UNIVERSITY OF MIAMI

MARC-ANTOINE CHARPENTIER’S MESSE POUR MONSIEUR MAUROY

By
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MARC-A不动INE CHAPENTIER’S MESSE POUR MONSIEUR MAUROY

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Marc-Antoine Charpentier’s setting of the *Messe pour Monsieur Mauroy* is the only composition in his œuvre which was dedicated to a particular person. Each of Charpentier’s twelve mass settings is unique; this mass setting is his longest at over 1,500 measures. Charpentier masses are diverse: one composition for women’s voices, a mass for instruments only, a Christmas mass, as well as settings of the Requiem text.

This document traces the history of the *missa concertata* up until the time of Charpentier. It examines the intricacies of Charpentier’s compositional process: form, melody, harmony, and self-borrowing. This paper also analyzes recent findings as to the pronunciation of Latin in France during this time period. It also explores the correlations between the Mass and oration - the understanding and implementation of rhetoric. Musical examples from the Mass, period treatises, and phonetic transcriptions of French-Latin are a part of this document.
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CHAPTER 1
INTRODUCTION

The life and works of Marc-Antoine Charpentier have been subject to significant study only in the past fifty years. Current scholarship has established certain facts about his life, and although he is still relatively unknown he is now generally considered significant among the French baroque composers. Marc-Antoine Charpentier was born in Paris around the year 1643. He was born into a family that had strong associations with the house of Guise; thus Charpentier had close ties with the Guise family before and after his study in Italy. He traveled to Rome around 1666 and studied with Giacomo Carissimi. Carissimi was chapel master of the Germanicum, the German college run by the Jesuits. It was in Rome that Charpentier learned the Italianate style of composition and experienced the Roman polychoral mass, oratorio, and sonata. Charpentier returned to France in 1669 and began working for the Guise family.

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3 Ibid.
4 Patricia Ranum, Portraits around Marc-Antoine Charpentier (Baltimore: Dux Femina Facti, 2004), 190.
The Guise family lineage championed Catholicism and played a significant role in the French wars of religion a century earlier. Their household was also a center of musical activity sometimes deemed by Parisians as Italianate. Charpentier worked for the Guise family until the senior line of the Dukes of Guise became extinct in 1688, ending the family’s prominence. When the Guise Music disbanded Charpentier began working for the Jesuits at the Church of Saint-Louis, the Chapel of the Noviciate, and the Chapel of the Collège of Louis-le-Grand, all located in Paris.

Although not a court composer, the royal influence on Charpentier is noted when he took over as music master at the Sainte-Chapelle in 1698. The Sainte-Chapelle, located on the Île de la Cité, the same island as Notre Dame Cathedral, adhered to the Roman breviary and only broke this routine for a visit from the king or other prestigious guest. This association with the king dates back to the founding of the Sainte-Chapelle by Louis IX in 1239. For a long period of time, the Sainte-Chapelle was the only place outside of Versailles where music in honor of the king was cultivated. This allowed Louis XIV to hear music composed by Charpentier. Charpentier’s social status as a musician, when compared to Jean-Baptiste Lully who worked at the court of Versailles, was less than that of Lully. In retrospect, it may have been to Charpentier’s benefit not to have been employed at Versailles. Catherine Cessac points out: “Whatever Charpentier lacked in prestige, he gained in creative

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6 Ranum, 189, 227.

7 Ibid., 241-245.
freedom during a long career that allowed him to express himself in diverse modes and to try his hand at all musical genres of the era, both sacred and secular.”

The variety in Charpentier’s compositions is easily seen in his twelve settings of the mass (Table 1.1). Three of Charpentier’s masses are Requiems (H2, H7, H10). H2 includes long melodic contours and changes into double choir writing. The difference between H7 and H10 is immediately seen in their instrumental complements. H7 only has basso continuo as compared to the small orchestra in H10. H1 and H3 use double choir techniques and this is further developed into four choirs in H4. For his H9 mass Charpentier used Noël melodies, French Christmas carols, harking back to the parody masses of the Renaissance. H5 is set for womens’ voices and was composed for the Port Royal convent in which his sister resided. The wide-ranging style of his compositions is further noted in his H513, set for instruments and chant group. Charpentier’s inspiration for H513 is the organ mass. Charpentier changes the instrumental combination for every section, just as an organist changes the registration for each new section of music. Charpentier combines twenty-one instrumental pieces in alternation with plainchant for a “kaleidoscope of contrasts, colors, and concision.”

Table 1.1. Charpentier’s mass compositions.

<table>
<thead>
<tr>
<th>H#</th>
<th>Title</th>
<th>Date</th>
<th># of measures</th>
<th>Scoring</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>H1</td>
<td>Untitled Mass “Kyrie eleison”</td>
<td>1670-1671</td>
<td>491</td>
<td>2s, 2a, t, b, SATB, 2 treb., bc. (org) Hosana: SATB, Block writing SATB</td>
<td></td>
</tr>
</tbody>
</table>

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8 Cessac, 17.

9 Ibid., 312.
| H2 | Messe pour les trépassés à 8 | 1671-1672 | 264 | 2s, a, t, b, s, a, t, b, 2s, 2a, 2t, 2b, 2fl, str. (4/4), bc (b. vn, org) | Long melodic contours, double choir |
| H3 | Messe à 8 voix et 8 violons et flûtes | 1670-1671 | 1182 | 2s, 2a, 2t, 2b, SATB, SATB, 2fl, str (4/4), bc (b. vln, bassoon, org) | Double choir, homophony, contrapuntal texture |
| H4 | Messe à quatre chœurs | 1672 | 666 | 4s, 2a, 2t, 4b, SATB, SATB, SATB, SATB, str. 16, bc (4 org) | Roman-inspired polychoral texture |
| H5 | Messe pour le Port Royal | 1687 | 764 | 3s, S, bc (org) | Monody |
| H6 | Messe à 4 voix, 4 violons 2 flûtes et 2 hautbois pour Monsieur Mauroy | 1691 | 1502 | 2s, a, t, 2b, SATB, 2fl, 2ob, str. à 4, bc. (b. vln, bassoon, org) | Longest mass, varying textures, fugues |
| H7 | Messe des morts à 4 voix | 1692-1693 | 561 | 2s, 2a, 2t, 2b, SATB, bc. | No concerted instruments |
| H8 | Messe pour le samedi de Pâques | 1693 | 176 | 2s, a, t, b, SATB, bc. (org) | Interpolated organ |
| H9 | Messe de minuit à 4 voix flûtes et violons pour Noël | 1694 | 706 | 2s, a, t, b, SATB , 2fl, str. à 4, bc. (org) | Parody mass on Noël tunes |
| H10 | Messe des morts à 4 voix et symphonie | 1695 | 649 | 2s, a, t, b, SATB , 2fl, ob, str. à 4, bc. | Dramatic writing in orchestra and choir |
| H11 | Assumpta est Maria, Missa six vocibus cum simphonia | 1702 | 703 | 2s, 2a, t, bar, 2SATBarB, str. à 4, bc. (org), 2fl, 2vln, bc. | 6-part choir, orchestral symphonies, contrasts |
| H513 | Messe pour plusieurs instruments au lieu des orgues | 1674-1676 | 498 | Recorders (2S,2A,3T,4B), flute (2S,1T), 2ob, cromorne, str. à 4 | Chant and Instrumental alternatim |
Current Research

To understand the breadth and significance of music of the French Baroque, it is appropriate to briefly examine the history of research on Charpentier. Similar to Mendelssohn’s “revival” of the music of J.S. Bach in 1829, Camille Saint-Saëns put on a series of performances of Charpentier’s *Le Malade Imaginaire* in 1892. Saint-Saëns highly criticized the composition of Charpentier, but he revived the name and music of Charpentier from obscurity.

In 1953 Nadia Boulanger recorded Charpentier’s opera *Médée*, and the collaboration between Louis Martini and Guy-Lambert produced a recording of Charpentier’s *Te Deum* (H146) in the same year. It was then Eurovision that propelled Charpentier’s name around Europe, as it selected music from the prelude to the *Te Deum* (H146) for its theme music for more than fifty years. The first edition of James Anthony’s *French Baroque Music from Beaujoyeulx to Rameau* appeared in 1974 and remains the only definitive study of the French Baroque era. In 1979 William Christie and *Les Arts Florissants* began performing and recording the French Baroque repertoire, especially that of Charpentier. William Christie named the ensemble after Charpentier’s 1685 composition of the same title (H487). The ensemble has now recorded over fifty works by Charpentier, a huge and invaluable resource. In 1982 H. Wiley Hitchcock published his *Les œuvres de Marc-Antoine Charpentier: Catalogue raisonné*. This indispensable work is an exhaustive list of Charpentier’s entire output from which all reference is taken. The H of H1-H551 refers to Hitchcock’s name.

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In 1988, Catherine Cessac published *Marc-Antoine Charpentier*, the first comprehensive life and works study. The second English edition of this book was published in 2004; it was followed in 2007 by her collection of essays entitled *Les Manuscrits autographes de Marc-Antoine Charpentier*. The latest work of Cessac was preceded by the *Œuvres complètes en fac-similés*, when the Éditions Minkoff began reproducing Charpentier’s manuscripts. In 1994, Patricia Ranum published her *Vers une Chronologie des Œuvres de Marc-Antoine Charpentier*. More recently, Ranum has published *Portraits around Marc-Antoine Charpentier*. This monument of nearly six hundred pages provides detailed information regarding the family, both immediate and extended, of Charpentier, his friends, contacts in Rome, prestigious locales, elite patrons, and the Guise family. The research carried out by Catherine Cessac and Patricia Ranum has significantly elevated the understanding of Charpentier, his surroundings, and his music.\(^\text{11}\)

**Charpentier’s contribution**

The output of Charpentier is varied, more so than that of any other French Baroque composer. Catherine Cessac describes the diversity of Charpentier’s compositions as “brilliant and kaleidoscopic activity.”\(^\text{12}\) Charpentier brought the cantata, sonata, and oratorio from Italy to France and was the only French Baroque composer to write significant mass compositions. Charpentier also knew of the trio-sonata; he wrote a second version of his *Missa Assumpta est Maria* (H11) scored for two violins and basso continuo. The diversity of Charpentier’s compositional process is

\(^{11}\) Hitchcock, 5-7.

\(^{12}\) Cessac, 15.
as far-reaching as the genres in which he wrote. His music is fresh and constantly changing, which retains the attention of the listener.

Charpentier’s contribution to the genre is unique in yet another way: The *Messe pour Monsieur Mauroy* is his only mass setting to have a dedicatee. Although no specific details remain about Monsieur Mauroy, conjectures abound as to who Mauroy was. Catherine Cessac, Charpentier’s biographer, has come to a definitive answer.\textsuperscript{13} Her research leads to Denis Simon de Mauroy, a Knight of the Order of Saint-Louis and camp master of a cavalry regiment in the army of Maréchal Duc de Luxembourg. The Duc was entrusted with the education of the king’s son as well as the king’s nephew. This all took place between 1690 and 1693 when the Duc, in command of the Flemish army, was winning military victories. Charpentier was closely allied with Philippe d’Orléans, the king’s nephew, as Charpentier was his music instructor. To further solidify this theory, Cessac notes that following the composition of the *Messe pour Monsieur Mauroy*, Charpentier composed military music (*Mélanges* Volume X).\textsuperscript{14}

The style of the *Messe pour Monsieur Mauroy* varies from section to section. These changes in texture, harmony, and melodic contour relate to the *concertato* style of Italian composition.


\textsuperscript{14} Charpentier, xxiii.
The Concerted Mass

In order to begin an analysis of the *Messe pour Monsieur Mauroy*, the definition of the concerted style is appropriate:15

A style, as in *stile concertato*, implying the interaction of diverse musical forces. The concertato style is most characteristic of Italian and German church music in the first half of the 17th century. The forces used need not be lavish, ranging from a handful of solo voices with organ to soloists, multiple choirs and instruments. Successive portions of the text are set in sharply contrasting textures and styles: solo, tutti, antiphony, imitative polyphony, homophony, passages for instruments alone, etc. Emotionalism and ornamentation may characterize writing for solo voice(s), and there may be affective or dramatic treatment of the harmony. The interaction of voices or groups of voices in *cori spezzati*, dialogue and imitative polyphony contributed to the development of the style, but the emergence of the continuo was crucial, here as in so many early Baroque innovations.16

Charpentier’s *Messe pour Monsieur Mauroy* exemplifies the *stile concertato*. The concerted mass, however, was not an invention of Charpentier. One of the first instances when the idea of concertato was applied to a mass was in 1633, when Orindio Bartolini composed two *misce concertate*, the first for eight voices. Francesco Cavalli, an Italian who is known to have traveled to the French court at Versailles, wrote a *Messa concertata* that dates from 1656. Charpentier’s teacher, Carissimi, wrote his own *Missa a tre* in 1665. Two other Italians noted for their concerted masses are Orazio Tarditi (1648) and Maurizio Cazzati (1668).17 Pietr’Antonio Fiocco, another Italian composer, set a *Missa concertata* for four voices and five instruments. Sébastien

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15 Concerted masses are also referred to as *messes concertantes*, concertato masses, and *messa concertata*.


17 Ibid.
de Brossard, a Frenchman, arranged Fiocco’s mass for six voices and basso continuo. Other Italians who wrote concerted masses include Alessandro Grandi (1630), Giovanni Chinelli (1634), Taruinio Merula (1640), and Giovanni Rigatti (1643). Their compositions embody virtuosity in the vocal parts, ground bass patterns, and solo versus ripieno contrasts.

Charpentier, who remained outside the Versailles royal establishment, is the only French composer known to have contributed to the genre. His journey to Italy and study of *stile concertato* with Carissimi in the latter half of the seventeenth century likely influenced the composition of the *Messe pour Monsieur Mauroy* in 1691.

Charpentier excels at contrasting textures and styles in the successive portions of the mass text. The listener needs to go no further than the opening Kyrie section in order to understand this principle, although it is in the longer texts of the Gloria and Credo that he composes in the most sharply contrasting textures and styles.

Charpentier uses diverse musical forces throughout his *Messe pour Monsieur Mauroy*, incorporating a four-part choir, six soloists, and orchestral complement of two flutes, two oboes, four-part strings, and basso continuo. The use of the soloists is varied in that they execute entire sections of music and also appear in duets and trios within sections of the mass. The juxtaposition of the soloists and full chorus is an example of *stile concertato* elements incorporated in the *Messe pour Monsieur Mauroy*. Although this mass is not scored for double choir, Charpentier creates double-choir sonorities.

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The alternation between these groups in *stile concertato* imitates the texture of double-choir writing.

**Summary**

Charpentier is unique among the French Baroque composers. He experienced new compositional styles during his trip to Italy and imported Italian genres back to France. At the time when French musicians composed *Grands motets*, Charpentier wrote several concerted masses, the only Frenchman to have done so. Incorporating the *stile concertato* into his own personal style allowed Charpentier to create music full of diversity and contrasts, which enables his music to command the attention of the listener. This paper joins research of the past fifty years on Charpentier with the goal of making his music better known.
Marc-Antoine Charpentier is known for his ability to combine styles. In the Kyrie alone he uses *stile antico* melodies, traditional Baroque *basso continuo*, and concertino-versus-ripieno writing. The Baroque features allowed Charpentier to diversify and intensify this music, while the head-motives of the *stile antico* allowed Charpentier to unify the movement through its own tri-partite form.

Charpentier wrote out a prelude with the note, “The organ plays the first Kyrie and if there is no organ, the following prelude will suffice.”\(^20\) The normal tri-partite form of the Kyrie is expanded with this opening prelude. The overall form, an expansion of the typical ABA, is AA’BB’AA’. Charpentier does not begin the prelude in a grandiose

\(^20\) Marc-Antoine Charpentier, *Messe pour Monsieur Mauroy*, ed. Catherine Cessac, Messes vol. 2., Messes à 4 Voix et Orchestre (Versailles: Editions du Centre de Musique Baroque de Versailles, 1997). The original French is as follows: *L’orgue joue le premier Kyrie et s’il n’y en a point le prélude qui suit suffira.*
style; rather, he follows a conservative, imitative style like Orlando di Lasso and the stile antico (Example 2.1).  

Example 2.1. Kyrie, Opening melody, mm. 1-4.

The introductory melody serves two main purposes. First, it is the melody used by the instruments for the prelude. Secondly, on a larger scale, it foreshadows the tune of the singers. This process reminds the singers, which included young boys, of the melody they are about to sing. For the listener, a second level of meaning, the text, is added to whatever aesthetic reaction the listener had to the theme in its original form.

One of the first instances of the concerted ideal is found in the Kyrie. The first three voices to enter are the haute-contre, tenor, and bass soloists (Example 2.2).  

This

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21 Denise Launay, La Musique Religieuse en France du Concile de Trente à 1804. (Paris: Publications de la Société Française de Musicologie, 1993), 320. The masses of Orlando di Lasso were extremely popular in Paris, in fact, ten of Lasso’s masses were still being published more than one hundred years after the composer’s death. The fact that this music was purchased shows the popularity and influence of Lasso and the stile antico.
gives way to the full (*tous*) texture upon the entry of the soprano in measure thirty-five.

This initial *concertino* in contrast to the *ripieno* is repeated when the soloists enter in m. 67, followed by the full chorus and orchestra.

Example 2.2. Kyrie, Entrance of voices, mm. 24-28.

Basso continuo

Charpentier was adept at creating variety, and this holds true for the combinations of different instruments used in the basso continuo.\(^{23}\) The continuo group should be fuller for the *ripieno* sections and reduced in size for the *concertino* sections according to Charpentier’s marking of “*accompaniment seul.*” Different combinations are possible, as

\(^{22}\) The haute-contre was very popular in the French Baroque as compared to the lack of music written for the tenor voice and the disdain the French had for the castrato. The haute-contre was a very high tenor who consistently sang in the upper part of his voice and occasionally switched into falsetto for notes higher than his natural range.

the French maintained large continuo groups including lutes, *basses de violes*, bassoons, *basses de violons*, serpents, bass flutes, organ and harpsichord. The serpent is a wind instrument with side holes and a cup-shaped mouthpiece similar to that of the bass trombone (Illustration 2.1). Invented by Edmé Guillaume in 1590, the serpent was used extensively in France to strengthen the sound of church choirs as well as to support plainchant. The importance of the serpent in church music is attested by Viéville. He states that the serpent is commonly used with the organ to ensure that the singers stay in tune.\(^\text{24}\) The use of the serpent is depicted by the English artist, Charles Wild, in his aquatint “Choir of the Cathedral of Amiens” (Appendix 3).\(^\text{25}\) Another wind instrument, the flute, was transformed during the seventeenth century from the one-piece, keyless, cylindrical flute to a conical-bore instrument divided into several sections. The bass flute is the lowest member of the family and descended to G on the bass clef as its lowest note.\(^\text{26}\) It would be used particularly in sections in which the higher flutes play.

The first of the two string instruments of the basso continuo is the *basse de violon* (bass violin; Illustration 2.2) which remained in use in Paris until the second decade of the eighteenth century. A fourth string was added allowing the instrument to descend to B\(\flat\) below the bass clef. Although renowned for its impressive low notes, the bass violin


\(^{25}\) Courtesy Douglas Yeo (yeodoug.com). Used with permission, all rights reserved.

was gradually replaced by a smaller variant of itself, the violoncello. The French used another string continuo instrument the *basse de viole* (bass viol; Illustration 2.3). The bass viol is a bowed string instrument with frets and usually had six strings, but French bass viols of the Baroque era often had a seventh string. As it is light in construction with very low tension in its strings, the viol is an extremely resonant instrument and responds to the lightest stroke of the bow. Although the French virtuoso viol school led the rest of Europe between 1675-1760, the bass viol gradually gave way to the violoncello as the string continuo instrument.

The plethora of basso continuo instruments is important as noted by M. Roche: “il ne faut pas que les dessus dominent les basses, donc la partie de basse est doublée d’un autre instrument” (the soprano should not dominate the bass, therefore the bass part is reinforced with another instrument).

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Illustration 2.1. Serpent.

Illustration 2.2. French *Basse de violon*.
The instrumental section that begins the Christe demonstrates a couple of interesting features: The technique of imitation between the strings and the flutes resembles that of the beginning of the Kyrie (Example 2.3). This melody follows precedent, as it is played by the instruments and then sung by the voices. When the two sopranos begin to sing, they are accompanied by two flutes and basso continuo. At this point, Charpentier changes the texture by removing the violins. This is subtle, but typical of how he constantly changes overall color.
Example 2.3. Christe, Opening melody, mm. 108-111.

The concerted style continues in the second half of the Christe. At m. 147, Example 2.4, the interplay between flutes and voices changes style from what once was imitation to a more regular call-and-response pattern. The time between these calls and responses is shortened compared to what came before, and in addition the same musical material is shared by the voices and instruments. Another layer of stile concertato is added with the instrumental reprise of the Kyrie. This instrumental-to-vocal contrast thus occurs three times in the first section of the *Messe pour Monsieur Mauroy*. 
Example 2.4. Christe, Concerted music, mm. 147-150.

Overall harmonic form

As is the case with the majority of the Messe pour Monsieur Mauroy, the Kyrie is set in G minor. When working toward the dominant of this key, Charpentier almost never includes the C\# to tonicize D major. In fact, D major is usually set only as an arrival point rather than a tonality; this is the case in m. 12, where the music cadences on D major for two beats and quickly moves back to G minor (Example 2.5). This is an example of how Charpentier tonicizes D major as the dominant of G minor rather than establishing D major as a separate tonal center.
Another important cadence occurs in m. 17 when the music turns to B♭ major (Example 2.6). Although in this instance the music moves quickly away from B♭ back to G minor, B♭ major is a key that will be seen throughout the Mass. Charpentier also uses the instruments in mm. 90-92 in order to keep the B♭ tonality for the ensuing vocal entrance. In m. 92 the upper three voices all begin in the same sonority in which they cadenced in m. 90 (Example 2.7). This creates a continuation that prolongs and emphasizes the importance of the mediant key (III), which is used far more than the dominant key of D major. It also allows Charpentier to begin a circle-of-fifths motion through B♭, F major, and C minor, eventually leading back to the home key of G minor.
Example 2.6. Kyrie, Cadence to B♭, mm. 16-18.

Example 2.7. Kyrie, Tonal continuation, mm. 90-92.
When the voices begin with the Kyrie melody, it is first given to the haute-contre, tenor, and bass soloists before it is given to the full choir. This melody is two measures long and ends a major third lower than it begins. The initial leap is a descending fourth followed by an ascending third, seen in Example 2.8. In order to keep the tonality stable, Charpentier changes the intervallic content for the tenor voice from a fourth and third to a fifth and fourth as seen in Example 2.8. This is important, as it shows Charpentier’s understanding of tonality at a time when it was superseding modality.30

Example 2.8, Kyrie, Melody in voices, mm. 24-26.

The Christe melody, also constructed in a descending motion, is different from the Kyrie melody in two ways. First, it begins with conjunct motion compared to the initial

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30 Charpentier is a contemporary of Giuseppe Torelli and Arcangelo Corelli who are often credited with the consistent employment of tonality. In France, the use of the term “mode” was forever abandoned upon the publication of Jean Philippe Rameau’s *Traité de l’harmonie* in 1722. (Benoit, 469.)
disjunct motion of the Kyrie melody. Although the Christe melody, as seen in mm. 108-110 (Example 2.9), begins with paired imitation, it is not at a regular interval like that of the Kyrie. With the Kyrie melody, each voice begins on beat two of the measure. As presented in m. 108, the Christe melodies begin after beats one and three. The third and fourth voices deviate from this when they begin after the third and first beat of m. 109 and m. 110. The third and fourth voices enter half a measure too early, creating a sense of urgency to accompany the change of text as well as to differentiate it from the previous musical aesthetic.

