

Introduction

The *Trio de M^r Charpentier* is an independent chamber *trio en rondeau* that I found in the Versailles Bibliothèque Municipale 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).

The source consists of three separate parts: *premier dessus* (G1), *second dessus* (C1) and *basse* (F4). The *dessus* (G1) part carries an incomplete key signature—the signature is missing the e_b. This omission has been interpreted as a copyist's error, as the *dessus* (C1) part carries canceling sharps on e" in mm. 14, 28, 29, and 30. Likewise viewed as an error is the repetition of the pickup notes b_b - b_b - e_b found at the end of the last measure of the *basse* part, and which has not been reproduced in the present edition. The barring of the original has been retained in the present edition, even though it does not conform to modern practice.

There are no indications of instrumentation in the manuscript. It could be played by two violins and cello, two treble viols and bass viol, two flutes (*à bec* or *allemande*) and bassoon, or any such combination; the bass line could also be doubled by theorbo or harpsichord. The meter sign 3 designates a quick triple meter, such as ♩. = MM. 60.

Comparison with Charpentier's stage works sheds light on the scheme of repetition for such rondeaux. On this point Charpentier is quite explicit, for in his autograph manuscripts 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.

Those wishing to perform this trio should contact me at john-powell@utulsa.edu, and I will be happy to send along the score and parts.

John S. Powell

Trio de Mr Charpentier

Marc-Antoine Charpentier
ed. by John S. Powell

♩

Musical score for measures 1-6. The score is in 3/8 time and B-flat major. It features three staves: Treble, Alto, and Bass. The music consists of eighth and quarter notes. Measure 1 starts with a treble clef and a 3/8 time signature. Measures 2-6 contain various rhythmic patterns with some notes marked with a '+' sign.

7 *fin*

Musical score for measures 7-11. Measure 7 is marked with a '7' and the word 'fin'. The score continues with three staves. Measures 8-11 show a continuation of the musical theme, with some notes marked with a '+' sign. A double bar line is present at the end of measure 7.

12

Musical score for measures 12-15. The score continues with three staves. Measure 12 starts with a treble clef and a key signature change to one sharp (F#). Measures 13-15 show further development of the musical material, with notes marked with a '+' sign.

16

Musical score for measures 16-19. The score continues with three staves. Measures 16-19 show the final part of this section, with notes marked with a '+' sign.

20

Musical score for measures 20-23. The score is in 3/4 time and B-flat major. It features three staves: Treble, Middle, and Bass. Measure 20 starts with a treble staff containing a half note G4 and a quarter note G4. The middle staff has a half note G4 and a quarter note G4. The bass staff has a half note G2 and a quarter note G2. Measures 21-23 continue with similar rhythmic patterns and melodic lines, with some notes marked with a '+' sign.

24

Musical score for measures 24-27. The score continues in 3/4 time and B-flat major. Measures 24-27 show more complex rhythmic patterns and melodic lines across the three staves, with several notes marked with a '+' sign.

28

[D.S. al "fin"]

Musical score for measures 28-31. The score concludes in 3/4 time and B-flat major. Measures 28-31 feature a final melodic flourish in the treble staff and a concluding bass line. The piece ends with a double bar line. The instruction "[D.S. al 'fin']" is written above the final measure.