

Jan Pieterszoon Sweelinck (1562-1621)
The Complete Vocal Works

Gesualdo Consort Amsterdam
Harry van der Kamp





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Stephanie Petitlaurent ^(SP), Nele Gramß ^(NG),
Ulrike Hofbauer ^(UH) *soprano*

Marnix De Cat ^(MC), Franz Vitzthum ^(FV),
Alex Potter ^(AP) *alto*

Marcel Beekman ^(MB), Harry van Berne ^(HB),
Koen van Stade ^(KS), Niko van der Meel ^(NM) *tenor*

Jelle Draijer ^(JD), Kees-Jan de Koning ^(KK),
Harry van der Kamp ^(HK) *bass*

Lee Santana *lute* (Knut Sindt, Hamburg, 1990)
Bernard Winsemius *organ* (Transept organ, Oude Kerk Amsterdam)



only CD 1-3
Anneke Boeke, Marion Verbruggen *Renaissance recorder*
Hille Perl *discant viola da gamba*
Frauke Hess *alto viola da gamba*
Juliane Laake, Sarah Perl, Lennart Spies *bass viola da gamba*

only in the Motets and Canons of CD 4-5
Marijke van der Harst ^(MH), Dorothee Mields ^(DM) *soprano*
Job Boswinkel ^(JB) *bass*

Jan Pieterszoon Sweelinck

1560-1621

The Complete Vocal Works



THE SECULAR VOCAL WORKS

CD 1 [63:40]

Chansons

1	Susanne un jour	<i>a 5: NG, MC, MB, HB, HK</i>	3:49
2	Tu as tout seul	<i>a 5: SP, NG, MB, HB, HK & LUTE</i>	1:57
3	Plus tu cognois	<i>a 5: MC, MB, HB, KK, HK & VIOLS</i>	2:28
4	Regret, soucy et peine	<i>a 5: NG, MC, MB, HB, HK</i>	2:40
5	Regret, soucy et peine	<i>a 6: HB & VIOLA DA GAMBAS</i>	2:30
6	Jeune beauté	<i>a 5: NG, MC, MB, HB, HK</i>	2:17
7	Vostre amour	<i>a 5: SP, NG, MC, MB, HK</i>	3:19
8	Bouche de Coral	<i>a 5: MC, MB, HB, KK, HK</i>	3:06
9	Bouche de Coral	<i>a 2: MC, HK & LUTE</i>	4:07
10	Pourquoy tournez vous	<i>a 5: SP, MC, MB, HB, HK</i>	2:13
11	La belle que je sers	<i>a 5: SP, NG, MC, MB, HK</i>	1:38
12	L'Aubespain	<i>a 5: SP, NG, MC, MB, HK</i>	1:35
13	Quand je voy ma Maitresse	<i>a 5: SP, NG, MC, MB, HK</i>	2:16
14	Je sens l'ardeur	<i>a 5: SP, NG, MC, MB, HK</i>	1:45

15	Face donques qui voudra	<i>a 5: SP, NG, MC, MB, HK</i>	3:35
16	Au mois de May	<i>a 5: SP, NG, MC, HB, HK & LUTE</i>	2:09
17	Je ne fay rien <i>Reconstruction Superius: Harry van der Kamp</i>	<i>a 4: NG, MC, HB, HK</i>	4:24
18	Je sens en moy	<i>a 5: SP, NG, MC, HB, HK</i>	2:03
19	Tes beaux yeux	<i>a 4: MC, MB, HB, HK</i>	2:50
20	Sus, je vous prie	<i>a 5: NG, MC, MB, HB, HK</i>	1:40
21	Elle est à vous	<i>a 5: SP, NG, MC, MB, HK</i>	4:13

CD 2 [68:01]

Italian Rimes & Madrigals

1	Chi vuol veder <i>Reconstruction Quintus: Max Seiffert / Harry van der Kamp</i>	<i>a 6: SP, NG, MC, MB, HB, HK</i>	5:39
2	Garrula rondinella	<i>a 2: NG, MB</i>	2:12
3	Morir non può il mio core	<i>a 5: SP, NG, MC, MB, HK</i>	3:26
4	Morir non può il mio core	<i>1 a 2: MB, HK - 11 a 2: SP, MC</i>	3:47
5	Liquide perle Amor	<i>a 5: SP, NG, MC, MB, HK</i>	1:30
6	Liquide perle Amor	<i>a 2: MB, HK</i>	1:43
7	Amor, io sento un respirar	<i>a 6: SP, NG, MC, HB, KK, HK</i>	2:21
8	Amor, io sento un respirar	<i>a 3: NG, MC, HB</i>	2:35
9	Dolcissimo ben mio	<i>a 6: SP, NG, MC, MB, HB, HK</i>	2:37
10	Dolcissimo ben mio	<i>a 3: NG, MC, HK</i>	3:16
11	Per te rosa gentile	<i>a 3: SP, MC, MB</i>	2:31
12	Qual vive Salamandra	<i>a 6: SP, NG, MC, MB, HB, HK</i>	1:47
13	Qual vive Salamandra	<i>a 3: MC, HB, HK</i>	2:23
14	Poi che voi non volete	<i>a 5: SP, NG, MC, MB, HK</i>	2:38
15	Vaga gioia amorosa	<i>a 3: MC, HB, HK</i>	2:00

16	Che giova posseder	<i>a 2</i> : MB, HK	3:15
17	Lascia filli mia cara	<i>a 3</i> : MB, HB, HK	2:30
18	Hor che soave l'aura <i>Reconstruction Superius: Harry van der Kamp</i>	<i>a 4</i> : MC, MB, HB, HK	1:55
19	Ma donna con quest'occhi	<i>a 6</i> : SP, NG, MC, MB, HB, HK	1:49
20	Dolci labri amorosi	<i>a 3</i> : MB, KK, HK	2:06
21	Facciam, cara mie file	<i>a 3</i> : MC, HB, HK	2:35
22	Io mi son giovinetta	<i>a 4</i> : NG, MC, MB, HK	1:47
23	Io mi son giovinetta	<i>a 2</i> : SP, MC	2:50
24	Ricco amante son io	<i>a 3</i> : MC, HB, HK	1:55
25	Un sol bacio ti dono	<i>a 3</i> : MB, KK, HK	2:27
26	Sponse Musarum genus <i>Reconstruction Quintus: Max Seiffert / Harry van der Kamp</i>	<i>a 5</i> : SP, NG, MB, HB, HK	4:10

CD 3 [70:59]

French Rimes, Canons & Works for Lute

1	Sine Cerere et Baccho	<i>a 4</i> : MC, MB, HB, KK	1:13
2	Un jour l'aveugle Amour	<i>a 3</i> : SP, MC, MB	3:55
3	Marchans qui traversez	<i>a 2</i> : MB, HK	4:29
4	Mon Dieu, que j'ayme	<i>a 3</i> : MC, RECORDERS	4:19
5	Courante	LUTE	1:35
6	Yeux, qui guidez mon ame	<i>a 3</i> : SP, MC, MB	4:17
7	Rozette	<i>a 4</i> : NG, MB, HB, HK	6:10
8	Marchans qui traversez	RECORDERS	4:17
9	Voicy du gay Printemps	<i>a 2</i> : SP, MC	4:16
10	Las ! que me sert	<i>a 2</i> : HB, HK	3:50
11	Volte	LUTE	1:11

12	Lors que le trait	<i>a 2</i> : NG, MB	3:33
13	Je voy mille clairtez	<i>a 3</i> : MB, KK, HK	4:29
14	Volte	LUTE	1:02
15	Beaux yeux	<i>a 2</i> : NG, MC	4:24
16	Je pars	<i>a 2</i> : HB, HK	3:38
17	Voicy du gay Printemps	RECORDERS	4:15
18	Mon Dieu, que j'ayme	<i>a 3</i> : SP, MC, MB	4:06
19	Volte	LUTE	1:41
20	Jamais n'avoir	<i>a 3</i> : MC, HB, HK	2:36
21	Sine Cerere et Baccho	<i>a 4</i> : NG, MB, HB, HK	1:30

CANTIONES SACRAE

CD 4 [68:37]

Motet

1	Diligam te, Domine, swvv 191	<i>a 8</i> : SP, NG, FV, MB, NM, HB, JD, HK	4:02
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Cantiones Sacrae: Psalm motets

2	In te Domine speravi, swvv 154	1-11 <i>a 5</i> : NG, MC, MB, HB, HK	4:47
3	Diligam te, Domine, swvv 155	<i>a 5</i> : SP, MC, MB, HB, HK	3:01
4	Ecce nunc benedicite Dominum, swvv 157	<i>a 5</i> : SP, NG, MC, HB, HK	2:51
5	Cantate Domino canticum novum, swvv 158	<i>a 5</i> : SP, NG, MB, HB, HK	3:03
6	Venite exultemus Domino, swvv 159	<i>a 5</i> : SP, NG, MB, HB, HK	2:20
7	Laudate Dominum omnes gentes, swvv 161	<i>a 5</i> : SP, NG, MB, HB, HK	2:32
8	De profundis clamavi ad te Domine, swvv 170	<i>a 5</i> : NG, MC, HB, MB, HK	4:14

9	Domine Deus meus, in te speravi, swvv 175	<i>a 5: SP, MC, MB, HB, HK</i>	2:47
10	Beati omnes qui timent Dominum, swvv 178	<i>1-11 a 5: SP, NG, MC, MB, HB, HK</i>	5:46

Canon

11	Vanitas vanitatum, swvv 200	<i>a 4: HB, KS, MB, MC</i>	1:46
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Cantiones Sacrae: Nativity motets

12	Ab Oriente venerunt Magi, swvv 153	<i>1-11 a 5: NG, FV, MC, HB, HK</i>	4:14
13	Hodie Christus natus est, swvv 163	<i>a 5: SP, NG, MC, HB, HK</i>	2:48
14	Gaude et laetare, Jerusalem, swvv 168	<i>a 5: SP, NG, MC, HB, HK</i>	2:35
15	In illo tempore, swvv 172	<i>a 5: SP, NG, MC, HB, HK</i>	2:36
16	Hodie beata virgo Maria, swvv 180	<i>a 5: SP, NG, MB, HB, HK</i>	2:38
17	Ecce virgo concipiet et pariet filium, swvv 181	<i>a 5: SP, NG, MC, HB, HK</i>	2:27
18	Gaudete omnes et laetamini, swvv 182	<i>a 5: SP, NG, MB, HB, HK</i>	3:00
19	Magnificat anima mea Dominum, swvv 184	<i>1-11 a 5: SP, NG, MC, HB, HK</i>	5:26
20	Angelus ad pastores ait, swvv 185	<i>a 5: SP, NG, MC, HB, HK</i>	2:25

Canon

21	Beatus qui soli Deo confidit, swvv 194	<i>a 4: SP, NG, DM, MH</i>	1:45
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CD 5 [78:11]

Motet

1	Felix auspiciis dies secundis, swvv 192a	<i>1-11 a 5: SP, NG, MC, HB, HK</i>	4:24
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Cantiones Sacrae: Gospel motets

2	Non omnis qui dicit mihi, Domine, swvv 151	<i>a 5: NG, MC, NM, HB, HK</i>	2:40
3	Ecce prandium meum paravi, swvv 152	<i>1-11 a 5: SP, NG, MB, HB, HK</i>	4:24
4	Beati pauperes spiritu, swvv 156	<i>1-11 a 5: NG, MC, HB, MB, HK</i>	4:50

5	Petite et accipietis, swvv 165	<i>a 5: SP, NG, MB, HB, HK</i>	2:30
6	Euge serve bone et fidelis, swvv 166	<i>a 5: SP, NG, MB, HB, HK</i>	2:22
7	Qui vult venire post me, swvv 169	<i>a 5: NG, MC, MB, HB, HK</i>	2:14
8	Paracletus autem Spiritus sanctus, swvv 173	<i>a 5: SP, NG, MB, HB, HK</i>	3:09
9	Ubi duo vel tres congregati fuerint, swvv 177	<i>a 5: FV, MC, NM, HB, HK</i>	2:22
10	Tanto tempore vobiscum sum, swvv 186	<i>a 5: NG, MC, HB, MB, HK</i>	3:06

Canon

11	Vanitas vanitatum, swvv 199	<i>a 4: JB, KK, JD, HK</i>	2:00
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Cantiones Sacrae: Passion* and other motets

12	O Domine Jesu Christe, swvv 160	<i>a 5: NG, MC, MB, HB, HK</i>	2:34
13	Iusti autem in perpetuum vivent, swvv 162	<i>a 5: NG, MC, HB, MB, HK</i>	1:59
14	O Sacrum Convivium*, swvv 164	<i>a 5: FV, MC, NM, HB, HK</i>	2:54
15	Vide homo, quae pro te patior*, swvv 167	<i>a 5: FV, MC, NM, HB, HK</i>	3:43
16	O quam beata lancea*, swvv 171	<i>a 5: NG, MC, MB, HB, HK</i>	4:07
17	Videte manus meas et pedes meos*, swvv 174	<i>a 5: FV, MC, NM, HB, HK</i>	2:20
18	Viri Galilei, quid statis aspicientes, swvv 176	<i>a 5: NG, FV, MC, HB, HK</i>	2:15
19	Timor Domini principium sapientiae, swvv 179	<i>a 5: NG, MC, NM, HB, HK</i>	3:15
20	Regina coeli laetare, swvv 183	<i>1-11 a 5: FV, MC, NM, HB, HK - 111 a 3: FV, MC, NM - IV a 5: FV, MC, NM, HB, HK</i>	5:17

Canon

21	Ave maris stella (organ version), swvv 193		1:12
22	Ave maris stella (vocal version), swvv 193	<i>a 3: MC, HB, HK</i>	0:55

Cantiones Sacrae: Te Deum

23	Te Deum laudamus, swvv 187		11:54
<i>1, 111-V a 5: SP, NG, MC, HB, HK - 11 a 5: SP, NG, MB, HB, HK</i>			



Gerrit Pieterszoon Sweelinck (attr.), *Jan Pieterszoon Sweelinck*, 1606

THE PSALMS

*The psalm melodies from the Genevan Psalter
(employed by Sweelinck as the basic material for his psalm compositions)
appear before his own versions, followed by the date of their first appearance
(and by any possible year of revision). Where a psalm melody is repeated,
the original psalm is indicated between brackets.*

*swvv-numbers refer to the Sweelinck Werke Verzeichnis, prepared by Pieter Dirksen.
See also the latest edition of MGG (Musik in Geschichte und Gegenwart).*

The First Book

CD 6 [70:44]

Psalm 2: Pourquoi font bruit et s'assemblent les gents ?

