

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

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Volume 3

Musical Examples for Chapters 1-8

Chapter 1

Charpentier's use of duple and quadruple metres: the special case of **C** and **☉**

Example 1.1: Marc-Antoine Charpentier, *Mélanges*,

a) IV / 26 / fol. 23 (H.100)



b) V / 63 / fol. 23^v (H.534)



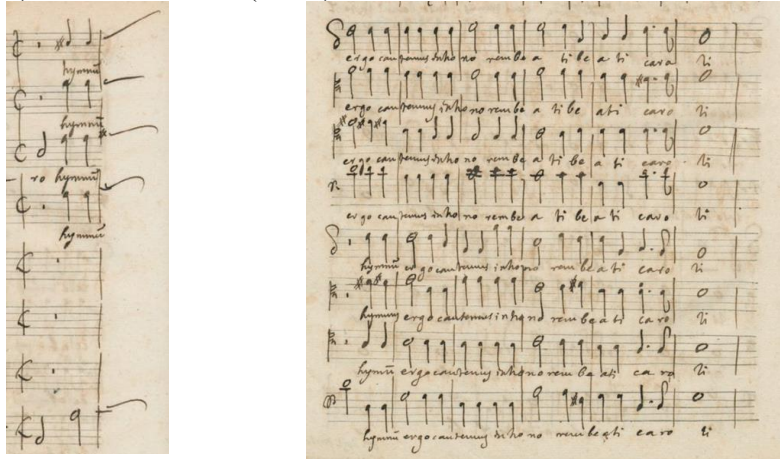
c) I / 5 / fol. 49 (H.18)



C – ‘Ad te suspiramus, gementes et flentes in hac lacrimarum valle’. /

‘To you we send up our sighs, mourning and weeping in this valley of tears’.

d) III / 24 / fol. 128^v (H.398)

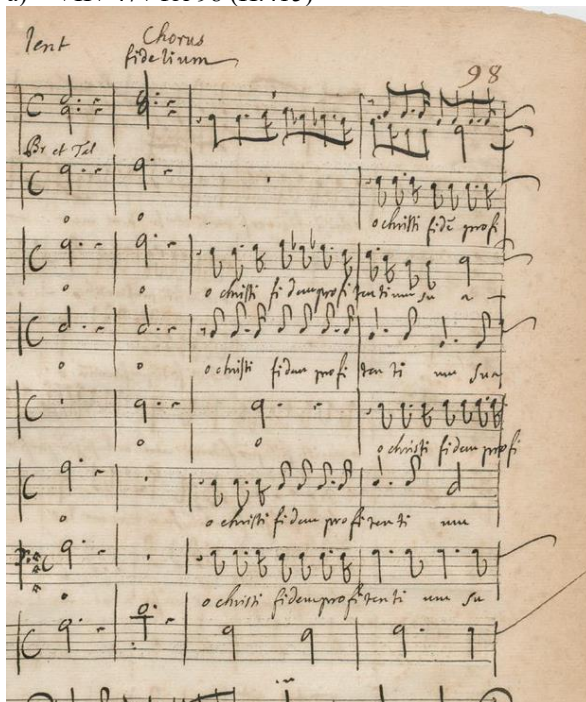


☿ – ‘Hymnum ergo cantemus in honorem beati Caroli! Celebremus eum, jubilemus, exultemus, celebremus eum in solemnitate illius!’ /

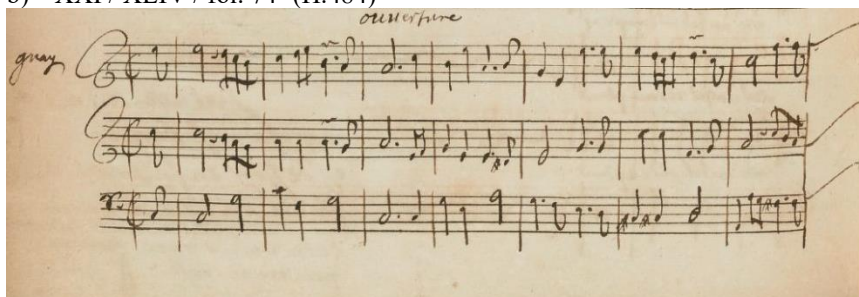
‘Let us therefore sing a hymn in honour of the blessed Charles! Let us celebrate him, let us rejoice, let us exult, let us celebrate him on his feast day!’

Example 1.2: Marc-Antoine Charpentier, *Mélanges*,

a) VII / 47 / fol 98 (H.415)



b) XXI / XLIV / fol. 74^v (H.484)



Example 1.3: Marc-Antoine Charpentier, *Mélanges*,

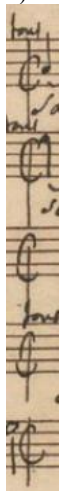
a) XV / XI / ff. 104^v-105 (H.515)



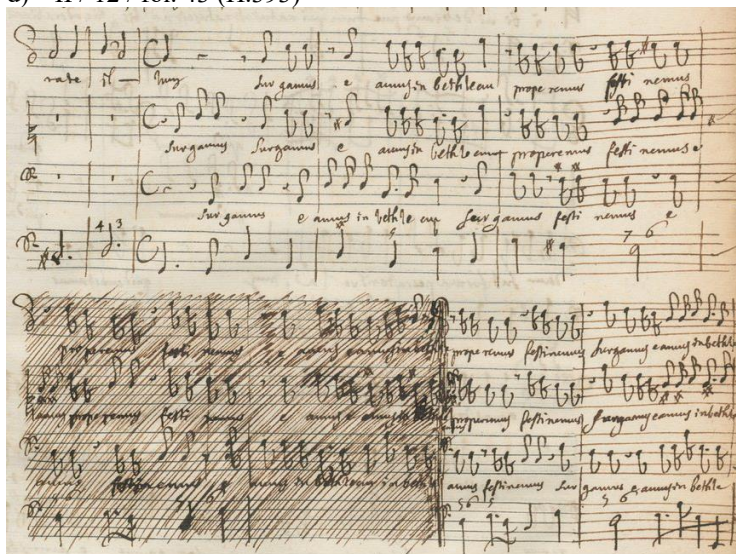
b) VII / [43b] / fol. 1 (H.193)



c) V / 66 / fol. 46 (H.220)



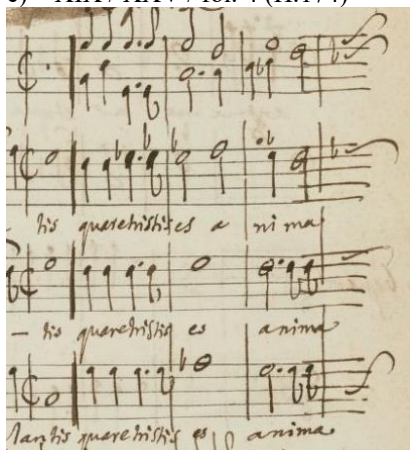
d) II / 12 / fol. 43 (H.393)



C – ‘Surgamus, properemus, festinemus, eamus esue Bethlehem’. /

‘Let us rise, let us make haste, let us make haste and go to Bethlehem’.

e) XIX / XXV / fol. 4 (H.174)

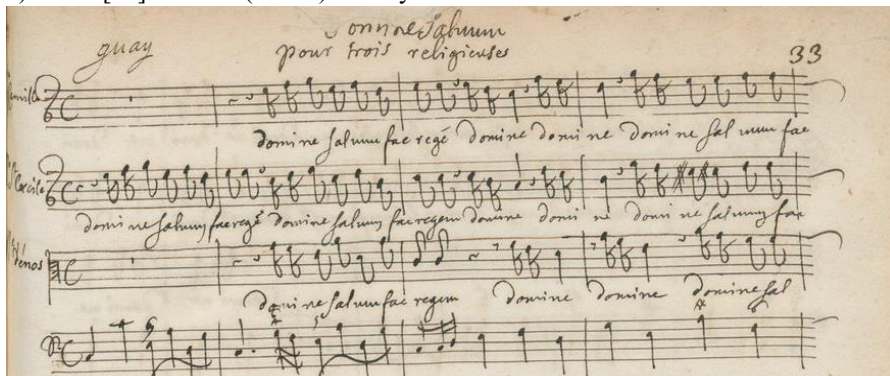


☿ – ‘Quare tristis es anima mea et quare conturbas me’. /

‘Why art thou sad, O my soul? And why dost thou trouble me?’

Example 1.4: Marc-Antoine Charpentier, *Mélanges*,

a) III / [19] / fol. 33 (H.288) C Guay



b) IX / 56 / fol. 19 (H.353) ♯ Grave



Example 1.5: Marc-Antoine Charpentier, *Mélanges*,

a) III / 24 / ff. 131^v-133^v (H.172)

132

Handwritten musical score for page 132. The page contains several systems of music, each with a vocal line (soprano or alto) and a corresponding instrumental line (likely lute or keyboard). The lyrics are in Latin and are written below the vocal staves.

System 1:

Vocal: a - me a et ex al - tui caput meum et ex

System 2:

Vocal: al - tui caput meum ex al - tui caput meum ex al - tui ex al

System 3:

Vocal: voce mea voce mea ad Do - mi - num cla -

System 4:

Vocal: - tui caput me - um voce mea ad Do - mi - num cla -

System 5:

Vocal: mani et ex au - di - vit me de monte Sa -

System 6:

Vocal: - to su ego do - mi - ni et so - po

System 7:

Vocal: ego do - mi - ni et so - po

[illegible]

parabare

133

me non non timelo millia millia populi circum dantis
me non timelo millia millia populi millia
me non timelo millia millia populi circum dantis me
me non non timelo millia millia populi millia millia
populi non non timelo millia millia populi circum dantis
non timelo millia millia populi non timelo millia millia
populi circum dantis me exurge do mi
me circum dantis me exurge do mi
populi circum dantis me exurge do mi ne exurge do mi

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has six staves, and the second system has five staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Latin and are interspersed between the staves.

ne sal unum me fecit dicit me non timetis millia millia
ne sal unum me fecit dicit me non timetis millia millia
ne sal unum me fecit dicit me non timetis millia millia
millia populi circumdant me non timetis millia
millia populi circumdant me non timetis millia
populi circumdant me non timetis millia millia

millia populi millia millia populi circumdant me
millia populi millia millia populi circumdant me
populi non timetis millia millia populi circumdant me

b) XXI / XLII / ff. 18^v-19^v (H.481) c (Quick)

Handwritten musical score for Acteon and nymphs. The score is written on three staves. The first staff is for the nymphs, the second for Acteon, and the third for a solo voice. The lyrics are in French.

Diane
 toutes et une altière
 nymphes Dans ce buisson quel bruit v'avez entendu
 ah perfide moi

Acteon
 ah perfide moi
 ciel je suis desconnu ah perfide moi
 ah perfide moi

un diable seulement
 on l'ut sa

tel

Handwritten musical score for Acteon and Diane. The score is written on five staves. The first three staves are for Acteon, the fourth for Diane, and the fifth for a solo voice. The lyrics are in French.

Acteon
 tel orcheubien forme le dessein criminel de venir icy nous surprendre
 tel orcheubien forme le dessein criminel de venir icy nous surprendre
 tel orcheubien forme le dessein criminel de venir icy nous surprendre
 tel orcheubien forme le dessein criminel de venir icy nous surprendre

Diane
 prendre fuyons fuyons
 crime mon bras divin pousse du courage qu'il m'aima
 aussi bien de pour te flapper de



Example 1.6: Marc-Antoine Charpentier XXI / XLI / ff. 1^v and 4 (H.411)



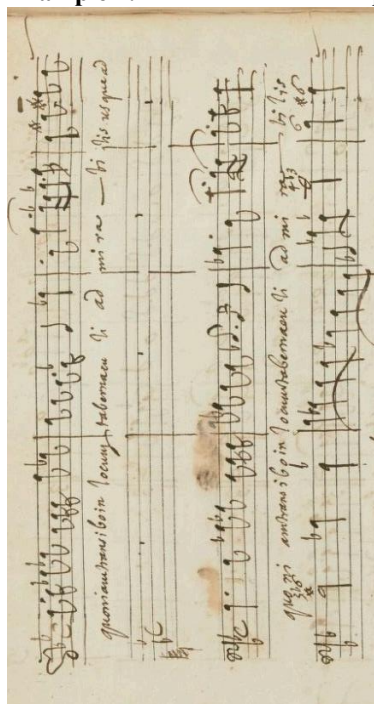
☉ - 'Ad arma populi! Currite subito, festinate gentes. Eripite agnos de faucibus luporum, arriptide oves de dentibus leonum. Ad arma populi! Ite, satellites, sumite ferrum, sumite gladium, ite Bethlehem et in omnes fines ejus, mactate pueros, neci date innocentes a bimatu et infra. Ut inter eso pereat rex ille quem quæro ad perdendum. Ad arma! Pereat Herodes, pereat tyrannus! Ah! meus non est ille quem quæritis ad perdendum. Ad arma! Pereant omnes ut pereat rex ille quem quærimus ad perdendum! Tuus est ille quem quærimus ad perdendum'.

☉ - 'O crude martirium! O fere flagitium! O funus lacrymabile! O scelus execrabile! Ibi sunt pupuli, corcula nostra? Ubi sunt? Ah, non sunt!'

☉ - 'To arms, people! Run forthwith, make haste, families! Deliver the lambs from the jaws of the wolves, save the ewes from the lions' teeth. To arms, people! Go, guards, take up the iron, take up the sword, go, kill all the men-children that are in Bethlehem and in all the borders thereof, put to death all innocents from two years old and under. Among them let that king perish whom I seek to destroy. To arms! Let Herod, the tyrant, die! Ah, my child is not the one you seek to destroy! To arms! Let them all die, so that the King dies, whom we seek to destroy! Thy child is the one we seek to destroy!'

☉ - 'Oh, cruel affliction! Oh, mortal infamy! Oh, lamentable death! Oh execrable crime! Where are our boys, our sweet babes? Where are our little children, the fruit of our wombs? Where are they? Alas, they are no more!'

Example 1.7: Marc-Antoine Charpentier, XIX / XXV / ff. 3^v-4 (H.174)



♫ – ‘Quoniam transibo in loco tabernaculi admirabilis usque ad domum Dei in voce exultationis et confessionis sonus epulantis’.

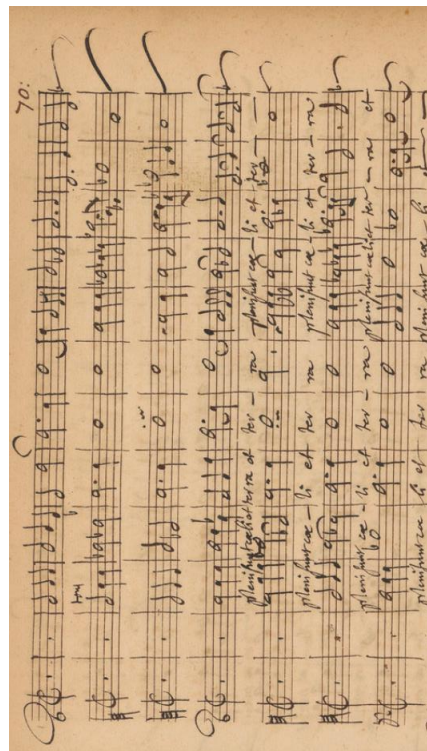
♫ – ‘Quare tristis es anima mea et quare et conturbas me’.

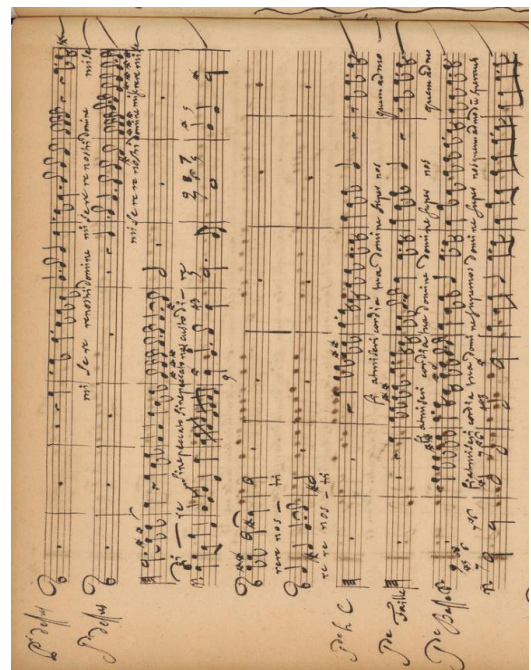
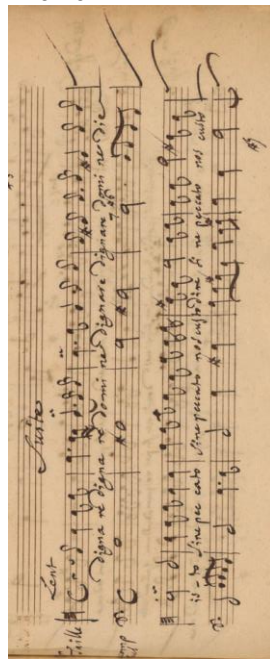


♫ – ‘For I shall go over into the place of the wonderful tabernacle, even to the house of God: with the voice of joy and praise’.

♫ – ‘Why art thou sad, O my soul? And why dost thou trouble me?’

Example 1.8: Marc-Antoine Charpentier, XV / X (H.145)
ff. 68^v and 70





Example 1.9: Marc-Antoine Charpentier, *Mélanges*,

a) III / 24 / fol. 134^v (H.172)



♩ – ‘Domini est salus est salus’

♩ – ‘God’s salvation is the salvation’

♩ – ‘et super populum tuum benedictio tua et’

♩ – ‘and his blessings upon your people’

b) XXVIII / ‘d’ / pp. 33-34 (H.420)



♩ – ‘O infans, o deus O salvator noster.’

♩ – ‘O child, O God, O our saviour’.

♩ – ‘Sic egres sic friges sic amas’.

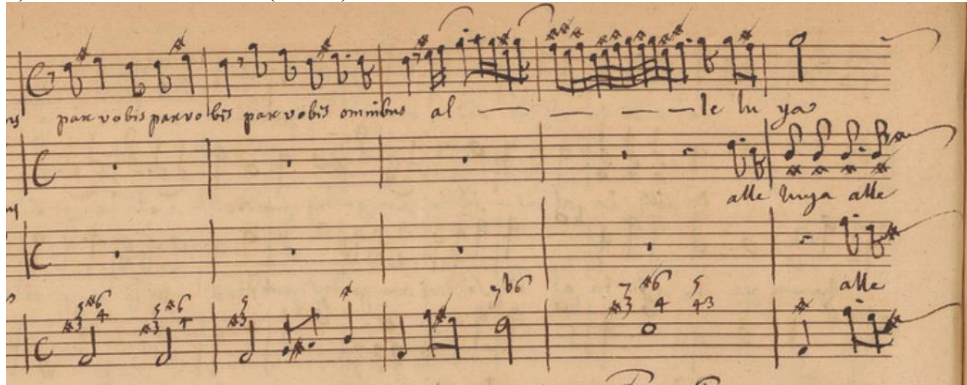
♩ – ‘Amidst the cold your desired love is here’.

♩ – ‘O infans o deus O salvator noster sic amas’.

♩ – ‘O child, O God, O our saviour’.

Example 1.10: Marc-Antoine Charpentier, *Mélanges*,

a) XV / VIII / fol. 49^v (H.312)



b) VII / 44 / fol. 28^v (H.339)



Settings of the Regina cœli lætare (LU 275)

c) I / 2 / fol. 12^v (H.16)



d) VIII / 54 / fol. 39^v (H.30)



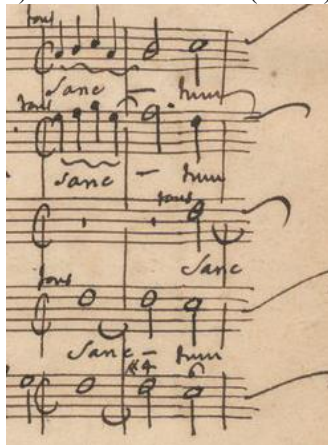
e) XXIII / LVIII / ff. 36-36^v (H.32)

Handwritten musical score spanning folios 36 and 36v. It features six staves of mensural notation. The lyrics are: "re regina celi la pare qui aqum ptem", "re regina celi la pare qui aqum ptem", "re luya a", "re luya a", "re luya a", and "re luya a". The notation includes square notes and a single red line.

Handwritten musical score on folio 81. It consists of six staves of mensural notation. The lyrics are: "le luya a - raprombis o raprombis de", "le luya a - raprombis o raprombis de", "le luya a - raprombis o raprombis de", "le luya a - raprombis o raprombis de", "le luya a - raprombis o raprombis de", and "le luya a - raprombis o raprombis de". The notation includes square notes and a single red line. The page number "81" is visible in the bottom right corner.

Example 1.11: Marc-Antoine Charpentier, *Mélanges*,

a) V / 66 / ff. 46-46^v (H.220)



b) V / 66 / fol. 47^v (H.221)





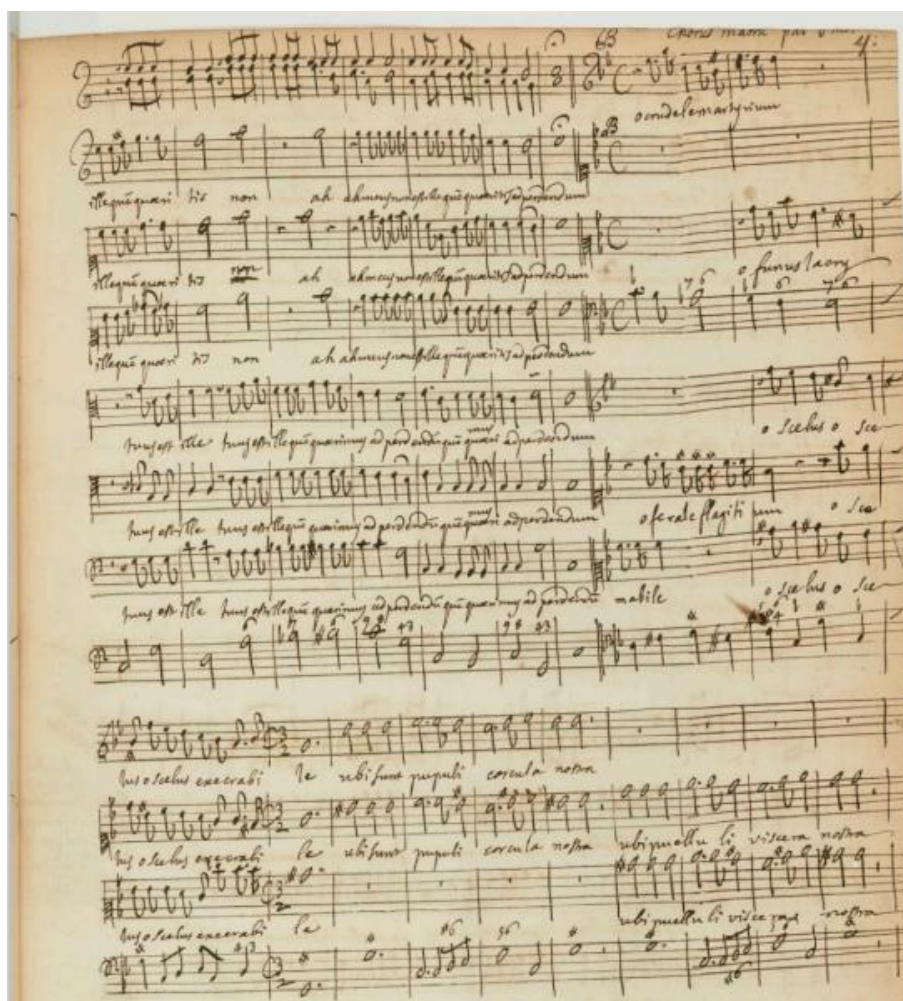
Example 1.12: Marc-Antoine Charpentier, *Mélanges*, XXVIII / [d] / fol. 15

fol. 15

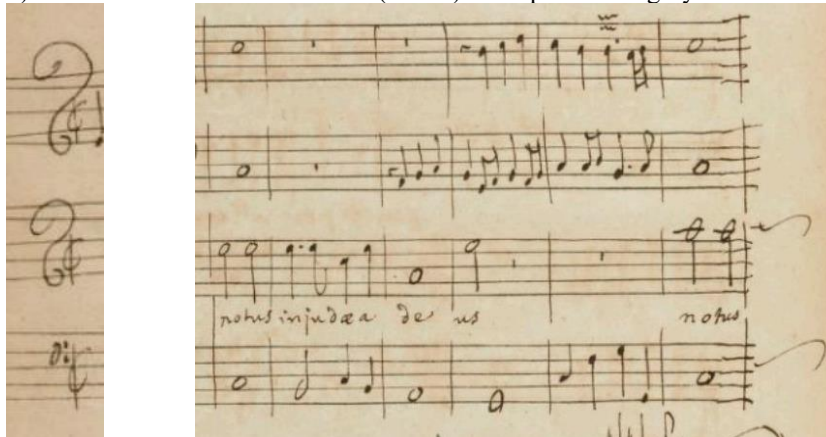
fol. 16

a) XXI / XLI / ff. 1^v and 4 (H.411) Example of Category 1

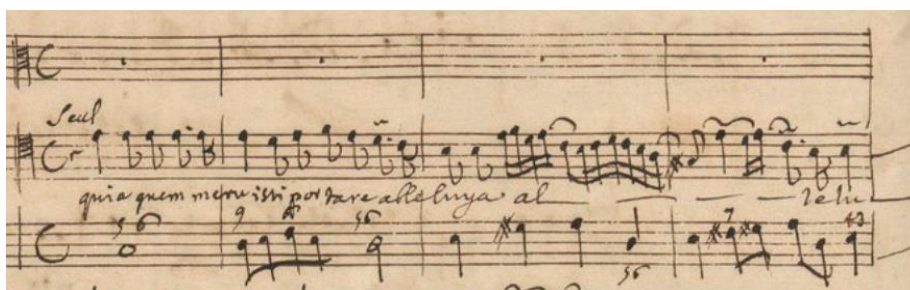
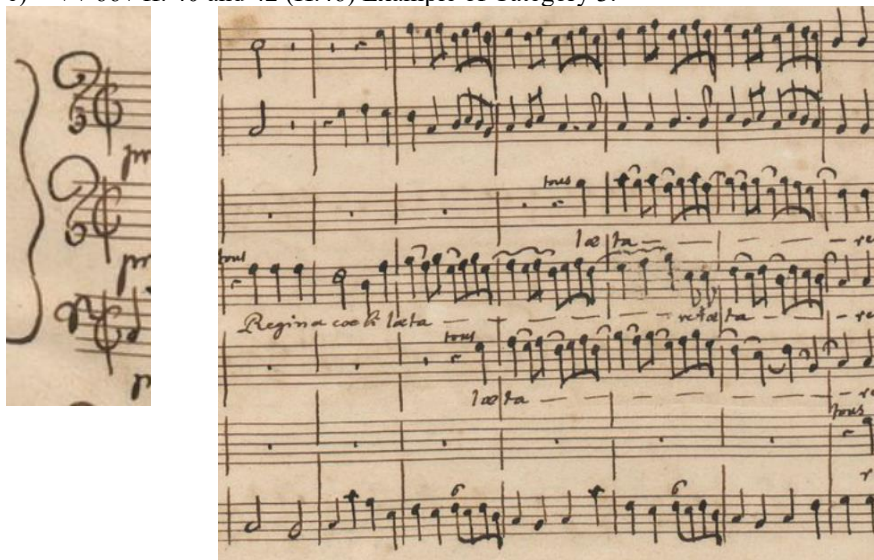
a) XXI / XLI / ff. 1^v and 4 (H.411) Example of Category 1



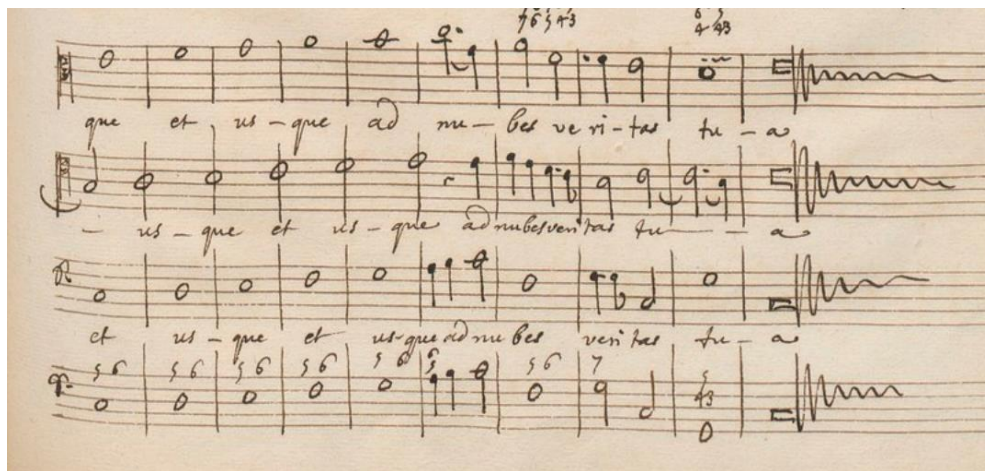
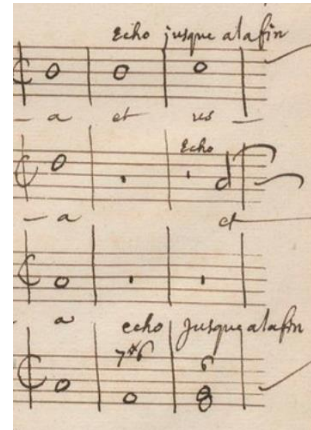
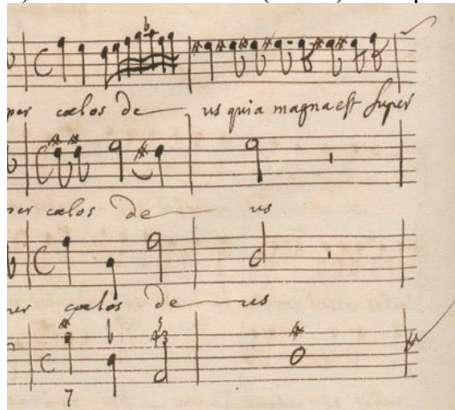
b) XVIII / XXXI / ff. 46^v and 48 (H.179) Example of Category 2.



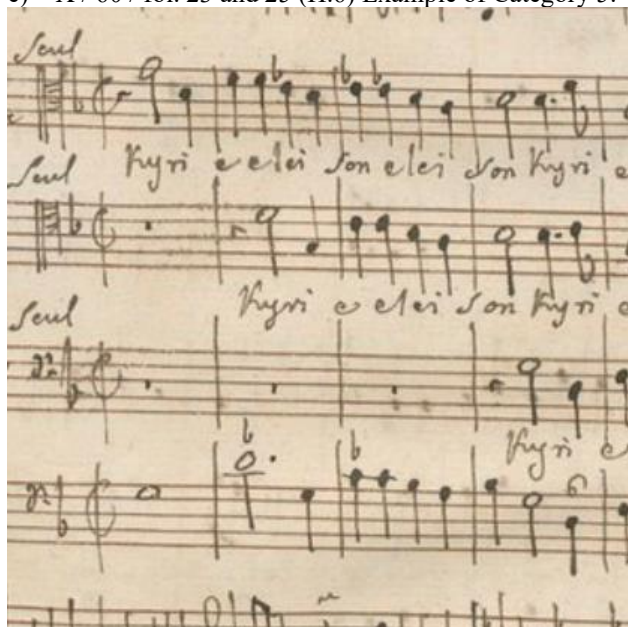
c) V / 66 / ff. 40 and 42 (H.46) Example of Category 3.



d) XI / 34 / ff. 39^v-40 (H.183) Example of Category 4.



e) X / 60 / fol. 23 and 25 (H.6) Example of Category 5.



Phares seules 25.

Phares seules

Christe elei son elei

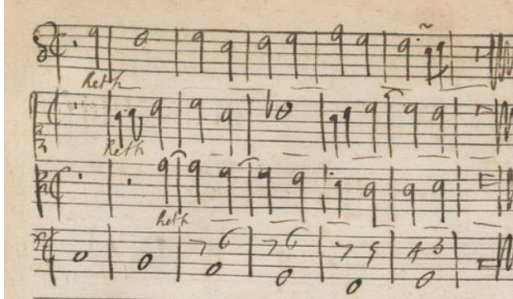
Christe elei son elei

Chapter 2

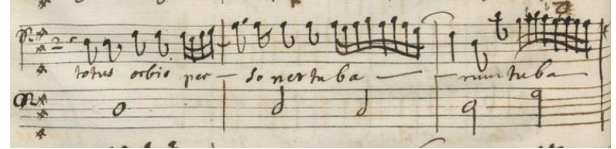
Charpentier's use of **C** and **C**: context and purpose

Example 2.1: Marc-Antoine Charpentier, *Mélanges*,

a) I / I / fol. 2 (H.91)



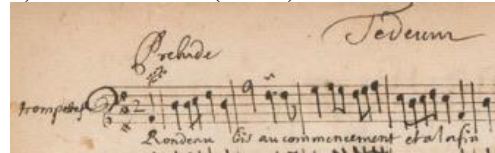
b) II / 11 / fol. 19^v (H.392)



c) XXVII / b / fol. 47^v (H.365a)



d) X / 62 / fol. 73^v (H.146)



Example 2.2: Marc-Antoine Charpentier, *Mélanges*,

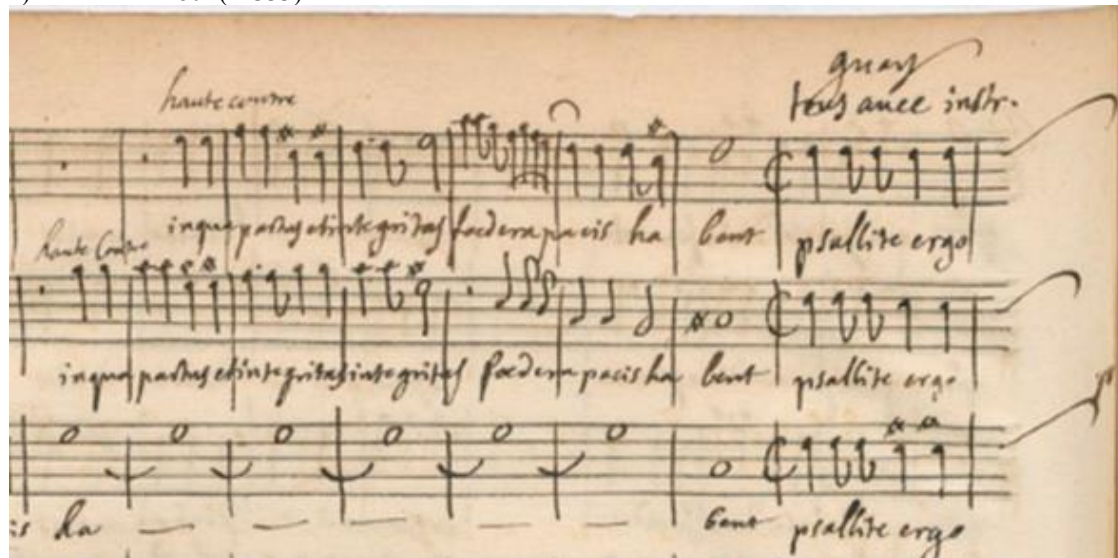
a) XI / 33 / p. 1 (H.82)



b) IX / 58 / fol. 56^v (H.416)



c) VI / 42 / fol. 60^v (H.333)



d) XXIV / LXIII / fol. 26 (H.7)

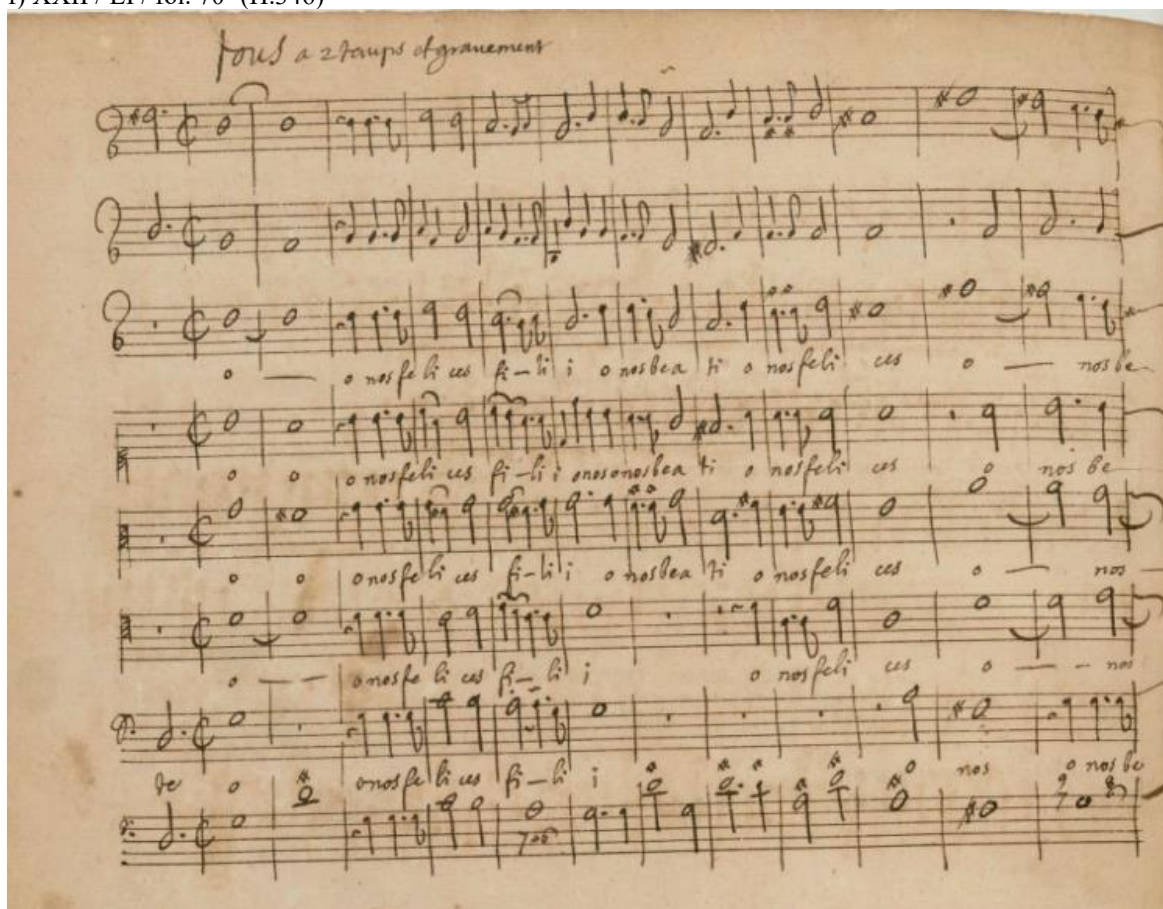
LXIII Messe des Morts a 4 voix

e) III / 21 / fol. 78 (H.14)

2 temps
lentement

78:

f) XXII / LI / fol. 70^v (H.346)



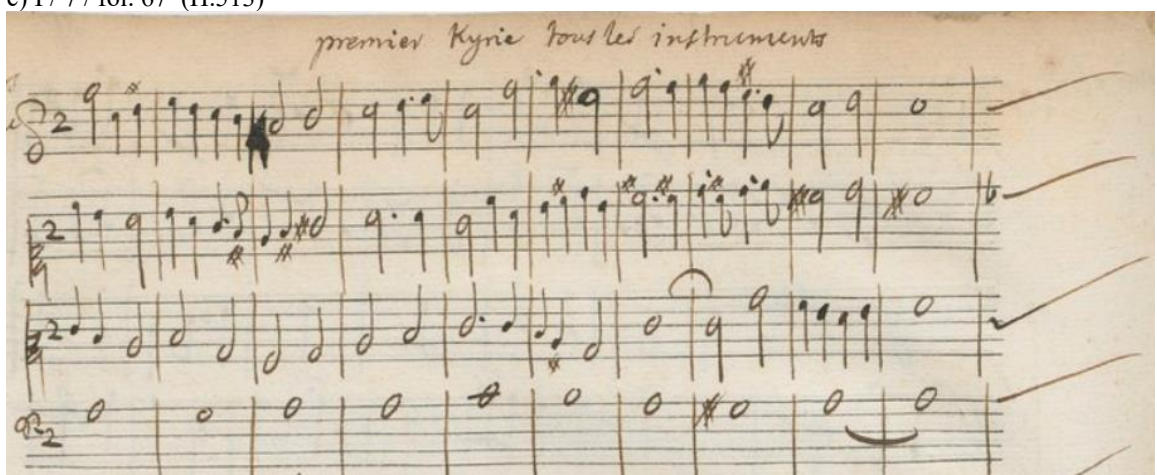
Example 2.3: Marc-Antoine Charpentier, *Mélanges*,
a) XV / VI / fol. 11^v (H.3)



b) V / 64 / fol. 21^v (H.147)



c) I / 7 / fol. 67^v (H.513)

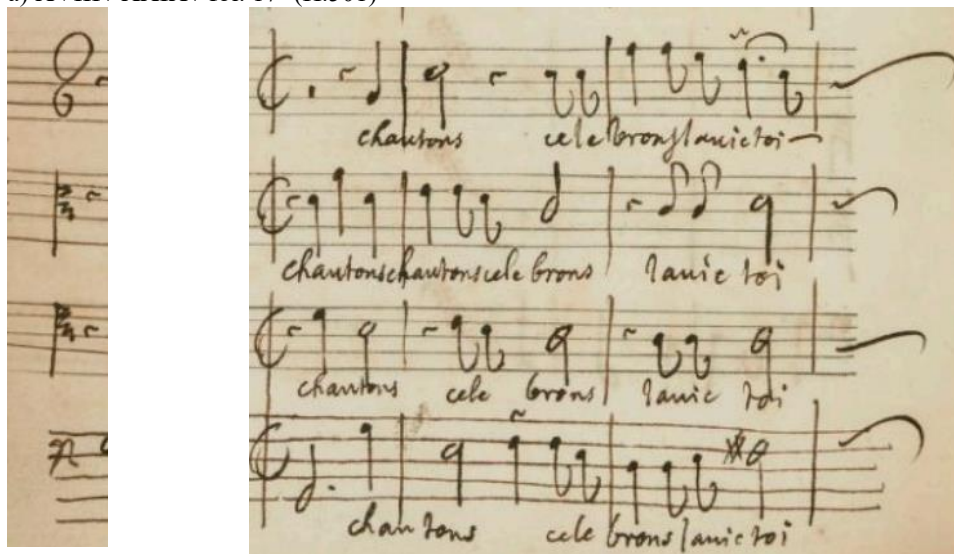


d) XI / 37 / fol. 70 (H.480)



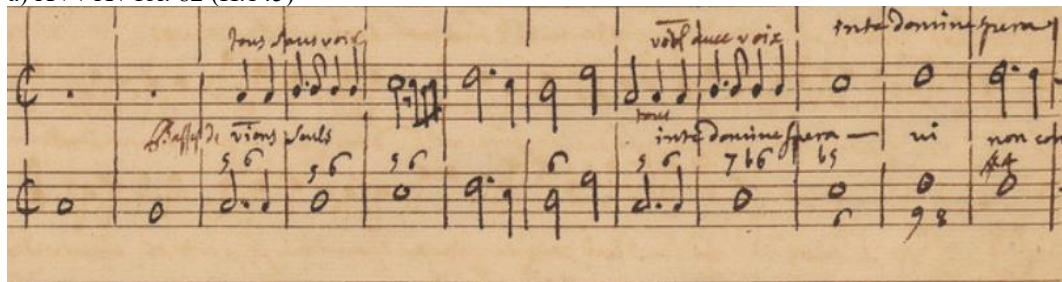
a) XVIII / XXIX / fol. 17^v (H.501)

a) XVIII / XXIX / fol. 17^v (H.501)

[illegible]

a) XV / X / fol. 82 (H.145)

a) XV / X / fol. 82 (H.145)

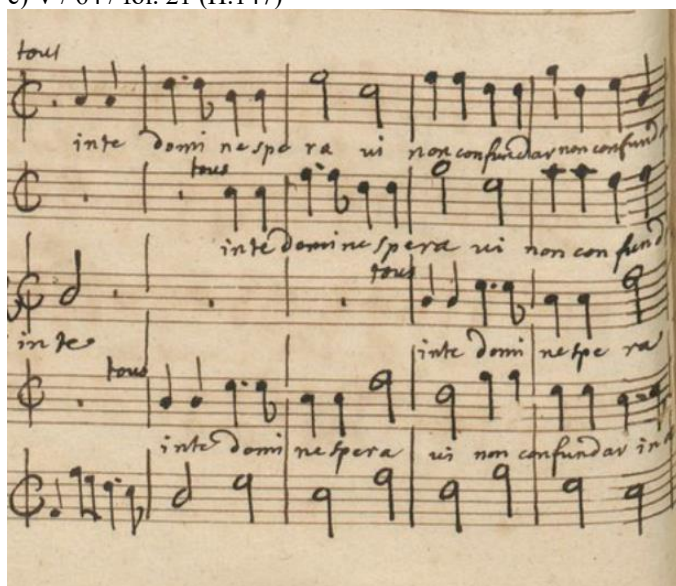


Handwritten musical score for "Le Chant du Départ" by Jean-Baptiste Simeon. The score is written on five staves, each with a different instrument part. The parts are:

- Trompette** (Trumpet): The first staff, starting with a treble clef and a key signature of one sharp (F#).
- Hauts Trompes** (Horn): The second staff, starting with a treble clef and a key signature of one sharp (F#).
- Flûtes** (Flute): The third staff, starting with a treble clef and a key signature of one sharp (F#).
- Hautbois** (Oboe): The fourth staff, starting with a treble clef and a key signature of one sharp (F#).
- Basson** (Bassoon): The fifth staff, starting with a bass clef and a key signature of one sharp (F#).

