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*Jean-Baptiste de Bousset as maître de musique  
to the Académie Française, the Académie des  
Sciences and the Académie des Inscriptions  
1698-1725*

*Cahiers PHILIDOR*

38





Centre de Musique Baroque de Versailles  
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Jean-Baptiste de Bousset as *maître de musique* to the Académie Française, the Académie des Sciences and the Académie des Inscriptions 1698-1725<sup>1</sup>

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Wellington  
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By 1700, Bousset's reputation as the leading songwriter of his era was well-established, thanks to his thirty-nine individual collections published trimestrially by Christophe Ballard in two large sets (Premier Recueil 1690-1694 and Second Recueil 1695-1699).<sup>2</sup> Further airs appeared in Ballard's *Recueils d'airs sérieux et à boire* series between 1698 and 1701, and two *airs spirituels* in another of Ballard's collection of *Airs spirituels* published in 1701. The title page of Bousset's fortieth individual song collection, namely the first volume of his *Airs Nouveaux* issued the following year, proclaimed that Bousset was now 'Maître de Musique du Roy, pour ses Academies Françoise, des Inscriptions et des Sciences'. We shall see that this comprised two appointments, which although they overlapped to some extent, should be considered as being distinct from each other. Bousset acceded to them sequentially. He became *maître de musique*, first, to the Académie Française at some time following the death in 1696 of his predecessor, Claude Oudot. From 1699, he also began serving the Académie des Sciences in the same capacity; finally, as an adjunct to his work for the Sciences, he also came to serve the Académie des Inscriptions, which as of 1701 joined forces with the Sciences on ceremonial occasions.

Although Bousset's responsibilities towards the Académies were essentially ceremonial, generally requiring him to provide music only once a year, his position placed him in the King's employ, and commanded public attention. For the Académie Française, the Académie des Sciences and the Académie des Inscriptions were among the glories of the *ancien régime*. The Académie Française was the arbiter of the French language through its work of many decades on the *Dictionnaire de l'Académie*. To be elected one of the forty was the aspiration of churchmen, men with military careers and noblemen alike.<sup>3</sup> Louis XIV, as its Protector, treated it with affection; accorded it the privilege of sending delegations to court as sovereign states did, and gave Academicians access to specialised legal representation – 'le privilège d'évoquer les causes devant certains juges'. Those invited to the Opera by the King found baskets of fruits and preserves in their *loges*.<sup>4</sup>

From 1697 when Bernard Le Bovier de Fontenelle (1657-1757) became the secrétaire perpétuel of the Académie des Sciences, music 'entered an epoch of renewal'. During the 18<sup>th</sup> century a considerable

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1. This study, a revised version of a paper presented in the Music Forum seminar series, New Zealand School of Music, Wellington, 20 November 2006, is a companion piece to the critical edition by the present writer of Jean-Baptiste de Bousset's *Motets and airs spirituels*, forthcoming from the Centre de Musique Baroque de Versailles in the collection *Anthologies I*.
  2. For information about Jean-Baptiste de Bousset's life and works, cf. Greer Garden, 'Bousset, Jean-Baptiste (Drouard de)', *The New Grove Dictionary of Music & Musicians*, ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), XXV, p. 536.
  3. Édouard-Charles (abbé) Buisson, *Les Registres de l'Académie Française* (La Chapelle-Montligeon: Imprimerie-Librairie de Notre-Dame de Montligeon, 1900), p. 14.
  4. *Ibid.*, p. 2.

number of the proposals for new ‘machines et inventions’ dealt with musical instruments<sup>5</sup>; more importantly, the Académie des Sciences, which was recognised as a royal institution in 1699, led Europe in exploring the nature of sound through the work of Joseph Sauveur.<sup>6</sup>

The mission of the Académie des Inscriptions et Médailles (founded in 1663) was to oversee the iconography of the realm, ensuring that designs for ceilings, pictures, statues, fountains, tapestries in the King’s residences were correct and appropriate, and conceived with order and intelligence. During the latter part of Louis’ reign, its main work centred on composing the history of France through commemorative medals accompanied by historical descriptions. Its first members, a committee of five largely drawn from the Académie Française, were selected for their knowledge of Greek and Roman art, their taste and application to study, and ability to give [provide advice] ‘des lumières pour la perfection de tous les Arts.’<sup>7</sup>

Although the *Registres* of the Académie Française go back to 1696, they are silent as to the date and circumstances of Bousset’s appointment. Only two references to Bousset to be found in them, one dating from 1700, the other from 1725, and only in this latter year is Bousset referred to as the *maître de musique*!