Example 2.9. Christe, New melody, mm. 108-110.

Another feature to be noticed in this example is the basso continuo: When sections of music are given to soloists, the basso continuo is marked **acc. seul**. Since this
is a concerted mass, soloists are given music written specifically for them. Example 2.10 shows the bass/baritone divisi on the final note. The score indicates that “throughout the mass, the upper note is for the petit chœur and the lower note is for the grand chœur.” This is to say that the soloists are expected to sing with the grand chœur at all moments marked tous (everyone) and also that soloists take the upper note of any divisi.

Example 2.10. Kyrie, Bass divisi, m. 107.

Specific Harmonies

Several harmonic features found in the Kyrie are used throughout the mass. Although used in a much more dramatic fashion later, some of the first minor-to-major shifts are found in the opening Kyrie prelude. Half-step motion is used to shift a sonority from minor to major, and in some instances the reverse; measure 13, example 2.11, is one

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31 Charpentier, 10. Original reads: “dans toute la messe, la voix supérieure est pour le petit chœur et la voix inférieure pour le grand chœur.”
such occasion. Although the entire measure is written in a G tonality, the half-step
tmotion in the top line moves from a minor to major sonority. (This will be discussed later
in the chapter of Italian influence on Marc-Antoine Charpentier). This is emphasized by
the octave leap in the bass. A Roman numeral analysis of these measures is: V, i, I, iv.
The major I chord can also be analyzed as a V/iv, thus rendering V, i, V/iv, iv, which
shows the progression of harmonic motion. The third measure of this example is
analyzed as a iv-complex for two reasons: The voice exchange of C and E♭ between the
top and bottom voices helps to tonicize C minor, thus leaving the A in the alto part as an
accented passing tone. This is further supported by the drive to C minor when the bass
descends from the G to the C moving through scale degrees 5, 4, 3, 2, 1.

This paper describes the music from a seventeenth-century point of view in
regards to harmonic movement, style and rhetoric. A post-Rameau interpretation, albeit
valid, shows tonal planning on a larger scale reminiscent of late Baroque and Classical
composers. The concept of harmony versus style will be discussed later. A post-Rameau
analysis yields: V, i, V/iv, V/iv°, ii°4, vii°6/iv, iv.

This chromatic minor to major motion is repeated in mm. 19-21, Example 2.12, although it is increased two-fold (g to G, c to C). Charpentier moves from the E₃ to the E₅ in the upper voice to facilitate the move to F₃. The A in the tenor part is an added sixth above the fundamental pitch of C. This tonic note is the only note reiterated on the fourth beat of the measure. The previously played A pitch in the tenor serves as the fifth scale degree of D7, it descends on the D arpeggio of A, F₃, D. (This phenomenon is discussed later as part of *anticipatio.*) A Roman numeral analysis of these measures is: i, V/iv, iv, IV(+6), V7, i₆. A strict post-Rameau interpretation renders: i, V/iv, iv, ii₆, V7, i₆.

A noteworthy harmonic feature in the opening Kyrie is found in mm. 33-35. The overall harmonic idea leads to a deceptive cadence, moving from chords of A major, D minor, A major, and B♭5. It is the upper voice in m. 35 that sings the sharped-fifth of the chord, the leading tone back to G minor (Example 2.13). Charpentier discusses this distinctive harmonic color in his Règles de composition (H550). Under the section “Treatment of Dissonances” Charpentier writes: “Augmented dissonances, like the augmented octave, the augmented fifth, and the augmented fourth, are taken with or without a preparation, as desired, on any beat of the measure. They resolve by ascending one degree.” In the given example, Charpentier does resolve the augmented fifth by ascending one degree, but he does this after moving to D. D serves as the third of the B♭ chord, as well as the fifth degree of the ensuing G minor sonority. Table 2.2 shows the use of ♭5 throughout the Messe pour Monsieur Mauroy.

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32 Cessac, 399.
Example 2.13. Kyrie, Sharp five, mm. 33-35.

Table 2.2 Use of $\sharp 5$ throughout Mass

<table>
<thead>
<tr>
<th>Occurrence</th>
<th>Measure #</th>
<th>Sonority</th>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>m. 7</td>
<td>B₉</td>
<td>Bc, 1Vln</td>
</tr>
<tr>
<td>2</td>
<td>m. 10</td>
<td>F</td>
<td>Bc, 1Vln</td>
</tr>
<tr>
<td>3</td>
<td>m. 35</td>
<td>B₉</td>
<td>B, A</td>
</tr>
<tr>
<td>4</td>
<td>m. 78</td>
<td>B₉</td>
<td>B, A</td>
</tr>
<tr>
<td>5</td>
<td>m. 109</td>
<td>B₉</td>
<td>Bc, 1Vln</td>
</tr>
<tr>
<td>6</td>
<td>m. 110</td>
<td>B₉</td>
<td>Bc, 1Fl</td>
</tr>
<tr>
<td>7</td>
<td>m. 111</td>
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<td>Bc, 2Fl</td>
</tr>
<tr>
<td>8</td>
<td>m. 112</td>
<td>F</td>
<td>Bc, 1Vln</td>
</tr>
<tr>
<td>9</td>
<td>m. 113</td>
<td>B₉</td>
<td>Bc, 1Vln</td>
</tr>
<tr>
<td>10</td>
<td>m. 126</td>
<td>B₉</td>
<td>Bc, S1</td>
</tr>
<tr>
<td>11</td>
<td>m. 142</td>
<td>B₉</td>
<td>Bc, S2</td>
</tr>
<tr>
<td>12</td>
<td>m. 193</td>
<td>F</td>
<td>Bc, 1Vln</td>
</tr>
<tr>
<td>13</td>
<td>m. 418</td>
<td>B₉</td>
<td>Bc, 1Vln</td>
</tr>
</tbody>
</table>
Let us now look more closely at mm. 95-97, Example 2.14, as these measures include interesting details. Charpentier uses many cadence types in this mass setting, including plagal, authentic, Picardy third, and this case, Phrygian. The minor-second step in the bass and the major-second step in the tenor to the pitch of D is noticeable. This Phrygian cadence is used in many sections of the mass and is typical in compositions from the French Baroque period.\footnote{33 Edward Aldwell, \textit{Harmony and Voice Leading}, (New York: Harcourt Brace Jovanovich, 1989), 156. William S. Rockstro, et al. "Cadence." In \textit{Grove Music Online. Oxford Music Online}, http://www.oxfordmusiconline.com/subscriber/article/grove/music/04523 (accessed May 25, 2009). As seen throughout this Mass, D major is treated as an arrival sonority, but is rarely tonicized. The following taken from the New Grove article on tonality addresses this point: “The preoccupation with the moment-to-moment resolution of dissonance in Rameau's theories mirrors the sensuous harmonic sonorities and episodic nature of French Baroque music. These dissonances urge the fundamental bass forward, but gravitational momentum in this music nevertheless tends to be local in significance, directed toward an immediate cadential goal.” The idea of the immediate cadential goal is seen in Examples 2.11 where the B♭ has the purpose of the leading tone to C minor. This is echoed in Example 2.14 where the A in m. 96 has the sole purpose of setting up the trill on the F♯.} It is important to note the alto A pitch after beat four in m. 96. This writing, seen throughout the entire Mass, is not intended to change the sonority of the chord. Its purpose is one of style: to set up the significant major third of the resulting sonority. This is discussed later in this chapter.
Charpentier speaks to the function of Phrygian motion when he says: “This cadence is employed in a conclusive sense, but nevertheless demands something after it. It is employed in the middle of a song. In music it is the equivalent of the [punctuation marks] : or ; or ? in discourse.”

Charpentier uses Phrygian motion eighteen times in the *Messe pour Monsieur Mauroy*. The first type of Phrygian motion is the full Phrygian cadence seen in Example 2.14. The second type of Phrygian motion is similar in structure, leading to the dominant, but does not come to a full cadence, as shown in Example 2.15. Of the eighteen examples of Phrygian motion, fifteen move to the dominant, D major. Table 2.3 outlines the occurrences of Phrygian motion throughout.

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34 Cessac, 407.

35 The A in the alto part is not to create a ii’6, it is written to highlight the importance of the major third in m. 1500. Charpentier could have notated the A pitch as an eighth note as he does in many places throughout the Mass. In this instance, Charpentier writes the soprano and alto in a quarter note duet with the same text underlay. Charpentier writes the A pitch as a quarter note rather than an eighth for proper text stress.
the Mass. The correlation between Charpentier’s music and discourse (rhetoric) is addressed in Chapter Ten.

Example 2.15. Domine Salvum, Phrygian motion, mm. 1499-1500.

Table 2.3. Phrygian motion throughout the Mass

<table>
<thead>
<tr>
<th>Occurrence</th>
<th>Measure #</th>
<th>Voices</th>
<th>Sonority</th>
<th>Motion type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>m. 96</td>
<td>B, T</td>
<td>D Major</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>m. 139</td>
<td>Bc, S</td>
<td>D Major</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>m. 140</td>
<td>Bc, 2Fl</td>
<td>D Major</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>m. 151</td>
<td>Bc, 2Fl</td>
<td>D Major</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>m. 152</td>
<td>Bc, S</td>
<td>D Major</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>m. 213</td>
<td>B, S</td>
<td>D Major</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>m. 216</td>
<td>Bc, Vla</td>
<td>D Major</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>m. 401</td>
<td>B, T</td>
<td>D Major</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>m. 544</td>
<td>B, S</td>
<td>D Minor 7</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>m. 591</td>
<td>B, S</td>
<td>A Major</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>m. 649</td>
<td>B, S</td>
<td>B Major</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>m. 653</td>
<td>Bc, Vla</td>
<td>B Major</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>m. 960</td>
<td>B, T</td>
<td>D Major</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>m. 963</td>
<td>B, S2</td>
<td>D Major</td>
<td>1</td>
</tr>
</tbody>
</table>
Another feature of Charpentier’s writing is the augmented octave found on beat two of m. 96 (Example 2.14). The music moves from F7 on beat one to a D major chord over the F natural of the previous chord. The augmented octave is very expressive, in this case for eleyson (have mercy), and is an example of the Italian influence on Charpentier.  

In m. 106, Example 2.16, the final cadence of the Kyrie includes a prominent 4-3 suspension in the haute-contre voice. The first violin part is a major sixth (B♮) above the bass, while the soprano voice sings a minor sixth (B♭) in the same measure. The soprano part does not use a C♮ to the D, which gives the chord a Dominant-Seventh quality. The use of the C natural in the first violin properly sets up the trill from the upper auxiliary note.

Ornamentation

The use of the trill in the French style is addressed in the writings of Georg Muffat. Muffat was a cosmopolitan composer of the seventeenth century, born of Scottish and French ancestry in Alsace, where French and German cultures overlapped. He studied music in Paris and traveled around Europe before transmitting the French and Italian styles to German musicians. In his Florilegium Secundum Muffat writes, “In

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36 George Buelow, A History of Baroque Music (Bloomington: Indiana University Press, 2004), 179. “Contemporary criticism charged the composer with employing overt and unpleasant Italianisms, false relations, various single and double suspensions, and particularly a striking rich dissonance treatment including augmented chords, major sevenths, ninths, and even augmented octaves.”
cadences, certain notes require a trill, and certain notes reject a trill. The notes which end cadences are seldom given a trill, unless one leaps down a third or descends by step, or comes, with an appoggiatura, to a $mi$ or $m$.$^{37}$ The first violin and soprano parts (Example 2.16) are in accordance with Muffat’s assertion; the soprano leaps down a third while the violin descends a step. Both parts converge on the major third ($mi$) of the cadence. This approach to the third of the cadence is used throughout the Mass and therefore necessitates the use of a trill. Although all standard Baroque trills start with the upper note, some note that this initial note is so prolonged that it is in fact a long appoggiatura.

The appoggiatura, which begins the trill, may be held as long or as short as the performer wishes. The Italian verb *appoggiare* means “to lean” and implies an ornamental note expressively emphasized and drawn out before being more gently resolved on to its ensuing main note. Contemporary authors such as Jean Rousseau write “that the preparation should take anywhere from 1/3 to 1/2 of the value of the note upon which the cadence is to be performed.”$^{38}$ The French refer to the trill as both *tremblement* and *cadence* at this time period. The term *cadence* relates to the *tremblement*, as this type of ornament was often executed at the cadence. Both Bénigne de Bacilly and Marin Mersenne agree that “slowness in a cadence is an advantage provided that it gets a bit faster at the end than it was at the beginning.”$^{39}$ This informs


$^{38}$ Austin B. Caswell, “The Development of 17th-century French Vocal Ornamentation, Vol. 2” (PhD diss., University of Minnesota, 1964), 87. Bacilly (1625-1690) was influential at the court of Louis XIV both as a composer-performer and as a teacher of voice and published his *Remarques curieuses* in 1668. Mersenne is considered the first analyst of seventeenth-century French vocal music when he published his *Harmonie universelle* in 1636.

$^{39}$ Ibid., 88.
the performer that the trill should start with the appoggiatura and that the trill proper should begin slower and end faster.

Example 2.16. Kyrie, Descent requiring trill, mm.106-107.
The concerted idea of opposing forces is a feature of the Christe. When the two sopranos take the Christe melody in m. 125 (Example 2.17), they are imitating the melody from its first appearance in m. 108 (Example 2.18). The first pitch in the proper octave is given to the sopranos through the instrumental cadence in m. 124. This pitch is played by the first flute, shown in Example 2.19.

Example 2.17. Christe, Vocal entrances, mm. 125-127.
Example 2.18. Christe, Melody, mm. 108-110.

Charpentier sets the next section of music by mixing two compositional techniques. The instruments, namely flutes and violins, are set in call-and-response with each other in mm. 117-119, shown in Example 2.20. Giving further unity to the Christe, Charpentier sets the voices in call and response with the flutes as seen in Example 2.21. First, he continues with the prevailing call-and-response writing. Second, he continues the practice of imitation of the instrumental melodies with the voices. These repetitions are on a small scale and are very close in proximity.

Example 2.20. Christe, Concerted instrumental music, mm. 117-119.
Example 2.21. Christe, Concerted music, mm. 147-150.

Summary

The opening section of the *Messe pour Monsieur Mauroy* demonstrates features that exemplify *stile concertato* features, which are then used throughout the entire mass setting. Charpentier mixes the imitative writing that was so popular in Paris with the newer Baroque features. He contrasts small and large forces through the use of concertino and ripieno groups and the size of the basso continuo. He often juxtaposes the tonic key of G minor with the relative major of B♭. The unique sounds of augmented intervals and Phrygian motion used in the Kyrie establish a color palette used in the subsequent sections of the Mass.
CHAPTER 3

GLORIA

Mensuration

The mensural system was established by Franco of Cologne and was used from circa 1250 to 1600. The final stage of development, white mensural notation, occurred circa 1450 to 1600.\(^\text{40}\) The larger note values were written in white (open) shapes as compared to the earlier black shapes. Although the Renaissance mensural system had been largely superseded by the mid-seventeenth century, the time of Charpentier’s birth, an overlap between the older (Renaissance) and newer (Baroque) practices exists. The early and middle French Baroque composers used several different meter signatures as seen in Montéclair’s description (Appendix 6). In music of the Middle Ages and Renaissance, a breve (double whole note) may contain two or three semibreves (whole note). The division into three whole notes was called *tempus perfectum* and the division into two parts *tempus imperfectum*. In two- or three-part music these sometimes occurred simultaneously, creating *sesquialtera*, three against two. Thus this period of change into the Baroque style included more than adding *basso continuo* and moving from modality to tonality, it also included an adjustment in meter and tempo.

Prolation

The word ‘prolation’ comes from *prolatio*, the relationship of semibreve (whole note) to minim (half note). The correlation between indications of time was very important as it developed from Renaissance (mensural) notation. In dealing with the changes of meter signatures it is important to remember that these symbols are an indication of a change from the previous meter signature, so that a relation exists between the two. At this time musicians would have known ₯ as *proportio dupla*, indicating a diminution of the note values in the ratio of 1:2. Modern musicians sometimes refer to ₯ as *alla breve*, a trace of the proportional system, as the tactus for ₯ fell on the breve (double whole note) as compared to the normal mensuration sign of ₯ where the tactus fell on the semi-breve (whole note).

The proportion signs are arithmetic ratios usually showing a diminution of the normal note values. The normal note value is referred to as the *integer valor* and is the bottom number in a proportion sign. The sign 3/2 is interpreted as three notes in the new passage equal in duration to two notes (*integer valor*) of the previous passage. The relationship between three against two melodically (*sesquialtera*) is obvious in the 3/2 proportion sign, also referred to as *proportio sesquialtera*.

Although arithmetic is definitive and does not leave room for discrepancy, the early Baroque period is full of inconsistency. National and regional variation occurs when conservative musicians hold on to older practices compared to liberal musicians.

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42 It should be noted that *sesquialtera* is one of several fractions whose numerator is larger than the denominator. These proportions were first used in early music theory to describe the ratios of vibrations, intervals. *Sesquialtera* denotes the perfect fifth. Others include *sesquitertia, sesquiquarta, sesquioctava*. The German term *hemiola* is often used in place of *sesquialtera*.
who follow change. Most notable is the tempo relationship between \( \textit{e} \) and \( \textit{c} \). Even though this is understood as \textit{proportio dupla}, not all musicians took \( \textit{e} \) twice as fast. At times \( \textit{e} \) was taken 1/3 as fast. Some musicians were not necessarily thinking of the mathematical relationship between the two as much as they were interpreting different tempi for different signs. This is addressed when Houle points out, “Basic changes in the way musical time and notation were perceived occurred when tempo significance was added to mensural symbols.” The concept that a meter signature indicated its own tempo is seen when Montéclair points out (Appendix 6) that these symbols not only indicate how to beat a measure, but also indicate the speed at which they should be taken. This period in music history follows the change from the older mensural system, allowing the breve to be divided into two (imperfect) and three (perfect), to the newer system permitting division into two.

The connection between Baroque indications of time must be explored, and it is important to remember that variations in tempo existed. Musicians and theorists commented on these variations in regards to tempo in preludes, monody, recitative, between sections, within a passage, and with regards to \textit{tempo rubato}. Baroque music

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44 Robert Donington, \textit{The Interpretation of Early Music} (London: Faber and Faber, 1977), 386-391. It should be noted that time-words were not common in this period. Early Baroque time-words are found in music of Biagio Marini (1626), Henry Purcell (1683), and Sébastien de Brossard (1703). The number of such words increased later in the seventeenth century, until our familiar vocabulary became developed – particularly in Italian and French. The earliest known verbal tempo indication is in \textit{El maestro} (1536) of the Spaniard Luis Milán. These indications do not seem to have influenced the French and Italian Baroque composers.
needs considerable flexibility, as Robert Donington points out: “One of our most harmful reactions against over-romanticising early music has been the sewing-machine rhythm.”\textsuperscript{45} This allows the conductor to be flexible in the interpretation of rhythm and tempo rather than being overly metronomic.

Throughout the \textit{Messe pour Monsieur Mauroy}, Charpentier uses varying signatures and methods of notation. It is important to note that Charpentier “adapted what he needed to suit his own purposes. The result is a varied and in some ways highly original usage of an ostensibly out-moded notation.”\textsuperscript{46} The slowness of these signatures is implied through Charpentier’s use of \textit{notes blanches} (white notes).

In writing with white-note notation in the \textit{Gratias, Domine Deus, Domini Fili, Et resurrexit, Benedictus}, and \textit{Agnus Dei}, Charpentier harkens back to changes that took place in the mensural system.\textsuperscript{47} The tactus, once equivalent to the longa, changed to the breve (double whole note) and changed once again to the semibreve (whole note).\textsuperscript{48} When the tactus became the semibreve, quavers (eighth notes) were added to music. At this point in time, the quaver was the fastest subdivision possible in music notation. In writing open (white) eighth notes, Charpentier avoids the use of black notes, which

\textsuperscript{45} Ibid., 429. Donington continues to explain how flexibility in rhythm also affects recitative, rallentandos, and tempo rubato, or robbato (stolen time).

\textsuperscript{46} For detailed studies of Charpentier’s use of time signatures and colouration, see Shirley Thompson, “Colouration in the \textit{Mélanges}: Purpose and Precedent,” \textit{Les Manuscrits Autographes de Marc-Antoine Charpentier} (Wavre: Editions Mardaga, 2007).

\textsuperscript{47} The \textit{Gratias, Domine Deus, Domini Fili, Et resurrexit}, and \textit{Agnus Dei} all use open eighth notes. The \textit{Benedictus} alone makes use of open eighth and sixteenth notes.

\textsuperscript{48} Willi Apel, \textit{Harvard Dictionary of Music} (Cambridge: Harvard University Press, 1997) s.v. “tactus.” The shift moves from the longa (c.1200) to the breve (13th century) to the semibreve (14th-16th centuries) to the minum (c.1550) to the semiminum (during the 17th century).
would have suggested a faster subdivision. As Houle points out, “Another inheritance from mensural notation was the convention that smaller notes were performed faster and larger notes were performed slower; therefore, tempo was indicated not only by the sign or proportion but also by the size of the notes.” The combination of $e3/2$ and white-note notation is seen in Example 3.1, page 43.

Another contrast exists between $e$, $f$, and 2. Common time, as Montéclair points out, is slow and in four equal beats. He describes cut time, barré, as sometimes conducted in four quick beats and sometimes in two beats twice as fast as common time. The difference between cut time and 2 is not always as clear. Period treatises disagree as to the speed of 2. With the understanding that music sometimes varied from nation to nation, it appears that some individuals thought 2 to be the equal of $f$, and others thought it to be slower than $f$. As to the contradictory employment of these symbols, some clarification of French usage is given by English sources. Charpentier’s contemporary Henry Purcell shed light on the situation when he said, “The third sort of common time is quickest of all and then the Mood is retorted thus $\uparrow$. The French Mark for this retorted Time, is a large Figure of 2.”

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49 Houle, 2.

50 It is important to note Charpentier’s use of coloration. The earliest use of coloration in the Renaissance set red notes against black notes; when open (white) notes were used in composition, black notes were used for coloration. Although Charpentier does not use black-note coloration in H6, he does incorporate it in forty other works. Charpentier’s inclusion of coloration surpasses the indication of sesquialtera to also highlight the “increase in continuo forces to reinforce a point of imitation in the bass and moments of unexpected harmonies.” Thompson, 123-133.

51 Donington, 410. Arnold Dolmetsch. The Interpretation of the Music of the Seventeenth and Eighteenth Centuries, (London: Novello, 1977), 34. Dolmetsch lists works of Dean (1707), Anonymous (1700), this is in addition to Donington’s list of John Playford (1654), Purcell (1696), and Christopher Simpson (1665). A note about the words in Italics in the source: Mood was the relationship between the longa and the breve, Time described the relationship between the breve and semibreve in the same way the semibreve and minum were connected through Prolation.
(1683), Montéclair (1709), agree as to the quickness of 2, labeling it légers (lightly), vites (fast), and faster than ê.\(^{52}\)

The previous information is now applied to the Gloria. When 2 follows ê the conductor will still conduct in two, but at a faster speed. ê3/2 is a mathematic proportion. In the tactus of ê, the conductor will conduct three beats in the time it previously took to conduct two beats. Quoniam tu solus written in 3/2 is particular. It may be proportioned to ê, although not notated, as this was the preceding time signature. This will be further discussed later. The Cum sancto Spiritu fugue in 2 can be viewed as (2 = 2/1), two beats in the time it previously took to conduct one beat. This very strict interpretation may lead to too fast a tempo to perform the fugue. For the sake of unification, the conductor may want to make all 2 tempo indications equal throughout the Gloria.

