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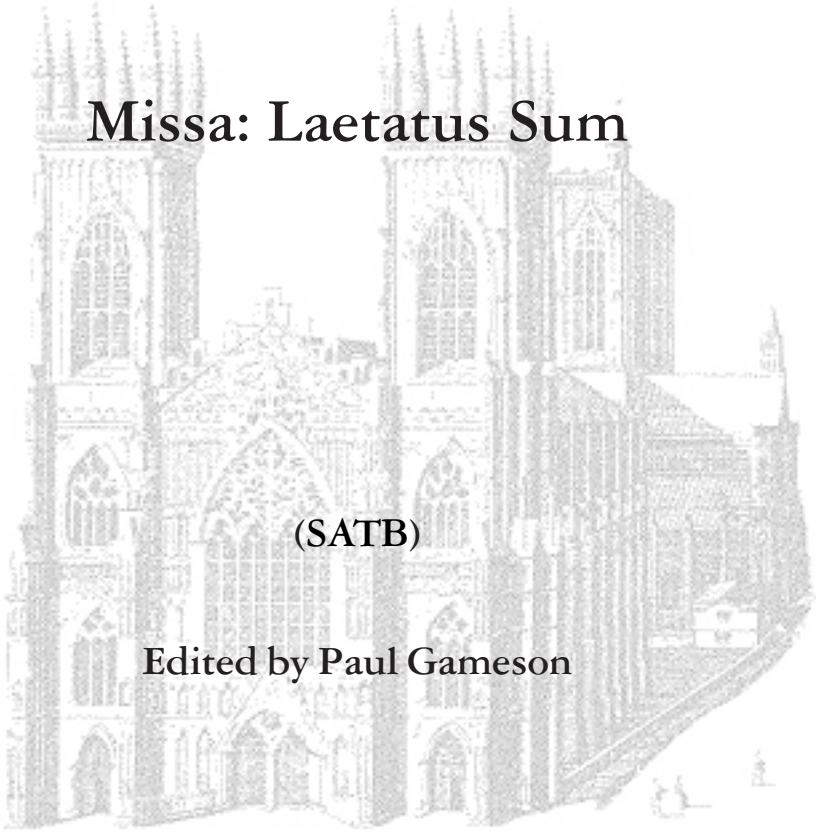
Charles d'Helfer

(*d.* after 1664)



Missa: Laetatus Sum

(SATB)

Edited by Paul Gameson

in association with

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington Foundation

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Introduction

The composition of mass settings during the mid- to late-seventeenth century was almost entirely the preserve of composers who worked outside the circle of the Chapelle Royale, where Louis XIV in particular preferred *Messe Basse*, with the mass recited quietly while he listened to his composers' latest *grand motet*. Jean-Baptiste Boësset, who served Anne of Austria and Marie-Thérèse, regents of Louis XIII and XIV, probably wrote his masses for performance in the convents frequented by the queens,[1] while Charpentier had connections with the court but held no position there, and his masses were intended for his various employers, including the Jesuits, Mlle de Guise, and the Sainte Chapelle. A few masses are written in the *grand motet* style, with divisions for *grand* and *petit choeurs* (Formé, Bouzignac, and later Campra); otherwise it was Lassus, whose sacred music was reprinted by Ballard throughout the seventeenth century, who was the principal influence on mass settings. Ballard published numerous masses by provincial composers who were aspiring to employment in Paris, including Gantez (Marseilles), Jean de Bournonville (Amiens, then Saint Chapelle), and Frémart (Rouen, then Notre-Dame): such masses are often in a simple imitative style, suited for the limited resources of cathedrals outside the capital, though evidence of seventeenth-century developments are evident in occasional moments of harmonic and melodic interest.

Charles d'Helfer (*d.* after 1664) spent his whole career outside Paris based as *maître de musique* at Soissons Cathedral, his reputation as a mass composer is reflected by the extensive publication of his works after his death, and his *Missa pro defunctis*, published in1656, continued to be used up to the obsequies of Louis XV in 1774. In 1724 Brossard recorded that Helfer's *Missa Deliciae Regum* 'still delights people with good taste',[2] and he transcibed several masses. Although Helfer prefers a severe syllable-to-a-note style, the vocal lines retain an elegant melodic charm. Further interest is maintained by variety of scoring (for instance, pairing the upper and lower voices) and texture (expressive moments in the text are matched by passages with slower harmonic movement laced with suspensions). The *Missa Laetatus sum* was published in 1687 and was published in a new edition in 1729. The motet model for the mass is not known, but it may have been by Helfer himself (no copies of his *Vêpres et hymnes de l'année, avec plusieurs motets* (1660) are now extant).

Performance

There are no indications in the source of solo or full indications, but other composers such as Du Mont and Moulinié often included directions to exploit the scoring contrasts if forces available permitted (anticipating the formal structure of *grand* and *petit choeur* in the Versailles *grand motet*). In contemporary Italian and German music, the use of high clef combinations including G2 and F3 known as *chiavette* implied that the piece was to be transposed down, usually by a fourth. When considering Parisian pitch perhaps as low as a' = 396 Hz (such as Mersenne's 'Ton de Chapelle'), a typical transposition would place the music down a fifth for modern performers at a' = 440 Hz.[3] The *Missa Laetatus sum* uses *chiavette*, and here has been transposed down a third, so that the voices' ranges remain comfortable for modern performers. The duple metre is the only metre used in the mass. The tempo is defined by the predominant unit of melodic movement and rate of harmonic change, possibly *c.*60. Charactersitic of Helfer's writing is a fluid rhythm, with the stress of the text often overriding the bar lines. In the source bar lines are only used sparingly where the rhythm falls

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[1] See Jean-Baptiste Boësset: *Messe du trosième mode transposé*; *Messe du quatrième mode*; *Messe du Tiers;* and *Motets*, ed. Paul Gameson (York Early Music Press, 2002).

[2] 'Elle fait encor tous les jours les delices de tous les gens den bon goût' (Yolande de Brossard, *La collection Sébastien de Brossard 1655 – 1730: Catalogue* (Paris, 1994): 88). See Charles d'Helfer: *Missa Deliciae Regum* , ed. Paul Gameson (York Early Music Press, forthcoming).

[3] Michael Lindley, 'Temperament' in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edition (London, 2001): 25, 248 – 268. Mersenne (*Harmonie Universelle* (Paris, 1636)) contrasts the 'Ton de la chapelle' with the 'Ton de la chambre' (at a'= 464Hz). Both Mersenne and André Maugars (*Response faite à un curieux, sur le sentiment de la musique d'Italie* (Paris, 1639)) complain that there is no uniform Parisian pitch during the 1630s.

conveniently in duple metre, so care should be taken to follow the inflexion of the text.

Several typical ornamental figures are written out in the music, the most common being the *avant son* (anticipation, either in a single voice or at a harmonic level), *port de voix* (a rising one-note grace note, with anapaestic underlay, sometimes with delayed resolution), and the *accent* (a grace-note involving a change of direction from main note to neighbour). The absence of other notated ornaments or indications for does not preclude their inclusion, though this would be impractical for more than one singer to a part. A *tremblement*, or trill, can be used on the thirds of chords at cadences and should begin on the main note (upper or lower). The simple melodic lines of the solo passages could be embellished with the ornaments mentioned above, and more Italian ornaments (mentioned in French vocal manuals). The tempo should reflect that notated figures are ornamental not melodic, and be sung as if they were improvised, lightly and free; for instance, the *avant son* and *port de voix* could be over-dotted. The usually unwritten convention of *inégale* is the most characteristic French rhythmic embellishment; it features the slight alteration to the length of certain note pairs, usually the fastest notes in the tempo and moving in stepwise motion.

While the publication from which this mass has been transcribed includes no continuo part, it would be acceptable to include one in performance. Seventeenth-century French choirs were often supported by doubling instruments, and several printed sources also acknowledge the practice of using instruments in the absence of enough singers, either with the upper voice accompanied by the organ, or the missing parts played by the organ.[4] It would not be wrong to sing the masses unaccompanied, though if possible an organ *basso sequente* following the lowest sounding vocal part should be used.

Editorial procedure

Barring has been regularized. Original double bars have been retained. In the source, typically quavers are beamed together for melismas and separately for single syllables: in the score they have been beamed according to modern use. Extra accidentals in the source that are redundant in modern musical convention are not acknowledged; accidentals above the note are editorial. Punctuation and spelling has been standardised. Words omitted in the source appear in italics. Unusually, the text to both Agnus Dei I and III is presented within a single movement.

Source

This edition is based solely on the source in the British Library.
Charles d'Helfer, *Missa quatuor vocum, ad imitationem moduli: Laetatus sum* (Paris, 1729)
London, British Library: shelfmark K.10.b.1.(8.)
Chant from Henri Du Mont, *Messe du 6me ton* (1669) (Tournai, 1919)

[4] See Prefaces to Charles d'Ambleville, *Harmonia Sacra* (Paris, 1636); Jacques Gouy, *Airs de quatre parties* (Paris, 1650); and Jean Baptiste Geoffroy, *Musica sacra* (Paris, 1661).

