

INTRODUCTION

The Music of the Edition

Conserva me Domine (H. 230) is a setting of Psalm 15 (16) composed in 1699 by Marc-Antoine Charpentier (1643–1704) for use in the Sainte-Chapelle in Paris during Matins at the First Nocturn on Good Friday. It is a companion piece to two other psalm settings, all three of which are located in the same *cahier* (fascicle) in the *Meslanges autographes*¹ and were all intended for use during the 1699 celebration of the Easter Triduum:

Psalm[us] David lxx 3^e psalm du p[remie]r noct[urne] du mercredi s[ain]t “In te Domine speravi” (H. 228)

Psalmus David 26^{us} 3^e Psalme du p[remie]r nocturne du jeudi s[ain]t “Dominus illuminatio meo” (H. 229)

Psalmus David 15^{us} 3^e Psaume du P[remie]r Nocturne du Vendredy St “Conserva me Domine” (H. 230)

Conserva me Domine is scored for six named vocal soloists (although only four different singers are required), five-part chorus, four-part orchestra and continuo.

Source Information and Dating

The only extant source for *Conserva me Domine* (H. 230) is located in *cahier* [75] of Marc-Antoine Charpentier’s *Meslanges autographes*—the 28-volume autograph manuscript that contains almost all of the composer’s music and is housed in the Bibliothèque Nationale de France.² While the collection currently exists in 28 separate volumes, the music was originally organized into two concurrently compiled series of *cahiers*: the ‘French series’ numbered with Arabic numerals (1–75); and the ‘Roman series’ numbered with Roman numerals (I–LXXV). Both series have some *cahiers* missing.³ An examination of the contents of the *Meslanges autographes*, including an analysis of handwriting styles (particularly of clef formation), choice of annotations and correlations between compositions and known events, enables us to date many of the works within the manuscript. For the most part, the ordering of the *cahiers* in each of the two series of the *Meslanges autographes* suggests that both the ‘French’ and ‘Roman’ series were compiled chronologically and concurrently.⁴ There are, however, certain

1. The *Meslanges autographes* comprise twenty-eight volumes of music, written in Charpentier’s hand throughout his composing career. The manuscripts are housed at the Bibliothèque Nationale de France (F-Pn). *Conserva me Domine* is located in *Mélanges autographes*, volume 12, *cahier* [75] F-Pn Rés Vm¹ 259 (12), fols 47v–55.

2. The 28 volumes are also available in a facsimile edition: Marc-Antoine Charpentier, *Œuvres complètes de Marc-Antoine Charpentier: Meslanges autographes* (Paris, seventeenth century; reprint Paris: Minkoff, 1990–2004).

3. The following *cahiers* are missing from the *Mélanges autographes*: *cahiers* 48, 51–53, 65, 67–69, 71–73, XX–XXII, XL, LII–LIII, LVI, LIX, LXVII, LXXI–LXXIII.

4. H. Wiley Hitchcock, *Les Œuvres de / The Works of / Marc-Antoine Charpentier: catalogue raisonné* (Paris: Picard, 1982), 27. For further information regarding the chronology of Charpentier’s *Meslanges autographes*, see Catherine Cessac, “Proposals for a Reasoned Chronology of the Autograph

anomalies such that the ordering cannot always be used as a means of establishing the chronology of the works within the manuscript. As will be discussed later, a combination of internal and external evidence allows us precisely to date *Conserva me Domine* (Holy Week, 1699)—a date that matches the position of the work within the ‘French’ series of *cahiers*.