How he came to serve these learned bodies remains a mystery. Bousset does not appear ever to have held a position at any chapel with a royal affiliation, or at any of the Parisian churches. In our present state of knowledge, we have only one pointer as to how Bousset might have attracted notice as a composer of large-scale works: it has been discovered recently that Bousset composed the choruses for a *spectacle de collège*, entitled *Sedecias*, which was performed at the Collège de Clermont on 12 August 1697.<sup>8</sup> The music of this work has not survived, but, as reported by the historian Henri-Louis Bouquet, in *Sedecias* ‘Les chœurs... débutent par un prologue à la louange de Louis XIV, dans lequel on célèbre le retour de la Paix ramenée par la Victoire.’<sup>9</sup> This work was one of several performed in the Parisian colleges following the Peace of Ryswick, and it may have been the composition of ceremonial choruses for such spectacles that brought Bousset to the notice of the Académie Française as a potential successor to Claude Oudot.

### Music for the Feast Day of St. Louis

Louis XIV had declared himself patron of the Académie Française in 1672. Following his move to Versailles that year, the King had given it the permanent use of his former Council room on the ground floor in the Lemercier wing of the Louvre palace between the Pavillon de l’Horloge and the Pavillon de Beauvais.<sup>10</sup> In a tradition which lasted until the Revolution, each year on 25 August, the Feast Day of St Louis (patron saint of the King), members of the Académie Française celebrated Mass in the Louvre chapel, situated on the floor above their rooms.

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5. *Ibid.*, p. 46. Instrument makers sought academic approval for the redesign of instruments not only to improve their construction, but also to expand their expressive capacity. There was a good deal of interest in colourful hybrid instruments based on the harpsichord, such as the *clavier organisé* and claviorganum which attempted to combine, in various experimental instruments, features of the harpsichord, organ, fortepiano or bowed strings. The period saw the publication of Dom François Bedos de Celle’s landmark *L’Art du facteur d’orgues* (1766-78) in the Académie’s own series, *Description des Arts et Métiers*, and the development of the metronome, spurred by Étienne Loulié’s *chronomètre* of 1696. For a detailed discussion of the musical instruments and other music-related inventions presented to the Académie during the *ancien régime*, see Albert Cohen, *Music in the French Royal Academy of Sciences* (Princeton: Princeton University Press, 1981), pp. 41-78.

6. *Ibid.*, pp. 24-29.

7. *Registre Journal de délibérations et des assemblées de l’Académie Royale des Inscriptions depuis le 3e Avril 1694 Jusqu’au Mardi 7e Septembre de la mesme année*, pp. 1-2. The drawings for the paintings at Versailles, the plans for the fountains and statues were their handiwork. When Quinault became a member, the subject and details of his tragédies en musique were examined by the petite académie before being shown to the King as his work progressed, *ibid.*, p. 4. Louvois on becoming Surintendant des Bastimens in 1683 invited the Académie des Inscriptions, which met for two hours twice a week, to share the rooms in the Louvre occupied by the Académie Française. *ibid.*, pp. 5-6.

8. Henri-Louis Bouquet, *L’Ancien collège de Harcourt et le lycée Saint Louis* (Paris: Typ. de Delalain frères, 1891), pp. 329, 659-660. I am grateful to Marie Demeillez for bringing Bousset’s work to my notice.

9. *Ibid.*, p. 329. The year 1697 marked the end of the war of the League of Augsburg.

10. Christiane Aulanier, *Histoire du Palais et du Musée du Louvre, [IX]: Le Pavillon de l’Horloge et la département des antiquités orientales* (Paris: Éditions des Musées Nationaux, 1964), p. 28.

