

*Patrimoine
Musical
Français*

M. - A. Charpentier

PETITS MOTETS, VOL. 4

motets à 3 voix et instruments, II

b. motets pour voix d'hommes

monumentales
I. 4. 4b



Éditions du Centre de musique baroque de Versailles

*Patrimoine
Musical
Français*

M. - A. Charpentier

PETITS MOTETS, VOL. 4

motets à 3 voix et instruments, II

b. motets pour voix d'hommes

Édition de Shirley Thompson

Le Centre de musique baroque de Versailles
est soutenu par
le Ministère de la Culture et de la Communication
(Direction générale de la création artistique),
l'Établissement public du château, du musée et du domaine national de Versailles,
le Conseil régional d'Île-de-France,
le Conseil départemental des Yvelines,
la Ville de Versailles,
le Cercle Rameau, cercle des mécènes particuliers et entreprises du CMBV.

Son pôle de Recherche est associé au Centre d'Études Supérieures de la Renaissance
(Unité mixte de recherche 7323, CNRS - Université François-Rabelais de Tours,
Ministère de la Culture et de la Communication)

© 2018 – Éditions du Centre de musique baroque de Versailles
CMBV 076 – ISMN 979-0-707034-76-7
Tous droits d'exécution, de reproduction,
de traduction et d'arrangement réservés
Dépôt légal : novembre 2018

CENTRE DE MUSIQUE BAROQUE DE VERSAILLES

Hôtel des Menus-Plaisirs 22, avenue de Paris F - 78000 Versailles +33 (0)1 39 20 78 18 editions@cmbv.com www.cmbv.fr	Mission nationale de valorisation du patrimoine musical français des XVII ^e et XVIII ^e siècles
---	--

TABLE DES MATIÈRES TABLE OF CONTENTS

INTRODUCTION (traduction française)	
Les sources	V
Textes et contextes.....	IX
Notes pour l'interprétation et remarques sur la notation	XII
Principes éditoriaux	XVIII
INTRODUCTION	
The sources	XXV
Texts and contexts	XXIX
Aspects of performance and notation	XXXII
Editorial procedure	XXXVIII
TEXTES & TRADUCTIONS / TEXTS & TRANSLATIONS	
XLIII	
FAC-SIMILÉS / FACSIMILES	
LIX	
MOTETS POUR 2 HAUTES-CONTRE, BASSE ET ORGUE/FLÛTES	
1. <i>Domine salvum fac Regem</i> [H.284]	3
2. <i>O Filii</i> [H.312]	7
MOTETS POUR HAUTE-CONTRE, TAILLE, BASSE, 2 DESSUS INSTRUMENTAUX ET BASSE CONTINUE	
3. <i>Domine salvum fac Regem</i> [H.287]	27
4. <i>Hodie salus huic</i> [H.340].....	35
5. <i>In tympanis et organis</i> [H.332]	49
6. <i>Læta sileant organa</i> [H.331].....	69
7. <i>Litanies de la Vierge</i> [H.84]	95
8. <i>Magnificat</i> [H.73]	111
9. <i>O bone Jesu dulcis</i> [H.237a & H.237]	129
10. <i>Pange lingua</i> [H.58].....	139
11. <i>Veni creator Spiritus</i> [H.54].....	145

MOTET POUR 2 TAILLES, BASSE, 2 DESSUS INSTRUMENTAUX (FLÛTES ET VIOLONS) ET BASSE CONTINUE	
12. <i>O sacramentum pietatis</i> [H.260]	161
MOTET POUR TAILLE, BASSE-TAILLE, BASSE, 2 DESSUS INSTRUMENTAUX ET BASSE CONTINUE	
13. <i>Ecce panis Angelorum</i> [H.348]	173
NOTES CRITIQUES / CRITICAL COMMENTARY	181

Introduction

The fourth volume of *petits motets* by Marc-Antoine Charpentier published by the Centre de Musique Baroque de Versailles falls into two parts and comprises 38 pieces in total.¹ All are scored for three solo voices, obbligato instruments and *basse continue*, and use a variety of types of Latin text, though there are no full psalm settings.

Those in the present volume are for three lower voices, in all but four cases *haute-contre*, *taille* and *basse*. Obbligato instruments are largely unspecified, though both *flûte* and *violon* are identified in two cases and *violons* in another; in two further works, obbligato *flûte* parts seem intended to be played on the organ.

THE SOURCES

The *Mélanges autographes*

The so-called *Mélanges autographes*, the 28 volumes of autograph scores which form the principal collection of Charpentier's surviving manuscripts (hereafter *Mélanges*), is the unique source for all the *petits motets* in the present volume. This collection is now housed in the Département de la Musique of the Bibliothèque nationale de France, Paris (F-Pn) with the shelf-mark Rés. Vm¹ 259.²

Since the *Mélanges* contains no dates, establishing a chronology for Charpentier's works proves problematic. Much scholarly work has been undertaken over recent years to suggest and refine a potential chronology, beginning with H. Wiley Hitchcock's seminal *Catalogue raisonné* of 1982;³ this formed the foundation on which scholars have subsequently been able to build – most notably Catherine Cessac, C. Jane Gosine, Laurent Guillo and Patricia Ranum, all of whom contributed to the most recent publication on the subject, a 'Chronologie raisonnée' published in 2013.⁴ Proposing a chronology for Charpentier's music has involved not only studying the way the autograph collection is organized (comprising, as it does, two series of gatherings or *cahiers* which were numbered, with few exceptions, in the order in which they were originally completed), but also examining contextual clues (including possible links between specific works and external events), physical ones (namely paper-types, watermarks and handwriting) and written annotations (such as performers' names). In many cases there emerges

-
1. For a general introduction to the composer's *petits motets*, see Marc-Antoine Charpentier, *Petits motets*, vol. 1, ed. Catherine Cessac, Versailles, Éditions du Centre de musique baroque de Versailles (coll. 'Monumentales', I. 4. 1), 2009, pp. XLIII-XLV [for the original french text: p. VII-IX].
 2. Facsimile edition: Marc-Antoine Charpentier, *Œuvres complètes, I: Mélanges autographes*, published under the direction of H. Wiley Hitchcock, Paris, Geneva, Minkoff, 1990-2004, 28 vols.
 3. H. Wiley Hitchcock, *Les Œuvres de/ The Works of Marc-Antoine Charpentier, Catalogue raisonné*, Paris, Picard, 1982.
 4. Catherine Cessac, with Jane C. Gosine, Laurent Guillo and Patricia M. Ranum, 'Chronologie raisonnée des manuscrits autographes de Charpentier: Essai de bibliographie matérielle', *Bulletin Charpentier*, 3 (2013): <http://philidor.cmbv.fr/Publications/Periodiques-et-editions-en-ligne/Bulletin-Charpentier/Liste-des-bulletins> [consulted on 08/10/2018]. This lengthy and detailed article synthesizes (and thus provides full references) to all previous work on the subject.

an important distinction between a likely date of composition (suggested by the location of the work in the *Mélanges*) and the date at which the surviving score, whether in part, or in its entirety, was recopied (suggested by a forensic examination of the manuscript), raising the possibility of revisions having been made in the intervening period.⁵

In the following table, which also shows incipit, title, location in the *Mélanges*, scoring and ‘Hitchcock’ Catalogue number (H.), the proposed date for each work is derived from the conclusions reached in the 2013 ‘Chronologie raisonnée’. More detail on how these conclusions are reached may be found there. A further column includes the description of each work as it appears in an inventory (*Mémoire*) compiled in 1726 shortly before the sale of Charpentier’s manuscripts to the Royal Library.⁶ These descriptions sometimes supplement information not present in the *Mélanges*; for example, *O sacramentum pietatis* (H.260) is described as being ‘pour le s.^t sacrement’.

