

Psalm 100

Vous tous qui la terr' habitez

Jan Pieterszoon Sweelinck

RANDALL HOOPER

SAATB Voices a cappella

Duration: 3:49

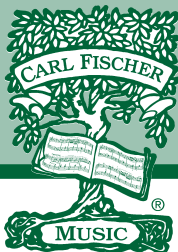
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About the Composer

Jan Pieterszoon Sweelinck (1562-1621) was born and raised in Amsterdam. He worked as the organist at the Oude Kerk in Amsterdam from ca. 1580 until his death in 1621. Because the Calvinists saw the organ as a worldly instrument and forbade its use during religious services, he was actually a civil servant employed by the city of Amsterdam. It is assumed that his duties were to provide music twice daily in the church, an hour in the morning and in the evening. When there was a service, this hour came before and/or after the service. As well as being one of the most famous organists and teachers of this time, Sweelinck was the last and most important composer of the musically rich golden era of the Netherlands. All of his vocal works were printed in his lifetime. His polyphonic setting of Psalter has been called a monument of Netherlandish music, unequalled in the sphere of sacred polyphony. From the outset he intended to set the entire Psalter, and he dedicated much of his creative life to this music. The texts are from the French metrical Psalter, not the Dutch version which was used in most Dutch churches. This is probably because the psalms were not intended for use in public Calvinist services but rather within a circle of well-to-do musical amateurs among whom French was the preferred language.

The reformation of 1536 in Geneva brought about a complete ban on music in “sermon-based” church services. In 1541 John Calvin, an influential French theologian during the Protestant Reformation and a principal figure in the development of the theology later called Calvinism, was called to Geneva and the first Genevan Psalter appeared the next year. It contained the order of worship and prayers along with 30 psalms by Marot and five of the psalms by Calvin. The melodies were most likely by Guillaume Franc. In the preface Calvin clearly expressed the purpose of music; “To move and inflame the hearts of men, so that they may call upon God and praise Him more fervently.” The second edition of the Genevan Psalter appeared in 1543 with all the texts by Marot with a separate melody for each text. Unlike Luther’s psalms, where a certain degree of interpretation from a New Testament perspective is evident, the text of the Genevan Psalter conform as closely as possible to the biblical texts. In church services the psalms were not chosen for their subject matter but were sung in a set order so that the congregation could cover the whole psalter twice in one year. The singing was unaccompanied and in unison partly to ensure the clearest, most simple manner of worship, but also because musical circumstances of the time made it difficult to provide a church choir for liturgical music.

The cantus firmi – the melodies of the Genevan Psalter – provide the unifying element in each polyphonic setting of the psalms. Most of the settings fall into one of three general categories: the ‘cantus firmus psalm’, where each line of the melody, in the soprano or tenor, is separated by related interludes, and is accompanied by a rhythmically altered form of the melody in the other voices; the ‘lied psalm’, where the uninterrupted melody appears in the soprano; and the ‘echo psalm’, where the full cantus firmus is found in two separate voices, often in canon. In *Pseaume 100*, part one and three are in the style of the ‘cantus firmus psalm’ and part two in the ‘lied psalm’ style.

IPA Transliteration of Psalm 100

by Martin Vasquez

Part One

Vous tous qui la terr' habitez, chantez tout haut a Dieu:

vu tu ki la tɛr a bi tɛ, ʃɑ̃-te tu o ta djø

Servez a Dieu joyeusement,

sɛr-ve za djø ʒwa-jø-zə-mɑ̃

Venez devant luy gayement.

və-ne də-vɑ̃ lɥi ge jə mɑ̃

Part Two

Sachez qu'il est le souverain, qui sans nous fit de sa main:

sa ʃɛ ki le lɑ su vɑ rɛ ki sɑ nu fi də sa mɛ̃

Nous, dije, son vray peupl' acquis,

nu di jə sɔ vrɛ pœ pla ki

Et le troupeau de son pasquis.

e lɑ tru po də sɔ pa ki

Entrez es portes d'iceluy, ce-lui

ɑ̃ tre ze pœr tɑ di sɑ lɥi

Louez l' et celebrez chez luy,

lu e le se le bre ʃɛ lɥi

Par tout son honneur,

par tu sɔ nɔ nœr

Par tout son honneur a vancez,

par tu sɔ nɔ nœ ra vɑ se

Et son tressainct Nom benissez.

e sɔ tre sɛkt nɔ bə ni se

Part Three

Car il est Dieu plein de bonte, et dure sa benignite a jamais,

ka ri le djø plɛ̃ də bɔ̃ te e dy re sa be ni ʒi te a ʒa mɛ̃

Voi re du Tres haut la verite jamias ne faut.

vwa rə dy tre o la ve ri te ʒa mɛ̃ nə fo

Et dure sa benignite a jamais,

e dy re sa be ni ʒi te a ʒa mɛ̃

Voire du Treshaut la verite ja mais ne faut

vwa rə dy tre o la ve ri te ʒa mɛ̃ nə fo

Psalter melody

Genevan Psalter 100, 1551



Psalm 100 translation by William Helder, © 1980
http://genevanpsalter.com/attachments/GenPs100_Helder1980.HTM

You lands and peoples of the earth,
 Before the LORD your joy shout forth.
 Serve Him with gladness all your days;
 Come unto Him with songs of praise.
 Know that the LORD is God alone;
 He made us, and we are His own,
 His people, who extol His ways,
 The sheep that in His pastures graze.