The Louvre chapel, remodelled as part of work on the Louvre palace undertaken after Louis XIV took up residence there in 1652, was consecrated to St Louis and Notre Dame in 1659. Following the permanent departure of the King for Versailles in 1672, although a royal chapel was no longer required in the Louvre, a chaplain was retained there.<sup>11</sup>

The first mention of a celebration of Mass in the Louvre Chapel on behalf of the Académie Française dates from 1677: ‘La Compagnie a entendu une Messe haute dans la Chapelle du Louvre, qui luy avoit esté fort honnestement offerte par Monsieur l’abbé du Pont qui en est le fondateur et le chappelain. Monsieur l’abbé Tallement, Directeur, a eu le soin d’y faire trouver une bande d’excellents Musiciens avec de la symphonie, lesquels y ont chanté plusieurs motets. Et Monsieur l’abbé de Saint-Martin curé de Noisy-le-Sec, y a fait un tres-eloquent sermon contenant le panegyrique de ce Saint Roy, et indirectement, l’eloge de l’Académie Française.’<sup>12</sup>

Members were exhorted to assemble before 9 o’clock, lest their seats be taken by the public who had secured an invitation to hear the new *grand motet* and the sermon on the life of the saint - a testing ground for those aspiring to membership of the Académie Française: invitations to one of the extraordinary sessions of the Académie Française were highly sought after.<sup>13</sup> Composing the new musical work each year had been the main duty of Claude Oudot, its first *maître de musique*, and Jean-Baptiste de Bousset was to follow in his footsteps. The celebration of Mass in the morning served as a festive prelude to the public award of the Academy’s annual prizes for oratory and poetry in the afternoon.<sup>14</sup>

The *Registres* of the Académie Française contain practically no information about the music performed during Mass on the Feast Day of St. Louis. In compensation, several of the reports of the celebrations published in the *Mercure galant* give the incipits of the psalms that Jean-Baptiste de Bousset set to music for the day in question, and occasionally include comments on their manner of performance, and their reception by the assembly. It is unsurprising that such details are rare, for it was the summary of the sermon and of the distinguishing points of the winning entries for the competitions that were all-important to the writer and to his readership.

The first mention of Bousset in the *Mercure galant* dates from 1698:

— ‘Mr l’Abbé Cherier, qui prononça l’Eloge du Saint le 25 du mois dernier, dans la Chapelle du Louvre, en presence de Messieurs de l’Academie Française, Ce Panegyrique fut precedé d’une Messe que celebra Mr l’Abbé Boileau, Directeur presentement de l’Academie, & pendant laquelle un tres grand Choeur de Musique chanta le Pseaume *Super flumina Babylonis*, de la composition de Mr. de Bourset [sic]. Il y eut plusieurs endroits fort touchans, dont tout le monde témoigna estre charmé.’<sup>15</sup>

Are we to assume that Bousset had succeeded Oudot as permanent *maître* by this time? Or rather, did his work in 1698 constitute his ‘audition’ for the post? No subsequent report of a motet as set by Bousset for the Day of St. Louis contains as much detail. At present, this question remains unanswered. Nonetheless, Bousset’s setting of Psalm 136 must have created a highly favourable impression, for although there is no mention of him in the *Mercure galant* in relation to the Mass held for the Académie Française in 1699, in that year we find him in charge of the music sung during the Mass celebrated on behalf of one of the other Académies, that of the Sciences.

11. *Ibid.*, pp. 14-31.

12. [Charles Marty-Laveaux, ed.], *Registres de l’Académie française 1672-1793* (Paris: Firmin Didot, 1895), I, p. 175. In the era of Jean-Baptiste de Bousset, the celebrants and preachers are named both in the *Registres* of the Académie Française and in the *Mercure galant*.

13. É. Buisson, *Les Registres de l’Académie Française*, *op. cit.*, pp. 27-28.

14. The competition began with the deposit of submissions in January and concluded with the award of prizes on 25 August, the Feast Day of St Louis. The subject of the oration was the life of the saint. All the Academicians participated in the evaluation of the competitors’ style and language, and two doctors of the Sorbonne screened entries for their doctrinal correctness. Until as late as 1755, entries submitted for the poetry prize had to contain praise of Louis XIV. Prizes initially were a crucifix or a St Louis in gold or silver, worth 300 livres; later, medals were offered, *ibid.*, p. 13.

15. *Mercure galant*, septembre 1698, p. 11.