1	Melody: Strasbourg 1539 / Geneva 1542	1:07
2	SWWV 2 a 5: NG, MC, HB, KS, HK	2:07

Psalm 3: O Seigneur que de gents

3	Melody: Geneva 1551	1:07
4	SWWV 3/i a 6: SP, NG, MC, MB, KS, HK	2:45

Psalm 8: O nostre Dieu et Seigneur amiable

5	Melody: Geneva 1542/1551	0:42
6	SWWV 8 a 5: SP, NG, MC, HB, HK	2:03

Psalm 9: De tout mon coeur t'exalteray

7	Melody: Geneva 1542/1543	0:36
8	SWWV 9 a 4: NG, MC, HB, HK	2:45

	Psalm 13: <i>Jusques à quand as établi</i>	
9	Melody: Geneva 1542/1543	0:46
10	SWWV 13 <i>a 6: SP, NG, MC, HB, KS, HK</i>	3:04
	Psalm 14: <i>Le fol malin en son coeur dit et croid</i>	
11	Melody: Geneva 1542/1543	0:43
12	SWWV 14 <i>a 6: SP, NG, MB, KS, HB, HK</i>	1:40
	Psalm 15: <i>Qui est-ce qui conversera</i>	
13	Melody: Strasbourg 1539 / Geneva 1542	0:39
14	SWWV 15 <i>I a 4: NG, MC, MB, HK - II a 3: MC, HB, HK - III a 4: NG, MC, MB, HK</i>	5:02
	Psalm 20: <i>Le Seigneur ta priere entende</i>	
15	Melody: Geneva 1551	0:54
16	SWWV 20 <i>a 4: MC, MB, HB, HK</i>	2:30
	Psalm 23: <i>Mon Dieu me paist sous sa puissance haute</i>	
17	SWWV 333: First arrangement for lute of Psalm 23	1:47
18	Melody: Geneva 1543/1551	0:58
19	SWWV 23 <i>I a 4: NG, MC, KS, HK - II a 5: NG, MC, MB, KS, HK - III a 6: SP, NG, MC, MB, KS, HK</i>	7:36
20	SWWV 334: Second arrangement for lute of Psalm 23	2:08
21	SWWV 310: Organ variations on Psalm 23	7:25
	Psalm 24: <i>La terre au Seigneur appartient</i>	
22	Melody: Geneva 1542/1543/1551	0:45
23	SWWV 24 <i>I a 4: NG, MB, HB, HK - II a 3: NG, MB, HB - III a 4: NG, MB, HB, HK</i>	6:50
	Psalm 26: <i>Seigneur garde mon droit</i>	
24	Melody: Geneva 1551	0:41
25	SWWV 26 <i>a 4: MC, MB, HB, HK</i>	2:20

	Psalm 27: <i>Le Seigneur est la clarté qui m'adresse</i>	
26	Melody: Geneva 1551	1:09
27	SWWV 27 <i>a 5: SP, NG, MB, KS, HK</i>	2:29
	Psalm 29: <i>Vous tous, Princes et Seigneurs</i>	
28	Melody: Geneva 1551	0:55
29	SWWV 29 <i>a 5: SP, MC, MB, KS, HK</i>	2:06
	Psalm 3: <i>O Seigneur que de gents</i>	
30	Melody: Geneva 1551	1:06
31	SWWV 3/i/a <i>a 6: SP, NG, MC, HB, KS, HK</i>	2:51
	CD 7 [68:22]	
	Psalm 32: <i>O bienheureux celui dont les commises</i>	
1	Melody: Geneva 1543/1551	1:12
2	SWWV 32 <i>a 5: NG, MC, MB, KS, HK</i>	2:37
	Psalm 40: <i>Après avoir constamment attendu</i>	
3	Melody: Geneva 1551	1:09
4	SWWV 40 <i>a 6: SP, NG, MC, HB, KS, HK</i>	2:18
	Psalm 45: <i>Propos exquis faut que de mon coeur sorte</i>	
5	Melody: Geneva 1551	1:10
6	SWWV 45 <i>a 5: NG, MC, HB, KS, HK</i>	1:54
	Psalm 49: <i>Peuples oyez et l'oreille pretez</i>	
7	Melody: Geneva 1562	1:09
8	SWWV 49 <i>a 6: SP, NG, MC, HB, KS, HK</i>	2:23
	Psalm 50: <i>Le Dieu le fort, l'Eternel parlera</i>	
9	Melody: Geneva 1543/1551	0:52
10	SWWV 50 <i>a 6: MC, FV, NM, HB, JD, HK</i>	1:22

Psalm 51: Misericorde au povre vicieux			
11	Melody: Geneva 1551		1:12
12	SWWV 51	<i>a 6:</i> AP, MC, HB, KS, JD, HK	3:04
Psalm 52: Di moy mal-beureux, qui te fies			
13	Melody: Geneva 1562		0:35
14	SWWV 52	<i>a 5:</i> AP, MC, HB, KS, HK	2:14
Psalm 54: O Dieu tout puissant, sauve moy			
15	Melody: Geneva 1562		0:57
16	SWWV 54	<i>a 5:</i> NG, MC, NM, HB, HK	2:18
Psalm 56: Misericorde à moy povre affligé			
17	Melody: Geneva 1562		1:05
18	SWWV 56	<i>a 5:</i> AP, MC, HB, KS, HK	2:57
Psalm 60: O Dieu qui nous as deboutés			
19	Melody: Geneva 1562		1:00
20	SWWV 60	<i>a 5:</i> SP, NG, MB, HB, HK	2:00
21	SWWV 312: Organ variations on Psalm 60		4:45
Psalm 66: Or sus, louez Dieu tout le monde			
22	Melody: Geneva 1562 (original melody of Ps. 118)		0:54
23	SWWV 66	<i>a 5:</i> NG, MC, HB, KS, HK	2:03
Psalm 69: Helas, Seigneur, je te pri' sauve moy			
24	Melody: Geneva 1562 (original melody of Ps. 51)		1:14
25	SWWV 69	<i>a 5:</i> NG, MC, HB, JD, HK	2:06
Psalm 72: Tes jugements, Dieu véritable			
26	Melody: Geneva 1543		0:50
27	SWWV 72	<i>a 5:</i> NG, MC, MB, HB, HK	2:55

Psalm 78: Sois ententif, mon peuple, à ma doctrine			
28	Melody: Geneva 1562 (original melody of Ps. 90)		1:02
29	SWWV 78	<i>a 5:</i> NG, MC, KS, JD, HK	1:57
Psalm 80: O Pasteur d'Israël, écoute			
30	Melody: Geneva 1562		0:49
31	SWWV 80	<i>a 5:</i> NG, MC, HB, KS, HK	2:09
Psalm 92: O que c'est chose belle			
32	Melody: Geneva 1562		0:46
33	SWWV 92	<i>a 6:</i> SP, NG, MB, HB, KS, HK	2:48
Psalm 95: Sus, esgayons-nous au Seigneur			
34	Melody: Geneva 1562 (original melody of Ps. 24)		0:41
35	SWWV 95	<i>a 6:</i> UH, NG, MC, HB, KS, HK	2:00
Psalm 97: L'Eternel est regnant			
36	Melody: Geneva 1562		0:49
37	SWWV 97	<i>a 6:</i> SP, NG, MC, HB, JD, HK	2:26
Psalm 102: Seigneur, enten ma requeste			
38	Melody: Geneva 1562		1:04
39	SWWV 102	<i>a 4:</i> FV, MC, HB, HK	2:02
CD 8 [67:59]			
Psalm 105: Sus, qu'un chascun de nous sans cesse			
1	Melody: Geneva 1562		0:44
2	SWWV 105	<i>a 7:</i> SP, NG, MC, KS, HB, JD, HK	1:42
Psalm 106: Louez Dieu, car il est bénin			
3	Melody: Geneva 1562		0:51
4	SWWV 106	<i>a 6:</i> FV, MC, NM, HB, JD, HK	1:49

Psalm 108: Mon coeur est dispos, ô mon Dieu			
5	Melody: Geneva 1562		0:56
6	SWWV 108	<i>a 6:</i> SP, NG, MB, KK, HB, HK	1:53
Psalm 117: Toutes gents, louez le Seigneur			
7	Melody: Geneva 1562 (original melody of Ps. 127)		0:44
8	SWWV 117	<i>a 6:</i> SP, NG, MC, HB, KS, HK	2:00
Psalm 118: Rendez à Dieu louange et gloire			
9	Melody: Geneva 1543/1551		1:01
10	SWWV 118	<i>a 6:</i> SP, NG, MC, NM, HB, HK	2:40
Psalm 121: Vers les monts j'ay levé mes yeux			
11	Melody: Geneva 1551		0:39
12	SWWV 121	<i>a 4:</i> NG, MC, KS, HK	1:44
Psalm 122: Incontinent que j'eus ouï			
13	Melody: Geneva 1551		1:04
14	SWWV 122	<i>a 4:</i> NG, MC, HB, HK	1:42
Psalm 123: A toy, ô Dieu, qui es là haut aux cieux			
15	Melody: Geneva 1551		0:56
16	SWWV 108	1-11 <i>a 5:</i> FV, MC, NM, HB, HK	4:26
Psalm 129: Dés ma jeunesse ils m'ont fait mille assauts			
17	Melody: Geneva 1551		0:40
18	SWWV 129	<i>a 5:</i> SP, NG, MC, KS, HK	2:13
Psalm 130: Du fonds de ma pensée			
19	Melody: Strasbourg 1539 / Geneva 1542		1:04
20	SWWV 130	<i>a 5:</i> NG, MC, HB, KS, HK	3:00
Psalm 132: Veuilles, Seigneur, estre recors			
21	Melody: Geneva 1551		0:45
22	SWWV 132	<i>a 5:</i> FV, MC, NM, HB, HK	2:49

Psalm 134: Or sus, serviteurs du Seigneur			
23	Melody: Geneva 1551		0:34
24	SWWV 134	<i>a 6:</i> SP, NG, MC, KS, JD, HK	1:44
Psalm 136: Louez Dieu tout hautement			
25	Melody: Geneva 1562		0:29
26	SWWV 136	<i>a 5:</i> SP, NG, MC, KS, HK	2:22
Psalm 137: Estans assis aux rives aquatiques			
27	Melody: Strasbourg 1539 / Geneva 1542		1:13
28	SWWV 137	<i>a 5:</i> FV, MC, NM, HB, HK	2:50
Psalm 138: Il faut que de tous mes esprits			
29	Melody: Geneva 1543/1551		1:05
30	SWWV 138	<i>a 4:</i> NG, MC, KS, HK	2:02
Psalm 140: O Dieu donne moy délivrance			
31	Melody: Geneva 1562 (original melody of <i>Les commandements</i>)		0:35
32	SWWV 140	<i>a 5:</i> NG, MC, HB, KS, HK	2:35
33	SWWV 314: Organ variations on Psalm 140		6:27
Psalm 142: J'ay de ma voix à Dieu crié			
34	Melody: Geneva 1562 (original melody of Ps. 131)		0:34
35	SWWV 142	<i>a 6:</i> NG, FV, MC, NM, HB, HK	1:48
Psalm 144: Loué soit Dieu, ma force en tous alarmes			
36	Melody: Geneva 1562 (original melody of Ps. 18)		1:10
37	SWWV 144	<i>a 6:</i> SP, NG, MC, HB, JD, HK	2:27
Cantique de Siméon: Or laisses, Createur			
38	Melody: Geneva 1551		0:37
39	SWWV 188	1-11 <i>a 5:</i> SP, NG, MC, HB, HK	2:34

The Second Book

CD 9 [49:46]

Psalm 11: *Veu que du tout en Dieu mon coeur s'appuye*

1	Melody: Geneva 1551	1:02
2	swvv 11	2:12
3	Organ phantasy on Psalm 11 (B. Winsemius)	2:21

Psalm 12: *Donne secours, Seigneur, il en est heure*

4	Melody: Geneva 1551	0:41
5	swvv 12	2:41
6	Organ phantasy on Psalm 12 (B. Winsemius)	2:18

Psalm 25: *A toy, mon Dieu, mon coeur monte*

7	Melody: Geneva 1551	1:01
8	swvv 25	2:19

Psalm 27: *Le Seigneur est la clarté qui m'adresse*

9	Melody: Geneva 1551	1:10
10	swvv 27/11	14:24
I a 5: NG, MC, HB, KS, HK - II a 5: NG, MC, HB, KS, HK - III a 5: NG, MC/KS, MB, HB, HK - IV a 3: NG, MB, HB - V a 4: NG, MB, HB, HK - VI a 5: NG, MC, MB, KS, HK - VII a 5: NG, MC, KS, HB, HK		