Conserva me Domine, located in *cahier* 75, is bound in volume 12 of the *Meslanges autographes*, together with *cahiers* 70 and 74. The *cahiers* of volume 12 do not follow the regular pattern of *cahiers* found elsewhere in the *Meslanges autographes*: *cahiers* 71–73 are missing; the numeral at the beginning of *cahier* 75 has been crossed out so that it is no longer visible (though it appears to have “66” written underneath the crossings out); *cahier* 70 is unusually short (in contrast to the *cahier* directly preceding it in the series, *cahier* 66, which is unusually long); there is a mixture of handwriting styles found in the *cahiers*; and, as in a number of other *cahiers*, the foliation changes to pagination to indicate the end of each *cahier*.⁵ Evidence, in the form of handwriting and references in the *Mémoire*, an almost complete inventory of Charpentier’s music, suggests that folios 54 to page 65 of *cahier* 66 were part of the original *cahier* 70—something that the changes in handwriting and paper would also suggest. *Cahier* 70, according to the *Mémoire* would also have included music that is now missing.⁶ *Cahier* 75 is the first of

Manuscripts of Marc-Antoine Charpentier” (paper presented at 15th Biennial International Conference on Baroque Music, 11–15 July 2012, Southampton); idem, “Chronologie raisonnée des manuscrits autographes de Charpentier. Essai de bibliographie matérielle. Avec la participation de Jane Gosine, Laurent Guillo et Patricia Ranum.» *Bulletin Charpentier* 3 (2010–2013): 1–43. (<http://philidor.cmbv.fr/Publications/Periodiques-et-editions-en-ligne/Bulletin-Charpentier/Liste-des-bulletins>); idem, *Marc-Antoine Charpentier* (Paris: Fayard, 2004); C. Jane Gosine, “Questions of Chronology in Marc-Antoine Charpentier’s ‘Meslanges Autographes’: An Examination of Handwriting Styles,” *Journal of Seventeenth-Century Music* 12, no. 1 (2006) (<http://sscm-jscm.press.uiuc.edu/v12/no1/gosine.html>); idem, “Marc-Antoine Charpentier, ‘Élévation au S Sacrement’ (H 264) for 3 voices (TTB) and basso continuo,” *The Web Library of Seventeenth-Century Music, WLSCM* No. 14, November 2008 (<http://www.sscm-wlscm.org/index.php/main-catalogue?pid=22&sid=46:Elevation-au-S-Sacrement-H-264>); Laurent Guillo, “Les Papiers à musique imprimés,” *Revue de musicologie* 87 (2001): 307–69; H. Wiley Hitchcock, *Les Œuvres de / The Works of / Marc-Antoine Charpentier: catalogue raisonné* (Paris: Picard, 1982); idem, “Les Œuvres de Marc-Antoine Charpentier: postscriptum B, un catalogue,” *Revue de musicologie* 70 (1984): 37–50; idem, “Marc-Antoine Charpentier: Mémoire and Index,” *Recherches sur la musique classique française* 23 (1985): 5–44; C. Jane Lowe (Gosine), “The Psalm Settings of Marc-Antoine Charpentier” (Ph.D. diss., University of Cambridge, 1990), 1–24; Patricia Ranum, *Vers une chronologie des œuvres de Marc-Antoine Charpentier: les papiers employés par le compositeur: un outil pour l’étude de sa production et de sa vie* (Baltimore: Author, 1994); idem, “Marc-Antoine Charpentier, compositeur pour les Jésuites (1687–1698): quelques considérations programmatiques,” *Marc-Antoine Charpentier: Un musicien retrouvé* (Liège: Mardaga, 2005), 231–246.

5. The page numbering for *Conserva me Domine* is fols. 47v–48r–48v–49r–49v–50r–50v–51r–51v–52r–52v–53r–53v–54r–page 55. The change from foliation to pagination is found in a number of *cahiers*, indicating the end of the *cahier*—something particularly useful in the *cahiers* that do not fall at the end of a volume.

6. The *Mémoire* lists the following pieces of music under “70.^e part” [*cahier* 70]: “Simphonie pour un reposoir”, “Elevation, o deus salvator noster”, “offertoire pour le sacre d’un Eveque 4 parties de voix et d’instrumens”, “Litanies de la vierge a 4 voix”, “De profundis a 4 voix”, “antiennes de la vierge[:] Inviolata &”, “motet a la vierge a 4 voix” (*Mémoire des ouvrages de musique latine et françoise de défunt M.^r Charpentier* (FPn Rés. Vmb. Ms. 71, fol. 6). The final five pieces appear to be those currently found in *cahier* 66 [H. 432, 90, 222, 48 and 371].

the *cahiers* in the *Meslanges autographes* to include the names of singers known to have been associated with the Sainte Chapelle.

