

**A Time of Uncertainty: Aspects of Metre Signs and Tempo Indications in  
the Autograph Manuscripts of Marc-Antoine Charpentier**

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Chapters 5-8

## Chapter 5

Charpentier's use of other simple and compound duple and quadruple metres:

$\frac{2}{4}$ ,  $\frac{6}{8}$ , 4/8 and  $\frac{6}{4}$

On a handful of occasions in the *Mélanges*, Charpentier uses compound duple ( $\frac{6}{8}$  and  $\frac{6}{4}$ ) and quadruple metres (4/8). On one single occasion, he uses the duple metre  $\frac{2}{4}$ . Examples of each of these metre signs, showing their typical contexts, appear in Ex. 5.1 a-d. This chapter examines the use of each of these metres, setting them alongside other metres previously discussed, as well as the views of contemporary theorists. Identifying where these metres can be placed in the emerging hierarchy of speeds for Charpentier's metre signs, especially the duple and quadruple metres of **C**, **C** and **2** that have already been discussed, will be essential.

### 5.1 The metre sign $\frac{2}{4}$

Charpentier uses the metre sign  $\frac{2}{4}$  on just one occasion in his autographs. It appears in the incidental music to the *tragédie Andromède* (H.504) (see Ex 5.1 a). From the manuscript, it is clear he changed his mind regarding the metre sign for this passage and to an extent, it is possible to 'trace' his thinking. On the upper three staves, only the lower figure has been adjusted, whilst on the bass line, both numerals have been emended. Close inspection of the manuscript itself, including ink show-through on the reverse of the folio, confirms that Charpentier had originally written  $\frac{6}{8}$  – a sign he never uses elsewhere; he then changed the sign on the F4 line to 4/8 before finally settling on  $\frac{2}{4}$  in all parts, which required an amendment to the bottom numeral in all lines.

Appendix 5.1 a summarises the views of theorists from the period on the metres  $\mathbb{C}$ , **2** and  $\frac{2}{4}$ . It is interesting to note that many theorists describe all of these as duple metres. Almost all commentators contemporary with Charpentier confirm that  $\frac{2}{4}$  is beaten with two quick beats.<sup>362</sup> Indeed, several theorists explicitly state that  $\frac{2}{4}$  is faster than **2** and/or  $\mathbb{C}$ , while others imply this by combining it with the terms of *mouvement* or Italian time words.<sup>363</sup> A typical example comes from Montéclair. In discussing changes from **C** to binary metres, he relates  $\mathbb{C}$ , **2** and  $\frac{2}{4}$  to *Lent*, *Modéré* and *Léger*, and couples this with the statement that  $\frac{2}{4}$  ‘is beaten once as quick again as the preceding metres’: that is, **2** or  $\mathbb{C}$ .<sup>364</sup> Perhaps most pertinent given its relationship to Charpentier, is the anonymous *Traité d'Accompagnement* and to which Charpentier’s autograph Manuscript XLI is appended. In this work, the author notes that  $\frac{2}{4}$  is twice as fast as **2**, with the author quoting from Saint Lambert’s *Les principes du clavecin*.<sup>365</sup> Prior to the discovery of this anonymous treatise, one of the earliest references to  $\frac{2}{4}$  appears in Pierre Berthet’s *Leçons de musique* of 1695, but which has no known links to Charpentier.<sup>366</sup> Notably, Rosow, in her study of Lully’s use of the metres  $\mathbb{C}$  and **2**, states that the metre  $\frac{2}{4}$  ‘did not exist in French music of Lully’s day’.<sup>367</sup>

<sup>362</sup> See, for example, Freillon-Poncein (1700); Saint Lambert (1702); Montéclair (1709); Dupont (1718); Rameau (1722); Borin (1722); Demoz de la Salle (1728); Metoyen (1730); Montéclair (1736); Corrette (1738); David (1737); Corrette (1740); Le Menu de Saint Philbert (1743); Claude Denis (1747); Pierre Denis (1747); Bérard (1755) and Corrette (1758).

<sup>363</sup> Freillon-Poncein (1700); Saint Lambert (1702), Demoz de la Salle (1728); Montéclair (1736); David (1737) and Corrette (1738).

<sup>364</sup> ‘se bat une fois plus vite que la mesures precedente [sic]’. Montéclair, *Principes de musique*, p. 25.

<sup>365</sup> ‘C'est au maître à montrer la manière de les battre. Le traité d'accompagnement de S. Lambert en parle. Le  $\mathbb{C}$  est une fois plus viête que le **C** ouvert. Le  $\frac{2}{3}$  est une fois plus vite, que le triple simple  $\frac{3}{4}$ , et le  $\frac{2}{4}$  une fois plus vite que le deux simple [**2**]’. Williams, *A Case for Charpentier*, p. 64. As Williams notes, the anonymous author’s reference to the *Traité accompagnement* (1707) is in error here; Saint Lambert only discusses metre signs in *Les principes du clavecin* (1702).

<sup>366</sup> Pierre Berthet, *Leçons de musique, ou exposition des traits les plus nécessaires pour apprendre à chanter sa partie à livre libre ouvert* (Paris: C. Ballard, 1695).

<sup>367</sup> Rosow, ‘The Metrical Notation of Lully’s Recitative’, p. 407.

Berthet's treatise, along with Loulié's *Elements* (1696) and David's *Méthode nouvelle* (1737) are the only works of those examined (see Appendix II) that compare  $\frac{2}{4}$  to 4/8.<sup>368</sup> David specifies that 4/8 is one degree quicker, while Berthet and Loulié state that both metres are similar in speed. Such paucity of references by theorists to  $\frac{2}{4}$  raises questions about its practical use by seventeenth-century French composers, especially given its appearance in Charpentier's music for *Androméde* as early as 1682. We might pause to note that two of the pre-1700 sources that discuss this sign are ones for which we could argue some link with Charpentier. It has already been noted that Loulié worked alongside Charpentier at the Hôtel de Guise. Moreover, not only is the anonymous *Traité d'Accompagnement* appended to a short theoretical writing by Charpentier, Carla Williams observes that the author of the former was familiar with Charpentier's teachings.<sup>369</sup> Suffice to say, it is important to note that Charpentier's use of  $\frac{2}{4}$  appears to be the earliest example in France.

However, having identified that one of Charpentier's early thoughts in this work was to use 4/8, it is pertinent to consider any differences understood at the time between the two metres in relation to speed or anything else. Where tempo is concerned, very few theorists directly compare  $\frac{2}{4}$  and 4/8, instead relating  $\frac{2}{4}$  to  $\frac{4}{4}$  or more frequently  $\frac{2}{2}$ , as documented in Appendix 5.1 a. More will be said on the relationship of  $\frac{2}{4}$  to 4/8 in due course albeit seventeenth-century comment in this area rare and unhelpfully divided. A particular feature of seventeenth-century writings on  $\frac{2}{4}$  is the description of how quavers could be subject to inequality or performed equally. For example, Dupont suggests that in  $\frac{2}{4}$ , quavers or

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<sup>368</sup> [Appendix II Conceptions of Tactus, Beat and Metre by French Writers 1600-1750](#)

<sup>369</sup> Williams, *A Case for Charpentier*, p. xv.

semiquavers are performed unequally,<sup>370</sup> while several theorists believe that quavers and/or semiquavers in  $\frac{2}{4}$  are performed equally.<sup>371</sup> Where theorists directly compare  $\frac{2}{4}$  and 4/8, it does appear that the majority of theorists indicate that quavers in 4/8 are performed equally. In his analysis of Loulié's comments on the metre 4/8, Albert Cohen notes that

4/8 is beaten in two beats; two eighth-notes for each beat in the interest of greater convenience, but that all the eighth-notes are equal. This is different from  $\frac{2}{4}$ , where the first and third eighth-notes are held longer than the second and fourth.<sup>372</sup>

That said, there are exceptions to this generalisation and, the performance of inequality is dependent on the tempo not being too fast, as suggested by various composer-theorists in terms of the subdivision of the beat and noted by Couperin in his *L'Art de toucher le clavecin*.<sup>373</sup>

Returning to Charpentier's single use of  $\frac{2}{4}$  and considering the surrounding material, this passage is marked 'Les vents', depicting the eight winds, and is thus suggestive of a quick tempo.<sup>374</sup> Looking at this passage in its entirety, there is no way of identifying whether Charpentier required any form of inequality to be applied. On the one hand, the predominantly stepwise movement of the semiquavers (subdivisions of the beat) would suggest it as a possibility, while on the other, the fast tempo implied by the particular

<sup>370</sup> Pierre Dupont, *Principes de musique par demande et par réponse* (Paris: l'auteur, 1718), p. 42. Other theorists who believe either quavers and/or semiquavers in  $\frac{2}{4}$  should be performed unequally include: Loulié (1696); Borin (1722); Demoz de la Salle (1728); Corrette (1740) and Saint Philbert (1743).

<sup>371</sup> Hotterre (1719) and Metoyen (1730), who state that quavers in  $\frac{2}{4}$  are equal. For these quotations in full, see Appendix 5.1 a.

<sup>372</sup> Loulié, *Éléments ou principes de musique* trans. and ed. Cohen, p. 31.

<sup>373</sup> François Couperin, *L'Art de toucher le clavecin* (Paris: chez l'auteur, 1717), pp. 39-40.

<sup>374</sup> For an overview of the plot of Philippe Corneille's *Andromède*, see Robert J. Nelson, 'Andromède. Play by Corneille' as part of 'Pierre Corneille', <<https://www.britannica.com/topic/Andromede>> [19/04/2025].

descriptive intention of this passage might rule it out.<sup>375</sup> The fact that Charpentier writes passages in **C** and **2** elsewhere in this work surely confirms that, for him,  $\frac{2}{4}$  indicated a quicker tempo than either **C** and **2**.<sup>376</sup> Precisely how Charpentier related the tempo he attached to  $\frac{2}{4}$  to that he attached to initial choices of  $\frac{2}{8}$  then 4/8 is unclear, but can now be considered further, along with a wider consideration of 4/8.

## 5.2 The metre sign 4/8

Charpentier uses 4/8 on 17 occasions. Example 5.2 details four instances of this metre alongside typical examples of the note values and texts that occur in conjunction with it. Theorists are almost all in agreement that it should be beaten in two, and thus, by definition, is a duple rather than a quadruple metre.<sup>377</sup> Where the speed of the metre is concerned, commentators contemporary with Charpentier mainly concur that 4/8 indicates a quick or even very quick tempo (see Appendix 5.1 b),<sup>378</sup> with occasional reference made to quavers being equal or unequal. The notable exception is the *Traité d'Accompagnement* (to which, as noted, the Charpentier autograph Manuscript XLI is appended). While Charpentier's connection to this manuscript has already been acknowledged, there is no evidence to suggest that it represents his practices. Nevertheless, it is again interesting to note that this is one of the few treatises to specify both different speeds and beating patterns for 4/8 (a moderate

<sup>375</sup> For a detailed discussion of rules concerning note values in the context of *notes inégales*, see Frederick Neumann, 'The French *Inégales*, Quantz, and Bach', *Journal of the American Musicological Society*, 18 (1965), pp. 313-358 (esp. pp. 322-323) and more recently in Neumann (with Stevens), *Performance Practices*, pp. 120-133.

<sup>376</sup> For other passages in H.504 written in **C**, see: fol 56<sup>v</sup>, 59, 61, 62<sup>v</sup>, 63, 63<sup>v</sup>, 64<sup>v</sup> and 66<sup>v</sup>. For other passages in H.504 written in **2**, see: fol 52, 53 and 53<sup>v</sup>.

<sup>377</sup> Theorists who specify that 4/8 should be beaten in two include: Jean Rousseau (1687); Berthet (1695); Loulié (1696); L'Affillard (1697); Anon. *Traité d'Accompagnement* (1698); Saint Lambert (1702); Borin (1722); Rameau (1722); Demoz de la Salle (1728) and David (1737).

<sup>378</sup> Theorists who advocate that 4/8 was beaten in two quick or very quick beats, include: Jean Rousseau (1691); Masson (1694); L'Affillard (1697); Rameau (1722); and Demoz de la Salle (1728).

tempo when beaten in two beats and a fast tempo when beaten in four), and as noted one of the few music treatises to reference the metres  $\mathbf{C}$ ,  $\mathbf{2}$ ,  $\frac{2}{4}$  and  $4/8$ ; all of which appear in Charpentier's autographs.

Returning to examples of  $4/8$  in Charpentier's works, the notational/paranotational contexts in which he uses this metre are inconclusive with regard to identifying which theorists he may have aligned with, and in illuminating what difference in tempo he may have intended between  $\frac{2}{4}$  and  $4/8$ . With  $4/8$ , Charpentier consistently used quavers, semiquavers and occasional crotchets, in that order of preponderance. The appearance of similar note values with the metres  $\mathbf{C}$  and  $\frac{2}{4}$  means note values are uninstructive in shedding light on tempo. Where texts are concerned, there is some variation regarding the textual *Affekt* with  $4/8$ . In Ex. 5.2 a, the text refers to violence and rage,<sup>379</sup> but in Ex. 5.2 b, it mentions delicacy and naïveté; the latter an *Affekt* that does not immediately suggest a quick tempo.<sup>380</sup>

Appendix 5.2 allows us to see whether this diversity of use is representative. Here, each instance of the metre  $4/8$  is categorised according to whether the *Affekt* of the text either confirms or contradicts the tempo conventionally associated with it. Not only are there several instances where the text would probably be associated with a fast tempo, but on several occasions, Charpentier writes instrumental passages in  $4/8$  just prior to, or just after, a texted passage where the text would suggest a quick tempo. Thus, Charpentier may well have intended such passages in  $4/8$  to progress at the conventionally associated quick

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<sup>379</sup> 'Débats, séditions, fureur, vengeance et rage' / 'Disputes, seditions, violence, vengeance and rage'.

<sup>380</sup> 'Que cette expression a de délicatesse, rien ne peut approcher de sa naïveté' / 'Such delicacy of expression! Nothing can match its naïveté'.

tempo.<sup>381</sup> For example, in H.487, the following sequence of metre signs can be found where the instrumental music in 4/8 represents the earthquake referenced in the subsequent text:

<b>Table 5.1:</b> Text setting in 4/8 in Marc-Antoine Charpentier, <i>Mélanges</i> , VII / 46 / ff. 70-74 (H.487)	
4/8 = [Instrumental] Marked ‘Bruit effroyable’ / Terrible noise	
<b>c</b> = ‘Quel bruit épouvantable trouble ce paisible séjour? Quelle nuit effroyable nous cache le flambeau du jour? La terre tremble et s’ouvre sous nos pas; l’empire du trépas vomit tous ses monstres ensemble’. / ‘What horrid noise disturbs this peaceful abode? What frightful night conceals the torch of day? The earth quakes and gapes beneath our feet; the empire of death spews up all its monsters together’.	

On other occasions, the text with 4/8 is essentially neutral, neither suggesting nor refuting a quick tempo.<sup>382</sup> However, there are no instances where the text used with 4/8 suggests a slow rate of motion. This is unsurprising when we consider that for tempi slower than 4/8, Charpentier could draw upon a range of other duple metres such as **C** or **2**, or potentially the quadruple metre **C** and, as will be seen in Chapters 6 and 7, he could refine his choice using terms of *mouvement*, qualifiers and modifiers. Where Charpentier uses texts that have neutral *Affekte*, he presumably relied on the fact that performers would start out with the speed conventionally associated with the metre, especially given the majority consensus among theorists of the day. However, where some aspect of the text suggests an increase or decrease in speed, he was likely working in *tempi loci* as described earlier in this thesis, where notational and paranotational elements (predominantly textual *Affekt*) directed how the speed should be flexed to one or other end of this *locus*; thus a more neutral text (for example, that shown in Ex. 5.2 b) may have been at the slower end of the tempo range associated with 4/8.

<sup>381</sup> For instances where 4/8 appears with a text that could be associated with a quick tempo, see: H.365, 396, **401** and 487. Works in which an instrumental passage appears either before or after a texted passage that suggests a quick tempo include: H. 401, 486 and 487.

<sup>382</sup> See, for example: H.4, 422, **480**, 482 and 494.

As noted, opinion by contemporary theorists on the difference between  $\frac{2}{4}$  and 4/8 is rare and divided. Freillon-Poncein (1700) states that 4/8 is a two-beat metre faster than  $\frac{2}{4}$ . Saint Lambert (1702) suggests it was a two-beat metre faster than  $\frac{2}{2}$ , while David (1737) asserts that 4/8 is slower than  $\frac{2}{4}$ . Berthet (1695) believes that 4/8 and  $\frac{2}{4}$  indicate similar speeds, and in fact saw them as interchangeable. He notes that ‘a sign of two crotchets for four [ $\frac{2}{4}$ ]...is beaten in two beats; it is the same thing as four quavers for eight [4/8].’<sup>383</sup> While Charpentier leaves no clues as to the relationship of  $\frac{2}{4}$  to any other metre, the fact that in the passage in H.504 discussed above (Ex 5.1 a) he had 4/8 in mind at one point, but then settled on  $\frac{2}{4}$  suggests that he did not consider these metres synonymous. However, what that exact difference between them was (for example, one relating to tempo and/or inequality) is open to question.

In H.487, there exists an intriguing annotation that suggests a beat equivalence between the metres 4/8 and  $\frac{6}{8}$  (see Ex. 5.3). This annotation, at the end of the section in 4/8, reads ‘cette dernière note doit estre en mesure de  $\frac{6}{8}$  quand on voudra passer au récit de la furie’ / ‘this last note should be a bar of  $\frac{6}{8}$  when you wish to move to the speech of the furies’. Thus, Charpentier is suggesting the following beat equivalence: 4/8  $\downarrow = \frac{6}{8} \downarrow$ . Put another way, on one occasion within the *Mélanges*, Charpentier confirms a proportional relationship between two metres, one bar of 4/8 being equal to one bar of  $\frac{6}{8}$ .

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<sup>383</sup> ‘[s]igne de deux noires pour quatre [ $\frac{2}{4}$ ], on bat à deux temps, c’est la même chose que quatre croches pour huit’. Berthet, *Leçons de musique*, p. 45.

Charpentier's reason for using an annotation of this nature on just one occasion in his autographs is unclear. It may relate to the physical layout of folio; the annotation appears on fol. 70 while the section marked 'recit de la furie' in  $\frac{2}{4}$  does not appear until fol. 71.<sup>384</sup> Thus, he may have wished to remind or indeed to confirm to performers that there is in effect a proportional relationship between these two metres at what is in effect a second-time bar. This may have been especially important given that he not only uses these metres infrequently in his works but they only appear in proximity on two occasions, both of which are in this work, H.487.

### 5.3 The metre sign $\frac{2}{4}$

The metre sign  $\frac{2}{4}$  is used on 22 occasions in Charpentier's works, appearing in sacred and secular vocal and instrumental music. Two texted and two instrumental examples appear as Ex. 5.4 a-d and give a sample of the contexts in which this metre sign is found. In example 5.4 a, the text 'flabit spiritus ejus et fluent aquae' / 'his wind shall blow, and the waters shall run' would surely warrant a quick tempo.<sup>385</sup> Indeed, the majority of texts that Charpentier sets in  $\frac{2}{4}$  either refer to a quick rate of motion or incorporate a sentiment where a quick tempo would be appropriate. However, there are odd occasions, such as that shown in Ex. 5.4 c, where the textual *Affekt* is neutral.<sup>386</sup> A comparison of all instances where

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<sup>384</sup> This annotation does not feature in any of the separate parts for this work. *F-Pn*, Vm<sup>6</sup> 18 [Parties séparées] *Les Arts florissans* [*sic*], and thus strengthens the hypothesis that this was added to the *Mélanges* due to the page layout.

<sup>385</sup> For other instances where Charpentier couples  $\frac{2}{4}$  with a text that either suggests a quick rate of motion or an emotion with a sentiment of rapidity, see: H.158, 396, 397, 403, 413, 483 and 487.

<sup>386</sup> 'Salve, puerule, salve, tenellule, O nate parvule. Quam bonus es! Tu coelum deseris, tu mundo nasceris. Nobis te ut miseris assimiles' / 'Hail, little babe; Hail, tiny tender one. O new-born babe, how good you are! Deserting heaven, you are born into the world to take upon yourself the likeness of us, the wretched'. Further instances where Charpentier couples  $\frac{2}{4}$  with a text of neutral *Affekt*, see: H. 480, 481 and 500.

Charpentier uses  $\frac{2}{4}$  shows a remarkable consistency as to the note values used: predominantly quavers and semiquavers across instances of instrumental and texted music, and irrespective of *Affekt*.

Most contemporary theoretical writers simply describe the metrical make-up of the metre  $\frac{2}{4}$  – that is, noting it to be a metre of two beats, but saying nothing of the speed associated with it (see Appendix 5.1 c).<sup>387</sup> Other theorists relate the metre to genres or dance types or, more commonly, terms of *mouvement*. For example, Jean Rousseau (1687) notes that  $\frac{2}{4}$  is the metre for the Gigue, while L’Affilard (1697/1705) describes it using the terms ‘*Fort légèrement*’ and ‘*fort vite*’, while Brossard (1705) states that it is ‘*Fort gay*’.<sup>388</sup> Meanwhile, Montéclair (1736) notes that ‘when an even faster tempo is required, composers use the metre  $\frac{2}{4}$ , which is 6 quavers or the equivalent, because quavers move more quickly than crotchets’.<sup>389</sup> Demoz de la Salle is one of a handful of theorists who, after noting that  $\frac{2}{4}$  indicates two quick beats, suggests that either the quavers or semiquavers are equal or unequal.<sup>390</sup> By contrast, Loulié believes that changes in the beating pattern used with  $\frac{2}{4}$  can render it suitable for slow or quick airs.<sup>391</sup>

Where theorists place  $\frac{2}{4}$  into a hierarchy of speeds, a common description is that one bar of  $\frac{2}{4}$  is comparable to two bars of  $\frac{3}{4}$ . Other theorists specify that  $\frac{2}{4}$  indicates the same speed as

<sup>387</sup> For example, see: Gaillard (1683), Carissimi (1692), Berthet (1695), Anon. (1698), Freillon-Poncein (1700), Hotteterre (1707), Borin (1722), Metoyen (1730), Villeneuve (1733), La Chapelle (1733), David (1737), Corrette (1740), Le Menu de Saint Philibert (1743), Bordet (1755) and Bordier (1760). One exception is L’Affilard, *Principes très faciles*, p. 115, who states that  $\frac{2}{4}$  comprises six quick [léger] beats.

<sup>388</sup> See also: L’Affilard (1697); Anon. (1698), L’Affilard (1705); Brossard (1705), Montéclair (1709), Hotteterre (1719), Rameau (1722), Demoz de La Salle (1728), Montéclair (1711) and Montéclair (1736).

<sup>389</sup> See, Montéclair (1736) and Saint Lambert, (1702). In his use of the expression ‘even faster’, Montéclair is referring to the need for a metre even faster than  $\frac{2}{4}$ .

<sup>390</sup> Demoz de la Salle, *Méthode de musique*, p. 161. See also: La Chapelle, *Nouveaux principes*, p. 31.

<sup>391</sup> Etienne Loulié, *Éléments ou principes*, p. 36.

$\frac{6}{4}$ ,<sup>392</sup> while others specify that it is quicker than  $\frac{6}{4}$ .<sup>393</sup> The two most comprehensive descriptions of  $\frac{6}{4}$  come from Jean Rousseau (1691) and Saint Lambert (1702). The latter notes that

In the pieces marked with the sign of six for eight, the measure is still played in two beats, just as in the first manner of six for four, except that the beats of six for eight must go once faster than those of six for four, because the bar comprises only six quavers, instead of six crotchets; apart from this, these two measures are no different.<sup>394</sup>

Given the theoretical consensus that  $\frac{6}{4}$  indicates a quick, duple metre and that Charpentier does normally set texts in this metre with an *Affekt* that corresponds to a quick tempo, it is likely that this was his intention for  $\frac{6}{4}$ . Thus, even for those texts that are ‘neutral’ in *Affekt*, performers would still apply the conventional tempo. In their discussions of  $\frac{6}{4}$ , a handful of theorists benchmark the speed of this metre to both  $\frac{6}{4}$  and  $\frac{3}{2}$ . While in modern notation  $\frac{6}{4}$  is considered a compound duple metre, the opinion of theorists in the long seventeenth century was not so clear. It is noteworthy that Charpentier uses  $\frac{6}{4}$  on over 50 occasions and in several works where the metre  $\frac{6}{4}$  also appears. Thus, appearances of  $\frac{6}{4}$  are now considered in an attempt to identify which of  $\frac{6}{4}$  and  $\frac{3}{2}$  he intended to indicate the quicker tempo.

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<sup>392</sup> See, Hotteterre (1707).

<sup>393</sup> See, Anon. (1698), who states that ‘ $\frac{6}{4}$  *Allegro* is the equivalent of  $\frac{6}{4}$ ’; Montéclair (1711-12) and Montéclair (1736).

<sup>394</sup> ‘Aux pièces marquées du signe de six pour huit, la mesure se bat encore à deux temps, tout de même qu’en la première manière de six pour quatre, excepté seulement que les temps de six pour huit doivent aller une fois plus vite que ceux de six pour quatre, parce que la mesure n’est composée que de six croches, au lieu que l’autre est de six noires; à cela près, ces deux mesures n’ont aucune différence’. Saint Lambert, *Les Principes du clavecin*, p. 10. Similarly, Jean Rousseau, *Méthode claire* (1691), p. 37, takes things slightly further including a reference to  $\frac{3}{2}$ : ‘for the sign of six for eight composed of six quavers, instead of the beat being given in eight, the bar is beaten like that for  $\frac{6}{4}$  but is faster than this metre; or like that of  $\frac{3}{2}$  but two bars of this being equivalent to one bar of  $\frac{6}{4}$ ’ / ‘Au signe de six pour huit composé de six croches, au lieu que le majeur en a huit, la mesure se bat ou comme le six pour quatre en battant plus vite; ou comme le trois pour huit faisant deux mesures d’une’. The accompanying example Rousseau gives is marked ‘*Allegro et presto*’. Other theorists also specify that  $\frac{6}{4}$  is like two bars of  $\frac{3}{2}$  (presumably in terms of their metrical make-up and their relative speed) include Dupont (1718) and Montéclair (1709).

## 5.4 The metre sign $\frac{6}{4}$

Ex. 5.5 a-e shows five examples where Charpentier has used the metre  $\frac{6}{4}$ ; three of these are texted and two are instrumental. To begin with, let us focus on those instances involving texts. In example 5.5 a, Charpentier sets a text that directly references a fast rate of motion ('Arise, shepherds, let us hurry to Bethlehem and worship him').<sup>395</sup> By contrast, in example 5.5 b, he sets a text concerned with sighing and death, which would suggest a slower speed.<sup>396</sup> Furthermore, in Ex. 5.5 c, Charpentier sets a text that is neutral in *Affekt*, which does not obviously suggest a particular tempo.<sup>397</sup>

Where note values in texted passages are concerned, the vast majority of Charpentier's settings in  $\frac{6}{4}$  show a consistency in the range of values. In order of preponderance, this centres around crochets, quavers and minims. Where Charpentier has deviated from this range of note values, it is invariably in response to the *Affekt* of the text. For example, in H.421 (Ex. 5.5 a), strings of quavers are used on the words 'Surgite' (Arise) and 'festinate'

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<sup>395</sup> 'Surgite pastores properate festinate ite Bethlehem et adorate illum'. For further instances where Charpentier has coupled  $\frac{6}{4}$  with a text that references a fast rate of motion, or a text that would imply a quick tempo, see: H.370, 393, 421, 422, 481, 482, 483, 485, 486, 487 and 495.

<sup>396</sup> 'Mes soupirs vous le font trop entendre je languis pour vos divins appas. Si brûlant de l'amour le plus tendre chaque jour je ne vous le dis pas. Rendez-vous pour quoi vous en deffendre je suis prêt de soupir le trepas' / 'My sighs make you hear it too much; I languish for your divine charms. Burning with the most tender love each day, I do not tell you. Surrender so that you can defend it, for I am close to suffering death'. For other works where  $\frac{6}{4}$  is coupled with a text that implies a slow tempo, see, H.484 and 496.

<sup>397</sup> 'Ce ruisseau, loin du bruit et du monde, nous offre son onde. Délassons-nous dans ses flots argentés, nul mortel n'oseraient entreprendre de nous y surprendre. Ne craignons point d'y mirer nos beautés. Charmante fontaine, que votre sort est doux! Notre aimable Reine se confie à vous. D'un tel avantage l'Idapse et le Tage doivent être jaloux'. / 'This stream, far from the noise of the world, offers us its waves. Let us relax in its silver tide, no mortal would dare to attempt to surprise us here. Let us not be afraid to admire the reflection of our beauty. Charming fountain, how sweet is your fate! Our beloved queen confides in you. Of such an advantage the rivers Hydapses and Tagus must surely be jealous'. For other examples where the text Charpentier sets in  $\frac{6}{4}$  suggest neither a fast nor a slow tempo, see: H.264a, 421, 481, 483b, 485, 494 and 500.

(hurry). This use of shorter or longer note values than is typical for the metre where the composer wishes to change the surface rhythms has been observed in the case of other signs. Thus, Charpentier uses surface rhythms to help create a change in the sense of momentum but not necessarily a change of tempo.

The vast majority of contemporary commentators suggest that  $\frac{6}{4}$  is beaten in two (see Appendix 5.1 d).<sup>398</sup> Some, however, describe it as two measures of  $3$ ,<sup>399</sup> while others suggest division into four with a pattern of  $\text{J} \text{ J} \text{ J} \text{ J} \square$ .<sup>400</sup> A further interpretation is that this metre is beaten in six beats.<sup>401</sup> Also discussed is the question of whether quavers or semiquavers are equal or unequal. Where the speed of  $\frac{6}{4}$  is concerned, opinion is equally divided. There are those who suggest that the beat, however it is divided, is quick,<sup>402</sup> those who maintain that it is slow,<sup>403</sup> while others suggest that it could be either, and is context dependent.<sup>404</sup> Just a handful of theorists compare the speed of  $\frac{6}{4}$  with other metre signs. Several theorists describe  $\frac{6}{4}$  as being subject to the same rules as  $3$ , which implies a speed equality of  $\frac{6}{4} \text{ J.} = 3 \text{ J.} \square$ .<sup>405</sup> Saint Lambert states that when  $\frac{6}{4}$  is beaten in three, the beat is slow; meanwhile, when beaten in two, the beat is quick and comparable to that of  $2$ .<sup>406</sup> One consistent relationship described by a number of theorists is that  $\frac{6}{4}$  is slower than  $\frac{8}{4}$ .<sup>407</sup> While we cannot confirm that

<sup>398</sup> See, for example: Berthet (1695), Rousseau (1691), Anon., *Traité d'Accompagnement* (1698), Saint Lambert (1702), Brossard (1705), Métoyen (1720), Borin (1722), La Chapelle (1733), Montéclair (1736), Le Menu de Saint Philbert (1743), C. Denis (1747) and P. Denis [s. d.].

<sup>399</sup> As well as division into two beats, Saint Lambert (1702) also specifies  $\frac{6}{4}$  can be beaten in three.

<sup>400</sup> Rousseau (1691) specifies that this metre can be beaten in six crotchets or composed of four beats as per the pattern given above. Similarly, Loulié (1696) and Anon., *Traité d'Accompagnement* (1698) specifies a four-beat pattern as well as one in two beats.

<sup>401</sup> L'Affilard (1697).

<sup>402</sup> Rousseau (1691) and Hotteterre (1719).

<sup>403</sup> L'Affilard (1697) and C. Denis (1747).

<sup>404</sup> Anon., *Traité d'Accompagnement* (1698); Demoz de la Salle (1728) and Dupont (1728).

<sup>405</sup> Rousseau (1687).

<sup>406</sup> Saint Lambert (1702), p. 19.

<sup>407</sup> See for example, Anon., *Traité d'Accompagnement* (1698); Montéclair (1711/12) and Montéclair (1736).

Charpentier intended  $\frac{6}{4}$  to be slower than  $\frac{6}{8}$ , it is at least interesting to see that unlike many metres, theorists do appear to be unanimous in their opinions of which of these two indicates the fastest tempo.

### 5.5 Instrumental music in $\frac{6}{4}$ : the case of Charpentier's *ouvertures*

Of some 50 passages where Charpentier uses  $\frac{6}{4}$ , 23 are entirely instrumental. Thus, it is necessary to investigate this group of works separately from others in  $\frac{6}{4}$  particularly to understand the relationship that  $\frac{6}{4}$  may have with adjacent metres and particularly in the context where a genre label may be providing information pertaining to tempo. Example 5.6 shows two passages from works where  $\frac{6}{4}$  appears in instrumental music, while Appendix 5.3 details the location of each one; in each case, the metre sign(s) that precede(s) the passage in  $\frac{6}{4}$  are listed.

On 15 occasions,  $\frac{6}{4}$  appears as the second section of a larger instrumental passage that is almost always preceded by a passage in either **2** or **C**, and where the section in  $\frac{6}{4}$  contains fugal imitation between parts. These internal features of the music are key characteristics of the French *ouverture*. Indeed, 13 of the 15 examples in Appendix 5.3 are overtly labelled 'ouverture'. French *ouvertures* typically divide into two or possibly three sections with metre signs indicating contrasting tempi: the first section, in **2**, **C** or **C**, while the second section is in either a compound ( $\frac{6}{4}$ ,  $\frac{6}{8}$ ,  $\frac{3}{8}$ ) or triple metre ( $\frac{3}{4}$ ,  $\frac{3}{8}$ ), or sometimes  $\frac{2}{4}$ , with the third section returning to the original metre and often the thematic material of the opening.<sup>408</sup> In many of

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<sup>408</sup> For a cogent overview of the French *ouverture* see, Jean Saint Arroman, 'Ouverture', *Dictionnaire d'interprétation (Initiation)*, L'interprétation de la musique française 1661-1789, I (Paris: Librairie Honoré Champion, 1983), pp. 251-55.

Charpentier's 'ouvertures', internal features conform to the conventions that scholars such as Neuman and Saint-Arroman have identified. Thus, where one of Charpentier's works labelled 'ouverture' contains the sequence of metres  $\mathbb{C}$  or  $\mathbf{2}$  immediately followed by  $\mathbb{6}_4$ , in these specific contexts, the beat in  $\mathbb{C}$  or  $\mathbf{2}$  would almost certainly be slower than that in  $\mathbb{6}_4$ .

However, Charpentier's other instrumental movements marked 'ouverture' deviate in their use of metre signs (and consequently tempi) from the Lullian model described above. Whereas all but one of these works begin with either  $\mathbb{C}$  or  $\mathbf{2}$ , the metre sign in the subsequent section varies, as Appendix 5.3 shows:  $\mathbf{3}$ ,  $\mathbb{6}_4$ ,  $\mathbf{2}$ ,  $\mathbb{6}_4$  and notably 4/8 are variously used. A further point of divergence concerns the number of sections in the 'ouverture'. For example, while works such as H.484 have the standard two sections, others such as H.499 have four (see Ex. 5.7).

Although many of Charpentier's 'ouvertures' set the fugal second section in such metres as  $\mathbb{6}_4$  or  $\mathbb{6}_8$ , they also include terms of *mouvement* that suggest a speed unconventional for that section. For example, in H.487, the second section of a bipartite 'ouverture', is notated in  $\mathbf{3}$  'Tendrement' and is not fugal. Relative to the opening metre of  $\mathbf{2}$ , that of  $\mathbf{3}$  is probably a similar tempo, while 'Tendrement' in this context is as much about expression as speed. There are also occasions where Charpentier uses metre signs other than  $\mathbb{6}_4$ ,  $\mathbb{6}_8$  or 4/8 for the fugal section. In the 'ouverture' of H.496, made up of four sections, he sets the opening in  $\mathbf{2}$  before moving to the quicker metre of  $\mathbb{6}_4$  for the second section. Whilst this section is set in counterpoint, it is the third section, in  $\mathbb{C}$ , that not only comprises fugal writing but is also the only passage in his autographs that Charpentier labels 'fugue' (See Ex. 5.8 a-c). The use of  $\mathbb{C}$

here may have ensured that the performer understood that a tempo difference between the sections in **2** and **C** was required. Presupposing Charpentier adhered to the convention that fugal sections in an overture were quicker, this latter section in **C** would possibly require a quicker tempo. Such use of these metres would also be applicable in H.497, where the opening is set in **2** and the fugal section in **C**.

Another divergent feature of Charpentier's overtures is their deployment of repeats. As noted, the repeat structure for this genre is often A / B / A(1), a bipartite structure where the A section (or a truncated version) appears at the end. However, in works of three or more thematically different sections, both A and B sections are repeated before the C section, the latter being almost certainly in the same or a very similar tempo to the A section on grounds that they use the same metre sign. For example, H.489, 502 and 495a but not H.500, which uses the metre signs sequence **2**, **3** and **C**.

On twelve occasions in the autographs, Charpentier uses the term 'Simphonie' or notably 'Simphonia' – a corrupted spelling of the Italian term *sinfonia*. This composer's adherence to Italian practices has been highlighted on several occasions in this thesis. The Italian *sinfonia* up to c. 1700 was an instrumental work comprising a tripartite structure with two fast sections flanking a slow one. All but one of the pieces Charpentier entitles 'Sinfonia' (using various spellings) are short, single section introductions to, or interludes within, works and thus bear no resemblance to the Italian *sinfonia*. The single exception is H.515, which comprises a tripartite structure with the metre signs: **2** | **3** | **4**. While the first section does have some dotted rhythms, the conventional speeds associated with these metres would suggest a fast-slow-fast pattern, the opposite of that associated with the French

*ouverture*. This work forms part of a group of instrumental pieces entitled ‘Simphonies Pour un Reposoir’ and bears the specific rubric ‘Ouverture dez quon voit la bannier’. The movement in question belongs to a sequence of works that Graham Sadler has argued were written for the Italian order of Theatines.<sup>409</sup> Given such Italian connections, it is certainly an attractive proposition that Charpentier deliberately modelled the sections of the instrumental introduction on the Italian *sinfonia*.

