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THE REPERTOIRE OF FRENCH LITURGICAL ORGAN MUSIC IN BRUSSELS, BIBLIOTHEQUE ROYALE MS III 926

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THE REPERTOIRE OF FRENCH LITURGICAL ORGAN MUSIC
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DISSERTATION
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University
by
Lois Irene Rowell, B.A., M.M., M.S.L.

* * * * *

The Ohio State University
1984

Reading Committee:
Prof. Herbert S. Livingston
Prof. Martha C. Maas
Prof. Keith E. Mixter

Approved By

Department of Music
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1984
To the memory of

J. D. S.
ACKNOWLEDGMENTS

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Finally, my warmest thanks go to my family and friends for their understanding, their belief in me, and their unfailing support.
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PUBLICATIONS


FIELDS OF STUDY

Major Field: Music History

Studies in Music History and Literature, Professors Keith Mixter and Herbert Livingston

Studies in the History of Music Theory, Professor Burdette Green
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<td>AMO</td>
<td>Archives des maîtres de l'orgue</td>
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<td>JAMS</td>
<td>Journal of the American Musicological Society</td>
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<td>MGG</td>
<td>Die Musik in Geschichte und Gegenwart</td>
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<td>New Grove</td>
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Manuscripts are identified below either by the city in which they are located or by the name of the person associated with the manuscript. Original editions are specified by the composer's name followed by the date of publication in parentheses. Complete citations for sources available to the present author are given in the Bibliography.

Boyvin (1689)  
Jacques Boyvin, Premier Livre d'orgue ... (Paris; Rouen, 1690 [1689?])

Dagincour  
Paris, Bibl. Ste-Geneviève, Ms. 2372, pp. 1-36, "Pièces d'orgue de Mr. d'Agincourt, de la main du P. Pingré."

Lebègue (1676)  
Nicolas-Antoine Lebègue, Les Pièces d'orgues ... (Paris: Baillon, 1676)

Lebègue (1678)  
Nicolas-Antoine Lebègue, Second Livre d'orgue ... (Paris: Lesclop [1678])

Nivers (1665)  
Guillaume-Gabriel Nivers, Livre d'orgue ... (Paris: Auteur, R. Ballard, 1665)

Nivers (1667)  
Guillaume-Gabriel Nivers, 2. Livre d'orgue ... (Paris: Auteur, 1667)

Paris Vm7 1823  
Paris, Bibl. nat., Ms. Vm7 1823.

Pingré  

Thiéry  
Paris, Bibl. nat., Rés. 2094 [Le Livre d'orgue de Marguerite Thiéry]

Titelouze  
Jehan Titelouze, Le Magnificat (Paris: P. Ballard, 1626)
Editions of the works of Titelouze, Lebègue, and of the manuscript attributed to Lebegue by André Pirro (Paris, Bibliothèque nationale, Ms. Vm1823) are identified by the abbreviation of the appropriate volume of Archives des maîtres de l'orgue. Editions of other composers' works are cited by the composer's last name followed by the initial of the editor's last name. Editions of manuscripts (apart from Ms. Vm1823) are identified by the editor's last name followed by the initial from the title of the publication. Complete citations appear in the Bibliography.

DagincourP
François d'Agincour, Pièces d'orgue, ed. by Ludovic Panel.

AMO I
Jean Titelouze, Oeuvres complètes d'orgue, in AMO I.

AMO VI
Jacques Boyvin, Oeuvres complètes d'orgue, in AMO VI.

AMO IX
Nicolas Lebègue, Oeuvres complètes d'orgue, in AMO IX.

AMO IXa
Pièces d'orgue attribuées à Nicolas Lebegue ... d'après le manuscrit Vm1823, in AMO IX, Appendix.

BonfilsP

HardouinT

NiversD I/1

NiversD I/2
Guillaume-Gabriel Nivers, Premier livre d'orgue, ed. Norbert Dufourcq, fasc. 2.

NiversD II
EDITORIAL PROCEDURE

Musical examples from Ms. III 926 include entire compositions except where otherwise indicated in the list of examples on pages ix-xii. In the transcriptions, key and meter signatures have been retained as in the manuscript, while clef signs have been altered in order to employ modern treble and bass clefs. Original clefs are shown in the Thematic Catalog.

Accidentals adjacent to the note in question are those that appear in the manuscript; in the transcriptions, the accidentals are intended to apply to all notes of that pitch throughout the measure. Accidentals above or below the note are those added by the present author.

Notes that appear to have been omitted by the copyists are shown in brackets. Ties indicated in solid lines are those found in the original notation, while those drawn in a broken line represent editorial additions.

Apparent errors in copying are corrected in the transcription, the correction being accompanied by a footnote indicating the manuscript reading. In some cases, an alternate version of one or more measures has been provided by the present author on an additional upper or lower staff.
INTRODUCTION

The seventeenth century was a brilliant period in the cultural history of France. It was the age of Louis XIV, who not only reigned as the absolute monarch of a politically unified state, but also exerted a powerful influence as the country's foremost patron of the arts. Literature, drama, the visual arts, architecture, dancing, and music were subject to national policy and were cultivated in the service of the king. Not only music for the state and the salon—court ballet, opera, and the harpsichord suite—flourished at the king's command, but also music for the church. For the royal chapel at Versailles, the king appointed his own musical directors and organists. Guillaume-Gabriel Nivers and Nicolas-Antoine Lebègue, two of the "Organistes du Roy," are counted among the principal organist-composers of the time. Organ music by these masters and their contemporaries is as much a part of the musical heritage of the grand siècle as are the motets of Michel-Richard de Lalande, the operas of Jean-Baptiste Lully, and the harpsichord music of Jean-Henri d'Anglebert.

Organ music in the style of la musique classique française\(^1\) represents a significant stage in the history of French organ music.

\(^{1}\)The word classique rather than baroque has been traditionally applied by French scholars to the arts in France during the seventeenth and eighteenth centuries. This period, as pointed out
From the preceding sixteenth century, surviving documents consist only of two collections of liturgical music that were compiled by the Parisian publisher Pierre Attaingnant around 1531, and a fragment of a Fantaisie sus orgue ou espinette by Guillaume Costeley (d. 1606). Following the grand siècle and the first two decades of the eighteenth century, organ playing and composition in France declined in artistic values and remained at an inferior level until the revival of the French organ school in the middle and later nineteenth century.

French classical organ music stands apart from music of the contemporary German and Italian schools, which was largely based on traditional contrapuntal technique. While such conservative elements as fugal imitation and the use of a plainsong cantus firmus had their place in the French repertoire, it was primarily the influence of secular genres—air de cour, ballet, opera, and the harpsichord suite—that imparted to French classical organ music its distinctive character. The French style is also unique by virtue of

by James R. Anthony, who in the "Author's Note" to his French Baroque Music, rev. ed. (New York: W.W. Norton, 1978), defends and explains his use of the term baroque, was a time in which French art was dominated by the classical tradition, manifested in such expressions as the colonnade of the Louvre, the paintings of Poussin, and the plays of Racine. Norbert Dufourcq, in his Livre de l'orgue française (5 vols. [Paris: Picard, 1971-82]), consistently used the term l'orgue classique français. Accordingly, the present author has chosen to apply the word classical to both the musical style and the contemporary French organ, following the example also of such English-speaking authors as Fenner Douglass (The Language of the Classical French Organ [New Haven: Yale University Press, 1969]) and John R. Shannon (Organ Literature of the Seventeenth Century: A Study of Its Styles [Raleigh: Sunbury Press, 1978]).
its close connection with the tonal design of the contemporary organ. As James Anthony observes, "there is no other organ music before that of the nineteenth century in which instrument and music are so clearly related as that of the French grand siècle."² For each compositional type in the classical organ repertoire, a precise organ registration was expected, a degree of standardization that did not exist in other countries. Moreover, the function of this repertoire influenced its character. In alternation with sacred vocal music, French classical organ music was designed to accompany and embellish the Catholic liturgy. Owing to practical considerations, a typical composition is of limited size, or it is so constructed that it can be abridged and adapted to a diversity of liturgical requirements.

The Livres d'orgue published by the principal organist-composers of the period contain organ pieces identified by such titles as Prélude, Plein Jeu, Fugue, Duo, Trio, Récit de Cromorne, Basse de Trompette, Dialogue, and Grand Jeu. These pieces were intended for liturgical performance; they were also designed to display the tonal resources of the organ and to serve as models for composition or improvisation. Lebègue, in the preface to his first collection, the Pièces d'orgue of 1676, calls attention to the multiple applications of its contents:

My purpose in this work is to give the public some knowledge of the manner in which the organ is played in Paris at the present time. I have selected the chants and the movements which I believed to be the most suitable and appropriate to the sentiment and spirit of the Church, and I have endeavored

²Anthony, French Baroque Music, 274.
to bring about the most beautiful effect. I have also avoided, as far as possible, whatever would have been harsh to the ear and difficult to play. These pieces (if I am not mistaken) will not be unprofitable to organists at some distance who cannot come to hear the diversity of many types of organ stops in use here for a number of years. The versets in this book can be played to Psalms and Canticles in all the tones, even to the Elevations of the Mass and the Offertories. For the latter, one needs only to select the longest pieces, or play two of them in the same tone in succession. The book contains virtually all the types of composition for the organ in use today in the principal churches of Paris.3

Our knowledge of French classical organ style is largely based on editions of the Livres d'orgue by such well-known masters as Guillaume-Gabriel Nivers, Nicolas-Antoine Lebègue, André Raison, Jacques Boyvin, François Couperin, Nicolas de Grigny, and Louis-Nicolas Clérambault, extending from 1665 to 1710. Yet these sources, comprehensive though they may be, give only a partial view of liturgical organ playing in France during the seventeenth and early eighteenth centuries. Useful sources that supplement this view are the manuscript organ books, books that contain a significant body of anonymous compositions in the French classical style. One of the most important of the manuscript sources is Manuscript III 926 in the Bibliothèque Royale Albert Ier, Brussels (hereafter Ms. III 926), dating from the first or second decade of the eighteenth century.

This manuscript contains twenty-eight harpsichord pieces and 134 compositions for organ in the standard genres of the French classical repertoire. Twenty-six of the organ pieces have been identified as

3Nicolas-Antoine Lebègue, ["Preface"] to his Pièces d'orgue (Paris: Baillon, 1676 [RISM-A: L 1206]); French text found in AMO IX, 3.
concordant with music in the Livres d'orgue or in contemporary manuscripts. Thus, Ms. III 926 presents 108 unica, of which nine carry attributions. Apart from the discussion and inventory of the harpsichord music by Bruce Gustafson, the brief description by Bernard Huys in the acquisition bulletin of the Bibliothèque Royale, and the same author's citation of Ms. III 926 in the catalog of an exhibition at the Bibliothèque Royale in 1975, the manuscript has not been treated in the literature.

With the exception of the studies of individual sources, the manuscripts have received only incidental attention. Gunther Morche, who limited his study of the French classical repertoire to printed sources, assumes that the manuscripts are subordinate to the published Livres d'orgue. In his view, the music in the manuscripts is not comparable in artistic merit to the publications of the well-known organ masters. The manuscripts, he claims, include (1) direct copies from the prints, occasionally in fragmentary form and frequently


5Bernard Huys, "Collection de musique pour clavecin et orgue," in Quinze années d'acquisitions [1954-1968] (Brussels: Bibliothèque Royale de Belgique, 1969), 504 and 506. Twelve of the twenty-six concordances in Ms. III 926 are listed by Huys in this description. The remaining fourteen have been identified by the present author.


simplified; (2) reworkings of a specific model; and (3) organists' sketches for personal use, to be realized through improvisation. While Morche may be justified in limiting his investigation to the composers' prints, his assessment of the manuscript repertoire does not take into account the inherent and independent value of the music in these sources.

The organ masters of the grand siècle published their works in Livres d'orgue in order to present to "the public," as Lebègue states in his preface, the genres and registration typical of liturgical organ playing in the cities where these composers worked, chiefly Paris, Rouen, and Chartres. Detailed instruction concerning registration, ornamentation, and manner of performance appears in the prefaces to several of these publications. Because of the exemplary nature of the Livres d'orgue, it is reasonable to assume that the composers selected music for publication that would represent their most ambitious efforts.

The manuscripts, on the other hand, may reflect more accurately than the prints the routine organ playing of the time. In the view of Almonte Howell, the extreme brevity of the versets found in one manuscript of the period "suggests that they are probably more typical than any of the published masses of what would be played by the average organist during the normal celebration of the Mass."8

In addition, the content of the manuscripts is significant from the standpoint of repertoire. Direct copies of compositions, if made from the Livres d'orgue, indicate that these publications were well known and that they served the exemplary purpose that the composers intended. Moreover, some apparent copies may actually be earlier versions of published compositions. Undoubtedly, much French organ music of the period circulated in manuscripts. Service books prepared by an organist for personal use could have included unpublished pieces by well-known composers, together with compositions by the organist himself.

The purpose of this study is, therefore, to provide a commentary on Ms. III 926, in terms of its physical features, its contents, and its musical style. Chapter I is a survey of the sources of French liturgical organ music, placing the manuscript within the context of the repertoire. Chapter II is a description of the manuscript's physical features and a summary of its contents. Chapter III is a consideration of the composers represented, with a discussion of the concordances and the attributed unica. Chapter IV includes a description of the French classical organ and a commentary on the style of the organ music in the manuscript in terms of the genres represented. Chapter V presents a review of liturgical practices relevant to the French organ repertoire and a discussion of the organ music of Ms. III 926 as to its tonality and liturgical character. In the final chapter, conclusions are drawn concerning the history, provenance, and function of the manuscript. Forty-eight compositions are included as musical
examples to illustrate the style. All of the attributed unica are included in this number. Following the summary and conclusions of Chapter VI, a thematic catalog of the organ pieces is appended.
CHAPTER I

SOURCES OF FRENCH LITURGICAL ORGAN MUSIC

Since the repertoire of French organ music from the sixteenth through the early eighteenth centuries is preserved in both prints and manuscripts, we will survey these sources in order to evaluate the position of Ms. III 926 in relation to other contemporary documents. Printed sources will be discussed first, to outline the period of time covered by these sources and to note their typical contents and organization. Then the manuscripts will be cited and described, to demonstrate the manner in which these documents contribute to our knowledge of the repertoire and its function in liturgical organ playing.

Printed Sources

The documented history of French organ music begins with two publications by Pierre Attaingnant in 1531: Tabulature pour le jeu d’Orgues Espinetes et Manicordions sur le plain chant de Cunctipotens et Kyrie fons, and Magnificat sur les huit tons.¹ The first print contains organ versets for the Ordinaries of two Masses. Versets for the first Mass are based on the Cunctipotens genitor cycle (Mass IV in the Liber usualis), the most widely-used Mass in organ settings. In

the Kyrie of the second Mass, the cantus firmus is drawn from Mass II, 
Pons bonitatis; the remaining versets are based on Mass IV. These 
cycles and those of the contemporary German Hans Buchner (1483–ca. 
1540) are the earliest known examples of the complete organ Mass. The 
Magnificat collection includes a Te Deum of fifteen versets and a set 
of pieces for each of the eight tones of the Magnificat. This collec­
tion represents the first systematic treatment of the Magnificat key­
board settings that were to figure prominently in French organ music of 
the seventeenth and eighteenth centuries.

During the period between Attaingnant's publications and those of 
Jehan Titelouze (1623 and 1626), the development of French organ music 
is little documented. Fantasies (compositions in imitative counter­
point) by two late sixteenth-century composers, Claude le Jeune (ca. 
1530–1600) and Eustache Du Caurroy (1549–1609), although not 
expressly designated for the organ, are cited in historical surveys of 
French organ music. While both collections were published in

1 Willi Apel, The History of Keyboard Music to 1700, translated 
and revised by Hans Tischler (Bloomington: Indiana University Press, 
1972), 92–93 and 105.

3 Published in the composer's posthumous Second livre des meslanges 
le Jeune, Trois Fantaisies instrumentales, edited by Jean Bonfils as 

4 Eustache Du Caurroy, Fantasies, à III, IIII, V et VI parties 
(Paris: Pierre Ballard, 1610 [RISM-A: D 3617]). Modern edition: 
Eustache Du Caurroy, Fantaisies à 3, 4, 5, et 6 parties, edited by Jean 

5 Apel, History of Keyboard Music, 207–208; Marilou Kratzenstein, 
Survey of Organ Literature and Editions (Ames: Iowa State University 
Press, 1980), 75–76; and John R. Shannon, Organ Literature of the 
Seventeenth Century: A Study of Its Styles (Raleigh: Sunbury Press, 
1978), 89–90.
partbooks, thus suggesting instrumental ensemble performance, Jean
Bonfils and Norbert Dufourcq acknowledge that the pieces could have
been adapted for the organ. This view is supported by the fact that
Charles Guillet (d. 1654) designated his Vingt-quatre fantaisies à
quatre parties, which also appeared in partbooks, as suitable both
for "ceux qui s'estudient à la musique, et aussi à ceux qui apprennent
à jouer des Orgue."

The two published collections of Titelouze, Hymnes de l'église
pour toucher sur l'orgue (1623) and Le Magnificat ou Cantique de la
Vierge pour toucher sur l'orgue (1626), constitute the first of the
printed collections of the seventeenth-century French organ masters.
Hymnes de l'église consists of organ settings for twelve hymns, each
hymn represented by three or four versets to be played in alternation

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6 Jean Bonfils, "Les Fantaisies instrumentales d'Eustache Du
Caurroy," Recherches II (1961-62), 22; Norbert Dufourcq, La Musique,
Vol. IV of Le Livre de l'orgue français, 5 vols. (Paris: Picard,

7 Charles Guillet, Vingt-quatre fantasies à quatre parties
disposées selon l'ordre des douze modes (Paris: Pierre Ballard,
1610 [RISM-A: G 5099]). Modern edition: Charles Guillet, Giovanni
(de) Macque, Carolus Luython: Werken voor orgel of voor vier
speeltuigen, edited by Jos. Watelet as Vol. IV of Monumenta musicae
belgicae (Antwerp: De Ring, 1938).

8 Jehan Titelouze, Hymnes de l'église pour toucher sur l'orgue avec
les fugues et recherches sur leur plain-chant (Paris: Pierre Ballard,
1623 [RISM-A: T 843]).

9 Titelouze, Le Magnificat ou Cantique de la Vierge pour toucher
sur l'orgue suivant les huit tons de l'église (Paris: Pierre Ballard,
1626 [RISM-A: T 844]). Modern edition of both works in Jean
Titelouze, Oeuvres complètes d'Orgue, AMO I (1903).
the choir. *Le Magnificat* contains versets for eight Magnificat cycles, corresponding, as Titelouze explains in the preface, to "les huit Tons de l'Eglise." Both publications are consistently based on plainsong. While the conservative polyphony of Titelouze has little in common with the French classical style, his publications are important as the prototypes of the *Livres d'orgue* that contained versets for a specific part of the liturgy.

In the period extending from the works of Titelouze to the first of the *Livres d'orgue* in 1665, only one printed source is known that bears directly on the development of French style, the *Meslanges* of Henry Du Mont (1610-1684). In addition to motets and other vocal music, this publication of 1657 contains four "Préludes en façon d'Allemande à 2 parties [qui] serviront aussi pour les Damens Religieuses qui touchent l'Orgue en façon de Duo." These two-voiced compositions anticipate the imitative, dance-oriented Duos of the French classical repertoire.

With Guillaume-Gabriel Nivers' first publication, *Livre d'orgue contenant cent pieces de tous les tons de l'église* (1665), we come to the period rich in printed sources. These are the *Livres d'orgue* of the well-known organ masters, in which are represented the genres and organ registrations typical of organ playing in the principal churches

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of such cities as Paris, Rouen, and Chartres during the reign of Louis XIV. The three Livres d'orgue of Nivers (1665, 1667, and 1675) established the patterns followed by later composers. Beginning with Nicolas-Antoine Lebègue's Pièces d'orgue of 1676 and ending with Louis-Nicolas Clérambault's Livre d'orgue of 1710, eighteen books of liturgical organ music were issued by the organist composers, including those by Nicolas Gigault, André Raison, Gilles Jullien, Jacques Boyvin, François Couperin, Nicolas de Grigny, Gaspard Corrette, Jean-Adam Guilain, and Pierre Du Mage.

Nivers' first and third Livres d'orgue are typical of collections of pieces identified by such terms as Prelude, Fugue, Duo, Récit, Dialogue, and Plein Jeu, grouped according to the eight tones. Although the pieces in Nivers' first book were not designated for a specific part of the liturgy, it is clear from the preface, in the statement beginning with the words "L'orgue étant institué dans l'église pour l'ornement de la solemnité," that the music was to be

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13 For a bibliography and discussion of the Livres d'orgue and similar publications of the French classical organ school, see Apel, History of Keyboard Music, 722-46; Dufourcq, La Musique, 69-144; and Kratzenstein, Survey of Organ Literature and Editions, 75-76.
used in the services of the church. Nivers' preface also indicates that the pieces were to be played in alternation with the choir. Grouping these pieces according to tone facilitated the organist's selection of a verset for an alternating vocal setting. On the other hand, the title of Nivers' second book, *Livre d'orgue contenant la Messe et les Hymnes de l'église*, signifies a collection of pieces for designated parts of the liturgy. The pieces, or versets, are identified according to four sections of the Mass Ordinary: Kyrie, Gloria, Sanctus, and Agnus Dei. In one or two versets of each section, plainsong from the *Missa Cunctipotens* is employed as a cantus firmus or as a subject for imitation. Versets were played in alternation with the choir, which sang the intervening portions of the text either in plainsong or in a polyphonic setting. In addition, there are versets for hymns and sequences in Nivers' second *Livre d'orgue*, nearly all of these incorporating the plainsong in question.

Most of the published organ books in the repertoire may be classed according to the two types established by Nivers: (1) collections of freely-composed pieces without liturgical designation, and (2) collections of versets—both plainsong-based and freely-composed—specified for a particular part of the liturgy. Thus, Lebègue's *Pièces d'orgue* (1676) contains eight groups of pieces identified by tone while his *Second livre d'orgue* (1678) includes versets for the *Missa Cunctipotens* and for the Magnificat. *Livres d'orgue* with versets for the Mass or other parts of the liturgy were issued by Nicolas Gigault (1685), André Raison (1688), François Couperin (1690), Nicolas de Grigny (1699), Gaspard Corrette (1703), and Jean Adam
Guilain (1706). In the collections of Jacques Boyvin (1689 and 1700), Gilles Jullien (1690), Pierre Du Mage (1708), and Louis-Nicolas Clérambault (1710), there are groups of pieces arranged according to the eight tones (groups which Du Mage and Clérambault designated as Suites) and applicable to any desired section of the liturgy.

Other genres, as well, are found in some of the organ books. Noëls—variations on popular Christmas songs—first appeared in the works of Gigault and Lebègue. There are "Simphonies" in Lebègue's third book of 1685 and an "Ouverture" in Raison's second book of 1714. Noëls and miscellaneous genres are symptomatic of the strong tendency toward secularization and the preference for concert pieces in Rococo style that marked French organ music after the first decade of the eighteenth century and eventually eclipsed the classical style of the grand siècle.

Manuscript Sources

Seventeenth-century manuscript sources before 1665 are particularly important from the historical standpoint, for they supply evidence concerning the development of French classical organ style from a period during which few printed sources exist. These manuscripts will be discussed below in chronological sequence. On the other hand, there are manuscripts contemporary with the Livres d'orgue that add to our knowledge of liturgical organ practice and the French classical organ repertoire. These later sources will be discussed according to the following classifications: (1) manuscript collections arranged numerically by tone, (2) manuscripts related to specified
parts of the liturgy, and (3) manuscripts chiefly important from the standpoint of repertoire.

Seventeenth-century Manuscripts before 1665

British Library, Add. 29486, is important in the history of French organ music for the view it provides of the types of music employed early in the seventeenth century, directly before the publications of Titelouze. Most of the music in this manuscript of eighty-four folios was probably copied at or before the date of 1618 found on folio 81. Except for twelve compositions by Giovanni Gabrieli and a fantasia by Sweelinck, no composers are named. The manuscript contains ten preludes on the church modes (specified as Tones I through VIII); eight harmonized Psalm tones; organ versets for the alternatim performance of the Mass, Te Deum, and Magnificat; and a set of fifty-two fugues representing seven of the eight tones. On the basis of registration indications in the French language, Apel considers this manuscript to be French and thus the earliest monument of seventeenth-century French organ music. William Hays holds that the manuscript originated in the Low Countries or in Northern France. Based on his investigation of alternatim schemes for the Mass and the Te Deum, he


15 These are drawn from Intonationi d'organo di Andrea Gabrieli, et di Gio. suo nepote organisti della Sereniss. sig. di Venetia in S. Marco composte sopra tutti li dodeci toni della musica. Libro primo (Venezia: A. Gardano, 1593 [RISM-B: 1593/10]).

16 Apel, History of Keyboard Music, 499; cf. Shannon, Organ Literature, 90-91, for a similar view.
concludes that the versets were used either in a French church or one under French influence. Of particular interest from the standpoint of French organ style are the pieces having a solo melodic line, with the directive "Pour le cornet." Shannon considers these pieces to be the earliest examples of the récit en dessus, a characteristic genre of the French classical organ repertoire.

