Trio de M^{r} Charpentier

ed. by John S. Powell

Jan van Bijlert (1597/98-1671), *The Concert*

INTRODUCTION

The *Trio de M^r^ Charpentier* is an independent chamber *trio en rondeau* that I discovered in the Versailles Bibliothèque Muncipale (Ms. Mus. 139) in 1980 when I was studying the Versailles sources for the *comédies-ballets* of Molière, Lully, and Charpentier. It does not seem to have been associated with any of Charpentier's known stage works, and it is not listed in H. Wiley Hitchcock's *Les Œuvres de / The Works of / Marc-Antoine Charpentier: Catalogue raisonné* (Paris: Picard, 1982). After the publication of the original edition of this work, a second source was brought to my attention by Shirley Thompson Para: a manuscript score entitled "Trio de M^r^ Charpantier" [*sic*] found in Brussels in the Conservatoire Royale de Bruxelles 24.106.

Suggestions for Performance

The sources designate no instruments for the three parts (see the *Critical Notes* below). However, the *Trio* could be performed by two violins and cello, two treble viols and bass viol, two oboes or flutes (*à bec* or *allemande*) and bassoon, or any mixture of these or similar instruments. Although no continuo figures are provided, the realization of the bass on a theorbo or harpsichord would form an attractive, historically well justified addition.

The metric signature ***3*** suggests a quick triple meter, such as 𝅗𝅥. = MM. 60.

Comparison with Charpentier's stage works sheds light on the repetition scheme for such *rondeaux*. On this point Charpentier is quite explicit in his autograph manuscripts, for he frequently specifies *Rondeau bis la premiere, seul la seconde, et bis la troisieme fois* ("Rondeau [i.e., refrain], twice at the beginning, once in the middle, and twice at the end"). In the case of the present trio, repeat bars frame the first (and last) statement of the refrain, while the interior statement is written out. Consequently the formal scheme of the rondeau as performed should be: A–A–B–A–C–A–A.

Critical Notes

Sources
Versailles: *F-V* Ms. Mus. 139 (three partbooks), p. 4: *Trio de M^r^ Charpentier* (in all partbooks). No specific instrumentations are provided.

Brussels: *B-Bc* 24.106 [formerly FA-IV-17], p. 127: *Trio de M^r^ Charpantier*
B is a 178-page manuscript collection copied by Philidor l'aîné, entitled "RECUEIL de Plusieurs Simphonies de M.^r^ de Lully et plusieurs autres. Copié par philidor laisnée." It contains some 270 short instrumental pieces, nearly all scored for one or two treble instruments and bass, and includes numerous excerpts from *ballets* and *comédie-ballets* by Lully; other composers represented include Chambonnières, Couperin, Forqueray,

Lalouette, Lambert, Rebel and Philidor l'aîné himself. Also featured are arrangements of some popular French melodies. A description of this manuscript in Herbert Schneider's Lully thematic catalogue (*Chronologisch-Thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully* [Tutzing: Hans Schneider, 1981], p.11) suggests that it was copied towards the end of Philidor's life, *c.*1725-28. [Information on Brussels provided by Shirley Thompson Para.]

Editorial Policy

The edition follows the text of Versailles, the three parts of which will be referred to here as S1, S2, and B, respectively. S1 carries an incomplete key signature—the signature is missing the *e-flat* This appears to be a copyist's error, as the part carries canceling sharps on *e*" in mm. 14, 28, 29, and 30. The *e-flat* is also missing in all key signatures in the Brussels score, but there it is added by the notes wherever needed. Likewise viewed as an error, and omitted here is the repetition of the pickup notes *b-flat – b-flat – e-flat* in m. 30 of the B part. The barring of the original has been retained.

