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**Rowell, Lois Irene**

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

*The Ohio State University*

PH.D. 1984

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

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

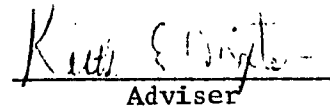
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To the memory of

J. D. S.

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TITLE ABBREVIATIONS: GENERAL

AMO	Archives des maîtres de l'orgue
JAMS	Journal of the American Musicological Society
MGG	Die Musik in Geschichte und Gegenwart
New Grove	The New Grove Dictionary of Music and Musicians
PRMA	Proceedings of the Royal Musical Association
Recherches	Recherches sur la musique française classique
RISM-A	Répertoire international des sources musicales: Ser. A, Einzeldrucke vor 1800 (Entry numbers)
RISM-B	Répertoire international des sources musicales: Ser. B, Vol. I, Part 1, Recueils imprimés, XVI <sup>e</sup> -XVII <sup>e</sup> siècles: Liste chronologique (Entry numbers)
RISM-B VI	Répertoire international des sources musicales: Ser. B, Vol. VI, Parts 1-2, Écrits concernant la musique (Part and page numbers)



## TITLE ABBREVIATIONS: SOURCES

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, <u>Premier Livre d'orgue ...</u> (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, <u>Les Pièces d'orgues ...</u> (Paris: Baillon, 1676)
Lebègue (1678)	Nicolas-Antoine Lebègue, <u>Second Livre d'orgue ...</u> (Paris: Lesclop [1678])
Nivers (1665)	Guillaume-Gabriel Nivers, <u>Livre d'orgue ...</u> (Paris: Auteur, R. Ballard, 1665)
Nivers (1667)	Guillaume-Gabriel Nivers, <u>2. Livre d'orgue ...</u> (Paris: Auteur, 1667)
Paris Vm <sup>7</sup> 1823	Paris, Bibl. nat., Ms. Vm <sup>7</sup> 1823.
Pingré	Paris, Bibl. Ste-Geneviève, Ms. 2372, pp. 38-65, "Pièces de différents auteurs, de la main du P. Pingré."
Thiéry	Paris, Bibl. . nat., Rés. 2094 [Le Livre d'orgue de Marguerite Thiéry]
Titelouze	Jehan Titelouze, <u>Le Magnificat</u> (Paris: P. Ballard, 1626)

## TITLE ABBREVIATIONS: EDITIONS

Editions of the works of Titelouze, and Lebègue, and of the manuscript attributed to Lebeque by André Pirro (Paris, Bibl. nat., Vm<sup>7</sup> 1823) 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. Vm<sup>7</sup> 1823) 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, <u>Pièces d'orgue</u> , ed. by Ludovic Panel.
AMO I	Jean Titelouze, <u>Oeuvres complètes d'orgue</u> , in AMO I.
AMO VI	Jacques Boyvin, <u>Oeuvres complètes d'orgue</u> , in AMO VI.
AMO IX	Nicolas Lebègue, <u>Oeuvres complètes d'orgue</u> , in AMO IX.
AMO IXa	<u>Pièces d'orgue attribuées à Nicolas Lebègue ... d'après le manuscrit Vm<sup>7</sup> 1823</u> , in AMO IX, Appendix.
BonfilsP	<u>Le Livre d'orgue du Père Pingré</u> [Paris, Bibl. Ste-Geneviève, Ms. 2372, pp. 38-65], ed. Jean Bonfils.
HardouinT	<u>Le Livre d'orgue de Marguerite Thiéry</u> [Paris, Bibl. nat., Rés. 2094], ed. Pierre Hardouin and Jean Bonfils.
NiversD I/1	Guillaume-Gabriel Nivers, <u>Premier livre d'orgue</u> , ed. Norbert Dufourcq, fasc. 1.
NiversD I/2	Guillaume-Gabriel Nivers, <u>Premier livre d'orgue</u> , ed. Norbert Dufourcq, fasc. 2.
NiversD II	Guillaume-Gabriel Nivers, <u>2. Livre d'orgue</u> , ed. Norbert Dufourcq.

## 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<sup>1</sup> represents a significant stage in the history of French organ music.

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<sup>1</sup>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 Attaignant 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

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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."<sup>2</sup> 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

---

<sup>2</sup>Anthony, 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.<sup>3</sup>

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 I<sup>er</sup>, 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

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<sup>3</sup>Nicolas-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,<sup>4</sup> the brief description by Bernard Huys in the acquisition bulletin of the Bibliothèque Royale,<sup>5</sup> and the same author's citation of Ms. III 926 in the catalog of an exhibition at the Bibliothèque Royale in 1975,<sup>6</sup> 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.<sup>7</sup> 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

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<sup>4</sup>Bruce Gustafson, French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources with Commentary, 3 vols. (Ann Arbor: UMI Research Press, 1979), I, 81-82 and II, 246-50.

<sup>5</sup>Bernard 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.

<sup>6</sup>Bernard Huys, comp., Trésors musicaux de la Bibliothèque Royale Albert I<sup>er</sup>, 1220-1800 (Brussels: Bibliothèque Royale, 1975), 29.

<sup>7</sup>Gunther Morche, Muster und Nachahmung: Eine Untersuchung der klassischen französischen Orgelmusik, Vol. VIII of Neue Heidelberger Studien zur Musikwissenschaft (Berne: Francke Verlag, 1979), 13.



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."<sup>8</sup>

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<sup>8</sup> Almonte C. Howell, "Introduction" to his edition of Five French Baroque Organ Masses ([Lexington]: University of Kentucky Press, 1961, ix.

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.<sup>1</sup> 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

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<sup>1</sup>Modern editions: Deux Livres d'orgue parus en 1531 chez Pierre Attaingnant, edited by Yvonne Rokseth as Sér. 1, t. 1 of Publications de la Société Française de Musicologie (Paris: Heugel, 1931).

the Kyrie of the second Mass, the cantus firmus is drawn from Mass II, Fons 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.<sup>2</sup> 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 collection represents the first systematic treatment of the Magnificat keyboard 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 counterpoint) by two late sixteenth-century composers, Claude le Jeune (ca. 1530-1600)<sup>3</sup> and Eustache Du Caurroy (1549-1609),<sup>4</sup> although not expressly designated for the organ, are cited in historical surveys of French organ music.<sup>5</sup> While both collections were published in

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

<sup>3</sup>Published in the composer's posthumous Second livre des meslanges (Paris: Pierre Ballard, 1612 [RISM-A: L 1700]). Modern edition: Claude le Jeune, Trois Fantaisies instrumentales, edited by Jean Bonfils as Vol. XXXIX of Orgue et liturgie (Paris: Schola Cantorum, 1956).

<sup>4</sup>Eustache Du Caurroy, Fantasies, à III, IIII, V et VI parties (Paris: Pierre Ballard, 1610 [RISM-A: D 3617]). Modern edition: Eustache Du Caurroy, Fantasies à 3, 4, 5, et 6 parties, edited by Jean Bonfils, Les Grandes de l'orgue (Paris: Schola Cantorum [n.d.]).

<sup>5</sup>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.<sup>6</sup> This view is supported by the fact that Charles Guillet (d. 1654) designated his Vingt-quatre fantaisies à quatre parties,<sup>7</sup> 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)<sup>8</sup> and Le Magnificat ou Cantique de la Vierge pour toucher sur l'orgue (1626),<sup>9</sup> 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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<sup>6</sup> 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, 1971-82), 33-39.