Two manuscripts in the Bibliothèque Sainte-Geneviève, Paris, also contain typical compositional forms, together with the explicit naming of organ registers. Ms. 2348 is entered in the Library's published catalog as "Pièces de clavecin et d'orgue de différents auteurs ou anonymes. - Ms. frç., milieu du XVIIᵉ s." Ms. 2353 consists of four folios originally part of Ms. 2348 but now bound separately. Folios 17-24 of Ms. 2348 contain four Duos, with such titles as "Duo du 1ᵉʳ ton," three versets on Ave maris Stella in the form of Trios (with the plainsong melody in the bass or tenor), two Fugues also based on Ave

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17 He points out, for example, that in the Gloria, for which there is lack of consistency among alternatim patterns in English, German, and French organ Masses, the versets in Ms. 29486 correspond exactly to the French scheme. Moreover, the number of versets composed for the Kyrie and the Agnus Dei accords with standard practice in French rather than in Italian organ Masses. Cf. "British Museum Manuscript 29486," 79-84.

18 Shannon, Organ Literature, 91.


20 Ibid., No. 59.
maris stella, and two short Preludes. Precise directions for registration accompany the Ave maris stella settings. The four folios of Ms. 2353 include twelve intonations, a Récit and a Trio in Tone II, and a "Pange lingua du 4e ton" with the directive "Plain jeu du positif/avec la pédaud de fluste." While the plainsong settings represent the conservative elements characteristic of the music of Titelouze, the Duos and Récits illustrate compositional types found in French organ music beginning with the works of Nivers.

Tours, Bibliothèque Municipale 825, is another manuscript which may be dated, according to André Pirro, from the mid-seventeenth century. This manuscript, destroyed during the Second World War, also contained organ pieces typical of the French repertoire. According to Pirro's description, the manuscript included fantasies and unspecified versets arranged numerically by tone, and a series of versets for the Offices. In addition to the fantasies (compositions


24 Ibid., 1269-71; cf. Apel, History of Keyboard Music, 505.
in imitative counterpoint), there are Duos, Cornet Récits, solos for bass registers, and Dialogues. Registration directions, such as "Duo... pour deux différents jeux, comme le cornet et un jeu d'anches," anticipated the instructions of the composers in the prefaces to their Livres d'orgue.

The Oldham Manuscript, discovered in London by its present owner Guy Oldham, contains in its eighty-three folios the lost organ works of Louis Couperin (1626-1661), together with unknown harpsichord music by Chambonnières and D'Anglebert. It remains unpublished; only a description, a detailed list of contents, and a recording of some of the pieces are available. Many of the seventy organ pieces are inscribed with precise dates ranging from 1650 to 1659. Since the composer identifies himself as Couperin, the organist of Saint-Gervais in Paris, July 4, 1653, it is certain that Louis Couperin is the composer in question, for he was appointed to this church on April 9, 1653 and remained there until his death in 1661. This source contains the earliest dated examples of the Basse de Trompette, identified here as Fantaisie. Plainsong settings are also represented, anticipating the liturgical content of later seventeenth-century organ books.

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26 Oldham, Recherches I, 53.
Manuscript 1503k in the Bayerische Staatsbibliothek, Munich, provides further documentation of compositional types employed in French liturgical organ music before 1665. It includes anonymous organ versets for a "Messe double" and a "Magnificat du 1 ton," two Duos, a Basse de Trompette, a Prélude, "Haec dies," and "Victimae paschali."\(^{27}\) The manuscript shares the same paper, handwriting, and notational style with a harpsichord manuscript (Munich, Bayerische Staatsbibliothek, Mus. Ms. 1503k\(^{28}\)), which Gustafson dates around 1660. The origin of these manuscripts is unknown. At the end of Mus. Ms. 1503k there is a table of organ registrational terms in the French language. Except for the Duos and the Basse de Trompette, the pieces are only partially notated, principally in a figured-bass line. In the Haec dies and the Victimae paschali, this line is the plainsong in question. It is reasonable, then, to assume that versets were to be improvised from the material provided. Fragments from the Missa Cunctipotens, traditionally used by French composers for their organ Masses, appear in the Mass versets.

Manuscripts Contemporary with the Livres d'orgue

Among the manuscripts dating from the period 1665 to the early eighteenth century, there are collections consisting simply of short

\(^{27}\) Mus. Ms. 1503k is cited as No. 265 in Julius Joseph Maier, Die Musikalischen Handschriften der K. Hof- und Staatsbibliothek in Muenchen; Erster Theil: Die Handschriften bis zum Ende des XVII. Jahrhunderts (Munich: Palmschen Hofbuchhandlung, 1879), 154-44; and as Katalog Nr. 1/1716 of the Deutsches Musikgeschichtliches Archiv Kassel, Bd. I/Nr. 4 (Kassel: Bärenreiter, 1960), 115.

anonymous pieces, exemplifying the typical genres of the repertoire and generally grouped according to the eight tones. Other manuscripts offer more specific insights into French liturgical practice, in terms of services included, *alternatim* use, and improvisation. Still others are chiefly important from the standpoint of repertoire and the composers represented.

**Manuscript collections arranged by tone**

Two collections of the first type are Ms. A/400 in the Biblioteca del Conservatorio di S. Cecilia, Rome, and Ms. 4869 in the Bibliothèque Nationale, Paris. Ms. A/400, a keyboard manuscript of Italian provenance copied around 1700, includes a section of thirty-one anonymous organ pieces in French style entered on folios 40r–47r, 50r, and 51. These short compositions have French titles and are arranged in groups according to the eight tones. Compositional types are those of French classical organ music: Plein Jeu, Récit, Jeu de Cornet, Fugue, Jeu de Trompette, Prelude, and Duo. Although not intended for a specific part of the liturgy, the arrangement of these pieces according to tone as in many of the published *Livres d'orgue* suggests that they were written for the practical needs of the organist. The versets are brief, averaging twelve measures in length. They are playable on a small instrument without a pedal keyboard.

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The second example, Ms. 4869, is described in the catalog card entry of the Bibliothèque Nationale as "Ms. autographe d'un auteur inconnu, écriture de 1690 à 1720 environ, école belge." It is written in two series of paging beginning at each end. An "aire nouvelle" near the end of the second series bears the date 1715. The manuscript contains approximately 100 pieces, of which eighteen appear to be for harpsichord (chiefly identified by dance types, or by such titles as "Air champette"). Among the harpsichord pieces are an Ouverture and a Gigue by François Dieupart that appeared in his *Six Suittes de clavecine* (Amsterdam: Estienne Roger [1701; RISM-A: D 3042]). The other pieces are grouped according to the eight tones, and are presumably for the organ. The pieces are short, ranging in length from six to twenty-four measures. They are simple in texture and in technical demands, and could be played on a single keyboard. While the meaning of "école belge" is uncertain, it is worth noting that the titles of some pieces differ from the typical French designation: "Trompette basse" rather than "Basse de Trompette"; "Trompette haute," not "Récit de Trompette." In addition, the tones are specified as "Primi," "4ti," and so forth, not the standard French "1er ton" and "4e ton."

Manuscripts Related to Specific Parts of the Liturgy

Several manuscripts are particularly interesting from the standpoint of liturgical practice. A manuscript in the Bibliothèque

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30 This information was supplied by Bruce Gustafson (letter of 23 June 1983).
Nationale, Paris, Rés. 476, preserves examples of alternation between organ and choir. For Psalm CXXXI, "Memento, Domine, David," and for a "Magnificat 1er ton," there are a Prelude and a concluding piece for organ, with intervening organ versets alternating with the chant versets, the latter appearing in the manuscript with organ accompaniment. A Nivers motet for solo voice and continuo, "Veni de Libano" (1689), is provided with a Prélude, a closing Dialogue, and an Amen for organ, together with an organ realization of the continuo part. There is one organ Mass, intended, according to Bonfils, to alternate with Nivers' "Messe de 2. Classe" in plainchant musical, published in Nivers' Graduale romanum (1687). In addition, the manuscript contains versets for several other liturgical texts (Marian antiphons and hymns, for example), nine Noëls, and other short pieces. All the organ music is anonymous except for the transcriptions from Lully's tragédies lyriques, drawn from his Alceste, Thésée, Atys, Isis, and Bellérophon (produced respectively in 1674, 1675, 1676, 1677, and 1679). The manuscript has been attributed to Jean-Nicolas Geoffroy, a pupil of Lebègue. Bonfils contests, however, that the evidence of thematic material connected with Nivers points to the influence of that master, and he claims that one of Nivers' students is probably the composer. Bonfils dates the manuscript around 1690 on the basis of the publication dates of Nivers' Graduale romanum (1687) and his Motets à voix seule (1689).

Another manuscript of liturgical interest is Ms. 1034 in the Bibliothèque Inguimbertine, Carpentras, which contains versets for the alternatim performance of hymns and antiphons, liturgical items that are little represented in printed collections. For each hymn or antiphon, three to six versets are provided, designated in terms of the standard genres of the repertoire. In addition to the 100 anonymous pieces there is one Noël by Lebègue. According to J.-P. Lécot, four composers are represented, distinguished one from another on the basis of handwriting and the artistic quality of the pieces. The style of the manuscript as a whole, he claims, indicates the school of Lebègue. The inclusion of antiphons for the Office of Saint Scholastica suggests to Lécot that the book was intended for a community of Benedictine nuns. He dates the manuscript at the end of the seventeenth century or the beginning of the eighteenth.

Evidence for the improvisation of organ versets from a plainsong cantus firmus is found in Ms. 172 in the Bibliothèque Municipale, Tours. This document of sixty-three folios is cited by Apel as representative of a French organ book for a small church, dating from around 1700. Dufourcq, however, dates the manuscript around 1710-1715, since it contains a fragment from the "Grand Jeu" in Tone I from Clérambault's Premier livre d'orgue of 1710. The presence of a

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32 The manuscript has been edited by J.-P. Lécot as Anonyme français (fin. xvii°s.): Livre de'orgue inédit ([S.l.: s.n.], preface, Lourdes, 1981).

33 Apel, History of Keyboard Music, 746-47.

34 Dufourcq, La Musique, 130-31.
composition by Lebègue, "Basse de Trompette du 5ème" from the Second Livre d'orgue, suggests that this composer's works were widely known and highly regarded. Ms. 172 contains Masses (including the Missa Cunctipotens), antiphons, hymns, sequences, and a Te Deum, presenting sections of the plainsong melody that presumably would be used by the organist as a basis for improvised alternatim versets. The harmonization is sometimes indicated, either by figured bass symbols or by written-out upper voices. The manuscript also includes anonymous places in the standard genres of the French repertoire.

The practice of improvising organ versets continued further into the eighteenth century, as we see in Ms. 60 of the Bibliothèque Municipale, Versailles, Livre d'orgue pour la Chapelle royale. Although this book is dated 1772 and thus falls outside the period of the Livres d'orgue, it may be considered together with the Tours manuscript as an example of the improvisation that took place around 1700 as well. It contains no composed organ music, but rather includes plainchants for the Gradual and the Alleluia for major feasts of the Church year that were performed in alternation with the organ. The book also contains plainsong for five Masses (including the Missa Cunctipotens), the Te Deum, hymns, and antiphons.

35 André Pirro, "Nicolas Lebègue," preface to his edition of the composer's Oeuvres complètes d'orgue, AMO IX, p. XX.

36 This manuscript is cited and briefly described by Edward Higginbottom in "French Classical Organ Music and the Liturgy," PRMA CIII (1976-77), 39-30.
Some manuscripts, as pointed out by Gunther Morche, contain sketches to be realized in an improvised performance. The organ section of Ms. III 900 in the Bibliothèque Royale Albert Ier, Brussels, presents organ pieces that appear to be in this form. This document of 381 pages includes numerous French songs and keyboard transcriptions of vocal and ballet music, in addition to the organ pieces on pages 126-37 and 194-253. These pages contain several sets of Magnificat versets (identified, for example, as "Primi Toni Magnificat"), nine versets for a Gloria, an Offertoire, and some miscellaneous organ pieces. The pieces are written in a loose hand, and some appear to be in the form of sketches. A span of more than fifty years separates the two dates in the manuscript: 1660 at the beginning and 1712 on page 349.

Repertoire Manuscripts

_Le Livre d'orgue de Marguerite Thiéry_ (Paris, Bibliothèque Nationale, Rés. 2094) contains a significant corpus of previously unpublished organ music: two organ Masses, together with versets for three Magnificats, two Hymns, and one Te Deum. It is identified on __Supra, 6.__

__37__ Supra, 6.


__39__ Le Livre d'orgue de Marguerite Thiéry, edited by Pierre Hardouin and Jean Bonfils as Vol. XXV of L'Organiste liturgique (Paris: Schola Cantorum [196-?]).
the fly-leaf as the book of Marguerite Thiéry of the Faubourg Saint-Germain, rue Sainte-Marguerite. The manuscript can thus be dated between 1676 and 1683, the time during which Mlle Thiéry lived at the specified address. While none of the pieces is attributed, one verset from the *Veni Creator Spiritus* and two from the *Pange lingua* appear in Nivers' second *Livre d'orgue* (1667). One of the Masses, "Messe de 1ère classe," is based on a Mass in plainchant musical by Nivers that appears in his *Graduale romanum* (Paris, 1687). The other pieces in the manuscript are in the style of Nivers, a conclusion of William Pruitt based partially on characteristic ornamentation practices and the titles of the pieces, the latter corresponding to those of Nivers' three organ books. The present author has established that a piece in Ms. III 926, "Du 2. Cromhorne Mr. Nivers," is concordant with "Récit" from the Sanctus of the "Messe de 2. Classe" in the Thiéry Manuscript. If the compositions in this manuscript are indeed by Nivers, the document constitutes an important source for one the principal composers of the period, and the one credited with the crystallization of forms and registration in the French organ style.


41 Plainchant musical is defined as "the reformed or newly composed chant of the 17th to 19th centuries in France" (David Fuller, "Plainchant musical," New Grove XIV, 844). The subject is further discussed and illustrated in Chapter V of the present work.

Manuscript 776, "MS Lebègue," in the Music Library of the University of California, Berkeley, contains a copy of Lebègue's *Troisième Livre d'orgue* (1685), followed by nineteen anonymous organ pieces. On the basis of Lebègue's 1685 publication, Alan Curtis dates the manuscript "pas antérieur à 1685." The anonymous organ pieces are arranged in groups of three or four versets according to tone (Tones I, II, IV, VI, and VIII), with such titles as Fugue, Récit, and Dialogue. Each group begins with a verset based on a Gregorian hymn or sequence (Ave maris stella, Ave verum, Victimae paschali, Pange lingua, and Veni Creator), suggesting that the succeeding versets were intended for alternatim performance with voices. Curtis believes that these pieces are "probablement aussi de Lebègue." This attribution remains unconfirmed, however, as no concordances have been identified. The pieces do not appear in Lebègue's published music.

Also related to Lebègue is Ms. Vm 1823 in the Bibliothèque Nationale, which opens with a set of Magnificat versets titled "Magnificat du Premier ton de Monsieur Le Beigue en 1 anée 1688." The manuscript belonged to Sébastien de Brossard (1655?–1730), who described it in his manuscript *Catalogue des livres de musique* (1724)

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44 Ibid.

45 The music in this manuscript was published as an appendix to Nicolas Lebègue, *Oeuvres complètes d'orgue*, in *AMO* IX, 251–89.
as a collection of Offertories, Magnificats, and Noëls. Apart from the opening Magnificat, a Duo, "Du 4° ton de Monsieur Le Beigue," an Offertoire attributed to Lebegue, and "Du 8° Ton Duo du Perre Paul Damance," all of the pieces are anonymous. André Pirro describes the manuscript briefly in his introduction to the Oeuvres complètes de Lebegue, concluding that the rest of the pieces are probably by this master. This attribution has been questioned by Norbert Dufourcq, who identified one of the Noëls as the work of Nicolas Gigault from his Livre de musique dédié à la très Ste Vierge (Paris: Auteur [1682; RISM-A: G 2023]). Dufourcq holds this manuscript to be an anthology, probably compiled by a disciple of Lebegue. The presence of a piece attributed to Paul Damance is of particular interest in view of the concordant relationship discovered by the present author between a piece in Ms. III 926, "Du 8 Cromhorne P. Paul Damance," and an anonymous "Dessus de Cromorne du 6° ton" in Ms. Vm 1823. With the exception of these two compositions in Vm 1823 and the four additional pieces attributed to Damance in our manuscript, no other organ music by this composer is known.

A large manuscript that constitutes a substantial addition to the repertoire of French classical organ music is Le Livre d'orgue de

46 Sébastien de Brossard, Catalogue des livres de musique théorique et pratique, vocalle et instrumentalle, tant imprimée que manuscrité, qui sont dans le Cabinet du Sr Sébastien de Brossard ... Fait et écrit en l'année 1724, 378; cf. Dufourcq, La Musique, 90-91.

47 André Pirro, "Nicolas Lebegue," AMO IX, p. XVI.

48 Dufourcq, La Musique, 91.
Montreal (Montreal, Fondation Lionel-Groulx), containing 398 pieces on 550 pages and believed to have been written at the end of the seventeenth century. This source was unknown to present-day researchers until its recent discovery in Montreal by Elisabeth Gallat-Morin. The manuscript was brought to Montreal in 1724 by Jean Girard, a young cleric from Bourges who had studied in Paris. In Montreal he taught in the primary schools and played the organ at the Church of Notre Dame. Comprehensive in scope, Le Livre d'orgue de Montreal contains all the music that would be needed for the liturgy, and the well-worn condition of the binding attests to its consistent use. The book includes eleven Magnificats, six Masses, two Te Deum settings, a Pange lingua, and several sets of pieces grouped by genre, the entire manuscript representing all of the typical forms in the organ books at the time. Only sixteen of the 398 unattributed pieces have been identified, all by Lebe"gue. Variants between the manuscript readings and the text of Lebègue's printed editions suggest that the pieces in the manuscript are earlier versions, not copies from the prints. Moreover, some twenty pieces exist in two versions in the manuscript. Such

elements tend to identify this source as the repertoire manuscript of a composer, probably an associate or a student of Lebègue. It is even possible that the manuscript contains the music of Lebègue himself.

Another source that contains a significant corpus of unpublished music is Ms. III 1508 in the Bibliothèque Royale, Brussels.\(^{50}\) According to the inventory made by the present author, the manuscript contains 186 organ pieces, four harpsichord pieces, and two motets. Although the opening composition, "Messe du huitiesme ton," bears the date 1700, the inventory suggests that much of the manuscript was probably copied somewhat later, during the early or middle eighteenth century, for there is an abridged version of "Basse et dessus de trompette" by Louis-Nicolas Clérambault (1676-1749) from his *Premier Livre d'orgue* of 1710, and a "Noël offertoire" that appears to be a fragment of a Noël by Louis-Claude Daquin (1694-1772) from his *Nouveau Livre de noëls* (ca. 1745). The organ pieces, representing the standard genres of the period and basically grouped according to tone, were written by three different hands. More than half of these pieces (103 of 186), headed by the words "Petites pièces d'orgue de préaux," appear on folios 45v-85r, all in the same hand. "Préaux," "De Préaux," or "Despréaux" may be the name of a composer. With the exception of the "Dialogue à deux chœurs" by Gaspard Corrette from his *Messe du 8°*.

\(^{50}\) The manuscript is cited by Bernard Huys in the Library's *Cinq années d'acquisition* (Brussels, 1975), 208, and by the same author in *Trésors musicaux de la Bibliothèque Royale Albert 1er, 1220-1800* (Brussels: Bibliothèque Royale, 1975), 29.
ton pour l'orgue (Paris, 1703) on folios 3\(^v\)-4\(^e\), no other pieces have been identified.

The unique source of the organ works of François d'Agincourt (1684-1758) is Ms. 2372 of the Bibliothèque Sainte-Geneviève, identified in the Library's catalog as "'Pièces d'orgue de Mr d'Agincourt,' Boyvin et anonymes - Ms frç., 2\(^e\) moitié du XVIII\(e\) s."\(^{51}\) The manuscript was copied by Alexandre-Guy Pingré (1711-1796), born and educated in Paris and ordained a priest in 1727.\(^{52}\) Professor of theology and later a renowned astronomer, Pingré was appointed "Bibliothécaire de l'Abbaye Sainte-Geneviève" in 1772, and numerous manuscripts in the Bibliothèque Sainte-Geneviève are written in his hand. The second part of Ms. 2372 (pages 38-65) contains forty-two pieces, of which eight are attributed to Jacques Boyvin (1649-1706). The pieces in question also appear in Boyvin's two Livres d'orgue (1689 and 1700). Both D'Agincour and Boyvin were organists in Rouen. Pingré also lived for a few years in that city after 1747. Bonfils concludes that the anonymous pieces were probably composed by Rouen organists, pupils of Boyvin and D'Agincour. Ms. 2372 was presumably copied by Pingré during his stay in Rouen and placed in the Bibliothèque Sainte-Geneviève after he became director in 1772.

\(^{51}\) The contents of this manuscript are listed under No. 69 in Garros and Wallon, Catalogue du fonds musical.

In addition to the printed organ books, then, the manuscripts constitute important sources of knowledge in the field of French classical organ music. They provide a view of liturgical organ playing before the period of the Livres d'orgue, and they also document, even to a limited extent, the emergence of typical genres during the period from Titelouze to Nivers. The manuscripts contemporary with the Livres d'orgue further enlarge our understanding of organ practice, and they enrich the repertoire with a significant corpus of unpublished music.

Ms. III 926 is similar in some respects to various manuscripts described above. It consists primarily of short pieces for organ, composed in the genres typical of the repertoire, generally grouped according to tone and applicable to liturgical use. On the other hand, the manuscript occupies a unique position among these sources. It contains a larger number of attributed compositions than we find in the collections previously described, and these attributions represent both lesser-known composers and acknowledged masters of the seventeenth century. Moreover, there are unpublished pieces by six of the seven composers in question. In addition, the organ music is copied in two distinct sections, distinguished from one another both in handwriting and in musical style. The composers, the genres, and the musical style constitute the evidence for conclusions regarding the history and purpose of Ms. III 926.
CHAPTER II

A DESCRIPTION OF MANUSCRIPT III 926

Manuscript III 926 is identified in Quinze années d'acquisitions of the Bibliothèque Royale by the following description:¹

COLLECTION DE MUSIQUE POUR CLAVECIN ET ORGUE. XVIIᵉ siècle; papier, 121 feuillets, 15,2 cm x 22 cm; reliure en mouton brun. Sur les plats, des encadrements de filets à froid et de petits fers argentés; au milieu, une rosette argentée. Dos à quatre nerfs (XVIIᵉ siècle). Acquis chez F. Nicolas, libraire à Hove (Anvers), en 1968. MS. III 926

COLLECTION OF HARPSICHORD AND ORGAN MUSIC. XVII century; paper, 121 folios, 15.2 x 22 cm.; binding in brown sheepskin. On the covers, borders of gilt tooling; in the center, a silver rosette. The spine secured with four bands (17th century). Acquired from F. Nicolas, bookseller in Hove (Antwerp), in 1968. MS. III 926

The book is further described as a well-worn volume. Its 121 folios are assembled in sixteen gatherings, and the edges are gilded. There are holes in the covers for binding ties, but the ties are lacking.²

¹Bernard Huys, Quinze années d'acquisitions [1954–1968] (Brussels: Bibliothèque Royale de Belgique, 1969), 504. It has not been possible as yet to trace the history of the manuscript beyond the date of its acquisition by the Bibliothèque Royale. The present author was informed by the Bibliothèque Royale that such information is not available, as the book dealer F. Nicolas died a few years ago.

²Details concerning the manuscript's physical appearance are taken from Gustafson, French Harpsichord Music II, 246; Huys, Quinze années d'acquisitions, 504; a letter of 22 January 1982 from Godelieve Spiessens, Scientific Collaborator at the Bibliothèque Royale; an examination of the manuscript by Thomas Heck, Music Librarian, The
There is no date anywhere in the manuscript. On the basis of the transcription for harpsichord found among the organ pieces (on folios 63v–64r) from Lully's *Temple de la paix* of 1685, this date has been identified by the present author as the *terminus post quem*. It has not been possible to establish the *terminus ante quem*. Composers represented in the organ music section whose work appeared in printed sources (Titelouze, Nivers, Lebègue and Boyvin) were all seventeenth-century masters and had published their organ compositions by 1700. The concluding section of the manuscript, which appears to be the organ book of a single composer, suggests an early eighteenth-century date by virtue of its style, as will be explained in Chapter V.

On the basis of the watermark found generally throughout the manuscript, as reproduced in Figure 1, we may assume that the paper

![Watermark Image]

*Figure 1. Watermark from Ms. III 926, Bibliothèque Royale Albert Ier, Brussels.*

Ohio State University, in the summer of 1982; and a letter of 9 August 1983 from Bernard Huys, Head of the Music Department, Bibliothèque Royale.
was probably made in France. Bunches of grapes are characteristic of French watermarks of the seventeenth and eighteenth centuries; marks containing all three elements—grapes, initials with hearts, and the crown—appear in French paper from books and other documents dating from ca. 1680 to ca. 1750. The manuscript appears to have been pre-ruled throughout in systems of two staves of five lines each; in Section A, a line was added above the upper staff where desired.

The following summary indicates the contents of the manuscript in general terms:

1. Folios 2r-22r constitute Section A and are copied in the hand of Scribe A. This section contains harpsichord pieces by Guillaume Dumanoir (1615-ca. 1690) and unidentified composers, and six transcriptions for the harpsichord from stage works by Jean-Baptiste Lully (1632-1687): *Ballet de l'impatience* (1661), *Le Carnaval* (1668), and *Les Amants magnifiques* (1670).

2. Folios 23r-75r constitute Section B of the manuscript and are in the hand of Scribe B. Folios 23r-63r comprise fifty-four organ pieces: one by Jehan Titelouze (1562 or 3-1633), fourteen by

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Nicolas-Antoine Lebègue (1630-1702), seven by Guillaume-Gabriel Nivers (1632-1714), and thirty-three anonymous pieces. On folio 39r is an anonymous "Allemande du 3. ton" that appears to be a harpsichord piece on the basis of its binary dance form and the broken-chord figures in the left-hand part.

