

Giacomo Carissimi 1605-74  
copied by Marc-Antoine Charpentier.

## Histoire de Jephté

I am deeply indebted to Professor Graham Sadler for the following information.

While Marc-Antoine Charpentier [1643-1705] could not have studied with Giacomo Carissimi formally (as Carissimi's contract with the Collegio Germanico in Rome forbade him taking external pupils), entries in the *Mercure Galant* [1709] support Charpentier encountering Carissimi around 1666/67 and suggest he could well have been an informal pupil; <http://ranumspanat.com/rome-carissimi-proof.html> Note that both Charpentier and Carissimi were dead by 1709.

Professor Sadler also points out that Charpentier's score of *Jephte*, now in the Bibliothèque Nationale Paris MS Vm<sup>1</sup>.477 seems to have been copied out not only as a study score, but also with performance in mind - the bass is fully figured by Charpentier (in his style) as well as other annotations. No evidence is known of a French performance.

There are other editions that take account of other surviving sources, none surviving in Carissimi's own hand. It would be difficult to improve on Janet Beat's excellent work in preparation for her edition for Novello [1974]. Charpentier's copy is in itself an edition worthy of performance; this is a performing edition of that source.

There is no punctuation or capitalisation in Charpentier's score [save two instances for *Jephte*'s name - one evidently misplaced for the voice singing the role of his daughter at bar 99]. *Jephte*'s daughter is signified by the symbol †. Other high pitch solo voices indicated by letters a and b. The 3 high staves that begin the final chorus are marked †, a & b but the use of multiple voices may be suggested by the word *solo* at bars 1, 14, 42, 73, 89, 151 [marked †] and 196 [alto stave voice]. At bar 78 there are 3 vocal staves; 2 soprano clef + 1 alto clef. Soprano clef staves are marked a & b; vocal stave 3 has no indication that differs from other "choral" sections. At bar 276 there are 4 vocal staves; 2 soprano clefs marked a & b, 1 alto clef and 1 bass clef - neither with any indication that differs from other multiple voice sections.

I am grateful to Andrew Spencer for help with Charpentier's spelling of Latin. At his request I have used the squashed vowels æ for *præcinebat* [bar 95] and *cælitum*, [bar 121], both of which appear to be spelt with æ in Charpentier's hand. Mr. Spencer tells me that 'i' and 'y' represented the same sound in Charpentier's day [cf *gai/gay*]. I have stuck with Charpentier's spelling.

Proper nouns Israel, Ammon, *Jephte* and *Dominus I* have capitalised; commas I have inserted before word/phrase repetition, and at the end of each character's interpolation [solo or multiple voice]. In the final bar I ventured a full stop.

Page 4 of the final chorus in Charpentier's copy does not follow on from page 3, beginning as it does in the middle of the word *plorate*. The last page stops abruptly on the first syllable of *plorate*, obviously leading back to page 4. Page 8 commences with *lamentamini*, the verb concluding the phrase *in carmine doloris lamentamini* [thanks once again to Andrew Spencer]. The version in this edition runs Page 1-3, followed by 8-9 and then back to 4-7. Page 7, last bar ends on the dominant with the penultimate syllable of *lamentamini*. It's reasonable to conclude, since voice leadings are identical, that the final chord on the syllable *-ni* should be the same as bar 4, page 9. I have extended all parts to a semibreve [whole note] as the topmost voice has page 9, bar 4.

At bars 35, 37 Charpentier made note of an alternative for the bass line. At bar 106 the bass line starts differently on the stave but is scratched out and replaced.

An alternative avoiding low bass C is added to the continuo stave at bar 127, this is the only low C in the entire work. Not all string bass instruments [were one to be used] necessarily had low C at this time; in Italy Bismantova [document dated 1677 Ferrara, but violoncello/violone grosso pages added 1690s] gives C as the lowest note for violoncello, 'if one has a string thick enough' but the stave that follows the text shows lowest note D [ie. D G d a]. However, this score was copied by a Frenchman; if it was intended for performance in France, a bass viol would be the natural choice, should a bowed instrument be added to the bass line. Sainte-Colombe is credited with adding a 7th string [low A] to the bass viol towards the end of the 17th century; before that, the lowest note was D. Dubuisson's suites for viol are written for a 6 string instrument and his manuscripts date from 1666 & 1674 [Stuart Cheyney *Dubuisson: a study of his music for solo bass viol*. University of North Texas, December 1988].

There is nothing else in this manuscript to suggest additional instruments be used.

Vocal bass solo at bar 98 clearly has both E and C. It is marked solo; I leave the reader to decide whether a choice is being offered or a mistake has been made.

