

*Patrimoine
Musical
Français*

M. - A. Charpentier

PETITS MOTETS, VOL. 4

motets à 3 voix et instruments, II

a. motets avec voix de dessus

monumentales
I. 4. 4a



Éditions du Centre de musique baroque de Versailles

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Édition de Shirley Thompson

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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, obligato instruments and *basse continue*, and use a variety of types of Latin text, though there are no full psalm settings.

With the exception of the first piece, scored for three female voices (two *dessus* and a *bas-dessus*), those in the present volume are for two *dessus* and *basse*. Obligato instruments are largely unspecified, though where indications appear, *flûtes* are a feature: one work involves two *flûtes*, two works involve three (two in the treble range and one in the bass), while another specifies two *flûtes allemandes* and *basse de flûte* alongside four-part strings. In one instance, as we shall see, two obligato *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 source for all but one of 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 in recent years to establish 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

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.
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.

events), physical ones (namely paper-types, watermarks and handwriting) and written annotations (such as performers' names). In many cases there emerges 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, *Eamus volemus* (H.429) is described as a 'motet 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
MOTET FOR 2 <i>DESSUS</i> AND <i>BAS-DESSUS</i> , ⁷ 2 <i>FLUTES</i> ⁸ (OR ORGAN) AND BASSO CONTINUO							
'Quam pulchra es'	<i>Motet de la Vierge / Pour toutes ses festes pour les mesmes religieuses</i>	'motet pour toutes les festes de la vierge pour des religieuses'	III, [19], fols. 33 ^v -35	2 <i>dessus</i> , 1 <i>bas-dessus</i> , 2 <i>flûtes</i> , bc (organ) ⁹	1677; handwriting suggests recopying end 1683-end 1692; paper study suggests 1683-5.	322	1
MOTETS FOR 2 <i>DESSUS</i> AND <i>BASSE</i> , INSTRUMENTS AND BASSO CONTINUO							
'Ave maris stella'	<i>Hymne Pour toutes les Festes de la Vierge</i>	'ave maris stella hymne'	III, 20, fols. 68 ^v -73	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1678-9; handwriting suggests recopying end 1683-end 1692; paper study suggests 1683-5.	60	3
'Circumdederunt me dolores'	<i>Gratiarum actiones ex sacris codicibus excerptæ pro restituta serenissimi Galliarum delphini salute</i>	'Motet pour le retablissement de la Santé du dauphin, intitulé circumdederunt dolores &. ^e '	IV, 31-32, fols. 109 ^v -119	2 <i>dessus</i> , 1 <i>basse</i> , 3 <i>flûtes</i> (2 treble, 1 bass), bc (viol, bass violin, harpsichord)	1680-81; handwriting suggests recopying end 1680-end 1683.	326	4
'Corde et animo Christo'	<i>Motet Pour toutes les festes de la Vierge</i>	'motet pour toutes les festes de la vierge'	XVIII, XXXII, fols. 53-59	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1681-82	327	5
'Domine salvum fac Regem'	[untitled]	'Domine salvum'	II, 13, fols. 47-48	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1676	286	6
'Domine salvum fac Regem'	[untitled]	'domine salvum'	XIX, XXVII, fol. 30 ^v	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1679-80	289	7
'Domine salvum fac Regem'	[untitled]	'domine salvum fac &. ^e '	VI, 40, fols. 52 ^v -53 ^v	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1683-84	293	8
'Domine salvum fac Regem'	<i>Autre Domine</i>	'autre domine salvum &. ^e '	VI, 40, fols. 53 ^v -54	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1683-84	294	9
'Domine salvum fac Regem'	[untitled]	'domine salvum'	XXII, XLIX, fols. 47-48	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1686	295	10
'Eamus volemus'	[untitled]	'motet pour le s. ^t Sacrement'	XX, XXXV, fols. 2 ^v -4	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1682	429	11
'Erat senex in Jerusalem'	<i>In festo purificationis</i>	'motet pour la chandeleur[;] Nunc dimittis servum &. ^e [;] autre antienne pour la chandeleur'	II, 14, fols. 67 ^v -70 ^v	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1677	318	12
'Exultavit cor meum'	<i>Canticum Annæ</i>	'motet de s. ^t anne, Exultavit cor meum &. ^e '	IV, 30, fols. 89-95 ^v	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1680	325	13
'Gaude Virgo mater Christi'	<i>Gaudia beatæ Virginis Mariæ</i>	'motet pour la vierge' ¹⁰	XI, [36]-37, fols. 61-69	2 <i>dessus</i> , 1 <i>basse</i> , 2 treble instruments, bc	1681-82	330	14

7. Charpentier uses the clef C₃ for the third voice, which normally denotes a (male) *haute-contre*. However, he clearly identifies all three singers as female (see p. XLII below), hence the description *bas-dessus* (low treble) has been adopted instead. In her edition of the *leçons* and *répons de Ténèbres*, H.96-H.119, involving the same performers, Catherine Cessac retains the more conventional label 'haute-contre' where this voice features. See Marc-Antoine Charpentier, *Petits motets*, vol. 3, ed. Catherine Cessac, Versailles, Éditions du Centre de musique baroque de Versailles (coll. 'Monumentales', I. 4. 5), 2017, pp. XLIX-L.

8. Despite this description, it seems more likely that these lines were intended for the organist: see pp. XLII-XLIII below.

9. See notes 7 and 8 above.

10. *Cahier* [36] is omitted from the chronological listing of *cahiers* in the *Mémoire*, but a reference elsewhere to a 'domine salvum h.C et T.' and 'motet pour la vierge idem' would seem to refer to its contents, which at the time were evidently part of a miscellaneous bundle of works described as 'un gros cahier'; see Ranum and Thompson, 'Mémoire des ouvrages de musique latine et Française de défunt M.^r Charpentier. A Diplomatic Transcription', *op. cit.*, p. 336.

'Gaudia festivæ'	<i>Pour le jour de S[ain]te Geneviève</i>	'hymne pour le jour de s. ^{te} genevieve'	II, 13-14, fols. 59 ^v -63 ^v	2 dessus, 1 basse, 2 treble instruments, bc	1677	317	15
'In tympanis et organis'	<i>In honorem Sancti Ludovici Regis Gallie canticum tribus vocibus cum Symphonie</i>	'motet de s. ^t Louis' ¹¹	III, 22, fols. 104-107	2 dessus, 1 basse, 2 treble instruments, bc (organ)	1679; handwriting suggests recopying end 1683-end 1692; paper study suggests 1683-5.	323	16
'Languentibus in Purgatorio'	<i>Supplicatio Pro defunctis ad Beatam Virginem</i>	'Supplicatio pro defunctis ad beatam virginem[:] prelude, flutes, clavecin, viole &. ^s '	XVIII, XXXII, fols. 59 ^v -67	2 dessus, 1 basse, 3 flûtes (2 treble, 1 basse), bc (viol, harpsichord)	1681-82	328	17
'Lauda Sion Salvatorem'	<i>Prose du S[ain]t Sacrement</i>	'Lauda Sion Salvatorem, Prose'	III, 21 fols. 73 ^v -79	2 dessus, 1 basse, 2 treble instruments, bc	1678-79; handwriting suggests recopying end 1683-end 1692; paper study suggests 1683-5.	14	18
'O pretiosum et admirandum convivium'	[untitled]	'o pretiosum, Elevation'	VI, 41, fols. 66-67	2 dessus, 1 basse, 2 treble instruments, bc (organ)	1683-84	255	19
'Os meum cur taces'	<i>Gratitudinis erga Deum Canticum</i>	'grand motet pour rendre grace a dieu, avec simphonie'	VIII, 50, fols. 15 ^v -20	2 dessus, 1 basse, 2 treble instruments, bc	1687	431	20
'Pandite portas populi'	<i>In festo Corporis Christi / Pour le Reposoir Canticum</i>	'Motet pour un reposoir, en deux parties[:] prelude'	XXIII, LVIII, fols. 36 ^v -40	2 dessus, 1 basse, 2 treble instruments, bc	1690-92	358	21
'Pange lingua'	<i>Pour un reposoir</i>	'Pange lingua[:] prelude'	XVIII, XXX-XXXI, fols. 34-36	2 dessus, 1 basse, 2 treble instruments, bc	1681	61	22
'Pie Jesu'	<i>Pie Jesu</i>	'Pie Jesu pour les morts'	II, 12, fols. 40 ^v -42	2 dessus, 1 basse, 2 treble instruments, bc	1675-76	427	23
'Postquam consummati sunt'	<i>In circumcissione D[omi]ni</i>	'Motet pour la circonsion'	II, 13, fols. 57 ^v -59 ^v	2 dessus, 1 basse, 2 treble instruments, bc	1676-77	316	24
'Pour un reposoir [& 'Ave verum corpus']	[a.] <i>Ouverture dès que la procession paroist</i>	'Simphonie pour un reposoir'	XX, XXXV, fols. 14-14 ^v	2 flûtes allemandes, 1 basse de flûte, 4-part violins (dessus, haute-contre, taille, basse), bc (harpsichord)	1683; handwriting suggests recopying end 1683.	523	25
	[b.] <i>[Ave verum corpus]</i>	'ave verum motet pour le s. ^t sacrement'	XX, XXXV-XXXVI, fols. 14 ^v -17 ^v	2 dessus, 1 basse 2 flûtes allemande, 1 basse de flûte, 4-part violins (dessus, haute-contre, taille, basse), bc (harpsichord) ¹²		329	

11. In the *Mémoire*, a reference to this work is omitted from the listing for *cahier* 22, but appears instead in the entry for the *gros cahier* (see note 10 above); for an explanation of why the first page of this work appears to have been at some stage absent from *cahier* 22, see Shirley Thompson, 'Charpentier's *Motets mêlés de symphonie*. A Nephew's Tribute', *New Perspectives on Marc-Antoine Charpentier*, *op. cit.*, pp. 287-317 (especially pp. 301, 303-304).