<sup>7</sup> 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).

<sup>8</sup> 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]).

<sup>9</sup> 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 huict 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<sup>10</sup> 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 Dames Religieuses qui touchent l'Orgue en façon de Duo."<sup>11</sup> 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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<sup>10</sup> Henry Du Mont, Meslanges à II. III. IV. et V. parties, avec la basse-continue, contenant plusieurs chansons, motets, Magnificats, préludes, & allemandes pour l'orgue & pour les violes, et les litanies de la Vierge . . . livre second (Paris: Robert Ballard, 1657 [RISM-A: D 3701]).

<sup>11</sup> Modern edition of the Préludes in Henri Dumont [sic], L'Oeuvre pour clavier, edited by Jean Bonfils as Vol. XIII of L'Organiste liturgique (Paris: Schola Cantorum, 1956), 9-12.

of such cities as Paris, Rouen, and Chartres during the reign of Louis XIV.<sup>12</sup> The three Livres d'orgue of Nivers (1665, 1667, and 1675) established the patterns followed by later composers.<sup>13</sup> 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 solennité," that the music was to be

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<sup>12</sup>The majority of the Livres d'orgue, edited by Alexandre Guilmant and André Pirro, were published in Archives des maîtres de l'orgue des XVI<sup>e</sup> et XVIII<sup>e</sup> siècles (Mainz: B. Schott; Paris: A. Durand, 1898-1910). The works of Nivers appear in the following editions: Premier Livre d'orgue de G. G. Nivers, 1665, edited by Norbert Dufourcq, 2 fascicules (Paris: Bornemann, 1963); 2. Livre d'orgue, edited by Norbert Dufourcq (Paris: Schola Cantorum, 1956); and Troisième livre d'orgue, edited by Norbert Dufourcq as Sér. I, t. 14 of Publications de la Société Française de Musicologie (Paris: Heugel, 1958).

<sup>13</sup>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. Noël's--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. Noël's 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.<sup>14</sup> 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<sup>r</sup>. Except for twelve compositions by Giovanni Gabrieli<sup>15</sup> 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.<sup>16</sup> 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

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<sup>14</sup>William Paul Hayes, "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.

<sup>15</sup>These are drawn from Intonazioni 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]).

<sup>16</sup>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.<sup>17</sup> 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.<sup>18</sup>

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 XVII<sup>e</sup> s."<sup>19</sup> Ms. 2353 consists of four folios originally part of Ms. 2348 but now bound separately.<sup>20</sup> Folios 17-24 of Ms. 2348 contain four Duos, with such titles as "Duo du 1<sup>er</sup> 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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<sup>17</sup> 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.

<sup>18</sup> Shannon, Organ Literature, 91.

<sup>19</sup> Madeleine Garros and Simone Wallon, Catalogue du fonds musical de la Bibliothèque Sainte-Geneviève de Paris, Vol. IV of Catalogus Musicus (Kassel: International Association of Music Libraries/International Musicological Society, 1967), No. 54.

<sup>20</sup> Ibid., No. 59.

maris stella, and two short Preludes.<sup>21</sup> 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 4<sup>e</sup> ton" with the directive "Plain jeu du positif/avec la pédal de fluste."<sup>22</sup> 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.<sup>23</sup> This manuscript, destroyed during the Second World War, also contained organ pieces typical of the French repertoire. According to Pirro's description,<sup>24</sup> 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

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<sup>21</sup> These pieces are published in Les Pré-Classiques français, edited by Jean Bonfils as Vol. XVIII of L'Organiste liturgique (Paris: Schola Cantorum, 1957), 9-11 and 12; and in Les Pré-Classiques français (Supplément), edited by Bonfils as Vol. XXXI of L'Organiste liturgique (Paris: Schola Cantorum, [195-?]), 30-36.

<sup>22</sup> Bruce Gustafson, French Harpsichord Music of the 17th Century: A Thematic Catalog of the Sources with Commentary, 3 vols. (Ann Arbor: UMI Research Press, 1979), III, 85. An edition of the music of Ms. 2353 is found in L'Organiste liturgique XXXI, 12-14 and XVIII, 38.

<sup>23</sup> André Pirro, "L'Art des organistes," Encyclopédie de la musique et dictionnaire du Conservatoire, 2 parts in 11 vols., fondateur, Albert Lavignac; directeur, Lionel de La Laurencie (Paris: Librairie Delagrave, 1913-31), part 2, II, 1269.

<sup>24</sup> 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.<sup>25</sup> 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.<sup>26</sup> 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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<sup>25</sup> Guy Oldham, "Louis Couperin: A New Source of French Keyboard Music of the Mid 17th Century," Recherches I (1960), 51-59; Deutsche Grammophon, Archive Production 73261 (VII. Research Period, Ser. B).

<sup>26</sup> 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."<sup>27</sup> The manuscript shares the same paper, handwriting, and notational style with a harpsichord manuscript (Munich, Bayerische Staatsbibliothek, Mus. Ms. 1503l), which Gustafson dates around 1660.<sup>28</sup> 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

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<sup>27</sup> 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.

<sup>28</sup> Gustafson, French Harpsichord Music I, 34-36 and II, 24.

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.<sup>29</sup> 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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<sup>29</sup>Lyle John Anderson, "Cecilia A/400: Commentary, Thematic Index, and Partial Edition," Master's thesis, University of Wisconsin-Madison, 1977.



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 Suites de clavecin (Amsterdam: Estienne Roger [1701; RISM-A: D 3042]).<sup>30</sup> 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 "4<sup>e</sup> 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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<sup>30</sup>This information was supplied by Bruce Gustafson (letter of 23 June 1983).

Nationale, Paris, Rés. 476,<sup>31</sup> preserves examples of alternation between organ and choir. For Psalm CXXXI, "Memento, Domine, David," and for a "Magnificat 1<sup>er</sup> 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 Noël's, 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).

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<sup>31</sup> Livre d'orgue attribué à J. N. Geoffroy, edited by Jean Bonfils as Vol. LIII of Le Pupitre (Paris: Heugel, 1974).

Another manuscript of liturgical interest is Ms. 1034 in the Bibliothèque Inguimbertaine, 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.<sup>32</sup> 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.<sup>33</sup> 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.<sup>34</sup> The presence of a

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

<sup>33</sup>Apel, History of Keyboard Music, 746-47.

<sup>34</sup>Dufourcq, La Musique, 130-31.

composition by Lebègue, "Basse de Trompette du 5.<sup>e</sup>" from the Second livre d'orgue,<sup>35</sup> 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.<sup>36</sup> 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.

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

<sup>36</sup>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,<sup>37</sup> contain sketches to be realized in an improvised performance. The organ section of Ms. III 900 in the Bibliothèque Royale Albert I<sup>er</sup>, 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.<sup>38</sup>

#### 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.<sup>39</sup> It is identified on

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<sup>37</sup> Supra, 6.

<sup>38</sup> Ms. III 900 is cited and briefly described by Gustafson in French Harpsichord Music I, 79, and by Bernard Huys in Quinze années d'acquisitions [1954-1968] (Brussels: Bibliothèque Royale de Belgique, 1969), 506 and 508.

<sup>39</sup> 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).<sup>40</sup> One of the Masses, "Messe de 1<sup>ère</sup> classe," is based on a Mass in plainchant musical<sup>41</sup> 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.<sup>42</sup> 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.

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<sup>40</sup>William Pruitt, "Bibliographie des oeuvres de Guillaume Gabriel Nivers," Recherches XIII (1973), 138-39.

