

Le Reniement de St Pierre:
A Critical Study

by
Martha A. Fawbush
for
Dr. Clyde W. Brockett

Christopher Newport College
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Le Reniement de St Pierre is one of thirty-four oratorios composed by Marc-Antoine Charpentier (?1645-50 - 1704), the only French composer to attempt the histoire sacrée.¹ Manfred Bukofzer² and H. Wiley Hitchcock³ have described Le Reniement as a masterwork. However, no detailed, scholarly study of the work has been presented to date. The purpose of this paper is to review Charpentier's Biblical sources, to examine the oratorio's tonal and melodic characteristics, and to consider Charpentier's use of recitative, arioso, and chorus.

Le Reniement de St Pierre appears in manuscript copy, perhaps by Charpentier's admirer Sébastien Brossard, in a volume of eight of the composer's works; along with many others of his scores, it is in the Bibliothèque Nationale. It cannot be dated because it is not among the twenty-eight volumes of Charpentier's Mélanges autographes,⁴ nor is there any way of knowing for what church or other establishment it was composed. The style of Le Reniement places it among Charpentier's early compositions. Moreover, since it requires only the basso continuo as accompaniment for the voices, Le Reniement may have been composed for one of the less prepossessing establishments during the 1680's.⁵

Scholars designate Le Reniement de St Pierre an oratorio because, like all Charpentier's oratorios, it is in direct descent from the Italian oratorio in general and Carissimi's in particular.⁶ However, it was customary that an oratorio

have at least two parts and require one to two hours for performance. Many of Charpentier's oratorios, such as Judicium Salomonis, are quite lengthy, but Le Reniement is one of the briefest with 255 measures.

Charpentier designates his oratorios as cantica (derived from the liturgical canticle), dialogi, and historiae.⁷ The cantica are not dramatic and are exemplified by settings of canticles such as Canticum Zachariae.⁸ The dialogi involve two persons or groups in a dramatic situation which does not include narrative elements and thus makes a historicus unnecessary.⁹ The historiae, the most lengthy of the oratorios, require a historicus, one or more soloists, one or more choruses, and, except for four (of which Le Reniement is one) are bipartite. Many of them are approximately 1000 measures in length and call for sizable orchestras. Judicium Salomonis, for example, requires a four-part string orchestra, flutes, oboes, and bassoons.¹⁰

Despite its brevity, or perhaps because of it, Le Reniement is a concise, highly-dramatic historia. It is based on a Biblical text, albeit a New Testament one, includes a historicus, and has dramatic dialogue between Peter and Jesus and between Peter and lesser characters. The dialogue occurs in recitatives; the chorus functions both as historicus and as participant in the action.

The unknown author of Charpentier's text has distilled into one coherent narrative the following passages from the New Testament: Matthew 26:30 ff; Mark 14:67; Luke 22:57 ff; and John 18:11 ff. Dealing with a part of the Passion narrative,

these verses describe Peter's denial of Christ after the latter was arrested by the men of the High Priest and brought to him to be tried. The only material which the librettist did not take from the Vulgate appears in passages, sung by the historicus, which link speeches.¹¹ This treatment of such a sacred text is unique in French musical literature.¹²

In his Règles de Composition (ca. 1690), Charpentier maintains that each key has its own character or feeling. According to him, four major keys - C, D, E, and F - suggest noise and war-like feelings, although D major is also "joyeux." Several minor keys - E, B, C, and F - are plaintive and sad. The tonalities of E^b (major and minor) and B^b (major and minor) are variously described as "querrelleux," "criard," or "terrible." The key of A major is "joyeux et champêtre;" A minor is "tendre et plaintif;" the key of G major is "doucement joyeux;" G minor is "sérieux et magnifique;" D minor is "grave et devot."