12. There is a single reference to 'orgue' towards the end of the score: see below, p. XLVI.

The Pièche Album

The only work in the present volume (No. 2) not located in the *Mélanges*, ‘Adoramus te Christe à 3 voix et 2 flûtes – pour le S[ain]t Sacrement’ (H.276), appears instead in another autograph source:

[*Pièche Album*]

Score, autograph manuscript, 165 x 281 mm
F-Pn/ Rés. Vmc ms. 27, fols. 19-27

The title ‘Pièche Album’ has been coined by Catherine Cessac:¹³ the surname Pièche – that of a family of musicians in the service of the king, 1661-1733¹⁴ – is written on one of the blank pages at the front of this volume,¹⁵ and the forenames of two of the Pièche brothers (Antoine and Joseph) appear against *flûte* lines in the opening motet (fol. 4). The physical appearance of the clefs in all but the last piece of the volume is consistent with those of the early 1680s, which is when Charpentier was regularly writing music for the dauphin’s chapel, with which, as we shall see below, the Pièche musicians were connected.¹⁶ The voices involved in H.276 are two *dessus* and a *basse*.

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

These comprise hymns and a sequence:

Ave maris stella (H.60): a Vespers hymn to the Virgin Mary of disputed authorship.¹⁷

Ave verum corpus (H.329): a hymn associated with the elevation or blessing of the holy sacrament, and commonly attributed to Pope Innocent VI.¹⁸

Lauda Sion Salvatorem (H.14): a sequence written *c.*1264 by St Thomas Aquinas for the Feast of Corpus Christi.¹⁹

13. See Marc-Antoine Charpentier, *Petits motets*, vol. 1, *op. cit.* pp. LII-LIII.

14. Catherine Cessac, *Marc-Antoine Charpentier*, rev. edn, Paris, Fayard, 2004, pp. 147-148.

15. Beneath the surname is an ornate decoration which occupies much of the rest of the leaf; this recalls a similarly elaborate presentation of the name ‘Pièche’ in the *Mélanges* (vol. XIX, fol. 3).

16. Cessac *et al.*, ‘Chronologie raisonnée des manuscrits autographes de Charpentier: Essai de bibliographie matérielle’, *op. cit.* pp. 40-41. A summary of the full contents of this manuscript, comprising six motets and an air, appears in Marc-Antoine Charpentier, *Petits motets*, vol. 1, *op. cit.*, p. LIII.

17. See B. J. Comiskey, ‘Ave maris stella’, *New Catholic Encyclopedia*, second edn, ed. Thomas Carson and Joann Cerrito, Detroit, Thomson Gale and Washington D.C., Catholic University of America, 2003, vol. 1, pp. 930-931.

18. This attribution seems doubtful, however, given the dating of the earliest sources of the text: see J. Szövérfy, ‘Ave verum corpus’, *New Catholic Encyclopedia*, *op. cit.*, vol. 1, p. 931.

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

Pange lingua (H.61): a hymn, also by St Thomas Aquinas ('or by someone in his entourage'²⁰) c.1264, used at Vespers and in processions on Corpus Christi and Maundy Thursday. This is one of Charpentier's five settings of this text.²¹

The Feast of Corpus Christi (Saint-Sacrement or Fête-Dieu), observed on the Thursday following Trinity Sunday, 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 outdoor processions and temporary street altars (repositoires). The link between this feast day and H.14, H.61 and H.523/H.329 is reinforced by the sources themselves: Charpentier subtitles H.14 'Prose du S[ain]t Sacrement' and H.61 'Pour un reposoir'; meanwhile H.329 and its preceding *Ouverture* are collectively entitled 'Pour un reposoir', and the former is framed by the following instructions: 'Ouverture dès que la procession paroist' ('Overture to begin as soon as the procession appears') and 'Il faut faire en sorte que le S[ain]t Sacrement soit pausé avant que l'ouverture précédente finisse ce qui servira de prélude au mottet suivant' ('It is necessary to ensure that the Holy Sacrament is stationary before the preceding overture finishes; this will serve as a prelude to the ensuing motet'). (See FACSIMILES, pp. XCIV-XCV.) The *Mercure galant* contains a colourful description of the Corpus Christi procession held at Versailles on 5 June 1681, thereby providing a flavour of the context in which Charpentier's music might have been heard.²²

Further works in the present volume for which there is a link with this same liturgical celebration are H.255, *O pretiosum et admirandum convivium* and H.358, *Pandite portas populi*, discussed further below.

The *Domine salvum fac Regem*

The present volume contains five settings (H.286, H.289, H.293, H.294, H.295) 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.²³

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

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

22. Cited in Alexandre Maral, *La Chapelle royale de Versailles sous Louis XIV: cérémonial, liturgie et musique*, Wavre, Mardaga (coll. 'Études du Centre de musique baroque de Versailles'), 2002 (2nd ed.), pp. 130-131. See also Patricia Ranum, *Portraits around Marc-Antoine Charpentier*, Baltimore, Dux femina facti, 2004, pp. 309-310, where it is proposed that H.61 was performed on this occasion. Ranum further suggests (p. 565) that H.523 and H.329 were intended for the equivalent ceremony on 17 June 1683. For more on the celebration of Corpus Christi at Versailles, see Maral, pp. 148-151.

23. 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 Christi 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 présence 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.

Composite texts

The following texts incorporate excerpts from the Bible and/or other existing sources, woven together by their anonymous author(s). In some cases, significant parts of the text remain untraced: these may have been freely written or derived from as yet unidentified sources.²⁴

Quam pulchra es (H.322): a patchwork of texts from the Song of Solomon, mostly from chapter 4 (verses 1, 2, 3, 8, 9, 10, 11, 12), but also chapters 1 (verses 8 and 14) and 2 (verse 9). Charpentier's title identifies this as a motet intended for all Marian festivals.

Adoramus te Christe (H.276): the opening of this motet 'pour le S[ain]t Sacrement' is based on the antiphon of the title which was part of the Good Friday liturgy; however, there remains a significant proportion of unidentified material.

Circumdederunt me dolores (H.326): a conflation of texts derived from a number of psalms and from Job, 30. Subtitled 'Gratiarum actiones ex sacris codicibus excerptæ pro restituta serenissimi Galliarum delphini salute' ('Thanksgiving, derived from sacred writings, for the return to health of the most serene dauphin of France'), this work was written to celebrate the return to health of the dauphin towards the end of 1680.²⁵ It falls into two parts: the first focuses on anguish in the face of death and a calls for divine mercy, while the second celebrates recovery and gives thanks to God for his intervention.

Corde et animo Christo (H.327): a significant amount of this text is found (in variant form) in *Le Bréviaire romain*, 1688, 'Automne' ('Corde... sanavit', 'Nigra es, sed formosa' and 'ora... solemnitatem'). However, the author also incorporates phrases from the hymns *Ave regina cælorum* ('super omnes speciosa') and *Ave Virgo gloriosa* ('rubicunda... rosa' and 'sola clarior').

Erat senex in Jerusalem (H.318): the work's title 'In festo purificationis' identifies the feast day for which it was intended – that of the purification of the Virgin and the presentation of Jesus at the temple, celebrated on 2 February and also known as Candlemas or *Chandeleur* (hence the description in the *Mémoire* noted above).²⁶ The text is mostly taken from Luke 2:18-25 (Vulgate numbering), incorporating the Song of Simeon ('Nunc dimittis'). The passage 'Agnovit... invenit' derives from a lesson for this feast day in *Le Bréviaire romain*, 1688, 'Hyver', though the exclamations ('O res miranda!' 'O res stupenda!') are additions.

Exultavit cor meum (Canticum Annæ) (H.325): uses 1 Kings 2:1-15.

Gaudia festivæ (H.317): subtitled 'Pour le jour de S[ain]te Geneviève'. Saint Geneviève's feast day falls on 3 January, but she was also commemorated on 26 November in remembrance of a miracle which took place in 1129.²⁷ A concordance for the first two verses of Charpentier's motet text can be found in M. l'Abbé Santyves's *Vie de Sainte-Geneviève* of 1816, where the author cites two examples of antiphons found in a manuscript dating from the

24. Full references to liturgical sources cited here in abbreviated form are given below, along with further details of concordances: see TEXTS & TRANSLATIONS, pp. LXI-LXXXII.