<sup>41</sup>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.

<sup>42</sup>Pruitt, Recherches XIII, 138-39.

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.<sup>43</sup> 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."<sup>44</sup> 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<sup>7</sup> 1823 in the Bibliothèque Nationale, which opens with a set of Magnificat versets titled "Magnificat du Premier ton de Monsieur Le Beigue en l'anne 1688."<sup>45</sup> 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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<sup>43</sup> Alan Curtis, "Musique classique française à Berkeley," Revue de musicologie LVI (1970), 154.

<sup>44</sup> Ibid.

<sup>45</sup> 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 Offertoires, Magnificats, and Noël's.<sup>46</sup> Apart from the opening Magnificat, a Duo, "Du 4<sup>e</sup> ton de Monsieur Le Beigue," an Offertoire attributed to Lebègue, and "Du 8<sup>e</sup> 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 Lebègue,<sup>47</sup> 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 Noël's as the work of Nicolas Gigault from his Livre de musique dédié à la très Ste Vierge (Paris: Auteur [1682; RISM-A: G 2023]).<sup>48</sup> Dufourcq holds this manuscript to be an anthology, probably compiled by a disciple of Lebègue. 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<sup>e</sup> ton" in Ms. Vm<sup>7</sup> 1823. With the exception of these two compositions in Vm<sup>7</sup> 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

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<sup>46</sup> Sébastien de Brossard, Catalogue des livres de musique théorique et pratique, vocale et instrumentale, tant imprimée que manuscrite, qui sont dans le Cabinet du S<sup>r</sup> Sébastien de Brossard ... Fait et écrit en l'année 1724, 378; cf. Dufourcq. La Musique, 90-91.

<sup>47</sup> André Pirro, "Nicolas Lebègue," AMO IX, p. XVI.

<sup>48</sup> Dufourcq, La Musique, 91.



Montréal (Montréal, 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 Montréal by Elisabeth Gallat-Morin.<sup>49</sup> The manuscript was brought to Montréal in 1724 by Jean Girard, a young cleric from Bourges who had studied in Paris. In Montréal he taught in the primary schools and played the organ at the Church of Notre Dame. Comprehensive in scope, Le Livre d'orgue de Montréal 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 Lebègue. 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

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<sup>49</sup>The manuscript is the subject of a doctoral dissertation in progress by Mme Gallat-Morin, who has described this source in an article, a conference paper, and in the preface to the facsimile edition of the manuscript. Cf. Elisabeth Gallat-Morin, "Le Livre d'orgue de Montréal: Aperçu d'un manuscrit inédit," Revue de musique des universités canadiennes, No. 2 (1981), 1-38; "Un manuscrit inédit de musique d'orgue à Montréal au 18<sup>e</sup> siècle," in L'Orgue à notre époque: Papers and Proceedings of the Symposium held at McGill University, May 26-28, 1981, edited by Donald Mackey (Montréal: McGill University, 1982), 21-28; and "Preface," to Le Livre d'orgue de Montréal, facsimile edition (Montréal: Fondation Lionel-Groulx, 1981), xiii-xv.

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.<sup>50</sup> 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<sup>e</sup>

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<sup>50</sup> 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 I<sup>er</sup>, 1220-1800 (Brussels: Bibliothèque Royale, 1975), 29.

ton pour l'orgue (Paris, 1703) on folios 3<sup>v</sup>-4<sup>r</sup>, no other pieces have been identified.

The unique source of the organ works of François d'Agincour (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<sup>e</sup> moitié du XVIII<sup>e</sup> s."<sup>51</sup> The manuscript was copied by Alexandre-Guy Pingré (1711-1796), born and educated in Paris and ordained a priest in 1727.<sup>52</sup> 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.

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<sup>51</sup>The contents of this manuscript are listed under No. 69 in Garros and Wallon, Catalogue du fonds musical.

<sup>52</sup>Jean Bonfils, "Preface" to his edition of Le Livre d'orgue du Père Pingré, Vols. XLV-XLVI of L'Organiste liturgique (Paris: Schola Cantorum, [196-?]), 3-4.

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:<sup>1</sup>

COLLECTION DE MUSIQUE POUR CLAVECIN ET ORGUE. XVII<sup>e</sup> 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 (XVII<sup>e</sup> 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.<sup>2</sup>

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<sup>1</sup>Bernard 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.

<sup>2</sup>Details 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

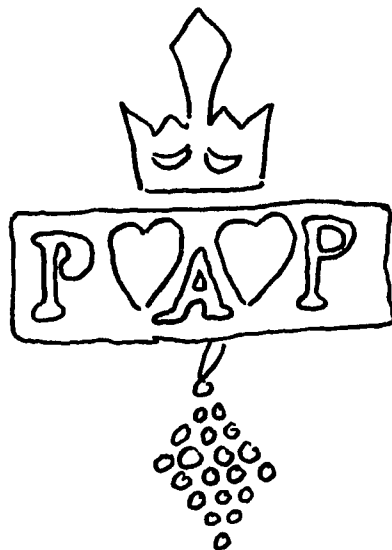


Figure 1. Watermark from Ms. III 926, Bibliothèque Royale Albert I<sup>er</sup>, Brussels.

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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;<sup>3</sup> 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.<sup>4</sup> 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 2<sup>r</sup>-22<sup>r</sup> 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).<sup>5</sup>

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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<sup>3</sup>Gustafson, French Harpsichord Music I, 171-72 and 177.

<sup>4</sup>Similar watermarks are found in William Churchill, Watermarks in Paper in Holland, England, France, etc. in the XVII and XVIII Centuries and Their Interconnection (Amsterdam: Menno Hertzberger, 1935 [Nos. 475 and 477]); Edward Ard. Heawood, Watermarks, Mainly of the 17th and 18th Centuries (Hilversum: The Paper Publication Society, 1950 [Nos. 2361, 2362]).

<sup>5</sup>Gustafson, French Harpsichord Music II, 247-48.

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.<sup>6</sup> 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).<sup>7</sup> 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: ♩, ♩ 3, and 3. For the organ music in Section B, duple meter is shown as 2 or ♩; triple meter, as ♩ 3 and 3. A variety of signatures is found in Section C. In addition to ♩, 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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<sup>6</sup> A transcription of the original text of this caption, with an English translation, appears in Chapter V (infra, 198).

<sup>7</sup> 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 . No signs appear in Section B, while in Section C, the principal signs are the tremblement () and the pincé ().<sup>8</sup> 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 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

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<sup>8</sup>These two signs appear in 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 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 pincé appear in Jean-Henri D'Anglebert's Pièces de clavecin (1687); these have become the standard designations for these signs in French keyboard music (Howard Ferguson, 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."<sup>9</sup> 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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<sup>9</sup>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.<sup>1</sup> 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.<sup>2</sup>

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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<sup>1</sup>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.

<sup>2</sup>For complete data on concordances and unica, see Thematic Catalog.