**Large form**

Table 3.1. Gloria large form

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time Signature</th>
<th>Instrumental Parts</th>
<th>Vocal Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Et in terra</em></td>
<td>ê</td>
<td>strings à 4, bc</td>
<td>choir</td>
</tr>
<tr>
<td><em>Laudamus te</em></td>
<td>2</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir with solo trio</td>
</tr>
<tr>
<td><em>Adoramus te</em></td>
<td>ê</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir with solo trio</td>
</tr>
<tr>
<td><em>Laudamus te</em></td>
<td>2</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir with solo trio</td>
</tr>
<tr>
<td><em>Gratias agimus tibi</em></td>
<td>3/2</td>
<td>vn1, vn2, bc</td>
<td>solo (Hc, T)</td>
</tr>
<tr>
<td><em>Domine Deus Rex</em></td>
<td>3/2</td>
<td>vn1, vn2, bc</td>
<td>duet (Hc, T)</td>
</tr>
<tr>
<td><em>Domini fili</em></td>
<td>3/2</td>
<td>fl1, fl2 vn1, vn2, bc</td>
<td>trio (S1, S2, B1)</td>
</tr>
<tr>
<td><em>Domine Deus Agnus</em></td>
<td>3/2</td>
<td>fl1, fl2, bc</td>
<td>solo (B1)</td>
</tr>
<tr>
<td><em>Qui tollis</em></td>
<td>ê</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir with solo trio</td>
</tr>
<tr>
<td><em>Quoniam tu solus</em></td>
<td>3/2</td>
<td>fl1, vn1; fl2, vn2, bc</td>
<td>and quartet passages</td>
</tr>
<tr>
<td><em>Cum sancto Spiritu</em></td>
<td>2</td>
<td>fl, (ob), strings à 4, bc</td>
<td>trio (Hc1, T1, B1)</td>
</tr>
</tbody>
</table>

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The overall form of the Gloria is divided into several smaller sections. Charpentier is not creating something new in terms of form; he subscribes to a common compositional process of the time when dividing the Gloria at the Gratias, Qui tollis, Quoniam, and Cum sancto. Charpentier leaves his imprint, however, in greatly contrasting the music of these sections. This concerted mass uses several different meter signatures, as well as combinations of musical forces. Varying time signatures is not only seen in sacred French music, but is common in French récits and airs of the operatic tradition.53

To begin, the Et in terra pax enters with choir and strings after the typical incipit. The mood is set from the very beginning with the indication of par echo in the voices and avec sourdines (with mutes) in the strings.54 The overall softness combined with the descending lines portrays the calmness of heavenly peace as it comes to earth.

Charpentier sets the meter of the next subsection, beginning with the Gratias agimus tibi and ending with the Domine Deus Agnus Dei, in 3/2. This time change and new melodic idea are shown in Example 3.1. The performing forces are tenor solo, two violins, and basso continuo. As a new section of music, Charpentier begins with imitation, first in the voice, then taken up by the violins. Charpentier constantly concerns

53 Anthony, 41-196. Although not the only composer to have done so, Lully is credited with the persistent use of changing time signatures in order to properly set the French language to music. The word récit should not be confused with récitatif. As a generic term, it was used to characterize “that which is sung by only one voice,” 45. Although the air de cour may be the best known, others include: airs à boire, air champêtre, air sérieux, air tendre, 551.

himself with change. He moves from a solo texture, to voices with basso continuo, to instruments playing alone.

Example 3.1. Gloria, Gratias melody, mm. 223-225.

The *Qui tollis* section that follows, shifting metrically back to $\text{I}$, is set in a homophonic style not seen before in this Mass. It differs from the previous section in that it is marked *tous* in all parts. It is concerted when the upper instruments drop out of the texture in m. 358 (Example 3.2), when the voices drop out of the texture in m. 366, and again in m. 370 when soloists sing in place of the chorus (Example 3.3). The overall tonality again is G minor with a short passage through B♭, in the middle of the section.
Example 3.2. Gloria, Choir only, mm. 357-359.
The *Quoniam tu solus* section is also in G minor with a metrical shift to 3/2. It is scored for two violins, two flutes, basso continuo, and a trio of haute-contre, tenor, and bass. The point of imitation begins in the voice and is imitated at two-measure intervals (Example 3.4). This pattern remains consistent until m. 447, when the basso continuo joins in the imitation. The flutes and violins create stretto in m. 448, which leads into the closing material of the section (Example 3.5). The distinctive feature of this section is...
the metrical shift to 3/2, open to interpretation as it is not scored \( \epsilon \frac{3}{2} \). Proportion signs usually indicate a change from the previous sign, in this case \( \epsilon \). The conductor may deem the section too fast to be taken \( \epsilon \frac{3}{2} \), especially with the inclusion of eighth notes in the melody. The alternate interpretation would be a proportion of 3/2 to \( e \). Not only does this slow the tactus in order to not rush the eighth notes, but it also sets apart the tempo with the following fugue set in 2.

Example 3.4. Gloria, Quoniam melody, mm. 423-427.
Example 3.5. Gloria, Addition of basso continuo, flutes, and violins, mm. 445-449.

### Example 3.5

*Cum sancto spiritu* is written in a fugal manner typical for this text of the mass.

Charpentier uses both a subject and countersubject in this section. Again written in G minor, this fugue with the time signature of 2 is meant to be faster than the previous section in 3/2. The use of the subjects is always at a regular interval, two measures apart from one another. Tonally, the subject moves out of G minor to more remote keys. The countersubject is used at both regular and non-regular intervals, creating strettos within the overall texture. Charpentier also employs aspects of *stile concertato* beginning in m. 500, when the instruments alone take up the subject and countersubject; in m. 507, the upper instruments drop out while both themes are given to a trio of two sopranos and bass (Example 3.6). Charpentier again employs the instruments in *colla parte* writing.

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with the voices upon their return in the next appearance of *tous* in m. 521. The penultimate cadence in m. 551 uses a pedal tone in the exterior soprano and bass voices. This music will reappear at m. 1500 later in the mass. The final “Amen” beginning in m. 554 changes to e, which implies a natural slowing from the previous meter. A pedal tone in the bass voice sets up the plagal cadence that ends the roughly 400 measures of music of the Gloria.

Example 3.6. Gloria, Removal of upper instruments, mm. 507-511.
Overall harmonic form

A brief overview of the overall harmony is as follows.

Table 3.2. Gloria harmony

<table>
<thead>
<tr>
<th>Movement</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Et in terra</em></td>
<td>g-B, g</td>
</tr>
<tr>
<td><em>Gratias agimus tibi</em></td>
<td>g</td>
</tr>
<tr>
<td><em>Domine Deus Rex</em></td>
<td>c-C</td>
</tr>
<tr>
<td><em>Domini fili</em></td>
<td>g</td>
</tr>
<tr>
<td><em>Domine Deus Agnus</em></td>
<td>B, g</td>
</tr>
<tr>
<td><em>Qui tollis</em></td>
<td>g-B, g</td>
</tr>
<tr>
<td><em>Quoniam tu solus</em></td>
<td>g-D</td>
</tr>
<tr>
<td><em>Cum sancto Spiritu</em></td>
<td>g-G</td>
</tr>
</tbody>
</table>

The Gloria is written in G minor except for when a dominant or dominant-seventh chord leads to a cadence on something other than G minor. The music prior to and following the cadences normally does not modulate. The strong relationship between G minor (tonic) and D major (dominant) is apparent in classic tonal harmony. This being said, in the Messe pour Monsieur Mauroy, D major is a sonority that sometimes is a result of a Picardy third cadence. D major usually does not exist as a tonal center before or after the appearance of the D major chord.\(^56\) The lack of C₇ is the main reason that D major, or for that matter D minor, does not exist as a tonal center. D mixolydian may

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\(^{56}\) Beverly Stein, “Carissimi’s Tonal System and the Function of Transposition in the Expansion of Tonality,” *The Journal of Musicology* 19 (2002): 270. Stein points out that Carissimi’s most frequently chosen key in his cantatas is G, with a flat signature. The comparison between Charpentier’s use of G minor and that of his teacher is interesting. Stein also points out that, “A Picardy third at the cadence does not change the quality of a phrase which is basically minor.”
have influenced Charpentier, but D-mixolydian does not account for the B♭ so apparent in G minor.

**Detailed Harmony**

In addition to the sharped-fifth and augmented octave, third relations are also prevalent in the *Messe pour Monsieur Mauroy*. The third-relation first appears in m. 166 as seen in Example 3.7. Charpentier moves from the D major sonority to B♭ major through the use of the passing tone, thus connecting the two sonorities and allowing the music to continue naturally: The C in the *basso continuo* creates a D₄ sonority before the B♭ major in m. 167. The dramatic component of this third-relation is found in the resulting cross-relation between the F♯ and the F♯.

Example 3.7. Gloria, Third-relation and cross-relation, mm. 166-167.
Although Charpentier did not influence Franz Joseph Haydn and Ludwig van Beethoven, a contrast may still be drawn. Haydn and Beethoven are often credited with the development of the third relation; furthermore, Beethoven made this harmonic movement famous at a dramatic moment in his Ninth Symphony, shown in Example 3.8. This harmonic motion lacks the cross-relation, as Beethoven used the common tone of A to move from A major to F major while leaving out the dramatic movement from C♭ to C♯.

Example 3.8. Beethoven third-relation, mm. 91-94.

Even almost two hundred years after Beethoven, the third-relation seems to be a rather dramatic switch of sonority. For Baroque composers, this switch of sonority was somewhat more customary. As Jan LaRue demonstrates, there was common use of the
descending third progression in Baroque dance suites.\textsuperscript{57} Charpentier incorporates the third-relation into the *Messe pour Monsieur Mauroy* twelve times. Table 3.3 shows the third-relations, sonorities, and use of passing tones throughout the Mass.

Table 3.3. Third-relations throughout the Mass.

<table>
<thead>
<tr>
<th>Occurrence</th>
<th>Measure #</th>
<th>Sonorities</th>
<th>Passing tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>m. 166</td>
<td>D-B\textsubscript{b} with</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>m. 315</td>
<td>B\textsubscript{b}-d without</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>m. 352</td>
<td>g-E\textsubscript{b} without</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>m. 369</td>
<td>E\textsubscript{b}-g without</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>m. 392</td>
<td>A-F without</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>m. 397</td>
<td>D-B\textsubscript{b} with</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>m. 753</td>
<td>G-b silence</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>m. 870</td>
<td>d-B\textsubscript{b} without</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>m. 905</td>
<td>D-B\textsubscript{b} without</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>m. 1004</td>
<td>G-e without</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>m. 1035</td>
<td>E-c with</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>m. 1260</td>
<td>G-e without</td>
<td></td>
</tr>
</tbody>
</table>

The diminished octave, as used in the Kyrie, is also found in the Gloria. Example 3.9 shows this dissonance between the soprano and tenor parts. The dissonance that occurs on the text *glorificamus te* (we glorify Thee) must be looked at from the point of view of voice-leading. The descending soprano line includes a C\textsubscript{b} in order to avoid an augmented second. The tenor line creates the dissonance through the use of a C\textsubscript{b} rather than a C\textsubscript{#}. Charpentier addresses three separate issues pertaining to this musical example.

\textsuperscript{57} Jan LaRue, “An Explanation for Ambiguous Baroque Cadences,” *The Journal of Musicology* 18 (2001): 290-291. LaRue explains that because of this the descending third progression must have seemed entirely usual to Baroque ears and that the reverse, the ascending third progression was not considered disruptive. Of all the examples given by LaRue, more than half include the same sonorities used by Charpentier, namely D and B\textsubscript{b}.  }
The first and most general is the contrary motion between the soprano and tenor/bass parts. He states, “[Contrary motion] contributes marvelously to diversity.” The relationship between the tenor and bass part is referenced when speaking about the use of thirds. He writes, “One may write as many as three consecutive major thirds, but no more.” If Charpentier had written a C in the tenor voice, he would have changed the quality of the second of the three consecutive thirds. Finally, when discussing diminished dissonances Charpentier writes, “…the diminished octave, fifth, and false fourth are prepared on any beat of the measure, and resolved by descending a semitone lower.” The use of dissonance overshadows another characteristic of Charpentier: Notice that in the same measure (m. 188) the strong beat sonorities move from G major to G minor. Table 3.4 shows the major dissonances throughout the *Messe pour Monsieur Mauroy.*

Example 3.9. Gloria, Diminished octave, mm. 187-188.

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58 Cessac, 392, 395, 402.
Table 3.4. Dissonances throughout the Mass.

<table>
<thead>
<tr>
<th>Occurrence</th>
<th>Measure #</th>
<th>Quality</th>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>m. 96</td>
<td>Aug. 8</td>
<td>B, A</td>
</tr>
<tr>
<td>2</td>
<td>m. 188</td>
<td>Dim. 8</td>
<td>T, S</td>
</tr>
<tr>
<td>3</td>
<td>m. 219</td>
<td>m2</td>
<td>T, A</td>
</tr>
<tr>
<td>4</td>
<td>m. 618</td>
<td>#7</td>
<td>Bc</td>
</tr>
<tr>
<td>5</td>
<td>m. 846</td>
<td>M2</td>
<td>Vln1,2</td>
</tr>
<tr>
<td>6</td>
<td>m. 916</td>
<td>#7</td>
<td>Bc; 1Vln,Fl</td>
</tr>
<tr>
<td>7</td>
<td>m. 918</td>
<td>m2</td>
<td>1Vln,Fl; 2Vln,Fl</td>
</tr>
<tr>
<td>8</td>
<td>m. 919</td>
<td>#7</td>
<td>bc</td>
</tr>
<tr>
<td>9</td>
<td>m. 960</td>
<td>E/D</td>
<td>B2, T</td>
</tr>
<tr>
<td>10</td>
<td>m. 962</td>
<td>Aug. 8</td>
<td>B1, S1</td>
</tr>
<tr>
<td>11</td>
<td>m. 962</td>
<td>E/D</td>
<td>B1, S2</td>
</tr>
<tr>
<td>12</td>
<td>m. 1257</td>
<td>#7</td>
<td>Bc, Vla</td>
</tr>
<tr>
<td>13</td>
<td>m. 1482</td>
<td>E/D</td>
<td>B, S</td>
</tr>
</tbody>
</table>

Along with imitative writing, Charpentier overlaps the end of one phrase with the beginning of a new phrase. One such occurrence is found in m. 342, Example 3.10. The second violin enters with the melodic contour before the voices have cadenced, allowing the music to continue gracefully. The second interval in this melodic contour has been modified from a minor second to a major second, so that the expected G minor cadence turns to a G major cadence. But then on beat three of m. 343 the B₃ returns in the bass voice giving a cross relation with the B₂ played by the second violin on beat one.
Once again, the half-step motion, first presented in the Kyrie (m. 13), finds its way into the Gloria, beginning at m. 346. In Example 3.11, the first flute moves from F to F♯, changing the sonority from D minor to D major. This is then followed by the second flute moving from B♭ to B♯ that changes the sonority from G minor to G major. The half-step motion in this example is poignant, as the instrumental music is a representation of the melody sung to the word miserere (have mercy). Furthermore, it
shows how Charpentier tonicizes D minor and abandons it immediately by transforming it into V/G.

Example 3.11. Gloria, Half-step motion, mm. 345-347.

Of the various cadence types used by Charpentier, Example 3.12 shows an interesting tonal feature found in m. 551. The soprano and bass voice hold a dominant pedal in the exterior voices. The soprano, who continues to hold this pitch, then becomes
the fifth of the resulting G major chord. The use of pedal tones and of dominant sevenths show the continuing shift from modality to tonality. Note, again, that the haute-contre voice, moving from the sixth to the seventh of V7/G in m. 552, provides the upper auxiliary note for a 4-3 trill in the resulting G major final chord.

Example 3.12. Gloria, Dominant pedal, mm. 551-553.

Fugue

*Cum sancto Spiritu*, the end of the Gloria, is traditionally a fugue in compositions from the Baroque to modern day. Charpentier joins in the development of fugal-writing and assigns the metrical setting of 2 for this fugue. The only other portion of the Gloria to be set in 2 was for the festive, declamatory representation of *laudamus te*. This fugue, beginning in m. 465, displays a simple subject consisting of a diatonic minor scale descending five notes as seen in Example 3.13.
Example 3.13. Gloria, Fugue subject, mm. 465-469.

The subject, no matter how simple its construction, is full of rhythmic variety with the inclusion of whole notes, quarter notes, dotted quarter notes, and eighth notes. The ambitus of the subject helps to identify the tonality (G minor), as it moves from dominant to tonic. The tenor voice answers in m. 467 overlapping the soprano. The bass voice in m. 469, however, does not descend fully in C minor and thus is an altered statement of the theme. Many statements of the subject which follow differ from the original. In m. 485, the soprano begins the subject in a descending D minor pattern; the final pitch of the subject is truncated in m. 489 by the countersubject. The bass voice enters with the subject in m. 492 (Example 3.14); the subject is altered in the bass the very same way it was in m. 473, in that it does not descend on the scale degrees of 5, 4, 3, 2, 1, but rather 5, 4, 3, 2, 3.

Example 3.14. Gloria, Altered fugue subject, mm. 492-496.

59 Charpentier writes fugues for *Cum sancto* in three of his masses (H6, H8, H11). The *Messe pour Monsieur Mauroy* (H6) is unique in that the fugue subject descends in minor. Both H8 and H11 use ascending fugue subjects in major.
Charpentier’s compositional originality is seen in m. 500, where the fugal technique continues but only with the instruments; the voices are treated in *stile concertato*. Directly following this music in m. 507 the two sopranos and bass trio enter. The bass and second soprano then enter two measures apart with altered subjects. Each statement of the subject is two measures apart, which becomes a regular pattern throughout the rest of the fugue. The first soprano begins this concerted section with a countersubject (m. 470). This is further expanded upon when the first soprano and bass sing the subject together as a duet beginning in m. 514. This eventually leads back to the *tous* texture.

Although the statements of the subject occur at regular intervals, the entries of the countersubject do not. The countersubject first appears in m. 470 in the soprano, singing *Amen*. The descending sequence inherent in the countersubject, as seen in Example 3.15, comprises a descending fifth and ascending fourth repeated and then followed by a descending and ascending minor second. This countersubject is often set in stretto as seen in m. 479, Example 3.16. The effect of this stretto is intensified by the fact that the soprano and haute-contre voices sing a duet in thirds.

Example 3.15. Gloria, Countersubject, mm. 470-474.
Example 3.16. Gloria, Stretto, mm. 479-480.

Charpentier repeats this exact idea in mm. 528 and 547 (Example 3.17) but he changes the duet figure to the haute-contre and tenor parts. This alternation of voices occurs regularly not only in the fugue but throughout the entire mass. In m. 524, the countersubject is given to the soprano and tenor. This music is given to the soprano and haute-contre parts in m. 539.
Example 3.17. Gloria, Stretto, mm. 528-529.

At the end of the fugue, Charpentier builds in a natural ritardando by changing the time signature. Example 3.18 shows the end of the fugue, in 2, changing to $\frac{\pi}{2}$ for the cadential *Amen*. Although still felt “in two,” the final four measures will be at a slower tempo. The slower tempo, which may range anywhere from slightly less fast to half as fast, gives greater finality to the *Gloria* as a whole.\(^{60}\) The cadence type is plagal, including three full measures of a bass pedal. The cadence, though normal in that both the subdominant and tonic are root position, presents a slight abnormality in that the subdominant is not major, but rather minor. Charpentier writes $B_3$ three times before the final cadence. The $B_3$ serves as the leading tone to the C-pedal (mm. 554-556) and also foreshadows the final cadence on G major.

\(^{60}\) In an email correspondence with Dennis Shrock on April 29, 2009.
Example 3.18. Gloria, Time change, mm. 553-554.

**Summary**

The Gloria of the mass ordinary, an exaltation, is dramatic in the use of contrasts and new compositional devices. In the Gloria homophony is used as a new aesthetic, along with third-relations, mature fugal writing, and dramatic shifts in meter. These new devices are set alongside the G minor tonal center, minor to major shifts, points of imitation, and antiquated white-note notation. The juxtaposition of these styles sheds light on Charpentier’s transitional place in music history: He uses traces of Renaissance style, all the while incorporating the many aspects of the Baroque idiom rather new to France.
## Chapter 4
### Credo

**Large form**

Table 4.1. Credo large form

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time Signature</th>
<th>Instrumental Parts</th>
<th>Vocal Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Patrem omnipotentem</em></td>
<td>3</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir</td>
</tr>
<tr>
<td><em>Et in unum</em></td>
<td>3</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir</td>
</tr>
<tr>
<td><em>Deum de Deo</em></td>
<td>3/2</td>
<td>(fl, ob, strings à 4), bc</td>
<td>choir with solo quartet passages</td>
</tr>
<tr>
<td><em>Genitum non factum</em></td>
<td>3/2</td>
<td>fl1, fl2, bc</td>
<td>trio (Hc, T1, B1)</td>
</tr>
<tr>
<td><em>Crucifixus</em></td>
<td>3/2</td>
<td>vn1, vn2, bc</td>
<td>trio (S1, S2, B1)</td>
</tr>
<tr>
<td><em>Et resurrexit</em></td>
<td>3/2</td>
<td>fl1, vn1; fl2, vn2, bc</td>
<td>trio (S1, S2, B1)</td>
</tr>
<tr>
<td><em>Et iterum</em></td>
<td>2</td>
<td>fl1, vn1; fl2, vn2, bc</td>
<td>sextet (S1, S2, Hc2, T2, B1, B2)</td>
</tr>
<tr>
<td><em>Cujus regnum</em></td>
<td>2</td>
<td>fl, (ob), strings à 4, bc</td>
<td>choir with solo trio passages</td>
</tr>
<tr>
<td><em>Et in spiritum</em></td>
<td>3</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir</td>
</tr>
<tr>
<td><em>Et in unam sanctam</em></td>
<td>3</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir</td>
</tr>
<tr>
<td><em>Confiteor</em></td>
<td>3/2</td>
<td>fl1, fl2, vn2, bc</td>
<td>trio (Hc1, T1, B1)</td>
</tr>
<tr>
<td><em>Et expecto</em></td>
<td>3/2</td>
<td>fl1, vn1; fl2, vn2, bc</td>
<td>trio (S1, S2, B)</td>
</tr>
<tr>
<td><em>Et vitam</em></td>
<td>2</td>
<td>fl, (ob), strings à 4, bc</td>
<td>choir with solo trio passages</td>
</tr>
</tbody>
</table>

Like many other composers such as Bach, Haydn, Mozart and Beethoven,
Charpentier sets the lengthy text of the Credo in separate musical sections: *Patrem omnipotentem, Et in unum, Deum de Deo, Genitum, Crucifixus, Et resurrexit, Et iterum, Cujus regni, Et in spiritum, Et in unam sanctam, Confiteor, Et vitam venturi*. The Credo
is also the part of the mass where Charpentier provides the largest number of written indications of how to move from one section to another. For example, Charpentier specifies: “After the celebrant has intoned the *Credo in unum Deum* the music will follow thus.”