## 5.5 Chronology of simple and compound duple and quadruple metres: $\frac{2}{4}$ , 4/8, $\frac{6}{4}$ and $\frac{6}{8}$

Table 5.2 details the earliest and latest appearance of the metres under discussion in each *cahier* series. Dates are either the dates of composition or the date of the surviving copy (shown in italics) where these are different.

Table 5.2: Chronology of simple and compound duple and quadruple metres: $\frac{2}{4}$ , 4/8, $\frac{6}{4}$ and $\frac{6}{8}$		
Metre	Earliest appearance	Latest appearance
$\frac{2}{4}$	arabic: N/A	
	roman: XXXIV / 1682	
4/8	arabic: 18 / 1677	arabic: 46 / 1685
	roman: XII / 1672	roman: LXXV / 1702
$\frac{6}{4}$	arabic: 12 / 1675-6	arabic: 74 / date of composition 1698 but surviving manuscript recopied <i>after Spring 1699</i>
	roman: XV / 1672	roman: LXXV / 1702
$\frac{6}{8}$	arabic: 12 / 1675-6	arabic: 46 / 1685
	roman XXIII / 1679	roman: VI / date of composition 1672 but surviving manuscript recopied <i>end of 1683 - end of 1692; likely 1690-92</i> .

As noted, Charpentier appears to be an exception amongst his French compatriots in using  $\frac{2}{4}$ : H.504, incidental music to Corneille’s *Andromède*, may contain one of the earliest instances of  $\frac{2}{4}$  in French music. This music appears in *cahier* XXXIV which the *Chronologie raisonnée* dates as 1682, hence 13 years before Berthet’s *Leçons* (1695), and the earliest

<sup>409</sup> My thanks to Graham Sadler for suggesting this link, which he first proposed in ‘The West Wind Turns North: Charpentier and the *Zefiro* ciaccona Tradition’ presented at the 18<sup>th</sup> Annual Conference of the Society for Seventeenth-Century Music, Houston, 2010.

reference I have found by French theorists to  $\frac{2}{4}$ . This appears fourteen years prior to its mention in *Eléments ou principes de musique* by Loulié, a theorist whose close working relationship with Charpentier has been noted. Furthermore, Charpentier uses  $\frac{2}{4}$  sixteen years prior to the *Traité d'accompagnement* to which Charpentier's Manuscript 'XLI' is appended.<sup>410</sup> By contrast, Italian treatises and sources of music from as early as the 1640s contain reference to the sign  $\frac{2}{4}$ .<sup>411</sup> Thus, we might speculate that Charpentier's source of inspiration for using this metre came from his contacts with Italy. Indeed, Rebecca Harris-Warrick, in the preface to her edition of Saint Lambert's *Principes du clavecin*, notes that both  $\frac{3}{4}$  and  $\frac{2}{4}$  'were not found in 17<sup>th</sup>-century French music but were common to Italian music and, in the early 18<sup>th</sup> century, to Italianate music in France'.<sup>412</sup>

The chronology of Charpentier's use of  $\frac{6}{8}$  and 4/8 reveals an interesting pattern. These metres first appear in both *cahier* series at around the same time (the mid-to-late 1670s). However, in the Arabic series,  $\frac{6}{8}$  and 4/8 do not appear after 1685 (*cahier* 46 in both cases) whilst in the Roman series  $\frac{6}{8}$  appears up to 1690-92 and 4/8 as late as 1702. We can only speculate as to why  $\frac{6}{8}$  and 4/8 do not appear in the arabic *cahiers* (Charpentier's works for his current patron) after 1685. However, in 1687 his principal employer became the Jesuits

<sup>410</sup> Anon. *Traité d'Accompagnement* (1698); Loulié, (1696).

<sup>411</sup> See, for example, Table 3.2.

<sup>412</sup> Saint Lambert, *Les principes du clavecin*, trans. and ed by Harris-Warrick, p. 33. Similarly, Corrette, *Méthode théorique*, pp. 4-5, notes that 'La mesure a deux tems se marque dans la musique Françoise par un **2**, en mettant quatre noires, ou l'équivalent. Dans cette mesure les Italiens ne se servent point de cette manière pour marquer la mesure a deux tems, écrivant avec raison le 2 tems comme la moitié du 4 temps; ainsi ils le marquent par  $\frac{2}{4}$  deux noires ou l'équivalent'. / 'The metre in two beats is marked in French music with a **2** and is made up of four crotchets or their equivalent. The Italians do not mark the two-beat measure in this manner, correctly writing that two beats are like half of four beats; thus they mark it by  $\frac{2}{4}$ : two crotchets or the equivalent'. See also Corrette, *Le parfait maître à chanter*, p. 9.

rather than Mademoiselle de Guise. In other words, he may have deliberately stopped using them because of his change of employment.

In the arabic series,  $\frac{6}{4}$  makes an isolated appearance in *cahier* 11 (1675-76) and in 1685 (in *cahiers* 44-46), then, after a hiatus, appears in *cahiers* 64 and 74 (1699). This is in complete contrast to the roman series, where it is used with much greater frequency, first appearing in *cahier* XV (dating from 1672) and then in frequent phases thereafter, albeit with a noticeable absence in the early 1690s. As with  $\frac{6}{8}$  and 4/8, it seems credible to assume that Charpentier's decision to use  $\frac{6}{4}$  is linked to the specific performers for whom he was writing and the assumption that they were familiar with these signs. Unlike other aspects of his metre and tempo practice, no patterns emerge when the dates of copying are separated from the dates of composition. Indeed, despite their Italianate and, perhaps even more their 'modern' appearance, it is not the case that one or other of the metre signs under discussion are confined to late works or appear only in those works that survive in recopied manuscripts.

## 5.6 Summary

In the introduction to this thesis, it was noted that Charpentier uses a range of metre signs greater than his contemporaries. The metre sign  $\frac{2}{4}$  is a case in point: this chapter concludes that Charpentier's use of this in a work dating from the early 1680s is possibly the earliest use in France. The views of contemporary theorists on the metres discussed in this chapter vary in points of detail on how individual metres relate to each other. However, when set against Charpentier's practice, we can for the first time in modern scholarship hypothesise a hierarchy of speeds for this composer as seen in Fig 5.1. Granted, it is not

possible to identify the precise tempo relationship between these metres. Nevertheless, taking into account majority theoretical opinion along with conclusions reached in previous chapters concerning speed changes by one-third, and the likelihood that Charpentier was working in *tempi loci*, we might hypothesise the following hierarchy in his case:

**Fig 5.1:** Speed relationships between compound and duple relationships

Metre sign						
$\frac{2}{4}$	♩	♩				
4/8	♪	♪	♪	♪	♪	
$\frac{6}{8}$ / 2	♪		♪		♪	♪
$\frac{6}{8}$	♪	♪	♪	♪	♪	♪
3 or 4	♩		♩		♩	♩

The speed relationships between various metre signs in this chapter and those considered elsewhere in this thesis in relation to the label *ouverture* are almost certainly those that would be conventionally expected. Two hitherto undocumented observations on Charpentier's writing in this genre include how several works that he marks 'ouverture' comprise a greater number of sections than is usual, as well as including various metre signs not often associated with this genre. Furthermore, in a work marked 'Sinfonia' his use of metre signs suggesting sections in the order slow-fast-slow strengthens the likelihood that this work had an Italian connection with the Theatines.

Having considered a range of different factors relating to tempo for all of the metre signs Charpentier uses, Chapters 6 and 7 consider Charpentier's use of terms of *mouvement* with each type of metre and provide further evidence concerning the application of *tempo loci*, particularly where *Affekt* and terms of *mouvement* appear in conflict.

## Chapter 6

### Terms of *mouvement* and beating patterns: clues to performance

Charpentier's works contain over 450 inscriptions that convey information on the speed, mood and/or character at a given point in the music. In the context of French music of the *grand siècle*, such performance directions are known as terms of *mouvement* on account of their dual, interrelated function of indicating both tempo and mood.<sup>407</sup> These annotations (hereafter referred to as *terms*) occur with a range of different metre signs, in almost all *cahiers* and in both sacred and secular music. Thus, their use was a normal part of this composer's compositional practice.

Across his works, Charpentier uses 96 different annotations:

- 28 different *terms* overtly indicating a particular speed; these include three in Italian. For instance, 'Viste' (*vite*), 'Guay' (*gai*) and 'Allegro'.
- Ten instructions on the division and speed of the beat. For example, 'a deux temps lents', 'a quatre temps viste'.

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<sup>407</sup> For a detailed discussion of French terms of *mouvement*, and the complex intersection between speed and mood, see Ranum, *The Harmonic Orator*, especially chapters 9-11, and the supplement on her website, 'Glossary of French terms of *Mouvement*', <[www.ranumspanat.com/glossary\\_explain.html](http://www.ranumspanat.com/glossary_explain.html)> [19/04/2025]. Of this dual function, Ranum notes that a musician placed at the heart of their performance 'the Art of Rhetoric known as Expression, [whereby] he... "moved" the audience. To do this, he determine[d] the appropriate tempo for his delivery' by considering several factors, including the implications of metre signs and terms of *mouvement*. Ranum, *The Harmonic Orator*, p. 308.

- Seven different qualifiers and modifiers used in combination with various *terms* and beating instructions.<sup>408</sup> For example ‘Tres Lentement’, ‘Plus viste’.
- 29 character(isation) indications. Many of these specify the involvement of certain characters in a ballet without other instruction. Nonetheless, the names imply a particular mood or character or, on occasion, suggest a particular tempo. For example, references to acrobats running. However, on other occasions, annotations such as ‘Fureur et désespoir’ suggests how the action at given point should be portrayed which on a number of occasions suggests a particular tempo.<sup>409</sup>
- 16 dance designations. For example, ‘Sarabande’ or ‘Gigue Angloise’.<sup>410</sup>
- Six page-turning, pacing or continuation instructions that specify a rate of motion. For example, ‘Tournez viste’ or ‘Suivez a laise’.<sup>411</sup>

Appendices 6.1 a and b detail each instance where Charpentier uses the various *terms*, beating patterns, qualifiers and modifiers, and character(isation) indications listed above.

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<sup>408</sup> For a discussion of the context and meanings of these qualifiers and modifiers, along with the chronology of all Charpentier’s annotations relating to speed, mood and character, see Chapter 7.

<sup>409</sup> See H.496 (XVII / XIX / ff. 16<sup>v</sup>-17), the incidental music for Corneille’s *Circé* which contains the direction ‘Les Sautres courent’ (the acrobats run). The annotation ‘Fureur et désespoir’ also appears in H.496 (XVII / XVIII / fol. 11<sup>v</sup>).

<sup>410</sup> The full range of dance designations Charpentier uses is: ‘Allemande’, ‘Allemande Grave’, ‘Bourée’, ‘Canarie/s’, ‘Chaconne’, ‘Gaillarde’, ‘Gavotte’, ‘Gigue’, ‘Gigue Angloise’, ‘Gigue Francoise’, ‘Loure’, ‘Marche’, ‘Menuet’, ‘Passacaille/Passecaille’, ‘Passepied’ and ‘Sarabande’. As noted in the Introduction, the limitations of space prevented the inclusion of a developed study and conclusions relating to Charpentier’s use of these annotations relative to both metre signs and internal features of the music.

<sup>411</sup> Due to the limitations of space, it has not been possible to include a full study of Charpentier’s pausing, pacing and continuation instructions that was undertaken in the early stages of my research. As might be expected, the use of words relating to speed in these contexts does not relate to the tempo of the music but instead to how quickly the performer should move to the next section, or as warnings to quickly turn the page on the grounds that there is music for a given part right after the page-turn. As such, these findings do not impact the conclusions reached about his more conventional use of *terms*.

Table 6.1 a presents in alphabetical order each *term* and beating pattern while Table 6.1 b presents each relevant character(isation) annotation.

<b>Table 6.1 a: Terms in Charpentier's works</b>					
‘a 2 temps graves / gravement’	‘a 4 / quatre temps guay’	‘a 2 temps lent / lentement’	‘a quatre temps lents’	‘a 4 / quatre temps viste’	‘a deux temps ny trop lents ny trop visites’
Adagio	Affectueux	Allegro	Animé	Fort Lentement	‘Guay / Guayement / Gay’ <sup>412</sup>
‘Grave / Gravement’	‘Graviter’	‘Leger / Legerement’	‘Lent / Lentement’	‘ny trop guay, ny trop lentement’	‘Pas trop viste’
‘Presto’	‘Tendrement’	‘Viste / Vite’			

  

<b>Table 6.1 b: Character(isation) instructions in Charpentier's works</b>					
‘Amours profanes [:] jeux et plaisirs’	‘Amour forgerons’	‘Caprice’	‘Charge’	‘Colere et tendresse’	‘Complaisance’
‘Les desespoir’	‘Etonnement’	‘Fureur et desespoir’	‘Fureur et promptitude’	‘La grace et les vertus’	‘Inquietude’
‘Joye’	‘Marques d’empuissance / d’impuissance et reffues’	‘Marques d’obeissance’	‘Marques de zelle’	‘Les plaisirs’	‘Pourquoy n’avoit pas le cœur tendre retourné’
‘Rage et pitie’	‘Les sautres courent’	‘Sentimens genereux’	‘Sentimens laches’		

That the variety of *terms* used by Charpentier is probably greater than any of his contemporaries is surprising when we consider the currency of such annotations. The use of words to indicate tempo was still in its infancy across Europe during the mid-seventeenth century. Some of the earliest appearances are in Italian sources from around 1610, thus pre-dating Charpentier by just 50 years.<sup>413</sup> Although such terms appear in French music more

<sup>412</sup> The spelling ‘Gay’ appears only in the printed versions of Charpentier’s works. See, for example, H.491, Charpentier, *Medée* [sic], p. 107. In his autographs, Charpentier consistently uses the spelling ‘Guay’. Across contemporary dictionaries and treatises, there are variant spellings of many of these terms but the definitions are comparable. For example, see the entry for ‘Gay’ in Furetière, *Dictionnaire Universel*, vol. 2, [n. p.], compared with ‘Guayement’, in Brossard, *Dictionnaire de musique*, p. 264.

<sup>413</sup> David Fallows suggests that one of the earliest uses of time words is found in Claudio Monteverdi, *Sanctissimæ virginis missa senis vocibus* (Venice: Ricciardo Amadino, 1610) and Adriano Banchieri, *L’organo suonarino* (Venice: Riccardo Amadino, 1611), esp. pp. 38-39. Fallows, ‘Tempo and Expression Marks’, *Grove Music Online* (2001) <<https://www-oxfordmusiconline-com.bham-ezproxy.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027650>> [19/04/2025]. For other early seventeenth-century uses of time words in Italian sources, see Giovanni Priuli, *Sacrorum concentuum in duas partes. Pars prima* (Venice: Bartholomeum, 1618) and Girolamo Frescobaldi, *Fiori musicali di diverse compositioni, toccate, kyrie, canzoni, capricci, e recercari, in partitura*

regularly from the 1650s, this phenomenon has hitherto been little studied.<sup>414</sup> The same is true of Charpentier's use of *terms*, despite their abundance.<sup>415</sup>

The few studies that specifically reference Charpentier's *terms* often draw selectively upon a handful of examples to confirm a specific point or attempt to conflate his practices with those of his contemporaries.<sup>416</sup> Modern performing and scholarly editions are also frequently unhelpful in determining the implications for performance of Charpentier's *terms*. In many publications, there is an absence of discussion altogether. Where discussion does appear in editions, only those *terms* that appear in the edition are examined, with no discussion of the composer's overall practices.<sup>417</sup>

## 6.1 Research questions and approach to the investigation

Building on the findings for each metre sign in the foregoing chapters, this chapter seeks to address the following areas:

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(Venice: Alessandro Vincenti, 1635). The provenance of time words in French sources, however, is less clear and, as noted, their appearance and wider use appears to have occurred later than in Italian sources. Early and occasional uses include the terms 'gayement' with  $\textcircled{C}$  and 'lentement' with  $\textcircled{C}$  in Henry Du Mont, 'Bassus-Continuus', *Cantica sacra II. III. IV. Cum vocibus tum et instrumentis modulata. Adjectæ itidem litaniæ 2. vocib. ad libitum 3. et 4. voc. cum basso continuo* (Paris: Ballard, 1652; reprint, 1662), fol. 11; and La Vole Mignot's association of  $\textcircled{C}$  with 'legerement' in *Traité de musique* (1656), p. 12.

<sup>414</sup> Studies of this are often short sections in larger studies on metre and tempo, where their full implications are not discussed. For example, see Bouissou, *et al.*, *Histoire de la notation*, pp. 58-63 and Grant, *Beating Time and Measuring Music*. The exception to this is Ranum, *The Harmonic Orator*.

<sup>415</sup> One exception to this is the comprehensive examination of all *terms* used with the metre signs  $\textcircled{C}$  and **2**, which appears in Powney, 'A Question of Time, pp. 29-55. An expanded version of this appears in Chapter 2.

<sup>416</sup> For example, in his discussion of Charpentier's terms of *mouvement* with the metre  $\textcircled{C} \textcircled{3} \textcircled{2} \textcircled{1}$ , Sawkins provides examples where Charpentier uses only slow *terms* with the implication that there are no counter-examples. Moreover, Sawkins provides no discussion on the significance for tempo of combined mensuration and metre signs. Sawkins, 'Doucelement & légerement', pp. 365-74.

<sup>417</sup> One of the most detailed examinations of Charpentier's use of *terms* can be found in Marc-Antoine Charpentier, *Petits motets. Motets à 3 voix et instruments*, Editions Monumentales, I.4.4a and b, ed. by Shirley Thompson (Versailles: CmbV, 2018), where Thompson discusses my early findings on this subject.

- the degree to which Charpentier's *terms* correspond to or contradict the speeds conventionally associated with various metre signs, particularly those combining metre and mensuration signs. In Chapters 1-5 it was concluded that Charpentier used metre signs with their conventional speed associations as documented by theorists of the day. However, each metre sign operated on a spectrum of speeds relative to the conventional speed; the tempo was flexed towards one or other end of the spectrum according to the context. That is, the performer would be responsive to such things as the range of note values and the textual *Affekt*;
- the degree to which the context the *term* appears in, and the paranotational elements it appears with, correspond to or contradict speeds indicated by the *terms*.<sup>418</sup> Ex. 6.1 a-e show the degree of complexity in this area, where Charpentier uses opposing *terms* ('Guay' and 'Lentement') with the metre **3** (Ex 6.1. a and b), where the same thematic material appears with and without a metre sign and where both examples use the same range of note values (Ex 6.1 c and d). In Ex. 6.1 e, we see a contradiction between the speed implied by the *term* and that suggested by the textual *Affekt*: the word 'velociter' set with the term 'Lent';
- how Charpentier's use of *terms* relate to the speeds suggested for these by his contemporaries. Outside discussion of pendulum marks (which Charpentier does not use), modern scholarship is yet to establish a definitive hierarchy of speeds for the full range of *terms* used by Charpentier;

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<sup>418</sup> For a discussion of Charpentier's uses *terms* where they appear either independent of or in conjunction with a change of metre sign in the final few bars of phrase, section or whole work, see Chapter 8.

- the rationale for the use of Italian tempo words and how the speeds associated with these fit into a hierarchy of French *terms*;
- the chronology of metre sign and *term* associations. This is interesting when we also set Charpentier's practices against those of his contemporaries and especially so given that he is using *terms* more frequently and drawing on a far richer vocabulary than they are.

Given the lack of a defined hierarchy of speeds for these *terms*, the views of theorists from the long seventeenth century will provide a useful benchmark.

## 6.2 Perspectives on *terms* by seventeenth- and eighteenth-century theorists

Charpentier's own theoretical writings are silent on the subject of *terms*.<sup>419</sup> A wider examination of theoretical treatises 1600–1750 is more helpful. Several theorists note that *terms* clarify and even refine the speeds implied by certain metre signs. Saint Lambert articulates this well in his keyboard treatise of 1702, stating that:

metre signs, then, indicate the tempo (*mouvement*) of the pieces only very imperfectly, and musicians who recognize this drawback often add one of the following words to the metre sign in the pieces they compose: *Lentement*, *Gravement*, *Légèrement*, *Gayement*, *Vîte*, *Forte Vîte*, and the like in order to compensate for the inability of the metre sign to specify their intention.<sup>420</sup>

Appendix 6.2 gives excerpts from various treatises written between 1650 and 1768 where *terms* have been used in conjunction with a metre sign, or to emphasise a difference in

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<sup>419</sup> For a brief discussion of Charpentier's four extant theoretical writings, see the Introduction to this thesis.

<sup>420</sup> Saint Lambert, *Les principes du clavecin* (1702), p. 25; trans. and ed. by Harris-Warrick, p. 45.

speed between metre signs; this includes those writings that refer to pendulum or clock devices. Table 6.2 summarises this appendix, focusing on the *terms* associated with five metre signs Charpentier commonly uses. Broadly, this table shows that there was no consensus for any of these metre signs: a range of different *terms* can be found with each metre sign, including ones that suggest a speed opposed to that conventionally associated with the sign. For example, **C** is frequently described using slow *terms* (*Grave* or *Lent*), but occasionally we find *terms* such as *Vîte* and *Presto*; meanwhile **3** (predominantly understood as a quick triple metre) is paired with the term *Lent* by some theorists.

Table 6.2: Summary of <i>terms</i> associated with five metre signs commonly used by Charpentier as presented in theoretical treatises from 1650-1768					
	<b>C</b>	<b>€</b>	<b>2</b>	<b>3</b>	<b>6</b>
Commonly associated speeds/terms	<i>Grave,</i> <i>Lent/Lentement.</i>	<i>Grave,</i> <i>Lent.</i>	<i>Gay,</i> <i>Léger/Légèrement,</i> <i>Vîte.</i>	<i>Léger,</i> <i>Allegro,</i> <i>Gay/Gayement,</i> <i>Vivace,</i> <i>Vistes.</i>	<i>Léger,</i> <i>Fort gay,</i> <i>Rapides et vîtes.</i>
Other words/terms	<i>Très lent,</i> <i>Très gravement,</i> <i>Adagio,</i> <i>Allegro,</i> <i>Vites,</i> <i>Un peu vif ou gay,</i> <i>Allegro,</i> <i>Presto.</i>	<i>Adagio,</i> <i>Andante ou Gratoso,</i> <i>Gayement,</i> <i>Leger/Legerement</i> <i>Allegro,</i> <i>Vif,</i> <i>Vîte,</i> <i>Fort vîtes,</i> <i>Presto.</i>	<i>Modérés.</i>	<i>Lent/e,</i> <i>Affetuoso.</i>	<i>Grave,</i> <i>Lentement.</i>
Beating Patterns	Two or four beats	Two or four beats			Two or six beats; possibly unequal

Where *terms* are not discussed in conjunction with metre signs, there is significant consistency in definitions in theoretical writings published between 1650–1768. In turn, this allows the construction of a hierarchy of speeds for these *terms*, which can be set against the two known published hierarchies of speeds relating to these annotations, both of which date

from the first half of the eighteenth century.<sup>421</sup> As we shall see, the frequent cross-referencing between *terms* by various lexicographers – notably Brossard – is both helpful and unhelpful.<sup>422</sup> Lastly, research into pendulum/chronometer indications, which occasionally occur alongside terms of *mouvement* in manuscripts of the period, has also been considered here.<sup>423</sup> Appendix 6.3 details the entries and definitions for each *term* according to each publication examined. The remarkable degree of consistency across all these sources regarding the definitions for specific terms and comparisons between them means that, in almost all cases, it is possible to identify a hierarchy from slow to fast of all of the *terms* that Charpentier uses (see Table 6.3).

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<sup>421</sup> To my knowledge, just two French theorists list a specific hierarchy of terms of *mouvement*. The earliest occurs in Demoz de la Salle, *Methode de Musique*, p. 148, which notes that ‘Le mouvement de la musique, a cinq sortes de degréz tant de lenteur que de vitesse, sçavoir. 1<sup>o</sup>. Le Très Lent; 2<sup>o</sup>. Le Grave ou le Lent; 3<sup>o</sup>. Le Légers; 4<sup>o</sup>. Le Vite; 5<sup>o</sup>. Le Très-Vite. Ces degréz de mouvement, s’indiquent quelquefois par leur même nom écrit au-dessus des airs, & ordinairement par les signes de la mesure’ / ‘the tempo of music has five types or degrees from slow to fast: i.e., 1) very slow; 2) grave or slow; 3) light; 4) fast; 5) very fast. These degrees of tempi are sometimes indicated by the actual word written above the Air and ordinarily also by the metre sign’. The other instance may be found in Michel Montéclair, *Principes de Musique* (Paris: Ballard, 1736), p. 117. Interestingly, Montéclair also gives a list of Italian time words according to a hierarchy of speeds, but does not state whether there is any correspondence between the two lists: ‘Pour prouver que tous ces différents signes ne sont pas capables de déterminer absolument le véritable degré de lenteur ou de vitesse du mouvement désiré, c’est qu’on trouve presque toujours à la teste d’une pièce de musique l’un des termes suivants. Italien. Grave, Largo, Adagio, Moderato, Allegro, Presto, Prestissimo, &c. François. Grave, Lent, Aisément, Moderé, Gay, Léger, vite, Tres vite &c’. / ‘To show that all these different metre signs are incapable of absolutely determining the correct degree of slowness or speed of the desired tempo, we need only note that one nearly always finds at the beginning of a piece of music one of the following terms. Italian: Grave, Largo, Adagio Moderato, Allegro, Presto, Prestissimo, etc. French: Grave, Lent, Aisément, Moderé, Gay, Léger, vite, Tres vite, etc’.

<sup>422</sup> For example, in the entry for ‘Guayement’, Brossard cross references ‘ALLEGRO, LEGGIADRO, VIVACEMENTE, ou VIVACE, STELIATO’. Brossard, *Dictionnaire de musique*, p. 264.

<sup>423</sup> See, for example, Ralph Kirkpatrick, ‘Eighteenth Century Metronomic Indications’, *Papers read by Members of the American Musicological Society at the Annual Meeting* (New York: Published Privately, 1938), pp. 30–50; Rebecca Harris-Warrick: ‘Interpreting Pendulum Markings for French Baroque Dances’, *Historical Performance*, vi (1993), pp. 9–22. Particularly useful has been Sawkins ‘Performance Practice in the *Grands Motets* of Michel-Richard de Lalande’, pp. 105–117. Here, Sawkins determines metronome markings for Delalande’s *Te Deum* S.26 based on the timings given in the autograph manuscript. The author then compares these speeds with seventeenth-century descriptions of clock-tempi speeds for particular *terms* concluding that ‘the tempi associated with some verbal instructions appear to have remained fairly constant, while the meaning of others apparently underwent some change’. It should be noted, however, that while commentators differ on the metronome value they ascribe to a particular *term*, none of these differences alter the basic hierarchy that Sawkins establishes for the *terms* discussed. Sawkins, ‘Performance Practice in the *Grands Motets* of Michel-Richard de Lalande’, *op. cit.*, (p. 115).

As *terms* in seventeenth-century French music indicate both mood and tempo, those more concerned with mood than tempo are placed alongside a term with similar mood connotations: for example, ‘Tendrement’ and ‘Affectueux’. The three Italian time words that Charpentier uses have been set alongside their corresponding French *terms*. For the most part, this table prioritises definitions given in Brossard’s *Dictionnaire*.<sup>424</sup> While these represent the most comprehensive set of definitions and were written by one of Charpentier’s associates, Brossard’s frequent cross-referencing between terms leads to several contradictions and conflations. For example, he relates ‘Allegro’ to both ‘Viste’ and ‘Guay’ and then by extension ‘Animé’ to ‘Allegro’. In such cases, the first synonym in each definition (shown in italics) has been taken as the most likely with others appearing in brackets.

Table 6.3: Hierarchy of speeds of <i>terms</i> of movement that appear in Charpentier’s manuscripts		
Speed Range	Term of <i>mouvement</i>	Italian Time Word
Very Slow	Tres lent / lentement	
	Fort lentement	
Slow	Lent / Lentement / Gravement	Adagio
	Grave	
	Graviter	
Moderate	Affectueux	
	Tendrement	
Fast	Guay / Guayement – (Animé)	<i>Allegro</i>
	Legere / Legerement	
Very Fast	Tres legere et guay	
	Viste - <u>Animé</u>	(Allegro) Presto
	Tres viste	

Thus, we consistently find that *Viste* is always faster than *Guay*, and *Lent* is slower than *Grave*. Brossard’s contradictions aside, descriptions by contemporary theorists show that such *terms* have quite precise meanings and indicate tempi as accurately as verbal

<sup>424</sup> Brossard, *Dictionnaire de musique*, *op. cit.*,

descriptions allow. ‘Lent’ is broadly equivalent to the Italian ‘Largo’. Its superlative, ‘Très lentement’ [very slowly] indicates the slowest tempo of all’.<sup>425</sup>

### 6.3 Charpentier’s *terms* in context

Throughout the autographs, Charpentier uses various *terms* as both adjectives and adverbs and often in proximity within an individual work. For example, ‘Lent’, ‘Lentement’, ‘Leger’, ‘Legerement’, and ‘Guay’, ‘Guayement’.<sup>426</sup> Moreover, the simultaneous appearance of ‘Guay’ and ‘Guayment’ in H.327 would suggest Charpentier uses adverb and adjective forms of terms indiscriminately.<sup>427</sup> Indeed, contemporary theoretical sources frequently make no distinction in the definitions they give for terms in either of these forms. One possible exception to this concerns *Gravement* relative to *Grave*, where several French theorists, including Sébastien de Brossard, suggest that one or other of these *terms* indicates a tempo corresponding with either of the French *terms* *Grave* or *Lent*. This will be considered in relation to Charpentier’s practices later in this chapter.

Of the 28 *terms*, Charpentier regularly uses just four in the autographs: ‘Guay’, ‘Lentement’/‘Lent’, ‘Viste’, and ‘Grave’/‘Gravement’, which appear 150, 76, 27 and 20 times respectively. There are also four appearances of ‘Adagio’,<sup>428</sup> and single instances of ‘a

<sup>425</sup> ‘son superlatif, très-Lentement, marque le plus tardif de tous les mouvements’. Rousseau, *Méthode claire*, p. 265. Charpentier uses ‘Tres lentement’ on three separate occasions: twice with  and once with **C**. The use of qualifiers and modifiers with terms is discussed in Chapter 7.

<sup>426</sup> See, for example, H.3, 346 and 495.

<sup>427</sup> See XVIII / XXXII / fol. 59 (H.327). I have been unable to find evidence in the autographs to suggest a pattern in the use of *terms* in their adjectival or adverbial forms and therefore any implications for the use of one or the other in performance. Indeed, the varied use of adverbial and adjectival form of *terms* can be found in works by several other composers and suggests that such a practice was the norm in France at this time. See Ranum, *The Harmonic Orator*, especially chapters 9-11, and the supplement on her website, ‘Glossary of French terms of *Mouvement*’, [www.ranumspanat.com/glossary\\_explain.html](http://www.ranumspanat.com/glossary_explain.html) [19/04/2025].

<sup>428</sup> See I / 2 / ff. 11<sup>v</sup>-12 (H.308) // VIII / [49] / fol. 3<sup>v</sup> (H.342) and VIII / [49] / fol. 4 and fol. 5 (H.343).

deux temps ny trop lents ny trop viste',<sup>429</sup> 'ny trop guay, ny trop lentement',<sup>430</sup> and 'pas trop viste'.<sup>431</sup> Thus, Charpentier did not just specify tempi that were at the extremes of the range, but also those where he required small changes of speed and mid-range tempi. A further feature of his use of *terms* is their positioning relative to metre signs. Of the 327 separate occasions where a *term* appears,<sup>432</sup> 289 of these occur in conjunction with a metre sign, whilst on 38 occasions he deploys a *term* in the middle of a passage or phrase. Thus, for Charpentier, metre signs clearly still carried some force as indicators of tempo. On the one hand, the frequent coupling of metre signs and *terms* might suggest that, for performers, the link between a sign and a particular speed was waning. However, given the sheer number of metre signs with no *term* and particularly the presence of *terms* mid-phrase/section, we must conclude that the metre sign on its own *was* sufficient to set the initial tempo. On that basis, and in the light that Charpentier was broadly using metre signs with their conventional speeds whilst applying *tempi loci*, each metre sign and *term* is now systematically examined to understand the degree of impact the term has on the speed indicated by the metre sign and notational/paranotational elements.

#### 6.4 Charpentier and the Italian connection

Charpentier employs Italian time words on 13 occasions, utilising a range of metre signs.<sup>433</sup> Shirley Thompson has studied all occurrences of Italian *terms* in Charpentier's

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<sup>429</sup> See, XVIII / XXXII / fol. 63<sup>v</sup> (H.328).

<sup>430</sup> See, XVIII / XXXII / fol. 59 (H.327).

<sup>431</sup> See, XVIII / XXXII / fol. 61<sup>v</sup> (H.328).

<sup>432</sup> The figure of 327 does not include qualifiers, modifiers, dance designations and those instances where a term is included as part of a page turning, pausing or continuation instruction.

<sup>433</sup> The expression 'time words' is used for Charpentier's Italian expression marks on grounds that they do not carry the same force as indicators of mood as French *terms*.

works and linked some of them with specific Italian performers or institutions.<sup>434</sup> Table 6.4, which benefits from this research, details the locations of each Italian time word in Charpentier's works. As can be seen, on each occasion where an Italian time word has been used, it is possible to identify one or more Italian links.

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<sup>434</sup> Thompson, 'Charpentier and the Language of Italy', pp. 417–32. See also Thompson and Sadler, 'The Italian Roots of Marc-Antoine Charpentier's Chromatic Harmony', pp. 546–70.

**Table 6.4:** Italian time words in Charpentier's works

H. No	Source	Title / language of the text	Metre sign / time word	Italian connection	Chronology
308	I / 2 / ff. 11 <sup>v</sup> -12	[Untitled – For Easter] / Latin	3 Adagio	Appears in close succession to H.310 and is believed to have been composed for the Roman General of the Franciscans. <sup>435</sup>	<i>End of 1692 – Spring 1699</i>
337	XXI / XLVI / ff. 93-95	<i>Quatuor Anni tempestates – Autumnus</i> / Latin	C Allegro	The complete cycle of motets H.335-338 has been linked with the Abbaye-aux-Bois, the coadjutrix being the sister of the ambassador to Rome. <sup>436</sup>	1685
342	VIII / [49], ff. 2-4	<i>Pour Ste Thérèse</i> <sup>437</sup> / Latin	C Adagio 3 Allegro	Adjacent to H.343. Probably written for the Carmelites of the rue du Bouloï, who had acknowledged links to Florence. <sup>438</sup>	1686-87
342[2]	<i>F-Pn</i> , Rés Vm <sup>1</sup> 1269, ff. 90-96	<i>Pour Ste Thérèse</i> / Latin			
343 [1]	VII / [49], ff. 4-4 <sup>v</sup>	<i>Magdalena lugens voce sola cum symphonia</i> / Latin	C Adagio	Adjacent to H.342. See above.	1686-7
343 [2]	<i>F-Pn</i> , Vm <sup>1</sup> 1739, no. II, p. 19	<i>Magdalena lugens voce sola cum symphonia</i> / Latin			1686-7
H.343a	<i>F-Pn</i> , Vm <sup>1</sup> 1266 (Fagotto part only)	[ <i>Magdalena lugens</i> ] / Latin <sup>439</sup>			1696
67	IX / 56 / ff. 28-29	<i>Ave maris stella</i> / Latin	Allegro	Jesuit work which may have involved visiting Italian Jesuit performers.	1690

<sup>435</sup> Thompson, 'Charpentier and the Language of Italy', p. 431, fn. 66.

<sup>436</sup> Ranum, *Portraits Around Marc-Antoine Charpentier*, pp. 132-137 and p. 220. See also, Gosine, 'Repentance, Piety and Praise', pp. 89-104 and Kendrick "Sonet vox tua in auribus meis", (p. 117).

<sup>437</sup> Hitchcock, *Les Œuvres de/The Works of Marc-Antoine Charpentier*, p. 267, indicates that the text of H.342 is unlocated. However, I have located this text in Pierre Perrin, *Cantica pro capella Regis* (Paris: Robert Ballard, 1665), p. 63. Appendix AD juxtaposes the metre signs and notation/paranotation for all three settings of this text.

<sup>438</sup> Patricia Ranum, *Portraits Around Marc-Antoine Charpentier*, p. 222.

<sup>439</sup> Appendix BT juxtaposes the metre signs and notation/paranotation for all three of these sources and the two other settings of this text, H.373 and 388.

355	IX / 58 / ff. 44-51	<i>In honoren Sancti Xaverij canticum / Latin</i>	<b>C</b> Allegro <sup>440</sup>	Motet in honour of the co-founder of the Jésuits, St Xavier, who came from Rome.	1690
358	XXIII / LVIII / ff. 36 <sup>v</sup> -40	<i>In festo corporis Christi canticum / Latin</i>	<b>C</b> Allegro	Thought to have been written for Jesuit Corpus Christi processions and visiting Italian Jesuits involved in performance/worship. <sup>441</sup>	1690-92
473	VII / 45-46 / ff. 56 <sup>v</sup> -63	<i>Epithalamio in lode dell'Altezza Serenissima Elettorale di Massimiliano Emanuel Duca di Baviera concerto a cinque voci con stromenti / Italian</i>	<b>C</b> Allegro <b>3</b> Allegro	Linked to the marriage celebrations in Munich of the Dauphine's brother. At this date, there were numerous Italian musicians at the Bavarian court. <sup>442</sup>	1685-86
492	<i>F-Pn, Vm</i> <sup>7</sup> pp. 1-79	<i>Amor vince ogni cosa / Pastoraletta 1<sup>a</sup> del Sig<sup>r</sup> Charpentier / Italian</i>	<b>3</b> Presto	Italian underlay and appearance of Italian labellings and time word.	Unknown dating.

<sup>440</sup> This work also contains a significant number of French terms used in conjunction with various metre signs.

<sup>441</sup> Ranum, *Portraits Around Marc-Antoine Charpentier*, p. 236.

<sup>442</sup> *Ibid.*, p. 314.

In some works, for example H.343 [1] and [2] along with 343a, we see a mix of French and Italian performance directions across all the sources. H.343[1] contains the greatest diversity of these annotations and possibly represents Charpentier's final version. Excepting the term 'Lent' (on account that it closely resembles the Italian 'Lento'), the partbooks catalogued as H.343a contain none of the French *terms* found in H.343 [1] and 343 [2] but do include 'Adagio' along with numerous other Italian labellings, among them 'piano' and 'forte'. The reason for this is unclear, but it may be that French *terms* would have been unfamiliar to any Italian performers using these partbooks.