TABLE 1  
SOURCES OF CONCORDANCES IN Ms. III 926

Composer and Concordant or Manuscript	Attributed Compositions	Anonymous Compositions
Titelouze <u>Le Magnificat</u> (1626)		No. 1
Nivers <u>Livre d'orgue</u> (1665)	No. 64 (Nivers)	Nos. 18, 21, 23, 24, 25, 26
<u>Livre d'orgue</u> (1667)		No. 12
Lebègue <u>Livre d'orgue</u> (1676)	No. 4 (Lebègue)	Nos. 5, 10, 11, 13, 15, 29, 30
<u>Livre d'orgue</u> (1678)		Nos. 2, 3, 6, 14, 16, 17
Paris, Bibl. nat., Rés. 2094	No. 68 (Nivers)	
Paris, Bibl. nat., Vm <sup>7</sup> 1823	No. 66 (Damance)	No. 27
Paris, Bibl. Ste-Geneviève, Ms. 2372		No. 12

Numbers are those assigned to the organ compositions in Ms. III 926.

TABLE 2  
 ATTRIBUTED UNICA IN Ms. III 926

Composer	Number	Title
Beaumon (Beaumont?)	No. 57	Gorg de Beaumon 3. ton
Boyvin	No. 58	Mr. Boivin Du 3. ton
Damance	No. 59	P. Paul D'amance du 3. ton
Damance	No. 60	P. Paul d'Amance du 8. ton
Damance	No. 67	Du 8. Cromhorne P. Paul Damance
Damance	No. 71	Du 8 <sup>e</sup> . Cromhorne Paul Damance
Lebègue	No. 65	Du 8 Cromhorne Mr. leBegue
Nivers	No. 63	du 2 <sup>e</sup> Cromhorne Mr. Nivers
Thomelin	No. 61	Du re duo Mr. Thomelin

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.<sup>3</sup> 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 Carliér 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<sup>4</sup> and Le Magnificat<sup>5</sup>, 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

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<sup>3</sup>Biographical information is taken from Almonte Howell, "Titelouze, Jehan," New Grove XIX, 13-14 and Willem Elders, "Titelouze, Jean," MGG XIII, cols. 432-33. See also André Pirro, "Jean Titelouze," preface to the composer's Oeuvres complètes d'orgue in AMO I, pp. VII-XVII; Titelouze, "Au Lecteur" [prefaces to his Hymnes and his Magnificat] in AMO I, 3-5 and 95-96; R.P. Dom M. Vanmackelberg, "Autour de Jean Titelouze," Recherches IV (1964), 5-32; and Jean Bonfils, "L'Oeuvre d'orgue de Jehan Titelouze," Recherches V (1965), 5-15.

<sup>4</sup>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]).

<sup>5</sup>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.<sup>6</sup>

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.<sup>7</sup>

#### Guillaume-Gabriel Nivers (1632-1714)

Nivers spent his entire life in and around Paris.<sup>8</sup> 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

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<sup>6</sup> Supra, 11.

<sup>7</sup> Marcelle Benoit,, "A propos de catalogues de musique du XVIII<sup>e</sup> siècle," L'Orgue No. 93 (1960), 22.

<sup>8</sup> Almonte Howell, "Nivers, Guillaume Gabriel," New Grove XIII, 254-55; Madeleine Garros, "Nivers, Guillaume-Gabriel," MGG IX, cols. 1539-42; Garros, "Notes biographiques sur Guillaume Nivers," preface to Livre d'orgue contenant le Messe et les Hymnes de l'Eglise, 1667 (Paris: Schola Cantorum, 1956), 6-9; William Pruit, "Guillaume Gabriel Nivers: A Biography," Recherches XIV (1974), 8-44. See also Nivers' preface to his Livre d'orgue, 1665, facsimile edition in G.G. Nivers, Premier Livre d'orgue, ed. Norbert Dufourcq (Paris: Editions Bornemann, 1963), [iv-vi].

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 Saint-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<sup>9</sup> 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.<sup>10</sup> 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,

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<sup>9</sup>Guillaume-Gabriel Nivers, Livre d'orgue contenant cent pieces de tous les tons de l'église (Paris: Auteur, Robert Ballard, 1665 [RISM-A: N 710]); Livre d'orgue contenant la messe et les hymnes de l'église (Paris: Auteur [gravé par Luders], 1667 [RISM-A: N 712]); Livre d'orgue des huit tons de l'église (Paris: Auteur, Robert Ballard, 1675 [RISM-A: N 713]).

<sup>10</sup>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,<sup>11</sup> which includes choral motets as well as sacred songs for one or two treble voices with continuo; and Chants et motets.<sup>12</sup> Nivers' editions of Gregorian chant--the Graduale romanum and the Antiphonale romanum, for example<sup>13</sup>--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.<sup>14</sup> The Dissertation sur le chant grégorien (1683)<sup>15</sup> is a valuable source of information on the

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<sup>11</sup>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]).

<sup>12</sup>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]).

<sup>13</sup>For bibliographical information concerning Nivers' chant publications, see William Pruitt, "Bibliographie des oeuvres de Guillaume Gabriel Nivers," Recherches XIII (1973), 139-46.

<sup>14</sup>Guillaume-Gabriel Nivers, Traité de la composition de musique (Paris: L'Auteur et Robert Ballard, 1667 [RISM-B: VI<sup>1</sup>, 620]): Traduit en flamand par E Roger [Texte français et flamand] (Amsterdam, J.L. de Lorme et E. Roger, 1697).

<sup>15</sup>Guillaume-Gabriel Nivers, Dissertation sur le chant grégorien (Paris: l'Auteur et Christophe Ballard, 1683 [RISM-B: VII, 619]).

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,<sup>16</sup> 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),<sup>17</sup> there appear genres

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<sup>16</sup> Edward Higginbottom, "Lebègue, Nicolas-Antoine," New Grove X, 576-77; Jean Bonfils, "Lebègue, Nicolas," MGG VIII, cols. 406-409; Norbert Dufourcq, Nicolas Lebègue: Étude biographique (Paris: Picard, 1954); André Pirro, "Nicolas Lebègue," preface to the composer's Oeuvres complètes d'orgue in AMO IX, pp. VII-XXI; and Lebègue's prefaces to his three Livres d'orgue, modern edition in AMO IX, 3-5, 99, and 163.

<sup>17</sup> 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),<sup>18</sup> designed for organists of modest ability, comprises versets for the Mass and the Magnificat; and the third book of 1685<sup>19</sup> contains principally Offertoires, Elevations, and Noël's. 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.<sup>20</sup> 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.<sup>21</sup>

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

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

<sup>20</sup>Supra, 28.

<sup>21</sup>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.<sup>22</sup> 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,<sup>23</sup> 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 Thiéry 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<sup>24</sup> includes as a preface his Traité abrégé de l'accompagnement pour l'orgue et pour le clavessin,<sup>25</sup> published in a

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<sup>22</sup>Almonte Howell, "Boyvin, Jacques," New Grove III, 146-47; Félix Raugel, "Boyvin, Jacques," MGG II, cols. 174-76; Pierre Hardouin, "Quatre Parisiens d'origine: Nivers, Gigault, Jullien, Boyvin," Revue de musicologie XXIX (1957), 73-78; Noëlie Pierront, "Jacques Boyvin," Études normandes XXVI (1958), 22-28; André Pirro, "Jacques Boyvin," preface to the composer's Oeuvres complètes d'orgue in AMO VI, pp. Ia-IVa; and Boyvin's dedication and "Avis au public" in the Premier livre d'orgue, AMO VI, pp. III-VI.

<sup>23</sup>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]).