3. Folios 63v-66r contain four harpsichord works: one transcription from Lully's Temple de la paix (1685), two anonymous Allemandes, and one Allemande from Lebègue's Pièces de clavessin (1688).

4. Folios 66v-75r include seventeen organ pieces, attributed to the following composers: a "Gorg de Beaumon," Jacques Boyvin (ca. 1649-1706), Paul Damance (ca. 1650-ca. 1700), a "Mr. Thomelin" (probably Jacques-Denis Thomelin, ca. 1640-1693), Lebègue, and Nivers. In addition, there are five anonymous organ pieces and a "Ballet" for harpsichord. At the lower edge of folio 75r is the marginal note, "Prie pour P. Braun" [Pray for P. Braun].

5. Folios 75v-99r, hereafter identified as Section C, comprise a collection of sixty-three anonymous organ pieces, copied in the hand of Scribe C. They are arranged, in seven groups of nine pieces each, according to the church tones II through VIII. Concluding the final group is the inscription, "Fin des huit tons de l'église."

6. Folios 99v-119r consist of ruled pages, without music.

7. Folios 119v-121v contain fragments from a vocal Kyrie, a motet, and two unidentified vocal compositions. These three items appear to have been written by three different hands, apart from Hands A, B, and C.
Marginalia, in addition to the two inscriptions noted above, consist principally of an explanation in French of the notation on folio 1r, and a caption on folio 82v preceding the pieces in Tone IV. The material on folio 1 occupies the entire page and includes a three-octave table of notation, from \( C \) to \( c''' \) using letter names placed on appropriate lines and spaces of two staves, and an illustration of note values, meter signatures, and clefs.

Notation is that of keyboard score on two staves. In the harpsichord section, the upper staff has five or six lines; the lower, five lines. Two staves of five lines each are consistently used in notating the organ music. The harpsichord music is notated with \( F^- \) and \( G \)-clefs (\( F^4 \), \( G^2 \) or \( G^3 \)), with an occasional \( C \)-clef (\( C^1 \) on upper staff). Standard clefs for organ pieces in Section B are \( F^3 \) and \( G^2 \), conventionally used in printed editions and manuscripts of organ music in the seventeenth century. In Section C, \( F^4 \) and \( G^2 \) are employed.

Meter signatures differ among the three sections. For the harpsichord music, three signs are employed: \( \text \{ \} \), \( \text \{ \} 3 \), and \( 3 \). For the organ music in Section B, duple meter is shown as \( 2 \) or \( \text \{ \} \); triple meter, as \( \text \{ \} 3 \) and \( 3 \). A variety of signatures is found in Section C. In addition to \( \text \{ \} \), \( C \), and \( 3 \), there appear \( 3/8 \), \( 6/8 \), \( 6/4 \), and \( 3/2 \) for triple meter; \( 4/8 \) occurs once, for duple meter.

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6 A transcription of the original text of this caption, with an English translation, appears in Chapter V (infra, 198).

7 The exponent indicates the line upon which the clef is placed.
Ornament signs, too, are unique in each section. The harpsichord music includes the double slash ornament illustrated by the scribe on folio 1 as \( \text{\textcopyright} \). No signs appear in Section B, while in Section C, the principal signs are the \textit{tremblement} (\( \text{\textcopyright} \)) and the \textit{pince} (\( \text{\textcopyright} \)).

Harpsichord music is distinguished from organ music in Ms. III 926 on the basis of several factors. First, there is the matter of arrangement in the manuscript. With the exception of an Allemande on folio 39r, three Allemandes on folios 64v-66r, an Overture from Lully's \textit{Temple de la paix} (1685) transcribed for harpsichord on folios 63v-64r, and a "Ballet" on folio 75r, the organ music appears in separate sections. The harpsichord pieces are identified by the names of dance forms (Branle, Sarabande, Allemande, Canarie, Cavotte, Minuet, and Bourrée) or unique titles (for example, "Les Pescheurs de corailles"). In addition, all the pieces identified by dance forms or unique titles contain the repeat signs, or directions for repeats, that are characteristic of the French harpsichord repertoire. Broken-chord figurations for the left hand, scale passage-work for the right hand, and free-voiced texture further indicate the harpsichord idiom. The organ pieces, on the other hand, are identified according to the genres

\[8\] These two signs appear in \textit{Les Pièces de clavessin} by Jacques Champion de Chambonnières (1670), the first French harpsichord publication to include a table of ornaments, where they are termed cadence and pincement. Lebègue's \textit{Pièces d'orgue} of 1676 is the first organ publication in France to include these signs; the terms used here are cadence ou tremblement and pincement. The terms tremblement and pince appear in Jean-Henri D'Anglebert's \textit{Pièces de clavecin} (1687); these have become the standard designations for these signs in French keyboard music (Howard Ferguson, \textit{Keyboard Interpretation: From the 14th to the 19th Century} [New York: Oxford University Press, 1975], 136-44).
found in the organ manuscripts and the Livres d'orgue of the period. While this music is largely without liturgical designation, we may assume, on the basis of the printed Livres d'orgue and their explanatory prefaces, that the organ music of Ms. III 926 is liturgical in function and was intended for use in the Catholic service in alternation with sacred vocal music.

Sections B and C can be distinguished from one another on the basis of several factors. In addition to the changes in handwriting, ornamentation, and meter signature, there are differences in content, arrangement, and style. All of the attributed pieces and those which may be identified as concordances are found in Section B. While there is some evidence of the intention to group the pieces according to tone, there is no systematic arrangement on this basis. Section C, however, is laid out in groups of pieces according to Tones II through VIII, ending, as noted earlier, with the remark "Fin des huit tons de l'église." No concordances were identified in this section, and there are no attributions. Stylistic differences between the two sections will be evident following the examination of the music in Chapters IV and V.

The manuscript, then, is a document of 121 folios, containing from folio 23 onward a collection of 134 organ pieces. Its paper, notation, and marginalia indicate French provenance. The contents—pieces in the typical genres of the French repertoire—support this

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9 No explanation has been found as yet for the omission of pieces in Tone I. There is no evidence of missing pages: Section B finishes on folio 75r, and Section C begins on the verso of the same folio.
conclusion. The organ music was copied after 1685. Following a discussion of the composers and the concordances in Chapter III and of the musical style in Chapters IV and V, further conclusions will be drawn concerning the manuscript's provenance, date, and function.
CHAPTER III

THE COMPOSERS AND THEIR MUSIC

Thirteen of the 134 organ compositions in Ms. III 926 carry attributions. Of the anonymous pieces, twenty-six have been identified through a search of the printed and manuscript collections listed in the Bibliography. All of the music thus attributed appears in Section B (folios 23r-75r). Concordances, both for attributed and anonymous compositions, are listed in Table 1, together with the composer and the title of the concordant edition or the manuscript in which the pieces in question are found. Table 2 is a register of the nine attributed unica in Ms. III 926. 

With the exception of Titelouze, the composers of Ms. III 926 were all active in France during the last third of the seventeenth century. Each composer will be considered below in a brief biographical sketch, the first four composers named in the chronological sequence of their printed publications, in order to demonstrate further points in common among these masters that may relate to questions concerning the provenance and date of the manuscript.

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1 Twelve of these concordances were discovered by Bernard Huys and listed in his description of Ms. III 926 in Quinze années d'acquisitions [1954-1968] (Brussels: Bibliothèque Royale de Belgique, 1969), 506.

2 For complete data on concordances and unica, see Thematic Catalog.
<table>
<thead>
<tr>
<th>Composer and Concordant or Manuscript</th>
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<th>Anonymous Compositions</th>
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</tbody>
</table>

Numbers are those assigned to the organ compositions in Ms. III 926.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Number</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beaumon (Beaumont?)</td>
<td>No. 57</td>
<td>Gorg de Beaumon 3. ton</td>
</tr>
<tr>
<td>Boyvin</td>
<td>No. 58</td>
<td>Mr. Boivin Du 3. ton</td>
</tr>
<tr>
<td>Damance</td>
<td>No. 59</td>
<td>P. Paul D'amance du 3. ton</td>
</tr>
<tr>
<td>Damance</td>
<td>No. 60</td>
<td>P. Paul d'Amance du 8. ton</td>
</tr>
<tr>
<td>Damance</td>
<td>No. 67</td>
<td>Du 8. Cromhorne P. Paul Damance</td>
</tr>
<tr>
<td>Damance</td>
<td>No. 71</td>
<td>Du 8\textsuperscript{e} Cromhorne Paul Damance</td>
</tr>
<tr>
<td>Lebègue</td>
<td>No. 65</td>
<td>Du 8 Cromhorne Mr. leBegue</td>
</tr>
<tr>
<td>Nivers</td>
<td>No. 63</td>
<td>du 2\textsuperscript{e} Cromhorne Mr. Nivers</td>
</tr>
<tr>
<td>Thomelin</td>
<td>No. 61</td>
<td>Du re duo Mr. Thomelin</td>
</tr>
</tbody>
</table>
The Composers

Jehan Titelouze (1562 or 1563-1633)

Titelouze was born in Saint-Omer in the province of Artois, which at that time formed part of the Spanish Netherlands. Following his religious education and his apprenticeship as a musician, Titelouze became organist at the Rouen Cathedral, a post he held until his death. He was named a canon by the Cathedral chapter in 1610. In addition, Titelouze became widely known as an authority in organ building, traveling in this capacity to such cities as Amiens, Poitiers, and Paris. He was associated in particular with Crespin Carlier of Laon, who reconstructed the Rouen Cathedral organ for Titelouze in 1601.

The lifework of Titelouze as a churchman and as a musician is reflected in his two publications for the organ, Hymnes de l'église and Le Magnificat, both of which contain versets based on plainsong intended for alternatim performance. The plainsong is treated either as a cantus firmus or as the basis for a paraphrase in imitative style, the latter procedure being consistently employed in Le


5 Jehan Titelouze, Le Magnificat ou Cantique de la Vierge pour toucher sur l'orgue suivant les huit tons de l'Eglise (Paris: Pierre Ballard, 1626 [RISM-A: 7 844]).
Magnificat. In terms of modality and the treatment of dissonance, the counterpoint is essentially in the style of the Renaissance and is basically vocal in character. As pointed out in Chapter I, Titelouze occupies an important position as the first of the French seventeenth-century organist composers, and the first to publish his work. Although the style of his music is markedly different from that of the French classical organ school, his works were apparently still known and performed by organists of the grand siècle and of the eighteenth century. As late as the 1740s, his Hymnes de l'église could be purchased in Paris.

Guillaume-Gabriel Nivers (1632-1714)

Nivers spent his entire life in and around Paris. The period of his professional career (ca. 1650-1714) coincided almost exactly with the reign of Louis XIV (reigned 1643-1715), a time that was particularly favorable for musicians owing to the King's lavish patronage of the arts. It is assumed that Nivers studied with Jacques Champion de...
Chambonnières (1602-1672), the principal teacher of keyboard performers of Nivers' generation. Around 1650, Nivers was appointed organist at the church of Saint-Sulpice. From that time onward, his reputation became firmly established among the members of the nobility who lived in this parish. We may assume that Nivers played the music in his Livres d'orgue for the services at Saint-Sulpice.

Nivers held three other significant positions: (1) "Organiste du Roy" at the royal chapel at Versailles from 1678, serving one quarter of each year in turn with Jacques-Denis Thomelin, Jean Buterne, and Nicolas Lebègue; (2) Master of the Queen's Music, 1681-1683, succeeding Henry Du Mont; and (3) from 1686, principal organist and teacher of voice at the Maison Royale de Saint-Louis de Sant-Cyr (near Versailles) a school for young women of the nobility established in that year by Madame de Maintenon.

In Nivers' three Livres d'orgue the distinctive genres of the French classical organ school appear for the first time in printed form. These books circulated widely, and their contents became models for later composers. The pieces in the first and third books are arranged in groups according to the church tones. The second book contains an organ Mass, together with versets to be used with hymns,


10 All three books were still in print many decades later. Benoît, L'Orgue No. 93, 22.
sequences, and the Te Deum.

In addition to liturgical organ music, Nivers composed sacred vocal music for use at Saint-Cyr. Most of these pieces appear in two publications: Motets à voix seule, which includes choral motets as well as sacred songs for one or two treble voices with continuo; and Chants et motets. Nivers' editions of Gregorian chant—the Graduale romanum and the Antiphonale romanum, for example—while based on contemporary practice rather than on historical principles, were nevertheless effective in preserving the chant tradition in contemporary France. Nivers also composed plainchant musical settings for the liturgy, some of which appear in his Graduale monasticum (Paris, 1696). Nivers' theoretical works, too, were influential. The Traité de la composition (1667) circulated widely in France and was reprinted in Amsterdam with a Flemish translation in 1697. The Dissertation sur le chant grégorien (1683) is a valuable source of information on the

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11 Guillaume-Gabriel Nivers, Motets à voix seul accompagnée de la basse continue et quelques autres motets à deux voix (Paris: Auteur, 1689 [RISM-A: N 715]).

12 Guillaume-Gabriel Nivers, Chants et motets à l'usage de l'église et communauté des dames de la Royale Maison de St Louis à St Cyr, 2 vols. (Paris: Colin [gravé par L. Hue], 1733 [RISM-A: N 719]).

13 For bibliographical information concerning Nivers' chant publications, see William Pruitt, "Bibliographie des œuvres de Guillaume Gabriel Nivers," Recherches XII (1973), 139-46.


French tonal system and the place of the organ in the liturgy. It is also a commentary on plainsong as it was performed in seventeenth-century France.

Nicolas-Antoine Lebègue (1630-1702)

Little is known of Lebègue's musical education in his native city, Laon (a town in northern France about eighty miles northeast of Paris). In 1664 he became organist at the church of Saint-Merry in Paris, a position he retained until his death. He was appointed one of the four "Organistes du Roy" in 1678.

Lebègue was one of the most prominent musicians who flourished in Paris during the reign of Louis XIV. He exerted a strong influence in three areas. As an expert on organ construction, he advised church authorities not only in Paris (for the churches of Saint-Séverin and Saint-Louis des Invalides, for example), but also in such cities as Bourges, Chartres, and Soissons. As a teacher, he was one of the most important in contemporary France, numbering among his pupils Nicolas de Grigny and François d'Agincour. As a composer, Lebègue's contribution to the organ repertoire is of great significance. In his first publication, Les pièces d'orgues (1676), there appear genres


17 Nicolas Lebègue, Les pièces d'orgues (Paris: Baillon, 1676 [RISM-A: L 1206]); this was published also as Premier livre des pièces d'orgues (Paris: Lesclop, 1676 [RISM-A: L 1207]).
not found in the Livres d'orgue of Nivers: the Récit en taille, the Trio à deux dessus, the Trio à deux claviers et pédale, and the Dialogue entre le dessus et la basse. In such pieces, the use of an independent pedal part marks a new stage of development in French organ playing technique. Lebègue's first book, like that of Nivers, consists of versets grouped according to tone; the second book (1678), designed for organists of modest ability, comprises versets for the Mass and the Magnificat; and the third book of 1685 contains principally Offertories, Elevations, and Noëls. The works of Lebègue, no less than those of Nivers, served as models for later composers. The wide circulation of Lebègue's organ music is confirmed by the presence of fourteen pieces in Ms. III 926. As noted earlier, sixteen works of Lebègue are found in the Livre d'orgue de Montréal, and another group of compositions attributed to him appears in the Berkeley Manuscript. His three organ books, like those of Nivers, remained in print for many years; they were still available for purchase in the middle of the eighteenth century.

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18 Lebègue, Second livre d'orgue (Paris: Lesclop [1678; RISM-A: L 1209]).

19 Nicolas Lebègue, Troisième livre d'orgue (Paris, gravé par De Baussen [1685: RISM-A: L 1211]).

20 Supra, 28.

21 Benoit, L'Orgue No. 93, 22.
Jacques Boyvin (ca. 1649-1706)

Jacques Boyvin spent his early years in Paris, where he may have been the pupil of Nivers or of Lebègue. From 1674 until his death in 1706, he served as organist of the Rouen Cathedral. He published two Livres d'orgue, both of which contain suites of versets arranged according to the eight tones. As Boyvin stated in the dedication of his Premier Livre d'orgue of 1689, the music presented in the book was intended to demonstrate the excellence of the organ at his command.

The instrument in the Rouen Cathedral at the time of Boyvin's appointment was the one which Crespin Carlier had rebuilt for Titelouse in 1601 and which the Parisian builder Alexandre Thierry had further repaired in 1657. After this organ was destroyed by a storm in 1683, Boyvin supervised the construction by Robert Clicquot between 1686 and 1689 of a four-manual instrument of forty-two ranks. Boyvin's Second Livre d'orgue includes as a preface his Traité abrégé de l'accompagnement pour l'orgue et pour le clavessin, published in a


23 Jacques Boyvin, Premier livre d'orgue contenant les huit tons à l'usage ordinaire de l'église (Paris: De Baussend, Le Maire; Rouen: Auteur, 1690? [RISM-A: B 4197]).

24 Boyvin, Second livre d'orgue, contenant les huit tons à l'usage ordinaire de l'église (Paris: Christophe Ballard, 1700 [RISM-A: B 4199]).

25 Cf. AMO VI, 74-87.
separate edition in Paris, and in a Dutch translation in Amsterdam.

The treatise is of importance for its documentation of the manner of realizing figured bass in seventeenth-century France.

Paul Damance (ca. 1650-ca. 1700)

Little is known of the life and work of Paul Damance. He belonged to the order of Sainte-Trinité Rédemption des Captifs, serving as organist at the order's monastery in Lisieux, a town in northwestern France about thirty miles east of Caen. His surviving works attest to his concern for providing liturgical music suitable for religious communities with limited musical resources. Three collections of music for the Mass, the Magnificat and other liturgical items, were published in Paris between 1687 and 1707. In addition, two compositions of Damance are found in Ms. Vm 1823 in the Bibliothèque Nationale, Paris. One of these is attributed, "Du 8 ton duo du Perre Paul Damance." The other, "Dessus de Cromorne du 6e


28 These publications are not cited in RISM-A. According to the bibliography in MGG II, col. 1879, the titles are: Quatre Messes en Plain-Chant musical, dédiées à Madame l'Abbesse de Chelles (Paris: chez Hierosmè Bonneuil graveur en taillé douce, 1687); Six Messes des Ier, 2ème, 5ème ton naturel, 5ème ton transposé et 6ème ton ([pref. by Ballard] Paris, 1701); and Addition aux Messes en Plain-Chant [sic] Musical contenant 2 Messes du Ier et du oeme ton avec les Elevations, 4 Magnificat, Les Litanies de la Sainte-Vierge ... (Paris: Ballard, 1707).

29 Supra, 29.
ton," is anonymous in Ms. Vm 1823, but is concordant with "Du 8 Cromhorne P. Paul Damence" in Ms. III 926, No. 66, thereby establishing composership. No other organ pieces by Damance have been published. The four other pieces attributed to Damance in Ms. III 926—two Duos and two Récits—may be accepted as authentic; there is no evidence for questioning this attribution.

Jacques-Denis Thomelin (ca. 1640-1693)

Thomelin belonged to a family of musicians active over several centuries. Several members of later generations were organists, chiefly in Paris and in Melun; Jacques-Denis, however, is considered to be the only one of particular importance. He was probably born and educated in Paris, as may be assumed from the documentation of his family's residence in the parish of Saint-Étienne-du-Mont; by 1653 he was organist at the church of Saint-André-des-Arts. In the 1660s, Thomelin's reputation as an organist was established through his engagement at two large Parisian churches, Saint-Germain-des-Prés and Saint-Jacques-de-la-Boucherie. In 1678, Thomelin acquired the title of "Organiste du Roy," serving in the royal chapel at Versailles with Nivers, Lebègue, and Jean Buterne. Thomelin became the guardian and teacher of the young François Couperin in 1679, an association that

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30 For editions of these two compositions, see AMO IX, 281 and 255.

lasted six years. Couperin succeeded Thomelin as one of the royal organists in 1693.32

After Thomelin's death, the collection of books and music manuscripts named in the inventory of his possessions, retained at first by his widow, were taken by his daughter and were presumably lost. In addition to the organ piece in Ms. III 926, only one composition by Thomelin is known, an Allemande preserved on a single sheet (Paris, Bibl. nat., Vm 7 1817 bis) discovered in a printed volume of music in 1939.33 On the basis of Thomelin's prominent position as an organist and teacher, this composition, attributed simply to "M Thomelin," has been ascribed to Jacques-Denis. Similarly, "Du ré duo M Thomelin" in Ms. III 926 is assumed, until further documentation appears, to be the work of Jacques-Denis Thomelin, the "Organiste du Roy."34

Gorg de Beaumon
[Georges de Beaumont?]

A search of relevant biographical sources has disclosed no information concerning this composer. Two seventeenth-century musicians, Philippe Le Roy Beaumont (d. 1704) and Charles de Beaumont (fl. 1690) were engaged as singers at Versailles in the 1690s.35 If the family


34 Gustafson, French Harpsichord Music I, 81.

name is any indication, it would place a Georges de Beaumont in or around Paris, possibly at the same time.

**Attributed Works and Concordances**

As indicated in Table 1, Titelouze is represented in Ms. III 926 by one composition. There are ten pieces by Nivers, three of which are attributed to this composer, including one unpublished piece (Tables 1 and 2). For Lebègue, there are eight pieces from the *Pièces d'orgue* and six from the *Second livre d'orgue*, all but one unattributed in our manuscript. As shown in Table 2, one piece ascribed to Lebègue in Ms. III 926, No. 65, has not been found in his published works, neither does it appear in three important manuscript sources containing his music: Paris, Bibl. nat., *Vm* 7 1823, the Berkeley Manuscript, or the *Livre d'orgue de Montréal*. Boyvin, Damance, and Thomelin, as well, are represented by unpublished pieces, all of them attributed in Ms. III 926. As seen in Table 1 for Nos. 12, 27, 66, and 68, concordances were found in one or more of three manuscripts: Paris, Bibl. nat., *Vm* 7 1823 and *Rés.* 2094; and Paris, Bibl. Ste-Geneviève, Ms. 2372.

The pieces in question have been compared, as far as possible, with the concordant version in a copy of the original print or the manuscript. If such a copy was unavailable, a critical edition of that source was used. This comparison was made in order to note textual similarities and differences that might relate to the origin and purpose of the manuscript. Attributed unica have been reviewed in relation to published music by the same composer, in order to observe common points of style that may support the attributions.
Concordances

Titles of the versions in Ms. III 926, as compared with the corresponding titles in the printed or manuscript collections, are shown in Table 3. The numbers, as in Tables 1 and 2, are those assigned to the organ pieces, the gaps in numbering representing unica.