Scoring

As shown in Table 1, Charpentier's choice of voices follows French practice of the time, with the *haute-contre* (notated using C3 clef) being sung by a high tenor, rather than falsetto counter-tenor or female alto. In this edition, the *haute-contre* parts are written in transposed treble clef to reflect the original voice type of high tenor. In modern practice, however, it is often necessary to have female altos and counter-tenors singing these lines. The *basse-taille* was a low tenor, usually sung today by a baritone. At the Sainte-Chapelle, the *dessus* (soprano) parts were sung by boys.

Table 1 Scoring

Part Name	Original Clef	Modern Clef
Vocal Soloists		
<i>dessus</i> (soprano)	G2	G2
2 <i>haute-contre</i> (2 high tenors)	C3	G2 ⁸
<i>taille</i> (tenor)	C4	G2 ⁸
2 <i>basse-taille</i> (2 low tenors/baritones) ⁷	F3	F4
Vocal Ensemble		
<i>dessus</i> (soprano)	G2	G2
<i>haute-contre</i> (high tenor)	C3	G2 ⁸
<i>taille</i> (tenor)	C4	G2 ⁸
<i>basse-taille</i> (low tenor/baritone)	F3	F4
<i>basse</i> (bass)	F4	F4
Instrumental ensemble		
<i>dessus de violon</i> (violin)	G1	G2
<i>haute-contre de violon</i> (viola I)	C1	C3
<i>taille de violon</i> (viola II)	C2	C3
<i>basse de violon</i> (bass violon/cello)	F4	F4
[orgue, <i>basse de violon</i>] (organ, bass violin/cello) ⁸	F4	F4

Charpentier uses a four-part string ensemble in this psalm setting. Although Charpentier does not specify the instruments in *Conserva me Domine*, evidence of the same combination of clefs in his other works suggests a string ensemble of *dessus de violon* (violin), *haute contre de violon* and *taille de violon* (originally two different sizes

7. Only four soloists are essential: soprano (*dessus*), high tenor (*haute-contre*), tenor (*taille*), low tenor/baritone (*basse-taille*), but Charpentier identifies the names of six singers on the score—all of whom were singers at the Sainte-Chapelle.

8. Charpentier does not specify the instruments in the continuo group in *Conserva me Domine*, but based on evidence from H. 228 (as discussed later) we may assume that the organ and a *basse de violon* were used as the continuo group for the *petit chœur* sections. All bass instruments used within the continuo group played at 8^{va} pitch in seventeenth-century French music.

of viola) and *basse de violon* (bass violin).⁹ Today, the *basse de violon* (originally tuned to B₁-flat–F–c–g) is usually played by the cello. While many other scores by Charpentier refer to wind instruments, there are no specifications for wind instruments in any of these three psalm settings composed for the singers at the Sainte-Chapelle.

Charpentier's choice of five-part chorus and four-part instrumental ensemble allows the instrumental parts considerable independence or quasi-independence, instead of simply doubling vocal lines. As in Charpentier's other *grands motets*,¹⁰ the composer contrasts sections for the *petit choeur* (soloists) with sections for the *grand choeur* (full chorus and instrumental ensemble)—identified in this work by the terms *seul* and *tous* respectively. While Charpentier's *grands motets* for the Jesuits, written in the late 1680s and 1690s, were scored for a four-part vocal ensemble (*dessus, haute-contre, taille* and *basse*) and four-part instrumental ensemble, the motets composed for singers from the Sainte-Chapelle favored a five-part chorus with four-part instrumental ensemble. The difference between the four- and five-part writing allows Charpentier to demonstrate great ingenuity in his part-writing by constantly altering the way in which the instruments at times simply double, embellish, or provide entirely independent lines of music. Almost every measure offers a slight change in the way instruments double the voices, allowing Charpentier to highlight different lines within the texture. Table 2 shows an example of the diverse ways in which Charpentier creates instrumental lines in measure 28 and 29.