25. Cessac, *Marc-Antoine Charpentier, op. cit.*, pp. 322-323; Ranum, *Portraits around Marc-Antoine Charpentier, op. cit.*, pp. 308, 472, 555. Ranum suggests (pp. 466-474) that the work might have been commissioned by Charpentier's patroness Madame de Guise to dissociate herself and the composer from suspects in the infamous 'Poison Affair', which had included threats to the life of the king and dauphin.

26. Cessac, *Marc-Antoine Charpentier, op. cit.*, p. 308. Ranum (*Portraits around Marc-Antoine Charpentier, op. cit.*, pp. 258-259, 553) discusses this work, along with H.316, in the context of the devotional interests of the composer's Guise patronesses. She also includes H.317 in this group, though elsewhere (see below) she suggests a more specific motivation for the work.

27. See Andrew MacErlean, 'St. Genevieve', *The Catholic Encyclopedia*, New York, Robert Appleton Company, 1909: <http://www.newadvent.org/cathen/06413f.htm> [consulted on 08/10/2018]; also D. Kelleher, 'Geneviève St.', *New Catholic Encyclopedia, op. cit.*, vol. 7, pp. 134-135 (which does not mention the November date). Ranum proposes that Charpentier wrote H.317 for the November feast day (in 1676) at the behest of Madame de Guise, who would seek intervention from Saint Genevieve when she was ill (*Portraits around Marc-Antoine Charpentier, op. cit.*, pp. 413-414).

fourteenth or fifteenth century containing an office for Saint Geneviève: ‘Gaudia festivæ... Genovefam’ and ‘Quanto te... ejus’.²⁸

Gaude Virgo mater Christi (H.330): six of Charpentier’s eight verses (1, 3, 4, 6-8) derive from poetry by the thirteenth-century Italian Cardinal, philosopher and theologian, Bonaventura da Bagnoregio (Saint Bonaventure).²⁹ The two other verses would seem to derive from elsewhere.³⁰ Charpentier sets the same text in H.59, *Gaudia Mariæ Virginis Mariæ*.³¹

Languentibus in Purgatorio (H.328): it has not been possible to locate a version of this text contemporary with Charpentier, or indeed earlier than the nineteenth century. In the 1837 edition of Albert Le Grand’s *Les Vies des saints*, it is attributed to the fourteenth-century priest, Jean de Langoueznou, abbé of Landevennec; the version reproduced there has six verses corresponding very closely to Charpentier’s, along with a French paraphrase.³²

O pretiosum et admirandum convivium (H.255): largely derived from the beginning of *Lectio V* (second Nocturne) of the Feast of Corpus Christi in *Le Bréviaire romain*, 1659, ‘Esté’, but with some variation. There are notable similarities with the text of H.247.³³

Os meum cur taces (H.431): incorporates multiple psalm texts alongside other material. The author’s inspiration, however, seems likely to have been the seventh and eighth ‘Exercitium’ of the *Paradisus animæ Christianæ* by Jacobus Merlo Horstius (1597-1644), to which there is a clear resemblance from ‘Unde enim’ onwards.³⁴ While not explicitly linked with a royal event (the work is simply subtitled ‘Gratitudinis erga Deum canticum’), both Catherine Cessac and Patricia Ranum make the plausible hypothesis that it may have been performed at the abbey of Montmartre in January 1687, where Charpentier’s patroness Mademoiselle de Guise organized a service of thanksgiving for the recovery of the king after surgery.³⁵

Pandite portas populi (H.358): the second part draws on Deuteronomy 4:7, but the remainder of the text is untraced. As noted, this work was intended for the Feast of Corpus Christi: it is subtitled ‘In festo Corporis Christi / Pour le Reposoir Canticum’, and a further annotation confirms the context in which the work was expected to be performed: ‘Quand le S[ain]t Sacrement est proche du Reposoir’ (‘When the Holy Sacrament is close to the altar’).³⁶

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28. M. l’Abbé P. M. B. Santyves, *Vie de Sainte-Geneviève*, Paris, Poussielgue-Rusand, 1816, p. xix. I am indebted to Rosalind MacLachlan for drawing my attention to this concordance. Dr MacLachlan also observes that, adopting the style of Latin poetry, the author of Charpentier’s text appears to have arranged the words artistically rather than in more conventional sense units. The first of these verses, appropriately adapted, can also be found as the first of an antiphon in honour of Saint Lucy in volume 45a of *Analecta Hymnica Medii Aevi*, ed. Clemens Blume and Guido M. Dreves, Leipzig, Reisland, 1904 (p. 153), a 55-volume series of mediaeval Latin religious poetry. I am grateful to Thomas Leconte for drawing this source to my attention.
29. See ‘Corona beatæ Mariæ Virginis’, reproduced at <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2011.01.1097%3Asection%3D1%3Asubsection%3D8> and www.poetitalia.it/public/testo/testo/ordinata/ot27140/query/a#mark [both consulted on 08/10/2018].
30. Charpentier’s fifth verse appears in a version of the hymn reproduced at <http://www.materdecorcarmeli.it/preghiere.html> [consulted on 08/10/2018]. A concordance for the second verse has yet to be identified.
31. The fifth stanza ‘Gaude, quia juxta legem’ is included in a reproduction of this text as a prayer to Mary as patroness of the Carmelite order, at <http://www.materdecorcarmeli.it/preghiere.html> [consulted on 08/10/2018].
32. Albert Le Grand de Morlaix, *Les Vies des saints de la Bretagne-Armorique*, ed. Daniel-Louis Miorcec de Kerdanet, Paris, Isidore Pesron, 1837, pp. 71-72, 86-87; I am grateful to Thomas Leconte for drawing to my attention. Other (later) versions of this text that have been located do not mirror Charpentier’s text so closely or reproduce it fully; see, for example, the version in the *Processionnal de Coutances* of 1859-60 (<https://schola-sainte-cecile.com/2009/11/02/languentibus-en-plain-chant-de-coutances/> [consulted on 08/10/2018]); and No. 249 in the *St Gregory Hymnal and Catholic Choir Book*, ed. Nicola A. Montani, Philadelphia, St Gregory Guild, 1920, p. 434 (<http://hymnary.org/hymn/SGHC1920/249> [consulted on 08/10/2018]).
33. See Marc-Antoine Charpentier, *Petits motets*, vol. 1, *op. cit.*, pp. LXXXI. The motet H. 245 begins similarly but diverges thereafter: *ibid.*, p. XCVI.
34. Jacobi Merlo Horstius, *Paradisus animæ Christianæ: Lectissimis omnigenæ pietatis delitiis amœnus*, Col. Aggripinæ, Sumpst. Balth. ab Egmond, & Sociorum, 1670, pp. 299-300. I am grateful to Ronald Woodley for drawing my attention to this concordance.
35. Cessac, *Marc-Antoine Charpentier, op. cit.*, pp. 124-125, 323; Ranum, *Portraits around Marc-Antoine Charpentier, op. cit.*, p. 556.
36. Ranum (*Portraits around Marc-Antoine Charpentier, op. cit.*, p. 236) links the floral references in this text with the importance of flowers in the context of the *reposoir* ceremony.

Pie Jesu (H.427): begins and ends with the last two lines of the ‘Dies iræ’ sequence, until relatively recently part of the Requiem Mass. No source has yet been located for the text of the middle section.

Postquam consummate sunt (H.316): begins with Luke 2:17, and includes a line from a sermon by Ambrose for the feast of the circumcision.³⁷ It is otherwise currently untraced.

Thierry Favier describes two key trends in the preparation of *grand motet* texts in the later seventeenth century, one being the appearance of original ‘neo-Latin’ texts, the other being ‘les centons de textes scripturaires’.³⁸ Favier observes that the centonized Latin poetry ‘was primarily associated with the celebration of exceptional events which involved the king, the princes and the fate of the nation’ (‘était essentiellement attachée à la célébration d’événements extraordinaires qui engageaient le roi, les princes et le destin de la nation’) and that the aim was to preserve the original authority of the text, while ensuring that it related specifically to the event in question. He identifies Lully’s *Jubilate Deo* (whose text is anonymous) as being one of the first examples of centonization of different psalm verses; another example is the text by the neo-Latin poet Pierre Perrin of a motet sung at the Mass celebration on the marriage of Monsieur, the king’s brother, with Henrietta of England in 1660, comprising extracts from the Song of Solomon.³⁹ An analysis of the latter⁴⁰ demonstrates a similar patchwork approach to that seen in H.326 and H.431 in the present volume, which, as noted, both have a clear royal link. As suggested, however, the latter at least was probably not prepared directly from the Biblical texts, but drawn instead from an existing centonization.

Specialty written and/or currently unlocated texts

Jean Duron’s observation, made in 1997, that ‘for practically the entire *petit motet* repertory, the literary sources remain unknown to the present day, and this is particularly the case with many of Marc-Antoine Charpentier’s works’ still holds true.⁴¹ In addition to what appear to be freely-written or unidentified passages amidst the composite texts listed above, the present volume contains two further works for which I have not been able to identify any concordances:

Eamus volemus (H.429): as noted, the 1726 Mémoire confirms that this motet was intended as a Communion hymn.