-
5. See especially: Shirley Thompson, ‘Reflections on Four Charpentier Chronologies’, *Journal of Seventeenth-Century Music*, 7 (2001/1): <http://www.sscm-jscm.org/v7/no1/thomson.html> [consulted on 08/10/2018]; and C. Jane Gosine, ‘Correlations Between Handwriting Changes and Revisions to Works within the *Mélanges*’, *Les Manuscrits autographes de Marc-Antoine Charpentier*, ed. Catherine Cessac, Wavre, Mardaga (coll. ‘Études du Centre de musique baroque de Versailles’), 2007, pp. 103-120.
 6. See Patricia M. Ranum and Shirley Thompson, ‘Mémoire des ouvrages de musique latine et Française de défunt M.^r Charpentier: A Diplomatic Transcription’, *New Perspectives on Marc-Antoine Charpentier*, ed. Shirley Thompson, Farnham, Ashgate, 2010, pp. 315-339.

Incipit	Title in <i>Mélanges</i>	Description in <i>Mémoire</i>	<i>Mélanges</i> vol., <i>cahier(s)</i> , fols	Scoring	Date	H.	No. in this edition
MOTETS FOR 2 HAUTES-CONTRES AND BASSE, WITH FLÛTE PARTS PLAYED ON THE ORGAN							
'Domine salvum fac Regem'	À 3 voix pareilles avec orgue	'domine salvum a 3. voix pareilles'	XV, VIII, fol. 51	2 hautes-contre, 1 basse, 2 flûte parts for organ ⁷	1671; handwriting suggests recopying end 1683-end 1692; paper study suggests 1690-2.	284	1
'O Filii et filiae'	À 3 voix pareilles	'o filii a 3. voix pareilles'	XV, VIII, fols. 48 ^v -50 ^v	2 hautes-contre, 1 basse, 2 flûte parts for organ ⁸ and continuo viol	1670-2; handwriting suggests recopying end 1683-end 1692; paper study suggests 1690-2.	312	2
MOTETS FOR HAUTE-CONTRE, TAILLE AND BASSE, 2 TREBLE INSTRUMENTS AND BASSO CONTINUO							
'Domine salvum fac Regem'	Trio	'domine salvum trio'	III, 18-[19], fols. 31-32 ^v	1 haute-contre, 1 taille, 1 basse, 2 treble instruments, bc (organ)	1677; handwriting suggests recopying end 1683-end 1692 for the majority (which is in <i>cahier</i> [19]); paper study suggests 1683-5 for <i>cahier</i> [19].	287	3
'Hodie salus huic'	<i>Ad Beatam Virginem canticum</i>	'grand motet pour la vierge avec symphonie'	VII, 47, fols. 86 ^v -90	1 haute-contre, 1 taille, 1 basse, 2 flûtes, 2 violins, bc	1685	340	4
'In tympanis et organis'	<i>In honorem Sancti Ludovici Regis Galliae</i>	'motet pour s. ^t Louis'	VI, 38, fols. 7-11	1 haute-contre, 1 taille, 1 basse, 2 treble instruments, bc (organ)	1683-4	332	5
'Læta sileant organa'	<i>Luctus de morte Augustissimæ Mariæ Theresiæ Reginæ Galliae</i>	'Motet pour le service de marie therese reine de france'	VI, 38, fols. 1-6 ^v	1 haute-contre, 1 taille, 1 basse, 2 treble instruments, bc	1683-4	331	6
<i>Litanies de la Vierge</i> ('Kyrie eleison')	À 3 v[oix] pareilles avec Instr[uments]	'Litanies de la vierge a 3. voix pareilles'	XXII, LIV, fols. 88 ^v -91	1 haute-contre, 1 taille, 1 basse, 2 treble instruments, bc (including organ)	1688-90	84	7
'Magnificat'	[untitled] ⁹	'Magnificat a 3. voix et symphonie'	XV, VIII, fols. 42-46	1 haute-contre, 1 taille, 1 basse, 2 treble instruments, bc	1670-2; handwriting suggests recopying end 1683-end 1692; paper study suggests 1690-2.	73	8
'O bone Jesu dulcis'	<i>Prélude an A mi la ré Pour O bone Jesu à 3 voix pareilles pour la Paix</i> <i>Élévation pour la paix</i>	'prelude pour une Elevation ô bone jesu'	III, 22, fol. 10 III, 11-12, fols. 33 ^v -35 ^v	1 haute-contre, 1 taille, 1 basse, 2 treble instruments, bc	1679; handwriting suggests recopying end 1683-end 1692; paper study suggests 1683-5. 1675-6	237a 237	9

7. See below, p. XXXII.

8. *Ibid.*

9. Following the title of the prelude ('Prélude sur une basse obligée') is written: 'Pour Magnificat à 3 voix sur la même basse avec simph[onie]'.

'Pange lingua gloriosi'	[untitled]	'pange lingua &.'	II, 16, fols. 89-90 ^v	1 <i>haute-contre</i> , 1 <i>taille</i> , 1 <i>basse</i> , 2 treble instruments, bc	1677	58	10
'Veni creator Spiritus'	<i>Hymne du S[ain]t Esprit à 3 voix pareilles avec simph[onie] et cœur si l'on veut</i>	'Veni creator spiritus hymne'	XV, VI, fols. 4 ^v -5 ^v	1 <i>haute-contre</i> , 1 <i>taille</i> , 1 <i>basse</i> , 2 violins, bc	1670-72; handwriting suggests recopying end 1683-end 1692; paper study suggests 1690-2.	54	11
MOTETS FOR 2 <i>TAILLES</i> AND <i>BASSE</i> , 2 TREBLE INSTRUMENTS (<i>FLÛTES</i> AND VIOLINS) AND BASSO CONTINUO							
'O sacramentum pietatis'	<i>Elevatio</i>	'Elevation avec flutes et violons pour le s. ^t sacrement'	IX, 56, fols. 23 ^v -25 ^v	2 <i>tailles</i> , 1 <i>basse</i> , 2 <i>flûtes</i> , 2 violins, bc	1690	260	12
MOTETS FOR <i>TAILLE</i> , <i>BASSE-TAILLE</i> AND <i>BASSE</i> , 2 TREBLE INSTRUMENTS AND BASSO CONTINUO							
'Ecce panis Angelorum'	<i>Mottet du S[ain]t Sacrement Pour Un Reposoir</i>	'motet du s. ^t Sacrement pour un repsoir'	XXII, LIV, fols. 86 ^v -88	1 <i>taille</i> , 1 <i>basse-taille</i> , 1 <i>basse</i> , 2 treble instruments, bc	1688-90	348	13

TEXTS AND CONTEXTS

Between them, the texts in the present volume fall into four broad categories: a) standard Latin texts; b) the *Domine salvum fac Regem*; c) composite texts comprising excerpts from different biblical or liturgical sources compiled by an anonymous author, in some cases incorporating unidentified material; and d) anonymous texts with no clearly identifiable existing sources, and thus presumably specially written or yet to be located.