Psalm 28: *O Dieu qui es ma forteresse*

11	Melody: Geneva 1551	0:49
12	swvv 28	9:44
I a 5: NG, MC, MB, KS, HK - II a 5: NG, MC, MB, KS, HK - III a 3: NG, MC, KS - IV a 5: NG, MC, MB, KS, HK - V a 5: NG, MC, MB, KS, HK		
13	Organ phantasy on Psalm 28 (B. Winsemius)	3:49

Psalm 33: *Resveillez vous chacun fidele*

14	Melody: Geneva 1543	0:58
15	swvv 33	3:48
a 8: UH, NG, AP, MC, KS, HB, JD, HK		

CD 10 [61:30]

Psalm 36: *Du malin le meschant vouloir*

1	Melody: Strasbourg 1539	1:16
2	swvv 36	6:39
I a 5: NG, MC, KS, JD, HK - II a 5: AP, MC, HB, KS, HK - III a 5: NG, MC, KS, JD, HK		
3	swvv 31I: Organ variations on Psalm 36	9:07

Psalm 44: *Or avons nous de nos oreilles*

4	Melody: Geneva 1551	1:02
5	swvv 44	2:07
a 4: NG, MC, KS, HK		

Psalm 47: *Or sus tous humains*

6	Melody: Geneva 1551	0:53
7	swvv 47	2:01
a 5: NG, SP, MC, KS, HK		

Psalm 61: *Enten pourquoy je m'escrie*

8	Melody: Geneva 1562	0:39
9	swvv 61	6:40
I-II a 8: UH, NG, AP, MC, HB, KS, JD, HK		

Psalm 63: *O Dieu, je n'ay Dieu fors que toy*

10	Melody: Geneva 1554 (original melody of Ps. 17)	1:19
11	swvv 63	3:29
a 6: FV, MC, NM, JD, HB, HK		

Psalm 64: *Enten à ce que je veux dire*

12	Melody: Geneva 1554 (original melody of Ps. 5)	0:42
13	swvv 64	1:56
a 6: NG, SP, MC, KS, JD, HK		

Psalm 65: *O Dieu la gloire, qui t'est deuë*

14	Melody: Geneva 1554 (original melody of Ps. 72)	0:59
15	swvv 65	3:19
a 6: SP, NG, MC, KS, JD, HK		

Psalm 67: *Dieu nous soit doux et favorable*

16	Melody: Geneva 1554 (original melody of Ps. 33)	1:01
17	swvv 67	1:46
a 6: SP, NG, MC, HB, KS, HK		

Psalm 75: O Seigneur loué sera			
18	Melody: Geneva 1562		0:36
19	swvv 75	<i>a 4:</i> NG, MC, KS, HK	1:50
Psalm 77: A Dieu ma voix j'ay haussee			
20	Melody: Geneva 1562		0:57
21	swvv 77	<i>a 5:</i> NG, MC, KS, HB, HK	2:51
Psalm 84: O Dieu des armées, combien			
22	Melody: Geneva 1562		1:07
23	swvv 84	<i>a 5:</i> AP, MC, HB, KS, HK	2:41
Psalm 86: Mon Dieu preste moy l'oreille			
24	Melody: Geneva 1543/1551		0:58
25	swvv 86	<i>a 6:</i> SP, NG, MC, HB, KK, HK	1:57
Psalm 90: Tu as esté, Seigneur, nostre retraicte			
26	Melody: Geneva 1551		0:57
27	swvv 90	<i>a 4:</i> NG, MC, KS, HK	1:44
CD II [54:23]			
Psalm 91: Qui en la garde du haut Dieu			
1	Melody: Strasbourg 1539 / Geneva 1543		1:08
2	swvv 91	<i>a 6:</i> SP, NG, MC, NM, HB, HK	2:10
Psalm 98: Chantez à Dieu nouveau cantique			
3	Melody: Geneva 1562		0:55
4	swvv 98	1-II <i>a 5:</i> NG, MC, MB, HB, HK - III <i>a 5:</i> NG, MC, MB, HB, HK - IV <i>a 5:</i> NG, MC, MB, HB, HK	6:46
Psalm 114: Quand Israël bors d'Egypte sortit			
5	Melody: Strasbourg 1539 / Geneva 1543		0:49
6	swvv 114	<i>a 4:</i> NG, MC, KS, HK	2:03

Psalm 115: Non point à nous, Seigneur			
7	Melody: Geneva 1542/1543		0:49
8	swvv 115 I	1-II <i>a 6:</i> SP, UH, MC, HB, KS, HK	4:18
Psalm 125: Tout homme qui son esperance			
9	Melody: Geneva 1551		0:50
10	swvv 125	I <i>a 6:</i> SP, NG, MC, KS, HB, HK - II <i>a 6:</i> SP, NG, MC, HB, KS, HK - III <i>a 6:</i> SP, NG, MC, KS, HB, HK - IV <i>a 6:</i> SP, NG, MC, HB, KS, HK	6:14
Psalm 127: On a beau sa maison bastir			
11	Melody: Geneva 1551		0:45
12	swvv 127	I <i>a 4:</i> NG, MC, HB, HK - II <i>a 3:</i> NG, MC, HK - III <i>a 4:</i> NG, MC, HB, HK	6:05
Psalm 128: Bienheureux est quiconques			
13	Melody: Geneva 1543		0:44
14	swvv 128	I <i>a 4:</i> FV, MC, HB, HK - II <i>a 3:</i> MC, HB, HK - III <i>a 4:</i> FV, MC, HB, HK	5:14
Psalm 135: Chantez de Dieu le renom			
15	Melody: Geneva 1562		0:40
16	swvv 135	<i>a 6:</i> SP, NG, MC, HB, KS, HK	2:19
Psalm 141: O Seigneur, à toy je m'escrie			
17	Melody: Geneva 1562		0:38
18	swvv 141	<i>a 5:</i> NG, MC, MB, HB, HK	3:01
Psalm 143: Seigneur Dieu, oy l'oraison mienne			
19	Melody: Strasbourg 1539/1543		0:40
20	swvv 143	<i>a 6:</i> NG, FV, MC, NM, HB, HK	2:52
Psalm 146: Sus mon ame, qu'on bénie			
21	Melody: Geneva 1562		0:41
22	swvv 146	I <i>a 6:</i> SP, NG, MB, HB, KS, HK - II <i>a 7:</i> SP, NG, MB, HB, KS, JD, HK	3:54

The Third Book

CD 12 [75:14]	
Psalm 1: <i>Qui au conseil des malins n'a esté</i>	
1 Melody: Strasbourg 1539 / Geneva 1551	0:57
2 swvv 1	7:02
1 a 4: SP, MC, HB, HK - 11 a 4: NG, MC, HB, HK - 111 a 4: NG, MC, HB, HK - 1V a 4: NG, MC, HB, HK	
Psalm 3: <i>O Seigneur que de gents</i>	
3 Melody: Geneva 1551	1:07
4 swvv 3/11	8:43
1 a 4: SP, MC, HB, HK - 11 a 4: SP, MC, HB, HK - 111 a 4: SP, MC, HB, HK - 1V a 4: SP, MC, HB, HK	
Psalm 4: <i>Quand je t'invoque, hélas ! écoute</i>	
5 Melody: Geneva 1542	1:18
6 swvv 4	9:45
1 a 6: SP, MC, MB, KS, HB, HK - 11 a 6: SP, MC, MB, KS, HB, HK - 111 a 6: SP, MC, MB, KS, HB, HK - 1V a 6: SP, MC, MB, KS, HB, HK	
Psalm 7: <i>Mon Dieu j'ay en toy esperance</i>	
7 Melody: Geneva 1551	0:59
8 swvv 7	2:59
a 6: SP, NG, MC, HB, KS, HK	
Psalm 16: <i>Sois moy, Seigneur, ma garde et mon appuy</i>	
9 Melody: Geneva 1551	0:58
10 swvv 16	11:13
1 a 5: NG, MC, KS, HB, HK - 11 a 5: NG, MC, SP/KS, HB, HK - 111 a 3: NG, MB, HB - 1V a 4: MC, HB, KS, HK - V a 5: NG, MC, KS, HB, HK - VI a 6: NG, MC, MB, KS, HB, HK	
11 Organ phantasy on Psalm 16 (B. Winsemius)	2:57
Psalm 19: <i>Les cieux en chacun lieu</i>	
12 Melody: Geneva 1542/1543	1:10
13 swvv 19	6:43
1 a 5: SP, NG, MB, HB, HK - 11 a 5: SP, NG, MB, HB, HK - 111 a 5: SP, NG, MB, HB, HK	

14 Organ phantasy on Psalm 19 (B. Winsemius)	3:36
Psalm 34: <i>Jamais ne cesserez</i>	
15 Melody: Geneva 1551	0:56
16 swvv 34	2:11
a 6: SP, NG, MC, MB, KS, HK	
Psalm 35: <i>Deba contre mes débateurs</i>	
17 Melody: Geneva 1551	1:02
18 swvv 35	3:15
a 6: SP, NG, MC, MB, KS, HK	
Psalm 37: <i>Ne sois fâché, si, durant ceste vie</i>	
19 Melody: Geneva 1543/1551	0:52
20 swvv 37	1:56
a 5: NG, MC, MB, KS, HK	
Psalm 41: <i>O bienheureux qui juge sagement</i>	
21 Melody: Geneva 1551	0:54
22 swvv 41	3:57
a 8: UH, NG, MC, AP, HB, KS, JD, HK	
CD 13 [58:40]	
Psalm 42: <i>Ainsi qu'on oit le cerf bruire</i>	
1 Melody: Geneva 1551	1:00
2 swvv 42	5:00
1-11 a 8: NG, UH, MC, AP, HB, KS, JD, HK	
Psalm 43: <i>Revenge moy, pren la querelle</i>	
3 Melody: Geneva 1543	0:41
4 swvv 43	2:33
a 8: UH, NG, MC, AP, HB, KS, JD, HK	
Psalm 62: <i>Mon ame en Dieu tant seulement</i>	
5 Melody: Geneva 1562 (original melody of Ps. 24)	0:46
6 swvv 62	2:04
a 7: UH, NG, MC, HB, KS, JD, HK	

Psalm 134: <i>Or sus, serviteurs du Seigneur</i>			
15	Melody: Geneva 1551	0:34	
16	swvv 134/11	2:28	<i>a 4:</i> NG, MC, KS, HK
Psalm 148: <i>Vous tous les habitants des cieux</i>			
17	Melody: Geneva 1562	1:01	
18	swvv 148	11:44	
<i>I a 7:</i> NG, UH, MC, HB, KS, JD, HK - <i>II a 7:</i> NG, UH, MC, HB, KS, JD, HK - <i>III a 7:</i> NG, UH, MC, HB, KS, JD, HK - <i>IV a 7:</i> NG, UH, MC, HB, KS, JD, HK - <i>V a 7:</i> NG, UH, MC, HB, KS, JD, HK			
Psalm 150: <i>Or soit loué l'Eternel</i>			
19	Melody: Geneva 1562	0:50	
20	swvv 150	6:26	
<i>I a 8:</i> SP, NG, MC, MB, KS, HB, JD, HK - <i>II a 8:</i> SP, NG, MC, MB, KS, HB, JD, HK - <i>III a 8:</i> SP, NG, MC, MB, KS, HB, JD, HK			
Oraison dominicale: <i>Pere de nous, qui es là haut és cieux</i>			
21	swvv 189	3:32	<i>a 3:</i> MC, HB, HK

The Fourth Book

CD 15 [55:57]			
Canon in unisono, quatuor vocum: <i>Miserere mei Domine</i>			
1	swvv 195	2:11	<i>a 4:</i> MB, HB, JD, HK
Psalm 5: <i>Aux paroles que je veux dire</i>			
2	Melody: Geneva 1542	0:41	
3	swvv 5	1:35	<i>a 5:</i> NG, MC, KS, HB, HK
4	swvv 332: Arrangement for lute of Psalm 5	1:08	

Psalm 6: <i>Ne vueilles pas, ô Sire</i>			
5	Melody: Geneva 1542	0:41	
6	swvv 6		<i>I a 4:</i> NG, MB, HB, HK - <i>II a 4:</i> NG, MB, HB, HK 3:13
Psalm 10: <i>D'où vient cela, Seigneur, je te suppli'</i>			
7	Melody: Geneva 1543/1551	1:08	
8	swvv 10	2:09	<i>a 5:</i> SP, NG, MC, HB, HK
Psalm 17: <i>Seigneur, enten à mon bon droit</i>			
9	Melody: Geneva 1551	1:07	
10	swvv 17	1:43	<i>a 4:</i> MC, KS, HB, HK
Psalm 18: <i>Je t'aymeray en tout' obeissance</i>			
11	Melody: Geneva 1543	0:36	
12	swvv 18	3:07	<i>a 6:</i> SP, NG, MB, KS, HB, HK
Psalm 21: <i>Seigneur, le Roy s'esjouira</i>			
13	Melody: Geneva 1551	0:43	
14	swvv 21	1:46	<i>a 4:</i> NG, MC, KS, HK
Psalm 22: <i>Mon Dieu, mon Dieu, pourquoi m'as tu laissé</i>			
15	Melody: Geneva 1542/1543	1:08	
16	swvv 22	1:52	<i>a 4:</i> SP, MC, KS, HK
Psalm 30: <i>Seigneur, puis que m'as retiré</i>			
17	Melody: Geneva 1551	0:50	
18	swvv 30	1:45	<i>a 5:</i> NG, MC, MB, KS, HK
Psalm 31: <i>J'ay mis en toy mon esperance</i>			
19	Melody: Geneva 1551	0:41	
20	swvv 31	2:38	<i>a 7:</i> UH, NG, MB, HB, KS, JD, HK
Psalm 38: <i>Las ! en ta fureur aigue</i>			
21	Melody: Geneva 1542/1543	0:38	
22	swvv 38	2:07	<i>a 5:</i> SP, NG, MC, KS, HK