Missa Laetatus Sum

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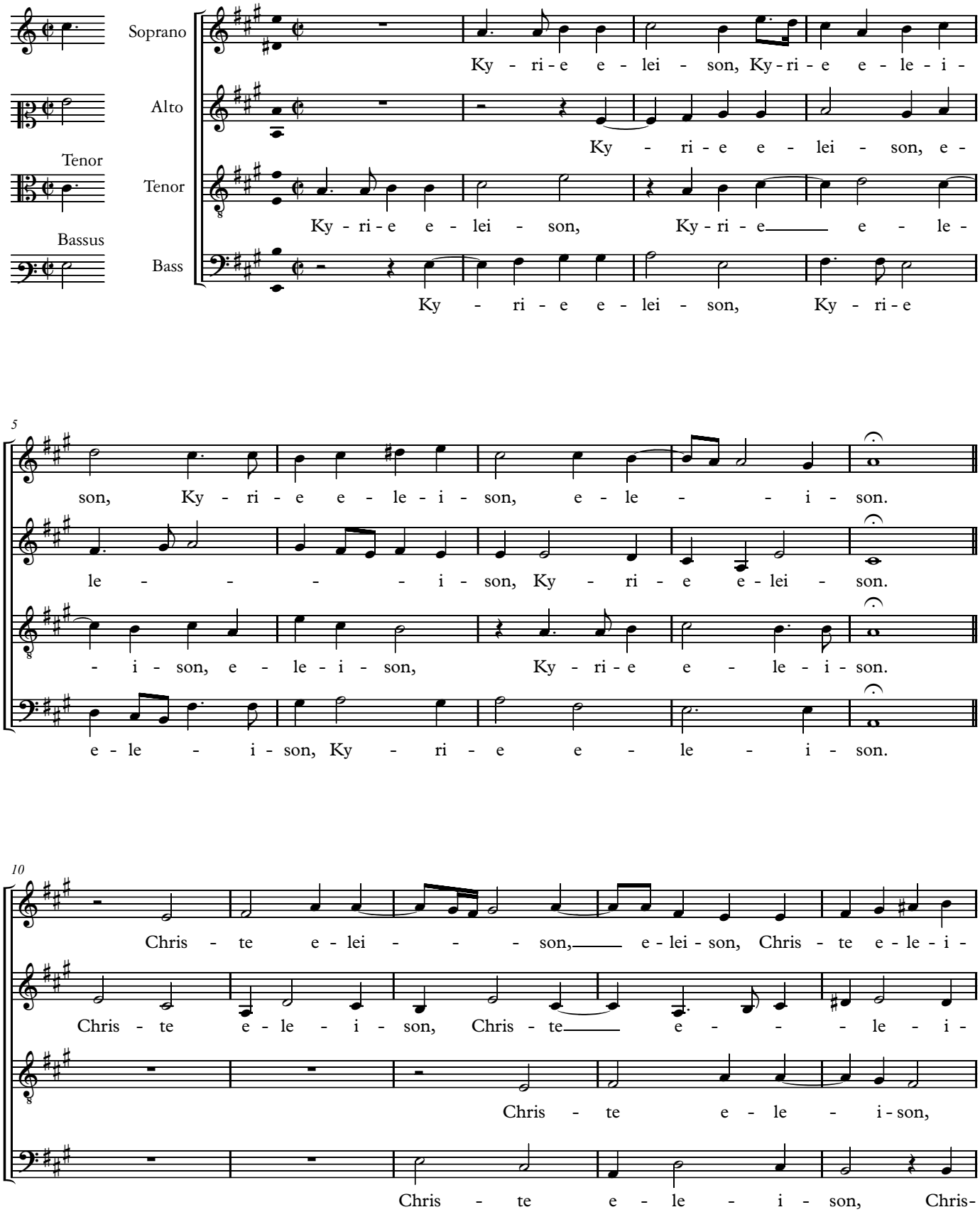
(*d.* after 1664)

Kyrie



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15

son, Chris - te e - lei - son. Ky - ri - e e - lei -

son, Chris - te e - le - i - son. Ky - ri - e e - lei -

Chris - te e - lei - son. Ky - ri - e e - lei -

te e - le - i - son. Ky - ri - e e - lei -

20

son, Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son.

son, Ky - ri - e e - le - i - son, e - le - i - son.

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Gloria

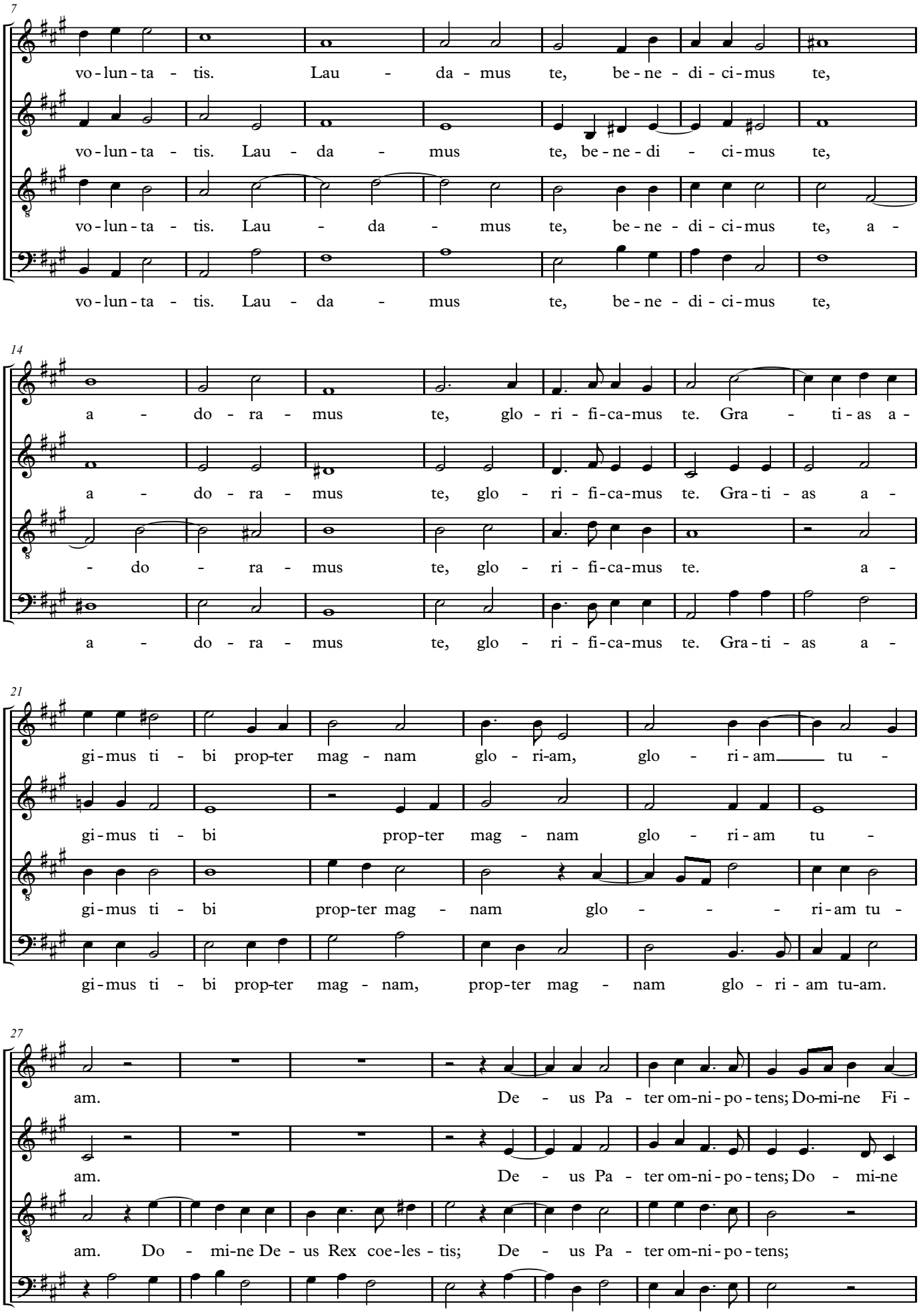
Glo - ri - a in ex - cel - sis De - o.

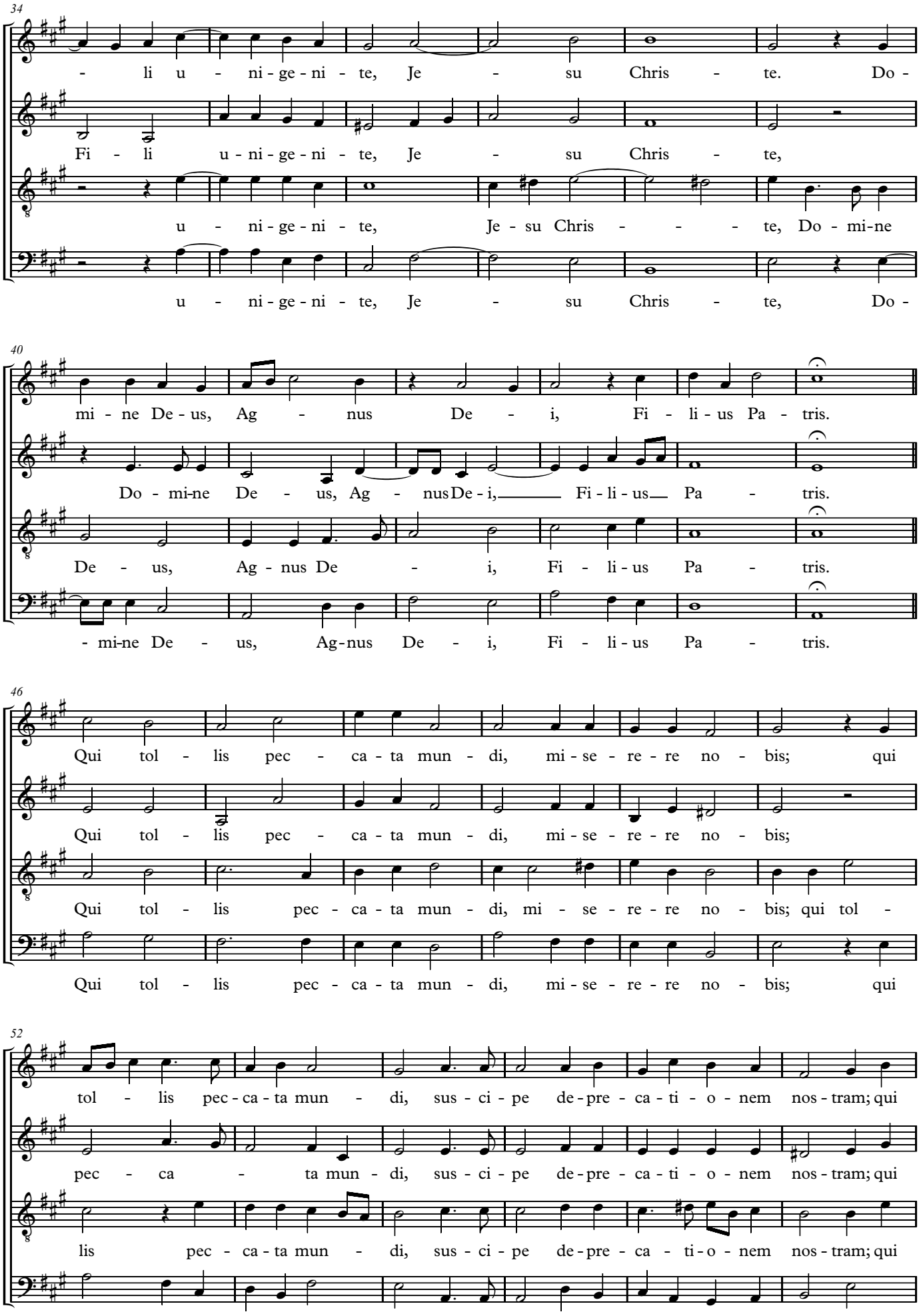
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae

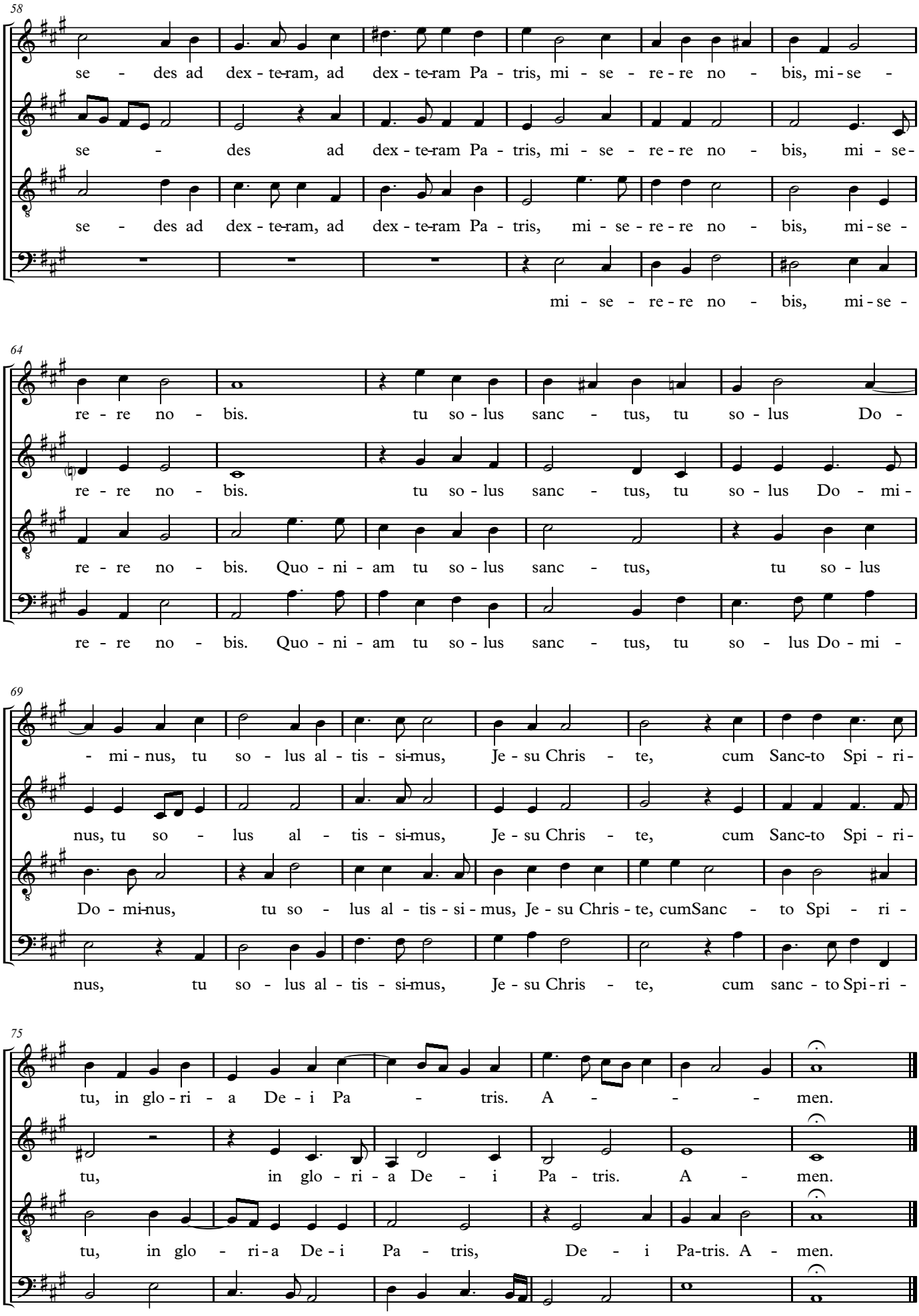
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae

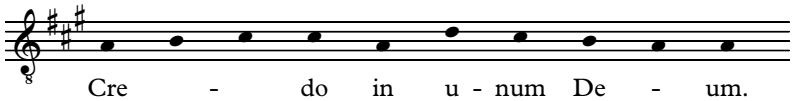
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae

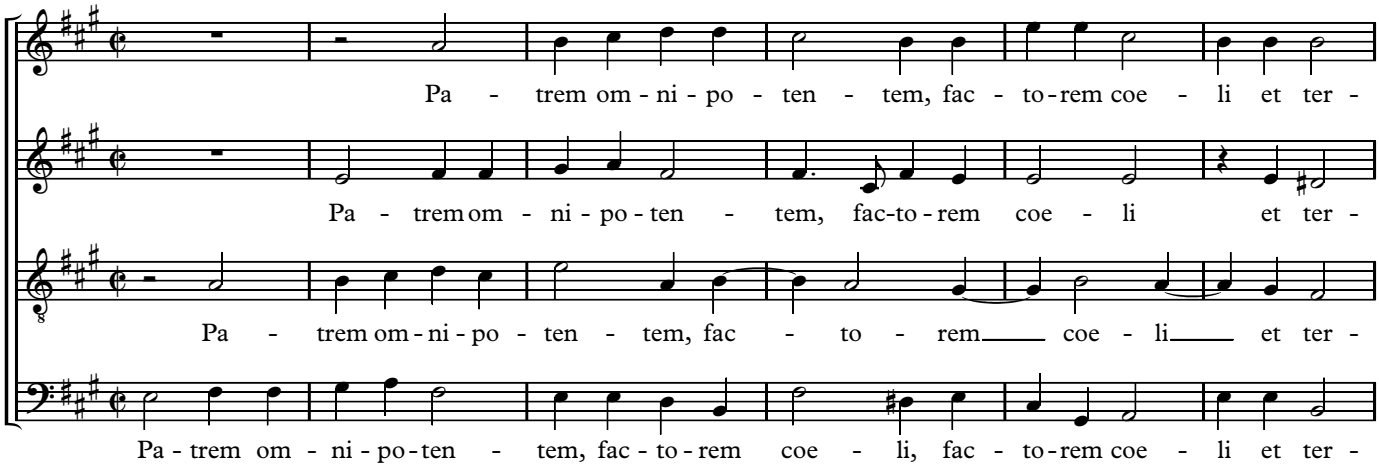

7
vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te,
vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te,
vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te, a-
vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te,
14
a-do-ra-mus te, glo-ri-fi-ca-mus te. Gra-ti-as a-
a-do-ra-mus te, glo-ri-fi-ca-mus te. Gra-ti-as a-
-do-ra-mus te, glo-ri-fi-ca-mus te. a-
a-do-ra-mus te, glo-ri-fi-ca-mus te. Gra-ti-as a-
21
gi-mus ti-bi prop-ter mag-nam glo-ri-am, glo-ri-am tu-
gi-mus ti-bi prop-ter mag-nam glo-ri-am tu-
gi-mus ti-bi prop-ter mag-nam glo-ri-am tu-
gi-mus ti-bi prop-ter mag-nam, prop-ter mag-nam glo-ri-am tu-am.
27
am. De-us Pa-ter om-ni-po-tens; Do-mi-ne Fi-
am. De-us Pa-ter om-ni-po-tens; Do-mi-ne
am. Do-mi-ne De-us Rex coe-les-tis; De-us Pa-ter om-ni-po-tens;
Do-mi-ne De-us, Rex coe-les-tis, De-us Pa-ter om-ni-po-tens;

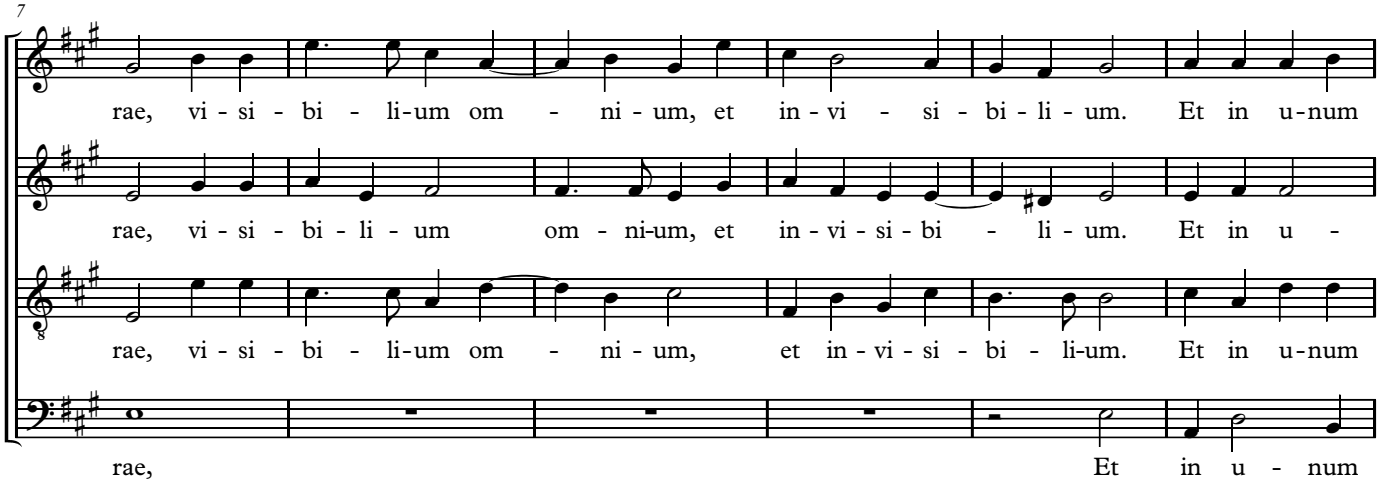

34
- li u - ni - ge - ni - te, Je - su Chris - te. Do -
Fi - li u - ni - ge - ni - te, Je - su Chris - te,
u - ni - ge - ni - te, Je - su Chris - - - - te, Do - mi-ne
u - ni - ge - ni - te, Je - su Chris - te, Do -
40
mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.
Do - mi-ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.
De - us, Ag - nus De - i, Fi - li - us Pa - tris.
- mi-ne De - us, Ag-nus De - i, Fi - li - us Pa - tris.
46
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis;
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui tol -
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui
52
tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nos - tram; qui
pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nos - tram; qui
lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nos - tram; qui
tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nos - tram;