Length

Most of the pieces in Ms. III 926 concordant with other sources are basically of the same length as the concordant version. No. 11, "Duo du 1er" by Lebegue, is shorter by one measure at the end, as shown in Example 1. No. 15, "Dessus de trompette de tierce ou cornet du 4," is shorter than the printed version by seven measures at the beginning—the introduction preceding the entrance of the solo line is missing—and is truncated by three measures at the end, as Example 2 indicates. No. 68, "Du 2. Cromborne Mr. Nivers" (Example 3), is also truncated at the beginning and end. Lebegue's "Dessus de Cromborne ou de Trompette" in Tone III from the Pièces d'orgue is divided into two pieces in Ms. III 926, perhaps to provide two brief compositions: No. 13 consists of the portion written for the solo register with its accompaniment, measures 10-38; No. 29 encompasses the nine-measure introduction. No. 12, "À deux choeurs," is concordant with two sources: (1) Nivers, Second livre d'orgue (the concluding verset, "À deux choeurs," in the Te Deum), and (2) Paris, Bibl. Ste-Geneviève, Ms. 2372 ("Dialogue," p. 63). To show the variant readings, including the discrepancies in length at the final cadence, all three versions of this composition are given in Example 4.
<table>
<thead>
<tr>
<th>Number</th>
<th>Composer</th>
<th>Ms. III 926</th>
<th>Concordant Edition or Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Titelouze</td>
<td>Fuga</td>
<td>1626: Suscepit Israel</td>
</tr>
<tr>
<td>3</td>
<td>Lebègue</td>
<td>Recit du 3</td>
<td>1678: Récit du 3.</td>
</tr>
<tr>
<td>4</td>
<td>Lebègue</td>
<td>Trio du premier de mons. LeBegue</td>
<td>1676: Trio à 2 dessus</td>
</tr>
<tr>
<td>5</td>
<td>Lebègue</td>
<td>Duo du 4</td>
<td>1676: Duo</td>
</tr>
<tr>
<td>6</td>
<td>Lebègue</td>
<td>du 4</td>
<td>1678: Duo du 4. Quoniam tu solus</td>
</tr>
<tr>
<td>10</td>
<td>Lebègue</td>
<td>Cornet du 8 ton</td>
<td>1676: Cornet</td>
</tr>
<tr>
<td>11</td>
<td>Lebègue</td>
<td>Duo du 1\textsuperscript{er}</td>
<td>1676: Duo</td>
</tr>
<tr>
<td>12</td>
<td>Nivers</td>
<td>A deux choeurs</td>
<td>1667: A deux choeurs Ms. 2372: Dialogue</td>
</tr>
<tr>
<td>13</td>
<td>Lebègue</td>
<td>Dessus de trompette de cromhorne du 3</td>
<td>1676: Dessus de Cromhorne ou de Trompette</td>
</tr>
<tr>
<td>14</td>
<td>Lebègue</td>
<td>Duo de 4\textsuperscript{e}</td>
<td>1678: Duo du 3\textsuperscript{e} [sic]</td>
</tr>
<tr>
<td>15</td>
<td>Lebègue</td>
<td>Dessus de trompette de tierce ou cornet du 4</td>
<td>1676: Dessus de Tierce ou Cornet</td>
</tr>
<tr>
<td>16</td>
<td>Lebègue</td>
<td>A deux coeurs du 4</td>
<td>1678: Dialogue du 4\textsuperscript{e}</td>
</tr>
<tr>
<td>17</td>
<td>Lebègue</td>
<td>Cornet du 4\textsuperscript{e}</td>
<td>1678: Cornet du 4\textsuperscript{e}</td>
</tr>
<tr>
<td>18</td>
<td>Nivers</td>
<td>Duo du 3 ton</td>
<td>1665: Duo</td>
</tr>
<tr>
<td>21</td>
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<td>24</td>
<td>Nivers</td>
<td>Prelude du 4. ton</td>
<td>1665: Prelude du 4. Ton</td>
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<td>25</td>
<td>Nivers</td>
<td>Duo du 1 ton en d 1a</td>
<td>1665: Duo</td>
</tr>
<tr>
<td>Number</td>
<td>Composer</td>
<td>Ms. III 926</td>
<td>Concordant Edition or Manuscript</td>
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<td>---------------------------------</td>
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<tr>
<td>26</td>
<td>Nivers</td>
<td>Fugue grave du i ton en d la re</td>
<td>1665: Fugue grave</td>
</tr>
<tr>
<td>27</td>
<td>Anon.</td>
<td>Recit de la basse de Trompette</td>
<td>Ms. Vm 1823: [Untitled]</td>
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<tr>
<td>29</td>
<td>Lebègue</td>
<td>Jeu doux du 3</td>
<td>1676: Jeu doux</td>
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<tr>
<td>30</td>
<td>Lebègue</td>
<td>Du du 8</td>
<td>1676: Duo</td>
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<tr>
<td>64</td>
<td>Nivers</td>
<td>Piece duo de Mr Nivers</td>
<td>1665: Duo</td>
</tr>
<tr>
<td>66</td>
<td>Damance</td>
<td>Du 8. Cromhorne P. Paul Damance</td>
<td>Ms. Vm 1823: Dessus de Cromhorne</td>
</tr>
<tr>
<td>68</td>
<td>Nivers</td>
<td>Du 2. Cromhorne Mr. Nivers</td>
<td>Ms. Rés. 2094: Récit</td>
</tr>
</tbody>
</table>
Example 1. Lebègue (1676), "Duo," AMO IX, 8-9, measures 31-36; "Duo du 1er," Ms. III 926 [No. 11], folios 31v-32r, measures 31-35.
Example 2. Leibegue (1676), "Dessus de Tierce ou Cornet," AMO IX, 45, measures 1-11 and 36-43; "Dessus de Trompette de Tierce ou Cornet du 4," Ms. III 926 [No. 15], folios 34v-35r, measures 1-5 and 29-33.
Example 2 (continued).
Example 3. Thiéry, "Récit," Hardouin, 12; "Du 2. cromhorne Mr. Nivers," Ms. III 926 [No. 68], folios 72v–73r.
Example 3 (continued).
Example 4 (continued).
Example 4 (continued).
Example 4 (continued).
There are two striking exceptions in the matter of similarity of length. No. 1, "Fuga," is concordant with the "Suscepit Israel" verset from the Magnificat Quinti Toni by Titelouze. At measure 14, the piece breaks off and is immediately joined to the "Recit du 6. ton" which is Lebêgue's "Recit du 6ème" from his second Livre d'orgue. Example 5 contains the Titelouze verset as it appears in Ms. III 926, together with the first three measures of the Lebêgue Recit. The second exception is No. 27, "Recit de la basse de trompette," which corresponds to measures 1-19 of an untitled piece in Ms. Vm⁷ 1823. At measure 20, the version in Ms. III 926 continues as a different composition, with no further points of agreement except for the entrance of a treble-range solo at measure 39 and the repeated notes in the penultimate measure. In measures 1-18, there are several variant readings in the upper voices, whereas the bass line corresponds exactly to the version in Ms. Vm⁷ 1823, as shown in Example 6.

**Texture**

The Duos generally correspond closely to the printed versions. Two Duos by Lebêgue, for example, No. 14 and No. 30, are exact copies of the prints in matters of texture, as well as length, pitch, and rhythm. In compositions having more than two voices, however, notes are likely to be added or omitted in the manuscript version (cf. Nos. 2, 3, 10, 12, 13, 15, 17, 21, 23, 24, and 26). Such alterations may be attributed to a deliberate simplification or filling-out of the texture, or to errors in copying. Example 7 illustrates the simplification of a left-hand part in No. 2 (measures 2 and 4), a procedure
Example 5. Titelouze (1626), "Suscepit Israel," Magnificat Quinti toni, AMO I, 134, measures 1-14; "Fuga," Ms. III 926 [No. 1], folio 23r; "Recit du 6e ton," Ms. III 926 [No. 2], folio 23r, measures 1-3.
Example 5 (continued)
Example 6. "[Basse de Trompette]" Paris Vm 7 1823, AMO IXa, 268, measures 1-20; "Recit de la basse de trompette," Ms. III 926 [No. 27], folios 42-43, measures 1-20.
Example 6 (continued).
Example 7. Lebègue (1678), "Récit du 6\textsuperscript{e}," AMO IX, 143, measures 1-7; "Recit du 6 ton," Ms. III 926 [No. 2], folio 23r, measures 1-7.
which also appears in No. 17. Example 8 shows the omission, apparently in error, of an inner part in No. 10 (measures 11-13).

Pitch

Variants in pitch involve for the most part a missing accidental or a wrong note. The discrepancy in measure 8 of the Titelouze verset (see Example 5) appears to be an error in copying. Other variant readings are found in No. 64, a Duo, in which the lower voice is transposed down an octave in measures 6-10, and the ornamental figure at the final cadence is omitted (Example 9). No. 25, "Duo du i ton en d la," and No. 26, "Fugue grave du i ton en d la re," are concordant, respectively, with Nivers' "Duo," and "Fugue grave" from the group of pieces in his Livre d'orgue (1665) that appear in Tone I "transposé on C." In Ms. III 926, these pieces are written with d, not c, as the tonic. In other respects, however, the readings are virtually identical except for such minor variants as missing ties. The versions in Ms. III 926, then, could have been copied from Nivers' printed Livre d'orgue.

Rhythm

The most common rhythmic variants are the omission of ties and the substitution of a dot for a tie, the latter illustrated in Example 10. Another variant is found in measures 3-4 of the Titelouze example (Example 5), apparently an error in rhythmic notation. In addition, pairs of notes that appear in the printed version as dotted patterns ($\ddots$) may be written in the manuscript as equal values. This variant appears in isolated cases in No. 15 and No. 18; in No. 64,
Example 8. Lebègue (1676), "Cornet," AMO IX, 86, measures 1-14; Cornet du 8 ton," Ms. III 926 [No. 10], folio 30v, measures 1-14.
Example 9. Nivers (1665), "Duo," NiversD 1/1, 16; "Piece duo de Mr Nivers," Ms. III 926 [No. 64], folio 71r.
Example 9 (continued).

shown in Example 9 above, it is found throughout much of the piece.

Such discrepancies in notation raise the question of notes inégales (inequality), a practice, defined as the uneven performance of evenly-written values, that was associated particularly with French music of the seventeenth and eighteenth centuries. The application of this

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practice to French classical organ music is confirmed by Nivers' remarks in his preface to the *Livre d'orgue* of 1665:

The tempo of the Preludes, Fugues graves, Basses, and Récits de Voix humaine, and Pleins Jeux is very slow; that of the other Fugues, Diminutions, Basses Trompettes, Récits de Cromhorne, Duos, Cornets, Grands Jeux, is more animated; and that of the Duos in triple meter is very light. There is another, particular movement that is very animated, which is to place half-dots after the 1st, third, fifth, and seventh eighth-note of each measure. Supposing that there are eight such notes; then one would augment by ever so little the designated notes, and diminish by ever so little, in proportion, the following notes. Thus one can give this movement to the Fugue on page 14, and to other similar pieces. This is practiced with discretion, as are several other things which judgment (discrimination) and the ear should govern.37

Gigault, also, informs the reader that he may enliven his playing by adding dots to the notation where desired ("On pourra aussi pour animer son jeu plus ou moins en adjoustant des points où l'on voudra").38 The Fugue to which Nivers refers is notated principally in eighth notes of equal value in conjunct motion. The Duo shown in Example 9, however, displays apparent inconsistency, in both versions, with regard to notation of dotted values. From the standpoint of notation, it is significant that while note values essentially correspond between manuscript and print through measure 5, virtually no dots appear in the manuscript after that measure. The copyist—perhaps an organist preparing a book for his personal use—may have written equal values for the sake of ease in copying. From the

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standpoint of performance, it is reasonable to conclude that both versions represent essentially the same result, and that dotted values would apply to all passages of equal eighth notes in conjunct motion. Following the initial measures of the Duo, in which the dotted pattern is established, dots in the printed version appear, for the most part, in pairs of repeated notes and pairs of disjunct notes—both cases precluding inequality according to conventions of the period—in order to insure a consistent reading in unequal note values throughout.

Apart from such minor errors in rhythmic notation as the incorrect dotting of a half-note and use of incorrect note values, there are other slight variants, as found in Example 4 above (measures 4, 8, 14, and 20), and in No. 66, "Du 8 Cromhorne P. Paul Damance" (measures 1, 6, 7, 9, 13, 14, and 17), which appears in Example 11, together with the version in Ms. Vm 1823.

Attributed Unica

Nivers

Of the three well-known composers—Nivers, Lebègue, and Boyvin—who are represented in Ms. III 926 by unpublished pieces, only those by Nivers display a stylistic trait that supports their authenticity. This trait is the repercussion figure, or port-de-voix, that is illustrated in Nivers' preface to his Livre d'orgue of 1665 (Example 12; for its application, see Example 16, measures 2, 4, 5, 10, 11, 15, and 18.) As Almonte Howell explains, "the port-de-voix or

39 Donington, Interpretation of Early Music, 452.
Example 11 (continued).
appoggiatura, often indicated by symbols in later composers, is written out in Nivers' music."^40 The written-out port-de-voix rarely occurs elsewhere in the French classical repertoire. It is virtually absent in Lebègue's three organ books, but appears occasionally in Raison's Livre d'orgue. In the works of Nivers, this figure is frequently found in Récits for the Cromhorne or the Voix humaine; it is also characteristic of the two Récits attributed to Nivers in Ms. III 926, No. 63 and No. 68, that are not found in his Livres d'orgue. Récits in the Thiéry Manuscript, a source that includes a concordant version of No. 68, also contain numerous ports-de-voix.

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No. 63, "Du 2. Cromorne Mr. Nivers," for which a concordance has not yet been found, contains thematic material that further suggests a connection with Nivers. The first three measures appear to be a paraphrase of the initial notes of the Kyrie in plainchant musical from Nivers' "Missa in festis secundae classis," published in his Graduale monasticum (Example 13). The "Messe de 2. Classe" in the Thiéry manuscript also is based on this material, as illustrated in Examples 14 and 15. Example 16 contains No. 63 from Ms. III 926.

**Lebegue**

Though it cannot be said with the same degree of probability as for the Nivers example that the attribution of No. 65, "Du 8 Cromhorne le Begue" is authentic, the melodic style, at least, is consistent with that of the Récits in Lebegue's three organ works. As compared with No. 63, "Du 2. Cromhorne Mr. Nivers," in Example 16, No. 65 (Example 17) displays a simpler melodic construction and a smaller vocabulary of melodic and rhythmic patterns. Melodies of this type are characteristic of Lebegue's style, as seen, for example, in "Dessus de Cromhorne" (Tone I), "Cornet" (Tone II), and "Dessus de Cromhorne ou de Trompette" (Tone III) from the Pièces d'orgue. The repercussion motive in measure 5 of No. 65, however, is atypical; it

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42 AMO IX, 14, 22, and 28.


Example 17. "Du 8 Cromhorne Mr. LeBegue," Ms. III 926 [No. 65], folio 71v.

\[\text{Example image here}^{\text{a)}}\]

\[\text{Example image here}^{\text{b)}}\]

a) \text{a in ms.}
appears only once in the pieces for solo registers found in Lebègue's published works.42

**Boyvin**

While there is no specific evidence in the "Duo," No. 58 (Example 18) to support the attribution to Boyvin, there is no reason, on stylistic grounds, to question this attribution. Indeed, this Duo is based on a theme very similar to that of his "Trio" in Tone III from the *Livre d'orgue* of 1689.43

**Damance**

Among the five pieces attributed to Damance are two Duos and three Récits for the Cromhorne. For the Duos, No. 59 (Example 19) and No. 60 (Example 20), the only known basis of comparison is "Du 8 ton Duo de Perre Paul Damance" in Ms. Vm 1823.44 There are no distinctive features in these three Duos ascribed to Damance to relate them to each other, but neither is there any reason to doubt their attribution.

All three of the Damance Récits in Ms. III 926 (Nos. 66, 67, and 71) display a sustained solo line, embellished by a variety of motives. In Ms. Vm 1823, which, as we have seen (Example 11) contains a Récit concordant with No. 66, there are additional anonymous Récits

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42 Lebègue, "Tierce en taille" [Tone V], measure 18, *AMO* IX, 52.
43 *AMO* VI, 27.
44 *AMO* IX, 281.
Example 18 (continued).
Example 20. "P. Paul Damance du 8. ton," Ms. III 926 [No. 60], folio 68v-69r.
of similar length and melodic style,\(^{45}\) including one having an initial phrase almost identical to the opening of No. 66. All three of the Damance Récits in Ms. III 926 and the examples cited from Ms. Vm\(^7\) 1823 contain the repercussion figure that is typical of Nivers but seldom found in the published repertoire of French classical organ music. It is possible that other anonymous pieces in Ms. Vm\(^7\) 1823 are by Damance, and that he modeled the melodic style of these Récits on that of Nivers. Example 21 illustrates the similarity of the opening phrase of No. 66 to the unattributed Récits in question from Ms. Vm\(^7\) 1823. Examples 22 and 23 contain the two additional Récits by Damance from Ms. III 926.

**Thomelin and Beaumon**

There is no basis for evaluating the attribution of No. 57, "Gorg de Beaumon 3. ton" (Example 24) and No. 61, "Du ré duo Mr. Thomelin" (Example 25). As noted above, the "Mr. Thomelin" for whom one harpsichord piece is preserved is believed to be Jacques-Denis Thomelin, "Organiste du Roy" and teacher of François Couperin. On the basis of his prominent position, the organ piece in Ms. III 926, also, is tentatively ascribed to Jacques-Denis. His music is presumed to be lost, and the means by which No. 61 came to be included in Ms. III 926 can only be a matter of speculation at present.

Both No. 57 and No. 61 are stylistically consistent with other Duos in Section B of Ms. III 926. The steady eighth-note movement

\(^{45}\)Ibid., 256, 257, and 279.
Example 23. "Du 8 Cromhorne Paul Demance," Ms. III 926 [No. 71], folio 74v.
Example 25. "Du ré duo Mr. Thomelin," Ms. III 926 [No. 61], folio 69v.
of No. 57 and the shift to sixteenth notes near the end are also characteristic of two of the anonymous Duos, No. 40 and No. 52. Thomelin's Duo, No. 61, with its basic movement in quarter notes, its frequent secondary dominants, and its introduction of eighth-note patterns as the piece progresses, is comparable, for example, to No. 32 and No. 39.

Summary

The data on composers represented in Section B of Ms. III 926 suggest that this portion of the manuscript, at least, was copied in or near Paris around 1700. Three of the composers—Nivers, Lebègue, and Thomelin—were all active in that city during the last decade of the seventeenth century. While Titelouze, who worked in Rouen, belongs to an earlier generation, his music had been printed in Paris by Pierre Ballard and remained in print, as we have noted, for more than a century. The works of Boyvin, another Rouen organist, were printed in Paris in 1690 and 1700. Damance, while active at some distance from Paris, was probably known in that city, for his Masses in plainchant musical were printed there between 1687 and 1707. Organ music by Damance, who did not publish a Livre d'orgue, is known to exist in only one other source, Ms. Vm 7 1823—a source (of Parisian provenance?) that also includes organ pieces attributed to Lebègue, together with a Noël from Livre de Musique dédié à la très Ste Vierge (1682) by Nicolas Gigault. Moreover, the only attributed harpsichord music in Section B of Ms. III 926—a transcription from Lully's Temple de la paix and an Allemande from Lebègue's Pièces de clavessin
Concordances provide evidence concerning the origin and purpose of the manuscript. Pieces by Nivers and Lebègue appear to have been copied from printed editions: the titles of the pieces in question do not vary significantly from those in the prints, and discrepancies in length appear at the beginning and end of the versions in Ms. III 926. The introduction to a Récit is missing, for example, or a final cadential passage is truncated and simplified. Lebègue himself, in the preface to his Pièces d'orgue, authorized the abridgment of a piece by the omission of the opening measures up to the sign provided. Variant readings in matters of pitch, rhythm, and texture may be attributed either to copying error or to deliberate simplification, the latter probably related to considerations of notation. Such procedures may reasonably be ascribed to an organist who was compiling a collection of pieces from well-known sources for his own use.

Attributed unica in Ms. III 926 underscore the importance of manuscripts as sources of French classical organ music. The works of Louis Couperin and François d'Agincour, as we have seen, are preserved in repertoire manuscripts of a single composer; manuscript anthologies contain pieces by such composers as Paul Damance, whose oeuvre is represented only by isolated compositions. Undoubtedly, a large

46 Lebègue, ["Préface"] to the Pièces d'orgue, 1676; modern edition in AMO IX, 3. The sign ("une petite Estoille") appears only in the Récits or Basses de Trompette, at the point where the solo line begins; thus, the introduction on the Jeu Doux is omitted, as is the case with Nos. 2, 15, 29, and 68 in Ms. III 926.
amount of organ music of the time circulated in manuscript—music by celebrated masters as well as by those less prominent. Even the Livres d'orgue constituted compilations from the works of the composers in question, not complete editions. Thus, Ms. III 926 is particularly important for its attributed unica—pieces by three well-known organist-composers, unpublished in their Livres d'orgue, together with previously unknown compositions by Damance and Thomelin.
CHAPTER IV

THE ORGAN MUSIC OF MS III 926: REGISTRATION
AND COMPOSITIONAL TYPES

The organ music in Ms. III 926 displays characteristics typical of the French classical organ repertoire. Such features as dance-oriented rhythm, solo melodies for specific organ registers, and compositional formats of limited size are related to three principal factors: (1) the influence of solo song, opera, ballet, and harpsichord music; (2) the tonal design of the French classical organ; and (3) the liturgical use for which this repertoire was designed. In order to place the organ music of Ms. III 926 in its proper setting, then, it will be useful to identify some stylistic aspects of contemporary French music that relate to the distinctive qualities of the organ repertoire and to describe briefly the tonal design of the French classical organ. The compositional types in our manuscript, as they are distinguished by their organ registration and texture, will then be discussed. Liturgical function provides the context for the examination of the tonal features in this music that will be presented in the following chapter.

The Influence of Contemporary French Music

Nivers' first Livre d'orgue (1665) contains music of quite a different sort than the publications of Titelouze--his Hymnes de
l'église (1623) and Le Magnificat (1626). The compositions of Tite-louze consist of organ versets in the contrapuntal style of the late Renaissance, often based on a plainsong cantus firmus; the organ book of Nivers includes such compositional types as Récits, featuring an accompanied solo line for a specific organ register; Duos, marked by idiomatic keyboard figuration and ornamentation; and Dialogues, for two solo registers or two keyboards. There exist few printed or manuscript sources to document the emergence of such types prior to Nivers. We have noted in Chapter I the Récits in Ms. 1503k, the Duos of Henry Du Mont in his Meslanges, and the Fantaisies of Louis Couperin in the Oldham Manuscript, all of these sources dating from around 1660. The sparseness of sources has been ascribed to an extensive improvisatory tradition in France, a tradition that was little documented until the last third of the seventeenth century, when the artistic and intellectual life of France was institutionalized in the royal Académies and it became fashionable to promote Parisian tastes and standards.¹

While it is not possible to trace a continuous development of the new organ style, it is reasonable to assume that organ music before the 1660s was affected by the contemporary musical style in France. The polyphonic tradition in organ music, as Norbert Dufourcq observes, tended gradually to disappear as organists came in contact with music for the stage and for the harpsichord.² Among the most important


²Norbert Dufourcq, "Hypothèses sur l'origine du style concertant dans la musique d'orgue française du XVIIe siècle," The Consort No. 21 (Summer 1964), 277.
influences was the dance, an influence demonstrated with particular clarity in the Duos and Trios of the classical organ repertoire. Every major musical category of seventeenth-century France was affected by the rhythms, mood, and character of the French dances. The ballet de cour, a dramatic spectacle that combined poetry, dancing, music, and décor, was popular at the French court from the late sixteenth century onward, dating from such early essays as Paradis d'amour of 1572 and Le Balet comique de la Royne of 1581. Nearly a century later, this dramatic genre became the medium, as James Anthony observes, in which Jean-Baptiste Lully developed the forms and styles of the tragédie lyrique. A typical ballet de cour contained numerous entrées, or groups of dances, which separated the various acts into scenes. Récits, or solo songs, appeared at the beginning of each act; the concluding grand ballet was danced by the grands seigneurs and, on occasion, by the king himself. In the ballet de cour there is presented a variety of dance types, such as bourrées, minuets, sarabandes, and gavottes, that were played by instrumental ensembles—the Petits Violons or the Grande Bande, for example—in which the harpsichord provided harmonic support. Harsichordists at the court were likely to be organists as well, as were, for example, Henry Du Mont (1610-1684) and Etienne Richard (1621-1669). Dufourcq has suggested that these performer-composers were responsible for introducing dance elements into organ literature, literature which formerly had been largely based on Gregorian chant.

3 Shannon, Organ Literature, 109.

and had stood apart from secular influences. Tempo and mood of the organ Duos and Trios, genres in which dance influence is particularly strong, are defined by the various dance forms to which the composition in question is related in meter and rhythm.

In addition to the keyboard performers, lutenists and viol players who were also organists had a part in the formation of French classical organ style. Dufourcq names the lutenists Charles Racquet, organist at Notre-Dame from 1618 to 1663, and Michel de La Guerre, organist at the Sainte-Chapelle from 1633 to 1679. Ornamentation, rhythmic elements from the dance, melodic grace and elegance, and a tendency toward homophonic texture are traits in French classical organ music that are derived from the contemporary lute and harpsichord repertoires. Louis Couperin, who was also a viol player, composed six Fantaisies for organ in which the bass line is marked by the figurations and wide leaps typical of bass viol solos. The Fantaisies, counted among the earliest examples of the Basse

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5 Dufourcq, The Consort No. 21, 278.

6 Shannon, Organ Literature, 109-112.

7 Dufourcq, The Consort No. 21, 279.

8 These Fantaisies are found in the unpublished Oldham Manuscript, described in Chapter I (supra, 19). A six-measure excerpt appears in David Fuller, "Couperin, (I) Louis," New Grove IV, 858; four Fantaisies are recorded on Deutsche Grammophon, Archiv Production 73261. One of the Fantaisies is also found in the Bauyn Manuscript and has been published in Louis Couperin, L'Oeuvre d'orgue, edited by Noëlie Pierront and Norbert Dufourcq as Orgue et liturgie VI (Paris: Schola Cantorum, 1957), 24-26.
de Trompette, are described by Dufourcq as essentially bass viol solos transferred to the organ.⁹

Vocal genres, as well, display tendencies that are reflected in the new style of organ music. The air de cour, a secular strophic song with lute or harpsichord accompaniment and written for the entertainment of the king and his courtiers, flourished in France from the late sixteenth century to the middle of the seventeenth. The first collection of airs de cour, Adrian LeRoy's Livre d'Airs de Cour of 1571, contains twenty-two solo airs with lute accompaniment, some of which were arrangements of earlier vaudevilles. Both the solo airs and the polyphonic type for four or five voices were published in great numbers during the first half of the seventeenth century, in collections such as those edited by Pierre Guédron in four volumes between 1608 and 1618, and by Antoine Boësset in nine volumes from 1617 to 1642. The royal publisher Ballard issued sixteen volumes of solo airs with lute, airs de différents auteurs, mis en tablature de luth, between 1608 and 1632.¹⁰

During the time of their flourishing, these airs were the most important and the most numerous vocal compositions in France. More than 1,000 airs de cour appeared in print from 1603 to 1643.¹¹ They are unpretentious in style, characterized by strophic form, chordal

⁹ Dufourcq, The Consort No. 21, 279.
¹⁰ Anthony, French Baroque Music, 347.
texture, simple harmonies, and syllabic setting of text. Rhythm was either completely free or was designed to follow the prosody of the words.\textsuperscript{12} The genre represents a shift in emphasis from imitative polyphony to the accompanied line, a tendency that was also evident earlier in the Parisian chanson of the 1530s and in the vaudevilles. Many of the airs de cour in the published collections were actually récits that had originally appeared in contemporary ballets de cour. With reference to the récits of Pierre Guédron, André Verchaly remarks that these solo songs became the model for the recitative in the tragédie lyrique.\textsuperscript{13}

The strong tendency toward monody in French music found during the first half of the seventeenth century in airs de cour and récits is also present in the organ repertoire. Récits for such solo registers as the Cornet, Cromorne, and Trompette constitute a direct allusion to the récits in the ballet de cour. Moreover, one of the structural divisions of the French classical organ was termed Récit. This division, further explained below, consisted of treble-range stops only, designed for the registration of a solo line above a soft accompaniment.

