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

Adrian Colin Powney M.Mus, B.A(Hons), PGCert, SFHEA

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Extended Data-Tables for Chapters 1-8

Appendix I - Charpentier's Text Settings by Incipit, LU or Bible Reference (Appendix I - Charpentier's Text Settings by Incipit, LU or Bible Reference)

Appendix II Conceptions of Tactus, Beat and Metre by French Writers 1600-1750 v.1.0 (Appendix II Conceptions of Tactus, Beat and Metre by French Writers 1600-1750 v.1.0.xlsx)

Appendix 1.1: Instances of 𝐜 and 𝄵 occurring in direct succession and / or within the same work in Charpentier's Autograph Manuscripts

This table presents all instances where Charpentier uses in succession the metre signs 𝐜 and 𝄵 in succession.

Legend and categorisation

Group A: Where notational/paranotational elements suggest speeds conventionally associated with the metre signs as advocated by most theorists.
Group B: Where the notational/paranotational elements suggest the opposite of the speeds conventionally associated with one or more metre signs.
Group C: Where the notational/paranotational elements suggest no difference in the speed between successive instances of two or more metres.

Category 1 - Where there is overt reference to a rate of motion
Category 2 - Where between the metres there is a contrast or intensification of emotion (for example, from anger to sadness) with implicit associations with speed
Category 3 - 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.
Category 4 - Where there is a summation of the key message or question of a given passage.
Category 5 - Where there is a point of sectional demarcation / sectional contrast.
Category Unknown - Where is it not possible identify a specific reason for the change of metre

***Mélanges* Vol / cah. / fols**	**H. No / Genre / Title**	**Chronology**	**Recitative / Arioso or Ensemble**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Note Values By Metre Sign**	**Text Source**	**Group**	**Category**	**Comments**
I / 1 / ff. 1ᵛ-2	91 Leçon de ténèbres 'De Lamentation Jeremiæ'	1670	R/A E	𝐜 - Novi diluculo, multa est fides tua 𝄵 - Heth.	𝐜 - They are new every morning, great is thy faithfulness. 𝄵 - Heth.	𝐜 - Q, Sq, C, M 𝄵 -M, Sb, C, Q	LU 754-5	C	5	
I / I / ff. 4-5	91 *Leçon de ténèbres* 'De Lamentation Jeremiæ'	1670	E E R/A R/A E E	𝄵 - Jod. 𝐜 - Ponet in pulvere os suum, si forte sit spes 𝐜 - Jod. 𝐜 - Dabit percutienti se maxilam, saturabitur opprobriis. 𝐜 -[Instr.] 𝄵 - Jerusalem, Jerusalem converte ad Dominum Deum tuum, convertere, ad Dominum Deum tuum.	𝄵 - Jod. 𝐜 - He shall put his mouth in the dust, if so, be there may be hope. 𝄵 - Jod. 𝐜 - He shall give his cheek to him that striketh him, he shall be filled with reproaches. 𝐜 - [Instr.] 𝄵 - Jerusalem, Jerusalem be converted unto the Lord thy God.	𝄵 - M, Sb, Q 𝐜 - Q, Sq, C, M 𝐜 - Q, Sq, C, M 𝐜 - Q, Sq, C, M 𝄵 - C, M, Q, Sb	LU 754-5	C / A	4	
I / 2 / fol. 9ᵛ-10	53 *Jesu corona Vierginum[:] humne au commun des vierges à deux dessus et une flûte* 'Jesu corona Virginum	fol. 9ᵛ - *End of 1692 - Spring 1699* fol. 10 - 1670-71	R/A E	𝐜 - Te deprecamur largius, nostris adauge sensibus nescire prorsus omnia, corruptionis vulnera. 𝄵 - Amen..	𝐜 - We pray thee therefore to bestow upon our senses here below thy grace, that so we may endure from taint of all corruption pure. 𝄵 - Amen..	𝐜 - Q, Sq, C, M 𝄵 - C, M	Ant. Mon. 771 / LU 1213-14	C	5	
II / 10 / ff. 15-16ᵛ	391 *Judith sive Bethulia liberate* 'Stabat Holofernes [su]per montes urbis Bethuliæ'	1675	E E R/A	𝐜 - Et cum audissent filii Israel vocem ejus, concurrereunt ad eam omnes a minimo usque ad maximum. Et accedentes luminaria congregaverunt circa eam singuli : 𝄵 - [li] et ascendens illa super eminentiorem locum, imposuit silentium populo, et læta sic locuta est : 𝄵 - Laudate Dominum Deum nostrum, qui non deseruit sperantes in se. Adimplevit in me ancilla sua misericordiam suam: et interfecit in manu mea hostem populi sui hac nocte.	𝐜 - And when the children of Israel heard her voice they all flocked to her, from the least to the greatest. And the approaching luminaries gathered around her one by one: 𝄵 - [li] And lighting up lights they all gathered round about her: and she went up to a higher place, and commanded silence to be made, and joyfully spake thus: 𝄵 - Praise ye the Lord our God, who hath not forsaken them that hope in him. And by me his handmaid he hath fulfilled his mercy: and he hath killed the enemy of his people by my hand this night.	𝐜 - Q, Sq, C, M 𝄵 - M, C 𝄵 - C, Q, M	Adapted from Judith 8-13	A	2	

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			R/A R/A	𝐂 - Ecce caput Holofernis, quem percussit Dominus per manum foeminæ. Ipse est qui hinc exeuntem, ibi commorantem, et inde huc revertentem sine macula peccati vobis revocavit me. 𝐂 - Laudate Dominum Deum nostrum, qui non deseruit sperantes in se.	𝐂 - Behold the head of Holofernes, whom the Lord slew by the hand of a woman. The same Lord [was my keeper] going hence, and abiding there, and returning from thence hither, and hath brought me back without pollution of sin. 𝐂 - Praise ye the Lord our God, who hath not forsaken them that hope in him.	𝐂 - Q, Sq, C, M 𝐂 - C, Q, M				
II / 13 / ff. 55ᵛ- 56	479 *Petite pastorale* 'Téméraire Alcidon / Audacieux Lysandre'	1676-77	R-A - E R/A	𝐂 - Laissez, laissez là sa gloire! Ne songez qu'à ses plaisirs! 𝐂 - Bergers reprenez vos muzettes et sauf vos tendres chansonnettes n'exprimer que l'ardeur de vos aimables feux.	𝐂 - Leave, leave glory there and think only of pleasures! 𝐂 - Shepherds take back your musettes and excepting your tender songs express only the ardour of your gentle passions.	𝐂 - Q, Sq, C, M 𝐂 - C, Q, M	Unlocated. Independent translation.	B	2	
III / 24 / fol. 134ᵛ	172 *Psalmus 3us* "Domine quid multiplicati sunt"	1679-80	E E	𝐂 - Domini est salus est salus, 𝐂 - et super populum tuum benedictio tua et,	𝐂 - God's salvation is the salvation, 𝐂 - and his blessings upon your people,	𝐂 - C, M, Q 𝐂 - C, M, Q	Psalm 3	C	3	NB : range of note values is the same for both metres.
IV / 27 / fol. 48ᵛ	108 *Troisième leçon du Mercredi [saint] à trois parties* 'JOD. Manum suam'	1680	E R/A	𝐂 - Jod. 𝐂 - Manum suam misit hostis ad omnia desiderabilia ejus; quia vidit gentes ingressas sanctuarium tuum, et quibus præceperas ne intrarent in ecclesiam tuam	𝐂 - Jod. 𝐂 - The enemy hath put out his hand to all her desirable things: for she hath seen the Gentiles enter into her sanctuary, of whom thou gavest commandment that they should not enter into thy church.	𝐂 - M, Sb, C, Q 𝐂 - Q, Sq, C, M	LU 636-7	C	5	
IV / 28 / ff. 56-58	110 *Troisième leçon du Vendredi saint* 'Incipit oratio Jeremiæ'	1680	E R/A - E E E	𝐂 - Recordare Domine quid acciderit nobis, intuere, et respice opprobrium nostrum 𝐂 - Pupilli facti sumus absque patre: matres nostræ quasi viduæ. Aquam nostram pecunia bibimus: ligna nostra pretio comparavimus. Cervicibus nostris minabamur: lassis non dabatur requies. Ægypto dedimus manum et Assyriis, ut saturaremur pane. 𝐂 - Patres nostri peccaverunt et non sunt: et nos iniquitates eorum portavimus. Servi dominati sunt 𝐂 - nostri: non fuit qui redimeret de manu eorum. In animabus nostris afferebamus panem nobis, a facie gladii in deserto. Pellis nostra quasi clibanus exusta est a facie tempestatum famis. Mulieres in Sion humiliaverunt, et virgines in civitatibus Juda.	𝐂 - Remember, O Lord, what is come upon us; consider and behold our reproach. 𝐂 - Our inheritance is turned to aliens: our houses to strangers. We are become orphans without a father: our mothers are as widows. We have drunk our water for money: we have bought our wood. We were dragged by the necks, we were weary and no rest was given us. We have given our hand to Egypt, and to the Assyrians, that we might be satisfied with bread. 𝐂 - Our fathers have sinned, and are not: and we have borne their iniquities. Servants have ruled over us: 𝐂 - and we have borne their iniquities. Servants have ruled over us: there was none to redeem us out of their hand. We fetched our bread at the peril of our lives, because of the sword in the desert. Our skin was burnt as an oven, by reason of the violence of the famine. They oppressed the women in Sion, and the virgins in the cities of Juda.	𝐂 - C, Q, M, Sb 𝐂 - Q, C, Sq, M 𝐂 - C, Q, M, Sb 𝐂 - Q, Sq, C, M	LU 758-9	C	3	
IV / 32 / ff. 119ᵛ-121	403 *Mors Saülis et Jonathæ* 'Cum essent congregata ad prælium agmina philistæorum contra Israel'	1681-82	I E R/A	𝐂 - [Instr.] 𝐂 - Cum essent congregata ad prælium agmina Philistæorum contra Israel, coegit quoque Saül universum exercitum suum, et aspiciens de monte Gelboe castra eorum, timor irruit in eum, ac toto corde expavescens, consuluit Dominum, quo illi non respondente nec per somnia et sacerdotes, neque per prophetas. Accessit de nocte, veste amictus aliena, ad mulierem habentem pythonem in Endor, ad quam locutus est, dicens : 𝐂 - O mulier, suscita mihi in pythone quem dixero ti[bi]!	𝐂 - [Instr.] 𝐂 - When the armies of the Philistines had gathered to make war on Israel, Saul too assembled all his army, and as he looked down from Mount Gelboe on the enemy camp, fear invaded him, and his whole heart was dismayed. And he consulted the Lord, who answered him not, neither by dreams, nor by priests, nor by prophets. Then he went by night, dressed in different clothes, to the woman that had a divining spirit at Endor, and spoke to her, saying: 𝐂 - O woman, bring up to me by thy divining spirit him whom I shall tell thee!	𝐂 - Q, C, M 𝐂 - Q, C, M 𝐂 - Q, Sq, C, M	Adapted from 1 Kings. both books.	A	3	

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IV / 32 / ff. 131ᵛ-132ᵛ	403 *Mors Saülis et Jonathæ* 'Cum essent congregata ad prælium agmina philistæorum contra Israel'	1681-82	R E	𝐜 - Quia non timuisti mittere manum in regem, sanguis tuus super caput tuum ; ore tuo te accusasti, ore tuo te judicasti ; sanguis tuus super caput tu[um]. 𝐂 - Montes Gelboe nec pluvia nec ros descendant super vos! Saül et Jonathas, decori valde et multum amabiles in vita sua, Saül et Jonathas, aquilis velociores, leonibus fortiores, inimicorum corruerunt gladio. Montes Gelboe nec pluvia nec ros descendant super vos ! Omnes montes in circuitu visitet Dominus. In rore et pluvia de cælo a Gelboe autem transeat, quia ibi ceciderunt potentes Israël et fortes in prælio.	𝐜 - Since thou didst not fear to put out thy hand to kill a king, let thy blood be upon thy own head; for thy own mouth has accused thee, thy own mouth has judged thee; let thy blood be upon thy own head. 𝐂 - Ye mountains of Gelboe, let neither dew nor rain come down upon you! Saul and Jonathan, lovely, and comely in their life, Saul and Jonathan, swifter than eagles, stronger than lions, have fallen by the sword of their enemies. Ye mountains of Gelboe, let neither dew nor rain. Come down upon you! Let the Lord visit dew upon all the mountains around, but let the dew and rain of heaven depart from Gelboe, for there did fall the mighty ones of Israel and the valiant in battle.	𝐜 - Q, Sq, C, M 𝐂 - C, M, Q, Sb	Adapted from 1 Kings. both books.	A	3 / 1	
V / 63 / ff. 11-12ᵛ	138 *Seconde leçon de ténèbres du Mercredi s[ain]t* 'VAU. Et egressus est'	1692-93	R I - R/A R/A	𝐜 - Et egressus est a filia Sion omnis decor ejus: facti sunt Principes ejus velut arietes non invenientes pascua, et abierunt absque fortitudine, ante faciem subsequentis. Recordata est Jerusalem dierum afflictionis suæ, et prævaricationis omnium desiderabilium suorum, quæ habuerat a diebus antiquis, cum caderet populus ejus in manu hostili, et non esset auxiliator. Viderunt eam hostes, et deriserunt Sabbata ejus 𝐂 - [Instr.]. Heth 𝐜 - Peccatum peccavit Jerusalem, propterea instabilis facta est. Omnes qui glorificabant eam, spreverunt illam; quia viderunt ignominiam ejus. Ipsa autem gemens conversa est retrorsum 𝐜 - Jerusalem, Jerusalem, convertere ad Dominum Deum tuum. .	𝐜 - And from the daughter of Sion all her beauty is departed: her princes are become like rams that find no pastures: and they are gone away without strength before the face of the pursuer. Jerusalem hath remembered the days of her affliction, and prevarication of all her desirable things which she had from the days of old, when her people fell in the enemy's hand, and there was no helper: the enemies have seen her, and have mocked at her Sabbaths. 𝐂 - [Instr.] Heth. 𝐜 - Jerusalem hath grievously sinned, therefore is she become unstable: all that honoured her have despised her, because they have seen her shame: but she sighed and turned backward. 𝐜 - Jerusalem, Jerusalem be converted unto the Lord thy God.	𝐜 - Q, Sq, C, M 𝐂 - C, M, Q 𝐜 -Q, Sq, C, M 𝐜 - Q, Sq, C, M	LU 633-4	A	5 / 2 / 3	
V / 63 / ff. 13ᵛ-14	139 *Seconde leçon de ténèbres du Jeudi s[ain]t* 'LAMED. Matribus suis dixerunt'	1692-93	N R/A R/A R/A R/A I R/A	𝐂 - [Instrumetnal]. Aleph. 𝐜 - Quomodo obscuratum est aurum, mutatus est color optimus [𝐂] 𝐜 - Dispersi sunt lapides sanctuarii, in capite omnium platearum. 𝐜 - Teth. Filii Sion inclyti, et amicti auro primo : quomodo reputati sunt in vasa testea, opus manuum figuli ? Sed et lamiæ nudaverunt mammam, lactaverunt catulos suos : filia populi mei crudelis, quasi struthio in deserto.[𝐂] 𝐜 - Daleth Adhæsit lingua lactentis , ad palatum ejus in siti : parvuli petierunt panem, et non erat qui frangeret eis. 𝐂 - [Instr.] 𝐜 - He. Qui vescebantur voluptuose, interierunt in viis : qui nutriebantur in croceis, amplexati sunt stercora	𝐂 - [Instr.]. Aleph. 𝐜 - How is the gold become dim, the finest colour is changed, the stones of the sanctuary are scattered in the top of every street? 𝐜 - The noble sons of Sion, and they that were clothed with the best gold: how are they esteemed as earthen vessels, the work of the potter's hands? 𝐜 - Even the sea monsters have drawn out the breast, they have given suck to their young: the daughter of my people is cruel, like the ostrich in the desert 𝐜 - Daleth. The tongue of the sucking child hath stuck to the roof of his mouth for thirst: the little ones have asked for bread, and there was none to break it unto them. 𝐂 - [Instr.] 𝐜 - He. They that were fed delicately have died in the streets; they that were brought up in scarlet have embraced the dung.	𝐂 - C, M, 𝐜 - Q, Sq, C, M 𝐜 - Q, Sq, C, M	LU 694-5	C	5 / 3	
V / 64 / ff. 20ᵛ-21ᵛ	147 *Te Deum à quatre voix* 'Te dominum confitemur'	*After Spring 1699*	R/A E	𝐜 - Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. 𝐂 - In te, Domine, speravi: non confundar in æternum.	𝐜 - O Lord, let they mercy lighten upon us: as our trust in thee. 𝐂 - O Lord in thee I have trusted: let me never be confounded.	𝐜 - Q, Sq, C, M 𝐂 -C, M, Q	LU 1832-4	C	4	
V / 64 / ff. 38-40ᵛ	45 *Antienne à la Vierge depuis les vêpres du lendemain de la Purification jusqu'aux vêpres du Jeudi saint exclusivement / Ave*	*After Spring 1699*	E R/A - E	𝐂 - [Instr.]. Ave regina coelorum, Ave domina angelorum, Salve radix, salve porta, ex qua mundo lux est orta: 𝐜 - Gaude virgo gaude gloriosa super omnes speciosa:	𝐂 - [Instr.] Hail, O Queen of heaven enthroned, Hail by angels mistress owned. Root of Jesse, gate of morn whence the world's true light was born: 𝐜 - Glorious virgin, joy to thee, loveliest whom in heaven they see;	𝐂 - C, Q, M, 𝐜 - Q, Sq, C	LU 278	C	3 / 5	

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	regina cœlorum à 4 voix et deux dessus de violon 'Ave regina cœlorum'									
V / 64 / ff. 41-42	46 *Antienne à la Vierge depuis les complies du Samedi saint jusqu'à non inclusivement du premier samedi d'après la Pentecôte / Regina coeli à quatre voix et 2 dessus de vi[ol]on* 'Salve regina'	*After Spring 1699*	N R/A - E E	𝄵 - [Instr.] Regina caeli Laetare, alleluya. 𝄡 - Quia quem meruisti portare, alleluya: resurrexit, sicut dixit, alleluya. 𝄵 - Ora pro nobis Deum, alleluya	𝄵 - [Instr.]. Queen of heaven, rejoice, alleluia. 𝄡 - The son you merited to bear, alleluia: Has risen as he said, alleluia. 𝄵 - Pray to God for us, alleluia.	𝄵 - C, Q, M, 𝄡 - Q, Sq, C 𝄵 - M, C, Sb	LU 278	C -	3 / 5	
V / 66 / ff. 46-48	220 *Psalmus David 110^{us} à 4 voix* 'Confitebor tibi Domine'	1694-96	E E	𝄵 - Sanctum et terribile nomen eius, Initium sapientiae timor Domini intellectus bonus omnibus facientibus eum laudatio eius manet in saeculum saeculi 𝄡 - Gloria, gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen..	𝄵 - Holy and terrible is his name, the fear of the Lord is the beginning of wisdom. A good understanding to all that do it; his praise continueth for ever and ever. 𝄡 - Glory be to the Father and to the Son and the Holy Spirit, as it was in the beginning now and ever shall be world without end. Amen..	𝄵 - C, M, Q 𝄡 - Q, Sq, C	Psalm 110.	B / C	2	
V / 66 / fol. 49^{v} - 50	221 *Psal[mus] David 111us à 4 voix* 'Beatus vir'	1694-96	E R	𝄵 - Quia in aeternum non commovebitur 𝄡 - In memoria aeterna erit justus ab auditione mala non timebit paratum cor eius sperare in Domino	𝄵 - Because he shall not be moved for ever. 𝄡 - The just shall be in everlasting remembrance: he shall not hear the evil hearing. His heart is ready to hope in the Lord:	𝄵 - C, M, Q 𝄡 - Sq, Q, C,	Psalm 111	C	2	
V / 66 / ff. 51^{v}-52	221 *Psal[mus] David 111us à 4 voix* 'Beatus vir'	1694-96	E E	𝄡 - Gloria, gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen. 𝄵 - Amen.	𝄡 - Glory be to the Father and to the Son and the Holy Spirit, as it was in the beginning now and ever shall be world without end. Amen.. 𝄵 - Amen..	𝄡 - Sq, Q, C 𝄵 - C, M, Sb	Psalm 111	C / B	2	
VI / 40 / ff. 49^{v}-51^{v}	192 [*Psalm 46*] 'Omnes gentes plaudite manibus'	1683-84	E/A - E R	𝄵 - Dominus in voce tubae Psallite Deo nostro psallite psallite regi nostro psallite Quoniam rex omnis terrae Deus psallite sapienter. 𝄡 - Regnavit Deus super gentes Deus sedit super sedem sanctam suam principes populorum congregati sunt cum Deo Abraham quoniam Dei fortes terræ vehementer elevati sunt.	𝄵 - and the Lord with the sound of trumpet. Sing praises to our God, sing ye: sing praises to our King, sing ye. For God is the King of all the earth: sing ye wisely. 𝄡 - God shall regin over the nations: God sitteth on his holy throne. The princes of the people are gathered together, with the God of Abraham: for the strong Gods of the earth are exceedingly exalted.	𝄵 - Q, C, M, 𝄡 - Q, Sq, C	Psalm 46	A	2	
VI / 42 / ff. 91-93^{v}	414 *In nativitatem D[omini] N[ostri] J[esu] C[hristi] canticum* 'Frigidæ noctis umbra totum orbem tegebat'	1684	E I R	𝄵 - Surgamus, properemus, festinemus, eamus usque Bethlehem, et videamus hoc verbum quod factum est, quod Dominus ostendit nobis. Later - [Instr.] Marche 𝄡 - Euntes autem pastores pervenerunt ad locum ubi puer natus erat, et intrantes domum invenerunt Mariam et Joseph et infantem pannis involutum et positum in præsepio. [o]	𝄵 - Let us rise, let us hurry, let us hasten, let us go to Bethlehem and see this thing which has come to pass, which the Lord has made known to us. Later - [Instr.] 𝄡 - And the shepherds went and came to the place where the boy was, and entering the house they found Mary and Joseph and the child wrapped in swaddling clothes and lying in a manger.	𝄵 - C, Q, M 𝄡 - Q, C, M	Unlocated. Independent translation	A	1	
VII / [43b] / ff. 5-6^{v}	193 *Psalm[us] David 50^{mus} / Miserere des Jésuites* 'Miserere mei Deus'	1685	E R/A E	𝄵 - - dilexisti incerta et occulta sapientiae tuae manifestasti mihi 𝄡 - Asparges me hysopo et mundabor lavabis me et super nivem dealbabor 𝄡 - Auditui meo dabis gaudium et laetitiam exultabunt ossa humiliata	𝄵 - the uncertain and hidden things of thy wisdom thou hath made manifest to me. 𝄡- Thou shalt sprinkle me with hyssop, and I shall be cleansed: thou shalt wash me, and I shall be made whiter than snow. 𝄡 - To my hearing thou shalt give joy and gladness: and the bones that have been humbled shall rejoice.	𝄵 -C, Q, M 𝄡 - Q, Sq, C 𝄡 - Q, Sq, C	Psalm 50	B	2	

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VII / [43b] / fol. 8-9	193 *Psalm[us] David 50mus / Miserere des Jésuites* 'Miserere mei Deus'	1685	E E	𝐜 - et omnes iniquitates meas dele 𝔠 - Cor mundum crea in me Deus et spiritum rectum innova in visceribus meis.	𝐜 - and blot out all my iniquities 𝔠 - Create a clean heart in me, O God; and renew a right spirit within my bowels.	𝐜 - Q, Sq, 𝔠 - C, M, Q	Psalm 50	C	2	
VII / [43b] / ff.13-14v	193 *Psalm[us] David 50mus / Miserere des Jésuites* 'Miserere mei Deus'	1685	R/A E R/A	𝐜 - Quoniam si voluisses sacrificium dedissem utique, 𝔠 - holocaustis non delectaberis. 𝐜 - Sacrificium Deo spiritus contribulatus cor contritum et humiliatum Deus non spernet	𝐜 - For if thou hadst desired sacrifice, 𝔠 - with burnt offerings thou shall not be delighted. 𝐜 - A sacrifice to God is an afflicted spirit: a contrite and humbled heart, O God, thou wilt not despise.	𝐜 - Q, Sq, 𝔠 - C, M, Q 𝐜 - Q, Sq, C, M	Psalm 50	A / C	5	
VII / 44 / ff. 28v-29	339 *Chant joyeux du temps de Pâques* 'Alleluia. O filii et filiæ'	1685	R/A E R	𝐜 - Discipulis astantibus, in medio steti Christus dicens, 𝔠 - pax, pax vobis omnibus. Alleluya. 𝐜 - Ut intellexit Didymus, quia surrexerat Je[sus]	𝐜 - With the disciples standing by, Christ stood in the midst and said: 𝔠 - peace, peace to you all. Alleluia. 𝐜 - As Didymus understood, because Jesus had risen.	𝐜 - Q, Sq, C, 𝔠 - C, M, Sb, Q 𝐜 - Q, Sq, C	LU 1875	A	2	
VII / 44 / ff. 37v-39	486 *La couronne de fleurs[:] Pastorale* 'Renaissez, paraissez, tendres fleurs sur l'herbette'	1685	R/A I E	𝐜 - Bergères et Bergers, accourez à ma voix, revenez sans peur dans ce bois. Louis en a banni les funestes alarmes que les cris des mourants et le fracas des armes y faisaient régner autrefois. Si la gloire a pour vous des charmes revenez sans peur dans ce bois. A qui chantera mieux les glorieux exploits du fameux conquérant qui met fin à nos larmes, ma main destine les honneurs de cette couronne de fleurs. 𝔠 - [Instr.] - Rondeau Puisque Flore en ces lieux nous convie, à chanter de Louis les exploits triomphants. Rossignols, écoutez les plus beaux de nos chants et mourez de plaisir et d'envie.	𝐜 - Shepherdesses and shepherds, haste to my voice, return without fear to this grove. Louis has banished the dire sounds that the cries of the dying and the clash of arms caused to reign here before. If glory attracts you with its charms do not fear returning to this grove. To whomever best sings the glorious deeds of the famous conqueror who put an end to our tears, my hand will bestow the honours of this crown of flowers. 𝔠 - [Instr.]al] - Rondeau Since Flore invites us to this place to sing the triumphant exploits of Louis, nightingales listen to the loveliest of our songs and die of pleasure and desire.	𝐜 - Sq, Q, C 𝔠 - Q, C, M	An adaptation of the original prologue of Molière, *Le malade imaginare.*	B	1 / 2	
VII / 44 / fol. 44	486 *La couronne de fleurs[:] Pastorale* 'Renaissez, paraissez, tendres fleurs sur l'herbette'	1685	R/A E	𝐜 - Louis fait à nos temps par ses faits inouïs, croire les plus beaux faits que nous chante l'histoire des siècles évanouis. 𝔠 - Mais nos neveux dans leur gloire, n'auront rien qui fasse croire les moindres exploits de Louis.	𝐜 - Louis, by his incredible deeds, allows us now to believe in the fabled deeds of the vanished centuries. 𝔠 - But our descendants, however, glorious, will have nothing to allow them to grasp even the least of Louis's feats.	𝐜 - Q, Sq, C 𝔠 - C, Q, M	An adaptation of the original prologue of Molière, *Le malade imaginare.*	A	3 / 2	
VII / 45 / fol. 47v	486 *La couronne de fleurs[:] Pastorale* 'Renaissez, paraissez, tendres fleurs sur l'herbette'	1685	R/A R/A	𝔠 - Jugez, Reine des fleurs, quels sont nos déplaisirs: cette soumission nous ôte une couronne pour qui chacun de nous a fait mille soupirs. 𝐜 - Bien que, pour étaler les vertus immortelles d'un Roi qui sous ses pieds voit l'univers soumis, la force manque à vos es[prits].	𝔠 - Consider, Queen of flowers, our unhappiness. This submission deprives us of a crown for which each of us has sighed a thousand times. 𝐜 - Although, to spread the immortal virtues of a King who sees the subdued universe at his feet, your spirits lack the strength.	𝔠 - C, Q, M 𝐜 - Q, Sq, C	An adaptation of the original prologue of Molière, *Le malade imaginare.*	A	2	
VII / 46 / ff. 67v-68	487 *Les arts florissants[:] Opéra* 'Que mes divins concerts'	1685	R/A R/A	𝔠 - Dans la noble ardeur qui m'enflamme, il faut que je me mêle a ses divins accords, des concerts les plus beaux si la musique est l'âme la poésie en est le corps. Chantons ce grand héros; mes vers, s'il est possible, répondez dignement à ses exploits fameux. 𝐜 - Mais, si je veux chanter ce monarque invincible, je ne saurais trouver de style assez pom[peux] :	𝔠 - In the noble ardour that inflames me, I must join in her divine harmonies; if music be the soul of her most beautiful concerts, poetry is the body. Let us sing of this great hero! My verse, if possible, make a worthy reply to his famed exploits. 𝐜 - But when I would sing of this invincible monarch, I am at a loss to find a sufficiently sublime style:	𝔠 - Q, C, M 𝐜 - Sq, Q, C	Unlocated. Independent translation	A	3	
VII . 46 / fol. 77	487 *Les arts florissants[:] Opéra*	1685	R/A R/A	𝔠 - Et retombe avec elle dans les fonds de l'enfer. 𝐜 Viste - [Instr.]	𝔠 - and with it fall back, into the depths of Hell. 𝐜 Viste - [Instr.]	𝔠 - Q, C, M 𝐜 - Sq, Q	Unlocated. Independent translation	C	1/5	

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	'Que mes divins concerts'									
VII / 47 / ff. 93ᵛ-95	415 *Cæcilia virgo et martry* 'Est secretum, Valeriane, quod tibi volo dicere'	1685	R/A E R/A	𝐜 - O chara Cæcilia, delitiæ cordis mei, Cæcilia amores mei, quomodo dictis tuis fidem dare potero nisi prius viderim custodem illum de quo locuta es? Fac ut aqua baptismalis oculorum mentis tuæ caliginem dissipet; angelum Dei bidebis zelatorem et custodem virginitatis me[æ] 𝐂 - Et aquis lustralibus initiatus, Valerianus in cubiculo Cæciliam orntem invenit cum angelo qui dedit illis flores suavissimum odorem mittentes. 𝐜 - Acceptis autem ab angelo flosculis, Cæcilia et Valerianus talia Tiburtio dicebant: O Tiburti, num flores odoraris? O suavis, O mirus pro tempestate odor! Quis dedit vobis flosculos istos?	𝐜 - O dear Cecilia, my heart's delight, O Cecilia my love, how can I give credence to what thou sayest, unless I see first the guardian of whom thou hast spoken? Let the water of baptism destroy the darkness of the eyes of thy mind, then shalt thou see the angel of God, jealous guardian of my virginity. 𝐂 - And having been baptised by the purifying waters. Valerianus found Cecilia in prayer in her chamber with the angel, who gave them flowers exhaling the sweetest perfume. O Tiburtius, dost thou smell these flowers. 𝐜 - And having received the flowers from the Angel, Cecilia and Valerianus spake thus to Tiburtius: 'O Tiburtius, dost thou smell these flowers?'	𝐜 - Q, Sq, C 𝐂 - C, M, Q 𝐜 - Sq, Q, C	Begins with Antiphon at Magnificat, Vespers of 22 November (Feast of St. Cecilia) (LU, 1754-55)	C	3	
VII / 47 - 95ᵛ - 97	415 *Cæcilia virgo et martry* 'Est secretum, Valeriane, quod tibi volo dicere'	1685	R/A R/A	𝐜 - Ostendat mihi faciem suam angelus Dei. Et Christi sanctum nomen et Louis falsum numen pulicabo. O splendor in effabilis fulgor intolerabilis quam pulcher quam terribilis. 𝐂 - O Tiburti, O Tiburti, ne pavescent prætimore sed ardoscant intime præcordiam Christi fidem profiteri ex quo possis tu me reri coronari gloria. Vola, vola, fontes ad histrales soli noxas filethales ate possunt pelle rore sacro cum lavatus eris homo renovatus ex Adammo vetere	𝐜 - Let the angel of God show me his face. And I will clean the holy name of Christ and Louis the false God. O splendor in an ineffable glare, intolerable, how beautiful, how terrible. 𝐂 - O Tiburtis, O Tiburtis, let them not be fed up too much, but let them inwardly burn in the heart of Christ to confess the faith from which you can lead me to be crowned with glory. Fly, fly, fountains to the bottom of the sun, the harmful marks can ate skin with the holy dew, when you will be washed, a renewed man from the old Adam	𝐜 -Q, C, S 𝐂 - Q, C, M		A	3	
VIII / 50 / ff. 17ᵛ-20	431 *Gratitundinis erga Deum canticum* 'Os meum cur taces'	1687	E R R/A - E	𝐂 - Et tAmen. aperis mihi manum tuam, et imples me omni benedictione 𝐜 - quid retribuemus tibi Domine pro omnibus quae retribuisti no[bis] 𝐂 - Repleatur os nostrum laude tua, ut cantemus gloriam tuam, tota die et munificentiam in æternum.	𝐂 - Thou openest thy hand, and fillest with blessing every living creature. 𝐜 - What shall we repay thee, O Lord, for all that thou hast repaid? 𝐂 - Let our mouth be filled with thy praise, that we may sing of thy glory all the day long, and of thy bounty for ever.	𝐂 - C, Q, M 𝐜 - Q, Sq, C, M 𝐂 - Q , C, M	Unlocated. Independent translation	A	2 / 3	
VIII / 54 / ff. 39ᵛ	30 *[Antienne]* Regina cœli lætare'	1688-90	E E E	𝐜 Guay - Regina caeli, laetare, alleluya, quia quem meruisti portare, alleluya. 𝐂 - ora pro nobis de[um] 𝐜 - Alleluya	𝐜 - Queen of heaven, rejoice, alleluia. The Son you merited to bear, alleluia. 𝐂 - Pray to God us. 𝐜 - Alleluia	𝐜 - Sq, Q, C 𝐂 - M, C, 𝐜 - Sq, Q, C	LU 278	B	2	
VIII / 54 / ff. 40-41	199 *Psalmus Dvid Centesim[us] Undecimus* 'Beatus vir'	1688-90	E R	𝐂 - Beatus vir qui timet Dominum in mandatis eius volet nimis, potens in terra erit semen ejus generatio rectorum benedicetur gloria et divitiæ in domo ejus et justitia ejus manet in sæculum sæculi 𝐜 - Exortum est in tenebris lumen rectis misericors et miserator et jus[tus]	𝐂 - Blessed is the man that feareth the Lord: he shall delight exceedingly in his commandments. His seed shall be mighty upon earth: the generation of the righteous shall be blessed. Glory and wealth shall be in his house: and his merciful, and compassionate and just. 𝐜 - To the righteous a light is risen up in darkness: he is merciful, and compassionate and just.	𝐂 - C, M, Sb, Q 𝐜 - Sq, Q, C, M	Psalm 111	A	2 / 3	
VIII / 54 / ff. 45-45ᵛ	200 *Psalmus 110ème [:]* 'Confitebor tibi Domine'	1688-90	E E	𝐂 - Fidelia omnia mandata ejus confirmata in saeculum saeculi facta in veritate et æquitate. Redemptionem misit populo suo mandavit in æternum testAmen.tum suum. 𝐜 - sanctum et terribile nomen ejus, initium sapientiæ timor Domini intellectus bonus omnibus facientibus eum laudatio ejus	𝐂 - All his commandments are faithful: confirmed for ever and ever, made in truth and equity. He hath sent redemption to his people: he hath commanded his covenant for ever. 𝐜 - Holy and terrible is his name: the fear of the Lord is the beginning of wisdom. A good understanding to all that do it:	𝐂 - Q, C, Sq, C 𝐜 - Q, Sq, M	Psalm 110	B	3	
IX / 55 / ff. 1ᵛ-2ᵛ	201 *Psalm[us] David 34us* 'Judica Domine nocentes me'	1688-90	I - E R/A - E	𝐂 - Confundantur et revereantur quaerentes animam meam avertantur retrorsum et confundantur cogitantes mihi mala 𝐜 - Fiant tamquam pulvis ante faciem venti et angelus Domini coartans eos	𝐂 - Let them be confounded and ashamed that seek after my soul. Let them be turned back and be confounded that devise against me. 𝐜 - Let them become as dust before the wind: and let the angel of the Lord straiten them.	𝐂 - C, M, Q 𝐜 -Q, Sq, C	Psalm 34	C	2	

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IX / 55 / ff.4-6	202 *Dixit D[omi]nus[:] Psalm[us] David 109us* 'Dixit Dominus'	1688-90	I - R / E E	𝔠 - [Instr.] 𝔠 - Dixit Dominus Domino meo sede a dextris meis donec ponam inimicos tuos scabillum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion dominare in medio inimicorum tuorum. [Instr.] 𝔠 - Tecum principium in die virtutis tuæ in splendoribus sanctorum ex utero ante luciferum genui te	𝔠 - [Instr.] 𝔠 - The Lord said to my Lord: Sit thou at my right hand: until I make thy enemies thy footstool. The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thy enemies. [Instr.] 𝔠 - With thee is the principality in the day of thy strength: in the brightness of the saints: from the womb before the day star I begot thee.	𝔠 -C, Q, M 𝔠 - Q, Sq, C 𝔠 - C, M, Q	Psalm 109	C	3	
IX / 56 / ff. 21v-22	353 *In Assumptione Beatæ Mariæ Virginis* 'Suspirabat Maria dum cœlum aspiceret'	1690	E E	𝔠 Grave - Quæ est ista quæ ascendit sicut aurora consurgens? Pulchra ut luna, electa ut sol, terribilis ut castrorum acies ordinata. 𝔠 - Attolite portas principes vestras et elevamini portae eternales, et introibit Rex gloriæ.	𝔠 Grave - Who is this who comes up like the rising dawn? Beautiful as the moon, choice as the sun, awesome as an army encamped. 𝔠 - Lift up your main gates, and be lifted up, you everlasting doors, and there shall come in the King of glory.	𝔠 -M, C, Sb 𝔠 - Q, Sq, C	Unlocated. Independent translation.	B - ToM are in opposition to conventionally assoc speed. Ref in Ch. 7 ? Texts are C	3	
IX / 57 / ff. 39-40v	78 *Magnificat* 'Magnificat anima mea Dominum'	1690	E R/A - E	𝔠 - quia fecit mihi magna, qui potens est 𝔠 - Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo; dispersit superbos mente cordis sui; deposuit potentes de sede, et exaltavit humiles; esurientes implevit bonis et divites dimisit inanes.	𝔠 - For he that is mighty hath magnified me: and holy is his name. 𝔠 - And his mercy is on them that fear him: throughout all generations. He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away.	𝔠 - Q, C, Sq, M 𝔠 -C, M, Q, Sb	LU 207	C	2	
IX / 58 / ff. 44-44v	355 *In honorem Sancti Xaverij canticum* 'Vidi angelum volantem per medium cœli'	1690	R/A I R/A	𝔠 - Vidi angelum volantem per medium cœli. Splendor in capite ejus et pedes ejus tanquam columnæ ignis. Et habebat in manum suam evangelium aeternum ut evangelizaret gentibus. Et posuit pedem suum dextrum super mare sinistrum autem super terram. 𝔠 - [Instr.] 𝔠 - Vidi solem ascendentem super occasum et gressus ejus versus orientem. Exultavit ut gigas ad currendam viam, nec est qui se abscondet a calore ejus.	𝔠 - I saw an angel flying through the midst of the sky. Radiance was upon his head and his feet were like pillars of fire. And he had in his hand the everlasting gospel so that he might bring goodness to the nations. And he set his right foot upon the sea but his left upon the land. 𝔠 - [Instr.] 𝔠 - I saw the sun rising over the west and going towards the east. He rejoiced as a giant to run his course, nor is there any who may hide himself from this heat.	𝔠 - Sq, Q 𝔠 - C, M, Sb 𝔠 - Q, Sq,	Unlocated	C	3	
IX / 58 / ff.49-48v	355 *In honorem Sancti Xaverij canticum* 'Vidi angelum volantem per medium cœli'	1690	E E - R/A	𝔠 - moritui 𝔠 - Aspexit et disolvit gentes contriti sunt montes.	𝔠 - those who are dead shall rise 𝔠 - rise again. He looked and set free the nations.	𝔠 - C, M, Sb 𝔠 - Sq, Q, C	Unlocated. Independent translation	B	3	
IX / 58 / fol. 51v	416 *In nativitatem D[omi]ni canticum* 'Usquequo avertis faciem tuam Domine'	1690	I R/A - E	𝔠 - [Instr.] 𝔠 - Usquequo avertis faciem tuam Domine, et obliviscerisc tribulationis nostræ. Memorare, memorare testAmen.ti tui quod lcutus es. Veni de excelso, et libera nos.	𝔠- [Instr.] 𝔠 - Even as you avert your face, Lord, and disregard our tribulations, remember, remember your covenant which you declared. Come from on high, and set us free.	𝔠 - C, M, Q, 𝔠 -Q, Sq, C	Beginning adapted from Psalm 12:1, other portions from Luke 2:10-12	C	3	
IX / 58 / ff.57v-58v	416 *In nativitatem D[omi]ni canticum* 'Usquequo avertis faciem tuam Domine'	1690	R/A E E R/A	𝔠 - Vos autem Angeli, cantate mecum Domino canticum novum quia mirabilia fecit super terram. 𝔷 - Gloria, gloria, in altissimis deo, 𝔠 - et in terra pax hominibus bonæ voluntatis. [Instr.] 𝔠 - Transeamus usque bethleem, et videamus hoc verbum quod factum est Domins ostendit nobis.	𝔠 - You Angels though sing with me a new song to the Lord because he has made wonders upon the earth. 𝔷 - Glory, glory in the highest to God, 𝔠 - and on earth peace to men of good will. [Instr.]. 𝔠 - Let us go even to Bethlehem and let us see this word that has been made that the Lord has shown us.	𝔠 - Sq, Q 𝔷 - C, M 𝔠 - C, M, Q 𝔠 -Q, Sq, C	Beginning adapted from Psalm 12:1, other portions from Luke 2:10-12	A	1	
X / 59 / ff. 1-3v	206 *Psal[mus] David 5tus post septuagesimum*	1691	I R/A - N	𝔠 Anime - [Instr.] 𝔠 - Notus in Judea, Deus in Israel magnum nomen eius. Et factus est in pace locus ejsu et habitatio ejus in Sion. Ibi confregit potentias arcuum scrutum et gladium et bellum. Inluminas tu	𝔠 Anime - [Instr.] 𝔠 -In Judea God is known: his name is great in Israel. And his place is in peace; and his abode in Sion; thou enlightenest wonderfully from the everlasting hills. All the foolish of heart were troubled:	𝔠 - Q, C, M 𝔠 - C, Q, M	Psalm 75	A	5 / 3	

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	'Notus in Judea Deus'		R/A - E	mirabiliter de montibus aeternis. Turbati sunt omnes insipientes corde 𝐜 - Dormierunt somnum suum et nihil invenerunt omnes viri divitiarum manibus suis Ab increpatione tua Deus Jacob dormitaverunt qui ascenderunt equos;	𝐜 - 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.	𝐜 - Q, C, M				
X / 59 / fol 13	126 *Second répons après la seconde leçon du p[rèmie]r nocturne du Mercredy s[ain]t* 'Tristis est anima mea'	1691	E R/A	𝐂 - et ego vadam immolari pro vobis. 𝐜 - Ecce appropinquat hora, et Filius hominis tradetur in manus peccatorum.	𝐂 - and I will go and be sacrificed for you. 𝐜 - Behold, the hour draweth nigh, and the Son of man shall be delivered into the hands of sinners.	𝐂 - C, Q, M 𝐜 - Q, C, M		A	2	
X / 59 / fol. 18	132 Troisième répons après la 3ᵉ leçon du second nocturne du Mercredy s[ain]t	1691	R/A R/A R/A	𝐂 - Væ illi per quem tradar ego! Melius illi erat, si natus non fuisset. 𝐜 - Qui intingit mecum manum in paropside, hic me traditurus est in manus peccatorum. Væ illi per quem tradar ego ! 𝐂 - Melius illi erat, si natus non fuisset	𝐂 - woe to him by whom I am betrayed. It would have been better for him if he had not been born. 𝐜 - He that dips his hand with me in the dish, he it is that will deliver me into the hands of sinners. 𝐂 - It would have been better for him if he had not been born.	𝐂 - C, M, Q 𝐜 - Q, Sq, C 𝐂 -C, M	LU 645-6	C	2 / 4	
X / 60 / ff. 23- 26	6 *Messe à 4 voix, 4 vi[ol]ons, 2 flûtes, et 2 hautbois p[ou]r Mr Mauroy* 'Kyrie'	1691	I E I E E	𝐂 - [Instr.] 𝐂 - Kyrie eleison 𝐜 - [Instr.] 𝐜 - Christe eleison 𝐂 - et in terra pax hominibus bonæ voluntatis	𝐂 - [Instr.] 𝐂 - Lord have mercy 𝐜 - [Instr.] 𝐜 - Christ have mercy 𝐂 - Glory to God in the highest and on earth peace, good will to all people	𝐂 - Q, C, M 𝐂 - C, m, Q 𝐜 - Q, Sq, C 𝐜 - Q, Sq, C 𝐂 -C, M, Q	Standard text	C	5	
X / 61 / ff. 60ᵛ-61	208 *Psalmus Davidis post octogesimum septimus* 'Domine Deus salutis meæ'	*End of 1692 - Spring 1699*	R/A R/A	𝐜 - Peccator videbit et irasce[tur] 𝐂 - dentibus suis fremet et tabescet desiderium peccatorum peribit	𝐜 - The wicked shall see, and shall be angry 𝐂 - he shall gnash with his teeth and pine away: the desire of the wicked shall perish.	𝐜 - Q, Sq, C 𝐂 - Q (++) C,	Psalm 111	B / C	3	
X / 62 / fol. 65-66	355a *Canticum de Sᵗᵒ Xaverio* 'Vidi angelum volantem in medium cœli'	*End of 1692 - Spring 1699*	R/A I R/A	𝐜 - Vidi angelum volantem per medium coeli. Splendor in capite ejus et pedes ejus tanquam columnae ignis. Et habebat in manum suam evangelium aeternum ut evangelizaret gentibus. Et posuit pedem suum dextrum super mare sinistrum autem super terram. 𝐂 - [Instr.] 𝐜 - Vidi solem ascendentem super occasum et gressus ejus versus orientem. Exultavit ut gigas ad currendam viam, nec est qui se abscondet a calore ejus.	𝐜 - I saw an angel flying through the midst of the sky. Radiance was upon his head and his feet were like pillars of fire. And he had in his hand the everlasting gospel so that he might bring goodness to the nations. And he set his right foot upon the sea but his left upon the land. 𝐂 - [Instr.] 𝐜 - I saw the sun rising over the west and going towards the east. He rejoiced as a giant to run his course, nor is there any who may hide himself from his heat.	𝐜 - Sq, Q, C 𝐂 - C, M, Q 𝐜 - Q, C	Unlocated. Independent translation	C but complicated by the fact that it's unclear what the speed of 𝐂 is because it's [Instr.].	3 - see also the same treatment in H.355.	
X / 62 / ff. 67ᵛ-68ᵛ	355a *Canticum de Sᵗᵒ Xaverio* 'Vidi angelum volantem in medium cœli'	*End of 1692 - Spring 1699*	E E E	𝐂 - Quomodo ferebamur in abyssum! Quomodo trahebamur inprofundum! 𝐜 - Cantabimus canticum laudis quoniam lux orta est nobis et veritas illuxit nobis. 𝐜 - Ecce Domine, quod tradidisti mihi, respice super populum tuum et confirma quod operatus es in eis.	𝐂 - How were we being swept into the abyss! How were we being dragged into the depths! 𝐂 - We will sing a song of praise, for the light has risen upon us and the truth has shone upon us. 𝐜 - Behold, Lord, what thou hast given me: have regard unto thy people and strengthen what thou hast wrought in them.	𝐂 - C, Q, m, 𝐜 - Q, Sq, C	Unlocated. Independent translation.	A	3	

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X / 79 / ff. 70^{v}-72^{v}	355a *Canticum de S^{to} Xaverio* 'Vidi angelum volantem in medium cœli'	*End of 1692 - Spring 1699*	E E	𝄡 - Resurgunt. Cantabimus canticum laudis quoniam lux orta est nobis et veritas illuxit nobis. 𝄢 - et veritas et illuxit nobis.	𝄡 - They rise again. We will sing a song of praise, for the light has risen upon us 𝄢 - and the truth has shone upon us.	𝄡 - Sq (+), Q, C 𝄢 - C, M, Q	Unlocated. Independent translation.	B - Good example of inverse of previous entry above. The words et veritas et illuxit nobis. .	3	
XI / 34 / ff. 23-26	404 *Josue* 'Cum audisset Adonisedec rex Jerusalem'	ff. 23-24 - *End of 1692 - Spring 1699* ff. 25-26 - 1681-82	I R/A I E R/A	𝄢 - [[Instr.] prelude] 𝄡 - Cum audisset Adonisedec Rex Jerusalem, quod Gabaonitæ transgugissent ad Israel et fœdus inisent cum Josue timuit terrore magno. Urbs enim Gabaon opulenta erat et una civitatum regalium omnes que bellatores ejus fortissimi. Ideo misit Afonisedec quatuor regibus Amorrhæ orum et anxius animo sic eos convocabat: Ad me cito ascendite, quam primum venite, festinate, currite, volate; ferte mihi præsidium, et expugnemus Gabaon, quare transgugerit ad filios nite, festinate, currite, volate; ferte mihi præsidinite, ad me cito ascendite, ferte mihi præsidium, ferte mihi præsidium. 𝄢 - [Instr.]. Congregati igitur quinque reges Amorthæorum ascenderunt simul cum exercitibus suis et castrametati sunt circa civitatem Gabaon oppungnamtes, eam. Et confestim ascenderunt filii Israel ad auxilium urbis obscessæ, et antequam irruerent in hostes locustus est Josue Domino dixit-que coram eis: 𝄡 - Sol, contra Gabaon ne movearis, et Luna, contra vallem Ajalon, donec ulsciscatur segens fidelis de omnibus inimicis suis. In mediocæli Sol fixus non movebatur.	𝄢 - [[Instr.] prelude] 𝄡 - When Adonisedec, King of Jerusalem, heard that the Gabaonites had defected to Israel and made a treaty with Joshua, he was greatly afraid. For Gabaon was a wealthy city and one of the royal cities, and all its warriors were very strong. Therefore Adonisedec sent to the four Kings of the Amorites and, anxious in mind, thus summoned them: Come up to me quickly, come as soon as possible, hurry, run, fly; bring me a garrison, and we will capture Gabaon, wherefore he defected to the sons of Nebat, hurry, run, fly; bring me a garrison, come up to me quickly, bring me a garrison, bring me a garrison. 𝄢 - [Instr.] Then the five kings of the Amorites gathered together and went up with their armies and camped around the city of Gibeon, opposing it. And the children of Israel immediately went up to help the besieged city, and before they could attack the enemy, the locusts came and Joshua said to the Lord before them: 𝄡 - Sun, do not move against Gabaon, and Moon, against the valley of Ajalon, until the faithful reaper is avenged of all his enemies. The sun was fixed in the middle and did not move.	𝄢 - C, M, Q 𝄡 - Q, Sq, 𝄢 - C, Q, M 𝄡 -Q, Sq, C, M	Adapted from Joshua 10	C - both reference quick / haste.	3	
XI / 34 / fol. 26^{v}-27	404 *Josue* 'Cum audisset Adonisedec rex Jerusalem'	1681-82	E R	𝄢 - Et conturbati sunt quinque reges imprii a facie Israel. Et cum fugerent Amorhaei in descensu vallis 𝄡 - In medio cæli Luna fixa non moveba.	𝄢 - And the five princely kings were troubled at the face of Israel. And when the Amorites were fleeing in the descent of the valley 𝄡 - The moon was fixed in the middle of the sky and did not move.	𝄢 - C, Q, M 𝄡 - Q, Sq, M	Adapted from Joshua 10	A	3	
XI / 34 / fol. 27-28^{v}	404 *Josue* 'Cum audisset Adonisedec rex Jerusalem'	1681-82	E R/A R/A	𝄢 - Et perierunt quinaue reges impii. Cantemus victoriam! 𝄡 - Dum utrimque certabatir in medio cæli steterat Sol, et non festinaverat occumbere spatio unius diei, 𝄡 - et nocte subeunte in medio cæli Luna steterat, et non festivaverat occumbere spatio unius noctis.	𝄢 - And five wicked kings perished. Let us sing of victory! 𝄡 - While they were fighting on both sides, the sun stood still in the middle of the sky, and did not hasten to set for the space of one day. 𝄡 - and at nightfall the moon stood in the middle of the sky and had not set for the space of one night.	𝄢 - C, Q, M 𝄡 - Q, Sq, M 𝄡 - Q, Sq, C	Adapted from Joshua 10	A	3	
XI / 34 / ff. 39^{v}-40	183 *Psalm[us] David 107* 'Paratum cor meum Deum'	*End of 1692 - Spring 1699*	E E	𝄡 - Quia magna super caelos misericordia tua et usque ad nubes veritas tua 𝄢 - usque et usque ad nubes veritas tua	𝄡 - Thy mercy is great above the heavens and thy truth even unto the clouds 𝄢 - thy truth, even unto the clouds	𝄡 - Q, Sq, C 𝄢 - M, Sb, C	Psalm 107	C - same text in both signs.	4	
XI / 35 / ff. 52^{v}-54	186 Psalmus David octogeimus tertius 'Quam dilecta tabernacula tua'	1681-82	E R/A - E E	𝄢 - Quia melior est dies una in atriis tuis super milia 𝄡 - elegi abiectus esse in domo Dei mei magis quam habitare in tabernaculis peccato[rum]. 𝄡 - Non privabit bonis eos qui ambulant in innocentia Domine virtutum beatus vir qui sperat in te	𝄢 - For better is one day in thy courts above thousands 𝄡 - I have chosen to be an abject in the house of my God, rather than to dwell in the tabernacles of sinners. 𝄡 - He will not deprive of good things them that walk in innocence: O Lord of hosts, blessed is the man that trusteth in thee.	𝄢 - C, Q, M 𝄡 - Q, Sq 𝄡 - Q, Sq, C	Psalm 83	C / A	3	
XI / 37 / fol. 80	480	1682-83	E R/A	𝄢 - A moi du chocolat. Voyez le beau sujet pour faire tant d'éclat?	𝄢 - And I chocolate. See what a fuss they make about such a matter? 𝄡 - Goddess of discourse, this cup is full. Take, drink, and be silent if you can.	𝄢 - C, M, 𝄡 - Q, Sq	Unlocated. independent translation.	C	3	

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	Les plaisirs de Versailles 'Que tout cede aux douceurs de mes accords charmants'			𝔠 - Déesse des discours, cette tasse en est pleine. Prenez, buvez et taisez-vous si vous pouvez. C'est bien dit						
XI / 37 / fol. 82-82^{v}	480 *Les plaisirs de Versailles* 'Que tout cede aux douceurs de mes accords charmants'	1682-83	R/A R/A	𝔠 - Déesse un peu trop chatouilleuse, Mon procédé par vous devrait être avoué: Je n'affectai jamais cet air de précieuse. Que pour donner matière à votre humeur railleuse. Et mettre en plus beau jour votre esprit enjoué. Déesse un peu trop chatouilleuse, mon procédé par vous devrait être avoué. 𝔠 - Ah! S'il en est ainsi, Musique ingénieuse; J'ai tort de vous avoir joué.	𝔠 - Overly sensitive Goddess, you should appreciate my approach: I only affected this learned air, to provide material for your raillery, and to show your playful spirit in the best possible light. Overly sensitive Goddess, you should appreciate my approach. 𝔠 - Ah! If that is so, astute music, I was wrong to have made fun of you.	𝔠 - Q, C, M 𝔠 -Q, Sq, C	Unlocated. independent translation.	C	3	NB : A and a used simultaneously. Bur likely an error by this point.
XII / 74 / ff. 21^{v}-22	421 *In nativitate Domini N[ost]ri Jesu Christi canticum* 'Frigidæ noctis umbra totum orbem tegebat'	*After Spring 1699*	E R/A	𝔠 Très leger et guay - Surgamus, properemus, festinemus, eamus usque Bethlehem, et videamus hoc verbum quodfactum est, quod Dominus ostendit nobis. 𝔠 - Euntes autem pastores pervenerunt ad locum ubi puer natus erat, et intrantes domum invenerunt Mariam et Joseph et infantem pannis involutum et positum in præsepio[o]	𝔠 Très leger et guay - Let us rise, let us hurry, let us hasten, let us go to Bethlehem and see this thing which has come to pass, which the Lord has made known to us. 𝔠 - And the shepherds went and came to the place where the boy was, and entering the house they found Mary and Joseph and the child wrapped in swaddling clothes and lying in a manger.	𝔠 - Q, C, M 𝔠 - Q, Sq, C, M	Portions adapted from Luke 2:8-16	A	1 and 3	
XII / 74 / ff. 26-28	148 *Te Deum à quatre voix* 'Te Dominum confitemur'	*After Spring 1699*	R / A - E E	𝔠 - Dignare, Domine, die isto sine peccato nos custodíre. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. 𝔠 - In te, Domine, speravi: non confundar in æternum.	𝔠 - Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us. O Lord, let thy mercy lighten upon us: as our trust is in thee. 𝔠 - O Lord, in thee have I trusted: let me never be confounded.	𝔠 - Q, Sq, C 𝔠 - C, Q, M	LU 1832-4	C / A	3 / 5	
XII / 75 / ff. 52^{v}-55	230 *Psalmus David 15^{us}[:] 3^{e} Psaume du 1$^{[e]}$r nocturne du Vendredi s[ain]t* 'Conserva me Domine'	1699	E E E E	𝔠 - Notas mihi fecisti vias vitae adimplebis me laetitia cum vultu tuo 𝔠 - delectations in dextera tua usque in fin[em] 𝔠 - adimplebis me laetitia cum vultu tu 𝔠 - delectationes in dextera tua usque in finem	𝔠 - Thou hast made known to me the ways of life, thou shalt fill me with joy with thy 𝔠 - delights at thy right hand are delights even until the end 𝔠 - thou shalt fill me with joy 𝔠 - at thy right hand are delights even to the end.	𝔠 - Q, Sq, 𝔠 - C, Q, M 𝔠 - Q, C, M 𝔠 - C, Q, M	Psalm 15	A / C contrast of joy and delight.	2	
XIII / 'I' / fol. 4-5	495 *Le malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	I R/A	𝔠 - [Instr.] ritornelle 𝔠 - Quelle nouvelle parmi nous, Déesse, doit jeter tant de réjouissance?	𝔠 - [Instr.] ritornelle 𝔠 - What news among us, Goddess, must bring so much rejoicing?	𝔠- Q, C, M 𝔠 - Q, Sq	Molière	B - [Instr.], but also, reference to rejoicing with the metre 𝔠.	5	
XIII / 'I' / fol. 20	495 *Le malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	R/A I R/A	𝔠 - Tel, et plus fier, et plus rapide, marche Louis dans ses exploits. 𝔠 - Bouree - [Instr.] 𝔠 - Le foudre menaçant qui perce avec fureur, l'affreuse obscurité de la nue enflammée, fait d'épouvante et d'horreur trembler le plus ferme [cœur]:	𝔠 - Such, and prouder, and faster, progress Louis makes in his exploits. 𝔠 - Bouree - [Instr.] 𝔠 - The menacing lightning that pierces with fury, the awful darkness of the flaming cloud, makes the firmest heart tremble with terror and horror:	𝔠 - Sq, C, 𝔠 - Q, C 𝔠 - Sq, Q, C	Molière	B - references to quick rates of motion in 𝔠, against 𝔠 which is [Instr.]	5	
XIII / 'I' / ff. 21-23	495 *Le malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	R/A I R/A	𝔠 - Ne sont point à notre pensée, Ce que Louis est à nos [yeux] 𝔠 - [Instr.] 𝔠 - Louis fait à nos temps par ses faits inouïs, croire tous les beaux faits que nous chante l'histoire des siècles	𝔠 - Are not in our thoughts, what Louis is in our eyes. 𝔠 - [Instr.] 𝔠 - Louis, in our times, through his unbelievable deeds, makes us believe all the beautiful deeds that the history of the centuries sings to us.	𝔠 - Q, Sq, 𝔠 - Q, C, M 𝔠 - Sq, Q, C	Molière	C	5	
XIII / 'II' / ff. 54^{v}-55	488 *La descente d'Orphée aux enfers*	1686	R/A	𝔠 - Quel charme impérieux, m'incite à la tendresse Et me fait plaindre son tourment. Pluton aurais-tu la faiblesse, de te laisser toucher aux regrets d'un amant?	𝔠 - What commanding spell is encouraging me to be tender-hearted and to feel compassion for his affliction? Pluto, might you be showing the weakness of allowing yourself to be moved by a lover's grief?	𝔠 - Q, Sq, C	Unlocated. Independent translation	A	2	

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	‘Inventons mille jeux’		R/A	¢ - Courage Orphée, étale ici les plus grands charmes de tes accents mélodieux.	¢ - Be of good courage, Orpheus, set forth here the greatest attractions of your tuneful notes.	¢ - C, M, Sb, Q				
XIV / I / ff. 2ᵛ-3ᵛ	149 [*Psalm 112*] ‘Laudate pueri Dominum’	1670-72	R/A E	¢ - Sus citans a terra inopem, ¢ - Ut conlocet eum cum principibus cum principibus populi sui	¢ - Raising up the needy from the earth, ¢ - That he may place him with princes, with the princes of his people.	¢ - Q, Sq, C, M ¢ - C, M, Q	Psalm 112	B	2	
XIV / I / ff. 5ᵛ-6	150 [*Psalm 126*] ‘Nisi Dominus’	1670-72	E R/A	¢ - cum dederit dilectis suis somnum. Ecce hereditas Domini filii mercis fructus ventris ¢ - Sicut sagittae in manu potentis sicut sagitae ita ventris ita filii excussorum	¢ - When he shall give sleep to his beloved; behold the inheritance of the Lord are children: the reward, the fruit of the womb. ¢ - As arrows in the hand of the mighty, so the children of them that have been shaken.	¢ - Q, C, M ¢ - Sq, Q, C	Psalm 126	B	2 / 3	
XIV/ I / fol. 6ᵛ	151 *Confitebor à 4 voix et 2 violons* ‘Confitebor tibi Domine’	1670-72	E R/A	¢ - Confitebor tibi Domine in toto corde meo in consilio justorum et congregatione ¢ - Magna opera Domini	¢ - I will praise thee, O Lord, with my whole heart; in the council of the just: and in the congregation. ¢ - Great are the works of the Lord:	¢ - C, M, Q ¢ - Q, Sq, C	Psalm 110	C	3/5	
XIV / IV / ff. 34-34ᵛ	1 [*Mass*] ‘Kyrie eleison’	1670-72	E E	¢ - Kyrie eleison ¢ - Christe eleison	¢ - Lord have mercy ¢ - Christ have mercy.	¢ - C, Q, M ¢ - C, M, Q	Standard text.	C	5	
XIV / V / ff. 39-40	1 [*Mass*] ‘Kyrie eleison’	1670-72	E E E	¢ - Genitum, non factum, consubstantialem, patri: per quem omnia facta sunt. Qui propter nos, homines, et propter nostram salutem descendit de cælis. ¢ Lent - et homo factus est. ¢ - Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.	¢ - begotten not made, consubstantial with the father; through him all things were made. For us men and for our salvation, he came down from heaven. ¢ Lent - and was made man. ¢ - Crucified under Pontius Pilate, suffered and was buried.	¢ - C, M, Q ¢ - C, M, Q ¢ - Q, Sq, C	Standard text.	C	4	
XV / VII / 19-20ᵛ	3 *Messe à 8 voix et 8 violons et flûtes* ‘Kyrie eleison’	*End of 1683 - End of 1692 (1690-92)*	E I - E	¢ - Qui propter nos, homines, et propter nostram salutem descendit de cælis. Et in carnatus est de spiritui sancto ex Maria virgine, et homo factus est. Plus Lent - et in carnatus est de spiritu sancto, ex Maria Virgine, et homo factus est. ¢ - [Instr.]. Crucifixus eetiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum scripturas.	¢ - For us men and for our salvation, he came down from heaven and by the Holy spirit was incarnate of the Virgin Mary and became man. Plus Lent - was incarnate of the Virgin Mary and became man. ¢ - [Instr.]. For our sake he was crucified under Pontius Pilate, he suffered death and was buried and rose again on the third day in accordance with the scriptures.	¢ - C, Q, M Plus Lent - C, M, Q ¢ - [Instr.]. Q, Sq, C	Standard text.	C - but note the use of ToM for passages that appear in other metres	4	
XV / IX / ff. 57ᵛ-59	161 *Psalmus David vigesimus primus post centesimum* ‘Lætatus sum’	*End of 1683 - End of 1692 (1690-92)*	E R/A	¢ - Stantes erant pedes nostri in atriis tuis Jerusalem. Jerusalem quae aedificatur ut civitas cuius par ticipatio eius in id ipsum ¢ - Illic enim ascenderunt tribus tribus Domini testimonium Isræl ad confitendum nomini Domini [ni]	¢ - Our feet were standing in thy courts, O Jerusalem. Jerusalem, which is built as a city, comes together. ¢ - For there did the tribes go up, the tribes of the Lord: the testimony of Isræl, to praise the name of the Lord.	¢ - C, M, Q ¢ - Q, Sq, C	Psalm 121	B	1	
XV / X / ff. 68ᵛ-72	145 *Te Deum à 8 voix avec fl[ûtes] et violons* ‘Te Deum laudamus’	*End of 1683 - End of 1692 (1690-92)*	E E E	¢ Guay - Tibi Cherubim et Seraphim incessabili voce proclamant: Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. ¢ - Pleni sunt cæli et terra majestatis gloriæ tuæ. ¢ - Te gloriosus apostolorum chorus. Te prophetarum laudabilis numerus.	¢ Guay - To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth. ¢ - Heaven and earth are full of the majesty of thy glory. ¢ - The glorious company of the Apostles: praise thee. The goodly fellowship of the prophets: praise thee.	¢ - Sq, Q, C ¢ - C, M, Q ¢ - Sq, Q, C	Standard Text	C / B- contrasts between praise and glory	3/5	

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XV / X / ff. 81-86	145 *Te Deum à 8 voix avec fl[ûtes] et violons* 'Te Deum laudamus'	*End of 1683 - End of 1692 (1690-92)*	R/A - E E	𝅝 Lent - Dignare, Domine, die isto sine peccato nos custodire. Miserere nostril, Domine, miserere nostril. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. 𝅗𝅥 - In te Dominum speravi: non confundar in æternum.	𝅝 Lent - Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us. O lord, let thy mercy upon us. O Lord, let thy mercy lighten upon us: as our trust is in thee. 𝅗𝅥 - O Lord in thee have I trusted: let me never be confounded.	𝅝 - Q, Sq, C 𝅗𝅥 - C, M, Q		A - contrasts between mercy and trust	2	
XVI / XIII / ff. 16-19	4 *Messe à quatre chœurs* 'Kyrie eleison'	1672	E E R/A R/A E E	𝅝 - non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostrum salute descendit de cælis. 𝅗𝅥 - Et in carnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. 𝅝 - crucifixus etinam pro nobis sub pontio Pilatus passus [𝅗𝅥] - et sepultus est 𝅝 - et pasus et sepultus est 𝅗𝅥 - sepultus est [two bar change]	𝅝 - Begotten not made, consubstantial with the father; through him all things were made. For us men and for our salvation, he came down from heaven. 𝅗𝅥 - And by the Holy Spirit was incarnate of the Virgin Mary, and became man. 𝅝 - For our sake he was crucified under Pontius Pilate. [𝅗𝅥] - he suffered death and was buried 𝅝 - He died and was buried. 𝅗𝅥 - and was buried [two bar change]	𝅝 - Q, Sq, C 𝅗𝅥 - C, Q, M 𝅝 - Q, Sq, C 𝅗𝅥 - C, M 𝅝 - Q, C, M 𝅗𝅥 - C, M	Standard text.	B / C	4	
XVI / XIV / ff. 29-30	4 *Messe à quatre chœurs* 'Kyrie eleison'	1672	E E	𝅗𝅥 - Ozanna in excelsis deo. [Intersected by Elevation motet] 𝅝 - Benedixit qui venit in nominee Domini. Hosanna in excelsis	𝅗𝅥 - Hozzana to God in the highest. [Intersected by Elevation motet] 𝅝 - Blessed is he who comes in the name of the Lord. Hosanna in the highest.	𝅗𝅥 - C, Q, M 𝅝 - Q, Sq, C	LU 1832-84	C	3 / 5	
XVI / XV / ff. 41ᵛ-42	494 *Ouverture de la Comtesse d'Escarbagnas [et] Intermèdes nouveaux du Mariage forcé* 'Les maris / Mon compère en bonne foi'	fol. 41 - *1679-81* fol. 42 - 1672	I E	𝅗𝅥 Gavotte - [Instr.] 𝅝 - La, la, la Bonjour	𝅗𝅥 Gavotte - [Instr.] 𝅝 - La, la, la good-day.	𝅗𝅥 - C, Q, M 𝅝 - Q, C,	Molière	C	5	
XVII / XVIII / ff. 2ᵛ-4	496 *Circé* 'Pour divertir Louis, unissons-nous'	*1675-80*	E I E	𝅝 - Unissons nous unissons nos pour célébrer sa gloire d'ont brille l'auguste Louis unissons-nous de son éclat par tout les peuples et Louis consacre son grand nom au temple de mémoire. 𝅗𝅥 - [Instr.] Vantons ce grand nom avec le même jeune des exploits fameux ne fier parler l'histoire. Ils sont tels que nos heureux refuseront de les croire. Chantons unissons-nous. nos pour célébrer sa gloire d'ont brillé l'auguste Louis unissons-nous de son éclat par tout les peuples et Louis consacre son grand nom au temple de mémoire	𝅝 - Let us unite we unite our to celebrate his glory from which august Louis shone, let us unite with his brilliance by all peoples and Louis consecrates his great name to the temple of memory, 𝅗𝅥 - [Instr.] Let's boast about this great name with the same youthfulness of famous exploits not to make history speak. They are such that our happy ones will refuse to believe them. Let us unite we unite our to celebrate his glory from which august Louis shone, let us unite with his brilliance by all peoples and Louis consecrates his great name to the temple of memory,	𝅝 - Q, Sq, C 𝅗𝅥 - C, Q, M	Thomas Corneille	C	2	
XVII / XVIII / ff. 6ᵛ-7	496 *Circé* 'Pour divertir Louis, unissons-nous'	*1675-80*	I R/A	𝅝 - [Instr.] 𝅝 - [Instr.] - Pourquoi me fraisez vos, O beauté trop sévère quand d'un si tendre amour j'ai le cœur enflamme je fuis ce que je sens qui commence a me plaire si je vous escoutois vous pourriez être amé. Quoi toujours amiable inhumaine refuser de me tendre, ah de grâce deux mots.	𝅝- [Instr.] 𝅝 - [Instr.] - Why frown on me for oh, too severe is your beauty; with such a tender love my heart is inflamed I flee what I feel that is beginning to please me if I listen to you, you could be loved. What is always kind is an inhumane refusal to reach out to me; ah please, just these two words.	𝅗𝅥 - C, M, Q 𝅝 - Sq, Q, C	Thomas Corneille	C	5	
XVII / XIX / fol. 23ᵛ-26ᵛ	167 *Quam dilecta[:] Psalm[us] Dav[id] octogesimus tertius* 'Quam dilecta tabernacula tua'	*End of 1683 - 1692. (1685-89)*	E R/A - E E	𝅗𝅥 Guay - [noster] Quia melior est dies una in atriis tuis super milia 𝅝 - elegi abiectus esse in domo Dei mei magis quam habitare in tabernaculis peccato[rum] 𝅝 - Quia misericordiam et veritatem diligit Deus	𝅗𝅥 Guay - For better is one day in thy courts above thousands. 𝅝 - I have chosen to be an abject in the house of my God, rather than to dwell in the tabernacles of sinners. 𝅝 - For God loveth mercy and truth:	𝅗𝅥 - Q, C, M 𝅝 - Q, Sq, C 𝅝 - Q, Sq, C 𝅗𝅥 Guay - C, M, Q	Psalm 83	A	3	

Mélanges Vol / cah. / fols	H. No / Genre / Title	Chronology	Recitative / Arioso or Ensemble	Metre Signs and Text	Metre Sign and Translated Text	Note Values By Metre Sign	Text Source	Group	Category	Comments
			I - E	¢ Guay - [Instr.] - Non privabit bonis eos qui ambulant	¢ Guay - He will not deprive of good things them that walk in innocence:					
XVIII / XXXI / ff. 46^{v}-48^{v}	179 *Psalmus Davidis centesimus vigesimus septimus* 'Beati omnes'	1681-82	I - R/A - E R/A	¢ - [Instr.] - Notus in Judaea Deus in Israæl magnum nomen ejus. Ibi confregit potentias arcuum scutum et gladium et bellum. Inluminas tu mirabiliter de montibus æternis. Turbati sunt omnes insipientes corde 𝐜 - dormierunt somnum suum et nihil invenerunt omnes viri divitiarum manibus suis	¢ - In Judea God is known: his name is great in Israel; and his place is in peace: and his abode in Sion: there hath he broken the powers of bows, the shield, the sword, and the battle. Thou are enlightened wonderfully from the everlasting hills. All the foolish of heart were troubled. 𝐜 - They have slept their sleep; and all the men of riches have found nothing in their hands.	¢ - Q, C, M 𝐜 - Q, C, M	Psalm 75	A	2	
XIX / XXV / ff. 3^{v}-4	174 [*Psalm 41*] 'Quemadmodum desiderat cervus'	1679-80	R/A - E E	𝐜 - 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 et quare et quare conturbas me	𝐜 - 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?	𝐜 - Q, Sq, C ¢ - C, M, Q	Psalm 41	B - Very good example of the sentiments of the text being in opposition to the conventional speeds indicated by the metre signs.	2	
XIX / XXV / ff. 6-6^{v}	174 [*Psalm 41*] 'Quemadmodum desiderat cervus'	1679-80	E R	¢ - [et] Deus meus 𝐜 - ad me ipsum anima mea conturbata est propterea memor ero tui de terra Jordanis et Hermoniim a monte modico.	¢ - and my God. 𝐜 - My soul is troubled within myself: therefore, will I remember thee from the land of Jordan and Hermoniim, from the little hill.	¢ - C, M 𝐜 - Q, Sq, C	Psalm 41	C	3	
XIX / XXVII / ff. 20^{v}-25	176 [*Psalm 97*] 'Cantate Domino canticum novum'	1679-80	E R/A - E	¢ - Cantata et exultate. Psallite Domino in cithara et voce psalmi. 𝐜 - Jubilate in conspectu regis Domini. Moveatur mare et plenitudo ejus orbis terrarum et qui habitant in eo	¢ - Sing praise to the Lord on the harp, on the harp, and with the voice of a psalm: 𝐜 - Make a joyful noise before the Lord our king: let the sea be moved and the fulness thereof: the world end they that dwell therein.	¢ - Q, C, M 𝐜 -Sq, Q, C	Psalm 97	C - praise and joy are contrasted but it is subjective as to which of these should have the quicker tempo.	2	
XIX / XXVIII / ff. 32-34^{v}	177 [*Psalm 148*] 'Laudate Dominum de cœlis'	1679-80	I - R/A - E R/A	¢ - Laudate Dominum de cælis laudate eum in excelsis. Laudate eum omnes angeli ejus laudate eum omnes virtutes ejus. Laudate eum sol et luna laudate eum omnes stellæ et lumen. Laudate eum cæli cælorum et aqua quæ super cælum est. Laudent nomen Domini. 𝐜 - quia ipse dixit et facta sunt ipse mandavit et creata sunt. Statuit ea in sæculum et in sæculum sæcu[li].	¢ - Praise ye the Lord from the heavens: praise ye him in the high places. Praise ye him, all his angels: praise ye him, all his hosts. Praise ye him, O sun and moon: praise him, all ye stars and light. Praise him, ye heavens of heavens: and let all the waters that are above the heavens, praise the name of the Lord 𝐜 - For he spoke, and they were made: he commanded, and they were created.	¢ - Q, C, M 𝐜 - Q, C, M	Psalm 148	A	2	
XIX / XXVIII / ff. 35^{v}-38	177 [*Psalm 148*] 'Laudate Dominum de cœlis'	1679-80	E R/A - E	¢ - Ignis grando nix glacies spiritus procellarum quæ faciunt verbum ejus. Montes et omnes colles ligna fruc tifera et omnes cedri. Bestiæ et universa percora serpentes et volucres pinnatæ. Reges terræ et omnes populi principes et omnes judices terræ. Juvenes et virgines senes cum junioribus laudent nomen Domini. Quia exaltatum est nomen ejus solius. 𝐜 - Confessio ejus super cælum et terram et exaltabit cornu populi su[i].	¢ - Fire, hail, snow, ice, stormy winds which fulfil his word: mountains and all hills, fruitful trees and all cedars: beasts and all cattle: serpents and feathered fowls: Kings of the earth and all people: princes and all judges of the earth: Young men and maidens: let the old with the younger, praise the name of the Lord: for his name alone is exalted. 𝐜 - The praise of him is above heaven and earth: and he hath exalted the horn of his people.	¢ - C, Q, M 𝐜 - Q, Sq, C, M	Psalm 148	A	2	
XX / XXXV / ff. 4-6	184 Psalmus David 5tus [recte 2^{dus}] 'Quare fremuerunt gentes'	1682	I - R/A - E E	¢ - Quare fremuerunt gentes et populi meditati sunt inania. Adstiterunt reges terræ et principes convenerunt in unum adversus Dominum et adversus Christum ejus. Disrumpamus vincula eorum et proiciamus a nobis iugum ipsorum. 𝐜 - Qui habitat in cælis inridebit eos et Dominus subsannabit eos	¢ - Why have the Gentiles raged, and the people devised vain things? The Kings of the earth stood up, and the princes met together, against the Lord and against his Christ. Let us break their bonds asunder: and let us cast away their yoke from us. 𝐜 - He that dwelleth in heaven shall laugh at them: and the Lord shall deride them.	¢ - C, Q, M 𝐜 - Q, Sq, C	Psalm 2	A	2	

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XX / XXXVI / ff. 24-25	408 *Élévation* 'Famen. meam quis replebit'	*End of 1683*	I E E	𝔠 - [Instr.] 𝔠 - Famen. meam quis replebit? Veni filii mi, curre, vola, sitim meam quis extinguet? Guay - Ad te venio, ad te curro, ad te volo, Domine. Ubi panis ut comedam? Ubi rivus ut bibam?	𝔠 - [Instr.] 𝔠 - Who will satisfy my hunger? Come, my son, make haste! Who will quench my thirst? Guay - I come to thee, I run to thee, I make haste to thee, Lord. Where is the bread, that I may eat? Where is stream, that I may drink?	𝔠 - M, C, Q 𝔠 - Q, Sq, C Guay - Q, Sq, C	Unlocated. Independent translation.	B	2	
XX/ XXXIX / fol. 68	410 *Praelium Michaelis archangeli factum in coelo cum dracone* 'Audita est vox angelorum multorum'	*End of 1683*	I R/A	𝔠 Guay - [Instr.] 𝔠 - Audita est vox angelorum multoru[m] in circuita throndum draco moueret preludium in cælo ut exaltaret solium suum super fydera qui audaci excæcatus superbia exclamabit dicens.	𝔠 - [Instr.] 𝔠 Guay - The voice of many angels was heard in the midst of the dragon's throne, the prelude in heaven to exalt his throne above the throne, who, blinded by pride, will cry out boldly, saying,	𝔠 - Q, C 𝔠 - Q, Sq, C	Unlocated. Independent translation.	C	5	
XXI / XLI / ff. 1ᵛ-4	411 *Cædes sanctorum innocentium* 'Surge Joseph e somno'	1683-84	R/A E E E	𝔠 - Tunc adimpletum est in Bethleem quod dictum erat per Jeremiam prophetam: vox in Rhama audit est, ploratus et ululatus magnus; Rachel plorans filios suos et noluit consolari quia non sunt. 𝔠 - Ad arma populi! Currite subito, festinate gentes. Eripite agnos de faucibus luporum, arriptite oves de dentibus leonum. Ad arma populi! Ite, satellites, sumite ferrum, sumite gladium, ite Bethleem 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. 𝔠 - O crude martyrium! O ferale flagitium! O funus lacrymabile! O scelus execrabile! Ibi sunt pupuli, corcula nostra? Ubi sunt? Ah, non sunt!	𝔠 - Then was fulfilled in Bethlehem that which was spoken by Jeremiah the prophet: a VOICE in Rama was heard, Lamentation and great mourning: Rachel bewailing her children, and would not be comforted, because they are not. 𝔠 - 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! 𝔠 - 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!	𝔠 - Q, Sq, C 𝔠 - Q, C 𝔠 - Q, C M 𝔠 - Q, C M	The beginning is derived from Matthew 2-13, 17-18; the remainder is unlocated. Independent translation.	A	2	
XXI / XLI / ff. 4ᵛ-5	411 *Cædes sanctorum innocentium* 'Surge Joseph e somno'	1683-84	E E	𝔠 - Pereat Herodes, pereat tyranus! Ah! meus non est ille quem quaritis ad perdendum. Pereat omnes ut pereat rex ille quem quærimus ad perdendum! Tuus est ille quem quærimus ad perdendum. 𝔠 - Heu, nos miseras! Heu, dolentes! Ubi sunt populi, corcula nostra? Ubi puelluli, viscera nostra? Ubi sunt? Ah, non sunt!	𝔠 - Death to Herod, death to the tyrant! Ah, my child is not the one you seek to destroy! Let them all die, so that the King dies, whom we seek to destroy! Thy child is the one we seek to destroy! 𝔠 - Alas, wretched are we in our affliction! 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.	𝔠 - Q, C, M 𝔠 - C, Q, M	The beginning is derived from Matthew 2-13, 17-18; the remainder is unlocated. Independent translation.	C / A	3	
XXI / XLI / fol. 5ᵛ- 6	411 *Cædes sanctorum innocentium* 'Surge Joseph e somno'	1683-84	E E	𝔠 - Parcite lcrymis, parcite fletibus, o matres felices. 𝔠 - Si enim quæritis ubi sunt pupli, corcula vestra, ubi puelluli, viscera vestra, in cælis amicti stolis albis regnant cum Christo, eet agnum.	𝔠 - Refrain from tears, refrain from weeping, O happy mothers. 𝔠 - If indeed you seek [to know] where your boys are, they reign in heaven with Christ, clothed in white robes, and everywhere they follow the lamb without blemish.	𝔠 - C, Q, M 𝔠 - Q, Sq, C	The beginning is derived from Matthew 2-13, 17-18; the remainder is unlocated. Independent translation.	A / C	2	
XXI / XLI / ff. 12ᵛ-15	481 *Actéon[:] Pastorale en musique* 'Allons, marchons, courons'	1683-84	E I R	𝔠 - Vos vœoux sont exaucés, et par les doux murmure qui vient de sortir de ce bois, le ciel vous en assure. Suivons ce ban augure! 𝔠 - [Instr.] 𝔠 - Nymphes, retirons-nous dans ce charmant boccage ! Le cristal de ces pures eaux, le doux chant des petits oiseaux, le frais et l'ombrage, sous ce vert feuillage, nous feront oublier nos pénibles travaux.	𝔠 - Your wishes are granted, and in a soft murmur emanating from this wood, the heavens assure you. Let us follow this good omen ! 𝔠 - [Instr.] . 𝔠 - Nymphs, let us retire to this charming grove! The crystal of these pure waters, the sweet song of the little birds, the freshness and the shade, under this green foliage, will make us forget our painful work.	𝔠 - Q, Sq, C 𝔠 - Q, C 𝔠 - Q, Sq, C	Unlocated. Independent translation.	C	5	

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XXI / XLI / ff. 15ᵛ-16ᵛ	481 *Actéon[:] Pastorale en musique* 'Allons, marchons, courons'	1683-84	R/A / E I R/A - E	¢ - Ah! Qu'on évite de langueurs quand on méprise ses ardeurs. ¢ Gavotte - [Instr.] c - Amis, les ombres raccourcies marquent sur nos plaines fleuries. Que le soleil a fait la moitié de son tour. Le travail m'a rendu le repos nécessaire; laissez-moi seul rêver dons ce lieu solitaire, et ne me revoyez que sur la fin du jour.	¢ - Ah! How much languor one avoids when one despises his fires ! ¢ - Gavotte - [Instr.] c - Friends, the shortened shadows show on our flowered plains that the sun hath made half its turn. Work has made me in need of rest. Leave me alone to dream in this solitary place and do see me again only by the day's end.	¢ - C, Q ¢ Gavotte - Q, C, M c - Q, Sq, C	Unlocated. Independent translation.	A	5 / 2	
XXI / XLII / ff. 19ᵛ-20ᵛ	481 *Actéon[:] Pastorale en musique* 'Allons, marchons, courons'	1683-84	E R/A	¢ a 4 temps viste - Vante-toi maintenant, profane, d'avoir surpris Diane. Et ses sœurs dans le bain! Va pour le satisfaire, si tu le peux faire, le confer au peuple Thébain! c - Mon cœur autrefois intrépide, quelle peur te saisit? Que vois-je en ce miroir liquide? Mon visage se ride, un poil affreux me sert d'habit, je n'ai presque plus rien de me forme première. Ma parole n'est plus qu'une confuse voix. Ah! Dans l'état où je me vois, dieux qui m'avez formé du noble sang des rois, pour épargner ma honte. Ôtez moi lo lumière.	¢ a 4 temps viste - Boast now, heathen, of having surprised Diane and her sisters in the bath! Go satisfy yourself, if you can, tell it to the Thebans! c - My once intrepid heart, what fear seizes you? What do I see in this liquid mirror? My face wrinkles, an ugly fur becomes my clothing, I almost have nothing left of my original form, my speech is but a confused VOICE. Ah! finding myself in this state, Gods who made me from the noble blood of kings, spare my shame take my life.	¢ - Q (+), C c - Q, Sq, C	Unlocated. Independent translation.	A / C	2	
XXI / XLII / ff. 22-24	481 *Actéon[:] Pastorale en musique* 'Allons, marchons, courons'	1683-84	E R/A	¢ - Jamais troupe de chasseurs dans le cours d'une journée, eût-elle plus fortunée, jamais troupe de chasseurs. Reçut elle en un jour du ciel plus de faveurs. Actéon, quittez la rêverie, venez admirer la furie, de de vos chiens acharnés sur ce cerf aux abois. Quoi! N'entendez-vous pas nos voix? Que vous perdez, grand Prince, à rêver dans un bois, croyez qu'à nos plaisirs vous porterez envie, et dans tous le cours de la vie, un spectacle si doux ne s'offre pas deux foix. c - Chasseurs, n'appelez plus qui ne vous peut entendre! Actéon, ce héros à Thèbes adoré, sous la peau de ce cerf, à vos yeux, Déchire et par ses chiens dévoré. Chez les morts vient de des[cendre].	¢ - Never a troupe of hunters in the course of one day has been so fortunate! Never a troupe of hunters received in a day so much favour from the heavens. Actéon, abandon the musing. Come admire the rage of your ferocious dogs on this stag at bay. What! Do you not hear our voices? You are missing so much, great prince, dreaming in a wood. Be sure that you will envy our pleasures, and in a lifetime such a sweet sight is not offered twice. c - Hunters, call no more then man who cannot hear you! Actéon, that hero adored in Thebes, under the skin of that stag, torn apart before your eyes and devoured by his dogs descends to the dead.	¢ - C, Q, c - Sq, Q, C	Unlocated. Independent translation.	A	2	
XXI / XLII / ff. 25ᵛ-27	481 *Actéon[:] Pastorale en musique* 'Allons, marchons, courons'	1683-84	E E E	¢ Viste - Faisons monter nos cris jusqu'au plus haut des airs. Que les rochers en retentissent, que les flots écumants des mers, que les Aquilons en mugissent, qu'ils pénètrent jusqu' aux Enfers. c - Actéon n'est donc plus. Et sur les rives sombres, le modèle des souverains, le soleil naissant des Thébains, est confondu parmi les ombres. ¢ Viste - Faisons monter nos cris jusqu'au plus haut des airs. Que les rochers en retentissent, que les flots écumants des mers, que les Aquilons en mugissent, qu'ils pénètrent jusqu' aux Enfers.	¢ Viste- Let us raise our cries to the highest air, may the rocks resound, may the foaming waves of the seas, may the cold winds roar, may they enter hell. c - Actéon is no more, and on the somber banks, the model of sovereigns, the rising sun of the Thebans, is lost amongst the shadows. ¢ Viste- Let us raise our cries to the highest air, may the rocks resound, may the foaming waves of the seas, may the cold winds roar, may they enter hell.	¢ Viste - C, M, c - Q, Sq, C, M ¢ Viste - C, M,	Unlocated. Independent translation	A	2	
XXI / XLII / ff. 29ᵛ-30	256 *Elévation à 3 dessus* 'O clementissime Domine Jesu'	1683-84	E R/A	¢ - O clementissime domine Jesu quanta fecisti et qualia passus es pro peccatis hominum. c Lent - Heu, mi Jesu heu patientissime Jesus quonam te deduxit iniquitas mea et amor tuus erga.	¢ - O most merciful Lord Jesus, how much you have done and what you have suffered for the sins of men. c Lent - Alas, my Jesus, alas, patiently, Jesus, how far my iniquity and your love have brought you.	¢ - C, M, Q c Lent - Q, C, Sq, M	Unlocated. Independent translation	A	3 / 5	
XXI / XLII / ff. 30ᵛ-31ᵛ	481a *Actéon change en biche* 'Ah! qu'on évite de langueurs' '	1683-84	R-A / E R/A	¢ - Ah! Qu'on évite de langueurs quand on méprise ses ardeurs. c - Amis, les ombres raccourcies, marquent sur nos plaines fleuries Que le soleil a fait la moitie de son tour. Le travail m'a rendu le repos nécessaire;	¢ - Ah! How much languor one avoids when one despises his fires! c - Friends, the shortened shadows show on our flowered plains that the sun has made half its turn. Work has made me in need of rest. Leave me alone to dream in this solitary place and do see me again only by the day's end.	¢ - C, Q, M c - Q, Sq, C, M	Unlocated. Independent translation	A	2	
XXI / XLIII / ff. 43ᵛ-46	412 *Nuptiæ sacræ*	1684	R/A E	c - Egredimini, filiæ Sion, et videte regem in die desponsationis et lætitiæ cordis e-[jus]	c - Go forth, ye daughters of Sion, and see the King on the day of his betrothment, on the day of the gladness of his heart.	c - Q, Sq, C, M ¢ - C, M, Q	Portions adapted from Psalm 44: 11-12 and Song of Songs.	C	2	

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	'Incipite Dominio in tympanis'		R/A	𝔠 - Quæ est ista quæ ascendit de deserto deliciis affluens, pulchra ut luna, electra ut sol, innixa super dilectum suum 𝔠 - Recu est mulier fortis quam Dominus immenit sine macula quam Rex elegit et habitare fecit in tabernaculo suo vos autem filiæ Sion noblite æmulari in ea ad ducentur enim regi virgines post cam et dabuntur ei in lætitia et dabuntur ei. Godeamus omnes cantemus et exultemus in die desponsatinois regis et lætitiæ cordis ejus.	𝔠 - Who is this that cometh up from the desert, flowing with delights, fair as the moon, bright as the sun, leaning upon her beloved? 𝔠 - The strong woman whom the Lord commands without blemish, whom the King has chosen and made to dwell in his tabernacle, has returned. Let us all rejoice and sing and rejoice in the day of the King's betrothal and the joy of his heart.	𝔠 - Sq, Q, C,				
XXI / XLIV-XLV ff. 66-67	483 *Pastorale sur la naissance de n[otre] S[eigneur] J[ésus] C[hrist]* 'Que nos soupirs, Seigneur'	1684-85	R/A R/A - E R/A	𝔠 - La ville de David voit naître le sauveur. Vous le connaîtrez à ces marques: un enfant nouveau-né, de langes revêtu et dans une crèche étendu. Est ce Monarque des Monarques. 𝔠 - Allez lui rendre vos honneurs, allez lui faire votre offrande, et sachez que celle des cœurs est tout des cœurs est tout ce qu'il demande. Nous partons, nous allons. Divin esprit, nous y volons, nous y volons. 𝔠 - Célestes compagnons, Vertus, Archanges, venez, et du Seigneur célébrons les louanges.	𝔠 - In the city of David the Saviour is born. You will recognise him by these signs: a new-born child, dressed in swaddling clothes and lying in a manger is that King of Kings. 𝔠 - Go to do him honour, go to make your offering to him, and know that all he asks is the offering of your hearts. We depart, we go, divine spirit, we go, we fly there. 𝔠 - Heavenly companions, Virtues, Archangels, come, and let us celebrate the Lord's praise.	𝔠 - Q, Sq, C 𝔠 - C, Q, M 𝔠 - Q, Sq, C	Unlocated. No reference is made to text by Hitchcock in his catalogue entry for this work. Independent translation.	A	1	
XXI / XLV / ff. 82-83v	484 *Il faut rire et chanter : dispute de bergers* 'Brouillards, glaçons, neige, frimas'	1684-85	R/A - E R/A	𝔠 - Le crime seul doit faire peur. Rien n'est heureux sans l'innocence, avec elle tout faire plaisir. Que nul ne pense être exempt de souffrir que dans l'absence de tout désir. 𝔠 - Je suis vaincu, je le confesse vos raison chers amis dissipent ma tristesse. Oui, de tous maux la joie est le contrepoison.	𝔠 - Crime alone should cause fear. Nothing is happy without innocence; with it everything is fun. That no one thinks he is exempt from suffering except in the absence of all desire. 𝔠 - I am defeated, I confess your reason dear friends dispel my sadness. Yes, of all evils joy is the counterpoise.	𝔠 - C, M 𝔠 - Q, Sq, C	Unlocated. No reference is made to text by Hitchcock in his catalogue entry for this work. Independent translation.	C / A	2	
XXII / XLVII / ff. 2-2v	485 *La fête de Rueil* 'Que je sens de plaisir'	1685	I R/A R/A	𝔠 - [Instr.] 𝔠 - Mais, vois-je pas de leurs coteaux descendre et dans ces lieux se rendre, nos pâtres réjouis par la présence de Louis? 𝔠 - Notre Roi, Louis, a soumis nos ennemis, parguienne c'est un grand homme! J'en sommes tous ébahis par tout pays on le renomme, parguienne c'est un grand homme!	𝔠 - [Instr.] 𝔠 - But now, do I not see descending from their hillsides to be in this place, all our swains rejoicing in the presence of Louis? 𝔠 - Our King Louis, has subjugated our enemies by all the Gods, he is a great man! I stand amazed he is renowned throughout the world, by all the Gods, he is a great man!	𝔠 - C, M, Q 𝔠 - Sq, Q	Unlocated. No reference is made to text by Hitchcock in his catalogue entry for this work. Independent translation.	B	2	
XXII / XLVIII / ff. 32-33v	483a *Seconde partie du noël français qui commence par 'Que nos soupirs'.* 'Heureux bergers, voci le lieu'	1685	R/A R/A - E	𝔠 - Heureux bergers, voici le lieu, où vient de naître l'homme Dieu, revêtu de notre misère. Ainsi nous l'a marqué l'ange du tout-puissant. 𝔠 - Entrons sans différer, voyons ce Dieu naissant, et que chacun de nous, par un amour sincère, montre de ses bontés de père, un cœur reconnaissant.	𝔠 - Happy shepherds, here is the place where the man God was born, clothed in our misery. Thus has the angel of the Almighty marked it for us. 𝔠 - Let us enter without delay, let us see this nascent God, and whom each of us, with sincere love, shows with his fatherly goodness, a grateful heart.	𝔠 - Q, Sq, C 𝔠 - C, Q, M	Unlocated. Independent translation.	A	2	
XXII / LIV / ff. 85-86	64 *Hymne du S[ain]t Sacrem[en]t* 'Pange lingua gloriosi'	1688-90	E R/A R/A	𝔠 - Nobis datus, nobis natus ex intacta Virgine, et in mundo conversatus, sparso verbi semine, sui moras incolatus miro clausit ordine. 𝔠 - Verbum caro, panem verum, verbo carnem efficit: fitque sanguis Christi merum. Et si sensus deficit, ad firmandum cor sincerum sola fides sufficit. 𝔠 - Tantum ergo sacramentum veneremur cernui: et antiquum documentum Novo cedat ritui: praestet fides supplementums Sensuum defectui.	𝔠 - Given for us, descending of a Virgin to proceed, man with man in converse blending scattered he the Gospel seed; til his sojourn drew to ending which he closed in wondrous deed. 𝔠 - Word made flesh, by word he maketh very bread his Flesh to be; man for wine Christ's blood partaketh; and if senses fail to see, faith alone the true heart waketh to behold the mystery. 𝔠 - Therefore we, before it bending, this great sacrAmen.t adore; types and shadows have their ending in the new rite evermore; faith, our outward sense Amen.ding, maketh good defects before.	𝔠 - C, M, Q 𝔠 - Sq, Q, C 𝔠 - C, Q, M	LU 950-2	C	2	
XXII / LIV / ff. 90-90v	84 *Litanies de la Vierge à 3 v[oix] pareilles avec instr[uments]* 'Kyrie'	1688-90	R/A E	𝔠 - -alus infirmorem, refugium [peccatorum], ora pro no[bis] 𝔠 - Regina Angelorum, ora pro nobis -[Instr.]	𝔠 - Salvation to the weak, refuge [of sins], pray for us, 𝔠 - Queen of Angels, pray for us - [Instr.]	𝔠 - Q, Sq, C 𝔠 - C, Q, M	LU 1857-8	C	3 / 5	

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XXIII / LV / ff. 1-2[v]	H.120 *P[remiè]re leçon de ténèbres du Mercredi s[ain]t pour une basse* 'Incipit lAmen.tatio Jeremiæ'	1690	I R/A R/A R/A R/A	¢ - [Instr.] ¢ - Incipit lamentatione Jeremiæ Prophetæ c - Quomodo sedet sola Civitas plena populo? Facta est quasi vidua Domina gentium ; princeps provinciarum facta est sub tributo. ¢ - Plorans ploravit in nocte, et lacrymæ ejus in maxillis ejus: non est qui consoletur eam ex omnibus charis ejus. Omnes amici ejus spreverunt eam c - Migravit Judas propter afflictionem, et multitudinem servitutis; habitavit inter gentes, nec invenit requiem.	¢ - [Instr.] ¢ - Form the lamentations of Jeremiah, the prophet. c - How doth the city sit solitary that was full of people! How is the mistress of the Gentiles become as a widow: the princess of provinces made tributary. ¢ - Weeping she hath wept in the night, and her tears are on her cheeks: there is none to comfort her among all them that were dear to her: all her friends have despised her and are become her enemies. c - Juda hath removed her dwelling place because of her affliction, and the greatness of her bondage: she hath dwelt among the nations, and she hath found no rest:	¢ - C, M, Q ¢ - C, M, Q c - Q, Sq, C ¢ - C, M, Q c - Q, Sq, C	LU 631-33	B	3 / 5	
XXIII / LV / ff. 3-4	120 *P[remiè]re leçon de ténèbres du Mercredi s[ain]t pour une basse* 'Incipit lAmen.tatio Jeremiæ'	1690	R/A R/A R/A	¢ - Omnes portæ ejus destructæ, sacerdotes ejus gementes, virgines ejus squallidæ, et ipsa oppressa amaritudine. c - Facti sunt hostes ejus in capite, inimici ejus locupletati sunt : quia Dominus locutus est super eam, propter multitudinem iniquitatum ejus. Parvuli ejus ducti sunt in captivitatem, ante faciem tribulantis. ¢ - Jerusalem convertere adominum domum tuum	¢ - all her gates are broken down; her priests sigh: her virgins are in affliction, and she is oppressed with bitterness. c - Her adversaries are become her lords, her enemies are enriched: because the Lord hath spoken against her for the multitude of her iniquities: her children are led into captivity: before the face of the oppressor. ¢ - Jerusalem, Jerusalem, be converted unto the Lord thy God.	¢ - C, M, Q c - Q, Sq, C ¢ - C, M, Q	LU 631-33	B	2	
XXIII / LV / ff. 4[v]-5	121 *P[remiè]re leçon de ténèbre[s] du Jeudi s[ain]t pour une basse* 'De Lamentatione Jeremiæ'	1690	I R/A R/A R/A R/A R/A	¢ - [Instr.] ¢ - Incipit Lamentatione Jeremiæ Prophetæ ¢ - Cogitavit Dominus dissipare murum filiæ Sion, tetendit funiculum suum, et non avertit manum suam a perditione; luxitque antemurale, et murus pariter dissipatus est. ¢ - TETH c - Defixæ sunt in terra portæ ejus, perdidit et contrivit vectes ejus, regem ejus et principes ejus in gentibus. Non est lex: et prophetæ ejus non invenerunt visionem a Domino. Jod. ¢ - Sederunt in terra, conticuerunt senes filiæ Sion: consperserunt cinere capita sua, accincti sunt ciliciis, abjecerunt in terram capita sua virgines Jerusalem. ¢ - CAPH ¢ - Defecerunt præ lacrymis oculi mei, conturbata sunt viscera mea. Effusum est in terra jecur meum super contritione filiæ populi mei, cum deficeret parvulus et lactens in plateis oppidi.	¢ - [Instru.] ¢ - From the Lamentation of Jeremiah the prophet. ¢ - The Lord hath purposed to destroy the wall of the daughter of Sion: he hath stretched out his line, and hath not withdrawn his hand from destroying: and the bulwark hath mourned, and the wall hath been destroyed together. ¢ - TETH c - Her gates are sunk into the ground: he hath destroyed, and broken her bars: her king and her princes are among the Gentiles: the law is no more, and her prophets have found no vision from the Lord. JOD. ¢ - The ancients of the daughter of Sion sit upon the ground, they have held their peace: they have sprinkled their heads with dust, they are girded with haircloth, the virgins of Jerusalem hang down their heads to the ground. ¢ - CAPH ¢ - My eyes have failed with weeping, my bowels are troubled: my liver is poured out upon the earth, for the destruction of the daughter of my people, when the children, and the sucklings, fainted away in the streets of the city.	¢ - M, C, Sb ¢ - M, C, Sb ¢ - C, M, Sb, Q ¢ - M, C, c - Q, Sq, C, M ¢ - M, C, Q ¢ - M, Q, C ¢ - C, M, Q	LU 692-3	C / B	2 / 3	
XXIII / LV / ff. 6[v]-8[v]	122 *Première leçon de ténèbres du Vendredi saint pour une basse* 'Misericordiæ Domini'	1690	I R/A R/A R/A R/A	¢ - [Instr.] ¢ - Incipit Lamentatione Jeremiæ Prophetæ ¢ - Misericordiæ Domini, quia non sumus consumpti: quia non defecerunt miserationes ejus. Novi diluculo, multa est fides tua. Pars mea Dominus, dixit anima mea: propterea expectabo eum. ¢ - TETH ¢ - Bonus est Dominus sperantibus in eum, animæ quærenti illum. Bonum est præstolari cum silentio salutare Dei. Bonum est viro, cum portaverit jugum ab adolescentia sua.	¢ - [Instr.] ¢ - From the Lamentation of Jeremiah the prophet. ¢ - Of the Lord's mercy, because we are not consumed: because his mercies have not failed. I know early on, your faith is great. The Lord is my strength, said my soul: therefore I will wait for him. ¢ - TETH ¢ - The Lord is good to those who hope in him, whose soul seeks him. It is good to pray with the salutary silence of God. It is good for a man when he has borne the yoke from his youth.	¢ - M, C, Sb ¢ - M, C, Sb ¢ - C, M, Q ¢ - C, M, Q ¢ - C, Q, M	LU 754-5	A	2 / 3	

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XXIII / LV / ff.10^{v}-11^{v}	66 *Hymne du [S[aint] Esprit / Veni Creator* 'Veni Creator'	1690	E R/A	¢ - Fons vivus, ignis caritas, et spiritalis unctio. 𝐜 - Tu septiformis munere, Digitus paternæ dexteræ	¢ - The fount of life and burning zeal and of our souls the anointing seal. 𝐜 - Thou in thy sevenfold gifts are known; thou, finger of God's right hand we own:	¢ - C, Q, M 𝐜 - Q, Sq, C	LU 885-86	A	2	
XXIII / LV / ff. 11^{v}-13^{v}	66 *Hymne du [S[aint] Esprit / Veni Creator* 'Veni Creator'	1690	E E E R/A	𝐜 - virtute firmans perpe[ti]. ¢ a 4 temps viste - [Instr.] - Hostem repellas longius, pacemque dones protinus: 𝐜 - ductore sic te praevio vitemus omne noxium. 𝐜 - Per te sciamus da Patrem, noscamus atque Filium; teque utriusque Spiritum credamus omni tempore.	𝐜 - the weakeness of our flesh supply. ¢ - a 4 temps viste - [Instr.] - Far from us drive the foe we dread, and grant us thy peace instead; 𝐜 - so shall we not, with thee for our guide, turn from the path of life aside. 𝐜 - Oh, may thy grace on us bestow the Father and the Son to know; and thee, through endless times confessed, of both the eternal spirit blest.	𝐜 - Q, C ¢ - Sq, Q, later C - C, M 𝐜 - Q, C, Sq 𝐜 - Q, Sq, C	LU 885-6	A - ToM	2	
XXIII / [LVII] / fol. 16	123 *Troisième leçon de ténèbres du Mercredi saint pour une basse taille avec 2 flûtes et deux vi[ol]ons* 'Jod. Manum suam'	*End of 1692 - Spring 1699 (1693-95)*	R/A R/A	𝐜 - O vos omnes, qui transitis per viam, attendite, et videte si est dolor sicut dolor meus: ¢ - quoniam vindemiavit me, ut locutus est Dominus in die iræ furoris sui	𝐜 - O all ye that pass by the way, attend, and see if there be any sorrow like to my sorrow: ¢ - for he hath made a vintage of me, as the Lord spoke in the day of his fierce anger.	𝐜 - Q, C, M ¢ - C, M, Q	LU 636-7	A	2	
XXIII / LVIII / ff. 36-36^{v}	32 *Antiene à la Vierge à 2 dessus* 'Regina cœli lætare'	1690-92	E E	𝐜 - Quia quem meruisti portare [alleluia]: resur[r]exit [sicut dixit] ¢ - Alleluya.	𝐜 - the Son you merited to bear, alleluia, has risen as he said. ¢ - Alleluia.	𝐜 - Sq, Q, C ¢ - Q, C, M	LU 278	C - Same text - which has the greatest sentiment associated with it - appears in both metres.	4	
XXIII / LX / ff. 41-41^{v}	135 *Troisième leçon de ténèbres du Mercredi saint* 'Jod. Manum suam'	*End of 1692 - Spring 1699 (1693-95)*	E R/A R/A E	¢ - [Instr.] 𝐜 - Manum suam misit hostis ad omnia desiderabilia ejus; quia vidit gentes ingressas sanctuarium tuum, et quibus præceperas ne intrarent in Ecclesiam tuam. ¢ - Caph ¢- Omnis populus ejus gemens, et quærens panem, dederunt pretiosa quæque pro cibo ad refocillandam animam.	¢ - [Instr.] 𝐜 - The enemy has put his hand to all his desirable things; because he saw the nations entering your sanctuary, and whom you commanded not to enter your church. ¢ - Caph ¢ - All his people groaning and seeking bread, gave precious things for food to refresh their souls.	¢ - M, C 𝐜 - Q, Sq, C ¢ - C, M, Q ¢ - C, M, Q	LU 636-7	C	3	
XXIII / LX / ff. 45^{v}-47^{v}	136 *Troisième leçon de ténèbres du Jeudi saint* 'Aleph. Ego vir videns'	*End of 1692 - Spring 1699 (1693-95)*	I E E E E R/A R/A R/A R/A	¢ - [Instr.] ¢ - ALEPH ¢ - Ego vir videns paupertatem meam , in virga indignationis ejus. Me minavit, et adduxit in tenebras, et non in lucem. ¢ - Alaph ¢ - Tantum in me vertit, et convertit manum suam tota die. ¢ - Beth 𝐜 - Vetustam fecit pellem meam et carnem meam: contrivit omnia ossa mea ¢ - Beth	¢ - [Instr.] ¢ - ALEPH ¢ - I, a man seeing my poverty, in the rod of his indignation. He threatened me, and brought me into darkness, and not into light. ¢ - Aleph ¢ - He turned only on me, and turned his hand all day long. ¢ - Beith 𝐜 - He made my skin and my flesh old: he broke all my bones. ¢ - Beth	¢ - C, M, Q ¢ - C, M, Q ¢ - C, M ¢ - C, M, Q ¢ - C, M, Sb, Q ¢ - C, Q, M 𝐜 - Q, Sq, C ¢ - C, M, Q	LU 696-7	C	2 / 3 - contrasting of positives and negatives: broken bones vs. building.	

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			I	¢ - Ædificavit in gyro meo, et circumdedit me felle et labore ¢ - [Instr.]	¢ - He built around me and surrounded me with hard work. ¢ - [Instr.]	¢ - C, M, Sb ¢ - C, M, Q				
XXIII / LX / fol. 48	136 *Troisième leçon de ténèbres du Jeudi saint* 'Aleph. Ego vir videns'	*End of 1692 - Spring 1699 (1693-95)*	I R/A	¢ - [Instr.] 𝄡 - Circum ædificavit adversum me, ut non egrediar	¢ - [Instru.] 𝄡 - He built all around and against me, so that I could not go out.	¢ - Q, C, M 𝄡 - Q, C, Sq,	LU 696-7	C	5	
XXIII / LX / ff. 48ᵛ-49	136 *Troisième leçon de ténèbres du Jeudi saint* 'Aleph. Ego vir videns'	*End of 1692 - Spring 1699 (1693-95)*	E R/A E E	¢ - Ghimel 𝄡 - Sed et cum clamavero, et rogavero, exclusit orationem meam. ¢ - Ghimel ¢ - Conclusit vias meas lapidibus quadris, semitas meas subvertit.	¢ - Ghimel 𝄡 - But even when I cried out and begged, he shut out my prayer. ¢ - Ghimel ¢ - He closed my paths with stones and overturned my paths.	¢ - C, Q, M 𝄡 - Q, C, Sq ¢ - C, Q, M ¢ -.C, M, Q	LU 696-7	C	3	
XXIII / LX / ff. 50ᵛ-53	137 *Troisième leçon de ténèbres du Vendredi s[ain]t* 'Incipit oratio Jeremiæ'	*End of 1692 - Spring 1699 (1693-95)*	R/A E R/A E E E	𝄡 - Hæreditas nostra versa est ad alienos, domus nostræ ad extraneos. Pupilli facti sumus absque patre: matres nostræ quasi viduæ. Aquam nostram pecunia bibimus: ligna nostra pretio comparavimus. ¢ - Cervicibus nostris minabamur: lassis non dabatur requies. ¢ - Ægypto dedimus manum et Assyriis, ut saturaremur pane. Patres nostri peccaverunt et non sunt: 𝄡 - et nos iniquitates eorum portavimus. Servi dominati sunt nostri: non fuit qui redimeret de manu eorum. ¢ - In animabus nostris afferebamus panem nobis, a facie gladii in deserto. Pellis nostra quasi clibanus exusta est a facie tempestatum famis. Mulieres in Sion humiliaverunt, et virgines in civitatibus Juda.	𝄡 - Our heritage is turned over to foreigners, our house to foreigners. We have become children without a father: our mothers are like widows. We drink our water with money: we bought our wood at a price. ¢ - We were threatened with our necks: the tired were not given rest. ¢ - We gave our hand to Egypt and to the Assyrians, that we might be satisfied with bread. Our fathers sinned and are not: 𝄡 - and we bore their iniquities. Our slaves were ruled: there was no one to redeem them from their hand. ¢ - In our souls we brought bread for ourselves, from the face of the sword in the wilderness. Our skin is burnt like an oven by the face of the storms of hunger. They humiliated the women in Zion, and the virgins in the states of Judah.	𝄡 - Q, Sq, C ¢ - C, Q, M ¢ - C, M, Q 𝄡 - Q, Sq, C ¢ - M, C, Sb	LU 758-9	A / C	3	
XXIII / LX / fol. 53	417 *Dialogus inter Christum et homines* 'Homo Deus fecit cœnam magna'	*End of 1692 - Spring 1699 (1693-95)*	I R/A	¢ - [Instr.] 𝄡 - Homo Deus fecit cœnam magnam et vocavit servos suos dicens: desiderio desideravi manducare hoc pascha vobiscum, antequam patiar, antequam moriar.	¢ - [Instr.] 𝄡 - God as man gave a great feast and summoned his servants, saying: with desire I have longed to eat this meal with you, before I suffer, before I die.	¢ - C, Q, M 𝄡 - Q, C, M	Unlocated. Independent translation.	A	2	
XXIII / LX / ff. 53ᵛ-54ᵛ	417 *Dialogus inter Christum et homines* 'Homo Deus fecit cœnam magna'	*End of 1692 - Spring 1699 (1693-95)*	E E	𝄡 - Quomodo, bone Jesu, poteris nobis dare carnem tuam ad anducandum et sanguinem tuum ad bibendum? ¢ - Potest amor, audet amor, facit amor omnia; credit fides, sperat fides, capit fides omnia.	𝄡 - How, kind Jesus, canst thou give us thy flesh to eat and thy blood to drink? ¢ - Love can do all things, love can dare all things, love can accomplish all things, faith understands all things.	𝄡 - Q, Sq, C ¢ - Q, C, M	Unlocated. Independent translation.	C	3	
XXIV / [c] / ff. 49-51	80 [*Magnificat*] 'Magnificat anima mea Dominum'	*After Spring 1699*	R/A / E E	𝄡 - Suscepit Israel puerum suum, recordatus misericordiæ suæ. Sicut locutus est ad patres nostros, Abraham et semini ejus in sæcula. Gloria patri et fili et spiritui sancto, sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. ¢ - Amen.	𝄡 - He remembering his mercy hath holpen his servant Israël, as he promised to our forefathers, Abraham and his seed for ever. Glory be to the father, to the son and to the holy spirt as it was in the beginning now and ever shall be world without end. ¢ - Amen..	𝄡 - Q, Sq, C ¢ - C (+), M, Q	LU 207	C	5	
XXV / LXIV / ff. 24-25ᵛ	367 *La prière à la Vierge du Père Bernard*	1693-94	E R/A - E	¢ - Ego tali animatus confidentia, ad te, Virgo Virginum, Mater, curro, ad te venio, coram te gemens peccator assis[to]. 𝄡 - Noli, Mater verbi, verba mea despicere; sed audi propitia et exaudi. Amen..	¢ - Inspired with this confidence, I fly to thee, O virgin of virgins, my mother; to thee do I come; before thee I stand sinful and sorrowful.	¢ - C, M, Q 𝄡 -Q, Sq, C	Ant. Roman., 124 (plus Amen.).	A	2	

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	'Memorare, o piisima Virgo Maria'		E	𝔠 - Amen.	𝔠 - O Mother of the word incarnate, despise not my petitions, but in thy mercy hear and answer me. Amen. [1] 𝔠 - Amen.					
XXV / LXIV / ff. 26-26^{v}	216 *Psalmus David 67^{us}* 'Exurgat Deus'	1693-94	I - R/A E	𝔠 - [Instr.] - Laetatus sum in his quae dicta sunt mihi in domum Dominin ibimus 𝔠 - Stantes erant pedes nostri in atriis tuis Jerusalem	𝔠 - [Instr.] - I rejoiced at the things that were said to me: we shall go into the house of the Lord. 𝔠 - Our feet were standing in thy court, O Jerusalem.	𝔠 - Sq, Q, C 𝔠 - C, M, Q		B	1	
XXV / LXV / fol. 39	141 *Troisième leçon de ténèbres du Mercredi saint pour une basse* 'Jod. Manum suam'.	1694	I R/A	𝔠 - [Instr.] 𝔠 - Manum suam misit hostis ad omnia desiderabilia ejus; quia vidit gentes ingressas sanctuarium tuum, et quibus præceperas ne intrarent in ecclesiam tuam. Omnis populus ejus gemens, et quærens panem, dederunt pretiosa quæque pro cibo ad refocillandam animam. Vide Domine et considera, quoniam facta sum vilis.	𝔠 - [Instr.] 𝔠 - The enemy hath put out his hand to all her desirable things: for she hath seen the Gentiles enter into her sanctuary, of whom thou gavest commandment that they should not enter into thy church. All her people sigh, they seek bread: they have given all their precious things for food to relieve the soul: see, O Lord, and consider, for I am become vile.	𝔠 - C, M, Sb 𝔠 - Q, Sq, C	LU 636-7	C	5	
XXV / LXV / fol. 41	142 *Troisième leçon de ténèbres du Mercredi saint pour une basse* 'Aleph. Ego vir videns'.	1694	R/A R/A R/A	𝔠 - Aleph 𝔠 - Ego vir videns paupertatem meam, in virga indignationis ejus. Me minavit, et adduxit in tenebras, et non in lucem. Tantum in me vertit, et convertit manum suam tota die. [Beth] 𝔠 - Vetustam fecit pellem meam et carnem meam : contrivit omnia ossa mea.	𝔠 - Aleph 𝔠 - I am the man that see my poverty by the rod of his indignation. He hath led me, and brought me into darkness, and not into light. Only against me he hath turned, and turned again his hand all the day. 𝔠 - My skin and my flesh he hath made old, he hath broken my bones.	𝔠 - C, M, Q 𝔠 - C, M, Q 𝔠 - Q, C, Sq, M 𝔠 - Q, Sq, C 𝔠 - C, M, Q	LU 696-7	C	2	
XXV / LXV / fol. 42^{v}	143 *Troisième leçon de ténèbres du Vendredi s[ain]t pour une basse* 'Incipit oratio Jeremiæ'	1694	R/A R/A	𝔠- [Instr.] - Incipit Oratio Jeremiæ Prophetæ. 𝔠 - Recordare Domine quid acciderit nobis, intuere, et respice opprobrium nostrum. Hereditas nostra versa est ad alienos, domus nostræ ad extraneos. Pupilli facti sumus absque patre: matres nostræ quasi viduæ. Aquam nostram pecunia bibimus: ligna nostra pretio comparavimus.	𝔠 - [Instr.] - The prayer of Jeremias the prophet. 𝔠 - Remember, O Lord, what is come upon us: consider and behold our reproach. Our inheritance is turned to aliens: our houses to strangers. We are become orphans without a father: our mothers are as widows. We have drunk our water for money: we have bought our wood.	𝔠 - C, M, Q 𝔠 - Q, Sq, C	LU 758-9	C	5	
XXV / LXV / ff. 50^{v}-52	219 *Miserere [: Psalmus] 50 à 4 voix et 4 instr[uments]* 'Miserere mei Deus'	1694	E R/A	𝔠 - Ecce enim veritatem dilexisti incerta et occulta sapientiae tuae manifestasti mihi 𝔠 - Asparges me hysopo et mundabor lavabis me et super nivem dealbabor	𝔠 - For behold thou hast loved truth: the uncertain and hidden things of thy wisdom thou hast made manifest to me. 𝔠 - Thou shalt sprinkle me with hyssop, and I shall be cleansed: thou shalt wash me, and I shall be made whiter than snow.	𝔠 - Q, Sq C, 𝔠 - C, Q, M	Psalm 50	C	3	
XXV / LXV / ff. 55-56	219 *Miserere [: Psalmus] 50 à 4 voix et 4 instr[uments]* 'Miserere mei Deus'	1694	E R/A E E	𝔠 - et os meum adnuntiabit laudem tuam quoniam si voluisses sacrificium dedissem utique holocaustis non delectaberis. 𝔠 - Sacrificium Deo spiritus contribulatus cor contritum et humiliatum Deus non spernet. 𝔠 - Benigne fac Domine in bona voluntate tua Sion et ædificentur muri Jerusalem. 𝔠 - Tunc acceptabis sacrificium iustitiae oblationes et holocausta - [Instr.]	𝔠 - and my mouth shall declare thy praise. For if thou hadst desired sacrifice, I would indeed have given it: with burnt offerings thou shall not be delighted. 𝔠 - A sacrifice to God is an afflicted spirit: a contrite and humbled heart, O God, thou wilt not despise. 𝔠 - Deal favourably, O Lord, in thy good will with Sion; that the walls of Jerusalem may be built up. 𝔠 - Then shalt thou accept the sacrifice of justice, oblations and whole burnt offerings: then shall they lay calves upon thy altar. [Instr.]	𝔠 - C, M, Q 𝔠 - Q, Sq, C 𝔠 - Q, Sq, C 𝔠 - C, Q, M	Psalm 50	A	2	

[1] This work ends with a change to 𝔠 for the final five bars for a setting of the word 'Amen.'; notably, this word has already appeared in the previous section in 𝔠. For a discussion on this and changes of metre in the final bars of a phrase, section or whole work, see Chapter 8 of this thesis.

Mélanges Vol / cah. / fols	H. No / Genre / Title	Chronology	Recitative / Arioso or Ensemble	Metre Signs and Text	Metre Sign and Translated Text	Note Values By Metre Sign	Text Source	Group	Category	Comments
XXVI / LXVIII / ff. 11-12	10 *Messe des morts à 4 voix et symphonie* 'Kyrie eleison'	1695	E E	𝔠 - Nil inultum remanebit. 𝔠 - Quid sum miser tunc dicturus	𝔠 - Nothing will remain untold. 𝔠 - What am I going to say, then?	𝔠 - C, M, Q 𝔠 - Q, Sq, C	Standard text - requiem mass.	C	3 / 5	
XXVII / LXXV / ff. 28[v]-29[v]	422 *Judicium Salomonis* 'Confortatum est regnum Israel in manu Salomonis'	1702	R/A R/A R/A E E E R	𝔠 - Domine Deus meus tu regnare fecisti servum tuum ego autem sum parvulus et ignorans egressum et introitum meum. Et tAmen. constitutus sum Rex in medio populi quem elegisti populi infiniti qui numerari et supputari præ multitudine non potest, dabis ergo mihi servo tuo sapientiam et intelligentiam ut populum tuum judicare et inter bonum et malum possim discernere. Quis enim poterit hunc populum tuum digne qui tam grandis est regere nisi quem tu erudieris Domine Deus meus? 𝔠 - Quia non petisti tibi multos, nec divitias aut animas inimicorum tuorum, sed postulasti tibi sapientiam et intelligentiam ad discernendum judicium, ecce feci tibi secundum sermones tuos et dedi tibi cor sapiens et intelligens in tantum ut nullus ante te similis tibi fuerit nec post te surrecturus sit, sed et hac quæ non postulasti dedi tibi divitias et gloriam in tantum ut nullus ante te similis tibi fuerit nec post te surrecturus sit. 𝔠 - Si autem ambulaveris coram me sicut ambulavit servus meus David, pater tuus longos et plurimos dies adjiciam tibi super dies multos 𝔠 - Et facto mane evigilavit Salomon et intellexit quod esset somnium et cum ab excelso Gabaon rediisset Jerusalem stetit coram arca fœderis Domini et obtulit holocausta fecitque victimas pacificas et grande convivium universo comitatui suo. 𝔠 - Comedentibus autem illis et bibentibus cum lætitia venerunt 𝔠 - ad regem duæ mulieres quarum una sic ait 𝔠 - 'Obsecro mi domine, ego et hæc mulier habitabamus in domo una et peperi apud eam in cubiculo'.	𝔠 - Oh Lord my god, you have made thy servant king though I am a mere child, unskilled in leadership. And yet I have been made King in the midst of thy chosen people, a people who are too many to be numbered or counted. Grant therefore to thy servant the wisdom and understanding to govern thy people justly and to distinguish between good and evil. For who can lead this great people of thine unless he has been taught to do so by you, O Lord my God? 𝔠 - Because you did not ask for a long life or riches or the lives of thy enemies, but asked instead for the wisdom and understanding to be able to exercise discernment in administering justice, I have acted according to thy words and have given you a wise heart and an understanding such as none has ever had before you nor will have after you, and I have even given you what you did not ask for, riches and glory such as none has ever had before you will nor will have after you. 𝔠 - If you walk in my ways as my servant David did, then I thy Father will also grant you a long life. 𝔠 - Then Solomon awoke, and realised it was a dream, and he descended to Jerusalem from the heights of Gibeon and stood before the Ark of the Covenant of the Lord, and offered up burnt offerings and peace offerings, and prepared a feast for all of his companions. 𝔠 - While they were eating and drinking two women approached 𝔠 - the King and one of them said to him: 𝔠 - 'I beg you, my Lord, this woman and I live in the same house, and I gave birth to a child in my room in this house'.	𝔠 - Q, Sq, C 𝔠 - C, Q, M 𝔠 - Q, Sq, C 𝔠 - C, M, Q 𝔠 - Q, Sq, C 𝔠 - C, M, Q 𝔠 - Q, Sq, C	Adapted from III Kings, chap. 3	C	3	
XXVIII / [d] / ff. 1-2	419 *Pour St Augustin mourant* 'Bonum certAmen. certavit Augustinus'	*End of 1692 - Spring 1699*	R/A R/A	𝔠 - Bonum certamen certaut Augustinus 𝔠 - Domine dues omnipotens tu facis et non qui posit	𝔠 - Augustine is fighting a good fight. 𝔠 - O Lord, you do the almighty duty, and no one can deny this.	𝔠 - Q, C, M 𝔠 -Q, Sq, C		A	2	
XXVIII / [d] / ff. 3-4	50 *Après Dixit Dominus* 'Assumpta est Maria in cœlum'	*End of 1692 - Spring 1699*	R/A R/A	𝔠 - Assumpta est Maria in cælum, 𝔠 - Gaudent Angeli laudantes benedicunt dominum.	𝔠 - Mary was taken up into heaven. 𝔠 - The angels rejoice and praise and bless the Lord.	𝔠 - Q, Sq, C 𝔠 - C, Q, M		A	2	
XXVIII / [d] / ff. 15-16	81 *Magnificat pour le P[ort] R[oyal]* 'Magnificat anima mea Dominum'	*End of 1692 - Spring 1699*	R/A E R/A	𝔠 - Magnificat anima mea Dominum 𝔠 - Et exultavit spiritus meus in Deo salutari meo. 𝔠 Lent - Quia respexit humilitatem aneillae suae:	𝔠 - My soul doth magnify the Lord 𝔠 - and my spirit has rejoiced in God my saviour. 𝔠 Lent - For he hath regarded the lowliness of his handmaiden.	𝔠 - Q, Sq, C 𝔠 - M, C, Sb 𝔠 Lent - Q, C, Sq		A	2	
XXVIII / [d] / ff. 25-26	420	*End of 1692 - Spring 1699*	E I	𝔠 Guay - Utinam diruptores caelos et descenderes terrra pluant justum terra aperiatur et geminet salutorem 𝔠 - [Instru.]	𝔠 Guay - Would that you would tear apart the wild heavens and send down terrors to rain, just as the earth opens and cries out for a saviour 𝔠 - [Instru.]	𝔠 Guay - Q, Sq, C 𝔠 - M, C, Sb		Term of *mouvement* - but [Instru.] section means	5	

Mélanges Vol / cah. / fols	H. No / Genre / Title	Chronology	Recitative / Arioso or Ensemble	Metre Signs and Text	Metre Sign and Translated Text	Note Values By Metre Sign	Text Source	Group	Category	Comments
	Dialogus inter angelos et pastores Judeæ in nativitatem Domini 'Usquequo avertis faciem tuam Domine'							it's not clear due to the absence of text.		
XXVIII / [d] / ff. 33-34	420 *Dialogus inter angelos et pastores Judeæ in nativitatem Domini* 'Usquequo avertis faciem tuam Domine'	*End of 1692 - Spring 1699*	E E E	𝄢 - O infans, o deus O salvator noster 𝄡 - Sic eges, sic friges, sic ames 𝄢 - O infans o Deus O salvator noster sic amas.	𝄢 - O child, O God, O our saviour 𝄡 - Amidst the cold your desired love is here 𝄢 - O child, O God, O our saviour	𝄢 - C, M, Sb, Q 𝄡 - C, M, Sb, Q 𝄢 - C, M, Sb, Q		A	2 / 3	Note the range of note values.

Appendix 2.1 a: Instances of 𝄵 and 𝅗𝅥𝅗𝅥 in parallel passages between different works where Charpentier has made two or more settings of the same text.

Text / Section	Comments	H 95			H110			H. 125			H.143												
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values										
Settings of the Incipit oratio Jeremiæ (LdT) (LU 758-9)																							
[Instr.] Prelude		𝄵	-	𝄵 - C, M, Q, Sq				𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, Q, M	𝄵	-	𝄵 - C, M, Q									
Incipit Oratio Jeremiæ Prophetæ. / The prayer of Jermiah the prophet.		𝄵	-	𝄵 - C, M, Q, Sq	𝄵	-	𝄵 - C, M, Q, Sq	𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, Q, M	𝄵	-	𝄵 - C, M, Q									
Hereditas nostra versa est ad alienos, domus nostræ ad extraneos. / Our inheritance is turned to aliens: our houses to strangers.					𝄵	-	𝄵 - C, M, Q, Sq	𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, M, Q													
Settings of the Lætatus sum (Psalm 121)																							
Text and Translation	**Comments**	**H 161**			**H.216**																		
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**																
Stantes erant pedes nostri in atriis tuis Jerusalem / Our feet were standing in thy courts, O Jerusalem.		𝄵	-	𝄵 - C, Q, M	𝄵	-	𝄵 - C, Q, M																
Jerusalem quae ædificatur ut civitas cuius par ticipatio ejus in id ipsum / Jerusalem, which is built as a city, which is compact together.		𝄵	-	𝄵 - C, Q, M	𝄵 𝅗𝅥𝅗𝅥𝅗𝅥 - cuius...	-	𝄵 - C, Q, M 𝅗𝅥𝅗𝅥𝅗𝅥 - C, M, Q																
Settings of the Lauda Jerusalem (Psalm 147)																							
Text and Translation	**Comments**	**H.158**			**H.191**			**H.210**															
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**													
Lauda Jerusalem Dominum lauda Deum tuum Sion / Praise the Lord, O Jerusalem: praise thy God, O Sion.					𝄵	-	𝄵 - Q, C, M	𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, M, Q,													

Text and Translation	Comments	H.152			H.159			H.182			H.214			H.223				
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values		
Quoniam confirmata est super nos misericordia ejus et veritas Domini manet in saeculum. / For his mercy is confirmed upon us: and the truth of the Lord remaineth for ever.											𝟮	-	𝟮 - C, Q, M					

Settings of the Laudate pueri Dominum (Psalm 112)

Text and Translation	Comments	H.149			H.203														
		Metre	Term	Note Values	203														
Amen.		𝅝	-	𝅝 - C, M,Sb	𝅝	-	𝅝 - C, M,Sb												

Settings of the Kyrie eleison (Litany of Loreto) (LU 1857-8)

Text and Translation	Comments	H.82			H.83			H.84			H85			H.86			H.87			H.88		
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values
Kyrie eleison / Lord have mercy. Christe eleison / Christ have mercy Kyrie eleison / Lord have mercy. Christe audi nos / Christ, hear us. Christe exaudinos / Christ, graciously hear us.		𝅝	Lent	𝅝 - M, C, Sb	𝅗𝅥	-	𝅗𝅥 - C, M, Q	𝅗𝅥	-	𝅗𝅥 - C, M, Q				𝅝	-	𝅝 - C, M, Q, Sb				𝅗𝅥		
Pater de cælis, Deus, miserere nobis. / God the Father of heaven, have mercy on us.		𝅝	Lent	𝅝 - M, C, Sb	𝅗𝅥	-	𝅗𝅥 - C, M, Q	𝅗𝅥	-	𝅗𝅥 - C, M, Q	𝅝	-	𝅝 - C, M, Q, Sb	𝅝	-	𝅝 - C, M, Q, Sb				𝅗𝅥		
Fili redemptor mundi, Deus miserere nobis. /		𝅝		𝅝 - M, C, Sb	𝅗𝅥	-	𝅗𝅥 - C, M, Q	𝅗𝅥	-	𝅗𝅥 - C, M, Q	𝅝	-	𝅝 - C, M, Q, Sb	𝅝	-	𝅝 - C, M, Q, Sb				𝅗𝅥		

God the Son, Redeemer of the world, have mercy on us. Spiritus sancte, Deus miserere nobis. / God the Holy Ghost, have mercy on us.																							
Sancta Trinitas, unus Deus, miserere nobis / Holy Trinity, one God, have mercy on us.					𝟮	-	𝟮 - C, M, Q	𝟮	-	𝟮 - C, M, Q	𝄴	-	𝄴 - C, M, Q, Sb	𝄴	-	𝄴 - C, M, Q, Sb				𝟮			
Regina Angelorum, / Queen of Angels, Regina Patriarcharum, / Queen of Patriarchs, Regina Prophetarum, / Queen of Prophets, Ora pro nobis, / hear our prayer, Regina Apostolorum, / Queen of Apostles, Regina Martyrum, / Queen of Martyrs, Regina Confesorum, / Queen of Confessors, Regina Virginum, / Queen of Virgins, Regina sanctorum omnium, / Queen of all Saints, Ora pro nobis. / Hear our prayer.					𝟮	-	𝟮 - C, M, Q	𝄴	-	𝄴 - C. M, Q	𝟮	-	𝟮 - C, M,	𝄴	-	𝄴 - C, M, Q	𝄴	-	𝄴 - C, M, Q	𝟮			

Settings of the Magnificat (LU 207)																							
Text and Translation	**Comments**	**H 72**			**H.73**			**H.74**			**H.75**			**H.76**			**H.77**			**H.78**			
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	
[Instr.] Prelude								𝟐	-	𝟐 - C, Q, M							𝄵 𝟑	-	𝄵 - C, Q, M 𝟑 - C, Q, M	𝟐			
Magnificat anima mea Dominum. / My soul doth magnify the Lord.								𝟐	-	𝟐 - C, M, Q							𝄵	-	𝄵 - C, Q, M	𝟐			
Et exultavit spiritus meus in Deo salutari meo. / And my spirit has rejoiced in God my saviour.								𝟐	-	𝟐 - C, M, Q							𝄵	-	𝄵 - C, Q, M	𝟐			
Quia respexit humilitatem ancillæ suæ; ecce enim ex hoc beatam me dicent. / For he hath regarded the lowliness of his handmaiden; for behold, from henceforth I shall be called blessed.								𝟐	-	𝟐 - C, M, Q													
Omnes generationes. / Throughout all generations.								𝟐	-	𝟐 - C, M, Q													
Quia fecit mihi magna qui potens est, et sanctum nomen ejus. / For he that is mighty hath magnified me: and holy is his name.																				𝄵			
Fecit potentiam in brachio suo; dispersit superbos mente cordis sui. / He has shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.								𝟐	Guay	𝟐 - C, M, Q										𝄵			
Deposuit potentes de sede, et exaltavit humiles. /								𝟐	Guay	𝟐 - C, M, Q										𝄵			

He hath put down the mighty from their seat: and hath exalted the humble and meek.																							
Esurientes implevit bonis, et divites dimisit inanes. / He hath filled the hungry with good things: and the rich he hath sent empty away.																				𝄵			
Amen. / Amen..		𝄵	-	𝄵 - C, Sb, M				𝅗𝅥	-	𝅗𝅥 - C, M. Q	𝅗𝅥		𝅗𝅥 - C, M, Sb	𝄵 - Amen. [final]	-	𝄵 - Sb, B, L	𝄵	-	𝄵 - C, M	𝄵			

Settings of the Ordinary of the Mass

Text and Translation	Comments	H.1			H.2			H.3			H.4			H.5			H.6			H.7		
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values
[Instr.] Prelude					𝅗𝅥	-	𝅗𝅥 - C, M, Sb, Q										𝄵	-	𝄵 - C, Q, M			
Kyrie eleison / Lord have mercy		𝄵	-	𝄵 - C, Q, M	𝄵	-	𝄵 - C, M, Sb, Q							𝅗𝅥	-	𝅗𝅥	𝄵	-	𝄵 - C, Q, M	𝅗𝅥	Grave	𝅗𝅥 - M, C,
et in terra pax hominibus, bonæ voluntatis / and on the earth peace to people of good will								𝄵	-	𝄵 - M, C, Q, Sb				𝅗𝅥	-	𝅗𝅥 - C, M, Sb, Q	𝄵	-	𝄵 - C, Q, M			
Laudamus te, benedicimus te / we praise you, we bless you								𝄵	-	𝄵 - M, C, Q, Sb	𝄵	-	𝄵 - Q, C, M	𝅗𝅥	-	𝅗𝅥 - C, M, Sb, Q	𝅗𝅥	-	𝅗𝅥 - C, M, Q			
Adoramus te / we adore you								𝄵	-	𝄵 - M, C, Q, Sb	𝄵	-	𝄵 - Q, C, M	𝅗𝅥	-	𝅗𝅥 - C, M, Sb, Q	𝄵	-	𝄵 - C, M, Q			
Glorificamus te / we glorify you								𝄵	-	𝄵 - M, C, Q, Sb	𝄵	-	𝄵 - Q, C, M	𝅗𝅥	-	𝅗𝅥 - C, M, Sb, Q	𝄵	-	𝄵 - C, M, Q			
Gratias agimus tibi, propter magnam gloriam tuam / we give you thanks for your great glory								𝄵	-	𝄵 - M, C, Q, Sb	𝄵	-	𝄵 - Q, C, M	𝅗𝅥	-	𝅗𝅥 - C, M, Sb, Q						
Domine Deus Rex cælestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, misere nobis / Lord God heavenly King, O God, almighty Father. Lord														𝄵	-	𝄵 - C, M, Sb,	𝄵	-	𝄵 - C, M, Q			

Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father.																							
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram Patris, O miserere nobis / Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us.								ℭ	-	ℭ - C, M, Q, Sb				ℭ	-	ℭ - C, M, Sb,							
Cum sancto spiritum in gloia Dei patris. Amen.. / with the Holy Spirit, in the glory of God the Father. Amen..																	𝟐	-	𝟐 - C, Q, M				
Amen.								ℭ	-	ℭ - Q, C, Sb, M							ℭ	-	ℭ - C, M, Sb				
Patrem omnipotentem, factorem cæli et terræ / The Father almighty, maker of heaven and earth		ℭ	-	ℭ - C, M, Q, Sb				ℭ	-	ℭ - C, M, Sb				𝟐	-	𝟐 - C, M, Q	ℭ	-	ℭ - C, M, Sb, Q				
Et visibilium omnium et invisibilium / and of all things visible and invisible.		ℭ	-	ℭ - C, M, Q, Sb				ℭ	-	ℭ - C, M, Sb				𝟐	-	𝟐 - C, M, Q	ℭ	-	ℭ - C, M, Sb, Q				
Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula / I believe in one Lord Jesus Christ, the only-begotten son of God, born of the Father before all ages.		ℭ	-	ℭ - C, M, Q, Sb				ℭ	-	ℭ - C, M, Sb				𝟐	-	𝟐 - C, M, Q	ℭ	-	ℭ - C, M, Sb, Q				
Qui propter nos homines, et propter nostram salutem		ℭ	-	ℭ - C, M, Q, Sb				ℭ	-	ℭ - C, M - later Q				𝟐	-	𝟐 - C, M, Q, Sq	ℭ	-	ℭ - C, M, Sb				

descendit de cælis / For us men and for our salvation, he came down from heaven,																							
Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in cælum: sedet ad dexteram Patris / For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in accordance with the scriptures. He ascended into heaven and is seated at the right hand of the Father.														**2** **3** - et ressurexit...	-	**2** - C, M, Q **3** - Q, C, M	𝄵 𝄵 - Et resurrexit... 𝄵 - Et ascendit...	-	𝄵 - C, M, Sb, Q 𝄵 - Et resurrexit... 𝄵 - C, M, Q			
Et iterum venturus est cum gloria cum judicare vivos, et mortuos: / He will come again in glory to judge the living and the dead														**2**	-	**2** - C, M, Q							
Qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorrificatur: qui locutus est per prophetas. Et unam, sanctam, catholicam, et apostolicam ecclesiam / who proceeds from the Father and the Son who with the Father and the Son is adored and glorified, who has spoken through the prophets. I believe in one, holy, catholic and apostolic Church.		**3** 𝄵 - Et in spiritum...	-	**3** - C, M, Q 𝄵 - C, M, Q, Sb				**2**	-	**2** - C, M, Q				**2**	-	**2** - C, M, Q	**3** 𝄵	-	**3** - C, Q, M 𝄵 - C, M, Sb, Q			
Confiteor unum baptisma in remissionem peccatorum. Et expecto								𝅗𝅥	-	𝅗𝅥 - M, C Sb **2** - Q, C, M	𝅗𝅥	-	𝅗𝅥 - M, Sb, C, Q 𝄵 - C, Q, M	**2**	-	**2** - C, M, Q						

resurrectionem mortuorum. Vitam venturi sæculi. Amen.. / I confess one baptism for the forgiveness of sins, and I look forward to the resurrection of the dead and the life of the world to come. Amen..								**2** - resurrectionem... **3** - Vitam...		**3** - Q, C,	ℭ - resurrectionem...											
Amen..		ℭ	-	ℭ - M, C, Sb							ℭ	-	ℭ - C, Q, M				ℭ	-	ℭ - C, Q, M			
Sanctus, sanctus / Holy, holy		ℭ	-	ℭ - C, M, Sb	ℭ	-	ℭ - C, M, Sb	ℭ	-	ℭ - C, M, Q	ℭ	-	ℭ - C, M, Sb	**2**	-	**2** - C, M, Sb, Q,	ℭ	-	ℭ - C, Q, M	**2**	-	
Dominus Deus Sabaoth / Lord God of hosts,																				**2**	-	
Pleni sunt cæli et terra gloria tua / Heaven and earth are full of your glory.																	ℭ	-	ℭ - C, M, Q			
Hozanna[2] in excelsis / Hosanna in the highest.					ℭ	-	ℭ - C, M, Sb	**2**	-	**2** - C, M,	ℭ	-	ℭ - C, Q, M				**2**	-	**2** - C, M, Q	**2**	-	
Benedictus qui venit in nomine Domini / Blessed is he who comes in the name of the Lord.														**2**	-	**2** - C, M, Sb, Q,						
[Instr.]					ℭ	-	ℭ - C, M, Q, Sb															
Agnus Dei qui tollis peccata mundi: misere nobis / Lamb of God, you take away the sins of the world, have mercy on us.		ℭ	-	ℭ - C, Q, M, Sb	ℭ	-	ℭ - C, M, Sb							**2**	-	**2** - C, M, Sb, Q,						

Text and Translation	**Comments**	**H.157**			**H.173**			**H. H.193 VII / [43b] / ff. 1-18**			**H.193 F-Pn Vm[1] 1269**			**H.219**								
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**						
Miserere mei Deus secundum magnam misericordiam tuam et secundum multitudinem miserationum tuarum dele iniquitatem meam / Have mercy on me, O God, according to thy great mercy. And		**2**	-	**2** - M, Sb,	**2**	-	**2** - M, Sb,							**2**	-	**2** - M, Sb,						

[2] Charpentier frequently writes ‘ozanna’ as opposed to ‘hozanna’ which may relate to the way in which this was pronounced? However, Charpentier is not consistent in this respect. For example, in H.6 w find ‘ozanna’ whilst in H.8 we find ‘hosanna’.

according to the multitude of thy tender mercies blot out my iniquity.																						
Ecce enim veritatem dilexisti incerta et occulta sapientiae tuae manifestasti mihi / For behold thou hast loved truth: the uncertain and hidden things of thy wisdom thou hast made manifest to me.								ℭ - in certa	-	ℭ - C, Q, M	ℭ - in certa	-	ℭ - C, Q, M										
Docebo iniquos vias tuas et impii ad te convertentur / I will teach the unjust thy ways: and the wicked shall be converted to thee.		𝔠 ℭ - converterntu.	-	𝔠 - Q, C, M ℭ - C, M				𝔠 **2** - te et impii	- Lent	𝔠 - Q, C, Sq, M **2** - C, M, W	𝔠 **2** - te et impii	- Lent	𝔠 - Q, C, Sq, M **2** - C, M, Q										
Quoniam si voluisses sacrificium dedissem utique holocaustis non delectaberis / For if thou hadst desired sacrifice, I would indeed have given it: with burnt offerings thou will not be delighted.								ℭ - holocaustis	-	ℭ - C, Q, M	ℭ - holocaustis		ℭ - C, Q, M	𝔠	-	ℭ - C, Q, M							
Tunc acceptabis sacrificium justitiæ oblationes et holocausta tunc inponent super altare tuum vitulos / Then shalt thou accept the sacrifice of justice, oblations and whole burnt offerings: then shall they lay calves upon thy altar.								ℭ	-	ℭ - C, Q, M	ℭ	-	ℭ - C, Q, M	𝔠 **3** - Tunc	-	ℭ - C, Q, M **3** - C, Q, M							

Text and Translation	**Comments**	**H.150**			**H.160**			**H.231**														
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**												
Ecce hereditas Domini filii mercis fructus ventris /		ℭ	-	ℭ - C, M, Sb, Q	**2**	-	**2** - Q, C, M	ℭ ℭ**2** - ventris. ↑	-	ℭ - Q, C, M ℭ**2** - Q, M, Sb												

behold the inheritance of the Lord are children: the reward, the fruit of the womb.								cum dederit... ℣ - Ecce hereditas...		℣ - Q, C, M													

Text and Translation	Comments	H.349			H.351																		
		Metre	Term	Note Values	Metre	Term	Note Values																
O Crux ave, spes unica, hoc passionis tempore. Auge piis justitiam, reisque dona veniam. / O Cross! All hail! sole hope, abide with us now in this Passiontide: new grace in pious hearts implant, and pardon to the guilty grant.		℣ ℣ - Hoc... ℣ - [reiteration of] reisque dona veniam.	-	℣ - C, M, Sb, Q ℣ - - M, Sb, Q ℣ - M, C, Q	𝅗𝅥 2 - Hoc...	-	𝅗𝅥 - M, SB, Q 2 - Hoc...																

Text and Translation	Comments	H.235			H.239			H.239a			H.240			H.278									
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values							
O sacrum convivium! In quo Christus sumitur: / O sacred banquet, in which Christ is received:		2	-	2 - C, Q, M	2	-	2 - M, C, Q	?2?	-	?2? - M, C, Sb	2 ℣ - in quo...	- Lent	2 - C, M, Q ℣ -C, M, Q	℣	-	℣ - C, M, Sb, Q							
Recolitur memoria passionis ejus. / the memory of his Passion is renewed.		2	-	2 - C, Q, M										℣	-	℣ - C, M, Sb, Q							

Text and Translation	Comments	H.234			H.263			H.269			H.427												
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values										
Pie Jesu Domine / Pious Lord Jesus		℣	-	℣ - M, Sb, C,	ℭ	-	ℭ - Q, C, Sq, M,	2	-	2 - C, M, Q, Sb	ℭ	-	ℭ - C, Q, M, Sb										
Dona eis requiem. Amen. / Give them rest. Amen.		℣	-	℣ - M, Sb, C,	ℭ	-	ℭ - Q, C, Sq, M,	2	-	2 - C, M, Q, Sb	ℭ	-	ℭ - C, Q, M, Sb										

Text and Translation	Comments	H.167			H.186																		
		Metre	Term	Note Values	Metre	Term	Note Values																
Beati qui habitant in domo tua in saecula		2	Guay	2 - C, Q, M,	℣	-	℣ - C, M, Q																

saeculorum laudabunt te diap salma / Blessed are they that dwell in thy house, O Lord: they shall praise thee for ever and ever.																								
Non privabit bonis eos qui ambulant in innocentia Domine virtutum beatus vir qui sperat in te. / He will not deprive of good things them that walk in innocence: O Lord of hosts, blessed is the man that trusteth in thee.		ℭ **2** - Domine virtutum...	Guay Grave	ℭ - C, M **2** - C, Q, M	ℭ	-	ℭ - C, M, Q																		

Text and Translation	**Comments**	**H.168**			**H.184**			**H.363**																
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**														
Quare fremuerunt gentes et populi meditati sunt inania / Why have the Gentiles raged, and the people devised vain things?		**2**	-	**2** - Q, C, M - later C, M, Q	ℭ	-	ℭ - C, Q, M, Sb	**2**	-	**2** - Q, C, M														
Adstiterunt reges terrae et principes convenerunt in unum adversus Dominum et adversus Christum ejus / The kings of the earth stood up, and the princes met together, against the Lord and against his Christ.		**2**	-	**2** - Q, C, M - later C, M, Q	ℭ	-	ℭ - C, Q, M, Sb																	
Disrumpamus vincula eorum et proiciamus a nobis iugum ipsorum. / Let us break their bonds asunder: and let us cast away their yoke from us.		**2**	-	**2** - Q, C, M - later C, M, Q	ℭ	-	ℭ - C, Q, M, Sb																	
Cum exarserit in brevi ira ejus beati omnes qui		**3** **2** - beati	-	**3** - C, M, Q **2** - C, M, SB, Q	**c** **2** - beati	-	**c** - Q, Sq, C **2** - C, M, Q																	

confidunt in eo / When his wrath shall be kindled in a short time, blessed are all they that trust in him.		omnes... .																					
Text and Translation	**Comments**	**H.58**			**H.61**			**H.62**			**H.64**			**H.68**									
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**							
[Instr.]								𝅗𝅥	a 2 deux temps graves	𝅗𝅥 - C, M, Q	𝅝	-	𝅝 - C, M, Q, Sq, Sb										
Text and Translation	**Comments**	**H.23**			**H.24**																		
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**																
Salve Regina, mater misericordiæ: vita dulcedo, et spes nostra, salve. / Hail, holy Queen, Mother of mercy; hail our life, our sweetness and our hope.		𝅗𝅥 𝅘𝅥𝅮 - vita dulcedo...	-	𝅗𝅥 - M, C, Sb 𝅘𝅥𝅮 - M, C, Sb, Q	𝅗𝅥	-	𝅗𝅥 - C, M, Q, Sb																
Ad te suspiramus, gementes et flentes in hac lacrimarum valle. / To thee do we send up our sighs, mourning and weeping in this vale of tears.		𝅘𝅥𝅮 𝅗𝅥 - Flentes	-	𝅘𝅥𝅮 - M, C, Sb, Q	𝅘𝅥𝅮 𝅝 - flentes...	-	𝅘𝅥𝅮 - M, C, Sb, Q 𝅝 - M, C, Sb																
Eia[3] ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. / Turn then, most gracious advocate, thine eyes of mercy towards us.		𝅗𝅥	-	𝅗𝅥	-	𝅗𝅥 - C, M, Q, Sb	𝅗𝅥 - C, M, Q, Sb																
Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. / And after this our exile, show unto us the blessed fruit of thy womb, Jesus.		𝅗𝅥 𝅗𝅥 - ostende...	-	𝅗𝅥 - 𝅗𝅥 - M, Q, Sb	-	𝅗𝅥 - C, M, Q, Sb	𝅗𝅥 - C, M, Q, Sb																
	Comments	**H.145**			**H.146**			**H.147**			**H.148**												

[3] Charpentier consistently spells ‘Eia’ as ‘Eya’.

Text and Translation		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values									
Tu Patris sempiternus es Filius. / Thou art the everlasting Son of the Father.					𝟐	-	𝟐 - C, Q, M	𝄵	-	𝄵 - Q, C, M												
Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. / Thou, having taken it upon Thyself to deliver man, didst not disdain the Virgin's womb.					𝟐	-	𝟐 - C, Q, M	𝄵	-	𝄵 - Q, C, M												
Te ergo quæsumus, tuis famulis subveni, quos pretioso sanguine redemisti. / We beseech Thee, therefore, to help Thy servants whom Thou hast redeemed with Thy precious blood.		𝄵	-	𝄵 - C, M, Q				𝟐	-	𝟐 - C, M, Q,												
Æterna fac cum sanctis tuis in gloria numerari. / Make them to be numbered with Thy Saints in everlasting glory.		𝟐	Guay	𝟐 - C, M, Q	𝟐	-	𝟐 - C, Q, M	𝟐	-	𝟐 - C, M, Q,												
Salvum fac populum tuum, Domine, et benedic hereditati tuæ. / Save Thy people, O Lord, and bless Thine inheritance!		𝟐	Guay	𝟐 - C, M, Q	𝟐	-	𝟐 - C, Q, M	𝟐	-	𝟐 - C, M, Q,												
Et rege eos, et extolle illos usque in æternum. / And rule over them, and exalt them forever.		𝟐	Guay	𝟐 - C, M, Q	𝟐	-	𝟐 - C, Q, M	𝟐	-	𝟐 - C, M, Q,												
In te, Domine, speravi: non confundar in æternum. / O Lord, in Thee I have hoped; let me never be put to shame.		𝄵	-	𝄵 - C, M, Q	𝄵	-	𝄵 - C, M, Q	𝄵	-	𝄵 - C, M, Q	𝄵	-	𝄵 - C, M, Q									

Text and Translation	Comments	H.196			H.416			H.420															
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values													
Nolite timere pastores, ecce enim, annuntio vobis gaudium magnum, quod erit omnis populo. Quia natus est vobis hodie. Salvator Christus Dominus in civitate David. Et hoc erit bovis signum: invenietis infantem pannis involutum Et positum in præsepio / Shepherds fear not, for behold, I bring you tidings of great joy, which shall be to all people. For unto you is born this day a Saviour, Christ the Lord in the city of David and this will be a sign to you. You shall find the babe wrapped in swaddling clothes and lying in a manger.					**3** **𝄵** - Invenietis...	- -	**3** - C, M, Q - later C, Q, M **𝄵** - C, Q, M	**3** **2** - Et hoc erit...	-	**3** - C, M, Q **2** - C, M, Sb												
Surgite ergo, ite, ite properate et adorate Dominum. / Arise, therefore, go, go make haste and adore the Lord.					**3** - Surgite...	Guay	**3** - Q, C,	**3**	-	**3** - Q, C,												
Gloria, Gloria, in altissimis Deo. Et in terra pax hominibus Bonæ volunatis. / Glory, glory in the highest to God, and on earth peace to men of good will.					**3** **𝄵** - Et in terra	-	**3** - Q, C, **𝄵** - C, M, Q	**2**	-	**2** - Q, C, M, Sb													

Text and Translation	Comments	H.355			H.355a		
		Metre	Term	Note Values	Metre	Term	Note Values
Stetit et mensus est terram. He stood and surveyed the earth.		𝟮	-	𝟮 - C, Q, M	𝄵 ..	-	𝄵 - M, Sb, C
Et egressus est in salutem populorum, caeci vident, claudi ambulant, surdi audiunt, muti loquantur, mortui resurgunt. / And he went forth for the salvation of the peoples: the blind see, the lame walk, the deaf hear, the mute speak, the dead rise.		𝄴 𝟯 - caeci 𝄵 - moritui. 𝄴 - resurgunt.	?Allegro? - -	𝄴 - Q, Sq, C, M 𝟯 - C, Q, M 𝄵 - C, M, Q 𝄴 - Sq, Q, C	𝟮 Not Set Not Set	-	𝟮 - Q, C, M

Text and Translation	Comments	H.26			H.48		
		Metre	ToM	Note Values	Metre	ToM	Note Values
O benigna! O Regina!, O Virgo! O Maria! Quae sola inviolata permansisti. O kindly one! O Queen! O Virgin! O Mary! you alone remain inviolate.		𝟮	-	𝟮 - M, C, Sb, Q	𝄵	-	𝄵 - C, M, Sb

Text and Translation	Comments	H.19			H.22			H.45		
		Metre	ToM	Note Values	Metre	ToM	Note Values	Metre	ToM	Note Values
Ave Regina cælorum, ave Domina angelorum: salve radix, salve porta, ex qua mundo lux est orta: gaude virgo gloriosa, super omnes speciosa: vale, O valde decora, et pro nobis Christum exora. / Hail, O Queen of heaven enthroned. Hail, by angels mistress owned. Root of Jesse, Gate of Morn. Whence the world's true		𝟯 𝄵 - Salve radix... 𝟯 - vale, o...	-	𝟯 - C, Q, M 𝄵 - Q, C, M 𝟯 - C, M, Q	𝟯 𝟮 - angelorum.. 𝟯 - gaude 𝄡 - o valde...	-	𝟯 - C, M, Q 𝟮 - Q, C, M 𝟯 - Q, C, M 𝄡 - Sq, Q, M	𝄵 𝄴 - gaude... 𝟯 - vale...	-	𝄵 - C, Q, M 𝄴 - Q, SQ, C 𝟯 - C, M, Q

light was born. Glorious Virgin, Joy to thee. Loveliest whom in heaven they see; fairest thou, where all are fair. Plead with Christ our souls to spare.																						

Text and Translation	Comments	H.233			H.266			H.329														
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values												
Ave verum corpus natum de Maria Virgine: / Hail to thee! True body, sprung from the Virgin Mary's womb!		𝄵	-	𝄵 - C,Q, M	𝄵	-	𝄵 - C, M, Q	𝄵	-	𝄵 - C, M												
O Jesu [pie] dulcis! / Sweet Jesus		𝄵	-	𝄵 - C,Q, M	𝄵	-	𝄵 - C, M, Q	𝅜	-	𝅜 - C, Q, M												
O Jesu fili Mariæ. / Son of Mary, Jesu blest!		𝄵	-	𝄵 - C,Q, M	𝄵	-	𝄵 - C, M, Q	𝅜	-	𝅜 - C, M												

Text and Translation	Comments	H.154			H.199			H.208			H.221			H.224								
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values						
Quia in æternum non commovebitur / Because he shall not be moved for ever.								𝅜	-	𝅜 - C, Q, M	𝄵	-	𝄵 - C, M, Q									

Text and Translation	Comments	H.151			H.200			H.220			H.225											
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values									
Redemptionem misit populo suo mandavit in æternum testAmen.tum suum sanctum et terribile nomen ejus He hath sent redemption to his people: he hath commanded his covenant for ever. Holy and terrible is his name:		𝄡 𝄡 - sanctum et terribile	-	𝄡 - Q, Sq, C, M 𝄡 - Q, C, M	𝄡 𝄡 - sanctum et...	-	𝄡 - M, C 𝄡 - Q, C, M	𝅗𝅥𝅮 𝄡 - sanctum et terrubile Et in saecula saeculorum. Amen.. 𝄡 - Gloria Patri et Filio et Spiritui Sancto.	-	𝅗𝅥𝅮 - M, C 𝄡 - C, M, Q 𝄡 - Q, Sq, C, M	𝄡 𝟮 - sanctum et terrible	- Lent	𝄡 - C, M, Q 𝟮 - C, M, Q									
Initium sapientiae timor Domini; intellectus bonus omnibus		𝅗𝅥𝅮	-	𝅗𝅥𝅮 - M, Q, C	↓	-	↓	Not set.	Not set.	Not set.	↓ 𝟯 - intellectus	-	↓ 𝟯 - Q, C, M									

facientibus eum: laudatio ejus manet in saeculum saeculi. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.. / The fear of the Lord is the beginning of wisdom. A good understanding to all that do it: his praise continues for ever and ever. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.		**3** - Sicut erat... ℣ - Gloria Patri... **3** - et in sæcula... ℣ - Amen.		**3** - C, M ℣ - C, M **3** - C, M ℣ - M, Sb, C	**3** -Gloria Patri et Filio...	Guay	**3** - C, Q, M				℣ - laudatio... **3** - Gloria Patri et Filio **2** - Amen.		℣ - Q, C, M **3** - C, Q, M **2** - M, Sb, C									

Text and Translation	**Comments**	**H.383**			**H.384**			**H.424**															
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**ToM**	**Note Values**													
Tunc respexit Jesus Petrum. Et recordatus est Petrus verbi Jesu, et egressus foras, flevit amare. / Then Jesus looked at Peter. And Peter remembered the words of Jesus. And he went out and wept bitterly.					**c** ℣ - Flevit...	-	**c** - Q, Sq, C ℣ - C, M, Q	℣ - Flevit...	-	℣ - M. Q. Sb **2** - M, C, Q													

Text and Translation	**Comments**	**H.102**			**H.121**																		
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**																
De Lamentatione Jeremiæ Prophetæ. / The Lamentations of Jermiah the Prophet.		**2**	-	**2** - Q, C, Sq	℣	-	℣ - C, M, Q																

Text and Translation	**Comments**	**H.153**			**H.190**			**H.197**			**H.202**												
		Metre	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**										
[Instr.]					**2**	-	**2** - C, Q, M	℣ - referenced	-	Unknown													

								but not notated														
Tecum principium in die virtutis tuæ in splendoribus sanctorum ex utero ante luciferum genui te / With thee is the principality in the day of thy strength: in the brightness of the saints: from the womb before the day star I begot thee.					**3** **2** - ex utero	-	**3** - C, Q, M **2** - C, Q, M	𝄡	-	𝄡 - C, M, Q	𝄡 **3** - ex utero...	-	𝄡 - C, Q, M **3** - C, Q, M									
Juravit Dominus et non pænitebit eum tu es sacerdos in æternum secundum ordinem Melchisedech / The Lord hath sworn, and he will not repent: Thou art a priest for ever according to the order of Melchisedech.					**2**	-	**2** - C, Q, M	𝄡	-	𝄡 - C, M, Q	𝄡 𝅘𝅥𝅮 - tu es sacerdos	-	𝄡 - C, Q, M 𝅘𝅥𝅮 - M, C, Sb									
Gloria Patri et Filio et Spiritui Sancto sicut erat in principio et nunc et semper, et in sæcula sæculorum. Amen.. / Glory be to the Father and to the Son and to the Holy Spirit. As it was in the beginning, now and ever shall be, world without end. Amen.		𝄡 **3** - et in sæcula... 𝄡 - Amen	-	𝄡 - Q, Sq, C **3** - C, Q, M 𝄡 - C, M	↓ 𝄡 - sict erat... **3** - Gloria... 𝄡 - sicut erat... **2** - Amen	-	↓ 𝄡 - C, Q, **3** - C, Q, M 𝄡 - C, Q, M **2** - C, M	↓ 𝄡 - sicut...	-	↓ 𝄡 - Q, C, M	↓ 𝄡 - Amen.	-	↓ 𝄡 - C, M									

Text and Translation	**Comments**	**H.93**			**H.104**			**H.109**			**H.124**			**H.136**			**H.142**					
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**			
[Instr.]											**2**	-	**2** - C, M, Q	𝄡	-	𝄡 - C, M, Q	𝄡	-	𝄡 - C, Q, M			
Aleph. Ego vir videns paupertatem meam, in virga indignationis ejus. / Aleph. I am the man that see my poverty by the rod of his indignation.											**2**	-	**2** - C, M, Sb	𝄡 𝄡 - Ego...	-	𝄡 - C, Q, M 𝄡 - C, M, Q	𝄡	-	𝄡 - C, M, Q			
Aleph. Me minavit, et											**2**	-	**2** - C, M, Sb	𝄡	-	𝄡 - C, Q, M	𝄡	-	𝄡 - C, M, Q			

adduxit in tenebras, et non in lucem. / Aleph. He hath led me, and brought me into darkness, and not into light.														𝅗𝅥 - Ego...		𝅗𝅥 - C, M, Q						
Aleph. Tantum in me vertit, et convertit manum suam tota die. / Aleph. Only against me he hath turned, and turned again his hand all the day.								𝅝 𝅗𝅥 - Tantum...	-	𝅝 - Q, Sq, C 𝅗𝅥 - C, M, Sb	𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, M, Sb	𝅗𝅥	-	𝅗𝅥 - C, M, Q	𝅗𝅥	-	𝅗𝅥 - C, M, Q			
Beth. Vetustam fecit pellem meam et carnem meam: contrivit omnia[4] ossa mea. / Beth. My skin and my flesh he hath made old, he hath broken my bones.											𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, M, Sb	𝅗𝅥	-	𝅗𝅥 - C, M, Q, M 𝅝 - Q, Sq, C,	↓ 𝅝 Vetustam. ..	-	↓ 𝅝 - Q, Sq, C, M			

Text and Translation	**Comments**	**H.394**			**H.397**			**H.413**			**H.415**			**H.415a**								
		Metre	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**	**Metre**	**Term**	**Note Values**						
Et aquis lustralibus initiatus, Valerianus in cubiculo Cæciliam orntem invenit cum angelo qui dedit illis flores suavissimum odorem mittentes. / And having been baptised by the purifying waters. Valerianus found Cecilia in prayer in her chamber with the angel, who gave them flowers exhaling the sweetest perfume.								𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, M, Q	𝅝	-	𝅝 - C. M. Q									
O Christi fidem profitentium suave melos! O Christi fidem profitentium		𝄡 [𝅗𝅥] - Harmonia	-	𝄡 - M, Q, Sb [𝅗𝅥] - C, Q	𝅗𝅥𝅗𝅥	Tendrement	𝅗𝅥𝅗𝅥 - C, Q, M	𝅗𝅥𝅗𝅥	-	𝅗𝅥𝅗𝅥 - C, M, Q												

[4] The text shown for this line is as per that given in Marolles, *Sainte Semaine*, However, Charpentier omits this word in setting H.124.

concentus dulcis! O Christi fidem profitentium mellitus cantus! O Cælestium prægustatio voluptatum! / Oh, how pleasing the melody of those who profess their faith in Christ! Oh, how sweet the harmony of those who profess their faith in Christ! Oh, how exquisite the song of those who profess their faith in Christ! Oh, foretaste of the pleasures of Heaven!		𝄵 - concentus ...		𝄵 - C, M, Q				𝅝 - O Christi...		𝅝 - M, Q, SB												

Settings of the Domine Salvum (Psalm 19, v. 10)

Text and Translation	Comments	H.282			H.289			H.291			H.292			H.299			H.302			H.303			
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	
Domine salvum fac regem; / O Lord, save the king:		𝄵	-	𝄵 - C, Q, M	𝄵	-	𝄵 - C, M, Q	[𝟐][5]	-	[𝟐] - C, M, Sb, Q	𝟐	-	𝟐 - C, Q	𝟐	-	𝟐 - C, Q, M	𝄵	-	𝄵 - C, M, Q,	𝟐	-	𝟐 - C, M, Q	

Text and Translation	Comments	H.289			H.291			H.292			H.294			H.298			H.299			H.301			H.303		
		Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values	Metre	Term	Note Values
et exaudi nos in die qua invocaverimus te. / and hear us in the day that we shall call upon thee.		𝄵	-	𝄵 - C, M, Q	[𝟐][6]	-	[𝟐] - C, M, Sb, Q	𝟐	-	𝟐 - C, Q	𝟑 𝟐 - invocaverimus te	-	𝟑 - Q, C, Sq, M 𝟑 - C, M, Sb	𝟐	-	𝟐 - C, Q, M	𝟐	-	𝟐 - C, Q, M	𝄵	-	𝄵 - C, M Q,	𝟐	-	𝟐 - C, M, Q

Comparison of Part-Books and Autograph Copies of Works

Mélanges / Section	Metre Sign / Term	Partbook / Copies	Metre Sign
H.11 Messe Assumpta est Maria			
Mélanges - 'Qui propter nos homines…'	𝟐	Basse [du] Grand Cœur	𝄵
Mélanges - 'Amen.'	𝟐	Seconde dessus de violon	𝄵
Mélanges - '[Instr.] Section After Amen.'	𝄵	Pr[emier] dessus de violon Second dessus de violon Basse continue - orgue	𝟐 𝟐 𝟐
Mélanges - 'Agnus Dei'	𝟐	Haute-contre [du] G[rand]-C[hœur] Taille [du] Grand Chœur Basse Taille [du] G[rand] C[hœur]	𝄵 𝄵 𝄵
H.485 and H.485a - La fête de Rueil			
Mélanges - Les siècles seront éblouis a l'éclat admirable de ses faits inouis.	𝟐	**Pan** **Bergere • / Choeur (G2)**	𝄵 𝄵

[5] This setting of the Domine Salvum is prefaced by a prelude in the metre 𝟐 and directly runs on from the prelude without any re-assertion of the metre sign.

[6] *Ibid*.

		Bergere ●● / Choeur (G2) **Berger ● / Choeur (C3)** **Berger ●● / Choeur (C3)** **Berger ● / Choeur (C4)** **Berger ●● / Choeur (C4)** **Berger ● / Choeur(F4)** **Berger ●● / Choeur (F4)** **L'Égyptienne / Choeur (G2)** **Choeur (F4)**	𝄞 𝄞 𝄞 𝄞 𝄞 𝄞 𝄞 𝄞 𝄞
H.422 and H.422 - Confortatum est regnum Israæl in manu Salomonis (Judicium Salomonis) (III Kings, chap. 3.)			
Ah domine mi Rex obsecro te date illi infantem vivium et nolite interficere eum. / Ah my Lord and King, I beg you to let her have the living child, but do not kill him!	𝄞 **2** - Rex obscero 𝄞 - te date...	[38] Basse continue pour l'orgue	𝄞 𝄞 - Rex obscero 𝄞 - te date...

Appendix 2.1 b: Charpentier's uses of the metre signs 𝄵 and 𝅗𝅥𝅗𝅥 in succession.

Legend and categorisation

Group A: Where notational/paranotational elements suggest speeds conventionally associated with the metre signs as advocated by most theorists.
Group B: Where the notational/paranotational elements suggest the opposite of the speeds conventionally associated with one or more metre signs.
Group C: Where the notational/paranotational elements suggest no difference in the speed between successive instances of two or more metres.

Category 1 - Where there is overt reference to a rate of motion
Category 2 - Where between the metres there is a contrast or intensification of emotion (for example, from anger to sadness) with implicit associations with speed
Category 3 - 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.
Category 4 - Where there is a summation of the key message or question of a given passage.
Category 5 - Where there is a point of sectional demarcation / sectional contrast (inc. a change of scoring)
Category Unknown - Where is it not possible identify a specific reason for the change of metre

Mélanges **Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
I / 3 / fol. 18^{v}	2 *Messe pour les trépassés à 8* 'Kyrie'	*End of 1683 - End of 1692*	𝅗𝅥𝅗𝅥 - Simphonie du Kyrie [Instr.] 𝄵 - Kyrie eleison	𝅗𝅥𝅗𝅥 - Simphonie du Kyrie [Instr.] 𝄵 - Lord have mercy	Standard text	C	5	𝅗𝅥𝅗𝅥 - G1, C1, C2, F4 ([Instr.]) 𝄵 - 2 x (G, C3, C4, F4 (Vv.) F4, *bc*
I / 3 / fol. 18^{v} and ff. 20^{v}-21	2 *Messe pour les trépassés à 8* 'Kyrie'	*End of 1683 - End of 1692*	𝅗𝅥𝅗𝅥 - Simphonie devant le Sanctus - [Instr.] 𝄵 - Sanctus, Sanctus, Sanctus	𝅗𝅥𝅗𝅥 - Simphonie devant le Sanctus - [Instr.] 𝄵 - Holy, Holy, Holy.	Standard text	C	5	Scoring; 𝅗𝅥𝅗𝅥 - Simphonie devant le Sanctus - G1, C1, C2, F4 (Instr.) a - 2 x (G2, C3, C4, F4 Single Vv.) F4 (*bc*)
I / 5 / ff. 44-44^{v}	12 *Prose des morts [Dies irae]* 'Dies iræ,dies illa'	*End of 1683- End of 1692 Likely 1683-85*	𝅗𝅥𝅗𝅥 - Inter oves locum præsta, Et ab hædis me sequestra, statuens in parte dextra. 𝄵 - Confutatis maledictis, flammis acribus addictis, voca me cum benedictis. 𝅗𝅥𝅗𝅥 - Oro supplex et acclinis, cor contritum quasi cinis: Gere curam mei finis.	𝅗𝅥𝅗𝅥 - Grant me a place among the sheep, and take me out from among the goats, setting me on the right side. 𝄵 - Once the cursed have been silenced, sentenced to acrid flames, call me, with the blessed. 𝅗𝅥𝅗𝅥 - With humility, kneeling and bowed I pray, [my] heart crushed as ashes: take care of my end.	LU 1810-13	C	5	𝅗𝅥𝅗𝅥 - 2 x (G2, C3, C, F4 (Vv.) F4 (*bc*), 𝄵 - G1, C1, C2, F4 (Instr.) F4 (bc) -then 2 x (G2, C3, C, F4 (Vv.) F4 (*bc*) 𝅗𝅥𝅗𝅥 -.2 x G1 (instr.), C4 (V.), F4 (*bc*)
I / 7 / ff. 70^{v} - 71^{v}	513 *Messe pour plusieurs Instr. au lieu des orgues* 'Kyrie'.		𝅗𝅥𝅗𝅥 [Agnus Dei] - [Instr.] 𝅗𝅥𝅗𝅥 [Qui tollis pour tous les instr[uments] Violons hautb[ois] et flûtes] - [Instr.] 𝄵 [Une octave et deux flûtes douces en taille x 2 / basses de flûtes / Quoniam pour la cromorne] - [Instr.].	𝅗𝅥𝅗𝅥 [Agnus Dei] - [Instr.] 𝅗𝅥𝅗𝅥 [Qui tollis pour tous les instr[uments] Violons hautb[ois] et flûtes] - [Instr.] 𝄵 [Une octave et deux flûtes douces en taille x 2 / basses de flûtes / Quoniam pour la cromorne] - [Instr.].	Format based upon standard text.	C	5	Scoring 𝅗𝅥𝅗𝅥 [Agnus Dei] G2, G2, F4; ([Instr.]) 𝅗𝅥𝅗𝅥 [Qui Tollis] G2, C1, C2, F4 ([Instr.]) 𝄵 [Une octave…] G1, G1, F4, F4 ([Instr.])
Volume 2 - No use of 𝄵 and 𝅗𝅥𝅗𝅥 in succession								
III / 17 / ff. 3-3^{v}	24 *Salve Regina à trois chœurs*	1677	𝄵 - et flentes in hac lacrimarum valle 𝅗𝅥𝅗𝅥 - advocata nostra, illos tuos misericordes oculos	𝄵 - and the weeping in this vale of tears.	LU 276	A	2 / 5	Scoring: 𝄵 - C3, C4, F4 (Vv.) F4 (*bc*)

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Salve regina'		ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende	**2** - Turn then, our Advocate, your merciful eyes towards us. And Jesus, the blessed fruit of your womb, after this our exile reveal to us.				**2** - 2 x (G2, C3, C4, F4) (Vv.), F4 (*bc*) and 1 x C3, C4, F4 (Vv.) F4 *bc* (Vv. - Exules)
III / [19] / ff. 46- 46^{v}	397 *Cæcilia virgo et martyr octo vocib[us]* 'Est secretum, Valeeriane, quod tibi volo dicere'	*End of 1683- End of 1692 (Likely 1683-85)*	[𝄵] - [suspira]tis **2** - Heu nobilis, heu casta virgo moritur !	[𝄵] - Sighing **2** - Alas, the noble, the haste virgin is dead.	Begins with Antiphon et Magnificat, Vespers of 22 November (Feast of St. Caecilia) (LU 1754-55); remainder unlocated.	C	5	Scoring: 𝄵 - G2, G2, (Instr.) G2, G2 (Vv.), F4 *bc* **2** - 2 x G2, C3, C4, F4 (Vv.) and F4 *bc*.
III / 22 / ff. 89-91	169 *Psalmus David 125^{tus}* 'In convertendo Dominus'	*End of 1683- End of 1692 (Likely 1683-85)*	**2** - Euntes ibant et flebant portantes semina sua 𝄵 - Venientes autem venient in exultatione portantes manipulos suos **2** Grave - In convertendo Dominum captivitatem Sion facti sumus sicut consolati	**2** - Going they went and wept, casting their seeds. 𝄵 - But coming they shall come with joyfulness, carrying their sheaves. **2** Grave - When the lord brought back the captivity of Sion, we became like men comforted.	Psalm 125	B - directed in part by term of *movement*	1	Scoring **2** - C1, C4, F4 (Vv. - choir A) F4 *bc* 𝄵 - G2 (choir A), G2 (choir B), C3 (choir B) (Vv.), F4 *bc* - 2 x G1 (Instr.) **2** Grave - 2 x (G2, C3, C4, F4) (Vv. and Instr.), F4 *bc* NB: the Psalm opens with the text 'In convertendo Dominus…' which is set in **2** as opposed to the close of the psalm in **2** Grave.
IV / 26 / fol. 18^{v}	97 *Seconde leçon du mercredi* 'Vau. Et egressus est afilia Sion'		[𝄵] - -sum **2** - Teth	[𝄵] - -sum **2** - Teth	LU 633-5	C	5 (see Chapter 8)	Scoring: [𝄵] - C1 (V.), F4 *bc* **2** - C1 (V.), F4 *bc*
IV / 30 / ff. 94-95^{v}	325 *Canticum Annæ* 'Exultavit cor meum in Domino'	1680	**2** a 2 temps graves - Dominus judicabit fines terræ, 𝄵 Guay - et dabit imperium regi suo, **2** Grave - Dominus judicabit fines Terræ 𝄵 Guay - et dabit imperium regi suo, et sublimabit cornu Christi sui.	**2** a 2 temps graves - The Lord shall judge the ends of the earth, 𝄵 Guay - and he shall give empire to his king **2** Grave - The Lord shall judge the ends of the earth, 𝄵 Guay - and he shall give empire to his king, and he will lift up the horn of his Christ.	Hitchcock list 1 Kings 2 :1-10, but the text is actually from Samuel 1 2 :1-10. Hitchcock notes that liturgically, the text is associated with Lauds on Wednesdays in Lent. For a version of this text Ant. Rom., 130-131	B	2	Scoring: **2** a 2 temps graves - 2 x G1 (instr.), G2, C1, F4 (Vv.), F4 *bc* 𝄵 Guay - 2 x G1 (instr.), G2, C1, F4 (Vv.), F4 *bc* **2** Grave - 2 x G1 (instr.), G2, C1, F4 (Vv.), F4 *bc* 𝄵 Guay - 2 x G1 (instr.), G2, C1, F4 (Vv.), F4 *bc*
V / 63 / ff. 2^{v}-3	418 *In honorem S[anc]ti Ludovici regis Galliæ* 'Languebat Ludovicus'	1692-3	**2** - Ecce, ecce quo modo moritur justus O spectaculum firmitatis O miraculum charitatis non est invetus 𝄵 Plus viste - Exaltatus conturbatus laudavit Dominum **2** - O spectaculum firmitatis O miraculum charitatis.	**2** - Behold, behold the manner in which the just man dies. O spectacle of steadfastness, O miracle of charity is not unwelcome 𝄵 Plus viste - Those who are troubled, praise and exhault the Lord **2** - O spectacle of steadfastness O miracle of charity.	Unlocated. Independent translation.	A / B - Directed by the terms of *mouvement*	2	Scoring **2** - 2 x G1 (instr.), C3, C4, F4 (Vv.) F4 *bc* 𝄵 Plus viste - 2 x G1 (instr.), C3, C4, F4 (Vv.) F4 *bc*

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
								𝟮 - 2 x G1 (instr.), C3, C4, F4 (Vv.) F4 *bc*
V / 63 / fol. 7	8 *Messe pour le samedi de Pâques à 4 voix* 'Kyrie'	1692-3	𝟮 - Kyrie eleison 𝟮 - Christe eleison 𝄵 - et in terra pax homnibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cælestis, Deus pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Domnus. Tu solius altissimus, Jesu Christe.	𝟮 - Lord have mercy 𝟮 - Christ have mercy 𝄵 - And on earth peace to people of good will. We praise, you, we bless you, we adore you, we glorify you, we give you thanks, for your great glory, Lord God heavenly King, O god, almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the ins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on s. For you alone are the Holy One, you alone are the Lord, you alone are the most high, Jesus Christ.	Standard text.	C	5	Scoring: Section in 𝟮 - G1, C3, C4, F4 (Vv.) F4 *bc* Section in 𝟮 - C1, C4, F4 (Vv.) F4 *bc* Section in 𝄵 - G2, C3, C4, F4 (Vv.) F4 *bc*
V / 63 / ff. 8 - 8^{v}	8 *Messe pour le samedi de Pâques à 4 voix* 'Kyrie'	1692-3	𝄵 - Sanctus, sanctus, sanctus. 𝄵 - Pleni sunt cæli et terra gloria tua, hossana, hossana, in excelsis Icy les voix chantent O salutaris ou bien, l'orgue joue un couplet sur les jeud douce'. 𝟮 - Benedictus qui venit in nomine Domini. 𝄵 - Hossana, hossana, in excelsis	𝄵 - Holy, holy, holy. 𝄵 - Heaven and earth are full of your glory, hosanna in the highest. Here the voice sings 'O salutaris' or organ plays a couplet 𝟮 - Blessed is he who comes in the name of the Lord. 𝄵 - Hosanna in the highest.	Standard text	B	3 / 5	Scoring: 𝄵 - G2, C3, C4, F4 (Vv.) F4 bc 𝄵 - G2, C3, C4, F4 (Vv.), F4 *bc* 𝟮 - C3, C4,F4 (Vv.), F4 *bc*
V / 64 / ff. 21^{v}-22^{v}	534 *Noëls sur les Instr.: Les Bourgeois de Châtre Où s'en vont ces gais bergers Joseph est bien marié Or nous dites Marie* '[Instr.]'	*After Spring 1699*	[𝟮] - [Instr.] 𝄵 -[Instr.]	[𝟮] - [Instr.] 𝄵 -[Instr.]	[Instr.]	C	5	[𝟮] - G1, C1, C2, F4 (Instr. - Tous) 𝄵 - G1, C1, C2, F4 (Instr.- tous and permutations of scoring)
VI / 38 / fol. 13^{v}-14	471 *Orphée descendant aux enfers* 'Effroyables enfers où je conduis mes pas'	1683-84	[𝄵] - [se re]veille 𝟮 - [Instr.] - Vos plus grands criminels, ronges par des vautours sur leurs tristes rochers, endurent moins de peine. Qu'un malheureux amant que la mort inhumaine. Sépare pour jamais de ses tendres amours ne cherchons plus d'ou vient cette tendresse qui remplit notre cœur d'une douce allégresse!	[𝄵] - love revives. 𝟮 - [Instr.] - Your greatest criminals, gnawed by vultures on their sad rocks, endure less pain. Than an unfortunate lover than inhuman death. Separated forever from his tender loves, let us no longer seek from where comes this tenderness that fills our hearts with asweet joy!	Unlocated. Independent translation.	C	5	Scoring: 𝄵 - C4, F4 (Vv.) F4 *bc* 𝟮 - 4 x G1 (instr.) 1 x C3 (V.) F4 *bc*
VI / 39 / ff. 33^{v} - 34	190 *Psalmus 109us, Dixit Dominus, 8 vocibus et totidem instrumentis*	*End of 1692 - Spring 1699 (likely 1691-93)*	𝄵 - Sicut erat in principio et nunc et semper et in saecula saeculorum 𝟮 - Amen..	𝄵 - As it was in the beginning, now and ever shall be world without end. 𝟮 - Amen..	Psalm 109	C	4 / 5 - see chapter 8 of this thesis for a discussion of the changes of metre in similar contexts, including settings of the 'Amen.'.	Scoring: 𝄵 - 2 x G1, C1, C2 - Instr. inc strings - F4 *bc*, G2, C3, C4, F4 Vv.. 𝟮 - 2 x G1, C1, C2 - Instr. inc strings - F4 *bc*, G2, C3, C4, F4 Vv..
VI / 41 / ff. 59-61	333 *Pro omnibus festis B. V. M.* 'Annuntiate superi, narrate cœli'.	1683-84	𝟮 - O Quam gloriosa dicta sunt de te Divina mater, Virgo fœcunda, casta Maria Tu enim sola es in qua partus et integritas fædera pacis habent. 𝄵 Guay - Psallite ergo populi, psallite superi,ett lætas cantibus nostris sociate voces	𝟮 - Oh, what glorious things are spoken of thee, divine mother, fertile Virgin, chaste Mary. For thou art the only one in whom childbirth and chastity exist together without contradiction. 𝄵 Guay - Therefore sing, O ye peoples, sing and with joyous voices join in our song,	Unlocated. Independent translation.	B	2 / 5	Scoring: 𝟮 - G1, G1, C2, C3, C4, F4 (Vv.), F4 *bc* 𝄵 Guay - G2 (tous avec Instr.) C1, C2, C3, C4, F4 (Vv.) F4 *bc*

***Mélanges* Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
VII / 45 / fol. 54^{v}	473 *Epithalamio in lode dell'Altezza Serenissima Elettoale di Massimiliano Emanuel Duca di Baveria concento a cinque voici con stromenti* 'O del Bavaro soglio inclito erede'	1685-86	**𝟐** - [Instr.] 𝅵 - O del Bavaro soglio inclito herede, maggior di tutti, e non minor del padre e non minor	**𝟐** - [Instr.] 𝅵 - O the famous heir of the Bavarian nation, greater than all, and not less than his father and not less	Unlocated. Independent translation.	A - sign likely exerting a conventional influence on the triple metre notation of the passage. See chapter 4 for a discussion on this.	5	Change of scoring **𝟐** - 2 x G2 (tromba), 1 F4 (percussion), 2 x G2 wind, F4 *bc*, bsn and bdv 𝅵 - as above plus 1 x C1, 1 x C4, 1 x F4 v.
No use of 𝅵 and 𝟐 in succession in Volume 8								
IX / 58 / ff. 54^{v}-55	416 *In nativitatem D[omi]ni canticum* 'Usquequo avertis faciem tuam Domine'	1690	[𝅵] - [Instr.] **𝟐** - [Chorus] Rorate cœli de super et nubes pluant justum. Aperiatur terra et germinet salvatorem. 𝅵 Lentement - [Instr.] 𝅵 - [Suite De La Nuit] 𝅵𝟐 -[Instr.] **𝟐** Viste - [Chorus - recuile des bergers] Cœli aperti sunt, lux magna orta est lux terribilis.	[𝅵] - [Instr.] **𝟐** - [Chorus] You heavens, drop dew from above and let the clouds rain down the just one. Let the earth be opened up and sprout forth a Saviour. 𝅵 Lentement - [Instr.] 𝅵 - [Suite De La Nuit] 𝅵𝟐 -[Instr.] **𝟐** Viste [Chorus] The Heavens are opened, a great light appears, a terrible light.	Beginning adapted from Psalm 12;1, other portions from Luke 2:10-12.	A - Difference of note values for the [Instr.] passage and also directed by terms of *mouvement*	1 / 5	Scoring: [𝅵] - G1, C1, C2 (instr.), F4 *bc* **𝟐** - G1, C1, C2 (instr.), G2, C3, C4, F4 (Vv.) F4 *bc* 𝅵 Lentement Nuit - G1, C1, C2, F4 (? inc *bc*) - Instr. sourdines 𝅵 - Suite De La Nuit - G1, C1, C2, F4 (? inc *bc*) - Instr. sourdines 𝅵𝟐 - G1, C1, C2, F4 (? inc *bc*) - Instr. sourdines **𝟐** Viste - G1, C1, C2, F4 (Instr. Tous Fort), G2, C3, C4, F4 (Vv.) F4 *bc*
X / 60/ ff. 25^{v}-26^{v}	6 *Messe à 4 voix, 4 vi[ol]ons, 2 flûtes, et 2 hautbois p[ou]r M^{r} Mauroy* 'Kyrie'	*End of 1692 - Spring 1699*	[𝅵] [elei]son Icy l'orgue s'il y en a joue un petitcouplet. On suite de quoy l'on recommence la simphonie et le Kyrie comme cy devan. 𝅵 - et in terra pax hominibus bonæ voluntatis **𝟐** - Laudamus te, benedicimus te 𝅵 - adoramus te, glorificamus te **𝟐** - laudamus te, benedcimus te 𝅵 - adoramus te, glorificamus te	[𝅵] [mercy] Here the organ, if there is one, plays a short verse. After which the symphony and the Kyrie begin again as before.. 𝅵 - and on earth be peace to people of good will **𝟐** - We praise thee, we bless thee, 𝅵 - we adore thee, we glorify thee. **𝟐** - We praise thee, we bless thee 𝅵 - we adore thee, we glorify thee.	Standard text	B	2 / 5	[𝅵] 2 x G1 (instr.), G2, G2, F4 (Vv.), F4 bc Icy l'orgue s'il y en a joue un petit couplet. On suite de quoy l'on recommence la simphonie et le Kyrie comme cy devant. 𝅵 - G1, C1, C2 (instr. - sourdines), G2, C3, C4, F4 (Vv. - par echo), F4 (*bc* sourdines) **𝟐** - G1, C1, C2 (Instr. - Fort) with varying tous / solo specifications. G2, C3, C4, F4 (Vv. - Fort), F4 *bc* 𝅵 - G1, C1, C2 (Instr. - Tous) G2, C3, C4, F4 (Vv. - Tous), F4 *bc*

Mélanges **Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
								𝟮 - G1, C1, C2 (instr.) G2, C3, C4, F4 (Vv.), F4 *bc* **𝄵** - G1, C1, C2 (instr.) G2, C3, C4, F4 (Vv.), F4 *bc*
X / 60 / fol. 30ᵛ-32ᵛ	6 *Messe à 4 voix, 4 vi[ol]ons, 2 flûtes, et 2 hautbois p[ou]r Mʳ Mauroy* 'Kyrie'	*End of 1692 - Spring 1699*	**𝟮** - cum Sancto spiritu: in gloria Dei Patris. Amen. **𝄵** - Amen.	**𝟮** - with the Holy Spirit, in the glory of God the Father. Amen. **𝄵** - Amen.	Standard text.	C	4 / 5- see chapter 8 of this thesis for a discussion of the changes of metre in similar contexts, including settings of the 'Amen.'	Scoring: **𝟮** - G1, C1, C2 (instr.), G2, C3, C4, F4 (Vv.) F4 *bc* - annotations flex the scoring. **𝄵** - G1, C1, C2 (instr.), G2, C3, C4, F4 (Vv.) F4 *bc*
X / 61/ ff. 44 45ᵛ	6 *Messe à 4 voix, 4 vi[ol]ons, 2 flûtes, et 2 hautbois p[ou]r Mʳ Mauroy* 'Kyrie'	*End of 1692 - Spring 1699*	**𝟮** - Et vitam ventri sæculi. Amen. **𝄵** -Amen.	**𝟮** - And the life of the world to come. **𝄵** -Amen..	Standard text	C	4 / 5- see chapter 8 of this thesis for a discussion of the changes of metre in similar contexts, including settings of the 'Amen.'	Scoring: **𝟮** - G1, C1, C2 (instr.), G2, C3, C4, F4 (Vv.), *bc* **𝄵** - G1, C1, C2 (instr.), G2, C3, C4, F4 (Vv.), *bc*
X / 61 / fol. 44ᵛbis-47	6 *Messe à 4 voix, 4 vi[ol]ons, 2 flûtes, et 2 hautbois p[ou]r Mʳ Mauroy* 'Kyrie'	*End of 1692 - Spring 1699*	L'orgue joue le premier sanctus ou s'il ny en a point la simphonie suivante suiffira. **𝄵** - [Instr.] **𝄵** - Sanctus, sanctus, sanctus **𝄵** [Instr.] (troisième sanctus) **𝄵** - Pleni sunt cæli et terra, gloria tua. **𝟮** - Hosanna in excelsis.	The organ plays the first sanctus or if there is not one, the 'simphonie' which follows'. **𝄵** - [Instr.] **𝄵** - Holy, holy, holy. **𝄵** - [Instr.] (Troisième sanctus) **𝄵** - Heaven and earth are full of your glory. **𝟮** - Hosanna in the highest.	Standard text	C	5	Scoring: **𝄵** - G1, C1, C2, F4 (instr.) **𝄵** G1, C1, C2 (instr.), G1, C3, C4, F4 (Vv.) F4 *bc* **𝄵** G2, G2 (strings and wind) F4 *bc* **𝄵** - G1, C1, C2 (instr.) G2, C1, C2, F4 (Vv.) F4 *bc* **𝟮** - Same as above with just two bars where the vocal G2 line splits into two parts.
X / 61 / ff. 58ᵛ-62v	208 *Pslmus undecimus Davidis postcentesimum [:] Beatus vir qui timet Dominum 4 vocib[us] cum symph[onia]* Beatus vir'	*End of 1692 - Spring 1699*	**𝟮** - Dispersit dedit pauperibus justitia ejus manet in sæculum sæculi cornu ejus exaltabitur in gloria. **𝄡** - Peccator videbit et irascetur **𝄵** - dentibus suis fremet et tabescet desiderium peccatorum peribit **𝟮** Plus guay - Gloria Patri et Filio, et Spiritui Sancto, sicut erat in principio et nunc et semer et in sæcula sæculorum. Amen. **𝄵** - Amen.	**𝟮** - He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory. **𝄡** - The wicked shall see and be angry **𝄵** - he shall gnash with his teeth and pine away: the desire of the wicked shall perish. **𝟮** Plus guay - Glory be to the Father, to the Son and to the Holy Spirit as it was in the beginning, now and ever shall be, world without end. Amen. **𝄵** - Amen.	Psalm 111	A	2 / 5	Scoring: **𝟮** - G1, C1, C2 (instr.) G2, C3, C4, F4 (Vv.) F4 *bc* **𝄡** - F4 V. F4, *bc* **𝄵** - G1, C1, C2 (instr.) F4 V., F4 *bc* - G1, C1, C2, F4 (Vv.) **𝟮** Plus guay - G2, G2, F4 Vv. F4 *bc*
X / 61 / ff. 62ᵛ-61	361 *Pour plusieurs martyrs / motet à voix seule sans accompagnement* 'Sancti Dei per fidem vicerunt regna'	*End of 1692 - Spring 1699*	**𝟮** a 2 temps graves - Sancti Dei perfidem vicerunt regna operatisunt justitiam adepti sunt promissiones. Dominus illorum in perpetuum **𝄵** Plus viste - Laudem dicite Deo nostro, omnes servi ejus et, qui timetis eum, pusilli et magni, laudem dicite Deo nostro. **𝟯** Guay - ut cum Christo et sanctis matryribus	**𝟮** a 2 temps graves - The saints of God have conquered unfaithful kingdoms, worked for justice, and given promises.to their Lord forever **𝄵** Plus viste - Give praise to our God, all ye his servants, and you that fear him, little and great, give praise to our God, **𝟯** Guay - and with Christ and the holy martyrs	LU 1156 (variant)	B	2	Scoring: F4 solo V. for all metre changes.