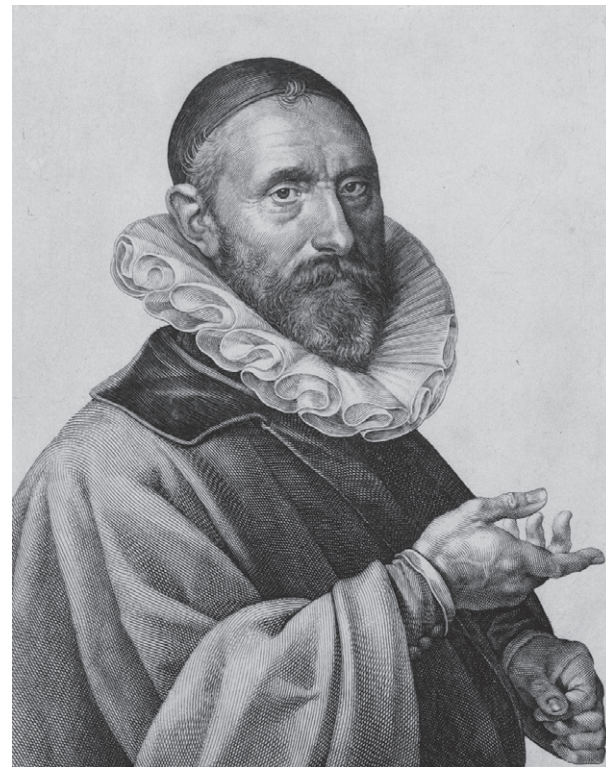
Psalm 39: <i>J'ay dit en moy, de pres je viseray</i>			
23	Melody: Geneva 1551		0:51
24	swvv 39	<i>a 5</i> : NG, MC, MB, KS, HK	2:19
Psalm 46: <i>Des qu'adversité nous offense</i>			
25	Melody: Geneva 1551		0:57
26	swvv 46	<i>a 6</i> : SP, NG, MC, HB, KS, HK	2:13
Psalm 48: <i>C'est en sa tressainte Cité</i>			
27	Melody: Geneva 1551		1:10
28	swvv 48	<i>a 8</i> : UH, NG, AP, MC, HB, KS, JD, HK	3:27
Psalm 53: <i>Le fol malin en son coeur dit et croit</i>			
29	Melody: Geneva 1562 (original melody of Ps. 14)		0:42
30	swvv 53	<i>1 a 7</i> : SP, NG, MC, MB, HB, JD, HK - <i>11 a 4</i> : SP, NG, MB, HB - <i>111 a 7</i> : SP, NG, MC, MB, HB, JD, HK	6:25
Psalm 10: <i>D'où vient cela, Seigneur, je te suppli'</i>			
31	Melody: Geneva 1543/1551		1:08
32	swvv 10a	<i>a 5</i> : SP, NG, MB, HB, HK	1:55
CD 16 [59:14]			
Psalm 55: <i>Exauce, ô mon Dieu, ma priere</i>			
1	Melody: Geneva 1562		0:57
2	swvv 55	<i>a 4</i> : NG, MC, HB, HK	1:53
3	Organ phantasy on Psalm 55 (B. Winsemius)		2:39
Psalm 57: <i>Ayes pitié, ayes pitié de moy</i>			
4	Melody: Geneva 1562		0:45
5	swvv 57	<i>a 5</i> : UH, NG, MC, KS, HK	2:43

Psalm 58: <i>Entre vous conseillers, qui estes</i>			
6	Melody: Geneva 1562		0:48
7	swvv 58	<i>a 5</i> : NG, MC, HB, KS, HK	2:00
Psalm 59: <i>Mon Dieu, l'ennemi m'environne</i>			
8	Melody: Geneva 1562		0:59
9	swvv 59	<i>a 5</i> : SP, NG, MC, KS, HK	2:26
Psalm 68: <i>Que Dieu se monstre seulement</i>			
10	Melody: Geneva 1562 (original melody of Ps. 36)		1:16
11	swvv 68	<i>a 6</i> : SP, NG, MC, HB, KS, HK	2:44
12	swvv 196: Organ canon on the melody of Psalm 68		2:22
Psalm 71: <i>J'ay mis en toy mon esperance</i>			
13	Melody: Geneva 1562 (original melody of Ps. 31)		0:46
14	swvv 71	<i>a 6</i> : SP, NG, MC, HB, KS, HK	2:40
Psalm 73: <i>Si est-ce que Dieu est tresdoux</i>			
15	Melody: Geneva 1551		1:01
16	swvv 73	<i>a 5</i> : NG, MC, HB, KS, HK	2:09
Psalm 76: <i>C'est en Judee proprement</i>			
17	Melody: Geneva 1562 (original melody of Ps. 30)		0:50
18	swvv 76	<i>a 8</i> : SP, NG, MC, AP, HB, KS, JD, HK	2:55
Psalm 79: <i>Les gens entrez sont en ton heritage</i>			
19	Melody: Geneva 1543		1:07
20	swvv 79	<i>a 5</i> : SP, NG, MC, HB, HK	1:57
Psalm 81: <i>Chantez gayement</i>			
21	Melody: Geneva 1562		0:27
22	swvv 81	<i>a 6</i> : SP, NG, MC, NM, HB, HK	2:23

Psalm 83: O Dieu, ne sois plus à recoy			
23	Melody: Geneva 1562		0:45
24	swvv 83	<i>a 5:</i> NG, MC, MB, HB, HK	1:45
Psalm 85: Avec les tiens, Seigneur, tu as fait paix			
25	Melody: Geneva 1562		1:12
26	swvv 85	<i>a 5:</i> NG, MC, NM, HB, HK	2:30
Psalm 87: Dieu pour fonder son tresseur habitacle			
27	Melody: Geneva 1562		0:42
28	swvv 87	<i>a 5:</i> NG, MC, HB, KS, HK	2:10
Psalm 88: O Dieu Eternel, mon Sauveur			
29	Melody: Geneva 1562		0:50
30	swvv 88	<i>a 5:</i> SP, MC, MB, HB, HK	2:29
Psalm 93: Dieu est regnant de grandeur tout vestu			
31	Melody: Geneva 1562		0:37
32	swvv 93	<i>I a 4:</i> NG, MC, KS, HK - <i>II a 4:</i> NG, MC, KS, HK	4:11
Psalm 94: O Eternel, Dieu des vengeancees			
33	Melody: Geneva 1562		0:48
34	swvv 94	<i>a 5:</i> FV, MC, NM, HB, HK	2:06
CD 17 [61:46]			
Psalm 96: Chantez à Dieu cbanson nouvelle			
1	Melody: Geneva 1562		0:37
2	swvv 96	<i>a 4:</i> NG, MC, HB, HK	1:59
Psalm 99: Or est maintenant			
3	Melody: Geneva 1562		0:33
4	swvv 99		3:14
<i>I a 6:</i> SP, NG, MC, KS, JD, HK - <i>II a 6:</i> SP, NG, MC, KS, JD, HK			

Psalm 104: Sus, sus, mon ame, il te faut dire bien			
5	Melody: Geneva 1542/1543		1:16
6	swvv 104	<i>a 5:</i> NG, MC, KS, JD, HK	2:08
Psalm 107: Donnez au Seigneur gloire			
7	Melody: Geneva 1543/1551		0:58
8	swvv 107	<i>a 5:</i> NG, MC, HB, KS, HK	2:01
Psalm 109: O Dieu, mon bonneur et ma gloire			
9	Melody: Geneva 1562 (original melody of Ps. 28)		0:49
10	swvv 109		2:47
<i>I a 6:</i> UH, NG, MC, HB, KS, HK - <i>II a 6:</i> UH, NG, MC, HB, KS, HK			
Psalm 111: Du Seigneur Dieu en tous endroits			
11	Melody: Geneva 1562 (original melody of Ps. 24)		0:46
12	swvv 111		7:20
<i>I a 8:</i> UH, NG, MC, MB, HB, KS, JD, HK - <i>II a 8:</i> UH, NG, MC, MB, HB, KS, JD, HK - <i>III a 8:</i> UH, NG, MC, MB, HB, KS, JD, HK			
Psalm 112: O bienheureuse la personne			
13	Melody: Geneva 1562		0:45
14	swvv 112	<i>a 5:</i> FV, MC, NM, HB, HK	1:59
Psalm 116: J'ayme mon Dieu, car lors que j'ay crié			
15	Melody: Geneva 1562		0:37
16	swvv 116	<i>a 5:</i> SP, NG, MC, KS, HK	1:52
17	swvv 313: Organ variations on Psalm 116		6:16
Psalm 124: Or peut bien dir' Israel maintenant			
18	Melody: Geneva 1551		0:52
19	swvv 124		4:54
<i>I a 5:</i> NG, MC, NM, HB, HK - <i>II a 5:</i> NG, MC, NM, HB, HK - <i>III a 3:</i> NG, MC, HB - <i>IV a 6:</i> NG, FV, MC, NM, HB, HK			

	Psalm 139: <i>O Dieu tu cognois qui je suis</i>		
20	Melody: Geneva 1562 (original melody of Ps. 30)		0:45
21	swvv 139		3:31
	1 a 5: NG, MC, HB, KS, HK- 11 a 5: NG, MC, KS, HB, HK		
	Psalm 145: <i>Mon Dieu, mon Roy, haut je t'esleveray</i>		
22	Melody: Geneva 1562		1:13
23	swvv 145	a 5: SP, NG, NM, HB, HK	2:01
	Psalm 147: <i>Louez Dieu, car c'est chose bonne</i>		
24	Melody: Geneva 1562		1:01
25	swvv 147	a 5: FV, MC, NM, HB, HK	1:54
	Psalm 149: <i>Chantez à Dieu chanson nouvelle</i>		
26	Melody: Geneva 1562		0:52
27	swvv 149	a 4: NG, MC, KS, HK	1:58
	De tien geboden: <i>Leve le coeur, ouvre l'aureille</i>		
28	Melody: Geneva 1543		0:33
29	swvv 314a: Orgelvarianties over <i>Die 10 Gebott Gottes</i>	5:05	



Joan Muller, *Jan Pieterszoon Sweelinck*, 1624. Stadsarchief, Amsterdam

Jan Pieterszoon Sweelinck

The Complete Vocal Works

THE LIFE

Jan Pieterszoon Sweelinck was born in 1562 in Deventer, in what is now the province of Overijssel in the Netherlands. There his father Pieter Swibbertszoon worked as an organist, but in 1564 his career took a turn for the better when he was appointed organist of the Oude Kerk in Amsterdam. In 1577 Sweelinck succeeded his father, who had already died in 1573. In 1578 liturgical changes were introduced in Amsterdam, and Calvinism forbade the use of the organ during the service. Sweelinck therefore became an employee of the municipality. His duties consisted of playing before and after the service (during which melodies from the new Geneva Psalter were especially favoured) and to give regular public organ recitals on weekdays. Sweelinck spent his entire life in Amsterdam, a town that underwent unprecedented development and growth during his lifetime. He evidently felt completely at home in the free atmosphere of this rich merchant town. Its well-to-do citizens appreciated and stimulated Sweelinck's extraordinary talent: his salary was continually increased, he enjoyed certain privi-

leges and, with the help of his patrons, he was able to have published precious printed editions of his vocal works. Amsterdam was in all respects a window on the world, and Sweelinck must have become acquainted with the European music of his time through the lively trade and cultural exchanges. In the Dutch Republic Sweelinck was much in demand as an organ consultant, and therefore visited towns such as Deventer, Rotterdam, Nijmegen, Harderwijk and Middelburg. Apart from that he travelled little; in all probability his only journey abroad was to Antwerp (1604), in order to buy a harpsichord. After 1600 Sweelinck's fame as an organist spread far over the borders: Dutch and German pupils, including visited celebrities such as Jacob Praetorius, Samuel Scheidt and Heinrich Scheidemann thronged in great numbers to Amsterdam to take lessons from him. Thus he established the basis of the North German organ school which remained influential till the time of J.S. Bach. This period of intense teaching activity coincides with Sweelinck's most concentrated activity as a composer, but his early death on October 16, 1621 put a swift end to this development.

Sweelinck is nowadays especially renowned for his brilliant music for harpsichord and organ, while his much more comprehensive output of vocal music has remained fairly unknown. However, during his lifetime this situation must have been exactly the reverse. Sweelinck's keyboard compositions were reserved for a small contingent of students and colleagues (the "Sweelinck school"), whereas his vocal music was readily accessible due to complete authorized publications. The periods of composition differ as well: the keyboard pieces originated in their entirety most probably between 1606 and 1621, while the vocal compositions, covering a large portion of his career, were conceived between 1592 and 1621 and exhibit a gradual shift from the secular to the sacred. In a total output of 254 vocal pieces comprised of *chansons*, madrigals, canons, motets, and settings of all 150 psalms, Sweelinck developed his own personal voice in a rich tradition of the still very vital art of polyphony.