The *Patrem omnipotentem* starts *tous* (everyone) in a vertical, homophonic style. This section of the mass starts in G major, which is the first notable change in key signature in the piece. The overarching musical idea up to m. 633 is the vocal-instrumental contrast. Each small section begins with the voices and follows with instrumental patterns cadencing on the same chord as the voices did previously. This writing is unlike the Italian ritornello in that Charpentier’s instrumental music is always changing and not repeating itself like the ritornello. Harkening back to a trademark of Josquin des Préz, Charpentier begins the section of music in paired imitation. Example 4.1 shows this imitation, begun in the soprano and alto for four measures, and then repeated for four measures in the tenor and bass.
Example 4.1. Credo, Paired imitation, mm. 572-578.

Measure 599 is a typical feature of this mass (Example 4.2), where Charpentier writes one measure of rest in order to prepare the metrical shift, in this instance from $\varepsilon$ to 3, which moves from two to three beats per tactus. The next section of music beginning at *et in unum* is thus meant to go faster. This may be one reason why Charpentier writes this text homophonically.

61 Perhaps also to let resonant acoustical reverberation die away.
Example 4.2. Credo, Measure of rest, mm. 597-600.

Deum de Deo begins with three-voice imitation: The haute-contre and tenor voices and haute contre de violon are in canon, which is expanded in m. 641 when the soprano and bass voices enter in the imitative texture. The beginning of this imitative melody is used again in m. 658, now set for three solo voices, two sopranos and bass. Charpentier works the instruments back into the texture in colla parte writing when the full choir returns at m. 667 (Example 4.3). New music, in the form of descending triads, is found in the bass voice in m. 677 and the violin in m. 681. A point of imitation is made from these descending triads in m. 683; this pattern reemerges later in the mass. Here it serves as a cadential build-up to the c (common time) in m. 687, again a natural slowing (Example 4.4).
Example 4.3. Credo, Reappearance of *colla parte* instruments, mm. 666-670.
Concerted ideals highlight the *Genitum* section of the Credo. Although still in G major, the music has moved from $\text{f}^1$ to $\text{f}^{3/2}$. Vertical homophony presents the overall structure, but Charpentier uses concerted forces of two groups of soloists. When the soloists sing they are accompanied by a reduced *basso continuo*. This contrast brings about a marked difference in the dynamics between the solo and full-choir sections. Charpentier reuses familiar descending-triad motion in m. 714 (Example 4.5). This triadic idea also serves as word painting for the Latin text *descendit* (descended). When Charpentier sets *et Homo factus est* (and was made man), he repeats the text three times, an obvious reference to the Holy Trinity. This central moment in the mass is traditionally offset from surrounding text. Earlier polyphonic compositions sometimes set *et Homo factus est* in homophony. Here Charpentier adds a measure of silence between the repetitions of the phrase, shown in Example 4.6. The use of these silences for dramatic pause will be discussed later in looking at Charpentier’s rhetorical implications.
Example 4.5. Credo, Descending triad motion, mm. 714-719.

Example 4.6. Credo, Measure of rest, mm. 741-746.

As the Credo continues, Charpentier writes in the score, “Faites icy un grand silence” (Take a long silence), an extra-musical indication to create silence for the
conclusion of the *Genitum* section. In Charpentier’s hand-written indication in his manuscript this appears more dramatic than in the printed edition; see Appendix 5. This sets up the drama of the ensuing change back to G minor for the *Crucifixus*.

Charpentier sets this text for a trio of haute-contre, tenor, and bass. To the vocal texture he adds two flutes and basso continuo. This is one of two times Charpentier uses flutes alone (with organ only playing continuo); the other instance is also for a *Crucifixus* setting in his *Messe à 8 voix et 8 violons et flûtes* (H3). Charpentier clearly chose flutes for their timbre and the skill with which they were played. The French abbot and writer François Raguenet comments, “…and the flutes, which so many of our great artists have taught to groan after so moving a manner, in our mournful airs, and sigh so amorously in those that are tender.” Here, the *Crucifixus* begins with the flutes in canon and leads up to the voices entering with the same tune. The instruments present the introductory material just as before in the Kyrie and Christe. Alternation between the instruments and the voices leads up to m. 809 when a new concerted idea is presented for the *passus etiam pro nobis* text. Charpentier sets one group, comprised of haute-contre and tenor above the basso continuo, against another group, the flutes, bass solo, and basso continuo, as shown in Example 4.7.

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Example 4.7. Credo, Concerted groups, mm. 809-815.

Using a four-measure dominant pedal, the section closes with a strong cadence on F major. This acts as the dominant of the following key of B, although Charpentier again indicates “Faites icy un grand silence” (Take a long pause). These silences act as a border around the Crucifixus, highlighting the importance of the text.

Charpentier contrasts the mood after the Crucifixus using two violins and trio of two sopranos and bass for the Et resurrexit. This section is effectively split into three smaller sections, the first being set in 3/2 with white-note notation based upon imitation of a new melody. This first section is written in B, major; the final F7 chord in m. 879 leads into the second section written in 6, faster than the previous section (Example 4.8). It begins with word painting on et ascendit in cælum (rose into Heaven). Harmonically,
this second section moves from B♭ major to G minor, although the final cadence is scored for G octaves with no indication of the third or fifth.


The *Et iterum* continues the use of the trio for two sopranos and bass, an influence of the trio sonata texture. Charpentier adds the two violins and two flutes together in order to achieve a fuller texture. He uses this texture as a means to offset the statement of the singers, demonstrated in m. 904 where the instruments echo the singers both tonally and rhythmically (Example 4.9). These reiterations highlight the text *judicare vivos et mortuos* (to judge the living and the dead), as the vocal statements represent the judgment of the living on earth while the text-less instrumental echoes remind the listener that the
dead shall also be judged. Charpentier concludes this section by adding another long silence, allowing time to assimilate the gravity of the text. *Et iterum* is similar to *Quoniam tu solus* in that both sections are written in 3/2. Charpentier does not write 3/2, and thus implying a slower tactus for the twenty-one measures of *et iterum*. The conductor must decide if *et iterum* should be strictly proportioned to the previous *et ascendit* or if it should contrast more with the following *cujus regni* (2).

Example 4.9. Credo, Instrumental echo, mm. 900-905.

Following the silence, the *Cujus regni* is concerted and fast. The time signature is switched to 2, and two concertato groups prevail within the six-soloist texture. As we
have seen often throughout the mass, the first trio is the haute-contre, tenor, and bass; the second trio comprises two sopranos and the other bass. This is illustrated in Example 4.10.

Example 4.10. Credo, Concerted groups, mm. 927-933.

Charpentier writes for the voices with basso continuo as well as instrumental-only music. Two melodies prevail in this section: the descending triad and the disjunct descending third, ascending fourth, descending third idea used to emphasize the oration of the non, non (no, no) text. Another dramatic shift occurs at the choral entrance at Et in Spiritum, where the time signature moves to 3 with the indication Par bquarre. This explains to the musicians that all previous flats (of G minor) are now to be played as naturals, hence G major. As the movement plays out, a spinning circle of fifths begins in

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64 Modern French equivalent is spelled Bécarre, meaning natural.
m. 1014 and proceeds for seven measures through the major sonorities of B, E, A, D, G, C, and F. *Et Unam Sanctam* (One holy catholic and apostolic) receives a great deal of attention with suspensions built into the vertical harmonies. *Et Unam Sanctam* begins in C major at m. 1036, a third-relation to the previous cadence of E major. A natural slowing also occurs at this point; the previous time of 3 changes to $\varepsilon$, thus increasing the dramatic intensity of the text (Example 4.11).

Example 4.11. Credo, *Et Unam Sanctam*, mm. 1036-1037.

In the *Confiteor*, Charpentier returns to concerted music set between three groups: the haute-contre, tenor, bass solo trio, the flute and violin-led instrumental group, and the
trio of two sopranos and bass. The most striking feature of this section is the contrast in music between mm. 1073 and 1080, where a rush of black notes reminds the listener of the word painting on ascendit in m. 880 (Example 4.12), perhaps a product of Charpentier’s Italian training. Word painting, so-called madrigalisms, was a prominent feature of Italian music, especially secular, more than a century earlier. Pietr’Antonio Fiocco’s Italian example of word painting for the ascendit text is shown in Example 4.13; a comparison between the style of Charpentier and Fiocco will be made later in this document. The Confiteor uses 3/2 and resembles the earlier instances when this meter was employed. If proportioned to the previous e, the music will be faster than if interpreted as c3/2. This section of music is followed by the et vitam fugue in 2; the conductor must consider the relation to the preceding 3/2.

Example 4.13. Fiocco word painting, mm. 106-112.

The cadence on G major in m. 1079 is dramatically changed in m. 1080 as the bass voice descends a major second, creating a $G_2^4$ chord. The next three measures of descending patterns on mortuorum (of death) end with a plagal cadence, which strikingly resembles mortuos (the dead) from m. 914 (Example 4.14). An added measure of silence allows the preparation of a new time signature to begin the fugal writing of the final section, shown in Example 4.15.

Example 4.15. Credo, Measure of rest, mm. 1080-1084.
In the *Et vitam venturi* section of the *Messe pour Monsieur Mauroy*, Charpentier further explores fugal writing. This fugue is the fastest section of the Credo, in that it is the only section marked in 2. An analysis of the fugue shows three expositions and two episodes before the final *Amen*. Compared to other points of imitation Charpentier writes in this Mass, the order of the entrances in m. 1085 is different. It is the first time he writes an ascent, in this instance from tenor to haute-contre to soprano. The subject ends a minor third lower than it begins, evidenced by looking at the chord structure where the subject ends; the fourth measure always cadences on the third of the chord except for m. 1121, and when the bass voice has the subject and ends on C to which the music has briefly modulated seemingly ending the first exposition. An additional soprano entry goes back to the V of G. Charpentier composes expressive passages in this fugue incorporating soloists into the overall texture. For example, in the first episode, which begins in m. 1105, is for solo haute-contre, tenor, and bass. Measure 1111 begins a new choral exposition with the theme in tenor, soprano, and haute contre parts. After an unusual deceptive cadence at m. 1121, Charpentier combines the three musical ideas of the fugue. Measures 1121-1125 for solo trio are episode-like, but with the theme. The pervasive use of the theme continues with the bass voice in m. 1125, the bass sings the theme twice. This repetition of the theme in the same part is followed in m. 1140 and m. 1144 in the upper violin and flute.

The concluding *Amen* is very similar to that of the Gloria at m. 554. In the Credo, the *Amen* starting in m. 1148 is two measures longer than its counterpart in the Gloria. The bass pedal highlights the plagal features of this cadence as seen in Example 4.16. At the conclusion Charpentier writes in the score, “*Icy l’on chante tel mottet, ou l’on joüe*”
telle simphonie qu’on voudra pour offertoire” (Here one sings a motet or plays a symphony for the offertory).

Example 4.16. Credo, Plagal ending, mm. 1148-1153.

Overall harmonic form

Table 4.2. Credo harmony

<table>
<thead>
<tr>
<th>Movement</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patrem</td>
<td>G-C-D</td>
</tr>
<tr>
<td>omnipotentem</td>
<td></td>
</tr>
<tr>
<td>Et in unum</td>
<td>D</td>
</tr>
<tr>
<td>Dominum</td>
<td></td>
</tr>
<tr>
<td>Deum de Deo</td>
<td>G</td>
</tr>
</tbody>
</table>
The Credo begins in G major. Unlike other sections of the mass which move to the mediant and sometimes dominant, the Credo moves to further removed keys, even if only fleetingly. In the arrival point beginning in m. 600, Charpentier explores a circle of fifths. He cadences at B major in m. 608, E major in m. 614, A major in m. 620, and D major in m. 628. These cadences serve blocks of music each with a different text, which are meant to convey contrasting ideas.

Measure 649 incorporates a Phrygian cadence to B major. Phrygian motion is used throughout the mass, but it is used to move to D major in nearly all instances. From this point, the music moves back to G major until the important shift to G minor for the Crucifixus. The Crucifixus moves from G minor to B₃ major. The final cadence at the end of Crucifixus occurs in F major, the dominant of B₃, and the next section of music, Et resurrexit, is also set in B₃ major, showing the consistent use of the relative major.

The next section of music, Et ascendit, begins a move back to G minor. The half-step motion reappears here. Charpentier uses not only C major and minor, but also G major and minor. The final cadence remains slightly ambiguous, as it only contains the pitch G in three octaves. Et iterum, which immediately follows, begins in D major. A
third-relation, previously used by Charpentier in m. 166, also appears in m. 905, Example 4.17. The D major sonority of the instruments is immediately followed, with the inclusion of the half-step relation, by the voices in B, major. This third relation does not include the passing tone as it once did, and the bass jumps up a minor sixth creating an intensity of sonority in a higher register. This dramatic shift highlights the text “cum gloria” (with glory). Although the music cadences on D major in m. 920, Charpentier builds a Dominant-Tonic relationship to the following section of music, the Cujus regni.


Harmonic shifts continue in the Cujus regni subsection of the Credo. Through re-establishing G minor, he includes the typical arrival points on D major and a shift to B,
major in m. 947. Example 4.18 shows a colorful moment in the music beginning at m. 962. The first soprano continues with the leading tone in G minor. While doing so, this voice creates an augmented octave with the first bass and a tritone with the second soprano. The first bass is descending toward D. The first bass and second soprano complete the Phrygian cadence to D major. This is a repetition of the Phrygian motion completed by the other trio of voices just two measures prior.

Example 4.18. Credo, Phrygian motion, mm. 961-963.
Charpentier uses the Picardy cadence to close this section of music. This change of color again helps to reinforce the significance of the text “non erit finis” (without end). All cadences on G to this point have been in minor, and all B pitches leading to the cadence are flatted. The final cadence, however, moves to G major. This change of sonority to major depicts brightness not only musically, but in reference to the text “and whose kingdom shall have no end.”

The tonal colors used in the *Et in unum* (m. 600) reappear at *Et in Spiritum* (m. 992). In order to accomplish this, Charpentier not only indicates a shift to G major, see Example 4.19, but also accelerates the tempo to the faster 3.

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65 Charpentier, 66. “With naturals.” Previous sections in G minor are signified with a B, in the key signature. This marking clears the flats from the new key signature.
By the time this section closes, having explored harmonic progression into the key of E major, Charpentier once again employs a third relation. Through a passing tone in the basso continuo, the sonority moves from E major to C major. This shift is accompanied by a change in tempo. The fast 3 slows down to a more stately ē (Example 4.20). This section firmly in C major uses the IV, V7, I cadence in C major. The use of C major continues in the *Confiteor*. Harmonic movement in this section is from C major
to G major and, through a plagal cadence in m. 1083, back to C major. See Example 4.21.

Example 4.20. Credo, *Et Unam* slowing and key change, mm. 1036-1037.
Example 4.21. Credo, Plagal cadence, mm. 1080-1084.

Fugue

At sixty-eight measures in length, the *Et vitam* fugue is twenty-four measures shorter than its counterpart at the end of the Gloria. Although it is compact, it is more formulaic and fits into the normal parameters of fugal structure with alternation of exposition and episode. The analysis of this music is found in Appendix A. This chart lists the three expositions, two episodes, and concluding *Amen* sections. The fugal subject consists of descending and ascending step-wise motion, as seen in Example 4.22. The subject is presented in an ascending order: tenor, haute-contre, soprano. The countersubject, Example 4.23, is presented at the same time the haute-contre voice takes the subject. The countersubject follows the subject and unfolds in an ascending order:
bass, tenor, haute-contre. When the bass voice takes the fugal subject, the subject is altered, as seen in m. 1099. The bass voice repeats the D in order to cadence on C in m. 1100. This type of alternation in the bass voice makes sense in that the bass voice plays an important role in the tonality. This alteration, for the purpose of tonal movement, is also made in the Cum sancto fugue.

Example 4.22. Credo, Fugue subject, mm. 1085-1089.

Example 4.23. Credo, Fugue countersubject, mm. 1089-1091.

The music of the first episode in the fugue, m. 1105, is set for haute-contre, tenor, and bass trio. This concerted section is built upon music presented in the exposition. This music comes from the tenor voice’s brief melodic statement of m. 1089. See Example 4.24.
Example 4.24. Credo, New melody, mm. 1089-1093.

This music serves as the basis of the second episode, which begins in m. 1129. A subject statement begins abruptly in m. 1111 with both the subject and countersubject. Here, the first use of soloists coincides with a structural change from exposition to episode. The soloists are again used in m. 1121, but the structure does not change; the solo lines are built into the second exposition. Charpentier changes the texture of the fugue in the writing of the final subject statement. This statement is purely instrumental, allowing Charpentier to create another contrast in moving into the final *Amen* phrase.

For the *Amen*, Charpentier slows the tempo from 2 to ̆, and reintroduces the voices. This process is first seen in the concluding *Amen* of the Gloria, m. 554. Here at the end of the Credo, Charpentier increases the length of the *Amen* by two measures. The two *Amen* sections also share the plagal cadence. In the Gloria, the plagal cadence moved from iv-I, whereas in this instance it moves from IV-I.

**Melody**

The first point of imitation in the Credo begins in m. 572, Example 4.25. Charpentier quickly builds upon this technique when he reintroduces the head motive. The descending-third interval of the head motive is repeated seven times in mm. 575-580. This pervasive imitation gives prominence to the text *factorem cæli et terræ* (made
heaven and earth), as each repetition suggests the inner workings which created heaven and earth.

Example 4.25. Credo, Paired imitation, mm. 572-578.

The counterpoint that begins in m. 658 is set for the trio of two sopranos and bass. The beginning of this melody is in contrast to the music set in block chords before and after this subsection of the Credo. This stepwise motion and imitative writing also harkens back to the Renaissance. Charpentier introduces the haute-contre voice in m. 667 in order to elide the cadence in m. 669. The way in which this melody slowly bends itself is similar to how Charpentier carefully changes the texture from the trio back to the full ensemble. The consistent use of this trio texture in vocal music may be related to the emergence of the trio sonata in instrumental music. Examples of this instrumental musical form exist in the output of Charpentier’s contemporaries Corelli, Purcell, Buxtehude, and Pachelbel.
Charpentier moves from the weaving-in-and-out texture of this melody to the closing material of this section through the intervals of seconds and thirds. This is contrasted with descending triads that dominate the texture beginning in m. 683. Not only does the texture change, but so does the time signature. In order to achieve a natural slowing to the cadence, Charpentier changes the time signature from $\frac{\text{c}}{4}$ to $\frac{\text{c}}{2}$, as seen in Example 4.26. The interpretation of such a change can be exactly half as fast, the previous half note equaling the newly established quarter note. A less pronounced change is possible if the conductor chooses more flexibility rather than exactness in the relationship between the two tempi.


The descending triad is used again in the *Cujus regni* beginning in m. 921 (Example 4.27). The other melodic figure of this section is the more declamatory *non, non*, which is set in disjunct thirds and fourths (Example 4.28). The most consistent technique, whether it is analyzed from a harmonic, melodic, or concerted point of view, is
the call and response. This concerted music for two trios achieves the mass sonority of double-choir writing. These features are seen in Example 4.29.

Example 4.27. Credo, Descending triad, mm. 921-924.
Example 4.28. Credo, Disjunct thirds and fourths, mm. 926-929.

Example 4.29. Credo, Concerted groups, mm. 927-933.
The call and responses of *non erit finis* (without end) are set in quarter notes and elided with one another in augmentation. Overlapping allows Charpentier to word-paint, writing a total of seventy measures to the text “without end.” Charpentier uses the augmentation technique in order to slow to the cadence. He lengthens the values of the notes from quarter, to half, to whole. In doing so, no change is required in the meter signature (Example 4.30).

Example 4.30. Credo, Natural slowing, mm. 987-991.
Summary

In the Credo, Charpentier uses the contrasting sounds of *stile concertato* to highlight the importance of the text, the affirmation of faith. He increases the amount of musical contrast in order to give significance and respect to each section of text. He uses word painting and descending triads to elucidate specific words. He offsets sections of text by changing tonalities and uses silences and metrical shifts to separate larger portions of the Credo. Charpentier’s handwritten notes inform the conductor of the proper pacing to be used throughout the movement as a whole. The Credo stands apart from previous movements through its use of G major and homophony. It is stylistically connected to the rest of the work through its use of concertino-versus-ripieno writing, Phrygian motion, and the instrumental introduction of melodies.
CHAPTER 5
SANCTUS

Large form

Table 5.1. Sanctus large form

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time Signature</th>
<th>Instrumental Parts</th>
<th>Vocal Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sanctus</td>
<td>Ė</td>
<td>fl, ob, strings à 4, bc</td>
<td>choir</td>
</tr>
<tr>
<td>Second Sanctus</td>
<td>Ė</td>
<td>(fl, ob, strings à 4), bc</td>
<td>choir with solo trio</td>
</tr>
<tr>
<td>Troisième Sanctus</td>
<td>Ė</td>
<td>fl1, ob1, vn1; fl2, ob2, vn2, bc</td>
<td></td>
</tr>
<tr>
<td>Pleni sunt</td>
<td>Ė</td>
<td>(fl, ob, strings à 4), bc</td>
<td>choir</td>
</tr>
<tr>
<td>Hosanna</td>
<td>2</td>
<td>(fl, ob, strings à 4), bc</td>
<td>choir with solo trio</td>
</tr>
<tr>
<td>Benedictus</td>
<td>Ė3/2</td>
<td>bc</td>
<td>trio (Hc2, T2, B2)</td>
</tr>
</tbody>
</table>

As with the opening Kyrie, Charpentier writes: “L’orgue jouë le premier Sanctus ou s’il n y en a point la simphonie suivante suffira” (The organ plays the first Sanctus, or if there is not an organ, the following symphony will do). The Sanctus is divided into three sections followed by the standard Pleni sunt cæli and Hosanna. Within the overall Sanctus, the key is noteworthy: the three Sanctus sections, and the smaller divisions thereof, are written in D major. In order to sustain the vitality of D major, Charpentier is
forced to change the second and fourth entry of the opening melody showing his understanding of tonality. See Example 5.1.

Example 5.1. Sanctus, Melody, mm. 1154-1158.

The concerted idea in this section is apparent when Charpentier divides the flutes into two separate parts weaving in and out of the string texture. In looking at the overall texture of two flutes (A) versus tous (B), the structure ABABAB’ is apparent. This pattern is not based on thematic ideas, but rather the concertino-ripieno concept. The final B section is B’, as it is no longer scored for flutes alone but rather divided flutes and violins. Another interesting feature of this instrumental Sanctus is the use of a deceptive cadence in m. 1195, which is then followed by four measures of cadential material with the harmonic progression IV, V, I in D major. This is seen in Example 5.2.
Example 5.2. Sanctus, Deceptive cadence, mm. 1194-1197.

The second Sanctus begins with the same descending entries from soprano, haute-contre, tenor, and bass. The initial leap in the melody reverses the order (4,5,4,5) from the first Sanctus (5,4,5,4). The tenor, haute-contre and soprano soloists take the tune while changing the rate at which the voices enter: for the first time, the bass voice leads the imitation in m. 1217. Although the vocal entries have been regularized at half a measure, this change still creates an overall stretto based upon how the melody was first presented: the cadence is again in D major.