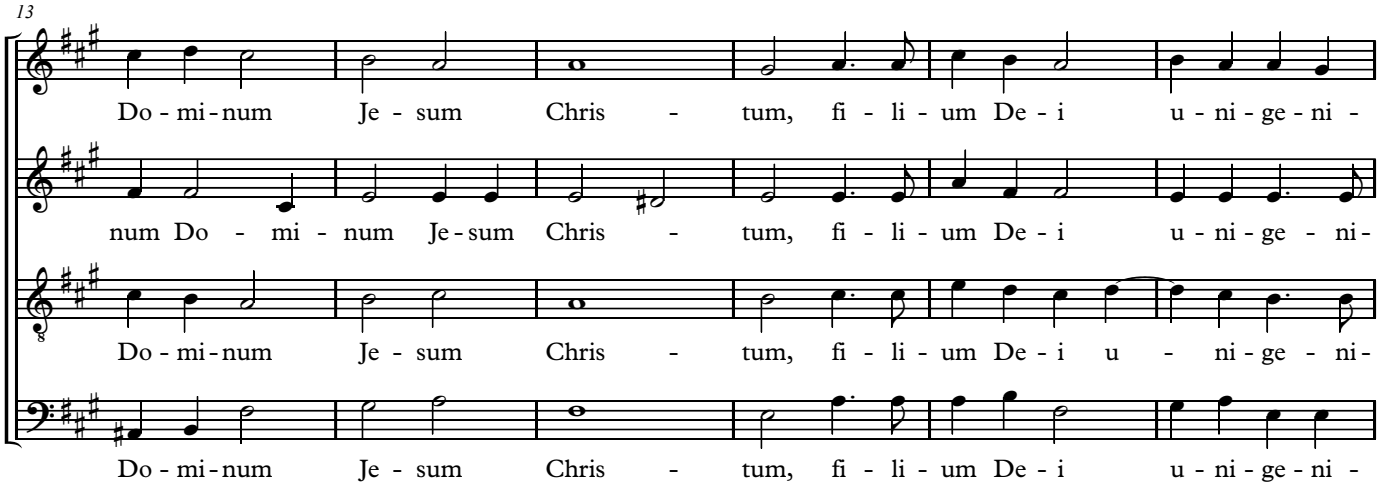

58
se - des ad dex - te-ram, ad dex - te-ram Pa - tris, mi - se - re - re no - bis, mi - se -
se - des ad dex - te-ram Pa - tris, mi - se - re - re no - bis, mi - se -
se - des ad dex - te-ram, ad dex - te-ram Pa - tris, mi - se - re - re no - bis, mi - se -
mi - se - re - re no - bis, mi - se -
64
re - re no - bis. tu so - lus sanc - tus, tu so - lus Do -
re - re no - bis. tu so - lus sanc - tus, tu so - lus Do - mi -
re - re no - bis. Quo - ni - am tu so - lus sanc - tus, tu so - lus
re - re no - bis. Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -
69
- mi - nus, tu so - lus al - tis - si-mus, Je - su Chris - te, cum Sanc-to Spi - ri -
nus, tu so - lus al - tis - si-mus, Je - su Chris - te, cum Sanc-to Spi - ri -
Do - mi-nus, tu so - lus al - tis - si - mus, Je - su Chris - te, cumSanc - to Spi - ri -
nus, tu so - lus al - tis - si-mus, Je - su Chris - te, cum sanc - to Spi - ri -
75
tu, in glo - ri - a De - i Pa - tris. A - - - men.
tu, in glo - ri - a De - i Pa - tris. A - men.
tu, in glo - ri - a De - i Pa - tris, De - i Pa-tris. A - men.
tu, in glo - ri - a De - i Pa - tris. A - men.