The score includes various musical notations such as notes, rests, and dynamic markings. The text "Le Chant du Départ" is written at the top of the page. The score is handwritten in ink on aged paper.

c) V / 64 / fol. 21 (H.147)



d) XII / 74 / fol. 26^v (H.148)

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) on folio 26^v of H.148. The text is "in te domine spera ui non confundar in a ter". The notation is in a single system with five staves. The lyrics are written below the staves, with some words appearing on multiple staves.

Example 2.6: Marc-Antoine Charpentier, *Mélanges*,

a) XV / IX / fol. 57^v (H.161)

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) on folio 57^v of H.161. The text is "Stantes erant pe-des nos-tri in a-thi-is". The notation is in a single system with five staves. The lyrics are written below the staves, with some words appearing on multiple staves.

b) XXV / LXIV / fol. 26^v (H.216)



Example 2.7: Marc-Antoine Charpentier, *Mélanges*, XI / 35 / (H.185)
fol. 42

Psalmus David nonagesimus primus 42

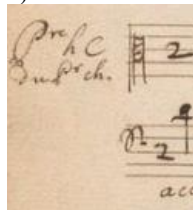
Bonum est Bonum est Bonum est confiteri domino et placere nomini tu o altissimi me

Bonum est Bonum est Bonum est confiteri domino et placere nomini tu o altissimi me

Bonum est Bonum est Bonum est confiteri domino et placere nomini tu o altissimi me



Example 2.8: Marc-Antoine Charpentier, *Mélanges*,
a) XI / 33 / fol. 5 (H.74)



b) IX / 55 / ff. 10-10^v (H.77)

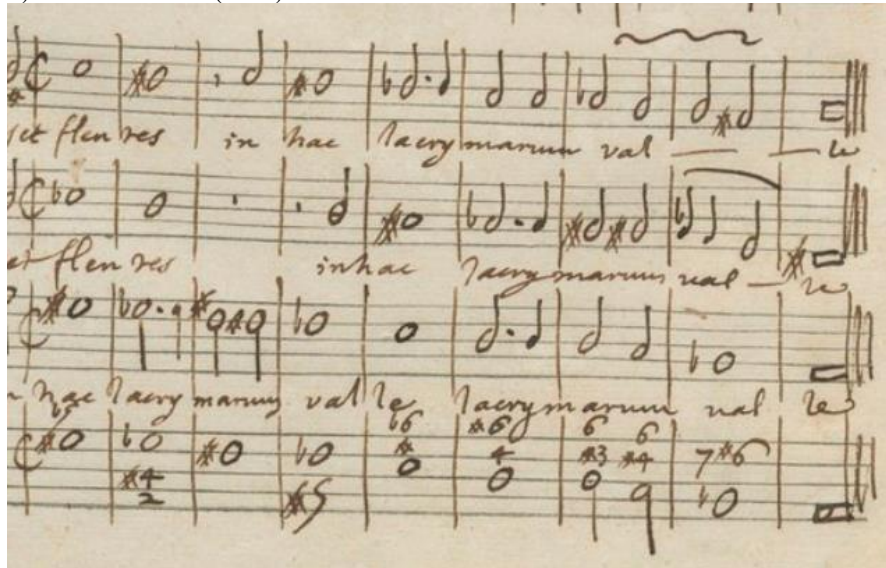
Handwritten musical score for a multi-voice setting, likely a Mass. The score is written on ten staves with various clefs (soprano, alto, tenor, bass). The lyrics are in Latin, including "Gloria in excelsis Deo", "Et exultavit spiritus meus", and "in Deo Salu- tari meo". The notation includes notes, rests, and some decorative flourishes.

Continuation of the handwritten musical score from the previous page. It shows the same multi-voice setting with Latin lyrics. The notation continues with notes and rests, and some staves have numbers like 23 and 24 written below them.

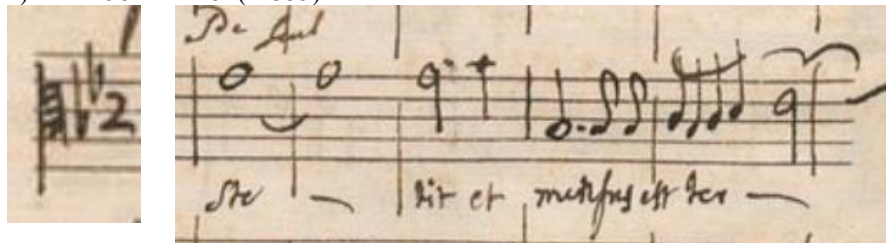
c) II / 16 / fol. 97 (H.23)

Handwritten musical score for a single voice or a simplified setting. The score is written on five staves. The lyrics are in Latin, including "Gloria in excelsis Deo" and "in hac lae- ty ma- ni- a". The notation includes notes, rests, and some decorative flourishes.

d) III / 17 / fol. 3 (H.24)



e) IX / 58 / fol. 48^v (H.355)



f) X / 62 / fol. 69 (H.355a)

voix acc. seul sans instruments tout sourd

In te Domine Deus sit et misericors sit

In te Domine Deus sit et misericors sit

In te Domine Deus sit et misericors sit

In te Domine Deus sit et misericors sit

In te Domine Deus sit et misericors sit

acc. seul

Example 2.9: Marc-Antoine Charpentier, *Mélanges*,

a) VI / 42 / fol. 78 (H.413)



b) VII / 47 / ff. 93^v and 94 (H.415)



Example 2.10: Nicolas Clérambault, *Pyrâme et Thisbé*, bb.1-13

Flute

Dessus de violon

Dessus

Quel spec - ta - cle pour une A - man - te Qui vient lui prou - ver son ar - deur! De Py - ra - me mou -

6

Fl.

Ds. de vln

D.

rant el - le con - noîr l'er - reur. El - le tom - be sans voix e - per - due et trem - blan - te.

10

Fl.

Ds. de vln

D.

Et re - le - vant le fer qui lui per - ca le sein. Pour s'u - nir a son sort ter - mi - ne son des - tin

Example 2.11: Nicolas Clérambault *Pyrâme et Thisbé*: a) bb.3-4 b) bb.8-9 (upper parts only shown)

Fl/Ds. de vln

Dessus

A

B

De Py - ra - me mou - rant

Et re - le - vant le

Example 2.12: Marc-Antoine Charpentier,¹

a) V / 63 / f. 15^v (H.76a)

[Violon]

[Violon]

[B.c.]

7 [♯]6 6

b) VIII / 54 / f. 34 (H.76)

[H.c.]

[B.c.]

6 4

num et ex - ul - ta - vit ex - tul - ta - vit spi - ri - tus me - us ex - ul - ta - vit ex - ul -

¹ Works have been scored for ease of comparison.

Example 2.13: Marc-Antoine Charpentier, *Mélanges*, I / 3 (H.2)
fol. 18



fol. 19

Example 2.14: Marc-Antoine Charpentier, *Mélanges*
a) I / 6 / fol. 54 (H.157)

b) XXI / XLIV / (H.482)
fol. 49^v

Flute

qui est chaimant quil ad appas est il un ^{coeur} assez sauvage p^r luy refuser son honn

mage qui est chaimant quil ad appas est il un ^{coeur} assez sauvage pour ne l'aymer pas

Finir *fin*
long point

fol. 50

Tircis

gite la nonney ^{sage} ~~de~~ bergere j'en ay pu ve re mit mes pleurs d'auoir le seigneur des seigneurs loges sous

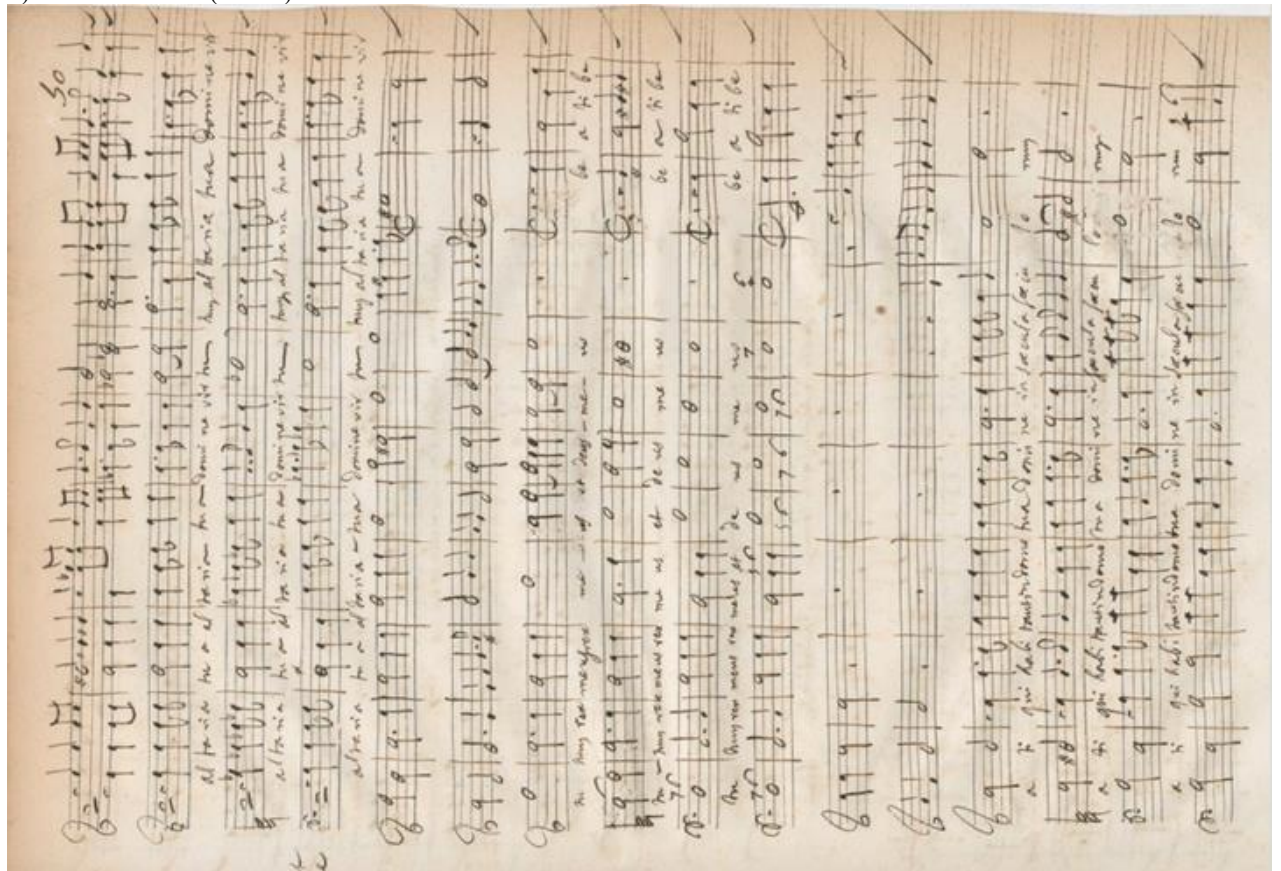
So:

Example 2.15: Marc-Antoine Charpentier, *Mélanges*

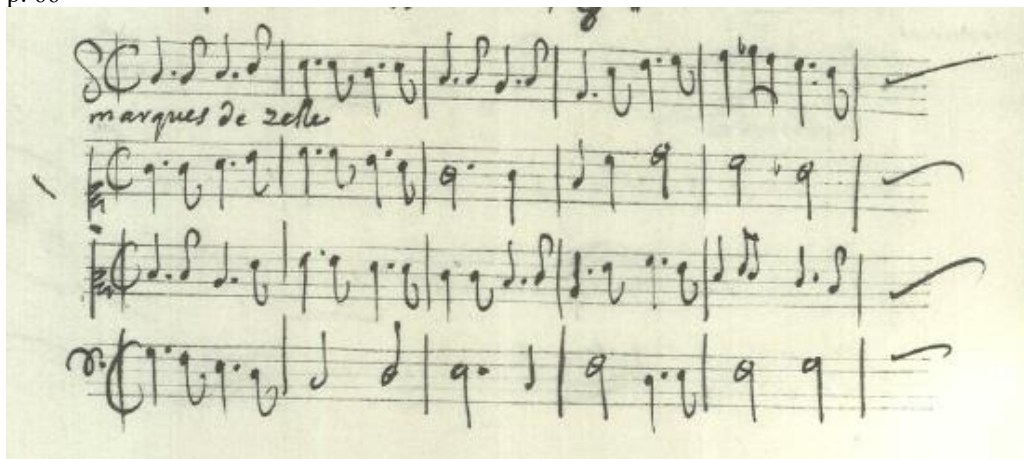
a) XX / XXXVIII / ff. 42 and 45 (H.409)



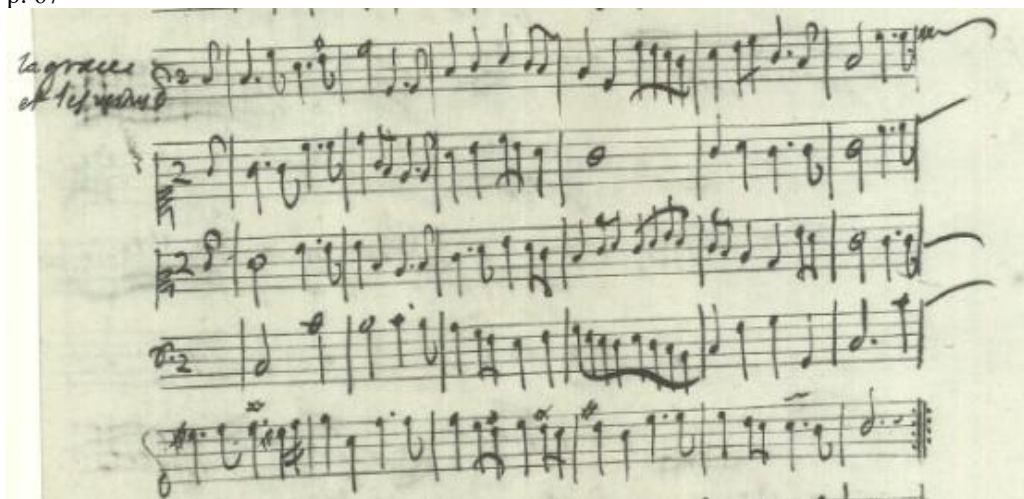
b) XI / 35 / fol. 50 (H.186)



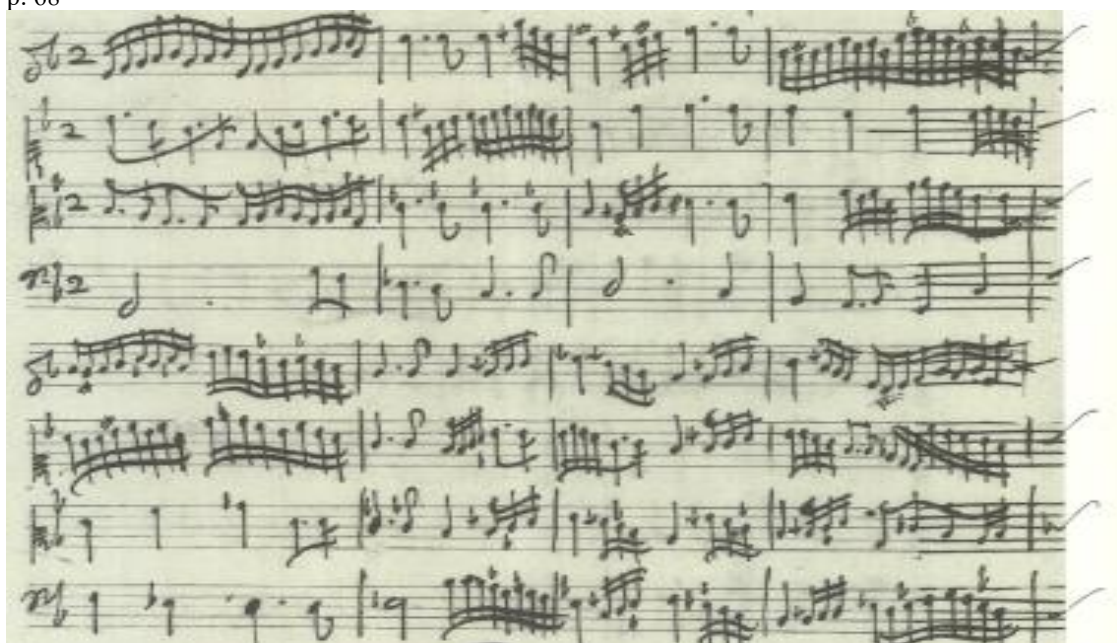
Example 2.16: Marc-Antoine Charpentier, XVII / XXIII / (H.498)
p. 66



p. 67



p. 68



Example 2.17: Marc-Antoine Charpentier, XI / 35 / fol. 50 (H.186)

Handwritten musical score for Marc-Antoine Charpentier, XI / 35 / fol. 50 (H.186). The page features five systems of music, each with a vocal line and a basso continuo line. The lyrics are in Latin, including "al-ta-ria tua al-ta-ria tua Domi-ne vir-tus" and "a-ri qui ha-bi-tas in do-mo tua Do-mi-ne in sae-cu-la sae-cu-li".

a) XVIII / XXIX / fol. 2 (H.500)



71

qui le des
pour les
prestres

une
octave et deux
flûtes douces
romorne

qui sonne pour le romorne

c) XVIII / XXIX / fol. 2^v (H.500)



Example 2.19: Marc-Antoine Charpentier, *Mélanges* X / 60 (H.6)
fol. 25^v

fol. 26

Example 2.20: Marc-Antoine Charpentier, *Mélanges*, XXIV / LXIII / fol. 35 (H.365)

35:

Dieu tuba et clango - - ris et clango - - ris Dieu
Dieu tuba et clango - - ris et clango
Dieu tuba et clango
entière p' l'orgue & avec tout sans bassons
tuba et clango - - ris p' fl. et hautb.
goris Dieu tuba et clango p' fl. et hautb.
goris et clango - - ris
Dieu ira et furor
sans bassons
Dieu ira Dieu ira Dieu ira Dieu ira et furor p' fl. et hautb.
re - - ris Dieu ira Dieu i - ra Dieu i - ra et furor p' fl. et hautb.
ris Dieu ira Dieu ira Dieu ira et furor
Dieu tuba et clango - - ris Dieu tuba et clango - - ris ait Do mi - nu
Dieu tuba et clango - - ris et clango - - ris et clango - - ris ait Do - mi nu
Dieu tuba
Dieu tuba et clango et clango - - ris ait Do mi - nu
sans bassons
sans fl. ni hautb.
sans fl. ni hautb.
sans fl. ni hautb.
effun - dan effun - - - dan indignationem means super Pelusium
sans bassons

100

Example 2.21: Marc-Antoine Charpentier, *Mélanges*, XVI / XIV / fol. 39 (H.494)

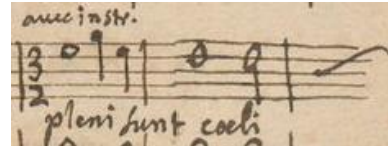
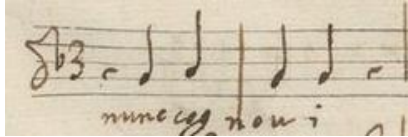


Chapter 3

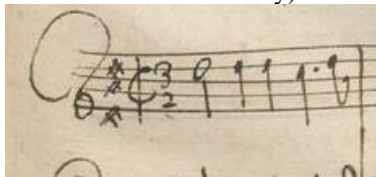
Triple metres 1: the use of archaic triple metres and forms of obsolescent notation

Example 3.1: Marc-Antoine Charpentier, *Mélanges*,

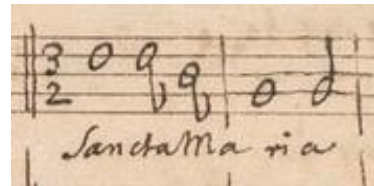
- a) II / 15 / fol. 79^v (H.165) 3 (upper vocal part only) b) V / 64 / fol. 18 (H.147) 3 (upper vocal part only)



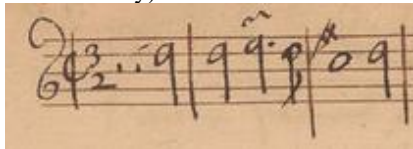
- c) VII / 45 / fol. 40 (H.486) 3 (upper instrumental line only)



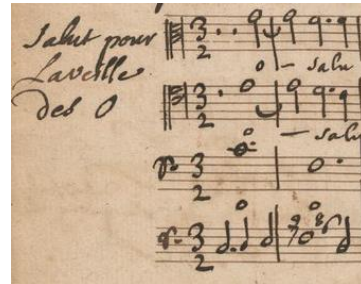
- d) XI / XXXII / fol. 1^v (H.327) 3 (upper vocal part only)



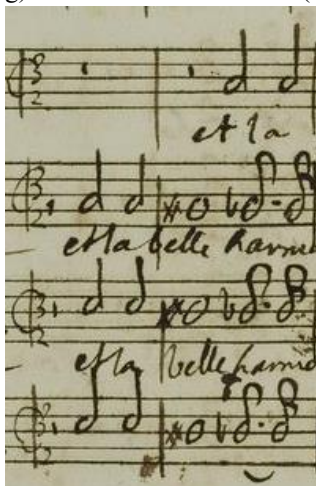
- e) XV, fol. 49 (H.312) 3 (upper instrumental line only)



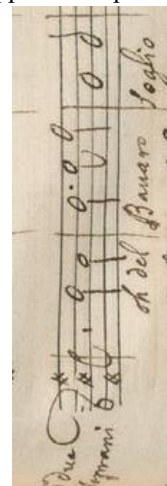
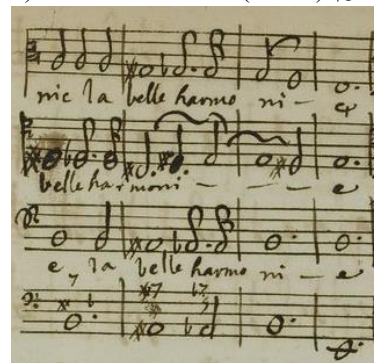
- f) V / 64 / fol. 24 (H.36) 3 (upper vocal part only)



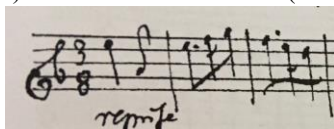
- g) XVI / XV / fol. 43^v-44 (H.494) 3 (upper vocal part only)



- h) VII / 45 / fol. 55 (H.473) 3 (upper vocal part only)



- i) XXII / XLVII / fol. 4 (H.485) 3



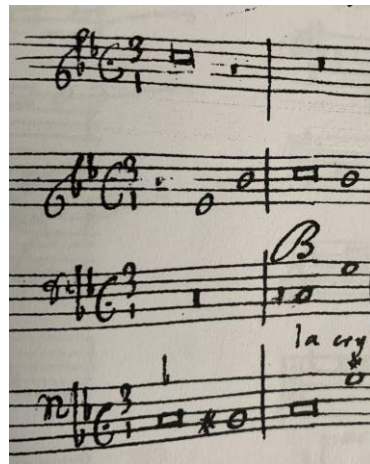
- j) X / 37 / fol. 19^v (H.134) 3/1



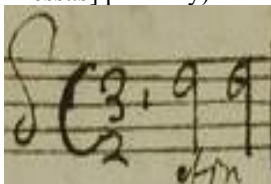
k) XVI / XV / fol.43^v (H.494) C (haute-contre part only)



l) I / 5 / fol. 46^v (H.12) C3/1

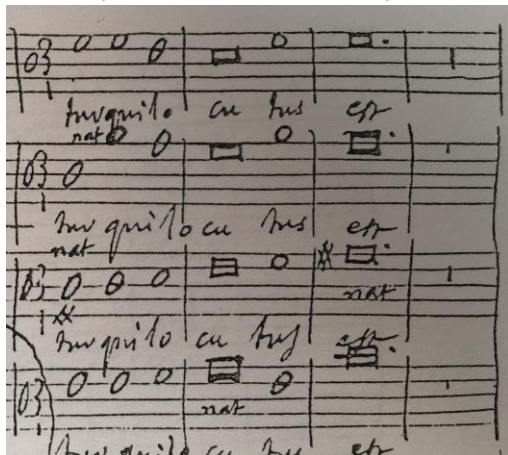


m) XVI / XII / fol. (H.4) C₃ (P[remière] ch[œur Dessus] part only)

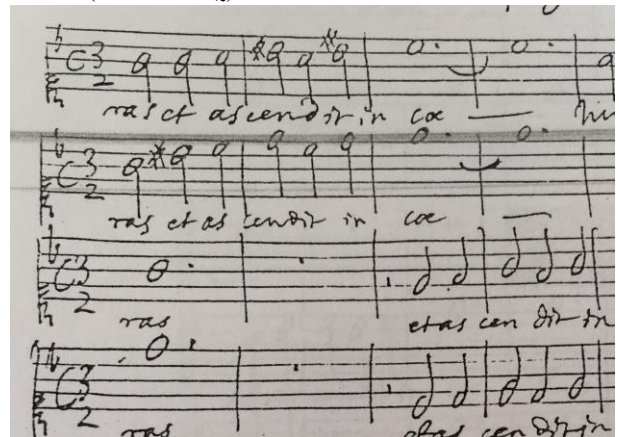


Example 3.2: Francesco Beretta, *Missa mirabiles elationes Maris sexecim voc[ibus]* del Beretta . F-Pn, Rés. Vm¹ 260

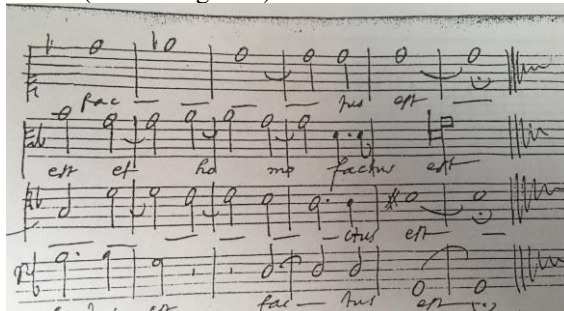
fol. 41^v (the metre O3/1 and breves)



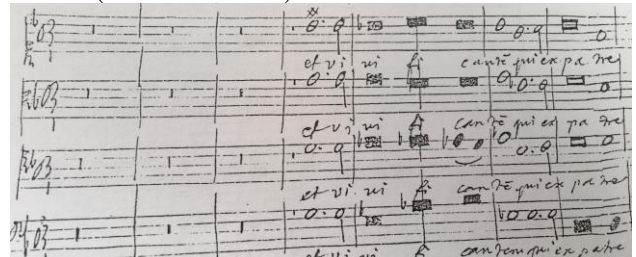
fol. 37 (the metre C₃)



fol. 35 (use of a ligature)



fol. 39^v (use of coloration)



Example 3.3: Marc-Antoine Charpentier: *Mélanges*, X / 59 / fol.19^v (H.134)

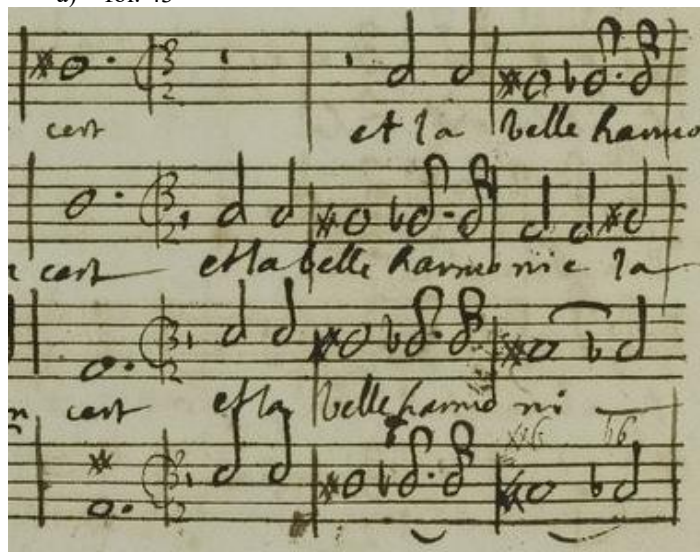


Example 3.4: Marc-Antoine Charpentier, *Mélanges*, I / 5 / fol. 46^v (H.12)

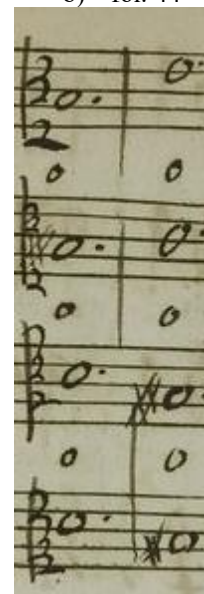
Example 3.5: Marc-Antoine Charpentier, *Mélanges*, XVI / XV / fol. 43^v (H.494)

Example 3.6: Marc-Antoine Charpentier: *Mélanges*, XVI / XV / (H.494)

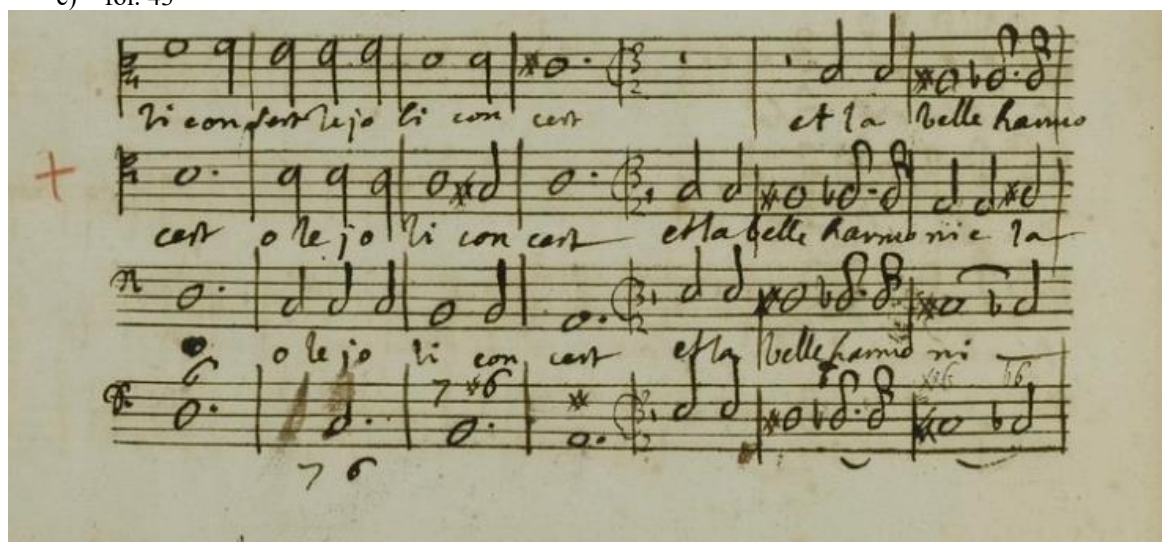
a) fol. 43^v



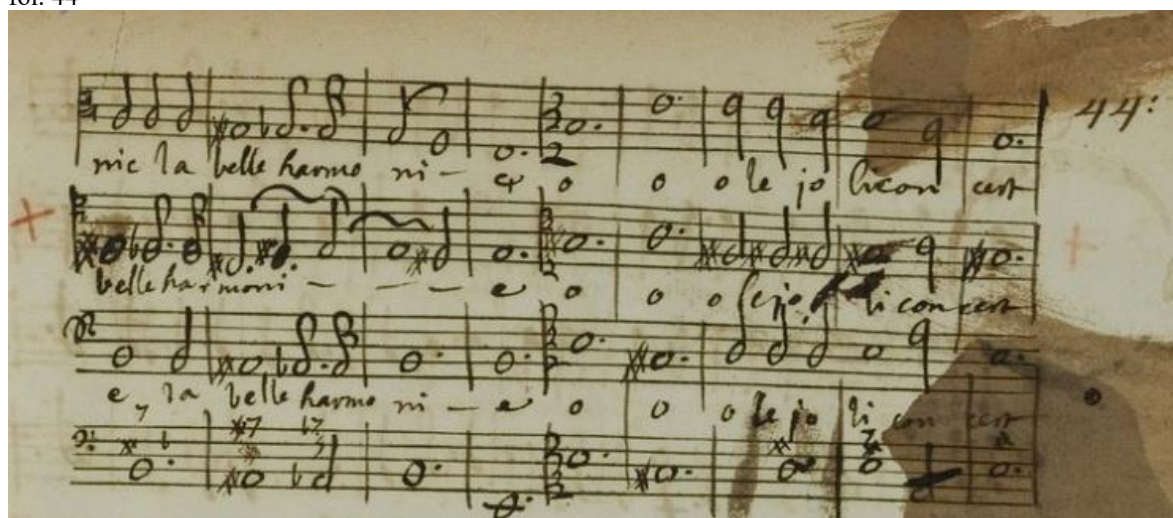
b) fol. 44



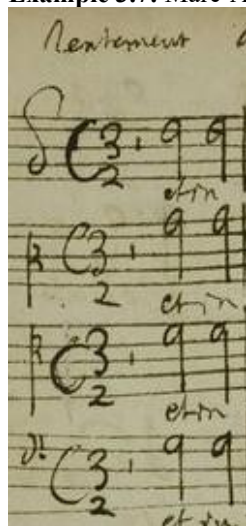
c) fol. 43^v



fol. 44



Example 3.7: Marc-Antoine Charpentier: *Mélanges*, XVI / XII / fol. 5^v (H.4)

