

## Le Sanglot

The *sanglot* has a connotation of ‘to sob’, but it does not mean that it has to be related only to sad emotions, in fact, it was often used when expressing contradictory emotions and passions, as stated by Montéclair.<sup>47</sup>

The *sanglot* was performed by a deep and violent inhalation from the chest, which was then heard as a heavy and suffocated sound. The *sanglot* preceded the actual note to which it was joined, thus preparing the voice to the note it links, and after singing the note, it was often performed with an *accent* or a *chûte*.

As listed by Montéclair, the *sanglot* expressed not only the most acute pain, the greatest sadness, and laments, but also the tender love songs, the anger, the contentment, and even the joy. It was very often to see the *sanglot* with exclamations such as *helas!*, *ah!*, *eh!* and *ô!*:

*Il se pratique presque toujours, sur la première syllabe du mot, hélas!*  
*et sur les exclamations, ah! eh! ô!* Exemple tiré de Jephté.

The musical score is written on five staves. The first staff shows the title and introductory text. The second staff begins with the lyrics 'He...las! He...las! Ma Fille, Ah!'. The third staff continues with 'cet Autel est il dressé pour toy? Ah! comment! eh! pour ='. The fourth staff has '= quoy! voulez vous que je vive, &c. ô! douleur mortelle, &c.'. The fifth staff concludes with 'Ah! quel bonheur! quel plaisir! Ah vengeance nous ainsi du reste.' Various musical notations and performance instructions are placed above and below the notes, such as 'Sanglot', 'Son. Accent', 'Helan ou Sanglot', 'Son. Chûte', 'Son. accent', 'Sanglot', 'Tremblem. Feint.', 'Port de voix', 'Son. Tenue. accent.', 'Sanglot', 'Son. file.', 'Sanglot', 'Son. accent', 'Son. enflé.', 'Tremblem. Subit ou jette.', 'Sanglot. ou Helan.', and 'Accent étouffé.'

Figure 23: Montéclair's description of *Sanglot* (Montclair 1736, p. 90)

<sup>47</sup> Montéclair 1736, pp. 89-90.