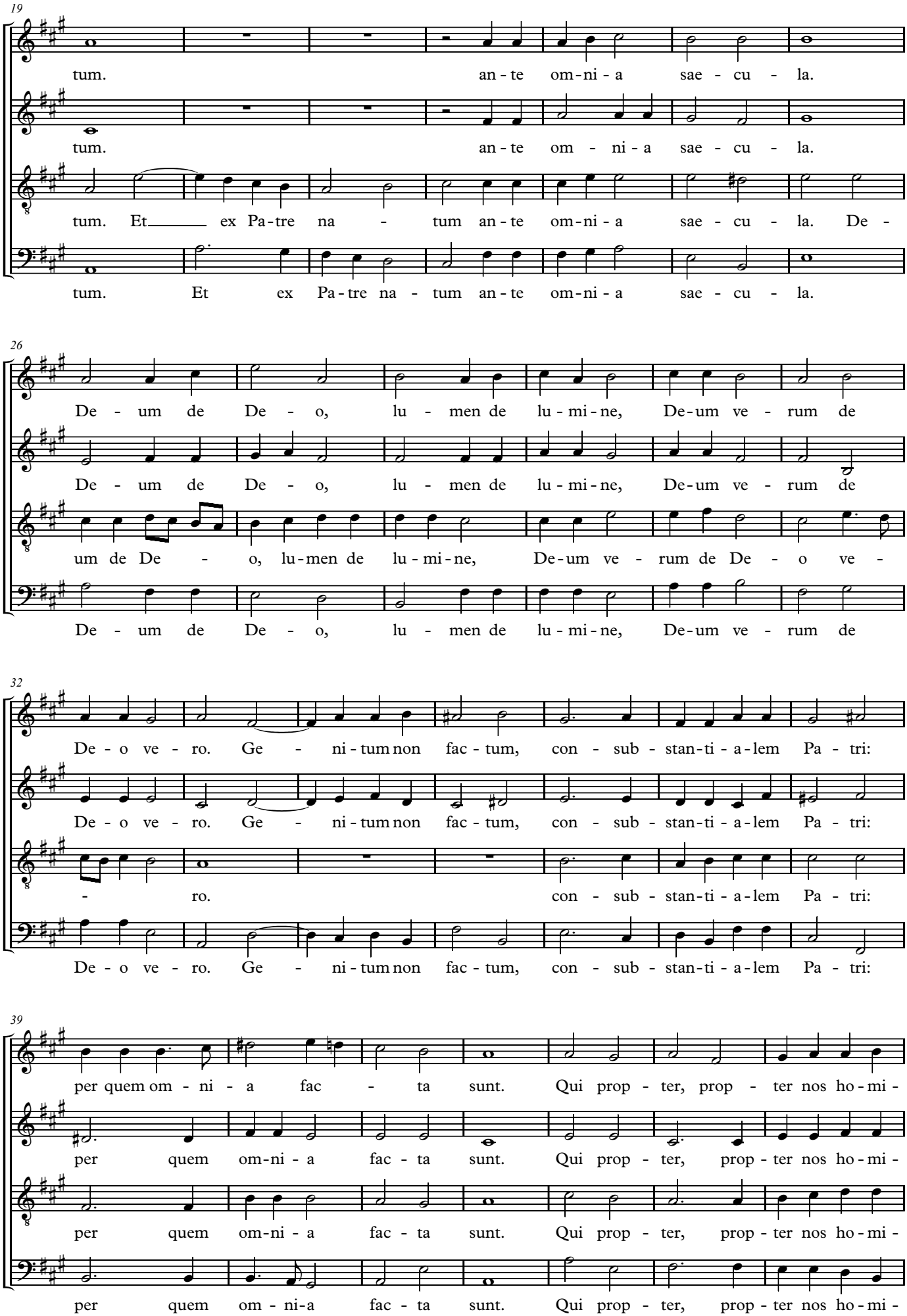
Credo

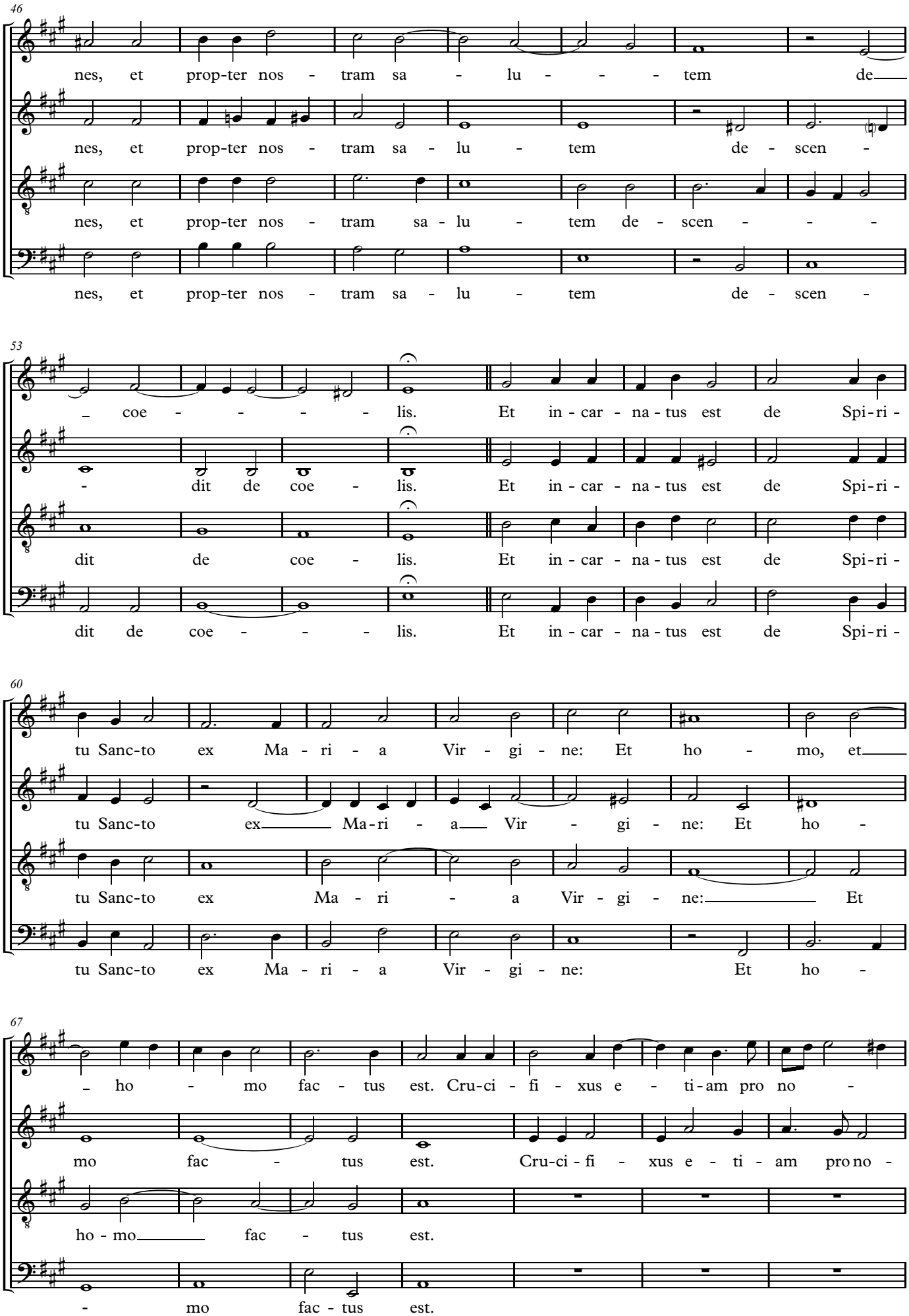

Cre - do in u - num De - um.

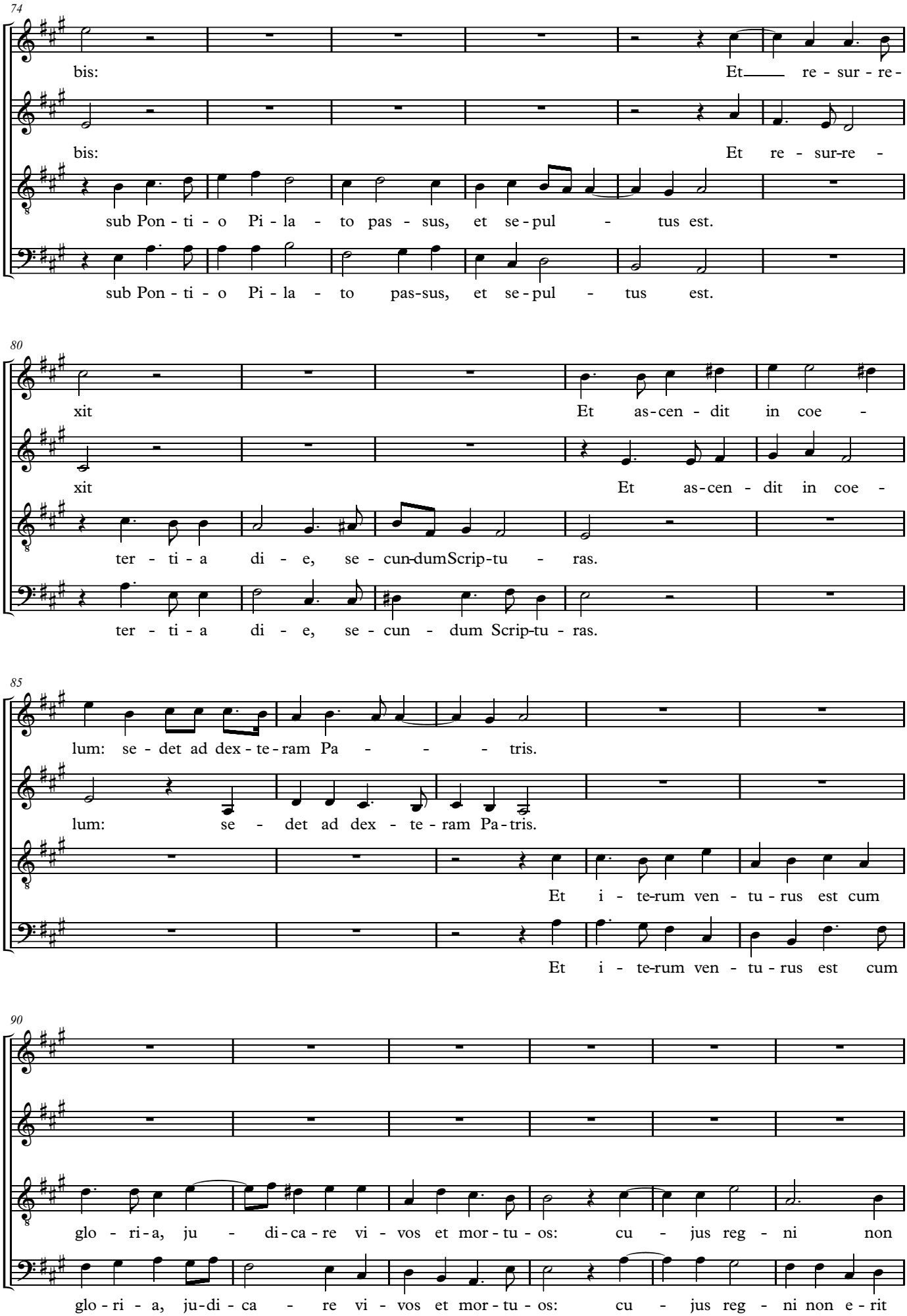

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter -
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li, fac - to - rem coe - li et ter -

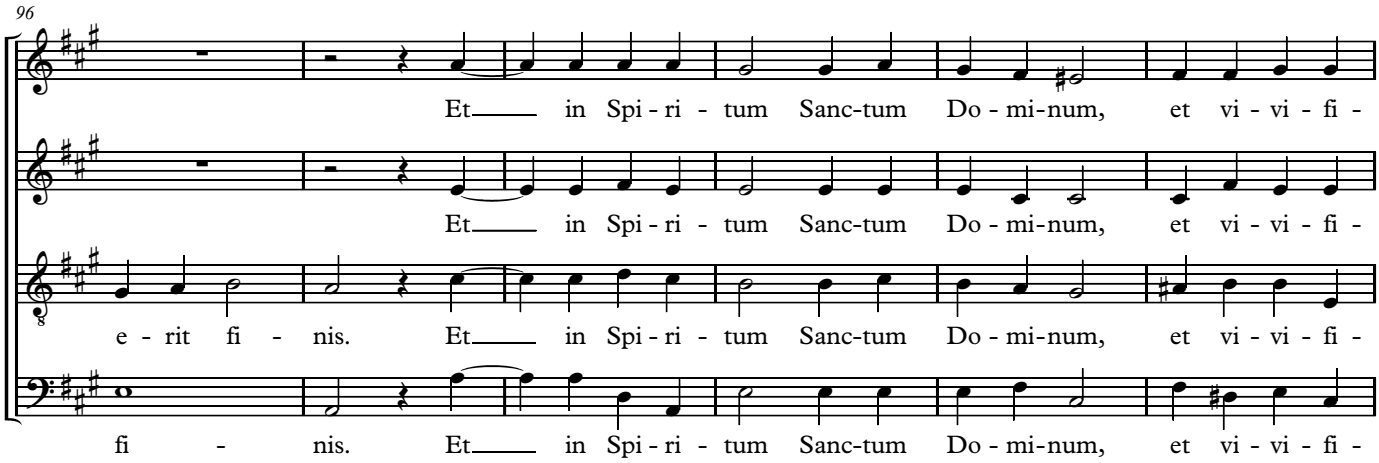

7
rae, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num
rae, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u -
rae, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num
rae, Et in u - num

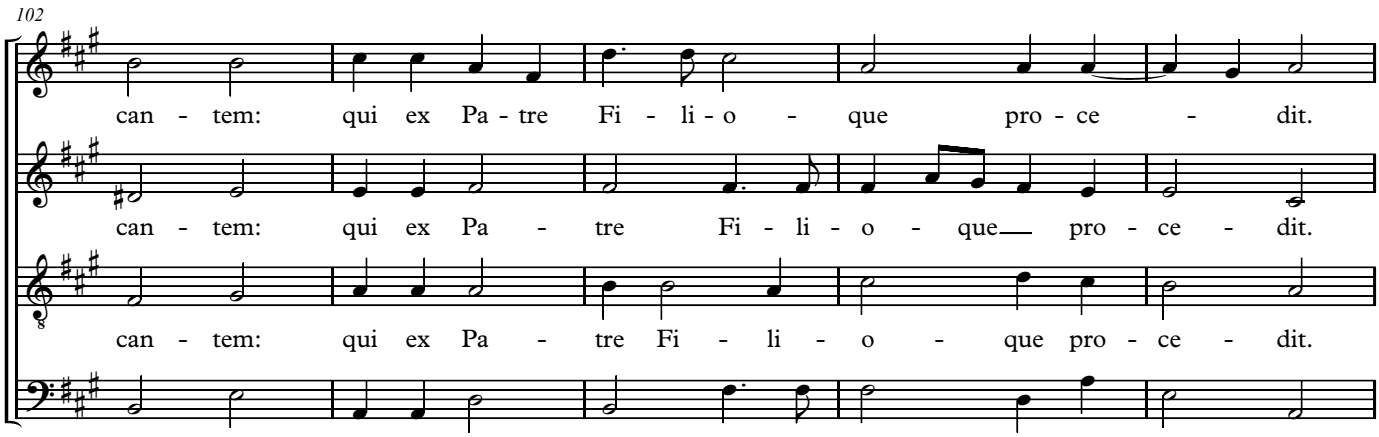

13
Do - mi - num Je - sum Chris - tum, fi - li - um De - i u - ni - ge - ni -
num Do - mi - num Je - sum Chris - tum, fi - li - um De - i u - ni - ge - ni -
Do - mi - num Je - sum Chris - tum, fi - li - um De - i u - ni - ge - ni -
Do - mi - num Je - sum Chris - tum, fi - li - um De - i u - ni - ge - ni -