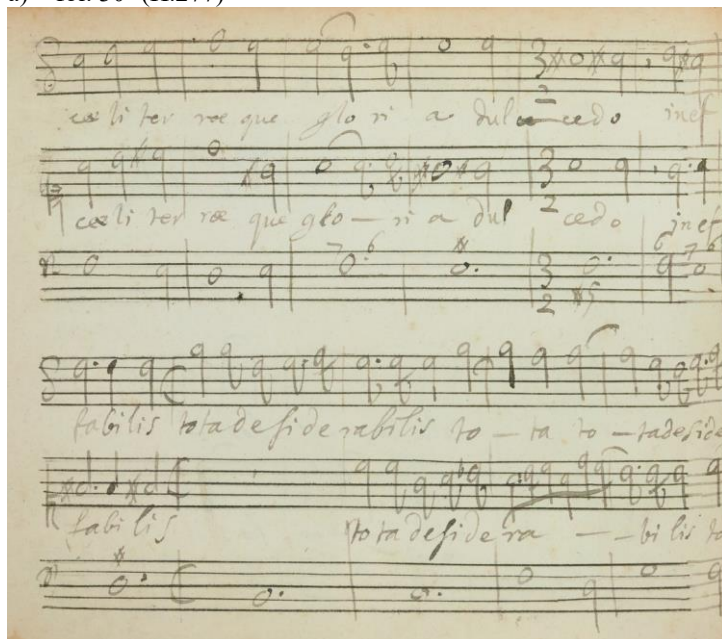


Chapter 4

Triple metres 2: the use of non-archaic and frequently used metre signs ($\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$, $\frac{3}{64}$, $\frac{3}{128}$, $\frac{3}{256}$, $\frac{3}{512}$, $\frac{3}{1024}$, $\frac{3}{2048}$, $\frac{3}{4096}$, $\frac{3}{8192}$, $\frac{3}{16384}$, $\frac{3}{32768}$, $\frac{3}{65536}$, $\frac{3}{131072}$, $\frac{3}{262144}$, $\frac{3}{524288}$, $\frac{3}{1048576}$, $\frac{3}{2097152}$, $\frac{3}{4194304}$, $\frac{3}{8388608}$, $\frac{3}{16777216}$, $\frac{3}{33554432}$, $\frac{3}{67108864}$, $\frac{3}{134217728}$, $\frac{3}{268435456}$, $\frac{3}{536870912}$, $\frac{3}{1073741824}$, $\frac{3}{2147483648}$, $\frac{3}{4294967296}$, $\frac{3}{8589934592}$, $\frac{3}{17179869184}$, $\frac{3}{34359738368}$, $\frac{3}{68719476736}$, $\frac{3}{137438953472}$, $\frac{3}{274877906944}$, $\frac{3}{549755813888}$, $\frac{3}{1099511627776}$, $\frac{3}{2199023255552}$, $\frac{3}{4398046511104}$, $\frac{3}{8796093022208}$, $\frac{3}{17592186044416}$, $\frac{3}{35184372088832}$, $\frac{3}{70368744177664}$, $\frac{3}{140737488355328}$, $\frac{3}{281474976710656}$, $\frac{3}{562949953421312}$, $\frac{3}{1125899906842624}$, $\frac{3}{2251799813685248}$, $\frac{3}{4503599627370496}$, $\frac{3}{9007199254740992}$, $\frac{3}{18014398509481984}$, $\frac{3}{36028797018963968}$, $\frac{3}{72057594037927936}$, $\frac{3}{144115188075855872}$, $\frac{3}{288230376151711744}$, $\frac{3}{576460752303423488}$, $\frac{3}{1152921504606846976}$, $\frac{3}{2305843009213693952}$, $\frac{3}{4611686018427387904}$, $\frac{3}{9223372036854775808}$, $\frac{3}{18446744073709551616}$, $\frac{3}{36893488147419103232}$, $\frac{3}{73786976294838206464}$, $\frac{3}{147573952589676412928}$, $\frac{3}{295147905179352825856}$, $\frac{3}{590295810358705651712}$, $\frac{3}{1180591620717411303424}$, $\frac{3}{2361183241434822606848}$, $\frac{3}{4722366482869645213696}$, $\frac{3}{9444732965739290427392}$, $\frac{3}{18889465931478580854784}$, $\frac{3}{37778931862957161709568}$, $\frac{3}{75557863725914323419136}$, $\frac{3}{151115727451828646838272}$, $\frac{3}{302231454903657293676544}$, $\frac{3}{604462909807314587353088}$, $\frac{3}{1208925819614629174706176}$, $\frac{3}{2417851639229258349412352}$, $\frac{3}{4835703278458516698824704}$, $\frac{3}{9671406556917033397649408}$, $\frac{3}{19342813113834066795298816}$, $\frac{3}{38685626227668133590597632}$, $\frac{3}{77371252455336267181195264}$, $\frac{3}{154742504910672534362390528}$, $\frac{3}{309485009821345068724781056}$, $\frac{3}{618970019642690137449562112}$, $\frac{3}{1237940039285380274899124224}$, $\frac{3}{2475880078570760549798248448}$, $\frac{3}{4951760157141521099596496896}$, $\frac{3}{9903520314283042199192993792}$, $\frac{3}{19807040628566084398385987584}$, $\frac{3}{39614081257132168796771975168}$, $\frac{3}{79228162514264337593543950336}$, $\frac{3}{158456325028528675187087900672}$, $\frac{3}{316912650057057350374175801344}$, $\frac{3}{633825300114114700748351602688}$, $\frac{3}{1267650600228229401496703205376}$, $\frac{3}{2535301200456458802993406410752}$, $\frac{3}{5070602400912917605986812821504}$, $\frac{3}{10141204801825835211973625643008}$, $\frac{3}{20282409603651670423947251286016}$, $\frac{3}{40564819207303340847894502572032}$, $\frac{3}{81129638414606681695789005144064}$, $\frac{3}{162259276829213363391578010288128}$, $\frac{3}{324518553658426726783156020576256}$, $\frac{3}{649037107316853453566312041152512}$, $\frac{3}{1298074214633706907132624082305024}$, $\frac{3}{2596148429267413814265248164610048}$, $\frac{3}{5192296858534827628530496329220096}$, $\frac{3}{10384593717069655257060992658440192}$, $\frac{3}{20769187434139310514121985316880384}$, $\frac{3}{41538374868278621028243970633760768}$, $\frac{3}{83076749736557242056487941267521536}$, $\frac{3}{166153499473114484112975882535043072}$, $\frac{3}{332306998946228968225951765070086144}$, $\frac{3}{664613997892457936451903530140172288}$, $\frac{3}{1329227995784915872903807060280344576}$, $\frac{3}{2658455991569831745807614120560689152}$, $\frac{3}{5316911983139663491615228241121378304}$, $\frac{3}{10633823966279326983230456482242756608}$, $\frac{3}{21267647932558653966460912964485513216}$, $\frac{3}{42535295865117307932921825928971026432}$, $\frac{3}{85070591730234615865843651857942052864}$, $\frac{3}{170141183460469231731687303715884105728}$, $\frac{3}{340282366920938463463374607431768211456}$, $\frac{3}{680564733841876926926749214863536422912}$, $\frac{3}{1361129467683753853853498429727072845824}$, $\frac{3}{2722258935367507707706996859454145691648}$, $\frac{3}{5444517870735015415413993718908291383296}$, $\frac{3}{10889035741470030830827987437816582766592}$, $\frac{3}{21778071482940061661655974875633165533184}$, $\frac{3}{43556142965880123323311949751266331066368}$, $\frac{3}{87112285931760246646623899502532662132736}$, $\frac{3}{174224571863520493293247799005065324265472}$, 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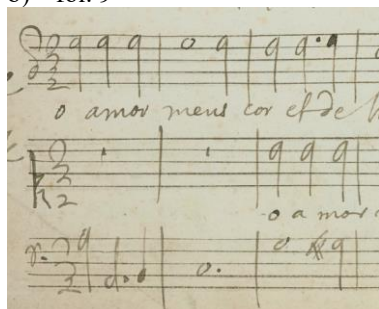
Example 4.2: Marc-Antoine Charpentier, *F-Pn*, Rés. Vmc. Ms. 27

a) fol. 30^v (H.277)

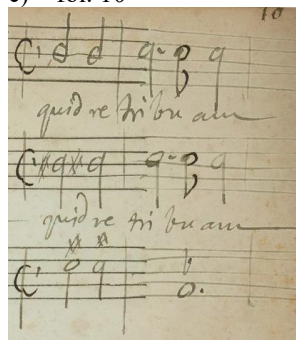


(H.373)

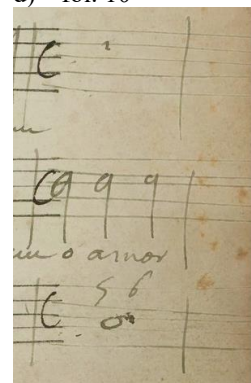
b) fol. 9^v



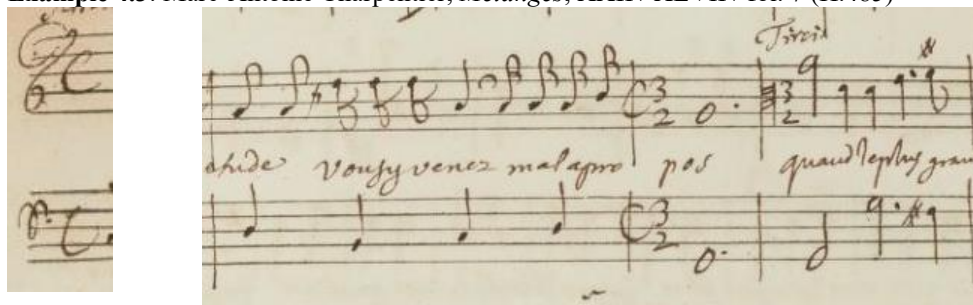
c) fol. 10



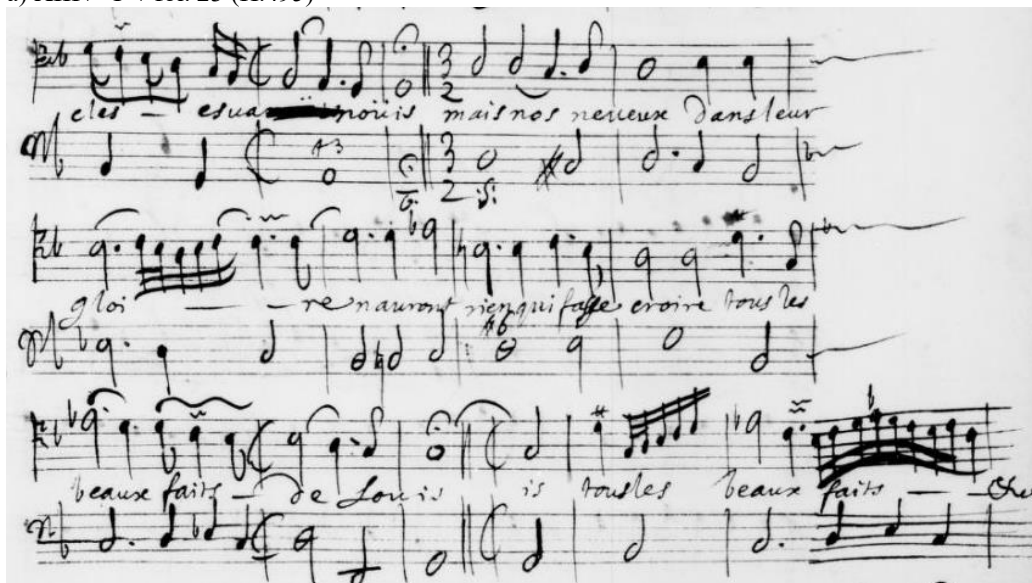
d) fol. 10



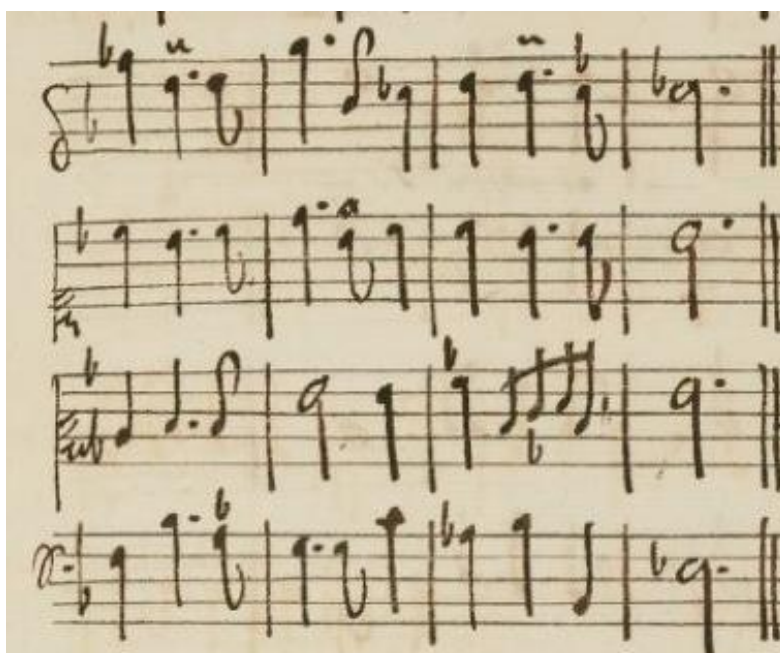
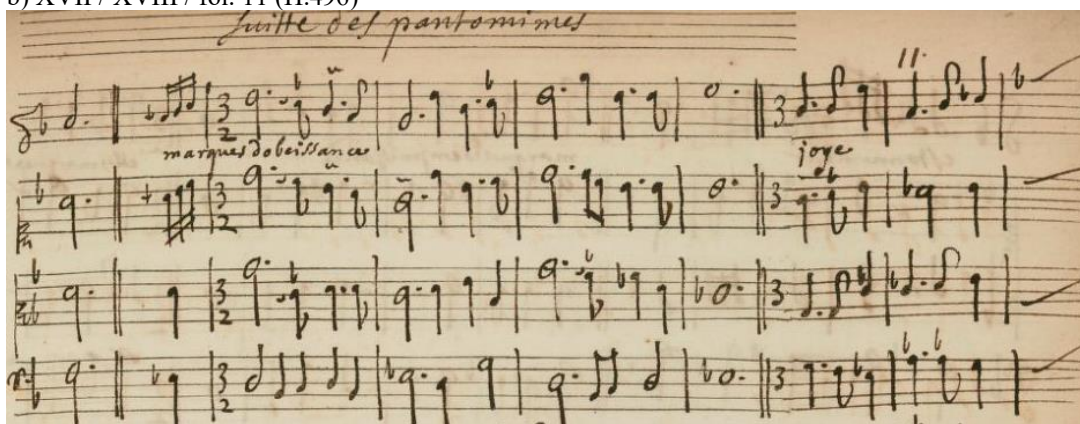
Example 4.3: Marc-Antoine Charpentier, *Mélanges*, XXII / XLVII / fol. 7 (H.485)



Example 4.4: Marc-Antoine Charpentier, *Mélanges*,
a) XIII / "I" / fol. 23 (H.495)



b) XVII / XVIII / fol. 11 (H.496)



Example 4.5: Marc-Antoine Charpentier, *Mélanges*,

a) VI / 40 / fol. 40^v (H.191)

Handwritten musical score for Example 4.5a, fol. 40^v (H.191). The score is in 3/2 time and features three staves. The top staff (A) has a treble clef and a key signature of one sharp (F#). The middle staff (B) has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics are: "qui e mittit e loquium su-um ter-ra veloci ter veloci", "qui emittit e loquium su-um ter-ra veloci", "ter veloci ter cur-rit ser-mo ser", and "ter veloci ter veloci ter veloci cur-rit ser-". The music includes various rhythmic patterns and ornaments.

b) XV / VI / fol. 1^v (H.158)

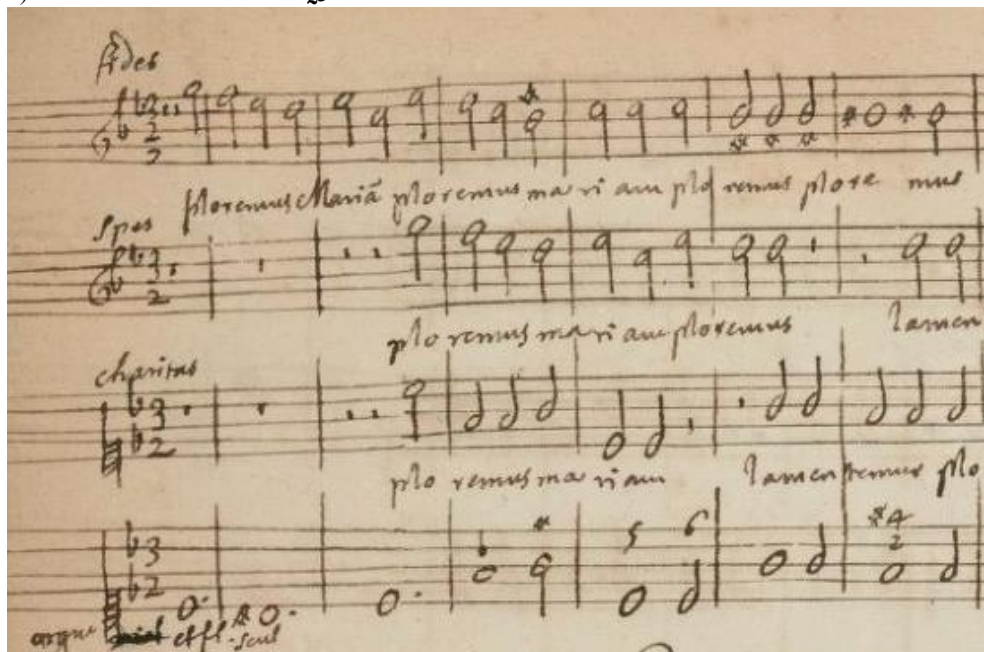
Handwritten musical score for Example 4.5b, fol. 1^v (H.158). The score is in 3/2 time and features three staves. The top staff (A) has a treble clef and a key signature of one sharp (F#). The middle staff (B) has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics are: "qui e mittit e loquium suum ter-ra veloci ter veloci", "qui emittit e loquium suum ter-ra veloci", "qui emittit e loquium suum ter-ra veloci ter veloci cur", "ter cur-rit ser-mo e ius veloci ter veloci ter cur-rit cur-rit cur", "ter cur-rit ser-mo e ius veloci ter veloci ter cur-rit cur", "rit cur-rit cur-rit ser-mo e ius veloci ter veloci ter cur", and "rit cur-rit cur-rit ser-mo e ius veloci ter veloci ter cur". The music includes various rhythmic patterns and ornaments.

c) XXV / LXI / fol. 7^v (H.210)



Example 4.6: Marc-Antoine Charpentier, *Mélanges*

a) XX / XXXVI / fol. 33^v Slow



– ‘Ploremus Mariam! Lamentemus! Ploremus Theresiam!’ /

‘Let us weep for Marie! Let us lament! Let us weep for Thérèse!’

b) XVIII / XXX / fol. 21 (H.402) 3 Quick



3 – ‘Gaudemus igitur in Domino’ /

‘Let us rejoice, therefore, in the Lord’.

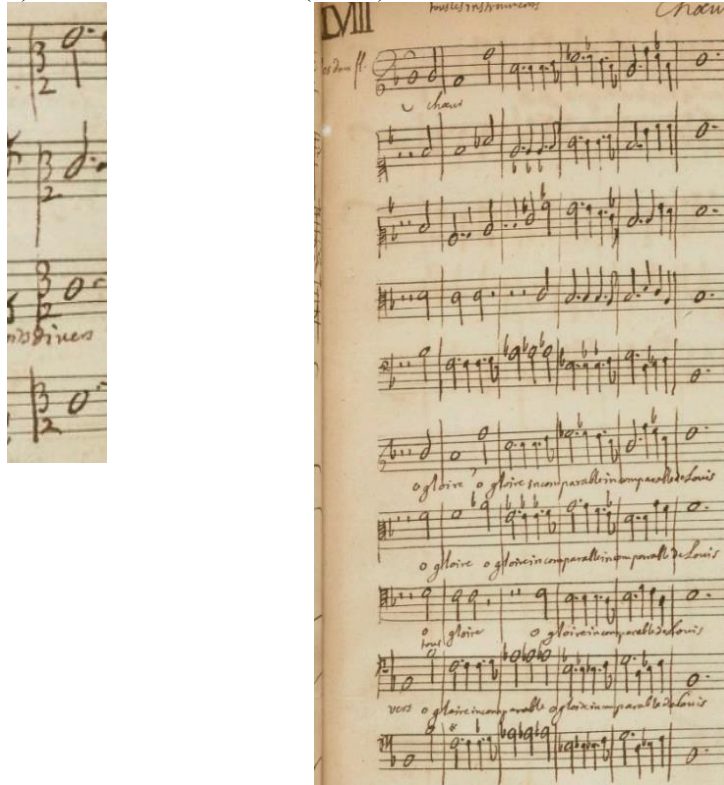
c) X / 59 / fol. 79 (H.146)

Handwritten musical score for three voices (Soprano, Alto, Tenor) on folio 79 of manuscript H.146. The time signature is 3/4. The lyrics are 'per singulos dies benedicimus te et laudamus nomen tuum in saeculum saeculi'.

3 – ‘Per singulos dies, benedicimus te, et laudamus nomen tuum in saeculum saeculi’.

‘Vouchsafe, O Lord, to keep us this day without sin. O Lord have mercy upon us, have mercy upon us’.

d) XXII / XLVII / fol. 16 (H.485)

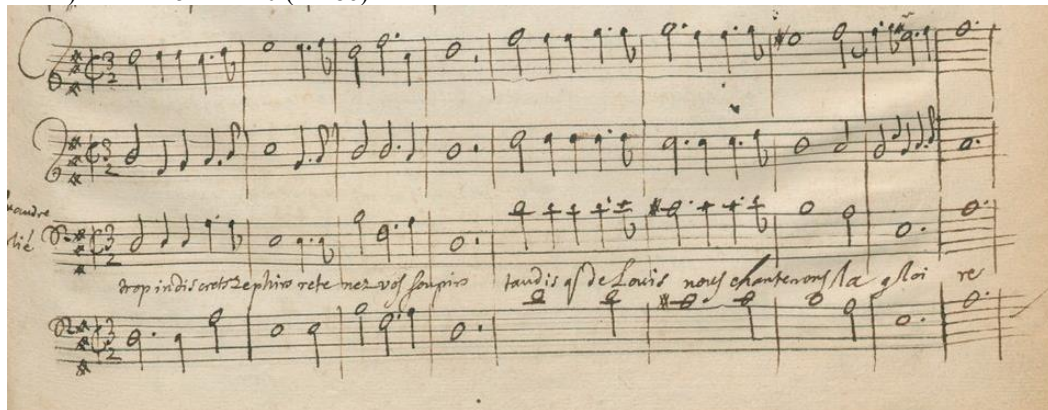


♩ – ‘O gloire, incomparable, O gloire incomparable. Son histoire incroyable à la postérité passera pour la fable pour la fable d’une divinité. O gloire, incomparable de Louis’. /

‘O glory unmatched, O glory unmatched. His incredible story to posterity will pass for the fable of a deity. O glory unmatched of Louis’.

Example 4.7: Marc-Antoine Charpentier, *Mélanges*,

a) VII / 45 / fol. 40 (H.486)



♩ – ‘Trop indiscrets Zephirs, retenez vos soupirs tandis que de Louis nous chanterons la gloire’. /

♩ – ‘Zephyrs, so indiscreet, suppress your sighs while we sing of Louis’ glory’.

b) XXII / XLVII / fol. 7 (H.485)

Scene 7^{eme}
Pan Satyres, Bergers et Bergeres chanteurs et Danseurs Jris et Tirois

Jris
mis le diable par la queue si non ce
les berges et
les ceux qui font sur
la scene s'en vont
en posture d'écouter
le diable Pan

 - 'Silence', / 'Silence',

c) III / 20 / fol. 57^v (H.240)

Handwritten musical score on ten staves. The notation is a form of shorthand, possibly a simplified musical notation or a code. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of vertical stems and horizontal lines, with some letters (e.g., 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z') and numbers (e.g., '1', '2', '3', '4', '5', '6', '7', '8', '9', '10') interspersed. The score is written in a cursive, handwritten style. The first staff is labeled 'a' and the second staff is labeled 'b'. The third staff is labeled 'c' and the fourth staff is labeled 'd'. The fifth staff is labeled 'e' and the sixth staff is labeled 'f'. The seventh staff is labeled 'g' and the eighth staff is labeled 'h'. The ninth staff is labeled 'i' and the tenth staff is labeled 'j'. The notation is a form of shorthand, possibly a simplified musical notation or a code.

d) XVI / XII / fol. 8^v (H.4)



Example 4.8: Marc-Antoine Charpentier, *Mélanges*,

a) IV / 32 / fol. 129 (H.403)

Example 4.9: ‘O sors, in felix et acerba; O mors crudelis et amara’.

‘O fate! Unhappy and grievous fate! O death! Cruel and bitter death!’

A quic mittit e loquimur su-um ter-ra veloci ter veloci

B qui mittit e mittit e loquimur su-um ter-ra veloci

ter veloci ter cur rit ser - - - no ser

ter veloci ter veloci ter veloci ter cur rit ser - - -

‘Who sendeth forth his speech to the earth: his word runneth swiftly’.

a) II / 11 / fol. 24^v (H.392) – Neutral Text

[illegible]

♩ – ‘Quaenam lux nostæ mentis oculos illustrat’. /

‘A light will then dazzle our eyes and our spirit’.

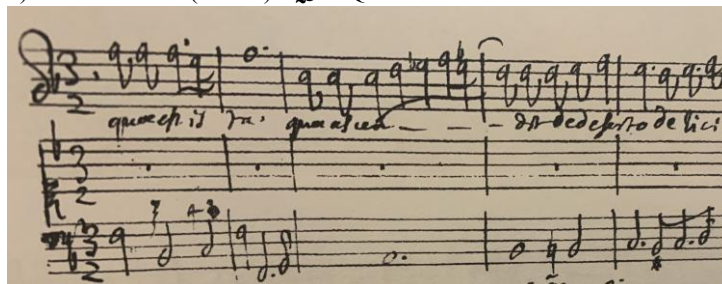
b) V / 64 / ff. 18 (H.147) ♩ – Quick



♩ – ‘Pleni sunt cœli et terra majestatis gloriæ tuæ.’ /

‘Full are the heavens and the earth of the majesty of thy glory.’

c) I / 2 / fol 11 (H.426) - ♩ – Quick



♩ – ‘Quæ est ista quæ descendit de deserto deliciis affluens.’ /

‘Who is this who descended from the desert flowing with delights?’

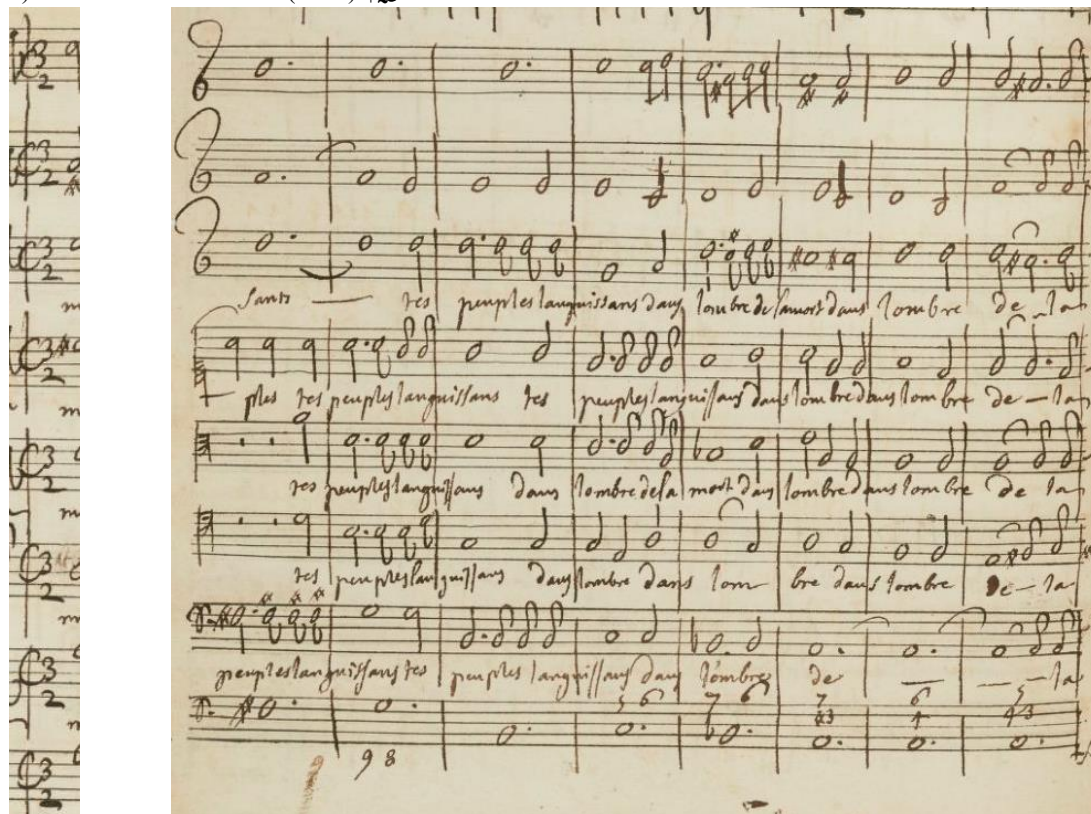
d) IX / 57 / fol. 47 (H.355) ♩ Slow / Neutral



♩ – ‘Quomodo ferebamur in abyssum, quomodo traheba in profundum’. /

‘How were we being born into the chasm? How were we being dragged into the deep.’

e) XXI / XLIV / fol. 59 (H.77)  Slow

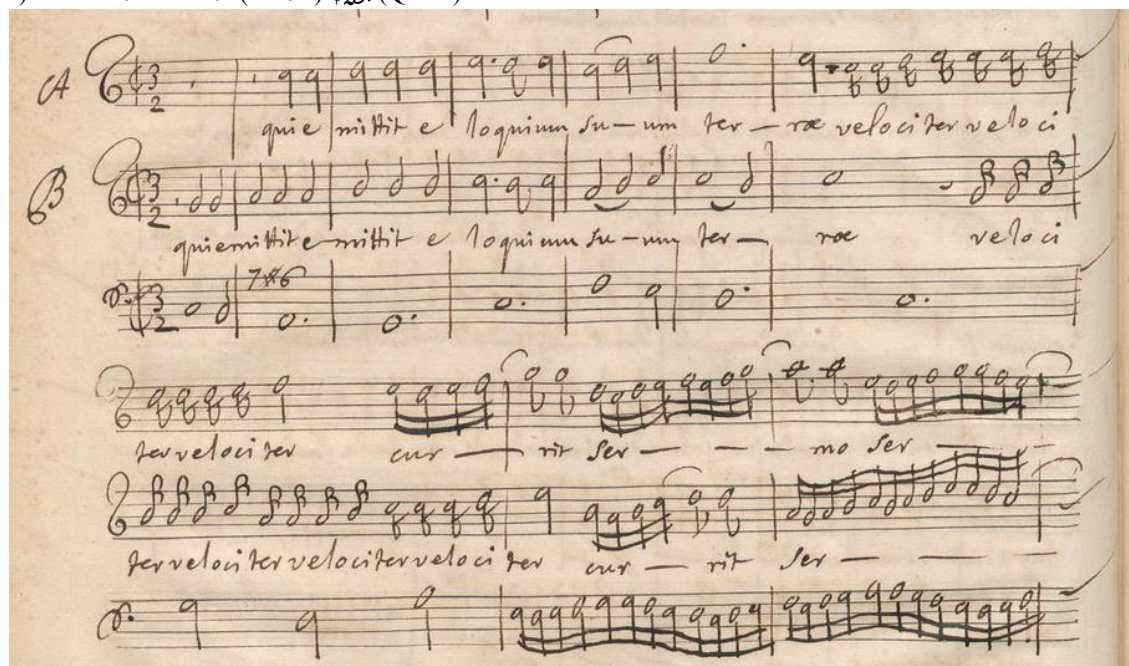


Handwritten musical score for folio 59, featuring multiple staves with lyrics in French: "Tes peuples languissants dans l'ombre de la mort." / "Your people who languish in the shadow of death."

 – ‘Tes peuples languissants dans l’ombre de la mort.’ /

‘Your people who languish in the shadow of death.’

f) VI / 40 / fol. 40^v (H.191)  (Quick)



Handwritten musical score for folio 40v, featuring multiple staves with lyrics in Latin: "Qui emittit eloquium suum terrae velociter currit sermo eius." / "Who emits his word to the earth, his word runs swiftly."

 – ‘Qui emittit eloquium suum terrae velociter currit sermo eius.’ /

‘Who sendeth forth his speech to the earth; his word runneth swiftly’.

Example 4.10: Marc-Antoine Charpentier,

a) XIV / I / ff. 3–3^v (H.149)



3 – ‘habitare facit sterilem in domo matrem filiorum laetantem’.

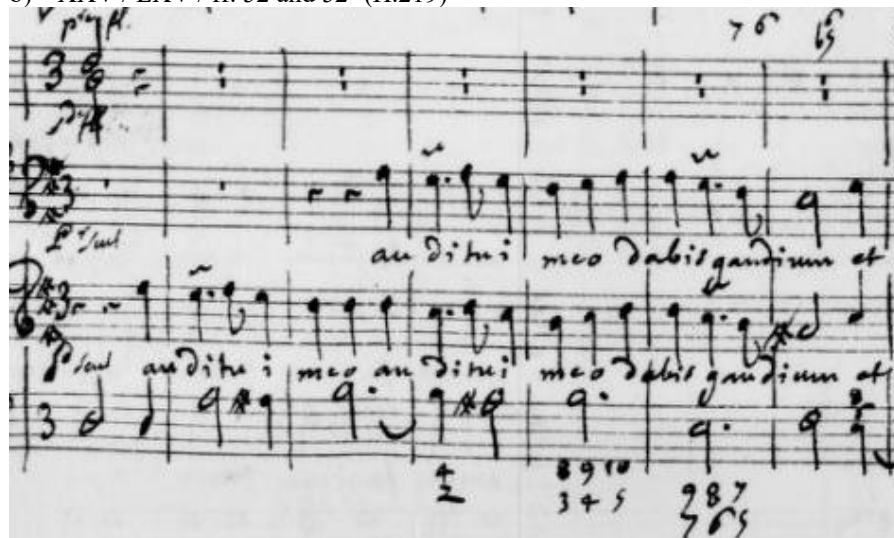
‘maketh a barren woman to dwell in a house, the joyful mother of children’.



3 – ‘Gloria Patri et Filio et Spiritui Sancto’.

‘Glory to the Father and to the Son and to the Holy Spirit’.

b) XXV / LXV / ff. 52 and 52^v (H.219)²



3 – ‘Auditui meo dabis gaudium’.

‘To my hearing thou shalt give joy and gladness’:

² H.219 is a setting of psalm 50, ‘Miserere mei Domine’. In the standard presentation of the Psalms, this text appears as verse 10. However, Charpentier introduces this text after the text given as verse 17.

Handwritten musical score for a hymn in 3/2 time. The score consists of ten staves. The first four staves are instrumental, featuring a treble clef and a key signature of one flat (B-flat). The fifth staff begins with the lyrics 'apecca tis me - is'. The sixth staff continues with 'tuis averse faciem tuam a pecca tis me - is'. The seventh staff continues with 'tuis averse faciem tuam a pecca tis me - is'. The eighth staff continues with 'tuis averse faciem tuam a pecca tis me - is'. The ninth staff continues with 'tuis averse faciem tuam a pecca tis me - is'. The tenth staff continues with 'tuis averse faciem tuam a pecca tis me - is'. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like 'f' and '3x4' at the bottom right.

3/2 – ‘Averte faciem tuam a peccatis meis et omnes iniquitates meas dele’, /

‘Turn away thy face from my sins and blot out all my iniquities,’

c) *Médée* (H.491), p. 190

190 M E D E E,

J'ay forcé devant luy cent monstres à se rendre, Dans mon cœur où re-
 gnoit une tranquil- le paix. Toujours prête à tout entreprendre J'ay sceu de la na-

BASSE-CONTINUE.

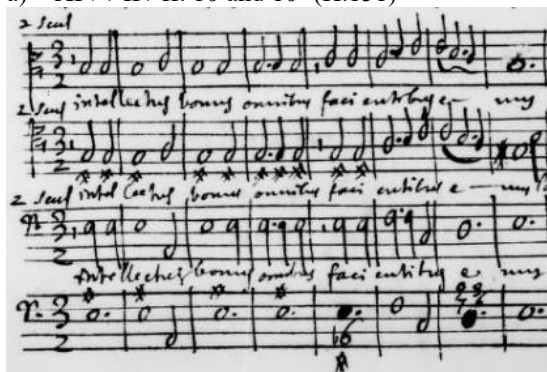
3 – ‘J’ai forcé devant luy cent monstres à se rendre.’ / ‘I forced a hundred monsters to yield before him’.

3 – ‘Dans mon cœur où regnoit une tranquille paix.’ / ‘In my heart, wherein there reigned a tranquil peace’.

3 – ‘Toujours propre à tout entreprendre.’ / ‘Ever ready to undertake anything’.

Example 4.11: Marc-Antoine Charpentier, *Mélanges*,

a) XIV / II / ff. 10 and 10^v (H.151)



3♭ – ‘Intellectus bonus omnibus facientibus eum laudatio ejus manet in saeculum saeculi,’ /

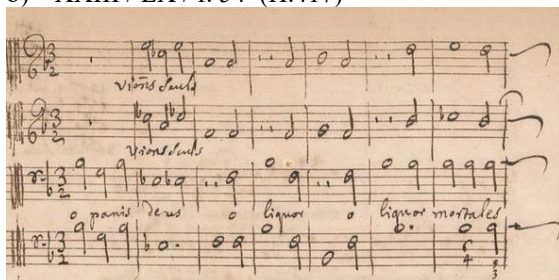
‘A good understanding to all that do it: his praise continueth for ever and ever’.



3 – ‘sicut erat et nunc et semper et in saecula saeculi’.

‘as it was is now and ever shall be, world without end’.

b) XXIII / LX / f. 54^v (H.417)



3♭ – ‘O panis deus, O liquor mortales faciens Deos!’

‘O divine bread, O drink that makes mortals immortal!’



3 – ‘Semper esuriam te sitiam, o panis Deus, O liquor mortales faciens Deos. Niil mihi dulce sit, nihil suave sit propter te’.

3 – ‘Let me ever hunger, let me forever thirst after thee, O divine bread, O drink that maketh mortals

immortal. Nothing is sweet to me, nothing is
delightful to me beside thee’.

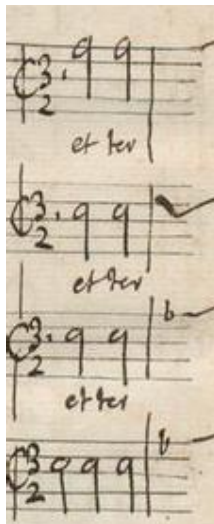
Example 4.12: Marc-Antoine Charpentier, *Mélanges*,

a) X / 59 / fol. 11 (H.207)



3 – ‘In me transierunt irae tuae’ /

‘Thy wrath hath come upon me’



3b – ‘et terrores tui conturbaverunt me,’ /

3b – ‘and thy terrors have troubled me,’

b) XVIII / XXXII / ff. 55-56 (H.327)



♩ – ‘Eva poenam intulit mundo: Maria salutem attulit. Auctrix Eva peccati, auctrix meriti Maria’. /

‘Eve brought punishment to the world, Mary brought salvation. Eve was the begetter of sin: Mary the begetter of reward’.





3 – ‘Corde et animo Christo can[t]amus gloriam in hac sacra solemnitate praecelsae genitricis Dei Mariae concinant laetantes chori’. /

‘With heart and mind let us sing to Christ in this holy festival the glory of Mary, the most exalted Mother of God: let the rejoicing choirs sing’.

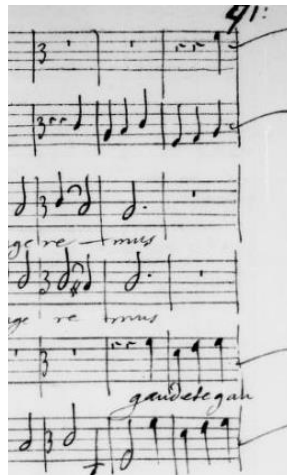
c) XXVIII / XXXIII / (H.405)
ff. 40-41^v



3 – ‘Ut sacra membra spinis et fustibus lacerata clavis et lanceis perforata ungeremus’. /

3 – ‘So that we may anoint the sacred limbs that were torn by thorns, clubbed and pierced by lances’.

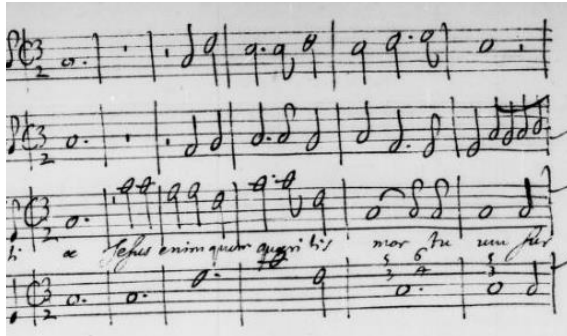
fol 41^v



3 – ‘Gaudete mulieres.’ /

3 – ‘Rejoice, women’.





♩ – Jesus enim quem quæritis mortuum surrexit non est hic. Surrexit, non est hic, O gratum, O laetum, O faustum nuntium. /

♩ – For Jesus, whom you are looking for, rose from the dead and is not here. He has risen, he is not here. O welcome, O happy, news.