In mm. 4, 12, 15, and 19 Brusses provides ornaments missing in Versailles; these have been added in the edition, but enclosed in parentheses. The other differences between the two sources are few and are of little significance, mostly consisting either of errors or variant notations that sound identical, such as splitting a continuous note into several tied notes of the same pitch. The following is a lists of the variants found in Brussels:

M. 3, S2, n. 4: *c*"

M. 6, S2, nn. 4–6: Dotted quarter note *b*'-*flat*, eighth-note *c*", quarter-note a with trill

M. 11, S1, n. 3: missing

M. 13, S2, n. 4: split into half note and quarter note

M. 22, S2, nn. 3-4: two quarter notes

M. 24, S1 and S2, n. 2: half note, tie, quarter note

M. 25, S1, n. 4 eighth notes *a*"-*flat* and *g*"

M. 28, S1, nn. 1-2: quarter note, tie, half note

M. 28, S2, nn. 1-2: quarter note, tie, half note, tie, quarter note

M. 28, B, n. 4: *e-flat*

M. 29, S1, n. 1: *a*" [natural]

Acknowledgments

I wish to thank Shirley Thompson Para for providing the information on the Brussels manuscript and the Bibliothèque Municipale de Versailles, owner of the principal source, for granting permission to publish this edition online.

Score and parts suitable for performance may be had from the editor at the address below, or through e-mail.

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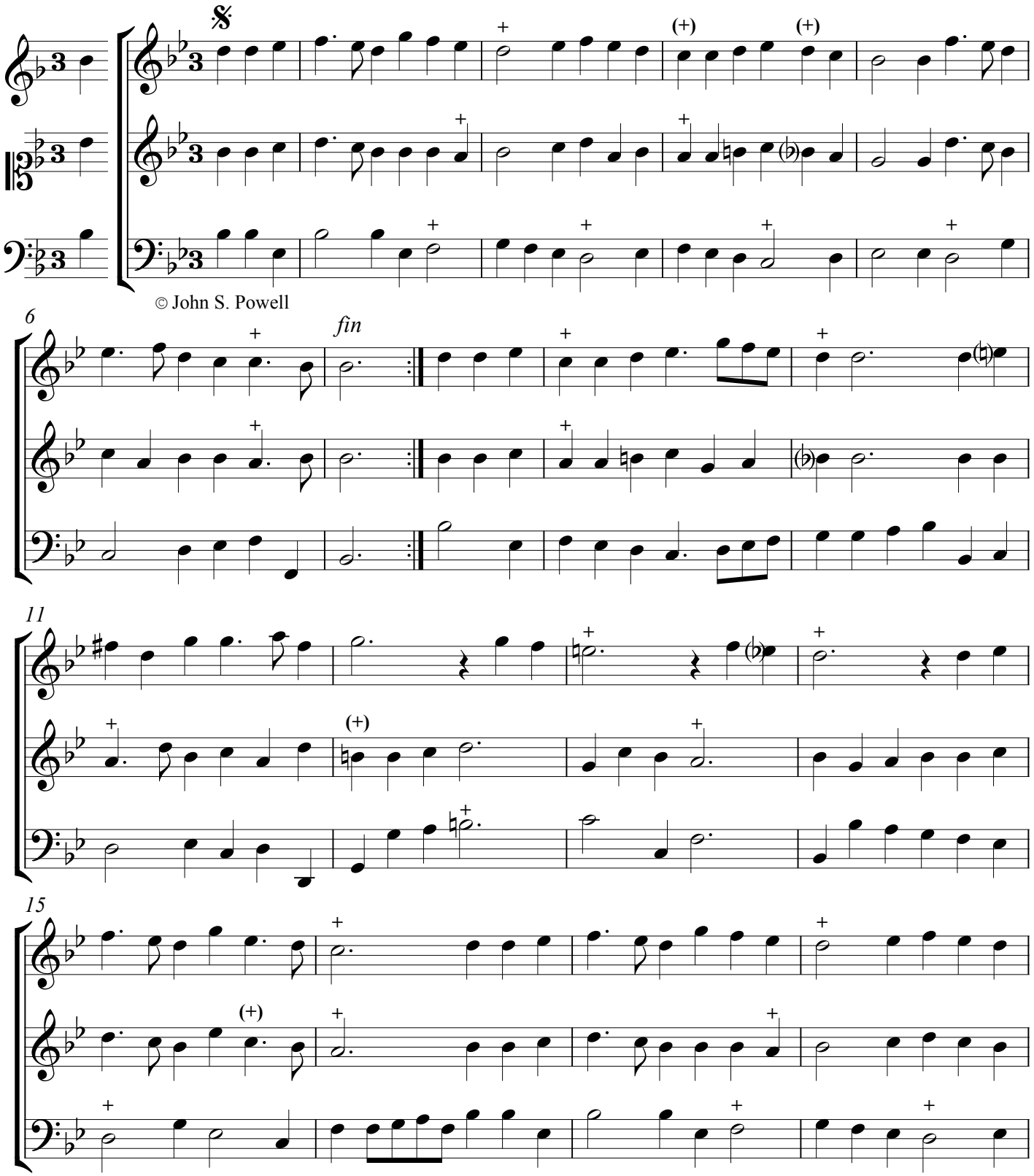
Trio de Mr Charpentier