Similarly in H.355, Charpentier mixes French and Italian tempo words. Relevant here is his use of 'Allegro' with **C** at the text 'Et egressus est' / 'and he went forth'. In the variant copy H.355a, Charpentier does not use a *term* in the corresponding passages, choosing instead the metre **2** in contrast to the foregoing **C**: see Table 6.5:

Table 6.5: Comparison of metre and <i>terms</i> in H.355 and 355a	
H. 355	H. 355a
<b>C</b> 'Lent' – 'Ecce Domine'	<b>C</b> – 'Ecce Domine'
<b>C</b>  'Animé' – 'Ego antem'	<b>C</b>  – 'Ego antem'
<b>C</b> – 'Quis poterit'	Not Set
<b>2</b> – 'Stetit et mensus est terra'	<b>C</b> – 'Stetit et mensus est terram'
<b>C</b> 'Allegro' – 'et egressus'	<b>2</b> – 'et egressus'

Whilst both works were originally dated within a year of one another (1691-92), the revised chronology now suggests a date of 1690 for H.355, while H.355a is thought to have been re-copied between the end of 1692 and 1699.<sup>443</sup> Charpentier's reasons for omitting the *terms* in his later version of this work (H.355a) are unclear. We might hypothesise that, as he was involved with the performance (singing the *haute-contre* role), they were not needed,<sup>444</sup> or

<sup>443</sup> Cessac, *et al.* 'Chronologie raisonnée...Tableau recapitulatif', pp. ix and x.

<sup>444</sup> Little is known of Charpentier's activities as a performer or indeed how much he was involved in the performances of his own works. However, the appearance of 'Charp' and 'Moi icy' next to the *haute-contre*

that H.355 was revised still later than H.355a and for circumstances where Charpentier felt greater clarity of his intentions was needed.

Given such demonstrable Italian links with almost all these works, it is evident that Charpentier's use of Italian terms was not due to caprice but had a clear function. Furthermore, the unanimity amongst theorists that various Italian and French *terms* could broadly act as synonyms means that Charpentier did not choose Italian terms because there was no French equivalent. Rather, Italian performers would have found such terms immediately intelligible.

## 6.5 *Terms* with duple and quadruple metres. **C**, **2** and **¶**

### 6.5.1 *Terms* and beating patterns with the metre **C**

Charpentier uses *terms* with **C** on 59 occasions. Given that **C** is widely acknowledged by seventeenth-century theorists to indicate a slow quadruple metre of  $c. \text{J} = 60-80$ ,<sup>445</sup> it is perhaps surprising that the most popular term used in this context is 'Guay'/'Guayement', which appears in 29 works and sometimes on multiple occasions in the same work. Indeed, he uses **C** with a range of *terms* that suggest a quick tempo, including 'Viste' and

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line in several of the autographs suggests that he occasionally sang this role at least. See for example *Psalmus David 50mus, Miserere des Jésuites* (H.193).

<sup>445</sup> See Chapter 1 and [Appendix II Conceptions of Tactus, Beat and Metre by French Writers 1600-1750](#).

‘Legerement’; the latter also suggesting a lightness in the execution.<sup>446</sup> Ex. 6.2 a-c show a typical example of each term.

Despite the proliferation of fast *terms* with **C**, there are numerous instances where Charpentier’s use of slow *terms* with this metre shows an occasional desire for it to be slower than the conventionally accepted speed. Ex. 6.3 shows one of the 15 instances where he couples the term ‘Lent’/‘Lentement’ with **C**. In this case, however, the fact that the metre sign and *term* are both smaller and squashed in between the double-barline and first note suggests their inclusion was an afterthought. This is confirmed by the fact that this addition is not made in the *bc* line. Thus, Charpentier had originally continued writing in **C**, the metre of the previous passage. At some stage, he decided in favour of a slower tempo for ‘Et incarnatus est’. Thus, we can deduce that he added ‘Lentement’ to confirm what should already have been implied by the new metre sign, in a context where the note values might have suggested something faster.

The proliferation of faster *terms* appears to confirm the conclusions reached in Chapter 1. In Ex. 6.4, showing excerpts from H.402, three different settings of the text ‘quoniam augebit...’ appear on ff. 28-29<sup>v</sup> - twice with the term ‘Guay’, but on a third occasion with no *term*. Whilst this omission could have been accidental, it is equally possible that it was intentional and that Charpentier desired a difference in speed. There exist similar examples along with instances where material is re-used within and between works. On occasion, this appears with different metre signs and/or different terms.<sup>447</sup>

<sup>446</sup> Charpentier couples **C** with ‘Guay’ in the following works: H.14, 30, 33, 34, 77, **79**, 180, 161, 193, 288, 314, 145, 162, 178, **223**, 225, 322, 327, 339, 308, 342, 353, 397, **402**, 406, 408, 415a, 420 and 434. For examples of **C** with ‘Viste’ see, H.**252**, 487 and 488. ‘Legerement’ appears in H.273, whilst ‘Leger’ appears in H.268.

<sup>447</sup> On numerous occasions within the same work, Charpentier sets the same passage (often more than once). While he frequently uses the same metre sign, the use of *terms* can often be inconsistent. See, H.79, (XXIV

Regarding notational/paranotational elements that Charpentier uses with **C** and *terms*, there are some instances of correspondence between the range of note values and the speed indicated by the *term*. With fast *terms*, as expected, there is a greater preponderance of semiquavers,<sup>448</sup> while with slow *terms* there is a greater preponderance of quavers and/or crotchets.<sup>449</sup> However, these examples are in fact anomalies. As with unaccompanied metre signs, Charpentier does not consistently use note values as a means of visually confirming a relative tempo/tempo change. For example, there are numerous passages throughout the autographs where there is no difference in the range of note values between passages that occur both with and without *terms*, whether these are juxtaposed or situated at different points within the same work.<sup>450</sup> Ex. 6.4 shows a passage from H.355 containing **C** immediately followed by **C** Lent, then on fol. 49 **C** Allegro. Moreover, in H.408, Charpentier writes a passage in **C** where the *term* appears four bars after the metre sign, but where the range of note values remains the same.<sup>451</sup> Irrespective of the *term*, note values in order of frequency are quaver, semiquaver and minim.

Turning to texts with **C** and *terms*, there is often a clear correspondence between the *Affekt* of the text and the *term(s)* accompanying the metre sign; particularly on occasions where two or more *terms* with **C** appear in close proximity or succession.<sup>452</sup> However, in some instances, the text with the *term* appears neutral, and it is difficult to see why a change

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/ LXII / fol. 14). Here, the opening instrumental prelude marked **C** Guay is followed by the thematically identical first entry of the voices, marked **C** alone. For a study on the metre signs and terms with preludes and their corresponding works, see Chapter 8.

<sup>448</sup> For further examples, see: H.77, 145, 178, 180, 314, 322, 338, 342, 358, 399, 420 and 487.

<sup>449</sup> For further examples, see: H.76, 81, 206, 415 and 489.

<sup>450</sup> For further examples, see: H.30, 61, 79, 81, 145, 161, 175, 184, 223, 259, 327 and 337.

<sup>451</sup> See, XX / XXXVI / ff. 24-25<sup>v</sup> (H.408).

<sup>452</sup> See, for example: H. 30, 193, 252, 327, 338, 339, 343, 353, 397, 408, 487 and 488.

of speed was required.<sup>453</sup> A hypothesis regarding the reason for the change will be proposed in due course.

Returning to Charpentier's use of slow terms with **C**, Ex 6.5 a presents a typical example of **C** with 'Lent',<sup>454</sup> while Ex 6.5 b shows one of the four appearances of the term 'Adagio'. In Ex. 6.5 c we see the single appearance of 'Grave' with **C**, while Ex. 6.5 d contains the sole appearance with any metre sign of the term 'Graviter'. The *Affekte* of the texts for each – all of them serious in character – provides no clues as to any intended speed differences. While all these *terms* indicate a slow speed, it is not always straightforward to identify a hierarchy of degrees of slowness or to ascertain Charpentier's reasons for choosing one slow term over another.

For the term *Graviter*, Brossard, Furetière and Richelet all make a cross-reference to *Gravement*.<sup>455</sup> As noted, *Grave* and *Gravement* are unlike Charpentier's other verb- and adverb-pairs (for example, *Lent* and *Lentement*).<sup>456</sup> Jean Saint-Arroman draws attention to this, citing Brossard's separate entries for *Grave* and *Gravement* and the multiple cross-references to different *terms* in each of these entries. In brief, the word *Grave* exists in both Italian and French, with the Italian form corresponding to either of the French designations *Gravement* or *Lentement*, whereas the French used *Grave* exclusively to indicate a tempo faster than *Lent*:

Since the spelling does not distinguish the Italian 'grave' from the French 'grave', it is often difficult, when the composer mixes the terminologies of

<sup>453</sup> See, for example: H.1, 10, 14, 61, 145, 161, 162, 184, 195, 295, 342, 355, 406 and 473.

<sup>454</sup> For further examples of 'Lent' or 'Lentement' with **C**, see: H. 1, 10, 61, 76, 145, 184, 259, 355, 415 and 488.

<sup>455</sup> 'Gravité. Avec gravité. V[oir] cy-dessus Gravement'. Brossard, *Dictionnaire de musique* (1703), p. 265.

<sup>456</sup> '[S]e dit figurément en morale d'une countenance grave, serieuse & majestueuse. La gravité n'est pas une lenteur affectée'. / 'Figuratively, in moral terms, it refers to a countenance that is grave, serious, and majestic. Gravité does not indicate a feeling of slowness [lenteur]'. 'Gravité', Furetière, *Dictionnaire universel*, vol 2, [n. p.].

the two countries, to know whether one is dealing with the Italian or the French term. This is important, because when it comes to the French term there can be a slower tempo while the Italian term refers to the slowest of tempi.<sup>457</sup>

For the term ‘Adagio’, which appears with **C** in H.342 and 343, definitions by French theorists are rare. Only Sébastien de Brossard and Jean-Jacques Rousseau - who is considerably late relative to Charpentier - offer a comparison between the speed of this Italian term and those in French, and even then, these writers differ. For Brossard, ‘Adagio’ indicates a speed comparable to the French term ‘Lent’,<sup>458</sup> while Rousseau believes that it is the second to last slowest of Italian time words making a comparison with the French ‘Modéré’.<sup>459</sup>

Looking at all three exemplars of H.343, there exist two possibilities for how we can interpret Charpentier’s use of ‘Adagio’. Given that H.343 also contains two instances of the term ‘Lent’ with **2** and **C3** (the significance in performance to be discussed later), one explanation, in this instance at least, was that Charpentier intended ‘Adagio’ to indicate a tempo somewhere between ‘Grave’ and ‘Lent’. However, this seems unlikely given that

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<sup>457</sup> ‘L’orthographe ne distinguant pas l’italien ‘grave’ du français ‘grave’, il est souvent difficile, lorsque le compositeur mêle les terminologies des deux pays, de savoir si l’on a à faire au mot italien ou au terme français. Ceci a une importance, car lorsqu’il s’agit du terme français on peut avoir un tempo plus grave, tandis que le terme italien désigne le plus grave des tempi’. Saint-Arroman, ‘GRAVE (terme italien)’ *Dictionnaire d’interprétation*, p. 183.

<sup>458</sup> ‘ADAGIO. ou par abbréviation *Adag<sup>o</sup>* ou *Ad<sup>o</sup>* veut dire proprement, COMMODEMENT, à son aise, sans se presser, par consequent presque toujours *lentement* & traînant un peu la Mesure’ / ‘ADAGIO, or by abbreviation *Adag<sup>o</sup>* or *Ad<sup>o</sup>* precisely means, CONVENIENTLY, *at ease, without hurrying*, therefore almost always slowly [*lentement*] & dragging a little the beat’. Brossard, *Dictionnaire de musique*, p. xii.

<sup>459</sup> In the entry for ‘Adagio’, Rousseau indicates that ‘Ce mot écrit à la tête d’un air désigne le second, du lent au vite, des cinq principaux degrés de mouvement distingués dans la musique Italienne’. / ‘When written at the head of an Air, this word indicates the second to last slowest of the five principal degrees of tempo in Italian music’. Rousseau, ‘Adagio’, *Dictionnaire de musique*, p. 27. It is only in the definition he gives for ‘Mouvement’ that these degrees of tempi are specified in both Italian and French music: ‘MOUVEMENT... Mais outre celui-là il y a cinq principales modifications de mouvement qui, dans l’ordre du lent au vite, s’expriment par les mots *Largo*, *Adagio*, *Andante*, *Allegro*, *Presto*; & ces mots se rendent en François par les suivans, *Lent*, *Modéré*, *Gracieux*, *Gai*, *Vite*’. / ‘But besides this there are five degrees of tempo which, in order of slow to fast, are expressed by the words *Largo*, *Adagio*, *Andante*, *Allegro*, *Presto*; & the French equivalents of which are, ‘*Lent*’, ‘*Modéré*’, ‘*Gracieux*’, ‘*Gai*’, ‘*Vite*’. Rousseau, ‘Mouvement’, *Dictionnaire de musique*, p. 306.

several theorists equate ‘Adagio’ and ‘Lent’. A more plausible explanation is that he too equated these *terms* and that the score of H.343[1] could capture two ‘versions’ of this work prepared for different performances, with *terms* being added on each revision and, as appropriate, perhaps for the Italian and/or French performers. Whilst not definitive proof of this, the appearance of each annotation in a shade of ink different to that of the surrounding material does add weight to this possibility (see Ex. 6.6). Moreover, the mixture of *terms* and time words appears to have been carried across into the non-autograph sources H.343 [2] and H.343a. Whilst there is no proof as to whether Charpentier intended an Italian or French meaning where he used ‘Grave’, the fact that he does not use either ‘Grave’ or ‘Gravement’ in any of the works identified as having an Italian connection might suggest that he intended the French meaning - that is, a tempo some degree quicker than ‘Lent’.<sup>460</sup>

Examples thus far have shown the metre **C** operating at two different speeds *within* a work: that when it is alone, and that when coupled with a *term*. However, in H.406 (Ex. 6.7) the metre **C** is operating at three different speeds: the speed implied by the metre sign itself, then at a faster speed indicated by the term ‘Guay’ and then at a slower speed at the appearance of ‘Lentement’ on folio 11<sup>v</sup>.<sup>461</sup> Moving between the extremes of tempo associated with these metre signs and *terms* when they appear as isolated entities within a short passage on this number of occasions seems unlikely; and especially so, since there is little within the texts (particularly those with either **C** or **C** Lent) to suggest a significant

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<sup>460</sup> Thompson, ‘Charpentier and the Language of Italy’, pp. 417–32, has identified the following works as having a connection to Italy: H.13, 66, 67, 310, 312, 336, 337, 338, 342, 343, 355, 472, 473, 475, 476, 477, 496, 491, 492, 493 and 495a.

<sup>461</sup> Similar examples can be found in XXII / L / ff. 58–69 (H.195), where Charpentier uses with **C** the terms ‘Grave’, ‘Lentement’ and ‘Guay’, and in XIII / “II” / ff. 45–46 (H.488), where within one passage the metre **C** appears alone, then accompanied by ‘Viste’ and ‘Lent’.

change of tempo. Moreover, had Charpentier wanted an extreme contrast in tempo, he could have employed 4/8 had he wanted a fast, quadruple metre.

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On three occasions, Charpentier specifies how the metre **C** should be beaten.

Annotations specifying the way in which a metre should be beaten are rare in seventeenth- and eighteenth-century music. Charpentier's use of such annotations with the metres **C**, **2** and **C** is quite possibly the largest by any composer of this period. Although not exhaustive, a survey of autograph and printed manuscripts of music contemporary and near contemporary with Charpentier has identified a handful of similar examples, all of which are from the early eighteenth century.<sup>462</sup> The only comparable seventeenth-century example that I have been able to find appears in Pierre Robert's *Motets pour la chapelle du Roy*, where the composer frequently appends a figure 4 to the metre sign **C**. This seems likely to denote that the metre should be beaten or internally felt by the performers in four beats.<sup>463</sup>

On each occasion where Charpentier uses a beating instruction with **C**, his annotation indicates that the metre should be beaten in four beats. This would accord with various theorists consulted in Chapter 1 and recorded in Appendix II, the majority of whom describe **C** as indicating a slow, quadruple beat.<sup>464</sup> However, Charpentier diverges from these theorists

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<sup>462</sup> For example, La Chapelle, *Nouveaux principes*, p. 27, where **2** appears with the annotation 'A 2 tems très lents' and **C** appears with the annotation 'A 4 tems vites'.

<sup>463</sup> These motets exist in 16 partbooks. In several of these the sign **C** is coupled with figure 4. For example, *Haute-contre du grand chœur*, p. 54. For a modern critical edition where the editors confirm that this figure indicates a beating pattern of four, see Pierre Robert, *Motets pour la chapelle du Roy* (Paris: Ballard, 1684); Editions monumentales, vi.2.1, ed. by Andrée Dagenais with Thomas Leconte (Versailles: CmbV, 2019), p. liv.

<sup>464</sup> [Appendix II Conceptions of Tactus, Beat and Metre by French Writers 1600-1750](#)

in not specifying a consistent speed for these beating patterns: each one is different, with two of the three specifying fast tempi. Ex 6.8 a-c show all three beating instructions that appear with **C**, along with the texts and translations of the passages in question and surrounding material. As these annotations all occur in works composed across the long 1680s, it could be that Charpentier was going through a phase of using beating patterns with this metre. This is likely given that his use of beating patterns with metres such as **C** and **2** also appears in works from the 1680s and 90s, and on which more will be said later.

Internal features within the music provide some clues to Charpentier's rationale for using such annotations in these contexts. In H.175 and 206 (Ex. 6.8 a and b), the passages marked **C** containing the instructions occur in succession to one in **C** without an annotation. The changes of speed in each case ('Lent' and 'Guay' respectively) correspond as expected to the text. Neither work contains any difference between the note values of the section with the beating pattern and that in **C** alone. In H.185 (Ex. 6.8 c) however, **C** is already in operation, and the annotation 'a 4 temps Guay' appears at a join between two phrases. Again, there is no difference in the note values in either passage and in the texts there is little difference in the *Affekte*; there is just a change from the third to the first person at the beating instruction.

Thus, the specification of a beating pattern in these instances rather than a term of *mouvement* may simply be an elegant variation. Equally, it may be intended to draw performers' attention to Charpentier's requirements in the context of surrounding material. For example, in H.206, the passage marked **C** 'a quatre temps Lents' is prefaced by one in **C**. Before that is a section in **C** 'Animé' on which more will be said shortly. Thus, the passages

preceding the one to be beaten in four may both have been beaten in two, as commonly advocated by seventeenth-century theorists and the annotation ‘a quatre temps...’ was a reminder to return to a beating pattern of four.<sup>465</sup> Similarly, in both H.175 and 185, the annotation ‘a 4 temps Guay/Viste’ appears after a section in **3**, a metre sign acknowledged as conventionally indicating a quick tempo, which would have been beaten in two: a two-beat downbeat followed by a one-beat up-beat. The instruction ‘a 4 temps Guay/Viste’ may again have been to stop performers instinctively continuing in two.

The range of *terms* and beating patterns used with **C** as detailed in Appendix 6.1 shows that Charpentier intended **C** to progress at several different speeds other than that indicated by *tempo ordinario*. Furthermore, notational/paranotational elements are, for the most part, not a guiding factor in cases where Charpentier uses contrasting *terms* with **C**, and especially where these appear within the same work. Taking the conclusions reached in other chapters of this thesis, the weight of evidence would suggest that *tempi loci* are again applicable. That is, the metre sign indicates the baseline, conventional speed, while the *term* flexes the speed to one or other end of a spectrum of speeds centred around this conventional speed: in this case, **C**  $\text{♩} = 60-80$ . Drawing on these conclusions, it is now necessary to see if similar conclusions can be made where Charpentier uses *terms* with the duple metres **¶** and **2**.

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<sup>465</sup> For theorists who believe **¶** is beaten in two, see [Appendix II Conceptions of Tactus, Beat and Metre by French Writers 1600-1750](#). A further discussion on this appears in Chapter 2.

### 6.5.2 The special case of **¶** and **2**

Chapter 2 concluded that Charpentier did not consistently use one or other of the metrically similar metres **¶** and **2** to indicate a faster speed, and neither did his practices change over time. The successive use of **¶** and **2** probably acts as a semiotic indicator that some change should occur, and when this relates to tempo, the direction of the change would be dependent on the context. On 112 occasions, in both sacred and secular works dating from across his career, Charpentier uses *terms* with **¶** and **2**. These appear where these metre signs occur in isolation and in succession. In the majority of cases, the *terms* used with **¶** and **2** are ‘Lent/Lentement’, and ‘Guay’. The terms ‘Grave’ and ‘Viste’ occur less frequently, while ‘Tendrement’ appears twice,<sup>466</sup> and ‘Leger/Legerement’ and ‘Animé’ appear once each.<sup>467</sup> As **¶** and **2** for Charpentier do not indicate a particular tempo, a key question is whether he associated *terms* of a particular type/speed with one or other of these metres.

Ex. 6.9 a and b show two typical examples of **¶** and **2** with *terms*: **¶** is marked ‘Lent’ while **2** is marked ‘Guay’. Slow terms with **¶** and fast ones with **2** appear on numerous other occasions throughout Charpentier’s works.<sup>468</sup> While seventeenth- and eighteenth-century theorists are divided in their opinion on which of these metres is faster, in these instances, Charpentier appears to be adhering to the majority viewpoint that **2** is some degree faster than

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<sup>466</sup> ‘Tendrement’ appears with **2** in both H.397 (III / [19] / 39<sup>v</sup>) and H.491, *Medée* [sic], p. 241.

<sup>467</sup> The *terms* ‘Tres leger et guay’ appear in H.421 (XII / 74 / ff. 21-22<sup>v</sup>) with **¶**, while ‘Legerement’ appears with **2** and as part of a combined annotation ‘tous fort et legerement’ in H.420 (XXVIII / [d] / ff. 34-36).

‘Animé’ appears in H.206 (X / 59 / fol. 1) with **¶**.

<sup>468</sup> Slow *terms* with **¶** may also be seen in: H.3, 82, 84, 314, 343, 353 and 504, while **2** with fast *terms* are found in H.74, 145, 167, 209, 327, 365a, 416 and 420.

¶.<sup>469</sup> However, he is not wholly consistent in this respect when other appearances of *terms* with ¶ and 2 are considered. Ex 6.10 a and b show the reverse of that just discussed: ¶ coupled with a fast *term* and 2 with one suggesting a slow tempo. Moreover, throughout his works, Charpentier uses ¶ with fast terms and 2 with slow ones more than the reverse. Of the 112 instances where *terms* appear with ¶ or 2, he uses a *term* implying a fast tempo with ¶ on 53 occasions,<sup>470</sup> and one implying a slow tempo with 2 in 40 instances.<sup>471</sup> This suggests that his practices opposed the majority theoretical viewpoint that 2 was faster than ¶.

Notwithstanding this observation, Charpentier does not consistently use *terms* of a particular speed range with one or other of ¶ or 2. Indeed, in works that exist as copies or partbooks additional to the work in the *Mélanges*, there are several instances where he not only uses these metres indiscriminately but also uses different *terms* for corresponding passages between sources. For example, the ‘Agnus Dei’ of H.11 shows 2 in the *Mélanges* but four of the partbooks of H.11a give ¶. For the text ‘Glorificamus te’, the majority of the partbooks have ¶ Guay, but several show just ¶, whilst the Taille [du] Grand chœur gives 2.<sup>472</sup>

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<sup>469</sup> For theorists who believe that 2 is faster than ¶, see [Appendix II Conceptions of Tactus, Beat and Metre by French Writers 1600-1750](#) and Chapter 2.

<sup>470</sup> For some further instances of a fast *term* with ¶ in a range of sacred and secular works of various genres see: H.10, 11, 167, 180, 180b, 212, 251, 272, 325, 327, 333, 365a 372, 397, 405, 418, 481, 483a, 484 and 504. For a complete list see Appendix 6.1.4.

<sup>471</sup> For some further instances of a slow term with 2 in a range of sacred and secular works of various genres see: H.7, 11, 28, 167, 168, 169, 178, 193, 225, 226, 243, 251, 325, 327, 328, 365, 365a, 405 and 481. For a complete list see Appendix 6.1.

<sup>472</sup> See Appendix AF for a juxtaposition of metre signs and paranotational elements between H.11 and H.11a.

Appendix 6.4 juxtaposes the metre signs and notational/paranotational elements for all works where one or more copies or a set of partbooks exist. As with **C**, there is no consistency in Charpentier's use of notational/paranotational elements where *terms* are coupled with **C** and **2**. Regarding note values, Ex. 6.9 and 6.10 are representative of Charpentier's practice, in that there is little difference in the range of note values between each metre sign, irrespective of whether the term is fast or slow. Moreover, the range of note values, predominantly crotchets and minims, is the same for **C** and **2**, and for when these signs appear without *terms*.<sup>473</sup> Where the *Affekte* of the texts are concerned, there are numerous instances where the chosen *term* is linked to the *Affekt*. Ex 6.11 a and c show a slow term with **C** and then **2**, where the texts suggests a calm/gentle pace, or could even be considered neutral. By contrast, in Ex 6.11 b and d, showing a fast term with **C** and **2** respectively, the texts refer to heightened emotion ('ire') or positive words such as glorification.

Charpentier uses 'Anime' [sic] on just two occasions, one of which occurs with **C** in the instrumental prelude to H.206 (see Ex. 6.12 a).<sup>474</sup> As noted, the placing of 'Anime/é' into a hierarchy of speeds is stymied, because musical definitions of this term are rare, and theorists suggest that it equates to *Allegro*, which itself is linked to *Gaye*: 'ANIMA or ANIMATO. This is a little like *Allegro*' and is synonymous with 'Vivace, Allegro, Spiritoso & Brillante'.<sup>475</sup> French language dictionaries are slightly more helpful on account that many use synonyms like *vif* which suggest that 'Animé' is probably some degree faster than 'Guay'

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<sup>473</sup> See the discussion on note values that occur with **C** or **2** in Chapter 2.

<sup>474</sup> Charpentier spells 'Anime' here with an 'e' and not an 'é'. 'Animé' appears with **C** in H.355. I have been unable to find any distinction in these two variant spellings.

<sup>475</sup> 'ANIMA ou ANIMATO. C'est à peu près comme *Allegro*', Brossard, *Dictionnaire de musique*, p. 5; 'Animé. V[oir]. VIVACE, ALLEGRO, SPIRITO, BRILLANTE &c'. *Ibid.*, p. 239.

and closer to ‘Viste’.<sup>476</sup> Charpentier’s reason for choosing ‘Animé’ rather than ‘Viste’ on this occasion is not clear. This may be because, in addition to the associated speed, this *term* conveys information regarding the intended manner of performance. For example, Richelet notes that ‘Animer’ means to ‘make more lively, to excite, to impart strength, fire and vigour’.<sup>477</sup>

Charpentier associated ‘Tendrement’ with 2 just once, located in H.491 (Ex. 6.13).

Brossard defines ‘Tendrement’ through various cross references to ‘CON AFFETTO’, ‘AFFETTUOSO’, ‘AFFECTUEUSEMENT’, which are in turn defined as ‘Tendrement and so on and therefore almost always slow [Lentement]’.<sup>478</sup> Indeed, this definition remained consistent well into the late eighteenth century, with Jean-Jacques Rousseau giving a similar definition in his *Dictionnaire* of 1768.<sup>479</sup> Given that Brossard likens ‘Tendrement’ to ‘Lentement’, Charpentier’s rationale for choosing the former may be concerned with speed and tone production as noted earlier in this chapter in Ranum’s discussion of ‘Tendrement’. Certainly, the context in which this short instrumental piece occurs in H.491 would certainly

<sup>476</sup> See, for example, ‘ANIMER, se dit figurément … quand des peintures, des sculpteurs, par la force des traits de leurs pinceaux, ou ciseaux, semblent rendre vivantes leurs figures....se dit aussi parmi les maîtres à danser, en parlent du pas; & signifie prendre un air plus vif en s’éllevant sur la pointe du pied...Exciter à la colere, a la vengeance au combat...’ / ‘ANIMER, used figuratively....when painters or sculptors seem to make their figures come alive by the strength of their brush strokes....also used by dancing masters when discussing steps, and means to assume an air that is quicker by rising on the tip of the toes... to excite to anger, to vengeance in combat.’ Furétière, ‘ANIMER’, *Dictionnaire*, vol. 1, [n. p.].

<sup>477</sup> Pierre Richelet, ‘Animer’, *Dictionnaire François, contenant généralement tous les mots tant vieux que nouveaux* (Amsterdam: Jean Elzevir, 1706), p. 54.

<sup>478</sup> ‘AFFETTUOSO, ou con affetto. C’est le même que *Affettuosò* ou *Affettuosamente*, qui veut dire, AFFECTUEUSEMENT, *tendrement*, &c. & par conséquent presque toujours *Lentement* / AFFETTUOSO, or with affection. This is the same as *Affettuosò* or *Affettuosamente*, that is, AFFECTUEUSEMENT [in a loving manner], *tendrement*, etc. etc. Therefore, this is almost always slow.’ Brossard, *Dictionnaire de musique*, p. xii.

<sup>479</sup> ‘TENDREMENT. Cet adverbe écrit à la tête d’un Air indique un mouvement lent & doux, des sons filés gracieusement & animés d’une expression tendre & touchante. Les Italiens se servent du mot *Amoroso* pour exprimer à-peu-près la même chose: mais la caractère de *l’Amoroso* a plus d’accent, & respire je ne sais quoi de moins fade & de plus passionné.’ / ‘TENDREMENT. This adverb written at the start of an Air indicates a slow and gentle tempo. The notes are gracefully performed and animated with a tender and touching manner of expression. The Italians use the word *Amoroso* to express much the same thing: but the character of *Amoroso* has more emphasis and, dare I say it, less sanity and more passion’. Jean-Jacques Rousseau, ‘Tendrement’, *Dictionnaire de la musique*, pp. 507-508.

suggest that both the speed and the affective qualities indicated by ‘Tendrement’ would be appropriate - the texts either side of this speak of fidelity and the unjust punishment that comes with love.

The terms ‘Leger’/‘Legerement’ have previously been discussed in relation to their appearance with the metre sign **c**. Definitions of this term by Brossard and particularly Furetière suggest a speed between ‘Guay’ and ‘Viste’.<sup>480</sup> Ex. 6.14 a shows an excerpt from H.420 containing the dynamic and tempo direction ‘Tous fort et Legerement’. This appears immediately after a section in **3**, where the shepherds sing of their joy upon receiving the news of Jesus’ birth. As **3** is ostensibly defined as a quick triple metre, and evidence considered thus far suggests **2** to be variable in tempo - but often used by Charpentier with slower *terms* - this may have been his way of specifying in this instance at least a pseudo-proportional relationship (for example, **3**  $\text{J.}$  = **2**  $\text{J.}$ ) the use of ‘Leger’ imparting the necessary vivacity of character but suggesting a speed less quick than ‘Viste’.

Outside of dance designations, H.421 (Ex 6.14 b) includes Charpentier’s single use of two compound *terms* in the annotation ‘Tres leger et guay’. Given that the above discussion suggested that ‘Leger’ probably indicated a tempo between ‘Guay’ and ‘Viste’, there would seem to be some contradiction in this combination of terms. If ‘Guay’ indicates the desired tempo, perhaps ‘Leger’ relates more to the definition of this *term* in *Dictionnaire de l’Académie [sic] Française*: ‘Leger...is said of a person who sings in a manner that is at ease

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<sup>480</sup> LÉGER, D'une manière *léger*. ... Cela signifie aussi rapidement, avec agilité. ... Cela signifie aussi superficiellement, comme par hasard, et faiblement : Aborder un sujet légèrement. ... Cela signifie aussi inconsidérément, imprudemment, sans jugement, sans raison / ‘LEGER, In a manner that is light. ... It also means rapidly, with agility’. Furetière, *Dictionnaire universel. Contenant généralement tous les mots François tant vieux que modernes & les termes d toutes les sciences et des arts*, vol. 2, 4th ed. ed. Jean-Baptiste Brutel de la Rivière (The Hague: Pierre Husson, Thomas Johnson, Jean Swart, 1727), [n. p.].

and who moves through *cadences* [in the sense of rhythms] easily: “She has a voice that is light/at ease”<sup>481</sup>.

Furthermore, excerpts from two works (see Ex. 6.15 a and b) confirm that, for Charpentier, the metre signs **¶** and **2** could also operate at a moderate speed. These examples, the only ones with rubrics indicating neither too fast nor too slow, appear in proximity in the *Mélanges*, one with **¶**, one with **2**, and as far as can be determined, are contemporary with the copying of these works in the early 1680s. This is further proof that **¶** and **2** could be associated with fast and slow tempi, that Charpentier was working in *tempi loci*, and, in these cases, Charpentier felt the need to caution against either of these. In H.327 (Ex. 6.15 a), the deletion of this indication above the stave and its apparent replacement with ‘Guayment’ shows a change of mind; perhaps in response to the word ‘celebrant’ / ‘celebrate’. The retention of this *term* in the *bc* line may simply be a leftover from that correction.

### 6.5.3 *Terms* with successive instances of **¶** and **2**

On 20 occasions, **¶** and **2** appear successively and with one or both signs carrying a *term*.<sup>482</sup> For example, in H.327 (see Ex. 6.16) we find the succession **¶** Guay → **2** Lentement → **¶** Guay → **2** Gravement. While Charpentier is consistent in this passage in coupling **¶** with fast *terms* and **2** with slow ones, this is not the case throughout the work. For example,

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<sup>481</sup> ‘On dit, d'une personne qui chante d'une maniere aisée, & qui passe facilement les cadences, qu'Elle a la voix legere...’ ‘Leger’, *Dictionnaire de l'Academie Française*, ed. by Regnier-Desmarais and François-Séraphin (Paris: chez la Veuve de Jean Baptiste Coignard, 1694), p. 637.

<sup>482</sup> For further instances where Charpentier uses *terms* with one or both of the metres **¶** and **2** when they occur successively, see: H.11, 61, 145, 167, 169, 209, 211, 212, 225, 251, 272, 325, 327, 333, 365a, 405, 416, 434, 481 and 491.

his use of the expression ‘ny trop guay, ny trop lentement’ in this work has already been discussed above (see Ex. 6.15). The strongest evidence that he did not associate with **C** or **2** in succession *terms* indicating a particular speed is seen in H.365a (see Ex. 6.17). This work contains a sequence of changes between **C** and **2** across ff. 47-51, all of them accompanied by *terms*. On one appearance of **2** (fol. 48) Charpentier indicates that this should be ‘Grave’, but later (fol. 49) that it should be ‘Guay’.<sup>483</sup> Thus, as observed in Chapter 2 and elsewhere, it is the presence of the signs themselves, especially where **C** and **2** appear in succession, that highlights a change is required and the direction of the change is specified by notational/paranotational elements (in this case, the *term*) as opposed to the metre sign. In a dimly lit performing venue where performers may be unfamiliar with the composer’s handwriting, the presence of the metre signs and changes between them could have acted as a warning to the performer as to the presence of the *terms*.<sup>484</sup>

#### 6.5.4 Beating patterns with **C** and **2**

As with the metre **C**, Charpentier gives written instructions on how **C** and **2** should be beaten. These appear on three occasions with **C** and six with **2**. Ex 6.18 a and b show two such examples: one where he requires **2** to be beaten ‘a 2 temps lentement’ while **C** should be beaten ‘a 4 temps viste’. As noted elsewhere, the *Affekte* of the texts with each beating pattern correspond as expected. A striking feature of Ex. 6.18 a and b is the distinct range of

<sup>483</sup> When H.365 (XXIV, ff. 34<sup>v</sup>-41<sup>v</sup>), the later and longer version of this work (*Spring 1699*) is compared with H.365a (1697-9), we see numerous differences between them. For example, the passage in H.365a marked **2** ‘Grave’ is only marked **2** in H.365. Furthermore, whole passages present in H.365 are either totally absent from H.365a or exist in an abridged form. The opening of the instrumental prelude marked **C** ‘Guay’ in H.365a is the same as that for H.365. However, while the opening theme re-occurs in H.365a as part of the sequence of **C** and **2** in succession, this does not happen in H.365.

<sup>484</sup> My thanks to Graham Sadler for suggesting this.

note values with each of **¶** and **2**: the use of longer values with ‘a 2 temps lentement’ and shorter ones with ‘a 4 temps viste’ shows a deviation from the range he commonly employed with each of these metres where they appear with and without *terms*. However, Charpentier is not completely consistent in this. While there exist other instances where quick beating patterns with **¶** use quicker values (Ex. 6.18 c), in other instances where **2** and slow beating patterns are concerned (Ex. 6.18 d, for instance), he does use a range of values that would be considered normal for him with this metre.

In their discussions of **¶** or **2**, contemporary theorists frequently specify whether these metres should be beaten in two or four beats, and whether these beats are quick or slow. However, they reveal a significant lack of consensus. For instance, Jean Rousseau states that both metres are to be beaten in two but that **¶** is beaten ‘a deux temps lent’, while **2** is beaten ‘a deux temps vîtes’.<sup>485</sup> In contrast, Loulié and L’Affillard both believe that **¶** may be beaten with either two slow or four fast beats, but fail to specify any criteria on how to decide which pattern to apply.<sup>486</sup> Similar disparity exists with regards to **2**. Although there is a majority agreement that **2** is beaten with two *léger* beats,<sup>487</sup> Masson indicates that it may be beaten with *either* four quick or two slow beats but does not clarify how to identify when something is beaten in two or four given that two slow beats occupy the same temporal space as four

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<sup>485</sup> Rousseau, *Méthode Claire* (1683), p. 33.

<sup>486</sup> For example, Loulié notes that ‘Le **¶** Barré est proprement le signe de quatre temps vites neantmoins [sic], d’usage veut qu’on s’en serve pour le signe de deux temps lents’. / ‘The **¶** is properly used as the sign for four quick beats; nevertheless, it is used as the sign when two slow beats are wanted’. *Éléments ou principes*, p. 32. See also, L’Affillard, *Principes très faciles*, pp. 114-22.