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			𝄵 - Regnare posimus in cælis 𝟹 Guay - ut cum Christo et sanctis martyribus 𝄵 - Regnare posimus in cælis.	𝄵 - we may reign in heaven. 𝟹 Guay - and with Christ and the holy martyrs 𝄵 - we may reign in heaven.				
X / 62 / ff. 69-69^{v}	355a *Canticum de S^{to} Xaverio* 'Vidi angelum volantem in medium cœli'	*End of 1692 - Spring 1699*	𝄵 - Stetit et mensus est terram. 𝟮 - Et egressus est in salutem populorum,	𝄵 - He stood and surveyed the earth 𝟮 - And he went forth for the salvation of the peoples:	Unlocated. Independent translation.	A	1 / 5	Scoring:: 𝄵 - G1, C3, C4, F4 (v.) F4 *bc* 𝟮 - G1, G1 (instr.) F4 v., F4 *bc*. -
X / 62 / ff. 82 - 82^{v}	146 *Te Deum* 'Te Deum, Laudamus…'	*End of 1692 - Spring 1699*	[𝄵] - [Instr.] 𝟮 - Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te 𝄵 - [Instr.] - In te, Domine, sperávi: non confúndar in ætérnum'.	[𝄵] - [Instr.] 𝟮 - O Lord, have mercy upon us: have mercy upon us. O Lord, let thy mercy lighten upon us as our trust is in thee. 𝄵 - O Lord, in thee have I trusted: let me never be confounded.	LU 1832-4	B	2	𝄵 - G1, G1 (instr.), F4 *bc* 𝟮 - G1, G1, (instr.), G2, G2, F4 (v.) F4 *bc* 𝄵 - G1, F4 (brass), G1 (woodwinds and strings), C1, C1 (inner strings), F4 (continuo including strings, wind and organ) - later - G2, C3, C4, F4.
XI / 33 / ff. 18-19	180 *Exaudiat pour le roi a 4* 'Exaudiat te Dominus'	*End of 1692 - Spring 1699 (likely 1691-93)*	𝄵 Viste - Hii in curribus et hi in equis 𝟮 Plus lent - nos autem in nomine Domini Dei nostri invocabimus 𝄵 Viste - Ipsi obligati sunt et ceciderunt nos vero surreximus et erecti sumus 𝟮 Plus lent - nos autem in nomine Domini Dei nostri invocabimus	𝄵 Viste - Some trust in chariots and some in horses: 𝟮 Plus lent - but we will call upon the name of the Lord our God 𝄵 Viste - they are bound, and have fallen; but we are risen, and are set upright. 𝟮 Plus lent - but we will call upon the name of the Lord our God.	Psalm 19	A	1	Scoring: 𝄵 Viste - G2, C3, C4, F4, (Vv.), F4 *bc* 𝟮 Plus lent - C3, C4, F4 (Vv.) F4 *bc* 𝄵 Viste - G2, C3, C4, F4, (Vv.), F4 *bc* 𝟮 Plus lent - C3, C4, F4 (Vv.) F4 *bc*
XI / 33 / ff. 18-20	180 *Exaudiat Pour le Roy* [*JE : Exaudiat pour Versailles*] 'Exaudiat te Dominus'	*End of 1692- Spring 1699. (Likely 1691-93)*	𝄵 Viste - Hii in curibus et hii in equis 𝟮 Plus lent -nos autem in nomine Domini Dei nostri invacabi[mus] 𝄵 Viste - Ipsi obligati sunt et ceciderunt 𝟮 Plus lent -nos autem in nomine Domini Dei nostri invocabimus 𝄵 Viste - Ipsi obligati sunt et ceciderunt 𝟮 Plus lent -nos autem surreximus et erecti sumus	𝄵 Viste - Some trust in chariots, and some in horses: 𝟮 Plus lent - but we will call upon the name of the Lord our God. 𝄵 Viste - They are bound, and have fallen, 𝟮 Plus lent - but we will call upon the name of the Lord our God. 𝄵 Viste - They are bound, and have fallen; 𝟮 Plus lent - but we are risen and are set upright.	Psalm 19	A	1 / 5	Scoring: 𝄵 Viste - G2, C3, C4, F4, (Vv.), F4 bc 𝟮 Plus lent - C3, C4, F4 (Vv.) F4, *bc* 𝄵 Plus viste - G2, C3, C4, F4 (Vv.) F4 bc 𝟮 Plus lent - C3, C4, F4 (Vv.) F4 *bc*
XI / 35 / ff. 50 - 51	186 *Psalmus David octogesimus tertius* 'Quam dileta tabernacula tua'	1681-82	𝟮 - Altaria tua Domine virtutum rex meus et Deus meus 𝄵 - Beati qui habitant in domo tua in saecula saeculorum laudabunt te diap salma,[7]	𝟮 - Thy altars, O Lord of hosts, my king and my God. 𝄵 - Blessed are those who dwell in your house for ever and ever.	Psalm 83	C	5	Scoring: 𝟮 - 2 x G1 Instr., G2, C1, F4 (Vv.), F4 bc

[7] In the standard setting of the psalm, this line often includes the instruction 'diapsalma' referring to the use of a musical interlude. However, in H.186, Charpentier instead specifies that performers should 'faitse icy une petite pause'. (XI / 35 / fol. 50^{v})'

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								𝔠 - 2 x G1 Instr., G1, C1, F4 (Vv.), F4 *bc*
XI / 35 / ff. 52-53^{v}	186 *Psalmus David octogesimus tertius* 'Quam dileta tabernacula tua'	1681-82	[𝟐] - [Si]on 𝟐 - Domine Deus virtutum exaudi orationem meam auribus percipe Deus Jacob. 𝟐 - Protector noster aspice Deus et respice in faciem christi tui 𝔠 - Quia melior est dies una in atriis tuis super milia	[𝟐] - [Si]on 𝟐 - O Lord God of hosts, hear my prayer: give ear, O God of Jacob. 𝟐 - Behold, O God our protector: and look on the face of thy Christ. 𝔠 - For better is one day in thy courts above thousands	Psalm 83	C	3 / 5	Scoring: No change of scoring for either passage. 𝟐 - 2 x G2 Instr., F4 V., F4 bc 𝔠 - 2 x G2 Instr., F4 V., F4 bc
XI / 35 / ff. 54-56	186 *Psalmus David octogesimus tertius* 'Quam dileta tabernacula tua'	1681-82	𝔠 - Non privabit bonis eos qui ambulant in innocentia Domine virtutum beatus homo [vir] qui sperat in te[8] 𝟐 - Beatus homo qui sperat in te.	𝔠 - He will not deprive those who walk in innocence of good things for blessed is the man who trusts in you. 𝟐 - Blessed is the man who trusts in you.	Psalm 83	C	3 / 5	Scoring: 𝔠 - 2 x G1 Instr., G1, C1, F4 (V.) F4 bc. 𝟐 2 x G1 (Instr.), G2, C1, F4 (V.), F4 bc. Note : Both texts use the words 'Beatus'.
XI / 37 / ff. 70-71	480 *Les plaisirs de Versailles* 'Que tout cède ux douceurs de mse accords charmnts'	1682-83	𝟐 - [Instr.] 𝔠 - [Instr.] 𝟐 - [Instr.]	𝟐 - [Instr.] 𝔠 - [Instr.] 𝟐 - [Instr.]	Unlocated.	C	Unknown	Scoring: 𝟐 x G2, F4 (instr.), F4 *bc* 𝔠 - G2, F4 (instr.), F4 *bc* 𝟐 x G2, F4 (instr.), F4 *bc* Metre changes may be to demarcate the sections of the [Instr.] 'ouverture'.
XI / 37 / fol. 81	480 *Les plaisirs de Versailles* 'Que tout cède ux douceurs de mse accords charmnts'	1682-83	𝟐 -Eût-il été si chaud que ta langue effilée, pour quatre mois et plus 𝔠 - plus en eût été brûlée!	𝟐 - Would it have been so hot that for four months or more your sharp tongue 𝔠 - would be burned.	Unlocated. Independen translation.	C	4	Scoring: 𝟐 - G2 (V.), F4 *bc* 𝔠 - G2 (V.), F4 *bc*
XI / 37 / ff. 85^{v}-86^{v}	187 *Psalmus 86* 'FundAmen.ta ejus in montibus sanctis'	1682-83	𝟐 - Dominus narrabit in scriptura populorum et principum horum qui fuerunt in ea 𝔠 - Sicut laetantium omnium habitatio in te	𝟐 - The Lord shall tell in his writings of peoples and of princes, of them that have been in her. 𝔠 - The dwelling in thee is as it were of all rejoicing.	Psalm 86	B	2	Soring: 𝟐 - C1, C2 F4 (Vv.), F4 *bc* 𝔠 - C1, C1, F4 (Vv.) F4 *bc*
XII / 74 / ff. 7-7^{v}	434 *Motet pour une longue offrande* 'Paravit dominus in judicio thronum suum'	*After Spring 1699*	𝔠 - [Instr.] 𝔠 Grave - Paravit paravit Dominus in judicio thronum suum tribulatio et angustia mor et mors in manibus ejus. Nubes et caligo in circuitu sedis ejus quis potestit resiste requis non pavebit. 𝟐 - [Instr.]	𝔠 - [Instr.] 𝔠 Grave - The Lord has prepared his throne in judgment, tribulation and distress, death and death in his hands. Clouds and mist surround his seat, whoever is able to resist will not be afraid. 𝟐 - [Instr.]	Unlocated. Independent translation	A - directed by terms of *mouvement*	5	Scoring: 𝔠 - G1, C1, C2 F4 (Instr.) 𝔠 Grave - 2 x G1 (Instr.), F4 V., F4 *bc* 𝟐 - G1, C1, C2 F4 (Instr.) Changes in scoring, but also difference in note values for the section in 𝟐.

[8] Charpentier or his commissioner / text setter, or perhaps simply the version of the psalm text he was using, has deviated in the use of the text at this point. The standard text gives this line as beatus vir, but Charpentier has set beatus vir.

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
XII / 74 / ff. 9-9^{v}	434 *Motet pour une longue offrande* 'Paravit dominus ni judicio thronum suum'	*After Spring 1699*	[𝔠] - terræ. 𝟮 - Vidi, vidi impimus super exalbatum et elevatum sicut cedros libani et transivi et ecce non erat quæsivi eum et non est inventus loocus ejus.	[𝔠] - terræ. 𝟮 - I saw, I saw the wicked one exalted above and exalted like the cedars of Lebanon, and I passed by and, behold, he was not there; I sought him, and his place was not found.	Unlocated. Independent translation	C	5 / See also chapter 8 of this thesis for a discussion on single bar changes of metre.	Scoring: [𝔠] - G1, C1, C2, F4 (instr.), G1, C3, C4, F4 (Vv.), F4 *bc* 𝟮 - C3, C4, F4 (Vv.), F4 *bc*.
XIII / 'II' / ff. 51-51^{v}	488 *La descente d'Orphée aux enfers* 'Inventons mille jeux'	1686	𝟮 - [Instr.] [Les Fantômes] 𝔠 - [Instr.] 𝟮 - [Instr.]	𝟮 - [Instr.] [Les Fantômes] 𝔠 - [Instr.] 𝟮 - [Instr.]	Unlocated. Independent translation.	C	Unknown	Scoring: 𝟮 - 2 x G2, F4 𝔠 - 2 x G2, F4 No change of scoring between these sections and there is little change in the range of note values.
No instances of the metres 𝔠 and 𝟮 in succession Volume 14								
XV / IX / ff. 57^{v}-58	161 *Psalmus David vigesimus primus post centesimum* 'Laetatus sum'	*End of 1683 - En of 1692 (likely 1690-92)*	𝟮 - [Instr.] 𝟮 - Laetatus sum in his quae dicta sunt mihi in domum Domini ibimus 𝔠 - Stantes erant pedes nostri in atriis tuis Jerusalem. Jerusalem quae aedificatur ut civitas cuius par ticipatio eius in id ipsum	𝟮 - [Instr.] 𝟮 - I rejoiced at the things that were said to me: We shall go into the house of the Lord. 𝔠 - Our feet were standing in thy courts, O Jerusalem. Jerusalem, which is built as a city, which is compact together.	Psalm 121	A	1 / 5	Scoring: 𝟮 - G1, C1, C2, F4 (Instr.) F4 *bc* 𝟮 - C3, C4, F4 (Vv.) F4 *bc* 𝔠 - G1, C1, C2 (Instr.), C3, C4, F4 (Vv.) F4 *bc*
XV / IX / ff. 63^{v}-65	314 *In nativitatem D[omi]ni canticum* 'Quem vidistis, pastores ?	*End of 1683 - En of 1692 (likely 1690-92)*	[𝔠] eum 𝟮 - Notum fecit Dominus salutare suum, revelavit in terra justitiam suam. Psallite Domino in cithara et voce psalmi; in tubis ductilibus, et voce tubæ corneæ. Flumina plaudant manu, montes exultent a conspectu ejus. 𝔠 Plus lent - quoniam venit salvare terram	[𝔠] him 𝟮 - The Lord made known his salvation, he revealed his righteousness on earth. Sing to the Lord with the harp and with the V. of a psalm; in ductile pipes, and in the V. of a horn pipe. The rivers clap their hands the mountains rejoice at his sight. 𝔠 Plus lent - since he came to save the earth.	Hitchcock notes that the text begins with the first antiphon at Lauds on Christmas day (LU 395-6) but in a slightly altered version ; it continues with an adapted version of Psalm 97: 2, 5, 6, 8, an 9.	A - directed by terms of *mouvement*	3 / 5 but noting that the scoring remains the same between the metre change that is accompanied by a term of *mouvement*	Scoring: 𝔠 - C1, C3, C4 (Vv.), F4 *bc* 𝟮 - 2 x G1 (Instr.) C1, C3, C4, F4 (Vv.), F4 *bc* 𝔠 Plus lent - 2 x G1 (solo instr.) C1, C3, C4, F4 (Vv.), F4 *bc*
XV / X / ff. 78-78^{v}	145 *Te Deum à 8 voix avec fl[ûtes] et violons* 'Te Deum laudamus'	*End of 1683 - En of 1692 (likely 1690-92)*	𝔠 - Te ergo qæsumus, tuis famulis subveni, quos pretioso sanguine redemisti. 𝟮 Guay - Æterna fac cum sanctis tuis in gloria numerari. Salvum fac populum tuum, Domine, et benedic hæreditati tuæ. Et rege eos, et extolle illos usque in æternum.	𝔠 - We ask thee, then, to help thy servants, whom thou hast redeemed with precious blood. 𝟮 Guay - Make them numbered with thy Saints; in glory everlasting. O Lord, save thy people; and bless thine heritage.	LU 1832-4	A - directed by he terms of *mouvement*	2	Scoring: 𝔠 - C3, C4, F4 (Vv.) F4 *bc* o - 2 x groups comprising: G1, C1, C2 (instr.), G2, C3, C4, F4 (Vv.) F4 *bc*
XVI / XV / fol. 39	494 *Ouverture de la Comtesse d'Escarbagnas [et] Intermèdesnveaux du Mariage forcé* 'Mon compère en bonne foi'	1672	𝔠 - [Instr.] 𝔠𝟮 - [Instr.] [Les Marys] 𝔠 - Mon compère, en bonne soi, mon compère, en bonne soi. Que dit-tu du mariage? Toi, comment, de ton ménage te trouves-tu? Dites-le-moi. Ma femme est une diablesse, qui tempête jour et nuit. La mienne est une traitresse, qui me fait bien puisque de bruit. Malheureux qui se lie à ce sexe trompeur.	𝔠 - [Instr.] 𝔠𝟮 - [Instr.] [Les Marys] 𝔠 - My good friend, tell me in faith my good friend, tell me in faith, what do you think of matrimony? Why, in your own situation? How's married life? Tell me that, my wife acts like a female devil, who harangues all day and night. And my wife's a fickle temptress who does me worse than just make a noise. Woe to him who gets hitch'd up with this sex so faithless.	Molière	B	3 / 5	Scoring: 𝔠 - G1, C1, C2, F4 (Instr.) inc. *bc* 𝔠𝟮 - G1, C1, C2, F4 (Instr.) inc. *bc* 𝔠 - C3 (V.), F4 *bc*
XVI / XV / ff. 41-41^{v}	494 *Ouverture de la Comtesse d'Escarbagnas [et]*	*1679-81*	𝟮 - Ah! Quelle étrange extravagance. Ah! quelle étrange extravagance. Que la crainte d'être cocu! Lavie a plusieurs maux dont on est convaincu, et l'on en doit craindre la violence: Mais craindre un mal qui n'est que dans notre croyance. Ah! quelle étrange extravagance!	𝟮 - Ah! What a strange, fantastic notion. Ah! What a strange, fantastic notion. Is this terror of cukoldom? This life has many ills of which one can be sure, and one must fear in life such acts of violence; yet dreading ills that live but in imagination, Ah! what a strange, fantastic notion!	Molière	C	3 / 5.	Scoring: 𝟮 - C3 V., F4 *bc* a Gavotte - G1, C1, C2, F4 (Instr.) inc. *bc*

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	Intermèdesnveaux du Mariage forcé 'Mon compère en bonne foi'		𝔠 Gavotte - [Instr.]	𝔠 Gavotte - [Instr.]				
XVII / XVIII / ff. 1ᵛ-2	496 *Circé* 'Pour divertir Louis, unissons-nous'	*1675-80*	𝔠 - Ouverture - [Instr.] [𝄞] **2** - Prelude -[Instr.]	𝔠 - Ouverture - [Instr.] [𝄞] **2** - Prelude -[Instr.]	Thomas Corneille	C	3 / 5	Scoring : 𝔠 - G1, C1, C2, F4 ([Instr.]) **2** - G1, C1, C2, F4 ([Instr.])
XVII / XIX / ff. 22-24	167 *Quam dilecta[:] Psalm[us] Dav[id] octogesimus tertius* 'Quam dilecta tabernacula tua'	*End of 1683 - End of 1692 (Likely 1685-860*	**2** - ibunt de virtute in virtutem videbitur Deus deorum in Sion. [Instr.] **2** - Domine Deus virtutum exaudi orationem meam auribus percipe Deus Jacob. Protector noster aspice Deus et respice in faciem Christi tui. 𝔠 Guay - Quia melior est dies una in atriis tuis super milia	**2** - they shall go from virtue to virtue; the God of gods shall be seen in Sion. [Instr.] **2** - O Lord God of hosts, hear my prayer; give ear, O God of Jacob. Behold, O God our protector: and look on the face of thy Christ. 𝔠 Guay - For better is one day in thy courts above thousands.	Psalm 83	B - directed by terms of *mouvement*	3 / 5	Scoring: **2** - 2 x (G2, C3, C4, F4) (V. and tous avec viol) **2** - 2 x G1 (flutes) F4 (V.), F4 *bc* 𝔠 Guay - C3, C4, F4 (Vv.), F4 *bc*
XVII / XIX / ff. 24ᵛ-27	167 *Quam dilecta[:] Psalm[us] Dav[id] octogesimus tertius* 'Quam dilecta tabernacula tua'	*End of 1683 - End of 1692 (Likely 1685-860*	𝔠 Guay - [Instr.] - Non privabit bonis eos qui ambulant in innocentia. **2** Grave - Domine virtutum beatus vir qui sperat in te	𝔠 Guay - [Instr.] - He will not deprive of good things them that walk in innocence: **2** Grave - O Lord of hosts, blessed is the man that trusteth in thee.	Psalm 83	B - directed by the terms of *mouvement*	3	Scoring: 𝔠 Guay - G1, C1, C2, F4 then G2, C3, C4, F4 (Vv.) **2** Grave - G2, C3, C4, F4, x 2
XVII / XXIII / ff. 30-31	497 *Sérénade pour Le sicilien* 'Beauté dont la rigueur s'acharne'	1679	**2** - [Instru.] 𝔠 - [Instr.] **2** - Beauté dont la rigueur acharne sur on cœur amoureux montrez-nous vos beaux yeux par le trou de votre lucarne Beaucarne. Mais elle dort, hélas, on voit bien que l'Amour ne la talonne pas.	**2** - [Instr.] 𝔠 - [Instr.] **2** - Beauty whose rigor is relentless on our loving heart, show us your beautiful eyes through the hole of your Beaucarne window. But she sleeps, alas, we can see that Love is not on her heels.	Molière	C	5	Scoring: **2** - G1, C1, C2, F4 𝔠 - G1, C1, C2, F4 o - C1 (V.), F4 *bc*
XVII / XXIII / ff. 34ᵛ-36ᵛ	498 *Ouverture du prologue de Polieucte pour le Collège d'Harcourt* 'Amours profanes [:] jeux et plaisirs'	1679	**2** Inquietude - [Instr.] 𝔠 Marques de zelle - [Instr.] **2** La grâce et les vertus - [Instr.] **2** Le désespoir - [Instr.] 𝔠 Les crocheteurs - [Instr.]	**2** Worry / axiety - [Instr.] 𝔠 Marked zelously - [Instr.] **2** Grace and Virtue - [Instr.] **2** Desperation - [Instr.] 𝔠 The lock-pickers - [Instr.]	Hitchcock notes that this music was written for Pierre Corneille's *Polyeucte Martyr* (1640) which was performed at the Collège d'Harcourt in 1680.	A / B / C	3 / 5	Scoring G1, C1, C2 and F4 *bc* - coring is the same for each section. **2** Inquietude - [Instr.] 𝔠 Marques de zestes- [Instr.] **2** La grâce et les vertus - [Instr.] **2** Le désespoir - [Instr.] 𝔠 Les crocheteurs - [Instr.]

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
XVII / XXIII / ff. 38 39	498 *Ouverture du prologue de Polieucte pour le Collège d'Harcourt* 'Amours profanes [:] jeux et plaisirs'	1679	**2** Marche de triomphe rondeau deux foix…[Instr.] **2** La joye seulle- [Instr.] 𝔠 [Instr.]	**2** Marche de triomphe rondeau deux foix…[Instr.] **2** La joye seulle- [Instr.] 𝔠 - [Instr.]	Hitchcock notes that this music was written for Pierre Corneille's *Polyeucte Martyr* (1640) which was performed at the Collège d'Harcourt in 1680.	A	2	Scoring: **2** Marche de triomphe rondeau deux foix G1, C1, C2, F4, F4 (Instr. inc. trumpets, violins and drums) **2** La joye seulle - G1, C1, C2, F4 (Instr.) 𝔠 - G1, C1, C2, F4 (Instr.)
XVII / XXIII / fol. 41	168a *Prélude pour Quare fremuerunt gentes à voix* [Instr.]	*End of 1680 - Ed of 1683*	𝔠 - [Instr.] **2** - [Instr.] **2** - [Instr.]	𝔠 - [Instr.] **2** - [Instr.] **2** - [Instr.]	[Instr.] prelude for a setting of psalm 2	C	5	Scoring: G1, C1, C2, F4 - for all metre signs.
XVII / XXIV / fol. 48	499 *Ouverture du prologue de l'Inconnu* '[Instr.]	*End of 1680 - Ed of 1683*	**2** Les furies - [Instr.] 𝔠 - [Instr.] 𝔠 - [Instr.]	**2** Les furies - [Instr.] 𝔠 - [Instr.] 𝔠 - [Instr.]	Hitchcock notes that this music was likely composed for the revival of *L'inconnu* by Donneau de Visé) given the Comèdie-Française; this work opened in Paris on 17 October 1679.	A	2	Scoring: G1, C1, C2, F4 for all metre signs.
XVII / XXIV / ff. 50-50^{v}	499 *Ouverture du prologue de l'Inconnu* [Instr.]	*End of 1680 - Ed of 1683*	**2** Pour le Dieu Pan- [Instr.] 𝔠 - [Instr.] 𝔠 - [Instr.]	**2** Pour le Dieu Pan- [Instr.] 𝔠 - [Instr.] 𝔠 - [Instr.]	Hitchcock notes that this music was likely composed for the revival o *L'inconnu* by Donneau de Visé) given the Comède-Française ; this work opened in Paris on 17 October 1679.	C	Unknown	Scoring: G1, C1, C2, F4 for each metre sign.
XVIII / XXIX / ff. 1^{v}-2^{v}	500 *Les fous divertissants[:] comédie* 'Hélas, nous nous plaignons tous deux'	*End of 1680 - Ed of 1683*	𝔠 - [Instr.] **2** - [Instr.] [Prelude pendant lequel entrent en resuant deux fous pour chanter ce qui suit] **2** - Hélas, hélas nous nous plaignons tous deux, serions-nous amoureux? 𝔠 - Toutes les fois que Georgette passant près de ma logette. Me montre son œil riant, son bec, et son nez friant, aussi tost mon cœur vers elle. Vole, et va comme un brouilon. Luy baiser tour à tour l'une et l'autre Prunelle. Ah, pauvre petit Papilon. Tu te brûles a la chandelle.	𝔠 - [Instr.] **2** - [Instr.] [Prelude during which two fools enter and prepare to sing what follows]] **2** - Alas, alas, we are both complaining ; could itbe that we are in love? 𝔠 - Everytime that Gerogette passes by my little cabin, and shows me her smiling eyes. Her mouth, and her dainty nose ; my heart immediately flies out to her. And goes like a whirlwind. To kiss now one, now the other eyeball. Ah, poor little butterfly, you burn yourself in the flame.	Raymond Poisson	A	3 / 5 - but note that the metre **2** is used in two adjacent passages where there is a significant change of scoring.	Scoring: 𝔠 - G1, C1, C2, F4 - Instr. **2** - G1, C1, C2, F4 **2** - 2 x G1 (Instr.), C1, C2 (Vv.), F4 bc. 𝔠 - C3 (V.), F4 bc.
XVIII / XXIX / fol. 4	500 *Les fous divertissants[:] comédie* 'Hélas, nous nous plaignons tous deux'	1680-81	**2** - Quoi que la mienne ait des rigueurs ? En attendant de pareilles faveurs, allons sur notre paillasse verser un torrent de pleurs 𝔠 - Bouree	**2** -Even though mine be harsh. While awaiting such favours let us go weep a torrent of tears on our straw mattresses. 𝔠 - Bouree	Raymond Poisson	A	1	Scoring: **2** - C1, F4 Vv. 𝔠 - G1, C1, C2, F4 (Instr.)
XVIII / XXIX / fol. 5	500 *Les fous divertissants[:] comédie*	1680-81	𝔠 'Marche pendant la quelle entrant quatre fous dansants et trois chanteurs' - [Instr.] 𝔠 'Premier Mr de Villiers ou Mr Guerin' - L'amour étend ses conquestes. Et brise ici les verroux: il n'est pas jusques aux Fous qui ne célèbrent les Fêtes de l'absence d'une jaloux.	𝔠 'March during which four dancing fools and three singers enter' - [Instr.] 𝔠 'Premier Mr de villiers ou Mr Guerin' - Love expands his conquests and breaks here the locks. It is not only the lunatics who celebrate the absence of a jealous one with a festivity.	Raymond Poisson	A	2	Character descriptions would correspond with the conventionally associated speeds. Scoring:

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	‘Hélas, nous nous plaignons tous deux’		Ritornelle entre les deux couples sur laquelle les quatre fous danseurs figurent. - [Instr.] Second couplet après la ritornelle un amant fidèle et tendre belle Iris lanuit pour vous si ses feux vous semblent doux profitez sans plus attendre de la scène du jalouse **2** ‘Les fous déchaine’ - [Instr.]	Ritornello between the two couples, featuring the four dancing fools. - [Instr.] Second couplet after the ritornello, a faithful and tender lover, beautiful Iris, the night for you, if her fires seem sweet to you, enjoy the jealous scene without further ado. **2** ‘The fools are unleashed’ - [Instr.]				₵ Marche pendant la quelle entrant quatre foux danceants et trois chanteurs - G1, C1, C2, F4 (Instr.) ₵ Premier Mr de villiers ou Mr Guerin - C1 V., F4 *bc* Ritornelle entre les deux coup lest sur la quelle les quatre fous danceurs figurent - G1, C1, C2, F4 (Instr.) inc. *bc* **2** Les fous dechaine - G1, C1, C2, F4 (Instr.) inc. *bc*
XVIII / XXIX / fol. 19^{v}	501 *La Pierre philosophale* ‘Les sages, les sages’.		**2** Le Silphe - L'Amour qui sous vos lois se plait à me ranger, Ne vous répond que trop de ma persévérance. **2** Les éléments - [Instr.] ₵ Le feu / l’an - Le spectacle est assez beau, de nous voir unis ensemble. On le trouvera nouveau; mais il me semble. Que le feu peut souffrir l'eau, lorsque l'amour les assemble.	**2** Le Silphe - Love, who is pleased to place me under your watch, fully vouches for my perseverance. **2** The éléments - [Instr.] ₵ The fire / donkey - It is a remarkable spectacle to see us united together. One may find it novel, but it seems to me that fire can suffer water, when love joins them together.	Thomas Corneille and Donneau de Visé	C	3 / 5	Scoring: **2** Le Silphe - C3 (V.) F4 *bc* **2** The éléments - G1, C1, C2, F4 (Instr.) inc. *bc* ₵ - G2, F4 (Vv.) F4 *bc*
XVIII / XXX / fol. 22	402 *Sacrificium Abrahæ* ‘Cum centum esset annorum Abraham’	1681	[₵] - [persolva]mus **2** - Et octavo die circumcidit filium suum Abraham sicut præceperat ei Deus, et vocavit nomen ejus Isaac. Crevit autem puer, et ablactatus est: fecitque pater ejus grande convivium in die ablactationis ejus: quia multum diligebat eum. Et cum Isaac factus esset juvenis tentavit Deus Abraham et ait illi:	[₵] - [gratitude] **2** - And on the eighth day Abraham circumcised his son as God had commanded him, and called his name Isaac. And the child grew, and was weaned: and his father made a great feast on the day of his weaning for he loved him greatly. And when Isaac became a young man, God did tempt Abraham and said unto him:	Adapted from Genesis, ch. 21-22.	C	5 but see also Chapter 8 of this thesis for a discussion on this particular type of change.	Scoring: [₵] - C1, C4 (Vv.) F4 *bc* **2** - C1, C3, C4, F4 (Vv.), F4 *bc*
XVIII / XXX / ff. 24^{v}-25^{v}	402 *Sacrificium Abrahæ* ‘Cum centum esset annorum Abraham’	*End of 1683-end of 1692*	[₵] - victi[mam] **2** - Et pergentes pariter, venerunt ad locum, quem ostenderat ei Deus, in quo mœrens pater ædificavit altare, desuperque ligno composito alligavit Isaac. Et filium obedientem nec contra Deum murmurantem posuit super struem lignorum. Tunc extendens manum, arripuit gladium, ut immolaret filium suum unigenitum. Tunc angelus Domini de cælo clamavit dicens:	[₵] - the victim. **2** - So they went on together to the place which God had showed him; and the grieving father built an altar there, and bound Isaac on the wood on top of the altar. And he took his obedient son who murmured no word against God, and laid him upon the wood. Then putting forth his hand he took the sword to sacrifice his only begotten son. Then an Angel of the Lord from heaven called unto him, saying:	Adapted from Genesis, ch. 21-22.	C	5 but see also Chapter 8 of this thesis for a discussion on this particular type of change.	Scoring: [₵] - C1, C4 (Vv.) F4 *bc* **2** - C1, C3, C4, F4 (Vv.), F4 *bc* also ‘avec Instr.’
XVIII / XXXI / ff. 35^{v}-36	61 *Pour un reposoir / Pange lingua* ‘Pange lingua gloriosi’	1681-82	[₵] a 2 temps graves - [Instr.] **2** a 2 temps - Amen.	[₵] a 2 temps graves - [Instr.] **2** a 2 temps - Amen.	LU 950-2	C	5	Scoring: ₵ a 2 temps graves 2 x G1 Instr., F4 V. and *bc* **2** - 2 x G2 instr., G2, C1, F4 (Vv.) F4 *bc*
XVIII / XXXI / ff. 37-37^{v}	502 *Endimion [:] tragédie mêlée de musique* ‘Amour, tu ressent en ces lieux’	1681-82	**2** - [Instr.] [last part of the ouverture] ₵ - [Prelude] - [Instr.]	**2** - [Instr.] [last part of the ouverture] ₵ - [Prelude] - [Instr.]	TBC	C	Unknown	Scoring: **2** - G1, C1, C2, F4 (Instr.) *bc* ₵ - G1, C1, C2, F4 (Instr.) *bc*

***Mélanges* Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XVIII / XXXI / ff. 40-41ᵛ	502 *Endimion [:] tragédie mêlée de musique* 'Amour, tu ressent en ces lieux'	1681-82	𝔠 - [Intermede du premier u 2 acte fantaisie] - [Instr.] 𝟐 - [Prelude de l'Aurore] - [Instr.] 𝔠 - [Scene 5 du mesme acte prelude] [Instr.]	𝔠 - [Intermede du premier u 2 acte fantaisie] - [Instr.] 𝟐 - [Prelude de l'Aurore] - [Instr.] 𝔠 - [Scene 5 of the same act. Prelude] [Instr.]	TBC	C	5	𝔠 - 2 x G1, C1, C2, F4 (Instr.) 𝟐 - 2 x G1, F4 (Instr.) 𝔠 - G1, C1, C2, F4 (Instr.)
XVIII / XXXI / fol. 46	503 *Air pour des paysans dans la Noce de village au lieu de l'air de marié* [Instr.]	1681-82	𝟐 - [Instr.] 𝔠 - Gavotte pour allonger l'intermede du 2d au troisième act d'Endimion - [Instr.]	𝟐 - [Instr.] 𝔠 - Gavotte to lengthen the second intermede of the third act of Endimion - [Instr.]	Unlocated / Unattributed.	A - linked to dance / genre designation	3 / 5	Scoring: 𝟐 - G1, C1, C2, F4 [Instr.] 𝔠 - G1, C1, C2, F4 [Instr.]
XVIII / XXXII / ff. 54-54ᵛ	327 *Motet pour toutes les fêtes de la Vierge* 'Corde et animo Christo canamus gloriam'	1681-82	𝔠 Guay - et alternantibus modulis 𝟐 Lentement - modulis carmina dulcisona misceantur in 𝔠 Guay - laudem Virginis et alternantibus modulis 𝟐 Lentement - modulis carmina dulcisona misceantur in 𝔠 Guay - laudem Virginis 𝟐 Gravement - laudem in laudem Virginis	𝔠 Guay - And may the sweet-sounding songs 𝟐 Lentement - mingle in melodies by turn 𝔠 Guay - in praise of the Virgin 𝟐 Lentement - mingle in melodies by turn 𝔠 Guay - in praise of the Virgin 𝟐 Gravement - In praise of the Virgin.	LU 1626 (initially; thereafter, unlocated)	B - driven by terms of *mouvement*.	2	Scoring: 𝔠 Guay - 2 x G1 (Inst.), G2, C1, F4 (Vv.) F4 *bc* 𝟐 Lentement - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝔠 Guay -2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝟐 Lentement 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝔠 Guay - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝟐 Gravement - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc*
XVIII / XXXII / ff. 56ᵛ-57	327 *Motet pour toutes les fêtes de la Vierge* 'Corde et animo Christo canamus gloriam'	1681-82	𝔠 Guay - et alternantibus modulis, 𝟐 Lentement - modulis carmina dulcisona misceantur in 𝔠 Guay - laudem Virginis in, 𝟐 Lentement - modulis carmina dulcison a miserantur in, 𝔠 Guay - laudem Virginis in, 𝟐 Lentement - laudem Virginis. 𝔠 Guay - Laudem Virginis, 𝟐 Lentement - laudem Virginis.	𝔠 Guay - And may the sweet-sounding songs 𝟐 Lentement - mingle in melodies by turn 𝔠 Guay - in praise of the Virgin 𝟐 Lentement - mingle in melodies by turn 𝔠 Guay - in praise of the Virgin 𝟐 Lentement - in praise of the Virgin. 𝔠 Guay - In praise of the Virgin 𝟐 Lentement - In praise of the Virgin.	LU 1626 (initially; thereafter, unlocated)	B - driven by terms of *mouvement*.	2 / 5	Scoring: 𝔠 Guay - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝟐 Lentement - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝔠 Guay - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝟐 Lentement - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝔠 Guay - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝟐 Lentement - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝔠 Guay - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc*

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								𝅗𝅥 Lentement - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc*
XVIII / XXXII / ff. 58-58^{v}	327 *Motet pour toutes les fêtes de la Vierge* 'Corde et animo Christo canamus gloriam'	1681-82	𝅗𝅥 Lentement - O beata Maria, regina mundi casta mater fœcunda, 𝄵 Guay - quae sine macula concepta es, quæ ascendisti ad cælum, quæ salutata es ab angelo quæ genuisti Deum. 𝅗𝅥 Lentement - Ora pro populo, interveni pro clero,	𝅗𝅥 Lentement - O blessed Mary, Queen of the world, chase mother, fertile virgin, 𝄵 Guay - who was conceived without sin, who was greeted by an angel, who gave birth to God, who ascended to heaven. 𝅗𝅥 Lentement - Pray for your people,	LU 1626 (initially; thereafter, unlocated)	B - driven by terms of *mouvement*	2 / 5	Scoring: 𝅗𝅥 Lentement - 2 x G1 (Instr.), G2, C1, F4 (Vv.), F4 *bc* 𝄵 Guay - 2 x G1 (Instr.), G2, C1, F4 (Vv.), F4 *bc* 𝅗𝅥 Lentement - 2 x G1 (Instr.), G2, C1, F4 (Vv.), F4 *bc*
XVIII / XXXII / fol 59	327 *Motet pour toutes les fêtes de la Vierge* 'Corde et animo Christo canamus gloriam'	1681-82	𝄵 Guayement / ny trop guay, ny trop lentement - quicumque celebrant, tuam sanctam solemnitatem. 𝅗𝅥 Fort Lentement - O suavis Maria.	𝄵 Guayement / ny trop guay, ny trop lentement - whoever celebrate your holy feast. 𝅗𝅥 Fort Lentement - O sweet Mary.	LU 1626 (initially ; thereafter, unlocated)	B - driven by terms of *mouvement*	2 / 5	Scoring: 𝄵 Guayement / ny trop guay, ny trop lentement - 2 x G1 (instr.) G2, C1, F4 o Fort Lentement - 2 x G1 (Instr.) G2, C1, F4 (Vv.) F4 *bc*
XVIII / XXXII / ff. 62^{v}-66^{v}	328 *Supplicatio pro defunctis ad beatam Virginem* 'Languentibus in purgatorio'	1681-82	𝅗𝅥 Lentement - Lex justorum, norma credentium, vera salus in te sperantium, pro defunctis sit tibi stadium assidue orare filum, O Maria! 𝅗𝅥 a deux temps ny trop lents ny trop visites - O Maria benedicta per tua merita, mortuos suscita et dimittens eorum debita, ad requem sis esi semita, O Maria.	𝅗𝅥 Lentement - The law of the just, the rule of those who believe, the true salvation of those who hope in you, may you be a constant thread of prayer for the dead, O Mary! 𝅗𝅥 a deux temps ny trop lents ny trop visites - O Mary, blessed by your merits, raise the dead and forgive their debts, be the path to the requiem, O Mary!	Initial, verses 103, 'Languentibus', for the faithful deceased (*Ant. Rom.,* 198-9) ; thereafter, unlocated. See also, Chevalier, *Repertorium*, no. 10180 (vol. II, p. 16	C	5	Scoring: 𝅗𝅥 Lentement - G1, G1, F4 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝅗𝅥 a deux temps ny trop lents ny trop visites - 2 x G1, F4 (Instr.), C1 (Vv.), F4 *bc*
No instances of 𝄵 and 𝅗𝅥 in succession in volume 19								
XX / XXXVI / fol. 30	409 *In obitum augustissimae nec non piissimae Gallorum reginae Lamentatione* 'Heu, heu me miserum'	*End of 1683*	𝄵 [one bar] - [Instr.] 𝅗𝅥 - O sors in felix, sors in felix et acerba! O mors, O mors! Mors crudelis et amara! Heu! nos miseros! Heu! dolentes! Ubi, ubi est pauperum levamen? Ah! Periit! Ubi misererum solatium? Ubi, ubi regis et popolorum amor? O sors in felix et acerba! O mors! Mors crudelis et amara!	𝄵 [one bar] - [Instr.] 𝅗𝅥 - O happy lot, happy and bitter lot! O death, O death! A cruel and bitter death! Alas! poor us! Alas! Suffering. Where, where is the relief of the poor? Ah! she perished. Where is the comfort of the poor? Where, where is the love of the king and the people? O happy and bitter lot! O death! cruel and bitter!	Unlocated. Independent translation.	C	5	Scoring: 𝄵 - C4 (V.), F4 *bc* 𝅗𝅥 - G1, C1, C2, C3, (Instr.), 2 x G2, C3, C4, F3. F4 (Vv.) F4 *bc*
XX / XXXVII / ff. 42-45^{v}	409 *In obitum augustissimae nec non piissimae Gallorum reginae Lamentatione* 'Heu, heu me miserum'	*End of 1683*	𝄵 - Lætitiæ! Non periit Theresia non periit. Seed vivit in cœlis, nunquam moritura, ut suis precibus servetur, Gallia, et florescant lilia. Non, non periit Theresia! Sed terrenam et instabilem coronam despiciens, ad cœlestem et nunquam perituram evolavit ut regnet et vivt in æternum. [Instr.] 𝅗𝅥 -Exaudi Domine orationem nostram, auribus percipe obsecrationem, nostram. Fac, fac, ut meritis et precibus reginæ nostræ.	𝄵 - Joy! Theresa is not lost. The seed lives in the heavens, and will never die, so that his prayers may be preserved, the Galls, and the lilies may bloom. No, Theresa is not lost! But disdaining the earthly and unstable crown, flew to the heavenly and never perishing realm, that she may reign and live forever. [Instr.] 𝅗𝅥 - Hear, O Lord, our prayer, hear our supplication with your ears. Do, according to the merits and prayers of our queen.	Unlocated. Independent translation.	B	2 / 5	Scoring: a - G1, C1, C2, C3, F3 (Instr.), G2, C1, C3, C4, F3, F4 (Vv.) F4 *bc* 𝅗𝅥 - C3, C4, F3 (Vv.), F4 *bc*
XX / XXXIX / ff. 66^{v}-67	251 *Elévation à 5 sans dessus de violon* 'Transfige dulcissime Jesu''	*End of 1683*	𝄵 - et tu sis solus spes mea semper tota fiducia mea delectatio mea, gaudium, 𝅗𝅥 Lentement - qui es pax tranquillitas, mea dulcedo 𝄵 Guay - et tu sis solus spes mea tu sis solus spes mea semper cibus refugi mea possessio mea thersaurus meus.	𝄵 - and you are always my only hope, my whole confidence, my delight, my joy, 𝅗𝅥 Lentement -who are peace, and tranquility, my sweetess. 𝄵 Guay - and you are my only hope, my only hope, always my refuge, my nourishment, my possession, my treasure.	Unlocated. Independent translation	B - directed by term of *mouvement*	2	Scoring: 𝄵 - C1, C1, C3, C4, F4 (Vv.)?F4 *bc*? 𝅗𝅥 Lentement - C1, C1, C3, C4, F4 (Vv.) ?F4 *bc*?

Mélanges **Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
								𝄵 Guay - C1, C1, C3, C4, F4 (Vv.) ?F4 *bc*?
XX / XXXIX / fol. 67^{v}	251 *Elevatio* 'Ascendat ad te Domine'	*End of 1683*	𝄵 - et tu sis solus spes mea semper tota fiducia mea delectatio mea, gaudium. 𝅗𝅥𝅗𝅥 Lentement - qui es pax tranquillitas, mea dulcedo.	𝄵 - and you are always my only hope, my whole confidence, my delight, my joy. 𝅗𝅥𝅗𝅥 Lentement -who are peace, and tranquility, my sweetness.	Unlocated. Independent translation	B - directed by terms of *mouvement*	2	Scoring: 𝄵 - C1, C1, C3, C4, F4 (Vv.) F *bc* 𝅗𝅥𝅗𝅥 - - C1, C1, C3, C4, F4 (Vv.) F4 *bc*
XXI / XLII / ff. 25- 26	481 *Actéon* [:] *Pastorle en musique* 'Allons, marchons, courons'	1683-84	𝅗𝅥𝅗𝅥 Lent- Hélas, est-il possible, qu'au printemps de ses ans ce héros invincible ait vu trancher le cours de ses beaux jours? Quel cœur, à ce malheur, ne serait pas sensible? 𝄵 Viste - Faisons monter nos cris jusqu'au plus haut des airs. Que les rochers en retentissent, que les flots écumants des mers, que les Aquilons en mugissent, qu'ils pénètrent jusqu'aux Enfers.	𝅗𝅥𝅗𝅥 Lent- Alas, it is possible that in his springtime this invincible hero has seen the course of his beautiful days cut short? What heart would be indifferent to this sad event? 𝄵 Viste-Let us raise our cries to the highest air. Let the rocks resound, let the foaming waves of the seas, let the North winds roar, let them penetrate to the Underworld.	Unlocated. Independent translation.	B - directed by terms of *mouvement*	2 / 3	Scoring: 𝅗𝅥𝅗𝅥 Lent - 2 x G1 (Instr.), G2, C3, C4, F4 (Vv.), F4 *bc* 𝄵 Viste -2 x G1 (Instr.), G2, C3, C4, F4 (Vv.), F4 *bc*
XXI / XLII / fol. 26^{v} - 27	481 *Actéon* [:] *Pastorle en musique* 'Allons, marchons, courons'	1683-84	𝄵 Viste - Faisons monter nos cris jusqu'au plus haut des airs. Que les rochers en retentissent, que les flots écumants des mers, que les Aquilons en mugissent, qu'ils pénètrent jusqu'aux Enfers. 𝅗𝅥𝅗𝅥 Lent- Hélas, est-il possible, qu'au printemps de ses ans ce héros invincible ait vu trancher le cours de ses beaux jours? Quel cœur, à ce malheur, ne serait pas sensible?	𝄵 Viste - Let us raise our cries to the highest air. Let the rocks resound, let the foaming waves of the seas, let the North winds roar, let them penetrate to the Underworld. 𝅗𝅥𝅗𝅥 Lent- Alas, it is possible that in his springtime, this invincible hero has seen the course of his beautiful days cut short? What heart would be indifferent to this sad event?	Unlocated. Independent translation.	B - directed by terms of *mouvement*	2 / 3	Scoring: 𝄵 Viste -2 x G1 (Instr.), G2, C3, C4, F4 (Vv.), F4 *bc* 𝅗𝅥𝅗𝅥 Lent - 2 x G1 (Instr), G2, C3, C4, F4 (Vv.), F4 *bc*
XXII / LI / ff. 78-79	5 *Messe pour le Port Royal* 'Kyrie'	1687	𝅗𝅥𝅗𝅥 Introit - Me expectaverunt peccatores ut perderent me: testimonia tua, Domine, intellexi. Omnis consummationis vidi finem, latum mandatum tuum nimis. 𝄵 Introit P[ou]r St Francois - Beati immaculati in via: qui ambulant in lege Domini. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper, et in secula seculorum. Amen. 𝄵 - Os justis meditabitur sapientiam, et lingua ejus loquetur judicium. Lex Dei ejus in corde ipsius. Noli æmulari in malignatibus ne que zelaueris facientes iniquitatem. Gloria Patri et Filio et Spirtui sicut erat in principio et nunc et semper et in sæcula sæculorum, Amen. 𝅗𝅥𝅗𝅥 Kyrie - Kyrie eleison, Christe eleison. 𝅗𝅥𝅗𝅥 [Gloria] - et in terra pax hominibus bonævoluntatis pax hominibus laudamus te benedicimus te, adoramus te glorificamus gratias agimus tibi propter magnam gloriam tuam. Domine Deus rex cælestis Deus pater omnipotens Domine fili unigenite Jesu Christe. Domine Deus, agnus Dei filius patris qui tollis peccata mundi miserere nobis; qui tollis peccata mundi suscipe, depcationem nostram suscipe qui sedes ad dexteram patris miserere nobis nobis.	𝅗𝅥𝅗𝅥 Introit - The wicked have waited for me to destroy me: I will consider your testimonies, O Lord. I have seen an end of all perfection, but your commandment is exceedingly broad. 𝄵 Introit P[ou]r St Francois - - Blessed are the undefiled in the way, who walk in the law of the Lord. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and ever shall be, world without end. Amen. 𝅗𝅥𝅗𝅥 - The mouth of the just shall meditate on wisdom, and his tongue Judgment will be spoken. The law of his God is in his heart. Glory be to the Father, and to the Son, and to the Holy Spirit, in the beginning, now and ever shall be, world without end, Amen. 𝅗𝅥𝅗𝅥 Kyrie - Lord have mercy, Christ have mercy. 𝅗𝅥𝅗𝅥 [Gloria] - and on earth peace be to men, of goodwill, we bless you, we adore you, we glorify you, we thank you for your great glory. Lord God, the heavenly king, God the father, the almighty Lord, the only begotten son, Jesus Christ. Lord God, lamb of God, son of the father, who takes away the sins of the world, have mercy on us; who take away the sins of the world, take away our sorrows, who sits at the right hand of the Father, have mercy on us.	LU 636-7	C	3 / 5	Scoring: 𝅗𝅥𝅗𝅥 - C1 V. (line shared by two singers taking different sections and also a chorus in unison of the line), F4 *bc* 𝄵 - C1 V. (marked Sde chtre and later there is a label indicating that the chorus in unison and both solo singers in unison should take the line) 𝄵 - C1 V. (line shared by two singers taking different sections and also a chorus in unison), F4 *bc* 𝅗𝅥𝅗𝅥 - C1 V. (line shared by two singers taking different sections and also a chorus in unison along with both singers singing in unison), F4 *bc*
XXIII / [LVII] / ff. 16-18	123 *Troisième leçon de ténèbres du Mercredi saint pour une basse taille avec 2 flûtes et deux vi[ol]ons*	*End of 692 - Spring 1699 (Likely 1693-95)*	[𝄵] - [Instr.] 𝄵 - quoniam vindemiavit me, ut locutus est Dominus in die iræ furoris sui. 𝅗𝅥𝅗𝅥 - Men - [Instr.]	[𝄵] - [Instr.] 𝄵 - for he hath made a vintage of me, as the Lord spoke in the day of his fierce anger. 𝅗𝅥𝅗𝅥 - [Instr.] - Men - [Instr.]	LU 636-7	C	3 / 5	Scoring: [𝄵] - 2 x G1 (Instr.), F4 *bc* 𝄵 - F4 V., F4 *bc*

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	'Jod. Manum suam'		𝄵 - De excelso misit ignem in ossibus meis, et erudivit me: expandit rete pedibus meis, convertit me retrorsum: posuit me desolatam, tota die mœrore confectam. 𝄵 - [Instr.] - NUN…[Instr.] 𝄵 - Vigilavit jugum iniquitatum mearum: in manu ejus convolutæ sunt, et impositæ collo meo	𝄵 - From above he hath sent fire into my bones, and hath chastised me: he hath spread a net for my feet, he hath turned me back: he hath made me desolate, wasted with sorrow all the day long. 𝄵 - [Instr.] - NUN…[Instr.] 𝄵 - The yoke of my iniquities hath watched: they are folded together in his hand, and put upon my neck:				𝅗𝅥 - 2 x G1 (woodwind), 2 x G1 (strings) F3 V., F4 *bc* 𝄵 - 2 x G1 (strings) F3 V., F4 *bc* 𝄵 - 2 x G1 (woodwind) 2 x G1 (strings), F3 V., F4 *bc* 𝄵 - 2 x G1 woodwind, F3 V., F4 *bc*
XXIII / LVIII / fol. 32	85 Litanies de la Vierge 'Kyrie'	1690-92	𝄵 - Ora pro nobis. 𝅗𝅥 - Rosa mystica, turris Davidica, turris eburnea, janua cœli stella matutina, ora pro nobis..	𝄵 - Hear our prayer. 𝅗𝅥 - Mystical rose, tower of David, tower of ivory, gate of heaven, morning star, hear our prayer.	LU 1875-8	C	5	Scoring: 𝄵 - 2 x G1 (Instr.), G2, G2, C3, C4, F4 (Vv.), F4 *bc* 𝅗𝅥 - 2 x G1 (strings - later wind), C3 (V.), F4 *bc*
XXIV / LXII / ff. 6-8	211 *Psalmus Davidis vigesimus nonus supra centesimum / De profundis à quatre voix* 'De profundis…Requiem aeternam…'	1692-93	𝅗𝅥 - Requiem æternam dona eis Domine 𝄵 Plus viste - Et lux perpetua luceat eis	𝅗𝅥 - Eternal rest, grant unto them, O Lord. 𝄵 Plus viste - And let perpetual light shine upon them.	Psalm 129	B - directed by the terms of *mouvement*	2	Scoring: 𝅗𝅥 - G2, C3, C4, F4 (Vv.), F4, *bc* 𝄵 Plus viste - G2, C3, C4, F4 (Vv.), F4 *bc*
XXIV / LXII / fol. 8 -	88 *Litanies de la Vierge à 4 voix* 'Kyrie eleison'	1692-93	𝅗𝅥 - Salus infirmorum, refugium peccatorum, consolatrix afflictorum, auxilium Christianorum, ora pro nobis. 𝄵 - Regina Martyrum, Regina Pacis, Regina Sanctorum omnium, ora pro nobis.	𝅗𝅥 - Salvation of the sick, refuge of sinners, comforter of the afflicted, help of Christians, pray for us. 𝄵 - Queen of martyrs, Queen of peace, Queen of all Saints, pray for us.	LU 1857-8	B	3 / 5	Scoring: 𝅗𝅥 - G2, C3, C4, F4 (Vv.), F4 *bc* a - 2 x G2, C3, C4, F4 (Vv.), F4 *bc*
XXIV / LXII / ff. 13-13^{v}	212 *Psalmus David 129us quatuor vocibus* 'De profundis…Requiem aeternam…'	1692-93	𝄵 Fort et guay- Et lux perpetua luceat eis 𝅗𝅥 Plus lent - Et lux perpetua luceat eis	𝄵 Fort et guay- And let perpetual light shine upon them. 𝅗𝅥 Plus lent - And let perpetual light shine upon them. .	Psalm 129	B - but directed by the terms of *mouvement* / qualifiers and modifiers	3 / 5	Scoring: 𝄵 Fort et guay - G2, C3, C4, F4 (Vv.), F4 *bc* 𝅗𝅥 Plus lent - G2, C3, C4, F4 (Vv.), F4 *bc*
XXIV / LXIII / ff. 34^{v}-41^{v}	365 *In honorem Sancti Ludovici regis Galliae canticum* 'Dies tubae et clangoris, dies irae et furoris'	*After Spring 1699*	𝄵 Guay- [Instr.] 𝅗𝅥𝅗𝅥𝅗𝅥 - [Instr.] 𝄵 Tous Guay - [Instr.] 𝄵 - Dies tubæ et clangoris dies iræ et furoris ait Dominus. 𝅗𝅥 - Effundam indignationem meam super Pelusium robur Ægypti. Quasi paturiens dolebit Pelusium. 𝄵 Plus viste - Et dabo ignem in Ægyptto ut sciant inimici mei quia ego dominus deus eorum. 𝅗𝅥 Plus lent - quia ego Dominus Deus eorum.	𝄵 Guay - [Instr.] 𝅗𝅥𝅗𝅥𝅗𝅥 - [Instr.] 𝄵 -Tous Guay - [Instr.] 𝄵 - 'A day of trumpeting and strife, a day of ire and fuury', said the Lord. 𝅗𝅥 - 'I shall pour out my wrath upon Pelusium, the might of Egypt. Pelusium shall suffer like a woman in childbirth, 𝄵 Plus viste - and I shall send fire upon Egypt so that my enemies may know that I am the Lord their God'. 𝅗𝅥 Plus lent -I am the Lord their God.	Unlocated. Independent translation.	C for some lines of text, B for others.	2 / 3 / 5	Scoring: 𝄵 Guay - G1, C1, C2, F4 (Instr. inc. *bc*) 𝅗𝅥𝅗𝅥𝅗𝅥 - G1, C1, C2, F4 (Instr. inc. *bc*) but with annotations indicating various degrees of specificity. 𝄵 -Tous Guay - G1, C1, C2, F4 (Instr. inc. *bc*) but with annotations indicating various degrees of specificity.

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
								𝔠 - C1, C3, F4 (Vv. with annotations pertaining to doubling instr.) 𝟐 - G1 (strings but no wind) C1, C2 (Instr. marked Sourdines), F4 V. (solos) and F4 orchestra basses and bc (solo and sourdines) 𝔠 Plus viste - G1, C1, C2 (Instr.), F4 (V.) F4 bc 𝟐 Plus lent - G1, C1, C2 (Instr.), F4 (V.) F4 bc
XXV / LXI / ff. 4-4^{v}	209 *Psalm[us] David 115^{us}* 'Credidi propter'	*End of 1692 - Spring 1699 (Likely 1693-95)*	𝔠 - Credidi propter quod locutus sum ego autem humiliatus sum nimis. 𝟐 Viste - Ego dixi in excessu meo omnis homo mendax.	𝔠 - I have believed, therefore have I spoken; but I have been humbled exceedingly. 𝟐 Viste - I said in my excess; 'Every man is a liar'.	Psalm 115	A - directed by terms of *mouvement*	3 / 5	Scoring: 𝔠 - C3, C4 (Vv., marked seul) F4 *bc* 𝟐 Viste - G2, C3, C4, F4 (Vv. marked tous), F4 *bc*
XXVI / LXVIII / ff. pp. 18-20	10 *Messe des morts à voix et symphonie* 'Kyrie'	1695	𝟐 - Pie Jesu Domine, dona eis requiem. 𝔠 - Sanctus, sanctus, sanctus, Domine Deus sabaoth.	𝟐 - Pious Lord Jesus, grant unto them rest. 𝔠 - Holy, holy, holy, Lord God of hosts.	Standard text.	C	3 / 5	Scoring: 𝟐 - G1, C1, C2, F4 (Instr. marked tous), G2, C3, C4, F4 (Vv. marked sde) F4 *bc* 𝔠 - G1, C1, C2, F4 (Instr. marked tous), G2, C3, C4, F4 (Vv. marked tous) F4 *bc*
XXVI / LXX/ ff. 49^{v}-50	272 *Elévation à 2 dessus et une basse* 'Quare tristis est anima mea et quare conturbas me'.	1695-96	𝟐 [overlap of one semibreve between sections] suam. Bone Jesu, done pastor. - 𝔠 Guay - In te confido inte spero tu fidar in æternum tu difuci a tu salus animæ meæ non confundar in æternum.	𝟐 [overlap of one semibreve between sections] his own. Good Jesus, Good Shepherd. 𝔠 Guay - In you I trust, I hope in you, I trust forever, you are the salvation of my soul, I have fled from you, I will not be ashamed forever.	Unlocated. Independent translation.	B - directed by term of *mouvement*	3 / 5	Scoring: 𝟐 - 2 x G2 (pr and sde dessus) F4 (basse taille), F4 *bc* 𝔠 Guay - 2 x G2 (pr and sde dessus) F4 (basse taille), F4 orchestral basses and *bc* (marked sourdines).
XXVI / LXX / ff. 57-58	225 *Confiteborr à 4 voix et instrumen[t]s* 'Confitebortibi Domine'.	1695-96	𝔠 - Redemptionem misit populo suo mandavit in æternum testamentum suum. [Instr.]. 𝟐 Lent - Sanctum et terribile nomen ejus. Initium sapienti timor Domini.	𝔠 - He hath sent redemption to his people: he hath commanded his covenant for ever. [Instr.]. 𝟐 Lent - Holy and terrible is his name; the fear of the Lord is the beginning.	Psalm 110	B - directed by terms of *mouvement*	5 / 4	Scoring: 𝔠 - G1, C1, C2, F4 (Instr.), G, C3, C4, F4 (Vv.), F4 *bc* 𝟐 Lent - G1, C1, C2, F4 (Instr. marked sourdines), F4 (V. - sde basse) F4 *bc* - all marked sourdines.
XXVII / LXXIV / fol. 2^{v} - 3	11 *Assumpta est Maria [:] Missa sex vocibus cum simphonia* 'Kyrie'	*Summer 1698 - Spring 1699*	𝟐 - et in terra pax hominibus bonævoluntatis. 𝔠 Guay - Laudamus te, benedicimus te, ado- 𝟐 Lent --ramus te, adoramus te, 𝔠 Guay - Glorificamus te.	𝟐 -and on the earth, peace to all men of goodwill. 𝔠 Guay - we praise thee, we bless thee, we adore 𝟐 Lent -thee, we adore the, 𝔠 Guay - We glorify thee.	Standard text.	B - directed by terms of *mouvement*	2 / 3 - but relative to changes of tempo directed by the terms of *mouvement*	Scoring: 𝟐 - G1, C1, C2, (Instr. - tous doux), G2, G2, C3, C4, F3, F4 (Vv. tous doux) 𝔠 Guay - G1, C1, C2, (Instr. - Tous Fort et

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								Guay), G2, G2, C3, C4, F3, F4 (Vv. Tous Fort et Guay) 𝟮 Lent - G1, C1, C2, (Instr. - Tous Fort et Guay), G2, G2, C3, C4, F3, F4 (Vv. Tous Fort still remains?) 𝄵 Guay - G1, C1, C2, (Instr. - Tous Fort presumably?), G2, G2, C3, C4, F3, F4 (Vv. Tous Fort remains?)
XXVII / LXXIV / ff. 12ᵛ-13	11 *Assumpta est Maria [:] Missa sex vocibus cum simphonia* 'Kyrie'	*Summer 1698 - Spring 1699*	𝟮 -Amen. 𝄵 [Simphonie devant le sanctus] - [Instr.] 𝄵 - Sanctus, sanctus, sanctus.	𝟮 -Amen. 𝄵 [Simphonie before the sanctus] -[Instr.] 𝄵 - Holy, holy, Holy.	Standard text.	C	3 / 5	Scoring: 𝟮 - G1, C1, C2 (Instr.) G2, G2, C3, C4, F3, F4 (Vv.) F4 *bc* 𝄵 - G1, C1, C2, F4 (Instr.) 𝄵 - G1, C1, C2, (Instr.), 2 x G2, C3, C4, F3, F4 (Vv. - tous) F4 orgue
XXVII / 'b' / ff. 47ᵛ-49	365a *In honorem Sⁱ Ludovici Regis Galliae Canticum* 'Dies tubæ et clangoris, dies iræ et furoris'	1697-98	𝄵 Guay - [Instr.] 𝟯 - [Instr.] 𝄵 - Dies tubæ et clangoris dies iræ et furoris ait Dominus 𝟮 Grave - Effundam indignationem meam super Pelusium robur Ægypti. Quasi paturiens dolebit Pelusium. 𝄵 Plus viste - Et dabo ignem in Ægyptto ut sciant inimici mei 𝟮 Plus lent - [Instr.]	𝄵 Guay - [Instr.] 𝟯 - [Instr.] 𝄵 - 'A day of trumpeting and strife, a day of ire and fury', said the Lord. 𝟮 Grave -'I shall pour out my wrath upon Pelusium, the might of Egypt. Pelusium shall suffer like a woman in childbirth, 𝄵 Plus viste - And I hall send fire onto Egypt so that my enemies may know 𝟮 Plus lent - [Instr.]	Unlocated. Independent translation.	B - directed by terms of *mouvement*	3 / 5	Scoring 𝄵 Guay - G1, C1, C2, F4 (Instr.) 𝟯 - G1, C1, C2, F4 (Instr.) - demarcated soloists - wind and strings 𝄵 - C3, C3, F4 (Pr / Sde Vv.) F4 *bc* 𝟮 Grave - G1, C1, C2, F4 (Instr., sourdines) F4 V., F4 *bc* 𝟮 Plus viste - G1, C1, C2, F4 (Instr., sourdines) F4 V., F4 *bc* 𝟮 Plus lent - G1, C1, C2, F4 (Instr., sourdines) F4, F4 *bc*
XXVIII / [d] / fol. 10	226 *Dxit D[omi]nus, Pourle P. Royal* 'Dixit Dominus'		𝟮 Lent - Dixit Dominus, dominio meo, sede a dextris meis 𝟮 - donec ponam inimicos tuos scabillum pedum tuorum. 𝟮 - Virgam virtutis tuæ emittet Dominus ex Sion dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuæ in splendoribus sanctorum ex utero ante luciferum genui te 𝟮 - Juravit Dominus et non paenitebit eum tu es sacerdos in aeternum secundum ordinem Melchisedech	𝟮 Lent - the Lord said to my Lord: sit thou at my right hand: 𝟮 - Until I make thy enemies thy footstool. 𝟮 - The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thy enemies. With thee the beginning in the day of thy power in the splendours of the saints from the womb before the dawn I have conceived thee. 𝟮 - The Lord hath sworn, and he will not repent: thou art a priest for ever according to the order of Melchisedech.	Psalm 109	C	3	Scoring: 𝟮 Lent - G2 (V.) F4 *bc* 𝟮 - 4 x G2 (Vv.) F4 *bc* in fauxbourdon 𝟮 - 2 x G2 (Vv.) F4 *bc* 𝟮 - G2 (V.) F4 *bc*

Mélanges **Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XXVIII / [d] / ff. 31-33	420 *Dialogus inter angelos et pastores Judeæ in nativitatm Domini* 'Usquequo averti faciem tuam Domine'	*End of 1692 - Spring 1699*	[𝄞] - [ter]ram 𝅗𝅥 -Gloria in altissimus Deo, et in terra pax hominibus, bonævoluntatis 𝄡 -Transeamus usque Bethleem, et videamus hoc verbum quod factum est Dominus ostendit nobis. 𝅗𝅥 Marche des bergers - [Instr.] 𝄞 - O infans, O Deus, O salvator noster	[𝄞] - the earth 𝅗𝅥 -Glory to God in the highest and peace on earth to all men of good will. 𝄡 - Let us go even to Bethlehem and let us see this word that has been made that the Lord has shown us. 𝅗𝅥 Shepherds' March - [Instr.] 𝄞 - O child, O God, O our saviour	Beginning adapted from Psalm 12 :1, other portions from Luke 2 ;10-12, 14-5.	A - genre designations, but other changes are C	3 / 5	Scoring: 𝄞 - G2 V., F4 *bc* 𝅗𝅥 - 2 x G1 [Instr.], G2, C3, C4 (Vv.) F4 *bc* 𝄡 [𝄞] - C3 V. and F4 *bc* 𝅗𝅥 Marche des bergers - G1, C1, C2, F4 (Instr.) 𝄞 - C1, C1, C2, C2, F4 (Instr.), C3, C4, F4 (Vv. - tous), F4 *bc*
XXVIII / [d] / fol. 37	405 *In resurrectione Domini N[ostri] J[esu] C[hristi]* 'Hei mihi dilecte Maria'	*End of 1692 - Spring 1699*	𝄞 Guay - [Instr.] 𝅗𝅥 Lentement - Hei mihi dilecta Maria, quid suspiras Magdalena, iam tertia dies illuxit a sepulto Domino meo.	𝄞 Guay - [Instr.] 𝅗𝅥 Lentement - Tell us, my beloved Mary Magdalene, why are you sighing? It has now dawned on me that it is the third day since my Lord was buried.	Portions adapted from Matthew 28 ;2-7 and Psalm 117 :24	B - directed by terms of *mouvement*	5	Scoring: 𝄞 Guay - 2 x G1, F4 (Instr., inc. *bc*) 𝅗𝅥 Lentement - G2, C1 (Vv.), F4 *bc*?.
XXVIII / XXXIII / fol 39[v]	405 *In resurrectione Domini N[ostri] J[esu] C[hristi]* 'Hei mihi dilecte Maria'	1682	𝅗𝅥 Lentement - et factisunt velut mortui. 𝄞 Plus vite - tunc Angelus jucunda voce sic dixit muleri.	𝅗𝅥 Lentement - And they became as if they were dead. 𝄞 Plus vite - then the angel said with a joyful V. to the mule.	Portions adapted from Matthew 28 ;2-7 and Psalm 117 :24	B - directed by terms of *mouvement*	1 / 2	Scoring; 𝅗𝅥 Lentement - 2 x G1 (Instr.) G2, C1, F4 (Vv.), F4 *bc* 𝄞 Plus viste - 2 x G1 (Instr.) G2, C1, F4 (Vv.), F4 *bc*
XXVIII / XXXIII / ff. 48'-49	181 *Psalmus David octogesimus quartus* 'Benedixisti Domine'	1682	𝄞 - et terra nostra dabit fructum suum. 𝅗𝅥 - Justitia ante eum ambulabit et ponet in via gressus suos.	𝄞 - and our earth shall yield her fruit. 𝅗𝅥 - Justice shall walk before him: and shall set his steps in the way.	Psalm 84	C	3	Scoring: 𝄞 - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc* 𝅗𝅥 - 2 x G1 (Instr.), G2, C1, F4 (Vv.) F4 *bc*
Ms.27 **No instances of 𝄞 or 𝅗𝅥 in succession**								
Ms.28 **No instances of 𝄞 or 𝅗𝅥 in succession**								
pp. 94-99	H.490 *David et Jonathas*	1688	𝅗𝅥 - Entre la Paix et la Victoire, un héros peut se partager. Dans un heureux repos, dans l'horreur du danger, s'il sçait également trouver par toute la gloire, un héros peut se partager. Entre la Paix et la Victoire. Suivez-nous, suivez-nous, plaisirs, faites briller vos charmes les plus doux. 𝄞 - Dépit jaloux, haine cruelle, venez, il est temps d'éclater. Puis-je autrement calmer une douleur mortelle? Le Ciel ne cesse point de me persécuter épit jaloux, haine cruelle.	𝅗𝅥 - Between Peace and Victory, a hero can share himself. In happy repose, in the horror of danger, he knows equally. In a happy rest, in the horror of danger, if he knows equally how to find glory everywhere, a hero can share himself between peace and victory. Follow us, follow us, pleasures, make your sweetest charms shine. 𝄞 - Jealous spite, cruel hatred, come, it is time to burst forth. Can I otherwise calm a mortal pain? Heaven does not cease to persecute me jealous spite, cruel hatred.	Père F. Brettoneau	C	3	𝅗𝅥 - 2 x G1 Instr., C3 V., F4 *bc* a - C4 V., G1, C1, C2, F4 (Instr.)
pp.133 - 134	H.490 *David et Jonathas*	1688	𝅗𝅥 - [Instr.] 𝄞 - [Instr.]	𝅗𝅥 - [Instr.] 𝄞 - [Instr.]	Père F. Brettoneau	C	3 / 5	𝅗𝅥 - G1, C1, C2, F4 (Instr.) 𝄞 - G1, C1, C2, F4 (Instr.)

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
pp. 141-145	H.490 *David et Jonathas*	1688	𝔠 - [Instr.]. Objet d'une implacable haine, je sens le triste effet d'un arrêt rigoureux. 𝟐 - Tout me trahit! Tout redouble ma peine! 𝔠 - Ah! Que faut-il encore pour perdre un malheureux?	𝔠 - Object of implacable hatred, I feel the sad effect of a rigorous arrest. 𝟐 - Everything betrays me! Everything doubles my pain! 𝔠 - Ah! what more does it take to ruin a poor man?	Père F. Brettoneau	C	3	𝔠 - G1, C1, C2, F4 (Instr.) and F4 V. 𝟐 - Scoring is the same as above.
pp. 145-146	H.490 *David et Jonathas*	1688	𝟐 - [Instr.] 𝔠 - Hélas! à me percer quelle main se prépare? Peut-être Jonathas à ma perte animé…	𝟐 - [Instr.] 𝔠 - Alas! What hand is preparing to pierce me? Perhaps Jonathan is animated by my destruction…	Père F. Brettoneau	C	5	𝟐 - G1, C1, C2, F4 (Instr.) 𝔠 - 2 x G1, F4 and F4 V.
p. 148-151	H.490 *David et Jonathas*	1688	𝟐 - Du moins, s'il faut périr, périssons noblement. 𝔠 - David peut-il attendre un regard favorable ? Ce soin après la Paix doit encore m'alarmer. Seigneur, puis-je l'aimer. Sans devenir coupable? Vous même vous troublez le cours de vos exploits! Toujours victorieux pourquoi quitter les armes? La Paix pour un Héros à-elle tant de charmes? Achevez de soumettre Israël à vos lois.	𝟐 - At least, if we must perish, let us perish nobly. 𝔠 - Can David expect a favourable look? This care after peace must still alarm me. Lord, can I love him. Without becoming guilty? You yourself disturb the course of your exploits! Always Victorious, why give up arms? Does Peace have so many charms for a Hero? Complete the submission of Israæl to your laws.	Père F. Brettoneau	C	3 / 5	𝟐 - 2 x G1, C1, C2, F4 (Instr., F4 V. 𝔠 - 2 x G2 (Instr.) F4, *bc*, F4 V.
p. 176-180	H.490 *David et Jonathas*	1688	𝔠 - [Instr.] - Dois-je suivre tes pas Ami trop malheureux? Père trop rigoureux. Dois-je servir ta haine? Ami trop malheureux, Père trop rigoureux, A-t-on jamais souffert une plus rude peine? 𝟐 - Courons, courons : cherchons dans les combats ou le triomphe ou le trépas.	𝔠 - [Instr.] - Should I follow your steps, such unhappy friend? Too harsh father. Should I serve your hatred? Such unhappy friend, too harsh father, has anyone ever suffered a harsher punishment? 𝟐 - Let us run, let us run: let us seek in the battles either triumph or death.	Père F. Brettoneau	A	1 / 3	𝔠 - G2 V., G1, C1, C2, F4 (Instr.) 𝟐 - G2, C3, C4, F4 (Vv.) and F4 *bc*
p. 182-185	H.490 *David et Jonathas*	1688	𝔠 - A-t-on jamais souffert une plus rude peine? Dois-je suivre tes pas Ami trop malheureux? Père trop rigoureux. Dois-je servir ta haine? Ami trop malheureux, Père trop rigoureux. A-t-on jamais souffert une plus rude peine? 𝟐 - Courons, courons: cherchons dans les combats, ou le triomphe ou le trépas.	𝔠 - Has one ever suffered a harsher pain? Must I follow in your footsteps, such unhappy friend? Too harsh a father. Must I serve your hatred? Such unhappy a friend, too harsh a father. Has one ever suffered a harsher pain? 𝟐 - Let us run, let us run: let us seek in the battles; either triumph or death.	Père F. Brettoneau	A	1 / 3	𝔠 - G2 V., G1, C1, C2, F4 (Instr.) 𝟐 - G2, C3, C4, F4 (Vv.) and F4 *bc*
p. 209	H.490 *David et Jonathas*	1688	𝟐 - Il faut verser du sang ; il faut courir aux armes: David, David m'attend au-milieu des alarmes: poursuivons un perfide, et vengeons nous de Jonathas. 𝔠 - Faible soulagement! Inutile vengeance! D'un empire puissant je perds l'unique appui: 𝟐 - Souffrirai-je un ingrat régner en assurance?	𝟐 - Blood must be shed; we must run to arms: David, David awaits me in the midst of alarms: Let us pursue a perfidious man and avenge ourselves on Jonathan. 𝔠 - Weak relief! Useless vengeance! Of a powerful Empire I lose the only support: 𝟐 - Shall I suffer an ungrateful man to reign in assurance?	Père F. Brettoneau	A	1 / 3	𝟐 - F4 V., 2 x G1, F4 (Instr.) 𝔠 - G2 V., 2 x G1, 1 x F4 (Instr.)
V - XIX	491 Médée	1693	𝟐 - [Instr.] Ouverture 𝔠 - Louis est triomphant, tout cède à sa puissance, La Victoire en tous lieux fait révérer ses lois. Pour la voir avec nous toujours d'intelligence, Rendons-lui des honneur s dignes de sa présence, rendons-lui des honneur s dignes des grands exploits, qui consacrent te no m du plus puissant des Rois. 𝟐 - [Instr.]	𝟐 - [Instr.] Ouverture 𝔠 - Louis is triumphant, everything yields to his power, Victory everywhere makes its laws revered. To see it always with us in understanding, let us give it honours worthy of its presence, let us give it honours worthy of the great exploits, which consecrate the name of the most powerful of Kings. 𝟐 - [Instr.]	Thomas Corneille	C	2 / 5	𝟐 - Ouverture - G1, C1, C2, C3, F4 Instr. 𝔠 - F4 V., F4 *bc* - G1, C3, C4, F4 Vv. with F4 *bc* 𝟐 - G1, C1, C2, C3, F4 Instr.
pp. 184 - 185	491 Médée	1693	𝔠 - Est-ce là vous abandonner? 𝟐 - Rien ne m'est lus doux que de croire, tout l'amour que vous me jurez; il fait mon bonheur et ma gloire; mais je parts.	𝔠 - Is this abandoning you? 𝟐 - Nothing is sweeter to me than to believe, all the love you swear to me; it makes my happiness and my glory; but I am leaving.	Thomas Corneille	A	2 / 3	𝔠 - C3 V. and F4 *bc* 𝟐 - C1 V. and F4 *bc*
pp. 214-215	491 Médée	1693	𝟐 - [Instr.] - marked premier air pour les demons	𝟐 - [Instr.] - marked premier air pour les demons	Thomas Corneille	C	5	𝟐 - G1, C1, C2, C3, F4 (Instr.)

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			𝄵 - Reprise [Instr.]	𝄵 - Reprise [Instr.]				𝄵 - Scoring is same as above

Settings of the Domine Salvum (Psalm 19, v. 10) - Parallel passages of text that use 𝔠 and 𝟐

Textand Translation	Comments	H.282			H.289			H.291			H.292			H.299			H.302			H.303			
		Metre	ToM	Note Values	Metre	ToM	Note Values	Metre	ToM	Note Values	Metre	ToM	Note Values	Metre	ToM	Note Values	Metre	ToM	Note Values	Metre	ToM	Note Values	
Domine salvum fac regem / O Lord, save the king:		𝔠	-	𝔠 - C, Q, M	𝔠	-	𝔠 - C, M, Q	[𝟐][9]	-	[𝟐] - C, M, Sb, Q	𝟐	-	𝟐 - C, Q	𝟐	-	𝟐 - C, Q, M	𝔠	-	𝔠 - C, M, Q,	𝟐	-	𝟐 - C, M, Q	
Textand Translation	**Comments**	**H.289**			**H.291**			**H.292**			**H.294**			**H.298**			**H.299**			**H.301**			**H.303**		
		Metre	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**	**Metre**	**ToM**	**Note Values**
et exaudi nos in die qua invocaverimus te. / and hear us in the day that we shall call upon thee.		𝔠	-	𝔠 - C, M, Q	[𝟐][10]	-	[𝟐] - C, M, Sb, Q	𝟐	-	𝟐 - C, Q	𝟑 𝟐 - invocaverimus te.	-	𝟑 - Q, C, Sq, M 𝟐 - C, M, Sb	𝟐	-	𝟐 - C, Q, M	𝟐	-	𝟐 - C, Q, M	𝔠	-	𝔠 - C, M Q,	𝟐	-	𝟐 - C, M, Q

Comparison of Partbooks and Autograph Copies of Works

Source / Section	Metre Sign	Partbook / Copies	Metre Sign
H.11 Messe Assumpta est Maria			
Mélanges - ‘Qui propter nos homines…’	𝟐	Basse [du] Grand Cœur	𝔠
Mélanges - ‘Amen.’	𝟐	Seconde dessus de violon	𝔠
Mélanges - ‘[Instr.] Section After Amen.’	𝔠	Pr[emier] dessus de violon Second dessus de violon Basse continue - orgue	𝟐 𝟐 𝟐
Mélanges - ‘Agnus Dei’	𝟐	Haute-contre [du] G[rand]-C[hœur] Taille [du] Grand Chœur Basse Taille [du] G[rand] C[hœur]	𝔠 𝔠 𝔠
H.485 and H.485a - La fête de Rueil			
Mélanges - Les siècles seront éblouis a l’éclat admirable de ses faits inouis.	𝟐	**Pan** **Bergere • / Choeur (G2)** **Bergere •• / Choeur (G2)** **Berger • / Choeur (C3)** **Berger •• / Choeur (C3)** **Berger • / Choeur (C4)** **Berger •• / Choeur (C4)** **Berger • / Choeur(F4)** **Berger •• / Choeur (F4)** **L’Égyptienne / Choeur (G2)** **Choeur (F4)**	𝔠 𝔠 𝔠 𝔠 𝔠 𝔠 𝔠 𝔠 𝔠 𝔠 𝔠
H.422 and H.422° - Confortatum est regnum Israel in manu Salomonis (Judicium Salomonis) (III Kings, chap. 3.)			
Ah domine mi rex obsecro te date illi infantem vivium et nolite interficere eum. / Ah my Lord and King, I beg you to let her have the living child, but do not kill him!	𝔠 𝟐 - Rex obscero 𝔠 - te date...	[38] Basse continue pour l’orgue	𝔠 𝔠 - Rex obscero 𝔠 - te date...

[9] This setting of the Domine Salvum is prefaced by a prelude in the metre 𝟐 and directly runs on from the prelude without any re-assertion of the metre sign.
[10] *Ibid.*

Appendix 2.2: Instances of 𝔠 and 𝟐 in isolation and in succession set against the *Chronologie raisonnée* of Charpentier's works

Construction of this Table:

- Blank cells in this table are intentional and indicate that there are no occurrences of this metre sign in this *cahier*.
- Figures indicate the number of times that 𝔠 and 𝟐 appear. The initial metre sign is recorded in the appropriate column with any changes to the other metre recorded in the third column marked 𝔠 and 𝟐 in succession.

		Number of Instances					Number of Instances		
Arabic	**Chronology**	**𝔠**	**𝟐**	**𝔠 and 𝟐 in succession**	**Roman**	**Chronology**	**𝔠**	**𝟐**	**𝔠 and 𝟐 in succession**
1	ff. 1-8 (1670)	11			I	ff. 1-9 (1670-72)	7		
2	*fol. 9 (1692-99)*				II	ff. 10-18 (1670-72)	8		
	ff. 10-15 (1670-71)	9			III	ff. 19-27 (1670-72)	3		
	ff. 16-17 (1692-99)	1			IV	ff. 28-36 (1670-72)	3		
3	*ff. 18-26 (1683-1692)*	8	2		V	ff. 37-47 (1670-72)	6		
4	*ff. 27-28 (1680-1683)*		1		*VI*	*ff. 1-18 (1690-92)*	10		
	ff. 29-32 (1671-72)	1			*VII*	*ff. 19-35 (1690-92)*	4	4	
	ff. 33-34 (1671-72)				*VIII*	*ff. 36-52 (1690-92)*	2	1	
5	*ff. 35-42 (1683-85)*		2	2	*IX*	*ff. 53-65 (1690-92)*	6	3	3
	ff. 43-44 (1683-85)		1	2	*X*	*ff. 66-86 (1690-92)*	4	1	
	ff. 45-53 (1683-85)	1	3		*XI*	*ff. 87-105 (1690-92)*	5	3	
6	ff. 54-62 (1673)	2	3		XII	ff. 1-11 (1672)	1		
7	ff. 63-67 (1673-74)	2	4		XIII	ff. 12-22 (1672)	3		
	ff. 68-69 (1673-74)		4		XIV	ff. 23-37 (1672)	6		
	ff. 70-74 (1674)		3	1	XV	ff. 38-39 (1672)	7	1	
					XVI	ff. 49-51 (1673)	2		
8	*ff. 75-81 (1677-80)*	1	1		XVII	ff. 52-56 (1674)	5		
[9]	*ff. [1]-5 (1692-99)*	6				*ff. 57-88 (1680-83)*	8	1	
10	ff. 6-17 (1675)	16			*XVIII*	*ff. 1-12 (1675-80)*	11	10	
11	fol. 18 (1675)	3	1		*XIX*	*ff. 13-29 (1685-86)*	9	11	1
	ff. 19-32 (1675-76)	1	1		XXIII	ff. 30-39 (1679)	1	9	6
	fol. 33 (1675-76)	1				*ff. 40-43 (1680-83)*	2	1	3
12	ff. 34-45 (1675-76)	4			*XXIV*	*ff. 44-55 (1680-83)*	4	8	3

		Number of Instances					Number of Instances		
Arabic	**Chronology**	**𝔠**	**𝔞**	**𝔠 and 𝔞 in succession**	**Roman**	**Chronology**	**𝔠**	**𝔞**	**𝔠 and 𝔞 in succession**
13	ff. 46-51 (1675-76)	1			XXV	ff. 1-9 (1679-80)	4	4	
	ff. 52-53 (1683-85)	1			XXVI	ff. 10-17 (1679-80)	1		
	ff. 54-59 (1676-77)	4			XXVII	ff. 18-31 (1679-80)	8		
14	ff. 60-71 (1677)	7			XXVIII	ff. 32-40 (1679-80)	4		
15	ff. 72-87 (1677)	1			XXIX	*ff. 1-2 (1680-83)*	1	2	2
16	ff. 88-102 (1677)	3	5			ff. 3-16 (1681-81)	9	5	1
17	ff. 1-14 (1677)	2	5	1		*ff. 17-18 (1680-83)*	1		
18	ff. 15-31 (1677)	35			XXX	ff. 19-23 (1681)	10	2	1
[19]	*ff. 32-54 (1683-85)*	13	5			*ff. 24-29 (1683-92)*	7	1	
20	*ff. 55-57 (1683-85)*	2	6			ff. 30-34 (1681)	2	2	
	ff. 58-60 (1683-85)		1		XXXI	ff. 35-52 (1681-82)	4	8	2
	ff. 61-64 (1683-85)	1		1	XXXII	ff. 53-67 (1681-82)	3	4	11
	ff. 65-67 (1683-85)	2	1		XXXIII	ff. 37-51 (1682)	6	1	3
	ff. 68-71 (1683-85)				XXXIV	ff. 52-68 (1682)	11	3	
21	*ff. 72-74 (1683-85)*	1	1	1	XXXV	ff. 1-8 (1682)	2	1	
	ff. 75-80 (1683-85)	5	2	1		*ff. 9-14 (late 1683)*	6	4	
	ff. 81-84 (1683-85)		1		XXXVI	*ff. 15-30 (late 1683)*	5	5	
22	*fol. 85 (1683-85)*				XXXVII	*ff. 31-46 (late 1683)*	2	5	1
	ff. 86-87 (1683-85)				XXXVIII	*ff. 47-62 (late 1683)*		4	
	ff. 88-89 (1683-85)	1	4	1	XXXIX	*ff. 63-76 (late 1683)*	6	2	5
	ff. 90-92 (1683-85)	1	1		XLI	ff. 1-18 (1683-84)	11	3	
	ff. 93-96 (1679)	5	1		XLII	ff. 19-30 (1683-84)			
	ff. 97-100 (1683-85)	1[11]	1			ff. 31-36 (1684)			
	ff. 101-104 (1683-85)				XLIII	ff. 37-48 (1684)	1	1	
	ff. 105-106 (1683-85)	1			XLIV	ff. 49-58 (1684)		8	1
	ff. 107-108 (1683-85)					ff. 59-66 (1684-85)	6	2	
23	ff. 109-121 (1679)	7	6		XLV	ff. 67-84 (1684-85)	8		

[11] On III / 22 / fol. 98^{v}, Charpentier writes void notation that is barred in ‘, but instead uses the metre sign 𝔠 in all parts. For a discussion on this, see Chapter 4.

		Number of Instances					Number of Instances		
Arabic	**Chronology**	**₵**	**2**	**₵ and 2 in succession**	**Roman**	**Chronology**	**₵**	**2**	**₵ and 2 in succession**
24	ff. 122-124 (1679)	6	3		XLVI	ff. 85-103 (1685)	4	1	
	ff. 125-138 (1679-80)	7	3		XLVII	ff. 1-16 (1685)	8		
	ff. 139-142 (1679-80)				XLVIII	ff. 17-34 (1685)	5	4	
25	fol. 1 (1679)	1	1		XLIX	ff. 35-41 (1685)	5		
	ff. 2-3 (1681-82)	1				ff. 42-43 (1685-86)	1	1	
	ff. 4-11 (1680)		1			ff. 44-50 (1686)			
26	*ff.12-13 (1683-85)*	2	4	2	L	ff. 51-53 (1686)	2	4	
	ff. 14-19 (1680)	16				ff. 54-66 (1686-87)	1	5	
	ff. 20-21 (1680)	5				ff. 67-69 (1687)			
	ff. 22-23 (1683-85)		3		LI	ff. 70-83 (1687)	7	12	3
	ff. 24-26 (1680)	7	2						
	ff. 27-38 (1680)	17			LIV	ff. 84-94 (1688-90)	7	1	
	ff. 39-40 (1683-84) / fol. 40 - 1692-99	1			LV	ff. 1-13 (1690)	23		
27	*fol. 41 (1690-91)*	11			[LVII]	*ff. 14-26 (1693-95)*	13	7	
	ff. 42-51 (1680)	39			LVIII	ff. 27-40 (1690-92)	6	4	1
	ff. 52-53 (1690-91)	3			*LX*	*ff. 41-57 (1693-95)*	31		
28	*fol. 54 (1683-85)*	6			*LXI*	*ff. 1-19 (1693-95)*	9	4	1
	ff. 55-57 (1680)	6			LXII	ff. 1-17 (1692)			2
	ff. 58-61 (1680)	5			*LXIII*	*ff. 26-45 (after Spring 1699)*			2
	ff. 62-64 (1675-80)	11	1		LXIV	ff. 20-38 (1693-94)	10	1	
	ff. 65-66 (1685)				LXV	ff. 39-61 (1694)	20	2	
29	*fol. 67 (1683-85)*				LXVI	ff. 62-80 (1694-95)	14	2	
	ff. 68-85 (1680)	14	1		LXVIII	ff. 1-24 (1695)	4	6	
	ff. 86-87 (1683-85)				LXIX	ff. 25-46 (1695)	5	1	
30	*fol. 88 (1683-85)*				LXX	ff. 47-62 (1695-96)	5	2	1
	ff. 89-102 (1680)	3		3	*LXXIV*	*ff. 1-18 (1698-1699)*	2	11	2
	ff. 103-104 (1683-85)				LXXV	ff. 19-40 (1702)	8	3	
31	*ff. 105-117 (1680-83)*	3	2						

		Number of Instances					Number of Instances		
Arabic	**Chronology**	**₵**	**2**	**₵ and 2 in succession**	**Roman**	**Chronology**	**₵**	**2**	**₵ and 2 in succession**
32	ff. 118-138 (1681-82)	20	2		"I"	ff. 1-40 (1673)	19		
33	*ff. 1-21 (1691-93)*	6	5		"II"	ff. 41-59 (1686)	5	7	2
34	*ff. 22-24 (1692-99)*	3			*[a]*	*ff. 60-65 (1692-99)*	4	1	
	ff. 25-38 (1681-82)	6			[b]	ff. [41]-51 (1697-98	5		3
	ff. 39-41 (1692-1699)	2			*[c]*	*ff. 46-51 (after Spring 1699)*	4		
35	ff. 42-56 (1681-82)	1	3	2	*[d]*	*ff. 1-36 (1692-1699*	21	17	2
[36]	ff. [58bis]-68 (1681-82)	1	1						
37	ff. 69-88 (1682-83)	7							
38	ff. 1-19 (1683-84)	6	5	1					
39	*ff. 20-36 (1691-93)*	7	5	1					
40	ff. 37-55 (1683-84)	4	4						
41	ff. 56-73 (1683-84)	4	7	1					
42	fol. 74 (1683-84)	6	6 1						
	fol. 75 (1683-84)								
	ff. 76-77 (1683-84)		1						
	ff. 78-92 (1684)	5	3						
43[a]	fol. 93 (1684)	2							
43[b]	ff. 1-20 (1685)	5	1						
44	ff. 21-39 (1685)	6	1						
45	ff. 40-58 (1685)	7	2	1					
46	ff. 59-77 (1685)	7	4						
47	ff. 78-100 (1685)	7	2						
[49]	ff. 1-14 (1686-87)	5	5						
50	ff. 15-31 (1687)	4	2						
54	ff. 32-48 (1688-90)	10	2						
55	ff. 1-17 (1688-90)	11	2						
56	ff. 18-30 (1690)	9	4						
57	ff. 31-43 (1690)	9	3						
58	ff. 44-63 (1690)	12	6						
59	ff. 1-17 (1691)	11							

		Number of Instances						Number of Instances		
Arabic	**Chronology**	**₵**	**𝟚**	**₵ and 𝟚 in succession**	**Roman**	**Chronology**	**₵**	**𝟚**	**₵ and 𝟚 in succession**
	ff. 18-22 (1692-99)	2	1						
60	*ff. 23-41 (1692-99)*	10	2	5					
61	*ff. 41-64 (1692-99)*	7	4	7					
62	*ff. 65-86 (1692-99)*	7	7	2					
63	ff. 1-17 (1692-93)	33	6	4					
64	*ff. 18-35 (1699)*	20	6						
66	ff. 36-53 (1694-96)	10							
	ff. 54-65 (1698-99)	2	3						
70	*ff. 1-6 (1698-99)*	2							
74	*ff. 7-34 (after Spring 1699)*	6	5						
75	ff. 35-55 (1699)	7	2						

Appendix 4.1: Instances of different triple metres occurring in direct succession and / or within the same work in Charpentier's Autograph Manuscripts

This table presents instances of triple metres within given works where:

i) Charpentier uses in direct succession two or more different triple metres.
ii) Charpentier has within a passage two or more triple metres in proximity but not direct succession. Here, the folio numbers are given at the specific points they occur with each passage of text. Where passages in contrasting triple metres are seperated by short passages in a non-triple metre, these have been grouped under one foliation range for ease of comparison.

Legend for grouping and categorisation

Group A: Where paranotational elements suggest speeds conventionally speeds associated with metre signs as advocated by most theorists.
Group B: Where the notational/paranotational elements suggest the opposite of the speeds conventionally associated with one or more metre signs
Group C: Where the notational/paranotational elements suggest no difference in the speed between instances in any of the triple-metre passages under consideration.

Category 1 - Where there is overt reference to a rate of motion
Category 2 - Where between the metres there is a contrast or intensification of emotion (for example, from anger to sadness) with implicit associations with speed
Category 3 - 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.
Category 4 - Where there is a summation of the key message or question of a given passage
Category 5 - Where there is a point of sectional demarcation / sectional contrast.
Category Unknown - Where is it not possible to identify a specific reason for the metre change other than a desire for a different speed

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
I / 1 / ff. 3-4	91 *Leçon de ténèbres* 'De Lamentatione Jermieæ'	1670	𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - Bonum est præstolari cum silentio salutare Dei 𝅗𝅥 - Dei. 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - Bonum est præstolari cum silentio salutare Dei. 𝅗𝅥 - Bonum est viro, cum portaverit jugum ab adolescentia 𝅗𝅥 - [su]-a. 𝅗𝅥 - Jod. 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 Sedebit solitarius, et tacebit: 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - quia levavit super se. 𝅗𝅥 - Jod. 𝅗𝅥 - Ponet in pulvere os suum, si forte sit spes.	𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - It is good to wait with silence for the salvation of God 𝅗𝅥 - God. 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - It is good to wait with silence for the salvation of God. 𝅗𝅥 - It is good for a man, when he hath borne the yoke from his youth 𝅗𝅥 - From him. 𝅗𝅥 - Jod. 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - He shall sit alone, and hold his peace: 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - because he hath taken it up upon himself. 𝅗𝅥 - Jod. 𝅗𝅥 - He shall put his mouth in the dust, if so, there may be hope.	LU 754-5	C	Unknown	
I / 2 / fol. 11	426 [Untitled] 'Quae est ista quae descendit de deserto'	1670-71	𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - Quæ est ista quæ descendit de deserto deliciis affluens. 𝅗𝅥 - Innixa supra dilectum tota pulchra est amica mea tota decora tota suavis amica mea tota deco[ra]. 𝅗𝅥 - Veni veni delibabo, veni, veni sponsa mea, veni, veni coronaberis. 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - Haec dies quam fecit Dominus exaltemus et lætemur in ea. Alleluya.	𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - Who is this who descended from the desert flowing with delights? 𝅗𝅥 - Leaning on my beloved, my beloved is all beautiful, my beloved is all sweet, my beloved is all beautiful. 𝅗𝅥 - Come, come all of you come, come my bride, you will be crowned. 𝅗𝅥𝅮𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 -This is the day that the Lord hath made, let us exult and rejoice in it. Alleluia.	Derived from Song of Songs, 8:5, 4:7-8. Independent translation.	B	3	Notably, the word rejoice appears with the metre with the slower tempo by convention.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
I / 2 / fol. 14^{v}	309 *Nativité de la vierge* 'Sicut spina rosam genuit'	1670-71	¢ - Sicut spina rosam genuit, Judea Mariam genuit. **3** Guay - Canite fideles echori canite nantibus modulis 𝅘𝅥𝅮 - carmina dulcis ona miscete, **3** - et alleanam dulciso namis cete, 𝅘𝅥𝅮 - carmina dulcis ona miscete, **c** - ad nutum nostrum et Domini.	¢ - Just as the thorn brings forth the rose, so Judea brings forth Mary. **3** Guay - Sing ye praises with the choirs of the faithful, praise ye and others yet more will sing 𝅘𝅥𝅮 - a mix of sweet songs, **3** - and others yet more will sing, 𝅘𝅥𝅮 - a mix of sweet songs, **c** - at the command of our Lord.	Unlocated. Independent translation.	A	2	The first iteration of **3** is controlled by the term 'Guay' with the word 'praise' being a feature here. The later instance of **3** is accompanied by text that suggests an intensification and, thus faster tempo than that of 𝅘𝅥𝅮 but not as fast as that indicated by **3** Guay.
I / 2 / ff. 15-15^{v}	310 *St François* 'Jubilate Deo fideles dicite nomine ejus'	1670-71	𝅗𝅥 Guay - Jubilate Deo fideles, psalmum dicite nomini ejus et Francis cum hodie scandentem super sydera celebrate. [Instr.] **c** - Hic pauper et humilis regnum die et orem ornatum sæculi contem pisit propter amorem Domini sui Jesu Christum. 𝅗𝅥 - Ideo cælus divers ingreditur hymnis lestibus 𝅘𝅥𝅮? - honoratur 𝅗𝅥 - et ab angelis coronatur. **c** - Hic noluit gloriari nisi in cruce domini per quem et illi muindo crucifixus est.	𝅗𝅥 Guay - Sing joyfully to God, you faithful, sing a psalm to his name and celebrate with Francis today climbing above the stars. [Instr.] **c** - This poor and humble man desired to despise the kingdom of the day and the beauty of the world for the love of his Lord Jesus Christ. 𝅗𝅥 - For this reason he enters heaven with various of the heavenly hymns 𝅘𝅥𝅮? - he is honoured 𝅗𝅥 - and is crowned by angels. **c** - He would not be glorified except in the cross of the Lord through whom he also was crucified to that world.	Unlocated. Independent translation.	C	4	While the term of *mouvement* controls the initial appearance of 𝅗𝅥 it is possible that the subsequent two iterations of triple metres are for the purpose of distinguishing the sentiments of entering heaven from that of honour; and possible that the latter is slower than the former.
I / 5 / fol. 37 fol. 43^{v} fol. 46^{v}-46^{v}	12 *Prose de Morts* 'Dies iræ'	*1683-1692 (likely 1683-85)*	fol. 37 𝅘𝅥𝅮 - Mors stupebit et natura. fol. 43^{v} - 𝅗𝅥 - Preces meæ non sunt dignæ: sed tu bonus fac benigne ne perenni cremer igne. ff. 46^{v}- 47^{v} - Ȼ3/1 - Lacrymosa dies illa qua resurget ex favilla judicandus homo reus huic ergo parce Deus.	fol. 37 𝅘𝅥𝅮 - Death and nature stand aghast. fol. 43^{v} - 𝅗𝅥 - Prayers of man in vain ascend: thou art good and will forefend, in quenchless fire my life to end. ff. 46^{v} - 47^{v} - Ȼ3/1 - O mournful day! That day of sighs when from dust shall man arise. Stained with guilt his doom to know, Mercy, Lord, on him bestow.	LU 1810-13	A	2	
I / 6 / ff. 55-55^{v}	157 *Miserere à 2 Dessus, 2 flûtes, et basse cont[inue]* 'Miserere mei Deus'	1673	𝅘𝅥𝅮 - et peccatum meum contra me est semper. Tibi soli peccavi, **c** - ut justificeris in sermonibus tuis, et vincas cum judicaris. 𝅘𝅥𝅮 - Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater me. **c** - Ecce enim veritatem dilexisti incerta et occulta sapientiæ tuæ manifestasti mihi. 𝅗𝅥 - Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor.	𝅘𝅥𝅮 - and cleanse me from my sin. For I know my iniquity and my sin is always before me, **c** - that thou may be justified in thy words and may overcome when thou art judged. 𝅘𝅥𝅮 - For behold I was conceived in iniquities, and in sin did my mother conceive me. **c** - For behold thou hast loved truth: the uncertain and hidden things of thy wisdom thou hast made manifest to me. 𝅗𝅥 - Sprinkle me with hyssop, and I shall be cleansed: wash me, and I shall be made whiter than snow.	LU 1810-13	A	2	Contrast between having sin and then being cleansed of sin.
I / 6 / fol. 57	157 *Miserere à 2 Dessus, 2 flûtes, et basse cont[inue]* 'Miserere mei Deus'	1673	𝅗𝅥 - Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis. **c** - Redde mihi lætitam salutaris tui: et spiritu principali confirma me. **3** - et spiritu principali confirma me.	𝅗𝅥 - Create a clean heart in me, O God: and renew a right spirit within my bowels. **c** - Restore unto me the joy of thy salvation: and strengthen me with a perfect spirit. **3** - and strengthen me with a perfect spirit.	LU 1810-13	C	1 / unclear.	Reference to creating and strengthening of the spirit.
I / 6 / fol. 58	157	1673	𝅗𝅥 - Domine, labia mea aperies: et os meum annuntiabit laudem tuam.	𝅗𝅥 - O Lord, thou wilt open my lips: and my mouth shall declare thy praise.	LU 1810-13	B	4	

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
	Miserere à 2 Dessus, 2 flûtes, et basse cont[inue] 'Miserere mei Deus'		**𝄡** - Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis. **3** - holocaustis non delectaberis.	**𝄡** - If thou hadst desired sacrifice, I would indeed have given it: with burnt offerings thou shall not be delighted. **3** - with burnt offerings thou shall not be delighted.				
I / 6 / ff. 59ᵛ-61	95 [Third lesson of Good Friday] 'Incipit oratio Jeremiæ'	1673	𝄡 - Incipit Oratio Jeremiæ Prophetæ 𝄢 - Recordare Domine quid acciderit nobis, intuere, et respice opprobrium nostrum **𝄡** - Hereditas nostra versa est ad alienos, domus nostræ ad extraneos. Pupilli facti sumus absque patre: matres nostræ quasi viduæ. 𝄡𝄢 - Aquam nostram pecunia bibimus: ligna nostra pretio comparavimus. **𝄡** - Cervicibus nostris minabamur: **3** - lassis non dabatur requies, **𝄡** - lassis non dabatur requies, **3** - non dabatur requies. **𝄡** - Ægypto dedimus manum et Assyriis, ut saturaremur pane. 𝄢 - Patres nostri peccaverunt et non sunt: et nos iniquitates eorum portavimus. **𝄡** - Servi dominati sunt nostri: non fuit qui redimeret de manu eorum. In animabus nostris afferebamus panem nobis, a facie gladii in deserto. [Instr.] 𝄢 - Pellis nostra quasi clibanus, exusta est a facie tempestatum famis. Mulieres in Sion humiliaverunt, et virgines in civitatibus Juda. **2** - Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.	𝄡 - The Prayer of Jeremiah the Prophet. 𝄢 - Remember, O Lord, what is come upon us: consider and behold our reproach. **𝄡** - Our inheritance is turned to aliens: our houses to strangers. We are become orphans without a father: our mothers are as widows. 𝄡𝄢 - We have drunk our water for money: we have bought our wood. **𝄡** - We were dragged by the necks: **3** - we were weary and no rest was given us, **𝄡** - we were weary and no rest was given us, **3** - no rest was given to us. **𝄡** - We have given our hand to Egypt, and to the Assyrian that we might be satisfied with bread. 𝄢 - Our fathers have sinned and are not: and we have borne their iniquitie. **𝄡** - Servants have ruled over us: there was none to redeem us out of their hand. We fetched our bread at the peril of our lives, because of the sword in the desert. [Instr.] 𝄢 - Our skin was burnt as an oven, by reason of the violence of the famine. They oppressed the women in Sion, and the virgins of the cities of Juda. **2** - Jerusalem, Jerusalem, be converted unto the Lord thy God.	LU 785-9	B	2	Note that same text set in **𝄡** and 𝄡𝄢
I / 7 / ff. 72-77	513 *Mess pour plusieurs Instr. au lieu des orgues* [Instr.]	1674	fol. 71ᵛ 𝄡𝄢 - In altissimus [Instr.] fol. 74ᵛ - **3** - [mid way through Offertory. [Instr.]] fol. 79ᵛ - **3** - Gloria patri [Instr.]	fol. 71ᵛ 𝄡𝄢 - In the highest [Instr.] fol. 74ᵛ - **3** - [mid way through Offertory]. [Instr.]] fol. 79ᵛ - **3** - Glory be to the father and to the son. [Instr.]	Standard Text	C	3	
II / 10 / ff. 11	391 *Judith sive Bethulia liberata* 'Stabat Holofernes [su]per montes urbis Bethuliæ'	1675	𝄡𝄢 - [Instr.] **3** - Veni, veni, eris gratissima in corde ejus [Instr.] Cumque intrasset in conspectu principis, subito captus est Holofernes in laquero oculorum suorum in eam. Et prostratam ut adoraret eum, jussit elavari et ait illi: fol. 12ᵛ - 𝄡𝄢 - "Ægo enim etiam apud te Deum colo. Ipse faciet ut te adducam per mediam Bethuliam, et habebis omnem populum Israel, sicut oves quibus non est pastor. Et misit me Dominus Deus meus, hæc ipse nuntiare tibi.	𝄡𝄢 - [Instr.] **3** - Come, o woman of beauty. [Instr.]. Come to our General. You will please him well. And when she appeared before the General, Holofernes was immediately ensnared by what his eyes beheld. And she prostrated herself on the ground in reverence to him, and he ordered her to rise and said: fol. 12ᵛ - 𝄡𝄢 - "For I am resolved to continue to worship my God, even now that I am with you. He will see to it that I lead you through the midst of Behulia, and all of the people of Israel will be before you like sheep that have no shepherd. And the Lord my God sent me to you to tell you these things.	Adapted from Judith 8-13. Independent translation.	C	3	Interchanges between metres correspond with changes in the character speaking and/or the grammatical person.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			ff. 13-13^{v} - 𝄡 - Intra in loco ubi reposui thesauros me os, ibi mecum vinum bibes in jucunditate. Intra et noli pavere". fol. 13^{v} - **3** - Et ingressa Judith in tabernaculo cum Holoferne, clausa est janua et abierunt qui clauserunt eam. Stetique puella ante faciem principes manducavit et bibit ad mensam ejus.	ff. 13-13^{v} - 𝄡 - Enter into the place where my late is set. There shall you eat meats with me, there shall you drink wine and be merry with me. Enter. Do not be afraid". fol. 13^{v} - **3** - And Judith, having entered the tent with Holofernes, the door was shut and those who shut it went away. And the young woman remained before the general's eyes, ate and drank at his table.				
II / 11 / ff. 24^{v}-29	392 *Canticum pro pace* 'Totus orbis personet turbarum clangore'	1675-76	𝄞 - Quaenam lux nostæ mentis oculos illustrat, quænam vox animas nostras consolatur O lux illumina nos. **C** - Veritas de terra orta est: justifia et pax osculatæ [𝄐] - sunt. Gaudete gentes et exsulsate misericors et miserator Dominus dedit vobis. **C** - Misericors et miserator Dominus dedit vobis benignetatem suam veritas de terra orta est justifia et pax osculatæ [𝄐] sunt **C** - Jubilate Deo omnes populi et regi nostro psallite semet ipsum vicit qui vincere contempsit alios. Justifia et pax osculatae [𝄐] - sunt	𝄞 - A light will then dazzle our eyes and our spirit. A voice. will then comfort our souls. O voice, comfort us! O light, illuminate us! **C** - Truth is sprung out of the earth; righteousness and peace have kissed each other. [𝄐] Nations rejoice and exult: the merciful and compassionate Lord has accorded you his goodwill. **C** - Merciful and compassionate Lord who vanquished himself in disdaining to vanquish others. [𝄐] **C** - Truth is sprung out of the earth; righteousness and peace have kissed each other.	Unlocated. Independent translation.	C	2	
II / 11 / fol. 32^{v}	392 *Canticum pro pace* 'Totus orbis personet turbarum clangore'	1675-76	**3** - Jubilate Deo fideles, cantate canticum Domino quoniam benignus est suavis et mansuetus. Jubilemus exultantes cantemus canticum Domino catemus canticum quoniam benignus est suavis et mansuetus. **C** - Jubilate cantate jubilemus exultantes cantemus dicamus! **3** - Psallimus bemigens est. Suavis et manetus. **C** - et quoniam fecit ut in diebus vestris oriatur ejustitia et abundantia 𝄞 - pacis 𝅗𝅥 - O pax optata ♪ - O pax optata 𝅗𝅥 - Optata quam dulcis quam gratia.	**3** - Celebrate God, you believers! Sing unto the Lord a song, for he is good, gentle and full of meekness. We shall rejoice, exult and sing unto the Lord a song. For he is good, gentle and merciful. **C** - Rejoice, sing, recite a hymn! **3** - Glorify the name of the Lord in your songs. **C** - Glorify the name of the Lord in your songs, for He has caused righteousness and the opulence of peace to spring forth before your eyes. 𝄞 - peace 𝅗𝅥 - O longed-for peace ♪ - O longed-for peace 𝅗𝅥 - How welcome you are.	Unlocated. Independent translation.	A	2	
II / 11-12 / fol. 34- 35	237 *Elevation pour la paix* 'O bone jesu dulcis'	1675-76	𝄡 - Et suavi melodia cantabimus invicem tibi **3** - Benedictus Israel Deus laudabile nomen tuum per universam terram. 𝄡 - et suavi melodia cantabimus invicem tibi. **3** - Benedictus Israel Deus laudabile nomen tuum per universam terr- 𝄡 - -am. [Instr. x 2]	𝄡 - And we, in turn, shall sing to you with sweet melody. **3** - Blessed be the God of Israel, praised be your name throughout all the land. 𝄡 - And we, in turn, shall sing to you with a sweet melody. **3** - Blessed be the God of Israel, praised be your name throughout all the land. 𝄡 - [land] [Instr. x 2]	Mostly unlocated.[12] Independent translation.	C	3 / 1	
II / 12 / fol. 35^{v}	163 *Psal[mus] David VIII*	1675-76	𝄡 - [Instr.] Domine Dominus noster quam admirabile est nomen tuum in universa terra. Lentement - in universa terra.	𝄡 - [Instr.] O Lord our Lord, how admirable is thy name in the whole earth! Lentement - in the whole earth!	Psalm 8	C	3	

[12] Charpentier, Marc-Antoine, *Petits motets. Motets à 3 voix et Instr.*, Editions Monumentales du Centre de musique baroque de Versailles, I.4.4a and b, ed. Shirley Thompson (Versailles: CmbV, 2018), p. LIII identifies that certain fragments of this text are derived from portsions of the *L'Office de L'église*, 1666.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Domine Dominus noster'		**℃** - Ex ore infantium et lactantium perfecisti laudem propter inimicos tuos ut destruas inimicum et ultorem. Domine Dominus noster quam admirabile est nomen tuum in universa terra quoniam elevata est magnificentia tua super cælos.[13] **ȝ** - Quid est homo quod memor es ejus aut filius hominis quoniam visitas eum fol. 39v - **℃℣** - Domine Dominus noster quam admirabile est nomen tuum in universa terra.	**℃** - Out of the mouth of infants and of sucklings thou hast perfected praise, because of thy enemies, that thou may destroy the enemy and the avenger. O Lord our Lord, how admirable is thy name in the whole earth! For thy magnificence is elevated above the heavens. **ȝ** - What is man that thou art mindful of him? Or the son of man that thou visit him? fol. 39v - **℃℣** - O Lord our Lord, how admirable is thy name in the whole earth!				
II / 12-13 / ff. 45-47	238 *Elévation* 'Gaudete dilectissimi; exaltate, jubilate'	1676	**℃℣** - Gaudete dilectissimi exultate jubilate fideles. [Instr.] **℃** - Hodie salvator noster carnem nostram assunens de virgine nasei dignatus **℃℣** - est gaude dilectissimi exultate. **℃** - Nemo abhujus alacritatis partici pati one secernitur una cunctis lætitiæ communis est ratio quia Dominus noster peccati et mortis detrunctor sicut mulhum ab que reatureperit ita prolibe ramdis omnibavent quodliberandis omnibus. **ȝ** - Vemit exultet sanctus gaudeat gentisis animotur peccator animetur.	**℃℣** - Rejoice, O beloved ones, rejoice all you faithful and shout joy. [Instr.] **℃** - Today our Savior, assuming our flesh, deigned to be born of the Virgin Mary. **℃℣** - Rejoice, beloved, rejoice. **℃** - No one is separated from the joy of the day, but from all joy there is a common reason, because our Lord is cut off from sin and death, just as many from whom he has been restored, so he freely gives to all who are freed. **ȝ** - The saint rejoices, the nation is encouraged, the sinner inspires him.	Unlocated. Independent translation.	C	Unknown / 4	The sentiment between the metres and indeed the words - rejoice - is the same.
II / 13 / ff. 49-50v	394 *In honorem Caeciliae, Valeriani et Tiburtij canticum* "Est secretum, Valeriane, quod tibi volo dicere"	1676	**ȝ** - Et aquis lustratibus initiatus, in cubiculo Caeciliam orantem invenit cum angelo, qui dedit illis flores suavissimum odorem mittentes. [Instr.] **℃** - Acceptis autem ab angelo flosculis,Caecilia et Valerianus talia, **℃℣** - [Valerianus] O Tiburti num flores adoraris facta sunt onmia. O suavis o mirus pro tempestate odor. [Tiburtius] Quis dedit vobis flosculos istos? [Valerianus] Angelus Dei, qui custodit nos quæ mira narratis.	**ȝ** - And, having been consecrated in the waters of purification, he found Cecilia praying in her chamber with the angel, who gave them flowers which put forth the sweetest scent. **℃** - When they had received the flowers from the angel, Tiburti said, **℃℣** - [Valerianus] O Tiburti, do you smell flowers? What a sweet, what a wonderful smell for the time of year! [Tiburti] Who gave you those flowers? [Valerianus] The angel of God, who guards us.	Begins with Antiphon at Magnificat, Vespers for 22 November (Feast of Cecilia) (LU 1754-55); remainder unlocated.	C	3	The passage in the conventionally slower metre appears to use language that has more positive emotions; for example, 'wonderful'.
II / 15 / ff. 83-87	166 *Precatio pro Filio Regis* 'Deus judicium tuum regi da'	1677	**ȝ** - [Instr.] Deus judicium tuum regi da et justitiam tuam filio regis: **ȝ** - Judicare populum tuum in justitia et pauperes tuos in judicio suscipiant montes pacem populo et colles justitiam. **ȝ** - [Instr.] **℃** - Judicabit pauperes populi et salvos faciet filios pauperum et humiliabit. **℃** - calumniatorem. **℃℣** - Et permanebit cum sole et ante lunam generationes generationum. Descendet sicut pluvia in vellus; **℃** - Et sicut stilli eidia stillilantia super terram. Orietur in diebus ejus justitia et abundantia pacis donec auferatur luna. Et dominabitur a mari usque ad mare et a flumine usque ad terminos orbis terrarum.	**ȝ** - [Instr.] Give to the King thy judgment, O God: and to the King's son thy justice: **ȝ** - To judge thy people with justice, and thy poor with judgment. **ȝ** - [Instr.] **℃** - He shall judge the poor of the people, and he shall save the children of the poor: and he shall humble. **℃** - the oppressor [slanderer]. **℃℣** - And he shall continue with the sun, and before the moon, throughout all generations. He shall come down like rain upon the fleece; **℃** - And as drops of water falling upon the earth, in his days' righteousness shall spring up, and the abundance of peace, until the moon be no more. And he shall have dominion from sea to sea, and from the river to the ends of the earth.	Psalm 71:1-17	C	3.	The content and sentiment of the texts with each of the triple metres does not overtly suggest a change of speed in any direction.

[13] In this setting of the psalm, Charpentier has switched the order of v.s 2 and 3 as they appear in the standard presentation of the text.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			ℭ - Corum illo procident Æthiopes et inimici ejus terram lingent. Reges Tharsis et insulæ munera offerent reges Aabum et Saba dona adducent. Et adorabunt eum omnes reges omnes gentes servient ei. Quia liberavit pauperem a potente et pauperem cui non erat adjutor. **c** - Parcet pauperi et inopi et animas pauperum salvas faciet. Ex usuris et iniquitate redimet animas eorum et honorabile nomen eorum coram illo. **3** - Et vivet et dabitur ei de auro Arabiæ et orabunt de ipso semper tota die benedicent ei. **c** - Erit firmmentum in terra in summis montium superexteolletur super Libanum fructus ejus et florebunt de civitate sicut fænum terræ.	ℭ - Before him the Ethiopians shall fall down: and his enemies shall lick the ground. The kings of Tharsis and the islands shall offer presents: the kings of the Arabians and of Saba shall bring gifts: And all kings of the earth shall adore him: all nations shall serve him. For he shall deliver the poor from the mighty: and the needy that had no helper. **c** - He shall spare the poor and needy: and he shall save the souls of the poor. He shall redeem their souls from usuries and iniquity: and their names shall be honourable in his sight. **3** - And he shall live, and to him shall be given of the gold of Arabia, for him they shall always adore: they shall bless him all the day. **c** - And there shall be a firmament on the earth on the tops of mountains, above Libanus shall the fruit thereof be exalter: and they of the city shall flourish like the grass of the earth.				
II / 16 / ff. 93-95	22 *Ave Regina* 'Ave Regina'	1677	**3** - Ave Regina cælorum, Ave Domina **2** - [Angelorum:] Salve radix [salve] porta, ex quo mundo lux est orta: **3** - Gaude [Virgo] gloriosa, **3** - Gaude super omnes speciosa, ℭ - Et pro nobis, Christum exora.	**3** -Hail, Queen of Heaven. Hail, Lady **2** - [Angels:] Hail, root, hail the gate from which light has arisen in the world: **3** - Praise the glorious Virgin **3** - Lovely beyond all others ℭ - Plead with Christ our souls to spare.	LU 278	A	2	
III / 17 / ff. 14-18^{v}	396 *Historia Esther* 'Assuerus anno tertio regni sui fecit grande convivium'	1677	**3** - Unde Rex iratus, et nimio furore succensus, interrogavit sapientes. Cui sententiæ Vasthi subjaceret. Et sic Mamuchan respondit: **c** - Non solum regem læsit regina Vasthi, sed et omnes populos et principes, qui sunt in provinciis tuis, O Rex magne. Egredietur enim sermo reginæ ad omnes mulieres, ut contemnant viros suos, et dicant: 'Rex Assuerus jussit ut regina Vasthi intraret ad eum, et illa noluit'. Atque hoc exemplo conjuges Persarum et Medorum imperia maritorum parvipendent. Itaque exeat edictum a facie tua, ut regnum Vasthi accipiat altera quæ melior illa sit. fol. 15^{v} - ℭ - Et hoc consilium placuit Assuero; et misit epistulas scriptas diversis linguis, ut quisque possit legere, esse viros majores et principes in domibus suis.	**3** - Therefore, was the King very angry, and his fury burned in him. He consulted the wise men. The King asked them what punishment the Queen deserved. And Memucan answered thus: **c** - Vashti the Queen has done wrong not only to the King, but to all the people and all the princes in your provinces, O great King. Of the Queen's deed will come abroad to all women, so that they will despise their husbands, saying: 'King Ahasuerus commanded Vashti the Queen to be brought in before him, but she would not come.' Likewise, the wives of the Persians and the Medes will despise their husbands' orders. So let there be a royal commandment that Vashti's royal estate be given to another who is more worthy of it. fol. 15^{v} - ℭ - And Memucan's counsel pleased Ahasuerus; and he sent letters written in various languages into every province according to the writing thereof, and every man should have power and authority in his own house.	Adapted from Esther 1-8. Independent translation.	A	2	
III / 17-18 / ff. 21-22^{v}	396 *Historia Esther* 'Assuerus anno tertio regni sui fecit grande convivium'	1671-72	**3** - Interea Mardochæus stabat anxius ad januam palatii et vidit duo janitores insuregentes in Regem ut occiderent eum. Statimque nuntiare fecit Esther, et illa regi. Ex nomine Mardochæi quæstium est et inventum, et appensus est utterque in patibulo. fol. 22 ℭ - Et Esther in pallorem mutato colore corruit in terram.	**3** - Meanwhile Mordecai stood anxiously waiting at the palace gates, and he saw two guards plotting against the King and planning to kill him. Immediately he told Esther, who informed the King. In Mordecai's name inquisition was made of the matter, it was found out, and the two guards were hanged on a gibbet. fol. 22 ℭ - And Esther turned pale and fell to the ground as if in a faint.	Adapted from Esther 1-8. Independent translation.	A	1	
III / 17-18 / fol. 26^{v}-27	396 *Historia Esther* 'Assuerus anno tertio regni sui fecit grande convivium'	1671-72	ℭ - Sic honorabitur quemcumque voluerit Rex honorare. **3** - Festina, Aman, festina, et sumpta stola et equo, fac, ut locutus es Mardochæo. **c** - Sed cave ne quidquam de his, quæ dixisti, prætermittas. [ℭ]	ℭ - Thus, will be honoured anyone whom the king wishes to honour will be honoured. **3** - Hurry, Aman, and taking the garments and horse, to Mordecai as you have described. **c** - Let nothing fail of all that you have spoken. [ℭ]	Adapted from Esther 1-8. Independent translation.	A	1	

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			𝅗𝅥𝅮 - Adimplevit Aman hæc omnia et cum lugeret in domo sua, venerunt enuchi regis.	𝅗𝅥𝅮 - Haman accomplished all that, and when he was at his house mourning, the King's eunuchs came				
III / [19]-20 / ff. 35ᵛ-41	397 *Caecilia virgo et martyr octo vocib[us]* 'Est secretum, Valeriane, quod tibi volo dicere'.	1671-72	𝅗𝅥 - [Instr.] 𝅗𝅥 - Est secretum, Valeriane, quod tibi volo dicere fol. 39ᵛ - 𝅗𝅥𝅮 - [Valerianus] O Tiburti num flores odoraris? O suavis, o mirus pro tempestate odor! [Tiburti] Quis dedit vobis flosculos istos? [Valerianus] Angelus Dei qui custodit nos. [Tiburti] Quæ mira narratis! [Valerianus] Et mira et vera. [Tiburti] Incertus vix credo. [Valerianus] Quid occulus videt? Quod probat olfactus? [Tiburti] Hoc verum non punto. [Valerianus] O Tiburti in cælos respice in terram et fluctus et vide cuncta quæ sunt in eis, qui dixit et facta sunt hæc omnia nonne potest operari similia? Te Christum agnosco, te Deum omnipotentem confiteor. Nunc ergo, unanimes juremus in Christe fidem. Te Christum agnoscimus. Te Deum fatemur qui solus facis mirabilia.	𝅗𝅥 - [Instr.] 𝅗𝅥 - It's a secret, Valerian, what I want to tell you. fol. 39ᵛ - 𝅗𝅥𝅮 - [Valerianus] O Tiburtius, smell these flowers. Oh sweet and wondrous fragrance in this season! [Tiburtius] Who gave you these blossoms? [Valerianus] The angel of God who guards us. [Tiburtius] What wonders do you relate? [Valerianus] They are both wonders and true. [Tiburtius] I hesitate and can scarcely believe it. [Valerianus] What does your eye behold? What does your sense of smell tell you? [Tiburtius] I think this cannot be true. [Valerianus] O Tiburtius, look upon the skies, the earth and the waters, and behold all that is contained therein; could not he, at whose word all things were made, perform similar wonders? I acknowledge thee, O Christ, I trust in almighty God. Now therefore, let us all swear together our faith in Christ. We acknowledge thee, O Christ, we confess thee, O God, who alone dost perform wonders.	Begins with Antiphon at Magnificat, Vespers of 22 November (Feast of St. Caecilia) LU 1754-55); remainder unlocated. Independent translation.	C	Unknown	Neither of the texts with each metre suggest a change of speed.
III / 20 / ff. 61ᵛ-65	168 *Psalmus David 5tus in tempore belli pro Rege* 'Quare fremuerunt gentes'.	1678-79	**3** - Tunc loquetur ad eos in ira sua, 𝄢 - et in furore suo conturbabit eos. 𝅗𝅥𝅮 - Ego autem constitutus sum Rex ab eo super Sion montem sanctum ejus prædicans præceptum ejus. Dominus dixit ad me filius meus es tu ego hodie genui te, postula a me et dabo tibi gentes hereditatem tuam et possessionem tuam terminos terrae. 𝄡 - Reges eos in virga ferrea tamquam vas figuli confringes eos. Et nunc reges intellegite erudimini qui judicatis terr-[am]. **2** - qui judicatis terram **3** - Servite Domino in timore et exultate ei in tremore	**3** - Then shall he speak to them in his anger, 𝄢 - and trouble them in his rage. 𝅗𝅥𝅮 - But I am appointed King by him over Sion his holy mountain, preaching his commandment. The Lord hath said to me: Thou art my son, this day have I begotten thee. Ask of me, and I will give thee the Gentiles for thy inheritance, and the utmost parts of the earth for thy possession. 𝄡 - Thou shalt rule them with a rod of iron, and shalt break them in pieces like a potter's vessel. And now, O ye kings, understand: receive instruction, you that judge the earth. **2** - you that judge the earth. **3** - Serve ye the Lord with fear: and rejoice unto him with trembling.	Psalm 2	A	2 / 3	
III / 21 / fol.74	14 *Prose du S[ain]t Sacrement* 'Lauda sion salvatorem'	*End of 1683 end of 1692* (likely 1683-85)	**3** Guay - Sit laus plena sit sonara. Dies enim solemnis agitur in qua mensæ prima recolitur hujus institution [Instr.]. In hac mensa novi Regis, novum pascha novæ legis, phase vetus terminat. Vetustatem novitas, umbram fugat veritas, noctem lux elíminat. 𝄡 - Quod in cœna Christus gessit faciendum hoc expressit in sui memoriam. 𝄡 - Sub diversis speciebus, signis tantum et non rebus latent re eximiæ 𝅗𝅥𝅮 - Sumit unus, sumunt mille: quantum isti, tantum ille: nec sumptus consumitur. Sumunt boni sumunt mali: sorte tAmen. inæquali. Vitæ vel interitus. Mors est malis, vita bonis:	**3** Guay - Let the praise be loud and high: sweet and tranquil be the joy felt today in every breast. On this festival divine which records the origin of the glorious Eucharist. On this table of the King, our new Paschal offering brings to end the olden rite. Here, for empty shadows fled is reality instead. Here, instead of darkness, light. 𝄡 - His own act, at supper seated, Christ ordained to be repeated. In his memory, divine. 𝄡 - being of a different species on in sign but not in things 𝅗𝅥𝅮 - Thousands are as one, receivers, one as thousands of believers, takes the food that cannot waste. Good and evil men are sharing one repast, a doom preparing varied as the heart of man. Doom of life or death awarded:	LU 945-9 (not all verses set)	A	2	
III / 22 / ff. 86-89ᵛ	169 *Psalmus David 125tus* 'In convertendo Dominus'	*End of 1683 end of 1692 (likely 1683-85)*	**3** - facti sumus lætantes. 𝅗𝅥𝅮 - Converte Domine captivitatem nostram sicut torrens in austro. **2** - Qui seminant in lacrymis **3** Guay - in exultatione metent	**3** - we became like men comforted. 𝅗𝅥𝅮 - Turn again our captivity, O Lord, as a stream in the south. **2** - They that sow in tears, **3** Guay - Shall reap in joy.	Psalm 125	A	2	For the first two triple metres, the text suggests that the metre 𝅗𝅥𝅮 would be faster than **3**. The later instance of **3** is controlled by the term of *movement*.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
III / 22 / ff. 95ᵛ-96	170 *Psalmus David cetesimus trigesimus sextus [:] Super flumina Babylonis* 'Super flumina babylonis'.	*End of 1683 end of 1692 (likely 1683-85)*	ℭ - Memor esto Domine filiorum Edom diem Jerusalem qui dicunt exinanite exinanite usque ad fundamentum in ea. **c** - Filia Babylonis misera [℄] **3** - Beatus qui retribuet tibi retributionem tuam quam retribuisti nobis. Beatus qui tenebit et adlibit parvulos tuos ad petram.	ℭ - Remember, O Lord, the children of Edom, in the day of Jerusalem: Who say: Rase it, rase it, even to the foundation thereof. **c** - O daughter of Babylon, miserable: [℄] **3** - Blessed be he that shall take and dash thy little ones against the rock.	Psalm 136	A	1 /2	Note the use of the word 'Blessing' at the 'quickening' of the speed.
III / 22 / ff. 97ᵛ-98ᵛ	25 *Antiphona in honorem Beatae Virginis a redemptione captivorum* 'Beata es Maria, Dei geneitrix, patrona et auxiliatrix nostra'.	*End of 1683 end of 1692 (likely 1683-85)*	℄[ℭ] - [Instr] - Beata es Maria dei genitrix patrona et auxiliatrix nostra. **3** - Cujus nutu hæc tua ad fidelium redemptionem instituta est religio cujus	℄[ℭ] - [Instr] - O blessed Mary mother of God, our patroness and helper **3** - By whose will this your religion has been instituted for the redemption of the faithful.	Newly located.[14]	C	3	- the word blessed appears in ℄[ℭ] - albeit the metre sign has not been indicated. Therefore, this works in opposition to that in H.170?
III / 24 / ff. 126-128v	398 *Pestis Mediolanensis* 'Horenda pestis Mediolanum vastabat'.	1679-80	ℭ Cantilena - Infirmos languentes solatur, hortatur, et plagas madentes tergit, osculatur. O magna pietas! In terram prostratus cum vultu sereno quamvis purpuratus inservit egeno. O summa humilitas! Quod parcus recondit argentum et aurum hic lætus effundit pater miserorum. O fervens charitas! **2** - Hymnum ergo cantemus in honorem beati Caroli. Celebremus eum jubilemus exulnorem beati caroli. In solemnitate illius. **3** - Illum magna pietas sanctorum inservit choro,	ℭ Cantilena - He consoled and encouraged the sick who languished, and washed and kissed their dripping open sores. Oh great piety! Bending towards the ground with serene countenance, even though clad in purple, he mingled with the destitute. Oh most sublime humility! The silver and gold that the frugal man stores away, this father of the poor gladly spends. Oh glowing charity! **2** - Let us therefore sing a hymn in honour of the blessed Charles. Let us celebrate him, let us exult in the exile of the blessed Charles. On his solemnity. **3** - His great piety has placed him in the chorus.	Unlocated. Independent translation.	C	3	
IV / 27 / ff. 41-42	105 *P[remiè]re leçon du Vendredi s[ain]t* 'De Lamentatione Jeremiae'	*End of 1683-end of 1692 (likely 1690-91*	fol. 41 - ℭ - De Lamentatione Jeremiæ Prophetæ. fol. 42 - **3** - [Instr.]	fol. 41 - ℭ - From the Lamentations of Jeremiah, the Prophet. fol. 42 - **3** - [Instr.]	LU 754-5	C	Unknown	The main contrast is between a sung and [Instr.] section.
IV / 29 / ff. 70-71ᵛ	399 *Filius prodigus* 'Homo quidam duos habebat filious'	1680	**c** - Homo quidam duos habebat filious [℄] **c** - Pater mi, da mihi portionem substantiæ quæ contingit, cupio enim longuis ire ac peregrinari **3** - accepta ergo apatre suo portio suo tantiæ profectus est in longinquem regi- **c** - [-onem] **3** - ubi brevi coepit egere, quia era ibi dira, **c** - ibi dirafames, **3** - et viendo luxuriose, jam dissipaverat omnen substantiam suam.	**c** - A certain man had two sons [℄] **c** - Father, give me the portion of your goods that falls to me. Indeed, I wish to go further and journey unto a far country **3** - Thus, having received from his father the portion of his goods that fell to him, he journeyed into a far off **c** - [country] **3** - where soon he began to be in want, **c** - for there arose a mighty famine, **3** - and he wasted his substance with riotous living.	Adapted from Luke 15: 11-31	C	3	It is notable that negative emotions in **3** do seem to contrast against reference to compassion in ℭ

[14] Hitchcock, *Les Œuvres de/The Works of Marc-Antoine* Charpentier, p. 102 indicates that the text of this work is unlocated. However, I have located this text in, 'Lectio VIII', *Proprium Santcorum Dioecesis Lausannensis: cum Officiis Propriis*, ed. / compiled Claudii Antonii Duding (Hautt, 1725), p. 166. The full text is: Beata es Maria dei genitrix patrona et auxiliatrix nostra, Cujus nutu hæc tua ad fidelium redemptionem instituta est religio cujus. Tua Sancta intercession adjuva nos Virgo immaculata, Cujus Gloria Patri.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			2 - Atque gravi pressus egestate, ad se reversus, voce lacrymabili sic lugebat in amaritudine animæ suæ, dicens: **C** - Quanti mercenarii in domo patris mei abundant panibus; ego autem, miseriarum angustiis confectus, hic fame pereo. Pereo. Morior. Quid agam? Quo me vertar? 𝄵 - Surgam ergo; ad patrem redibo ut me revertentem et pœnitentem miseratione commotus excipiat.	**2** - And crushed by extreme poverty, when he came to himself he lamented thus in the bitterness of his soul, saying in a mournful VOICE **C** - How many hired servants of my father's have bread enough and to spare, and I, weakened by the miseries of want, perish with hunger. I perish. I die. What am I to do? Where can I turn? 𝄵 - I must arise and go to my father, so that he will have compassion on me, returning and penitent. I must arise.				
IV / 29 / ff. 72ᵛ-73	399 *Filius prodigus* 'Homo quidam duos habebat filious'	1680	𝄞 - Accede, fili mi, accede ad charos patris tui amplexus, ut blanda tibi præbeam oscula pacis. 𝄡 - amplexus, ut blanda tibi præbeam oscula pacis. fol. 75ᵛ - 𝄵 - Gratias ergo, gratias tibi, charissime pater, dulcissime pater et clementissime. **C** - Posuisti me in domo refectionis, collocastis me in loco pascuæ et ubertatis ubi mihi nihil deerit. Me pœnitentem suscepisti, me pereuntem collegisti, me mortuum suscutastu. 𝄵 - Gratias ergo, gratias tibi, charissime pater, dulcissime pater et clementissime. fol. 76ᵛ-77 **3** - epulari ergo, oportebat et gaudere, quia frater tuus junior mortuus erat et revixit	𝄞 - Come, my son, come and embrace those who are dear to your father, that I may give you a sweet kiss of peace. 𝄡 -embrace and that I may give you a sweet kiss of peace. fol. 75ᵛ - 𝄵 - So thanks, thanks be to you, my very dear father, most beloved and most compassionate father. **C** - You have set me in this house of comfort, you have placed me in this place of feasting and abundance, where I shall want for nothing. I who am repentant, you have taken me in; I who was lost, you have found me; I who was dead, you have awakened me. 𝄵 - So thanks, thanks be to you, my very dear father, most beloved and most compassionate father. fol. 76ᵛ-77 **3** - It was proper that we should make merry and rejoice, because your brother was dead, and he is alive again;	Adapted from Luke 15: 11-31. Independent translation.	A	1	
IV / 30 / fol. 91	325 *Occasional Motet Canticum Annæ* "Exultavit cor meum in Domino"	1680	**3** - Nolite multiplicare loqui sublimia, gloriantes. Recedant vetera de ore vestro: quia Deus scientiarum, Dominus est, et ipsi præparantur cogitationes. Arcus fortium superatus est, et infirmi accincti sunt robore. Repleti prius, pro panibus se locavertun; et famelici saturati sunt. Donec sterilis peperit plurimos; et quæ multos habebat filios, infirmata est. 𝄵 Lentement - infirmata est dominus mortificat **C** - et vivificat de ducit ad inferos et reducit Dominus pauperem facit et ditat humiliat et sublevat suscitat de pulveræ gemus genuet dester core elevat pauperem ut sedeat ut cum principibus et solium gloriæ teneat.	**3** - Do not multiply to speak lofty things, boasting let old matters depart from your mouth: for the Lord is a God of all knowledge, and to him are thoughts prepared. The bow of the mighty is overcome and the weak are girt with strength. They that were full before have hired out themselves for bread: and the hungry are filled so that the barren hath borne many: and she that had many children is weakened. 𝄵 Lentement - the Lord is with those that are sick or dying **C** - he gives life and leads back those facing hell; he brings back the poor, and makes them rich; he raises from the dust the living, he lifts up the poor so that along with him they sits with the princes and along with him they take a place at the throne of glory.	Samuel I 2:1-10	A	2	
IV / 30 / fol. 97-98	401 *Extremum Dei judicium* 'Audite cœlie quæ loquor'	1680	𝄞 Lentement - O pavor, o tremor, o portentum! fol. 98 - 𝄞 O pavor, o tremor, o portentum! fol. 101 - 𝄵 - Venite, venite benedicti venite electi mei, amici mei, venite, congaudete et regnate mecum in æternum.	𝄞 Lentement - O fear, O trembling, O ill omen! fol. 98 - 𝄞 - O fear, O trembling, O ill omen! fol. 101 - 𝄵 - Come, come you blessed ones, come my chosen ones, my friends, come rejoice with me and reign with me for ever.	Adapted from Deuteronomy 32:1, 5-6, 22, and Matthew 25:35-36, 41-43	A	2	Note, however, that the first 𝄞 is accompanied by the term 'Lentement', but the second is unaccompanied. The metre 𝄵 - conventionally faster than 𝄞 - is used for a text that references rejoicing.
IV / 31 / fol. 105-106ᵛ	401 *Extremum Dei judicium* 'Audite cœlie quæ loquor'	*End of 1680 - End of 1692; likely 1683-85*	**3** - Si ascenderimus in cœlum, tu illic es; si descenderimus in infertum, ades. 𝄞 - Ah, ah… fol. 106ᵛ - **3** - Hymnum dicamus Domino nostro cujus recta sunt judicia; cantemus canticum Deo nostro jublilantes in lætitia. Hymnum dicamus Domino nostro, cujus recta sunt judicia. Laudemus eum et super exaltemus eum in sæcula. Hymnum dicamus Domino nostro cujus recta	**3** - If we go up to heaven, you are there; if we go down into hell, you are there. 𝄞 - Ah, ah… fol. 106ᵛ - **3** - Let us sing a hymn to our Lord, whose judgements are righteous; let us sing a song to our God, rejoicing in gladness. Let us sing a hymn to our Lord, whose judgements are righteous; let us praise him and exult him for ever. Let us sing a song to our God, rejoicing in gladness.	Adapted from Deuteronomy 32:1, 5-6, 22, and Matthew 25:35-36, 41-43	A	3/1	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			sunt judicia; cantemus canticum Deo nostro jublilantes in lætitia. Laudemus eum, et super exultemus eum in sæcula. Jam enim non sumus hospites et advenæ sed sanctorum cives et domestici Dei, qui cum eo regna- **𝔠** - -bimus in cœli gloria. 𝄢 - ubi erit secura tranquillitas, ubi erit fœlix æternitas.	Let us sing a hymn to our Lord, whose judgements are righteous; let us sing a song to our God, rejoicing in gladness. Let us praise him and exult him forever. For no longer are we guests or strangers, but members of the saints, and servants of God, **𝔠** - who will reign with him in the glory of heaven. 𝄢 - where there will be peaceful calm.				
IV / 31 / ff. 110^{v}-111^{v}	326 *Gratiarum actiones ex sacris codicibus excerptæ pro retituta serenissimi Galliarum Delphini salute.* 'Circumdederunt me dolres et terrores'	*End of 1680-end of 1692 (likely 1683-85)*	𝄢 - Miserere mei Domine. **𝔠** - Quoniam infirmus sum miserere mei Domine: sana me, quoniam in te confidit anima mea. Fiat misericordia tua ut consoletur me veniant mihi veniant mihi miserationes tuæ et non moriar sed viviam et narrabo opera quandiu sum. Ah, Domine exauditi vocem deprecationis meæ suscepisti me, et sanasti me, Deus meus. **𝔅** - Beatus vir cujus est nomen tuum spes ejus quoniam qui sperat in eo non confundetur. fol. 115 - **𝔅** - In hoc cognovimus Domine quoniam voluisti eum, et propter innocentiam ejus suscepiste eum: et confirmasti illum in conspectu tuo in æternum. fol. 118 𝄢 - Dominus conservet eum, et vivificet eum, beatum faciat eum in terra:	𝄢 - Have mercy on my, O Lord. **𝔠** - For I am weak; heal me, for my soul trusteth in thee. O let thy mercy be for my comfort. Let thy tender mercies come unto me, and I shall not die, but live; and shall declare thy works, for as long as I am. Ah, Lord, you have heard the VOICE of my supplication; thou hast upheld me, and then hast healed me, my God. **𝔅** - Blessed is the man whose trust is in his name; since the man that hopes in him will not be confounded. fol. 115 - **𝔅** - By this I know, that God hast had a good will for me, and thou hast upheld me by reason of my innocence: and hast established me in thy sight for ever. fol. 118 𝄢 - The Lord preserve him and give him life, and make him blessed upon the earth:	Unlocated. Independent translation.	A	2	Note that the word blessed is set in a metre that implies a quicker tempo
IV / 32 / fol. 122	403 *Mors Saulis et Jonathae* 'Cum essent congregata'.	1681-82	**𝔠** - Vivit dominus, nil timeas mulier; vivit Dominus non morieris nec quidquam mali ex eo patieris. Faciam o Rex, secundum verbum tuum recede paululum, da locum baculo meo et præbe silentium. 3/1 - [Instr.] - Æther umbrosus nigro velamine hunc cingat locum ætra caligine. Venti quiescant a suo flamine dum alloquar. Et vos inerni cives accurite, Horrendos cantus prompti percipite, et quod requiram fideles facite, ut consequar. **𝔅** Viste - Per hanc virgam in terra trahentem. Samuelem educite, sic jubet rex, quodque bovis præcipio firma sit lex. **𝔠** - Nil, prodest invocatio, nec ore versus promere, nil juvat incantatio, nec circulos imprimere, tellus quam pedequatio Samuelem evomire negat in hocce spatio.	**𝔠** - As the Lord liveth, fear not, woman; as the Lord liveth, thou shalt not die, and thou shalt suffer no evil for this thing. 3/1 - [Instr.] - May shady ether in black shrouds envelop here this place; and may the winds in gloomy clouds rest while I do speak. Come hither, denizens of Hell, make ready fearful chants to hear; most faithfully what I shall tell do ye now perform. **𝔅** Viste - By this my rod, on earth striking, by stars, and sun, and moon's high sway, bring up Samuel; thus saith the King; bound by firm law, yet must obey! **𝔠** - The invocation is of no avail, I utter verses to no effect! The incantation is in vain, I trace circles to no effect! The earth I stir with my feet refuses to spew forth Samuel in this place.	Adapted from 1 Kings, and II Kings, various locations	A	3	
IV / 32 / fol. 129	403 *Mors Saulis et Jonathae* 'Cum essent congregata'.	1681-82	𝄢 - O sors! sors infelix et acerba! O mors! mors crudelis et amara! **§** - O cædes feralis et cruenta 𝄢 - Perit regis fortitudo generosa, perit Jonathæ pulchritudo speciosa. Repeat of above.	𝄢 - O fate! Unhappy and grievous fate! O death! Cruel and bitter death! **§** - O fierce and bloody slaughter! 𝄢 - The King's noble fortitude has perished! Jonathan's splendid beauty has perished. Repeat of the above.	Adapted from 1 Kings, and II Kings; various locations	A	1/2	
V / 63 / ff. 1^{v}-2^{v}	418 In honorem S[anc]ti Ludovici regis Galliae 'Languebat Ludovicus inter suorum cadavera'	1692-93	𝄢 - Si placui in oculis tuis obsecro dominie cesset furor tuus. Ecce ego percute nec parcas animæ meæ quoniam malum coramte feci. Sed parce populo tuo quem dedisti mihi ne quando dicat inimicus. fol. 2^{v} - **𝔅** - accedite et admiramini qui circuitis terram.	𝄢 - If I have pleased you, please let your Lord's anger stop. Behold, I strike, and spare not my soul: for I have done evil in the sight of the Lord. But spare thy people whom thou hast given me, lest the enemy should ever say. fol. 2^{v} - **𝔅** - Oh you who come in wonder and who travel around the earth.	Unlocated. Independent translation.	A	3	Contrast between anger and wondrousness.
V / 64 / ff. 18-18^{v}	147 *Te Deum*	*After Spring 1699*	𝄞 - Pleni sunt cœli et terra majestatis gloriæ tuæ.	𝄞 - Full are the heavens and the earth of the majesty of thy glory.	Standard text.	B	2	The passage in 𝄞 references the majesty and glory of God whilst that in

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
	‘Te Dominum confitemur, te Deum’		℄ - te gloriosus apostolorum chorus, te prophætarum laudabilis numerus. Te martyrum candidatus laudat exercitus. 𝔐 - te per orbem terrarum sancta confitetur ecclesia patrem immensa majestatis. 𝟐 - Venerandum tuum verum et unicum filium. 𝟑 - Sanctum quoque paraclitum spiritum. ℄ - Tu rex gloriæ Christe tu patris sempiternus es filius tu patris, tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna cælorum ℄𝔐 - Tu ad dexteram Dei ad sedes in gloria patris judex crederis esse venturus.	℄ - To thee, glorious choir of the Apostles, to thee, glorious choir of the Apostles 𝔐 - Holy Church throughout the world doth acknowledge thee. 𝟐 - Thine adorable, true, and only son. 𝟑 - and the Holy Spirit, the comforter. ℄ - Thou art the King of glory, O Christ, thou art the everlasting Son of the Father. When thou took upon thee to deliver man, thou did not abhor the Virgin’s womb. When thou has overcome the sharpness of death: thou did open the kingdom of heaven to all believers. ℄𝔐 - Thou overcame the sting of death and hast opened to believers the Kingdom of Heaven.				℄𝔐 the believers’ confrontation of death; thus the metre with the conventionally faster speed has a text that suggests a sentiment that would imply a slower speed.
V / 64 / fol. 28	40 *Salut de la veille des O et les 7 O suivant le romain* ‘Quatrieme O’	*After Spring 1699*	**𝟑** - Veni, veni, ℄ - et educ vinctum de domo carceris. ℄𝔐 - sedentem in tenebris et umbra mortis.	**𝟑** - Come, O come, ℄ - and break the bonds of those who lie captive ℄𝔐 -in darkness and in the shadow of death.	LU 341	A	2	
V / 66 / fol. 37[v]	44 Antiennes à la Vierge depuis les vêpres du samedi de devant le premier dimanche de l’Avant jusqu’aux complies du jour de la Purification inclusivement / Alma Redemptoris à quatre voix et deux vi[ol]ons ‘Alma redemptoris mater’	1694-96	℄𝔐 [Instr.] - Alma redemptoris mater, quæ pervia cæli porta manes et stella maris, succurro cadenti surgere qui curat populo: 𝐜 - Tu quæ genuisti nautra mirante tuum sanctum genitorem: 𝟑 - Virgo prius ac posterius Gabrielis.	℄𝔐 [Instr.] - Mother beloved of our Saviour, hold the gate wide open of heaven, star of the sea, bring help to the people that weakens and wavers, strive though it may to stand. 𝐜 - O thou, whom marvelling nature saw to be Mother of God, and to bear the creator within thee: 𝟑 - Virgin before and since, O thou to whom Gabriel knelt.	LU 277	C	2/3	
V / 66 / ff. 48-50	221 *Psalmus David 111[us]* ‘Beatus vir qui timet Dominum’	1694-96	𝔐 - Beatus vir qui timet Dominum in mandtis ejus volet nimis, potens in terra erit semen ejus generatio rectorum benedicetur, gloria et divitiæ in domo ejus et justitia ejus manet in sæculum sæculi. ℄ - Exortum est in tenebris lumen rectis misericors et miserator et justus. 𝔐 - Jucundus homo qui miseratur et commodat disponet sermones suos in judicio. ℄ - Quia in æternum non commovebitur. 𝐜 - In memoria æterna erit justus ab auditione mala non timebit 𝟑 - Paratum cor ejus sperare in Domino, Confirmatum est cor ejus non com movebitur donec dispiciat inimicos suos.	𝔐 - Blessed is the man that feareth the Lord: he shall delight exceedingly in his commandments. His seed shall be mighty upon earth: the generation of the righteous shall be blessed. Glory and wealth shall be in his house: and his justice remaineth for ever and ever. ℄ - To the righteous a light is risen up in darkness: he is merciful, and compassionate and just. 𝔐 - Acceptable is the man that showeth mercy and lendeth: he shall order his words with judgment: ℄ - Because he shall not be moved for ever. 𝐜 - The just shall be in everlasting remembrance: he shall not hear the evil hearing. 𝟑 - His heart is ready to hope in the Lord: his heart is strengthened, he shall not be moved until he look over his enemies.	Psalm 111	A	2 / 3	Contrast in sentiments of blessing and acceptability of man although notably blessing is here set in the metre that is conventionally slower

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
VI / 38 / ff. 12 -14^{v}	471 *Orphee descendant aux enfers* 'Effroyables enfers ou je conduis mes pas'	1683-84	fol. 12 - **3** Lentement - [Instr.] fol. 14 𝄇 -L'amour dont le divin flambeau éclaire cet amant dans la nuit du tombeau; nous a frappés d'un rayon de sa flamme.	fol. 12 - **3** Lentement - [Instr.] fol. 14 𝄇 - Love, whose divine torch lights this lover's way in the darkness, in the darkness of the tomb, has shone on us a ray from his flame.	Unlocated. Independent translation.	Unclassifiable	Unclassifiable	
VI / 39 / ff. 34^{v}-35	253 *O amor Elevation a 2 dessus et une basse chant[ante]* 'O amor o bonitas o charitas'	*End of 1692 - Spring 1699; (likely between 1691-93)*	𝄇 - 'quando veniet quie nos liberabit'. Vocem nostram audivit Christus, amator noster, et factus homo, fornam servi et peccatoris accepti, ut nos a peccati servitute li[beraret]. **3** - Non solum nascitur homo qui Deus non solum moritur et si non reus, sed hujus hostiæ strictus angustia nobiscum habitat, ut tantæ gratiæ jugis memoria cunctis remaneat.	𝄇 - 'When will he come, he who will free us?'. Christ who loves us heard our voices and having taken on human form took on the appearance of a sinner in order to free us from the power of sin. **3** - Not only was this God born a man, and died, although he was innocent, but, pained by that sacrifice, he remains with us as a constant reminder of so much kindness.	Unlocated. Independent translation.	A	2	Change of metre emphasises the change of sentiment - Christ's suffering vs. Christ's kindness.
VI / 40 / fol. 40^{v} fol. 43^{v}	191 Psalmus 147 'Lauda Jerusalem Dominum'	1683-84	fol. 40^{v} - 𝄇 - Qui emittit eloquium suum terræ velociter currit sermo ejus. fol. 43^{v} - **3** - Non fecit taliter omni nationi et judicia sua non manifestavit eis. Gloria Patri et Filio lauda Deum tuum Sion. Gloria, spiritui sancto, sicut erat in principio. Laura Jerusalem Dominum.	fol. 40^{v} - 𝄇 - Who sendeth forth his speech to the earth: his word runneth swiftly. fol. 43^{v} - **3** - He hath not done in like manner to every nation: and his judgments he hath not made manifest to them. Glory be to the Father, paise to the Lord of Sion. Glory to the Holy Spirit as it was in the beginning. Praise the Lord, O Jerusalem.	Psalm 147	B	1 / 3	The metre 𝄇 references motion and speed (fast) whilst that in **3** does reference positive sentiments of glory and praise.
VI / 41 / fol. 67^{v} fol. 69	83 *Litanies de la Vierge a 6 voix et deux dessus de violles* 'Kyrie eleison Christe eleison'	1683-84	fol. 67^{v} - 𝄇 - Sancta trinitas, unus Deus miserere nobis Sancta Mari[a] fol. 69 - **3** - Virgo prundentissima, clemens, Virgo fidelis.	fol. 67^{v} - 𝄇 - Holy trinity, one God, have mercy on us Holy Mary. fol. 69 - **3** - Virgin most prudent, most merciful, Virgin most faithful.	LU 1857-8	C	3	Change of sentiment from mercy to faithful but uncertain which of these would be faster / slower.
VI / 42 / fol. 77 ff. 79-81 fol. 81^{v} fol. 83	413 *Caecilia virgo et martyr* 'Est secretum Valeriane quod tibi volo dicere'	1683-84	fol.77 - **3** - [Instr.] ff. 79-81 - 𝄇 - [Valerianus] O Tiburti, num flores odoraris? O suavis, o mirus pro tempestate odor! [Tiburtius] Quis dedit vobis flosculos isto? [Valerianus] Angelus Dei qui custodit nos. [Tiburtius] Quæ mira narratis! [Valerianus] Et mira et vera. In certus vix credo. [Valerianus] Quod certum agnoscis? O Tiburti, in cælos respice in terras et fluctus et vide cuncta quæ sunt in eis et facta sunt hæc omnia nonne potest operari similia. Te Christum agnoso, te Deum confiteor, nunc ergo unanimes juremus in Christi fidem te Christum agnoscimus qui solus facis mirabilia, destruantur, confringantur deleantur dii gentium numina sculptilia. Veneremur, adoremus Deum verum qui solus facit mirabilia. fol. 81^{v} - 𝄇 - O cælestium prægustatio voluptatm; fol. 83 - **3** - Deos colere argentum et aurum adorare opera mamu hominum insanientis est.	fol.77 - **3** - [Instr.] ff. 79-81 - 𝄇 - [Valerianus] O Tiburtius, do you smell the flowers? O sweet, O wonderful smell for the storm! [Tiburtius] Who gave you these little flowers? [Valerianus] Angel of God who guards us. [Tiburtius] What wonders you tell! [Valerianus] Both wonderful and true. I hardly believe in certain things. [Valerianus] What do you acknowledge as certain? O Tiburtius, look up to the heavens, to the earth and the waves and see all that is in them and how all these things were made, can't similar things be done? I acknowledge you as Christ, I confess you as God, now therefore let us swear unanimously in the faith of Christ, we acknowledge you as Christ, who alone do wonders, let the gods of the nations be destroyed, broken, destroyed, the idols of the gods. Let us revere, let us adore the true God, who alone does wonders. fol. 81^{v} - 𝄇 - Oh, foretaste of the pleasures of Heaven; fol. 83 - **3** -To honour gods and adore silver and gold that are the work of man's own hand is insanity.	Begins with Antiphon at Magnificat, Vespers of 22 November (Feast of St. Cecilia) (LU. 1754-55); remainder unlocated.	C	3	While there is a change of character, it unclear outside of the application of conventional speeds which direction this should be in.
VI / 42 / ff. 90-94^{v} and fol. 96	414 *In nativitatem D[omini] N[ostri] J[esu] C[hristi] Canticum* 'Frigidæ noctis umbra'	1684	**3** - 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; et hoc erit signum vobis: invenietis infantem pannis involutum et reclinatum in præsepio. Surgite, pastores, properate, festinate, ite Bethlehem et adorate il-[um]. 𝄞 - Surgamus, properemus, festinemus, eamus esque Bethlehem, et eamus hoc verbum quod factum est, quod Dominus ostendit nobis.	**3** - 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; and this shall be a sign unto you: you shall find the babe wrapped in swaddling clothes lying in a manger. Rise, shepherds hurry, go to Bethlehem and worship him. 𝄞 - Let us rise, let us hurry, let us hasten, let us go to Bethlehem and see this thing which has come to pass, which the Lord has made known to us.	Adapted from Luke 2:8-16. Independent translation.	A	2 / 3	Contrasts between the emotions of joy versus adoration.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			𝄵 - Euntes autem pastores pervenerunt ad locum ubi puer natus erat, et intrantes domum invenerunt Mariam et Joseph et infantem pannis involutum et positum in præsepi[o]. 𝄐 - et procidentes adoraverunt eum. fol. 96 - 𝅗𝅥 - Salve puerule, salve tenellule, o nate parvule quam bonus es. Tu cælum deseris, tu mindo nasceris, nobis tu ut miseris assimiles.	𝄵 - And the shepherds went and came to the place where the boy was, and entering the house they found Mary and Joseph and then child wrapped in swaddling clothes and lying a manger. 𝄐 - And bowing down they adored him. fol. 96 - 𝅗𝅥 - Hail, little child, hail tender little one, O tiny baby, how good thou art! Thou leavest heaven, thou art born to the world, making thyself like us poor wretches.				
VII / [43b] / ff. 3-5^{v}	193 *Psalm[us] David 50^{mus} Misere des Jésuites* 'Misere mei Deus'	1685	𝅗𝅥 - Amplius lava me ab iniquitate mea et a peccato meo munda me. Quoniam iniquitatem meam ego cognosco et peccatum meum contra me est semper 𝄵 - Tibi soli peccavi et malum coram te feci ut justificeris in sermonibus tuis et vincas cum judicar[ris] 𝄐 - Ecce enim in iniquitatibus conceptus sum et in peccatis concepit me mater.	𝅗𝅥 - Wash me yet more from my iniquity, and cleanse me from my sin. For I know my iniquity and my sin is always before me. 𝄵 - To thee only have I sinned and have done evil before thee: that thou mayst be justified in thy words and mayst overcome when thou art judged. 𝄐 - For behold I was conceived in iniquities; and in sins did my mother conceive me.	Psalm 50	C	3	Both texts reference sin and its presence; the conventionally faster metre sign references the washing / cleansing of sin.
VII / [43b] / fol. 7^{v} fol 9 fol. 11^{v}	193 *Psalm[us] David 50^{mus} Misere des Jésuites* 'Misere mei Deus'	1685	fol. 7^{v} 𝄐 - Averte faciem tuam ad peccatis meis et omnes iniquitates meas dele; fol. 9 - 𝅗𝅥 - Ne proicias mea facie tua et spiritum sanctum tuum ne auferas a me. Redde mihi lætitiam salutaris tui et spiritu principali confirma me. fol. 11^{v} - 𝄐 - Libera me de sanguinibus Deus, Deus salutis meae:	fol. 7^{v} 𝄐 - Turn away thy face from my sins; fol. 9 - 𝅗𝅥 - Cast me not away from thy face; and take not thy holy spirit from me. fol. 11^{v} - 𝄐 - Deliver me from blood, O God, thou God of my salvation:	Psalm 50	C	3	Contrasting sin vs. proximity to the sin but the direction of the speed change outside of convention is not obvious.
VII / 44 / fol. 25-25^{v} fol. 27 fol. 29	339 Chant Joyeux du temps de Pasquest 'Alleluya O filiæ'	1685	fol. 25-25^{v} 𝄐 - Alleluya O filii et filiæ. fol. 27 - 𝅗𝅥 - Et Joannes apostolus cucurrit Petro citius; fol. 29 - 𝄐 - remansit fere dubius. 𝄵 - Alleluya. 𝅗𝅥 - Vide Thomas, vide latus, vide pedes vide manus noli esse incredulus alleluya. fol. 32^{v} - 𝄐 - Ex quibus nos humillimas devotas atque debitas Deo dicamus gratias alleluya.	fol. 25-25^{v} 𝄐 - Alleluia, O sons and daughters. fol. 27 - 𝅗𝅥 -And John the Apostle out-ran Peter speedily; fol. 29 - 𝄐 - he remained somewhat doubtful. 𝄵 - Alleluia. 𝅗𝅥 - See, Thomas, see my side, see my feet, see my hands, do not be unbelieving. fol. 32^{v} - 𝄐 - For which things let us most humbly, devoutly and dutifully to God give thanks. Alleluia.	LU 1875	A	1 / 2	Reference to a rate of motion and contrasts in emotion.
VII / 45 / fol. 40 fol. 43^{v}	486 *La Couronne de fleurs* 'Renaissez paroissez tendres fleurs'	1685-86	fol. 40 - 𝄐 - trop indiscrets Zephirs, retenez vos soupirs tandis que de Louis nous chanterons la gloire. fol. 43^{v} - 𝅗𝅥 - Des héros fabuleux que la Grèce a chantez par un brillant amas d'illustres vérité nous voyons la gloire effacée. Et tous ces fameux de demi-dieux que vante l'histoire passée ne sont point à notre pensée ce que Louis est à nos yeux.	fol. 40 - 𝄐 - Zephyrs, so indiscreet, supress your sighs while we sing of Louis' glory. fol. 43^{v} - 𝅗𝅥 - And those fabled heroes of ancient Greece, by a multitude of [his] illustrious deeds we see their glory now obscured. And all those famous demigods of which history boasts are as nothing, in our minds compared to Louis in our eyes.	Unlocated. Independent translation.	A	2	Contrast between the signs of the Zephyrs and the Glory of Louis.
VII / 45 / fol. 45 fol. 45^{v} fol. 47	486 *La Couronne de fleurs* 'Renaissez paroissez tendres fleurs'	1685-86	fol. 45 - 𝅗𝅥 - Quittez, quittez bergers ce dessein téméraire je que voulez-vous faire? fol. 45^{v} - 𝄐 - Pour chanter de Louis l'intrépide courage il n'est point d'assez docte voix, point de mots assez grands pour en tracer l'image le silence et le langage qui dont louer ses exploits. fol. 47 - 𝅗𝅥 - nous ôte une couronne pour qui chacun de nous a fait mille soupirs.	fol. 45 - 𝅗𝅥 - Give up, shepherds, give up this bold plan. What do you intend to do? fol. 45^{v} - 𝄐 - To sing of Louis' intrepid courage, there is no voice knowledgeable enough, no words grand enough to sketch the picture of it; silence is the language that must praise his exploits. fol. 47 - 𝅗𝅥 - deprives us of a crown for which each of us has sighed a thousand times.	Unlocated French Text. Independent translation.	C	3 / 4	There is a difference from the 𝅗𝅥 to the 𝄐 but the text of the passage in 3 focusses on negatives (deprivation and sighing) which in other examples is associated with slower metres.
VII / 45 / ff. 55-57	473	1685-86	𝄴 - Oh del Bavaro soglio inclit'he rede. Maggior di tutti e non minor del padre.	𝄴 - Oh he of the Bavarian throne to which he has the right. Greater than all and no less than the father.	Unlocated Italian Text. Independent translation.	A	2/3	

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
fol. 61v	*Epithalomio In lode dell'Altezza Serenissima Elettorale di Massimilliano Emanuel Duca di Baviera* 'Oh del Bavaro soglio inclit'he rede'		fol. 61^{v} - ci ngon di nobil serto il lavro chi non l'honora O non vive, O non ha spirto vede no, non.	fol. 61^{v} - There is a noble job, he who does not honour it and live nobly or he who has no spirit does not see honour.				
VII / 46 / fol. 67^{v} fol. 68 fol. 70^{v}	487 *Les Arts Florissants* 'Que mes divins concerts'	1685	fol. 67^{v} - 𝄢 - [Instr.] fol 68 - 𝄡 - Taisons nous mes vers et ma lyre, les exploits de Louis que tout le monde admire. fol. 70^{v} - 𝄡 - Otent aux mots la force et l'ornement il vaut mieux manquer de les dire. 𝄢 - Mes sens se glacent de frayeur.	fol. 67^{v} - 𝄢 - [Instr.] fol 68 - 𝄡 - Let us be silent, my verse and my lyre; the exploits of Louis which all the world admires. fol. 70^{v} - 𝄡 - Deprive words of their power and their ornament; better not to speak them at all. 𝄢 - My senses freeze with terror.	Unlocated French Text. Independent translation.	A	1 / 2	References to rates of motion.
VII / 46 / ff. 78-83^{v}	487 *Les Arts Florissants* 'Que mes divins concerts'	1685	**3** - Charmante paix du ciel à propos descendus 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 préfèreront 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. 𝄡 - O paix si longtemps désirée que tes fruits à goûter sont doux, tu remènes les temps de Saturne et de Rhée, demeure toujours avec nous. **3** - [Instr.] 𝄡 - O paix si longtemps désirée que tes fruits à goûter sont doux, tu remènes les temps de saturne et de rhée, demeure toujours avec nous	**3** - 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. 𝄡 - 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. **3** - [Instr.] 𝄡 - 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.	Unlocated French Text. Independent translation.	C	3 - based purely on the change of character.	Characterisation changes between the sections, but it's unclear if a metre change is required.
VII / 47 / ff. 87 - 89	340 Ad Beatam Virginem canticum 'Hodie salus huic Domini facta est'	1685	𝄡 - [Instr.] 𝄡 - Hodie salus huic domini facta est, hodie Maria virgo suscepit nos omnes in servos suos nec oblivisectur in sæculum misericordiæ suæ fol. 88^{v} - **3** Guay - Spes nostra, virgo. fol. 89 - **3** - Dominare nostri tu, et filius tuus [𝄵] filius tuus.	𝄡 - [Instr.] 𝄡 - This day is salvation come to this house. This day the Virgin Mary took us all as her servants and for eternity we will not forget her mercy. fol. 88^{v} - **3** Guay - Our hope, O Virgin. fol. 89 - **3** - Reign over us, you and [𝄵] your son.	A composite text drawn from various part of the bible including the Gospel according to St Luke, the Books of Psalms, Isaiah, and Judges. The Latin is established in accordance with the *Vulgate*. Independent translation.	A	2	Contrasts in each passage between 'salvation', 'hope' between Salvation, likely controlled by the ToM that is present
VIII / 54 / ff. 36 - 38^{v}	198 *Psalmus David 4^{us}* 'Cum invocarem'	1688-90	**3** - Irascimini et nolite peccare quae dicitis in cordibus vestris in cubilibus vestris compungimini. 𝄵 - Sacrificate sacrifici um justitiæ et spera te in Domino multi dicunt quis ostendit nobis bona. Signatum est super nos lumen vultus tui Domine dedisti lætitiam in corde meo. 𝄡 - A fructu frumenti vini et olei sui multiplicati sunt 𝄵 - In pace in idipsum dormiam et requiescam: **3** - Quoniam tu Domine sigulariter in spe constituisti me.	**3** - Be angry, and sin not: the things you say in your hearts, be sorry for them upon your beds. 𝄵 - Offer up the sacrifice of justice, and trust in the Lord: many say, who sheweth us good things? 𝄡 - By the fruit of their corn, their wine and oil, they are multiplied. 𝄵 - In peace in the self-same I will sleep, and I will rest: **3** - for thou, O Lord, singularly hast settled me in hope.	Psalm 40	C	3	There is some contrast in idea in each of the triple metres - human sin against redemption from the Lord and later the Glory of the Lord. However, outside of the conventional speed associations, it is difficult to identify sentiments within the text (other than that later reference to the Glory of the Lord) that

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			3 - Gloria Patri et Filio. 𝄵 - Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen.	**3** - Glory be to the Father and to the Son. 𝄵 - As it was in the beginning, now and ever shall be, world without end, Amen.				might dictate which of the triple metres is the fastest.
VIII / 54 / ff. 41-42 and 43v	199 *Palmus David Centeim[us] Undecimus* 'Beatus vir qui timet dominum'	1688-90	𝄢 - Jucundus homo qui miseretur et commodat disponet sermones suos in judicio. Quia in æternum non commovebitur. In memoria æterna erit justus ab auditione mala non timebit paratum cor ejus sperare in Domino. Confirmatum est cor ejus non com movebitur donec dispiciat inimicos suos **2** - Dispersit dedit pauperibus justitia ejus manet in sæculum sæculi 𝄢 - cornu ejus exaltabitur in gloria. **C** - Peccator videbit et irascetur dentibus suis fremet et tabescet desiderium peccatorum peribit. **3** - Gloria Patri et Filio et Spiritui Sancto 𝄵 - Sicut erat in principio et nunc et semper. Amen.	𝄢 - Acceptable is the man that showeth mercy and lendeth: he shall order his words with judgment: because he shall not be moved for ever. The just shall be in everlasting remembrance: he shall not hear the evil hearing. His heart is ready to hope in the Lord: his heart is strengthened; he shall not be moved until he look over his enemies. **2** - He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: 𝄢 - his horn shall be exalted in glory. **C** - The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: the desire of the wicked shall perish. **3** - Glory be to the Father and to the Son and to the Holy Spirit. 𝄵 - As it was in the beginning now and ever shall be, Amen.	Psalm 111	C	2 / 3	Contrast between the sin of man and his atonement against a proclamation of the Lord's Glory.
VIII / 54 / fol. 43v-45	200 *Psaume 110 eme Confitebor* 'Confitebor tibi Domine'	1688-90	𝄡 - voluntates ejus 𝄵 - Confessio et magnificentia opus ejus et justitia ejus manet in sæculum sæculi. 𝄢 - Memoriam fecit mirabilium suorum misericors et miserator Dominus. Escam dedit timentibus se memor erit in sæculum testamenti sui virtutem operum suorum adnuntiabit populo suo. Ut det illis hereditatem gentium opera manuum ejus veritas et judicium. 𝄵 - Fidelia omnia mandata eius confirmata in saeculum saeculi facta in veritate et aequitate redemptionem misit populo suo mandavit in aeternum testamentum suum sanctum et terribile nomen ejus.	𝄡 - sought out according to all his wills 𝄵 - His work is praise and magnificence: and his justice continueth for ever and ever. 𝄢 - He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: he hath given food to them that fear him. He will be mindful for ever of his covenant: he will shew forth to his people the power of his works. That he may give them the inheritance of the Gentiles: the works of his hands are truth and judgment. 𝄵 - All his commandments are faithful: confirmed for ever and ever, made in truth and equity. He hath sent redemption to his people: he hath commanded his covenant for ever. Holy and terrible is his name.	Psalm 110	A / C	2	
IX / 55 / fol. 4 ff. 6- 7v	202 *Dixit d[omi]nus Psalm[us] David 109us* 'Dixit Dominus meo'	1688-90	fol. 4 - 𝄢 - [Instr.] ff. 6-7v - **3** - ex utero ante luciferum genui te 𝄵 - Juravit Dominus et non paenitebit eum 𝄡 - tu es sacerdos in æternum secundum ordinem Melchisedech. Dominus a dextris **3** Viste - tuis confregit in die iræ reges. 𝄡 - Judicabit in nationibus implebit cadavera: **3** Viste - conquassabit capita in terra multorum. De torrente in via bibet propterea exaltabit caput. Gloria Patri et Filio et Spiritui Sancto, et nunc et semper et in sæcula sæculorum, Amen..	fol. 4 - 𝄢 - [Instr.] ff. 6-7v - **3** - from the womb before the day star I begot thee. 𝄵 - The Lord hath sworn, and he will not repent: 𝄡 - thou art a priest for ever according to the order of Melchisedech. The Lord at thy right hand **3** Viste - hath broken Kings in the day of his wrath. 𝄡 - He shall judge among nations, he shall fill ruins: **3** Viste - he shall crush the heads in the land of the many. He shall drink of the torrent in the way: therefore shall he lift up the head. Glory be to the Father and to the Son as it was now and ever shall be, world without end, Amen..	Psalm 109	A / C	1 / 2	There are contrasts of intensity: wrath vs judgement vs physical violence.
IX / 55 / ff. 10-10v	77 [Magnificat] Prelude Pour Magnificat	1688-90	**3** - [Instr.] 𝄵 - Magnificat anima mea Dominum; Et exsultavit spiritus meus in Deo, Salutari meo. 𝄢 - Quia respexit humilitatem ancilliæ suæ	**3** - [Instr.] 𝄵 - My soul doth magnify the Lord; and my spirit rejoices in God my saviour. 𝄢 - Because He hath looked down on the lowliness of his handmaid	LU 207	Unclassifiable	Unclassifiable	-

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	'Magnificat anima mea dominum'							
IX / 55 / fol. 14	77 [Magnificat] Prelude Pour Magnificat 'Magnificat anima mea dominum'	1688-90	𝄡 - Suscepit Israel, puerum suum, recordatus misericordiae suae. 𝄢 Guay - Sicut locutes est ad patres nostros, Abraham, et semini ejus in sæcula [𝄢] 𝟑 - [Instr.] Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen.	𝄡 - He hath received His servant Israel: being mindful of His mercy. 𝄢 Guay - And He spake to our fathers: to Abraham and his seed forever. [𝄢] 𝟑 - [Instr.] Glory be to the Father to the son and to the Holy Spirit. As it was in the beginning, now and ever shall be, world without end. Amen.	LU 207	A	2	Contrast of mercy and Glory; the latter implying the faster tempo.
IX / 56 / ff. 18-19 fol. 20^{v}	353 *In Assumptione Beatæ Mariæ Virginis* 'Suspirabat Maria dum cœlum aspiceret'	1690	𝄡 - [Instr.] 𝄡 - Suspirabat Maria dum cælum aspiceret et prædesiderio clamabat dicens: 𝄢 - 'Hei, Hei, mihi mihi quia incolatus meus prolongatus est'. 𝟑 Viste - disolvi et esse et esse cum illo. fol. 20^{v} - 𝟑 - Surge propera, dilecta mea, veni de Libano coronaberis. Jam hyens transiit, imber abiit et recessit, veni, veni.	𝄡 - [Instr.] 𝄡 - Mary sighed as she looked up to heaven and with longing cried: 𝄢 - 'Woe, woe is me, for my sojourn is too long drawn out!' 𝟑 Viste - to be set free and to be with him. fol. 20^{v} - 𝟑 - Arise, hasten, my beloved, come from Lebanon, you shall be crowned. Now the winter is past, the rain is over and gone: come, come.	Unlocated. Independent translation.	A	1	Term of *mouvement* controls the direction and type of the speed change which is as per the speed ranges conventionally associated with these metres.
IX / 56 / ff. 26^{v}-28	203 *Psalmus supra centesimum duodecimus* 'Laudate pueri dominum'	1690	𝟑 - Suscitans a terra inopem et de stercore erigens pauperem; 𝄢 - Ut conlocet eum cum principibus populi sui 𝄡 - Qui habitare facit sterilem in domo matrem filiorum lætantem. Gloria Patri et Spiritui Sancto et in sæcula sæculorem Amen. 𝄢 - Amen..	𝟑 - Raising up the needy from the earth, and lifting up the poor out of the dunghill: 𝄢 - That he may place him with the Princes of his people. 𝄡 - Who maketh a barren woman to dwell in a house, the joyful mother of children. Glory be to the Father, to the Son and to the Holy Spirit now and evermore. 𝄢 -Amen.	Psalm 112	C	3	Contrast between the poor and the needy against the proclamation of motherhood albeit it is difficult to see what of these texts would suggest a quicker tempo. This then contrasted against the glory glorification of the Lord in the doxology. However, it is noticeable that this doxology is set in 𝄡 whereas others are set in 𝟑 or a faster metre in general.
IX / 56 / ff. 28-28^{v}	67 *Ave Maris Stella* 'Sumens illus Ave Gabrielis'	1690	𝟑 - Sumens illus ave Gabrielis ore, 𝄡 - funda nos in pace, 𝟑 - mutans Evæ nomen, 𝄡 - funda nos in pace, 𝟑 - mutans Evæ nomen. 𝄡 - Monstra te esse matrem: sumat per te preces, qui pro nobis natus, tulit esse tuus.	𝟑 - Accepting the greeting 'ave' from the mouth of Gabriel, 𝄡 - keep us in peace, 𝟑 - changing the name of Eva, 𝄡 - keep us in peace, 𝟑 - changing the name of Eva. 𝄡 - Show thyself a mother: through thee may he receive our prayers he who was born for us and allowed himself to be thine.	LU 1259-61	A	1 / 3	Consistent references to 'peace' in the conventionally slower metre.
IX / 57 / ff. 34-36	204 *Pseame 109* 'Dixit Dominus meo'	1690	𝄡 - tu es sacerdos in aeternum secundum ordinem Melchisedech. 𝄢 - Dominus a dextris tuis confregit in die irae suae reges. Judicabit in nationibus implebit cadavera conquassabit capita in terra multorum 𝟑 - De torrente in via bibet propterea exaltabit caput. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper.	𝄡 - Thou art a priest for ever according to the order of Melchisedech. 𝄢 - The Lord at thy right hand hath broken kings in the day of his wrath. 𝟑 - He shall drink of the torrent in the way: therefore shall he lift up the head. Glory be to the Father, to the Son and to the Holy Spirit. As it was in the beginning now and ever shall be.	Psalm 109	A	1 / 3	Contrast of motion and the reference to torrents and also the glorification of the Lord.
IX / 57 / fol. 38^{v}	78 *Magnificat*	1690	𝟑 Guay- ecce enim ex hoc beatam me dicent omnes generationes.	𝟑 Guay - for behold henceforth all generations will call me blessed.	LU 207	C	3	Contrasts between blessing and mercy; the latter being in the conventionally

