

Marc-Antoine Charpentier

Pièces à machines: Circé [H.496]
Suite instrumentale



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M-A. Charpentier (1643-1707)

[1.] Ouverture

Sheet music for the first movement, featuring four staves: Dessus (treble), Haute-contre (C-clef), Taille (Bassoon), and Basse (double bass). The key signature is one flat, and the time signature is 2/4.

Sheet music for the first movement, continuing from measure 7. The staves are labeled ds (Dessus), hc (Haute-contre), tl (Taille), and bc (Basse). The key signature changes to one sharp at the beginning of the second system.

Sheet music for the first movement, continuing from measure 13. The staves are labeled ds, hc, tl, and bc. The key signature changes to one sharp at the beginning of the second system.

Sheet music for the first movement, continuing from measure 17. The staves are labeled ds, hc, tl, and bc. The key signature changes to one sharp at the beginning of the second system.

21

ds

hc

tl

bc

This section consists of four staves for double bassoon (ds), harp (hc), timpani (tl), and bassoon (bc). The music is in common time, with a key signature of one flat. Measures 21-25 feature eighth-note patterns with various dynamics like forte, piano, and accents.

26

ds

hc

tl

bc

This section continues with the same four instruments. Measures 26-30 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes.

Fugue

32

ds

hc

tl

bc

The score transitions to a fugue section. The first voice (double bassoon) enters with a melodic line labeled "seul". Subsequent entries are labeled "seul" for each instrument in turn: harp, timpani, and bassoon. The bassoon part contains rests throughout this section.

38

ds

hc

tl

bc

This section concludes the fugue. Measures 38-42 feature eighth-note patterns with dynamic markings "tous" (all) and "seul" (alone). The bassoon part resumes its active role in these measures.

45

ds hc tl bc

This section contains four staves for double bass (ds), harpsichord (hc), timpani (tl), and bassoon (bc). The music consists of eighth and sixteenth note patterns. Measure 45 ends with a fermata over the bc staff.

51

ds hc tl bc

This section continues with four staves for ds, hc, tl, and bc. The music features eighth and sixteenth note patterns, with measure 56 concluding with a fermata over the bc staff.

57

ds hc tl bc

This section continues with four staves for ds, hc, tl, and bc. The music features eighth and sixteenth note patterns, with measure 62 concluding with a fermata over the bc staff.

63

ds hc tl bc

This section concludes with four staves for ds, hc, tl, and bc. The music features eighth and sixteenth note patterns, with measure 68 concluding with a fermata over the bc staff.

[2.] Prélude

[Dessus] [Haute-contre] [Taille] [Basse]

7

ds hc tl bc

14

ds hc tl bc

[3.] Arts et Plaisirs

[Dessus] [Haute-contre] [Taille] [Basse]

4

ds hc tl bc

8

petite reprise

ds hc tl bc

14

1 2.

ds hc tl bc

[4.] Rondeau

[Dessus]

[Haute-contre]

[Taille]

[Basse]

7

ds

hc

tl

bc

16

ds

hc

tl

bc

24

ds

hc

tl

bc

33

ds

hc

tl

bc

Au lieu du rondeau précédent l'on peut jouer les deux airs suivants

[5.] Deux beaux yeux me charment

[Dessus]

[Haute-contre]

[Taille]

[Basse]

6

ds

hc

tl

bc

grand reprise

11

ds

hc

tl

bc

18

ds

hc

tl

bc

[6.] Un jour la jeune Lizette

[Dessus]

[Haute-contre]

[Taille]

[Basse]

deux fois le commencement

6

ds

hc

tl

bc

13

ds

hc

tl

bc

1.

2.

recit

recit

20

ds

hc

tl

bc

recit

recit

recit

27

ds hc tl bc

tous tous tous

34

ds hc tl bc

reprise seulement ici

40

ds hc tl bc

[7.] Passecaille

[Dessus] [Haute-contre] [Taille] [Basse]

8

pour suivre apres la fin

ds

hc

tl

bc

15

ds

hc

tl

bc

23

ds

hc

tl

bc

30

ds

hc

tl

bc

37

This section contains four staves for different instruments. The first staff (ds) has a treble clef and consists of eighth-note patterns. The second staff (hc) has a treble clef and includes some sixteenth-note patterns. The third staff (tl) has a bass clef and features eighth-note patterns. The fourth staff (bc) has a bass clef and shows eighth-note patterns. Measure 37 ends with a fermata over the ds staff.

44

This section contains four staves for different instruments. The first staff (ds) has a treble clef and consists of eighth-note patterns. The second staff (hc) has a treble clef and includes some sixteenth-note patterns. The third staff (tl) has a bass clef and features eighth-note patterns. The fourth staff (bc) has a bass clef and shows eighth-note patterns. Measure 44 ends with a fermata over the ds staff.