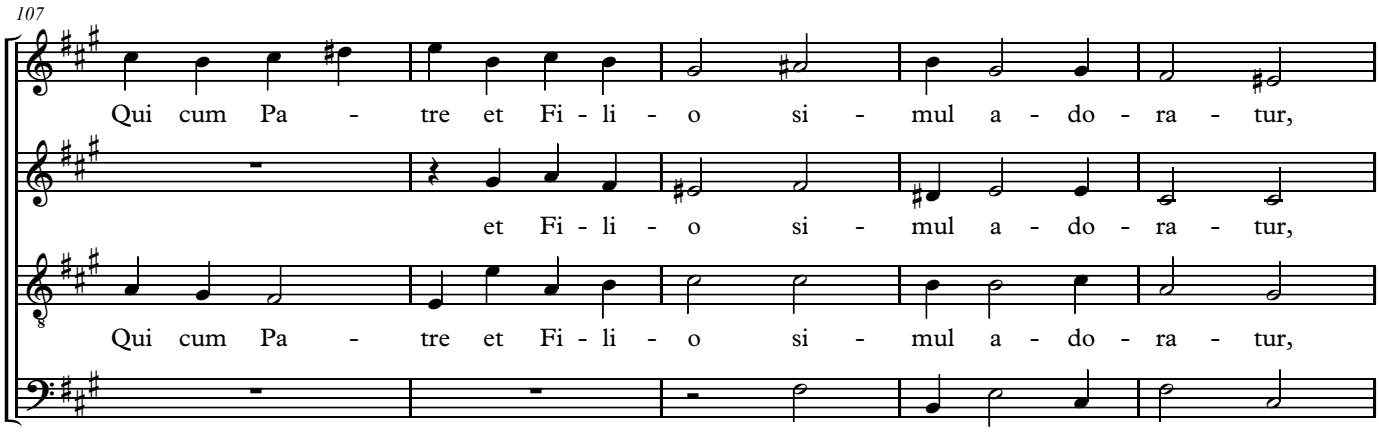

19
tum. an - te om - ni - a sae - cu - la.
tum. an - te om - ni - a sae - cu - la.
tum. Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la. De -
tum. Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.
26
De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de
De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de
um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve -
De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de
32
De - o ve - ro. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri:
De - o ve - ro. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri:
- ro. con - sub - stan - ti - a - lem Pa - tri:
De - o ve - ro. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri:
39
per quem om - ni - a fac - ta sunt. Qui prop - ter, prop - ter nos ho - mi -
per quem om - ni - a fac - ta sunt. Qui prop - ter, prop - ter nos ho - mi -
per quem om - ni - a fac - ta sunt. Qui prop - ter, prop - ter nos ho - mi -
per quem om - ni - a fac - ta sunt. Qui prop - ter, prop - ter nos ho - mi -

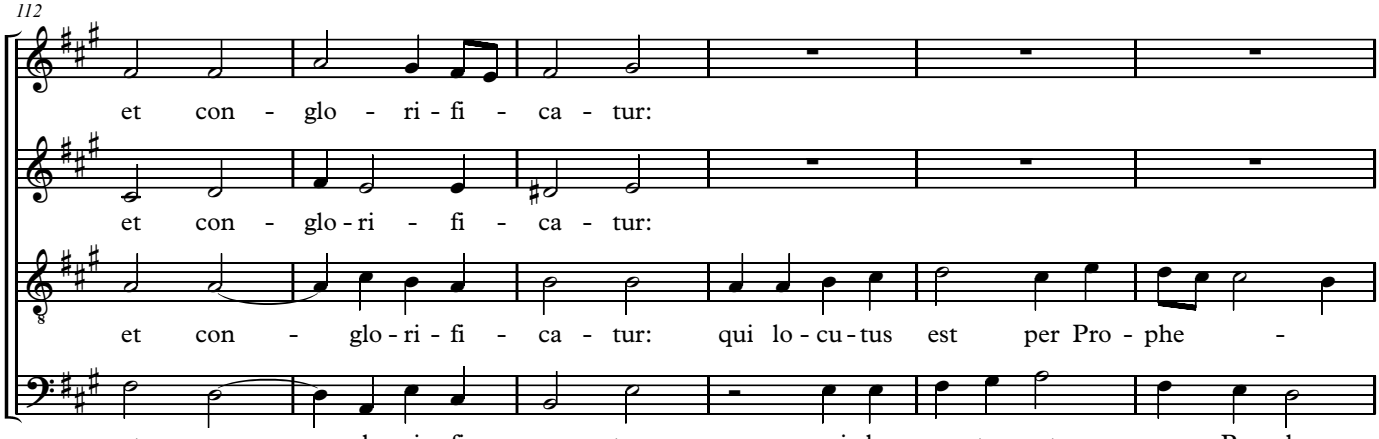

46
nes, et prop-ter nos - tram sa - lu - - - tem de
nes, et prop-ter nos - tram sa - lu - tem de - scen -
nes, et prop-ter nos - tram sa - lu - tem de - scen - - -
nes, et prop-ter nos - tram sa - lu - tem de - scen -
53
- coe - - - - - lis. Et in - car - na - tus est de Spi - ri -
- dit de coe - lis. Et in - car - na - tus est de Spi - ri -
dit de coe - lis. Et in - car - na - tus est de Spi - ri -
dit de coe - - - lis. Et in - car - na - tus est de Spi - ri -
60
tu Sanc-to ex Ma - ri - a Vir - gi - ne: Et ho - mo, et
tu Sanc-to ex Ma - ri - a Vir - gi - ne: Et ho -
tu Sanc-to ex Ma - ri - a Vir - gi - ne: Et
tu Sanc-to ex Ma - ri - a Vir - gi - ne: Et ho -
67
- ho - mo fac - tus est. Cru-ci - fi - xus e - ti - am pro no -
mo fac - tus est. Cru-ci - fi - xus e - ti - am pro no -
ho - mo fac - tus est.
- mo fac - tus est.

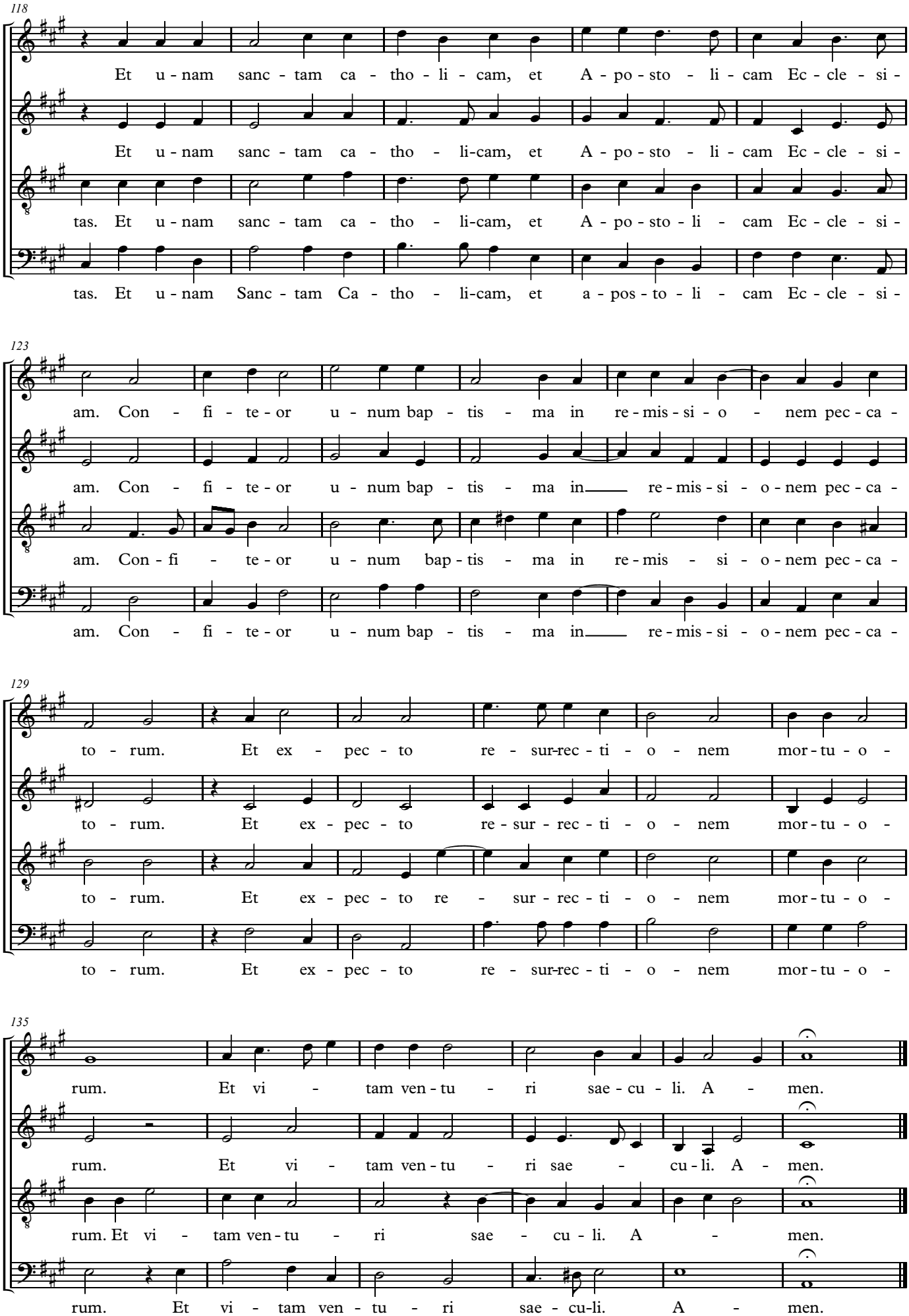

74
bis: Et re - sur - re -
bis: Et re - sur-re -
sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.
sub Pon - ti - o Pi - la - to pas-sus, et se - pul - tus est.
80
xit Et as-cen - dit in coe -
xit Et as-cen - dit in coe -
ter - ti - a di - e, se - cun-dumScrip-tu - ras.
ter - ti - a di - e, se - cun - dum Scrip-tu - ras.
85
lum: se - det ad dex - te - ram Pa - - - tris.
lum: se - det ad dex - te - ram Pa-tris.
Et i - te-rum ven - tu - rus est cum
Et i - te-rum ven - tu - rus est cum
90
glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus reg - ni non
glo - ri - a, ju-di - ca - re vi - vos et mor - tu - os: cu - jus reg - ni non e - rit