Contrapuntal Writing

It is no surprise, then, that one of the most remarkable features of *Conserva me Domine* is the contrapuntal writing. In 1703, Brossard referred to Charpentier as being “the most profound and learned of modern musicians.”¹¹ The final section of *Conserva me Domine*, with its complex imitative writing, is quite unlike other French music of the period and could well have been the inspiration for this comment. For example, in the final section, setting the words “at thy right hand are delights even to the end”, Charpentier uses triple invertible counterpoint, with three of the lines heard canonically. See Table 3.

9. For more information regarding the string instruments used in France at this time, see “Projet de mécénat pour la reconstitution des Vingt-quatre Violons du Roi (Orchestre de Louis XIV),” *Centre de Musique Baroque de Versailles* http://echo-culture.ouvaton.org/IMG/pdf/Les_24_Violons_du_roi-2.pdf

10. Although the term *grands motets* is not used by Charpentier, it is used in the inventory of the composer's works compiled prior to the sale of the manuscripts by Jacques Edouard to the Bibliothèque du Roi in 1727. The term *motet à grand choeur* has also been used to describe similar works from the period—though Charpentier does not use that particular term, nor does it appear in the inventory of his works (see Thierry Favier, *Le motet à grand choeur (1660–1792) Gloria in Gallia Deo* (Paris: Fayard, 2009), 25–29.

11. See Patricia Ranum, “The Commentators” <http://ranumspanat.com/commentators.htm> (quoted in *La Collection de Sébastien de Brossard* (Paris, 1994), ed. Y. de Brossard, 275–276): “[Charpentier] a toujours passé, au gout de tous les vrais connoisseurs pour le plus profond et le plus sçavant des musiciens modernes”.

Table 2. Examples of Instrumental Doublings

Part	Doubling at M. 28.2	Doubling at M. 29.2
<i>Dessus</i> (G2)	Exact doubling by <i>dessus de violon</i> (G1)	Exact doubling by <i>dessus de violon</i> (G1)
<i>Haute-contre</i> (C3)	Independent	Doubled by <i>taille de violon</i> (C2)
<i>Taille</i> (C4)	Independent	Doubled by <i>haute-contre de violon</i> (C1) at octave above
<i>Basse-taille</i> (F3)	Doubled by <i>haute-contre de violon</i> (C1) at octave above	Independent
<i>Basse</i> (F4)	Doubled by <i>basse de violon</i> (F4) and continuo	Doubled by <i>basse de violon</i> (F4) and continuo
<i>Dessus de violon</i> (G1)	Doubles <i>dessus</i> (G2) exactly	Doubles <i>dessus</i> (G2) exactly
<i>Haute-contre de violon</i> (C1)	Doubles <i>basse-taille</i> (F3) at octave above	Doubles <i>taille</i> (C4) at octave above
<i>Taille de violon</i> (C2)	Independent	Doubles <i>haute-contre</i> (C3)
<i>Basse de violon</i> (F4)	Doubles <i>basse</i> (F4)	Doubles <i>basse</i> (F4)

Table 3 Example of triple invertible counterpoint

Measure	Motif	1 st point of imitation	2 nd point of imitation	Interval of imitation	Distance
192	a	<i>Dessus</i> (G2)	<i>Haute-contre</i> (C3)	5 th below	half note
	b	<i>Basse-taille</i> (F3)	<i>Basse</i> , continuo (F4)	5 th below	half note
	c	<i>Dessus de violon</i> (G1)	<i>Haute-contre de violon</i> (C1)	4 th below	whole note
200	a	<i>Basse-taille</i> (F3)	<i>Basse</i> (F4)	5 th below	half note
	b	<i>Taille</i> (C4)	<i>Basse de violon</i> and continuo (F4)	5 th below	quarter note
	c	<i>Haute-contre</i> (C3) and <i>taille de violon</i> (C2)	--	--	--