Reforms undertaken from 1692 under the presidency of abbé Jean-Paul Bignon, nephew of Louis de Pontchartrain, Secretary of State and Protector of the Académie des Sciences, led to its official recognition by the King as a Royal Academy in January 1699. Before that, it had functioned without statutes or regulations. The regulations laid down in 1699 ‘consolidated customs and rules developed at the Académie during its early years, but they also describe an expanded and highly structured institution, adopting new directions, attitudes and methods for its work.’<sup>16</sup> On becoming a Royal Academy, it was given premises in the Louvre adjacent to those of the Académie Française, and its members, too, determined to revere St Louis as its patron saint, in honour of the King. The annual celebration of Mass on 25 August by the Académie des Sciences was held not in the Louvre chapel, but in the much larger church of the Pères de l’Oratoire on the rue St Honoré. The choral work performed in August 1699 for its inaugural celebration of the scientific Academy’s new status of royal institution, was by Jean-Baptiste de Bousset, as we intimated above, although the work itself is not identified by the *Mercur*e writer.<sup>17</sup>

Louis XIV’s endorsement of the work of the Académie des Sciences had followed the Peace of Ryswick (1697), which brought calm to Europe and eased the country’s finances. In 1701, Louis sanctioned a similar renewal of the Académie des Inscriptions. Originally a subcommittee of the Académie Française, it was enlarged to 40 members. Raised on 16 July 1701 to the level of a state institution, it was rebaptised the ‘Académie Royale des Inscriptions et Médailles.’<sup>18</sup> At the same time, its structure and procedures were aligned with those of the Académie des Sciences, even though the two academies had not previously been associated with each other. The guiding hand that brought them together was no doubt that of the charismatic abbé Jean-Paul Bignon, who, in addition to presiding over the Académie des Sciences, had assumed the same responsibility for the Académie des Inscriptions from 1694.<sup>19</sup>

Following their statutory alignment, the Académie Royale des Inscriptions and the Académie des Sciences, joined forces to celebrate the Feast Day of St. Louis each year.<sup>20</sup> For their inaugural combined ceremony in August 1701, Jean-Baptiste de Bousset was in charge of the music. To mark the high importance of the occasion, he composed a *Te Deum* which was performed ‘avec un tres-grand chœur de Musique, auquel répondoient des Tambours & des Trompettes.’<sup>21</sup> It had been agreed that Inscriptions would choose the preacher, and that the Sciences would see to the music, which was to be paid for by ‘une ordonnance particulière sur le trésor royal.’<sup>22</sup> The fact that there is no mention of an existing *maître de musique* may denote that Jean-Baptiste de Bousset was confirmed in the post only after these general arrangements had been set in place.

The payment Jean-Baptiste de Bousset received each year from the royal treasury for his work for the Académie Française was part payment for writing the music, part reimbursement for the expenses he had incurred in having it performed. His emolument is specified in the *Registre* of the Académie Française for Saturday, 6 October 1725, when a group of its members assembled to decide who would succeed ‘le sieur Du Bousset, qui la servoit en qualité de Maistre de Musique, et qui pour cela touchoit

16. A. Cohen, *Music in the French Royal Academy of Sciences*, *op.cit.*, p. 18.

17. *Mercur*e galant, septembre 1699, p. 212. At the Mass held by the Académie Française ‘on chanta un Motet en Musique’ (*Mercur*e galant, septembre 1699, p. 206).

18. The *Règlement* of 1701 provided pensions for members and covered their research expenses. *Règlement ordonné par le Roy Louis XIV pour l’Académie Royale des Inscriptions et Médailles* (Paris, 1701), XLV-XLVI. This *Règlement* was confirmed twelve years later by letters patent applicable to both the Académie royale des Inscriptions and that of the Sciences. The name of the former *petite académie* was modified once more, this time definitively, to Académie des Inscriptions et Belles Lettres. Cf. *Reglement, Lettres Patentes, etc, concernant l’Académie Royale des Inscriptions & Belles Lettres* (Paris, 1713), p. 11.

19. *Registre Journal des délibérations et des assemblées de l’Académie Royale des Inscriptions depuis le 3e avril 1694 jusqu’au mardy 7e septembre de la mesme année*, p. 7. See also C. Aulanier, *Histoire du Palais et du Musée du Louvre*, *op.cit.*, pp. 30-31. Bignon, an outstanding orator, had been elected to the Académie Française in 1693.

20. *Mercur*e galant, août 1701, p. 324; *Journal de délibérations et des assemblées de l’Académie Royale des Inscriptions, depuis Samedi 13.11.1700 jusqu’au mardy 5 Septembre 1701*, Article 48; see also Ernst Maindron, *L’Académie des Sciences* (Paris: Félix Alcan, 1888), p. 39.

21. *Mercur*e galant, août 1701, pp. 324-325.