At bars 281 & 298 - both after page turns - material for stave marked 'a' [2nd from top] is written in stave marked '†' [topmost], scratched out, and then rewritten in stave 'a'.

I have rendered Charpentier's figured bass into modern usage.

Above the stave in bars 22, 47, 48, 50, 53, and 55 I have added 3# to save time for busy musicians.

Where you see 5 above the continuo stave, but other figures below [ie 4 3], that is Charpentier's notation.

Beaming is preserved just as it is in the manuscript; for note values smaller than a quarter note, Charpentier's beaming serves as would a slur.

At bar 284 in this score Charpentier places a breve [C] squarely on the barline in the highest part; the following bar is a double length bar. Retaining Charpentier's barline prevents me writing a breve, so I have tied 2 semi-breves [whole notes] instead.

I have treated these two bars as one for numbering purposes; the following bar commencing "plorate..." [filia] is numbered 285 as a result.

I have made some notes and interventions, as follows:

1. bar 39 3rd 8th note E in Ms is unlikely; altered to F in this score
2. bar 62 first entry of *corruite* on stave 3; three even 8th notes in Ms. On each subsequent entry the 2nd 8th note is dotted, followed by a 16th. Left as is, for the performer to decide.
3. bar 67 2nd top soprano note E in Ms. Changed to D in my score.
4. bar 72 third beat, 2nd soprano. Antepenultimate and penultimate notes both F# in Ms. Figured bass indicates G followed by F#. Altered to G in my score.
5. bar 147. Slur in top part, surely a mistake.
6. bar 308 second beat written as 16th + two 32nds, though I have not detected a dot on the preceding quarter note. I have made them 8th + two 16ths, as Charpentier writes in bar 313. Note that at bar 237, Jephthe sings a 16th + two 32nds; in the next bar an 8th + two 16ths.
7. bar 411 first note, top voice is clearly G in ms. Jeremy Summerly points out this may be better as a B, otherwise the chord has no third! The same phrase resolves to B at bar 383.
8. bar 413 beat 1 & 2, third soprano clef F is unsharpened in Ms. Figured bass indicates F#.
9. there are tied notes in the bass part at bars 92, 203, 259, 293, 329, 367. In each case that bar is split between systems; the second note of the tie is at the beginning of the next system. That is not the case in bars 190, 198, 386.

Bars 191-195, *victoriam* is repeated four times. This differs from both Novello & Möseler editions whose text is, commencing upbeat b.191 *et Israel victoriam, et Israel victoriam, victoriam* unlike Charpentier's *et Israel victoriam, victoriam, victoriam, victoriam*. I like the exultant repetitions of *victoriam*, particularly the three rhythmic augmentations over 4 bars, and have retained them.

# Histoire de Jephthé

Giacomo Carissimi (Charpentier copy)

Altus solo

Voice

Cum vo-cas-set in proe-li-um fi-li-os Is-re-el rex fi-li-o-rum Am-mon, et ver-bis Jeph-té a-qui

Basso

6

es-cer-re no-lu-is-set, fac-tus est su-per Jeph-té Spi-ri-tus Do-mi-ni, et pro-

4 2 5

10

gre-ssus ad fi-li-os Am-mon vo-tum vo-vit Do-mi-ne di-cens

6 4 3

Tenor solo  
Jephthé

14

Si tra-di-de-rit Do-mi-nus fi-li-os Am-mon in ma-nus me-as qui cum-que pri-mus de do-mo

18

me-a oc-cur-re-rit mi-hi, of-fe-ram i-llum Dom-mi-no in ho-lo-cau-stum.

22 *chorus* (#)

28

4 3 3# 4 3 4 3 4 3

33 *soprano duet*

4 3

38

4 3 e in ms 4 3 4 3

42 *basso solo*

7 6 7 6 7 6 3# 3#

50

3# 3#

55

3# 3# 3# *suivez viste*

59 *chorus*

3# 3# 4 3 4 3 3# 4 3 4 3

66

4 3 4 3 4 3

73 *solo*

*a* Et per-cus-sit Jeph-te vir-gin-ti ci-vi-ta - tes Am-mon pla ga mag-na, pla ga mag - na ni - mis.

7 6 7 6 5 4 3

78 *3 high voices*

3b 6 6 6 6 6 4 5# 3#

83

6 6 6# 6# 6 5 6 5 3#

89 *Solo*

Cum au-tem vic-tor Jehp - te in do-mum su-am re-ver - te-re - tur oc-cu-rit e - i u-nni

93

ge - ni - ta fi - li - a su - a cum tim - pan - is et chor - is præ - ci - ne - -

96

- - - - - bat.

Both notes appear in ms. C best choice?

4 3

99

*Filia*

*suivez viste*

106

113

120

higher notes ossia in ms.