In tympanis et organis (H.323): subtitled ‘In honorem Sancti Ludovici Regis Galliae’, this is one of four motets that Charpentier dedicated to Saint Louis (King Louis IX); it shares its text with H.332 and the incomplete H.320.⁴² Despite the dedication, it is hard not to interpret the text as a celebration of the present King Louis XIV.⁴³

37. See *Breviarium Parisiense*, ‘Hiemalis’, Lutetiae Parisiorum: Sumpt. Soc. Bibliopolarum editorum Liturgiæ Parisiensis, 1847, p. 510. I am grateful to Ronald Woodley for drawing my attention to this concordance.

38. Thierry Favier, *Le motet à grand chœur (1660-1792): Gloria in Gallia Deo*, Paris, Fayard, 2009, p. 46.

39. Favier (*Le motet à grand chœur (1660-1792): Gloria in Gallia Deo*, *op. cit.*, p. 47) notes that the tradition lasted sporadically until the middle of the eighteenth century. Ruth Smith describes a similar practice in the context of English anthem collections of the first half of the eighteenth century (*Handel’s Oratorios and Eighteenth-Century Thought*, Cambridge, Cambridge University Press, 1995, p. 96). Smith observes (p. 102): ‘The most inventive style, what I have called ‘collage’ texts, is often used for special occasions, to focus appropriately on the event.’

40. Pierre Perrin, *Œuvres de poésies*, Paris, Étienne Loyson, 1661, pp. 230-235.

41. 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, Versailles, Paris, Éditions du Centre de musique baroque de Versailles, Klincksieck, 1997, pp. 125-184 (at p. 126).

42. See respectively Marc-Antoine Charpentier, *Petits motets*, vol. 4b, No. 5, and *Petits motets*, vol. 1, *op. cit.*, p. 20.

43. Cessac, *Marc-Antoine Charpentier*, *op. cit.*, pp. 308–309. Both Cessac (pp. 309, 371) and Ranum (*Portraits around Marc-Antoine Charpentier*, *op. cit.*, pp. 270, 555) propose that this work could have been heard at a service sponsored by the royal painter Charles Le Brun at the church of Saint-Hippolyte (the parish church for the royal Gobelins tapestry factory) on the Feast of Saint Louis, 25 August 1679. At this event, according to the *Mercure galant*, ‘La composition de la symphonie était de M. Charpentier’ (cited in Cessac, *Marc-Antoine Charpentier*, *op. cit.*, p. 371).

ASPECTS OF PERFORMANCE AND NOTATION

Scoring

While many of the present motets contain no specific indications of scoring, several raise points of interest in this respect, especially in relation to the performers involved.

Voices

The work which opens the volume, H.322, contains several unusual features. ‘Les mesmes religieuses’ of its title refers to the previous piece in the manuscript, a *Domine salvum pour trois religieuses* (H.288): both works carry the names of the same three singers beside the vocal lines at the start of the score – ‘M[èr]e Camille’, ‘M[èr]e S[ain]te[-]Cæcile’ and ‘M[èr]e D’henaut’ (‘D’énos’ in H.288), and in H.322 these names recur on entries during the course of the pieces (see FACSIMILES, pp. LXXXIV-LXXXV). Patricia Ranum identifies a certain Élisabeth Desnots as a nun at the convent of Abbaye-aux-Bois in the 1670s and 1680s: she is a signatory to archival documents dated 5 October 1672 and 25 July 1685.⁴⁴ Further evidence to link H.322 with this convent is provided indirectly by the presence of the same nuns’ names (variously spelt) in the manuscript of four *leçons de Ténèbres* in the set H.96-110 (Camille appears in H.105 and H.108, Camille and Sainte-Cæcile in H.110, and all three in H.109). At the end of the incomplete set of responsories which follow these *leçons* in the *Mélanges*, the composer writes (vol. IV, fol. 69^v): ‘je n ay pas achevé les autres dixhuit repons a cause du changement du breviaire’ (‘I have not finished the other 18 responses because of the change to the breviary’). This must be a reference to the appearance of the new Parisian breviary in 1680.⁴⁵ And given that a report in the *Mercurie galant* refers to the performance of *leçons de Ténèbres* by Charpentier at Abbaye-aux-Bois in April 1680, we might assume that this set involving Camille, Sainte-Cæcile and Desnots was the one in question.⁴⁶ By extension, we can propose that other works in which these nuns are named – including H.322 in the present volume – were destined for the same convent. It is noteworthy that the lowest of the female vocal lines in H.322 (and in all the works involving the same vocal trio) is notated in the alto clef; elsewhere in Charpentier’s manuscripts, this clef tends to be reserved for male *haute-contre* parts.⁴⁷

Instruments

A further interesting feature of H.322 is the appearance of a unique set of instructions for the organist. In the manuscript, the terms ‘pedale’ (shortened to ‘ped’) and ‘main’ appear alternately on the bass line (see FACSIMILES, pp. LXXXIV-LXXXV). ‘Pedale’ occurs where two obbligato *flûtes* (always indicated by ‘fl’) are

44. Ranum, *Portraits around Marc-Antoine Charpentier*, *op. cit.*, p. 605 (n. 1); confirmed in personal correspondence, October 2016.

45. Duron, ‘Les “Paroles de musique” sous le règne de Louis XIV’, *op. cit.*, pp. 131-132; Fernand Cabrol, ‘Breviary’, *The Catholic Encyclopedia*, *op. cit.*: <http://www.newadvent.org/cathen/02768b.htm> [consulted on 08/10/2018].

46. April 1680, pp. 323-4; quoted in Cessac, *Marc-Antoine Charpentier*, *op. cit.*, p.189-190.

47. Other works which seem likely to involve the same vocal trio, albeit not specifically identified, employ this same clef combination involving the deployment of the alto clef for the lowest vocal part: see H.240, ‘p[our] trois religieuses’, situated in close proximity in the *Mélanges* to H.288 and H.322, and also H.173 which precedes the aforementioned set of *leçons de Ténèbres*. Interestingly, an apparently later addition to the title of H.173 describes the scoring as ‘à 2 dessus, une haute contre et basse continue’ (vol. IV, fol. 1).

being accompanied, while ‘main’ appears where the voices sing; only in the last eight bars of the work do the *flûtes* and voices combine. Unusually, the *flûte* parts throughout are written in the treble clef (G₂) used by keyboard players, rather than the French violin clef (G₁) customarily used for other instruments. This would strengthen the notion, first suggested by Hitchcock, that these parts are not for actual *flûtes* but rather intended to be played by the organist using his ‘flûte’ stop.⁴⁸ Alternatively, the organist may have been intended to double (rather than replace) the *flûte* parts. Indeed, on one occasion elsewhere in his manuscripts, Charpentier overtly indicates such doubling.⁴⁹ In either case, playing the bass with the pedals, as indicated, would free up the organists’ hands to play both obbligato parts. This suggests that the available organ had two manuals, giving both hands access to the same range of notes;⁵⁰ it must also have had a pedal board able to cope with *B♭*, *b♭*, *e♭* and *a♭*.⁵¹ While the present edition maintains the independent *flûte* parts as they appear in the original manuscript, it also supplies them on a single *ossia* stave just above the continuo line to facilitate performance on two manuals if necessary. Whichever approach is adopted, the choice of whether and how to supply additional harmonic filler notes is left to the performer.

Certainly, actual *flûtes* of some kind – and we will discuss below the clues for which kind – are a feature of all those works in the present volume where treble instrumentation is designated. In each case a connection can be made with the dauphin’s musical establishment, for which Charpentier evidently provided music on a regular basis from 1679 until 1682-1683.⁵² Reports in the *Mercure galant* confirm not only that Charpentier’s music was being performed for the dauphin (and the king) at this time, but that it involved members of the Pièche family. The most detailed account in this respect dates from May 1682:

‘The king having given leave to all his musicians, only those of Monseigneur the dauphin served during Mass, at which Monsieur Frison sang every day. These musicians were accompanied by Messieurs Converset and Martinot, and by Monsieur Garnier, who was organist. It is said that the ensemble consists of the Pièche family, because five members of that family belong to it, two girls and three boys. During the Their Majesties’ stay at Saint-Cloud, nothing was sung in the chapel that was not composed by Monsieur Charpentier.’⁵³

48. Hitchcock, *Les Œuvres de/ The Works of Marc-Antoine Charpentier, Catalogue raisonné, op. cit.*, p. 257.

49. This occurs in H.353, where we find the instructions ‘l’orgue joue dans tout ce couplet les mesmes parties des flûtes’ and ‘quand les flûtes jouant[,] l’orgue joue leurs mesmes parties’. This piece is in close proximity in the *Mélanges* to several others containing such annotations as ‘l’orgue joue les flûtes’ (see H.78, H.416, H.525, H.526), though whether the composer is indicating doubling or replacement in these cases is unclear. The same ambiguity is also found in H.514 and H.516, located elsewhere in the manuscripts, and in H.284 and H.322, these last discussed in Marc-Antoine Charpentier, *Petits motets*, vol. 4b, pp. xxxii-xxxiii. See also Shirley Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, PhD dissertation, The University of Hull, 1997, vol. 1, pp. 230-234: available at <https://hydra.hull.ac.uk/resources/hull:5459> [consulted on 08/10/2018].