<sup>487</sup> Theorists who advocate that **2** should be beaten with two light/quick beats include: Rousseau (1683) and (1691), Saint Lambert (1702) L’Affillard (1705), Montéclair (1709) and Montéclair (1711-12).

quick ones.<sup>488</sup> The most comprehensive account of beating patterns and their relationship to **⌚** occurs in Brossard's *Dictionnaire*:

The stroked C is found turned from left to right thus **⌚**, or from right to left thus **∅**. When it is to the right the Italians still call it *Tempo alla breve*, because formerly under this sign all the notes were performed in diminution by half of their value; but at present it denotes only that one must beat time slowly in 2, or very quickly in 4; unless it is marked *Largo*, *Adagio*, *Lento*, or some mark that warns that one must beat time *very slowly*. And when one sees with this sign the words *da Capella*, and *alla breve*, it denotes in very fast beats. It means this also when the sign is reversed, but one rarely finds it thus.<sup>489</sup>

While theorists frequently refer to beating patterns, there is little evidence of what composers thought of these and particularly whether there was any form of proportional relationship between the patterns for **⌚** and **⌚**. In this context, Charpentier's inclusion of such instructions is thus especially interesting. Table 6.6 details in chronological order each instance of beating patterns with **⌚** or **⌚** in the *Mélanges*.<sup>490</sup>

Table 6.6: Charpentier's use of beating patterns with <b>⌚</b> and <b>⌚</b> arranged chronologically				
H. No	Location	Chronology	Metre Sign	Beating Instruction
H.170	III / 22 / fol. 92 <sup>v</sup>	1678-79	<b>⌚</b>	'a deux temps grave'
H.325	IV / 30 / fol. 94	1680	<b>⌚</b>	'a 2 temps grave'
H.61	XVIII / XXX / fol. 34	1681	<b>⌚</b>	'a 2 temps graves'
H.61	XVIII / XXX / fol. 35	1681	<b>⌚</b>	'a 2 temps'
H.328	XVIII / XXXII / fol. 59 <sup>v</sup>	1681-82	<b>⌚</b>	'a 2 temps graves'
H.481	XXI / XLII / fol. 19 <sup>v</sup>	1683-84	<b>⌚</b>	'a 4 temps viste'
H.14	III / 21 / fol. 78	<i>End of 1683- End of 1692 (probably 1683-85)</i>	<b>⌚</b>	'a 2 temps lentement' / 'a 2 temps'

<sup>488</sup> Masson, *Nouveau traité*, p. 7.

<sup>489</sup> 'Le C. barré se trouve, aussi ou tourné de la gauche à la droite ainsi **⌚**, ou de la droite à la gauche ainsi **∅**. Quand il est à droit les Italiens l'appellent [sic] encore *Tempo alla breve*, parce que anciennement toutes les figures étaient diminuées sous ce signe de la moitié de leur valeur [sic]; mais à présent il marque qu'il faut battre la mesure à *deux temps graves*, ou à *quatre temps fort vites*; à moins qu'il n'y ait *Largo*, *Adagio*, *Lento*, ou quel qu'autre terme qui avertisse qu'il faut battre la mesure *fort lentement*. Et quant [sic] on voit avec ce signe, les mots *Da Capella*, & *alla brève*, il marque deux *temps très-vites*. Ce qu'il marque aussi quand il est renversé, mais ou le trouve rarement ainsi'. Brossard, *Dictionnaire de musique*, p. 154.

<sup>490</sup> H.399c, the non-autograph copy of *L'enfant Prodigue* (F-Pn, Vm<sup>1</sup> 1480, fol. 37<sup>v</sup>), contains the beating instruction 'Tendrement et faites les termes' with **⌚**. This annotation is not found in the *Mélanges*. The corresponding passage in H.399 *Filius Prodigus* (IV / 29 / fol. 73) is set in **⌚** but bears no term.

H.14	III / 21 / fol. 79	<i>End of 1683- End of 1692 (probably 1683-85)</i>	<b>2</b>	‘a 2 temps’
H.344	XXII / XLIX / fol. 43 <sup>v</sup>	1685-86	<b>2</b>	‘a deux temps lentement’
H.346	XXII / LI / fol. 70 <sup>v</sup>	1687	<b>C</b>	‘a 2 temps et gravement’
H.66	XXIII / LV / fol. 11 <sup>v</sup>	1690	<b>C</b>	‘a 4 temps viste’
H.361	X / 61 / fol. 62 <sup>v</sup>	<i>End of 1691- Spring 1699</i>	<b>2</b>	‘a 2 temps grave’

From the above table, we see that Charpentier consistently specifies **2** to be beaten with two slow or quite slow beats, and thus contrary to the views of many theorists cited above and in Chapter 2. There are two instances where **C** is to be beaten with four fast beats, but two where it is to be beaten with two slow beats. H.346 (Ex. 6.19) contains the annotation ‘a 2 temps et gravement’: the use of the conjunction ‘et’ being unusual in this context and probably just a variation in the presentation of the beating instruction. The most compelling evidence that Charpentier did not desire **C** or **2** to be consistently associated with a particular beating pattern is seen in H.328 (see Ex. 6.20). Here, **2** is to be beaten with two beats that are neither too fast nor too slow; this is akin to the annotation seen in H.327 (see Ex. 6.15).

In addition to confirming that the same beating instructions are not employed consistently with the same metre sign, Table 6.6 also shows that Charpentier never specifies ‘2 temps viste/guay(ement)’ or ‘4 temps lent(ement)/grave’ for either **C** or **2**. This is not as surprising as it first seems. Several theorists including Montéclair suggest that  $\frac{2}{4}$  or 4/8 implies two fast beats,<sup>491</sup> while four slow beats is readily associated with **C**.<sup>492</sup> Both  $\frac{2}{4}$  and 4/8

<sup>491</sup> Berthet’s *Leçons de musique* of 1695 and Loulié’s *Éléments ou principes* of 1696, contain the earliest references to  $\frac{2}{4}$  that I have found in French treatises. Within a broad range of French treatises from 1696 onwards, there is a consensus that  $\frac{2}{4}$  or 4/8 should be used when a metre of two fast beats is required, while four slow beats is invariably associated with a **C** signature. For example, see Montéclair, *Méthode facile*, p. 11 and Montéclair, *Principes de musique*, pp. 25-29. Saint Lambert, *Les principes du clavecin*, p. 45, who discusses 4/8 only.

<sup>492</sup> See for example, Rousseau, *Méthode claire*, p. 32.

were familiar to Charpentier: 4/8 occurs on 20 occasions across thee autograph and  $\frac{2}{4}$  makes one isolated appearance in a work dating from the middle of his career.<sup>493</sup> The metre **C** occurs extensively in every *cahier*.

Charpentier's use of beating instructions with **C** and **2** is an extension of his use of *terms*; that is, the *term* indicates which end of the spectrum of speeds conventionally linked to the metre sign that the tempo should fall along with additional information on the number of beats required. With these conclusions in mind, we now examine instances where Charpentier uses *terms* with triple metres.

## 6.6 *Terms* with triple metres: **3**, $\frac{3}{2}\text{J}$ , $\frac{3}{2}\text{J}$ , $\frac{3}{2}\text{J}/\text{J}$ , $\text{C}\frac{3}{2}\text{J}$ , $\text{C}\frac{3}{2}\text{J}$ and $\text{C}\frac{3}{2}\text{J}/\text{J}$

### 6.6.1 *Terms* with **3**

Of all triple metres, Charpentier most frequently couples **3** with *terms*. As noted in Chapter 4, French theorists of the long seventeenth-century ostensibly considered **3** to indicate a tempo of three quick beats. However, a minority of theorists suggest that the opposite is true and that this metre was by no means commonly understood to indicate a fast tempo; for example, La Voye Mignot uses with **3** the term *Lentement*.<sup>494</sup> Ex 6.21 a-d show

<sup>493</sup> For examples where Charpentier uses 4/8, see: H.4, 234, 365, 396, 401, 422, 480, 482, 486, 487, 494, 499 and 422. The earliest of these, in H.234, dates from 1671-2, while the latest occurs in H.422, dates from 1702. The single instances where he uses  $\frac{2}{4}$  can be found in H.504. For a discussion on his use of  $\frac{2}{4}$  see Chapter 5.

<sup>494</sup> Other theorists and composers suggesting that **3** does not indicate a quick tempo include: Anon. *Traité d'Accompagnement* (1698), Hottetere (1719), Montéclair (1736), Corrette (1741 and 1748); Denis (1747 and 1772) and Béthisy (1754).

four examples from some of the over 130 instances where Charpentier couples **3** with a fast *term*.

Ex 6.21 c and d include Italian terms, for reasons discussed earlier in Chapter 4.

More significant however, is that across these examples, Charpentier has used four different ‘quick’ *terms*, albeit with two different gradations of speed: according to Brossard, ‘Allegro’ and ‘Guay’ are synonymous, as are ‘Presto’ and ‘Viste’.<sup>495</sup> Here again we see evidence that Charpentier was not associating a given metre sign with one specific tempo.<sup>496</sup> Indeed, there exist nine instances where he couples **3** with a *term* that specifies a slow (‘Grave’) or very slow speed (‘Lent’). Three such instances appear in Ex. 6.22 a-c.<sup>497</sup>

As with other metres previously discussed, notational/paranotational elements are unhelpful when considering *terms* with **3**. While the *Affekte* of the texts often correspond with the direction of the change indicated by the *term*, there are several instances where the text with the *term* appears neutral or occasionally in opposition to it. Ostensibly, Charpentier uses the same range of note values (C, M and Q, in that order of proliferation) when **3** appears with fast or slow *terms* or without a *term*; for example, compare Ex. 4.6 c with Ex 6.22 a and b. However, there exist a handful of instances where the note values and text suggest a speed in opposition to the *term*. For example, in H.210 (see Ex. 6.22 c) a passage

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<sup>495</sup> Ex. 6.21 d shows the single instance of the term ‘Presto’ in Charpentier’s works. We should, however, remain mindful that this appears in a non-autograph copy by Brossard. This raises questions about whether this term was in Charpentier’s vocabulary or was added by Brossard.

<sup>496</sup> For further instances where a fast term appears with the metre **3** see: ‘Guay’ - H. 3, 4, 5, 11, 14, 36, 37, 39, 41, 43, 63, 78, 145, 146, 161, 169, 194, 195, 196, 200, 203a, 213a, 223, 240, 309, 317, 322, 313, 340, 347, 357, 358, 361, 365, 397, 402, 405, 409, 412, 416, 421, 431, 335, 483a, 484, 487, 489, 490, 491, 495, 504, 507 and 534. ‘Viste’ – H.81, 171, 179, 202, 206, 353, 403, 481, 483a, 484 and 488. ‘Allegro’ – H. 342 and 473.

<sup>497</sup> Instances where a slow or very slow *term* appears with **3** are as follows: ‘Lent’ - H.173, 207, 210, 407, 471, 488 and 523. ‘Grave’ – H. 345 and 346.

marked **3** ‘Lent’ has note values of C and M and is set with the text ‘Who hath placed peace in thy borders: and filleth thee with the fat of corn’. However, at the text ‘swiftly runneth his word’, Charpentier retains the metre and *term* but uses strings of semiquavers; a note value rarely used with **3**. In this case, the *term* probably ensures that the speed of this metre is not excessively fast but that the sudden change to semiquavers is contrast enough with previous material to express the meaning of the text.

There are also a handful of instances where Charpentier uses with **3** *terms* that not only suggest a speed but also give clues to the mood that the performer would convey. In H.27, Charpentier writes ‘Affectueux’; this is the only time he uses this term in the autographs for reasons that are unclear. Many seventeenth-century writers concur that this term conveys a sense of ‘love, piety and tenderness’.<sup>498</sup> Brossard’s definition is perhaps most helpful in identifying the speed this *term* indicates: *AFFETTO*, *AFFETO*, or *con affetto* is the same as *Affetuoso* or *Affettuosamente*, which means *AFFECTIONATELY*, *tenderly*, etc., and consequently almost always *slow*.<sup>499</sup>

Brossard’s cross-reference to ‘Tendrement’ above is relevant given that H.60 includes one of two instances where Charpentier uses this *term* with **3**.<sup>500</sup> Whilst the tempo range of both ‘Affectueux’ and ‘Tendrement’ is broadly slow, his rationale for choosing one over the

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<sup>498</sup> See for example, ‘AFFECTUEUX adj. ... Ce mot ne se dit qu’est choses, & est vieux. Cependant il y a des gens qui s’en servent dans les matières de pitié, pour marquer ce qui vient du cœur’. / ‘AFFECTUEUX adj. This word is only used for things and is out of date. However, there are people who use it in matters of piety, to mark what comes from the heart’. Furetière, *Dictionnaire universel*, vol 1, [n. p.].

<sup>499</sup> ‘AFFETTO, ou *con affetto*. C’est le même que *Affetuoso* ou *Affettuosamente*, qui veut dire, *AFFECTUEUSEMENT*, *tendrement*, &c. & par conséquent presque toujours *Lentement*’. Brossard, *Dictionnaire de musique*, p. xii.

<sup>500</sup> The other instance appears in H.487.

other is presumably related to context, and specifically the text. Table 6.7 shows the texts and translations along with the range of note values used with **3** and these *terms* in each work.

<b>Table 6.7:</b> Texts and note values for instances of <b>3</b> with ‘Tendrement’ and ‘Affectueux’ in the works of Charpentier					
IV / 26 / fol. 40 (H.27) <b>3</b> ‘Affectueux’		III / 20 / ff. 69-70 (H.60) <b>3</b> ‘Tendrement’		VII / 46 / fol. 63 <sup>v</sup> (H.487) <b>3</b> ‘Tendrement’	
Text	Note Values	Text	Note Values	Text	Note Values
<p>Eya ergo, advocata noster ill[o]s tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens : O pia : O dulcis Virgo Maria. /</p> <p>Turn then, most gracious advocate, thine eyes of mercy toward us; and after this our exile, show unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.</p>	C, Q, M	<p>[Instr.] Monstra te esse Matrem, sumat per te preces, Qui pro nobis natus, tulit esse tuus. /</p> <p>Show thyself to be a mother. Let him receive your prayer. Who, for the debts we owe, from thee would breathe our air.</p>	C, Q, M	[Instr.]	C, Q, M

On two of the three occasions, the texts refer to the kindness of the Virgin Mary. In H.487, the passage is instrumental but appears before one in  $\frac{3}{8}$  referring to the sweetness of harmony. For texted passages, the *Affekte* appear well suited to the *terms* used.

As with **C**, **C** and **2**, Charpentier also uses with **3** *terms* that are the opposite of the speed conventionally associated with it. These appear with isolated instances of **3** and also when this metre is used in succession with other triple metres. In H.3, shown in Ex. 6.23, we again

see how a metre sign in combination with various *terms* can operate at multiple speeds. On fol. 18, Charpentier uses **3** alone, then later, on ff. 21<sup>v</sup> and 22<sup>v</sup>, with ‘Guay’ immediately followed by ‘Lentement’; later still, the metre  $\frac{3}{8}$  appears. Similarly, in H.488 (XIII / “II” / ff. 50-61), Charpentier alternates between the opposing *terms* ‘Viste’ and ‘Lent’ on five successive occasions in a passage set in **3**.

With just the odd exceptions noted above, and as with other metres, there are no significant differences between the note values in virtually all passages in **3**; crotchets and minims predominate. Given that ‘Lent’ and ‘Viste’ in H. 488 and ‘Lentement’ and ‘Guay’ in H.3 are at opposite ends of the tempo hierarchy, and that ‘Lent’ indicates one of the slowest speeds in French Baroque music, it is questionable how artistically effective performances that adopted such extreme contrasts would be. In the example from H.3, a fundamental question is how the appearance of **3** Lent on fol. 22<sup>v</sup> relates to the later appearance of  $\frac{3}{8}$  on fol. 25. Given that  $\frac{3}{8}$  conventionally indicates a slow tempo, had Charpentier wanted a slow triple metre in H.3, he could have just as easily used  $\frac{3}{8}$  rather than **3** ‘Lent’.

Furthermore, Ex 6.24, showing excerpts from *Ave verum corpus* (H.329), and the separately catalogued prelude H.523, includes perhaps the most puzzling use of *terms* with successive triple metres. In the prelude, **3** appears with ‘Lentement’. Then, in the ensuing work, a texted passage in  $\frac{3}{8}$  appears with ‘Grave’. Later, this same text – ‘Esto nobis prægustatum mortis in examine’ – but set to different musical material now appears in  $\frac{3}{8}$  □ On the one hand, we could assume that, ‘Lentement’ being slower than ‘Grave’, the passage in **3** ‘Lentement’ is slower than that in  $\frac{3}{8}$  ‘Grave’. However, if that were so, we should

question why Charpentier chose to use **3** with ‘Lentement’ and not simply  $\frac{3}{2}$  ‘Lentement’ or indeed 3/1 alone.

As with **C**, **C** and **2**, the evidence internal to the manuscripts suggests that with **3**, Charpentier was working in *tempi loci*. The required tempo change suggested by the shift from one metre to the next is made more explicit by the nature of the accompanying *term*. Viewed in this way, the passage in H.523 marked **3** ‘Lentement’ would not be slower than either  $\frac{3}{2}$  or  $\frac{3}{4}$  ‘Grave’, but instead slower than if **3** had appeared alone. In turn,  $\frac{3}{2}$  ‘Grave’ would indicate a tempo somewhat slower than  $\frac{3}{4}$  but not as slow as 3/1, which, as noted, Charpentier uses on a handful of occasions.<sup>501</sup>

Having identified a potential rationale behind Charpentier’s deployment of *terms* with **3**, it is now appropriate to ascertain if this can be applied to the metres  $\frac{3}{2}$  and  $\frac{3}{4}$ , especially where he combines one or other of these signs with the mensuration sign **C** to produce **C** $\frac{3}{2}$  or **C** $\frac{3}{4}$ . Central to this investigation will be to identify whether the speed indicated by the mensuration sign correlates with that indicated by the *term*.

### 6.6.2 Terms with $\frac{3}{2}$ and $\frac{3}{4}$

Chapter 4 concluded that whilst Charpentier intended  $\frac{3}{2}$  and  $\frac{3}{4}$  to indicate a slow tempo range, he was working in *tempi loci*, and notational/paranotational elements - particularly textual *Affekt* - helped to refine the tempo. It was also noted that void notation

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<sup>501</sup> On Charpentier’s use of archaic metre signs, including 3/1, see Chapter 3.

does not consistently indicate a change of tempo in any direction. Ex. 6.25 a-c show the manuscript, text and translations for two of the five occasions where a *term* is coupled with  $\text{3}\text{♪}$  and one of the four occasions where  $\text{3}\text{♪}$  appears with a *term*.

On each occasion in these examples, the term indicates a slow speed. In H.308, Charpentier introduces the term ‘Adagio’ for the last four bars of a section where  $\text{3}\text{♪}$  is already in operation. A shift towards minims as the predominant note value at this point acts as a further, visual reminder to the change of tempo: a sense of slowing created with slower surface rhythms. Ex. 6.25 b, showing H.401 and Ex. 6.25 c showing H.82, involve  $\text{3}\text{♪}$  and  $\text{3}\text{♪}$  respectively and are accompanied by the terms ‘Lentement’ / ‘Lent’. Thus, both passages theoretically operate at the same speed. In H.11 (see Ex. 6.26), Charpentier writes the sequence **3** -  $\text{3}\text{♪}$  Grave - **3** Guay. Here, the void notation along with the *term* may have been intended to underline a stark tempo change in the absence of any other obvious changes in the music (for example, scoring or dynamics).

Wherever Charpentier uses a *term* with  $\text{3}\text{♪}$  or  $\text{3}\text{♪}$ , it indicates a slow tempo. As with other metres discussed previously, there are no patterns in the use of notational/paranotational elements. The note values with  $\text{3}\text{♪}$  or  $\text{3}\text{♪}$  are the same as when these metres are not accompanied by terms, while textual *Affekte* is not consistently the driving factor in his use of *terms*. For example, in H.82, Charpentier sets in  $\text{3}\text{♪}$  the text ‘Salus infirmorum, refugium peccatorum, consolarum consolatrix’ / ‘Health of the sick and counsel to sinners, comfort of the afflicted, help of Christians,’ which in the context of the surrounding texts neither suggests nor opposes a change to a slower tempo.

The earlier examination of Charpentier's use of the mensuration signs  $\mathbb{C}$  and  $\mathbb{C}$  in conjunction with the metres  $\mathfrak{3}\mathfrak{J}$  and  $\mathfrak{3}\mathfrak{J}$  concluded that Charpentier employed the  $\mathfrak{3}$  to indicate the metrical make-up of the bar and a slow tempo; the mensuration sign ( $\mathbb{C}$ ) indicated a *tactus celerior* – that is, a tempo somewhat faster than it would otherwise be, but not as fast as  $\mathfrak{3}$  would indicate. Thus, it might be expected that in the 24 instances where Charpentier chooses a *term* with one or other of  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$  and  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$ , the *term* merely confirms the quicker speed as indicated by the mensuration sign. As will be seen, however, this is not consistently the case.

### 6.6.3 *Terms* with combined signs: $\mathfrak{C}\mathfrak{3}\mathfrak{J}$ , $\mathfrak{C}\mathfrak{3}\mathfrak{J}$ , $\mathfrak{C}\mathfrak{3}\mathfrak{J}\mathfrak{C}\mathfrak{3}\mathfrak{J}/\mathfrak{J}$ compared to $\mathfrak{3}\mathfrak{J}$ , $\mathfrak{3}\mathfrak{J}$

Ex. 6.27 a-d shows combined signs with and without void notation and the range of *terms* used with them. The sign  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$ , appears with a *term* just once: 'Lent' (see Ex. 6.27 a).  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$  appears with both fast and slow terms ranging from 'Lent' (Ex. 6.27 b) to 'Viste' (Ex. 6.27 c). Ex. 6.27 d shows 'Animé' with  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$ . With just a handful of exceptions, the range of note values with  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$  and  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$  is broadly the same when those metres appear without *terms*. Generally, the *Affekt* of the text with composite signs broadly concurs with the *term*, although there are anomalies discussed presently.

Charpentier uses the term 'Animé' on two occasions: once with  $\mathbb{C}$  discussed previously, and once with  $\mathfrak{C}\mathfrak{3}\mathfrak{J}$  (see Ex. 6.27 d). The earlier discussion on the meaning of this *term* drew its conclusion from Brossard's definition, suggesting that it indicated a tempo similar to *Allegro*, which in turn indicated a similar tempo to *Gay*. The latter part of Brossard's

definition of ‘Animé’ (see p. 201, fn 473) where he refers to *Allegro*, *Vivace* and *Spiritoso* provides a possible clue as to why Charpentier preferred ‘Animé’ to ‘Guay’ with  $\text{C}\frac{3}{2}\text{D}$ : that is, in addition to speed, this term required performers to convey something in their manner of performance relative to the many other words associated with this term such as ‘Brilliant’. Equally, Charpentier may have used it to signal a tempo at the very upper end of the spectrum for  $\text{C}\frac{3}{2}\text{D}\square$ . While ‘Guay’ does not appear in H.355, ‘Allegro’ (evidently synonymous with ‘Guay’) does. By using ‘Animé’ rather than ‘Allegro’ or ‘Guay’, he felt he could best convey the speed and mood he desired.

The *Messe à quatre chœurs* (H.4) contains the sole instance of the combined sign  $\text{C}\frac{3}{2}\text{D}$  which also appears with ‘Lentement’ (see Ex. 6.28).<sup>502</sup> A discussion of this metre sign in Chapter 3 concluded that the **C** indicates a *tactus tardior* (slowing of the beat) and thus a slower speed than  $\frac{3}{2}\text{D}$  alone would indicate. Here, ‘Lentement’ intensifies the meaning of the sign and indicates a tempo slower than  $\text{C}\frac{3}{2}\text{D}$ .<sup>503</sup> This section is in contrast to the foregoing section in  $\text{C}\frac{3}{2}\text{D}$  on fol. 5, where the **C** (under *tactus celerior*) would have indicated a faster tempo than  $\frac{3}{2}\text{D}$  alone. In contrast with this preceding section, the switch to ‘normal’ notation at  $\text{C}\frac{3}{2}\text{D}$  may well have been intended to reinforce the slower tempo implied by this combined sign. That the ‘Lentement’ amplified rather than reinforced the sign  $\text{C}\frac{3}{2}\text{D}$  becomes apparent when we consider *terms* with  $\text{C}\frac{3}{2}\text{D}\square$ .

Given that in the previous example, the *term* corresponds with the direction of the tempo modification indicated by the mensuration sign, a logical assumption would be that

<sup>502</sup> This is the single known instance where Charpentier couples the mensuration sign **C** with any metre sign.

<sup>503</sup> See Chapter 3, pp. 109-112.

where Charpentier used *terms* with either  $\text{C}\frac{3}{2}\text{D}$  or  $\text{C}\frac{3}{2}\text{D}$ , these *terms* specified an increase in the speed as per the *tactus celerior* indicated by the  $\text{C}$ . On just four occasions, he uses quick terms with  $\text{C}\frac{3}{2}\text{D}$  (see Ex. 6.27 c and d).<sup>504</sup> However, far more common are those occasions where  $\text{C}\frac{3}{2}\text{D}$  appears with slow terms, as in Ex. 6.27 b. It is, therefore, puzzling as to why there are a significant number of instances where terms indicating a slowing of the speed appear with combined signs, even though the mensuration sign indicates an increase in the speed (*tactus celerior*) conventionally associated with  $\frac{3}{2}$ . For example, in H.196 (see Ex. 6.29), Charpentier couples with  $\text{C}\frac{3}{2}\text{D}$  the *terms* ‘Grave’ immediately followed by ‘Lent’.

Taking an overview of the *terms* with triple metres considered thus far, a pattern emerges that not only explains why *terms* appear with some metre signs and not others, but also suggests that *tempi loci* were in operation. Notably, there are no instances where Charpentier couples a fast *term* with either  $\frac{3}{2}\text{D}$  or  $\frac{3}{2}\text{D}$ , probably because when he wanted a tempo faster than  $\frac{3}{2}\text{D}$  or  $\frac{3}{2}\text{D}$  he could simply use  $\text{C}\frac{3}{2}\text{D}$  or  $\text{C}\frac{3}{2}\text{D}$  (indicating a *tactus celerior*). This confirms his use of  $\text{C}$  in this way relative to its antecedent where, with triple metres,  $\text{C}$  indicated a *tactus tardior*. Where a tempo faster than  $\text{C}\frac{3}{2}\text{D}/\text{D}$  was required, he could and did use a fast *term* to specify a tempo faster than  $\text{C}\frac{3}{2}$  but not as fast as  $\frac{3}{2}$ . However, the small number of instances of these compared to  $\text{C}\frac{3}{2}\text{D}/\text{D}$  with slow *terms* suggests that he may have abandoned this practice in favour of using  $\frac{3}{2}$ . Where he coupled slow *terms* with  $\text{C}\frac{3}{2}\text{D}$  or  $\text{C}\frac{3}{2}\text{D}$ , he desired a tempo at the slower end of the spectrum indicated by  $\text{C}\frac{3}{2}$  but not as slow as  $\frac{3}{2}$  alone. Thus, the reason for his choice of a particular metre sign and *term* combination may lie in the fact that, as well as conveying other information about performance, they also

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<sup>504</sup> For further examples of  $\text{C}\frac{3}{2}\text{D}$  in conjunction with a fast *term*, see: H.177, 355 and 310.

flexed the tempo in varying degrees toward either end of the spectrum of speeds associated with that metre sign. That is to say by coupling composite signs with *terms*, Charpentier was specifying the tempo of a given passage as precisely as the medium of notation at that time would allow. For example,  $\text{C}\frac{3}{2}$  ‘Viste’ is faster than  $\text{C}\frac{3}{2}$  ‘Guay’ but neither are as fast as  $\mathbf{3}$ .

## 6.7 Oddities of notation and *terms* with $\frac{3}{2}\mathbb{J}$ , $\text{C}\frac{3}{2}\mathbb{J}$ and $\text{C}\frac{3}{2}\mathbb{J}$

Where Charpentier couples *terms* with  $\frac{3}{2}\mathbb{J}$ ,  $\text{C}\frac{3}{2}\mathbb{J}$  and  $\text{C}\frac{3}{2}\mathbb{J}$ , there remain three examples that deserve separate consideration. In Ex. 6.30 a and b, Charpentier appears to be deploying  $\frac{3}{2}\mathbb{J}$  and  $\text{C}\frac{3}{2}\mathbb{J}$  at the same time in a manner reminiscent of the Renaissance mensural practice of using multiple signs simultaneously governed by a proportion. In both examples, ‘Lentement’ is attached to the upper stave containing the conventionally slower of the two metre signs.<sup>505</sup> Given the context, this must simply be a copying error: Charpentier had written the first note on the G2 stave before adding the full metre sign and did not have enough space between the clef and first note for the  $\text{C}\frac{3}{2}$ . Indeed, H.244 (See Ex. 6.30 b) contains several instances where metre signs and/or terms have been added or changed, as is apparent from their positioning and the fact that the ink has dried a different colour to that of the surrounding material.

In an ongoing passage in  $\text{C}\frac{3}{2}\mathbb{J}$  in H.251 (Ex. 6.30 c), Charpentier changes to black (normal) notation and simultaneously writes ‘Lentement’. It seems a reasonable observation

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<sup>505</sup> On the simultaneous appearance of different mensuration signs in fifteenth- and sixteenth-century notation, see Ruth I. DeFord, *Tactus, Mensuration and Rhythm in Renaissance Music* (Cambridge: Cambridge University Press, 2015), pp. 144-213.

that this change between void and normal notation was intended to reinforce the desired change of tempo, indicated with ‘Lentement’ at a change in the focus of the text.<sup>506</sup>

## 6.8 Terms and textual points of structure

In the above discussions of notational/paranotational elements with each metre, it was concluded that Charpentier was inconsistent in associating a range of note values with a metre and/or *term* pairing: with just a handful of exceptions, he used the same range of values when various metres appear with slow or fast *terms*. Similarly, *Affekt* has not been a consistent determinant in the choice of *terms*. Rather, we might conclude that Charpentier chooses to use a *term* as a means of highlighting passages of text that fall into one of three categories: i) where there is overt reference to a rate, type or strength of motion (Ex. 6.31 a);<sup>507</sup> ii) where there is praise of, or a prayer to a person/deity to show mercy, or a need to emphasise something (Ex. 6.31 b);<sup>508</sup> iii) where there is a sudden contrast of ideas (Ex. 6.31 c).<sup>509</sup> For example, in H.177 and H.184 (see Appendix 6.1) there is little in the text set in 

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<sup>506</sup> The change to black (normal) notation along with ‘Lentement’ appears in conjunction with a text referring to a weakening and melting of the soul. For example:

 – ‘Vera serenaque et apostolica, sanctissima charitate’,  Lentement – ‘ut languat et liquefiat anima mea solo semper amore et desiderio’.

 – ‘With true and serene, apostolic and most holy charity’,  Lentement – ‘that my soul may weaken and melt for ever solely in the love and desire for you’.

<sup>507</sup> See, for example: H.30, 206, 252, 338, 406, 408, 415a, 420 and 487. For an example where a *term* with the metre  relates directly to motion, see H.206.

<sup>508</sup> See, for example: H.19, 180, 145, 162, 223, 225, 256, 268, 314 and 353. For examples where the use of *terms* with  relate to emphasis, see: H.163, 194, 208, 226, 325 and 483.

<sup>509</sup> See, for example: H.145, 185, 195, 259, 342, 343, 365, 397, 489. A particularly subtle example can be found in H.327. Here, Charpentier couples  with ‘Graviter’ for a text that contrasts Eve and the Virgin Mary, but moves to  ‘Guayement’ for a text referring to the beauty of the Virgin Mary. This was perhaps to underscore the fact that where Eve brought sin to the world, Mary brought forth Christ to save the world from sin. For examples where *terms* with  relate to contrast/imploration, see: H.177, 179, 181, 184, 196, 244, 310, 317, 327, 355, 416 and 431. Similarly, in H.41, Charpentier alternates between  and  Guay on five occasions. The text with  refers to those that sit in darkness whilst that in  ‘Guay’ mentions the enlightenment of those that dwell in the shadows. The strong contrast in each text implies a change of speed and mood.

or in the surrounding passages (in **C**) to suggest a particular speed. In H.184, ‘Guay’ probably emphasises the change of ‘speaker’ when the text quotes the words of God rather than those of a mortal:

<b>Table 6.8: Terms with  to create contrast - XX / XXXV / ff. 6v–8v (H.184)</b>	
<b>C</b> – et in furore suo conturbabit eos. Ego autem constitutus sum rex ab eo super Sion montem sanctum ejus prædicans præceptum ejus. Dominus dixit ad [me]	<b>C</b> – and trouble them in his rage. But I am appointed King by him over Sion, his holy mountain, preaching his commandment. The Lord hath said to me:
 Guay - Filius meus es tu ego hodie genui te. Postula a me et dabo tibi gentes hereditatem tuam et possessionem tuam terminos terræ.	 Guay - Thou art my son, this day have I begotten thee. Ask of me, and I will give thee the Gentiles for thy inheritance, and the utmost parts of the earth for thy possession.
<b>C</b> – Reges eos in virga ferræ tamquam vas figuli confringes eos.	<b>C</b> - Thou shalt rule them with a rod of iron, and shalt break them in pieces like a potter's vessel.

These changes are particularly prevalent where there is a change between passages in a metre alone to one where there is a metre sign coupled with a *term* (see Ex 6.5). There are, however, various texts where it is impossible to identify a rationale for the introduction of a *term* with the metre. In some cases, the change occurs at what would be a change of verse in a psalm or other liturgical setting; in others, the reason for the change can only be ascribed to the composer's desire for contrast.

## 6.9 Tempi inferred by designations of mood or character(isation)

Annotations referring to character(isation) or mood appear exclusively in dramatic works, where they relate to the appearance of characters, the emotions said characters are to portray, or to other aspects of stagecraft. Many of them indicate or imply a tempo, character or, occasionally, an aspect of articulation that relates to the dramaturgy. The volume, range and complexity of these annotations, which appear exclusively in H.496 and 498, are

particularly significant, given that such annotations are comparatively rare in the music of Charpentier's contemporaries. Moreover, with one exception, these annotations have aroused little scholarly attention.<sup>510</sup>

Ex. 6.32 a-d show four such annotations. For many of these, the implication for tempo is self-evident: the expression 'La Joye Seulle'/'The single joy' in H.498 (see Ex. 6.32 a) or 'Elles s'en fuyent'/'They fly away' (Ex 6.32 b) and 'les sauteurs courent'/'the acrobats run' in H.496 (Ex. 6.32 c) surely require an increase in the tempo. Equally, annotations such as 'Tristesse' in H.498 (see Ex. 6.32 d) would require a slower tempo. Overall, notational/paranotational elements are unhelpful with these annotations. The range of note values is broadly the same as for those instances where the metre signs appear alone. Moreover, all these passages are instrumental, hence *Affekt* is not a consideration. However, with H.496, we are also fortunate to have the published *dessein* containing short narratives for each character piece, which often suggest a tempo that cannot otherwise be inferred from the metre or the annotation.<sup>511</sup> For example, in H.496, Charpentier marks the passage in **2** 'Etonnement/Astonishment' (See Ex. 6.32 e). However, from the *dessein*, we see that this passage bears the text: 'What! You remain motionless? I speak, and you give me nothing', suggesting a slowing of the tempo.<sup>512</sup>

Given the above conclusions on Charpentier's use of *terms* and beating patterns, it is almost certain that increases and decreases in speed from these designations of mood and character would be done as *tempi loci*. The composer probably used these annotations rather

<sup>510</sup> John. S. Powell, 'Charpentier's Music for *Circé* (1675)', *Marc-Antoine Charpentier. Un musicien retrouvé*, éd. by Catherine Cessac (Liège: Mardaga, 2005), pp. 347-364. See also John. S. Powell, *Music and Theatre in France 1600-1680* (Oxford: Oxford University Press, 2000), pp. 282-289.

<sup>511</sup> *Circé, tragédie ornée de machines, de changemens de théâtre, & de musique. Representé par la Troupe de Roy établie au Fauxbourg S. Gemain* (Paris: Pierre Bessin, 1675).

<sup>512</sup> 'Quoy, vous demeurez immobiles? Je parle, & n'obtins rien de vous'. *Ibid.*, p. 47.

than *terms* because they linked more with the character(s) or characterisation at a given point and instructed the performers to convey something specific in performance. While various of the annotations and narratives provide clear direction on the speed required, there are other annotations such as ‘Complaisance’ or ‘Le désespoir’ (See Ex. 6.33 f and g) where it is not possible to derive the desired tempo. Taken collectively, these designations can be classified under one of three headings:

- a) annotations suggesting an increase in the speed conventionally indicated by the metre sign,
- b) annotations suggesting a decrease in the basic speed conventionally indicated by the metre sign, and
- c) annotations that are unclear or inconclusive.

Appendix 6.5 details the location of each of these annotations, their accompanying metre sign and the chronology of their appearance, and places each into one of the aforementioned categories. Alongside definitions for *terms*, Appendix 6.3 also contains definitions of these annotations, as given by theorists and lexicographers of the *grand siècle*. H.496 dates from 1675 but was recopied in 1675-80, while H.498 dates from 1679, suggesting that Charpentier used these annotations for a very specific period. Their absence from his other theatre works could suggest that they were not routinely understood by the performers or, as with other of his performing practices, he went through a phase in using them.

## 6.10 Summary

Time words and *terms* make their first appearances in sources dating just 50 years prior to Charpentier's earliest works. Despite this, the range of *terms* and the frequency with which Charpentier deploys these in various contexts - particularly in passages where a metre sign is already in operation - suggests that he was attempting to indicate the tempo of a given passage as precisely as the notational conventions of the day would allow. This chapter presents, for the first time in modern scholarship, a full-scale study of Charentier's use of verbal annotations relating to speed. This includes drawing attention to how notational and paranotational elements are inconsistent in how they relate to the speed implied by the *term*, relating Charpentier's mood and characterisation annotations to the speed suggested by the metre sign they are coupled with, and most significantly, identifying a hierarchy of speeds associated with the French *terms* and Italian time words he uses, as determined by contemporary theorists and lexicographers. Of note is the challenge of placing the term 'Grave' into the hierarchy on the grounds that it indicates different degrees of slowness according to French or Italian practice.