The concept of dialogue is also prominent in French organ music. There were dialogues between bass and soprano registers of the same solo stop, between two solo stops, and between two ensemble registrations. All three types required the two principal divisions—Grand Orgue

\textsuperscript{12} Anthony, French Baroque Music, 348.

\textsuperscript{13} Verchaly, Airs de cour, xi.
and Positif—of the classical French organ. Dufourcq links this disposition with the use of two choruses in Masses and motets by such composers as Eustache Du Caurroy (1549-1609) and Nicolas Formé (1567-1638). While the choral music of Du Caurroy utilizes, as a rule, two choruses of equal character in the tradition of Renaissance polyphony, Formé's compositions demonstrate the Venetian stile concertato, featuring alternation between a grand choeur à 5 and a petit choeur à 4, the latter made up of soloists. In French organ design, the Grand Orgue corresponds to the grand choeur; the Positif, to the petit choeur.

Dialogue effects in French vocal music of the period also included solo voices. Dufourcq cites the dialogues in Guédron's airs de cour of 1611 to 1613, and in the airs of François de Chancy from 1635 onward, as antecedents of dialogues between solo registers in organ music. Among the thirty-five motets of Henry Du Mont that were published in his Cantica Sacra of 1652, there are motets for two solo voices and continuo, as well as multi-sectional compositions featuring one or two solo voices alternating with choral episodes. Such compositions

14 Dufourcq, The Consort No. 21, 280.
15 Anthony, French Baroque Music, 164.
16 Dufourcq, The Consort No. 21, 280.
17 Dufourcq, The Consort No. 21, 279-80. See also Verchaly, Airs de cour, xii-xiii. Examples of dialogues appear in this collection as No. 25 (Guédron) and No. 81 (De Chancy).
contain clear manifestations of the concertato principle that was to appear in the Dialogues of French classical organ music.

Elements of ornamentation and melodic styles of lute and harpsichord music are also found in the organ repertoire. Certain stylistic features in harpsichord music, in particular, correspond to those of organ music; yet these two repertoires stand apart, in France even more than in other countries. As Willi Apel observes, the typical titles of printed collections, Livre d'orgue and Pièces de clavecin, indicate this separation.\(^1\) While we may assume that the organ masters were harpsichordists as well, only a few of them; Lebègue, Clèrambault, and Marchand, for example, compiled collections for both instruments. Livres d'orgue contain versets intended for liturgical use; harpsichord collections consist largely of dances. Through-composed form, as opposed to the typical binary structure of the harpsichord dances, is a distinctive mark of the organ music. The most obvious difference, however, is the identity of the standard genres with the colors of the classical French organ.

The Classical French Organ

The two essential divisions of the orgue classique français were the Grand Orgue and its smaller counterpart, the Positif, each played from a separate keyboard. A pedal keyboard (Pédale) corresponded to a division of limited range and color, to be used chiefly for the bass voice in trio-playing or for a cantus firmus in the bass

\(^1\)Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, 1972), 704.
register. The auxiliary divisions, Écho and Récit, if present, were employed for echo and solo effects, sounding only in the treble range and played from keyboards of short compass. Pipes for all divisions were normally enclosed in two cases. The larger case contained the Grand Orgue, Positif, Écho, and Récit; the smaller one encompassed the Positif, typically placed behind the performer as he sat facing the Grand Orgue. Such was the disposition of the organs played by the composers who published their music in the Livres d'orgue. There were instruments of more limited size as well—in religious communities and small parish churches—consisting of only one keyboard, with or without pedal.

To illustrate the French classical tonal design, we may cite the specification of the organ played by Nivers at Saint-Sulpice in Paris. This instrument was built in 1636 by Vincent Coppeau, reconstructed in 1662 by Pierre Desenclos, and further improved and enlarged in 1675 by François Ducastel.20

Both the Grand Orgue and the Positif, as shown below, were made up of the following classes of stops: (1) foundation stops, including Montres, Bourdons, and Flûtes, at pitch levels ranging from 16' to 2'; (2) mutations, including the Tierce and Quinte, which reinforced, respectively, high thirds and fifths in the harmonic series; (3) mixtures (Fourniture and Cymbale), combining several ranks of pipes of

Saint-Sulpice Paris (1675).  

<table>
<thead>
<tr>
<th>Grand Orgue</th>
<th>Positif</th>
<th>Écho</th>
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<tbody>
<tr>
<td>Montre 16'</td>
<td>Montre 8'</td>
<td>Cornet [5 ranks]</td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Bourdon 8'</td>
<td></td>
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<tr>
<td>Bourdon 8'</td>
<td>Prestant 4'</td>
<td></td>
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<tr>
<td>Prestant 4'</td>
<td>Doublette 2'</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Fourniture [3 ranks?]</td>
<td>Pédale</td>
</tr>
<tr>
<td>Cymbale [4 ranks?]</td>
<td>Cymbale [2 ranks?]</td>
<td>Flûte 8'</td>
</tr>
<tr>
<td>Tierce [1 3/5']</td>
<td>Tierce [1 3/5']</td>
<td>Trompette 8'</td>
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<tr>
<td>Quinte [2 2/3']</td>
<td>Quinte [2 2/3']</td>
<td></td>
</tr>
<tr>
<td>Flageolet [2']</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cornet [5 ranks]</td>
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<td></td>
</tr>
<tr>
<td>Trompette [8']</td>
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<td></td>
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<tr>
<td>Clairon [4']</td>
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<tr>
<td>Voix humaine [8']</td>
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</tbody>
</table>

different pitches for each note, to add breadth and clarity to the ensemble; and (4) reeds, ranging from the brilliant colors of the Trompette to the softer sonorities of the Cromorne and the Voix humaine. The Cornet, composed of five inseparable ranks of Flûtes (at 8', 4', 2 2/3', 2', and 1 3/5' pitches), was used primarily for solo purposes; it was often, but not always, limited to the treble range. Thus, in the Saint-Sulpice organ, the compass of the Cornet played from the short Echo division keyboard probably extended from e' to c''', whereas in the Grand Orgue, its range was presumably extended to lower pitches.  

21 Specification from Pruitt, Recherches XIV (1975), 69. Pitch indications are supplied by Pruitt and the present author (additions by the latter are enclosed in brackets).

22 The range of the Cornet in the Echo division is inferred from an examination of the Cornet Récits in Nivers' three Livres d'orgue. In the organ builder's contract cited by Dufourcq, there is no mention of restricting the range of the cornet in the Grand Orgue. Cf. Dufourcq, Recherches I, 208-209; Pruitt, Recherches XIV, 71.
Grand Orgue, however, were broken between e¹ and f¹. The practice of restricting solo stops in the treble range was common in the seventeenth and eighteenth centuries. Louis-Nicolas Clérambault, in the "avertissement" to his Livre d'orgue (1710), explains that he has composed these pieces to be playable on a cabinet organ of divided registers (jeux coupés) as easily as on a large instrument, by insuring that the solo stops of both treble and bass range do not cross the middle of the keyboard. By means of divided registers, the performer could play the solo line on the upper half of the keyboard and the accompaniment, registered for soft stops, on the lower half.

There is abundant evidence of a French organ-building tradition long before the publication of Nivers' first Livre d'orgue. In 1540, an instrument was constructed for the church of Notre-Dame in Alençon (Normandy) which incorporated innovations attributable to organ

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23 Dufourcq, Recherches I, 208; Pruitt, Recherches XIV, 69.
24 "J'ay composé ces pièces de manière qu'on peut les jouer aussi facilement sur un cabinet d'orgue à jeux coupés, que sur un grand orgue c'est pourquoi dans la Basse de trompette, et dans les récits, les accompagnements des jeux doux ne passent pas le milieu du clavier, non plus que les sujets du Dessus et de la Basse." Louis-Nicolas Clérambault, "Avertissement," Premier Livre d'orgue, AMO III, part 3, 96. Gunther Morche locates the break "in the middle of the keyboard" between c¹ and c♯¹. Morche, Muster und Nachahmung: Eine Untersuchung der klassischen französischen Orgelmusik, Vol. VIII of Neue Heidelberger Studien zur Musikwissenschaft (Berne: Francke Verlag, 1979), 36.
builders from the Netherlands, who exerted the strongest influence on the development of French tonal design. Its disposition—a Grand Orgue and a Positif à dos (the Positif incorporating a Trompette and a Voix humaine)—was essentially that of the classical French organ: two main divisions, of which the Grand Orgue was the principal one. Lower pitched single-rank registers (16' and 8') were present in addition to the higher-pitched mixture, the Fourniture. Flutes at various pitches and two different reed stops provided typically French tonal colors.

Another instrument notable for its structural balance and characteristic French features was the organ built in Gisors (also in Normandy, between Paris and Rouen) in 1580 by Nicolas Barbier. It contained the registers of the Plein Jeu combination, the most important of the attributes that differentiate the sound of the French classical organ from the instruments built in other countries during the same period. The complement of mutation, mixture, and reed stops in both the Grand Orgue and the Positif divisions further demonstrates characteristics of the standardized French instrument. A Pédale with 8' flute and reed stops completed the basic design.


27 *Ibid.*, 59-61 and 73. The Plein Jeu included the foundation stops—Montre, Prestant, and Doublette—representing 16', 8', 4' and 2' pitches, the Bourdon 8', the Fourniture, and the Cymbale.

28 Peter Williams, in *The European Organ, 1450-1850* (Nashua, N.H.: The Organ Literature Foundation, 1967), 174, points out technical features in this organ that were attributable to Flemish builders.
Paris and Rouen were the chief centers of development in French organ building around 1600, and the most important builders were members of the Langheudul family, of Flemish origin. The instrument in the Rouen Cathedral, where Titelouze was organist, was also a monument of French organ design. In 1601, Titelouze invited Crespin Carlier, a builder of the Langheudul school who worked in Laon, to restore the Cathedral organ. The influence of Titelouze and Carlier was of great importance in the crystallization and dissemination of French classical organ design as it had been outlined in the organ at Gisors. By the 1630s, the characteristic features of the mature classical instrument were widely accepted.

The state of French organ building and registration at this time is further documented in Marin Mersenne's *Harmonie universelle* (1636), "Livre Sixiesme des Orgues" from the "Traité des instruments." Advised by Charles Racquet, organist of Notre-Dame, Paris, Mersenne described in detail the construction, tuning, and mechanical operation of the contemporary French organ and included, in his "Table des jeux de l'orgue" a comprehensive list of solo and compound registrations.

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29 R.P. Dom M. Vanmackelberg, "Autour de Jean Titelouze," Recherches IV (1965), 25. The specification has not been preserved; André Pirro, in AMO I, p. XIV, gives a specification, believed to be similar to that of the Cathedral, which Titelouze proposed for the organ at Saint-Godard in 1632.

30 Douglass, The Language of the Classical French Organ, 61; Williams, The European Organ, 175.
During the middle and later seventeenth century, organ building in France was largely in the hands of such masters as Pierre and Alexandre Thierry, Étienne Énec, and Robert Clerquot. The organ completed in 1687 by Alexandre Thierry for Saint-Louis-des-Invalides, Paris, is frequently cited as an example of the perfect scheme of organ design that emerged from 1650 to 1680. This instrument, with Grand Orgue, Positif, Récit, Echo, and Pédale, was played by Lebègue, who also served as advisor in its construction. It was similar in design, as Williams points out, to the organs at Saint-Merry (where Lebègue was organist from 1664 to 1702), at Saint-Gervais (built 1649-50), and in the Versailles Chapelle du Roi 1679-81. This similarity attests to the consistency of French organ design, a consistency which found its parallel in the standardized compositional types and organ registrations of the French classical repertoire.

The tradition of classical French organ building continued into the eighteenth century. Dom Bédos de Celles, in his monumental work, 


33 Williams, The European Organ, 179.
L'Art du facteur d'orgues, provides documentation of contemporary organ design in addition to comprehensive information on organ construction. Although his instructions for registration reflect changes in taste and compositional style that had occurred since the grand siècle, the organ specifications incorporate the essential outlines of the French classical organ.

Compositional Types

Compositional types in the French classical organ repertoire may be identified according to their texture and registration. In the works of Nivers, the first composer to present systematically all the important genres in the classical organ repertoire, three classes are found: (1) Plenum compositions, including Préludes, Pleins Jeux, Grands Jeux, and Dialogues (à deux chœurs); (2) Imitative compositions, including Duos and Fugues; and (3) Soloistic compositions, encompassing Cornets, Échos, Récits de Cromorne, Récits de Voix humaine, Dialogues de Récits, Basses de Voix humaine, Diminutions de la Basse, and Basses

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34 Dom François Bédos de Celles, L'Art du facteur d'orgues (Paris: L.F. Delatour, 1766-1778 [RISM-B VI, 130]).


36 These classifications are based on those of Gunther Morche, who divides the repertoire according to plenum compositions (Plenumsatz), polyphonic types (Polyphone Typen), and monodic types (Monodische Typen). Cf. Morche, Muster und Nachahmung, 48.
de Trompette. The organ pieces in our manuscript, as well, may be classified in this way. Here, plenum compositions are represented by Préludes, Pleins Jeux, Grands Jeux, and Dialogues; imitative compositions, by Fugues, Duos, and Trios; and soloistic compositions by pieces scored for a treble or bass register with soft accompaniment. Table 4 indicates the distribution of the 134 organ pieces according to class and genre. Within the three classes, the pieces in question—principally the anonymous compositions and the attributed unica—will be described below in terms of texture, registration, form, rhythm, and melodic characteristics.

Plenum compositions

Pleins Jeux and Preludes

The term plein jeu signifies both a registration and a genre. The Plein Jeu registration consisted of foundation stops on the Grand Orgue and Positif sounding at 16', 8', 4', and 2' pitches, plus the two mixtures, Fourniture and Cymbale. The classical Plein Jeu, in the words of Fenner Douglass, was "the trademark of French organs."37 With its foundation registers and mixtures, the Plein Jeu was an ensemble distinct from the more brilliant Grand Jeu consisting of foundation stops, mutations, Cornets, and reeds.38

The most conservative style in the repertoire, as John Shannon points out, was reserved for the Plein Jeu. A texture of four or five

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38 Ibid., 108 and 115.
<table>
<thead>
<tr>
<th>Class and Genre</th>
<th>Section B</th>
<th>Section C</th>
<th>Total</th>
</tr>
</thead>
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<tr>
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<td></td>
</tr>
<tr>
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<td>7</td>
<td>9</td>
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<tr>
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<td></td>
<td>1</td>
</tr>
<tr>
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<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Dialogue</td>
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<td></td>
<td>2</td>
</tr>
<tr>
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</tr>
<tr>
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<td>14</td>
<td>21</td>
</tr>
<tr>
<td>2. Imitative</td>
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<td>4</td>
<td>8</td>
</tr>
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<td>16</td>
<td>42</td>
</tr>
<tr>
<td>Trio</td>
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<td>18</td>
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<td>27</td>
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<td>3. Soloistic</td>
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<tr>
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<tr>
<td>Basses</td>
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<td>11</td>
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</tr>
<tr>
<td>Total</td>
<td>23</td>
<td>22</td>
<td>45</td>
</tr>
</tbody>
</table>

Grand Total 71 63 134
voices is maintained, resembling that of the Italian toccata di
durezze et legature, a toccata with dissonances and suspensions. In
the published works of Nivers and Lebègue, which, according to Morche,
established models followed by later French composers, we find other
typical characteristics: (1) melodic movement in quarter notes or
eighth notes, (2) clear harmonic background, and (3) a serious, sus­
tained character. Similar to the Plein Jeu is the Prélude. In the
works of Nivers and Lebègue, the Prelude displays some imitative writ­
ing but is basically in the same style as the Plein Jeu and requires
the same registration. In Nivers' first Livre d'orgue, the suites
consistently begin with a Prélude and close with a Plein Jeu. This is
the case, also in Lebègue's Pièces d'orgue (1676). Opening and closing
a suite with a plenum composition was a standard procedure with the
French organ masters, a practice also applied in sets of versets for
the Mass, the Magnificat, and the Te Deum.

In Ms. III 926, Section B, there are two Pleins Jeux (No. 22 and
No. 28), a "Kyrie solemnel" in a similar style, and a Prélude by
Nivers (No. 24, "Prélude du 4. ton") from his first Livre d'orgue. In
addition, each of the seven groups in Section C opens with a Plein Jeu.
No. 22 and No. 28 are consistent in style with the pattern established
by Nivers and Lebègue. A plain chordal texture, basically in four
voices, appears throughout, the half-note chords occasionally

39 Shannon, Organ Literature of the Seventeenth Century, 104.
Giovanni di Macque (d. 1614) is credited with the earliest examples of
the type. Toccatas in this style by Frescobaldi and Trabaci appear in
Luigi Torchi, L'Arte musicale in Italia III (Milano: Ricordi, [190-?]),
231 and 270.

40 Morche, Muster und Nachahmung, 49.
embellished by motives in quarter notes or shorter values. Although internal cadences provide structural reference points, melodic and rhythmic motion is continuous. Chains of suspensions characterize No. 28, "Plein ieu du i ton" (Example 26). In No. 55, "Kyrie solemnel," the first Kyrie of the Missa Cunctipotens is presented as a cantus firmus in the bass. The texture is more free-voiced than in the other two Pleins Jeux in Section B, as shown in Example 27.

The Pleins Jeux in Section C are noticeably different from those described above. All of them open with sustained notes or chords in the left hand, supporting a brief phrase in shorter note values, or a series of scale passages (tirades) as in No. 99 and No. 108. In No. 72, after the typical opening, the right hand sustains the accompaniment to a unifying motive in the bass. Early in such a composition, as in No. 81 (Example 28, measure 3), there is a shift to chordal texture which continues to the end. Such juxtapositions of scale figures and chordal textures do not appear in the Pleins Jeux of Nivers or Lebegue, but are rather found in the words of later organist-composers. For example, the first Plein Jeu in the Livre d'orgue by Pierre Du Mage (1708) opens with a section of florid passagework for each hand in turn, followed by a chordal section which continues to the close. The examples in Ms. III 926, however, are much shorter than

Example 26. "Plein ieu du i ton," Ms. III 926 [No. 28], folios 43v-44r.
Example 27. "Kyrie solemnel," Ms. III 926 [No. 55], folio 66v.
Example 28. "Plein jeu," Ms. III 926[No. 81], folio 79r.
Du Mage's Plein Jeu of forty-three measures, averaging only fifteen measures in length. They are all in duple meter, and the harmonic rhythm is basically in half notes. Some ornamentation is indicated: the tremblement \( \mathbf{\checkmark} \), the pincé, \( \nabla \), and the appoggiatura are the most common. No. 108 (Example 29) and No. 126 contain the arpeggiation sign, and Nos. 72, 81, 90, and 99 open with a broken-chord figure. The repeated chords in eighth and sixteenth notes found in No. 72 and No. 108 are not typical of the repertoire.

Grands Jeux and Dialogues

The Grand Jeu, as it appears in the works of Nivers, is also based on a strong sense of harmonic movement. A distinguishing feature of Nivers' Grands Jeux is the prominent use of scale patterns, particularly an eighth- or sixteenth-note motive introduced as an upbeat in the first measure. Nivers stated in the preface to his first Livre d'orgue that the Grands Jeux were to be played "plus gay" (faster) than the Pleins Jeux. For registration, he recommends foundation stops of 16', 8', 4', and 2' pitches; the Nazard, Tierce, and Cornet; and three reed stops: Cromorne, Trompette, and Clairon. While there is lack of uniformity concerning the Grand Jeu registration in composers' prefaces, it is clear that the essential sonorities were the reeds, which imparted a brilliant character to the music.

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42 For No. 72, see infra, 183.

a) e'in ms.
Among the Grands Jeux in our manuscript, all of which appear in Section C, some of the features of the Pleins Jeux also appear. No. 80 (infra, Example 44) and No. 89 (Example 30) are primarily chordal, in three or four voices, the three-voiced texture suggesting the Baroque trio with two high voices over a bass line. In No. 98, however, two-voiced writing is maintained throughout. The piece is titled "Grand Jeu" but displays the style of the Duo in its steady sixteenth-note movement and dance-like character. Nos. 116, 125, and 134 display features of the Dialogue, illustrated in Section B of the manuscript by No. 12, "A deux choeurs," by Nivers (supra, Example 4), and No. 16, "A deux choeurs du 4," by Lebègue. In No. 116 (Example 31) and No. 125 ("Grand jeu in dialogue") there are sections in two voices to be played on the Positif in alternation with phrases in three or more voices marked for the Grand Orgue; No. 134, "Jeu en Dialogue," is basically in three voices throughout. Alternation of manuals was a standard feature of the Grand Jeu as it is found in organ books by Raison, Du Mage, Clérambault, and Marchand, all of whom flourished in the early eighteenth century. Symmetrical phrase structure, too, is common in Grands Jeux by these composers, and it is typical of all three of the examples in question from Ms. III 926. In melody, rhythm, and phrase structure, No. 116 and No. 125 suggest the Noël, a genre that appears in Nicolas Gigault's Livre de musique dédié à la Très Ste Vierge (1683)\(^{45}\) and in Lebègue's Troisième Livre d'orgue ...

\(^{45}\)Nicolas Gigault, Livre de musique dédié à la très Ste Vierge ...(Paris: Auteur, 1682 [RISM-A: G 2023]).
Example 30. "Grand jeu," Ms. III 926 [No. 89], folio 82v.

a) e in ms. b) g# in ms.
The Noël was cultivated by later composers, Pierre d'Andrieu and Louis-Claude d'Aquin, for example, both of whom were active in the early eighteenth century. No. 125, with its dance-like character, repetition of symmetrical phrases, and superficial charm, suggests Rococo style. Ornament signs in the Grands Jeux of Ms. III 926 are the same as those specified above for the Pleins Jeux. A melodic idiosyncrasy of these pieces is the anticipation of the third of the tonic triad, a figure which appears at all the cadences in No. 80 (infra, Example 44) and No. 125.

Imitative Compositions

Fugues

The French organ fugue does not occupy the same prominent position in the repertoire as do fugal forms in other seventeenth-century organ traditions, notably that of North Germany. The French fugues, like the other compositional types, were designed for use as versets within the practice of alternation, a function which dictated their small dimensions and distinguished them from the more complex, autonomous fugal compositions by Dietrich Buxtehude (1637-1707), Nikolaus Bruhns (1665-1697) and their contemporaries. The dense contrapuntal texture, patterned figuration, and consistent motivic development of the German fugues is not paralleled in the French repertoire. The obbligato pedal parts typical of German fugues are found only in the fugues of Nicolas de Grigny.

In Nivers' time, the term fugue could refer to any piece containing imitation, as is the case with Nivers' "Offertoire en fugue" in
his second Livre d'orgue. Pruitt observes that in some documents of
the period, fugue and related terms were applied to both strict and
free imitation. Sébastien de Brossard includes in his definition of
"imitatione" the repetition of the same number of notes with the same
time values but not necessarily the same intervals. La Voye Mignot,
in his Traité de musique (1703), terms this device "imitation of the
movement" as opposed to "imitation of the melody." The practice may
also be identified as "rhythmic imitation."

Two types of fugues appear in Nivers' first Livre d'orgue: the
Fugue grave, described in the preface as "fort lent," and the other
fugues, which are "plus gay." The latter, also identified as fugues
de mouvement, display a predominant eighth-note motion, as opposed
to the half- and quarter-note movement of the Fugues graves. Dotted
rhythms are also typical of the faster Fugues. In Nivers' first
Livre d'orgue, the suite in Tone I includes one Fugue of each type,
both in four voices. The subjects of both emphasize the tonic,
mediant, and dominant scale degrees; there is imitation at the fifth

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46 William Pruitt, "The Organ Works of Guillaume Gabriel Nivers:

47 Sébastien de Brossard, Dictionaire de musique, contenant une
explication des termes grecs, latins, italiens, & français les plus
usitez dans la musique (Paris: Christophe Ballard, 1703), 16.

48 Pruitt, Recherches XV (1975), 57-58.

49 Shannon, Organ Literature, 107.
and a tonal answer. After the exposition and a short interlude, there are several entries of either the subject or the answer. Motives from the subject unify the free counterpoint. The Fugue grave is eleven measures long; the faster Fugue, eighteen.

Registration for pieces entitled "Fugue" emphasized reed sound. Nivers and Lebègue in their respective prefaces specify the Trompette, to which may be added (according to Lebègue) foundation stops as well.

Among the unica, there are five Fugues. The single example in Section B, No. 70, is marked "Fuga gravis" (Example 32). It is a four-voiced fugue, thirty-three measures long, with predominantly half-note movement. In the subject, the dominant, tonic, and mediant degrees are stressed. The answer is tonal. After the exposition, the subject is stated twice (at measures 16 and 22), with the extensions in free counterpoint, leading to the final cadence. This example, then, is of the same general type found in the works of Nivers.