96
Et in Spi - ri - tum Sanc-tum Do - mi-num, et vi - vi - fi -
Et in Spi - ri - tum Sanc-tum Do - mi-num, et vi - vi - fi -
e - rit fi - nis. Et in Spi - ri - tum Sanc-tum Do - mi-num, et vi - vi - fi -
fi - nis. Et in Spi - ri - tum Sanc-tum Do - mi-num, et vi - vi - fi -

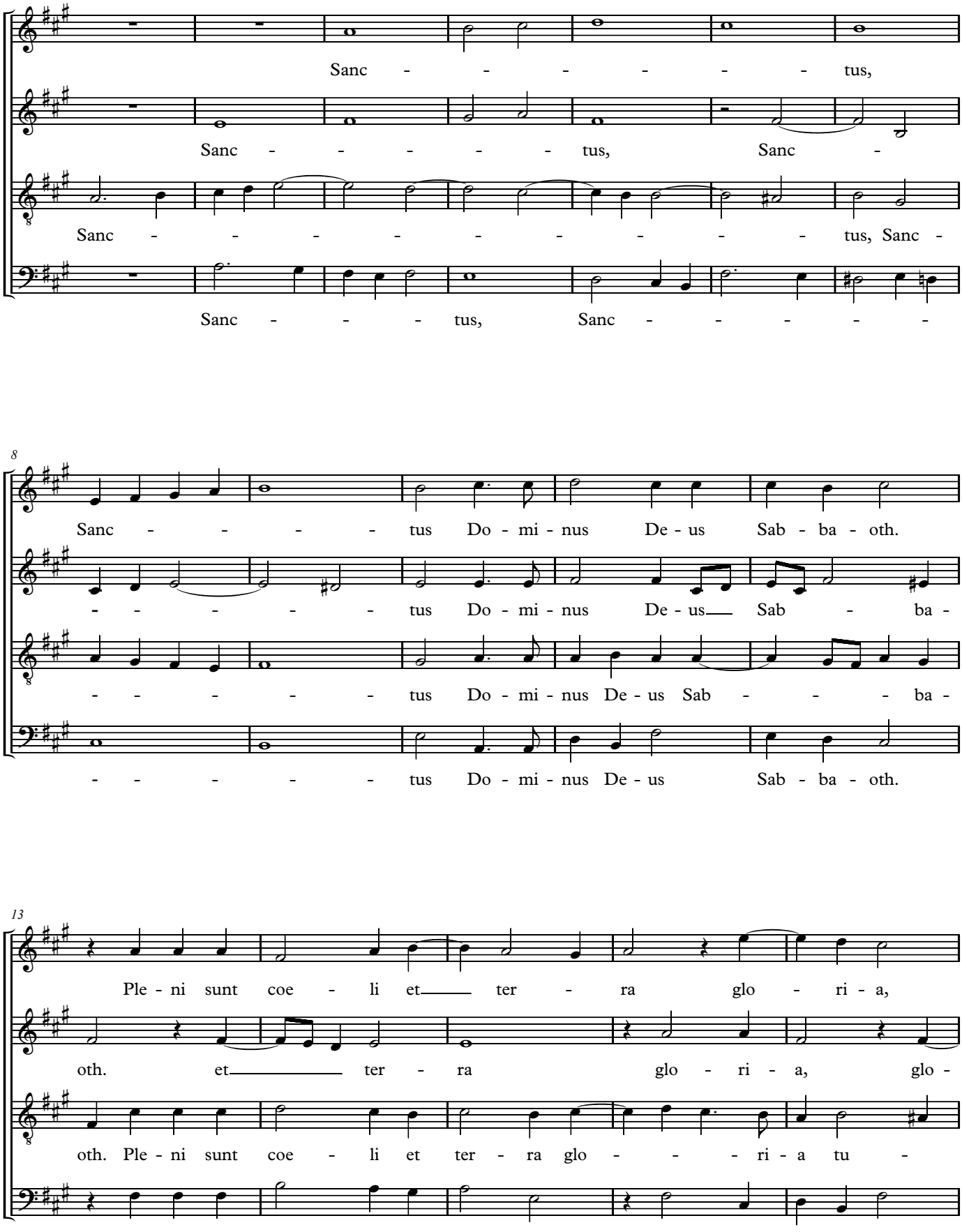

102
can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.
can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.
can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.
can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.

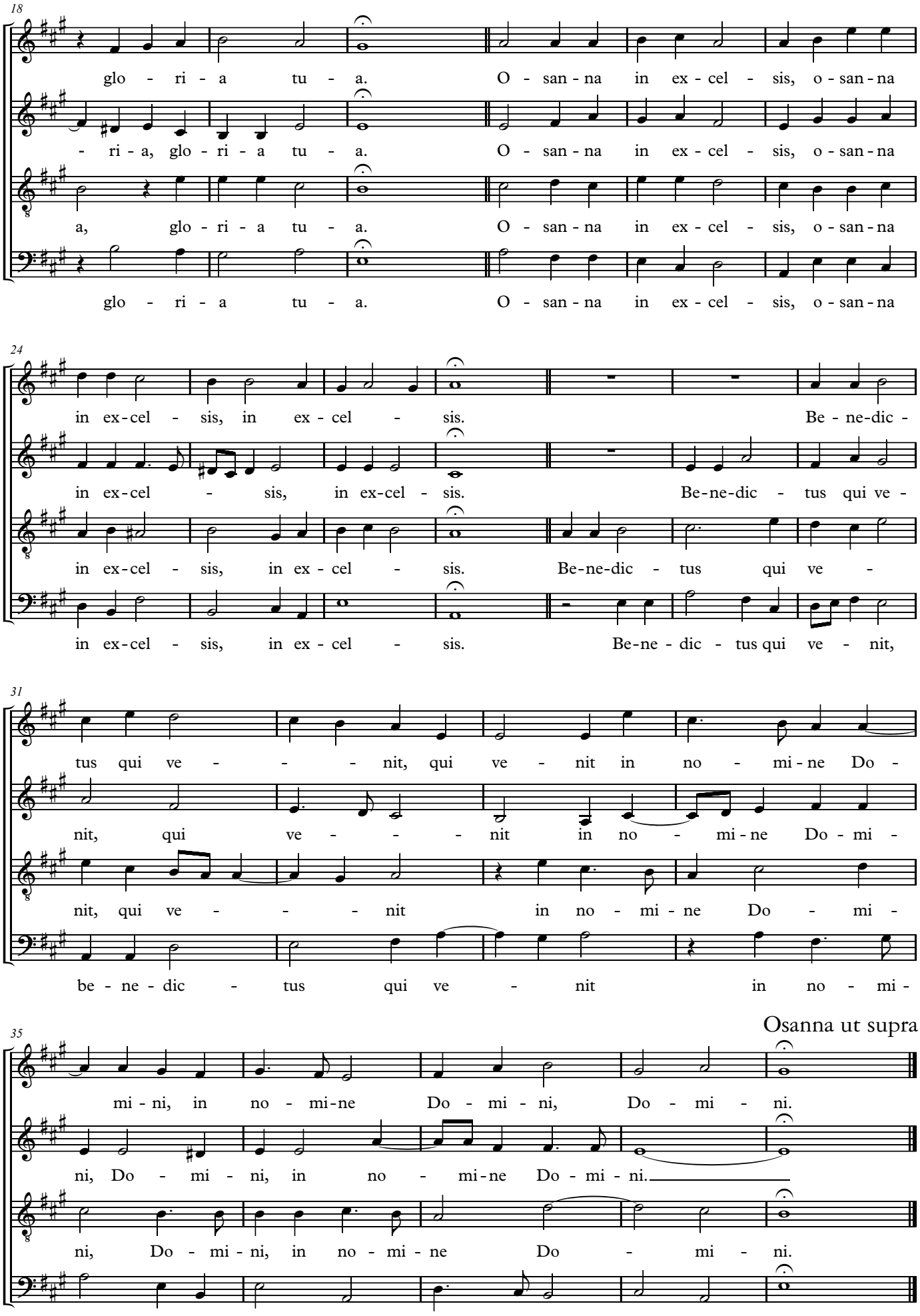

107
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,
et Fi - li - o si - mul a - do - ra - tur,
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,
si - mul a - do - ra - tur,


112
et con - glo - ri - fi - ca - tur:
et con - glo - ri - fi - ca - tur:
et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -
et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