Come, enter then His gates with praise
 And in His courts your voices raise.
 Give thanks to Him and bless His Name;
 Within His house your joy proclaim.
 The LORD is good, and evermore
 His love and mercy will endure.
 All generations He will bless
 In His unchanging faithfulness.

Performance Notes

The key has been raised a whole step to D from the original C in this edition. The following notes have been changed to suit the tessitura of young singers:

- Mm. 18-19 the Alto II and Tenor parts have been switched.
- Mm. 46-47 the Alto II part has been raised an octave.
- M. 52 on beat three in the alto part the note has been changed to an A from an F.
- M. 54 on beat two in the alto part the note has been raised an octave.
- Mm. 72 on beat one in the alto part the note has been changed to an A from an F and on beat one in the tenor part, the note has been changed to an F.
- Mm. 72-73 on beat three the alto and tenor parts have been switched.

Modern Performance: No dynamics or articulations have been added to this edition. Dynamics naturally arise from the scoring. When the piece is scored in a homophonic style, the dynamic will naturally be louder, and when the piece is scored in a polyphonic style, the dynamic will be overall softer. The contour of the line can also add to the dynamic spectrum of the piece. When a line ascends, the line will naturally crescendo and when the line descends, it will naturally decrescendo. Overall the articulation should be light and slightly detached. The general exception to this rule should be longer notes (half notes and longer) and melismatic passages.

The source for this edition is Seiffert, Max. *Werken van Jan Pietersz n. Sweelinck*. Leipzig: Breitkopf und Härtel 1898.

Psalm 100

Vous tous qui la terr' habitez
for SAATB Voices, *a cappella*

JAN PIETERSZOOM SWEELINCK

Part I

(1562–1621)

Edited by Randall Hooper

(♩ = 96)

Soprano

Vous tous, vous tous qui la terr' ha - bi-tez,

Alto I

Vous tous, vous tous qui la terr' ha - bi - tez, qui la terr' ha - bi -

Alto II

Vous tous, vous tous, vous tous qui la terr' ha - bi -

Tenor

Vous tous, vous tous qui la terr' ha - bi -

Bass

Vous tous, vous tous qui la terr' ha - bi-tez, qui la terr' ha - bi -

Piano

(for rehearsal only)

(♩ = 96)

4

chan - tez tout haut à Dieu, chan-tez, chan - tez tout

tez, chan-tez tout haut à Dieu, chan - tez tout haut à Dieu, chan-tez,

tez, chan-tez tout haut à Dieu, chan-tez, chan - tez

tez, chan-tez tout haut à Dieu, chan-tez, chan - tez tout haut à Dieu, chan -

tez chan - tez tout haut à Dieu, chan-tez,

*The key has been raised a whole step
from A minor to B minor.

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haut, chan - tez tout haut ____ a Dieu, chan-tez: Ser - vez a

chan - tez tout haut à Dieu, chan-tez:

____ tout haut à Dieu, chan-tez: Ser - vez à Dieu,

tez tout haut à Dieu, chan-tez: Ser - vez à Dieu joy - eu - se - ment, joy - eu ____

chan - tez ____ tout haut à Dieu, chan-tez:

10

Dieu joy - eu - se - ment, ____ ser-vez a Dieu joy - es - se - ment,

Ser - vez à Dieu joy - eu ____ se - ment, ser-vez à Dieu, ser -

ser-vez à Dieu ____ joy - eu - se - ment, ser - vez à Dieu joy -

____ se - ment, ser-vez à Dieu joy - eu - se - ment, ser-vez

Ser - vez à Dieu joy - eu - se - ment, joy - eu - se - ment, ser-vez

13

 $\text{♩} = \text{♩}. [\text{♩} = 48]$

joy - eu - se - ment, ve - nez de-vant luy gay - e - ment, ve

- vez à Dieu joy-eu-se - ment, ve - nez de-vant luy gay - e - ment,

eu se-ment, joy-eu-se - ment, ve -

à Dieu joy - eu - se - ment, ve - nez de-vant luy gay - e - ment,

à Dieu joy - eu - se ment, ve -

$\text{♩} = \text{♩}. [\text{♩} = 48]$

16

nez de-vant luy gay - e - ment, ve - nez de-vant

ve - nez de-vant luy gay - e - ment, de-vant

nez de-vant luy gay - e - ment, ve - nez de-vant

ve - nez de-vant luy gay - e - ment, de-vant

nez de-vant luy gay - e - ment, ve - nez de-vant luy gay - e - ment,

[poco rit.]

luy gay - e - ment, ve - nez de - vant luy gay - e - ment.

luy gay - e - ment, ve - nez de - vant luy gay - e - ment.

luy gay - e - ment, ve - nez de - vant luy gay - e - ment.

luy gay - e - ment, ve - nez de - vant luy gay - e - ment.

ve - nez de - vant luy gay - e - ment.