Moreover, this study also considers for the first time the relationship between terms and combined signs such as  with mensuration signs. Where these are diametrically opposed to the speed of the accompanying *term*, Charpentier appears to have been working in *tempi loci*; metre signs are associated with a spectrum of speeds relative to their conventionally associated speed, and the *term* flexes the speed to one or other end of this spectrum. This seems particularly likely where either the speed conventionally associated with the metre sign and *term* are in opposition and/or when one or more of these aspects of notation is in opposition to the speed suggested by the text. In such cases, in addition to

affecting a change of speed, the presence of the term may also highlight a point of structure. This is further suggested by a hitherto unexplored feature of his notational practice: his use of qualifiers and modifiers, examined in Chapter 7. This chapter also considers the chronology of each appearance of *terms*, qualifiers, modifiers and beating patterns throughout the *Mélanges*.

## Chapter 7

Charpentier's use of qualifiers and modifiers and the chronology of verbal annotations for tempo

### 7.1 Contexts in which qualifiers and modifiers appear

On 46 occasions, in a relatively small number of works, Charpentier uses various qualifiers, such as 'Plus...', 'Un peu...', and two modifiers, 'Tres...' and 'Fort...', in combination with a term of *mouvement* (hereafter *term*). Table 7.1 lists each qualifier and modifier alongside the metre signs with which they appear. A complete list of each instance where Charpentier uses a qualifier or modifier in this context along with the notation / paranotational elements they appear with is found in Appendix 6.1.

**Table 7.1: Qualifiers and modifiers by metre sign in the manuscripts of Marc-Antoine Charpentier**

Qualifier/modifier	Metre signs
'a deux temps ny trop lents ou trop vistes'	2
'Fort lentement'	$\text{C}_2^3\text{D}$ 2
'Plus lent/lentement'	C $\text{C}_2^3\text{D}$ 2 C
'Plus viste'	$\text{C}_2^3\text{D}$ 3 C
'Plus guay'	2 C
'Pas trop viste'	$\text{C}_2^3\text{D}$
'Très lent/lentement'	$\text{C}_2^3\text{D}$ C
'Très leger et guay'	C
'Un peu plus lent'	3
'Guayement/ny trop guay, ny trop lentement'	C
Fort et guay	C 2
Lentement/un peu plus lentement	3

As this table shows, Charpentier uses various qualifiers and modifiers with his *terms* in a range of metre signs, just as he does with terms of *mouvement*. For example,  $\text{C}$ , **2**,  $\text{C}_2^3 \text{J}$  and **3** are all coupled with *terms* and qualifiers/modifiers that variously suggest both increases and decreases of speed.

When considering the use and distribution of these terms, two important conclusions can be drawn. Firstly, the appearance of qualifiers and modifiers that indicate both increases and decreases of speed (for example, **2** Plus Guay vs. **2** Plus Lent) with the *same* metre sign shows clear evidence that Charpentier was practising *tempi loci* with his metre signs. Secondly, whilst *terms* occur in non-autograph and printed sources of his works (for example, H.490, 491, and 492), they are never coupled with qualifiers and modifiers. The reason for this is unclear. ‘Plus Viste’ in conjunction with both **2** and **3** appears on a handful of occasions in the Lully operas printed by Ballard prior to Lully’s death in 1687, as detailed in Appendix 7.1 a. It will be recalled that Ballard published Charpentier’s *Médée* (published in 1693), meaning such annotations were not beyond the capabilities of this printer by this time.

Turning to the contexts in which Charpentier’s qualifiers and modifiers appear, it is possible to determine that they are used in one of two ways. Ex. 7.1 shows three of the 19 instances where, within a phrase or passage, Charpentier deploys these terms to modify by small degrees the tempo that has already been established by the metre sign. Here, ‘Plus viste’ is followed by ‘Plus lentement’ (presumably a return back to the tempo implied by the metre sign alone at the start of the passage) and then ‘Plus viste’ again.<sup>513</sup> Charpentier’s second way of using qualifiers and modifiers is at the start of a passage and in conjunction

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<sup>513</sup> For similar instances where Charpentier uses qualifiers and modifiers, see: H.3, 74, 129, 161, 162, 167, 180, 195, 343, 345, and 483a.

with a metre sign.<sup>514</sup> This occurs on 27 occasions throughout the autographs. Two such instances, both featuring the metre **C**, appear in Ex. 7.2. In H.365, Charpentier specifies a very slow, four-beat speed ('Tres lent'), while in H.14 he specifies a decrease in speed ('Plus lent').

In looking for patterns in Charpentier's use of qualifiers and modifiers with particular metre signs, we observe that occurrences in triple time are fewer than in duple time, or with some triple metres, non-existent, which corresponds with the findings on *terms* with triple metres.

Table 7.2: Qualifiers and modifiers: patterns of use with duple and triple metres							
<b>C</b>	<b>C</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>C3</b>	<b>C3</b>
Tres lentement	Plus lent	Fort lentement	Un peu plus lent	X	X	X	Fort lentement
Plus lent	Tres leger et guay	Plus lent	Plus viste	X	X	X	Tres lent
Plus guay	Plus viste	Un peu plus lentement		X	X	X	Plus lent
		A deux temps ny trop lents ny trop vistes		X	X	X	Pas trop viste
		Plus guay		X	X	X	Plus viste

Thus, while qualifiers and modifiers occur with both **3**,<sup>515</sup> and **C3**,<sup>516</sup> Charpentier does not use these particular directions with **3**, **3** or **C3**. As with *terms*, he probably felt able to achieve the necessary tempo nuance through the use of the metre and/or mensuration signs.

<sup>514</sup> Further instances where Charpentier couples a qualifier or modifier term directly with a metre sign can be found in: H.14, 145, 162, 206, 208, 211, 327, 328, 361, 365, 365a, 405, 416, 418, 421, 483a and 489.

<sup>515</sup> For further instances where Charpentier uses a qualifier or modifier with **3**, see: H.345, 483a and 489.

<sup>516</sup> For further instances where Charpentier uses qualifiers and modifiers with **C3**, see: H.161, 167, 206, 328, 343 and 483a.

## 7.2 The qualifiers and modifiers ‘Un peu de...’, ‘Tres...’, and ‘Fort...’

Of all Charpentier’s qualifiers and modifiers, ‘Un peu...’ is the one that most precisely specifies the required degree of tempo change. This is found on two occasions seen in Ex. 7.3: one each is found in H483 and H405. In both instances, ‘un peu...’ occurs with texts where the *Affekt* clearly suggests a slower tempo. Thus, Charpentier seeks to indicate a tempo slower than that indicated by the previous *term*, but not as slow as either the metre sign alone or the metre sign in conjunction with ‘Lent’/‘Lentement’ or ‘Plus Lent’. In that case, taking the approximate values suggested by theorists advocating pendulum, hypothetical speeds and applying them to the passage in H.483a (see Ex. 7.3) results in approximate tempi as follows:

Fig 7.1: Suggested speeds for <i>terms</i> and metre signs using pendulum marks as detailed by theorists			
Baseline speed	Metre signs and <i>terms</i> , qualifiers and modifiers in H.483a	Hypothetical speed for intermediary speed not used in H.483a	
<b>3</b> $\text{J} = 120$	<b>3</b> ‘Viste’ $\text{J} = 160$	<b>3</b> ‘Un peu plus lent’ $\text{J} = 140-145$	<b>3</b> ‘Plus lent’ $\text{J} = 130$

Charpentier’s reason for specifying the tempo so precisely at these points in H.483a and H.405 may have been to warn the performer not to set the initial tempo too slowly despite what the texts might imply, to allow space for modifications as indicated.

H.328 contains the single instance in Charpentier’s works of the qualifier ‘pas top viste’. It appears in a passage in  with a text that speaks of eternal joys, which might have tempted performers to adopt a faster tempo than he had in mind. Hence, he included this annotation, which may also have been necessary because of the presence of the  in the

combined sign and the close proximity of various slow *terms*: ‘a 2 temps graves’, and ‘Lentement’.

Charpentier uses the modifier ‘Tres’ on four occasions and, as detailed in Ex. 7.4, in combination with various metre signs. This modifier also appears in succession with various contrasting *terms*: ‘Lent/Lentement’, ‘Leger’ and ‘Guay’. Whilst the range of note values in each passage is typical of those associated with the respective metre sign, three of the four texts refer directly to either motion or stasis. In the case of H.365, the specification ‘Tres lentement’ may have been to emphasise a change of both protagonist and mood at this point. In H.421, Charpentier uses the combined term ‘Tres Leger et guay’ (see Ex. 7.4 c). Here, the annotation ‘Tres’ surely applies to both ‘leger’ and ‘guay’ meaning Charpentier calls for a very fast tempo (‘Guay’) whilst the manner of performance (‘Leger’) would be very light.

Of the eight instances where the modifier ‘Fort...’ appears with a *term*, six can be discounted as having any impact on tempo due to the appearance of the conjunction ‘et’ – for example, ‘Fort et viste’. ‘Fort’ in this context is a dynamic indicating an increase in volume.<sup>517</sup> This leaves two instances of the annotation ‘Fort lentement’. Both of these appear within the same work, as listed in Table 7.3, and shown in Ex. 7.5.

Table 7.3: Appearance of ‘Fort’ in combination with terms of <i>mouvement</i>		
H. No	Location	Metre sign and modifier/term
H.327	XVIII / XXXII / ff. 53-56	 ‘Fort lentement’
H.327	XVIII / XXXII / ff. 53-56	 ‘Fort lentement’

<sup>517</sup> See, for example, H.487 (where ‘Fort et viste’ appears three times); H.212 (‘Fort et guay’, twice); H.365a (‘Fort et guay’) and H.420 (‘Tous fort et legerement’). For a detailed discussion of Charpentier’s use of dynamics, see Thompson, ‘The Autograph Manuscripts’, pp. 452-470.

Lexicographers such as Furetière and Richelet confirm that in addition to its function as a dynamic, ‘Fort’ can also indicate an intensification. In both cases, ‘Fort’ indicates that the tempo should be ‘very slow’.<sup>518</sup> Thus, ‘Fort’ acts in a comparable manner to ‘Tres’.

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Considering all the examples of Charpentier’s qualifiers and modifiers discussed thus far, two questions emerge. Firstly, if ‘Tres’ and ‘Fort’ both indicate an intensification of the tempo indicated by the accompanying *term*, it is unclear what governed his choice of one or the other. The second question concerns the context exemplified in H.14, discussed previously (see Ex. 7.2b). Given that the passage marked ‘Plus lent’ is preceded by one in **C** (the slowest quadruple metre Charpentier uses), and that he clearly wanted the passage ‘ecce panis angelorum’ to be slower than this earlier passage, we might wonder why he chose ‘Plus lent’ over ‘Lent’.

However, when the chronology of these two works – and of Charpentier’s qualifiers and modifiers as a whole – is considered, we can identify some potential explanations. According to the *Chronologie raisonnée*, H.14 and H.365 were both recopied at the end of 1692.<sup>519</sup> Thus, the use of ‘Plus lent’ here (rather than just ‘Lent’) might suggest that, towards the end of his composing career, Charpentier began to use qualifiers and modifiers as he

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<sup>518</sup> ‘FORT. adv. augmentatif. Beaucoup, il plut fort. Il vante de plus fort en plus fort. Il est fort juste, fort beau. Il aime fort cette beauté, elle lui tient fort au cœur. Ils ont disputé fort & ferme, pour dire, long temps.’ / ‘STRONG. adv. augmentative. It rained a lot. He boasted louder and louder. He was very fair, very handsome. He loved this beauty very much, it was very close to his heart. They argued hard and firmly, to say the least, for a long time.’. Furetière, *Dictionnaire universel*, vol 2, [n. p.]. Whilst many treatises and particularly music dictionaries make reference to the qualifier ‘Fort’, none of those consulted in the preparation of this thesis (see Chapter 1) reference ‘Fort’ in respect of modifying a term of *mouvement*; everything is relative to dynamics.

<sup>519</sup> Cessac *et al.*, ‘Chronologie raisonnée’, pp. iii and xviii [accessed 19/04/2025].

stroved to refine his tempo preferences. Moreover, examining more closely the chronology of Charpentier's *terms* and of qualifiers and modifiers reveals further interesting patterns.

### 7.3 Chronology of Charpentier's *terms*, qualifiers and modifiers

The range of Charpentier's *terms* and the frequency with which he uses them has already been noted. This is particularly surprising when compared to contemporary French composers. Indeed, my own pilot studies suggest that the range and frequency of such *terms*, qualifiers and modifiers used by Charpentier surpasses that of his seventeenth-century French composer contemporaries. Jean-Baptiste Lully is the composer whose practices most closely resemble those of Charpentier albeit Lully uses a smaller vocabulary. Lully directly supervised the preparation of many of his *tragédies* for publication; hence, where performance indications are concerned, for those works printed during his lifetime, there can be no doubt that these are representative of his practices. Whilst a direct comparison between Charpentier and Lully on the number of *terms* each composer uses is uninstructive, not least because Charpentier outlived Lully by 17 years and subsequently wrote a greater number of works, it is interesting to note the relative number of times a metre sign appears with a particular term.<sup>520</sup>

Table 7.4 summarises Appendix 7.1 b, which correlates the use of *terms* (along with qualifiers/modifiers) by metre sign and chronology in the works of both composers.

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<sup>520</sup> Appendix 7.1 b details the *terms* by metre sign for those Lully operas printed during his lifetime.

**Table 7.4: Terms, qualifiers and modifiers used by Charpentier and Lully**

Charpentier						Lully			
Metre	Nº of terms	Earliest date of terms in arabic and roman cahiers	Nº of qualifiers, modifiers and beating patterns	Earliest date of qualifiers and modifiers in arabic and roman cahiers	Earliest date of beating patterns in arabic and roman cahiers	Number of terms	Earliest date of terms	Nº of qualifiers and modifiers	Earliest date of qualifiers and modifiers
c	64	[19] / 1683 V / 1670-72	9	21 / 1683-85 XXVI – 1679-80	35 / 1681-82 XXVI / 1679-80	18	1676	3	1677
¢	63	30 / 1680 XXXII / 1681-82	15	59 / 1691 L / 1686-87	NA XXXI / 1681-82	13	1676	3	1677
2	43	30 / 1680 XXX / 1681	18	58 / 1690 XXXII / 1681-82	30 / 1680 XXXI / 1681-82	36	1677	5	1687
4/8	NA	NA	NA	NA	NA	1	1685	NA	NA
3	113	2 / 1670-71 XIII / 1672	3	[49] / 1686-87	NA NA	44	1677	2	1677
3/4	4	2 / 1670-71 XXXI / 1681-82	NA	NA NA	NA NA	1	1683	NA	NA
3/4	4	33 / 1681-82 XLII / 1683-84	NA	NA NA	NA NA	NA	NA	NA	NA
c3/4	2	20 / 1683-85 XXXVI / late 1683	NA	NA NA	NA NA	NA	NA	NA	NA
c3/4	23	2 / 1670-1 XXVII / 1679-80	17	[49] / 1686/87 XXXII / 1681-82	NA XXXII / 1681-82	NA	NA	NA	NA
c3/4	1	XII / 1672	0	NA	NA	NA	NA	NA	NA

Table 7.4 shows that Lully used *terms* relatively infrequently. For example, he deploys *terms* with the metre sign **C** on just 18 occasions compared with over 60 instances in Charpentier's music. On the one hand, the more minimal use in Lully could be because the use of such *terms* was still in its infancy. On the other hand, the regular use in these publications was not necessary if Lully himself directed the performance. Nevertheless, his practices provide a benchmark against which to consider those of Charpentier, who not only started using *terms* earlier than Lully but also employed a richer vocabulary.

#### 7.4 Chronology of Charpentier's *terms* by *cahier*

Regarding the chronology of Charpentier's practices, the distribution of *terms* between the two *cahier* series is revealing. As noted, the arabic *cahier* series (certainly up until the late 1680s) contained works destined for his principal employer, whilst the roman series included externally commissioned works.<sup>521</sup> Appendix 7.2 a and b shows two graphs detailing the number of times Charpentier uses *terms* in each of the arabic (upper graph) and roman (lower graph) series, with the *cahiers* given in ascending numerical order (left to right), which broadly reflects dates of composition only. In the arabic series, there is little and patchy use of *terms* before the late 1680s, after which they are used routinely. In the roman series, the distribution of *terms* is much more even and certainly so from the early 1680s onwards.

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<sup>521</sup> Ranum, *Vers une chronologie*, p. 34.

Appendices 7.2 c and d show graphs of the use of terms in the arabic (upper graph) and roman (lower graph) series, but with the *cahiers* re-ordered according to the dates at which they were copied.<sup>522</sup>

For the arabic series, there are again clusters of usage when dates of copying are considered (for example *cahiers* 26 and [43b]), whilst in the roman series, aside from odd spikes, the distribution of terms is far more even and consistent. It is quite possible that Charpentier may have felt the need to be more specific and prescriptive in his tempo requirements in works considered external commissions – i.e., located in the roman *cahiers* – where performers may have been unfamiliar with his practices and where he would not be involved in the performance. Indeed, of the over 482 annotations relating to speed and mood, 317 of these appear in the roman series, while the arabic series contains just 165.

One possible explanation for the ‘spikes’ in the graphs in Appendix 7.2 is that the *cahiers* concerned contain higher numbers of works that were either updated for later performances or partly or wholly recopied. For instance, the *Chronologie raisonnée* confirms that arabic *cahier* [19] (originally composed in 1677) and roman *cahier* XIX (originally composed in 1675) were both recopied from the 1680s onwards. While Charpentier’s manuscripts do not for the most part preserve both the original and updated version of works which he evidently returned to sometime after composition, there are a handful of occasions where both survive, and where the later work contains either more or a wider range of *terms*. For example, H.206 is a re-worked version of H.179 but with a greater range of terms of *mouvement*, as shown below in Table 7.5.

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<sup>522</sup> Cessac *et al.*, ‘Chronologie raisonnée’.

**Table 7.5:** *Terms* used between two versions of a given work that are chronologically separated

H. No	Work/Text	Chronology	Terms	Autograph (Y / N)
H.179	Psalmus Davidis septuagesimus quintus	1681-82	Grave Viste	Yes
H.206	Psal[mus] David 5 <sup>th</sup> post septuagesimum	1691	Animé a quatre temps lenses Viste Tres lent	Yes

However, a comparison of H.355 and the abbreviated, variant copy of this work catalogued as H.355a show that this was not consistently the case. Both works were composed within a year of one another (around 1690) though the surviving score of H.355a was apparently copied later.<sup>523</sup> There is no information on the intended performing groups. Whilst portions of both works are identical as regards many performance indications (for example, dynamics and the forces required in the *bc* part), the later work (H.355a) contains neither of the two *terms* found in H.355, as seen in Table 7.6.

<sup>523</sup> The latest work on the chronology of these works concludes that *cahier* 58 (containing H.355) dates from 1690, whilst *cahier* 62 (containing H.355a) dates from between the end of 1692 and Spring 1699. Cessac *et al.*, ‘Chronologie raisonnée: Tableau récapitulatif’, pp. ix-x.

**Table 7.6:** Text, metre signs and *terms* in H.355 and H.355a

		<b>Metre signs and terms</b>	
		IX / 58 / ff. 44-51 (H.355)	X / 62 / ff. 65-72 <sup>v</sup> (H.355a)
<b>Text and translation</b>		Date: 1690	Date:
Populi sedentes in tenebris, habitantes in umbra mortis, accedite ad eum et illuminami et erudimini. / People sitting in darkness, dwelling in the shadow of death: I come to him, and be enlightened and instructed.	♩	♩	♩
Quomodo ferebamur in abyssum! Quomodo trahebamur in profundum! / How we were being swept into the abyss! How we were being dragged into the depths!	♩	♩	♩
Cantabimus canticum laudis, quoniam lux orta est nobis et veritas illuxit nobis. – [Instr.] [C] / We will sing a song of praise, because light has arisen for us, and truth shone upon us. [Instr.] [C]	C		Not set
Ecce Domine quos tradisti mihi, respice super populum tuum et confirma quod operatus est in e[is]. / Behold, Lord, those you gave to me, look upon your people and strengthen what has been wrought in them.	C Lent		C
Ego autem libertissime impendam et super impendar ipse pro animabus fratrum meorum pro quibus Christus mortuus est. / I will most gladly spend, and be utterly spent myself, for the souls of my brothers for whom Christ died!	♩ Anime	♩	♩
Quis poterit extinguere charitatem meam? Tribulatio, an angustia, an fames, an nuditas, an periculum, an persecutio, an gladius, an mors? / Who can extinguish my love? Tribulation, or distress, or hunger, or nakedness, or danger, or persecution, or the sword, or death?	C		Not set

Evidence shown in this thesis predominantly suggests that, throughout his career, Charpentier generally began to be more prescriptive in the range of ways he indicated tempi - for example, the use of qualifiers and modifiers from the mid-1680s onwards. Thus, it is puzzling that these terms do not appear in H355a. One possibility is that the composer may have intended the corresponding passages of H.355 and H355a to progress at different tempi. Alternatively, he may have had second thoughts or on knowing who would be involved in the performance of the work, he did not feel it necessary to be so prescriptive in H355a. Such a hypothesis is not without precedent. On at least two other occasions involving a work and its revised version, we find identical passages where a *term* is used in the original version but is absent from the reworking. H.481a contains a combination of revised passages from H.481 and verbal clues indicating the re-use of music in H.481. Both date from 1684. In revising the *Plainte* for H481a, Charpentier either forgot to include the term 'Lent', or deliberately excluded it (see Ex. 7.5). Alternatively, it is possible he added these terms retrospectively to the 'original' work, perhaps when considering a future performance. Nonetheless, in the case of H.355, there is nothing in the physical appearance of the *terms* on the page (see Ex. 7.6) to suggest that they were subsequent additions. Clearly, it has not been possible to draw specific conclusions as to when *terms* and/or qualifiers and modifiers may have been added to H.355/H.355a – or indeed, many of Charpentier's works. However, the evidence does at least suggest that where variant copies of a given work exist, that *terms* present in the original version were omitted from the latter accidentally or otherwise. As shown above, Charpentier regularly changed his mind between versions of works, including ones that are contemporaneous.

## 7.5 Chronology of *terms* in works where there exist multiple copies and/or partbooks

Appendix 6.4 compares all those works by Charpentier for which there exist two or more sources or variant copies. Table 7.7 below presents a condensed version of this, showing only those instances where, between a work and its variant copies or parts, Charpentier uses different *terms*.

**Table 7.7:** Appearance of *terms* in Charpentier's works for which there exist two or more sources/variant copies

H. no	Work/text	Source	Autograph (Y/N)	Chronology	Term
H.7	<i>Messe des morts à 4 voix</i>	XXIV / LXIII / ff. 26-32	Yes	<i>After Spring 1699</i>	‘Grave’
H.7a	[Untitled – Agnus Dei fragment]	XXVII / [b] / ff. 41-41 <sup>v</sup>	Yes	1697-98	NA
H.11	<i>Assumpta est Maria[:] Missa sex vocibus cum symphonia</i>	XXVII / LXXIV / ff. 1-15 <sup>v</sup>	Yes	<i>Summer 1698 – Spring 1699</i>	‘Lent’ ‘Grave’, ‘Guay’ x 2
H.11a	<i>Assumpta est Messe</i> [vocal and instrumental parts]	<i>F-Pn</i> , Vm <sup>1</sup> 942	Mostly Charpentier, but a mixture of hands.	1699	‘Grave’ ‘Lent’ ‘Guay’ x 2 ‘Fort guay’
H.179	<i>Psalmus Davidis septuagesimus quintus</i>	XVIII / XXXI / ff. 46 <sup>v</sup> -52 <sup>v</sup>	Yes	1681-82	‘Grave’ ‘Viste’
H.206	<i>Psal[mus] David 5<sup>us</sup> post septuagesimum</i>	X / 59 / ff. 1-7	Yes	1691	‘Anime’ ‘A quatre temps lents’ ‘Viste’ ‘Tres lent’
H.213	<i>De profundis</i>	XXIV / LXIII / ff. 29 <sup>v</sup> -32	Yes	<i>After Spring 1699</i>	NA
H.213a	[Untitled - <i>De profundis</i> ]	XXVII / [b] / ff. 41 <sup>v</sup> -44	Yes	1697-98	‘Guay’
H.343	<i>Magdalena lugens voce sola cum symphonia</i>	VIII / [49] / ff. 4-6	Yes	1686-87	‘Adagio’ x 2 ‘Plus viste’ x 2 ‘Lent’ x 2 ‘Plus lent’
H.343a	[ <i>Magdalena lugens</i> separate parts]	<i>F-Pn</i> , Rés. Vm <sup>1</sup> 1266	No	1696	‘Adagio’ ‘Lent’
H.355	<i>In honorem Sancti Xaverij canticum</i>	IX / 58 / ff. 44-51	Yes	1690	‘Lent’ ‘Animé’ ‘Allegro’
H.355a	Canticum de S <sup>to</sup> Xaverio	X / 62 / ff. 65-72 <sup>v</sup>	Yes	1692-99	NA

H.365	<i>In honorem Sancti Ludovici regis Galliae canticum</i>	XXIV / LXIII / ff. 34 <sup>v</sup> -41 <sup>v</sup>	Yes	<i>After Spring 1699</i>	‘Guay’ x 3 ‘Tres lentement’
H.365a	<i>In honorem S[anc]ti Ludovici regis Galliae canticum</i>	XXVII / [b] / ff. 47-51	Yes	1697-98	‘Guay’ x 5 ‘Grave’ ‘Plus viste’ ‘Plus lent’
H.402	<i>Sacrificium Abrahæ</i>	XVIII / XXX / ff. 21-29	Yes	1683-92	‘Guay’ x 3
H.402b	<i>Le sacrifice d'Abraham</i> [variant copy]	F-Pn Vm <sup>1</sup> 1479, ff. 5-26	N	1680-83	‘A 2 tems graves’ ‘A 2 temps graves’ ‘Guay’
H.413	<i>Cæcilia virgo et martyr</i>	VI / 42 / ff. 77-89	Yes	1683-84	NA
H.415	<i>Cæcilia virgo et martyr</i>	XXII / XLIX / ff. 48 <sup>v</sup> -49 <sup>v</sup>	Yes	1685	‘Lent’
H.481	<i>Actéon[.] Pastorale en musique</i>	XXI / XLI-XLII / ff. 10 <sup>v</sup> -29	Yes	1683-84	‘A 4 temps viste’ ‘Lent’ x 3 ‘Viste’ x 3 ‘Guay’
H.481a	<i>Actéon changé en biche</i>	XXI / XLII / ff. 30 <sup>v</sup> -34	Yes	1683-84	NA
H.485	<i>La fête de Rueil</i>	XXII / XLVII-XLVIII / ff. 1-22	Yes	1685	NA
H.485a	<i>La fête de Rueil</i> [vocal and instrumental parts]	F-Pn, Ms. Vm <sup>6</sup> 17	Yes	1685	‘Guay’ ‘Lentement’
H.487	<i>Les arts florissants[.] Opéra</i>	VII / 45-46 / ff. 63 <sup>v</sup> -86 <sup>v</sup>	Yes	1685	‘Tendrement’ ‘Viste’ x 5 ‘Guay’ x 2
H.487a	<i>Les arts florissants</i> [vocal and instrumental parts]	F-Pn, Vm <sup>6</sup> 18	Yes	1685	‘Viste’ x 6 ‘Guay’

The chronology of these variant copies and/or partbooks in relation to the works themselves (and where the variant copies or partbooks date from after the version of the work preserved in the *Mélanges*) bears out the observation above that Charpentier did not consistently add *terms* in the later source(s); there are various ‘earlier’ sources that contain *terms* not present in the later sources.<sup>524</sup>

## 7.6 Chronology of *terms* relative to chronology of metre signs

Having explored the use of *terms* related to dates of composition and recopying for which a second source exists, it is pertinent to examine the chronology of individual metre signs with terms across both *cahier* series. Tables 7.8 a-e provide the earliest appearance in each series of *terms*, beating patterns, and qualifiers and modifiers, where they appear either with a metre sign or in the middle of a phrase or section.

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<sup>524</sup> This comparison has not included works where there is merely thematic reuse or similarity but has focused those which are recognizably variant copies. A study of the former in the context of Charpentier’s self-borrowings will appear in Adrian Powney, ‘Charpentier’s Self-Borrowings. Observations on his techniques and the chronology of appearances: implications for editors and performers’, forthcoming.

**Table 7.8 a:** Earliest appearance in either *cahier* series of *terms* in conjunction with a metre sign

<i>Cahier</i> series	<b>c</b>	<b>c</b>	<b>2</b>	4/8	<b>c<sub>2</sub>♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3</b>	<b>6</b> <b>4</b>
Earliest arabic	[19] fol. 33- 33 <sup>v</sup> (1683-85 and before 1692) 'Guay'	30 / ff. 89- 102 (1680) 'Guay'	30 / ff. 89- 102 (1680) 'Grave'	-	-	30 / ff. 96 <sup>v</sup> - 97 (1680) 'Lentement'	33 / ff. 1-2 (1691-93) 'Lent'	20 / fol 57 <sup>v</sup> (1683-85 and before 1692) 'Lent'	2 / ff. 15-16 (1670-71) 'Guay'	2 – fol. 14 <sup>v</sup> (1670-71) 'Guay'	-
Earliest roman	V / ff. 39 <sup>v</sup> - 40 <sup>v</sup> (1670) 'Lentement'	XXXII / ff. 53-67 (1681-82) 'Guay'	XXX / ff. 33-33 <sup>v</sup> (1681) 'Lentement'	-	XII / ff. 5-7 (1672) 'Lentement'	XXXII / ff. 59 <sup>v</sup> -67 (1681-82) 'Lentement'	XLII / ff. 19-21 <sup>v</sup> (1683-84) 'Lentement'	XXXVI / ff. 15-30 (late 1683) 'Lent'	XXVIII / ff. 34 <sup>v</sup> -35 <sup>v</sup> (1679-80) 'Grave'	XIII / fol. 20 <sup>v</sup> (1672) 'Guay'	XXXIV / ff. 52-68 (1682) 'Lentement'

**Table 7.8 b:** Earliest appearance in either *cahier* series of *terms* in the middle of a phrase or section

<i>Cahier</i> series	<b>c</b>	<b>c</b>	<b>2</b>	4/8	<b>c<sub>2</sub>♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3</b>	<b>6</b> <b>4</b>
Earliest arabic	38 / ff. 19 <sup>v</sup> (1683-4) 'Viste'	-	-	-	-	2 / ff. 11 <sup>v</sup> -12 (1670-71) 'Adagio'	-	-	12 / ff. 35 <sup>v</sup> - 36 <sup>v</sup> (1675- 76) 'Lentement'	37 / ff. 74- 75 <sup>v</sup> (1681- 82) 'Guay'	-
Earliest roman	XXXV / ff. 6-8 <sup>v</sup> (1682) 'Lentement'	XXXIV / ff. 62 <sup>v</sup> -64 (1682) 'Lentement / guay'	-	-	-	-	-	XXXIX / ff. 63 <sup>v</sup> -65 <sup>v</sup> (End of 1683.) 'Lentement'	XXXI / ff. 48 <sup>v</sup> -49 <sup>v</sup> (1681-82) 'Grave'	XLV / ff. 76 <sup>v</sup> -80 <sup>v</sup> (1684-85) 'Guay'	-

**Table 7.8 c:** Earliest appearance in either *cahier* series where a qualifier or modifier occurs in conjunction with a metre sign

<i>Cahier</i> Series	<b>c</b>	<b>c</b>	<b>2</b>	4/8	<b>c<sub>2</sub>♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3♪</b>	<b>3</b>	<b>6</b> <b>4</b>
Earliest arabic	21 / ff. 77-79 (End of 1692) 'Plus lent'	63 / fol. 63 (1692-93) 'Plus Viste'	58 / ff. 57- 60v (1690) 'Plus lent'	-	-	-	-	-	[49] / ff. 4-6 (1686-87) 'Plus Viste'	[49] / 50 / ff. 12 <sup>v</sup> -15 (1686-87) 'Un peu plus lent'	-
Earliest roman	XI / ff. 95v- 102 (End of 1683-end of 1692.	XXXII / ff. 53-59 (1681-82) 'ny trop guay, ny	XXXII / ff. 59 <sup>v</sup> -67 (1681-82) 'a deux temps ny'	-	-	-	-	-	XXXII / ff. 53-59 (1681-82) 'Fort lentement'	-	-

	(Probably 1690-92) 'Plus guay'	trop lentement'	trop lens ny trop vistes'								
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**Table 7.8 d:** Earliest appearance in either *cahier* series where a qualifier or modifier appears in the middle of a section or phrase

Cahier Series	c	¢	2	4/8	c3♪	3♪	3♪	c3♪	c3♪	3	6
Earliest arabic	X	59 / fol. 15 <sup>v</sup> (1691) Plus lent	33 / ff. 11 <sup>v</sup> - 15 <i>End of</i> 1692-Spring 1699. (Probably 1691-93) 'Plus lent'	X	X	X	X	X	[49] / ff. 4-6 (1686-87) 'Plus Viste'	50 / ff. 24 <sup>v</sup> - 30 (1687) 'Plus viste'	X
Earliest roman	L / ff. 58-69 (1686-87) Plus Guay	VI-VII / ff. 18-24 ( <i>End</i> <i>of 1683-end</i> <i>of 1692.</i> <i>Probably</i> <i>1690-92)</i> 'Plus lent'	VI-VII / ff. 18-24 ( <i>End</i> <i>of 1683-end</i> <i>of 1692.</i> <i>Probably</i> <i>1690-92)</i> 'Plus lent'	X	X	X	X	X	XXXVI / ff. 26 <sup>v</sup> -28 <sup>v</sup> ( <i>End</i> <i>of 1683)</i> 'Lentement'	XLVIII / ff. 34-36 <sup>v</sup> (1685) 'Un peu plus lent'	X

**Table 7.8 e:** Earliest appearance of beating instructions with individual metre signs

H. no	Location	Metre and beating instruction	Chronology
325	IV / 30 / fol. 94	2 'a 2 temps graves'	1680
206	X / 59 / fol. 3	¢ 'a quatre temps lents'	1691
361	X / 61 / fol. 62 <sup>v</sup>	2 'a 2 temps graves'	<i>End of 1692-Spring 1699</i>
185	XI / 35 / fol. 45	¢ '4 temps guay' – mid section	1681-82
61	XVIII / XXXI / fol. 35 <sup>v</sup>	¢ 'a 2 temps graves'	1681-82
61	XVIII / XXXI / fol. 36	2 'a 2 temps'	1681-82
328	XVIII / XXXII / fol. 59 <sup>v</sup>	2 'a 2 temps graves'	1681-82
175	XIX / XXVI / fol. 13	¢ 'a 4 temps viste'	1679-80
481	XXI / XLII / fol. 19 <sup>v</sup>	¢ 'a 4 temps viste'	1683-84
346	XXII / LI / fol. 70	¢ 'a 2 temps et gravement'	1687
66	XXIII / LV / ff. 11 <sup>v</sup> -13 <sup>v</sup>	¢ 'a 4 temps viste'	1690

Taking  $\mathbb{C}$  and  $\mathbf{2}$  as a starting point and considering appearances of *terms* with these metres against dates of composition, the chronology shows that Charpentier used terms in works from across his career. However, with just a handful of exceptions – ten out of a total of several hundred instances – and only when dates of recopying rather than of composition are considered, *terms* only appear in works from both series of *cahiers* that were copied from 1679/80 onwards. Thus, it seems reasonable to suggest that the terms were added in the recopying process.<sup>525</sup> This is very clearly seen with  $\mathbb{C}$ ,  $\mathbf{2}$  but also  $\mathbb{C}3\mathbb{D}$  as shown in the tables above and in the graphs for *terms* against dates of copying in Appendix 7.2 c and d.

In the small number of instances where *terms* appear in works that date earlier than 1680, the presence of *terms* might be explained by Charpentier adding these to older works when preparing them for subsequent performances. An examination of the ink colours in order to gauge whether the tempo indications were added retrospectively is inconclusive. Still, given the small number of exceptions relative to the number of works, we can conclude that the use of *terms* was not a standard part of Charpentier’s practice before 1680. It is also notable that these ‘early’ terms concern the triple metres  $\mathbf{3}$ ,  $\mathbb{3}\mathbb{D}$ ,  $\mathbb{C}3\mathbb{D}$ ,  $\mathbf{C3}$  and on one occasion  $\mathbf{C}$  but with a preponderance on the metres  $\mathbf{3}$  and  $\mathbb{C}3\mathbb{D}$  in both series.<sup>526</sup> Where  $\mathbb{C}3\mathbb{D}$  is concerned, this may indicate that French performers were less familiar with the meaning of the sign  $\mathbb{C}$  as a sign of *tactus celerior* when combined with  $\mathbb{3}$ , especially given the near-absence of

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<sup>525</sup> For example, H.14, 168, 169, 170 243 and 397, which appear in *cahier* [19]-22, were all recopied between 1682 and 1685, whilst H.3, 145 and 314, in *cahiers* VII, X, IX respectively, were all copied between 1690 and 1692.

<sup>526</sup> Works in the arabic series that date from before 1680 and contain *terms* include: H.308 ( $\mathbb{3}\mathbb{D}$  Adagio), H. 309 ( $\mathbf{3}$  Guay), H.310 ( $\mathbb{C}3\mathbb{D}$  Guay), H.163 ( $\mathbb{C}3\mathbb{D}$  Lentement x 2) and H.317 ( $\mathbb{C}3\mathbb{D}$  Lentement and  $\mathbf{3}$  Guay). Works in the roman series that date from before 1680 and contain *terms* include: H.1 ( $\mathbf{C}$  Lentement), H.4 ( $\mathbb{C}3\mathbb{D}$  Lentement and  $\mathbf{3}$  Guay).

reference to these combined signs by contemporary French theorists; thus, they were in need of a clarifying instruction.