Standard Latin texts

Litanies de la Vierge (H.84): one of Charpentier's nine settings of the Litany of Loreto, the most well known of Marian litanies, approved for use in the church in 1587 by Pope Sixtus V.¹⁰

Magnificat (H.73): a setting of the Canticum of the Virgin Mary, taken from Luke 1:46-55.¹¹ Charpentier set this text, which forms part of the Vespers service, ten times.¹² Ranum suggests that, along with neighbouring pieces in the *Mélanges*, this work may have been intended for festivities which took place in January 1672 at the Jesuit church of Saint-Louis to celebrate the canonisation of St Francis Borgia.¹³

Ecce panis Angelorum (H.348): an extract from *Lauda Sion Salvatorem*, a sequence written c. 1264 by St Thomas Aquinas for the Feast of Corpus Christi (Saint-Sacrement or Fête-Dieu).¹⁴ Observed on the Thursday following Trinity Sunday, this feast proclaims the belief in the real presence of the body and blood of Christ in the Eucharist. In the seventeenth century it was celebrated with considerable splendour, involving elaborate processions and temporary street altars (*repositoires*). The link between H.348 and such an occasion is suggested by the annotation in the score: 'Prélude pendant que la procession avance et qui doit finir quand le S[aint] Sac[rement] est posé sur l'hotel [sic]' ('Prelude during which the procession advances, and which should end when the Holy Sacrament is placed on the altar').¹⁵

O Filii (H.312): an Easter hymn recounting the Resurrection story commonly attributed to the fifteenth-century Franciscan monk Jean Tisserand.¹⁶

Pange lingua gloriosi (H.58): a hymn written by St Thomas Aquinas 'or by someone in his entourage' c. 1264, and 'traditionally sung at Vespers and during procession on Corpus Christi

10 See M. A. Clarahan, 'Litany', and C. H. Bagley and eds, 'Litany of Loreto' in *New Catholic Encyclopedia*, second edn, ed. Thomas Carson and Joann Cerrito, Detroit, Thomson Gale and Washington D.C., Catholic University of America, 2003, vol. 8, pp. 599-603. For an overview of Charpentier's settings, see Catherine Cessac, *Marc-Antoine Charpentier*, rev. edn, Paris, Fayard, 2004, pp. 298-299.

11. M. E. McIver, L. J. Wagner and eds, 'Magnificat', in *New Catholic Encyclopedia*, *op. cit.*, vol. 9 pp. 43-44.

12. Catherine Cessac, *Marc-Antoine Charpentier*, *op. cit.*, pp. 299-301.

13. Patricia M. Ranum, *Portraits around Marc-Antoine Charpentier*, Baltimore, Dux femina facti, 2004, p. 230. The *cahier* containing this work and those immediately preceding and following were recopied for re-use much later when the Jesuits were Charpentier's principal employers. The extant *cahiers* are thus likely to preserve revised versions of the works contained within, which include not only H.73 in the present volume, but also H.54, H.284 and H.312. This is well illustrated by an annotation in the manuscript of H.73 which reads: 'Elle avoit 229 [mesures;] elle a 357[,] augmentée de 128', confirming that the surviving version is an expanded version of the original (see FACSIMILES, pp. LXVI-LXVII). See also C. Jane Gosine, 'Correlations between Handwriting Changes and Revisions to Works within the *Mélanges*', *Les manuscrits autographes de Marc-Antoine Charpentier*, *op. cit.*, pp. 103-120 (especially pp. 114-120); and 'Questions of Chronology in Marc-Antoine Charpentier's "Meslanges Autographes": An Examination of Handwriting Styles', *Journal of Seventeenth-Century Music*, 12/1 (2006): <http://sscm-jscm.org/v12/no1/gosine.html> [consulted on 08/10/2018], section 4.2.

14. See W. C. Korfmacher, 'Lauda Sion salvatorem', *New Catholic Encyclopedia*, *op. cit.*, vol. 8, pp. 378-379.

15. Patricia Ranum mentions this work in the context of the Jesuits' annual Corpus Christi processions; see *Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 236. See also the Introduction of Marc-Antoine Charpentier, *Petits motets*, vol. 4a, ed. Shirley Thompson, Versailles, Éditions du Centre de musique baroque de Versailles (coll. 'Monumentales'; I. 4. 4a), p. XXXVIII, which identifies several other works by Charpentier intended for Corpus Christi celebrations.

16. See G. E. Conway, 'O filii et filiae', *New Catholic Encyclopedia*, *op. cit.*, vol. 19, p. 490. The surviving version of H.312, one of Charpentier's three settings of this text, is most likely a revision of the original; see note 13.

and Holy Thursday'.¹⁷ However, Patricia Ranum posits that H.58 – one of five settings of this text by Charpentier¹⁸ – may have been intended for an annual Holy Sacrament service that took place every September at Saint-Jean-en-Grève, the parish church of the composer's patroness Mlle de Guise.¹⁹

Veni creator Spiritus (H.54): a hymn addressed to the Holy Spirit, and sung during the celebration of Pentecost, as well as at such solemn occasions as consecrations, ordinations and dedications; its writer is unknown, although various attributions have been suggested, including the Benedictine monk Rabanus Maurus (died 856).²⁰

The *Domine salvum fac Regem*

The present volume contains two settings (H.284, H.287) of the final verse of Psalm 19: 'Domine salvum fac Regem: et exaudi nos in die, qua invocaverimus te' ('O Lord, save the king; and hear us in the day that we shall call upon thee'). During the reign of Louis XIII it became a convention to conclude Mass and other offices with a 'Domine salvum'. As Cessac points out, while these words were addressed to God, they were heard as a prayer for the king of France.²¹ Their close proximity in the manuscript and shared distinctive scoring suggests that H.284 and H.312 were intended for the same performers (and possibly the same occasion). It is interesting to note the Italian labelling of the vocal lines in H.312: 'Primo' and 'S[econ]do'. This is worth a brief comment, since Italian musical terms were virtually unknown elsewhere in France at this time, and Charpentier appears to have been the first composer to use them.²² Such labelling is also a feature of the immediately preceding work in the *Mélanges*, H.13; both these works (along with H.284) are located in close proximity to others recently linked with the Theatine Church in Paris, Sainte-Anne-la-Royale, where the Italian community in Paris worshipped.²³ It thus seems plausible that the intended performers were Italian.

Composite texts

Three texts in this volume incorporate excerpts from the Bible and/or other liturgical sources, woven together by their anonymous author. Where parts of the text remain untraced, these may have been freely written, or derived from as yet unidentified sources.