[poco rit.]

Part II

22 (♩ = 96)

Soprano

Sa - chez qu'il est le sou - ve - rain, qui sans nous nous fit de sa

Alto II

Sa - chez qu'il est le Sou - ve - rain, qui sans nous nous _____ fit de sa

(♩ = 96)

par tout son hon - neur, par tout son hon - neur a van-chez, son hon -
 luy, par tout son hon - neur a - van - cez, par tout son — hon-neur a - van
 luy, par tout son hon - neur a - van - cez, par tout

41
 neur a - van - cez, et son tres-saint Nom be -
 cez, son hon - neur a van - cez, et son tres-saint Nom, et son tres-saint Nom
 son hon - neur a - van - cez, et son tres-saint Nom

44 *poco rit.*
 - nis - sez et son tres-saint Nom be - nis - sez.
 be - nis - sez, et son tres-saint Nom be - nis - sez.
 be - nis - sez, et son tres-saint Nom be - nis - sez.
poco rit.

48 (♩ = 96)

S.
Car il est Dieu plein de bon-té, car il est dieu plein.

A. I
Car il est Dieu plein de bon-té

A. II
Car il est Dieu plein de bon-té, plein de bon-té, car il est Dieu plein

T.
Car il est dieu plein de bon-té car il est Dieu, car il est

B.
Car il est dieu plein de bon-té

(♩ = 96)

51

de bon-té, de bon-té et du-re

car il est Dieu plein de bon-té,

de bon-té, car il est dieu plein de bon-té, de bon-té,

dieu plein de bon-té, car il est dieu plein de bon-té, et du-

car il est Dieu plein de bon-té, et

sa be-ni-gni - té à ja mais, et du-re sa be-ni-gni - té à ja-mais, à ja-mais,

et du - re sa be-ni-gni-té à ja-mais, voi-re de Tres-haut la

et du - re sa be-ni-gni - té à ja - mais, voi-re du Tres

- re sa be-ni-gni - té, et du - re sa be-ni-gni - té à ja-mais, voi-re du Tres-haut

du - re sa be - ni-gni - té, sa be - ni-gni - té à ja - mais,

58

voi-re du Tres-haut la vé - ri - té, la vé - ri - té ja - mais ne

ve - ri - té la vé - ri - té, la vé - ri-té ja -

haut, voi-re du Tres-haut la vé - ri-té, ja - mais ne faut.

la vé - ri-té la vé - ri-té ja - mais-

voi-re du Tres-haut la vé - ri-té ja - mais ne

61

 $\text{♩} = \text{♩} [\text{♩} = 48]$

faut. Et du - re sa be - ni - gni - té à ja -

mais ne faut. Et du - re sa be - ni - gni - té à ja -

Et du - re sa be - ni - gni - té. à ja -

- ne faut. Et du - re sa be - ni - gni - té à ja -

faut. Et du - re sa be - ni - gni - té à ja -

$\text{♩} = \text{♩} [\text{♩} = 48]$

66

 $\text{♩} = \text{♩} [\text{♩} = 96]$

mais, à ja - mais, voi - re du Tres-haut la

mais, voi - re du Tres-haut la vé - ri - té

mais, voi - re du Tres - haut, voi - re du Tres-haut

mais, voi - re du Tres-haut la

mais, voi - re du Tres-haut

$\text{♩} = \text{♩} [\text{♩} = 96]$

vé - ri - té la vé - ri - té ja - mais ne faut, ja-mais ne
la vé - ri-té ja - mais ne faut, ja-mais ne faut,

72 *poco rit.*
faut, ja - mais ne faut, la vé - ri - té ja - mais ne faut.
la ve - ri - té ja - mais ne faut.
vé - ri - té ja - mais ne faut, ja - mais ne faut.
faut ja - mais ne faut la vé - ri - té ja - mais ne faut

faut, ja - mais ne faut, la vé - ri - té ja - mais ne faut.
la ve - ri - té ja - mais ne faut.
vé - ri - té ja - mais ne faut, ja - mais ne faut.
faut, ja - mais ne faut, la vé - ri - té ja - mais ne faut.
la vé - ri - té ja - mais ne faut.
poco rit.

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