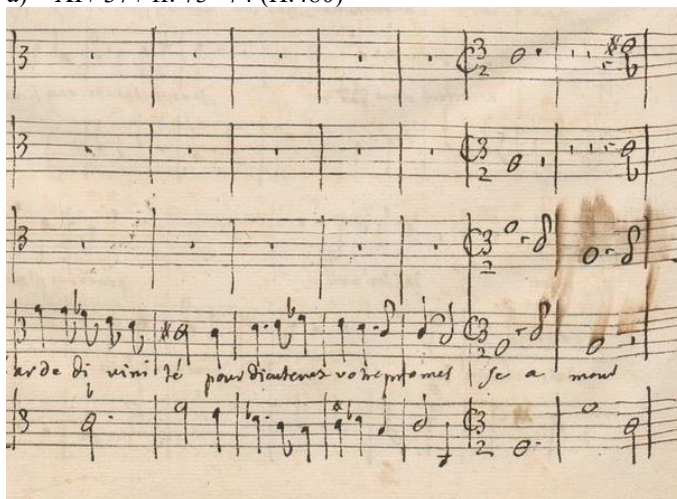


$\frac{6}{4}$ - ‘Et cito euntes, et cito currentes dicite discipulis ejus quia surrexit sicut dixit’ /

‘Going quickly, running quickly, tell his disciples that he has risen as he said’

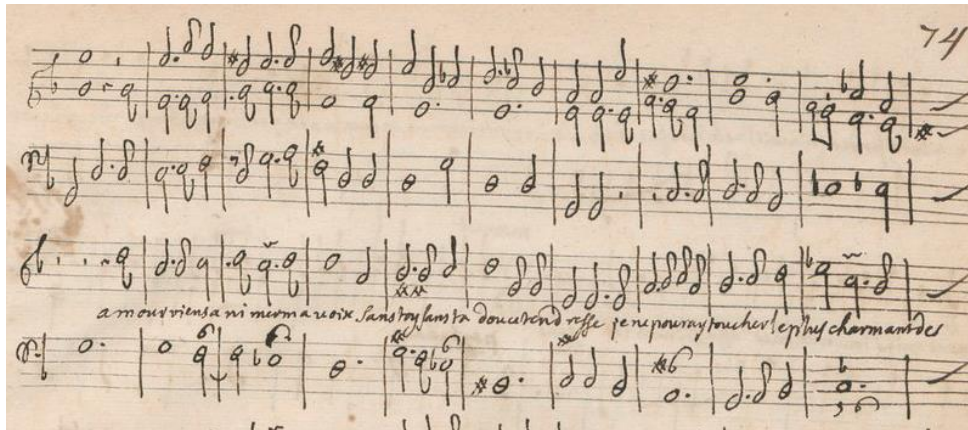
Example 4.13: Marc-Antoine Charpentier, *Mélanges*,

a) XI / 37 / ff. 73^v-74 (H.480)



3 – ‘divinite pour Dieu, tenez votre promesse’. /

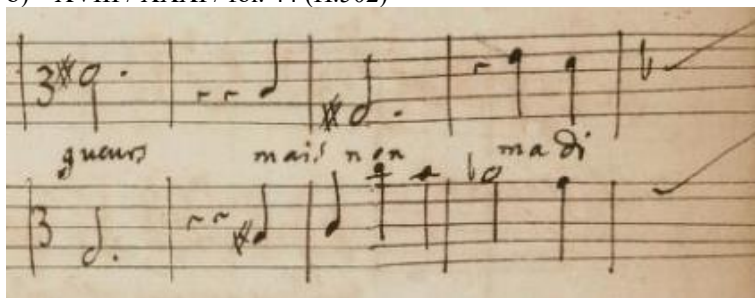
3 – ‘deity, for God’s sake, keep your promise’.



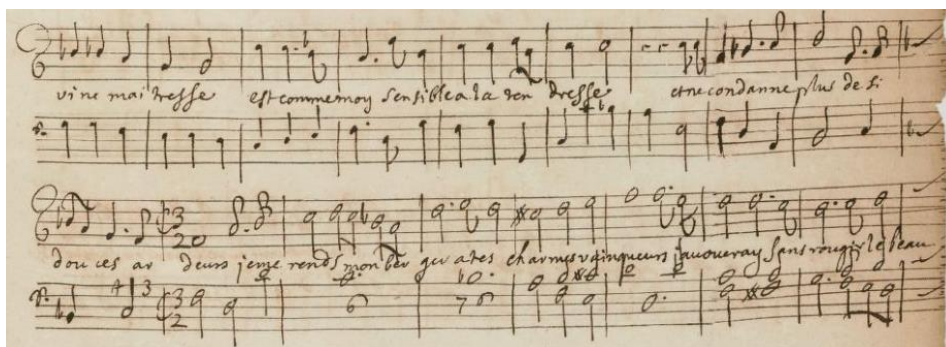
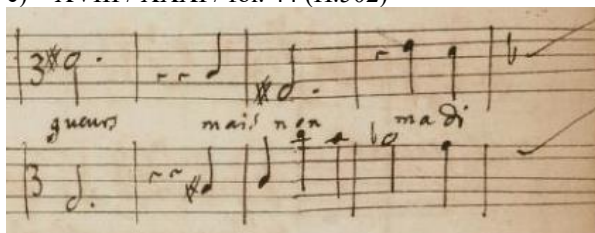
♩ – ‘Amour, viens animer ma voix. Sans toi, sans ta douce tendresse, je ne pourrai toucher le plus charmant des rois. Mais si ta flamme a mes chants donne l’amé j’aurai le bonheur d’attendrir son grand cœur’.

‘Love, come animate my voice. Without you, without your sweet tenderness, I will not be able to move the most charming of kings. But if your flame gives soul to my songs, I will have the good fortune of moving his great heart’.

b) XVIII / XXXI / fol. 44 (H.502)



c) XVIII / XXXI / fol. 44 (H.502)



3 – ‘Mais non, ma divine maitresse est commencée sensible à la tendresse et ne cordonne plus des si douces ardeurs’.

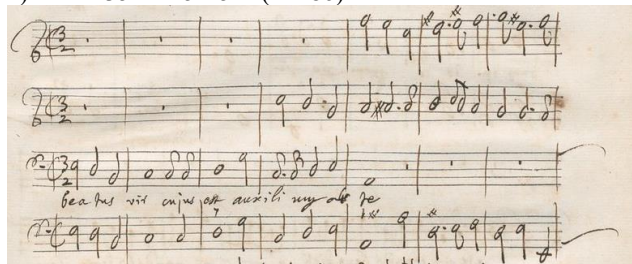
But no, my divine mistress is beginning to be sensitive to tenderness and no longer condones those who are less than gentle’.

♩ – ‘Je me rends mon berger a tes charmes vainqueurs j’avoueraï sans rougir’.

‘I surrender my shepherd to your victor's charms, I will confess, without blushing’.

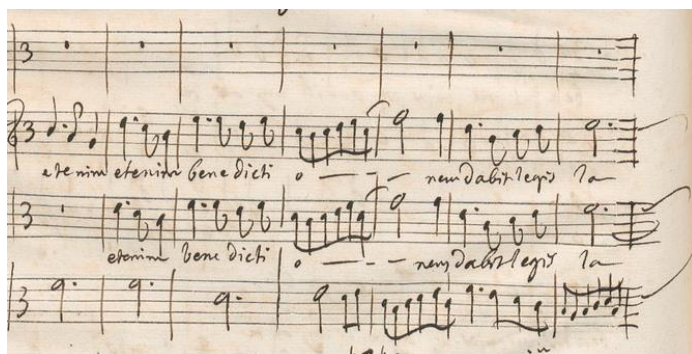
Example 4.14: Marc-Antoine Charpentier, *Mélanges*,

a) XI / 35 / ff. 51-51^v (H.186)



♩ – ‘Beatus vir cui est auxilium abs te ascensiones in corde suo disposuit’ /

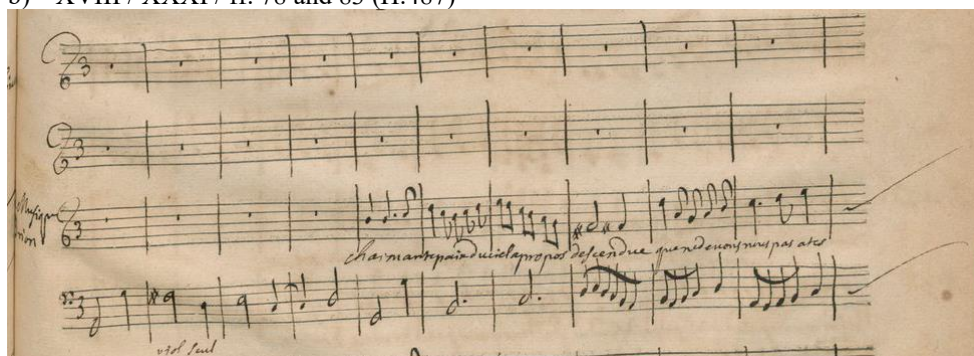
‘Blessed is the man whose help is from thee: in his heart he hath disposed to ascend by steps’.



♩ – ‘et enim benedictionem dabit legis dator’.

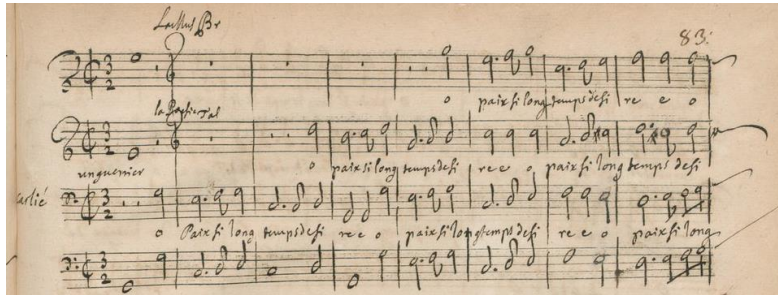
‘for the lawgiver shall give me a blessing’.

b) XVIII / XXXI / ff. 78 and 83 (H.487)



♩ – ‘Charmante paix du ciel à propos descendue que ne devons-nous pas à tes rares bontés, de ces monstres cruels contre nous révoltes par ton divin secours la rage est confondue’.

‘Fair peace, opportunely comes down from heaven, how much we owe to your rare bounty, the fury of these monsters in revolt against us, is now confounded by your divine intercession’.

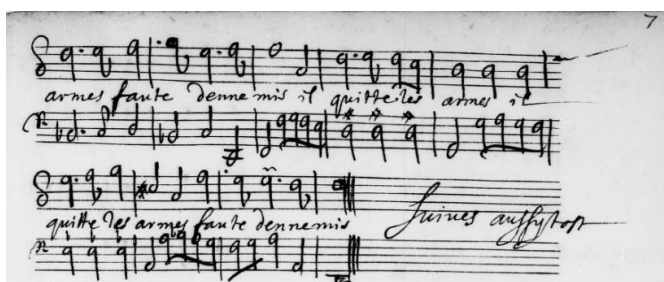


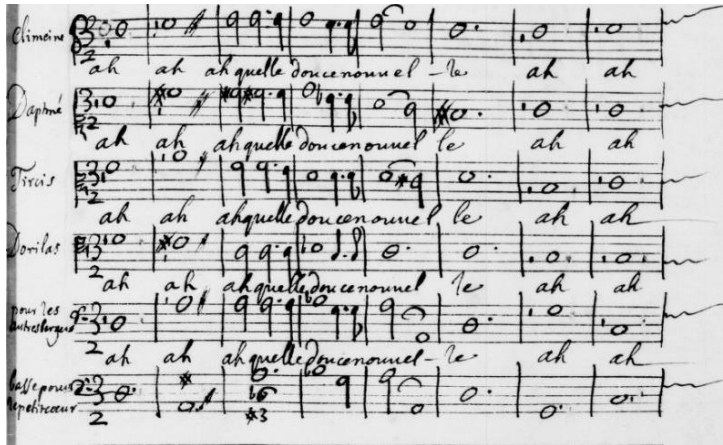
♩ – ‘O paix si longtemps désirée que tes fruits à goûter sont doux, tu remmènes les temps de Saturne et de Rhée, demeure toujours avec nous’. /

‘O peace, so long desired, how sweet-tasting are your fruits; you bring back the time of Saturn and of Rhea; remain with us forever’.

Example 4.15: Marc-Antoine Charpentier, *Mélanges*,

a) XIII / ‘I’ / ff. 6^v-7 (H.495)





♩ – ‘par ses vas tes exploits son bras boit tout soumis’ / ‘So great have been his deeds, his arms so strong.’

♩ – ‘Il quitter les armes faute des enemies’ / ‘In the absence of enemies, he lays down his sword’.

♩ – ‘Ah quelle douce nouvelle. Quelle est grande! Quelle est bel[le].’ / ‘Ah! What glad tidings. How great and beautiful they are!’

b) XXI / XLIII / (H.412)
fol. 41



♩ – ‘Quæremus eum tecum per campos, per valles, quæremus eum tecum’.

‘We will seek him with thee in the fields and valleys, we will seek him with thee’.

fol. 42



♩ – ‘Vulnerasti cor meum, soror mea, sponsa. Favus distillans labia tua; mel et lac sub lingua tua’. /

‘Thou hast wounded my heart, my sister, my bride. Your lips are as a dropping honeycomb, honey and milk are under thy tongue’.

fol. 42^v

♩ – ‘Tu decus meum, tu gaudium meum, tu decus meum, tu prætium meum, puro succensus amore...’.

‘Thou are my beauty, thou are my joy, thou are my beauty, thou my most precious. I am inflamed with a pure love...’.

c) XXIV / LXIII / ff. 28^v-30 (H.7)

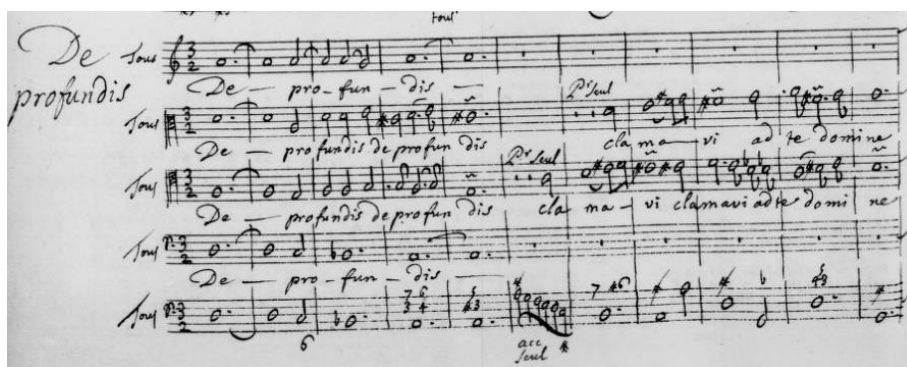
♩ – ‘Benedictus qui venit in nomine Domini. Hozanna in excelsis’.

‘Blessed is he who comes in the name of the Lord. Hosanna in the highest’.



3/1 – ‘Agnus Dei qui tollis peccata mundi, dona eis requiem’ /

‘Lamb of God who taketh away the sin of the world. Grant them rest’.



3/1 – ‘De profundis clamavi ad te Domine, exaudi vocem meam’ /

‘Out of the depths I have cried unto Thee O God; hear my voice’.

Example 4.16:

Group A / Categories 1 and 3.

Where notational/paranotational elements suggest speeds conventionally associated with the metre signs as advocated by most theorists. / Where there is overt reference to a rate of motion / Where there is a change of personage (for example, a switch from a mortal to a deity), a change in the grammatical person (from first to second person), or a contrasting idea.

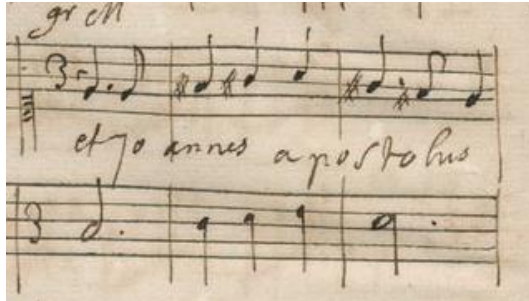
a) Marc-Antoine Charpentier, *Mélanges*, VII / 44 / (H.339)
fol. 25



 – ‘Alleluya o filii et filiae.’ /

‘Alleluya, O sons and daughters’.

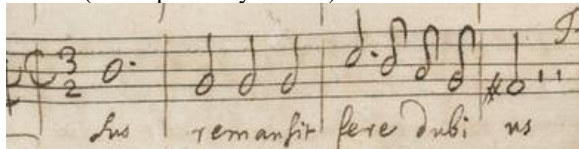
fol. 27



3 – ‘Et Joannes apostolus cucurrit Petro citius’. /

‘And the apostle John outran Peter, speedily’.

fol. 29 (vocal part only shown)



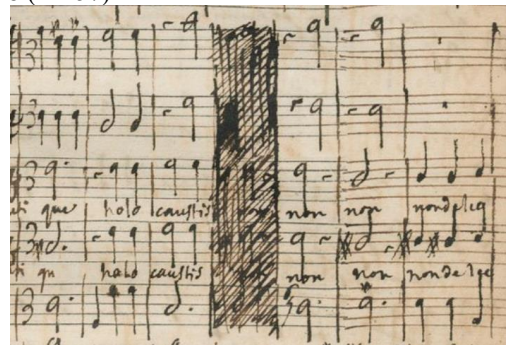
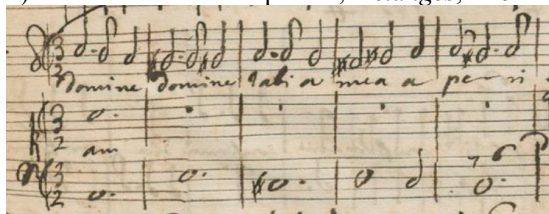
 – ‘Remansit fere dubius’. /

‘He remained somewhat doubtful’.

Group B / Category 4.

Where the notational/paranotational elements suggest the opposite of the speeds conventionally associated with one or more metre signs. / Where there is a summation of the key message or question of a given passage.

b) Marc-Antoine Charpentier, *Mélanges*, I / 6 / fol. 58 (H.157)



C – ‘Domine, labia mea aperies: et os meum annuntiabit laudem tuam’. /

‘O Lord, thou wilt open my lips: and my mouth shall declare thy praise’.

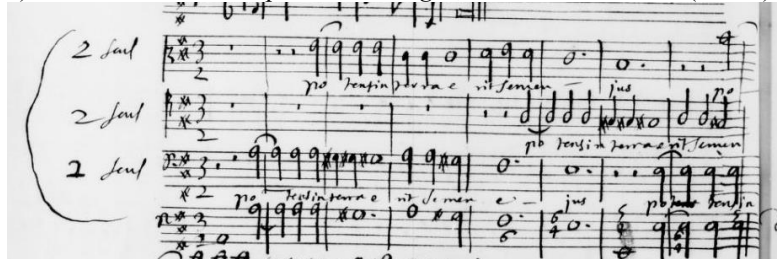
3 – ‘Holocaustis non delectaberis’. /

3 – ‘With burnt offerings thou wilt not be delighted’.

Group C / Category 3

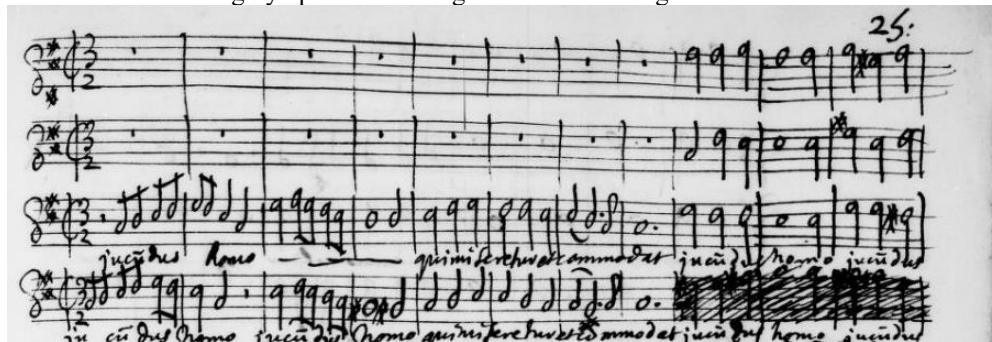
Where the notational/paranotational elements suggest no difference in the speed between successive instances of two or more metres. / Where there is a change of personage (for example, a switch from a mortal to a deity), a change in the grammatical person (from first to second person), or a contrasting idea.

c) Marc-Antoine Charpentier, *Mélanges*, XIV / III / ff. 23^v-28 (H.154)



3 – ‘Potens in terra erit semen eius generatio rectorum benedicetur’.

‘His seed shall be mighty upon earth: the generation of the righteous shall be blessed’.



C – ‘Jucundus homo qui miseretur et commodat disponet sermones suos in iudicio. Quia in aeternum non commovebitur’. /

‘A pleasant man is he that shows mercy and lendeth: he will order his words in judgment. For he shall not be moved forever’.



3 – ‘Dispensit dedit pauperibus iustitia eius manet in saeculum saeculi cornu eius exaltabitur in gloria’. /

‘He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory’.

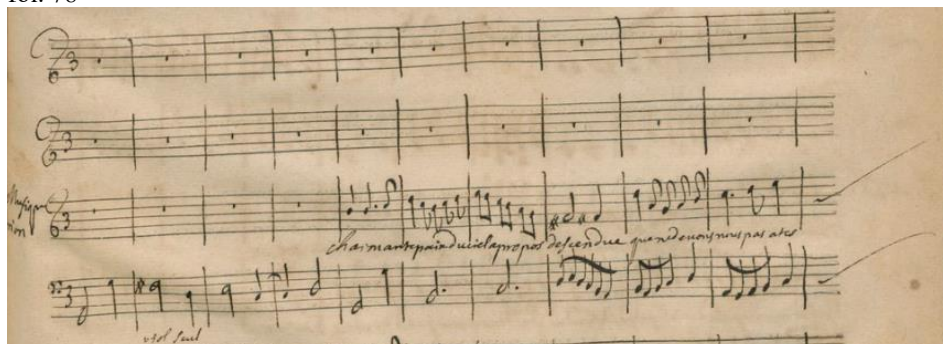


♩ – ‘Desiderium peccatorum peribit’. /

‘The desire of the wicked shall perish’.

Where the notational/paranotational elements suggest no difference in the speed between instances of any of the triple-metre passages under consideration. / Where there is a change of personage (for example, a switch from a mortal to a deity), a change in the grammatical person (from first to second person), or a contrasting idea.

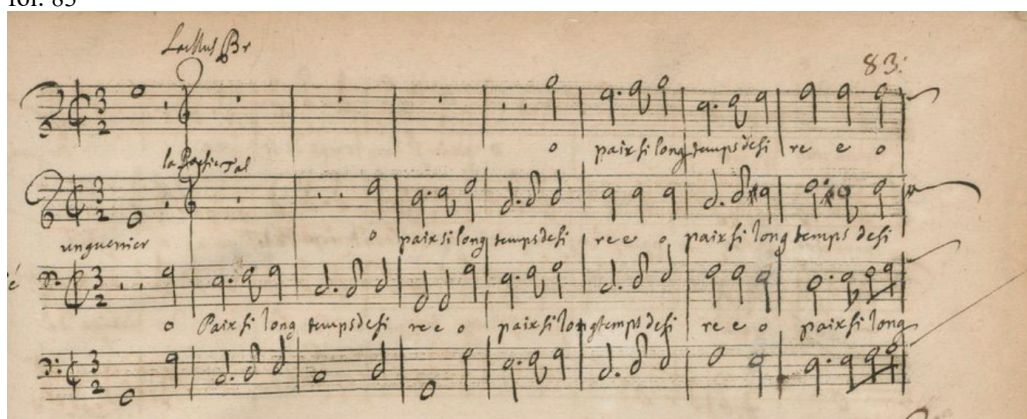
Marc-Antoine Charpentier, *Mélanges*, VII / 46 / (H.487)
fol. 78



3 – ‘Charmante paix du ciel a propos descend[us] que ne devons-nous pas à tes rares bontés, de ces monstres cruels contre nous révoltes par ton divin secours la rage est confondue. Les beaux sons que j’anime ne cesseront jamais de chanter tes bienfaits. Ma cadence et ma rime préféreront la paix a tous autres sujets. La savante peinture, la belle architecture, dans leurs emploi unis te donneront toujours pour compagne fidèle au monarque des Lys, qui la foudre levée pour se venge sa querelle, rendant par tes conseils sa victoires plus belle, aimera mieux donner le repos aux français que de trainer en pompe une foule de Rois’. /

‘Fair Peace, opportunely come down from heaven, how much we owe to your rare bounty, the fury of these monsters in revolt against us, is now confounded by your divine intercession. The sweet sounds that I intone will never cease to sing of your favours. My cadence and my rhyme prefer peace to all other subjects. Artful painting, fair architecture, in their united functions will give you as a faithful companion to the Monarch of the Lys, who, with upraised thunderbolt avenges his quarrel, his victory rendered more glorious by your counsel, would rather bestow peace on the French that trail in triumph a host of Kings’.

fol. 83



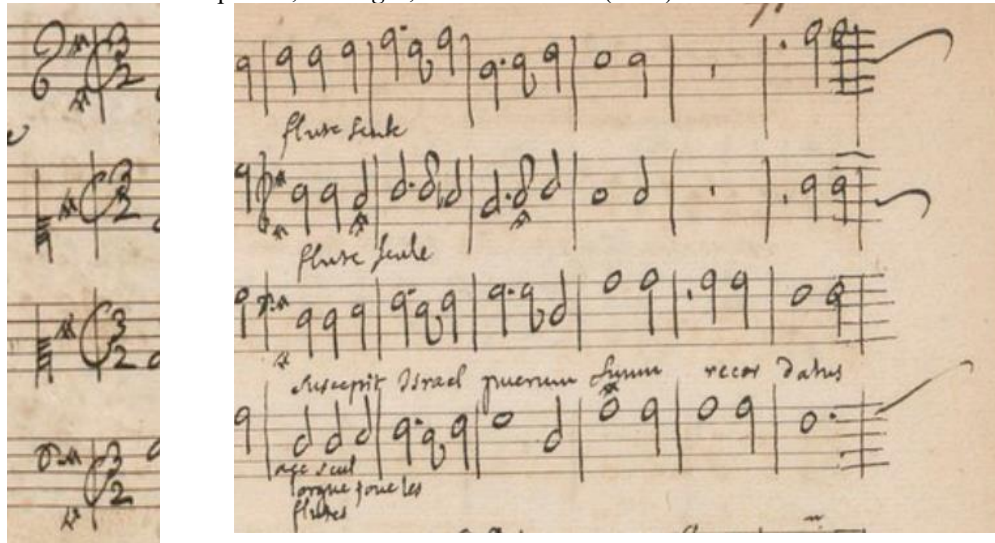
3b – ‘O paix si longtemps désirée que tes fruits à goûter sont doux, tu remmènes les temps de Saturne et de Rhée, demeure toujours avec nous’. /

‘O peace, so long desired, how sweet-tasting are your fruits; you bring back the time of Saturn and of Rhea; remain with us forever’.

Group C / Category 4

Where the notational/paranotational elements suggest no difference in the speed between instances of any of the triple-metre passages under consideration. / Where there is a summation of the key message or question of a given passage

Marc-Antoine Charpentier, *Mélanges*, IX / 57 / fol. 40^v (H.78)



♩ – ‘Suscepit Israel, puerum suum, recordatus misericordiæ suæ. Sicut locutes est ad patres’ /

‘He hath received His servant Israel: being mindful of His mercy. And He spoke to’

fol. 42

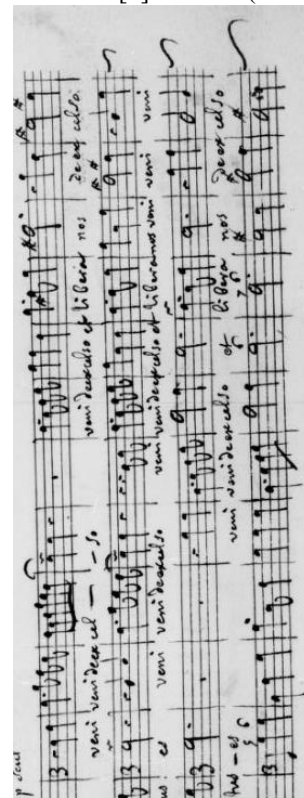


Example 4.17: Marc-Antoine Charpentier, *Mélanges*

a) IX / 58 / fol. 52 (H.406)



XXVIII / [d] / fol. 23 (H.420)



3 – ‘Veni de excelso de libera nos’. / ‘Come from on high and set us free’.

b) IX / 58 / fol. 53 (H.406)



XXVIII / [d] / fol. 24 (H.420)



3b – ‘Consolare filia Sion.’ / ‘Comfort the daughter of Zion.’

c) IX / 58 / fol. 56^v (H.406)

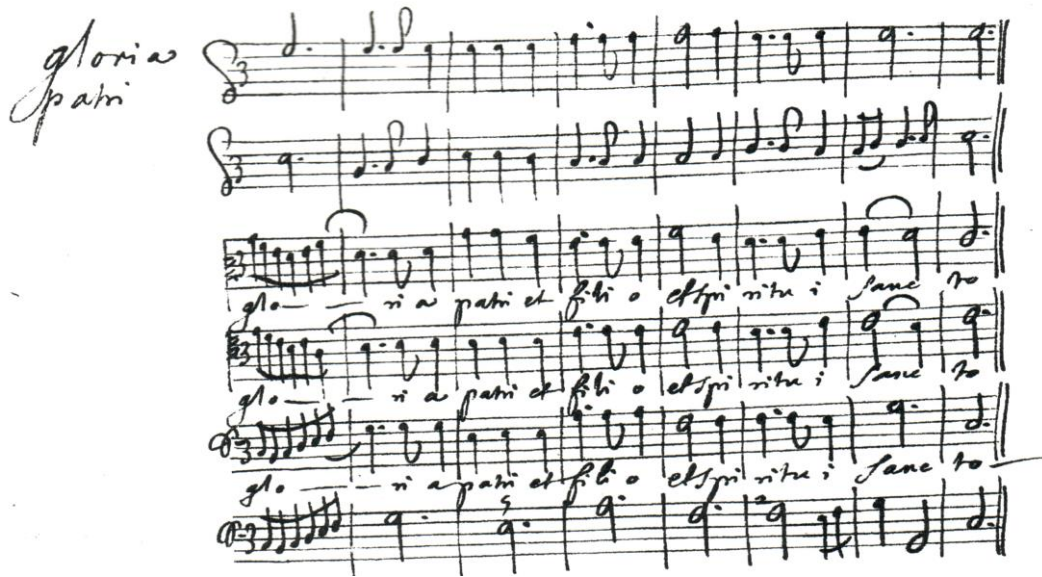


XXVIII / [d] / fol. 24 (H.420)

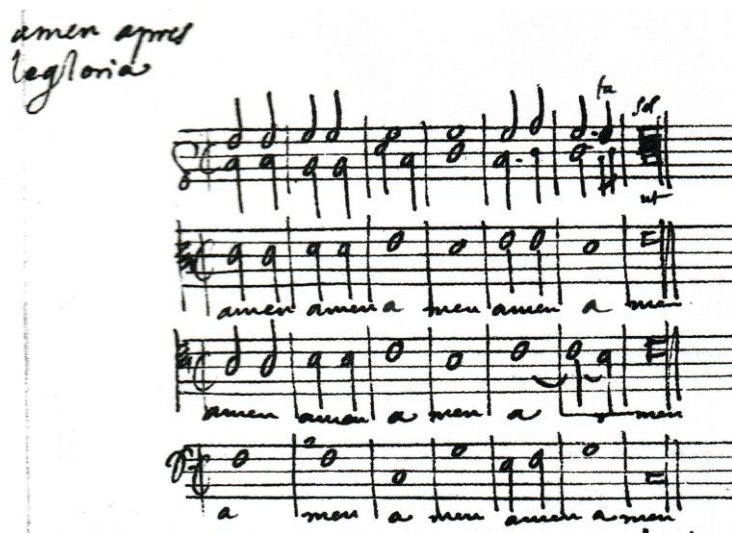


3 – ‘Nolite timere pastores’ / Do not be afraid, Shepherds’.

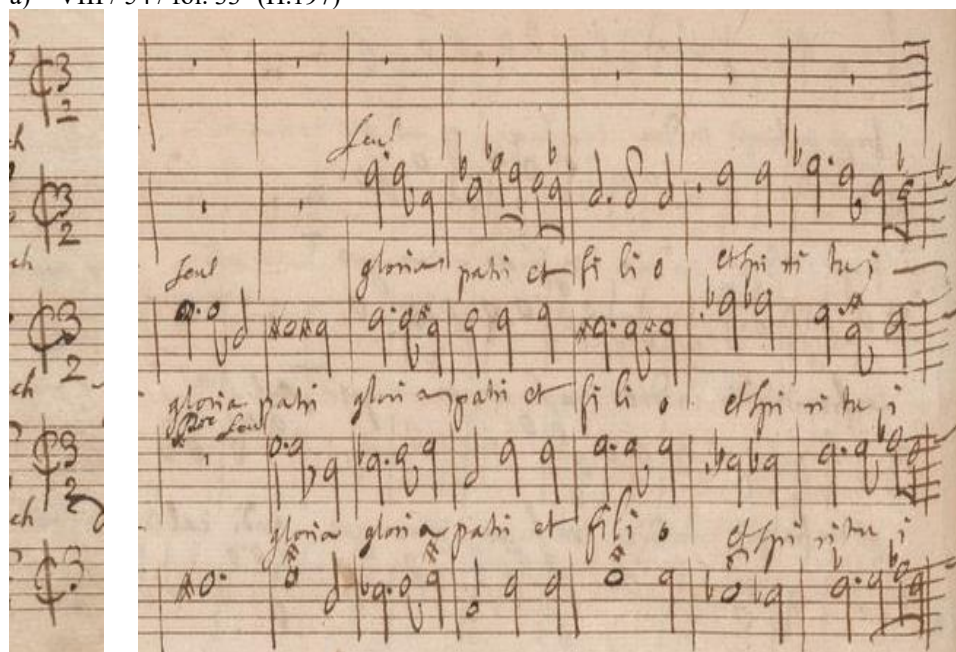
Example 4.18: Marc-Antoine Charpentier, *Mélanges*, I / 8 / (H.155)
‘Gloria patri...’ fol. 79^v



Amen. fol. 80



Example 4.19: Marc-Antoine Charpentier,
a) VIII / 54 / fol. 33^v (H.197)



b) III / 20 / fol. 67 (H.168)

celle finale
et celle
de la
ritornelle
d'après le
tra de -
beati oēs
en cas qui
loue ille
Dicitur
gloria -
patri qui
vive

deux vrot tout dulong du Gloria Patri

gloria patri gloria filio gloria spiritui sancto gloria patri gloria filio gloria spiritui sancto sicut erat in principio

gloria patri gloria filio gloria spiritui sancto gloria patri gloria filio gloria spiritui sancto sicut erat in principio

gloria patri gloria filio gloria spiritui sancto gloria patri gloria filio gloria spiritui sancto sicut erat in principio et nunc

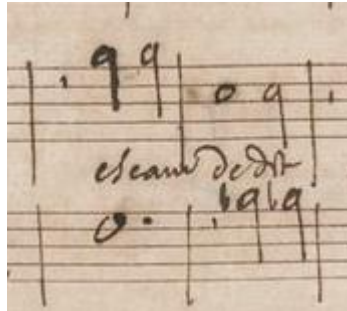
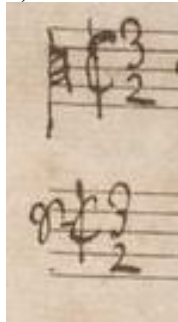
gloria patri gloria filio gloria spiritui sancto gloria patri gloria filio gloria spiritui sancto sicut erat in principio

Example 4.20: Marc-Antoine Charpentier, *Mélanges*,

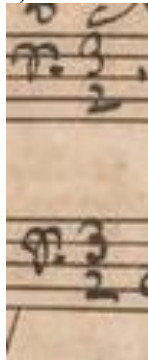
a) XIV / I / fol. 7^v (H.151)



b) VIII / 54 / fol. 44^v (H.200)



c) V / 66 / fol. 45 (H.220)



Chapter 5

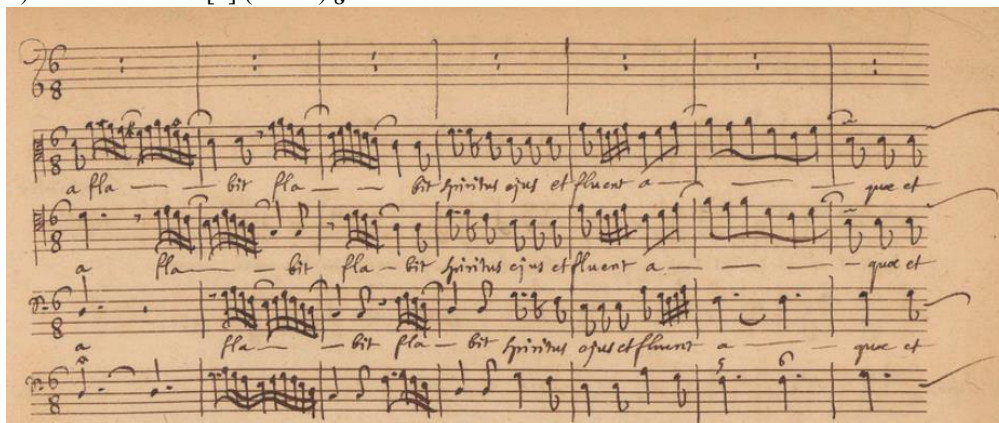
Charpentier's use of other simple and compound
duple and quadruple metres: $\frac{2}{4}$, $\frac{6}{8}$, $\frac{4}{8}$ and $\frac{6}{4}$

Example 5.1: Marc-Antoine Charpentier, *Mélanges*

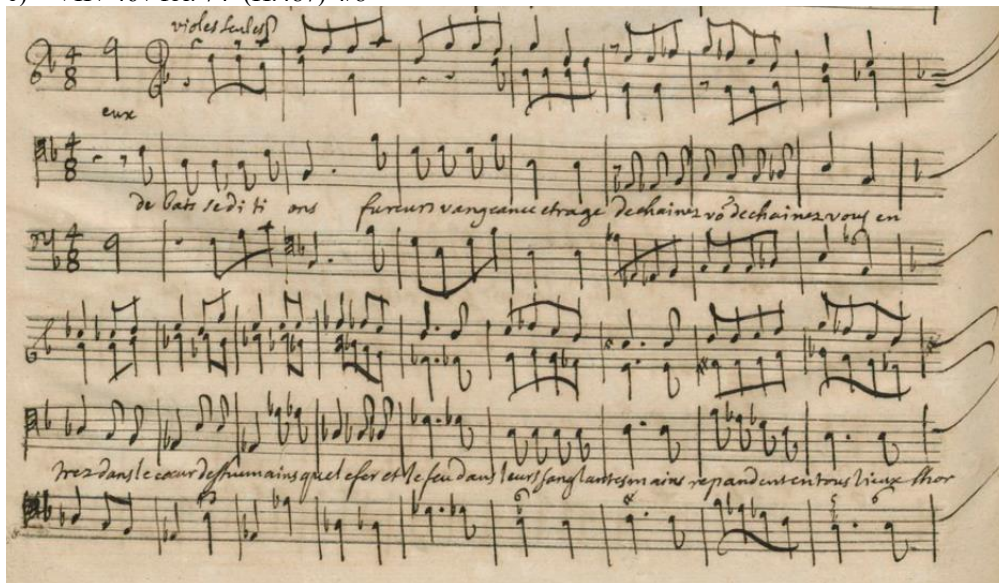
a) XXVIII / XXXIV / fol. 60 (H.504) $\frac{2}{4}$



b) XV / VI / fol. [3] (H.158) $\frac{6}{8}$



c) VII / 46 / fol. 74^v (H.487) $\frac{4}{8}$

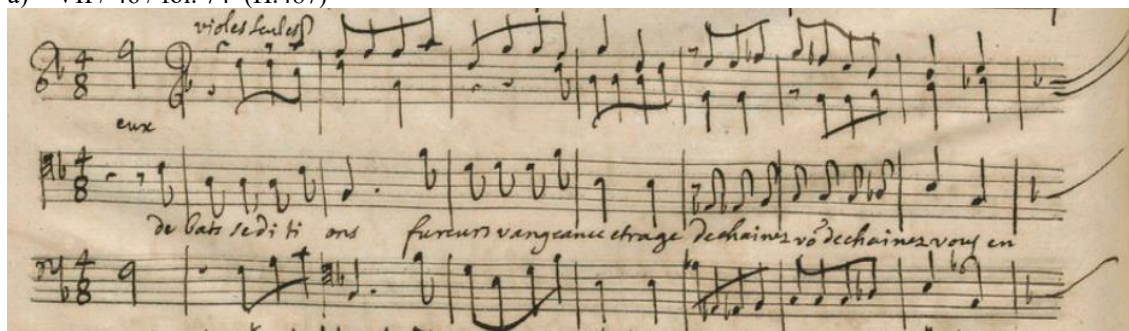


d) XIII / 'I' / fol. 24 (H.495) $\frac{6}{4}$

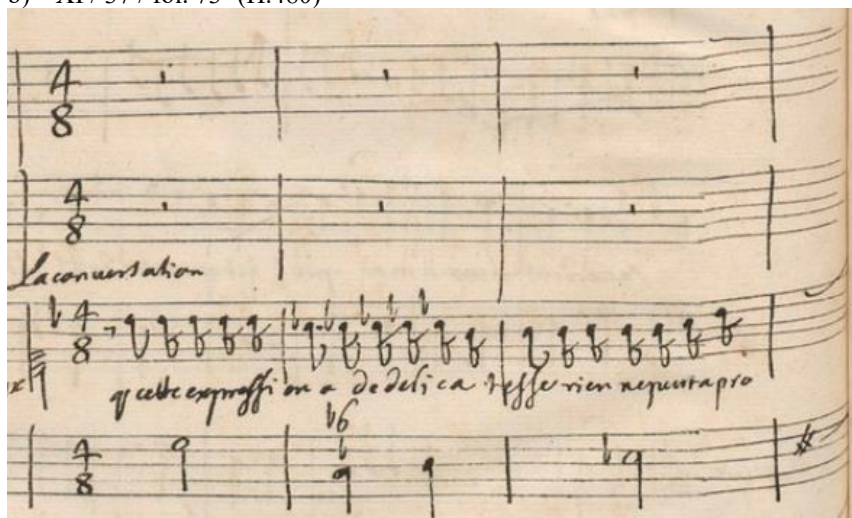


Example 5.2: Marc-Antoine Charpentier, *Mélanges*

a) VII / 46 / fol. 74^v (H.487)



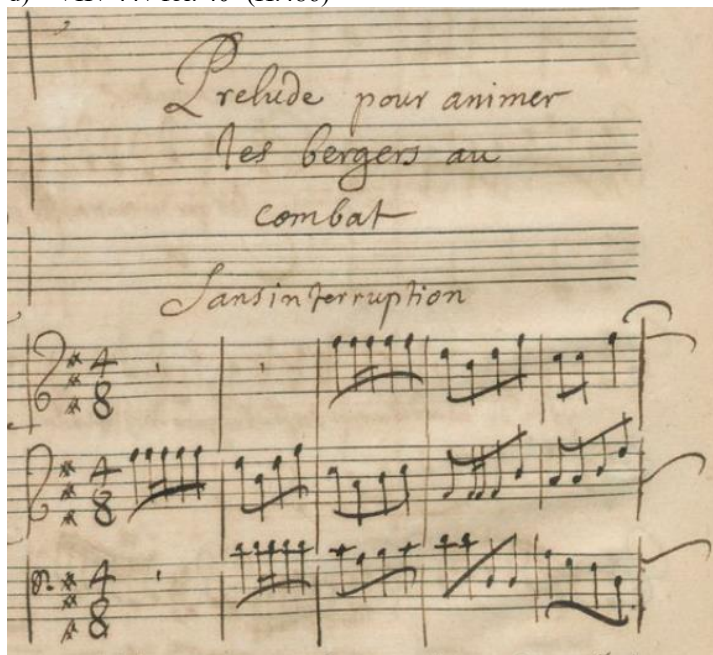
b) XI / 37 / fol. 73^v (H.480)



c) IV / 30 / fol. 99^v (H.401)



d) VII / 44 / fol. 40^v (H.486)



Example 5.3: Marc-Antoine Charpentier, *Mélanges*, VII / 46 / fol. 70 (H.487)

Handwritten musical score on five staves. The first section is titled "Bruit effroyable" and is in 4/8 time, featuring a series of rhythmic patterns. The second section is titled "La Messe" and is in 4/8 time, featuring a series of rhythmic patterns. The score includes various musical notations, including notes, rests, and dynamic markings. The text "après un peu de pause" is written above the second section. The score concludes with the words "quel bruit de canon! quel bruit de canon! quel bruit de canon!" and "quel bruit de canon!".