Hodie salus huic (H.340): contains phrases that can be traced to several different books of the Bible – Luke, Psalms, Judges, and one found in both Isaiah and Hebrews – as well as

17. J. Szövérfy, 'Pange lingua gloriosi' in *New Catholic Encyclopedia*, *op. cit.*, vol. 1, pp. 822-823 (at p. 822).

18. See Cessac, *Marc-Antoine Charpentier*, *op. cit.*, p. 285.

19. Patricia M. Ranum, 'Charting Charpentier's "Worlds" through his *Mélanges*', *New Perspectives on Marc-Antoine Charpentier*, *op. cit.*, pp. 1-29 (at p. 26, n); for more on this particular celebration, founded by the mother of Mademoiselle de Guise, see Ranum, *Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 429.

20. See Hugh Henry, 'Veni Creator Spiritus', in *The Catholic Encyclopedia*, New York: Robert Appleton Company, 1912 <http://www.newadvent.org/cathen/15341a.htm> [consulted on 08/10/2018]; and M. I. J. Rousseau, 'Veni Creator Spiritus', *New Catholic Encyclopedia*, *op. cit.*, vol. 14, pp. 439-440.

21. Cessac, *Marc-Antoine Charpentier*, *op. cit.*, p. 279. Ranum (*Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 566) hypothesizes that H.295 might have been performed as part of the Corpus Christ celebrations at Versailles in June 1686: in the *Mélanges* the score immediately follows that of H.344, *In festo corporis Christi canticum*, which we are told elsewhere was a 'grand motet pour le reposoir de Versailles en presence du roy défunt': see Ranum and Thompson, "Mémoire des ouvrages de musique latine et Française de défunt M.^r Charpentier": A Diplomatic Transcription', *op. cit.*, p. 331.

22. See Shirley Thompson, 'Charpentier and the Language of Italy', *Musique à Rome au XVII^e siècle*, ed. Caroline Giron-Panet and Anne-Madeleine Goulet, Rome, L'École française de Rome, 2012, pp. 417-432 (at pp. 428-429).

23. Graham Sadler, 'The West Wind Blows North: Marc-Antoine Charpentier and the "Zefiro" Bass', *The Eighteenth Annual Conference of the Society for Seventeenth-Century Music*, Rice University, Houston, Texas, March 4-7, 2010.

other text which has not yet been identified. Ranum suggests that the work was intended for teachers and pupils of the Académie de l'Enfant-Jésus.²⁴

O bone Jesu (H.237): the text of much of this elevation motet has not yet been located, but phrases are incorporated from the Litany of the holy name of Jesus, the *Te Deum* and the biblical book of Daniel. Both Catherine Cessac and Patricia Ranum propose that this was a partner work to the preceding piece in the *Mélanges*, the *Canticum pro pace* (H.392).²⁵ Ranum supposes that both were offered as gifts to the royal family on the beginning of negotiations of a peace treaty with Holland in the spring of 1676.²⁶

O sacramentum pietatis (H.260): this motet draws partially on the Prayer of St Bonaventure, but not all of it has yet been traced.²⁷ The *cahier* containing this work is written on so-called 'Jesuit' paper,²⁸ while the name of the vocal bass identified in the manuscript – that of a 'M^r L'Escuyer' – also appears in a number of other works which can be linked with the Jesuits.²⁹

Specially written and/or currently unlocated text

H.331 provides a rare example in Charpentier's output of a text where the author can be identified: *Læta sileant organa* was written by Pierre Portes. It was published not as part of his 1685 *Cantiques pour les principales festes de l'année*, but issued separately as *Canticum lamentationis de morte [...] Mariæ Theresiæ, reginæ Galliciæ*, written expressly in response to the death of Queen Marie-Thérèse on 30 July 1683.³⁰ There has been intense debate about the precise occasion on which it was performed. While Jean Duron has proposed that it may have been performed at the Carmelites, rue du Boulay, on 20 December 1683 when music by Charpentier was reported to have been performed at 'un service solennel pour la Reyne',³¹ Patricia Ranum believes it more likely that it was sung at a service in the church of the convent of the Mercy in the week of 25 August 1683.³²

Ranum also identifies as a companion piece on this occasion the single remaining work in the present volume, for which I have not been able to identify any textual concordances at all. H.332, subtitled 'In honorem Sancti Ludovici Regis

24. Ranum, *Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 553. For more on this institution, see *Portraits*, pp. 253-256.

25. Cessac, *Marc-Antoine Charpentier*, *op. cit.*, pp. 250, 276; Ranum, *Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 416.

26. Ranum, *Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 554.

27. H.274 is a setting of the same text, while H.259 uses a variant. The text of H.251 follows the structure of St Bonaventure's prayer more closely, though with some omissions. See C. Jane Gosine, 'An Examination of Charpentier's Motet, "Transfige dulcissime Jesu" (H.251) and the Motet Fragment (H.430)', ed. Catherine Cessac, *Marc-Antoine Charpentier: Un musicien retrouvé*, Sprimont, Mardage, 2005, pp. 247-261 (especially pp. 251-254).

28. Patricia M. Duron, *Vers une chronologie des œuvres de Marc-Antoine Charpentier*, Baltimore, Dux Femina Facti, 1994, p. 55.

29. Other works in which his name appears are: H.64, H.67, H.199, H.200.

30. The exemplar consulted for this project is located at F-Pn, YC-3936; a further exemplar is located at F-Pn, Rés M-YC-932 (16). In quarto format, with the text printed across three pages, it was published without place or date, but with a note on the final page alluding to a setting by Daniel Danielis: 'Portes verba contextuit, Danielis melos addidit, 1683.'. This reference to Danielis remains a mystery: no setting by him has come to light and such a commission seems unlikely in any case; furthermore, there can be little doubt that H.331 is the work of Charpentier. See Catherine Cessac, *L'Œuvre de Daniel Danielis (1635-1696): catalogue thématique*, Paris, CNRS Éditions, 2003, pp. 37, 139. For previous musings on the questions raised by this Danielis attribution, see Jean Duron, 'Marc-Antoine Charpentier: Mors Saülis et Jonathae – David et Jonathas, de l'histoire sacrée à l'opéra biblique', *Revue de musicologie*, 77/2 (1991), pp. 221-268 (at p. 250). And for more on Portes, see Jean Duron, 'Les "Paroles de musique" sous le règne de Louis XIV', *Plain-chant et liturgie en France au XVII^e siècle*, ed. Jean Duron, Paris, 1997, pp. 125-184 (especially pp. 142-144).

31. Marc-Antoine Charpentier, *Musique pour les funérailles de la reine Marie-Thérèse*, ed. Jean Duron, Paris, Heugel (coll. 'Le Pupitre', 73), 2000, p. VI.

32. Ranum, "... Au lieu des orgues" 1674: "Une canonisation au couvent de la Mercy de la rue de Chaume", *Marc-Antoine Charpentier: Un musicien retrouvé*, *op. cit.*, pp. 111-116 (at p. 116); *Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 441; see also http://ranumspanat.com/queen_funeral.html [consulted on 08/10/2018].

Galliæ’, is one of four motets that Charpentier dedicated to Saint Louis (King Louis IX), and shares its text with H.323 and the incomplete H.320.³³ The proposed performance date is that of the Feast of Saint Louis, which falls on 25 August.

ASPECTS OF PERFORMANCE AND NOTATION

Scoring

Voices

The majority of works in this volume involve a vocal trio comprising *haute-contre*, *taille* and *basse*. In three cases (H.58, H.331, H.332), the suggestion of Guise patronage leads Ranum to propose that the original singers were Charpentier himself, Henri de Baussen and Pierre Beaupuis, musicians at the Guise household.³⁴ The only named performer in the autographs for the present works is ‘M^r L’Escuyer’ in H.260 noted above.