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	'Magnificat anima ea Dominum'		ℭ - Quia fecit mihi magna qui potens est: et sanctum nomen ejus. ℄ - Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis: et divites dimisit inanes. ℭ℩ - Suscepit Israel, puerum suum, recordatus misericordiæ suæ. Sicut locutes est ad patres. ℄ - nostros. Abraham, et semini ejus in sæcula. Gloria, gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper. 𝟑 - et in sæcula sæculorum. ℄ - Amen.	ℭ - Because the mighty one hath done great things for me: and holy is His name. ℄ - And His mercy is from generation to generation: on those who fear Him. He showeth might in His arm. He scatters the proud in the conceit of their heart. He casteth down the mighty from their throne: and exalteth the lowly. He filleth the hungry with good things: and the rich He sendeth away empty. ℭ℩ -He hath received His servant Israel: being mindful of His mercy. And He spake to ℄ - our fathers: to Abraham and his seed forever. Glory be to the Father, to the Son and to the Holy Spirit. As it was in the beginning now and ever shall be, 𝟑 - world without end. ℄ - Amen.				slower metre as is the case in other instances where these sentiments are referenced.
IX / 57 / fol. 44v ff. 48-49	355 *In honorem Sancti Xaverii Canticum* 'Vida Angelum volentem per medium cœli'	1690	fol. 44v - ℭ℩ - Populi sedentes in tenebris habitantes in umbra mortis, accedite ad eum et illuminamini et erudimini. A Domino factum est istud et est mirabile in oculis nostris; lux orta est nobis et veritas illuxit nobis. Quomodo ferebamur in abyssum, quomodo trahebamur in profundum. fol. 47 - ℭ℩ - Quomodo ferebamur in abyssum, quomodo trahebamur in profundum. ff. 48-49 ℭ℩ - Animé - Ego autem libentissime impendam et super impendar ipse pro animabus fratrum meorum pro quibus Christus mortuus est. ℭ - Quis poterit extinguere charitatem meam tribulatio an angustia an fames an nuditas an periculum an persecutio an gladius an mors. 𝟐 - Positus est praedicator et apostolus et magister gentium insignis et prodigiis et virtutibus. Stetit et mensus est terram. ℭ - Et egressus est in salutem populo[rum] 𝟑 - cœci vident, claudi ambulant, surdi audiunt, muti loquuntur,	fol. 44v - ℭ℩ - You people sitting in darkness, dwelling in the shadow of death, come toward to Him to be enlightened and instructed. By the Lord has that been done and it is wonderful in our eyes; the light has risen upon us and the truth has shone upon us. How were we being borne into the chasm, how were we being dragged into the deep! fol. 47 - ℭ℩ - How were we being borne into the chasm how were we being dragged into the deep! ff. 48-49 ℭ℩ - Animé - For my part, I freely will spend, and in addition will myself be spent, for the souls of my brothers for whom Christ died. ℭ - What trouble shall be able to quench my love - or what distress or hunger, or nakedness, or danger, or persecution, or sword, or death? 𝟐 - There has been set up a preacher and an apostle and a teacher, outstanding both in his miracles and in his virtues. He has stood and has measured out the earth. ℭ - And he has gone out for the salvation of the peoples: 𝟑 - the blind see, the lame walk, the deaf hear, the dumb speak, the dead rise again.	Unlocated. Independent translation.	A	2 / 3	However, note that both triple metre texts speak of the wonders of the Lord and it is notable that the first instance of ℭ℩ speaks of the light of the Lord whilst that which appears later with the ToM, Anime references the sacrifice of those who died for the Lord. The text in 𝟑 is the miracles of Jesus.
IX / 58 / ff. 51v-53	416 *In Nativitaem D[omi]ni Canticum* 'Usquequo avertis faciem tuam Domine'	1690	𝟑 - Veni de exulso et libera nos ℄ - et libera nos ℭ℩ - Consolare filia Sion, quare mœrore consumeris? Consolare, filia Sion. Veniet ecce Rex tibi mansuetus, plorans nequaquam plorabis et tacebit pupilla oculi tui.	𝟑 - Come from on high and set us free ℄ - and set us free ℭ℩ - Be comforted, daughter of Zion, why are you consumed with grief? Be comforted, daughter of Zion. Your king will come with mildness, you will not weep at all and the pupil of your eye will be silent.	Beginning adapted from Psalm 12:1, other portions from Luke 2:10-12.	A	2	References to comfort and grief appear in the metre sign associated with the slower metre sign.
IX / 58 / ff. 56-57	416 *In Nativitaem D[omi]ni Canticum* 'Usquequo avertis faciem tuam Domine'	1690	ℭ℩ - [Instr.] 𝟑 - Nolite timere pastores, ecce enim annuntio vobis gaudium magnum, quod erit omnis populo. Quia natus est bovis hodie salvator Christus Dominus in civitate David. Et hoc erit vobis signum.	ℭ℩ - [Instr.] 𝟑 - Shepherds fear not, for behold, I bring you tidings of great joy, which shall be to all people. For unto you is born this day a saviour, Christ the Lord in the city of David and this will be a sign to you.	Beginning adapted from Psalm 12:1, other portions from Luke 2:10-12. Independent translation.	C	Unknown / 2	Note the reference to 'joy' in the metre 𝟑.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
X / 59 / ff. 8-9	207 *Psalmus Davidis post octogesimum septimus* 'Domine deus salutis meæ'	1691	𝄡 - sicut vulnerati dormientes in sepulchris quorum non es memor amplius et ipsi de manu tua repulsi sunt. 𝄵 - Posuerunt me in lacu inferiori in tenebrosis et in umbra mortis. Super me confirmatus est furor tuus et omnes fluctus tuos induxisti super me. 𝟑 - Longe fecisti notos meos a me posuerunt me abominationem sibi traditus sum et non egrediebar. Oculi mei languerunt prae inopia. 𝄡 - Clamavi ad te Domine tota die expandi ad te manus meas. Numquid mortuis facies mirabilia aut medici suscitabunt et confitebuntur tibi. Numquid narrabit aliquis in sepulchro misericordiam tuam et veritatem tuam in per ditione. Numquid cognoscentur in tenebris mirabilia tua et iustitia tua in terra oblivionis.	𝄡 - Like the slain sleeping in the sepulchres, whom thou rememberest no more: and they are cast off from thy hand. 𝄵 - They have laid me in the lower pit: in the dark places and in the shadow of death. 𝟑 - Thou hast put away my acquaintance far from me; they have set me an abomination to themselves. I was delivered up, and came not forth; my eyes languished though poverty. 𝄡 - All the day I cried to thee, O Lord: I stretched out my hands to thee. Wilt thou shew wonders to the dead? or shall physicians raise to life, and give praise to thee? Shall any one in the sepulchre declare thy mercy: and thy truth in destruction? Shall thy wonders be known in the dark; and thy justice in the land of forgetfulness?	Psalm 87	C	Unknown / 2	Reference to 'sleeping', as opposed in the faster metre to 'abomination' and languishing as opposed to the moderate metre referencing crying but not immediately obvious and quite subjective.
X / 59 / fol. 11	207 *Psalmus Davidis post octogesimum septimus* 'Domine deus salutis meæ'	1691	𝟑 - In me transierunt irae tuae: 𝄡 - et terrores tui conturbaverunt me.	𝟑 - Thy wrath hath come upon me: 𝄡 - and thy terrors have troubled me.	Psalm 87	A	2	Contrasts between wrath (appearing the metre conventionally associated with the quick tempo) and terror (slow / motionless? conventionally associated with the slower tempo).
X / 59 / ff. 16 - 17	130 *Vendredy S[ain]t / Second Repons apres la Seconde leçon du Premier noct[urne] de Vendredy S[ain]t* 'Jerusalem surge'	1691	𝄡 - Jerusalem surge, et exue te vestibus jucunditatis: induere cinere et cilicio: quia in te occisus est salvator Israël. Deus quasi torrentem lacrymas 𝄵 - per diem et noctem, et non taceat pupilla oculi tui. 𝄡𝅗𝅥/𝄡 - Quia in te occisus est Salvator Israël.	𝄡 - Arise, Jerusalem, and put off thy garments of joy: put on ashes and sackcloth: for in thee was slain the Saviour of Israel. Shed thy tears like a torrent, 𝄵 - day and night and let not the apple of thine eye be dry. 𝄡𝅗𝅥/𝄡 - For in thee was slain the saviour of Israel.	LU 757-8	A	1 / 4	Unknown - both texts talk of death albeit there is reference to salvation in that in 𝄡𝅗𝅥. However, note the reference to torrent in what is conventionally the slower of the two metres. It is also interesting to note the appearance of the text 'for in thee was slain the Saviour of Israel' in both 𝄡 and 𝄡𝅗𝅥
X / 60 / ff. 27-30[v] fol. 33[v]	6 *Messe a 4 voix, 4 vi[ol]ons, 2 flutes et 2 hautbois p[our] Mr Mauroy* 'Kyrie eleison'	1691	𝄡 - Gratias agimus tibi, propter magnam gloriam tuam, Domine Deus Rex cælesti, Deus pater omnipotens. Domini filii unigenite Jesu, Jesu, Christe. Domine Deus agnus Dei. Filius Patris, qui tollis peccata mundi miserere nobis. 𝄵 - Qui tollis peccata mundi suscipe deprecationem nostram. Qui sedes ad dexteram Patris miserere nobis. 𝄢 - Quoniam tu solous sanctus, tu solous Dominus, tu solus altissimus. fol. 33[v] - 𝟑 - Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula. fol. 35[v] - 𝄡 - genitum non factum, consubstantialem Patri.	𝄡 - We give you thanks for your great glory, Lord God, heavenly King, O God almighty Father. Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the father, you take away the sins of the world, have mercy on us. 𝄵 - you take away the sins of the world receive our prayer; you are seated at the right hand of the father, have mercy on us. 𝄢 - For you alone are the Holy one, you alone are the Lord, you alone are the most High. fol. 33[v] - 𝟑 - And in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages; fol. 35[v] - 𝄡 - begotten, not made, consubstantial with the Father.	Standard text.	C	Unknown	Each of the metres references praise and reverence to the Lord - thus it is likely the signs alone that carry the meaning. Later with the 𝄢 there is reference to sin and the judgement of the dead.
X / 60 / ff. 38-39[v] fol. 41	6 *Messe a 4 voix, 4 vi[ol]ons, 2 flutes et 2 hautbois p[our] Mr Mauroy* 'Kyrie eleison'	1691	𝄡 - Et resurrexit tertia die secundum scripturas. 𝄵 - et ascendit in cælum sedet ad dexteram Patris. 𝄢 - Et iterum venturus est cum gloria judicare vivos et mortuos. fol. 42[v] - 𝟑 - et in spiritum sanctum Dominum et vificantem qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. 𝄵 - et unam sanctam catholicam et apostolicam ecclesiam	𝄡 - and rose again on the third day in accordance with the scriptures. 𝄵 - and ascended into heaven and is seated at the right hand of the Father. 𝄢 - He will come again in glory to judge the living at the dead. fol. 42[v] - 𝟑 - I believe in the holy spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets. 𝄵 - I believe in one, holy, catholic and apostolic Church.	Standard text	A	2	Note the reference of 'sin' and 'death' in 𝄢while 'blessing' and the removal of sin is in the 𝄡

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			𝄐 - Confiteor unum in remissionem peccatorum morturotum ff. 47ᵛ-49 - 𝅝 - Benedixit qui venit in nomine Domini. 𝅝 - [Instr.] - Agnus Dei qui tollis peccata mundi, miserere nobis	𝄐 - I confess one baptism for the forgiveness of sins, and I look forward to the resurrection of the dead ff. 47ᵛ-49 - 𝅝 - Blessed is he who comes in the name of the Lord. 𝅝 - [Instr.] - Lamb of God, you take away the sins of the world, have mercy on us.				
X / 61 / ff. 53ᵛ - 56ᵛ fol. 58ᵛ	208 *Psalmus undecimus Davidis Post centesimum Beatus vir qui timet d[omi]num 4 vocib[us] cum simph[onia]* 'Beatus vir qui timet dominum'	1691	𝅝 - Beatus vir qui timet Dominum in mandatis eius volet nimis potens in terra erit semen eius generatio rectorum benedicetur gloria et divitiæ in Domo ejus et justitia ejus manet in sæculum sæculi. 𝅝 - Exortum est in tenebris lumen rectis misericors et miserator et justus. **3** - Jucundus homo qui miseretur et commodat 𝅝 Lent - disponet sermones suos in judicio. fol. 58ᵛ - **3** - paratum cor ejus sperare in Domino. Confirmatum est cor ejus non com movebitur donec dispiciat inimicos suos	𝅝 - Blessed is the man that feareth the Lord: he shall delight exceedingly in his commandments. His seed shall be mighty upon earth: the generation of the righteous shall be blessed. Glory and wealth shall be in his house: and his justice remaineth for ever and ever. 𝅝 - To the righteous a light is risen up in darkness: he is merciful, and compassionate and just. **3** - Acceptable is the man that showeth mercy and lendeth: 𝅝 Lent - he shall order his words with judgment. fol. 58ᵛ - **3** - His heart is ready to hope in the Lord: his heart is strengthened, he shall not be moved until he look over his enemies.	Psalm 111	A	2	However, note that the word 'blessed' appears with 𝅝 unlike in other settings where it appears with **3**. The section later in **3** talks of what can happen for man when he exemplifies the values of Jesus; perhaps the change of tempo was Charpentier's means of creating contrast for what follows with the *terms*.
X / 62 / ff. 77-79	146 Te Deum 'Te Deum laudamus'	1691-92	𝅝 - Venerandum tuum verum et unicum filium sanctum quoque paraclitum spiritum, tu Rex gloriæ, Christe, tu patris sempiternus es filius. **2** - Tu ad liberandum susceptumus hominem non horruisti Virginis uterum. **3** Guay - Tu devicto mortis aculeo aperuisti credentibus regna cælorum. Tu ad dexteram Dei sedes, in gloria Patris. Judex crederis, essse venturus. 𝅝 - Te ergo quæsumus, tuis famulis subveni, quos pretioso **2** - Aeterna fac cum Sanctis tuis in Gloria numerari. Salvum fac populum tuum Domine, et benedic hereditati tuæ. Et rege eos, et extolle illos, et extolle illos usque in æternum. **3** - Per singulos dies, benedicimus te, et laudeamus nomen tuum in sæculum sæculi.	𝅝 - Your adorable, true, and only son who is also the Holy Spirit, the counsellor; you are the King of glory, O Christ. You are the everlasting son of the father. **2** - When you took upon yourself to deliver man, you humbled yourself to be born of a Virgin. **3** Guay - When you had overcome the sharpness of death you opened the kingdom of heaven to all. You sit at the right hand of God in the glory of the Father. We believe that you will come to be our judge. 𝅝 - We therefore pray you help your servants, whom you have redeemed with your precious blood. **2** - Make them to be numbered with your saints in glory everlasting. O Lord save your people and bless your heritage. Govern them and lift them up forever. Day by day we magnify you, and we worship your name, world without end. **3** - Vouchsafe, O Lord, to keep us this day without sin. O Lord have mercy upon us, have mercy upon us.	LU 1832-4	C	1 - Term of *movement* Unkown - other triple metres.	There is some contrast clarified by the *terms* with **3** and the texts (strength of the Lord vs. the struggles the Lord endured) but it's unclear outside of following conventional metre associations how the final passage in **3** which references mercy (often set with slower metres) relates to first passage in 𝅝 which does not have any *terms* and references glory as does the passage in **3** Guay.
XI / 33 / ff. 1ᵛ-2ᵛ ff. 3ᵛ-4	82 *Litanies de la Vierge a 3 v*[*oix*] P[*areilles*] 'Kyrie eleison'	*End of 1692 - Spring 1699 (likely 1691-83)*	𝄐 - Sancta Maria, sancta Dei geneitrix, Sancta virgo virginem, ora pro nobis mater christi, mater vicinæ gratiæ, mater purissima, ora pro nobis, mater castissima mater inviolata, mater inteemerata, mater amabilia, mater admirabilis, mater creatoris, mater salvatoris, ora pro nobis. **C** - Virgo prundeitissima Virgo veneranda, Virgo prædiranda, Virgo potens, Virgo clemens, Virgo fidelis, ora pro nobis, speculum justitæ, sedes sapientiæ, **3** - causa nostræ lætitiæ, vas spirituale vas honorabile 𝅝 - Vas insigne devotionis ora pro nobis. **C** - Rosa mistica, turris Davidica, turis eburnea, deomus aurea, fœderis arca, janua cæli, stella maturina, ora pro nobis.	𝄐 - Holy Mary, holy mother of God, holy virgin of virgins, hear our prayer, mother of Christ, mother of divine grace, mother most pure, hear our prayer, mother most chaste, mother inviolate, mother undefiled, mother most amiable, mother most admirable, mother of our saviour, hear our prayer. **C** - Virgin most prudent, Virgin most venerable, Virgin most renowned, Virgin most pious, Virgin most faithful, hear our prayer, mirror of justice, seat of wisdom. **3** - Cause of our joy 𝅝 - Singular vessel of devotion, hear our prayer. **C** - Mystical rose, tower of David, tower of ivory, house of gold, ark of the covenant, gate of heaven, morning star,	LU 1857-8	A / C	Unknown	The passages in 𝄐 reference prayer and the sanctity of the Virgin Mary and then later sin but from the text alone it's unclear how this relates to the subsequent passage in 𝅝. The passage in **3** directly references joy. Thus, it's possible that conventional tempo associations are applied to the metre signs here with the passage in **3** Lent taking a speed that is slower than **3** but not as slow as 𝅝.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			𝄡 Lent - Salus infirmorum refugium peccatorum consolatrix afflictorum auxilium Christianorum. fol. 3ᵛ-4 - 𝄡 - Agnus Dei qui tollis peccata mundi dona nobis pacem. Agnus Dei qui tollis peccata mundi exaudinos Domine.	𝄡 Lent - Health of the sick, refuge of the sinner, comfort of the afflicted, help of Christians. fol. 3ᵛ-4 - 𝄡 - Lamb of God, who takes away the sins of the world. Lamb of God, who takes away the sins of the world, hear us, O God.				
XI / 34 / fol. 27 fol. 28ᵛ	404 *Josue* 'Cum audisset Adonisedec Rex Jerusalem'	1681-82	fol. 27 - **3** - Ecce repente Deus mittit super eos flammas ultrices fulminis trucidentur impii, ecce repente Deus mittit super nos lapides magnos grandinis pereant superbi. fol. 28ᵛ - 𝄢 - non fuit ante nec poste tam longa dies.	fol. 27 - **3** - And suddenly God throws flames of vengeance upon them. Suddenly God cast down great stones upon them. The faithless are massacred, the proud struck down. fol. 28ᵛ - 𝄢 - Never had there been, nor would there be again so long a day.	Adapted from Joshua 10.	A	2	Reference to strong emotions of vengeance and the vengeful actions of God and then reference at the metre change to a 'long day'.
XI / 34 / fol. 37ᵛ fol. 40	183 *Psalmus David 107* 'Pratum cor meum Deum'	fol 37ᵛ - 1681-82. fol. 40 - originally 1681-82, but revised to *End of 1692 - Spring 1699.*	fol. 37ᵛ - 𝄢 - Gloria mea, exsurge psalterium et cithara exsurgam diluculo. fol. 40ᵛ - **3** - Exaltare super cælos Deus et super omnem terram gloria tua. Ut liberentur dilecti tui.	fol. 37ᵛ - 𝄢 - Arise my glory; arise, psaltery and harp: I will arise in the morning early. fol. 40ᵛ - **3** - Be exalted above the heavens, O God, and thy glory above all the earth. That thy beloved may be delivered.	Psalm 107	C	3	The passage in **3** references the exaltation of God and then rising higher than references in the immediately preceding metre.
XI / 35 / fol. 51	186 *Psalmus David octogesimus tertius* 'Quam dilecta tabernacula tua domine virtutum'	1681-82	𝄢 - Beatus vir cui est auxilium abs te ascensiones in corde suo disposuit. In valle lacrymarum in loco quem posuit. **3** - et enim benedictionem dabit legis lator.	𝄢 - Blessed is the man whose help is from thee: in his heart he hath disposed to ascend by steps. In the vale of tears, in the place which he hath set. **3** - For the lawgiver shall give a blessing.	Psalm 83	A	Unknown	Both passages reference blessing.
XI / 37 / ff. 71-73	480 *Les plaisirs de Versailles* 'Q[ue] tout cede aux douceurs de mes acords charmans'	1682-83	𝄢 - Que tout cède aux douceurs de mes accords charmants. Mortels, dieux, rêverez la divine harmonie! C'est peu que de bannir d'entre les éléments. La Discorde, mon ennemie; et de régler les mouvements de ces corps lumineux, dont la force infinie fait naître les évènements des biens ou des maux de la vie. Mais ce qui rend sur tant mon sort digne d'envie c'est que du plus fameux de tous les conquérants, j'ai la gloire d'être chérie. Mortels, Dieux, rêverez la divine harmonie! Dans ses glorieux passe-temps. Le Monarque des lys me met de la partie. Que tout cède aux douceurs de mes accords charmants. Mortels, Dieux, rêverez la divine harmonie! Dans ses glorieux passe-temps le Monarque des lys la met de la partie. Que tout cède aux douceurs de ses accords charmants. **𝄵** - Quel objet importun a mes yeux se présente? Rare fille du ciel, ne m'appréhendez pas. Il est vrai que ma langue est un peu frétillante mais je viens ici que pour parler tout bas, et faire remarquer d'une façon galante de vos expressions l'adresse et les appas. Rare fille du ciel, ne m'appréhendez pas. **3** - L'attention et le silence s'accordent mieux à mon projet	𝄢 - Let all yield to the sweetness of my enchanting strains. Mortals, Gods, revere the divine harmony! It is but a small thing to banish from among the elements, my enemy discord; as it is to order the movements of those luminous spheres, whose infinite power gives birth to the events - good or ill - of life. But above all others, what renders my fate worthy of envy, is that I have the glory to be cherished by the most famous of all conquerors. Mortals, gods, revere the divine harmony! The Monarch of the lilies counts me among his glorious pastimes. Let all yield to the sweetness of my enchanting strains. Mortals, gods, revere the divine harmony! The Monarch of the lilies counts her among his glorious pastimes. Let all yield to the sweetness of her enchanting strains. **𝄵** - What is this unwelcome thing that appears before me? Rare daughter of heaven do not dread me! It is true that my tongue is a trifle lose but I only come here to talk very softly and to draw attention, in a gallant manner, to the skill and allure of your phrasing. Rare daughter of heaven do not dread me! **3** - Attention and silence are more in keeping with my intent.	Unlocated French Text. Independent translation.	C	Unknown	A diaglogue that is focussed on the power of music and then later there is a direct instruction; possibly the signs work to create contrast suggesting the text is not the indicator here.
XI / 37 / ff. 73ᵛ-74ᵛ	480 *Les plaisirs de Versailles* 'Q[ue] tout cede aux douceurs de mes acords charmans'	1682-83	𝄢 - Amour, viens animer ma voix sans toi, sans ta douce tendresse je ne pourrai toucher le plus charmant des Roi. 4/8 - Que cette expression a de délicatesse, rien ne peut approcher de sa naïveté. **𝄵** - Babillarde **3** - divinité, pour Dieu, tenez votre promesse. 𝄢 - Amour, viens animer ma voix. Sans toi, sans ta douce tendresse.	𝄢 - Love, come animate my voice without you, without your sweet tenderness, I will not be able to move the most charming of kings. 4/8 - Such delicacy of expression! Nothing can match its naïveté! **𝄵** - Babbling **3** - deity, for God's sake, keep your promise. 𝄢 - 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	Unlocated French Text. Independent translation.	C	3	Each metre sign coincides with a change in character and / or VOICE.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			Je ne pourrai toucher. Le plus charmant des rois. Mais si ta flamme à mes chants donne l'âme j'aurai le bonheur d'attendrir son grand cœur. fol. 74^{v} - **𝟹** Et devienne un exemple a la secte nombreuse	your flame gives soul to my songs, I will have the good fortune of moving his great heart. fol. 74^{v} - **𝟹** - and become an example to the large faction.				
XI / 37 / ff. 83^{v}-84 (but relating to material on ff. 71-72^{v})	480 *Les plaisirs de Versailles* 'Q[ue] tout cede aux douceurs de mes acords charmans'	1682-83	𝄴 - Mortels, dieux, rêverez la divine harmonie! **𝟹** - Arrêtez, demeurez! Ne quittez point ces lieux quoi, pour un discours qui vous pique, Louis, ce héros glorieux manquerait des plaisirs que donne la musique? Arrêtez, demeurez! Ne quittez point ces lieux.	𝄴 - Mortels, gods, revere this divine harmony! **𝟹** - Stop, stay! Do not leave these grounds. Merely because of a speech that irritates you, Louis, that glorious hero, Would be deprived of the pleasures that music gives? Stop, stay! Do not leave these grounds.	Unlocated French Text. Independent translation.	A	2/3	
XI / 37 / fol. 87	407 *Dialogus inter esurientem Sitientem et christum* 'Famen. meam quis replebit'	1682-83	𝄵 - Panem cælestem habeo. 𝄡 - Si quis esurierit, saturabo eum. 𝄴 - Fontem vitalem habeo. 𝄡 - Si quis sitierit inebriabo eum. Sitio da potum ut bibam esurio, da potum sitio da cibum. Esurio et sitio Domine **𝟹** - Venite dilecti, veniete, comedite et bibite.	𝄵 - I possess heavenly bread. 𝄡 - If someone is hungry, I will fill him. 𝄴 - I possess the fountain of life. 𝄡 - If someone is thirsty, I will inebriate him. I hunger; give me food, that I may eat. I thirst, give me drink, that I may drink it. I hunger and thirst, Lord. **𝟹** - Come, my well-beloved; come, eat and drink. My flesh is food and my blood is drink.	Unlocated. Independent translation.	C	Unknown	The passage in **𝟹** is a direct instruction to action. Outside of conventional tempo relationships, the direction of the change is unclear.
XII / 74 / fol. 9^{v} fol. 18	434 *Motet pour une longue offrande* 'Paravit dominus in judicio thronu[m] suum'	*After Spring 1699.*	fol. 9^{v} - 𝄵 - [Instr.] - Deus justus et patiens numquid irascitur per singulos dies? Ubi sunt misericodiæ tuæ Domine? Speravi in bonitate tua non confundar in æternum. fol. 18 - **𝟹** - In generationem anuntiabo justitiam tuam.	fol. 9^{v} - 𝄵 - [Instr.] - Why is the just and patient God stirred to anger each day? Lord, where thy mercy? I have placed my hope in thy goodness and I will not be confounded for ever. fol. 18 - **𝟹** - I will hail thy justice from generation to generation.	Unlocated. Independent translation.	B	3	Contrast in emotions between metres but with anger set in 𝄵 whilst the text in **𝟹** references justice.
XII / 75 / fol. 35^{v} fol. 37 fol. 39	228 *Psalm[us] David LXX 3^{e}* [sic] *psalm du p[remie]r noct[urne] du mercredi s[ain]t* 'In te domine speravi'	1699	fol. 35^{v} - **𝟹** - Quoniam tu es patientia mea Domine Domine spes mea a juventute mea. In te confirmatus sum ex utero de ventre matris meæ tu es protector meus. fol. 37 - 𝄵 - Ego autem semper sperabo et adiciam super omnem laudem tuam. Os meum adnuntiabit justitiam tuam tota die salutem tuam quoniam non cognovi litteraturam. Introibo in potentiam Domini Domine memorabor justitiæ tuæ solius fol. 39 - **𝟹** - Nam et ego confitebor tibi in vasis psalmi veritatem tuam Deus psallam tibi in cithara Sanctus Israæl.	fol. 35^{v} - **𝟹** - For thou art my patience, O Lord: my hope, O Lord, from my youth. In you I have been established from the womb, from my mother's womb, you are my protector. fol. 37- 𝄵 - But I will always hope; and will add to all thy praise. My mouth shall shew forth thy justice; thy salvation all day long. Because I have not known learning, I will enter the powers of the Lord: O Lord, I will be mindful of thy justice alone. fol. 39 - **𝟹** - For I will also confess to thee thy truth with the instrument of psaltery: O God, I will sing to thee with the harp, thou holy one of Israel.	Psalm 70	C	3	Contrasts between the metre signs: the text in **𝟹** references patience whilst that in the conventionally slower metre 𝄵 references justice, salvation. This is in contrast to other settings where justice is set in metres associated with faster tempi.
XII / 75 / ff. 42-43^{v} / fol. 44 / ff. 45-47	229 *Psalmus David 26^{tus} [:] 3^{e} Psalme du p[remie]r nocturne du jeudi s[ain]t* 'Dominus illuminatio mea'	1699	ff. 42-43^{v} - **𝟹** - Si consistant adversus me castra non timebit cor meum si exsurgat adversus me prœlium in hoc ego sperabo. Unam petii a Domino hanc requiram ut inhabitem in domo Domini omnes dies bitæ meæ ut videam voluntatem Domini et visitem templum ejus. Quoniam abscondit me in tabernaculo in die malorum protexit me in abscondito tabernaculi sui. In petra exaltavit me et nunc exaltavit caput meum super inimicos meos. fol. 44 - **𝟹** - Tibi dixit cor meum exquisivit facies mea faciem tuam Domine requiram. Ne avertas faciem tuam a me ne declines in ira a servo tuo ff. 45-47 - **𝟹** - Ne tradideris me in animas tribulantium me	ff. 42-43^{v} - **𝟹** - If armies in camp should stand together against me, my heart shall not fear. If a battle should rise up against me, in this will I be confident. One thing I have asked of the Lord, this will I seek after; that I may dwell in the house of the Lord all the days of my life. That I may see the delight of the Lord and may visit his temple. fol. 44 - **𝟹** - My heart hath said to thee: my face hath sought thee: thy face, O Lord will I still seek. Turn not away thy face from me; declined not in thy wrath from thy servant. ff. 45-47 - **𝟹** - Deliver me not over to the will of them that trouble me;	Psalm 26	C	4 / Unknown	Both texts in 𝄵 and **𝟹** reference having courage and the absence of fear - both attributes given by God.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			𝐂 - insurrexerunt in me testes iniqui et mentita est iniquitas sibi 𝄡 - Expecta Dominum viriliter age et confortetur cor tuum et sustine Dominum.	𝐂 - for unjust witnesses have risen up against me; and iniquity hath lied to itself. 𝄡 - Wait for the Lord, act courageously, and let your heart be strengthened, and endure the Lord.				
XIII / 'I' / ff. 2-6	495 *Le Malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	𝄡 - par ses vastes exploits son bras voit tout sou[mis], 𝄡/𝅗𝅥 - il quitte les armes faute d'ennemis 𝄡 - Ah! Quelle douce nouvelle. Quelle est grande! Quelle est bel[le] **3** - Mais au moins dis-moi, cruelle si d'un peu d'amitié tu payeras mes vœux. Si tu seras sensible à mon ardeur fidèle? fol. 3-4 - **3** - Ce n'est qu'un mot, un mot un seul mot que je veux. fol. 5-5ᵛ - **3** - Nous brûlons d'apprendre de vous cette nouvelle d'importance. 𝄡/𝅗𝅥 - par ses vastes exploits son bras voit tout sou[mis], 𝄡 - Ah quelle douce nouvelle. Quelle est grande! Quelle est bel[le]	𝄡 - so great have been his deeds, his arms so strong. 𝄡/𝅗𝅥 - he casts aside his sword for any of adversaries. 𝄡 - Ah! What glad tidings. How great and beautiful they are! **3** - but at least tell me; it is cruel but if with some friendship you will respect my wishes. If you will be sensitive to my faithful ardour. fol. 3-4 - **3** - It's just one word, one word, one word that I want. fol. 5-5ᵛ - **3** - We urgently hear from you this important news. 𝄡/𝅗𝅥 - so great have been his deeds, his arms so strong, 𝄡 - Ah! What glad tidings. How great and beautiful they are!	Moliere. Independent translation.	C	3	The texts in 𝄡 reference similar sentiments (good deeds) but it is not obvious from the texts alone whether the text in 𝄡/𝅗𝅥 is either slower or faster than 𝄡. Later the metre **3** has the word 'urgent' but then later 𝄡/𝅗𝅥 references 'great' deeds.
XIII / "I" / fol. 18-19	495 *Le Malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	fol. 18 - 𝄡 - ses flots écumeux, il n'est rien d'assez soli[de] 𝄡 - Digues, châteaux, villes, et bois, hommes et trompe aux à la fois, tout cède au courant qui le guide	fol. 18 - 𝄡 - It's foaming wave, naught can resist. 𝄡 - Dykes, chateaux, towns and woods, man and flocks, all together we all must yield to its sudden dread coursing.	Moliere. Independent translation.	A / C	2	
XIII / "I" / fol. 21	495 *Le Malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	𝄡 - mais a la tête d'un armée, Louis jette plus de terreur. 𝐂 - Des fabuleux exploits que la Grèce a chan[tez] 𝄡 - Par un brillant amas de belles vérités. Nous voyons la gloire effacée. [𝐂] 𝄡 - Et tous ces fameux demi-Dieux, que vante l'histoire passée, ne sont point à notre pensée.	𝄡 - But at the head of an army, Louis throws more terror. 𝐂 - These fabulous exploits of which the Grecians sing. 𝄡 - By a brilliant cluster of beautiful truths, we see the glory erased. [𝐂] 𝄡 - And all these famous demi-Gods, famed in history are no longer the ones that we bring to mind.	Moliere. Independent translation.	A	2	Contrast between terror and truth.
XIII / 'I' / fol. 24	495 *Le Malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	𝄡 - Laissez, laissez, bergers ce dessein téméraire ce que voulez-vouz faire. fol. 25 - 𝄡 - Pour chanter de Louis l'intrépide courage; il n'est point d'assez docte voix, point de mots assez grands pour en tracer l'image; le silence est le langage qui doit louer ses exploits.	𝄡 - Shepherds, leave this plan of what you wish to complete. fol. 25 - 𝄡 - To sing of Louis' intrepid courage; there is not a sufficiently learned voices no words large enough to trace its image; silence is the language which must praise its exploits.	Moliere. Independent translation.	A	2	Contrast between the courage and praiseworthy exploits of Louis XIV.
XIII / "II" / fol. 43ᵛ fol. 46 fol. 47	488 *La Descente d'Orphée aux enfers* 'Inventons mille jeux'	1686	**3** - L'on ne goute point de plaisirs sans douleurs, chère compagne, et les plus fines ne peuvent éviter la pointe des épines en se jouant avec les fleurs. 𝄡 - Soutions moi chère Œnone, un serpent m'a blessée, je n'en puis plus, je tombe, et du venin pressé. fol. 46 - **3** - Ne tourne point, mon fils, ce fer contre toi-même. fol. 47 - 𝄡 - Juste sujet de pleurs, malheureuse journée, sont-ce la les douceurs que les nœuds d'un saint hyménée promettaient à ces jeunes cœurs?	**3** - We taste no pleasure, but it brings us pain, my dear companion. Even the most fastidious are bound to be pricked when they play with flowers. 𝄡 - Support me, my dear Œnone, a snake has bitten me, I cannot go on, I am falling, prey to its poison. fol. 46 - **3** - My son, turn not your sword against yourself. fol. 47 - 𝄡 - True cause for tears, unhappy day, are these the sweet delights that the bonds of holy wedlock promised these young hearts?	French text. Independent translation.	A	2	Contrast between. Pleasure vs. danger bitten by a snake vs. anger vs. tears.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XIII / "II" / fol. 54	488 *La Descente d'Orphée aux enfers* 'Inventons mille jeux'	1686	**3** - Permets qu'elle récite, O souverain monarque, et qu'elle en achevé le cours. 𝄡 - Tu ne la perdras point, hélas! Pour me la rendre tout, mortel est soumis à la loi du trépas, et ma chère Euridice aura beau s'en défendre, il faut que tôt ou tard elle rentre ici-bas.	**3** - Restore her to life, O sovereign King, and let her life run its course. 𝄡 - You'll not lose her, alas, in restoring her to me, every mortal is subject to death's decree, and my dear Eurydice will resist it in vain. Sooner or later, she'll have to return here.	French text. Independent translation.	A	2	Direct instruction / reference to the restoration to life in the conventionally faster metre vs. proclamation about death in the slower metre.
XIII / [a] / fol. 61-61^{v} fol. 62	474 *Epitaphium Carpetarij* 'Quid audio, quid murmur'	*End of 1692 - Spring 1699.*	𝄢 - Amici viatores, nolite timere! restite gradum et audite verba oris mei! Hic terminus viae et vitae vestrae ac meæ. **C** - Ille ego qui natus pridem ac notus eram sæculo; en denatus hoc lateo nudus nullusque sepulchro pulvis, cinis et esca vermium. Satis vixi, sed parum si spectetur æternitas. 𝄡 - O aeternitas quam longa, O vita quam brevis es! fol. 62 - 𝄡 - Profitentes unitatem veneremur tritnitatem pari reverentia, tres personas asserentes personali differente a se differentia! Patri natus est æqualis, nec id tollit personalis amborum distinctio; patri compar filioque spiritalis ab utroque procedit connexio. Pater, verbum sanctum flamen., Deus unus sed his tAmen.habent quaedam propria. Una virtus, unum nume, unus splendorm unum lumen, una tribus gloria! 𝄡 - O suave melos, O dulcis anticapronica musica!	𝄢 - Friendly travellers, have no fear! Stay your steps, and listen to my words. This is the end of your path, and of your life and mine. **C** - I am he who, born long ago, became well-known in my time; now I lie here, dead, naked and inexistent, in the tomb. Dust, ashes and food for the worms. I lived long enough, yet too little in respect to eternity. 𝄡 - O eternity, how long you are. O life, how short you are! fol. 62 - 𝄡 - While proclaiming its unity, let us worship the Trinity with equal reverence, affirming three persons, differing among themselves with different personalities! The Son is the Father's equal which does not deny their distinct identities; the Holy Spirit is the equal of the Father and the Son and arises as one with them. The Father, Word, sacred flame, one God, but all three having their own qualities. One virtue, one power, one splendour, one light, one glory in three persons! 𝄡 - O delightful song, o sweet anti-Capronic music!	French text. Independent translation.	A	2	Contrast between eternity and worship of the trinity with eternity being in the slower metre.
XIII / [a] / fol. 64	474 *Epitaphium Carpetarij* 'Quid audio, quid murmur'	*End of 1692 - Spring 1699.*	𝄡 - quia post mortem æternæ gaudia vitæ gustabit, 3/1 - et nectareos angelorum concentus in fonte voluptatis protabit.	𝄡 - after death he shall taste the joys of eternal life and drink, 3/1 - the nectar-like harmony of the angels in the fountain of delight.	French text. Independent translation.	C	3	The text of this work is essentially an autobiographical epitaph.
XIV / I / ff. 3-3^{v}	149 [*Psalm 112*] 'Laudate pueri dominum	1670-72	𝄢 - habitare facit sterilem in domo matrem filiorum lætantem **3** - Gloria Patri et Spiritui sancta sicut erat in principio et nunc et semper et in sæcula sæculi. 𝄵 - Amen..	𝄢 - maketh a barren woman to dwell in a house, the joyful mother of children. **3** - Glory be to the father and to the son and to the holy spirit as it was in the beginning is now and ever shall be, world without end. 𝄵 - Amen.	Psalm 112	A	2	Contrasts between the joy that motherhood brings against the doxology which is set in **3**.
XIV / I / ff. 6^{v}-8	151 *Confitebor à 4 voix et 2 violons* 'Confitebor tibi Domine' Psalm 110'	1670-72	**3** - Congregatione. **C** - Magna opera Domini exquisita in omnes voluntates ejus. **3** - Confessio et magnificentia opus ejus: 𝄢 - et justitia ejus manet in sæculum sæculi. **C** - Memoriam fecit mirabilium suorum misericors et miserator Dominus: **3** - Escam dedit timentibus se memor erit in sæculum testamenti sui. **C** - Memor erit in sæculum testamenti sui: virtutem operum suorum adnuntiabit populo suo. 𝄢 - Ut det illis hereditatem gentium opera manuum ejus veritas et judicium.	**3** - in the congregation. **C** - Great are the works of the Lord: sought out according to all his wills. **3** - His work is praise and magnificence: 𝄢 - and his justice continueth for ever and ever. **C** - He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: **3** - he hath given food to them that fear him. He will be mindful for ever of his covenant: **C** - He will be mindful for ever of his covenant: he will shew forth to his people the power of his works. 𝄢 - That he may give them the inheritance of the Gentiles: the works of his hands are truth and judgment.	Psalm 110	A	2	Contrast between praise and justice
XIV / II / fol. 10	151 *Confitebor à 4 voix et 2 violons*	1670-72	𝄢 - Intellectus bonus omnibus facientibus eum laudatio ejus manet in sæculum sæculi	𝄢 - A good understanding to all that do it: his praise continueth for ever and ever.	Psalm 110	C	4	Contrast between praise in 𝄢 which is the conventionally slower

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Confitebor tibi Domine' Psalm 110'		**3** - sicut erat in principio et nunc et semper et in sæcula sæculi.	**3** - as it was in the beginning is now and ever shall be, world without end.				metre and the doxology which is set in **3**.
XIV / II / fol. 13 fol. 14	72 [Magnificat] 'Magnificat anima mea Dominum'	1670-72	fol. 13 - 𝄢 - Suscepit Israel, puerum suum, recordatus misericordiæ suæ. fol. 14 - **3** - Gloria patri et spiritui sancta sicut erat in principio et nunc et semper et in sæcula sæculorum. 𝄡 - Amen.	fol. 13 - 𝄢 - He hath received His servant Israel: being mindful of His mercy. fol. 14 - **3** - Glory be to the father and to the son and to the holy spirit as it was in the beginning is now and ever shall be, world without end. 𝄡 - Amen.	LU 207	C	4	Contrast between mercy in 𝄢 versus **3** for the doxology.
XIV / II / fol. 18 fol. 22	153 [Psalm 109] 'Dixit Dominus'	1670-72	fol. 18 - 𝄢 - Virgam virtutis tuae emittet Dominus ex Sion dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuæ in splendoribus sanctorum ex utero ante luciferum genui te. fol. 22 - **3** - et in sæcula sæculorum.	fol. 18 - 𝄢 - The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thy enemies. With thee is the principality in the day of thy strength: in the brightness of the saints: from the womb before the day star I begot thee. fol. 22 - **3** - world without end.	Psalm 109	C	4	Contrast between the power of the Lord in 𝄢 versus **3** for part of the doxology.
XIV / III /ff. 23ᵛ-25ᵛ fol. 26 *cah.* IV / fol. 28	154 [Psalm 111] 'Beatus vir, qui timmet Dominum'	1670-72	𝄢 - Potens in terra erit semen ejus generatio rectorum benedicetur. Gloria et divitiæ in domo ejus et justitia ejus manet in sæculum sæculi. 𝄡 - Exortum est in tenebris lumen rectis misericors et miserator et justus. 𝄡𝄢 - Jucundus homo qui miseretur et commodat disponet sermones suos in judicio. Quia in æternum non commovebitur. fol. 26 - **3** - Dispersit dedit pauperibus justitia ejus manet in sæculum sæculi cornu ejus exaltabitur in gloria. fol. 28 - 𝄡𝄢 - desiderium peccatorum peribit.	𝄢 - His seed shall be mighty upon earth: the generation of the righteous shall be blessed. Glory and wealth shall be in his house: and his justice remaineth for ever and ever. 𝄡 - To the righteous a light is risen in darkness: he is merciful, and compassionate and just. 𝄡𝄢 - Acceptable is the man that showeth mercy and lendeth: he shall order his words with judgment: because he shall not be moved for ever. fol. 26 - **3** - He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory. fol. 28 - 𝄡𝄢 - the desire of the wicked shall perish.	Psalm 111	A / C	3	There are clear contrasts between different sentiments blessed vs. mercy vs. justice, although the metres used with given settings are often in contrast with other settings of the same text in the *Mélanges*. For example, the word acceptable is set here in a metre that is conventionally faster (𝄡𝄢) than that used for references to righteous, blessing and justice; here 𝄢
XIV / IV / ff. 30-31 fol. 32ᵛ	155 [Psalm 131] 'Memento Domine'	1670-72	**3** - Introibimus in tabernacula ejus adorabimus in loco ubi steterunt pedes ejus. Surge Domine in requiem tuam tu et arca sanctificationis tuæ. 𝄡 - Sacerdotes tui induentur justitia et sancti tui exultabunt. 𝄢 - Propter David servum tuum non avertas faciem christi tui. fol. 32ᵛ - **3** - Ilic producam cornu David paravi lucernam christo meo.	**3** - We will go into his tabernacle: We will adore in the place where his feet stood. Arise, O Lord, into thy resting place: thou and the ark, which thou hast sanctified. 𝄡 - Let thy priests be clothed with justice: and let thy saints rejoice. 𝄢 - For thy servant David's sake, turn not away the face of thy anointed fol. 32ᵛ - **3** - There will I bring forth a horn to David: I have prepared a lamp for my anointed.	Psalm 131	A / C	2	Contrast in characterisation but also between adoration / sanctity as opposed in 𝄢 a text that is an imploration.
XIV / V / fol. 37ᵛ fol. 39	1 [Mass] 'Kyrie eleison'	1670-72	fol. 37ᵛ - 𝄢 - Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu: in gloria Dei patris. Amen. fol. 39 - **3** - Deum de Deo, lumen de lumine, Deum verum de Deo vero.	fol. 37ᵛ - 𝄢 - For you alone are the holy one, you alone are the Lord, you alone are the most high, Jesus Christ, with the holy spirit, in the glory of God the Father. Amen. fol. 39 - **3** - God from God, light from light, true God from true God, begotten not made.	Mass	C	3	The change coincides with a change in character address (Jesus vs God). Any change of speed and the direction of that change would likely be dictated by convention: it is not clear from the sentiments of the texts in each metre which should be faster.
XIV / V / fol. 40ᵛ	1 [Mass]	1670-72	**3** - Et resurrexit tertia die, secundum scripturas. 𝄡 - Et ascendit in coelum: sedet ad dexteram Patris.	**3** - and rose again on the third day in accordance with the scriptures 𝄡 - He ascended into heaven and sits at the right hand of the father.	Mass	A / C	3	Change of metres correspond with key parts or statements of the Nicene creed. However, it is

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
	'Kyrie eleison'		𝅘𝅥𝅮𝅘𝅥𝅮 - Et iterum venturus est cum gloria judicare vivos et mortuos, **3** - cujus regni non erit finis. 𝄵 - Et in spiritum sanctum, Dominum et vivificantem: qui ex Patre, filoque procedit. Qui cum Patre, et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam, catholicam et apostolicam ecclesiam. 𝅘𝅥𝅮𝅘𝅥𝅮 - Confiteor unum baptisma et remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi sæculi.	𝅘𝅥𝅮𝅘𝅥𝅮 - He will come again in glory to judge the living and the dead, **3** - and His kingdom will have no end. 𝄵 - I believe in the holy spirit, the Lord and giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets. I believe in one, holy catholic and apostolic church. 𝅘𝅥𝅮𝅘𝅥𝅮 - I confess one baptism for the forgiveness of sins, and I look forward to the resurrection of the dead and the life of the world to come.				unclear from the texts themselves, which of the metres should be
XV / VI / ff. 2[v] - 3[v]	158 *Psalmus David 147* 'Lauda Jerusalem'	*End of 1683-92 (likely 1690-92)*	fol. 2[v] - **3** - Qui emittit eloquium suum terræ velociter currit sermo ejus fol. 2[v][bis] - 𝅘𝅥𝅮𝅘𝅥𝅮 - Qui adnuntiat verbum suum Jacob justitias et judicia sua Israël fol. 3[v] - **3** - Gloria Patri et Filio et spiritui sancto gloria.	fol. 2[v] - **3** - Who sendeth forth his speech to the earth: his word runneth swiftly. fol. 2[v][bis] - 𝅘𝅥𝅮𝅘𝅥𝅮 - Who declareth his word to Jacob: his justices and his judgments to Israël. fol. 3v - **3** - Glory be to the Father and to the Son and to the Holy Spirit.	Psalm 147	A	1 / 2	Reference to a speed / rate of motion as well as justice and the glorification of God.
XV / VI / fol. 4[v]	54 *Hymn du S[ain]t Esprit à 3 voix pareilles avec symphonie et choeur si l'on veut* 'Veni creator Spiritus'	*End of 1683-92 (likely 1690-92)*	**3** - Veni, creator spiritus, mentes tuorum visita, imple superna gratia, quæ tu creasti, pectora 𝄵 - Amen. **C** - Qui paraclitus diceris,[15] **3** - donum Dei alitissimi 𝅘𝅥𝅮𝅘𝅥𝅮 - fons vivus, ignis, caritas, et spiritalis unctio. **C** - Accende lumen sensibus, infunde amorem cordibus, infirma nostri corporis virtute firmans perpeti. [𝄵] **3** - Per te sciamus dapatrem.	**3** - Come, holy ghost creator come from thy bright heavenly throne; come, take possession of our souls, and make them all thine own. 𝄵 - Amen. **C** - Thou who art called the Paraclete, **3** - best gift of God above, 𝅘𝅥𝅮𝅘𝅥𝅮 - the living spring, the living fire, sweet unction and true love. **C** - O guide our minds with thy blest light, with love our hearts inflame; and with thy strength, which ne'er decays, confirm our mortal frame. [𝄵] **3** - Through thee may we the father know.	Ant. Mon., 1254; cf. LU. 885-86	C	3	While each statement contrasts the other in terms of its idea, it is unclear outside of the conventional associations of speed as to the differences between the texts in each metre.
XV / VI / fol. 10[v] fol. 13	3 Mass 'Kyrie eleison'	*End of 1683-92 (likely 1690-92)*	fol.10[v] - 𝄵 - Domine Deus Rex cælestis Deus pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, agnus Dei, Filius Patris. Qui tollis peccata mundi, misere nobis. fol. 13 - **3** - Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu christe, cum sancto spiritu: in gloria Dei Patris.	fol.10[v] - 𝄵 - Lord God heavenly King, O God, almighty Father. Lord Jesus Christ, only begotten son Lord God, lamb of God, Son of the Sather, fol. 13 - **3** - For you alone are the holy one, you alone are the Lord, you alone are the most high, Jesus Christ, with the holy spirit in the glory of God the father.	Standard Text	C	3	While each statement contrasts the other in terms of its idea (who is being referenced - God - versus statements of reverence for God), outside of the conventional associations of speed with each metre, there it is unclear on the reason for the changes of metre.
XV / VII / ff. 25[v] -26 fol. 30 fol. 31[v]	3 Mass 'Kyrie eleison' 236 *Elévation* 'O salutaris hostia'	*End of 1683-92 (likely 1690-92)*	**2** - et in spiritum sanctum Dominum et unificantem, 𝅘𝅥𝅮𝅘𝅥𝅮 - Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem moruorum. **3** - Et vitam venturi sæculi. Amen. fol. 30 - 𝄵 - Pleni sunt cæli et terra gloria tua. [Elevation Motet - H.236] fol. 31[v] - 𝅘𝅥𝅮𝅘𝅥𝅮 - O salutaris hostia.	**2** - In the holy spirit, and one God, 𝅘𝅥𝅮𝅘𝅥𝅮 - I confess one baptism for the forgiveness of sins, and I look forward to the resurrection of the dead. **3** - and the life of the world to come. Amen. fol. 30 - 𝄵 - Heaven and earth are full of thy glory. [Elevation Motet - H.236] fol. 31[v] - 𝅘𝅥𝅮𝅘𝅥𝅮 - O saving victim.	Standard Text	A / C	2	Contrasts between confession of sins vs. the life of the world to come vs. the omnipresent glory of God. However, it is interesting to note that the reference to Glory appears in a moderate metre.

[15] The standard text presents the opening line of this verse as 'Qui diceris paraclitus', which differs from that either used by or created for Marc-Antoine Charpentier in this setting.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			𝐂 - Quæ cæli pandis ostium:	𝐂 - opening wide the gate of heaven to man below:				
XV / IX / ff. 53-54 fol. 55	160 *Psalm 2^{us} 6^{us} supra centesimum a 4 voix* 'Nisi Dominus'	*End of 1683-92 (likely 1690-92)*	**3** - Nisi Dominus aedificaverit domum in vanum laboraverunt qui ædificant eam 𝐂 - Vanum est vobis ante lucem surgere, 𝐂𝅗𝅥𝅮𝅗𝅥 - surgere postquam sederitis qui manducatis panem doloris cum dederit dilectis suis somnum fol. 55 - **3** - Gloria Patri et Filio et Sancto Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum, Amen..	**3** - Unless the Lord build the house, they labour in vain that build it. 𝐂 - It is vain for you to rise before the light, 𝐂𝅗𝅥𝅮𝅗𝅥 - rise ye after you have sit, you that eat the bread of sorrow, when he shall give sleep to his beloved fol. 55 - **3** - Glory be to the Father, to the son and to the holy spirit, as it was in the beginning now and ever shall be world without end. Amen..	Psalm 126	A	2 / 3	Contrasting reference to labour in **3** vs. sorrow and sleep in 𝐂𝅗𝅥𝅮𝅗𝅥 and then to the doxology in **3**. The slower metre does appear to have the text of slower sentiment.
XV / XI / fol. 76^{v} fol. 79^{v}	145 *Te Deum à 8 voix avec fl[ûtes] et violons* 'Te Deum laudamus'	*End of 1683-92 (likely 1690-92)*	fol. 76^{v} - 𝐂𝅗𝅥𝅮𝅗𝅥 - Judex crederis, esse venturus. fol. 79^{v} - **3** - Per singulos dies, benedicimus te, et laudamus nomen tuum in sæculum sæculi.	fol. 76^{v} - 𝐂𝅗𝅥𝅮𝅗𝅥 - We believe that you will come to be our judge fol. 79^{v} - **3** - Day by day, we bless you and praise your name for endless ages evermore.	Standard text.	A	2 / 3	The concept of judgement, and on other occasions, being slower than blessing and praise.
XV / XI / ff. 102^{v} - 103^{v}	515 *Symphonies pour un reposoir* [Instr.]	*End of 1683-92 (likely 1690-92)*	𝐂𝅗𝅥𝅮𝅗𝅥 - [Instr.] fol. 103^{v} - 𝅗𝅥𝅮 - [Instr.]	𝐂𝅗𝅥𝅮𝅗𝅥 - [Instr.] fol. 103^{v} - 𝅗𝅥𝅮 - [Instr.]	NA	Unclassifiable	Unclassifiable	-
XVI / XII / ff. 5-7^{v} fol. 8^{v}-13	4 *Messe à quatre chœurs* 'Kyrie eleison'	1672	𝐂𝅗𝅥𝅮𝅗𝅥 - Gloria, gloria in excelsis Deo, 𝐂𝅗𝅥𝅮 Lentement - et in terra pax hominibus bonæ voluntatis. 𝐂 - Laudamus te, benedicimus te, glorificamus te, adoramus te, gratias agimus tibi, propter magnam gloriam tuam. **3** - Domine Deus Rex cælestis, Domine Fili unigenite, Jesu Christe. Domine Deus agnus dei Filius Patris. ff. 8^{v}-13 - 𝐂𝅗𝅥𝅮 - Quoniam tu solus sanctus, tu solus Dominus, tu solus alitissimus, Jesu Christe, cum sancto spiritu: in gloria Dei Patris. Amen. 𝐂 - Amen.	𝐂𝅗𝅥𝅮𝅗𝅥 - Glory to God in the highest, 𝐂𝅗𝅥𝅮 Lentement - and on earth peace to people of good will. 𝐂 - We praise you, we bless you, we glorify you, we adore you; we give you thanks for your great glory. **3** - Lord God, heavenly King, O God, almighty Father. Lord Jesus Christ, only begotten son, Lord God, lamb of God, son of the Father. ff. 8^{v}-13 - 𝐂𝅗𝅥𝅮 - For you alone are the Lord, you alone are the most high, Jesus Christ, with the holy spirit, in glory of God the father. Amen. 𝐂 - Amen.	Standard text.	C	2 / 3	The *term* gives some clarity on the speed between the first two metres and indeed this is to an extent implicit within each text. However, with the latter two triple metres it is unclear from the sentiment of the text as to the difference between 𝐂𝅗𝅥𝅮 and **3**.
XVI / XIII / ff. 14-16 XVI / XIII / XIV / fol. 19^{v}-24 XVI / XIII / XIV fol. 25^{v}	4 *Messe à quatre chœurs Mass* 'Kyrie eleison'	1672	ff. 14-16 - **3** - Et in unum Dominum Jesum Christum, filium Dei unigenitum. Et ex patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. fol. 19^{v} - 𝐂𝅗𝅥𝅮𝅗𝅥 - Et ascendit in cælum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos, et mortuos: **3** - cujus regni non erit finis. fol. 25^{v} - 𝅗𝅥𝅮- Confiteor unum baptisma in remissionem peccatorum. Et expecto 𝐂 - resurrectionem mortuorum. Et vitam venturi sæculi. Amen.	ff. 14-16 - **3** - I believe in one Lord Jesus Christ, the only-begotten son of God, born of the father before all ages. God from God, light from light, true God from true God, begotten not made. fol. 19^{v} - 𝐂𝅗𝅥𝅮𝅗𝅥 - And he ascended into heaven and is seated at the right hand of the father. He will come again in glory to judge the living and the dead: **3** - and his kingdom shall have no end. fol. 25^{v} - 𝅗𝅥𝅮- I confess one baptism for the forgiveness of sins, and I look forward 𝐂 - to the resurrection of the dead and the life of the world to come. Amen.	Standard text.	C	3 / Unknown	While each statement contrasts the other in terms of its idea (who is being referenced - Jesus - versus statements of reverence for Jesus), it is unclear outside of the conventional associations of speed as to the differences between the texts in each metre. For example, there is a contrast between the adoration of the Lord and then him sitting at the right-hand of the father. Again, 𝅗𝅥𝅮 is used at the confession of sins.
XVI / XIV /	4	1672	fol. 29^{v} - 𝅗𝅥𝅮 - Pleni sunt cæli et terra gloria tua.	fol. 29^{v} - 𝅗𝅥𝅮 - Heaven and earth are full of thy glory.	Standard text.	B	2 / 3	Notably Charpentier has set two contrasting texts

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
fol. 29[v] fol. 30	*Messe à quatre chœurs Mass* 'Kyrie eleison'		fol. 30 - 𝅗𝅥𝅗𝅥 - Agnus Dei qui tollis peccata mundi misere nobis.	fol. 30 - 𝅗𝅥𝅗𝅥 - Lamb of God, you taketh away the sins of the world, have mercy on us.				(one referencing sin the other glory) in the same metre.
XVI / XV / ff. 42-46	494 *Ouverture de la Comtesse d'Escarbagnas [et] Intermèdes nouveaux du Mariage forcé* 'Mon compère en bonne foi'	1672	**3** - Chèrs compagnons puisqu'ici nous voila trois favoris d'ut re, me fa sol la, qu'ici nos voix sont dégainé! Chantons. Mais que dirons-nous? Je m'en rapporte a vous. Que vous en semble? Je n'en sait rien. Qu'importe? Chantons tous ensemble mal ou bien. 𝅗𝅥 - Fran, fran fran pour le Seigneur Gratian! Frin, frin, frin pour le Seigneur Arlequin! Fron, fron, fron pour le Seigneur Pantalon! 𝅝 - O le joli concert et la belle harmonie! 𝅗𝅥/𝅗𝅥 - O le joli concert, 𝅗𝅥𝅗𝅥 - et la belle harmonie, 𝅗𝅥 - O le joli concert et la belle harmonie, la belle harmoni[e]! **3** - Les grotesques [Instr.] **3** - O la belle simphonie. Qu'elle est douce qu'elle a d'appâts. Melons y la mélodie des chiens, des chats et des rossignols d'Arcadie. Onou, houpf, miaou, hin han. Oh le joli concert et la belle harmonie!	**3** - Dear companions, since we are gathered here, three masters of do re me fa sol la, and our voices are unsheathed, let's sing, but what shall we say? I defer to you, what do you think? No idea at all. No matter, let's all sing together, well or ill. 𝅗𝅥 - Fran, fran, fran, for good Master Gratian! Frin, frin, frin for his Lordship Harlequin! Fron, fron, fron for the noble Pantalon! 𝅝 - Oh the superb consort and the sweet harmony! 𝅗𝅥/𝅗𝅥 - Oh the superb consort, 𝅗𝅥𝅗𝅥 - and the sweet harmony, 𝅗𝅥 - Oh the superb consort and the sweet harmony! **3** - Les grotesques [Instr.] **3** - Oh, the lovely symphony. How sweet it sounds, what charms it has. Let's mix in the melody of dogs and cats and the nightingales of Arcadia. Bow-wo, woof, miaow, he-haw. Oh, what fa superb consort, and sweet harmony.	Molière. Independent translation.	C	3	This passage is particularly interesting given interchanges between a number of different triple metres, but where the same text has been used with all of them. Note the later use of void and normal notation together.
XVI / XVII / ff. 54[v]-55	495 *Le Malade imaginaire* 2nd Intermède 'Votre plus haut savoir'.	1674	fol. 54[v] - 𝅗𝅥𝅗𝅥 - Se non dormite, Almen aloorq pensate alle ferite ch'al cuor mi fate; deh Almen fingete per mio conforto, Se m'uccidete, d'haver il torto fol. 55 - [**3**] - ses ardeurs ses transports ses cappprices ces douces languers.	fol. 54[v] - 𝅗𝅥𝅗𝅥 - If you do not sleep, Almen, then think of the wounds that you make in my heart. For my comfort, pretend that you have killed me and then say that you are wrong. fol. 55 - [**3**] - his ardour transports joys through times of when he is languishing.	Moliere. Independent translation.	A	2	Reference to joy in the passage that is notated (albeit without a metre sign) in **3**.
XVII / XVIII / ff. 4-4[v]	496 *Circé* 'Pour divertir Louis, unissons-nous'	*1675-80*	𝅗𝅥 - Sur des exploits moins glorieux on a place parmi les Dieux, les héros dont le nom fut grand et redoutable. 𝅗𝅥 - Louis a droit plus qu'eux à l'immortalité. 𝅗𝅥 - Louis qui tous les jours fait une vérité fol. 4[v] - **3** - Deux beaux yeux me charment, leurs traits me désarment; mais s'ils ne sont doux, nargue de leurs coups. J'aime une maîtresse qui me tend les bras. Si de la rudesse. Avec mille appas la beauté tigresse ne me plairait pas.	𝅗𝅥 - On less glorious exploits we have place among the Gods, the heroes whose name was great and formidable. 𝅗𝅥 - Louis has a right to immortality more than them. 𝅗𝅥 - Louis who makes truth every day. fol. 4[v] - **3** - Two beautiful eyes charm me, their features disarm me; but if they are not gentle, I should not risk their blows. I love a mistress who reaches out to me. No harshness. With a thousand attractions the tigress' beauty would not please me.	Thomas Corneille. Independent translation.	A / C	3	
XVII / XVIII / fol. 11	496 *Circé* 'Pour divertir Louis, unissons-nous'	*1675-80*	𝅗𝅥 - [Instr.] **3** - [Instr.]	𝅗𝅥 - [Instr.] **3** - [Instr.]	Thomas Corneille. Independent translation.	NA	NA	NA
XVII / XIX / fol. 17[v] fol. 19[v]	167 *Quam dilecta. Psalm[us] Dav[id] octogesimus tertius.* 'Quam dilecta tabernacula tua'	*End of 1683 - 1692 (likely 1685-86)*	fol. 17[v] - 𝅗𝅥/𝅗𝅥 - [Instr.] fol. 19[v] - 𝅗𝅥𝅗𝅥 - Etenim passer invenit sibi domum et turtur nidum sibi ubi [ponat] **2** - pullos suos: cor meum et caro mea exultavit in Deum vivum	fol. 17[v] - 𝅗𝅥/𝅗𝅥 - [Instr.] fol. 19[v] - 𝅗𝅥𝅗𝅥 - For the sparrow hath found herself a house, and the turtle a nest **2** - for herself where she may lay her young ones: my heart and my flesh have rejoiced in the living God.	Psalm 83	C	Unknown	The mixed pattern of void notation occurs in succession with the passage in 𝅗𝅥𝅗𝅥

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			𝅝 - Etenim passer invenit sibi domum et turtur nidum sibi ubi [ponat] 𝅗𝅥 - ubi pullos suos: 𝅝 - ubi pullos suos [Instr.]	𝅝 - For the sparrow hath found herself a house, and the turtle a nest 𝅗𝅥 - for herself where she may lay her young ones: 𝅝 - for herself where she may lay her young ones [Instr.]				
XVII / XXIII / ff. 43-43^{v}	519 *Simphonies pour le jugement de Salomon* [Instr.]	*End of 1680-1683*	𝅝 - [Instr.] 𝅗𝅥 - [Instr.] 𝅝 - [Instr.] 𝅗𝅥 - [Instr.] 𝅝 - [Instr.]	𝅝 - [Instr.] 𝅗𝅥 - [Instr.] 𝅝 - [Instr.] 𝅗𝅥 - [Instr.] 𝅝 - [Instr.]	NA	Unclassifiable	Unclassifiable	
XVIII / XXIX / fol. 8 fol. 9	500 *Les fous divertissant* 'Hélas, nous nous plaignons tous deux'	1680-81	𝅗𝅥 - [Instr.] 𝅘𝅥𝅮 - Ce n'est qu'entre deux Amans que les concerts sont charmants lors que la crainte est bannie. Lourds amoureuses langueurs forment une simphonie. 𝅗𝅥 - Menuet [Instr.] fol. 9 - 𝅗𝅥 - Quand la flamme est dans une âme; quand la flame consumer un cœur et qu'un père trop sévère n'en veut point modérer la chaleur que la prière n'y peut rien faire c'est à l'amour d'on éteindre l'ardeur.	𝅗𝅥 - [Instr.] 𝅘𝅥𝅮 - It is only between two lovers that concerts are enchanting. When fear is banished, their amourous langours form a symphony. 𝅗𝅥 - Menuet [Instr.] fol. 9 - 𝅗𝅥 - When love's flame possess a soul, when the flame consumes a heart; and when a farther who is too strict refuses to allow the fire to be cooled, no amount of pleading can do anything - it is up to love to extinguish the fire.	Unlocated French Text. Independent translation.	A	2 / 3	Contrasts between the texts the joys of love vs. a father's reflection on what happens when love is banished which does have words that suggest a quicker tempo.
XVIII / XXX / fol. 21^{v} fol. 27^{v}	402 *Sacrificium Abrahæ* 'Cum centrum esset annorum Abraham'	1681	fol. 21^{v} - 𝅗𝅥 - Gaudemus igitur in Domino. fol. 27^{v} - 𝅝 - Beati qui timent Dominum, beati qui obediunt voci ejus.	fol. 21^{v} - 𝅗𝅥 - Let us rejoice, therefore, in the Lord. fol. 27^{v} - 𝅝 - Blessed are they who fear the Lord, blessed are they who obey his voice.	Adapted from Genesis, ch. 21-22. Independent translation.	A	2	Contrast between rejoicing and blessing with the latter sentiment again featuring in the conventionally slower tempo.
XVIII / XXX / ff. 31^{v}-33	178 *Psalmus Davidis centesimus vigesimus spetimus* 'Beati omnes qui timent dominum'	1681	𝅝 - Ecce sic benedicetur homo qui timet Dominus. [16] 𝅝 - Benedicat te Dominus ex Sion et videas bona Jerusalem omnibus diebus vitae tuæ. 𝅗𝅥 - Et videas filios filiorum tuorum 𝅗𝅥 Lentement - pax super Israël.	𝅝 - Behold, thus shall the man be blessed that fears the Lord. 𝅝 - May the Lord bless thee out of Sion: and mayest thou see the good things of Jerusalem all the days of thy life. 𝅗𝅥 - And mayest thou see thy children's children. 𝅗𝅥 Lentement - peace upon Israël.	Psalm 127.	C	2	Reference in the conventionally quicker metre to fear.
XVIII / XXXI / ff. 44-44^{v}	502 *Endimion tragédie meslee de musique* 'Amour, tu ressent en ces lieux'	1681-82	𝅗𝅥 - mais non ma divine maitresse est commençons sensible à la tendresse et ne condone plus des si douces ardeurs. 𝅝 - Je me rends mon berger a tes charmes vainqueurs j'avouerais? Sans rougir le beau trait qui l'une blesse si l'amour est une faiblesse elles commune à tous les cœurs. 𝅝 - Mais je devoirs elles mes se crêtes langueurs s'il la déesse hélas qui nous est si sévère venait a pénétrer ce dangereux mystère que ne craindrais je pas de ces justes rigueurs. 𝅗𝅥 - mais non ma divine maitresse est commençons sensible à la tendresse et ne condone plus des si douces ardeurs.	𝅗𝅥 - but no, my divine mistress is beginning to be sensitive to tenderness and no longer condones such sweet ardour. 𝅝 - I would admit surrendering my shepherd to your victorious charms? Without blushing - the beautiful trait that hurts one - for love is a weakness that is common to all hearts. 𝅝 - But I owed them my crest languors if the goddess, alas, who is so severe to us, came to penetrate this dangerous mystery that I do not fear from these just rigors. 𝅗𝅥 - but no, my divine mistress is beginning to be sensitive to tenderness and no longer condones such sweet ardour.	Hitchcock, p. 377 states that the music was composed for opening of the play by the Comédie-Française on 22 July 1681 but has not identified a librettist. However, in a 1994 study, the musicologist Charles Whitfield suggests that the libretto for this work is by Gabriel Gilbert, *Les*	C / B	3	There are some subtle contrasts in the texts such as surrender in 𝅝 and sensitivity in 𝅗𝅥. However, later 𝅝 has reference to tenderness, while in 𝅗𝅥 there is reference to 'tenderness' so the distinctions are not obvious.

[16] Charpentier uses the word 'Dominus' as opposed to 'Dominum' as appears in the standard setting of the text.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			𝅗𝅥𝅗𝅥 - Je me rends mon berger a tes charmes vainqueurs j'avouerais? Sans rougir le beau trait qui l'une blesse si l'amour est une faiblesse elles commune à tous les cœurs. 𝅗𝅥𝅗𝅥 - Tendres amans c'est trop longtemps une plaindre finissez vos tristes adieux. Pendent quelques moments vous devez vous contraindre songes que vous avez à craindre l'un qui a jalouse et furieux tendres amants c'est trop longtemps vous plaindre finissez vos tristes adieux. **3** - [Instr.]	𝅗𝅥𝅗𝅥 - I would admit surrendering my shepherd to your victorious charms? Without blushing - the beautiful trait that hurts one - for love is a weakness that is common to all hearts. 𝅗𝅥𝅗𝅥 - Tender lovers, it's been too long a pity, since you finished your sad farewells. For a few moments you must force yourself to dream that you have to fear one who is jealous and furious; tender lovers it's too long a time you complain - commend your sad farewell to the Gods. **3** - [Instr.]	*Amours de Diane et d'Endimion* (Paris: G. de Luyne, 1657) located in Bibliothèque de l'Arsenal, Coll. Rondel Rf 6183. A copy also exists at the British Library, BL 12675.			
XVIII / XXXI / fol. 44[v17]	502 *Endimion tragédie meslee de musique* 'Amour, tu resent en ces lieux'.	1681-82	𝅗𝅥𝅗𝅥 - [Instr.] Tendres amans c'est trop longtemps vous plaindre finis ses finis vos tristes adieux pendant quelques moments vous devez vous contraindre songes que vous avez à craindre un décidu jalouse et furieux. **3** - [Instr.]	𝅗𝅥𝅗𝅥 - [Instr.] Tender lovers, it's too long to complain to you, no more, no more, your sad farewells, for a few moments, you have to force yourself to think that you have to fear a jealous and furious fall from grace. **3** - [Instr.]	?Gabriel Gilbert? See above.	Unclassifiable	Unclassifiable	
XVIII / XXXII / fol. 53 fol. 55	327 *Motet pour toutes les festes de la Vierge* 'Corde et anima christo canamus gloriam'	1681-82	fol. 53 - **3** - [Instr.] - Corde et animo Christo cantamus gloriam in hac sacra solemnitate praecelsae genitricis Dei Mariae concinant laetantes chori et alternantibus fol. 55 - 𝅗𝅥𝅗𝅥 - Eva poenam intulit mundo: Maria salutem attulit. Auctrix Eva peccati, auctrix meriti Maria. Occidendo nocuit Eva vificando profuit Maria. Illa percuissit, ista sanavit. **3** - Corde et animo Christo can[t]amus gloriam in hac sacra solemnitate praecelsae genitricis Dei Mariae concinant lætantes chori et alternantibus.	fol. 53 - **3** - [Instr.] -Let us sing glory to Christ with heart and mind on this holy feast of Mary, most exalted mother of God. May joyful choirs sing together and may the sweet-sounding songs mingle fol 53 - 𝅗𝅥𝅗𝅥 - [Instr.] - Eve brought punishment to the world, Mary brought salvation. Eve was the begetter of sin: Mary the begetter of reward. Eve brought harm by dealing death; Mary brought good by giving life. The first struck us down, the second healed us up. **3** - 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, and in antiphonal measures	LU 1626 initially. Hitchcock states that the remainder is unlocated. However, Shirley Thompson has identified that 'While some of this text remains unlocated, a significant amount can be established with reference to *Le Bréviaire romain, 1688*.[18]	A	2	Direct contrasts between joyful singing (**3**) and punishment and salvation in 𝅗𝅥𝅗𝅥.
XVIII / XXXII / fol. 52[v]	249 [Elevation] 'O Salutaris Hostia'	1681-82	𝅗𝅥𝅗𝅥 - Quæ cæli pandis ostium, bella premunt hostilia, da robur, fer auxilium, **3** - auxilium, 𝅗𝅥𝅗𝅥 - Da robur, fer auxilium.	𝅗𝅥𝅗𝅥 - O heaven, you open the door, hostile wars oppress, give strength, bring help., **3** - bring help, 𝅗𝅥𝅗𝅥 - or give us strength for help we cry.	LU 1854-5 (verse 1 only)	C	4	The change is likely to emphasise the short passage in **3**. However, it is not possible to identify differences in the sentiments of the text and indeed the word 'auxilium' appears in both metres.
XIX / XXV / fol. 2[v]-3	174 [Psalm 41] 'Quemadmodum desiderat cervus'	1679-80	𝅗𝅥𝅗𝅥 - Ubi est Deus tuus? **3** - Hæc recordatus sum et effudi in me animam meam: **C** - quoniam transibo in loco tabernaculi admirabilis usque ad domum Dei in voce exultationis et confessionis sonus epulantis. fol. 4[v] - **3** - Spera in Deo quoniam confitebor illi salutare vultus mei.	𝅗𝅥𝅗𝅥 - Where is thee my God? **3** - These things I remembered, and poured out my soul in me: **C** - 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. fol. 4[v] - **3** - Hope in God, for I will still give praise to him: the salvation of my countenance.	Psalm 41	C	3	There are contrasts in the texts with each metre and the last passage in **3** references 'Hope' which may indeed require a faster tempo. However, purely on the basis of the texts alone, it is not possible to determine a difference in the sentiment between the texts. However, see later the subsequent iteration of the text 'Where is thee my God'?

[17] While this section directly follows on in the manuscript from that listed in the foregoing entry, it is marked 'Scene 7e mes actes'.

[18] *Le Breviaire romain, en latin et en françois. Suivant la réformation du S. Concile de trente. Imprimé par le commandement de pape Pie V. revû, et premièrement corrigé par Clément VII. Et depuis par Urbain VIII. Dans lequel sont insérez les offices de tous les Saints Nouveaux, approuvez par la Sacrée Congrégation des Rites, sous le pontificat d'Innocent X. Alexandre VII. Clément IX, Clément X. et Innocent XI. Divisé en quatre parties*, trad./ transl. Nicolas Le Tourneux (Paris: Denis Thierry, 1688);'Automne' respectively Leçons 5 and 1, for the feast of 'La Nativité de la Sainte Vierge, pp. 539 and 536 and Leçon 3 in 'Le petit Office de la Vierge', p. ccxl. For the Latin. Reference has also been made to the hymn *Ave regina cælorum* in *L'Office de l'Église en latin et en françois. Contenant l'Office de la Vierge pour toute l'année: l'Office des dimanches et des festes: les sept psaumes de la Pénitence: les oraisons de l'Église pour les dimanches & les grandes festes: plusieurs prières tirées de l'Ecriture sainte et des saints Pères; et les hymnes traduites en vers. Avec une instruction pour les fidelles. Dédié au roy. Dixneufième édition* (Paris: Pierre Le Petit, 1666), p. 246. Marc-Antoine Charpentier, *Petits motets. Motets à 3 voix et Instr.*, Editions Monumentales du Centre de musique baroque de Versailles, I.4.4a, ed. Shirley Thompson (Versailles: CmbV, 2018), p. lxvii.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XIX / XXV / fol. 8	174 [Psalm 41] 'Quemadmodum desiderat cervus'	1679-80	𝄢 - apud me oratio Deo vitae meae. Dicam Deo susceptor meus es quare oblitus es mei quare contristatus incedo dum adfligit me inimicus. **c** - Dum confinguntur ossa me exprobraverunt [mihi qui tribulant][19] mei; **3** - dum dicunt mihi per singulos dies ubi est Deus tuus [𝄢].	𝄢 - and a canticle to him in the night. With me is prayer to the God of my life. **c** - Whilst my bones are broken, my enemies who trouble me have reproached me; **3** - Whilst they say to me day by day: where is thy God?	Psalm 41	C	3	The question 'where is thy God' appears in **3** whereas previously it appeared in 𝄢.
XIX / XXVII / ff. 19ᵛ-20	176 [Psalm 97] 'Cantate domino canticum novum'	1679-80	𝄢 - Recordatus est misericordiae suae et veritatem suam domui Israël viderunt omnes termini terrae salutare Dei nostri. **3** - Guay - Jubilate Deo omnis terra. fol. 25 𝄢 - Quoniam venit judica reteram.	𝄢 - He hath remembered his mercy his truth toward the house of Israel. All the ends of the earth have seen the salvation of our God. **3** - Guay - Sing joyfully to God, all the earth: fol. 25 𝄢 - because he cometh to judge the earth.	Psalm 97	A	2	Contrast between 'mercy' and in the second iteration 'judgement' in the conventionally slower metre and joyfulness in **3**.
XX / XXXV / ff. 2ᵛ-4	429 [Untitled] 'Eamus, volamus, o chare [*sic*] sodales'.	1682	𝄢 - Eamus volemus, O charæ sodales ad aques vitales ut noxas lethales in eis mundemus, ad mensam parasam et mobis oblatam ut vitam beatam in hac prægustemus. Ad mensam parasam et nobis oblatam ut vitam beatam in hac prægustemus mortu non lento in hoc sacramento virtutis augmento nos reficiemus. **c** - Hic caro christi in libum hic sanguise jus in potum libitur ite præcul impi longe prophani munda solum pectora huc ades te. [𝄢] 𝄡 - Ad hoc cæleste convivium, O quam multivocati, quam paucivræ electi.	𝄢 - Let's go, O dear companions, to the living waters, to cleanse ourselves of the deadly offenses in them, to the table prepared and offered to us, so that in this life we taste happy life. At the table prepared and offered to us, so that in this life we anticipate happy death. **c** - Here the flesh of Christ is on the cake, here it is right that the blood is chosen for us to drink. [𝄢] 𝄡 - To this heavenly banquet, O how many invited, how few chosen!	Unlocated [Independent translation]	A / C	2	Contrast between cleansing of sin and the tasting of a happy life albeit there is also reference to a 'happy death' vs. the heavenly banquet that few are chosen to attend.
XX / XXXV / fol. 6	184 *Psalmus David 5tus* [recte 2ᵈᵘˢ] "Quare fremuerunt gentes"	1682	**3** - Tunc loquetur ad eos in ira sua **c** Guay - et in furore suo conturbatit eos. **c** - Ego autem constitutus sum rex ab eo super Sion montem sanctum eius praedicans praeceptum eius. Dominus dixit ad me: 𝄢 - filius meus es tu ego hodie genui te. fol. 8ᵛ 𝄢 - Adprehendite disciplinam nequando irascatur Dominus et pereatis de via justa.	**3** - Then shall he speak to them in his anger **c** Guay - and trouble them in his rage. **c** - But I am appointed king by him over Sion his holy mountain, preaching his commandment. The Lord hath said to me: 𝄢 - Thou art my son, this day have I begotten thee. fol. 8ᵛ 𝄢 - Embrace discipline, lest at any time the Lord be angry, and you perish from the just way.	Psalm 2	A	2 / 3	Contrast in sentiment between anger vs. discipline.
XX / XXXV / fol. 11- 11ᵛ	406 *In circumcisione Domini Dialogus inter angelum et pastores* 'Xenia, xenia pastores, Christo portanda parastis'.	*End of 1683*	**3** - [Instr.] **c** - Xenia, Xenia pastores portanda parastis. **3** - [Instr.] **c** - Ecce lucis novæ radiis sol oriens novum nuntiat tantum. **3** - [Instr.] **c** - Dona paravimus, eamus, properemus in Bethlehem, festinemus in Bethlehem, Lentement - et puero pro nobis nato 𝄢 - Genua flectentes offeremus,	**3** - [Instr.] **c** - O shepherds, you have prepared gifts to bear unto Christ. **3** - [Instr.] **c** - Lo, the rising sun, darting its rays, announces the great news! **3** - [Instr.] **c** - Our gifts are ready. Come, let us hasten to Bethlehem. Come, let us hurry to Bethlehem. Lentement - to the child who is born us we offer our gifts 𝄢 - on bended knee,	Unlocated. Hitchcock, p. 302 notes that 'the "scene" is based on Luke 2:8-15'. Independent translation.	C	Unknown	Uncertain as to the differences in sentiment between each of the texts in each of the triple metres.

[19] The portion of text that appears in square brackets is a part of the standard text. However, this is not set on this occasion by Charpentier.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			𝐜 - offeremus. Guay - easmus, fol. 13 𝐜𝅗𝅥𝅮 - nato genua flectentes fol. 13^{v} 𝄇 - Accipe Deus pro nobis factus homo, accipe, Deus amator noster, accipe, Deus, corda nostra, utinam pura, utinam munda utinam tibi grata.	𝐜 - our gifts, Guay - let us hasten, fol. 13 𝐜𝅗𝅥𝅮 - to the child, on bended knee. fol. 13^{v} 𝄇 - Receive, O God who became man for us, receive, O God who loves us, receive, O God, our hearts. May they be pure, may they be unsullied, may they be pleasing unto you.				
XX / XXXV / fol. 14-16^{v}	329 *Pour un resposoir* 'Ave verum corpus'	*End of 1683*	**3** Lentement - [Instr.] **2** -Ave verum corpus natum de Maria Virgine: vere passum, ommolatum in cruce pro homine. 𝐜 - Cujus latus perforatum fluxit aqua et sanguine: 𝄢 Grave - Esto nobis prægustatum mortis in examine. **2** - O Jesu, O [pie] filli mariæ, dulcis![20] 𝄢 - Esto nobis prægustatum mortis in examine.	**3** Lentement - [Instr.] **2** - Hail to thee! True body, sprung from the Virgin Mary's womb: the same that on the cross was hung, and bore for man the bitter doom! 𝐜 - Thou, whose side was pierced, and flowed; both with water and with blood: 𝄢 Grave - Suffer us to taste of thee in our life's last agony. **2** - O Jesus, O sweet pious son of Mary! 𝄢 - Suffer us to taste of thee in our life's last agony.	LU 1856	C	4	The same passage of text appears in the same metre, but one does not have a a term of *mouvement*.
XX / XXXVI / ff. 18-21^{v}	188 *Psalmus 62* 'Deus Deus meus ad te'	*End of 1683*	fol. 18 𝐜𝅗𝅥𝅮 - In terra deserta et invia et inaquosa sic in sancto apparui tibi ut viderem virtutem tuam et gloriam tuam. Quoniam melior est misericordia tua super vitas labia mea laudabunt te. 𝐜 - Sic benedicam te in vita mea in nomine tuo levabo manus meas. **3** - Sicut adipe et pinguidine repleatur anima mea et labia exultationis laudabit os meum. [𝄽] fol. 20-21^{v} 𝐜𝅗𝅥𝅮 - et in velamen.to alarum tuarum exultabo. Adhesit anima mea post te me suscepit dextera tua. 𝐜 - Ipsi vero in vanum quaesierunt animam meam, 𝐜𝅗𝅥𝅮 - Tradentur in manus gladii partes vulpium erunt.introibunt in inferiora terrae. 𝄽 - Rex vero laetabitur in Deo laudabitur omnis qui jurat in eo quia obstructum est os loquentium iniqua.	fol. 18 𝐜𝅗𝅥𝅮 - On a desert land, and where there is no way, and no water: so in the sanctuary have I come before thee, to see thy power and thy glory. For thy mercy is better than lives: thee my lips shall praise. 𝐜 - Thus will I bless thee all my life long: and in thy name I will lift up my hands. **3** - Let my soul be filled as with marrow and fatness: and my mouth shall praise thee with joyful lips. [𝄽] fol. 20-21^{v} 𝐜𝅗𝅥𝅮 - And I will rejoice under the cover of thy wings: my soul clings unto thee; thy right hand upheld me. 𝐜 - But they have sought my soul in vain, 𝐜𝅗𝅥𝅮 - they shall be delivered into the hands of the sword, they like foxes enter the lower part of the earth. 𝄽 - But the king shall rejoice in God, all they shall be praised that swear by him: because the mouth is stopped of them that speak wicked things.	Psalm 62	C / A	3	There are some contrasts between passages of text in each metre but it's not obvious on the speed differences between texts. For example, praise appears in **3** and rejoicing appears in 𝐜𝅗𝅥𝅮 Each triple metre has a different grammatical VOICE.
XX / XXXVI / ff. 25-28^{v}	408 *Élévation*	*End of 1683*	𝐜𝅗𝅥𝅮 - Panem cælestem habeo, si quis esurierit, saturabo eum. Fontem vitalem habeo: si quis sitierit, inebriabo eum.	𝐜𝅗𝅥𝅮 - I possess heavenly bread: if someone is hungry, I will fill him. I possess the fountain of life: If someone is thirsty, I will inebriate him.	Unlocated. Independent translation.	C	3	From the texts with each triple metre, it is not obvious which of these

[20] The text used by Charpentier in this setting differs slightly from that given in the source on account that it omits the words 'pie' and 'fili Mariæ'.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Famen. meam quis replebit'		**C** - Esurio, da cibum ut comedam, esurio, da potum, sitio, da cibum. Esurio et sitio Domine. Sitio, da potum ut bibam, esurio, da potum, sitio, da cibum. Esurio et sitio Domine! **3** - Venite dilecti, venite, comedite et bibete. **C** - Caro mea est cibus et sanguis meus potus scitis quia in ara crucis me obtuli pro vobis patri meo. Adhuc scitote quia singulis diebus me trado vobis ad comedendum et bibendum, in hac salutari hostia. **3** - Venite dilecti, venite, comedite et bibete. 𝄞 - O panis angelorum, O rivus gratiarum, quam suavis, quam dulcis es, O quam amænus, quam deliciosus, quam suavis, quam dulcis es! Lentement - quam dulcis es! **2** - quam dulcis es!	**C** - I hunger: give me food, that I may eat! I thirst: give me drink, that I may slake it! I hunger and thirst, Lord! I thirst, give me drink! I hunger: give me food; I thirst and hunger, Lord! **3** - Come, my well-beloved: come, eat and drink. **C** - My flesh is food and my blood is drink. You know that, on the altar of the Cross, I sacrificed for your sake to my Father. Know now that, every day, I give myself to you to be eaten and drunk in this saving host. **3** - Come, my well-beloved: come, eat and drink. 𝄞 - O bread of the angels, O stream of graces, how good, how sweet you are; Oh, how pleasant, how delicious, how good, how sweet you are! Lentement - how sweet you are! **2** - how sweet you are!				should be the quickest. The change between them does link with the change of grammatical voice from first to third person.
XX / XXXVI / ff. 29^{v}-36^{v}	409 *In obitum augustissimae nec non piissimae Galorum reginae lamentum* 'Heu, heu me miserum'	*End of 1683*	fol. 29^{v} 𝄢 - [Instr.] Preludium fol. 33^{v}-36^{v} 𝄢 - Ploremus Mariam! Lamentemus! Ploremus Theresiam! Et gementes et suspirantes reginam quam firmabam sustinebam fovebam! In carmine doloris lugeamus! Ubi eest fidelis et pia regina quæ Deum regem regum adorabat, et se servam servorum ejus, humilis nuncupabat? Ah! Periit! Ubi sapiens et prudens Regina quæ non in thesauris suis, sed solum in Deo spem suam collocabat? Ah! Periit! Ubi ferventissima regina quæ non throni sui, sed Dei et pauperum ejus amore flagrabat? Ah! Periit! **2** - O sors infelix et acerbat! O mors crudelis et amara! 𝄢 - Ob interitum ejus. Plorate nubes, ululate rupes, mugiant venti, turbetur mare moveatur terra, obscuretur sol, luna deficiat! Heu fidelis, saiens, fervens regina moritur! O sors infelix et acerbat! O mors crudelis et amara! **2** - O sors infelix et acerbat! O mors crudelis et amara!	fol. 29^{v} 𝄢 - [Instr.] Preludium fol. 33^{v} -36^{v} 𝄢 - Let us weep for Marie! Let us lament! Let us weep for Thérèse! And those who wept for the Queen were strengthened, sustained encouraged! Let us lament, with heart-rendering songs! Where is she, that faithful, pious Queen, who worshipped God, the King of Kings, and who humbly said she was the salve of slaves? Ah! She is dead! Where is she, that wise and prudent Queen who set her hope not in riches, but in God alone? Ah she is dead! Where is she, that Queen so devoted, who burned not with the love of her throne, but with the love of God and her poor people? Ah! she is dead! **2** - Oh, fatal and cruel destiny! Oh, bitter and inhuman death! 𝄢 - Because of her death, let the clouds moan, let the rocks cry out, let the winds howl, let the sea break up, let the earth tremble, let the sun grow dark, and the moon disappear! Alas! The pious, wise, ardent Queen is dead! Oh, fatal and cruel destiny! Oh, bitter and inhuman death! **2** - Oh, fatal and cruel destiny! Oh, bitter and inhuman death!	Unlocated. Independent translation.	A	2	Weeping and lamenting is contrasted against metres which appear with the *term* which confirms the conventional change of speed required which is also possible to identify from the sentiment of the text.
XX / XXXVII / ff. 38-38^{v}	409 *In obitum augustissimae nec non piissimae Galorum reginae lamentum* 'Heu, heu me miserum'	*End of 1683*	**3** Guay - [Instr.] **3** Guay - Exultate, cantate fidles populi, cantate cantic lætitiæ! **2** - Heu, nos miseros! Heu dolentes! Quomodo cantabimus cantica lætitiæ! Heu! Heu! Theresa nostra periit! fol. 38^{v} **3** - Exultate, cantate fideles populi cantate cantica lætitiæ!	**3** Guay - [Instr.] **3** Guay - Exult, faithful people! Sing songs of joy! **2** - Alas! Alas! How unfortunate are we! Alas! What suffering! How could we sing songs of joy? Alas! Alas! Our Thérèse is dead! fol. 38^{v} **3** - Exult, sing, faithful people sing songs of joy!	Unlocated. Independent translation	C	Unknown	The text 'Exult, faithful people! Sing songs of joy!' appears both with and without a *term*.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XX / XXXIX / fol. 63^{v}	251 *Élévation à 5 sans dessus de violon* 'Transfige Dulcissime Jesu'	*End of 1683*	**2** - Transfige dulcissme Jesu medullas et viscera animæ meæ, suavissimo ac saluberrimoa amoris tui vulnere. 𝄡 - Vera serenaque et apostolica sanctissima charitate. Lentement ♪ - Ut langueat et liquefiat anima mea solo semper amore et desiderio tui. Te concupiscat et deficiat in atria tua cupiat dissolvi et esse tecum. 𝄡 - Da ut anima mea te semper esuriat panem angelorum habentem omnem dulcedinem et saporem et omne delectamentum suavitatis. Da ut anima mea te semper sesuriat fontem vitæ sapientiæ et scientiæ fontemæ terri luminis terrentem veluptatis ubertatem domus Dei. Da ut anima mea te semper quærat ad te tendat temeditetur et omnia operetar in landem in laudemet gloriam nominis tui et omnia operetur in laudem et gloriam nominis tui. 𝄢 - Et tu sis solus spes mea semper tota fiducia mea delectatio mea gaudium, **2** - quies et tranquillitas mea, odor meus dulcedo mea, 𝄢 Guay - et tu sis solus spes nec a tusis solus spes mea auxilium meum thesaurus meus. 𝄡 - in quo fixa et firma et immobiliter semper sit radicata mens mea et cor meum et tu sis solus spes mea semper tota fiducia mea gaudium mea gaudium meum. **2** Lentement - pax tranquillitas et dulcedo mea.	**2** - O sweetest Jesus, pierce the innermost depths of my soul. 𝄡 - With true, serene, and most holy apostolic charity. Lentement ♪ - That my soul may languish and melt with love and desire for you alone. May it desire you and faint in your courts, may it long to dissolve and be with you. 𝄡 - Grant that my soul may always hunger for the bread of angels having all sweetness and taste and every delicious aroma. Grant that my soul may ever delight in thee, the fountain of life of wisdom and knowledge, the fountain of earth's light, the richness of the house of God's terrifying pleasure. Grant that my soul may always seek you, may it tend to you, meditate on it, and work all things upon the earth, to praise the glory of your name, and work all to the praise and glory of your name. 𝄢 - And you alone are my only hope, my complete assurance, my confidence and my joy, **2** - my rest and tranquillity, my peace, my delicacy, my fragrance, my sweetness, 𝄢 Guay - and you alone are my only hope, my help, my treasure. 𝄡 - In whom may my mind and my heart be always fixed and firm and firmly rooted for you are my only hope. **2** Lentement - peace, tranquillity and sweetness.	Unlocated. However, I have located a partial concordance of portions of the text used by Charpentier here as being located in *Musica Divinia*, II ed. Carl Proske (Regensburg: Friedrich Pustet, 1854) and also with the Prayer of St. Bonanventure p. 74. Independent translation.	A	2	The *term* at the change from void to normal notation corresponds with a move to a slower tempo (in conjunction with the word languish). However at the change back to 𝄡, it is possible to discern from the text that the tempo would likely increase due to the presence of words such as 'delight', 'pleasure' and 'praise'.
XXI / XLI / fol. 4-7^{v}	411 *Caedes sanctorum innocentium* 'Surge Joseph e domino'.	1683-84	𝄡 - Ubi sunt pupuli corcula nostra? Ubi puelluli, viscerta nostra? Ubi sunt? Ah, non sunt! 𝄡 - Quid ploratis, o matres, quid suspiratis? 𝄢 - Parcite lacrymis parcite fletibus o matres o felies. **C** - Si enim quæritis ubi sunt pupuli corcula vestra, ubi puelluli, viscerta vestra, in cælis anicti stolis albis regnant cum Christo, et Agnum sine macula ubicumque sequutur. **3** - Gaude, mater Ecclesia, quam decoravit innocens martyrym victima, quam fœcundavit turba puerorum catissima, quibus vitæ primordia dederunt gloriam et cæli gaudia.	𝄡 - Where are our boys, our sweet babes? Where are our little children, the fruit of our wombs? Where are thee? Alas, they are no more! 𝄡 - Why do you weep, O mothers, why do you sigh? 𝄢 - Refrain from tears, refrain from weeping, O happy mothers. **C** - If indeed you seek to know where your boys are, your sweet babes, where your little children are, the fruit of your wombs, they reign in heaven with Christ, clothed in white robes, and everywhere they follow the lamb without blemish. **3** - Rejoice, Mother Church, adorned by the innocent victim of martyrdom, fertilised by a multitude of most beautiful children, to whom the beginnings of life gave glory and the joys of heaven.	Hitchcock notes that 'the beginning is derived from Matthew 2-13, 17-18; the remainder is unlocated. Independent translation.	A	2	Section in 𝄡 talks of weeping, sighing and tears whilst that in **3** references rejoicing.
XXI / XLI-XLII / ff. 12^{v}-21^{v}	481 *Actéon* 'Allons, marchons, courons.'	1683-84	𝄡 - Déesse par qui je respire, aimable reine des forêts, l'ours que nous poursuivons désole ton empire, et c'est pour l'immoler à tes divins attraits que la chasse ici nous attire. Conduis nos pas, guide nos traits, Déesse par qui je respire, aimable Reine des forêts fol. 13^{v} 𝄎 - Ce ruisseau, loin du bruit du monde, nous offre son onde. [Instr.]	𝄡 - Goddess for whom I breathe, gentle Queen of the forests, we chase the bear that ruins your empire, and it is to sacrifice it to your divine charms that the hunt draws us here. Direct our steps, guide our darts, goddess for whom I breathe, gentle Queen of the forests. fol. 13^{v} 𝄎 - This stream, far from the noise of the world, offers us its waves. [Instr.]	Unlocated. Independent translation.	A	2	The sections in 𝄡 are relatively neutral. The section in **3** is likely steered by the designation Menuet. Later section in **3**, references attack and misfortune but it is not completely obvious while the passages in 𝄎 reference both streams and waves

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			3 Menuet - Loin de ces lieux, tout cœur profane. Amants, fuyez ce beau séjour. Vos soupirs, et le nom d'amour, troubleraient le bain de Diane. fol. 17 𝄵 - Agréable vallon, paisible solitude. Qu'avec plaisir sous vos cyprès. Un amant respirant le frais vous ferait le récit de son inquiétude; mis ne craignez de moi ny plaintes ny regrets. Je ne connais l'amour que par le renommée Et tout ce qu'elle en dit me le rend odi[eux]. **3** - Ah! S'il vient m'attaquer, ce Dieu pernicieux, il verra ses projets se tourner en fumée liberté, mon cœur, liberté du plaisir de la chasse, quoi que l'amour fasse, sois toujours seulement tenté. 𝄽 - Liberté, mon cœur, liberté. **C** - Mais quel objet frappe ma vue? C'est Diane et ses sœurs, il n'en faut point douter. **3** - Approchons-nous sans bruit, cette route inconnue m'offrira quel qu'endroit propre à les écouter. 𝄢 - Déesse des chasseurs, écoutez ma défense. **C** - Parle, voyons-voir quelle couleur, quelle ombre d'innocence tu puis donner à to fureur. **3** - Le seul hasard et mon malheur font toute mon offense. 𝄇 - Trop indiscret chasseur, quelle est ton insolence. Crois-tu de ton forfait déguiser la noirceur aux yeux de mon devine essence? Que cette eau que ma main fait rejaillir sur toi apprenne à tes pareils à s'attaquer à moi! 𝄢 Lent - [Instr.]	**3** Menuet - Stay far from this place, all worldly hearts. Lovers, shun this beautiful sojourn, your sighs and the name of love would mar Diane's bathing. fol. 17 𝄵 - Pleasant dale, peaceful solitude, how much pleasure under your cypress trees a lover breathing in the cool would tell you the tale of his worries but fear neither complaint nor regret from me. I know love only by reputation and from all I have heard it seems odious to me. **3** - Ah. If he attacks me, thot pernicious god, he will see his schemes turn to smoke. Freedom, my heart, freedom. By the pleasure of the hunt, whatever love may do, be always only tempted. 𝄽 - Freedom, my heart, freedom. **C** - But what is surprising my sight? It is Diane and her sister, there can be no doubt. **3** - Let us approach silently, this secret path will offer me a place from which to hear them. 𝄢 - Goddess of hunters, hear my defence. **C** - Speak, let us see with what colour, what shade of innocence, you can give to your lust. **3** - Only bad luck and my misfortune are my whole offense. 𝄇 - Too indiscreet hunter, how insolent you are. Do you hope to disguise the darkness of your crime to the eyes of my divine essence? Let this water which my hand throws upon you teach your kind to attack me! 𝄢 Lent - [Instr.]				and later freedom. The passage in 𝄢 references defence, a sentiment that is difficult to place in a speed hierarchy relative to the other triple metres.
XXI / XLII / ff. 31^{v}-33	481a *Acteon change en biche* 'Allons, marchons, courons'	1683-84	𝄢 - [Instr.] 𝄵 - Agréable vallon, paisible solitude. Qu'avec plaisir sous vos cyprès Un amant respirant le frais Vous ferait le récit de son inquiétude; mis ne craignez de moi ny plaintes ny regrets. Je ne connais l'amour que par le renommée et tout ce qu'elle en dit me le rend odi[eux] **3** - Ah s'il vient m'attaquer, ce Dieu pernicieux, Il verra ses projets se tourner en fumée. 𝄽 - liberté, mon cœur, liberté du plaisir de la chasse, quoi que l'amour fasse, sois toujours seulement tenté. Liberté, mon cœur, liberté. fol. 34 𝄢 - [Instr.]	𝄢 - [Instr.] 𝄵 - Agreeable vale, peaceful solitude, with what pleasure beneath your cypresses A lover breathing your cool air, would tell you the tale of his woes; but feat neither complaints nor woes from me. I know love only by hearsay and everything it tells me makes love hateful. **3** - Ah! If he were to attack me, this pernicious god, He would see his projects go up in smoke 𝄽 - Freedom, my heart, freedom. By the pleasure of the hunt, whatever love may do, be always only tempted. Freedom, my heart, freedom. fol. 34 𝄢 - [Instr.]	Unlocated. Independent translation.	A	2	Clear, contrasting sentiment between 'peace' / 'solitude' in 𝄵 and 'attack' / 'smoke' in **3** and 'freedom'.
XXI / XLIII / ff. 38-43^{v}	412 *Nuptiae sacrae* 'Incipite Domino in tymphanis'	1684	**3** Guay - Ego dilecto meo et dilectus meus mihi. Fulcite me floribus, stipate me malis, quia amore langueo. Fortis ut mors dilectio, **C** - lampades ejus ignis atque flammarum. **3** - Fortis ut mors dilectio:	**3** Guay - I to my beloved, and my beloved to me. Stay we up with flowers, compass me about with apples, because I languish with love. Love is as strong as death, **C** - the lamps thereof are fire and flames. **3** - Love is as strong as death:	Portions adapted from Psalm 44:11-12 and Song of Songs. Independent translation	A / C but later B	3	It's uncertain as to the difference in sentiment between the text in **3** Guay (which references languishing) and then text in **3** (love being as strong as death). Later the metre 𝄵 has a text that

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			C - lampades ejus ignis atque flammarum. **3** - Fortis ut mors dilectio: **C** - Adjuro vos filiæ Jerusalem, si inveneritis dilectum meum, ut nuntietis ei, qui amore langueo. Qualis est dilectus tuus, o pulcherrima mulierum, quia sic adjurasti nos? Dilectus meus candidus et rubicundus; electus ex millibus et totus desiderabilis. Quo abiit dilectus tuus, o pulcherrima mulierum? Quo declinavit dilectus tuus? Et quæremus eum tecum. Dilectus meus descendit in hortum suum. Surgam et circuibo civitatem, quæram quem diligit anima mea per vicos, per montes. **3** - Quæremus eum tecum per campos, per valles, quæremus eum tecum. **C** - Surge surge propera, amica mea, columba mea, formosa mea, et veni. Inveni quem diligit anima mea, o lux mentis, o vita cordis. **𝄆** - Vulnerasti cor meum, soror mea, sponsa. Favus distillans labia tua; mel et lac sub lingua tua. **C** - Fasciculus mirrhæ dilectus meus; inter ubera mea commorabitur. **𝄆** - Tu decus meum, tu gaudium meum, tu decus meum, tu prætium meum, puro succensus amore, virtutis tactus odore, diligam te, tu deccus meum, tu prætium meum, tu gaudium meum. Tu robur meum, tu prætium meum, tu gaudium meum, vulnerata charitate perfusa suavitate, amplectar te, tu robur meum, tu gaudium meum, tu prætium meum. **C** - Egredimini filiæ Sion, et videte regem in die desponsationis et lætitiæ cordis ejus.	**C** - the lamps thereof are fire and flames. **3** - Love is as strong as death: **C** - I adjure you, O daughters of Jerusalem, if you find my beloved, that you tell him that I languish with love. What manner of one is thy beloved, that you tell him that I languish with love. My beloved is white and ruddy, chosen out of thousands and he is all lovely. Whither is thy beloved gone, O thou most beautiful among women? Whither is thy beloved turned aside? And we will seek him with thee. My beloved went down into his garden. I will rise, and will go about the city: I will seek him whom my soul loveth in the streets and the mountains. **3** - We will seek him with thee in the fields and valleys; we will seek him with thee. **C** - I found him whom my soul loveth, oh light of my mind, oh life of my heart. **𝄆** - Thou hast wounded my heart, my sister, my bride. Thy lips are as a dropping honeycomb, honey and milk are under thy tongue. **C** - A bundle of myrrh is my beloved to me, he shall abide between my breasts. **𝄆** - Thou my beauty, thou my joy, thou my beauty, thou my most precious, I am inflamed with a pure love, touched by thine odour of virtue, I will love thee, thou my beauty, thou my most precious, thou my joy. Thou my strength, thou my most precious, thou my joy, touched by love, bathed in sweetness, I will embrace thee, thou my strength, thou my joy, thou my most precious. **C** - Go forth, ye daughters of Sion, and see the king on the day of his betrothal on the day of the gladdening of his heart.				suggests slower ('wounded heart') but then later the same metre references 'beauty, strength joy and love'.
XXI / XLIV / fol. 53	482 *Sur la naissance de Notre Seigneur Jésus Christ Pastorale* 'Qu'il est charmant, qu'il a d'appas'	1684	**3** - Pour nous, pour nos troupeaux cesse tout frayeur. Nous n'appréhendons plus de fâcheuse aventure. Et vous-mêmes, je vous assure, quand vous saurez votre bonheur, vous serez comme nous, sans peur. **𝄎** - Est-ce donc que des loups et qui nous mettaient en crainte. Le ciel favorable a permis que la race cruelle aujourd'hui soit éteinte. Ou ces fiers animaux n'auraient-ils point appris a redouter nos craintives brevis? **2** - Du pasteur que nous attendons. Depuis longtemps nous demandons qu'il daigne nous montrer ses bontés paternelles. O miracle étonnant autant qu'il est nouveau bonheur qui de bien loin surpasse notre espérance. Ce pasteur est venu. Jésus est au berceau. [Duo] Ce pasteur est venu, Jésus est au berceau. Poussez, heureux bergers, poussez à sa naissance mille chants de réjouissance. **3** - Le Messie est donc né! O nouvelle agréable! O jour mille fois fortuné! Quoi, le Verbe s'est incarné! Pour sauver les humains du malheur déplorable où le crime d'Adam, cet illustre coupable, avait tout le monde entraîné! O nouvelle agréable! O jour mille fois fortuné! O nouvelle agréable! Le Messie est donc né! O jour mille fois fortuné! **3** - Heureux bergers reprenez vos musettes que la douleur avait rendu muettes et répandez dans le vague des airs le bruit charmant de vos joyeux concerts. Lus de tristesse, plus de soupirs, un dieu naissant dans ce jour d'allégresse ne doit-il pas suffire à vos désirs?	**3** - For us, for our herds, all fear ceases. We no longer dread an unfortunate adventure. And yourselves, I assure you, when you know your happiness, you will be like us, without fear. **𝄎** - So it is wolves, then, that give us a sense of fear? The favourable sky has allowed the cruel race today to be extinct. Or have these proud animals not learned to fear our timid sheep? **2** - It is the shepherded for whom we wait. For a long time we have been asking that he deign to show us his paternal kindness. O astonishing miracle as much as there is new happiness which far surpasses our hope: this shepherd came. Jesus is in the cradle. This shepherd has come, Jesus is in the cradle. Come forth, happy shepherds, come forth at his birth with a thousand songs of rejoicing. **3** - And so, the Messiah is born! O pleasant news! O day of a thousand fortunes! Whereupon the Word became incarnate! To save humans from the deplorable misfortune into which the crime of Adam, this illustrious culprit, had dragged everyone! O pleasant news! O day of a thousand fortunes! O pleasant news! The Messiah is born! O day of a thousand fortunes! **3** - Happy shepherds take up your musettes which pain had made mute and spread through the air the charming sound of your joyful concerts. No more sadness, no more sighs, should not a God born in this day of joy suffice for your desires?	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation	A	2	The first section in **3** references unfortunate adventure but then happiness whilst the second references the joy of the Messiah's birth. Then the section in **𝄎** references the fear that wolves cause.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XXI / XLIV-XLV / ff. 57-57^{v}	483 *Pastorale su la naissance de n[otre] S[eigner] J[ésus] C[hrist]* 'Que nos soupirs'	1684	**2** - [Instr.] **3** - [Instr.] **2** - Que nos soupirs Seigneur, réveillent tes bontés. 𝄆 - Ce ne sont point les maux de cette triste vie que ton peuple affligé de finir te supplie, mais le péché qui les a mérités. **2** - Que nos soupirs Seigneur, réveillent tes bontés. **3** - Il est temps, Seigneur, que tu paraisses, de tes divines loix on n'observe plus rien.	**2** - [Instr.] **3** - [Instr.] **2** - Lord, let our sighs awaken your bounties. 𝄆 - It is not the woes of this sad life that your afflicted people beg you to bring to an end, but the sin that has merited them. **2** - Lord, let our sighs awaken your bounties. **3** - Lord, it is time for you to appear. Your divine laws are no longer observed.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation	A	2	Contrast of woes against the positivity that comes with the Lord's arrival.
XXI / XLIV / ff. 59-60^{v}	483 *Pastorale su la naissance de n[otre] S[eigner] J[ésus] C[hrist]* 'Que nos soupirs'	1684-85	𝄆 - Du démon triomphant, 𝄞 - viens confondre l'effort, **3** -Affranchir la nature en ses fers prisonnière, **2** - et ramener à la lumière 𝄆 - tes peuples languissant dans l'ombre de la mort. 𝄡 - Ecoutez-moi, écoutez-moi peuple fidèle, 𝄆 - Si j'entends bien nos saints écrits les temps d'heureuse nouvelle sont sur le point d'être accomplis.	𝄆 -The efforts of the Devil triumphant, 𝄞 - Come and confound him, **3** - To free Nature captive in his chains, **2** - and lead back to the light 𝄆 - Your people who languish in the shadow of death. 𝄡 - Listen to me, listen to me, faithful people. 𝄆 - If I understand our holy scriptures rightly, the time of good tidings will soon be fulfilled.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation	A	2	Contrasts between passages in each of the triple metres; for example, 'freedom' and 'languishing' which would be associated with speeds conventionally associated with the respective metres **3** and 𝄆 or triumph vs. good tidings.
XXI / XLIV / ff. 64^{v}-65	483 *Pastorale su la naissance de n[otre] S[eigner] J[ésus] C[hrist]* 'Que nos soupirs'	1684	**3** - Pasteurs ne craignez rien 𝄞 - Messager du très-haut je viens pour vous apprendre la nouvelle du plus grand bien que vous puissiez jamais attendre. **3** - Reprenez vos esprits pasteurs ne craignez rien. 𝄡 - Messager du très haut qu'avez-vous à nous dire? 𝄆 - Pouvons-nous croire qu'aujourd'hui notre Dieu veut que son peuple respire? Trouvons-nous grâce devant Lui, 𝄡 - messager du très-haut qu'avez-vous a nous-dire? **3** - De l'univers entier apprenez le bonheur.	**3** - Shepherds, have no fear. 𝄞 - I come as a messenger from the most high to bring you tidings of the greatest joy that you could ever expect. **3** - Come back to your senses, shepherds, have no fear. 𝄡 - Messager of the most high, what you have you to tell us? 𝄆 - Can we believe that today our God wishes his people to breathe once more. Have we found grace in his sight? 𝄡 - Messenger of the most high, what have you to tell us? **3** - Learn the felicity of the whole universe.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation	C	2 / 3	From the texts alone it is not always possible to identify precise distinctions between the texts with each triple metre. 'Fear' in **3** would likely be faster than but 𝄆 outside of the conventional tempo ranges that metre signs had, it is not possible to determine what tempo relative to the metre 𝄆 the passage of text that references the 'felicity' of the whole universe would have.
XXI / XLIV / ff. 65^{v}-66	483 *Pastorale su la naissance de n[otre] S[eigner] J[ésus] C[hrist]* 'Que nos soupirs'	1684	𝄆 - Et nous n'osons le croire. 𝄡 - Et nous n'en pouvons douter, 𝄆 - et nous n'osons le croire. **3** - De l'univers entier apprenez le bonheur. fol. 68 𝄆 - Paix en terre, paix jamais; repos, douceur, paix, assurance. Paix sans fin, éternelle paix aux objets de sa complaisance.	𝄆 - And dare not believe it. 𝄡 - We cannot imagine this, 𝄆 - and dare not believe it. **3** - Lear the felicity of the whole universe: fol. 68 𝄆 - Peace on earth, peace for everyone; rest, sweetness, peace, assurance. Peace without end, eternal peace to those in whom he is pleased.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation	C	2 / 3	From the texts alone it is difficult to identify precise distinctions between the texts with each triple metre.
XXI / XLV / ff. 68-70^{v}	483 *Pastorale su la naissance de n[otre]*	1684-85	**3** - Pasteurs, pasteurs éveillez-vous! Armez-vous de courage! N'entendez-vous pas le ravage que font partout les loups? Ici pasteurs accourez tous ils se sauvent dans ce bocage. Rien ne répond dans tout le voisinage. Pasteurs, venez à nous, venez à nous, venez à nous.	**3** - Shepherds, shepherds, awake! Summon up your courage! Do you not hear the savages wrought everywhere by the wolves? Shepherds, hurry here, all of you! They are escaping into this copse. There is no answer from anywhere around. Shepherds, come to us, come to us!	Hitchcock provides no clues on the origin of the text and I have	A	2	Very clear distinction in sentiments between triple metres. For example, references to 'awake' and

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	S[eigner] J[ésus] C[hrist] 'Que nos soupirs'		𝅗𝅥 - [Instr.] Hélas cette brebis si chère a péri la première. Le cruel à mes yeux n'en a fait qu'un morceau. Que n'a-t-il pris plus tôt le reste du troupeau? Oh perte à jamais douloureuse. Hélas ne suis-je pas mille et mille fois malheureuse! Heureuse mille et mille fois! Quel écho, quel écho dans ce bois insulte encore à ma misère? Divin enfant, heureuse mère heureuse mille et mille fois! Le cruel écho réitère et me force enfin à me taire. **3** - Joignons nos flûtes et nos voix pour célébrer un tel mystère divin enfant, heureuse mère, heureuse mille et mille fois! ff. 73ᵛ-74 𝄎 - C'est d l'homme aujourd'hui la seconde naissance il est remis dans l'innocence aux dépens de son propre auteur heureuse mille fois l'offense qui mérite un tel rédempteur.	𝅗𝅥 - [Instr.] Alas, this ewe so dear to me was the first to perish! Before my eyes, the cruel beast swallowed it whole. Why did it not take the rest of the flock instead? Oh, loss that will grieve me for ever! Alas, am I not thousand upon thousand times unhappy? Happy thousand upon thousand times! What echo in these woods adds insult to my misery? Divine child, happy mother, happy thousand upon thousand times! The cruel echo insists and forces me at last to be silent. **3** - Let us join our pipes and our voices to celebrate so great a mystery! Divine child, happy mother, happy thousand upon thousand times! ff. 73ᵛ-74 𝄎 - Today is man's second birth. He is restored to innocence by the sacrifice of his own creator. A thousand times happy the offence that merits such a redeemer!	been unable to locate a concordance. Independent translation			'courage' and 'celebrate' in **3** and 'Alas' and 'perish' and 'unhappy' in 𝅗𝅥.
XXI / XLV / fol. 75ᵛ-76	484 *Il faut rire et chanter: dispute de bergers* 'Brouillards, glaçons, neige, frimas'	1684-85	**3** Viste - Tout est digne de vous dans ces demeures sombres, rien n'en est digne parmi nous, 𝅗𝅥 - rien n'en est digne par nous. 𝄎 - Allez régner sur ces champs infertiles qui n'eurent jamais de beaux jours, sur ces rochers affreux, ces montagnes stériles, allez y régner pour toujours. Images de la mort, dans du ciel en courroux, qu'un éternel malheur vous lie a ces tristes objets toujours privés de vie, où rien n'est digne que de vous. 𝅗𝅥 - [Instr.] **3** - Laissez nos fleurs toujours paraître, que leurs couleurs ne fassent qu'embellir et croître. Que nos tendres troupeaux sortent toute l'année, que pas une seule journée ne fasse taire nos oiseaux, et que l'haleine des aquilons dans nos vallons épargne la moindre fontaine. **3** Menuet [Instr.]	**3** Viste - Everything is worthy of you in those dark chambers, there is nothing worthy of you amongst us here, 𝅗𝅥 - nothing is worthy of you amongst us here. 𝄎 - Go and reign over those fallow fields which never knew fine days, over those dread rocks, those sterile mountains, go and reign over them forever. Images of death, fights from an angry heaven, may eternal unhappiness bind you to those sad places forever deprived of life, where nothing is worthy save of you. 𝅗𝅥 - [Instr.] **3** - Let our flowers appear once more, may their colours become ever brighter. May our tender flocks appear the whole year, let not a single day silence our birds, and may the breath of the winds in our valleys spare the tiniest of springs. **3** Menuet [Instr.]	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation	C	3	Each passage of text is contrasts in subject and there is especially a distinction in sentiment between passages in **3** and those in 𝄎 - the term of *movement* with the first **3** and later menuet designation likely helps.
XXI / XLV / fol. 77-78ᵛ	484 *Il faut rire et chanter: dispute de bergers* 'Brouillards, glaçons, neige, frimas'	1684-85	**3** Guay - Que l'amiable printemps toujours recommence. Que l'aimable printemps toujours recommence qu'en aucun temps nous n'en sentions l'absence. Qu'il ne soit plus parlé de vous, brouillards, glaçons, neige inhumaine. Allez ailleurs exercer votre haine, Rien n'en est digne parmi nous. 𝄎 - [Instr.] 𝅗𝅥𝅮 - Pauvres mortels que vous estes a plaindre! Persécutés de maux que rien ne peut guérir, toujours quelque chose à souffrir et toujours quelque chose à craindre. Abandonnez vos champs, laissez-là vos troupeaux, que le seul désespoir ait pour vous quelques charmes, et n'approchez de ces ruisseaux que pour les troubler par vos larmes. Infortuné berger qu'un tel chagrin possède. Cesse de l'affliger pour des maux qu'on ne peut guérir ni soulager. fol. 79 𝄎 - Apprends de nous que s'ils sont sens remède, on a du moins celui de n'y jamais songer. fol. 81-82 𝅗𝅥 - Pleurons plutôt de présentes douleurs, pleurons d'éternelles alarmes. Que le soleil se lève sur nos pleurs et qu'il se couche sur nos	**3** Guay - May kind springtime ever begin again, let us not for a single moment feel her absence. Let there never more be talk of you, fog, ice and inhuman snow. Wreak your hatred elsewhere, there is nothing of your worthy of us here. 𝄎 - [Instr.] 𝅗𝅥𝅮 - Poor mortals, how you are to be pitied! Persecuted by ills that naught can cure, forever suffering from some ailment or other, and always having something to fear. Leave your fields, leave your flocks, may your only despair be for your rare charms. And come to these streams only to distress them with your tears. Hapless shepherd, possessed by such grief, be no more afflicted by ills that cannot be cured or assuaged. fol. 79 𝄎 - Learn from us that they have no remedy, at least one can abstain from thinking about them. fol. 81-82 𝅗𝅥 - Let us rather weep over present woes, let us weep over everlasting fears. May the sun rise over our weeping and may it set over our tears.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation	A / B	1	Clear distinction (helped by *terms*) between **3** and 𝅗𝅥𝅮 which references pity, suffering, distress and tears while 𝅗𝅥 references the sun rising over tears, injustice, and further weeping over present pains.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			larmes. Malheureux spectateurs de fugitifs objets, ne trouvez-vous dans le cours de la vie qu'espoirs frustrés, qu'inutiles projets, qu'injustice et que perfide? Le sort qui vous attache à de pareils malheurs peut-il avoir pour vous des charmes? Pleurons plutôt de présentes douleurs, pleurons d'éternelles alarmes que le soleil se lève sur nos pleurs et qu'il se couche sur nos larmes. 𝐂 - Déplore qui vendra les misères des autres nous ne ressentons que les nôtres. **3** - Et grâce aux dieux dans ces aimables lieux on n'en voit que de supportables. N'avons-nous pas banni l'ambition et cette folle passion qui rend également malheureux et coupable? Avec l'innocence, il n'est point de malheur, le crime seul doit faire peur. Rien n'est heureux sans l'innocence, avec elle tout faire plaisir, que nul ne pense être exempt de souffrir que dans l'absence de tout désir. Je suis vaincu, je le confesse. Vos raisons, chers amis, dissipent ma tristesse. Oui, de tous maux la joie est le counterpoison.	Hapless witnesses of fleeting aims do you not find in the course of a life could save frustrated hopes, vain projets, injustice and perfidy? That fate which binds you to such misfortunes, can it hold for you any sort of charm? Let us rather weep over present pains, let us weep over eternal alarm. May the sun rise over our weeping and may it set over our tears. 𝐂 - Let anyone who likes to deplore the woes of others, we can feel only our own. **3** - and thanks to the Gods in this pleasant place all we see are those that are bearable. Have we not banished ambition and that mad passion which makes men both sad and guilty? Where there is innocence, there is no unhappiness, evil itself is alone able to frighten. Nothing is happy without innocence, but with innocence, everything delights. Let nobody imagine freedom from suffering save in the absence of all desire. I am overcome; I admit it. Your reasoning, dear friends, dissipates my sadness. Yes, for all ills, joy is the antidote.				
XXI / XLV-XLVI / ff. 84-87	484 *Il faut rire et chanter: dispute de bergers* 'Brouillards, glaçons, neige, frimas'	1684-85	**3** Guay - Il faut se rendre à la raison: celui qui vit, celui qui chante quelque chose qui se présente, il a toujours cela de bon. 𝄎 Gigue - [Instr.] **3** Chaconne - [Instr.]	**3** Guay - We must accept what is true: he who lives, he who sings, whatever may come along, there is always that to be glad for. 𝄎 Gigue - [Instr.] **3** Chaconne - [Instr.]	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation.	Unclassifiable	Unclassifiable	-
XXI / XLVI / fol. 93^{v}	337 *Quatuor anni tempestates: Autumnus* 'Osculetur me osculo oris sui'	1685	𝄡 - Vulnerasti cor meum dilecte mi. **C** Allegro - Come damus famum cum melle nostro biblamus vivum cum lacte **3** - Nostro come dite avici et libite et inebriamini; **C** - Inebriamini.	𝄡 - You have stolen my heart, my beloved. **C** Allegro - Let us feed the hungry with our honey and milk and let them live. **3** - Eat our food and imbibe as you please; **C** - Imbibe as you please.	Derived from the Song of Songs.	C	3	
XXI / XLVI / ff. 98^{v}-100	194 *Psalmus David nonagesimus 9^{nus}* 'Jubilate Deo omnis terra'	1685	**3** - In laetitia introite in conspectu eius in exultatione. Scitote quoniam Dominus ipse est Deus. **C** - ipse fecti nos et non ipsi nos. 𝄡 - Populus ejus et oves et pascuæ ejus.	**3** - Serve yet the Lord with gladness. Come in before his presence with exceeding great joy. Know yet that the Lord he is God: **C** - he made us, and not we ourselves. 𝄡 - We are his people and the sheep of his pasture.	Psalm 99	A	2 / 3	Gladness vs. a text of pastoral nature
XXI / XLVI / ff. 101-103	194 *Psalmus David nonagesimus 9^{nus}* 'Jubilate Deo omnis terra'	1685	**3** Guay - Laudate nomen ejus, 𝄡 - quoniam suavis est Dominus in æternum misericordia ejus, **C** - et usque et in generationem veritas ejus. **3** Guay - Laudate nomen ejus 𝄡 - quoniam suavis est Dominus **3** Guay - Laudate nomen ejus 𝄡 -Quoniam suavis est Dominus **C** - et usque et in generationem veritas ejus.	**3** Guay - Praise ye his name, 𝄡 - for the Lord is sweet, his mercy endureth for ever, **C** - his mercy endureth for ever, and his truth to generation and generation. **3** Guay - Praise ye his name 𝄡 - for the Lord is sweet **3** Guay - Praise ye his name 𝄡 - for the Lord is sweet **C** - his mercy endureth for ever, and his truth to generation and generation.	Psalm 99	A	2	The term of *movement* reinforces the contrast between Praise in **3** Guay and the sweetness (mercy) of the Lord set in 𝄡 Note the presence of the text 'his mercy endureth' appears in both 𝄡 and **C**.
XXII / XLVII / fol. 1	485 *La fête de Rueil*	1685	𝅘𝅥𝅮 - [Instr.] Que je sens de plaisir jamais la belle Aurorore ne nous promit un si beaujour. Mais je vois le soleil éclore toute la nature l'adore quil est brillant qui l'inspire d'amour.	𝅘𝅥𝅮 - [Instr.] How happy I feel, the beautiful Aurore never promised us such a fine day. But I see the sun appear; all nature adores it that it is brilliant and that it inspires such love.	Unlocated. Independent translation.	C	3	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Que je sens de plaisir'		**3** - Du souverain des dieux il est la vive image, tout l'universe lui fait la cour 𝄡𝅗𝅥 - Mentons je pas les rassure da l'entour les aluer par leur ramage. **3** - Tout leurs rit tout n'y rit tout lui rit tout lui rond hommage	**3** - He is the living image of the sovereign Gods. All of the Universe pays court [homage] to him. 𝄡𝅗𝅥 - Let us not lie, and I can assure them of their surroundings and greet their calls. **3** - All their laughter is not laughter at him but homage paid to him.				
XXII / XLVII / fol. 3v	485 *La fête de Rueil* 'Que je sens de plaisir'	1685	𝄡 - [[Instr.] - Marked Pastres et Paysanes] Scene 3 **3** - [[Instr.] - Sarabandes pour les Egyptiennes] **3** - Heureux bergers qui coulez votre vie loin des assaults, loin des traits de l'envie sans ressentir les troubles de la cour. Que vous devez choisir votre fortune heureux bergers rienne vous importune et vous n'avez a craindre que l'amour.	𝄡 - [Instr.] Scene 3 **3** - [Instr.] **3** - Happy shepherds whose life flows away from the assaults, away from the traits of envy without feeling the troubles of the court. That you must choose your fortune happy shepherds nothing bothers you and you only have to fear love.		-		
XXII / XLVII / ff. 5-5v	485 *La fête de Rueil* 'Que je sens de plaisir'	1685	**3** - Il faut tôt ou tard qu'on ci rien ne donnez-moi votre main. Je vous dirai votre destin. 𝄢 - Iris, vous inspirez l'amour dans la cour le moins tendre ce pendant vous n'en pouvez prendre. Mais tout droit ce der a santour vous avez beau vous en des sandres Iris vous aimez un jour, vous avez beau, vous en descendre. 𝄞 - On verra le soleil s'ares ter en sa course et nos ruisseaux remonter a leurs source nos mangeront les loups avant que de l'amour je ressente les coups pour moi l'hymen est un supplice c'est en vain qu'on médit que le joie en c'est doux a vent que jass je tisse mon sorteur caprice d'une fâcheux époux on m'erra le soleil sa n'ester en sa course et nos ruisseaux remonter a leur source nos brebis mangeront les loups. **c** - Mais je vois venir le satyre fuyons joue retire **3** - [[Instr.] - Les Satyres] Les Satyres - located on fol. 13v-15v 𝄞 - Qu'il est grand qu'il est rempli de charmes ce héros qui met fin a nos l'armes, qu'il est doux de jouir du succès de ses armes qu'il est doux d'en jouir malgré tant de jaloux. Les bienfaits dont il comble la France de nos cœurs on passé l'espérance; qu'il est doux de ganter le repos l'abondance, qu'il est doux qu'il est doux d'en jouir malgré tant de jaloux.	**3** - For now you do nothing, but sooner or later you will have to give me your hand and I will tell you your fate. 𝄢 - Iris, you inspire love in the least tender heart that you cannot take. But straight away and all around, there you have beautiful suiters. Iris, one day, your love your beauty will come forth. 𝄞 - We will see the sun stop in its course and our streams will rise to their source, we will eat the wolves before I feel the blow that loves deals me. For me, marriage is a torture and it is in vain that people say that reunion is a joy. I weave my spell at the whim of an unfortunate husband. We will kill the sun its nest in its course and our streams go back to their source our sheep will eat the wolves. **c** - I see the Satyr is coming; let us flee **3** - [[Instr.]- Les Satyres] Les Satyres - located on ff. 13v-15v 𝄞 - How great he is, how full of charms this hero who puts an end to our combat; how sweet he is to enjoy the success of his weapons, how sweet he is to enjoy them despite so many jealous people. The benefits with which he fills France and our hearts has surpassed hope: how sweet it is to indulge, to rest and partake of good things; how sweet it is to enjoy despite so many jealous people.	Unlocated. Independent translation.	C / A	2 / 3	
XXII / XLVII / ff. 7-9	485 *La fête de Rueil* 'Que je sens de plaisir'	1685	[𝄡𝅗𝅥?𝅘𝅥?] - [Semibreve] 𝄡𝅗𝅥 - Quand le plus grand de Rois rend nos hommeaux si calmes et règne avec tant de douceur. Quand nous dormons à l'ombre de ses palmes faut-il que par votre rigueur cruelle vous portiez le trouble dans mon cœur. Ne voulez-vous jamais m'en tendre et donnant tant d'amour refusez-vous d'en prendre? **c** - Vous dites que je n'ai va rien **3** - Ah, Tircis vous, vous trompez bien j'aime l'email de nos prairies j'aime le doux chant des oiseaux, j'aime nos campagnes fleuries j'aime le murmure des causæ, j'aime de ces jardins l'éternelle verdure et la charmante de ces bocages frais que le flambeau de la nature ne savoir per ce de ses traits j'aime de ces fontaines qui ses lancent vers les cieux et retombât après serpente dans nos plaines d'un cours délicieux. [Instr.]	[𝄡𝅗𝅥?𝅘𝅥?] - [Semibreve] 𝄡𝅗𝅥 - When the greatest of Kings makes our men so calm and reigns with so much sweetness. When we sleep in the shade of the palms, must your cruel rigor bring trouble to my heart? Do you ever want to give your love to me but in giving so much to me refuse to take some back? **c** - You say that I am not doing anything. **3** - Ah, Tircis you, you are very mistaken; I love the sheen of our meadows, I love the sweet song of the birds, I love our flowery country-sides, I love the murmur of the brook. Of these gardens, I love the eternal greenery and the charm of these cool groves that the torch of nature could not pierce with its arrows. I love the sheen of our of these fountains which	Unlocated French Text. Independent translation.	C / B	2/3	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			𝅘𝅥𝅮 - Le quoi ne pouvez vous aimer que des beauté in amies tandis quæ de vos yeux nos amés sont charmes et de vos seules appas se laissent en flammé. **3** - J'aime ces aimables bergères avec elles je chant a l'ombre des ormeaux; j'aime à les voir danser sur nos vertes fougères au son des chalumeaux. **3** - Menuet en rondeau [Instr.] **C** - Mais le Dieu des berger sa main 𝅘𝅥𝅮 - Silence, silence. 𝅘𝅥𝅮 - J'ai veu plus de cinquante Rois grand Monarque et de leurs exploits je garde la mémoire mais j'envi jamais qui fut autant que toi maitre de la victoire n'y plus amoureux de la paix.	launch theirs streams towards the heavens and resonate after which they meanders a course through or delicious plains [Instr.] 𝅘𝅥𝅮 - That for which I can not only love you is your inimitable beauty, while your eyes are what charms the soul and, with your own charms, let themselves be aflame. **3** - I love these friendly shepherdesses; with them I sing in the shade of the elms; I love to see them dance on our green ferns to the sound of the chalumeaux. **3** - Menuet en rondeau [Instr.] **C** - But by the hand of the God of the shepherd. 𝅘𝅥𝅮 - Silence, silence. 𝅘𝅥𝅮 - I have seen over fifty great Monarch Kings and their exploits. I keep the memory but I never saw anyone who was as master of victory nor more desiring of peace.				
XXII / XLVII / ff. 9ᵛ-16	485 *La fête de Rueil* 'Que je sens de plaisir'	1685	**C** - Tes exploits sont si glorieux que Armand aurait peine a les croire. 𝅘𝅥𝅮 - Son ombre se plaint en ces lieux que la mort ait fermé ses yeux sans qu'il ait joue de ta gloire. **C** - Luy qui pour cet empire employé a tan de veilles si maintenant, il pourrait avoir justices ou ta valeur apporté ton pouvoir ah qu'il serait effrayé des merveilles qu'il n'aurait ozé concevoir. **3** - On entend par toute la terre, chanter, d'une comme voix Louis est le plus grand des Rois c'est le Dieu de la paix c'est le Dieux de la paix de la paix c'est le Dieu de la guère. **C** - Qu'Armand seroit charmé de voir de toute parts fleurir la science et les arts de tes palais pour peux les beau tes infinies les deux mers réunies la fierté du croissant soumise a ta vertu, l'aigle rampant, le Batave abattu, le Belgique lion terrasse par ta foudre, leurs fiers remparts réduits en poudre, et pour couronnement a tant d'exploits divers fol. 64 𝅘𝅥𝅮 - la paix donnée a l'univers. **C** - et pour couronnement a tant d'exploits divers. 𝅘𝅥𝅮 - la paix donner a l'univers. O gloire incomparable de Louis. **2** - Les siècles seront éblouis a l'éclat admirable. 𝅘𝅥𝅮 - a ta haute valeur quel héros peut atteindre ta piété fait voir de grandes actions. Monarque tout parfait tu n'as plus rien a craindre nu de tes ennemis n'y de tes passions monarque tout par calât admirable des ses faits inouïs. Faits tu n'as plus rien a craindre n'y de tes ennemis n'y de tes passions. O gloire incomparable de Louis. **¢** - Le souvenir fameux de ce nom si vauté soit étre aussi durable que l'immortalité. 𝅘𝅥𝅮 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.	**C** - Your exploits are so glorious that Armand would hardly believe them. 𝅘𝅥𝅮 - His ghost complains in these places that death has closed his eyes before he could enjoy your glory. **C** - Him, who for this empire employs so many vigils if now, he could have justice that where value brings power; ah that he would be afraid of wonders that he would never have dared to conceive. **3** - We hear all over the world, singing, with one voice: Louis is the greatest of Kings he is the God of peace, he is the God of peace and war. **C** - that Armand would be charmed to see science and the arts flourish on all sides in your palaces for may your infinite beauties unite the two seas, the pride of the crescent submitting to your virtue; the eagle rampant; Batavia beaten; the Belgian lion struck down by your thunder; their proud ramparts reduced to rubble; and to crown so many diverse feats. fol. 64 𝅘𝅥𝅮 - Peace be given to the universe. **C** - and for crowning has so many diverse feats. 𝅘𝅥𝅮 -Peace be given to the universe. O incomparable glory of Louis. **2** - The ages will be dazzled with your admirable brilliance. 𝅘𝅥𝅮 -With such great values, which hero can reach your piety and show such great deeds. All-perfect monarch, you have nothing more to fear from your enemies or from your passions, monarch, all by admirable brilliance of his unheard-of deeds. You have nothing more to fear either from your enemies or from your passions. O incomparable glory of Louis. **¢** -The famous memory of this name, however worthy, is as durable as immortality. 𝅘𝅥𝅮 O glory unmatched, O glory unmatched. His incredible story to posterity will pass for the fable of a deity. O incomparable glory of Louis.	Unlocated. Independent translation.	A / B	1/2	

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XXII / XLVIII / ff. 22ᵛ-23ᵛ	507 *Vénus et Adonis* 'Il faut aimer'	1685	**3** Guay - [Instr.] - Il faut aimer, on ne peut s'en défendre. Tous les oiseaux d'alentour à chaque moment du jour nous font entendre que Venus a le cœur tendre. 𝄡 - Si l'Amour vainqueur a blessé sa mère, il peut toucher le cœur d'une jeune bergère. 𝄡 - [Instr.] - Ah, mortelles frayeurs ah que d'alarmes, le dieu des armes jette dans nos cœurs. **C** - L'amour étonné se retire et ce n'est plus que de doleur depuis que Mars nous parois en fureur que dans ces lieux chacun soupire. **3** - [Instr.] - Aimons sans alarmes, l'amour a des charmes Amans et guerriers cueillent des lauriers. Le Dieu de la guerre qui vient sur la terre fait voir a son tour qu'il brûle d'amour. La persistance fait plus qu'on ne pense et les constants sont toujours contents. 𝄡 - Ah, Tircis qu'il est dangereux d'être fidèle mont servie par un berger trop amoureux a qui l'on doit plus que la vie. Il est bien malaise qu'un jour par un amoureux artifice en voulant payer le service on ne récompense l'amour. **3** - Qu'on amant est heureux quand il espère que sa bergère sera sensible a ses feux. Ah, Ah, si la seule espérance de voir un jour couronner son amour donne de plaisirs par avance que fera la récompense?	**3** Guay - [Instr.] -We must love: we cannot defend ourselves from it. All the birds around, at each moment of the day, make us understand that Venus has a tender heart. 𝄡 - Although victorious, Cupid wounded his mother, he can touch the heart of a young shepherdess. 𝄡 - [Instr.] - Ah mortal fears, Ah, what alarms [fears] the God of arms throws into our hearts. **C** - Astonished love withdraws and it is only sorrow since Mars appears to us in fury that in these places everyone sighs. **3** - [Instr.] -Let us love without alarms, love has charms. Lovers and warriors collect your laurels? The god of war who comes to earth shows in turn that he burns with love. Such persistence does more than one thinks and the constant contentment of happiness. 𝄡 - Ah, Tircis, how dangerous it is to be faithful to me served by an overly loving shepherd to whom we owe more than our lives. It is very disconcerting that one day, through an artifice in love, in wanting to pay for the service, love is not rewarded. **3** - That a lover is happy when he hopes that his shepherdess will be sensitive to his fires [passions]. Ah, ah, if the mere hope of one day seeing his love crowned gives pleasure in advance, what will the reward do?	Donneau de Visé - Les amours de Vénus et d'Adonis.	A / C	2	
XXII / XLVIII / ff. 27-30	507 *Vénus et Adonis* 'Il faut aimer'	1685	**3** - Gardons-nous de livrer notre amé a ses jaloux emportements cruels tirants de notre flame et qui font souffrir tant d'amans a quoi bon ces mortelles gênes et ne vivre que de soupirs l'amour doit éviter les peines il n'est fait que pour les plaisirs. Lorsque sous l'amoureux empire on a bien voulu s'engager on ne doit plus penser qu'à rire et non chercher à s'affliger. A quoi bon de ces mortelles gênes et ne vivre que de soupirs l'amour doit éviter les peines il n'est fait que pour les plaisirs. **3** - [Instr.] 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - [Instr.] Passepied pour jouer jusque au 4ᵉ acte. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - [Instr.] - Prelude pour la plainte de la Bergère au lieu du précèdent 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - Plainte de la bergère - Nymphes ne songez plus que répondre des l'armes. Vous ne rainerez plus Venus ni son amant. Tout va languir icy nos bois seront sans charmes des qu'ils auront perdu leur plus bel ornement. Tout va languir ci nos bois seront sans charmes nymphes ne songez plus que répondre des l'armes. Vous ne rainerez plus, Venus n'y son amant. **3** - Lorsque sous l'amoureux empire on a bien voulu s'engager on ne doit plus penser qu'a rire et non chercher a s'affliger a quoi bon ces mortelles gênes et ne vivre que de soupirs l'amour doit éviter les peines il n'est fait que pour les plaisirs.	**3** - Let us take care not to deliver our soul to his? Jealous rage, cruel tyrants of our flame and who make so many lovers suffer. What good are these mortal obstructions and living only on sighs? Love must avoid pains; it is made only for pleasures. When under the empire of love, we wanted to commit ourselves, we must seek only laughter. What good are these mortal obstructions and living only on sighs? Love must avoid pains; it is made only for pleasures. **3** - [Instr.] 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - [Instr.] Passepied pour jouer jusque au 4ᵉ acte. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - [Instr.] - Prelude pour la plainte de la Bergère au lieu du précèdent 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - Complaint of the shepherdess - Nimphes only think of answering with arms. You will no longer be reborn, Venus or her lover. Everything will languish here, our woods will be without charm as soon as they have lost their most beautiful ornAmen.t. Everything will languish, our woods will be devoid of charms. Nymphs think only of answering for arms. You will no longer be reborn Venus or her lover. **3** - When under the empire of love, we wanted to commit ourselves, we must seek only laughter. What good are these mortal obstructions and living only on sighs? Love must avoid pains; it is made only for pleasures.	Donneau de Visé - Les amours de Vénus et d'Adonis.	A	2 / 3	
XXII / XLVIII-XLIX / ff. 33ᵛ-36ᵛ	483a *Seconde partie du Noël française qui commence par* "Que nos soupirs"	1685	𝄡 - Qu'il a de majeste que d'éclat l'environne ! **C** - Mais qui ne serait pas touché de voir celui qui donne aux rois sceptre et couronne, logé si pauvrement, si durement couché. 𝄡 - si durement couché.	𝄡 - How majestic he is! What splendour surrounds him! **C** - But who would not be moved to see him who bestows crown and sceptre on Kings in lodgings so poor, on a bed so hard? 𝄡 - On a bed so hard.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation.	A	2 / 3	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			3 Viste - Neige, glaçons, frimas in humaine froidure 𝅗𝅥𝅗𝅥 - Modérez vos rigueurs. **3** - Osez-vous attaquer l'auteur de la nature, neige, glaçons, frimât in humaine froidure Et n'est-ce pas pour lui d'assez grandes douleurs. Que de se voir chargé du crime des pécheurs? **3** Viste - Neige, glaçons, frimats in humaine froidure. 𝅗𝅥𝅗𝅥 Tres Lent - Modérez vos rigueurs. **c** - Non, non l'haleine secourable de ces animaux innocents. Défendra son corps adorable contre les injures du temps. Non, non, pour le garantir des cruelles tempêtes. A qui ces murs ouverts laissent un libre cours, l'haleine de ces pauvres bêtes. N'est pas un suffisant secours. Ah! L'amour qui l'a fait descendre. Jusqu'à se revêtir de notre être mortel. **3** Guay - Est un feu tout divin qui le saura defender. Contre le froid le plus cruel.	**3** Viste - Snow, icicles, wintry weather, in-human chill. 𝅗𝅥𝅗𝅥 - Moderate your rigours. **3** - Do you dare to attack the author of nature? Are his sufferings not already great enough now that he is weighed down with the crimes of sinners? **3** Viste - Snow, icicles, wintry weather, inhuman chill. 𝅗𝅥𝅗𝅥 Tres Lent - Moderate your rigours. **c** - No, no! The benevolent breath of these innocent animals will defend his adorable body against the rude weather. No, no! To protect him from the cruel tempests which blow through these thing walls, the breath of these thin walls, the breath of these humble beats cannot suffice. Ah! The love that makes him stoop so low as to clothe himself in mortal frame. **3** Guay - It is a divine fire capable of guarding him against the harshest of colds.				
XXII / XLIX / ff. 37-40^{v}	483a *Seconde partie du Noël française qui commence par* "Que nos soupirs"	1685	**3** - [Instr.] - Votre tendresse est équitable, bergers le ciel en est content. **¢** - Ne craignez rien pour cet Enfant, que vous voyez réduit en cette pauvre étable. Il commande aux frimas il règle les saisons. **c** - Si la fureur des aquilons 𝅗𝅥𝅗𝅥 - ne cesse déserter moins traitable d'une souffle seulement de sa bouche adorable. Il les fera rentrer dans leur sombres prisons. **3** Guay - Chantez donc à l'envie, chantez à la naissance de ce Roi glorieux. Un si rare présent, un don si précieux ne veut être reçu qu'avec réjouissance. **¢** Guay - Faisons de nos joyeux cantiques. Retentir le vague des airs. Échos, répétez nos concerts **3** - Nos voix et nos flûtes rustique **¢** - Auront peut-être la bonheur de plaire au Dieu naissant qui connais notre cœur **3** - Nos voix et nos flûtes rustique **¢** - Auront peut-être le bonheur de plaire au Dieu naissant qui connais [connaît] notre cœur **3** Menuet - [Instr.]. **3** Menuet - O nuit en merveilles seconde, O nuit en qui Jésus nous luit. Non, le plus beau jour du monde, n'a jamais à nos yeux tant de pompe produit.	**3** - [Instr.] - Your tenderness does you credit, shepherds; heaven is pleased with you. **¢** - Have no fear for the child, whom you sent to this lowly cowshed; he commands the wintry cold, he governs the seasons **c** - If the fury of the north winds refuses to abate, 𝅗𝅥𝅗𝅥 - with a single puff of breath from his lovely mouth, he will send them back to their gloomy prisons. **3** Guay - Then sing unceasingly, sing of the birth of this glorious King. So rare a present, so previous a gift cannot be greeted with anything but rejoicing. **¢** Guay - Let us make our hymns joyful. Let the waves of the air resound. Your echoes, repeat our concerts. **3** - Our voices and our rustic flutes **¢** - Will perhaps have the good fortune to please the newborn God who knows of our hearts. **3** - Our voices and our rustic flutes **¢** - Will perhaps have the good fortune to please the newborn God who knows of our hearts. **3** - Menuet - [Instr.]. **3** Menuet - O night rich in wonders, O night wherein Jesus lies resplendent before us, no, no, the greatest day in the world has never afforded us such splendour.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation.	A	2 / 3	Clear distinction between the heaven's pleasure with the individual set **3** in contrast to a reference to 'gloom' in 𝅗𝅥𝅗𝅥 whilst the passage in O Guay has a text that references the glorious King and rejoicing and thus confirms the speed conventionally associated It is uncertain the difference between the first section in **3** and that in 𝅗𝅥𝅗𝅥 but the ToM with **3** later does link with the notions of unceasing, glory and rejoicing.
XXII / XLIX / ff. 43-45^{v}	344 *In festo Corporis Christi Canticum*	1685-86	𝅗𝅥𝅗𝅥 - [Instr.] - Venite ad me omnes oves qui laboratis et ego reficiam vos.	𝅗𝅥𝅗𝅥 - [Instr.] - Come unto me, all ye that labour and are heavy laden, and I will give you rest.	Hitchcock has indicated that this text is unlocated but I have identified that it as Book of St.	A	1	The word 'rest' in the first tiple metre but this would then require performers to 'know' that the metre **3** is faster than 𝅗𝅥𝅗𝅥 as there is

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	"Venite ad me"		**C** Lent - Ego sum pastor bonus qui posuili benter animam meam pro ovibus meis et pasco cas pane cælesti pane Angelorum ipso corpore et sanguine me 𝄡 -Venite ad me omnes oves qui laboratis et ego et ego reficiam vos. **2** a deux temps lentement - Quam magna multitudo dulcedinis tuae domine. Quam dulcia sunt faustibus nostris eloquia tua Deus. Quibus nos tam amanter in vitas ad te. **3** - Quid est homo, quod memor es eius? Aut filius hominis, quoniam visitas eum?	**C** Lent - I am the good shepherd who laid down my soul for my sheep and feed them with the bread of heaven and the bread of the angels with my own body and blood. 𝄡 - Come unto me, all ye that labour and are heavy laden, and I will give you rest. **2** a deux temps lentement - How great is the multitude of your sweetness, my Lord, which you have hidden to those who fear you. How sweet are your words to our happiness, O God. **3** - What is man, that you are mindful of him, or the son of man, that you visit him?	Matthew (The Bible), 11:28.			nothing in the text of this passage to suggest a faster tempo.
XXII / XLIX / fol. 50	483b *Seconde partied u Noël français qui commence par* "Que nos soupirs Seigneur"	1686	𝄡 - Le soleil recommence à dorer nos montagnes. Malgré la rigueur de l'hiver et ses rayons rallumés dans la mer montre ce qu'effaçait la nuit dans nos campagnes. **3** - Son vif éclat partout ranimant les couleurs semble vouloir marquer cette grande journée [Instr.] 𝄡 - mais d'une puissance bornée qui ne nous rend le jour qu'en l'éteignant ailleurs. [Instr.] 𝄎 - Belle mais imparfaite figure du soleil que nous venons de voir et qui donne à toute la nature un matin qui n'aura point de soir un printemps d'immortelle verdure. Qui Seigneur dans l'obscurité qui vous cache à nos yeux la foi nous la révèle Vous habitez une clarté vous possédez une beauté toujours vive, toujours nouvelle et d'une durée éternelle au-delà de l'éternité. Source de lumières et de grâce que votre main retrace votre image en nos cœurs tracez-la de couleurs que nulle nuit n'efface fol. 53 **3** - Formez-y des fruits et des fleurs que nul hiver ne glace.	𝄡 - The sun begins to gild our mountains once more despite the harshness of winter, and its rays, rekindled in the sea show what night obliterated in our fields. **3** - Its bright light, reviving the colours everywhere, seems to want to make this great day [Instr.] 𝄡 - Yet its power is limited, for it restores our daylight only by extinguishing it elsewhere. [Instr.] 𝄎 - It is a beautiful but imperfect image of what Sun whom we have just seen, and who grants all. Nature is a morning that will know no evening. Spring of immortal verdure. Yes, Lord, in the darkness that hides you from our eyes, faith reveals to us that you are surrounded by a radiance, you possess a beauty, ever bright, ever new and everlasting beyond all eternity. Source of light and grace, may your hand engrave your image in our hearts. Engrave it in colours that no night can obliterate. fol. 53 **3** - Form fruits and flowers there that no winter can freeze.	Hitchcock provides no clues on the origin of the text and I have been unable to locate a concordance. Independent translation.	A	2 / 3	Each passage of text in each triple metre contrasts the other, but in terms of the sentiments of each one, there are subtle differences between them. For example, in 𝄡 'harshness of winter' vs. 'the bright light and reviving colours' in **3** and 'faith' and 'radiance' and the Lord being the source of light and grace' in 𝄎.
XXII / L / fol. 57-58	195 *Bonum est confiteri Domino Psalmus David 91 us*	1686-87	𝄡 - In decachordo psalterio cum cantico in cithara fol 64 **3** Guay - Justus ut palma florebit ut cedrus Libani multiplicabitur Plantati in domo Domini in atriis Dei nostri florebunt Adhuc multiplicabuntur in senecta uberi et bene patientes erunt. Ut adnuntient quoniam rectus Dominus Deus noster et non est iniquitas in eo.	𝄡 - Upon an instrument of ten strings, upon the psaltery: with a canticle upon the harp. fol 64 **3** Guay - The just shall flourish like the palm tree: he shall grow up like the cedar of Libanus. They that are planted in the house of the Lord shall flourish in the courts of the house of our God. They shall still increase in a fruitful old age: and shall be well treated, that they may shew, That the Lord our God is righteous, and there is no iniquity in him.	Psalm 91	A	2	The term of *movement* confirms that **3** is the quicker of the two triple metres here; it also features the words 'flourish' and 'grow' and the 'righteousness of the Lord' so relative to the previous section, the text that would suggest a faster tempo.
XXII / LI / ff. 72-76^{v}	196 *Psalmus David 12us* "Usquequo Domine"	1687	𝄡 - [Instr.] - Usquequo Domine oblivisceris me in finem usquequo avertis faciem tuam a me Lent - dolorem in corde meo per diem **C** - Usquequo exaltabitur inimicus meus super me, respice exaudi me Domine Deus meus inlumina oculos meos ne umquam obdormiam in mortem. **3** - Qui tribulant me exultabunt si motus fuero. **C** - Ego autem in misericordia tua speravi **3** Guay - Exultabt cor meum in salutari tuo. 𝄵 - Cantabo Domino qui bona tribuit mihi et psallam nomini Domini altissimi.	𝄡 - [Instr.] - How long, O Lord, wilt thou forget me unto the end? How long dost thou turn away thy face from me? Lent - Sorrow in my heart all the day long. **C** - How long shall my enemy be exalted over me? Consider, and hear me, O Lord my God. Enlighten my eyes that I never sleep in death: **3** - They that trouble me will rejoice when I am moved: **C** - but I have trusted in thy mercy. **3** Guay - My heart shall rejoice in thy salvation: 𝄵 - I will sing to the Lord, who giveth me good things: yea I will sing to the name of the Lord the most high.	Psalm 12	A	2	Clear contrasts between each passage / triple metre where the texts contain references to rates of motion. The term of *movement* Lent indicating further slowing with the word sorrow is in contrast to 'rejoicing' in **3** and then a further quickening with **3** Guay later.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XXII / LI / fol. 81	5 *Messe, Pour le Port Royal* 'Kyrie eleison'	1687	**3** - Quoniam tu solus sanctus, tu solus Dominus fol. 80^{v} 𝄢 - Et in carnatus est in Spiritu Sancto ex Maria Virgine, et homo factus est. **2** - Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est **3** - Et resurrexit tertia die, secundum Scripturas. Et ascendit in cælum: sedet ad dexteram Patris	**3** - For you alone are the Holy one, you alone are Lord. fol. 80^{v} 𝄢 - and by the Holy Spirit was incarnate of the Virgin Mary, and became man. **2** - For our sake he was crucified under Pontius Pilate, he suffered death and was buried, **3** -and rose again on the third day in accordance with the scriptures. He ascended into heaven and is seated at the right hand of the Father.	Standard text	A / C	2 / 3	Contrasts between the 'holiness' and the singularity of the Lord in O, Jesus becoming man (𝄢) and then the resurrection in **3**. This passage relies somewhat on the conventional speed associations.
XXII / LIV / fol. 89	84 *Litanies de la Vierge à 3 voix pareilles avec Instr.* 'Kyie eleison'	1688-90	**3** - Sancta Maria, Sancta Dei genitrix sancta virgo virginium, ora pro nobis mater Christi mater diviniæ gratiæ mater purissime ora pro nobis, mater casstissima inviolate intemerata ora pro nobis, mater admirabilis mater creatoris mater salvatoris, ora ora pro nobis virgo prudentissima virgo veneranda, virgo prædicanda virgo potens virgo alemens virgo fidelis ora pro nobis speculi justitiæ sedes sapientiæ causa nostræ lætitiæ ora pro nobis. Vas honorabile, vas signe devotionis, ora pro nobis rosa mystica turris Davidica turris eburnean Dominus aurea, fœderis arca, Ianua cæli, stella matutina, ora pro nobis. fol. 90^{v} 𝄡 - Agnus Dei qui tollis peccata mundi.	**3** -Holy Mary, holy mother of God, holy virgin of virgins, pray for us, mother of Christ, mother of divine grace, most pure mother, pray for us, most chaste mother, mother undefiled, pray for us, wonderful mother, mother of the creator, mother of the saviour, pray for us, most prudent virgin, venerable virgin, preaching virgin, powerful virgin, nourishing virgin, faithful virgin, pray for us; the mirror of justice, the seat of wisdom, for our joy, pray for us. An honourable vessel, a vessel as a sign of devotion, pray for us, the mystical rose of the Davidic tower, the ivory tower, the golden Lord, the ark of the covenant, the door of heaven, the morning star, pray for us. fol. 90^{v} 𝄡 - Lamb of God who taketh away the sins of the world.	LU 1857-8	C	3	
XXII / LI / ff. 92^{v}-93	65 *Ave Maris Stella* 'Sumuns ilud ave'	1688-90	**3** - [Instr.] 𝄡 - Monstra te esse matrem: sumat per te preces,qui pro nobis natus, tulit esse tuus.	**3** - [Instr.] 𝄡 - Show thyself a Mother, may the word divine born for us thine infant hear our prayers through thin.	LU 1259-61	Unclassifiable	Unclassifiable	-
XXIII / LV / ff. 9^{v}-11^{v}	66 *Hymne du Saint Esprit* 'Veni creator Spiritus'	1690	**3** - Veni Creator Spiritus, mentes tuorum visita: imple superna gratia. Quæ tu creasti pectora. 𝄡 - Fons vivus, ignis caritas, et spiritalis unctio. **C** - Tu septiformis munere, digitus paternæ dexteræ, tu rite promissum Patris, Sermone ditans guttura. Accende lumen sensibus, Infunde amorem cordibus 𝄡 - In firma nostri corporis **C** - Virtute firmans	**3** - Thou, Holy Ghost, Creator, come, and make thy people's souls thy home: with grace celestial animate the hearts thou didst thyself create. 𝄡 - the fount of life and burning zeal and of our souls the anointing seal **C** - As sevenfold thy sights expand, the finger thou of God's right hand: the Father's promise well fulfilled, thy truths in us thou hast instilled. Our minds enkindle with thy light, 𝄡 - within our hearts thy love excite: **C** - do thou endue.	LU 885-6	C	3	It is unclear from the texts alone what the direction of the speed change between these triple metres on account that **3** contains the word 'animate' and 𝄡 contains the word 'excite'.
XXIII / [LVII] / fol. 15, fol 18	123 *Troisième leçon de ténèbres du mecredi saint pour une basse taille avec 2 flûtes et deux violons* 'Jod. Manum suam'.	1690	𝄢 - Vide Domine et considera, quoniam facta sum vilis. fol. 18 𝄡 - infirmata est virtus mea; dedit me Dominus in manu, de qua non potero surgere. 𝄡 - [Instr.] - Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.	𝄢 - see, O Lord, and consider, for I am become vile. fol. 18 𝄡 - my strength is weakened: the Lord hath delivered me into a hand from of which I am unable to rise. 𝄡 - [Instr.] - Jerusalem, Jerusalem, be converted unto the Lord thy God	LU 636-7	C	3	It is unclear from the texts which of the triple metres would need to be slower.
XXIII / LVIII / fol. 31	85 *Litanies de la Vierge*	1690-92	**3** - Sancta Maria, sancta Dei genitrix sancta virgo, sancta virginem, ora pro nobis. Mater Christi mater diviniæ, gratiæ pater purissima ora pro nobis, mater castissima inviolata amabilis, mater creatoris, pater	**3** - Holy Mary, holy mother of God, holy virgin of virgins, pray for us. Mother of Christ, mother of divinity, father of grace, most pure, pray for us, most chaste, inviolable, mother undefiled, mother of the creator, father	LU 1857-8	C	Unknown	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	‘Kyrie eleison’.		salumtoris ora pro nobis, virgo prudentissime, virgo veneranda, virgo prædicanda, clemens virgo, fidelis, ora pro nobis speculm justitiæ, canda nostræ lætitiæ ora pro nobis vas spirituale vas honorabile, vas insigne devotionis. ℣ - Ora pro nobis. **2** - Rosa mystia. fol. 32^{v} ℣ - Salus infirmorum, refugium peccatorum, consolatrix afflictorum, auxilium christiarum ora pro nobis. fol. 34 ℣ - Agnus Dei, qui tollis peccata mundi, parce nobis Domine, exaudi nos Domine. ℣ - Miserere nobis.	of salvation, pray for us, most prudent virgin, venerable virgin, most reasoned virgin, virgin, faithful, pray for us the mirror of justice, the candle of our happiness,[21] for us a spiritual vessel, an honourable vessel, an emblematic vessel of devotion. ℣ - Hear our prayer **2** - Mystical rose fol. 32^{v} ℣ - Health of the sick, refuge of the sinners, comforter of the afflicted, helper of Christians, hear our prayers fol. 34 ℣ - Lamb of God who taketh away the sins of the world, space us, O Lord, hear our prayer. ℣ - Have mercy on us.				
XXIII / LVIII / fol. 35	357 *In purificationem B. V. M. canticum* ‘Psallite cœlites, venite gentes’.	1690-92	**3** Guay - [Instr.] **3** - Psallite cælites psallite venite gentes, ecce, ecce agnus dei, ecce qui tollis peccata mundi osacra victim verbum caro deus homo o sacra victima. fol. 35^{v} ℣ - O ineffabile mysterium o admirabile commercium.	**3** Guay - [Instr.] **3** - Sing praises to the heavens, come and sing all ye people, behold, behold the lamb of God, behold who taketh away the sins of the world, O sacred victim who by the word was made man. fol. 35^{v} ℣ - O, ineffable mystery, O wondrous delivery.	Unlocated. Independent translation.	A	2	
XXIII / LX / fol. 53-55^{v}	417 *Dialogus inter Christum et hominess* ‘Homo Deus fecit cœnam magnam’.	1692	**3** - Comedite, bibite, saturamini, inebriamini, **℃** - hic panis corpus est meum, hoc vinum hoc sanguis est meus. **3** - Comedite, bibite, saturamini, inebriamini, **℃** - Quomodo bone Jesu, poteris nobis dare carnem tuam ad manducandum et sanguinem tuum ad bibendum? ℣ - Potest amor audet amor, facit amor omnia credit fides sperat fides capit fides omnia. ℟ - O panis deus, O liquor mortales faciens deos! **3** - Semper esuriam te sitiam, o panis Deus, O liquor mortales faciens Deos. Niil mihi dulce sit, nihil suave sit propter te, ℣ - O panis Deus O liquor mortales faciens Deos.	**3** - Eat, drink, be filled, be inebriated: **℃** - this bread is my body, this wine is my blood. **3** - Eat, drink, be fille, be inebriated: **℃** - How, kind Jesus, canst thou give us thy flesh to eat and thy blood to drink? ℣ - Love can do all things, love can dare all things, love can accomplish all things; faith believes all things, faith hopes in all things, faith understands all things. ℟ - O divine bread, O drink that makes mortals immortal! **3** - Let me ever hunger, let me for ever thirst after thee, O divine bread, O drink that maketh mortals immortal. Nothing is sweet to me, nothing is delightful to me beside thee, ℣ - O divine bread, O drink that makes mortals immortal.	Unlocated. Independent translation.	C	3	Possibly a contrast between the direct instruction to eat and drink in 3 but then a reference to the divine bread that appears in ℟ and then hunger and thirst. However note that the text ‘divine bread and drink appears in both ℟ and ℣.
XXIV / LXII / ff. 2-3^{v}	87 *Litanies de la Vierge à 4 voix* ‘Kyrie Eleison’.	1692-93	℟ - Salus infirmorum refugium peccatorum, consolatrix, afflictorum, auxilim christianorum, ora pro nobis. ℣ - Regina angelorum, patriarcharum propheatarum, apostolarum, martyrum, confessorum virginum, sanctorum omnium, ora pro nobis ora pro nobis.	℟ - Health of the sick, refuge of sinners, comforter of the afflicted, helper of Christians, pray for us. ℣ - Queen of angels, patriarchs, prophets, apostles, martyrs, of confessors, virgin pray for us.	LU 1857-8	C	3	

[21] Canda nostræ (candle of our happiness) does not appear as part of the standard text.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			𝄵 - Agnus Dei qui tollis peccata mundi, miserere nobis, domine parce nobis miserere nobis.	𝄵 - Lamb of God, who taketh away the sings of the world, have mercy on us. Lord, spare us, have mercy on us.				
XXIV / LXII / ff. 10ᵛ-12ᵛ	212 *Psalmus David 129us quatuor vocibus* 'De profundis'	1692-93	𝄴 - Si iniquitates observabis Domine Domine quis sustinebit. **c** - sustinuit anima mea in verbum ejus. 𝄴 - A custodia matutina usque ad noctem speret Israhel in Domino. **3** - Speravit anima mea in Domino. **2** - Et ipse redimet Israël ex omnibus iniquitatibus ejus. 𝄴 - Requiem aeternam dona eis Domine 𝄵 - et lux perpetua luceat eis.	𝄴 - If thou, O Lord, wilt mark iniquities: Lord, who shall stand it. **c** - my soul hath relied upon his word. 𝄴 - From the morning watch even until night, let Israel hope in the Lord. **3** - My soul hath hoped in the Lord. **2** - And he shall redeem Israel from all his iniquities. 𝄴 - O Lord, grant unto them eternal rest, 𝄵 - and let perpetual light shine upon them.	Palm 129	C / A	2	Contrast between iniquity / rest which is referenced in 𝄴 and 'hope' which appears in **3**.
XXIV / LXII / fol. 15ᵛ-20ᵛ	79 *Troisième Magnificat à 4 voix avec Instr.* 'Magnificat anima mea'	1692-93	𝄴 - Et misericordia ejus. fol. 18 𝄡 - Suscepit Israël, puerum suum, recordatus misericordiae suae. **c** - Sicut locutus est ad patres nostros, Abraham et semini ejus in sæcula. **3** - Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper: et in sæcula sæculorum. Amen.	𝄴 - And his mercy is on them. fol. 18 𝄡 - He remembering his mercy hath holpen his servant Israël. **c** - As he promised to our forefathers, Abraham and his seed for ever. **3** - Glory be to the Father, and to the Son: and to the Holy Ghost; as it was in the beginning, is now, and ever shall be: world without end. Amen.	Standard text	A	2 / 3	Both versions of 𝄴 and 𝄡 reference 'mercy' while at **3** we have the doxology.
XXIV / LXIII / ff. 28ᵛ-32	7 *Messe des morts à 4 voix* 'Kyrie eleison'	1698-99	𝄡 - Benedictus qui venit in nomine Domini. 3/1 - Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam 𝄡 - De profundis clamavi ad te Domine 𝄡 - Fiant aures tuæ intendentes in vocem deprecationis meæ. Si iniquitates observabis Domine Domine quis sustinebit. **c** - Quia apud te propitiatio est propter legem tuam sustinui te Domine, 𝄡 - sustinui te Domine sustinuit anima mea in verbum ejus **2** - Speravit anima mea in Domino. 𝄡 - A custodia matutina usque ad notem, **3** - Speret Israel in Domino. **c** - Et ipse redimet Israël ex omnibus iniquitatibus ejus. 𝄡 -Requiem æternam dona eis Domine.	𝄡 - Blessed is He who comes in the name of the Lord. 3/1 - Lamb of God, who taketh away the sins of the world, grant them eternal rest. 𝄡 - Out of the depths I have cried to thee, O Lord: 𝄡 - Let thy ears be attentive to the VOICE of my supplication. If thou, O Lord, wilt mark iniquities: Lord, who shall stand it. **c** - For with thee there is merciful forgiveness: and by reason of thy law, I have waited for thee, O Lord, 𝄡 - I have waited for thee, O Lord. My soul hath relied on his word. **2** - My soul hath hoped in the Lord. 𝄡 - From the morning watch even until night. **3** - Israel will hope in the Lord. **c** - And he shall redeem Israël from all his iniquities. 𝄡 - O Lord, grant to them eternal rest.	Standard	A / C	2	All of the triple metres have either a neutral or sombre text albeit 3/1 references 'rest' whilst 𝄡 references 'blessing and 'depths' which could be associated with a slow tempo but one faster than 3/1. However, here again there is evidence that Charpentier did set the same passage of text at different tempi: grant to them rest appears in both 3/1 and 𝄡.
XXIV / LXIII / ff. 33-33ᵛ	264 *Élévation au Saint Sacrement*	1698-99	𝄡 - Adoro diligo te in toto corde meo et totis viribus meis, adoro diligo te, O Jesu dulcis, O Jesu pie, et gratias ago tibi quod tanta charitate nos peccatores nos misere perditos sanguinis tui pretio redemeris et in amoris tui memoriam nec non in pignus futuræ gloriæ nobis dederis in cibum et potum panem angelorum et vinum electorum ipsum corpus et sanguinem tuum.	𝄡 - I adore you, I love you with all my heart, with all my mind. I adore you, I love you with all of my strength, O sweet Jesus, O good Jesus, and I give you thanks because with such great charity you have redeemed us sinners, us who were wretchedly lost, at the price of your blood and in memory of your love, and also for a pledge of future glory you have given	Unlocated. Independent translation.	A	2 / 3	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'O amantissime salvator'		fol. 34 𝄎 - Ecce me totum despicio me totum abnego corpus et animam tibi subjicio Et omnia mea in bene placitum tuum plene resigno	us for food and drink the bread of angels and the wine of the elect, your very body and blood. fol. 34 𝄎 - Behold, I despise myself totally. I totally deny myself, I subject my body and soul to you and I resign all that is mine for what is well pleasing to you.				
XXIV / LXIII / fol. 35ᵛ-40ᵛ	365 *In honorem Sancti Ludovici* 'Dies tubæ et clagnoris, dies iræ et furoris'.	1698-99	𝟑 - [Instr.] - Accingere gladio tuo super fæmur tuum potentissime. 𝄡 - Et prœliare bella Domini. fol 37ᵛ 𝄢 - Certamen forte de disti Domine ut vincerem sed ecce funes peccatorum circumplexi sunt me et humiliatus 𝟑 Guay - Bonum mihi quia humiliasti me ut discam justificationes tuas. 𝐂 Tres Lentement - Convertere Dominie, convertere. Ne irascaris amplius populo tuo quem dedisti mihi nequando dicant, 𝄢 - superbi: ubi est Deus eorum? 𝄡 Guay - Bonitatem fecisti Domine cum servo tuo. Descendisti cum illo in facoeam et in vinculis non dereliquisti. Sed eduxisti eum de Ægypto et reduxisti domum cum lætitia portantem coronam spineam et clavum quo ipse affixus es. Egredimini populi fideles et videte regem sanctum cum diademate quo Jesus coronatus est. fol. 40 𝟑 - Psallite regi nostro, cantate et dicite lætantes: beata gens, cujus rex in Domino confidit. Non prævalebunt inimici ejus adversus eam.	𝟑 - [Instr.] - Gird your sword upon your thigh, O mighty one. 𝄡 - And wage the wars of the Lord. fol 37ᵛ 𝄢 - 'O Lord grant that I may fight bravely so that I may win. But behold, the bonds of the sinners have enlaced me, and I am humiliated. 𝟑 Guay - It is good for me that you have humiliated me. 𝐂 Tres Lentement - Return, o Lord return. Do not continue to be angry against your people whom you have me lest the proud, 𝄢 - say: Where is their God?' 𝄡 Guay - Have been bountiful towards your servant, O Lord. You have descended with him into the pit and you have not left him in chains. But you have led him out of the Egyptian lands and have brought him back home in gladness, bearing the crown of thorns and the nail with which you yourself were crucified. Come hither, O faithful peoples, and see the holy king with the diadem with which Jesus was crowned. fol. 40 𝟑 - Make music to our king, sing and speak joyfully: happy is the people whose King trusts in the Lord. His enemies shall not prevail against them.		A / C	2 / 3	
XXV / LXI / fo.f. 2ᵛ - 3ᵛ	86 *Litanies de la Vierge à 2 dessus et une basse chantate* 'Kyrie eleison'	*End of 1692 - 1699 (likely 1693-95).*	𝄞 - Salus infirmarum refugium, peccatorum, consolatrix afflictorum auxilium Christianorum, consolatrix, ora pro nobis. 𝄡 - Regina angelorum, patricarchum, prophetarum, apostolorum, marturum, confessorum, virginum, sanctuorum, omnium, ora pro nobis. 𝄡𝄢 - Agnus Dei qui tollis peccatam mundi, exaudinos Domine. Miserere nobis.	𝄞 - Health of the sick refuge of sinners, comforter of the afflicted, helper of Christians, comforter, pray for us. 𝄡 - Queen of all angels, patriarchs, prophets, apostles, martyrs, confessors, virgins, saints, pray for us. 𝄡𝄢 - Lamb of God who taketh away the skins of the world. Hear us, O Lord. Have mercy on us.	LU 1857-8	C	3	
XXV / LXI / fol. 4ᵛ	209 *Credidi propter quod Psalmus David 115us* 'Credidi propter'	*End of 1692 - 1699 (likely 1693-95).*	𝟑 - Quid retribuam Domino pro omnibus quae retribuit mihi? 𝄡 - Calicem salutaris accipiam et nomen Domini invocabo. Vota mea Domino reddam coram omni populo eius. Pretiosa in conspectu Domini mors sanctorum eius 𝄞 - O Domine quia ego servus tuus ego servus tuus,	𝟑 - What shall I render to the Lord, for all the things he hath rendered unto me? 𝄡 - I will take the chalice of salvation; and I will call upon the name of the Lord. I will pay my vows to the Lord before all his people: precious in the sight of the Lord is the death of his saints. 𝄞 - O Lord, for I am thy servant: I am thy servant,	Psalm 115	C	3	From the texts it is unclear which of the two passages in triple metre would have the quicker tempo.
XXV / LXIV / fol 26ᵛ	216 *Psalmus Davidis CXXIus* 'Laetatus sum'	1693-94	𝟑 - Cujus par ticipatio ejus in id ipsum. 𝐂 - Illic enim ascenderunt tribus tribus Domini testimonium Isræl ad confitendum nomini Domini. 𝄢 - Quia illic sederunt sedes in judicium sedes super domum David. Rogate quae ad pacem sunt Jerusalem et abundantia diligentibus te.	𝟑 - which is compact together. 𝐂 - For thither did the tribes go up, the tribes of the Lord: the testimony of Israel, to praise the name of the Lord.	Psalm 121	C	3	From the texts it is unclear which of the two passages in triple metre would have the quicker tempo.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			Fiat pax in virtute tua et abundantia in turribus tuis.	℣ - Because their seats have sat in judgment, seats upon the house of David. Pray ye for the things that are for the peace of Jerusalem: and abundance for them that love thee.				
XXV / LXV / ff. 39ᵛ-41	141 *Troisième leçon de ténèbres du mercredi saint pour 1 basse* 'O vos omnes'.	1694	℣ - O vos omnes, qui transitis per viam, attendite, et videte si est dolor sicut dolor meus: ℭ - quoniam vindemiavit me, ut locutus est Dominus in die iræ furoris sui. De excelso misit, 𝟛 - ignem in ossibus meis, in ossibus et erudivit me: ℭ - expandit rete pedibus meis, convertit me retrorsum: posuit me desolatam, tota die mororе confectam. Vigilavit jugum iniquitatum mearum: in manu ejus convolutæ sunt, et impositæ collo meo: ℣ - infirmata est virtus mea; dedit me Dominus in manu, de qua non potero surgere.	℣ - O all ye that pass by the way, attend, and see if there be any sorrow like to my sorrow: ℭ - for he hath made a vintage of me, as the Lord spoke in the day of his fierce anger. From above, 𝟛 - he hath sent fire into my bones, and hath chastised me: ℭ - he hath spread a net for my feet, he hath turned me back: he hath made me desolate, wasted with sorrow all day long. The yoke of my iniquities hath watched: they are folded together in his hand, and put upon my neck: '℣ - my strength is weakened: the Lord hath delivered me into a handout of which I am not able to rise.	Standard Text.	A	1 / 2	On both occasions, the metre ℣ references sorrow and weakness with associations of slowness whilst the passage in 𝟛 talks of fire in the bones with associated rapidity.
XXV / LXV / ff. 43-44ᵛ	143 *Troisième leçon de ténèbres du vendredi saint pour 1 basse* 'Recordare Domine quid acciderit'	1694	𝟛 - Cervicibus nostris minabamur: lassis non dabatur 117irgins117. ℣ - Pellis nostra quasi clibanus exusta est a facie tempestatum famis. Mulieres in Sion humiliaverunt, et virgins in civitatibus Juda.	𝟛 - We were dragged by the necks, we were weary and no rest was given us. ℣ - Our skin was burnt as an oven, by reason of the violence of the famine. They oppressed the women in Sion, and the virgins in the cities of Juda.		A	2	Contrast between 'weary' and 'no rest' in 𝟛 with 'famine' and 'oppression'.
XXV / LXV fol 45	89 *Litanies de la Vierge* 'Kyrie eleison'	1694	𝟛 - Kyrie eleison, Christe eleison, Christe exaudinos pater de cæli Deus, fili redempter mundi deus. Spiritus sanctus Deus, sancta trinitas unus Deus miserere nobis. fol. 46ᵛ ℣ - Agnus Dei qui tollis peccata mundi, parce nobis Domine. Agnus Dei qui tollis peccato mundi exaudinos Domine, miserere nobis.	𝟛 - Lord have mercy, Christ have mercy, Christ hear us, father from heaven, son, redeemer, God of the World. Holy spirit God, holy trinity one God, have mercy on us. fol. 46ᵛ ℣ - Lamb of God who taketh away the sin of the world, spare us. O Lord. Lamb of God who taketh away the sin of the world, hear us Lord, have mercy on us.		C	Unknown	Contrast between an imploration of mercy vs exaltation of the Lord taking away the sins of the world.
XXV / LXV / ff. 46ᵛ-52ᵛ	219 *Second Miserere 50 à 4 voix et 4 Instr.* 'Miserere mei Deus'	1694	℣ -Amplius lava me ab iniquitate mea et a peccato meo munda me. ℭ - Quoniam iniquitatem meam ego cognosco et peccatum meum contra me est semper. 𝟛 - Tibi soli peccavi et malum coram te feci: ℄ - ut justificeris in sermonibus tuis et vincas cum judicaris. 𝟛 - Ecce enim in iniquitatibus conceptus sum et in peccatis concepit me mater mea. fol. 52ᵛ-55 ℣ - Averte faciem tuam a peccatis meis et omnes iniquitates meas dele ℭ - Ne proicias me a facie tua et spiritum sanctum tuum ne auferas a me 𝟛 - auferas a me. ℭ - Redde mihi laetitiam salutaris tui et spiritu principali confirma me	℣ - Wash me yet more from my iniquity and cleanse me from my sin. ℭ - For I know my iniquity, and my sin is always before me. 𝟛 - To thee only have I sinned and have done evil before thee: ℄ - that thou mayst be justified in thy words and may overcome when thou art judged. 𝟛 - For behold I was conceived in iniquities; and in sins did my mother conceive me. fol. 52ᵛ-55 ℣ - Turn away thy face from my sins, and blot out all my iniquities. ℭ - Cast me not away from thy face; and take not thy holy spirit from me 𝟛 - thy holy spirit from me. ℭ - Restore unto me the joy of thy salvation, and strengthen me with a perfect spirit.	Psalm 50	A / C	2 / 3 but also unknown	Occasional instances where there is contrast between positive and negative or the admission of sin vs. the Lord cleansing from sin (or turning from sin to being cleansed off sin) but there are several instances where it is not possible to identify the difference. For example, where there is reference to iniquities in the metre 𝟛 traditionally associated with the quicker tempo and there is also so reference to iniquity and cleansing from sin in the opening ℣

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			3 - Libera me de sanguinibus Deus Deus salutis meae exultabit lingua mea justitiam tuam **𝄵** - exultabit lingua mea justitiam tuam 𝄢 - Domine labia mea aperies: fol 52 **3** - Auditui meo dabis gaudium et laetitiam exultabunt ossa humiliata.[22] 𝄢 - Averte faciem tuam a peccatis meis et omnes iniquitates meas dele. Cor mundum crea in me Deus et spiritum rectum innova in visceribus meis fol. 58 **3** - tunc inponent super altare tuum vitulos	**3** - Deliver me from blood, O God, thou God of my salvation: and my tongue shall extol thy justice. **𝄵** - and my tongue shall extol thy justice. 𝄢 - O Lord, thou willt open my lips: fol 52 **3** - To my hearing thou shalt give joy and gladness: and the bones that have been humbled shall rejoice. 𝄢 - Turn away thy face from my sins, and blot out all my iniquities. Create a clean heart in me, O God: and renew a right spirit within my bowels. fol. 58 **3** - then shall they lay calves upon thy altar.				
XXV / LXVI / ff. 69ᵛ-74	9 *Messe de minuit à 4 voix, flûtes et violons pour Noël* 'Kyrie eleison'	1694-95	**3** Guay - Deum de Deo, lumen de lumine, Deum verum de Deo vero, **𝄵** - Genitum non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas. 𝄢 - Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus. **𝄵** - Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia diem secundum scripturas: **3** - Et ascendit in coelum: sedet ad dexteram Patris; **𝄵** - Et iterum venturus est cum gloria. 𝄢 - judicare vivos et mortuos: **3** - cujus regni non erit finis. **𝄵** - Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. 𝄢 - Credo in unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma, in remissionem peccatorum. Et expecto resurrectionem mortuorum. fol. 76ᵛ **3** - Agnus Dei qui tollis peccata mundi.	**3** Guay - God of God, light of light, true God of true God, **𝄵** - begotten not made; being of one substance with the Father, by whom all things were made. Who for us men and for our salvation descended from heaven; and was incarnate by the Holy Ghost, of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And on the third day, He rose again according to the Scriptures: 𝄢 - and was incarnate by the Holy Ghost, of the Virgin Mary, and was made man. **𝄵** - He was crucified also for us, suffered under Pontius Pilate, was buried and on the third day He rose again according to the scriptures: **3** - and ascended into heaven. He sitteth at the right hand of the Father; **𝄵** - and He shall come again with glory. 𝄢 - to judge the living and the dead: **3** - and His kingdom shall have no end. **𝄵** - I believe in the Holy Ghost, the Lord and giver of life, who proceeded from the Father and the Son, who with the Father and the Son together is worshipped and glorified; as it was told by the prophets. 𝄢 - And I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the forgiveness of sins. And I await the resurrection of the dead. fol. 76ᵛ **3** - Lamb of God who taketh away the sins of the world.	Standard text	A / C	2 / 3	The initial term of *movement* helps clarify and the text with the second iteration of **3** references the ascension to heaven vs. judgement of the living and dead in the conventionally slower metre of 𝄢. Also, the use of a slower tempo could be associated with the reference required at the Nicene creed vs. the jubilation at the Kingdom of the Lord having no end. However, there are other instances where the text is not immediately suggestive of a particular tempo; for example 'Lamb of God' which appears with **3**.

[22] In the standard presentation of the Psalms, this text appears as verse 10. Charpentier introduces this text at a point that is out of order with the standard presentation of the order of verses and that in fact comes after the text given as verse 17.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XXVI / LXIX / ff. 37-46^{v}	224 *Beatus vir qui eimet Dominum 8 vocibus et totidem instrumentis* 'Beatus vir qui timet Dominum'	1695	𝄋 - Exortum est in tenebris lumen rectis misericors et miserator et justus. 𝐜 - Jucundus homo qui miseretur et commodat disponet sermones suos in judicio. Quia in aeternum non commovebitur. In memoria aeterna erit justus ab auditione mala non timebit 𝟑 - paratum cor eius sperare in Domino. Confirmatum est cor ejus non com movebitur donec dispiciat inimicos suos 𝐜 - Dispersit dedit pauperibus iustitia eius manet in saeculum saeculi cornu eius exaltabitur in gloria. 𝄋 - Peccator videbit. 𝐜 - et irascetur dentibus suis fremet et tabescet desiderium peccatorum peribit 𝟑 - Prelude [Instr.] 𝟑 - Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.	𝄋 - To the righteous a light is risen up in darkness: he is merciful, and compassionate and just. 𝐜 - Acceptable is the man that showeth mercy and lendeth: he shall order his words with judgment: because he shall not be moved for ever. The just shall be in everlasting remembrance: he shall not hear the evil hearing. 𝟑 - His heart is ready to hope in the Lord: is his heart is strengthened, he shall not be moved until he look over his enemies. 𝐜 - He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory. 𝄋 - The wicked shall see. 𝐜 - and shall be angry, he shall gnash with his teeth and pine away: the desire of the wicked shall perish. 𝟑 - Prelude [Instr.] 𝟑 - Glory be to the Father, to the Son and to the Holy Spirit. As it was in the beginning, now and ever shall be, world without end. Amen.	Psalm 111	A/C	2 / 3	Changes are for the purpose of contrasts and also are associated with the sentiments of the given the texts; for example darkness and mercy vs. hope. However, for the passage in 𝄋 containing reference to 'wickedness', the direction of the tempo change is not obvious.
XXVII / LXXIV / ff. 3-5	11 *Assumpta est Maria Missa six vocibus cum simphonia* 'Kyrie eleison'	*Spring 1698 - Spring 1699*	𝄋 - Gratias agimus tibi propter magnam gloriam tuam. 𝐜 - Domine Deus, Rex cœlestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. 𝟐 - Qui tollis peccata mundi, miserere nobis Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram Patris, O miserere nobis. 𝐜 - Quoniam tu solus sanctus tu solus Dominus. 𝟑 - tu solus altissimus, Jesu, Jesu Christe.	𝄋 - we give thanks to thee, for thy great glory. 𝐜 - O Lord God, Heavenly King, God the Father Almighty. O Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father. 𝟐 - Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sitteth at the right hand of the Father, have mercy upon us. 𝐜 - For thou alone art holy, thou alone art the Lord. 𝟑 - thou alone art the most high, Jesus Christ.	Standard text	C	3	Both the triple metres are positive referencing the giving of thanks to, and praise of, Jesus.
XXVII / LXXIV / ff. 7-8^{v}	11 *Assumpta est Maria Missa six vocibus cum simphonia* 'Kyrie eleison'	*Spring 1698 - Spring 1699*	𝄋 - visibilium omnium et invisibilium. 𝐜 - Credo in unum dominum, Jesum Christum, filium Dei unigenitum, et ex Patre natum ante omnia sæcula. 𝟑 - Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum non factum,consubstantialem Patri: per quem omnia facta sunt. 𝟑 - Qui propter nos homines, et propter nostram salutem descendit de cælis. 𝄋 - Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.	𝄋 - and of things visible and invisible. 𝐜 - And in one Lord Jesus Christ, the only begotten Son of God, 𝟑 - God of God, light of light, true God of true God, begotten not made; being of one substance with the Father, by whom all things were made. 𝟑 - Who for us men, and for our salvation descended from heaven. 𝄋 - and was incarnate by the Holy Ghost, of the Virgin Mary, and was made man.	Standard text	C	Unknown	Broad contrasts between statements about each part of the Trinity but the texts alone do not suggest a particular tempo range.
XXVII /LXXIV / ff. 10^{v}–12	11 *Assumpta est Maria Missa six vocibus cum simphonia* 'Kyrie eleison'	*Spring 1698 - Spring 1699*	𝄋 - Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Credo in unam sanctam catholicam et apostolicam ecclesiam. 𝐜 - Confiteor unum baptisma, in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi sæculi. Amen.. 𝟐 - Amen. 𝄵 - [Instr.]	𝄋 - Who proceeded from the Father and the Son, who with the Father and the Son together is worshipped and glorified; as it was told by the prophets. And I believe in one holy catholic and apostolic Church. 𝐜 - I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the age to come. Amen. 𝟐 - Amen. 𝄵 - [Instr.]	Standard text	C	3 / Unknown	Broad contrasts between statements about each part of the Trinity but the texts alone do not suggest a particular tempo range.