The remaining four Fugues appear in Section C. All of them are Fugues de mouvement, as opposed to the Fugue grave (No. 70) just described. In No. 88, "Fugue," the subject, in steady eighth notes, is based on a melodic sequence moving from the first to the fifth

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Example 32. "Fuga gravis," Ms. III 926 [No. 70], folio 74r.
scale degrees. There is a tonal answer, leading back to the tonic. Thereafter, this short composition of nineteen measures appears to be a sketch to be realized by the organist. Parallel triads in three voices descend in a stepwise progression from A to E, followed by a harmonic sequence of secondary dominants. The texture is reduced to two voices for the last six measures, and there are no further entries of the subject. In Example 33, the piece is shown as in the manuscript; a suggested realization by the present author is also included. No. 119 (Example 34), also titled "Fugue," is in three voices. The subject begins with a dominant-to-tonic skip; in the tonal answer these tones are reversed. After the exposition, there are two entrances of the answer, in measures 7 and 10-12. The last five measures are based on motives from the subject.
Example 33. "Fugue," Ms. III 926 [No. 88], folio 82r, with suggested realization.
Example 33 (continued).
Example 34. "Fugue," Ms. III 926 [No. 119], folios 93v-94r.

a) c''' in ms.  b) d'' in ms.  c) c' in ms.
The other two pieces marked "Fugue" are in two voices. No. 109, in Tone VI (F major) has a time signature of 6/8, and its dotted rhythmic patterns suggest the gigue. The subject is imitated at the fourth below in a tonal answer; there are no further entrances. The piece continues in two-voiced counterpoint based on the subject, in two phrases of four measures each, concluding with a two-measure extension. Total length is sixteen measures. No. 133, in Tone VIII (G major), demonstrates rhythmic imitation; only the basic outline of the subject is retained when the second voice enters. Triple meter (3/8) again suggests a dance rhythm, and the steady sixteenth notes allude to the subject. Total length is fifteen measures. These two examples, then, are essentially Duos, as to texture and the characteristic use of dance rhythms.
Duos

In French organ music, the Duo first appears in the two-voiced compositions of Henry Du Mont for organ or viols, imitative in texture and having the repeated refrains characteristic of dance music. Duos by Louis Couperin, also imitative, appear in the Oldham Manuscript.

In mood and rhythmic character, the Duo was strongly influenced by the French dance types. Raison's often-quoted advice "Au lecteur" in his Livre d'orgue (1688) concerning the performance of organ pieces related to dance rhythms applies in particular to the Duos. The Duo is also related to the common Baroque texture of soprano voice over basso continuo. This concept is stated by Brossard, who in his Dictionnaire, defines "Duo" as a composition for two voices alone, or in two parts of which one is sung and the other played. He adds that a two-part composition accompanied by a third part, the continuo, may also be called a Duo. Thus, he also described the organ Trio, which may

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53 Pruitt, Recherches XV, 59.

54 "You must observe the character of the piece you are playing and consider whether it relates to a sarabande, gigue, gavotte, bourrée, canaris, passacaille and chaconne, forgeron, etc., and give it the same atmosphere as you would give it on the harpsichord, except that you must play it a little more slowly because of the sanctity of the place." André Raison, "Au lecteur," Livre d'orgue (Paris: Auteur, 1688 [RISM-A: R 108]); cf. AMO II, 7.
be considered as an adaptation of another Baroque texture, that of the trio-sonata. Both the Duo and the Trio are based on imitative procedures.

Nivers established the pattern for the French classical organ Duo. Duple as well as triple meters are employed in his Duos, and both types, as Nivers states in his preface, are to be played in quick tempo (the triple-meter Duos are plus gay). The soprano is the leading voice; it is nearly always the first to enter and is more florid than the bass. The bass functions both as an imitative voice and as a harmonic foundation. In Niver's Duo in Tone III from the first Livre d'orgue, which also appears in Ms. III 926 as No. 18 (Example 35), the first motive is imitated tonally at the fourth below. The lower voice continues with the same motives as the soprano, then it defines the harmony at the first cadence. After the cadence, the lower voice introduces the first motive, imitated in the upper voice. Typically, in Nivers' Duos, a new motive or a re-entrance of the first one is introduced after a rest (Example 35, measure 6), an octave skip (measure 4), or an internal cadence (measures 7-8). Organ registration, according to Nivers' directions, emphasized Tierce combinations. A typical registration was the Petite Tierce on the Positif for the upper part and the Grosse Tierce on the Grand Orgue for the lower part.

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55. Brossard, Dictionnaire, 12.

56. The Petite Tierce (on the Positif) included Bourdon, Prestant, Nazard, and Tierce; the Grosse Tierce (on the Grand Orgue) consisted of Bourdons 16' and 8', Flute 4', Grosse Tierce, Nazard, and Tierce. Douglass, The Language of the Classical French Organ, 179; Shannon, Organ Literature, 102.
In the Duos of Lebègue, the lower voice functions more often as a continuo line than an imitative voice. This is the case with all five of Lebègue Duos that appear in Ms. III 926. In No. 11 (the Duo in Tone III from Pièces d'orgue, 1676), the lower voice, after imitating the initial motive, proceeds mainly in half notes and quarter notes against the quarters and eighths in the soprano. Leaps of an octave and of a fifth are typical, especially at the cadences.

Of the forty-two two-voiced pieces in Ms. III 926, two are untitled (No. 62 and No. 91) and four are designated only by tone (Nos. 57-60). No. 79 is identified as "Jeu de tierce en fugue" and No. 97 as "Jeu de tierce," both in two-voiced imitative style. Six two-voiced pieces, in nonimitative counterpoint, bear the title "Jeu gay" (Nos. 78, 86, 96, 104, 110, and 131). All six are in compound duple meter (6/8 or 6/4) and display the lively character of the gigue.

The Duos in imitative style demonstrate several common characteristics. Those in Section B are between twenty and forty measures in length. Triple meter is nearly as common as duple, the former often marked by dotted figures. The subjects are short and simple. Rhythm and melody suggest the French dance movements of contemporary lute and harpsichord music. The subject in all cases is stated first in the top voice and is usually imitated at the fourth or the fifth. After imitating the soprano voice, the bass defines the harmony, functioning basically as a continuo line, and often having longer note values and broken-chord figures. Motivic writing based on the subject is typical; melodic sequence and rhythmic imitation are characteristic as well.
No. 32 (Example 36), in triple meter, is based on a subject with dotted note values. The subject is imitated tonally at the fifth below. Thereafter, both voices incorporate motives from the subject, and the bass supplies the harmonic foundation. Motivic writing is more prominent in the soprano, although dotted rhythmic patterns appear in both voices. The same melodic figure appears at all cadences.

No. 39 displays more consistent use of imitation than most of the Duos, together with harmonic sequence. At each cadence, the bass introduces a new motive, which the soprano imitates. Again, the same melodic figure marks the cadence points.

No. 58, attributed to "M° Boivin" but not found in his two Livres d'orgue of 1689 and 1700, is exceptional in that the bass enters after a rest following each internal cadence, imitating a motive in the soprano derived from the subject (supra, Chapter III, Example 18, measures 16 and 26). Similar procedures are found in No. 61 (supra, Chapter III, Example 25), "Du ré duo M° Thomelin." At the beginning, the subject is imitated at the fifth below, but in its general shape only. After each of three internal cadences (measures 12, 18, and 23), further imitation is introduced by either bass or soprano, the motive being drawn from the subject except at measure 18. In the final section (measures 25-33), there is consistent interplay between the voices.

The ten Duos in Section C are between eight and nineteen measures in length. Eight Duos have the meter signs 3 or 6/8; the others are in duple meter. Steady eighths are characteristic of the subjects in triple meter; dotted patterns predominate in the 6/8 meters. In every
Example 36. "Duo," Ms. III 926 [No. 32], folio 46.

a) $f\#$ in ms.
Example 36 (continued).

In measures 11–17 of No. 100, there is rhythmic imitation initiated by the bass—a device also found in Nos. 97, 105, and 111.
Example 37. "Duo," Ms. III 926 [No. 82], folio 79v.

a) a'' in ms.
Trios

The Trio, a genre in the French repertoire which appears for the first time in Lebègue's Pièces d'orgue (1676), may be illustrated by No. 4, in our manuscript, "Trio du premier de mon. Le Begue." This Trio is to be played on two keyboards (the two upper voices on the Positif, the lower voice on the Grand Orgue). The Trio à trois claviers in Lebègue's works (the bass to be played on the Pédale) is not represented in Ms. III 926. In the exposition of No. 4, the subject is stated in all three voices, beginning with the middle voice. Thereafter, the bass assumes the harmonic foundation, defining the harmony in leaps of fifths and octaves at cadence points. After a cadence, the bass participates in the imitation of a new motive based on the subject. Most of the other Trios marked "a 2 dessus" in Lebègue's organ books follow this pattern.

The eleven Trios in Section B of Ms. III 926 are between twenty-one and forty measures in length, comparable to the Lebègue example of thirty-five measures. Duple meter (occurring in seven Trios) is more common than triple. None of the subjects in triple meter contains the dotted-note rhythms of the gigue; however, as Shannon suggests, the more moderate ternary dance rhythms, especially that of the minuet, are typical of the Trios, and these dance types influence the tempo of the Trios in question.

\[57\] Shannon, Organ Literature, 111.
Typically, the Trios in our manuscript begin with an exposition of the subject in three voices, nearly always initiated by the soprano. Imitation in the second voice is most often at the fifth below, with a tonal answer; the third voice imitates the subject at the octave. After the exposition, the bass functions primarily as a continuo line. Melodic interest is in the soprano, and the two upper voices, clearly differentiated from the bass, often move in parallel thirds or sixths. In No. 42 (Example 38), the subject is first stated in the soprano and answered tonally at the fifth below; the subject then enters in the bass at the octave. After a cadence on the tonic (measure 9), a new subject appears in the soprano and is taken up by the other voices. The rest of the piece is based on partial or complete statements of the subject, sometimes treated sequentially. Movement in parallel thirds is illustrated here, as is the dual function of the bass as a harmonic foundation and as an imitative voice. Basic procedure in these pieces is the same as in the Lebègue Trios, although in the latter, the texture is more dense with less differentiation between the bass and the upper voices.

Among the Trios of Ms. III 926 there is also a nonimitative type, of which one example, No. 19, "Trio du i ton bonne," appears in Section B (infra, Example 45). It displays continuous three-voice counterpoint, the soprano having the chief melodic interest and the bass a continuo function. In Section C, there are seven Trios, all similar to this nonimitative example. The length ranges from thirteen to nineteen measures. The three voices enter together, and are differentiated in the same manner described above. Motivic passages are prominent in
Example 38. "Trio a Deux Dessus," Ms. III 926 [No. 42], folios 53v-54r.
Example 38 (continued).
some, as in No. 74, where they are based on motives from the first two measures, and No. 87, where they exhibit a repeated-note motive in the bass. Parallel thirds in the two upper voices are typical. In No. 101 (Example 39) and in Nos. 115, 120, and 130, there is a strong feeling of dance rhythm, partly owing to the prominence of the melody, the simple texture, and the regular phrase structure. The style of these Trios, then, is different in form and texture from that of the standard pattern of the Trio established by Lebègue and demonstrated as well in the Trios of Section B in our manuscript.

Soloistic Compositions

In French classical organ literature, the largest number of compositions are those for solo registers. The standard texture is that of melody and accompaniment, the latter identified, in terms of registration, as the Jeu Doux. The melody could be scored in the soprano, bass, or tenor range. Solos in the tenor, identified by the phrase en taille, required the pedal to complete the accompaniment. Standard solo registers in the soprano range are Cornet, Cromorne, Voix humaine, and Trompette; for the tenor, Tierce or Cromorne; and for the bass, Trompette, Cromorne, Voix humaine, or Tierce. A related

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60 Shannon, Organ Literature, 112.

61 For the Jeu Doux, Nivers prescribes the Bourdon and suggests the addition of Flûte or other foundation stops at 8', 4', 2', or even 16' pitches. Nivers, "Preface", Livre d'orgue, 1665, facsimile ed. in G.C. Nivers, Premier Livre d'orgue, edited by Norbert Dufourcq (Paris: Editions Bornemann, 1963), [vi].
Example 39. "Trio avec dessus de trompette," Ms. III 926 [No. 101],
folio 87v.

\[ a) g' included in ms. \]
genre is the Dialogue de Récit, for two solo registers which alternate and are combined at the end.

For each solo register, a distinct type of composition was considered appropriate. The Tierce en Taille, for example, is meditative and serious in tone, with a highly-ornamented and expressive melody; the Basse de Trompette presents a solo line containing chordal figuration and large leaps, in keeping with the assertive character of the reed stops. These types will be discussed in further detail below, as represented in Ms. III 926.

**Soprano Registers**

Solos for the soprano range in the manuscript are for Cromorne, Cornet, Trompette, or unspecified solo voices. Typically, a brief introduction played on the Jeu Doux precedes the entrance of the solo line; the accompaniment is basically in two voices, and the phrase structure is highly irregular. The examples in Section C tend to be shorter than in Section B, ranging in the case of the treble Récits from thirteen to twenty-two measures.

An indication of the differences in melodic character associated with the Cromorne, the Cornet, and the Trompette appears in Lebègue's preface to his *Pièces d'orgue* (1676). He advises the reader that the versets for the Dessus de Cromorne are to be played "doucement et agréablement en imitant la manière de chanter," whereas those for the Cornet should be "fort hardiment & gayement." Two examples of Lebègue's Récits for the Cornet appears in our manuscript. No. 10, "Cornet," features a plain melody in triple meter based on chordal outlining and
scale patterns, having simple rhythms in quarters and eighths, with dotted figures occurring at the cadences. The character of the melody seems appropriate for the interpretation and tempo Lebègue recommends. No. 17, "Cornet du 4," contains eighth-note figurations again based on scale and chordal patterns. Both of these examples are typical of Lebègue's Récits for the Cornet, the second example representing those in duple meter.

No. 21, "Cornet du 3. ton," is by Nivers. In duple meter, and based on the rhythmic motive \( \frac{3}{4} \), it resembles the second Lebègue example described above (No. 17). Nivers, as well, advises the reader concerning the various genres: both the Cornets and the Récits de Cromorne, together with Duos, Basses de Trompette and other types, are "plus gay" than are Préludes and Fugues graves. Unlike Lebègue, he does not make a distinction in tempo between Récits for Cromorne and for Cornet. There are, however, two distinct types of melody in Nivers' and Lebègue's compositions that are useful in classifying the treble-range Récits in Ms. III 926. The first type has a plain melody made up of simple rhythmic and melodic motives; the second type features a sustained, basically conjunct, highly decorated line, to which Lebègue's directive for the Cromorne Récits ("doucement et agréablement") seems appropriate. Lebègue's Récit pour le Cromhorne from his Second Livre d'orgue, for example, has a melody elaborated by a number of rhythmic and melodic patterns as well as by the conventional ornament signs. These characteristics suggest a relatively slow tempo.
Three of the six anonymous Récits for the Cornet in Ms. III 926, in a simple, undecorated melodic line based on scale patterns and chordal outlines, exemplify the first type. No. 38 (Example 40) is unified by the two motives from the opening phrase (soprano, measure 2 and measure 3) as well as with the dotted figure that appears in measure 8. The solo line of No. 45 is composed largely of scale and chord patterns in eighth notes, with a series of tirades near the end. The other three anonymous Cornet Récits, Nos. 75, 83, and 95 (all in Section C), belong to the same class as those just described; they differ from the examples in Section B by virtue of their regular phrase structure. This strong sense of periodicity contributes to the dance character of these pieces. Three anonymous Récits for the Cromorne, Nos. 34, 37, and 54, also exemplify this first type, having a relatively plain solo line.

The second type of melody—a sustained line decorated by various rhythmic and melodic motives—is displayed in six Récits for the Cromorne, attributed to Nivers (Nos. 63 and 68), Lebègue (No. 65), and Damance (Nos. 66, 67, and 71). In No. 63, "Du 2e cromhorne M Nivers" (supra, Example 16), the solo line is basically conjunct, ornamented by a procedure which may be termed diminution or division—the breaking up of a melody with figurations of various types. A common pattern is the repercussion ornament, or port-de-voix (measures 2, 4, 5, 10, 11, 15, and 18), which is typical of the Récits in Nivers' published works. Nos. 66 and 67, Cromorne Récits attributed to "P. Paul Damance," display the same style of ornamentation, including the ports-de-voix (supra, Chapter III, Examples 11 and 22).
Example 40. "Autre recit de cornet," Ms. III 926 [No. 38], folios 50v-51r.
Nos. 35 and 46 are for the Trompette in the treble range. There are no comparable examples in the compositions of Nivers. These two examples in our manuscript follow a definite pattern. Steady eighth-note movement is typical, as are scale figures and chordal outlining. The other three treble Récits for Trompette (Nos. 85, 103, and 122) display florid melodic lines and a considerable variety in rhythmic patterns, suggesting a sustained character.

Bass Registers

Solos for the bass register include the Trompette and the Voix humaine. No. 27, "Recit de la basse de trompette" (Example 41), concordant with an anonymous Trompette solo in Paris, Bibl. nat., Vm 1823, illustrates the genre. It opens with an introduction played on the Jeu doux, with the third entry of the subject being the solo
Example 41. "Recit de la basse de trompette," Ms. III 926 [No. 27], folios 42v-43v.
Example 41 (continued).
Example 41 (continued).
voice in the bass range. The accompaniment in the right hand is basically chordal, while the solo phrase is extended by patterned figuration. Sequential scale and chordal patterns are typical. Lebègue's "Basse de Trompette" from the first suite in his Pièces orgue is similar in character, and further illustrates the nature of the typical subjects for the Trompette: clearly articulated, brisk rhythmic patterns, often in the rhythm of the bourrée, and based melodically on the triad. Nivers' "Basse Trompette" in Tone III from his first Livre d'orgue also represents the genre, with the typical triadic subject, imitative introduction, and extension of the solo phrase in patterned figuration.

In Ms. III 926, there are eight Basses de Trompette. No. 7 (Example 42) is exemplary of the type found in the compositions of Nivers and Lebègue. It opens with the customary imitation, based on a theme in bourrée rhythm, which, after a partial statement in the bass, is expanded by means of sequence, incorporating runs and skips in an eighth-note movement. The same procedure appears in the other examples, except for No. 124, "Basse de Tromp. ou de voix hum.," which maintains trio texture throughout. Apart from Nos. 7 and 27, all bass solos appear in Section C. They are simple in texture and style. The accompaniment, even in the introduction, is likely to be in thirds, as in No. 77, No. 84, No. 92 (Example 43), and No. 113. There is a tendency toward periodicity in four-measure phrases. The bass, however, displays the typical patterned figuration and chordal outlining. The remaining three bass solos bear the title "Basse de voix humaine." Nos. 106 and 132 are essentially Trios. No. 121, "Basse de voix
Example 42. "Basse de trompette du Fr., Ms. III 926 [No. 7], folio 27.
Example 43. "Basse trompette," Ms. III 926 [No. 92], folio 83v.
humaine," demonstrates the same procedures as the Trompette solos, including the imitative introduction.

Summary

The compositional types in Ms. III 926 are those typical of the French classical organ repertoire—a repertoire that had been influenced by elements from the dance, the solo song, and the harpsichord suite, and one which was closely linked with the sound qualities of the contemporary French organ. The attributed and unattributed unica in Section B, considered in relation to examples of the same genres by Nivers and Lebegue, reveal a basic consistency of style. In Section C, some of the pieces differ stylistically from those in the same genre in the previous section of the manuscript. The Pleins Jeux, for example, display contrasts of texture not found in the consistently chordal Plains Jeux in the style of Nivers and Lebegue. The dance element is particularly strong in Section C, evident in the Fugues (all of the fugue-de-mouvement type) and in the Duos, Trios, and pieces for solo registers that exhibit regular phrase structure.

The Grands Jeux, all of which appear in Section C, exhibit dance rhythms, textural contrast, and dialogue effects, elements not found in the Grands Jeux of Nivers but rather in examples of this genre by such early eighteenth-century composers as Du Mage and Clérambault. Symmetrical phrase structure is typical of the Grands Jeux in the manuscript, especially of those featuring alternation of Grand Orgue and Positif. No concordances were found among the compositions in Section C, which appear to be the work of one composer. They are written in
the same hand and are arranged according to a systematic pattern: seven
groups of nine pieces each. Such idiosyncrasies as the broken-chord
figure in four of the Pleins Jeux, rapid repeated chords, and the
anticipation of the third of the tonic triad at cadences are not found
elsewhere in the manuscript.
CHAPTER V

THE ORGAN MUSIC OF MS III 926:
LITURGY AND TONALITY

French classical organ music had a fundamentally liturgical function, in which the characteristic genres of the repertoire were played in alternation with versets sung by the choir. This function is verified by the typical content and organization of the printed and manuscript sources of the period. Nivers' Second Livre d'orgue (1667), for example, contains a Mass and a Te Deum, as well as versets to be used with hymns for the Offices (Matins, Lauds, and Vespers) and with sequences for the Proper of the Mass. Among the manuscript sources that are rich in specific liturgical content, as we have seen in Chapter I, are British Library Add. 29486, the Thiéry Manuscript, and the Livre d'orgue de Montréal. In addition, the practice of grouping according to "les huit tons de l'église" the pieces not written for a specified portion of the liturgy indicates that these compositions, too, were to be played as versets in alternation with sacred vocal music. To clarify the function of the pieces in our manuscript, then, we will survey the role of French organ music in the liturgy and outline the tonal system on which this liturgical function was based. Tonal characteristics in the music of Ms. III 926 will then be discussed, in order to present additional evidence for conclusions concerning the date of the manuscript's contents.
Organ Music in the Liturgy

Most of the pieces in Ms. III 926 have a twofold identification: according to genre, and according to one of the eight "tons de l'eglise." Although the liturgical application of this music, as a rule, is not specified, there are three exceptions: (1) No. 6, a Duo by Lebègue (but not ascribed to him), which appears in the composer's Second Livre d'orgue as a verset from the Gloria, "Quoniam tu solus"; (2) No. 9, "Duo pour l'offertoire"; and (3) No. 55, "Kyrie solemnel," based on a cantus firmus from the Kyrie of the Missa Cunctipotens.

The pieces in our manuscript are basically ordered according to the eight tones, although Section B is not consistently arranged in this way. While four groups of pieces (Nos. 31-54, on folios 45v-63r) are, respectively, in Tones I, II, IV, and VI, the rest of the pieces in Section B appear in a random arrangement. Section C, however, contains seven groups of nine pieces each, identified according to Tones II through VIII.

The similar organization and content of other sources of French organ music attests to the liturgical function of Ms. III 926. Nivers' first Livre d'orgue, for example, a collection of pieces without liturgical titles and ordered according to the eight tones, includes directions in the preface for selecting organ versets to fit the vocal range of a given choir, thus signifying the liturgical application of the music. The function of Lebègue's Pièces d'orgue, consisting of unspecified versets grouped by tone, is also verified by the composer's remarks in the preface, suggesting a diversity of applications in
liturgical organ playing.¹

On the other hand, Nivers' Second Livre d'orgue explicitly indicates alternatim practice by the designation of versets for specific parts of the liturgy. In the organ Mass, based on the Missa Cunctipotens, there are five versets for the Kyrie, nine for the Gloria, three for the Sanctus, and two for the Agnus Dei. The five Kyrie versets have been used in the traditional pattern of alternation within the ninefold structure of this chant: Kyrie: organ, choir, organ; Christe: choir, organ, choir; Kyrie: organ choir, organ. The first verset of the Gloria, "Et in terra pax," follows the intonation of "Gloria in excelsis Deo"; the remaining eight organ versets constitute the required number to present, in alternation with the choir, the following sixteen lines of the chant, as illustrated below:²

<table>
<thead>
<tr>
<th>Gloria in excelsis Deo</th>
<th>(intoned by celebrant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Et in terra pax</td>
<td>Organ: Plein Jeu</td>
</tr>
<tr>
<td>Laudamus te</td>
<td>(choir)</td>
</tr>
<tr>
<td>2. Benedictim te</td>
<td>Organ: Jeu Doux</td>
</tr>
<tr>
<td>Adoramus te</td>
<td>(choir)</td>
</tr>
<tr>
<td>3. Glorificamus te</td>
<td>(Organ: Fugue</td>
</tr>
<tr>
<td>Gratias agimus tibi ...</td>
<td>(choir)</td>
</tr>
<tr>
<td>4. Domine Deus, Rex caelestis ...</td>
<td>Organ: Récit de Voix humaine</td>
</tr>
<tr>
<td>Domine Fili unigenite, Jesus Christe</td>
<td>(choir)</td>
</tr>
<tr>
<td>5. Domine Deus, Agnus Dei ...</td>
<td>Organ: Duo</td>
</tr>
<tr>
<td>Qui tollis peccata mundi, miserere nobis</td>
<td>(choir)</td>
</tr>
<tr>
<td>6. Qui tollis peccata mundi, susipe ...</td>
<td>Organ: Fugue Grave</td>
</tr>
<tr>
<td>Qui sedes ad dexteram Patris...</td>
<td>(choir)</td>
</tr>
</tbody>
</table>

¹ Supra, 3-4.

7. Quoniam tu solus Sanctus
   Tu solus Dominus

8. Tu solum Altissimus, Jesu Christe
   Cum Sancto Spiritu,


At the beginning of each of the four sections of Nivers' organ Mass—Kyrie, Gloria, Sanctus, and Agnus Dei—the corresponding chant melody is used either as a cantus firmus or as a subject for imitative treatment.