Charpentier's concept is related to the doctrine of affections; the key the composer chooses reflects the affection he is depicting.¹³ In modulating to other keys, the composer may choose those ascending through the circle of fifths to mirror increasing tensions or descending to suggest a relaxation of tensions.¹⁴

Charpentier exemplifies these concepts in the tonalities he employs in Le Reniement de St Pierre.¹⁵ The first chorus, predominantly in A minor, portrays the somber mood following the Lord's Supper and suggests the disciples' sadness as they gather on the Mount of Olives. The following recitative, in

which Jesus warns his disciples that they will suffer because of him and desert him before the night is past, is also in A minor; this "tendre et plaintif" key is appropriate to the affection of sorrow and foreboding shown in Jesus' words.

Following a brief choral transition passage in D minor is an ensemble narrative in which the impulsive, confident Peter assures Jesus that he, Peter, will never desert his teacher. This statement is in C major, one of those "war-like" keys which fittingly supports Peter's swaggering assurances. In sharp contrast, the A minor of Jesus' response, in which he tells Peter that the latter will deny him before the cock crows, mirrors Jesus' sorrow in his foreknowledge of Peter's actions. But immediately Peter reiterates his determination never to betray Jesus. The D minor of this part of the recitative, suggesting Peter's devotion to Jesus, becomes major at the final cadence, emphasizing the aggressiveness of Peter's confidence. Then the chorus, now portraying the rest of the disciples, repeats Peter's assurances: "Though we should die with thee, yet we will not deny thee." The tonality, C major, represents the positive nature of the reassurances by the disciples.

The solo historicus then describes Jesus' arrest by the soldier of the High Priest and Peter's desperate attempt to prevent it. Reflecting the frantic struggle, in which blows are exchanged, the tonality moves swiftly through C major, G major, D minor, and F major. Two of these keys Charpentier describes as evocative of war-like feelings. The arioso

which follows is in total contrast. In G major, it is a very pacific statement by Jesus to stay Peter's hands: "Put back, Peter, thy sword in its place. The cup which my Father hath given me, dost thou not wish me to drink it?" This arioso is almost hymn-like in quality and creates a serenity which one cannot avoid comparing to the frenzy of the preceding narrative. However, it is not "doucement joyeux," which the G major tonality would suggest. Thus Charpentier momentarily departs from his practice, consistent up to this point, of setting his text in the key most clearly related to the affection he is portraying.

The next recitative begins with the solo historicus, who describes how Jesus was taken away to the house of the High Priest and how Peter followed in fear. The historicus' words, predominantly in F major, convey the tension and possible conflict inherent in the situation. The remainder of the recitative is a dialogue between the Ostiaria-the portress-of the High Priest and Peter. The portress asks Peter whether or not he is a disciple of Jesus. Peter replies vehemently that he is not. His first denial of Jesus in the grave, "dévot" key causes one to wonder whether Charpentier used it satirically to underscore the words of a devoted follower in whom love has given place to fear that his identity will be discovered.

The following narrative passage, also in D minor, in which the chorus acts as historicus, relates that Peter goes into the High Priest's house and sits before the fire to warm

himself. He cannot declare his love for Jesus, but neither can he run away. His suppressed devotion causes him to remain in an increasingly untenable position. Here the D minor is appropriate for the description of Peter's sorrow and desperation.

The next exchange, this time between Peter and Ancilla, a maidservant in the house, increases the tension of Peter's situation, for Ancilla too asks him whether or not he knows Jesus the Nazarene. He responds with vehemence: "I do not know the man." The brief exchange is in A minor. Ancilla asks her question quietly; Peter's second denial resembles a shout which ascends to repeated high G#'s and A's. The "tender and plaintive" tonality of A minor, so appropriate for the affection of sorrow, has undergone a transmutation reflecting the disciple's feelings, which have moved from sorrow to anger and fear.

A brief narrative by the solo historicus, concluding in D minor, is a transition to Peter's third denial. Charpentier sets it in a quartet in which the portress, Ancilla, and a relative of Malchus, whom Peter had injured when Jesus was arrested, accuse Peter of being a disciple of Jesus. Their continuing accusations become more insistent and Peter's denials more vehement with each measure. The quartet, composed of increasingly intense dialogue, is predominantly in D minor and D major, dramatizing the conflict between Peter and his accusers and again causing one to ask whether or not Charpentier allowed the "grave and devout" tonality to underline Peter's apparent defection.