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			𝄡 - Sanctus, sanctus, sanctus. 𝟑 - Dominus Deus sabaoth 𝄋 - Pleni sunt cæli et terra gloria tua. 𝟑 - Hozanna in excelsis.	𝄡 - Holy, Holy, Holy, 𝟑 - Lord God of hosts. 𝄋 - Heaven and earth are full of Thy glory. 𝟑 - Hosanna in the highest.				
XXVII / LXXIV / ff. 13-13^{v}	11 *Assumpta est Maria Missa six vocibus cum simphonia* 'Kyrie eleison'	*Spring 1698 - Spring 1699*	𝄡 - Sanctus, Sanctus, Sanctus, 𝟑 - Dominus Deus sabaoth, 𝄋 - Grave - pleni sunt coeli et terra gloria tuae, 𝟑 Guay - Hozana in excelsis.	𝄡 - Holy, Holy, Holy, 𝟑 - Lord God of Hosts 𝄋 - Grave - Heaven and earth and full of your glory 𝟑 Guay - Hozana in the highest.	Standard text	A	3	Contrasts of who is being referenced with tempo changes controlled by the terms of *movement*.
XXVII / LXXIV / ff. 33-33^{v}	422 *Judicium Salomonis* 'Confortatum est regnum Israel in manu Salomonis'	1702	𝄡 - Adferte mihi gladiium, dividite infantem vivium in duas partes et date dimidiam partem uni et 𝄢 - dimidiam partem alteri. 𝄡 - Ah, Ah, Ah Domine Rex. 𝟐 - Obscero. 𝄡 - date illi infantem vivium et nolite interficere eum. Non mihi sed illi sit. 𝟑 - Date huic infantem vivium quæ tales dedit lcrymas quæ sic timuit puero se matrem ejus indicavit.	𝄡 - Bring me a sword, but the living child in two and give half to one 𝄢 - and one half to the other. 𝄡 - Ah, Ah, Ah, my Lord and King. 𝟐 - I beg you. 𝄡 - to let her have the living child, but do not kill him! 𝟑 - Let neither of us have it: cut it in two. Let the child be hers, not mine; give her the living child, but do not kill him.	Adapted from III Kings, ch. 3.	C	3	The triple metres are associated with particular characters but the direction of the change is open to question.
XXVII / "b" / ff. [41]-44	213a *De profundis* 'Requiem æternam'	1697-98	3/1 - Qui tollis peccata mundi, dona eis requiem. 𝄋 - De profundis clamavi ad te Domine, Domine exaudi vocem meam fiant aures tuæ intendentes in vocem deprecationis meæ. Si iniquitates observabis Domine Domine quis sustinebit. 𝄡 - Quia apud te propitiatio est propter legem tuam sustinui te Domine 𝄋 - sustinuit anima mea in verbum ejus. 𝟐 - Speravit anima mea in Domino 𝄋 - A custodia matutina usque ad noctem speret Israel in Domino. 𝟑 Guay - speret Israel in Domino. Quia aud Dominum misericordia et copiosa apud eum redemptio. 𝄡 - Et ipse redimet Isræl ex omnibus iniquitatibus ejus. 𝄋 -Requiem æternum dona eis Domine, 𝄡 - et lux perpetua luceat eis.	3/1 - You who taketh away the sins of the world, grant them eternal rest. 𝄋 - Lord, hear my voice. Let thy ears be attentive to the voice of my supplication. If thou, O Lord, wilt mark iniquities: Lord, who shall stand it. 𝄡 - For with thee there is merciful forgiveness: and by reason of thy law, I have waited for thee, O Lord. My soul hath relied on his word: 𝄋 - My soul hath relied on his word: 𝟐 - My soul hath hoped in the Lord. 𝄋 - From the morning watch even until night, let Israel hope in the Lord 𝟑 Guay - hope in the Lord. Because with the Lord there is mercy: and with him plentiful redemption. 𝄡 - And he shall redeem Isræl from all his iniquities. 𝄋 -Grant them eternal rest. O Lord. 𝄡 - and let light perpetual shine upon them.	Psalm 129	C	3 / Unknown	References to contrasts such as eternal rest vs. iniquities, reliance on the Lord and hope, but it's unclear from the texts which should have the faster tempo. Also, similar sentiments or even words appear with different triple metres. For example, hope in the Lord appears with both 𝄋 and 𝟑 while the granting of eternal rest appears in both 3/1 and 𝄋
XXVII / "b" / fol. 45	264a *Élévation à 3 voix pareilles* 'O amantissime salvator'	1697-98	𝄋 - Adoro diligo te in toto corde meo Et totis viribus meis, adoro diligo te, O Jesu dulcis, o Jesu pie, et gratias ago tibi quod tanta charitate nos peccatores nos misere perditos sanguinis tui pretio redemeris et in amoris tui memoriam nec non in pignus futurae gloriæ nobis dederis in cibum et potum panem angelorum et vinum electorum ipsum corpus et sanguinem tuum	𝄋 - I adore you, I love you with all my heart, with all my mind. I adore you, I love you with all of my strength, O sweet Jesus, o good Jesus, and I give you thanks because with such great charity you have redeemed us sinners, us who were wretchedly lost, at the price of your blood and in memory of your love, and also for a pledge of future glory you have given us for food and drink the bread of angels and the wine of the elect, your very body and blood.		C	2	

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
			𝄵 - Quid pauper ego retribuam tibi Domine pro omnibus quæ retribuisti mihi quid vilis creatura vermis terrae servus inutilis praestare poterit Deo creatoriae Domino suo [𝄐] 𝄎 - Ecce me totum despicio me totum abnego corpus et animam tibi subjicio et omnia mea in bene placitum tuum plene resigno	**𝄵** - What return will I make to you, Lord, poor as I am, for all that you have given to me? What will a vile creature, a worm of the earth, a useless slave be able to offer to God, creatures to their Lord? [𝄐] 𝄎 - Behold, I despise myself totally. I totally deny myself, I subject my body and soul to you and I resign all that is mine for what is well pleasing to you.				
XXVIII / [d] / ff. 11-12	226 *Dixit D[omi]nus pour le P[ort] Royal* 'Dixit Dominus'	*End of 1692 to Spring 1699*	𝅗𝅥𝅗𝅥𝅗𝅥 - Judicabit in nationibus implebit cadavera. 𝅗𝅥𝅗𝅥𝅗𝅥 Viste - conquassabit capita in terra pultorum. **3** - Gloria Patri et Filio et Spiritui Sancto.	𝅗𝅥𝅗𝅥𝅗𝅥 - He shall judge among nations. 𝅗𝅥𝅗𝅥𝅗𝅥 Viste - he shall fill ruins: he shall crush the heads in the land of the many. **3** - Glory be to the Father, and to the Son and to the Holy Spirit.	Psalm 109	A	1 / 3	The term of *movement* clarifies that 𝅗𝅥𝅗𝅥𝅗𝅥 which references physical violence should be quick albeit not as quick as the passage in **3** that follows but markedly faster than the passage in 𝅗𝅥 which references judgement; a concept that is often set in a slower metre.
XXVIII / [d] / ff. 16-18	81 *Magnificat, Pour le P*[*ort*] *R*[*oyal*] 'Magnificat anima mea Dominum'	*End of 1692 to Spring 1699*	**3** Viste - Ecce enim ex hoc beatam me dicent omnes generationes. 𝅗𝅥𝅗𝅥𝅗𝅥 - Suscepit Israel, puerum suum, recordatus misericordiae suae **3** - Gloria Patri, et Filio, et Spiritui Sancto,	**3** Viste - For behold, from henceforth: all generations shall call me blessed. 𝅗𝅥𝅗𝅥𝅗𝅥 - He hath filled the hungry with good things: and the rich he hath sent empty away. **3** - Glory be to the Father, and to the Son: and to the Holy Ghost;	Standard text	A / C	3	In comparison to other instances where the word 'blessing' is mentioned, this requires a fast tempo. For the other two triple metres, it is not possible to identify by the texts alone (one referencing the benevolence of the Lord, the other the glorification of the Trinity) the direction of change in tempo
XXVIII / [d] / ff. 23-27	420 *Dialogus inter angelos et pastores Judae, In nativitatem Domini* 'Usquequo avertis faciem tuam Domine'	*End of 1692 to Spring 1699*	**3** - Veni de excelso, et libera nos. 𝅗𝅥𝅗𝅥𝅗𝅥 - Consolare filia sion quare memore consumeris? Consolare, filia Sion. Veniet ecce Rex tibi mansuetus, Plorans nequaquam plorabis et tacebit pupilla oculi tui. In illa die stillabunt montes dulcedinem et colles fluent lac et mel consolare, confortare, filia Sion et sustine Deum, salvatorem tuum. **𝄵** Guay - Utinam dirumperes coelos redemptor noster et descenderes. Prope est ut veniet Dominus, veniet et non mentietur. Juxta est salus Domini. Qui venturus est modo veniet qui mittendus est veniet modo veniet, veniet, non tardabit. Rorate coeli de super et nubes pluant justum. Aperiatur terra et germinet salvatorem.	**3** - Come from on high, and set us free. 𝅗𝅥𝅗𝅥𝅗𝅥 - Be comforted, daughter of Zion, why are you consumed with grief ? Be comforted, daughter of Zion. Your king will come with mildness, you will not weep at all and the pupils of your eye wll be silent. In that day the mountains shall drip swetness and the hills will flow with milk and honey. Be consoled, be comforted, daughter of Zion and supportive God, Your saviour. **𝄵** Guay - If only you would burst through the heavens our redeemer, and descend. The time is near for the Lord to come, he will come and he will not lie, the salvation of the Lord is near at hand. He who is to come will come soon he who is to be sent will come soon will come, come, and will not tarry. Your heavens, drop dew from above, and let the clouds rain down the just one. Let the hearth be opened up and sprout forth a Saviour.	Unlocated - independent translation.	A	1	Direct contrast between freedom vs. comforting the grieving / mildness, weeping / consolation.
XXVIII / [d] / ff. 29-30^{v}	420 *Dialogus inter angelos et pastores Judae, In nativitatem Domini* 'Usquequo avertis faciem tuam Domine'	*End of 1692 to Spring 1699*	𝅗𝅥𝅗𝅥𝅗𝅥 - Coeli aperti sunt, Lux magna orta est, Lux terribilis. **3** - Nolite timere pastores, ecce enim annuntio vobis gaudium magnum, quod erit omnis populo. Quia natus est vobis hodie Salvator Christus Dominus in civitate David. Et hoc erit vobis hodie Salvator Christus Domine in civitate. **2** - Et hoc erit vobis signum: invenietis infantem pannis involutum et positum in præsepio. **3** - Surgite ergo ite, ite properate et adorate Dominum.	𝅗𝅥𝅗𝅥𝅗𝅥 - The heavens are opened, a great light appears, a terrible light. **3** - Shepherds fear not. For behold, I bring you tidings of great joy, which shall be to all people. For unto you is born this day. A savoiur, Christ the Lord In the city of David. **2** - And this will be a sign to you: you shall find the babe wrapped in swaddling clothes and lying in a manger. **3** - Arise, therefore, go, go make haste and adore the Lord.	Beginning adapted from Psalm 12:1, other portions are taken from Luke 2:10-12, 14 and 15.	A	1	Direct contrast between the appearance of a terrible light, great tidings and the need to arise and make haste.
XXVIII / XXXIII / fol. 39	405	1682	𝅗𝅥𝅗𝅥𝅗𝅥 - Aspectus ejus sicut fulgus, et vestimentum ejus sicut nix. Præ timore ejus, exterritti sunt custodes monumenti, et facti sunt velut mortui. Tunc Angelus jucunda voce sic dixit mulieribus.	𝅗𝅥𝅗𝅥𝅗𝅥 - He appears like lightening, and his clothing is like snow. Through fear, the guardians of the tomb were terrified, and became petrified. Then, the angel said to the women with a joyful VOICE:	Portions of text adapted from Matthew 28:2-7 and Psalm 117:24.	A	1	

***Mélanges* vol. / *cahier* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
	In resurrectione Domini N[ostri] J[esu] C[hristi] 'Hei mihi dilecte Maria'		fol. 40 **3** Guay - Nolite timere mulieres, dicite mihi quem quaeritis, nolite timere. 𝄡 - Jesum quærimus Nazarenum crucifixus pro peccatis hominum. **3** - Dicite mihi, dicite ad quid venistis cum alabastris aromatum. 𝄡 - Ut sacra membra spinis et fustibus lacerata clavis et lanceis perforata ungeremus **3** - Gaudete mulieres 𝄢 - jubilate et exultate gaudete cantate et psallite cantica lætitiæ 𝄡 - Jesus enim quem quæritis mortuum surrexit non est hic. Surrexit, non est hic, o gratum, o laetum, o faustum nuntium. 𝄎 - Et cito euntes, et cito currentes dicite discipulis ejus quia surrexit sicut dixit, et ecce praecedet vos in Galileam. Ibi videbitis eum, ecce praedixit vobis.	fol. 40 **3** Guay - Do not be afraid women, tell me who you're looking for? 𝄡 - We seek Jesus of Nazareth, crucified for the sins of men. **3** - Tell me, tell me why you came with the alabaster spices? 𝄡 - So that we may anoint the sacred limbs that were torn by thorns, clubed and pierced by lances. **3** - Rejoice, women. 𝄢 - Rejoice and sing, and dance songs of joy. 𝄡 - 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. 𝄎 - Going quickly, running quickly, tell his disciples that he has risen as he said, and behold, he will go before you into Galilee. There you will see him, behold, he foretold this to you.				
XXVIII / XXXIII / fol. 44[v]	181 *Psalmus David octogesimus quartus* 'Benedixisiti Domine'	1682	𝄡 - Mitigasti omnem iram tuam avertisti ab ira indignationis tuae. Converte nos Deus salutum nostrarum et averte iram tuam a nobis. Numquid in aeternum irasceris nobis aut extendes iram tuam a generatione in generationem. Deus tu conversus vivificabis nos et plebs tua laetabitur in te. Lentement - Ostende nobis Domine misericordiam tuam et salutare tuum da nobis. fol. 48 **3** - Etenim Dominus dabit benignitatem	𝄡 - Thou hast mitigated all thy anger: thou best turned away from the wrath of thy indignation. Convert us, O God our saviour: and turn off thy anger from us. Wilt thou be angry with us for ever: or wilt thou extend thy wrath from generation to generation? Thou wilt turn, O God, and bring us to life: and thy people shall rejoice in thee. Lentement - Show us, O Lord, thy mercy; and grant us thy salvation. fol. 48 **3** - For the Lord will give goodness:	Psalm 84	A	2	Direct contrasts between - he mitigation of anger and wrath vs. the goodness of the Lord. The mid-point term of *movement* helps demarcate references to mercy and salvation.
XXVIII / XXXXIII / ff.52-53	504 *Andromède, Tragedie* 'Cieux, écoutez'	1682	**2** - [Instr.] 𝄎 - [Instr.]	**2** - [Instr.] 𝄎 - [Instr.]	Corneille.	Unclassifiable	Unclassifiable	
XXVIII / XXXIII / fol. 55[v]-59	504 *Andromède, Tragedie* 'Cieux, écoutez'	1682	**3** Guay - [Instr.] - Regine d'Erice[23] et d'Amathonte, mere d'Amour, et fille de la mer. Peus tu voir sans un peu de honte que contre nous elle ait voulu s'armer, et que du méme sein qui fut ton origine sorte notre ruine? **3** - Peus tu voir que de la même onde il ose naître un tel monstre après toi? Que lieu d'ou tant de biens sorter enus dans le monde,[24] produise tant de mal et d'effroy et que l'heureux berceau de ta beauté suprême enfant l'horreur mesme **3** - [Instr.] Premier Couplet 𝄢 Guay - [Instr.] - Ainsy toujours sur tes autels, tous les mortels offrent leurs côurs en sacrifice! Ainsy le Zephyr en tout temps sur tes palais de Cythère et d'Eryce fasse régner les grâces du printemps! Intermède du premier au second acte. Premier couplet **3** - [Instr.]	**3** Guay - [Instr.] -Queen of Erice and Amathonte, mother of Love, and daughter of the sea. Can you see without a little shame that against us she wanted to arm herself, and that from the same womb that was your origin comes our ruin? **3** - Can you see that from the same wave dares to be born such a monster after you? May the place from which so many good things come out into the world, produce so much evil and terror, and may the happy cradle of your supreme beauty, a child bring horror itself? **3** - [Instr.] Premier Couplet 𝄢 Guay - [Instr.] - Thus always on your altars, all mortals offer their hearts in sacrifice! Thus, the Zephyr at all times on your palaces of Cythère and Eryce make reign the graces of spring! Intermède for the first and second act. Premier couplet **3** - [Instr.]	Corneille.	A but later B	1 and 2	The reference to the words hasten with a metre 6/4 but also where there a term of *movement* Lentment.

[23] In Pierre Corneille's original, the opening line of the chorus is 'Reine de Paphe et d'Amanthonte.
[24] Corneille's original gives this line as 'Que d'oû vint tant de bien au monde'.

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			Second couplet **3** - [Instr.] 𝄡 - Qu'elle est lente cette journée dont la fin me doit rendre heureux! Chaque moment à mon cœur amoureux semble durer plus d'une année. O ciel! Quel est l'heur d'un amant si, quand il en a l'assurance sa juste impatience est un nouveau tourment. fol. 59^{v} **3** - Heureux amant, heureuse amante, ils n'ont qu'une âme. Ils n'ont tous deux qu'un cœur. Joignons nos voix pour chanter leur bonheur. Joignons nos voix pour bénir leur attente. fol. 65^{v} 𝄵 Lentement - Caprice - [Instr.] 𝄵 Lentement - Pour meriter du ciel ces nouvelles faveurs. Maitre des dieux haste toi de paraitre et de verser sur ton sang et nos Roi les grâces que garde ton choix a ceux que tu fais naitre. Fais choir sur eux de nouvelles courons n'es et fais nous voir par un heur accompli qu'il sont tous digne ment repli le rang que tu leur donne.	Second couplet **3** - [Instr.] 𝄡 - How slow is this day, the end of which should make me happy! Every moment in my loving heart seems to last more than a year. O heaven! what is the luck of a lover if, when he has the assurance of it, his just impatience is a new torment. fol. 59^{v} **3** -. Happy lover, happy lover, they only have one soul. They both have only one heart. Let's join our voices. to sing their happiness. Let us join our voices to bless their waiting. fol. 65^{v} 𝄵 Lentement - Caprice - [Instr.] 𝄵 Lentement - To merit these new favors from heaven. Master of the gods hasten to appear and to shed on your blood and our Kings the graces that your choice keeps for those you give birth to. Let new crowns fall on them and let us see by an accomplished hour that they have all worthily fulfilled the rank you give them.				
Printed and Non-Autograph Sources								
Médée								
pp. 76-77	491 *Médée* 'Louis est triumphant, tout cède à sa puissance'	169	𝄢 - [Instr.] **3** - Quel bonheur suit la tendresse, heureux l'amant qui l'obtient. Quelque esir que le presse, dans les pour qu'il entretient ; l'amour n'a point de forblesse. Quand la gloire la foutient.	𝄢 - [Instr.] **3** - What happiness follows tenderness! Happy is the lover who obtains it. Whatever the desire that assails him in the hope which he sustains: Love has no weakness when honour upholds it.	Thomas Corneille	A	2	
p. 190	491 *Médée* 'Louis est triumphant, tout cède à sa puissance'	1694	𝄢 - [Instr.] **3** - J'ay forcé devant lui cent monstres à se rendre 𝄢 - Dans mon cœur ou rognoir une tranquille le paix. **3** - Toujours propte à tout entreprendre j'ay sécu de la na[ture]	𝄢 - [Instr.] **3** - I forced a hundred monsters to yield before him 𝄢 - In my heart, wherein there reigned a tranquil peace. **3** - Ever ready to undertake anything.	Thomas Corneille	A	1/2	
p. 191	491 *Médée* 'Louis est triumphant, tout cède à sa puissance'	1694	**3** - Effacer tous les traits, les mouvements du sang ont voulu me surprendre, J'ay fait gloire, j'ay fait gloire de m'en descendre. 𝄢 - Et l'oublie des serments que cent	**3** - I succeeded in ridding myself of all my natural traits. If impetuous thoughts sought to overcome me, I made it a point of honour to resist them. 𝄢 - And forgetting all the hundred oaths	Thomas Corneille	A	2	
p. 297	491 *Médée* 'Louis est triumphant, tout cède à sa puissance'	1694	𝄢 -Ah! C'est pour ma ven[geance] **3** - courons, n'épargnons 𝄢 - que d'horribles éclats ! Ou veux-je aller?	𝄢 -Ah! 'tis for my ven[gence] **3** - run, spare nothing, 𝄢 - What terrible brightness ! Where can I go?	Thomas Corneille	A	1	
p. 312	491 *Médée*	1694	𝄢 - [recon]noister, c'est mon sang, il est vrai, mais c'est le sang d'un **3** - traitre, puis-je trop acheter en les faisant pe[rir] 𝄢 - la douceur, de les voir souffrir?	𝄢 - it is my blood, it is true, but it is also the **3** - blood of a traitor, it is paying too high a price in causing them to die 𝄢 - for the pleasure of seeing him suffer?	Thomas Corneille	A	3	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Louis est triumphant, tout cède à sa puissance'							
p. 315	491 *Médée* 'Louis est triumphant, tout cède à sa puissance'	1694	**3** - Quand au Prince d'Argos votre cœur se re[fuse] 𝄢 -Il veut se garder à Jason; je sais sa perfidie	**3** - When your heart refuses the Prince of Argos 𝄢 - 'Tis because it wants to keep Jason unto itself.	Thomas Corneille	C	Unknown	
David et Jonathas								
pp. 24-31	490 *David et Jonathas* 'Où-suis-je, qu'ai-je fait?'	1688	**C** - Dans la vive douleur dont mon amé est atteinte, vous que je vis toûjours si sensible à mes maux, hélas daignez entendre encor ma triste plainte. 𝄢 -Téméraire où vas tu? quel criminel effort t'a fait précipiter & et ta honte et ta mort? Enfants, Amis, gloire couronne, le ciel va te ravir tout ce qu'il t'adonné. Après tant de faveurs, ingrat, il t'abandonne comme tu l'as abandonné. **C** Lentement - C'est assez! Ai-je enfin épuisé ta colère? Juste ciel! As-tu mis le comble à ma misère? Et la terre & l'enfer conspirent contre moi! Tonne, frappe; c'est tout ce que j'attends de Toi. Seigneur… **2** - J'entends déjà la foudre sur ma teste… sur moi, sur Jonathas, elle doit éclater. Le sceptre que je perds, David le va porter! **3** - Qu'il joüisse à songré d'une injuste conqueste: dieu vangeur, die vangeur à tes coups je vas me presenter.	**C** - In the grievous woe that afflicts my soul, you, whom I have always found so attentive to my distress, alas, vouchsafe to listen once more to my sad complaint. 𝄢 -Rash one, whither are you bound? What iniquitous deed has caused you to hasten your shame and your death? Children, friends, fame, crown, heaven will rob you of all it has bestowed on you. After so much bounty, ungrateful wretch, it forsakes as you have forsaken it. **C** Lentement - Enough! Have I at last exhausted your wrath? Righteous heaven! Have you crowned my wretchedness? Both earth and hell conspire against me! Roar and strike: that is all I expect from you. Lord… **2** - I already hear the thunderbolt above my head… upon me, upon Jonathan, it needs must fall. The sceptre I shall lose will be borne by David! **3** - Let him rejoice at his pleasure in an unjust conquest: Avenging God, I shall offer myself to your blows.	Pere Bretonneau	A	2	
pp. 60-70	490 *David et Jonathas* 'Où-suis-je, qu'ai-je fait?'	1688	𝄢 -[Instr.] 𝄢 - Ciel, quel triste combat en ces lieux me rappelle? Puis-je oubli[er] quel sang à mes yeux va couler ? Perfide ami, sujet rebelle, c'est Saül qu'il, immoler a ma vengeance criminelle! Tant de fois me vit renouveler Mille sermens d'une amour, d'une amour mutuelle : Hélas, il fut toûjours fidelle, moi seul, je puis les violer ! 𝄢 -[Instr.] **3** - Non, non, vous ne pouvez flatter ma peine extrême ambitieux désirs d'une triomphe odieux. Quoiqu'ore donne le sort: vaincu, victorieux, moi-même je péris, ou je perds ce que j'aime. 𝄢 -Toi qui m'as soutenu toujours, en ce triste moment mon unique recours, tu peux encor, dieu que ''adore, sensible à nos malheurs en arrêter le cours. Du moins, même au prix de mes jours, accorde à Jonathas le secours que j'implore. Toujours vous écoutez un soupçon qui l'outrage ? Il a pû vous ravir & le sceptre & le jour; Vous vivez, vous régnez : que faut il davantage? David pouvait-il mieux vous prouver son amour?	𝄢 - [Instr.] 𝄢 -The fearsome giant did not withstand him. No, no, no, the rest of the earth demanded no greater achievement from his prowess. Let us surrender, nothing can be defended. This hero is able to beguile even his enemies. To his charms we have seen more succumb than his arm in battle had subdued. 𝄢 -[Instr.] **3** - No, No, you cannot soothe my extreme pain, ambitious desires for a hateful triumph. Whatever fate decrees, whether victor or vanquished, I myself shall either perish, or else lose what I love. 𝄢 - You in whom I have always hoped, my only recourse in this sad moment my soul recourse, you can still, O God, whom I worship, responsive to our distress, stop the course of this event. At least even at the cost of my life, grant Jonathan the help for which I pray. Will you still give ear to a suspicion that outrages me? He could have deprived you of both your sceptre and your life, but you live, you reign; what more do you need? Could David have given you better proof of his love?	Pere Bretonneau	C	Unknown	
pp. 205-207	490 *David et Jonathas*	1688	𝄢 -Pouvais-je attendre un sort plus doux ? Pourquoi plaindre ma mort, ou penser à me suivre. Puisque pour vous je n'ai pû vivre, trop heureux, de mourir pour vous.	𝄢 -Could I have wished for a sweeter fate? Why mourn my death, or think of following me? Since I could not live for you, I am only too happy to die for you.	Pere Bretonneau	A	2	

Mélanges vol. / *cahier* / fols	H. No / Title / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Où-suis-je, qu'ai-je fait?'		[Instr.] 𝄡 - Qu'entends je? Il va périr! Quelle fureur m'anime? 𝄢 - Où pourrai-je à mon tour trouver un victime. David devant mes yeux ose se présenter! Le perfide à mes maux vient encor insulter! A moi gardes… reçoi barbare, reçoi le coup mortel. 𝄢 - que Saül te prépare.	[Instr.] 𝄡 - What do I hear? He will die! What fury spurs me forward? 𝄢 - Where, in my turn, will I be able to find a victim? David dares to show himself before my yes! The traitor comes to add insult to my grief! Help me guards, villain, receive, receive the fatal blow 𝄢 - Saul prepares for you.				
pp. 209-222	490 *David et Jonathas* 'Où-suis-je, qu'ai-je fait?'	1688	𝄢 - Heureux du moins si je aujourd'hui l'entrainer en tombant en tombant et périr avec lui. [Instr.] Victoire! Victoire! Tout cède a nos coups; courons à la gloire: le ciel est pour nous. Victoire! Victoire! 𝄞 - Qu'on sauve Jonathas…allez….soins superflus! Je vois couler son sang! Jonathas ne vit plus! Quelle triste voix me rappelle? Quoi, je vous perds! Le jour que je…Si je ne retrouvais un ami si fidèle, serait encore plus funeste pour moi….Ah! Ah! David, David lui-même cédera sous le paroxysme d'un chagrin insupportable. 𝄡 - Malgré la rigueur de mon sort, du moins je puis vous dire encor que je vous aime. Ciel! Il est mort! 𝄞 - Jamais amour plus fidèle et plus tendre. Eut-il un sort plus malheureux mort mes soins n'ont pû défendre l'objet le plus doux de mes… le ciel avoit pû seul former de si beaux. Hélas! Le ciel sans moi il le reprendre? Le ciel avait pu seul, avait pû seul former de si beaux nœuds. [Instr.] 𝄡 - Voir traitre, et reconnais ta nouvelle victime. Mon bras a commencé, viens achever le crime. Frappe.	𝄢 - At least I shall be happy if today I can drag him down with me and die with him. [Instr.] Victory! Victory! Everything yields to our blows; let us rush towards glory: heaven is on our side. Victory! Victory! 𝄞 - Save Jonathan…run, run… Fruitless care! I see his blood flowing! Jonathan lives no more! What sad VOICE is calling me? What! I must lose you! If on the day I wake again I do not find so faithful a friend it will be even more baneful to me. Ah! live! I cannot. David, David himself will yield beneath the paroxysm of unbearable grief. 𝄡 - Despite the harshness of my fate, at least I can still tell you that I love you. Heavens! He is dead. 𝄞 - Has so faithful and so tender a love ever had so unhappy a fate? My solitude has not been able to protect the dearest object in my desires from a cruel death. Only heaven could have forged such fair bonds: alas, can heaven take him back without me? Has so faithful and so tender a love ever had so unhappy a fate? [Instr.] 𝄡 - Look, traitor, and behold your new victim. My hand has struck the first blow, come, consummate the crime. Strike!	Pere Bretonneau	B	1/2	

Appendix 4.2: Metre signs used in multiple settings of the same text

Text Incipit and H. Nos	**Comments / Appendix for full comparison of all settings of the same text.**	**Group A** **Duple and Quadruple Metres**	**Group B** **Triple Metres**	**Group C** **Various metres**
Mass (see also related Domine salvum settings) H. 1, 2, 3, 4, 5, 6, 7, 7a, 8, 9, 10, 11, 11a, 513	See Appendix AV for masses, Appendix AU for H.7 and 7a and Appendix AF for masses against partbooks.	[Instr.] Prelude - H.2, 10, 11 in **2** vs. H.6, 9 in 𝄵. Kyrie - H.1, 2, 6, 8, 9 in 𝄵 vs. H.5, 10, 11 in **2** vs. H. 7 in **2** 'Grave'. Christe eleison - H.8 in **2** vs. H. 9 in 𝄵. Patrem omnipotens - H.1, 6 in 𝄵 vs. H.5, 11 in **2**. Et unum Dominum - H.3, 6 and 9 in 𝄵 vs. H.5 in **2**. Genitum non factum consubstantatem - H.1, 4, 9 in 𝄵 vs. H.4. 11 in **𝄡**. Laudamus te - H.4, 8, 9 and 11 in 𝄵. Adoramus Te - H.3, 4, 6, 8, 9 in 𝄵 vs. H.5 in **2** vs. H.11 in 𝄵 'Guay'.	Christe eleison - H.2 in 𝅗𝅥𝅮𝄢 vs. H.7 in 𝄵 vs. H.10 and 11 in 𝅗𝅥𝄢. Et iterum venturus- H.1, 6 in 𝅗𝅥𝅮𝄢 vs. H.3 in **3** 'Guay' vs. H.4 in 𝄵. Qui tollis peccata mundi - H.6 in 𝄵 vs. H.9 in **3**. Quoniam tu solus sanctus - H.1 and 6 in 𝅗𝅥𝅮𝄢 vs. H.3, 5 in **3** vs. H.4 in 𝄵. Tu solus latissimus - H.1, 6 in 𝅗𝅥𝅮𝄢 vs. H.3, 5, 11 in **3** vs. H.4 in 𝄵. Cum sancto spiritu - H.1, 6 in 𝅗𝅥𝅮𝄢 vs. H.3, 5, 8 in **3** vs. H.4 in 𝄵. Dominus Deus Sabaoth - H.2 in 𝅗𝅥𝅮𝄢 vs. H.11 in **3**. Pleni sunt cæli - H.1 in 𝄵 vs. H.3, 10 in 𝅗𝅥𝄢 vs. H.4, 5 in 𝅗𝅥𝅮𝄢 vs. H.11 in 𝅗𝅥𝄢 'Grave'. Benedictus qui venit - H.2 in 𝅗𝅥𝅮𝄢 vs. H.6 in 𝄵 vs. H.7, 10 in 𝅗𝅥𝄢. Agnus Dei - H.4, 6 in 𝄵 vs. H.7 in 3/1, 𝅗𝅥𝄢.	Christe Eleison - H.1, 3, 4, 6 in **𝄡**, H.2 in 𝅗𝅥𝅮𝄢, H.5 in **2**, H.7 in 𝄵, H.9 in 𝄵, H.10, 11 in 𝅗𝅥𝄢. Deum de Deo - H.1, 3, 4, 5, 11 in **3** vs. H.9 in **3** 'Guay' vs. H.6 in 𝄵.
Psalm 19 (Domine salvum fac regem populum) H.281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305	See Appendix W.	Domine Salvum H.282, 302 in 𝄵 vs. H.291, 291, 303 in **2** vs. H.283, 284, 287, 290, 293, 295, 297 in **𝄡**.	Domine Salvum - H.281, 296, 304 in 𝄵 vs. H.298 in 𝅗𝅥𝄢 vs. H.285, 294, 300, 301, 305 in **3**.	-
Stabat mater dolorosa (LU 1634) H.15, 387	See Appendix BS.	Stabat mater - H.15 and H.387 in 𝄵. Cujus animam - H.15 and H.387 in 𝄵.	-	-
Regina cœli lætare (LU 275) H.16, 30, 31, 32, 32a, 32b, 46	See Appendix BO.	-	-	Regina cœli - H.16 in **𝄡**, 𝅗𝅥𝅮𝄢, **𝄡** vs. H. 30 in **𝄡** 'Guay', 𝄵, **𝄡** vs. H.31 in **𝄡** vs. H.32 and H.46 in 𝄵 **3**, **𝄡**, 𝄵.
Ave Regina cœlorum (LU 278) H.19, 22, 45	See Appendix F.	-	Vale, o valde decora - H.19, 45 in **3** vs. H.22 in 𝄵.	-
Sub tuum præsidium (LU 1861) H.20, 28, 352	See Appendix BT.	Virgo glorioso - H.28 in **2** 'Lentement'.	Sub tuum præsidium - H.20 in 𝄵 vs. H.28 in 𝅗𝅥𝄢 vs. H.352 in **3**. Virgo prius ac posterius - H.21 in 𝄵 vs. H.44 in **3**.	-
Alma Redemptoris mater (LU 277) H.21, 44	See Appendix C.	-	Alma redemptoris - H.21 in 𝄵, 𝄵, 𝄵 vs. H.44 in 𝅗𝅥𝄢.	Tu quæ genuisti - H.21 in **2**, 𝄵 vs. H.44 in **3**, 𝄵, **3**, 𝄵.
Salve Regina (LU 279) H.18, 27, 47	See Appendix BQ.	Ad te suspriamus - H.18, 27 and 47 in **𝄡**.	O clemens, O pia, O dulas - H.18 in 𝄵 vs. H.27 in **3** 'Affectueux' vs. H.47 in 𝅗𝅥𝄢.	Ad te clamamus - H.18 in 𝄵 vs. H.27 in **𝄡** vs. H.47 in 𝅗𝅥𝄢 . Eia ergo - H.18, 47 in **𝄡** vs. H. 27 in **3** 'Affectueux'.
Salve Regina (LU 276) H.23, 24	See Appendix BP.	Flentes in hoc - H.23 in **2** vs. H.24 in 𝄵.	O Clemens, O pia, O dulcis - H.23 in 𝅗𝅥𝄢 vs. H.24 in 𝅗𝅥𝅮𝄢.	-

Text Incipit and H. Nos	Comments / Appendix for full comparison of all settings of the same text.	Group A **Duple and Quadruple Metres**	Group B **Triple Metres**	Group C **Various metres**
Inviolata, integra et casta es Maria (Ant Rom 133) H.26, 48	See Appendix CF.	Inviolata - H.26 and H.48 in **2**. O benigna! - H.26 in **2** vs. H.48 in 𝄵.	Nostra ut pura - H.26 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.48 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥.	-
Fidelis servus et prudens / Serve bone et fidelis (LU 1196) H.34, 35	See Appendix CG.	Serve bone et fidelis - H.34 in **C** 'Guay' vs. H.35 in 𝄵.	-	-
Veni Creator Spiritus (LU 885-86 / Ant Mon 1254) H.54, 66, 69, 70, 362	See Appendix CC.	-	-	Qui diceris Paraclitus - H.54 and H.66 in **3**, 𝄵. Tu septiformis - H.54 in **C** vs. H.66 in **3**. Hostem repellas longius - H.54 in **3** vs. H.66 in 𝄵 'a 4 temps viste'.
Gauda Virgo mater Christi (Cf. Ulysse Chevalier, *Repertorium Hymnologicum* (Louvain, 1892-1912) / I, 420, nos. 7013-15. H.59, 330	See Appendix CH.	Gaude, virgo mater H. 59 in **C** vs. H.330 in 𝄵.	-	Gaude, quia Deo - H.59 in **3** vs. H. 330 in 𝄵
Ave maris stella (LU 1259-61) H.60, 63, 65, 67	See Appendix E.	Ave Maris - H.60 in **C** vs. H.63 in **2**.	Monstra - H.60 in **3** vs. H.65 and 67 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥.	Summens illus - H.60 in **C** vs. H.67 in **3**, 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.65 in **3**.
Pange lingua (LU 950-2) H.61, 62, 64, 68 Pange lingua (LU 957-9) H.58	See Appendix BM.	-	In supremæ - H.58 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H. 64 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥.	Pange lingua - H.58 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.61 in **C** vs. H.62 in **2** 'a 2 temps graves' vs. H.64.in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 Nobis datus - H.58 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.61 in **C** vs. H.62 in **2** 'a 2 temps graves' vs. H.64 in 𝄵 vs. H.68 in 𝅗𝅥𝅗𝅥𝅗𝅥. Genitori, Genitoque Laus - H.62 in **2** 'a 2 temps graves' vs. H.64 - 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.68 - 𝅗𝅥𝅗𝅥𝅗𝅥.
Magnificat anima mea Dominum (LU 207) H.72, 73, 74, 75, 76, 77, 78, 79, 80, 81	See Appendix AS.	Magnificat anima mea - H. 75, 76, 80 and 81 in **C** vs. H.79 in **C** 'Guay' vs. H.74, 78 in **2** vs. H. 76, 77 in 𝄵 vs. H.78 in **2**.	Quia respexit - H.72 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.73 in **3** vs. H.77 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥. Omnes generationem - H.72 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.73 in **3** vs. H.77 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥. Suscepit Israël - H.72 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.73 in **3** vs. H.77, 78 and 81 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.79 in 𝅗𝅥𝅗𝅥𝅗𝅥.	Fecit potentiam -H.72 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.72 **3** vs. H.74 in **2** Guay vs. H.75, 76 in **3** vs. H.77, 80 in **C** vs. H.78, 79, 81 in 𝄵. A progenie in progenies - H.72, 74, 75, 77 and 80 in **C** vs. H.76, 78 in 𝄵 vs. H.72, 79 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.81 in **C**, **3**, 𝄵 vs. H.73, 75 and 76 in **3**.
Kyrie eleison (Litany of Loreto) (LU 1857-8) H.82, 83, 84, 85, 86, 87, 88, 89, 90	See Appendix AR.	Ora pro nobis - H. 83 in **2** vs. H. 85 in 𝄵 Regna angelorum / Regina patriarcharu - H.83, 85 in **2** vs. H.84, 86, 87 in 𝄵.	Sancta trinitas - H.83 in 𝄵𝅗𝅥𝅗𝅥/𝅗𝅥 vs. H.87 in 𝅗𝅥𝅗𝅥𝅗𝅥. Sancta Maria - H.83 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.84 in **3**. Sancta Dei - H.83 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.84 and H.85 in **3** Vas insigne - H.83 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.87 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.85 in **3**. Salus informarum - H.83 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.85 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.86 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.87 in 𝅗𝅥𝅗𝅥𝅗𝅥. Refugiem peccatorum - H.83 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.85 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.86 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs.H.87 in 𝅗𝅥𝅗𝅥𝅗𝅥. Consolatrix auxilium- H.83 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.85 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.86 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.87 in 𝅗𝅥𝅗𝅥𝅗𝅥.	Filii redemptor - H.82, 85, 86, in 𝄵 vs. H.83, 84, 88 in **2** vs. H.87 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.87 in **3**, vs. H.90 in **C**.
De Lamentatione Jeremiæ / Misericordiæ Doini, quia non sumus consumpti (LdT) (LU 754-5) H.91, 105, 122	See Appendix Q.	Pars Mea Dominus - H.105 in **C** vs. H. 122 in 𝄵.	Pars mea Dominus - H.91 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.225 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 Sedebit solitarius - H.91 in 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.122 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥.	[Instr.] Prelude and v.1 - H.91 in **C** vs. H.105 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.122 in 𝄵.
Manum Suam (LdT) (LU 636-7) H.92, 98, 108, 123, 135, 141	See Appendix AT.	Manum suam - H. 92, 98 in **C** vs. H.108, 135, 141 in 𝄵, **C** vs. H.123 in 𝄵	H.123 in 𝄵𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.135 in 𝅗𝅥𝅗𝅥𝅗𝅥, **C**, 𝅗𝅥𝅗𝅥𝅗𝅥 and **C**.	Omnis populus - H.92, 98 in **C**, 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.108, 141 in **C** vs. H.123 in 𝄵, 𝅗𝅥𝅗𝅥𝅗𝅥 vs. H.135 in 𝄵, 𝅗𝅥𝅗𝅥𝅗𝅥, 𝄵. Vigilavit jugum -H.92, 98, 108, in **C**, 𝅗𝅥𝅗𝅥𝅗𝅥, **C** vs. H. in 𝄵, 𝄵𝅗𝅥𝅗𝅥𝅗𝅥.

Text Incipit and H. Nos	Comments / Appendix for full comparison of all settings of the same text.	Group A Duple and Quadruple Metres	Group B Triple Metres	Group C Various metres
Ego vir videns (LdT) (LU 696-7) H.93, 104, 109, 124, 136, 142	See Appendix Y.	[Instr.] Prelude - H.124 in 𝟮 vs. H.136, 142 in 𝄵. Aleph. Ego vir videns - H.93, 104, 109 in 𝄴 vs. H.124 in 𝟮 vs. H.136, 142 in 𝄵.	-	Aleph. Me minavit - H.93 in 𝟯 vs. 104, 109 in 𝄴 vs. H.124 in 𝟮 vs. H.136, 142 in 𝄵. Beth. In tenebrosis - H.93, 104, 109 in 𝄴 vs. H.104 in 𝄴 vs. / 𝄵 vs. H.136 in 𝄵, 𝅗𝅥 vs. H.142 in 𝄴, 𝅗𝅥.
Incipit oratio Jeremiæ / Recordare Domine quid acciderit (LdT) (LU 758-9) H.95, 110, 125, 137, 143	See Appendix AL.	[Instr.] Prelude - H.95 - 𝄵 vs. H.125 in 𝟮 vs. H.143 in 𝄵. Incipit Oratio Jeremiæ / Recordare Domini / Hereditas nostra - H.110 in 𝄵 vs. H.125 in 𝟮. Jerusalem convertere - H.95 in 𝟮 vs. H.143 in 𝄵.	Patres nostri peccaverunt H.95 in 𝅗𝅥 vs. H.125 in 𝄵. 𝅗𝅥. Pellis nostra - H.95 in 𝅗𝅥 vs. H.143 in 𝅗𝅥. Jerusalem convertere - H.125 in 𝄵. 𝅗𝅥 vs. H.137 in 𝅗𝅥.	Ægypto dedimus manum - H.95 - 𝄴, 𝅗𝅥 vs. H.110 - 𝄴, 𝄵, 𝄴 vs. H.125 in 𝄵. 𝅗𝅥 vs. H.137 in 𝄵, 𝄴 vs. H.143 in 𝄴.
Incipit lamentatio Jeremiæ / Quomodo sedet sola Civitas (LdT) (LU 631-2) H.96, 120	See Appendix AK.	Incipit Lamentation - H.96 in 𝄴 vs. H.120 in 𝄵. Aleph. Quomodo sedet - H.96, 120 in 𝄴.	-	Daleth. Viæ Sion lugent - H.96 in 𝄴 vs. H.120 in 𝄵. 𝅗𝅥.
Et egressus est a filia Sion (LdT) (LU 633-5) H.97, 138	See Appendix AA.	Et egressus - H.97 in 𝟮 vs. H.138 in 𝄴. Peccatum peccavit - H.97 in 𝄴 vs. H.138 in 𝟮.	-	
De Lamentatione Jeremiæ (LU 692-3) H.102, 121	See Appendix R.	De Lamentatione - H.102 in 𝟮 vs. H.121 in 𝄵.	Sederunt in terra / Jerusalem - H.102 in 𝄴 vs. H.121 in 𝄵.	
Tristis est anima mea (LdT) (LU 635) H.112, 126	See Appendix BY.	H.126 is an almost identical copy of H.112. Both works are set in 𝄵. 𝅗𝅥.		
Matribus suis dixerunt (LdT) (LU 694-5) H.103, 107, 139	See Appendix AW.	Lamed. Matribus - H.103, 107 in 𝄴 vs. H.9 in 𝄵, 𝄴. Remainder of all three settings of this text are all set in 𝄴.	-	-
Quomodo obscuratum est (LdT) (LU 756-7) H.106, 140	See Appendix BN.	Excepting the opening stanza, Aleph Quomodo, which has portions of the text set in 𝄴 and 𝄵 between these two works, the remaining stanzas are exclusively in 𝄴 with occasional single bar changes to 𝄵.		
Amicus Meus (LU 643-4) H.113, 127	See Appendix D.	-	-	Bonum erat eis - H.113 in 𝄵. 𝅗𝅥 vs. H.127 in 𝄴. In fœlix - H.113 in 𝄴 vs. H.127 in 𝄵. 𝅗𝅥.
Unus ex discipulis meis (LU 645-6) H.114, 132	See Appendix BZ.	-	-	Unus ex Discipulis - H.114 - 𝄴, 𝟯, 𝄴, 𝟯 vs. H.132 𝄵. 𝅗𝅥, 𝄴. Melius illi erat - H.114 in 𝄴 vs. H.132 in 𝄵 and then on repeat 𝄴.
Tenebræ factæ sunt (LU 703-4) H.129, *386*	See Appendix BW.	Tenebræ factæ sunt - H.129, 386 in 𝄵.	-	-
Te Deum Laudamus (LU 1832-4) H.145, 145a, 146, 147, 148	See Appendix BV.	Pleni sunt cæli - H.145 in 𝄵 vs. H.146 and 148 in 𝟮. Te gloriosus - H.146 and 147 in 𝄵. Tu patris sempiternus - H.146 in 𝟮 vs. H.147 in 𝄵. Te ergo quesummus - H.145 in 𝄵 vs. H.147 in 𝟮. In te Domine speravi - H.145, 146, 147, 148 in 𝄵.	Sanctam quoque - H.145, 146 in 𝄵. 𝅗𝅥 vs. H.147 in 𝟯 vs. H.148 - 𝅗𝅥. Per singulos dies - H.145, 146 in 𝟯 vs. H.147 in 𝄵. 𝅗𝅥 vs. H.148 in 𝅗𝅥.	Te Gloriosus apostolorum chorus - H.145 in 𝄴 vs. H.146 in 𝟮 vs. H.147 in 𝄵 vs. H.148 in 𝅗𝅥. Te per orbem - H.145 in 𝄵. 𝅗𝅥 vs. H.146 in 𝄴 vs. H.147 in 𝅗𝅥. / 𝅗𝅥 vs. H.148 in 𝅗𝅥.
Quare fremuerunt gentes (Psalm 2) H.168, 168a, 184, *363*	See Appendix BL.	Quare fremuerunt - H.168, 363 in 𝟮 vs. H.184 in 𝄵.	Filius meus - H.168, 184 in 𝄵. 𝅗𝅥. Postula a me - H.168, 184 in 𝄵. 𝅗𝅥.	Tunc loquetur - H.168 in 𝟯, 𝄵, 𝄵. 𝅗𝅥 vs. H.184 in 𝟯, 𝄴 'Guay', 𝄴.

Text Incipit and H. Nos	Comments / Appendix for full comparison of all settings of the same text.	Group A **Duple and Quadruple Metres**	Group B **Triple Metres**	Group C **Various metres**
		Adstiterunt / Disrumpamus - H.168 in **2** vs. H.184 in 𝄵. Rege eos - H.168, 184 in **C**. Beati omens - H.168, 184 in **2**.		Et nunc reges - H.168 in **C**, **2** Lent vs. H.184 in **C**, 'Lentement'.
Usquequo Domine (Psalm 120) H.196, 416, 420	See Appendix CB.	Utinam - H.416 in **C** vs. H,420 in **C** 'Guay'. Rorate - H.416 in **2** vs. H. 420 in **C** 'Guay'. Nuit - H.416 in 𝄵 'Lentement' vs. H.420 in 𝄵. Reveil - H.416 in **2** 'Viste' vs. H. 420 in **2** 'Legerement'. Inventis - H.416 in 𝄵 vs. H. 420 in **2**.	Nolite timere - H.416, 420 in **3**. Surgite - H.416 in **3** Guay vs. H.420 in **3**.	Prelude H.196 in 𝄵 Grave vs. H.416, 420 in 𝄵. In finem - H.196 in 𝄵 Grave vs. H.416 in **C** vs. H.420 in 𝄵. Cœli aperti - H.416 in **2** vs. H.420 in 𝄵.
Exaudiat te Dominus (Psalm 19) H.162, 165, 180, 180a, 180b	See Appendix AB	-	Memor sit - H.162 in 𝄵 vs. H.165 in **3**. Impleat Dominus - H.162 𝄵 in vs. H.165 in **3**. Domine salvum - H.162 in 𝄵 vs. H.180 in 𝄵.	Mittat tibi auxilium - H.162 in **C** vs. H.165 in **C** vs. H.180 in 𝄵, **3**. Memor sit omens - H. 162 in 𝄵 vs. H.165 in **3** vs. H.180 in 𝄵.
Notus in Judea Deus (Psalm 75) H.179, 206	Predominantly the same metre signs for versus 1-4 on account that H.206 is thought by Hitchcock to be a revision of H.179. See Appendix AZ.	[Instr.] - H.179 in 𝄵 vs. H 206 in 𝄵 'Animé'. Dormierunt - H.179 in **C** vs. H.206 in **C** 'a quatre temps lents'.	De cælo - H.179 - 𝄵, **3** 'Viste', 𝄵 vs. H.206 in 𝄵, **3** 'Viste', 𝄵 'Tres lent'.	-
Quam dilecta tabernacula tua (Psalm 83) H.167, 186	See Appendix BK.	Beati quia - H.167 in **2** 'Guay' vs. H.186 in 𝄵. Qui melior in H.167 in 𝄵 'Guay', **C** vs. H.186 in 𝄵 in **C**. Non privabit - H.167 in 𝄵 'Guay', **2** 'Grave' vs. H.186 in 𝄵.	Beatus vir - H.167 in 𝄵, 'Plus viste' vs. H.186 in 𝄵. In valle - H.167 in 𝄵 'Plus lent', vs. H.186 in 𝄵.	[Instr.] Prelude - H. 167 in **C**, 𝅗𝅥, 𝅗𝅥 vs. H.168 in 𝄵. Et enim - H.167 in 𝄵, **2**, 𝄵, **C** vs. H.168 in **3**, **2**.
Bonum est confiteri Domino (Psalm 91) H.185, 195	See Appendix J.	[Inst.] prelude - H.185 in **2** vs. H.195 in **2**, 𝄵. Bonum confiteri - H.185, 195 in **2**. Vir insipiens - H.185 in **C** vs. H.195 in **C** 'Plus guay'.	In decacordo - H.185, 195 in 𝄵. Justus - H.185 in 𝄵 vs. H.195 in **3** 'Guay'.	[Instr.] Prelude - H.185 in **2** vs. H.196 in **2**, 𝄵. Intereant in sæculum - H.185 in **3** vs. H.195 in **C** 'Plus Guay'. Ut adnunient - H.185 in 𝄵, 𝄵, **C** vs. H.195 in **3** 'Guay'.
Jubilate Deo omnis terra H.194 (Psalm 99), 310 (unlocated text)	The texts for these works are two different sources, but that have areas of correspondence.	Et liquifaciet ea - H. 194 and 310 in **C**, **2**.	-	-
Dixit Dominus (Psalm 109) H.153, 190, 197, 197a, 202, 202a, 204, 226	See Appendix V.	Amen. - See divergence between metres column.	Tecum principium - H.153 in 𝅗𝅥 vs. H.190 in **3** Tu es sacerdas - H.190 in **3** vs. H.202 in 𝅗𝅥 Confregit in die suce - H.197 in 𝄵 vs. H.202 - 𝄵, 𝅗𝅥.	[Instr.] Prelude - H.190 - **2** vs. H.197 - 𝄵 vs. H.202 𝄵 - 𝄵 in 𝄵. Judicabit in nationibus - H.153 in **C**, **3** vs. H.190 in **2** vs. H.197 in 𝄵 vs. H.202 - 𝅗𝅥 vs. **3** 'Viste'. Gloria Patri and Amen - H. 153 in **C**, **3**, **C** vs. H. 190 in **3**, 𝄵, **3** vs. H. 202 in **3** 'Viste', 𝄵.
Confitebor tibi Domine (Psalm 110) H.151, 200, 200a, 220, 225	See Appendix M.	Confitebor tibi - H.151 - 𝄵 vs. H.200 in **C** vs. H.220 in **C** vs. H.225 in **C** 'Guay'.	Escam dedit - H.151 - **3** vs. H.200 - 𝄵 vs. H.220 - 𝅗𝅥 vs. H.225 in **3**. Ut det illis - H.151 in 𝅗𝅥 vs. H.200 in 𝄵 vs. H.220 in 𝅗𝅥 vs. H.225 in 𝅗𝅥.	Memoriam fecit - H.151 in **C** vs. H.200 in 𝄵 vs. H.220 in 𝅗𝅥 vs. H.225 in **3**. Intellectus bonus and Amen - H.151 in 𝅗𝅥, **3**, 𝄵, **3**, 𝄵 vs. H.200 in **C**, **3** 'Guay' vs. H.220 vs. H.225 in **2** Lent, **3**, 𝄵, **3**, **2**.

Text Incipit and H. Nos	Comments / Appendix for full comparison of all settings of the same text.	Group A Duple and Quadruple Metres	Group B Triple Metres	Group C Various metres
Beatus vir (Psalm 111) H.154, 199, 199a, 208, 221, 224	See Appendix H.	Gloria patri - H.199 in 𝄵 vs. H.208 in 𝟮.	Potens and Gloria divitæ - H.154 in 𝄢 vs. H.208 in 𝄵𝄞 vs. H.221 in 𝄞. Confirmatam - H.154 in 𝄢/𝄞 vs. H.199 in 𝄵𝄞 vs. H.208, 221 in 𝟯. Peccator videbit - H.221, 224 in 𝄞.	Beatus vir - H.154 in 𝐂 vs. H.199 in 𝄵 vs. H.208 - 𝄵𝄞 vs. H.221 in 𝄞 224 in 𝄵. Jucundus homo - H.154, 199 in 𝄵𝄞 vs. H.208 in 𝟯, 𝄵𝄞 'Lent' vs. H.221 in 𝄞 vs. H.241 - 𝐂. Dispersit dedit - H.154 in 𝟯 vs. H.199 in 𝟮, 𝄵𝄞 vs. H.208 in 𝟮 vs. 221, 224 in 𝐂.
Laudate pueri Dominum (Psalm 112) H.149, 203, 203a	See Appendix AQ.	Ut conlocet - H. 149 - 𝄵 vs. H. 203 in 𝐂.	A solis ortu - H.149 in 𝄢 vs. H.203 in 𝄵𝄢. Qui habitare - H.149 in 𝄢 vs. H.203 in 𝄞.	Sit nomen - H. 149 in 𝄢 vs. H. 203 in 𝐂. Quis sicut - H.149 in 𝄢 vs. H.203 in 𝐂. Gloria patri - H.149 in 𝟯, 𝄵 vs. H.203 in 𝄵𝄞, 𝄵.
Laudate Dominum omnes gentes (Psalm 116) H.152, 159, 182, 214, 223, 227	See Appendix AP.	-	Quoniam confirmata est - H.152 in 𝄞 vs. H.182 in 𝟯 vs. H.214 in 𝟮 vs. H.227 in 𝄵.	Laudate domnum - H.152 in 𝐂 vs. H.159, 182, 214 in 𝟯 vs. H.223 in 𝐂 Guay vs. H.227 in 𝄵. Quoniam confirmata est - H.152 in 𝄞 vs. H.159 in 𝐂 vs. H.182 in 𝟯 vs. 214 in 𝟮 vs. H.223 in 𝐂 'Guay' vs. H.227 in 𝄵.
Lætatus sum (Psalm 121) H.161, 216	See Appendix AM.	Lætatus sum - H. 161 in 𝟮 vs. H. 216 in 𝐂. Stantes erant pedes - H.161, 216 in 𝄵. Illic enim ascenderunt - H.161, 216 in 𝐂.	Quia illic sederunt - H.161, 216 in 𝄵𝄞. Rogate quae ad pacem - H.161 in 𝄵𝄞 'Plus viste' vs. H. 216 in 𝄵𝄞. Fiat pax in virtute - H.161 in 𝄵𝄞 'Plus viste', 'Plus lentement' vs. H.216 in 𝄵𝄞.	Hierusalem quae - H.161 in 𝄵 vs. H.216 in 𝄵, 𝟯. Gloria Patri - H.161 in 𝟯 'Guay', 𝐂 'Guay' vs. H. 216 in 𝐂.
Nisi Dominus (Psalm 126) H.150, 160, 160a, 231	See Appendix AY.	-	-	Nisi Dominus - H.150 in 𝐂, 𝄵 vs. H.160 in 𝟯 vs. H.231 in 𝄵𝄞. Ecce hereditas - H.150 in 𝄵 vs. H.160 in 𝟮 vs. H.231 in 𝄵, 𝄵𝄞, 𝄵. Surgit - H.150 in 𝄢 vs. H.160 in 𝄵𝄞 - other instances of this text in H.160 and 123 in 𝄵. Beatus vir - H.150 in 𝄢 vs. H.251 in 𝄵𝄞, 𝄵. Gloria - H.50 in 𝐂, 𝄵, vs. H.60 in 𝟯 vs. H.231 in 𝄵.
De profundis (Psalm 129) H.156, 189, 211, 212, 213, 213a, 222, 232	See Appendix S.	Et lux perpetua - H.212 in 𝄵, 𝟮 vs. H.213 and 213a in 𝄵.	Et ipse - H.189 in 𝄢 vs. H.213 in 𝄵𝄞. Requiem - H.212 in 𝄢 vs. H.213, 213a in 𝄞.	De profundis - H.156, 189, 211, 212 in 𝟮 vs. H. 213 in 𝄞. Quia apud - H.189 in 𝟮 vs. H.211 in 𝄵𝄞 vs. H.212 in 𝄢, 𝐂 vs. H.213, 213a in 𝐂, 𝄞 vs. 213a in 𝄞 vs. H.222 in 𝐂 vs. 𝐂. Acustodia - H.189 𝄢 vs. H.211 in 𝄵𝄞 vs. H.212 in 𝄢/𝄞, 𝟯 vs. H.213, 213a in 𝄞, 𝟯 vs. H.222 in 𝐂 vs. H.232 in 𝄵𝄞. Requiem æternum - H.189, 211 in 𝟮 vs. H.212 - 𝄢, 𝄵, 𝄢, 𝄵 / 𝟮 vs. H.213, 213a in 𝄞, 𝄵 vs. H.222 in 𝐂 vs. H.232 in 𝄵𝄞, 𝐂, 𝄵𝄞.
Super flumina Babylonis (Psalm 136) H.170, 171, 171a	See Appendix BU.	Si oblitus fuero - H.170 and 171 in 𝐂. Adhereat lingua - H.170 and 171 in 𝐂.	Memo resto Domino - H.170 in 𝄵𝄞 vs. H.171 in 𝟯.	In salicibus in - H.170 in 𝄵𝄞 vs. H.171 in 𝟮. Memor esto Domine - H.170 in 𝄵𝄞 vs. H.171 in 𝟯, 𝟮.
Lauda Jerusalem (Psalm 147) H.158, 191, 210	See Appendix AN.	Lauda Jerusalem - H.191 in 𝄵 vs. H.210 in 𝟮.	Qui emittil - H.158 - 𝟯 vs. H.158 in 𝄵𝄞.	Qui adnuntiat H.158 in 𝄢 vs. H.191, 210 in 𝐂.

Text Incipit and H. Nos	Comments / Appendix for full comparison of all settings of the same text.	Group A Duple and Quadruple Metres	Group B Triple Metres	Group C Various metres
		Qui dat nivem - H.158 in 𝐂 vs. H.191, 210 in 𝟐.	Non fecit - H.158 in 𝄡𝅗𝅥 vs. H.194 and H.210 in 𝟑.	
Ave verum Corpus (LU 1856) H.233, 266, 329	See Appendix G.	Ave verum corpus - H. 233, 266, 329 in 𝄵. O Jesu [pie] dulcis - H.233, 266 in 𝄵 vs. H. 329 in 𝟐.	-	Esto nobis prægustatum - H.233, 266 in 𝄵 vs. H. 329 in 𝐂, 𝄡𝅗𝅥.
Pie Jesu (LU 1813) H.234, 263, 269, 427 (see H.10)	See Appendix BJ.	Pie Jesu - H. 234 in 𝄵 vs. H.263, 247 in 𝐂 vs. H.269 in 𝟐.	-	-
O sacrum convivium (LU 959) H.235, 239, 239a, 240, 278	See Appendix BG.	-	-	O sacrum - H. 235, 239 in 𝟐 vs. H.240 in 𝟐, 𝄵𝟑𝄡𝅗𝅥 'Lent' vs. H.278 in 𝄵. Recolitur memoria - H.235 in 𝟐 vs. H.239 in 𝄵𝟑𝄡𝅗𝅥/𝅘𝅥𝅮 vs. H.240 in 𝄵𝟑𝄡𝅗𝅥 'Lent' vs. H.278 in 𝄵. Et futuræ gloriæ - H.235 in 𝄵𝟑𝄡𝅗𝅥/ 𝐂 vs. H.239 in 𝄵𝟑𝄡𝅗𝅥/𝅘𝅥𝅮 / 𝟐 vs. H.240 in 𝟐 vs. H.278 in 𝄡𝅗𝅥.
Ecce panis angelorum (LU 948) H.242, 265, 348	See Appendix X.	Ecce panis - H.242 in 𝐂 vs. H.248 in 𝄵.	-	-
O pretiosum et admirabile convivium (text is unlocated) H.247, 254 - related in part to H.245 (see Appendix BE for the similarities and divergences between the text.	See Appendix BE.	O pretiosum - H.247 in 𝐂 vs. H. 254 in 𝟐 vs. H.245 in 𝟑, 𝐂.	-	-
O cœlestis Jerusalem - unlocated H.252, 435	See Appendix BC.	Usquequo anima mea - H.252, 435 in 𝐂. Solve vincula - H.252 in 𝐂 'Viste' vs. H.435 in 𝐂. Heu, heu carnis - H.252 in 𝐂 vs. H.435 in 𝐂 'Lent'.	-	O cœlestis Jerusalem - H.252 in 𝟐 vs. H.435 in 𝄵𝟑𝄡𝅗𝅥. Ubi sancti - H.252 - 𝟑, 𝟐, 𝟑, 𝟐 vs. H.435 in 𝄵𝟑𝄡𝅗𝅥.
O amor, o bonitas, o charitas - unlocated H.253, 253a, 279	NB: only the incipit (given here) is common to both works. See Appendix BB for a detailed comparison.	-	-	O amor, o bonitas, o charitas - H. 253 in 𝟐 vs. H. 279 in 𝄵𝟑𝄡𝅗𝅥.
Lauda Sion Salvatorem (LU 945-9) H.14, 268	See Appendix AO.	Lauda Sion - H.14 in 𝐂 vs. H. 268 in 𝐂 'Leger'.	-	-
O sacrAmen.tum pietatis, o signum unitatis (previously Unlocated) ? Augustine of Hippo - (Tractatus XXVI in Ioannis Ev) H.260, 274	See Appendix BF.	O sacrAmen.tum - H. 260 in 𝟐 vs. H. 274 in 𝐂.	-	Jesu dulcissime - H. 260 in 𝄵𝟑𝄡𝅗𝅥, 𝄵, 𝄵𝟑𝄡𝅗𝅥 vs. H. 274 in 𝄵𝟑𝄡𝅗𝅥, 𝐂, 𝄵𝟑𝄡𝅗𝅥.
Alleluia. O filii et filiæ (LU 1875) H.312, 339, 356	See Appendix A.	Quando Thomas - H.213, 339 in 𝐂. In hoc festo - H.312 in 𝐂 vs. H.339 in 𝐂 'Guay'.	Alleluia - H.312, 339 in 𝄵𝟑𝄡𝅗𝅥 vs. H.356 in 𝄡𝅗𝅥. Ex quibus - H.312, 339 in 𝄵𝟑𝄡𝅗𝅥.	Et mane prima sabbat - H.312 in 𝄵𝟑𝄡𝅗𝅥 vs. H.356 in 𝐂. Et Joannes - H.312 in 𝐂 vs. H.339 in 𝟑, 𝐂. Pax Vobis - H.312 in 𝐂 vs. H.339 in 𝄵. Ut intellexit - H.312 in 𝐂 vs. H.339 in 𝐂, 𝄵𝟑𝄡𝅗𝅥, 𝄵.
In tympanis et organis, in tubis benesonantibus - unlocated H.323, 332, *320*	See Appendix AJ.	[Instr.] Prelude and verse 1 - H.323 in 𝐂 vs. H.332 in 𝄵.	Dicite justum - H. 323 and 332 in 𝟑.	Dicite Domino - H. 323 in 𝟑 vs. H.332 in 𝟑, 𝄵, 𝟑, 𝄵. Unanimes - H. 323 in 𝐂 vs. H.332 in 𝄵, 𝟑 'Guay'.
Circumdederunt me dolores et terrores - unlocated H.326, 341	See Appendix L.	-	-	-
Annunciate superi, narrate cœli - unlocated H.333, 400	See Appendix CI.	Annuntiate superi (and following four verses) - H.333, 400 in 𝐂.	Ut suavi - H.433, 400 in 𝄵𝟑𝄡𝅗𝅥.	Quam gloriosa - H.333 in 𝟐 vs. H.400 in 𝄵𝟑𝄡𝅗𝅥. Ut suavi - H.333in 𝄵𝟑𝄡𝅗𝅥 vs. 𝄵 'Guay' vs. H.400 - 𝄵𝟑𝄡𝅗𝅥, 𝐂.
Flores, O gallia, et plenis - previously unlocated text but identified in Pierre Perrin's Cantica pro capella Regis of 1665, p. 63 H.342, 374	See Appendix AD.	Dum vixit - H.342 in 𝐂 'Adagio' vs. H.374 in 𝐂.	O populi - H.342, 374 in 𝟑. Et nunc in cœlis - H.342 in 𝟑 Allegro vs. H.374 in 𝟑.	Flores - H.342 in 𝐂 Guay vs. H.374 in 𝟑. Dum vixit - H.342 in 𝐂 'Adagio', 𝟑 'Adagio' vs. H.374 in 𝐂, 𝟑.

Text Incipit and H. Nos	Comments / Appendix for full comparison of all settings of the same text.	Group A Duple and Quadruple Metres	Group B Triple Metres	Group C Various metres
O crux ave spes unica - Previously Unlocated but identified as the second stanza of the hymn Vexilla regis H.349, H.351	See Appendix BD.	-	-	O Crux - H. 349 in 𝄵, 𝄡, 𝄵 vs. H.351 in 𝄡, **2**.
Beatus vir qui inventus est sine macula - Previously unlocated but two sources identified 1) Chapter for Second Vespers for the common of a confessor not a Bishop (Gosine-Lowe) and 2) Liber Jesu filii, Sirach 31:8-9 H.354, 376	See Appendix I.	-	Quis est hic - H.54, 376 in **3**.	Beatus vir - H.354, 376 in 𝄡, **3**.
Vidi angelum volantem per medium cœli - unlocated text H.355, 355a	See Appendix CE.	Stetit et mensus - H.355 - **2** vs. H.355a in 𝄵. Ecce Domine - H.355 in 𝄡 'Lent' vs. H. 355a in 𝄡. Et egressus - H.355 in 𝄡 'Allegro', **3**, 𝄵, 𝄡, vs. H.355a in **2** - not set thereafter.	Ego autem - H.355 in 𝄡 'Animé' vs. H.355a in 𝄡. Et adduxit - H.355 in **3** vs. H.355a in 𝄡.	A Domine - H.355 in 𝄡 vs. H. 355a in 𝄡, 𝄵.
Omni die dic Maria (Ulysse Chevalier, Repertorium Hymnologicum II, 261-2, no 14070.) H.359, 390	See Appendix CH.	Omnie die dic Maria - H.3259, 390 in 𝄵.	-	-
Veni Sancte Spiritus (LU 880) H.364, 364a, 366	See Appendix CD.	-	Veni sanctæ spiritus - H.304, 364 and 364a in **3**.	-
Dies tuæ et clangoris, dies iræ et furoris - unlocated text H.365, 365a	See Appendix U.	Effundam - H.365 in **2** vs. H.365a in **2** 'Grave'. Et pecœliare - H.365 in 𝄵 vs. H.365a in 𝄵 'Guay'.	-	Quia ego Dominus Deus eorum [Instr.] - H.365 in **3** vs. H.365a in **2** 'Fort et Guay'.
Sola vivebat in antris Magdalena lugens - unlocated text H.343, 343a, 373, 388	See Appendix BR. NB the sources of this work include a version in the Mélanges (H.343), a version in Vm[1] 1739 (H.343) and a set of part books for H.344 Vm[1] 1269). This does include some text variance in between H.388 and the other works.	Sola vivebat - H.373, 388, 343, H.343 [Vm[1]1739], H.343a in 𝄡. Quis mihi - H. 343, 388 H.343 [Vm[1] 1269] in 𝄡 vs. H.343, [Vm[1] 1739] in 𝄡 Adagio. Magdalena lugens / variants - H.343 in **2** 'Lent' vs. H.343 [Vm[1] 1739], H.343 [Vm[1] 1269] in **2**. Heu clavis - H.343, [Vm[1] 1739] in 𝄡 vs. H.343 [Vm[1] 1269] in 𝄡, Adagio.	O amor - H.343 in 𝄢 vs. H.388 in 𝄡 vs. H.343 in 𝄡, 'Plus viste' / 'Lent' vs. H.343 [Vm[1] 1739] in 𝄡, 'Lent' vs. H.343 [Vm[1] 1269] in 𝄡 'Lent', 𝄡. Quid retributam - H.343 in 𝄡, 𝄴 vs. H.388 in 𝄡 vs. H.343 in 𝄡, 'Plus viste', 'Plus lent' vs. H.343 [Vm[1] 1739] in 𝄡, 'Lent' vs. H.343 [Vm[1] 1269] in 𝄡, 𝄡 and 𝄡.	
Cum cænasset Jesus (Matthew 26:30ff, with borrowings also from Mark 14:66-72, Luke 22:56-60, and John 18:25-27) *H.383*,[25] 384, 424	See Appendix O.	Omnes vos… - H.384, H.424 in 𝄡. Et si omnes… - H.384, H.424 in 𝄡. Amen. dico… - H.384, H.424 in 𝄡. Ah Domine... - H.384, H.424 in 𝄡. Ecce Judas… - H.383 in 𝄡, 𝄵 vs. H.424 in 𝄡.	-	Cum cænasset - H.384 in 𝄡 vs. H.424 in **3**, **2**, **3**, **2**. Numquid est - H.384 in 𝄡, **3** vs. H.424 in 𝄡 Tunc respexit - H. 384 in 𝄡 vs. H.424 in 𝄡. Flevit - H.381 in 𝄵 vs. H.424 in **2**.
Tentavit Deus Abraham et dixit ad eum (Genesis 22:1-10) H.389, 402, 402a, 402b	See Appendix BX. While both H.389 and 402 and 402b tell a similar story, and between the works there are similar lines of text, the texts are substantially different.	Et octavo - H. 402 in **2**, 𝄡 vs. H.402b in **2** 'a 2 tems graves'. Et pergentes - H.402 in **2** vs. H.402b in **2** 'a 2 temps graves'.	-	-
Frigidæ noctis umbra totum orbem tegebat (Luke 2:8-16). See note for H.406 H.393, *H.406*, 414, 421	See Appendix AE.	Frigidæ noctis - H.393, 414, 421 in 𝄡. Surgamus, properemus - H.393 in 𝄡[𝄵] vs. H.414 in 𝄵 vs. H.421 in 𝄵 'Tres leger et Guay'. Euntes - H.414, 421 in 𝄡.	Et procidentes - H. 414 in 𝄡, 𝄵 vs. H.421 in 𝄡. Salve puerule - H.414 in **3** vs. H.421 in **3** Guay.	[Instr.] - H.393, 421 in 𝄡 vs. H.414 in **3** Ecce enim - H.393 in 𝄡, **3** vs. H.414 in **3** vs. H.421 in 𝄎, 𝄡, 𝄎.
Est secretum, Valeriane, quod tibi volo dicere (Begins with Antiphon at Magnificat, Vespers for 22 November (Feast of St. Cecilia) (LU 1754-55); remainder unlocated). H.394, 397, 413, 415, 415a	See Appendix Z.	[Instr.] Prelude - H.394 in 𝄢 vs. H.413 in **2**, **3**, **2** vs. H.415 in **2**. O chara Cæcilia [and subsequent passages] - H.394, 397, 415 in 𝄡. Acceptis autem - H.394, 397, 413, 415 in 𝄡. Abscinde, combure - H.397, 413 in 𝄎.	O Tiburti [and subsequent passages] - H.394, 397, 413, 415 in 𝄡. Nolite flere - H.397 in **3** 'Guay', 𝄡 vs. H.413 in **3**.	Est secretum - H.394 in 𝄡 vs. H.397 in 𝄢 vs. H.394, 413 in 𝄡. Et aquis - H.394 in **3** vs. H.397 in 𝄡[𝄵] vs. H.413 in **2** vs. H.415 in 𝄵. O Christi - H.394 in 𝄡 [𝄡], 𝄵 vs. H.397. 'Tendrement' vs. H.416 in **2**, 𝄡 vs. H.415 in 𝄡 'Lent' 𝄡. Nolo falso - H.397, 413 in 𝄡, 𝄎.

[25] H.383 contains portions of the text that appears in H.384 and 424.

Text Incipit and H. Nos	Comments / Appendix for full comparison of all settings of the same text.	Group A **Duple and Quadruple Metres**	Group B **Triple Metres**	Group C **Various metres**
Homo quidam duos habebat filios (Filius prodigus) (Luke 15:11-31) H.399, 399b, 399c	See Appendix AI.	Atque gravi - H.399 - **2** vs. H.399b in **2** ‘a deux temps graves’. Amplexus - H.399 in 𝄵 vs. H. 399b in 𝄵 ‘Tendrement’.	Surgam ergo - H.399 in 𝄵𝅗𝅥𝅂 vs. H.399b in 𝄵𝅗𝅥𝅂 ‘ny trop viste ny trop lentement’.	-
Famem meam quis replebit - unlocated H.407, 408.	See Appendix AC. NB: Many of the corresponding sections of text in both of these works employ the same metre sign.	FAmen. meam [and several subsequent sections] - H.407, 408 - **C**. Ad te venio - H.407 - **C** vs. H.408 - **C** ‘Guay’.	O panis angelorem / Dilecti conviviæ - H.407 in **3** ‘Lentement’ vs. H.408 in 𝄵𝅗𝅥𝅂.	Panem cælestem - H.407 in 𝄵𝅗𝅥𝅂, **C** vs. H.408 in 𝄵𝅗𝅥𝅂. Venite - H.407, 408 in **3**, **C**, **3**. O panis angelorum - H.407 in **3** ‘Lentement’ vs. H.408 - 𝄵𝅗𝅥𝅂, **2** Lentement.
Usquequo avertis faciem tuam Domine (Luke 2:10-12 and Psalm 12:1) H.416, 420	See Appendix CA. NB: Many of the corresponding sections of text in both of these works employ the same metre sign including instances where there are several changes of metre in succession within a particular passage of text.	[Instr.] and Usqeuquo avertis - H.416, 420 in 𝄵. Utinam - H.416 in **C** vs. H.420 in **C** ‘Guay’. Nuit [Instr.] - H.416 in 𝄵 ‘Lentement’ vs. H.420 in 𝄵. Recueil des bergers - H.416 in 𝄵 ‘Viste’ vs. H.420 in **2** ‘Legerement’. Marche des Bergeres - H.416, 420 in **2**. Transeamus usque… - H.416, 420 in **C**.	Surgite ergo - H.416, 420 in **3**. Pastores undique - H.416, 420 in **3**.	Cœli aperti sunt - H.416 in **2** vs. H.420 in 𝄵𝅗𝅥𝅂. Nolite timere pastores - H.416 in **3** ‘Guay’, 𝄵 vs. H.420 in **3**, **2**. Gloria, gloria - H.416 in **3**, 𝄵 vs. H.420 in **2**. O infans - H.416 in 𝄵𝅗𝅥𝅂 ‘Lent’ vs. H.420 in 𝄵, **C**, 𝄵. Memorare…- H.416 in **3**, 𝄵 vs. H.420, **3**. Consolare filia sion - H.416 in 𝄵𝅗𝅥𝅂, 𝄵 vs. H.420 in 𝄵𝅗𝅥𝅂.
La fête de Rueil - unlocated text H.485, 485a	See Appendix AG.	Mais vois je pas - H.485 in **C** vs. H.485a in **C** ‘Lentement’.	-	Du souverrain - H.485 in **3** vs. H.485a in **3** ‘Guay’.
Que mes divins concerts [Les arts florissants[:] Opéra] H.487, 487a	See also Appendix AH. NB: for the section ‘Qu’après la bruit…’ the second appearance is marked ‘Fort et viste’ in both the *Mélanges* and the partbooks.	Air de viole - H.487 in **2** vs. H.487a in 𝄵. Qu’après la bruit - H.487 in **C** ‘Fort et viste’ vs. H.487a in **C** ‘Viste’. Renversons le ciel - H.487 in 𝄞 vs. H.487a - all part-books marked 𝄞 except for *bc* which is marked 𝄢 but written in 𝄞. [Instr.] sections following ‘Et retombe’: H.487 - **C** vs. H.487a in **C** Viste. H.487 - **3** Guay vs. H.487a - some partbooks marked **3** others **3** Guay. Charmante paix - H.487 - Chaconne vs. H.487a - some part-books marked as **3** Chaconne, others just **3**.	[Instr.] Prelude - H.487 in **3**. ‘Tendrement’ vs. H.487a in **3**. Mon pinceau - H.487 in **3** Guay vs. H.487a in **3**. Amour du ciel - H.487 in 𝅗𝅥𝅂 vs. H.487a - All partbooks marked as 𝅗𝅥𝅂 except for the viole and *bc* books which are 𝄵𝅗𝅥𝅂.	-

Appendix 4.3 a and b: Chronology of triple metres by *cahier* in the *Mélanges autographes*

This table has been ordered according to the dates when cahiers have either been re-copied and / or composed according to the revised chronology as presented in the *Chronologie raisonnée*. Where two or more *cahiers* have the same date, the *cahiers* are presented in the numerical order.

Appendix 4.3 a - arabic *cahiers*

Vol	*Cahiers*	CR Dating	3/1	C3/1	C	C 3/2	3/2	3/2	3/2 /	C 3/2	C 3/2	C 3/2 /	6/4	3	3/8
1	1	ff. 1-8 (1670)					8							5	
1	2	ff. 9-17 (1670-71)					8	1	1		3	1		7	
1	4	ff. 29-32 (1671-72)					2								
1	4	ff. 33-34 (1671-72)													
1	6	ff. 54-62 (1673)					4	1			4	11		3	
1	7	ff. 63-67 (1673-74)									1			1	
1	7	ff. 68-69 (1673-74)													
1	7	ff. 70-74 (1674)									1 1			2	
4	28	*ff. 62-64 (1675-80)*												3	
2	10	ff. 6-17 (1675)									14			6	
2	11	fol. 18 (1675)												1	
2	11	ff. 19-32 (1675-76)					1	1	1			1		4	
2	11	fol. 33 (1675-76)						1							
2	12	ff. 34-45 (1675-76)						1			7		1	4	
2	13	ff. 46-51 (1675-76)									5			4	
2	13	ff. 54-59 (1676-77)									4			3	
2	14	ff. 60-71 (1677)									2			5	
2	15	ff. 72-87 (1677)									4			6	
2	16	ff. 88-102 (1677)					5				7			3	
3	17	ff. 1-14 (1677)					2		1		7	1[26]		1	
3	18	ff. 15-31 (1677)									4			9	
1	*8*	*ff. 75-81 (1677-80)*									1			3	
3	*22*	ff. 93-96 (1679)									2	1[27]		1	
3	23	ff. 109-121 (1679)									2			4	
3	24	ff. 122-124 (1679)									2				
3	24	ff. 125-138 (1679-80)						1			1			5	
3	24	ff. 139-142 (1679-80)									1	1[28]			
4	25	fol. 1 (1679)													
4	25	ff. 4-11 (1680)									1			6	
4	27	ff. 42-51 (1680)					1							2	
4	26	ff. 14-19 (1680)													
4	26	ff. 20-21 (1680)					3								
4	26	ff. 24-26 (1680)													
4	26	ff. 27-38 (1680)									1				
11	34	ff. 25-38 (1681-82)									2			2	
4	26	*ff. 12-13 (1683-85)*													
4	29	ff. 68-85 (1680)					1				8			3	
4	28	ff. 55-57 (1680)													
4	28	ff. 58-61 (1680)									3			1	
4	30	ff. 89-102 (1680)					3				5			1	
1	4	*ff. 27-28 (1680-1683)*					1								
4	*25*	*ff. 2-3 (1681-82)*												3	
4	31	*ff. 105-117 (1680-83)*							1[29]		3			4	
4	32	ff. 118-138 (1681-82)	1								8			1	
4	26	*ff. 12-13*													
4	26	*ff. 39-40 (1683-84) / fol. 40 - 1692-99*									1			1	

[26] III / 17 / fol. 9 (H.321) - in a passage in void notation, Charpentier has written one bar in multiple parts in normal notation and subsequently attempted to correct this.
[27] III / 22 / fol. 94 (H.170) - *idem*.
[28] III / 24 / fol. 140[v] (H.246)- this passage contains no notes smaller than a minim making it impossible to identify if this is in either void or normal notation.
[29] IV / 30 / fol. 105[v] (H.401)- *idem*.

Vol	*Cahiers*	CR Dating	3/1	C3/1	C	C3/2	3/2	3/2	3/2	C3/2	C3/2	C3/2	6/4	3	3/8
11	35	ff. 42-56 (1681-82)									6			3	
11	[36]	ff. [58 bis]-68 (1681-82)													
11	37	ff. 69-88 (1682-83)									5 [30]			16	
6	38	ff. 1-19 (1683-84)									2			6	
6	40	ff. 37-55 (1683-84)									2			3	
6	41	ff. 56-73 (1683-84)									1	1[31]		6	
6	42	fol. 74 (1683-84)													
6	42	fol. 75 (1683-84)												1	
6	42	ff. 76-77 (1683-84)												1	
1	*3*	*ff. 18-26 (1683-1692)*					4								
1	*5*	*ff. 35-42 (1683-85)*					1				1				
1	5	*ff. 43-44 (1683-85)*									2				
1	5	*ff. 45-53 (1683-85)*		1			1				2			2	
2	13	*ff. 52-53 (1683-85)*													
3	*[19]*	*ff. 32-54 (1683-85)*					1				2			9	
3	*20*	*ff. 55-57 (1683-85)*								1				1	
3	*20*	*ff. 58-60 (1683-85)*													
3	*20*	*ff. 61-64 (1683-85)*									1			1	
3	*20*	*ff. 65-67 (1683-85)*												2	
3	*20*	*ff. 68-71 (1683-85)*												1	
3	*21*	*ff. 72-74 (1683-85)*												2	
3	*21*	*ff. 75-80 (1683-85)*									2			4	
3	*21*	*ff. 81-84 (1683-85)*													
3	*22*	*fol. 85 (1683-85)*													
3	*22*	*ff. 86-87 (1683-85)*									1			1	
3	*22*	*ff. 88-89 (1683-85)*									1			1	
3	*22*	*ff. 90-92 (1683-85)*												2	
3	*22*	*ff. 97-100 (1683-85)*									1[32]			2	
3	*22*	*ff. 101-104 (1683-85)*									1				
3	*22*	*ff. 105-106 (1683-85)*												1	
3	*22*	*ff. 107-108 (1683-85)*													
4	26	*ff. 22-23 (1683-85)*									1			1	
4	28	*fol. 54 (1683-85)*													
4	28	*ff. 65-66 (1685)*									1				
4	29	*fol. 67 (1683-85)*									1				
4	29	*ff. 86-87 (1683-85)*									1				
4	30	*fol. 88 (1683-85)*									1				
4	30	*ff. 103-104 (1683-85)*													
6	42	ff. 78-92 (1684)									2			7	
11	43[a]	fol. 93 (1684) ff. 95-96 - paginated.												1	
7	43[b]	ff. 1-20 (1685)									5			2	
7	44	ff. 21-39 (1685)									3		2	3	
7	45	ff. 40-58 (1685)					1			1	1[33]		2	7	
7	46	ff. 59-77 (1685)					11				1		1	6	

[30] XI / 37 / fol. 87 (H.487) - This folio contains a passage in C3/2 which is immediately followed by a passage in C and then one with the metre sign ¢ but which is notated in triple-metre and void notation.

[31] VI / 41 / fol. 67v (H.83) - In the third bar of the passage marked as C3/2 and which contains void notation Charpentier then changes to normal notation for one bar (in the G2 part); this is possibly to demarcate the melisma that appears on the 'Deus' at this point but this cannot be categorically proven as the sole reason for the change.

[32] III / 22 / fol. 97v (H.25) - This work is scored for three parts and each part is given the metre sign ¢. However, the work is notated in triple time and void notation.

[33] VII / 45 / fol. 55 (H.473) - The works is scored in 10 parts at this point. Although each part is given the metre sign ¢, the work is notated in time and void notation.

Vol	*Cahiers*	CR Dating	3/1	C3/1	C	C𝅗𝅥	𝅗𝅥	𝅗𝅥𝅘𝅥	𝅗𝅥𝅘𝅥/𝅘𝅥	C𝅗𝅥	C𝅗𝅥𝅘𝅥	C𝅗𝅥𝅘𝅥/𝅘𝅥	6/4	3	3/8
7	47	ff. 78-100 (1685)						1			3			7	
8	[49]	ff. 1-14 (1686-87)									4			8	
8	50	ff. 15-31 (1687)									1			7	
8	54	ff. 32-48 (1688-90)					1				6			7	
9	55	ff. 1-17 (1688-90)					2				6			5	
9	56	ff. 18-30 (1690)									9			7	
9	57	ff. 31-43 (1690)									5			5	
9	58	ff. 44-63 (1690)									9	1[34]		7	
4	27	*fol. 41 (1690-91)*									1				
4	27	*ff. 52-53 (1690-91)*													
10	59	ff. 1-17 (1691)						2			11[35]	1[36]		3	
11	33	*ff. 1-21 (1691-93)*						6			1			3	
6	39	*ff. 20-36 (1691-93)*									1			5	
1	2	*fol. 9 (1692-99)*					1							1	
1	2	*ff. 16-17 (1692-99*					1								
2	*[9]*	*ff. [1]-5 (1692-99)*													
11	34	*ff. 22-24 (1692-99)*													
11	34	*ff. 39-41 (1692-1699)*												1	
10	59	*ff. 18-22 (1692-99)*	2								3	1		1	
10	*60*	*ff. 23-41 (1692-99)*					2				3			1	
10	*61*	*ff. 41-64 (1692-99)*					1				6			5	
10	*62*	*ff. 65-86 (1692-99)*									5			3	
5	63	ff. 1-17 (1692-93)									3			5	
5	66	ff. 36-53 (1694-96)						8						2	
5	66	*ff. 54-65 (1698-99)*						1						3	
12	70	*ff. 1-6 (1698-99)*						5						1	
5	*64*	*ff. 18-35 (1699)*					2	5	1		3		1	9	
12	74	*ff. 7-34 (after Spring 1699)*						6					2	2	
12	75	ff. 35-55 (1699)						2						9	

Appendix 4.3 b - roman and problematic *cahiers*

Vol	*Cahier*	CR Dating	3/1	C3/1	C	C𝅗𝅥	𝅗𝅥	𝅗𝅥𝅘𝅥	𝅗𝅥𝅘𝅥/𝅘𝅥	C𝅗𝅥	C𝅗𝅥𝅘𝅥	C𝅗𝅥𝅘𝅥/𝅘𝅥	6/4	3	3/8
14	I	ff. 1-9 (1670-72)					8							5	
14	II	ff. 10-18 (1670-72					5	1						3	
14	III	ff. 19-27 (1670-72)					2		1[37]		1			2	
14	IV	ff. 28-36 (1670-72)					3				1			3	
14	V	ff. 37-47 (1670-72)					2				2			4	
16	XII	ff. 1-11 (1672)				1				1	1			1	
16	XIII	ff. 12-22 (1672)									1			2	
16	XIV	ff. 23-37 (1672)					2				1			2	
16	XV	ff. 38-48 (1672)			1		1	1	2		1[38]	1[39]	1	11	
16	XVI	ff. 49-51 (1673)											1		
16	XVII	ff. 52-56 (1674)									2		1	5	
17	XVIII	*ff. 1-12 (1675-80)*					8	4					2	13	
17	XXIII	ff. 30-39 (1679)												8	

[34] IX / 59 / fol. 45 (H.355) - In the second G2 of the third system on this folio, Charpentier appears to have written one normal quaver in an extensive patch of void notation. On the one hand it is possible that this is simply an error. However, given how far into the patch of void notation this occurs and based on other similar occurrences, Charpentier likely wrote this deliberately in order to clarify the underlay following the extension of the word 'et' over a tied note between two bars.

[35] X / 59 / fol. 13 (H.126) - In the second bar of the upper C4 vocal part, the void quavers appear to have initially been filled but then the ink removed before drying.

[36] X / 59 / fol. 16[v] (H.130) - In a passage in void notation on the first system, Charpentier appears to have accidentally written one bar in normal notation and subsequently attempted to correct this.

[37] XIV / III / fol. 26 (H.154) - This passage contains no notes smaller than a minim making it impossible to identify if this is in either void or normal notation.

[38] XVI / XV / ff. 43[v]-44 (H.494) - In a passage of seven bars notated in C𝅗𝅥𝅘𝅥, Charpentier introduces one blackened minim (C4 part, bar 2 on fol. 44). This is likely a means of drawing attention to the dissonant harmony created when the blackened D# sounds against and A# and G# in the other parts.

[39] XVI / XV / fol. 43[v] (H.494) - This passage contains no notes smaller than a minim making it impossible to identify if this is in either void or normal notation.

Vol	*Cahier*	CR Dating	3/1	C3/1	C	C3/♪	3/♪	3/𝅗𝅥	3/𝅗𝅥/♪	C3/♪	C3/𝅗𝅥	C3/𝅗𝅥/♪	6/4	3	3/8
19	XXV	ff. 1-9 (1679-80)							1		3		1[40]	4	
19	XXVI	ff. 10-17 (1679-80)												3	
19	XXVII	ff. 18-31 (1679-80)									2			1	
19	XXVIII	ff. 32-40 (1679-80)									2				
16	XVII	*ff. 57-88 (1680-83)*									1		1	12	
17	XXIII	*ff. 40-43 (1680-83)*									1			1	
17	XXIV	*ff. 44-55 (1680-83)*									2		4	8	
18	XXIX	*ff. 1-2 (1680-83)*											1	1	
18	XXIX	*ff. 17-18 (1680-83)*												2	
18	XXIX	ff. 3-16 (1681-81)					2						2	11	
18	XXX	ff. 19-23 (1681)												6	
18	XXX	ff. 30-34 (1681)						1			1				
18	XXXI	ff. 35-52 (1681-82)									7		1	5	
18	XXXII	ff. 53-67 (1681-82)					1				6			3	
28	XXXIII	ff. 37-51 (1682)							1[41]		4		1	6	
28	XXXIV	ff. 52-68 (1682)									1		3	7	
20	XXXV	ff. 1-8 (1682)						1			2			1	
18	XXX	*ff. 24-29 (1683-92)*									4			1	
20	XXXV	*ff. 9-14 (late 1683)*						1			3			5	
20	XXXVI	*ff. 15-30 (late 1683)*					3				5			5	
20	XXXVII	*ff. 31-46 (late 1683)*					1							10	
20	XXXVIII	*ff. 47-62 (late 1683)*					2							1	
20	XXXIX	*ff. 63-76 (late 1683)*									3	1[42]		1	
21	XLI	ff. 1-18 (1683-84)									5		2	4	
21	XLII	ff. 19-30 (1683-84)						2						2	
21	XLII	ff. 31-36 (1684)						2					2	2	
21	XLIII	ff. 37-48 (1684)									2			8	
21	XLIV	ff. 49-58 (1684)									1		1	12	
21	XLIV	ff. 59-66 (1684-85)									8		1	6	
21	XLV	ff. 67-84 (1684-85)					1				4		5	11	
17	XIX	*ff. 13-29 (1685-86)*							1[43]		4		1	5	
21	XLVI	ff. 85-103 (1685)									7		1	10	
22	XLVII	ff. 1-16 (1685)					8			1			4	12	1
22	XLVIII	ff. 17-34 (1685)					9				6		1	13	
22	XLIX	ff. 35-41 (1685)									1			8	
22	XLIX	ff. 42-43 (1685-86)									2				
22	XLIX	ff. 44-50 (1686)									4		1	2	
22	L	ff. 51-53 (1686)											1	1	
22	L	ff. 54-66 (1686-87)									4		1	1	
22	L	ff. 67-69 (1687)												2	
22	LI	ff. 70-83 (1687)					3	1			4			9	
22	LIV	ff. 84-94 (1688-90)									1			2	
23	LV	ff. 1-13 (1690)									5			2	
15	*VI*	*ff. 1-18 (1690-92)*					2				1			8	
15	*VII*	*ff. 19-35 (1690-92)*					4	1	1					3	
15	*VIII*	*ff. 36-52 (1690-92)*									4			5	

[40] XIX / XXV / fol. 9ᵛ (H.543) - this passage is notated in 6/4 but does not have a metre signature at the beginning.

[41] XXVIII / XXIII / fol. 50ᵛ (H.182) - on occasion Charpentier has written normal quavers but subsequently corrected them to *croches blanches*.

[42] XX / XXXVIII / fol. 64 (H.251)- in the upper C1 part, Charpentier has written a series of individual quavers in the third bar (last system) which initially he wrote as normal quavers but subsequently corrected these to be void quavers; this would correspond with the quavers that simultaneously appear in the second C1 part. Notably at the term of *movement* 'Lentement', Charpentier switches to normal notation.

[43] XVII / XIX / fol. 17ᵛ (H.167)- this passage contains no notes smaller than a minim making it impossible to identify if this in in either void or normal notation.

Vol	*Cahier*	CR Dating	3/1	C3/1	C	C𝅗𝅥	𝅗𝅥	𝅗𝅥𝅗𝅥	𝅗𝅥/𝅘𝅥	C𝅗𝅥	C𝅗𝅥𝅗𝅥	C𝅗𝅥𝅗𝅥/𝅘𝅥	6/4	3	3/8
15	*IX*	*ff. 53-65 (1690-92)*									3			3	
15	*XI*	*ff. 87-105 (1690-92)*					1	1			4		1	2	
15	*X*	*ff. 66-86 (1690-92)*									4			2	
23	LVIII	ff. 27-40 (1690-92)					2	1			4			9	
24	LXII	ff. 1-17 (1692)					5	2	1 [44]		3			3	
24	LXII	ff. 18-25 (1692-93)						1						2	
23	[LVII]	*ff. 14-26 (1693-95)*					1	2			5			2	
23	*LX*	*ff. 41-57 (1693-95)*					7	3			1			3	
25	*LXI*	*ff. 1-19 (1693-95)*					2				2			8	
25	LXIV	ff. 20-38 (1693-94)									3			3	
25	LXV	ff. 39-61 (1694)						10						8	
25	LXVI	ff. 62-80 (1694-95)					2		1 [45]					6	
26	LXVIII	ff. 1-24 (1695)						7							
26	LXIX	ff. 25-46 (1695)						2						3	
26	LXX	ff. 47-62 (1695-96)					2	2						6	
27	*LXXIV*	*ff. 1-18 (1698-1699)*						7						4	
24	*LXIII*	*ff. 26-45 (after Spring 1699)*	1					9			1		1	14	
27	LXXV	ff. 19-40 (1702)					1						3	3	
13	"I"	ff. 1-40 (1673)					12				5	1 [46]	4	8	
13	"II"	ff. 41-59 (1686)					1				9			12	
13	*[a]*	*ff. 60-65 (1692-99)*	1				1				5			2	
27	[b]	ff. [41]-51 (1697-98)	1 [47]					4					1	5	
24	*[c]*	*ff. 46-51 (after Spring 1699)*												1	
28	*[d]*	*ff. 1-36 (1692-1699*					1	1			7			7	

[44] XXIV / LXII / fol. 1[v] (H.87) - In the last bar of the G2 line, Charpentier has coloured in the semibreve; the reason for this is unclear.
[45] XXV / LXVI / fol. 73[v] (H.9) - In a passage of void notion on the first system, Charpentier writes one bar in multiple parts in normal notation and attempts to correct this.
[46] XIII / "I" / fol. 7 (H.495) - In a short passage in C𝅗𝅥𝅗𝅥, Charpentier has written one black quaver that follows a note that has been tied into the bar. This is likely his way of clarifying the underlay of the text at this point.
[47] XXVII / [b] / fol. 41[v] (H.213a) - While there is no metre sign in place, the note values suggest of 3/1.

Appendix 5.1 a - d: The views of French theorists on lesser used simple and compound duple and quadruple metres

Appendix 5.1 a: The opinion on the metre 𝅗𝅥𝅗𝅥𝅗𝅥				
Writer	**Title**	**𝅗𝅥**	**𝅗𝅥𝅗𝅥**	**𝅗𝅥𝅗𝅥𝅗𝅥**
La Voye, Mignot, de	*Traité de musique, pour bien et facilement apprendre à chanter & composer, tant pour les voix que pour les Instr.* (Paris: Robert Ballard, 1656)	2 beats - Légèrement.	May replace 𝅝 or 𝅗𝅥.	-
Nivers, Guillaume Gabriel	*Traité de la composition de musique. Par le Sr Nivers, Me compositeur en musique, & organiste de l'église S. Sulpice de Paris* (Paris: l'auteur, 1667)	Proportional relationships - 2 beats of 𝅝 - 2 beats of 𝅗𝅥 or 2 beats of 𝅗𝅥𝅗𝅥.		
Perrine, [?]	*Livre de musique pour le lut, contenant une methode nouvelle et facile pour apprendre à toucher le lut sur les notes de la musique* (Paris: Chez l'auteur, 1682)	Not referenced.	May replace 𝅗𝅥.	Not referenced.
Rousseau, Jean	*Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris: chez l'auteur et chez C. Ballard, 1683)	2 beats - Lents.	2 beats - Vîtes.	Not referenced.
Berthet, Pierre	*Leçons de musique, ou exposition des traits les plus nécessaires pour apprendre à chanter sa partie à livre livre ouvert* (Paris: C. Ballard, 1695)	Signes de la Mesure Plein - 4 / A sign of the plain bar of 4 [beats].	Not referenced.	Signe de deux noires pour quatre, on bat à deux temps, c'est la mesure chose que quatre croches pour huit. / Sign of two crotchets for four; we beat it in two beats; this metre is like four quavers for eight.
Chaumont, Lambert	*Pièces d'orgue sur les huit tons*, I, ed. by Jean Ferrard (Paris: Heugel & C°, 1990)	Lentement.	Gayement.	Not referenced.
Muffat, Georg, trans and ed Dvid K. Wilson	*Georg Muffat on Performance Practice. The Texts from Florilegium Primum, Florilegium Secundum and Auserlesene Instrumentalmusik. A New Translation with Commentary* (Bloomington: Indiana University Press, 2001)	Not referenced.	More moderate than 𝅝 / Plus modérée que 𝅝.	Not referenced.
Loulié, Etienne	*Eléments ou principes de musique* (Paris: C. Ballard, 1696); incorporating 'Supplément des principes ou éléments de musique' in *Mélanges et extraits de divers auteurs sur la musique*, *F-Pn*, MS f. fr. n.a 6355 [s. d.]	Le mesure à deux temps ne se bat que d'une manière. Un frapper, & un lever. Le 1. & le 3 quart de chaque temps sont plus longs que le 2. & que le 4 quoy qu'ils soient marquez égaux, dans quelque mesure que ce soit. Quand le signe est coupé par une barre, cela marque qu'il faut battre la mesure plus viste. Le 𝅗𝅥-barré est proprement le signe de quatre temps visites néanmoins l'usage veux qu'on s'en serve pour le signe de deux temps lents. J'ay mis les silences ou pauses au-dessous de notes dans tous les exemples, afin qu'on en puisse mieux connaitre la valeur. / The two-beat metre is only beaten in one way. A downbeat and an upbeat.	[Slower than 𝅗𝅥; inferred from the description for 𝅗𝅥].	Remarquez que le 4/8 se bat en deux temps, deux croches pur chaque temps pour une plus grande commodité, mais toutes les croches en sont égales, à la différences du 𝅗𝅥𝅗𝅥𝅗𝅥 où la 1. & la 3. Croches, sont plus longues que la 2. & que la 4. / Regarding the metre 4/8, it is beaten in two beats, two quavers for each beat. It is in the interest of greater convenience that all the quavers are equal. This is different from 𝅗𝅥𝅗𝅥𝅗𝅥, where the first and third quavers are [held] longer than the second and fourth.

Appendix 5.1 a: The opinion on the metre 𝅗𝅥				
Writer	**Title**	**𝅗𝅥**	**𝅗𝅥**	**𝅗𝅥**
		The first. & the third crotchet of beats are longer than the second fourth, even though each of the beats is marked equal. When the signature is crossed by a bar, that indicates that the metre should be beaten faster. The stroked-C is properly the signature for fast quadruple time; nevertheless, in practice it is employed as a signature for slow duple time. Le C Barré est le signe de quatre temps vistes. L'on dit qu'on se sert aussi du C barré pour le signe de deux temps lents. / Stroked-C is used as a metre signature for fast quadruple time. It has [already] been said that Stroked-C is also used as the signature for slow duple time. It is also used, by being joined to other symbols or signatures or other metres, to indicate that the beats [of these metres] are as fast as those in fast quadruple time, thus cut-C2, cut-C3, cut-C4/8. MESURE Voyez la Seconde partie. De tous les caractères ou signes de mesures, les uns sont connus seulement dans la musique, & les autres sont des chiffres tirez de l'arithmétique. Les signes de musique particulières à la musique sont. 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯 𝅘𝅥𝅰 𝅘𝅥𝅱 Tous ces signes de mesures étaient en usage chez les Anciens qui en avoient plus de trois douzaines dont ils s'assoient de grands mystères. Les Etrangers en ont conservé quelques-uns dans leurs ouvrages, mais la pratique n'en est pas bien certaine, les uns s'en servent d'une manière, les autres d'une autre. Ce qui est de constant, c'est qu'on ne saurait les expliquer comme il faut, qu'on ne sache de quelle manière les anciens 'sen servaient. On ne se sert en France que du C simple & du C Barré. Le C simple & le C barré sont employés chacun à deux usages. On se sert du C simple pour le signe de la mesure à quatre temps; on s'en sert encore en le joignant avec les chiffres ou signes des autres mesures, pour marque que les battements ou temps en sont aussi lents qu'à quatre temps lents. Ainsi: 𝅗𝅥𝅂, 𝅗𝅥𝅃, 𝅗𝅥𝅃𝅂. On se sert du C barré pour le signe de la mesure à quatre temps visites, ou deux temps lents; on s'en sert encore en le joignant avec les chiffres ou signes des		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	𝄵	𝄵2	𝄵2
		autres mesures, pour marquer que les battements en sont aussi viste qu'n quatre temps vistes. Ainsi. 𝄵2, 𝄵3, 𝄵4/8 Les autres signes dont il est parlé assez au long, dans la 2. partie, sont deux chiffres ou nombres disposez selon les règles de l'arithmétique, l'un au dessus comme *numerateur*, & l'autres au dessous comme *dénominateur,* pour marquer combien & quelles parties il faut de la notte qu'on appelle *entire*, c'est-à-dire de la Ronde, pour la durée d'une mesure. MEASURE See Part Two. Of all the characters or metre signs, some are known only in music, and others consist of figures taken from arithmetic. The musical signs particular to music are. 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯 𝅘𝅥𝅰 𝅘𝅥𝅱 All these metre signs were in use among the previous generation who had more than three dozen of which they understood but of which they made great mysteries. Foreigners have preserved some of them in their works, but the practice is not very certain; some use them in one way, others in another. What is constant is that we cannot explain them properly, we do not know how the previous generation used them. In France we only use C simple & C barré. The C simple & C barré are each used for two purposes. We use the Simple C for the sign of the four beat bar. We still use it by joining it with the other figures or metre signs, to mark that the beats or tempi are as slow as four slow beats. Thus: 𝄵2, 𝄵3, 𝄵$\frac{3}{2}$ We use the C barré for the sign of the measure in four quick beats, or two slow beats; we still use it by joining it with the figures or other metre signs to mark that the beats are as quick as in four quick beats. So. 𝄵2, 𝄵3, 𝄵4/8 The other signs which are discussed at some length, in part 2, are two figures or numbers arranged according to the rules of arithmetic: one above as *numerator*, and the other below as *denominator*, to mark how many and what parts are needed of the note which we call the semibreve; that is to say of the semibreve, for the duration of the bar.		
L'Affilard, Michel	*Principes très faciles pour bien apprendre la musique* (Paris: Ballard, 1697); rev. edn (Paris: Ballard, 1705)	4 beats - *legers* or 2 beats - *legers*.	2 beats - *legers*.	Not referenced.

Appendix 5.1 a: The opinion on the metre 𝅝

Writer	Title	𝅝	𝅗𝅥	𝅗𝅥𝅗𝅥
Masson, Charles	*Nouveau traité des règles de la composition de la musique*, 2nd edn (Paris: C. Ballard, 1699); 3rd edn (Paris: C. Ballard, 1705)	Not referenced.	4 beats - *viste* or 2 beats - *legers*.	Not referenced.
Hotteterre, Jacques-Martin	*L'Art de préluder sur la flûte à-bec, sur le haubois* [*sic*] *et autres instrumens* [*sic*] *de dessus* (Paris: l'auteur/Boivin, 1719)	Mesure du C. barré Cette mesure se marque parce signe 𝅝. elle est composée ainsi que la précédente de 4 noires & les croches y doivent être égales dans la régularité a moins que le compositeur n'y mettre des points. Son mouvement ordinaire est 4 temps légers ou 2 temps lents. Les Italiens ne la placent guerres que dans ce qu'ils appellent tempo di Gavotta, et Tempo di Capella, ou tempo alla breve, dans ce dernier elle se bat a 2. Temps légers. Mr. De Lulli l'a employée dans ses opéra assez indifféremment avec celle du 2. Simple, On y trouve beaucoup d'inégalité ainsi que dans plusieurs autres. Elle me paraît assez dans son vrai dans les Tempo di Gavotta des Italiens, et dans ces 2. Exemples suivants. On peut conduire que cette mesure tient le milieu entre le 4 temps marqué par un 2. Simple que nous allons voir. The [next] metre is indicated by a cut-C. Like the preceding one [C] it is composed of four crotchets… Its usual movement is four quick beats or two slow beats… One may conclude that this metre occupies the middle between quadruple metre indicated by C and duple metre indicated by a simple 2. Monsieur de Lully used this metre [𝅝] in his operas fairly indifferently with that of 2.	Mesure a 2 temps Cette mesure se marque par un 2. Simple, Elle est composée de 2 blanches ou de l'équivalent; elle se bat a 2 temps égaux. Elle est ordinairement vive et piquée. On l'employé dans le début des ouvertures d'Opera de les Entrées de Ballet, les marches, les bourrées, gavottes, rigaudons, branles, cotillons &c. les croches y sont pointées. On ne la connait point dans les musiques Italiennes. Si on l'employé dans des Pieces lentes on doit y mettre un avertissement. On peut dire au reste que cette mesure es proprement celle du C. partagé en deux, et les croches changées en noires. This metre is indiced by a simple 2. It is composed of 2 minims or their equivalent; it is played in 2 equal beats. It is usually lively and focuseed. It is used in the beginning of opera overtures, ballet entrées, marches, bourées, gavottes, rigaudons, branles, cotillons, etc. The quavers are dotted. It is not known in Italian music. If it is used in slow pieces, a warning must be given. We can say, moreover, that this measure is properly that of C. divided in two, and the eighth notes changed to crotchets..	Mesure a 𝅗𝅥𝅗𝅥. Cette mesure est composée de 2 noires etc. Elle se bat a 2 temps légers; les croches simples y sont égales, pour l'ordinaire, et les doubles pointées. Elle convient aux airs légers et piqués. On l'employé dans les cantates et sonates, plus que dans les motets, ny dans les opera a la bien considérer, ce n'est proprement que la mesure a 4 temps légers coupée en deux. / This measure is composed of 2 crotchet notes etc. It is beaten in 2 quick beats; the quavers are equal or double-dotted. It is suitable for quick airs. It is used in cantatas and sonatas, more than in motets but not in Opera, if we consider it well, it is strictly speaking only the measure in 4 quick beats cut in two.
Freillon-Poncein, Jean Pierre	*La véritable manière d'apprendre à jouer en perfection du haut-bois, de la flûte et du flageolet* (Paris: Jacques Collombat, 1700)	Le signe mineur se marque par un C barré, & se bat aussi à deux temps, mais un peu plus vite que le binaire. / The minor sign is indicated by a barred-C and it is also beaten in two beats but a little quicker than the binaire [𝅗𝅥]	Le signe binaire est la mesure la plus aisée à battre, elle se marque par un 2. On la bat à deux temps graves, à savoir deux noires ou valeur pour chaque temps, dont le premier se fait en tombant sur la première note out pause, & le second en levant sur la troisième. / The binary sign is the easiest metre to beat; it is marked with a 2. It is beaten with two slow beats, namely two crotchets or [the equivalent] value for each beat, the first of which falls on the first note or rest, & the second by lifting on the third [note or rest].	On pourrait mettre à la mesure des deux temps qui va vite un 4. dessous le 2. & garder le C. barré pour marquer les quatre temps légers, mais ce n'est pas l'usage. For the measure of two beats that goes quickly, we could put a 4. below the 2. & keep the C. crossed through to mark the four light beats, but this is not the practice.
Saint Lambert, Michel de	*Les principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature & le clavier. Avec des remarques nécessaire pour l'intelligence de plusieurs difficultés de la musique* (Paris: C. Ballard, 1702); trans. and ed. by Rebecca Harris-Warrick as *Principles of the Harpsichord by Monsieur de Saint Lambert*, Cambridge Musical Texts and Monographs (Cambridge: Cambridge University Press, 1984)	2 temps graves ou lents 2 beats slow or very slow.	One time faster than C. 2 beats *gais* or *legers*.	
		Le signe mineur quatre noires aussi, ou leur valeur. Pour le signe mineur. Aux pièces marquées du signe mineur, la mesure ne se bat qu'à deux temps; le premier en baissant la main, ce qu'on appelle frapper, & le second en la relevant…	Le signe binaire - quatre noires tout de même ou leur valeur. Pour le signe binaire. Aux pièces marquées du signe binaire, la mesure se bat à deux temps, comme à celles qui sont marquées du signe mineur; mais avec cette différence, que les temps du signe binaire doivent aller une fois plus vite que	-

Appendix 5.1 a: The opinion on the metre 𝅗𝅥

Writer	Title	𝅗𝅥	𝅗𝅥	𝅗𝅥
		Cette mesure contient quatre noires comme celle du signe majeur; ainsi pour en fait un partage égal sur les deux temp, il faut mettre deux noires sur chacun. Les deux mouvements, qu'on fait de la main en battant cette mesure, doivent être dans leur durée pareils à ceux de la mesure à quatre temps; c'est-à-dire, n'y plus lents, y plus pressez, & ceci doit faire comprendre que dans les Pièces marques du Signe mineur, les Notes vont une fois plus vite que dans celles qui sont marquées du Signe majeur; puisque dans la même durée d'un temps, on met deux Noires au lieu d'une. La vitesse qu'ont les noires dans les pièces de ce mouvement, revient à celle que je leur ay donnée d'abord, quand je les ai réglées sur les as d'un homme qui fait cinq quarts de lieue dans une heure. / The minor sign - four crotchets or their equivalent value. In the pieces marked with the minor sign, the measure is played in two beats; the first by lowering the hand, which is called the down-beat, and the second by raising it… This measure contains four crotchets like that of the major sign [𝅝]; thus to make an equal division on the two beats, it is necessary to put crotchets on each. The two motions that one makes with the hand while beating this measure must be in their duration similar to those of the measure in four beats; that is to say, neither slower nor more urgent [than each other], and this must make it understood that in pieces marked with the minor sign, the notes go once faster than in those which are marked with the major sign; since in the same duration of a beat, one puts two crotchets instead of one. The speed that the black notes [crotchets] have in the pieces of this movement returns to that which I gave them at first, when I regulated them on the paces of a man who does five quarters of a league in an hour.	ceux du signe mineur. A cela près ces eux sortes de mesures sont tout à fait semblables. / The binary sign - four crotchets or notes of their equivalent values. For the binary sign. In the pieces marked with the binary sign, the measure is beaten in two beats, the same as that which is marked with minor sign; but with the difference that the beats of the binary sign must go one time faster than those of the minor sign. Except for this these two kinds of measures are quite similar.	
Brossard, Sébastien de	*Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens et françois les plus usitez dans la musique* (Paris: C. Ballard, 1705)	2 beats - *graves* 𝅗𝅥 Alla breve - 2 beats *fort vîtes* 4 beats - *fort vîtes*.	Not referenced.	Not referenced.

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	𝄵	𝄵	$\frac{2}{4}$
Montéclair, Michel Pignolet de	*Nouvelle méthode pour apprendre la musique* (Paris: l'auteur, 1709)	2 beats - Lent. Plus lent de 𝄵 ou 4 beats - Légèrs Le double ordinaire [𝄵 ou 𝄵] se bat à deux tems égaux. Il faut la valeur d'une blanche pour chaque temps. Il se bat plus lentement quand il est marque par 𝄵 que quand il est marquée par 𝄵. [Example marked Lent] On se sert quelque fois du a pour la mesure a quatre tems légers. / 2 temps - Lents. Slower than 𝄵 or 4 temps - Légers. Ordinary duple [𝄵 or 𝄵] is beaten in two equal beats. A minim or its equivalent receives one beat. It is beaten more slowly when it is marked 𝄵 than when it is marked 𝄵. [Example is marked Lent] Sometimes the sign 𝄵 is used for the metre of four quick beats [second example is marked as leger]	2 beats - Légèr Le double ordinaire [𝄵 ou 𝄵] se bat à deux tems égaux. Il faut la valeur d'une blanche pour chaque temps. Il se bat plus lentement quand il est marque par 𝄵 que quand il est marquée par 𝄵. [The example is marked both Lent and Léger] / 2 beats - Légèr Ordinary duple [𝄵 or 𝄵] is beaten in two equal beats. A minim or its equivalent receives one beat. It is beaten more slowly when it is marked 𝄵 than when it is marked 𝄵. [The example is marked both Lent and Léger].	2 beats - Très légèrs Par exemple $\frac{2}{4}$ le 2 qui est dessus signifie que la m[esure] est composée de deux temps, et le 4 qui est dessous fait connaitre il faut le 4 partie d'une ronde qui est une noire pour chaque temps… Le double mineur se bat a deux tems très légers. Il faut la valeur d'une noire pour chaque temps. Le double minor [cut-C with two strokes] se bat a deux temps très légers. Il faut la valeur d'une noire pour chaque temps. / 2 beats - Très légèrs For example, in $\frac{2}{4}$, the 2 that is above is the sign that indicates the bar comprises two beats and the 4 that is below is how we know that this is the fourth division of the semibreve which is a crotchet for each beat. The double minor [cut-C with two strokes] is beaten in two very quick beats. Each beat has the value of a crotchet.
Montéclair, Michel Pignolet de	*Méthode facile pour apprendre à jouer du violon* (Paris: l'auteur, 1711-12)	2 beats - slow	2 beats - quick	2 beats - fast; faster than 2
		Il y à des mesures à deux, à trois et à quatre tems, qui sont marquées après la clef par des signes ou chiffres différents. Une même mesure se bat quelques fois lentement et quelques fois légèrement c'est ce qui est aussi marqué de différentes manières. Les notes qui composent les mesure qui se battent légèrement ont moins de valeur que celles des mesures qui se battent lentement; par exemple, lorsque la mesure à deux temps est marquée par $\frac{2}{4}$, il ne faut que deux croches pour chaque tems, et lorsqu'elle est marquée simplement par un 𝄵, il faut deux noires; c'est pourquoi le $\frac{2}{4}$, se bat plus légère[ment], que le 𝄵 simple parce que les croches ont moins de valeur et passent plus vite que les noires. Sous le signe $\frac{6}{8}$, la mesure à deux temps se bat légèrement, parce que chaque temps est composé de trois croches, et sous, le sign $\frac{6}{4}$elle se bat plus lentement - parce que chaque temps est composé de trois noires). / There are metres of two, three and four beats, which are marked after the clef by different signs or numbers. The same measure is sometimes beaten slowly and sometimes quickly, which is also marked in different ways. The notes that make up the metres that are beaten quickly have less value than those of the metres that are beaten slowly; for example, when the two-beat metre is marked by $\frac{2}{4}$, only two quavers are needed for each beat, and when it is marked simply by an 𝄵, two crotchets are needed. This is why the $\frac{2}{4}$ is beaten quicker than the simple 𝄵 because the quavers are shorter and pass more quickly than the crochets. Under the sign $\frac{6}{8}$, this two-beat measure is beaten quickly, because each beat is composed of three quavers, and under the sign $\frac{6}{4}$it is beaten more slowly - because each beat is composed of three crotchets).		
		Battez à deux tems lents et employez la valeur de deux noires pour chaque temps. / Beaten in two slow beats and use the value of two crotchet notes for each beat. [Example marked Croches égalles]	Battez la mesure à 2 tems gays, et employez la valeur de 2 noires à chaque temps. / This metre is beaten in 2 quick beats; each beat has the value of two crotchets.	A deux tems légers la valeur de deux croches pour chaque temps. / Two fast [légers] beats with the value of two quavers for each beat.

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	𝄵	𝟮	$\frac{2}{4}$
Dupont, Pierre	*Principes de musique par demande et par réponse* (Paris: l'auteur, 1718)	Explication, de la mesure à 2. temps, marquée par un 𝄵 barré. D: De quoi est composée la mesure à deux temps, marquée par un 𝄵 barré? R: De quatre noires, ou la valeur. D: De quoi est composé un temps? R: De deux noires, ou la valeur. D: Quel différence fait-on de ces deux sortes de mesures? R: Le a coupé, est plus grave, que le deux simple. D: Comment doit-on chanter quatre croches, lorsqu'elles sont de suite? R: Lorsqu'il y a nombre pair, dans les croches, il faut reposer sur la première et passer vite la deuxième et quand il y a nombre impair, il faut au contraire passer vite la première et reposer sur la seconde. D: What is the two-beat measure, marked by a barred 𝄵, composed of? A: Four crotchets, or the [equivalent] value. D: What is a beat composed of? A: Two crotchets, or the [equivalent] value. D: What is the difference between these two types of measures? A: The cut 𝄵 is slower [plus grave] than the simple two [𝟮]. D: How should four quavers be sung when they are in a row? A: When there is an even number of quavers, you should rest on the first and quickly move on to the second, and when there is an odd number, the opposite; you should quickly move on to the first and rest on the second. 2 beats - *grave*, *lents*; slower than 2 or 4 beats - *legers*.	Explication de la mesure à deux temps, marquée par un 𝟮. D: Comment battez-vous, la mesure marquée par un 𝟮 simple? R: Je frappe pour le premier temps, et je levé pour le deuxième, a moins que l'air ne commande de lever avant. D: De quoi est composé la dite mesure? R: De quatre noires, ou la valeur D: De quoi est composé un temps? R: De deux noires, ou la valeur. D: Quel est le gout, de la Gavotte? R: Elle se chante gracieusement. Explanation of the two-beat measure, marked by an 𝟮. Q: How do you beat the measure marked by a simple 𝟮? R: I make a downbeat for the first beat, and an up-beat for the second, unless the tune requires an up-beat first. Q: What is the said measure composed of? R: Of four quarter notes, or the value Q: What is a beat composed of? R: Of two quarter notes, or the value. Q: What is the style of the Gavote? R: It is sung gracefully. 2 beats - *legerement*	Explication de la mesure à deux temps, marquée par deux, et quatre. D: De quoi est composée la mesure à deux temps marquée par un deux, et un quatre? R: De quatre croches, ou la valeur. D: De quoi est composé un temps? R: De deux croches, ou la valeur. D: Qu'elle est la manière de chanter, ou passer les croches de cette mesure? R: On les détaches, ou sautille. D: Pourquoi se cert on de ce deux, et quatre, pour marquer cette mesure? R: Pour vous avertir, que les airs qui seront marquez de même, il faudra les chanter très, légèrement. / Explanation of the two-beat measure, marked by two, and four. Q: What is the two-beat measure marked by a two, and a four composed of? A: Four quavers, or the [equivalent] value. Q: What is a beat composed of? A: Two quavers, or the [equivalent] value. Q: What is the manner of singing, or playing quavers in this metre? A: We perform them detached or [sautille] perform them unevenly. Q: Why do we mark the measure in this way? A: This acts as a warning to you: the airs marked in the same way will have to be sung very quickly.
		Dupont indicates that the metre 𝄵 is usually performed more slowly than that of 𝟮. If the metre 𝟮 is to be performed as slowly as 𝄵, one must include the word *grave*. Explication de la mesure a 4 temps légers marque par un a coupé D: De quoi est remplie cette mesure. R: De quatre noires ou la valeur D: De quoi est composé un temps. R: D'une noire ou la valeur D: Quelle différence faites-vous de la mesure a deux temps lents marquée par un a coupé d'avec celle de quatre temps marqué aussi par un a coupé? R: Lorsqu'un air arqué par un a coupé est rempli de doubles croches, il doit se battre a quatre temps légers	Chapter Which teachers How to beat the Metre of Two Beats Q: What is the purpose of the 2 which is at the beginning of the first two lessons, etc? R: It is the sign of the metre of two equal beats. Q: How long should a measure last which has two beats and is marked by a 2? R: Approximately the time that a medium-sized clock requires to make two swings of its pendulum.	Explanation of the metre of two beats indicated by a two and a four [2/4] Q: Why is the two and the four used to indicate this metre? R: To advise you that the airs which will be marked in this same way must be sung very lightly

Appendix 5.1 a: The opinion on the metre 𝅗𝅥𝅗𝅥				
Writer	**Title**	**𝅗𝅥**	**𝅗𝅥𝅗𝅥**	**𝅗𝅥𝅗𝅥𝅗𝅥**
		come l'air ci a côté. Mais lorsqu'il y a que des blanches et des noires pointées avec quelques croches il se bat a deux temps lents. D: Pourquoi metez vous entrée grave, puis qu'il y a un 2 qui veut dire légèrement? R: C'est pour vous avertir que lors qu'il y aura grave en écrit a un ai marqué par un o il le faut hanter, comme le a coupé. *** Q: Why do you place at the beginning the word grave since there is a 2 written which would indicate a light tempo? R: It is to indicate that when the word grave is written over an air marked with a 2, it is necessary to sing it as if it had a cut-C. *** Explication de la mesure a 4 temps légers marque par un a coupé D: De quoi est remplie cette mesure? R: De quatre noires ou la valeur D: De quoi est composé un temps? R: D'une noire ou la valeur. D: Quelle différence faites vous de la mesure a deux temp lents marquée par un a coupé d'avec celle de quatre temps marquée aussi par un 𝅗𝅥 coupé R: Lorsqu'un air marqué par un a coupé est rempli de doubles croches, il doit se battre a quatre temps légers…mais lorsqu'il n'y a que des blanches été des noires pointées avec quelques croches il se bat a deux temp lents. Explanation of the metre of 4 Beats, Light, Indicated by a Barred cut-C. Q: Of what does this metre consist? R: Of four crotchet notes or their [equivalent] value. Q: Of what does one beat consist? R: Of a crotchet or [it's equivalent] value Q: What difference do you observe between the metre of two slow beats marked with a cut-C and the metre of four beats also marked with a cut-C? R: When an air marked with a cut-C has many semiquavers, it ought to be beaten in four light beats as in the air on the side [of the page]. But when there are only minims and dotted crotchets and a few quavers, it is beaten in two slow beats.		
Rameau, Jean-Philippe	*Traité de l'harmonie réduite à ses principes naturels; divisé en quatre livres* (Paris: J.-B.-C. Ballard, 1722); trans. and ed. by Philip Gossett as *Treatise on Harmony* (New York: Dover, 1971)	2 beats - Gayement Crotchet - Andante or gratioso 4 beats vif or gay	2 beats - Gayement Minim - Andante or gratioso	2 beats - Vîte Crotchet - Vivace or allegro

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	𝄵	𝅗𝅥𝅗𝅥	$\frac{2}{4}$
Borin, [?], [formerly attributed to Didier Saurin]	*La musique théorique et pratique dans son ordre naturel par Mr. XXXXXXX...*, Nouvelle edition (Paris: J.-B. C. Ballard, 1722)	Le [𝄵] barré se bat à deux temps, il faut deux noires ou l'équivalent pour chaque temps, les croches sont inégales et par conséquent les doubles croches, parce qu'il faut observer que dans quelque mesure que ce soit, lorsqu'une espèce de note est inégale il s'ensuit que les espèces inferieures le sont aussi. / The barred [𝄵] is played in two beats; two crotchets or the equivalent are required for each beat. The quavers are unequal and, consequently, as are the semiquavers, because it must be observed that in any measure whatsoever, when a type of note is unequal, it follows that the [subdivisions] are also unequal.	Le 𝅗𝅥𝅗𝅥 marque une mesure à deux temps, deux notes pour chaque temps, et les croches inégales. / The 𝅗𝅥𝅗𝅥 indicates a two-beat measure, two notes for each beat, and the quavers are unequal.	Le $\frac{2}{4}$ deux temps, une noire chaque temps, doubles croches inégales. / The $\frac{2}{4}$ indicates two beats, a crotchet for each beat. Semiquavers are unequal.
Demoz de la Salle	*Méthode de musique selon un nouveau système, très-court, très-facile & très-sûr. Approuvée par messieurs de l'Académie Royale des Sciences, & par les plus habiles musiciens de Paris* (Paris: chez P. Simon, 1728)	2 beats - *graves* or *lents* or 4 beats *legers* and *vites*.	2 beats - more or less *vites*.	2 beats - *légers*.
		Le Cé-barré ou croisé ainsi 𝄵. Enseigne la mesure de deux tems graves ou lents, & celle de quatre tems légers & vites savoir. 1. Il dénote la mesure à deux temps graves, quand il y a dans l'air plus de notes blanches & de noires que de croches & de doubles; & la note blanche ou sa valeur y vaut un temps, les croches & les doubles y sont inégales. 2. Il indique la mesure à quatre temps vîtes lorsque le morceau contient plus de croches et de doubles croches que d'autres valeurs de notes. / The C-barred or crossed thus: 𝄵 indicates a metre of two slow beats or also one of four fast beats, namely: 1. It denotes a metre of two slow beats when there are in the piece more minims and crotchets than there are quavers and semiquavers. 2. It indicates a metre of four fast beats when the piece contains more quavers and semiquavers than other note values.	Le chiffre deux 𝅗𝅥𝅗𝅥, indique la mesure de deux tems simples, plus ou moins vites selon le genre des différents airs, ou les caractères qu'ils désignent…. Chaque temps de cette mesure s'exprime par une note blanche, ou par les autres notes qu'elle vaut. La demi-pause y vaut un temps; les simples croches & les doubles s'y chantent inégalement, savoir. La première de deux en deux longue & la seconde brève: c'est-à-dire qu'on reste plus sur la première & la troisième de ces figures, que sur la second & la quatrième. / The figure 𝅗𝅥𝅗𝅥 indicates the measure of two simple beats, more or less fast according to the genre of the different airs, or the characters that they designate…. Each beat of this measure is expressed by a minim, or by notes of the equivalent value. The minim rest is worth one beat; quavers and semiquavers are sung unequally. The first of a pair is elongated and the second shortened; that is to say that we remain more on the first and the third of these figurations, than on the second and the fourth.	Le signe deux quatre $\frac{2}{4}$ se bat à deux tems légers, une note noire [?] sa valeur pour chaque temps, les croches égales…. The sign two four $\frac{2}{4}$ is beaten in two light beats, one crotchet note or its value for each beat; the quavers are equal.
Métoyen, B.	*Démonstration des principes de musique* (Versailles: Fournier, [s. d.])	A la mesure a 2 temps, les croches sont inégales et se marque par un 2 ou un 𝄵 / In a metre of 2 beats, the quavers are unequal and it is marked by a 𝅗𝅥𝅗𝅥 or a 𝄵.		A la mesure $\frac{2}{4}$, les croches sont égales. $\frac{2}{4}$ signifie 2 fois la 4 partie d'une ronde. In the metre $\frac{2}{4}$, the quavers are equal. $\frac{2}{4}$ signifies two times the division of a semibreve.
La Chapelle, Jacques Alexandre	*Nouveaux principes pour aprendre* [*sic*] *facilement et en peu de tems la musique vocale et instrumentale. Ces principes sont suivis de leçons que l'on peut chanter; et jouer sur les Instr.. On y aprend* [*sic*] *la maniere de joüer sur toutes les positions des clés par la seule connoissance* [*sic*] *de la clé de sol. Par Mr. de la Chapelle* (Paris: chez l'auteur [between 1733 and 1753])	La mesure de C barré se bat a deux tems lents ou à quatre tems vîte. / The measure of cut-C is beaten in two slow beats or four fast ones. [Terms of *mouvement* used with this metre in musical examples include: a deux tems lents, a quatre tems vîtes, tres lent, a deux tems tres lent, adagio, and musettte en rondeau].	A la meure de 2 temps, la ronde dure les deux tems de la mesure, la Blanche un tems, ou deux noires, ou quatre croches. / In the metre of two beats, the semibreve lasts for two beats of the bar; the minim for one beat or two crotchets or four quavers. [Terms of *mouvement* used with this metre in musical examples include: vaudeville, gratieusement, gayement, moderement, lentement, rondement, sans vîtesse, allegro and gravement.]	[This metre is not referenced in the text on metre signs, but does feature in the musical examples and is marked Gay].

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	¢	2	$\frac{2}{4}$
Villeneuve, Alexandre de.	*Nouvelle méthode très courte, et très facile avec un nombre de lecons pour apprendre la musique et les agréments du chant* (Paris: l'auteur, 1733)		Ref. to as a mesures simples.	Ref. to as a mesures composées
Montéclair, Michel Pignolet de	*Principes de musique* (Paris: Boivin, veuve de François, 1736)	4 beats - Legers or 2 beats - Lents	2 beats - Moderés	2 beats - Legers one time faster than **2**.
		L'orsque le, C, est barré, [¢], la mesure se bat à 4 temps légers. Le ¢ se bat quelques fois à deux temps, pour on met la moitié des notes de la mesure en frappant et l'autre moitié en levant. Il y a plusieurs sortes de mesures que l'on désigne par deux chiffres posés l'un sur l'autre. Le chiffre d'en haut est la numérateur; et le chiffre d'en bas est le dénominateur. [Cites 2/4 and 3/4, 6/4, 6/8 p. 25] Quand le, **C** est barré, se bat à deux temps, c'est la valeur d'une blanche pour chaque temps. [NB: example is marked a 2 tems lents Quand le, ¢ set bat à 4 temps légers, c'est la valeur d'une noire pour chaque temps [NB: example is marked A 4 tems legers.] / When the **C** is barred, [¢], the measure is beaten in 4 light beats. The ¢ is sometimes beaten in two beats, with half the notes of the bar placed on the downbeat and the other half on the upbeat. There are several kinds of metres that are designated by two numbers placed one on top of the other. The upper number is the numerator; and the lower number is the denominator. [Cites 2/4 and 3/4, 6/4, 6/8 p. 25] When the **C** is barred [¢] it is beaten in two beats that have the value of one minim for each beat [NB: example is marked à 2 temps lents]. When the ¢ is beaten in four light beats it has the value of one crotchet for each beat [Example is marked A 4 temps légers. In a later example, on p. 31 marked A deux temps graves. In an example on p. 32 marked A quatre temps legers and later Très vite].	La mesure à deux temps se bat en baissant la main; ce pr[emière] temps s'appelle, le frappé on relevé en suite la main à la hauteur du menton, ce 2e[me] temps s'appelle, le levé on ne doit pas rester davantage sur un temps que sur l'autre. Il ne faut pas confondre la mesure avec le mouvement car ce sont deux choses différentes, puisqu'au même signe de mesure se bat quelques fois lentement et quelques fois légèrement. [Example marked Carillon gay / et tendre / légèrement]. / La mesure marquée simplement par un 2, bat à deux temps égaux. C'est la valeur d'une blanche pour chaque temps. [NB: example marked à deux tems modérés p. 25] à mesure à deux temps se marque après la clé par un, **2**. / The two-beat measure is beaten by lowering the hand; this first beat is called, the downbeat. One then raises the hand to the height of the chin; this second beat is called up-beat. One must not stay [linger] more on one beat than on the other. We must not confuse the measure with the tempo, because they are two different things, since at the same measure sign we sometimes beat slowly and sometimes quickly. [Example marked Carillon gay / and tender / lightly]. / The measure marked simply by a **2** is beaten in two equal beats. Each beat is the value of a minim [NB: example marked à deux temps moderes p. 25] a two-beat measure is marked after the clef by a **2** [NB; examples marked A deux temps modérés. In a later example on p. 31, marked A deux temps legers with a further example marked A deux temps vite, p. 34 a deux tems gays, p. 37 marked Legerement, later Gay and later Gaillarde.]	La mesure marquée par $\frac{2}{4}$, se bat à deux temps égaux. C'est la valeur d'une noire pour chaque temps. Comme les noires ont plus de légèreté que les blanches cette mesure se bat une fois plus vite que la mesure précèdent. The measure marked by $\frac{2}{4}$ is beaten in two equal beats. It has the value of a crotchet for each beat. As crotchets are quicker than minims, this metre is beaten once faster than the previous measure [**2**]. [NB: Example is marked a deux temps legers, p. 25]

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	𝄵	𝄶	$\frac{2}{4}$
Corrette, Michel	*L'Ecole d'Orphée, méthode pour apprendre facilement à jouer du violon dans le goût françois et italien* (Paris: chez l'auteur, 1738)	Quatre temps. / Four beats. [Later on p.3 states mesure à quatre temps qui se bat à deux tems / the measure of four beats which is beaten in two beats.]	Deux tems / two beats.	Mesure a deux tems appelée deux quatre / the measure of two beats that is called two-four.
David, François	*Méthode nouvelle ou principes généraux pour apprendre facilement la musique, et l'art de chanter* (Paris: Mr de la Chevardière, 1737)	[Example labelled as simple quadruple].	Les mouvements [marquent] par 2/2 ou simplement par un 2. & aussi quelquefois par un C barré, se terminent en deux temps, faisant, ou employant une blanche, ou deux noires, ou quatre croches, ou huit doubles croches pour chaque temps, exprimant ces mouvements avec une fois moins de lenteur que les précédents, & donnant la précision qu'exige la valeur de chaque note. Measures/tempi marked 2/2 or simply by a 𝄶 and also sometimes by a barred C [𝄵] contain two beats, which employ a minim, or two crotchets, or four quavers, or eight semiquavers for each beat. The tempi of each of these is one degree quicker than the preceding one, when precision is given to value of each note.	Les mouvements marquent par $\frac{2}{4}$ & aussi par 4/8 se terminent en deux temps, avec une fois moins de lenteur que les précédents, employant une noire ou deux croches, ou quatre doubles croches pour chaque temps. Measures/tempi marked $\frac{2}{4}$ and also by 4/8 consist of two beats; the latter is one degree quicker than the previous, [and] employing one crotchet note or two quavers or four semiquavers for each beat.
Corrette, Michel	*Méthode pour apprendre facilement à joüer du par-dessus de viole a 5 et à 6* (Paris: chez l'auteur / M^me^ Boivin / Le Clerc, 1738)	Le quatre tems 𝄴 ou 𝄵 est fort en usage dans la musique Italienne, comme dans l'Allemande, Adagio, Allegro, Presto des Sonates et Concerto. / The quadruple metre C or 𝄵 is in great use in Italian music as in the Allemande, Adagio, Allegro, Presto of Sonatas and Concertos.[48]	Le 𝄶 marque la mesure a deux tems. / The 𝄶 indicates the metre of two beats.	Le $\frac{2}{4}$ ou 2/8 est le 2 temps des Italiens. Cette mesure sert souvent dans les Allegro et Presto des Sonates et Concerto. The $\frac{2}{4}$ or the 2/8 is the duple metre of the Italians. This metre is often used in Allegros and Prestos of Sonatas and Concerto.
Corrette, Michel	*Méthode théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection* (Paris: J. M. Raoul, 1741)	Le 𝄵 barré se joue à 2 temps dans la mesure Françoise et dans les fugues da capella des Italiens, mais quelques auteurs désignent la mesure a 4 temps par un [𝄵] barré. Voyez les ouvrages de Guglielmo Fesch, et le 2eme Allegro du XI concerto du VII œuvre d'Antonio Vivaldi, Editions D'Hollande. / The barred 𝄵 is performed in two beats in the French measure and in Italian church fugues but some authors designate the 4-beat measure by the barré [𝄵]. See the works of Guglielmo Fesch, and the 2nd Allegro of the XI concerto of the VII work of Antonio Vivaldi, Editions D'Hollande	La mesure a deux tems se marque dans la musique Françoise par un 𝄶, en mettant quatre noires, ou l'équivalant. Dans cette mesure les Italiens ne se servent point de cette manière pour marquer la mesure a deux tems, écrivains avec raison le 2 tems comme la moitié du 4 temps; ainsi ils le marquent par $\frac{2}{4}$ deux noires ou l'équivalant. C'est pourquoi cette manière est sans contredit la plus aisée, les noires et les croches se jouant comme dans les quatre temps qui sera expliqué ci-dessous. Voyez encore la Leçon de la page 28 ou est le rapport de toutes les mesures a 2 temps. Les deux temps marques par un 𝄶 sert dans la musique Françoise aux Rigaudons, Branles, Bourrées, Vaudevilles, Cotillons, Gavottes, & c. Il faut passer la deuxième croche plus viste. / The metre in two beats is marked in French music with a 𝄶 and is made up of four crotchets or their equivalent. The Italians do not mark the two-beat measure in this manner, writing with reason that two beats are like half of four beats; thus they mark it by $\frac{2}{4}$: two crotchets or the equivalent. This is why this manner is without a doubt the easiest, the crotchets and the quavers being played as in the four-beat which will be explained below. See also the lesson on page 28 where the ratio of all the two-beat measures is shown. The two beats marked by a 𝄶 are used in French music for Rigaudons, Branles, Bourées, vaudervilles, Cotillons, Gavottes, etc. The second quaver must pass more quickly. [Musical examples in $\frac{2}{4}$ are marked Allegro]	
Le Menu de Saint Philbert, Christophe,	*Principes de musique courts et faciles* (Paris: Le Menu, 1743)	NA	Le double ordinaire se marque par un 2 ou un 𝄵, cette mesure se bat à deux tems, une ronde pour la mesure, ou deux blanches, ou quatre noires, ou huit croches lesquelles sont inégales, c'est-a-dire la première longue	Le double mineur se marque par un 𝄶 et un 4 l'un sur l'autre, $\frac{2}{4}$ cette mesure se bat à deux temps légers, une blanche pour la mesure, ou deux noirs, ou quatre croches lesquelles sont égales: par tout ou les croches

[48] Notable is Corrette's use of Italian terms and also his comparisons in his explanations of French metrical practices.

Appendix 5.1 a: The opinion on the metre 𝅗𝅥/𝅘𝅥

Writer	Title	𝅗𝅥	𝅗𝅥	𝅗𝅥/𝅘𝅥
			et la seconde brève, alternative[ment] quand le nombre est pair. / The double ordinaire is marked by a 𝅗𝅥 or an 𝅗𝅥, this measure is beaten in two beats, a semibreve completes the bar or two minims, or four crotchets, or eight quavers which are unequal; that is to say the first is long and the second short; this pattern alternates when the number is even.	sont égales, les doubles croches sont toujours inégales la Pre[emiere] brève et la Sec[on]de longue quand le nombre es impair. / The double minor is marked by an 𝅗𝅥 and a 4, one on top of the other; 𝅗𝅥/𝅘𝅥 - this measure is beaten in two quick beats, a minim for the measure, or two crotchets, or four quavers which are equal: by extension, if all or the quavers are equal, the semiquavers are always unequal. The first short and the second long when there is an odd number.
Denis, Claude	*Nouveau système de musique pratique qui rend l'étude de cet art plus facile en donnant de l'agrément à la solfiation et en soutenant l'ardeur des commencans, livre 1er* (Paris: l'auteur, 1747)	p. 7 La mesure à deux temps est une réduction de la mesures quatre temps parce qu'il faut pour la remplir une ronde ou deux blanches, ou quatre noires ou huit croches ou seize doubles croches &c ainsi que pour remplir la mesure à quatre temps elle est composée d'un baissée qui est le temps fort, et d'une levé qui est le temps foible, elle comprend 1. deux temps graves marques par un 𝅗𝅥, 2 deux temps légers marques par un 2. 3. deux temps vifs marques par 2/4, 4. deux temps très vifs marqués par 2/8. 5. deux temps extrêmement vifs marques par 2/16. 6. 6/4. qui se bat a1 deux temps graves 7. enfin 6/8 qui set bat à deux temps gays. Ces mouvements à deux temps qui paraissent être au nombre de sept n'en renferment néanmoins que cinq parce que ces deux derniers se rapportent savoir le premier au 𝅗𝅥, et le second au 2, c'est à dire l'un à deux temps graves et l'autre à deux temps légers. L'abus dans le quel je crois qu'on est tombe consiste en ce qu'on a choisi le 𝅗𝅥 pour le rigaudon, la gavotte, la bourrée et plusieurs autres pièces de ce genre au lieu qu'il aurait été plus à-propos de ce servir du 𝅗𝅥/𝅘𝅥'. C'est en effet ce que quelques auteurs ont sagement pratique dans le tambourin qui n'est autre chose qu'un rigaudon. / The two-beat measure is a reduction of the four-beat measure because to fill it, it is necessary to have a semibreve or two minims, or four crotchets or eight quavers or sixteen semiquavers etc., To fill the four-beat measure it is composed of a downbeat, which is the strong beat, and an upbeat, which is the weak beat, it includes 1.two slow beats marked by an 𝅗𝅥, 2 two quick beats marked by a 𝅗𝅥. 3. two lively beats marked by 𝅗𝅥/𝅘𝅥, 4. two very lively beats marked by 2/8. 5. two extremely lively beats marked by 2/16. 6. 𝅗𝅥/𝅘𝅥. which is beaten in two slow beats 7. finally 𝅗𝅥/𝅘𝅥 which is beaten in two fast beats. These two-beat tempi, which appear to be seven in number, nevertheless contain only five because the latter two relate to others; namely the first to 𝅗𝅥, and the second to 𝅗𝅥, that is to say one to two slow beats and the other to two quick beats. The abuse into which I believe we have fallen consists in the fact that we have chosen the 𝅗𝅥 for the rigaudon, the gavotte, the bourrée and several other pieces of this kind instead of it having been more appropriate to use the 𝅗𝅥/𝅘𝅥. This is in fact what some authors have wisely practiced in the tambourine which is nothing other than a rigaudon.		
Denis, Pierre	*Méthode pour apprendre à jouer de la mandoline sans maître* (Paris: chez l'auteur, s. d.)	[Ref in musical examples with the term Andante, Lent and Ouverture.]	[Ref in musical examples with the term Presto, Andante, Allegro, Presto assai.]	[Ref in musical examples with the term Allegro, Andante, Prestissimo, Presto, Allemandes, Allemande Marche.]
Corrette, Michel	*Le maitre de clavecin pour l'accompagnement méthode théorique et pratique* (Paris: l'auteur, 1753)	Mesure qui se bat à deux tems. / A measure which is beaten in two beats. [Musical examples see this term coupled with the term Adagio and Allegro].	[Not listed as an item for discussion, but musical examples appear that couple this metre with the term Allegro.]	Mesure a deux tems. / A measure of two beats. [Musical examples see this metre sign coupled with the terms Allegro, and Andante.

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	¢	2	$\frac{2}{4}$
Bethisy, Jean Laurent de	*Exposition de la théorie et de la pratique de la musique* (Paris: chez Michel Lambert, 1754)	[Ref in musical examples with the terms Gravement, Grave, and Très grave.]	[Ref in music examples with the terms vivement, Lent, Gayement, Gay, Gracieux and Modére.]	[Ref in musical examples.]
Bérard, Jean Antoine	*L'art du chant* (Paris: Dessaint et Saillant, 1755)	[Ref in musical examples.]	[Ref in musical examples.]	[Ref in musical examples, including one where *Lent* is used in the middle of a section.]
Bordet, Toussaint	*Méthode raisonnée pour apprendre la musique* (Paris: l'auteur, 1755)	Mesure à 4 tems Légers ou 2 tems / A mesure of 4 light beats or two beats.	Mesure à 4 tems Légers ou 2 tems / A mesure of 4 light beats or two beats.	Mesure à deux 4./ A measure of two 4 [$\frac{2}{4}$].
Corrette, Michel	*Le parfait maître à chanter, méthode pour apprendre facilement la musique vocale et instrumentale* (Paris: l'auteur, 1758)	Le Cé barré, ¢, qui se bat aussi a deux temps. Le ¢ barré se bat a deux tems égaux. Il faut la valeur d'une blanche pour chaque tems. Il se bat plus lentement quand il est marqué par ¢ que quand il est [est] marqué par **2**. On se sert quelque fois du ¢ pour la mesure à quatre temps léger. The barred C, ¢, is also beaten in two beats. The barred ¢ is beaten in two equal beats. The value of a minimum is required for each beat. It is necessary to beat more slowly when it is marked by ¢ than when it is marked by **2**. The ¢ is sometimes used for the quick [léger] four-beat measure. [Undated version]: Le ¢ barré se joue a 2 temps dans la mesure Françoise et dans les fugues da capella des Italiens, mais quelques auteurs désignent la mesure a 4 temps par un [¢] barré. Voyez les ouvrages de Guglielmo Fesch, et le 2r Allegro du XI concerto du VII œuvre d'Antonio Vivaldi, Editions D'Hollande. / The barred ¢ is performed in two beats in the French measure and in Italian church fugues but some authors designate the 4-beat measure by the barré [¢]. See the works of Guglielmo Fesch, and the 2nd Allegro of the XI concerto of the VII work of Antonio Vivaldi, Editions D'Hollande.	La mesure à deux tems, que les François marquent par un **2** et les Italiens par $\frac{2}{4}$. Il se bat plus lentement quand il est marqué par ¢ que quand il est [est?] marqué par **2**. [Description above for a musical example in **2**] Il faut quatre noires pour une mesure c'est a dire deux noires pour frapper, et deux noires ou lever. The metre of two beats is marked by the French with a **2** and by the Italians with a $\frac{2}{4}$. It is beaten slower when it is marked with a ¢ that if it was marked with a **2**. [Corrette uses terms of *mouvement* with **2** as follows: *Adagio* (occurring exclusively with minims) and *Andante* (occurring exclusively with crotchets).	$\frac{2}{4}$ - le **2** qui est dessus signifie que le mesure est composée de deux temps et le 4 qui est dessous faire connaitre qu'il faut la 4e partie d'une ronde qui est une noire pour chaque tems. Le $\frac{2}{4}$ se bat à deux tems très légers. Il faut la valeur d'une noire par chaque tems. / $\frac{2}{4}$ - the **2** which is above signifies that the measure is made up of two beats and the 4 which is below tells us that [the beat] is the fourth division of the semibreve which gives one crotchets for each beat. The $\frac{2}{4}$ is beaten in two quick beats. Each beat takes the value of one crotchet.

Appendix 5.1 b: The opinion of theorists on the metre 4/8

Writer	Date	Comments
Gaillard, M.	*Méthode claire, certaine et facile, pour apprendre à chanter la musique. Le tout expliqué et mis en ordre. Par Monsieur Gaillard maistre de musique, Henry Du Mont, Philippe Coubois, et. al.* [extracts of music by multiple composers]. *Abrégé de la méthode de même titre de Jean Rousseau* (Paris: C. Ballard, 1683)	Signe de quatre pour huit. / Sign of four for eight.
Rousseau, Jean	*Traité de la viole* (Paris: l'auteur, 1687)	Au signe de quatre pour huit, il faut observer les règles du coup d'archet sur les croches, comme on les observe sur les noires aux autres signes de deux temps. / At the sign of four for eight, the rules of the bow stroke on the quavers must be observed, as they are observed on the crotchets at the other signs of two [beats].

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝄇**	**$\frac{2}{4}$**
Berthet, Pierre	*Leçons de musique, ou exposition des traits les plus nécessaires pour apprendre à chanter sa partie à livre livre ouvert* (Paris: C. Ballard, 1695)	Signe de quatre croches pour huit, on bat à deux temp. / The sign of four quavers for eight is beaten in two beats.		
Rousseau, Jean	*Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris: chez l'auteur et chez C. Ballard, 1683)	Au signe de quatre pour huit, composé de quatre croches au lieu que le majeur en a huit, la mesure se bat à deux temps très légers. / With the sign of four for eight, which is made up of four quavers in the bar as opposed to eight in the majeur [𝄴], the measure is beaten in two very quick [léger] beats.		
Masson, Charles	*Nouveau traité des règles de la composition de la musique*, 2nd edn (Paris: C. Ballard, 1699); 3rd edn (Paris: C. Ballard, 1705)	Elle se bat fort vite dans les autres marquez ainsi 8/4, comme l'entrée de Bergers & Bergeres dans l'opera de Roland / This is beaten very quickly; as in other works marked 8/4, like the entrance of shepherds & shepherdesses in the opera of Roland.		
Loulié, Etienne	*Eléments ou principes de musique* (Paris: C. Ballard, 1696); incorporating 'Supplément des principes ou éléments de musique' in *Mélanges et extraits de divers auteurs sur la musique*, *F-Pn*, MS f. fr. n.a 6355 [s. d.]	Le mesure de quatre temps. Remarquez que le 4/8 se bat en deux temps, deux croches pour chaque temps pour une plus grande commodité, mais toutes les croches en sont égales, à la différence du $\frac{2}{4}$ où la 1 & la 3. Croches, sont plus longues que la 2. & que la 4. / Quadruple metre The sign 4/8, it is beaten in two beats, two quavers for each beat; for convenience, all the quavers are equal. This is different from $\frac{2}{4}$, where the first and third quavers are [held] longer than the second and fourth.		
Anon.	*Traité d'accompagnement et de composition*, *US-BLI*, MT530.B73	On trouve encore dans un opéra de Lully une mesure a 4/8. Elle se bat à 2. temps légers. C'est l'entrée des Bergers dans Roland au 4e Acte Scene 5. / One also finds, in an opera of Lully, a metre of 4/8. It is beaten in two moderate beats. This is l'entrée des bergers in Roland, Act 4, Scene 5. In four beats; almost always very fast.		
L'Affilard, Michel	*Principes très faciles pour bien apprendre la musique* (Paris: Ballard, 1697); rev. edn (Paris: Ballard, 1705)	4/8 - Cette mesure se marque par un 4, & un 8 & se bat à deux temps fort vîte, de manière qu'on fait une noire dans chaque tems, ou bien l'équivalent. 4/8 - This measure is marked by a 4, and an 8 and is played in two very quick beats, so that we play a crotchet or the equivalent on each beat.		
Freillon-Poncein, Jean Pierre	*La véritable manière d'apprendre à jouer en perfection du haut-bois, de la flûte et du flageolet* (Paris: Jacques Collombat, 1700)	Le signe de 4 & 8, se bat encore à deux temps plus vite que le signe mineur [𝄵]. On pourrait mettre à la mesure des deux temps qui va vite un 4. dessous le 2. & garder le C. barré pour marquer les quatre temps légers, mais ce n'est pas l'usage / The sign of 4 & 8 [4/8] is beaten in two beats and is once more faster than the minor sign [𝄵]. We could put a 4 below the 2. in the bar of two beats which goes fast, and keep the C crossed through to indicate a four quick beats, but this is not done in practice.		
Saint Lambert, Michel	*Les principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature & le clavier. Avec des remarques nécessaire pour l'intelligence de plusieurs difficultés de la musique* (Paris: C. Ballard, 1702); trans. and ed. by Rebecca Harris-Warrick as *Principles of the Harpsichord by Monsieur de Saint Lambert*, Cambridge Musical Texts and Monographs (Cambridge: Cambridge University Press, 1984)	Pour le signe de quatre pour huit 4/8. Aux pièces marquées du signe de quatre pour huit, la mesure se bat encore à deux temps; mais comme elle ne contient que quatre croches, & qu'il n'y en a que deux à mettre sur chaque temps, & non pas deux noires, comme dans celles dont nous venons de parler; ses temps doivent aller encore une fois plus vite que ceux du signe binaire; ainsi cette mesure est très vite. For the sign of four for eight 4/8. In pieces carrying the sign four for eight, the meter is beaten again in two beats; but since it only contains four quavers and since it only has two of them for each beat, rather than two crotchet notes as in those above which we have just spoken, these beats must go one time faster still than those of the binary sign [𝄇]; thus, this metre is very fast. Four for eight. Needs four quavers or their equivalent.		
Borin, [?], [formerly attributed to Didier Saurin].	*La Musique théorique et pratique dans son ordre naturel par Mr. XXXXXXX...,* Nouvelle Edition (Paris: J.-B. C. Ballard, 1722)	Le 4/8 deux temps, deux croches chaque temps; doubles croches inégales. / The 4/8 [is beaten] in two beats, two quavers [on] each beat; semiquavers are unequal.		
Rameau, Jean-Philippe	*Traité de l'harmonie réduite à ses principes naturels; divisé en quatr livres* (Paris: J.-B.-C. Ballard, 1722); trans. and ed. by Philip Gossett *Treatise on Harmony* (New York: Dover, 1971)	Celle ou la croches voudrait un temps serait la plus vive, que les Italiens distinguent par le terme de presto; & dans une mesure à trois temps, l'on pourrait se servir encore de la double-croches pour chaque temps, pour exprimer ce mouvement très-vif, que les Italiens appellent prestissimo; car dans une mesure à deux ce mouvement peut s'exprimer par une croches pour chaque temps. Ainsi les chants lents, moins lents, vifs, gais, & très-vifs, étant distinguez par la valeur des notes comprises dans chaque		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝅗𝅥**	**$\frac{2}{4}$**
		temps, il ne resterait plus qu'à ajouter certains termes plus expressifs, comme tendrement, gracieusement, détache, lié louré, & aux mouvements ou ces expressions conviendraient. The metre in which the quaver note is worth one beat is the most lively, the Italians designating it by the term Presto; and in a metre of three beats one can sometimes use a semiquaver for each beat to indicate a very fast tempo which thee Italians call Prestissimo; for in a metre of two beats the tempo can be indicated by a quaver note for each beat. Thus, songs which are slow, not so slow, fast, lively and very fast can be designated by the note value used in each beat, and the only thing left to be added is certain more expressive terms such as tenderly, graciously, detached, tied and louré to the tempi to which these words are appropriate.		
Demoz de la Salle	*Méthode de musique selon un nouveau système, très-court, très-facile & très-sûr. Approuvée par messieurs de l'Académie Royale des Sciences, & par les plus habiles musiciens de Paris* (Paris: chez P. Simon, 1728)	De sorte que le chiffre supérieur de dessus, des signes de mesure composez, indique le nombre d'une espèce de note qu'il faut pour la valeur d'une mesure; & le chiffre inférieur de dessous, désigne la figure de chaque note du nombre que le chiffre supérieur indique, ou du quelle portion de la ronde sont ces notes. Le signe quatre-huit 4/8 indique en terme d'arithmétique, quatre huitièmes parties d'une nombre entier: ou en terme de musique, la note ronde est une entière, & sa huitième partie est une croche, d'où il s'ensuit qui le signe 4/8 indique quatre notes croches pour la valeur d'une mesure. Le signe quatre-huit 4/8 se bat à deux tems vites, deux croches égales ou leur valeur pour chaque temps. In compound metres, the upper figure indicates the number of the notes that are necessary to complete the measure; & the lower figure, designates the value of the note that the upper number indicates, or the note that is derived from the semibreve. The sign four-eight 4/8 indicates arithmetically four eighths of a whole number: or in terms of music, the semibreve is a whole number, its eighth part is a quaver from which it follows that the sign 4/8 indicates four quavers for the value of a measure. The sign four-eight 4/8 is beaten in two quick beats, two equal quavers or their [equivalent] value for each beat.		
David, François	*Méthode nouvelle ou principes généraux pour apprendre facilement la musique, et l'art de chanter* (Paris: Mr de la Chevardière, 1737)	Les mouvements marqués 2/4 et aussi 4/8 se composent de deux temps avec un degré de lenteur en moins que le précédent, utilisant une note de noire ou deux croches ou quatre doubles croches pour chaque temps. Tempi marked $\frac{2}{4}$ and also by 4/8 consist of two beats with one degree less slowness than the preceding [sign], employing one crotchet or two quavers or four semiquavers for each beat.		

Appendix 5.1 c: Theorists opinion on the metre 𝄶

Writer	**Date**	**Comments**
Gaillard, M.	*Méthode claire, certaine et facile, pour apprendre à chanter la musique. Le tout expliqué et mis en ordre. Par Monsieur Gaillard maistre de musique, Henry Du Mont, Philippe Coubois, et. al.* [extracts of music by multiple composers]. *Abrégé de la méthode de même titre de Jean Rousseau*, 1re éd. (Paris: C. Ballard, 1683)	Described as a 'signe de six pour huit' / a sign of six for eight.
Rousseau, Jean	*Traité de la viole* (Paris: l'auteur, 1687)	Au signe de six pour huit, & dans tous les mouvements de Gigue, il faut suivre le coup d'archet, quoi souvent les notes pointées se trouvent enterrant, il faut seulement observer qu'à ce même signe, soit en mouvement de Gigue ou non, lors qu'il se rencontre une noire enterrant, qui est la première où troisième note de la mesure. / At the sign of six for eight, and in all the movements of Gigue, it is necessary to follow the bow stroke, which is often a downbow with the dotted notes. It is necessary to observe this same practice in this sign whether in the [tempo / manner] Gigue or not, when a crotchet is encountered on the downbow which is the first or third note of the measure.
Carissimi, Giocomo	*Ars cantandi: Das ist richtiger und ausfürlicher Weg die Jugend aus dem rechten Grund in der Sing Kunst zu unterrichten* (Augsburg: [s. n.], 1692)	Six-eight triple (sechsachtels tripel) with two even beats that in turn have ternary subdivisions.
Berthet, Pierre	*Leçons de musique, ou Exposition des traits le plus nécessaires pour apprendre à chanter sa partie à livre ouvert* (Paris: C. Ballard, 1695)	Signe de six croches pour huit, en bat à deux temps. / The sign six quavers for eight is beaten in two beats.
Rousseau, Jean	*Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris: chez l'auteur et chez C. Ballard, 1683)	Au signe de six pour huit composé de six croches, au lieu que le majeur en a huit, la mesure se bat ou comme le six pour quatre en battant plus vite; ou comme le trois pour huit faisant deux mesure d'une. /

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝄶**	**$\frac{2}{4}$**
		The the sign of six for eight is composed of six quavers; instead of the bar being beaten in eight, it is beaten like that for six for four [$\frac{6}{4}$] but is faster than this metre; or like that of three for eight [$\frac{3}{8}$] but two bars of this being equivalent to one [of $\frac{6}{8}$].		
Loulié, Etienne	*Eléments ou principes de musique* (Paris: C. Ballard, 1696); incorporating 'Supplément des principes ou éléments de musique' in *Mélanges et extraits de divers auteurs sur la musique*, *F-Pn*, MS f. fr. n.a 6355 [s. d.]	Six huit $\frac{6}{8}$ 1. La mesure à six temps se bat de deux manières. Un 1. Frapper qui vaut deux temps. Un 2 Frapper qui vaut un temps. Un 1. Lever qui vaut deux temps. Un 2. Lever qui vaut un temps. Cette manière de battre est pour les airs lents. 2. Un Frapper qui vaut trois temps. Un Lever qui vaut trois temps. Cette manière de battre est pour les airs visites. Comme cette mesure est composée de deux mesures à trois temps, les écoliers peuvent la battre à trois temps en faisant deux mesures d'une seule. / Six eight $\frac{6}{8}$ 1. The measure of six beats is beaten in two manners. One beat which is a downbeat and is worth two beats The second another down beat which is worth one beat One beat which is an upbeat and is worth two beats The second, another upbeat and is worth one beat. This manner of beating is for slow airs. 2. A downbeat which is worth three beats An upbeat which is worth three beats This manner of beating is for quick airs. Since this measure is made up of two measures of three beats, schoolchildren can beat it in three beats by making two measures for one.		
Anon.	*Traité d'accompagnement et de composition*, *US-BLI*, MT530.B73	Le 6/8 de deux mesures a 3/8 et se bat à 2 temps égaux. Quand ces premiers signes sont marquez Allegro ou Presto, comme il arrive souvent, ils se battent aussi vite, que ceux qui les suivent. Il faut pourtant remarquer, que les mouvements Italiens ne sont pas si précipitez, que les mouvements François. / $\frac{6}{8}$ has two measure of $\frac{3}{8}$ and is beaten in two equal beats. When these first signs [6/4, 9/4, 12/4] are marked Allegro or Presto, as often happens, they are beaten as quickly as those who follow them [6/8, 6/16, etc]. It must be noted, however, that the tempi are not so fast as the French tempi.		
Freillon-Poncein, Jean Pierre	*La véritable manière d'apprendre à jouer en perfection du haut-bois, de la flûte et du flageolet*, (Paris: Jacques Collombat, 1700)	Le 6. & 8. Se bat à deux temps plus vite, trois croches ou valeur pour chaque temps. / The 6 & 8. This is beaten with two quick beats; three quavers or their equivalent value for each beat.		
L'Affilard, Michel	*Principes très faciles pour bien apprendre la musique* (Paris: Ballard, 1697); rev. edn (Paris: Ballard, 1705)	La mesure à six tems legers se marque par un 6, & un 8./ The measure of six quick [leger] beats is marked with a 6 & a 8. [Associated with the following terms of *mouvement* and dance types: i) Fort légèrement & en levant, ii) Air fort vîte, Canaries en Rondeau iii) Menuet iv) Gigue].		

Appendix 5.1 a: The opinion on the metre 𝅘𝅥𝅗𝅥𝅘𝅥

Writer	Title	𝅘𝅥𝅗𝅥	𝅘𝅥𝅗𝅥𝅘𝅥	𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥
Saint Lambert, Michel	*Les principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature & le clavier. Avec des remarques nécessaire pour l'intelligence de plusieurs difficultés de la musique* (Paris: C. Ballard, 1702); trans. and ed. by Rebecca Harris-Warrick as *Principles of the Harpsichord by Monsieur de Saint Lambert*, Cambridge Musical Texts and Monographs (Cambridge: Cambridge University Press, 1984)	Pour le signe de six pour huit 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥 Aux pièces marquées du signe de six pour huit, la mesure se bat encore à deux temps, tout de même qu'en la première manière de six pour quatre, excepté seulement que les temps de six pour hui doivent aller une fois plus vite que ceux de six pour quatre, parce que la mesure n'est composée que de six croches, au lieu que l'autre est de six noires; à cela près, ces deux mesures n'ont aucune différence. Les mouvements qu'on fait de la main en battant la mesure, ne doivent point être faits mollement; Ils doivent au contraire être marquez sensiblement & distinctement: & quoi qu'ils se fassent en l'air, il faut qu'il semble que l'on batte sur quelque chose selon le nom qu'on leur a donné. La main doit, pour ainsi dire, danser en les faisant, & représenter aux yeux une image de la cadence que l'oreille doit entendre; mais le premier temps de chaque mesure doit être encore plus marqué que les autres. Les musicien appellent ce temps le frappé, parce qu'en effet ceux qui battent la mesure dans un concert, ont coutume de frapper ce temps dans leur main, ou sur une table avec un papier roulé. On fait sentir ainsi le premier temps de la mesure plus que les autres, parce que c'est toujours sur celui-là que la cadence tombe dans un air, & c'est pour en marquer la chute qu'on le frappe avec éclat. Mais comme il n'est pas possible de battre la mesure de la main en jouant du clavecin, il faut se remplir la tête , l'idée de ces mouvements, afin de la battre en esprit, & de régler, sur cette mesure qui se battra dans la tête, la cadence des pièces on jouera. Toutes les sortes de mesures, dont nous venons de parler, ne sont pas d'une usage également fréquent. Les plus ordinaires sont, La mesure - à deux temps graves ou lents, marqué par le signe mineur. à deux temps gais ou légers, marquée par le signe binaire. à trois temps légers, marquée par le signe trinaire. C'est pour cela que quand les musiciens parlent d'une air à deux temps, ils entendent toujours un air marqué du signe mineur ou du binaire, & jamais un air marqué du quatre pour huit, encore moins du six pour quatre, ny du six pour huit, quoi que ces derniers se battent aussi à deux temps. Par la même habitude quand ils parlent d'une air à trois temps simplement, il faut entendre un air marqué du signe trinaire **3**; mais quand ils disent trois temps lents cela signifie le trois pour deux 𝅗𝅥𝅗𝅥𝅗𝅥. Pour ce qui est des airs marquez des autres signes, ils les nomment ordinairement par le nom de leur signe. Ils disent, par exemple, un air à six pour quatre à trois pour huit, &c. à moins eu ces airs n'ayant des noms particuliers qui les distinguent encore mieux que le signe; car alors ils se servent de ces noms, & ils disent une gigue, un passepied, &C. J'ai placé ci cette remarque, afin que le Lecteur entende ce que je voudrai ire, lorsque dans la suite je me servirai de ces expressions: un air à deux temps, un air à trois tems, ce que je vais faire, dés l'article suivant. / For the sign of six for eight 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥 In pieces marked with the sign of six for eight, the bar is still beaten in two beats, just as in the first manner of six for four [𝅗𝅥𝅘𝅥𝅘𝅥], except only that the beats of six for eight must go once faster than those of six for four, because the measure is composed only of six quavers, instead of the other being of six crotchets; apart from that, these two measures have no difference. The movements that one makes with the hand while beating the measure must not be made sluggishly; on the contrary, they must be marked perceptibly and distinctly and however they are done in the air, it must seem that one is beating on something according to the name that one has given them. The hand must, so to speak, dance while marking them, and represent to the eyes an image of the cadence that the ear must hear; but the first beat of each measure must be even more marked than the others. Musicians call this beat the downbeat, because in fact those who beat the measure in a concert, are accustomed to strike this beat with their hand, or on a table with a rolled paper. We thus make the first beat of the bar stronger than the others, because it is always on this one that the cadence falls in a tune, and it is to mark its fall that we strike it with brilliance. But as it is not possible to beat the metre with the hand while playing the harpsichord, we must fill our heads with the idea of these movements [beating patterns], in order to beat and to regulate these measures, we must have in our mind the cadence of the pieces to be played. All the kinds of measures, of which we have just spoken, are not of an equally frequent use. The most common are: The measure - in two serious or slow beats, marked by the minor sign [𝅗𝅥] in two gay or light beats, marked by the binary sign [**2**]; in three light beats, marked by the triple sign [trainare] [**3**]. This is why when musicians speak of a tune in two beats, they always mean a melody marked with the minor or binary sign, and never a melody marked with four for eight, much less with six for four, nor with six for eight, although the latter is beaten in two beats.		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**¢**	**2**	**$\frac{2}{4}$**
		By the same habit when they speak of a tune in three beats simply, one must understand a tune marked with the triple sign **3**; but when they say three slow beats this means three for two [$\frac{3}{2}$]. As for melodies marked with other signs, they usually name them by the name of their sign. They say, for example, a melody in six for four or three for eight, etc., unless these melodies have particular names which distinguish them even better than the sign where they would use these names. For example, a gigue, a passepied, etc. I have placed this remark here, so that the reader may understand what I wish to say, when in the following I use these expressions: a two-beat air, a three-beat air, which I will do, from here on.		
Brossard, Sébastien de	*Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens et françois les plus usitez dans la musique* (Paris: C. Ballard, 1705)	La quatrième espèce de triple binaire est celle que les Italiens appellent sestupla di crome, ou sub-super-bi-parziente-sesta ou sesqui-terza, & les François triple de 6. pour 8 ou six huit, parce qu'il a pour signe ces deux nombres ainsi $\mathbf{C}^{6}_{8}$ ou ainsi $\frac{6}{8}$ qui marquent 1. qu'il faut six croches (& par conséquent douze doubles croches) pour une mesure, savoir trois croches à chaque temps &c, au lieu de quatre. 2. qu'une noire pointée vaut un temps, ou trois croches ; & non pointée les deux tiers d'un temps, &c Ce triple est propre pour les expressions gayes, vif, animées & se bat par conséquent assez vite. / The fourth kind of binary triple is that which the Italians call sestupla di crome, or sub-super-bi-parziente-sesta or sesqui-terza, & the French, the triple of 6. for 8 or six eight, because uses for its sign these two numbers thus $\mathbf{C}^{6}_{8}$ or thus $\frac{6}{8}$ which indicates 1. that six quavers (& consequently twelve semiquavers) are needed for a measure, namely three quavers on each beat etc, instead of four. 2. that a dotted crotchet is worth a beat, or three quavers; & undotted two thirds of a beat, &c This triple metre is properly for gay, lively, animated expressions & consequently beaten rather quickly. [Example marked Allegro ou Vivace ou Presto; the implication in presentation is that this is faster than $\frac{6}{4}$].		
Montéclair, Michel Pignolet de	*Nouvelle méthode pour apprendre la musique* (Paris: l'auteur, 1709)	Le $\frac{6}{8}$ set bat à 2 tems très légers. Il continent 2 mesures du triple mineur, dont l'une se dit en frappent et l'autre en levant. The metre $\frac{6}{8}$ is beaten in two very quick [léger] beats. It consists of two bars of minor triple [$\frac{3}{8}$], of which one takes the downbeat and the other the upbeat. [No reference to comparative speed].		
Montéclair, Michel Pignolet de	*Méthode facile pour apprendre à jouer du violon* (Paris: l'auteur, 1711-12)	Sous le signe $\frac{6}{8}$ la mesure à deux tems se bat légérem[ent] que parce que chaque temps est composé de trois croches. / Under the sign $\frac{6}{8}$, the bar is beaten quickly [légérement] because each beat is made up of three quavers.		
Dupont, Pierre	*Principes de musique par demande et par réponse* (Paris: l'auteur, 1718)	Explication, de la mesure à deux temps, marquée par un six, et huit. D: De quoi est composée la mesure, marquée par six huit ? R: De six croches, ou la valeur. D: De quoi est composé un temps ? R: De trois croches, ou la valeur. D: Quel est la manière de chanter les airs, qui sont marqués $\frac{6}{8}$? R: Il faut appuyer sur les noires, et détacher, ou sautiller les croches / Explanation of the two-beat measure, marked by a six and an eight. Q: What is the measure marked by six eight composed of? R: Six quavers, or the [equivalent] value. Q: What is a beat composed of? R: Three quavers, or the [equivalent] value. Q: What is the way to sing the tunes, which are marked $\frac{6}{8}$? R: You have to [press / hold] onto the crotchets, and detach, perform unequally [s'autiller] the quavers /		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝅗𝅥**	**$\frac{2}{4}$**
		Explication de la mesure marqué six huit extraordinaire D: Pourquoi cette mesure n'est elle remplie que de trois croches? R: Quelques auteurs se sont inventez ou avisés de mettre ce signe pour dire très vite quoi qu'il puissent la marquer par trois et huit. D: Comment faut-il battre cette mesure? R: A trois temps légers pour apprendre. Savoir une croche pour chaque temps en suite a deux temps inégaux. D: Comment chantons les doubles croches? R: Observez la règles du nombre pair qui est de reposer sur la première et passer vite la seconde de même de deux en deux. Explanation of the metre of two beats indicated by six eight Q: Why does this metre consist of only three quavers? R: Some composers have decided or are advised to use this sign to indicate very fast, although they might as well indicate it by three and eight. Q: How must this metre be beaten? R: In three quick [léger] beats to begin with, i.e. one quaver note for each beat, and later in two unequal beats. Q: How do we sing semiquavers? R: Observe the rules for pairs of notes; that is rest [linger?] on the first and pass quickly onto the second; it is then the same for each two notes.		
Hotteterre, Jacques-Martin	*L'Art de préluder sur la flûte à-bec, sur le haubois* [*sic*] *et autres Instr. de dessus* (Paris: Foucault, 1719; facs. Minkoff: Geneva, 1978)	Mesure a 𝅝 Cette mesure est composée de deux noires pointées, &c. Elle se bat a deux temps; les croches simples y sont égales, et les doubles pointées. On l'employé assez généralement, mais principalement dans les cantates et dans les sonates; elle convient particulièrement aux gigues &c. [Examples: marked *Gracieusem[ent]*; *Gigue*, *Gigue Allegro*] Elle revient au $\frac{𝅝}{4}$, il n'y a que les figures des notes - qui sont différentes. The measure of 𝅝 This metre is made up of two dotted crotchets or their equivalent. It is beaten in two; the quavers are equal and double dotted. It is employed generally but particularly in cantatas and sonatas; it is particularly suitable for jigs and so on. [Example: marked gracieusement; gigue, gigue allegro. It comes back to the $\frac{𝅝}{4}$, it is only the types of notes which are different.		
Borin, [?] [formerly attributed to Didier Saurin].	*La musique théorique et pratique dans son ordre naturel par Mr. XXXXXXX...*, Nouvelle edition (Paris: J.-B. C. Ballard, 1722)	Le 𝅝 se bat à deux temps, trois croches chaque temps, les seules doubles croches inégales. / The 𝅝 is beaten in two beats; three quavers for each beat; only the semiquavers are unequal.		
Rameau, Jean-Philippe	*Traité de l'harmonie réduite à ses principes naturels; divisé en quatr livres* (Paris: J.-B.-C. Ballard, 1722); trans. and ed. by Philip Gossett *Treatise on Harmony* (New York: Dover, 1971)	Celle ou la croches voudrait un temps serait la plus vive, que les Italiens distinguent par le terme de presto; & dans une mesure à trois temps, l'on pourrait se servir encore de la double-croches pour chaque temps, pour exprimer ce mouvement très-vif, que les Italiens appellent Prestissimo; car dans une mesure à deux ce mouvement peut s'exprimer par une croches pour chaque temps. Ainsi les chants lents, moins lents, vifs, gais, & très-vifs, étant distinguez par la valeur des notes comprises dans chaque temps, il ne resterait plus qu'à ajouter certains termes plus expressifs, comme tendrement, gracieusement, détache, lié louré, & aux mouvements ou ces expressions conviendraient. The metre in which the quaver note is worth one beat is the most lively, the Italians designating it by the term Presto; and in a metre of three beats one can sometimes use a semiquaver for each beat to indicate a very fast tempo which thee Italians call Prestissimo; for in a metre of two beats the tempo can be indicated by a quaver note for each beat. Thus, songs which are slow, not so slow, fast, lively and very fast can be designated by the note value used in each beat, and the only thing left to be added is certain more expressive terms such as tenderly, graciously, detached, tied and louré to the tempi to which these words are appropriate.		
Demoz de la Salle	*Méthode de musique selon un nouveau système, très-court, très-facile & très-sûr. Approuvée par messieurs de l'Académie Royale des Sciences, & par les plus habiles musiciens de Paris* (Paris: chez P. Simon, 1728)	Le signe six-huit 𝅝, se bat à deux tems légers, trois croches égales pour chaque temps. / The signature 𝅝 is beaten in two light beats, three equal quavers for each beat.		

Appendix 5.1 a: The opinion on the metre 𝅘𝅥𝅗𝅥𝅘𝅥				
Writer	**Title**	**𝅗𝅥**	**𝅗𝅥𝅗𝅥**	**𝅘𝅥𝅗𝅥𝅘𝅥**
Métoyen, B.	*Démonstration des principes de musique* (Versailles: Fournier, [s. d.])	A la mesure 6/8 les croches sont égales 6/8 signifie 6 fois la 8 partie d'une ronde. / In the measure of 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥, the quavers are equal; 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥 signifies six lots of the eighth division of the semibreve.		
La Chapelle, Jacques Alexandre	*Nouveaux principes pour aprendre* [*sic*] *facilement et en peu de tems la musique vocale et instrumentale. Ces principes sont suivis de leçons que l'on peut chanter; et jouer sur les Instr. On y aprend* [*sic*] *la maniere de joüer sur toutes les positions des clés par la seule connoissance* [*sic*] *de la clé de sol. Par Mr. de la Chapelle* (Paris: chez l'auteur [between 1733 and 1753])	Mesure de six huit, les croches égales [sic]. The measure of six eight, the quavers are equal. [Later a musical example using this metre is marked as Gigue but so is an example, in 3/8.]		
Villeneuve, Alexandre de.	*Nouvelle méthode très courte, et très facile avec un nombre de lecons pour apprendre la musique et les agréments du chant* (Paris: l'auteur, 1733)	Referred to as a 'Mesures composées'		
Montéclair, Michel Pignolet de	*Principes de musique* (Paris: Boivin, veuve de François, 1736)	Lorsque le mouvement demande encore plus de vitesse, les compositeurs se servent de la mesure désignée par, 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥, qui sont 6 croches ou l'équivalent, parce que les croches vont plus vite que les noires. Les mesures composées 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥, 9/8 et 12/8 sortent de la mesure simple désigné par 3/8 et se battent plus vite que les mesures précédentes When a faster tempo is required, composers use the metre of 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥, which has 6 quavers or the equivalent, because quavers move more quickly than crotchets. Compound metres of 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥, 9/8 and 12/8 take as their point of departure the simple metre indicated by 3/8 and they are beaten one time faster than the previous metres [3/4, 6/4, 9/4 and 12/4]		
David, François	*Méthode nouvelle ou principes généraux pour apprendre facilement la musique, et l'art de chanter* (Paris: Mr de la Chevardière, 1737)	[Compound duple metre]		
Corrette, Michel	*L'Ecole d'Orphée, méthode pour apprendre facilement à jouer du violon dans le goût françois et italien* (Paris: chez l'auteur, 1738)	Autre mesure a deux tems appelée six huit. Le six huit sert dans la musique Françoise pour les canaries, gigues, et quelque fois our les reprises des Ouvertures. On le trouve très souvent dans les Sonates et Concerto. / Other metre of two beats called the six-eight. The six eight is used in French music for canaries, jigs, and sometimes for reprises of the overtures. It is found very often in the sonatas and concertos.		
Corrette, Michel	*Méthode pour apprendre aisément à jouer de la flute traversière* (Paris: chez M[me] Boivin, n.d.)	The 6/8 is used for French and Italian gigues.		
Le Menu de Saint Philbert, Christophe,	*Principes de musique courts et faciles* (Paris: Le Menu, 1743)	La mesure 6/8 se bat à deux tems, il faut deux noires et deux points pour la mesure ou six croches, lesquelles sont égalles: 6/8 signifie 6 croches pour la mesure au lieu de 8 ou 6 fois la 8e partie d'une ronde ce qui est la même chose. / The 6/8 measure is beaten in two beats; it takes two crotchets and two dots [to complete] the measure or six quavers, which are equal: 6/8 means 6 quavers for the measure instead of 8; or 6 times the eighth division of the semibreve, which is the same thing.		
Denis, Claude	*Nouveau système de musique pratique qui rend l'étude de cet art plus facile en donnant de l'agrément à la solfiation et en soutenant l'ardeur des commencans, livre 1er* (Paris: l'auteur, 1747)	La mesure à deux temps est une réduction de la mesures quatre temps parce qu'il faut pour la remplir une ronde ou deux blanches, ou quatre noires ou huit croches ou seize doubles croches &c ainsi que pour remplir la mesure à quatre temps elle est composée d'un baissée qui est le temps fort, et d'une levé qui est le temps faible, elle comprend. 1. deux temps graves marques par un 𝅗𝅥, 2. 2 deux temps légers marques par un 𝅗𝅥𝅗𝅥. 3. 3. deux temps vifs marques par 𝅘𝅥𝅗𝅥𝅘𝅥. 4. 4. deux temps très vifs marqués par 2/8. 5. 5. deux temps extrêmement vifs marques par 2/16. 6. 𝅘𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥 qui se bat à deux temps graves.		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	¢	2	$\frac{2}{4}$
		7. Enfin $\frac{6}{8}$ qui set bat à deux temps gays. Ces mouvements à deux temps qui paraissent être au nombre de sept n'en renferment néanmoins que cinq parce que ces deux derniers se rapportent savoir le premier au a, et le second au 2, c'est à dire l'un à deux temps graves et l'autre à deux temps légers. L'abus dans lequel je crois qu'on est tombe consiste en ce qu'on a choisi le 2 pour le rigaudon la va botte la bourrée et plusieurs autres pièces de ce genre au lieu qu'il aurait été plus propos de ce servir du $\frac{2}{4}$. C'est en effet ce que quelques auteurs ont sagement pratique dans le tambourin qui n'est autre chose qu'un rigaudon. The two-beat measure is a reduction of the four-beat measure because to fill it, it is necessary to have a semibreve or two minims, or four crotchets or eight quavers or sixteen semiquavers etc., to fill the four-beat measure. It is composed of a downbeat, which is the strong beat, and an upbeat which is the weak beat, it includes: 1. two low beats marked by an ¢, 2. 2 two light beats marked by a 2. 3. 3. two lively beats marked by $\frac{2}{4}$, 4. 4. two very lively beats marked by 2/8. 5. 5. two extremely lively beats marked by 2/16. 6. $\frac{6}{4}$. which beats in two low beats 7. Finally, $\frac{6}{8}$ which is beaten in two quick beats. These two-beat metres [mouvements] which appear to number seven nevertheless contain only five because the latter two relate, namely the first to ¢, and the second to 2, that is to say one [of these] to two slow beats and the other to two quick [léger] beats. The abuse into which I believe we have fallen consists in the fact that we have chosen 2 for the rigaudon la va botte la bourrée and several other pieces of this kind instead of it having been more appropriate to use 2/4. This is in fact what some authors have wisely practiced in the tambourine which is nothing other than a rigaudon.		
Denis, Pierre	*Nouveau système de musique pratique qui rend l'étude de cet art plus facile en donnant de l'agrément à la solfiation et en soutenant l'ardeur des commencans, livre 1er* (Paris: l'auteur, 1747)	2 temps gays / 2 quick beats [spoken of relative to 3]		
Buterne, Charles	*Methode pour apprendre la musique vocale et instrumentale* (Paris: Aux Adresses ordinaires, 1752)	Dans la mesure composée 6/8, le six marque la mesure à deux temps; il marque encore qu'il faut six notes pour remplir la valeur de cette mesure. Le huit désigne seulement que ces six notes seront six croches. Le chiffre d'en haut, quant à la mesure, désigne la mesure à deux tems, quand il est de nombre pair depuis 2, 4, jusqu'à 6. Il désigne la mesure à trois temps, quand il est de nombre impair, comme 3, 9, &c. Il désigne la mesure à quatre temps, quand il est de nombre pair, comme 8, 12, 16 &c. / In the 6/8 compound measure, the six marks the two-beat measure; it also marks that six notes are needed to fill the value of this measure. The eight only designates that these six notes will be six quavers. The upper figure, as for the measure, designates the two-beat measure when it is of an even number from 2, 4, to 6. It designates the three-beat measure when it is of an odd number, like 3, 9, &c. It designates the four-beat measure, when it is of an even number, like 8, 12, 16 &c.		
Corrette, Michel	*Le maitre de clavecin pour l'accompagnement méthode théorique et pratique* (Paris: l'auteur, 1753)	Mesure de Gigue a deux temps. / Metre for the Gigue in two beats [Musical examples see this metre sign coupled with the term Allegro.]		
Bordet, Toussaint	*Méthode raisonnée pour apprendre la musique* (Paris: l'auteur, 1755)	Mesure à six 8 / Metre of six 8.		
Bordier, Louis Charles	*Nouvelle méthode de musique* (Paris: chez Le Clerc, [1760])	A la mesure à $\frac{6}{8}$ composée de la mesure à deux tems. Il faut une noire pointé pour une tems - 2 pour la mesure entière. / The measure of $\frac{6}{8}$ is a measure of two beats. One needs a dotted crotchet for the beat and two for the whole measure.		
Denis, Pierre	*Méthode pour apprendre à jouer de la mandoline sans maître* (Paris: chez l'auteur, s. d.)	[Ref in musical examples with the term Allegro, Andante, Romance, Air de la petite laitiere, Presto.]		