22. E. Maindron, *L’Académie des Sciences*, *op.cit.*, p. 39.

du Roy toutes les années la somme de trois cent livres pour ses frais et pour sa récompense.’<sup>23</sup> As we intimated above, this is the only mention of Bousset’s employment as *maître de musique* to be found in the *Registres* of the Académie Française. An equal sum of money for his work on behalf of the other two Académies was paid to Bousset from the royal treasury, for in the inventory of his possessions made after his death, it is specified that for the ‘musiques des academies francoises des inscriptions et des sciences’ the King accorded him the total sum of 600 livres a year.<sup>24</sup>

Steps were taken to ensure that on the Feast of St. Louis the two ceremonies taking place respectively in the Louvre chapel and at the church of the Pères de l’Oratoire would complement each other. In Bousset’s day as in Oudot’s, the Mass celebrated on behalf of the Académie Française was held early in the morning, so that its members, along with ‘autres personnes qui ont assisté à cette ceremonie, puissent aller à celle qui se fait ensuite aux Peres de l’Oratoire, en cas qu’ils y soient portez par le desir de voir et d’entendre ce qui s’y passe.’<sup>25</sup> The *Mercure galant* noted in 1708 that the first ceremony began at 8 o’clock and the second at 11 o’clock.<sup>26</sup> A different *grand motet* was composed for each ceremony; however the same singers and players performed both works. These arrangements may have been set in place as early as 1700, for that year the *Mercure galant* spelt out quite precisely that the motets heard at the two venues were both composed by ‘Monsieur de Bousset’, and that both were performed by the same forces: ‘On chanta un fort beau Motet... accompagné d’un fort grand Choeur de Musique, composé de Voix & d’Instruments.’ During the Mass held for the Académie des Sciences ‘on...chanta un autre Motet, de la composition du même Mr de Bousset’; the two works (not named) were performed ‘avec le même Choeur de Musique.’<sup>27</sup> On the Feast Day of St Louis in 1701, Bousset’s setting of Psalm 147, *Lauda Jerusalem Dominum* performed for the Académie Française drew the comment once more from the *Mercure* that ‘Le Choeur de Musique estoit tres-rempli.’<sup>28</sup>

After 1701 the reports of the *Mercure galant* concerning the music performed for the Feast Day of St Louis celebrations are regrettably few. Only in the years 1704-1708 were more of Bousset’s compositions identified by the reviewer:

1704

AF: ‘un *Te Deum* en action de graces, de la naissance de Monseigneur le Duc de Bretagne.’  
A des S & A des I: Ps 127, *Beati omnes qui timent Dominum*.<sup>29</sup>

1705

AF: Psaume [127] *Beati omnes qui timent Dominum*  
A des S & A des I: Ps.[18], *Caeli enarrant gloriam Dei*.<sup>30</sup>

23. *Les Registres de l’Académie Française 1672-1793, op.cit.*, II, pp. 198-199. We can safely assume that the sum of money Bousset received would have been split as for Claude Oudot, who also had received 300 livres a year for providing the music for the feast of St. Louis: half of the money Oudot received was a gratuity for the composition of the music, and half was reimbursement ‘de ce qu’il a payé aux musiciens et aux joueurs d’instruments qui ont joué et chanté pendant la messe.’, [Jules Guiffrey, ed.], *Comptes des Bâtiments du Roi Sous le Règne de Louis XIV. Tome II. Colbert et Louvois 1681-1687* (Paris: Imprimerie Nationale, 1887), col. 102, 237, 378, 538, 780, 1010, 1204. Records of the expenses of the Académie Française are contained in the *Comptes de bâtiments du Roi* from 1672 until 1690, when ‘Sa Majesté les a retranchées à cause de la guerre’ (*Mémoire* by G. Marinier, addressed to Hardouin Mansart, *Les Registres de l’Académie Française 1672-1793, op.cit.*, I, p. 50, note). Prior to 1690 the Académie française had an annual budget of ca 7 000 livres; between 1691 and 1695 the combined budget for the ‘Académies des Sciences et Françaises’ was a little less than 4 720 livres.

24. Archives nationales, Minutier central, CXII, 659, Inventaire 28 janvier 1726.

25. *Mercure galant*, septembre 1705, pp. 10-11.

26. *Mercure galant*, septembre 1708, p. 5.

27. *Mercure galant*, août 1700, pp. 253, 258. The *Registres* of the Académie Française mention Bousset for the first time in 1700: ‘la messe fut célébrée par Mr... Vicaire de St. Germain de l’Auxerrois, pendant laquelle fut chanté un motet de la composition du Sr de Bousset.’, *Les Registres de l’Académie française 1672-1793, op.cit.*, I, pp. 359-360. Thereafter, his name does not appear again in the *Registres* until the time came to replace him after his death in 1725.