The third Sanctus is a purely instrumental section created for the flutes, oboes, violins, and basso continuo without choir or soloists. This over-arching organization of the three Sanctus sections is revealed on a grand scheme as two sections of choral music are divided by orchestral music.
Another interesting feature is the tonality of this section. As Catherine Cessac points out in the preface to the published score, Charpentier may have in fact written this section of the mass at a later date.\textsuperscript{66} If this is indeed true, Charpentier’s working knowledge of tonality may have become more grounded than when he composed the rest of the \textit{Messe pour Monsieur Mauroy}. As pointed out before, the Sanctus contains progressions including: V\textsuperscript{7}-I, V/V-V, vii\textsuperscript{*}/V-V, and unlike the rest of the Mass it does not contain a single Phrygian cadence. The tonality of instrumental trio sonata compositions, previously mentioned, may have influenced Charpentier when he composed the \textit{Sanctus}.

Following the three \textit{Sancti}, \textit{Pleni sunt caeli} keeps the \textit{e} from the previous section although it moves to a homophonic \textit{tous}-type writing. Another noteworthy feature is how the rhythm of the previous Sanctus (1, 2+, 3, 4) manifests itself here as (1, 2+, 3, 4+); this is noted in Example 5.3.

Example 5.3. Sanctus, Rhythmic correlation.

\begin{center}
\includegraphics[width=0.5\textwidth]{screenshot.png}
\end{center}

The concerted idea in m. 1267 begins with two sopranos and haute-contre. The make-up of this trio changes when it reappears in m. 1278 for two sopranos and bass. It is important to note that the trio writing is only scored for basso continuo, which lightens the overall texture. The \textit{tous} sections are just that, all players. Charpentier changes the

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number of voices that enter together on the *Hosanna*. In m. 1267 the voice pairings follow as 3,1,3,1; in m. 1271 they are 3,1,1,3; and finally the third statement of the material is set as 3,2,2,2,2,1. To close this section, Charpentier vividly sets the *Hosanna* text to music. *Hosanna* is a spiritual exclamation, and Charpentier concerts the voices in order to achieve the “shout of praise” connotation of the text as seen in Example 5.4.

Example 5.4. Sanctus, Concerted inner and outer voices, mm. 1281-1283.

Charpentier takes up his white-note notation again, this time for the *Benedictus*. Quite fitting is the texture of the music for the text, “Blessed is He who comes in the name of the Lord,” set for a trio again referencing the holy trinity. The long imitative lines of the *Benedictus* are in the new $\frac{\phi}{3}/2$ time signature (Example 5.5). Charpentier proportions this music to the $\phi$, which creates a faster tactus than if he had written $3/2$. In
an attempt to ensure that the music is not taken too swiftly, he composes with white-note notation. The text underlay, including an ornament on “tus” and a sixteenth-note for “qui,” is difficult to execute at a fast tempo. This music harkens back again to the polyphonic writing of the *stile antico*. Defining structure is difficult, as the melody moves from voice to voice, appearing seven times: twice in the haute-contre, twice in the tenor and three times in the bass. The instruction at the end of this music reads, “*Reprenez sans interruption Ozanna comme cy devant au Sanctus*” (Without interruption go back to the Hosanna mm. 1267-1286).

Example 5.5. Sanctus, Benedictus white-note notation, mm. 1287-1290.
Overall harmonic form

Table 5.2. Sanctus harmony.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sanctus</td>
<td>D</td>
</tr>
<tr>
<td>Second Sanctus</td>
<td>D</td>
</tr>
<tr>
<td>Troisième Sanctus</td>
<td>A-D-A</td>
</tr>
<tr>
<td>Pleni sunt</td>
<td>A-D-A</td>
</tr>
<tr>
<td>Hosanna</td>
<td>D</td>
</tr>
<tr>
<td>Benedictus</td>
<td>D-A</td>
</tr>
</tbody>
</table>

Although the Mass is set in G minor overall, the Sanctus is written in the dominant key of D major. In the first Sanctus a tonic pedal on D is written into the bass part over seven measures. After the two flutes play their first duet, the cadence in m. 1169 is on A major. Like many other instances in this mass, A major is quickly abandoned as the leading tone of G is turned to G. This happens again in m. 1187, when E major is the resulting sonority. E major is never really established, nor does the harmony linger in this tonal center. Four measures later, m. 1191, the cadence is on A major. This is again quickly abandoned with the inclusion of minor third and minor seventh scale degrees in A. The final cadence, seven measures later, is on D major. Although these keys are never firmly established, they do act as structural arrival points, which describes a circle of fifths as before.

The second Sanctus is very similar to the first, as it is in D major with the harmonic movement of I, V, I. The most interesting feature is again the use of the dominant key. A major is sometimes used, especially at cadence points. A-Mixolydian appears to be used at other times with the absence of the leading tone.
The third Sanctus is used as an instrumental prelude to the *Pleni sunt caeli* that follows. Harmonically speaking, the third Sanctus in D major develops V, I, V/V, V. This works as a transition, as mm. 1252-1266 repeat the same harmonic movement. The following concerted section, starting with the soloists, begins the move back to tonic. The harmonic movement from mm. 1267 to 1286 in D major is V, V7, I.

The *Benedictus*, as a subsection of the *Sanctus*, unfolds from I to V in D major. A major is firmly established through the use of both an E₆ and an E7 before the final cadence. This strong pull to A major correlates to the tonality of the reprise. The movement from dominant to tonic occurs in the reprise of the *Hosanna*, mm. 1267-1286. This movement ends in the dominant key; the *Agnus Dei* that follows resolves the harmonic sequence to the tonic key of the Mass, G minor, through the use of half-step motion.

**Melody**

Charpentier uses the now familiar technique of altering the opening melodic interval as he did in the Kyrie. The triadic melody of the first Sanctus alternates between ascending fifths and ascending fourths. These triads, as ascending or descending figures, are stable both structurally and tonally. This technique allows Charpentier to keep the music firmly grounded in D major. The voices repeat this figure in the second Sanctus, just as they repeated the melody of the opening Kyrie and Christe earlier in the Mass. Such grounding assurance of triadic melodies and stable harmonies underline the meaning of the text “*Sanctus, Sanctus, Sanctus*” (Holy, Holy, Holy).
Summary

The compositional style of the Sanctus aligns itself seamlessly with the rest of the mass. Charpentier introduces melodies with instruments before the choir sings text to the melodies. This is the only significant section of the mass written in the dominant key, D major. The Sanctus does not include Phrygian motion and uses the dominant of D major (A major) rather than the mediant key. Charpentier increases the use of white-note notation; current research asserts that this may only be related to tempo, a visual cue to the conductor not to proceed too quickly.
CHAPTER 6

AGNUS DEI

Large form

Table 6.1. Agnus Dei large form.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time Signature</th>
<th>Instrumental Parts</th>
<th>Vocal Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Premier Agnus Dei</em></td>
<td>3/2</td>
<td>(fl, ob, strings à 4), bc</td>
<td>choir with solo trio passages</td>
</tr>
<tr>
<td><em>Second Agnus Dei</em></td>
<td></td>
<td>(fl, ob, strings à 4), bc</td>
<td></td>
</tr>
</tbody>
</table>

If one follows Charpentier’s indication to play the composed symphony if no organ is available, the form becomes tripartite in both timbre and texture, proceeding from instrumental writing, to vocal, back to instrumental. The instrumental writing sets up the melody to be used by the vocalists, as it does throughout the mass. The music has also left the D major tonal area of the Sanctus behind and comes back to the original key of G minor.

The second Agnus Dei alternates between two text-driven motives, that of the *Agnus Dei* and that of the *Miserere*. As seen in Example 6.1, the *Agnus Dei* melody is simple and moves stepwise.
Example 6.1. Agnus Dei, Melody, mm. 1343-1345.

The Miserere melody encompasses a descending minor third combined with a dotted rhythm seen in Example 6.2. The contrast between these two melodies is marked, as both the rhythm and melodic direction are different. The texture also fluctuates between writing for soloists and tous. The second occurrence of the solo texture is extended when the two-soprano-and-bass trio in m. 1380 changes to the haute-contre-tenor-bass trio in mm. 1384 (Example 6.3).
Example 6.2. Agnus Dei, Miserere melody, mm. 1351-1354.

Example 6.3. Agnus Dei, New trio-texture, mm. 1384-1390.
Overall harmonic form

Table 6.2. Agnus Dei harmony

<table>
<thead>
<tr>
<th>Movement</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premier Agnus Dei</td>
<td>g</td>
</tr>
<tr>
<td>Second Agnus Dei</td>
<td>g-B♭-g</td>
</tr>
</tbody>
</table>

The first Agnus Dei is in G minor with many commonalities with the rest of the Mass. First, the instrumental music sets up the melody to be taken over by the voices, as seen throughout the Mass. Second, Charpentier uses arrival cadences to seamlessly continue the music, in this case on D major in m. 1329 and on B♭ major in m. 1338.

The second Agnus Dei contains Phrygian motion similar to that in m. 96, though here it is scored only for haute-contre, tenor, and bass trio (Example 6.4). Beginning in G minor, Charpentier moves to G major and then a circle of fifths through G major, C minor, F major, and B♭ major. The close of the second Agnus Dei brings about the minor-to-major shifts, of which Charpentier has made frequent use. Previously Charpentier changed minor to major tonality through a half-step motion in a single beat of time. Here Charpentier expands the idea to a larger scale moving between minor and major sonorities for the final fourteen measures. These shifts of mode and expression, effectively reflect the text “miserere” (have mercy).
Example 6.4. Agnus Dei, Phrygian motion, mm. 1350-1351.

Because of Charpentier’s instruction “Recommencez la Simphonie de devant l’Agnus Dei pour troisième Agnus Dei sans interruption,” the conductor should repeat the first Agnus Dei, as no separate music exists for a third Agnus Dei. The final shift of tonality in this section is from G major back to G minor. Although not the final movement of the Mass, this move back to the home key adds a layer of finality to the Agnus Dei. It is interesting to note that the text “dona nobis pacem” is never set to music by French Baroque composers.

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67 Charpentier, 90. “Without a pause repeat the symphony before the Agnus Dei to serve as the third Agnus Dei.”

68 In an email correspondence with Catherine Cessac on March 23, 2009, she stated that French Baroque composers reserved this text specifically for the Requiem Mass.
Summary

The color palette developed in the beginning of the *Messe pour Monsieur Mauroy* is firmly re-established in the Agnus Dei. The two melodies of the Agnus Dei are set in different fashion and contrast with each other. The melody first begins with the instruments before being passed on to the singers. The home key of G minor reappears along with the use of the mediant key. Half-step motion and Phrygian motion are both written into the Agnus Dei, strongly connecting it to previous music in the Mass.
CHAPTER 7
DOMINE SALVUM

History

The text *Domine salvum fac regem* (Lord, save the King) was extremely popular in the French Baroque. Although not an official part of the ordinary, the *Domine salvum fac regem* was added to the end of masses and motets throughout the Baroque period. The rather short text is taken from the last verse of Psalm 19, *Exaudiat te Dominus*. The first occurrences of musical settings date back to Guillaume Costeley and Jean Maillard, who both composed music to the non-liturgical text *Domine salvum fac regem desiderium cordis ejus*. This text was set by more than twenty composers, including the well-known Jean-Baptiste Lully, Henry Desmarest, André Campra, and Nicolas Clérambault. Marc-Antoine Charpentier composed more than twenty-five motets on this text, three of which treat the entire Psalm 19 *Exaudiat te Dominus* text.  

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70 Benoit, 243. Charpentier’s *Domine salvum* compositions are listed under the catalogue numbers H 281-305. As with all of Charpentier’s music, each setting requires different performing forces. Charpentier’s three *Exaudiat te Dominus* are listed as H162, 165, 180.
**Large form**

Table 7.1. Domine Salvum large form.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time Signature</th>
<th>Instrumental Parts</th>
<th>Vocal Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Domine salvum</em></td>
<td>2</td>
<td>(fl, ob, strings à 4), bc</td>
<td>choir with solo trio</td>
</tr>
</tbody>
</table>

Charpentier uses the older style of imitative writing to close the *Messe pour Monsieur Mauroy*. The *Domine salvum* uses several imitative melodies, incorporates the *stile concertato*, and has striking similarities to previous parts of the Mass. The flutes, violins, and basso continuo begin the first section in G minor at m. 1397 (Example 7.1). The melody, as it has been in several instances throughout this Mass, is first given to the instrumental complement. Charpentier also used this compositional process in his *Missa Assumpta est Maria* and *Messe de minuit pour Noël*.71 After the introduction of a second melody, the two solo sopranos repeat the opening melody in m. 1409 (Example 7.1). The use of the two-soprano texture brings a degree of unification to the Mass, reflecting the soprano duet first used in the *Christe*. The texture then moves to *tous* in m. 1421 when the choir takes up the first two melodic statements. The use of two sopranos in contrast with *tous* is present throughout the entire Domine Salvum.

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71 The *Messe de minuit pour Noël* (H9) and *Missa Assumpta est Maria* (H11) are two of Charpentier’s other masses in which he used the concerted ideal of presenting melodies first in the instruments and then repeating the melodies with the voices. Catherine Cessac gives the respective dates of 1694 and 1702 to these masses, both of which were post-*Messe pour Monsieur Mauroy*. 
Example 7.1. Domine Salvum, Melodies, mm. 1397-1401 and 1409-1413.

The second aspect of stile concertato is the continual alternation between vocal music and instrumental music. In m. 1449, Example 7.2, the two sopranos begin with a new melody in imitation. The two intervals of this new melody are the same as that of the opening Kyrie melody. Here, however, the direction of the intervals has been inverted. The Kyrie melody consisted of a downward fourth and upward third, shown in Example 7.3. The “et exaudi nos” in m. 1449 includes the intervals of an upward fourth and downward third.

Example 7.2. Domine Salvum, Et exaudi melody, mm. 1449-1451.
Example 7.3. Kyrie, Melody, mm. 24-26.

Before the entire ensemble plays this new melody, the music progresses through a very large call-and-response section. Example 7.4 shows this concerted music beginning in m. 1469 with the two sopranos and basso continuo. Immediately following is a loud, homophonic texture comprising all other players and singers. The “et exaudi nos” melody is then passed between the soprano duo and the choir. The final three measures, 1500-1502 (Example 7.5), are similar to the end of the Gloria, measures 551-553 (Example 7.6). The soprano and bass voice again hold a dominant pedal; the haute-contre and tenor parts, however, have been inverted.
Example 7.4. Domine Salvum, Concerted groups, mm. 1469-1475.

Example 7.5. Domine Salvum, Dominant pedal, mm. 1500-1502.
Example 7.6. Gloria, Dominant pedal, mm. 551-553.

![Musical notation image]

Overall harmonic form

Table 7.2. Domine Salvum harmony

<table>
<thead>
<tr>
<th>Movement</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domine salvum</td>
<td>g-B♭-g</td>
</tr>
</tbody>
</table>

The *Domine Salvum* is written in G minor and includes features that tie it to the rest of the mass. The middle section, starting in m. 1449, begins the move to the mediant key of B♭ major, which is a common feature throughout the mass. This middle section serves as a harmonic transition, and changes the vocal texture of the movement. Two sopranos, which were in duet at the beginning of the movement, introduce the second
melody. The next concerted idea, beginning in m. 1469, does the same thing in reverse as the music begins to move back to G minor.

**Detailed Harmony**

D major is used as an arrival sonority before the cross-relation in m. 1434 between the haute-contre and bass voices. The D major quickly turns to D minor, seen in Example 7.7.

Example 7.7. Domine Salvum, Cross-relation, m. 1434.

At the close of the large concerted section, mm. 1469-1483, is another example of Phrygian motion. As seen throughout the *Messe pour Monsieur Mauroy*, Phrygian motion is used to arrive at the dominant sonority of D major. The strong-beat sonorities in mm. 1499-1500 are i, iv6, V7, i6. The use of the minor- and major-second intervals in
the soprano and bass voices allows Charpentier to write the dominant pedal (D) in the outer voices (Example 7.8).

Example 7.8. Domine Salvum, Phrygian motion Type 2, mm. 1499-1500.

Charpentier repeats music from the end of the Gloria, mm 551-553, for the conclusion beginning at m. 1500. The cadences are not identical, in that the tenor and alto voices are swapped (Example 7.9) and mm. 551-553 (Example 7.10).
Example 7.9. Domine Salvum, Inner voice inversion, mm. 1500-1502.

```
ve - ri - mus
te.
[vo] - ca - ve - ri - mus
te.
mus
t[e.
```

Example 7.10. Gloria, Original inner voices, mm. 551-553.

```
Patris, a - men,
[a] - men, a - men,
men, a - men,
a - men,
```
The way in which Charpentier first establishes a melody in the instruments and then passes it off to the voices creates both stile concertato of opposing forces and a sense of thematic unity. Thematic continuity is reinforced at m. 1449 when Charpentier inverts the Kyrie intervals. The opening Kyrie intervals (Example 7.3) and descending phrases are set in an inward, pleading manner. The inversion of these intervals creates the opposite emotional effect, which can be defined by the rhetorical term Hypallage, a rhetorical figure refers to linear inversion. Musical Hypallage signifies a vertical inversion of intervals rather than a retrograde form. “This form of rhetorical inversion is used to express an opposing thought.” Charpentier’s use of Hypallage moves the listener from an internal, prayerful state established at the beginning of the Mass to an expression of exuberance.

Summary

Although the Domine Salvum is not an official part of the mass ordinary, it was commonly used in seventeenth and eighteenth century France. Charpentier includes specific features that musically correspond to the rest of the Mass, achieving cohesion tonally through the use of G minor and B♭ major. Voice leading allows Charpentier to include both Phrygian motion and cross-relations. He also creates concertino-versus-ripieno writing, has instrumental presentation of melodies before vocal entries, and uses two sopranos who mirror the texture from the Christe. The Domine Salvum, through the use of the same color palette, would have seemed a normal part of the mass to a French Baroque listener.

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72 Dietrich Bartel, Musica Poetica, Musical-Rhetorical Figures in German Baroque Music (Lincoln: University of Nebraska Press, 1997), 298.
Although Charpentier wrote music in the French and Latin languages, neither of these languages is identical to its modern-day spelling and pronunciation. We know, for example, that the spoken French of Jannequin and Sermisy had a different quality than the French of Lully and Charpentier, which was again different than that of Berlioz and Poulenc. We also know that the Romance languages developed from a fundamental root in Latin and took meaning from, changed spellings of, and metamorphosed pronunciation of the once standard Latin.

As the French language developed, it took on its own characteristics, which in some instances were then used when speaking Latin. The French once made use of Latin vulgaire, popular Latin used on a day-to-day basis, as opposed to the classic or literary Latin. Writings from several historical periods give specific examples as to how the pronunciation of Latin differed from one region to the next. In the case of French-Latin, this is well documented. This chapter specifically refers to the pronunciation of the mass text around 1690.

The following consonants and vowels have been extracted for discussion because they differ from the normal Italianate Latin pronunciation now considered to be standard. It is also important to note that this pronunciation is intended for the masses of Marc-

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Antoine Charpentier (1643-1704). The pronunciation of French, and thus French-Latin, was considerably different before this time period and changed again after this time period. Examples from the text of the mass and from modern French are given when appropriate. Symbols of the International Phonetic Alphabet have been placed in the standard brackets.

**Consonants**

‘c’ As with modern-day French, the ‘c’ changes pronunciation depending upon the vowel it proceeds.

[s] The unvoiced alveolar fricative is one of the most recognized features of French-Latin. This sound occurs before the vowels ‘e, i.’ This sound is the same as the modern-day French word *ceinture* and the English word *bicycle*; it does not migrate toward the Italianate unvoiced postaveolar fricative [tʃ]

French-Latin example: benedicimus [benedisimys]

[k] Unvoiced velar plosive is the sound which occurs when ‘c’ is in front of a vowel ‘a,o,u’ as in the French word *café* or the English word *coffee*, the same as standard Italianate Latin.

French-Latin examples: confiteor [kōfiteɔr]

‘j’ [ʒ] Voiced postalveolar fricative is one of the first sounds taught to those learning the French language. This sound begins the French word *je* (I) and English *pleasure* or *Jacques*. This differs from standard Latin [j].

---

French-Latin examples: 
judicare [ʒydiːkare]

‘g’  
[ɡ] Voiced velar plosive is similar to the ‘c’ in that it is pronounced differently
before ‘e, i’ than it is before ‘a, o, u.’ Before this second category of vowels and before a
consonant it retains the hard sound found in the English word get. This is also seen in the
French words gloire and gateau.

French-Latin example: 
Gloria [ɡlɔria]

[ʒ] Voiced postalveolar fricative occurs when a ‘g’ is before an ‘e, i’ vowel, as in
the French words gentil and gites and the English word Baton Rouge.

French-Latin example: 
unigenite [ynɪʒɛnitə]

‘gn’  
[n] The palatal nasal has an exact equivalent in modern French: agneau and
règne. The English word onion contains the same sound.

French-Latin example: 
agnus [aɲys]

‘r’  
[r] Alveolar trill or tap is rolled or flipped, but never the French uvular ‘r’ nor an
American ‘r.’

‘qu’  
This is an interesting combination because it has changed pronunciation several
times and does not always bear resemblance to its modern-day equivalents. There is no
steadfast rule for the ‘qu’ combination. Good historical accounts document the
pronunciation changes throughout time. ‘Qu’ changes according to the vowel which it
proceeds.
[kw] Unvoiced velar plosive+voiced labiovelar approximant. A close example would be the French word *boire* although the initial consonant is different, as well as the English word *quail*.

French-Latin example: qua [kwa]

[kɥ] Unvoiced velar plosive+voiced labiopalatal approximant. A close example would be the French word *nuit* although the initial consonant is again different.

Conductors may relate the vowel quality of [y] to the glide [ɥ] as this teaches singers the proper forward lip placement.

French-Latin example: qui [kɥi]

[k] The letter ‘u’ was not always pronounced at this time period. ‘Qu’ before an ‘o’ is one such instance.

French-Latin example: quoniam [kɔniam]

‘s’ [s] Unvoiced alveolar fricative should remain [s] in words of Greek origin. However, experts such as Patricia Ranum admit that contemporary French musicians have difficulty producing this sound because ‘s’ is pronounced [z] when found in an intervocalic position.75

[s]

Greek example: eleison [elɛsɔn]

[z] Voiced alveolar fricative as in the French word *misère* and the English word *misery*.

75 In an email correspondance with Patricia Ranum on March 10, 2009.
French-Latin examples: miserere [mizerere]

eleison\(^6\) [elezōn]

‘sc’ This is a consonant combination producing one sound: [s]. This exists today in the word *science* both in English and in French. The sound [s] is also produced by another consonant-vowel combination of ‘tio.’ The modern French equivalent is the word *attention*.

[s]

French-Latin example: descendit [desēdit]

[sio]

French-Latin example: deprecationem [deprekasionem]

‘x’ This letter produces the double-consonant sound of an unvoiced velar plosive followed by the Unvoiced alveolar fricative [ks]. The English word *saxon* contains this sound.

French Latin example: Rex [reks]

If we take this to be consistent, then we would also have the following:

French Latin example: excelsis [eksēlsis]

An exception exists for the preposition ‘ex’ when placed before a vowel or a diphthong. This changes the pronunciation to [gz] as in the English word *exalted*.

French Latin example: exaudi [e gzodi]

\(^6\) Ranum, This is the example given for the inervocalic position.
Patricia Ranum states that, by this time period, the pronunciation of the letter ‘x’ could very well have already changed, especially when in front of a ‘c’. If one follows the understanding that ‘c’ is pronounced [s] before the vowels ‘e, i,’ then the pronunciation could have changed for two reasons. First, there is no need to double the length of the already existing [s] sound. Secondly, the pronunciation of the word is further complicated by adding [k], when one could simply forget about the [k] sound. This choice is left up to the conductor and singer. The secondary possibility, easy to execute from the French point-of-view, would then become:

    French Latin example: excelsis [eselsis]

It is worth noting that the pronunciation of the modern French words for six, ten, and sixty are spelled with an ‘x’ and pronounced with a single [s] sound.