Appendix 5.1 d: Theoretical opinion on the metre $\frac{6}{4}$

Writer			Comments

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝟮**	**$\frac{2}{4}$**
Gaillard, M.	*Méthode claire, certaine et facile, pour apprendre à chanter la musique. Le tout expliqué et mis en ordre. Par Monsieur Gaillard maistre de musique, Henry Du Mont, Philippe Coubois, et. al.* [extracts of music by multiple composers]. *Abrégé de la méthode de même titre de Jean Rousseau*, 1re éd. (Paris: C. Ballard, 1683)	Described as a 'signe de six pour quatre'.		
Brunelli, Antonio	*Regole utillissime per li* scolari (Florence, n. p. 1606)	Not described directly by Brunelli, but $\mathbf{C}_4^6$ is used significantly by him in later works. Putnam Aldrich believes the fraction indicates that in place of the usual four SM per tactus under the sign **C**, six are to be sung. The fact that no 3 occurs in the signature implies an even rather than an uneven tactus should be used - Horatio Scaletta in *Scala di Musica* (1642) corroborates this.		
Kusser, Johann Sigismund	*Composition de musique, suivant la méthode françoise, contenant six ouvertures de théâtre accompagnées de plusieurs airs* (Stuttgart: P. Treu, 1682)	[Referenced in musical examples and occasionally accompanied by the term Guay.]		
Rousseau, Jean	*Traité de la viole* (Paris: l'auteur, 1687)	Referenced in the context of bowing groups of crochets or quavers. Rousseau notes that for this metre: il faut observe les mêmes règles du signe des trois temps faisant deux mesures d'une… Noires de la mesure les règles due triples, & recommencer à les observer sur les trois suivantes, le mouvement se marque ordinairement à ce signe sur la première note de chaque mesure composée de six noires. / The same rules of the sign of three beats [**3**] must be observed when making the metre that constitutes two bars [of this] in one. For crotchets in this metre, the rules of triple metres apply, & one should begin to observe them again [the three crochets that follow]. The metre is ordinarily marked with this [$\mathbf{C}_4^6$] sign for the measure composed of six crotchets		
Berthet, Pierre	*Leçons de musique, ou exposition des traits les plus nécessaires pour apprendre à chanter sa partie à livre livre ouvert* (Paris: C. Ballard, 1695)	Signe de six noires pour quatre, on bat à deux temps. / Sign of six crotchets for four; this is beaten in two.		
Rousseau, Jean	*Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris: chez l'auteur et chez C. Ballard, 1683)	Au signe de six pour quatre composé de six noires, au lieu que le majeur est composé de quatre, la mesure se bat a six temps légèrs, trois en frappant, & trois en levant: ou à quatre temps inégaux, mettant la valeur d'une blanche au premier, d'une noire au second, d'une blanche au troisième & d'une noire au quatrième. Pour rendre cette mesure plus facile on la peut battre a deux temps, un en frappant & l'autre en levant: & encore mieux comme le trois pour quatre faisant deux mesures d'une. At the sign of six for four [$\mathbf{C}_4^6$]composed of six crotchets, instead of being composed of four, the measure is beaten in six quick [léger] beats, three down beats, and three up-beats; or in four unequal beats, putting the value of a minim on the first beat, and a crotchet on the second, or a minim on the third and of a crotchet on the fourth. To make this metre easier, it can be beaten in two beats: one down-beat and one up-beat: and even better like the three for four [$\frac{3}{4}$] [and] making two measures of $\frac{6}{4}$.		
Loulié, Etienne	*Eléments ou principes de musique* (Paris: C. Ballard, 1696); incorporating 'Supplément des principes ou éléments de musique' in *Mélanges et extraits de divers auteurs sur la musique*, *F-Pn*, MS f. fr. n.a 6355 [s. d.]	Six quatre $\frac{6}{4}$ La Mesure à six temps se bat de deux manières. Un 1. Frapper qui vaut deux Temps. Un 2 Frapper qui vaut un Temps. Un 1. Lever qui vaut deux Temps. Un 2. Lever qui vaut un temps. Cette manière de battre est pour les Airs lents. 2. Un Frapper qui vaut trois Tems. Un Lever qui vaut trois Temps. Cette manière de battre est pour les Airs visites. Six four $\frac{6}{4}$ The metre of six beats is beaten in two ways. 1. Down-beat, which is worth two beats. 2 Down-beat which is worth one beat. 1. Up-beat which is worth two beats. 2. Up-beat which is worth one beat.		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝅗𝅥**	**$\frac{2}{4}$**
		This way of beating is for slow airs. [Alternatively], 1. Down-beat which is worth three beats. 2 An up-beat which is worth three beats. This way of beating is for quick Airs.		
Anon.	*Traité d'accompagnement et de composition*, *US-BLI*, MT530.B73	Le $\frac{6}{4}$ est composé de deux mesures à 3 Car $\frac{6}{4}$ est composé de deux mesures a $\frac{3}{4}$ Le premier signe de chaque espèce n'est pas vite ordinaire[ment]; les deux derniers le sont presque toujours [6/4, 9/4, 12/4 in the first category and 6/8 and 12/8 amongst others in the latter]. Quand ces premiers signes [6/4, 9/4, 12/4] sont marquez Allegro ou Presto, comme il arrive souvent, ils se battent aussi vite, que ceux, qui les suivent. Il faut pourtant remarquer, que les mouvements François. $\frac{6}{4}$ is composed of two bars of [the metre] **3**. A $\frac{6}{4}$ deux noires dans le premier temps une dans la deux*ième* deux dans le 3.^{e} une dans le 4. The $\frac{6}{4}$ is made up of two mesures of $\frac{3}{4}$. The first sign of each kind is not usually fast; the last two are almost always so. [6/4, 9/4, 12/4 in the first category and 6/8 and 12/8 amongst others in the latter]. When these first signs [$\frac{6}{4}$] are marked Allegro or Presto, as often happens, they are beaten as quickly as those which follow them [$\frac{6}{8}$]. It is necessary to point out, however, that Italian tempos are not as rapid as French tempos. In $\frac{6}{4}$, [there are] two crotchets on the first beat, one in the second, two in the third, and one in the fourth.		
Boivin, Jacques	*Second livre d'orgue, contenant les huit tons, a l'usage ordinaire de l'église* (Paris: C. Ballard, 1700)	[No explanation given of this metre, but it is referenced in several musical examples / works and on occasion marked Vite].		
L'Affilard, Michel	*Principes très faciles pour bien apprendre la musique* (Paris: Ballard, 1697); rev. edn (Paris: Ballard, 1705)	La mesure à six tems graves se marque par un 6, & un 4. / The metre of six slow beats is marked by a 6 and a 4. [Associated with the following terms of *mouvement* and dance types: i) Gravement - Air grave en Rondeau, ii) Gravement - Prelude iii) sarabande iv) Marche en Rondeau]		
Saint Lambert, Michel	*Les principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature & le clavier. Avec des remarques nécessaire pour l'intelligence de plusieurs difficultés de la musique* (Paris: C. Ballard, 1702); trans. and ed. by Rebecca Harris-Warrick as *Principles of the Harpsichord by Monsieur de Saint Lambert*, Cambridge Musical Texts and Monographs (Cambridge: Cambridge University Press, 1984)	Le Signe de six pour quatre, six noires ou leur valeur. Il y a une petite remarque a faire sur ce signe: c'est que, quoiqu'il veuille toujours à six noires à la mesure, il les distribué cependant de deux manières. En quelques airs, c'est presque toujours une croche entre deux noires, & en d'autres, ce sont plusieurs noires, & plusieurs croches de suite, mêlées indifféremment avec quelques blanches. Aux pièces marquées du signe de six pour quatre, la mesure se bat de deux manières, ainsi que nous l'avons dit aux pages précédentes. Quand les notes sont distribuées dans la mesure, de la façon que j'ai appelée première maniérer… la mesure se bat à deux temps, sur chacun desquels on met trois noires, ou leur valeur. Mais quand les notes sont distribuées de la façon que j'appelle seconde maniéré, la mesure se bat à trois temps non pas à trois temps lents en mettant deux noires sur chaque temps comme dans la mesure de trois pour deux; mis à trois temps gai, pareils à ceux de signe binaire, en ne mettant qu'une noires sur chaque temps, & faisant ainsi deux mesures d'une, puis qu'il y a six noires dans la mesure. Les noires de cette mesure, quand on la bat ainsi à trois temps reviennent encore aux pas de l'homme dont j'ai tant parlé, mais quand on ne la bat qu'à deux temps lents, les notes passent beaucoup plus vite: car ces deux temps doivent être du moins aussi pressez que ceux d signe binaire. /		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**¢**	**2**	**$\frac{2}{4}$**
		The sign of six for four [$\frac{6}{4}$]. Six crotchets or their [equivalent] value. There is a small remark to be made on this sign: it is that, although it always needs six crotchets to the measure, it nevertheless groups them in two ways. In some tunes, it is almost always a quaver between two crotchets, and in others, it is several crotchets, and several quavers in a row, mixed indifferently with a few minims. In pieces marked with the sign of six for four, the measure is played in two ways, as we have said on the preceding pages. When the notes are distributed in the measure, in the way that I have called the first manner…the measure is given in two beats, on each of which we put three crotchets, or their [equivalent] value. But when the notes are distributed as in the second category I describe, the measure is beaten in three beats, not in three slow beats by putting two quarter notes on each beat as in the measure of three for two, but in three quick [gai] beats, similar to those of the binary sign [**2**], by putting only one crotchet on each beat, and thus making two measures of one, since there are six crotchets in the measure. The crotchets of this measure, when beaten in three beats thus return again to the steps of the man of whom I have spoken so much, but when beaten only in two slow beats, the notes pass much more quickly: for these two beats must be at least as pressed as those of the binary sign.		
Brossard, Sébastien de	*Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens et françois les plus usitez dans la musique* (Paris: C. Ballard, 1705)	La troisième espèce de triple binaire, est celle que les Italiens nomment sextupla di semiminime, ou super-bi-parziente quarta, ou sesquialtère, & les François triple de 6 pour 4 ou six quatre, parce qu'elle a pour signe ces deux nombres ainsi $\mathbf{C}\frac{6}{4}$ ou ainsi $\frac{6}{4}$,qui marquent. 1. Qu'il faut six noires, & par conséquent douze croches, savoir trois noires à chaque temps, &c. au lieu de deux. 2. Qu'une blanche pointée vaut un temps ou trois noires; & quand elle n'est pas pointé, elle ne vaut que les deux tiers d'une temps, c'est à dire, deux noires &c. The third kind of binary triple is that which the Italians call sestupla di semiminime, or super-bi-parziente quarta, or sesquialtera, and the French, triple of 6 for 4 or six four, because it has for its sign these two numbers thus $\mathbf{C}\frac{6}{4}$ or thus $\frac{6}{4}$, which mark. 1. That six crotchets are required, and consequently twelve quavers, namely three crotchets on each beat, etc. instead of two 2. That a dotted minim is worth one beat or three crotchets; and when it is not dotted, it is worth only two-thirds of a beat, that is to say, two crotchets, etc.		
Montéclair, Michel Pignolet de	*Nouvelle méthode pour apprendre la musique* (Paris: l'auteur, 1709)	Le $\frac{6}{4}$ se bat à deux tems. Il faut la valeur de trois noires pour chaque temps. Lorsque le mouvement de la mesure triple est léger il ne faut faire que deux tems, un frapper et un lever, et rester une fois autant sur le frapper que sur le lever. Pour plus grande commodité on bat quelque fois le triple, à deux tems égaux; pour lors on renferme une mesure en frappant, et l'autre en levant, en sorte que de deux mesures on n'en fait qu'une, et de six battements de la main on n'en fait que deux; c'est ce qu'on appelle mesure composée. Elle se marque après la clef par, $\frac{6}{4}$, ce qui signifie qu'il faut dans chaque mesure six fois la 4e partie d'une ronde qui sont 6 noires: ainsi des autres mesures composées. When the speed of a triple metre is quick [léger], it is unnecessary to beat more than two beats, one down and one up, and to hold the downbeat, one unit longer than the upbeat. For greater ease sometimes one beats [this] triple in two equal beats; by consolidating one measure under the downbeat and the next measure on the upbeat, so that the two measures become but one, and instead of six beats to the hand, one uses only two: this is what is called compound meter. It is indicated after the clef by $\frac{6}{4}$, which indicates that each measure consists of six units equivalent to the quarter part of a semibreve; thus six crotchet notes: the same for the other compound metres. The metre $\frac{6}{4}$ is beaten in two beats. It requires the equivalent of three crotchet notes for each beat. [No reference to speed].		
Montéclair, Michel Pignolet de	*Méthode facile pour apprendre à jouer du violon* (Paris: l'auteur, 1711-12)	Et sous le signe $\frac{6}{4}$, elle se bat plus lentement parce que chaque tems est composée trois noires. Il en est de même des mesures à trois tems, c'est ce qu'on verra dans la suite. La valeur de trois noires à chaque temps, croches inégales. And under the sign $\frac{6}{4}$, the bar is beaten slower [than $\frac{6}{8}$] the beat is more slowly because each beat is composed of three quarter notes. It is the same for measures with three beats, this is what we will see in the following [example].		
Dupont, Pierre	*Principes de musique par demande et par réponse* (Paris: l'auteur, 1718)	Explication de la mesure marquée par un six et quatre D: De quoi est composée la mesure, marqué par un six et quatre? R: De six noires, ou la valeur. D: Comment battez-vous cette mesure? R: A deux temps égaux savoir trois noires ou la valeur pour frapper, et trois noires, ou la valeur, pour lever. D: Quel est le goût ou la manier de chanter; l'air qui est marqué par un six et un quatre? R: Lorsqu'il y a au dessus de l'air en écrit, loure, on doit chanter gravement au contraire, lorsqu'il est en écrit, gigue, il faut chanter ou jouer légèrement.		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝄵**	**$\frac{2}{4}$**
		D: What is the measure composed of that is marked by a six and a four? A: Six crotchets, or the [equivalent] value. D: How do you beat this measure? A: In two equal beats, namely three crotchets or the [equivalent]value on the downbeat, and three crotchets, or the [equivalent] value on the up-beat. D: What is the taste or manner of singing; the air that is marked by a six and a four? A: When there is above the air in writing, loure, one must sing gravely on the contrary, when it is in writing, gigue, one must sing or play lightly.		
Hotteterre, Jacques-Martin	*L'Art de préluder sur la flûte à-bec, sur le haubois* [*sic*] *et autres instrumens* [*sic*] *de dessus* (Paris: l'auteur/Boivin, 1719)	Mesure de $\frac{6}{4}$ Cette mesure est composée de deux blanches pointées de deux blanches pointées &c. Elle se bat dans la plus grande pratique a deux temps, c'est trois noires en frappant, et trois en levant. Quelques-uns la nomment la mesure a six temps graves, cependant on voit peu d'airs lents composé dans cette mesure, et on en voit au contraire beaucoup de vifs et de légers. Les croches y sont pointées. On l'employé dans les reprises d'Ouvertures d'Opera, dans les Loures, les Gigues, les Forlanes, dans quelques airs de ballet de caractères, &c. On la voit rarement dans la musique Italienne. Metre of $\frac{6}{4}$ This metre is composed of two dotted minims or their equivalent. It is predominantly beaten in two; three crotchets on the down-beat and three in the up-beat. Some call it the bar of six slow beats; however, we see few slow airs composed in this metre and on the contrary we see many lively and quick ones. The quavers are dotted, and it is used in the reprise of 'ouvertures d'opera', in the loures, gigues, the forlanes and in some airs de ballet de caractères. It is rarely seen in Italian music. [Examples: marked 'la loure est grave. Gigue, forlane, air des vents c/r Air de Vents in Charpentier's Andromede (H.504 which is in 2/4)]		
Borin, [?], [formerly attributed to Didier Saurin].	*La musique théorique et pratique dans son ordre naturel par Mr. XXXXXXX...*, Nouvelle edition (Paris: J.-B. C. Ballard, 1722)	Listed in table. Le $\frac{6}{4}$ se bat à deux temps, trois noires pour chaque temps, les croches inégales. The metre $\frac{6}{4}$ is beaten in two beats, three crotchets for each beat; the quavers are unequal.		
Demoz de la Salle	*Méthode de musique selon un nouveau système, très-court, très-facile & très-sûr. Approuvée par messieurs de l'Académie Royale des Sciences, & par les plus habiles musiciens de Paris* (Paris: chez P. Simon, 1728)	Le signe six-quatre $\frac{6}{4}$ se bat à deux temps plus ou moins graves selon le caractère des Airs, il faut trois notes noires égales, ou leur équivalent pour chaque temps. The sign $\frac{6}{4}$ is beaten in two more or less slow beats according to the character of the air; three equal crotchets or their equivalent are necessary for each beat:		
Métoyen, B.	*Démonstration des principes de musique* (Versailles: Fournier, [s. d.])	A la mesure $\frac{6}{4}$, les croches sont inégales. $\frac{6}{4}$ signifie 6 fois la 4 partie d'une ronde. / In the metre $\frac{6}{4}$, the quavers are unequal. $\frac{6}{4}$ means six times the fourth part of a semibreve.		
La Chapelle, Jacques Alexandre	*Nouveaux principes pour aprendre* [*sic*] *facilement et en peu de tems la musique vocale et instrumentale. Ces principes sont suivis de leçons que l'on peut chanter; et jouer sur les Instr.. On y aprend* [*sic*] *la maniere de joüer sur toutes les positions des clés par la seule connoissance* [*sic*] *de la clé de sol. Par Mr. de la Chapelle* (Paris: chez l'auteur [between 1733 and 1753])	Mesure de six quatre, à deux tems, trois noires chaque temps. / Measure of six four [is beaten] in two beats; three crotchets for each beat. [Musical example marked tendrement.]		
Villeneuve, Alexandre de.	*Nouvelle méthode très courte, et très facile avec un nombre de lecons pour apprendre la musique et les agréments du chant* (Paris: l'auteur, 1733)	Ref. to as a Mesures composées / Compound measures.		
Montéclair, Michel Pignolet de	*Principes de musique* (Paris: Boivin, veuve de François, 1736)	Comme il est fatiguant et même désagréable de baisser et de lever le bras si vite et si souvent, on a remédié à cet inconvénient en introduisant une mesure composée de deux mesures du triple, $\frac{3}{4}$, dont l'une s'exécute en frappant et l'autre en levant, de sorte que de deux mesures simples, on n'en fait qu'une, et que de six battements, ou tems de la main, on n'en fait que deux. On marque cette mesure composée, par 6/4, qui sont six noires ou l'équivalent pour toute la mesure; Elle se bat à deux tems égaux, c'est la valeur de trois noires ou chaque temps. Les mesures composées, 6/4, 9/4 et 12/4 tirent leur origine de la mesure simple $\frac{3}{4}$.		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$

Writer	Title	𝄵	𝟮	$\frac{2}{4}$
		Lorsque le mouvement demande encore plus de vitesse, les compositeurs se servent de la mesure désignée par, 6/8, qui sont 6 croches ou l'équivalent, parce que les croches vont plus vite que les noires. / [Montéclair compares the measures 6/4 and 6/8]. As it is tiring and even unpleasant to lower and raise the arm so quickly and so often, this disadvantage has been remedied by introducing a compound measure of two portions of triple metre, $\frac{3}{4}$, which one [unit] occurs on the lowering of the hand and the other on the raising as if one unit of this metre is made of two simple measures, and instead of six beats, or beats of the hand, one makes only two. We indicate this compound measure with $\frac{6}{4}$, which this metre has six crotchets or the equivalent. It is beaten in two equal beats with each beat being worth three crotchets. When a tempo [*mouvement*] faster [than $\frac{6}{4}$], composers use the metre sign, 6/8, which is 6 quavers or their equivalent, because quavers go faster than crotchets. [Later example on p. 28 marked leger and again on p.29].		
David, François	*Méthode nouvelle ou principes généraux pour apprendre facilement la musique, et l'art de chanter* (Paris: Mr de la Chevardière, 1737)	Compound duple.		
Hotteterre, Jacques-Martin	*Méthode pour la musette, contenant des principes, par le moyen desquels on peut apprendre à joüer de cet instrument, de soy-même au défaut de maître.* (Paris: J.-B.-C. Ballard, 1738)	[Ref in musical examples - marked mouvement modere / gracieusement / lentement et tendrement / un peu gay / rondement]		
Corrette, Michel	*L'Ecole d'Orphée, méthode pour apprendre facilement à jouer du violon dans le goût françois et italien* (Paris: chez l'auteur, 1738)	Autre mesure à trois tems appelée six quatre. / Another measure of three beats; it is called six four.		
Corrette, Michel	*Méthode pour apprendre aisément à jouer de la flûte traversière avec des principes de musique et les brunettes* (Paris: chez M^{me} Boivin, [*c.* 1740])	Le $\frac{6}{4}$ est un mesure a deux tems inégaux... / $\frac{6}{4}$ is a metre of two unequal beats.		
Le Menu de Saint Philbert, Christophe,	*Principes de musique courts et faciles* (Paris: Le Menu, 1743)	La mesure de 6/4 se bat à deux tems, il faut deux blanches et deux points pour la mesure, ou six noires, ou douze croches, lesquelles sont inégales: 6/4 signifie, six noires pour la mesure au lieu de quatre ou six fois la quatrième partie d'une ronde, ce qui est la même chose./ The $\frac{6}{4}$ measure is beaten in two beats, two minims and two dots are necessary for the measure, or six crotchets, or twelve quavers, which are unequal: $\frac{6}{4}$ means six crotchets for the measure in place of four or six times the fourth part of a semibreve, which is the same thing.		
Denis, Claude	*Nouveau système de musique pratique qui rend l'étude de cet art plus facile en donnant de l'agrément à la solfiation et en soutenant l'ardeur des commencans, livre 1er* (Paris: l'auteur, 1747)	La mesure à deux temps est une réduction de la mesures quatre temps parce qu'il faut pour la remplir une ronde ou deux blanches, ou quatre noires ou huit croches ou seize doubles croches &c ainsi que pour remplir la mesure à quatre temps elle est composée d'un baissée qui est le temps fort, et d'une levé qui est le temps faible, elle comprend: 1. deux temps graves marques par un 𝄵, 2. 2 deux temps légers marques par un 𝟮. 3. 3. deux temps vifs marques par $\frac{2}{4}$, 4. 4. deux temps très vifs marqués par 2/8. 5. 5. deux temps extrêmement vifs marques par 2/16. 6. $\frac{6}{4}$ qui se bat à deux temps graves 7. Enfin $\frac{6}{8}$ qui set bat à deux temps gays. The two-beat measure is a reduction of the four-beat measure because to fill it, it is necessary to have a semibreve or two minims, or four crotchets or eight quavers or sixteen semiquavers etc., to fill the four-beat measure. It is composed of a downbeat, which is the strong beat, and an upbeat which is the weak beat, it includes: 1. two low beats marked by an 𝄵, 2. 2 two light beats marked by a 𝟮. 3. 3. two lively beats marked by $\frac{2}{4}$, 4. 4. two very lively beats marked by 2/8. 5. 5. two extremely lively beats marked by 2/16. 6. $\frac{6}{4}$. which beats in two low beats 7. Finally, $\frac{6}{8}$ which is beaten in two quick beats.		

Appendix 5.1 a: The opinion on the metre $\frac{2}{4}$				
Writer	**Title**	**𝄵**	**𝅗𝅥**	**$\frac{2}{4}$**
Denis, Pierre	*Nouvelle méthode pour apprendre en peu de temps la musique et l'art de chanter*, 2nd edn (Paris: M. Le Clerc, [1757])	2 temps graves. / 2 slow beats [spoken of relative to 𝄵].		
Corrette, Michel	*Le maitre de clavecin pour l'accompagnement méthode théorique et pratique* (Paris: l'auteur, 1753)	Mesure de six quatre. / A metre of six crotchets.		
Bordet, Toussaint	*Méthode raisonnée pour apprendre la musique* (Paris: l'auteur, 1755)	Mesure à six 4. / A metre of six beats.		

Appendix 5.2: Instances of 𝅗𝅥𝅗𝅥, 4/8, 𝅗𝅥 and 𝅝 in Charpentier's Autograph Manuscripts

This table presents the metre sign along with its notational/paranotational context for each of the simple and compound metre signs listed above. The metre signs that appear on either side of the metre sign in question along with their texts and other relevant paranotational elements, are provided below in order to set each metre sign in its context.

Legend and categorisation

Group A: Where notational/paranotational elements suggest speeds conventionally associated with the metre signs as advocated by most theorists.
Group B: Where the notational/paranotational elements suggest the opposite of the speeds conventionally associated with one or more metre signs.
Group C: Where the notational/paranotational elements suggest no difference in the speed between successive instances of two or more metres.

Category 1 - Where there is overt reference to a rate of motion
Category 2 - Where between the metres there is a contrast or intensification of emotion (for example, from anger to sadness) with implicit associations with speed
Category 3 - 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.
Category 4 - Where there is a summation of the key message or question of a given passage.
Category 5 - Where there is a point of sectional demarcation / sectional contrast.
Category Unknown - Where is it not possible identify a specific reason for the change of metre

***Mélanges* Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
No instances of these metre signs in volume 1 (cahiers 1-8)								
II / 12 / ff. 42-42^{v}	393 *Canticum in nativitatem Domini* 'Frigidae noctis umbra totum orbem tegebat'	1675-76	𝅗𝅥𝅗𝅥 - Frigidae noctis umbra totum orbem tegebat, et immerse iacebant omnes in sommo profundo. Pastores autem Judeae vigilabant super gregem suum. Et ecce angelus Domini stetit juxtra eos, et claritas Dei circumfulsit eos. Timuerunt autem pastores timore magno; et dixit illis angelus: 𝅗𝅥 - [Instr.]. 𝅗𝅥 - Nolite timore, pastores. 𝅗𝅥𝅗𝅥 - Ecce enim annuntio bovis gaudium magnum quod erit omni populo: quia natus est hodie salvator vester in civitate David	𝅗𝅥𝅗𝅥 - In the shadow of the cold night covered all the earth and plunged everyone into deep slumber. The shepherds of Judaea were keeping watch over their flocks. And lo, an angel of the Lord came upon them, and the glory of the Lord shone about them: and they were sore afraid with great fear; and the angel said unto them: 𝅗𝅥 - [Instr.] 𝅗𝅥 - Fear not, shepherds. 𝅗𝅥𝅗𝅥 - For, behold, I bring you good tidings of great joy which shall be to all people. For unto you is born this day in the City of David a Saviour.	Freely adapted from Luke 2:6-16	A	2 / 5	
II / 12 / ff. 42-44^{v}	393 *Canticum in nativitatem Domini* 'Frigidae noctis umbra totum orbem tegebat'	1675-76	𝅗𝅥𝅗𝅥 - Surgamus, festinemus, eamus usque Bethlehem. Properemus, eamus usque Bethlehem. Ibi videbimus puerum qui natus est nobis. Ibi laudabimus et adorabimus Deum sub forma peccatoris belatum. Quid moramur, quid cunctamur. O pastores inertes? 𝅝 - [Instr.] - Salve, puerule, salve, tenellule, O nate parvule. Quam bonus es! Tu cœlum deseris, tu mundo nasceris, nobis te ut miseris assimiles.	𝅗𝅥𝅗𝅥 - Let us arise, let us make haste, let us now go even unto Bethlehem. There let us behold the child which is born unto us. There let us give praise and worship God even clothed as a sinner. Why tarry, why dally, o slothful shepherds? 𝅝 - [Instr.] - 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.	Freely adapted from Luke 2:6-16	B	1 / 5	
II / 13 / ff. 52^{v}-54	479 *Petite pastorale* 'Téméraire Alcidon'	*End of 1683 - End of 1692 (1683-85)*	𝅗𝅥 - [Instr.] 𝅝 - [Instr.] 𝅗𝅥 - [Instr.] 𝅗𝅥𝅗𝅥 - Téméraire Alcidon! Audacieux Lysandre! Osez-tu te vanter de chanter mieux que moi? [Instr.]	𝅗𝅥 - [Instr.] 𝅝 - [Instr.] 𝅗𝅥 - [Instr.] 𝅗𝅥𝅗𝅥 - Foolhardy Alcidon! Impetuous Lysander! Dare you boast that your singing beats mine! [Instr.]	Unlocated. Independent translation.	C	5 Later 6	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
III / 18 / ff. 21-22^{v}	396 *Historia Esther* 'Assuerus anno tertio regni sui fecit grande convivium'	1677	**3** - Tertia autem die, postquam flevisset, et orasset Esther, in duta vestimentis regalibus stetit coram rege. 4/8 - Qui cum non vocatum bidisset reginam ardentibus, oculis furorem pectoris sui indicavit illi. 𝄢 - At Esther in pallorum mutato colore corruit in terram.	**3** - And on the third day, after Esther had wept and prayed, she stood before the king in royal robes. 4/8 - He who, uninvited, had drunk the burning queen, told her with his eyes the fury of his breast. 𝄢 - But Esther fell to the ground in a pale colour.	Adapted from Esther 1-8	A	2 / 5	
III / 18 / ff. 22^{v}-25	396 *Historia Esther* 'Assuerus anno tertio regni sui fecit grande convivium'	1677	**c** - Tunc convertit Deus spiritum regis in mansuetudinem. **§** - et festinans ac metuens, transilivit de solio, **c** -tentans, essus tentans eam his vocibus blandiebatur, illum.	**c** - Then God turned the King's spirit into meekness. **§** - and hastening and fearing, he leapt from his throne, **c** - tempting, tempting her with these words, he flattered her.	Adapted from Esther 1-8	A	1 / 5	
III / 19 / ff. 44^{v}-45	397 *Cæcilia virgo et martyr* 'Est secretum, Valeriane, quod tibi volo dicere'.	*End of 1683 - End of 1692 (1683-85)*	**3** - Aut Jovi sacrifica, aut morti te tradam. Deos colere argentum et aurum adorare opera manum hominum insanientis est. **c** - Nolo, nolo falso numini tuo sacrificare. **§** - Abscinde, combure, crudelis avare, non terrent me cruces nec dira tormenta et flammas accende et ferrum intenta, tot pœnæ pro Christo sic mihi ferendæ erunt suavæ et charæ **c** - In devorantes fornacis ardemtis flammas vivante cojiciam!	**3** - Offer a sacrifice to Jupiter, or I shall deliver you to death. To worship gods, to adore silver and gold made by human hand is the act of an insane person. **c** - I refuse to sacrifice to your false god. **§** - Cut off, burn, cruel greed, I will not be afraid of crosses or fierce guns and flames of fire and iron aimed at, so many punishments for Christ's sake will be gentle and kind to me. **c** - I will throw myself alive into the devouring flames of the burning furnace!	Begins with Antiphon at Magnificat, Vespers of 22 November (Feast of St. Cæcilia (LU 1754-55); remainder unlocated.	A	2	
IV / 30 / ff. 98^{v}-100	401 *Extremum Dei Judicium* 'Audite cœli quæ loquor'	1680	**c** - Fugiamus! Quo fugiemus? Ad antra! Ubi securitas? Ad urbes! Ubi refugium? Ad insulas! Heu, heu! Antra fugiunt, urbes et insulæ moventur de loco suo! Undique torrentes iniquitatis, funes inferni, et laquei mortis præveniunt nos ! 4/8 - [Instr.] **c** - Adeste, adeste, omnes gentes, omnes tribus et omnes populi! Adeste et congregamini, et vos mortui qui jacetis in sepulchis surgite et occurrite ad judicium salvatoris.	**c** - Let us flee! Where shall we flee to? To the caves! Where is the safety? To the cities! Where is a refuge? To the islands! Alas, alas! To the caves, flee, the cities and islands are removed from their places! On all sides, streams of wickedness, the ropes of hell and the snares of death surround us! 4/8 - [Instr.] **c** - Be present, all nations, all tribes and all peoples! Be present and assemble, and you dead who lie in your tombs, rise and come running to the judgement of your saviour.	Adapted from Deuteronomy 32:1, 5-6, 22, and Matthew 25:35-36, 41-43.	C	2 / 5	The [Instr.] section may be emphasising the reference to fleeing in the previous section.
IV / 30 / ff. 102^{v}-106	401 *Extremum Dei Judicium* 'Audite cœli quæ loquor'	*End of 1680 - end of 1683 (1683-85)*	**c** - O justa punitio, o æterna maledictio, o numquam cessatura desperatio! 4/8 - Cadite montes, cadite super nos, et rupes obruite nos! **c** - Heu, heu, quo fugiamus ab ira tua, domine? Quae spelunca nos sepeliet, quae abyssus nos deglutiet? Quo fugiamus ab ira tua, domine? O justa punitio, o æterna maledictio, o numquam cessatura desperatio! 4/8 - Cadite montes, cadite super nos, et rupes obruite nos! **3** - Si ascenderimus in cœlum, tu illic es ; si descenderimus in fernum, ades, 𝄡 - Ah, ah! **c** - Melius erat nobis si nati non fuissemus 4/8 - Cadite montes, cadite super nos, et rupes obruite nos! **c** - Vos autem electi, sancti, et justi, hymnum cantate deo nostro. Laudate et super exaltate eum in sæcula.	**c** - O just punishment, o eternal curse, O despiar that will never cease! 4/8 - Fall, mountains, fall over us, and cliffs, overwhelm us! **c** - Alas, alas, where are we to fly to from your anger, Lord? O just punishment, O eternal curse, O despair that will never cease! 4/8 - Fall, mountains, fall over us, and cliffs overwhelm us! **3** - If we go up into Heaven, you are there; if we go down into Hell, you are there. 𝄡 - Ah, ah! **c** - It would have been better us for if we had not been born. 4/8 - Fall, mountains, fall over us, and cliffs overwhelm us! **c** - But you, chosen ones, holy and just, sing a hymn to our God. Praise an exalt him for ever.	Adapted from Deuteronomy 32:1, 5-6, 22, and Matthew 25:35-36, 41-43.	A	1	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
IV / 32 / ff.. 127[v] - 130	403 *Mors Saülis et Jonathæ* 'Cum essent congregata ad prælium agmina philistæorum contra Israel'	1681-82	𝄡 - O sors sors infelix et acerba! In felix et acerba O mors crudelis et a mare 𝄢 - O cades fernalis a caedes feralis et cruenta 𝄡 - periit regis fortitudo generosa periit jonathe pulchritudo speciosa 𝄢 - O cædes feralis et cruenta!- 𝄡 - -ta, O sors sors infelix et acerba! 𝄢 - O cædes feralis 𝄡 - -O mors crudelis et a mare 𝄢 - O cædes feralis et cruenta!- 𝄡 - -et cruen- 𝄡 - -ta	𝄡 - O fate! Unhappy, grievous fate! O death! Cruel and bitter death! 𝄢 - O fierce and bloody slaughter! 𝄡 - The King's noble fortitude has perished! 𝄢 - O fierce and bloody slaughter! 𝄡 - -O fate! Unhappy, grievous fate! 𝄢 - O fierce and bloody slaughter 𝄡 - O fate! Unhappy, grievous fate! 𝄢 - O fierce and bloody slaughter 𝄡 - and bloody slaughter- 𝄡 - -ter	Adapted from 1 Kings	A	1	
V / 64 / ff. 21[v]-22	534 *Noëls sur les Instr.* [Instr.]	*After Spring 1699*	𝄞 - [Instr.] 𝄞 - [Instr.]	𝄞 - [Instr.] 𝄞 - [Instr.]	NA	C	Unknown	
VI / 42 / ff. 83-83[v]	413 *Cæcilia virgo et martyr* 'Est secretum, Valeriane, quod tibi volo dicere'	1684	𝄡 - Nolo falso numini tuo sacrificare 𝄢 - Abscinde, combure, crudelis avare ; non terrent me cruces nec dira tormenta. Et flammas accende et ferrum intenta hæc mihi tot pœnæ pro Christo ferendæ erunt suaves et charæ 𝄡 - In devorantes fornacis ardentis falmmas nudam te detrudam	𝄡 - I will not sacrifice to thy false God. 𝄢 - Tear me apart and burn me, thou who art both covetous and cruel. Neither tortures nor great torments frighten me. So light the fire, threaten me with the sword, all the pains I will have suffered for Christ will be sweet and dear to me. 𝄡 - I will cast thee naked into the devouring flames of a blazing furnace.	Begins with Antiphon at Magnificat, Vespers for 22 November) (Feast of St. Cecilia) (LU 1754-55)	A	2	
VI / 42 / fol. 84	413 *Cæcilia virgo et martyr* 'Est secretum, Valeriane, quod tibi volo dicere'	1684	𝄡 - Quid moraris, quid cunctaris, crudelis impie tyranne? Age mortem mihi maturatam diu desideratam. Quid moraris, quid cunctaris? Triumphos meos ne lentes! Ah! noli tar[r]dare! / 𝄢 - Abscinde, combure, crudelis avare; non terrnent me cruces nec dira tormenta. Et flammas accende et ferrum intenta; hæc mihi to pœnæ pro Christo ferendæ erunt suaves et charæ 𝄡 - Cito, ministri! ream corripite; in eam sævite et occidi[te]!	𝄡 - Why delay, why hesitate, cruel and impious tyrant? Give me the death thou hast prepared for me, the death I have so long desired. Why delay, why hesitate? Defer not my triumph Ah, wait no longer! 𝄢 - Tear me apart and burn me, thou who art both covetous and cruel! Neither tortures nor great torments frighten me. So light the fire, threaten me with the sword, all the pains I will have suffered for Christ will be sweet and dear to me. 𝄡 - Quickly, attendants! Seize the accused! Savage and killer her!	Begins with Antiphon at Magnificat, Vespers for 22 November) (Feast of St. Cecilia) (LU 1754-55)	A	2 / 3	
VII / 44 / ff. 36-38	486 *La couronne de fleurs* [:] *Pastorale* (Molière) 'Renaissez, paraissez, tendres fleurs sur l'herbette'	1685	𝄞 - [Instr.] 𝄞 - [Instr.] 𝄞 - Renaissez, paraissez, tendres fleurs sur l'herbette, flore le souhaite. Les frimas retirés dans leur sombre retraite, souffrent que le printemps Rajeunisse nos champs. Vos couleurs, belles fleurs, ne seront plus ternies le long des prairies, et les sources de sang que la Paix a taries Ne sont plus en état de souiller votre éclat. 𝄡 - Bergères et Bergers, accourez à ma voix, revenez sans peur dans ce bois. Louis en a banni les funestes alarmes que les cris des mourants et le fracas des armes y faisaient régner autrefois. Si la gloire a pour vous des charmes revenez sans peur dans ce bois. A qui chantera mieux les	𝄞 - [Instr.] 𝄞 - [Instr.] 𝄞 - Be reborn, appear, tender flowers on the grass, flore wishes it. The cold weather, having withdrawn to its somber refuge, allows the spring to rejuvenate in our fields. Your colours, lovely flowers, will no longer be tarnished in the meadows, and the sources of blood now dried up by the peace are no longer able to sully your brilliance. 𝄡 - Shepherdesses and shepherds, haste to my voice, return without fear to this grove. Louis has banished the dire sounds that the cries of the dying and the clash of arms caused to reign here before. If glory attracts you with its charms do not fear returning to this grove. To whomever best	An adaptation of the original prologue of Molière, *Le malade imaginaire.*	C/B	2 / Unknown	NB: reference to peace.

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			glorieux exploits du fameux conquérant qui met fin à nos larmes, ma main destine les honneurs de cette couronne de fleurs.	sings the glorious deeds of the famous conqueror who put an end to our tears, my hand will bestow the honours of this crown of flowers.				
VII / 44 / ff. 40^{v}-41^{v}	486 *La couronne de fleurs* [:] *Pastorale* (Molière) 'Renaissez, paraissez, tendres fleurs sur l'herbette'	1685	**2** - Et vous, fontaines et ruisseaux, gardez-vous de mêler à nos chants de victoire le bruit importun de vos eaux. 4/8 - [Instr.] **C** - Lorsqu'un torrent enflé par un soudain orage preci- **3** - -pite du haut des monts	**2** - And you, fountains and streams, refrain from mixing with our songs of victory the unwelcome noise of your waters. 4/8 - [Instr.] **C** - When a torrent swollen by a sudden storm **3** - -rushes from the mountaintops.	An adaptation of the original prologue of Molière, *Le malade imaginaire.*	A / C	Unknown - the [Instr.] section and associated metre may be in reference to the water.	
VII / 44 / ff. 45-45^{v}	486 *La couronne de fleurs* [:] *Pastorale* (Molière) 'Renaissez, paraissez, tendres fleurs sur l'herbette'	1685	**C** - Chanter sur vos chalumeaux, ce qu'Apollon sur sa lyre avec ses chants les plus beaux, n'entreprendrait pas de dire? **6/4** - C'est donner trop d'essor au feu qui vous inspire, c'est voler vers les Cieux sur des ailes de cire. **C** - Pour tomber dans les fonds des eaux. Pour chanter de Louis, l'intrépide courage.	**C** - To sing with your pipes that which Apollon on his lyre with his loveliest songs, would not undertake to tell? **6/4** - It is giving too much elevation to the passion that inspires you, it is like flying toward the skies with wax wings. **C** - Only to fall to the bottom of the waters, to sing of Louis' intrepid courage.	An adaptation of the original prologue of Molière, *Le malade imaginaire.*	A	2	
VII / 44 / ff. 48-51	486 *La couronne de fleurs* [:] *Pastorale* (Molière) 'Renaissez, paraissez, tendres fleurs sur l'herbette'	1685	**¢** - [Instr.] **6/4** - Belle fleurs, tous les ans, nous vous voyons paraître, dans nos jardins et dans nos champs, quand le printemps vous fait renaître. Puise le grand Louis, l'honneur des conquérants, comme il est du monde le maître devenir le maître du temps et voir à cent hivers succéder le printemps.	**¢** - [Instr.] **6/4** - Lovely flowers, every year, we see you appear in our gardens and in our fields when spring makes you live anew. May the great Louis, the honour of conquerors, as he is the master of the world, become the master of time and see a hundred winters succeeded by spring.	An adaptation of the original prologue of Molière, *Le malade imaginaire.*	C	5	
VII / 46 / 69^{v}-74	487 *Les arts florissants* [:] Opéra 'Que mes divins concerts'	1685	**3** - Je lui dresse un palais dont la noble structure étale ce qu'elle a de plus riches présents: **6/4** - La forçant d'invincibles barrières, je conduis en montant des rivières. Qui dans de beaux jardins pour le charme des yeux poussent mille jets d'eau jusqu'aux voûtes des cieux. **2** - Ce n'est que par ces grands spectacles, ce n'est qu'en faisant des miracles qu'on peut plaire à Louis, 4/8 - [Instr.] **C** - Quel bruit épouvantable trouble ce paisible séjour? Quelle nuit effroyable nous cache le flambeau du jour? La terre tremble et s'ouvre sous nos pas l'empire du trépas vomit tous ses monstres ensemble. **𝄢** - mes sens se glacent de frayeur. **C** - Fuyons, éloignons-nous de ces lieux pleins d'horreurs. **6** - Renversons le ciel, la terre et l'onde que tout se confonde, rallumons de la guerre les feux. **2** -[Entrée des furies] [Instr.] **6** - Sa gloire est un supplice a ma jalouse haine, assez et trop longtemps sa clémence m'enchaîne dans l'abîme profond du séjour ténébreux, renversons le ciel, la terre et l'onde que tout se confonde, rallumons de la terre les feux. Des vaincus qu'il retient par menace, relevons l'espérance et l'audace, et faisons en tournant nos vipères contre eux, que le joug de Louis leur paraisse outrageux. **𝄢** - [Instr.] - Fille de la nuit éternelle qui sens une peine cruelle.	**3** - I shall raise him a place whose noble frame shall pile up its richest gifts: **6/4** - Overcoming invincible barriers, I shall lead rivers uphill that they may delight the eye in sweet gardens, thrusting a thousand fountains up to heaven's vault. **2** - Only with these great spectacles, only in performing miracles, may we hope to please Louis, 4/8 - [Instr.] **C** - What horrid noise disturbs this peaceful abode? What frightful night conceals the torch of day? The earth quakes and gapes beneath our feet, the empire of death spews up all its monsters. **𝄢** - my senses freeze with terror. **C** - Let us flee, let us go from this place of horrors. **6** - Let us overturn the sky, the earth and the sea so that all my be confounded, rekindle the fires of war. **2** -[Entrée des furies] [Instr.] **6** - His glory is a torment to my jealous hatred, too long his mercy has kept me captive in the deep abyss of gloom. let us overturn the sky, the earth and the sea, so that all may be confounded, rekindle the fires of war, raise the hopes and the insolence of his vanquished foes he keeps in thrall. And, in turning our vipers against them, cause the yoke of Louis to seem an unbearable outrage. **𝄢** - [Instr.] - Daughter of eternal night, you who feel the cruel torment.	Unlocated. Independent translation.	A	1 / 2	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
VII / 46 / ff. 74[v]	487 *Les arts florissants* [:] Opéra 'Que mes divins concerts'	1685	**𝐜** - Nul de tous ces malheurs ne tombera sur eux. 4/8 - Débats, séditions, fureur, vengeance et rage.	**𝐜** - None of these woes shall befall them. 4/8 - Disputes, seditions, violence, vengeance and rage.	Unlocated. Independent translation.	A	2	
No instances of these metre signs in volume 8 *cahiers* [49] (1686 - 87) - *cahier* 54 (1688-90) -								
No instances of these metre signs in volume 9 *cahier* 55-58 (1688-90)								
No instances of these metre signs in volume 10 *cahiers* 59-62 (1691-92)								
XI / 37 / ff. 72[v]-72[v]	480 *Les plaisirs de Versailles* 'Que tout cède aux douceurs de mes accords charmants'	1682-83	**𝐜** - Quel objet importun à mes yeux se présente? **§** - Rare fille du ciel, ne m'appréhendez pas ! Il est vrai que ma langue est un peu frétillante. Mais je viens ici que pour parler tout bas, et faire remarquer d'une façon galante. De vos expressions l'adresse et les appas.Rare fille du ciel, ne m'appréhendez pas !	**𝐜** - What is this unwelcome thing that appears before me? **§** - Rare daughter of heaven, do not dread me! It is true that my tongue is a trifle flip. But I only come here to talk very softly and to draw attention, in a gallant manner, to the skill and allure of your phrasing. Rare daughter of heaven, do not dread me!	Unlocated. Independent translation.	C	3 / 5 / Unknown	
XI / 37 / ff. 73[v] -74	480 *Les plaisirs de Versailles* 'Que tout cède aux douceurs de mes accords charmants'	1682-83	𝄞 - Amour, viens animer ma voix sans toi, sans ta douce tendresse je ne pourrai toucher le plus charmant des Rois. 4/8 - Que cette expression a de délicatesse, rien ne peut approcher de sa naïveté. 𝄢 - Babillarde **3** - divinité pour Die, tenez votre promesse. 𝄞 - Amour, viens animer ma voix. Sans toi, sans ta douce tendresse Je ne pourrai toucher le plus charmant des rois. Mais si ta flame a mes chants donne l'âme j'aurai le bonheur d'attendrir son grand cœur. 4/8 - Ah! Que cette chute est heureuse elle enlève, transporte, elle enchante les sens. 𝄢 - Puisse, déesse caqueteuse **3** - Si bien s'embarrasser ta langue entre tes dents	𝄞 - Love, come animate my VOICE. Without you, without your sweet tenderness, I will not be able to move the most charming of Kings. 4/8 - such delicacy of expression! Nothing can match its naïveté! 𝄢 - Babbling **3** - deity, for God's sake, keep your promise. 𝄞 - 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. 4/8 - Ah! What a fortunate ending! It captures, transports, it enchants the senses. 𝄢 - Prattling deity, may **3** - your tongue become so entangled between your teeth	Unlocated. Independent translation.	C	3 / 5	
XI / 37 / ff. 75 - 76	480 *Les plaisirs de Versailles* 'Que tout cède aux douceurs de mes accords charmants'	1682-83	**3** - Qu'elle finisse 𝄢 - donc son babil odieux! 4/8 - Parler est le talent unique que j'ai reçu des dieux, et je veux m'en server malgré les envieux. 𝄢 - Sortons, sortons. On blâmera mon peu de politique mais je ne saurais faire mieux.	**3** - Then let her cease 𝄢 - her odious babbling! 4/8 - That I received from the gods, and I want to make use of it, despite the envious. 𝄢 - Leave us leave! Let us leave! They will blame my lack of diplomacy, but it's the best I can do.	Unlocated. Independent translation.	C	3 / 5	
XI / 37 / ff. 77-79[v]	480 *Les plaisirs de Versailles*	1682-83	𝄢 - Comus, le chocolat est bon. Du chololat, Dieu vous en garde, non comus! Comus l'écouter, c'est s'amuser à la moutarde! Du chocolat! Dieu vous en garde. Que par votre crédit, j'en puise un peu tâter. Son caquet échauffé. J'ai des confitures liquides que prisent les goûts les plus fins de pâtes et de massepains, j'ai d'assez hautes pyramides et j'en dispose ici comme Dieu des festins. Si vous ne voulez pas de ces mets	𝄢 - Comus, chocolate is good. Chocolate, God forbid, No, Comus. Comus, to listen to her is to waste time on trifles! Chocolate. God forbid. Thanks to your favour, I may have a little taste. Her overheated prattle would not stop. I have juicy preserves prized by the finest palates. I have many towering pyramids of fruit jellies and marzipan and I give them her, as the God of feasts. If you do not want these delicate dishes, to end your	Unlocated. Independent translation.	C	3 /5	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Que tout cède aux douceurs de mes accords charmants'		délicats, pour finir vos débats, Déesses, prenez donc des cartes, le Dieu du Jeu qui vient en peut fournir à tas. 𝄋 - Si les cartes, les dés, l'innocent trou-madame, le billard, le damier, le trictrac, les échecs, les rafles et les cochonnets ne sauraient dissiper les chargrins de votre âme, vous ne verrez jamais la fin de vos procès. **3** - Pour vous apaiser donc, belles, que faut-il faire?	debates, Goddesses, then take some cards, the God of Games who is coming can provide them in abundance. 𝄋 - If cards, dice, the innocent trou-madame, billiards, checkers, backgammon, chess, pair-royals and jacks cannot dispel your soul's sorrows, you will never see the end of your strife. **3** - Then to appease you, my beauties, what must be done?				
XI / 37 / ff. 81-82	480 *Les plaisirs de Versailles* 'Que tout cède aux douceurs de mes accords charmants'	1682-83	**2** - Eût-il été si chaud que ta langue effilée. Pour quatre… 𝄡 - mois et plus en eût été brûlée! Tout beau! Tout beau! Ceci passe le jeu. **3** - Souffrez, mélodieuse dame, que je vous chante votre gamme, et que je me ressente un peu. **C** - Si parler selon **3** - vous est le plus grande des crimes. Allez chanter dans les couvents, le silence y règne en tout temps. A qui prêchez-vous vos maximes? Prenez-vous ces beaux courtisans pour des minimes ? **C** - Apprenez qu'à la Cour on s'accommode aux gens. 4/8 - Quoi? Pour un mi fa sol que la musique entonne, il ne sera permis de parler à personne? La belle chose que voilà ! Dirait-on pas que la France tomberait en décadence sans son ut ré mi fa sol la ? Ah, ah, ah, ah, ah, ah! La belle chose que voilà. 𝄡 - Déesse un peu trop chatouilleuse, mon procédé par vous devrait être avoué : je n'affectai jamais cet air de précieuse que pour donner matière à votre humeur railleuse et mettre en plus beau jour votre esprit enjoué. Déesse un peu trop chatouilleuse, mon procédé par vous devrait être avoué.	**2** - If only it were so hot that your sharp tongue, for four months or more 𝄡 - would be burned! Not so fast! This goes beyond a joke. **3** - Allow me, melodious lady, to sing your scale to you, with a touch of resentment. **C** - If to speak, according to you. **3** - Go and sing in the convents; silence reigns there all the time. To whom are you preaching your maxims? Do you take these beautiful courtiers for some minims? **C** - Know that at Court one adapts to others. 4/8 - What? Because music would sound a mi fa sol, people will not be allowed to talk to one another? What a fine state of affairs! Don't tell me France would fall into decadence without its do, re, mi, fa, so, la? What a fine state of affairs! 𝄡 - Overly sensitive Goddess, you should appreciate my approach: I only affected this learned air to provide material for your raillery and to show your playful spirit in the best possible light. Overly sensitive Goddess, you should appreciate my approach.	Unlocated. Independent translation.	C	3 / 5	
XII / 74 / ff. 20^{v}-21^{v}	421 *In nativitate Domini N[ostri] Jesu Christi canticum* 'Frigidæ noctis umbra totum orbem tegebat'.	*After Spring 1699*	**C** - Frigidæ noctis umbra totum orbem tagebat et pressos curis homines sopra altus habebat. Pastores autem Judæ vigilabant super gregem suum. Et ecce Angelus Domini stetit juxta eos, et claritas Dei circumfulsit et terruit illos et ait eis angelus. 𝄞 - 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; **C** - et hoc erit signum vobis: invenietis infantem pannis involutum et reclinatum in præsepio. 𝄞 - Surgite pastores properate festinate, ite Bethleam et adorate illum.	**C** - The shadows of cold night covered the world and deep sleep held men oppressed with worry. Shepherds of Judea were watching their sheep. And behold, the angel of the Lord stood by them, and the brightness of the Lord shone round them, and they were afraid. And the angel said to them: 𝄞 - 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; **C** - and this shall be the sign unto you: you shall find the baby wrapped in swaddling clothes lying in a manger. 𝄞 - Hurry, so to Bethlehem and worship him.	Portions adapted from Luke 2:8-16	A	2 / 3 / 5 / 1	Compare this same passage with H.393
XII / 74 / ff. 26-26^{v}	148 *Te Deum à quatre voix* 'Te Dominum confitemur'.	*After Spring 1699*	𝄚 - usque in æternum. 𝄞 - er singulos dies benedicimus te. Et laudamus nomen tuum in sæculum, et in sæculum sæculi. **C** - Dignare, Domine, die isto sine peccato nos custodire. Miserere nostril, Domine, miserere nostril. Fiat misericoridia tua, domine, super nos, quemadmodum speravimus in te.	𝄚 - and lift them up for ever. 𝄞 - Day by day, we magnify thee; and we worship thy name: ever world without end. **C** - Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us. O Lord, let thy mercy lighten upon us: as our trust is in thee.	LU 1832--4	A / C	2 / 3 / 5	
XIII / 'I' / ff. 12-15	495 *Le malade imaginaire*	1673	𝄡 - Que de plaisirs! Que de ris! Que de jeux! 𝄞 - [Instr.]	𝄡 - What fun! What laughter! What games! 𝄞 - [Instr.]	Molière	C / A	1 / Unknown	The [Instr.] section may serve to underline

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	[First version] 'Quittez, quittez vos troupeaux'		𝄡 - Ah quelle douce nouvelle! Qu'elle est grande! Qu'elle est belle!	𝄡 - Oh, what sweet news! How great she is! How beautiful she is!				character's laughter at the games.
XIII / 'I' / ff. 24-25	495 *Le malade imaginaire* [First version] 'Quittez, quittez vos troupeaux'	1673	𝄵 - Chanter sur vos chalumeaux, ce qu'Apollon sur sa lyre. Avec ses chants les plus beaux, 𝄽 - C'est donner trop d'essor au feu qui vous inspire, c'est monter vers les cieux sur des ailes de cire, 𝄵 - Pour tomber dans le fond des eaux.	𝄵 - To sing on your chalumeaux; Apollo on his lyre with his most beautiful songs. 𝄽 - It is to give too much impetus to the fire that inspires you, it is to rise towards the heavens on wings of wax. 𝄵 - To fall to the bottom of the waters.	Molière	A	1	
No instances of these metre signs in Volume 14 (*cahiers* I - V)								
XV / VI / ff. 2-[3]	158 *Psalmus David 147* 'Lauda Jerusalem'	*End of 1683 - End of 1692 (1690-92)*	𝄵 - Qui dat nivem sicut lanam nebulam sicut cinerem spargit, mittit cristallum suum sicut buccellas ante faciem frigoris eius quis sustinebit. Emittet verbum suum et liquefaciet ea. 𝄞 - flabit spiritus eius et fluent aquae 𝄵 - Lauda Jierusalem Dominum lauda Deum tuum Sion	𝄵 - Who giveth snow like wool: scattereth mists like ashes. He sendeth his crystal like morsels: who shall stand before the face of his cold? He shall send out his word, and shall melt them: 𝄞 - his wind shall blow, and the waters shall run. 𝄵 - Praise the Lord, O Jerusalem: praise thy God, O Sion.	Psalm 147	C /A	1	
XV / XI / ff. 102ᵛ-103ᵛ	515 *Simphonies pour un reposoir*	*End of 1683 - End of 1692 (1690-92)*	𝅗𝅥 - [Instr.] 𝄡 - [Instr.] 𝄽 - [Instr.]	𝅗𝅥 - [Instr.] 𝄡 - [Instr.] 𝄽 - [Instr.]	[Instr.]	C	Unknown	
XVI / XII / ff. 19-20ᵛ	4 *Messe à quatre chœurs* 'Kyrie'	1672	𝄵 - et pasus et sepultus. 𝄵 - sepultus est 4/8 - et resurexit tertia die secundum scripturas. 𝄡 - et ascendit in cælum : sedet ad dextram Patris; et iterm venturus est cum gloria judicare vivos, et mortuos.	𝄵 - and who died and was burried. 𝄵 - and was burried. 4/8 - And on the third day he rose in accordance with the scriptures. 𝄡 - He ascended into heaven and is seated at the right hand of the father. He will come again in glory to judge the living and the dead.	Standard text	C	5 / Unknown	
XVI / XV / ff. 43-43ᵛ	494 *Ouverture de la Comtesse d'Escarbagnas [et] Interme1des nouveaux du Mariage forcé*	1672	𝄵 - tout est bon tout est, 4/8 - quoi qu'on dit tout bruit forme mélodie. Tic toc chic choc nic noc fric froc, peintre verre couple broc ab hoc. 𝄞 - Fran, fran fran pour le Seigneur Gratian, frin, frin, frin pour le Seigneur Arlequin, fron, fron, fron pour le Seigneur Pantalon.	𝄵 - everything is good, 4/8 - that you say all noise makes up melody; tic toc, chic choc, nic noc, fric froc paint glass break jug, ab hoc and ab hac. 𝄞 - Fran, fran, fran for Lord Gatian, Frin, frin, frin for Lord Harlequin. Fron, Fron, Fron for Lord Pantalon.	Molière	C	Unknown	
XVI / XV / ff. 46ᵛ-48	494 *Ouverture de la Comtesse d'Escarbagnas [et] Interme1des nouveaux du Mariage forcé*	1672	𝅗𝅥 - Les rossignols, dans leurs tendres ramages, du doux printemps annoncent le retour. Tout refleurit tout rit en cas bocages; Ah! Belle Iris le beau temps, le beau jour! Si tu voulais m'accorder ton amour! Si tu voulais m'accorder ton amour! Si tu voulais imiter leur amour! Flore se plait au baiser du Zephire. Et ces oiseaux se baisent tour a lourd. Rien que d'amour entre eux on ne soupire. Ah! Belle Iris le beau temps! Le beau jour! Si tu voulais m'accorder ton amour! Si tu voulais imiter leur amour! Les rossignols, dans leurs tendres ramages. Du doux printemps annoncent le retour. Ils suivent tous l'ardeur qui les inspire: Ah! Belle Iris, le beau temps le beau jour! Si tu voulais m'accorder ton amour! Si tu voulais imiter leur amour! 𝄽 - Aimons-nous, aimable Silvie, unissons nos désirs et nos cœurs, nos soupirs, nos langueurs, nos ardeurs, et passons nôtres vie. En des noedez si remplis de douceurs.	𝅗𝅥 - The nightingales, with their delicate warblings, of Springtime's sweet return is what they sing. All flourishes, all laughs in shady orchards, Ah! fairest Iris, let not time pass by! If you would only grant your heart to me! If you would imitate their love with me! Flora does bathe in the warm kiss of Zephyr, and the lovebirds kiss each other in turn. Nothing but love twixt them brings forth their sighing; Ah! fairest Iris, let not time pass by! If you would only grant your heart to me! If you would imitate their love with me! The nightingales with their delicate warbling of Springtime's sweet return is what they sing. Passions of love is their one inspiration; Ah! fairest Iris, let not time pass by! If you would only grant your heart to me ! If you would imitate their love with me! 𝄽 - Then let's love, my dearest Sylvie. Let's unite our desires and our hearts. And our sighs, yearning eyes ardent cries, and let's live our whole lifetime in these bonds so resplendent with love.	Molière	C	3	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
XVI / XVI / ff. 49-51	495 *Le malade imaginaire* [First version] 'Quittez, quittez vos troupeaux'	1673	𝐜 - [Instr.] 𝄵 - [Instr.]	𝐜 - [Instr.] 𝄵 - [Instr.]	Molière	C	Unknown	
XVI / XVII / ff. 52-53	495a *Le malade imaginaire* [Second version] 'Votre plus haut savoir'	1674	𝐜 - [Instr.] 𝄵 - [Instr.] 𝐜 - [Instr.] **3** - votre plus haut savoir n'est que pure chimère, vains et peu sages médecins, vous ne pouvez curer avec vos grands mots Latins.	𝐜 - [Instr.] 𝄵 - [Instr.] 𝐜 - [Instr.] **3** - your highest knowledge is only a chimera, vain and unwise doctors, you cannot cure with your great Latin words.	Molière	C	Unknown	
XVI / XVII / fol. 69	495a *Le malade imaginaire* [Second version] 'Votre plus haut savoir'	1674	𝐜 - [Instr.] 𝄶 - [Instr.]	𝐜 - [Instr.] 𝄶 - [Instr.]	Molière	C	Unknown	
XVI / XVII / ff. 70-73	495a *Le malade imaginaire* [Second version] 'Votre plus haut savoir'	1674	𝐜 - [Instr.] 𝄵 - [Instr.] **2** - [Instr.]	𝐜 - [Instr.] 𝄵 - [Instr.] **2** - [Instr.]	Molière	C	Unknown	
XVII / XVIII / ff. 1-1ᵛ	496 *Circé* 'Pour divertir Louis, unissons-nous'	*1675-80*	**2** - [Instr.] 𝄵 - [Instr.] 𝐜 - [Instr.]	**2** - [Instr.] 𝄵 - [Instr.] 𝐜 - [Instr.]	Thomas Corneille ; divertissements by Donneau de Visé	C	Unknown	
XVII / XIX / ff. 15ᵛ-17ᵛ	496 *Circé* 'Pour divertir Louis, unissons-nous'	*End of 1683 - End of 1692* *1685-86*	**2** - [Instr.] 𝄵 - Mes soupirs vous le sons trop entendre je languis pour vos divins appas. Si l'un tranche 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 n'a pas. Rendez-vous pour que vous en défendre je suis près de souffrir le trépas. [Instr.]	**2** - [Instr.] 𝄵 - My sighs make you hear it too much, I yearn for your divine charms and for one piece 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. [Instr.]	Thomas Corneille ; divertissements by Donneau de Visé	B?	2	
XVII / XXIII / ff. 33-34	498 *Ouverture du prologue de Polieucte pour le Collège d'Harcourt* 'Amours profanes [:] jeux et plaisirs'	1679	**2** - [Instr.] 𝄷 - [Instr.] **3** - [Instr.]	**2** - [Instr.] 𝄷 - [Instr.] **3** - [Instr.]	[Instr.] work; overture and ballet music.	C	Unknown	
XVII / XXIV / ff. 44-45	540 *Ouverture pour quelque belle entreprise, à cinq* [Instr.]	*End of 1680 - End of 1683*	**2** - [Instr.] 𝄵 - [Instr.]	**2** - [Instr.] 𝄵 - [Instr.]	[Instr.] work.	C	Unknown	
XVII / XXIV / ff. 47-48	499	*End of 1680 - End of 1683*	**3** - [Instr.] 𝄵 - [Instr.]	**3** - [Instr.] 𝄵 - [Instr.]	[Instr.] work; overture and ballet music.	C	Unknown	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	Ouverture du prologue de l'Inconnu [Instr.]		**2** - [Instr.]	**2** - [Instr.]				
XVII / XXIV / ff. 48ᵛ-49	499 *Ouverture du prologue de l'Inconnu* [Instr.]	*End of 1680 - End of 1683*	𝄵 - [Instr.] 4/8 - [Instr.] **2** - [Instr.]	𝄵 - [Instr.] 4/8 - [Instr.] **2** - [Instr.]	[Instr.] work; overture and ballet music.	C	Unknown	
XVII / XXIV / ff. 50-51	499 *Ouverture du prologue de l'Inconnu* [Instr.]	*End of 1680 - End of 1683*	**3** - [Instr.] 𝄴 - [Instr.] 𝄵 - [Instr.]	**3** - [Instr.] 𝄴 - [Instr.] 𝄵 - [Instr.]	[Instr.] work; overture and ballet music.	C	Unknown	
XVIII / XXIX / ff. 2ᵛ-3ᵛ	500 *Les fous divertissants* [:] *comédie* 'Hélas, nous nous plaignons tous deux'	*fol. 2 - End of 1680-1683* fol. 3 - 1680-81	𝄵 - Toutes les fois que Georgette passant prés de ma logette me montre son œil riant, son bec, et son nez frimant. Aussi tôt mon cœur vers elle vole & va comme un brouillon. Luy baisser tour à l'une l'une & l'autre Prunelle. Ah pauvre petit Papillion. Tu te brûles à le chandelle. [Instr.]. 𝄴 - L'autre jour au travaux de ma grille, une nymphe agréable et gentille, me fit voir ses beaux yeux: mais dois cet instant malheureux, je rôtis, je brûle & je grille. Ah, petit crocodile, qui jamais aurait crûtes traits si dangereux. **2** - Hélas, nous nous plaignons tous deux, nous sommes amoureux.	𝄵 - Every time Georgette passes by my little cabin, and shows me her smiling eyes, her mouth, and her dainty nose, my heart immediately flicks out to her and goes like a whirlwind. To kiss now one, now the other eyeball, ah, pour little butterfly, you burn yourself in the flame. [Instr.]. 𝄴 - The other day, through my iron gate, a nymph, pretty and gentle showed me her lovely eyes. But from that unfortunate instant, I roast, burn, and fry. Ah, little Crocodile. Who would ever have thought your looks were so dangerous. **2** - Alas, alas, alas, let us both then complaint. We are in love.	Raymond Poisson	C	3	
XVIII / XXIX / ff. 6-8	500 *Les fous divertissants* [:] *comédie* 'Hélas, nous nous plaignons tous deux'	1680-81	**3** - [Instr.] 𝄶 - Ah, ah ah, ah ah, ah ah, ah ah, ah ah, ah ah, ah, allons faire ripaille, j'ai plus d'une maille. 𝄵 - [Instr.]	**3** - [Instr.] 𝄶 - Ah, ah ah, ah ah, ah ah, ah ah, ah ah, ah ah, ah, let's have a feast, I have more than one stitch. 𝄵 - [Instr.]	Raymond Poisson	C	Unknown	
XVIII / XXIX / ff. 11-13	500 *Les fous divertissants* [:] *comédie* 'Hélas, nous nous plaignons tous deux'	1680-81	𝄵 - Amans, vous faites bien de quitter ce sejour, ce n'est pas cluy de l'Amour. **3** - Suivez le Dieu qui vous inspire, allez dans sa charmante Cour. c'est luy-mesme qui vient vous dire. 𝄵 - Amans vous faites bien de quitter ce sejour, ce n'est pas celuy de l'Amour. 𝄴 - [Instr.] **2** - Je me pâme a tes genoux , chantons donc sur la mesme note que nous serons point jaloux 𝄶 - [Instr.] **3** Menuet - [Instr.]	𝄵 - Lovers you would do well to leave this place, for Cupid is not welcome here. **3** - Follow the God who inspires you. Go to his enchanting court ; it is he himself who has come to tell you. 𝄵 - Lovers you would do well to leave this place, for Cupid is not welcome here. 𝄴 - [Instr.] **2** - I swoon at your knees, let's then sing on the same note, that we will never be jealous. 𝄶 - [Instr.] **3** Menuet - [Instr.]	Raymond Poisson	C	3	
XVIII / XXXI / ff. 36ᵛ-37ᵛ	500 *Les fous divertissants* [:] *comédie*	1681-82	**2** - [Instr.] 𝄴 - [Instr.] **2** - [Instr.]	**2** - [Instr.] 𝄴 - [Instr.] **2** - [Instr.]	Raymond Poisson	C	Unknown	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Hélas, nous nous plaignons tous deux'							
XIX / XXV / fol. 9[v]	543 [Untitled]	?1679 - 80?[49]	𝄎 - [Instr.]	𝄎 - [Instr.]	[Instr.] work	C	Isolated instance of this metre.	
No instances of these metres in volume 20 *cahiers* XXXV (1682 and latter part *1683*) *cahiers* XXVI (*end of 1683*) *cahiers* XXVII (*end of 1683*) *cahiers* XXXVIII (*end of 1683*) *cahiers* XXXIX (*end of 1683*)								
XXI / XLI / ff. 10[v]-12	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	𝄵 - [Instr.] 𝄵 - Allons, marchons, courons, hatons nos pas! 𝄋 - Que l'ardeur du soleil qui brûle nos campagnes, 𝄵 - Allons, marchons, courons, hatons nos pas!	𝄵 - [Instr.] 𝄵 - Let us go, march, run, hasten our steps! 𝄋 - Let not the sun's ardor that burns our countryside, 𝄵 - Let us go, march, run, hasten our steps!	Unlocated. Independent translation.	C / A	1 / 3 -	The passage in 𝄋 does not contain any words that are linked to a particular sentiment that in turn would suggest a particular tempo. However, the change of metre (both metrical make-up and speed) may simply be a means of drawing attention to the reference to running.
XXI / XLI / ff. 13-15	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	𝄡 - Nymphes, retirons-nous dans ce charmant boccage! Le cristal de ces pures eaux, le doux chant des petits oiseaux, le frais et l'ombrage, sous ce vert feuillage, nous feront oublier nos pénibles travaux. 𝄎 - Ce ruisseau, loin du bruit du monde, nous offre son onde. Délassons-nous dans ses flats argentés, nul mortel n'oserait entreprendre de nous y surprendre. Ne craignons point d'y mirer nos beautés. Charmonte fontoine, que votre sort est doux! Notre aimable Reine se confie à vous. D'un tel avantage l'Idapse et le Tage doivent être jaloux. 𝟛 Menuet - Loin de ces lieux, tout cœur profane! Amants, fuyez ce beau sejour! Vos soupirs, et le nom d'Amour, troubleraient le bain de Diane. Nos cceurs, en paix dons ces retraites, Goûtent de vrais contentements. Gardez-vous, importuns amants, d'en troubler les douceurs parfaites.	𝄡 - Nymphes, let us retires to this charming grove! The crystal of these pure waters, the sweet song of little birds, the cool and the shade under these green boughs, will make us forge tour hard work. 𝄎 - 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. 𝟛 Menuet - Stay far from this place, all worldly hearts! Lovers, shun this beautiful sojourn, your sighs and the name of Love, would mar Diane's bathing. Our hearts, in the peace of this retreat, taste true happiness. Beware, unwelcome lovers: do not disturb their perfect sweetness.	Unlocated. Independent translation.	C / A	1 / 3	The passage in 𝄡 contains references to relaxing but that in 𝄎 does not contain any text that points to a particular tempo.
XXI / XLI / ff. 17[v]-18[v]	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	𝟛 - -Ah ! S'il vient m'attaquer, ce Dieu pernicieux, il verra ses projets se tourner en fumée! 𝄎 - Liberté, liberté num cœur liberté du plaisir de la chasse, quoi aue l'Amour fasse, sois toujours seulement tenté. Liberté mon cœur liberté. 𝄡 - Mais quel objet frappe ma vue? C'est Diane et ses sœurs, il n'en faut point douter.	𝟛 - Ah! If he comes to attack me, this pernicious God, he will see his plans turn into smoke! 𝄎 - Freedom, my heart, freedom! From the Pleasure of the hunt, whatever Love does, always be only tempted. Freedom, my heart, freedom. 𝄡 - But what is surprising my sight? It is Diane and her sisters; there can be no doubt.	Unlocated. Independent translation.	A	2	
XXI / XLI / ff. 19-20	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	𝟛 - Le seul hasard et mon molheur font toute mon offense. 𝄋 - Trop indiscret chasseur, quelle est ton insolence! Crois-tue de ton fourrait déguiser la noirceur aux yeux de ma divine essence? Que cette eau que ma main fait rejoillir sur toi apprenne à test pareils à s'attaquer à moi ! 𝄵 - Vante-toi maintenant, profane, d' avoir surpris Diane et ses sœurs dans le bain! Va pour le satisfaire, sit u le peux faire, le conter au people Thébain.	𝟛 - Only bad luck and my misfortune are my whole offense. 𝄋 - Too indiscreet hunter, how insolent you are! Do you hope to disguise the darkness of your crime to the eyes of my divine essence? Let this water which my hand throws upon you teach your kind to attack me! 𝄵 - Boast now, heathen, of having surprised Diane and her sisters in the bath! Go satisfy yourself, if you can, tell it to the Thebans!	Unlocated. Independent translation.	A	2	

[49] This work is missing from the 'Tableau recapitulatif' in Cessac, C. Jane Gosine, Laurent Guillo and Patricia M. Ranum, 'Chronologie raisonnée des manuscrits autographes de Charpentier. Essai de bibliographie matérielle', *Bulletin Charpentier*, III (2013), < http://philidor.cmbv.fr/Publications/Periodiques-et-editions-en-ligne/Bulletin-Charpentier/Liste-des-bulletins> [Accessed 19/04/2025].. As this work appears on the verso of fol. 9 and uses a C4 clef that is the same formation as that identified as U1 by Cessac *et. al*., the logical dating of this fragment would be 1679-80, the same as that for ff. 1-9 of that volume.

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
XXI / XLI / ff. 28ᵛ-29	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	**3** - [Instr.] 𝄋 - [Instr.] **2** - [Instr.] 𝄋 - [Instr.]	**3** - [Instr.] 𝄋 - [Instr.] **2** - [Instr.] 𝄋 - [Instr.]	Unlocated. Independent translation.	C	Unknown	
XXI / XLII / ff. 32ᵛ-34	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	**3** - Ah! S'il vient m'attaquer, ce Dieu pernicieux, il verra ses projets se tourner en fumée! 𝄎 - Liberté, liberté num cœur liberté du plaisir de la chasse, quoi aue l'Amour fasse, sois toujours seulement tenté. Liberté mon cœur liberté. **C** - Mais quel objet frappe ma vue? C'est Diane et ses sœurs, il n'en faut point douter. **2** - [Instr.] - Ouverture pour Actéon en biche 𝄎 - [Instr.] 𝄡 - [Instr.]	**3** - Ah! if he attacks me, that pernicious God, he will see his endeavours turn to smoke! 𝄎 - Freedom, my heart, freedom! From the Pleasure of the hunt, whatever Love does, always be only tempted. Freedom, my heart, freedom. **C** - But what is surprising my sight? It is Diane and her sisters; there can be no doubt. **2** - [Instr.] - Ouverture pour Actéon en biche 𝄎 - [Instr.] 𝄡 - [Instr.]	Unlocated. Independent translation.	C	2	
XXI / XLIV / ff. 50ᵛ-51	482 *Sur la naissance de N[otre] S[eigneur] J[ésus] C[hrist] Pastorale* 'Qu'il est charmant, qu'il a d'appas'	1684	**C** - Mais que peux-tu penser de sa mère divine? 4/8 - On juge à son air gracieux et par le noble éclat qui brille dans ses yeux, **C** - qu'elle est de royale origine mais toi, que penses-tu du vieillard, son époux ?	**C** - But what can you think of his divine mother? 4/8 - Judged by her graceful air and by the noble sparkle that shines in her eyes, **C** - that she is of royal origin, but you, what do you think of the old man, her husband?	Unlocated. Independent translation.	C / A	2?	
XXI / XLIV / ff. 52ᵛ-53ᵛ	482 *Sur la naissance de N[otre] S[eigneur] J[ésus] C[hrist] Pastorale* 'Qu'il est charmant, qu'il a d'appas'	1684	**2** - Votre bonheur, vous serez comme nous, sans peur. 𝄎 - Est-ce donc que des loups qui nous mettaient en crainte? Le ciel favorable a permis que la race cruelle aujourd'hui soit éteinte. Ou ces fiers animaux n'auraient-ils point apris a redouter nos craintives brevis? **3** - Nous sommnes les brebis fidèles, du pasteur que nous attendons.	**2** - Your happiness, you will be like us, without fear. 𝄎 - Was it then only wolves who put us in fear? The favourable sky allowed the cruel race to be extinct today. Or would these proud animals not have learned to fear our fearful sheep? **3** - We are the faithful sheep, of the pastor whom we expect.	Unlocated. Independent translation.	A	2	
XXI / XLV / ff. 67-68	483 *Pastorale su la naissance de n[otre] S[eigneur] J[ésus] C[hrist]* 'Que nos soupirs, Seigneur'	1684-85	**C** - Célestes compagnons, Vertus, Archanges Venez, et du Seigneur célébrons les louanges. 𝄋 - Gloire dans les hauts lieux, Gloire sans fin, gloire éternelle, Louange à jamais dans les cieux, Louange à l'essence immortelle. 𝄢 - Paix en terre, paix à jamais ; repos, douceur, paix, assurance. Paix sans fin, éternelle paix aux objets de sa complaisance.	**C** - Heavenly companions, virtues, archangels, come, and let us celebrate the Lord's praise. 𝄋 - Glory in the highest, glory without end, eternal glory, praise in heaven for evermore, praise to the immortal being. 𝄢 - Peace on earth, peace for evermore; rest, sweetness, peace, assurance. Peace without end, eternal peace to those in whom he is pleased.	Unlocated. Independent translation.	A	2	
XXI / XLV / ff. 73-74	483 *Pastorale su la naissance de n[otre] S[eigneur] J[ésus] C[hrist]* 'Que nos soupirs, Seigneur'	1684-85	**3** - Est-il un malheur si cuisant, qui ne fasse oublier une telle nouvelle ? 𝄎 - C'est de l'homme aujourd'hui la seconde naissance Il est remis dans l'innocence aux dépens de son propre auteur heureuse mille fois l'offense qui mérite un tel rédempteur. 𝄵 - [Instr.]	**3** - Is there a misfortune so bitter as to make us forget such tidings? 𝄎 - It is man's second birth today. He is restored to innocence at the expense of his own author. Happy a thousand times the offense that deserves such a redeemer. 𝄵 - [Instr.]	Unlocated. Independent translation.	A	2	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
XXI / XLV / ff. 74ᵛ-76	484 *Il faut rire et chanter : dispute de bergers* 'Brouillards, glaçons, neige, frimas'	1684-85	𝄵 - [Instr.] 𝄽 - [Instr.] 𝄵 - Brouillard, glaçons, neige, frimas, retirez-vous dans ces climats attirés par le ciel et l'empire des ombres. Allez, partez, retirez-vous. **3** Viste - Tout est digne de vous dans ces demeures 𝄵 - Sombres, rien n'en est digne parmi nous. 𝄽 -Allez régner sur ces champs infertiles qui n'eurent jamais de beaux jours, sur ces rochers affreux, ces montagnes stériles, allez y régner pour toujours. Images de la mort, dans du ciel en courroux, qu'un éternal malheur vous lie à ces tristes objets toujours privés de vie, où rien n'est digne que de vous. 𝄵 - [Instr.]	𝄵 - [Instr.] 𝄽 - [Instr.] 𝄵 - Fog, icicles, snow, frost, retire to these climates attracted by the sky and the empire of shadows. Go, go, retire. **3** Viste - All are worthy of you in these mansions 𝄵 - Dark, nothing is worthy among us. 𝄽 - Go and reign over these infertile fields which never had good days, over these frightful rocks, these sterile mountains, go reign there forever. Images of death, in the sky in anger, that an eternal misfortune binds you to these sad objects always deprived of life, where nothing is worthy only of you. 𝄵 - [Instr.]	Unlocated. Independent translation.	A / Unknown	2	
XXI / XLV / f. 78ᵛ-81	484 *Il faut rire et chanter: dispute de bergers* 'Brouillards, glaçons, neige, frimas'	1684-85	𝄵 - Abandonez vos champs laissez-là vos troupeaux que le seul désespoir ait pour vous quelques charmes, et n'approchez de ces ruisseaux que pour les troubler par vos larmes. Infortuné berger qu'un tel chagrin possède, cesse d't'affliger pour des maux qu'on ne peut guérir ni soulager. 𝄽 - apprends de nous que s'ils sont sans remède, on a du moins celui de n'y jamais songer. Chante, chante avec nous! Celui qui chante, ses maux enchante, il sait les braver tous. Chante, chante avec nous! Qui se lamente, ses maux augmente , il se livre à leur coups. Chante, chante avec nous! Lorsqu'on chante, l'âme est contente et tout lui devient doux. Chante, chante avec nous. Menuet 𝄵 - Je brave sans souci la fortune obstinée. Joyeuse je vis, je vivrai, toujours tranquille et fortunée car je ne fus, ne suis ni ne serai sous le triste joug d'hymenée. Rien ne saurait me tourmenter que de voir au loup emporter ma brevis favorite et qu'on trouve si belle ; encor cette perte cruelle ne saurait-elle m'empêcher de chanter.	𝄵 - Abandon your fields, leave your herds there, let only despair have some charm for you, and approach these streams only to disturb them with your tears. Unfortunate shepherd whom such sorrow possesses, stop afflicting yourself for evils that cannot be cured or relieved. 𝄽 - learn from us that if they are without remedy, we have at least that of never thinking about them. Sing, sing with us! He who sings, his evils enchant, he knows how to defy them all. Sing, sing with us, who laments, his evils increase, he gives himself up to their blows. Sing, sing with us! When we sing, the soul is happy and everything becomes sweet to it. Minuet 𝄵 - I defy obstinate fortune without worry. Joyful I live, I will live, always peaceful and fortunate because I was not, am not or will not be under the sad yoke of marriage. Nothing can torment me than to see the wolf carry away my favourite ewe, which people think is so beautiful; yet this cruel loss cannot prevent me from singing.	Unlocated. Independent translation.	A	2	
XXI / XLV / f. 83ᵛ-85ᵛ	484 *Il faut rire et chanter : dispute de bergers* 'Brouillards, glaçons, neige, frimas'	1684-85	**3** Guay - Il faut se rendre à la raison : celui qui vit, celui qui chante quelque chose qui se présente, il a toujours cela de bon. 𝄽 - [Instr.]	**3** Guay - You have to accept reason: the one who lives, the one who sings something that presents itself, there is always something good about it. 𝄽 - [Instr.]	Unlocated. Independent translation.	C	Unknown	
XXII / XLVII / ff. 5-5ᵛ	485 *La fête de Rueil* 'Que je sens de plaisir'	1685	𝄵 - Iris vous inspirez l'amour dans le cœur le moins tendre ce pendant vous n'en pouvez prendre mais tout doit ce der a son tour vous avez beau vous en descendre Iris, vous aimerez un [jour] 𝄽 - On verra le soleil s'arrêter en sa course et nos ruisseaux remonter a leur source nos mangeront les loups avant que de l'amour je ressente les coups pour moi l'humain est un supplice c'est en vain qu'on médit que le jour en est doux a veut que je tisse mon sort au caprice d'un fâcheux époux on muera le soleil sans ter en sa course et nos ruisseaux remonter a leur source nos brebis mangeront les **3** - loups. 𝄡 - Mais je vois venir la satyre fuyons je me **3** - retire.	𝄵 - Iris you inspire love in the least tender heart this pendant you cannot take but everything must end in its turn you may get away from it Iris, you will love one [day] 𝄽 - We will see the sun stop in its course and our streams go back to their source our will eat the wolves before love I feel the blows for me human is a torture it is in vain that we meditate that the day is sweet wants me to weave my fate at the whim of an unfortunate husband we will destroy the sun without stopping in its course and our streams will go back to their source our sheep will eat the **3** - wolves. 𝄡 - But I see the satyre coming so let us **3** - flee.	Unlocated. Independent translation.	?A	?2	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
XXII / XLVII / ff. 10ᵛ-16ᵛ	485 *La fête de Rueil* 'Que je sens de plaisir'	1685	𝄵 - [Instr.] 𝄞 - [Instr.] - Les Satyres 𝄞 - Qu'il est grand qu'il est rempli de charmes, ce héros qui met fin a nos l'armes, qu'il est doux de jouir du succès de c'est dieu de la paix c'est le dieu de la guérir du succès de ses armes qu'il est doux de jouir malgré tant de jaloux. Le bienfait dont il comble la France de nos cours ont passé l'espérance qu'il est doux de gouter le repos l'abondance qu'il est doux d'en jouir malgré tant de jaloux. 𝄞 - [Instr.] - Les Satyres 𝄵 - Qu'Armand serait charmé de voir de toute parts Fleurir la Science et les Arts ; de tes palais pompeux les beautés infinies, les deux mers réunies, la fierté du croissant soumise à ta vertu, l'aigle rampant, la Batave abattu, Le Belgique lion terrassé par ta foudre, leurs fiers remparts réduits en poudre, et pour couronnement de tant d'exploits diverse la paix, la paix donnée à l'univers.	𝄵 - [Instr.] 𝄞 - [Instr.] - Les Satyres 𝄞 - How great he is, how full of charms he is, this hero who puts an end to our weapons, how sweet it is to enjoy the success of he is the god of peace, he is the god of healing from suck on his arms which it is sweet to enjoy in spite of so many jealous people. The benefits with which he fills France with our courts have passed the hope that it is sweet to taste rest the abundance that it is sweet to enjoy despite so many jealous people. 𝄞 - [Instr.] - Les Satyres 𝄵 - How Richelieu would be delighted to see Science and the Arts flourishing everywhere; the infinite beauties of your grand palaces. The two seas reunited, the proud crescent (the Ottoman Empire) subjugated by your power, the eagle grovelling, the Batavian beaten, the Belgian lion struck down by your lightning, their proud ramparts reduced to dust, and as the crowning achievement of so many glorious deeds; peace, peace bestowed upon the universe.	Unlocated. Independent translation.	?A / C	? 2 / 3 The passage in 𝄞 is marked 'Les satyres' which could be interpreted as a delicate / light and nimble creature. The texted passage in 𝄞 later focuses on praise Louis' achievements.	
XXII / XLVIII / ff. 22ᵛ-23ᵛ	507 *Vénus et Adonis* 'Il faut aimer'	1685	**2** - [Instr.] 𝄞 - [Instr.] **3** - [Instr.] **3** Guay - Il faut aimer on ne peut s'en descendre tous les oiseaux da l'entour a chaque moment du jour, nous font on tendre que Venus a le cœur tendre	**2** - [Instr.] 𝄞 - [Instr.] **3** - [Instr.] **3** Guay - You have to love, you can't get over it, all the birds around you at every moment of the day, make us tender that Venus has a tender heart	Donneau de Visé	C	Unkown	
XXII / XLIX / ff. 50-54ᵛ	483b *Seconde partie du noël français qui commence par 'Que nos soupirs, Seigneur'* 'Le soleil recommence à dorer nos montagnes'	1686	𝄡 - Mais d'une puissance bornée, qui ne nous rend le jour qu'en l'éteignant ailleurs. [Instr.] 𝄞 - Belle mais imparfaite figure du soleil que nous venons de voir et qui donne à toute la nature un matin qui donne à toute la nature un main qui n'aura point de soir un printemps d'immortelle verdure. **2** - Oui Seigneur dans l'obscurité qui vous cache à nos yeux. La foi nous le révèle vous habitez une claret vous possédez une beauté. Toujours Source de lumières et de grâce. Que votre main retrace votre image en nos cœurs, toujours nouvelle et d'une durée éternelle au-delà de l'éternité. Tracez-la de couleurs que nulle nuit n'efface; **3** - formez-y des fruits et des fleurs, que nul hiver ne gla[ce] **2** - Source de lumières et de grâce. Que votre main retrace votre image en nos cœurs, toujours nouvelle et d'une durée éternelle au-delà de l'éternité. Tracez-la de couleurs que nulle nuit n'efface. 𝄞 - [Instr.] 𝄡 - [Instr.]	𝄡 - Yet its power is limited, for it restores our daylight only by extinguishing it elsewhere. [Instr.] 𝄞 - It is a beautiful but imperfect image of that sun whom we have just see, and who grants all nature a morning that will know no evening, a spring of immortal verdure. **2** - Yes, Lord in the darkness that hides you from our eyes, faith reveals to us that you are surrounded by a radiance, you possess a beauty, ever bright, ever new and everlasting beyond all eternity. Source of light and grace, may your hand engrave your image in our hearts. Engrave it in colours that no night can obliterate; **3** - form fruits and flowers there that no winter can freeze. **2** - Source of light and grace, may your hand engrave your image in our hearts. Engrave it in colours that no night can obliterate. 𝄞 - [Instr.] 𝄡 - [Instr.]	Unlocated. Independent translation.	C	3 / 2	
No instances of these metre signs in Volume 23 ***cahier* LV (1690)** ***cahier* LVI (MISSING)** ***cahier* [LVII] - (*End of 1692 - Spring 1699 ; likely 1693-95) -*** ***cahier* LVIII (1690-92)** ***cahier* LIX (MISSING)** **LX - (1690-92)**								

***Mélanges* Vol / cah. / fols**	**H. No / Genre / Text Incipit**	**Chronology**	**Metre Signs and Text**	**Metre Sign and Translated Text**	**Text Source**	**Group**	**Category**	**Comments**
XXIV / LXIII / ff. 33-34	264 *Elévation au S[ain]t Sacrement* 'O amantissime salvator noster Jesu dulcis'	*After Spring 1699*	𝐜 - Quid pauper ego retribuam tibi Domine pro omnibus quae retribuisti mihi. Quid vilis creatura vermis terrae servus inutilis praestare poterit Deo creatoriae Domino suo. 𝄞 - Ecce me totum despicio me totum abnego corpus et animam tibi subjicio, et omnia mea in bene placitum tuum plene resigno.	𝐜 - What return will I make to you, Lord, poor as I am, for all that you have given to me? What will a vile creature, a worm, of the earth, a useless slave be able to offer to God, creatures to their Lord? 𝄞 - Behold, I despise myself totally. I totally deny myself, I subject my body and soul to you.	Unlocated. Independent translation.	C	Unknow	The end of the foregoing passage in 𝐜 contains sentiments (self-loathing) similar to that in the passage in 𝄞.
XXIV / LXIII / ff. 36ᵛ-37	365 *In honorem Sancti Ludovici regis Galliæ canticum* 'Dies tubæ et clangoris, dies iræ et furoris'	*After Spring 1699*	𝐜 - et praeliare et praeliare ella Domini. 4/8 - Sagittæ tuæ sagittæ potentis acutæ. Cadent a latere tuo mille et decem milia a dextris tu[is]. 𝄢 - Certamen forte de disti Domine ut vincerem sed ecce funes peccatorum circumplexi sunt me et humiliatus sum.	𝐜 - And wage the wars of the Lord. 4/8 - Your arrows are the sharp arrows of the mighty one. A thousand shall fall at your side, and ten thousand at your right hand. 𝄢 - 'O Lord grant that I may fight bravely so that I may win. But behold, the bonds of the sinners have enlaced me, and I am humiliated.	Unlocated. Independent translation.	A	1 / 3	
XXV / LXVI / fol. 80	370 *Pour le catéchisme* 'Gloria in excelsis Deo'	1694-95	𝄞 - Gloria in excelsis, gloria in excelsis Deo 𝄽 - et in terra pax hominibus bonæ voluntatis.	𝄞 - Glory to God in the highest. 𝄽 - and on the earth, peace be to all men.	LU 16-17 (verses 1-2 only)	A	1	
No instances of these metre signs in Volume 25 ***cahier* LXI (*1692- Spring.1699 - likely 1693-95*)** ***cahier* LXII (1692-93)** ***cahier* LXIII (*after Spring 1699*)** ***cahier* LXIV(1693-94)** ***cahier* LXV (1694)** ***cahier* LXVI (1694-95)**								
XXVII / LXXV / ff. 19-28ᵛ	422 *Judicium Salomonis* 'Confortatum est regnum Israel in manu Salomonis'	1702	𝐜 - Confortatum est regnum Israel in manu Salomonis et Dominus Deus patris ejus erat cum eo et præcepit Salomonis et dominus Deus patris ejus erat cum eo et præcepit Salomon omni populo suo centurionibus tribunis principibus familiarum et judicabus et abiit cum universa multitudine in excelsum Gabaon ut immolarent ib victimas in holocaustum Domino. Tunc lætata est omnis Ecclesia cum vota sponte solverent quia corde toto offerebant ea domino. 𝄞 - Sacerdotes in tubis et Levitæ in organis psallebant et filii Sion cum eis catabant dicentes: 'confititemini Domino quoniam bonus, quoniam in æternum misericordia ejus, dicat nunc Israël quoniam bonus, quoniam in æternum misericordia ejus, dicat nunc domus Aaron quoniam bonus, quoniam in æternum misericordia ejus. Et rex similiter valde lætatus est cernes hæc ita fieri et procidens in terram adoravit Deum. Deinde suspiciens in altum et expansis in cælum palmis sic ovans dixit: 𝐜 - Benedictus es Domine Deus Israel et laudabilis nimis, quis ego sum aut quis populus meus ut possimus tantam hanc victimarum copiam offere tibi ? Tua sunt enim omnia nihilque quod manus tua non dedit nobis tibi mactavimus. Sed scio Deus meus quod probes corda et simplicitatem diligas unde et ego in simplicitate cordis mei lætus hæc obtuli tibi quæ tua sunt. Et populum tuum hic circonstantem vidi cum ingenti gaudio tibi pariter quæ tua sunt immolantem'. Ideo cunctis unanimiter lætantibus et tubis et citharis psallentibus et cumbalis et organis plaudentibus et voces a sublimi flectentibus ad imum et ab imo ad sublime tollentibus, longè latèque sonor aduiebatus psallentium cantantium et dicentium. 𝄞 - Confitemini Domino quoniam bonus, quoniam in æternum misericordia ejus, dicat nunc Israel quoniam bonus, quoniam in æternum	𝐜 - The kingdom of Israel was safe in Solomon's hands, and the Lord God of his father was with him, and Solomon held sway over all the people - the centurions, the tribunes, the princely families, the judges - and he went with the entire multitude to the heights of Gibeon, where he offered up burnt offerings to the Lord. Then all those gathered there rejoiced and gladly offered up prayers, for they were offering them with all their heart to the Lord. 𝄞 - The priests sang songs of praise to the accompaniment of the trumpet, the Levites sang to the accompaniment of the organ, and the sons of Zion sang with them: 'Praise the Lord, for he is good and his mercy endures for ever; let Israel praise him, for he is good and his mercy endures for ever; let the house of Aaron praise him, for he is good and his mercy endures for ever. And the King likewise rejoiced on seeing that things were so, and throwing himself on the ground, he worshipped god. Then, lifting up his eyes and his hands to heaven, he said: 𝐜 - Blessed are you, Lord God of Israel, and much to be praised. Who am I, and who are my people, that we should be offering up so many sacrifices to you? Everything is thine, and there is nothing we sacrifice to you that is not the work of thy hands. But I know, my God, that you see into men's hearts and that you look with favour on humility, and that is why I too rejoicing in the humility of my heart, brought you that which belongs to you. And I have seen thy people here standing round about and sacrificing with great joy that which belongs to you. And so, as all those gathered there joined in the rejoicing, sang to the accompaniment of trumpets and lyres, and applauded with symbols and organs, their voices ranged from the very highest to the very lowest, and all round were to be heard voices. singing songs of praise, saying: 𝄞 - 'Praise the Lord, for he is good, and his mercy endures for ever; let Israel praise him, for he is good and his mercy endures for ever; let the house of Aaron praise him, for he is good and his mercy endures for ever'.	Adapted from III Kings, chap. 3	A	2	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
			misericordia ejus, dicat nunc domus Aaron quoniam bonus, quoniam in æternum misericordia ejus 𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]				
XXVII / LXXV / ff. 32-33	422 *Judicium Salomonis* 'Confortatum est regnum Israel in manu Salomonis'	1702	𝐂 - Obsecro mi domine, ego et hæc mulier habitabamus in domo una et peperi apud eam in cubiculo. 4/8 - Non est ita ut dicis, filius meus vivit tuus autem mortuus est. 𝐂 - Hæc dicit: filius meus vivit tuus autem mortuus est, est ista respondent: 4/8 - Non est ita ut dicis, filius tuus mortuus est meus autem vivit. 𝐂 - Adferte mihi gladiium, dividite infantem vivium in duas partes et date dimidiam partem uni et dimidiam partem alteri.	𝐂 - I beg you, my Lord, this woman and I live in the same house, and I gave birth to a child in my room in this house. 4/8 - It is not as you say. My child is alive but thine is dead. 𝐂 - This one says: thy child is dead but mine still lives, while the other replies: 4/8 - It is not as you say. Thy child is dead but mine still lives. 𝐂 - Bring me a sword, cut the living child in two and give half to one and half to the other.	Adapted from III Kings, chap. 3	A	2 / 3	Panic of the mother.
XXVII / [b] / ff. 46-47	264a *Elévation à 3 voix par[eilles]* 'O amantissime salvator noster'[50]	1697-98	𝐂 - Quid pauper ego retribuam tibi Domine pro omnibus quae retribuisti mihi ? Quid vilis creatura vermis terrae servus inutilis praestare poterit Deo creatoriae Domino suo? 𝅗𝅥 - Ecce me totum despicio me totum abnego corpus et animam tibi subjicio?	𝐂 - What return will I make to you, Lord, poor as I am, for all that you have given to me? What will a vile creature, a worm of the earth, a useless slave be able to offer to God, creatures to their Lord? 𝅗𝅥 - What will a vile creature, a worm of the earth a useless slave be able to offer to God, creatures to their Lord?	Unlocated. Independent translation.	C	Unknown - the end of the foregoing passage in 𝐂 contains sentiments (self-loathing) similar to that in the passage in 𝅗𝅥.	Cross - check with H. 264
XXVIII / XXXIII / ff. 41ᵛ - 44	405 *In resurrectione Domini N[ostri] J[esu] C[hristi]* 'Hei mihi dilecte Maria'	1682	𝅗𝅥. - Jesus enim quem quaeritis mortuum surrexit, non est hic. Surrexit, non est hic, o gratum, o laetum, o faustum nuntium. Jam vivit et vita hominum cum eo surexit. Surrexit, non est hic, o gratum, o laetum, o faustum nuntium. Venite et videte lcum ubi positus erat Dominus. 𝅗𝅥 - Et cito euntes et cito currentes dicite discipulis ejus quia surrexit sicut dixit, et ecce paraecedet vos in Galileam. Ibi videbitis eum, ecce paradixit vobis. 𝐂 - Haec dies quam fecit Dominus, exultemus et laetemus in ea. Aleluya, surrexit Dominus, alleluia et vita hominum surrexit cum ea. Alleluya.	𝅗𝅥. - For Jesus, whom you are looking for, rose from the dead, is not here. He has risen, he is not here, O welcome, O happy, O happy news. He is already alive and the lives of people rose with him. He has risen, he is not here, O welcome, O happy, O happy news. Come and see there where the Lord was placed. 𝅗𝅥 - And going quickly and running quickly tell his disciples that he has risen as he said, and behold he will come to you in Galilee. There you will see him, behold he has come to you. 𝐂 - Let us rejoice and be glad in these days which the Lord has made. Alleluia, the Lord has risen, alleluia and the lives of men have risen with him. Alleluia.	Unlocated. Independent translation.	A	1	
XXVIII / XXXIV / ff. 52-55	504 *Andromède [:] tragédie* 'Pendant que Melpomène vole dans le char d'Apollon[:] Prélude'	1682	𝅗𝅥 - [Instr.] 𝅗𝅥 - [Instr.] 𝅗𝅥 - [Instr.] 𝅗𝅥 - Cieux, écoutez; écoutez, mers profondes; et vous, antres et bois, affreux déserts, rochers battus des ondes, redites après nous d'une commune voix: 'Louis est le plus jeune et le plus grand des rois'. [Chœur des bergers] - D'un heros que tous lieux a suivi la victoire celebrons a l'envie la gloire. Redites apres moi d'une commune voix Louis est le plus sage et le plus grand des roys. Sans cesse repetons d'une commune voix Louis est le	𝅗𝅥 - [Instr.] 𝅗𝅥 - [Instr.] 𝅗𝅥 - [Instr.] 𝅗𝅥 - Heavens, hear; listen, deep seas; and you, dens and woods, frightful deserts, rocks beaten by the waves, repeat after us with one common voice: 'Louis is the youngest and the greatest of Kings'. [Chorus of Shepherd] - Of a hero whom all places have followed victory, let us celebrate glory at will. Repeat after me with one common voice and with out ceasing, Louis is the wisest and greatest of Kings.	Pierre Corneille	C	Unknown	
XXVIII / XXXIV / ff. 60-61	504 *Andromède [:] tragédie* 'Pendant que Melpomène vole dans	1682	𝅗𝅥. - Joignons nos voix pour chanter leur bonheur. Joignons nos voix pour bénir leur attente. 𝅗𝅥 - [Instr.] [Les vents] 𝐂 - Le monstre est mort, crions victoire, victoire tous, victoire à pleine voix	𝅗𝅥. - Let us join our voices to sing their happiness. let us join our voices to bless their presence. 𝅗𝅥 - [Instr.] [the winds] 𝐂 - the monster is dead, cry out victory, victory to all, cry out victory with a loud voice.	Pierre Corneille	A	2	

[50] Hitchcock, *Les Œuvres de./The Works of Marc-Antoine* Charpentier', p. 232, notes that this work is a close copy of H.264 but is two measures shorter.

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	le char d'Apollon[:] Prélude'		[Chorus] - Que nos campagnes et nos bois, ne résonnent que de sa gloire. Le peril demi entre ces fair tout d'aten estre charmant et lemaint le plus tous ratre n'est pas le mots heureuse amants.	[Chours] - May our countryside and our woods resound only with his glory. The half danger between these people who are charming, and the most common failure, is not the words of these happy lovers.				
XXVIII / XXXIV / ff. 64ᵛ-68	504 *Andromède [:] tragédie* 'Pendant que Melpomène vole dans le char d'Apollon[:] Prélude'	1682	𝄵 - [Instr.] 𝅝 - Gigue angloise - [Instr.] 𝅝 Lentement - Maître des dieux, hâte-toi de paroître et devers sur ton sang et nos rois, les grâces que garde ton choix a ceux que tu fais naître. Fais choir sur eux de nouvelles couronnes, et fais-nous voir, par un heur accompli, qu'ils ont tous dignement rempli le rang que tu leur donnes. 𝄵 - Allez, amants, allez sans jalousie, vivre à jamais en ce brillant séjour. Où le nectar et l'ambrosie, vous seront comme aux dieux prodigués chaque jour ; et quand la nuit aura tendu ses voiles. Guay - Vos corps semés de nouvelles étoiles, du haut du ciel éclairant aux mortels, leur apprendront qu'il vous faut des autels.	𝄵 - [Instr.] 𝅝 - Gigue angloise - [Instr.] 𝅝 Lentement - Master of the gods, hasten to appear and pour out onto our kings, your blood and the graces for we are thy and this is kept for those you give birth to. Fall on them new crowns, and show us, by an accomplished happiness, that they have all worthily fulfilled the rank you give them. 𝄵 - Go, lovers, go without jealousy, live forever in this brilliant abode. Where nectar and ambrosia, will be lavished on you as on the Gods each day; and when the night has stretched its veils. Guay - Your bodies strewn with new stars, from the top of the sky illuminating mortals, will teach them that you need altars.	Pierre Corneille	B	1	Notable because of the dance designation that appears with the first iteration of 𝅝, but also the term 'Lentement', which is in contrast to the conventional tempo that appears with a texted passage that contains the word 'hasten' and also happiness.
pp. 1-4	490 *David et Jonathas*	1688	𝄵 -[Instr.] Ouverture 4/8 [Instr.] Ouverture	𝄵 -[Instr.] Ouverture 4/8 [Instr.] Ouverture	Pere Bretoneau			
pp. 5-10	490 *David et Jonathas* 'Ou suis-je'	1688	𝄵 - Ou suis-je ? Qu'ai-je fait? Le ciel prest à frapper. Peut-être en ce moment n'attend qu'un nouveau crime. D'un trop juste couroux malheureuse victime, Au bras qui me poursuit puis-je encor échapper? Fuions, fuions... que dis-je ? Et mon âme incertaine ne pourra-t-elle enfin jamais se rassûrer? Auteur et témoin de ma peine parle; de tes bontez que faut-il espérer? Que dois-je craindre de ta haine? Helas! Rien ne répond! Desespéré, confus... 𝄋 - Ah! Cessez vains remords que je n'écoute plus. C'est trop, c'est trop attendre : Achevons: l'Enfer seul doit m'annoncer mon sort. Puisque le Ciel toûjours refuse de m'entendre, Je viens icy chercher ou la vie, ou la mort.	𝄵 -Where am I? What have I done? Heaven, prepared to strike. Perhaps at this very moment is only awaiting a new crime. Unhappy victim of an all too righteous wrath. Can I still escape from the hand that pursues me? To flee, to flee!... What am I saying? And will my uncertain mind never be able to set itself at rest? Cause and reason of my suffering, Speak! What may I hope for from your goodness? What must I fear from your hatred? Alas! No one answers! Despondent, distraught... 𝄋 - Ah! Cease, baseless remorse to which I no longer think of. It is too much, too much to expect: put an end to it. Hell alone shall reveal my fate. Since Heaven still refuses to hear me, I have come hither to seek either life or death.	Pere Bretoneau	Prologue scene 1		
pp. 20 - 21	490 *David et Jonathas* 'Ou suis-je'	1688	𝄡 - Quel transport me saisit? 4/8 - [Instr.] 𝄡 - La mort, la mort cruelle, pour la premiere fois a pû me resister! Elle na' point de loi qui vous doive arrester;	𝄡 - To what rage am I transported? 4/8 - [Instr.] 𝄡 - Death, cruel death, for the first time has been able to thwart me. It has no authority that should hinder you;	Pere Bretoneau	1	2 - the reference in the foregoing texted section (rage) would suggest a quick tempo in keeping with that conventionally associated with 4/8.	
pp. 36-46	490 *David et Jonathas* 'Ou suis-je'	1688	𝄢 - Captifs, brisez vos chaines, L'amour, le seul amour nous soumet à ses loix. 𝅗𝅥 - Le Ciel dans nos bois le fit naitre, et jamais au bord des ruisseaux. Dans nos jeux innocents on ne le vit paraître qu'avec mille charmes nouveaux. Vainqueur des fiers lions, content de sa victoire. Aux douceurs de son sort il bornait tous ses vœux. Ah! Peut-être avec moins de gloire ce berger vivait plus heureux. 𝄢 - Jeune, et terrible dans la guerre, nous l'avons veû cent fois au-milieu des combats, seul voler aux dangers et braver le trépas. Le Dieu qui lance le tonnerre, fait marcher en tous lieux l'effroi devant ses pas. L'affreux geant ne lui resista pas.	𝄢 - Captives, break your chains; love, only love binds us to his laws. 𝅗𝅥 - Heaven caused him to be born in our woods, and on the banks of the streams. We always saw him appear in our innocent games with a thousand new delights. The conqueror of proud lions, happy in his victory, he confines his ambitions to the sweetness of his fate. Ah! Perhaps with less renown, the shepherd would live more happily. 𝄢 - Youn and great in war, we have seen him a hundred times in the midst of this debacle, flying alone into danger and braving death. The God who casts the thunderbolt causes terror to advance in front wherever he goes. The fearsome giant did not withstand him.	Pere Bretoneau	A	2	
pp. 75-84	490 *David et Jonathas*	1688	𝄡 - -D'un funeste combat il veut se dégager: parlez, c'est de vous seul, que mon choix va dépendre. Trop long-temps la disorde a sçu nous partager. Pour jamais que la paix nous lie.	𝄡 - He engages in mortal combat; speak, it is upon you that lone my decision must depend. We have been parted for too long by discord: may peace unite us forever.	Pere Bretoneau	C	Unknown	

Mélanges Vol / cah. / fols	H. No / Genre / Text Incipit	Chronology	Metre Signs and Text	Metre Sign and Translated Text	Text Source	Group	Category	Comments
	'Ou suis-je'		𝄵 - Aisément un grand cœur, un grand cœur oublie, le soin fatal de se venger. **2** - Goutez les fruits d'une illustre victoire. Triomphez héros glorieux - [Instr.].	𝄵 - With ease this great heart forgets the blood-thirsty desire to avenge itself. **2** - Taste, O taste the fruits of an illustrious victory: triumph of famous hero. [Instr.]				
pp. 93-96	490 *David et Jonathas* 'Ou suis-je'	1688	**3** - Quel inutile soin en ces lieux vous arrête? Le ciel au rang des Rois semble vous appeler. 𝄵 - Hâtez vous d'achever une illustre conquête. Toujours à la victoire un héros doit voler. Entre la paix et la victoire, un héros peut se partager. Dans un heureux repos, dans l'horreur du danger, **2** - S'il également trouver partout la gloire, un héros peut se partager entre la paix et la victoire.	**3** - What futile concerns keep you here? Heaven seems to call you to the rank of Kings. 𝄵 - Hasten to achieve a glorious conquest: a hero must always rush towards victory. A hero can divide his time between peace and victory. In happy repose, or in the horrors of danger, **2** - If he can achieve equal fame everywhere, a hero can divide his time between peace and victory.	Pere Bretoneau	A	1	
pp. 156-162	490 *David et Jonathas* 'Ou suis-je'	1688	**3** - Achevons mon bonheur passe mon espérance. Malgré les droits que j'ai trahis, jouissons des douceurs d'une heureuse vengeance. Pour perdre un Ennemi tout doit être permis. 𝄵 - [Instr.] Gigue.	**3** - Let us have done with it. My joy exceeds my hopes. Despite the laws I have broken, let us rejoice in the sweetness of a successful vengeance. All must be permitted in order to destroy an enemy. 𝄵 - [Instr.] Gigue.	Pere Bretoneau	A	1 - by virtue of the conventional speed association indicated by the term Gigue.	
XVII - XXXVI	H.491 *Medée* 'Louis est triomphant'	1693	**2** - Premier Air [Instr.] 𝄵 - Paraissez, charmante Victoire, Hâtez-vous, venez, descendez. Amen.ez-nous Bellone, Amen.ez-nous la Gloire, Par qui vos soins pour nous sont si bien secondés. Paraissez, charmante Victoire, Hâtez-vous, venez, descendez **3** - Le ciel dans vos vœux s'intéresse, Depuis longtemps, la France est mon séjour. Attachée au héros qui pour elle sans cesse Fait agir sa haute sagesse, Je sens pour lui de jour en jour, En redoublant mes soins, redoubler mon amour.	**2** - Premier air [Instr.] 𝄵 - Appear, charming Victory: Make haste, come, descend. Bring Bellona to us, bring us Glory, Who so ably support your efforts on our behalf. Appear, charming Victory: Make haste, come, descend. **3** - Heaven seconds your wishes. France has long since been my home. Attached to the hero who constantly Exercises his lofty wisdom in her interest, Day by day, as I redouble my efforts, I feel my love for him redoubling.	Thomas Corneille	A	1	
LIII - LXIV	H.491 *Medée* 'Louis est triomphant'	1693	**3** - Voir nos moutons dans la verte prairie bondir sur l'herbette fleurie sans craindre la fureur des loups. C'est pour nous un plaisir extrême; mais voir souvent ce que l'on aime, c'est encore un plaisir plus doux 𝄋 - [Instr.] **3** - [Instr.]	**3** - To see our sheep in the green meadow skipping upon the flowery grass without fearing the fury of the wolves, is for us, a great pleasure. But to see often the swain we love is a pleasure sweeter still. 𝄋 - [Instr.] **3** - [Instr.]	Thomas Corneille	A - the text of **3** and its reference to skipping potentially reflected in the subsequent instrumental passage in 𝄋.	1	
29-34	H.491 *Medée* 'Louis est triomphant'	1693	𝐂 - J'ai fait naître votre espérance, Aimez, persévérez… Mais Oronte s'avance. 4/8 [Instr.] **2** - Seigneur, la Thessalie attaquant vos états, Pour vous de mon secours je craindrais la faiblesse Si ma seule valeur répondait de mon bras ; Mais quand pour mériter les vœux de la princesse, L'honneur de la servir **3** - m'attire en votre cour, 𝄋 - J'ose tout espérer de l'ardeur qui me presse. Que ne peut point un cœur animé par l'amour ? 𝐂 - Prince, je sais que l'amour a des charmes, qui sont les soins des jeunes cœurs; mais la guerre aujourd'hui!	𝐂 - I have nourished your hopes: Love, persevere... But Orontes approaches. 4/8 - [Instr.] **2** - Sire, with Thessaly attacking your Domain, I should fear the weakness of my help for you, if my courage alone were the guarantee of my strength; but when in order to deserve the vows of the Princess, the honour of **3** - serving her drew me to your court, 𝄋 - I dare to hope for everything from the passion that urges me on. What can a heart inspired by love not achieve? 𝐂 - Prince, I know that love has its charms, Which are the concern of young hearts; But today war!	Thomas Corneille	C	Unknown	

Appendix 5.3: Instrumental passages in 𝅝 in the *Mélanges autographes*

H. No	Location	Chronology of work / passage	Metre signs in passages marked 'ouverture' and instrumental passages in which the metre 𝅝 appears					Marked 'ouverture' (Y/N)
508	I / 7 / ff. 63	1673-74	𝅗𝅥 [Instr.]	𝅗𝅥 [Instr.]	𝅗𝅥 - [Instr.]	-	-	Yes
479	II / 13 / fol. 52v	*End of 1683 - End of 1692 (likely 1683-85)*	𝅗𝅥 - [Instr.]	𝅝 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	Yes
518	III / 23 / fol. 115v-116	1679	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]				Yes
534	V / 64 / ff. 21v-22	*After Spring 1699*	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	𝅗𝅥 - repeat	-	-	No
486	VII / 44 / ff. 36-38	1685	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	Yes
495b	VII / 45 / ff. 51v- 52	1685	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	-	Yes
487	VII / 46 / ff. 63v-64	1685	𝅗𝅥 - [Instr.]	𝅗𝅥 Tendrement- [Instr.]	-	-	-	Yes
489	VIII / [49] / ff. 6v-	1686-87	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	Yes
480	XI / 37 / ff. 69-69v	1682-83	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	-	Yes
488	XIII / 'II' / fol. 41	1686	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	-	Yes
515	XV / XI / fol. 102v	*End of 1683 - end of 1692 (likely 1690-92)*	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	𝅝 - [Instr.]			Yes
494	XVI / XV / ff. 38-39	1672	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.] (Les Marys)		Yes
495	XVI / XVI / ff. 49-51	1673	𝅗𝅥 - [Instr.]	𝅝 - [Instr.]	-	-	-	Yes
495a	XVI / XVII / ff. 52-53	1674	𝅗𝅥 - [Instr.]	𝅝 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	Yes
496	XVII / XVIII / ff. 1-1v	*1675-80*	𝅗𝅥 - [Instr.]	𝅝 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	Yes
497	XVII / XXIII / ff. 30-30v	1679	𝅗𝅥 - [Instr.]	𝅗𝅥 - [Instr.]	-	-	-	Yes
498	XVII / XXIII / fol. 33	1679	𝅗𝅥 - [Instr.]	𝅝 - [Instr.]	-	-	-	Yes [51]

[51] Of this work, Hitchcock, *Les Œuvres de/The Works of Marc-Antoine Charpentier*, p. 373 catalogues it as overture and ballet music and notes that '[the play for whose prologue this music was used was Pierre Corneille's *Polyeucte Martyr* (164), performed at the Collège d'Harcourt in 1680. However, the original title (of [1], at least) was *Ouverture du Dépit amoureux*, the last two words of which are crossed out in the ms.

540	XVII / XXIV / ff. 44-45	*End of 1680 - End of 1683*	**2** - [Instr.]	**6/4** - [Instr.]	-	-	-	Yes
499	XVII / XXIV / ff. 47-48	*End of 1680 - End of 1683*	**2** - [Instr.]	**3** - [Instr.]	**6/4** - [Instr.]	**2** - [Instr.]	-	Yes.[52]
499	XVII / XXIV / ff. 50-51	*End of 1680 - End of 1683*	**2** - [Instr.]	**¢** - [Instr.]	**3** - [Instr.]	**6/4** - [Instr.]	-	No - 'Pour le Dieu Pan'
500	XVIII / XXIX / fol. 1	*End of 1680 - End of 1683*	**2** - [Instr.]	**3** - [Instr.]	**¢** - [Instr.]	-	-	Yes
502	XVIII / XXXI / ff. 36v-37v	1681-82	**2** - [Instr.]	**6/4** - [Instr.]	**2** - [Instr.]	-	-	Yes
523	XX / XXXV / fol. 14	*End of 1683*	**2** - [Instr.]	**3** Lentement - [Instr.]				Yes
524	XX / XXXVI / ff. 23v-24	*End of 1683*	**2** - [Instr.]	**3** - [Instr.]	**2** - [Instr.]			Yes
481	XXI / XLI / ff. 28v - 29 [53]	1683-84	**¢** Guay - [Instr.]	**3** - [Instr.]	**6/8** - [Instr.]			Yes
481a	XXI / XLII / ff. 33v-34	1683-84	**2** - [Instr.]	**6/4** - [Instr.]	-	-	-	Yes
482	XXI / XLIV / ff. 49-49v	1684	**2** - [Instr.]	**3** - [Instr.]				Yes
483	XXI / XLIV / ff. 57-57v	1684	**2** - [Instr.]	**3** - [Instr.]				Yes
484	XXI / XLV / ff. 74v-76	1684-85	**¢** Guay- [Instr.]	**6/4** - [Instr.]	-	-	-	Yes
505	XXI / XLVI / fol. 87	1685	**2** - [Instr.]	**3** - [Instr.]	-	-	-	Yes
485	XXII / XLVII / ff. 10v-16v	1685	**¢** - [Instr.]	**6/4** - [Instr.]	-	-	-	No - marked air / bergers et bergeres and the section **6/4** for les satyres.
507	XXII / XLVIII / ff. 22v-23v	1685	**2** - [Instr.]	**6/4** - [Instr.]	-	-	-	Yes
537	XXV / LXVI / ff. 77v-79	1694-95	**2** - [Instr.]	**3** - [Instr.]	**¢** - [Instr.]			Yes

[52] Hitchcock, *Les Œuvres de/The Works of Marc-Antoine Charpentier*, p.374 catalogues this work as 'Overture and ballet music'.

[53] H.481, Actéon[:] Pastorale en musique is located on ff. 10v-29 of volume XXI. At the head of the work, Charpentier writes 'l'ouverture est a la fin de la piece'; that is, on ff. 28v-29

504	XXVIII / XXXIV / ff. 52-55	1682	**2** - [Instr.]	**6/4** - [Instr.]	-	-	-	Yes
490	*F-Pm*, Ms. Cons. Rés. F 924, pp. 1-4	1690	**¢** - [Instr.]	4/8 - [Instr.]				Yes
491	Médée, pp. 2-5[54]	1964	**2** - [Instr.]	[**3**] - [Instr.]	**2** - [Instr.]			Yes

[54] Marc-Antoine-Charpentier, *Médée, tragédie en musique par Monsieur Charpentier* (Paris : Christophe Ballard, 1694)

Appendix 6.1: Terms of *mouvement*, qualifiers, modifiers and beating patterns in the music of Marc-Antoine Charpentier

Mélanges **Vol / *cah.* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Sign(s), ToM**	**Text**	**Translated Text**	**Text Source**	**Comments**
I / 2 / ff. 11v-12	308 *[For Easter]* 'Haec dies quam fecit Dominus'	1670-71	𝅘𝅥𝅮𝅗𝅥𝅮 Adagio 𝄵	𝅘𝅥𝅮𝅗𝅥𝅮 - Hæc dies quam fecit Dominus: exultemus et laetemur in ea Adagio - et laetemur in ea? 𝄵 - Alleluya	𝅘𝅥𝅮𝅗𝅥𝅮 - This is the day which the Lord hath made: let us be glad and rejoice therein. Adagio -and rejoice therein. 𝄵 - Alleluia	Respond (plus 'Alleluia') of a Gradual, mass on Easter Day (LU, 778-9)	
I / 2 / fol. 14v	309 *Nativité de la Vierge* 'Sicut spina rosam genuit'	1670-71	𝄵 𝟹 Guay 𝅘𝅥𝅮𝅗𝅥𝅮 𝟹 𝅘𝅥𝅮𝅗𝅥𝅮 𝄴	𝄵 - Sicut spina rosam genuit Judea Mariam. 𝟹 Guay - canite fideles chori canite, et alter nantibus modulis 𝅘𝅥𝅮𝅗𝅥𝅮 - carmina dulcis on a miscete 𝟹 - et alter nantibus modulis 𝅘𝅥𝅮𝅗𝅥𝅮 - carmina dulcis ona miscete 𝄴 - namen ad nultem nostram, ad nutum nostrum et Domini.	𝄵 - Just as the thorn brings forth the rose, so Judea, Mary, 𝟹 Guay - sing ye praises with the choirs of the faithful, praise ye and others yet more will sing 𝅘𝅥𝅮𝅗𝅥𝅮 - a mix of sweet songs 𝟹 - and others yet more will sing 𝅘𝅥𝅮𝅗𝅥𝅮 - a mix of sweet songs 𝄴 - at the command of our Lord.	Unlocated Conception antiphon	
I / 2 / ff. 15-16	310 *St François* 'Jubilate Deo fideles, dicite nomine ejus'	1670-71	𝄵𝟹𝅘𝅥𝅮 Guay 𝄴 𝄵𝟹𝅘𝅥𝅮 𝅘𝅥𝅮𝅗𝅥𝅮 𝄵𝟹𝅘𝅥𝅮 𝄴	𝄵𝟹𝅘𝅥𝅮 Guay - Jubilate Deo fideles psalmum dicite nomine nomine ejus et Franciscum ejus hodie scandentem super hydra celebrate [Instr.] 𝄴 - Hic pauper et humilis regnum mundi et emornatum saeculi contem psit propter amorem Domini sui Jesus Chris[ti]. 𝄵𝟹𝅘𝅥𝅮 - Ideo cœlum dives ingreditur hymnis cœlestibus 𝅘𝅥𝅮𝅗𝅥𝅮 - honoratur [three bars] 𝄵𝟹𝅘𝅥𝅮 - et ab angelis coronatur 𝄴 - Hic noluit gloriam nisi in cruce Domini per quem illi mundus et illi mundo crucifixus est.	𝄵𝟹𝅘𝅥𝅮 Guay - Rejoice faithful to God, say a psalm in his name and celebrate him, Francis today climbing the hydra 𝄴 - This poor and lowly man has conquered the kingdom of the world and the world of the world, because of the love of his Lord Jesus Christ. 𝄵𝟹𝅘𝅥𝅮 -Therefore he enters the rich heaven with heavenly hymns 𝅘𝅥𝅮𝅗𝅥𝅮- He who is honoured 𝄵𝟹𝅘𝅥𝅮 - And is crowned by angels 𝄴 - He did not want glory except in the cross of the Lord, by which the world was crucified to him and to that world.	Motet pour la fête Saint François d'Assise.[55]	Note: the metre signs appear to have been squashed in at the last. In particular the 𝄵 part of the metre suggesting this may have originally been 𝄵𝟹𝅘𝅥𝅮. Also - change of note values to much slower for the second passage of void notation. There is also a change to 𝅘𝅥𝅮𝅗𝅥𝅮 for three bars
II / 12 / ff. 35v-36v	163 *Psalmus David VIII* 'Domine Dominus noster'	1675-76	𝄵𝟹𝅘𝅥𝅮 𝄵𝟹𝅘𝅥𝅮 Lentement 𝄴	𝄵𝟹𝅘𝅥𝅮 - [Instr.] Domine Dominus noster, quam admirabile est nomen tuum in universa terra! 𝄵𝟹𝅘𝅥𝅮 - Domine Dominus noster, quam admirabile est nomen tuum Lentement - in universa terra. 𝄴 - quoniam elevata est magnificentia tua super cælos. Ex ore infantium et lactantium perfecisti laudem propter inimicos tuos ut destruas inimicum et ultorem.	𝄵𝟹𝅘𝅥𝅮 - [Instr.] - O Lord, our Lord, how admirable is your name throughout all the earth! 𝄵𝟹𝅘𝅥𝅮 - O Lord, our Lord, how admirable is your name Lentement -throughout all the earth. 𝄴 - For your magnificence is elevated above the heavens. Out of the mouth of infants and of suckling's thou hast perfected praise, because of thy enemies, that thou may destroy the enemy and the avenger.	Psalm 8	
II / 12 / fol. 40	163 *Psalmus David VIII* 'Domine Dominus noster'	1675-76	𝄵𝟹𝅘𝅥𝅮 [Lentement]	𝄵𝟹𝅘𝅥𝅮 - Domine Dominus noster, quam admirabile est nomen tuum [Lentement] - in universa terra. [End of work]	𝄵𝟹𝅘𝅥𝅮 - O Lord, our Lord, how admirable is your name [Lentement] throughout all the earth. [End of work]	Psalm 8	Lentement - for a four bar self-contained section

[55] Translation taken from Marc-Antoine Charpentier, *Petits motets. Motets à une et deux voix*, Editions Monumentales, I.4.1, ed. by Catherine Cessac (Versailles: CmbV, 2009)

***Mélanges* Vol / *cah.* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Sign(s), ToM**	**Text**	**Translated Text**	**Text Source**	**Comments**
II / 14 / ff. 62-63	317 *Pour le jour de S^te^ Geneviève* 'Gaudia festivæ percurrant'.	1677	**c** [¢] 𝄞 - Gravement **3** - Guay **c**	**c** - Haec Christo domino servivit virginitate corporis et mentis, pernoz et pervigil, ævi perfectæ vitæ studio dum tota tenetur. 𝄞 - Gravement [Instr.] - Ante Deum, pia virgo preces effunde, precamur : Crimine pro nostro, nobis exposce medelam infirmis, **3** Guay - quæ nunc nitidum super æthera vivis **c** - O felix ancilla Dei, nos pondere pressos exonera, fessosque prementibus exue culpis, ætheris ut pateat te supplice janua nobis!	**c** - She served the Lord Christ with virginity of body and mind, ever watchful night and day, while wholly gripped with a zeal for the perfect life evermore. 𝄞 - Gravement [Instr.] - Pious virgin, we pray, pour out your entreaties before God. For our offences beg a remedy for us in our weakness, **3** - Guay - you who now live above the shining heaven. **c** - O happy handmaid of God, relieve our burden when weighed down by a heavy load, and when weary rid us of our pressing sins, so that, with your entreaties, the gate of heaven may open to us!	The first two verses have been identified with M. L'Abbé Santyves's *Vie de Sainte-Geneviève* of 1816.[56]	
III / [19] / ff. 33-33^v^	288 *Domine salvum pour trois religieuses* 'Domine salvum fac regem'.	*1683-85 and before the end of 1692*	**c** - Guay **3** **c**	**c** Guay - Domine salvum fac Re[gem]: **3** - et exaudinos in die qua in vocaveri[...] **c** - [-mus] te domine salvum fac regem	**c** Guay - O Lord, save the King: **3** - and hear us on the day that we will call upon [you]. **c** - O Lord, save the King.	Psalm 19	
III / [19] / ff. 33^v^-35	322 *Motet de la vierge pour toutes ses fêtes* 'Quam pulchra es, amica mea'.	*End of 1683 - end of 1692. (likely 1683-85)*	**3** Guay Lentement Guay **c** Guay	**3** Guay - Quam pulchra est amica mea Lentement - Favus distillans labia tua, sponsa; Guay - Veni de Libano, sponsa mea: **c** Guay - Coronaberis	**3** Guay - How beautiful art thou, my love, how beautiful art thou! Lentement - Thy lips, my spouse, are as a dropping honeycomb; Guay - Come from Libanus, my spouse, come from Libanus: **c** Guay - thou shalt be crowned.	Adapted from the Song of Songs 4:1, 1:9, 4:11, 4:8. Independent translation.	
III / [19] / fol. 39v	397 *Caecilia Virgo et Martyr* 'Est secretum, Valeriane'.	*End of 1683 - end of 1692. (likely 1683-85)*	𝄞 **2** Tendrement 𝄞	𝄞 [Cæcilia et Valerianus] - O Tiburti, flores odoraris. [Tiburtius] O suavis o mirus pro tempestate odor ! Quis dedit vobis flosculos istos? [Cæcilia et Valerianus] Angelus Dei qui custodit nos. [Tiburtius] Quæ mira narratis? [Cæcilia et Vlaerianus] Et mira et vera. [Tiburtius] Incertus vix credo. [Cæcilia et Valerianus] Quid occulous videt? Quod probat olfactus? [Tiburtius] Hoc verum non puto. [Cæcilia et Valerianus] O Tiburti, in cælos respice, in teram et fluctus, et vide cuncta quæ quæ sunt in eis; qui dixit, et fact sunt hæc omnia, nonne potest operari similia. [Tibertius] Te Christum agnosco, te Deum omnipotentem confiteor. [Tibertius, Cæcilia et Valerianus] Nunc ergo, unanimes juremus in Christe fidem. Te Christum agnoscimus. Te Deum fatemur qui solus facis mirabilia. [Cæcilia] Deleantur dii gentium numina, numina scuptilia. Adoremus Deum verum qui solus facit mirabilia. **2** Tendrement [Tutti] - O Christi fidem profitentium cælestis harmonia, o concentus delectabilis, suavis melodia. 𝄞 -[Instr.]	𝄞 [Cecilia et Valerian] - O Tibutius, smell these flower. [Tiburtius] Oh sweet and wondrous fragrance in this season ! Who gave you these blossoms? [Cecilia & Valerian] The angel of God who guards us. [Tibertius] What wonders do you relate ? [Cecilia & Valerian] They are both wonders and true. [Tibertius] I hesitate and can scarecly believe it. [Cecilia, Valerian] What does your eye behold? What does your sense of smell tell you? [Tiburtius] I think this cannot be true. [Cecilia & Valerian] O Tiburtius, look upon the skies, the earth and the waters, and behold all that is contained therein could not he, at whose word all things were made, perform similar wonders? [Tiburtius] I acknowledge thee, O Christ, I trust in almighty God. [Tiburtius, Cecilia, Valerian] - Now therefore, let us all swear together our faith in Christ. We acknowledge thee, O Christ, we confess thee, O God, who alone dost perform wonders. [Cecilia] Let the gods of the pagans, their carved gods, be demolished. Let us worship the true God, who alone performs wonders. **2** Tendrement [Tutti] - Oh celestial harmony of those who profess faith in Christ, oh delightful concert, oh sweet melody. 𝄞-[Instr.]	Begins with Antiphon at Magnificat, Vespers of 22 November (Feast of St. Caecilia) (LU 1754-55); remainder unlocated. Independent translation.	
III / [19]-20 / ff. 46-56	397 *Caecilia Virgo et Martyr*	*End of 1683 - End of 1692 (likely 1683 - 85)*	**2** **c** Guay	**2** - Heu, heu, nos dolentes. Heu nobilis, heu casta virgo moritur! **c** Guay - [Instr.] - [Duo d'Angeli] Cur ploratis fiedeles, cur suspiratis?	**2** - Alas, alas, we grieve. Alas the noble, the chaste virgin is dead! **c** Guay - [Angels] Why do you weep, O believers, why do you sigh?	Begins with Antiphon at Magnificat, Vespers of 22 November (Feast of St. Caecilia) (LU 1754-55); remainder unlocated.	

[56] Text and translation taken from Marc-Antoine Charpentier, *Petits motets. Motets à 3 voix et Instr.*, Editions Monumentales, I.4.4a and b, ed. by Shirley Thompson (Versailles: CmbV, 2018), p. lxvii.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Est secretum, Valeriane'.		**2** **C** [¢] **2** **3** Guay **3** Guay **C** **3** **3** Guay ¢ Guay	**2** - Heu, nobilis heu casta virgo, virgo moritur! **C** - [Instr.] - [Angeli] Quae est ista virgo nobilis dicite fideles pulchra est chasta quam ploratis? [¢] **2** - [Chorus Fidelium] Heu, heu, nos dolentes. Moritur Cæcilia! **3** Guay - [Instr.] **3** Guay - [Quartet] Nolite flere fideles, non moritur, **C** - non moritor Cæcilia sed ab angelis coronata inter choros virginum regnat in cælis. **3** - [Instr.] **3** Guay - Eya ergo, Cæcilides, cantate Cæciliam, jubilate, cælebrate victoriam eius, eya ergo Cæcilides jubilemus! ¢ Guay - Laudemus virginem, mundi delitias et carnis illecebras despicientem celebremus martyrem in cruciatibus de tyranno triumphatur. Jubilemus, cantemus, et psallamus in tympano et choro in chordis et organo in cymbalis, in tubis duetilibus in cymbalis bene sonantibus in psalterio et cithara et volet per orbem Cæciliæ victoria! [End of work]	**2** - Alas, the noble, the chaste virgin is dead! **C** - [Instr.] - [Angels] Who is that noble virgin, tell us, O believers, that fair and chaste virgin whom you mourn? [¢] **2** - [Chorus of Believers] Alas, alas, we grieve. Cecilia is dead! **3** Guay - [Instr.] **3** Guay- Do not weep, O believers, Cecilia is not dead, **C** - but, crowned by the angels, among the chorus of virgins she reigns in heaven. **3** - [Instr.] **3** Guay - Come, then, followers of Cecilia, sing of Cecilia, rejoice, celebrate her victory; come, then, followers of Cecilia, let us rejoice! ¢ Guay - Let us praise the virgin who despised the delights of the world and the enticements of the flesh. Let us celebrate the martyr who, in her torments, triumphs over the tyrant. Let us rejoice, let us sing, and let us play, with timbrel and choir, with strings and organ, with cymbals, with long trumpets, with well-sounding cymbals, with psaltery and harp, that Cecilia's victory may soar round the world! [End of work]		
III / 20 / fol. 57v	240 *O sacrum p[ou]r trois religieuses* 'O sacrum convivium'	*End of 1683 - End of 1692 (likely 1683 - 85)*	**2** ¢3/2 Lent **3** Guay **2**	**2** - O sacrum convivium, in quo Christus sumitur. ¢3/2 Lent - O lacrymandum convivium recolitur memoria passionis ejus: **3** Guay - O salutifeum convivium in quo meus impletur gratia. **2** - in quo futuræ gloriæ nobis pignus datur, alleluia.	**2** - O sacred banquet in which Christ is received. ¢3/2 Lent - Oh for all those assembled who weep, the memory of his Passion is renewed: **3** Guay- Oh from whom I gratefully receive my spiritual sustenance. **2** - And a pledge of future glory to us is given. Alleluia	LU 959	
III / 20 / ff. 63v-64	168 *Psalmus David 5tus [recte 2us] in tempore belli pro Rege* 'Quare fremuerunt gentes'	*End of 1683 - End of 1692 (likely 1683 - 85)*	**C** **2** Lent **3**	**C** - Reges eos virga ferrea et tamquam vas figuli confringes eos - [Instr.] - et nunc reges intellegite erudimini judicatis terram - [Instr.] **2** Lent - qui judicatis terram. **3** - Servite Domino in timore et exultate ei in tremore.	**C** - Thou shalt rule them with a rod of iron, and shalt break them in pieces with a potter's vessel. - [Instr.] - And now, O ye kings, understand: receive instruction, you that judge the earth. **2** Lent - You that judge the earth. **3** - Serve ye the Lord with fear: and rejoice unto him with trembling.	Psalm 2	See corresponding prelude H. 168a in XVII / XXIII / ff. 41-41v. See the use of text from the end of v. 9 for a specific 7 bar change to **2** Lent.
III / 20 / fol. 66	168 *Psalmus David 5tus [recte 2us] in tempore belli pro Rege* 'Quare fremuerunt gentes'	*End of 1683 - End of 1692 (likely 1683 - 85)*	**2** **2** Lent	**3** - beati omnes qui confidunt in eo, cum exarserit in brevi ira eius - [Instr.] **2** Lent - beati omnes qui confidunt in eo.	**3** - blessed are all they that trust in him, when his wrath shall be kindled in a short time. **2** Lent - blessed are all they that trust in him.	Psalm 2	See corresponding prelude H. 168a in XVII / ff. 41-41v
III / 20 / ff. 69-71	60 *Hymne pour toutes les fêtes de la Vierge*	*End of 1683 - End of 1692 (likely 1683 - 85)*	**C**	**C** - Ave maris stella, Dei mater alma, Atque semper Virgo, Felix caeli porta. Sumens illus[d] Ave Gabrielis ore, Funda nos in pace, Mutans [evæ]? [Hevae] nomen. Solve vincla reis, Profer lumen cæcis, Mala nostra pelle, Bona cuncta posce.	**C** - Hail, star of the sea, Nurturing Mother of God, and ever Virgin Happy gate of Heaven. Receiving that 'Ave' From the mouth of Gabriel. Establish us in peace, transforming the name of 'Eva'. Loosen the chains of the guilty, send forth light to the blind, our evil do thou dispel, Entreat (for us) all good things.	LU 1259-61	Also - Charpentier does not follow the standard order of the text, introducing 'profer lumen' before 'solve vincla'.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	"Ave maris stella"		**3** Tendrement **c**	**3** Tendrement - [Instr.] - Monstra ta [te] esse Matrem, sumat per te preces [precem], Qui pro nobis natus, Tulit esse tuus. **c** - [Instr.] Virgo lingua [singularis], Inter omnes mitis, Nos culpis solutos, Mites fac et castos.	**3** Tendrement - [Instr.] Thy self a Mother shew. Let him receive your Prayer. Who, for the debts we owe, from thee would breath our Air. **c** - [Instr.] O Virgin chaste and mild, whose virtues all surpass, preserve us undefil'd. And make us mild and chaste.		
III / 21 / ff. 73^{v}-76^{v}[57]	14 *Prose du S[ain]t Sacrement* 'Lauda Sion salvatorem'	*End of 1683 - End of 1692 (likely 1683 - 85)*	**c** **3** Guay **c** [¢]	**c** - Lauda Sion Salvatorem, Lauda ducem et pastorem In hymnis et canticis. Quantum potes tantum aude, Quia major omni laude, Nec laudare sufficis. Laudis thema specialis Panis vivus insatalis Hodie proponitur. Quem in sacræ mensa cœnæ Turbæ fratrum duodenæ Datum non ambigitur. **3** Guay - Sit laus plena, sit sonara, sit jucunda, sit decora, Mentis delectario [jubilatio]. [Instr.]. Dies enim solemnis agitur. In qua mensæ prima recolitur hujus institutio. [Instr.]. In hac mensa novi Regis, novum Pascha novæ legis phase vetus terminat. Vetistatem novitas, noctem lux illuminat [eliminat]. **c** - Quod in cæna Christus gessit, faciendum hoc expressit in sui memoriam. Docti sacris institutis, panem, vinum in saltutis consecramus hostiam. Dogma datur Christianis, quod in carnem transit panis, et vinum in sanguinem. Quod non capis, quod non vides, animosa firmat fides Præter rerum ordinem. [¢]	**c** - Sion, lift up thy VOICE and sing: praise thy Saviour and thy King. Praise with hymns thy Shepherds true. All thou canst, do thou endeavour. Yet thy praise can equal never such as merits thy great King. See to-day before us laid the living and life-giving bread! Theme for praise and for joy profound! The same which at the sacred board was, by our incarnate Lord, giv'n to His Apostles round. **3** Guay - Let thy praise be loud and high; Sweet and tranquil be the joy Felt to-day in every breast, On this festival divine Which records the origin Of the glorious Eucharist. [Instr.]. On this table of the King, Our new Paschal offering Brings to end the olden rite; Here, for empty shadows fled, Is reality instead ; Here, instead of darkness, light. **c** - His own act, at supper seated, Christ ordain'd to be repeated, in His memory divine: wherefore now, with adoration. We, the Host of our salvation consecrate from bread and wine. Hear what Holy Church maintaineth. That the bread its substance changeth into Flesh, the wine of Blood. Doth it pass thy comprehending? Faith, the law of sight transcending leaps to things not understood. [¢].	LU 945-9 [58]	
III / 21 / ff. 77-79	14 *Prose du Saint Sacrement* 'Lauda Sion salvatorem'	*End of 1683 - End of 1692 (likely 1683 - 85)*	**c** [¢] **c** Plus lent [¢] **2** a 2 temps lentement **c** Guay **2** a 2 temps	**c** - Tantum esse sub fragmento, quantum toto tegitur. Nulla rei fit scissura, signi tantum fit fractura. Qua nec status, nec statura, signati minuitur. [¢] **c** Plus lent - Ecce panis Angelorum, Factus cibus viatorum, Vere panis filiorum, Non mittendus canibus. In figuris præsignatur, Cum Isaac immolatur, Agnus Paschæ deputatur, Datur manna Patribus **2** a 2 temps lentement - Bone Pastor, panis vere, Jesu nostri miserere, tu nos pasce nos tuere, Tu nos bona fac videre, In terra viventium. **c** Guay - Tu qui cuncta scis et vales, Qui nos pascis hic mortales, Tuos ibi commensales, Cohæredes et sodales Fac sanctorum civium. **2** a 2 temps - Amen.	**c** - But that in each part remains what was in the whole before; Since the simple sign alone, suffers change in state or form. The signified remaining one. And the same for evermore. [¢] **c** Plus lent - Behold the bread of angels, made food for travellers. Truly the bread of children, not to be thrown to dogs. It is foreshadowed in figures, when Isaac is sacrificed, the Passover lamb is appointed, Manna is given to the fathers **2** a 2 temps lentement - Good shepherd, the one true bread, Jesus, have mercy on us, feed us, protect us, make us see good things in the land of the living. **c** Guay - You who know and are all things. You who feed us mortals here, make your fellow-heirs and companions there of holy citizens so that we may see them face to face. **2** a 2 temps - Amen.	LU 945-9	NB: Charpentier uses strophes in different orders from across the text.
III / 22 / ff. 88^{v}-91^{v}	169 *Psalmus David 125tus* 'In convertendo Dominus'	*End of 1683 - End of 1692 (likely 1683 - 85)*	**2** **3** Guay **2** **3** Guay **2**	**2** - Qui seminant in lacrymis **3** Guay - in exultatione metent **2** - Qui seminant in lacrymis **3** Guay - n exultatione metent **2** - Euntes ibant et flebant mittentes[59] semina sua	**2** - They that sow in tears **3** Guay - shall reap in joy **2** - They that sow in tears **3** Guay - shall reap in joy. **2** - Going they and wept, scattering their seeds.	Psalm 125	

[57] This spans two different paper types (PAP-26a and PAP-83, two different water-marks (G and E) and contains S2.U2 and S1 and U1 clef combinations.

[58] Translation taken from Marc-Antoine Charpentier, *Petits motets. Motets à 3 voix et Instr.*, Editions Monumentales, I.4.4a and b, ed. by Shirley Thompson (Versailles: CmbV, 2018), pp. lxxiv-lxxv.

[59] In this verse, the authorised text reads 'Euntes ibant et flebant potantes semina sua Venientes autem venient in exultatione portantes manipulos suos'/ Going they went and wept, casting their seeds. But coming they shall come with joyfulness, carrying their sheaves'. However, for the word portantes, the author has substituted the word mittentes which in this context 'sending out'.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			¢ **2** Grave **3** ¢	¢ - Venientes autem venient cum exultatione, portantes manipulos suos. **2** Grave - In convertendo Dominum captivitatem Sion facti sumus consolati. **3** - Gloria Patri et Filio et Spirituo Sancto sicut erat in principio, ¢ - et nunc et semper et in saecula saeculorum. Amen.	¢ - But when returning they will arrive with exultation carrying their sheaves. **2** Grave - When the Lord brought back the captivity of Sion, we became like men comforted. **3** - Glory be to the father, and to the son and to the holy spirit, as it was in the beginning, ¢ - now and ever shall be, world without end. Amen..		
III / 22 / fol. 92v	170 *Psalmus David centesimus trigesimus sextus* [:] *Super flumina Babylonis* 'Super flumina Babylonis'	*End of 1683 - End of 1692 (likely 1683 - 85)*	Annotation underneath title: Prelude 'A deux temps graves'	**2** - [Instr.]	**2** - [Instr.]	Psalm 136	Note: the ink on fol. 93 has faded significant to that on fol. 92 and there are also G clef differences.
III / 22 / fol. 103	243 *Panis angelicus voce sola / Élévation* 'Panis angelicus'	*End of 1683 - End of 1692 (likely 1683 - 85)*	𝅗𝅥 **2** Lent (for last 3 bars)	𝅗𝅥 - Panis angelicus fit panis hominum: dat panis cælicus figuris terminum: O res mirabilis manducat Dominum pauper servus et humilis, O mirabilis. **2** Lent (for last 3 bars) - mirabillis	𝅗𝅥 - Thus angels bread is made the bread of man today: the living bread from heaven with figures dost away: O wondrous gift indeed. **2** Lent (for last 3 bars) - Wondrous!	Strophe 6 of hymn, 'Sacris Solemniis' (LU, 920)	Below this work, Charpentier has written 'La Second partie de cette elevation ne se recommence point. This is also marked as the 10e motet ; see the *Motets melêlez de symphonie*.
III / 23 / ff. 113-114v	171 *Super flumina / Psalmus 136 octo vocib[us] cum instr[umentis]* 'Super flumina Babylonis'.	1679	**2** **3** Viste **2** **2** **3** Viste **2**	**2** - Beatus qui tenebit **3** Viste - qui tenabit et adlidet parvulos tuos ad petram **2** - Filia Babylonis misera. **2** - Beatus qui retribuet tibi retributionem tuam quam retribuisti nobis **3** Viste - qui tenebit et allidet parvulos tuos ad petram, **2** - ad petram.	**2** - Blessed is he **3** Viste - who will take hold of your little ones and dash them against the rock **2** - O daughter of Babylon, have pity. **2** - Blessed is he who will repay **3** Viste - who will take hold of your little ones and dash them against the rock, **2** - the rock.	Psalm 136	
III / 24 / ff. 135v - 137v	244 *Elévation à 2 dessus et une basse chantante* 'O bone Jesu, tu cibus esurientium'	1679-80	**c** [¢] **c** [¢] 𝅗𝅥 and 𝅗𝅥 Lentement **c**	**c** - O bone Jesu tu cibus esurientium tu potus sitientium tunc de la crimi- [¢ -num]. **c** - tu cibus esurientium tu potus sitientium tunc de la crimi- [¢ -num] satianos in ebria vivifica- [¢ - nos]. 𝅗𝅥 and 𝅗𝅥 Lentement - ad te panem, angelorum, languentes acedimus fAmen. nostram expelle tu qui cibus esurientum ad te fontem vitæ sicut cervus ad aquam anima nostra desiderat sitim nostram extingue tu qui potus sitientium coran te medicina peccatorum plorantes pro cumbimus vires nostras refice tu qui me de la criminum. **c** - Tu cibus esurientium tu potus sitientium tunc de la crimi- [¢ -num].	**c** - O good Jesus, you are the food for the hungry and drink for those who thirst. **c** - you are the food for the hungry and the drink for those who thirst. 𝅗𝅥 and 𝅗𝅥 Lentement - To you, the bread of angels, we draw near, faint and weary; drive away our hunger, you who are hungry for food; to thee the spring of life, as a deer pants for water, quench our thirst: drink to the those who thirst is medicine to the sinners for as we lain, restore our strength you who save me from sin. **c** - You are the food for the hungry and the drink for those who thirst.	Text is unlocated	It is unclear if this metre should be 𝅗𝅥 or just 𝅗𝅥. The ¢ appears in the *basse* part (squashed in like a last minute addition) but not in the top part. There is no suggestion that either part should move at a faster rate than the other on account of the lateral number of bars. The annotation une 3e plus haut pour les voix pareilles' appears in a different ink colour and is likely an indication that Charpentier revisited this work, making amendments. Several of the metre signs, including the **c** and ¢ are clearly in a different ink colour.
IV / 25 / ff. 1v-2	173 *Miserere à 2 dessus, une haute-contre et basse continue*	1680	**c** **3** Lentement	**c** - Amplius lava me ab iniquitate mea et a peccato meo munda me. Quoniam iniquitatem meam ego cognosco et peccatum meum contra me est semper. **3** Lentement - Tibi soli peccavi et malum coram te feci ut iustificeris in sermonibus tuis et vincas cum iudicaris. Ecce	**c** - Wash me yet more from my iniquity, and cleanse me from my sin. For I know my iniquity and my sin is always before me. **3** Lentement - To thee only have I sinned, and have done evil before thee: that thou mayst be justified in thy words and	Psalm 50	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Miserere mei Deus'			enim in iniquitatibus conceptus sum et in peccatis concepit me mater mea.	mayst overcome when thou art judged. For behold I was conceived in iniquities; and in sins did my mother conceive me.		
			𝐜 [¢]	𝐜 - Ecce enim veritatem dilexisti incerta et occulta sapientiae tuae manifestasti mihi. [¢]	𝐜 - For behold thou hast loved truth: the uncertain and hidden. [¢]		
IV / 26 / fol. 40	27 *Salve Regina des Jésuites* 'Salve regina'	*End of 1692-Spring 1699*	𝐜 𝟑 Affectueux	𝐜 - Salve Regina mater misericordiae: vita, dulcedo et spes nostra, salve. Ad te clamamus, exsules, filii hevæ. Ad te suspiramus, gementes et flentes in hæc [hac] lacrymarum [lacrimarum] vale [valle] 𝟑 Affectueux - Eya [eia] ergo, advocate [advocata] noster ill[o]s tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens: O pia : O dulcis Virgo Maria. [End of work]	C - Hail, holy Queen, mother of mercy; hail our life, our sweetness and our hope! To thee do we cry, poor banished children of Eve; to thee do we send up our signs, mourning and weeping in this vale of tears. 𝟑 Affectueux - Turn then, most gracious advocate, thine eyes of mercy toward us; and after this our exile, show unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary. [End of work]	LU 279 Independent translation	
IV / 30 / ff. 91ᵛ - 92	325 *Canticum Annae* 'Exultavit cor meum in Domino'	1680	𝟑 𝄇 Lentement 𝐜	𝟑 - Nolite multiplicare loqui sublimia, gloriantes. Recedant vetera de ore vestro: quia Deus scientiarum, Dominus est, et ipsi præparantur cogitationes. Arcus fortium superatus est, et infirmi accincti sunt robore. Repleti prius, pro panibus se locaverunt: et famelici saturati sunt. Donec sterilis peperit plurimos: et quæ multos habebat filios, infirmata est. 𝄇 - Lentement - Infirmata est. Dominus mortificat, 𝐜 - Et vivficat deducit ad inferos et reducit. Dominus pauperem facit et ditat: humiliat et sublevat. Suscitat de pulvere egenum, et de stercore elevat pauperem: ut sedeat cum principibus, et solium gloriæ teneat.	𝟑 - Do not multiply to speak lofty things, boasting: let old matters depart from your mouth: for the Lord is a God of all knowledge, and to him are thoughts prepared. The bow of the mighty is overcome, and the weak are girt with strength. They that were full before have hired out themselves for bread: and the hungry are filled, so that the barren hath borne many: and she that had many children is weakened. 𝄇 - Lentement - The Lord killeth and maketh alive, 𝐜 - He bringeth down to hell and bringeth back again. The Lord maketh poor and maketh rich, he humbleth and he exaleth. He raiseth up the needy from the dust, and lifteth up the poor from the dunghill: that he may sit with princes, and hold the throne of glory.	Hitchcock lists 1 Kings 2 :1-10, but the text is actually from Samuel 1 2 :1-10. Hitchcock notes that liturgically, the text is associated with Lauds on Wednesdays in Lent. For a version of this text Ant. Rom., 130-131	NB : Charpentier leaves out some of the strophes that seem to perhaps either repeat other sentiments or perhaps don't convey the exact meaning he wants. Here, either he or his 'librettist' has left out 'The Lord brings death' reframing it.
IV / 30 / ff. 93ᵛ-95ᵛ	325 *Canticum Annæ* 'Exultavit cor meum in Domino'	1680	𝐜 𝟐 a 2 temps graves ¢ Guay 𝟐 Grave ¢ Guay	𝐜 - Dominum formidabunt adversarii eijus: et super ipsos in cælis tonabit. 𝟐 a 2 temps graves - Dominus judicabit fines terræ, ¢ Guay - et dabit imperium regi suo. 𝟐 Grave - Dominus judicabit fines terræ, ¢ Guay - et dabit imperium Regi suo, et sublimabit cornu Christi sui.	𝐜 - The adversaries of the Lord shall fear him: and upon them shall he thunder in the heavens. 𝟐 a 2 temps graves - The Lord shall judge the ends of the earth, ¢ Guay - and he shall give empire to his king. 𝟐 Grave - The Lord shall judge the ends of the earth, ¢ Guay - and he shall give empire to his King, and he will lift up the horn of his Christ.	Hitchcock list 1 Kings 2:1-10, but the text is actually from Samuel 1 2:1-10. Hitchcock notes that liturgically, the text is associated with Lauds on Wednesdays in Lent. For a version of this text see Ant. Rom., 130-131	
IV / 30 / ff. 96ᵛ-97	401 *Extremum Dei judicium* 'Audite cœli quæ loquor'	1680	𝐜 𝄇 Lentement 𝐜	𝐜 - [Deus] Num[quid] non ipse sum pater tuus qui possedi qui te qui feci et creavi te? Tu vero recessisti a mandatis meis et derelinquisti me ; jam ascendit ad me iniquitas tua et malitia tua completa est. Ideo accensus est ignis in furore meo, qui terram devorabit cum germine suo, fundAmen.ta montium comburet et ardebit usque ad inferni novissima. 𝄇 Lentement - [Chorus Hominum] O pavor! O tremor! O partentum! 𝐜 - de cælo tonante stellæ sicut sulphuris et fulmina labuntur; iratum mare procellosis et sanguineis fluctibus telluir commotæ tenat naufragium. O pavor! O tremor! O portentum! Solis splendor obscuratur, et luna non dat lumen suum. In excelso coruscat signum crucis terribile. 𝄇 - Festinat tempus ultionis; dies instar perditionis.	𝐜 - [God] Is it not I, your father, who have possessed you, made you, and established you? In truth, you have departed from my commandments, and you have abandoned me; already your iniquity has ascended unto me, and your wickedness is absolute. For a fire is kindled in my anger; it shall consume the earth with her increase, and set on fire the foundations of the mountains, and it shall burn unto the lowest hell. 𝄇 Lentement - [Chorus Hominum] O terror! O great fear! O monstrosity! 𝐜 - From the roaring sky the stars fall like the thunder and the lightning; the angry sea attempts to wreck the earth, shaken by the stormy and ferocious waves. O terror! O great fear! O monstrosity! The sun's brilliance is obscured, and the moon no longer gives its light. Oh high, frightful, the sign of the cross shines bright.	Adapted from Deuteronomy 32 :1, 5-6, 22 and Matthew 25 :35-36, 41-43. Independent translation.	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝅗𝅥𝅮		𝅗𝅥𝅮 - Announcing the day of destruction, the time of vengeance swiftly approaches.		
IV / 32 / ff. 121ᵛ-122ᵛ	403 *Mors Saülis et Jonathae* 'Cum essent congregata'	1681-82	𝐂 3/1 **3** Viste 𝐂	**𝐂** - [Saül] Vivit dominus, nil timeas mulier! Vivit dominus non morieris nec quidquam mali ex eo patieris. [Maga] Faciam, o rex, secundum verbum tuum. Recede paululum! Da lcum baculo meo et præbe silentium! 3/1 - [Instr.] [Première symphonie de l'enchantement] [Maga] Æther umbrosus nigro velamine Hunc cingat locum atra caligine! Venti quiescant a suo flamine, dum alloquar. Et vos inferni. Cives accurite! Horrendos cantus prompti percipite! Et quod requiram fideles facite, ut consequar! **3** Viste - Per hanc virgam in ter[ram] trahentem, astra, solem et lunam faventem. Samuelem educite, sic jubet Rex, Quodque vobis præcipio firma sit lex! **𝐂** - Nil prodes invocatio, Nec ore versus promere! Nil juvat incantatio, nec circulos imprimere, tellus quam pede quatio Samuelem evomire negat in hocce spatio.	**𝐂** - As the Lord liveth, fear not, woman! As the Lord liveth, thou wilt not die, nor suffer any evil from this. [Witch] I shall do, O King, according to thy word. Step back a little! Make room for my wand, and keep silence! 3/1 - [Instr.] [First symphony of enchantment] [Witch]. Let the dark ether with its black veil shroud this place in sombre gloom! Let the winds still their blast while I speak. And you, denizens of hell, hasten hither! Prepare to hear hideous chants! And faithfully perform what I require, that my will be done! **3** Viste - By this rod that attracts to the ground and favoured stars, sun and moon, bring up Samuel: thus commands the King, and thus I enjoin you, let the law be unbending! **𝐂** - The invocation is of no avail, I utter verses to no effect! The incantation is in vain, I trace circles to no effect! The earth I stir with my feet refuses to spew forth Samuel in this place.	Adapted from 1 Kings, chapt. 28, and II Kings, Chap. 1. However, there are not 28 chapters in Kings.	
IV / 32 / ff. 137-138	63 [Hymn to the Virgin] 'Ave Maris stella'	1681-82	𝐂 𝐂 **3** Guay **2**	**𝐂** - Mala nostra pelle, Bona cuncta posce. Monstra te esse matrem: Sumat per te preces, qui pro nobis natus, tulit esse tuus. **𝐂** - Virgo singularis, Inter omnes mitis [Nos culpis solutos, Mites] fac et castos. **3** Guay - Sit laus Deo Patri, Summo Christo decus, Spritui Sancto, tribus honor unus. **2** - Tribut honor unus.	**𝐂** - Our evil do thou dispel, entreat (for us) all good things. Show thyself to be a Mother: through thee may he receive prayer, who being born for us, undertook to be thine own. **𝐂** - O unique Virgin, meek above all others, [make us, set free from (our) sins] meek and chaste. **3** Guay - Praise be to God the Father, to the most hight Christ (be) glory, to the Holy spirit be- honour, to the three equally. **2** - To the three equally.	LU 1259-61	NB: passage of the standard text are not used by Charpentier. NB: the use of **2** for a short space of time that is then followed by a breve and long for the 'Amen.'
V / 63 / fol 3	418 *In honorem Sancti Ludovici Regis Galliae* 'Languebat Ludovicus inter suorum cadavera'	1692-93	**2** 𝐂 Plus viste **2**	**2** - Ecce, ecce quo modo moritur justus, O spectaculum firmitatis, O miraculum charitatis non est invetus. 𝐂 Plus viste - Exaltatus conturbatus laudavit Dominum. **2** - O spectaculum firmitatis, O miraculum charitatis.	**2** - Behold, behold the manner in which the just man dies, O spectacle of steadfastness, O miracle of charity is not unwelcome. 𝐂 Plus viste - Those who are troubled, praise and exhault the Lord. **2** - O spectacle of steadfastness, O miracle of charity.	Unlocated	
V / 63 / fol 3ᵛ	418 *In honorem Sancti Ludovici Regis Galliae* 'Languebat Ludovicus inter suorum cadavera'	1692-93	𝐂𝄡 𝐂 Guay **3**	𝐂𝄡 - nascentur tibi filius secundum cor meum ipse destruet inimicos. 𝐂 Guay - meos et pugnabit solus pro gloria nominis mei. **3** - Plaudite populis resonet tellus accinat æther in filio patrem.	𝐂𝄡 - a son will be born to you according to my heart, he will destroy the enemies. 𝐂 Guay - Those who are with me will fight alone for the glory of thy name. **3** - With the applause of the people the earth resounds, the ether shakes the father in the son.	Unlocated	
V / 63 / fol. 9	180b *Second prelude a quatre violons pour le meme exaudiat*	1692-93	𝐂 Guay **3** 𝐂	𝐂 Guay - [Instr.] **3** - [Instr.] 𝐂 - [Instr.]	𝐂 Guay - [Instr.] **3** - [Instr.] 𝐂 - [Instr.]	NA	
V / 63 / fol. 16	203a *Prelude pour Laudate pueri Dominum à 4 voix sans instr[uments]*	1692-93	𝐂 **3** Guay	**𝐂** - [Instr.] **3** Guay - [Instr.]	**𝐂**- [Instr.] **3** Guay - [Instr.]	NA	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	en G re sol nat[urel]						
V / 64 / ff. 22ᵛ-23	534 *Noëls sur les Instr.*	*After Spring 1699*	𝄵 **3** Guay [𝄵]	𝄵 - [Instr.] **3** Guay - [Instr.] [𝄵] - [Instr.]	𝄵 - [Instr.] **3** Guay - [Instr.] [𝄵] - [Instr.]	NA	
V / 64 / ff. 24ᵛ - 25	36 *Salut pour les veilles des O* 'O salutaris hostia'	*After Spring 1699*	𝅗𝅥𝄾 **3** Guay 𝄵	𝅗𝅥𝄾 - O salutaris hostia, Quæ cælis pandis osstium, **3** Guay - Bella premunt hostilia Da robur, fer auxillium; 𝄵 - Da robur, fer auxillium.	𝅗𝅥𝄾 - O saving Host, the heaven's high gate, **3** Guay - Lay'st open at so dear a rate; 𝄵 - Intestine wars invade our breast. Be thou our strength, support and rest.	Part of the Salut de la veille des O et les 7 O suivant le romain [Salutation on the eve of the 'O-antiphons' and the 7 'O-Antiphons'. The inscription 'suivant le romain', is thought to be Charpentier's way of indicating that the text of these works is taken from the Roman rather than the Parisian breviary.[60] Text Source Correspondence H. 36 - LU 1854-55 - Verse 1 only H. 37 - 340 H. 39 - 341 H. 41 - 342 H. 43 - 342 I have also identified this as *Le Bréviaire romain en latin et en françois, suivant la réformation du S. Concile de Trent* [...] *divisé en quatre parties*, trad./ transl. Nicolas Le Tourneux (Paris: Denys Thierry, 1688) p. ccix	
V / 64 / ff. 25ᵛ-26	37 *Premier O* 'O Sapientia'	*After Spring 1699*	𝅗𝅥 **3** Guay 𝄵	**2** - O Sapientia, [quæ existi] ex ore Altissimi prodiisti, attingens a fine usque ad finem, fortiter suaviterque disponens Omnia : **3** Guay - veni ad docendum, o sapientia, veni ad docendum nos viam prundentiæ 𝄵 - nos viam prudentiae.	**2** - O wisdom, coming out of the mouth of the most High, reaching from end to end mightily, ordering all things sweetly: **3** Guay - Come and teach us, O wisdom, come and teach us the way of prudence. 𝄵 - the way of prudence.		
V / 64 / ff. 27-27ᵛ	39 *Troisième O* 'O radix Jesses'	*After Spring 1699*	𝄵 **3** Guay	𝄵 - Qui stas in signum populorum super quem continebunt reges os sum, quem gentes deprecabuntur **3** Guay - veni ad liberandum nos, jam noli tardare. [Euouae].	𝄵 - Who stands as a sign among the peoples, before whom kings will close their mouths, to whom the nations will make their prayer; **3** Guay - Come to deliver us, delay no longer.		
V / 64 / ff. 28ᵛ-29	41 *Cinquième O* 'O oriens'	*After Spring 1699*	𝅗𝅥𝄡 **3** Guay 𝅗𝅥𝄡 **3** Guay 𝅗𝅥𝄡	𝅗𝅥𝄡 - O Orions, splendor lucis æternæ et sol justitiæ: **3** Guay - veni, et illumina sedentes in tenebris, et umbra mortis. 𝅗𝅥𝄡 - sedentes in tenebris, et umbra mortis, **3** Guay- veni, veni, et illumina, 𝅗𝅥𝄡 - sedentes in tenebris et umbra mortis.	𝅗𝅥𝄡 - O rising Sun, splendour of light eternal and sun of righteousness: **3** Guay - come and enlighten those who dwell in darkness and the shadow of death. 𝅗𝅥𝄡 - those who dwell in darkness and the shadow of death, **3** Guay - come and enlighten, 𝅗𝅥𝄡 - those who dwell in darkness and the shadow of death.		
V / 64 / ff. 30-30ᵛ	43 *Septième O* 'O Emmanuel Rex'	Originally 1693 but *ff. 18 - 31 replaced after Spring 1699*	𝄵 **3** Guay	𝄵 - O Emmanuel, Rex et Legifer noster, expectatio gentium, et salvator earum: **3** Guay - veni ad salvandum nos Domine Deus noster.	𝄵 - O Emmanuel, our King and our lawgiver, the hope of the nations and their Saviour: **3** Guay - Come and save us, O Lord our God.		
VI / 38 / ff. 9ᵛ-11	332 *In honorem Sancti Ludovici regis Galliae* 'In tympanis et organis, in tubis benesonantibus'	1683-84	𝄵 **3** Guay [End of work]	𝄵 - Unanimes igitur clamate populi: **3** Guay - Ludovicus triumphet, Ludocivus regnet, Ludovicus vivat. [End of work]	𝄵 - Therefore shout out with common voice people; **3** Guay - May Louis triumph, may Louis reign, long live Louis. [End of work]	Unlocated. Translation taken from Marc-Antoine Charpentier, 'Petits Motets vol 4b', *Editions Monumentales*, ed. Shirley Thompson (Paris: CmbV, 2019), p. xlviii	
VI / 38 / ff. 11-12	471	1683-84	**2** **3** Lentement	**2** - [Instr.] **3** Lentement - [Instr.] [recit d'oephee]	**2** - [Instr.] **3** Lentement - [Instr.] [recit d'oephee]	[Instr.]	

[60] A critical edition of H. 36-43 can be found in Marc-Antoine Charpentier, *Petits motets: Antiennes pour les Vêpres d'une Confesseur non pontife (H.33-35); Salut de la Veille des O et les 7 suivant le romain (H.36-43); Antiennes pour les Vêpres de l'Assomption de la Vierge (H.50-52); In S. Nicasium Rothomagensem Achiepicopum (H.55-57); Quatuor anni tempestates (H.335-338, 336a); Méditations pour le Carême (H.380-389)*, Editions Monumentales, I.4.7, ed. by C. Jane Gosine (Versailles: CmbV, 2013). However, the editor has not drawn attention to the divergences between the standard text as appears in the Roman Breviary (the Breiviary that Charpentier would have most certainly used) and the text as appears in this group of works.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	Orphée descendant aux enfers 'Effroyables enfers où je conduis mes pas'		𝅜	𝅜 - [Instr.]	𝅜 - [Instr.]		
VI / 38 / ff. 17-20	252 *Elévation* 'O cœlestis Jerusalem, o chara patria'.	1683-84	𝅜 𝅝 Viste [mid phrase] 𝅝 Viste 𝅜	𝅜 - [Pro]clament sanctus Deus sanctus fortis immortalis. O cœlestis Jerusalem, O chara patria. Ubi sancti et angei sunt cives, ubi Deus regnat amatus et visione perfecta possidetur, ubi juventus nunquam senescit, ubi vita terminum nescit, ubi decor nunquam pallescit, ubi amor nunquam tepescit, et gaudium nunquam decrescit, ubi sanctorum simul martyrum confessorum virginum et angelorum coves, suavi semper et novo modulamine Deo proclamant sanctus Deus, sanctus fortis, sanctus immortalis. O cœlestis Jerusalem, o chara patria. 𝅝 - Usquequo anima mea, [usquequo] in hujus mundi valle miseriarum et lacrymarum lugebis incola? Quamdo anima mea, bis mortalibus exuta spoliis, ad cœlestem patriam reverteris? Viste [mid phrase] - Solve vincula, rumpe catenas et illuc vola. [𝄐] 𝅝 - Heu, heu, carnis in carcere detenta suspiro gemens, languore deficio, amore consumor, heu, heu. Cupio dissolvi et adesse in conspectus Dei. Viste - Solve vincula, rumpe catenas et illuc vola. 𝅜 - O cœlestis Jerusalem, O chara patria.	𝅜 - Cry out to God with: 'Holy God, strong, Holy, immortal'. O heavenly Jerusalem, o dear fatherland, where saints and angels are citizens, where God, as a mother who has been swayed is possessed by perfect vision. Where youth never grows old, where beauty never withers. Where life knows no bounds, where love never becomes tepid and joy never decreases. Where voices of saints together with martyrs, confessors, virgins and angels with a melody ever sweet and new cry out to God: 'Holy God, strong, holy, immortal'. O heavenly Jerusalem, O dear fatherland. 𝅝♭ How long, my soul, how long will you mourn, as resident in the vale of this world of miseries and tears? When, my soul, having been stripped of mortal spoils, will you turn back again to the heavenly fatherland? Viste [mid phrase] - Loose the bonds, break the fetters, and fly there. [𝄐] 𝅝 Alas, held in the prison of my flesh, I sigh; groaning, I faint from weakness and am devoured by love. Alas, I yearn for death's release and to be present in the sigh of God. Viste - Loose the bonds, break the fetters, and fly there. 𝅜 - O heavenly Jerusalem, O dear homeland.	Unlocated Independent translation.	Charpentier sets a slightly abridged version of the text, "O coelestis Jerusalem" as the *petit motet*, H.435 (in *F-Pn*, Vm^{1} 1175ter, fols 14-20). Although scored for *haut-dessus* (G2), *dessus* (C1), and *basse* (F4), it draws on similar musical imagery to H. 252 to convey the meaning of the text. The spelling of the title of the autograph manuscript is discussed in Patricia Ranum, '*Meslanges*, *Mélanges, Cabinet, Recueil, Ouvrages*: l'entrée des manuscrits de Marc-Antoine Charpentier à la Bibliothèque du roi', *Marc-Antoine Charpentier: un musicien retrouvé*, ed. by Catherine Cessac (Sprimont: Mardaga, 2005), pp. 141-53.
VI / 41 / ff. 59-61^{v}	333 *Pro omnibus festis B. V. M.* 'Annuntiate superi, narrate cœli'	1683-84	𝅜 𝄐 Guay 𝅗𝅥𝅮 𝄐 Guay	𝅜 - O quam gloriosa dicta sunt de te, divina mater, virgo fœcunda, casta Maria. Tu enim sola es in qua partus et integritas fœdera pacis habent. 𝄐 Guay - Psallite ergo populi, psallite et lætas cantibus nostris sociate vo[ces], 𝅗𝅥𝅮 - ut suavi concentu et delectabili melodia, 𝄐 Guay - collaudemus virginem cui par non est in orbe nec similis in cæl. [End of work]	𝅜 - Oh, what glorious things are spoken of thee, divine mother, fertile virgin, chaste Mary. For you are the only one in whom childbirth and chastity exist together without contradiction. 𝄐 Guay - Therefore sing, O ye peoples, sing and with joyous voices join in our song, 𝅗𝅥𝅮 - that by sweet harmony and charming melody, 𝄐 Guay - we may celebrate this virgin, who has no equal either in this world or even in the heavens. [End of work]	Unlocated.[61]	
VII / [43b] / ff. 10-13	193 *Psalm[us] David 50 mus / Misere des Jésuites* 'Miserere mei Deus'	1685	𝅝 𝅜 Lent 𝅗𝅥𝅮 𝅝 Guay 𝅗𝅥𝅮	𝅝 - Docebo iniquos vias tuos et impii ad te convertur, 𝅜 Lent - et impii ad te convertur. 𝅗𝅥𝅮 - Libera me de sanguinibus Deus, Deus salutis meæ, 𝅝 Guay - exultabit lingua mea justitiam tuam. 𝅗𝅥𝅮 - Domine labia mea aperies et os meum adnuntiabit laudem tuam.	𝅝 - I will teach the unjust thy ways: and the wicked shall be converted to thee, 𝅜 Lent - and the wicked shall be converted to thee. 𝅗𝅥𝅮 - Free me from blood, O God, the God of my salvation, 𝅝 Guay - and my tongue will extol your justice. 𝅗𝅥𝅮 - O Lord, thou wilt you will open my lips: and my mouth will declare thy praise.	Psalm 50	

[61] Translation taken from Marc-Antoine Charpentier, *Motets pour chœur: Annuntiate superi (H.333)*, *Litanies de la Vierge (H.83)*, *Miserere mei Deus (H.193)*, *Canticum Zachariæ (H.345)*, *Bonum est confiteri Domino (H.195)*, Editions Monumentales, I.5.8, ed. by Théodora Psychoyou (Versailles: CmbV, 2008)), p. lxxiv.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
VII / 44 / 31ᵛ-32ᵛ	339 *Chant joyeux du temps de Pâques* 'Alleluia. O filii et filiæ'	1683-84	𝐜 𝐜 Guay 𝆑 𝐜	𝐜 - Quando Thomas vidit Christum [Christi latus,] pedes manus latus suum Di[xit]: 'Tu, tu es Deus meus'. Alleluya. Beatis [Beati] qui non viderunt, [Christum:] Et firmiter crediderunt Vitam æternam habebunt'. Alleluya. 𝐜 Guay - [Instr.] - [Stanza 11] In hoc festo sanctissimo Sit laus et jubilatio. Benedicamus Domino. Alleluya. 𝆑 - Ex quibus nos humillimas Devotas atquae debitas Deo dicamus gratias. Allelu[ya] 𝐜 - Alleluya.	𝐜 - When Thomas saw Christ's feet, his hands, his side, he said: 'Thou, thou art my God'. Alleluia. Blessed are those that have not seen [the Christ] and yet have firmly believed: they shall have eternal life. Alleluia. 𝐜 Guay - [Instr.] - On this feast most holy be there praise and jubilation, Blessed be the Lord. Alleluia. 𝆑 - For which things let us most humbly, devoutly and dutifully. to God give thanks. 𝐜 - Alleluia.	LU 1875 Independent translation.	
VII / 46 / ff. 56ᵛ-63	473 *Epithalamio in lode dell'Altezza Serenissima Elettorale di Massimiliano Emanuel Duca di Baviera concento a cinque voci con stromenti* 'O del Bavaro soglio inclito erede'	1685-6	𝐜 𝐜 Allegro 𝐜 𝟑 Allegro	𝐜 - Che ne l'augusta fronte A misura comparte La dolcezza e il terrore Onde nel tuo sembiante Il mondo ammira lampi di maesta fulmini d'ira. 𝐜 - Allegro - tante stelle il ciel non ha quante glorie sol in te eguel merito non ce par valor non si da 𝐜 - ombre illus trie memorabilia della famain seperabili ch'all historia date gloria date accor rexte escor gete'o grandi hero i un Heroe maggior divoi accor rete 𝟑 - Allegro - Ci n'gon di no bil serto Il lavro chi non l'honora chi non la dora, o non vive vede no, no, o no haspirto. - [Instr.] [End of Work]	𝐜 - That in your august mind, in measure divides sweetness and terror. So that in your countenance, the world admires flashes of majesty and thunderbolts of wrath. 𝐜 - Allegro - the sky does not have as many stars as there are glories, in you alone there is no equal merit, there seems to be no value 𝐜 - shadows of illustrious memorabilia of fame indivisible that give glory to history give hasten to escort great heroes and a greater hero than you hastens. 𝟑 Allegro - There are no noble crowns, he who does not honour it, he who does not gild it, or does not live, sees nothing, or has no spirit. - [Instr.] [End of Work]	Unlocated Independent translation.	
VII / 46 / ff. 63ᵛ-67ᵛ	487 Les arts florissants [:] Opéra 'Que mes divins concerts'	1685	𝟐 𝟑 Tendrement 𝆒 𝐜 𝆒 𝐜 Fort et viste 𝆒 𝐜 Fort et viste 𝆒 𝟐 Guerriers 𝆒	𝟐 - [Instr.] 𝟑 Tendrement - [Instr.] 𝆒 - Que mes divins concerts, que mon douce harmonie. Heureux guerriers, comblent vos cœurs de mille innocentes douceurs. 𝐜 - Fleurissez doctes arts, la discorde est bannie, et la guerre, votre ennemie dont Louis a chassé les funestes horreurs bien loin de ces climats exerce ses fureurs. Et vous, qui jouissez d'une tranquille vie a l'ombre des lauriers du plus grand des vainqueurs, venez, venez, je veux malgré la noire envie. 𝆒 - Que mes divins concerts, que mon douce harmonie. Heureux guerriers, comblent vos cœurs de mille innocentes douceurs. Amour du Ciel et de la terre, amé de l'univers, lien des éléments. Seuls plaisirs innocents. 𝐜 Fort et viste - Qu'après le bruit affreux des foudres de la guerre, et les coups redoublés de leur bruyant tonnerre. 𝆒 - il est charmant d'ouïr tes célestes accents, 𝐜 Fort et viste - Qu'après le bruit affreux des foudres de la guerre, et les coups redoublés de leur bruyant tonnerre. 𝆒 - il est charmant d'ouïr tes célestes accents. 𝟐 Guerriers - [Instr.] 𝆒 - [Instr.]	𝟐 - [Instr.] 𝟑 Tendrement - [Instr.] 𝆒 - May my divine concerts and my sweet harmony, Happy Warriors, fill your hearts with a thousand innocent charms. 𝐜 - Flourish learned arts, discord is banished and war, your enemy, whose baneful horrors Louis has driven away, wreaks its havoc far from these climes. And you who rejoice in a quiet life in the shade of the laurels of the greatest conqueror, come, come, I bid you, despite black envy 𝆒 - May my divine concerts and my sweet harmony, Happy Warriors, fill your hearts with a thousand innocent charms. Beloved of heaven and earth, soul of the universe, delight of the mind, home of the elements, the only innocent pleasure. 𝐜 Fort et viste - After the fearful noise of war's lightning bolts and the redoubled blows of their clamorous thunder, 𝆒 - how beguiling it is to hearken to your celestial accents, 𝐜 Fort et viste - After the fearful noise of war's lightning bolts and the redoubled blows of their clamorous thunder. 𝆒 - how beguiling it is to hearken to your celestial accents. 𝟐 Guerriers - [Instr.] 𝆒 - [Instr.]	Unlocated Independent translation.	
VII / 46 / ff. 68-69ᵛ	487	1685	𝆑	𝆑 - Les exploits de Louis,	𝆑 - The exploits of Louis,	Unlocated Independent translation.	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	Les arts florissants [:] Opéra 'Que mes divins concerts'		𝄵 𝄵 **3** Guay **C**	𝄵 -que tout le monde admire ostent aux plus grands 𝄵 - mots la force et l'ornement, il vaut mieux manquer de les dire faiblement. **3** Guay - [La Peinture] Mon pinceau, mes couleurs ne perdent point courage pour transmettre ses faits à la postérité. Et si d'y réussir je n'ai pas l'avantage. Le glorieux projet d'un si pénible ouvrage pourra servir d'excuse à la témérité. [LArchitecture] - Joignons nous, savante Peinture: faisons que ses exploits vivent malgré les temps. **C** - Dans un désert stérile, où l'ingrate nature rend autant qu'elle peut mes efforts impuissants.	𝄵 - which the whole world admires, rob even the grandest 𝄵 - words of their power and art, it is better to say nothing, than to speak feebly. **3** Guay - [Painting]. My paintbrush, my colours, do not lose the courage to transmit his deeds to posterity. And even if I should not succeed, the glorious prospect of such a difficult task may serve to excuse my daring attempt. [LArchitecture] - Let us join together, learned Painting; let us keep his deeds alive, despite the passing of time. **C** - In a barren desert, where ungrateful nature does her best to destroy my works.		
VII / 46 / ff. 70ᵛ-73	487 Les arts florissants [:] Opéra 'Que mes divins concerts'	1685	𝄡 **C** Viste et fort § **2** Entrée des furies	𝄡 - [La musique, la Poésie, L'Architecture, La Peinture] - Mes sons se glacent de frayeur, **C** Viste et fort - [Choeur des Arts et des Guerriers] Fuyons éloignons-nous de ces lieux pleins d'horreurs. § - [La Discorde] Renversons le ciel, la terre et l'onde, que tout se confonde, rallhumons de la guerre les feux. Que ce roi si chéri de Bellone tremble sur son trône du désastre affreux dont je vais inonder ses états trop heureux. Chœur de Furies - [text as above] **2** Entrée des furies - [Instr.]	𝄡 - [La musique, la Poésie, L'Architecture, La Peinture] My senses are frozen with fear, **C** Viste et fort - [Choeur des Arts et des Guerriers] Let us flee, let us get away from this place full of horrors. § - Let us turn heaven, earth and sea upside down, that all be confounded, let us reignite the fires of war, let this king, so beloved of Bellona, tremble upon his throne for the horrific disaster with which I will inundate his too happy realm. Chœur de Furies - [text as above] **2** Entrée des furies - [Instr.]	Unlocated Independent translation.	
VII / 47 / ff. 77-84	487 Les arts florissants [:] Opéra 'Que mes divins concerts'	1685	𝄵 **C** Tous viste **3** Guay **3** Menuet Menuet pour les violes et les flûtes La paix 2ᵉ couplet **3** Chaconne	𝄵 - et retombe avec elle dans les fonds des enfers. **C** Tous viste - [Instr.] **3** Guay - [Instr.] **3** Menuet [Instr.] [La Paix 1er couplet] - Parais dans ta beauté première soleil rassemble tes clartz[és] tous les monstres sont écartés, qui blessaient ta vive lumière, tout pleure en ce triste séjour, si tu n'y ramènes le jour. Menuet pour les violes et les flûtes. La paix 2ᵉ couplet. Reviens agréable harmonie, reviens avec tes doctes sœurs, viens exercer sur tous les cœurs, une si douce tyrannie que nos plus généreux guerriers, préfèrent le myrete aux lauriers. Scène Cinquième **3** Chaconne - [Instr.] - [La Musique] Charmante paix, du ciel à propos descendue, que ne devons-nous pas à tes rares bontés de ces monstres cruels contre nous révoltés, par ton divin secours la rage est confondue. [Repeat by Choeur des Arts et des Guerrieurs] [La musique] Les beaux sons que j'aime ne cesseront jamais de chanter tes bienfaits. [La Poésie] Ma cadence et ma rime préféreront la paix a tous autres sujets. [La Peinture et l'Architecture] La savante peinture, la belle architecture, dans leurs emplois unis te donneront toujours pour	𝄵 - and with it fall back into the depths of hell. **C** Tous viste - [Instr.] **3** Guay - [Instr.] **3** Menuet - [Instr.] - [La Paix 1ᵉʳ couplet] - Appear in your pristine beauty, sun, gather your beams; all the monsters are dispersed, wounded by your bright light. All weeps in this sad place unless you bring in the day. Menuet pour les violes et les flûtes. La paix 2ᵉ couplet. Return, gracious harmony, return with your sweet sisters. Come, exercise upon all hearts so gentle a tyranny that our most courageous warriors will prefer the myrtle to the laurel. Scene Five **3** Chaconne - [Instr.] - [Music]. 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. [Repeat by the chorus of Arts and Soldiers] [Music] The sweet sounds that I intone will never cease to sing of your favours. [Poetry] My cadence and my rhyme prefer peace to all other subjects. [Painting and Architecture] Artful painting, fair architecture, in their united functions will give you as a faithful companion	Unlocated Independent translation.	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
				compagne fidèle au monarque des Lys. Qui la foudre levé pour venger sa querelle, rendant par tes conseils sa victoire plus belle, aimera mieux donner le repos aux Français que de traîner en pompe une foule de Rois. [Choeur des Arts et des Guerriers] Charmante paix, du ciel à propos descendue, que ne devons-nous pas à tes rares bontés de ces monstres cruels contre nous révoltés par ton divin secours la rage est confondue.	to the monarch of the Lys. Who with unpraised thunderbolt avenges his quarrel, his victory rendered more glorious by your counsel, would rather bestow peace on the French that train in triumph a host of Kings. [Chorus of the Arts and Warriors] 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.		
			𝄞 une guerier **3** Sarabande en rondeau 𝄞	𝄞 une guerier - Ô paix si longtemps désirée, que tes fruits à goûter sont doux, tu ramènes les temps de Saturne et de Rhée, demeure toujours avec nous. **3** Sarabande en rondeau [La Paix en levant] 𝄞 - Loin du bruit des armes, guerriers généreux vivez sans alarmes et suivez les jeux; la paix vous convie à passer la vie dans un plein repos et les plaisirs que ma main vous présente après l'horreur d'une guerre sanglante sont dignes de plus grands héros.	𝄞 une guerier - O peace, so long desired, how sweet-tasting are your fruits you bring back the time of Saturn and or Rhea. Remain with us forever. **3** Sarabande en rondeau [La Paix en levant] 𝄞 - Far from the clash of arms, noble warriors live without alarms and disport yourselves in games; peace invites you to spend your lives in repose, and the pleasures that my hand offers you, after the horror of a bloody war, are worthy of the greatest hero.		
VII / 47 / ff. 88-89	340 Ad beatam Virginem canticum 'Hodie salus huic domui[?] facta est'	1685	𝄡 **3** Guay 𝄵	𝄡 - Ecce nos et pueri, quos dedit nobis Dominus serva eos Maria, in nomine tuo, et non sit qui eripiat de manibus tuis. **3** Guay - Spes nostra Virgo a juventute. 𝄵 - usque in senectam et senium.	𝄡 - Behold us and the children whom the Lord has given to us. Keep them, Mary, in your name and let there be none who would seize them from your hands. **3** Guay - Our hope, O Virgin, from our youth. 𝄵 - to our old age and frailty.	Thompson notes that a significant portion of this text is drawn from the Bible: the Gospel according to St Luke and the Books of Psalms. The Latin is established with reference to the *Bibilia Sacra*, 1590.[62]	
VII / 47 / ff. 97-100	415 *Cæcilia virgo et martyr* 'Est secretum, Valeriane, quod tibi volo dicere',	1685	𝄞 𝄡 Lent 𝄢	𝄞 [Tibertius, Cecilia, Valerian] Te Christum agnosco, te Deum confiteor. [Cæcilia and Valerianus] - Nunc ergo unanimes juremus in Christi fidem. Te Christum agnoscimus! Te Deum fatemur qui solus facis mirabilia! Destruantur, confringantur, deleantur dii gentium numina sculptilia! Veneremur, adoremus Deum verum qui solus facit mirabilia. 𝄡 Lent [Chorus Fidelium] - O Christi fidem profitentium suave melos! O Christi fidem profitentium concentus dulcis! O Christi fidem profitentium mellitus cantuas! 𝄢 - O cælestium prægustatio voluptatum! - [Instr.]	𝄞 [Tibertius, Cecilia, Valerian] - O Christ, I know thee, O God, I confess to thee. [Cecilia and Valerianus] - Now, therefore, with one mind let us swear our faith in Christ. O Christ, we know thee! O God, we acknowledge thee, who alone dost wonderful things! May the gods of the gentiles and their graven idols be brought down, shattered and destroyed! Let us revere and adore the true God who alone doth wonderful things. 𝄡 Lent [Chorus of the Faithful] - Oh, how pleasing the melody of those who profess their faith in Christ! Oh, how sweet the harmony of those who profess their faith in Christ! Oh, how exquisite the song of those who profess their faith in Christ! 𝄢 - Oh, foretaste of the pleasures of Heaven!	Begins with Antiphon et Magnificat, Vespers of 22 November (Feast of St. Cecilia) (LU 1754-55); remainder unlocated.[63]	
VIII / [49] / fol. [1ᵛ]	430 [untitled]	1686-87	[𝄡]? **2** Lentement	[𝄡]? - ...meum. **2** Lentement - meum qui es pax tranquillitas et dulcedo mea.	[𝄡]?- ...my/mine. **2** - Lentement - My joy is in your calm and peaceful sweetness.	Fragment of a sacred work that was 341 bars in length; the bulk of this work was in [cah. 49].	
VIII / [49] / ff. 2-4	342 *Pour Ste Thérèse* 'Flores, O Gallia, et plenis manibus sparge lilia'	1686-87	𝄡 Guay **3**	𝄡 Guay - Flores, O Gallia, et plenis manibus sparge lilia. **3** - O populi, pulsate lyram sumite citharam cum cymbalis! In hoc Theresiæ festo solemni psallite sanctæ, psallite castæ, psallite amanti!	𝄡 Guay - Oh sprinkle over France the abundance of blooms from your hands. **3** - O all thy people, take up the Instr. of harps and cymbals and loudly proclaim! On this holy feast of Teresa, sing, sing and make thy lovely music!	Hitchcock states this is unlocated, but I have located a source of this text on p.63 of Pierre Perrin's *Cantica pro capella Regis* of 1665, p. 63 - starts Flores, O	

[62] Translation taken from Marc-Antoine Charpentier, *Petits motets. Motets à 3 voix et Instr.*, Editions Monumentales, I.4.4a and b, ed. by Shirley Thompson (Versailles: CmbV, 2018), pp. xlvii-xlviii.
[63] Translation taken from Marc-Antoine Charpentier, *Histoires Sacrés*, Editions Monumentales I.6, ed. by Jane Gosine (Versailles: CmbV, 2006), p. xcvii.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝐜 Adagio	𝐜 Adagio - Dum vitam duchebat amoris pondere oppressa gemebat dum fervens orabat, amoris vulnere transfixa languebat.	𝐜 Adagio - As long as the life of the oppressed carries with fervour the weight of the love of their leader they pray while he was groaning, was ill with the wound of love, thrust through.	gallia, et plenis manibus sparge lilia. H.374 is a different setting of this text. Unlocated Independent translation.	
			𝟑 Allegro	𝟑 Allegro - Et nunc in cælis sponsa fidelis amoris gaudio plena triumphat, vivit, regnat cum Christo dilecto amata beata Theresia.	𝟑 Allegro - And now in heaven faithful bride joy of love, full of triumphs, lives reign with dear lover blessed Teresa.		
VIII / [49] / ff. 4-6	343 *Magdalena lugens voce sola cum symphonia* 'Sola vivebat in antris Magdalena lugens'	1686-87	𝐜 Adagio [𝄵]	𝐜 Adagio - [Instr.] [𝄵]	𝐜 - Adagio - [Instr.] [𝄵]	Unlocated Independent translation.	NB: the 'Lent' that is used mid-phrase with 𝐜 appears in a different shade of ink to that of the surroundings. NB: there are variations between the copy of this work by Brossard in *F-Pn*, Vm^{1} 1739, no II (pp. 17-22) and again between these two versions and the separate parts that appear in *F-Pn*, Vm^{1} 1266, no 8. The ink of the terms 'Plus viste' on f. 4^{v} appears to have dried a different colour. This is the same for the Lent on f. 5. And both instances of the plus lent on f. 5^{v} appear to be in a different colour ink and also be in a different pen nib.
			𝐜	𝐜 - Sola vivebat in antiris Magdalena lugens, et suspirans die ac nocte voce gementi Christo dicebat:	𝐜 - Alone in the caves, in mourning, lived Mary Magdalene, and, sighing day and night, with lamenting voice she spoke thus to Christ:		
			𝄵	𝄵 - O amor meus cor et delitium [delicium]!	𝄵- 'O love of mine, my heart and joy!		
			Plus viste	Plus viste - Quid retribuam amori tuo, qui te tradidit in mundi pretium	Plus viste - How can I repay thy love		
			Lent	Lent - O amor meus cor et delitium [delicium]!	Lent - O love of mine, my heart and joy.		
			𝐜 Adagio	𝐜 Adagio - Quis mihi det ut prote patiar? Quis mihi det ut pro te moriar? Ah! Jesu mi dulcissime, Ah! Jesu mi patientissime, ego peccatrix, tu culpa carens, ego soluta et impunis, tu tanquam reus duceris ad suplicium	𝐜 Adagio - Oh that give us protection! Ah my sweetest Jesus! Ah, Jesus, thou who dost endure so much! I am but a sinner, and thou art without sin; I am free and unpunished, while thou, like a criminal art taken to be executed.		
			𝄵 Plus viste	𝄵 plus viste - Quid retribuam amori, qui te tradidit in mundi pretium,	𝄵 Plus viste - How can I repay thy love,		
			Plus lent	Plus lent - O amor meus cor et delitium [delicium]!	Plus lent - O love of mine, my heart and joy!		
			𝟐 Lent	𝟐 Lent - Magdalena luge plora Jesus virgis corditur Jesu facies de cora cola phis in fligitur, Magdalena luge plora caput Jesu regum regis spinis heu cingitur.	𝟐 Lent - Mary Magdalen who weeps and sighs. The head of Jesus, the King of kings is alas crowned with thorns.		
			𝐜	𝐜 - Heu clavis et lancea perforatur in ara crucis elevatur aceto potatur et moritur ipsa vita pro salute viventium. [𝄵]	𝐜 - Alas he was pierced by nails and by the lance at the alter of the cross where I am raised up by the very life of his garments and make off for the salvation of the living. [𝄵]		
VIII / [49] / ff. 6^{v}-9^{v}	489 *Idyle sur le retour de la santé du Roi* 'Peuples qui gémissez au pied de nos autels'	1686-87	𝟐	𝟐 - [Instr.]	𝟐 - [Instr.]	Unlocated Independent translation.	The work was probably composed after Louis XIV's recovery in late November 1686 from a serious operation. See *Catalogue de l'histoire de France* (Paris: Firmin Didot frères, 1855-95), II, pp. 264-5. Hitchcock links this work with H.341 (Gratiarum actiones pro restituta Regis christianissimi sanitate an[no] of 1686. H.341 was written at a similar time to 489. H.341 is comparable to H.326 the latter being relative to the Dauphin.
			𝟑	𝟑 - [Instr.]	𝟑 - [Instr.]		
			𝟐	𝟐 - [Instr.]	𝟐 - [Instr.]		
			𝐜 Lent	𝐜 Lent - Peuples qui gemis[s]ez au pied de nos autels qui par des vœux ardents, des soupirs, et des larmes, demandez la santé du plus grand des des[mortels]	𝐜 Lent - Those peoples who groan at the foot of our altars who with ardent vows sighs and tears ask for the health of the greatest of [mortals]		
			𝄵	𝄵 - en plaisirs changez vos alarme [Instr.].	𝄵 - Change your worry to pleasure. [Instr.]		
			𝟑 Guay	𝟑 Guay - Couronnez vos testes [têtes] de fleurs, Louis est affranchi de ses vives douleurs, d'une santé par faite, il goûte tous les charmes. Couron[n]ez vos/nos testes [têtes] de fleurs, changez vos alarmes, en plaisirs, en plaisirs changez vos alarmes.	𝟑 Guay- Crown your heads with flowers, Louis is freed from his sharp pains, all the charms he has tasted make him healthy. Crown your heads with flowers, change your / our worry into pleasures.		
			𝄵	𝄵 - [Instr.] [Bergers et begeres]	𝄵 - [Instr.] [Bergers et bergeres]		
			𝟑 Guay	𝟑 Guay - Dés ses plus jeunes ans a vaincre accoutumé, il a domté les maux qui lui faisaient la guerre; ils n'ont servi qu'à montrer à la terre, combien Louis et grand, combien il est aimé,	𝟑 Guay - In his youngest years he overcame and tamed the devils which made him wry; they only served to show the earth how great and how loved Louis is.		
			𝄵	𝄵 - Tandis que, dévoreés[rez] par des craintes mortelles, nous cherchions, et tremblant d'agréables nouvelles, tandis qu'il nous	𝄵 - Whilst we were devoured by our mortal fears, we searched, trembling in anticipation; while it cost us so many		

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
				coûtait, tant de pleurs, tant de cris; Lui dont rien ne vauroit ébranler le courage, regardait ses douleurs avec un fier mépris, soient que sur notre visage.	tears and so many cries, he who shook with nothing by courage looked on the pains he felt with proud contempt be that they only appeared on our face.		
VIII / [49] / 50 / ff. 12ᵛ-15	489 *Idyle sur le retour de la santé du Roi* 'Peuples qui gémissez au pied de nos autels'	1686-87	𝔠 𝟯 Guay 𝟯 un peu plus lent Guay 𝟯 Menuet	𝔠 - [Instr.] 𝟯 Guay - [Instr.] 𝟯 un peu plus lent - Et vous, qui par un juste choix, sage préférez vos rustiques toits, à ces lambris dorés sous qui la tempérance, la tranquillité, l'innocence, loge rarement avec nous; bergers, pour qui la vie a si peu de dégoûts bergers, plus heureux qu'on ne pense. Guay - quittez le soin de vos troupeaux, de guirlandes parez vos têtes, foulez l'herbe naissante au son des chalumeaux. Que des jeux innocents, que d'agréables fêtes ramènent les plaisirs que vous aviez bannis; Louis ne souffre plus, nos malheurs sont finis. 𝟯 Menuet - [Instr.] [End of Work]	𝔠 - [Instr.] 𝟯 Guay - [Instr.] 𝟯 un peu plus lent - And you, who by a right, wise choice prefer your rustic roofs, to these golden paneling beneath which temperance, tranquillity, innocence, rudely reside with us; shepherds, for whom life has so little disgust; shepherds, happier than you think. Guay - leave the care of your herds, garlands adorn your heads, tread the emerging grass to the sound of chalumeaux. May innocent games, may pleasant feasts bring back the pleasures you had banished; Louis no longer suffers, our misfortunes are over. 𝟯 Menuet - [Instr.] [End of Work]	Unlocated Independent translation.	The work was probably composed after Luis XIV's recovery in late November 1686 from a serious operation/ see *Catalogue de l'histoire de France* (Paris: Firmin Didot frères, 1855-95), II, 264-5. Hitchcock links this work with 341 (Gratiarum actiones pro restituta Regis christianissimi sanitate an[no] 1686. H. 341 was written at a similar time to 489. H. 341 has comparability to H. 326 the latter being relative to the Dauphin.
VIII / 50 / ff. 15ᵛ-18	431 *Gratitudinis erga Deum canticum* 'Os meum cur taces'.	1687	𝔠 𝟯 Guay 𝔠 𝟯 Guay 𝔠 𝟯 𝔠𝟯 - Lent 𝔠	𝔠 - [Instr.] - Os Meum, cur taces? Lingua mea, quid mutescis? Cithara mea, cur siles? 𝟯 Guay - Age, os meum, lingua mea, cithara mea: Dei laudes resonate, retributiones eius decantate, celebrate. 𝔠 - Unde einim hoc nobis ut recordetur nostri et nos præveniat tot benedictionibus dulcedinis, et amantissimæ charitatis su[ae]? 𝟯 Guay - Age, os meum, lingua mea, cithara mea: Dei laudes resonate, retributiones eius decantate, celebrate. 𝔠 - Adhaererat linguae mea, faucibus meis, oblivioni detur dextera mea, si oblitus, fuero tui Deus si non meminero tui Domine. Tu enim potentissimus, 𝟯 - et ego vapour, et ego nihil sum. Tu veritas, tu lumen; et ego tenebræ et ignorantia. 𝔠𝟯 - Lent - et ego tenebræ et ignorantia. 𝔠 - Aperis mihi manum tuam, et imples me omni benedictione.	𝔠 - [Instr.] -Mouth of mine, why are you silent? Tongue of mine, why are you mute? Lyre of mine, why are you still? 𝟯 Guay - Come, mouth of mine, tongue of mine, lyre of mine: sound out praises to God, sing out his recompenses, celebrate! 𝔠 - For whence comes it to us that he is mindful of us, and anticipates us with so many blessings of sweetness, and of his most loving care? 𝟯 Guay - Come, mouth of mine, tongue of mine, lyre of mine: sound out praises to God, sing out his recompenses, celebrate! 𝔠 - May my tongue cleave to the roof of my mouth, may my right hand be destroyed, if I forget you, God, if I do not remember you, Lord. For you are the most mighty, 𝟯 - and I, a mere wisp of breath, and I am nothing. You are the truth, you are the light, and I am but darkness and ignorance. 𝔠𝟯 - Lent - and I am but darkness and ignorance. 𝔠 - And yet you open your hand to me, and you fill me with all blessing.	Thompson, in her edition of this work, notes that 'a significant portion of this text resembles that found in Jacobi Merlo Horstius, *Paradisus animæ Christinæ: Lectissimis omnigenæ pietatis delitiis amœnus* (Col. Aggripinæ, Sumpt. Balth. Ab Egmondt, & Sociorum), 1670, pp. 299-300, which itself draws on various Psalms, as indicated. Punctuation of this 'borrowed' text is guided by *Biblia Sacra,* 1590.[64]	
VIII / 50 / ff. 24ᵛ-30	345 *Canticum Zachariae* 'Benedictus Dominus Deus Israel'	1687	𝟮 𝟯 Plus viste 𝟮 𝔠	𝟮 - Jusjurandum quod juravit ad Abraham patrem nostrum, 𝟯 - datarum se nobis, Plus viste - Ut sine timore de manu unimicorum nostrorum liberati, serviamus illi, 𝟮- in sanctitate et justitia coram ipso, omnibus [diebus nostris]. 𝔠 - Et tu puer propheta altissimi vocaberis præ ibis enim ante faciem Domini [parare vias eius]	𝟮 - to perform the oath which he swore to our forefather Abraham, 𝟯 - that he would give us, Plus viste - that we being delivered out of the hand of our enemies might serve him without fear, 𝟮 - in holiness and righteousness before him all the days of our life. 𝔠 - And thou, child shall be called the Prophet of the highest, for thou shalt go before the face of the Lord	Luke 1 :68-79 (LU 223)[65]	

[64] Translation taken from Charpentier, *Petits motets*, I.4.4a and b, ed. by Shirley Thompson, p. lxxviii
[65] Translation taken from Charpentier, *Motets pour chœur*, I.5.8, ed. by Théodora Psychoyou, p. lxxix.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝟑 Grave 𝐜	𝟑 Grave - ad dandam scientam salutis plebi ejus in remissionem peccatorum eorum, 𝐜 - per viscera misericordiæ Dei nostri in quibus visitavit nos, oriens ex alto. Illuminare his qui in tenebris et un ubra mortis ad dirigendos pedes nostros in viam pacis.	𝟑 Grave - to give knowledge of salvation unto his people for the remission of their sins, 𝐜 - through the tender mercy of our God, whereby the day-spring from on high hath visited us, to give light to them that sit in darkness and in the shadow of death and to guide our feet into the way of peace.		
VIII / 54 / ff. 35-36	76 *Canticum B V M* 'Magnificat, anima mea Domine'	1688-90	𝟑 𝐜 Lent 𝄵	𝟑 - Esurientes implevit bonis: et divites dimisit inanes. 𝐜 Lent - Suscepit Israel puerum [suum, recordatus misericordiae suae]. Sicut locutus est ad patres nostros, [Abraham et semini] ejus in sæcula] Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum amen. 𝄵 - Amen. [for three bars]	𝟑 - He hath filled the hungry with good things, and the rich he hath sent away empty. 𝐜 Lent - He, remembering his mercy, hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed, for ever. Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning is now and ever shall be, world without end. Amen. 𝄵 - Amen. [for three bars]	LU 207 Independent translation.	
VIII / 54 / ff. 39ᵛ - 40	30 [*Antienne*] 'Regina cœli lætare'	1688-90	𝐜 - Guay 𝄵 𝐜	𝐜 Guay - Regina cœli lætare, alleluya. 𝄵 - Ora pro nobis Deum 𝐜 - Alleluya.	𝐜 Guay - O Queen of heaven, rejoice alleluia. 𝄵 - Pray for us to God, 𝐜 - Alleluia.	LU 278 Independent translation.	
VIII / 54 / ff. 45ᵛ-46ᵛ	200 *Psaume 110ᵉ[:] Confitebor* 'Confitebor tibi Domine'	1688-90	𝐜 𝟑 Guay 𝄵	𝐜 - Sanctum, et terribile nomen ejus: Initium sapientiæ timor Domini intellectus bonus omnibus facientibus eum laudatio ejus manet in sæculum sæculi. 𝟑 Guay - Laudatio ejus manet in sæculum sæculi et spiritui sancto sicut erat in principio. 𝄵 - Nunc et semper et in saecula saeculorum. Amen.	𝐜 - He hath commanded his covenant for ever. Holy and terrible is his name: the fear of the Lord is the beginning of wisdom. A good understanding to all that do it: his praise continueth for ever and ever. 𝟑 Guay - A good understanding to all that do it: his praise continueth for ever and ever. 𝄵 - As it was in the beginning, now and ever shall be. Amen.	Psalm 110	NB: same passage of text (Laudatio ejus manet) in both metres.
IX / 55 / ff. 6ᵛ-7ᵛ	202 *Dixit D[omi]nus[:] Psalm[[us] Davod 109ᵘˢ*	1688-90	𝄡 𝟑 Viste 𝄡 𝟑 Viste 𝄵	𝄡 - tu es sacerdos in aeternum secundum ordinem Melchisedech 𝟑 Viste - tuis confreget in die in suae regis. 𝄡 - Iudicabit in nationibus implebit cadavera, 𝟑 Viste - conquassabit capita in terra multorum. 𝄵 - Amen.	𝄡 - Thou art a priest for ever according to the order of Melchisedech 𝟑 Viste - broken kings in the day of his wrath. 𝄡 - He shall judge among nations, 𝟑 Viste - he shall fill ruins: he shall crush the heads in the land of the many. 𝄵 - Amen.	Psalm 109	
IX / 55 / ff. 14-14ᵛ	77 *[Magnficat]* 'Magnificat, anima mea Domine'	1688-90	𝄵𝄡 𝐜 Guay 𝟑 𝄵	𝄵𝄡 - Suscepit Israel puerum suum, recordatus misericordiæ suæ: 𝐜 Guay - Sicut locutus est ad patres nostros, Abraham et semini ejus in sæcula. 𝟑 [Instr.] - Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. 𝄵 - Amen.	𝄵𝄡 - He, remembering his mercy, hath holpen his servant Israel: 𝐜 Guay - As he promised to our forefathers, Abraham and his seed for ever. 𝟑 - [Instr.] - Glory be to the Father and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be world without end. 𝄵 - Amen.	LU 207 Independent translation.	
IX / 56 / ff. 18ᵛ-21	353 *In Assumptione Beatae Mariae Virginis*	1690	𝐜 𝟑 Viste 𝐜 Guay	𝐜 - Hei, mihi quia incolcatus meus prolongatus est. Quando veniam et apparebo ante faciem Domini? Adjuro vos filiæ Jerusalem ut nuntiatis ei quia cupio 𝟑 Viste - dissolvi et esse cum illo.	𝐜 - Woe, woe is me, for my sojourn is too long drawn out! When shall I come and appear before the face of the Lord? I bid you, daughters of Jerusalem, to tell him that I desire 𝟑 Viste - to be set free and to be with him.	Unlocated Independent translation.	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Suspirabat Maria dum cœlum aspiceret'.			**C** Guay - Noli flere, guade, plaude sponsa Dei, Christi mater, pura mater, sponsa virgo. En dilectus cælo volat transit astra, transit nubes in occursum tibi prodit, mille choros angelorum, virginum mille caternas, martyrum quem triumphantum mille ducens millia.	**C** Guay - Do not weep, rejoice, clap your hands, bride of God, mother of Christ, chaste mother, bridge, virgin. Behold, the beloved flies in the sky: he passes the stars, he passes the clouds: he presents to you, face to face, a thousand choirs of angels, a thousand companies of virgins, as he leads his thousand martyrs in triumph.		
			3	**3** - Surge, propera dilecta mea, veni de Libano coronaberis.	**3** - Arise, hasten, my beloved, come from Lebanon, you shall be crowned.		
			₵ Grave	₵ Grave - Quæ est ista, quæ ascendit sicut aurora, consurgens? Pulchra ut luna, electa ut sol. Terribilis ut castrorum acies ordinata.	₵ Grave - Who is this who comes up like the rising dawn? Beautiful as the moon, choice as the sun, awesome as an army encamped.		
			C	**C** - Attolite portas, principes, vestras et elevamini portæ eternales et introbit Rex gloriæ.	**C** - Lift up your main gates, and be lifted up, your everlasting doors, and there shall come in the King of Glory.		
IX / 56 / ff. 21[v]-22	353 *In Assumptione Beatae Mariae Virginis* 'Suspirabat Maria dum cœlum aspiceret'.	1690	**3** ₵ Grave **C**	**3** - Surge, propera dilecta mea, veni de Libano coronaberis. ₵ Grave - Quæ est ista, quæ ascendit sicut aurora, consurgens? Pulchra ut luna, electa ut sol. Terribilis ut castrorum acies ordinata. **C** - Attolite portas, principes, vestras et elevamini portæ eternales et introbit Rex gloriæ.	**3** - Arise, hasten, my beloved, come from Lebanon, you shall be crowned. ₵ Grave - Who is this who comes up like the rising dawn? Beautiful as the moon, choice as the sun, awesome as an army encamped. **C** - Lift up your main gates, and be lifted up, your everlasting doors, and there shall come in the King of Glory.	Unlocated. Independent translation.	
IX / 56 / ff. 28-29	67 *Ave maris stella* 'Sumens illud ave'	1690	Sciolta Divoto Allegro	Charpentier only sets each of the even-numbered verses. Within each verse, the metre alternates several times between **3** and ₵3/2. Odd numbered verses are to be improvised by the organ. Charpentier indicates that these improvised verses should be performed either *divoto* or *sciolto*. Based upon Brossard's definitions for each of these terms, Shirley Thompson has concluded that *divoto* (devoutly) should indicate that the improvisation be based upon plainchant and *sciolto* was to be free improvisation rather than these indications be concerned with tempo. For the last section, the 'sit laus...', Charpentier has written the annotation 'l'orgue jouë sit laus et Amen. allegro'.[66]		LU 1259-61 Independent translation.	
IX / 57 / ff. 38-39	78 *Magnificat* 'Magnificat anima mea Domine'	1690	**C** **3** Guay **C**	**C** - Quia respexit humilitatem aneillae su[æ]: **3** Guay - ecce enim ex hoc beatam me dicent omnes generationes. **C** - Quia fecit mihi magna qui potens est.	**C** - He looks on his servant in her nothingness; **3** Guay - henceforth all ages will call me blessed. **C** - The Almighty works marvels for me.	LU 207	
IX / 57 / ff. 47-48	355 *In honorem Sancti Xaverij canticum* 'Vidi angelum volantem per medium cœli'	1690	**C** [₵] **C** Lent ₵3/2 Animé **C**	**C** - [Tous] Cantabimus canticum laudis, quoniam lux orta est nobis et veritas illuxit nobis - [Instr.] [₵] **C** Lent - [Xaverius] Ecce Domine quos tradisti mihi, respice super populum tuum et confirma quod operatus est in e[is]. ₵3/2 Animé - [Xaverius] Ego autem libentissime impendam et super impendar ipse pro animabus fratrum meorum pro quibus Christus mortuus est. **C** - Quis poterit extinguere charitatem meam? Tribulatio, an angustia, an fames, an nuditas, an periculum, an persecutio, an gladius, an mors?	**C** - [Tous] We will sing a song of praise, because light has arisen for us, and truth shone upon us. [Instr.] [₵] **C** Lent - [Xavier] Behold, Lord, those you gave to me, look upon your people and strengthen what has been wrought in them. ₵3/2 Animé - [Xavier] I will most gladly spend, and be utterly spent myself, for the souls of my brothers for whom Christ died! **C** - Who can extinguish my love? Tribulation, or distress, or hunger, or nakedness, or danger, or persecution, or the sword, or death?	Composite of texts from various psalm settings and passages from the bible.[67]	
IX / 57 / fol. 49	355 *In honorem Sancti Xaverij canticum* 'Vidi angelum volantem per medium cœli'	1690	**2** **C** Allegro **3**	**2** - [Tous] Positus est prædicator et apostolus et magister gentium. In signis et prodigiis et virtutibus. Stetit et mensus est terram. **C** Allegro - Et egressus est in salutem populo[rum]. **3** - Caeci vident, claudi ambulant, surdi audiunt, muti loquantur, mortui resurgunt.	**2** - [Tous] He was appointed preacher and apostle and teacher of the nations, in signs and wonders and mighty deeds. He stood and surveyed the earth. **C** Allegro - And he went forth for the salvation of the peoples. **3** - The blind see, the lame walk, the deaf hear, the mute speak, the dead rise.	Composite of texts from various psalm settings and passages from the bible.	