53:

tionis in dextera tu - a usque in fine usque in fi - nem in - dextera in dextera
 tu - a usque in dextera tu - a us - que - in fi - nem in - dextera in dextera
 Delecta - ti o - nes in - dextera in - dextera tu
 - in dextera in dextera tu - a delecta - ti o - nes delecta - ti o - nes in dextera tu
 in dextera tu - a delecta - ti o - nes delecta - ti o - nes in dextera in dextera
 tu - a us que us - que in fine us - que us - que in fi - nem us -
 tu - a delecta ti o - nes in dex - tera tu - a usque in fi - nem us -
 a us que in fi - nem usque in fi - nem usque in fi - nem us -
 a delecta ti o - nes in dextera tua us que in fi - nem
 tu a us - que in - fi - nem us que in fi - nem

Figure 1. *Conserve me Domine* (cahier [75]) F-Pn Rés Vm¹ 259 (12), fol. 53, measure 196

As may be seen in Figure 1, the contrapuntal writing in this final section of *Conserve me Domine* leads to some of the most extensive independent writing for the

continuo. While the vocal *basses* sing the three subjects in imitation, the continuo repeats a single thematic idea independently throughout the section and sometimes doubling other vocal or instrumental parts. In addition to participating in the imitative texture, the continuo provides the harmonic foundation for the entire musical edifice while maintaining melodic interest. At the same time, it is both integrated with and separated from the other parts.

Identification of Singers

The names of six singers, known to have been members of the chapel choir at the Sainte-Chapelle, are identified on the score. Charpentier does not, however, specify the voice types—these are established through the composer’s choice of clefs and known practices in other works that appear in the *Meslanges autographes*. The names, together with the names of another singer from the Sainte-Chapelle, found on the score of *In te Domine speravi* (H. 228) include:

<i>Dessus</i>	Bersan [boy chorister]
<i>Haute-contre</i>	Mons[ieu]r D’angoul[ême]
<i>Haute-contre</i>	Mr Terrier
<i>Taille</i>	Mr Molaret
<i>Basse-taille</i>	Mr Antheaume
<i>Basse-taille</i>	Mr Royer

These names allow us to assign a precise date and liturgical occasion for the three psalm settings. The name of the solo *dessus*, Bruslard, appears on the score of *In te Domine speravi* (H. 228). This chorister entered the service of the Sainte-Chapelle in August 1698, at the age of eight-and-a-half. Mr Antheaume, named on all three psalm settings, left the Sainte-Chapelle in September 1699,¹² thus giving a *terminus ante quem* for the three psalm settings. Since we know that the psalm settings were intended for use during Holy Week, they must have been composed for use in 1699 while both Bruslard and Antheaume were singing in the choir.

According to Patricia Ranum, after the death of a *maître de musique* at the Sainte-Chapelle, the music written by the composer would have been confiscated by the chapel authorities. Ranum, therefore, argues that music contained within the *Meslanges autographes* that bears the names of singers from the Sainte-Chapelle would have been intended for use outside of the regular chapel services, since it remained in the possession of the composer. She suggests the possibility that the music was written for the Confraternity of Saint Michel du Mont de la Mer at the Chapel of Saint-Michel, citing documents from the period that refer to using singers from the Sainte-Chapelle at their services.¹³

12. Michel Brenet, *Les Musiciens de la Ste-Chapelle du Palais* (Paris: Minkoff, Paris 1910/R1973), 261–262.

13. Referring to two Feasts of St. Michel, the document instructs that “fera chanter en musique par tous les chantres de la Ste Chapelle, avec les enfants de chœur, les 1es et 2es vespres, la grande messe avec le salut ...” Ranum also mentions a reference in the *Mercurie Galant* to singers from the Sainte-Chapelle participating in these services. Patricia Ranum, “Question B – Charpentier’s *cahiers*: are they a sketch-book” http://ranumspanat.com/html%20pages/meslanges_sketchbook.html