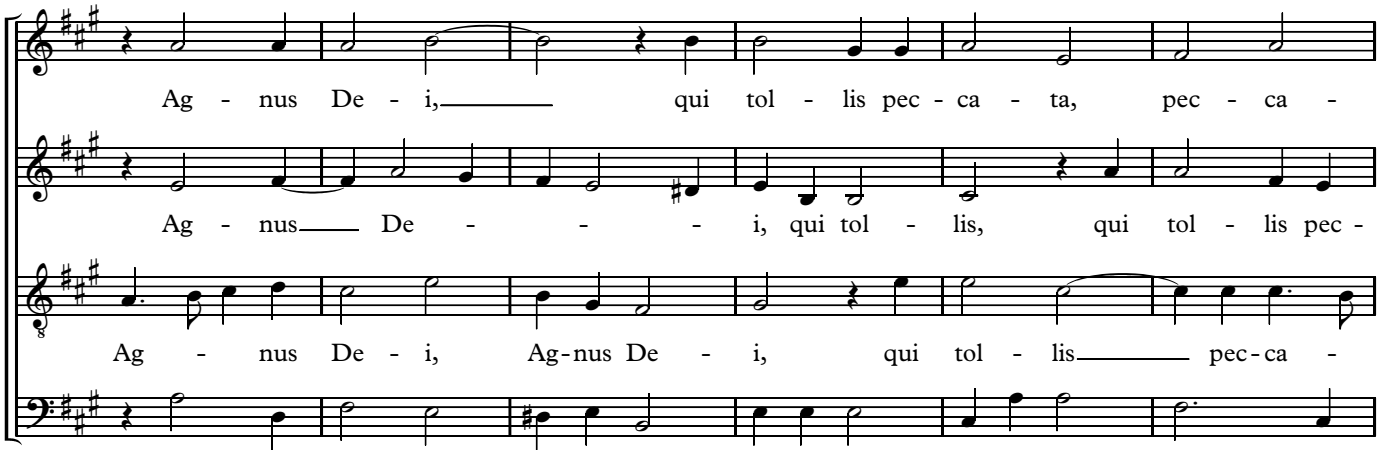

118
Et u - nam sanc - tam ca - tho - li - cam, et A - po - sto - li - cam Ec - cle - si -
Et u - nam sanc - tam ca - tho - li-cam, et A - po - sto - li - cam Ec - cle - si -
tas. Et u - nam sanc - tam ca - tho - li-cam, et A - po - sto - li - cam Ec - cle - si -
tas. Et u - nam Sanc - tam Ca - tho - li-cam, et a - pos - to - li - cam Ec - cle - si -
123
am. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -
am. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -
am. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -
am. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -
129
to - rum. Et ex - pec - to re - sur-rec - ti - o - nem mor - tu - o -
to - rum. Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -
to - rum. Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -
to - rum. Et ex - pec - to re - sur-rec - ti - o - nem mor - tu - o -
135
rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.
rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.
rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.
rum. Et vi - tam ven - tu - ri sae - cu-li. A - men.

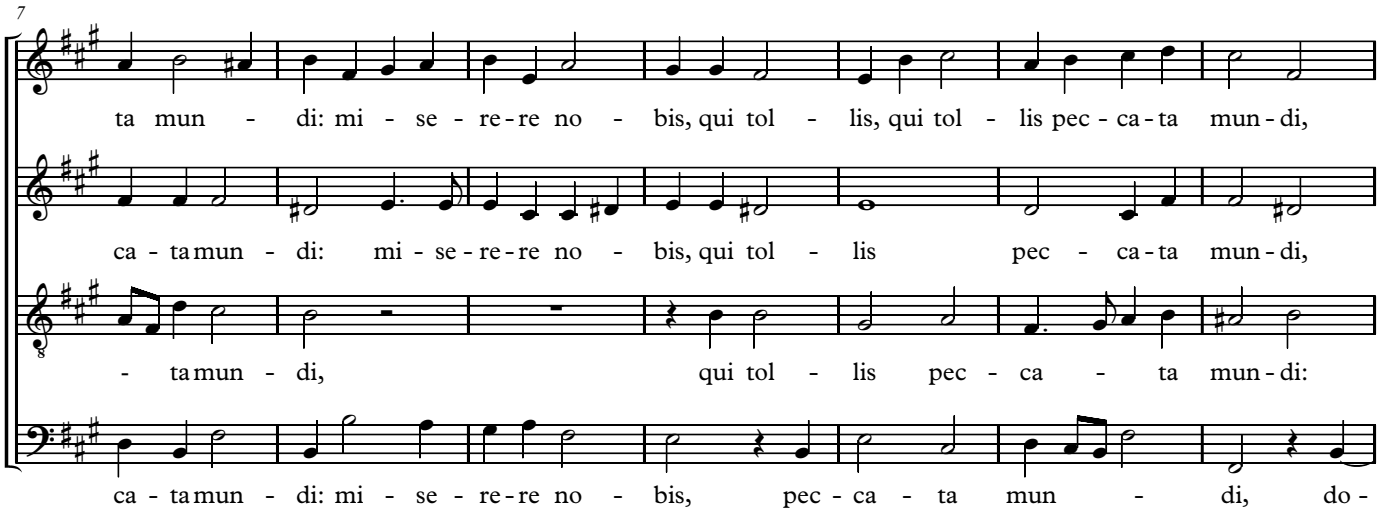
Sanctus

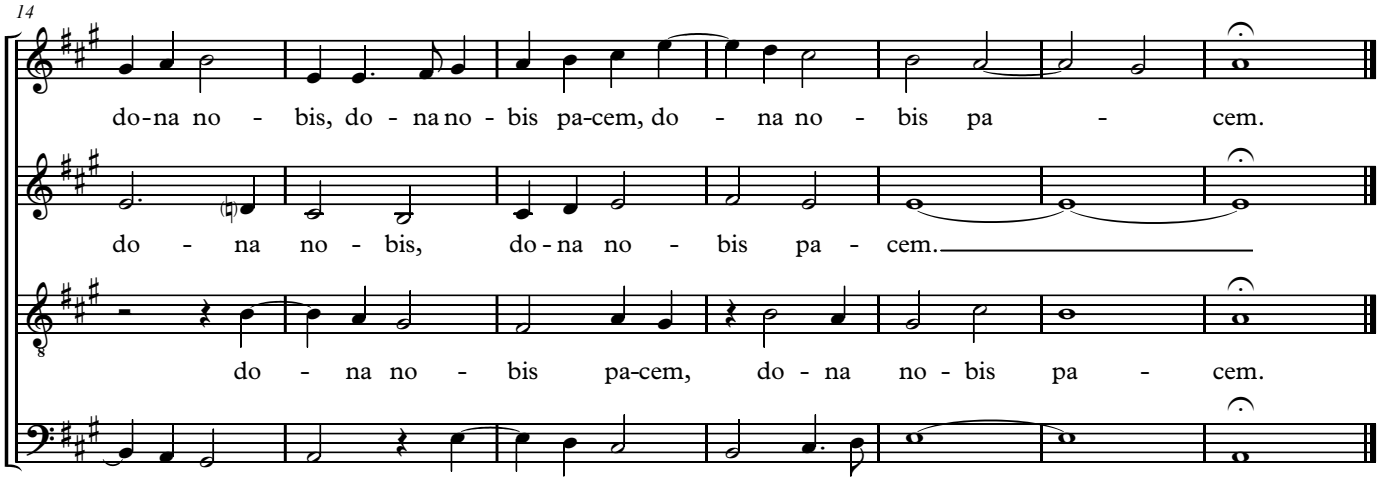

Sanc - - - - - - tus,
Sanc - - - - - tus, Sanc -
Sanc - - - - - - - - - tus, Sanc -
Sanc - - - tus, Sanc - - - - -
8
Sanc - - - - tus Do - mi - nus De - us Sab - ba - oth.
- - - - - tus Do - mi - nus De - us Sab - ba -
- - - - - tus Do - mi - nus De - us Sab - - - ba -
- - - - - tus Do - mi - nus De - us Sab - ba - oth.
13
Ple - ni sunt coe - li et ter - ra glo - ri - a,
oth. et ter - ra glo - ri - a, glo -
oth. Ple - ni sunt coe - li et ter - ra glo - - - ri - a tu -
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,


18
glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na
- ri - a, glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na
a, glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na
glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na
24
in ex-cel - sis, in ex - cel - sis. Be - ne-dic -
in ex-cel - sis, in ex-cel - sis. Be-ne-dic - tus qui ve -
in ex-cel - sis, in ex - cel - sis. Be-ne-dic - tus qui ve -
in ex-cel - sis, in ex - cel - sis. Be-ne - dic - tus qui ve - nit,
31
tus qui ve - - - nit, qui ve - nit in no - mi - ne Do -
nit, qui ve - - - nit in no - mi - ne Do - mi -
nit, qui ve - - - nit in no - mi - ne Do - mi -
be - ne - dic - tus qui ve - nit in no - mi -
Osanna ut supra
35
mi - ni, in no - mi-ne Do - mi - ni, Do - mi - ni.
ni, Do - mi - ni, in no - mi-ne Do-mi - ni.
ni, Do - mi - ni, in no - mi - ne Do - mi - ni.
ne Do - mi - ni, in no - mi-ne Do - mi - ni.

Agnus Dei


Ag - nus De - i,_____ qui tol - lis pec - ca - ta, pec - ca -
Ag - nus_____ De - - - - i, qui tol - lis, qui tol - lis pec -
Ag - nus De - i, Ag-nus De - i, qui tol - lis_____ pec-ca -
Ag - nus De - i, Ag-nus De - i, qui tol - lis, qui tol - lis pec -


7
ta mun - di: mi - se - re-re no - bis, qui tol - lis, qui tol - lis pec - ca-ta mun-di,
ca - tamun - di: mi - se-re-re no - bis, qui tol - lis pec - ca-ta mun-di,
- tamun - di, qui tol - lis pec - ca - ta mun-di:
ca - tamun - di: mi - se - re-re no - bis, pec - ca - ta mun - di, do -


14
do-na no - bis, do - nano - bis pa-cem, do - na no - bis pa - cem.
do - na no - bis, do-na no - bis pa - cem.
do - na no - bis pa-cem, do - na no - bis pa - cem.
- na no - bis, do - na no - bis pa - - - - - cem.

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