The brief narrative passage of the ensemble historicus of

two sopranos returns appropriately to A minor as they report simply that "Immediately the cock crew." Jesus' melancholy prophecy has been fulfilled. The concluding chorus is a long lamentation: "Then Jesus looked upon Peter. And Peter remembered the word of Jesus, and he went out, and wept bitterly." The A minor of this lamentation is appropriate to the affection of deep sorrow.

These distinct tonalities in Le Reniement indicate that Charpentier had a well-defined concept of key. However, the homophonic style of many of the choruses is not indicative of chordal writing, for "Charpentier still thinks essentially in contrapuntal terms, or... intervals reckoned from the continuo bass."¹⁶ In his Règles de Composition Charpentier describes consonances as perfect octaves, fifths, and fourths - and imperfect - major/minor thirds and sixths. He also enumerates what he calls the "thirteen dissonances," which include major/minor seconds, major/minor sevenths, and augmented and diminished intervals.¹⁷ Some intervals, the perfect fourth for example, he treats as a consonance at one time and a dissonance at another.¹⁸

Le Reniement de St Pierre shows that Charpentier used intervallic relationships as he used key - to enhance the dramatization of affections. Consonant intervals relate to the gentle affections, dissonant intervals to more intense affections. Thus the quiet melancholy of the first fifteen measures of the first chorus is expressed through the consonance of major and minor thirds.

In complete contrast, the final chorus, lamenting Peter's denial of Christ, expresses intense sorrow especially in those measures which carry the text "flevit amare" (See mm. 223-255). The whole chorus is a mirror of Peter's bitter tears because Jesus' prediction that Peter would deny him has come true. The final measures are filled with suspension dissonances to underline the repeated statements that Peter "wept bitterly." For instance, the B in the soprano in m. 224 carries over from the preceding measure, creating a 9-8 suspension in the AC#E construction. Similarly, in m. 234 the D in the second soprano is suspended from m. 233 to create a 4-3 suspension. Likewise, in m. 237 the suspended D in the soprano causes a 7-6 dissonance in the EG#B construction. Also, in m. 239 the G in the alto is a 4-3 suspension in a group of thirds spelled DFA. From this point until the conclusion of the chorus, the incidence of suspension dissonances increases, especially in the three upper voices. (See Example 1 for all dissonances described here). This chorus is the longest (mm. 203-255) and most complex in the oratorio, and its intense sorrow produces a most moving, vivid effect which Charpentier leaves in the minds of his audience.¹⁹

The melodic lines of Le Reniement de St Pierre show that Charpentier is essentially under a strong Italian influence.²⁰ More specifically, Charpentier, like Carissimi, employs triadic motives.²¹ Some of these are brief; others extend for several measures. For instance, the opening motive of the first recitative in c-A-e (m. 27), which emphasizes Jesus' direct

manner of addressing his disciples: "Omnes vos." Also, in m. 58 the words "Amen, amen" are set triadically: e-c-A. Later, in Jesus' arioso, the word "Converte" is set in an ascending triad: G-B-d. Sometimes Charpentier's triadic passages are more extended. The historicus' lengthy description of Jesus' arrest illustrates this technique in mm. 94-95 and 135-136, which add a sense of urgency to the narrative (See Example II).

Charpentier also employs descending thirds at the ends of phrases to emphasize sorrowful texts and ascending thirds to suggest questions. For example, Peter's first denial of Christ in m. 150 and his final denial in mm. 194-195 are expressed in descending thirds. Ascending thirds, which have an interrogative sound, occur when Ancilla asks Peter whether he knows the Nazarene (m. 172). In addition, ascending thirds may be part of a very emphatic statement, as when Peter assures Jesus of his unswerving loyalty. The text "non quam ego" in mm. 55-57 is repeated as a chain of ascending thirds: c-e, e-g, f-a.