[66] Shirley Thompson 'Charpentier and the Language of Italy', *Musique à Rome au xvii[e] siècle*, eds. Caroline Giron-Panel and Anne-Madeleine Goulet (Rome: L'Ecole française de Rome, 2012), pp. 417-32.
[67] Text and translation taken from Marc-Antoine Charpentier, *In honorem Sancti Xaverij canticum*, in Web Library of Seventeenth-Century Music, ed. by Thomas Merrill < https://www.sscm-wlscm.org/images/WLSCM_Catalogue/WLSCM_13/Charpentier_In_Honorem_Introduction.pdf> [acces

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
IX / 58 / ff. 54-56	416 *In nativitatem D[omini]ni canticum* 'Usquequo avertis faciem tuam Domine'	1690	**2** ¢ Lentement ¢ - [Suite De La Nuit] ¢𝅗𝅥 -[Instr.] **2** Viste [recuile des bergers] **3**	**2** - [Chorus] Rorate cœli de super et nubes pluant justum. Aperiatur terra et germinet salvatorem. ¢ Lentement - [Instr.] ¢ - [Suite De La Nuit] ¢𝅗𝅥 -[Instr.] **2** Viste - [Chorus - recuile des bergers] Cœli aperti sunt; Lux magna orta est lux terribilis. **3** - [Angelus] Nolite timere pastores, Ecce enim, annuntio vobis gaudium magnum, quod erit omnis populo. Quia natus est vobis est vobis hodie. Salvator Christus Dominus. In civitate David. Et hoc erit vobis signum:	**2** - [Chorus] You heavens, drop dew from above and let the clouds rain down the just one. Let the earth be opened up and sprout forth a Saviour. ¢ Lentement - [Instr.] ¢ - [Suite De La Nuit] ¢𝅗𝅥 -[Instr.] **2** Viste [Chorus of shepherds] The Heavens are opened, a great light appears, a terrible light. **3** - [Angel] Shepherds fear not, for behold, I bring you tidings of great joy, which shall be to all people. For unto you is born this day. A Saviour, Christ the Lord in the city of David. And this will be a sign to you:	Beginning adapted from Psalm 12:1, other portions from Luke 2:10-12	
IX / 58 / ff. 57-60[v]	416 *In nativitatem D[omini]ni canticum* 'Usquequo avertis faciem tuam Domine'	1690	¢ **3** Guay [¢] **c** [¢] **3** ¢ **c** **2** Marche des bergers ¢𝅗𝅥 - Lent **3** **2** **2** Plus lent ¢𝅗𝅥	¢ - Invenientis infantem pannis involutum et positum in præsepio. **3** Guay - Surgite ergo, ite, ite properate et adorate Dominum. [¢] **c** - Vos autem Angeli cantate menu Domino canticum novum. Quia mirabilia fecit super terram. [¢] **3** Gloria, gloria, in altissimus Deo. ¢ - Et in terra pax hominibus bonæ voluntatis **c** - Transeamus usque Bethleem et videamus hoc verbum quod factum est Dominus ostendit nobis. **2** Marche des bergers - [Instr.] ¢𝅗𝅥 Lent - [Chorus] O infans, O Deus, O salvator nostor, sic eges, sic clamas, sic friges sic amas, O salvator noster. **3** - [Angelus] Pastores undique certent concentibus Pastorum hodie natus est Dominus. Certent muneribus certent amoribus; Palmas victori legite. Agni cum matribus caulis proumpite, aquæ de fontibus agros perfundite. Aves in vallibus concordant cantibus, silvae lac et mel facite. **2** - [Chorus] Exultemus, jubilemus Deo Salutari nostro. [Basse seul] Justitia regnabit in terra nostra. [Taille seul] Exultemus, jubilemus Deo Salutari nostra. [Chœur] Exultemus, jubilemus Deo Salutari nostro. Justitia regnabit in terra nostra et pacis non erit finis. **2** Plus lent - Et pacis no erit finis. ¢𝅗𝅥 [Noel - O Createur] - [Instr.]	¢ - You shall find the babe wrapped in swaddling clothes and lying in a manger. **3** Guay - Arise, therefore, go, go make haste and adore the Lord. [¢] **c** - You Angels though sing with me a new song to the Lord. Because he has made wonders upon the earth. [¢] **3** - Glory, glory in the highest to God. ¢ - And on earth peace to men of good will. **c** - Let us go to Bethlehem and let us see this word that has been made that the Lord has shown us. **2** Marche des bergers - [Instr.] ¢𝅗𝅥 - Lent [Chorus] O infant, O God, O Our Saviour, you are so in need, you cry so, you are so cold, you love so, O our Saviour. **3** - [Angelus] Let shepherds everywhere say in unison: 'Today the Lord of shepherds is born'. Vie with gifts, vie with love; Collecting the palms for the victor. Lambs with their mothers, rush forth. Water from the springs pour through the fields. Birds in the valleys, in unison sing, forests, make milk and honey. **2** - [Chorus] Let us exult, rejoice in God, Our Saviour. [Basse seul] Justice will reign on our earth. [Tenor seul] Let us exult, rejoice in God, Our Saviour. [Chorus] Let us exult, rejoice in God, Our Saviour. Justice will reign on our earth, and peace will never end. **2** Plus lent - And peace will never end. ¢𝅗𝅥 [Noel - O Createur] - [Instr.]	Beginning adapted from Psalm 12 :1, other portions from Luke 2:10-12	
X / 59 / ff. 1-5	206 *Psal[mus] David 5[tus] post septuagesimum*	1691	¢ Animé ¢	¢ Animé - [Instr.] ¢ - Notus in Judea Deus in Isræl magnum nomen ejus. Et factus et in pace locus ejus et hbitatio ejus in Sion. Ibi confregit potentias arcuum scrutum et gladium et bellum. Inluminas tu mirabiliter de	¢ Animé - [Instr.] ¢ - In Judea, God is known: his name is great in Israel. And his place is in peace: and his abode in Sion. There hath he broken the powers of bows, the shield, the sword, and the battle. Thou	Psalm 75	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Nostus in Judea Deus'			montibus æternis. Turbati sunt omnes insipientes corde dormierunt somnum suum et nihil invenerunt omnes viri divitiarum manibus suis.	enlighten us wonderfully from the everlasting hills. All the foolish of heart were troubled.		
			ℭ a quatre temps lents	ℭ a quatre temps lents - Dormierunt sommum suum et nihil invenerunt omnes viri divitiarum manibus suis. Ab increpatione tua Deus Jacob dormitaverunt qui ascenderunt equos. Et nihil invenerunt omnes viri divitiarum manibus suis [Instr.] [℄]	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 all the men of riches have found nothing in their hands. [Instr] [℄]		
			ℭ𝅗𝅥𝅮	ℭ𝅗𝅥𝅮 - Tu terribilis et quis resistet tibi ex tunc iratua de cæla auditum fecisti judicum,	ℭ𝅗𝅥𝅮 - Thou art terrible, and who shall resist thee? from that time thy wrath. Thou hast caused judgement to be heard from heaven:		
			3 Viste	**3** Viste - terra tremuit	**3** Viste - the earth trembled,		
			ℭ𝅗𝅥𝅮 Tres lent	ℭ𝅗𝅥𝅮 Tres lent - et quievit,	ℭ𝅗𝅥𝅮 Tres lent - and was still,		
			℄	℄ - cum exurgerit in judicium deus cum exurgeret	℄ - When God arose in judgement, to save all the meek of the earth.		
X / 59 / ff. 8ᵛ-9	207 *Psalmus Davidis post octogesimum septimus* 'Domine Deus salutis meæ'	1691	ℭ	ℭ - Posuerunt me in lacu inferiori in tenebrosis et in umbra mortis. Super me confimatus est furor tuus et omnes fuctus tuos induxisti super me.	ℭ - Thy wrath is strong over me: and all thy waves thou hast brought in upon me. Thy wrath is strong over me: and all thy waves thou hast brought in upon me.	Psalm 87	
			3	**3** - Longe fecisti notos meos a me posuerunt me abominationem sibi traditus sum et non egrediebar	**3** - Thou hat put away my acquaintance far from me: they have set me an abomination to themselves. I was delivered up, and came not forth:		
			Lent	Lent - Oculi mei languerunt præ inopia	Lent - My eyes languished through poverty.		
			ℭ𝅗𝅥𝅮	ℭ𝅗𝅥𝅮 - Clamavi ad te Domine tota die expandi ad te manus meas.	ℭ𝅗𝅥𝅮 - All the day I cried to the, O Lord: I stretched out my hands to thee.		
X / 59 / fol. 15ᵛ	129 *Second répons après la seconde leçon du second nocturne du jeudi saint* 'Tenebrae factae sunt'	1691	℄	℄ - Tenebræ factæ sunt, dum crucifixissent Jesum Judæi; et circa horam nonam exclamavit Jesus voce magna; Deus meus, ut quid me dereliquisti?	℄ - Darkness covered the earth, the Jews crucified Jesus: and about the ninth hour, Jesus cried with a loud voice 'My God, why hast thou forsaken Me?'	LU 703-4 Independent translation	
			Plus lent	Plus lent - Et inclinato capite, emisit spiritum. Exclamans Jesus voce magna, ait; Pater, in manus tuas commendo spiritum meum. Et inclinato capite, emisit spiritum. [End of Work]	Plus lent - And bowing His head he gave up the ghost. Jesus crying with a loud voice, said, 'Father, into thy hands I commend My spirit. And bowing His head He gave up the ghost'. [End of Work]		
X / 61 / ff. 56ᵛ-58	208 *Psalmus undecimus Davidis post centesimum[:]* 'Beatus vir qui timet Dominum 4 vocib[us] cum symph[onia]'	*End of 1692 - Spring of 1699*	℄	℄ - Exortum est in tenebris lumen rectis misericors et miserator et justus.	℄ - To the righteous a light is risen in darkness: he is merciful, and compassionate and just.	Psalm 111	
			3	**3** - Jucundus homo qui miseretur et commodat.	**3** - Acceptable is the man that showeth mercy and lendeth:		
			ℭ𝅗𝅥𝅮 Lent	ℭ𝅗𝅥𝅮 Lent - disponet sermones suos in judicio:	ℭ𝅗𝅥𝅮 Lent - he shall order his words with judgment:		
			2	**2** - Quia in æternum non commovebitur.	**2** - because he shall not be moved for ever.		
X / 61 / ff. 61-62ᵛ	208 *Psalmus undecimus Davidis post centesimum[:]* 'Beatus vir qui timet Dominum 4	*End of 1692 - Spring of 1699*	ℭ	ℭ - Peccator videbit et irascetur,	ℭ – The wicked shall see and shall be angry,	Psalm 111	Unclear if the annotation with **2** reads 'Plus guay' or 'Tous guay'?
			℄	℄ – dentibus suis fremet et tabescet.	℄ – he shall gnash with his teeth and pine away.		
			2 [Plus] guay	**2** [Plus] guay – Gloria Patri et Filio et Spiritui sancto. Sict erat in principio et nunc et semper. Amen. ℄ – Amen.	**2** [Plus] guay – Glory be to the Father, and to the Son and to the Holy Spirit. As it was in the beginning, now and ever shall be. Amen. ℄ – Amen.		

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	vocib[us] cum symph[onia]'		𝅗𝅥				
X / 61 / ff. 62ᵛ-63	361 *Pour plusieurs martyrs / motet à voix seule sans accompagnement* 'Sanci Dei per fidem vicerunt regna'	*End of 1692-Spring of 1699*	**2** a 2 temps graves 𝅗𝅥 Plus viste **3** Guay 𝅗𝅥 **3** Guay 𝅗𝅥	**2** a 2 temps graves – Sancti Dei perfidem vicerunt regna operatisunt justitiam adepti sunt promissiones. Dominus illorum in perpetuum. 𝅗𝅥 Plus viste – Laudem dicite Deo nostro, omnes servi ejus et, qui timetis eum, pusilli et magni, laudem dicite Deo nostro, **3** Guay – ut cum Christo et sanctis matryribus, 𝅗𝅥 – Regnare posimus in cælis **3** Guay – ut cum Christo et sanctis martyribus, 𝅗𝅥 – Regnare posimus in cælis.	**2** a 2 temps graves – The saints of God have conquered unfaithful kingdoms, worked for justice, and given promises.to their Lord forever 𝅗𝅥 Plus viste – Give praise to our God, all ye his servants, and you that fear him, little and great give praise to our God, **3** Guay – and with Christ and the holy martyrs, 𝅗𝅥 – we may reign in heaven **3** Guay – and with Christ and the holy martyrs, 𝅗𝅥 – we may reign in heaven.	LU 1156 (variant) Independent translation	
X / 62 / ff. 77ᵛ-79ᵛ	146 *Te Deum* 'Te Deum Laudamus'	1691-1692.	**2** **3** Guay 𝅗𝅥𝅮	**2** - Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. **3** Guay - Tu devicto mortis aculeo, [aperuisti] credentibus regna. Tu ad dexteram Dei sedes, in gloria Patris. Judex crederis esse venturus. [Instr.] 𝅗𝅥𝅮 - Te ergo quaesumus famulis tuis subveni, quos pretioso sanguine redemisti.	**2** - When thou took'st upon thee to deliver man, thou didst not abhor the Virgin's womb. **3** Guay - When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heav'n to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our judge. [Instr.] 𝅗𝅥𝅮 - We therefore pray thee, help thy servants, whom thou hast redeemed with thy previous blood.	LU 1832-4 Independent translation	
XI / 33 / ff. 1-2	82 *Litanies de la Vierge à 3 v[oix] p[areilles]* 'Kyrie eleison'	*End of 1692 - Spring 1699 (likely 1691-93)*	𝅗𝅥 Lent 𝅗𝅥 meme mesure pour le mouvement 𝅗𝅥	𝅗𝅥 Lent - Kyrie eleison, Christe eleison, miserere nobis. 𝅗𝅥 meme mesure pour le mouvement - Fili redemptor mundi Deus miserere nobis. 𝅗𝅥 - Sancta Maria santa Dei genitrix, sancta virgo virginem, ora pro nobis.	𝅗𝅥 Lent - Lord have mercy, Christ have mercy, have mercy upon us. 𝅗𝅥 𝅗𝅥 meme mesure pour le mouvement - God, the Son, the Redeemer of the world, have mercy upon us. 𝅗𝅥 - Holy Mother of God, Holy virgin of virgins, pray for us	LU 1857-8 Independent translation	The first section of this work is the same as the second for H. 84.
XI / 33 / fol. 2ᵛ	82 *Litanies de la Vierge à 3 v[oix] p[areilles]* 'Kyrie eleison'	*End of 1692-Spring 1699. (Likely 1691-93)*	𝅝 𝅗𝅥 Lent **2**	𝅝 – Rosa mistica [mystica], Turris Davidica, Foederis arca janna cæli stella matutina ora pro nobis. 𝅗𝅥 Lent – Salus infirmorum, Refugium peccatorum, consolarum consolatrix **2** – Ora pro nobis.	𝅝 – Mystical rose, tower of David, Art of the Covenant, pray for us. 𝅗𝅥 Lent – Health of the sick and counsel to sinners, comfort of the afflicted, help of Christians. **2** – Pray for us.	LU 1857-8 Independent translation	
XI / 33 / ff. 6ᵛ-9	74 *Magnificat à 8 voix et 8 Instr.* 'Magnificat anima mea Domine' .	*End of 1692-Spring 1699. (Likely 1691-93)*	𝅝 𝅝 **2** Guay **3**	𝅝 - Quia fecit mihi magna qui potens est: et sanctum nomen eius 𝅝 - Et misericordia eius a progenie in progenies timentibus eum. **2** Guay - Fecit potentiam in brachio suo: dispersit superbos mente cordis [sui]. **3** - Esurientes implevit bonis: et divites [dimisit inanes.]	𝅝 - The Almighty works marvels for me. Holy is his name! 𝅝 - His mercy is from age to age on those who fear him. **2** Guay - He puts forth his arm in strength and scatters the proud-hearted. **3** - He fills the starving with good things, sends [the rich away empty?]	LU 207 Independent translation	
XI / 33 / ff. 11ᵛ-15	74 *Magnificat à 8 voix et 8 Instr.* 'Magnificat anima mea Domine'.	*End of 1692-Spring 1699. (Likely 1691-93)*	𝅝 **2** Plus lent	𝅝 - Sicut locutus est ad patres nostros Abraham et semini ejus in sæcula. **2** - Gloria Patri et Filio, Gloria, spiritum, Sancto. In sæcula sæculorum. Plus lent - Amen.	𝅝- the mercy promised to our fathers for Abraham and his sons for ever. **2** - Glory be to the Father, and to the Son and to the Holy Spirit. Forever and ever. Plus lent - Amen.	LU 207 Independent translation	
XI / 33 / ff. 16-20	180	*End of 1692-Spring 1699*	𝅗𝅥	𝅗𝅥 - Tribuat tibi secundum cor tuum et omne consilium tuum confirmet.	𝅗𝅥 - May he give thee according to thy own heart; and confirm all thy counsels.	Psalm 19	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	Exaudiat Pour le Roy [*JE: Exaudiat pour Versailles*] 'Exaudiat te Dominus'	*(Likely 1691-93)*	𝄡 Guay 𝄋 𝄡 Viste 𝅗𝅥 Plus lent 𝄡 Viste 𝅗𝅥 Plus lent 𝄡 Viste 𝅗𝅥 Plus lent 𝄋	𝄡 Guay - Lætabimur in salutari tuo et in nomine Dei nostri magnificabimur. 𝄋 -Impleat Dominus omnes petitiones tuas nunc cognovi quoniam salvum fecit Dominus christum suum exaudiet illum de cælo sancto suo in potentatibus salus dexteræ ejus. 𝄡 Viste - Hii in curibus et hii in equis: 𝅗𝅥 Plus lent - nos autem in nomine Domini Dei nostri invacabi[mus] 𝄡 Viste - Ipsi obligati sunt et ceciderunt, 𝅗𝅥 Plus lent - nos autem in nomine Domini Dei nostri invocabimus. 𝄡 Viste - Ipsi obligati sunt et ceciderunt, 𝅗𝅥 Plus lent - nos autem surreximus et erecti et erecti sumus. 𝄋 - Domine salvum fac regem et exaudinos in die quo in vocaverimus te.	𝄡 Guay - We will rejoice in thy salvation; and in the name of our God we shall be exalted. 𝄋 - The Lord fulfils all thy petitions: now have I known that the Lord hath saved his anointed. He will hear him from his holy heaven: the salvation of his right hand is in powers. 𝄡 Viste - Some trust in chariots, and some in horses: 𝅗𝅥 Plus lent - but we will call upon the name of the Lord our God. 𝄡 Viste - They are bound and have fallen, 𝅗𝅥 Plus lent - but we will call upon the name of the Lord our God. 𝄡 Viste - They are bound and have fallen, 𝅗𝅥 Plus lent - but we are risen and are set upright. 𝄋 -O Lord, save the King: and hear us in the day that we shall call upon thee.		
XI / 35 / ff. 44-46[v]	185 *Psalmus David nonagesimus primus [91]* 'Bonum est confiteri Domino'	1681-82	𝅗𝅥 𝄡 4 temps guay 𝄋	𝅗𝅥 - te in sæculum sæculitu autem altissimus Domi-[ne]. 𝄡 - Vir insipiens non cognoscet et stultus non intelleget hæc. 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. 𝄋 - Justus ut palma florebit ut cedrus Libani multiplicabitur.	𝅗𝅥 - Forever and ever: O God most high. 𝄡 - The senseless man shall not know: nor will the fool understand these things. 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. 𝄋 - The just shall flourish like the palm tree: he shall grow up like the cedar of Libanus.	Psalm 91	
XI / 37 / ff. 74-75[v]	480 *Les plaisirs du Versailles* 'Que tout cède aux douceurs de mes accords charmants'	1681-82	𝅗𝅥 𝅗𝅥 Menuet 𝅗𝅥 Doucement Guay	𝅗𝅥 - Qui pour toujours louer Assassinet les gens. 𝅗𝅥 Menuet - [Instr.] 𝅗𝅥 - [La Conversation] De grâce, de grâce, encore cette courante. [La Musique] C'est un menuet, un menuet, ignorante. [La Conversation] Un menuet? Je le veux bien je meure, je meure, si j'en savais rien et si d'en rien savoir je me mets fort en peine! [La Musique]. C'en est trop, rompons l'entretien! [La Conversation] Adieu, sociable sirène. N'allez pas de dépit faire votre cercueil des poétiques eaux de la docte Hippocrène! Doucement - [La conversation cont] Votre perte mettrait toute la France en deuil. Guay- [La conversation cont] Adieu, sociable sirène! [Chœur des Plaisirs] Arrêtez, demeurez! Ne quittez point ces lieux. Quoi, pour un discours qui vous pique, Louis, ce héros glorieux manquerait des plaisirs que donne la musique? Arrêtez, demeurez! Ne quittez point ces lieux.	𝅗𝅥 - Who, with their perpetual praise, Bore people to death. 𝅗𝅥 Menuet - [Instr.] 𝅗𝅥 - [La Conversation] For heaven's sake, please, Not that courante again! [La Musique]. It is a minuet, a minuet, you ignoramus. [La Conversation] A minuet? I would be well pleased should I die if I knew anything about it, and if come to know anything, it would pain me greatly! [Music] That's it, no more discussion! [La Conversation] Farewell, sociable siren; Don't go off in a fit of pique to drown yourself in the poetic waters of the Muses' fountain! Doucement [La Conversation cont] Losing you would send he whole of France into mourning. Guay - [La conversation cont]. Farewell, sociable siren! [Chorus of the Pleasures] stop, stay! Do not leave these grounds. Merely because of a speech that irritates you, Louis, that glorious hero, would be deprived of the pleasures that music gives? Stop, stay! Do not leave these grounds.	Unlocated - French Independent translation.	
XI / 37 / ff. 87[v] -88	407	1682-83	𝄡	𝄡 – Caro mea est cibus est sanguis meus est potus scitis quia in aracrucis me obtuli pro vobis patri meo, adhuc scitote quia singulis	𝄡 – My flesh is food, my blood is drink, you know that on the cross I offered myself to my father for you; know also that each	Unlocated. Independent translation	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	Dialogus inter esurientem, sisientem et Christum 'Famen meam quis replebit'		**3** Lentement	diebus me trado vobis ad comedendum et bibendum, in hac hostia salu[tari] **3** – [salutari] venite et comedite bibite Lentement – O, O panis angelorum quam suavis dulcis es. Dilecti convivæ comedite et bibite et passionis meæ estote memores. Bone pastor, O panis angelorum. [End of work]	day I give myself to you to eat and drink, in this host you are saved. **3** – [saved] come and eat drink Lentement – O, O bread of angels, how sweet you are. Beloved guests, eat and drink and be mindful of my passion. Good shepherd, O bread of angels. [End of work]		
XII / 70 / ff. 2-3v	372 *Pour la seconde fois que le S[ain]t Sacrement vient au même reposoir* 'O Deus, O salvator noster, quam dulcis'	*Summer 1698 - Spring1699*	𝄢 𝄵 Guay 𝄢 Sourdines	𝄢 - O Deus O salvator noster, quam dulcis, quam clemens, quam mitis, quam bonus, quam patiens, humilis et mansuetus! 𝄵 Guay - [Instr.] - Urget amor salvatorem amor ille nimius vincet. Ah Domine, noli vexari. 𝄢 Sourdines - Non enim sum dignus ut intres sub tectum meum. Sed tantum die verbo et sanabitur anima mea.	𝄢 - O God, O our Savior, how sweet, how merciful, how gentle, how good, how patient, humble and meek. 𝄵 Guay - Love urges the saviour, that love will overcome too much. Ah Lord, do not be troubled. 𝄢 Sourdines - For I am not worthy that you should enter under my roof. But only one day, say the word, and my soul will be healed.	Unlocated Independent translation	
XII / 74 / ff. 7-9v	434 *Motet pour une longue offrande* 'Paravit Dominus in judicio thronum suum'	1698	𝄵 𝄵 Grave **2** 𝄡 Guay [𝄵] **2**	𝄵 -[Instr.] Prelude 𝄵 Grave - Paravit Dominus in judicio thronum suum, tribulatio et angustia et mors in manibus ejus. Nubes et caligo in circuitu sedis ejus: quis poterit resistere quis non parcebit? **2** - [Instr.] 𝄡 Guay - Pluet super peccatores laqueos ignis et sulphur et vapor fumi procellarum pars calicis eorum, ibent omnes peccatores terræ. [𝄵] **2** - Vidi impium superexaltatum elevatum sicut cedros libani, et transivi et ecce non erat, quæsivi eum et non est inventus locus ejus.	𝄵 - [Instr.] Prelude 𝄵 Grave - The Lord in his judgment has prepared his throne; he is ready to dispense afflictions, distress and death. Darkness and threatening clouds hover around his seat: who will be able to withstand him, who will not hold back? **2** - [Instr.] 𝄡 Guay - Slings and arrows will rain down on the heads of sinners; they will be made to pass through fire, lightning, clouds of smoke and the raging tempest; this is the cup from which all the sinners of the earth will have to drink. [𝄵] **2** - I have seen the ungodly exalted and raised up like the cedars of Lebanon and I passed by and behold, he was not there; I looked for him and could not find him.	Unlocated - starts 'Paravit Dominus in judicio thronum suum'. Independent translation	
XII / 74 / fol. 20	273 *Elévation à 2 dessus et une bassse* 'O vere, o bone, o care Jesu'	1698	𝄢 𝄡 Legerement	𝄢 - O vere bone O chare jesu creator a mator salvator clementissime inte confido perte suspiro langueo deficio amore morior corpus tuum cupio consolari consolari desidero ah, ah spes salutis meæ. 𝄡 Legerement - Te solum volo chare jesu, te solum quæro sponse dulcis dilectissime. [End of work]	𝄢 - Oh good, true, O dear Jesus creator of all and saviour who I most graciously and deeply trust; I sigh for I am sick, and I faint with love: I die as I desire your body and I want to be comforted, I desire to be comforted ah, hope of my salvation. 𝄡 Legerement - I only want you dear Jesus, I only seek you my dearest sweet companion. [End of work]	Unlocated. . Independent translation	Translation needed.
XII / 74 / ff. 21-22v	421 *In nativitate Domini N[ost]ri Jesu Christi canticum* 'Frigidæ noctis umbra totum orbem tegebat'	1698	𝄡 $\frac{6}{4}$ 𝄵 Tres leger et guay 𝄡 𝄢	𝄡 - et hoc erit signum vobis: invenietis infantem pannis involutum et reclinatum in præsepio. $\frac{6}{4}$ - Surgite pastores properate festinate ite, Bethleam et adorate illum. 𝄵 Tres leger et guay - Surgamus, properemus, festinemus, eamus usque Bethleam, et videamus hoc verbum quod factum est, quod Dominus ostendit nobis. 𝄡 - Euntes autem pastores pervenerunt ad locum ubi puer natus erat, et intrantes domum invenerunt Mariam et Joseph et infantem pannis involutum et positum in præsepio.	𝄡 - and this shall be a sign unto you: you shall find the babe wrapped in swaddling clothes lying in a manger. $\frac{6}{4}$ - Rise, shepherds, hurry, go to Bethlehem and worship him. 𝄵 Tres leger et guay - Let us rise, let us hurry, let us hasten, let us go to Bethlehem and see this thing which has come to pass, which the Lord has made known to us. 𝄡 - And the shepherds went and came to the place where the boy was, and entering the house they found Mary and Joseph and the child wrapped in swaddling clothes and lying in a manger.	Portions adapted from Luke 2 :8-16	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝔉 Guay	𝔉 - Et procidentes adoraverunt eum inculto sed devoto carmine dicentes: 𝔉 Guay - 'Salve, puerule, salve, tenellule, O nate parvule, quam onus es! Tu coelum deseris, tu solo nasceris, nobis te ut miseris Assimiles'.	𝔉 - And kneeling they worshipped him in uncultured but devout song, saying: 𝔉 Guay - 'Hail, little boy, hail, tender little one, O tiny baby, how good you are! You have left heaven, you are born on the earth, to make yourself the same as wretched us'.		
XIII / "I" / ff. 16-18	495 *Le malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	¢ 𝔉 Guayement 𝔠	[Entrée de ballet - les Bergers et Bergères expriment par des danses les transports de leur joie] ¢ - [Flore] De vos flûtes bocagères Réveillez les plus beaux sons: Louis offre a vos chansons La plus belle des matiè[res] 𝔉 Guayement - Après cent combats, où cueille son bras une ample victoire, formez entre vous cent combats plus doux, pour chanter sa gloire Formons entre nous cent combats plus doux, pour chanter sa gloire. 𝔠 - [Flore] Mon jeune amant, dans ce bois, des présents de mon empire prépare un prix à la voix qui saura le mieux nous dire les vertus et les exploits du plus auguste des Rois.	[Entrée de ballet - the shepherds and shepherdesses express and communicate their joy through dance] ¢ - From the sound of your flutes, awaken in the glade the most beautiful sounds: Louis offers to your songs the most beautiful of materials 𝔉 Guayement - After one hundred battles, an ample victory plucked by his arm, but one hundred battles between us we would have to sing of his glory. Between us, a hundred battles we would have to sing of his glory. 𝔠 - [Flore] My young lover, in this wood, I present gifts from across my empire for you to name a price of who can best tell us the virtues and exploits of the most august of kings?	Molière. Independent translation	
XIII / "I" / fol. 20	495 *Le malade imaginaire* 'Quittez, quittez vos troupeaux'	1673	𝔠 [¢] ¢ Bouree 𝔠	𝔠 [¢] - et plus fier et plus rapide marche Louis dans ses exploits ¢ Bouree - [Instr.]. 𝔠 - le foudre menacant qui perce avec fureur l'affreus obscurité de la rüe enflam	𝔠 [¢] - and Louis marched more and more rapidly, conveying his exploits ¢ Bouree - [Instr.] 𝔠 - the menacing lightning which pierces with fury the frightful darkness of the burning street.	Molière. Independent translation	
XIII / "II" / ff. 45-46	488 *La descente d'Orphée aux enfers* 'Inventons mille jeux'	1686	𝔞 𝔠 Viste Lent 𝔞	𝔞 - [Instr.] - Entrée de Nymphes et de Bergers Désespérés 𝔠 - Lâche amant, pourrais-tu survivre A la nymphe qui t'a charmé? Viste - Non, tu ne l'as jamais aimée si tu diffère de la suivre. Lent - Mourons! Destin jaloux qui rompt de si beaux nœuds, malgré toi le tombeau nous rejoindra tous deux. [Scène 3] 𝔞 - [Apollon] Ne tourne point, mon fils, ce fer contre toi-même. C'est répandre mon sang que de verser le tien. J'entre dans ta douleur, ton tourment est le mien. Suis mes conseils plutôt que ta fureur extrême.	𝔞 - [Instr.] - Entrée of distraught Nymphs and Shepherds 𝔠 - Craven lover, how can you aspire to survive the Nymph who charmed you? Viste - No, you have never been in love with her if you hold back from following her. Lent - Let me die! Mistrustful Destiny, sunderer of the loveliest of bonds, in spite of you the sepulchre will see us both reunited. [Scène 3] 𝔞 - [Apollo] My son, turn not your sword against yourself. Spilling your own blood would mean shedding mine. I share your grief, your pain is mine. Take heed of my counsel, rather than of your great rage.	Unlocated. Independent translation.	
XIII / "II" / ff. 50-61	488 *La descente d'Orphée aux enfers* 'Inventons mille jeux'	1686	𝔠𝔞 𝔉 Viste Lent [Viste] Lent	𝔠𝔞 - Je ne refuse point ce secours a vos larmes heureux si ces tristes accents sur vos maux si puissants pour attendrir Pluton avaient les mêmes charmes, heureux tendres accents le portaient a finir les peines principes que je sens. 𝔉 Viste [Chœur des furies] Il n'est rien aux Enfers qui se puisse défendre de leurs charmes vainqueurs. Lent - Juges-en parles les pleurs que tu nous vois répandre. [Viste] - Attendris nos barbares cœurs. Lent - Calmes nos cuisantes douleurs.	𝔠𝔞 - I do not refuse thus to relieve your tears, happy would I be if these melancholy strains, which have such power over your woes could charm Pluto to pity in the same way! Happy would I be if these tender strains could move him to put an end to the sorrows I feel. 𝔉 Viste [Chorus of the furies]- In the Underworld no one is able to forbear their conquering enchantments. Lent - Determine them by the tears which you see being shed by us. [Viste] - Move our barbarous hearts to pity, Lent - becalm our turbulent pains.	Unlocated text Independent translation	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			Viste Lent **2**	Viste - C'est ce qui'il appartient à toi seul d'entreprendre. Lent - Que tes chants on d'appas qu'ils sont plein de douceurs! **2** - [Instr.] [Entrée de Fantômes]	Viste - It concerns you alone to make this attempt. Lent - May your singing be alluring, may it be rich in sweetness. **2** - [Instr.] [Entrée of the Spectres]		
XIII / "II" / ff. 57-76	488 *La descente d'Orphée aux enfers* 'Inventons mille jeux'	1686	**𝐂** 𝅗𝅥𝅗𝅥 [Entree des fantomes] Sarabande legere	**𝐂** - [Orphée] Amour, brûlant Amour, pourras-tu te contraindre? Ah! Que le tendre Orphée à lui-même est à craindre. 𝅗𝅥𝅗𝅥 - [Chœur d'ombres heureuses et coupables, de furies, et de fantômes dansants]. Vous partez donc, Orphée, Ah! Regrets superflus, Soulagement trop court, Plaisirs trop peu durables, Hélas vous êtes disparu Comme des songes agréables. Demeurez toujours avec nous, Charmante impression de cette voix touchante Qui nous ravit, qui nous enchante. [Entree des fantomes] Sarabande legere - [Instr.]	**𝐂** - [Orpheus] Love, ardent Love, how might you be constrained? Ah! How tender-hearted Orpheus needs to be in fear of himself. 𝅗𝅥𝅗𝅥- [Chorus of blessed and guilty spirits, furies and spectres, dancing]. You are making your departure, Orpheus, ah! Idle afflictions, consolation too passing, pleasures too impermanent, alas, like welcome dreams, you have departed. Dwell with us forever, appealing suggestion of that moving voice which enraptured us, which charmed us. [Entree des fantomes] Sarabande legere - [Instr.]	Unlocated text Independent translation	
XIV / V / ff. 39ᵛ-40ᵛ	1 [Mass] 'Kyrie eleison'	1670-72	𝅗𝅥 **𝐂** Lentement **𝐂** **3**	𝅗𝅥 - Genitum non factum consubstantiatem patri perquem omnia facta sunt qui propter nos homnia fæta sunt descendit de cælis **𝐂** Lentement - Et in carnatus est de spinitu sancto ex Maria et homo factus est **𝐂** - Crucifixus etiam pro nobis sub pontio pilato passus et se pultus est **3** - et resurexit tertia die secundum scripturas	𝅗𝅥 - Begotten, not made, consubstantial with the father, and through him all things were made, who for our sake faced death. He came down from heaven. **𝐂** Lentement - And by the Holy Spirit was incarnate of the Virgin Mary, and became man. **𝐂** - For our sake he was crucified under Pontius Pilate, suffered death and was buried. **3** - and role again on the third day, in accordance with the scriptures.	Standard text.	Note: the metre sign **𝐂** appears to be squashed in as an after-thought.
XV / VI / ff. 7-10ᵛ	3 *Messe à 8 voix et 8 violons et flûtes* 'Kyrie eleison'	*End of 1683-end of 1692. (Likely 1690-92).*	**𝐂** **3** Guay 𝅗𝅥	**𝐂** - Christie eleison **3** Guay - [Instr.] - Gloria in excelsis Deo. 𝅗𝅥 - Et in terra pax hominibus bonæ voluntatis.	**𝐂** - Christ have mercy. **3** Guay - [Instr.]. Glory to God in the highest. 𝅗𝅥 - And on the earth, peace to all people of goodwill.	Standard text	
XV / VI-VII / ff. 18-24	3 *Messe à 8 voix et 8 violons et flûtes* 'Kyrie eleison'	*End of 1683-end of 1692 (Likely 1690-92)*	**3** 𝅗𝅥 Plus lent **𝐂** **3** Guay Lentement **2**	**3** - Deum de Deo, [lumen de lumine] Deum verum de verum de Deo vero. Genitum consubstantialem Patri: per quem omnia facta sunt. 𝅗𝅥 - qui propter nos suos et propoter nostram salutem Plus lent - Et in carnatus est de spiritus santo et homofactus est **𝐂** - [Instr.] - crucifixus etiam pro nobis sul pontio est **3** Guay - [Instr.] - et resurrexit tertia die secundum scripturas et ascendit in cælum sed et a dextera patris et iterum venturus est cum gloria Lentement - judicare vivos et mortuos. **2** - [Instr.] - Cujus regni non erit finis.	**3** - God from God, light from light, true God from true God. Begotten, not made, consubstantial with the Father, through him all things were made. 𝅗𝅥 - For us men, and for our salvation, he came down from heaven. Plus lent - And by the Holy Spirit was incarnate of the Virgin Mary and became man. **𝐂** - [Instr.] - For our sake he was crucified under Pontius Pilate, suffered death and was buried, **3** Guay - [Instr.] - and rose again on the third day according to the scriptures and ascended into heaven and is seated at the right hand of the father and will come again to judge the living and the dead. Lentement - to judge the living and the dead. **2** - [Instr.] - and his kingdom shall have no end.	Standard text	
XV / IX / ff. 56ᵛ-57	313 *Pour la conception de la vierge*	*End of 1683-end of 1692. (Likely 1690-92)*	𝅗𝅥 / **𝐂** **3** Guay	𝅗𝅥 / **𝐂** - Conceptia tua Dei genetrixVirgo gaudium annuntiavit universo mundo exto enim ortus est soluistiæ Christus Deus noster. **3** Guay - et confunder mortems donavit nobis vitam semipternam,	𝅗𝅥 / **𝐂** - Thy conception by God, the begetting of the Virgin, announced joy to the whole world, for out of this arose Christ our God. **3** Guay - and confounding death has given us everlasting life,	Unlocated Independent translation	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Conceptio tua Dei genetrix Virgo'		℄	℄ - Vitam sempiternam	℄ - Everlasting life.		
XV / IX / ff. 58v - 62v	161 *Psalmus David vigesimus primus post centesimum* 'Lætatus sum'	*End of 1683-end of 1692. (Likely 1690-92)*	ℭ ℄ Plus viste Plus lentement Plus viste Plus lentement Plus viste ℭ 𝟹 Guay ℭ Guay	ℭ - Illic enim ascenderunt tribus tribus Domini testimonium Israël ad confitendum nomini Domini [ni] ℄ - Quia illic sederunt sedes in judicium. Rogate quae ad pacem sunt Jerusalem: Plus viste - et abundantia diligentibus te. Fiat pax in virtute tua et abundantia in turribus tuis. Plus lentement - Fiat pax in virtute tua et abundantia in turribus tuis, Plus viste - et abundantia diligentibus te. Plus lentement - Fiat pax in virtute tua et abundantia in turribus tuis, Plus viste - et abundantia diligentibus te. ℭ - Propter fratres meos et proximos meos loquebar pacem de te. Propter domum Domini Dei nostri quæsivi bona tibi. 𝟹 Guay - Gloria Patri et Filio et Spiritui Sancto. ℭ Guay - Sicut erat in principio et nunc et semper in saecula sæculorem. Amen. [End of work]	ℭ - For thither did the tribes go up, the tribes of the Lord: the testimony of Israel, to praise the name of the Lord. ℄ - Because their seats have sat in judgment, seats upon the house of David. Pray ye for the things that are for the peace of Jerusalem: Plus viste - and abundance for them that love thee. Let peace be in thy strength: and abundance in thy towers. Plus lentement - Let peace be in thy strength: and abundance in thy towers, Plus viste - and abundance for them that love thee. Plus lentement - Let peace be in thy strength: and abundance in thy towers, Plus viste - and abundance for them that love thee. ℭ - For The sake of my brethren, and of my neighbours, I spoke peace of thee. Because of the house of the Lord our God, I have sought good things for thee. 𝟹 Guay - Glory be to the Father, and to the Son and Holy Spirit. ℭ Guay - As it was in the beginning, now and ever shall be, world without end. Amen. [End of work]	Psalm 121	
XV / IX / ff. 63-65	314 *In nativitatem D[omi]ni canticum* 'Quem vidistis, pastores? Dicite'	*End of 1683-end of 1692. (Likely 1690-92)*	ℭ Guay 𝟸 ℄ Plus lent	ℭ Guay - Quem vidistis, pastores dicite annuntiate nobis, in terris quis apparuit? Natum vidimus, natum ex virgine. Parvulum qui natus est nobis. Filium qui datus est nobis. Et choros angelorum collaudantes eum. 𝟸 - Notum fecit Dominus salutare suum. Revelavit in terra justitiam suam. Psallite Domino in cithara et voce psalmi in tubis ductilibus, et voce tubae corneæ. Flumina plaudant manu. Montes exsultent a conspectu ejus. ℄ Plus lent - quoniam venit salvare terram.	ℭ Guay - Whom did you see, shepherds, speak, tell us, who has appeared on the earth? We saw him born, born of a virgin. The little one who is born to us. The son who is given to us. And the chorus of angels praising him. 𝟸 - The Lord has made known his salvation. He has revealed on earth his justice. Sing to the Lord on harp and with the sound of the psaltery, with trumpets and the sound of horns. Let the rivers acclaim him. Let the mountains exult at his presence, for he has come to save the earth. ℄ Plus lent - for he has come to save the earth.	The text begins with the first antiphon at Lauds on Christmas Day (LU 395-6), abridged it then continues with adaptations of Psalm 97: 2, 5, 6, 8 and 9	
XV / X / ff. 68v-71v	145 *Te Deum à 8 voix avec fl[ûtes] et violons* 'Te Deum laudamus'	*End of 1683-end of 1692 (Likely 1690-92)*	℄ ℭ Guay ℄	℄ - [Instr.] - Te deum laudamus te domine confitemur ℭ Guay - Tibi Cherubim et Seraphim incessabili voce proclament: Sanctus, sanctus, sanctus Dominus, Deus Sabaoth. ℄ -Pleni sunt cœli et terra majestatis gloriæ tuæ.	℄- [Instr.] - We praise thee, O God, we acknowledge thee to be the Lord. ℭ Guay - The Heavens, and all the Powers therein. To thee Cherubim and Seraphim continually do cry: Holy, holy, holy, Lord God of hosts. ℄ - Heaven and earth are full of they glory.	LU 1832-4	
XV / X / ff. 75v-86	145 *Te Deum à 8 voix avec fl[ûtes] et violons* 'Te Deum laudamus'	*End of 1683-end of1692. Likely 1690-92*	ℭ 𝟹 Guay ℄	ℭ - Tu Rex gloriæ, Christe. Tu Patris sempiternus es Filius. Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. 𝟹 Guay - Tu devicto moris aculeo, aperuisti credentibus regna. Tu ad dexteram Dei sedes, in gloria Patris. ℄ -Judex crederis esse venturus.	ℭ - Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father. When thou took upon thee to deliver man, thou didst not abhor the Virgin's womb. 𝟹 Guay - When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heav'n to all believers. Thou sit at the right hand of God, in the glory of the Father. ℄ - We believe that thou shall come: to be our judge.	LU 1832-4	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝄵	𝄵 - Te ergo quæsumus famulis tuis subveni quos pretioso sanguine redemisti.	𝄵 - We therefore pray thee, help thy servants, whom thou hast redeemed with thy previous blood.		
			𝅗𝅥 Guay	𝅗𝅥 Guay - Æterna fac cum Sanctis tuis in gloria numerari Salvum fac populum tuum, Domine, et benedic hereditati tuæ.	𝅗𝅥 Guay - Make them to be numbered with thy Saints, in glory everlasting. O Lord, save thy people, and bless thine heritage.		
			𝅗𝅥	𝅗𝅥 - Per singulos dies benedicimus te. Et laudamus nomen tuum in sæculum, et in sæculum sæculi.	𝅗𝅥 - Day by day we magnify thee. And we worship thy name, ever world without end.		
			𝄴 Lent	𝄴 Lent - Dinare Domine die isto, sine peccato nos custodire. Miserere nostri, Domine. Fiat misericoria tua, Domine, super nos, quæmadmodum speravimus in te.	𝄴 Lent - Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us. O Lord, let thy mercy lighten up on us as our trust is in thee.		
			𝄵	𝄵 - In te Domine, speravi: non confundar in æternum.	𝄵 - O Lord, in thee have I trusted, let me never be confounded.		
XV / XI / ff. 95ᵛ-102	162 *Exaudiat à 8 voix, flûtes et violons* 'Exaudiat te Dominus'	*End of 1683-end of 1692. (Likely 1690-92)*	𝄴	𝄴 - Exaudiet illum de cælo sancto suo in potentatibus salus dexteræ ejus	𝄴 - He will hear him from his holy heaven: the salvation of his right hand is in powers.	Psalm 19	
			𝄴 Guay	𝄴 Guay - Hii in curribus et hii in equis	𝄴 Guay - Some trust in chariots, and some in horses		
			Plus lent	Plus lent - nos autem in nomine Domini Dei nostri invocabimus	Plus lent - But we will call upon the name of the Lord our God.		
			𝄴 Plus guay	𝄴 Plus guay - Ipsi obligati sunt et ceciderunt;	𝄴 Plus guay - They are bound, and have fallen;		
			Plus lent	Plus lent - nos autem sureximus et erecti sumus.	Plus lent - But we are heard and set up right.		
			𝄴𝄞	𝄴𝄞 - Domine salvum fac regem et exaudi nos in die qua invocaverimus te. Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum.	𝄴𝄞 - O Lord, save the king: and hear us in the day that we shall call upon thee. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning is now and ever shall be, world without end.		
			𝄴	𝄴 - Amen.	𝄴 - Amen.		
XVI / XII / ff. 5-7	4 *Messe à quatre chœurs* 'Kyrie eleison'	1672	𝄴𝄞	𝄴𝄞 - Gloria in excelsis Deo.	𝄴𝄞 - Glory to God in the highest.	Standard text	
			𝄴𝅗𝅥 Lentement	𝄴𝅗𝅥 Lentement - et in terra pax hominibus bonæ voluntatis.	𝄴𝅗𝅥 Lentement - and on the earth be peace to all people.		
			𝄵	𝄵 - benedicimus te, glorificamus te, gratias agimus tibi.	𝄴 - We bless you, we glory you.		
XVI / XIII and XIV / ff. 19ᵛ-24	4 *Messe à quatre chœurs* 'Kyrie eleison'	1672	𝄴𝄞	𝄴𝄞 - et ascendit in cælum sed et a dextera patris et iterum venturus est cum gloria judicarevivos et mortuos	𝄴𝄞 - and ascended into heave and is seated at the right hand of the father and will come again in glory to judge the living and the dead.	Standard text	
			𝅗𝅥 Guay	𝅗𝅥 Guay - cujus regni non erit finis.	𝅗𝅥 Guay - and his reign will have no end.		
			𝄵	𝄵 - et in spiritum sanctum, Dominum et vivificantem: qui ex Patre, filoque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam, sanctam, catholicam et apostolicam ecclesiam.	𝄵 - the Holy spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets. I believe in one, holy, catholic and apostolic Church.		
XVI / XVII / ff. 61-69	495 *[Second intermède :] Entrée des mores, Le malade imaginaire [First version]* 'Votre plus haut savoir'	*End of 1680-end of 1683*	𝄵	𝄵 - [Instr.]	𝄵 - [Instr.]	Molière Independent translation	
			𝅗𝅥	𝅗𝅥 - [Première femme More] Profitez du printemps de vos beaux ans. Aimable jeunesse; profitez du printemps de vos beaux ans, donnez-vous à la tendresse. Ritornelle	𝅗𝅥 - [First Moorish Woman] - Make the most of the springtime that are your beautiful years, make the most of the springtime that are your beautiful years, show to us your tenderness. Ritornelle		
			𝅗𝅥	𝅗𝅥 - Les plaisirs les plus charmants, sans l'amourouse flamme, pour contenter une âme n'ont points d'attraits assez puissants.	𝅗𝅥 - The most charming pleasures that are without the flame of love to satisfy a soul are not sufficiently powerful enough to attract us.		
			𝅗𝅥 Guay	𝅗𝅥 Guay - [Seconde Femme More] Quand d'aimer on nous presse a quoy[i] songez-vous? Nos cœurs, dans la jeunesse, n'ont vers la tendresse qu'un penchant trop doux; l'amour a pour nous prendre	𝅗𝅥 Guay - When we are pressed into love, of what do you think? Our hearts, in youth, have only a tenderness that is too sweet; Love has so sweet an attraction for us that without waiting we		

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
				de si doux attraits que de soi, sans attendre. On voudrait se rendre a ses premiers traits: mais tout ce qu'on écoute des vives douleurs et des pleurs. Qu'il nous coûte Fait qu'on en redoute toutes les douceurs.	surrender ourselves to its first features; but all that we listen to the sharp pains and tears. It gives us a sense of dread of all the sweetness.		
			𝟑	𝟑 - [Instr.]	𝟑 - [Instr.]		
			𝄵	𝄵 - [Instr.]	𝄵 - [Instr.]		
XVII / XIX / ff. 21-27	167 *Quam dilecta[:] Psalm[us] Dav[id] octogesimus tertius* 'Quam dilecta tabernacula tua'	*End of 1683-end of 1692. (Likely to be 1685-86)*	𝐂	𝐂 - Altaria tua Domine virtutum Rex meus et dans meus.	𝐂 - Thy altars, O Lord of hosts, my King and my God.	Psalm 83	
			𝟐 Guay	𝟐 Guay - Beati qui habitant in domo tua in sæcula sæculorum laudabunt te [diap salma].	𝟐 Guay - Blessed are they that dwell in thy house, O Lord: they shall praise thee for ever and ever.		
			𝄇	𝄇 - 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,		
			Plus lent	Plus lent - In valle lacrimarum in loco quem posuit,	Plus lent - in the vale of tears, in the place which be hath set,		
			Plus viste	Plus viste - ascensiones in corde suo disposuit,	Plus viste - he hath disposed to ascend by steps,		
			Plus lent	Plus lent - In valle lacrimarum in loco quem posuit.	Plus lent - in the vale of tears, in the place which be hath set.		
			Plus viste	Plus viste - Etenim benedictiones dabit legis,	Plus viste - For the lawgiver shall give a blessing,		
			𝟐	𝟐 - ibunt de virtute in virtutem videbitur Deus deorum in Sion - [Instr.]	𝟐 - they shall go from virtue to virtue: the God of gods shall be seen in Sion - [Instr.]		
			𝟐	𝟐 - [Instr.] - Domine deus virtutum exaudi orationem meam auribus percipe Deus Jacob protector noster aspice Deus et respice in facium Christui. [Suivez sans interruption par b quare guay]	𝟐 - [Instr.] - O Lord God of hosts, hear my prayer: give ear, O God of Jacob. Behold, O God our protector: and look on the face of thy Christ. [Suivez sans interruption par b quare guay]		
			𝄵 Guay	𝄵 Guay - Quia melior est dies una in atriis tuis super milia.	𝄵 Guay - For better is one day in thy courts above thousands.		
			𝐂 [𝄵]	𝐂 - elegi abiectus esse in domo Dei mei magis quam habitare in tabernaculis peccato[rum]. [𝄵]	𝐂 - I have chosen to be an abject in the house of my God, rather than to dwell in the tabernacles of sinners. [𝄵]		
			𝐂	𝐂 - Quia misericordiam et veritatem diligit Deus gratiam et gloriam dabit Dominus.	𝐂 - For God loveth mercy and truth: the Lord will give grace and glory.		
			𝄵 Guay	𝄵 Guay - [Instr.] Non privabit bonis eos qui ambulant in innocentia.	𝄵 Guay - [Instr.] He will not deprive of good things them that walk in innocence.		
			𝟐 Grave	𝟐 Grave - Domine virtutum beatus vir qui sperat in te beatus homo qui speratia te.	𝟐 Grave - Lord of hosts, blessed is the man that trusteth in thee.		
			[End of Work]	[End of Work]	[End of Work]		
XVIII / XXIX / ff. 4-5	500 *Les fous divertisants[:] comédie* 'Hélas, nous nous plaignons tous deux'	1680-81	𝟐	𝟐 - [2eme Musicien] Quoy que ma Numphe soit de glace. [1eme Musicien]. Quoy que la mienne ait des rigueurs. [Ensemble] En attendant de pareilles faveurs, allons sur nôtres palillasse verser un torrent da pleurs. [Deuxième air] [M Grognard] - On ne peut pas porter la musique plus haut; pour gagnar de l'argent voila ce qu'il nous faut. [On dance en cet enfroit & Dance finie, & chacun retiré	2 - [2eme Musicien] Even though my nymph be cold. [1eme Musicien] Even though mine be harsh. [Ensemble] While awaiting such favours. Let us go weep a torrent of tears on our straw mattresses. [Deuxième air] [M Grognard] One cannot perform music any better; here is what we need to turn a profit. [A dance is performed here: and when the dance is finished, everyone retires.]	Raymond Poisson. Independent translation.	
			𝄵 Bouree	𝄵 Bourée pour le triomphe de Cupidon - [Instr.] Grand Reprise	𝄵 Bourée for Cupid's Triumph - [Instr.] Grand Reprise		

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
				Petite Reprise	Petite Reprise		
XVIII / XXX / ff. 25ᵛ-26	402 *Sacrificium Abrahæ* 'Cum centum esset annorum Abraham'	1681	𝐜 𝟑 Guay 𝐜	𝐜 - Nunc cognovi dicit Dominus nunc cognovi quod Deum times quia paruisti mandatis meis. Nec pepercisti filio tuo unigenito propter. 𝟑 Guay - me. Ideo benidicam tibi et multiplicabo semen tuum sicut stellas cæli. A - et velut arenam quæ est in littore maris; et omnes gentes et nationes terræ bendicentur in eo.	𝐜 - Now I know that thou fearest God, for you obeyed my commandments, for thou hast not spared thy only begotten son for my sake. 𝟑 Guay - That is why I will bless thee, and I will multipy thy seed as the stars of heaven. 𝐜 - and as the sand that is by the sea shore; and in it shall all peoples and nations of the earth be blessed.	Adapted from Genesis, chaps. 21-22 Independent translation.	
XVIII / XXX / ff. 27ᵛ-29	402 *Sacrificium Abrahæ* 'Cum centum esset annorum Abraham'	1681	𝄇 𝐜 Guay 𝄇 𝐜 Guay 𝄇 𝐜 End of work	𝄇 - Beati qui timent Dominum, beati qui obediunt voci ejus. 𝐜 Guay - quoniam augebit Deus et multiplicabit - [Instr.] 𝄇 - Beati qui timent Dominum, beati qui obediunt voci ejus. 𝐜 Guay - quoniam augebit Deus et multiplicabit semen eorum in sæculum. 𝄇 - Beati qui timent Dominum, beati qui obediunt voci ejus. 𝐜 - quoniam augebit Deus et multiplicabit semed eorum in sæculum, et reges populorum orientur ex eo. End of work	𝄇- Blessed are they who fear the Lord. 𝐜 Guay - For God will increase and multiply their seed forever. 𝄇 - Blessed are they who fear the Lord, blessed are they who obey his voice. 𝐜 Guay - For God will increase and multiply their seed forever. 𝄇- Blessed are they who fear the Lord, 𝐜 - For God will increase and multiply their seed forever, and Kings of peoples shall come out of thee. End of work	Adapted from Genesis, chaps. 21-22 Independent translation.	
XVIII / XXX / ff. 30ᵛ-32	178 *Psalmus Davidis centesimus vigesimus septimus* 'Beati omnes'	1681	𝟐 𝐜 Guay 𝄇	𝟐 - Labores Manuum tuarum quia manducabis: Beatus es, et bene tibi erit. Uxor tua sicut vitis abundans in lateribus domus tuæ. 𝐜 Guay - Filii tui sicut novellæ olivarum in circuitu mensæ tu[-ae]. 𝄇 - Ecce sic benedicetur homo qui timet Dominum[us]	𝟐 - For thou shalt eat the labours of thy hands; blessed art thou, and it shall be well with thee. Thy wife as a fruitful vine, on the sides of thy house. A Guay - Your sons are like young olive trees around your table. 𝄇 - Behold, thus shall the man be blessed that feareth the Lord.	Psalm 127	NB: surrounding folios were (re)-copied from the end of 1683-end of 1692.
XVIII / XXX / ff. 33-33ᵛ	178 *Psalmus Davidis centesimus vigesimus septimus* 'Beati omnes'	1681	𝄋 𝟐 Lentement [End of work]	𝄋 - Et videas filios osfiliorum tuormus [um]: 𝟐 Lentement - Pacem super Israël [End of work]	𝄋 - And mayest thou see thy children's children. 𝟐 Lentement - Peace upon Israël [End of work]	Psalm 127	Passage here with a whole bar rest in all parts on fol. 33
XVIII / XXX-XXXI / ff. 34 - 35 34 - XXX 35 - XXXI	61 *Pour un reposoir / Pange lingua* 'Pange lingua gloriosi'	1681-82	𝐜 𝐜 𝐜 Lentement	𝐜 - Pange lingua gloriosi, corporis mysterium, aanguinisque pretiosi, quem in mundi pretium Fructus ventris generosi Rex effudit gentium. [℄] 𝐜 - Nobis datus nobis natus, ex intacta Virgine, et in mundo conversatus, sparso verbi semine, sui moras in colatus mio clausit ordine. In supremae nocte coenae recumbens cum fratribus, observata lege plene recumbens cum fratribus, observata lege plene cibis in legalibus. Cibum turbæ duodenæ sedat suis manibus. Verbum caro, panem verum verbo carnem efficit: fitque sanguis Christi merum, et si sensus deficit. Ad firmandum cor sincerum sola fides sufficit. [℄] 𝐜 Lentement - Tantum ergo sacrmentum veneremur cernui: et antiquum documentum novo cedat ritui: praestet fides supplementum sensumus defectui. Genitori, Genitoque Laus et jubilatio, Salus, honor, virtus quoque Sit et benedictio: procedenti ab utroque compare sit laudatio [℄]	𝐜 - Of the glorious Body telling, O my tongue, its mystery sing, and the blood, all price excelling, which for this world's ransoming in a noble womb once dwelling he shed forth, the Gentiles' King. [℄] 𝐜 - Given for us, for us descending of a Virgin to proceed, man with man in converse blending scattered he the Gospel message; till his sojourn drew to ending which he closed in wondrous deed. At the last great Supper, circled by his brethren, all the law required completed in the feast its statutes planned, to the Twelve he served their food with his own hand. Word made flesh, by word he maketh very bread his flesh to be; man for wine Christ's blood partaken; and if senses fail to see, faith alone the true heart awaken to behold the mystery. [℄] 𝐜 Lentement - Therefore let us only worship the sacrament: and let the ancient document yield to the new rite: faith provides a supplement to the lack of sense. To the begotten, be praise and joy, health, honour, virtue, and blessing also: to him that proceeds from both, let praise be. [℄]	LU 950-2	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			¢ a 2 temps graves **2** a 2 temps	¢ a 2 temps graves - for just one bar [semibreve with pause] - [Instr.] **2** a 2 temps - Amen. [End of work]	¢ a 2 temps graves - for just one bar [semibreve with pause] - [Instr.] **2** a 2 temps - Amen. [End of work]		
XVIII / XXXI / ff. 48^{v}-49^{v}	179 *Psalmus David septuagesimus quintus* 'Notus in Judea Deus'	1681-82	¢3	¢3 - Tu terribilis es et quis resistet tibi ex tunc ira tua? Grave - De cælo auditum fecisti iudicium. **3** Viste - terra tremuit ¢3- et quievit ¢ - cum exsurgeret in Iudicium Deus	¢3 - Thou art terrible, and who shall resist thee? Grave - from that time thy wrath. **3** Viste - the earth trembled ¢3 - and was still ¢ - When God arose in Judgment	Psalm 75	NB: whole bar rest at the end of the second section in void notation.
XVIII / XXXII / ff. 53-59	327 *Motet pour toutes les fêtes de la Vierge* 'Corde et animo Christo canamus gloriam'	1681-82	**3** ¢ Guay **2** Lentement ¢ Guay **2** Lentement ¢ Guay **2** Gravement **C** Graviter ¢3 **3** ¢ Guay **2** Lentement ¢ Guay **2** Lentement ¢ Guay **2** Lentement ¢ Guay **2** Lentement	**3** - [Instr.] - Corde et animo Christo cananus gloriam, in hac sacra solemnitate præcelsæ genitricis Dei Mariæ. Concinant lætantes chori. ¢ Guay - et alternantibus modulis **2** Lentement - modulis carmina dulcisona misceantur in ¢ Guay - laudem Virginis et alternantibus modulis **2** Lentement - modulis carmina dulcisona misceantur in ¢ Guay - laudem Virginis ¢ Guay - laudem Virginis **2** Gravement - laudem in laudem virginis **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]. ¢3- Eva pœnam intulit mundo: Maria salutem attulit. Auctrix Eva peccati, Occidendo nocuit Eva, vivificando profuit Maria. Illa percussit, ista sanavit. **3** - Corde et animo Christo cananus gloriam, in hac sacra solemnitate præcelsæ genitricis Dei Mariæ. Concinant lætantes chori- ¢ Guay - et alternantibus modulis, **2** Lentement - modulis carmina dulcisona misceantur in, ¢ Guay - laudem Virginis in, **2** Lentement - modulis carmina dulcison a miserantur in, ¢ Guay - laudem virginis in, **2** Lentement - laudem virginis, ¢ Guay - laudem virginis, **2** Lentement - laudem virginis.	**3** - [Instr.] - Let us sing glory to Christ with heart and mind on this holy feast of Mary, most exalted mother of God. May joyful choirs sing together. ¢ Guay - And may the sweet-sounding songs **2** Lentement - mingle in melodies by turn ¢ Guay - in praise of the Virgin, **2** Lentement - mingle in melodies by turn, ¢ Guay - in praise of the Virgin, ¢ Guay - in praise of the Virgin, **2** Gravement - in praise of the Virgin. **C** Graviter - It is she who repaired the sin of the mother of our race. For Eve carried tears, Mary joy, in her breast: because the first brought forth the sinner, the second the saviour. ¢3- Eve inflicted suffering on the world; Mary brought salvation. Eve was the begetter of sin: Mary the begetter of reward. Eve brought harm by dealing death; Mary brought good by giving life. The first struck us down, the second healed us up. **3** - Let us sing glory to Christ with heart and mind on this holy feast of Mary, most exalted mother of God. May joyful choirs sing together. ¢ Guay - And may the sweet-sounding songs **2** Lentement - mingle in melodies by turn, ¢ Guay - in praise of the Virgin, **2** Lentement - mingle in melodies by turn, ¢ Guay - in praise of the Virgin, **2** Lentement - in praise of the Virgin ¢ Guay - in praise of the Virgin, **2** Lentement - in praise of the Virgin.	LU 1626 (initially; thereafter, unlocated)	With the term 'Graviter', the G clef at the top of the page is in a different form to both the previous folio but also to the G clef that appears on the next system.

Mélanges **Vol / *cah.* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Sign(s), ToM**	**Text**	**Translated Text**	**Text Source**	**Comments**
			𝐂 Guayement	**𝐂** Guayement - Nigraes sed formosa beata Virgo Maria rubicunda plusquam rosa, super omnes speciosa.	**𝐂** Guayement - You are dark, but beautiful, blessed Virgin Mary, redder than the rose more beautiful above all others.		
			2 Lentement	**2** Lentement - O beata Maria, regina mundi casta mater fœcunda,	**2** Lentement - O blessed Mary, queen of the world, chase mother, fertile virgin,		
			𝄵 Guay	𝄵 Guay - quæ sine macula concepta es, quæ ascendisti ad cælum, quæ salutata es ab angelo, quæ genuisti Deum,	𝄵 Guay - who was conceived without sin, who was greeted by an angel, who gave birth to God, who ascended to heaven,		
			2 Lentement	**2** Lentement - Ora pro populo, interveni pro clero,	**2** Lentement - Pray for your people, intervene for the clergy,		
			𝄵𝅗𝅥𝅮 Fort lentement	𝄵𝅗𝅥𝅮 Fort lentement - intercede prodevoto, fæmineo sexu:	𝄵𝅗𝅥𝅮 Fort lentement - intercede for your devoted feminine sex:		Where Charpentier has written ‘Guayement’ under the system, he originally wrote ‘Ny trop guay ny top lentement’ above the system but crossed this through. However, this latter annotation still appears the *b.c* stave. This section ends with a whole bar rest in all parts.
			3	**3** - sentiant omnes tuum,	**3** - may all feel your aid,		
			𝄵 Guayement / ny trop guay, ny trop lentement	𝄵 Guayement / ny trop guay, ny trop lentement - quicumque celebrant, tuam sanctam solemnitatem.	𝄵 Guayement / ny trop guay, ny trop lentement - whoever celebrates your holy solemnity.		
			2 Fort lentement	**2** Fort lentement - O suavis Maria.	**2** Fort lentement - O sweet Mary.		
XVIII / XXXII / ff. 59ᵛ-67	328 *Supplicatio pro defunctis ad beatam Virginem* ‘Languentibus in purgatorio’	1681-82	**2** a 2 temps graves	**2** a 2 temps graves - Languentibus in Purgatorio [?Maria?]. Fons es patens qui culpas albius	**2** a 2 temps graves - For those languishing in Purgatory. You are the open spring that washes away sins.	Initially, verses 1-3, ‘Languentibus’, for the Faithful Deceased (*Ant. Rom*., 198-9); thereafter, unlocated. See also Chevalier, *Repertorium*, no. 10180 (vol. II, p. 16). Independent translation.	
			𝄵𝅗𝅥𝅮 Lentement	𝄵𝅗𝅥𝅮 Lentement - Omnes luvas et nullum respuis manum tuam extende mortuis. Qui sub pœnis languent continuis.	𝄵𝅗𝅥𝅮 Lentement - You cleanse all and reject none, reach out your hand to the dead who languish under continued punishment.		
			2	**2** - O Maria!	**2** - O Mary!		
			𝐂	**𝐂** - Ad te, pia, suspiarant mortui, cupientes du pœnis eru[i]	**𝐂** - To you, pious lady, the dead sigh, wishing to be snatched from punishment.		
			𝄵𝅗𝅥𝅮 Pas trop viste	𝄵𝅗𝅥𝅮 pas trop viste - Et adesse tuo conspectui, et gaudiss æternis perfrui, O mari[a].	𝄵𝅗𝅥𝅮 pas trop viste - And to attain the sight of you and to enjoy eternal joys.		
			2 Lentement	**2** Lentement - Lex justorum norma credentium, vera salus in te sperantium, pro defunctis sit tibi studium, assidue orare filium. O Maria!	**2** Lentement - Law of the just, pattern of believers, true salvation of those who hope in you. Let it be your zealous care continually. To beseach your Son for the dead!		
			2 a deux temps ny trop lents ny trop vistes	**2** a deux temps ny trop lents ny trop vistes - O Maria! Benedicta per tua merita, mortuos suscita, [Te rogamus, mortuos suscita] ad requiem sis eis semita, O Maria.	**2** a deux temps ny trop lents ny trop vistes - O Mary! O blessed Mary by your merits raise the dead and discharging their debts be their path to rest, O Mary!		
XIX / XXVI / ff. 12-16	175 [*Psalm 1*] ‘Quemadmodum desiderat servus’	1679-80	**3**	**3** - Et erit tamquam lignum quod plantatum est secus decursus aquarum quod fructum suum dabit in tempore suo et folium eius non defluet et omnia quæ cum quæ faciet prosperabumtur et folium ejus non defluet.	**3** - And he shall be like a tree which is planted near the running waters, which shall bring forth its fruit, in due season. And his leaf shall not fall off.	Psalm 1	
			𝐂 a 4 temps viste	**𝐂** a 4 temps viste - Non sic impii non sic sed tamquam pulvis quem proicit ventus a facie terrae.	**𝐂** a 4 temps viste - Not so the wicked, not so: but like the dust, which the wind driveth from the face of the earth.		
			𝐂	**𝐂** - Ideo non resurgent impii in judicio neque peccatores in consilio justorum.	**𝐂** - Therefore the wicked shall not rise again in judgment: nor sinners in the council of the just.		
XIX / XXVII / ff. 19ᵛ-23	176 [*Psalm 97*] ‘Cantate Dominio canticum novum’	1679-80	𝄵𝅗𝅥𝅮	𝄵𝅗𝅥𝅮 - Recordatus est misericordiæ suæ et veritatem suam domui Israël viderunt omnes termini terræ salutare Dei nostri.	𝄵𝅗𝅥𝅮 - He hath remembered his mercy his truth toward the house of Israel. All the ends of the earth have seen the salvation of our God.	Psalm 97	
			3 Guay	**3** Guay - Iubilate Domino omnis terra cantate;	**3** Guay - Sing joyfully to God, all the earth;		
			𝄵	𝄵 - Psallite Domino in cithara et voce psalmi. In tubis ductilibus et voce tubæ cornea.	𝄵 - Sing praise to the Lord on the harp, on the harp, and with the voice of a psalm: with long trumpets, and sound of the cornet.		
XIX / XXVIII / ff. 34ᵛ-35ᵛ	177	1679-80	**𝐂**	**𝐂** - quia ipse dixit et facta sunt ipse mandavit et creata sunt. Statuit ea in sæculorum et in sæculum sæcu[li]:	**𝐂** - he commanded, and they were created. He hath established them for ever, and for ages of ages:	Psalm 148	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	[Psalm 148] 'Laudate Dominum de cœlis'		𝄡 Guay 𝄵	𝄡 Guay - præceptum posuit et non præteribit. Laudate Dominum de terra dracones et omnes abyssi. 𝄵 - Ignis grando nix glacies spiritus procellarum quæ faciunt:	𝄡 Guay- he hath made a decree, and it shall not pass away. Praise the Lord from the earth, ye dragons, and all ye deeps. 𝄵 - Fire, hail snow, ice, stormy winds which fulfil his word:		
XX / XXXV / ff. 6ᵛ-8ᵛ	184 *Psalmu*[*us*] *David 5ᵗᵘˢ* [recte 2ᵈᵘˢ] 'Quare fremuerunt gentes'	1682	𝄡 𝄡 Guay 𝄡 Lentement jusqua fin du couplet 𝄡	𝄡 - et in furore suo conturbabit eos. Ego autem consitutus sum rex ab eo super Sion montem sanctum eius prædicans præceptum ejus. Dominus dixit ad[me]. 𝄡 Guay - 'Filius meus es tu ego hodie genui te. Postula a me et dabo tibi gentes hereditatem tuam et possessionem tuam terminos terræ.' 𝄡 - Reges eos in virga ferræ tamquam vas figuli confringes eos. Lentement jusqua fin du couplet. Et nunc reges intellegite erundimini qui judicatis terram 𝄡 - Servite Domino in timore et exultate ei in tremore.	𝄡 - and trouble them in his rage. But I am appointed king by him over Sion his holy mountain, preaching his commandment. The Lord hath said to me: 𝄡 Guay - 'Thou art my son, this day have I begotten thee. Ask of me, and I will give thee the Gentiles for thy inheritance, and the utmost parts of the earth for thy possession. 𝄡 - Thou shalt rule them with a rod of iron, and shalt break them in pieces like a potter's vessel'. Lentement up to the end of the verse - And now, O ye kings, understand: receive instruction, you that judge the earth. 𝄡 - Serve ye the Lord with fear: and rejoice unto him with trembling.	Psalm 2	
XX / XXXV / ff. 11-11ᵛ	406 In circumcisione D[omi]ni / Dialogus inter angelum et pastores 'Xenia, xenia pastores, Christo portanda parastis'	*End of 1683*	𝄢 𝄡 Guay Lentement 𝄞 𝄡 [𝄵] Guay	𝄢 - [Instr.] 𝄡 - Dona paravimus eamus properamus in Bethleam Guay - eamus, properemus in Bethleam eamus festinemus in Bethleam. [Instr.] Lentement - Et puero nobis, 𝄞 - nato genua flectentes, 𝄡 [𝄵]- offeramus eamus in Bethleam. Guay - Eamus, properemus in Bethlehem eamus festinemus in Bethlehem.	𝄢 - [Instr.] 𝄡 - Our gifts are ready, come let us hurry now to Bethlehem. Guay - Come, let us hasten to Bethlehem, come let us hurry to Bethlehem. [Instr.] Lentement - And we shall offer them 𝄞 - on bended knee to the child born for us, 𝄡 [𝄵] - let us take our offering to Bethlehem. Guay - Come, let us hasten to Bethlehem, come let us hurry to Bethlehem.	Unlocated, although the scene is based on Luke 2:8-15.	
XX / XX-VI / ff. 14-15ᵛ	523 *Ouverture des que la procession paroist* 329 *Pour un reposoir* 'Ave verum corpus'	*End of 1683*	𝄢 𝄢 Lentement 𝄢 𝄡 𝄢 Grave 𝄢 𝄢 𝄢	𝄢 - [Instr.] 𝄢 Lentement - [Instr.] 𝄢 - Ave verum corpus natum de maria: Vere passum immolatum in cruce pro homine. 𝄡 - Cujus latus perforatum, unda fluxit cum sanguine: 𝄢 Grave - Esto nobis prægustatum Mortis in examine, 𝄢 - O pie, O dulcis, O Jesu fili Mariæ, tu nobis miserere. 𝄢 - Esto nobis prægustatum Mortis in examine 𝄢 - O pie, O dulcis, O Jesu fili Mariæ, tu nobis miserere.	𝄢 - [Instr.] 𝄢 Lentement - [Instr.] 𝄢 - Hail to Thee! True Body sprung from the Virgin Mary's womb! The same that on the cross was hung. 𝄡 - Thou whose side was pierced and flowed with water and blood. 𝄢 Grave - Suffer us to taste of Thee. 𝄢 - O kind, O loving one! O Jesus, Mary's son. 𝄢 - In our life's last agony. 𝄢 - O kind, O loving one! O Jesus, Mary's son, have mercy on us!	LU 1856	
XX / XXXVI / ff. 24-25ᵛ	408 *Elévation* 'Famem meam quis replebit'.	*End of 1683*	𝄵 𝄡 Guay	𝄵 - [Instr.] 𝄡 - [Esuriens] Famem meam quis replebit? [Christus] Veni filii mi curre, vola! [Stilens] Sitim meam quis extinguet? [Christus] Veni filii mi curre, vola! Guay - [Esuriens & Sitiens] Ad te venio, ad te curro, ad te volo, Domine. Ubi panis ut comendam? Ubi rivus ut bibam?	𝄵 - [Instr.] 𝄡 - [The hungry man] Who will satisfy my hunger? [Christ] Come, my son, run, make haste! [The thirsty man] Who will quench my thirst? [Christ] Come, my son, run, make haste! Guay - [The hungry man and thirsty man] - I come to thee, I run to thee, I make haste to thee, Lord. Where is the bread, that I may eat? Where is the stream, that I may drink?	Unlocated ' Independent translation	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝄡	𝄡 - [Christus] Panem cælestem habeo, si quis esuriet, saturabo eum. Fontem vitalem habeo: sil quis siterit, inebriabo eum.	𝄡 - [Christ] I possess heavenly bread: if someone is hungry, I will fill him.		
XX / XXXVI / ff. 26ᵛ-28ᵛ	408 *Elévation* 'Famem meam quis replebit'	*End of 1683*	**3** 𝄡 Lentement **2**	**3** - [Christus] Venite, dilecti comedite et bibite. Caro mea est cibus et sanguis meus potus scitis quia in ara crucis me obtuli pro vobis patri meo. Adhuc scitote quia signulis diebus me trado vobis patri meo. Adhuc scitote quia singulis diebus me trado vobis ad comedendum et Bibendum, in hac salutari hostia. 𝄡 - [Esuriens & Sitlens] O panis angelorum o rivus gratiarum quam suavis, quam dulcis es o quam amænus, Lentement - quam deliciosus, quam suavis, **2** - quam dulcis es.	**3**♭ [Christ] Come, my well-beloved: come, eat and drink. My flesh is food and my blood is drink. You know that, on the altar of the Cross, I sacrificed for your sake to my Father. Know now that, every day, I give myself to you to be eaten and drunk in this saving Host. 𝄡♭ [The hungry man and the thirsty man] O bread of the angels, O stream of graces, how good, how sweet you are; Oh, how pleasant, Lentement - How delicious, how good, **2** - How sweet you are.	Unlocated. Independent translation	
XX / XXXVII / ff. 37-38	409 *In obitum augustissimae nec non piissimae Gallorum reginaee lamentum* 'Heu, me miserum'	*End of 1683*	**3** Guay **2**	**3** Guay - Exultate, cantate fideles populi, cantate cantica lætitiæ. **2** - Heu, heu, nos miseros heu dolentes. Quomodo cantabimus cantica lætitiæ?	**3** Guay - Exult, sing faithful people. Sing songs of joy. **2** - Alas, alas, how unfortunate are we. Alas, what suffering. How could we sing songs of joy?	Unlocated. Independent translation	
XX / XXXIX / ff. 63ᵛ-65ᵛ	251 *Elévation à 5 sans dessus de violon* 'Transfige dulcissime Jesu'	*End of 1683*	**2** 𝄡 ♪ Lentement 𝄡	**2** - Transfige dulcissime Jesu medullas et viscera animæ meæ suavissimo ac saluberrimo amoris tui vunere. 𝄡 - Vera serenaque et apostolica, sanctissima charitate, ♪ Lentement - ut languat et liquefiat anima mea solo semper amore et desiderio; te concupiscat et deficiat in atria tua cupiat dissolvi et esse tecum. 𝄡 - da ut anima te semper esuriat panem angelorum habentem omnem dulcedinem et saporem et omne delecttum suavitatis.	**2** - Pierce through, O sweetest Jesus, the heart and entrails of my spirit with the healing and cleansing wound of your love. 𝄡 - With true and serene, apostolic and most holy charity, ♪ Lentement - that my soul may weaken and melt for ever solely in the love and desire for you; may my soul covet you and lose itself in your dwelling place, may it desire to become one with you. 𝄡 - Grant that my soul may ever hunger for you, bread of angels, having all sweetness and flavour, and supreme delight.	Unlocated. Independent translation.	
XX / XXXIX / ff. 66ᵛ-67ᵛ	251 *Elévation à 5 sans dessus de violon* 'Transfige dulcissime Jesu'	*End of 1683*	𝄵 **2** Lentement 𝄵 Guay 𝄡 𝄵 **2** Lentement	𝄵 - Et tu sis solus spes mea, semper, tota fiducia mea, divitæ meæ jucunditas delectatio mea gaudium [meum]. **2** Lentement - Quies et tranquillitas mea, pax mea, suavitas mea, odor meus, dulcedo mea. 𝄵 Guay - Et tu sis solus spes mea semper, cibus meus, refectio mea, possessio mea, auxilium meum, thesaurus meus, sapientia mea, portio mea. 𝄡 - In quo fixa et firma, et immobiliter sit radicta mens mea et cor me[um]. 𝄵 - Et tu sis solus spes mea, semper, tota fiducia mea, divitæ meæ jucunditas delectatio mea gaudium [meum]. **2** Lentement - Quies et tranquillitas mea, pax mea, suavitas mea, odor meus, dulcedo mea. [End of Work]	𝄵 - And forever may you be my only hope, all my trust and my fortunes, my pleasure, my delight and my joy. **2** Lentement - My quiet and tranquillity, my peace and my charm, my perfume, my sweetness. 𝄵 Guay - And forever may you be my only hope, my nourishment and comfort, my bounty, my assistance, my treasure, my wisdom and my daily comfort. 𝄡 - For all this may my body and my spirit be immovably rooted, fixed and firm. 𝄵- And forever may you be my only hope, all my trust and my fortunes, my pleasure, my delight and my joy. **2** Lentement - My quiet and tranquillity, my peace and my charm, my perfume, my sweetness. [End of Work]	Unlocated. Independent translation.	
XXI / XLI / ff. 10ᵛ-12	481	1683-84	𝄵	𝄵 - Allons, allons marchons courons hâtons nos pas!	𝄵 - Let us go, march, run, hasten our steps.	Unlocated text. Independent translation	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	Actéon [:] *Pastorale en musique* 'Allons, marchons, courons'		§ En tierce a 2 temps pour la fin de la scène ou du chœurs ¢	§ En tierce a 2 temps pour la fin de la scene ou du chœurs - Que l'ardeur du soleil qui brûle nos compagnes, que le pénible accès des plus hautes montagnes, dans un dessein si beau ne nous retardent pas. ¢ - Allons, allons marchons courons hâtons nos pas!	§ en tierce a 2 temps pour la fin de la scene ou du chœurs - Let not the sun's ardour that burns our countryside, let not the difficult path to the highest mounts, delay us in our fine plan. ¢ - Let us go, march, run, hasten our steps.		
XXI / XLII / ff. 19ᵛ-21ᵛ	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	§ ¢ a 4 temps viste c [¢] 𝄢 Lent	§- [Diane] Trop indiscret chasseur quelle est ton insolence! Crois-tu de ton forfait déguiser la noirceur aux yeux de mo divine essence? Que cette eau que ma main fait rejaillira sur toi apprenne à tes pareils à s'attoquer à moi! ¢ a 4 temps viste - [Chœur de Nymphes] Vante-moi maintenant, profane d'avoir surpris Diane et ses sœurs dans le bain! Va pour te satisfaire, si tu le peux faire, le conter au peuple Thébain! c - [Actéon seul] Mon cœur autre fois intrépide quelle peur te saisit? Que vois-je en ce miroir liquide? Mon visage se ride, un poil affreux me sert d'habit, je n'ai presque plus rien de me forme première. Ma parole n'est plus qu'une confuse voix. Ah! Dans l'état où je me vois, Dieux qui m'oves formé du noble sang des rois, pour épargner ma honte ôtes moi la lumière. [¢] 𝄢 Lent - [Instr.] [Plainte]	§ - [Diane] Too indiscreet hunter, how insolent you are! Do you hope to disguise the darkness of your crime to the eyes of my divine essence? Let this water which my hand throws upon you teach your kind to attack me! ¢ a 4 temps viste - Boast now, heathen, of having surprised Diane and her sisters in the bath; go satisfy yourself, if you can, tell it to the Thebans! c - [Actéon alone] My once intrepid heart, what fear seizes you? What do I see in this liquid mirror? My face wrinkles, an ugly fur becomes my clothing. I almost have nothing left of my original form. My speech is but a confused voice. Ah! Finding myself in this state, Gods who made me from the noble blood of kings, spare my shame. Take my life. [¢] 𝄢 Lent - [Instr.] [Plainte]	Unlocated text. Independent translation	
XXI / XLII / ff. 24-24ᵛ	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	c [¢] 3 Viste 2	c - Chasseurs, n'appelez plus qui ne vous peut entendre! Actéon, ce héros à Thèbes adoré sous la peau de ce cerf, à vos yeux déchiré et par ses chiens déviré. Chez les morts vient de descendre [¢]. 3 Viste - Ainsi puissent périr les mortels odieux. Dont l'insolence extrême blessera désormais des dieux la puissance suprême. 2 - [Chœur de Chasseurs] Helas, Déesse, hélas! De quoi fut coupable ce héros aimable pour mériter l'horreur de si cruel trépas?	c - Hunters, call no more the man who cannot hear you! Actéon, that hero adored in Thebes, under the skin of that stag. Torn apart before your eyes and devoured by his dogs. Descends to the dead [¢]. 3 Viste - And so will odious mortals die whose extreme insolence will hurt, henceforth, the supreme power of the Gods. 2 - [Chorus of Hunters] - Alas, Goddess, alas! What was the crime of this charming hero that he merited the horror of such a cruel demise?	Unlocated text. Independent translation	
XXI / XLII / fol. 24ᵛ	481 *Actéon* [:] *Pastorale en musique* 'Allons, marchons, courons'	1683-84	3 2 Lent ¢ Viste c ¢ Viste 2 Lent Ouverture de l'Opera d'Acteon ¢ Guay	3 - [Junon] Actéon fut son sang et je jure à sa race une implacable haine, un éternel courroux. 2 Lent - Hélas, est-il possible qu'au printemps de ses ans ce héros invincible ait vu trancher le cours de ses beaux jours? Quel cœur, à ce malheur, ne serait pas sensible? ¢ Viste - Faisons monter nos cris jusqu'au plus haut des airs. Que les rochers en retentissent, que les flots écumants des mers, que les aquilons en mugissent, qu'ils pénètrent jusqu'aux Enfers. c - Actéon n'est donc plus et sur les rives sombres, le modèle des souverains. ¢ Viste - Faisons monter nos cris jusqu'au plus haut des airs, que les rochers en retentissent, que les flots écumants des mers, que les aquilons en mugissent, qu'ils pénètrent jusqu'aux Enfers. 2 Lent - Hélas, est-il possible qu'au printemps de ses ans ce héros invincible ait vu trancher le cours de ses beaux jours? Quel cœur, à ce malheur, ne serait pas sensible. Ouverture de l'Opera d'Acteon ¢ Guay - [Instr.]	3 - [Juno] Actéon was her blook and I vow to her race an implacable hatred, on eternal wrath. 2 Lent - Alas, is it possible that in his springtime this invincible hero has seen the course of his beautiful days cut short? What heart would be indifferent to this sad event? ¢ Viste - Let us raise our cries to the highest air, may the rocks resound, may the foaming waves of the seas, may the cold winds roar, may they enter hell. c - Actéon is no more, and on the sombre bans, the model of sovereigns. ¢ Viste - Let us raise our cries to the highest air, may the rocks resound, may the foaming waves of the seas, may the cold winds roar, may they enter hell. 2 Lent - Alas, is it possible that in his springtime this invincible hero has seen the course of his beautiful days cut short? What heart would be indifferent to this sad event? Ouverture de l'Opera d'Acteon ¢ Guay - [Instr.]	Unlocated text. Independent translation	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			3	**3** - [Instr.]	**3** - [Instr.]		
XXI / XLII / ff. 29^{v}-30	256 *Elévation à 3 dessus* 'O clementissime Domine Jesu'	1683-84	𝄵 𝄡 Lent **3**	𝄵 - O clementissime Domine Jesu quanta fecisti et qualia passus es propeccatis hominum. 𝄡 Lent - Heu, heu mi Jesu heu patientissime Jesu quonam te deduxit iniquitas mea et amortuus ergame amortuus. **3** - Me nonnectu es cui urbem ingredienti plandesbant omnes et hozanna dicebane nonne tu es cui canunt Angeli sanctus Dominus percitum.	𝄵 - O most merciful Lord Jesus, how much you have done and how much you have suffered for the sins of men. 𝄡 Lent - Alas, alas, my Jesus, alas, patiently, Jesus, how my iniquity has brought you, as I am dying. **3** - You are not the one to whom the mixed populus of the city was waving and saying hosanna; are you not the one to whom the angels are singing, the holy Lord from above.	Unlocated. Independent translation	
XXI / XLIII / ff. 37^{v}-39	412 *Nuptiae sacrae* 'Incipite Domino in tympanis'	1684	𝄡 **3** Guay 𝄡	𝄡 - [Unus de choro] Audi filia et vide quia concupivit Rex decorem tuum, ipse est Dominus Deus tuus. **3** Guay - [Sponsa] Ego dilecto meo, et dilectus meus mihi. Fulcite me floribus, stipate me malis, quia amore langueo [Chorus Populi] - Fortis ut mors dilectio: 𝄡 - lampades ejus ignis etque flammaru.	𝄡 - [One of the Chorus] Herken, O daughter, and see, for the King hath greatly desired thy beauty; he is the Lord thy God. **3** Guay - [Sponsa] I to my beloved, and my beloved to me. Stay me up with flowers, compass me about with apples, because I languish with love. [Chorus of the People] - Love is as strong as death: 𝄡 - the lamps thereof are fire and flames.	Portions adapted from Psalm 44 :11-12 and Song of Songs, *passim*.	Following the score: 'On finit le motet la première fois par une mesure en triple pour passer à Gaude, qui est la reprise, et la seconde fois pour finir on fera la grande finale,' - a verbal instruction as to how to make the first and second endings, which are not written out in notation (only the 'grande finale' is).
XXI / XLIV / ff. 52-52^{v}	482 *Sur la naissance de N[otre] S[eigneur] J[ésus] C[hrist:] Pastorale* 'Qu'il est charmant, qu'il a d'appas'	1684	**2** **3** Menuet **3**	**2** - Que ne devons-nous pas, Seigneur, à tes bontez? Tu quittez les voûtes célestes pour venir en ces lieux funestes te charger avec nous de nos infirmités. Que ne devons-nous pas. Seigneur, à tes bontez? **3** Menuet - [Instr.] **3** - D'où venez-vous bergers, tous deux de compagnie? D'où venez-vous au point du jour? A peine le soleil a commencé son tour que vous et vos moutons quittez la bergerie. Ah, si vous ne craignez pour vous ni la faim, ni les dents des loups, craignez pour vos troupeaux leur cruelle furie.	**2** - What do we not owe, Lord, to your goodness? You leave the heavenly vaults to come to these fatal places to be with us and to take charge of our infirmities. What do we not owe, Lord, to your goodness? **3** Menuet - [Instr.] **3** - Where do you come from, shepherds, both of you in company? Where do you come from at daybreak? Scarcely has the sun begun its turn than you and your sheep leave the fold. Ah, if you fear neither hunger for yourselves nor the teeth of the wolves, fear their cruel fury for your flocks.	Portions adapted from Psalm 44 :11-12 and Song of Songs, *passim*.	
XXI / XLV / ff. 74^{v}-75^{v}	484 *Il faut rire et chanter : dispute de bergers* 'Brouillards, glaçons, neige, frimas'.	1684-85	𝄵 Guay $\frac{6}{4}$ 𝄵 **3** Viste 𝄵	𝄵 Guay - [Instr.] $\frac{6}{4}$ - [Instr.] 𝄵 - Brouillard, glaçons, neige, frimas, retirez-vous dans ces climats attirés par le ciel et l'empire des ombres. Allez, partez, retirez **3** Viste - vous. Tout est digne de vous dans ces demeures 𝄵 - sombres. Rien n'en est digne parmi nous.	𝄵 Guay - [Instr.] $\frac{6}{4}$ - [Instr.] 𝄵 - Fog, ice, snow and wintry weather, go back to your own climate drawn there by heaven and the empire of the shades. Go, take away **3** Viste - yourselves. Everything is worthy of your in those chambers that are 𝄵 - dark. There is nothing worthy of you amongst us here.	Unlocated. Independent translation.	
XXI / XLV / ff. 76^{v}-80^{v}	484 *Il faut rire et chanter : dispute de bergers* 'Brouillards, glaçons, neige, frimas'.	1684-85	**3** **3** Menuet Guay 𝄵 Guay $\frac{6}{4}$	**3** - Laissez nos fleurs tendres toujours paraître, que leurs couleurs ne fassent qu'embellir et croître. Que nos tendres troupeaux sortent toute l'année, que pas une seule journée ne fasse taire nos oiseaux. Et que l'haleine des aquilons dans nos vallons épargne la moindre fontaine. **3** Menuet - [Instr.] Guay - Que l'aymable printemps toujours recommence qu'en aucun temps nous n'en sentions l'absence. 𝄵 Guay - Qu'il ne soit plus parlé de vous, brouillards, glaçons, neige inhumaine. Allez ailleurs exercer votre haine, rien n'en est digne parmi nous Icy l'on rejoue les suite des vents et tourbillons $\frac{6}{4}$ - Allez régner sur ces champs infertiles qui n'eurent jamais de beau jour, sur ces rochers affreux ces montagnes stériles, allez y	**3** - Let our flowers appear once more, may their colours become ever brighter. May our tender flocks appear the whole year, let not a single day silence our birds, and may the breath of the winds in our valleys spare the tiniest of springs. **3** Menuet - [Instr.] Guay - May kind springtime ever begin again, let us not for a single moment feel her absence. 𝄵 Guay - Let there never more be talk of you, fog, ice, and inhuman snow. Wreck your hatred elsewhere, there is nothing of you worthy of us here. Here, we repeat the sequence of winds and whirldwinds. $\frac{6}{4}$ - Go and reign over those fallow fields which never knew fine days, over those dread rocks, those sterile mountains go and	Unlocated. Independent translation.	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
				régner pour toujours. Images de la mort, dons lie a ces tristes objets toujours privés de vie, où rien n'est digne que de vous.	reign over them for ever. Images of death, gifts from an angry heaven, may eternal unhappiness bind you to those sad places forever deprived of life, where nothing is worthy save of you.		
			𝅘𝅥𝅮𝄞	𝅘𝅥𝅮𝄞 - [Le Berger chagrin] Pauvres mortels que vous estes à plaindres persécutés de maux que rien ne peut guérir, toujours quelque chose à souffrir et toujours quelque chose a craindre	𝅘𝅥𝅮𝄞 - [The sorrowful shepherd] - Poor mortals, how you are to be pitied! Persecuted by ills that naught can cure, forever suffering from some ailment or other, and always having something to fear.		
			𝅗𝅥 Viste	𝅗𝅥 Viste - Abandonnez vos champs laissez-là vos troupeaux que le seul désespoir ait pour vous quelques charmes, et n'approchez de ces ruisseaux que pour les troubler par vos larmes. Infortuné berger qu'un tel chagrin possède, cesse de t'affliger pour des maux qu'on ne peut guérir n'y soulan[ger]	𝅗𝅥 Viste - Leave your fields, leave your flocks, may your only despair be for your rare charms. And come to these streams only to distress them with your tears. Hapless shepherd, possessed by such grief, be no more afflicted by ills that cannot be cured or assuaged.		
			𝅗𝅥. [3]	𝅗𝅥. Apprends de nous que s'ils sont sans remède, on a du moins celuy de ny jamais songer. Chante, chante avec nous! Celui qui chante, ses maux enchante, il sait les braver tous. Chante, chante avec nous! Qui se lamente, ses maux augmente, il se livre à leur coups. Chante, chante avec nous! Lorsqu'on chante, l'âme est content et tout lui devient doux. Chante, chante avec [3] nous.	𝅗𝅥. - Learn from us that they have no remedy, at least one can abstain from thinking about them. Sing, sing with us! He who sings takes his ills, he can face up to all of them. Sing, sing with us! He who laments merely increases his woes, and he gives himself up to their blows. Sing, sing with us! When you sing, your soul is happy and everything becomes happy. Sing, sing with [3] us!		
XXI / XLV-VI / ff. 83-85v	484 *Il faut rire et chanter: dispute de bergers* 'Brouillards, glaçons, neige, frimas'.	1684-85	𝅗𝅥 Gavote en rondeau	𝅗𝅥 Gavote en rondeau - [Instr.]	𝅗𝅥 Gavote en rondeau - [Instr.]	Unlocated text. Independent translation	
			𝅝	𝅝 - Je suis vaincu je le confesse vos raisons, chers amis dissipent ma tristesse. Oui, de tous maux la joie est le contrepoison.	𝅝 - I am overcome. I admit it. Your reasoning, dear friends, dissipates my sadness. Yes, for all ills, joy is the antidote.		
			3 Guay	3 Guay - Il faut se rendre à la raison: celui qui vit, celui qui chante quelque chose qui se présente, il a toujours cela de bon.	3 Guay - We must accept what is true: he who lives, he who sings, whatever may come along, there is always that to be glad for.		
			𝅗𝅥. Gigue	𝅗𝅥. Gigue - [Instr.]	𝅗𝅥. Gigue - [Instr.]		
				[End of Work]	[End of Work]		
XXI / XLVI / ff. 88-89	335 Quatuor Anni Tempestates – Ver 'Surge, propera, amica mea'	1685	𝅝	𝅝 - Surge, propera, amica mea columba mea formosa mea et veni. Jam hiems transiit, imber abiit, et recessit. Flores apparuerunt in terra nostra; tempus putationis advenit: vox turturis audita est in terra nost[ra].	𝅝 - Arise, make haste, my love, my dove, my beautiful one, and come. For winter is now past, the rain is over and gone. The flowers have appeared in our land; the time of pruning is come: the VOICE of the turtledove is heard in our land.	Derived from Song of Songs. Independent translation	NB: the use of the same passage of text in the 𝅝 and also the 3 Guay.
			3 Guay	3 Guay - Ficus protulit ficus grossos suos; vineæ florentes dederunt odorem suum. Surge, propera, amica mea, columba mea, formosa mea, et veni.	3 Guay - The fig tree hath put forth her green figs: the vines in flower yield their sweet smell. Arise, make haste, my love, my dove, my beautiful one, and come.		
			𝅝	𝅝 - Surge, propera, amica mea columba mea formosa mea et veni. Jam hiems transiit, imber abiit, et recessit. Flores apparuerunt in terra nostra; tempus putationis advenit: vox turturis audita est in terra nost[ra].	𝅝 - Arise, make haste, my love, my dove, my beautiful one, and come. For winter is now past, the rain is over and gone. The flowers have appeared in our land, the time of pruning is come: the VOICE of the turtledove is heard in our land.		
XXI / XLVI / ff. 93-95	337 *Quatuor Anni Tempestates – Autumnus* 'Osculetur me osculo oris sui'	1685	𝅗𝅥𝅮𝄞	𝅗𝅥𝅮𝄞 - Vulnerasti cor meum dilecti mi, soror mea, sponse mi, in uno oculorum tuorum in uno crine colli tui.	𝅗𝅥𝅮𝄞 - Thou hast wounded my heart, my beloved, my sister, my husband/my spouse, thou hast wounded my heart with one of thine eyes, and with one hair of thy neck.	Derived from Song of Songs. Independent translation	
			𝅝 Allegro	𝅝 Allegro - Comedamus favum cum melle nostro, bibamus vinum cum lacte	𝅝 Allegro - We have eaten the honeycomb with our honey, we have drunk our wine with our milk		
			3	3 - nostro. Comedite amici et bibite, et inebriamini.	3 - eat, O friends, and drink, and be inebriated.		
			𝅝	𝅝 - Inebriamini.	𝅝 - Inebriated.		
XXI / XLVI / ff. 95-96	338 *Quatuor Anni Tempestates – Hyems*	1685	𝅝 Guay	𝅝 Guay - Surge Aquilo et veni, auster: perfla hortum meum et fluent aromata illius. Aperi mihi, soror mea, amica ma, sponsa mea, columba mea, imaculata mea: quia caput meum plenum est rore, et cincinni mei guttis noctium. Voxdilecti mei pulsantis. Exploiavi me tunica mea: quomodo induar illa? Lavi pedes meos: quomodo inquinabo eos?	𝅝 Guay - Arise, O north wind, and come, O south wind, blow through my garden, and let the aromatical spices thereof flow. Open to me, my sister, my love, my dove, my undefiled: for my head is full of dew, and my locks of the drops of the nights. I hear the voice of my beloved knocking. I have taken off my	Derived from Song of Songs. Independent translation	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Surge aquilo et veni auster'				garment, how shall I put it on? I have washed my feet, how shall I defile them?		
			𝅗𝅥	𝅗𝅥 - Surrexi, et pessulum ostii mei aperui dilecto meo. At ille declinaverat atque transierat. Quæsivi illum, et non inveni; vocavi illum, et non repondit mihi.	𝅗𝅥 - I arose up and I opened the bolt of my door to my beloved. But he had turned aside, and was gone. My soul melted when he spoke: I sought him, and found him not; I called and he did not answer me.		
			𝅝 [𝅝]	𝅝 - Invenerunt me vigiles qui custodiunt civitatem; percusserunt me, et vulneraverunt me. [𝅝]	𝅝 - The keepers that go about the city found me: they struck me; and wounded me: [a]		
XXI / XLVI / ff. 99ᵛ-102ᵛ	194 *Psalmus David nonagesimus 9nus* 'Jubilate Deo omnis terra'	1685	𝅝	𝅝 - Introite in conspectu ejus in exultatione. Sciote quoniam Dominus ipse est Deus ipse fecit nos et non ipsi nos populus ejus et oves pascuæ ejus. Introite portas eius in confessione atria ejus in hymnis confitemini illi	𝅝 - Come in before his presence with exceeding great joy. Know ye that the Lord he is God: he made us, and not we ourselves. We are his people and the sheep of his pasture. Go ye into his gates with praise, into his courts with hymns: and give glory to him.	Psalm 99	NB Charpentier has omitted (likely was unable to insert given the space left) the 𝅝 from the full 𝅗𝅥𝅝 metre sign on the vocal dessus stave.
			𝅗𝅥 Guay	𝅗𝅥 Guay - Laudate nomen	𝅗𝅥 Guay - Praise the name of		
			𝅗𝅥𝅝 / 𝅗𝅥 Lentement	𝅗𝅥𝅝 / 𝅗𝅥 Lentement - ejus. Quoniam suavis Dominus in æternum misericordia	𝅗𝅥𝅝 / 𝅗𝅥 - Lentement - Him. For the Lord is good, his mercy endureth		
			𝅝	𝅝 - ejus. et usque in generationem veritas ejus	𝅝 - for ever, and his truth to generation and generation.		
			𝅗𝅥 Guay	𝅗𝅥 Guay - Laudate nomen	𝅗𝅥 Guay - Praise the name of		
			𝅗𝅥𝅝 - Lentement	𝅗𝅥𝅝 - Lentement - ejus. Quoniam suavis Dominus in æternum misericordia.	𝅗𝅥𝅝 Lentement - Him. For the Lord is sweet, his mercy endureth for ever.		
			𝅗𝅥 Guay	𝅗𝅥 Guay - Laudate nomen	𝅗𝅥 Guay - Praise the name of		
			𝅗𝅥𝅝 - Lentement	𝅗𝅥𝅝 - Lentement - ejus. Quoniam suavis Dominus in æternum misericordia ejus	𝅗𝅥𝅝 - Lentement - Him. For the Lord is sweet, his mercy endureth		
			𝅝	𝅝 - et usque in generationem veritas ejus. [End of work]	𝅝 - forever, and his truth to generation and generation. [End of work]		
XXII / XLVIII / ff. 23ᵛ-24	507 *Vénus et Adonis* 'Il faut aimer'	1685	𝅗𝅥 Guay [Prelude pour la chanson de la Berger]	𝅗𝅥 Guay - [Instr.] [Prelude pour la chanson de la Berger]	𝅗𝅥 Guay - [Instr.] [Prelude pour la chanson de la Berger]	Donneau de Visé	
			𝅗𝅥 Guay [La Bergere]	𝅗𝅥 Guay - [La Bergere] Il faut aymer orage et sen dessendre tout les oyseaux de l'entour a chaque moment du jour nous font on tendre que remus a le cœur tendron.	𝅗𝅥 Guay [La Bergere] We must love the storm's arrival and all the birds around us at every moment of the day make us feel that Remus has a tender heart.		
			𝅝	𝅝 - si l'amour vainquer a sé sa mere il peut toucher le cœur de ne jeune bergere.	𝅝 - If love conquers his mother, he can touch the heart of a young shepherdess.		
			𝅗𝅥 Guay	𝅗𝅥 Guay [La Bergere] il faut aymer orage et sen dessendre tout les oyseaux de l'entour a chaque moment du jour nous font on tendre que remus a le cœur tendron.	𝅗𝅥 Guay - [La Bergere] We must love the storm's arrival and all the birds around us at every moment of the day make us feel that Remus has a tender heart.		
			𝅗𝅥𝅝	𝅗𝅥𝅝 - [Instr.] - Ah, mortels frayeurs ah, que d'allarmes le Dieu des armes jet te dans nos cœurs.	𝅗𝅥𝅝 - Ah, mortal fears, Ah, what alarms the God of Arms to throw love into our hearts love.		
			𝅝	𝅝 - [l'amour] et on né sera tire et ce n'est plus que de do[u]leur depuis que Mars nous parois en fureur que dans ces lieux chaque soupire.	𝅝 - and as we are born, it is only from pain since Mars appears to us in fury that in these places each sigh		
XXII / XLVIII / ff. 34-36ᵛ	483a *Seconde partie du noël français qui commence par* 'Que nos soupirs'	1685	𝅗𝅥𝅝	𝅗𝅥𝅝 - [Bergère] Mais qui ne serait pas touché de voir celui qui donne aux rois sceptre et couronne, logé si pauvrement, si durement couché.	𝅗𝅥𝅝 - [Bergère] Yet who would not be moved to see him who bestows crown and sceptre in lodgings so poor, on a bed so hard?	Unlocated text. Independent translation.	
			𝅗𝅥 Viste	𝅗𝅥 Viste - [Tous] Neige, glaçons, frimas, inhumaine froidure,	𝅗𝅥 Viste - Snow, icicles, wintry weather, inhuman chill,		

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝄵 Tres lent 𝟹 Viste Un peu plus lent Viste 𝄵 Tres lent 𝐜 𝟹 Guay 𝄵	𝄵 Tres lent - modérez vos riguers. 𝟹 Viste - Osez-vous attaquer l'auteur de la nature? Un peu plus lent - Et n'est-ce pas pour lui d'assez grandes douleurs. Que de se voir chargé du crime des pécheurs? Viste - Neige, glaçons, frimas, inhumaine froidure, 𝄵 Tres lent - modérez vos riguers. 𝐜 - Non, non l'haleine secourable de ces animaux innocents défendra son corps adorable contre les injures du temps. Non, non, pour le garantir des cruelles tempêtes, à qui ces murs ouverts laissent un libre cours, l'haleine de ces pauvres bêtes n'est pas un suffisant secours. Ah! L'amour qui l'a fait descendre jusqu'à se revestir de notre être mor[tel] 𝟹 Guay - Est un feu tout divin qui le saura défendre contre le froid le plus cruel, 𝄵 - froid, le plus cruel. Ardent amour, céleste flamme lorsque vous combattez pour le sauveur souffrant contre le froid le plus piquant.	𝄵 Tres lent - restrain your severity. 𝟹 Viste - Do you dare to attack the author of nature? Un peu plus lent - Are his sufferings now already great enough now that he is weighed down with the crimes? Viste - Snow, icicles, wintry weather, inhuman chill, 𝄵 - Tres lent - restrain your severity. 𝐜 - No, no! The benevolent breath of these innocents animals will defend his adorable body against the rude weather. No, no! To protect him from the cruel tempests which blow through these thing walls, the breath of these humble beasts cannot suffice. Ah! The love that makes him stoop so low as to clothe himself in our mortal frame. 𝟹 Guay - Is a divine fire capable of guarding him against the bitterest cold, 𝄵 - the bitterest cold. Ardent love celestial flame, when you fight on behalf of our suffering saviour against the most biting cold.		
XXII / XLIX / ff. 37ᵛ-39ᵛ	483a *Seconde partie du noël français qui commence par* 'Que nos soupirs'	1685	𝄵 𝟹 Guay 𝄵 Guay 𝟹	𝄵 - ne cesse d'être moins traitable d'un souffle seulement de sa bouche adorable il les fera rentrer dans leurs sombres prisons. 𝟹 Guay - Chantez donc à l'envie, chantez à la naissance de ce Roy glorieux. Un si rare présent un don si précieux ne veut étre reçu qu'avec réjouissance. 𝄵 Guay - [Tous] Faisons de nos joyeux cantiques retentir le vague des airs. Echos, répétez nos concerts. 𝟹 - nos voix et nos flutes rustiques auront peut-être le bonheur de plaire au Dieu naissant qui connaît notre cœur.	𝄵 - [the fury of the north winds] refuses to abate, with a single puff of breath from his lovely mouth; he will send them back to their gloomy prisons. 𝟹 Guay - Then sing unceasingly, sing of the birth of this glorious King. So rare a present, so precious a gift cannot be greeted with anything but rejoicing. 𝄵 Guay - Let our joyous hymns resound in the air. Echoes, repeat our concerts. 𝟹 - Our voices. and our rustic pipes will perhaps have the good fortune to please this new-born God who knows our hearts.	Unlocated text. Independent translation.	
XXII / XLIX / ff. 43-45ᵛ	344 *In festo corporis Christi canticum* 'Venit ad me omnes qui laboratis'	1685-86	𝄵 𝟸 a deux temps lentement 𝟹	𝄵 - Venite ad me omnes qui laboratis et onerati estis et ego reficiam vos et ego. 𝟸 a deux temps lentement - quam magna multitudo duce dinis tuæ Domine. 𝟹 - Quid est homo quod memores ejus quia sic visitas eum? Nonne pulvis et cinis, et universa vanitas, omnis homo vivens.	𝄵 -Come to me, all you who labour and have been burdened, and I will refresh you. 𝟸 a deux temps lentement - How great is the mastery of the Lord. 𝟹 - What is it of the man that you remember because you visit him like this? Is not every living man dust and ashes and all vanity?	Initially Matthew 11:28; thereafter, unlocated. Independent translation.	
XXII / XLIX / ff. 48ᵛ-49ᵛ	415a *Prologue de la Ste Cæcile après l'ouverture [:] Harmonia cælestis* 'Venite, venite canorae sorores'	1686	𝄵 𝐜 Guay 𝄵	𝄵 - Venite, venite canoræ sorores hic cantus lepores regula / speculum vitæ venite - [Instr.] 𝐜 Guay - mundus hic aspermitur hic voluptas fugitus hic tentator vincitur a forti cæcilia ut et illa canite vobis hanc e ligite patro nom et tendite solum ad cælestial. 𝄵 - Venite, venite canoræ sonores hic cantus lepores speculum vitæ venite. - [Instr.]	𝄵 - Come, come sisters of song, here is the song of the hares, the rule of life, come - [Instr.] A Guay -this world is scorned, those things which are pleasure are gone, the strength of Cæcilia overcomes this tempter, as she also sings; take that which is given in your father's name and aim only for those things that are heavenly. 𝄵 - Come, come, sisters of song, here is the song of the hares, the mirror of life, come. - [Instr.]	Unlocated. Independent translation-	
XXII / L / ff. 58-69	195 *Bonum est confiteri D[omi]no / Psal[mus] David 91us* 'Bonus est confiteri Domino'	1686-87	𝟸 𝐜 Grave Plus guay	𝟸 - Quia delectasti me Domine in factura tua: et in operibus manuum tuarum exultabo - [Instr.] 𝐜 Grave - Quam magnificata sunt opera tua Domine: nimis profundæ factæ sunt cogitationes tuæ Plus guay - Vir incipiens non cognoscet: et stultus non intelliget hæc. Cum exorti fuerint peccatores sicut fœnum: et apparuerint omnes qui operantur iniquitatem. Ut intereant in sæculum sæculi:	𝟸 - For thou, Lord, hast made me glad through thy work: I will triumph in the works of thy hands. 𝐜 Grave - O Lord, how great are thy works and thy thoughts are very deep. Plus guay - A brutish man knows not; neither doth a fool understand this. When the wicked spring as the grass, and when	Psalm 91	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
				tu autem altissimus in æternum Domine. Quoniam ecce inimici tui Domine quoniam ecce inimici tui peribunt: et dispergentur omnes qui operantur iniquitatem. Et exaltabitur sicut unicornis cornu meum: Lentement - et senectus mea in misericordia uberi. Guay - Et despexit oculus meus inimicos meos: et in insurgentibus in me malignantibus audiet auris mea - [Instr.] [℄]	all the workers of iniquity do flourish, is that they shall be destroyed forever: but thou, Lord, art most high for evermore. For, lo, thine enemies, O Lord, for lo, thine enemies, shall perish' all the workers of iniquity shall be scattered. But my horn shalt thou exalt like the horn of a unicorn. Lentement - I shall be anointed with fresh oil. Guay - Mine eye also shall see my desire on mine enemies, and mine ears shall hear my desire of the wicked that rise up against me. [Instr.] [a]		
			Lentement Guay [℄] **3** Guay	**3** Guay - Justus ut palma florebit: sicut cedrus Libani multiplicabitur. Plantati in domo Domini, in atriis domus Dei nostri florebunt. Adhuc multiplicabuntur in senecta uberi: et bene patientes erunt ut annuntient. Quoniam rectus Dominus Deus noster: et non est iniquitas in eo.	**3** Guay - The righteous shall flourish like the palm tree: he shall grow like a cedar in Lebanon. Those planted in the house of the Lord shall flourish in the courts of our God. They shall still bring forth fruit in old age; they shall be fat and flourishing: to shew that the Lord is upright: he is my rock, and there is no unrighteousness in him.		
XXII / L / 69-69[v]	259 *Elévation* 'Transfige amabilis Jesu medullas animæ'	1687	**c** Lent **3** **c**	**c** Lent - Transfige amabilis Jesu meullas animæ meæ suaviter penetrante dilectionis tuæ sagitta. **3** - Ut saucietur et languent anima mea, intimo tui et culnerum tuorum amore, et in dilectionem tui tota resoluta. **c** - in te tota transeat, et tibi semper adhaereat.	**c** Lent - Dear Jesus, pierce the shafts of my soul with the gently penetrating arrow of your love. **3** - That my soul may be healed and languish, by the love of thee and thy kinsmen and entirely resolved in thy love. **c** - May this all pass unto you, and may it stay with you always.	Unlocated text. Independent translation.	
XXII / LI / ff. 70-70[v]	346 *Pour le* S[*ain*]*t Sacrement*[,] *au reposoir* 'Oculi omnium in te sperant Domine'	1687	**3** Grave ℄ a 2 temps et gravement	**3** Grave - Oculi omnium in te sperant Domine, et tu das illis escam in tempore opportuno; aperis manum tuam et imples omne anima benedictione. Et mihi sitienti et mihi esurienti deesse poteris? Venite sitientes, venite esurientes, comedite panem meum et bibite vinum quod miseri vobis. ℄ a 2 temps et gravement - O nos felices filii, O nos beati, qui ad mensam patris nostri cœlestis tam amanter invitamur. Ibi panis angelorum copiose frangitur. Ibi vinum electorum copiose bibitur. [End of work]	**3** Grave - The eyes of all wait upon thee; and thou givest them their meat in due season. Thou openest thy hand, and fillest every living creature with thy blessing. Wouldst thou abandon me in my hunger and my thirst? Come ye that hunger, come ye that thirst; eat of my bread and drink of my wine, ye that hunger, come. ℄ a 2 temps et gravement - O happy sons, O blessed are we, who are so lovingly invited to the repast of our heavenly Father. Here the bountiful bread of the angels is broken. Here the bountiful wine of the chosen is drunk. O Happy sons. [End of work]	Initially LU 944, thereafter, unlocated. Independent translation.	
XXII / LI / ff. 72-76[v]	196 *Psalm[us] David 12us* 'Usquequo Domini'	1687	℄ Grave Lent **c** **3** Guay **c** **3** Guay **c** **3** Guay ℄	℄ Grave - Usquequo Domine oblivisceris me in finem usquequo avertis faciem tuam a me. Quamdiu ponam consilia in anima me- Lent - -a dolorem in corde meo per diem? **c** - Usquequo exaltabitur inimicus meus super me. Respice exaudi me Domine Deus meus inlumina oculos meos ne umquam obdormiam in mortem. Nequando dicat inimicus meus prævalui adversus eum. **3** Guay - qui tribulant me exultabunt si motus fuero: **c** - ego autem in misericordia tua spera[vi]. **3** Guay - qui tribulant me exultabunt si motus fuero: **c** - ego autem in misericordia tua spera[vi]. **3** Guay - Exultabit cor meum salutary[i] tuo: ℄ - cantabo Domino qui bona tribuit mihi et psallam nomini Domini altissimi. [End of work]	℄ Grave - How long, O Lord, wilt thou forget me unto the end? How long dost thou turn away thy face from me? How long shall I take counsels in my soul, Lent - sorrow in my heart all the day? **c** - How long shall my enemy be exalted over me? Consider, and hear me, O Lord my God. Enlighten my eyes that I never sleep in death: lest at any time my enemy say: I have prevailed against him. **3** Guay - They that trouble me will rejoice when I am moved: **c** - but I have trusted in thy mercy. **3** Guay - They that trouble me will rejoice when I am moved: **c** - but I have trusted in thy mercy. **3** Guay - My heart shall rejoice in thy salvation: ℄ - I will sing to the Lord, who giveth me good things: yea I will sing to the name of the Lord the most high. [End of work]	Psalm 12	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
XXII / LI / ff. 77-78	347 *In honorem S^ti^ Benedicti* 'Exultet omnium turba fidelium'	1687	**3** Guay **C**	**3** Guay - Exsultet omnium turba fidelium pro gloria almi patris Benedicti. **C** - Lætentur præcipue catervæ monachorum celebrantes ejus festa in terris de cujus societate sancti congaudent in cælis.	**3** Guay - O Father Benedict, all the crowd of the faithful are joyful and resplendent in glory. **C** - Let the holy brothers [monks] across the land join together with the company of heaven to celebrate the feast of this most honourable one.	Unlocated Independent translation.	
XXII / LI / ff. 81-82	5 Messe pour le Port Royal 'Kyrie eleison'	1687	**2** **3** Guay **2**	**2** - Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. **3** Guay - Et resurrexit tertia die, secundum Scripturas. Et ascendit in cælum: sedet ad dexteram Patris. **2** - Et iterum venturus est cum gloria vivos et motruos: ejus regi non erit finis cujus, regi non erit finis et in spiritum sanctus dominius et vivificantem qui ex patre filio que procedit qui cum patre o simul adoratus et con glorificatur qui locutes est par prophetas et unam sanctum catholicam et apostolicum excelsiam. Confiteor unum baptisma in remissionem peccatorum et expector ressurectionem mortuorum et vitam et enturi sæculi. Amen.	**2** - For our sake he was crucified under Pontious Pilate, he suffered death and was buried **3** Guay - and rose again on the third day in accordance with the scriptures. He ascended into heaven and is seated at the right hand of the Father. **2** - He will come again in glory to judge the living and the dead and his kingdom shall have no end. I believe in the holy spirit, the Lord, the giver of life, who proceeds from the Father and the son, who with the Father and the son is adored and glorified, who has spoken through the prophets. I believe in one holy, catholic and apostolic church. I confess one baptism for the forgiveness of sins, and I look forward to the resurrection of the dead and the life of the world to come. Amen.	Standard text. Independent translation.	
XXII / LI / ff. 90^v^-91	84 L*itanies de la Vierge à 3 v[oix] pareilles avec instr[uments]* 'Kyrie eleison'	1687	𝄆𝄇 𝄵 Lentement	𝄆𝄇 - Agnus Dei, qui tollis peccata mundi. 𝄵 Lentement - Miserere nobis [End of work]	𝄆𝄇 - Lamb of God, who takest away the sins of the world. 𝄵 Lentement - Have mercy on us. [End of work]	LU 1857-8. The Latin and French texts are derived from *L'Office de la Semaine Sainte*, 1680, pp. 746-749, and the English from the Primer, or Office of the Blessed Virgin Mary, 1699, pp. 536-538.	
XXIII / LV / 11^v^-13^v^	66 *Hymne du S[ain]t Esprit / Veni Creator* 'Veni Creator Spiritus'	1690	**C** 𝄵 a 4 temps viste **C**	**C** - Virtue firmans perpe[ti] 𝄵 a 4 temps viste - [Instr.] - Hostem repellas longius, Pacemque dones protinus: **C** - Ductore sic te prævio, Vitemus omne noxium.	**C** - Imbue our frail limbs with your strength that cannot fail. 𝄵 a 4 temps viste - [Instr.] - Protect us from our ancient foe and give us peace. **C** - You forestall the many ills we encounter.	LU 885-6	
XXIII / LVIII / ff. 35-35^v^	357 *In purificationem B. V. M. canticum* 'Psalite cœlites, venite gentes'	1690-92	**3** Guay **3** **2** 𝄆𝄇	**3** Guay - [Instr.] **3** - Psallite cœlites venite gentes ecce agnus Dei ecce qui tollis peccata mundi, O sacra victima verbum caro Deus homo, O sacra victima. **2** - Psallite cœlites, psallite Domino in humnis et canticis, in chordis et organis, laudes filio dicite in hymnis et canticis, in chordis organis natum matremque canite. Quale per campus lilium, qualis et flos convalium, sic decora mater Virgo, sic decorus Deus, homo sic decora Mater Virgo, 𝄆𝄇 - O ineffabile, mysterium, O admirabile, commercium.	**3** Guay - [Instr.] **3** -May the heavens sing praises, come forth all the nations, behold the lamb of God, behold who takes away the sins of the world, O sacred victim, the word of man is dear to God, O sacred victim. **2** - May the heavens sing praises to the Lord in hymns and songs, with strings and organs, sing the praises of the birth of the son, and of his mother. Like a field of lilies, like a lily of the valley, so beautiful the Virgin Mother, God made her so beautiful, a man so beautiful born of the Virgin Mother. 𝄆𝄇 - O ineffable mystery, O wonderful craft.	Unlocated. Independent translation	
XXIII / LVIII / ff. 36^v^-39	358 *In festo corporis Chrisi* 'Pandite portas populi, sternite vias'.	1690-92	**C** Allegro **3** Guay 𝄵	**C** Allegro - [Instr.] - Pandite portas, populi Sternite vias, spargite rosas, Ecce venit Dominus. Ecce venit visitare populum suum rex omnipotens. **3** Guay - in hymnis et canticis, in chordis, et orgnis, occurrite triumphanti. 𝄵 - [Pars secunda] Vere non est alia natiotam grandis quæ deos habeat appropinquantes sibi, sicut Deus noster.	**C** Allegro - [Instr.] - Throw open the gates, people, dress the roads, strew roses, behold, the Lord is coming. Behold the King omnipotent comes to visit his people. **3** Guay - Run to him in his triumph with hymns and canticles on strings and organs. 𝄵 - [Pars secunda] Truly there is no other nation so great, that has gods so nigh them, as our God.	Shirley Thompson notes that 'this text is largely unlocated, though the opening of the 'Pars secunda' (Vere...noster) is derived from Deuteronomy 4:7, albeit with the words 'deos habeat' reversed; for this small section of text, reference has been made to the *Bibila sacra*, 1590	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
						(Latin), *La Sainte Bible*, 1701 (French) and the *Douay-Rheims Bible* (English)'.[68]	
XXIV / LXII / ff. 6-6^{v}	211 *Psalmus Davidis vigesimus nonus super centesimum / De profundis à quatre voix* 'Requiem æternam...'	1692-93	𝅗𝅥 𝅗𝅥 plus viste	𝅗𝅥 - Requiem æternam dona eis domine: 𝅗𝅥 Plus viste - et lux perpetua luxat [luceat] eis. [End of work]	𝅗𝅥 - Eternal rest give unto them, O Lord: 𝅗𝅥 Plus viste - and let perpetual light shine upon them. [End of work]	Psalm 129	
XXIV / LXII / ff. 12^{v}-13^{v}	212 *Psalmus David 129^{mus} quatuor vocibus* 'De profundis...Requiem æternam'	1692-93	𝄡 𝅗𝅥 Fort et guay 𝄡 𝅗𝅥 Fort et guay 𝅗𝅥 Plus lent	𝄡 - Requiem æternam dona eis, Domine: 𝅗𝅥 Fort et guay - et lux perpetua lucat eis. 𝄡 - Requiem aeternam dona eis, Domine: 𝅗𝅥 Fort et guay - et lux perpetua eis; 𝅗𝅥 Plus Lent - et lux perpetua lucat eis.	𝄡 - Eternal rest give unto them, O Lord: 𝅗𝅥 Fort et guay - and let perpetual light shine upon them. 𝄡 - Eternal rest give unto them, O Lord: 𝅗𝅥 Fort et guay - and let perpetual light shine upon them; 𝅗𝅥 Plus Lent - and let perpetual light shine upon them.	Psalm 129	
XXIV / LXII / fol. 14	79 *Troisième Magnificat à 4 voix ave inst*[*uments*] 'Magnificat anima mea Domine'.	1692-93	𝅝 Guay 𝅝 Guay 𝄡	𝅝 Guay - [Instr.] 𝅝 Guay - Magnificat anima mea Dominum. Et exsultavit spiritus meus in Deo salutari meo. Qui respexit humilitatem aneillae suae: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen e[jus]. 𝄡 - Et misericordia eius a progenie [in porgenies] timentibus eum.	𝅝 Guay - [Instr.] 𝅝 Guay - My soul doth magnify the Lord, my spirit rejoices in God my saviour. He looks on his servant in her nothingness: henceforth all ages will call me blessed. The Almighty works marvels for me. Holy is his name! 𝄡 - His mercy is from age to age. On those who fear him.	LU 207	
XXIV / LXIII / ff. 26-27^{v}	7 *Messe des morts à 4 voix* 'Kyrie eleison'	*After Spring 1699*	𝅗𝅥 Tous grave 𝄢𝄡 𝅗𝅥	𝅗𝅥 Tous grave - Kyrie eleison. 𝄢𝄡 - Christe eleison. 𝅗𝅥 - Kyrie eleison.	𝅗𝅥 Tous grave - Lord have mercy. 𝄢𝄡 - Christ have mercy. 𝅗𝅥 - Lord have mercy.	Standard text	
XXIV / LXIII / fol. 31-31^{v}	213 *De profundis* 'De profundis ad te clamavi'	*After Spring 1699*	𝅗𝅥 𝄢𝄡 𝅗𝅥 Guay 𝅝	𝅗𝅥 - Speravit anima mea in Domino. 𝄢𝄡 - A custodia matutina usque ad noctem' 𝅗𝅥 Guay - Speret Israel in Domino quia apud Dominum misericordia et copiosa apud eum redemption et copiosa apud eum, speret Israel in Dominio. 𝅝 - Et ipse redimet Israel ex omnibus iniquitatibus ejus.	𝅗𝅥 - My soul hath hoped in the Lord. 𝄢𝄡 - From the morning watch even until night, 𝅗𝅥 Guay - Let Israel hope in the Lord, because with the Lord, there is mercy: and with him plentiful redemption. 𝅝 - And he shall redeem Israel from all his iniquities.	Psalm 129	
XXIV / LXIII / 34^{v}-37	365 *In honorem Sancti Ludovici regis Galliae canticum* 'Dies tubæ et clangoris, dies iræ et furoris'.	*After Spring 1699*	𝄡 Guay 𝅗𝅥 𝄡 𝄡 Tous Guay 𝅗𝅥 𝄡 Plus viste	𝄡 Guay - [Instr.] 𝅗𝅥 - [Instr.] 𝄡 - [Instr.] 𝄡 Tous Guay - 'Dies tubæ et clangoris, Dies iræ et furoris, clangoris ait Dominus': 𝅗𝅥 - 'Effundam indignationem meam, super pelusium robur Ægypti. Quasi parturiens dolebit Pelusium. 𝄡 Plus viste - Et dabo ignem in Ægyptto ut sciant inimici	𝄡 Guay - [Inst.] 𝅗𝅥 - [Instr] 𝄡 - [Instr.] 𝄡 Tous Guay - 'A day of trumpeting and strife, a day of ire and fury', said the Lord. 𝅗𝅥 - 'I shall pour out my wrath up Pelusium, the might of Egypt. Pelusium shall suffer like a woman in childbirth,	Unlocated. Independent translation.	The sixth section of this work is the same as the fourth. H365a is a truncated version of H.365. Hitchcock believes that H.365a started off as a literal copy of 365, but that some of the ending of the work may be lost in pages and or a possible cahier that followed on from [b].

[68] Charpentier, *Petits motets,* I.4.4a and b, ed. by Shirley Thompson, p. lxxix.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			2 Plus lent **3** ℄ Guay 4/8	**2** Plus lent - mei quia ego Dominus deus eorum. **3** - [Instr.] [Accingere gladio tuo super fæmur tuum potentissime.] ℄ Guay - Et prœliare bella Domini. 4/8 - Sagittæ tuæ sagittæ potentis acutæ. Cadent a latere tuo mille et decem milia a dextr[is] '.	℄ Plus viste - and I shall send fire upon Egypt so that my enemies may know **2** Plus lent - that I am the Lord their God. **3** - [Instr.] [Gird your sword upon your thigh, o most mighty one] ℄ Guay - And wage the wars of the Lord. 4/8 - Your arrows are the sharp arrows of the mighty one. A thousand shall fall at your side. And ten thousand at your right hand'.		
XXIV / LXIII / ff. 37ᵛ-40	365 *In honorem Sancti Ludovici regis Galliae canticum* 'Dies tubæ et clangoris, dies iræ et furoris'.	*After Spring 1699*	℣ **3** Guay **c** Tres lentement ℣ ℄ Guay **3** ℄ Guay **3**	℣ - Certamen. forte de disti Domine ut vincerem sed ecce funes peccatorum circumplexi sunt me et humiliatus sum. **3** Guay - Bonum mihi quia humiliasti me ut discam justificationes tuas. **c** Tres lentement - Convertere Domine, convertere. Ne irascaris amplius populo tuo quem dedisti mihi nequando dicant, ℣ - superbi: ubi est Deus eorum? ℄ Guay - [Instr.] - Bonitatem fecisti Domine cum servo tuo. Descendisti cum illo in foveam et in vinculis non dereliquisti. **3** - Sed eduxisti eum de Ægypto et reduxisti domum cum lætitia portantem coronam spineam et calvum quo ipse affixus es. ℄ Guay - Egredimini populi fideles et videte regem sanctum cum diademate quo Jesus coronatus est. [Instr.] **3** - Psallite regi nostro cantate dicite lætantes.	℣ - 'O Lord grant that I may fight bravely so that I may win. But behold, the bonds of the sinners have enlaced me, and I am humiliated. **3** Guay - It is good for me that you have humiliated me, that I may learn your statues. **c** Tres lentement - Return, O Lord, return. Do not continue to be angry against your people whom you gave me. Lest the proud say, ℣ - Where is their God? ℄ Guay - [Instr.] - You have been bountiful towards your servant, O Lord. You have descended with him into the pit and you have not left him in chains. **3** - But you have led him out of Egypt and have brought him back home in gladness, bearing the crown of thorns. ℄ Guay - Come hither, O faithful peoples and see the holy King with the diadem with which Jesus was crowned. [Instr.] **3** - Chant to our King, sing and speak joyfully: happy are the people whose King trusts in the lord.	Unlocated. Independent translation.	
XXV / LXI / ff. 4-4ᵛ	209 *Psalm[us] David 115us Credidi propter quod Psalmus* 'Credidi propter quod locus'	*End of 1692-Spring 1699 - likely 1693-95*	℄ **2** Viste **3**	℄ - Credidi propter quod locuts sum ego autem humilitatus sum nimis. **2** Viste - Ego dixi in excesu meo omnis homo mendax. **3** - Quid retribuam Domino pro omnibus quae retribuit mi[li].	℄ - I have believed, therefore, have I spoken; but I have been humbled exceedingly. **2** Viste - I said in my excess: every man is a liar. **3** - What shall I render to the Lord, for all the things he hath rendered unto me?	Psalm 115	
XXV / LXI / ff. 7ᵛ-8	210 *Lauda Jerusalem[:] Psalmus David 147us* 'Lauda Jerusalemm Dominum'	*End of 1692-Spring 1699 - likely 1693-95*	**c** **3** Lent **2**	**c** - Quoniam confortavit seras portarum tuarum benedixit filiis tuis in te. Qui posuit fines tuos pacem et adipe frumenti satiat[te]. **3** Lent - Qui emitti eloquium suum terræ velociter. **2** - Currit sermo ejus. Qui dat nivem sicut lanam nebulam sicut cinerem spargit. Mittit cristallum suum sicut buccellas ante faciem frigoris ejus quis sustinebit?	**c** - Because he hath strengthened the bolts of thy gates, he hath blessed thy children within thee. Who hath placed peace in thy borders: and filleth thee with the fat of corn. **3** Lent - Who sendeth forth his word to the earth: swiftly. **2** - runneth his word. Who giveth snow like wool: scattering mists like ashes. He sendeth his crystal-like morsels: who shall stand before the face of his cold?	Psalm 147	
XXV / LXI / ff. 10-11	33 *Première antienne pour les vêpres d'un confesseur non pontife*	*End of 1692-Spring 1699 - likely 1693-95*	**c** Guay **3**	**c** Guay - Domine, quinque talenta tradidisti mihi: **3** - ecce alia quinque superlucratus sum. [Alleluia. Euouae]	**c** Guay - Lord, thou didst deliver to me five talents, **3** - behold I have gained five others over and above.	LU 1195	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Domine, quinque talenta'						
XXV / LXI / ff. 11-12	34 *Troisième antienne pour les vêpres d'un confesseur non pontife* 'Fidelis servus et proudens'	*End of 1692-Spring 1699 - likely 1693-95*	𝐜 Guay 𝟑 [Doux] 𝐜	𝐜 Guay - Fidelis servus et prudens [quem constituit Dominus] super familiam su[am]. 𝟑 [Doux] - Fidelis servus et prudens, 𝐜 - quem constituit Dominus super familiam suam, super familiam; fidelis servus et prudens.	𝐜 Guay - Faithful and wise servant [whom his Lord hath appointed] over his family. 𝟑 [Doux] - Faithful and wise servant, 𝐜 - whom his Lord hath appointed over his family. Faithful and wise servant.	LU 1196	
XXV / LXV / ff. 59ᵛ-61	369 *Pro virgine non martyre* 'Ante torum hujus virginis frequentate nobis'.	1694	𝐜̣ Guay 𝟑 𝐜̣ Guay	𝐜̣ Guay - Ante torum hujus virginis frequentate nobis dulce [dulcia] canticum [cantica] dramatis. Hæc est virgo sapiens et una et un adenum ero prudentum quam Dominus vigilantem in venit. 𝟑 - O quam pulchra est, casta generatio cum claritate eum sicut aurora consurgens ista est speciosa inter filias Jerusalem ista est quam sibi Dominus elegit sponsam. 𝐜̣ Guay - Ante torum hujus virginis frequentate nobis dulce [dulcia] canticum [cantica] dramatis. Hæc est virgo sapiens et una et un adenum ero prudentum quam Dominus vigilantem in venit. [End of work]	𝐜̣ Guay - Before the bed of this virgin play for us a sweet song of drama. This is a wise virgin; and I too shall be wise as the Lord watches over us. 𝟑 - Oh, how beautiful is the chaste generation with its brightness like the rising dawn. She is beautiful among the daughters of Jerusalem. 𝐜̣ Guay - Before the bed of this virgin play for us a sweet song of drama. This is a wise virgin; and I too shall be wise as the Lord watches over us. [End of work]	Unlocated. I have identified that this is likely a composite text. The first section (set here in 𝐜̣ Guay) - possibly an antiphon that is sung with the last psalm of the first nocturn at Mattins of Candlemas. A source can be found in René-Jean Hesbert, *Corpus antiphonalium Officii*, nr. 1438. A portion of the text that is set in 𝟑 can also be found in Deuteronomy: the Wisdom of Solomon, Chapter 4.	
XXV / LXV / fol. 61	535 *Prélude pour le Domine salvum en F ut fa à 4 voix* [Instr.]	1694	𝐜̣ Guay	𝐜̣ Guay - [Instr.] [End of Work]	𝐜̣ Guay - [Instr.] [End of Work]	[Instr.]	Hitchcock notes that there survives no Domine salvum motet in F à 4 voix.
XXV / LXVI / ff. 67ᵛ-70	9 *Messe de minuit à 4 voix, fl[ûtes] et violons, pour Noël* 'Kyrie eleison'	1694-95	𝐜̣ 𝟑 Guay 𝐜̣	𝐜̣ -Patrem omniptentem factorem cæli et terræ, visibilium omnium et in visibilium, et in visibilium: et in unum Dominum, Jesum Christum, Filium Dei unigenitum: et ex Patre natum in te omnia, ante omnia sæcula: 𝟑 Guay - Deum de Deo, lumen de lumine Deum verum de Deo vero. - [Instr.] 𝐜̣ - genitum non factum consubstantialem Patri, per quem omnia facta sunt: qui propter nos homines et propter nostram salutem descendit, de cælis.	𝐜̣ - The Father Almighty, maker of heaven and earth, of all things visible and invisible: and in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages; 𝟑 Guay - God from God, light from light, true God from true God - [Instr.] 𝐜̣ - begotten, not made, consubstantial with the Father, by whom all things were made; who for us men and for our salvation descended from heaven.	Standard text	
XXV / LXVI / ff. 79-80	268 *Elévation à voix seule pour une taille* 'Lauda Sion Salvatorem'	1694-95	𝐜 Leger	𝐜 Leger - Lauda sion savatore[m], lauda ducem et pastorem, in hymnis et canticis. Quantum potes, tantum aude: quia major omni laude, nec laudare sufficis. [Whole work]	𝐜 Leger - Praise, O Sion thy salvation, praise with hymns of exultation, Christ thy king and shepherd true. Spend time to raise his honour, who surpasses all thy praising; never can you reach his due. [Whole work]	Hitchcock indicates that this is strophes 4-5 of the Hymn for the 2nd Vespers of the Feast of Corpus Christi (LU 945-9) but it is in fact strophes 1-2.	
XXVI / LXVIII / ff. 7-12	10 *Messe des morts à 4 voix et symphonie*	1695	𝄢	𝄢 - [Instr.] - Dies iræ dies illa, solvet sæclum in favilla, teste David cum Sibyla. Quantus tremor, est futurus quando judex est venturus cuncta stricte discussurus.	𝄢 - [Instr.] - The day of wrath, that day will dissolve the world in ashes, David being witness along with the Sibyl. How great will be the quaking, when the Judge is about to come, strictly investigating all things.	Standard text.	NB: v. 5 has not been set.

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Kyrie eleison'		𝄵 Viste 𝄇	𝄵 Viste [Instr.] - Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thronum coget. Mors stupebit, et natura, cum resurget creatura, Judicanti, responsura. Liber scriptus proferetur, in quototum continetur, unde mundus judicetur. 𝄇 - Judex ergo cum sedebit quid latet apparebit: nil inultum remanebit.	𝄵 Viste - [Instr.] The trumpet, scattering a wondrous sound through the sepulchres of the regions, will summon all before the throne. Death and nature will marvel, when the creature will rise again, to respond to the judge. The written book will be brought forth, in which all is contained, from which the world shall be judged. 𝄇 - When therefore, the Judge will sit, whatever lies hidden will appear; nothing will remain unpunished.		
XXVI / LXVIII / ff. 12-17	10 *Messe des morts à 4 voix et symphonie* 'Kyrie eleison'	1695	𝄇 𝄡 Lent [𝟮] 𝄡 [𝄵]	𝄇 - Rex tremendæ majestatis qui salvandos salvas gratis salva me fons pietatis. Recordare, Jesu pie, quod sum causa tuæ viæ ne me perdas illa die. Ingemisco, tamquam reus: culpa rubet vultus meus: supplicanti parce, Deus. 𝄡 Lent - Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti preces meæ non sunt dignæ; sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum præesta. Et ab hædis me sequestra, statuens in parte dextra. Confutatis maledictis, flammis acribus addictis, voca me cum benedictis. [𝟮] 𝄡 - Oro supplex et acclinis cor contritum quasi cinis, gere curam mei finis [𝄵].	𝄇 - King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy! Remember, O Jesus, that I am the cause of your way, lest you lose me on that day. I groan, as if guilty: my face is red with guilt: spare this supplicant, God. 𝄡 Lent - You who absolved Mary, and heard the robber, gave hope to me also. My prayers are not worthy: by O you, [who are] good, graciously grant that I be not burned up by the everlasting fire. Grant me a place among the sheep, and take me out from among the goats, setting me on the right side. Once the cursed have been silenced, sentenced to acid flames: Call me, with the blessed. [𝟮] 𝄡 I kneel with submissive heart, my contrite heart is like ashes, help me in my final days [𝄵].	Standard text.	Charpentier originally finished the passage in 𝄡 with a semibreve in 𝄵𝄇 but then crossed this out before writing a semibreve in 𝄵 and then changing to 𝄇
XXVI / LXIX / ff. 25-32[v]	223 *Laudate D[omi]num o[mn]es g[en]tes octo vocibus et totidem instrumentis* 'Laudate Dominum omnes gentes'	1695	𝄡 Guay 𝄡 Guay [𝄵] 𝟯 Guay 𝄡	𝄡 Guay - [Instr.] [𝄵] 𝄡 Guay - Laudate Dominum omnes gentes [laudate eum] populi. Quoniam confirmata est super nos misericordiæ ejus in æternum manet et veritas Domini manet in sæculum [𝄵]. 𝟯 Guay - Gloria patri et flio et spirito sancto, 𝄡 - Sicut erat in principio et nunc et semper et in sæcula sæculorum. Laudate Dominum omes gentes et nunc et semper et in saecula saeculorum, laudate eum omnes populi Amen. [End of work]	𝄡 Guay - [Instr.] [𝄵] 𝄡 Guay - O praise the Lord, all ye nations: praise him, all ye people. For his mercy is confirmed upon us: and the truth of the Lord remaineth forever [a]. 𝟯 Guay - Glory be to the Father, to the son and to the holy spirit. 𝄡 - As it was in the beginning, now and ever shall be. O praise the Lord, all ye nations as it was in the beginning now and ever shall be. O praise the Lord all ye nations. Amen. [End of work]	Psalm 116	NB: the second iteration of 'Laudate Dominum...' is in 𝄡 and uses the same thematic material as the first. However, the first iteration is Guay whilst for the second, Charpentier does not use a term of *mouvement*. On the one hand, it is possible that he may have forgotten to add this in, but it's also equally possible that he may have done this deliberately to create some variation. This means that it is not possible with any degree of certainty to make judgements where Charpentier's has self-borrowed thematic material either within or between works.
XXVI / LXX / ff. 49[v]-50	272 *Elévation à 2 dessus et une basse* 'Quare tristis est anima mea et quare conturbas me'	1695-96	𝟮 𝄵 Guay	𝟮 - Bone Jesu bone pastor. 𝄵 Guay - Iste confido inte spero tu si duciatu salus animæ mea sabus animæ meæ in te confido in te spero non confundat in terrum. [End of work]	𝟮 - Good Jesus, good shepherd. 𝄵 Guay - I trust in him, and I hope that if you save my soul for a dozen years, I trust in you. [End of work]	Unlocated Independent translation.	
XXVI / LXX / ff. 53-54[v]	225 *Confitebor à 4 voix et instrumen[t]s* 'Confitebor tibi Domine in toto corde meo'	1695-96	𝄡 Guay [𝄵] 𝟯 𝄵	𝄡 Guay - Confitebor tibi Domine in toto corde meo in consilio justorum et congreatione. Magna opera Domini exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus manet justitia ejus manet in sæculum sæculi. [𝄵] 𝟯 - Memoriam fecit mirabilium suorum misericors et miserator Dominus. Escam dedit timentibus se memor erit in saeculum testAmen.ti sui: 𝄵 - ejus confirmata in sæculum sæculi.	𝄡 Guay - I will praise thee, O Lord, with my whole heart; in the council of the just: and in the congregation. Great are the works of the Lord: sought out according to all his wills. His work is praise and magnificence: and his justice continueth for ever and ever. [𝄵] 𝟯 - He hath made a remembrance of his wonderful works, being a merciful and gracious Lord; he hath given food to them that fear him. He will be mindful for ever of his covenant: 𝄵 - his praise continueth for ever and ever.	Psalm 110	
XXVI / LXX / ff. 57-58	225 *Confitebor à 4 voix et instrumen[t]s*	1695-96	𝄵 𝟮 Lent	𝄵 - Redemptionem misit populo suo mandavit in æternam testamentum suum - [Instr.] 𝟮 Lent - Sanctum et terribile nomen ejus. Initium sapientiæ timor Domini.	𝄵♭ He hath sent redemption to his people: he hath commanded his covenant for ever - [Instr.] 𝟮 Lent - Holy and terrible is his name: the fear of the Lord.	Psalm 110	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	'Confitebor tibi Domine in toto corde meo'		**3**	**3** - Intellectus bonus omnibus facientibus eum.	**3** - is the beginning of wisdom.		
XXVII / LXXIV / ff. 3-3^{v}	11 *Assumpta est Maria*[:] *Missa sex vocibus cum simphonia*	*Summer 1698 - Spring 1699*	¢ **2** Lent ¢ Guay 𝄋	¢ - Laudamus te benedicimus te, **2** Lent - adoramus te, ¢ Guay - glorificamus te, 𝄋 - gratias agimus tibi propter magnam Gloriam tuam.	¢ - We praise thee, we bless thee, **2** Lent - we adore thee, ¢ Guay - we glorify thee, 𝄋 - We thank thee for thy great glory.	Standard text	
XXVII / LXXIV / ff. 13-14	11 *Assumpta est Maria[:] Missa sex vocibus cum simphonia* 'Kyie eleison'	*Summer 1698 - Spring 1699*	**3** 𝄋 Grave **3** Guay **2**	**3** - Dominus Deus sabaoth 𝄋 Grave - Pleni sunt caeli et terra gloria tu[æ] **3** Guay - Hozanna in excelsis **2** - [Instr.]	**3** - Lord God of hosts 𝄋 Grave - Heaven and earth are full of thy glory **3** Guay- Hosanna in the highest **2** - [Instr.]	Standard text	
XXVII / [b] / ff. 42^{v}-43^{v}	213a *De profundis* 'Requiem æternam'	1697-98	𝄋 **3** Guay **c**	𝄋 - A custodia matutina usque ad noctem speret Israël in Domino **3** Guay - Quia apud Dominum misericordia et copiosa apud eum redemption. **c** - Et ipse redimet Israël ex omnibus iniquitatibus ejus et ipseredimet.	𝄋 - From the morning watch even until night, let Israel hope in the Lord. **3** Guay - Because with the Lord there is mercy: and with him plentiful redemption. **c** - And he shall redeem Israel from all his iniquities.	Adapted from III Kings, Chap. 3. Independent translation.	
XXVII / [b] / ff. 47-51	365a *In honorem S*[*anc*]*ti Ludocivi regis Galliae canticum* 'Dies tubæ et clangoris, dies iræ et furoris'	1698	¢ Tous Guay **3** ¢ Guay ¢ Guay **2** Grave Sourdines ¢ Plus viste **2** Plus lent **2** Fort et guay **3** ¢ Guay	¢ Tous Guay - [Instr.] **3** - [Instr.] ¢ Guay - [Instr.] ¢ Guay - 'Dies tuba et clangoris dominus, **2** Grave Sourdines - Effundam indignationem meam super pelusium robur Ægypti quasi parturiens dolebit Pelusium, ¢ Plus viste - et dabo ignum in Ægyptto ut sciant inimici **2** Plus lent - mei quia ego Dominus Deus eorum. **2** Fort et guay - [Instr.] **3** - Accingere gladio tuo super fæmur tuum potentissime ¢ Guay - et prœliare bella Domine'. [End of work]	¢ Tous Guay - [Instr.] **3** - [Instr.] ¢ Guay - [Instr.] ¢ Guay - 'A day of trumpeting and strife, **2** Grave Sourdines - I shall pour out my wrath upon Pelusium, the might of Egypt. Pelusium shall suffer like a woman in childbirth, ¢ Plus viste - and I shall send fire upon Egypt so that the enemies may know **2** Plus lent - that I am the Lord their God **2** Fort et guay - [Instr.] **3** - Gird your sword upon your thigh, O most might one, ¢ Guay - and wage the wards of the Lord'. [End of work]	Unlocated. Independent translation.	A truncated version of H.365. Hitchcock believes that there are several things that suggest this work was initially a literal copy of H.365;; section 1-3 are duplicates, except for minimal variants, but section 4 breaks off. The final pages are those of the unnumbered *cahier* [b]; there may have been more pages in the cahier, or another cahier, that contained the conclusion of the work. That this is a possibility is suggested by the fact that, although Charpentier numbered bb. 50 and 100, there is no bar count at the end of the score. c/f with H. 365
XXVIII / [d] / ff. 10-12	226 *Dixit D*[omi]*nus pour le P*[ort] *Royal* 'Dixit Dominus Domino'	*End of 1692 - Spring 1699*	**2** Lent **2** **2**	**2** Lent - Dixit Dominus Domino meo sede a dextris meis: **2** - donec ponam inimicos tuos scabillum pedem tuorum. **2** - Virgam virtutis tuæ emittet Dominus ex Sion dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuæ in spelndoribus sanctorum ex utero ante luciferum genui te.	**2** Lent - The Lord said to my Lord: Sit thou at my right hand: **2** - Until I make thy enemies thy footstool. **2** - The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thy enemies. With thee is the principality in the day of thy strength: in the brightness of the saints: from the womb before the day star I begot thee.	Psalm 109	

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
			𝅗𝅥	𝅗𝅥 - Juravit Dominus et non pænitebit eum tu es sacerdos in æternum secundum ordinem Melchisedech. Dominus a dextris tuis confregit in die iræ suæ reges.	𝅗𝅥 - The Lord hath sworn, and he will no repent; Thou art a priest for ever according to the order of Melchisedech.		
			𝅘𝅥	𝅘𝅥 - Judicabit in nationibus implebit cadavera:	𝅘𝅥 - He shall judge among nations, he shall fill ruins:		
			𝅘𝅥𝅯 Viste	𝅘𝅥𝅯 Viste - conquassbit capita in terra multorum.	𝅘𝅥𝅯 Viste - he shall crush the heads in the land of the many.		
			𝅗𝅥	𝅗𝅥 - Gloria Patri et Filio et Spiritui Sancto.	𝅗𝅥 - Glory be to the Father, to the Son and the Holy Spirit.		
XXVIII / [d] / ff. 15-16	81 *Magnificat pour le P*[*ort*] *R*[*oyal*] 'Magnificat anima mea Dominum'	*End of 1692-Spring 1699*	𝄵	𝄵 - Et exultavit spiritus meus in Deo salutari meo.	𝄵 - And my spirit hath rejoiced in God my Saviour.	LU 207	
			𝄡 Lent	𝄡 Lent - Quia respexit humilitatem aneillae suæ:	𝄡 Lent - For he hath regarded the lowliness of his handmaiden:		
			𝅗𝅥 Viste	𝅗𝅥 Viste - Ecce enim ex hoc beatam me dicent omnes generationes.	𝅗𝅥 Viste - For behold, from henceforth: all generations shall call me blessed.		
			𝄵	𝄵 - Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	𝄵 - For he that is mighty hath magnified me: and holy is his Name.		
			𝄡	𝄡 - Et misericordia ejus a progenie in progenies timentibus eum.	𝄡 - And his mercy is on them that fear him: throughout all generations.		
XXVIII / [d] / ff. 24-28	420 *Dialogus inter angelos et pastores Judeae in nativatatem Domini* 'Usquequo avertis faciem tuam Domine'	*End of 1692-Spring 1699*	𝄢	𝄢 - Consolare, filia Sion quare moerore consumeris? Consolare, filia Sion, veniet ecce Rex tibi mansuetus plorans nequaquam plorabis et tacebit pupilla oculia tui in illa die stillabunt montes dulcedinem et colles fluent lac et mel consolare, confortare, filia Sion et sustine Deum, salvatorem tuum. Prope est un veniet Dominus beniet et non mentietur. Juxta est salus Domini. Qui venturus eset modo veniet qui mittendus est veniet modo, veniet, veniet, non tardabit.	𝄢 - Comfort, daughter of Zion, why are you consumed with sorrow? Comfort, daughter of Zion, behold, a King will come to you, gentle and humble. You will not weep or be silent. The eyes of your eyes will be silent. In that day the mountains will drip sweetness and the hills will flow with milk and honey. Comfort, be strengthened, daughter of Zion, and wait for God, your Savior. The Lord is near, he will come; he will bless and will not lie. The salvation of the Lord is near. He who is to come will come now; he who is to be sent will come now; he will come, he will come, he will not delay.	Beginning adapted from Psalm 12 :1, other portions from Luke 2 :10-12, 14-15	
			𝄡 Guay	𝄡 Guay - Utinam dirumperes cælos redemptor noster et descenderes rorate cœli de super et nubes pluant justum. Aperiatur terra et germinet salvatorem.	𝄡 Guay - If only you would burst through the heavens. Our redeemer, and descend. You heavens drop dew from above and let the clouds rain down the just one. Let the earth be opened up and sprout forth a saviour.		
			𝄵	𝄵 - [Instr.]	𝄵 - [Instr.]		
XXVIII / [d] / ff. 32-33	420 *Dialogus inter angelos et pastores Judeae in nativatatem Domini* 'Usquequo avertis faciem tuam Domine'	*End of 1692 - Spring 1699*	𝄡 [𝄵]	𝄡 - Transeamus usque Bethleem et videamus hoc verbum quod factum est Dominus ostendit nobis. [𝄵]	𝄡 - Let us got even to Bethlehem and let us see this word that has been made that the Lord has shown us. [𝄵]	Beginning adapted from Psalm 12 :1, other portions from Luke 2 :10-12, 14-15	
			𝅗𝅥 Marche des bergers	𝅗𝅥 - Marche des bergers - [Instr.]	𝅗𝅥 Marche des bergers - [Instr.]		
			𝄵	𝄵 - O infans, O Deus O salvator, noster.	𝄵 - O infant, O God, O our saviour.		
XXVIII / [d] / ff. 34-36	420 *Dialogus inter angelos et pastores Judeae in nativatatem Domini* 'Usquequo avertis faciem tuam Domine'.	End of 1692-Spring 1699	𝅗𝅥 (chanson des bergers)	𝅗𝅥 (chanson des bergers) - Pastores undique certent concentibus pastorum hodie natus est Dominus. Certent muneribus, certent amoribus; palmas victori legite.	𝅗𝅥 (chanson des bergers) - Let shepherds everywhere compete with the shepherds' chorus, for today the Lord is born. Let them compete with gifts, let them compete with love; reap the palms to the victor.	Beginning adapted from Psalm 12 :1, other portions from Luke 2 :10-12, 14-15	
			𝅗𝅥 Tous fort et legerement	𝅗𝅥 Tous fort et legerement - [Instr.]	𝅗𝅥 Tous fort et legerement - [Instr.]		

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
XXVIII / XXXIII / ff. 37-38	405 *In resurrectione Domini* N[*ostri*] *J*[*esu*] C[*hirsti*] 'Hei mihi dilecte Maria'	1682	𝄵 Guay 𝅗𝅥 Lentement / un peu plus lentement 𝄵	𝄵 Guay - [Instr.] 𝅗𝅥 Lentement / un peu plus lentement - [Maria Magdalena] - Hei mihi dilecta Maria. [Maria Salome] - Quid suspiras, Magdalena? [Mary Magdalena] - Hei mihi dilecte Maria, jam tertia dies illuxit a sepulto Domino meo. 𝄵 - Eamus, eamus utquæ eminas aromatum super sacrum corpus effundamus.	𝄵 Guay - [Instr.] 𝅗𝅥 Lentement / un peu plus lentement - [Mary Magdalene] - Alas, my good friend Mary. [Mary Salome] Why do you sigh so? [Mary Magdalene] - Alas dear Mary: here the third day since my Lord was buried is drawing to a close. 𝄵 - Let us go, let us go, that we may pour forth the fragrance of spices upon the sacred body.	Portions adapted from Matthew 28 :2-7 and Psalm 117 :24	NB: there are actually two annotations here: Lentement above the stave and un peu plus lentement in the margin, next to the change to 2.
XXVIII / XXXIII / ff. 39-40[v]	405 *In resurrectione Domini* N[*ostri*] *J*[*esu*] C[*hirsti*] 'Hei mihi dilecte Maria'	1682	𝄴 𝅗𝅥 Lentement 𝄵 Plus viste 𝅗𝅥 Guay 𝄵	𝄴 - exterriti sunt custodes monumenti 𝅗𝅥 Lentement - et facti sunt velut mortui. 𝄵 Plus viste - Tunc Angelus jucunda voce sic dixit mulieribus. 𝅗𝅥 Guay - [Angel] Nolite timere mulieres dicite mihi quem quaeritis, nolite timere. 𝄵 - [Mary Magdalena & Mary Salome] Jesum quærimus Nazarenum crucifixus pro peccatis hominum.	𝄴 - At the sight of him, the guards at the tomb 𝅗𝅥 Lentement - they were terrified as they believed him dead. 𝄵 Plus viste - But the Angel spoke to the women and said unto them with a joyful voice. 𝅗𝅥 Guay - [Angel] Do not be afraid, tell me women, whom do you seek? Do not be afraid. 𝄵 - [Mary Magdalene & Mary Solome] We are looking for Jesus of Nazareth who was crucified for the sins of man.	Portions adapted from Matthew 28 :2-7 and Psalm 117 :24	
XXVIII / XXXIII / ff. 44-48	181 *Psalmus David octogesimus quartus* 'Benedixisti Domine'	1682	𝄴 𝄵 Lentement 𝄴	𝄴 - [Instr.] - Benedixisti Domine terram tuam avertisti captivitatem Jacob. Remisiti iniquitates plebis tuæ operuisti omnia peccata eorum diap salma. 𝄵 - Mitigasti omnem iram tuam avertisti ab ira indignationis tuæ. Converte nos Deus salutum nostrarum et averte iram tuam a nobis. Numquid in æternum irasceris nobis au extendes iram tuam a generatione in generationem. Deus tu conversus vivificabis nos et plebs tua lætabitur in te. Lentement - Ostende nobis Domine misericordiam tuam et salutare tuum da nobis. 𝄴 - Audiam quid loquatur in me Dominus Deus quoniam loqueter pacem in plebem suam et super sanctos suos et in eos qui convertuntur ad cor. Verumtamen prope timentes eum salutare ipsius ut inhabitet gloria in terra nostra. Misericordia et veritas obviaverunt sibi justitia et pax osculatae sunt. Veritas de terra orta est et justita de cæloa prospexit.	𝄴 - [Instr.] - Lord, thou hast blessed thy land: thou hast turned away the captivity of Jacob. Thou hast forgiven the iniquity of thy people: thou hast covered all their sins. 𝄵 - Thou hast mitigated all thy anger: thou best turned away from the wrath of thy indignation. Convert us, O God our saviour: and turn off thy anger from us. Wilt thou be angry with us for ever: or wilt thou extend thy wrath from generation to generation? Thou wilt turn, O God, and bring us to life: and thy people shall rejoice in thee. Lentement - Shew us, O Lord, thy mercy; and grant us thy salvation. 𝄴 - I will hear what the Lord God will speak in me: for he will speak peace unto his people: And unto his saints: and unto them that are converted to the heart. Surely his salvation is near to them that fear him: that glory may dwell in our land. Mercy and truth have met each other: justice and peace have kissed. Truth is sprung out of the earth: and justice hath looked down from heaven.	Psalm 84	
XXVIII / XXXIII / ff. 50[v]-51	28 *Antiphona sine organo ad Virginem* 'Sub tuum praesidium'	1682	𝄡 𝅗𝅥 Lentement	𝄡 - Sub tuum præsidium confugimus, sancta Dei Genitrix: nostras deprecationes ne despicias in necessitatibus: sed a periculis cunctis libera nos simper [semper], 𝅗𝅥 Lentement - Virgo gloriosa et benedicta.	𝄡 - To thy protection do we fly, O holy virgin, God's mother: our petitions do not despise in our times of need: but from all dangers deliver us always, O Virgin glorious and blessed. 𝅗𝅥 Lentement - O virgin glorious and blessed.	LU 1861 Independent translation	
XXVIII / XXXIV / ff. 55[v]-56[v]	504 *Andromède[:] tragédie* 'Cieux, écoutez…'	1682	𝅗𝅥 Guay (Prelude / Premier Acte) 𝅗𝅥	𝅗𝅥 Guay (Prelude / Premier Acte) - Reine d'Erice [Paphe] et d'Amathonte, mère d'amour et fille de la mer, peux-tu voir sans un peu de honte que contre nous elle [il] ait voulu s'armer et que du même sein qui fut ton origine sorte notre ruine? 𝅗𝅥 - Peux-tu voir que de la même onde il ose naitre un tel monstre après toi. Que lieu d'ou vint tant de biens au monde il vienne enfin tant de mal et d'effroi, et que l'heureux beaucoup de ta beauté suprême enfante l'horreur même?	𝅗𝅥 Guay (Prelude / Premier Act) - Queen of Ericia and Amathonte, mother of love and daughter of the sea, can you see without a little shame that he has decided to arm himself against us and that our ruin issues form the same breast that was your origin? 𝅗𝅥 can you see that from the same waves might be born such a monster in your likeness? That where so much good came into the world might produce so many ills and give us so much fright, and that the happy cradle of your supreme beauty might produce the epitome of horror?	Pierre Corneille Independent translation	

Mélanges **Vol / *cah.* / fols**	**H. No / Title / Text Incipit**	**Chronology**	**Metre Sign(s), ToM**	**Text**	**Translated Text**	**Text Source**	**Comments**
XXVIII / XXXIV / ff. 56[v]-57[v]	504 *Andromède[:] tragédie* 'Cieux, écoutez…'	1682	𝄵 Guay **3**	𝄵 Guay - [Instr.] - Ainsi le zéphyr en tout temps sur tes palais de Cythère et d'Erice fasse régner les grâces du printemps. **3** - [Instr.]	𝄵 Guay - [Instr.] - Thus, at all times the zephyr bestows upon your palaces of Cythere and Erice the graces of springtime. **3** - [Instr.]	Pierre Corneille Independent translation	
XXVIII / XXXIV / ff. 62[v]-64	504 *Andromède[:] tragédie* 'Cieux, écoutez…'	1682	𝄵 **3** 𝄵 𝄵 Caprice Lentement Guay 𝄵 Chœur de peuple	𝄵 - Vous êtes sa digne conqueste. Victoire tous, victoire à son amour. **3** - C'est lui qui nous rend ce beau jour, 𝄵 - Et c'est lui qui nous donne enfin l'illustre époux qui seul était digne de vous. 𝄵 Caprice - [Instr.] Lentement - [Instr.] Guay - [Instr.] 𝄵 Chœur de peuple - Vivre pour un héros de qui je tiens la vie.	𝄵 - You are his worthy conquest. Victory to all and victory to the love that is his. **3** - For he is the one who gives us this beautiful day. 𝄵 - And it is he who finally gives you the illustrious husband who alone was worthy of you. 𝄵 Caprice - [Instr.] Lentement - [Instr.] Guay - [Instr.] 𝄵 Chœur de peuple - Live for a hero whose life I hold.	Pierre Corneille Independent translation	
XXVIII / XXXIV / fol 65[v]	504 *Andromède[:] tragédie* 'Cieux, écoutez…'	1682	𝄴 Lentement	𝄴 Lentement - [Instr.] - Maitre des Dieux, haste toi de apparait, et de verser sur ton sang et nos rois les grâces que garde ton choix a ceux que tu fais naître. Fais chois sur eux de nouvelles couronnes et fais-nous vois par un heur accompli, qu'ils ont tous dignement remploi le rang que tu leur donnes.	𝄴 Lentement - [Instr.] - Master of the gods, hurry to appear, and shed on your bloodline and our kings the graces that your choice reserves for those who were born from you. Bestow upon them new crowns and let us see, by a happy fate that they have all worthily filled the rank you give them.	Pierre Corneille	Marked 'Cinquieme acte scene 7eme replique pour meriter du ciel ces nouvelles faveurs'. NB : the lentement with 𝄴 is in a much larger 'font'. Check ink colour.
XXVIII / XXXIV / fol 66[v]	504 *Andromède[:] tragédie* 'Cieux, écoutez…'	1682	𝄵 Lentement Guay	𝄵 Lentement - Allez, amants, allez sans jalousie, vivre a jamais en ce brillant séjour et ou le nectar et l'Ambroise vous seront [comme] aux dieux prodiguez chaque jour et quand la nuit aura tendu ses voiles, Guay - vos corps semez de nouvelles étoiles du haut du ciel éclairant aux mortels leur apprendront qu'il vous faut des autels.	𝄵 Lentement - Go, lovers, go without jealousy, to live forever in this brilliant moment and where the nectar and ambrosia will be, as it is to the gods, will be lavished upon you every day. And when the night has drawn its veils, Guay - your bodies sow new stars from the heights of the sky illuminating mortals will teach them that you need altars.	Pierre Corneille	
Vm[7] 71 pp. 12 - 33	492 *Pastorelette* [*sic*] *del Sgr M. Ant. Charpentier* 'Amor vince ogni cosa / Pastoraletta 1a del Sigr Charpentier'	Unknown dating	𝄡 𝄵 **3** Presto 4/8	𝄡 - Goderò mi dice amore, se la fede serberò Ma di Filli il rigore sempre mi dice di no. Goderò? Penarò? O, del Fato rio, tenero, nolo so, nolo so! Non disperi un cor amante Ch'è costante Di placar diedra beltà sia per cibo alla costanza la speranza di trovar un di pietà. Che mi vale esser fedele se crudele sempre più Filli sta? La speranza? Una chimera Menzognera: Chi la segue errando va. 𝄵 - Ohimè, compagni! Fatemi scorta! **3** Presto - Ecco ch'il lupo nell'antro cupo l'angelo di mia Filli seco sen porta! 4/8 - Pera, pera la cruda fera e l'agnella con piè snello, andiamo a liberar de dente fiera	𝄡 - Love has told me I will find joy if I stay faithful. But Phyllis' hard heart always tells me the contrary. Shall I be happy? Shall I suffer? Alas, of my lot, whether cruel or blessed, I know nothing, nothing! No, never let a loving heart despair, if it stays constant, of winning a proud beauty. Let my constancy nourish the hope of one day finding pity. What does it serve my faithfulness, if ever more cruel she remains, my Phyllis? Hope? A chimera that deceives: whoever follows it will come to grief. 𝄵 - Come, my comrades! Lend me your strength! **3** Presto - See, the wolf is taking away Phyllis' lamb into his dark lair! 4/8 - Die, let him die, the vicious beast! Quickly let us run to free the lamb from his savage jaws.	Unknown.[69]	
F-Pn, Ms. Vm[6] 17 (H.485a)	485a *La feste de Ruel*	?1685?	 𝅘𝅥𝅮𝄢	Iris G2 𝅘𝅥𝅮𝄢 - Que je sens de plaisir jamais la belle Aurore ne nous promit un si beau jour. Mais je vois le soleil éclore toute la nature l'adore. Qu'il est brillant qui l'inspire d'amour?	Iris G2 𝅘𝅥𝅮𝄢 - How much pleasure I feel that the beautiful Aurore never promised us such a beautiful day. But I see the sun blooming, all nature adores it. How brilliant he is who inspires him with love?	Unlocated. Independent translation	Musical material between the source in the *Mélanges* and that in these partbooks is near identical excepting for occasional differences in continuo figuring, pitches

[69] Text and translations taken from Marc-Antoine Charpentier, *Cupido perfido, dentr'al mio cuor, Pastoraletta IIa, H493, for four voices., two treble Instr. and basso continuo*, ed. by Shirley Thompson (Launton: Edition HH, 2013).