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

<sup>25</sup>Cf. AMO VI, 74-87.

separate edition in Paris, and in a Dutch translation in Amsterdam.<sup>26</sup>  
 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.<sup>27</sup> 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.<sup>28</sup> In addition, two compositions of Damance are found in Ms. Vm<sup>7</sup> 1823 in the Bibliothèque Nationale, Paris.<sup>29</sup> One of these is attributed, "Du 8 ton duo du Perre Paul Damance." The other, "Dessus de Cromorne du 6<sup>e</sup>

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<sup>26</sup> Boyvin, Traité abrégé de l'accompagnement (Paris: C. Ballard, 1700; Seconde édition, Paris: C. Ballard, 1705). The Dutch translation, as well, was published in two editions: by Estienne Roger, ca. 1708, and by Pierre Mortier, ca. 1710. Cf. RISM-B VI<sup>1</sup>, 174-75.

<sup>27</sup> G.B. Sharp, "Damance, Paul," New Grove V, 169-70; Félix Raugel, "Damance (D'Amance), Paul," MGG II, col. 1879.

<sup>28</sup> 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, dédiés à Madame l'Abesse de Chelles (Paris: chez Hierosme Bonneuil graveur en tailedouce, 1687); Six Messes des 1<sup>er</sup>, 2<sup>eme</sup>, 5<sup>eme</sup> ton naturel, 5<sup>eme</sup> ton transposé et 6<sup>eme</sup> ton ([pref. by Ballard] Paris, 1701); and Addition aux Messes en Plein-Chant [sic] Musical contenant 2 Messes du 1<sup>er</sup> et du oeme ton avec les Elevations, 4 Magnificat, Les Litanies de la Sainte-Vierge ... (Paris: Ballard, 1707).

<sup>29</sup> Supra, 29.

ton," is anonymous in Ms. Vm<sup>7</sup> 1823, but is concordant with "Du 8 Cromhorne P. Paul Damance" in Ms. III 926, No. 66, thereby establishing composership. No other organ pieces by Damance have been published.<sup>30</sup> 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.<sup>31</sup> 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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<sup>30</sup>For editions of these two compositions, see AMO IX, 281 and 255.

<sup>31</sup>G.B. Sharp, "Thomelin, Jacques-Denis," New Grove XVIII, 783; Hélène Marlet, "Thomelin," MGG XIII, cols. 363-64; Pierre Hardouin, "Alexandre-Jacques-Denis Thomelin," Revue de musicologie XLI, no. 117 (1958), 95-99.



lasted six years. Couperin succeeded Thomelin as one of the royal organists in 1693.<sup>32</sup>

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<sup>7</sup> 1817 bis) discovered in a printed volume of music in 1939.<sup>33</sup> 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."<sup>34</sup>

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.<sup>35</sup> If the family

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<sup>32</sup>Wilfrid Mellers, François Couperin and the French Classical Tradition (London: Dobson, 1950), 20.

<sup>33</sup>Gustafson, French Harpsichord Music I, 111 and III, 99. An edition of the Allemande is found in Les Pré--Classiques français, ed. by Jean Bonfils as Vol. XVIII of L'Organiste liturgique (Paris: Schola Cantorum, 1957), 3.

<sup>34</sup>Gustafson, French Harpsichord Music I, 81.

<sup>35</sup>Marcelle Benoît, Musiques de cour: Chapelle, chambre, ecurie, 1661-1733 (Paris: Picard, 1971), 233, fn. 2.

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 un-attributed 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<sup>7</sup> 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<sup>7</sup> 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 1<sup>er</sup>" by Lebègue, 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. Cromhorne Mr. Nivers"(Example 3), is also truncated at the beginning and end. Lebègue's "Dessus de Cromhorne 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 chœurs," is concordant with two sources: (1) Nivers, Second livre d'orgue (the concluding verset, "À deux chœurs," 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 3  
TITLES OF CONCORDANCES IN MS III 926

Number	Composer	Ms. III 926	Concordant Edition or Manuscript
1	Titelouze	Fuga	1626: Suscepit Israel
2	Lebègue	Recit du 6. ton	1678: Récit du 6 <sup>e</sup>
3	Lebègue	Recit du 3	1678: Récit du 3.
4.	Lebègue	Trio du premier de mons. LeBegue	1676: Trio à 2 dessus
5	Lebègue	Duo du 4	1676: Duo
6	Lebègue	du 4	1678: Duo du 4. Quoniam tu solus
10	Lebègue	Cornet du 8 ton	1676: Cornet
11	Lebègue	Duo du 1 <sup>er</sup>	1676: Duo
12	Nivers	A deux choeurs	1667: A deux choeurs Ms. 2372: Dialogue
13	Lebègue	Dessus de trompette de cromhorne du 3	1676: Dessus de Cromhorne ou de Trompette
14	Lebègue	Duo de 4 <sup>e</sup>	1678: Duo du 3 <sup>e</sup> [sic]
15	Lebègue	Dessus de trompette de tierce ou cornet du 4	1676: Dessus de Tierce ou Cornet
16	Lebègue	A deux coeurs du 4	1678: Dialogue du 4 <sup>e</sup>
17	Lebègue	Cornet du 4 <sup>e</sup>	1678: Cornet du 4 <sup>e</sup>
18	Nivers	Duo du 3 ton	1665: Duo
21	Nivers	Cornet du 3 ton	1665: Cornet
23	Nivers	Fugue du 3. ton	1665: Fugue
24	Nivers	Prelude du 4. ton	1665: Prelude du 4. Ton
25	Nivers	Duo du 1 ton en d la	1665: Duo

TABLE 3--Continued

Number	Composer	Ms. III 926	Concordant Edition or Manuscript
26	Nivers	Fugue grave du i ton en d la re	1665: Fugue grave
27	Anon.	Recit de la basse de Trompette	Ms. Vm <sup>7</sup> 1823: [Untitled]
29	Lebègue	Jeu doux du 3	1676: Jeu doux
30	Lebègue	Du du 8	1676: Duo
64	Nivers	Piece duo de Mr Nivers	1665: Duo
66	Damance	Du 8. Cromhorne P. Paul Damance	Ms. Vm <sup>7</sup> 1823: Dessus de Cromhorne
68	Nivers	Du 2. Cromhorne Mr. Nivers	Ms. Rés. 2094: Récit

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.

The image displays a musical score for two pieces. The first system, labeled '1676' and '31', shows measures 31-36 of 'Duo' by Lebègue. It consists of two staves: a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains a complex melodic line with many sixteenth notes and some trills, while the bass staff provides a simpler accompaniment. The second system, labeled 'III 926' and '34', shows measures 31-35 of 'Duo du 1er' from Ms. III 926. It also consists of two staves (treble and bass clefs). The treble staff has a melodic line similar to the first system but with fewer notes, and the bass staff has a simple accompaniment. Vertical dashed lines connect the two systems, indicating measure-by-measure alignment.

Example 2. Lebègue (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.

The image displays a musical score comparing two versions of a piece by Lebègue. The score is organized into five systems, each consisting of two staves (treble and bass clef). The first system is labeled '1676' and shows measures 1-11. The second system is also labeled '1676' and shows measures 36-43. The third system is labeled 'III 926' and shows measures 1-5. The fourth system is labeled '1676' and shows measures 29-33. The fifth system is labeled 'III 926' and shows measures 1-5. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'w' (accrescendo) and '5' (fingerings). The key signature is one sharp (F#) and the time signature is 3/4.

Example 2 (continued).

The musical score consists of five systems, each with a piano part (top staff) and a harp part (bottom staff). The piano parts are marked with the number 1676, and the harp parts are marked with III 926. The systems are numbered 36, 29, 40, and the final system is unnumbered. The piano parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The harp parts are primarily sustained chords and simple melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots at the end of the fifth system.