Perfect fifths, very frequent in Charpentier's lines, function as punctuation at the ends of phrases.²² These often occur in narrative passages; for example, the historicus' description of the High Priest's men seizing Jesus ends with a perfect fifth (G-C) in mm. 99-100.

To portray great emotional stress Charpentier uses repetition of the same note in recitatives. Thus in Peter's fervent assurances of his faithfulness, Charpentier reinforces the intensity of the disciple's feelings by repeated notes, such as the D's in m. 65. Similarly, in m. 61 Jesus reiterates his

insistence that Peter will deny him.

Charpentier's melodic lines in Le Reniement reveal large skips as well as stepwise motives. For example, the early dialogue between Jesus and Peter includes in mm. 40-44 a passage based on sequential figures, four of which are introduced by skips of an octave or a minor sixth. Far more frequent are stepwise motives, illustrated in the soprano line of the first chorus and in the arioso of Jesus (mm. 112-134). Moreover, in this arioso the predominantly stepwise vocal line enhances the portrayal of Jesus' calm as he faces betrayal and death.

Related to these practices is Charpentier's use of ascending and descending lines to dramatize affections. Ascending lines in Le Reniement often reflect agitation and fear, as is the case in Peter's passionate first denial (mm. 148-149) and the second (mm. 173-175). Descending lines, such as the two sopranos' simple statement "Et continuo Gallus contavit" (mm. 195-198) reflect sorrow. In addition, ascending lines may ask questions which descending lines answer. In the dramatic quartet, Peter's three interrogators assail him with a repeated question - "Nonne tu Galilaus es?" - in ascending lines. When Peter denies knowing the Galilean, his tormentors assure that he does in very brief descending phrases.

An examination of the recitatives, arioso, and choruses in Le Reniement de St Pierre provides the clearest reflection of Charpentier the artist. These three forms reveal that Charpentier knew well how to use established styles, keyed to affections (affektenlehre) for maximum dramatic effect.

Recitative is the most prominent style in Le Reniement. Unlike an opera, in which the arias, both affective and poetic, are settings of measured lines of poetry, the oratorio is set to a prose text which requires the recitative style.²³ In Le Reniement Charpentier uses simple and ensemble recitatives. The simple recitatives of Jesus and the solo historicus disclose the customary declamatory approach interspersed with occasional arioso-like passages, reflecting the tendency to intermingle aria, arioso, and recitative styles in the second half of the seventeenth century.²⁴

For the French, arioso was equivalent to récitatif mesuré, a combination of declamatory and lyrical styles.²⁵ Jesus' recitative typifies this blending of styles. In the opening measures his words are in a restrained declamatory style which is sober and resigned and reflect the basic affection of melancholy. However, when the text refers to the dispersal of the disciples, as described in mm. 36-47, the vocal line becomes more florid, with a sequence of melismatic motives on "dispergentur" (See Example III). The recitative of the solo historicus, describing the arrest of Jesus, is similar, for in several measures the agitation of the event appears in melismatic passages. Examples are the setting of "irruerunt" (mm. 97-98) and the motive depicting the disciples as they flee in the setting of "Fugerunt" (mm. 102-105). The impassioned nature of this description cannot be overlooked.

In the ensemble narratives Charpentier is able to characterize each individual,²⁶ and this ability makes him a great dramatist.

The dialogue between Peter and Jesus is a study in contrast. Peter begins in confident tones which gradually ascend with each repetition of his assurances of fidelity. The first statement (mm. 54-58) is firm, but when Jesus reiterates that Peter will deny him three times before the cock crows, he exclaims passionately that even if his life were threatened, he would not deny Jesus: "Ah, Domine! Etiam si aparuerit me mori tecum, non te negabo!" The "ah, ah, Domine" of mm. 65-66 as he continues his reassurances and the repeated "non, non, non" underline his fervor. Significantly, the strong negatives, repeated three times, are fitting replies to Jesus' prophecy that Peter will deny him three times.²⁷ This tonal characterization is in agreement with the basic affections which Jesus and Peter represent and also foreshadows the dramatic climax of the oratorio.