28. *Mercure galant*, août 1701, p. 322.

29. *Mercure galant*, septembre 1704, pp. 10-12. Although Bousset was expected to compose new music each year, it would be unwise to rule out the possibility that the *Te Deum* performed in 1704 and the *Beati omnes* performed in 1705 may have been repeats of works performed respectively in 1699 and 1704, rather than new settings of the same texts.

30. *Ibid.*, septembre 1705, pp. 6, 12.

1706

AF: 'on entendit un Motet, avec la Priere pour le Roy, de la composition de Mr du Bousset, chanté par un grand Choeur de musique mêlée d'instrumens & de voix.'

A des S & A des I: 'On chanta pendant cette dernière Messe l'*Exaudiat* en Musique [Ps.19], de la composition de Mr du Bousset.'<sup>31</sup>

1707

AF: le Pseaume [147] *Laudate Jerusalem Dominum*.<sup>32</sup>

1708

AF and A des S & A des I: 'Mr du Bousset fit chanter des Motets accompagnez d'une tres-belle Symphonie, & d'un *Domine salvum fac regem*.' The reporter noted that both ceremonies were 'Messés à basse voix', and that 'L'Assemblée qui se trouva à ces deux Sermons, fut nombreuse & illustre.'<sup>33</sup>

### **Livrets of grands motets published for the Day of St. Louis**

Invaluable sources of further information concerning the motets performed on the Feast Day of St. Louis are the *livrets* giving the texts of the *grands motets* in Latin, together with a French translation, which were printed and distributed to the Academicians in attendance. Several of these diminutive publications have come down to us, preserved within miscellanies containing ephemera on a wide range of subjects.

The *livret* for Psalm 147 *Laudate Jerusalem Dominum* preserved in the Département des manuscrits de la Bibliothèque nationale de France exemplifies these diminutive documents:

MOTET/ CHANTÉ DANS LA CHAPELLE/ DU VIEUX LOUVRE/ LE JOUR DE S. LOUIS,/ EN PRÉSENCE/  
DE MESSIEURS DE L'ACADEMIE FRANÇOISE;/ Mis en Musique par M. DE BOUSSET, 1707./ (s.l.)  
[p. 3:] De l'Imprimerie de CHRISTOPHE BALLARD,/ seul Imprimeur du Roy pour la Musique. 4 pp.  
[paginated 1-3; p. 4 blank], 218 x 170 mm.  
F-Pn/ Ms français-21604, fol. 29.<sup>34</sup>

Above the title on p. 1 there appears an engraving of King David, flanked on either side by two musicians; those on his left play, respectively, a tambourine and a lute; those on his right play respectively, a viol-shaped instrument bowed overhand, and a triangle with jingles. The subject of the psalm is summarised under the title (p. 1):

'PSEAUME CXLVII. Le Prophete continue d'exhorter l'Eglise à louer Dieu, dans la vûe de tant de graces qu'il répand si abondamment sur elle.'

The psalm text, which commences on the first page, provides the Latin in italics and the French in Roman type in facing columns. For Latin words of more than two syllables, acute accents indicate which syllable carries the stress:

<i>Lauda Jerúsalem Dóminum :</i>	Jerusalem, chante les loüanges du Seigneur :
<i>lauda Deum tuum Sion.</i>	Sion, chante les loüanges de ton Dieu.

On p. 3 the Latin text and translation of the motet sung on every Feast Day of St. Louis are provided in facing columns:

<i>Domine salvum fac regem :</i>	Seigneur conservez nôtre Roy :
<i>&amp; exaudi nos in die,</i>	& exaucez nous au jour
<i>quâ invocaverimus te.</i>	auquel nous vous invoquerons.

31. *Ibid.*, septembre 1706, pp. 6, 30.

32. *Ibid.*, septembre 1707, p. 7

33. *Ibid.*, septembre 1708, pp. 5, 28.

34. Bound as part of a miscellany of handwritten and printed materials entitled 'Collection N. De Lamarre./ Religion. tome I.'. It appears in the first section of this source, entitled in a modern hand, 'Religion en général', which comprises, in the main, accounts of papal elections. Second section from f. 53, headed 'Bulles des Papes', contains several royal edicts of the 17th and 18th centuries concerning 'Banquiers expéditionnaires en Cour de Rome'.