The practice of alternation between choir and organ may be traced back many centuries. In France, its earliest known sources are the two prints of Attaingnant from 1531, the Tabulature pour le jeu d'orgues (with two organ Masses) and Magnificat sur les huit tons, all of which employ portions of the chant melodies in question as a cantus firmus. For instance, in the Gloria of the "Messe 'Cunctipotens,'" the textual incipits and the presence of a cantus firmus drawn from the section of the chant entrusted to the organ indicate the following scheme, which is the same as we have seen in Nivers' organ Mass (titles of the organ versets are underlined):

Gloria in excelsis Deo; Et in terra; Laudamus te; Benedicimus te; and so forth, through In gloria Dei Patris; Amen. Another early source of liturgical organ music is British Library Add. 29486, which,

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3 For a survey of the practice of alternation by organs and choir before the time of Titelouze, see Benjamin Van Wye, "Ritual Use of the Organ in France," JAMS XXXIII (1980), 287-99.

as we have seen in Chapter I, includes organ versets designated for the Mass, the Magnificat, and the Te Deum. Alternatim practice is clearly documented in this source by the textual incipits that accompany the organ versets. The alternation scheme may be easily seen by comparing these incipits with the complete text. 5 Further examples of sources that document the liturgical function of the repertoire are (1) Nicolas Gigault's Livre de musique pour l'orgue (1685), 6 with its versets for the Ordinary of the Mass; (2) the Livre d'orgue attribué à J. N. Geoffroy, 7 which includes both organ versets and the alternating plainsong for a Psalm and a Magnificat; and (3) Ms. 172 in the Bibliothèque Municipale, Tours, which indicates the alternation scheme for several Masses, a Te Deum, and other parts of the liturgy by means of the plainsong supplied for improvised organ versets. 8

Regulatory Documents

Although the organ literature itself indicates its liturgical function, the most specific information concerning its role is found in the regulatory documents of the Church. The Cermoniale episcoporum of Pope Clement VIII (Venice, 1600) authorized alternatim performance with

5 For William Hays' study of the Masses, see his "British Museum Manuscript Additional 29486: A Transcription of ff. 2a-12a, 22a-53a with Commentary," S.M.D. dissertation, Union Theological Seminary in the City of New York, 1969.

6 Nicolas Gigault, Livre de musique pour l'orgue ... (Paris: Auteur, 1685 [RISM-A: G 2024]); edition in AMO IV.


8 Supra, 24-25.
organ for the Kyrie, Gloria, Sanctus, and Agnus at solemn Masses—a more extensive use of the organ than had been permitted in some parts of France following the Council of Trent—as well as for hymns and canticles at solemn Matins and Vespers. Use of the organ was also sanctioned for every Sunday of the year except for those Sundays falling in Advent and Lent.⁹

Between 1604 and 1670, numerous contracts between organists and the authorities of French churches provide a picture of alternatim performance with organ by indicating the occasions on which the organists were expected to play—not only at Mass, but at such services as Vespers, Compline, Matins, and Lauds. Since there is little surviving French liturgical organ music, other than the works of Titelouze, before the 1660s, the proliferation of such contracts suggests that improvisation must have played an important role. One of these documents, dated 1630, is a statute regulating the duties of the organist at the Troyes Cathedral and listing specific rituals to be performed by the organist in alternation with polyphonic vocal music; even the organ registrations are prescribed.¹⁰

Extensive participation of the organ is prescribed in another seventeenth-century directive, the Ceremoniale parisiense written by Martin Sonnet, a Parisian priest, and authorized by the Archbishop of Paris.¹¹ This document provides specific instructions concerning the

⁹Van Wye, JAMS XXXIII, 301.
¹⁰Ibid., 307-17.
¹¹Ibid., 313.
alternation of choir and organ during the Ordinary of the Mass, for example, as well as during Hymns, the Magnificat, and the Te Deum. Sonnet also specifies which organ versets are to incorporate the plainsong in question.\textsuperscript{12}

The period during which the \textit{Ceremoniale parisiense} was in effect, from 1662 to 1703 (when it was superseded by a new version), was concurrent with the publication of the \textit{Livres d'orgue} dating from 1665 to 1710. Seven of the twenty-one organ books printed during this period contain versets designated for specific parts of the liturgy.\textsuperscript{13} In practice, some of these versets were probably used for more than one ritual, a conclusion of Van Wye based on the fact that several liturgical items specified for organ in the \textit{Ceremoniale} are not represented in the organ books. This conclusion is supported by André Raison's introductory remarks to his \textit{Premier Livre d'orgue} of 1688, explaining that "these five Masses can also serve as a Magnificat for those who do not need [versets for] the Mass,"\textsuperscript{14} and by Lebègue's


\textsuperscript{13} Van Wye, \textit{JAMS} XXXIII, 318-19.

statement in the preface to his *Pièces d'orgue* (a collection of pieces without liturgical titles) that "one can play the versets in this book for psalms and canticles in all the tones, even for elevations of the Mass and for Offertories."  

Few of the versets in the repertoire are based on plainsong; freely-composed pieces, even those with liturgical titles, could be played in a variety of services. Arrangement of the pieces without liturgical titles according to the eight tones facilitated the organist's choice of a verset appropriate to a particular vocal setting. As Van Wye observes, tonal compatibility with the alternating vocal music was the only musical consideration governing the ritual use of these pieces.

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**Use of the Versets in Liturgical Organ Planning**

**The Eight Tones**

The system of eight tones, then, played an important role in French liturgical organ music. Although this system is related to that of the eight modes of plainsong, the tonal structure of the organ pieces belonging to a given tone does not always correspond to the traditional pitch level of the corresponding plainsong mode. For clarification of the organ tones, we may turn to Nivers' *Dissertation sur le chant grégorien* (Paris, 1683), which includes a comprehensive

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account of the French tonal system. 18

In this work, Nivers emphasizes the importance of the organ in providing the pitch for the choir during alternatim performance; the final chord of the organ verset must introduce the following plainsong verset for the singers. Nivers explains that the plainsong may be transposed to fit the range of the voices, and that the appropriate pitch level for transposition is determined not by the final of the mode but by its dominant (or reciting tone), the point around which the melody is usually centered. The pitch of the dominant should be set, he recommends, around a (below middle c) for average male voices, around g for low voices, and as high as c or d for women's voices. The pitch of the final is then determined with reference to the dominant. For example, if the dominant of a plainsong antiphon in Mode I is set on a, the final will be d (a fifth below the dominant, according to plainsong theory), and this note will be the pitch that the organist will give the singers.

The practical application of these rules is demonstrated in the preface to Nivers' first Livre d'orgue, which includes a "Table des 8 tons de l'Eglise, au naturel et transposez." 19 Some of the finals of the modes in this table conform to the traditional pitches of chant

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theory; others are transposed to accommodate the voice range in question. For example, under the first rubric, "Les tons ordinaires pour les voix basses," the final of the first mode is on d, the usual pitch for the Mode I; whereas in the second category, "Tons extraordinaires pour les voix basses," the final of the first mode is on c and the dominant is on g. Mode I is transposed up a fourth in the list of "Tons ordinaires pour les voix haultes." The organist, then, would choose a verset in the organ tone that would match the pitch level of an alternating vocal setting.

The organ tones, however, are not the same as the plainsong modes. As Almonte Howell explains, "the organ tones are not modes conforming to the finales [sic] and dominants of plainsong, but rather are keys associated with the church modes and designed to place them at the most suitable pitch levels for the singers."[20] In Nivers' first Livre d'orgue, the pitch levels for the singers listed in the "Table des 8 tons de l'église" represent the tonics, or finals, of the "keys" in the suites of organ versets.[21] As Howell's study of the repertoire shows, the keys associated with the eight tones in Nivers' Livre d'orgue of 1665 are the ones most frequently linked with these tones in the Livres d'orgue of other composers.[22] It is also significant that these same

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[21] The "keys" associated with the organ tones in Nivers' organ music and in the French classical repertoire are very close to modern concepts of major and minor tonalities. There are some differences, however, and these will be shown in the analysis of the music in our manuscript.

[22] Ibid., 114-18.
"standard keys" of the repertoire (including Nivers' first Livre d'orgue) are represented in another table of tones, that found in Nivers' Traité de la Composition de musique (1667). This table is shown below in Figure 2 together with the eight modes of plainsong to which Nivers refers in his directions for transpositions according to voice ranges. While the organ music was of necessity related to these tones in its alternation with plainsong, the authentic-plagal pairs of modes (i.e., modes having the same final but different ranges and dominants) are not reflected in the tones of Nivers' table, nor in the tonal structure of the organ music. However, the major or minor quality of the eight tones, as shown in Figure 2, parallels the major or minor quality of the plainsong modes, determined in each case by the third degree above the final. This correspondence is stressed by Nivers in his Dissertation sur le chant grégorien, when he explains that the eight church modes may be reduced to two—major and minor.

Thus, as Howell points out, the requirements for the organ tones in alternation with plainsong are twofold: (1) they must match the major or minor quality of the alternating vocal setting, and (2) their tonics must correspond to the finals of the plainsong.

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25 Ibid.
The Eight Church Modes

Minor quality

I a) c) I a) b) c)

II

III

IV

Major quality

V

VI

VII

VIII

a) Final; b) Mediant; c) Dominant

Figure 2. The Eight Church Modes; The Eight Tones, according to Nivers, Traité de la composition (from Treatise on the Composition of Music, trans. Albert Cohen, 19).
Alternatim practice

To clarify the manner in which these groups of versets might be utilized in liturgical organ playing, we may consider some examples of the French organ Mass in terms of structure and tonality. As a rule, these Masses follow the prescriptions of the Ceremoniale parisiense for the Mass Ordinary, the organ being specified for the Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei. According to the standard alternation patterns, nineteen versets were required: five for the Kyrie, nine for the Gloria, two for the Sanctus, one for the Benedictus, and two for the Agnus Dei (the organ supplied the first verset for each section except the Gloria, in which the intonation was sung by the priest.)

In Nivers' organ Mass, the opening versets of the Kyrie, Gloria, Sanctus, and Agnus utilize the corresponding plainsong from the Missa Cunctipotens either as a cantus firmus in the bass or as a subject for imitation. Thus, the tonality varies from one section to another, according to the modality of the chant melody with which the versets alternated. All the Kyrie versets, for example, close in Tone I, on D, consistent with the Mode I indication for the chant, whereas the versets for the Gloria finish with a cadence on E, representing Mode IV of the plainsong version. Masses by Lebègue, Grigny, and François

26 According to Edward Higginbottom, the alternatim patterns shown in the French organ Masses had been standardized by the mid-seventeenth century; the division of versets is shown in the Graduale romanum published by Ballard in 1697. Higginbottom, PRMA CIII, 23-24.

Couperin (his Messe solemnelle à l'usage des pariosses) display the same tonal plan.

The variable tonality, the presence of plainsong, and the liturgical designations of the versets indicate that such Masses were designed to alternate with plainsong Masses such as the Missa Cunctipotens, in which the various sections are in different modes. Freely-composed Masses, on the other hand, are consistently in one tonality, as is the case with Raison's five Masses. Raison's preface to his Livre d'orgue suggests one possible liturgical application of organ versets unified by a single tonality:

I have written the masses to accommodate the playing of a number of monks and nuns who have special melodies (chants propres) and who are often at loss to find a number of adequate pieces to complete their Mass.

I have left a page after each mass for putting the first plainsongs of the Kyrie, Gloria, Sanctus, and Agnus. For those who wish to send them to me I will compose and copy them as clearly as if they were printed, and in this way all the communities which have special melodies will therefore have [organ] Masses which will be appropriate for them and which will employ the plains jeux [i.e. plainchant versets] on other occasions.28

The "special melodies" (chants propres) probably refer to plainchant musical, defined as "the reformed or newly composed chant of the 17th to the 19th centuries in France."29 Traditional plainsong was not favored in seventeenth-century France. Following the close of

28 André Raison, AMO II, 7; quoted in translation by Van Wye in JAMS XXXIII, 324-25 (words in parentheses and brackets appear in Van Wye's translation).

29 David Fuller, "Plainchant musical," New Grove XIV, 844.
the Council of Trent, numerous editions of chant books were issued containing such revisions as the abridgment of melismas, the correction of Latin prosody, and the introduction of measured rhythm, until the traditional melodies were nearly unrecognizable. As Henri Quittard points out in his discussion of Henry Du Mont's Masses, the taste of the time was inclined toward contemporary music. Polyphonic music, too, in preference to the chant, was performed in the cathedrals and the larger churches, both in Paris and in the provinces. In smaller parish churches, however, and in certain religious communities, music in a simple monophonic style, "à la disposition de tous," was a practical necessity. A decisive step in this direction was taken in 1634 by François Bourgoing, who in that year published his Directorium chori, a collection of liturgical melodies for unison singing in a style later termed plainchant musical. The style is further exemplified in Henry Du Mont's Cinq Messes en plain-chant (Paris: Robert Ballard, 1669 [RISM-A: D 3705]), which enjoyed great popularity, especially in convents and monasteries having limited music resources. In Du Mont's Masses, unlike the Missa Cunctipotens, all of the sections remain in the same mode. Similarly, Couperin's Messe


32 Fuller, New Grove XIV, 844.
à l'usage des Couvents consists entirely of versets essentially in G major (the organ tone is not specified), as opposed to his Messe solennelle à l'usage des paroisses, in which the movements are in different keys. Higginbottom believes that the former work contains thematic references to Du Mont's Messe musical du VIᵉ ton. Although such references, if they exist, are slight (the "Christe" verset alone, in the view of the present author, contains allusions to Du Mont's melody), the versets in Couperin's Mass would be tonally compatible with the major-mode versets in Du Mont's Messe musical.

We may also cite Gaspard Corrette's Messe du 8ᵉ ton pour l'orgue à l'usage des dames religieuses (Paris: H. Foucault; Rouen: Auteur, 1703 [RISM-A: C 3958]) as an organ Mass containing freely-composed versets unified by a single tonality and probably intended for alternatim performance with plainchant musical. Still other examples are the "Messe de 1ᵉ Classe" from the Thiery Manuscript and the "Messe de 2. Classe" from the Livre d'orgue attribué à J.N. Geoffroy, both based on thematic material from Masses in plainchant musical composed by Nivers.34

The organ versets could also alternate with polyphony. In the cathedrals and parish churches with choir schools, the Ordinary of the Mass was sung en musique, i.e. in polyphonic settings, on principal feast days.35 Higginbottom cites ceremonials from the Cathedrals of

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34 Supra, 23.
35 Launay, New Oxford History of Music V, 419.
Toul (1700), Angers (no date), Lisieux (1747), and Le Mans (1789) in support of this practice. The repertoire of Masses performed in the choir schools included few examples by such contemporary composers as Henry Du Mont, Michel de La Lande, and Marc-Antoine Charpentier, who excelled in the grand motet and the oratorio. Masses from the sixteenth century by Orlande de Lassus and Phillipe de Monte were issued on demand by the Parisian printer Ballard, and the repertoire was supplemented by Eustache Du Caurroy and by some lesser-known French choirmasters. The prevailing style was that of a simple four- or five-voiced texture and a syllabic setting of the text. As specified by the Ceremonial de Toul, the organist played four times rather than five when the Kyrie was sung en musique; the Gloria was presented by the choir alone. The organ was played at the very beginning of the Sanctus, for the entire Benedictus, and for the first and third Agnus. Thus, only eight versets would be required. In such a context, the organ provided introductions, interludes, and postludes in addition to versets replacing portions of the text.

The preceding survey of liturgical practice suggests ways in which the versets in our manuscript might have been employed by an organist. Since the manuscript contains freely-composed pieces in the forms typical and of the repertoire, it is likely that the music was used in several types of services. All of the standard keys

36 Higginbottom, PRMA CIII,
38 Higginbottom, New Grove XIII, 783.
associated with Tones I through VIII are represented, making possible the selection of a verset appropriate to a diversity of alternating vocal settings.

The systematic arrangement of the pieces in Section C—seven groups of nine pieces each, representing Tones II through VIII—parallels the organization of the Livres d'orgue. Typical of the published collections, too, is the consistent beginning and ending of a group with a plenum composition (Plein Jeu and Grand Jeu, respectively). On the basis of Lebegue's statement in the preface to his Pièces d'orgue (a collection containing eight groups of from eight to twelve pieces) that these compositions could be applied to "Pseaumes & Cantiques sur tous les tons," we may assume that the music in Section C might have been employed in a number of liturgical contexts. Possible applications include the alternatim performance of a Magnificat, which normally required six versets. Psalm versets could have alternated with this music in the manner exemplified in the Livre d'orgue attribué à J.N. Geoffroy. Some of the pieces might have been performed in alternatim fashion with hymns, as in Nivers' Second Livre d'orgue and Nicolas de Grigny's Livre d'orgue. In addition, one of these groups in our manuscript might have been used for the Ordinary of the Mass, the individual pieces serving as preludes and a postlude in addition to replacing portions of the text. Example 44 illustrates such an application as an Organ Mass. Nos. 72-80 in Ms. III 926, the pieces in Tone II, might alternate in the presentation of Henry Du Mont's plainchant musical Mass in Mode II.

39 Supra, 4.
Example 44. "Messe de Du Mont [2. ton]" in alternation with Ms. III 926 [Nos. 72-80], folios 75v-78v, "Second Ton en grave sol Tierce mineur."

[No. 72] Plein jeu
Example 44 (continued).

[No. 73] Duo
Example 44 (continued).

[No. 74] Trio lentemend
Example 44 (continued)

Ky-ri-e le-i-sor.

[No. 75] Cornet

a) a'' in ms.
Example 44 (continued)

Gloria in excelsis Deo. Et in terra pax...


[No. 76] Recit tres lentemt
Example 44 (continued)

\[\text{No. 77} \] Basse de trompette

\textit{Cre- do in u- num De- um, Po- trem ...}

\textit{Et vitam venturi se- cu- li. A- men.}

\textit{Jeu doux}

\textit{Basse de tromp.}

\textit{a) G' in ms.}
Example 44 (continued)

Sanctus, Sanctus Sanctus Dominus


[No. 78] Jeu gay
Example 44 (continued)

8 Benedictus qui venit in nomine Domini. Hosanna in excelsis.

[No. 79] Jeu de Tircce en fugue

8 Agnus Dei, qui tollis peccata mundi, miserere nobis ...

8 dona nobis pacem.
NOTE: The Mass by Du Mont is from Office Paroissial (Rennes: Impr. de H. Vatar, [18--?], 134-37). In the Office Paroissial, as in Nivers' Graduale monasticum, there are two note values, the long ♭ and the brevis ♩. Nivers, in his Méthode certaine pour apprendre le pleine-chant (Paris, 1667?), explains that the breves are worth half the value of the longs (Fruitt, Recherches XIV, 37). In the above example, the longs are shown as whole notes, the breves as half notes.
Tonality in the Organ Music of Ms. III 926

As we have seen, the system of eight tones in the French classical organ repertoire is related to the eight modes of plainsong as a result of the close association of this repertoire with the liturgy. This association pre-dates the period of the Livres d'orgue. It is found, for example, in the cycle of Magnificats in the Attaingnant publications of 1531, in the Preludes and harmonized Psalm tones in British Library, Add. 29486 (1618), and in Le Magnificat (1626) by Titelouze. While the treatment of the organ tones in Le Magnificat appears to be an attempt to reproduce the modal structures of the plainsong modes, the organ tones in the Livres d'orgue approach modern major and minor tonalities. Moreover, the choice of keys associated with Tones I through VIII in these collections demonstrates a high degree of consistency.

Most of the organ pieces in our manuscript are identified by tone, and the treatment of these tones, with few exceptions, corresponds to standard practice in the Livres d'orgue. As Gwilym Beechey concludes in his study of tonality in Nivers' organ music, each of the tones displays individual characteristics of melody, harmony, modulation, and cadence. In the following discussion of tonality in the music

Howell, JAMS XI, 115. Titelouze, in his "Au Lecteur" prefacing Le Magnificat (Paris: Ballard, 1626), states that he has transposed Tone II up a fourth and Tone VII down a fourth for the convenience of the choir. The pitch levels of the other organ tones are identical to the finals of the plainsong modes. Cf. AMO I, 95.

Gwilym Beechey, "Guillaume Gabriel Nivers (1632-1714)--His Organ Music and His Traité de la Composition," The Consort, No. 25 (1968-69), 376.
of Ms. III 926, the organ pieces will be surveyed in terms of these distinguishing factors.

Tone I

All the pieces in Tone I appear in Section B, although they are not arranged as a suite. D minor is the choice of key, presented without key signature, according to seventeenth-century practice. An exception is No. 22, "Plain jeu du i ton en E mi la,"\(^\text{42}\) which illustrates a transposition of the first tone. In this case, F-sharp is consistently used to preserve the characteristic quality of the scale. The same transposition is employed by Nivers in his first Livre d'orgue, Suite X, "Prelude du 1. transposé en E."\(^\text{43}\)

The most common accidentals in the Tone I pieces on D are B-flat, F-sharp, C-sharp, and G-sharp, the latter three employed as leading tones in secondary dominants and intermediate cadences. The difference between Tone I and modern D minor is seen principally in the treatment of the sixth scale degree, which in a modal context is B-natural. Subdominant harmony in these pieces is as likely to be a major triad (G - B - D) as a minor triad (G - B-flat - D).

At the beginning of a typical piece, the feeling of D minor is established through tonic, dominant, and subdominant harmonies. In the

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\(^\text{42}\) The terminology refers to the placement of a note in the hexachord system first described by Guido of Arezzo in the early eleventh century, in which the tonal compass was obtained by an overlapping series of six-tone units. The six tones were identified by the syllables ut, re, mi, fa, sol, la. Thus, "E mi la" signifies mi in the natural hexachord starting on c and la in the hard hexachord (containing a B-natural) starting on g.

\(^\text{43}\) Nivers, Livre d'orgue, 1665; Dufourcq edition, fasc. 2, 28.
course of the piece, brief though it is, there is a tendency toward areas in the dominant (A-minor), subdominant (G-minor or major), and mediant (F major). These are the degrees commonly emphasized through secondary dominants. Harmonic sequences involving these degrees are typical. No. 19, "Trio du i ton bonne" (Example 45), illustrates these features (see also Nos. 7, 8, 31, and 35). In other cases, the feeling of D minor is not as clear, owing to either (1) IV - I progressions, as in No. 28 (supra, Chapter IV, Example 27, measures 2-4) and No. 34 (measures 3-4); or (2) use of the minor dominant chord, as No. 36, measure 4.

Tone II

In Nivers' first Livre d'orgue, the Prelude in Tone II is captioned "Prelude du 2\textsuperscript{e} ou du 1\textsuperscript{er} transposé.\"\textsuperscript{44} The piece, in effect, is in C minor; its key signature of one flat indicates a transposition of Tone I (without key signature) up a fourth. As is the case with Tone I, the sixth degree is variable, E-natural being as common as E-flat. Other accidentals in Nivers' Prelude are F-sharp for the authentic cadence and G-sharp and B-natural for secondary dominants.

In Ms. III 926, the pieces in Tone II display these characteristics as to choice of key, key signature, and accidentals. The sense of G minor is sometimes established in the opening and closing phrases through tonic, dominant, and subdominant harmonies, the last-named sonority including an E-flat, as in Nos. 37, 39, 40, and 56. As we have seen the case of Tone I, minor dominant harmony and IV - I

\textsuperscript{44}Ibid., 12.
Example 45. "Trio du i ton bonne," Ms. III 926 [No. 19], folios 37v-38r.
progressions may obscure the impression of G-minor tonality, as in No. 61 and No. 63 (supra, Chapter III, Example 25, measures 1-4 and Example 16, measures 1-6). Pieces belonging to Tone II show a tendency toward B-flat major, a tendency particularly well illustrated in Nos. 72-80 (supra, Example 44).

Tone III

Pieces in the third tone in Ms. III 926 begin and end, as a rule, on the tonic chord in A minor. Common accidentals are G-sharp, F-sharp (the latter often used in an ornamental figure over dominant harmony), C-sharp as a leading tone to D, and D-sharp as a leading tone to E. Typically, the sense of A minor is established in the opening phrase by means of tonic and dominant harmony, as in No. 20 (Example 46), No. 43, No. 58 (supra, Chapter III, Example 18), and in the group of pieces in Tone III (Nos. 82-89). In No. 57, however, (supra, Chapter III, Example 24), there is a feeling of C major in the first six measures; there are no dominant-tonic progressions in A minor until the final cadence.
Example 46. "Autre duo du 3," Ms. III 926 [No. 20], folio 38r.

a) f′ in ms.
Tone IV

Pieces in Tone IV, also, are basically in the key of A minor. They always close, however, on the dominant chord. This harmony is sometimes approached in the bass from the half-step above in a Phrygian cadence \((IV_6 - V)\). An imperfect final cadence is found, also, in Nivers' Tone IV pieces in all three of his *Livres d'orgue*, as well as in the rest of the repertoire. This usage is related to the structure of Tone IV as shown in Nivers' *Traité de la composition*, where in his table of tones the final, mediant, and dominant of Tone IV \((e, a, c)\) form a six-four chord rather than a five-three sonority. In Ms. III 926, the following note on folio 82\(^{\text{v}}\) precedes the pieces in Tone IV (Nos. 90-98):

Troisième ton irregulier ou impa[r]fait à cause que la partie supérieur[e] ne finit / pas [sur] la meme corde avec la basse autrement quatrieme Ton irregulier.

Irregular or imperfect third tone, since the main part [the tonic note, \(a\)] does not finish on the same note as the bass \([e]\); otherwise called the irregular fourth tone.

Accidentals used in Tone IV are G-sharp, C-sharp, D-sharp, and F-sharp, all employed as leading tones. B-flat sometimes occurs in the context of F-major or D-minor harmonies (in Nos. 44, 46, and 47). No. 46, "Recit de trompette du 4 ton," illustrates the ending on dominant harmony (Example 47).

\(^{46}\text{Supra, Figure 2.}\)
The nine pieces that comprise the set in Tone V (Nos. 99-107) are essentially in C major. F-sharp and C-sharp are the common accidentals, used with secondary dominants. G-sharp appears occasionally as a leading tone to the submediant, and B-flat is used melodically with subdominant harmony in No. 103. No. 102 displays the clear tonality and the typical modulatory scheme found in the Tone V pieces (Example 48).

Tone VI

The sixth tone on F, with a key signature of one flat, was considered by Nivers as a transposition of the fifth tone on C. In his first Livre d'orgue, the suite in Tone VI opens with a "Prélude du 6e ou du 5e transposé."\(^{46}\) This Prélude is essentially in F major.