127

See preface *suivez viste soprano duet*

5

133

140

145

151 *Filia*

6 7 6 7 4 3

158

6 7 4 3 6 7 6 3# 4 3

suivez viste

165 *chorus*

6 6 4 3

173

4 3 3# 3# 3# 4 3

180

4 3 4 3 3# 3# 4 3

187

4 3

191

4 3 4 3

196 *solo (altus)*

cum vi-dis-set Jeph-te (qui vo-tum Do-mi-no vo-ve-rat) fi-li-am su-am ve-ni-en-tem in oc-cur-sum

9/7 7 6<sup>b</sup>/4

201

in do-lo-re et la-cri-mis sci-dit ves-ti-men-ta su-a a-it

3<sup>b</sup> 6<sup>b</sup>/4 5/3 (h) 3 4 3

206 (*Jephte*)

He-u mi-hi fi-li-a me-a, heu de-ce-pis-te me, fi-li-a u-ni-ge-ni-ta, de-ce-heu, heu)?

9/7# 10/8 6 9/7# 8/3# 7 3<sup>b</sup> 3<sup>b</sup>

211 (h)

pis - te meet et tu pa - ri - ter, heu fi - li - a me - a de - cep - ta es, de - cep - ta es.

4 3 3# 3 $\flat$  9 $\sharp$ 7 8 4 3 6 4 3

217 † (Filia)

Cur e - go - ti pa - ter de - ce - pi et cur e - go fi - li - a tu - a u - ni - ge - ni - ta de cep - ta sum

7 6 3# 3# 8 3# 7 7 6 3#

223 (Jephte)

A - per - ru - i os me - um ad Do - mi nun ut qui cum - que pri - mus de do mo me - a oc - cur - re - rit mi - hi

3# 3#

227

of - fe - ram il - lum Do - mi - no in ho - lau cos - tum, heu, mi - hi, fi - li - a me - a, heu, de - ce - pis - ti

4 3 3# 6# 3 $\flat$  9 $\sharp$ 7

232

me fi - li - a u - ni - ge - ni - ta, de - ce - pis - ti me et tu pa - ri - ter,

8 3# 7 3 $\flat$  3 $\flat$  4 3 3#

236

heu, fi - li - a me - a de - cep - ta es, de - cep - ta es.

3 $\flat$  9 $\sharp$ 7 10 8 6 4 3



240 † (Filia)

pa-ter mi, pa-ter mi, si vo-vis-te vo-tum Do-mi-no re-ver-sus vic-tor ab hos-ti-bus ec-ce

3# 3# 3# 4 3

246

e-go fi-li-a tu-a u-ni-ge-ni-ta of-fer me in ho-lo-caus-tum vic-to-ri-ae tu-ae hoc

6# 3# 6 7 6 5 4 3 3#

251

so-lum pa-ter mi pres-tae fi-li-ae tu-ae u-ni-ge-ni-tae an-te-quam mo-ri-ar. suivez

6 5<sup>b</sup> 5<sup>b</sup> 3<sup>#</sup>

256 (Jephte)

quid po-te-rit a-ni-mam tu-am, quid po-te-rit te mo-ri-tu-ra fi-li-a con-so-la-ri.

3# 7 6 3#

261 † (Filia)

di-mi-te me ut du-o-bus men-si-bus cir-cu-me-am mon-tes et cum so-da-li-bus

6# 7 6

265

me-is plan-gam, plan-gam vir-gi-ni-ta-tem me-am.

3# 3# 3#

270 (Jephte)

va-de fi-li-a, va-de fi-li-a me-a u-ni-ge-ni-ta et plan-ge, et plan-ge vir-gi-ni-ta-te tu-am. suivez

4 3<sup>b</sup> (b) 4 3<sup>b</sup> 6<sup>b</sup> 4<sup>#</sup> 4 3

3# 6 5<sup>b</sup> 3# 3# 3# 7 4 3

276 4 part chorus

4 3 3<sup>b</sup> 3<sup>#</sup>

282

4 3 3<sup>#</sup> 6 7 6

285 † (Filia)

plo-ra - te, plo - ra - te col - les - do-le - te, do - le - te mon - tes - et in af-flic-ti-

3<sup>#</sup> 6 6 5 3<sup>#</sup> 3<sup>#</sup> 4 3 3<sup>#</sup> 6

290

o - ne cor - dis me - i u - lu - la - - te, - -

5<sup>b</sup> 3<sup>#</sup> 6<sup>b</sup> 6 4 3 3<sup>#</sup>

293

-et in af-flic - ti - o - ne cor - dis me - i, u - lu - la - te

6 5<sup>b</sup> 6<sup>b</sup> 6 4 3 *suivez fort vite*

297 *soprano a & b*

a

u - - - - lu - - la - - te

b

u - lu - - la - - - - - te

6 6 5

299 (†) (Filia)

ec - ce nunc mo - ri - ar vir - go et non po - te - ro mor - te mi - a me - is fi - li - is con - so - la - ri -