A novelty in 1704 was that the French rendition of Ps 127, *Beati omnes qui timent Dominum* performed on behalf of the Sciences and Inscriptions was a paraphras in verse. Its author was the amateur poet, Philibert-Bernard Moreau de Mautour (1654-1737), an *Auditeur de la Chambre des Comptes*, who was to be elected to the Académie des Inscriptions et Médailles in 1712. Moreau de Mautour was known personally to the composer, having been among the signatories to Bousset's marriage contract in 1695. The change from a prose translation to one in verse was one which according to the *Mercure galant*, was well received.<sup>35</sup>

Thanks to the preservation of their *livrets*, three more of the *grands motets* Bousset composed for the Académies can be identified, as well as their year of performance.

- Psalm 149 *Cantate Domino*, performed in 1707

Two copies have been located of the *livret*, entitled MOTET/ CHANTÉ/ LE JOUR DE S. LOUIS,/ DANS L'EGLISE DE L'ORATOIRE,/ EN PRÉSENCE/ DE MESSIEURS DES ACADEMIES ROYALES/ des Inscriptions, & des Sciences ./Mis en Musique par Mr. DE BOUSSET./ 1707. [s.l.] [p. 4:] De l'Imprimerie de CHRISTOPHE BALLARD,/ seul Imprimeur du Roy pour la Musique. 4 p. (numbered), 226 x 160 mm F-Pa/ 8- BL-37294  
F-P/ 8-Z LE SENNE-8120

Subject of the psalm:

PSEAUME CXLIX. *Cantate Domino./ Dans ce Cantique, que plusieurs Interpretes attribuent aux Victoires remportées par les Israélites après leur retour de Babylone, le Prophete Roy invite le Peuple choisi de Dieu, & à son exemple tous les Chrétiens, à lui rendre de nouvelles actions de graces pour tous les secours qu'ils ont reçûs contre leurs Ennemis : David, parlant de la gloire des Elûs, prend occasion de faire voir que souvent ils sont les Ministres de la vengeance du Seigneur contre les Princes & les Grands de la Terre qui sont ennemis de sa Loy, ou rebelles à ses Ordres.*<sup>36</sup>

The somewhat academic presentation of the subject suggests that it was not uplifted from an existing psalter with a French translation or paraphrase, but was specially formulated for the occasion: The psalm text rendered into French is signed 'M. D. M.' [Moreau de Mautour]; it is a paraphrase rather than a translation, as may be seen from his treatment of the first two verses:

*Cantate Dómino Cánticum novum: Laus ejus in Ecclésia Sanctórum.*

Que de nouveaux Concerts nos Temples retentissent?

A louer le Seigneur, consacrons ce grand jour:

Redoublons nôtre zele, & que nos voix s'unissent

Aux cantiques divins de la Celeste Cour.

*Laetetur Israël in eo qui fecit eum: & Filii Sion exultent in Rege suo.*

Qu'Israël, pénétré de joye & de tendresse,

Vante le Tout-Puissant, dont il reçût la Loy?

Vous, Enfans de Sion, montrez vôtre allegresse,

Par des voeux solempnels, benissez vôtre Roy.<sup>37</sup>

- Psalm 75, *Notus in Judea Deus*, performed in 1712

Title of *livret*: MOTET/ Chanté/ A L'ORATOIRE DE JESUS/ RUE S. HONORÉ/ LE JOUR DE SAINT LOUIS,/ En presence de Messieurs des Académies des Inscriptions/ & des Sciences./ Mis en Musique par M. DE BOUSSET. 1712. [s.l.], 4 pp. (foliated 97-98; p. 4 blank), measuring 235 x 183 mm F-Pn/ Ms fr 25554 pièce 38<sup>38</sup>

Subject of the psalm (p. 1):

PSEAUME LXXV. *Quelles sont les graces que Dieu a faites à l'Eglise, que David represente sous le nom de Sion. Il prend de là sujet d'inviter tout le monde à louer Dieu.*

35. *Mercure galant*, septembre 1704, pp. 6, 10.

36. F-Pn 8-Z LE SENNE-8120, p. 1.

37. *Ibid.*, pp. 2, 3.

38. Bound in white parchment within a miscellany of printed and manuscript materials which include *cantiques spirituels* and satirical poems. Spine label: PIÈCES/ FUGITIVES.