    Modern French example: soixante [swasât]

Another example of the way in which the French language affected the pronunciation of Latin is with *enchaînements* (linkings). If we assume that French Baroque composers working either for the King or for the Church wanted to be deemed proper and educated, then we may assume that they made all proper *elisions* and *enchaînements*. These aspects of the French language affected the way they spoke and sang Latin.

    Elision example: vous êtes [vu] + [et] = [vuzet]

    Enchaînement example: avec elle [avek] + [el] = [avekEL]

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77 Ibid.

78 Enchaînements occur when the consonant sound at the end of a word is transferred to the beginning of the word that follows it. This is contrasted with the liaison, which is a normally silent consonant at the end of a word pronounced at the beginning of the word that follows it.
The following is an example where an *enchainement* should be made in the French-Latin pronunciation of the mass text.

\[
\text{solus altissimus} \quad \quad \quad [\text{s}\text{ɔlys}] + [\text{altisimys}] = [\text{s}\text{ɔlyzaltisimys}]
\]

**Vowels**

‘a’  
This vowel is the bright [a] as opposed to the dark [ɑ] as in ‘father.’ This is the vowel used almost every time the ‘a’ is found in French. An example is the word *voilà*.

French-Latin examples:  
Amen [amen]

When this vowel is followed by the consonant ‘n’ within the same syllable, it becomes a nasal vowel [ã]

French-Latin example:  
sanctus [sãktys]

French example:  
*banque* [bâk]

The ‘n’ makes the vowel nasal, but, unlike modern French, the ‘n’ may still be pronounced. Patricia Ranum explains that not only may it be pronounced, but the longer the note value the more important it is to pronounce the consonant before moving on to the next syllable.\(^{79}\)

Short duration French-Latin example:  
ante [ãte]

Long duration French-Latin example:  
ante [ãnte]

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\(^{79}\) Ibid. The *Messe pour Monsieur Mauroy* only includes a quarter note, the short duration, of the word “ante.” The pronunciation of the long duration may be applied to longer note values found in other masses.
Another example that is different from modern French is the ‘am’ combination at the end of a word. This ‘m’ does not nasalize the proceeding vowel.

French-Latin example: tuam [tyam]

‘e’ In order to properly represent the ‘e’ in the International Phonetic Alphabet, one must first divide the Latin word into syllables. As a general rule, an open syllable (one not ending with a consonant) often implies a closed vowel, and a closed syllable (one ending with a consonant) often signifies an open vowel. If we take the word ‘miserere’ and divide it into syllables, we create mi/se/re/re. Put into IPA, the word becomes [mizerere]. Doing the same for ‘sedes,’ we end up with se/des [sedes].

The ‘œ’ and ‘œ’ combinations produce [e].

French-Latin example: cœlestis [selestis]

Notice that dividing between double consonants of the word ‘terra’ renders [tera], which is the same vowel in the modern French equivalent terre.

‘i’ This vowel is identical to modern French and the standard Latin pronunciation of [i].

French-Latin example: fili [fili]

French example: dix [dis]

The vowel can be nasalized [ê] if followed by an ‘n’ in the same syllable as in the French word incrroyable.

French-Latin example: incarnatus [êkarnatys]
There are several ways to pronounce the letter ‘o.’ Most often a single ‘o’ found in a Latin word is pronounced open ‘o’ [ɔ]. The open ‘o’ vowel is seen in many French words, an example is the word *notre*.

French-Latin examples: solus [sɔlys]

The ‘um’ vowel-consonant combination also produced an open ‘o’ [ɔ] in this time period.

French-Latin examples: unum [ynɔm]

The French combination ‘au’ which produces [o] is thus pronounced the same in French-Latin.

French-Latin example: laudamus [lɔdamys]

French example: chaud [ɔ]

The ‘o’ is nasalized in at least two ways. The first is congruent with the modern French counterpart, the ‘o’ followed by a ‘n’ in the same syllable. This is seen in the French word *non* [nɔ].

French-Latin example: non [nɔn]

The second is the ‘un’ vowel-consonant combination.

French-Latin examples: mundi [mɔdi]

Notice the similarity between the second Latin example and the modern French word *monde* [mɔd].
Throughout time commentators often wrote about the French pronunciation of the letter ‘u.’ It was documented several times that the French did not sing [u] like the Italians, but rather [y] as in the French tu.80

French-Latin examples: laudamus [lodamys]

Summary

This chapter provides basic rules for the pronunciation of French-Latin specifically intended for the mass ordinary. Using French-Latin gives the music a degree of authenticity. Authenticity is not a new concept and is not reserved for early music. Musicians tend to alter English pronunciation to suit the style and genre of certain music. Singers alter sounds to create British-English, decrease the intensity of consonants for popular music, and change language to perform gospel and pop music as compared to other choral music. The pronunciation of French-Latin allows musicians to hear the vowels and consonants that Charpentier heard when he composed the Messe pour Monsieur Mauroy. German conductor Helmuth Rilling asserts that “using historical pronunciation is vital to the sound of the music.”81 Rilling argues that our ears hear the inflection of the original language and how that affects articulation and style. He comments that accurate pronunciation is far more important than historical pitch (A=415), which our ears will not discern. Although a pleasurable musical experience is possible not using French-Latin, if rehearsal time allows, the conductor should alter the

80 Ranum, 20. Dom Jacques Le Clerc noted in 1665, “Tous les peuples qui apprennent à parler latin, excepté des François, prononcent le latin en ou, comme font les Italiens…” (Everyone who learns to speak Latin, except for the French, pronounce the Latin ‘ou’ [u], like the Italians do. Lecerf de la Viéville noted in 1706, “pour plus de distinction, chantent et font chanter les u comme des ou, et dans l’Italien et dans le Latin, comme s’ils étoient à Rome.” (for more of a distinction, sing and teach the [u] like ‘ou,’ both in Italian and in Latin, as if they were in Rome.)

pronunciation in order to change the sound of the vowels and consonants, which balances the musical colors and articulations already found in the score.
CHAPTER 9

FRENCH AND ITALIAN COMPARISONS

Marc-Antoine Charpentier is a unique figure, having created his own musical style through the amalgamation of the French and Italian styles. As a musician, he never had the privilege and support of the French royal court. He had to make do with the forces available to him outside of the court and within the limitations imposed by Lully on non-court performances. The difference between the two styles is pointed out in the following quote from Viéville: “The French style was described by many period writers as embodying the eternal classicist values of purity and restraint, an association that contributed to French perceptions of Italian music as dominated by elaborate compositional techniques, virtuosity, and emphasis on pure musical pleasure.”82

French composers worked in a conservative atmosphere. This conservatism prevailed first because the writing style of the stile antico had been in existence for nearly two hundred years. Mass settings in this style were composed before, during, and after Charpentier’s lifetime as late as the French Revolution.83 The second reason this style persisted for such a long time is social: The systematization of style, eloquence, and le bon goût in France was a hierarchy. Louis XIV and his royal court personified style. To adventure outside of these parameters would have been unheard of, and detrimental to

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82 Fader, 4.

one’s career. It was easier, and wiser, to follow the musical ideals of the court, Jean-Baptiste Lully, and the French style as it existed before Lully’s arrival in France. This conservative status quo influenced mass composition of all French composers. This is seen in the influence and publication of the masses of Orlando di Lasso, which were still published in the front of the Ballard catalogue one hundred years after his death.

The differences between the French and Italian schools are not always easy to identify, as the French often defined their music with non-specific terminology, or at least as non-Italian. An example of such a comparison can be seen in comments by Marin Marsenne: “…restraint versus expressivity, grace versus liveliness, and sweetness versus strength.” Italian music is documented as “including flowing melody, dramatic use of silence, chromaticism, and learned harmonies shimmering with sweet or harsh dissonances and expressive modulations.” The influence of the French style on Charpentier is indisputable and will be discussed first.

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84 Jean-Pierre Dens, L’honnête homme et la critique du goût. (Lexington: French Forum, 1981), 89. “Au 17è siècle en particulier, le goût se confond non pas avec celui d’un individu, mais avec celui d’une collectivité, celle des ‘honnêtes gens.’ La pensée classique postule un accord étroit entre l’esthétique et la société polie, celle-ci servant de sous-basement à la première. Le goût, en effet, ne crée pas, mais sert de véhicule à une idéologie déjà en place…” (In the 17th century especially, the idea taste does not merge with that of an individual, but rather with a group, that of the ‘decent men.’ Classical thought postulates an agreement between esthetic and polite society, the latter serving as the foundation of the first. Taste then does not create, but serves as a vehicle for an already established ideology.)

85 Ibid., 102. “Le bon goût n’est donc pas une notion innée, un simple don de la nature, mais doit se cultiver et s’affiner par l’expérience et la réflexion.” (Good taste is thus not an innate idea, a simple gift of nature, but must cultivate and perfect itself through experience and reflection.)

86 Launay, 320. One of the reasons for the persistence of the older style was due to the Catholic nature of France and its adherence to the Council of Trent. On page 151, Launay in regards to polyphony writes, “Le style severe était si bien imposé aux musiciens d’Eglise que des specialists de l’Air de cour…” This ultra conservative approach to music also affected Gregorian chant in that melismas were removed and the melodies were shortened. This process created the plain-chant style, more syllabic and hailed by the great orators of the day, out of the older Gregorian style, as discussed on page 288.

87 Cessac, 46.
Charpentier begins many sections of his Mass with a head motive in an imitative style as if he were writing sixteenth-century music rather than seventeenth-century music. A contemporary of Charpentier, André Campra (1660-1744), wrote in this style for his Notre Dame mass settings. Campra begins his *Missa à Quatre Voix Ad Majorem Dei Gloriam* in paired imitation. This style, once a trademark of Josquin, influenced Charpentier. The beginning of Campra’s setting is seen in Example 9.1.

Example 9.1. Campra, Kyrie, mm. 1-5.

Imitative writing is seen in the mass settings of Pierre Hugard (1725-1765). Intended for Notre Dame de Paris, his mass settings were published as late as 1761. Example 9.2 shows Hugard’s opening Kyrie from his *Missae Redde mihi laetitiam*; the opening of his Kyrie from his *Missa Laudate Pueri Dominum* is seen in Example 9.3.
Example 9.2. Hugard, Kyrie from Missa Redde mihi laetitiam, mm. 1-6.

Example 9.3 Hugard, Kyrie from Missa Laudate Pueri Dominum, mm. 1-5.

The French Baroque school considered it appropriate to start a Kyrie in imitative polyphony. The rhetorical terms *Mimesis* and *Imitatio* support this claim. *Mimesis* is an imitation which is clearly distinct from the original through its mocking repetition. The conservative French approach to music after the Catholic Counter-Reformation is seen in the use of *Imitatio*. The second definition of *Imitatio*, equally common in rhetoric and music, is “the striving and endeavor to dexterously reflect upon, emulate, and construct
our musical compositions through the analysis of artful examples."\textsuperscript{88} The tradition of imitating the music of past masters is clearly articulated by Christoph Bernhard: “For the imitation of the most distinguished writers in the musical profession, as in all the other arts, is not only a useful but a necessary part of the praxis, without which all precepts are useless."\textsuperscript{89}

Jean-Laurent Lecerf de la Viéville, a contemporary critic of Charpentier wrote, “…the function of music is essentially mimetic; it should serve language in expressing the meaning of the text but should never draw attention to itself.”\textsuperscript{90} This idea was in opposition to the Italian style of composition. An example from an Italian mass setting will illustrate the Italian idea, which, according to French thought, is not \textit{le bon goût}. Pietr’ Antonio Fiocco’s writing is an example of Italian \textit{fioritura},\textsuperscript{91} which is highly ornamented and does not seem to be born from textual inspiration. Although imitation between the voices is seen in the opening of the Kyrie, the plethora of sixteenth notes would be criticized by French composers of the time. Example 9.4 is from Fiocco’s (1653-1714) \textit{Missa concertata}; Example 9.5 is Giovanni Rigatti’s (1615-1649) \textit{Messa a tre voci concertati}.

\textsuperscript{88} Bartel, 324.

\textsuperscript{89} Bartel, 327.


Example 9.4. Fiocco, Kyrie from Missa concertata, mm. 3-6.

Example 9.5. Rigatti, Kyrie from Messa a tre voci concertati, mm. 1-8.

Example 9.6. Giovanni Chinelli’s (1610-1677) Messa concertata a 6 voci & 6 instromenti, clearly shows Italian fioritura used for the non-significant word “and.”

This kind of writing was found deplorable by the French, as seen in a Viéville critique:

“When the musician plays and fools around on unimportant or serious words by adding

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runs and roulades, I know at once that the sense does not require these niceties at all. This is not a harmonious representation, and so it is worthless.93

Example 9.6. Chinelli, Fioritura, mm. 195-197.

Not all Italian influences on Charpentier would have been criticized. Charpentier’s teacher Giacomo Carissimi (1605-1674) surely influenced him in several ways and was well-known in France. Example 9.7 demonstrates how Carissimi begins a section of music, where a symphonia establishes the melodies. To show the exact correlation, the example superimposes the melody of the instruments (mm 17-20) on top of the voices (mm. 32-35), which repeat these melodies after the conclusion of the symphonia. This melodic repetition is the precise technique Charpentier uses in his Messe pour Monsieur Mauroy.

Example 9.7. Carissimi, Kyrie superimposing mm. 17-20 and mm. 32-35.

The Carissimi-Charpentier lineage is strengthened by the fact that not all Italian composers unified their compositions as Carissimi and Charpentier did. Chinelli, an Italian contemporary of Carissimi, also wrote an instrumental symphonia to begin his concerted mass. This symphonia, Example 9.8, is homophonic and clearly tonal; however, it does not foreshadow the entry of the voices, shown in Example 9.9.
Example 9.8. Chinelli, Symphonia mm. 1-5.

Unlike the compositions of Carissimi and Charpentier, Chinelli’s instrumental music remains homophonic without a trace of polyphony. This *symphonia* also bears no resemblance to the second section of the Kyrie (Example 9.10) and thus does not serve to unify the mass.

Example 9.10. Chinelli, Kyrie, mm. 16-20.\(^{94}\)

Another parallel between Carissimi and Charpentier exists in the melodies (subject and countersubject) of their fugues. Examples 9.11 and 9.12 show descending melodies. Charpentier’s melody, although more rhythmic, is based on five notes. Carissimi’s melody is simply six descending notes, all from the C-hexachord.

Example 9.11. Charpentier, Fugue subject, mm. 465-469.

\(^{94}\) Note editorial error in the example. In an email correspondence with Anne Schnoebelen on July 17, 2009, she stated that the F natural in m. 18 should be F♯.

The second melodies (countersubjects) of the composers also resemble each other. Both of these countersubjects include disjunct writing, as opposed to the conjunct motion of the original subjects. The countersubjects are also alike in that they both fill in the jumps of the disjunct writing. Carissimi, Example 9.13, uses two descending thirds. Charpentier, Example 9.14, uses two descending fifths. It is interesting to point out that the ambitus of Charpentier’s countersubject is a major sixth, or in this case a F-hexachord. This is the same range used by Carissimi in his original subject, as was previously mentioned.

Example 9.13. Carissimi, Countersubject, mm. 294-295.

Another Italian whose music was still popular in Rome at the time Charpentier was there was Gregorio Allegri (1582-1652). The conservative, *a cappella* writing in Allegri’s “*Patrem omnipotentem*” section of his *Missa Che fà hoggi il mio sole* is seen in Example 9.15.

Example 9.15. Allegri, Imitative writing, mm. 1-4.

The pervasive imitation used by Charpentier in the *factorem caeli* is also a feature seen in Allegri’s *Missa Che fà hoggi il mio sole*. The idea of God creating heaven and earth is set into the music with imitative entries. Whereas Allegri, known for writing in *stile antico*, uses a head motive in four voices (Example 9.16), Charpentier combines the once paired imitation into a seven-fold succession of head-motive entries (Example 9.17).
Example 9.16. Allegri, Pervasive imitation, mm. 7-11.

Example 9.17. Charpentier, Pervasive imitation, mm. 577-580.
The concerted idea of opposing forces so apparent in Charpentier is a product of both French and Italian training. Double-choir writing was used in France from the time of Adrian Willaert (1490-1562), Henri Du Mont (1610-1684), and Nicolas Formé (1567-1638). Double-choir writing was also used in Rome and Bologna by Orazio Benevoli (1605-1672), Vicenzo Ugolini (1570-1638), A.M. Abbatini (1595-1679), and Giovanni Colonna (1637-1695), and the Venetians favored *cori spezzati*.

Charpentier divides the six soloists into two groups in the *Cujus regni* (Example 4.10 page 74). The Southern-French composer Guillaume Bouzignac (1587-1642) also juxtaposes groups in his *Messe à Sept Parties* (Example 9.18).

Example 9.19. Chinelli, Concerted writing, mm. 141-143.  

Example 9.20. Charpentier, Concerted writing, mm. 927-933.

\[^{95}\text{Note editorial errors in the example. Soprano m. 141 should be } C_\sharp, \text{ bass m. 141 includes } F_\sharp, \text{ tenor I m. 142 includes } C_\flat.\]
The way in which Charpentier sets the Crucifixus is similar to many other French composers of this time. Charpentier uses a trio of voices, two flutes, and basso continuo. Charpentier may have been influenced by his teacher, Carissimi, who also sets it for three voices. A French example is found in the work of Innocent Boutry (1637-1667). In his *Missa Speciosa Facta Es*, Boutry uses the three-voice texture for his setting of the Crucifixus, albeit *a cappella*, as seen in Example 9.21.

Example 9.21. Boutry, Crucifixus, mm. 75-78.

The Italian style of this time period shows off the voice especially through melismatic writing. This vocal writing, according to French taste, showcases the voice to the detriment of the text. An example of this is seen in the work of Chinelli, Example 9.22.
Example 9.22. Chinelli, Crucifixus, mm. 90-95.

![Musical notation](image1)

It is known that Charpentier developed his understanding of word painting through his studies in Italy. Charpentier’s use of word painting, however, is more restrained than that of the Italians. Nonetheless, Example 9.23 demonstrates Charpentier’s awareness of musical representation of text for *ascendit in cælum*. The melodic line ascends, and is passed from the lower voice through the middle and eventually the upper voice. This idea and example were referenced earlier in the Credo chapter.


![Musical notation](image2)
The Italian example of Fiocco also shows word painting with a rising melodic line for *et ascendit* (Example 9.24). Fiocco does not pass the ascending line from voice to voice, preferring instead to focus on the *fioritura* and *stile concertato* aspects of the two voices.


The French denounced the Italian manner of continually changing major and minor sonorities. In 1697, the Abbé François Raguenet traveled to Rome. After this trip to Italy he wrote, contrasting the two styles, “… the Italians constantly pass from major to minor and from minor to major…"\(^{96}\) This Italianate feature is found in the output of Charpentier, including several occurrences already mentioned in the *Messe pour Monsieur* Mauroy, and shown in Example 9.25.

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\(^{96}\) Cesscac, 43.
Example 9.25. Charpentier, Minor to major, Kyrie mm. 12-14.

This feature re-appears and is expanded in the Gloria. Example 9.26 shows D minor turning to D major followed by G minor G major.

Charpentier’s use of “harsh dissonances” was deemed Italianate. No matter its origin, this writing is effective in bringing out the meaning of the text. Charpentier writes a sharp five sounding at the same time as a ninth in the Agnus Dei. This sharp five was first used in the Kyrie (Example 2.8). The musical intensity Charpentier gives to the text “Miserere” on the downbeat of m. 1388 is seen in Example 9.27.

Example 9.27. Agnus Dei, Sharped fifth scale degree, mm. 1386-1388.

Charpentier’s unique style was achieved through the fusion of both the French and Italian styles of the time. Even though Charpentier studied with the well-known and highly esteemed Carissimi, his own music was highly criticized by his fellow Frenchmen. Charpentier surely knew of these commentaries as he wrote “those who scorned me were
more numerous” in his *Epitaphium Carpentarii*. The disdain of Charpentier’s contemporaries is in Lecerf de la Viéville comments:

“What was the fate of our masters who zealously admired and ardently imitated the Italian manner of composing? Where did it lead them? To write pieces that the public and posterity pronounced dreadful. What did the learned Charpentier leave to secure his memory? *Médée*, *Saül*, and *Jonathas*. He might better have left nothing.”

Not all of Charpentier’s compeers spoke negatively. In fact, some thought that his Italian training gave him advantages over other composers. Sébastien de Brossard, composer and theorist, said the following:

“It is his youthful experience in Italy that a few extreme French purists, or those jealous of the excellence of his music, have seized upon quite inappropriately when criticizing his Italian taste; for it can be said without flattering him that he made use only of the good. His works display this well enough.”

Summary

Charpentier, the Frenchman who studied in Rome and then returned to his homeland, created a personal style from the compositional practices of the French and Italians alike. Both cultures are seen in the works of Bouzignac, Chinelli, and Lully, who used concerted writing to offset larger groups from smaller groups. Both cultures also composed polychoral music. The *stile antico* as seen in the polyphony of Orlando di Lasso directly affected Charpentier as he wrote music intended for the Parisian audience. It was these listeners who appreciated and expected imitation, not only the musical device, but also the imitation of past masters. These French influences contributed to his understanding of music’s mimetic powers to paint the text. These effects in his music allow it to retain the French style, namely that of “purity, restraint, and grace.”

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97 Cessac, 7.
98 Ibid., 45.
Charpentier’s Italian training adds the distinctive color in his music. From the Italians Charpentier assimilated the major-to-minor shifts and the dramatic use of silence and dissonance. Charpentier uses dissonance not for show or spectacle, but to further emphasize the meaning of important words. Charpentier’s teacher, Carissimi, influenced him greatly. Not only did Charpentier return to France importing foreign genres such as the oratorio, but he also expanded forms. Like Carissimi, Charpentier tends to begin with a symphonia introducing the melodies before they are given to vocalists. Charpentier’s Italianate style of composition thus allows him to retain the Italian qualities of “elaborate compositional techniques, expressivity, and liveliness.”
CHAPTER 10
RHETORICAL IMPLICATIONS

The impact of rhetoric on Charpentier’s music is of great importance to understanding his music from a seventeenth-century point of view. Rhetoric is defined in the *Dictionnaire de la musique en France aux XVIIè et XVIIIè siècles* as “…the ensemble of rules which render a discourse eloquent, that is to say capable of touching hearts, moreover to convince the audience all the while conforming to good taste…” 99 “The stirring of emotions and the qualification of affect in the Baroque era in general were hardly the exclusive domain of music; they were also the domain of the application of word and idea to oration and literature.” 100 Rhetoric was considered to be a core subject, just as music was once considered to be a core subject for education. Music moved from being a part of the mathematical *quadrivium* to the linguistic *trivium*; music itself had become a language. 101 Rhetoric was taught in seventeenth-century schools to prepare noble youths for careers as courtiers, diplomats, bureaucrats, lawyers, and preachers. 102

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101 Ibid., 19. The *quadrivium* consisting of arithmetic, geometry, music, and astronomy, and the *trivium* consisting of grammar, logic, and rhetoric were the two main curricula at medieval universities. This book discusses how music left the realm of the sciences and moved toward the realm of language and art. Bartel also discusses the birth of monody and the artistic delivery of poetry.