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EDITORIAL REPORT

Editorial Procedures

Score layout

With the exception of the opening five measures of the psalm setting, the modern edition follows the layout of the original manuscript. In measures 1–5, Charpentier wrote out only one bass line, but the scoring implies that these measures were intended to be played by both the orchestral *basses de violon* and the continuo part: the line is marked “tous” (suggesting the orchestral basses) and also includes figured bass (suggesting the continuo part). At measure 5³, Charpentier specifies “accomp[agnement]”, indicating that during the solo section only the continuo should play (See Figure 2).



Figure 2. *Conserva me Domine* (cahier [75]), F-Pn Rés Vm¹ 259 (12), fol. 47v

In an equivalent passage in the two companion psalm settings, Charpentier gives more information about the scoring: in H. 228, he indicates “tous et orgue” next to the bass line; and in H. 229, he indicates “tous et basse contin[ue]”. Not only do these indications provide information about the scoring within the opening section, but they also suggest the use of the organ and continuo *basse de violon* during the *petits chœurs*—something also suggested by the use of the term “accomp[agnement] seul”.

Meter, beaming and slurs

The original meter signatures have been retained throughout the edition, together with the original beaming and slurring of notes used by Charpentier in the original manuscript.

Accidentals

Accidentals have been modernized to include the use of the natural sign, which is not found in the original notation of *Conserva me Domine*, and they follow the modern bar-line convention whereby an accidental remains in effect throughout the measure unless it is cancelled. In line with his French contemporaries, Charpentier only rarely uses the natural sign in the *Meslanges autographes*; instead he uses flats and sharps to indicate the lower and higher pitches. Modern accidentals have been used throughout the edition in all parts. Any of Charpentier’s original accidentals that, according to the modern bar-line

convention are now redundant, have been tacitly removed. Editorial accidentals have been placed in square brackets.

*Ornamentation*¹⁴

Ornament symbols appear in the edition as they do in the original with no editorial additions. Since there are no extant ornament tables or explanations associated with Charpentier's music, interpreting Charpentier's ornamentation remains somewhat conjectural based on evidence drawn from the musical sources themselves and comparisons with the practices of his French contemporaries, such as Couperin and D'Anglebert. The use of other composers' ornament tables is, however, problematic since each table, with its explanations of ornaments, is specific to that composer and not generic or necessarily applicable to any other composer's music.

Charpentier uses two ornament symbols in *Conserva me Domine*: the *tremblement simple* and the *tremblement* symbol preceded by a dot. The *tremblement simple* is the most commonly found ornament symbol found in Charpentier's autograph manuscripts (See Figure 3). Evidence found elsewhere in the manuscript, and comparisons with contemporary French composers, would suggest that the *tremblement* was usually approached from above. The *tremblement* symbol preceded by a dot is found on a number of occasions in *Conserva me Domine*—all of which occur on either a half note or dotted half note (See Figure 4).

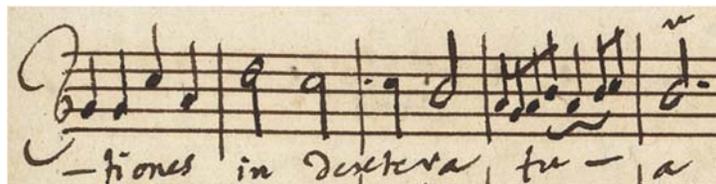


Figure 3. *Conserva me Domine* (cahier [75]) F-Pn Rés Vm¹ 259 (12), fol. 53, *dessus*

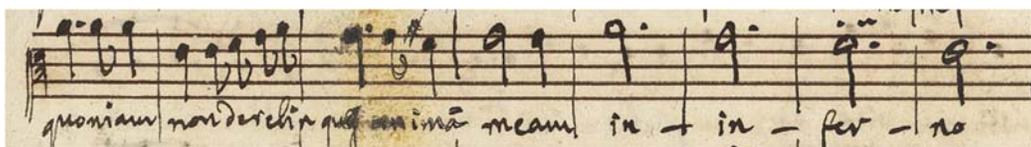


Figure 4. *Conserva me Domine* (cahier [75]) F-Pn Rés Vm¹ 259 (12), fol. 52, *haute contre*