As Charpentier only began using *terms* from the 1680s onwards, we might assume that as time progressed, his vocabulary widened to that which, as noted earlier, is greater than many of his French contemporaries. However, this is not the case. When *terms* infrequently found in the *Mélanges* - also those equally concerned with both speed and mood - ('Tendrement', 'Affectueux', 'Animé', 'Legerement' and 'Graviter') are considered against the dates of recopying, the vast majority date from the early to mid-1680s. 'Animé' is the only new term Charpentier uses in the 1690s. Table 7.9 details the chronology of each *term* that appears less than five times.

Table 7.9: Chronology of infrequently terms in Charpentier's autograph manuscripts			
Term/H. no	Metre sign	Location	Chronology
'Tendrement'			
H.397	2	III / [19] / fol. 39 <sup>v</sup>	End 1683 – End 1692 (likely 1683-85)
H.60	3	III / 20 / ff. 69-71	End 1683 – End 1692 (likely 1683-85)
H.487	3	VII / 46 / ff. 63 <sup>v</sup> -67 <sup>v</sup>	1685
'Affectueux'			
H.27	3	IV / 26 / fol. 40	End 1683 – End 1692 (probably 1683-85)
'Animé'			
H.355	3/4	IX / 57 / ff. 47-48	1690
H.206	C	X / 59 / ff. 1-5	1691
'Graviter'			
H.327	C	XVIII / XXXII / ff. 53-59	1681-82

Thus, within a few years of routinely incorporating them into his works, Charpentier and indeed his performers were clearly familiar with their use.

That Charpentier added *terms* and/or beating instructions with various metre signs as a means of clarifying the tempo when recopying his manuscripts from the 1680s onwards concurs with the findings of Shirley Thompson who makes similar observations regarding

various of his performing practices, including the use of the term *basson*.<sup>527</sup> Where Charpentier uses *terms* in the middle of a phrase or section, in both *cahier* series (with only two exceptions) they do not appear before 1682. The exceptions both occur in early arabic *cahiers*. The first of these pairs is  with ‘Adagio’ (I / 2 / ff. 11<sup>v</sup>-12 (H.308), dating from 1670.<sup>528</sup> In the second, ‘Lentement’ appears in the last four bars of a passage in **C** in H.167 (II / 12 / ff. 35<sup>v</sup>-36<sup>v</sup>, dating from 1675-6). The performance implication of this annotation is discussed in Chapter 8. Suffice it to say that the ink colour of both annotations appears darker than the surrounding material, suggesting that these *terms* were added later, when it was Charpentier’s practice to use such *terms* in the middle of sections or phrases.

Similarly, where Charpentier uses qualifiers and modifiers in conjunction with metre signs, these do not appear in works written before 1681-82. For example, **C** ‘Plus Lent’ is found in *cahier* 21, containing works composed in 1678-79 but recopied from the end of 1692. Meanwhile, the roman series includes not only ‘Fort lentement’ but also the only two instances where Charpentier uses the term ‘...ny trop...’ to suggest a ‘moderate’ tempo, all of them found in *cahier* XXXII, dating from 1681-82.<sup>529</sup>

Charpentier’s use of qualifiers and modifiers in the middle of sections or phrases does not appear in any *cahier* series until at least 1683. For example, ‘Tres’ appears once in the following four works: H.206, 365, 421 and 483a. While H.483a was composed in 1684-5,

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<sup>527</sup> Thompson, ‘Reflections on Four Charpentier Chronologies’, para. 6.1; Thompson, ‘The Autograph Manuscripts’, pp. 134-135.

<sup>528</sup> As discussed in Chapter 6, one explanation for the isolated pairing of this metre sign and term could be that this work was intended for performance by Italian musicians who were familiar with the meaning of the term and its relationship to the prevailing metre sign.

<sup>529</sup> See for example, H.327 (XVIII / XXXII / ff. 53-59), **C** ‘Guayement/ny trop guay, ny trop lentement’; the deletion of ‘ny trop guay, ny trop lentement’ in one but not all parts is discussed above. See also H.328 (XVIII / XXXII / ff. 59<sup>v</sup>-67), **2** ‘a deux temps ny trop lents ny trop vistes’.

the other three works (H.206, 365 and 421) were either composed or recopied after 1691. An earlier discussion of ‘Tres’ and ‘Fort’ in the context of their appearance with *terms* suggested that Charpentier used these terms interchangeably. That is to say, neither superlative indicated a greater intensity, a fact supported by contemporary dictionary definitions. This hypothesis is strengthened when the chronology of these modifiers in the *Mélanges* is considered. Both instances of ‘Fort’ (appearing as ‘Fort Lentement’) appear in H.327, dated 1681-82.<sup>530</sup> By contrast, the five instances where ‘Tres’ is used occur in works dating from 1685 onwards.<sup>531</sup> Given that these modifiers have similar meanings, it is likely that after 1682, Charpentier moved to using ‘Tres’ rather than ‘Fort’.

Charpentier’s use of certain performance directions as synonyms and his penchant for using these interchangeably is a noted feature of this composer’s practice.<sup>532</sup> Furthermore, as with the appearance of *terms*, Charpentier uses qualifiers and modifiers more often in the roman series (28 appearances) containing his external commissions than in the arabic series (just 17 instances). This again suggests that he felt the need to be more prescriptive for performances where he was unlikely involved.

Lastly, and unsurprisingly given the chronology of all annotations examined thus far, Table 7.8 e shows that Charpentier does not combine beating instructions with any metre sign until 1681-2 onwards. Ten of the eleven annotations appear in works that are not thought to have been recopied. Eight of these annotations appear in works dating between 1680-1687

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<sup>530</sup> See: H.327 (XVIII / XXXII / ff. 53-59),  ‘Fort Lentement’ and later  2 ‘Fort Lentement’, dated 1681-82.

<sup>531</sup> See: H.206 (X / 59 / ff. 1-5),  ‘Tres Lent’, dated 1691.

H.421 (XII / 74 / ff. 21-22<sup>v</sup>),  ‘Tres Leger’, dated 1698.

H.483a (XXII / XLVIII / ff. 34-36<sup>v</sup>),  ‘Tres Lent’ (two instances), dated 1685.

H.365 (XXIV / LXIII / ff. 38-40),  ‘Tres Lentement’, dated 1698-99.

<sup>532</sup> For example, Charpentier uses the vertical stroke ornament sign as a synonym for the *tremblement* sign. See, Thompson, ‘The Autograph Manuscripts’, pp. 382-389.

and thus we might conclude that, having introduced this type of instruction, Charpentier went through a phase of using it before returning to it in the early 1690s in H.66, 206, 361.

## 7.7 Summary

This chapter presents the first comprehensive study of Charpentier's use of qualifiers, modifiers and beating instructions whilst also for the first time situating all of his verbal annotations relating to tempo against the chronology of his works. From this, several new conclusions can be drawn. Charpentier did not consistently use *terms* indicating a particular speed range with a given metre sign; *terms* at opposite ends of the speed continuum can appear with the same metre sign either in adjacent works within the same *cahier* series or within individual works. Furthermore, the fact that Charpentier uses a range of *terms* in the middle of phrases and sections confirms that, for him, metre signs carried some force as indicators of relative rather than fixed tempo: the performer would identify the starting speed by considering the tempo conventionally associated with that metre sign and anything that the notational/paranotational elements conveyed.

Where a metre sign and *term* appear in conjunction, and the speeds associated with each appear diametrically opposed, it is almost certain that the metre sign broadly conveyed the speed conventionally associated with the sign, while the *term* nuanced it to one or other end of the concomitant spectrum of speeds. This is most strongly suggested in those instances where Charpentier uses a *term* and metre sign pairing such as **3** 'Lent' preceded or followed by a slow, triple metre such as  $\frac{3}{8}$ . In such a case, the **3** 'Lent' indicates a speed at the slower end of the one associated with **3** but not as slow as  $\frac{3}{8}$ . If such an extreme change

of tempo was required, it could have been indicated by the metre  $\frac{3}{2}\text{J}$ . When Charpentier's use of various metre signs is set against the revised chronology of his works, a number of interesting patterns emerge. When appearances of *terms* in the autographies is set against the revised chronology, we see that with just a handful of exceptions, Charpeniter does not use *terms* in works that were either composed or recopied after 1680. This new information concurs with the findings of other scholars on his use of various performing conventions and/or annotations. Moreover, from the mid-1680s onwards, he began to use *terms* independently of metre signs, introduced beating instructions and attached qualifiers and modifiers to his *terms*.

As noted, Charpentier uses a greater diversity of *terms* than other seventeenth-century French composers and theorists. Moreover, when the distribution of these *terms* across his manuscripts is considered against the complex chronology of his works, various interesting patterns emerge. Almost twice as many *terms*, qualifiers and modifiers appear in the roman *cahier* series as in the arabic series; and these appear consistently throughout the roman series rather than being sporadically distributed, as is the case in the arabic series. This suggests a concern on Charpentier's part to be explicit to performers unfamiliar with his practices or it may indicate that he was preparing materials for performances in which he would not be involved.

## Chapter 8

Metre signs in special contexts: changes of metre between preludes and works, and at the ends of sections

Throughout Charpentier's autographs, there are multiple occasions where the genre and/or context in which metre signs occur raises questions as to whether the conventional speeds associated with them apply. These contexts can be defined as follows:

- 1) Changes of metre sign between a prelude and a thematically related movement it precedes,
- 2) Changes of metre sign for the final, penultimate or antepenultimate bar(s) of a phrase, section or whole work where the final note in all parts is long and appears either with or without a *fermata*,
- 3) Changes of metre sign in what can be defined as 'concluding contexts'. For this study, this term is used where there is a change of metre sign for a passage of between four and sixteen bars at the end of a section or work. These end on a long note with or without a *fermata*, and are followed by a break indicated verbally or by a double barline.

Conclusions reached in earlier chapters that Charpentier sometimes used metre signs with their conventionally associated *tempi*, sometimes used pseudo-proportions, and sometimes used them to draw attention to particular features in the music will be helpful when identifying the significance in performance of the metre sign usage explored here.

## 8.1 Instrumental preludes and their corresponding works: observations on tempo relationships

Excluding passages marked *ouverture* (a term that conveys tempo associations and which is explored in Chapter 5), more than 240 of Charpentier's works include instrumental introductions. These preludes appear in one of two presentations: those that are independently located (that is, physically separated from the work to which they relate), of which there are 27 instances,<sup>533</sup> and those that are integrated into the work, of which there are 216.<sup>534</sup> For the sake of convenience in distinguishing a prelude from the passage that immediately follows this, this chapter will refer to the latter as 'the work'.

For this study, independently located preludes are classified as Type 1 preludes, while integrated preludes are classified as Type 2 preludes. The latter can be subdivided into two categories according to how they relate to their associated works. These classifications are summarized in Table 8.1, with typical examples of each type and sub-category shown in Ex. 8.1 a-c.

Table 8.1: Classification of preludes and works in the <i>Mélanges</i>		
Type	Description	Quantity
Type 1	Independently located preludes. These are physically separate from the work to which they belong. They may appear in a different part of the <i>cahier</i> or a different <i>cahier</i> and thus have a different chronology from the linked work.	27
Type 2a	Preludes that are integrated into their works. The passage after the prelude may run-on immediately into the first vocal entry or proceed after a short break in the music.	216
Type 2b	Preludes that are integrated into their works, but which are sectionally demarcated from the subsequent vocal entry. For example, where all parts in the prelude end on a long note with or without a fermata.	
Type 2c	Preludes that appear integrated into their work, but which were actually later additions.	

<sup>533</sup> Where a separately located prelude can be firmly linked to a work, Hitchcock, *Les Œuvres de/The works of Marc-Antoine Charpentier*, catalogues these with the same number as the work and adds the suffix 'a'. However, the suffix 'a' is not unique to preludes; Hitchcock uses it for partbooks and copies of works. For a list of independently located preludes, see Appendix 8.1, Table a. Additional to those listed in this Appendix are 15 works that either include 'Prelude' in their title or their structure suggests a preludial function: H.509, 510, 511, 512, 520, 521, 527, 528, 529, 530, 532, 533, 535, 538 and 539. However, as these cannot be securely linked to a specific work, they are not considered in this chapter.

<sup>534</sup> There are four works for which there exists both an integrated prelude and one that is separately located: H. 145, 193, 202 and 404. These are discussed presently.

Appendix 8.1 presents a complete list of all Charpentier's preludes. Although the composer used several different terms to label such instrumental introductions to vocal works, or did not label them at all, the term prelude is used throughout this study to describe any such introduction. Notably, most independently located preludes can be dated later than the works to which they are linked and were doubtless added for subsequent performances of the parent work.<sup>535</sup>

In Ex. 8.1 a, the independently notated prelude and ensuing work in each example have the same metre sign and are thematically linked.<sup>536</sup> Similarly, Ex. 8.1 b and c show two examples of integrated preludes and works that are thematically related.<sup>537</sup> The similarity of thematic material unifies the two sections, and there is nothing to suggest a tempo change. While these circumstances are unremarkable, it is important to note that consistency of metre sign and/or a thematic relationship between a prelude and related work is not an omnipresent feature of Charpentier's preludes and works.

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<sup>535</sup> For a study of preludes Charpentier added later to works, see Catherine Cessac, "Une source peut en cacher une autre": Added Preludes and Instrumental Cues in the *Mélanges*", *New Perspectives on Marc-Antoine Charpentier*, ed. by Shirley Thompson (Farnham: Ashgate, 2010), pp. 185-205. Cessac groups Charpentier's preludes into six categories. However, these classification types are more concerned with examining the scoring annotations in the manuscripts as a means of explaining relationships and discrepancies between preludes and their linked works.

<sup>536</sup> Other examples include: H.23a/H.23/H.24; H.100a/H.105; H.145a/H145; H.160a/H.160; H.180a/H.180b/H.180; H.193a/H.193; H.197a/H.197; H.199a/H.199; H.203a/H.203; H.209a/H.209; H.237a/H.237; H.298a/H.298; H.425a/H.425 and H.523/H.329.

<sup>537</sup> For other examples, see: H.2, 3, 6, 9, 10, 11, 25, 31, 34, 44, 45, 46, 47, 51, 61, 72, 75, 74, 77, 79, 83, 84, 85, 95, 124, 125, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 143, 144, 157, 158, 161, 163, 165, 166, 167, 170, 174, 176, 177, 178, 181, 184, 185, 189, 192, 194, 195, 196, 198, 201, 204, 207, 215, 216, 217, 218, 219, 223, 224, 225, 228, 229, 230, 231, 236, 238, 241, 242, 245, 250, 255, 260, 262, 266, 274, 275, 276, 283, 287, 291, 299, 305, 306, 308, 311, 312, 314, 316, 317, 318, 320, 325, 330, 332, 339, 340, 341, 345, 343, 346, 348, 354, 358, 363, 367, 372, 374, 393, 394, 395, 397, 401, 420, 427, 429, 431, 433, 472, 485, 493, 492 and 501.

## 8.2 Independent and integrated preludes with works that are thematically unrelated<sup>538</sup>

For the independently notated H.253a and H.253 (see Ex. 8.2 a) the prelude and work share the same metre sign but lack thematic similarity.<sup>539</sup> Moreover, the preponderance of minims and semibreves in H.253 as opposed to quavers and crotchets in the prelude (H.253a) suggests that the prelude is slightly quicker; that is, Charpentier wanted a different tempo between these two sections. Ex. 8.3 a-c, showing excerpts from three independent preludes and ensuing movements, confirms this hypothesis: not only are the pair in each case thematically unrelated, but in these and many other similar cases, they carry different metre signs. In particular, H.168a and 168 feature a change from **C** to **2**, the note values and *Affekt* of the opening of the latter potentially dictating the direction of the tempo change.

Regarding integrated preludes, numerous instances exist where the metre sign is the same between prelude and vocal entry, but there is no thematic correspondence (see Ex. 8.4a).<sup>540</sup> Here again, the same metre sign and, on many occasions, the absence of any differences in the range of note values, would suggest that both parts operate at the same

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<sup>538</sup> For instances where there is no thematic relationship between a work and its prelude, see: H.101/H.96, H.168a/H.168, H.253a/H.253, H.399a/H.399, H.404a/H.404. H. numbers underscored indicate that there is also a different metre sign used in the prelude to that of the work.

<sup>539</sup> Indeed, on a few occasions, there is nothing in the internal features of a prelude or work to suggest they are linked. The only thing that indicates that an independently notated prelude is related to a given work is some aspect of the title of either work, or rubric specifying the *cahier* location. See, for example: H.101 and 96, H.168a and H.168, H.171a and H.171, and H.404a and 404. Where H.168a and 168 are concerned, the prelude and work appear in different *cahier* series, are notated in different metre signs, and are not thematically related. Their connection is confirmed by the annotation ‘son prelude est au cahier XXIII’, the *cahier* in which H.168a is found. Such ‘signposting’ between independent preludes and works appears on several other occasions in the autographs. There remain others that Hitchcock (*The Works of/Les Œuvres de Marc-Antoine Charpentier* (1982)) associates but for which there is no obvious link. We cannot rule out the possibility that either Hitchcock is in error in associating these pieces, or that there previously existed other versions of preludes and/or works that are now lost. For example, nothing obvious links H.399b with H.399: the key, metre sign and thematic material are different. Furthermore, the title of H.399 is in Latin, whilst that of H.399a is in French. This could suggest that H.399a was a prelude for another, now lost, setting of the *Prodigal Son* text.

<sup>540</sup> For examples of integrated preludes and works that use the same metre sign, but that are not thematically related, see: H.78, 91, 105, 123, 139, 140, 142, 146, 152, 179, 184, 188, 206, 208, 248, 323, 328, 329, 365, 365a, 392, 403, 421, 432, 482, 483 and 488.

speed. By contrast, however, Ex. 8.4 b shows one of 25 examples where the metre signs between the integrated prelude and work are different, and there is no thematic relationship between these sections. Given that there can be no doubt that these sections were heard successively, the presence of different metre signs confirms that Charpentier's practice in writing preludes and works extended to having a difference in speed between these sections. That the composer occasionally desired a tempo contrast between a thematically unrelated prelude and its following work can be seen where *terms* occur with one or other of the prelude or work. In H.434, the prelude appears in  $\text{C}$ , while the work is in  $\text{C}$  'Grave'. Indeed, H.405 not only uses different metre signs between the prelude and work ( $\text{C}$  and  $\text{2}$ ) but marks each with contrasting *terms*:  $\text{C}$  'Guay', then  $\text{2}$  'Lentement/un peu plus lentement' (see Ex. 8.5 a and b).<sup>541</sup>

Indeed, when considering preludes and works with different metre signs and which are thematically unrelated, one clear pattern to emerge is the use for the prelude of a metre sign associated with a conventionally quicker tempo than the one at the subsequent vocal entry. For example, in the pairing H.100 ( $\text{2}$ ) and 96 ( $\text{C}$ ) and H.64 ( $\text{C}$  for the prelude moving

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<sup>541</sup> For a discussion of *terms* with the metres  $\text{C}$  and  $\text{2}$  in succession, see Chapter 6. For further examples where thematically unrelated preludes and works have one or other section in a different metre and with a *term*, see:  
 H.79 -  $\text{C}$  'Guay' for the prelude,  $\text{C}$  at the vocal entry to the work.  
 H.180b -  $\text{C}$  'Guay' and H.180a  $\text{C}$  for the separately notated work.  
 H.196 -  $\text{C}\frac{3}{2}\text{J}$  for the prelude and 'Grave' at the vocal entry of the integrated continuation of the work.  
 H.206 -  $\text{C}$  'Animé' for the prelude and then  $\text{C}$  for the vocal continuation of the work.  
 H.343 -  $\text{C}$  'Adagio' for the prelude and  $\text{C}$  for the vocal entry of the integrated work.  
 H.357 -  $\text{3}$  'Guay' for the prelude and  $\text{3}$  for the vocal entry of the integrated work.  
 H.365a -  $\text{C}$  'Guay' for the prelude and  $\text{C}$  for the vocal entry of the integrated work.  
 H.410 -  $\text{C}$  'Guay' for the prelude and  $\text{C}$  for the vocal entry of the integrated work.  
 H.434 -  $\text{C}$  for the prelude and  $\text{C}$  'Grave' for the vocal entry of the integrated work.

to  $\text{C}\frac{3}{2}\text{D}$  for the work), the metre sign of the prelude indicates a speed faster than the metre sign used for the continuation of the work.<sup>542</sup>

Contrasting speeds and metres between thematically unrelated preludes and works is by no means unique to Charpentier. An examination of several French and Italian works from the long seventeenth century reveals several instances of similar practice. Indeed, the practice of thematically diversifying preludes and works pervades many of Charpentier's French and Italian counterparts, including Lully and Carissimi (see Appendix 8.2). However, a notational feature of Charpentier's autographs not in evidence in contemporary French or Italian sources is the diversification of speed between thematically related preludes and works.

### 8.3 Diversification of tempo between thematically related preludes and subsequent vocal entries

Ex. 8.6 a and b illustrate two occasions where thematically related preludes and works have a different metre sign, suggesting a tempo difference. Ex. 8.6 a (from H. 298a and H.298) shows the single example of this involving an independently notated prelude and work; the prelude (in  $\text{C}\frac{3}{2}\text{D}$  –  $\text{C}$ ) is quicker than the thematically related vocal entry (in  $\frac{3}{2}\text{D}$  –  $\frac{2}{2}$ ). There are four examples of this practice involving integrated preludes; one of these (from H. 431) appears in Ex. 8.6 b. Further evidence that Charpentier wanted thematically related preludes and works to progress at different tempi is seen in those instances where one or other movement (or occasionally both) appear with *terms* and/or different metre signs. Ex 8.7 a-c show three typical examples of this.

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<sup>542</sup> See also: H.133, 139, 140, 141, 186, 190, 191, 206, 363, 365a, 404, 406, 410, 413, 414, 415, 416, 417, 422 and 473.

Ex. 8.7 a and b illustrate a phenomenon that is found in several works; that is where a *term* appears in the prelude but not at the vocal entry. Given that this is not an isolated occurrence, such an omission is unlikely to be accidental. Moreover, the opposite is seen in Ex. 8.7 c, where the *term* appears at the vocal entry but not in the prelude.<sup>543</sup> For H.180, Charpentier wrote two preludes: H.180a and b. That both relate to H.180 is confirmed by all three works having the same metre signs, key signatures and thematic similarity, and by the cross-reference from H.180 to the *cahier* containing the preludes.<sup>544</sup> H.180b includes the *term* ‘Guay’, which does not appear in H.180a, or at the beginning of H.180. Both preludes were contemporaneous – written around ten to twelve years after the psalm itself – and appear on adjacent folios, making it hard to imagine that the presence of the *term* in one but not the other was accidental: perhaps in the case of the performance situation involving H.180b (with its *term*) Charpentier simply desired variation of tempo between the prelude and work. If it is accepted that Charpentier deliberately intended a difference in tempo between thematically related preludes and works, we must consider his reason for doing so.

#### 8.4 Charpentier’s rationale for using different metrical notation between thematically related preludes and works

Ex. 8.8 a and b show a prelude and its related work. In Ex. 8.8 a, the prelude is independent of the vocal entry, while in Ex. 8.8 b, the prelude is integrated. In both cases the prelude and subsequent vocal entry are thematically related but, in each, there is a change of

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<sup>543</sup> For further examples where one or both of thematically related preludes and works appear with a *term* suggesting that these sections should progress at different speeds, see: H.79, 180/180a/180b, 196, 232, 343 and 357.

<sup>544</sup> The primary difference between H.180a and b is the scoring: H.180a is scored for G1, G1 and *bc*; H.180b for G1, C1, C2, F4. H.180 contains no obbligato instrumental parts but does include several annotations, probably added for a later performance, specifying the addition of instruments.

metre between the prelude and the vocal entry ( $\mathbb{C}$  to  $\mathbf{C}$  and  $\mathbf{2}$  to  $\mathbf{C}$  respectively); furthermore, in each, the opening of the vocal entry appears as a diminution of the theme of the prelude. This practice appears on a handful of occasions throughout the *Mélanges*.<sup>545</sup> One instance occurs in H.202 (see Ex. 8.9), for which there exists an integrated and independent prelude (H.202a), with both works dating from 1688-90. The independent prelude (which appears in the manuscript before the integrated prelude) was abandoned mid-composition.<sup>546</sup> Thematically, the independent and integrated preludes are unrelated, though interestingly, they share the same sequence of metre signs. This suggests that he likely had a plan for the way in which each section would relate to the others in terms of speed. However, the opening vocal entry is presented in  $\mathbf{C}$  and comprises the theme from the independent prelude but in diminution.

As noted in Chapter 2 and elsewhere,<sup>547</sup> one possible reason Charpentier chose to change between the metres  $\mathbb{C}$  and  $\mathbf{2}$  was to signal scoring changes. However, had this been his intention here, and had he wanted to maintain the tempo between the sections, he could have notated the vocal entry in  $\mathbf{2}$  and retained the original note values. Looking for alternative explanations, Charpentier's use of diminution in a comparable context in H.213 and 213a (see Ex. 8.10) may provide a clue.<sup>548</sup> The presence of the same metre sign with the

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<sup>545</sup> For examples where the work presents a diminished version of thematic material in its prelude, see: H.76a/76, H.200a/200, H.202a/202, H.336a/336 and H.398a/398. The relationship of H.200a to H.200 is confirmed by the prelude's title referencing the psalm's opening words and the annotation 'Prelude  $\mathbb{C}$ ' at the head of the work and underneath the title. Crucially, this latter annotation confirms that Charpentier deliberately intended the metre signs for these two works to be different despite their thematic relationship. A similar example can be seen between H.398a (XVII / XXIII / fol. 41<sup>v</sup>) and H.398 (III / 24 / fol. 120), which Charpentier confirms are related by the annotation 'son prelude est dans le cahier XXIII'.

<sup>546</sup> It is unclear why Charpentier rejected the original prelude in favour of one thematically unrelated to the work.

<sup>547</sup> Powney, 'A Question of Time', pp. 29-55 [accessed 19/04/2025].

<sup>548</sup> As noted, a pilot study of metre and rhythmic notation in the *Mélanges* identified multiple instances of self-borrowing of various magnitudes. Examples range from the reworking of individual works to the creation of new versions, the incorporation into a given work of large portions of thematic material from another, and the use of particular melodic and rhythmic figurations that constitute individual phrases between works; in

same text in the final section of both settings suggests that the intended tempo must have been the same. However, Charpentier creates a sense of increased speed in H.213 by diminishing the note-values by half. His reason for notating these passages differently is unclear. Given that H.213 is thought to date from slightly later than H.213a,<sup>549</sup> the most likely explanation is that Charpentier's change of rhythmic notation indicated his desire to place certain syllables on certain strong or weak beats. In H.213, the syllables 'lux' and 'lu-' (of 'luceat') all appear on the first beat of the bar, unlike the earlier setting. Indeed, tempo and prosodic alignment may offer insight into the composer's use of different metre signs with diminution between thematically related preludes and works.

## 8.5 Tempo relationships between thematically related preludes and works involving diminution of the vocal entry: pseudo-portions and prosody

One possible explanation for the change of metre and diminution between thematically related preludes may concern the notion of beat equivalence (for example,  $C \downarrow = \mathbb{C} \downarrow$ ), and therefore indicate that a pseudo-proportion should be applied. As noted in Chapter 1, for Charpentier 'the diminution-stroke [of  $\mathbb{C}$ ] ...connotes not a doubling of the size and concurrent halving of the duration of the tactus unit but an acceleration of the minim beat by a ratio greater than 1:1 but less than 2:1'.<sup>550</sup> Moreover, and as demonstrated in other chapters in this thesis, notational and paranotational elements such as note values and textual *Affekt* motivate changes to tempo.

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some cases this can be between corresponding passages of texts whilst, on other occasions, the texts can be entirely different. While only a pilot study, it revealed that where Charpentier uses the same thematic material with the same or similar passage of text, he did not consistently use the same metre sign and/or same term(s) of *mouvement*. A full examination of this area would have increased this thesis to unmanageable proportions. I plan to return to this topic in the future.

<sup>549</sup> Cessac *et al.*, 'Chronologie raisonnée', p. xix [accessed 19/04/2025] note that H.213 dates after Spring 1699 and H.213a as 1697-98.

<sup>550</sup> Brainard, 'Proportional Notation', pp. 21-22.

Pseudo-proportions and the above-mentioned linking of rhythmic diminution and the correct alignment of prosody provide a workable means of interpreting the various instances where vocal entries contain changes of metre and diminution following a thematically related prelude. Importantly, the ‘Chronologie raisonnée’ shows that all Charpentier’s independently notated preludes post-date the works to which they relate;<sup>551</sup> hence the note-values in the prelude must have been augmented in relation to those of the vocal entries they introduce.

Ex. 8.11 shows a transcription of the prelude (H.200a) and work (H.200). The red and green arrows show how the text would have been set had the composer maintained the metre sign **C** and rhythmic values of the prelude. Syllables such as ‘Con-’ of ‘Confitebor’ that might ordinarily be expected to appear on strong beats have, as part of Charpentier’s preference, been displaced to weaker beats. Conversely the ‘ti-’ of ‘tibi’ and ‘Do-’ of ‘Domine’ would have fallen on strong and weak beats respectively had the composer not reverted to the more logical metrical stresses produced by **C**. Moreover, by changing the metre sign after the prelude, both here and in other comparable instances, the underlay can be accommodated by rhythmic notation less complex than would have been the case had the original metre sign continued.

In preludes that are thematically related to the vocal entry of a given work, Charpentier’s practice of using a different metre sign and halving the note-values appears to be unique to him. Although a comprehensive survey is beyond the scope of this thesis, I have

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<sup>551</sup> See Appendix 8.1, which lists dates taken from Cessac *et al.*, ‘Chronologie raisonnée’, pp. i-xix [accessed 19/04/2025]

been unable to find a single comparable instance in a range of other French and Italian sources.<sup>552</sup>

## 8.6 Chronology of preludes and works

Appendices 8.1 a) and b) detail the chronology for each of Charpentier's preludes and related works. As noted, a striking feature of this dataset is that almost all the independent preludes were either composed or copied later than the work to which they relate; only H.202/202a and H. 523/329 (with both work and prelude appearing in the same *cahier*) have the same chronology and appear not to have been recopied.<sup>553</sup> Table 8.2 shows the earliest and latest appearance in each *cahier* of thematically related and unrelated independent and integrated preludes.

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<sup>552</sup> I am grateful to several scholars on seventeenth-century Italian music (including Colin Timms, John Whenham and Jeffrey Kurtzman) all of whom confirm in personal correspondence that they cannot recall encountering similar practices.

<sup>553</sup> Preludes dating later than their related work include: H.23a, 76a, 100a, 101, 106a, 180a, 180b, 193a, 197a, 199a, 200a, 203a, 209a, 237a, 253a and 336a.

**Table 8.2:** Earliest and latest thematically related and unrelated preludes and works

Thematically related				Thematically unrelated			
Earliest		Latest		Earliest		Latest	
H. No	Date	H. No	Date	H. No	Date	H. No	Date
Independently located preludes and works				Independently located preludes and works			
Prelude - III / 22 / fol. 101 (H.237a)	1679	Prelude - XXIII / LX / fol. 56 (H.298a)	<i>End of 1692 - Spring 1699 (likely 1693-95)</i>	Prelude - XVII / XXIII / ff. 41-41 <sup>v</sup> (H.168a)	<i>End of 1680 – End of 1683</i>	Prelude - XXIII / LVIII / fol. 28 (H.253a)	1690-92
Work - II / 11-12 / ff. 33 <sup>v</sup> -35 <sup>v</sup> (H.237)	1675-76	Work - XXIII / LVIII / fol. 40 (H.298)	1690-92	Work - III / 20 / ff. 58-68 – (H.168)	<i>End of 1683 – End of 1692 (likely between 1683-85)</i>	Work - VI / 39 / ff. 34 <sup>v</sup> -36 (H.253)	<i>End of 1692 – Spring 1699 (likely 1691-93)</i>
Integrated preludes				Integrated preludes			
XIV / II / ff. 11-14 <sup>v</sup> (H.72)	1670-72	XII / 75 / ff. 41 <sup>v</sup> -47 (H.229)	1699	I / 1 / ff. 1-5 (H.91)	1670	XXVII / LXXV / ff. 19-36 (H.422)	1702
Works where there is a change of metre and diminution between prelude and work							
Prelude - XVII / XXIII / ff. 41 <sup>v</sup> -42 (H.398a)	<i>End of 1680 – End of 1683</i>	Prelude - V / 63 / fol. 15 <sup>v</sup> (H.200a)	1692-93				
		Prelude - V / 63 / fol. 15 <sup>v</sup> (H.76a)	1692-93				
Work - III / 24 / ff. 120-130 (H.398)	1679-80	Work - VIII / 54 / ff. 43 <sup>v</sup> -46 <sup>v</sup> (H.200)	1688-90				
		Work - VIII / 54 / ff. 34-36 (H.76)	1688-90				

From the above table, it is clear that Charpentier wrote thematically related and unrelated preludes throughout his career. For preludes that are thematically related to a given work, the practice of augmenting the note-values of the vocal entry in a subsequently added prelude was a feature of his mid-to-late compositional style: all instances are confined to the period 1680-1693. Its earliest appearance is between H.398a (probably recopied in 1680) and H.398 (composed in 1679-80), while the latest appearance is in *cahier* 63 dating from 1692-93, which includes two preludes for different works (H.76a and 200a), both of which appear on the same folio.

Before leaving this discussion on the metre and tempo relationships between preludes and subsequent vocal entries, it is worth briefly drawing attention to the special case of H.2. This requiem mass dates from the early 1670s and various graphological features confirm that the preludes to the vocal movements were added to the original *cahier* sometime between the end of 1683 and the end of 1692.<sup>554</sup> They are thus integrated into the *cahier*, but not into the work, and thus have been given the designation Prelude Type 2c in Table 8.1 above. The preludes added to the Kyrie and Sanctus are both written in  $\text{C}$  while the already existing vocal movement in each case is in **2**. Each prelude is thematically linked to its respective vocal entry, making it difficult to imagine that they were intended to progress at different tempi. Interestingly, the composer retains  $\text{C}$  for the added prelude to the Agnus Dei, the same as he had used for the original vocal movement. Charpentier's rationale for using different metre signs is unclear: it may simply draw attention to the obvious differences of scoring between these sections or indeed serve to demarcate these as

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<sup>554</sup> Cessac, *et al.* 'Chronologie raisonnée', p. i [accessed 19/04/2025].

separate sections. Nevertheless, this is yet a further example and similarly to those highlighted in Chapter 2 for the metre signs **¶** and **2**, where it is the change between the signs that signals a difference of some kind as opposed to one or other sign consistently indicating a specific change.

### 8.7 Changes of metre in the penultimate bars of phrases, sections or whole works

On over 50 occasions, Charpentier changes the metre in the penultimate bar of a phrase or section.<sup>555</sup> With just two exceptions, the change of metre is either to **¶** or **2**.<sup>556</sup> H.93, one of his ‘Leçons de ténèbres’, contains numerous typical instances of this notation, two of which appear in Ex. 8.12. In this context, such changes cannot be to specify a change of tempo. Insight on how to interpret this phenomenon comes from Loulié, whose association with Charpentier has already been noted:

when the composer changes metre because of the words so that certain long syllables fall on stronger beats, the beat of one metre must be equal to the duration of a beat of the other, although the values of the notes in relation to the figure [beating gesture] are not equal.<sup>557</sup>

Further to Loulié’s remarks, metre changes in rhythmically active, penultimate bar contexts ensure that certain syllables fall on metrically stronger beats, while beat-equivalence ensures that the durations of notes are not excessively long but that they

<sup>555</sup> Such changes are found in the following works: H.4, 6, 21, 72, 91, 93, 98, 109, 138, 139, 151, 153, 155, 157, 174, 282, 391, 396, 397, 402, 403, 413, 418, 422, 482 and 495.

<sup>556</sup> Charpentier introduces metre changes other than **¶** or **2** in penultimate bar contexts in the following works: H.157 (change to **C** and later to **C3**) and H.174 (change to **C**).

<sup>557</sup> ‘Lorsque le compositeur change de mesure à cause de paroles à parce que de certaines syllabes longueur tombeur en frappant, un temps d'une mesure doit être égaux pour la durée d'un temps à l'une de mesure quoi que les valeur des notes par rapport à la figure ne soient pas égales. Etienne Loulié, ‘Supplément des principes ou éléments de musique’ in *Mélanges et extraits de divers auteurs sur la musique*, F-Pn, MS f. fr. n.a 6355 [s. d.], fol. 134.

are mathematically complete bars. Virtually all instances where Charpentier employs penultimate bar changes of metre are in the context of vocal writing. This phenomenon has been noted by commentators such as Peter Wolf (examining Rameau), David Tunley (examining Clérambault) and Lois Rosow; the latter's study of similar changes in recitative by Lully has been particularly instructive.<sup>558</sup>

As noted in earlier chapters, these commentators applied what Paul Brainard terms a pseudo-proportional interpretation in the context of their discussions on French recitative, which is characterised by frequent metre changes.<sup>559</sup> Specifically, they note that 'in performance...the rhythm does not alter, for the performer (through convention) sings the slower values at double the speed'; that is, the crotchet beat of **C** = the minim beat of **C**.<sup>560</sup> Fig.8.1 shows the beat equivalence for several different metre signs as summarized by Rosow:

**Fig. 8.1**<sup>561</sup>

$$\mathbf{C} \ \mathbf{\downarrow} \ = \ \mathbf{3} \ \mathbf{\downarrow} \ = \ \mathbf{\frac{6}{4}} \ \mathbf{\downarrow} \ = \ \mathbf{C} \ \mathbf{\downarrow} \ = \ \mathbf{2} \ \mathbf{\downarrow} \ = \ \mathbf{\frac{3}{2}} \ \mathbf{\downarrow}$$

That Charpentier was working as Loulié and these modern scholars describe is evident in two of his five dramatic motets on the subject of St Cæcilia. H.413 and

<sup>558</sup> Wolf, 'Metrical Relationships in French Recitative', pp. 29-49; Tunley, 'The Union of Words', pp. 281-307, and Rosow, 'The Metrical Notation of Lully's Recitative', pp. 405-422.

<sup>559</sup> Brainard, 'Proportional Notation', pp. 21-46.