Example 5.4: Marc-Antoine Charpentier, *Mélanges*,

a) XV, VI / fol. 2 (H.158) § (Quick)



§ – ‘Flabit spiritus ejus et fluent aquae’. / ‘His wind shall blow, and the water shall run’.

b) XVI / XVII / fol. 69 (H.495a) § Instrumental

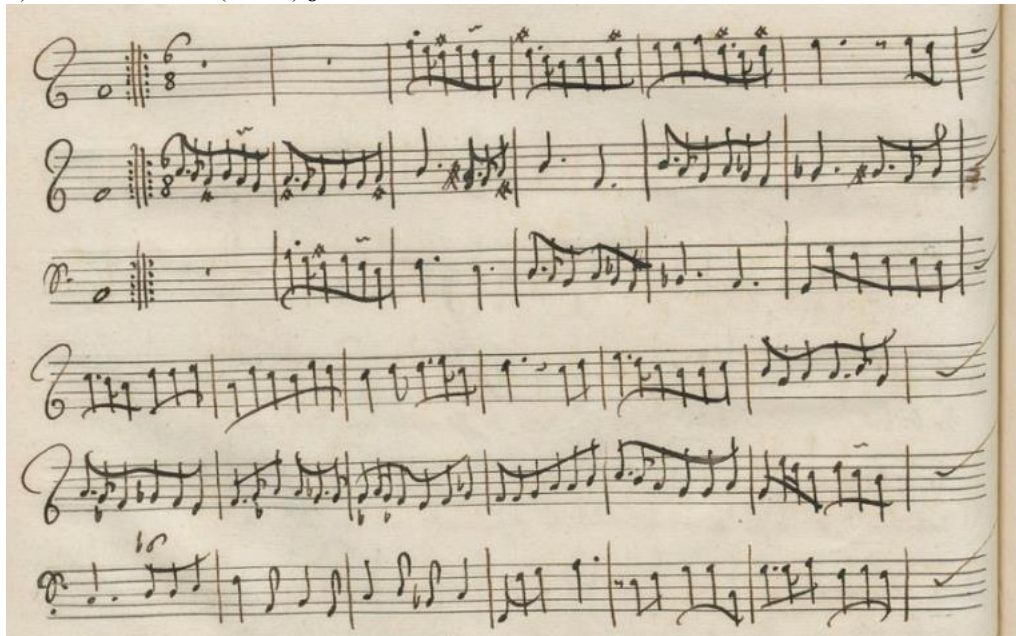


c) II / 12 / fol. 44 (H.393) g with a Neutral text



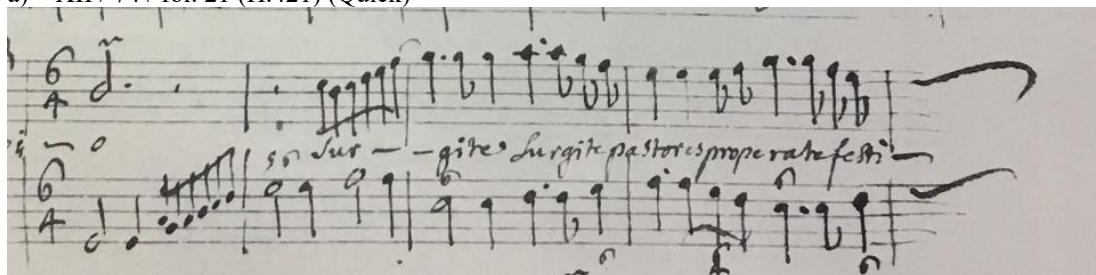
g – ‘Salve, puerule, salve, tenellule, O nate parvule. Quam bonus es! Tu coelum deseris, Tu mundo nasceris, Nobis te ut miseris assimiles’. / ‘Hail, little babe, Hail, tiny tender one, O new-born babe, How good you are! Deserting Heaven, You are born into the world. To take upon yourself the likeness of us, the wretched’.

d) II / 13 / fol. 53 (H.479) g Instrumental



Example 5.5: Marc-Antoine Charpentier, *Mélanges*,

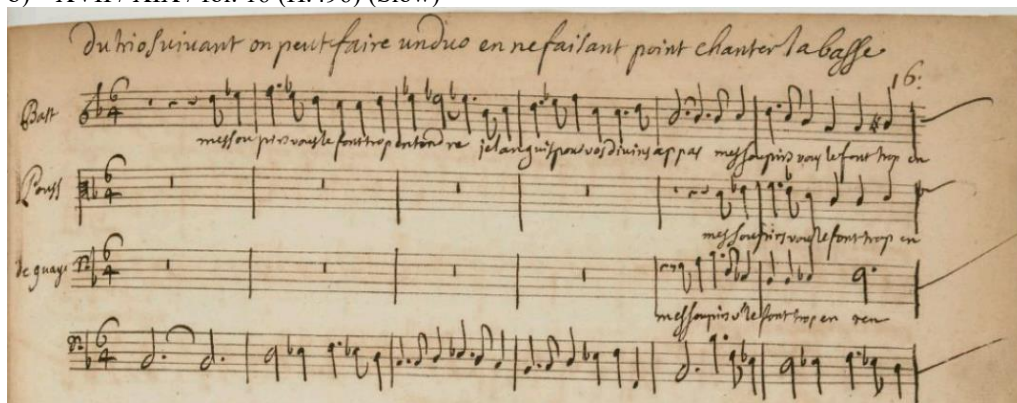
a) XII / 74 / fol. 21 (H.421) (Quick)



6/4 - 'Nolite timere, pastores. Ecce enim annuntio vobis Gaudium magnum quod erit omni populo: quia natus est vobis hodie Salvator vester, Christus Dominus, in civitate David;' /

'Fear not, shepherds. For behold I bring you good tidings of great joy, which shall be to all people. For unto you is born today your Saviour, Christ the Lord, in the city of David;'

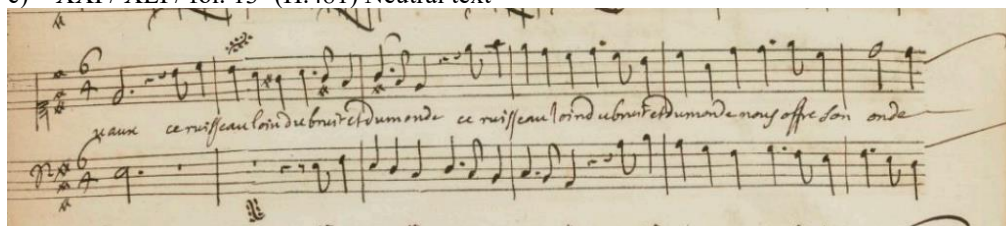
b) XVII / XIX / fol. 16 (H.496) (Slow)



6/4 - 'Mes soupirs vous le son trop entendre je languis pour vos divins appas. Si l'un salant de l'amour le plus tendre chaque jour je ne vous le dis a pas. Mes soupirs vous le sons trop entendre je languis pour vos divins a pas. Rendez-vous pour que vous en défendrez je suis près de souffrir le trépas;' /

'My sighs make you hear it too much, I yearn for your divine charms and for one slant of the tenderest love every day I tell you not. My sighs make you hear it too much. I yearn for your divine approach. Surrender so that you can defend it, for I am close to suffering death'.

c) XXI / XLI / fol. 13^v (H.481) Neutral text



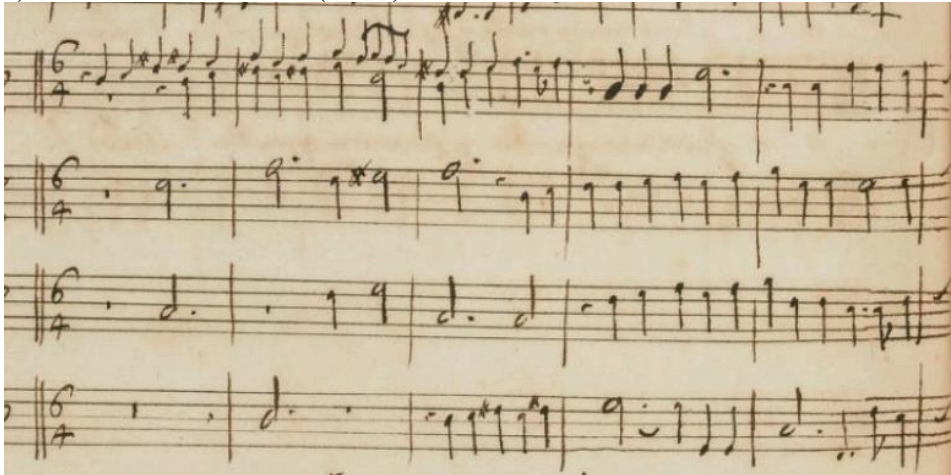
6/4 - 'Ce ruisseau, loin du bruit du monde, nous offre son onde. Délignons-nous dans ses flots argentés, nul mortel n'oserait entreprendre de nous y surprendre. Ne craignons point d'y mirer nos beautés. Charmante fontaine, que votre sort est doux! Notre aimable Reine se confie à vous. D'un tel avantage 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 at all 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'.

d) V / 64 / fol. 22 (H.534) Instrumental



e) XXII / XLVIII / fol. 22^v (H.507) Instrumental

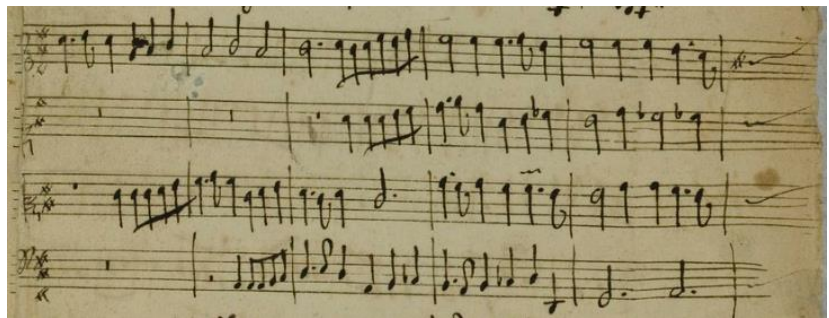
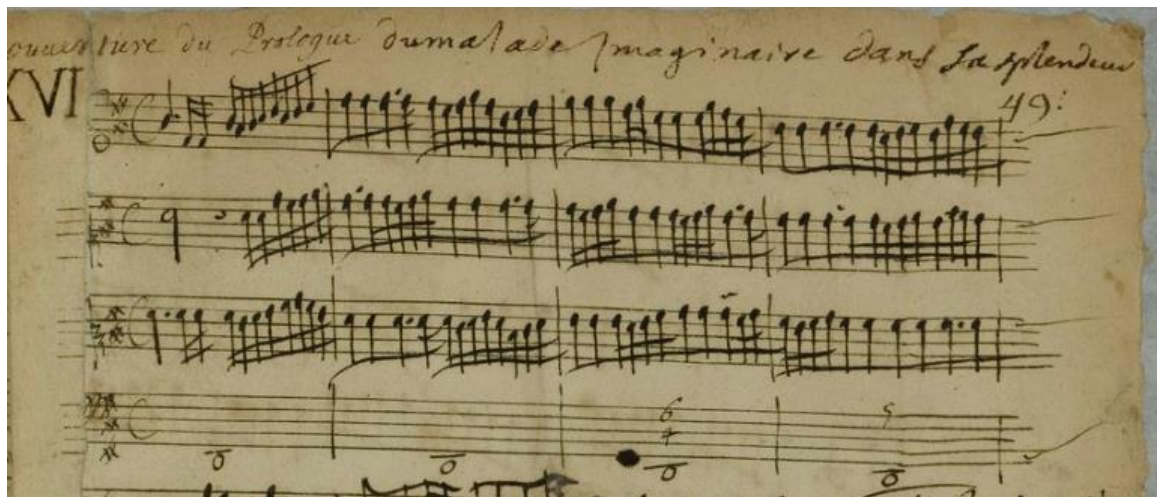


Example 5.6: Marc-Antoine Charpentier, *Mélanges autographes*,

a) XVII / XXIV / fol. 44 (H.540)

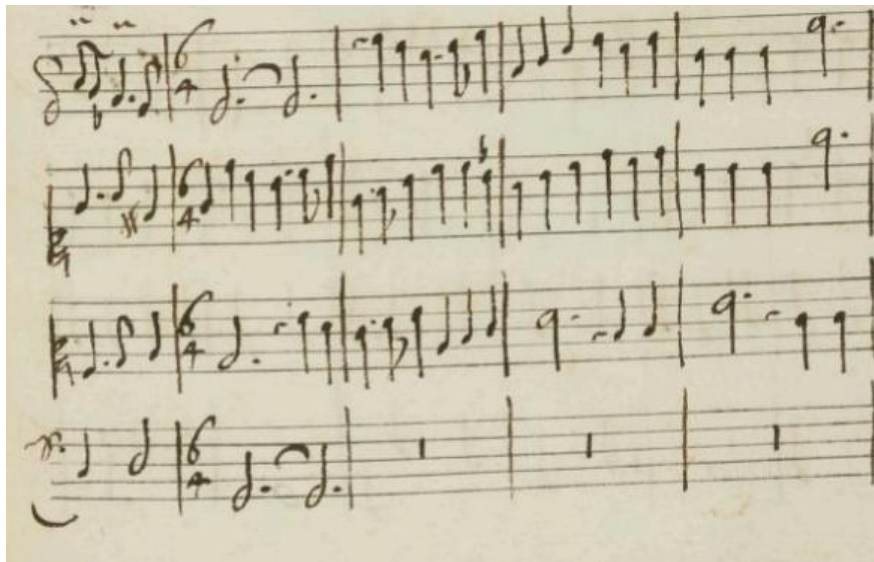


b) XVI / XVI / ff. 49-51 (H.495)



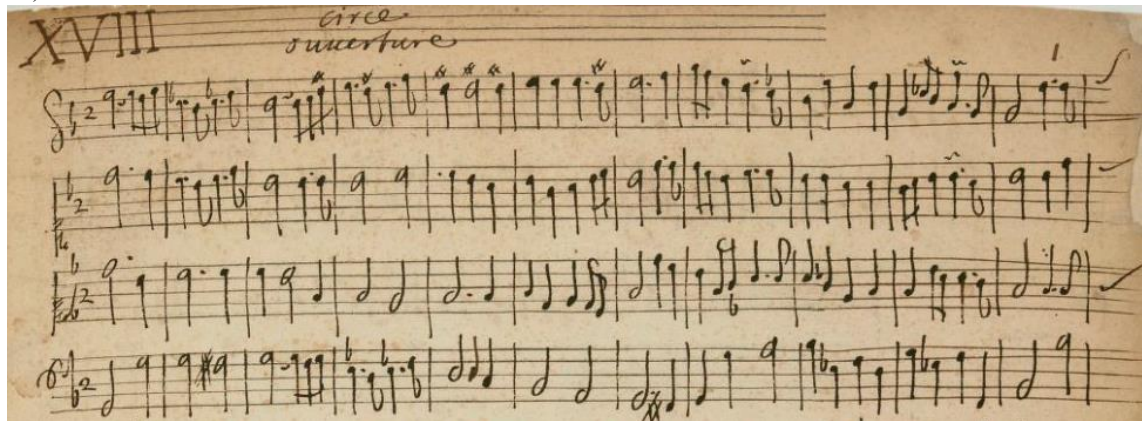
Example 5.7: Marc-Antoine Charpentier, *Mélanges*,
XVII / XXIV / (H.499)
fol. 47





Example 5.8: Marc-Antoine Charpentier, *Mélanges*, XVII / XVIII / ff. 1-1^v

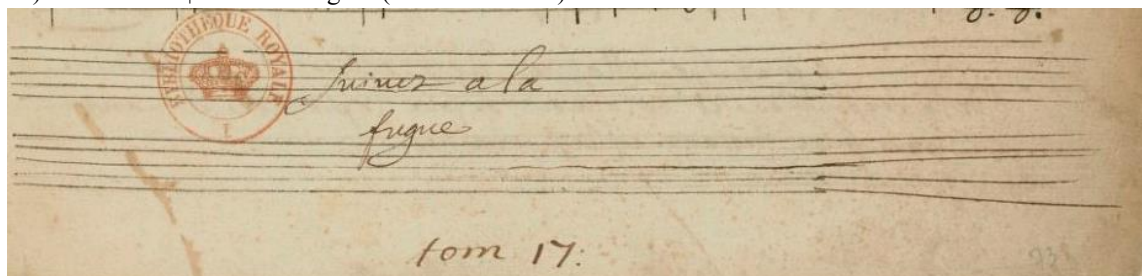
a) Section in 2



b) Section in 6/8



c) Section in 6/8 marked 'Fugue' (bottom of fol. 1)



Top of fol. 1^v

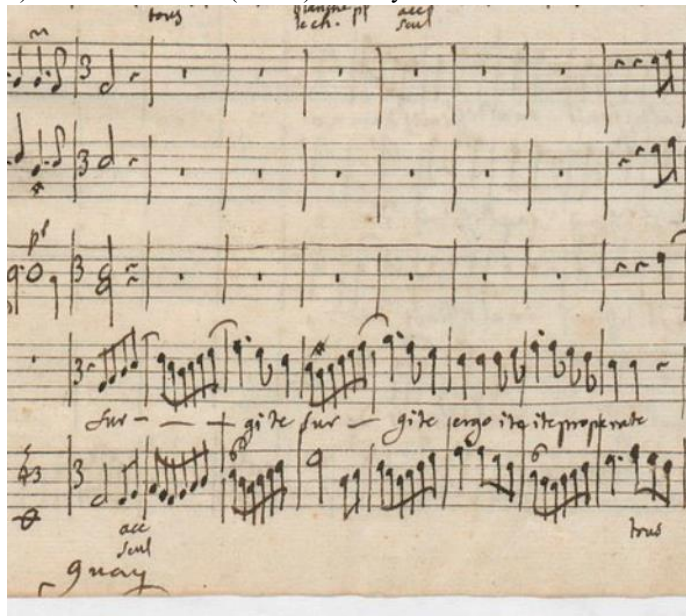


Chapter 6

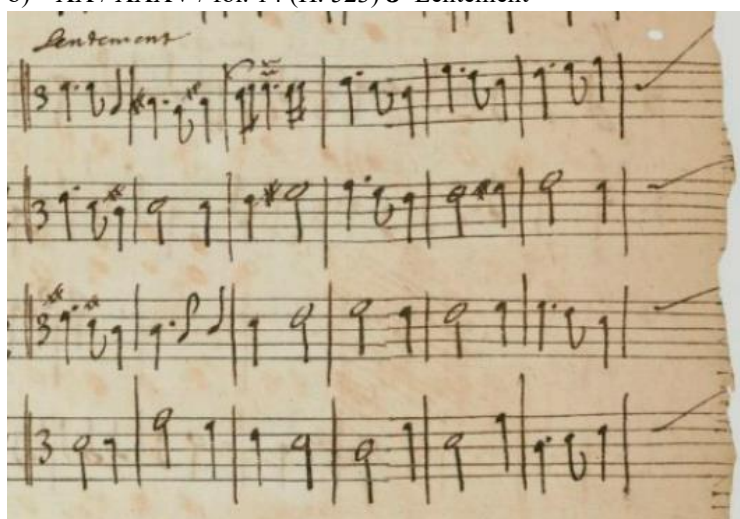
Terms of *mouvement* and beating patterns: clues to performance

Example 6.1: Marc-Antoine Charpentier, *Mélanges*

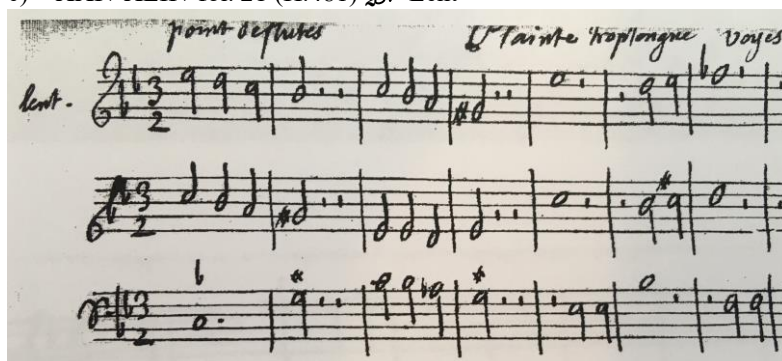
a) IX / 38 / fol. 57 (H.416) **3** 'Guay'



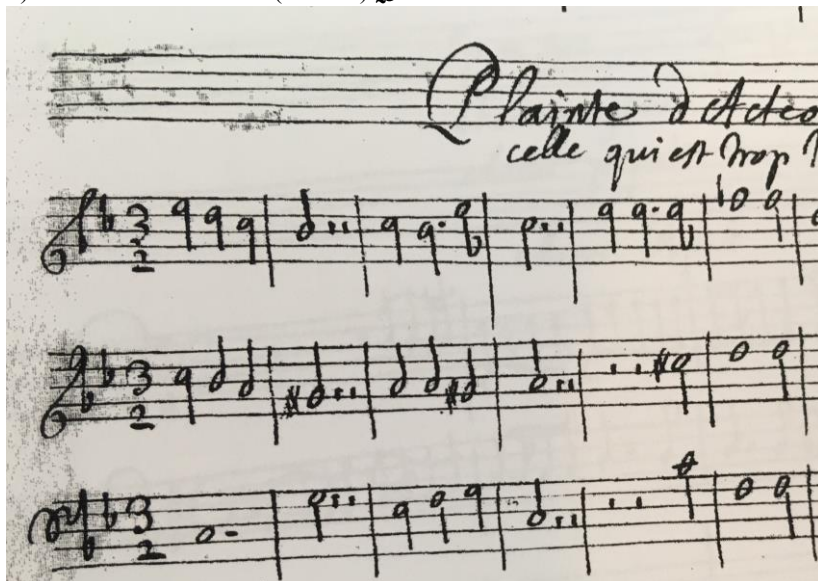
b) XX / XXXV / fol. 14 (H. 523) **3** 'Lentement'



c) XXI / XLII / fol. 21 (H.481) **3/2** 'Lent'



- d) XXI / XLII / fol. 34 (H.481a) 3b same thematic material as H.481 but no term present



- e) XXV / LXI / fol. 7^v (H.210) – 3 'Lent' but with groups of semiquavers

A handwritten musical score on multiple staves, featuring a complex arrangement of vocal and instrumental parts. The tempo is marked 'Lent' in several places. The score includes Latin lyrics such as 'adipe frumusti latiat de sa', 'qui e mittit e loquimur', and 'velociter'. The notation is dense, with many semiquaver (eighth) notes grouped together, particularly in the lower staves. The manuscript shows signs of age, with some ink bleed-through and variations in handwriting.

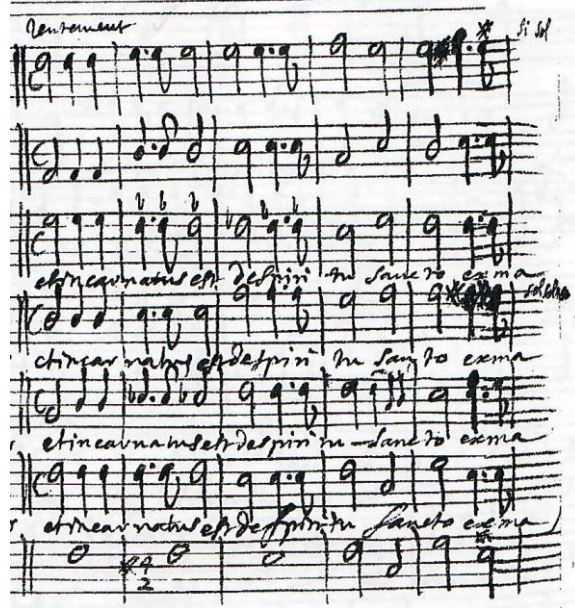
Example 6.2: Marc-Antoine Charpeniter, *Mélanges*,

a) VII / 46 / fol. 70^v (H.487) - **C** 'Viste'

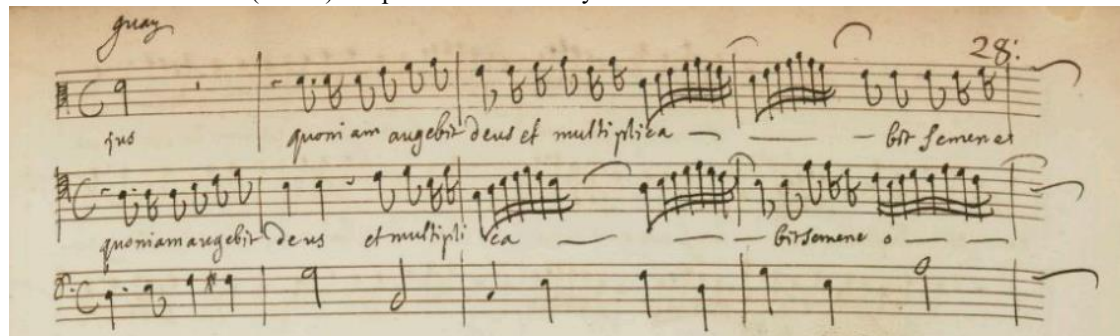
b) IX / 55 / fol. 14 (H. 77) - **C** 'Guay'

c) XII / 74 / fol. 20 (H.273) – **C** 'Legerement'

Example 6.3: Marc-Antoine Charpentier, *Mélanges*, XIV / V / fol. 39^v (H.1) - *♩* ‘Lentement’



Example 6.4: Marc-Antoine Charpentier, *Mélanges*, XVIII / XXX / fol. 28 (H.402) – top of folio – *♩* ‘Guay’



bottom of folio – *♩* ‘Guay’





Example 6.5: Marc-Antoine Charpentier, *Mélanges*,

a) IX / 57 / fol. 47^v (H.355) **C** 'Lent'



C 'Lent' - [Xaverius] 'Ecce Domine quos tradisti mihi, respice super populum tuum et confirma quod operatus est in eis'. /

[Xavier] 'Behold, Lord, those you gave to me, look upon your people and strengthen what has been wrought in them'.

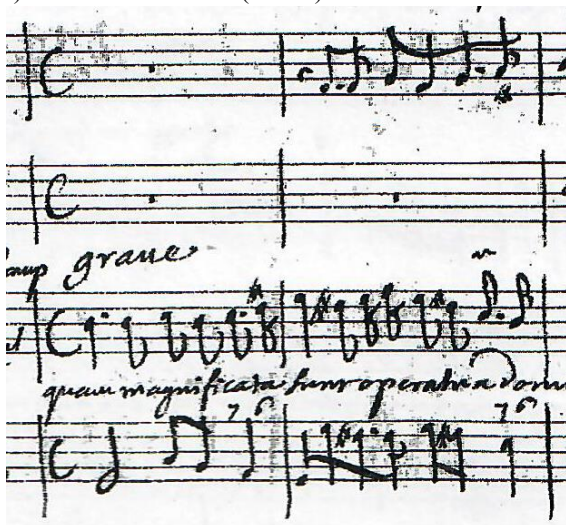
b) VIII / [49] / fol. 3^v (H.342) **C** 'Adagio'



C 'Adagio' – 'Dum vitam ducebat amoris pondere oppressa gemebat dum fervens orabat, amoris vulnere transfixa languebat'. /

'As long as the life of the oppressed carries with fervour the weight of the love of their leader their prayers will come through; offered while while he was groaning and was ill'.

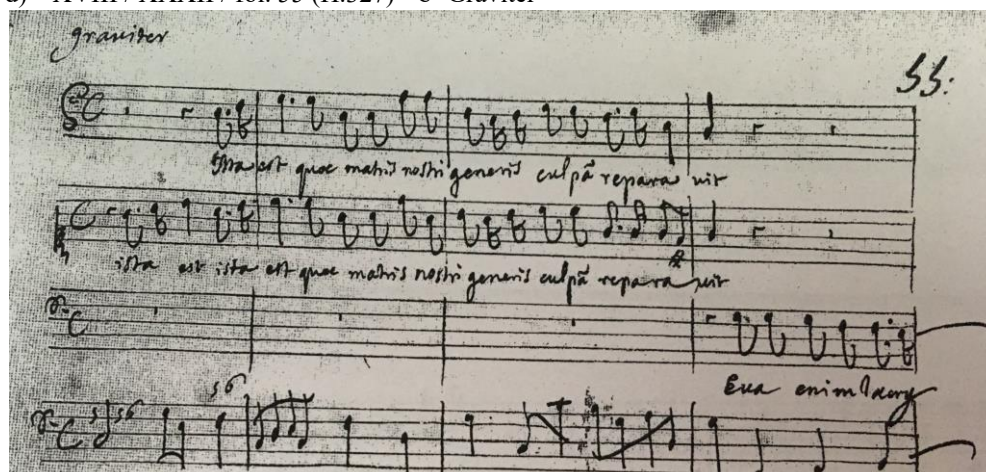
c) XXII / L / fol. 59 (H.195) **C** 'Grave'



C 'Grave' – 'Quam magnificata sunt opera tua Domine: nimis profundae factae sunt cogitationes tuae'.

'O Lord, how great are thy works and thy thoughts are very deep'.

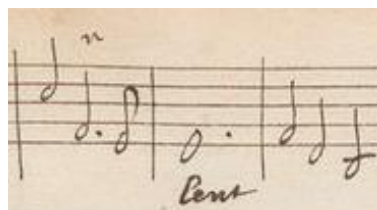
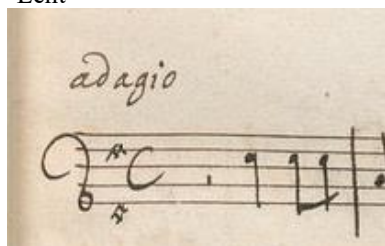
d) XVIII / XXXII / fol. 55 (H.327) - c 'Graviter'



C ‘Graviter’ – ‘Ista est quæ matris nostri generis culpam reparavit. Eva enim lacrymas, Maria gaudium in gremio portavit: quia illa peccatorem, et ista salvatorem, et ista salvatorem edi[dit]’.

‘It is she who repaired the sin of the mother of our race. For Eve carried tears, Mary joy, in her breast: because she first brought forth the sinner, then the saviour’.

Example 6.6: Marc-Antoine Charpentier, *Mélanges*, VIII / [49] / fol. 4 and 6 (H.434[1]) - **c** ‘Adagio’ / ‘Lent’



Example 6.7: Marc-Antoine Charpentier, *Mélanges*, XX / XXXV / (H.416) - ‘Guay’ (separate from metre sign)
fol. 11



This image shows a handwritten musical score for the piece "Nunc Propere" by Johann Sebastian Bach. The score is written on multiple staves, with the lyrics in Latin printed below the notes. The lyrics are:

 hem e a - - - mus eamus e a - - - mus in bethleem e a - - - mus propere in bethle

 - - - mus e a - - - mus in bethleem e a - - - mus propere in bethle

 - - - mus propere in bethle e a - - - mus in bethleem e a - - - mus propere in bethle

 hem e a - - - mus propere in bethle e a - - - mus in bethleem

 hem e a - - - mus propere in bethle e a - - - mus in bethleem

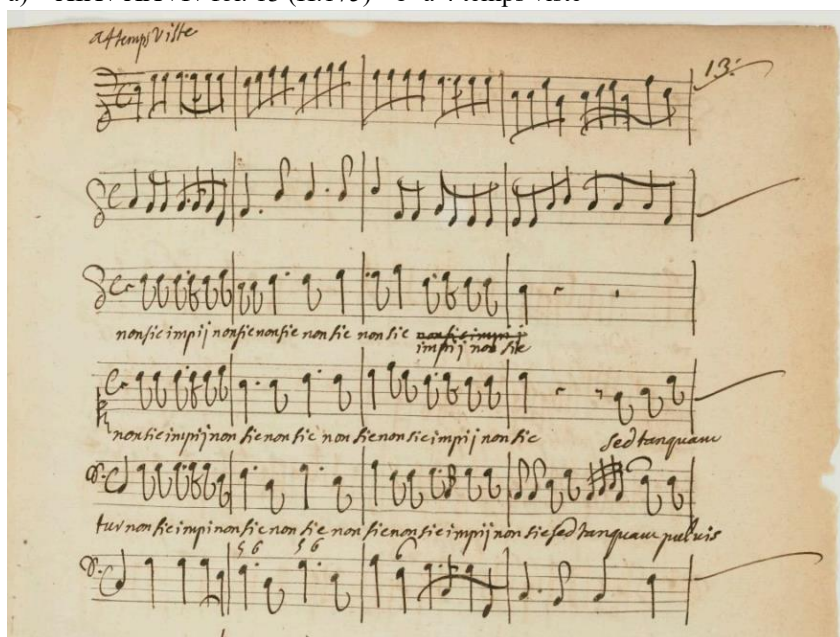
 hem e a - - - mus propere in bethle e a - - - mus in bethleem

 et puer pueri nati ge - nu a flecten - - - tes offeramus e a e a -

 et puer pueri nati ge - nu a flecten - - - tes offeramus e a e a -

 et puer pueri nati ge - nu a flecten - - - tes offeramus e a e a -

a) XIX / XXVI / fol. 13 (H.175) - **c** 'a 4 temps viste'



C ‘a 4 temps viste’ – ‘Not so the wicked: but like the dust, that the wind drives from the face of the earth’. /

‘Therefore the wicked shall not rise again in judgment:
nor sinners in the council of the just’.

b) X / 59 / fol. 3 (H.206) - c 'a quatre temps lents'



They have slept their sleep; and all the men of riches have found nothing in their hands. At thy rebuke, O God of Jacob, they have all slumbered that mounted on horseback and all the men of riches have found nothing in their hands’.

[Instrumental] [C]

c) XI / 35 / fol.45 (H.185) - '4 temps guay' (separate from metre sign)



C – ‘Vir insipiens non cognoscet et stultus non intellegit haec’.

C – ‘The senseless man shall not know: nor will the fool understand these things’.

4 temps guay – ‘Et exaltabitur sicut unicornis
cornu meum et senectus mea in misericordia
uberi...Et despexit oculus meus inimicis meis
et insurgentibus in me malignantibus audiet
auris mea’.

'4 temps guay' – 'But my horn shall be exalted like that of the unicorn: and my old age in plentiful mercy. My eye also hath looked down upon my enemies: and my ear shall hear of the downfall of the malignant that rise up against me'.

Example 6.9: Marc-Antoine Charpentier, *Mélanges*,

a) XI / 33 / fol. 1 (H.82) - € 'Lent'



b) XV / X / fol. 78^v (H.145) - 2 'Guay'

Example 6.10: Marc-Antoine Charpentier, *Mélanges*,

a) VI / 41 / fol. 60^v (H.333) - 4 'Guay'

b) XXIV / LXIII / fol. 26 (H.7) - 2 'Grave'

Example 6.11: Marc-Antoine Charpentier, *Mélanges*,

a) IX / 56 / ff. 21^v (H.353) - ♪ ‘Grave’



♪ ‘Grave’ – ‘Quæ est ista, quæ ascendit sicut aurora, consurgens? Pulchra ut luna, electa ut sol. Terribilis ut castrorum acies ordinata’.

‘Who is this that rises like the dawn? Beautiful as the moon, chosen as the sun. As fearsome as an armed battalion’.

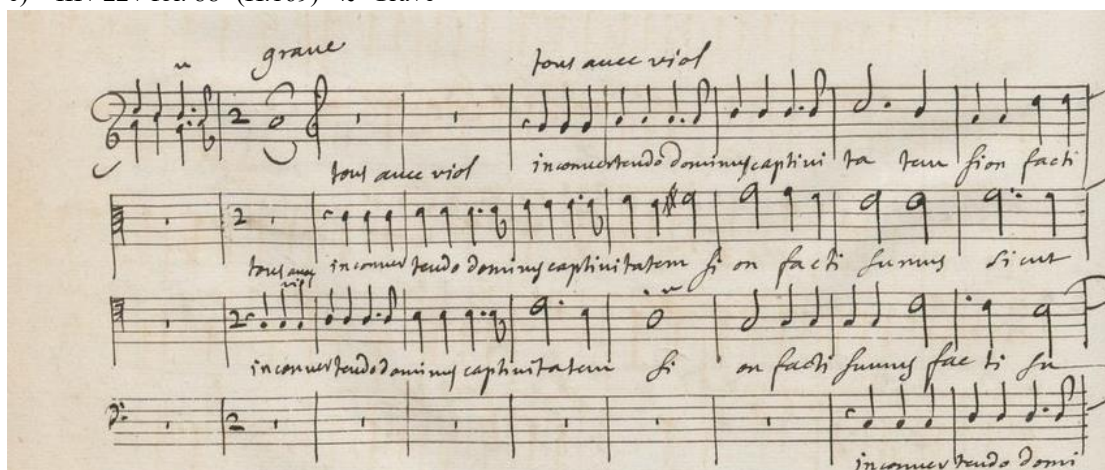
b) XXIV / LXIII / fol. 34^v (H.365) - ♪ ‘Guay’

*In honorem Sancti Ludovici
Regis Galliae Canticum*

♪ ‘Guay’ - Dies tubae et clangoris, Dies iræ et furoris, clangoris ait Dominus.’