- Psalm 96, *Omnes gentes*, performed in 1714

Title of *livret*: MOTET/ CHANTE DANS LA CHAPELLE/ DU VIEUX LOUVRE,/ LE JOUR DE S. LOUIS,/ *EN PRESENCE*/ DE MESSIEURS DE L'ACADÉMIE FRANCOISE./ Mis en Musique par M. DE BOUSSET, 1714. [s.l.], 2 p (paginated 1-2)

F-AUC/ Ms 83, pp. 5-6

Subject of the psalm (p. 1):

PSEAUME XLVI. *Le Prophete invite toutes les Nations à louer Dieu, de ce que luy a pleu estendre son Regne jusque sur les Gentils.*

- Psalm 73 *Ut quid Deus repulisti in finem*, performed in 1721

Title of *livret*: MOTET/ CHANTÉ' DANS LA CHAPELLE, DU VIEUX LOUVRE,/ LE JOUR DE SAINT LOUIS, 1721./ En presence de Messieurs de l'Académie Française./ Mis en musique par M. DE BOUSSET. [Address on p. 4]: A PARIS,/ De l'Imprimerie de JEAN-BAPTISTE COIGNARD, Imprimeur/ ordinaire/ du Roy, & de l'Académie Française./ MDCCXXI. 4 p. (pp. 2-3 numbered; the annotation 'N.11 appears at the foot of p. 1), 266 x 185 mm

F-Pm/ 4° A.11130, pièce 10

The printer's design above the title includes a central cameo showing a human face, with the word 'L'IMMORTALITÉ' inscribed underneath. The cameo is flanked by leaves on either side.

Subject of the psalm (p. 1):

PSEAUME LXXXIII. *Le Prophete déplore les impietez que les ennemis de Dieu ont commis contre son Temple, & contre le peuple qui luy estoit consacré : Il le prie de luy tesmoigner le mesme secours qu'autrefois : Il l'en conjure par sa souveraine Puissance qu'il décrit admirablement.*<sup>39</sup>

None of Bousset's *grands motets* were published, and his work of over twenty-seven years for the Académies is represented by a single surviving work, a setting of Psalm 45, *Deus noster refugium*, for four soloists, chorus and orchestra. A manuscript of this work has come down to us because it was formerly in the library of the Concert de Lyon. It is now preserved in the Bibliothèque municipale in Lyons as Rés FM 120 975. *Deus noster refugium* illustrates the *goûts-réunis* (uniting of the French and Italian styles) as practised by French composers from the second decade of the 18<sup>th</sup> century. Its technical surety, expressive range and interesting elements of individuality which distinguish it from the other settings of Psalm 45 composed during his era, indicate why Jean-Baptiste de Bousset, the acclaimed songwriter, also achieved recognition amongst his contemporaries as an estimable composer of religious music.

In commissioning a new choral work each year for their celebration of the Feast of St Louis, the academies proclaimed their loyalty and gratitude to their sovereign by emulating the practice of the court, where choral music was performed during the low Mass the King attended every day.<sup>40</sup> While this was the prime purpose of the Mass celebrated in the Louvre Chapel and the church of the Pères de l'Oratoire on 25 August, the annual performances of two new *grands motets* in quasi-public circumstances each year during Bousset's tenure as *maître de musique* no doubt helped to pave the way for the establishment of the Parisian Concert Spirituel in 1725.

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39. Bound in white parchment as part of a miscellany that includes proposals for the construction of canals, new book publications on historical, religious and literary subjects, and catalogues of individual publishers and booksellers (dating from 1699 to 1725). Five- page index at the head of the volume marked on the last page: 'Fin de la Table du Recueil 116 in 4.o' The numbering in the index does not correspond exactly to that given in the works contents. Bousset's motet is listed in the index as '12. Motet chanté le jour de St. Louis. G.' The livret is listed in Pierre M. Conlon, *Le Siècle des Lumières. Bibliographie chronologique, tome premier: 1716-1722* (Genève: Droz, 1983), no 21:170. I am grateful to Benoît Michel for drawing my attention to Conlon's listing, and for kindly drawing my attention to the survival of the livrets preserved as F-Pa/ 8-BL-37294, F-P/ 8-Z LE SENNE-8120, and Ms 83 of the Bibliothèque municipale d'Auch.

40. Denise Launay, *La Musique religieuse en France du Concile de Trente à 1804* (Paris: Société française de musicologie/ Klincksieck, 1993), pp. 310, 315-316.