Instruments

Instrumental scoring is specified in relatively few of the present works. In H.340 and H.260 where the obbligato lines are shared by *violons* and *flûtes*, there is nothing to suggest that the latter were anything other than treble recorders.³⁵ In H.284 and H.312 a similar scenario exists to that in the motet *Quam pulchra es*, H.322, where it is implied that the ‘obbligato’ parts should be played by the organist.³⁶ The Domine salvum setting H.284 contains one seven-bar passage in which a stave with a French violin clef contains two instrumental lines labelled ‘org fl’ (see FACSIMILES, pp. LX-LXI). Given the brevity of the passage, and the fact that the work’s title mentions organ but no obbligato instruments, this instruction may well be taken as an indication that these lines were to be played on the organ. We might presume that Charpentier had the same thing in mind in *O Filii*, H.312, which immediately precedes H.284 in his manuscript. Again, he provides a single stave, initially marked ‘orgue flutes’, but later ‘orgue fl’, ‘orgue flute’, ‘org fl’ and ‘fl org’. The first two entries, which comprise only a single part, are written in the treble clef, G₂ (as in H.322), while subsequent entries, all comprising two parts, are written in the French violin clef, G₁ (as in H.284) (see FACSIMILES, pp. LXII-LXIII). The initial use of the treble clef supports the notion that the parts were intended for organ and, assuming so, it seems unlikely that this would stop being the case at the change of clef. In addition to notating the ‘flûte’ parts separately in both these works, this edition also provides them on a single stave immediately above the continuo line, facilitating performance on the organ; the choice of whether and how to supply additional harmonic filler notes is left to the performer.

33. See Ranum, *Portraits around Marc-Antoine Charpentier*, *op. cit.*, pp. 441, 552-553, 556; and ‘Charting Charpentier’s “Worlds” through his *Mélanges*’, *op. cit.*, p. 24, n. The setting H.323 appears in Marc-Antoine Charpentier, *Petits motets*, vol. 4a, *op. cit.*, pp. 183-201, and H.320 in Marc-Antoine Charpentier, *Petits motets*, vol. 1, p. 120.

34. Ranum, *Portraits around Marc-Antoine Charpentier*, *op. cit.*, pp. 207, 441 (H.331, H.332); and ‘Charting Charpentier’s “Worlds” through his *Mélanges*’, *op. cit.*, p. 26 (H.58).

35. For a comprehensive discussion of *flûtes* in Charpentier’s autograph manuscripts, see Shirley Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, doctoral dissertation, The University of Hull, 1997, vol. 1, pp. 91-132: available at <https://hydra.hull.ac.uk/resources/hull:5459> [consulted on 08/10/2018]. For a more recent discussion, see David Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, Portland, Oregon, Instant Harmony, 2015 (specifically on H.260 and H.340 see pp. 68-69, 23-24 respectively).

36. For a discussion of the scoring of H.322, see Marc-Antoine Charpentier, *Petits motets*, vol. 4a, *op. cit.*, pp. XLII-XLIII.

Alongside the organ in H.312, Charpentier indicates the presence of a doubling bass viol on the continuo line. Aside from this work and H.284, in only three others in this volume – H.84, H.287, H.332 – is there any reference to a continuo instrument. Indeed, the composer tended to indicate specific continuo scoring only in scores where there was a particular need to do so, with labelling sometimes appearing merely when it was necessary to clarify the page layout.³⁷ In all three cases here the designated keyboard is the organ, with the instruction ‘orgue et basse contin[ue]’ in H.84 explicitly suggesting a team of at least two players. The notation of one passage in H.340 may also be particularly suggestive of an organ continuo, and could additionally imply the presence of a doubling string bass (see below). The most common doubling instruments indicated elsewhere in the composer’s manuscripts are *basse de viole* and *basse de violon*; indeed, *Circumdederunt me dolores*, H.326 (see *Petits motets*, vol. 4a) demonstrates that Charpentier sometimes intended both to be used both together. Furthermore, as H.326 further demonstrates (along with *Languentibus in Purgatorio*, H.328, also in *Petits motets*, vol. 4a), the organ was not omnipresent in Charpentier’s sacred works, and he occasionally specified the harpsichord in this context.

In the case of those works in this volume where the obbligato instrumental parts are unlabelled, the lines range, with one exception, between *f'* and *c'''*, and are thus playable by the most likely choices of instrument in this context – violin, transverse flute and/or treble recorder.³⁸ In H.348, however, the lower part reaches down to *e'* on two occasions, ruling out the treble recorder on the line in question. Taking this together with the composer’s key choice of A major, David Lasocki proposes the involvement of transverse flutes in this piece.³⁹ The A major section in H.84, which starts and ends in A minor, might thus suggest the use of these instruments in this work too. The tonic keys of the other pieces with unspecified treble instruments in this volume – C major, A minor, G minor, C minor – are used elsewhere by Charpentier where he specifies a transverse flute, yet they are also appropriate for the recorder, which favoured flat keys at this time.⁴⁰ Moreover, since Charpentier labels violin parts relatively infrequently across his manuscripts, it should be considered that violins might have been the default obbligato scoring on many occasions, including in the present works.

Re-scoring

A final point of interest in relation to Charpentier’s scoring concerns the hymn setting H.54. It would appear that the phrase ‘et chœur si l’on veut’ was an addition to the original title, and should be taken in tandem with marginal annotations which reinforce the idea that, at some point after the score was copied, a performance was envisaged where the full sections were sung by a four-part chorus

37. For a comprehensive study of Charpentier’s continuo scoring, see Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, op. cit., vol. 1, pp. 178-269. See also Graham Sadler and Shirley Thompson, ‘Marc-Antoine Charpentier and the Basse Continue’, *Basler Jahrbuch für Historische Musikpraxis*, 18 (1994), pp. 9-30.

38. Charpentier’s own recommended ranges for all three instruments are as follows: *dessus de violon* – *f'* to *c'''*; *flûte à bec* – *a'* to *c'''*; *flûte allemande* – *d'* to *bb''*; these appear in an autograph treatise recently discovered at the Lilly Library of the University of Indiana, Bloomington. For more details, and for a reproduction of the music example showing these ranges in US-BLI, MT530.B74 (fol. 6), see Shirley Thompson, “La seule diversité en fait toute la perfection”: Charpentier and the Evolution of the French String Orchestra’, *Les cordes de l’Orchestre français sous le règne de Louis XIV*, ed. Jean Duron and Florence Gétreau, Paris, Vrin, 2015, pp. 241-261 (at p. 242).

39. Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, op. cit., p. 74.

40. Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, op. cit. p. ix.

(with added *dessus*) rather than the original three-voice (apparently) solo ensemble: the three vocal parts carry the added instruction ‘doublée si l’on veut’, while underneath the original second violin part is noted ‘dont on peut faire une voix dans les chœurs’ (see FACSIMILES, pp. LXVIII-LXIX).