51

This section contains four staves for different instruments. The first staff (ds) has a treble clef and consists of eighth-note patterns. The second staff (hc) has a treble clef and includes some sixteenth-note patterns. The third staff (tl) has a bass clef and features eighth-note patterns. The fourth staff (bc) has a bass clef and shows eighth-note patterns. Measure 51 ends with a fermata over the ds staff.

57

This section contains four staves for different instruments. The first staff (ds) has a treble clef and consists of eighth-note patterns. The second staff (hc) has a treble clef and includes some sixteenth-note patterns. The third staff (tl) has a bass clef and features eighth-note patterns. The fourth staff (bc) has a bass clef and shows eighth-note patterns. Measure 57 ends with a fermata over the ds staff.

64

ds
hc
tl
bc

This section shows four staves for double bass (ds), harpsichord (hc), timpani (tl), and bassoon (bc). The music consists of eighth-note patterns. Measure 64 starts with a forte dynamic. Measures 65-67 feature sustained notes with grace notes. Measure 68 begins with a forte dynamic.

70

ds
hc
tl
bc

This section continues with the same four instruments. Measures 70-73 show eighth-note patterns. Measures 74-76 introduce sixteenth-note patterns, particularly in the bassoon and timpani parts.

76

ds
hc
tl
bc

This section continues with the same four instruments. Measures 76-79 show eighth-note patterns. Measures 80-82 introduce sixteenth-note patterns, particularly in the bassoon and timpani parts.

83

ds
hc
tl
bc

This section continues with the same four instruments. Measures 83-86 show eighth-note patterns. Measures 87-89 introduce sixteenth-note patterns. The lyrics "quand on veut pour finire l'on prend cette dernière note" are written under the harpsichord part. The score concludes with endings marked with %.

[8.] Menuet - Les singes

[Dessus]

[Haute-contre]

[Taille]

[Basse]

7

ds

hc

tl

bc

14

ds

hc

tl

bc

22

petite reprise

1 2

ds

hc

tl

bc

Bouree

ds hc tl bc

35 *grande reprise*

ds hc tl bc

42 *petite reprise*

ds hc tl bc

[9.] Les pantomimes

[Dessus]

[Haute-contre]

[Taille]

[Basse]

5 *marques d'obéissance*

ds hc tl bc

13 *complaisance* *colere* *et tendresse*

ds hc tl bc

20 *rage* *et pitie*

ds hc tl bc

27 *fureur et promptitude*

ds hc tl bc

31

estonnement *marques d'empuissance* *elles marquent ?*

ds hc tl bc

40

marques d'impuissance *et refus* *fureur et desespoir*

ds hc tl bc

49

elles s'en fuient

ds hc tl bc

[10.] Prelude pour faire entrer Les Divinitez des forets

[I et II Dessus]

[Haute-contre]

[Taille]

[Basse]

5

ds
hc
tl
bc

10

ds
hc
tl
bc

14

ds
hc
tl
bc

[11.] Divinez des forets et de la mer

[Dessus]

[Haute-contre]

[Taille]

[Basse]

7

ds
hc
tl
bc

14

ds
hc
tl
bc

la seconde foix faite la blanche entiere avec la noire liee

20

ds
hc
tl
bc

7 6 9 7 8 5

27

ds
hc
tl
bc

7 6 #

32

ds hc tl bc

[1] [2]

faite la ronde et la noire liee la premier foix et finissez par la ronde seule

[12.] Rondeau pour trois figures

[Dessus]

[Haute-contre]

[Taille]

[Basse]

5

ds hc tl bc

10

ds hc tl bc

15

ds

hc

tl

bc

20

ds

hc

tl

bc

25

ds

hc

tl

bc

31

ds

hc

tl

bc

NOTE EDITORIALI

La fonte della suite strumentale tratta da “*Circe*” H.496 è il manoscritto autografo incluso in *Mélanges autographes: volume XVII*, Gallica, BNF, Parigi.

Il manoscritto è corretto. Partitura e parti sono state trascritte con le chiavi di uso corrente. Ogni suggerimento dell'editore è tra parentesi.

In copertina è riportata la riproduzione dell'incipit della partitura autografa.

La versione 1.0 è stata pubblicata il 11 settembre 2022.

EDITORIAL NOTES

The source of the instrumental suite from “*Circe*” H.496 is the holograph of the score, *Mélanges autographes: volume XVII*, Gallica, BNF, Paris.

The autograph score is almost flawless. Score and parts were published with the currently used clefs. All editor suggestions are in parentheses.

The cover page includes the incipit from the autograph score.

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