Example 3. Thiéry, "Récit," HardouinT, 12; "Du 2. cromhorne  
Mr. Nivers," Ms. III 926 [No. 68], folios 72v-73r.

The image displays a musical score for two systems. Each system consists of a vocal line (Thiéry) and a lute line (III 926). The score is in G major and 4/4 time. The first system covers measures 1-4, and the second system covers measures 5-15. The lute line includes figured bass notation.

**System 1:**

- Thiéry:** Measures 1-4. The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The third measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The fourth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5.
- III 926:** Measures 1-4. The bass line consists of quarter notes G2, A2, B2, and C3. The second measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The third measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The fourth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3.

**System 2:**

- Thiéry:** Measures 5-15. The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The third measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The fourth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The fifth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The sixth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The seventh measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The eighth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The ninth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The tenth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The eleventh measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The twelfth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The thirteenth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The fourteenth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5. The fifteenth measure contains a half note G4 with a mordent, followed by quarter notes A4, B4, and C5.
- III 926:** Measures 5-15. The bass line consists of quarter notes G2, A2, B2, and C3. The second measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The third measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The fourth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The fifth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The sixth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The seventh measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The eighth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The ninth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The tenth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The eleventh measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The twelfth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The thirteenth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The fourteenth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3. The fifteenth measure contains a half note G2 with a mordent, followed by quarter notes A2, B2, and C3.

## Example 3 (continued).

Musical score for Example 3 (continued), consisting of two systems of staves. The first system is labeled "Thierry" and the second system is labeled "III 926".

The first system (Thierry) begins at measure 10. The upper staff contains a melodic line with various rhythmic values and ornaments (wavy lines above notes). The lower staff contains a bass line with chords and single notes. The system concludes with a double bar line.

The second system (III 926) begins at measure 20. The upper staff continues the melodic line. The lower staff continues the bass line. The system concludes with a double bar line.

Example 4. Nivers (1667), "A deux choeurs," NiversD II, 89; "A deux choeurs 3," Ms. III 926 [No. 12], folios 32v-33r; Pingré, "Dialogue," BonfilsP, 30.

1667  
Positif

III. 926

Pingré  
Positif

1667  
Grand Jeu

III 926  
grand jeu

Pingré  
Gr. Jeu

Example 4 (continued).

The image displays a musical score for three systems of organ music, each consisting of a treble and bass staff. The systems are labeled on the left as 1667, III 926, and Pingré. The first system (1667) is marked with a measure number '10' at the top left. The second system (III 926) is marked with a measure number '15' at the top left. The third system (Pingré) is also marked with a measure number '15' at the top left. Each system includes annotations for 'Positif', 'Grand jeu', and 'Gr. Jeu'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 4 (continued).

20

1667

Positif

Grand jeu

III 926

posit.

grand

Pingré

Pos.

G. Jeu

25

1667

Positif

Grand jeu

III 926

Positif

grand

Pingré

Pos.

G.J.

Example 4 (continued).

The image displays a handwritten musical score for three instruments: 1667, III 926, and Pingré. The score is organized into three systems, each with two staves (treble and bass clef).  
- **System 1:** The first staff (1667) has markings 'Positif' and 'Grand jeu'. The second staff (III 926) has markings 'pos.' and 'grand'. The third staff (Pingré) has markings 'Positif' and 'G.J.'.  
- **System 2:** The first staff (1667) has a marking '30'.  
- **System 3:** The first staff (1667) has a marking '30'. The second staff (III 926) has a marking '30'. The third staff (Pingré) has a marking '30'.  
The notation includes various musical symbols such as notes, rests, and dynamic markings like 'w' (accents) and 'm' (marcato).

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 "Récit du 6. ton" which is Lebègue's "Récit du 6<sup>e</sup>" 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 Lebègue Récit. The second exception is No. 27, "Récit de la basse de trompette," which corresponds to measures 1-19 of an untitled piece in Ms. Vm<sup>7</sup> 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. Vm<sup>7</sup> 1823, as shown in Example 6.

### Texture

The Duos generally correspond closely to the printed versions. Two Duos by Lebègue, 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, mesures 1-3.

The image displays a musical score for Example 5, consisting of six systems of music. Each system is presented on two staves, with the upper staff in a treble clef and the lower staff in a bass clef. The first system is labeled '1623' and features a '5' above the final measure. The second system is labeled 'III 926'. The third system is labeled '1623'. The fourth system is labeled 'III 926'. The fifth system is labeled '1623' and has a '10' above the first measure. The sixth system is labeled 'III 926'. The music is written in a single system with a common time signature and a key signature of one flat.



Example 5 (continued)

1623

III 926

Recit du 6 ton

Recit

Example 6. "[Basse de Trompette]" Paris Vm<sup>7</sup> 1823, AMO IXa, 268,  
mesures 1-20; "Recit de la basse de trompette," Ms. III 926  
[No. 27], folios 42-43, mesures 1-20.

The image displays a musical score for a trombone part, comparing two versions: Paris Vm<sup>7</sup> 1823 and Ms. III 926. The score is organized into three systems, each with two staves. The top staff of each system is labeled with the source (Vm<sup>7</sup> 1823 or III 926) and the bottom staff is labeled with the other source. The music is in 4/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. A measure number '5' is marked at the beginning of the second system, and '10' is marked at the beginning of the third system. The word 'Trompette' is written at the end of the third system. The notation includes slurs, accents, and dynamic markings like 'w'.

Example 6 (continued).

15

*Vm7 1823*

*III 926*

*Vm7 1823*

*III 926*

20

*Vm7 1823*

*III 926*

Example 7. Lebègue (1678), "Récit du 6<sup>e</sup>," AMO IX, 143, mesures 1-7;  
"Recit du 6 ton," Ms. III 926 [No. 2], folio 23r, mesures 1-7.


The image displays a musical score for two different versions of a piece titled "Récit du 6<sup>e</sup>". The score is presented in two systems, each with two staves. The first system is labeled "1678" on the left and "III 926" on the left of the second staff. The second system is also labeled "1678" and "III 926". The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. A fermata is placed over a note in the final measure of the first system. A finger number "5" is written above the final note of the first system. The two versions show differences in the melodic line and the accompaniment, particularly in the second system.

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 () 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.

The image displays a musical score for a cornet part, comparing two versions: 1676 and Ms. III 926. The score is organized into three systems, each consisting of a treble staff and a bass staff. The 1676 version includes fingerings (w, 4, 5) and measure numbers (5, 10). The Ms. III 926 version is a simplified or alternative version of the same piece.

**System 1:**

- 1676:** Treble staff starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The bass staff has a bass clef and a key signature of one sharp. It contains a whole rest in the first measure, followed by a half note G3, a quarter note A3, and a quarter note B3.
- Ms. III 926:** Treble staff has a treble clef and a key signature of one sharp. The melody is identical to the 1676 version. The bass staff has a bass clef and a key signature of one sharp, with a whole rest in the first measure, followed by a half note G3, a quarter note A3, and a quarter note B3.

**System 2:**

- 1676:** Treble staff continues the melody with quarter notes D5, E5, and F#5. A fermata is placed over the F#5. The bass staff continues with a half note C4, a quarter note D4, and a quarter note E4.
- Ms. III 926:** Treble staff continues the melody with quarter notes D5, E5, and F#5. A fermata is placed over the F#5. The bass staff continues with a half note C4, a quarter note D4, and a quarter note E4.