Void notation

In six of the present works, Charpentier uses void notation. This is where note values of a crotchet and less are written as white notes (hence the generic French term *croches blanches*), a crotchet with one flag, a quaver with two, and so on. In all cases in the present volume it occurs in the time signature $\text{C}\frac{3}{2}$, the most common context across the composer’s works. This notation functions just as ‘normal’ notation does, since the void crotchets and other values are worth exactly the same as their conventional equivalents.

While the notation is sometimes found in connection with a slow time word (though not in the present volume), recent studies have dismissed the notion that it might itself denote a slower tempo than passages written in normal notation, at least in the case of Charpentier.⁴¹ Other possible reasons for his choice of notation have been investigated; however, there remains no single convincing explanation for his use of void notation in some contexts and normal notation in others.⁴²

Colouration

There is one patch of colouration in the present volume, in H.312.⁴³ It is used to draw attention to a hemiola in triple time, the most common use to which Charpentier puts colouration, and one which is in keeping with contemporary usage. It is interesting that Charpentier chooses to show the colouration at bars 90-91 slightly differently in the vocal bass and continuo parts: in the former he places a pair of tied blackened minims either side of the bar line, while in the latter he superimposes a blackened semibreve on the bar line. The difference is presumably due to the need to provide underlay in the vocal line, but not in the instrumental part.

Shared bass lines

Six works in volume 4b (H.284, H.312, H.287, H.332, H.84, H.54) include passages where, because of restrictions on space, Charpentier temporarily reverted to a single, shared bass line accommodating both bass voice and *basse continue*. Aside from where the voice might temporarily stop, and therefore the notes are clearly intended for *basse continue* alone, the notated rhythms are those of the vocal line. It is clear from neighbouring systems in which these parts are on separate staves (as well as from Charpentier’s practice more generally), that his usual habit where the *basse continue* doubles a vocal *basse* is for the former to sustain longer notes where appropriate, rather than playing the vocal bass line verbatim (see FACSIMILES, pp. LX-LXI). In the present edition, then, where vocal and continuo bass lines are separated throughout, in any context where the original lacks an independent continuo part, an editorial one has been supplied (see ‘Editorial procedure’ below).

41. See Shirley Thompson, ‘Once More into the Void: Marc-Antoine Charpentier’s *croches blanches* Reconsidered’, *Early Music*, 30 (2002), pp. 82-92; and Graham Sadler, ‘Charpentier’s Void Notation: The Italian Background and its Implications’, in *New Perspectives on Marc-Antoine Charpentier*, *op. cit.*, pp. 31-61.

42. See Sadler, ‘Charpentier’s Void Notation: The Italian Background and its Implications’, *op. cit.*, *passim*.

43. For a full study of Charpentier’s use of colouration, see Shirley Thompson, ‘Colouration in the *Mélanges*: Purpose and Precedent’, *Les manuscrits autographes de Marc-Antoine Charpentier*, *op. cit.*, pp. 121-136.

Continuo figuring

In his detailed study of Charpentier's distinctive approach to continuo figuring, Graham Sadler has argued that, in some instances at least, the composer's vertical ordering of figures was a deliberate attempt to indicate the intended right-hand position to the keyboard player.⁴⁴ There are a number of examples within the works in the present volume where figures appear out of descending numerical order in the manuscripts, a situation arising when the composer places figures both above and below a given note simultaneously. In the present edition, in which all the figures are moved below the staff, retaining the original vertical order provides the player with the opportunity to follow any hand positioning this suggests.

Sadler also draws attention to Charpentier's use of figures above 9 which were otherwise rare in France, but which the composer seems to have used specifically to assist the keyboard continuo player in creating an appropriate realization. In this volume we find instances of the figures 10 (in H.331) and 10 and 11 (H.58).

Final notes

Charpentier usually writes the last notes of pieces (and sometimes of sections) in a distinctive manner – that is, a void rectangular note abutting the final bar line that follows.⁴⁵ As Catherine Cessac has described, the note could be taken to be a breve or a long, but in most cases the physical appearance is more suggestive of the latter, and examples outside of (but presumably copied from) the autographs provide support for this interpretation.⁴⁶ It is clear that Charpentier intended a note of indeterminate length.

Time words and metre

Compared with his French contemporaries Charpentier uses time words (known at the time as terms of *mouvement*) relatively frequently, though they feature in only three of the present works: 'guay' (on two occasions with **3**) and 'lente-ment' (with **♩**). Sébastien de Brossard defines these as follows:⁴⁷

<i>guay</i>	'Gayement. V[oir] ALLEGRO, LEGGIADRO, VIVACEMENTE, ou VIVACE, STLIATO &c.'
<i>lente-ment</i>	'Lent, ou Lentement, Pesamment, D'une maniere pesante, lente, paresseuse, comme endormie. V[oir] ADAGIO, GRAVE, LENTO, TARDO, LANGUENTE, LARGO, &c.Tres, ou fort Lentement. V[oir] LARGO, ADAGIO ADAGIO &c.' Plus. V[oir] PIU ...'

44. Graham Sadler, 'Idiosyncrasies in Charpentier's Continuo Figuring: Their Significance for Editors and Performers', *Les Manuscrits autographes de Marc-Antoine Charpentier, op. cit.*, pp. 137-156 (see particularly pp. 148-149).

45. He did nevertheless sometimes write a regular note value with a fermata, as at the end of H.260 and H.331 in the present volume. It is also noteworthy that the final note of the Magnificat H.73, with its regular descending tetrachord bass line throughout, is shown as a dotted minim without a pause.

46. See Marc-Antoine Charpentier, *Petits motets*, vol. 1, *op. cit.*, pp. LXXIV-LXXV.

47. Sébastien de Brossard, *Dictionnaire [sic] de musique, contenant une explication des termes grecs, latins, italiens et françois les plus usitez dans la musique*, Paris, Christophe Ballard, 1703, *passim*. For further contemporary definitions, see Patricia Ranum, 'Glossary of French Terms of Movement': http://www.ranumspanat.com/glossary_intro.html [consulted on 08/10/2018].

For the most part then, in the present volume, the performer has only the composer's time signatures to go on. It is therefore worth noting that Charpentier's use of time words throughout his autographs shows that he did not always associate a particular time signature with a particular tempo range. This is illustrated by his coupling of fast and slow time words with the same signatures in different places.⁴⁸ And in the case of **2** and **♩**, an exhaustive study of the composer's use of these time signatures confirms that his choice of one or other signature was arbitrary, and that neither sign consistently indicates a faster or slower pace than the other.⁴⁹

Pacing

Five works in the present volume contain indications relating to the intended pacing of the music. H.331 contains two such instructions, the first, 'suivez sans interruption', confirming that there should be no delay between the Prelude and the first vocal entry, and the second, 'faites icy une pause', signalling a break between the end of one section (appropriately that which ends with the text 'cessate, silete') and the next. A specifically brief hiatus is indicated on two occasions in H.84: 'passez à la suite après un petit silence' and 'passez à la suite après une petite pause'. In H.312 and H.332 we find the rather more enigmatic 'suivez à l'aize'. Furetière (1690) defines 'à l'aize' as follows, providing an example of its use: 'Facilement, commodement. [...] je suis entré à cette ceremonie tout à l'aize, sans estre pressé.' ('With ease, comfortably [...] I have entered this ceremony completely at ease, without being hurried').⁵⁰ We might thus assume that where Charpentier uses this instruction, he wanted musicians to continue in their own time – above all, not in a hurry. Finally, it is also worth drawing attention to the directive noted above that appears at the beginning of the prelude of *Ecce panis Angelorum*, H.348: 'Prélude pendant [sic] que la procession avance et qui doit finir quand le S[aint] Sacr[ement] est posé sur l'hotel' [sic] ('Prelude during which the procession advances, and which should end when the Holy Sacrament is placed on the altar'). Whoever was responsible for directing the music here clearly needed to be mindful of how it was intended to fit the liturgical choreography.