50. Ranum (*Portraits around Marc-Antoine Charpentier*, op. cit., p. 221) provides a description of an organ at Abbaye-aux-Bois, confirming two manuals, with seven stops in the upper keyboard, and five in the lower; this description, dated 1662, derives from a currently unidentified publication on Parisian organs by Norbert Dufourcq.

51. Examples given by Peter Williams (*The European Organ 1450-1850*, London, Batsford, 1966, pp. 179, 186) and in the Catalogue of the International Organ Foundation, <http://iof.pipechat.org/1dcatsrch.htm> [consulted on 08/10/2018] suggest that it was not unusual for a French organ of the period to have a pedal board able to play this range of chromatic notes.

52. Cessac, *Marc-Antoine Charpentier, op. cit.*, pp. 146, 150; and Ranum, *Portraits around Marc-Antoine Charpentier, op. cit.*, p. 313.

53. See Alexandre Maral, *La Chapelle royale de Versailles sous Louis XIV, op. cit.*, p. 72. This and other reports are reproduced in full in Catherine Cessac, *Marc-Antoine Charpentier, op. cit.*, pp. 146-147.

In the case of H.276, the *flûte* players were doubtless two of the three Pièche brothers mentioned in this report: the names ‘M^r Antoine’ and ‘M^r Joseph’ appear against *flûte* lines in the first work in the ‘Pièche album’, H.275. It was noted earlier that the title of H.326 makes direct reference to the specific role of this work in celebrating the recovery of the dauphin from ill-health: the manuscripts of both this work and H.431 identify the singers as the two Pièche sisters described in the *Mercurie galant* – Madeleine (‘Magd’) and Marguerite (‘Marg’) – together with the bass Frison (‘Friz’), also mentioned.⁵⁴ In this context it seems reasonable to suggest that the two undesignated treble parts in H.431 were similarly intended for *flûtes*.⁵⁵

H.326 is particularly noteworthy for its distinctive combination of three *flûtes*, including a *basse de flûte*. This combination recurs along with the same named singers in H.196 (not included in the present volume). In turn, we might propose that H.328 and H.523/H.329, which involve the same three-*flûte* scoring, were also works written for the dauphin: they share the same vocal scoring as H.326 (albeit with the singers not identified), similarities in continuo scoring, and date from precisely the same period.⁵⁶ In turn, given its position in the *Mélanges* immediately preceding H.328, there seems good reason to suggest that H.327 – which involves the same vocal arrangement and two undesignated instrumental parts – was also written for the dauphin, and thus for *flûtes* and the same three singers.

Let us now discuss what kind of *flûtes* Charpentier had in mind.⁵⁷ Where the treble-range parts are concerned, the clearest indication occurs in H.523, where *flûtes allemandes* – transverse flutes – are clearly specified on the upper two parts, functioning both as solo instruments and doubling *violon* lines here and in the subsequent *Ave verum corpus* (H.329), where they are designated simply ‘flûtes’.⁵⁸ We have only the rather more ambiguous designations ‘flûtes’ in H.276 and H.326 and ‘dessus de fl[ûte]’ in H.328. At first sight there is nothing in the ranges of the parts to suggest anything other than treble recorders.⁵⁹ However, we should look to another of the dauphin works mentioned above for a further possible interpretation. In H.196, which, as noted, was performed by the same three singers as H.326, the two *flûte* parts are specifically designated ‘fl[ûte] à bec’ (B \flat major, *f'* to *b b''*) and ‘flûte All[emande]’ (*d'* to *g''*).⁶⁰ Might we therefore consider this combination for H.276 (A minor, *g* \sharp' - *e''*), H.326 (C minor, *f'* to *a''*) and H.328 (A minor, *f'* to *b''*)? ⁶¹ It would also be a realistic scoring for H.431: as Charpentier

54. Frison’s biographical details can be found in Catherine Cessac, *Marc-Antoine Charpentier, op. cit.*, p. 149.

55. The same three singers’ names also occur (along with Bastaron, another court musician) in H.201: see Cessac, *Marc-Antoine Charpentier, op. cit.*, p. 150; other works where we find the name ‘Pièches’ with identical scoring to H.431 (that is, involving three voices and two *flûtes*) are H.170 and H.174.

56. A further work which has been consistently linked with the dauphin’s musicians is H.480, not least because of the presence of the *basse de flûte*: for a summary, see Peter Roennfeldt, ‘The Nature of Fame: Reflections on Charpentier’s *Les Plaisirs de Versailles* and Lalande’s *Les Fontaines de Versailles*’, *New Perspectives on Marc-Antoine Charpentier, op. cit.*, pp. 269-285 (at pp. 271-272).

57. For a comprehensive discussion of *flûtes* in Charpentier’s autograph manuscripts, see Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance, op. cit.*, vol. 1, pp. 91-132. For a more recent discussion, see David Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, Portland, Oregon, Instant Harmony, 2015.

58. H.523 is one of only 13 works in the composer’s autographs where transverse flutes are specifically indicated.

59. The same may be said of H.327, where the second part descends only to *g'*.

60. Another work outside the present collection where Charpentier clearly specifies this recorder-transverse flute combination in obbligato scoring is H.471.

61. Comparison with H.196 suggests that this type of scoring is also the most likely in another dauphin work, H.201, since the ranges of the undesignated treble instruments are similar and the lower line extends below *f'*; this may also be the case for the two non-designated lines above the *basse de flûte* in H.480. This idea was first mooted in relation to H.326 and other works in Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance, op. cit.*, especially vol. 1, pp. 111, 122-123, and is corroborated in Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, *op. cit.*, pp. 62-64.

notates it, the lower line descends to $f\sharp$; however, an error in this part in bar 248 suggests that it may have been intended to extend down to e' . This would consolidate the idea of the recorder-transverse flute pairing.⁶²

In none of these works is there any specific indication that more than one *flûte* on each line was intended. The annotation ‘violons sans flûtes’ which appears on all three upper lines at one point in H.329 may initially suggest otherwise; however, it seems more likely, given Charpentier’s general practice across his autographs, that this was not an instruction to be taken literally, but rather to be copied into the individual partbooks to inform the players about what was happening generally in the ensemble at this point – that is, that the *violons* were not being doubled by *flûtes* in this passage. Indeed, the singular labelling ‘une flûte d’allemand[e]’ on the uppermost line of this work is very specific.⁶³

As stated, three works in the volume involve a *basse de flûte*. The notation of these parts in the bass clef in H.326 and H.328 is typical of Charpentier’s practice in almost all instances where he scores for this instrument. It is possible that he intended such parts for a great bass recorder, sounding at notated pitch; but if we assume that they are written an octave lower than they would sound (as was the convention), they are playable on a standard bass recorder in *f*. In H.523/H.329, the *basse de flûte* primarily doubles and thus shares the *taille de violon* line. Here, then, the choice of clef – C_2 – and notated pitch level is dictated by the *violon*, not by the recorder, and we might suppose that the composer was again writing for a standard bass recorder, in this case at sounding pitch.⁶⁴ (See FACSIMILES, pp. XCIV-XCV.)

The beginning of H.523 is unusual in Charpentier’s autographs in having particularly explicit labelling of the string parts: ‘viollons’ – ‘haute-contre’ – ‘taille’ – ‘viollons’. We might presume that this specificity has something to do with the extraordinary use of *flûte* doubling here. This labelling confirms what is now well established: that Charpentier laid out his four-part string band in the French manner, with violas on the two inner parts.⁶⁵ We know from the annotations ‘2 basses’ (twice abbreviated to ‘2 b’) on the bass line in passages of the *Ouverture* where the scoring above is reduced to the *flûtes* alone that this must have been the minimum number of bass violins. Taking this together with the plural labelling ‘viollons’ on the top and bottom lines, and the singular labelling of the inner parts, we can hypothesize a minimum string ensemble for this piece of 2-1-1-2. However, it is tempting to think that ‘2 b’ must denote a reduction from a larger number, and it is

62. Lasocki (*Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, *op. cit.*, p. 40) nonetheless suggests that a pair of transverse flutes might be in order here, because of prominent \sharp s in both lines.

63. Indeed, there is no convincing evidence that Charpentier routinely envisaged multiple *flûtes* on individual obbligato lines: see Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, *op. cit.*, vol. 1, pp. 123-130. However, this is a different conclusion from that reached by Lasocki (*Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, *op. cit.*, p. 75), who interprets the presence of any plural indication to be indication of multiple players.

64. David Lasocki (*Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, *op. cit.*, p. 91) tends to support the notion that Charpentier was writing for the standard bass recorder: ‘All [Charpentier’s] *basse de flûte* parts could have been played by the bass recorder in *f*, either at pitch or sounding an octave higher than notated, sometimes with a little adjustment at cadences.’