**System 3:**

- 1676:** Treble staff continues the melody with quarter notes G5, F#5, and E5. A fermata is placed over the E5. The bass staff continues with a half note F3, a quarter note G3, and a quarter note A3.
- Ms. III 926:** Treble staff continues the melody with quarter notes G5, F#5, and E5. A fermata is placed over the E5. The bass staff continues with a half note F3, a quarter note G3, and a quarter note A3.

Example 9. Nivers (1665), "Duo," NiversD I/1, 16; "Piece duo de Mr Nivers," Ms. III 926 [No. 64], folio 71r.

The image displays a musical score for a duet, organized into two systems. Each system consists of two staves: the upper staff is for Nivers (1665) and the lower staff is for Ms. III 926. The music is written in a single system with a common time signature and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The first system is marked with a double bar line and a repeat sign. The second system includes a measure with a '5' above it, indicating a fingering. The third system has a measure with a '(4)' above it, and the fourth system has a measure with a '(b)' above it, indicating a breath mark. The score is presented in a clear, handwritten style with a clean layout.

## Example 9 (continued).

The image displays a musical score for Example 9 (continued), consisting of two systems of piano and harpsichord parts. Each system includes a grand staff with a treble and bass clef for the piano and a grand staff with a treble and bass clef for the harpsichord. The piano parts are marked with the number 1665, and the harpsichord parts are marked with III 926. The first system begins with a measure number 10 and ends with a measure number 15. The second system begins with a measure number 15 and ends with a measure number 18. The score features various musical notations, including notes, rests, and dynamic markings.



Example 10. Lebègue (1976), "Duo," AMO IX, 42, measures 14-18; "Duo du 4," Ms. III 926 [No. 5], folio 25v, measures 14-18.

The image displays a musical score for two different editions of a piece. The top system, labeled '1676', shows measures 14-18 in a 3/4 time signature. The bottom system, labeled 'III 926', shows the same measures. A handwritten '15' is placed above the top staff at the beginning of the second measure. The notation includes treble and bass clefs, a 3/4 time signature, and various note values and rests.

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.<sup>36</sup> The application of this

<sup>36</sup>The convention of notes inégales is explained in many contemporary sources. One of these is François Couperin's L'Art de toucher le clavecin (facsimile from Couperin's edition of 1716, with an English translation by Margery Halford [Port Washington, N.Y.: Alfred Publishing Co., 1975]). See also Robert Donington, The Interpretation of Early Music, new version (New York: St. Martin's Press, 1974), 452-63 and 665-70; Howard Ferguson, Keyboard Interpretation from the 14th to the 19th Century: An Introduction (New York & London: Oxford University Press, 1975), 98-104; and David Fuller, "Notes inégales," New Grove XIII, 420-27.

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.<sup>37</sup>

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").<sup>38</sup> 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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<sup>37</sup> Guillaume-Gabriel Nivers, ["Préface,"] to his Livre d'orgue, 1665; facsimile in the edition by Norbert Dufourcq [Paris: Editions Bornemann, 1963), p. [vi].

<sup>38</sup> Nicolas Gigault, "Au lecteur," Livre de musique pour l'orgue, 1685; cf. AMO IV, 3.

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<sup>39</sup>--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<sup>7</sup> 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

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<sup>39</sup>Donington, Interpretation of Early Music, 452.

Example 11. Paris Vm<sup>7</sup> 1823, "Dessus de Cromorne du 6. ton," AMO IXa, 255; "Du 8 Cromhorne P. Paul Damance," Ms. III 926, [No. 66], folio 71v-72r.

The image displays a musical score for a cornet piece, organized into two systems. Each system consists of two staves. The upper staff of each system is labeled 'Vm<sup>7</sup> 1823' and the lower staff is labeled 'III 926'. The music is written in G major and 2/4 time. The first system begins with a measure number '5' above the first staff. The second system begins with a measure number '10' above the first staff. The notation includes treble and bass clefs, notes, rests, and various ornaments like mordents and grace notes.

## Example 11 (continued).

Musical score for Example 11 (continued), consisting of two systems of staves. The first system includes a treble clef staff with a melodic line starting at measure 15, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The second system continues the same parts. Chord symbols  $Vm^7$  1823 and  $III^9 26$  are present. A fermata is placed over the final notes of the first system.

Measure 15 is marked above the treble staff. Chord symbols  $Vm^7$  1823 and  $III^9 26$  are written below the grand staff in both systems. A fermata is placed over the final notes of the first system.

Example 12. Nivers (1665), "Exemples des coulement des notes,"  
NiversD I/1, [vi].

*Exemples des Coulement des notes.*

*Les deux notes qu'il faut les plus couler sont  
 icy marquées d'une petite raye.*

*(port de voix)*



appoggiatura, often indicated by symbols in later composers, is written out in Nivers' music."<sup>40</sup> 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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<sup>40</sup> Almonte C. Howell, "Introduction," to his edition of Five French Baroque Organ Masses ([Lexington]: University of Kentucky Press, 1961), xiv.

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).<sup>41</sup> 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.

### Lebègue

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 Lebègue'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 Lebègue'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.<sup>42</sup> The repercussion motive in measure 5 of No. 65, however, is atypical; it

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<sup>41</sup>Guillaume-Gabriel Nivers, Graduale monasticum juxta missale Pauli Quinti pontificis Maximi (A Paris: chez l'Autheur, proche Saint Sulpice, 1696), lxxi.

<sup>42</sup>AMO IX, 14, 22, and 28.

Example 13. Nivers, "Kyrie [I]," from Graduale monasticum, lxxi.

Ky — ri - e e — ie - y - son.

Example 14. Thiéry, "[Plein jeu]" from Messe de 2. Classe, HardouinT, 5.

Example 15. Thiéry, "Fugue," from Messe de 2. Classe, HardouinT, 5, measures 1-5.



Example 16. "Du 2e Cromhorne Mr. Nivers," Ms. III 926 [No. 63], folio 70v.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a key signature of one flat (B-flat). The first measure contains a whole note chord in the bass and a quarter note in the treble. The second measure has a half note in the bass and a quarter note in the treble. The third measure features a quarter note in the bass and a quarter note in the treble. The fourth measure has a quarter note in the bass and a quarter note in the treble.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The first measure of this system has a '5' above the treble staff and a '2' above the bass staff. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The first measure of this system has a '10' above the treble staff. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The first measure of this system has a '15' above the treble staff. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the fourth system. The first measure of this system has a '18' above the treble staff. The second measure has a half note in the bass and a quarter note in the treble. The third measure has a half note in the bass and a quarter note in the treble. The fourth measure has a half note in the bass and a quarter note in the treble.

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

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and some melodic fragments. A measure in the lower staff is marked with 'a)' above it, indicating a specific reading from the manuscript.

The second system of musical notation consists of two staves. The upper staff begins with a measure marked with the number '5' above it. It contains a melodic line with sixteenth-note runs. The lower staff contains a bass line with chords and some melodic fragments.

The third system of musical notation consists of two staves. The upper staff begins with a measure marked with the number '10' above it. It contains a melodic line with sixteenth-note runs. The lower staff contains a bass line with chords and some melodic fragments.