THE CHANSONS

Sweelinck probably wrote at least three volumes of five voice *chansons*, published in quick succession in 1592, 1593 and 1594; unfortunately only the last of these has been preserved. One suspects that the three volumes are in fact one

and the same, reprinted twice. It is no coincidence that Sweelinck made his debut on the international market with *chansons*. The chanson had occupied a firm place in the Netherlands since the early sixteenth century. The dominant figure in this respect was Orlande de Lassus, who wrote about 150 *chansons* and established the characteristics of the "Dutch" *chanson*: much more polyphonic than the Parisian *chanson*, with a light, transparent kind of imitative polyphony. Madrigalisms – strongly pictorial representations of specific concepts –, dramatic modulations and chromaticism are in general lacking. A large group of *Kleinmeister* (minor masters) who were active in the Southern Netherlands and worked in the shadow of Lassus were involved with *chanson* production: among these were Philippe de Monte, Noël Faignient, Séverin Cornet, Jean de Castro, Nicolas Millot, Geert van Turnhout, Andreas Pevernage and Cornelis Verdonck. In his time Sweelinck was almost the only Northern Netherlander who wrote *chansons*, and that is fully characteristic of his "southern" orientation. It was therefore natural that the 1594 volume should have been published in Antwerp and that it should have contained four *chansons* by the Antwerp chorus master Cornelis Verdonck (1563-1625) alongside the 18 pieces by Sweelinck. Sweelinck fished his texts from an international pool of *chansons* that had mostly been written as early as the first half of the sixteenth cen-

tury, including short poems by Clément Marot, Pierre de Ronsard and Olivier de Magny. These are mostly works in one part; only *four chansons* have a *seconde partie*. For eight of the 18 texts it has so far not been possible to identify the author. This is less regrettable in the case of such trifles as *La belle que je sers*, *Regret soucy et peine* or the exuberant *Vostre amour est vagabonde* than for *Face donques qui voudra*, which Sweelinck set as a two-part chanson and the splendid canonic opening of which pleased him so much that he reused it years later, in his *Second Book of Psalms* of 1613, for the beginning of Psalm 75. The best-represented poet in the volume is Clément Marot (1496-1544), whom Sweelinck was later to encounter once again above all in connection with his setting of the complete Geneva Psalter. Also highly influential for his secular works, the court poet Marot, together with Mellin de Saint-Gelais (of whom Sweelinck set the *chanson Si j'ayme ou non*), introduced into French poetry the sonnet, the *élégie*, the epigram and other Italian or classical poetic forms, and with them a new kind of Humanism and direct expression. A splendid example is Marot's epigram addressed to the famous beauty Diane de Poitiers, *Bouche de Coral*; Sweelinck's setting is especially inspired, with an expressive, homophonic opening phrase. The work was also admired by contemporaries: for example, the Antwerp lutenist Joachim van den Hove published an arrangement for two voices and lute obbligato in his *Florida* of 1601.

By contrast *Quand je voy ma Maitresse*, also an epigram written by a poet infatuated by love, opens with voices moving in contrary motion; for the rest, this *chanson* is very transparent: it is as if we must first bring our hearing "into focus". Striking is the very simple, low setting of the line "ce m'est obscure nuit" (it is dark night for me), which Sweelinck notated in "black" notes – a pleasantry directed at the singers, since as a listener one cannot be aware of it. Lighter in tone is the ironic *Au mois de May*, about a disappointed suitor. In addition to the five Marot texts in the 1594 volume, Sweelinck also composed two other *chansons* on texts by Marot: the four-voice, subdued *chanson* in two parts, *Je ne fay rien que requerir*, from the *Livre Septième* (Amsterdam, 1608) and the amusing satire *Tu as tout seul*, which appeared in the anthology *Le Rossignol musical des chansons de diverses et excellents auteurs* (Antwerp, 1597; reprinted in 1598). In the last-named volume Sweelinck appears in the company of Philippe de Monte, Noël Faigntien and, once again, Cornelis Verdonck. *Tu as tout seul* relates of a farmer who can enjoy for himself all he possesses, except his wife. Sweelinck sets this in a witty "Parisian" style. Apart from this airy Marot setting by our Amsterdam-based composer, *Le Rossignol musical* contains by way of contrast the slow, four-voice *Tes beaux yeux*, an ode text penned by Olivier de Magny (1529-1561), a disciple of Pierre Ronsard who died young. De Magny can also be found

in the chansons of 1594 with *Elle est à vous*, a refined portrait of a female amye, a text for which Sweelinck provided one of his best and most elaborate settings. This volume also contains two *chansons* on texts by Pierre Ronsard (1524-1585) himself, the leader of the French circle of poets known as "La Pléiade"; of these, Sweelinck's almost passionate setting of *Plus tu cognois* is especially striking.

Sweelinck's version of the chanson *Susanne un jour* occupies a special position in his output. It is a *chanson spirituelle* and therefore something of an odd man out among the other *chansons*, with all their secular love laments. The poem by Guillaume Guérault (c.1507-1569) is based on the apocryphal story of Susanne and two old men, from the Old Testament book of Daniel. In Sweelinck's time this text was accepted by the Catholics but not by the Protestants: did he perhaps include it as a kind of allusion to his "secret" Catholic beliefs?

Whether or not this was the case, there was probably another reason, which was to leave a musical "visiting card". Guérault published his text in 1548 fitted with a simple but very fine four-voice setting by the otherwise obscure composer Didier Lupi Second. This setting, and especially the melody in the tenor, became hugely popular in the second half of the sixteenth century: dozens of composers made arrangements, of which all kinds of versions for lute or keyboard were made. By far the most

popular of these versions was by Orlando de Lassus (who else?); this was first published in 1560 and was reprinted numerous times up to 1629. Composing an arrangement of text and melody of *Susanne un jour* probably acted as a sort of touchstone for northern composers, a tradition comparable to the hexachord fantasy for keyboard. Like Lassus's setting, that of Sweelinck is for five voices, and just as ambitious in its layout. He places Lupi's tenor melody in long note values in the soprano, under which the four lower voices weave a web of imitation based on short motives derived from the *cantus firmus*. A masterpiece!

THE MADRIGALS

It is entirely characteristic of Sweelinck's "international" outlook that he composed music to not only *chansons* texts but also to Italian poems. However, the complete absence of Dutch texts is striking. It could be that Sweelinck composed music on texts but did not publish them because, unlike compositions on French or Italian texts, they could not be exported abroad; these "Dutch madrigals" would have existed only in manuscript form and then have been lost. Cornelis Schuyt, his closest colleague in Leyden, did manage to publish such a volume, the *Hollandsche madrigalen* of 1603, but it remained an isolated phenomenon. Furthermore, Schuyt distinguished himself

expressly during Sweelinck's "golden years" as a composer of five- and six-voice Italian madrigals, and two of his publications came into existence under the aegis of the great Amsterdam resident (1600 and 1611); this was true of other composers from Sweelinck's circle of acquaintances, such as the Brussels organist Peter Philips (1596, 1598 and 1603) and the Antwerp music master Cornelis Verdonck (1603). Joannes Tollius, who came from Amersfoort, even dedicated a volume of madrigals (Heidelberg, 1597) to the "Inclito Amsterdamsium Musicorum Collegio" (Illustrious College of Amsterdam Musicians). Sweelinck was probably already the director of this group, for in the same year Sweelinck's first two psalm compositions were published in a volume containing mostly psalm *contrafacta* by Lassus; the publication is dedicated to some Amsterdam music lovers whose names are unspecified but are probably to be identified with the above-mentioned "Amsterdam musicians". It is therefore all the more striking that Sweelinck himself did not manage to publish a volume of Italian madrigals. The four madrigals for more than three voices that we know of him and that appear in as many collections are probably all that remain of a madrigal book that was never published.

The popularity of the Italian madrigal in the Low Countries was led exclusively from Antwerp. It was here that from the 1550s appeared a long series of music prints – especially from the

publishing firm of Phalèse – containing reprints of Italian madrigal books and anthologies, as well as madrigals from indigenous composers such as Hubert Waelrant, Jean de Castro, Séverin Cornet, Andreas Pevernage and the already mentioned Philips and Verdonck. In some late Phalèse anthologies a few works of Sweelinck also crop up. Thus the 1601 print *Ghirlanda di madrigali a sei voci di diversi eccellentissimi autori de nostri tempi* (Garland of six-voice madrigals by various outstanding composers of our time) contains Sweelinck's *Ma donna con quest'occhi* and *Chi vuol veder*. Here Sweelinck stands among famous Italians such as Marenzio, Gastoldi and Ferrabosco.

These two six-voice madrigals in particular demonstrate that the Amsterdam composer was fully up to date with the Italian madrigal in the form it took before the period of Claudio Monteverdi – that is, before Baroque style characteristics such as intensified chromaticism and extreme harmonic and rhythmic contrasts made their incursion. The intimate, concise *Ma donna con quest'occhi* is eclipsed by the two-part madrigal *Chi vuol veder*, a compelling virtuoso setting of a splendid sonnet by Francesco Petrarca. Sweelinck pulls out all the stops in terms of text expression and wordpainting, with suitable figures on words like "ciel" (sky), "mondo cieco" (blind world), "ogni bellezza" (all that is beautiful) or "soverchio lume" (dazzling light).

Ma donna con quest'occhi was reprinted in the col-

lection *Nervi d'Orfeo* (Leyden, 1605). This large collection, containing as many as 87 five- and six-voice madrigals, was compiled from the rich supply of Antwerp publications from the previous decades, complemented by a few madrigals from the Northern Netherlands (apart from Sweelinck, Schuyt and Cornelis Schoonhoven, an organist from Delft, are represented). It is remarkable that Sweelinck contributed no new madrigals to this volume. However, we do find two lighthearted "new" madrigals in two later collections: *Hor che soave* from the *Livre Septième* (Amsterdam, 1608) and *Poi che voi non volete* from *Novi frutti musicali, madrigali a cinque voci i diversi eccellentissimi musici* (New musical fruits: five-voice madrigals by various most excellent musicians), issued in the year 1610 in Antwerp. This last madrigal begins with a complicated fugue in contrary motion, but this is quickly succeeded by a more homophonic texture. The absence of a genuine madrigal book of Sweelinck, which would have fulfilled the promise of the two fine madrigals of 1601, is due above all to the fact that in this period he was engaged primarily on writing dozens of often long and complex psalm settings. The writing of ambitious madrigals was clearly not relevant to his professional activities; but it is striking that he integrated various madrigal techniques into his psalm settings.

For the wedding of his earliest star pupil from Hamburg Jacob Praetorius (1586–1651), Sweel-

inck wrote an attractive motet. This bipartite *Canticum Nuptiale*, written on a Latin celebratory text, was published in Hamburg in 1608. While the first part is addressed to the bridegroom, the second part is intended for his bride, Margareta van Kampen, who was presumably from the Netherlands. It is highly characteristic of Sweelinck that the second part opens by presenting the opening theme of the first part in reverse motion; at the same time this mirror form symbolises the idea that a husband and wife form each other's mirror image.

THE RIMES

Sweelinck did not view his last secular publication, the *Rimes Françaises et Italiennes* of 1612, as a central collection to his published output, but rather as a sort of "secular" diversion. This relaxed attitude, whereby the work was composed as a sort of noble pursuit, finds expression above all in one striking feature: the *Rimes* are almost all written for only two or three voices (the psalms are for four, five, six, seven or even eight voices). Probably this is the result of a new understanding of the difference between "spiritual" and "secular": from now on complicated polyphony was for Sweelinck to be reserved for the motet and psalm, while the less weighty secular texts were composed in a much more transparent and simple style.

In his florid foreword (dated 20 November 1611)

Sweelinck states that he has written the pieces “to obtain practice in the composition of two- and three-voice pieces”, and this was probably not false modesty, but Sweelinck tried – just as he did in the organ music he wrote in the same period – to take this special manner of composing just as seriously as polyphony in many voices. In this way he reveals his singular attitude: polyphony for two and three voices had at that time passed from fashion decades ago and could be revived only through the new Baroque principals and the use of continuo – a development that of course already began in Italy during Sweelinck’s life but which passed him by almost completely. The small amount of music for two or three voices written by Sweelinck’s contemporaries often expressly has a didactic aim, and although Sweelinck far exceeds the scope of this sort of publication *per i principianti* (for beginners) in terms of virtuosity and length, we cannot exclude the possibility that here too a teacher was at work: was it intended as a warming-up exercise especially written for the singers of his famed Collegium Musicum to prepare them for his *magnum opus*, the many-voiced, complex psalms? It is perhaps no coincidence that the *Rimes* of 1612 were directly followed by Sweelinck’s most ambitious and demanding publications, the *Second* (1613) and *Third Book* (1614) of Psalms.

The *Rimes Françaises et Italiennes* contain 12 *chansons* and 15 madrigals, but Sweelinck ex-

pressly avoids these terms, and through the title “Rime” he emphasises the special, airy character of these pieces. They are dedicated to his “tres singulier amy” (very special friend) Jean Ludovicq Calandrini. Calandrini was descended from a family of merchants and bankers from the Tuscan town of Lucca; because of its reformist leanings the family migrated northwards in the second half of the sixteenth century and settled in towns such as Geneva and Amsterdam. Jean Calandrini was known in Amsterdam primarily by his Dutch name Willem van den Heuvel. An oblique glimpse of his relationship with Sweelinck is provided by Constantijn Huygens, who in his Latin autobiography writes of the year 1603 that as a child he played the viola da gamba “in the home of the eminent Jean Calandrini of Amsterdam” during a musical session led by Sweelinck, which must have lasted several hours. Sweelinck writes in his dedication to Calandrini: “[...] *vous avez non seulement la connaissance de la Musique, mais signamment que vous vous y delectez, exercez, & que vous l’aimez entierement*” ([...] you not only possess knowledge of music, but you clearly enjoy it, you practice it and you love it with all your heart).