Ornamentation

Charpentier used his own repertoire of ornament signs. While some bear a resemblance to those found in contemporary sources, most are unique to Charpentier, who left no instructions about interpretation. Our only real clues to realization are provided by the contexts within which these signs occur in the sources.⁵¹

The most common sign in Charpentier's music (and in the present volume) is the single wavy line *tremblement* which he intended to indicate a trill of some description, the exact execution of which presumably varied according to context.

48. For a comprehensive discussion of Charpentier's approach to tempo, see Adrian Powney, *Uncertain and Changing Times: Time Signatures and Tempo Indications in the Autograph Manuscripts of Marc-Antoine Charpentier*, doctoral dissertation, Birmingham Conservatoire, Birmingham City University, in preparation.

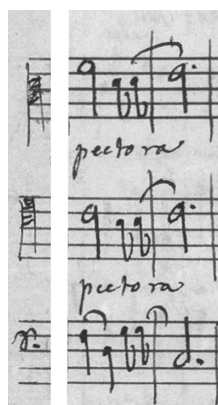
49. Adrian Powney, 'A Question of Time: Marc-Antoine Charpentier's Use of **♩** and **2**', *Bulletin Charpentier*, 5, 2015, pp. 29-55: http://philidor.cmbv.fr/bulletin_charpentier [consulted on 08/10/2018].

50. Antoine Furetière, *Dictionnaire [sic] universel, contenant generalement tous les mots françois tant vieux que modernes, et les termes de toutes les sciences et des arts*, The Hague, A. and R. Leers, 1690, 'A L'AISE'.

51. For a comprehensive study of these clues, see Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, *op. cit.*, vol. 2, pp. 304-451.

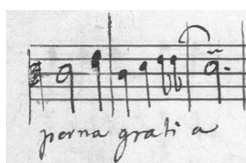
There are a handful of instances here where the *tremblement* sign is preceded by a dot, either on one note or two tied notes: contextual evidence from across the sources supports the idea that it indicates a trill beginning after a held main-note. Charpentier's *double tremblement* sign \approx also occurs on only a small number of occasions in the present works; we can deduce that this indicates a trill followed by a rising termination. The composer's usual practice is to write the termination out in full-size notes, and this is the case in every instance here. Many notes bearing this sign across the autographs are preceded by one of the same pitch and thus where an upper auxiliary start seems intended (see, for example, bars 4 and 12 of H.237a in the present volume), though this is not always the case.

The recurring 'Premier couplet' in the hymn setting H.54 contains a number of instances of written-out (and sometimes simultaneous) *ports de voix* and *coulés*, examples of which can be seen here:



[*Mélanges*, vol. XV, fol. 4^v]

A study of this notation across Charpentier's autographs seems to confirm that it should be performed as written, though possibly followed by a *pincé*, a common suffix in this context, and which might be suggested by the presence of *tremblement* sign in one particular instance in the score of H.54):⁵²



[*Mélanges*, vol. XV, fol. 4^v]

Finally, it is relevant to draw attention to the notation in bars 161-171 of H.340 at the text 'usque in senectam et senium' ('to our old age and frailty') (see FACSIMILES, pp. LXIV-LXV). Here the semibreves, dotted minims and tied minims are marked with dots corresponding to their length: semibreves have four, dotted minims three and the tied minims two pairs over each part of the tie. The idea that Charpentier was after a tremolo effect here (first suggested by Hitchcock)⁵³

52. See Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, op. cit., vol. 2, pp. 423-441.

53. Hitchcock, *Les Œuvres de/ The Works of Marc-Antoine Charpentier, Catalogue raisonné*, op. cit., p. 266. This view is echoed by Cessac, *Marc-Antoine Charpentier*, op. cit., pp. 307-308.

certainly seems the most plausible interpretation, the dots suggesting a pulsing of the voices in crotchet rhythm. This would seem the vocal equivalent of the composer's experimentation with the tremolo effect in string parts on six occasions elsewhere in his works, where he writes slurred repeated crotchets or quavers; in these cases the intention must have been for the players to mimic the undulations of the organ tremulant in order to capture the dramatic nature of the text, presumably by means of a measured intensity vibrato.⁵⁴ In H.340, the dots appear not only in the vocal parts, but also under the unlabelled continuo line. It is possible that an organist might have engaged the tremulant here, or that a doubling string bass strived for the same effect.

EDITORIAL PROCEDURE

This edition follows Charpentier's original notation as closely as possible. Editorial emendations are indicated by corner brackets $\lrcorner \llcorner$ and are accompanied by corresponding descriptions in the CRITICAL COMMENTARY, pp. 181-186. Footnotes are used in some instances, especially where information is likely to be relevant to performers.

Specific aspects of the composer's notation have been treated as follows:

Clefs

Charpentier's original clefs are shown in prefatory staves. In this volume, these are treated as follows:

- . Instrumental parts originally written in G_1 are shown in G_2 ;
- . Parts for 'Orgue flûtes' originally written in G_1 or G_2 use G_2 ;
- . Instrumental bass lines retain F_4 ;
- . Vocal *haute-contre* parts written in C_3 use G_2 at the octave;
- . Vocal *taille* parts written in C_4 use G_2 at the octave;
- . Vocal *basse* parts retain F_4 ;
- . The vocal *basse-taille* part written in F_3 uses F_4 .

Void notation and colouration

Charpentier's void notation and colouration are retained. It is occasionally necessary to adjust his coloured notation slightly, however: a coloured semibreve superimposed on the bar line is replaced by two tied coloured minims (details given in the CRITICAL COMMENTARY).

Metre and rhythm

The original metre signs are retained. Ties notated as dots after the bar-line are shown in the conventional modern manner. Tied notes are retained in instances where they might be replaced by a longer note value (e.g. two tied minims instead of a semibreve). Charpentier's characteristic 'final' note, as described

54. For a summary of this aspect of Charpentier's notation and performance practice, see Thompson, "La seule diversité en fait toute la perfection": Charpentier and the Evolution of the French String Orchestra', *op. cit.*, pp. 260-261. See also Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, *op. cit.*, vol. 2, pp. 487-507.

above, is interpreted as a *longa*, in accordance with Catherine Cessac's discussion in Volume 1 of the *Petits motets* series.⁵⁵

Rests

Where one part takes over from another on a shared staff, Charpentier does not routinely show rests, either preceding the entry of the new part, or after the existing part has stopped. As rests are implicit in the layout, they are thus supplied tacitly in this edition. However, where rests are missing in contexts where Charpentier otherwise supplies them, they are added in small type with no further comment.

Fermata

Missing fermata are supplied in small type without further comment.