65. See Jean Duron, ‘L’orchestre de Marc-Antoine Charpentier’, *Revue de musicologie*, 72 (1986), pp. 23-65 (at pp. 27-33); and 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 Gétéreau, Paris, Éditions Vrin, 2015, pp. 241-261 (at pp. 246-247).

clear from evidence across the autographs that Charpentier conceived numerous works with rather larger forces.⁶⁶

Instrumental bass and basso continuo

As with the string parts here, Charpentier likewise tended to indicate specific continuo scoring only in works where there was a particular need to do so, with labelling sometimes appearing merely when it was necessary to clarify the page layout.⁶⁷ Thus for the majority of works in the present volume, no continuo scoring is specified. In H.323 and H.255 we learn that the organ is involved only at the point where the composer needs to clarify that a line is being shared by continuo and voice. In H.322, already discussed, the term ‘orgue’ does not appear, but is implied purely by the annotations ‘pedale’ and ‘main’. In H.326, H.328 and H.523, where the labelling is more specific, Charpentier indicates the harpsichord with his idiosyncratic spelling ‘clavecim’, mindful, perhaps of the etymology (from the Latin *clavicymbalum*) of the word ‘clavecin’ (see FACSIMILES, pp. XCIV-XCV). While ‘clavecim’ is reiterated twice within the score of H.329 (the motet that follows H.523) in a context where the score layout changes, it is puzzling to find subsequently, underneath the shared bass line, ‘voix, orgue et basse contin[ue]’. The consistency with which ‘clavecin’ is indicated up to this point may confirm this latter annotation as an oversight,⁶⁸ or possibly a retrospective addition for a later performance: the fact that this is the only use of the term ‘basse contin[ue]’ and that the annotation is in a slightly different ink colour might lend the latter notion some support. Alternatively, it is not impossible that both keyboard instruments were involved. The indication ‘et basse contin[ue]’ here is also the only hint that some doubling of the bass line was intended in reduced passages. In H.326 and H.328, Charpentier is more explicit about doubling melodic bass instruments: *basse de viole* in H.328, and *basse de viole* and *basse de violon* in H.326. Given the link suggested above between these pieces and H.431 (that is, the involvement of the same singers), it would seem reasonable to adopt one or other of these possibilities for continuo scoring here in the absence of any specified by the composer.

This might also serve as useful guidance for the numerous remaining works in this volume for which no specific scoring – continuo or obbligato – is identified, or can be suggested with any certainty. The obbligato lines of these works tend to range from f' ($f\sharp'$) or g' to b'' or c''' and are thus playable by the most likely choices of instrument in this context – violin, transverse flute and/or treble recorder. In H.255, H.330 and H.323, brief extensions up to d''' exceed the composer’s own recommended ranges for all three instruments,⁶⁹ but such moments are fleeting, and not without precedent.⁷⁰ In H.60, H.61, H.323 and H.358, one or both parts descend to e' , ruling out the treble recorder on the line(s) in question. Still, all

66. Thompson, “‘La seule diversité en fait toute la perfection’: Charpentier and the Evolution of the French String Orchestra”, *op. cit.*, pp. 255-258.

67. 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.

68. Suggested in Hitchcock, *Les Œuvres de/ The Works of Marc-Antoine Charpentier, Catalogue raisonné*, *op. cit.*, p. 261.

69. These are as follows: *dessus de violon* – f' to c''' ; *flûte à bec* – a' to c''' ; *flûte allemande* – d' to $b\flat''$. They 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 Charpentier’s music example showing these ranges in US-BLL, MT530.B74 (fol. 6), see Shirley Thompson, “‘La seule diversité en fait toute la perfection’: Charpentier and the Evolution of the French String Orchestra”, *op. cit.*, pp. 241-242.

70. The upper *flûte* part in H.91 extends to d''' .

but one of the keys of the works in this volume with undesignated instrumental scoring are among those David Lasocki describes as being ‘typical and comfortable for the treble recorder’, though he also proposes that the use of A major in H.255 indicates a transverse flute for the lower part, and probably for the upper one too.⁷¹ As he further indicates, however, a number of those works in which the composer specifically indicated transverse flutes use keys more readily associated with the recorder,⁷² which implies that we should be cautious about using key choice as a criterion for determining instrumentation. 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.

Void notation

In eleven 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 (as is the case in H.325, H.317 and H.431 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.⁷³ 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.⁷⁴

In the present volume the two types of notation exist side-by-side in H.276, confirming a deliberate distinction: in this case the change of notation is accompanied by a change of metre sign – from $\frac{3}{2}$ with ‘normal’ notation at ‘O vinum dilectorum’ to $\text{C}\frac{3}{2}$ with void notation at ‘O convivia’; here the addition of the mensural sign, which suggests a hastening of the tempo, is underlined by the fact that the shortest note values become crotchets (rather than quavers, as in the $\frac{3}{2}$ section), and the sentiment of the text changes. Thus the move from one crotchet-type to the other could well have been intended to confirm what was already indicated by the metre signs – in other words, to draw attention to the change of tempo rather than to denote a specifically faster or slower rate of movement.⁷⁵

71. Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, *op. cit.* p. 16.

72. Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?*, *op. cit.*, pp. vii and xi.

73. 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’, *New Perspectives on Marc-Antoine Charpentier*, *op. cit.*, pp. 31–61.

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

75. For further examples of the same phenomenon, see Sadler, ‘Charpentier’s Void Notation: The Italian Background and its Implications’, *op. cit.*, pp. 57–61.

Colouration

Two works in the present volume – H.327 and H.328 – incorporate colouration in their notation.⁷⁶ In both pieces this is used to draw attention to hemiolas in triple time – the most common use to which the composer puts colouration, and one which is in keeping with contemporary usage. Charpentier’s most typical use is illustrated by bar 143 in H.327 where, in the context of $\text{C}\frac{3}{2}$, we encounter blackened semibreves and minims. Elsewhere in this motet, though, he uses the same device in the metre **3**: interestingly, in these instances, he maintains black semibreves in place of what would logically be blackened minims (presumably because the latter would look like crotchets, and so cause potential confusion alongside crotchets). (See FACSIMILES, pp. LXXXVI-LXXXVII.) These examples also illustrate how Charpentier’s colouration is not always restricted to the bass, and that he is inconsistent in including or omitting the bar line in the context of hemiolas.

In H.328 there are two particularly interesting patches of colouration. In one (b. 58), where the blackening again highlights a hemiola, Charpentier – either intentionally or mistakenly – uses a combination of coloured and regular notation. What appear at first sight in all but two of the parts to be crotchets and quavers must be read as coloured notes (i.e. minims and crotchets); furthermore, the tied note in the upper *flûte* part at the start of the bar must similarly be taken as a coloured minim. In a second instance (bb. 68-69), the use of the colouration, which appears in the bass only, seems not to be connected with highlighting a hemiola, but rather to draw the continuo player’s attention to some especially rich and perhaps unexpected harmony at a particularly emotive text – ‘Qui sub pœnis languent continuis’ (‘Who languish under continual punishment’). Here the blackened dotted semibreve occurs as the intervals of a seventh and a sixth are sounded simultaneously above the bass. This striking dissonance continues over the bar line, arriving at a chord comprising a major third, augmented fourth and perfect fifth above the bass, moving to a diminished triad on the third minim. This is not the only instance in Charpentier’s autographs where the colouration appears to have a cautionary function: a number of others similarly involve colourful harmony.⁷⁷

Shared bass lines

Ten works in the present volume (H.286, H.294, H.429, H.318, H.330, H.317, H.323, H.427, H.316, H.329) 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. LXXXVIII-LXXXIX). 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).

76. 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.

77. See Thompson, ‘Colouration in the *Mélanges*: Purpose and Precedent’, *op. cit.*, especially pp. 131-135.

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.⁷⁸ There are a significant number of examples within the works in the present volume where figures appear out of descending numerical order in the manuscripts, a situation most often 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. Sadler refers to the example of H.427, included in the present volume, 'where the progress of two chains of irregular suspensions is deftly revealed by figuring extending up to 12 – doubtless an indication to the continuo player to double the voices exactly at this point rather than attempt independent part movement'.⁷⁹ Elsewhere in this volume we find instances of the figures 10 (in H.276, H.326, H.327, H.328) and 10 and 11 (H.330).

Also noteworthy is a unique instance in the present volume (and indeed in the entire autographs) of a particular kind of the figured bass notation: on one occasion in H.326 (b. 187), Charpentier places dots after both figures in the 5/3 chord, indicating the intended rhythmic realization. While the full score makes the harmonic rhythm obvious, we should remember that the continuo player performed from the figured bass line alone, and thus would have found it useful to have this notation copied into their partbook.⁸⁰ While no French precedents for this practice have come to light, it is interesting to note that Johann Staden introduced dots amongst figures in his continuo treatise published in Nuremberg in 1626.⁸¹ While his use is not exactly the same as Charpentier's, the dots nevertheless serve as a visual guide to the intended rhythmical distribution of the figures. Much later, we find the dots being used in exactly the same manner as Charpentier's in C. P. E. Bach's *Versuch* of 1762.⁸²

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

78. 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).

79. Sadler, 'Idiosyncrasies in Charpentier's Continuo Figuring: Their Significance for Editors and Performers', *op. cit.*, p. 150.