There is one example, however, in which the dot is placed above the half note, but the *tremblement* is placed over the dotted quarter note that follows (See Figure 5). This suggests that the main note should be held before the *tremblement* itself begins. The main written note (the tied note in Figure 5), therefore, becomes part of the ornament pattern—

14. For a more detailed discussion of Charpentier's use of ornamentation, see Shirley Thompson, "The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance" (Ph.D. diss., University of Hull, 1997), volume 2, 304–451.

part of the trill itself, acting like a note of preparation before the *tremblement* itself. There are many other examples in the *Meslanges autographes* of this use of the dot on the first part of a tied note followed by a mordent on the remainder of the tied note.

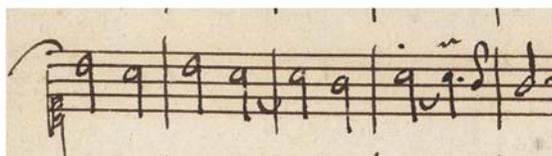


Figure 5. *Conserva me Domine* (cahier [75]) F-Pn Rés Vm¹ 259 (12), fol. 53, *haute contre de violon*

Continuo figuring

With the exception of modernizing the figures to include the natural sign (in substitution for some of Charpentier's sharps and flats), the original continuo figures have been retained throughout *Conserva me Domine*. Modern performers unfamiliar with Charpentier's unwritten practices, should note the following rules governing the realization of the continuo figuring:¹⁵

(1) Dominant chords were assumed to be major, unless otherwise specified. Where 4–3 suspensions occur, the resolution onto the third was major unless Charpentier indicated a $\flat 3$.

(2) Unless otherwise indicated, when Charpentier indicated the continuo figures 4 and 5, these were understood to be perfect intervals. If this were not the case, he would indicate the alteration by an accidental placed next to the continuo figuring.

Pitch

The pitch used for seventeenth-century French organs was probably about a tone below modern pitch (at approximately A=392), and was referred to as *Ton de Chapelle*.¹⁶

Spellings

The original Latin spellings have been retained throughout this edition of *Conserva me Domine*, as have the written directives, such as tempo indications, and scoring. Textual underlay reflects the French pronunciation of Latin. Capitalization and punctuation have been modernized to follow modern conventions.

Clefs

The clefs have been modernized throughout, but the key signature and the meter signatures remain the same as in the original manuscript.

15. For more information on issues related to Charpentier's continuo figuring, see: Graham Sadler, "Idiosyncracies in Charpentier's continuo figuring: their significance for editors and performers" in *Les manuscrits autographes de Marc-Antoine Charpentier* (Wavre: Editions Mardaga, 2007), 137–156; Graham Sadler and Shirley Thompson, "Marc-Antoine Charpentier and the *basse continue*", *Basler Jahrbuch für Historische Musikpraxis*, XVIII (1994): 9–30.

16. Bruce Haynes, *A History of performing pitch: The story of "A"* (Lanham: Scarecrow Press, 2002), 97–98.

CRITICAL NOTES

Conserva me Domine begins on folio 47v of *cahier* 70 of volume 12 of the *Meslanges autographes* where it appears with the title: *Psalmus David 15^{us} 3^e Psaume du P^r nocturne du Vendredy St*, thus identifying not only the psalm text but also the liturgical occasion for which it was composed. As in the two companion pieces, *In te Domine speravi* (H. 228) and *Dominus illuminatio meo* (H. 229) found in volume 12, Charpentier indicates the names of singers from the Sainte Chapelle on the score. The names of the singers are indicated below as they appear on the manuscript.

Charpentier appears to have made all the corrections indicated with the asterisk (*) at the same time with a faulty nib, creating a double stroke not found elsewhere in the piece.