Key signatures and accidentals

Original key signatures are retained. Charpentier's use of 'naturel' to draw attention to a change of key signature is also retained.

Where appropriate, natural signs replace sharps and flats on the staff and in the continuo figuring. On the staff, accidentals are placed consistently beside the note, according to modern convention. Where Charpentier indicates 'nat' (which he always does with a cautionary function), this is replaced by a normal-sized natural sign, accompanied by an entry in the CRITICAL COMMENTARY.

Charpentier tends to repeat accidentals within a bar beside every affected note, except in some instances of immediately repeated pitches where repetition of the accidental is without doubt. Such now-redundant accidentals are tacitly omitted. Where cancellations within a bar are not explicitly marked but implied by non-repetition of an accidental, these are shown in small type. Where Charpentier does not adhere to his usual practice of repeating accidentals as described above, but where an unmarked note other than an immediate repetition continues to be inflected by a preceding accidental in the same bar, this is noted in the CRITICAL COMMENTARY. Cautionary accidentals supplied by Charpentier (for example, a cancellation following a bar containing accidentals) are retained where they continue to serve a useful function, but otherwise silently omitted. Editorial cautionary accidentals are kept to a minimum; these and editorial accidentals supplied in any other context are shown in small type. Where it is necessary to supply an editorial accidental but where the source has that same accidental later in the bar, the latter is retained in regular type.

Basse continue and figuring

A number of works contain passages where Charpentier's vocal *basse* and instrumental *basse continue* share a staff. Where both parts are sounding, only the vocal rhythms are usually shown. In these instances an editorial *basse continue* part is supplied in small type, using as a model analogous passages in the vicinity where these exist; any figuring is retained in normal-sized type. Instances where this

55. See Marc-Antoine Charpentier, *Petits motets*, vol. 1, *op. cit.* pp. LXXIV-LXXV.

shared layout requires editorial intervention in relation to the vocal *basse* are reported in the CRITICAL COMMENTARY.

Figures are placed consistently below the staff, retaining Charpentier's original vertical order. Where a note bears a single figure or stack of figures, this is usually placed directly under that note, unless the composer's own placement or the harmonic context specifically suggests an alternative position (normally on a neighbouring beat or half-beat), in which case it has been repositioned without comment. Where a note bears more than one figure in succession, these are aligned with the part movement above, normally to the nearest beat or half-beat as appropriate or, where there are no such 'clues', placed where a harmonic change would seem most logical. Any instances where other adjustments to the figuring have been necessary are reported in the CRITICAL COMMENTARY.

Ornamentation

Charpentier's ornament signs have been retained, and appear consistently above the line, which is the composer's usual practice where parts have their own staff. None are supplied editorially, even where the context (for example, a sequence) would imply their addition.

Beaming and slurring

Beaming follows the sources. In the case of editorial continuo lines, an attempt has been made to remain consistent with Charpentier's beaming elsewhere in the same piece or passage.

The majority of slurs in Charpentier's music appear in vocal lines, where they are used to clarify word underlay: they link notes sharing the same syllable which either cannot be beamed or which, because of the context, the composer chooses not to beam. Charpentier's placement of such slurs is thus generally between those notes which need to be connected in this way (usually just two). Occasionally, however, the placement of the slur for these purposes seems rather more arbitrary; in such cases, the position has generally been adjusted to connect only the notes in question, usually without comment. Nevertheless, instances where Charpentier seems to have deliberately lengthened the slur have been retained. On some of these occasions the composer's gesture takes the form of a bowed wavy line, and there is an attempt in this edition to mimic this too. However, where any extended slurs in vocal lines incorporate tied notes, slur and tie are shown separately, without further comment, for the sake of clarity. Where Charpentier indicates a tied note across a bar line with a dot (see above) and extends an underlay slur across the bar line to the note following the dot, only the tie is marked in the edition if the subsequent beaming takes over the function of the slur. Where necessary, further comment on the handling of underlay slurs appears in the CRITICAL COMMENTARY.

On the relatively few occasions where slurs appear in instrumental lines in this volume, they are reproduced as closely as possible.

Editorial slurs, shown with a dotted line, are supplied only where to omit them creates inconsistency between parts occurring simultaneously or with the same figure in the immediate vicinity. In passages where the composer himself has used slurs with a significant degree of inconsistency, no editorial additions have been made.

Layout and repeats

The initial labelling of staves reflects Charpentier's own scoring indications where these can be established, whether this information appears in the manuscript at the start of a piece or emerges later. Where 'premier(e)' and 'second(e)' designations appear during the course of the work (to clarify layout), these are not incorporated into the initial labelling, however. Repetitions of labelling of instrumental or vocal lines which are redundant in the new layout have been omitted.

Where parts share a stave in the source, these are separated in the edition without comment, with rests supplied accordingly whether or not these appear on the original shared line.

In the case of H.284 and H.312, the 'flûte' parts are shown not only on separate staves above the vocal parts, but also on a single *ossia* stave immediately above the continuo line, in keeping with the composer's labelling which suggests that they were performed on the organ using the *flûte* stop (see p. XXXII).

Repeats are shown in the clearest possible manner in the context of a modern score. Charpentier's own rubrics are retained wherever possible, or are otherwise reported in footnotes. Any additional explanation is found in footnotes in the score or in the CRITICAL COMMENTARY.

Parallel passages

Consistency has not been pursued between parallel passages or figures, except in a small number of specially compelling cases involving slurs, as noted above.

Text

Charpentier's Latin texts lack punctuation and (generally) capitalization. Where a contemporary source of the same text has been located, this is normally followed in these respects; where no concordance has been found, punctuation and capitals are supplied editorially. (For details, see TEXTS & TRANSLATIONS, p. XLIV.) Where spelling is concerned, tacit emendations are made where necessary to bring it into line with period norms and especially the liturgical sources (for example, Charpentier's 'coeli' becomes 'caeli'). Underlay omitted by Charpentier, whether completely missing, indicated by repeat signs or verbal cues, or written out separately from the music, is supplied in italics. Where whole verses need to be supplied, details of Charpentier's cues are provided. Any uncorrected mistakes in the underlay are noted in the CRITICAL COMMENTARY. The Latin titles adopt the composer's capitalization, with additional capitals provided where necessary for the first word and any proper nouns.

In relation to French text used for titles, labelling and rubrics, Charpentier's spelling is retained; however, for the sake of clarity, accents and other diacritical marks are supplied without comment, while expansions of abbreviations are made in square brackets. In the case of French titles and other rubrics, Charpentier's own capital letters have been respected where these are unambiguous, supplemented where appropriate by additional capitals, such as for the first word and any proper nouns.

All annotations which have a bearing on performance are retained. Those which relate solely to the original score layout and which have no relevance in the new context (for example, 'suite', 'tournez') have been tacitly omitted.

Corrections in the sources

While Charpentier's autographs appear to be fair copies, there are nevertheless numerous instances where he makes corrections. In many cases the original is deleted and over-written in a way that makes reconstruction of the original impossible. For that reason, deletions, corrections, smudges and instances of crossed-out material are reported in the CRITICAL COMMENTARY only where they result in a lack of clarity or where they reveal something of particular relevance or interest. Instances where Charpentier clarifies emended pitches by solmization syllables are noted.

Shirley Thompson