THE ITALIAN RIMES

It is striking that six of the 15 “madrigals” from the *Rimes* have been revealed as reworkings of Italian madrigals, whereas for the *chansons* no

French model has yet been found. Perhaps Jean Calandrini has something to do with this, and Sweelinck may have reworked precisely those madrigals that were especially popular in Calandrini’s house. In any case madrigals such as Luca Marenzio’s *Liquide perle* and *Qual vive salamandra* or Domenico Ferrabosco’s *Io mi son giovinetta* are among the “top hits” of that period. Other models originate from the pen of Giovanni de Macque (*Amor io sento un respirar*), Andrea Gabrieli (*Dolcissimo ben mio*) and – as discovered by Harry van der Kamp during the preparation of this recording – Giovanni Maria Nanino (*Morir non può*).

Sweelinck goes about his work in a very singular manner, drastically reducing the number of voices of the original, a remarkable artistic challenge which is typical of this great northern composer. Ferrabosco’s four-voice, villanelle-like *Io mi son giovinetta* – the oldest of the parodied madrigals, first published in 1542 – is reduced throughout by two voices, while the six-voice *Dolcissimo ben mio* by Andrea Gabrieli (an important composer for the development of Sweelinck’s keyboard music) is reduced to three voices. A comparison of the original and its reworking shows that, in spite of halving the number of voices, Sweelinck succeeded in creating a fully-fledged entity, primarily by means of all sorts of ingenious imitations not found in the original. Often, too, Sweelinck intervenes in the structure of the original, and in most cases it is

more appropriate to talk of new compositions inspired by motives taken from the model. The *Rimes* reveal his special predilection for a transparent, imitative style – characteristic also of his keyboard music – and for playful patterns. Virtuoso demands are made of the singers: Sweelinck gives them all manner of figures and scales to sing, with no support provided by a larger vocal or instrumental ensemble. All details count in the *Rimes*, and their polyphony often seems to hover in space. The Italian poetry in the *Rimes* is especially light; five of the poems are entirely preoccupied with “kissing” and its attendant verbal games. Here and elsewhere Sweelinck always succeeds in finding the appropriate light tone for this wordplay.

THE FRENCH RIMES

While the authors of most of the Italian *Rimes* cannot be identified, most of the French *Rimes* are the work of a single author, Philippe Desportes (1546-1605). It would therefore be quite natural to attribute the anonymous *Jamais n’avoit* likewise to Desportes. It was fortunate for this poet, who came from Chartres, that his patron the Duke of Anjou was crowned as King Henry iii of France in 1574, an event which sealed his fortune. Equally facile and sweet voiced was his strongly Italianate poetry. His *chansons* and sonnets are always skilfully written and full of images that the composers were hap-

py to exploit. This concentration on one poet, indeed on one collection, *Les Amours de Diane* (1573), can probably be interpreted as a reflection of the taste of Jean Calandrini. One of the best-known poems from the Diane cycle is the sonnet *Marchans qui traversez*, which Sweelinck sets in two parts with many canonic (fast) imitations between the two voices and with amusing instances of word-painting (fast coloratura on “filets d’or”; sparkling *parlando* on “mille beaux diamants”). Also very successful is the tercet *Yeux, qui guidez mon ame*, with its almost instrumental virtuosity and lively rhythmic contrasts. Two four-voice canons on the classical proverb (from Terence) *Sine Cerere et Baccho friget Venus* (“Without Ceres and Bacchus, Venus freezes”) – in other words, love perishes without bread and wine) have a simple symbolism. The canonic form, with its “endless” repetitions, doubtless had the effect of intensifying the festive spirit of social gatherings. These canons are fragmentary remains of what must have been a lively social and musical life in Sweelinck’s Amsterdam milieu. The one on track 1 of CD 111 was included in a new version of the *Livre Septième* (Amsterdam, 1644) to fill a page, while an autograph manuscript by Sweelinck of the one on track 21 of CD 111, which his Hamburg pupils had taken with them from Amsterdam, was known to be in Hamburg until 1940.



THE CANTIONES SACRAE

Instead of the expected completion of the Psalter project, of which three books had already appeared in 1604, 1613, and 1614, Sweelinck, in 1619, surprised with a collection of five-voice motets, the *Cantiones Sacrae quinque vocum*. To publish the bundle, Sweelinck turned to Catholic Antwerp, employing the services of the well-known publishing house of Phalèse, which a quarter of a century earlier had been responsible for printing his five-voice *Chansons* (cd i). Phalèse himself addressed the dedication to Cornelis Gijsbertsz Plemp (1574-1638) for the *Cantiones*, as he had previously done to Olphaert den Otter in 1594 for Sweelinck’s *Chansons*. Plemp, an Amsterdam lawyer, patrician, and Neo-Latin poet, was part of Sweelinck’s circle of friends. He was a devout Catholic, and had even been a member of the Order of Jesuits in Doornik (Tournai) for a short while. His poetry, difficult to grasp due to the lofty Neo-Latin, has a clearly Roman Catholic streak.

The thirty-seven motets of the *Cantiones Sacrae* are published for five voices and basso continuo. The continuo part, a “basso seguente” (instrumental bass which continually follows the bottom vocal part), is unique for Sweelinck

and most probably not authentic, as the further workmanship of the pieces is in essence not different from the *Psalms*. The publisher Phalèse customarily added a continuo part to all his publications in this period; as such, the *Cantiones Sacrae* of 1612 from Peter Philips appeared in a second edition in 1618 with an added continuo. It would not be unreasonable to assume that the instrumental voice in the *Cantiones Sacrae* (motets) of 1619 was the publisher’s addition. The standardization of five voices could also have been the express wish of Phalèse, who highly preferred publishing uniform collections. It is thus conceivable that Sweelinck, who consistently and masterfully varied the number of voices in his *Psalms*, conformed in this case to the demands of the Antwerp publisher. Judging by the considerable unity of style, it is not unreasonable to assume that these motets were specifically composed for the 1619 publication. The works abound in masterful application of counterpoint and great melodic and harmonic refinement. A considerable number of the motets end on an “Alleluia”, and nowhere is Sweelinck’s unflagging resourcefulness and boundless fantasy so clearly to be admired as in the numerous and varied settings of this single word.

A five-voice composition was clearly the most prevalent choice for vocal polyphony at the beginning of the 17th century and Sweelinck’s *Psalms* are no exception. Within the five-voice structure, abandoned only once for the three-

voice third section of *Regina coeli laetare*, Sweelinck allows just one possibility of variation: the choice between adding a second soprano or a second tenor to the standard quartet of soprano, alto, tenor, and bass. In keeping with the character of the piece, Sweelinck thus chooses two sopranos for texts dealing with praise and two tenors for more sombre texts.

No logic is to be detected in the order of the motets as printed by Phalèse. The modes (tonalities) employed do not serve as a compass, nor do the types of text, leaving a haphazard structure. The only clear sign of Sweelinck having concerned himself with the order is to be seen near the end, where he places a substantial song of praise containing a number of sections, just as he had done in the *Third* and the *Fourth Book of Psalms* (cf. the single-movement songs of praise in the first two books). In the case of this collection of motets, the hymn is a *Tè Deum*. In the other thirty-six motets, there is indeed a distinct partitioning into four sub-categories, each with nine motets, placed at random. Subsequently, we encounter nine psalm settings (Nos. 4, 5, 7, 8, 9, 11, 20, 25, and 28), nine Gospel motets (Nos. 1, 2, 6, 15, 16, 19, 23, 27, and 36) and nine Nativity motets (Nos. 3, 13, 18, 22, 30, 31, 32, 34, and 35). The remaining nine contain divergent texts, the most striking among them being a group of four Passion motets.

GOSPEL MOTETS

The collection opens with a Gospel motet (a genre in which the text consists of one of Jesus' sayings from the Gospel, in this case, the Gospel according to Matthew), *Non omnis qui dicit mihi Domine* (Not everyone that says unto me: Lord). It begins imitatively with a motive of an upward leap which is varied at liberty by the sovereign hand of the composer, generating a calmly developing fugue. The words following the colon, "Domine, Domine" are accentuated by simple chords, while the ensuing entrance into God's Kingdom is delineated by a rising scale and sequences climbing ever higher – a very suggestive passage, as though a ladder were ascended. *Beati pauperes spiritu* (Blessed are the poor in spirit), a setting from the Beatitudes from Christ's Sermon on the Mount, again from the Gospel according to Matthew, must undeniably be one of the most beautiful compositions. It is fascinating how Sweelinck is able to vary these eight Beatitudes, which are spread over two sections, each containing four of the Beatitudes. The impression it leaves is that of a mature, homophonic motet, little altered by the small fugal motives, with mesmerizing harmonies at the beginning of each section forming a defining factor (in "Blessed are the poor in spirit" and "Blessed are the merciful"). When the "pure in heart" are mentioned, the two lowest voices, the most "earthly", are appropriately

mute, whereas the highest voice, on the contrary, is omitted at the mention of "peacemakers". This composition culminates at the eighth Gospel proverb, "Blessed are they that are persecuted", in a splendid harmonic sequence in which the delayed resolution (cadence) is uncommonly encountered on the supertonic. An equally beautiful Gospel motet is *Qui vult venire post me* (If any man will come after me), though the character is completely different from *Beati pauperes*, due to the text. It is written in the fragile Phrygian mode. The main theme, centred around the "following" of Christ gives rise to a free canonic beginning and fugal continuation on "abneget semetipsum" (let him deny himself), making the transformation to the homophonic prophetic line "et tollat crucem suam" (and take up his cross) that much more effective. The abrasive dissonances and diminished fourths in this passage sound very expressive and Italianate and are much more daring than usual for Sweelinck.

PSALM MOTETS

Of the nine psalm settings from the *Cantiones Sacrae*, the setting of Psalm 130 *De profundis clamavi ad te Domine* (Out of the depths have I cried unto you, O Lord) has gained considerable fame. The evocative opening of this beseeching psalm "Out of the depths..." is composed as low as possible in each of the voices, after which

they each leap an octave higher, chiefly on dissonances, for the text "... Lord, hear my voice". A complete contrast to this lovely penitential psalm is Sweelinck's setting of Psalm 96: *Cantate Domino canticum novum* (O sing unto the Lord a new song). For this joyful text, he obviously chooses a setting for two sopranos in place of two tenors. The incitement to song and praise results in lively, virtuosic figures and coloratura in all the voices and one of the most exuberant motets in the collection.

A psalm of gratitude such as *Diligam te Domine* (I will love you, O Lord) occupies a more moderate position in the scope of affects. In this particular piece, the first pages contain a calm fugal development of two noble themes. Only on the words "Dominus firmamentum meum" (The Lord is my rock) do the voices unite in stately chords, while the following text is again based on an extensively composed fugal theme. Sweelinck composed a second, independent setting of the same text (swvv 191), in 1617, which was printed for the third marriage of Johann Stobaeus (1580-1646), the cantor of Königsberg, to the widow of David Möller, Regina Montfoort. This eight-voice composition, in which a longer fragment of text from the same psalm is used, has a decidedly different character from the five-voice setting in the *Cantiones Sacrae*, calling to mind the psalms of praise from the *Third Book of Psalms*. We hear a song-like opening for four voices, word painting

on "firmamentum meum" by the use of forceful descending triads, an exhilaratingly liberating rhythm on "liberator meus" (my deliverer), and diverse effects with double choirs. Though less well-documented, it seems that Stobaeus also belonged to Sweelinck's circle of friends, judging by the beautiful wedding gift sent to him in distant Königsberg. Conceivably, Stobaeus was in Amsterdam around 1598, perhaps as one of Sweelinck's (very early) students. Stobaeus published another five-part motet in two movements in 1638, *Felix auspicii dies secundis* (Favourable day of good omen), which, according to the title page, is a composition by "Johannis Petri Sweelingii musici Batavorum longè clarissimi" (Jan P. Sweelinck, by far Netherlands' most famous musician), and which contains a new text. The lost original text was that of a wedding motet, perhaps written by Sweelinck in 1604 for Stobaeus' first marriage, to Esther Möller (d. 1606). Stobaeus had become cantor of the Cathedral Church in the Kneiphof neighbourhood in Königsberg; the composer Johannes Eccard, from Königsberg, composed a wedding song for Stobaeus' second marriage, to Elisabeth Hausmann (d. 1616).

The supplicatory psalm *Domine Deus meus in te speravi* (O Lord, my God, in you do I put my trust), a composition dealing with two lines of Psalm 7, is of particular quality. The first line is set as a five-voice fugue developing freely on a theme that is again used for the retrograde; it is

an expressive section of unusual length (thirty-one measures), and in fact a motet unto itself. The second line “*Salvum me fac ex omnibus persequentibus me et libera me*” (Save me from all them that persecute me, and deliver me), begins with a short setting in three voices of the whole second line (ten bars), in which “libera me” is set to a triple metre. For the corresponding repeat of this line, the ideas from the three-voice section are expanded upon with the help of two more voices (for thirty-three bars), and at “*salvum me fac*” and “*persequentibus me*”, dissonances are stacked upon dissonances. Following all that, the closing, dancing chords of the “libera me” come as a true release.