The resemblance between rhetoric and music was noted by Joachim Burmeister in 1601: “…we must conclude that there is only little difference between music and the nature of oration.” An analysis of how rhetoric may have influenced Charpentier’s music is useful in preparation for performance of his *Messe pour Monsieur Mauroy*.

As Leslie Brown points out, “the writings of music theorists in France during the seventeenth and eighteenth centuries imply a widespread knowledge of the tools of oratory, the teachings of the ancients, and techniques for the expression of the passions.” The study and dissemination of rhetoric in Paris is partly due to the growing number of Jesuits and oratories. The Roman oratory, an Italian invention of Philip Neri, received papal recognition in 1575 after the Council of Trent (1545-1563) and flourished in seventeenth-century France. As Robert Bireley points out, “Pierre de Bérulle founded the French oratory at Paris in 1611; by his death in 1629 there were 60 houses with 400 members and by 1702 [two years before Charpentier’s death] there were 78 communities with 581 priests.” The sheer number of Jesuits and oratories in France had a significant impact on rhetoric and on French musicians, who were careful to write music that reflected the meaning of the texts being set. The Jesuits captured the mind of the worshipper by engaging all of the senses. At the Church of St. Paul-St. Louis where Charpentier worked from 1689 to 1698, machines were used to lower the Blessed Sacrament from the ceiling into the hands of the celebrant. This certainly added drama to the service; the description of the machinery is similar to that used in operatic

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104 Brown, 1.

performances. Charpentier is also known to have employed opera singers at St. Paul-St. Louis.

The influence of rhetoric on Charpentier is two-fold. He entered law school before becoming a fulltime musician; not only did Charpentier study law, but he was also the son of a maître écrivain juré. As Patricia Ranum points out, Charpentier used a handwriting style in his earlier years similar to that of the maîtres écrivains used in finance. A second handwriting style that he used, italienne bâtarde, was implemented in parliament as well as in devotional books and theses. Charpentier also borrowed the method used by scribes to cross out errors. Charpentier showed understanding of language in his Règles de composition when he described the use of the Phrygian half cadence, “…just as commas in discourse separate the subordinate clauses of a sentence.”

One intent of rhetoric was to move the listener through the use of a particular mode. The idea that a certain mode brought about a specific emotional response was not a new theory, as the ancient Greeks and those writing about Gregorian chant referenced it. In his Règles de composition, Charpentier detailed his interpretation of the energy of the modes as “…the expression of different emotions, for which the different key-

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107 Ranum, 30. A maître écrivain juré would be a type of scribe, similar to a notary public.

108 Cessac, 407. Charpentier’s alternate description is as follows, “This cadence is employed in a conclusive sense, but nevertheless demands something after it. It is employed in the middle of a song. In music it is the equivalent of the punctuation marks : or ; or ? in discourse.”
feelings are very appropriate.”\textsuperscript{109} A review of the rhetorical implications of key centers and modes of the \textit{Messe pour Monsieur Mauroy} is therefore relevant.

The main tonal area of this Mass is G minor. Charpentier describes this key as “serious and magnificent.” Charpentier shows the correlation between G minor and the second most frequented tonal area, B\textsubscript{b} major, as B\textsubscript{b} major is also listed as “magnificent and joyous.” The relation between these two tonal centers is not only the minor tonic to major mediant, but also one of similar emotional content. The two main tonal shifts in this Mass are to G major in the Credo and D major in the Sanctus. The emotional relationship between these two keys is also apparent: Charpentier labels G major as “sweetly joyous” and D major as “joyous.” Although other composers wrote as to the emotional qualities of the modes, none of the French composers were as thorough as Charpentier. Thomas Van Essen describes Charpentier’s writing: “One could say that the ‘energy of the modes’ of Charpentier, the Jesuits’ musician, is part of the \textit{Ars persuandi} (the art of persuasion) and is part of the ‘artifices’ possible in expression.”\textsuperscript{110} Musicians benefit from knowing this information. It is, however, much more difficult to hear the same expression of these tonal centers, as Baroque musicians used various tuning systems, including meantone temperament, compared to today’s equal temperament. The comparison between these tuning systems and the re-creation of Baroque music in authentic tuning is outside the scope of this paper.

\textsuperscript{109} Cessac, 406.

Rhetorical precursors

Orlando di Lasso, as previously discussed, influenced the conservative composition in the French Baroque. Lasso’s compositions sold one hundred years after his death show more than sixteenth-century counterpoint. Although Lasso is often compared with his contemporary Giovanni Palestrina, Howard Brown points out that “Lasso was passionately committed to the idea that music should heighten, enhance, and even embody the meaning of the texts he set.”

Perhaps French musicians thought of Lasso with such esteem because of the manner in which he set poetry. Brown goes on to say about Lasso:

> If one characteristic feature should be emphasized more than any other, it is that he derived his inspiration chiefly from the words he set, allowing them to generate most of the musical details in his works. More than any of the other great composers of the late sixteenth century except the virtuoso madrigalists, Lasso understood that the words were to be master of the music.

French sources that speak of rhetoric and the power of organization and delivery appeared during the life of Orlando di Lasso. This ascendancy of rhetoric in the sixteenth century is seen in Pierre Fabri’s *Le Grant et vray art de plaine rhétorique* of 1521 and Davy du Perron’s *L’Avant Discours de Rhétorique ou traitté de l’Eloquence* in the 1580s. In the late sixteenth century, a conceptual shift occurred in the relationship between language and music. A contemporary of Lasso, Jean Antoine de Baïf (1532-1589), was a French poet who helped to create the first académie in France, the *Académie de Poésie et Musique* of 1570. As Downing Thomas points out, “Taking humanism to its theoretical limits, Baïf’s group sought to force the strictly quantitative meter of Greek and Roman

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112 Ibid., 314.
poetry onto the French vernacular.”

The influence of such a practice meant that “both language and music, acting as doubles, would be conflated into rhythm which became the central focus of the linear, melodic music composed by the académiciens such as Le Jeune and Lassus (Lasso).”

Baïf’s organizing thoughts of poetry and music later influence the founding of other academies: Académie Française 1635, Académie Royale de Peinture et sculpture 1648, Académie des inscriptions et belles-lettres 1663, Académie de sciences 1666, Académie Royale de Musique 1669, Académie Royale d’Architecture 1671. Charles Batteux, who wrote about one common principle in all of the fine arts, said, “since musical sounds and the gestures of dance have a meaning, like words in poetry, the expression of music and of dance must have the same natural qualities as oratorical elocution.”

Rhetoric pervaded art and theater performance as well. René Descartes (1596-1650) wrote about Les passions de l’âme (the passions of the soul) as crucial to the relationship between mind and body. In the classical effort to codify performance rhetorically, Charles Le Brun (1619-1690) used Descartes’ writing in order to paint the passions as one would see in facial expression. As the painter and sculptor of the king, his 1698 treatise Méthode pour apprendre à dessiner les passions (A method to learn to design the passions) with the aim of projecting and codifying feeling was well-received and influenced many. Jean-Philippe Rameau achieved the organization of musical language, particularly harmonic language, with his 1722 Traité de l’harmonie. Before

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114 Ibid.

115 The treatise was written in 1668, but was published posthumously.
Rameau, however, Descartes “emphasized rhythm and meter as had Baïf’s *Académie de Poésie et Musique*, suggesting that the most effective way to arouse passions was the varied use of mensuration.”¹¹⁶

Not only was rhetoric used in teaching literature, but also in painting and music, and the connection between them almost seems unbreakable. Music was often considered to be mimetic in that it must imitate. One proponent of this thought, Jean le Rond d’Alembert (1717-1783), explained that “composers of instrumental music will only produce vain noise, so long as they do not have in mind something to be painted.”¹¹⁷ This sentiment is expanded upon by the French philosopher Jean-Jacques Rousseau when he wrote, “Since music is imitation it is essential to know just what is being imitated. Such is the function of words which, joined to the touching sounds of the human voice, convey the message to the heart where it can produce its full effect.”¹¹⁸ In looking at writings of Jean-Philippe Rameau and Pierre Corneille a comparison can be drawn with Charpentier’s composition. Pierre Corneille (1606-1684) was a French tragedian who received an education both from the Jesuits and in law. As a playwright, he was sensitive to the use and meaning of words. For Corneille, “the function of language, as rhetoric, was perlocutionary; that is, its success depends on its effect upon the spectator.”¹¹⁹

¹¹⁶ Ibid., 29.


¹¹⁸ Ibid., 114. Rex continues in a discussion of the Jesuit Father Castel who spent years trying to design a harpsichord that would play colored ribbons when the keys were touched. The French philosopher Denis Diderot used this harpsichord with all its resonating strings to represent our consciousness. It is evident that rhetoric and music were combined in the aural and visual worlds and were discussed in many aspects of society.

inextricable relationship between language and music can also be interpreted as music that “paints” or imitates language is capable of moving the “spectator.” The French Baroque composer and theorist, Jean-Philippe Rameau (1683-1764), spoke to such an assertion when he wrote, “The expression of feeling requires a change of key whereas the painting of images and the imitation of different sounds does not need it.”

The Credo of the *Messe pour Monsieur Mauroy* contains more tonal shifts than any other part of the Mass. According to Rameau, these tonal shifts would indeed incite changes in feeling. Charpentier reserves the large number of varied sonorities for the Credo, the affirmation of faith so central to the Catholic church. Rather than a spoken proclamation, Charpentier moves the listener through several “feelings” in accordance with the changing text; he moves the Credo from the pedantic to engaging the congregation through the use of harmony. Before the Credo the most commonly used keys were G minor, B♭ major, and D minor and major. An immediate change is seen at the onset of the Credo when the tonal center moves to G major. After this, key centers include C major, F major, E♭ major and even contain dramatic circles-of-fifths. Charpentier separates the Credo text into small portions and sets them to the major keys of B, E, A, D, G, C, and F. Every shift helps to emphasize the change of text throughout the movement: “Jesus,” “born of the Virgin,” “crucified,” “one holy Church,” hence the significance of every individual belief within the Credo. According to his theoretical writings, Charpentier could have described this circle-of-fifths as a change: “harsh and plaintive,” “quarrelsome and clamorous,” “joyous and pastoral,” “joyous and very warlike,” “sweetly joyous,” “gay and warlike,” and “furious and quick-tempered.”
Don Fader and Leslie Brown point out the comparison between rhetoric and seventeenth-century French composition, implying that French Baroque composers knew and used rhetoric to organize their music.\textsuperscript{120} *Musica Poetica* discusses the treatises and sources of fifteen German musicians. Dietrich Bartel relates German musical-rhetorical figures to the French in saying, “While rhetoric seems to have been even more significant in French Baroque music, there is no evidence of the development of a systematic concept of musical-rhetorical figures.”\textsuperscript{121} This should not diminish the fact that the French thought about rhetoric in composing music; in fact, Bartel continues:

While rhetorical influences are evident in Italian, English, and French Baroque music, only the *musica poetica* tradition developed a systematic albeit disparate concept of musical-rhetorical figures. This was the result of the German predilection to rank the rhetorical structure of a composition above its affective delivery.\textsuperscript{122}

In order to make a comparison between rhetorical figures and their musical counterparts, the work of German theorists must be considered. Two prominent German figures, Johann Mattheson (1681-1764) and Joachim Burmeister (1564-1629), are important in that they wrote extensively about rhetoric and have left their definitions for musical-rhetorical figures, whereas the French did not. The next section will define some of these figures and provide examples from the *Messe pour Monsieur Mauroy*.


\textsuperscript{121} Bartel, 60.

\textsuperscript{122} Ibid., 88.
Figures of Melodic Repetition

*Epiphora (Epistrophe)* is a repetition of the conclusion of one passage at the end of subsequent passages. This happens twice in this Mass. The final *Amen* at the end of the Gloria (mm.554-557) is repeated and slightly expanded at the end of the Credo (mm. 1148-1153), as seen in examples 10.1 and 10.2. The aural recognition of this pattern is obvious, as both passages are ascending, on the same text, and in a slower tempo. The repetition of the penultimate cadence of the Gloria (mm. 551-553) at the end of the Domine salvum fac regem (mm. 1500-1502) is seen in examples 10.3 and 10.4.

There are two practical applications for the conductor. First, the conductor may choose to teach analogous sections of music at the same time, allowing musicians to learn an aspect of the construction of the Mass and saving rehearsal time. The conductor may also rehearse similar sections consecutively to ensure that they are performed in a similar manner.

Example 10.1. Gloria, Amen, mm. 554-557.
Example 10.2. *Epiphoria*, Amen, mm. 1148-1153.

Example 10.3. *Gloria*, Original cadence, mm. 551-553.
Example 10.4. *Epiphoria*, Domine Salvum, mm. 1500-1502.

*Epizeuxis* is an immediate and emphatic repetition of a word, note, motif, or phrase. This is seen most notably in Charpentier’s Sanctus, where he repeats the word *Hosanna* for emphatic purposes. The repetition of the word is immediate and includes a melodic repetition between the tenor and bass voices. The effect is greatly intensified by the concerted writing as he contrasts the inner voices with the outer voices. The laudatory meaning of the text is highlighted by this style of composition, shown in Example 10.5.
Example 10.5. *Epizeuxis*, Sanctus, mm. 1281-1283.

Repetitio is not only the repeat of short passages, but is also used to repeat entire sections of a composition. This is both a musical-rhetorical device and an explanation of *da capo* repeats and musical recapitulations. Although the Kyrie text is repeated after the Christe text, a composer has no obligation to repeat the same music. When a composer such as Charpentier returns to the opening Kyrie music, as if the movement were *da capo*, he is exploiting the use of Repetitio. Authors of the late seventeenth-century such as Johann Adolf Scheibe consistently underline the figure’s rhetorical and emphatic nature as well as music’s role to arouse the affections.\(^{123}\)

\(^{123}\) Bartel, 186.
Palilogia is a repetition of a theme, either at different pitches in various voices or on the same pitch in the same voice and is considered a specific form of repetition.

Henry Peacham the Elder (1546-1634) expanded upon this idea when he added the term Rhetorickall Eccho with the comment, “that it carrieth the resemblance of a rebounded voice, or iterated sound.”

Charpentier makes use of this Rhetorickall Eccho in mm. 900-911. (Example 10.6)

Example 10.6. Palilogia, Credo, mm. 902-911

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124 Ibid., 342.
Figures of Harmonic Repetition

*Anaploce* is a repetition of a homophonic passage within a contrapuntal texture, particularly between choirs in a polychoral composition. The *cujus regni* of the Credo begins in imitation. Although the passage is not specifically double-choir in concept, Charpentier achieves this effect in separating the six soloists into two trio groups (Example 10.7). The double-choir effect was often used by Charpentier; this use of *anaploce* grounds this composition in the concerted mass genre. This writing allows Charpentier to word-paint between two performing groups, the higher and lower voices. In moving from the higher to lower voices, the *cujus regni non erit finis* (of whose kingdom there will be no end) perhaps suggests “no end” in heaven and in earth.

Example 10.7. Anaploce, Credo, mm. 927-933.
Paronomasia is a repetition of a musical passage with certain additions or alterations for the sake of greater emphasis. This type of rhetorical figure is used in the final drive to cadences throughout the mass. Example 10.8 is from the Et Unam Sanctam portion of the Credo. The soprano and tenor voices repeat the same note four times. This phrase is then immediately repeated in all four voices, thus doubling the number of iterations. The original four-note repetition remains in the tenor voice. This emphasis is on fluctuating and evolving musical expression, as compared to stationary dynamics and constant texture.\(^\text{125}\)


Figures of Representation and Depiction

Anabasis is an ascending musical passage which expresses ascending or exalted images or affections. Anabasis belongs to the category of hypotyposis, otherwise known as word painting. This scalar passage may also be seen as tirata: a rapid scalar passage

\(^{125}\) Bartel, 350.
spanning a fourth to an octave or more. The bass part, as seen in Example 10.9, extends more than an octave, and it is rapid, or at least faster than the previous $\frac{3}{2}$ music in that it shifts to $\phi$. It should also be noted that the text is repeated four times before the upper two voices join together in ascending thirds emphasizing the text in duet style, which makes it more effective, phonologically speaking, in terms of understanding the text.


*Catabasis* is a descending musical passage which expresses descending, lowly, or negative images or affections. The descending minor triads that begin the second line of the Gloria (Example 10.10) are an example. The succession of triads was an attempt to rhetorically depict heavenly peace descending upon earth, from high to low.
Example 10.10. *Catabasis*, Gloria, mm. 158-164.

*Noema* is a homophonic passage within a contrapuntal texture. This homophonic section stands in contrast to the surrounding texture, thereby lending it and the associated text greater emphasis and significance. Mass settings from the Renaissance to modern day incorporate *noema*, when references are made to the Trinity and to Christ. In the *Messe pour Monsieur Mauroy*, Charpentier uses *noema* more often in the Credo, the affirmation of faith, than in any other movement of the Mass. Measures 600-608 contain very homophonic vocal writing with *colla parte* instruments in referencing Jesus Christ (Example 10.11)
Example 10.11. *Noema*, Credo, mm. 603-608.

*Consonantiae Impropriae* are false consonances, such as certain fourths, diminished or augmented fifths, augmented seconds, and diminished sevenths.

*Consonantiae Impropriae* are closely related to *Parrhesia*, the insertion of a dissonance such as a cross relation or tritone on a weak beat. The Greek term refers to free speech just as the Latin term *Licentia* denotes musical freedom. These rhetorical terms allow a composer to introduce improper elements into a composition, namely forbidden dissonances, in such a manner that they do not offend.\textsuperscript{126} *Consonantiae Impropriae* were not used in the *stylus gravis*, the polyphonic style of Palestrina; Charpentier is in effect

\textsuperscript{126} Bartel, 353.
mixing styles. This rhetorical device not only gives Charpentier’s music its original color, but earned him criticism from his conservative French colleagues. The first *consonantiae impropriae* were found in the Kyrie (Example 10.12) In this instance, harmonic movement is the goal: The music does not cadence on D major, the leading tone needs to be resolved, and this allows for the entry of the soprano and upper instruments.


\[\text{\textbf{Example 10.12.}}\textit{Consonantiae impropriae}, \text{Kyrie, mm. 33-35.}\]

---

Extensio is a prolongation of a dissonance. The diminished and augmented octaves seen in this Mass usually take place over one beat. In m. 962, (Example 10.13) Charpentier changes the duration of the augmented octave to two full beats, thus prolonging the dissonance. The use of extensio is in an attempt to legitimize the unorthodox use of dissonance. Here, the dissonance occurs before a Phrygian cadence. Per Charpentier’s equivalence of the Phrygian cadence to the [punctuation marks] : or ; or ? in discourse, he instructs the listener that a resolution to the prolonged dissonance will occur.

Example 10.13. Extensio, Credo, mm. 961-963.
Figures of Interruption and Silence

*Homoioptoton* is a general pause in all voices interrupting the composition.

Charpentier uses entire measures of rest in order to bring attention to the text, as seen in the choral setting of *Et homo factus est*. Charpentier repeats this text three times and uses a measure of rest between each of the three utterances; this adds a musical rhetorical dimension to the meaning of “and was made Man.” These silences allow the listener time to assimilate the powerful text (Examples 10.14 and 10.15).

Example 10.15 *Homoioptoton*, Credo, mm. 747-752.

*Homoioptoton* is a general pause in all voices following a cadence. Another use of silences in this Mass is found in Charpentier’s hand-written indications. For example, before and after the *Crucifixus*, Charpentier writes “*Faites icy un grand silence*” (Take a Grand Pause), thus emphasizing the texts. In this case, Charpentier draws attention to major moments within the dramatic story of the Crucifixion. An example of this hand-written indication *silence*, French for “rest,” is shown in Appendix 2.\(^{128}\)

**Figures of Melodic and Harmonic Ornamentation**

*Agrément* is a French term used in the Baroque period to mean ornamentation. It is important to note that this term had more significant connotations in language and culture than it did in music. Don Fader points out, “Although the term *agrément* was applied to musical ornamentation, its musical connotations were largely derived from its more general aristocratic usage. Indeed, period authors outside of music rarely discuss

agrément in musical terms, and most period dictionaries give a main definition that describes charming personal qualities.” The application of this knowledge for the conductor is one of style. Ornaments used in the orchestra, choir, and by the soloists should retain French subtly in the delivery of the text. Ornamentation should not cross the seventeenth-century line into Italianate, highly decorated embellishment.

*Anticipatio* is an additional upper or lower neighboring note after a principal note, prematurely introducing a note belonging to the subsequent harmony or chord. The musical device, as compared to the rhetorical device, is considered more as an embellishment to be applied by the performed rather than a musical-rhetorical figure with affective, text-oriented power. An interesting comparison is possible in looking at the alto part in m. 96. (Example 10.16) After the fourth beat the alto voice moves to an A, which belongs to the following D major chord. In moving to the A, the alto voice is properly set for the upper auxiliary trill (G, F♯, G, F♯) in m. 97. This movement to the third of the cadential chord through the use of *Anticipatio* is used throughout the Mass. The musical figure *Anticipatio* is considered to be more “grammatical” than its counterpart in rhetoric. The descent to the upper auxiliary trill is achieved through *Anticipatio*; thus this writing can be considered a part of the French style of Charpentier.

---

Figures of Harmonic Repetition and Fugal Figures

*Parembole* is a supplementary voice in a fugue that fills in the harmony by proceeding parallel to one of the fugue’s regular voices. This figure is considered non-essential in that the overall fugue would remain intact if it were omitted. Beginning in m. 514 of the *Cum sancto* fugue, the soprano and bass voices move in parallel tenths. The soprano sings the subject while the bass voice not only harmonizes, but continues a descent of a minor seventh, which is beyond the normal ambitus of the fugue subject.

(Example 10.17)

**Figures of Dissonance and Displacement**

*Hyperbaton* is the transfer of notes or phrases from their normal placement to a different location. The term first appeared in music theory before its adoption as a musical-rhetorical figure. *Hyperbaton* and *Hypobaton* referred to the lower and upper voices in two-part counterpoint. The term used by Johann Adolf Scheibe in his *Critischer Musicus* focused on affective expression through a dramatic relocation of words, notes, or phrases. The text *Laudamus te, Benedicimus te* occurs one time in the mass; Charpentier however repeats these words for an apparent reason, bringing attention to them through repetition and creating *stile concertato* by alternating full chorus with soloists. In mm. 173-180, Charpentier exchanges the melodic and harmonic function of

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130 In his music journal *Der Critische Musikus* Scheibe emphasized “that the musical figures provide the greatest emphasis and uncommon vigor…The circumstances in music are the same as in oratory or poetry. These two liberal arts would be left with neither fervor nor rousing spirit, were they to lose their use of the figures. Could the affections be expressed and aroused without them? Certainly not.” Bartel, 149.
certain voices. The music in the soprano in m. 173 moves to the tenor in m. 177, both moving from scale degrees 5, 6, 7 in the first sonority to the major third in the second sonority. (Example 10.18) Although the function of the bass, always tonic, does not change, the alto and tenor voices change in function. The octave to fifth function moves from the alto (m. 173) to the soprano (m. 177). The third to octave function moves from the tenor (m. 173) to the alto (m. 177). Through the use of text repetition and Hyperbaton, Charpentier alters not only the repeat of Laudamus te, but also of Benedicimus te. The melodic content of the two soprano parts in m. 175 is inverted for the repeat in m. 179. (Example 10.19) The lowest sung part of the solo trio texture in m. 175 was the tenor and this changes to the alto in m. 179.