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	Que je sens de plaisir'.		**3** Guay 𝅗𝅥𝅗𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥 **3** **c** **¢**	**3** Guay - Du souverain des Dieux il est la vive[ment] image tout l'univers lui fait la cours. 𝅗𝅥𝅗𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥 - Pentens je pas les oiseaux da l'entour le salver par leur ramage. **3** - Tout lui rit, out lui rend hom[m]age. **c** Lentement - Mais vois-je pas de leurs coteaux descendre et danses lieux se rendre nos patres réjouis par la présence de Louis.[**¢**] **¢** - Notre Roi Louis a soumis nos ennemis par guigne c'est un grand homme.	**3** Guay - Of the sovereign of the Gods he is the vivid image of the whole universe paying homage to him. 𝅗𝅥𝅗𝅥𝅗𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥 - I don't think the birds around will save him with their warbling. **3** - Everything laughs at him, everything pays him homage **c** Lentement - But see I not from their hills come down and dance places to make our pastors rejoiced by the presence of Louis **¢** -Our King Louis subjugated those enemies of ours as Guiene to our fortune, he is a great man.		and the introduction of these three terms of *mouvement*/time words.
Médée, p. XLVIII – LIII	491 *Médée* 'Louis est triumphant, tout cede à sa puissance'	December 1693	**3** **3** Loure 𝄋 Canaries Suite de Canaries **3** Gay **3** Menuet en rondeau **3** 𝄋 Passepied **3**	**3** - [La Gloire] Pour seconder vos soins laissez faire la gloire, ce héros me chenet & je l'aime toujours. On verra durer nos amours quand même il n'aura plus besoin de la Victoire, non, se Ennemis jaloux ne pourront jamais rien contre des nœuds si doux. [La Victoire] Le bruit des Tambour, des Trompettes ne viendra point troubler vos jeux, Bergers reprenez vos musettes, chantez l'amour, chantez ses feux. La guerre & ses dangers affreux n'approchent point de vos douces retraites, le plus grand des héros vous y fait vivre heureux, il vaincra tant de fois sur la terre & sur l'onde que ses Ennemis terrassez malgré tous leurs projets seront enfin forcez de souffrir le repos qu'il veut donner au monde. **3** Loure - [Instr.] 𝄋 Canaries - [Instr.] Suite de Canaries - [Instr.] **3** Gay - Dans le bel âge si l'on n'est volage, Les tendres cœurs goûtent peu de douceurs l'ardeur d'une flamme constante est bientôt languissante, veut-on d'agréables amours, il faut changer toujours. **3** Menuet en rondeau - [Instr.]. **3** - Voir nos moutons dans la verte prairie. Bondit sur l'herbette fleurie sans craindre la fureur des Loups. Mais voir souvent ce que l'on aymé C'est encor un plaisir plus doux 𝄋 Passepied - [Instr.] **3** - Les bruit des Tambours, des trompettes ne viendra point troubler nos jeux.	**3** - [La Gloire] Let fame second your efforts; this hero cherishes me and I have ever loved him. Our love will endure, even if he no longer has need of victory; no, his jealous foes will never be able to weaken such sweet ties. [Victory] The noise of drums and trumpets will not come to disturb your games, shepherds resume your musettes, let us sing of love and its fires; war and its terrible perils, will not come near your gentle retreats, the greatest of heroes will let you live there in happiness. He will conquer so often on land and on sea. That is crushed enemies, despite all their designs, will finally be forced to suffer the repose that he desires to grant the world. **3** Loure - [Instr.] 𝄋 Canaries [Instr.] Suite de Canaries - [Instr.] **3** Gay - In the prime of life, if you are not flighty, tender hearts taste but little joy. The ardour of a constant passion soon begins to wane. Do you want happy loves? Then you must ever change. **3** Menuet en rondeau - [Instr.] **3** - See our sheep in the green meadow, leaping over the flower-bedecked grass. Without any feat of the fury of wolves that, for us, is a pleasure beyond all others. 𝄋 - Passepied - [Instr.] **3** - The noise of drums and trumpets shall no more disturb our games.	Thomas Corneille[70] Independent translation.	
Médée, pp. 77-81	491 *Médée* 'Louis est triumphant, tout	December 1693	**3** **3** Sarabande	**3** - Quel bonheur suit la tendresse, heureux l'amant qui l'obtient. Quelque desir que le presse, dans les pour qu'il entretient; l'amour n'a point de faiblesse. Quand la gloire la soutient. **3** Sarabande - [Instr.]	**3** - What happiness follows tenderness! Happy is the lover who obtains it. Whatever the desire that assails in the hope which he sustains: Love has no weakness when honour up-holds it. **3** Sarabande - [Instr.]	Thomas Corneille Independent translation.	

[70] Texts and translations taken from Charpentier, *Médée. David & Jonathas*. HMX 8904057.64

Mélanges Vol / *cah.* / fols	H. No / Title / Text Incipit	Chronology	Metre Sign(s), ToM	Text	Translated Text	Text Source	Comments
	cede à sa puissance’		𝄞 Entr’acte 𝄵	𝄞 Entr’acte - [Instr.] 𝄵 - [Instr.]	𝄞 Entr’acte - [Instr.] 𝄵 - [Instr.]		
Médée, p. 192	491 *Médée* Louis est triumphant, tout cede à sa puissance’	December 1693	𝄡 𝄵𝅗𝅥𝅮- un peu plus viste Lentement	𝄡 - Et l’oublie des serments que cent fois il m’a faits, 𝄵𝅗𝅥𝅮 un peu plus viste - L’engagement nouveau que l’amour lui fait prendre, l’engagement, l’exil: Lentement - sont les tristes effets. De l’hommage éternel que j’en devoirs attendre?	𝄡 - And now, his denial of the oaths he swore a hundred times, 𝄵𝅗𝅥𝅮 un peu plus viste - The new pledge that love makes him swear, our separation, my exile: Lentement - are those the baleful of the eternal homage I should have expected form him?	French text - Corneille.	
Médée, p. 107	491 *Médée* Louis est triumphant, tout cede à sa puissance’	December 1693	𝐜 **3** Gay 𝄵	𝐜 - mon cœur ne peut suffit. **3** Gay - Quand on aime ardemment quel plaisir d’être aimé! Quel triomphe de l’oser dire. Pour régner par tout à son choix L’impérieux amours ne respecte personne. Il faut faire ce qu’il ordonne, le vrai bonheur est de suivre ses lois. 𝄵 - Avant que de vous voir mon cœur étroit tranquille, et quand vos en troublez la paix Je sens qu’à mon bonheur la perte est inutile vous, ou j’ay tant trouvé de sensibles attraits, Doux repos, quittez-moi, ne revenez jamais.	𝐜 - It cannot be enough for my heart. **3** Gay - When one loves ardently, what joy to be loved! What triumph to be able to say it! Imperious love respects no one to rule wherever he chooses. We must do what he commands; true happiness lies in obeying his laws. 𝄵 - Before I saw you my heart at peace, and when you disturbed this peace I felt that the loss did not disturb my happiness. You sweet peace, in whom I once found so many attractions away, leave me, and never return.	Thomas Corneille Independent translation.	
Médée, pp. 239 – 257	491 *Médée* Louis est triumphant, tout cede à sa puissance’	December 1693	𝐜 𝄵 **2** 𝄵	𝐜 - Vous avez servi mon courroux. C’est assez, retirons, [nous] 𝄵 - [Instr.] **2** Tendrement - [Instr.] 𝄵 - [Instr.] - D’où me vient cette horreur? Est-ce à moi de trembler? Preste a punir la criminelle flamme qui cause les ennuis dont on m’ose accabler.	𝐜 - You have served my wrath. No, it is enough; get away from here. 𝄵 - [Instr.] **2** Tendrement - [Instr.] 𝄵 - [Instr.] - Whence comes to me this horror? Must I tremble? Ready to punish a culpable love which causes me the troubles that one dares to heap upon me.	Thomas Corneille Independent translation.	
Médée, pp. 266-271	491 *Médée* Louis est triumphant, tout cede à sa puissance’	December 1693	**3** 𝄋 Charge 𝄵 Les Combattants 𝐜	**3** - Ah! C’est trop en souffrir, Gardes, qu’on la saisisse. 𝄋 Charge - [Instr.] 𝄵 Les Combattants - [Instr.] [Les Gardes vont pour saisir Médée, elle les touche de sa baguette, & en même temps ils tournent leurs armes les uns contre les autres]. 𝐜 - Qua voi-je? Ah justes dieux par quel mouvement furieux vouloir que par vos mains chacun de vous périsse?	**3** - Ah! This is too much. Guards, seize her! 𝄋 Charge - [Instr.] 𝄵 Les Combattants - [Instr.] [The guards go to seize Medea, she touches them with her wand, and at the same time they turn their weapons against each other]. 𝐜 - What do I see? Ah! Just gods, what furious emotion makes you wish to kill each other with your own hands?	Thomas Corneille Independent translation.	
David et Jonathas, p. 31	490 *David et Jonathas* ‘Où-suis-je? qu’ai-je fait?’	1688	**2** Marche Triomphante **3** Guay **2**	**2** Marche Triomphante - [Instr.] **3** Guay - Du plus grand des héros publions les exploits; peuples, guerriers, pasteurs, il fait cesser vos peines, il fait cesser vos peines. Et vous qu’il a vaincus. **2** - Captifs brisez vos chaînes, l’amour, le seul amour nous soumet à ses loix.	**2** Triumphant March - [Instr.] **3** Guay - Let us acclaim the exploits of the greatest of heroes; people, warriors, shepherds, he has put an end to your suffering sorrows, he puts an end to your sorrows. And you whom he vanquished. **2** - captives, break your chains; love, only love binds us to his laws.		

Appendix 6.2: Terms of *mouvement* used by theorists and lexicographers to describe metre signs 1600-1750

Writer / Theorist / Comment	Date	𝐜	𝄵	**2**	𝄼	4/8	𝄵**2**	𝐜𝄡	𝐜•**3**	3/1	𝄡𝅗𝅥𝅮	**3**	𝄜	𝄽	𝄾

General Comments	-	Grave, Lent / Lentement (four beats)	Grave, Lent (two beats) Leger / vîte (four best)	Gay, Vîte, Leger (2 beats)		Trés vîte				Lentement, Fort Lent/e, Largo, Trés Lentement	Fort grave / Grave / Lent / Adagio	Leger / Gay	Très vîte/ Vîte / Leger / Presto	Grave / Leger (two or six betas)	Très vîte
Mignot de La Voye	1656	Lentement (2 beats)	Legerement (2 beats)	Substitute for 𝄵				-[71]				Somewhat Lente or Legere - 3 beats			
Nivers	1665	Graves (4 beats)	Proportional - 2 beats of 𝄵 - 𝄴	Proportional - 2 beats of 𝟮 - 𝄴								3 beats. 3 beats of 𝟯 - 3 beats of 𝄴 when quavers are present 3 beats of 𝟯 - half of 3 beats of 𝄴 for piece with crotchets. 3 beats of 𝟯 is one time faster than half of 3 beats of 𝄴 for duos; fort prompte.			
Rousseau	1683	Grave (4 beats)	Lent (2 beats)	Vîte (2 beat)					Lents - 3 beats.		Lents - 3 beats	Legers - 3 beats.[72]	3 beats - much faster that $\frac{3}{4}$.	Legers - 6 beats. 2 beats.	More vite than $\frac{6}{4}$.
Chaumont	1695	Lentement	Gayement												
Muffat	1695	Proportional in that 𝄵 and 𝟮 are twice as fast as 𝄴		More moderate than 𝄵.							Fort Lent	-[73]			
Loulié	1696	Lent (four beats)	4 beats Vistes or 2 beats Lent	???			Beats as fast as fast quadruple time.	Beats as slow as slow quadruple time.				-[74]			
L'Affillard	1697	Grave (four beats)	4 beats Legers or 2 beats Legers	2 beats Legers							Lents - 3 beats.	Tempo depends on dance form.	Air de vitesse - 1 beat.	Graves - 6 beats	Legers - 6 beats
Massson	1699		4 beats Vîte 2 beats Lentement			8/4 - Fort vîte					Fort gravement	Tempo depends on form and style of music.	Tempo depends on form and style of music.		
Saint Lambert	1702	Fort grave, grave, lent (4 beats)	Proportional - one time faster than A. Grave, Lent (2 beats)								Lents, Fort grave - 3 beats	Legers - 3 beats: proportionally one time faster than $\frac{3}{2}$♪.	Tres vite - 1 beat: proportionally one time faster than 𝟯.	Fort gay - 6 beats. Faster if in 2 beats and as fast as 𝟮.	Tres vîtes and one time faster than $\frac{6}{4}$ in 2 beats - 2 beats.
Brossard	1703	Adagio - 4 beats 𝄴 Adagio - 4 beats Lents 𝄴 Allegro - 4 beats Vîtes	Graves - 2 beats 𝄵 Alla breve - 2 beats fort vîtes 4 beats - Fort vîtes							Lentement, gravement, largo or Adagio - 3 beats.	Adagio, Lento, Grave - 3 beats.	Affettuoso, sometimes Allegro, Gay - 3 beats	Allegro e presto, fort gay, stretto - 3 beats	Rapides et vîtes - 2 beats	Gayes, vifves, animées, assez vîtes, Allegro, vivace or Presto - 2 beats.

[71] For the metre 𝄴𝟯, La Voye Mignot indicates that this should be '3 beats Lente'.
[72] Rousseau distinguishes 𝟯 from $\frac{3}{4}$ by indicating that $\frac{3}{4}$ is faster than 𝟯.
[73] Muffat does not suggest a speed for 𝟯 but does indicate that the speed of the metre $\frac{3}{4}$ would be dependent upon the dance form that was used relative to the metre sign.
[74] Loulié does not designate a speed for the metre 𝟯.

Montéclair	1709	Grave - 4 beats.[75]	Lent - 2 beats and slower than 𝟮. Legers - 4 beats.[76]	Leger - 2 beats.[77]	Très legers - 2 beats.						Lents - 3 beats	Gays - 3 beats	Legers - 3 beats	2 beats.	Tres legers - 2 beats.
Montéclair	1711-1712	4 beats. Trés lents - 2 beats	Lents - 2 beats	Gays - 2 beats	Legers - 2 beats; more legerement than 𝟮.						Lents - 3 beats	-[78]	Vite - 3 beats.	Leger, but slower than 𝄋 - 2 beats.	Legerement, Vite - 2 beats.
Dupont	1718	Lents, Trés gravement - 4 beats	Grave, Lent and slower than 𝟮 - 2 beats. Legers - 4 beats	Legerement - 2 beats	Très légerement								Legers - 3 beats		Guayement - 3 beats.
Rameau	1722	Un peu vif ou gay - 4 beats ♩ - Vivace ou Allegro	Gayement - 2 beats 𝅗𝅥 - Andante ou Gratioso Vif ou Gay - 4 beats.	Gayement - 2 beats 𝅗𝅥 - Andante ou Gratioso	Vite - 2 beats ♩ - Vivace ou Allegro	Vite - 4 beats ♪ - Presto				Tres lentement - 3 beats.	Lentement - 3 beats. B - Andante, Gratioso.	Gayement - 3 beats. ♩ - Vivace or Allegro.	Vite - 3 beats. ♪ - Presto.	Lentement - 2 beats.	Gay - 2 beats.
Demoz	1728	4 beats	Graves, Lents - 2 beats Legers & vites - 4 beats	More or less vites - 2 beats	Légers - 2 beats	Vites - 2 beats					Graves - 3 beats.	More or less Vistes - 3 beats	Vites - 3 beats.[79]	More or less graves - 2 beats.	Légers - 2 beats.
Corrette	1735	Adagio, Allegro, Presto - 4 beats	Adagio, Allegro, Presto - 4 beats	2 beats	Allegro, Presto - 2 beats						Lent	3 beats	Allegro.	2 unequal beats.	-
Montéclair	1736	Graves - 4 beats	Legers - 4 beats Lents - 2 beats	Moderés - 2 beats	Legers - 2 beats: one time faster than 𝟮.						Graves - 3 beats	-[80]	Vittes - 3 beats: one degree faster than 𝟯/𝟰.	Legers - 2 beats.	Vittes and faster than 𝟲/𝟰 - 2 beats.
David	1737	4 beats	Proportional to one another: 𝟔/𝟖 and 𝟮 are both in 2 beats and one degree faster than 2/1		2 beats - one degree faster than 𝟯/𝟮, 𝟮 or 𝟔/𝟖.										

[75] Term is appended to a musical example.
[76] *Ibid.*
[77] *Ibid.*
[78] Montéclair does not make reference to a speed range for the metre 𝟯 but does indicate that 𝟯/𝟰 should be Gay.
[79] For the metre 𝟯/𝟰, Demoz indicates that this should be Légers - 3 beats.
[80] Montéclair does not associate a time word / term with the metre 𝟯, but under 𝟯/𝟰 does indicate that this is 3 beats Gays.

Appendix 6.3: Definitions for terms of *mouvement* and character designations as referred to by French theorists and lexicographers 1600 - 1750

A general definition is included in the first column of this table. These are taken from either the *Dictionnaire de la musique en France aux xviie et xviiie siècles*, ed. by Marcelle Benoit (Paris: Fayard, 1992) (marked DMF) or from Jean Saint-Arroman, 'Dictionnaire d'Interprétation', *L'interprétation de la musique française 1661-1789*, volume 1, (Paris: Libraire Honoré Champion, 1983). These definitions are prefaced with DI or DMF.

Dance / Genre Designation or Term of *mouvement*	**DMF / DI**	**Dictionnaire d'Academic Française (1694)**	**La Croix[81] (1694)**	**Masson (1694)**	**L'Affilard (1697)**	**Furetière (1690)**	**Brossard (1703 / 1705)**	**Richelet (1706)**	**Saint-Lambert (1702)**	**L'Affilard (1705)**	**Muffatt (1698) -**	**Freillon-Poncein (1700)**	**Montéclair (1709)[82]**	**Montéclair (1736)**	**Dupont (1718)**	**Saurin (1722)**	**Demoz de la Salle (1728)**	**D'Onzembray (1735)[83]**	**Corrette (1735) From *École d'Orphée* shown in square brackets.[84]**	**La Chapelle (1736)**	**David (1737) - p. 137**	**Choquel (1762)**	**J.J. Rousseau (1768)**
Adagio	**DI** 'This word indicates a fairly slow tempo, but not as slow as 'largo'. The expression "to play calmly, at ease", conveys the meaning given to this term, in France, in the eighteenth century'. [85]						ADAGIO. or represented by the abbreviation Adag. or Adag^{o} or Ad^{o} properly means conveniently, at ease, without hurrying, therefore almost always slowly & dragging the Measure a little. ADAGIO ADAGIO. means VERY SLOWLY.[86]	-															ADAGIO. adv. Written at the head of an Air, this word designates the second, from slow to fast, of the five main degrees of Movement distinguished in Italian Music. (See MOVEMENT.) Adagio is an Italian adverb which means, at ease, calmly, & this is also the way to beat the time signature of the airs to which it is applied. The word Adagio is sometimes taken substantively and is applied metaphorically to pieces of music whose tempo it determines: it is the same for other similar words. Thus, we will say: an Adagio by Tartini, an Andante by S. Martino, an Allegro by Locatelli, etc..[87]
Affectueux	**DMF**. Affectueusement. Term of expression and interpretation indicating to play with tenderness and expression. It is conveys a slow or moderate tempo.[88] ***DI*** Affetuoso. Corresponds to the term 'tendrement'. This performance direction / term of expression is not suitable for fast	Affectueux, [Affectu]euse Affectionate, adj. Someone who shows a lot of affection through not only their words, actions & not people. A loving compliment. affectionate words. affectionate movement.[90]	\			AFFECTUEUX - AFFECTUEUX - EUSE. adj. Speeches or words that show affection. Prayer must be accompanied by loving feelings. An orator must fill perorations with affectionate *mouvements*. This word is only said in certain contexts and is out of date. However, there are people who use it in matters of pity / piety, and to	*AFFETTO, AFFETO,* or *con affetto* is the same as *Affetuoso* or *AffettuosAmen.te*, which means *AFFECTUEUSE MENT, tendrement,* etc., and consequently almost always *Lentement. AFFETTUOSO AFFETTUOSO, ou Affettuosissimo, veut dire, TRES-AFFECTUEUSE MENT, fort-tendrement.* c/r [Spiritoso...means	AFECTION, AFECTION, Pronounced *afeccion*, this word seems to come from the Latin affection, that is to say, benevolence, friendship that one has for a person. (Great, violent, ardent, lasting, extreme, sincere, peculiar, true, particular, important affection; affection, apparent affection. weak,														AFFECTUOSO. Adj. *A word* written at the beginning of an air which indicates a tempo between andante and adagio, and in the manner [*caractère*] of a melody an expression that is affectionate / sentimental and soft [*affectueuse* and *douce*].[94]

[81] A. Phérotée de La Croix, *L'art de la poësie Françoise et Latine* (Lyon, 1694)

[82] All five of the treatises written by Michel Pignolet de Montéclair have been considered in this thesis. Where the association of dance terms, terms of *mouvement* and particular metre signs is concerned, Montéclair's works occasionally show divergence of thought. For example, in 1709, a 'Marche' was considered a 2 temps graves whereas in 1736, a 'March en rondeau' was considered *gay*.

[83] D'onzembray lists works (often sections/movements/dances) from dramatic work/operas by a number of seventeenth and early eighteenth-century composers including Lully, Colasse, Campra, Destouches and Mato. Only those dance / genre designations that appear in Charpentier's autographs have been included here.

[84] Of the metre', Corrette notes in *École d'Orphée* that this metre is little used. It is not immediately clear what he means by this; as in, this metre is little used in general or given that there is reference how *notes inégales* are to be performed, if it's the case that this metre is little used with *notes inégales*.

[85] 'Adagio' Ce mot indique un tempo assez lent, mais moins que largo. L'expression 'jouer posément, à son aise', rend bien le sens donné à ce terme, en France, au xviiie siècle'. *DI*, p. 25

[86] ADAGIO. ou par abbréviation *Adag*. ou *Adag*^{o} ou *Ad*^{o} veut dire proprement, COMMODEMENT, *à son aise*, *sans se presser*, par conséquent presque toujours *lentement* & traînant un peu la Mesure. ADAGIO ADAGIO. veut dire TRES-LENTEMENT. Brossard, pp. xii and 4.

[87] ADAGIO. Ce mot écrit à la tête d'un Air désigne le second, du lent au vîte, des cinq principaux degrés de mouvement distingués dans la musique Italienne. Adagio est un adverbe Italien qui signifie, à l'aise, posément, & c'est aussi de cette manière qu'il faut battre la mesure des airs auxquels il s'applique. Le mot Adagio se prend quelquefois substantivement, & s'applique par métaphore aux morceaux de musique dont il détermine le mouvement; il en est de même des autres mots semblables. Ainsi, l'on dira: un Adagio de Tartini, un Andante de S. Martino, un Allegro de Locatelli. p. 27

[88] Terme d'expression et d'interprétation indiquant un jeu tendre et expressif. Il convient aux pièces de mouvement lent ou modéré. *DI*, pp. 25-27

[90] Qui marque beaucoup d'affection, Ne se dit que des paroles, des actions & non des personnes. ,*Un compliment affectueux. des paroles affectueuses. mouvement affectueux*.

[94] AFFECTUOSO. Adj. *pris adverbialement*. Ce mot écrit à la tête d'un Air indique un mouvement moyen entre l'*Andante* & l'*Adagio*, & dans le caractère du Chant une expression affectueuse & douce, p. 27.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
	temi, and we often equate 'affetuoso' with a very moderate tempo. Eighteenth-century composers influenced by Italian practice often wrote pieces at 3/8 'affetuoso' but despite the time signature, the tempo was moderate; these are vocal forms (often A-B_A), sometimes called ariettes, aria, air (see these articles). The word 'affetuoso' is also used as a term of expression expression, for the gavotte, by several composers[89]					describe things that comes from the heart.[91]	*avec esprit*, with soul, with judgment and discretion. It is also roughly the same as *affettuoso*.[92]	childish, insincere affection.[93]														
Allegro	***DI*** Corresponds to the French terms 'light' or 'gay'. It can also indicate a more moderate tempo. It is rarely as fast as 'vite' or 'presto'. The tendency of musicians to play the allegro too quickly was already denounced in France in the 18th century.[95]						ALLEGRO. or also known by the abbreviation *All*[o] always means GAYMENT, and well animated; very often quickly & lightly but also sometimes with a moderate tempo, almost gay & animé.[96]	-														Mesure ALLEGRO, adj. taken adverbially. This Italian word written at the head of an Air indicates, from fast to slow, the second of the five main degrees of Movement distinguished in Italian Music. Allegro, means cheerful and this is also the indication of a cheerful tempo, the liveliest of all after the presto. But that doesn't mean that this tempo is unique to subjects that are gay in character; it often applies to passages of fury, anger, and despair, which have nothing less than gaiety. (See MOVEMENT.). The diminutive Allegretto indicates a more moderate [speed than gay], a little less liveliness in the beat.[97]
Amours profanes jeux et plaisirs [Profane love, games and pleasures]						PROFANE. Of all types. Term that means the opposite of saintly and holy. Outside of church and cemeteries, all the other places are																	

[89] Correspond au terme 'tendrement'. Cette expression convenant mal aux mouvements rapides, on assimile souvent 'affetuoso' à un tempo très modéré. Les compositeur du xviiie siècle, sous l'influence italienne, écrivent souvent des pièces à 3/8 'affetuoso': malgré le signe de mesure, le tempo est modéré; il s'agit de formes vocales (souvent A-B_A), parfois appelées ariettes, aria, air (voyez ces articles). Le mot 'affetuoso' est aussi employé comme indication d'expression, pour la gavotte, par plusieurs compositeurs. *DI*, p. 25.

[91] Discours ou paroles qui témoignent de l'affection. Il faut que la prière soit accompagnée de sentiments *affectueux*. Un Orateur doit remplir les péroraisons de mouvemens *affectueux*. Ce mot ne se dit que des chose. & est vieux. Cependant il y a des gens qui s'en servent dans les matières de pite, pour marquer ce qui vient du cœur.

[92] AFFETTO, *AFFETO* con affetto. C'est le même que Affettuosò ou Affettuosamente, qui veut dire, AFFECTUEUSEMENT, tendrement, &c. & par conséquent presque toujours Lentement. AFFETTUOSO AFFETTUOSO, ou Affettuosissimò, veut dire, TRES-AFFECTUEUSEMENT, fort-tendrement, p. xii.

[93] AFECTION, Prononcez *afeccion*. Ce mot semble venir du Latin *affectio*, c'est à dire, bienveillance, amitié qu'on a pour une personne. (Affection grande, violente, ardente, durable, extrême, sincère, précieuse, véritable, particulière, importante; affection suasse, affection apparente. Affection faible, puérile, basse.

[95] Correspond aux termes français 'léger' ou 'gay. Il peut aussi indiquer un mouvement plus modéré. Il est rarement aussi rapide que 'vite' ou 'presto'. La tendance qu'ont les musiciens à jouer l'allegro trop vite, était déjà dénonce en France, au XVIIIe siècle. *DI*, p, 29.

[96] ALLEGRO. ou par abréviation *All*[o] signifie toujours GAYEMENT, & *bien animé;* fort souvent vite & légèrement; mais aussi quelques fois d'un mouvement modéré, quoi que gay & animé. p. xii.

[97] ALLEGRO, *adj. pris adverbialement*. Ce mot Italien écrit à la tête d'un Air indique, du vite au lent, le second des cinq principaux degrés de Mouvement distingués dans la Musique Italienne. *Allegro*, signifie *gai*; & c'est aussi l'indication d'un mouvement gai, le plus vif de tous après le *presto*. Mais il ne faut pas croire pour cela que ce mouvement ne soit propre qu'à des sujets gais; il s'applique souvent à des transports de fureur, d'emportement, & de désespoir, qui n'ont rien moins que de la gaité. (Voyez MOUVEMENT.). Le diminutif *Allegretto* indique une gaité plus modérée, un peu moins de vivacité dans la. p. 30.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
						profane…. It is also said of things opposed to piety. Poetry only inspires profane and worldly thoughts.[98]																	
Animé	DMF 'When found at the start of a piece, this is a term of expression and interpretation indicating that the tempo should be quick and beats should be full. Where it occurs in the course of a piece it signifies that you need to hurry the tempo a little; it is the opposite of 'marque'. [99] **DI** 'Animé' placed at the beginning of a work indicates that it must be given life (in the sense of expression). 'Animé' placed during a piece often means you need to speed up the tempo a little.[100] c/r entry on Vif-Vite-Vitement. Vif or vife can mean the same thing as vite,or be an indication of expression. In the latter case, it is only a question of playing with warmth, and not of playing quickly: in this sense, vif can be assimilated to animé.[101]	ANIMÉ, [ANIM]ÉE It is said of a beauty, that She is animated, when she has grace and a certain lively and pleasant air. They say, that she is not animated, when she is sad & languid.[102]				ANIMATE, figuratively said, ... when Painters, Sculptors, by the force of the lines of their brushes or scissors, seem to bring their figures to life. This Sculptor animates the marble. 'Anime' is also said among the dancing masters, speaking of the step; & means to look more lively while rising on the tip of the foot. 'Come on: animate your steps'. 'Anime' also means to incite to anger, to revenge, to combat. This valet greatly animated his master by his insolent speeches. The General animates his soldiers to go up to the breach.[103]	*ANIMA* or. *ANIMATO*. This is much like *Allegro*. Animé.. see. *VIVACE, ALLEGRO, SPIRITOSO, BRILLANTE & c.* *BRILLIANT*. Means in a manner that is alive, playful, gallant, lively, brilliant, etc. VIVACE. An Italian adjective, which is often used in Music adverbially to indicate that one should sing or play with *fire,* with *vivacity,* with *spirit,* etc. It also often involves playing or singing quickly, or in a bold, lively tempo, etc. It is much like Allegro [c / f entry in this data table above on Allegro]. VIVE. A manner & expression that is enlivened, brilliant, lively etc. See BRILLANTE, ANIMATO, RISENTITO, VIVACE. *SPIRITOSO* SPIRITUOSO. We also say *con spirito* ... this means, with spirit, with soul, with discretion and judgment. It's also pretty much like Affettuoso. AFFETTUOSO. or Affettuosissimo, means, very	*Animer* [inf.: "to animate"] — To make more lively, to excite, to impart strength, fire and vigor. — Richelet, 1681. Richelet 1706. ANIMER. It comes from the Latin *animare*. To give soul & life. God animated man with a breath of life. * *Animer*. Make more lively, heat up, give strength, fire and vigor. (Animate a passion, a speech). * *Animer*. Render sensitively. 'I could with my pains animate a strain'. * *Animer*. It is said amongst the dancing masters when they discuss steps that this is indicates a means make the performances brighter air by rising on the point.[105]															

[98] PROFANE. De tout genre. Terme opposé à *Saint* & *Sacré.* Hors l'Eglise & les cimetières tous les autres lieux sont *profanes*… Il se dit aussi des choses opposées à la piété. La poésie n'inspire que des pensées *profanes* & mondaines. [n. p.]

[99] Au début d'une pièce, terme d'expression et d'interprétation demandant un jeu vivant, plein de mouvement. 2. Au cours d'une pièce, signifie qu'il faut presser un peu le mouvement; il s'oppose à marque. *DMF*, p. 20

[100] Animé' placé au début d'une œuvre indique qu'il faut lui donner de la vie (expression). 'Animé' placé au cours d'une pie1ce signifie souvent qu'il faut presser un peu le tempo. *DI*, pp. 36-37.

[101] Vif ou vivement, peut signifier la même chose que vite, ou bien être une indication d'expression. Dans ce dernier cas, il s'agit seulement de jouer avec chaleur, et non de jouer viste: dans ce sens, on peut assimiler vif à animé. *DI*, p. 446.

[102] 'On dit d'une beauté, qu'*Elle est animée,* quand elle a de la grace & un certain air vif & agréable. On dit, qu'*Elle n'est point animée,* quand elle est triste & languissante.'

[103] ANIMER, se dit figurément,... quand des Peintres, des Sculpteurs, par la force des traits de leurs pinceaux, ou ciseaux, semblent rendre vivantes leurs figures. Ce Sculpteur *anime* le marbre. ANIMER, se dit aussi parmi les maîtres à dancer, en parlant du pas; & signifie prendre un air plus vif en s'élevant sur la pointe du pied. Allons: animez vôtre pas. ANIMER, signifie aussi, Exciter à la colère, à la vengeance, au combat, à des entreprises. Ce valet a fort animé son maître par ses discours insolents. Le General *anime* ses soldats à monter à la brèche.

[105] ANIMER, *v.a*, Il vient du latin *animare*. Donner l'amé & la vie. Dieu anima l'homme d'un souffle de vie.
* *Animer v.a.* Rendre plus vif, échauffer, donner de la force, du feu & de la vigueur. (Animer une passion, un discours *Alt*).
* *Animer v.a* Rendre sensible. Je pourrais de ma plainte animer une souche.
* *Animer, v.a.* Il se dit parmi les maitres à danser parlant du pas, & signifie prendre un air plus vif en s'élevant sur la pointe du pié.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
							loving. To express love, tenderly, etc., and therefore almost always performed slowly.[104]																
Attention ou Applaudissement						ATTENTION. Application of the ear, and of the mind to some discourse that one hears; application of the eyes, and of the mind to what one looks at, or to some work. There is also a pure attention of the mind for meditation. Distracted people have no attention. The Orator must awaken the attention of his audience and must know how to make himself pay attention. To make the attention of the spectators languish. The scholars, occupied only with past silences, pay no attention to the morals of those who surround them; and with whom they are obliged to live. People who are witty, listen in a conversation with an imbecile's attention, which makes them instantly recognized. Nothing is more worthy of a deed. This miracle is attested by people worthy of himself; by all the people. The writings of this author attest to the purity of his morals. The miracles of J. CHRIST have attested to the truth of his words.[106] APPLAUD/APPLAUSE. Approval given by clapping the hands. Only in the College can																			

[104] ANIMA ou. ANIMATO. C'est à peu près comme Allegro.
ANIMÉ. V. VIVACE, ALLEGRO, SPIRITOSO, BRILLANTE &c.
BRILLANTE. Veut dire d'une manière, VIVE, enjouée, galante, animée, brillante, &c.
VIVACE. Adjectif Italien, qu'on prend souvent sur tout dans la Musique adverbialement pour marquer qu'il faut-chanter ou jouer avec feu, avec vivacité, avec esprit, &c. C'est aussi souvent jouer ou chanter vite, ou d'une mouvement hardi, vif, animé, &c. C'est à peu prés comme Allegro [c/f entry in this data table above on Allegro].
VIVE. Manière & Expression vive, brillante, animée &c. V. BRILLANTE, ANIMATO, RISENTITO, VIVACE.
SPIRITOSO, ou Spiritoso. on dit aussi con spirito...veut dire, avec esprit, avec amé, avec jugement discrétion. C'est aussi à peu près comme Affettuoso.
AFFETTUOSO. Ou Affettuosissimo, veut dire, TRES-AFFECTUEUSEMENT. AFFECTUEUSEMENT, tendrement, &c., & par conséquent presque toujours Lentement, pp. 5, 8. 114 and 222.

[106] ATTENTION. Application de l'oreille, & de l'esprit à quelque discours qu'on entend; application des yeux, & de l'esprit à ce qu'on regarde, ou à quelque ouvrage. Il y a aussi une pure *attention* de l'esprit pour la méditation. Les gens distraits n'ont point d'attention. L'Orateur doit réveiller l'attention de son auditoire, doit savoir se faire prêter attention. Faire languir 'attention des spectateurs. Les Savants uniquement occupez des siècles passez, ne sont nulle attention aux mœurs de ceux qui les environnement; & avec qui ils sont obligez de vivre. Les personnes qui manent d'esprit, écoutent dans une conversation avec une attention imbécile, qui les fait d'abord reconnaître. Rien n'est plus digne rite d'un fait. Ce miracle est attesté par des gens dignes de soi; par tout le peuple. Les Ecrits de cet Auteur attestent la pureté des ses mœurs. Les miracles de J. CHRIST on attesté la vérité de ses paroles. [n. p.]

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						this word be said literally, but figuratively, it is said of the acclamations or praises given by several people together. The tragedies of Corneille had universal applause. The prince made his entrance with great applause. This indiscreet and impulsive valour, which seeks danger for danger itself, has no other aim than the applause of men. The blood does not feed on the applause of the common people.[107]																	
Colere	-					ANGER. Emotion of the soul, ardor, impetuosity of animals, which makes them act and get carried away against what offends them. It is the relentlessness of an injury and the desire to avenge it. Anger is the agitation of a bilious fang which is carried to the heart with rapidity.[108]																	
Complaissance						COMPLAI-SANCE. Deference to the feelings and wishes of others. Complacency is usually accompanied by flattery. Complacency is a gross deception, but it is a trap into which self-esteem always falls. We flatter each other, and the world only subsists through this mutual complaisance.[109]																	
Crocheteurs, les						LOCK PICKER. To open a chest, a lock with bad intention, to take advantage of something that is locked under the key, whether it is opened with a hook, or with a counterfeit key, or forced in some other way..[110]																	

[107] APPLAUDISSEMENT. Approbation qu'on fait par un battement de mains. Il n'y a plus qu'au collège où ce mot se puisse dire au propre; mais au figuré on le dit des acclamations, ou des louanges qui se donnent par plusieurs personnes ensemble. Les tragédies de Corneille ont eu un *applaudissement* universel. Le prince a fait, son entrée avec des grands applaudissements. Cette valeur indiscrète, & emportée, qui cherche le danger pour le danger même, n'a pour but que les *applaudissements* des hommes. Le Sange ne se repait point des *applaudissemens* du vulgaire. [n. p.]

[108] COLERE. Emotion de l'amé, sougue, impétuosité des animaux, qui les fait agir & s'emporter contre ce qui les offense. C'est le ressentiment d'une injure, & le désir de s'en venger. La colère est l'agitation d'un sang bilieux qui se porte au cœur avec rapidité. [n. p.].

[109] COMPLAISANCE. Déférence aux sentiments, & aux volonté d'autrui. La complaisance est d'ordinaire accompagnée de flatterie. La complaisance est un tromperie grossière; mais c'est un piège ou l'amour propre tombe toujours. On se flatte les uns les autres, & le monde ne subsiste que par cette complaisance mutuell, [n. p.]

[110] CROCHETER. Ouvrir un coffre, une ferrure à mauvaise intention, pour profiter de quelque chose qui est enfermé sous la clef, soit qu'on l'ouvre avec un crochet, soit par une clef contrefaite, ou qu'on le force d'une autre manière. [n. p.].

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Désespoir As part of the annotation: Fureur et désespoir						DESPAIR. Violent sorrow; a passion of the soul that troubles it, that makes it lose all hope. I like a despair that does not express itself too much in words; but where overwhelmed nature succumbs under the violence of pain.[111]																	
Estonnement						ASTONISH-MENT - Unforeseen accident that causes surprise, terror. All wonders cause astonishment. Astonishment is mixed with surprise, fear, pain, and despair. They were all forbidden from fear and astonishment. To give astonishment. To throw into astonishment. A fine German mind does not appear without giving astonishment. A firm soul may be threatened, but that does not give it astonishment.[112]																
Empuissance [impuissance] as part of the annotaiton marques d'empuissance elles marquent qu'elle ciel les empesa [empsé].						DISEMPOWER-MENT - A lack of strength, lack of power or of a means to do something.[113]																	
Forgerons As part of the phrase Amours forgerons						BLACKSMITH. Worker who works in a forge. It is said that the Cyclopses were the blacksmiths of Vulcan.[114]																	
Fureur (c/r promptitude, as these two words are used in compound)		FURY Anger. To fly into a rage. To get furious. To be furious. Full of fury. When one's fury has passed. It also means Ardor, impetuosity of courage. It is a nation that goes into battle with fury. It is a man who has only the first fury. This				FUREUR - FURY. This madness, violent behaviour caused by a disorder of mind, and of reason. The bite of enraged animals makes men sick of fury… FURY is said in morality of the outbursts of passion, of anger, when it is violent,																

[111] DESESPOIR. Chagrin violent; passion de l'amé qui la trouble, qui lui fait perdre toute espérance. J'aime un désespoir qui ne s'exhale pas trop en paroles; mais ou la nature accablée succombe sous la violence de la douleur. [n. p.].

[112] ETONNEMENT - Accident imprévu qui cause de la surprise, de la terreur. Tous les prodiges causent de *l'étonnement*. *L'étonnement* est mêlé de surprise, de crainte, de douleur, & de désespoir. Ils étaient tous interdits de crainte & *d'étonnement*. Donner de *l'étonnement*. Jeter dans *l'étonnement*. Un bel esprit Allemand n'apparait point sans donner de *l'étonnement*. Un amé ferme a beau être menacée, cela ne lui donne point *d'étonnement*, [n. p.].

[113] IMPUISSANCE. Manque de force; défaut de pouvoir, ou de moyens pour faire une chose, [n. p.].

[114] FORGERON. Ouvrier qui travaille au fer. On dit poétiquement, que les Cyclopes étoilent les forgerons de Vulcain, [n. p.].

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		first fury must be allowed to pass. The troops gave fury on the enemy. Fury, is also said of the violent and impetuous movement of some animals, and of certain inanimate things. The lion threw himself into a fury on him. The fury of wild beasts. The fury of the tempest. The fury of the winds, the fury of the storm. It is also said to mean, The most violent state of a thing. In the fury of the fight it happened that. In the fury of his illness, in the fury of his fever.[115]				and excessive of the vices and excesses to which one abandons oneself… FURY is also said of storms. The fury of winds, tempests, torrens, and the sea, astonishes the boldest. The fury of easgles, the burning furies of summer. To face the furies of January. FURY is also said of all passions that make us act with violent outbursts. It is a farce that passion of the day. There are loves that go as far as fury. He speaks with pride about all the forces of people. He recites his verses with a strange fury… FURY, is also said of the transports of the soul, of the enthusiasms that put it out of its little watery mood. Thus it is said that poets are transported with a divine fury when they write verses more by genius than by art. We must not mistake extravagance and uncontrolled passion for enthusiasm; it is a poetic fury.[116]																
Fuyent [Fuyent] As part of annotation: ells s'en fuyent						FUYANT - as a single term, this is not common in that it usually has a suffix attached to it. Signifies a small gap through which one can escape a pursuant or from a difficult situation in a forest, a mash, swampy place. It is also said figuratively of an escape, of some bad artifice which one makes to escape or to put off the conclusion of a deal, the payment of a debt.															

[115] FURIE. Emportement de colère. *Entrer en furie. se mettre en furie. être en furie. plein de furie. quand sa furie sera passée*. Il signifie aussi, Ardeur, impétuosité de courage. *C'est une nation qui va au combat avec furie. c'est un homme qui n'a que la première furie. il faut laisser passer cette première furie les troupes donnèrent de furie sur l'ennemi*. *Furie,* se dit aussi du Mouvement violent & impétueux de quelques animaux, & de certaines choses inanimées. *Le lion se lança en furie sur lui. la furie des bêtes sauvages. la furie de la tempête. la furie des vents, la furie de l'orage*. Il se dit aussi pour signifier, L'état le plus violent d'une chose. *Dans la furie du combat il arriva que dans la furie de son mal, dans la furie de sa fièvre*. [n. p.].

[116] FUREUR. Démence, emportement violent causé par un dérèglement d'esprit, & de la raison. La morsure des animaux enragez rend les hommes malades de *fureur*…FUREUR - se dit en Morale des emportements de la fougue, de la colère, lorsqu'elle est violente, & démesurée; des vices & des excès où l'on s'abandonne….. FUREUR se dit aussi des orages. La *fureur* des vents, des tempêtes, des torrents, de la mer, étonne les plus hardis. FUREUR, se dit aussi de toutes les passions qui nous sont agir avec de violents emportements. C'est une *fureur* que la passion de jeu. Il y a des amours qui vont jusqu'à la *fureur*. Il médit avec *fureur* de toutes sortes de gens. Il recite ses vers avec une étrange *fureur*. FUREUR. Se dit aussi des transports de l'amé, des enthousiasmes qui la mettent hors de son assiette ordinaire. Ainsi on dit, que les Poëtes sont transportez d'une *fureur* divine, quand ils sont des vers plus par génie, que par art. Il ne faut pas prendre une extravagance, & un emportement dérèglé, pour un enthousiasme, ou une *fureur* poétique.

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						FUYANT - term in painting; that is to say which flees, which moves away from the eyes. That is fleeing.[117]																	
Genereux As part of Sentiments genereux et lasches						GENEROUS - magnanimous; who has a great and noble soul and who prefers honor to all other interest. We usually call generous all the feelings where there appears some greatness of soul; as in despising favour and honours.[118]																	
La Grace et les virtus						GRACE - is also said of the state of innocence and is opposed to mortal sin. Adam was created in a state of grace; he lost grace through his disobedience. One cannot enter Paradise unless one dies in a state of grace. GRACE - is also said of the favour, benevolence, and friendship of someone. To be in the good graces of a Lady. This courtesan has returned to grace, to favour.[119]	Gracious. V. SOAVE & GRATIOSO. Means, in a pleasant, graceful manner, capable of giving pleasure.[120]																
Lasche As part of Sentiments genereux et lasches						SLACK or COWARD(LY). Not tight enough, which gives way for not being sufficiently secured or shod. Tightrope dancers wobble on a loose rope, and dance on one that is tight. LASCHE. Also signifies lacking in vigor and action or one who is slender, soft, weak, or passive and incapable of work. LASCHE. Also said to signify one who is skulking and shameful; who																

[117] FUYANT. Qui suit. Il n'est guère en usage au simple: mais son composé *faux-fuyant* signifie, un petit sentier par où on peut se sauver, soit des poursuites de quelqu'un, soit des passages difficiles dans les forêts, marécages, lieux boueux, &c. On le dit aussi figurément d'une échappatoire, de quelque mauvais artifice dont on se sert pour échapper, ou pour éloigner la conclusion d'une affaire, le payement d'une dette. Ce chicaneur trouve toujours quelque *faux-fuyant* pour trouve toujours quelque *faux-fuyant* pour éluder mers poursuites. FUYANTANTE. Terme de peinture; c'est-à-dire, qui suit, qui s'éloigne des yeux. Furetière, *Dictionnaire Universel* (1690), [n. p.]

[118] GENEREUXEUSE. Magnanime; qui a l'amé grande & noble, & qui préfère l'honneur à tout autre intérêt. On appelle d'ordinaire *généreux* tous les sentiments où il parait quelque grandeur d'amé; comme de me priser la faveur, & les honneurs. [n. p.].

[119] GRACE - se dit aussi de l'état d'innocence, & est opposé à péché mortel. Adam fut créé en état de grâce ; il perdit la grâce par sa désobéissance. On ne peut entre en Paradis, si on ne meurt en état de grâce. GRACE - se dit aussi de la faveur, de la bienveillance, de l'amitié de quelqu'un. Être dans les bonnes grâces d'une Dame. Ce Courtisan est rentré en grâce, en saveur. Furetière, *Dictionnaire Universel* (1690), [n. p.]

[120] Gracieux. V. SOAVE & GRATIOSO. GRATIOSO. Veut dire, d'une manière AGREABLE, gracieuse, capable de faire plaisir. Brossard, *Dictionnaire* (1703), pp. 31 and 265.

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						is known to be without honour, who. He is a coward who calmly suffers to be dishonoured. A coward who complacency degenerates into insipidness..[121]																	
Grave / Gravement	**DMF** Grave. A term of *mouvement*. Grave is considered less slow than lentement. This term is also applied to notions of expression.[122] **DI** Tempo terms that indicate a slow tempo. 'Gravement' is generally considered less slow than 'slowly' [Lentement]. Some authors add to the tempo an expression of 'gravity' in the playing. Some composers even go so far as to write 'gravement mais sans lenteur', thus reducing the notion of tempo in favor of expression.[123]	GRAVE. adj. of all kinds. Heavy. Is only used literally in dogmatics, and in this sentence. Grave bodies. It means serious, one who acts, who speaks with a wise air, with dignity and circumspection. A grave Magistrate. He is grave in his speeches; he does not hurry, he does not get excited, he is always grave of a demeanor and speach that is grave. The Spaniards are usually grave. Grave, also means, important, which is of consequence. A grave matter. one should not trifle in such a grave subject. We call someone a grave author; an author who is of great consideration in the matter he treats. It is more commonly said in matters of morality and theology. In Greek Grammar, one of the three accents; a grave accent. We also call things, 'Grave Sounds; the sound opposite the acute one. It is hardly said except in dogmatics. [124]				GRAVE is also said in grammatical terms of an accent opposite to the acute, and which indicates that one must lower the VOICE, and pronounce the syllable in a lower and more muted tone. GRAVE, is also said of the sound, and means, Hollow, low, deep. A string that has a low sound. Furetière, 1690 Is also said about style, about speech. An author is called *grave* when he is very weighty, has great authority in what he is saying - Furetière, 1702..[125]	GRAVE. Adjective. Fuga grave. Vouez, FUGA. GRAVE. Adverb. Means that one must beat time and sing or play gravely, calmly, majestically, and consequently almost always slowly.[126]	GRAVE adj. This word comes from the Latin gravois, which means heavy. In this sense, it is a term from physics, where we speak of grave bodies, that is, heavy.) Grave. This word is also used of speech, *meaning serious. Full of serious things and serious words. Grave speech. Grave style..[127]															GRAVE or GRAVELY. Adverb indicating slowness in movement, and moreover, a certain gravity in execution. GRAVE. Adj. is opposite of acute. The slower the vibrations of the sounding body, the deeper the sound. (See SOUND, GRAVITY). GRAVE or GRAVELY. Adverb indicating slowness in movement, and moreover, a certain gravity in execution.[128]

[121] LASCHE ou LACHE. Qui n'est point assez tendu, qui cède pour n'être pas assez bandé, ni ferré. Les Danseurs de corde voltigent sur une corde *lâche*, & dansent sur celle qui est tendue. LASCHE. Signifie aussi qui manque de vigueur, & d'activité; qui est esséminé, mou, faible, ou paresseux; incapable de travail. LASCHE. Se dit aussi pour signifier, qui est bas & honteux; qui est sans honneur, qui est infame. C'est un *lâche* qui souffre tranquillement qu'on le déshonore. Une *lâche* qui complaisance dégénère en fadeur. [n. p.].

[122] GRAVE. Terme de mouvement. Grave est considéré comme moins lent que lentement. Ce terme est également appliqué à des notions d'expression, p. 326.

[123] Terme de mouvement indiquent un tempo lent. 'Gravement' est généralement considéré comme moins lent que 'lentement'. Certains auteurs ajoutent au tempo, une expression de 'gravité' dans le jeu. Quelques compositeurs vont même jusqu'à écrire 'gravement mais sans lenteur', réduisant ainsi la notion de tempo au profit de l'expression. *DI*, p. 184.

[124] GRAVE. adj. de tout genre. Pesant. N' est en usage au propre que dans le dogmatique, & en cette phrase. *Les corps graves*. Il signifie fig. Sérieux, qui agit, qui parle avec un air sage, avec dignité & circonspection. *Un grave Magistrat. il est grave dans ses discours. il ne se haste point, il ne s'eschauffe point, il est toujours grave. démarche, contenance, parole grave. les Espagnols sont ordinairement graves*. *Grave,* signifie aussi, Important, qui est de conséquence. *Matière grave. il ne faut point badiner dans un sujet si grave*. On appelle, *Auteur grave,* un Auteur qui est de grande considération dans la matière dont il traite. Il se dit plus ordinairement dans les matières de Morale & de Theologie. On appelle dans la Grammaire grecque, un des trois accents, *Accent grave*. On appelle aussi, *Son grave,* le son opposé à l' aigu. Il ne se dit guère que dans le dogmatique. [n. p.].

[125] GRAVE, se dit aussi en termes de Grammaire d'un accent opposé à l'*aigu*, & qui marque qu'il faut rabaisser la voix, & prononcer la syllabe d'un ton plus bas & plus sourd. GRAVE, se dit aussi du son, & signifie, Creux, bas, profond. Une corde qui a le son *grave*, [n. p.].

[126] GRAVE. Adjectif. *Fuga grave*. Vouez, FUGA. GRAVE. Adverbe. Veut dire, qu'il faut battre la mesure & chanter ou jouer *gravement*, *posément*, avec *majesté*, & par conséquent presque toujours *lentement*, p. 31.

[127] *GRAVE adj. Ce mot vient du Latin gravois, qui signfie pesant. En ce sens, c'est un terme de Phisique, où l'on dit les corps graves, c'est à dire pésants.)*
*Grave. Ce mot se dit aussi du discours, *veut dire serieux. Plein de choses graves & de paroles serieuses. Discours grave. Stile grave*, pp. 400-01.

[128] GRAVE ou GRAVEMENT. Adverbe qui marque lenteur dans le mouvement, & de plus, une certaine gravité dans l'exécution. GRAVE. Adj. est opposé à aigu. Plus les vibrations du corps sonore sont lentes, plus le Son est *Grave*. (Voyez SON, GRAVITÉ).GRAVE ou GRAVEMENT. Adverbe qui marque lenteur dans le mouvement, & de plus, une certaine gravité dans l'exécution, p. 236.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
Graviter						Gravitas - Weight, gravity, the impression that a hard or heavy body makes on a lighter, or less solid one. When a body has reached the center of the earth, it loses its gravity. GRAVITY - figuratively this is something that is said with a seriousness and majestic countenance. Gravité does not imply an artificial slowness. The true sense of gravity is the natural air of virtue. Gravity is well suited to people elevated in dignity. Care must be taken that gravity does not degenerate into pride. The gravity of many magistrates is nothing but hypocrisy, and a continual deception: their external composition conceals only deceit. GRAVITY, is also said of style and of speech. Sometimes an arioso of the highest gravity of a style, falls into the barely worth of barely worthy of burlesque..[129]	Gravité. Avec gravité. V. cy-dessus Gravement. Gravité. with gravité. See above, Gravement. The weight of sounds. V. SUONO, POSAUNE, TROMBONE etc. Si Suona. That is to say, the Instr. play alone. This happens especially when the Organ or the harpsichord, etc must prepare what the VOICE has just sung, as a kind of Ritournelle. POSAUNE TROMBONE. .[130]	GRAVITY - This word comes from the Latin gravitas, which means pompousness. In this sense, it is a physics term, Gravity, or the weight of the body is the cause that brings them closer to the centre of the earth.) Gravity, is the seriousness of a person. He appeared with Stoic gravity, Abl. Hold his gravity. Lose his gravity. Gravity. This word is said of sound. This is a quality that makes the sound hollow, low, & deep. pp. 236-237.[131]															GRAVITE - It is this modification of the sound by which it is established as bass or low compared to other sounds which are called high or treble. There is no correlation in the French language to this word; because that of Acuïté could not pass.[132]
Guay / Guayement	**DMF** Gai, gaiement - Gay, gaily. A term of *mouvement* designating a tempo ranging from moderate to lively, but slower than 'vite'. It corresponds to the Italian term allegro. From 1730 it can also be a term of expression. [133]	**GAY, GAYE**. adj. Joyful. A gay man. a gay face my face is gay; a gay mood, a gay spirit. To be gay, to make gay. to make something gay, to become gay, to have a gay spirit, a gay eye, to have an eye for gay things, to have a gat air. He is gay & lively. It also means, to which				GAY, GAYE. Adj. One who loves joy, or who actually has it, or who gives it. It is said not only of people, but also of numerous things. At Court everything is covered with a gay air, and you would say that one thinks only of amusing oneself there. M. De M [?]. It is	GAYEMENT. V. ALLEGRO, LEGGIADRO, VIVACEMENTE, or VIVACE, More Gayement. V. PIU ALLEGRO &c Strongly Gayement. V. ALLEGRO ALLEGRO &c. ALLEGRETTO. Diminutive of Allegro, means, somewhat gay, but of a speed that is,	GAI. *gaie* [adj.: "gay"] Having gaiety, being joyful, being sprightly and jolly. Someone [who is gai] likes mirth or is afullof mirth or creates mirth. ... An *air gai* is a mirthful song.] ... Buoyantly, in a gay and joyful														GAI. This word, written above an Air or a piece of Music, indicates a tempo between vite and modere: it corresponds to the Italian word Allegro, used for the same purpose. (See ALLEGRO). This word can also be understood of the character of a, piece of music, independently of

[129] GRAVITÉ - Poids, pesanteur, impression que fait un corps dur, ou pesant, sur un plus léger, ou moins solide. Quand un corps est parvenu au centre de la terre, il perd sa *gravité*, [n. p.]
GRAVITÉ - se dit figurément en Morale d'une contenance grave, sérieuse & majestueuse. La *gravité* n'est pas une lenteur affectée. M. esp. la véritable *gravité* est l'air naturel de la vertu. ID. La *gravité* sied bien aux personnes élevées en dignité. Il faut prendre garde que la *gravité* ne dégénère en orgueil. La *gravité* de bien des Magistrats n'est qu'une hypocrisie, & une imposture continuelle : leur composition extérieure n'est qu'ne apparence trompeuse. GRAVITÉ, se dit aussi du stile, & du discours. Quelquefois l'Arioste de la plus haute *gravité* de son style, tombe dans des bassesses à peine dignes du burlesque.

[130] Gravité de sons. V. SUONO, POSAUNE, TROMBONE &C. *Si Suona*. Veut dire, *On sonne*, c'est à dire, que les Instr. jouent seuls. Cela se met particulièrement quand l'Orgue ou le Clavessin, &c. doivent perpètre ce que la Voix vient de chanter, comme par une espèce de *Ritournelle*. POSAUNE TROMBONE. p. 265

[131] GRAVITÉ - Ce mot vient du Latin *gravitas*, qui signifie *pesanteur*. En ce sense, c'est un Terme de Physique. La gravité, ou la pesanteur du corps est la cause qui les fait approcher du centre de la terre.)
Gravité, C'est le sérieux d'une personne. (Il paraissait avec une gravité Stoïque, *Abl*. Tenir sa gravité. Perdre sa gravité.
Gravité, *Ce mot se dit du son*. C'est une qualité qui rend le son creux, bas, & profond, p. 401.

[132] GRAVITÉ - C'est cette modification du Son par laquelle on le considère comme *Grave* ou *Bas* par rapport à d'autres Sons qu'on appelle *Hauts* ou *Aigus*. Il n'y a pont dans la Langue Françoise de corrélatif à ce mot; car celui *d'Acuïté* n'a pu passer. La *Gravité* des Sons dépend de la grosseur, longueur, tension des Cordes, de la longueur & du diamètre des tuyaux, & en général du volume & de la masse des corps sonores. Plus ils ont de tout cela, plus leur *Gravité* est grande; mais il n'y a point de *Gravité* absolue, & nul Son n'est grave ou aigu que par comparaison, p. 236.

[133] Gai, gaiement. Terme de mouvement désignant un tempo allant de modéré à vif, mais plus lent que vite. Il correspond a1 l'italien *allegro*. A partir de 1730 il peut être un terme d'expression. *DMF*, p. 310.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
	DI Gai - indicates a moderate to lively tempo (without excess), and was translated as 'allegro' [in Italian]. 'Gai' was generally a little faster than 'léger'. In the 18th century, it happened, but rarely, that gai was a term of expression and not of tempo. This term of tempo is generally translated by the Italian 'allegro', never by 'presto'. It is therefore a tempo ranging from moderate to fast without excess. The majority of texts concerning tempi in France, classify 'gai' after 'léger' (There are a few exceptions); gai would therefore be a little faster than léger. However, the few exceptions encountered encourage us to be somewhat cautious.[134]	rejoices. The gay branle, a gay song. a gay color. We say, of a room which is very bright, that it is gay. We call, a gay weather, weather which is serene & fresh.[135]				good to have a gay and cheerful mood; but one must moderate one's gayness and one's cheerfulness.[136] A gay air is a joyful song. Gay colours are those that are bright and vibrant.[137]	gracious, pretty, playful, &c. ALLEGRO. or by abbreviation *All.* Always means. GAYEMENT & well animated; very often quickly & lightly: but also sometimes of a moderate movement, although gay & animated [animé]. VIVACE. Italian adjective is often taken adverbially in music to indicate that one must sing or play with fire, vivacity, spirit, etc. It is also often to play with fire, with vivacity, with spirit, etc. It is also often to play or sing quickly, or with a bold, lively, animated movement, etc. It is roughly like Allegro. VIVACEMENT, OR VIVAMEN.TE. These are adverbs which mean moderately 'Vivace'.[138]	manner, ardently.[139]																the *mouvement* [tempo].[140]
Inquietude		Anxiety. n. f. Trouble, agitation of mind, inconstancy of mood, etc. impatience caused by some passion, by some indisposition. Great anxiety. continual anxiety, strange anxiety, where do these anxieties come from? It has put him in furious anxiety. Do not be anxious about it. I have delivered him; I have drawn him out of anxiety. This patient spent the night in great anxiety, in great anxieties. We also call anxiety certain				ANXIETY. Sorrow, worry, ennui, trouble, affliction of spirit. Nothing can calm my disquiet. He is in mortal disquiet about what he has been told of the danger in which his brother is. Pull me out of the dark disquiet in which I am. He was not abandoned to the disquiet and temerity of men. Has pain ever drawn from his heart a single movement of impatience and disquiet? There must be desire without disquiet. He is a man															

[134] Gai - indiquait un tempo modéré à vif (sans excès), et se traduisait par 'allegro'. 'Gai' était généralement un peu plus rapide que 'léger'. Au XVIIIe siècle, il arrivait, mais rarement, que gai soit un terme d'expression et non de tempo. Ce terme de tempo est généralement traduit par l'Italien 'allegro', jamais par 'presto'. Il s'agit donc d'un tempo allant du modéré au rapide sans excès. La majeure partie des textes concernant les tempi en France, classent 'gai' apre1s 'léger' (Il y a quelques exceptions); gai serait donc un peu plus rapide que léger. Cependant, les quelques exceptions rencontrées nous incitent à une certaine prudence. *DI,* p. 168.

[135] GAY, GAYE. adj. Joyeux. *Un homme gay. un visage gay. mine gaye. humeur gaye. esprit gay. être gay. rendre gay. se tenir gay. devenir gay. avoir l' esprit gay, l'oeil gay. avoir un air gay. il est gay & gaillard*. Il signe. aussi, Ce qui réjouit. *Le branle gay. une chanson gaye. une couleur gaye*. On dit, d'une Chambre qui est bien claire, qu'*Elle est gaye*. On appelle, *Un temps gay,* le temps qui est serein & frais. [n. p.].

[136] GAY. Qui aime la joie, ou qui en a effectivement, ou qui en donne. Il se dit non seulement des personnes, mais aussi de plusieurs choses. A la Cour tout est couvert d'une air gay, & vous diriez qu'on ne songe qu'à s'y divertir. Il est bon d'avoir une humeur gaye & enjouement, [n. p.].

[137] Un air *gay* c'est une chanson réjouissante. Les couleurs *gayes*, sont celles qui sont vives & éclatés, [n. p.]

[138] GAYEMENT. V. *ALLEGRO, LEGGIADRO, VIVACEMENTE, ou VIVACE*, Plus Gayement. V. PIU ALLEGRO &c Fort Gayement. V. ALLEGRO ALLEGRO &c.
ALLEGRETTO. Diminutif d'*Allegro*, veut dire, UN PEU GAYEMENT, mais d'une gayeté, gracieuse, jolie, enjouée, &c. ALLEGRO. ou par abréviation All. Signifie toujours. GAYEMENT & *bien animé*; fort souvent *vite* & *légèrement*; mais aussi quelques fois d'un mouvement *moderé*, quoi que *gay* & *animé.* VIVACE. Adjectif Italien, qu'on prend souvent sur tout dans la Musique adverbialement pour marquer qu'il faut chanter ou jouer avec feu, avec vivacité, avec esprit, &c. C'est aussi souvent jouer avec *feu*, avec *vivacité*, avec *esprit*, &c. C'est aussi souvent jouer ou chanter *vite*, ou d'un *mouvement hardi, vif, animé,* &c. C'est à peu prés comme *Allegro. VIVACEMENT*, OU *VIVAMENTE*. Ce sont des adverbes qui signifient HARDEMENT, *Gayement*, &c. comme *Vivace*, pp. xii, 40, 221 and 264

[139] GAI, *gaie*, adj. Qui a de la gaieté, qui est joyeux, qui est éveillé, gaillard. [Chantez moi un air qui soit gai. Humeur gaie. Se tenir gai.], p. 383.

[140] Ce mot, écrit-au-dessus d'un Air ou d'un morceau de Musique, indique un mouvement moyen entre le vite & le modéré: il répond au mot Italien *Allegro*, employé pour le même usage. (Voyez ALLEGRO). Ce mot peur s'entendre aussi du caractère d'une Musique, indépendamment du Mouvement, p. 237.

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		small pains which give agitation and impatience, and which are usually felt in the legs. He has anxieties in the legs.[141]				without care, who lives without sorrow and without disquiet. There are people who act for the sake of acting, and out of a spirit of disquiet. Our life is only a series of these disquiet. The condition of Kings is only trouble and disquiet. God alone can fix the disquiet of our wishes.[142]																	
Joye						Joy. Satisfaction, contentement ; emotion of the soul caused by pleasure, or by the pride of some good that it feels. Pain always follows joy, says the Sage. Joy is painted one one's life. Tears of joy come from an excess of tenderness. We swoon with joy, as well as with sadness….Public joy is shown by shouts, feasts, cannon discharges, fireworks; and generally by all the signs of that constitute brilliance / flamboyance…. In colloquial style, we say that a person is very happy in his heart; when some news, some good fortune happens to him which fills him with joy and which because he is so filled with joy makes him leap with joy.[143]																
Leger / Legerement	**DMF** Light, lightly. A term of *movement* indicating a fast tempo that corresponds to the Italian term allegro. It is a little slower than Gay. [144] **DI**	LEGER Light, also means, Easy to bear. A light yoke. Jesus Christ says that his yoke is gentle & light. light penance. a light punishment. a light pain. Light, speaking of food means, Easy				LIGHT, also means, a person who has a great disposition to move, to make mistakes, to agitate the limbs, and to use them. Homer always calls Achilles light-footed. Hunters give the same epithet to	Lightly. See. ALLEGRO, LEGGIADRO, BRILLIANT, VIVACE, etc. LEGGIADRO or LEGGIADRA-MENTE means BRIGHTLY, cheerfully, lightly, etc.	Light, light. Inconstant, Volatile. (Light spirit. A Spirit lighter than the wind. See. Poetry. Light as a Frenchman.) LIGHTLY. It also means without stopping at something, and															This word means a tempo that is even faster than *gai*, a tempo that is midway between *gai* and *vite* [quickly]. It is roughly equivalent to the Italian *vivace*.[150]

[141] Inquiétude. s. f. Trouble, agitation d'esprit, inconstance d'humeur, &c. impatience causée par quelque passion, par quelque indisposition. Grande inquiétude. Continuelle inquiétude, étrange inquiétude, d'où viennent ces inquiétudes? Cela l'a mis dans de furieuses inquiétudes. N'en soyez point en inquiétude. Je l'ay délivré, je l'attiré d'inquiétude ce malade a passé la nuit dans une grande inquiétude, dans de grandes inquiétudes. On appelle aussi inquiétude. Certaines petites douleurs qui donnent de l'agitation & de l'impatience, & qui se font sentir ordinairement aux jambes. Il a des inquiétudes aux jambes, dans les jambes.

[142] INQUIETUDE. Chagrin, souci, ennui, trouble, affliction d'esprit. Rien ne peut calmer mon *inquiétude*. I est dans des *inquiétudes* mortelles sur ce qu'on lui a dit du danger où est son frère. Tirez-moi de la sombre *inquiétude* où je suis. Il ne fut pas abandonné la vérité à l'*inquiétude*, & la témérité des hommes. La douleur a-t-elle jamais tiré de son cœur un seul mouvement d'impatience, & *d'inquiétude*? Il faut désir sans *inquiétude.* C'est un homme sans souci, qui vie sans chagrin, & sans *inquiétude*. Il y a des gens qui agissent pour agir, & par esprit d'*inquiétude*. Nôtre vie n'est qu'une suite de elles *inquiétudes*. La condition des Rois n'est que trouble & *inquiétude*. Dieu seul peut fixer l'*inquiétude* de nos souhaits, [n. p.].

[143] Joye. Satisfaction, contentement; émotion de l'amé causée par le plaisir, ou par la possession de quelque bien qu'elle ressent. La douleur succède toujours a la *joye*, se dit le Sage….On dit dans le style familier, qu'une personne est bien en joie; de son cour; quand il lui arrive quelque nouvelle, quelque fortune qui la rivait de joie, qui la fait tressaillir de joie, qui la comble, [n. p.].

[144] Léger, légèrement. Terme de mouvement indiquant un tempo rapide qui correspond à l'italien *allegro*. Il est un peu plus modéré que gai, p. 396.

[150] LÉGEREMENT adv. Ce mot indique un mouvement encore plus vif que la Gai, un mouvement moyen entre le gai & le vîte. Il répond à-peu-près à l'Italien *Vivace*, p. 265.

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	From the texts and music of the 17th- and 18th-centuries, it seems that 'léger' corresponds to 'allegro', but is somewhat more slower than 'gay'. However, J. J. Rousseau's definition indicates that 'léger' is faster than 'gay'; this same definition gives a wrong meaning to the Italian 'vivace' and should therefore be given only limited credence. In the second half of the 18th century, 'léger' was sometimes given an expressive meaning, rather than a tempo.[145]	to digest. There are meats that are much lighter on the stomach than others. Light, also means, Ready & agile. He is light & ready. to walk with a light foot, a light step, a light run. lighter than the wind. I feel lighter & gayer today. We say, of a person who sings in an easy manner, and who easily passes the cadences, that she has a light VOICE.[146]				stags and fallow deer. In falconry, we call a bird light [léger], which remains for a long time on the wing. Dancers, acrobats must be light and their limbs flexible. A surgeon has a light hand to teach; this writer to write; this Musician to play the Instr..[147]	BRILLANTE means in a lively, playful, gallant, animated, brilliant, etc. manner. VIVACE. Italian adjective, often used adverbially in music to indicate that one must sing or play with fire, with vivacity, with spirit, etc. It is also often used to play or sing quickly, or with a bold, lively, animated tempo, etc. It is roughly like Allegro. VIVACEMENTE or VIVAMENTE. These are adverbs that mean BRIGHTLY, Gayly, etc., like Vivace.[148]	without going into it in depth. (To treat a question lightly. To pass lightly over things that one could expand on).[149]															
Lent / Lentement	**DMF** Slow / Slowly. The term for the slowest *mouvement* of the tempos. Very slowly [tres lentement] corresponds to the Italian largo, slowly [Lent] to lento. The first is used for the first part of the French overtures, the second to mark the return of the slow in the third part and for the sarabandes.[151] **DI** A tempo term indicating a slower *mouvement* [tempo] than the	**SLOWLY.** adv. With slowness. To walk slowly. To move, to act slowly. He goes slowly. He goes so slowly at work.[153]				SLOW, SLOW. Adj.Slowly; not very prompt, not very active: having a heavy tempo; not moving forward much, not going far.[154]	LENT or LENTEMENT: Lent, ou Lentement means *pesamment*. In a manner that is *pesant*, slow, lazy, as if asleep. See Adagio, Grave, Lento, Languente, Largo, etc. LANGUENTE, LANGUIDO, means in a languid manner, and consequently slowly and dragging the song, the beat, etc. LENTO means LENTEMENT, PESAMMENT, in a manner that is not *vif* or *animé*.[155]															LENTEMENT. adv. This word is the equivalent of the Italian *largo* and indicates a slow tempo. Its superlative, *très-lentement* [very slowly] indicates the slowest tempo of all. LARGO. adv. This word place at the beginning of an air indicates a tempo slower than *adagio* and the slowest tempo of all. It shows that you must spin out [*filer*] the long sounds, stretch out the beats and the mesures..[156]

[145] D'après les textes et la musique des xviie et xviiie siècles, il semble que 'léger' corresponde à 'allegro', mais soit un peu plus modéré que 'gay'. Cependant la définition de J. J. Rousseau indique qu 'léger' est plus rapide que 'gay'; cette même définition donne un sens erroné à l'italien 'vivace' et il ne faut donc lui accorder qu'un crédit limité. Dans la seconde moitié du xviiie siècle, on donne parfois à 'léger' un sens expressif, et non de tempo. *DI*, p. 196.

[146] Léger, signifie aussi, aisé à supporter. Un joug léger. Jésus-Christ dit que son joug est doux & léger. Pénitence légère. Une peine légère. Une douleur légère. Léger, en parlant des aliments signifie, facile à digérer. Il y a des viandes bien plus légères à l'estomac les unes que les autres. Leger, signifie aussi, Dispos & agile. Il est léger & dispos marcher d'un pied léger, d' un pas léger, d'une course légère. plus léger que le vent. Je me sens aujourd'hui plus léger & plus gay. On dit, d'une personne qui chante d'une manière aisée, & qui passe facilement les cadences, qu' Elle a la voix légère.

[147] LEGER, signifie aussi, Qui a grande disposition à se mouvoir, à fauter, à agiter les membres, & à s'en servir. Homère appelle toujours Achilles au pied léger. Les Chasseurs donnent la même épithète aux cerfs & aux daims. En fauconnerie on appelle un oiseau *léger,* qui se tient longuement sur aile. Les Danseurs, les Sauteurs doivent être *légers* & dispos de tous leurs membres. Ce Chirurgien a la main *légère* pour Seigner; cet Ecrivain pour écrire; ce Musicien pour toucher les Instr., [n. p.].

[148] Legerement. V. *ALLEGRO, LEGGIADRO, BRILLANTE, VIVACE* &c.
LEGGIADRO. ou *LEGGIADRAMEN.TE*. veut dire, GAILLARDEMENT, *gayement, legerement, &c.*
BRILLANTE. veut dire d'une manière, VIVE, *enjouée*, galante, animée, brillante, &c.
VIVACE. Adjectif Italien, qu'on prend souvent sur tout dans la Musique adverbialement pour marquer qu'il faut—chanter ou jouer avec *feu*, avec *vivacité*, avec esprit, &c. C'est aussi souvent jouer ou chanter *vîte*, ou d'un *mouvement* hardi, *vif*, *animé*, &c. C'est à peu prés comme *Allegro*.
VIVACEMENTE, ou VIVAMENTE. Ce sont es Adverbes qui signifient HARDIMENT, *Gayement*, &c., comme *Vivace*, pp. xii, 8 272-73 and 222.

[149] *Leger, légère*. Inconstant, Volage. (Esprit léger. *Abl*. Esprit plus léger que le vent. *Voit*. Poésie. Leger comme un François.) LEGEREMENT. Il signifie aussi sans s'arrêter à quelque chose, & sans l'approfondir. (Traiter légèrement une question. Passer légèrement sur des choses qu'on pourrait sort étendre).

[151] Lent / Lentement. Terme de mouvement le plus lent des tempos. Très lentement correspond à l'italien *largo*, lentement à *lento*. Le premier sert pour la premie1re partie des ouvertures à la française, le second pour marquer le retour du lent dans la troisie1me partie et pour les sarabandes. *DMF*, p. 399.

[153] LENTEMENT. Lentement. adv. Avec lenteur. *Marcher lentement. se mouvoir, agir lentement. il y va lentement. il va si lentement en besogne*.

[154] LENT, LENTE. Adj. Tardif: peu prompt, peu actif: qui a le mouvement pesant; qui n'avance guerres, qui fait peu de chemin, [n. p.].

[155] LENTO. Veut dire, LENTEMENT, pesamment, d'une manière qui ne soit point *vifve* [vif] ou *animée*. Lent, ou Lentement, Pesamment, D'une manier lente, paresseuse, comme endormie. V. ADAGIO, GRAVE, LENTO, TARDO, LANGUENTE, LARGO, &c. LANGUENTE. ou LANGUIDO. veut dire, D'une manière LANGUISSANTE. Par conséquent, *lentement, & trainant le Chant & la Mesure*, &c. LENTO. Veut dire, LENTEMENT, pesamment, d'une manière qui ne soit point *vifve* [vif] ou *animée*, p. 40.

[156] LENTEMENT. adv. Ce mot répond à l'Italien *Largo* & marque un mouvement lent. Son superlatif, *trés-Lentement*, marque le plus tardif de tous les mouvements. LARGO. adv. Ce mot écrit à la tête d'un Air indique un mouvement plus lent que l'*Adagio*, & le dernier de tous en lenteur. Il marque qu'il faut filer de longs Sons, étendre les Tems & la Mesure, &c, p. 265.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
	word grave; 'very slowly' being the slowest of the tempi. Lent is usually equated with lento or adagio, and tres lent with largo.[152]																						
Marque	**DMF** Performance direction indicating that one must play in time while accentuating the notes. From 1775, the meaning of accentuating the notes prevails over that of playing in time and corresponds to the Italian marcato.[157]					MARQUE, is also a particular character, a sign that each one makes at his whim, to distinguish one thing from another, to recognize it[158]	At the term 'marque', [1703] Brossard cross-references to refers to 'motto'. 'MOTTO' - sometimes it means slowness, or the speed of notes and tempo [*mouvement*], so we say, *gai* mouvement, *lent* movement, *vif* or *animé* movement, etc. and in this sense it also often signifies an equality, regulated and well marked beat at all times '[159] Equally, mark all of the beats of the bar.. See MOTTO. [160]																
Obeissance						Obedience. The action of one who obeys: submission to the wills of others; children owe honour and obedience to their father, subjects to their Prince, to the Magistrates. We owen blind obedience to the commands that come from God. There are people who spend their whole lives composing themselves, and who faithfully keep their vices captive under the obedience of their virtues. Piety tempers in some the austerity of command, and softens in others obedience and servitude.[161]																
Ouverture[162] Le commencement Et la Reprise	**DMF** Annotation for Instr. placed at the beginning of a										The metre 2 ought to be very slow as in Overtures, Preludes and Symphones; a	ON OUVERTURES. Overtures are made to begin on				𝄵 - deux temps Gravement	à 2 Tems graves	𝅗𝅥 - 64 𝅗𝅥. - 80 (Thetis & Pelée - Colasse)	[𝄵] [2/4 or 𝅗𝅥 or 𝅗𝅥. -second part of ouverture.	𝅗𝅥 - 64 𝅗𝅥. – 80	L'ouverture, ou Prélude prennent indifférement tous les Mouvemens.		

[152] Terme de tempo indiquant un mouvement plus lent que le mot grave; 'très lentement' étant le plus lent des tempi. On fait généralement correspondre 'lent' à 'lento' ou 'adagio', et 'très lent' à 'Largo'. *DI*, p. 196.
[157] Term d'interprétation indiquant qu'il faut jouer bien en mesure tout en accentuation les notes. A partir de 1775, le sens d'accentuer les notes prévaut sur celui de jouer en mesure et correspond à l'italien *marcato*. DMF, p. 440
[158] MARQUE, est aussi un caractère particulier, un signe que chacun fait à sa fantaisie, pour distinguer une chose de l'autre, pour la reconnaitre. [n. p.].
[159] Motto' - quelquefois il signifie la lenteur, ou la vitesse des notes et de la mesure, ainsi on dit, mouvement gai, mouvement lent, mouvement vif ou animé, etc. et dans ce sens il signifie aussi souvent une égalité, réglée et bien marquée de tous les temps de la mesure', p. 56
[160] Marquer également tous les Temps de la Mesure. V. MOTTO, p. 276.
[161] OBEISSANCE. Action de celui qui obéit; soumission aux volonté d'autrui. Les enfants doivent honneur & l'obéissance à leur père, les sujets à leur Prince, aux Magistrats. On doit une obéissance aveugle aux commandements qui viennent de la part de Dieu. Il y a des gens qui passent toute leur vie à se composer, & qui tiennent soigneusement leurs vices captifs sous l'obéissance de leurs vertus. La piété tempère dans les une l'austérité du commandement, & adoucit dans les autres l'obéissance, & la servitude. Auguste n'était pas de ceux qui sont consister la beauté de l'obéissance. Les sujets n'ont que l'obéissance en partage. Je voulais devoir son cœur à son choix plutôt qu'à son obéissance. Vous seul, Seigneur, vous seul, vous m'avez arrachée A cette obéissance où j'étais attaché. RAC. Les Religieux sont les vœux du pauvreté, de chasteté, & d'obéissance. Mais en ce sens on dit plutôt obédience, qu'obéissance, [n. p.].
[162] For this work, D'Onzembray cites Collase's *Thetis & Pelé*.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
	lyrical score, an oratorio or a "suite" type work. In the 17th and 18th centuries, two types of overtures were distinguished: [French and Italian]. 1) The French overture. Its textbook formula is usually structured in three linked parts: a serious/slow [grave] dotted rhythm section - a lively fugato - a serious dotted rhythm section. The return to the serious/slow [grave] dotted section is sometimes avoided. We find the formula of the slow/lively alternation a principle applied to the dance suite and used throughout the 18th century by violinists (e.g. allemande/courate). The "grave dotted rhythm " section is characterized by its slow tempo and its dotted rhythms and is written in a binary measure (𝄵 or **2**). In this solemn first part we see homophonic textures accentuating the strong beats. It generally ended with a repeat bar and follows the tonic-dominant tonal plan. The 'vivid fugato' brings back the tonic. With contrapuntal writing, a quick tempo, a metre with triple division of the beats - 𝅗𝅥. 𝅗𝅥. 𝅗𝅥 or **3** (in one beat) - are different elements that create contrast to the first section. When followed by a third part, the first and second sections are followed by a repeat of the										little lighter for Ballets, and for the rest, in my opinion, almost always more moderate than 𝄵 which in Gavottes ought to move a little slower than in Bourées. --- In comparison to a Sarabande and then further to a Rondeau a courante is described as 'mais enfin ple plus gayement que sand precipitation faire se pourrat aux Courantes, Menuets et plusierus autres pieces comme aussi aux fugues des Ouvertures.[165]	the beat of the bar that one judges appropriate. However, whether it is with one of the three principal chords of the key that one wishes to use, and with a *mouvement* of two grave [slow] or leger [light/quick] beats with two crotchets or their equivalent values, it is up to the composers to choose to give such *mouvements* [performance directions] as they wish for the repetition, initiate a modulation, provided that they return to the original key agreeably. When the repetition is of a slow *mouvement* [tempo] one can dispense with giving it a short, grave and gentle ending; but if it is gay, after having finished it on the tonic and with a perfect cadence, one must write a few bars of a grave tempo, and finish on the same tonic, or at the octave, to be more agreeable. There are no rules for the length of the overtures; however, it is good to imitate those of the Opera.[166]							Allegro. Vivace, Presto, parfois Andante, Adagio]				

[165] **2** - cette mesure 2 doit être fort lente aux Ouvertures, Preludes et Symphonies; un peu plus gaye aux Ballets, et au reste, a mon avis, presque toujours plus modérée que celle cy 𝄵 qui par les Gavottes se doit moins presser, que par les Bourrées, [n. p.]. .

[166] POUR LES OUVERTURE. On fait commencer les ouvertures au temps de la mesure que l'on juge a propos; mail i saut que ce soit par une des trois cordes principales du mode que l'on veut traiter, & par un mouvement de deux temps graves ou légers a deux noires ou valeur chacun. Il est au choix de compositeurs de donner tels mouvements qu'ils veulent a la deuxième reprise, & de sortir du Mode pour entrer en quelque autre, pourvue qu'ils y reviennent agréablement. Quand la seconde reprise est par un mouvement lent, on peut se dispenser de lui donner une petite fin grave & douce ; mais si elle est gaye, après l'avoir finie sur la finale par une cadence parfaite, il faut faire quelques mesures d'une mouvement grave, & finir sur la même finale, ou sur l'octave, pour être plus agréable. Il n'y a point de règles pour la longueur des ouvertures; cependant il est bon d'imiter celles des Opera, pp. 54-55.

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	'Grave dotted' section. . In French opera it was the rule to replay the overture at the end of the prologue.[163] **DI** The 'French' overture which serves as a prelude to operas, opera-ballets and ballets, very often follows the following pattern: -First part serious or slow, of binary measure (𝟮, 𝄵, 𝄴) and almost always written homophonically. In the interpretation, one will be careful not to play in four beats what is intended in two slow beats, and to complete the orchestration when the need arises. -A second part light or lively, of compound measure (𝟲/𝟰, 𝟲/𝟴, 𝟲/𝟴) or triple metre (𝟯, 𝟯/𝟴) sometimes in 𝟯/𝟰. Its character is always borrowed from liveliness' its writing is often fugal. This second part is linked with a third part, which is written in the same style as the first; but which is almost always shorter.[164]																						
Plainte de la bergère						COMPLAINT - Testimony of pain, regret, or affliction; sighs, lamentations, groans: mark, expression of the subjects of sorrow, or of discontent that one claims to have. This people is so unhappy, that one descends to them even to complaints, and sighs.[167]																	
Promptitude						PROMPTITUDE - Speed, diligence. A ship at full sail																	

[163] Se plaçant au début d'une partition lyrique, d'un oratorio ou d'une œuvre de type « suite ». Aux XVII° et XVIIIe s., on distingue deux types d'ouvertures. 1) Ouverture à la française. Son plan d'école se structure habituellement en trois parties enchaînées : grave pointé - vif fugato - grave pointé. Le retour à un grave pointé est, dès le début de son histoire, parfois évité. On en trouve l'esquisse dans l'alternance lent/vif du principe de la suite de danses, exploité tout au long du xvii s[ièle]. par les violonistes (ex. allemande/courate). Le « grave pointé » se caractérise par son tempo lent et ses rythmes pointés écrits dans une mesure binaire (𝄵 ou 𝟮). Cette première partie solennelle nous offre une écriture verticale accentuant les temps forts. Elle s'ornemente généralement d'une barre de reprise et suit le plan tonal tonique-dominante. Le « vif fugato » ramène la tonique allègre, mesure à division ternaire des temps - 𝟲/𝟴, 𝟲/𝟰 ou 𝟯 (à un temps) - sont différents éléments qui l'opposent à la première section. Lorsqu'il est suivi d'une troisième partie, il arrive que l'ensemble « vif fugato » + « grave pointé » terminal soit repris. Dans l'opéra français il était de règle de rejouer l'ouverture à la fin du prologue, p. 520.

[164] L'ouverture 'à la française' qui sert de prélude aux opéras, opéras-ballets et ballet, obéit très souvent au schéma suivant: - Première partie grave ou lente, de mesure binaire (𝟮, 𝄵, 𝄴) et d'écriture presque toujours verticale. Dans l'interprétation, on veillera à ne pas jouer à quatre temps ce qui est pensé à deux temps lents, et a1 compléter l'orchestration lorsque le besoin s'en fait sentir. Une seconde partie légère ou vive, de mesure composée (𝟲/𝟰, 𝟲/𝟴, 𝟲/𝟴) ou ternaire (𝟯, 𝟯/𝟴) parfois à 𝟵/𝟰. Son caractère est toujours emprunt de vivacité son écriture est souvent fuguée. Cette seconde partie s'enchaine avec une troisième partie, qui est écrite dans le même style que la première; mais qui est presque toujours plus courte. *DI*. p. 251

[167] PLAINTE. Témoignage de douleur, de regret, ou d'affliction ; soupirs, lamentations, gémissements: marque, expression des sujets de chagrin, ou de mécontentement qu'on prétend avoir. Ce peuple est si malheureux, qu'on lui défend jusqu'aux *plaintes*, & aux soupirs, [n. p.].

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						with a good wind goes with great promptness. This Copyist writes with great promptness. It is necessary that the animal spirits minuet with great promptness to obey all the movements of acquired habits.[168]																	
Rage et pietie						RAGE. Disease that takes away reason; carries away fury. It is a good remedy for rage to plunge people into the sea… RAGE is also said of a furious desire to do or say something. A poet has a rage to write verses. I do not know what rage he has, to want to write, since he succeeds so badly. He had a rage to speak, that has uncovered his crime. We also say, there is rage in that, when we want to mark the excess of something.[169] PITY. Pity of the soul which is moved with tenderness, with compassion, in seeing the pain or the misery of others. It is a lively impression that the misfortunes of others make upon us. Pity is a kind of sadness mixed with love for those who suffer. Pity is often only a feeling of our own ills in the ills of others. Pity is a weakness than a virtue. PITY sometimes carries disdain and contempt. We usually look with eyes of pity, or contempt, at those who do not have the same feelings as us.[170]																	
Reffus [reffues] as part of annotation:						REFUSAL - Denial of something that one																	

[168] PROMPTITUDE - Vitesse, diligence. Un navire à pleines voles avec bon vent va avec une grande *promptitude*. Ce Copiste écrit avec une grande *promptitude*. Il faut que les esprits animaux se menuet avec une grande *promptitude* pour obéir à tous les mouvements des habitudes acquises, [n. p.].

[169] RAGE. Maladie qui ôte la raison; qui transpose de fureur. C'est un bon remède à la rage que de plonger les gens dans la mer…. RAGE, se dit aussi d'une furieuse envie de faire, ou de dire quelque chose. Un poète a la rage de faire des vers. Je ne sais quelle rage le possède, de vouloir écrire, puis qu'il y réussit si mal. Il a eu la rage de parler, cela a découvert son crime. On dit aussi, il y a de la rage à cela, quand on veut marquer l'excès d'une chose , [n. p.].

[170] PIETIE. Passion de l'amé qui est émue de tendresse, de compassion, en voyant la douleur, ou la misère d'autrui. C'est une vive impression que font sur nous les malheurs d'autrui. La *pitié* est une espèce de tristesse mêlée d'amour pour ceux qui souffrent. La *pitié* n'est souvent qu'un sentiment de nos propres maux dans les maux d'autrui. La *pitié* est plutôt une faiblesse qu'une vert, [n. p.].

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Marques d'impuissance [empuissance] et reffus [reffues]						asks for, rejection of an offer that one makes. REFUSAL - It is said in terms of architecture, that one sinks into fury and despair.[171]																	
Tendrement	**DMF** Tenderly. A term of expression indicating tender and touching playing. It corresponds to *affettuoso* or *amoroso*. It is only used for slow or moderate tempi.[172] **DI** TENDERLY. A term indicating a tender and touching expression; this expression could go as far as 'passionate' while maintaining elegance and restraint. In the 18th century, 'tendrement' corresponded to either 'affetuoso' or 'amoroso'. Although this word does not include any notion of tempo, it is mainly used for slow or moderate tempi..[173]	With tenderness. Mothers love their children tenderly. This woman was loved tenderly by her husband.[174]				TENDERNESS. Sensitivity of the heart and soul. The delicacy of the century has included this word in love and friendship. To show tenderness; to inspire tenderness. Lovers only speak of tenderness and sighs. To respond to the tenderness of a Lover. When we say, I have much love, if we speak to a woman, and much friendship, if we speak to a man…. TENDERNESS, in Sculpture and Painting means, Sweetness, pleasure. There is much tenderness in these folds. This is painted with much tenderness.[175]	Tenderly. See AFFETTO, AFFETTUOSO. AFFETTO, or with affection. It is the same as Affettuoso or Affettuosamente, which means, Affectionately, Tenderly,etc. and consequently almost always Lentement.[176]	*Tendre, tendrement* (tender, tenderly) *Tendre* [adj.: "tender"] Delicate, weak, .. sensitive, amorous, friendly. In painting it is the opposite of dry and crude.[177]												TENDREMENT. Cet adverbe écris à la tête d'un Air indique un Mouvement lent & doux, des Sons filés gracieusement & animés d'une expression tendre & touchante. Les Italiens se servent du mot *Amoroso* pour exprimer à-peu-près la même chose: mais la caracteIre de l'*Amoroso* a plus d'accent, & respire je ne fais quoi de moins sade & de plus passionné.[178]
Tristesse						[179]	Sad, Gloomy, Afflicted, Languid &c. See. LUGUBRE. SOLLECITO, LANGUENTE, SYNCOPATION &c. SADNESS. Expressions of Sadness. V. SESTA & SYNCOPE. Sadly. See. TARDO, LENTO, LUGUBRE &c.[180]																
Viste	**DMF**						Vite, or Viste. Tempo term that is	VITE, *adj.* Someone who has															VITE. In Italian, Presto. This word,

[171] REFUS. Dénégation de quelque chose qu'on demande; rebut d'une offre qu'on fait…. REFUS…on dit en terms d'architecture, qu'on enfonce des pieux. Furetière, *Dictionnaire Universel* (1690), [n. p.].

[172] Tendrement. Terme d'expression indiquant un jeu tendre et touchant. Il correspond à *affettuoso* ou *amoroso*. Il ne s'emploie que pour les mouvements lents ou modéré, p. 666.

[173] TENDREMENT. Terme indiquant une expression tendre et touchante; cette expression pouvait aller jusqu'au 'passionné' mais en gardant élégance et retenue. Au xviiie siècle, on fait correspondre 'tendrement', soit à 'affetuoso', soit à 'amoroso'. Bien que ce mot ne comporte pas de notion de mouvement, il est surtout employé pour des tempi lents ou modérés. *DI*, p. 390.

[174] Tendrement. adverbe. Avec tendresse. Les mères aiment tendrement leurs enfants. Cette femme était aimée tendrement de son mari.

[175] TENDRESSE. Sensibilité de la cour, & de l'amé. La délicatesse de siècle a renferme ce mot dans l'amour, & dans l'amitié. Témoigner de la tendresse; inspirer de la tendresse. Les Amans ne parlent que de tendresse, & de soupirs. Répondre a la tendresse d'un Amant. Quand on dit, J'ai beaucoup d'amour, si l'on parle à une femme, & beaucoup d'amitié, si l'on parle a un homme…TENDRESSE, en Sculpture, & en Peinture signifie, Douceur, agrément. Il y a beaucoup de tendresse dans ces plis. Cela est peint avec beaucoup de tendresse, [n. p.].

[176] AFFETTO, ou *con affetto*. C'est la même que *Affettuoso*, ou *Affetuosamente,* qui veut dire, AFFECTUEUSEMENT, *tendrement,* &par conséquent presque toujours *Lentement*, p. xii.

[177] *Tendre, tendrement* [adj] Délicate, Faible, Sensible. Amoureux. Qui a de l'amitié (elle est tendre pour ses amis. Avoir le cœur tendre. C'est le contraire de sec, ou de dur. Fort. Sensiblement. Amoureusement, p. 806.

[178] TENDREMENT. This adverb written at the top of an air means a tempo that is *lent* and *doux*, sounds that are *filé, gracieusement*, and that is animated by a tender and touching expressiveness. Italians use the word *amoroso* to express roughly the same thing. The character of an *amoroso* involves more stresses and conveys a *je ne sais quoi* that is less bland and more passionate.

[179] TRISTESSE. Douleur; abattement; passion de l'amé qui réfère le cœur, & qui est causée par quelque perte, par quelque accident, par quelque souffrance. La *tristesse* est la douleur, &le tourment de l'esprit. Ne vous abandonnez point, ne vs laissez point abattre à la tristesse…

[180] Triste, Sombre, Affligé, Languissant &c. V. LUGUBRE. SOLLECITO, LANGUENTE, SYNCOPE &c TRISTESSE. Expressions de Tristesse. V. SESTA & SYNCOPE. Tristement. V. TARDO, LENTO, LUGUBRE &c. Brossard, *Dictionnaire*, (1703), p. 317.

Dance / Genre Designation or Term of *mouvement*	DMF / DI	Dictionnaire d'Academic Française (1694)	La Croix[81] (1694)	Masson (1694)	L'Affilard (1697)	Furetière (1690)	Brossard (1703 / 1705)	Richelet (1706)	Saint-Lambert (1702)	L'Affilard (1705)	Muffatt (1698) -	Freillon-Poncein (1700)	Montéclair (1709)[82]	Montéclair (1736)	Dupont (1718)	Saurin (1722)	Demoz de la Salle (1728)	D'Onzembray (1735)[83]	Corrette (1735) From *École d'Orphée* shown in square brackets.[84]	La Chapelle (1736)	David (1737) - p. 137	Choquel (1762)	J.J. Rousseau (1768)
	Vite, vitement - VITE. The fastest tempo of all. It corresponds to the Italian *presto*, and very quickly to *prestissimo*.[181] **DI** Vif - Vite - Vitement. Vite, très vite, are the two indications of the fastest movements in French music; they correspond respectively to the Italian presto and prestissimo. Très vite is also used in the 18th century for playing alla breve. 'Plus vite' is encountered when it is a question of taking a faster tempo than vite. Vif or vife can mean the same thing as vite,or be an indication of expression. In the latter case, it is only a question of playing with warmth, and not of playing quickly: in this sense, vif can be assimilated to animé.[182]						the most rapid of all. It corresponds with the Italian term *presto*, and *très vite* with *prestissimo*. ... See PRESTO, VISTAMENTE, VELOCE. Slower. See. PRESTO & MEN. Faster. See. PRESTO & PIU. PRESTO. means, VISTE. That is to say, you have to rush the bar, or make the beats very short. This is what usually usually gives the character of gayeté, anger, fury and rapidity VISTAMENT, or VISTO. This means, promptly, quickly, without dragging etc., See, PRESTO VELOCE, or VECOLCEMENT Adverb. Means. QUICKLY..[183]	the speed of a very quick horse. To run very quickly. With speed. A body weighing a hundred pounds does not fall any faster, & does not touch the earth faster than one that weighs only an ounce. Quick, adverb [184].													at the head of an Air, indicates the quickest of all tempi and is only followed by the superlative Prestissimo, or Presto assai, very quick [très-vite.[185]
Zelle, Marques de	**DI** Marque – annotation placed either at the head of or a during a piece meaning that one must play in time, that is to say, respect the regular pattern of the beats. The expression can also indicate that one must accentuate the notes slightly, and play them in time.[186]					ZEAL - Ardour, affection that one has for something. Zeal should not be a blind heat. Zeal relaxes and softens through pleasures. It is the zeal of religion which animated the apostles and the martyrs.[187]																

[181] VITE. Terme de mouvement le plus rapide de tous. Il correspond à l'italien *presto,* et très vite à *prestissimo,* p. 729.

[182] VIF – VITE – VITEMENT – 'Vite', 'très vite' sont les deux indications des mouvements les plus rapides de la musique française; il correspondent respectivement à l'italien 'presto' et 'prestissimo'. 'Très vite' est également employé au xviiie siècle pour le jeu 'alla' breve'. On rencontre 'plus vite' lorsqu'il s'agit de prendre un tempo plus rapide. 'Vif', ou 'vivement', peut signifier la même chose que vite, ou bien être une indication d'expression. Dans ce dernier cas, il s'agit seulement de jouer avec chaleur, et non de jouer vite: dans ce sense, on peut assimiler 'vif' à 'animé'. *DI*, p. 446

[183] Vîte, ou Viste. V. PRESTO, VISTAMENTE, VELOCE. Moins vite. V. PRESTO & MEN. Plus vite. V. PRESTO & PIU. Tournes vite. V. VERTE SUBITO, ou VOLTI PRESTO. PRESTO. veut dire, VISTE. C'est à dire qu'il faut presser la mesure, ou en rendre les temps fort courts. Ce qui marque ordinairement de la *gayeté*, ou de l'*emportement*, de la *fureur*, de la *rapidité*, &c.
VISTAMENT, ou VISTO. Veut dire, PROMPTEMENT, *vîte*, *sans traîner*., &c., Voyez, PRESTO
VELOCE, ou VECOLCEMENTE. Adverbe. Veut dire. VIT.
PRESO. Veut dire, VISTE. C'est-à-dire qu'il faut pressée la mesure, ou en rendre les temps fort courts. Ce qui marque ordinairement de la *gayeté*, ou de l'emportement, de la fureur, de la rapidité, pp. 79, 222-23 and 320.

[184] VITE, *adj*. Qui a de la vitesse Cheval fort vite. Cavale fort vite. Avec vitesse. Un corps pesant cent livres né tombe pas plus vite, & ne touche pas la terre plutôt que celui qiu ne pese qu'une once. *Vite,* adverbe, pp. 881-882.

[185] VITE. En Italien *Presto*. Ce mot, à la tête d'un Air, indique le plus prompt de tous les Mouvemens; & il n'a, après lui, que son superlatif *Prestissimo,* ou *Presto assai*, *très-Vîte*, p. 533.

[186] Marqué, placé en tête ou au cours d'une pièce, signifie qu'il faut jouer en mesure, c'est-à-dire respecter le retour régulier des temps. L'expression peut également indiquer qu'il faut accentuer légèrement les notes, et les jouer en mesure. *DI*, p. 212.

[187] ZELE. Ardeur; affection, passion qu'on a pour quelque chose. Le *zêle* ne doit pas être un chaleur aveugle. Le *zêle* se relâche, & s'amollit par les plaisirs. C'est le *zêle* de la Religion qui animait les Apôtres, &les Martyrs, [n. p.]

Appendix 6.4: Copies and Partbooks of works by Marc-Antoine Charpentier

The column headed 'Type' categorises works as follows:

- Work - the earliest known version of the work and often designated in the column Source / Stemma / Description as the Principal source.
- Copy -a copy of the work in question. The type of copy (for example, autograph or non-autograph) and whether it is an identical or variant copy is specified in the column Source / Stemma Description
- Partbooks - where a set of partbooks (complete or incomplete) exist for a given work.

Work	Title / Text Source	Text source	Source	Type	Source / Description	Chronology	Comments variations between versions of the work
H.7	*Messe des morts*	Requiem mass	XXIV / LXIII / ff. 26-32	Work	Principal source	*After Spring 1699*	Some small variations in notation including missing ties and continuo scoring details. and also some slight changes in rhythm. Corrections to H.7a are in line with material presented in H.7. Both works use the same metre signs and notation combinations for each of the corresponding passages of text.
H.7a	[*Untitled*]	Agnus Dei fragment from H.7	XXVII / b / ff. 41-41^{v}	Copy	Incomplete copy of H.7. Autograph	1697-98	
H.11	*Assumpta est Maria[:] Missa sex vocibus cum simphonia*	Ordinary of the mass	XXVII / LXXIV / ff. 1-15^{v}	Work	Principal source Autograph	*Summer 1698 - Spring 1699*	Laudamus te - Mix of fort guay, fort et guay along with just fort or guay alone in various vocal and instrumental partbooks Adoramus te - Lent missing from three instrumental partbooks Glorificamus te - all part-books show 𝄵 except the Taille du Grand choeur which is **2**; Guay missing from this and the Basse [du] g[rand] ch[oeur] Cujus regni - absence of metre sign 𝄡 in bc partbook. Dominus deus - Score lists **3**, but several partbooks use **3** Guay. Pleni sunt cæli - Score lists 𝅜 Grave but part-books show the metre sign either alone, with Grave or on four occasions with Lent. Hozzana - Score gives **3** Guay, but five of the part-books contain just **3** alone. Agnus Dei - Score gives **2**, but four of the part-books give 𝄵.
H.11a	*Assumpta est Messe*	Ordinary of the mass	*F-Pn*, Vm^{1} 942	27 vocal and Instrumental Partbooks	27 Part books for H.11. Autograph / Non-autograph and mixed hands, including Charpentier.[188]	?1698?	
H.22	*Ave Regina*	LU 278	II / 16 / ff. 93-95	Work	Principal source	1677	Aside from slight variations in beaming, both versions are identical. Neither contain any *terms*.
H.22	*Ave Regina à 2 Dess[us] et bc*	LU 278	*Motets melêz de symphonie*…pp.27-29	Copy	An engraved variant of a version of the work found in the *Mélanges*	1709	
H.32	*Regina cœli lætare*	LU 278	XXIII / LVIII / ff// 36-36^{v}	Work	Principal source Autograph	1690-92	H.32a - laetare, alleluia - The P^{r} Dessus, basse continue and orgue parts are all marked **3** Guay.
H.32a	*Regina* [*cœli par*] *Charpentier*	LU 278	Québec, Les Augustins du Monastère de l'Hôtel-Dieu, Manuscrit Charpentier T11C.295	Copy	Copy of H.32 Autograph	After 1698.[189]	
H.32b	*Troisième Regina Cœli à 2 dessus*	LU 278	Québec, Les Augustins du Monastère de l'Hôtel-Dieu, Manuscrit Charpentier T11C.295	Copy	Copy of H.32 Unknown	*After 1698 (see above and accompanying footnote)*	
H.213	*De profundis*	Psalm 129	XXIV / LXIII / ff. 29^{v}-32	Work	Principal source Autograph	After Spring 1699	Except for some variations in the use of ornaments, octave transpositions and occasional differences in rhythms, both works are musically very similar and use the same metre signs, styles of notation and terms of *movement* with each passage of text up until the text 'et lux perpetua. For this passage, both works use the metre sign a but H.213a is a shorter version of H.213 on account that H.213a is a rhythmic diminution of H.213.
H.213a	*De profundis*	Psalm 129	XXVII / b / ff/ 41^{v}-45	Copy	Variant copy of H.213 Autograph	1697-98	
H.239	O sacrum à trois	LU 959	III / 17 / ff. 10^{v}-12	Work	Principal source	1677	

[188] For detail on which of the partbooks are autograph, non-autograph and a mixture of Charpentier's and an as yet unidentified scribe, see Appendix AF.

[189] Hitchcock, *Les Œuvres de/The Works of Marc-Antoine Charpentier*, p. 106, notes that the following annotation appears 'on the verso of the title-page :M^{r} Charpentier, M^{re} de musique en notre college à Paris 1689'. This at least provides a terminus ante quem for when this work was copied. This date is also in accordance with the date of origin suggested for H.32 in the *Chronologie raisonné*.

Work	Title / Text Source	Text source	Source	Type	Source / Description	Chronology	Comments variations between versions of the work
					Autograph		H.239 uses 𝅗𝅥 ♪/♪ whereas H.239a uses 𝅗𝅥 ♪ for the passage Recolitur.
H.239a	*O Sacrum convivium de Charpentier pars* [?] 1670	LU 959	BN, Vm[1] 1693, partial copy of H. 239	Copy	Incomplete copy Non autograph Unknown hand	Late 18th / Early 19th Century?	
H.243	*Panis angelicus voce sola / Elévation*	Strophe 6 of hun 'Sacris Solemniis' LU 920	III / 22 / fol. 103	Work	Principal source Autograph	*End of 1683-End 1692 (likely 1683-85)*	Both works are identical and neither contain any *terms.*
H.243	*Panis Angelicus. Elévation a voix seule et la bc*	Strophe 6 of hymn 'Sacris Solemniis' LU 920	*Motets melêz de symphonie*…p. 44	Copy	An engraved variant of a version of the work found in the *Mélanges*.	1709	
H.264	*Elévation au S*[*ain*]*t Sacrement*	Unlocated	XXIV / LXIII / ff. 33-34	Work	Principal source Autograph	After Spring 1699	Aside from occasional differences in ornamentation, octave transposition and rhythm, H.264a is a close copy of H.264 with both using the same metre signs and styles of notation with each passage of text. Hitchcock notes that H.264a is two bars shorter than H.264. This also extends to the use of the rarely used metre sign 𝄵, which appears in the last section of both works.
H.264a	*Elévation à 3 voix par*[*eilles*]	Unlocated	XXVII / b / ff. 45-47	Copy	An almost identical copy of H.264 Autograph	1697-98	
H.268	*Elévation à voix seule pour une taille*	Strophes 1-4, Sequence, Mass on the Feast of Corpus Christi (LU 945-9)	XXV / LXVI / ff. 79-80	Work	Principal source Autograph	1694-95	Lauda sion - 'Leger'
H.268	*Lauda Sion voix seule et deux flutes par Mr Charpentier.*	As above	*Motets melêz de symphonie*…pp. 1-7	Copy	An engraved variant of a version of the work found in the *Mélanges*.	1709	Instruments - Lauda sion - *Gay*
H.304	[Domine salvum]	Psalm 19	*F-Pn*, Rés. Vmc. Ms. 27, fol. 31v-[32]	Work	Principal source Autograph	1670-75	Aside from some occasional variations in beaming, these works are identical.
H.304	[Domine salvum]	Psalm 19	*Motet, à deux dessus, avec la basse-continue, de Monsieur Charpentier,* in *Meslanges de musique* (Paris: J.-B.-C. Ballard, 1730), pp. 2-3	Copy	Printed copy	1730	
H.343 [1]	*Magdalena lugens voce sola cum symphonia*	Unlocated	VIII / [49] / ff. 4-6	Work	Principal source Autograph	1688-87	Instruments - 'Adagio' is present in the score, but missing from the copy and from two of the three partbooks: O Amor - Work lists 𝅗𝅥 Plus viste / Lent. Copy gives 𝅗𝅥 Lent and part books all differ: 𝅗𝅥, 𝅗𝅥 and 𝅗𝅥 Lent. Quis mihi - Work and copy list 𝅗𝅥 Adagio, but part-books all contain 𝅗𝅥. Quid retribuam - Work lists 𝅗𝅥 Plus viste / Plus lent while copy lists 𝅗𝅥 Lent. Parbooks vary: 𝅗𝅥 Lent, or 𝅗𝅥 /or 𝅗𝅥 Magdalena luge plora - Work lists 𝅗𝅥 Lent, copy and part-books list 𝅗𝅥.
H.343 [2]	*Magdalena lugens voce sola cum symphonia*	Unlocated	F-Pn, Vm1 1739, no II, (pp. 17-22)	Copy	A copy of H.343 Non-autograph - ?Brossard?	Undated	
H.343a	[*Magdalena lungens*]	Unlocated	F-Pn, Vm[1] 1266, no. 8	Partbooks	Partbooks for H.343 [1] Non-autograph - ?Brossard?	Dated by BnF catalogue - 1696-98	
H.364	*Pour le S*[*ain*]*t Esprit*	Initially LU 880, then unlocated	XXIV / LXIII / ff. 32v-33	Work	Principal source Autograph	After Spring 1699	NB: these works follows H.7 and 7a in the respective mss. Between these works, there exist very occasional divergence in pitch, rhythm and *bc* figuring. Both versions of the work use the same metre signs, including styles of notation with each passage of text. Both are identical in length and thus constitute copies rather than one constituting a self-borrowing from the other.
H.364a	*Pour le S*[*ain*]*t Esprit*	Initially LU 880, then unlocated	XXVII / b / ff. 44v-45	Copy	Copy	1697-98	

Work	Title / Text Source	Text source	Source	Type	Source / Description	Chronology	Comments variations between versions of the work
					Autograph		
H.374	[For St. Teresa]	Previously unlocated text but identified in Pierre Perrin's *Cantica pro capella Regis* of 1665, p. 63.	*F-Pn*, Rés. Vmc. Ms. 27, ff. 14-18^{v}	Work	Principal source Autograph	1670-75	Aside from some occasional variations in beaming, these works are identical.
H.374	[For St. Teresa]	Previously unlocated text but identified in Pierre Perrin's *Cantica pro capella Regis* of 1665, p. 63.	*Motet, à deux dessus, avec la basse-continue, de Monsieur Charpentier,* in *Meslanges de musique* (Paris: J.-B.-C. Ballard, 1730), pp. 2-3.	Copy	Printed copy	1730	
H.378 [1]	*Pour la Carême*	Unlocated? - Jean de Commire?	*Motets melêz de symphonie*… pp. 30-38	Copy	An engraved copy of a version of the principal source that may now be lost.	1709	No comment from Hitchcock. The dating of each of these sources suggests that in the manuscript copied by Brossard may in fact pre-date that which appears in the *Motets melêz de symphonie*. Peccavi Domine - H.378[1] - 𝐜 (but notated as 𝄡); H.378[2] - 𝄡. Parce Domine - H.378[1] - 𝄡.; H.378[2] - 𝄡(but notated as 𝄡)
H.378 [2]	[*Peccavi, Domine, peccavi multum*]	Unlocated? - Jean de Commire?	*F-Pn*, Vm^{1} 1269, pp. 76-89	Copy	Copy. This is a non-autograph copy likely in the hand of Brossard and made from a version of the work now lost.	BnF Catalogue puts dating at between 1680-1700	
H.399	*Filius prodigus*	Adapted from Luke 15:11-31	IV / 29 / ff. 70-80	Work	Principal source. Autograph	1680	Atque gravi pressus - H.399 gives 𝟐, H. 399a gives 𝟐 a deux temps graves. Surgam ergo - H.399 gives 𝄡, H. 399a gives 𝄡 ny trop viste, ny trop lentement Amplexus ut blanda - H.399 gives a, H.399a gives a Tendrement et faittes les temes
H.399b	*L'Enfant prodigue*	Adapted from Luke 15:11-31	*F-Pn*, Vm^{1} 1480, ff. 27-56	Copy	Non-autograph - ?Brossard? - of H.399	BnF Catalogue puts dating between 1680-1700	
H.399c	*L'enfant prodigue*	Adapted from Luke 15:11-31	*F-V*, Ms. 58, ff. 23-49^{v}	Copy	Non-autograph ?Brossard? of H.399	s. d.	
H.402	*Sacrificium Abrahae*	Adapted from Genesis, Chh. 21-22	XVIII / XXX / ff. 21-29	Work	Principal source	ff. 21-23 - 1681 ff. 24-29 - *End of 1683 - End of 1692*	Et octavo di circumcidi - H.402b - 𝟐 a 2 tems graves Et pergentes pariter venerunt - H.402b - 𝟐 a 2 temps graves
H.402b	*Le sacrifice d'Abraham*	Adapted from Genesis, Chh. 21-22	*F-Pn*, Vm^{1} 1479, vol. IV	Copy	Non-autograph ?Brossard?	?1680-1700	
H.419	*Pour St Augustin mourant*	Unlocated	XXVIII / [d] ff. 1-3	Work	Principal source	*End of 1692 - Spring 1699*	Aside from occasional differences in beaming and the use of different ornAmen.t signs to represent the tremblement, these works are otherwise identical. Neither contain any *terms.*
H.419	*Motet à 2 dessus pour St. Augustins*	Unlocated	*Motets melêz de symphonie*… pp. 39-43	Copy	An engraved copy of a version of the principal source.	1709	
H.422	*Judicium Salomonis*	Adapted from III Kings, ch. 3	XXVII / LXXIV / ff. 19-36	Work	Principal source Autograph	1702	Hitchcock catalogues H.422a as 38 vocal and [Instr.] part-books. There are no discrepancies with metre signs, terms of *movement* or metric notation between the work as presented in the *Mélanges* and the partbooks.
H.422a	[*Judicium Salomonis*]	Adapted from III Kings, ch. 3	*F-Pn*, Vm^{1} 1481	Partbooks	38 vocal and Instrumental part-books dated as 1702. Autograph	?1702?	
H.441 [1]	*Air tendre* [*de*] *Charpentier*	Unlocated	*F-Psg*, Ms. 3175, fol. 57^{v}-59^{v}	Work	Principal source Printed	Unknown	Text incipit: Ah! laissez-moi rêver Both exemplars in 𝐜

Work	Title / Text Source	Text source	Source	Type	Source / Description	Chronology	Comments variations between versions of the work
H.441 [2]	*Air à voix seule, de mons^r^ Charpentier*	Unlocated	*F-P*, Thibault, Ms Rec. H.P. No. X, pp. 91-93	Work	Principal source Printed	Unknown	
H.448 [1]	*La Vielle, de M. Charpentier - Beaux petits yeux d'écarlate*	Unlocated	*Meslanges de musique*…(Paris: J.-B.-C Ballard, 1726), pp. 11-15	Work	Principal source Printed	Latest - 1726	Text incipit: Beaux petits yeux d'écarlate. All exemplars in **C**
H.448 [2]	[Untitled - *Beaux petits yeux d'écarlate*]	Unlocated	*F-Pn*, Ms. Fol. Y 183, pp. 58-60	Copy	Principal source	Unknown	
H.448 [3]	[Untitled - *Beaux petits yeux d'écarlate*]	Unlocated	*F-Pn*, Ms. Y 292, pp. 51-58	Copy	Principal source	Unknown	
H.448 [4]	[Untitled - *Beaux petits yeux d'écarlate*]	Unlocated	*F-Pn*, Ms. Y 296 (1), pp. 316-21	Copy	Principal source	Unknown	
H.448 [5]	[Untitled - *Beaux petits yeux d'écarlate*]	Unlocated	*Airs choisis*… (Paris: Prault fils, Boivin, Le Clerc, 1738), pp. 31-6	Copy	Principal source	Latest - 1738	
H.449	*Brillantes fleurs naissez*	Jean de La Fontaine	*Mercure galant,* October 1689, between pp. 298 and 299.	Work	Principal source Printed	latest - 1689	Whole work in **C**
H.449a [1]	*Duo de deux voix égales*	Unlocated	*F-Pn*, Ms. 3235, tome 1 ("Airs sérieux"), pp. 70-1	Copy	Principal source A variant of H.449, with no composer attribution.	Unknown	Text incipit: Feuillages verds naissez. Both exemplars in **C**
H.449a [2]	[Untitled]	Unlocated	*Les duo à la mode*; *petits, et grands; ancients, et nouveaux* (Amsterdam: Michel Charles Le Cène, [c.1750]), pp. 5-6.	Copy	Principal source. A variant of H.449, with no composer attribution.	Latest - 1750	
H.449b [1]	[Untitled]	Unlocated	*F-Pn*, Ms. Vm^{7} 4822, fol. 12^{v}	Copy	Principal source. A variant of H.449. Unattributed to Charpentier in [1], attributed to Charpentier in [2].	BnF catalogue: between 1690-1710	Text incipit: Charmantes fleurs naissez.
H.449b [2]	[Untitled]	Unlocated	*Airs choisis*… (Paris: Prault fils, Boivin, Le Clerc, 1738), pp. 29-30	Copy		Latest - 1738	All exemplars in **C**.[190] Text incipit: Printemps, vous renaissez
H.449c	*Air. Sort de la jeunesse*	Unlcoated	*Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique française et italienne avec une basse continue*, II recueil (Paris : G. Desprez, Ph. N. Lottin, Guichard, 1731), p. 65	Copy	Principal source. A variant of H.449. Unattributed to Charpentier.	Latest 1731	
H.450 [1]	[Untitled]	Unlocated	*Mercure galant,* July 1695; verses on pp. 194-5; music tipped in between pp. 194-195	Work	Printed, principal source but relative to the chronology of H.450 [2] which may have appeared first.	Latest July 1695	Text incipit: Celle qui fait tout mon tourment. H.450 [1] is in **C**; H.450 [2] is in **2**.
H.450 [2]	*Chanson à danser, de M. Charpentier*	Unlocated	*Recueil d'airs sérieux et à boire*… (Paris : Christopher Ballard, 1695), pp. 156-7	Copy	Printed, principal source but relative to the chronology of H.450 [1] which may have appeared first.	Latest 1695	

[190] Hitchcock, *Catalogue raisonné*, p.331, erroneously shows this work in **2**.

Work	Title / Text Source	Text source	Source	Type	Source / Description	Chronology	Comments variations between versions of the work
H.460	*Qu'il est doux, charmante climène*	Unlocated	*La clef des chansonniers…* (Paris: J.-B.-C. Ballard, 1717), I, pp. 74-75	Work	Printed Principal source	Latest 1717	H.460 - Text incipit: Qu'il est doux, charmante Climène H.460 - Text incipit Deux beaux yeux un teint jaunisse H.460b - Text incipit: Le beau jour dit une bergère H.460c - Text incipit: Un flambeau, Jeannette Isabelle All exemplars in **3** except for H.460c - Whole work is in 𝄞
H.460a	*Deux beaux ueux un teint de jaunisse*	Unlocated	*F-Pn*, Fonds Weckerlin 189 C, vol. III, ff. 103-104	Copy	A contrafactum of the air 'Qu'ils sont doux, bouteille jolie' in Molière, *Le médecin malgré*.	1715-1730[191]	
H.460b	*Le beau jour dit une bergère*	Unlocated	*F-Pn*, Rés. Vmc. Ms. 201(2), vol. II, p. 150	Copy	A contrafactum of the air 'Qu'ils sont doux, bouteille jolie' in Molière, *Le médecin malgré*.	BnF catalogue states: between 1740 - 1750	
H.460c	*Un flambeau, Jeannette, Isabelle*!	Unlocated	Julien Tiersot (ed.), *Noëls français* (Paris: Heugel & C^{ie}, [1901]), p. 24	Copy	A contrafactum of the air 'Qu'ils sont doux, bouteille jolie' in Molière, *Le médecin malgré*.	Latest 1901	
H.464 [1]	*De Mr Charpentier*	Unlocated	*F-Psg*, Ms. 2368, fol. 15-16. NB: Bibliothèque Sainte-Geneviève, Paris	Work	Principal source	Unknown	Text incipit: Rentrez, trop indiscrets soupirs Both exemplars are in 𝄞𝅗𝅥𝅮
H.464 [2]	*Air à voix seule, de mons^{r} Charpentier*	Unlocated	*F-Pthibault*, Ms Rec. H.P. No. X, pp. 20-22 NB: this work, formerly in Bibliothèque Geneviève Thibault, Paris is now housed in F-Pn	Copy	Thematically based on H.464	Unknown	
H.466 [1]	*Air sérieux. Charpentier*	Unlocated	*F-Psg*, Ms. 3175, fol. 59^{v}-91^{v} NB : Bibliothèque Sainte-Geneviève, Paris	Work	Thematically based on H.464	Unknown	Text incipit: Ruisseau qui nourris dans ce bois. Both exemplars are in 𝄵.
H.466 [2]	*Air à voix seule, de mons^{r} Charpentier*	Unlocated	*F-Pthibault*, Ms Rec. H.P. No. X, pp. 38-42 NB: this work, formerly in Bibliothèque Geneviève Thibault, Paris is now housed in *F-Pn*	Copy	Thematically based on H.464	Unknown	
H.470 [1]	*Trio. Air à boire - Veux-tu, compère Grégoire.*	Unlocated	*Recueil d'airs sérieux et à boire de differents auteurs, pour l'année 1702* (Paris : Christopher Ballard, 1702), pp. 225-9	Work	Printed, principal source	1702	Text incipit: Veux-tu, compère Grégoire. All four exemplars are in 𝄵.
H.470 [2]	[Untitled] - Veux-tu, compère Grégoire.	Unlocated	*F-Pn*, Ms. Y 292, pp. 32-8	Copy	Printed source thematically based on H.470	Unknown	
H.470 [3]	[Untitled] - Veux-tu, compère Grégoire.	Unlocated	*F-Pn*, Ms Y 296 (1), pp. 284bis-8	Copy	Printed source thematically based on H.470	Unknown	
H.470 [4]	[Untitled] - Veux-tu, compère Grégoire.	Unlocated	*Airs choisis…* (Paris: Preult fils, Boivin, Le Clerc, 1738), pp. 24-28	Copy	Printed source thematically based on H.470	1738	
H.481	Actéon[:] Pastorale en musique	Unlocated	XXI / XLI-XLII / ff. 10^{v}-29	Work	Principal source	1683-84	Text incipit: Allons, marchons

[191] Hitchcock lists this as undated, but the print is dated as 1715-1730.

Work	Title / Text Source	Text source	Source	Type	Source / Description	Chronology	Comments variations between versions of the work
					Autograph		Ouverture - H.481 - 𝄵 / **3** / 𝄜 vs. H.481a - **2** / 𝄵 Instrumental - ‘Plainte trop longue’ - H.481 - 𝄜 Lent vs. H.481a - 𝄜.
H.481a	Actéon change en biche	Unlocated	XXI / XLII / ff. 30ᵛ-34	Copy / Adaptation.	Principal source Autograph A revised version of H.481	1684	
H.485	La fête de Rueil	Unlocated	XXII / XLVII-XLVIII / ff.1-22	Work	Principal source Autograph	1685	Text incipit: Que je sens de Plaisir. Aside from some slight differences in rhythmic notation, the use of ornAmen.ts and continuo figuring, and the use of a passages of text in the H.485a, the following differences in metre and tempo notation between the score and partbooks are noted: Du souverain - H.485 - **3** vs. H.485a - **3** Guay Mais vois je - H.485 - A vs. H.485a - **C** Lentement Les siècles - H.485 - **2** vs. H.485a which uses 𝄵 in all but one partbook wich uses **2**.
H.485a	La fête de Rueil	Unlocated	F-Pn, Ms. Vm[6] 17	Partbooks.[192]	Partbooks Autograph 13 vocal and instrumental partbooks	1685	
H.487	Les arts florissants	Uncloated	VII / 46-47 / ff. 63ᵛ-86ᵛ	Work	Principal source Autograph	1685	Text incipit : Que mes divins concerts. Aside from some slight differences in rhythmic notation, the use of ornAmen.ts and continuo figuring, following differences in metre and tempo notation between the score and partbooks are noted: [Instr.] Prelude - H.487 - **3** vs. H.487a - **3** Tendrement Qu’après le bruit affreux - H.487 - **C** Fort et Viste vs. H.487a - **C** Viste; Fort et viste appears in both sources at the subsequent return of the text Mon pinceau - H.487 - **3** Guay vs. H.487a - **3** Amour du ciel - H.487 - 𝄜♪ vs. H.487a - 𝄜♪ in 8 of the partbooks and 𝄵𝄜♪ in two. Instrumental sections (prior to Parais dans ta beauté) - H.487 - **C** vs. H.487 - **C** in one partbook and **C** Viste in four others. H.487 - **3** Guay vs. H.487a - **3** in 3 partbooks, and **3** Guay in two others. Charmante paix - H.487 - **3** Chaconne vs. H.487a - six partbooks marked **3** and five marked **3** Chaconne.
H.487a	Les arts florissants	Unlocated	F-Pn, Ms. Vm[6] 18	Partbooks	Partbooks Autograph. 12 vocal and instrumental partbooks.	1685	

[192] Hitchcock lists nine vocal partbooks but there are actually 13 vocal and instrumental part-books.

Appendix 6.5: Character(isation)/mood annotations in Marc-Antoine Charpentier's Music

N. No	Location	Metre sign	Chronology	Character(isation) / translation	Accompanying text from the *livret* / translation
	annotations that suggest an increase in the speed conventionally indicated by the metre sign				
H.496	XVII / XVIII / fol. 11	**3**	*1675-80*	'Joye / Joy'	'Contre un Ingrat il faut servir ma haine; N'y consentez-vous pas?' / 'Against an ungrateful man I must serve my hatred; Do you not consent to it?'
H.496	XVII / XVIII / fol. 11	**2**	*1675-80*	'Colère et tendresse / Anger and tenderness'	'Tendresse indigne, de Circé! On me brave, & je crains d'en trop croire ma haine, Allez, c'est… Qu'à nommer un amant fait de peine; Quand après son nom prononcé, On en voit la perte certaine!' / 'Unworthy tenderness, of Circé! I am defied, and I can scarcely believe my hatred is too much, I relent that it is: that in naming a lover who has caused pain; When after his name is said, One sees his loss certain!' /
H.496	XXII / XVIII / fol. 11	**2**	*1675-80*	'Rage et pietie / Rage and piety'	'Quelle indigne pitié tâche de m'arrêter! Les éléments à ma voix obéissent, La Lune en fuit d'effroi, les Enfers en frémissent ; Et le cœur d'un Mortel m'osera résister? Partez, courez, volez.' / 'What an unworthy pity to stop me! The Elements obey my VOICE, The Moon flees in terror, the underworld trembles; And the heart of a mortal will dare to resist me? Go, run, fly'.

H.496	XVII / XVIII / fol. 11	**2**	*1675-80*	‘Fureur et promptitude / Furry and promptness’	‘C’est le prince de Thrace, Qui s’est noir ci vers moi de mille trahisons Pour le punir de sa coupable audace, Répandez dans son cœur vos plus mortels poisons’. / ‘It is the prince of Thrace, Who has blackened himself towards me with a thousand betrayals, To punish him for his guilty audacity, Spread your most deadly poisons in his heart’.
H.496	XVII / XVIII / fol. 11^{v}	**3**	*1675-80*	‘Fureur et désespoir’ / ‘Fury and desperation’	‘Donc, pour avoir raison d’une téméraire, Je ne trouve aujourd’hui qu’impuissance aux Enfers?’ Hélas! Faut-il jamais un sort plus déplorable? Vous me plaignez? Ah! C’est trop m’outrager. Fuyez, votre présence me gens & m’accable, Si vous ne pouvez me venger’. / ‘So, to overcome a rash person, Today I find only impotence in Hell? Alas! Was there ever a more deplorable fate? You pity me? Ah! That is too much to insult me. Flee, your presence bothers and overwhelms me, If you cannot avenge me’.
H.496	XVII / XVIII / fol. 11^{v}	**c**	*1675-80*	‘Elles s’en fuyent / they flee away from it’	‘Les Furies disparoissent’. / ‘The Furies disappear’.
H.496	XVII / XVIII / fol. 15^{v} and 16^{v}	**3**	*End 1683- End 1692 (probably 1685-86*	‘Les sauteurs courent’ / ‘the acrobats run’ ‘Elles se deffait’ / ‘they spread out’	
H.495	XIII / “I” / p. 13	**6/4**	1673	At the head of the section, Charpentier writes:	

				‘L’air suivant se joue une foix pour animer les deux bergers au combat et une autre foix après le combat pour animer les danceurs a combattre’. / The following air is played once to enliven the two shepherds and bring them to action and again after the fray to bring the dancers to action. ‘Combat’ appears with the metre sign’.	
H.498	XVII / XXIII / fol. 34 / p. 9	𝅗𝅥	1679	‘Amours profanes jeux et plaisirs’ / ‘Profane love, games and pleasures’.	
H.498	XVII / XXIII / fol. 34 / p. 9	𝅗𝅥	1679	‘Inquietetude’ / ‘Worry or anxiety’.	
H.498	XVII / XXIII / fol 38 / p. 17	𝅗𝅥𝅗𝅥	1679	‘Marche de triomphe’ / ‘Triumphant march’.	
H.498	XVII / XXIII / fol. 39 / p. 19	𝅗𝅥𝅗𝅥	1679	‘La joye seule’ / ‘The single joy’.	
H.491	*Médée*, p. 267	𝄇	1693	‘Charge’ / ‘Charge or forward’.	

b) annotations that suggest a decrease in the basic speed conventionally indicated by the metre sign

N. No	**Location**	**Metre sign**	**Chronology**	**Annotation / translation**	**Accompanying text from the *livret* / translation**
H.496	XVII / XVIII / fol. 11^{v}	𝅗𝅥𝅗𝅥	*1675-80*	‘Marques d’impuissance et reffus’ / ‘Marques of disempowerment and rejection’.	Ah, refus qui me désespère! Que ne peut ma fureur…je m’égare, me pers. / Ah, refusal that makes me despair! What can my fury not do…I go astray, I get lost.
H.498	XVII / XXIII / fol. 34^{v} / p. 10	𝅗𝅥𝅗𝅥	1679	‘Tristesse’ / ‘Sadness’.	
H.507	XXII / XLVII / fol. 29	𝅗𝅥𝅗𝅥𝅘𝅥𝅮	1685	‘Plainte de Bergere’ / ‘Complaint’.	
H.496	XVII / XVIII / fol. 11^{v}	𝅗𝅥𝅗𝅥	*1675-80*	‘Estonnement’ / ‘Astonishment’.	‘Quoi, vous demeurez immobiles?’ Je parle, & n’obtins rien de vous. /

					‘What! You remain motionless? I speak, and you give me nothing’.
c) annotations that are unclear or inconclusive.					
H.496	XVIII / XVIII / fol. 10	**3**	*1675-80*	‘Marche de fous’ /’Marche of the lunatics’	
H.496	XVIII / XVIII / fol. 11	𝄞♪	*1675-80*	‘Marques d’obeissance’ / ‘Marques of obédience’	‘Je triomphe, & leur venue en me tirant de peine, De cent plaisirs secrets me fait goûter l’appas’. / ‘And with their arrival, I triumph by extracting me from harm. I am made to taste the charm of a hundred secret pleasures’.
H.496	XVIII / XVIII / fol. 11	**2**	*1675-80*	‘Complaissance / Complacency’.	
H.496	XVII / XVIII / fol. 11^{v}	**2**	*1675-80*	‘Marques d’impuissance’ / ‘Marks of disempowerment’.	‘Non, vous avez pour moi des craintes inutiles, L’Amour est étouffé, croyez-en mon courroux’. / ‘No, your fear of me is useless, Love is stifled, believe my wrath’.
H.496	XVII / XVIII / fol. 11^{v}	**2**	*1675-80*	‘Elles marquent que le ciel les coupes’ / ‘They who mark and cut the sky’.	‘Le ciel pour me venger, vous défend de rien faire, Et vous m’abandonnez dans cet affreux revers? / Heaven forbids you to do anything to avenge me, And you abandon me in this terrible setback?
H.496	XVII / XVIII / fol. 11^{v}	**2**	*1675-80*	‘Marques d’impuissance et reffus’ / ‘Marques of disempowerment and rejection’.	‘Ah, refus qui me désespère ! Que ne peut ma fureur…je m’égare, me pers’. / ‘Ah, refusal that makes me despair!’ ‘What can my fury not do…I go astray, I get lost’.

H.498	XVII / XXIII / fol. 34^{v} / p. 10	𝟹	1679	‘Attention ou applaudissement / Attention or applause’	
H.498	XVII / XXIII / fol. 34^{v} / p. 10	¢	1679	‘Marques de Zelle / Marks of zeal’.	
H.498	XVII / XXIII / fol. 35 / p. 11	𝟸	1679	‘La grâce et les virtus / the grâce and virtues’.	
H.498	XVII / XXIII / fol. 35^{v} / p. 12	𝟹	1679	‘Le désespoir / Desperation’.	
H.498	XVII / XXIII / fol. 37 / p. 15	𝟹	1679	‘Sentiments genereux et lasches / Generous and lose or cowardly sentiments’.	
H.498	XVII / XXIII / fol. 37^{v} / p. 16	𝟸	1679	‘Marche de triomphe’	
H.498	XVII / XXIII / fol. 39^{v} / p. 20	𝟹	1679	‘Pourquoy n’est pas le cour tendre returne [Why does the tender heart not return]?’	
H.499	XVII / XXIV / fol. 48 / p. 9	𝟹	*End of 1680 - End of 1683*	‘Les Furies’	
H.499	XVII / XXIV / fol. 49^{v} / p. 12	𝟹	*End of 1680 - End of 1683*	‘Les plaisirs’ Section is marked: ‘Icy le choeur des plaisirs chante voyes au cahier de sa musique vocale en suitte du chœur la joye la felicité et un plaisir chantent après quoy la renommes chante et plus l’on joue ce qui suit’.	

Appendix 7.1a: *Tragedies* by Jean-Baptiste Lully printed by Ballard that use terms of *mouvement* with any metre

This table presents all instances where the composer Jean-Baptiste Lully (1632-1687) has used terms of *mouvement* with any metre signs within a specific sample of his *tragedies*. The survey allows us to identify features of Lully's metre and tempo practice against which we can form comparisons with the practices of Marc-Antoine Charpentier (1643-1704). No autographs of Lully's *tragedies* are known to have survived meaning 'the most reliable surviving musical texts are the editions published by Christopher Ballard during the composer's lifetime'.[193] Moreover, several commentators suggest that Lully exercised tight control of the publication process and closely supervised the preparation of these works.[194] For these reasons, works produced between 1677 and 1686 only are included.

Title and Date	**Metre Signs used in conjunction with Terms of *mouvement***
Jean-Baptiste Lully, *Atys*, *tragedie by Quinault* (St-Germain-en-Laye: C. Ballard, January 1676) Total number of terms: 5 1 x Term of *mouvement* 0 x Qualifiers and Modifiers 3 x Dance terms Terms suggestive of tempo x 1	p. 2 - 𝄷 p. 3 - 𝄵 *Lentement* p. 15 - 𝄵 Gavotte en Rondeau p. 73 - 𝄷 p. 131 - 𝄴 un songe funestre - various movements on subsequent pages in 𝄵, 𝅜 p. 174 - 𝄷 p. 181 - **3** Menuet p. 183 - 𝄵 Gavotte p. 219-220 - 𝄷
Jean-Baptiste Lully, *Isis*, *tragedie*, *mise en musique par monsieur de Lully* (Saint Germain en Laye: C. Ballard, 1677). Counting only those in the *basse continue* part-book	**Dessus** p. 21 - **2** *Guay* p. 22 - **2** *Guay* x 2 (intersected by passage in **2** and **3**)

[193] Graham Sadler, 'The Inner String Parts in the Operas of Jean-Baptiste Lully (1632-1687): Authorship, Function and Evolution', in *L'orchestre à Cordes Sous Louis XIV. Instr., Répertoires, Singularités*, ed. by Jean Duron and Florence Gétreau (Belgium: Vrin, 2015), pp. 219-40 (p. 224).

[194] Jean-Baptiste Lully, *Armide*, ed. by Lois Rosow, Œuvres complètes III/14 (Hildesheim: Olms, 2003), p. xxv.

Total number of terms: 17 12 x Term of *mouvement* 3 x Qualifiers and Modifiers 2 x Dance terms 0 x Terms suggestive of tempo	p. 28 - **3** *Guay* p. 32 - $\frac{6}{4}$ - passage ends on a [**3**] p. 46 - prior to the beginning of scene VII the annotation 'Ou jouë un menüet' is written. The passage that follows is in **3**. pp. 52-55 - $\frac{3}{8}$. This intersects with passages in **3** and **C**. Passage ends on a [**2**] p. 55 - $\frac{3}{8}$ - mid-phrase - *Guay* p. 68 - $\frac{3}{8}$. p. 74 - $\frac{3}{8}$. p. 77-78 - $\frac{3}{8}$. p. 78 - ¢ *Viste* - marked prelude. pp. 94-97 - **2** *Guay* p. 98 - $\frac{3}{8}$ Haut-contre p. 119 - **C** *Guay* (two bars of recitative) before change to **3**. p. 128 - $\frac{3}{8}$. Passage ends with [**2**] p. 133 - $\frac{3}{8}$ This intersects with passages in **3** and **C**. Passage ends on a [**2**] p. 136 - Passage in **C** ends on [$\frac{3}{8}$] p. 137 - $\frac{6}{4}$. Repeat ends with a notated long. p. 145 - ¢ *Viste* p. 149 - $\frac{3}{8}$ pp. 150-152 - $\frac{3}{8}$ p. 153 - ¢ *tres viste* - **C**, **3**, **2**, **3**, **C**, **2**, **3**, **C**, **3** Viste - passage ends on [**2**] p. 154 - **2** - (mid passage) *un peu plus viste* p. 160 - $\frac{3}{8}$ Taille p. 175 - **2** *Guay*

	p. 181 - **2** *Fort Guay* p. 183 - $\frac{3}{8}$ p. 184 - $\frac{6}{4}$ p. 187 - $\frac{3}{8}$ x 2 p. 188 - ¢ *Viste* (mid-passage) p. 190 - $\frac{3}{8}$ p. 192 - $\frac{3}{8}$ x 2 p. 193 - $\frac{3}{8}$ x 2 pp. 197-198 - $\frac{3}{8}$ Basse p. 230 - **2** *Fort Guay* p. 233 - **2** *Fort Guay* p. 235-236 - $\frac{3}{8}$ pp. 239-240 - $\frac{3}{8}$ x 5 pp. 244-245 - $\frac{3}{8}$ x3 p. 251 - ¢ *Viste* p. 253 - $\frac{3}{8}$ p. 255 - $\frac{3}{8}$ p. 256 - ¢ *Viste* p. 259 - **3** *Viste*. Later **2** *Lentement* - un peu plus viste (mid-section) p. 266 - **2** *Guay* p. 269 - $\frac{3}{8}$ **Dessus de Violon** p. 278 - **2** *Guay*

	p. 308 - **2** Prelude - **3** Menuet p. 311 - **2** *Guay* p. 312 - **C** *Guay* p. 314 - $\frac{3}{8}$ pp. 316-318 - $\frac{3}{8}$ p. 318 - **2** *Guay* Marche des Bergers & Satyres p. 319 - $\frac{6}{4}$ (ends on a notated long) p. 320 - **3** Menuet p. 321 - $\frac{3}{8}$ p. 330 - $\frac{3}{8}$ (but missing metre) [¢] - ¢ *Fort Viste* Prelude p. 331 - ¢ *Viste* p. 332 - **2** - ¢ *Lentement* p. 333 - **2** *Gravement* p. 334 - **C** *Gravement* p. 334 - ¢ Prelude *Guay* - $\frac{3}{8}$ p. 340 - $\frac{3}{8}$ Quinte de Violon p. 356 - **2** *Guay* p. 359 - **3** *Guay* p. 360 - **3** Menuet p. 362 - **2** *Guay* pp. 364-365 - $\frac{3}{8}$ x 2 p. 366 - **2** *Guay* - **3** Menuet pp. 368-369 - **3** - $\frac{3}{8}$ x 2 pp. 370-371 - $\frac{3}{8}$ x 2 - later - ¢ Prelude *tres viste* p. 374 - **2** *Tres-viste* p. 375 - ¢ *Lentement*

	p. 376 - 𝄵 *Guay* p. 379 - 𝄇 x 2 **Haute-contre de violon** p. 392 - **2** *Guay* p. 395 - **3** *Guay* p. 396 - **3** Menuet p. 398 - **2** *Guay* p. 400 - 𝄇 x 2 intersected by a passage in **3** p. 401 - 𝄇 p. 402 - **2** *Guay* p. 404 - 𝄇 p. 406 - 𝄇 [represented as **3**] - 𝄇 p. 407 - 𝄇 x 2 p. 408 - **C** *Fort viste* p. 410 - **2** *Tres-viste* p. 411 - 𝄵 *Lentement* pp. 413-415 - 𝄇 x 3 **Taille de Violon** p. 428 - **2** *Guay* p. 431 - **3** *Guay* p. 432 - **3** Menuet p. 434 - **2** *Guay* pp. 436-437 - 𝄇 x 2 intersected by a passage in **3** - 𝄇 x 3 p. 438 - **2** Guay - **3** Menuet

	pp. 440-441 - 𝄜 x 2 pp. 442-444 - 𝄜 x 4 p. 444 - 𝄵 *Tres-viste* pp. 446-447 - **2** *Tres-viste* - 𝄵 *Lentement* pp. 449-451 - 𝄜 x 3 Basse de Violon p. 467 - **3** *Guay* (mid passage) p. 468 - **3** Menuet p. 470 - **2** *Guay* p. 472 - 𝄜 x 2 intersection by a passage in **3** - 𝄜 x 3 p. 473 - 𝄜 - followed by one bar in **3** and with tournez viste at the bottom of the page p. 474 - **2** *Guay* - 𝄴 pp. 476-477 - 𝄜 x 2 pp. 478-479 - 𝄜 x 3 p. 480 - 𝄜 x 2 - 𝄵 *Tres-viste* p. 482 - **2** *Tres-viste* p. 483 - 𝄵 *Lentement* pp. 485-487 - 𝄜 x 3 Basse-continue p. 502 - **2** *Guay* p. 503 - **2** *Guay* p. 508 - 𝄵 *Lentement* p. 514 - 𝄴 p. 527 - **2** *Fort Guay*

	p. 529 - **𝄵** *Fort Guay* p. 530 - **𝄶** *Fort Guay* p. 532 - **𝅜** x 4 p. 533 - **𝅜** x 3 pp. 534-535 - **𝅜** - *Lentement* (mid-phrase) - *Guay* (mid-phrase) - **𝄶** *Guay*. p. 535 - **𝅝** p. 540 - **𝅜** x 3 p. 534 - **𝄵** *Guay* p. 543 - **𝄵** *Guay* - **𝄵** *Viste* pp. 546-547 - **𝅜** p. 54 - **𝅜** x2 p. 549 - **𝄵** *Fort Viste* p. 551 - **𝄷** *Viste*.... **𝄷** *Gravement* - *un peu plus viste* (mid-section) p. 554 - **𝄵** *Gravement* p. 558 - **𝅜**
Jean-Baptiste Lully, *Bellérophon.* Tragédie par Thomas Corneille, Fontenelle and Boileau, Palais-Royal, 31 Janvier 1679 (Paris: C. Ballard, 1679). Total number of terms: 9 5 x Term of *mouvement* 3 x Qualifiers and Modifiers 1 x Dance terms Terms suggestive of tempo x 0	p. 5 - **𝄷** *Guay* p. 17 - **𝅝** p. 26 - **𝅝** p. 35 - **𝄷** *Fort Guay* p. 36 - **𝄷** *Fort Guay* p. 39 - **𝄷** *Guay* p. 46 - **𝄷** *Viste* p. 62 - **𝅜** p. 64 - **𝅜** p. 65 - **𝄶** *Viste* p. 68 - **𝅗𝅥** p. 68 - **𝅜**

	p. 69 - 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 p. 89bis - **3** *Guay* p. 105 - 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 p. 106 - 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 p. 117 - **3** *Tres viste* p. 125 - **3** *Menuet* p. 153 - 𝅗𝅥𝅘𝅥
Jean-Baptiste Lully, *Proserpine*, *tragédie par Philippe Quinault avec entrées, St-Germain-en-Laye, Février 3, 1680* (Paris: C. Ballard, 1680). Total number of terms: 20 18 x Term of *mouvement* 0 x Qualifiers and Modifiers 0 x Dance terms 0 x Terms suggestive of tempo 2 x Page turning instructions	Prologue p. 11 - **2** *Viste* p. 24 - **3** *Guay* p. 60 - 𝅗𝅥 *Guay* Work p. 5 - **3** *G[u]ay* p. 7 - **2** *Guay* p. 120 - **3** *Doucement* - p. 139 - Viste - p. 158 - *Viste* p. 160 - 𝅗𝅥𝅘𝅥 p. 163 - 𝅗𝅥𝅘𝅥 p. 170 - 𝅗𝅥𝅘𝅥 p. 188 - **2** *Guay* p. 189 - **2** *Viste* - mid section (for one bar before change to **3**) p. 193 - **2** *Lentement* mid-section just one bar before change to 𝅗𝅥𝅘𝅥𝅮 p. 197 - **3** *Viste* then on p. 199 Viste mid-section. p. 204 - **3** *Viste* p. 213 - **3** [**C**] *Tournez viste*. [Type face looks different / distorted] p. 280 - 𝅗𝅥𝅘𝅥 p. 282 - 8/6 p. 284 - 8/6 p. 293 - **2** *Guay*

	p. 309 - **2** *Viste* p. 311 - **3** *Lentement* p. 315 - **3** *Tournez viste* p. 320 - **3** *Viste* [mid-section but two bars before a change to 𝄵] p. 355 - $\frac{3}{8}$ p. 353 - **3** *Guay*
Jean-Baptiste Lully, *Persée*, *tragedie par Philippe Quinault, Palais-Royal, 18 Avril 1682* (Paris: C. Ballard, 1682) Total number of terms: 16 13 x Term of *mouvement* 0 x Qualifiers and Modifiers 3 x Dance terms 0 x Terms suggestive of tempo 0 x Page turning instructions	p. 8 - $\frac{3}{8}$ p. 12 - **2** March p. 14 - **3** *Gay* p 16 - **2** *Gay* p. 64 - **C** *Lentement* p. 65 - $\frac{3}{8}$ p. 69 - $\frac{3}{8}$ p. 77 - **3** *Gay* p. 84 - **2** *Lentement* [mid-phrase] p. 107 - **2** *Gay* p. 109 - $\frac{6}{4}$ *Gravement* p. 110 - **3** *Gravement* [mid-phrase] p. 112 - **3** *Gay* p. 143 - $\frac{6}{4}$ p. 144 - **3** Viste [mid-phrase] p. 159 - **3** *Gay* p. 183 - $\frac{3}{8}$ p. 188 - **2** *Gay* p. 190 - $\frac{6}{8}$ Gigue p. 190 - **3** Menuet p. 194 - $\frac{3}{8}$

	p. 222 - **3** Pasacaille
Jean-Baptsite Lully, *Phaëton*, *tragédie par Philippe Quinault, Versailles, 6 Janvier, 1683* (Paris: C. Ballard, 1683). Total terms: 17 15 x Term of *mouvement* 1 x Qualifiers and Modifiers 1 x Dance terms 0 x Terms suggestive of tempo 0 x Page turning instructions	p. vi - **2** *Lentement* [mid-section] p. xii - **2** Gay p. xlix - **2** Bourée p. 73 - 𝅗𝅥𝅮 *Lentement* p. 104 - $\frac{3}{8}$ *Gay* Petit Air p. 112 - **3** *Viste* p. 113 - **C** *Lentement* p. 120 - **C** *Guay* [mid-section] p. 152 - **C** *Lentement* but for one bar before a change to 3 p. 155 - **3** *Viste* p. 163 - **3** *Lentement* p. 204 - **3** *Lentement* p. 206 - **2** *Lentement* p. 209 - **2** *Viste* p. 219 - *Viste* - mid-section continuation of previous, including ToM, so likely to be a reminder rather than extra Viste. p. 258 - $\frac{6}{4}$ p. 264 - **¢** *Tres viste* but just for one bar before a change to 3 p. 265 - **C** *Lentement* p. 266 - $\frac{3}{8}$
Jean-Baptsite Lully, *Amadis*, *tragédie par Philippe Quinault, at Palais-Royal, January 18, 1684* (Paris: C. Ballard, 1684). Total number of terms: 22 12 x Term of *mouvement* 2 x Qualifiers and Modifiers	p. xvii - $\frac{6}{4}$ Gigue *Gay* p. xxxvii - **3** *Gay* p. xli - **3** *Viste* p. 6 - $\frac{3}{8}$ p. 14 - $\frac{6}{4}$ p. 34 - $\frac{6}{4}$

8 x Dance terms 0 x Terms suggestive of tempo 0 x Page turning instructions	pp. 84-5 - 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 - 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 p. 87 - 𝅗𝅥 *Viste* p. 115 - **2** *Viste* p. 148 - 𝅗𝅥 *Viste* change to **2** for one bar. p. 181 - 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 p. 190 - 𝅗𝅥 *Viste*
Roland, tragedy by Quinault, at Versailles (Grande Écurie), January 8, 1685. This work was published by C. Ballard in 1685.	p. ii - 𝅗𝅥. p. v - **2** *Lentement* p vi - 𝅗𝅥. p. xx - **3** Menuet p. xxxv - 𝅗𝅥. Gigue p. xxxvii - **2** Gavotte p. 31 - **2** Marche p. 40 - **2** *Gay* mid-section p. 63 - **3** *Gay* p. 74 - **3** *Lentement* for two bars before a change to **2** p. 87 - **3** *Gay* p. 118 - **2** *Lentement* Gavotte p. 135 - 𝅗𝅥. p. 135 - **2** *Viste* p. 138 - 𝅗𝅥. p. 157 - 𝅗𝅥. Air p. 161 - **3** *Gay* Chaconne p. 239 - **3** Marche p. 245 - **3** Menuet (Orchestra) p. 246 - 8/4 (Notated as 4/8) Fort Gay p. 248 - 8/4 (Notated as 4/8)

	p. 276 - 𝅝 (for one bar) - 𝅗𝅥 p. 326 - **3** *Tres viste*
Jean-Baptiste Lully, *Armide*, *tragédie par Philippe Quinault* (Paris: C. Ballard, 1686). Total number of terms: 20 16 x Term of *mouvement* 0 x Qualifiers and Modifiers 4 x Dance terms 0 x Terms suggestive of tempo 0 x Page turning instructions	xxix - **3** Menuet 1 - **3** Menuet p. 4 - 𝅗𝅥 p. 9 - **2** *Gay* NB: ToM introduced on semibreve of last bar of phrase p. 13 - 𝅗𝅥 p. 55 - 𝅗𝅥 *Viste* p. 71 - **2** *Viste* p. 80 - **3** *Lentement* / Sourdines p. 93 - 𝅗𝅥 *Gravement* / Sourdines p. 116 - 𝅗𝅥 p. 124 - 𝅗𝅥 *Viste* p. 131 - 𝅗𝅥 *Viste* p. 141 - **2** *Viste* (mid phrase) p. 146 - 𝅗𝅥 *Viste* p. 153 - 𝅗𝅥 *Viste* p. 160 - 𝅗𝅥 *Viste* (Two solo bars) p. 161 - **2** *Viste* p. 180 - **2** Gavotte p. 181 - 𝅝 Canaries p. 194 - **2** *Viste* p. 206 - **2** *Viste* p. 267 - **2** *Lentement* mid-phrase p. 268 - **2** *Viste* mid-phrase
Jean-Baptiste Lully, *Acis et Galatée, Pastorale Heroïque* (Paris: C. Ballard, 1686).	p. ii - 𝅗𝅥 Second half of the *ouverture* p. ixi - **3** Menuet p. xx - 𝅗𝅥 *Gay*

Total number of terms: 10 3 x Term of *mouvement* 1 x Qualifiers and Modifiers 6 x Dance terms 0 x Terms suggestive of tempo 0 x Page turning instructions	p. xxi - 𝅵 *Gay* p. xxii - **2** Marche p. xxiv - 𝅴 p. xxxi - 𝅴 p. l - **3** Menuet p. 24 - 𝅴 p. 33 - 𝅴 p. 44 - 𝅴 p. 65 - 𝅶 p. 72 - 𝅷 p. 76 - **3** Chaconne p. 83 - **2** Marche p. 96 - 𝅴 p. 102 - 𝅷 p. 103 - 𝅴 p. 135 - 𝅷 p. 155 - **3** Air Fort *Gay* - last dotted minim - *Lentement* on p.156 p. 156 - **3** Pasacaille
Jean-Baptiste Lully, *Thésée*, *tragédie par Philippe Quinault, St-Germain-en-Laye*, *11 Janvier 1687* (Paris: C. Ballard, 1687). Total number of terms: 1 1 x Term of *mouvement* 0 x Qualifiers and Modifiers 0 x Dance terms	p. 32 - 𝅴 p. 120 - 𝅶 (final bar) pp. 121-122 - 𝅶 pp. 123-128 - 𝅶 p. 129 - 𝅵 *Guay* Prelude pp. 105-106 - 𝅴 pp. 114-116 - 𝅷 p. 119 - 𝅴 p. 152 - **2** *Tres viste*

Jean-Baptiste Lully / Pascal Colasse, *Achille et Polyxène*, tragédie par Jean Galbert de Campistron, Palais-Royal, 7 or 23 Novembre, 1687 (Paris: C Ballard, 1687) Total number of terms: 29 20 x Term of *mouvement* 0 x Qualifiers and Modifiers 9 x Dance terms 0 x Terms suggestive of tempo 0 x Page turning instructions	p. viii - **2** *Gravement* p. xxvii - **2** Bourée p. 2 - $\frac{6}{4}$ (second half of ouverture). p. 4 - **C** *Lentement* [**2**] p. 7 - $\frac{6}{4}$ p. 11 - $\frac{6}{4}$ p. 13 - $\frac{6}{4}$ p. 15 - **3** Chaconne [mid-phrase] p. 29 - $\frac{6}{4}$ p. 32 - **3** Passacaille ([Instr.]) - NB end of section, but no restatement of new metre sign - next section in **3** so same tempo (Passacaile?) p. 59 - **2** Marche p. 66 - $\frac{6}{4}$ p. 95 - **3** *Guay* pp. 154 - **C** - Viste [mid-phrase] - Lent [mid-phrase] pp. 155-162 - **C** Viste [mid-phrase] - Lent [mid-phrase] - Viste - [mid-phrase] Lentement [mid-phrase] - Viste [mid-phrase] Lentement p. 163 - **3** [mid-phrase] - *Gay* [mid-phrase] - Lentement - [mid-phrase] *Gay* p. 165 - **3** *Lentement* p. 167 - $\frac{6}{4}$ Loure p. 169 - $\frac{6}{4}$ p. 174 - **2** *Gay* p. 178 - **3** Menuet p. 178 - $\frac{6}{8}$ Canaries p. 195 - $\frac{6}{4}$ p. 225 - **3** Chaconne p. 239 - **3** mid phrase - Chaconne, *Lentement & Doux* - later - *Gay & Fort* p. 292 - $\frac{6}{4}$

	p. 304 - **3** Lentement [mid-phrase] - **C** Viste.

Appendix 7.1b: Chronology of terms of *mouvement*, beating instructions, qualifiers and modifers by metre sign in the works of Marc-Antoine Charpentier's *Mélanges autographes* and Ballard Prints produced in the lifetime of Jean-Baptiste Lully

Marc-Antoine Charpentier				Jean-Baptiste Lully			
Metre Sign	**Total Nº of Terms**	**Terms Used**	***Cahier* / Date of Earliest Appearance**	**Total Nº of Terms**	**Terms Used**	***Cahier* / Date of Earliest Appearance**	**Metre Sign**
𝐜	14	'Lent' / 'Lentement'	46 - 1685 V - 1670-72	9	'Lentement' / 'Lent'	1682	𝐜
	3	'Adagio'	[49] - 1686-87	0	-	-	
	1	'Grave'	LI - 1686-87	1	'Gravement'	1677	
	1	'Graviter'	XXXII - 1681-82	0	-	-	
	2	'Legerement' / 'Leger'	74 - after Spring 1699 LXVI - 1695	0	-	-	
	4	'Allegro'	46 - 1685 XLVI - 1685	0	-	-	
	32	'Guay'	*[19] - 1683* XXX - 1681	3	'Guay' / 'Gay'	1677	
	7	'Viste'	38 - 1683-84	5	'Viste'		
𝐜	6	'Lentement' / 'Lent'	58 - 1690 XXXIV - 1682	2	'Lentement'	1676	𝐜
	3	'Grave'	56 - 1690	0	-	-	
	1	'Caprice'	XXXIV - 1682	0	-	-	
	1	'Anime'	59 - 1691	0	-	-	
	45	'Guay' / 'Guayement'	30 - 1680 XXXII - 1681-82	4	'Guay' / 'Gay'	1677	
	7	'Viste'	*33 - 1691-93* XLII - 1683-84	7	'Viste'	1677	
𝟐	26	'Lent' / 'Lentement'	*20 - 1683-85* XXX - 1681	7	'Lentement'	1677	𝟐
	6	'Grave' / 'Gravement'	30 - 1680 XXXII - 1681-82	1	'Gravement'	1677	

	1	‘a deux temps ny trop lents nu trop vistes’	XXXII - 1681-82	-	-		
	2	‘Tendrement’	*[19] - 1683-85*	-	-		
	1	‘Legerement’	*[d] - 1692-99*	-	-		
	5	‘Guay’	*33 - 1691-93* *XIX - 1685-86*	12	‘Guay’ / ‘Gay’	1677	
	2	‘Viste’	58 - 1690 *LXI - 1693-95*	15	‘Viste’	1677	
4/8	0	NA	NA	0	NA		**4/8**
3	12	‘Lentement’ / ‘Lent’	25 - 1679 *XXXV- late 1683*	10	‘Lentement’ / ‘Lent’	1680	**3**
	2	‘Grave’	50 - 1687 LI - 1687	2	‘Gravement’	1677	
	1	‘Affectueux’	*26 - 1692*	-	-	-	
	2	‘Tendrement’	*20 - 1683-85*	-	-	-	
	76	‘Guay’	2 - 1670-71 XIII - 1672	18	‘Guay’ / ‘Gay’	1677	
	2	‘Allegro’	46 - 1685		-		
	17	‘Viste’	23 - 1679 XXXI - 1681-82	10	‘Viste’	1677	
	1	‘Presto’	*F-Pn*, Vm7 71 - Unknown dating		-		
𝅜	0	NA	NA	1	‘Lentement’	1677	𝅜
	0	NA	NA	1	‘Guay’ / ‘Gay’	1677	
𝅜♪	2	‘Lentement’	30 - 1680 XXXI - 1681-82	1	‘Lentement’	1683	𝅜♪
	1	‘Adagio’	2 - 1670-71	-	-		
	1	‘Grave’	*XXXV - late 1683*	-	-		
𝅝	3	‘Lent’	33 - 1681-82 XLII - 1683-84	0	- Metre sign not used by Lully in the Ballard operas.		𝅝
	1	‘Grave’	LXXIV - 1698-99				

𝄵	2	‘Lent’ / ‘Lentement’	*20 - 1683-85* *XXXVI - late 1683*	0	- Metre sign not used by Lully in the Ballard operas.		𝄵
𝄵	12	‘Lentement’ / ‘Lent’	12 - 1675-76	0	- Metre sign not used by Lully in the Ballard operas.		𝄵
	5	‘Gravement’ / ‘Grave’	14 - 1676-77				
	1	‘Cantilena’	24 - 1679-80				
	1	‘Anime’	57 - 1690				
	3	‘Guay’	2 - 1670-1 XXVII - 1679-80				
	1	‘Viste’	*[d] - 1692-99*				
𝄴	1	‘Lentement’	XXXIV - 1682	2	‘Gravement’	1682	𝄴
	-	-	-	3	‘Viste’	1686	
𝄵 / 𝅘𝅥𝅮	1	‘Lentement’	*XXXIX - late 1683*	0	- Metre sign not used by Lully in the Ballard operas.		𝄵 / 𝅘𝅥𝅮
𝄵 / and 𝅗𝅥 /	1	‘Lentement’	24 - 1679-80	0	- Metre sign not used by Lully in the Ballard operas.		𝄵 / and 𝅗𝅥 /
𝄵 / 𝅗𝅥	1	‘Lentement’	XLVI - 1685	0	- Metre sign not used by Lully in the Ballard operas.		𝄵 / 𝅗𝅥
𝄡	1	‘Lentement’	XII - 1672	0	- Metre sign not used by Lully in the Ballard operas.		𝄡

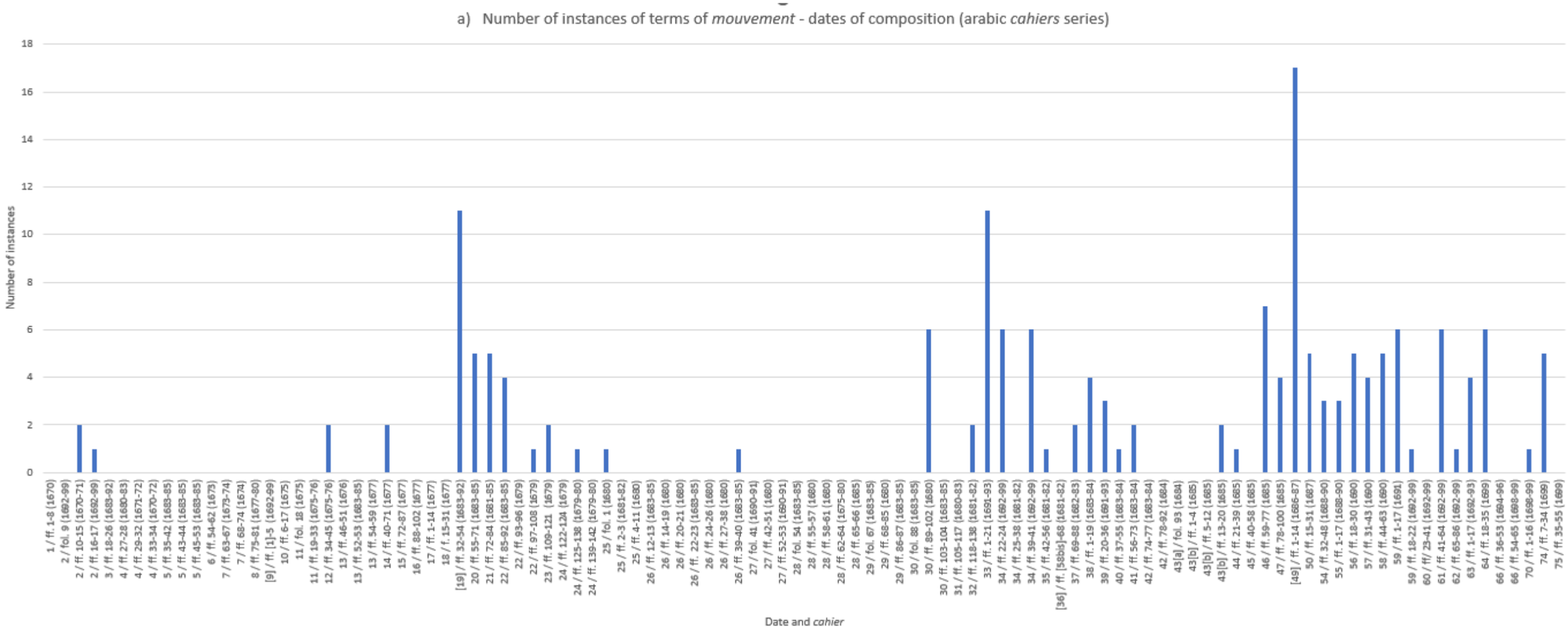
Appendix 7.1c: Numbers of Qualifiers and Modifiers by Metre Sign in Charpentier Manuscripts and Lully Ballard Prints

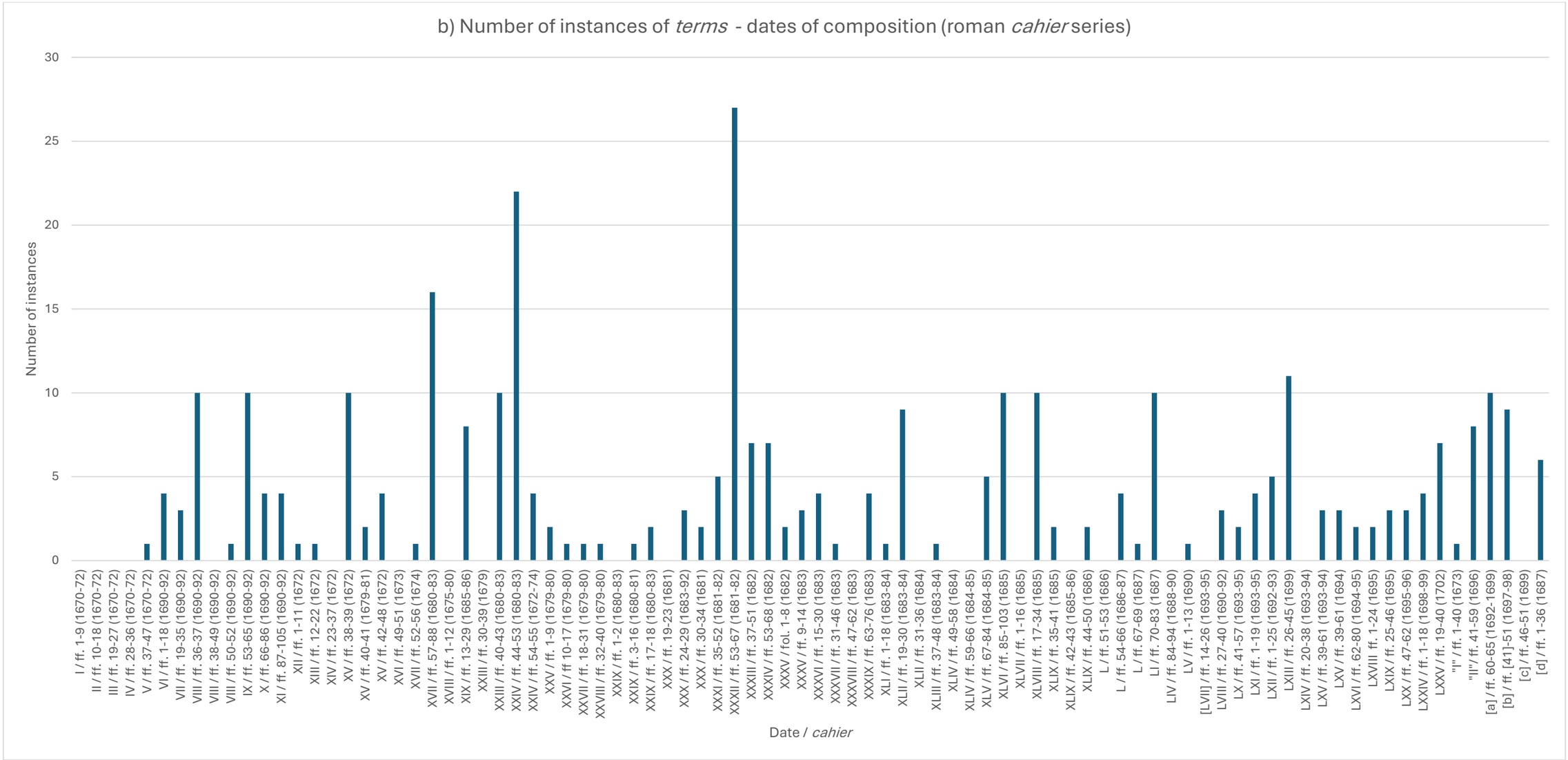
	Marc-Antoine Charpentier				Jean-Baptiste Lully			
Metre Sign	**Nº of Qualifiers and Modifiers**	**Qualifiers and Modifiers Used**	***Cahier* / Date of Earliest Appearance**		**Nº of Qualifiers and Modifiers**	**Qualifiers and Modifiers Used**	***Cahier* / Date of Earliest Appearance**	**Metre Sign**
𝐜	1	'Tres lentement'	*LXIII - after Spring 1699*		-	-		𝐜
	1	'a quatre temps lents'	59 - 1691		-	-		
	2	'Plus Lent'	*21 - 1683-85* *XI - 1690-92*		-	-		
	2	'Plus guay'	LI - 1687		-	-		
	1	'4 temps guay'	35 - 1681-82		-	-		
	-	-	-		1	'Fort guay'	1677	
	1	'a 4 temps viste'	XXVI - 1679-80		-	-		
	0	-			1	'Fort viste	1677	
𝐜	5	'Plus Lent'	59 - 1691 *VII - 1690-92*		-	-	-	𝐜
	2	'a 2 temps graves' / 'Gravement'	XXXI - 1681-82		-	-	-	
	1	'Tres leger et guay'	*74 - after Spring 1699*		-	-	-	
	7	'Plus Viste'	61 - 1692-93 XXXIII - 1682		-	-	-	
	2	'a 4 temps viste'	XLII - 1683-84		-	-	-	
	-	-	-		2	'Tres viste'	1677	
	-	-	-		2	'Fort viste'	1677	
𝟐	1	'Fort Lentement'	XXXII - 1681-82		-	-	-	𝟐
	2	'a 2 / deux temps lentement'	*21 - 1683-85* XLIX - 1685-86		-	-	-	
	4	'a 2 temps graves'	30 - 1680 XXXII - 1681-82		-	-	-	
	6	'Plus lent'	58 - 1690		-	-	-	

			LXIII - after Spring 1699				
	2	‘a 2 temps’	*21 - 1683-85* XXXI - 1681-82	-	-	-	
	1	‘un peu plus lentement’	XXXIII - 1682	-	-	-	
	1	‘a deux temps ny trop lents ny trop vistes’	XXXII - 1681-82	-	-	-	
	1	‘Plus guay’	61 - 1692-99	-	-	-	
	0	-	-	5	‘Fort guay’	1677	
	0	-	-	2	‘Un peu plus viste’	1677	
	0			2	‘Tres viste’	1677	
4/8	0	NA		1	‘Fort gay	1685	4/8
3	2	‘Un peu plus lent’	[40] - 1686-87 XLVIII - 1685	-	-	-	**3**
	1	‘Plus viste’	50 - 1687	-	-	-	
	0	-	-	2	‘Fort guay’	1679	
	0	-	-	1	‘Un peu plus viste’	1677	
	0	-	-	2	‘Tres viste’	1679	
𝅜	0	NA		0	- Metre sign not used by Lully in the Ballard operas.		𝅜
𝅜𝅘𝅥𝅮	0	NA		0	- Metre sign not used by Lully in the Ballard operas.		𝅜𝅘𝅥𝅮
𝅜𝅘𝅥𝅯	0	NA		0	- Metre sign not used by Lully in the Ballard operas.		𝅜
𝅜𝅘𝅥𝅮	0	NA		0	- Metre sign not used by Lully in the Ballard operas.		𝅜𝅘𝅥𝅮
𝅜𝅘𝅥𝅯	6	‘Plus viste’	[49] - 1686-87 XIX - *End of 1693-End of 1692 (probably 1685-86)*	0	- Metre sign not used by Lully in the Ballard operas.		𝅜
	5	‘Tres Lent’	59 - 1691 XLVIII - 1684				
	2	‘Plus Lentement’ / ‘Lent’	[49] - 1686-87 XIX - *End of 1693-End of 1692 (probably 1685-86)*				

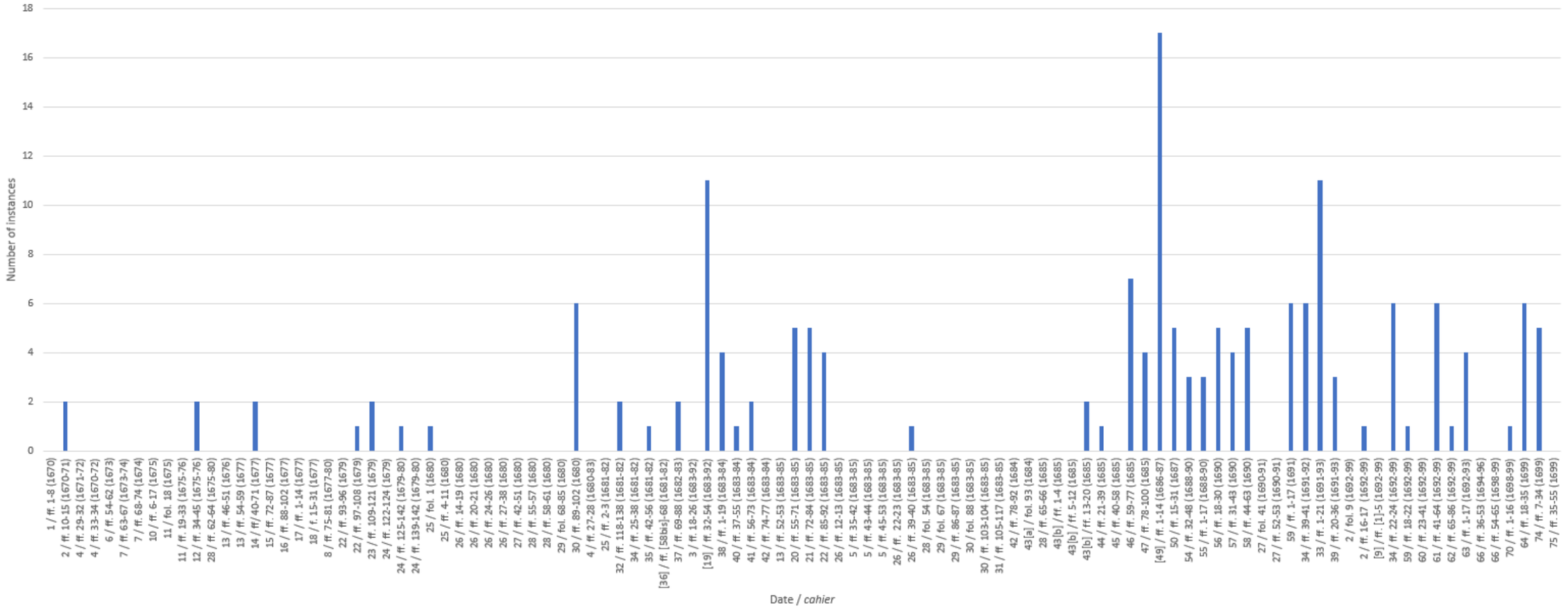
	1	‘Fort Lentement’	XXXII - 1681-82				
	1	‘Pas trop viste’	XXXII - 1681-82				
6/4	0	-	-	0	-	-	6/4

Appendix 7.2 a-d: *Terms* ordered by dates of composition and coping in each of the *cahier* series of Marc-Antoine Charpentier and according to the *Chronologie raisonnée*

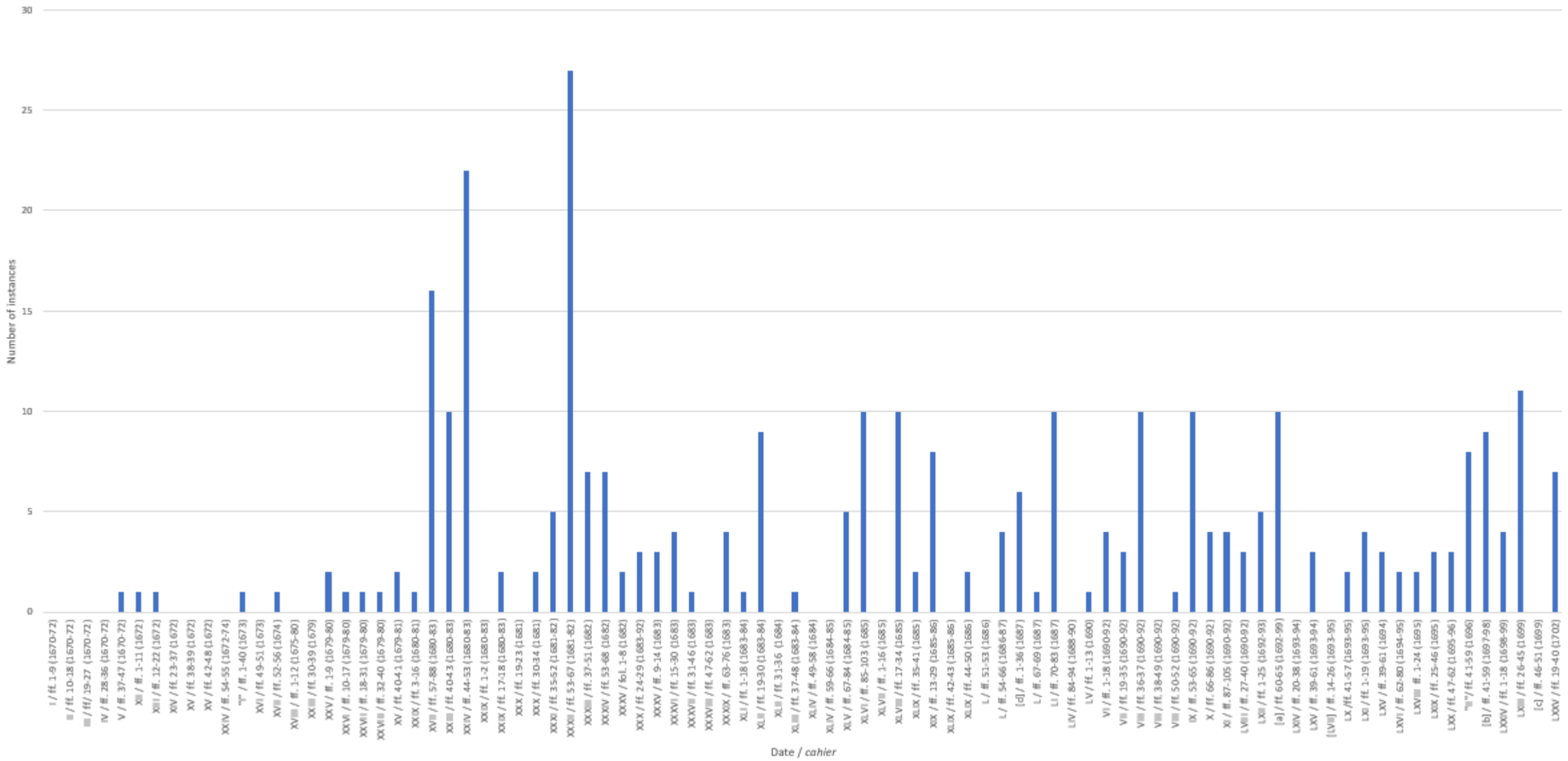



b) Number of instances of *terms* - dates of composition (roman *cahier* series)
Number of instances
30
25
20
15
10
5
0
I / ff. 1-9 (1670-72)
II / ff. 10-18 (1670-72)
III / ff. 19-27 (1670-72)
IV / ff. 28-36 (1670-72)
V / ff. 37-47 (1670-72)
VI / ff. 1-18 (1690-92)
VII / ff. 19-35 (1690-92)
VIII / ff. 36-37 (1690-92)
VIII / ff. 38-49 (1690-92)
VIII / ff. 50-52 (1690-92)
IX / ff. 53-65 (1690-92)
X / ff. 66-86 (1690-92)
XI / ff. 87-105 (1690-92)
XII / ff. 1-11 (1672)
XIII / ff. 12-22 (1672)
XIV / ff. 23-37 (1672)
XV / ff. 38-39 (1672)
XV / ff. 40-41 (1679-81)
XV / ff. 42-48 (1672)
XVI / ff. 49-51 (1673)
XVII / ff. 52-56 (1674)
XVII / ff. 57-88 (1680-83)
XVIII / ff. 1-12 (1675-80)
XIX / ff. 13-29 (1685-86)
XXIII / ff. 30-39 (1679)
XXIII / ff. 40-43 (1680-83)
XXIV / ff. 44-53 (1680-83)
XXIV / ff. 54-55 (1672-74)
XXV / ff. 1-9 (1679-80)
XXVI / ff 10-17 (1679-80)
XXVII / ff. 18-31 (1679-80)
XXVIII / ff. 32-40 (1679-80)
XXIX / ff. 1-2 (1680-83)
XXIX / ff. 3-16 (1680-81)
XXIX / ff. 17-18 (1680-83)
XXX / ff. 19-23 (1681)
XXX / ff. 24-29 (1683-92)
XXX / ff. 30-34 (1681)
XXXI / ff. 35-52 (1681-82)
XXXII / ff. 53-67 (1681-82)
XXXIII / ff. 37-51 (1682)
XXXIV / ff. 53-68 (1682)
XXXV / fol. 1-8 (1682)
XXXV / ff. 9-14 (1683)
XXXVI / ff. 15-30 (1683)
XXXVII / ff. 31-46 (1683)
XXXVIII / ff. 47-62 (1683)
XXXIX / ff. 63-76 (1683)
XLI / ff. 1-18 (1683-84)
XLII / ff. 19-30 (1683-84)
XLII / ff. 31-36 (1684)
XLIII / ff. 37-48 (1683-84)
XLIV / ff. 49-58 (1684)
XLIV / ff. 59-66 (1684-85)
XLV / ff. 67-84 (1684-85)
XLVI / ff. 85-103 (1685)
XLVII / ff. 1-16 (1685)
XLVIII / ff. 17-34 (1685)
XLIX / ff. 35-41 (1685)
XLIX / ff. 42-43 (1685-86)
XLIX / ff. 44-50 (1686)
L / ff. 51-53 (1686)
L / ff. 54-66 (1686-87)
L / ff. 67-69 (1687)
LI / ff. 70-83 (1687)
LIV / ff. 84-94 (1688-90)
LV / ff. 1-13 (1690)
[LVII] / ff. 14-26 (1693-95)
LVIII / ff. 27-40 (1690-92)
LX / ff. 41-57 (1693-95)
LXI / ff. 1-19 (1693-95)
LXII / ff. 1-25 (1692-93)
LXIII / ff. 26-45 (1699)
LXIV / ff. 20-38 (1693-94)
LXV / ff. 39-61 (1693-94)
LXV / ff. 39-61 (1694)
LXVI / ff. 62-80 (1694-95)
LXVIII ff. 1-24 (1695)
LXIX / ff. 25-46 (1695)
LXX / ff. 47-62 (1695-96)
LXXIV / ff. 1-18 (1698-99)
LXXV / ff. 19-40 (1702)
"I" / ff. 1-40 (1673)
"II"/ ff. 41-59 (1696)
[a] / ff. 60-65 (1692-1699)
[b] / ff. [41]-51 (1697-98)
[c] / ff. 46-51 (1699)
[d] / ff. 1-36 (1687)
Date / *cahier*

c) Number of instanecs of *terms* - dates of copying (arabic *cahier* series)



d) Number of instances of *terms* - dates of copying (roman *cahier* series)



Appendix 8.1 Metre signs and terms of *movement* between independent and integrated preludes and their associated work.

Legend	
Inc	Indicates that the prelude or work is incomplete.
Independently located prelude	One or more instrumental preludes are physically separated (i.e. on a different folio or often a different *cahier* within the autograph manuscripts).
Integrated prelude	The instrumental prelude sits as part of the work. The link between these two sections may be either a direct run on or a distinct section.
R - Run on	In an integrated prelude, there is no perceptible gap or division between a prelude and the work that follows; this may not always include dovetailed phrasing between these two works.
D - Distinct section	Between an integrated prelude and the vocal entry, there is a clear division between a prelude and its work; often the prelude ends on a long note.
E - Exact / Near	The degree of thematic correspondence between a prelude and the opening of a work is either exact or significant baring occasional variations in melody and/or rhythm. In some cases there may be rhythmic diminution of the prelude or work which is specifically noted. In the majority of cases, the thematic correspondence lasts for approximately four or more bars.
M - Moderate	There are elements of thematic similarity between the prelude and work; for example, in some aspects of the melody such as contour and perhaps the rhythm. However, this likely reduces or stops after a short period. In some cases there may be rhythmic diminution of the prelude or work.
None -	There is no thematic correspondence between the prelude(s) and work.
*** -**	Indicates a work which has an integrated prelude and one or more other preludes notated separately. E.g. H.145
Underscore	Dates that appear underscored are taken from the entry on the Bibliothèque national de France catalogue.

Appendix 8.1 a: Works where the instrumental prelude is independently located to the remainder of the work

H. No of Linked Prelude	**Location of Prelude**	**Chronology of the Prelude**	**Metre and ToM of Prelude**	**Tonality of Prelude**	**H. No of Linked Work**	**Location of Work**	**Chronology of the Work**	**Metre and ToM of Work**	**Tonality of Work**	**Thematic Correspondence between Prelude and work E - Exact / Near M - Moderate N - None**
H.23a	III / 22 / fol. 100	*End of 1683 to end of 1692; probably 1683-85*	𝅗𝅥	D minor	H.24[195] H.23	III / 17 / ff. 1-7 II / 16 / ff. 95-98v	1677 1677	𝅗𝅥 - no integrated prelude in either work.	D minor D minor	H.24 - M H.23 - M
H.76a	V / 63 / fol. 15v	1692-93	𝄵	C major	H.76	VIII / 54 / ff. 34-36	1688-90	𝄴	C major	M - rhythmic diminution of thematic material from the prelude at the start of the vocal entry.
H.100a	IV / 26 / fol. 22v	*End of 1683 to end of 1692 (probably 1683-85)*	𝄵𝄽	F major	H.105	IV / 27 / fol. 41	1680	𝄵𝄽	F major	E
H.101	IV / 26 / fol. 23v	*End of 1683 to end of 1692 (probably 1683-85)*	𝅗𝅥	G major	H.96	IV / 26 / ff. 13-16v	1680	𝄴	F major (but with instruction to transpose to G major)	N - Linked by virtue of key if H.96 is transposed.
H.495b	VII / 44 / ff. 34v-35	1685	𝄴	E minor	495a	XVI / XVII / ff. 34v-35v		𝄴	G minor / B-flat major	N

[195] Although H.23a was originally catalogued by Hitchcock as being the prelude to H.23, a shorter setting of the Salve Regina text, thematically H.23a bares a much stronger relationship to H.24. Catherine Cessac, *Marc-Antoine Charpentier* rev. ed. (Fayard, 2004), pp. 294-97.