Marc-Antoine Charpentier



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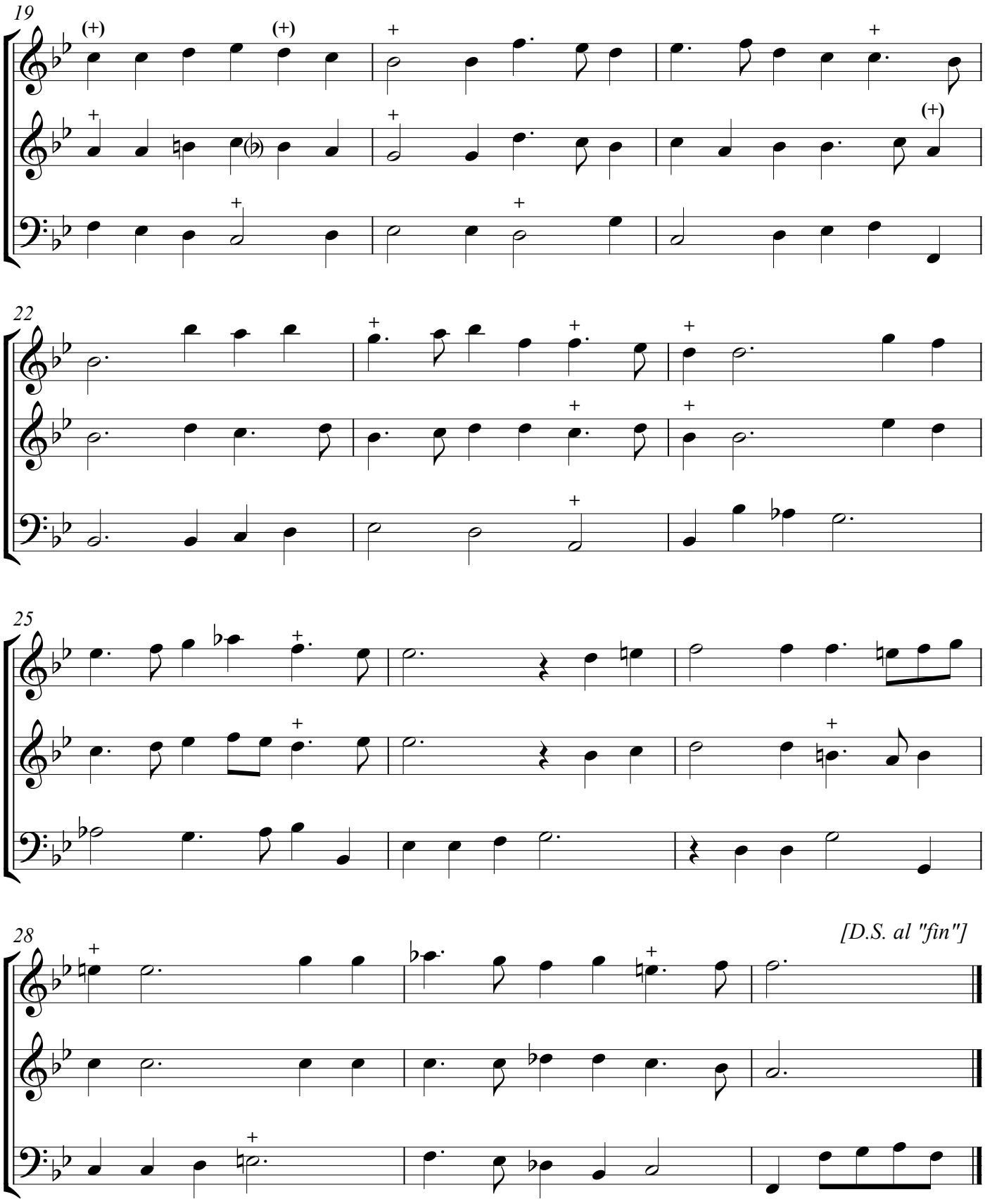
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