“A day of trumpeting and strife, a day of ire and fury”, said the Lord’:

c) III / 22 / fol. 88^v (H.169) - 2 'Grave'



2 'Grave' — 'Domine virtutum beatus vir qui sperat in te beatus homo qui sperat in te'. / 'Lord of hosts, blessed is the man that trusteth in thee'.

d) XV / X / fol. 75^v (H.145) - 2 'Guay'

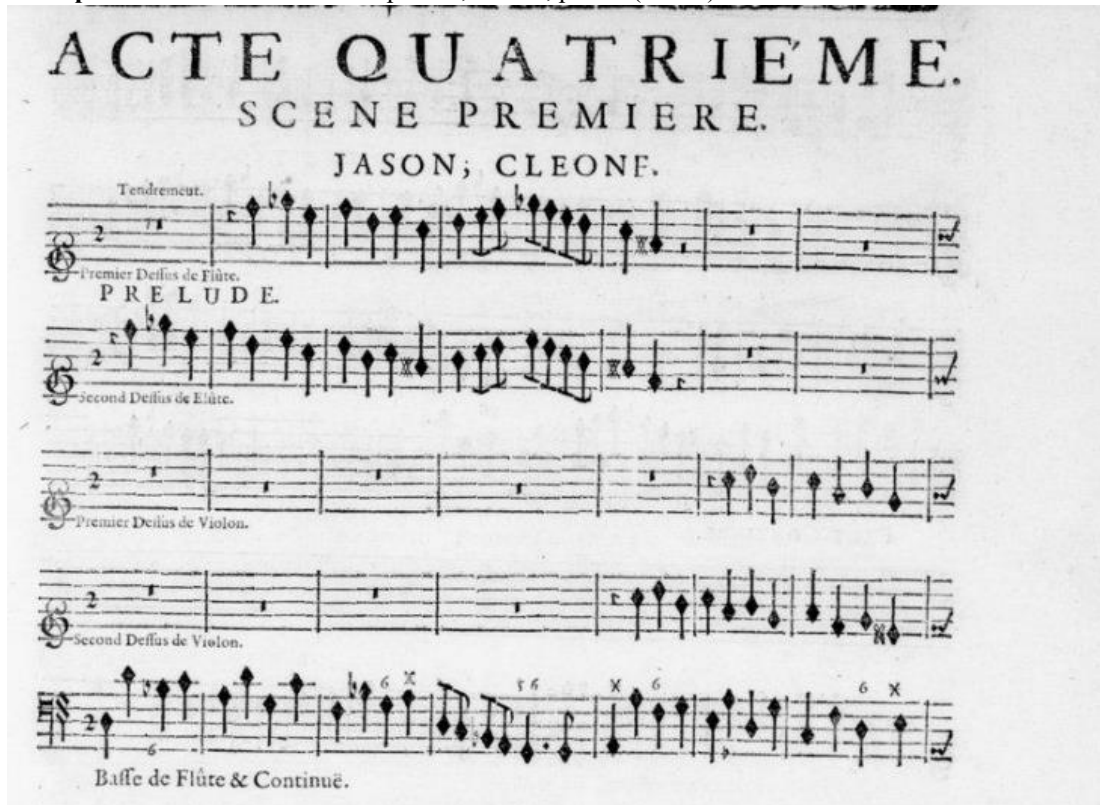
2 'Guay' — 'Æterna fac cum Sanctis tuis in gloria numerari Salvum fac populum tuum, Domine, et benedic hereditati tue'. /

'Make them to be numbered with thy Saints, in glory everlasting. O Lord, save thy people, And bless thine inheritance'.

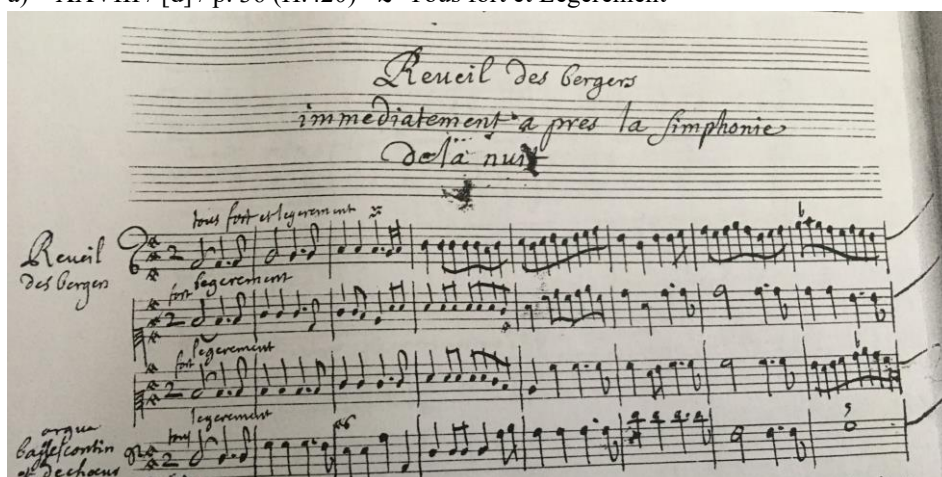
Example 6.12: Marc-Antoine Charpentier, *Mélanges*,
a) X / 59 / fol. 1 (H.206) - ♩ 'Anime'



Example 6.13: Marc-Antoine Charpentier, *Médée*, p. 241 (H.491) - ♩ 'Tendrement'



Example 6.14: Marc-Antoine Charpentier, *Mélanges*,
a) XXVIII / [d] / p. 36 (H.420) - 2 'Tous fort et Legerement'



b) XII / 74 / fol. 21^v (H.421) - ♩ 'Tres Leger et Guay'

Example 6.15: Marc-Antoine Charpentier, *Mélanges*,
XVIII / XXXII / fol. 59 (H.327) - ♩ 'Guayement / ny trop guay, ny trop lentement'

Example 6.16: Marc-Antoine Charpentier, *Mélanges*, XVIII / XXXII / fol. 54^v (H.327) - ♭ and 2 with various terms

The image shows a page of handwritten musical notation from a manuscript. It contains three systems of music, each with a vocal line and a lute line. The lyrics are in French, and the music includes various musical terms and ornaments.

System 1:

- Vocal line: *carminadulisona mite an - hu in laude virginis*
- Lute line: *carminaduliso na mite an - hu in laude virgi nis*

System 2:

- Vocal line: *et altes*
- Lute line: *et altes*

System 3:

- Vocal line: *carminaduliso na mite an - hu in laude virginis in laude in laude virginis*
- Lute line: *carminaduliso na mite an - hu in laude virginis in laude in laude virginis*

Handwritten musical terms and ornaments include: *guay*, *fontenée*, *guay*, *grattement*, and *faites icy une petite pause*.

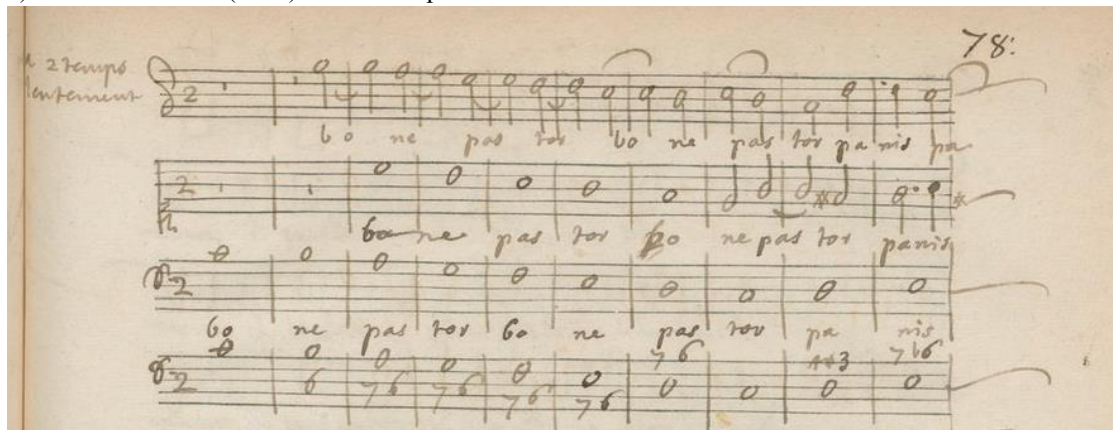
Example 6.17: Marc-Antoine Charpentier, *Mélanges*, XXVII / [b] / (H.365a)
fol. 48 - 2 'Grave'



fol. 49 - 2 'Fort et guay'

Example 6.18: Marc-Antoine Charpentier, *Mélanges*,

a) III / 21 / fol. 78 (H.14) - 2 'a 2 temps lentement'



b) XXIII / LV / fol. 11^v (H.66) - 4 'a 4 temps viste'



c) XXI / LXII / fol. 19^v (H.481) - 4 'a 4 temps viste'



d) XXII / XLIX / fol. 43^v (H.344) - 2 'a deux temps lentement'

*a deux temps
lentement*

quam magna quam magnamultitu do quam magnamulti tu do dul ce dinit tu æ

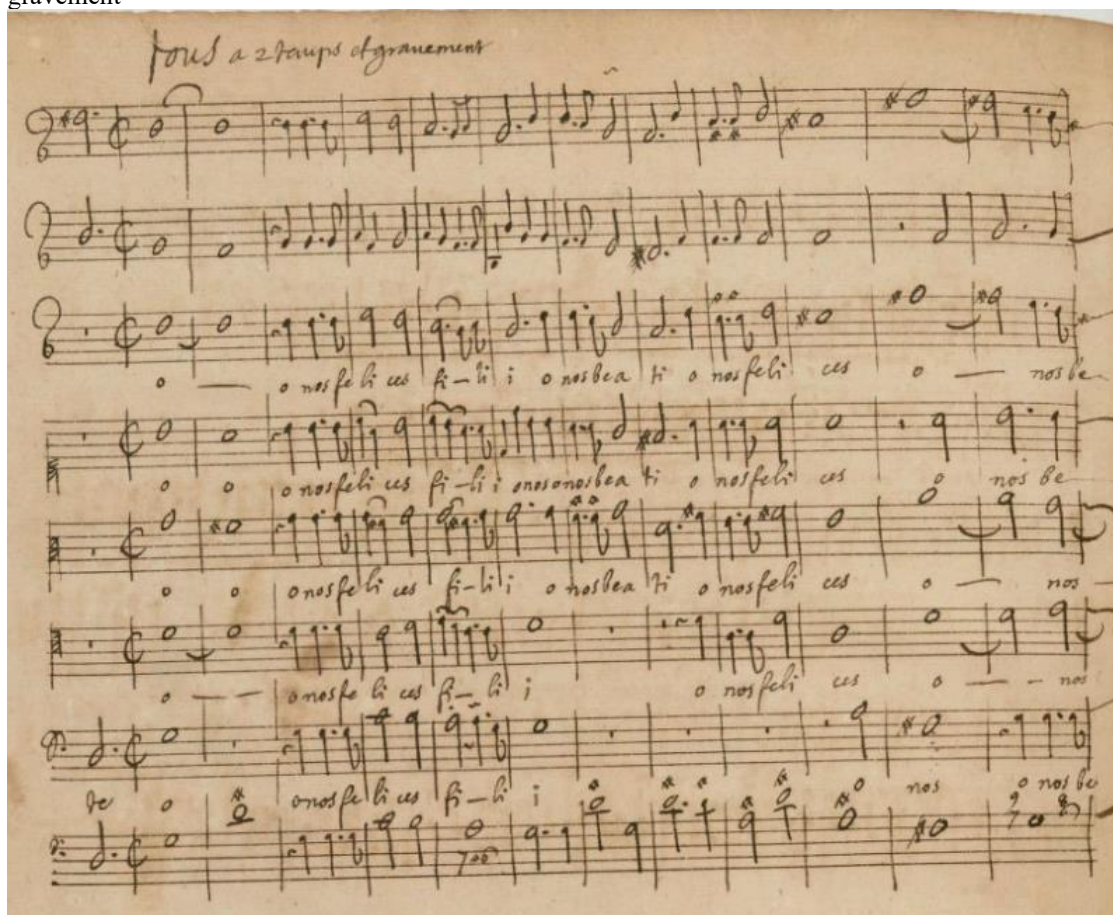
quam magna quam magnamultitu do quam magnamultitu do dul ce dinit tu æ do

quam magna quam quā magnamulti tu do quam magnamultitu do dul ce dinit tuæ do

quā magna quā magnamultitu do quam magnamultitu do dul ce di nis tu æ

quam magna quam magnamultitu do quam magnamulti tu do dul ce dinit tuæ do

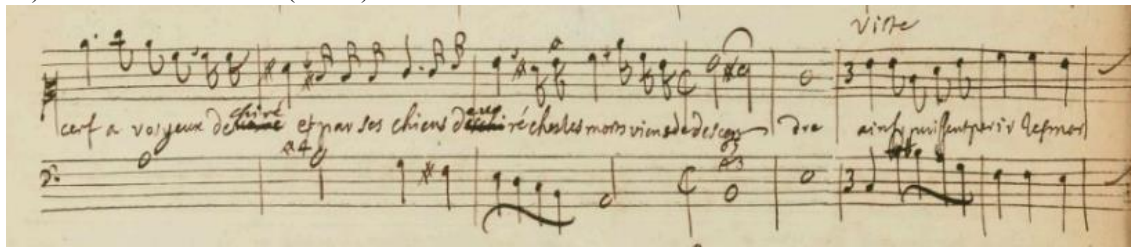
Example 6.19: Marc-Antoine Charpentier, *Mélanges*, XXII / LI / fol. 70^v / (H.346) – ♩ ‘a 2 temps et gravement’



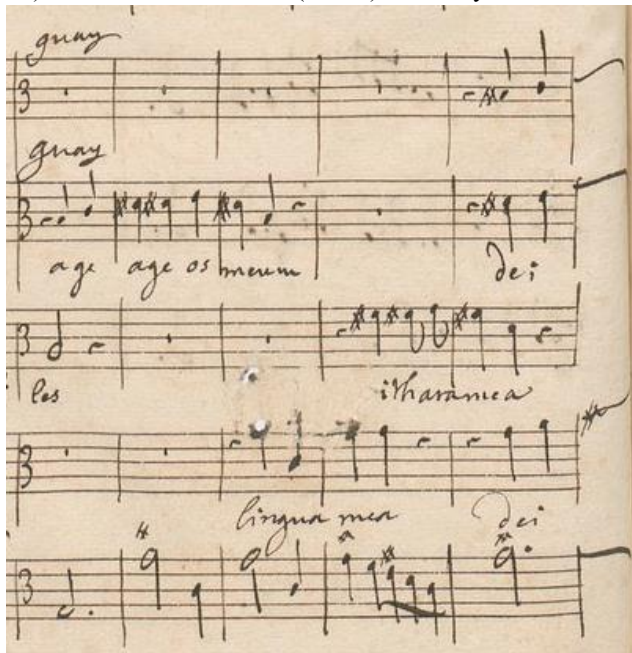
Example 6.20: XVIII / XXXII / fol. 63^v (H.328) – 2 ‘a deux temps ny trop lents ny trop vistes’

Example 6.21: Marc-Antoine Charpentier, *Mélanges*

a) XXI / XLII / fol. 24 (H.481) - 3 'Viste'



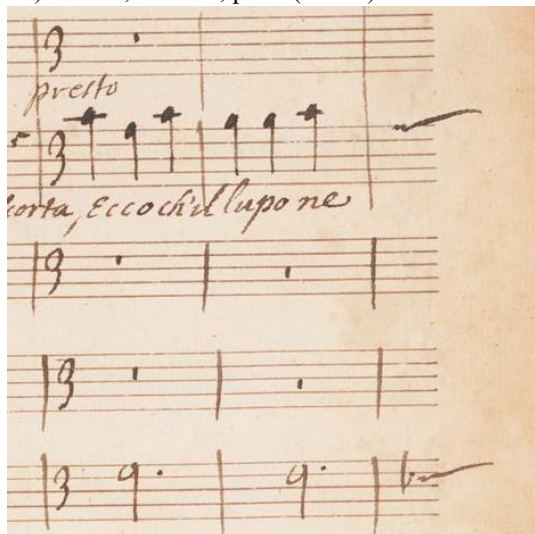
b) XXI / XLII / fol. 15^v (H.431) - 3 'Guay'



c) VII / 46 / fol. 62^v (H.473) - 3 'Allegro'



d) *F-Pn*, Vm⁷ 71, p. 33 (H.492) - **3** 'Presto'

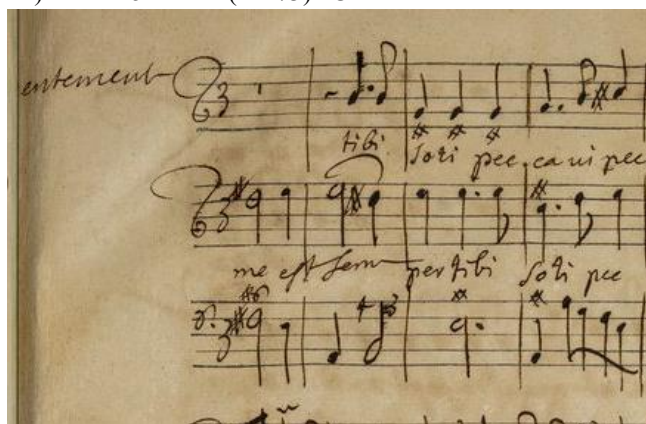


Example 6.22: Marc-Antoine Charpentier, *Mélanges*,

a) VIII / 50 / fol. 27 (H.345) - **3** Grave



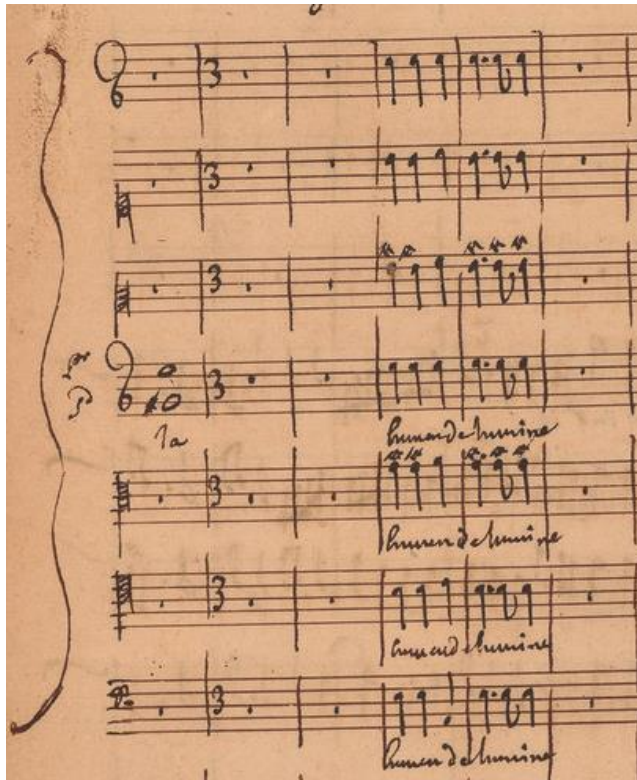
b) IV / 25 / fol. 2 (H.173) - **3** 'Lentement'



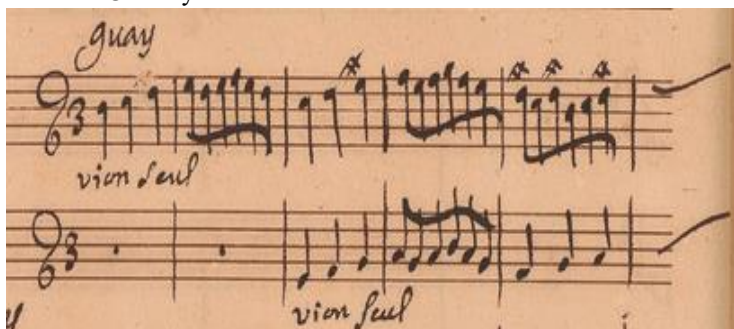
c) XXV / LXI / fol. 7^v (H.210) – 3 'Lent'

The image shows a handwritten musical score on two systems of staves. The top system consists of five staves, and the bottom system consists of six staves. The notation is in French, with lyrics written below the notes. The tempo is marked 'Lent' at the beginning of the top system. The bottom system is marked 'velociter' (faster). The score includes various musical notations such as clefs, notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

Example 6.23: Marc-Antoine Charpentier, *Mélanges*, XV / VI-VII (H.3)
fol. 18



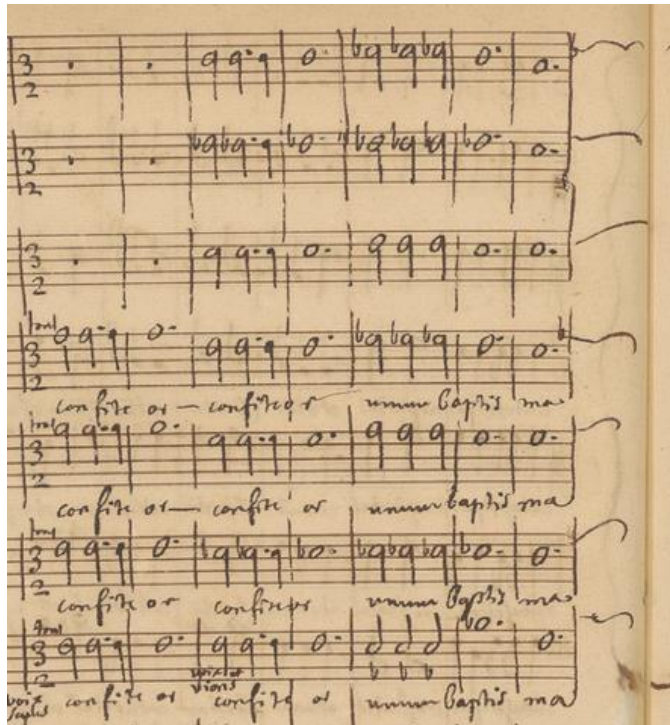
fol. 21^v – 3 'Guay'



fol. 22^v – 'Lentement' (separate from the metre sign 3)



fol. 25



Example 6.24: Marc-Antoine Charpentier, *Mélanges*, XX / XXXV-VI (H.523)
fol. 14 – 3 'Lentment'



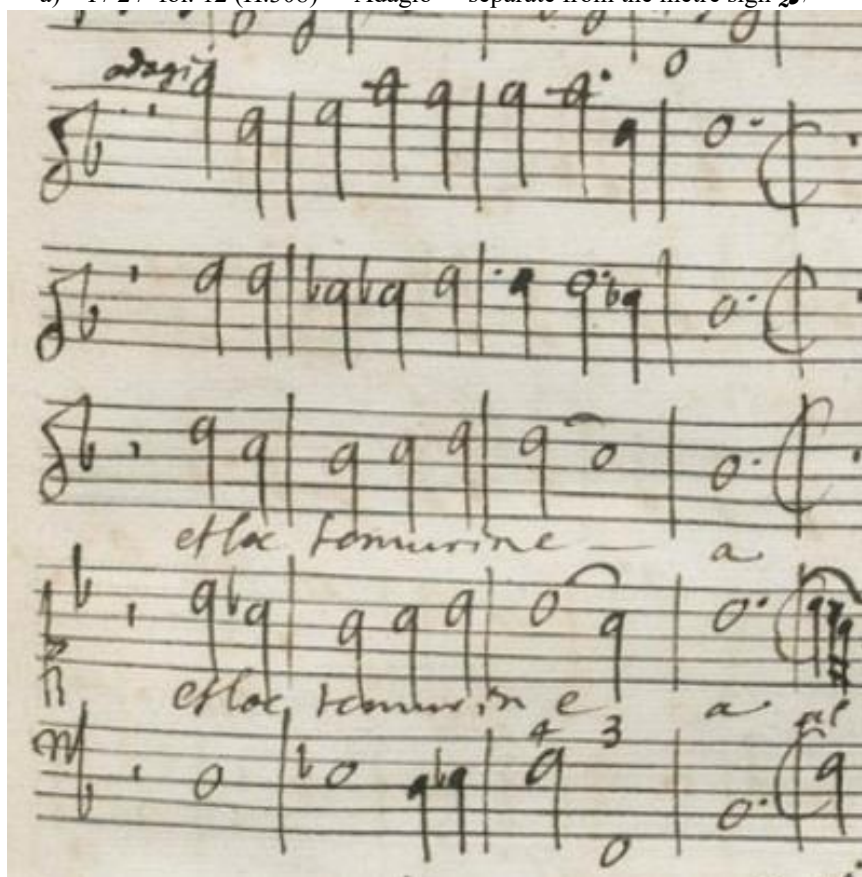
fol. 15^v (H.329) – ♩ 'Grave'





Example 6.25: Marc-Antoine Charpentier, *Mélanges*,

a) I / 2 / fol. 12 (H.308) – ‘Adagio’ – separate from the metre sign ♩



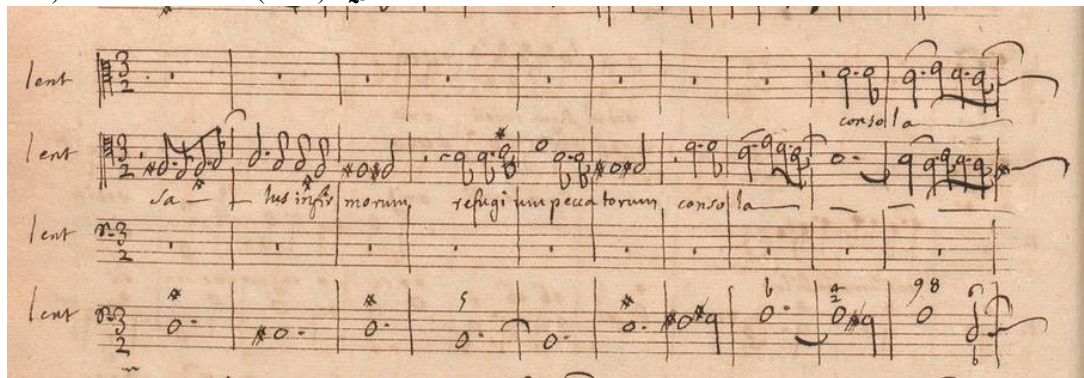
♩ ‘Adagio’ – ‘Exultemus et lætemur in ea’. / ‘Let us be glad and rejoice in it’.

b) IV / 30 / fol. 97 (H.401) - ♩ ‘Lentement’



♩ 'Lentement' [Chorus Hominum] O pavor! o tremor! O partem hum / [Chorus Hominum] O terror! O great fear! O monstrosity!

c) XI / 33 / fol. 2^v (H.82) - ♩ 'Lent'



♩ 'Lent' – 'Salus infirmorum, Refugium peccatorum, consolarum consolatrix'. / Health of the sick and counsel to sinners, comfort to the afflicted'.

Handwritten musical score on folio 13, featuring multiple staves of music and Latin lyrics. The score is written in a historical style, likely from a 16th or 17th-century manuscript. The lyrics are in Latin and include the following phrases:

tus sanc - tus sanc - tus Dominus Deus Sabaoth Dominus Deus Sabaoth
 tus sanc - tus sanc - tus Dominus Deus Sabaoth Dominus Deus Sabaoth
 sanc - tus sanc - tus Dominus Deus Sabaoth Dominus Deus Sabaoth
 tus sanc - tus sanc - tus Dominus Deus Sabaoth Dominus Deus Sabaoth
 sanc - tus sanc - tus Dominus Deus Sabaoth Dominus Deus Sabaoth
 tus sanc - tus sanc - tus Dominus Deus Sabaoth Dominus Deus Sabaoth
 tus sanc - tus sanc - tus Dominus Deus Sabaoth Dominus Deus Sabaoth

The music is written on staves with various clefs and time signatures, including 3/4 and 3/8. There are also some markings like "pn" and "no" above the staves.

Suite guay

pleni sunt coeli et terra gloria tua - a hoxanna in excel - sis ho

pleni sunt coeli et terra gloria tua - a hoxanna in excel - sis ho

pleni sunt coeli et terra gloria tua - a hoxanna in excel - sis ho

pleni sunt coeli et terra gloria tua - a hoxanna in excel - sis ho

pleni sunt coeli et terra gloria tua - a hoxanna in excel - sis ho

pleni sunt coeli et terra gloria tua - a hoxanna in excel - sis ho

pleni sunt coeli et terra gloria tua - a hoxanna in excel - sis ho

grave

guay

Loy ton chante
une Elevation courte
Il ya Le
temps
Benedictus pour l'orgue
Il ya du temps
L'asser a
l'orgue de

Example 6.27: Marc-Antoine Charpentier, *Mélanges*,

a) III / 20 / fol. 57^v (H.240) - $\text{C}\flat\text{3}$ Lent



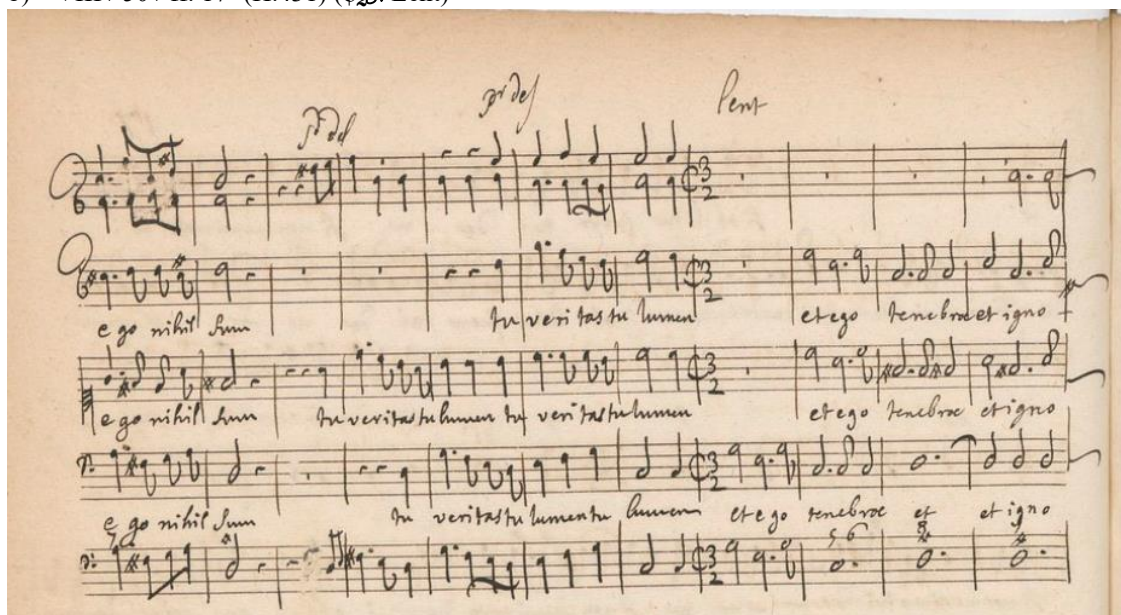
$\text{C}\flat\text{3}$ Lent – ‘O lacrymandum convivium
recolitur memoria passionis eius.’

$\text{C}\flat\text{3}$ Lent – ‘Oh for all those assembled who weep, the
memory of his Passion is renewed.’

3 Guay – ‘O salutifera convivium in quo
meus impletur gratia.’

3 Guay- ‘Oh from whom I gratefully receive my spiritual
sustenance.’

b) VIII / 50 / ff. 17^v (H.431) ($\text{C}\flat\text{3}$) Lent



c) XXVIII / [d] / ff. 11-12 (H.226) - $\text{C}\flat\text{3}$ Viste

Handwritten musical score on folio 11. The page contains several staves of music with Latin lyrics. The lyrics include: "judicabit in nationibus imple", "bit ru", "nas imple", "bit im", "ple", "bit ru", "nas", "imple", "bit imple". The notation is in a historical style, likely from a 16th or 17th-century manuscript. The staves are arranged in a system, with some staves having a treble clef and others a bass clef. The ink is dark, and the paper shows signs of age.



d) IX / 57 / fol. 48 (H.355) -  Animé

Example 6.28: Marc-Antoine Charpentier, *Mélanges*, XVI, fol. 5^v (H.4)

XVI / XII / ff. 5-7 (H.4)
fol. 5



fol. 7 –  'Lentement'



 - Gloria in excelsis Deo

 - Glory to God in the highest.

 Lentement – et in terra pax hominibus
bonae voluntatis

 Lentement – and on the earth be peace to all people

Example 6.29: Charpentier, *Mélanges*, XXII / LI / ff. 72-72^v (H.196)

Handwritten musical score for Psalm 121, titled "Psalm David 121". The score is written on ten staves, with the first five staves corresponding to the first system and the last five staves to the second system. The music is in G major (one sharp) and 4/4 time. The tempo/mood is marked "grave". The score includes Latin lyrics: "Ergo super montes", "et super omnes montes", "et super omnes montes", "et super omnes montes", "et super omnes montes", "et super omnes montes", "et super omnes montes", "et super omnes montes", "et super omnes montes", "et super omnes montes". The score is signed "J. S. Bach" at the bottom right.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The score is divided into two main sections.

The first section consists of six staves of music. The lyrics are:

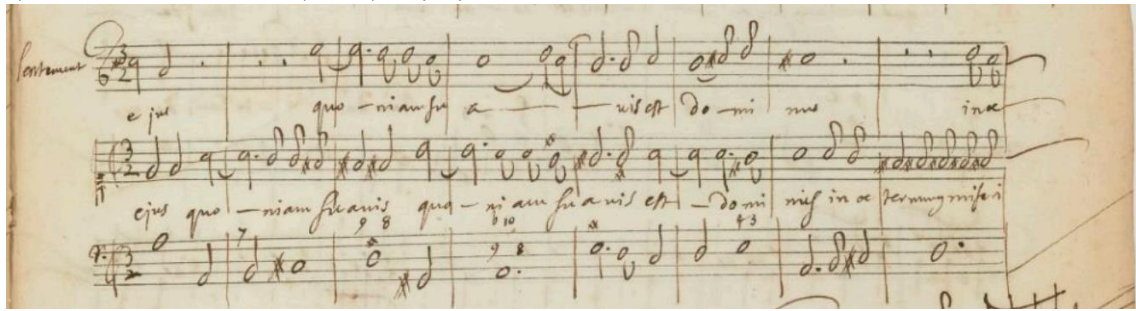
nec a meo faciem tuam a me
 utique a meo faciem tuam a me
 nec a meo faciem tuam a me
 utique a meo faciem tuam a me
 nec a meo faciem tuam a me
 utique a meo faciem tuam a me

The second section consists of six staves of music. The word "Lento" is written above the first staff. The lyrics are:

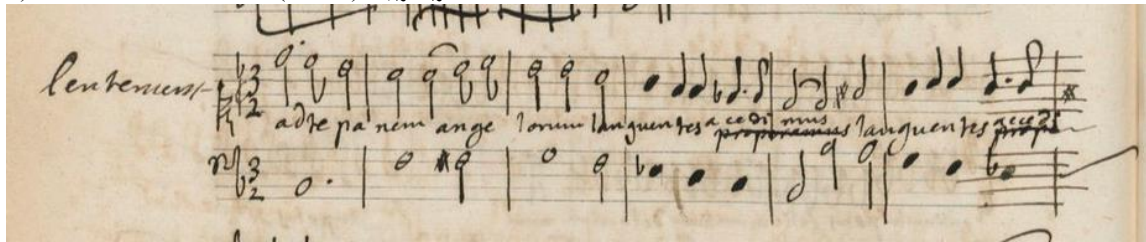
quoniam propter peccata mea a deo loquor
 quoniam propter peccata mea a deo loquor
 quoniam propter peccata mea a deo loquor
 quoniam propter peccata mea a deo loquor
 quoniam propter peccata mea a deo loquor
 quoniam propter peccata mea a deo loquor

Example 6.30: Marc-Antoine Charpentier, *Mélanges*,

a) XXI / XLVI / fol. 101 (H.194) - $\text{C}\flat\flat/\text{F}\flat$ - 'Lentement'



b) III / 24 / ff. 135-137 (H.244) - $\text{C}\flat\flat/\text{F}\flat$ - 'Lentement'

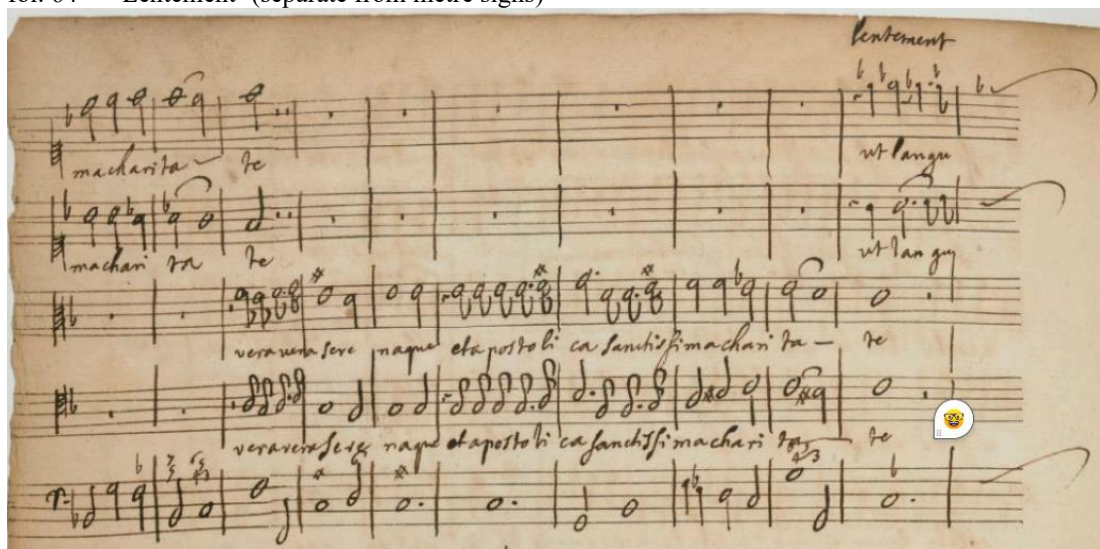


c) XX / XXXIX / fol. 64 and fol. 64^v (H.251)

fol. 64 - $\text{C}\flat\flat/\text{F}\flat$ - 'Lentement'



fol. 64^v – ‘Lentement’ (separate from metre signs)



Example 6.31: Marc-Antoine Charpentier, *Mélanges*

a) VI / 38 (H.252) Type i - **C** with textual references to mourning and misery, contrasting with references to the breaking of bonds and flying away at the appearance of ‘Viste’.