This climax comes in a remarkable ensemble recitative, a quartet in which the High Priest's servants and Malchus' relative accuse Peter of being a friend of the accused Jesus. In turn, Peter denies with increasing violence that he knows the Nazarene. This confrontation ends with Peter's voice again ascending passionately; this time, however, the ascending lines proclaim his denials, until at the end he is shouting at the top of his range: "No, no, no, I do not know the man!" (mm. 193-195). Again, the most frequent word he utters is "non," ironically recalling his earlier repetition of that word, in a very different context, before Jesus' arrest. His three accusers torment him with their accusations and remind him

that he too is a Galilean: "Vere tu es! Vere tu eras!" These affirmations come on repeated notes (mm. 187-188). Also, throughout the quartet many repeated notes occur in the ascending lines of questions, as shown in mm. 185-186 (See Example IV).

Peter's last ringing denial of Jesus at the close of the quartet marks his final action. It is also the height of dramatic tension and conflict in the oratorio. The remainder of Le Reniement is a dénouement; all is finished except for the lamentation. No tragedian of the theater could have created a more dramatic moment than Charpentier has done in this quartet.

The only arioso, as it is called by Hitchcock,²⁸ is given to Jesus in the Garden when he tells Peter to put away his sword and allow him to fulfill his Father's will. In triple meter, it has a slower vocal rhythm than that of the recitatives. Interestingly, this arioso is related to part of a setting of the Passion printed by Ballard in 1667.²⁹ It has a clear melodic structure. The first statement, similar to that of the Passion melody, is nine measures long, ending on a half-cadence. The next phrase, of seven measures, is repeated, to end on a perfect cadence. This brief arioso is the only structured melody for solo voice in Le Reniement. Charpentier enhances its effectiveness by placing it immediately after the historicus' agitated account of Jesus' arrest and Peter's futile attempt to prevent it.

Charpentier's chorus has two clearly-defined roles in Le Reniement: as historicus and as participants in the drama.

The style of the choruses is primarily homophonic, infrequently polyphonic. Often choral textures emphasize the text Charpentier is dramatizing. Most of the choruses express a quiet sadness. The first chorus is typical; it has the appearance of a chorale,³⁰ its homophonic texture conveying the melancholy of the Last Supper and the somber gathering on the Mount of Olives. Other homophonic choruses connect passages of dialogue. The few brief points of imitation in the choruses occur when tension develops in the narrative. For instance, when the chorus, representing the disciples, fervently assures Jesus of fidelity, a few measures of imitation suggest the vehemence of the disciples' words. The intensity of their assertions is obvious in mm. 75-90, in which the text is "non te negabimus." The strong reiteration of "non, non, non" occurs first in one voice, then in pairs of voices (See Example VI). These infrequent imitative passages add musical variety in the choruses.³¹

Le Reniement de St Pierre to the scholar and musician is a concise reflection of Charpentier the composer and the dramatist, who uses all the means at his disposal to portray one of the most dramatic parts of the Passion story. The doctrine of affections controls Charpentier's choice of key, intervallic relationships, and melodic lines; the latter also clearly show his indebtedness to Carissimi. Recitatives, arioso, and choruses advance the narrative, reflecting the tensions, climax, and dénouement of Charpentier's drama.

FOOTNOTES

¹Lionel de la Laurencie (1913), "La musique de Lulli à Gluck (1687-1789)," in Albert Lavignac, ed. Encyclopédie de la musique et Dictionnaire de Conservatoire, Pt. 1 (Histoire de la musique), vol. 3 (Paris: Delagrave, 1925), 1548.

²Manfred Bukofzer, Music in the Baroque Era (New York: W.W. Norton, 1947), p. 162

³H. Wiley Hitchcock, in a letter to this writer, 10 December 1982.