H. No of Linked Prelude	Location of Prelude	Chronology of the Prelude	Metre and ToM of Prelude	Tonality of Prelude	H. No of Linked Work	Location of Work	Chronology of the Work	Metre and ToM of Work	Tonality of Work	Thematic Correspondence between Prelude and work E - Exact / Near M - Moderate N - None
H.145a	XVII / XXIV / ff. 52-52^{v}	*End of 1680 - End of 1683*	𝄵𝅘𝅥𝅮	C major	* H.145[196]	XV / X / ff. 66-86	*End of 1683 - End of 1692 (likely 1690-92)*	𝄵𝅘𝅥𝅮 [run on from integrated prelude]	C major	E - between both independent and integrated versions of the preludes and the work.
H.160a	V / 63 / fol. 17	1692-93	𝅗𝅥	C major	H.160	XV / IX / ff. 53-55	*End of 1683- End of 1692 (likely 1690-92)*	𝅗𝅥	C major	E
H.168a	XVII / XXIII / ff. 41-41^{v}	*End of 1680 - End of 1683*	𝄵 - 𝅗𝅥 - 𝄵	F major	H.168	III / 20 / ff. 58-68	*End of 1683 - End of 1692 (likely between 1683-85)*	𝅗𝅥	F major	N - works linked by key and instruction beneath H.168: 'Son prélude est au cahier XXIII'.
H.171a	XVII / XXIV / fol. 53^{v}	*End of 1680 - End of 1683*	𝅗𝅥	G minor	H.171	III / 22-23 / ff. 108-115	*End of 1683 - end of 1692 (likely 1683-85)*	𝅝	G minor	N
* H.180a * H.180b	V / 63 / fol. 8^{v} V / 63 / fol. 9	1692-93 1692-93	𝄵 - 𝅗𝅥 𝄵 Guay - 𝅗𝅥 - 𝄵	D / A major D / A major	H.180	XI / 33 / ff. 15^{v}-20	1681-82	𝄵	D / A major	E E Both the preludes are almost identical and are strongly thematically related to the work.
H.193a	XXIII / LVIII / fol. 27^{v}	1690-92	𝅝	D / A minor	* H.193 VII / [43b] ff. 1-18 - marked prelude 21 bar run on. H.193	VII / [43b] / ff. 1-18 *F-Pn* Vm^{1} 1269	1685	𝅝 [run on from integrated prelude]	D / A minor	E
H.197a	V / 63 / fol. 15	1691-92	𝄵	G minor	H.197	VIII / 54 / ff. 32-33^{v}	1688-90	𝄵	G minor	M
H.199a	V / 63 / fol. 15	1692-93	𝄵	F major	H.199	VIII / 54 / ff. 40-43^{v}	1688-90	𝄵	F major	E
H.200a	V / 63 / fol. 15^{v}	1692-93	𝄵	F major / G minor	H.200	VIII / 54 / ff. 43^{v}-46^{v}	1688-90	𝅝	D minor	M - rhythmic diminution of thematic material from the prelude at the start of the vocal entry.
(H.202a) (inc)	IX / 55 / fol. 3^{v}	1688-90	𝄵 - 𝄵𝅘𝅥𝅮	D minor	* H.202	IX / 55 / ff. 4-9^{v}	1688-90	Integrated Prelude - Marked Prelude 𝄵 - 𝄵𝅘𝅥𝅮 - 𝄵 - 69 bar distinct section. Work - 𝅝	D minor D minor	M - rhythmic diminution of thematic material from the prelude at the start of the vocal entry.
H.203a	V / 63 / fol. 16	1692-93	𝅝	G major / D manor	H.203	IX / 56 / ff. 25-28	1690	𝅝	G major / D manor	M
H.209a	V / 63 / fol. 17	1692-93	𝄵	C major	H.209	XXV / LXI / ff. 4-7	1690	𝄵	C major	M
H.237a	III / 22 / fol. 101	1679	𝅝	A minor	H.237	II / 11-12 / ff. 33^{v} - 35^{v}	1675-76	𝅝	A minor	M
H.253a	XXIII / LVIII / fol. 28	1690-92	𝅗𝅥	A minor	H.253	VI / 39 / ff. 34^{v}-36	*End of 1692 - Spring 1699*	𝅗𝅥	G minor	N - beside the title of H.253 is: 'son prélude est au cahier

[196] See entry for H.145 which contains an integrated prelude in addition to this separate one. H.145a has been crossed through in the manuscript. Hitchcock, *Les Œuvres de/The Works of Marc-Antoine Charpentier*, p. 163 indicates that the work is essentially the same has H.145, but there are a number of thematic/motivic differences between this and the prelude in H.145.

H. No of Linked Prelude	Location of Prelude	Chronology of the Prelude	Metre and ToM of Prelude	Tonality of Prelude	H. No of Linked Work	Location of Work	Chronology of the Work	Metre and ToM of Work	Tonality of Work	Thematic Correspondence between Prelude and work E - Exact / Near M - Moderate N - None
							(likely 1691-93)			LVIII à 2 [dessus]'. Hitchcock, notes that 'this prelude must have been composed with the male-voice version of the motet in mind, since it is "un ton plus haut" than the motet' as written and relative to the instructions for adaptation that appears next to H.253.[197]
H.298a	XXIII / LX / fol. 56	*End of 1692 - Spring 1699 (likely 1693-95)*	𝆏 - 𝆵 - 𝆏 - 𝆵	C major	H.298	XXIII / LVIII / fol. 40	1690-92	𝆏	D major	M - rhythmically and melodically very similar in the early parts of both works.
H.336a	XXIII / LVIII / fol. 28	1690-92	𝅗𝅥𝅗𝅥	G major / C major	H.336	XXI / XLVI / ff. 90-92	1685	𝆵	G major / C major	M - rhythmic diminution of thematic material from the prelude at the start of the vocal entry.
H.398a	XVII / XXIII / ff. 41[v]-42	*End of 1680 - End of 1683*	𝅗𝅥𝅗𝅥	C minor	H.398	III / 24 / ff. 120-130	1679-80	𝆵	C minor	M - rhythmic diminution of thematic material from the prelude at the start of the vocal entry.
H.399a	XVII / XXIII / ff. 40-40[v]	*End of 1680 - End of 1683*	𝅗𝅥𝅗𝅥	D minor	H.399[198]	IV / 219 / ff. 70-80	1680	𝆵	D minor	N - nothing obvious links H.399a with H.399: the key, metre sign and thematic material are different; furthermore the title of H.399 is in Latin whilst that of H.399a is in French. This could suggest that H.399a was a prelude for another, as yet unlocated, setting of the Prodigal Son.
					H.399b	*F-Pn*, Vm[1] 1480, ff. 27-56		X	D minor	No integrated prelude.
					H.399c	*F-V*, Ms. 58, ff. 23-49[v]		𝆵	Unknown dating	No integrated prelude.
H.404a	XVII / XXIII / ff. 42-43	*End of 1680 - End of 1683*	𝆵	G major	* H.404	XI / 34 / ff. 23-36[v]	1681-82	Integrated Prelude - 𝆵 Work - 𝆵[199]	G major G major	Both separate and integrated preludes are thematically identical to one another, but there is no resemblance to the work.
H.425a	XVII / XIX / fol. 29	*End of 1683 - End of 1692 (likely 1685-86)*	𝆵 - 𝆏 - 𝆵	E minor (1 sharp key sig)	H.425	F-Pn, Vm[1] 1269, pp. 69-75	1680-1700[200]	𝆵	E minor (2 sharp key sig)	M

[197] *Ibid*., p. 227
[198] See Appendix AI for a comparison of H.399 *Mélanges* (IV / 29 / ff. 70-80), 399b (*F-Pn*, Vm[1] 1480, fols. 27-56) and 399c (*F-V*, Ms. 58, ff. 23-49[v]).
[199] See the separate entry for H.404 where the metre for the integrated prelude differs to the metre for the start of the work, but does correspond to that of H.404a.
[200] In his entry for H.425, Hitchcock, *Les Œuvres de / The Works of Marc-Antoine Charpentier,* p. 315 does not give a date for this manuscript. The BnF catalogue entry notes this is 1680-1700.

H. No of Linked Prelude	Location of Prelude	Chronology of the Prelude	Metre and ToM of Prelude	Tonality of Prelude	H. No of Linked Work	Location of Work	Chronology of the Work	Metre and ToM of Work	Tonality of Work	Thematic Correspondence between Prelude and work E - Exact / Near M - Moderate N - None
H.523	XX / XXXV-XXXVI / ff. 14-14^{v}	*End of 1683.*	**2** - **3** Lentement	A minor	H.329	XX / XXXV-XXXVI / ff. 14^{v}-17^{v}	*1683 but thought to have been (re)-copied at the end of 1683.*	**2** [201]	A minor	M

[201] H.329 and 523are listed here as two separate works. Both works appear adjacent to one another in volume of XX of the *Mélanges*; the end of H.329 and the beginning of 523 appearing on the same folio. Both H.329 and 523 share some broad, thematic and harmonic similarities, particularly in their openings. Confirmation that H.523 acts as the prelude for H.329 comes from the annotation Charpentier has added to the end of H.523 which reads: 'Il faut faire en sorte que le St Sacrement soit pause avant que l'ouverture precedent finesse ce qui servivra de prelude au motet suivant' / 'It is necessary to ensure that the Blessed Sacrement is paused before the previous *ouverture* ends, which will service as a prelude to the following motet'.

Appendix 8.1 b: Works where the Instrumental prelude and work are integrated

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.2	I / 3 / ff. 18-26	*End of 1683 - End of 1692*	𝅗𝅥 - 40 bar distinct section.	A minor / D minor	𝄵	A minor	S / M
H.3	XV / VI-VIII / ff. 6-40	*End of 1683 - End of 1692. (likely 1690-92)*	𝄴 - 10 bar distinct section.	D minor	𝄴	D minor	M
H.6	X / 60-61 / ff. 23-51	1691	𝄵 - 23 bar distinct section.	G minor	𝄵	G minor	E/S
H.9	XXV / LXVI / ff. 62-77	1694-95	𝄵 - 16 bar run on.	D minor	-	D minor	E/S
H.10	XXVI / LXVIII / ff. 1-24	1695	𝅗𝅥 - 55 bar distinct section.	G minor	-	G minor	E/S
H.11	XXVII / LXXIV / ff. 1-15	*Summer 1698 - Spring 1699*	𝅗𝅥 - marked 'Simphonie' - 47 bar distinct section.	A minor / G minor	𝅗𝅥	A minor / G minor	E/S
H.25	III / 22 / ff. 97ᵛ-99	*End of 1683 - End of 1692. (Likely 1683-85)*	𝄵 [notation is 𝄵𝅗𝅥𝅗𝅥] - 15 bar run on.	C major	-	C major	E/S
H.31	VIII / 54 / ff. 47-48	1688-90	𝄴 - 11 bar run on.	D major	-	D major	E/S
H.34	XXV / LXI / ff. 11-12ᵛ	*End of 1692-1695 (likely 1693-95)*	𝄴 'Guay' - 5 bar run on.	G major	-	G major	E/S
H.44	V / 66 / ff. 36-37ᵛ	1694-96	𝅗𝅥𝅗𝅥 - marked Prelude - 13 bar distinct section.	C major / F major	-	C major / F major	E/S
H.45	V / 66 / ff. 38-40	1694-96	𝄵 - marked Prelude - 15 bar distinct section.	C major	𝄵	C major	E/S
H.46	V / 66 / ff. 40-42	1694-96	𝄵 - marked Prelude - 11 bar run on	C major	-	C major	E/S
H.47	V / 66 / ff. 42-44	1694-96	𝄴 [𝄵] - marked Prelude - 7 bar distinct section.	C major / G major	𝄴	C major / G major	M
H.51	XXVIII / [d] / ff.4-5	*End of 1692 - Spring 1699*	𝄵 - 4 bar run on.	B-flat major	-	B-flat major	M
H.61	XVIII / XXX-XXXI / ff 34-36	1681-82	𝄴 - 8 bar run on	A minor	-	A minor	M
H.64	XXII / LIV / ff. 84-86ᵛ	1688-90	𝄵 - marked Prelude - 45 bar distinct section.	C major	𝄵𝅗𝅥𝅗𝅥	A minor	N

[202] On a number of occasions where the metre of the prelude is either restated at the beginning of the work proper or indeed differs from it, this is not always and consistently documented in Hitchcock's catalogue, *op. cit*.

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.72	XIV / II / ff. 11-14^{v}	1670-72	𝐜 - 3 bar run on.	D minor	-	D minor	M
H.73	XV / VIII / ff. 42-46	*End of 1683-1682 (likely 1690-92)*	𝟑 - 13 bar run on.	G minor / D minor	-	G minor / D minor	M-N[203]
H.74	XI / 33 / ff. 4^{v}-15	*End of 1692-Spring 1699 (likely 1691-93)*	𝟐 - marked Prelude - 32 bar distinct section.	D minor	𝟐	D minor	M
H.75	VI / 41 / ff. 62-65^{v}	1683-84	𝐜 - 5 bar run on.	F major	-	F major	M
H.77	IX / 55 / ff. 9^{v}-17	1688-90	𝔠 - 𝟑 - marked Prelude - 52 bar distinct section.	F major	𝔠	F major	M
H.78	IX / 57 / ff. 37^{v}-42	1690	𝟐 - marked Prelude - 8 bar distinct section.	G major	𝟐	G major	N
H.79	XXIV / LXII / ff. 14-23	1692-93	𝐜 'Guay' [𝔠] - marked Prelude - 15 bar distinct section.	C major	𝐜	C major	E
H.83	VI / 41-42 / ff. 67-76^{v}	1685-86	𝟐 - 10 bar distinct section.	D minor / A minor	-	D minor	M
H.84	XXII / LIV / ff. 88^{v}-91 (H.84)	1688-90	𝟐 - 17 bar distinct section.	A minor	-	A minor	M
H.85	XXIII / LVIII / ff. 30-34^{v}	1690-92	𝟑 - marked Prelude - 37 bar distinct section.	G minor	𝟑	G minor	E
H.91	I / 1 / ff. 1-5	1670	𝐜 - 15 bar distinct section.	C major	𝐜	C major	N
H.95	I / 6 / ff. 59v-62	1673	𝔠 - 19 bar run on.	G major	-	G major	M
H.105	IV / 27 / ff. 41-44	Fol. 41 - *end of 1683- end of 1692 (likely 1690-91)* ff. 42-44 - 1680	𝔠𝅝 - 2 bar run on.	F major	-	D minor / G minor	N
H.123	XXIII / [LVII] / ff. 14-19	*End of 1692 - Spring 1699 (likely 1693-95)*	𝔠 - marked Prelude - 34 bar distinct section.	G major	𝔠	G major	N

[203] This whole work is based upon a ground bass (repeated 89 times as Charpentier notes in the manuscript). Thus, whilst the bass is by definition repeated and unchanging throughout, the upper melody - particularly that of the prelude and the opening of the work - do not bear resemblance to one another.

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.124	XXIII / [LVII] / ff. 19^{v}-22	*End of 1692 - Spring 1699 (likely 1693-95)*	𝟐 - marked Prelude - 31 bar distinct section.	G major	𝟐	G major	E
H.125	XXII / [LVII] / ff. 22-25	*End of 1692 - Spring 1699 (likely 1693-95)*	𝟐 - marked Prelude - 29 bar distinct section.	G major	𝟐	G major	E
H.127	X / 59 / fol. 13^{v}	1691	𝄵 - 4 bar run on.	A minor	-	A minor	M
H.128	X / 59 / fol. 14	1691	𝄵 - marked Prelude - 7 bar distinct section.	B-flat major / F major	𝄵	B-flat major	M
H.129	X / 59 / ff. 15^{v}-16	1691	𝄵 - 5 bar run on.	D minor	-	D minor	E
H.130	X / 59 / ff. 16 -17	1691	𝄵 - 12 bar run on.	B-flat major / F major	-	B-flat major / F major	E
H.131	X / 59 / ff. 17-17^{v}	1691	𝄵 - 8 bar run on.	C minor	-	C minor	E
H.132	X / 59 / fol. 18	*End of 1692 - Spring 1699*	𝄵 - 8 bar run on.	A minor	-	A minor	M
H.133	X / 59 / fol. 18^{v}-19	*End of 1692 - Spring 1699*	𝄵 - 4 bar run on.	G major	-	G major / D minor	E
H.134	X / 59 / ff. 19^{v}-20^{v}	*End of 1692 - Spring 1699*	3/1 - 22 bar run on.	G major	-	G major	E
H.135	XXIII / LX / ff. 41-45	*End of 1692 - Spring 1699 (likely 1693 - 95)*	𝄵 - marked Prelude - 9 bar distinct section.	C minor	𝄵	C minor	M
H.136	XXIII / LX / ff. 45^{v}-49	*End of 1692 - Spring 1699 (likely 1693 - 95)*	𝄵 - 19 bar distinct section.	C minor	𝄵	C minor	M
H.137	XXIII / LX / ff. 49-52^{v}	*End of 1692 - Spring 1699 (likely 1693 - 95)*	𝅜 - marked Prelude - 25 bar distinct section.	C minor	-	C minor	E
H.138	V / 63 / ff. 11-12	1692-93	𝟐 - 9 bar run on.	C major	-	C major	M
H.139	V / 63 / ff. 12^{v}-13^{v}	1692-93	𝄵 - 11 bar run on.	C major	-	C major	N
H.140	V / 63 / ff. 13^{v}-14^{v}	1692-93	𝄵 - 11 bar run on.	C major	𝄵	C major	N
H.141	XXV / LXV / ff. 39-41	1694	𝄵 - 1 distinct section.	F major	𝐜	F major	N
H.142	XXV / LXV / ff. 41-42^{v}	1694	𝄵 - 19 bar distinct section.	F major	𝄵	F major / C major	N
H.143	XXV / LXV / ff. 42^{v}-44^{v}	1694	𝄵 - 8 bar run on.	F major	-	F major	M

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.144	XXVI / LXX / ff. 61-62	1695-96	𝄡♪ - 12 bar distinct section.	G minor	-	G minor	E
H.146	X / 62 / ff. 73[v]-85	*End of 1692 - Spring 1699*	𝟮 - marked Prelude - 56 bar distinct section.	D major	𝟮	D major	N
H.152	XIV / II / ff. 14[v]-16[v]	1670-72	𝐜 - 5 bar run on.	D major	-	D major	N
H.157	I / 6 / ff. 54-59[v]	1673	𝟮 - 6 bar run on.	A minor / major	-	A minor / major	M
H.158	XV / VI / ff. 1-4	*End of 1683 - End of 1692 (likely 1690-92)*	𝐜 - 2 bar run on.	C major	-	C major	E
H.161	XV / IX / ff. 57-62[v]	*End of 1683 - End of 1692 (likely 1690-92)*	𝟮 - marked Preludium - 31 bar distinct section.	C major / G major	𝟮	C major / G major	E
H.162[204]	XV / XI / ff. 87-102	*End of 1683 - End of 1692 (likely 1690-92)*	𝟮 - marked Prelude - 57 bar distinct section.	F major	𝐜	F major	M - rhythmic diminution
H.163	II / 12 / ff. 35[v]-40	1675-76	𝐜𝄡♪ -10 distinct section.	C major	-	C major	E
H.165	II / 15 / ff. 76[v]-83	1677	𝐜 - 4 bar run on.	F major	-	F major	E
H.166	II / 15-16 / ff. 83-89	1677	𝟯 - 9 bar distinct section.	F major / D minor	-	F major / D minor	M
H.167	XVII / XIX / ff. 17[v]-27	*End of 1683- End of 1692 (likely 1685-86)*	𝐜 - [𝄡♪/♪] - 𝐜 - [𝄵] - marked Prelude - 25 bar distinct section.	G minor	𝐜	G minor	M
H.170	III / 22 / ff. 92[v]-97	1679	𝟮 'a deux temps graves' - 19 bar distinct section.	A minor / C major	-	A minor / C major	M
H.174	XIX / XXV / ff. 1-9	1679-80	𝐜 - 2 bar run on.	C minor	-	C minor	E
H.176	XIX / XXVII / ff. 18-30	1679-80	𝐜 - 5 bar run on.	F major	-	F major	E
H.177	XIX / XXVIII / ff. 32-40	1679-80	𝄵 - 5 bar run on.	B-flat major / F major	-	B-flat major / F major	E

[204] Catherine Cessac, *Marc-Antoine Charpentier*, (2004), p. 398 (fn. 1), has suggested that H.521 may be an independently notated prelude linked to H.162. The rationale for this is that H.521 once bore the title *Prélude pour l'Exaudiat à 8 éprouvé*. Hitchcock, *Les Œuvres de/The Works of Marc-Antoine Charpentier*', p. 390 does not believe the two works are related albeit the rationale he cites (the lack of thematic relationship and different metre signs) is unsound given that such differences exist between preludes and works that can be securely linked. Moreover, H.162 is the only surviving setting of Psalm 18 (Exaudiat te Dominus) for eight parts. Despite the lack of consensus, these two works have not been linked in this study.

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.178	XVIII / XXX / ff. 29^{v}-33^{v}	1681	𝅗𝅥 - 7 bar run on.	F major / B-flat major	-	F major / B-flat major	E
H.179	XVIII / XXXI / ff. 46^{v}-52^{v}	1681-82	𝅗𝅥 - 20 bar run on.	C major	-	C major	N
H.181	XXVIII / XXXIII / ff. 44-49	1682	𝅝 - 10 bar run on.	F major	-	F major	E
H.184	XX / XXXV / ff. 4-10^{v}	1682	𝅝 - 9 bar run on.	C major	-	C major	N
H.185	XI / 35 / ff. 42-48^{v}	1681-82	𝅗𝅥 - 10 bar distinct section.	G major	-	G major	E
H.186	XI / 35 / ff. 49-56	1681-82	𝅗𝅥𝅮𝄽 - 16 bar distinct section.	A minor	𝅝	A minor	N
H.188	XX / XXXVI / ff. 18-23	*End of 1683*	𝅝 - 10 bar run on.	A minor / A major	-	A minor	N
H.189	XX / XXXVIII-XXXIX / ff. 48^{v}-63	*End of 1683*	𝅗𝅥𝅗𝅥𝅗𝅥 - 43 bar distinct section.	C minor	𝅗𝅥𝅗𝅥𝅗𝅥	C minor	E
H.190	VI / 39 / ff. 21-34	*End of 1692 - Spring 1699 (likely 1691-93)*	𝅗𝅥 - marked Prelude - 38 bar distinct section.	G minor	𝅝	G minor	N
H.191	VI / 40 / ff. 37-46^{v}	1683-84	𝅗𝅥- marked Prelude - 31 bar distinct section.	C major	𝅝	C major	N
H.192	VI / 40 / ff. 47-52	1683-84	𝅝 - marked Prelude - 8 bar run on.	F major	-	F major	E
H.194	XXI / XLVI / ff. 97^{v}-103	1685	𝅝 - 11 bar run on.	D minor	-	D minor	M
H.195	XXI / L / ff. 55-69	1686-87	𝅗𝅥 - 𝅗𝅥𝅮𝄽- marked Preludium - 36 bar distinct section.	G major	𝅗𝅥	G major	E
H.196	XXII / LI / ff. 72-76^{v}	1687	𝅗𝅥𝅮𝄽 - 11 bar distinct section.	B-flat major	Grave[205]	B-flat major	M
H.198	VIII / 54 / ff. 36-39	1688-90	𝅗𝅥 - marked as a Prelude - 24 bar distinct section. [206]	D minor	𝅗𝅥	D minor	M
H.201	IX / 55 / ff. 1-3	1688-90	𝅗𝅥 - 13 bar run on.	D major	-	D major	E

[205] At the start of the work, there is no reiteration of the metre sign; just a reiteration of the term of *mouvement*.

[206] Hitchcock, *Les Œuvres de/The Works of Marc-Antoine Charpentier*, p. 195 has catalogued H.198 as one self-contained work although in the sectional breakdown of the work where bar lengths of individual sections is given indicates the following: '[1] Prélude pour Cum invocarem écrit au dos de cette page'. The Prelude is actually written entirely at the end of fol. 36 and after the end of H.76 and does appear to have been squashed on the page; for example the last note, which is a 'breve'. A visual inspection of the psalm and its work shows a difference in the presentation of the C clefs used and the ink of the prelude has dried a different colour to that of the work. This suggests that the prelude was an afterthought.

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.204	IX / 57 / ff. 31^{v}-36^{v}	1690	𝅵 - 23 distinct section.	D minor	𝅵	D minor	M
H.206	X / 59 / ff. 1-7	1691	𝅴 Animé - 27 bar distinct section.	C major	𝅴 [207]	C major	N
H.207	X / 59 / ff. 7^{v}-12^{v}	1691	𝅵 - marked ‘Prelude’ - 15 bar distinct section.	C minor	𝅵	C minor	M
H.208	X / 61 / ff. 53-62^{v}	*End of 1692 - Spring 1699*	𝅵 - 38 bar distinct section.	F major	-	F major	N
H.215	XXV / LXIV / ff. 20-23^{v}	1693-94	𝅭 - marked ‘Prelude’ - 8 bar run on.	C major	-	C major	M
H.216	XXV / LXIV / ff. 26-30	1693-94	𝅭 - 7 bar run on.	C major	-	C major	E
H.217	XXV / LXIV / ff. 30^{v}-34	1693-94	𝅭 - marked ‘Prelude’ - 3 bar run on.	C major / F major	-	C major / F major	E
H.218	XXV / LXIV / ff. 34-38	1693-94	𝅭 - marked ‘Prelude’ - 6 bar run on.	F major	-	F major	E
H.219	XXV / LXIV / ff. 47^{v}-59	1693-94	𝅗𝅥 - marked Prelude - 36 bar distinct section.	D minor	𝅗𝅥	D minor	E
H.223	XXVI / LXIX / ff. 25-32^{v}	1695	𝅭 Guay [𝅴] - marked Prelude - 30 bar distinct section.	B-flat major	𝅭 Guay	B-flat major	E
H.224	XXVI / LXIX / ff. 33-46^{v}	1695	𝅴 - marked Prelude - 36 bar distinct section.	F major/ B-flat major	𝅴	F major/ B-flat major	E
H.225	XXVI / LXX / ff. 53-60^{v}	1695-96	𝅭 Guay - marked Prelude - 11 bar run on.	B-flat major	-	B-flat major	E
H.228	XII / 75 / ff. 35-41	1699	𝅴 - marked Prelude - 6 bar run on.	C major	-	C major	E
H.229	91	1699	𝅴 - 5 bar run on.	D minor	-	D minor	E
H.230	XII / 75 / ff. 47^{v}-55	1699	𝅭 - 7 bar run on.	C major / A minor	-	C major / A minor	M
H.231	*F-Pn*, Rés. Vmc. Ms. 28, pp. 1-26	1670-75	𝅵 - 16 bar run on.	B-flat major / F major	-	B-flat major / F major	M

[207] Hitchcock *Les Œuvres de/The Works of Marc-Antoine Charpentier*, pp. 184 and 201 that H.206 is a revision and expansion of H.179 with several of the annotations found in H.179 are in fact added as Charpentier was preparing H.206. The metre signs for both works, however, are the same.

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.232	*F-Pn*, Rés. Vmc. Ms. 28, pp. 27-50	1670-75	𝐜 Lentement [𝄵] - 8 bar distinct section.	C minor	𝐜	C minor	E
H.236	XIV / VII / ff. 31ᵛ-32	*End of 1683 - End of 1692 (likely 1690-92)*	𝄡 - 6 bar distinct section.	F major	-	F major	E
H.238	II / 12-13 / ff. 45-47	1675-76	𝄵𝄡 - 6 bar run on.	C major / F major	-	C major / F major	E
H.241	III / 21 / ff. 79ᵛ-80	*End of 1683 - End of 1692 (Likely 1683-85)*	𝟑 - 5 bar run on.	C major	-	C major	E
H.242	III / 22 / fol. 102	*End of 1683 - End of 1692 (Likely 1683-85)*	𝐜 - 2 bar run on.	A major / D major	-	A major / D major	M
H.245	III / 24 / ff. 138-139	1679-80	𝟑 - 9 bar distinct section.	D minor	-	D minor	E
H.248	XIX / XXVI / ff. 16-17ᵛ	1679-80	𝐜 - 10 bar run on.	C major	-	C major	N
H.250	IV / 32 / ff. 134ᵛ-136	1681-82	𝄵𝄡 - 7 bar run on.	F major	-	F major	E
H.255	VI / 41 / ff. 66-67	1683-84	𝟐 - 5 bar run on.	A major	-	A major	M
H.260	IX / 56 / ff. 23ᵛ-25	1690	𝟐 - 23 bar distinct section.	A minor	-	A minor	E
H.262	XXV / LXI / ff. 13ᵛ-14	*End of 1692 - Spring 1699 (likely 1693-95)*	𝄵𝄡 - 32 bar run on.	D major	-	D major	E
H.266	X / 62 / ff. 72ᵛ-73	*End of 1692 - Spring 1699*	𝄵 - 8 bar run on.	B-flat major / F major	-	B-flat major / F major	E
H.273	XII / 74 / fol. 20	*After Spring 1699*	𝄡 - 4 bar run on.	G major	-	G major / D minor	N
H.274	XXVIII / [d] / ff. 7-9	*End of 1692 - Spring 1699*	𝐜 [𝄵] - marked ‘Prelude’ - 15 distinct section	D minor	𝐜	D minor	E
H.275	*F-Pn*, Rés. Vmc. Ms. 27, pp. 1-8ᵛ	1670-75	𝐜 - 10 bar run on.	D minor	-	D minor	M
H.276	*F-Pn*, Rés. Vmc. Ms. 27, pp. 19-27	1670-75	𝐜 - 6 bar run on.	A minor	-	E minor	E
H.283	XV / VIII / ff. 36-40	*End of 1683 - End of 1692 (likely 1690-92)*	𝐜 - marked ‘Prelude’ - 14 bar run on.	F major	-	F major	E
H.287	III / 18-[19] / ff. 31-32ᵛ	1677	𝐜 - 8 bar run on.	C major	-	C major	E

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.291	XI / [36] / ff. 58$^{v(bis)}$-61	1681-82	𝅗𝅥 - 10 bar run on.	D minor	-	D minor / F major	E
H.299	X / 61 / ff. 49-51	*End of 1692 - Spring 1699*	𝅗𝅥 - 12 bar run on.	G minor	-	G minor	E
H.305	*Motets melêz de simphonie*, p. 61	1709	𝅗𝅥𝅗𝅥𝅗𝅥 - 15 bar distinct section.	C major	-	C major	M
H.306	I / 1-2 / ff. 8-9	Fol 8 - 1670 Fol 9 - *End of 1692 - Spring 1699*	𝅗𝅥𝅗𝅥𝅗𝅥 - 9 bar run on.	G major	-	G major	M
H.308	I / 2 / ff. 11^{v}-12	1670-71	𝅗𝅥𝅗𝅥 - 6 bar run on.	F major / B-flat major	-	F major / B-flat major	M
H.311	I / 4 / ff. 27-32^{v}	*End of 1680-1683*	𝅗𝅥𝅗𝅥 - 19 bar distinct section.	E minor	𝅗𝅥𝅗𝅥	E minor	E
H.312	XV / VIII / ff. 48^{v}-50^{v}	*End of 1683 - End of 1692 (likely 1690-92)*	𝅗𝅥𝅗𝅥 - 6 bar run on	D minor	-	D minor	E
H.314	XV / IX / ff. 63-65	*End of 1683 - End of 1692 (likely 1690-92)*	𝅗𝅥 Guay - 4 bar run on.	C major	-	C major	M
H.316	II / 13 / ff. 57^{v}-59^{v}	1676-77	𝅗𝅥 [𝅗𝅥] 8 bar distinct section	G major	𝅗𝅥	G major	M
H.317	II / 13-14 / ff. 59^{v}-63^{v}	1676-77	𝅗𝅥 - 8 bar run on	B-flat major	-	B-flat major	E
H.318	II / 14 / ff. 67^{v}-70^{v}	1677	𝅗𝅥 - 5 bar run on	C major	-	C major	E
H.320	III / 17 / fol. 7^{v}	1677	𝅗𝅥 - 9 bar run on.	D major	-	D major	E
H.323	III / 22 / ff. 104-107	*End of 1683- End of 1692 (likely 1683-85)*	𝅗𝅥 - 5 bar run on.	C major	-	C major	N
H.325	IV / 30 / ff. 89-95^{v}	1680	𝅗𝅥 - 8 bar run on.	B-flat major	-	B-flat major	E
H.326	IV / 31-32 / ff. 109^{v}-119	ff. 109-118 - *End of 1680-1682* fol 118-119 - 1681-82	𝅗𝅥𝅗𝅥 - 34 bar distinct section	C minor / C major	𝅗𝅥𝅗𝅥𝅗𝅥	C minor / major	N

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.328	XVIII / XXXII / ff. 59ᵛ-67	1681-82	𝟐 a 2 temps graves - 17 bar run on.	A minor / A major	-	C major	N
H.329	XX / XXXV-XXXVI / ff. 14ᵛ-17ᵛ	*End of 1683*	𝟐 - 𝟑 Lentement - 55 bar distinct section.	A minor	𝟐	A minor	N
H.330	XI / [36]-37 / ff. 61-69	1681-82	𝔠 - 16 bar run on.	C major / G major	-	C major / G major	E
H.331	VI / 38 / ff. 1-6ᵛ	1683-84	𝟐 - marked Præludium - distinct section of.37 bars.	C minor	𝐜	C minor	N
H.332	VI / 38 / ff. 7-11	1683-84	𝔠 -18 bar run on.	C major	-	C major	E
H.333	VI / 41 / ff. 56-62	1683-84	𝟐 - 𝟑 - 𝟐 - 51 bar defined section.	C major	𝐜	C major	N
H.339	VII / 44 / ff. 25-34ᵛ	1685	𝔠𝅝 6 bar run on.	A minor	-	A minor	M
H.340	VII / 47 / ff. 86ᵛ-90	1685	𝔠𝅝 - 18 bar distinct section.	A minor	𝔠𝅝	A minor	E
H.341	*F-Pn*, Vm[1] 1269, pp. 57-68	1686-1700	𝐜 - [𝔠] - 6 bar distinct section.	C minor	𝐜	C minor	E
	F-Pn, Vm[1] 1264 (1-5), Cantio III[a]	1697	𝐜 - [𝔠] - 6 bar distinct section.	C minor	𝐜	C minor	E
H.343[208]	VIII / [49] / ff. 4-6	1686-87	𝐜 Adagio - 10 bar distinct section.	E minor	𝐜	E minor	E
H.344	XXII / XLIX / ff. 42ᵛ-47	1685-86	𝔠𝅝 - 18 bar run on.	D minor	-	D minor	M
H.345	VIII / 50 / ff. 20ᵛ-30	1686	𝐜 - 12 bar run.	G major	-	G major	E
H.346	XXII / LI / ff. 70-71ᵛ	1687	𝟑 'Grave' - marked Preludium - 13 bar distinct section.	G major	-	G major	M
H.348	XXII / LIV / ff, 86ᵛ-88	1688-90	𝔠 - 22 bar distinct section.	A major	𝔠	A major	E
H.354	IX / 56 / fol. 30	1690	𝐜 - 3 bar run on.	B-flat major	-	B-flat major	M
H.355	IX / 58 / ff. 44-51	1690	𝟐 - marked Præludium - 22 bar distinct section.	B-flat major	𝐜[209]	B-flat major	M

[208] See Appendix BT for a comparison of the three extant sources of H.343: *Mélanges*, VIII / [49] / ff. 4-6, *F-Pn,* Vm[1] 1739, no II (pp. 17-22) and *F-Pn*, Vm[1] 1266, no. 8.
[209] See Appendix CG for a comparison of H.355 (IX / 58 / ff. 44-51) and H.355a (X / 62 / ff. 65-72ᵛ).

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.355a	X / 62 / ff. 65-72^{v}	*End of 1692 - Spring 1699*	𝟐 - marked Præludium - 22 bar distinct section.	B-flat major	𝐜	B-flat major	M
H.357	XXIII / LVIII / ff. 35-35^{v}	1690-92	𝟑 Guay - 25 bar distinct section.	B-flat major	𝟑	B-flat major	E
H.358	XXIII / LVIII / ff. 36^{v}-40	1690-92	𝐜 Allegro - marked Prelude - 17 bar run on.	B-flat major	-	B-flat major	E
H.363	XXV / LXI / ff. 14-17^{v}	*End of 1692 - Spring 1699 (likely 1693-95)*	𝟐 - marked Prelude - 26 bar distinct section.	C major	𝟐	C major	N
H.365	XXIV / LXIII / ff. 34^{v}-41^{v}	*After Spring 1699*	𝐜̵ Guay - 𝟑 - 𝐜̵[210] - 50 bar distinct section	D major	𝐜̵ Guay	D major	N
H.365a	XXVII / [b] / ff. 47-51	1697-98	𝐜̵ Guay - 𝟑 - 𝐜̵ Guay - 50 bar distinct section.	D major	𝐜̵	D major	N
H.367	XXV / LXIV / ff. 23^{v}-25^{v}	1693-94	𝐜̵ - marked 'Prelude' - 13 bar run on.	C major	-	C major	M
H.372	XII / 70 / ff. 1-6	*Summer 1698 - Spring 1699*	𝄢 - marked 'Prelude' - 21 bar run on.	G minor	-	G minor	E
H.373	*F-Pn*, Rés. Vmc. Ms. 27, fols. 9-13	1670-75	𝄢 - 10 bar distinct section.	A minor	𝐜	A minor	N
H.374	*F-Pn*, Rés. Vmc. Ms. 27, ff. 14-18^{v}	1670-75	𝟑 - 12 bar distinct section.	C major	𝟑	C major	E
H.392	II / 11 / ff. 19^{v}-33	1675-76	𝟐 - 10 bar distinct section.	D major	𝟐	D major	N
H.393	II / 12 / ff. 42-44^{v}	1675-76	𝐜 [𝐜̵] - 6 bar distinct section.	G major / C major	𝐜	G major / C major	E
H.394	II / 13 / ff. 48^{v}-52	1676	𝐜 - 4 bar run on	G major	-	G major	E
H.395	II / 14 / ff. 64-67	1677	𝐜 - 8 bar run on.	D minor	-	D minor	M
H.397	III / [19]-20 / ff. 35^{v}-57	*End of 1683 - End of 1692 (likely 1683 - 85)*	𝄢 - marked Praeludium - 37 bar distinct section.	G minor / D minor	𝄢	G minor / D minor	M
H.401	IV / 30-31 / ff. 96-109	1680	𝐜 - marked Praeludium - 7 bar run on.	B-flat major	-	B-flat major	M

[210] Hitchcock, *Les Œuvres de/The Works of Marc-Antoine* Charpentier, p.279: the metre of this work is listed incorrectly as 𝐜. See Appendix U for a comparison of H.365 (XXIV / LXIII / ff. 34^{v}-41) and H.365a (XXVII / [b] / ff. 47-51).

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.403	IV / 32 / ff. 119[v]-134[v]	1681-82	𝄵 - 13 bar distinct section.	C major	𝄵	C major	N
H.404	XI / 34 / ff. 23-36[v]	*End of 1692 - Spring 1699*	𝄵 - 42 bar distinct section.	G major	𝄴	G major	N
H.405	XXVIII / XXXIII / ff. 37-44	1682	𝄵 Guay - 10 bar distinct section.	C major	𝟮 Lentement / un peu plus lentement	G major	N
H.406	XX / XXXV / ff. 11 -14	*End of 1683*	𝟯 - 20 bar run on	G major	𝄴	G major	N
H.408	XX / XXXVI / ff. 24-28[v]	*End of 1683*	𝄵 - 53 bar distinct section.	A minor	𝄴	A minor	M - diminution
H.409	XX / XXXVI-XXXVIII / ff. 28[v]-48	*End of 1683*	𝄡 -33 bar distinct section.	C minor	𝄴	C minor	N
H.410	XX / XXXIX / ff. 68-76[v]	*End of 1683*	𝄵 Guay - marked Præludium - 38 bar distinct section.	C major	𝄴	C major	N
H.411	XXI / XLI / ff. 1-10	1683-84	𝟮 - 𝄡𝅗𝅥♪?𝅗𝅥 - 30 bar distinct section.	C major	𝟮	C major	N
H.412	XXI / XLII-XLIII / ff. 34[v]-47[v]	1683-84	𝄴 - 5 bar run on.	D major	-	D major	E
H.413	VI / 42 / ff. 77-89	1684	𝟮 - 𝟯 - 𝟮 - 𝟯 - 𝟮 - 29 bar distinct section.	D major	𝄴	D major	N
H.414	VI / 42-43[a] / ff. 89-96	1684	𝟯 - marked Præludium - 29 bar distinct section.	A major	𝄴	A major	N
H.415	VII / 47 / ff. 92-100	1685	𝟮 - marked Præludium - 47 bar distinct section.	D major	𝄴	D major	N
H.416	IX / 58 / ff. 51[v]-61	1690	𝄵 - marked Præludium - 34 bar distinct section.	C minor	𝄴	C minor	N
H.417	XXIII / LX / ff. 53-55[v]	*End of 1692 - Spring 1699 (likely 1693-95)*	𝄵 - marked Prelude - 15 bar distinct section.	G minor	𝄴	G minor	N
H.418	V / 63 / ff. 1-5	1692-93	𝟮 - marked Prelude - 40 bar distinct section.	C minor	𝄴	C minor	M

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.420	XXVIII / [d] / ff. 23-36	*End of 1692 - Spring 1699*	𝔠 - marked Prelude - 17 bar distinct section.	A minor	𝔠	A minor	M
H.421	XII / 74 / ff. 20^{v}-22^{v}	*After Spring 1699*	𝔠 - 4 bar distinct section.	C minor	-	C minor	N
H.422[211]	XXVII / LXXV / ff. 19-36	1702	𝟐 - 53 bar distinct section.		𝔠		N
H.427	II / 12 / ff. 40^{v}-42	1675-76	𝔠 - 6 bar run on.	A minor	-	A minor	M
H.429	XX / XXXV / ff. 2^{v}-4	1682	𝔠 Guay - marked Prelude - 14 run on.	B-flat major	-	B-flat major	E
H.431	VIII / 50 / ff. 15^{v}-20	1687	𝔠 - 25 bar run on.	G major	𝔠	G major	M
H.432	V / 66 / ff. 54-59	*Summer 1698 - Spring 1699*	𝟐 - marked Prelude - 25 bar distinct section	C major	𝟐	C major	N
H.433	XXVI / LXX / ff. 51-52^{v}	1695 - 96	𝄡 - marked Prelude - 26 bar distinct section.	G minor	-	G minor	E
H.434	XII / 74 / ff. 7-19^{v}	*After Spring 1699*	𝔠 - marked Prelude - 36 bar distinct section.	D major	𝔠 Grave	D major	N
H.467	*Mercure* Galant, March 1680	1680	𝟑 - 3 bar run on.	A major	-	A major	N -Prelude is derived from the ground bass.
H.471	VI / 38 / ff. 11-16	1683-84	𝟐 - 57 bar distinct section.	E minor	𝟑	E minor	N
H.472	VII / [43b]-44 / ff 18-24^{v}	1685	𝔠 - marked Preludio - 16 bar run on.	B-flat Major	-	B-flat major / G minor	M
H.473	VII / 45-46 / ff. 54^{v}-63	1685-86	𝟐 - marked Preludio - 47 bar defined section.	D major	𝔠[𝄡]♭	D major	N
H.474	XIII / ‘a’ / fol. 60^{v}-65	*End of 1692 - Spring 1699*	𝔠 - 8 bar distinct section.	A major / minor	𝔠	A major / minor	N
H.480	XI / 34 / ff. 23-36^{v}	*End of 1692 - Spring 1699 (Likely 1691-93)*	𝟐 - 𝔠 - 42 bar distinct section.	G major	𝔠𝄡♭	G major	N
H.482	XXI / XLIV / ff. 49-57	1684	𝟐 - 𝟑 - 64 bar distinct section.	A minor	𝟐	A minor	N
H.483	XXI / XLIV-XLV / ff. 57-74^{v}	1684	𝟐 - 𝟑 - 47 bar distinct section.	D minor	𝟐	D minor	N

[211] See Appendix N for a comparison of H.422 (*Mélanges*, XXVII / LXXV / ff. 19-36) and H.422a (*F-Pn*, Vm^{1} 1481)

H. No of Work and Prelude	Location	Chronology	Metre Sign and ToM -Prelude	Key	Metre Sign and ToM -Work[202]	Key	Thematic Correspondence between Prelude and work E - Exact / Significant M - Moderate N - None
H.485[212]	XXII / XLVII-XLVIII / ff. 1-22	1685	𝅗𝅥𝅮 - 22 bar distinct section.	B-flat major / G minor	-	B-flat major / G minor	E
H.491	Médée	1694	𝟯 - [𝟯] - 𝟮 - distinct section marked ‘Ouverture’.	C major	𝄵	C major	N
H.492	*F-Pn*, Ms. Vm^{7} 71, pp. 1-79	Unknown	𝄵 - marked Preludio - 31 bar run on.	B-flat major	-	B-flat major	M - rhythmic diminution.
H.493	*F-Pn*, Ms. Vm^{7} 71, pp. 81-111	Unknown	𝄵 - 𝄾 - 𝄵 - 𝄾 - marked Preludio - 49 bar distinct section.	C major	𝄾	C major	N
H.501	XVIII / XXIX-XXX / ff. 17^{v}-20	*End of 1680 - End of 1683*	𝟯 - 4 bar run on.	C major	-	C major	E

[212] See Appendix AG for a comparison of H.485 (XXII / XLVII-XLVIII / ff. 1-22) and H.485a (*F-Pn*, Ms. Vm^{6} 17).

Appendix 8.2: Metre signs and thematic relationships between preludes and works in French and Italian sacred works from the long seventeenth century

Legend	
Inc	Indicates that the prelude or work is incomplete.
R - Run on	In an integrated prelude, there is no perceptible gap or division between a prelude and the work that follows; this may not always include dovetailed phrasing between these two works.
D - Distinct section	Between an integrated prelude and the vocal entry, there is a clear division between a prelude and its work; often the prelude ends on a long note.
E - Exact / Near	The degree of thematic correspondence between a prelude and the opening of a work is either exact or significant baring occasional variations in melody and/or rhythm. In some cases there may be rhythmic diminution of the prelude or work. In the majority of cases, the thematic correspondence lasts for approximately four to eight bars.
M - Moderate	There are elements of thematic similarity between the prelude and work; for example, in some aspects of the melody such as contour and perhaps the rhythm. However, this likely reduces or stops are a short period. In some cases there may be rhythmic diminution of the prelude or work.
None -	There is no thematic correspondence between the prelude(s) and work.
*** -**	Indicates a work which has an integrated prelude and one or more other preludes notated separately. E.g. H.145
Underscore	Dates that appear underscored are taken from the entry on the Bibliothèque national de France catalogue.

French (listed in chronological order)				
Composer	**Dates**	**Work**	**Thematically related prelude and work?**	**Metre signs and comments**
Blamont, François Colin de	1690 - 1760	'Attende anima æterna', *Motets à une et deux voix avec symphonie, sans symphonie, et à grand chœur. Par Mr. de Blamont,... Livre premier* (Paris: Boivin Le Clair, 1732), p. 2	M/N	Prelude - **3** Graciesem[ent] Work - direct run on from prelude and in the same metre.

		'Te Deum', *Motets à une et deux voix avec symphonie, sans symphonie, et à grand choeur. Par Mr. de Blamont,... Livre premier* (Paris: Boivin Le Clair, 1732), pp. 86-87	N	Prelude - 𝟐 Work - direct run on from prelude and in the same metre. Other instrumental preludes to various movements run directly into the work, are in the same metre sign and have moderate and full thematic relationships between them.
Bournonville, Jacques de	(?1675 - after 1753?)	'Quis mihi dabit acquiescere in te', *Motets a I. et II. voix, avec et sans Instr., et basse-continue; par M. Bournonville*. *Livre premier* (Paris: C. Ballard, 1711) [n. p.]	Y	Prelude - 𝅗𝅥𝅮 𝅘𝅥𝅮) Work - direct run-on from prelude and in the same metre.
Brossard, Sebastien de	1655 - 1730	'Canticum Primum: Aspiratio ad Christum', *Elévations et motets à II et III. voix, et à voix seule, deux dessus de violon, ou deux flûtes, avec la basse continue. Par M. Seb[astien] de Brossard* (Paris. Ballard, 1699), p. 1	Y	Prelude - 𝐂 Work - direct run on from the prelude and in the same metre.
		'Canticum Tertium - Aspiratio ad Christum, pro Elevatione & omni Tempore', *Elévations et motets à II et III. voix, et à voix seule, deux dessus de violon, ou deux flûtes, avec la basse continue. Par M. Seb[astien] de Brossard* (Paris: Christophe Ballard, 1699), p. 31	N	Prelude - 𝐂 Work - distinct section written in 𝟑/𝟒.
		'Canticum Quintitum -In honorem Beatæ Mariæ Virginis', *Elévations et motets à II et III. voix, et à voix seule, deux dessus de violon, ou deux flûtes, avec la basse continue. Par M. Seb[astien] de Brossard* (Paris: Christophe Ballard, 1699), p. 63	M	Prelude - 𝟑 Work - direct run on from the prelude and in the same metre.
		'Canticum Sextum -Ad Christum & B. Virginem, pro Rege Deprecatio', *Elévations et motets à II et III. voix, et à voix seule, deux dessus de violon, ou deux flûtes, avec la basse continue. Par M. Seb[astien] de Brossard* (Paris: Christophe Ballard, 1699), p. 73	Y	Prelude - 𝟔/𝟒 Work - direct run on from the prelude and in the same metre.

		Mottet In convertendo Dominus par M Brossard // Pseaume 125 [?1680-1720?] *F-Pn*, H-495	N	Prelude - 𝐜 Adagio Work - distinct section in 𝄵 for one bar then 𝐜 for the remainder of the work.
Clérambault, Louis-Nicolas	1676 - 1749	'Antienne a la S^{te} Vierge', *Motets // a une, deux, et trois voix // et simphonie // Par Mr. Clerambaut // Livre troisieme* [?1742-1760?]	Y	Prelude - 𝄵 Work - direct run-on from prelude and in the same metre as the prelude.
		'Motet du Saint Sacrement', *Motets // a une, deux, et trois voix // et simphonie // Par Mr. Clerambaut // Livre troisieme* [?1742-1760?]	N	Prelude - 𝟐 Work - direct run-on from prelude and in the same metre as the prelude.
		'Motets a grand chœur Regina', *Motets // avec simphonie // Par Mr. Clerambaut // Livre Quatrième* (Auvergne: Cusson, 1742), p. 1	Y	Prelude - 𝟐 Work - direct run-on and in the same metre sign as the prelude.
		'Motets a grand chœur avec Simphonie' *Motets // avec simphonie // Par Mr. Clerambaut // Livre Quatrième* (Auvergne: Cusson, 1742?), p. 8	Y	Prelude - 𝟑 Work - direct run-on and in the same metre sign as the prelude.
Collasse, Pascal	1649-1709	'Symphonie a trois Parties…Les méchans m'ont vanté', *Cantiques spirituels* (Paris: C. Ballard, 1695)	N	'Symphonie' - 𝟑 Work - direct run on from prelude and in the same metre. This is similarly the case later for the 'Symphonie' and motet entitled 'Un jour Dieu cessera' and also for the 'Symphonie' and motet entitled 'Heureux, heureux, qui de la Sagesse' and also for the 'Symphonie' (marked 𝟐 Tres Lentement' and work 'Pour trouver un bien fragile'.
Couperin, François	1668 - 1733	'Salvum me fac Deus'*, Mottets, a voix seule, // deux Et Trois parties // Et Symphonies // de M.r Couperin* [?1705?] *F-Pn*, Rés 1679	M	Prelude - 𝟑𝅗𝅥♪ Work - distinct section in same metre sign.
		'Qui Regis, Israel', *7 Versets du motet composé de l'ordre du Roy* (Paris: C. Ballard, 1705), [n.p.]	M	Prelude - 𝟑 Work - distinct section in 𝟑.

		'Vineam de Ægypto', *7 Versets du motet composé de l'ordre du Roy* (Paris: C. Ballard, 1705), [n. p.]	M	Prelude - **2** Work - run on from prelude
		'Premier Verset', *Quatre versets d'un motet composé, de l'ordre du Roy par Monsieur Couperin, chanté à Versailles le Mars 1703. On y a joint le verset Qui dat nivem du pseaume Lauda Jerusalem, chanté aussi devant sa Majesté en 1702, du même auteur* (Pars: C. Ballard, 1703)	M	Instrumental 'Symphonie' is in **3**; work, which directly runs on from this is in the same metre, and has a moderate thematic relationship to the 'Symphonie'.
		'Premier Verset', *Sept versets du motet composé, de l'ordre du Roy par Monsieur Couperin et chanté à Versailles le Mars 1705* (Paris: C. Ballard, 1705)	Y	'Symphonie' is in **3** 'Lentement'. Written as a separate section to vocal passage that follows. No re-iteration of the metre sig, but is in same metre and thematically related to 'Symphonie'. This is similarly the case with the 'Neuvieme' and 'Dixieme' Verset. There's no re-iteration of the metre signs, but the vocal entry is thematically related to the 'Symphonie'. In the 'Onzieme verset', however, the 'Symphonie' in **2** runs directly into the vocal entry (same metre, but not re-iterated) and neither are thematically related.
		Dialogus // inter Jesum // Et hominem // a 2 voix, Mottets, a voix seule, // deux Et Trois parties // Et Symphonies // de M.r Couperin [?1705?] *F-Pn*, Rés 1679	Y	Prelude - **3** Work - direct run on from the prelude.
Campra, Andre	1660 - 1744	'Benedictus Dominus Deus meus qui docet etc. Pseaulme 143^{e}' *Pseaumes, mis en musique a grand chœur…* (Paris: M. de La Croix, 1737)	M	Prelude **3** Work - runs on from prelude.
		'Ave regina cælorum', *Motets à I. II. III voix, et Instr. avec la basse-continue (Nouvelle*	M	Prelude - **¢** Gay Piqué Work - direct run-on from the prelude and in the same metre.

		édition)… par M. Campra,... Livre second (Paris: C. Ballard, 1711)		
		'Ecce quam bonum', *Motets à I. II. III voix, et Instr. avec la basse-continue (Nouvelle édition)… par M. Campra,... Livre second* (Paris: C. Ballard, 1711)	Y	Prelude - **3** Work - distinct section to prelude and in the same metre.
		'Pour la Sainte Vierge', *Motets à I. et II. voix, au nombre de neuf, avec la basse-continue* (Paris: C. Ballard, 1717), pp. 18-20	Y	Prelude - **¢** Work - direct run on.
		Motet à voix seule, et deux dessus de violons, Psalme CXXXII. Motets à I. II. III voix, et Instr. avec la basse-continue, Livre I (Paris: C. Ballard, 1711), pp. 16-22	Y	Prelude - **3** Work - distinct section in same metre sign.
		'Florete prata', *Motets à I. II. III voix, et Instr. avec la basse-continue (Nouvelle édition)… par M. Campra,... Livre second* (Paris: C. Ballard, 1711)	M	Prelude - **¢** Gayement Work - direct run-on in the same metre sign as the prelude.
		'Laudate Domium', *Motets à I. II. III voix, et Instr. avec la basse-continue (Nouvelle édition)… par M. Campra,... Livre second* (Paris: C. Ballard, 1711)	M	Prelude - **3** Gay Work - distinct section. Work follows on with no re-iteration of the metre sign.
		Motet a voix seule et deux dessus de violons. Psalme CXLVIII (Paris: C. Ballard, 1711), pp. 36-50	E	Prelude - **3** Gay Work - distinct section in the same metre sign.
Desfontaines, Jean	?1658? - after ?1752?	'Pseaume 115', *Les cent cinquante Pseaumes de David // La musique est de la composition de M.r Desfontaines // Tome p.er [- onzieme]*, fol. 1, *F-Pn*, Vm[1] 1286	N	Prelude - **2** Work -distinct section and in in the same metre as the prelude but with no re-iteration of metre sign.
		'Pseaume 117', *Les cent cinquante Pseaumes de David // La musique est de la composition*	M	Prelude - **3** Work - direct run-on and in the same metre as the prelude.

		de M.r Desfontaines // Tome p.er [- onzieme], fol. 1, *F-Pn*, Vm[1] 1286		
		'Pseaume 118', *Les cent cinquante Pseaumes de David // La musique est de la composition de M.r Desfontaines // Tome p.er [- onzieme]*, fol. 1, *F-Pn*, Vm[1] 1286	N	Prelude - 𝐜 Work - direct run-on and in the same metre as the prelude.
Desmarest, Henry	1661 - 1741	*Cum invocarem*, *Motets // De monsieur Desmarets…*,*F-Pn*, Rés F-1681	M	Prelude - 𝟑 - Work - run-on in the same metre.
		Motet // Te Deum Laudamus // de mons.r Desmarest, *F-Pn*, Rés VMA Ms-573	M	Prelude - 𝟐 Gayement Work - run-on from prelude
		Domine ne in furore // Motet // De Monsieur // Desmarais // Pseaume 6.e, *F-Pn*, Rés F-928	E	Prelude - 𝐜 Work - run-on from prelude.
Du Mont, Henry	1610 - 1684	'O Dulcedo'*, Motets a deux voix, avec la basse-continue* (Paris: R. Ballard, 1668)	M	Prelude - 𝐜 Work - run-on from prelude.
		Nisi Dominus de Mons.r Dumont, ff. 17-41, *F-Pn*, Rés Vma 570 (4) [?1690-1710?]	N	Prelude - 𝐜 Work - run on from prelude
		Bendicam Dominum, ff. 42-63[v], *F-Pn*, Rés Vma 570 (4) [?1690-1710?]	M	Prelude - 𝐜 Work - run on from prelude.
		Beati omnes qui timent Dominum, *F-Pn*, Rés Vma 570 (4) [?1690-1710?]	M	Prelude - 𝐜 Lentement Work - run on from prelude.
		'Benedic anima mea'*, Motets pour la chapelle du Roy, mis en musique, par Monsieur Du Mont* (Paris: C. Ballard, 1686), [n. p.]	N	Prelude - 𝐜 Work - run on from prelude.
		'Benedictus Deus, Israel', *Les // Grands Motets // de // M.r Dumon // Maitre de musique de la Chapelle du Roy. // Tome premier* (Paris: Benoit Richard, [?1690-1700?]), pp. 1-24	N	Prelude - 𝐜 Work - run on from prelude.

		‘Confitebimur tibi Deus’, *Motets pour la chapelle du Roy, mis en musique, par Monsieur Du Mont* (Paris: C. Ballard, 1686), [n. p.]	N	Prelude **𝐂** Work - run on from prelude.
		‘Magnificat’, *Motets pour la chapelle du Roy, mis en musique, par Monsieur Du Mont* (Paris: C. Ballard, 1686), [n. p.]	N	Prelude **𝐂** Work - distinct section; in **𝐂.**
Gilles, Jean	1668 - 1705	*Motet A Grand Coeur // Et Symphonie // En l'honneur De St Jean // Mis En Musique par feu Mr Gilles…*(1734) *F-Pn*, Vm[1] 1346 [n. p.]	E	‘Simphonie’ - **3** Gracieusement ; Work - direct run on from ‘simphonie’ and in the same metre.
Lalande, Michel Richard de	1657-1726	*Lauda Jerusalem // Dominum // premier motet du // quatrieme livre de // M. De Lalande* [1729-1750], *F-Pn,* H-400 (A,11) [n. p.]	Y	Prelude - **3** Legio et gracieux Work - direct run on from prelude and in the same metre.
		Omnes gentes à grand choeur // par Mr de La Lande // [1700 - 1750], ff. 1-13 *F-Pn,* Vm[1]-1354 [n. p.]	N	Prelude - **3** Work - distinct section continuation and in the same metre.
		Laudate pueri, a 3 voix, sans simp. Avec simp // par Mr de Lalande [1700-1750], *F-Pn*, Vm[1]-1355 [n. p.]	Y	Prelude - **3** Work - direct run on in same metre.
		Te Deum // simple // le feu roy ayant // voulu qu'il // ne dura gueres // plus que la // messe ordinaire [1715-1750], *F-Pn*, H-400 (D,3) [n. p.]	N	Prelude - **𝐂** Work - distinct section in **𝐂.**
		Dominus // regnavit // motet // de la chapelle // du // roy [1742-1774], *F-Pn*, Rés-1363 [n. p.]	Y	Prelude - **3** Work - direct run-on from the prelude but with a reiteration of **3**.
		Motet de Mr. Lalande A grand choeur et symphonie, Nisi quia Dominus [?1706], *F-Pn*, Rés F-1694 (3) [n. p.]	Y	Prelude is in **𝐂** Work - direct run on from the prelude in the same metre sign.

Lully, Jean Baptiste	1632-1687	'Te Deum', *[Motets à deux chœurs pour la chapelle du roi, mis en musique par M. de Lully (LWV 55)],* Vm[1]-1040	M	Prelude - 𝔠 Work - run-on in the same metre.
		'Miserere', *[Motets à deux chœurs pour la chapelle du roi, mis en musique par M. de Lully (LWV 25)*], *F-Pn*, Vm[1]-1040 [n. p.]	E	Prelude - 𝐜 - Work - run on in the same metre.
		'De profundis', *[Motets à deux chœurs pour la chapelle du roi, mis en musique par M. de Lully (LWV 62)*], *F-Pn*, Vm[1]-1040 [n. p.]	E	Prelude - 𝟐 Lentement - Work - run on in the same metre.
		'Dies Irae', *[Motets à deux chœurs pour la chapelle du roi, mis en musique par M. de Lully (LWV 64/1)*], *F-Pn*,Vm[1]-1040 [n. p.]	N	Prelude - 𝐜 Work - run-on in the same metre.
		'Plaudae Laetare gallia', *[Motets à deux chœurs pour la chapelle du roi, mis en musique par M. de Lully (LWV 37)*], *F-Pn*, Vm[1]-1040 [n. p.]	M	Prelude - 𝐜 Work - run-on in the same metre.
		'Benedictus Dominus Deus Israel', *[Motets à deux chœurs pour la chapelle du roi, mis en musique par M. de Lully (LWV 64/2)*], *F-Pn*, Vm[1]-1040 [n. p.]	M	Prelude - 𝟐 Work - run-on in the same metre.
Italian (listed in chronological order)				
Composer	**Dates**	**Work**	**Thematically Related Prelude and work?**	**Metre Signs and Comments**
Bassani, Giovanni Battista	1650 - 1716	*Missa. 5. Toni. 4 vocibus.*, d'une messe // a 4. voc CATB. // 2. violini. 2. violis // fagotto et org. // 2 // de 7. motets // a voix seulle // cum violinis. // 3 // des deux Antien. // de la Vierge // Alma Redemptor [is] // et Salve Regina // Je crois tout // cela de la // composition // de // Bassani, *F-Pn*, VM[1]-938 [n. p.]	M	Simphonia - 𝐜 Largo Work - distinct section.

Benevoli, Horatio	1605 - 1672	*Motetto a due voce, con due violini e flauto, e'l basso-continuo, per la beatissima vergine, Recueil de motets choisis de différents auteurs italiens et français* (Paris: C. Ballard, 1712), p. 87	Y	Prelude - 𝅝 Adagio affesuoso Work - direct run-on from prelude in the same metre sign but with no reiteration.
Carissimi, Giacommo	1605-1674	'Damnatorum LAmen.tatio'. *Carissimi, // Mottets a 1 2 3 voix // Et symphonies // Tome premier* (n. d.), pp. 2-3, *F-Pn,* Rés F 1674 (1) [n. p.]	N	'Symphonie' - 𝄡 Work - distinct section to prelude. Set in 𝄡 with reiteration of the metre sign.
		Historia Davidis et Jonathæ (n. d.), *F-Pn*, Vm[1]-1473 [n. p.]	N	Simphonia - 𝅗𝅥𝅗𝅥𝅗𝅥♪ Work - distinct section in 𝄡.
		'Militia est', *Motets et Cantates de // Carissimi* (n. d.), p. 80, *F-Pn*, Rés F-934 [n. p.]	N	Prelude - 𝄵 Work - distinct section set in 𝄵 with iteration of the metre sign.
		'Foelicitas Beatorum', *Carissimi, // Mottets a 1 2 3 voix // Et symphonies // Tome premier* (n. d.), *F-Pn,* Rés F 1674(1), p. 17	N	Prelude - 𝄡 Work - distinct section set in 𝄡 with iteration of the metre sign.
Cazzati, Maurizio	1616-1678	'Motetto del sanctissimo sacrAmen.to', *Motetti e hymni a voce sola con doi violini e fagotto ad libitum.. Di Mauritio Cazzati…*(resso i heredi di Pietro Phalesio, 1658), p. 6	N	'Simphonia' 𝄵 Work - distinct section in 𝄵 with reiteration of metre sign.
Colonna, Giovanni Paolo	1637-1695	[Motetti sacri a voce sola con due violini : opera seconda. Tome premier] *F-Pn*, Rés-1681 [n. p.]	N	There exist a handful of examples throughout this collection with 'Ritornello' that introduces the vocal entry of a work is written as a distinct section, is in the same metre sign as the vocal entry that follows it but where neither section bear a thematic relationship to each other.
Foggia, Francesco	1603 - 1688	*Magnificat concertata con instromenti di 6 tono for 9-V. choir and Instr.*, Werkde der	N	Prelude 𝄡 Work - direct run on in 𝄡 with iteration of the metre sign.

		Düben-Sammlung, ed. C Hofius (Ammerbuch: Musikverlag, 2007) [n. p .]		
Gasparini, Francesco	1661 - 1727	*Motetto, a voce sola, condue violini e'l basso-c.*, *Recueil de motets choisis de différents auteurs italiens et français* (Paris: C. Ballard, 1712), p. 73	N	Prelude - **c** Work - direct run-on from the prelude with no iteration of the metre sign.

Appendix 8.3a: Final, penultimate, antepenultime and concluding context metre sign changes

Key
F - Final bar
P - Penultimate
AnteP - Ante-penultimate
Changes of metre sign for the final, penultimate and antepenultimate bar(s) of a phrase, section or whole work are where the final note in all parts is a long one either with or without a fermata.

Concluding Section - Changes of metre sign for in concluding context. For the purposes of this study, 'concluding contexts' are defined as being where Charpentier changes metre for a passage that is between four and sixteen bars in length, which appears at the end of a section or whole work, which ends on a long note in all parts either with or without a fermata, and where there is a discernible break (indicated verbally or by a double bar line) at the end of the passage to demarcate it as a specific section. These may form the conclusion of a given section within a work or be physically notated as a section which is separated from the work or, as is the case in many works, one that ends the work.
D - Dovetailed
R - run-on
Dist - Distinct Section

The following conventions govern the content of this table and its presentation:

- This table does not include Hebrew letter settings where the whole setting is in one metre sign. Only those instances where there is a change of metre for the final part of a Hebrew letter are included here. A common feature of these settings is for the final bars of the Hebrew letter to be set in a different metre sign; the change of metre, however, does not occur with a /the final syllable(s) of the word. Thus, the whole word is shown in square brackets.
- Where Charpentier introduces a term of *mouvement* for the final bars, phrase or section of a work where the metre sign was previously established, this is represented in the table y having the metre sign and term (along with any accompanying text) on separate lines. All instances involving terms of *mouvement* appear in Table 10.? b.
- Where Charpentier has changed metre in the settings of the lesser doxology, and these are longer than 20 bars, this is indicated in the column marked 'Doxology' with any change of metre for the final 16 bars or less indicated in the column headed 'Length of passage of final metre change'. For illustrative purposes

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
91	I / 1 / ff. 2[v]-3	1670	X				No		S	𝅝 [𝅝]	N	𝅝 - eum. / him.
91	I / 1 / fol. 3	1670		X			Yes		W	𝅜𝅘𝅥𝅮	N	𝅝 - Dei. / God.
93	I / 1 / fol. 6[v]	1670				6	Yes	D	S	𝅜𝅘𝅥𝅮	N	𝅝 - dedit me Dominus in manu, de qua non potero surgere. / the Lord hath delivered me into a hand out of which I am not able to rise.
93	I / 1 / fol. 6[v]	1670		X			Yes		W	𝅝	N	𝅝 - [e]jus. / his.
93	I / 1 / fol. 7	1670		X			Yes		W	𝅗𝅥	N	𝅝 - [Ale]ph. / Aleph.
93	I / 1 / fol. 7	1670		X			Yes		W	𝅝	N	𝅝 - [Ale]ph. / Aleph.
93	I / 1 / fol. 7	1670		X			Yes		W	𝅝	N	𝅝 - die. / day.
93	I / 1 / fol. 7	1670		X			Yes		W	𝅝	N	𝅝 - mea. / mine.
93	I / 1 / fol. 7[v]	1670		X			Yes		W	𝅝	N	𝅝 - [sempiter]nas. / everlasting.
307	I / 2 / fol. 10	1670-71				4	Yes	Dist	W	𝅝	N	𝅝 - Amen. / Amen. [Physically separated form the work on the page].
308	I / 2 / fol. 12	1670-71				19	Yes	Dist	W	𝅜𝅘𝅥𝅮	N	𝅝 - alluluya. / alleluia.

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
16	I / 2 / fol. 12^{v}	1670-71		X			Yes		S	𝐜	N	𝅗𝅥 - alluluya. / alleluia.
233	I / 2 / fol. 13	1670-71				6	No		W	NA	N	**3** - alleluya. / alleluia. [Set as a distinct section, but not given a new metre sign].
282	I / 2 / fol. 13^{v}	1670-71		X			Yes		W	𝅗𝅥𝅗𝅥𝅗𝅥	N	𝅗𝅥 -[verimus] te. / we shall call upon thee.
310	I / 2 / fol. 16	*End of 1692-Spring 1699*	X				No		W	𝐜	N	𝅗𝅥𝅗𝅥𝅗𝅥/𝅗𝅥𝅗𝅥 - est. / this.
94	I / 2 / ff. 16^{v}-17	*End of 1683-End of 1692*				1 4 2	No Yes	 D 	S W	 𝐜 	N	𝅗𝅥 - tu[um]. / of you. 𝐜 - convertere ad Dominus deum. / To turn to the Lord. 𝅗𝅥 - tuum / of you [your].
2	I / 2 / fol. 24	*End of 1683-End of 1692*				5	Yes	Dist	W	𝅗𝅥	N	𝅗𝅥 - sempiternam. / everlasting.
12	I / 5 / fol. 42	*End of 1683-End of 1692 (1683-85)*				13	Yes	D	W	𝐜	N	**2** - tantus labor non sit cassus. / so much work should not be wasted [NB: this is the final iteration of the text set previously in 𝐜.]
235	I / 5 / fol. 53	*End of 1683-End of 1692 (1683-85)*				20	Yes	D	W	𝅗𝅥𝅗𝅥𝅗𝅥	N	𝅗𝅥 - alluluya. / alleluia.
157	I / 6 / fol. 56	1673		X			No		W	𝅗𝅥𝅗𝅥𝅗𝅥	N	𝐜 - [al]babor. / white.
157	I / 6 / fol. 58^{v}	1673		X					S	𝐜	N	𝅗𝅥𝅗𝅥𝅗𝅥 - Jerusalem. / Jerusalem.
95	I / 6 / fol. 62	1673				5	Yes	D	W	NA	N	**2** - Deum tuum. / your God [Set in semibreves and no change of metre sign].
159	I / 8 / fol. 80	*1677-80*				7	Yes	Dist	W	**3**	37 bars in total of which 7 are for the 𝅗𝅥 Amen.	**3** - Gloria patri et filii et spiritui sancto domine. / Glory to God the father and to the son and the holy spirit. 𝅗𝅥 - Amen. / Amen. [NB: physically demarcated from the rest of the work, but likely due to constraints of the page size].
391	II / [9] / fol. 4^{v}	*After Spring 1699*	X X				N		S S	𝐜 𝐜	N	𝅗𝅥 - [constitu]to. / Consubstantiation. 𝅗𝅥 - [ip]sis. / themselves.
391	II / [9] / fol. 5	*After Spring 1699*	X X				N N		S S	𝐜 𝐜	N	𝅗𝅥 - [su]am. / his own. [that which belonged to him]. 𝅗𝅥 - [il]li. / them. [of them].
391	II / [9] / fol. 5^{v}	*After Spring 1699*	X X				N N		S S	𝐜 𝐜	N	𝅗𝅥 - [si]ti. / to thirst. 𝅗𝅥 - [si]ti. / to thirst.

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
391	II / 10 / fol. 6	1675	X				N		S	𝅝	N	𝅝 - [Centi]um. / of one hundred.
391	II / 10 / fol. 6^{v}	1675				8	N	D	S	𝅗𝅥	N	𝅝 - Miserere nostri. / Have mercy on us.
391	II / 10 / fol. 9	1675	X				N		S	𝅝	N	𝅝 - do[cens]. / the teaching [of].
391	II / 10 / fol. 9^{v}	1675	X				N		S	𝅝	N	𝅝 - [di]cens. / saying [to say].
391	II / 10 / fol. 10^{v}	1675	X				N		S	𝅝	N	𝅝 - [su]a. / his own. [that which belongs].
391	II / 10 / fol. 10^{v}	1675	X				N		S	𝅝	N	𝅝 - [dicen]tes. / that which is said.
391	II / 10 / fol. 11	1675		X			N		S	𝅝	N	𝅝 - Conspectus vestro. / to give your consideration.
391	II / 10 / fol. 12	1675	X				N N		S S	𝅝 𝅝	N	𝅝 - [dono]zor. / donor. 𝅝 - [super]eum. / the upper.
391	II / 10 / fol. 12^{v}	1675	X X X				N N N		S S S	𝅝 𝅝 𝅝	N	𝅝 - [tu]a. / yours. [NB: this is a retrospective addition on account of the difference ink color]. 𝅝 - e[os]. / them. 𝅝 - [peda]re. / to walk with.
391	II / 10 / fol. 13	1675		X X			N N		S S	𝅝 𝅝	N	𝅝 - meus. / mine. 𝅝 - Regis. / the King.
391	II / 10 / fol. 14^{v}	1675	X				N		S	𝅝	N	𝅝 - [muro]rum. / of [on] the walls.
392	II / 11 / fol. 26	1675-76	X				N		S	𝅝	N	𝅝 - [osculatæ] sunt. / they kissed.
392	II / 11 / fol. 33^{v}	1675-76	X				N		S	𝅝	N	𝅝 - [Instr.].
163	II / 12 / fol. 39	1675-76	X				N		S	𝅝	N	𝅝 - [Instr.].
427	II / 12 / fol. 41	1675-76	X				N		S	𝅝	N	𝅝 - Guentium. / [of] the people.
393	II / 12 / fol. 42	1675-76	X				N		S	𝅝	N	𝅝 - [Instr.].
393	II / 12 / fol. 42^{v}	1675-76	X				?[213]		S	𝅝	N	𝅝 - [time]re. / to fear.

[213] Note is obscured by the binding of the manuscript.

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393	II / 12 / fol. 43	1675-76	X				N		S	𝅝	N	𝅝 - [Bethle]hem. / Bethlehem.
393	II / 12 / fol. 44	1675-76	X				N		S	𝅝	N	𝅝 - [Bethle]hem. / Bethlehem.
316	II / 13 / fol. 57^{v}	1676-77	X				N		S	𝅝	N	𝅝 - [Instr.].
316	II / 13 / fol. 58^{v}	1676-77	X				N		S	𝅝	N	𝅝 - [Instr.].
317	II / 13 / fol. 59	1676-77	X				N		S	𝅝	N	𝅝 - [Instr.].
317	II / 14 / fol. 62	1677	X X				N N		S S	𝅝 𝅝	N	𝅝 - [Instr.]. 𝅝 - [ne]tur. / to stop. [remain] [NB bar in question is followed by the annotation 'suivez viste'].
395	II / 14 / fol. 64^{v}	1677	X				N		S	𝅝	N	𝅝 - [ado]rare eum. / to worship him.
395	II / 14 / fol. 64^{v}	1677	X				N		S	𝅝	N	𝅝 - [Instr.] [NB: annotation 'Suivez a laize' follows the change].
395	II / 14 / fol. 65	1677	X X X				N N N		S S S	𝅝 𝅝 𝅝	N	𝅝 - est / it is. 𝅝 - [re]gem / King. 𝅝 - est / it is.
395	II / 14 / fol. 65^{v}	1677	X				N		S	𝅝	N	𝅝 - [il]lum. / Him.
164	II / 15 / fol. 72^{v}	1677	X				N		S	𝅝	N	𝅝 - [Instr.] [NB: annotation suivez a laize' immediately follows the change].
165	II / 15 / fol. 81^{v}	1677	X				N		S	𝅝	N	𝅝 - sumus. / of us. [we are].
165	II / 15 / fol. 82^{v}	1677				6	Y	D	W	𝅗𝅥	N	𝅝 - Domine salvum fac regem. / O God, save the King.
166	II / 15 / fol. 84^{v}	1677	X				N		S	𝅝	N	𝅝𝅗𝅥𝅘𝅥𝅮 - [to]rem. / torn. [it was torn].
58	II / 16 / fol. 90^{v}	1677			X		Y	Dist	W	𝅝𝅗𝅥	N	𝅝 - Amen. / Amen.
21	II / 16 / fol. 90^{v}	1677		X X			N N		S S	𝅝𝅗𝅥 𝅝𝅗𝅥	N	𝅝 - mater. / mother. 𝅝 - mater / mother.
59	II / 16 / fol. 102	1677	X				N		S	𝅝	N	𝅝 - [recti]o. / to correct.
24	III / 17 / fol. 3	1677				9	Y	R	W	𝅗𝅥	N	𝅝 - in hac lacrymarum valle. / in this vale of tears.

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321	III / 17 / fol. 9	1677	X				Y		S	𝅝	N	𝆑𝆒𝆓 - [cane]bat. / he sang.
321	III / 17 / fol. 9[v]	1677	X				N		S	𝅝	N	𝆑𝆒𝆓 - sum. / I am.
321	III / 17 / fol. 10	1677	X				N		S	𝅝	N	𝆑𝆒𝆓 - me. / of me.
239	III / 17 / fol. 12	1677				9	Y	D	W	𝆑𝆒𝆓	N	𝅗𝅥𝅗𝅥 - Alleluya. / Alleluia [final iteration].
396	III / 17 / fol. 13	1677	X				N		S	𝅝	N	𝅗𝅥 - [su]æ. / their. [of them].
396	III / 18 / fol. 15[v]	1677	X X				N N		S S	𝅝 𝅝	N	𝅗𝅥 - [di]cant. / they said. [let them say]. 𝅗𝅥 - [pen]dent. / on which they depend.
396	III / 18 / fol. 16[v]	1677	X				N		S	𝅝	N	𝅗𝅥 - est. / it is. [Annotation ‘Suivez au chœur’ appears after the change of metre].
396	III / 18 / fol. 17	1677	X				N		S	𝅝	N	𝅗𝅥 - [Vas]thi. / Vasthi. [Name].
396	III / 18 / fol. 18	1677	X				N		S	𝅝	N	𝅗𝅥 - [reg]is. / King.
396	III / 18 / fol. 18[v]	1677	X	X			N N		S S	𝅝 𝅝	N	𝅗𝅥 - [re]gi. / to [of] the King. 𝅗𝅥 - gazæ tuæ. / your protector.
396	III / 18 / fol. 19	1677	X				N		S	𝅝	N	𝅗𝅥 - [pla]cet. / please. [if it pleases you].
396	III / 18 / fol. 19[v]	1677	X				N		S	𝅝	N	𝅗𝅥 - [Domi]no. / Lord [master].
396	III / 18 / fol. 20	1677	X				N		S	𝅝	N	𝅗𝅥 - [Instr.].
396	III / 18 / fol. 20[v]	1677	X				N		S	𝅝	N	𝅗𝅥 - [Instr.].
396	III / 18 / fol. 21	1677	X				N		S	𝅝	N	𝅗𝅥 - [Instr.].
396	III / 18 / fol. 22[v]	1677	X				N		S	𝅝	N	𝅗𝅥 - [mansutudi]nem. / meakness.
396	III / 18 / fol. 23	1677	X				N		S	𝅝	N	𝅗𝅥 - [il]lum. / him. [of him].
396	III / 18 / fol. 23[v]	1677	X	X			N N		S S	𝅝 𝅝	N	𝅗𝅥 - tuæ. / yours. [of you]. 𝅗𝅥 - Rex. / King.
396	III / 18 / fol. 23[v]-24	1677	X X				N		S	𝅝	N	𝅗𝅥 - [para]vi. / I prepared.

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			X				N N		S S	𝐜 𝐜		𝄡 - [regi]næ. / the Queen. 𝄡 - [reg]is. / the King.
396	III / 18 / fol. 24^{v}	1677	X X X				N N N		S S S	𝐜 𝐜 𝐜	N	𝄡 - [si]bi. / himself [of him]. 𝄡 - est. / it is. 𝄡 - est. / it is.
396	III / 18 / fol. 25	1677	X X X				N N N		S S S	𝐜 𝐜 𝐜	N	𝄡 -est. / it is. 𝄡 - rex. / the King. 𝄡 - [præteo]me. / especially [this].
396	III / 18 / fol. 25^{v}	1677	X X				N N		S S	𝐜 𝐜	N	𝄡 - [di]cens. / saying [is is said]. 𝄡 - [chœ]us / the chorus. [Suivez appears after the change].
396	III / 18 / fol. 26	1677	X X X				N N N		S S S	𝐜 𝐜 𝐜	N	𝄡 - [ad]me. / to me [give]. 𝄡 - [responde a]man / [to respond to] Love. 𝄡 - [e]jus. / his. [of him].
396	III / 18 / fol. 26^{v}	1677	 X	X			N N		S	𝐜 𝐜	N	𝄡 - dicat. / let them speak. 𝄡 - [omni]a. / everything [all].
396	III / 18 / fol. 27	1677	X X X X				N N N N		S S S S	𝐜 𝄡 𝐜 𝐜	N	𝄡 - [comle]runt. / they ate. 𝄡 - [Es]ther. / Esther. 𝄡 - [Es]ther. / Esther. 𝄡 - [Es]ther. / Esther.
396	III / 18 / fol. 27^{v}	1677	 X X	X			N N N		S S S	𝐜 𝐜 𝐜	N	𝄡 - Amus. / our love. 𝄡 - [uti]nam. / I have hope. 𝄡 - [in]te / inside.
396	III / 18 / fol. 28	1677	X	 X			N N		S S	𝐜 𝐜	N	𝄡 - [me]i. / mine. [belonging]. 𝄡 - legibus. / the law.

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396	III / [19] / fol. 32	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [Re]gem. / the King.
396	III / [19] / fol. 32^{v}	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [Re]gem. / the King.
288	III / [19] / fol. 33^{v}	*End of 1683-End of 1692 (1683-85)*				7	Y	D	W	𝟑	N	𝐜 - Domine salvum fac regem. / O God, save the King.
397	III / [19] / fol. 36^{v}	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [Instr.].
397	III / [19] / fol. 37	*End of 1683-End of 1692 (1683-85)*		X			N		S	𝐜	N	𝐜 - Meum. / mine.
397	III / [19] / fol. 39	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [mitten]tes. / to send forth.
397	III / [19] / fol. 39^{v}	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝐜	N	𝐜 - [dice]bant. / they said.
397	III / [19] / fol. 44	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [e]os. / them [of].
397	III / [19] / fol. 44^{v}	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝐜	N	𝐜 - [alloqui]tur. / to address [be addressed by].
397	III / [19] / fol. 45	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [ci]am. / I will. [NB: annotation ‘suivez sans interruption’ follows the change].
397	III / [19] / fol. 45^{v}	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [occidi]te. / to kill. [NB: annotation ‘faites icy une pause’ follows the change].
397	III / [19] / fol. 46	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝐜	N	𝐜 - [suspira]tis. / he sighed.

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
240	III / [19] / ff. 57ᵛ-58	*End of 1683-End of 1692 (1683-85)*				16	Y	Dist	W	𝅗𝅥	N	𝅗𝅥 - in quo futuræ gloriæ nobis pignus datur alleluia. / and a pledge of future glory to us is given, alleluia.
168	III / 20 / ff. 67ᵛ-68	*End of 1683-End of 1692 (1683-85)*				21	Y	Dist	W	𝅗𝅥	Yes. Doxology of 21 bars all of which are set in 𝅝.	𝅝 - Gloria Patri et Filio et Sancto Spiritui, sicut erat in principio et nunc et semper et in sæcula sæculorum Amen. / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, now and ever shall be, world without end, Amen. [NB: no change in metre sign at any point in the doxology but there is a use of proportionally longer note values in the final two bars of the setting of the Amen.].
60	III / 20 / fol. 69	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝅝	N	𝅗𝅥 - [no]men. / in the name of.
60	III / 21 / fol. 71ᵛ	*End of 1683-End of 1692 (1683-85)*	X				Y		S	𝅝	N	𝅗𝅥 - [cas]tos. / chaste.
60	III / 21 / fol. 73	*End of 1683-End of 1692 (1683-85)*				5	Y	Dist	W	𝅗𝅥	N	𝅗𝅥 - Amen. / Amen.
14	III / 21 / fol. 74	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝅝	N	𝅗𝅥 - [bigi]tur. / it is loaded.
14	III / 21 /fol. 75ᵛ	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝅝	N	𝅗𝅥 - [ordi]ne. / in order to.
14	III / 21 / fol. 76ᵛ	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝅝	N	𝅗𝅥 - [consumi]tur. / comsumed.
14	III / 21 / fol. 77ᵛ	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝅝	N	𝅗𝅥 - [nui]tur. / it affects. [changes].
14	III / 21 / fol. 77ᵛ	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝅝 Plus Lent	N	𝅗𝅥 - [patri]bus. / to [from of] the father. [NB: annotation suivez a laize' follows the change.]
241	III / 21 / fol. 79ᵛ	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝅝	N	𝅗𝅥 - [Instr.].
169	III / 22 / ff. 91ᵛ - 92	*End of 1683-End of 1692 (1683-85)*				13	Y	D	W	𝅗𝅥𝅗𝅥𝅗𝅥	Yes - 43 bars in total with a change to 𝅗𝅥	𝅗𝅥𝅗𝅥𝅗𝅥 - Gloria Patri et Filio et Sancto Spiritum, sicut erat in principio / Glory be to the Father, to the Son and to the Holy Spirit, as it was in the beginning.

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											for the final 13 bars	𝔠 - et nunc et semper, et in sæcula sæculorum / now and ever shall be, world without end, 𝟑 - Sicut erat in principio, / as it was in the beginning, 𝔠 - et nunc et semper, Amen. / now and ever shall be, Amen. [End of work].
170	III / 22 / fol. 94	*End of 1683-End of 1692 (1683-85)*				5	Y	Dist	S	𝔠3/2	N	𝟐 - et qui abduxerunt nos. / and to those who led us away.
170	III / 22 / fol. 94v	*End of 1683-End of 1692 (1683-85)*	X X				N N		S S	𝔠 𝔠	N	𝔠 - [Si]on. / of Sion. 𝔠 - [a lie]na. / Of the spleen.
170	III / 22 / fol. 95	*End of 1683-End of 1692 (1683-85)*	X X X				N N N		S S S	𝔠 𝔠 𝔠	N	𝔠 - [Jerusa]lem. / Jerusalem. 𝔠- [me]a. / mine. 𝔠- [Jerusa]lem. Jerusalem.
170	III / 22 / fol. 96	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝔠	N	𝔠 - [mise]ra. / this misery [miseraable].
323	III / 22 / fol. 105	*End of 1683-End of 1692 (1683-85)*	X				N		S	𝔠	N	𝔠 - [Instr.].
171	III / 23 / fol. 110	1679	X				N		S	𝔠	N	𝔠 - [Si]on. / Sion.
171	III /23 / fol. 110v	1679	X X X				Y N N		S S S	𝔠 𝔠 𝔠	N	𝔠 - [a lie]na. / of the spleen. 𝔠 - [Si]on. / Sion. 𝔠 - [a lie]na. / of the spleen.
171	III / 23 / fol. 111v	1679	X				N		S	𝔠	N	𝔠 -[t]ui. / yours [NB: annotation suivez avec les Instr. follows the change].
171	III / 23 / fol. 115	1679			X		Y	D	W	𝟑	N	𝟐 - ad petram. / to [of] the rock.
172	III / 24 / fol. 133v	1679	X				N		S	𝔠	N	𝔠 - [tis]me. / your.
244	III / 24 / fol. 136v	1679	X				Y		S	𝔠	N	𝔠 - [vifica]nos. / let us live.
244	III / 24 / fol. 137	1679	X				N		S	𝔠	N	𝔠 - [delec]rimus. / we chose.

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244	III / 24 / fol. 137	1679				17	Y	Dist	W	𝅝 [𝅗𝅥]	N	𝅝 - tu cibus esurientium tu potus siti euntium tu potus sibi cutimus tunc de lacriminus satianos inebrianos vivificanos. / you are the food of the hungy, you are the drink of those who are thirsty.
173	IV / 25 / fol. 3	*End of 1680 - End of 1683 (1681-82)*	X				Y		S	𝅝	N	𝅗𝅥 - [mi]hi. / to me.
544	IV / 26 / fol. 12	*End of 1683 - End of 1692 (1683-85)*				13	N		W	?𝄞?	N	𝅗𝅥 - [Instr.].
96	IV / 26 / fol. 13	*End of 1683- End of 1692 (1683-85)*	X X				N		S	𝅝	N	𝅗𝅥 - [Instr.]. 𝅗𝅥 - Aleph. / Aleph.
96	IV / 26 / fol. 14	1680	X X				N N		S S	𝅝 𝅝	N N	𝅗𝅥 - [Instr.]. 𝅗𝅥 - Beth. / Beth.
96	IV / 26 / fol. 14^{v}	1680	X X				N N		S S	𝅝 𝅝	N N	𝅗𝅥 - [Instr.]. 𝅗𝅥 - Ghimel. / Ghimel.
96	IV / 26 / fol. 15	1680	X X				N N		S S	𝅝 𝅝	N N	𝅗𝅥 - [Instr.]. 𝅗𝅥 - Daleth. / Daleth.
96	IV / 26 / fol. 15^{v}	1680	X X				N N		S S	𝅝 𝅝	N 	𝅗𝅥 - [Instr.]. 𝅗𝅥 - Heth. / Heth.
96	IV / 26 / fol. 16	1680	X				N		S	𝅝	N	𝅗𝅥 - [Instr.].
96	IV / 26 / fol. 16^{v}	1680	X				N		S	𝅝	N	𝅗𝅥 - Vau. / Vau.
97	IV / 26 / fol. 17	1680	X X				N N		S S	𝅝 𝅝	N N	𝅗𝅥 - [Instr.]. 𝅗𝅥 - Zain. / Zain.
97	IV / 26 / fol. 17^{v}	1680	X				N		S	𝅝	N	𝅗𝅥 - [Instr.] [NB: ‘Tournez pour la suite’ appears just after the change].
97	IV / 26 / fol. 18	1680	X				N		S	𝅝	N	𝅗𝅥 - Heth. / Heth [NB: annotation ‘faites une petite pause’ appears after the change].

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97	IV / 26 / fol. 18^{v}	1680	X				N		S	𝅝	N	𝅝 - [Instr.].
97	IV / 26 / fol. 19	1680	X				Y		S	𝅝	N	𝅝 - [Instr.].
98	IV / 26 / fol. 19^{v}	1680	X				Y		S	𝅝	N	𝅝 - Jod. / Jod.
98	IV / 26 / fol. 20	1680	X				Y		S	𝅝	N	𝅝 - Caph. / Caph [NB: Annotation ‘petite pause’ appears after the change].
98	IV / 26 / fol. 20^{v}	1680	X X	X			Y Y		S S	𝅝 𝅝	N N	𝅝 - Lamed. / Lamed [Annotation petite pause appears after change]. 𝅝 - [Instr.].
							Y		S	𝅝	N	𝅝 - [Instr.] [NB: Annotation ‘petite pause’ appears after change].
98	IV / 26 / fol. 21^{v}	1680		X			Y		S	𝅝	N	𝅝 - Surgere. / to arise [get up].
100	IV / 26 / fol. 23^{v}	*End of 1683 End of 1692 (1683-85)*	X				Y		S	𝅝	N	𝅝 - Heth. / Heth.
102	IV / 26 / fol. 24	1680				8	Y	D	S	𝅝	N	𝅝 - [Instr.].
102	IV / 26/ fol. 24^{v}	1680	X				Y		S	𝅝	N	𝅝 - Teth. / Teth.
102	IV / 26 / fol. 25	1680	X X				Y Y		S S	𝅝 𝅝	N N	𝅝 - [Instr.]. 𝅝 - Jod. / Jod. [NB: Annotation ‘petite pause’ appears after the change].
102	IV / 26 / fol. 24^{v}	1680	X				Y		S	𝅝	N	𝅝 - Teth. / Teth. [NB: Annotation ‘petite pause’ appears after the change]
102	IV / 26 / fol. 25^{v}	1680	X X				Y Y		S S	𝅝 𝅝	N N	𝅝 - [Instr.]. 𝅝 - Caph. / Caph.
102	IV / 26 / fol. 27	1680	X				N		S	𝅝	N	𝅝 - [Instr.].
103	IV / 26 / fol. 29	1680	X X				N N		S S	𝅝 𝅝	N N	𝅝 - [Instr.]. 𝅝 - [Instr.].
103	IV / 26 / fol. 30	1680	X X				Y N		S S	𝅝 𝅝	N N	𝅝 - [Instr.]. 𝅝 - Nun. / Nun.
103	IV / 26 / fol. 32	1680	X				Y		S	𝅝	N	𝅝 - Samech / Samech [Annotation petite pause appears after the change].

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103	IV / 26 / fol. 33	1680	X X				Y Y		S S	𝅝 𝅝	N N	𝅝 - Aleph. / Aleph. 𝅝 - [Instr.].
104	IV/ 26 / fol. 34	1680	X X				Y Y		S S	𝅝 𝅝	N N	𝅝 - Aleph. / Aleph. 𝅝 - [Instr.].
104	IV / 26 / fol. 35	1680	X				Y		S	𝅝	N	𝅝 - [[Instr.] [NB: annotation ‘Aleph comme cy devant petite pause’ appears just after the change].
104	IV / 26 / fol. 36	1680	X X				Y Y		S S	𝅝 𝅝	N N	𝅝 - [Instr.]. 𝅝 - Beth. / Beth.
104	IV / 26 / fol. 37	1680	X			9	Y Y		S S	𝅝	N	𝅝 - [Instr.] [Annotation Beth comme cy devant petite pause] 𝅝 - [[Instr.] [Annotation Beth comme cy devant petite pause.
104	IV / 26 / fol. 38	1680	X X				Y Y		S S	𝅝 𝅝	N	𝅝 - Ghimel. / Ghimel [NB: annotation ‘petite pause’ appears just after the change] 𝅝 - [Instr.] [NB: ‘Annotation Ghimel comme cy dessus petite pause’ appears after the change].
104	IV / 26 / fol. 39	*End of 1683-end of 1692 (1683-85)*	X				Y		S	𝅝	N	𝅝 - [Instr.] [NB: Annotation ‘Ghimel comme cy devant Petite pause’ appears after the change]
105	IV / 27 / fol. 41	*End of 1683-1692 (1690-91)*	X				Y		S	𝅝	N	𝅝 - Heth. / Heth. [NB: annotation ‘petite pause’ appears after the change].
105	IV / 27 / fol. 41^{v}	*End of 1683-1692 (1690-91)*	X				Y		S	𝅝	N	𝅝 - [Instr.].
105	IV / 27 / fol. 42	1680	X X				Y Y		S S	𝅝 𝅝	N	𝅝 - [Instr.]. 𝅝 - Teth / Teth [NB: Annotation ‘petite pause’ appears after the change].
105	IV / 27 / fol. 42^{v}	1680	X				Y		S	𝅝	N	𝅝 - [Instr.].
105	IV / 27 / fol. 43	1680	X X				Y Y		S S	𝅝 𝅝	N	𝅝 - [Instr.]. 𝅝 - Jod / Jod.
105	IV / 27 / fol. 43^{v}	1680	X X X				Y N Y		S S S	𝅝 𝅝 𝅝	N N N	𝅝 - [Instr.]. 𝅝 - [Instr.]. 𝅝 - [Instr.].

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106	IV / 27 / fol. 44	1680	X				Y		S	𝄵	N	¢ - [Instr.].
106	IV / 27 / fol. 44	1680	X X				Y Y		S S	𝄵 𝄵	N N	¢ - Aleph. / Aleph. [NB: annotation ‘petite pause’ appears after the change]. ¢ - [Instr.].
106	IV / 27 / fol. 44v	1680	X X X				Y Y Y		S S S	𝄵 𝄵 𝄵	N N N	¢ - Aleph. / Aleph. ¢ - [Instr.]. ¢ - Ghimel. [NB: Annotation ‘petite pause’ appears after the change].
106	IV / 27 / fol. 45	1680	X				Y		S	𝄵	N	¢ - [Instr.].
106	IV / 27 / fol. 45v	1680	X X X X				Y Y Y Y		S S S S	𝄵 𝄵 𝄵 𝄵	N	¢ - [Instr.]. ¢ - Heth. / Heth. ¢ - [Instr.]. ¢ - Vau. / Vau.
106	IV / 27 / fol. 46	1680	X				Y		S	𝄵	N	¢ - [Instr.].
107	IV / 27 / fol. 46v	1680	X				Y		S	𝄵	N	¢ - Lamed. / Lamed. [NB: Annotation ‘petite pause’ appears after the change].
107	IV / 27 / fol. 47	1680	X X				Y Y		S S	𝄵 𝄵	N N	¢ - [Instr.]. ¢ - Onem. / Onem. [NB: Annotation ‘petite pause’ appears at the end of the section.
107	IV / 27 / fol. 47v	1680	X X X				Y Y Y		S S S	𝄵 𝄵 𝄵	N N N	¢ - [Instr.]. ¢ - Mun. / Mun. ¢ - [Instr.].
108	IV / 27 / ff. 47v-48	1680	X X				Y Y		S S	𝄵 𝄵	N N	¢ - Samech. / Samech. ¢ - [Instr.].
108	IV / 27 / fol. 48v	1680	X				Y Y		S S	𝄵 𝄵	N N	¢ - [tu]am. / your. ¢ - Caph. / Caph.
108	IV / 27 / fol. 49	1680	X				Y		S	𝄵	N	¢ - [ani]mam. / the soul.

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108	IV / 27 / fol. 49^{v}	1680	X				Y		S	𝐜	N	¢ - [vi]lis. / worthless.
			X				Y		S	𝐜	N	¢ - Lamed. / Lamed.
			X				Y		S	𝐜	N	¢ - [Me]us. / Mine.
108	IV / 27 / fol. 50	1680	X				Y		S	𝐜	N	¢ - [Instr.].
108	IV / 27 / fol. 50^{v}	1680	X				Y		S	𝐜	N	¢ - Sum / I am.
			X				Y		S	𝐜	N	¢ - [Confec]tam / it is finished.
			X				Y		S	𝐜	N	¢ - [Mun]. / Mun. [Annotation petite pause appears after the change].
108	IV / 27 / fol. 51	1680	X				Y		S	𝐜	N	¢ - [Surge]re / Arise [get up]. [NB: annotation ‘petite pause’ appears after the change].
108	IV / 27 / fol. 51^{v}	1680	X				Y		S	𝐜	N	¢ - [Tu]um. / Your.
			X				Y		S	𝐜	N	¢ - Aleph. / Aleph.
109	IV / 27 / fol. 52	*End of 1683-end of 1692 (1690-91)*	X				Y		S	𝐜	N	¢ - [e]jus. / his.
			X				Y		S	𝐜	N	¢ - Aleph. / Aleph.
109	IV / 27 / fol. 53	*End of 1683-end of 1692 (1690-91)*	X				Y		S	𝐜	N	¢ - Beth. / Beth.
109	IV / 28 / fol. 54	*End of 1683-end of 1692 (1683-85)*	X				Y		S	𝐜	N	¢ - [ea]mus. / Let us go.
			X				Y		S	𝐜	N	¢ - Beth. / Beth.
			X				Y		S	𝐜	N	¢ - [Labo]re. / Hard work [NB: annotation ‘Suivez a la lettre hebraique apres une petite pause’ appears after change].
109	IV / 28 / fol. 54^{v}	*End of 1683-end of 1692 (1683-85)*	X				Y		S	𝐜	N	¢ - Beth. / Beth. [Faites icy une petite pause].
			X				Y		S	𝐜	N	¢ - [Sempiter]nos. / For evermore. [Grand Silence].
			X				Y		S	𝐜	N	¢ - Ghimel. / Ghimel. [NB: Annotation ‘Suivez a laize’ appears after the change].
109	IV / 28 / fol. 55	1680		X			Y		S	𝐜	N	¢ - [e]grediar. / permitted to exit. [leave].
			X				Y		S	𝐜	N	¢ - [me]am. / mine. [NB: Annotation ‘petite pause’ appears after the change].
110	IV / 28 / fol. 55^{v}	1680	X				Y		S	𝐜	N	¢ - [Subver]tit. / overturned [NB: Annotation ‘petite pause’ appears after the change].

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111	IV / 28 / fol. 58^{v}	1680	X				N		S	𝅝	N	𝅝 - [Ju]da. / Jew.
113	IV / 28 / fol. 61	1680				7	Y	D	W	𝅗𝅥.𝅘𝅥	N	𝅝 - Infœlis prætermisit pretium sanguinis, et in fine laqueo se suspendit. / Unhappy man, he relinquished the price of blood, and in the end hanged himself.
114	IV / 28 / fol. 61^{v}-62	1680				10	Y	D	W	𝅗𝅥	N	𝅝 - Melius illi erat, si natus non fuisset. / It had been better for him if he had not been born.
115	IV / 28 / fol. 62^{v}	*1675-80*				9	Y	D	W	𝅗𝅥	N	𝅝 - Venite, mittamus lignum in panem ejus, et eradamus eum de terra viventium / Come, let us put poison into his bread, and let us cut him off out of the land of the living.
117	IV / 28 / fol. 64	*1675-80*	X				Y		S	𝅝	N	𝅝 - [occide]runt. / the killed.
117	IV / 28 / fol. 64^{v}	*1675-80*	X				Y		W	𝅝	N	𝅝 - [occide]runt. / they killed.
118	IV / 29 / ff. 68-68^{v}	1680				11	Y	D	W	𝅗𝅥.𝅘𝅥	N	𝅝 - recede a nobis. / leave us.
399	IV / 29 / fol. 70	1680	X				Y		S	𝅝	N	𝅝 - [peregrina]ri. / to travel to foreign lands.
399	IV / 29 / fol. 72^{v}	1680	X X				N N		S S	𝅝 𝅝	N N	𝅝 - [tu]us. / your. 𝅝 - [tu]us. / your.
399	IV / 29 / fol. 73^{v}	1680	X				Y		S	𝅝	N	𝅝 - [com]tes. / counts.
399	IV / 29 / fol. 75^{v}	1680	X				Y		S	𝅝	N	𝅝 - [canti]ca. / song.
399	IV / 29 / fol. 76	1680	X X				Y Y		S S	[𝅝] 𝅝	N	𝅝 - [lætan]tes. / rejoicing. 𝅝 - [alloqui]tur. / addresses.
399	IV / 29 / fol. 76^{v}	1680	X				Y		S	𝅝	N	𝅝 - [dedis]ti. / that which you gave. [was given].
400	IV / 29 / fol. 81^{v}	1680	X				N		S	𝅝	N	𝅝 - [Instr.].
400	IV / 29 / fol. 82^{v}	1680	X				N		S	𝅝	N	𝅝 - [ful]get. / shines.
400	IV / 29 / fol. 83^{v}	1680	X				N		S	𝅝	N	𝅝 - [flo]re. / flower.
400	IV / 30 / fol. 88	1680				13	Y		W	𝅗𝅥.𝅘𝅥	N	𝅝 - Choris alternantibus, collaudemus virginerm, cui par non est in orbe, nec similis in coelo. /

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												With alternating choruses, let us praise the virgin, to whom there is no equal in the world, nor the like in heaven.
401	IV / 30 / fol. 97	1680	X				Y		S	𝅝	N	𝅗𝅥 - [Instr.] [NB: Annotation ‘suivez a laize’ appears after the change].
401	IV / 30 / fol. 100	1680	X				Y		S	𝅝	N	𝅗𝅥 - [salvato]ris. / of the saviour. [NB: Annotation ‘joue sans interruption’ appears after the change].
401	IV / 30 / fol. 100^{v}	1680	X				Y Y		S S	𝅝 𝅝	N	𝅗𝅥 - [Vi]vunt. / they live. 𝅗𝅥 - [congregant]tur. / they live.
401	IV / 30 / fol. 105	*End of 1680 - end 1683*	X				N		S	4/8	N	𝅝 - [obruite] nos. / that which overwhelms us.
401	IV / 31 / fol. 106^{v}	*End of 1680 - end 1683*	X				Y		S	𝅝	N	𝅗𝅥 - [sæcu]la. / the ages.
326	IV / 31 / fol. 114^{v}	*End of 1680 - end 1683*	X				Y		W	𝅝	N	𝅗𝅥 - [gaudi]um. / to praise. [NB: Annotation ‘pause’ appears after the change, but also note that the annotation ‘suivez sans interruption’].
326	IV / 31 / fol. 115	*End of 1680 - end 1683*	X				Y		W	𝅝	N	𝅗𝅥 - [lætiti]a. / rejoicing.
326	IV / 32 / fol. 118	1681-82	X				Y		W	𝅝	N	𝅗𝅥 - [Instr.] [NB: Annotation ‘petite pause’ appears after the change.
326	IV / 32 / fol. 119	1681-82				9	Y	Dist	W	𝅝	N	𝅝 - et repleatur longitudine dierum. / and be filled with the length of days.
403	IV / 32 / fol. 121	1681-82	X X				Y		W	𝅝	N	𝅗𝅥 - [ti]bi. / to you. 𝅗𝅥 - [sanu]lem. / health.
403	IV / 32 / fol. 121^{v}	1681-82		X X			Y Y		S S	𝅝 𝅗𝅥	N	𝅗𝅥 - eis. / to them. 𝅗𝅥 - lentimus. / slow.
403	IV / 32 / fol. 122^{v}	1681-82	X X X				Y Y Y		S S S	𝅝 𝅝 𝅝	N N N	𝅗𝅥 - [spatio]o. / space [Annotation petite pause appears after the change]. 𝅗𝅥 - [inter]ra. / the land. 𝅗𝅥 - [di]cens. / in saying [NB: Annotation ‘petite pause’ appears after the change].
403	IV / 32 / fol. 123	1681-82	X X X				N Y Y		S S S	𝅝 𝅝 𝅝	N N N	𝅗𝅥 - [mi]hi. / to me. 𝅗𝅥 - [mi]hi. / to me. 𝅗𝅥 - [a]me. / of love.
403	IV / 32 / fol. 123^{v}	1681-82		X			N		S	𝅝	N	𝅗𝅥 - tuum. / you.

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			X				N		S	𝐜	N	¢ - [proximo]to / the next time.
			X				Y		S	𝐜	N	¢ - me. / I.
			X				N		S	𝐜	N	¢ - arme. / armed.
			X				Y		S	𝐜	N	¢ - eritis. / you will be [Annotation faites icy un grand pause]
403	IV / 32 / fol. 124	1681-82	X				Y		S	𝐜	N	¢ - [same]lis. / to take.
			X				N		S	𝐜	N	¢ - [il]la. / she.
403	IV / 32 / fol. 125	1681-82	X				Y		S	𝐜	N	¢ - [occide]re. / to kill.
403	IV / 32 /fol. 126	1681-82	X				Y		S	𝐜	N	¢ - me. / I.
			X				Y		S	𝐜	N	¢ - me. / I [NB: Annotation ‘suivez a laize’ follows the change].
			X				Y		S	𝐜	N	¢ - [ce]re. / wax.
403	IV / 32 / fol. 127^{v}	1681-82	X				Y		S	𝐜	N	¢ - me. / I. [NB: Annotation ‘petite pause’ appears after the change].
403	IV / 32 / fol. 128	1681-82	X				Y		S	𝐜	N	¢ - [su]am. / his own.
			X				Y		S	𝐜	N	¢ - [interroga]vit. / he who is asked. [NB: Annotation ‘petite pause’ appears after. the change].
403	IV / 32 / fol. 128^{v}	1681-82	X				N		S	𝐜	N	¢ - [ad]me. / to me.
			X				N		S	𝐜	N	¢ - [me]um. / mine.
			X				N		S	𝐜	N	¢ - [bar rest].
			X				N		S	𝐜	N	¢ - hæres. / the heirs.
			X				N		S	𝐜	N	¢ - [bar rest].
			X				N		S	𝐜	N	¢ - [a]thæs. / non-believers.
403	IV / 32 / fol. 129	1681-82	X				N		S	𝐜	N	¢ - sunt. / are.
403	IV / 32 / fol. 130	1681-82		X			-		S	𝔠	N	𝐜 - et cruen- [¢] - -ta / and bloody. [NB: Annotation ‘faites une petite pause’ appears after the change]
			X				Y		S	𝐜	N	¢ - [no]bis. / for us.
			X				Y		S		N	

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										𝐜		𝄵 - [no]bis. / for us.
403	IV / 32 / fol. 130[v]	1681-82	X X X X				Y Y Y Y		S S S S	𝐜 𝐜 𝐜 𝐜	N N N N	𝄵 - me. / I. 𝄵 - me. / I. 𝄵 - [compelle]bet. / will drive. 𝄵 - [me]us. / mine.
403	IV / 32 / fol. 131[v]	1681-82	X				N		S	𝐜	N	𝄵 - [ac]it. / his actions.
403	IV / 32 / fol. 132	1681-82	X				Y		S	𝐜	N	𝄵 - [tu]um. / your.
63	IV / 32 / fol. 138	1681-82				5	Y	Dist	W	𝟑	N	𝟐 - tribus honor unus. Amen. / the honor of the tribe is one. Amen.. [NB: End of work. Previous section ends with rests in all parts].
418	V / 63 / fol. 1[v]	1692-93		X			Y	D	S	𝐜	N	𝄵 -dicens. / that is said.
8	V / 63 / fol. 7[v]	1692-93				4	Y	Dist	W	𝟑	Y. Doxology is 18 bars in total of which the last four are set in 𝄵.	𝟑 - Cum sancto spiritu in gloria Dei Patris. Amen. 𝄵 - Amen. / Amen.
138	V / 63 / fol. 12	1692-93	X X X	 X X			Y		W	𝐜 𝐜 𝐜 𝐜	N N N N	𝄵 - [Instr.]. 𝄵 - tuum. / your. 𝄵 - [tu]um. / your. 𝄵 - tuum. / your.
139	V / 63 /fol. 12[v]	1692-93	X				Y		W	𝐜	N	𝄵 - Mem. / Mem.
139	V / 63 / fol. 13	1692-93	X				Y		W	𝐜	N	𝄵 - Nun. / Nun.
139	V / 63 / fol. 13	1692-93	X				Y		W	𝐜	N	𝄵 - Samech. / Samech.
139	V / 63 / fol. 13[v]	1692-93	X X				Y		W	𝐜	N	𝄵 - Deco[ris]. / decorated or adorned. 𝄵 - [Instr.].
140	V / 63 / fol 14	1692-93	X X				Y		W	𝐜 𝐜	N	𝄵 - [Instr.].

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												𝔠 - [Daleth]. / Daleth.
140	V / 63 / fol. 14^{v}	1692-93	X				Y		W	𝔠	N	𝔠 - [Instr.].
534	V / 64 / fol. 23	After Spring 1699	X				Y		W	𝔠	N	𝔠 - [Instr.].
36	V / 64 / fol. 25	After Spring 1699				4	Y	D	W	𝟑 Guay	N	𝔠 - [daro]bur fer auxilium. / bring strength and help.
37	V / 64 / fol. 26	After Spring 1699				6	Y	D	W	𝟑 Guay	N	𝔠 - nos viam prudentiæ. / show us the way of prudence.
40	V / 64 / fol. 28-28^{v}	After Spring 1699				15	Y	D	W	𝔠	N	𝔉 - Sedentem in tenebril et umbra mortis. / Sat in darkenss and the shadow of death. [NB: use of slower note values of semibreves in the closing 9 bars of the section].
40	V / 64 / fol. 29	After Spring 1699				8	Y	D	W	𝟑 Guay (for just 4 bars)	N	𝔉 - Sedentem in tenebril et umbra mortis. / Sat in darkenss and the shadow of death. [NB: use of slower note values of adjacent semibreves in the closing 9 bars of the piece].
221	V / 66 / ff. 51-52	1694-96				5	Y	D	W	𝔠	Yes. Doxology of 35 bars with the last iteration of Amen. of 5 bars set in 𝔠.	𝔠 - Gloria Patri et Filio et Spiritui Sancto sicut erat in principio et nunc et semper et in saecula saeculorum Amen. / Glory be to the Father, the Son and to the Holy Spirit, as it was in the beginning now and ever shall be, world without end. 𝔠 - Amen. / Amen.
432	V / 66 / fol. 59	*Summer 1698-Spring 1699*			X		Y	R	W	𝟐	N	𝟐 - Iniquitatis. / Iniquity.
371	V / 66 / ff. 64-65	*Summer 1698-Spring 1699*				13	Y	D	W	𝟑	N	𝔠 - Splendor fermAmen.ti et qui adjustiam erudiunt multos quasi stellas in perpetuas æternites. / The splendour of steadfastness and those who teach the adjustment of many like stars for ever and ever [End of work - second iteration of the text].
471	VI / 38 / fol. 13^{v}	1683-84	X				Y		W	𝔠	N	𝔠 - [veil]le / to keep watch. [NB: Annotation ‘faites icy une petite pause’ appears after the change].
252	VI / 38 / fol. 19^{v}	1683-84	X				Y		W	𝔠	N	𝔠 - [Instr.].
190	VI / 39 / fol. 21^{v}	*End of 1692 - Spring 1699 (1691-93)*	X				Y		W	𝔠	N	𝔠 - [Instr.].
190	VI / 39 / fol. 24	*End of 1692 - Spring 1699 (1691-93)*	X				Y		W	𝔠	N	𝔠 - [Instr.].

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190	VI / 39 / fol. 30	*End of 1692 - Spring 1699 (1691-93)*				8	Y	D	S	**3**	N	¢ - Proptore exaltabit caput. / He will lift up his head.
190	VI / 39 / fol. 34	*End of 1692 - Spring 1699 (1691-93)*				6	Y	Dist	W	¢	Yes. Doxology of 111 with last 6 set in **2**.	**3** - Gloria patri, et Filio, et Spiritui Sancto. / Glory be to the Father, and to the Son and to the Holy spirit, ¢ - sicut erat in principio, et nunc et semper, et in sæcula sæculorum. / As it was in the beginning, now and ever shall be, world without end. **2** - Amen.
191	VI / 40 / ff. 47	1683-84				18	Y	D	W	**3**	Yes. 63 bar doxology with last 18 bars set in **2**.	**3** - Gloria spiritui sancto, sicut erat in principio gloria Patri et Filio, et nunc et semper, lauda Jerusalem Dominum et tuum, lauda et in sæcula sæculorum, lauda Deum, lauda Sion. / Glory to the holy spirit, as it was in the beginning there was glory to the Father and the Son, now and forever, praise Jerusalem, the Lord and your God, praise him forever and ever, praise God, praise Zion **2** - Amen. / Amen.
294	VI / 40 / fol. 54	1683-84			X		Y	Overlap from previous section	W	**3**	N	**2** - verimus te. / we call upon thee.
333	VI / 41 / fol. 55	1683-84				12	Y	Overlap from previous section	W	**2**	N	¢ - Ubi Christus in potum proponitur et in edulium. / Where Christ is offered as drink and food.
75	VI / 41 / fol. 64v 65v	1683-84				7	Y	R	W	**3**	Yes. Doxology of 52 bars with last 7 set in **2**	**3** - Gloria Patri et Filio Spiritui Sancto, et in sæcula sæculorum / Glory be to the Father, the Son and the Holy Spirit, as it was in the beginning. **2** - Amen. / Amen.
255	VI / 41 / fol. 66v	1683-84	X				Y		S	**c**	N	¢ - est. / it is.
255	VI / 41 /fol. 67	1683-84	X				Y		S	**c**	N	¢ - est. / it is.
413	VI / 42 / fol. 77v	1683-84	X			1 7	Y	 D	S	**c** **c**	N	¢ - [Instr.]. ¢ - meum. / mine [then [Instr.]].
413	VI / 41 / fol. 82v	1684	X				Y		S	**c**	N	¢ - [alloqui]tur. / addresses.
413	VI / 42 / fol. 84	1684	X				Y		S	**c**	N	¢ - [occidi]te. / to have killed. [NB: Annotation ‘faites icy une petite pause tournez pour la suite’ appears after the change].

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414	VI / 42 / fol. 90	1684	X				Y		S	𝐜	N	𝅵 - [Ange]lus. / Angel.
193	VII / [43b] / fol. 7^{v}	1685	X				Y		S	𝐜	N	𝅵 - [Instr.].
193	VII / [43b] / ff. 13^{v}-14	1685				21	Y	D	W	𝐜	N	𝅵 - holocaustis non delectaberis. / You will not delight in the holocausts.
193	VII / [43b] / fol. 14^{v}	1685	X				Y		S	𝐜	N	𝅵 - [despici]es. / you will look down.
339	VII / 44 / fol. 27^{v}	1685	X				Y		S	𝐜	N	𝅵 - [Instr.].
339	VII / 44 / fol. 28^{v}	1685	X				Y		S	𝐜	N	𝅵 - [Instr.].
339	VII / 44 / fol. 30	1685	X				Y		S	𝐜	N	𝅵 -[di]xit. / he said [NB: Annotation ‘suivez sans interruption’ appears after the change].
339	VII / 44 / fol. 31^{v}	1685	X				Y		S	𝐜	N	𝅵 - [allelu]ya / alleluia. [NB: ff. 34-34^{v} Alleluya is set in 𝐜 for an extended passage which concludes the work.].
473	VII / 46 / fol. 60^{v}	1685	X				Y		S	𝐜	N	𝅵 - [Instr.].
473	VII / 46 / fol. 60^{v}	1685	X				Y		S	𝐜	N	𝅵 - [Instr.].
473	VII / 46 / fol. 62^{v}	1685	X				Y		S	𝐜	N	𝅵 - [Instr.].
487	VII / 46 / fol. 70^{v}	1685	X				Y		S	𝐜	N	𝄢𝅗𝅥𝅘𝅥𝅮𝄫 - [Lou]is / Louis.
340	VII / 47 / fol. 89	1685				11	Y	R	S	𝟑	N	𝅵 - Usque n se nectam et senium. / Until he had aged and married [predominance of semibreves with dots to invoke a tremolo].
340	VII / 47 / fol. 90	1685				4	Y	R	W	𝟑	N	𝅵 - Filius et filius tuus. / Your son and your son alone [This section ends on a long and is not an Amen. but instead uses the text that is part of the previous section].
415	VII / 47 / fol. 93	1685	X				N		S	𝐜	N	𝅵 - [Instr.].
415	VII / 47 / fol. 93^{v}	1685	X				N		S	𝐜	N	𝅵 - [Instr.].
343	VIII / [49] / fol. 4	1686-87	X				Y		W	𝐜 Adagio	N	𝅵 - [Instr.].
345	VIII / 50 / fol. 21^{v}	1686-87	X				Y		S	𝐜	N	𝅵 - [Instr.].

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197	VIII / 54 / fol. 33^{v}	1688-90				26	Y	D	W	𝅝	Yes. Doxology is 33 bars of which 26 are set in 𝅗𝅥.	𝅝 - Gloria Patri et Filio et Spiritui Sanctus. / Glory be to the Father, to the Son and to the Holy Spirit. 𝅗𝅥 - Sicut erat in principio et nunc et semper et in sæcular sæculorum. Amen. / As it was in the beginning is now and ever shall be, world without end. Amen.
76	VIII / 54 / fol. 36	1688-90			X		Y	D	W	𝐜	Yes. Doxology is 23 bars long with 3 set in 𝅗𝅥.	𝐜 Lent - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper. Et in sæcula sæculorum. / Glory be to the Father, to the Son and to the Holy Spirit as it was in the beginning now and ever shall be. Amen. 𝅗𝅥 - Amen.
198	VIII / 54 / fol. 39	1688-90				14	Y	D	W	𝟑	Yes. Doxology is 26 bars in length with the passage in 𝅗𝅥 taking up 14 bars.	𝟑 - Gloria Patri et Filio et Spiritui Sancto. / Glory be to the Father, and to the Son and to the Holy Spirit. 𝅗𝅥 - Sicut erat in principio, et nunc et semper. Et sæcula sæculorum. Amen. / As it was in the beginning now and ever shall be, world without end. Amen. [NB: slower note values at the end].
30	VIII / 54 / ff. 39^{v}-40	1688-90				13	Y	D	W	𝅗𝅥	No	𝐜 - Alleluya. / Alleluia.
199	VIII / 54 / fol. 43	1688-90				8	Y	Distinct Section	S	𝐜	No	𝟐 - Desiderium peccatores peribit peribus. / Desire will destroy sinners with perdition. [NB: Concluding section is prefaced by rests in all parts. Annotation Faites icy un grand silence]
199	VIII / 54 / fol. 43^{v}	1688-90				27	Y	D	W	𝟑	Yes. Doxology is 45 bars in length with 14 bars set in 𝅗𝅥.	𝟑 - Gloria Patri et Filio et Spiritui Sancto. / Glory be to the Father and to the Son and to the Holy Spirit. 𝅗𝅥 - sicut erat in principio, et nunc et semper et in sæculorum sæculi. Amen. / As it was in the beginning, now and ever shall be world without end. Amen.
200	VIII / 54 / ff. 46-46^{v}	1688-90				28	Y	R	W	𝟑 Guay	Yes. Doxology is 45 bars in length with the last 28 bars set in 𝅗𝅥.	𝟑 Guay - Gloria Patri et Filio et Spiritui Sancto. / Glory be to the Father and to the Son and to the Holy Spirit. 𝅗𝅥 - Sicut erat in principio et nunc et semper et in sæcula sæculorum, Amen. / As it was in the beginning now and ever shall be world without end, Amen. [move to semibreves with the word Amen.].
201	IX / 55 / fol. 2^{v}	1688-90	X				Y		S	𝐜 [for one bar]	No	𝟐 - [Instr.].
202	IX / 55 / fol. 9^{v}	1688-90				14	Y	D	W	𝅘𝅥𝅮	Yes. Doxology is 54 bars in length with	𝟑 Viste - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, Amen. / Glory be to the Father and to the Son and to the Holy Spirit as it was in the beginning, now and ever shall be world without end,

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											the last 14 set in 𝔠.	𝔠 - Amen. / Amen.
77	IX / 55 / ff. 14v-17	1688-90				4	Y	Dist	W	𝔠 Guay	Yes. Doxology is 119 bars in length with the last 4 set in 𝔠.	𝔠 Guay -Sicut locutus est ad patres nostros:Abraham et semini eius in sæcula / As He spoke to our fathers: to Abraham and to his seed for ever. 𝟛 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, Amen. / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, now and ever shall be world without end, 𝔠 - Amen. /Amen. [final iteration].
203	IX / 56 / fol. 25v	1690	X				N		S	𝔠	No	𝔠 -[Sæcul]um. / this age [century].
203	IX / 56 / fol. 28	1690				5	Y	Dist	W	𝔠	Yes. Doxology is 55 bars in length with the last 5 bars set in 𝔠.	𝔠 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, Amen. / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, now and ever shall be world without end, Amen. 𝔠 - Amen. / Amen. [Final iteration. Word 'Amen.].
204	IX / 57 / fol. 36v	1690				4	Y	D	W	𝔠	Yes. Doxology is 69 bars in length with the final 4 bars set in 𝔠.	𝟛 - Gloria Patri et Filio et Spiritui Sancto, / Glory be to the Father and to the Son and the Holy Spirit. 𝔠 - Sicut erat in principio et nunc et semper. / As it was in the beginning, now and ever shall be, 𝔠 - Amen. / Amen.
78	IX / 57 / fol. 42-42v	1690				4	Y	Dist	W	𝟛	Yes. Doxology is 37 bars in length with the last 4 bars set in 𝔠.	𝔠 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio. / Glory be to the father and to the son and to the holy spirit, as it was in the beginning, 𝟛 - et in sæcula sæculorum. / now and ever shall be, 𝔠 - Amen. / Amen. [This constitutes the whole work]
205	IX / 57 / fol. 43	1690			X		Y	Dist	W		Yes. Doxology is 50 bars in length, the last three of which are set in 𝔠.	𝟛 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper. Amen. / Glory be to the father and to the son and to the holy spirit, as it was in the beginning, now ever shall be, world without end, Amen. 𝔠 - Amen. / Amen.

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
355	IX / 58 / fol. 47^{v}	1690	X				Y		S	𝐜	No	𝄵 - [Instr.].
416	IX / 58 / fol. 53	1690				5	N	D	S	𝟑	No	𝄵 - et libera nos. / and deliver us.
206	X / 59 / fol. 3^{v}	1691	X				Y		S	𝐜	No	𝄵 - [Instr.].
207	X / 59 / fol. 8	1691				3	N	R	S	𝄵𝅗𝅥	No	𝄵 - Liber. / Of the [from the] book.
130	X / 59 / fol. 16^{v}-17	1691				13	N	D	W	𝄵	No	𝄵𝅗𝅥𝅘𝅥𝅮 - quia in te occisus est Salvator Israel / for the Saviour of Israel has been slain in your midst [End of work].
6	X / 60 / fol. 25	1691	X				Y		S	𝐜	No	𝄵 - [Instr.].
6	X / 60 / fol. 25^{v}	1691	X				Y		S	𝐜	No	𝄵 - [Elei]son / Mercy.
6	X / 60 / fol. 32^{v}	1691				4	Y	Dist	W	𝟐	Yes. Doxology of 93 bars of which the final 4 bars contain the final iteration of the word Amen.	𝟐 - Cum Sancto Spiritu, in gloria Dei Patris, Amen. / With the Holy Spirit in the glory of God the Father, Amen. 𝄵 - Amen. / Amen.
6	X / 60 / fol. 35^{v}	1691		X			Y		S	𝐜	N	𝐜 - Deo vero. / to God indeed. [Metre sign is squashed in beside notation]
6	X / 61 / fol. 44^{v}	1691				6	Y	D	W	𝟐	Yes - doxology of 70 bars of which the last six set the final iterations of the word Amen.	𝟐 - et vitam venturi saeculi, Amen. / and the life of the world to come, Amen. 𝄵 - Amen. / Amen.
208	X / 61 / ff. 61-62^{v}	1691				4	Y	Dist	W	𝄵	Yes. Doxology is 71 bars in length with the last 4 bars set in 𝄵.	𝟐 Plus Guay - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, Amen. / Glory be to the father, to the son and to the holy spirit, as it was in the beginning, now and ever shall be, 𝄵 - Amen. / Amen.
355a	X / 62 / fol. 68	1691-92				8	N	Dist	S	𝄵	No	𝐜 - Cantabimus canticum laudis quoniam lux orta est nobis et veritas illuxit nobis / We will sing a song of praise because the light has arisen for us and the truth has dawned on us [End of section].

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355a	X / 62 / fol. 72^{v}	1691-92				6	Y	D	W	𝐜	No	𝄡 - et veritas illuxit nobis / and the truth dawned upon us. [NB: final iteration of text previously heard in 𝐜].
146	X / 62 / fol. 82	1691-92	X				Y		S	𝐜	No	𝄡 - [Instr.].
82	XI / 33 / fol. 3	*End of 1692 - Spring 1699 (1691-93)*				11	Y	D	S	𝄢𝅗𝅥	No	**2** - Ora pro nobis. / Hear our prayer.
82	XI / 33 / fol. 3^{v}	*End of 1692 - Spring 1699 (1691-93)*	X				Y		S	𝐜	No	𝄡 - [no]bis. / our [of us].
74	XI / 33 / fol. 6^{v}	*End of 1692 - Spring 1699 (1691-93)*	X				Y		S	𝐜	No	𝄡 - [e]jus. / his.
74	XI / 33 / fol. 11^{v}	*End of 1692 - Spring 1699 (1691-93)*	X				Y		S	𝐜	No	𝄡 - [Instr.].
180	XI / 33 / fol. 17^{v}	*End of 1692 - Spring 1699 (1691-93)*	X				Y		S	𝐜	No	𝄡 - [magnificabi]mur. / we will be magnified. [he will magnify us].
404	XI / 34 / fol. 24^{v}	*End of 1692 - Spring 1699*	X X				Y		S S	𝐜 𝐜	No No	𝄡 - [convoca]bat. / he called. 𝄡 - [præsidi]um. / to guard NB: marked with a fermata, but inscription ‘passez a la suite sans interruption’.
404	XI / 34 / fol. 26	1681-82	X				Y		S	𝐜	No	𝄡 - [su]is. / to his own.
404	XI / 34 / fol. 28	1681-82	X				Y		S	𝐜	No	𝄡 - [di]ai. / of. [belonging to] God.
404	XI / 34 / fol. 28^{v}	1681-82	X				Y		S	𝐜	No	𝄡 - [noc]tis. / of the night.
404	XI / 34 / fol. 29	1681-82	X				Y		S	𝄡	No	𝄡 - [Isra]el. / Israel.
183	XI / 34 / fol. 39^{v}	*End of 1692 - Spring 1699*	X				Y		S	𝐜	No	𝄡 - [Veritastu]a. / you speak the truth.
183	XI / 34 / fol. 40	*End of 1692 - Spring 1699*				13	Y	D	W	𝐜	No	𝄡 - et usque ad nubes veritas tua. / and thy truth even unto the clouds.
186	XI / 35 / fol. 52	1681-82	X				Y		S	𝐜	No	**2** - [si]on. / Sion. [NB : Annotation ‘faites icy une petite pause’ appears after change].

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186	XI / 35 / fol. 53^{v}	1681-82	X X				N N		S S	𝐜 𝐜	No No	𝄵 - [peccato]rum. / sinners. 𝄵 - [domi]nus. / you who are master.
186	XI / 35 / fol. 56	1681-82				7	Y	D	W	𝄵	No	**2** - beatus homo qui sperat in te. / blessed is the man who trusts in you.
434	XII / 74 / fol. 9	*After Spring 1699*	X				Yes		S	𝐜 Guay	No	𝄵 - [ter]ræ. / of the earth. [Followed by a change to **2**]
421	XII / 74 / fol. 20^{v}	*After Spring 1699*	X				Yes		S	𝐜	No	𝄵 - [Ange]lus. / an angel.
299	XII / 75 / fol. 45	1699	X				No		S	𝐜	No	𝄵 - [me]os. / that which is mine. [Annotation that appears at the end of this section: 'Suivez sans interruption'].
495	XIII / 'I' / ff. 19-20	1673	X	 X X			Y Y Y		S S S	𝅗𝅥𝅮 𝅗𝅥𝅮 𝄵𝅗𝅥𝅮	No	𝄞 - coeur. 𝄵 - [so]lide. 𝄵 - [gui]de.
495	XIII / 'I' / fol. 21	1673	X X				Y Y		S S	𝅗𝅥𝅮 𝅗𝅥𝅮	No No	𝄵 [effa]ce- 𝅗𝅥𝅮 -e -
495	XIII / 'I' / fol. 23	1673	X	 X X			Y Y Y		S S S	𝅗𝅥𝅮 𝐜 𝅗𝅥𝅮	No No No	𝄞 - [Instr.] 𝄵 - de Louis. /of Louise. 𝄵 - de Louis. / of Louise.
488	XIII / 'II' / fol. 45^{v}	1686				5	Y	D	S	𝐜	No	**3** - ? malgré tous le tombeaux nous rejoindre a tous deux / despite all of this travesty, join us.
488	XIII / 'II' / fol. 51^{v}	1686	X				N		S	𝐜	No	𝄵 - [de] plaire. / to please him.
488	XIII / 'II' / fol. 54^{v}	1686	X				N		S	𝐜	No	𝄵 - [d'un a]mant. / of a lover.
488	XIII / 'II' / fol. 56^{v}	1686	X				N		S	𝐜	No	𝄵 - [crain]dre. / to fear. [be feared]
474	XIII / [a] / fol. 61	*End of 1692 - Spring 1699*	X X				N N		S S	𝐜 𝐜	No No	𝄵 - [me]æ. / mine. 𝄵 - [cupa]tus. / your head.

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474	XIII / [a] / fol. 61^{v}	*End of 1692 - Spring 1699*				13	Y	Dist	S	𝐜	No	**3** - audivit Deus deprecationem mean taceter soci silete tacete. / God heard the supplication of my silent companion [NB: Annotation 'silence' appears at the end of the section].
474	XIII / [a] / fol. 63	*End of 1692 - Spring 1699*	X X				N N		S S	𝐜 𝐜	No No	𝄵 - [replea]ris. / to be filled. 𝄵 - [let]hi. / dead.
149	XIV / I / fol. 4	1670-72				6	Y	R	W	**3**	Yes. Doxology of 47 bars of which the last 6 are set in 𝄵 for the Amen.	**3** - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper. / Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, and now ever shall be, 𝄵 - Amen.
150	XIV / I / fol. 4^{v}	1670-72				16	Y	D	S	𝐜	No	𝄵 - Nisi Dominus custodierit civitatem frustra vigilavit qui custodit. / Unless the Lord keep the city, he who keeps it watches in vain. [End of section. Previous section in 𝐜 sets same text].
150	XIV / I / fol. 6	1670-72			X		Y	Dist	W	𝐜	Yes. Doxology of 16 bars of which the last 3 for the Amen. are set in 𝄵.	𝐜 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper. / Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, now and ever shall be. 𝄵 -Amen. / Amen.
151	XIV / I / fol. 7	1670-72		X			Y		S	𝅗𝅥𝅗𝅥𝅘𝅥𝅘𝅥	No	𝄵 - sæculi. / of the world.
151	XIV / II / ff. 10^{v} - 11	1670-72				4	Y	Dist	S	**3**	Yes. Doxology of 37 bars of which the last 4 for the Amen. are set in 𝄵.	**3** - Et in sæcula sæculorum. / Now and forever, 𝄵 - Amen. / Amen.
72	XIV / II / fol. 11	1670-72		X			Y		S	𝐜	No	𝄵 - meo. / mine.
72	XIV / II / fol. 11^{v}	1670-72				7	Y	Previous section ends on a long note	S	𝅗𝅥𝅗𝅥𝅘𝅥𝅘𝅥	No	𝐜 - Quia fecit mihi magna qui potens est et sanctum nomen ejus. / Because he who is mighty has done great things for me and his holy name.
72	XIV / II / fol. 12	1670-72		X			Y		S	𝐜	No	𝄵 - eum. / him.

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72	XIV / II / fol. 14^{v}	1670-72			X	3	Y	R	S	𝟹	Yes. Doxology of 57 bars of which the last 3 for the Amen. are set in 𝔠	𝟹 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, / Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning now and ever shall be, world without end, 𝔠 - Amen. / Amen.
152	XIV / II / fol. 15	1670-72	X				Y		S	𝔠	No	𝔠 - [Instr.]
152	XIV / II / fol. 15^{v}	1670-72				12	Y	Dist	S	NA	Yes. Doxology of 71 bars of which the last 12 for the Amen. are set in 𝔠.	𝔠 - Gloria Patri et Filio, et in Spiritui Sancto, / Glory be to the Father and to the Son and to the Holy Spirit [NB: use of breves and semibreves at end]. 𝟹 - Gloria Patri et Filio et Spiritui Sancto, / Glory be to the Father and to the Son and to the Holy Spirit. 𝔠 - Sicut erat in principio et nunc et semper. Amen. / As it was in the beginning now now and ever shall be, world without end. Amen. [NB: in addition to the change of metre for this section, there is also the use of semibreves and breves in the final two bars]. Contrast to the next section wholly in 𝔠 but where Amen. is set in slower note values of semibreves and minims.]
153	XIV / III / fol. 20^{v}	1670-72		X			Y		S	𝔠	No	𝔠 - [suæ] reges / [their] Kings].
153	XIV / III / ff. 21^{v}-23	1670-72				5	Y	Dist	S	𝟹	Yes. Doxology of 42 bars of which the last 5 for the Amen. are set in 𝔠.	𝔠 - Gloria Patri et Filio, et in Spiritui Sancto / Glory be to the Father and to the Son and to the |Holy Spirit, 𝟹 - et in sæcula / now and forever, 𝔠 - Amen. / Amen. [final iterations] [NB: setting of the Amen. on fol. 29 but no change of metre for this specific section]
154	XVI / IV / ff. 28^{v}-29	1670-72						Dist			Yes. Doxology of 20 bars all in the same metre.	𝔠 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper. Amen. / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning now and ever shall be, world without end. Amen.
155	XVI / IV / fol. 32^{v}	1670-72		X X			Y Y		S S	𝔠 𝔠	No	𝔠 - mea. / mine. 𝔠 - mea. / mine.
155	XIV / IV / fol. 33	1670-72			X		Y	Dist	W	𝔠 [𝔠]	Yes. Doxology of 15 bars of which the last 3 for the	𝟹 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et in sæcula sæculorum, et nunc et semper. / Glory be to the father and to the son and to the holy spirit, as it was in the beginning now and ever shall be, world without end.

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											Amen. are likely set in 𝄵.	?𝄵? - Amen. / Amen. [Previous metre sign is 𝟹. No new metre sign for the last three bars, but notation suggests 𝄵].
1	XIV / V / fol. 38	1670-72			X		Y	Dist	S	𝅜𝅗𝅥𝅮	Yes. Doxology of 32 bars of which the last 3 contain the final iteration of the word Amen.	𝅜𝅗𝅥𝅮 - Quoniam tu solus Dominus, tu solus altisimus, Jesu christe. Cum sanctus spiritu in gloria Dei Patris, Amen. / Because you alone are Lord, you alone are most high, Jesus Christ. With the Holy Spirit in the glory of God the Father, Amen. 𝄡 - Amen. / Amen.
1	XIV / V / ff. 42-42^{v}	1670-72				8		R	S	𝅜𝅗𝅥𝅮	Yes. Doxology of 27 bars of which the last 8 set the final iterations of the word Amen.	𝅜𝅗𝅥𝅮 - Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi sæculi. Amen. / I confess one baptism for the remission of sins and I await the resurrection of the dead and the life of the coming age, Amen. 𝄵 - Amen. / Amen. [The final thee bars are wholly in semibreves]
1	XIV / V / fol. 43^{v}	1670-72			X		Y	R	W		No	𝄵 - [Ex]celsis. / From on high. [The 𝄡 of the 𝄵 is added to the barline and in several instances appears to be broken; possibly an after-thought.]
158	XV / VI / fol. 1	*End of 1683 - End of 1692 (1690-92)*	X				Y		S	𝄡	No	𝄵 - [Si]on. / Sion.
158	XV / VI / fol. 2	*End of 1683 - End of 1692 (1690-92)*	X				Y		S	𝄡	No	𝄵 - [Si]on. / Sion.
158	XV / VI / fol. 2^{v}	*End of 1683 - End of 1692 (1690-92)*	X				Y		S	𝄡	No	𝄵 - [Si]on. / Sion.
158	XV / VI / fol. 4	*End of 1683 - End of 1692 (1690-92)*			X		Y	Dist	W	𝄡	Yes. Doxology of 66 bars of which the final 2 are	𝟹 - Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper. / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning now and ever shall be, world without end.

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											for the setting of the Amen.	𝐜 - Amen. / Amen.
54	XV / VI / fol. 4^{v}	*End of 1683 - End of 1692 (1690-92)*			X		Y	Dist	S	𝟑	No	𝄵 - Amen. / Amen. [NB: End of Section - physically demarcated as a distinct section on the manuscript]
54	XV / VI / fol. 5	*End of 1683 - End of 1692 (1690-92)*	X				Y		S	𝐜	No	𝄵 - [perpe]ti. / perpetuated by you.
3	XV / VI / ff. 13-16	*End of 1683 - End of 1692 (1690-92)*				11	Y	D	W	𝟑	Yes. Doxology is 154 bars in length of which the last 11 for the final iterations of the word Amen. are set in 𝄵.	𝟑 - Quoniam tu solus Dominus, tu solus altisimus, Jesu Christe. Cum sanctus spiritu in gloria Dei Patris Amen. / Because you alone are Lord, you alone are most high, Jesus Christ. With the holy spirit in the glory of God the father, Amen. 𝄵 - Amen. / Amen. [End of section. But contrast this later on fol. 28-28^{v} where the metre 𝟑 continues but the music includes an extended Amen. of 19 bars].
312	XV / VIII / fol. 49^{v}	*End of 1683- End of 1692*	X				N		S	𝐜	No	𝄵 - [di]cens, / That which is said,
312	XV / VIII / fol. 50	*End of 1683 - end of 1692 (1690-92)*	 X			9	Y Y	Dist	S S	𝐜 [𝄵] 𝐜	No	𝐜 - Vitam æternam habebut, alleluya. / He will have eternal life, alleluia. 𝄵 - [Allelu]ya. Alleluia.
312	XV / VIII / fol. 50	*End of 1683 - end of 1692 (1690-92)*	X				Y		S	𝐜	No	𝄵 - [Instr.] [NB: Annotation ‘suivez a laize’ appears after the change].
160	XV / IX / fol. 55	*End of 1683 - end of 1692 (1690-92)*				4	Y	Dist	W	𝟑	Yes. Doxology of 51 bars of which the final 4 are for the setting of the Amen. in 𝄵.	𝟑 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper. / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning now and ever shall be, world without end. Amen. 𝄵 - Amen. / Amen.
313	XV / IX / fol. 57	*End of 1683 - end of 1692 (1690-92)*				4	Y	R	W	𝟑 Guay	No	𝄵 - Vitam sempiternam. / Eternal life.
161	XV / IX / fol. 59	*End of 1683 - end of 1692 (1690-92)*	X				Y		S	𝐜	No	𝄵 - [Domi]ni. / the Lord.

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314	XV / IX / fol. 63^{v}	*End of 1683 - end of 1692 (1690-92)*	X				N		S	𝄡	No	𝄵 - [e]um / him. [Followed by a change to 𝅗𝅥].
162	XV / XI / fol. 97	*End of 1683 - end of 1692 (1690-92)*	X				N		S	𝄡 Plus Lent	No	𝄵 - [Instr.].
162	XV / XI / fol. 97^{v}	*End of 1683 - end of 1692 (1690-92)*	X				N		S	𝄡 Plus Lent	No	𝄵 - [Instr.].
162	XV / XI / ff. 99^{v}-102	*End of 1683 - end of 1692 (1690-92)*				5	Y	R	W	𝄵𝅗𝅥𝅗𝅥𝅗𝅥	Yes. Doxology of 65 bars of which the final 5 are for the Amen. set in 𝄡.	𝄵𝅗𝅥𝅗𝅥𝅗𝅥 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper. / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning now and ever shall be, world without end. 𝄡 - Amen. / Amen.
515	XV / XI / fol. 105	*End of 1683 - end of 1692 (1690-92)*				13	Y	Dist	W	𝄵	No	𝄵 - [Amen.] / Amen. [NB: The manuscript is marked ‘vions joueront l’Amen.’ / ‘the violins play the Amen.’. The scoring is the same for this and the previous section. Passage that prefaces this in the ms. is an setting of the Tantum Ego].
4	XVI / XII / fol. 13	1672			X		Y	R	S	𝄵𝅗𝅥𝅗𝅥𝅘𝅥	Yes. Doxology of 50 bars of which the final 3 are for the Amen. set in 𝄡.	𝄵𝅗𝅥𝅗𝅥𝅘𝅥 - Quoniam tu solus dominus, tu solus altisimus, Jesu christe. Cum sanctus spiritu in gloria Dei Patris, Amen. / Because you alone are Lord, you alone are most high, Jesus Christ. With the holy spirit in the glory of God the Father, Amen. 𝄡 -Amen. / Amen. [NB: the text Amen. is also set in the previous metre 𝄵𝅗𝅥𝅗𝅥𝅘𝅥]
4	XVI / XIII / fol. 17	1672		X			N		S	𝄡	No	𝄵 - [de] cælis. / of the heavens.
4	XVI / XIII / fol. 19	1672		X			N		S	𝄡	No	𝄵 - [se]pultus est. / he was burried.
4	XVI / XIV / ff. 26^{v}-27	1672				14	Y	Dist	S	𝄵𝅗𝅥𝅗𝅥𝅘𝅥	Yes. Whole doxology is set in this passage.	𝄵 - ressurectionem mortuorum, vita venturi sæculi, Amen. / The resurrection of the dead, the life of the world to come, Amen. [NB: this section is prefaced with rests in all parts].
4	XVI / XIV / fol. 29	1672				13	Y	D	S	𝅗𝅥𝅗𝅥𝅘𝅥	No	𝄵 - Ozanna in excelsis. / Hosanna in the highest.
4	XVI / XVII / ff. 52^{v}	1674				9	N	D	W	𝄴	No	𝄵 - [Instr.].
4	XVI / XVII / fol. 54	1674	X				N		S	𝄡	No	𝄵 - [Instr.].

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												[NB: Annotation ‘seguitate’ appears just after the change].
4	XVI / XVII / fol. 54^{v}	1674	X				N		S	𝄵	No	𝅵 - [Instr.]. [NB: Annotation ‘segue’ appears just after the change].
495	XVI / XVII / fol. 70	*End of 1680 - end of 1683*	X				N		W	𝄶	No	𝅵 - [Instr.].
496	XVII / XVIII / fol. 1^{v}	*1675-80*	X				Y		W	𝅵	No	𝅵 / 𝄼 - [Instr.].
496	XVII / XVIII / fol. 4^{v}	*1675-80*	X				Y		S	𝅗𝅥𝄞	No	𝅵 - [fa]ble. / fable.
167	XVII / XIX / fol. 18	*End of 1683 - End of 1692 (1685-86)*	X				Y		S	𝄵	No	𝅵 - [Instr.]. [NB: Annotation ‘Suivez a laize’ appears after the change].
167	XVII / XIX / fol. 24	*End of 1683 - End of 1692 (1685-86)*	X				N		S	𝄵	No	𝅵 - [peccato]rum. / sinners.
500	XVIII / XXIX / fol. 1^{v}	*End of 1680 - End of 1683*				8	Y	Dist	S	𝟹	No	𝅵 - [[Instr.]. Prefaced by rests in all parts in the previous].
500	XVIII / XXIX / fol. 3	*End of 1680 - End of 1683*	X				N		S	𝄼	No	𝟸 - [Instr.].
500	XVIII / XXIX / fol. 11	1680-81				9	Y	D	S	𝟹	No	𝅵 - Amans vous faites bien de quitter ce se jour ce n’est pas ce lui de l’amour. / Lovers, you do well to leave this day, it’s not that of love.
402	XVIII / XXX / fol. 21	1681	 X	X X			Y N Y		S S S	𝅵 𝅵 𝅵	No	𝅵 - suo. / his own. 𝅵 - mihi. / to me. 𝅵 - [se]ri. / late.
402	XVIII / XXX / fol. 22	1681	X				Y		S	𝅵	No	𝅵 - [persolva]mus. / permit us to pay.
402	XVIII / XXX / fol. 22^{v}	1681	X				N		S	𝅵	No	𝅵 - [Domi]ne. / Lord.
402	XVIII / XXX / fol. 23	1681	X X				Y Y		S S	𝅵 𝅵	No	𝅵 - [holocaust]tum. / the burnt offering. 𝅵 - [Isa]ac. / Isaac.

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			X				Y		S	𝐜		𝐂 - [pe]rat. / it is now over.
402	XVIII / XXX / fol. 23^{v}	1681	X X X				Y Y Y		S S S	𝐜 𝐜 𝐜	No	𝐂 - [su]os. / their own. 𝐂𝅝 -[ad]vos. / adversary. 𝐂 -[Isa]ac.
402	XVIII / XXX / fol. 24	*End of 1683 - End of 1692*	X				Y		S	𝐜	No	𝐂 - [su]o. / his own.
402	XVIII / XXX / fol. 24^{v}	*End of 1683 - End of 1692*	X				Y		S	𝐜	No	𝐂 - [victi]mam. / the victim.
402	XVIII / XXX / fol. 25^{v}	*End of 1683 - End of 1692*	X X				Y Y		S S	𝐜 𝐜	No No	𝐂 - [domi]ne. / Lord. 𝐂 - quam. / how.
402	XVIII / XXX / fol. 26^{v}	*End of 1683 - End of 1692*	X				Y		S	𝐜	No	𝐂 - [su]o. / his own. [NB: Annotation ‘suivez a laize’ appears after the change].
402	XVIII / XXX / fol. 27	*End of 1683 - End of 1692*	X				Y		S	𝐜	No	𝐂 - [sati]us. / satisfied. [NB: ‘suivez au chœur sans interruption’ appears immediately after this change].
178	XVIII / XXX / fol. 32^{v}	1681	X				Y		S	𝐜	No	𝐂 - [Instr.] [NB: Annotation ‘suivez a laize’ appears after this change].
61	XVIII / XXXI / fol. 34^{v}	1681	X				Y		S	𝐜	No	𝐂 - [genti]um. / the nations.
61	XVIII / XXXI / fol. 35	1681-82	X				Y		S	𝐜	No	𝐂 - [suffi]cit. / it is enough.
179	XVIII / XXXI / fol. 48^{v}	1681-82	X				Y		S	𝐜	No	𝐂 - [Instr.].
249	XVIII / XXXI / fol. 52^{v}	1681-82				6	Y	D	W	𝟑	No	𝐂𝅝 - daro bur fer auxilium. / I will give you help.
174	XIX /XXV / fol. 3	1679-80		X			Y		S	𝐂𝅝	No	𝐜 - Deus tuus. / Your God.
174	XIX /XXV / fol. 4	1679-80	X				Y		S	𝐜	No	𝐂 - [spulan]tis. / sweeping in.
175	XIX /XXV / fol. 14	1679-80	X				N		S	𝐜 a 4 temps viste	No	𝐂 - [terr]æ. / of the earth.
248	XIX /XXVI / fol. 17^{v}	1679-80				7	Y	D	W	𝟑	No	𝐜 - daro bur fer auxilium. / I will give you help.

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176	XIX /XXVII / fol. 19v	1679-80	X				N		S	𝐜	No	𝄵 - [su]am. / his own.
429	XX / XXXV / fol. 3v	1682	X				N		S	𝐜	No	𝄵 - [ades]te / to be present. [NB: Annotation ‘faites icy un silence’ appears after the change].
184	XX / XXXV / fol. 6	1682	X				N		S	𝐜	No	**3** - [Instr.].
184	XX / XXXV / fol. 8v	1682	X				N		S	𝐜	No	𝄵 - [Instr.].
184	XX / XXXV / fol. 10	1682-83	X				N		S	𝐜	No	**2** - [e]jus. / his.
406	XX / XXXV / fol. 12	*End of 1683*	X X X X X				Y N N N Y		S S S S S	𝐜 𝐜 𝐜 𝐜 𝐜	No	𝄵 - [Instr.]. 𝄵 - [paras]tis. / to prepare [be prepared]. 𝄵 - [Instr.]. 𝄵 - [e]i. / to him. 𝄵 - [pastor]es. / she.
406	XX / XXXV / fol. 14	*End of 1683*	X				Y		S	𝐜	No	𝄵 - [dixe]runt. / they said.
406	XX / XXXV / fol. 14	*End of 1683*			X	3	Y	R	W	𝄡𝅗𝅥	No	**2** - tibi grata. / to you we give thanks.
188	XX / XXXVI / fol. 19v	*End of 1683*	X				Y		S	𝐜	No	𝄵 - [Instr.] [NB: Annotation ‘suivez a laize’ appears after the change].
408	XX / XXXVI / fol. 25	*End of 1683*	X				Y		S	𝐜	No	𝄵 - [Instr.].
408	XX / XXXVI / fol. 28v	*End of 1683*			X		Y		W	𝄡𝅗𝅥 Lentement	No	Lentement - quam deliciosis. / how delicious. **2** - quam dulcis. / how sweet. [NB: the final six bars of this work are separated from the rest of the work by rests in all parts. 2 bars prior to the change to to **2**, Charpentier introduces the term Lentement].
409	XX / XXXVI / fol. 29v	*End of 1683*	X X				N N		S S	𝐜 𝐜	No	𝄵 - [Instr.]. 𝄵 - [hæ]res / the heirs.
409	XX / XXXVI / fol. 30	*End of 1683*	X				N		S	𝐜	No	𝄵 - [Instr.]. [Annotation pause appears after the change].

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410	XX / XXXIX / fol. 71	*End of 1683*	X				Y		S	𝐜	No	𝐜 - [dicen]tes. / that which is said.
411	XXI / XLI / fol. 1v		X X				N Y		S S	𝐜 𝐜	No No	𝐜 - [Instr.]. 𝐜 - [non] sunt. / they are not. [Annotation petite pause appears after change].
411	XXI / XLI / fol. 4 and later on fol. 5					19	Y	Dist	S	𝐜	No	𝐜 - ubi sunt pupuli cor cula nostra ubi puelluli viscera nostra sunt, ah non sunt. / where are the hearts of our children? They are where our bowels are not.
481	XXI / XLII / fol. 20v	1683-84	X				Y		S	𝐜	No	𝐜 - [suive]ra. / to obey.
481	XXI / XLII / fol. 24v	1683-84	X				Y		S	𝐜	No	𝐳 - jalous. / jealous.
256	XXI / XLII / fol. 30		X				N		W	𝐜	No	𝐜 - [Instr.].
257	XXI / XLIII / fol. 48v	1684				4	Y	D	W	𝐜	No	𝐜 - quam bonus quam liberalis quam misericors. / how good, how generous, how merciful.
482	XXI / XLIV / fol. 50v	1684	X				N		S	𝐜	No	𝐜 - [Instr.].
483	XXI / XLIV / fol. 60v	1684-85		X			N		S	𝐜	No	𝐜- [malheu]reuse. / unfortunately.
483	XXI / XLIV / fol. 66	1684-85	X				N		S	𝐜	No	𝐜 - marquer. / to demarcate. [NB: bar of 𝐜 contains two crotchets and ends with a minim rest in all parts].
347	XXI / LI / fol.80v	1687	X				N		S	𝟔/𝟒	No	𝐳 - nous. / us.
337	XXI / XLVI / fol. 95	1685			X	3	Y	R	W	𝐳	No	𝐜 - inebriamini / to become intoxicated.
338	XXI / XLVI / fol. 96	1685	X X				N Y		S S	𝐜 𝐜	No No	𝐜 - me. / I. 𝐜 - [muro]rum. / through the walls.
194	XXI / XLVI / fol. 98v	1685	X				Y		W	𝐜	No	𝐜 - [Instr.] [NB: Annotation ‘suivez a laize’ appears after the change].
485	XXII / XLVII / fol. 2	1685	X				N		S	𝐜	No	𝐜 - [Lou]is. / Louis.

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485	XXII / XLVII / fol. 7	1685	X				N		S	𝅝	No	𝅗𝅥 - [apro]pos. / apropos. [NB: the metre that immediately follows is 𝅗𝅥𝅝𝅘𝅥𝅮].
485	XXII / XLVII / fol. 10v	1685	X				N		S	𝅝	No	𝅗𝅥 - voir. / to see.
195	XXII / L / fol. 64	1686-87	X				Y		S	𝅝	No	𝅗𝅥 - [Instr.] [NB: Annotation ‘Suivez a laize’ appears after the change].
259	XXI / L / fol. 69v	1687				10	Y	R	W	𝅗𝅥𝅗𝅥𝅗𝅥	No	𝅝 - in te tota transeat et tibi semper ad hæreat. / may this all pass to you and may it remain with you always.
348	XXII / LIV / fol. 88	1688-90				5	Y	Overlap from previous section.	W	𝅗𝅥𝅗𝅥𝅗𝅥	No	𝅗𝅥 - datur mana patribus. / manna is given to the fathers.
120	XXIII / LV / fol. 1v	1690	X				Y		S	𝅝	No	𝅗𝅥 - Beth. / Beth.
120	XXIII / LV / fol. 3v	1690	X				Y		S	𝅝	No	𝅗𝅥 - [tribulan]tis. / it is troubling. [NB: Annotation ‘suivez au Jerusalem apres une petite pause’ appears after the change].
121	XXIII / LV / fol. 5v	1690	X				Y		S	𝅝	No	𝅗𝅥 - Jod. / Jod. [NB: Annotation ‘suivez apres une grande pause’ appears after the change].
349	XXIII / LV / fol. 9	1690				6	Y	D	W	𝅗𝅥𝅝𝅘𝅥𝅮	No	𝅗𝅥 - [veni]am reis que dona veniam. / I will forgive those who give me forgiveness.
124	XXIII / [LVII] / fol. 22	*End of 1692 - Spring 1699 (1693-95)*				10	Y	Dist	S	𝅗𝅥𝅝𝅘𝅥𝅮	No	𝅗𝅥𝅗𝅥 - semitas meas subvertit. / He overturned my tracks. [NB: previous section ends with a long note and annotation ‘Silence’. Section ends with rests in all parts on beats 2-4. Jerusalem section follows, but written in previous work].
125	XXIII / [LVII] / fol. 25	*End of 1692 - Spring 1699 (1693-95)*	X				N		S	𝅝	No	𝅗𝅥 - [fac]mis. / you know.
125	XXIII / [LVII] / fol. 25	*End of 1692 - Spring 1699 (1693-95)*	X			9	Y	Dist	S	𝅝	No	𝅝 - Mulieres in Sion humiliaverunt, et virgines in civitatibus Juda. / They oppressed the women in Sion, and the virgins in the cities of Juda. 𝅗𝅥 [Ju]da / the city of Juda.
85	XXIII / LVIII / fol. 34v	1690-92				15	Y	D	W	𝅗𝅥𝅝𝅘𝅥𝅮	No	𝅗𝅥 - Miserere nobis. / Hear our prayer.
32	XXIII / LVIII / fol. 36v	1690-92				21	Y	D	W	𝅝	No	𝅗𝅥 - Alleluya. / Alleluia.
298	XXIII / LVIII / fol. 40v	1690-92			X		Y	R	W	𝅗𝅥𝅗𝅥𝅗𝅥	No	𝅗𝅥 - Æternum. / Forever.

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135	XXIII / LX / fol. 44	1692	X X				N Y		S S	𝐜 𝐜	No No	𝐜 - [Instr.]. 𝐜 - [suge]re. / to be nourished by. [NB: last entry is immediately followed by annotation ‘faites icy une grande pause puis passed au Jerusalem suivant]
136	XXIII / LX / fol. 48^{v}	1692	X				Y		S	𝐜	No	𝐜 - [me]am. / mine. NB: annotation ‘faites icy un grand silence’ appears directly after the section end.
417	XXIII / LX / fol. 53	1692	X				N		S	𝐜	No	𝐜 - [di]cens. / to say.
417	XXIII / LX / fol. 55^{v}	1692				11	Y	D	W	𝟑	No	𝐜 - O panis Deus o liquor mortales faciens Deos. / O divine bread, o liquor that makes mortals into Gods.
87	XXIV / LXII / fol. 1	1692-93	X				N		S	𝐜	No	𝐜 - [exaudi]nos. / hear our prayer.
79	XXIV / LXII / fol. 14	1692-93	X				Y		S	𝐜 Guay	No	𝐜 - [Instr.].
79	XXIV / LXII / fol. 15^{v}	1692-93	X				Y		S	𝐜	No	𝐜 - [e]jus. / mine.
79	XXIV / LXII / ff. 18- 23	1692-93				4	Y	D	W	𝐜	Yes. Doxology of 111 with the last 4 bars for the final Amen. in 𝟐.	𝟑 - Gloria Patri et Filio et Spiritui Sancto, / Glory be to the Father, and to the Son and to the Holy Spirit, 𝐜 - sicut erat in principio et nunc et semper, laudate Dominum omnes gentes, Amen. / As it was in the beginning, now and ever shall be, praise to the Lord all ye nations. Amen. 𝟐 - Amen. / Amen. [End of work].
71	XXIV / LXII / fol. 24	1692-93	X				Y		S	𝐜	No	𝐜 - [æ]mus. / we will. NB: at the end of the work, the word Amen. appears in the 𝟑; there is no change of metre.
264	XXIV / LXIII / fol. 34	*After Spring 1699*	X				N		S	𝐜	No	𝐜 - [su]o. / his own.
214	XXIV / LXIII / ff. 42^{v}-43	*After Spring 1699*				4	Y	D	W	𝐜	Yes. Doxology of 55 bars of which the final four for the	𝟑 - Gloria Patri et Filio et Spiritui Sancto, / Glory be to the Father, to the Son and to the Holy Spirit, 𝐜 - Amen. / Amen. 𝐜 - Amen. / Amen.

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											Amen. are set in 𝅗𝅥.	[NB: the text Amen. appears in the metre 𝅝 prior to the change to 𝅗𝅥 for the final four bars]
301	XXIV / LXIII / fol. 44	*After Spring 1699*				13	Y	D	W	𝅗𝅥	No	**3** - Domine salvum fac Regem. / O God save they King.
80	XXIV / [c] / fol. 47	*After Spring 1699*	X				Y		S	𝅝	No	𝅗𝅥 - [generatio]nem. / to all the generations.
80	XXIV / [c] / fol. 51	*After Spring 1699*				25	Y	D	W	𝅝	Yes. Doxology of 37 bars of which the final 25 for the Amen. are set in 𝅗𝅥.	𝅝 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio, / Glory be to the Father, to the Son and to the Holy Spirit, as it was in the beginning, 𝅗𝅥 - Amen. / Amen..
362	XXV / LXI / ff. 1-1ᵛ	*End of 1692 - Spring 1699*				9	N	Previous section ends with a long note.	S	**3**	No	𝅝 - Imple superna gratia quae tu creasti pectora. / Fill they bosoms with the heavenly grace that you have created.
209	XXV / LXI / fol. 5ᵛ	*1693-95*	X				N		S	𝅝	No	𝅗𝅥 - [Instr.]
209	XXV / LXI / fol. 7	*1693-95*				5	Y	D	W	𝅝	Yes. Doxology of 41 bars of which the final 5 for the Amen. are set in 𝅗𝅥.	𝅝 - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio, et in sæcula sæculorum, Amen. / Glory be to the Father, and to the Son and to the Holy Spirit, 𝅗𝅥 - Amen. / Amen.
210	XXV / LXI / ff. 9ᵛ-10	*1693-95*				5	Y	D	W	𝅝	Yes. Doxology of 30 bars with the final 5 for the Amen. set in 𝅗𝅥.	𝅝 - Gloria Patri et Filio et Sancto Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, / Glory be to the Father, and to the Son and to the Holy Spirit. As it was in the beginning now and ever shall be, world without end, 𝅗𝅥 - Amen.
367	XXV / LXIV / fol. 25ᵛ	1693-94				5	Y	D	W	𝅝	No	𝅝 - Noli mater verbi verba mea despiciens, sed audi propitia et exaudi. Amen. / Do not ignore and scorn the words of the mother but instead hear the favours and listen to them, Amen. 𝅗𝅥 - Amen. [final iteration] [NB: previous 15 bars contains the text 'Amen.' set in 𝅝].
216	XXV / LXIV / ff. 29-30ᵛ	1693-94				5	Y	D	W	𝅝	Yes. Doxology of 41 bars	𝅝 - Gloria Patri et Filio et Sancto Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, Amen. /

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
											of which the final five for the Amen. are set in 𝟮.	Glory be to the Father, and to the Son and to the Holy Spirit. As it was in the beginning now and ever shall be, world without end. Amen. 𝟮 - Amen. / Amen.
217	XXV / LXIV / fol. 34	1693-94				7	Y	Dist	W	𝐜	No	𝐜𝅝 - adjutorium nostrum in nominee Domini. / our helper in the name of the Lord. 𝐜 - qui fecit cælum et terruam. / he who made heaven and earth. [NB: prior to this, the work comprises a series of passages of around 9 bars that end on a long note, albeit there no discernible gap at the end of each one. These passages alternate between 𝐜 and 𝐜𝅝].
218	XXV / LXIV / fol. 35^{v}	1693-94	X				Yes		S	𝐜	No	𝐜 [e]jus. / him. [NB: annotation ‘suivez a laize’ appears after the change].
218	XXV / LXIV / fol. 38	1693-94			X		Yes	R	W	𝟑	No	𝐜 - ad finem terræ. / to the ends of the earth. [final iteration].
141	XXV / LXV / fol. 40	1694	X				No		S	𝟑	No	𝐜 - me. / I.
142	XXV / LXV / fol. 42	1694	X				No		S	𝐜	No	𝐜 - Ghimel. / Ghimel.
143	XXV / LXV / fol. 42^{v}	1694	X				No		S	𝐜	No	𝐜 - [subver]tit. / overturned.
368	XXV / LXV / fol. 47^{v}	1694				6	Yes	R	W	𝅗𝅥	No	𝐜 - Dominum plantatus in domo Domini. / Planted in the house of the Lord.
219	XXV / LXV / fol. 56^{v}	1694	X				Yes		S	𝐜	No	𝐜 - [despici]es / you will look down [NB: annotation ‘suivez a laize’ appears after the change].
9	XXV / LXVI / fol. 71^{v}	1695-95	X				No		S	𝐜	No	𝐜 - [Instr.].
10	XXVI / LXVIII / fol. 11	1695				8	Yes	Dist	S	𝅗𝅥	No	𝐜 - nil inustum remanebit. / nothing will remain unburnt. [NB: Annotation ‘suivez a laize’ appears after the change].
10	XXVI / LXVIII / fol. 16	1695	X				Yes		S	𝐜	No	𝟮 - [Instr.].
10	XXVI / LXVIII / fol. 17	1695	X				Yes		S	𝐜	No	𝐜 - [Instr.].
233	XXVI / LXIX / fol. 25^{v}	1695	X				No		S	𝐜	No	𝐜 - [Instr.].

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
233	XXVI / LXIX / fol. 28^{v}	1695	X				No		S	**𝐜**	No	**¢** - [Instr.].
223	XXVI / LXIX / fol. 28^{v}-32^{v}	1695				44	Yes	Dist	W	**𝐜** [**¢**]	Yes. Doxology of 67 bars of which the final 44 are parts of the doxology and the Amen. set in **𝐜**.	**3** Guay - Gloria Patri et Spiritui Sancto. / Glory be to the Father and to the Holy Spirit. **𝐜** - Sicut erat in principio et nunc et semper et in sæcula sæculorum. Laudate omnes populi, Amen. / As it was in the beginning, now and ever shall be, world without end, Amen.
226	XXVI / LXIX / ff. 44- 46^{v}	1695				6	Yes	Dist	W	**3**	Yes. Doxology of 106 bars of which the final 6 are for the Amen. are set in **2**.	**3** - Gloria Patri et Spiritui Sancto, sicut erat in principio, et nunc et semper et in sæcula sæculorum, Amen. / Glory be to the father and to the son and to the Holy Spirit, as it was in the beginning, now and ever shall be, world without end. Amen. **2** - Amen. / Amen..
271	XXVI / LXX / fol. 49	1695-96				5	Yes	R	W	**3**	No	**2** - Gaudebo in hoc uno sperabo. / In this I hope I will be happy.
271	XXVI / LXX / fol. 49^{v}	1695-96	X				No		S	**𝐜**	No	**2** - [su]am. / his own. [NB: Annotation ‘suivez sans interruption’ appears after the change].
225	XXVI / LXX / fol. 54^{v}	1695-96	X				No		S	**𝐜** Guay	No	**¢** - [sæcu]li. / of the world.
225	XXVI / LXX / ff. 58^{v}-60^{v}	1695-96				6	Yes	D	W	**3**	Yes. Doxology of 105 bars of which the final 6 for the Amen. are set in **2**.	**2** - Gloria Patri et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum, / Glory be to the father and to the son and to the holy spirit, as it was in the beginning now and ever shall be, world without end, **2** - Amen. / Amen.
11	XXVII / LXXIV / ff. 5- 6^{v}	Summer 1698 - Spring 1699				7	Yes	D	S	**𝐜**	Yes. Doxology of 36 bars of which the last 7 set the final iteration(s) of the word Amen..	**𝐜** - Cum sancto spiritui in Gloria Dei patris, Amen. / With the Holy Spirit in the glory of God the Father, Amen. **2** - Amen. / Amen.
11	XXVII / LXXIV / fol. 12^{v}	Summer 1698 - Spring 1699				7	Yes	D	S	**𝐜**	Yes. Doxology of 49 bars	**𝐜** - Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen. / I confess one baptism for the forgiveness of sins. And I await the resurrection of the dead:

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
											of which the last 7 set the final iteration(s) of the word Amen..	and the life of world to come. Amen. **2** - Amen. / Amen.
422	XXVII / LXXV / fol. 28^{v}	1702	X				No		S	**c**	No	**¢** - [di]cens. / they who said it.
422	XXVII / LXXV / fol. 31^{v}	1702				10	Yes	D	S	**c**	No	**¢** - Venerunt ad Regem duæ mulieres quarum una sic ait: / Two women came to the king, one of whom said: [NB: this section of 10 bars is demarcated into two phrases four and six bars by the use of a semibreve in all parts in the fourth bar. The annotation passez a la suite après une petite pause].
422	XXVII / LXXV / fol. 32	1702	X X X	 X 			N N N N		S S S S	**c** **c** **c** **c**	No No No No	**¢** - [cubicu]lo. / the room. **¢** - [do]mo. / in the house of. **¢** - pressit eum. / asked from him. **¢** - me[o]. / mine.
422	XXVII / LXXV / fol. 33	1702	X				N		S	**c**	No	**2** - Rex obsecro. / Please, my King.
422	XXVII / LXXV / fol. 36	1702				4	Y	R	W	**3**	No	**¢** - clarificabit. / It will clarify.
213a	XXVII / [b] / fol. 44	1697-98				16	Y	D	W	𝄇	No	**¢** - et lux perpetua luceat eis. / and let perpetual light shine upon them. [NB: Section is prefaced by rests in all parts].
264a	XXVII / [b] / fol. 46^{v}	1697-98	X				N		S	**c**	No	**¢** - [su]o. / his own.
274	XXVIII / [d] / fol. 7	1687	X				Yes		S	**c**	No	**¢** - [Instr.].
274	XXVIII / [d] / fol. 8	1687	X				N		S	**c**	No	**¢** - [Instr.].
274	XXVIII / [d] / fol. 9	1687				9	Y	D	W	𝄇	No	**c** - et in æternum te possideat. / and may he be with you forever.
226	XXVIII / [d] / fol. 12	1687			X		Y	R	W	**3**	Yes. Partial Doxology of 21 bars of which the final	**3** - Gloria Patri et in Spiritui Sancto. / Glory be to the father and to the holy spirit. **¢** -Spiritui Sancto. / holy spirit. [Inscription notes that 'Sicut erat sur Donec ponam - notated in **2**].

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
											iteration of the words spiritui sancto appears in three bars notated in **3**.	
227	XXVIII / [d] / ff. 14- 15	1687				4	Y	Dist	W	𝄵	Yes. Doxology of 36 bars of which the final 4 for the Amen. are notated in **c**.	**3** - Gloria Patri et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum. / Glory be to the Father and to the Son and to the Holy Spirit as it was in the beginning now and ever shall be, world without end. 𝄵 - Laudate Dominum omnes gentes poupli. / Glory to God and praise be to the Lord all ye nations. **c** - Amen. / Amen.
81	XXVIII / [d] / fol. 15	1687	X				N	Dist	S	**c**	No	𝄵 - [domi]num. / O Lord.
81	XXVIII / [d] / fol. 16	1687				19	Y	D	S	**c**	No	𝄵 - timentibus eum. / fearing him.
81	XXVIII / [d] / fol. 22	1687				12	Y	Dist	W	𝄵$^{3}_{2}$	Yes. Doxology of 46 bars of which the final 12 bars containing part of the doxology and the Amen. are set in **2**.	**3** - Gloria Patri et Filio et Spiritui Sancto. / Glory be to the Father and to the Son and to the Holy Spirit. Amen. **2** - Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen. / As it was in the beginning, now and ever shall be, world without end. Amen.
420	XXVIII / [d] / fol. 32	1687	X				N		S	**c**	No	𝄵 - [no]bis. / from us [for us]. [NB: Annotation ‘suivez a la marche des bergers sans interruption’ follows the change]
290	XXVIII / XXX / ff. 50- 51^{v}	1682	X				N		S / W	**c**	No	𝄵 - [mus]te. / that which is necessary.
290	XXVIII / XXX / ff. 50- 50^{v}	1682					Y	Dist	W	**3**	Yes. Doxology of 18 bars all set in **c**.	**c** - Laudate omnes gentes. Gloria Patri et Filio et Spritui Sancto sicut erat in principio et nunc et semper et in sæcula sæculorum, Amen. Laudate dominum omnes gentes laudate eum omnes populi et nunc et semper, Amen. /

H No	Location	Chronology	F	P	AnteP	Concluding Section (<3 and >16 bars)	Final note has a fermata and/or is a breve and / or gap at end of Section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
												Praise all nations. Glory be to the Father and to the Son and to the Holy Spirit as it was in the beginning now and ever shall be, Amen. Praise the Lord, all nations, praise him, all peoples, now and evermore. Amen.

Appendix 8.3b: Changes of metre in final, penultimate, antepenultimate and concluding sections accompanied by terms of *mouvement*

The definition of a concluding section is a passage between 4 and 16 bars in length. For illustrative purposes, all works that close with a term of *mouvement* in force haven been included in the following table.

H No	Location	Chronology	F.	P.	Ante-P.	Concluding Section (<3 and >16 bars)	Final note has a fermata and / or is a breve and / or gap at end of section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
308	I / 2 / fol. 12	1670-71				4	N	Dist	S	𝅗𝅥	N	𝅗𝅥 Adagio - et laetemur in ea. / and let us rejoice in it.
163	II / 12 / fol. 36	1675-76				4	Y	Dist	S	𝅗𝅥	N	𝅗𝅥 Lentement - in universa terra. / throughout all the earth. [change occurs for the last statement of this text which concludes the section. Suivez appear in the margin.
163	II / 12 / fol. 40	1675-76				4	Y	Dist	W	𝅗𝅥	N	𝅗𝅥 Lentement - in universa terra. / throughout all the earth. [change occurs for the last statement of this text which concludes the work.
322	III / [19] / fol. 35	*End of 1683-End of 1692 (1683-85)*				8	Y	D	W	**3** Lentement	N	**c** Guay - Coronaberis. / crowned [coronoation of].
397	III / [19] / ff. 52-56	*End of 1683-End of 1692 (1683-85)*				115	N	D	W	**3** Guay	N	**¢** Guay - Laudemus virginem, mundi delitias et carnis illecebras despicientem celebremus martyrem in cruciatibus de tyranno triumphatur. Jubilemus, cantemus, et psallamus in tympano et choro in chordis et organo in cymbalis, in tubis duetilibus in cymbalis bene sonantibus in psalterio et cithara et volet per orbem Cæciliæ victoria! / Let us praise the virgin, let us celebrate the martyr who scorns the delights of the world and the temptations of the flesh and triumphs over the tyrant in torments. Let us rejoice, sing, and resound with the drum and chorus, with the strings, and with the organ, with the cymbals, with the double pipes, with the cymbals all in harmony, with the psaltery with the harp, let the victory of Cecilia resound throughout the world!
168	III / 20 / fol. 65	*End of 1683-End of 1692 (1683-85*				7	Y	D	S	**c**	N	**2** Lent - qui judicates terram. / you that judge the earth.
14	III / 21 / fol. 79	*End of 1683-End of 1692 (1683-85*			X	3	Y	D	W	**c** Guay	N	**2** a 2 temps - Amen. / Amen.
243	III / 22 / fol. 103	*End of 1683-End of 1692 (1683-85*			X	3	Y	R	E	𝅗𝅥	N	**2** Lent - [mi]rabillis. / that which is wonderful.
27	IV / 26 / fol. 40	*End of 1692-Spring 1699*				54	Y	D	E	**c**	N	**3** Affectueux - Eya [eia] ergo, Advocate [advocata] noster ill[o]s tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens: O pia: O dulcis Virgo Maria. /

H No	Location	Chronology	F.	P.	Ante-P.	Concluding Section (<3 and >16 bars)	Final note has a fermata and / or is a breve and / or gap at end of section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
												Eve therefore, our advocate, turn your merciful eyes towards us. And Jesus, the blessed fruit of thy womb, show us after this exile. O merciful: O pious: O sweet Virgin Mary.
325	IV / 30 / ff. 94-95^{v}	1680				66	Y	Dist	E	**2** Grave	N	**¢** Guay - et dabit imperium Regi suo, et sublimabit cornu Christi sui. / and he will give authority to his King, and exalt the horn of his Christ.
203a	V / 63 / fol. 16	1692-93				33	N	D	S	**c**	N	**3** Guay - [Instr.]. [NB: Work is an [Instr.] prelude, but one notated separately from the work to which it belongs. Additionally, the whole work is 36 bars meaning that whilst this is technically a concluding context, it makes up the majority of the work].
39	V / 64 / ff. 27-27^{v}	after Spring 1699				36	Y	Dist	E	**c**	N	**3** Guay - Veni ad liberandum nos, jam noli tardare. / I have come to deliver us, do not delay now.
43	V / 64 / ff. 30-30^{v}	after Spring 1699				26	Y	D	E	**c**	N	**3** Guay - Veni ad salvandum nos Domine Deus noster. / Come to save us, Lord our God.
332	VI / 38 / ff. 9^{v}-11	1683-84				82	Y	D	E	**c**	N	**3** Guay - Ludovicus triumphet, Ludocivus regnet, Ludovicus vivat. / Louis triumphs, Louis reigns, long live Louis.
333	VI / 41 / ff. 61^{v}-62	1683-84				19	Y	R	E	**¢**3/2	N	**¢** Guay - collaudemus virginem cui par non est in orbe nec similis in cælo. / Let us celebrate the virgin whose equal is not in the world nor like in the sky.
193	VII / [43b] / fol. 11	1685				13	Yes	D	S	**c**	N	**2** Lent - et impii ad te convertentur. / and the wicked shall be turned.
430	VIII / [49] / fol. 1	1686-87				10	Y	D	E	Unknown[214]	N	**2** Lentement - Gaudium meum qui es pax tranquillitas et dulcedo mea. / My joy, who is my peace, tranquility and sweetness.
74	XI / 33 / fol. 15	*End of 1692-Spring 1699 (1691-93)*				7	Y	Dist	E	**2**	Yes. Doxology is 72 bars in length but the last seven bars for the Amen. are demarcated by the qualifier /	**2** - Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, / Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, now and ever shall be, world without end, Plus lent - Amen. / Amen. [term of *movement* appears in the last seven bars of an established metre sign].

[214] H.430 is an incomplete work with only the one bar of the section prioro to that written in **2** Lentement (which concludes the work) showing.

H No	Location	Chronology	F.	P.	Ante-P.	Concluding Section (<3 and >16 bars)	Final note has a fermata and / or is a breve and / or gap at end of section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
											modifier Plus lent.	
407	XI / 37 / fol. 88	1682-83				53	Y	D	E	**3**	N	**3** Lentement - O panis Angelorum quam suavis quam suavis quam dulcis dilecti conviviæ quam dulcis es. / O bread of angels, how sweet, how sweet, how sweet, beloved feast, how sweet you are.
273	XII / 74 / fol. 20	*After Spring 1699*				14	Y	D	E	𝄡	N	**C** Legerement - Te solum volo chare jesu, quæro sponse dulcis dilectissime. / It is only you I want, dear Jesus, I look for a sweet bride most beloved.
161	XV / IX / ff. 61^{v}-62^{v}	*End of 1683-End of 1692 (1690-92)*				36	Y	D	E	**C**	Yes. Doxology of 61 bars of which the final 36 for the Amen. are in A.	**3** Guay - Gloria Patri et Filio et Sancto Spiritui Sancto. / Glory be to the Father, and to the Son and to the Holy Spirit. **C** Guay - Sicut erat in principio et nunc et semper et in sæcula sæculorum et nunc et semper, Amen. / As it was in the beginning, now and ever shall be world without end, Amen. **C** - Amen. / Amen.
314	XV / IX / fol. 65	*End of 1683-End of 1692 (1690-92)*				16	Y	D	W	**2**	N	**¢** Plus Lent Quoniam venit salvatare terram. / since he came to save the earth. [NB: Qualifier appears in the last seven bars of an established metre sign]
167	XVII / XIX / ff. 26^{v}-27	*End of 1683-End of 1692 (1685-86)*				29	Y	Dist	E	**¢** Guay	N	**2** Grave - Domine virtutum beatus vir qui sperat in te beatus homo qui sperat qui. / Lord of the powers, blessed is the man who hopes in you, blessed is the man who hopes in you.
178	XVIII / XXX / ff. 33^{v}-34	1681				29	Y	R	E	𝄡	N	**2** Lentement - Pacem super Israël. / For the peace of Israel.
61	XVIII / XXX-XXXI / ff. 35-35^{v}	1681-82	X			 4	Y Y	 Dist	S E	**C** Lentement	N	**¢** A 2 temps graves - [Instr.]. **2** a 2 temps - Amen.
327	XVIII / XXXII / fol. 54^{v}	1681-82				4	Y	R	S	**¢** Guay	N	**2** Gravement - laudem virginis. / Praise to the virgin. [NB: Annotation ‘faites icy une petite pause’ appears after the end of the section].
327	XVIII / XXXII / fol. 57	1681-82				4	Y	R	S	**¢** Guay	N	**2** Lentement - laudem virginis. / Praise to the virgin.

H No	Location	Chronology	F.	P.	Ante-P.	Concluding Section (<3 and >16 bars)	Final note has a fermata and / or is a breve and / or gap at end of section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
327	XVIII / XXXII / fol. 59	1681-82				5	Y	Dist	E	𝔠 Guayement / ny trop guay ny trop lentement	N	**2** Fort Lentement - O suavis Maria. / O sweet Mary.
328	XVIII / XXXII / ff. 62ᵛ-63	1681-82				33	Y	R	S	𝔠𝅗𝅥 Pas trop viste	N	**2** Lentement - Lex justorum, norma credentium, Vera salus in te sperantium, Pro defunctis sit tibi stadium Assidue orare fi lium, O Maria. / Law of the just, rule of those who believe, True salvation of those who set their hope [in thee, May it be thy endeavour to pray diligently To thy Son for the dead, O Mary.
328	XVIII / XXXII / ff. 63ᵛ-67	1681-82				135	Y	R	E	**2** Lentement	N	**2** a deux temps ny trop lents ny trop vistes - O Maria! Benedicta per tua merita, mortuos suscita, te rogamus, mortuos suscita] ad requiem sis eis semita, O Maria! / O Mary! Blessed by your merits, bring rest to the departed, we beseech you bring rest to the departed, O Mary!
184	XX / XXXV / ff. 7ᵛ-8	1682				18	Y	Dist	E	**𝔠**	N	[**𝔠**] Lentement - et nunc reges intelligiste erundimini qui judicatis terram. / and now you are the Kings who judge the earth with understanding.
251	XX / XXXIX / fol. 67ᵛ	End of 1683				10	Y	D	E	𝔠	N	**2** Lentement - pax tranquillitas et dulcedo mea. / peace, tranquility and sweetness.
483a	XXII / XLIX / fol. 38ᵛ	1685	X				N	D	S	**3**	N	𝔠 Guay [Instr.]. [NB: The passage that follows is presumably in 𝔠. Thus, Charpentier likely wanted to show that the semibreve in 𝔠 should be shorter than a dotted minim in the previous metre of **3.**
196	XXII / L / fol. 69	1687				372	Y	Dist	E	**𝔠** [𝔠]	N	**3** Guay - Justus ut palma florebit: sicut cedrus Libani multiplicabitur. Plantati in domo Domini, in atriis domus Dei nostri florebunt. Adhuc multiplicabuntur in senecta uberi: et bene patientes erunt ut annuntient. Quoniam rectus Dominus Deus noster: et non est iniquitas in eo. / The righteous shall flourish like the palm tree: he shall be multiplied like a cedar of Lebanon. They that are planted in the house of the Lord, in the courts of the house of our God, shall flourish. They shall yet increase in old age, and shall be fruitful, and shall be patient, that they may declare it. For the Lord our God is upright: and there is no iniquity in him.
346	XXII / LI / fol. 70ᵛ	1687				66	Y	Dist	E	**3**	N	𝔠 a 2 temps et gravement - O nos felices filii, O nos beati, qui ad mensam patris nostri cœlestis tam amanter invitamur. Ibi panis angelorum copiose frangitur. Ibi vinum electorum copiose bibitur. / O we happy children, O we blessed, who are so lovingly invited to the table of our heavenly Father. There the bread of angels is abundantly broken. There the wine of the elect is abundantly drunk.
84	XXII / LIV / ff. 90ᵛ-91	1688-90				11	Y	D	E	𝔠𝅗𝅥	N	𝔠 Lentement - Miserere nobis / Have mercy on us.

H No	Location	Chronology	F.	P.	Ante-P.	Concluding Section (<3 and >16 bars)	Final note has a fermata and / or is a breve and / or gap at end of section	Type of entry to concluding contexts of <3 and >16 (D, R or Dist)	Passage at End of work (W) or Section (S)	Metre sign and ToM prior to the change	Doxology (Yes / No)	Context: Metre, Term / Beating Pattern and text
211	XXIV / LXII / ff. 6-6^{v}	1692-93				36	Y	Dist	E	**𝟮**	N	¢ Plus viste - et lux perpetua luxat [luceat] eis. / let perpetual light shine upon them [passage is prefaced by rests in all parts].
212	XXIV / LXII / fol. 13^{v}	1692-93				23	Y	R	E	¢ Fort et Guay	N	**𝟮** Plus Lent - et lux perpetua lucat eis. / let perpetual light shine upon them.
369	XXV / LXV / ff. 60-61	1694				40	Y	D	E	**𝟯**	N	¢ Guay - Ante torum hujus virginis frequentate nobis dulce [dulcia] canticum [cantica] dramatis. Hæc est virgo sapiens et un a et denum ero pradentum quam Dominus vigilantem in venit. / Before the bed of this virgin perform for us a sweet and dramatic song. This is a wise virgin, and all of my will be consumed for all sides as the Lord watches on.
272	XXVI / LXX / ff. 49^{v}-50	1695-96				40	Y	Dist	E	**𝟮**	N	¢ Guay - Iste confido inte spero tu si duciatu salus animae mea sabus animae meae in te confido in te spero non confundat in terrum. / I trust in him, and I hope that if you save my soul for a dozen years, I trust in you.
80	XXVII / [b] / fol. 48^{v}	1697-98				7	Yes	R	S	¢ Plus viste	N	**𝟮** Plus lent - Quia ego Dominus Deus eorum. / Because I am the Lord their God. [NB: annotation suivez a laize appears at the change]
365a	XXVII / [b] / ff. 50-51	1697-98				26	Y	D	E	**𝟯**	N	¢ Guay - et prœliare bella Domine. / and wage the wars of the Lord.
28	XXVIII / XXXIII / fol. 51	1682				18	Y	Dist	E	𝄋	N	**𝟮** Lentement - Virgo gloriosa et benedicta. / a glorious and blessed Virgin.