\(^{46}\) Nivers, Livre d'orgue, 1665; Dufourcq edition, fasc. 1, 46.

a) c in ms.
In Ms. III 926, common accidentals found in pieces belonging to Tone VI are B-natural, F-sharp, and C-sharp as leading tones in secondary dominants of V, ii, and vi, respectively. E-flat appears in melodic elaborations of IV or as the seventh of the dominant chord in V of IV progressions. F-major tonality is confirmed, as a rule, by progressions of tonic and dominant harmonies. Secondary dominants are common, and there is a tendency to move toward C major or D minor before F major is reaffirmed at the end (No. 53, example 49; see also Nos. 49, 51, 52, 54, and 108-116).

**Tone VII**

Pieces in Tone VII (essentially D major) all appear in Section C, as a group opening with a "Plain jeu du 7e ton en d. la Re Tierce majeur" (No. 117). A key signature of two sharps is consistent. Common accidentals used are D-sharp and G-sharp, in secondary dominants, respectively, of ii and V. There is a well-defined sense of D major, with momentary digressions in the case of secondary dominants (No. 117, Example 50).

**Tone VIII**

In the six pieces belonging to Tone VIII in Section B, all appear without key signature; F-sharp and other accidentals are added as necessary. In four of these, Nos. 60, 62, 66, and 71, the G-major tonality is established from the beginning, with brief digressions to the dominant and subdominant. In the remaining two—"Du 8 Cromhorne Mr. LeBegue" (No. 65; supra, Chapter III, Example 17) and a Récit by
Example 49 (continued)
Example 50. "Plain [sic] jeu du 7e ton en d. la Re," Ms. III 926 [No. 117], folio 93r.

\begin{music}
\begin{musicnote}
\drawmusicnote{a)}
\end{musicnote}
\end{music}

\begin{music}
\begin{musicnote}
\drawmusicnote{5}
\end{musicnote}
\end{music}

\begin{music}
\begin{musicnote}
\drawmusicnote{10}
\end{musicnote}
\end{music}

\begin{music}
\begin{musicnote}
\drawmusicnote{15}
\end{musicnote}
\end{music}

\begin{music}
\begin{musicnote}
\drawmusicnote{a) D-d, E-e in ms.}
\end{musicnote}
\end{music}
Damance (no. 67, Example 22)—there is ambiguity between C major and G major at the beginning; the latter tonality is established as the piece progresses and is confirmed at the final cadence. No. 65, the Cornet Récit attributed to Lebègue, appears to be in C major at first; a definite sense of G major is delayed until measure 11. On the other hand, the nine pieces in Section C "en g re sol Tierce major," have a clear feeling of G major and a key signature of one sharp. No. 130, "Duo," with its definite sense of harmonic direction and its secondary dominants, is typical (Example 51).

Summary

The pieces in Ms. III 926 are quite close to a sense of the major and minor tonalities associated with their respective tones. Secondary dominants and harmonic sequences contribute to this impression. The principal exceptions appear in Tones I and II, where the sixth degree is not represented by a flat in the key signature; in Tone III, with its emphasis on mediant harmony; in Tone IV, with its Phrygian cadence, and in Tone VIII, with its characteristic C-major/G-major ambiguity in the opening measures of the pieces in question. These traits, however, are chiefly found in the pieces in Section B. The music in Section C conforms essentially to the principles of modern tonality.
Example 51. "Duo" [i.e. Trio], Ms. III 926 [No. 130], folios 97v-98r.
CHAPTER VI

CONCLUSIONS

Ms. III 926 contains no specific identification of its provenance and date, and no documentation is known concerning its ownership before it was acquired by the Bibliothèque Royale. Conclusions as to its history and purpose, then, are presented in this study on the basis of internal evidence: physical description, including binding, paper, and handwriting; the identity, dates, and locations of the composers represented; the dates of concordant prints; and the music itself, in terms of its arrangement in the manuscript, the genres represented, and the style.

The manuscript, a well-worn, leather-bound volume, was copied on paper that appears to be of French origin; a single watermark, characteristic of French paper dating from ca. 1680 to ca. 1750, appears throughout. While the music was copied in three distinct sections, A, B, and C, each in its own hand, there are no missing pages in the manuscript and no indications that the sections were ever separate documents. Considering the manuscript as a whole, we may assume, on the basis of handwriting and content, that the three sections were written by three different individuals.

Hand A could represent a harpsichordist active in Paris during the 1670s or 1680s. In the first twenty-two folios of the book he
copied miscellaneous airs and dances for the harpsichord, together with transcriptions from three stage works by Lully. The latest of these, *Les Amants magnifiques* of 1670, establishes this date as a *terminus post quem*. The explanation of notation and the ornament signs on folio 1 suggest that this section of the manuscript might have been an instruction book.

The copyist represented by Hand B, possibly the "P. Braun" whose name appears on folio 75r, could have worked in or near Paris as both a harpsichordist and an organist. His anthology of keyboard pieces on folios 23r-75r, chiefly for the organ, was copied after 1685, the date of Lully's court ballet, *Le Temple de la paix*, represented by the Ouverture transcribed for harpsichord (folios 63v-64r). This anthology includes music by Nivers, Lebègue, and Thomelin, all of whom flourished in Paris during the 1680s. The works of Titelouze (a composer of the early seventeenth century) and of Boyvin, both organists at Rouen, were published in Paris, and it is likely that organ music by Damance was also known in that city. We have assumed that the pieces in the manuscript concordant with *Livres d'orgue* were copied from the printed editions of this music. All of the sources in question had been issued by 1678.

The attributed unica in Section B appear to be stylistically consistent with the published works of the composers in question, and the unattributed compositions are similar in style to that of Nivers and Lebègue, composers who established the genres of the French classical repertoire. Tonal features of the music, which displays a sense of major and minor keys together with some aspects of modal harmony,
likewise correspond to the works of these composers.

The compiler of Section B could have brought the manuscript from Paris to a location elsewhere in France or in the Low Countries, where he may have used the book as a source of functional organ and harpsichord music that represented compositions currently played in Paris at that time. On the basis of the genres included, we may assume that the organ at his disposition was a modest instrument of two divisions, Grand Orgue and Positif (indicated in the compositions "à deux choeurs") but without the Pédale. All of the music is written on two staves and there are no compositions for "trois claviers" or for a solo melody in the tenor range.

Finally, Hand C could represent an organist who entered on folios 75v to 99r sixty-three of his own compositions, arranged systematically in the manner of a Livre d'orgue. This music displays stylistic tendencies that distinguish it from the foregoing section. The Pleins Jeux, for example, show contrasts of texture not found in the consistently chordal Pleins Jeux in the style of Nivers and Lebègue. Examples of the Grand Jeu, a genre not represented in Section B, resemble in miniature the Grands Jeux in Livres d'orgue by Raison, Du Mage, Clérambault, and Marchand, all of whom flourished in the early eighteenth century. The tendency toward regularity of phrase structure is a conspicuous feature of the music in Section C, a tendency that is demonstrated with particular clarity in the collections of Noëls that date from Gigault's Livre de musique of 1683 and also appears in publications by Lebègue (Troisième livre d'orgue, 1685), André Raison (Second Livre d'orgue, 1714) and Pierre d'Andrieu (Noëls,
1715). The emphasis on regular periodicity, dance rhythms, and homophonic texture displayed in Section C suggests Rococo style and represents an intensification of the secular elements already present in the repertoire during the last third of the seventeenth century. Tonality in Section C is essentially that of common-practice major and minor, suggesting that the pieces were composed in the early eighteenth century, a time when the development of modern tonality was virtually complete.

An organ of two divisions without pedal would have been satisfactory for the performance of this music. As demonstrated above, a group of these versets might have been used in the Ordinary of the Mass, and they could apply, as well, in the presentation of Magnificats, Psalms, or Hymns. This music could have served the diversity of liturgical needs of an organist in a small parish church or a religious community around 1710.

Ms. III 926, then, is a valuable source of brief and attractive versets that we may assume were actually used in liturgical organ playing of the late seventeenth and early eighteenth centuries. The manuscript's 108 unica, including nine compositions attributed to acknowledged masters as well as to little-known composers of the grand siècle, constitute a large corpus of unpublished organ music and a significant enrichment of the French classical organ repertoire.
THETF1CATALOG OF MS III 926

Introduction

In the thematic catalog there appear incipits of all the compositions which were intended for organ. Compositions for harpsichord in Ms III 926 have been inventoried and indexed by Gustafson in his French Harpsichord Music of the 17th Century.1

Entries in this catalog are presented according to the following scheme. The first line lists the folio number, the number assigned by the present author, the title as it appears in the manuscript, the composer's name (if applicable, and enclosed in brackets if identified only through another source), the length in measures, and the key of the composition (i.e., the equivalent of the "ton" in terms of major or minor tonality, using upper-case letters for major keys and lower

1Bruce Gustafson, French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources With Commentary, 3 vols. (Ann Arbor: UMI Research Press, 1979), II, 246-50. In addition to the inventory, there is an index in Vol. I, 225-79 which contains numerical encodings of all the incipits reproduced in the catalog. Gustafson specifies the organ as medium for the following compositions written by Scribe A: "O pupule," folio 19v; "Dormi fili," folio 20r, and an untitled composition on folio 21r. These appear to be harpsichord pieces. "O pupule" consists of six measures followed by a repeat sign and the words "sic nasceris [thus you will begin]." The French title of this fragment has no liturgical connection. "Dormi fili [Sleep, son]" and the following untitled piece display the same repeat signs as do the other harpsichord pieces written by Scribe A, and it is reasonable to conclude that all of the pieces in question belong to Gustafson's category of "miscellaneous pieces" for harpsichord applicable to the section preceding folio 23 in Ms. III 926.

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case for minor). On the second line is the musical incipit, transcribed according to the principles followed in transcribing the musical examples (supra, xvi). Concordant sources, if identified, are listed below the incipit. Manuscript sources and original editions, if available (preceded by the abbreviation "Con"), are cited as they appear in "Title Abbreviations: Sources" (supra, xiv). Finally, modern editions ("Ed") are similarly cited as given in "Title Abbreviations: Editions" (supra, xv). In the case of a composition which is similar to the version in Ms. III 926, the abbreviation "Cf." precedes the short title.
Thematic Catalog

Section A


Section B

f. 23r  No. 1 Fuga  14 measures  [F]

[Titelouze]

Con: Titelouze (1626), 33v: Suscepit Israel (41 measures)
Ms. III 926 contains measures 1-14

Ed: AMO I, 134

f. 23r-23v  No. 2 Recit du 6 ton  13 measures  [F]

[Lebègue]

Con: Lebègue (1678) 63: Récit du 6e (31 measures)

Ed: AMO IX, 143
f. 24\textsuperscript{r} \hspace{1cm} No. 3 \hspace{1cm} \text{Recit du 3.} \hspace{1cm} 24 \text{ measures} \hspace{1cm} [a] \\
\hspace{1cm} [\text{Lebègue}] \\
\hspace{1cm} \begin{array}{c}
\text{Con: Lebègue (1678), 40: Récit du 3. (24 measures)} \\
\text{Ed: AMO IX, 127}
\end{array}

ff. 24\textsuperscript{v}-25\textsuperscript{r} \hspace{1cm} No. 4 \hspace{1cm} \text{Trio du premier} \hspace{1cm} \text{de mons. Le Begue} \hspace{1cm} 35 \text{ measures} \hspace{1cm} [d] \\
\hspace{1cm} \begin{array}{c}
\text{Con: Lebègue (1676), 17: Trio à deux dessus (35 measures)} \\
\text{Ed: AMO IX, 17}
\end{array}
ff. 25v-26r  No. 5  Duo du 4  66 measures  [a]

Con: Lebègue (1676), 57-58: Duo (66 measures)

ED: AMO IX, 42-43

ff. 26v-27r  No. 6  Du 4  36 measures  [a]

Con: Lebègue (1678), 11: Duo du 4e, Quoniam tu solus (36 measures)

Ed: AMO IX, 108
f. 27\textsuperscript{r}-27\textsuperscript{v}  No. 7  Basse de trompette du i\textsuperscript{r}
19 measures  [d]

ff. 27\textsuperscript{v}-28\textsuperscript{r}  No. 8  Duo du premier  17 measures  [d]

ff. 28\textsuperscript{r}-30\textsuperscript{r}  No. 9  Duo pour l'offertoire
111 measures  [d]
ff. 30r-31r  No. 10  Cornet du 8 ton  66 measures  [G]

Con: Lebègue (1676), 123-24 : Cornet (66 measures)

ED: AMO IX, 86-87

ff. 31r-32r  No. 11  Duo du 1er  36 measures  [d]

Con: Lebègue (1676), 3-4 : Duo (36 measures)

ED: AMO IX, 8-9
ff. 32v-33r  No. 12  A deux chœurs 3.  33 measures  [a]

Con:  Nivers (1667), : A 2 coeurs (32 mesures)

Ed:  NiversD II, 89-90

Con:  Pingré, 63 : Dialogue (31 measures)

Ed:  BonfilsP, 30

ff. 33v-34r  No. 13  Dessus de trompette de cromhorne du 3.

Con:  Lebègue (1676), 45-46 : Dessus de Cromhorne
     ou de Trompette (38 measures)

Ed:  AMO IX, 34-35
ff. 34\textsuperscript{r} - 34\textsuperscript{v}  
No. 14  
Duo du 4e  
[Lebègue]  
18 measures  

Con: Lebègue (1678), 46 : Duo du 3\textsuperscript{e} [sic] (18 measures)  
Ed: AMO IX, 130-31

ff. 34\textsuperscript{v} - 35\textsuperscript{r}  
No. 15  
Dessus de trompette de tierce ou cornet du 4  
[Lèbegue]  
33 measures  

Con: Lebègue (1676), 61-62 : Dessus de Tierce  
ou Cornet (43 measures)  
Ed: AMO IX, 45
ff. 35v-36r  No. 16  A 2 coeurs du 4  41 measures  [a]
[Lebègue]

Con:  Lebègue (1678), 50 : Dialogue du 4e
(41 measures)
Ed:  AMO IX, 134

ff. 36v-37r  No. 17  Cornet du 4  23 measures  [a]
[Lebègue]

Con:  Lebègue (1678), 46 : Cornet du 4e
(22 measures)
Ed:  AMO IX, 132
f. 37r  No. 18  Duo du 3. ton  12 measures  [a]

Con: Nivers (1665), 27 : Duo (10 measures)

Ed: Nivers D I/1, 27

ff. 37v-38r  No. 19  Trio du i ton bonne  30 measures  [d]

f. 38r  No. 20  Autre duo du 3.  19 measures  [a]
f. 38<sup>v</sup>  No. 21  Cornet du 3. ton  15 measures  [a]  
[Nivers]

Con:  Nivers (1665), 26 : Cornet (14 measures)
Ed:  NiversD I/1, 26

f. 39<sup>v</sup>  No. 22  Plein ieu du i ton en E mi la  
16 measures  [e]
f. 40
No. 23 Fugue du 3. ton 17 measures [a]

Con: Nivers (1665), 23 : Fugue (16 measures)
Ed: NiversD I/1, 23

f. 40
No. 24 Prelude du 4. ton 28 measures [a]
[Nivers]

Con: Nivers (1665), 30 : Prelude du 4. ton (14 measures)
Ed: NiversD I/1, 30
f. 41\textsuperscript{r}-41\textsuperscript{v}  No. 25  Duo du i ton en d la  
[Nivers]  51 measures  [d]

Con:  Nivers (1665), 76 : Duo (26 measures)  
Ed:  NiversD I/2, 24

ff. 41\textsuperscript{v}-42\textsuperscript{r}  No. 26  Fugue grave du i ton en d. la re.  
[Nivers]  36 measures  [d]

Con:  Nivers (1665), 73 : Fugue grave (17 measures)  
Ed:  NiversD I/2, 21
ff. 42v-43v  No. 27  Recit de la basse de trompette  
53 measures  [C]

Con: Paris Vm7 1823, 29v: [Untitled]  
(measures 1-19)

Ed: AMO IX, 268

ff. 43v-44r  No. 28  Plein ieu du i ton 18 measures  [d]
f. 44r  
No. 29  Jeu doux du 3.  9 measures  [a]  
[Lebègue]

Con: Lebègue (1676), 45 : Jeu doux  
[= intro. to Dessus de Cromhorne ou de Trompette (see No. 13)]

Ed:  AMO IX, 34

ff. 44v-45r  
No. 30  Duo du 8  41 measures  [c]  
[Lebègue]

Con: Lebègue (1676), 119-20 : Duo (41 measures)

Ed:  AMO IX, 83
f. 45\textsuperscript{v} No. 31 Duo du premier ton 22 measures

f. 46\textsuperscript{r}-46\textsuperscript{v} No. 32 Duo 39 measures

ff. 46\textsuperscript{v}-47\textsuperscript{r} No. 33 Trio 40 measures
ff. 47v-48r  No. 34 Recit de Cromhorne 32 measures  [d]

f. 48v  No. 35 Recit de trompette 21 measures  [d]

f. 49r  No. 36 Trio a dessus  21 measures  [d]
f. 50\textsuperscript{r}-50\textsuperscript{v}  No. 37  Cromborne 2\textsuperscript{de} ton  27 measures  

ff. 50\textsuperscript{v}-51\textsuperscript{r}  No. 38  Autre recit de Cornet  
  35 measures 

ff. 51\textsuperscript{v}-52\textsuperscript{r}  No. 39  Duo  
  40 measures
ff. 52r-52v No. 40 Autre duo 24 measures [g]

Cf. Dagincour, 16.
Ed: AgincourP, 19-20

ff. 52v-53r No. 41 Trio 41 measures [g]

ff. 53v-54r No. 42 Trio a Deux Dessus 26 measures [g]
ff. 52v-53r  No. 43  Duo du 3 ton  37 measures  [a]

ff. 53v-54r  No. 45  Recit de cornet  27 measures  [a]
f. 56\(^v\) No. 46 Recit de trompette de 4 ton
26 measures [a]

f. 57\(^v\) No. 47 Trio
31 measures [a]

ff. 57\(^v\)-58\(^r\) No. 48 Trio
38 measures [a]
ff. 58v-59r No. 49 Duo du 6. ton 40 measures [F]

ff. 60v-61r No. 50 Trio a deux dessus 29 measures [F]

ff. 60v-61r No. 51 Trio 34 measures [F]
ff. 61v-62r  No. 52 Duo  22 measures  [F]

f. 62v  No. 53 Recit de tierce ou de cornet du 6. ton  31 measures  [F]

f. 63r  No. 54 Recit de Cromhorne du 6. ton  28 measures  [F]

ff. 63v-66r  See Gustafson, French Harpsichord Music II, 249.
f. 66\textsuperscript{v} No. 55 Kyrie solemnel 14 measures [d]

ff. 66\textsuperscript{v}-67\textsuperscript{r} No. 56 Duo du 2 33 measures [g]

f. 67\textsuperscript{v} No. 57 3. ton 15 measures [a]
f. 68r  No. 58 Du 3. ton  33 measures  [a]

Cf. Boyvin (1689)
Ed: AMO VI, 27

f. 68v  No. 59 Du 3. ton  15 measures  [a]

ff. 68v-69r  No. 60 Du 8. ton  18 measures  [G]
f. 69v  No. 61  Du ré duo  33 measures  [g]
Mr. Thomelin

f. 70r  No. 62  [Duo]  19 measures  [G]

f. 70v  No. 63  Du 2e Cromborne  19 measures  [g]
Mr. Nivers
f. 71\textsuperscript{r}  
No. 64  
Piece duo de  
Mr. Nivers  
17 measures  

Con: Nivers (1665), 16 : Duo (16 measures)

Ed: NiversD I/1, 16

f. 71\textsuperscript{v}  
No. 65  
Du 8 Cromhorne  
Mr. le Begue  
15 measures  

[G]
ff. 71v-72r  No. 66  Du 8. Cromhorne  18 measures  [G]

P. Paul Damance

Con: Paris Vm\(7\) 1823, 8\(v\) : Dessus de Cromhorne du 6. ton (18 measures)

Cf. Paris Vm\(7\) 1823, 44\(v\) : [Récit]

Ed: AMO IX, 255
   Cf. AMO IX, 279

f. 72v  No. 67  Du 2. Cromhorne  14 measures  [G]

P. Paul D'amance
ff. 72v-73r  No. 68  Du 2. Cromhorne  20 measures  [g]
Mr. Nivers

Con: Thiéry:
Ed. HardouinT, 12: Récit (11 measures)

f. 73v  No. 69  Trio  24 measures  [g]

f. 74r  No. 70  Fuga gravis  32 measures  [g]
f. 74⁰
No. 71 Du 8ᵉ. Cromhorne 18 measures [G]
Paul Damance

f. 75ₘ
Ballet [harpsichord piece]
prie pour P. Braun

Section C
f. 75⁰
No. 72 Second ton en g re sol Tierce mineur
Plein jeu 14 measures [g]

ff. 75ⁿ⁻⁷⁶ⁿ
No. 73 Duo 17 measures [g]
f. 77\textsuperscript{r}-77\textsuperscript{v}  No. 77  Basse de trompette 21 measures

f. 77\textsuperscript{v}  No. 78  Jeu gay\textsuperscript{y}  15 measures

f. 78\textsuperscript{r}  No. 79  Jeu de Tirce en fugue  8 measures
f. 78v  No. 80  Grand jeu  17 measures  [g]

No. 80
17 measures

f. 79r  Troisieme ton en A mi la / Tierce minor
No. 81  Plein jeu  14 measures  [a]

No. 81
14 measures

f. 79v  No. 82  Duo  17 measures  [a]

No. 82
17 measures
ff. 79v-80r  No. 83 Cornet  22 measures  [a]

f. 80v  No. 84 Basse de Trompette 19 measures  [a]

f. 81r  No. 85 Recit de trompette 19 measures  [a]
ff. 81v-82r  No. 87 Trio / Basse de voix humaine  17 measures [a]

f. 82r  No. 88 Fugue  19 measures [a]

f. 81v  No. 86 Jeu gay  16 measures [a]
ff. 82v-83r  Troisième ton irrégulier ou impa[r]fait à cause que la partie supérieur[e] ne finit / pas sur la même corde avec la basse autrement quatrième
Ton irrégulier

No. 90  Plein jeu  16 measures  [a]
f. 83\textsuperscript{v} No. 92 Basse trompette 14 measures [a]

Cf. Lebègue (1678), 23.
Ed: AMO IX, 115.

ff. 83\textsuperscript{v}-84\textsuperscript{r} No. 93 Recit 16 measures [a]

f. 84\textsuperscript{r} No. 94 Trio 16 measures [a]
f. 85\textsuperscript{v}  No. 95 Cornet 16 measures [a]

ff. 85\textsuperscript{v}-86\textsuperscript{r}  No. 96 Jeu gay\textsuperscript{y} 15 measures [a]

f. 86\textsuperscript{r}  No. 97 Jeu de Tirce 18 measures [a]
ff. 86–87
No. 99 Plain jeu du 5 ton en / C sol ut
15 measures

f. 87
No. 100 Duo
17 measures
f. 87v  No. 101 Trio avec dessus de trompette  
17 measures  [C]

ff. 87v–88r  No. 102 Basse de Tromp.  18 measures  [C]

f. 88r  No. 103 Recit de trompette  14 measures  [C]
f. 89\textsuperscript{v}  
No. 107 Grand jeu  
15 measures  
[C]

ff. 89\textsuperscript{v}-90\textsuperscript{r}  
No. 108 Plain jeu du 6\textsuperscript{em} ton  
13 measures  
[F]

f. 90\textsuperscript{r}  
No. 109 Fugue  
16 measures  
[F]
f. 91v  No. 113 Basse de tromp.  13 measures  [F]

ff. 91v-92r  No. 114 Jeu de Cornet  8 measures  [F]

f. 92r  No. 115 Trio  19 measures  [F]
f. 92v  No. 116  Grand jeu en dialogue  
16 measures  [F]

f. 93r  No. 117  Plain jeu du 7e ton en d.la Re  
Tierce majeur  15 measures  [D]

f. 93r-93v  No. 118  Duo  
12 measures  [D]
ff. 93v–94r  No. 119 Fugue  18 measures  [D]

f. 94r  No. 120 Trio doux  18 measures  [D]

f. 94v  No. 121 Basse de voix hum:
       ou de cromhorne  11 measures  [D]
ff. 94v-95r  No. 122 Recit de Tromp.  15 measures  [D]

f. 95r  No. 123 Cornet avec la Basse tromp:  19 measures  [D]

f. 95v  No. 124 Basse de Tromp: ou de voix hum.  19 measures  [D]
f. 96r  No. 125 Grand jeu en dialogue  
17 measures  [D]

f. 96v  No. 126 Plain jeu en gre sol Tierce  
major  13 measures  [G]

ff. 96v-97r  No. 127 Duo  
13 measures  [G]
f. 97\textsuperscript{r} No. 128 Recit 15 measures [G]

f. 97\textsuperscript{v} No. 129 Basse de Tromp. 21 measures [G]

ff. 97\textsuperscript{v}-98\textsuperscript{r} No. 130 Duo 18 measures [G]
f. 98\textsuperscript{r}

No. 131 Jeu gay

18 measures

G

\begin{music}
\begin{musicat}(0,0)
\end{music}
\end{music}

f. 98\textsuperscript{v}

No. 132 Basse de voix humaine

16 measures

G

\begin{music}
\begin{musicat}(0,0)
\end{music}
\end{music}

ff. 98\textsuperscript{v}-99\textsuperscript{r}

No. 133 Fugue

15 measures

G

\begin{music}
\begin{musicat}(0,0)
\end{music}
\end{music}

f. 99\textsuperscript{r}

No. 134 Jeu en dialogue

15 measures

G

\begin{music}
\begin{musicat}(0,0)
\end{music}
\end{music}

Fin des huit Tons de l'église
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