<sup>560</sup> Tunley, 'The Union of Words' p. 285.

<sup>561</sup> Rosow, 'The Metrical Notation of Lully's Recitative', p. 408.

H.415 include thematic material that is almost identical but treated slightly differently in each work, as shown in Ex. 8.13. Moreover, the way in which Charpentier treats this material here is very similar to the example from Clérambault given by Tunley, which features in Chapter 2 of this thesis (as Ex. 2.10). In H.413, the metre sign changes to  $\mathbb{C}$  for the last two bars of the *dessus* and *bc* phrase, whereas in H.415, the same material has no metre change but uses proportionally shorter note values. In H.413, the two bars in  $\mathbb{C}$  would be subject to a beat-equivalence (effectively a 2:1 diminution) in relation to the metre sign **C**. Therefore, both bars in H.413 would occupy the same time frame as the final bar in H.415.

In this instance,  $\mathbb{C}$  has no bearing on tempo, so Charpentier's reason for using it in one setting but not in another is unclear. Conversely, the different notation may reflect Charpentier's concern for slightly different syllabic accentuation and/or prosodic alignment with strongly accented beats. The parallels between the metrical notation in this example and that of composers such as Lully, Clérambault and Rameau strongly suggest that Charpentier intended these passages in H.413 and 415 to sound the same. Indeed, an examination of each instance where he changes the metre in the penultimate bar of a phrase shows broad parallels with these other composers, and would fit a beat-equivalence interpretation.

Peter Wolf notes that 'the principal difference between French and Italian recitative in the period in question [the *grand siècle*] is that in the former the meter is constantly adjusted so as to fit the natural declamation of the text'.<sup>562</sup> Consequently, a

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<sup>562</sup> Wolf, 'Metrical Relationships in French Recitative', p. 29.

change of metre sign was to accommodate a shift in the position of rhythmic stress.

Taking this and the theory of pseudo-proportions as their starting point, both Wolf and Rosow provide strong evidence to show that ‘the French reinterpreted the old proportional signs to represent not proportional relationships of individual notational values, but rather proportional [spacing] of downbeats’.<sup>563</sup> Observing the focal points of the last stressed syllable in each line and the attendant cæsura meant that French Baroque composers frequently ‘m[ade] these coincide with the first beat of the bar, often giving rise, by necessity, to a change of time signature’ (see Ex. 8.14).<sup>564</sup>

The *tenebræ* setting H.138, containing a change to  $\mathbb{C}$  in the penultimate bar of the work (see Ex. 8.15), contains one of many examples where the above conclusion works. Under beat equivalence ( $\mathbb{C}\downarrow = \mathbb{C}\downarrow$ ), the second syllable of the word ‘tuum’ falls on the strong first beat of the bar rather than the third, had the composer continued in **c.** Given that both  $\mathbb{C}$  and **2** could imply a binary division of the beat,<sup>565</sup> their similarity means it is likely that the argument made for  $\mathbb{C}$  in this context is equally applicable to **2**. While a large proportion of the examples cited above are from sacred works involving Latin texts, these conclusions would almost certainly be valid when considering French settings.

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<sup>563</sup> Wolf, ‘Metrical Relationships in French Recitative’, p. 43.

<sup>564</sup> Tunley, ‘The Union of Words and Music’, p. 285.

<sup>565</sup> As noted, theorists of the seventeenth-century were divided in their opinion over the beating patterns associated with some metre signs.  $\mathbb{C}$  sparked the most debate in this area, with some commentators advocating that it should be beaten with two slow beats, some advocating four fast beats, while others claiming that it could indicate either of these. See Chapters One and Two of this thesis.

## 8.8 Metre sign changes in final bar contexts

On several hundred occasions, Charpentier changes metre sign for just a single bar at the end of a phrase or section; often, but not exclusively, the change is to  $\mathbb{C}$  or  $\mathbf{2}$ . These changes happen irrespective of whatever the metre sign is on either side of the change. This puzzling phenomenon appears in vocal and instrumental genres, sacred and secular works, works from both *cahier* series, and works composed or copied early or late. Ex 8.16 a-e illustrate this practice. In Ex.8.16 a and b, where the metre  $\mathbb{C}$  is involved, the note that follows the change appears with and without a fermata.<sup>566</sup>

By contrast, Ex. 8.16 c shows  $\mathbf{2}$  in this context.<sup>567</sup> Ex. 8.16 d and e detail two of a handful of occasions where the change is to a triple metre.<sup>568</sup> There is just one instance (in H.495) where the change is to  $\mathbf{6}$ .

Charpentier's motivation for final bar changes of metre, especially where the music does not continue straight on, cannot be concerned with either tempo or prosodic alignment. Disregarding the fact that the metre sign is often one that conventionally indicates a quick tempo, final bars almost always contain a single note:

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<sup>566</sup> For further instances of changes to  $\mathbb{C}$  for the final bar of a phrase or section see: H.4, 6, 9, 10, 14, 39, 54, 59, 60, 61, 71, 74, 76, 79, 80, 82, 81, 87, 91, 94, 96, 97, 98, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 111, 117, 120, 121, 123, 125, 133, 135, 136, 138, 139, 141, 140, 142, 143, 146, 151, 152, 155, 158, 161, 162, 163, 164, 165, 167, 170, 171, 172, 173, 174, 175, 176, 178, 179, 180, 183, 184, 186, 188, 190, 193, 194, 195, 201, 203, 206, 209, 211, 218, 219, 225, 229, 233, 237, 241, 252, 255, 264, 264a, 271, 274, 290, 299, 312, 316, 317, 320, 323, 326, 337, 338, 339, 343, 345, 353, 355, 372, 391, 392, 393, 395, 396, 397, 399, 400, 401, 402, 403, 404, 406, 408, 409, 410, 411, 413, 414, 415, 416, 417, 420, 421, 422, 427, 429, 434, 448, 471, 473, 474, 480, 481, 482, 483, 485, 486, 487, 488, 489, 495, 495a, 496, 500 and 534.

<sup>567</sup> For other examples involving  $\mathbf{2}$ , see: H.10, 184, 210, 186, 271 and 500.

<sup>568</sup> Changes to triple metres in final bars are much less common. For other examples involving  $\mathbf{3}$ , see: H.184, 347, 481. Works with single bar changes to  $\mathbf{3} \mathbf{3}$  include H.310 and 487. Single bar changes to  $\mathbb{C} \mathbf{3}$  can be found in the following works: H.166, 321, 402 and H.485.

the speed of this cannot be varied and, for texted music, the final syllable would have fallen on the first beat of the bar without any change of metre. Given the sheer number of such changes, Charpentier must have placed a different meaning on these sign changes in this context. Jane Gosine has suggested that changes of metre in the final bar of a phrase or section was ‘to shorten the duration of the final semibreve of a section and thus provide a smoother transition into the following section’, although she includes no discussion of instances where a fermata appears.<sup>569</sup> Gosine’s conclusion seems plausible, considering the historic, proportional relationship between **C** and **¶**. Although this relationship began to break down with the change to modern metrical notation, a form of (vague) proportional relationship between these signatures nonetheless remained.<sup>570</sup>

All instances of final bar changes are itemised in Appendix 8.3a, which details all occasions where Charpentier changes metre in a range of end-of-section contexts. In over 90% of final bar changes, the metre before the change is **C**; on paper, and disregarding beat equivalence, these changes are from a metre conventionally associated with a slow tempo to that of a quick tempo.<sup>571</sup> However, as already noted, in these cases, the speed of the tactus remains the same but the level at which the beat is operating changes. This results in **C**  $\downarrow$  = **¶**  $\bullet$  (see Ex. 8.16 a and b), **C**  $\downarrow$  = **2**  $\bullet$  (Ex. 8.16 c) and **C**  $\downarrow$  = **3** or **¶** **3**  $\bullet$ . (Ex 8.16 d and e). Even in those works where the metre

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<sup>569</sup> Charpentier, *Cædes sanctorum* ed. by C. J. Gosine, p. lxxxii.

<sup>570</sup> See, for example, Houle, *Metre in Music*, pp. 13-34; Caswell, ‘Rhythmic Inequality and Tempo’, pp. 598-609; Frederick Neumann, ‘Changing Times: Metre, Denomination, and Tempo in Music of the Seventeenth and Eighteenth Centuries’, *Historical Performance*, vi (1993), pp. 23-29 (pp. 24-26); and also Neumann (with Jane Stevens), *Performance Practices*, pp. 57-63.

<sup>571</sup> This conclusion also extends to final bar contexts containing the metre **2**. See, for example, H.10, 186, 271 and 422. In H.162 (XV / XI / fol. 97 and 97<sup>v</sup>), the metre that prefacing the change to **¶** is ‘Plus Lent’. Also see H.495 (III / ‘I’ / fols. 21 and 23), where the change to **¶** is prefaced by **3**  $\downarrow$ , or H.396, where the metre sign before the change to **¶** is **¶** **3**  $\downarrow$ .

sign for the passage before a single bar change of metre is accompanied by a term of *mouvement* suggesting a quick tempo, the note in the final bar context would still be proportionally shorter.<sup>572</sup>

The most persuasive evidence that Charpentier intended final bar metre changes to have beat equivalence relative to the preceding metre can be found in H.61 and 483 (see Ex. 8.17 a and b). In H.61 (fol. 35), a section in **C** ‘Lentement’ ends with a single bar in **C**, marked ‘a 2 temps graves’, containing one semibreve. This change was probably intended to enable a shorter finishing note, with the semibreve of **C** intended to occupy the same duration as a minim in **C** ‘Lentement’. Meanwhile, the term ‘Grave’ may have also acted as a warning not to make this note too short. In this instance, the change also sets up a speed relationship with the next section, which continues in **C** and is marked ‘a 2 temps’.

Thus, for Charpentier’s use of single bar changes of metre, the speed of the beat does not change, but the change of metre sign results in a) a shorter note value than if he had continued in the same metre, even if this final note is marked with a *fermata*, b) a note value that metrically completes a whole bar under the new metre sign and c) where such a change appears at the end of a section, any subsequent bars begin on the first and strongest beat whereas continuation in the original metre and using a note of less than a complete bar would result in the next section beginning on a weaker beat. Most of all, these changes draw attention to this as the ‘final’ bar.

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<sup>572</sup> See, for example, Appendix 8.3a for H.79, 175 and 225, where the single bar change to **C** is prefaced by the metre **C** with either ‘Guay’ or ‘à 4 temps viste’.

Interestingly, neither Wolf, Rosow nor Tunley mention whether Rameau, Lully or Clérambault use final bar changes similar to Charpentier's. Such bars do exist, however, as shown in Ex. 8.18 a and b albeit without any terms, qualifiers or modifiers as has occasionally been shown to be the case for Charpentier. These instances likewise warrant a pseudo-proportional interpretation, otherwise the reason for the change would be meaningless.

## 8.9 Changes of metre in antepenultimate bars and concluding contexts

Charpentier changes metre for the antepenultimate bars of a phrase, section or entire work on 19 occasions, while metre sign changes in passages defined here as 'concluding contexts' (those between 4 and 16 bars) appear on over 125 occasions. Ex. 8.19 a-h show a selection of both antepenultimate and concluding context metre sign changes from various early and late sacred and secular works.

### 8.9.1 Antepenultimate bar changes of metre

Table 8.3 documents all instances of antepenultimate bar changes, and details the metre sign used before the change and the text at the point of change

Table 8.3 Metre signs before and at antepenultimate bar changes			
H No	Location	Metre before the change	Metre change and text in the antepenultimate bars
58	II / 16 / fol. 90 <sup>v</sup>	4/2/4	4 – Amen
171	III / 23 / fol. 115	3	2 – ad petram / to/of the rock
294	VI / 40 / fol. 54	3	2 – [invoca]verimus te / we call upon thee
76	VIII / 54 / fol. 36	4 'Lent'	4 – Amen

205	IX / 57 / fol. 43	<b>3</b>	¢ – Amen
150	XIV / I / fol. 6	<b>c</b>	¢ – Amen
72	XIV / II / fol. 14 <sup>v</sup>	<b>3</b>	¢ – Amen
155	XIV / IV / fol. 33	<b>3</b>	?¢? – Amen
1	XIV / V / fol. 38	<b>3</b>	c – Amen
1	XIV / V / fol. 43 <sup>v</sup>	<b>3</b>	¢ – Excelsis
158	XV / VI / fol. 4	<b>3</b>	c – Amen
54	XV / VI / fol. 4 <sup>v</sup>	<b>3</b>	¢ – Amen
4	XVI / XII / fol. 13	<b>3</b>	c – Amen
406	XX / XXXV / fol. 14	<b>3</b>	<b>2</b> – tibi grata / we give you thanks
408	XX / XXXVI / fol. 28 <sup>v</sup>	<b>3</b> ‘Lentement’	<b>2</b> – quam dulcis / how sweet
337	XXI / XLVI / fol. 95	<b>3</b>	c - inebriamini / to become intoxicated
298	XXIII / LVIII / fol. 40 <sup>v</sup>	<b>3</b>	¢ - Æternum / Forever
218	XXV / LXIV / fol. 38	<b>3</b>	¢ - ad finem terræ / to the ends of the earth
226	XXVIII / [d] / fol. 12	<b>3</b>	¢ – Amen

In all 19 instances, Charpentier uses the metre signs ¢, 2 or c. In Chapter 4, attention was drawn to his predilection for changing metres at the start of the doxology, where the change is predominantly to the metre 3. Additionally, a common feature of these doxology settings – seen on eleven occasions, two of which appear in Ex. 20 a and b – is a metre change for either the whole of the ‘Amen’ or its final iteration.

Charpentier’s primary reason for such metre changes may have been prosodic alignment. Furthermore, he may have wanted to demarcate the final words of the phrase/section through a stark change of metre at the ‘Amen’: triple to duple in both Ex. 8.20 a and b.

In most antepenultimate bar changes, Charpentier also uses a slower range of note values than would usually be associated with the new metre. For instance, in Ex 8.20a, Charpentier writes mostly semibreves rather than the crotchets and minims that usually feature with ¢, whilst in Ex 8.20 b, he uses crotchets and minims with c instead of the usual quavers and semiquavers. In Ex. 8.19 g, we see semibreves and

breves for the final ‘Amen’, whilst in Ex. 8.20 c, the antepenultimate change to  $\mathbb{C}$  features tied semibreves. Thus, we might suppose that where Charpentier changes metre signs in antepenultimate and end-of-section contexts, this may have been his way of reinforcing what his choice of larger note values was already doing. We should also consider that the change of sign signals a more intense slowing: that is, a *ritenuto* or *rallentando*.

Support for this hypothesis comes from those ‘Amen’ settings that do not involve a change of metre in either the antepenultimate bar or concluding contexts. Ex. 8.21 a - d shows five such examples where the ‘Amen’ is set in the same metre as the whole or a significant part of the doxology. Notably, where the ‘Amen’ appears on its first or its final iteration, Charpentier sets it in longer note values, thus creating a sense of slowing.<sup>573</sup>

If metre changes in antepenultimate bars and concluding contexts signal a slowing of the tempo, a logical assumption would be that the metre sign that precedes the change in question is faster than the one at the change. Indeed, in twelve cases of antepenultimate bar changes to  $\mathbb{C}$ , **2** or **C**, the preceding metre is **3**, which is notably quicker than  $\mathbb{C}$ , **2** or **C**.<sup>574</sup> However, on five other occasions, the new sign is conventionally associated with a tempo quicker than the preceding one – for example the slower triple metres of  $\mathbb{C}\frac{3}{2}\mathbb{D}/\mathbb{D}$  or  $\frac{3}{2}\mathbb{D}/\mathbb{D}$  followed by  $\mathbb{C}\frac{2}{3}$ .<sup>575</sup> Further complexity emerges in those instances where this preceding metre is not only conventionally

<sup>573</sup> For other works where relatively longer note values appear in the concluding bars, but where there is no metre change, see: H.12, 40, 59, 95, 152, 155, 169, 172, 178, 181, 198, 199, 200, 201, 246, 269, 328, 331, 336, 340, 385, 395, 411, 430, 522 and 535.

<sup>574</sup> See, for example: H.54, 72, 155, 158, 171, 205, 218, 226, 294, 298, 337 and 432.

<sup>575</sup> See, for example: H.58, 76, 150, 406 and 408.

associated with a tempo slower than the one which replaces it, but also occurs in conjunction with a slow term of *mouvement*. For example, in H.76 (see Ex. 8.22) Charpentier uses **C** with the *term* ‘Lent’ in the passage before the antepenultimate bar change to the conventionally quicker **C**, which itself appears with semibreves and breves.<sup>576</sup> Given that the change to **C** is for the final three bars of the work, an increase in speed here and in other similar contexts would seem unlikely.

In such cases, we must consider that the change of metre in this antepenultimate bar indicates a slowing of the tempo, irrespective of the speeds conventionally indicated by the sign at the point of change, and which is nonetheless already achieved by the much longer note values. Beat equivalence in the antepenultimate bars would ensure the prosodic alignment of particular syllables with the strongest beats of the bar, while proportionally slower note values – ones that would be slower even if read in the context of the preceding metre – would result in a built-in slowing of the tempo.

With antepenultimate bar changes, there remains one final, slightly ambiguous instance. In H.155, Charpentier moves from **3** to an unspecified binary or quadruple metre for the final three bars (see Ex.8.23). The predominance of minims and crotchets following the change might suggest either **C** or **2**, but the existence of other concluding passages where a predominance of these note values is notated in **C** makes it impossible to conclude which metre sign he intended. Why Charpentier omitted this metre sign is unclear. It could simply be scribal error. Alternatively, the

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<sup>576</sup> The other instance can be found in H.408 (XX / XXXVI / fol. 28v). This example is discussed later.

omission may have been deliberate and the composer's means of actively warning against any change of speed at this point; that is to say, the speed of the prevailing metre (**3**) should continue to the end of the section, the metrical make-up being self-evident from the notation.<sup>577</sup>

### 8.9.2 Concluding context metre sign changes

On 44 occasions, Charpentier's setting of 'Amen' on its first or final iteration happens in what I have termed a 'concluding context change'. It will be recalled that such changes constitute between 4 and 16 bars.<sup>578</sup> The metre commonly used at the point of change is either **C** or **2**, although **C** appears on a handful of occasions. Similar to antepenultimate bar changes, many concluding context metre sign changes also include a preponderance of longer note values than would conventionally be associated with the metre at the point of change. Ex. 8.24 a-f show various instances of concluding section 'Amen' settings with these notational features. For example, in H.3 (Ex. 8.24 f), Charpentier changes to **C** for the closing 11 bars of the 'Gloria' of this mass setting, which constitute the whole of the 'Amen' section. Initially, he uses strings of quavers, a note value uncommon in **C**. However, after a semibreve in all parts, the final three bars, containing the final two iterations of 'Amen', are set in

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<sup>577</sup> In Chapter 4, pp. 119-120, it was noted that, on several occasions where the music is barred in triple metre and includes void notation, Charpentier has only specified a metre sign of **C**. As the number of beats per bar would be obvious from the metre at this point, he felt it necessary to indicate just the mensuration sign **C** in order to clarify the intended tempo – a quicker triple metre.

<sup>578</sup> The notable exception is the *Magnificat* H.73, where the 'Amen' is set in **3**. As this work is built upon a ground bass, Charpentier had little choice but to continue in the triple metre that pervades this work. See Appendix AT for a comparison of the metre signs used between all his settings the *Magnificat*.

crotchets and minims, the surface rhythms creating the effect of a *ritenuto*.<sup>579</sup> Later in H.3 (fol. 28), Charpentier sets the ‘Amen’ again but retains the prevailing metre **3** up to the end of the section. This, along with other similar examples in the *Mélanges*, affirms that where the composer did change metre for this text in concluding contexts, it had a particular function. Given their similarity to antepenultimate bar changes, a reasonable hypothesis is that these concluding context metre changes at the ‘Amen’ had the same purpose, and called for a slowing of the tempo.

Support for this hypothesis is found on the handful of occasions where the metrically identical signs **C** and **2** appear in succession **and** where one of these is used in a concluding context. In Chapter 2, I concluded that Charpentier did not use **C** or **2** to consistently indicate a particular tempo range. Rather, the successive use of these metre signs probably signalled one of a number of possible changes, including tempo, and where it does relate to tempo, the direction of the change is dictated by notational / paranotational elements.

In Ex.8.25 a and b, Charpentier changes between either **C** or **2** at the ‘Amen’.<sup>580</sup> In H.190, he sets a sizeable part of the doxology from ‘sicut erat...’ in **C**, but at the final ‘Amen’ changes to **2**. The range of note values (predominantly crotchets) is the same for both sections, there is no change of scoring and no other rubrics specify changes in the music. Given the context of the change to **2** (six bars before the end of

<sup>579</sup> For further examples where the metre change accompanies the final rather than the first iteration of ‘Amen’, see: H.1, 4, 6, 11, 76, 77, 79, 150, 160, 153, 203, 204, 205, 208, 209, 214, 216, 226 and 367.

<sup>580</sup> Instances where Charpentier changes from **2** to **C** at the ‘Amen’ occur in H.6 (twice) and H.208. For other instances where the end of section and the preceding section use the same metre type, see: H.163, 186, 190, 249, 418, 496 and 500.

the work), it seems quite possible that it signalled a slowing of the tempo. Indeed, H.208 (Ex. 8.25 b) contains the strongest evidence that metre sign changes in concluding contexts call for a slowing of the tempo. Here, compared to H.190, the order of **C** and **2** is reversed. Charpentier marks the opening of the doxology **2** ‘Plus Guay’ and notates strings of quavers, including at the first iteration of the ‘Amen’. However, for the final two iterations of ‘Amen’, there is a switch to **C**. The absence of any *term* with the metre sign in the concluding context, along with a move to slower note values, as well as the context (the final four bars of the work prefaced by a long note to demarcate this as a section) surely engenders a slowing of the tempo.

‘Amen’ settings ostensibly appear at the ends of works, and, for Charpentier, these are frequently between 4 and 8 bars; hence a reduction in tempo is likely. The change of metre not only signals the change irrespective of its conventional tempo association, but also ensures the prosodic alignment of syllables (when moving from triple to duple or quadruple metres, for example) on strong beats. With just one exception discussed presently, the type of reduction in speed in such changes – that is *rallentando* or *ritardando* (a gradual slowing by degrees) or *ritenuto* (a sudden and extreme slowing) – is impossible to identify.<sup>581</sup> Nevertheless, tempo changes of these types are less concerned with expressing the sentiment of the text and more a means of signalling the approach to the end of the work. Moreover, where Charpentier introduces the ‘Amen’ ahead of the concluding context change of metre, a slowing of the tempo would emphasise the final iteration(s) of this text and draw the work to a point of repose.

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<sup>581</sup> David Fallows, ‘Rallentando’, *Grove Music Online* <<https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022829?rskey=oTlIIC&result=1>> [accessed on 19/05/2025]

## 8.10 Metre sign changes in concluding contexts other than Amens

On a handful of occasions, Charpentier changes the metre sign in a concluding context where the text is something other than ‘Amen’. Again, the metre signs at the change are **⌚**<sup>582</sup>, **2**,<sup>583</sup> or **C**,<sup>584</sup> in that order of frequency. Ex 8.26 a-e show five typical examples of a change to one of these metres in this context, often for the final iteration of a passage of text. However, occasional changes to other metres do exist as follows:

Table 8.4: Metre signs other than ⌚, 2 and C in concluding contexts	
Metre sign	Work
⌚	H.40, 144
⌚⌚	H.85, 249, 333, 411, 419, 483,
⌚⌚/♪	H.130
3	H.301, 362, 474, 488

Applying the speeds conventionally associated with the metre signs in the concluding contexts is revealing. On several occasions, the textual *Affekt* used with concluding section metre signs corresponds with a slowing of the tempo. For example, in H.24 (see Ex. 8.26 a), Charpentier changes from ⌚ to ⌚ for the final nine bars of the section with the text ‘in hac lacrymarum valle’ / ‘in this vale of tears’.<sup>585</sup> By contrast, there are many concluding sections where the textual *Affekt* is neutral or

<sup>582</sup> Examples using ⌚ include: H.2, 4, 10, 24, 36, 37, 81, 102, 183, 190, 213a, 219, 234, 239, 308, 313, 340, 348, 349, 368, 371, 413, 416, 417, 422, and 500.

<sup>583</sup> Examples where 2 is used include: H.12, 66, 82, 95, 124, 170, 186, 199, 240, 271, 406, 408 and 481.

<sup>584</sup> Examples using C include: H.72, 93, 113, 114, 115, 116, 165, 244, 248, 257, 274, 288, 312, 326, 337, 391, 400 and 404.

<sup>585</sup> For similar examples in contexts other than ‘Amen’, see: H.1, 3, 4, 6, 8, 11, 24, 40, 54, 58, 60, 63, 66, 72, 75, 76, 77, 78, 79, 81, 93, 113, 149, 150, 151, 152, 153, 155, 158, 160, 162, 159, 169, 190, 198, 202, 203, 204, 205, 208, 209, 210, 214, 216, 218, 220, 221, 225, 226, 227, 274, 307, 326, 367 and 515.

debateable. For example, in H.165, Charpentier changes from **3** to **C** for the text

‘Domine salvum fac regem’ / ‘O God, save the King’ (see Ex. 8.26 b).<sup>586</sup>

Moreover, there are other examples where the *Affekt* and the metre sign at the point of change might even suggest an increase in tempo. Thus, we see another sub-category of concluding context changes. These passages are likely to be longer than eight bars, appear at the end of a section or work, and often have a metre sign that conventionally indicates a speed faster than the metre sign that precedes it. Ex 8.26 c and d set the ‘Alleluia’ in **C** (H.30) following **C** or **C** (H.312) following **C**, while in H.355a (Ex.8.26 e) the text ‘Cantabimus canticum laudis’ (We will sing a song of praise) is set in **C** following **C**. The joyous nature of the texts in these and several other examples, set in metres which are conventionally faster or comparable in speed to the one which precedes them, appears to suggest an increase in tempo.<sup>587</sup> However,

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<sup>586</sup> For similar examples, see: H.10, 12, 36, 37, 63, 66, 81, 82, 85, 113, 114, 115, 116, 118, 124, 144, 165, 150, 170, 183, 186, 190, 213a, 217, 244, 248, 249, 275, 288, 294, 301, 333, 340, 349, 355a, 362, 368, 371, 404, 411, 413, **416**, 417, 418, **422**, 474, 483, 488 and 500.

<sup>587</sup> For similar examples, see:  
H.4, a change from **3** to **C** for the text ‘Ozanna in excelsis’ / ‘Hosanna in the highest’;  
H.72, a change from **3** to **C** for the text ‘Quia fecit mihi magna qui potens est et sanctum nomen ejus’ / ‘Because he who is mighty has done great things for me and his holy name’;  
H.219, a change from **3** to **C** for the text ‘et os meus annuntiabit laudem tuum / ‘and my mouth shall declare thy praise’;  
H.235, a change from **3** to **C** for the text ‘Alleluia’;  
H.239, a change from **C** to **2** for the text ‘Alleluia’;  
H.308, a change from **3** to **C** for the text ‘Alleluia’;  
H.240, a change from **3** to **2** for the text ‘in quo futuræ gloriæ nobis pignus datur alleluia.’ / ‘and a pledge of future glory to us is given, alleluia’;  
H.271, a change from **3** to **2** for the text ‘Gaudabo in hoc uno sperabo’, / ‘In this I hope I will be happy’;  
H.355, a change from **C** to **C** for the text ‘Cantabimus canticum laudis quoniam lux orta est nobis et veritas illuxit nobis’. / ‘We will sing a song of praise because the light has arisen for us and the truth has dawned on us’. In this example, the metre sign suggests a slowing of the tempo, but the texts suggest an increase in speed.  
H.400, a change from **C** to **C** for the text ‘Choris alternantibus, collaudemus virginem, cui par non est in orbe, nec similis in cœlo’. / ‘With alternating choruses, let us praise the virgin, to whom there is no equal in the world, nor the like in heaven’.

this seems very unlikely. As with ‘Amens’, it is the context in which the change occurs, rather than the speeds conventionally associated with particular metre signs, that make it more likely in such cases that there should actually be a slowing of the speed. That is to say, for Charpentier at least, the appearance of metre signs in concluding sections, and irrespective of *Affekte*, would likely suggest some form of slowing of the tempo.

### 8.11 French and Italian precedents in practice and theory

Final and penultimate bar metre changes do occur in contemporary sacred and secular French and Italian music. However, like-for-like across works of comparable length, it is the case that Charpentier uses these types of change more than other French composers. Where changes in penultimate, antepenultimate and concluding contexts are concerned, we find very occasional appearances in works by other composers, notably by some of Charpentier’s French predecessors. Ex. 8.27 a and b show examples of concluding context changes by Jehan Titelouze from 1623 and in a work attributed to Guillaume Bouzignac dating from before 1641. Meanwhile, Ex. 8.27 c shows comparable concluding context changes in the music of the early seventeenth-century Italian composer Amandino Freddi. However, what such changes mean in practice, is far from clear.

Turning to contemporary theoretical treatises, there are occasional references to the practice of slowing at the ends of sections although, as will be seen, these are not unproblematic. Indeed, the lack of a codified means of indicating these speed changes, even as late as the eighteenth century, resulted in a variety of different

methods of indicating this convention and consequently confusion amongst theorists.<sup>588</sup> One reason for the absence of a specific and/or consistent notational convention to indicate a *rallentando* or *ritenuto* is that, at this time, this was largely an improvisatory practice understood by performers to be applied according to particular conventions.<sup>589</sup>

When compared to treatises from other parts of Europe, French treatises and those reflecting French practice contain far fewer references to slowing down in concluding contexts. Where these do occur, they frequently recommend longer final notes at the point in question rather than a change to the tempo. For example, the section marked ‘Grand plein jeu’ of André Raison’s 1688 treatise on organ playing notes that ‘the last bar must always be very long’.<sup>590</sup> One of the earliest references to an actual slowing of the tempo relating to French performing practice appears in Georg Muffat’s *Florilegium Secundum* of 1698. Here, Muffat notes that, while performers should maintain the tempo, and the last bar should not be faster than the first, it should be ‘held back rather than hurried’.<sup>591</sup> Meanwhile, some 70 years later, in 1769, François-Joseph Lécuyer notes that one can stretch out certain notes or *agréments* with *airs ‘mesurés et de caractère’*, but one must not under any circumstances alter the tempo *except* in a final cadence.<sup>592</sup>

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<sup>588</sup> One such example is the placement of *Adagio* above the final bar of the phrase or section in many trio sonatas by Handel and Corelli. See Neumann (with Jane Stevens), *Performance Practices*, pp. 69-74, and Mary Cyr, *Performing Baroque Music* (Aldershot: Ashgate, 1998), pp. 39-40.

<sup>589</sup> Neumann (with Jane Stevens), *Performance Practices*, pp. 69-74.

<sup>590</sup> ‘la dernière mesure soit toujours fort longue’, Raison, *Livre d’orgue*, [n. p. ]

<sup>591</sup> ‘pencher à retenir à précipiter la mesure’, Wilson, *Georg Muffat on performance Practice*, p. 43, translates the passage in question as ‘one must not play the last measure faster than the first, but rather always adhere more to moderation than to haste’. However, given that the reflexive form of the verb ‘retenir’ translates as ‘to retrieve or to hold back’, Wilson’s translation obscures the point Muffat is making.

<sup>592</sup> Emphasis in translation mine. ‘Quant aux airs mesurés & de caractère, il n'est jamais permis d'altérer la mesure pour quelques raisons que ce puisse être, à moins que ce ne soit sur une cadence finale’. François-Joseph Lécuyer, *Principes de l’art du chant* (Paris: chez l'auteur, 1769), p. 23.

By contrast, Italian theorists mention the practice of slowing at the end of a section more often, and in texts that date from earlier than those by French writers. As early as 1592, Lodovico Zacconi states that singers should ‘linger on the penultimate note until all of the parts are satisfied and then move to the last note’.<sup>593</sup> Meanwhile, in the second decade of the seventeenth century, Frescobaldi advocated that performers should slow the tempo of their approach to cadences at the end of a section or work. Specifically, he notes that even when cadences look fast on paper, it is proper to sustain them strongly; in approaching the ends of sections or cadences, the tempo should be held back.<sup>594</sup> Giovanni Maria Trabaci provides some of the clearest evidence of the requirement for slowing in concluding contexts. In several works in his *Prattica di musica*, Trabaci writes ‘Allarga la battuta’ (broaden the beat) ahead of a cadence (see Ex. 8.28). Most significantly, given the above conclusions reached for Charpentier, he places this annotation four bars before the end of a section.<sup>595</sup>

The use of metre signs to indicate either *rallentando* or *ritenuto* has not been previously noted in French music. In studies of Lully and Clérambault, David Tunley believes that the reason for changes of metre outside of recitative and the use of pseudo-proportions lies with ‘the composer, [who, in] wishing to highlight [a] dramatic moment ... conceiv[es] the music as a tiny new section’.<sup>596</sup> As a significant number of the passages in question begin with no overlap from the previous one and

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<sup>593</sup> ‘Allóra su la penultima figura a tanto si hà da fermare quanto que tutte l’altre parte vogliano, & si contentano; & poi salire all’ultima figura’. Lodovico Zacconi, *Prattica di musica* (Venice: G. Polo, 1592), fol. 79.

<sup>594</sup> The phrase ‘sostenere assai’ appears in the prefaces to the following works: Girolamo Frescobaldi, *Secondo libro di toccata* (Rome: N. Borbone, 1637) and Girolamo Frescobaldi, *Toccate e partite d’intavolatura di cimbalo, libro primo* (Rome: N. Borbone, 1615).

<sup>595</sup> Giovanni Maria Trabaci, *Il secondo libro de ricercare, & altri varij capricci* (Naples: G. Carlino, 1615).

<sup>596</sup> Tunley, ‘The Union of Words’, p. 289.

serve as the conclusion to either a significant section of the work or, the entire work, it seems likely that Charpentier considered these as sections. Thus, Tunley's conclusion seems equally applicable to Charpentier. That is, he required performers to give 'Amen' passages, or indeed appropriate concluding passages, irrespective of content, a greater dramatic emphasis (the obvious means of doing so, by slowing the tempo), with the new metre sign acting as a visual clue to the performer as to where this should happen.

The confines of this study mean that the examination of French and Italian sources for comparable concluding context changes has not been exhaustive. However, sources by contemporary French composers I have examined suggest that the practice of indicating tempo changes at the ends of sections or works, by signs or annotations, was not widespread. Furthermore, theorists do not mention such practices until the 1690s, near the end of Charpentier's career. Conversely, Italian treatises evidence the practice of slowing the tempo at the ends of sections significantly earlier, while Italian composers appear to use concluding context metre changes with greater frequency than their French counterparts. Crucially, examples of this slowing include the final phrase or section of a work and not just the final cadence. Given Charpentier's training in Italy, it is reasonable to hypothesise that this is where he was introduced to this practice, which he then used with some frequency on his return to France. While Charpentier never employs the terms *ritardando*, *rallentando*, *ritenuto* or indeed 'Allarga la battuta' or its French equivalent, he does – as we shall see – use other verbal annotations to confirm that a slowing of the speed was required in concluding sections.

## 8.12 Terms of *mouvement* in antepenultimate and concluding contexts

Where Charpentier uses *terms* in antepenultimate bars or concluding contexts, all these specify a slowing of the tempo (see Appendix 8.3b). Twelve of these occur at the very end of the work. Five typical examples appear in Ex. 8.29 a-e.<sup>597</sup> In Ex. 8.29 a-c, Charpentier introduces the *terms* ‘Lent’ and ‘Fort Lentement’ respectively alongside a change of metre to **2** for the concluding section.<sup>598</sup> In Ex. 8.29 d, the metre  $\text{C}\frac{3}{2}\text{D}$  is already in operation when, for the last four bars of this section (defined by rests at the start and a long note in all parts), the composer introduces the *term* ‘Adagio’.

In Ex 8.29 e, we return to the passage from H.61 discussed above. Here, Charpentier ends a section in **C** ‘Lentement’ on fol. 35, with a single bar containing one semibreve set in **C** and marked ‘a 2 temps graves’. The composer’s reason for this metre sign and annotation pairing has already been discussed above. Moving to fol. 35<sup>v</sup>, he writes four bars in **2** marked ‘a 2 temps’ (that is without a *term* specifying speed) at the ‘Amen’. The absence of a *term* indicating speed cannot suggest that this final four-bar section is at a quicker tempo than the preceding bars. The *term* ‘a 2 temps graves’ on fol. 35 must relate to both the single bar change on that folio and the change to **2** on fol. 35<sup>v</sup>. The metre change on fol. 35<sup>v</sup> probably serves to visually demarcate this final ‘Amen’ as a distinct section (inclusive of slower tempo) whilst

<sup>597</sup> For further examples, see: H.74 (**2** ‘Plus Lent’), H.80 (**2** ‘Plus Lent’), H.84 (**C** ‘Lentement’), H.163 ( $\text{C}\frac{3}{2}\text{D}$  ‘Lentement’ both at the end of the section and the work); H.168 (**2** ‘Lent’), H.193 (**2** ‘Lent’), H.243 (**2** ‘Lent’), H.251 (**2** ‘Lentement’), H.314 (**C** ‘Plus Lent’), H.430 (**2** ‘Lentement’), H.327 (**2** ‘Gravement’), H.327 (**2** ‘Lentement’), H.327 (**2** ‘Fort Lentement’), 483a ( $\text{C}\frac{3}{2}\text{D}$  ‘Tres Lentement’).

<sup>598</sup> H.327 includes the single appearance of ‘Fort Lentement’, which is discussed in Chapter 7.

also semiotically indicating a change of scoring forces. Charpentier may have either forgotten to include the *term*, having turned the page, or felt it was self-evident that the metre change and context (a short ‘Amen’) indicated a slowing of the speed.