80. A variant of this practice, in which the composer places dots above the first of two figures in a bar, can be found in H.111 and H.115, located in reasonably close proximity in the *Mélanges* (vol. IV, fols. 59^v, 62). All three examples are discussed and illustrated in Sadler, 'Idiosyncrasies in Charpentier's Continuo Figuring: Their Significance for Editors and Performers', *op. cit.*, p. 155.

81. Johann Staden, 'Kurz und einfältig Bericht für die jenigen, so im Basso ad Organum unerfahren', in *Kirchen-Musik*, vol. 2, basso continuo partbook, Nuremberg, Simon Halbmeyer, 1626; reproduced in *Allgemeine Musikalische Zeitung*, new series, 12 (1877), pp. 99-103, 119-123 (at p. 120).

82. C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen*, *Zweyter Theil*, Berlin, Author, 1762, p. 251.

line that follows.⁸³ 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.⁸⁴ 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. They are found in nine of the present works – ten, if we include ‘tendrement’, which, as we will see from the definition in Sébastien de Brossard’s dictionary cited below, could well have connotations for tempo as well as *Affect*. They comprise the following, shown here alongside Brossard’s definition, which provides Italian equivalents and in some cases extra explanations in French:⁸⁵

Charpentier	Brossard’s Explanation
<i>guay / guayement</i>	‘Gayement. V[oir] ALLEGRO, LEGGIADRO, VIVACEMENTE, ou VIVACE, STEGLIATO &c.’
<i>lentement / fort lentement / plus lent</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 ...’
<i>grave / gravement / à 2 temps graves</i>	‘Grave. V[oir] GRAVE: ...Gravement. V[oir] GRAVE, TARDO, LENTO, LARGO MAESTOSO &c.’
<i>graviter</i>	‘Gravité. Avec gravité. V[oir] cy-dessus Gravement.’
<i>tendrement</i>	‘Tendrement. V[oir] CON AFFETTO, AFFETTUOSO &c.’ AFFETTO, ou con Affetto. C’est le même que Affettuosò ou Affettuosamente, qui veut dire, AFFECTUESEMENT, tendrement, &c. & par consequent presque toujours Lentement.
<i>ny trop lents ny trop vistes</i>	‘Trop. V[oir] TROPPO ...’ Vîte, ou Vîte. V[oir] PRESTO, VISTAMENTE, VELOCE.’
<i>allegro</i>	‘ALLEGRO. ou par abbreviation <i>All.</i> signifie toujours GAYEMENT, & bien animé; fort souvent vite & legerement; mais aussi quelques fois d’un mouvement modéré, quoyque gay, & animé.’

Charpentier’s use of time words confirms that he did not always associate a particular time signature with a particular tempo range. This can be seen in the present volume by the coupling of fast and slow time words with the same signatures in different places: thus **C** is marked ‘lentement’ in H.61, but ‘guay’/‘guayement’ in H.14, H.322 and H.327, and ‘allegro’ in H.358; in H.322, the section in **3** moves from ‘guay’ to ‘lentement’ and back to ‘guay’ again, while this metre sign carries the marking ‘lentement’ in H.523 and ‘guay’ in H.14,

83. Charpentier did nevertheless sometimes write a regular note value with a fermata (for example, as at the end of H.276 in the present volume).

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

85. Sébastien de Brossard, *Diction[n]aire 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].

H.317, H.358 and H.431. And although examples in the present volume might suggest that Charpentier used ♯ for a slower tempo and ♣ for a faster one, an exhaustive study of his use of these time signatures confirms that his choice of one or the other was more arbitrary.⁸⁶ Indeed, this is evident even here: while ♣ is marked ‘guay’ or ‘guayement’ in H.325 and H.327, it is marked ‘à 2 temps graves’ in H.61 (see FACSIMILES, pp. XCII-XCIII).

Charpentier thus uses time words to clarify what is intended in a particular instance, logically where there are successive changes of time signature within a work (e.g. H.327 in this volume), or within a passage where the time signature does not change (as in H.322). Consequently it is difficult to extract anything from Charpentier’s use of time words to help establish tempo where we have only metre signs to work from.⁸⁷

Charpentier’s use of an Italian tempo marking – *allegro* – in H.358 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.⁸⁸ In fact, he uses *allegro* on a handful of occasions across his autographs, including the Jesuit works H.67 and H.355.⁸⁹ It may thus be significant that a Jesuit connection can also be argued for H.358.⁹⁰

Pacing

A dozen of the works in the present volume contain annotations which communicate something to the performer about the intended pacing of the work. In a few instances these confirm specifically that there should be no delay on a page turn nor on starting a new system: ‘suivez viste’ (H.317) and ‘suivez sans interruption’ (H.14, H.431) occur in this context. Elsewhere the annotation refers to the space between one section and the next. Most commonly, the performers are instructed to make or to continue after ‘une petite pause’ (H.60, H.326, H.327, H.328). In one instance ‘une grande pause’ (H.328) is envisaged, and in some others performers are simply instructed to pause for an unspecified length of time: ‘faites icy un silence’ (H.429, H.431). On several occasions, however, Charpentier uses the rather more enigmatic ‘Suivez à l’aize’ (H.14, H.255, H.276, H.317, H.325). Furetière (1690) defines ‘à l’aize’ as follows, providing an example of its use: ‘Facilement, commodément. [...] je suis entré à cette cérémonie tout à l’aize, sans estre pressé.’ (‘With ease, comfortably [...] I have entered this ceremony completely at ease, without being hurried’).⁹¹ 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. This is the opposite of what he wanted at one

86. Adrian Powney, ‘A Question of Time: Marc-Antoine Charpentier’s Use of ♣ and ♯’, *Bulletin Charpentier*, 5 (2015), pp. 29-55: http://philidor.cmbv.fr/bulletin_charpentier [consulted on 08/10/2018].

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

88. 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).

89. For further discussion and other examples, see Thompson, ‘Charpentier and the Language of Italy’, *op. cit.*, pp. 430, 431.


90. The location of the work in the autographs and the fact that it is written on Jesuit paper are convincing in this respect. See C. Jane Gosine, ‘Questions of Chronology in Marc-Antoine Charpentier’s “Meslanges Autographes”: An Examination of Handwriting Styles’, *Journal of Seventeenth-Century Music*, 12, no. 1 (2006), par. 4.10.1-2: <http://www.sscm-jscm.org/v12/no1/gosine.html> [consulted on 08/10/2018].

91. Antoine Furetière, *Diction[n]aire 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’.

point in H.326, where he combines the instructions ‘point de pause’ and ‘suivez sans interruption’. Here the latter confirms the intended meaning of the former potentially ambiguous instruction.⁹² Finally, it is worth recalling the instruction already discussed which appears between the prelude H.523 and the subsequent motet H.329: ‘Il faut faire en sorte que le S[ain]t Sacrement soit pausé avant que l’ouverture precedent finisse ce qui servira de prelude au mottet suivant’ (‘It should be ensured that the Holy Sacrament is stationary before the end of the preceding overture, which will serve as a prelude to the following motet’). While this may not be a direct instruction to the musicians, but rather to those responsible for the procession for which the music was intended, it does nevertheless suggest that there should be no gap between the overture and the motet.

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.⁹³

The most common sign in Charpentier’s music 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. In one instance in the present volume, it is inflected by a flat (H.328, b. 269).⁹⁴ Where Charpentier precedes this sign with a dot, whether on one note or on two successive notes of the same pitch, contextual evidence supports the idea that it indicates a trill beginning after a held main-note. Charpentier seems to have habitually used a *double tremblement* sign  where a trill is to end with a rising termination, which he usually provides in full-size notes. 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 6 and 7 of H.61 in the present volume), though this is not always the case. H.328 contains one of over 50 occasions in the autographs where this sign is preceded by a dot, mostly in the context of the highly elaborate *leçons de Ténèbres*. The function of the dot in this ornament is the same as that in the context of the single *tremblement*: that is, to signal a held main-note start. Finally, it is relevant to note here the annotation ‘sans trembler’ in H.327, which is not only self-explanatory but also provides a glimpse into the level of thought that Charpentier gave to his performance intentions when notating his music.⁹⁵

92. Charpentier uses the instruction ‘point de...’ elsewhere in his autographs; see ‘point de tremblement’ (‘no trill’ in H.186, *Mélanges*, vol. XI, fol. 51^v), ‘point de flûtes’ (‘no flûtes’ in H.481, *Mélanges*, vol. XXI, fol. 21), and ‘point de silence’ (‘no break’ in H.328, see p. 213 of the present volume; see also FACSIMILES, pp. XC-XCI). See Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, *op. cit.*, vol. 2, pp. 412-413.

93. For a comprehensive study of these clues and for further discussion about all the ornament symbols occurring in the present volume, see Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance*, *op. cit.*, vol. 2, pp. 304-451.

94. This is one of only three instances in the autographs where an accidental is placed beside or above the wavy line: see Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier, Clues to Performance*, *op. cit.*, vol. 2, p. 313.

95. Other examples of ‘sans tr’ are found in H.415 (*Mélanges*, vol. VII, fols. 98–98^v) and H.507 (*Mélanges*, vol. XXII, fol.28^v). As noted, we find the expression ‘point de tremblement’ elsewhere in the autographs.