3<sup>b</sup> 9<sup>#</sup> 10 3<sup>‡</sup> 6<sup>#</sup> 3<sup>‡</sup> 7 4 3 3<sup>#</sup>

304

in - ge mi - sci - te sil - vae fon - tes et flu - mi - na in in - te - ri - tu vir - gi - nis la - cri - ma -

3<sup>#</sup> 3<sup>#</sup> 3<sup>b</sup> 6<sup>b</sup> 5

309

- te - , fon - tes et flu - mi - na in in - te - ri - tu vir - gi - nis la - cri - ma - te - la - cri -

*a soprano a & b*

la - cri - ma -

4 3 6 5<sup>‡</sup> 3<sup>‡</sup> 6<sup>b</sup> 6 4 3 6<sup>b</sup> 6

315

(Filia)

ma - te heu me do - len - tem, heu - me do - len - tem in lae - ti - ti - a po - pu - li

- te -

6 5 3<sup>#</sup> 3<sup>#</sup>

320

in vic - to - ri - a Is - ra - el in glo - ri - a pa - tris me - i, e - go si - ne fi - li - is vir - go, e - go fi - li - a u - ni

7 6 8<sup>#</sup> 7

325

ge-ni-ta mo - ri - arr et - - non vi - vam, ex-hor-re-sci-te ru - pes, ob-stu-pe-sci-te

3# 7 6 3# 4 3 3#

330

col-les, val-les et ca - ver-nae in so-ni-tu hor - ri - bi-li re - so - na - te, val-les et ca - ver-nae in so-ni-tu hor

3# 8 7 4 3 6 5#

335

† *soprano a & b*

ri - bi - li, in so-ni-tu hor - ri - bi-li re - - so-na-te re - - so - na - te

suivez fort viste re - - so - na - te

3# 7 3# 4# 6 4 3 4# 6 4 3

340

† (*Filia*)

plo-ra-te, plo - ra - te fi - li - i Is-ra-el, plo - ra - te vir-gi-ni-ta-tem me-am et Jeph-te fi-li-am u-ni

6 3# 6 3# 6 4#

346

ge - ni-tam in car - mi-ne do - lo - ris la - men - ta - mi - ni, et

6 5 4# 6 4 3 3#

350

Jeph - te fi - li-am u - ni - ge - ni-tam in car - mi-ne do - lo - ris la - men - ta - mi - ni.

6 6 5# 6 5 4# 6

suivez viste

355

3#                                  7 6 3#                                  7 3# 3#                                  3#

365

3#                                   $\frac{4}{2}$                                   6 7 6                                   $\frac{6}{5}$   $\frac{5}{3\#}$                                    $\frac{6}{5}$   $\frac{6}{4}$                                    $\frac{3}{8}$   $\frac{2}{7}$                                   6  $\frac{6}{4}$                                   3#

375

$\frac{4\#}{2}$                                   6 4 3                                   $\frac{9}{4}$   $\frac{8}{3\flat}$                                    $\frac{7}{4}$                                    $\frac{8}{3}$                                    $\frac{9}{7}$   $\frac{8}{6}$                                    $\frac{9}{7}$   $\frac{8}{6}$                                   4 3#                                  3#                                  6 7 6

386

3# 3#                                  7 6 3# 3#                                  3# 3# 3#                                   $\frac{4}{2}$  6 7 6

396

$\frac{6}{4}$   $\frac{5}{3\flat}$                                    $\frac{10}{5}$   $\frac{6}{4}$                                    $\frac{8}{3\flat}$   $\frac{7}{2}$                                    $\frac{6}{5}$  4                                  3#                                   $\frac{4\#}{2}$                                   4 3                                   $\frac{9}{4}$   $\frac{8}{3\flat}$

407

$\frac{7}{4}$   $\frac{6}{3}$                                    $\frac{9}{7}$   $\frac{8}{6}$                                    $\frac{9}{7}$   $\frac{8}{6}$                                   4 3                                   $\frac{9}{7}$   $\frac{8}{6}$                                    $\frac{4\#}{2}$                                   6 4                                  3#

Alternate bass notes written in Charpentier's score

Bar 35 (ossia stave)

Bar 37 (ossia stave)

Bar 106 (scratched out from stave)

bar 127-128 (ossia stave, avoids low C)

Bar 35 (ossia stave)    Bar 37 (ossia stave)    Bar 106 (scratched out from stave)    bar 127-128 (ossia stave, avoids low C)