Pitches are indicated with middle C being *c'*. The following abbreviations are used to indicate the vocal and instrumental parts, corresponding to the abbreviations used in the modern edition:

- S *dessus* (soprano)
- A *haute-contre* (alto/high tenor)
- T *taille* (tenor)
- Bar *basse-taille* (baritone)
- B *basse* (bass)
- Vn. *dessus de violon* (violin)
- Va. 1 *haute-contre de violon* (viola I)
- Va. 2 *taille de violon* (viola II)
- Vc. *basse de violon* (cello/bass violin)
- B.c. *continue* (organ, cello/bass violin)

M.5, A, Mons[ieu]r Dangoul[ê]me seul

M.5, T, Mr Molaret seul

M.5, Bar, Mr Anteaume [seul]

M.9, Vc./B.c., beat 2, corrections to original notation (possibly a result of incorrect part alignment)

M.11, Bar, Mr Anteaume seul

M.11, A, beat 2, corrections to original notation*

M.11, Bar, beat 3, corrections to original notation*

M.46, T, beats 2–4, corrections to original notation* (possibly due to rhythmic error)

M.55, B, corrections to original notation*—the bass part entry was originally written a bar too early

M.57, Vc./B.c. beats 2–4, corrections to original notation

M.58, A, beat 1, corrections to original notation

M.58, T, beat 1, corrections to original notation (including text)

M.60, beat 4–M.61, beat 1, Vn.1, corrections to original notation (original appears to have been written a third too high)

M.60, T, beat 4, # added later

M.70–M.71, faites icy une petite pause

M.71, T, Mr Molaret [seul]

M.71, Bar, Mr Royer [seul]

- M.88–89, Vc./B.c., Charpentier corrected the bass line, indicating “re mi fa sol sol” to clarify the correction, and rewriting the figures*
- M.108, S, Bersan seul
- M.111, A, Mr Terrier seul – written before the staff in the margin
- M.111, T, Mr Molaret [seul] – written before the staff in the margin
- M.111, Bar, Mr Royer [seul] – written before the staff in the margin
- M.114, S, Bersan seul
- M.114, Bar, Mons[ieu]r Royer seul
- M.116, T, Molaret seul
- M.117, A, Terrier seul
- M.118, Vc./B.c., beats 1–2, corrections to original notation*
- M.120–121, A, T, Vc./B.c., after measure 120, Charpentier crossed out the entire measure that followed. He then rewrote the music in the following bar. The errors occur in the tenor and continuo parts.
- M.128, T, beat 2, corrections to original notation*
- M.128, A, beats 2–3, corrections to original notation*
- M.132, T, beat 2, corrections to original notation*
- M.133, T, beats 1–2, corrections to original notation*
- M.143, A, T, Bar, beats 1–3: corrections to original notation* (including text rewritten or added later)
- M.144, Bar, beats 2–3, corrections to original notation* (including slur added)
- M.149, Va. 2, beats 1–3, corrections to original notation*
- M.154, T, beats 1–3, corrections to original notation*
- M.163, S, A, T, Bar, B, Vc./B.c., beats 1–3, corrections to original notation* (possibly as a result of incorrect text underlay or missing text)
- M.170, Va. 2, beat 3, corrections to original notation
- M.184, Va 1, Charpentier corrected the clef (originally C3) at the beginning of the line
- M.185, A, d’Angoul[ême] seul
- M.185, Bar, Antheaume seul
- M.185, Bar, beat 3, corrections to the original notation*
- M.186, T, Molaret seul
- M.191, A, beat 2, corrections to the original notation (it appears to be a rhythmic correction)
- M.223, S, Bersan seul
- M.223, A, Terrier [seul]
- M.223, Bar, Royer seul
- M.240–41, A, corrections to the original notation (including adding part of text)
- M.255, S, Bersan seul
- M.255, A, Terrier seul
- M.255, T, Molaret seul
- M.255, Bar, Royer seul
- M.268–270, Va. I, corrections to the original notation*