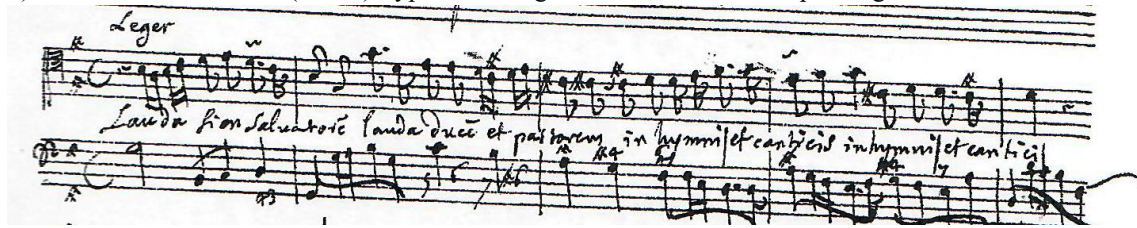
fol. 18



fol. 19



- b) XXV / LXVI / fol.79 (H.268) Type ii- **C** 'Leger' which references to praising God



- c) XXII / L (H.195) Type iii - **C** 'Grave', which references the greatness of God, 'Lentement' the anointing of believers with holy oils, and 'Guay' how those who trust in God will see the downfall of those who do not.

fol.59 – **C** 'Grave'



fol. 62 – 'Guay' (separate from metre sign)



Example 6.32: Marc-Antoine Charpentier, *Mélanges*,

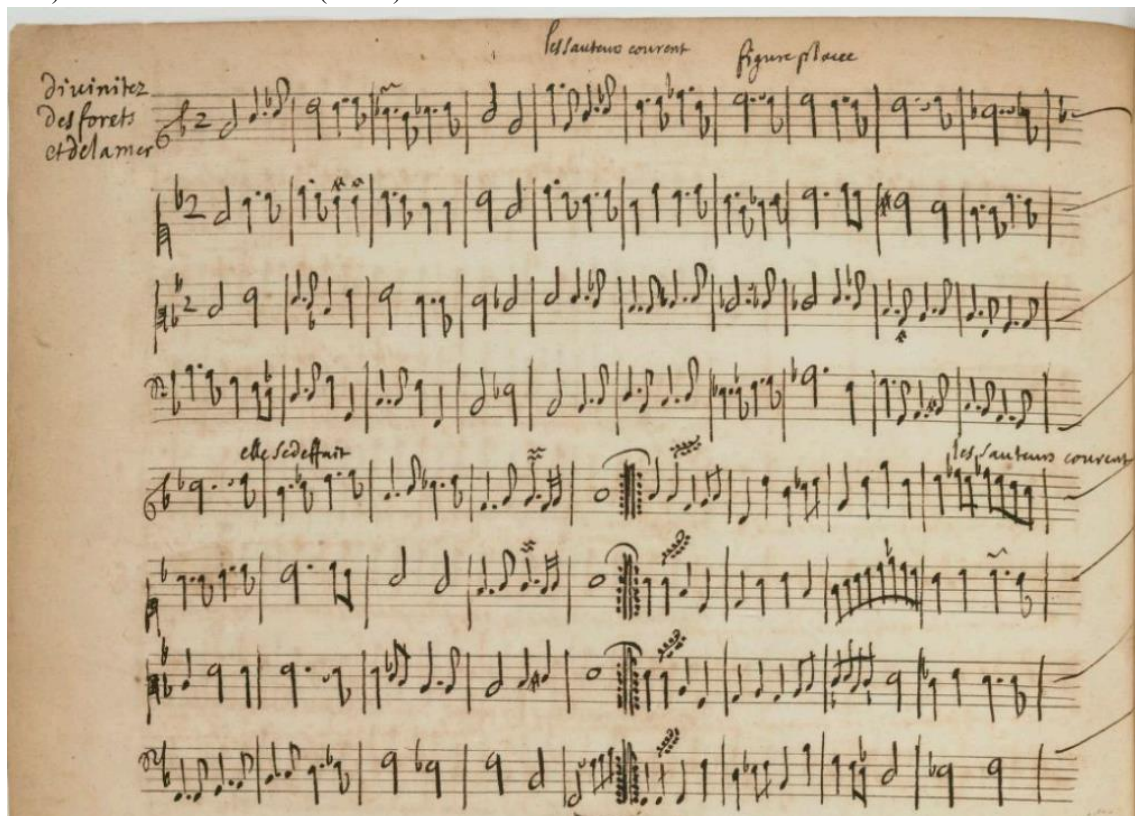
a) XVII / XXIII / fol. 39 / p. 19 (H.498) 2 'La joye seule'



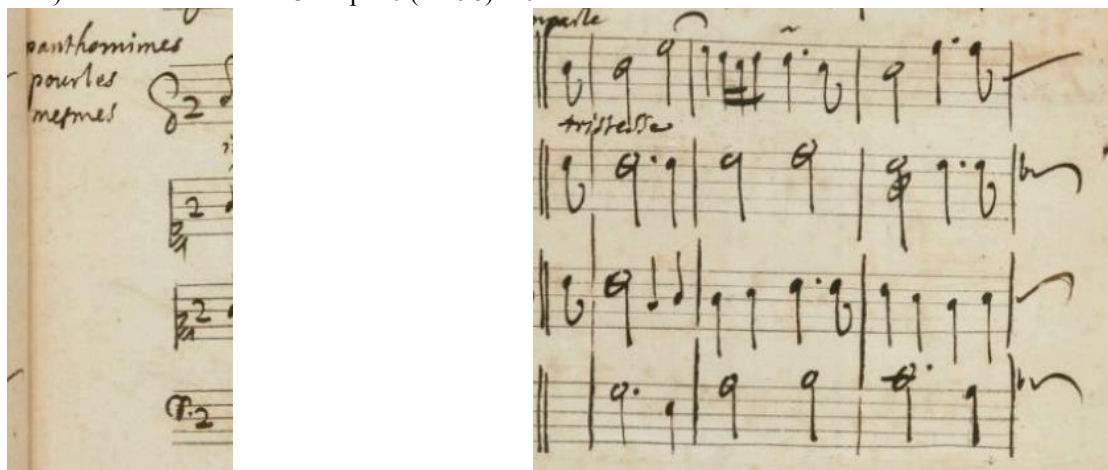
b) XVII / XVIII / fol. 11^v (H.496) – ♣ Elles s'en fuyent



c) XVII / XIX / fol. 15^v (H.496) – Various annotations with 2



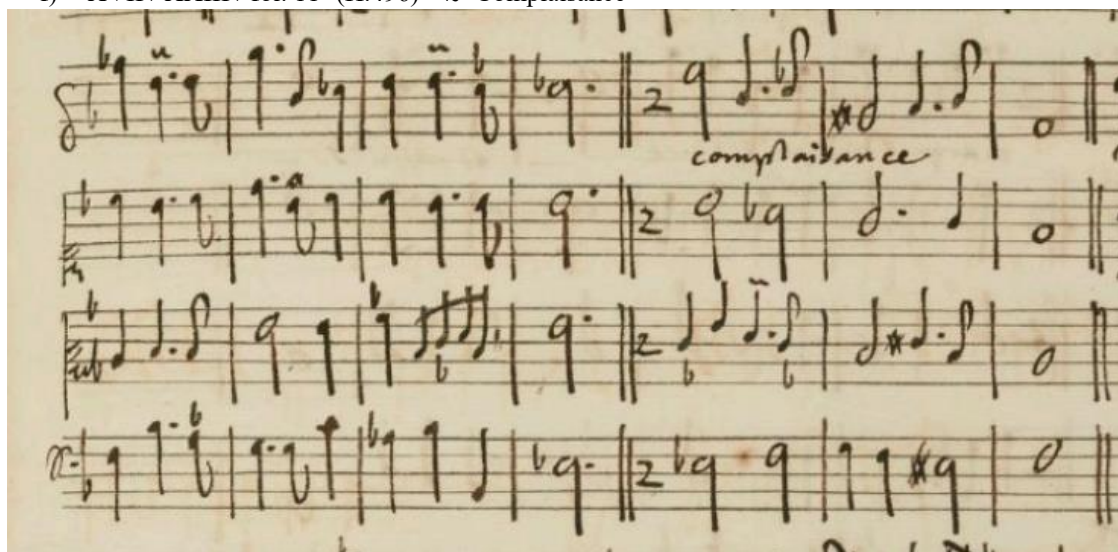
d) XVII / XXIII / fol. 34^v / p. 10 (H.498) – 2 Tristesse



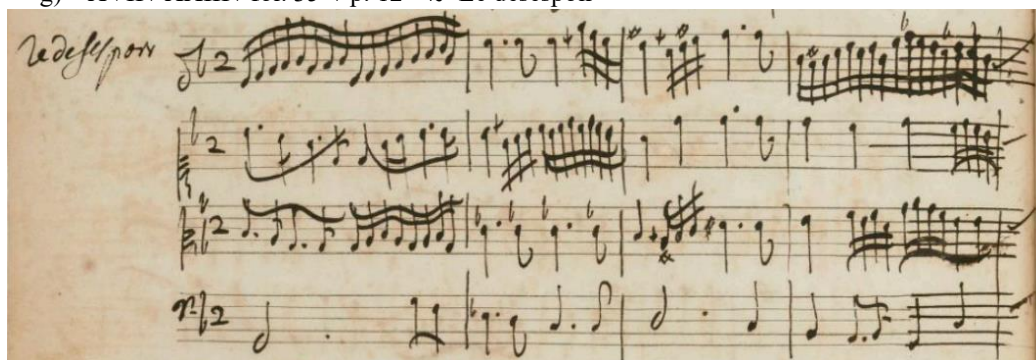
e) XVII / XXIII / fol. 11^v (H.496) – ‘Estonnement’



f) XVII / XXIII / fol. 11^v (H.496) – 2 ‘Complaisance’



g) XVII / XXIII / fol. 35^v / p. 12 – 2 ‘Le desespoir’



Chapter 7

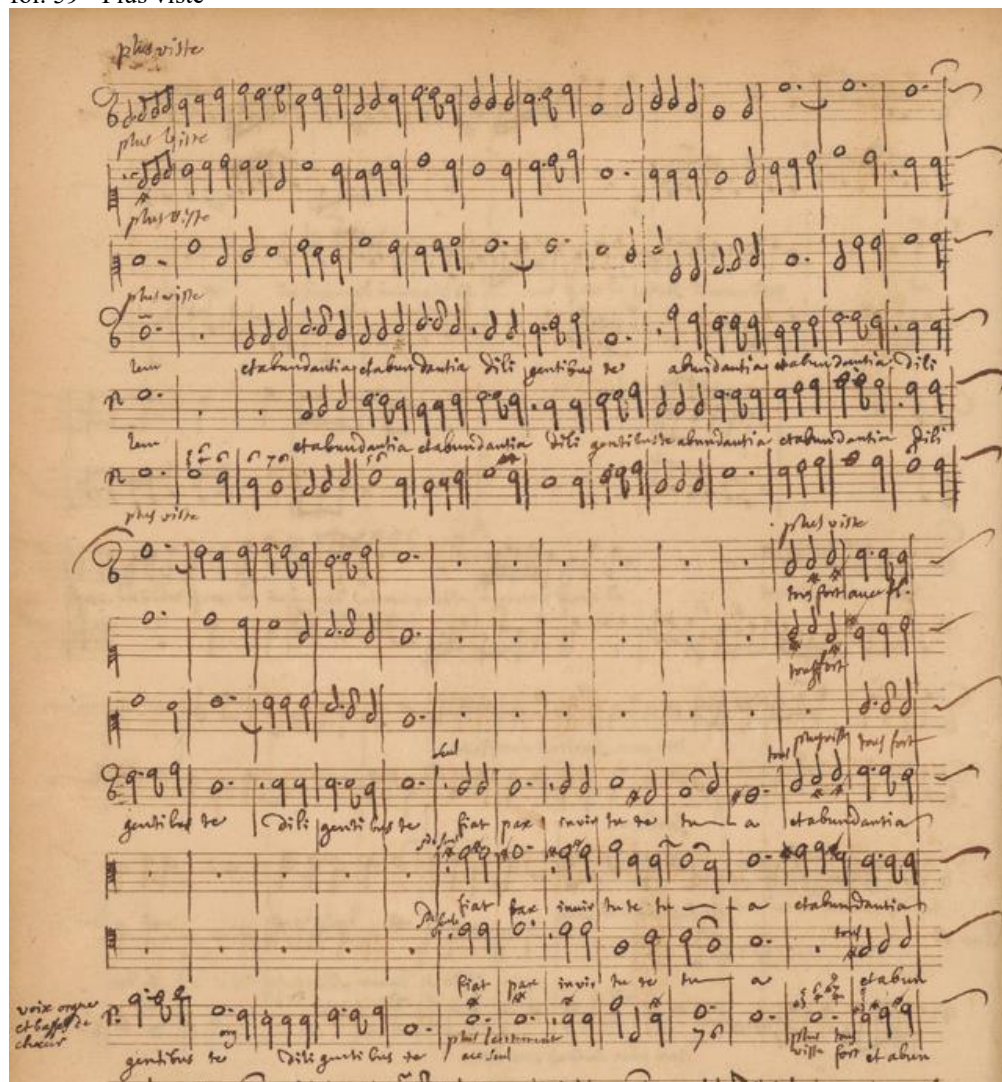
The use of qualifiers, modifiers and the chronology of verbal annotations for tempo

Example 7.1: Marc-Antoine Charpentier, *Mélanges*, XV / IX / (H.161)

fol.59 

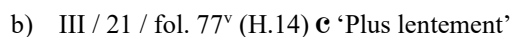


fol. 59^v 'Plus viste'

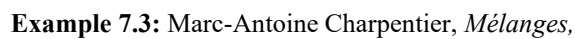


a) XXIV / LXIII / fol. 38^v (H.365) **c** 'tres lentement'

a) XXIV / LXIII / fol. 38^v (H.365) **c** 'tres lentement'



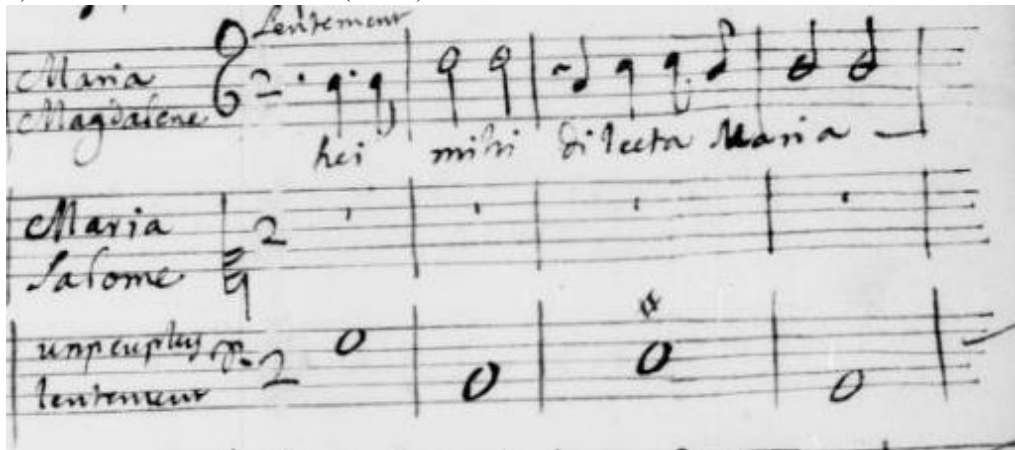
b) III / 21 / fol. 77^v (H.14) c 'Plus lentement'



a) XXII / XLVIII / ff. 34-34^v (H.438a) **3** 'Viste' / 'Un peu plus lent'



b) XXVIII / XXXIII / fol. 37 (H.405) 2 'Lentement'

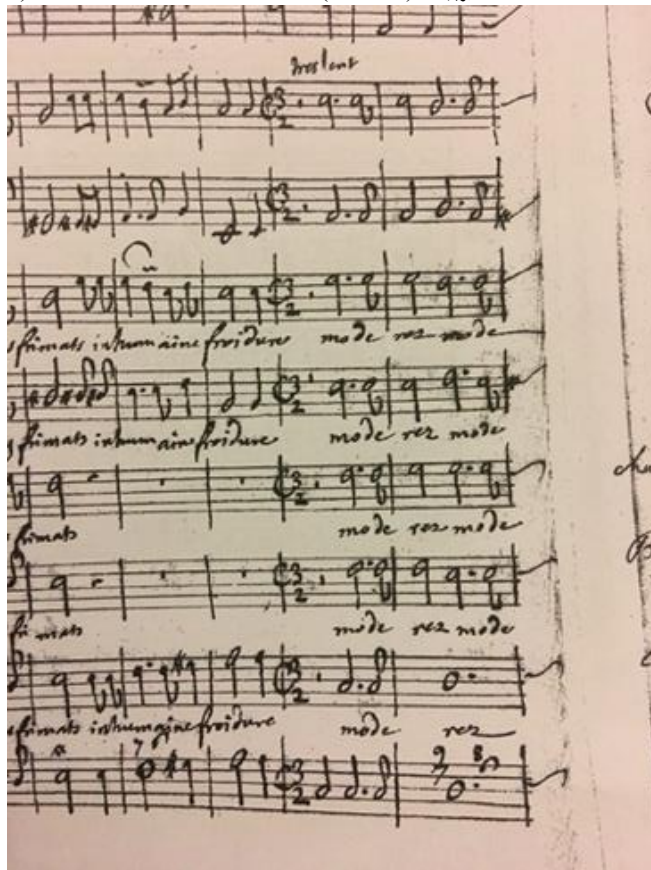


Example 7.4: Marc-Antoine Charpentier, *Mélanges*

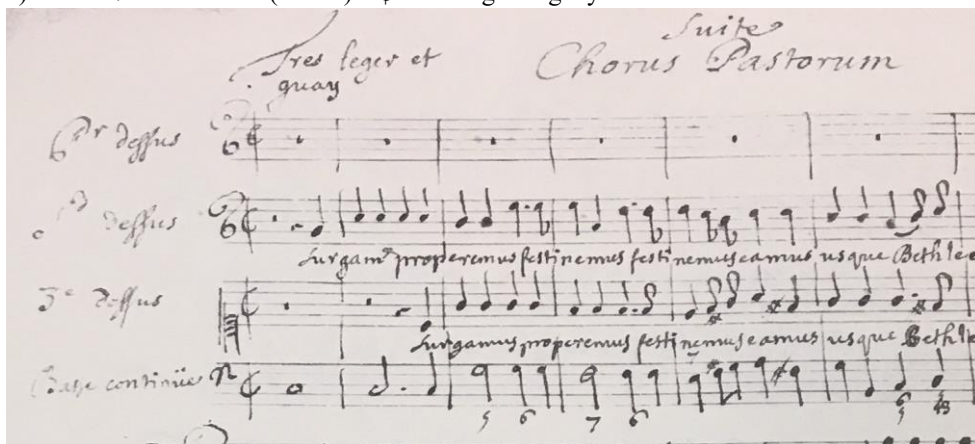
a) X / 59 / 1-5 (H.206) 3b 'Tres lent'



b) XXII / XLVIII / fol. 34^v (H.483a) – 'Tres lent'



c) XII / 74 / ff. 21-22^v (H.421) – **¶** ‘Tres leger et guay’



d) XXIV / LXIII / fol. 38 (H.365) C 'Tres lentement'



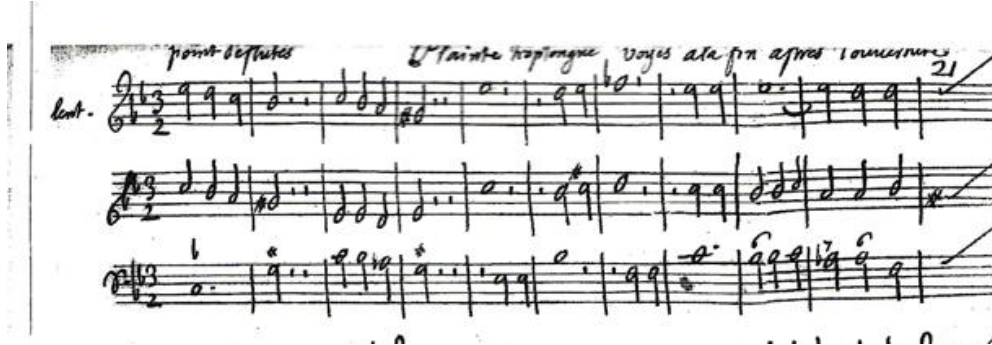
Example 7.5: Marc-Antoine Charpentier, *Mélanges*

a) XVIII / XXXII / fol. 58^v (H.357) – $\text{C}\frac{3}{2}$ 'Fort lentement'

b) XVIII / XXXII / fol. 54^v (H.327) – 2 'Fort lentement'

Example 7.5: Marc-Antoine Charpentier, *Mélanges*

a) XXI / XLII / fol. 21 (H.481) – $\frac{3}{2}$ ♭? ♭? ♭? ‘Lent’



b) XXI / XLII / fol. 34 (H.481a) – $\frac{3}{2}$ No terms



Example 7.6: Marc-Antoine Charpentier, *Mélanges*, IX / 58 / (H.355)

fol. 47^v c ‘Lent’



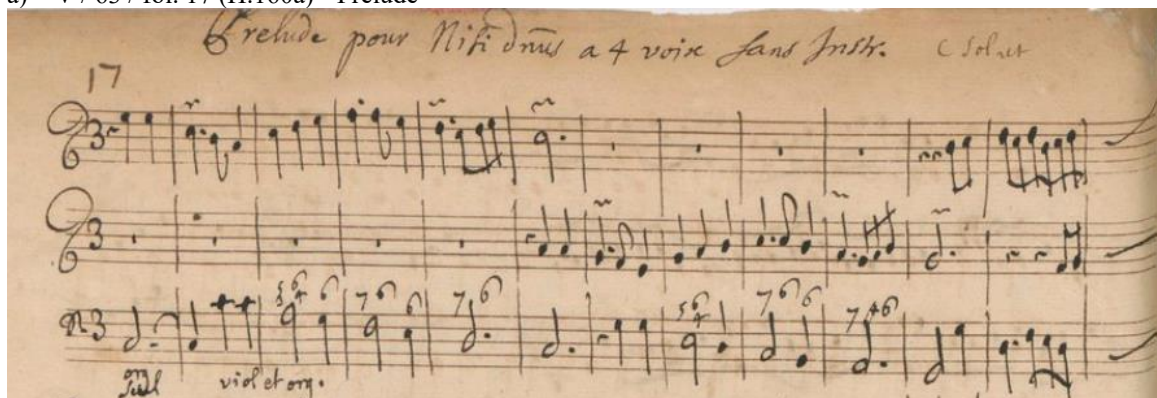
anime
 for
 48
 300

Chapter 8

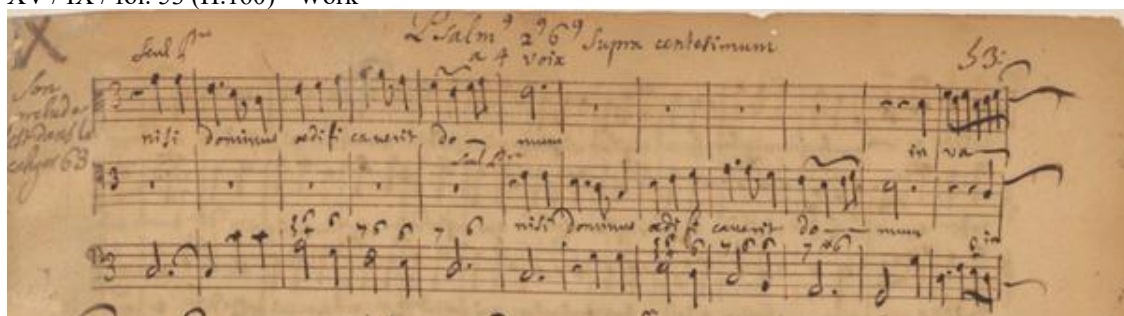
Metre sign changes in special contexts: changes between preludes and works and at the end of sections

Example 8.1: Marc-Antoine Charpentier, *Mélanges*,
Independently notated prelude, thematically related to work

a) V / 63 / fol. 17 (H.160a) - Prelude



XV / IX / fol. 53 (H.160) - Work



b) XXVI / LXX / fol. 61 (H.144) - Integrated prelude, distinct section and thematically related to work

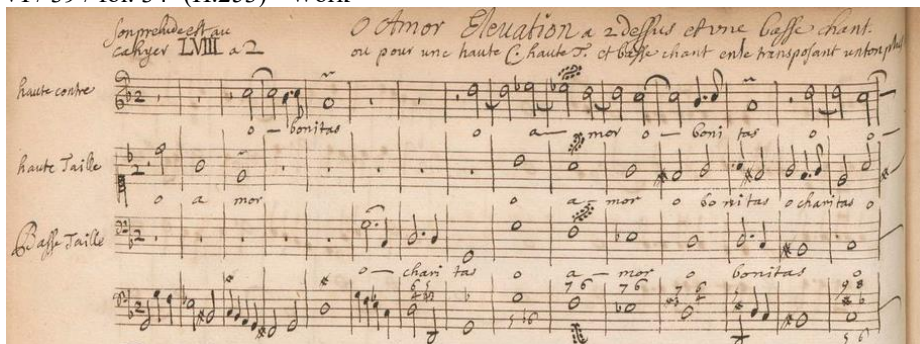


c) VIII / 54 / fol. 47 (H.31) - Integrated prelude, run on to thematically related work.



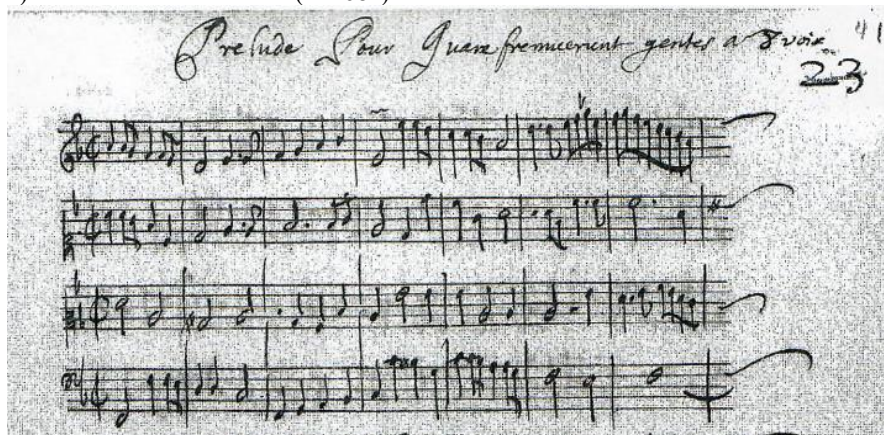
Example 8.2: Marc-Antoine Charpentier, *Mélanges*
Independently notated prelude, thematically unrelated to work

a) XXIII / LVIII / fol. 28 (H.253a) - Prelude

VI / 39 / fol. 34^v (H.253) - Work

Example 8.3: Marc-Antoine Charpentier, *Mélanges*,

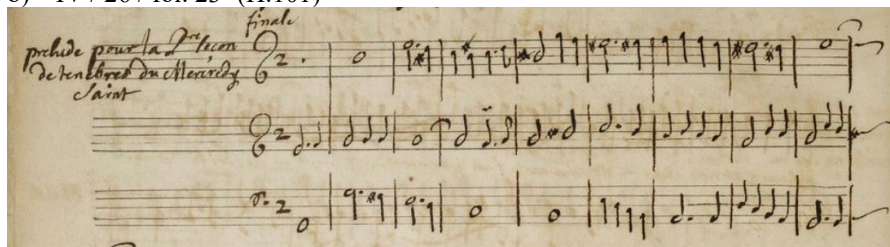
a) XVII / XXIII / fol. 41 (H.168a)



III / 20 / fol. 58 (H.168)



b) IV / 26 / fol. 23^v (H.101)



IV / 26 / ff. 13-16^v (H.96)



c) XVII / XXIV / fol. 53^v (H.171a)



III / 22 / fol. 108 (H.171)

108:

Superflumina
Plains 136 octo vocib. cum Instr.

Le prelude est au cahier

XXIV

C4 *Superflumina, bati - lo - nis Superflumi na bati*

C4 *Superflumi na bati lo nis illic sedimus et fleui*

C4 *Superflumi na bati lo nis illic*

Example 8.4: Marc-Antoine Charpentier, *Mélanges*,

- a) IX / 57 / fol. 37^v (H.78) - thematically unrelated integrated prelude and work with the same metre sign for both sections



- b) XI / 35 / fol. 49 (H.186) - thematically unrelated integrated prelude and work with different metre signs for both sections

a) XII / 74 / fol 7 (H.434) – showing prelude and subsequent vocal entry

Chorde
Motet Pour une longue
offrande
 7.



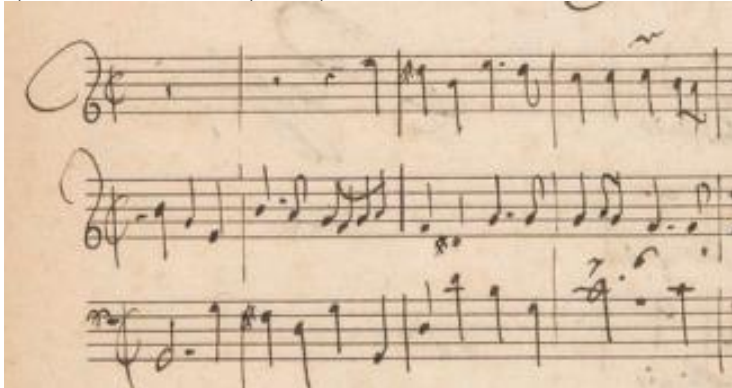
Handwritten musical score for a Mass, likely from a 17th-century manuscript. The score is written on ten staves, with the first staff beginning with a large Roman numeral 'XIII'. The notation includes various musical symbols such as clefs, time signatures, and note values. The lyrics are written in French, including 'Missa', 'Agnus Dei', 'Gloria', and 'Missa'. The score is signed 'Hay' at the bottom right.

a) XXIII / LX / fol. 56 (H.298a)



152

b) VIII / 50 / fol 15^v (H.431)



May. *Agnus dei qui tollis*

Marg. *Citharam meam*

Triz *Linguam meam quia innumeris*

Example 8.7: Marc-Antoine Charpentier,

a) XXIV / LXII / fol 14 (H.79) – prelude followed by work

Troisième Magnificat à trois voix avec luth.

Prelude

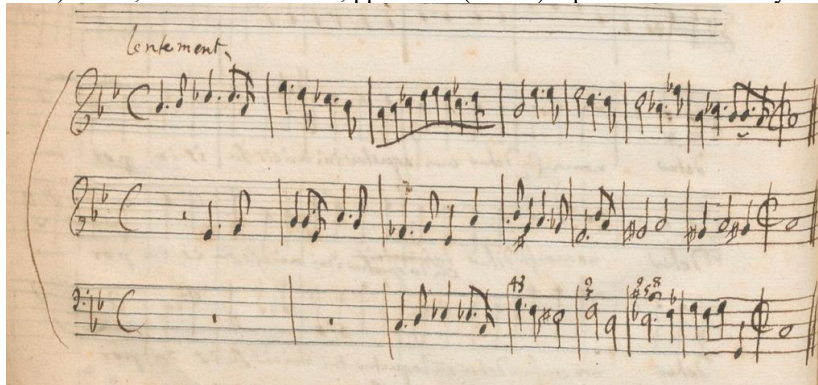
Magnificat - anima mea Dominum

Troisième Magnificat à trois voix avec luth.

Prelude

Magnificat - anima mea Dominum

b) *F-Pn*, Rés. Vmc. Ms. 28, pp. 27-28 (H.232) – prelude followed by work



c) XI / 33 / fol. 15^v (H.180)

sonnerie
et leu calyer *Organe* *Exaudiat pour le Roy a 4*

63

ce recit est
accompagné
si on veut
de 2 viols
repositoir

Exaudi at exaudi at te dominus in die tribulationis

V / 63 / fol. 8^v (H.180a)

Organe *Exaudiat a 4 voix sans instr. Clarinet a 2 viols*
Les 2 violons a 4 viols pour le même Exaudiat est ensuite de celui cy

guy
us
du.
prelude
Sous
prelude
Sous
prelude
assez
et
comp
prelude
les basses de violon prennent a cette t

Recluse pour Magnificat a 4 voix sans instr. Sol ut

The image shows a handwritten musical score on aged paper. At the top, there are two blank staves. Below them, the title "Recluse pour Magnificat a 4 voix sans instr. Sol ut" is written in cursive. The main part of the page contains three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests. The second staff also starts with a treble clef and continues the melody. The third staff begins with a bass clef and includes some markings like "909" and "tout". The handwriting is elegant and typical of 18th or 19th-century manuscript notation.

prelude & Cantata B V M

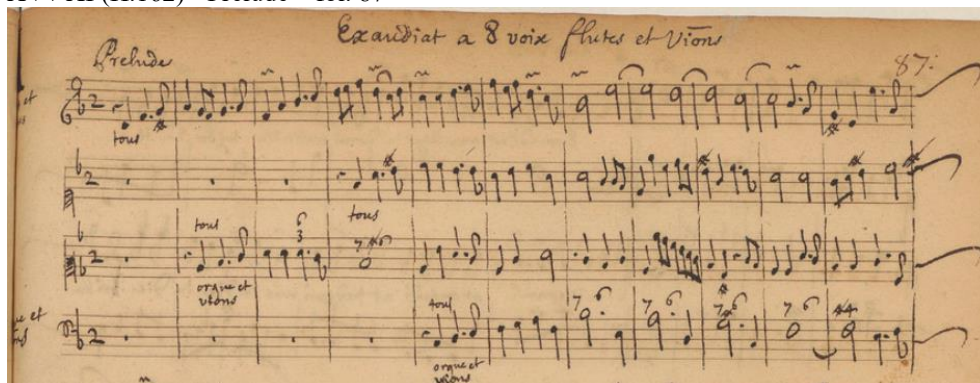
34

Aut.

Chagrisi catanima meadoni num et exul dunt exul ra — ut spiritus meus exul

dunt exul ra — ut spiritus meus in de o in deo salu ra ni me

b) Integrated prelude and work
 XV / XI (H.162) - Prelude – fol. 87



Work – fol. 87v



Example 8.9: Marc-Antoine Charpentier, *Mélanges*,
 IX / 55 / fol. 3v (H.202a) – Independent Prelude



Proche

Dieu Dieu Psalm David 109

A handwritten musical score on aged paper. The title 'Proche' is written in the top left, and 'Dieu Dieu Psalm David 109' is written in the top center. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The music is written in a style characteristic of 18th-century manuscript notation, with various note values, rests, and bar lines. There are some corrections and markings throughout the score, including a large 'X' over the third staff and some small annotations.

Handwritten musical score for "Sicut erat" by J. S. Bach. The score is written on three staves. The top staff is for the Soprano (Soprano), the middle for the Alto (Alto), and the bottom for the Bass (Bass). The music is in G major and 4/4 time. The lyrics are in Latin: "dixit domini meus dixit domini meus domine o sedit a dextris meis sedit a dextris sed a dextris a". The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations in the left margin, including "Soprano" and "Basso".

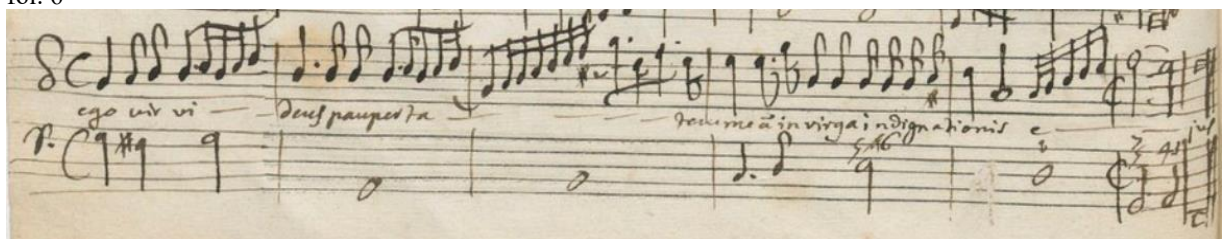


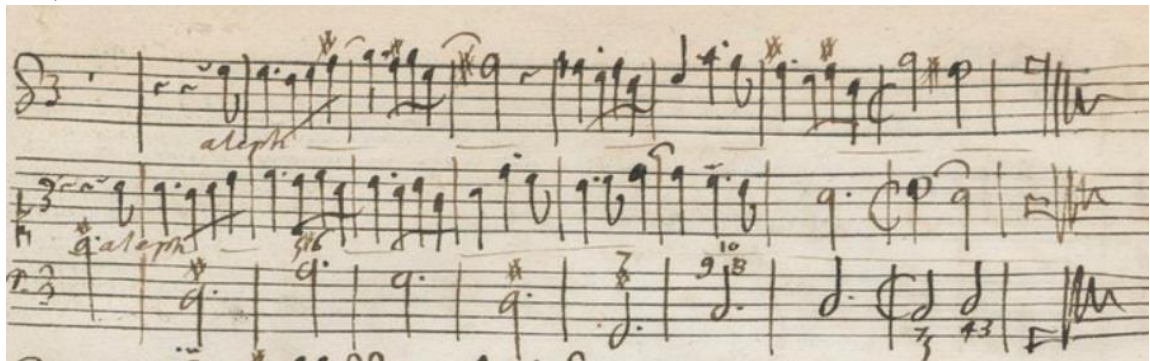
Example 8.11: Marc-Antoine Charpentier, *Mélanges*, V / 63 / fol. 15^v (H.200a) and VIII / 54 / ff. 43^v (H.200)

Prelude Pour le Pr Confitebor a 4 Voix Sans Instr[uments]

Handwritten musical score for Example 8.12. The score is divided into two systems. The first system is titled "Prelude Pour le Pr Confitebor a 4 Voix Sans Instr[uments]" and consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "Con-fi-te-bor ti-bi Do-mi-ne" written in a cursive hand. The bottom staff is in bass clef with a common time signature (C). The second system is titled "Pseaume 110eme Confitebor Prelude 4" and consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "Con-fi-te-bor ti-bi Do-mi-ne" written in a cursive hand. The bottom staff is in bass clef with a common time signature (C). The score is written in a cursive hand and includes various musical notations such as notes, rests, and clefs.

Example 8.12: Marc-Antoine Charpentier, *Mélanges*, I / 1 / (H.93) fol. 6^v



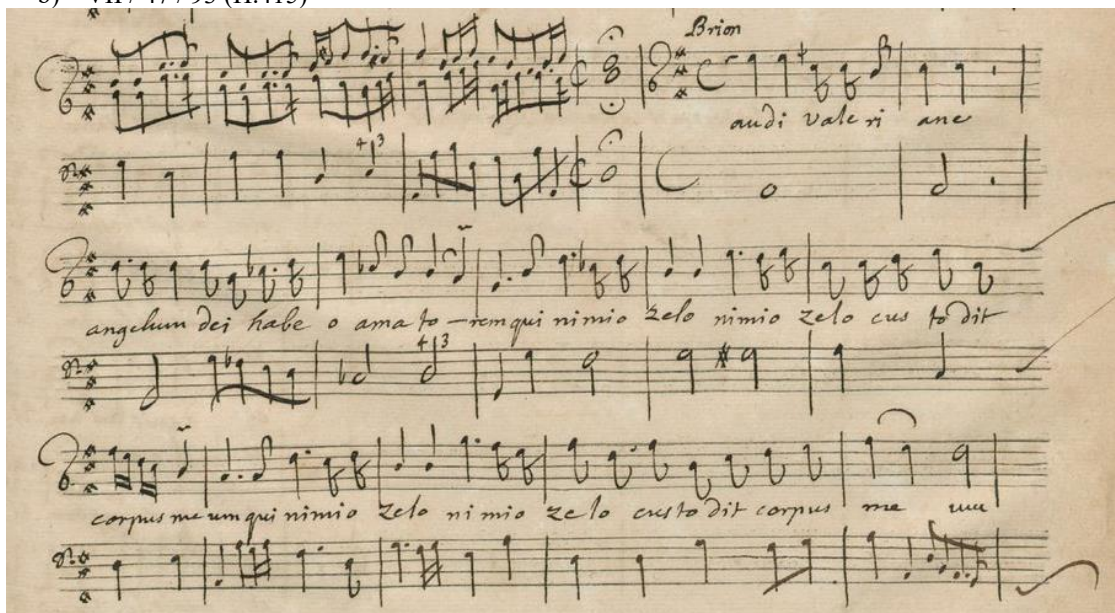


Example 8.13: Marc-Antoine Charpentier, *Mélanges*,

a) VI / 41 / 77^v (H.413)



b) VII / 47 / 93 (H.415)



Example 8.14: Jean-Baptiste Lully, *Armide*, act 1, scene 1, pp.13-14
p. 13

ACTE PREMIER

13

Un fonge af-

PRÉLUDE

BASSE-CONTINUE.

freux m'inspire une future nouvelle Contre ce fange Enne- my : J'ay creu la

BASSE-CONTINUE.

The image shows a page from a musical score for Jean-Baptiste Lully's opera *Armide*, Act 1, Scene 1, page 13. The score is written in French and includes staves for vocal parts (Soprano, Alto, Tenor, Bass), a Prelude, and a Basse-Continue. The lyrics are in French. The page is numbered 13 in the top right corner. The title "ACTE PREMIER" is centered at the top. The lyrics "Un fonge af-" appear at the top right, and "freux m'inspire une future nouvelle Contre ce fange Enne- my : J'ay creu la" appear in the middle of the page. The Basse-Continue is indicated at the bottom of the page.

ARMIDE, TRAGÉDIE.

14

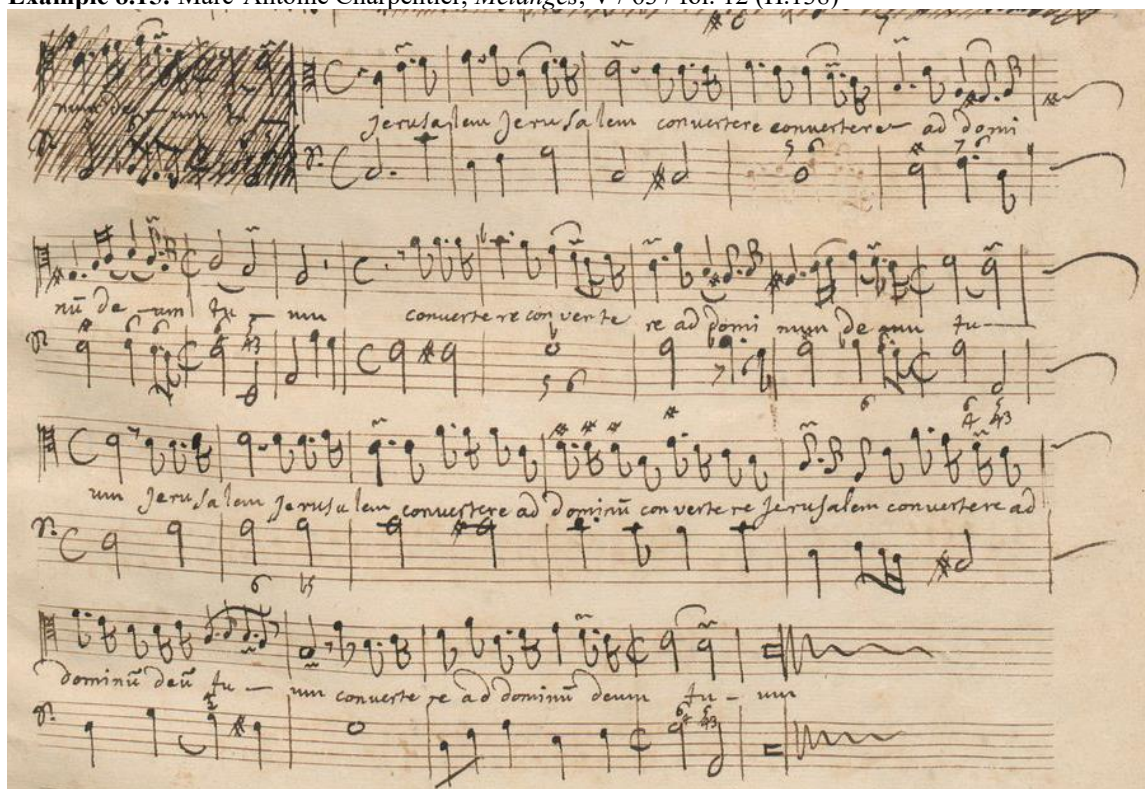
voir, j'en ay fire- my: j'ay crû qu'il me faisoit d'une atteinte mor- telle. Je suis tombée aux

BASSE-CONTINUE.

pieds de ce cruel vainqueur, Rien ne fléchissoit sa ri- gueur, Et par un charme inconce-

BASSE-CONTINUE.