⁴Marc-Antoine Charpentier, Le Reniement de St Pierre, ed. H. Wiley Hitchcock, MS copy, a Preface, pp. 1-2. This edition has recently been published by Theodore Presser, but is not available at this writing.

⁵Hitchcock, "Preface," Le Reniement, p. 3.

⁶H. Wiley Hitchcock, "The Latin Oratorios of Marc-Antoine Charpentier" (Ph.D. dissertation), Ann Arbor, Michigan: University of Michigan, 1954, I, 2. See also Howard Smither, A History of the Oratorio (Chapel Hill: University of North Carolina Press, 1977), I, 421.

⁷Hitchcock, "The Latin Oratorios...", I, 2.

⁸Ibid., p. 76.

⁹Ibid., p. 80.

¹⁰Ibid., p. 74.

¹¹Hitchcock, "Preface," Le Reniement, p. 2.

¹²Clarence Barber, "Les Oratorios de Marc-Antoine Charpentier," Recherches sur la musique française classique, 3 (1963), 97.

¹³Hitchcock, "The Latin Oratorios...", I, 158-160.

¹⁴Ibid., p. 162

¹⁵All textual examples from Le Reniement de St Pierre are taken from a photocopy of the original manuscript in the Bibliotheque Nationale, Vm ¹ 1269. This copy was supplied to me by Professor Hitchcock, to whom I am greatly indebted.

¹⁶Hitchcock, "The Latin Oratorios...", I, 172.

¹⁷Ibid., pp. 171, 186.

¹⁸Ibid., p. 172.

¹⁹Barber, p. 101.

²⁰However, the melodic patterns reveal more varied pitches, intervals, and note values than are characteristic of Carissimi. See Smither, I, p. 424.

²¹Smither, I, 424.

²²Hitchcock, "The Latin Oratorios...", I, 134.

²³Smither, I, 425.

²⁴Ibid.

²⁵Hitchcock, "The Latin Oratorios...", I, 109.

²⁶Smither, I, 425.

²⁷Barber, p. 102.

²⁸Hitchcock, Le Reniement, p. 15.

²⁹Karl Nef, "Das Petrus - Oratorium von Marc-Antoine Charpentier und die Passion." Jahrbuch der Musik - bibliothek Peters, 37 (1930), 27. The Passion setting is in Passiones quatuor in maioris hebdomada cantari solitae. The melody to which Nef refers has the same text as Jesus' arioso in Le Reniement and has the following intervallic structure: F-A-C-B-A-G-A-B^b-A-G-A-G-F. Compare with the intervals in the arioso (See Example V).

³⁰Barber, p. 100.

³¹Ibid., p. 101.

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and Musicians, 1980.

mm. 223-250 final chorus*

1

II Fle - vit a - ma - - - - -

Fle - vit

Fle - vit a - ma - re, a - ma re.

Fle - vit a - ma - re

56 98 7 43 56 43

#

* This section, and all examples cited in this paper, are transcribed from a copy of the original manuscript, for which I thank Dr. H. Wiley Hitchcock. I have transcribed these examples in the original key, A minor.

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach, page 20. The score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a basso continuo. The lyrics are "re, fle a - ma - fle - vit a - ma - vit a -". The music is in G major and 4/4 time. The page number "-20-" is in the top right corner.

Handwritten musical score for a choir, featuring five staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a basso continuo line. The lyrics are: "vit a - ma - re, Fle - vit a - ma - re, fle - vit a - ma - re, a - ma - re, vit a - ma - re, a - ma - re". The score includes various musical notations such as notes, rests, and accidentals. The bottom of the page shows the page number 76 and the number 4, along with a boxed-in section labeled #6 [b3] and another section labeled #4.