Performance ambiguities found in specific works in the present volume

Domine salvum fac Regem (H.289)

The *Domine salvum fac Regem* setting H.289 has previously been described as unfinished, and at first glance this is a reasonable assessment.⁹⁶ Closer inspection, however, reveals that the piece is in fact complete (indeed, the entire text is present) but designed to be repeated *ad libitum* – presumably as many times as the context demanded.⁹⁷

In tympanis et organis (H.323)

In bar 108 Charpentier marks ‘reprise’, but there is no indication of when this should happen, nor where it should end. Musically and textually it would seem awkward for this material to return after the second part of the work; it thus seems more likely that a repeat from this point was intended to occur immediately after the first part, and logical that it would run until the double bar at bar 170.

O pretiosum et admirandum convivium (H.255)

Two successive annotations on the notated vocal bass line in the penultimate system of this work hint that, at some point, the composer may have been recycling it for a slightly different vocal line-up, with a *haute-contre* rather than *basse* on the lowest part. The first annotation (at bar 49) reads ‘en haut quand ce sera pour la basse chantante’, and the second (at bar 50) ‘comme il est pour la basse chantante ou pour une haute contre qui fait la basse’. Neither instruction makes sense as it stands. In the case of the first, the part is already notated for a vocal *basse*. Given the reference to *haute-contre* in the second annotation, however, ‘*basse chantante*’ could simply have been a slip of the pen, and Charpentier may have meant instead to write ‘*haute-contre*’. In that case, the octave transposition suggested by ‘en haut’ would both be possible and take the line closer to the *dessus* part above.⁹⁸ But the second annotation remains a puzzle: if ‘comme il est’ is an indication that the line should be sung ‘as it is written’, irrespective of whether a *haute-contre* or *basse* is involved, then it lies very low indeed for the *haute-contre*. In the absence of further clues, we lack enough information to reconstruct what the composer had in mind here.

96. Hitchcock, *Les Œuvres de/ The Works of Marc-Antoine Charpentier, Catalogue raisonné, op. cit.*, p. 242, and Cessac, *Marc-Antoine Charpentier, op. cit.*, pp. 280, 545.

97. A further incidental mystery in relation to this piece is the appearance of the word or name ‘Lasouris’ – apparently in Charpentier’s hand, but crossed through – at the top of the page, in the position we might otherwise expect to find a title. While Furetière’s *Dictionnaire universel (op. cit.)* and *Le Dictionnaire de l’Académie Française* (Paris, Veuve de Jean-Baptiste Coignard and Jean-Baptiste Coignard, 1694) present a range of meanings for the word ‘souri’/‘souris’ (the singular is shown without an ‘s’ in the former), there is no obvious link with this *Domine salvum fac Regem*, nor with the immediately preceding motet (H.176); furthermore the *Domine salvum fac Regem* is followed by an unused ruled page before a further motet (H.177). This annotation therefore remains enigmatic, and we can only speculate whether it was an intriguing aide-mémoire or the title of a piece which did not materialize.

98. Elsewhere in his autographs, Charpentier uses ‘en bas’ (often followed by ‘nat’) to indicate a downward transposition followed by a return to the notated pitch: see Thompson, *The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance, op. cit.*, pp. 240-242. ‘En haut’ appears as a foil to ‘en bas’ in one of the scores in the published collection of motets, *Motets mêlés de symphonie composez par Monsieur Charpentier*, Paris, Jacques Édouard, 1709, p. 34, though in this instance it would appear to indicate an exchange of two equal voices on the reprise, rather than an octave transposition (see Thompson, ‘Charpentier’s *Motets mêlés de symphonie*. A Nephew’s Tribute’, *op. cit.*, pp. 308-309). This interpretation of ‘en haut’ would not seem appropriate in the present context.

Pandite portas populi (H.358)

Charpentier's verbal instructions here seem intended to provide his performers with some flexibility. At the end of the score, Charpentier writes in full the words of the verse beginning 'Resonet æther plausibus'. Just before this, he explains that these lines are written in the same metre as the first four lines of the work, so they could, if desired, be sung to the music of the first part of the work before ending the work: 'Les quatres dernières lignes escriptes cy dessous sont mesurées sur les quatre premières et on les peut chanter sur le mesme chant si l'on veut pour allonger la p[remiè]re partie de ce mottet et s'en tenir la' ('The four last lines written below share the metre of the first four lines, and they may be sung to the same music if one wishes, in order to extend the first part of the motet and stop there'). This ties up with 'Fin si l'on veut' ('end if you wish') which straddles the end of the first part of the work and the beginning of the second. It is ambiguous whether this was intended to be read as a single annotation since 'si l'on veut' appears only on a *collette* containing the first nine bars of the *Pars secunda*. Nonetheless, it indicates that the first part of the work could stand alone.

Thus the piece might be performed in one of four ways:

- a) *Pars prima* (two verses)
- b) *Pars prima* (one verse); *Pars secunda*
- c) *Pars prima* (two verses); *Pars secunda*
- d) *Pars prima* (one verse)

It is interesting to note what lies beneath the *collette*. Lifting this pasteover reveals blank staves following the final bar of the first part which are overwritten as follows: 'Icy le chœur de la Paroisse chante ce qu'il voudra ou bien le Curé donnera la Benediction[,] et quand il l'aura donnée[,] la Musique chantera ce qui suit' ('Here the parish choir sing something of their choice or, better, the priest will give the Benediction; and when that has been given, the musicians will sing what follows'). It is puzzling what Charpentier is referring to when he says 'ce qui suit' since what follows on the next page of the score is the continuation of the music on the *collette*.

This annotation nevertheless sheds further light on the context in which the first part of this Corpus Christi piece was written – one involving both a parish choir ('chœur de la Paroisse') as well as professional musicians ('la Musique'). Such enhanced forces would seem in keeping with the elaborate nature of Corpus Christi ceremonies described above.

Postquam consummati sunt (H.316)

The point from which the reprise begins in this work is clearly marked, but there is no indication as to where it concludes. The most logical assumption is that the reprise runs for the whole length of the passage in ♩ .

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. 333-342. Footnotes are used in some instances, especially where information is likely to be relevant to performers.

Specific aspects of the composer's notation are 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 G₁ are shown in G₂;
- . Independent *basse de flûte* parts, as well as all instrumental bass lines, retain F₄;
- . Vocal *dessus* parts written in G₂ retain G₂;
- . Vocal *dessus* parts written in C₁ uses G₂;
- . Vocal *basse* parts retain F₄.

Two special cases :

- In H.332:

- . Obligato 'fl[ûte]' parts intended to be played on the organ retain G₂;
- . The vocal *bas-dessus* part written in C₃ uses G₂.⁹⁹

- In H.523/H.329:

- . The shared *haute-contre de violon / flûte allemande* line written in C₁ uses C₃.¹⁰⁰
- . The shared *taille de violon / basse de flûte* line written in C₃ retains C₃.

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). Furthermore, in several instances in H.327 where figuring is placed on a bar line dissecting two tied coloured minims, this has been moved tacitly to a more conventional position under the first of the tied notes.

Metre and rhythm

The original metre signs are retained. Double-length bars (all occurring in the context of colouration) have been 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 above, is interpreted as a *longa*, in accordance with Catherine Cessac's discussion in Volume 1 of *Petits motets* series.¹⁰¹

99. See note 7 for the use of the term *bas-dessus* here rather than *haute-contre*.

100. The performing part for *basse de flûte* uses the clef F₄.

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

Rests

Where one part takes over from another on a shared stave, 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 is sometimes in the habit of drawing attention to a change of key signature with the indications ‘par \flat mol’ and ‘par \sharp quarre’, and these are also retained.

Where appropriate, natural signs replace sharps and flats on the stave and in the continuo figuring. On the stave, 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 stave. 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 shared layout requires editorial intervention in relation to the vocal *basse* are reported in the CRITICAL COMMENTARY.

Figures are placed consistently below the stave, 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 are retained and appear consistently above the line, which is the composer's usual practice where parts have their own stave. 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 are 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 manu-

script at the start of a piece or emerges later. Where ‘premièr(e)’ and ‘second(e)’ designations appear during the course of the work (to clarify layout), these are not incorporated into the initial labelling, however. The editorial prefix [*Dessus de*] precedes *violon* and *flûte* only where other members of the same family are involved in the piece. Repetitions of labelling of instrumental or vocal lines which are redundant in the new layout are 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. Rare and brief unmarked divisions of the instrumental and vocal bass lines, suggesting a choice of octave for the singer or divided continuo forces, are retained.

In H.322, the two independent ‘fl[ûte]’ parts remain on separate staves above the voices, as they do in Charpentier’s score (see FACSIMILES, pp. LXXXIV-LXXXV); however, they are also supplied here on a single *ossia* stave immediately above the continuo line to facilitate performance on the organ if desired, in keeping with what the composer’s labelling suggests (see pp. XLII-XLIII).

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; *segno* markings are supplied tacitly where required. 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. LXII.) 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 ‘cœli’ becomes ‘cæli’). 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.

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