NATIVITY MOTETS

A most attractive group within the *Cantiones Sacrae* are the nine Nativity motets, a striking sub-collection from any viewpoint. In the first place, it is the only group with a unified choice of instrumentation: all nine compositions are five-voiced, with doubled sopranos. Secondly, it is by far the largest group for a specific period of the liturgical year, perhaps reflecting the particular musical Christmas celebration in Plemp’s house during the last decade of Sweelinck’s life. The composer allowed himself to be especially inspired by these texts, and all nine are genuine musical jewels, ranging from a brilliant *Magnificat anima mea Dominum* (My soul magni-

fies the Lord) to the enchanting and intimate *Angelus ad pastores ait* (And the angel said unto the shepherds). The most outspoken Christmas motet is of course *Hodie Christus natus est* (Today is Christ born). It is clearly popular in character, with its three repeated invocations “Hodie” (in which the tenor continually takes the lead, followed by the other voices), its constant shift from duple to triple metre, and its repeated and exuberantly composed “Alleluias” and “Noés”. As such, it is also the most homophonic piece of the collection.

The only setting of the Old Testament “Nativity text”, the prophecy of Isaiah *Ecce virgo concipiet et pariet filium* (Behold, a virgin shall conceive, and bear a son) has its own particular atmosphere. With the simplest of means, Sweelinck creates a magical ambience of expectation and fulfilment. Even the closing “Alleluia” is rather restrained, far from the jubilant *Hodie Christus natus est* or another Christmas antiphon *Gaude et laetare, Jerusalem* (Rejoice and be glad, Jerusalem), a work which proves it is indeed possible to write a celebratory piece in the first mode (D authentic). Particularly handsome here are the contrast between the flexible, joyful sections and the powerful tempo reduction on the words “*ecce Rex tuus venit*” (for behold, your King comes), “*quem angeli adoraverunt*” (whom the angels adored), and “*Sanctus*” (Holy).

Ab Oriente venerunt Magi (There came wise men out of the East), an Epiphany motet in two parts

on a text taken freely from Matthew chapter 2 is probably the crown jewel among the Nativity motets. Sweelinck chose the second mode (Dorian plagal mode on g, with one flat at the beginning of the stave) for this celebratory yet dignified text.

The first line uses the technique of the so-called double theme: two short phrases for the two segments of text (“*Ab Oriente / venerunt Magi*”) are repeated and combined as in a fugue. This technique is his favourite opening model for the *Cantiones Sacrae*. The leap of a fourth in this double theme (descending, respectively, ascending) appears in most of the motives of this two-part motet and can thus be seen as a sort of *leitmotiv*. The next line of text, by contrast, is set homophonically, with sonorous chords on “*adorare Dominum*”; it is at this point that Sweelinck finally reaches the “dominant” of the second mode: F major. In the following trio setting of “*apertis thesauris*”, Sweelinck succeeds in musically expressing the “opening up” (apertis), whereas “*pretiosa*” is based on a variation of the beginning theme. At the start of the second section, Sweelinck uses imitation for the contrary motion, another favourite polyphonic tool, with a motif covering the range of a fifth, as is common with this technique. Said technique, in combination with a thickly-woven imitative texture (the active motif appears twenty-seven times!) effectively paints the lustre of gold. Incense curling through the air is suggested with

a swift, simple motion (referring to the “*Ab Oriente*” theme as well), while the myrrh is evoked by a striking, syncopated motif which contrasts with the sober setting of the “funeral”, typified by an ever descending line in the bottom voice. The final exultant “Alleluia”, with its animated texture, harbours all the melodic elements of this magnificent motet in an ingenious way.

PASSION MOTETS & VARIOUS OTHER MOTETS

In the final, textually-mixed, group of motets, we encounter a number of interesting compositions rather more independent than those of the previous groups. We have already mentioned the Marian antiphon *Regina coeli laetare* (Queen of Heaven, rejoice). Whereas in other parts of the *Cantiones Sacrae* we occasionally unearth indications of traditional religious melodies – in *Beati pauperes*, *Hodie Christus natus est*, *Petite*, *Beati omnes*, *Nunc dimittis* (at the conclusion of *Hodie beata virgo*), and finally in *Tu Deum laudamus* – this antiphon makes clear use of the Gregorian melody corresponding to the text. In Roman Catholic liturgy, this antiphon was a part of Compline (the Night Prayer) and the Marian veneration with devotional procession in the period between Easter and the Friday after Pentecost. Sweelinck’s composition of this genuine Catholic text distinguishes itself by a transparent, uncomplicated polyphony; each of

the four concise sections leads to an “Alleluia” with fluid coloraturas.

The author of the text for *O Domine Jesu Christe* (O Lord Jesus Christ) is unknown, but as the text is a simple composite of prayers, the question of who the author might be is not particularly relevant. Sweelinck’s setting of the text is intensely intimate; we are especially reminded of the psalm-prayers from the *Fourth Book of Psalms*. Also of unknown origin is the text of the Passion motet *O quam beata lancea* (O how blessed is that spear), one of the lengthiest motets from the *Cantiones Sacrae*, and possibly a religious poem by Plempe. The Neo-Latin text, in the tradition of the ever popular Rhythmica oratio sancti Bernardi (an oration in verse by Saint Bernard), dwells on the wounds of Christ on the cross. Sweelinck’s intense setting can be considered to be one of his most significant motets. This piece belongs to a small series of four Passion motets which we find scattered throughout the *Cantiones Sacrae*; the other three are *O Sacrum Convivium* (O sacred banquet), *Vide homo, quae pro te patior* (Behold, man, those things which for you I suffer), and *Videte manus meas et pedes meos* (Behold my hands and my feet). Whether it be coincidental or not, these four motets, with the corresponding numbers 14, 17, 21, and 24, are arranged symmetrically around an imaginary axis of the *Cantiones Sacrae*. Are we, after all, dealing with a particular classification of the motets? If that be the case, then

the central piece, number 19, *Qui vult venire post me* – one of the finest pieces in this collection of motets, as we have already seen – gains even more in significance. Furthermore, *Qui vult venire post me* espouses an essential enunciation by Jesus for all Christianity which forms the core of the “Imitatio Christi” (The Imitation of Christ).

The monumental, five-sectioned *Te Deum laudamus* (We praise you, O God), which serves as the conclusion to this collection, is somewhat disparate in length. The consequent use of five voices and the ingenious, continually varying homophony are persuasive reminders of the large series from the *Third Book of Psalms*. It may very well have been an “official” motet composed for an important state matter such as the Twelve Years’ Truce in 1609, which had been greeted, particularly in Amsterdam, with great elation. It is a decisively representative work, and as such, less personal than most of the *Cantiones Sacrae* motets.

To bid farewell to his excellent student Heinrich Scheidemann (c.1595-1663) of Hamburg, Sweelinck composed a three-voice canon *Ave maris stella* (Hail, star of the sea) “In honour of the devout young man Henderick Scheijtmann, of Hamburg, is this written by me, Jan P. Sweelinck, organist in Amsterdam, on the twelfth day of November, 1614”. It remained preserved in Sweelinck’s own handwriting until the Second World War. It is a so-called “Zarlino Canon”, a

three-voice composition in which an existent (liturgical) melody is accompanied, so to speak, by a two-voice canon. It is particularly striking that Sweelinck added no text to his composition, implying that it was most probably meant as an instrumental work for an organ student. Another student of Sweelinck’s, his son and successor Dirck, attended to a new edition in 1644 of a collection which had been previously published numerous times since the sixteenth century, the renowned *Livre septième*. Apart from a number of his own pieces, Dirck also added three of his father’s canons to the edition. Two of these, both of them simple four-part canons of the type “Are you sleeping, are you sleeping?” are based on a religious incipit of unknown origin: *Beatus qui soli Deo confidit* (Blessed is he who believes in God alone), and on *Vanitas vanitatum* (Vanity of vanities) from the Book of Ecclesiastes. This Biblical proverb, dealing with transience, was especially popular in Dutch painting of the period. Sweelinck uses the same line in yet another four-voice canon he composed on May 24, 1608 for the *Album amicorum* of Ernst Brinck, mayor of Harderwijk, one of the few autographs of the master which has survived the passage of time.

Pieter Dirksen



THE PSALMS

In 1564, Sweelinck’s father was appointed as the organist of the Oude Kerk in Amsterdam and he became his successor in 1577, four years after the death of his father in 1573. In 1578, the Alteratie [Alteration] took place in Amsterdam: the overthrow of power following which the Spanish-Catholic-leaning city government of Amsterdam was replaced by a Calvinist-influenced council. As Calvinism prohibited the use of the organ for church services, Sweelinck and other Dutch city organists lost their church posts. In compensation, they were appointed to other semi-liturgical and representative functions within the city. Sweelinck was appointed to play the organ before and after church services – particularly the new Genevan psalm melodies – and perform other regular organist’s duties during the week. The Genevan Psalter would subsequently play a central role in Sweelinck’s oeuvre: 54 of his 153 psalm settings (three of the 150 psalms appeared in two versions) are composed of several verses and 32 of these contain the psalm texts in full (then termed “tout au long” – in full length). This meant that Sweelinck had by the end of his life chalked up the amazing total of 288 individual psalm verse settings!

It is significant that among Sweelinck's surviving vocal works there are no settings of Dutch texts. This was not only due to his unorthodox position within music circles of Amsterdam, but was also connected with his own artistic orientation. Sweelinck was never forced to write (Calvinist) liturgical music and was therefore not limited by the accompanying artistic stipulations. Alongside organ recitals in the Oude Kerk, it was above all the Collegia Musica established by wealthy citizens in Amsterdam which provided him with a stage. These music ensembles were composed of both professional musicians and talented amateurs from the upper layers of society. This left Sweelinck free to experiment with his own musical concepts at will: he developed a motet style reminiscent of madrigals which placed his psalm compositions at the pinnacle of all works set to the texts of the Genevan Psalter. Sweelinck's artistic autonomy also stems from his cosmopolitan outlook on life and his aim of becoming well-known beyond the confines of Holland. This explains why he chiefly utilised texts in Latin, English and above all French – the colloquial language of the cultivated upper class during this period. It is for this reason only logical that Sweelinck's *magnum opus*, the polyphonic setting of the complete Genevan Psalter, was based on the original French texts, particularly as the Dutch translations could never match the literary quality of the original texts.

The Genevan Psalter, a metrical adaptation of the Biblical Psalms by Clément Marot and Théodore de Bèze and completed exactly in the year of Sweelinck's birth (1562), was greatly admired throughout Europe, not only by Protestants. This admiration was chiefly generated by the numerous magnificent melodies composed by a series of musicians: Guillaume Franc, Louis Bourgeois and a certain "Maître Pierre" (Pierre Davantès). Sweelinck evidently began his large-scale project with a certain degree of caution. In 1597, two "trial psalms" (Psalms 3 and 10) were published without an indication of authorship in a comprehensive anthology: *the Cinquante pseumes de David avec la musique à 5 parties d'Orlande de Lassus; Vingt autres pseumes à 5 et 6 parties par divers excellents musiciens de nostre temps* (Fifty Psalms of David with music for five voices by Orlando di Lasso; twenty other Psalms for five and six voices by diverse excellent musicians of our time). The dedication is exceptional: "*A l'honorable compagnie des nourrissons, disciples, fauteurs et amateurs de la douce et sainte musique à Amsterdam*" (To the honourable company of enthusiasts, students, musicians and amateurs of delicate and holy music), i.e. for the Amsterdam Collegium Musicum which Sweelinck most probably already directed at this time. In this anthology, Sweelinck found himself in the company of a number of South-Dutch composers including the famous Orlandus Lassus; his fifty psalms in this collection are so-called contra-

facts (arrangements with new texts) of original Latin masses. The fact that Sweelinck wished to remain anonymous in this anthology perhaps suggests a certain degree of caution, but maybe his primary intention was to gauge the unprejudiced reactions from his colleagues in the Collegium Musicum.

THE FIRST BOOK OF PSALMS

It is quite conceivable that this printed collection dating from 1597 provided the direct source of inspiration for Sweelinck's *First Book of Psalms* which was published seven years later under the title *Cinquante Pseumes de David, mis en Musique à 4, 5, 6 & 7 parties par Ian Swelinck, organiste*. First of all, he selects the same number of psalms (50) as in the anthology. The unsatisfactory text declamation in the psalm motets by Lassus and other South-Dutch composers would also not have escaped his attention (for example in his position as the director of the Collegium Musicum where this anthology was without doubt utilised intensively) as an unavoidable result of contrafacts. One of the merits of Sweelinck's psalms is the skilful declamation of the text, enhanced by his supreme mastery of all polyphonic compositional techniques of his day; he was a great master of Flemish polyphony in its final phase. With this Psalter, Sweelinck is clearly following on in the great humanist tradition of the sixteenth century in which elaboration takes

priority over invention: it is not the originality of the music itself which is important but the elaborate handling of already existing material (psalm melodies) – exactly the opposite of the attributes of a good composer in our day. This principle is also omnipresent in Sweelinck's music for keyboard instruments. As a master of the art of variation as "elaboration", he must have seen great potential in the numerous magnificent psalm melodies and indeed displays a monumental degree of inventiveness and variety in his settings of these melodies. Sweelinck's humanist background is also evident in his preface to his *First Book of Psalms* which is dedicated to "their honourable and respectable Lordships the Sheriff, Burgomasters and Aldermen of the city of Amsterdam". In his preface, Sweelinck develops a particularly traditional humanist view of music and simultaneously presents the framework for the composition of "his" Psalter:

The whole of nature itself is indeed nothing more than sublime music which the Creator allows to resonate in the ears of the human mind in order to bring pleasure and gradually bind these individuals to Him: just as we perceive Him with our eyes in the well-organised order, in the equally favourable numerical proportions and in the similarly well-coordinated movements and revolutions of the heavenly bodies: [...] the celestial firmament is the original model of music and this is also an accurate depiction of the terrestrial natural forces of nature as can be derived from the number of elements and their four

principle manifestations [fire, air, water and earth] and from the wonderful interaction of their opposites. For this reason, the wise men of antiquity availed themselves of music [...] not only for the pleasure of listening to it, but primarily to temper or awaken emotions [...] to permit their doctrines to trickle down gently and become firmly anchored in our consciousness so that the soul is encouraged to embark immediately on the contemplation and admiration of divine works.