237
3/4

S. re, fle

A. re, fle

T. vit a-ma-re

B. ma

B.C. ma re fle

76 4 b3 #4 [F#]

241
3/4

S. vit, fle vit a-ma-re, fle

A. vit a-ma-re, fle

T. Fle vit

B. re, fle vit a-ma-re

B.C. vit fle

43 4 #

245⁵ _{SI}

S. re, fle - vit a - ma - re, fle - vit a -

A. - vit a - ma - re, a - ma -

T. - a - ma - re, fle - vit a -

B. fle - vit a - ma - re, fle - vit a -

BC. - vit a - ma - re, fle - vit a -

4 - b3 b5 4 + 3 7 - 8 7 - 8 7

250⁵ _{SI}

S. ma re, a - ma

A. -

T. ma -

B. ma -

BC. ma -

5 4 - [H]3 6 4 5 4 - [H]3 6 4

54 *ec* -23-

S. *re*
A. *re*
T. *re*
B. *re*
C. *re*
B.C. $\frac{5}{4}$ - [3]

Example II mm. 94-95; 135-136

Historicus

Historicus
Basso continuo En-ce Ju-das un-us de-du-o - de-cim ve-nit Et cum

Historicus
mi-nistri ergo Ju-de - o - rum Com-pre-hen

Jesus

[disper]
B.C. gen tur o- ves

gre gis Et dis-per- gen

— tur, dis- per-gen----- — tra dis-per-gen

— tur dis-per-gen----- — tur o — ves dis-per-gen-turo

gre gis

Example IV, mm. 185-195

Ostiaria

[vere tu]
Ancilla es? Non- ne te vi- di in hor- to cum e -o? non-ne tu Ga-li-la-us

Petrus Non - ne tu vi- di in hor- to cum e-o non-ne tu Ga-li-la-us

Cognatus Sum Malchus Non, non, non, non sum, po-
es? Non-ne tu vi-di in hor-

Continuo

#4

es? Ve- re tu es Ve- re tu e - ras

es? Ve- re tu es Ve- re tu e - ras

e-ram Non sum, Ve-re non e-ram ne-sci-

e-o Ve -re tu e-ras, tu e- ras

*The D in the MS has been corrected to C.

Nam et lo-que-la tu-a ma-ni-fes-tum te fa-cit. Tu ex di-
 Nam et lo-que-la tu-a ma-ni-fes-tum te fa-cit. Tu ex di-
 o quid di-ci-tis; non sum, non e-ram ne-sci-o quid di-ci-
 Nam et lo-que-la tu-a ma-ni-fes-tum te fa-cit. Tu ex di-

5 - 6 # #

sci-pu-lis ho-mi-nis in-sti-us es.
 sci-pu-lis ho-mi-nis in-sti-us es.
 tis non sum, non fui, non e-ram; ne-sci
 sci-pu-lis ho-mi-nis in-sti-us es.

quid di-ci-tis, non ————— no-vi ho-mi-nem.

9 December 1982

Ms. Martha Fawbush
Smith Library
Christopher Newport College
Newport News, VA 23606

Dear Martha:

I'm sending you, as you requested through Professor Brockett, a copy of Charpentier's dramatic motet Le Reniement de S^t Pierre. Actually, I'm sending you more than that: since I had used my copy-flo blow-up from microfilm as a working copy, to be the basis of my edition of the piece about to appear from Theodore Presser Company, I'd made lots of marks on it; a photocopy of the MS would be a jumble, as a result; so I'm sending you the actual copy-flo (with of course a request that you return it to me whenever that's possible). I'm also sending you a folder I had on reserve for a seminar of mine on French Baroque Music: this includes a photocopy of my MS for the edition of Le Reniement, and the prefatory comments and critical notes for the edition; these too I'd like back when convenient.

Enjoy these things. I do indeed hope you will be impelled to work up a performance of the work: it is a superb one. (I know not ~~only~~ from having studied and edited it, ~~and~~ from the old and really very poor French recording of it, but from a performance our chamber chorus at Brooklyn College did of it, with great style and élan.)

Best wishes.

Sincerely,


H. Wiley Hitchcock

HWH:fms
cc: Clyde Brockett