We now consider the relationship of the metre sign and *term* in concluding contexts to the preceding metre sign. In Ex 8.30,  $\text{C}\frac{3}{2}\text{D}$  is in force before the change to **2** ‘Lent’ for the final three bars of the work containing the final iteration of the text ‘mirabilis’. Conventionally, **2** would be quicker than  $\text{C}\frac{3}{2}\text{D}$ . However, if we apply *tempi loci*, the *term* probably flexes the speed of **2** to be slightly slower than  $\text{C}\frac{3}{2}\text{D}$ , while the context in which the term and **2** appear emphasise that a speed slower than  $\text{C}\frac{3}{2}\text{D}$  is required.<sup>599</sup>

In H.408 (see Ex. 8.31), we see the single instance where Charpentier specifies a graduated slowing of the tempo at a concluding context; indeed, this may be the earliest instance in French music of what is essentially a *rallentando/ritardando*; that is a gradual slowing of the tempo. The section in question commences in  $\text{C}\frac{3}{2}\text{D}$ . After rests in all parts - a rhetorical gesture to frame the next section - Charpentier writes first the term ‘Lentement’ at the top and bottom of the system, then two bars later he introduces the metre sign **2**. An increase in speed at the change to **2** would seem illogical. The context in which the *term* and metre change appear, along with similar examples such as settings of the ‘Amen’, suggests that a slowing of the tempo would be appropriate here. Thus, we might propose that the succession of annotations

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<sup>599</sup> A similar interpretation is probably required in H.14 where ‘a 2 temps’ appears with **2** in the final three bars (for the ‘Amen’) after a section in **C** ‘Guay’.

written here - the term, and then the metre change - are the composer's way of notating a *rallentando/ritardando*, which starts from the term and becomes a further degree slower at the change to **2**.

With two exceptions where 'Lentement' is coupled with  $\text{C}\frac{3}{2}\text{D}$  (one at the end of a section, the other the end of a work), all other instances where Charpentier uses *terms* and beating instructions in concluding contexts appear with the signs **C** or **2**. Moreover, all *terms* in concluding contexts call for a slowing of the tempo as follows:

Table 8.5: Terms and metre sign pairing		
Metre sign	Term/qualifier	Number of instances
$\text{C}\frac{3}{2}\text{D}$	Lentement	2
<b>C</b>	Lentement	1
<b>3</b>	Lent/Lentement	7
<b>3</b>	Gravement	1
<b>2</b>	a 2 temps	2
<b>C</b>	a 2 temps graves	2

Where Charpentier uses *terms* in antepenultimate and concluding contexts, the majority of these are not doxologies. Thus, in a doxology setting, he may have felt that using slower note values and/or a change of metre gave enough clues that a tempo change was required: the context of the doxology being the driver for the change. However, outside of doxology and 'Amen' settings, Charpentier evidently felt that a *term* with or without a metre sign was required to clarify his intentions.

On just two occasions, Charpentier couples metre signs in a concluding context with a *term* that suggests an increase in speed. In H.322 (Ex. 8.32 a), he changes from **3** 'Lentement' to **C** 'Guay' for the concluding section, while in H.293 (Ex. 8.32 b), he changes from  $\frac{3}{2}\text{D}$  to **C** 'Legerement'. If both examples are taken at

face value, the *term* would result in a quicker tempo for both these final passages. Certainly, the textual *Affekt* in both passages (see Appendix 8.3) would suggest an increase. Alternatively, if we apply *tempi loci*, then in H.322, the speed of **C** ‘Guay’ would be close to if not slightly slower than **3** ‘Lentement’. In H.273, however, even under *tempi loci*, the speed of **C** ‘Legerement’ would probably be some degree faster than  $\frac{3}{2}\delta$ . Thus, in this last example, the concluding section may well proceed at a quicker tempo than the preceding section.

### 8.13 Observations on the chronology of end-of-section metre changes

Table 8.6 details each metre sign’s earliest and latest appearances in each *cahier* series for all end-of-section changes.

Table 8.6: Earliest and latest appearance of concluding section metre changes in each <i>cahier</i>						
Final bar						
	arabic <i>cahier</i> and date		roman <i>cahier</i> and date		'problematic' <i>cahier</i> and date	
	Earliest	Latest	Earliest	Latest	Earliest	Latest
<b>C</b>	1 (1670)	75 (1699)	II (1670-72)	LXXV (1702)	“I” (1673)	[c] <i>After Spring 1699</i>
<b>2</b>	55 (1688-90)		XXIX (1680-81)	LXX (1695-96)		
<b>C</b>						
<b>3</b>			XXXV (1682)	LI (1687)		
$\frac{3}{2}\delta/\delta$	2 (1670-71)	46 (1685)			“I” (1673)	
$\frac{3}{2}\delta$	17 (1677)		XXX (1681)	XLVII (1685)		
$\frac{6}{4}$			XVIII (1675-80)		“I” (1673)	
Penultimate bar						
	arabic <i>cahier</i> date		roman <i>cahier</i> date		'problematic' <i>cahier</i> date	
	Earliest	Latest	Earliest	Latest	Earliest	Latest
<b>C</b>	1 (1670)	63 (1692-93)	I (1670-72)	LXXV (1702)	“I” (1673)	
<b>2</b>						
<b>C</b>	2 (1670-71)	60 ( <i>end of 1692 – Spring 1699</i> )	XXV (1679-80)			
<b>3</b>						
$\frac{3}{2}\delta/\delta$						
$\frac{3}{2}\delta$	6 (1673)					
$\frac{6}{4}$						
Antepenultimate bar						

	arabic <i>cahier</i> date		roman <i>cahier</i> date		'problematic' <i>cahier</i> date	
	Earliest	Latest	Earliest	Latest	Earliest	Latest
¢	16 (1677)	59 ( <i>End of 1692 – Spring 1699</i> )	I (1670-72)	LXIV (1693 - 94)	[d] ( <i>End of 1692 – Spring 1699</i> )	
¤	23 (1679)	40 (1683-84)	XXXV ( <i>End of 1683</i> )	XXXVI ( <i>End of 1683</i> )		
¢			V (1670 - 72)	VI ( <i>End of 1683 – End of 1692; likely 1690 - 92</i> )		
3						
3/2/2						
3/2/2						
6/4						

#### Concluding context changes <3 and >16 bars

	arabic <i>cahier</i> date		roman <i>cahier</i> date		'problematic' <i>cahier</i> date	
	Earliest	Latest	Earliest	Latest	Earliest	Latest
¢	2 (1670)	64 ( <i>after Spring 1699</i> )	I (1670-72)	LXXV (1702)	[b] (1697 - 98)	
¤	6 (1673)	63 (1692 - 93)	XLII (1683 - 84)	LXXV (1702)	[d] <i>End of 1692 – Spring 1699</i> )	
¢	1 (1670)	62 ( <i>End of 1692 – Spring 1699</i> )	II (1670 - 72)	LXIV (1693-94)	[d] <i>End of 1692 – Spring 1699</i> )	
3	2 (1670 - 71)		LXI (1693 - 95)	LXIII (1699)	“II” (1686)	[a] ( <i>End of 1692 – Spring 1699</i> )
3/2/2	10 (1675)	64 (1699)				
3/2/2	41 (1683 - 84)	44 (1685)	XXXI (1681 - 82)	LXIV (1693 - 94)		
6/4						

All four types of end-of-section metre change can be found in early and late *cahiers*

from both the arabic and roman series. For example, final and penultimate bar

changes appear as early as 1670 and as late as 1699/1702 in both series, while

antepenultimate bar changes appear in the late 1670s up to the mid-1690s.

Concluding context changes are similarly found as early as 1670-72 and as late as

1699-1702 in both series. There is no increase in the appearance of *terms* with any

special context metre sign change. Where individual metre signs are concerned,

Charpentier goes through phases of using some more than others in particular types of

end-of-section change.

- The metre **¶**

In final bar contexts, **¶** is ubiquitous throughout the arabic *cahier* series, appearing as early as *cahier* 1 (1670) and as late as *cahier* 75 (1699). This is similarly the case in the roman series, albeit this metre is notably absent between *cahiers* III-V and XII-XV dating from 1672, for reasons that are unclear. In penultimate bar changes, usage in both series is clustered toward the early *cahiers*. The earliest appearances are in arabic *cahier* 1 (1670) and roman *cahier* I (1670-72), with usage waning and eventually ceasing in both series from the mid-1680s until arabic 63 (1692-93) and roman LXXV (1702). Again, the reason(s) for the gaps is unclear.

In antepenultimate bar contexts, the earliest appearance is in the roman series (I, 1670-72) followed by a hiatus until the mid-1680s, with the last appearance in LXIV (1693-94). In the arabic series, the earliest appearance is in *cahier* 16 (1677) with a similar hiatus until the late 1680s. Similar to the roman series, there are no further appearances of **¶** in antepenultimate contexts until after *cahier* 59, dating from 1691. Again, there are no clear reasons for this pattern.

- The metre **2**

In final bar contexts, **2** appears on just one occasion (arabic *cahier* 55 - 1688). In the roman series, it first appears in *cahier* XV (1680), followed by a handful of appearances in the 1680s, then a hiatus before a solitary appearance in LXX (1695-96). Charpentier never uses this metre sign in penultimate bar contexts in either

series. **2** appears in an antepenultimate bar context once each in *cahier* 23 (1683-84) and *cahier* 40 (1683-84). In the roman series, it first appears in *cahier* XXXV (1683) and on two occasions in XXXV (1683), after which, like the arabic series, there are no further appearances. Appearances of this metre in concluding contexts are clustered in the 1680s in both series.

- The metre **C**

Charpentier does not use **C** in final bars in either *cahier* series. This may be because its conventional association with a slow, four-beat metre was not in keeping with the function of a single-bar metre change, which was to indicate a shorter final note. In penultimate bar contexts, its use is confined to the period 1670 to 1681-82 and appears only in *cahiers* 1 (1670) and 32 (1681-82), and in XXV (1679-80). In antepenultimate bar changes, **C** is not used in the arabic series. It appears early in the roman series, first in *cahier* V (1670), followed by a handful of appearances up until *cahier* VI (End of 1683 – End of 1692; likely 1690-92). A pattern of appearances in early *cahiers* - a hiatus and then reappearances in later *cahiers* - can also be seen with the metre **C** in concluding context changes suggesting that he went through phases of using this metre at the ends of sections.

- The metre **3**

In final bar contexts, **3** is not used in the arabic series but does appear on three occasions in the roman series. Notably, these are confined to the period 1682-1687 as follows: *cahier* XXXV (1682), *cahier* XLII (1683-84) and *cahier* LI (1687). Charpentier does not use **3** in either penultimate or antepenultimate bar contexts in

either series. **3** appears in a concluding context on just one occasion very early in his *oeuvre*: *cahier* 2 (1670-71). Charpentier's abstention from using **3** in antepenultimate and concluding contexts may be on grounds that theorists ostensibly considered **3** to indicate a quick triple metre, and its appearance in these settings might confuse performers.

- The metre  and 

Charpentier uses / in final bar contexts in the arabic series on two occasions, the earliest in *cahier* 2 (1670-71) and the latest in *cahier* 46 (1685). There are no appearances in the roman series and just one in the so-called 'problematic' *cahier* 'I' (1673). In penultimate bars, there are just two appearances: one each in *cahier* 1 (1670) and *cahier* 2 (1670-71). The composer's reason for discontinuing this practice is unclear. On the one hand, this may be a matter of personal preference. On the other, and particularly in final bar contexts, performers may have given a longer (as opposed to shorter) finishing note relative to the previous metre - a technique that could otherwise be achieved by continuing in the same metre and using a fermata with the final note. Charpentier does not use this metre sign in antepenultimate bar contexts and only on two occasions (both in the same work) does he uses it in a concluding context - *cahier* 64, which was recopied after Spring 1699.

- The metre  and 

 in final bar contexts appear on just six occasions, all of which date from the period 1677-1685. Three of these appear in *cahier* 17 (1677), while there is one each in *cahier* 15 (1677), *cahier* XXX (1681) and *cahier* XXII (1685). In a

penultimate bar context, there is just one example, which appears in *cahier* 6 (1673).

This metre does not appear in antepenultimate bar contexts in either series. Again, this may be simply a matter of personal preference on Charpentier's part and, perhaps concern that this composite metre, frequently used in combination with void notation, might be misunderstood by performers. The three instances where Charpentier uses  or  in concluding contexts all appear in works from within the decade 1681-1691: *cahier* XXXI (1681-82), *cahier* 41 (1683-84) and *cahier* 59 (1691). The reason for this is unclear and may again be down to Charpentier's personal preference but, as with other metres in these contexts, it is interesting to see his use in phases of particular notational conventions

- The metre 

This metre appears on three occasions in final bar contexts: once in *cahier* XVIII (1675-80), an early *cahier* that Charpentier is thought to have recopied, and on two instances in problematic *cahier* 'I': both instances appear in H.495, dating from 1673. There are no instances of  in penultimate, antepenultimate or concluding contexts. As noted in other cases above, outside of personal preference, there is no clear reason why Charpentier discontinued using this metre in these in final bar contexts after the 1680s. Notably, all three appearances of this metre in final bar contexts are limited to works for the Comèdie-Française, which may suggest a link between this particular usage and this particular institution.

Overall, when metre signs in each concluding context are set against the *Chronologie raisonnée*, Charpentier can be seen to have reduced or even ceased using many of these metre signs in final, penultimate and antepenultimate bar contexts from

the early-to-mid-1680s onwards, for reasons still unexplained. The noted exception is  $\text{C}$  in final bar contexts. This may be because this metre was universally understood as indicating a pseudo-proportion and, ultimately, the limitations of notation at this point meant there was no other way to achieve this particular effect.

Finally, Table 8.7 details the earliest and latest appearances of *terms*, qualifiers and modifiers with concluding context metre changes.

Table 8.7 Earliest and latest appearance of terms of <i>mouvement</i> in each <i>cahier</i> by metre sign and <i>term</i>						
	<i>Term, arabic cahier number and date</i>		<i>Term, roman cahier number and date</i>		<i>Term, problematic cahier number and date</i>	
	<b>Earliest</b>	<b>Latest</b>	<b>Earliest</b>	<b>Latest</b>	<b>Earliest</b>	<b>Latest</b>
$\text{C}$	‘Guay’ 30 (1680)	‘Guay’ 41 (1683-84)	‘a 2 temps graves’ XXX (1681-82)	‘Plus lent’ IX / (1690-92)		
$\text{2}$	‘Lent’ 20 (1683-85)	‘Plus lent’ 33 (1691-93)	‘Gravement’ XXXII (1681-82)	‘Lentement’ XXXIX (End of 1683)	‘Plus lent’ [b] (1697-98)	
$\text{c}$	‘Guay’ [19] (1683-85)	‘Légèrement’ 74 (after Spring 1699)	‘Lentement’ XXXV (1682)			
$\text{3}$	‘Affectueux’ 26 (End of 1692 - Spring 1699)		‘Guay’ L (1686-87)			
$\text{3}/\text{2}$						
$\text{C3}/\text{2}$	‘Lentement’ 12 (1675-76)		‘Tres lentement’ XLVIII (1685)			
$\text{6}$						

In Chapter 7, it was observed that Charpentier used *terms*, qualifiers and modifiers in works that were either composed or recopied from the 1680s onwards. Where *terms*, qualifiers and modifiers in concluding contexts are concerned, this conclusion is confirmed in Table 8.7 with one exception: in *cahier* 12 (1675-76),  $\text{C3}/\text{2}$  appears with the *term* ‘Lentement’. One possible explanation for this outlier is that it may have been added retrospectively for a later performance, after 1680. An examination of the original manuscript strengthens this hypothesis, since the ink used for the *term* appears to be in a different shade to that of the surrounding material.

While Charpentier does use *terms* with a number of end-of-section metre sign changes, it is not the case that all end-of-section metre changes composed from the 1680s onwards appear with them: examples with and without such *terms* appear in works from the 1690s and toward the end of Charpentier's career. One reason for the sporadic use of terms of *mouvement* in end-of-section contexts might concern the degree of slowing down required. As demonstrated, Charpentier uses longer note values and/or metre signs (irrespective of their conventional tempo association) to signal a slower tempo. In instances where he chose to use *terms*, Charpentier may have wanted to specify a more precise degree of slowing than the metre sign alone would have achieved.

## Conclusion

Frederick Neumann notes that ‘if we were to rank the various elements that combine to achieve a desirable performance of any work, the choice of the right tempo would easily occupy first place [as] nothing can distort a work or ruin its effect more completely than a tempo that is far off the mark’.<sup>600</sup> Indeed, Neumann goes on to note the obvious: that there is no single ‘authentic’ tempo that suits all performance circumstances for any piece of music. There is always a certain range, sometimes narrow, sometimes less so, within which we can speculate that the composer may have been satisfied.<sup>601</sup> This has been a core aspect of this study on Charpentier’s metre signs as tempo indicators and how the conclusions have been presented. That is to say, it has never been the intention of this thesis to prescribe specific metronome values to individual metre signs, not least on grounds that there is no evidence to suggest that Charpentier was aware of chronometer-like devices that were emerging at the close of the seventeenth century, or would have envisaged fixed ‘metronomic’ tempi relationships between passages.

Neither, in the absence of comment by Charpentier on the speeds associated with metre signs, has this thesis sought to apply the views of one or a group of theorists to his practices. As several studies have shown, his idiosyncratic notational and performing conventions are such that identifying his performing practice is a complex process. Moreover, the application of generic conclusions, or those derived from a limited selection of instances from his music is foolhardy, not least in the area

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<sup>600</sup> Neumann (with Stevens), *Performance Practices of the Seventeenth and Eighteenth Centuries*, p. 81-82.

<sup>601</sup> *Ibid.*, p. 82.

of metre and tempo relationships due to what has clearly and consistently been shown throughout this thesis to be Charpentier's idiosyncratic approach to notating metre and tempo. Thus, in examining the factors that affect tempo on each occasion these appear within the sources, conclusions reached herein clearly show how a single, prolific composer used a full range of notational symbols to indicate the tempo he desired as precisely as was then possible.

This thesis presents the first full-scale study of every instance of every metre sign Charpentier uses, as well as the first comprehensive examination of his text settings, note values, terms of *mouvement*, qualifiers and modifiers in relation to metre signs, and in so doing draws numerous new conclusions on how Charpentier conveyed his intentions for tempo through these aspects of notation. It also includes hitherto unobserved features of the relationship between his preludes and the works they introduce, allowing original conclusions to be drawn on the performance implications of his notation and treatment of metre signs. These findings are contextualised against the views of over one hundred and fifty contemporary or near-contemporary theorists regarding the conventional speeds associated with these metres. Appendix II, which presents as a database the views of these theorists and Volume 4, which presents full translations of a significant number of the texts Charpentier uses - many for the first time - not only give context to the findings of this thesis but in their own right are also original research tools.

The long seventeenth century saw the slow transition from the mensural to the orthochronic system of indicating rhythm and metre, with implications for tempo relationships; it also saw the introduction of words to specify and clarify the tempo

associations with each metre sign. Against this shifting background, the comments of theorists nevertheless prove helpful in ascertaining where Charpentier's practices lie. However, the lack of a theoretical consensus, along with the composer's own inconsistent practices, renders the application to Charpentier of any one theorist's views meaningless. As such, this study corrects broad-based assumptions about tempo relationships that have been applied to his music, often on the basis of very selective evidence.

Chapter 1 considered the metres **C** and **♩**, focusing on those instances that appear in succession. Despite the lack of unanimity among contemporary theorists, the majority believe that **C** is conventionally beaten in four, slow beats, whilst **♩** is associated with two quick beats. An exhaustive examination of the notational/paranotational elements in conjunction with all instances of **C** and **♩**, especially where they appear in succession, confirms that Charpentier was, in the main, adhering to these conventional speed ranges for each metre. There are nevertheless instances where the inverse appears to be true: **C** is faster than **♩**. Thus, instead of a fixed tempo for one or both metres, this chapter concludes that Charpentier's practice is in line with the views of such theorists as Mersenne and Jean Rousseau. That is, a given metre sign is associated with a spectrum of speeds surrounding the conventionally associated speed, while notational/paranotational elements flex the tempo to one or other end of the spectrum; a phenomenon termed *tempi loci* in this thesis. Where none of the notational/paranotational elements suggest a change of speed in passages with **C** and **♩** in succession, a further new and original conclusion reached in this chapter and carried forward into Chapters 2 - 5 is

that Charpentier likely intended the conventional speeds to apply whilst the change of metre was also indicating a multiplicity of meanings, including points of structure and features of the text, such as a change of grammatical person.

The metrically identical signs  $\textcircled{C}$  and  $\textcircled{2}$  were considered in Chapter 2. A lack of theoretical consensus on which of these signs indicated the faster tempo, along with Charpentier's inconsistent practices regarding the notational/paranotational elements associated with them, may initially suggest that the choice of sign was arbitrary. However, the successive appearance of these metres on various occasions means that they must have indicated a specific change in the music. Thus, this chapter concludes that while the choice of  $\textcircled{C}$  or  $\textcircled{2}$  may have been capricious, Charpentier uses them in succession to indicate to performers any one of several musical changes, whether a change of tempo, scoring or structure. Consequently, each appearance of these metre signs in the *Mélanges*, whether in isolation or succession, must be considered in relation to the context in which it appears. This study also makes the original observation that Charpentier's use of  $\textcircled{2}$  is likely one of the earliest appearances of this metre in France, but also draws attention to the inconsistency among contemporary theorists when attempting to identify a hierarchy of speeds for duple and quadruple metres.

Several theorists suggest relationships between duple and quadruple metres based on a doubling of the speed. For Charpentier, however, I propose for the first time in modern scholarship a more pragmatic approach – especially since he uses several duple and quadruple metres – in that he intended successive changes of speed by 1/3 of the speed of the next fastest or slowest duple or quadruple metre.

Chapters 3 and 4 consider Charpentier's triple metres, the number of which is probably greater than that of any of his French contemporaries. This suggests a desire on his part to specify the tempo as precisely as was then possible. The appearance of archaic metre signs, particularly those that have a purely mensural meaning and are incongruous with the orthochronic division of the music into bars, is considered in Chapter 3. After exploring the contexts in which Charpentier uses these, alongside the views of early seventeenth-century Italian theorists in particular, this chapter suggests for the first time that these signs fell into the following hierarchy of speeds: 3/1 – C3/1 –  $\frac{3}{2}$  – C and that the likely speed change was not by a proportional doubling but instead a *sesquialtera* relationship of each one being one third faster than the previous. While various scholars have proposed a *tactus celerior* meaning for C when combined with triple metre signs, my examination of the notational/paranotational contexts in which Charpentier situates this sign, alongside the unanimous view of a group of French theorists mean that when used as part of a composite sign, C actually specifies a *tactus tardior*.

Chapter 4 examines each instance in the autographs where Charpentier uses common practice (non-archaic) triple metres and especially where these appear in succession, which allows several new observations and conclusions to be made. Excepting a handful of instances, Charpentier was consistent in his use of a specific range of note values with each metre; notably, there is no difference in the values used with  $\frac{3}{2}$  or  $\frac{3}{4}$ . Similarly, the texts that accompany isolated instances of triple metres and those in proximity or succession exhibit *Affekte* that either correspond to, or conflict with, the tempi conventionally associated with each metre, as reported by

contemporary theorists. As with **C** and **¶**, Charpentier intended metre signs to indicate a spectrum of speeds relative to the conventional ones associated with them, while notational/paranotational elements (particularly texts) flexed the tempo within that spectrum. Rather than a proportional doubling of speeds, the weight of evidence internal to the manuscripts and that given by several theorists, allows us for the first time to conclude that Charpentier probably intended *sesquialtera* speed relationships, involving increases or decreases of speed by one-third. The sheer number of different triple metres would support this conclusion, given that doubling of speed across all of these would result in unmanageable tempi.

The following diagrams, based on conclusions reached in Chapters 1-5, shows the hierarchy of speeds associated with each of Charpentier's metre signs. Broadly, these centre on approximate *sesquialtera* relationships between metres.

**Fig. C.1** Proposed *sesquialtera* relationships between all metres used by Charpentier

**Metre Sign**

Diagram illustrating the relationship between musical time signatures and their corresponding note patterns:

- 3/8**: Shows a pattern of 3 eighth notes per measure. A green circle highlights the first measure.
- 3 or 2**: Shows a pattern of 3 eighth notes per measure. A green circle highlights the first measure, and a yellow circle highlights the second measure.
- C 3**: Shows a pattern of 3 eighth notes per measure. A yellow circle highlights the first measure, and a purple circle highlights the second measure.
- C**: Shows a pattern of 2 eighth notes per measure. A purple circle highlights the first measure, and a red circle highlights the second measure.
- 3/2**: Shows a pattern of 3 eighth notes per measure. A red circle highlights the first measure.
- c**: Shows a pattern of 2 eighth notes per measure. A red circle highlights the first measure.

**3/1      o [or oo]      o      o**

Metre sign	
$\frac{2}{4}$	♪ ♪
4/8	♪ ♪ ♪ ♪
$\frac{6}{8}$	♪ ♪ ♪ ♪ ♪
$\frac{6}{12}$	♪ ♪ ♪ ♪ ♪ ♪
$\frac{3}{4}$ or $\frac{6}{8}$	♪ ♪ ♪   x 2
$\frac{3}{8}$	♪ ♪ ♪
c	♪ ♪ ♪   etc

Chapters 6 and 7 present the first comprehensive examination of Charpentier's terms of *mouvement*, qualifiers and modifiers, beating patterns and character(isation) designations – a range of verbal annotations almost certainly greater than that of any other seventeenth-century French composer. The multiplicity of these *terms* and the frequency with which Charpentier deploys them in various contexts, particularly in the middle of passages where a metre sign is already in operation, suggests that he was attempting to indicate the tempo of a given passage as precisely as was then possible whilst also conveying something about the manner in which the passage in question should be performed. Notably, he did not consistently use *terms* within a particular speed range with a given metre sign; *terms* that are at opposite ends of the speed continuum can appear with the same metre sign, either between adjacent works within the same *cahier* series or, most pertinently, within individual works. Situations where the speed suggested by the *term* conflicts with the speed implied by notational/paranotational elements suggest once again that Charpentier was adhering

to the concept of *tempi loci*. On this occasion, the *term* indicates which end of the speed spectrum the tempo should move toward.

While multiple settings of the same text often contain metre changes at similar points, various case studies highlighted in Chapters 1-7 show that Charpentier did not necessarily envisage the same prosody (given the use of duple, triple and quadruple metres for the same passage) and certainly not the same tempo (given the use of the same metre but different metre signs). He undoubtedly intended metre signs to convey their conventional tempo associations. Where metre signs with the same metrical makeup appear in succession, there are numerous occasions where notational/paranotational elements correspond to the direction of the change, occasionally referencing rates of motion. Equally, however, it is often the case that notational/paranotational elements do little or nothing to confirm the direction of the speed change. It is interesting to observe that such changes probably occur in conjunction with changes of character, or the assertion of a particular moral message. A byproduct of this research, and a further aspect of originality, is the identification of hitherto unknown sources of texts for a handful of the composer's works. This thesis also presents the first examination of Charpentier's use of genre designations relative to metre signs and speed conventions. This composer's use of the term 'Simphonia' in association with a series of metre signs and their conventional tempo indications accord with Italian practice and strengthen the existing hypothesis that this work has Italian connections.

When Charpentier's use of metre signs and *terms*, as considered in Chapters 1-7, is set against the 'Chronologie raisonnée' of his works, several previously unknown

patterns are observed, notably in relation to the dates of recopying rather than composition. For the most part, various metre signs (for example, **C**, **C**, and **2**) appear across his output, while with others he goes through phases of using them (§, §, 4/8). Almost twice as many *terms* appear in the roman *cahier* series as in the arabic series; moreover, they are found throughout the roman series rather than sporadically, as in the arabic series. This suggests a concern by Charpentier to be explicit with performers unfamiliar with his practices, or it may indicate that he was preparing materials for performances in which he was not involved. Regarding the chronology of Charpentier's use of *terms* with metre signs, a notable pattern emerges. With just a few exceptions, these annotations appear only in works composed or recopied after 1680. Moreover, from the mid-1680s onwards, Charpentier began to use *terms* independently of metre signs, attaching qualifiers and modifiers to them and introducing beating instructions; and in the 1690s he increased his vocabulary of *terms* to include ones such as 'Animé' and 'Affectueux'.

The final chapter investigates and, for the first time, offers solutions for interpreting two previously undocumented aspects of Charpentier's notation in performance: changes of metre in special contexts, and changes of metre between thematically related preludes and the opening vocal entry of works. Where Charpentier changes metre between a prelude and the opening vocal entry, this was possibly a means of introducing some tempo difference between the two, but most likely to create some degree of variety between these sections while recourse to an appropriate range of note values to ensure correct prosodic alignment.

Charpentier employs one of several different metre signs in what has been designated for this study ‘special contexts’. Changes of metre in the final and penultimate bars of phrases or sections were made to ensure a shorter final note using pseudo-proportions while maintaining the prosodic alignment with strong beats. Antepenultimate and concluding context changes of metre, irrespective of the tempo conventionally associated with the sign, are probably a means of semiotically indicating the beginning of the end of that section and that the tempo should slow. The numerous instances where a change of metre appears in conjunction with the text ‘Amen’ along with the occasional appearance of slow *terms* in these antepenultimate and concluding contexts makes this conclusion extremely likely. Moreover, such a practice appears to have been far more common in Italy, thus providing another example of Charpentier importing Italian practices to France.

This thesis is primarily concerned with the practice of performance and, in particular, making the performer aware of the possible implications of metre signs and their relationships to one another. Where performers seek to use or even create reliable editions, and to perform this music on period instruments, it should go without saying that the historically appropriate interpretation of notational symbols should be an equally important consideration. A number of the conclusions reached here are entirely original and will be valuable in this context. For editors, these conclusions reinforce the need to retain the original metrical notation, whilst presenting a body of evidence to support prefatory essays on matters of performance. For performers, the conclusions regarding such aspects as Charpentier’s adherence to *tempi* conventionally associated with metre signs alongside his adoption of *tempi loci*, along with information about his use of *terms*, will be essential elements to consider

in striving to create historically informed performances. Moreover, for both performers and editors, the conclusions drawn in this research show the need to embrace the concept that a given metre sign may have a multiplicity of meanings. For Charpentier scholars, the patterns revealed by correlating his metre and tempo notation with the ‘Chronologie raisonnée’ will be of value when attempting to authenticate and date newly discovered works. Indeed, for those studying seventeenth-century French music in general, the conclusions drawn and the patterns identified in Charpentier’s notation and performing practices in this thesis may provide a useful benchmark when examining the metre and tempo practices of other composers.

Clearly, it has not always been possible to reach definitive conclusions, and there remain other avenues of research to explore in areas concerning the tempo of dance designations and the metrical notation of self-borrowings. However, scrutinising all the available information on Charpentier’s use of metre signs and verbal annotations relating to speed enables the musician who acquaints themselves with these findings – whether performer, editor or musicologist – to be confident of having a firm basis for their own work and decision-making in the area of tempo in Charpentier’s music.

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#### **A1a** *Autograph sources other than the Mélanges autographes*

<i>F-Pn</i> , Rés. Vmc. Ms. 27	6 motets à 2, 3 et 5 voix, instruments et b.c. et un air à 1 voix et b.c. [H.275, 276, 277, 304, 373, 374, 445]
<i>F-Pn</i> , Rés. Vmc. Ms. 28	2 Psalms à 3 voix, 2 instruments et b.c. [H.231, 232]
<i>F-Pn</i> , Vm <sup>1</sup> 942	[Parties séparées] Assumpta est // Messe [H.11a]
<i>F-Pn</i> , Vm <sup>1</sup> 1481	[Parties séparées] Jugement de Salomon [H.422a]
<i>F-Pn</i> , Vm <sup>6</sup> 17	[Parties séparées] La fête de Rueil [H.485a]
<i>F-Pn</i> , Vm <sup>6</sup> 18	[Parties séparées] Les Arts florissans [ <i>sic</i> ] [H.487a]
<i>F-Pn</i> , Vm <sup>7</sup> 4813	[Parties séparées] Sonate // pour 2 flutes allemandes, // 2 dessus de violon, une // basse de viole, une basse de violon // a 5 cordes, un clavecin et // un téorbe [H.548]
<i>F-Pn</i> , Vm <sup>7</sup> 18	Airs italiens // a 3. voix [H.477]

<sup>602</sup> Unless otherwise stated, all autograph material is held in the Département de musique at the Bibliothèque nationale de France. For the most part, the titles of these sources are derived from their library catalogue system. Where scores or set of partbooks are part of a larger collection, they are identified by a number in brackets following the title.

**A2** *Music by other composers in Charpentier's hand*

*F-Pn*, Rés. Vm<sup>1</sup> 260 Missa mirabiles elationes [*sic*] Maris sexdecim  
voc[ibus] del Beretta

**A3** *Non-autograph scores and partbooks containing music by Charpentier*

*F-Pn*, Rés. Vm<sup>7</sup> 8 [Parties séparées] Beate mie pene / Duo a doi canti de -  
Sign[or] Charpentier, ff. 17-20 [H. 475]

*F-Pn*, Rés. Vm<sup>7</sup> 53 Recueil d'ais italiens anciens de différents auteurs. a 2<sup>e</sup>  
del S<sup>r</sup> Charpeniter. [H.475]

*F-Pn*, Rés. Vm<sup>1</sup> 1272 Cœleste Convivium del Signor Danielis [H.439]

*F-Pn*, Rés. Vm<sup>1</sup> 1266 Recueil de motets de differens autheurs, voce sola, 2  
violinis et organo necessariisn [fagotto ad libitum] (No.  
8 Sola vivebat in antris) [H.343a]

*F-Pn*, Rés. Vm<sup>1</sup> 1269 Collection de partitions de Motets. Collection de  
Brossard, Tome II. [H.193, 341, 342, 378, 424, 425,  
436, 437, 438]

*F-Pn*, Rés. Vm<sup>1</sup> 1478 Collection Brossard: Partitions d'auteurs separéz, Tome  
IV<sup>e</sup>, No I<sup>o</sup>, 1<sup>o</sup> 2<sup>o</sup>, voc. C. e A. cum organo [H.423]

*F-Pn*, Rés. Vm<sup>1</sup> 1479 Le Sacrifice d'Abraham [Cum centum esset annorum] a  
4. voix. CATB. cum organo et II<sup>o</sup> Partitions d'auteurs  
separez Tome IV<sup>e</sup> N<sup>o</sup> I<sup>o</sup> 2<sup>o</sup> [H.402]

*F-Pn*, Rés. Vm<sup>1</sup> 1480 L'Enfant prodigue [Homo guidam duos habebat filiosi]  
a 4. Voc. CATB. cum 2. Violinis // et organo et III //  
Partitions // d'auteurs // separez // Tome. IV. [H.399c]

*F-Pn*, Rés. Vm<sup>1</sup> 1693 O Sacrum convivium de Charpentier. pars 1670 [H.239]

*F-Pn*, Rés. Vm<sup>1</sup> 1739 Collection Brossard: Collection de Partitions. Tome V<sup>e</sup>.  
[H.343]

*F-Pa*, Ms. 3235 Feuillages verds naissez. Airs sérieux, T I, pp. 70-71.  
[H.449a]

*F-Pa*, Ms. 3278 Petit air tendre. [Recueil d'airs], p. 17 [H.449e]

<i>F-Pn</i> , Fonds Weckerlin 189 C ‘Deux beaux yeux, un teint de jaunisse’, <i>Recueil de Chansons historiques du tems sous le regne du Roy Louïs quatorze</i> [H.460]	
<i>F-V</i> , Ms. Mus. 139	Trio de M <sup>r</sup> Charpentier [uncatalogued]
<i>CDN-QHD</i> , T11 C.295	[Parties séparées] <i>Regina</i> [coeli par] Charpentier. Two sets of parts for H. 32 (catalogued as H.32a and H.32b) held in Québec, Les Augustins du Monastère de l’Hôtel-Dieu H.32a is non-autograph [H.32a and H.32b]
<i>F-Pn</i> , Rés. Vm <sup>7</sup> 71	<i>Amor vince ogni cosa / Pastorella 1<sup>a</sup> del Sig<sup>r</sup> Charpentier</i> [H.492 and 493]
<i>F-Pn</i> , Rés. F-924	<i>David et // Jonathas // Tragedie mise // En musique par M.r Charpentier // Et // Representée sur le Theatre du College de // Louis le Grand le // XXV. fevrier 1688 // Recueillie par Philidor Laisné // En 1690</i> [from 1688 and copied in 1690] < <a href="http://erato.uvt.nl/files/imglnks/usimg/0/08/IMSLP30605-PMLP69066-Charpentier_DavidEtJonathas_ms.pdf">http://erato.uvt.nl/files/imglnks/usimg/0/08/IMSLP30605-PMLP69066-Charpentier_DavidEtJonathas_ms.pdf</a> > [19/04/2025] [H.490]
<i>F-Pn</i> , Vm <sup>1</sup> 1175	Collection de partitions de Motets. Collection de Brossard, Tome II [H.278. 380, 381, 382, 383, 384. 385, 386, 387, 388, 389 and 390]

#### A4 Non-autograph catalogue of Charpentier’s work

<i>F-Pn</i> Rés. Vmb. Ms. 71	<i>Memoire // Des ouvrages de Musique latine // et françoise de défunt M.<sup>r</sup> charpentier, // M[aitr]e de Musique de la S[ain]te chapelle de // paris décedé en 1701 [sic]</i>
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<i>F-Pn</i> , Vm <sup>1</sup> 1478	Collection Brossard: Partitions d'auteurs separez, Tome IV <sup>e</sup> , N <sup>o</sup> I I. 2. Voc. C. e A. cum organo [H.423]
<i>F-Pn</i> , Vm <sup>1</sup> 1479	La Sacrifice d'Abraham [cum centrum esset annorum] par Marc-Anthoine Charpentier à 4 voix CATB cum organo. Collection Brossard: Partitiones d'auteurs separez. Tome iv <sup>e</sup> , no 1, 2 or Collection Brossard: Partitions d'auteurs separez, Tome IV <sup>c</sup> , N <sup>o</sup> I <sup>o</sup> 2 <sup>o</sup> a 4. voix. CATB cum organo [H.402b]
<i>F-Pn</i> , Vm <sup>1</sup> 1480	L'Enfant prodigue [Homo quidam duos habebat filios] par Marc-Anthoine Charpentier à 4 voix CATB cum 2 violinis et organo. Collection Brossard: Partitions d'auteurs separez. Tome IV <sup>e</sup> , no 1 <sup>o</sup> 3 <sup>o</sup> [H.399b]
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