This is of course the familiar concept of music as a reflection of the resonance of the spheres and therefore of God's Creation. We are urged to regard and listen to this complete collection of psalms with its universal stylistic principle, its faultless polyphony and accomplished technique of imitation as an idealistic pinnacle within the framework of this as yet completely intact conception of the world with the Earth placed at its centre – contemporaries of Sweelinck such as Copernicus and Galileo were however already beginning to question the validity of this ideology. It is significant that Sweelinck emphatically stresses this conceptual background in the presentation of his monumental psalm project.

The *First Book of Psalms* dating from 1604 (*Cinquante Pseaumes de David*, reprinted in 1624 with the title *Premier Livre des Pseaumes de David*) contains 50 psalms including one of the two first tries from 1597 – Psalm 3 – in a revised version. This first volume also includes a two-part setting of the Canticle of Simeon (a song from

the gospel of Luke). Apart from this two-part “supplement” for five and six voices, this collection contains nine pieces for four voices, 22 for five voices, 17 for six voices and a single work for seven voices as well as an arrangement (Psalm 23) for between four and six voices. Apart from this psalm and the Canticle of Simeon, three other compositions (Psalms 15, 24 and 123) consist of several sections. In comparison with the quantity of cyclic psalms contained in the later volumes, this is a modest number; the polyphony is in these cases also limited to two or three sections. Sweelinck ordered the contents of his *First Book of Psalms* according to the number of vocal parts (4–7 voices) and ecclesiastical modes. In principle, Sweelinck was faced with two methods of psalm settings: he either quoted the unaltered melody in one of the voices (as a so-called *cantus firmus* in similar fashion to choral variations) or utilised the various phrases on the melody as “free” material which could be rhythmically and sometimes additionally melodically altered and fragmented (the verses containing no trace of a Genevan melody are extremely rare; Sweelinck only included this type of verse in a few scattered “internal sections” of multipart cycles and this type is completely absent from the *First Book of Psalms*). The melody is normally quoted in full in at least one voice – usually in the soprano part – and is occasionally repeated in the tenor part (always an octave lower); this type is termed as an echo psalm.

THE SECOND BOOK OF PSALMS

In the preface to the *First Book of Psalms*, Sweelinck wrote in March 1603 that if God should be merciful to him, he would continue this project with settings of the remaining 100 psalms (“... je prendray occasion avec le temps, moyennant la grace de Dieu, de produire le reste”), but the Second Book of Psalms did not appear until ten years later and only contained 30 and not 50 psalm settings. During this period however, Sweelinck had actually produced an astounding 60 psalm settings! This presumably was an excessive burden for the printer, and these 60 psalms were therefore divided into two separate volumes, the *Third Book of Psalms* appearing only one year after the second volume. The Second Book of Psalms is dedicated to eight Amsterdam music lovers (“*Philomuses en la tresrenomme ville d'Amstelredam*”), listed individually by name: chiefly merchants and wealthy citizens who supported Sweelinck. It is surely no coincidence that the number of dedicatees corresponds exactly to the maximum number of vocal parts (eight) in Sweelinck's psalm settings, and the composer implies in the dedication that the edition was not only made possible with the support of these dedicatees, but also that they were members of the Collegium Musicum who came together regularly to “unite their voices in a harmonious musical concert” (“*Et comme vous vous assemblez ordinairement, pour, joignant vos*

voix en un doux concert Musical”) and that they had already sung the music from this collection on several occasions (“*ceste mesme Musique, que souuent vous avez chantee*...”).

Although the *Second Book of Psalms* dating from 1613 (*Livre Second des Pseaumes de David, nouvellement mis en musique, à 4, 5, 6, 7, 8, parties, Par Ian P. Sweelinck, Organiste*) only contains 30 psalm settings, Sweelinck emphasises on the title page that some of these settings are composed “*tout au long*” (i.e. in full length). This applies to the Psalms 27, 28, 36, 61, 98, 125, 127 and 128 – twice as many “*tout au long*” settings as in the *First Book of Psalms* – and the structure of these cycles is frequently on a substantially larger scale than those in the first volume; the most extreme example, Psalm 27 with seven sections, runs to a total of 269 bars and is the longest vocal work composed by Sweelinck. This means that the *Second Book of Psalms* includes 56 individual verse settings and therefore in total almost as many verses as the *First Book of Psalms* (57). The edition dating from 1613 contains six four-voice psalms, ten five-voice, twelve six-voice and two eight-voice settings; the four- and five-voice psalms with several sections also contain individual passages with reduced forces (chiefly scored for three voices). In two cases (Psalms 115 and 146), the first section is scored for six voices and the second section for seven voices.

THE THIRD BOOK OF PSALMS

Like the *Second Book of Psalms*, the *Third Book of Psalms* also contains only 30 different psalm settings, but this third volume is by far the most substantial of the four volumes with an astounding 91 individual verses in comparison to the average of 65 verses for the other volumes, i.e. three times as many individual verses as the number of existing psalms. There are a relatively large number of settings with several sections – eighteen – and naturally also the largest collection of psalm settings “*tout au long*”: 16 works, i.e. half of all the psalms set “*tout au long*” in the entire four volumes! This is accompanied by a strong tendency to larger-scale polyphony: the *Third Book of Psalms* contains more six- seven- and eight-voice verses than all the other volumes combined. This edition dating from 1614 includes five psalms for four voices, seven for five voices, eight for six voices, two for seven voices and a staggering eight psalms for eight voices, all ordered according to the number of voices. Several of the multisection five- and six-voice psalm verses include individual sections with a reduced number of vocal parts (normally three voices) and the final sections of two of the five-voice psalms (16 and 133) are scored for six voices. *The Third Book of Psalms* is without doubt the most monumental of all Sweelinck’s four volumes.

The *Livre Troisième des Pseaumes de David, nouvellement mis en musique à 4, 5, 6, 7, 8, parties par*

Ian P. Sweelinck Organiste was printed in 1614 by Henrick Barentsz, a publisher who lived in the Warmoesstraat just round the corner from Sweelinck’s Oude Kerk. Unlike the other volumes, the *Third Book of Psalms* does not contain a dedication or preface by the composer, but instead a French sonnet of praise:

*Tout ravi hors de moy, ars d’une douce flamme,
Espris d’un saint amour par ces divins accords,
Se rallumer je sens au milieu de mon ame
Un esprit tout nouveau, qui desdaigne ce corps.
Esprit, tu es bien prompt: et ce pendant se pasme
Le corps, que tu devois mouvoir par tes ressorts.
Ne s’uyvant, ce dit-il, celui que je reclame,
Je ne suis plus vivant, ains au nombre des morts.*

*Sweelinck, en mariant les tons avec le sens,
Fait si bien que le corps, par sa douce harmonie,
S’uit et vit en suyvnt l’esprit tout en un temps.
Dont David par ses mots tenant l’ame ravie,
Et puis Sweelinck tirant le corps par ses accords,
A l’esprit et au corps ravis rendent la vie.*

(“Quite enraptured and beside myself, I am moved by a sweet flame / and the holy love of these divine chords, / I feel as though a new spirit has been ignited / in my soul which disdains this body. // Spirit, you are certainly ready, although the body is torpid / which should be moved by your words. / If I do not follow as demanded of my body, / I will no longer be among the living and can be counted among the dead. //

Sweelinck marries the notes so skilfully with the words / that the body, enchanted by this sweet harmony, / follows the spirit and is thereby brought to life. // David delighted the soul with his words / and Sweelinck has invigorated the body with his music / and breathed new life into both body and spirit.”)

Unfortunately it has not yet been possible to establish the identity of the poet who penned these verses; it would be interesting to know whether he was operating within Sweelinck’s immediate milieu or was a native speaker from a southern country. Although these verses are primarily a linguistically intellectual exposé, the poet has evidently discerned a certain spiritual and at the same time “physical” quality in Sweelinck’s free creative settings of the psalm texts and melodies; he or she appreciates the composer’s magnificent declamation of the French language which is evidence for Sweelinck’s excellent command of this language and also heaps praise on the astounding rhythmic suppleness and inventiveness of his music. These characteristics shine through triumphantly in the *Third Book of Psalms*. The fact that the volume begins with Psalm 1 and concludes with Psalm 150 underlines Sweelinck’s intentions of creating something particularly special with this publication, quasi as a Psalter in microcosm.

THE FOURTH BOOK OF PSALMS

Following publication of the *Third Book of Psalms* in 1614, it took Sweelinck some years to compile the concluding volume of this collection. The completion and publication of the *Fourth Book of Psalms* is irrevocably linked with his death on 16 October 1621. The most significant relevant document to have survived is a remarkable notice of death which also announces the impending publication of the *Fourth Book of Psalms* in a “courant” which appeared exactly a week later, on 23 October of the same year:

Last Saturday evening on 16 October in Amsterdam has passed away the excellent master organist Jan Pietersz. Sweelingh, who can justifiably be called the Prince of Music because of the numerous excellent works which he has composed and published. The fourth volume of the Psalms of David which he has composed will be published in the forthcoming days.

The foreword to this *Livre Quatriesme et Conclusion des Pseaumes de David* in which Sweelinck was extensively praised as “*nostre grand Orphée & premier Organiste de ce Siecle*” (our great Orpheus and the principle organist of our time), but omitted any mention of his death, was written by David van Horenbeeck (1586 to after 1629), a versatile character from Haarlem who was not only cantor and precentor of the St Bavo church, but additionally copyist, cal-

ligrapher, occasional poet and publisher. As far as we know, the publication of Sweelinck's *First* and *Fourth Books of Psalms* constituted his sole activities as a music publisher. He writes in his foreword that he had obtained a special stock of musical type elements from the estate of the (music) publisher Frans Raphelingius the Younger in Leiden which had been offered for sale in 1619. It appears therefore that Sweelinck had prepared his musical texts for printing after 1619 with the help of Van Horenbeek who was perhaps a pupil but certainly also a great admirer of Sweelinck and enthusiastic singer of his psalms. The close involvement of Sweelinck in the preparation of the musical text is borne out by the almost complete lack of errors in the text of both this volume and the other parts of the collection. This fact combined with the content of the newspaper report suggests that Sweelinck was able to accompany the printing process of the *Fourth Book of Psalms* almost until it was finished. It appears that even the foreword was compiled and set in type before the death of the composer. Van Horenbeek had great economic expectations of this edition which he could not have realised without “*grand cousts & despendz*” (substantial costs and efforts). The fact that he published a reprint of Sweelinck's *First Book of Psalms* at his own expense in 1624 demonstrates that his expectations had been fulfilled.

The *Fourth Book of Psalms* contains eight four-voice settings followed consecutively by 23 five-voice, seven six-voice, two seven-voice and three eight-voice psalms. The information on the title page “*desquels aucuns sont tout au long*” (some of which are full-length [settings]) only applies to the four psalm texts which are set in their complete length (53, 93, 111 and 124), the smallest proportion of full-length settings of all four volumes.

On this recording of Sweelinck's complete Genevan Psalter, each book of psalms retains the numerical order of the individual psalms.

Harry van der Kamp



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<i>Dioraphte Foundation, Dordrecht</i>	<i>Pro Religione e Libertate Foundation, Amersfoort</i>
<i>Dr. Hendrik Muller's Vaderlandsch Fonds, The Hague</i>	<i>Rabobank Nederland, Utrecht</i>
<i>Henk Stoel, Kampen</i>	<i>Roomsche Catholijk Oude Armen Kantoar, Amsterdam</i>
<i>ING Bank NV, Amsterdam</i>	<i>Royal Bank of Scotland Nederland, Amsterdam</i>
<i>Janivo Foundation, Zeist</i>	<i>SNS Reaal Fonds, Utrecht</i>
<i>K.F. Heinfonds, Utrecht</i>	<i>Société Gavignières, The Hague</i>
<i>Koninklijke Vereniging voor Nederlandse</i>	<i>ThuisKopie Fonds, Hoofddorp</i>
<i>Muziekgeschiedenis, Utrecht</i>	<i>Thurkow Foundation, Oegstgeest</i>
<i>Ludovica Foundation, Beverwijk</i>	<i>vsb Fonds, Utrecht</i>
<i>M.A.O.C. Gravin van Bylandt Foundation, The Hague</i>	<i>Westdeutscher Rundfunk, Cologne</i>



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Dr. h.c. Gustav Leonhardt, harpsichordist and organist
Mr.drs. Elco Brinkman, president of Bouwend Nederland, former minister of culture
Mr.dr. Job Cohen, former mayor of Amsterdam
Mr. Marry de Gaay Fortman, managing partner of Houthoff Buruma NV
Jonkheer drs. James Van Lidth de Jeude, former mayor of Deventer
Dr. Nout Wellink, president of De Nederlandsche Bank



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Drs. Peter Sluis, president
Marijke van der Harst, secretary
Mr. Kees Rutten, treasurer
Drs. Eelco Elzenga
Drs. Willem Hering



Finally, I would like to express my deep gratitude to my dear wife, who with unceasing enthusiasm and admirable commitment executed the production of this project. Without her help this Monument would never have been brought into being.

Harry van der Kamp

*To the memory of
JAN DANIEL BOEKE (1921-1993),
who introduced me to Sweelinck's music
in an unforgettable way.*



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in co-operation with the Nederlandse Programma Stichting (NPS)

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