Example 10.19. *Hyperbaton*, Gloria, mm. 175-6, 179-80.

Summary

This chapter has demonstrated the interconnectedness of rhetorical-musical terms and specific music found in the Mass. This reflects the importance of rhetoric as a part of education and as an influence on music composition. The French Baroque style had its origins in the seventeenth century and its emphasis on organization and delivery as taught through rhetoric. As Fader point outs, “The French concept of taste (*goût*) has largely been viewed from an 18th-century tradition of aesthetics in which philosophers attempted to incorporate it into a rationalized systematic theory of musical expression. Its original 17th-century usage, however, was derived from the principles of classical rhetoric and noble etiquette, or *politesse*.”\(^{131}\) This elucidates why the Parisians held the mass compositions of Orlando di Lasso in such high esteem, as they understood how Lasso

\(^{131}\) Ibid., 43.
composed music to highlight the meaning of the words. This real-life example mirrors
the relationship between music and rhetoric. Rhetoric, the system that taught how to
organize, construct, and deliver thought in order to affect a listener, influenced musical
composition. The organization and construction of music then followed rhetoric in an
attempt to paint the text being set. This is the time and part of the process through which
music moved from the mathematical *quadrivium* to the linguistic *trivium*; music itself had
become a language, the art of persuasion.
APPENDIX 1

MASS ANALYSIS

H6 KYRIE
Tempo: none given
Time: e
Key: g minor
Instruments: fl, ob, strings a 4, b.c.
Voices: trio (Hc,T,B) and choir

“The organ plays the first Kyrie and if there is none the following prelude will suffice”

<table>
<thead>
<tr>
<th>Prélude (1-23)</th>
<th>Kyrie (24-107)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1-12)</td>
<td>(12-23)</td>
</tr>
<tr>
<td>Theme A</td>
<td>Theme A</td>
</tr>
<tr>
<td>Polyphonic</td>
<td>‘seul’ with b.c.</td>
</tr>
<tr>
<td></td>
<td>‘tous’</td>
</tr>
<tr>
<td>g-------------</td>
<td>g-------------</td>
</tr>
<tr>
<td>(m.12 D)(m.17 Bb)</td>
<td>(m.35 Bb#5)</td>
</tr>
<tr>
<td></td>
<td>Dom.Pedal</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme A</td>
<td>Theme A</td>
<td>Instrumental</td>
<td>Homophonic</td>
<td>Call/Response</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>‘seul 2’ b.c.</td>
<td>‘tous’</td>
<td>(S. extension)</td>
<td>Colla parte</td>
<td>Tutti mixed</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(m.67 D)</td>
<td>(m.97 D)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
g--------  g--------  d--------  g--------  g--------  Bb-------  Bb-------  g--------  g--------G

“The organ plays here a verse if not then the following symphony will suffice”

H6 CHRISTE
Tempo: none given
Time: c
Key: g minor
Instruments: 2fl, 2vlns, b.c.
Voices: duet (S,S)

<table>
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</thead>
<tbody>
<tr>
<td>Theme B</td>
<td>fl. vs. str.</td>
<td>Theme B</td>
<td>Theme C</td>
<td>Mixes halves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Polyphonic</td>
<td>Call/Response</td>
<td>Polyphonic</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

“Here the organ if there is one plays a short verse. Following which the symphony is begun again and the Kyrie as above”
H6 GLORIA

Begins with Incipit from *Graduale Romanum*, 1696

ET IN TERRA PAX (158-222)

Time: ē
Key: g minor
Instruments: 2fl, 2ob, strings a 4, b.c.
Voices: choir

<table>
<thead>
<tr>
<th>(158-166)</th>
<th>(167-172)</th>
<th>(173-180)</th>
<th>(181-191)</th>
<th>(191-194)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Descending triads</td>
<td>homophony</td>
<td>descending Choral</td>
<td>Instrumental</td>
<td></td>
</tr>
<tr>
<td>‘with mutes’</td>
<td>(m.167 Bb)</td>
<td>ē</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g--------d</td>
<td>-----------g</td>
<td>g-------------</td>
<td>-----------g</td>
<td></td>
</tr>
</tbody>
</table>

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<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>homophony</td>
<td>descending</td>
<td>Instrumental</td>
<td>Choral</td>
<td>Instrumental</td>
<td>Cadential/tutti</td>
</tr>
<tr>
<td>2</td>
<td>ē</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d--------C</td>
<td>F6---------</td>
<td>Bb---------</td>
<td>Bb---------</td>
<td>g-------------</td>
<td>-------D7---G</td>
</tr>
</tbody>
</table>
GRATIAS (223-351)
Time: e³/₂
Key: g minor
Instruments: 2fl, 2vln, b.c.
Voices: S₁,S₂,Hc₁,T₁,B₁

<table>
<thead>
<tr>
<th>(223-240)</th>
<th>(241-258)</th>
<th>(259-282)</th>
<th>(283-295)</th>
<th>(295-298)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenor</td>
<td>Haute-contre</td>
<td>T/HC Duet</td>
<td>Bass</td>
<td>Instrumental</td>
</tr>
<tr>
<td>g---------g</td>
<td>-----------c</td>
<td>c-----------C</td>
<td>g----------</td>
<td>g -----------Bb</td>
</tr>
</tbody>
</table>

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</tr>
</thead>
<tbody>
<tr>
<td>Trio SSB</td>
<td>Instrumental</td>
<td>Trio</td>
<td>Instrumental</td>
<td>Trio/b.c.</td>
<td>Instrumental</td>
<td>Trio/b.c.</td>
<td>Instrumental</td>
</tr>
<tr>
<td>Bb--------</td>
<td>F-------------</td>
<td>Bb--------</td>
<td>d-----------Bb</td>
<td>C---F---Bb</td>
<td>g----------</td>
<td>g----------</td>
<td>g---------G</td>
</tr>
</tbody>
</table>

“Follow at will”

QUI TOLLIS (352-422)
Time: e
Key: g minor
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo trio or quartet passages

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>'tous'/choir</td>
<td>Instrumental</td>
<td>Soli/b.c.</td>
<td>'tous'</td>
<td>Instrumental</td>
<td>'seul'</td>
</tr>
<tr>
<td>g-----------</td>
<td>g-----------</td>
<td>g----------Bb</td>
<td>--------Bb</td>
<td>--------Bb</td>
<td>--------d</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(398-402)</th>
<th>(403-415)</th>
<th>(415-422)</th>
</tr>
</thead>
<tbody>
<tr>
<td>g-----------</td>
<td>g-----------</td>
<td>g----------G</td>
</tr>
</tbody>
</table>

QUONIAM (423-464)
Time: 3/2
Key: g minor
Instruments: 2fl, 2vln, b.c.
Voices: trio (Hc, T, B)

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Tenor</td>
<td>Haute-contre</td>
<td>Trio</td>
<td>Instrumental</td>
<td>Instrumental</td>
</tr>
<tr>
<td>m.430 new music</td>
<td>m.448 stretto at 1 beat</td>
<td>~m.430</td>
<td>~m.430</td>
<td></td>
</tr>
<tr>
<td>2 points of imitation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CUM SANCTO (465-557)

Time: 2
Key: g minor
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo trio passages
Fugal technique

Exposition I | Episode I | Exposition II | Episode II | Exposition III | Episode III
‘tous’ | | | | ‘seul’ texture | 521 ‘tous’

(m.476 Bb) | (m.479 C) | (m.492 F) | (m.500 D) | (m.514 Bb)
g--------- | g--------- | g--------- | g--------- | g---------

Exposition IV | Episode IV | Exposition V | Episode V | ‘Amen’
(m.528 Bb) | (m.537 A7) | (m.538 D) | (m.547-553) | (554-557)
g--------- | g--------- | g--------- | g--------- | D7--G | G
H6 CREDO

Begins with Credo Incipit

“All after the celebrant has intoned the Credo in unum Deum the music will follow thus”

CREDO (558-1153)
Time: 4
Key: G major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir

<table>
<thead>
<tr>
<th>(558-566)</th>
<th>(567-571)</th>
<th>(572-583)</th>
<th>(583-586)</th>
<th>(587-595)</th>
<th>(595-599)</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘tous’</td>
<td>Instrumental</td>
<td></td>
<td>Instrumental</td>
<td></td>
<td>Instrumental</td>
</tr>
<tr>
<td>G-----------</td>
<td>G------------</td>
<td>--------C</td>
<td>C</td>
<td>--------D</td>
<td>--------D</td>
</tr>
</tbody>
</table>

ET IN UNUM
Time: 3
Key: G major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir
<table>
<thead>
<tr>
<th>(600-608)</th>
<th>(608-610)</th>
<th>(611-614)</th>
<th>(615-617)</th>
<th>(618-620)</th>
<th>(621)</th>
<th>(622-628)</th>
<th>(628-634)</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘tous’</td>
<td>Instrumental</td>
<td>Choir</td>
<td>Instrumental</td>
<td>Choir</td>
<td>Instrumental</td>
<td>Choir</td>
<td>Instrumental</td>
</tr>
<tr>
<td>(m.602 D)</td>
<td>(m.608 B)</td>
<td>(614 E)</td>
<td>(m.617 E)</td>
<td>(m.620 A)</td>
<td>(m.628 D)</td>
<td>(m.634 D)</td>
<td></td>
</tr>
<tr>
<td>D----------</td>
<td>D----------</td>
<td>D-------</td>
<td>D----------</td>
<td>D----------</td>
<td>D-------</td>
<td>D-------</td>
<td>D----------</td>
</tr>
</tbody>
</table>

DEUM DE DEO
Time: e
Key: G major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo trio passages

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>3-voice canon</td>
<td>Instrumental</td>
<td>Choir</td>
<td>3-voice canon</td>
<td>‘tous’</td>
<td>Instrumental</td>
<td>‘tous’</td>
</tr>
<tr>
<td>e</td>
<td>(m.650 B)</td>
<td>(m.657 E)</td>
<td>(m.669 D)</td>
<td>(m.681 G)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G----------</td>
<td>G----------</td>
<td>G--------</td>
<td>G----------</td>
<td>G----------</td>
<td>G--------</td>
<td>------</td>
</tr>
</tbody>
</table>

GENITUM (689-759)
Time: e3/2
Key: G major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo quartet passages
seul 1, 2, tous Instrumental e ‘tous’ homophony imitative word painting Instrumental
(m.696 D) (m.707 D) (m.714 A) (m.725 C) (m.726 F) (m.737 D)
G---------------- G---------------- G---------------- G---------------- G----------------

duet figure Repeated Repeated again

(m.745 D) (m.751 G)
---------------- G----------- -----------------G

“Here make a very long silence”

CRUCIFIXUS (760-839)
Time: e
Key: g minor
Instruments: 2fl, b.c.
Voices: trio (Hc1,T1,B1)

“Here make a very long silence”

in canon Instrumental in canon ~mm785 concerted imitation Instrumental
g--------- g--------- g------------F7 Bb--------- ----Bb Bb--------F -----C7----F
ET RESURREXIT (839-920)
Time: 3/2
Key: g minor
Instruments: 2vln, b.c.
Voices: trio (S1,S2,B1)

<table>
<thead>
<tr>
<th>(839-849)</th>
<th>(850-875)</th>
<th>(875-879)</th>
<th>(880-895)</th>
<th>(895-899)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental</td>
<td>Stretto</td>
<td>Instrumental</td>
<td>Wordpainting</td>
<td>Instrumental</td>
</tr>
<tr>
<td>Bb--------</td>
<td>Bb--------</td>
<td>Bb--------</td>
<td>Bb--------g</td>
<td>----D--------g</td>
</tr>
<tr>
<td>(m.895 G)</td>
<td>(g octaves)</td>
<td></td>
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</tbody>
</table>

ET ITERUM
Time: 3/2
Key: g minor
Instruments: 2fl, 2vln, b.c.
Voices: trio (S1,S2,B1)

(900-920) ||
concerted
all chord sonorities listed:
D--Bb--Eb--Bb--c--D--G--D--g--D

“Here make a very long silence”

CUJUS REGNI (921-991)
Time: 2
Key: g minor
Instruments: 2fl, 2 vln, b.c.
Voices: sextet (S1,S2,Hc2,T2,B1,B2)

\[
\begin{array}{ccccccc}
| (921-932) | (932-937) | (938-950) | (951-954) | (954-962) | (963-965) |
\hline
\text{Voices, b.c.} & \text{Instrumental} & \text{Voices, b.c.} & \text{Instrumental} & \text{Voices, b.c.} & \text{Instrumental} \\
(m.927 G) & (m.933 D) & (m.951 Bb) & (m.961 D) & & \\
g-\cdots & g-\cdots & g-\cdots & g-\cdots & g-\cdots & g-\cdots \\
\end{array}
\]

\[
\begin{array}{ccccccc}
| (964-983) | (983-984) | (985-991) | & \\
\text{New Combination} & \text{Instrumental} & \text{Combination} & \\
(m.976 c) & & & \\
g-\cdots & g-\cdots & g-\cdots & G \\
\end{array}
\]

“Follow at will”
ET IN SPIRITUM (992-1047)
Time: 3
Key: G major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir

*Par bquare* “With naturals”

\[
\begin{array}{cccccc}
|992-999| & |1000-1007| & |1008-1011| & |1011-1025| & |1025-1029| & |1029-1033| \\
\text{‘tous’} & \text{‘tous’} & \text{Instrumental} & \text{tous} & \text{Instrumental} & \text{‘tous’} \\
\hline
\text{G} & \text{G} & \text{G} & \text{B,E,A,D,G,C,F} & \text{G} & \text{G} \\
\hline
\text{(m.1007 D)} & \text{(m.1011 G)} & \text{circle of fifths} & \text{(m.1025 D)} & \text{(m.1033 B)} \\
\hline
\end{array}
\]

\[
\begin{array}{cccc}
|1033-1035| \\
\text{Instrumental} \\
\text{(m.1035 E)} \\
\text{G} \\
\end{array}
\]

ET IN UNAM SANCTAM
Time: 6
Key: G major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir

Confiteor (1048-1084)

- Time: 3/2
- Key: G major
- Instruments: 2fl, 2vln, b.c.
- Voices: trio (Hc,T1,B1) trio (S1,S2,B)

<table>
<thead>
<tr>
<th>1048-1061</th>
<th>1061-1063</th>
<th>1063-1068</th>
<th>1068-1072</th>
<th>1073-1084</th>
</tr>
</thead>
<tbody>
<tr>
<td>H,T,B Trio, b.c.</td>
<td>Instrumental</td>
<td>Trio, b.c.</td>
<td>Instrumental</td>
<td>Voices, b.c./tous</td>
</tr>
<tr>
<td>C-----------</td>
<td>-----------</td>
<td>G-----------</td>
<td>-----------</td>
<td>D-----------</td>
</tr>
<tr>
<td>IV</td>
<td>I</td>
<td>IV</td>
<td>IV</td>
<td></td>
</tr>
</tbody>
</table>

Et Vitam (1085-1153) - Fugal Writing

- Time: 2
- Key: G major
- Instruments: fl, ob, strings a 4, b.c.
- Voices: choir with solo trio passages
“Here a motet will be sung, or a symphony played, suitable for the Offertory”

H6 SANCTUS

SANCTUS I (1154-1197)
Time: e
Key: D major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir

“Follow the Second Sanctus at will”
Key: D major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo trio passages

\[
\begin{align*}
&\text{(1198-1206)} & \text{(1206-1211)} & \text{(1211-1217)} & \text{(1217-1224)} \\
&\text{‘tous’} & \text{descending} & \text{‘seul 1’, b.c.} & \text{‘tous’} \\
&\text{inversion of Sanctus I} & \text{stretto} & & \\
&\text{(m.1205 g♯)} & \text{(m.1211 b)} & \text{(m.1216 E7)} & \text{(m.1217 A)(m.1223 A7)} \\
&D-\cdots & D-\cdots & D-\cdots & D-\cdots
\end{align*}
\]

SANCTUS III (1225-1251)
Time: e
Key: D major
Instruments: 2fl, 2ob, 2vln, b.c.

\[
\begin{align*}
&\text{(1225-1233)} & \text{(1233-1240)} & \text{(1240-1251)} \\
&\text{Instrumental} & \text{(m.1248 E7)} & \\
&A-\cdots-D & D-\cdots-A
\end{align*}
\]

“Turn for the following”

PLENI SUNT (1252-1266)
Time: e
Key: D major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir

\[\text{(1252-1258)} \text{ (1259-1266)} \text{ (1267-1286)}\]

Homophony
\[\text{(m.1264 E7)}\]
A-------------------D -------------------A

HOSANNA (1267-1286)
Time: 2
Key: D major
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo trio passages

\[\text{(1267-1274)} \text{ (1274-1278)} \text{ (1278-1286)}\]

‘seul 1’ ‘tous’ ‘seul 1’ SSB/’tous’
(m.1274 A) (m.1278 G) (m.1285 A7)
D-------------- D------------------ D ---------------D

“Here the elevation should be sung by a single soprano or by both sopranos in D la re sol bquarre”

BENEDICTUS (1287-1318)
Time: $$\frac{3}{2}$$
Key: D major
Instruments: b.c.
Voices: trio (Hc2,T2,B2)
“Immediately repeat the Hosanna as above in the Sanctus see the repeat mark it will have to be copied out in its entirety in all the parts”

H6 AGNUS DEI

AGNUS DEI I (1319-1342)
Time: e3/2
Key: g minor
Instruments: fl, ob, strings a 4, b.c.

“The organ plays the first Agnus Dei or if there is none the following symphony will suffice”

“Follow without a break”
AGNUS DEI II (1343-1396)
Time: e
Key: g minor
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo trio passages

| (1343-1351) | (1351-1358) | (1358-1364) | (1364-1370) | (1370-1376) | (1376-1380) |
| ‘seul’ | New Music | ‘tous’ | Concerted duets / ‘tous’ | Instrumental |

g------------- g------------- g------------- g------------- --Bb --Bb

| (1380-1384) | (1384-1390) | (1389-1396) |
| ‘seul 2’ | ‘seul 1’ | ‘tous’ |
| (m.1380 Bb) | (m.1384 D) | (m.1395 D7) |
g------------- g------------- g-------------

“For the third Agnus Dei repeat with a break the symphony before the Agnus Dei”

H6 SALVUM FAC REGEM
SALVUM FAC REGEM (1397-1502)

Time: 2
Key: g minor
Instruments: fl, ob, strings a 4, b.c.
Voices: choir with solo trio passages

“After the postcommunion sing the following Domine salvum”

<table>
<thead>
<tr>
<th>(1397-1409)</th>
<th>(1409-1421)</th>
<th>(1421-1429)</th>
<th>(1429-1434)</th>
<th>(1434-1443)</th>
<th>(1443-1449)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental</td>
<td>Sop1,2 ‘seul’</td>
<td>‘tous’</td>
<td>Instrumental</td>
<td>Choir</td>
<td>Instrumental</td>
</tr>
<tr>
<td>(bears resemblance to m.1073)</td>
<td>(=m.1397)</td>
<td>m.1429 D</td>
<td>(m.1448 D7)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\[ g\ldots \quad g\ldots \quad g\ldots \quad g\ldots \quad g\ldots \quad g\ldots \]

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sop1,2 ‘seul’</td>
<td>‘tous’</td>
<td>Instrumental</td>
<td>concerted</td>
<td>Instrumental</td>
<td>‘seul’→ ‘tous’</td>
</tr>
<tr>
<td>(music ~m.1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(mm.1499-1502~mm.551-553)</td>
</tr>
</tbody>
</table>

\[ \text{---------------------} Bb \quad \text{---------------------} Bb \quad \text{---------------------} Bb \quad Bb\ldots g \quad \text{---------------------} g \quad g\ldots G \]

“This Domine salvum is not sung again”

“This End of the Mass”
APPENDIX 2

MASS IPA

KYRIE

Kyrie, eleison. [kirie elsőn]
Christe, eleison. [kriste elsőn]
Kyrie, eleison. [kirie elsőn]

GLORIA

Gloria in excelsis Deo, [glória in eksêsís deo]
et in terra pax hominibus bonæ voluntatis. [et in têra paks ominiþys bône volôtatis]
Laudamus te. Benedicimus te. [lodamys te benedisimys te]
Adoramus te. Glorificamus te. [adɔramys te glôrifikamys te]
Gratias agimus tibi propter magnam gloriam tuam. [grasias azimys tibi prɔptɛr mamaha glɔɾiam tyam]
Domine Deus, Rex cælestis, [dɔmine deys reks selestis]
Deus Pater omnipotens, [deys pater ɔnipɔtêς]
Domine Fili unigenite, Iesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscie deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

[domine fili yniʒenite ʒezy kriste]
[domine deys ʧys dei filiys patris]
[kqui tɔlis pekata mɔdi]
[mizerere nɔbis]
[kqui tɔlis pekata mɔdi]
[sysipe deprekasionem nɔstram]
[kqui sedezad deksteram patris]
[mizerere nɔbis]
[kwɔniam ty sɔlys säktys]
[ty sɔlys dɔminys]
[ty sɔlyzaltisimys ʒezy kriste]
[kɔm säktɔ spirity in gloria dei patris]
[amen]

CREDO

Credo in unum Deum, Patrem omnipotentem,
factorem cæli et terræ, visibilium omnium, et
invisibilium.

[kredɔ in ynɔm deɔm patrɛm ōnipɔtɛtem]
[faktɔrem seli et tere vizibiliɔm ōniɔm et]
[ēvizibiliɔm]
Et in unum Dominum Iesum Christum Filium Dei unigenitum.

Et ex Patre natum ante omnia sæcula.

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 ascendit in cœlum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria judicare vivos et mortuos:
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.
Et unam sanctam catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi sæculi. Amen.

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth:
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

SANCTUS

[kyzys reji nön erit finis]
[ɛt in spiritɔm sãktɔm ðɔminɔm et vivifikãtem]
[kuì eks patre filiɔkwe prosedit]
[kuì kɔm patre et filiɔ simyl aðɔratyr et kɔglɔrifikatyr]
[kuì lɔktyyzest per prɔfetas]
[ɛt ynam sãktam katɔlikam et apɔstɔlikam]
[ekleziam]
[kõfiteɔr ynam baptisma in remisiɔnem]
[pekatorɔm]
[ɛt ekspektɔ rezyreksiɔnem mɔrtyarɔm]
[ɛt vitam vëtyri sekyli amen]

[sãktys sãktys sãktys dɔminys deys sabaɔt]
[pleni só seli et tera gloria tya]
[ɔzana in ekselsis]
Benedictus qui venit in nomine Domini:
Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

DOMINE SALVUM

Domine, Salvum fac Regem
Et exaudi nos in die qua invocaverimus te
APPENDIX 6

MONTECLAIR TREATISE FACSIMILE

Principes de Musique by Monsieur de Montéclair

A translation of a section of the treatise dealing with meter signatures located on page 128 of the original 1736 Paris edition.

"Old signs that mark the measures and the speed of the tempos. In the future, musicians will find our time signatures as peculiar as we find those of our predecessors, which we have almost all rejected."

---

1 Translation by this author. Martine Roche and Marcelle Benoit, Dictionnaire de la musique en France (Paris: Fayard, 1992) s.v. "mouvement." At its origin, mouvement indicates the speed, which is given by the sign marking the measure.
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History of Te Deum


**On French Compositions and Masses**


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**Pronunciation**


**Pitch**


**Religion**


**Rhythm and Meter**


Ornamentation


Musical Scores