Example 8.15: Marc-Antoine Charpentier, *Mélanges*, V / 63 / fol. 12 (H.138)



Example 8.16: Marc-Antoine Charpentier, *Mélanges*,

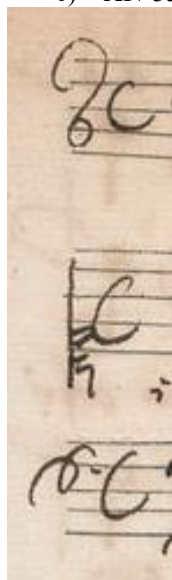
a) XVI / XVII / fol. 54 (H.4) from 1674



b) XXIV / LXIII / fol. 34 (H.264) recopied after Spring 1699



c) XI / 35 / fol. 52 (H.186)



Example 8.18:

a) Jean-Baptiste Lully, *Proserpine*, act 2, scene 7, p. 116.

chante. Les accèts plaintifs de sa voix Ont é- meû mō cœur infle- xible, Qu'û cœur fier est trou-

BASSE-CONTINUE.

Contre l'amour quel cœur peut se défen-

blé quand il devièr sensible Pour la premiere fois.

BASSE-CONTINUE.

b) Jean-Philippe Rameau, 'Le Turc généreux', scene 1, *Les indes galantes*, p.102.

97

OSMAN

- sirs De vous y sui- vre sans ces- se, C'est de per- mettre aux plai- sirs De- vous- y- sui- vre sans

Bc

6 4x 6 7 7

106

[Récitatif]

ÉMILIE

Con- tre mes ra- vis -

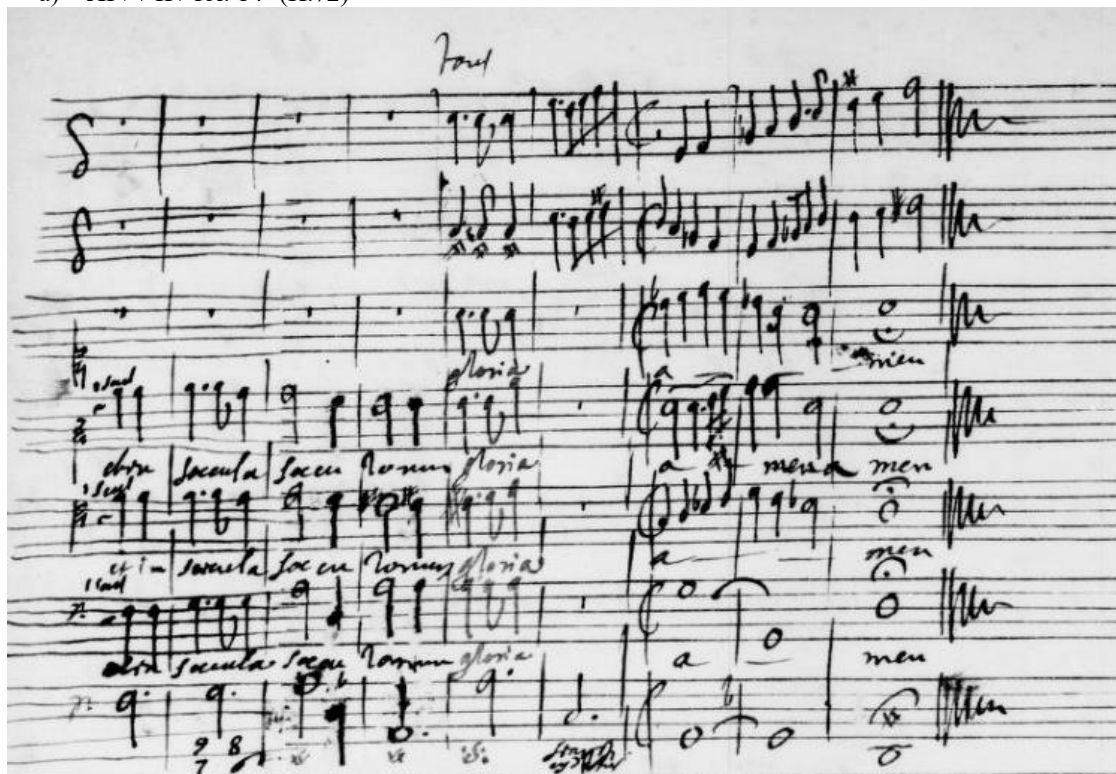
OSMAN

ces- se; Ré- pon- dez à mes vœux; cou- ron- nez mes sou- pirs...

Bc

6 7

Example 8.19: Marc-Antoine Charpentier, *Mélanges*,
a) XIV / II / fol. 14^v (H.72)



b) XX / XXXV / fol. 14 (H.406)

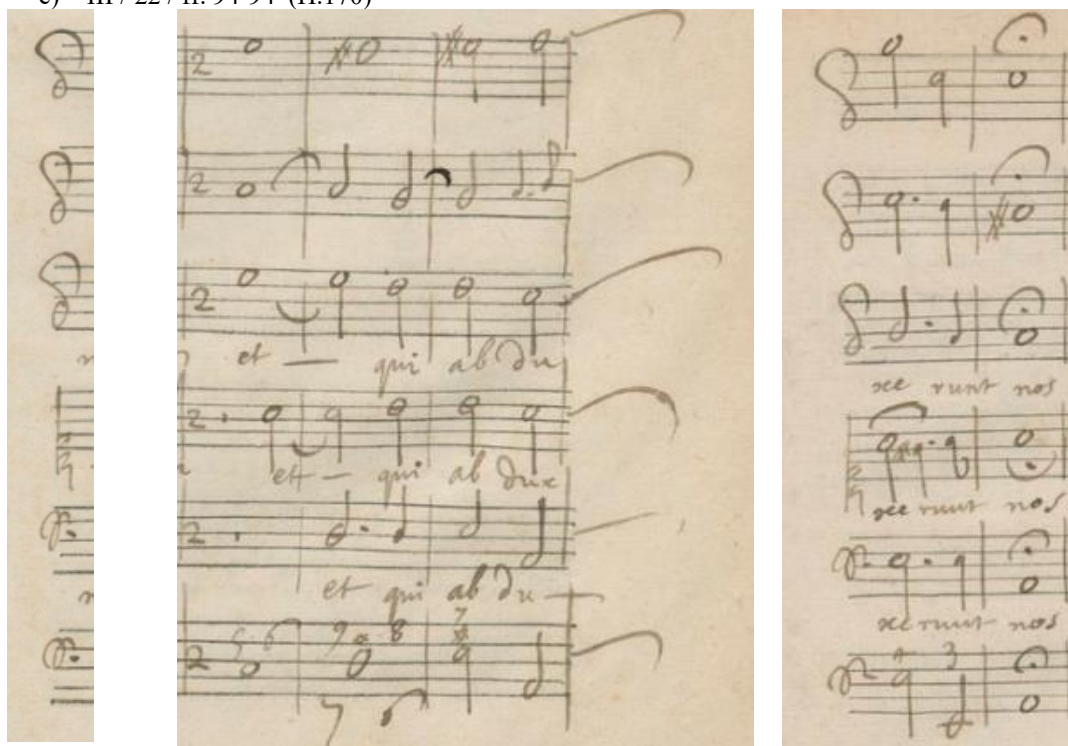
c) III / 17 / fol. 12 (H.239)

Handwritten musical score for "The Lord's Prayer" in G major, Op. 12, No. 25. The score is written on ten staves, with the first five staves corresponding to the vocal parts and the last five staves to the piano accompaniment. The lyrics are written below the vocal staves. The score is marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegretto". The score is numbered 86 in the bottom right corner.

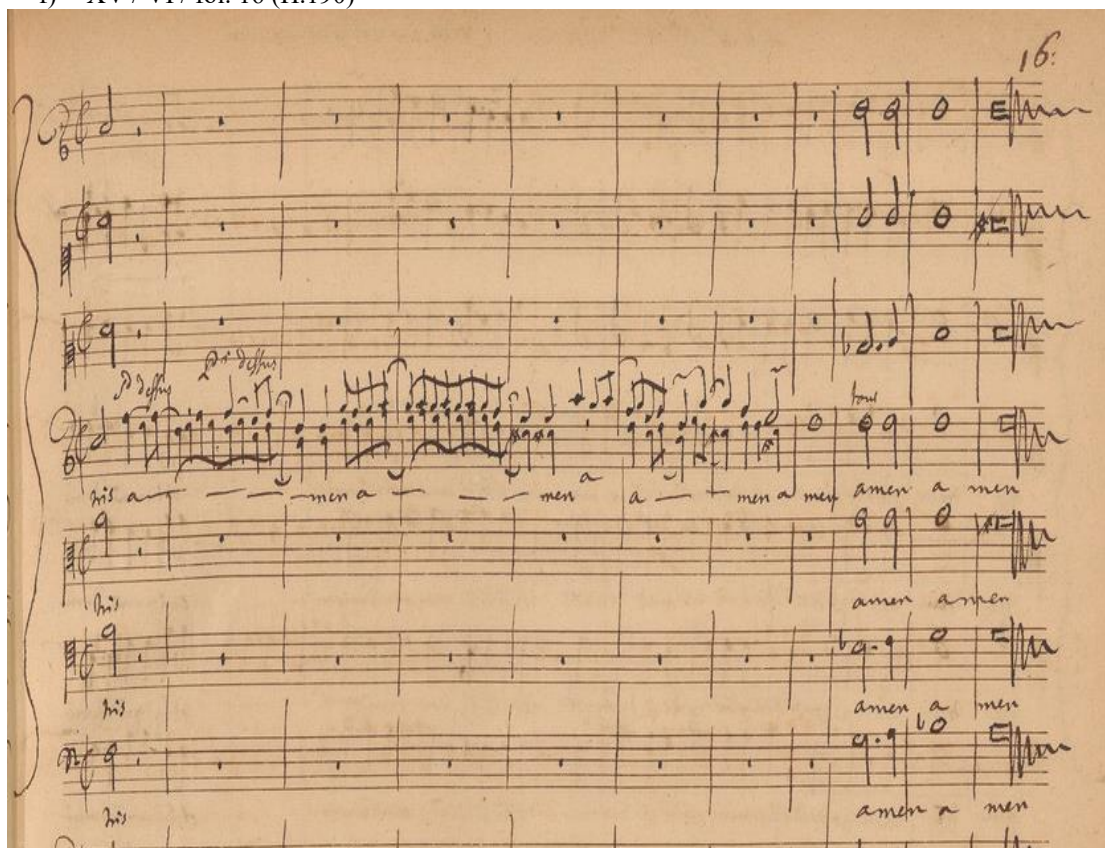
d) VI / 39 / fol. 34 (H.190) (First choir only shown)

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the staves, with some words appearing multiple times. The score is written in a cursive, handwritten style.

e) III / 22 / ff. 94-94^v (H.170)



f) XV / VI / fol. 16 (H.190)



g) VIII / 54 / fol. 39 (H.198)

Sicut erat in principio et tunc et semper et in saecula saeculo amen

Sicut erat in principio et tunc et semper et in saecula saeculo amen

Sicut erat in principio et tunc et semper et in saecula saeculo amen

et in saecula saeculo amen

amen amen amen

h) XI / 34 / fol. 40 (H.183)

et us que ad nubes et usque ad nubes veritas tu a et us

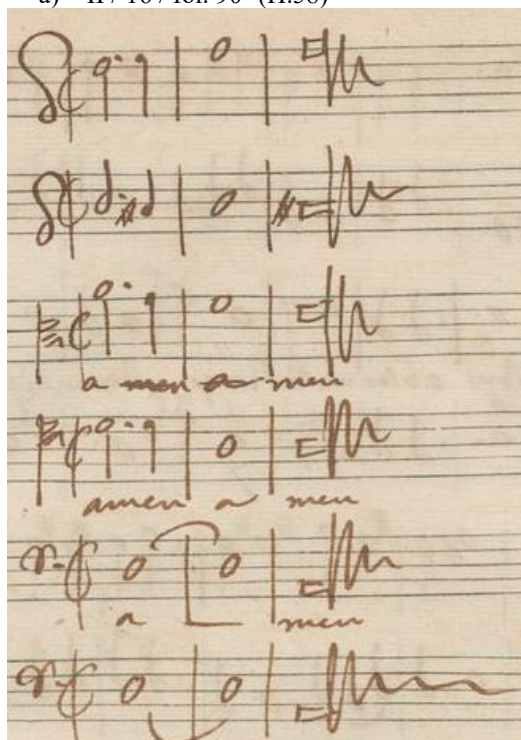
coelos misericordia tua et usque ad nubes veritas tu a et

nubes et usque ad nubes veritas tu a veritas tu a echo jusque a la fin

que et us que ad nubes veritas tu a

us que et us que ad nubes veritas tu a

Example 8.20: Marc-Antoine Charpentier, *Mélanges*,
a) II / 16 / fol. 90^v (H.58)



b) XV / VI / fol. 4^v (H.158)

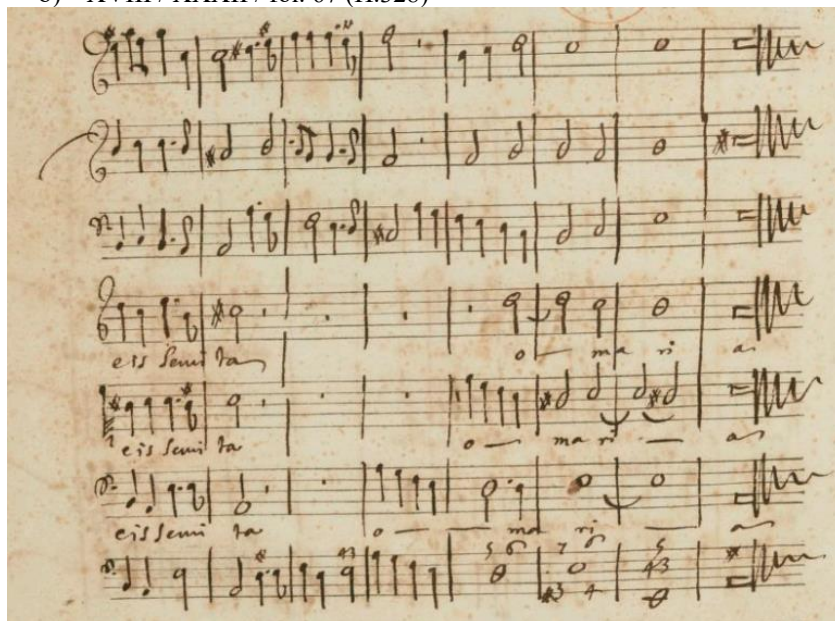
Handwritten musical score for Example 8.20b, showing six staves of music. The notation is in a historical style with various note values and rests. The lyrics are written below the staves: "Sancto et spiritui Sancto a men" on the second staff, "Sancto et spiritui Sancto a men" on the third staff, "Sancto et spiritui Sancto a men" on the fourth staff, "Sancto et spiritui Sancto a men" on the fifth staff, and "Sancto et spiritui Sancto a men" on the sixth staff. The music is written on six staves, with the first staff having a common time signature and the last five staves having a different time signature.

c) XIV / I / fol. 6 (H.150)

Example 8.21: Marc-Antoine Charpentier, *Mélanges*₂

a) VIII / 54 / fol. 46^v (H.200)

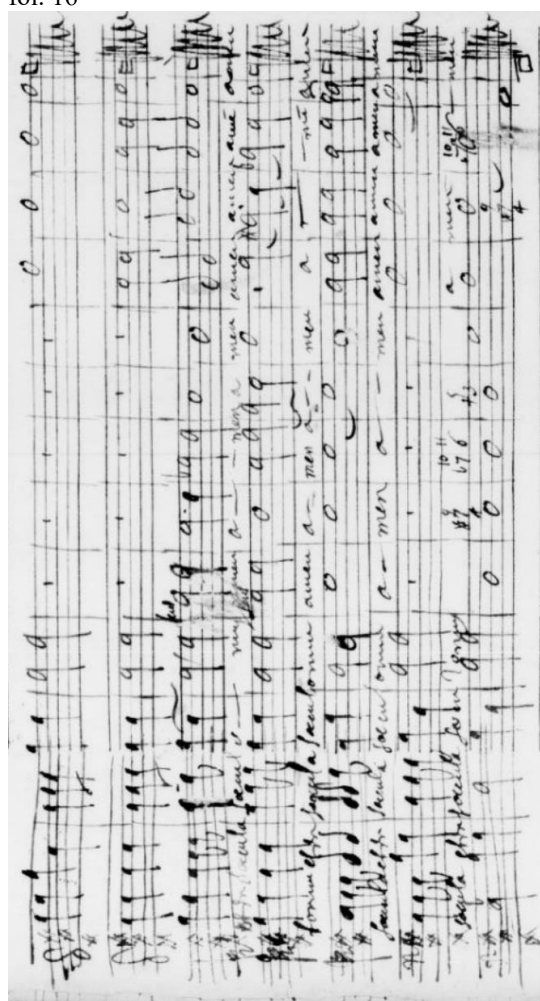
b) XVIII / XXXII / fol. 67 (H.328)



c) XIV / II / fol. 16-16^v (H.152)
fol. 16



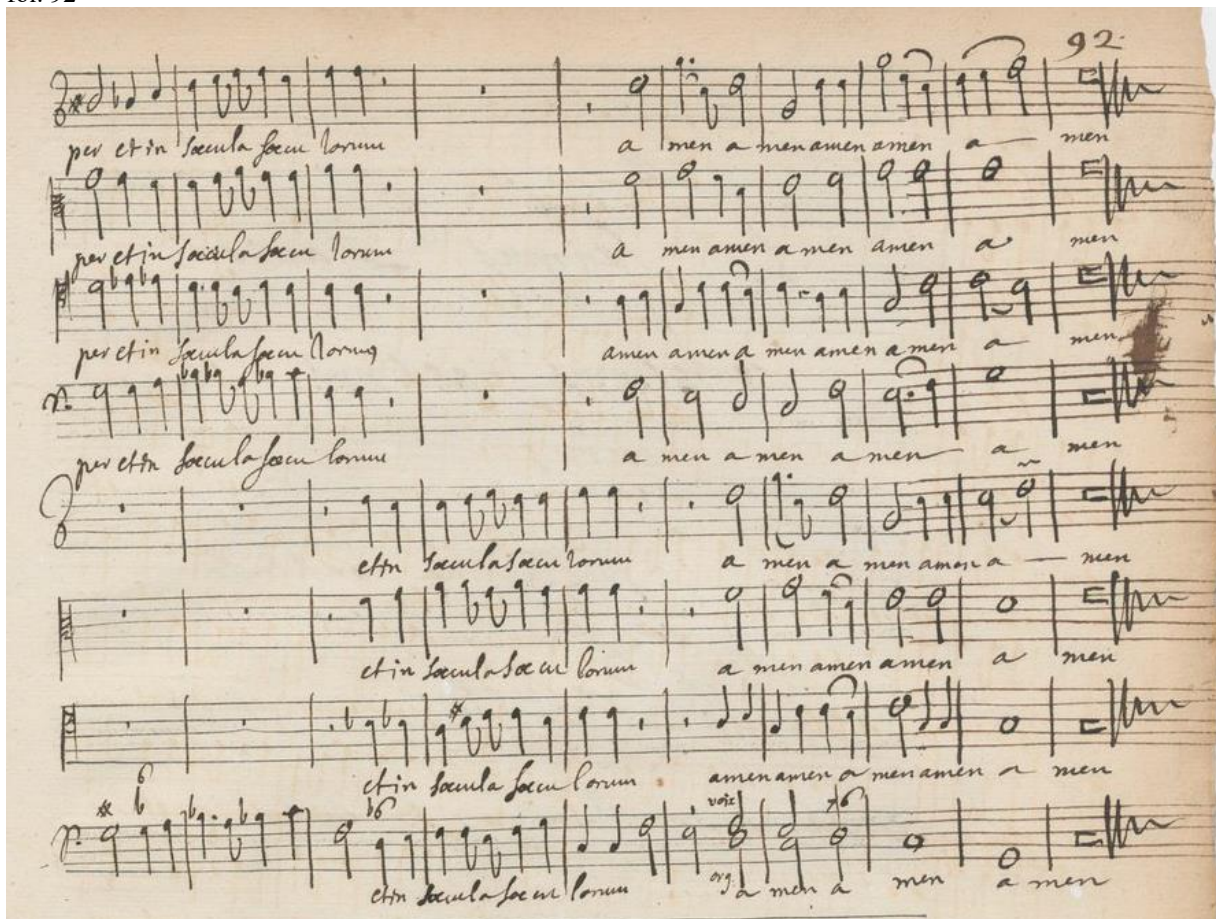
fol. 16^v



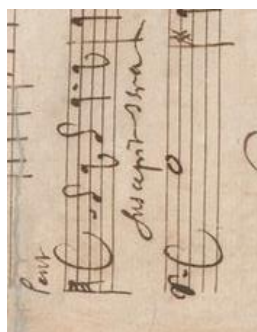
fol. 91^v



fol. 92



Example 8.22: Marc-Antoine Charpentier, *Mélanges*, VIII / 54 / fol. 35 and 35^v (H.76)



Example 8.23: Marc-Antoine Charpentier, *Mélanges* XIV / IV / fol. 33 (H.155)

33:

gloria patri et filio et spiritui sancto

gloria patri et filio et spiritui sancto

gloria patri et filio et spiritui sancto

gloria patri et filio et spiritui sancto

gloria patri et filio et spiritui sancto

in principio

in principio

et in fine

et in fine

et in saecula saeculorum

et in saecula saeculorum

et in saecula saeculorum

et in saecula saeculorum

et in saecula saeculorum

men

men

men

men

men

Example 8.24: Marc-Antoine Charpentier, *Mélanges*
a) IX / 55 / fol 9 (H.202)

a) IX / 55 / fol 9 (H.202)



b) IX / 57 / ff 36 and 36^v (H.204)

Handwritten musical score for IX / 57 / ff 36 and 36^v (H.204). The score is written on two pages. The left page shows the beginning of the piece with a treble clef and a common time signature. The right page shows the continuation of the piece, with a treble clef and a common time signature. The music is written in a single system on each page. The lyrics "men amen a men a men a men" are written below the notes on the right page.

c) XXIV / LXII / ff .23 (H.79) (passage begins in C)

Handwritten musical score for XXIV / LXII / ff .23 (H.79). The score is written on a single page with a treble clef and a common time signature. The music is written in a single system. The lyrics "facula faculorū amen amen a men a men amen a - men a men a - men" are written below the notes.

d) VI / II / fol. 34 (H.190)



e) XV / IX / fol. 55 (H.160)



f) XV / VI / fol. 16 (H.3)

[illegible]

fol. 33^v

180

34

Passo Continuo

Secula seculo rum in secula seculo — rum a — men

Secula & in secula seculo — rum a — men

Secula seculo rum in secula seculo — rum a — men

Secula seculo rum in secula seculo — rum a — men

lo rum in secula seculo — rum a — men

lo rum in secula seculo — rum a — men

lo rum in secula in secula seculo — rum a — men

lo rum in secula seculo — rum a — men

6 7 6 0 2 0 0 0 0 0 0

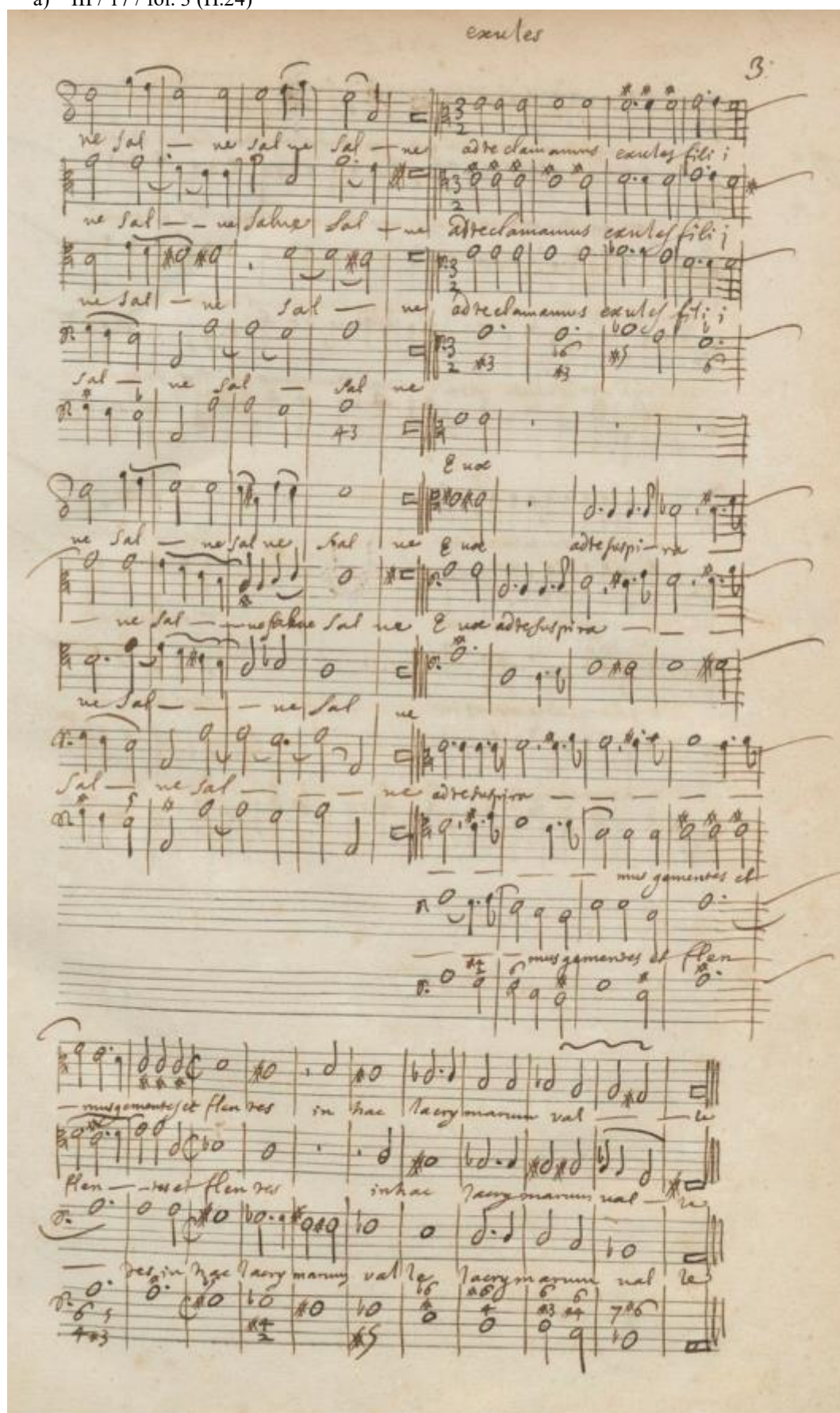
b) X / 61 / (H.208)
fol. 61



fol. 62^v

Handwritten musical score on folio 62^v. The score consists of eight staves. The lyrics are: *amen a - men a - men a - men a - men*. The bottom staff has the word *amen* written below it.

Example 8.26: Marc-Antoine Charpentier,
a) III / 17 / fol. 3 (H.24)



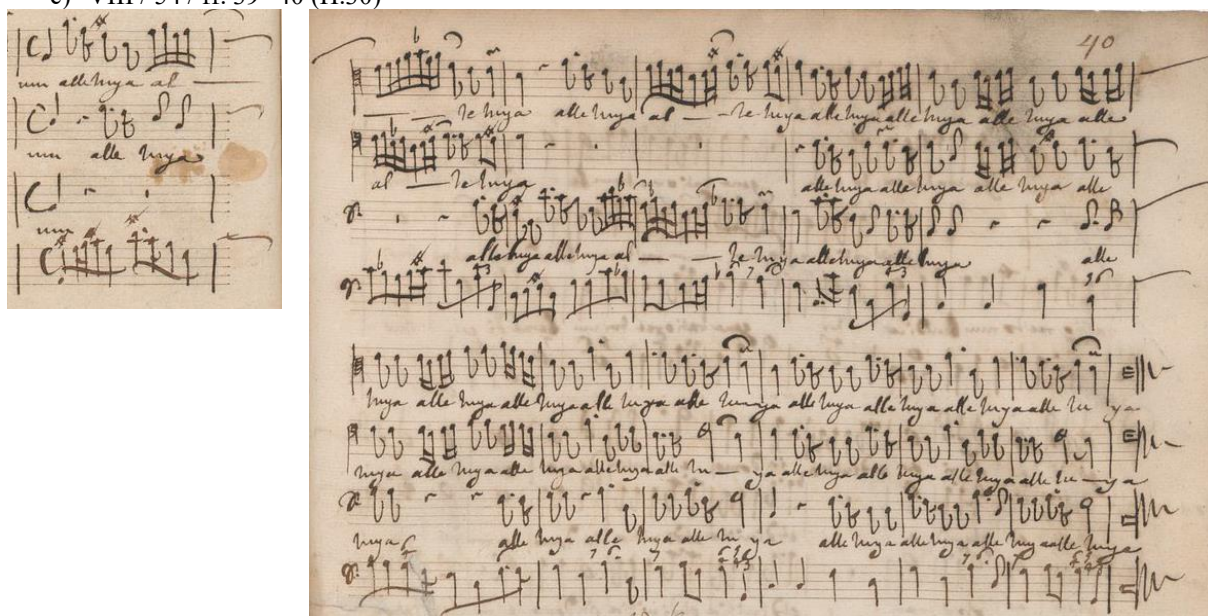
b) II / 15 / (H.165)
fol. 82^v

Handwritten musical score on folio 82v. The page contains several staves of music written in mensural notation. The lyrics are in Latin, including "quain vocaveri mus", "re domine saluum fac re", and "gem domine saluum fac re". The notation is in a historical style, with various clefs and note values. The text "Leuls" is written above one of the staves.

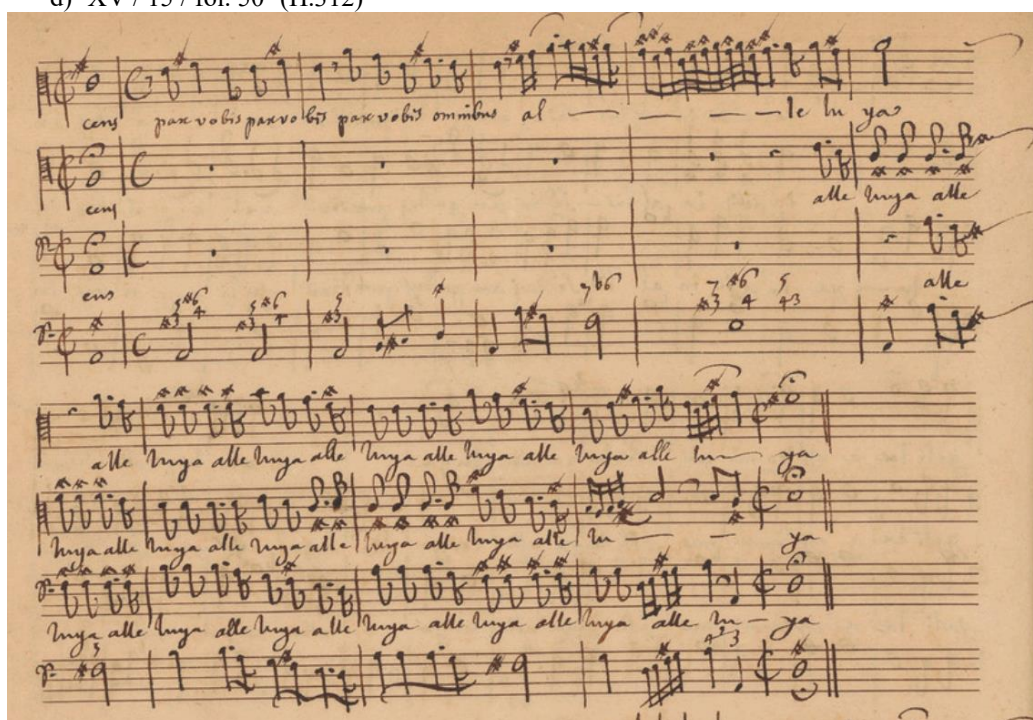
fol. 83

Handwritten musical score on folio 83. The page contains several staves of music written in mensural notation. The lyrics include "re saluum fac re", "gem", and "re saluum saluum fac re gem". The text "Fin du Psalme" is written in a large, stylized script on the right side of the page. The number "202" is written at the bottom right.

c) VIII / 54 / ff. 39^v-40 (H.30)



d) XV / 15 / fol. 50^v (H.312)



The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is in a historical style, likely from the 16th or 17th century. It consists of several staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are written in Latin and are interspersed with the musical notation. The text includes phrases like "quo modo trahabamus in pro fun du in pro fun dum", "cantabimus canticu laudi", and "di quonia lux orta est nobis et veritas et veritas illuxit nobis". The page is numbered "X / 62 / fol. 68 (H.355a)" in the top left corner. The word "Johc" is written in the left margin. The word "Finis a l'org" is written in the right margin. The notation includes various musical symbols such as notes, rests, and clefs.

quo modo trahabamus in pro fun du in pro fun dum cantabimus canticu laudi cantabimus canticu laudi
modo trahabamus in profundum in pro fun — dum cantabimus canticu laudi cantabimus canticu laudi
fun — dum in pro fun dum cantabimus canticu laudi
di quonia lux orta est nobis et veritas et veritas illuxit nobis et veritas illuxit no — bis
di quonia lux orta est nobis et veritas illuxit nobis et veritas illuxit no — bis
di quonia lux orta est nobis et veritas et veritas illuxit nobis et veritas illuxit no — bis
di quonia lux orta est nobis et veritas illuxit nobis et veritas illuxit no — bis

Finis a l'org

Example 8.27:

- a) Jehan Titelouze, 'Hymnis Sanctorum meritis', *Hymnes de l'Eglise pour toucher sur l'orgue* (Paris: Pierre Ballard, 1623) p. 40



- b) ?Bouznac?, 'O Quam Gloriosus es', [Recueil de plusieurs messes, psaumes, motets, Te Deum...], F-Pn, Rés Vma MS-571, fol. 5^v



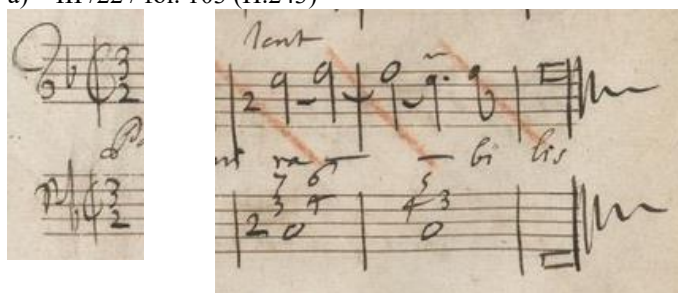
- c) Amandino Freddi, 'Salve regina' *Ghirlanda sacra scielta da diuersi eccellentissimi compositori de varij motetti à voce sola, Libro primo* (Venice: Leonardo simonetti 1625), p. 105



Example 8.28: Giovanni Maria Trabaci, 'Verso ottavo', *Il secondo libro de ricecate, & altri varij capricci* (Naples: 1615), p. 54



Example 8.29: Marc-Antoine Charpentier, *Mélanges*,
a) III / 22 / fol. 103 (H.243)³



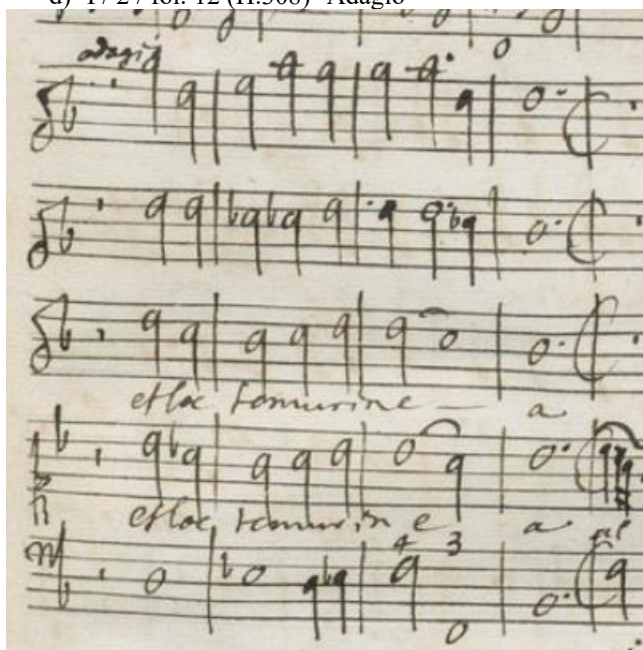
³ The 'hatchings' that appear on the manuscript in red crayon are ones made by the engraver when preparing this work (and indeed several others from the *Mélanges*) for inclusion in one of the few surviving printed collections of Charpentier's work. Marc-Antoine Charpentier, *Motets mêlez de symphonie de Monsieur Charpentier* (Paris: chez Jacques Edouard, 1709), p. 44. The term of movement 'Lent' appears in the printed edition of this work. For a discussion of this collection, including the relationship of the hatchings to the engraving process, see Shirley Thompson, 'Charpentier's *Motets mêlez de symphonie*: A Nephew's Offering', in *New Perspectives on Marc-Antoine Charpentier*, ed by Shirley Thompson (Farnham: Ashgate, 2010), pp. 287–314

b) XVIII / XXXII / fol. 59 (H.327) 'Fort lentement'



c) III / 21/ fol. 65 (H.168) 'Lent'

d) I / 2 / fol. 12 (H.308) 'Adagio'



e) XVIII / XXXI / (H.61)

fol. 34^v



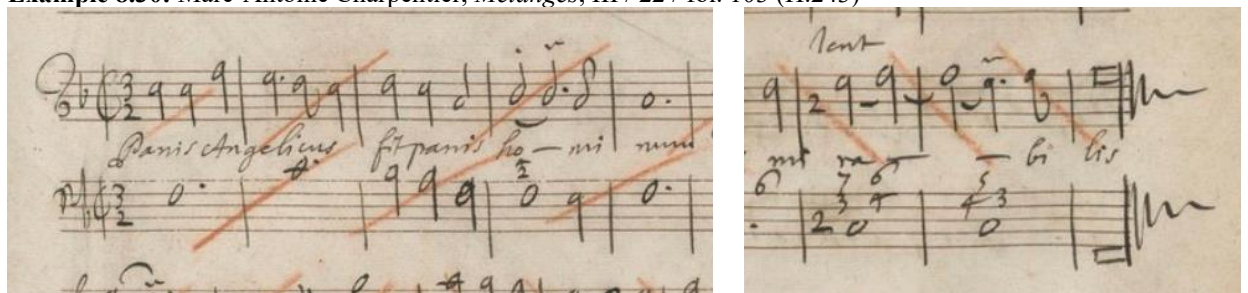
fol. 35



fol. 35^v



Example 8.30: Marc-Antoine Charpentier, *Mélanges*, III / 22 / fol. 103 (H.243)



Example 8.31: Marc-Antoine Charpentier, *Mélanges*, XX / XXXVI / (H.408)
fol. 26^v fol. 28

Example 8.32: Marc-Antoine Charpentier, *Mélanges*,

a) III / [19] / fol. 35 (H.322)

Handwritten musical score for Example 8.32a, fol. 35 (H.322). The score is for a multi-measure rest (multi-measure rest) and features five staves. The first staff is labeled 'Organo' and the second 'Violone'. The lyrics 'coro na - be nis coro na - be nis coro na -' are written below the staves. The score includes a 'Forte' dynamic marking and a 'finis' marking. The page number '154' is visible at the bottom right.

b) XII / 74 / fol. 20 (H.273)

Handwritten musical score for Example 8.32b, fol. 20 (H.273). The score is for a multi-measure rest (multi-measure rest) and features five staves. The lyrics 'Je su te so lum te so lum volo cha re Je su te so lum te so lum volo cha re Je su te so lum te so lum volo cha re' are written below the staves. The score includes a 'leggerment' dynamic marking and a 'me' marking. The page number '155' is visible at the bottom right.