The fourth system of musical notation consists of two staves. The upper staff begins with a measure marked with the number '15' above it. It contains a melodic line with sixteenth-note runs. The lower staff contains a bass line with chords and some melodic fragments.

a) a in ms.

appears only once in the pieces for solo registers found in Lebègue's published works.<sup>42</sup>

### 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.<sup>43</sup>

### 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<sup>7</sup> 1823.<sup>44</sup> 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<sup>7</sup> 1823, which, as we have seen (Example 11) contains a Récit concordant with No. 66, there are additional anonymous Récits

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<sup>42</sup>Lebègue, "Tierce en taille" [Tone V], measure 18, AMO IX, 52.

<sup>43</sup>AMO VI, 27.

<sup>44</sup>AMO IX, 281.

Example 18. Boyvin (1689), "Trio," AMO VI, 27, measures 1-6; "Mr  
Boivin Du 3. ton," Ms. III 926 [No. 58], folio 68r.

Musical notation for measures 1-6 of "Trio" by Boyvin (1689). The score is written for two staves in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The number "1689" is written in the left margin. A measure rest is present in the first measure of both staves. The number "5" is written above the fifth measure of the upper staff.

Musical notation for measures 1-6 of "Mr Boivin Du 3. ton" (Ms. III 926). The score is written for two staves in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The number "III 926" is written in the left margin. A measure rest is present in the first measure of both staves. The number "5" is written above the fifth measure of the upper staff.

Musical notation for measures 7-12 of "Mr Boivin Du 3. ton" (Ms. III 926). The score is written for two staves in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The number "III 926" is written in the left margin. The number "10" is written above the tenth measure of the upper staff.

Musical notation for measures 13-18 of "Mr Boivin Du 3. ton" (Ms. III 926). The score is written for two staves in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The number "III 926" is written in the left margin. The number "15" is written above the fifteenth measure of the upper staff.

## Example 18 (continued).

20

III  
926

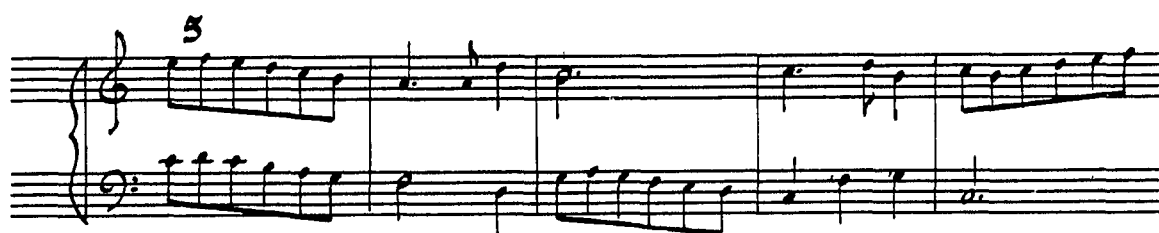
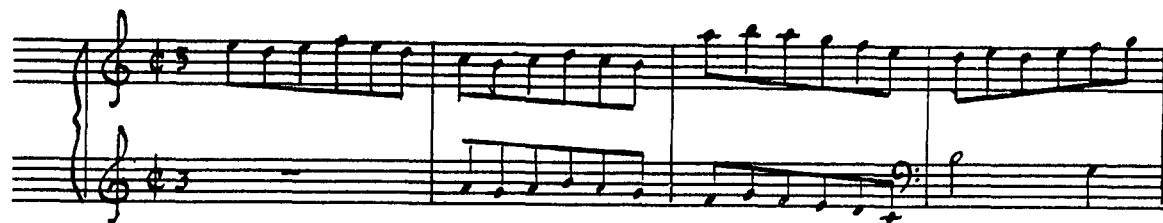
25

III  
926

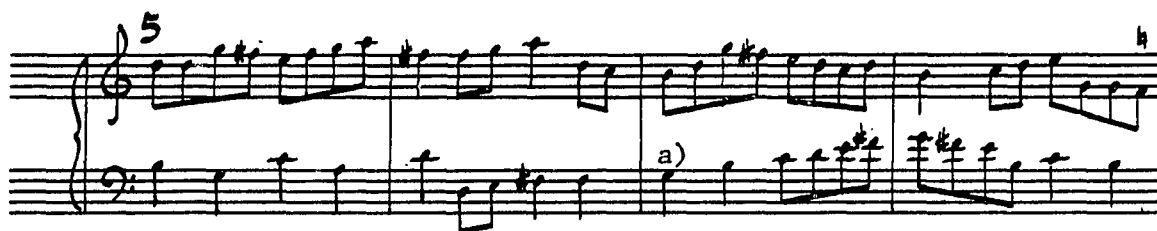
30

III  
926

Example 19. "P. Paul Damance du 3. ton," Ms. III 926 [No. 59], folio 68v.



Example 20. "P. Paul Damance du 8. ton," Ms. III 926 [No. 60], folio 68v-69r.



a) e in ms.

of similar length and melodic style,<sup>45</sup> 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<sup>7</sup> 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<sup>7</sup> 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<sup>7</sup> 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

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<sup>45</sup>Ibid., 256, 257, and 279.



Example 21. Paris Vm<sup>7</sup> 1823, "Dessus de Cromorne du 6. ton," AMO IXa, 255, measures 1-4; Paris Vm<sup>7</sup> 1823, "Récit," AMO IXa, 279, measures 1-4; "Du 8 Cromhorne P. Paul Damance," Ms. III 926 [No. 66], folio 71v, measures 1-4.

Musical notation for "Dessus de Cromorne du 6. ton" (Paris Vm<sup>7</sup> 1823). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments (wavy lines) and accents. The bass staff contains a bass line with chords and a few melodic fragments. The key signature has one sharp (F#) and the time signature is 2/4.

Musical notation for "Récit" (Paris Vm<sup>7</sup> 1823). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and accents. The bass staff contains a bass line with chords and a few melodic fragments. The key signature has one sharp (F#) and the time signature is 2/4.

Musical notation for "Du 8 Cromhorne P. Paul Damance" (Ms. III 926). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and accents. The bass staff contains a bass line with chords and a few melodic fragments. The key signature has one sharp (F#) and the time signature is 2/4.

Example 22. "Du 8 Cromhorne P. Paul Damance," Ms. III 926 [No. 67],  
folio 72v.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 4/4 time signature. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a middle C and moves stepwise up. A measure at the end of the system contains a measure rest with the number '5' written above it, indicating a five-measure rest.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The upper staff features a more active melody with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The number '10' is written above the first measure of the upper staff. The melody in the upper staff becomes increasingly complex with many sixteenth notes. The lower staff continues with its accompaniment.

Example 23. "Du 8 Cromhorne Paul Demance," Ms. III 926 [No. 71],  
folio 74v.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes F#3 and E3.

The second system of musical notation consists of two staves. The upper staff begins with a measure marked with the number '5'. It contains a rapid sixteenth-note passage. The lower staff continues with a bass line of quarter notes. A small 'a)' is written below the end of the system.

The third system of musical notation consists of two staves. The upper staff begins with a measure marked with the number '10'. It continues with a melody of quarter and eighth notes. The lower staff provides a bass line with quarter notes.

The fourth system of musical notation consists of two staves. The upper staff begins with a measure marked with the number '15'. It features a more complex melodic line with some sixteenth notes. The lower staff continues with a bass line.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a double bar line. The lower staff continues the bass line, also ending with a double bar line.

a) B in ms.

Example 24. "Gorg de Beaumon 3. ton," Ms. III 926 [No. 57], folio 67<sup>v</sup>.



Example 25. "Du ré duo Mr. Thomelin," Ms. III 926 [No. 61], folio 69<sup>v</sup>.

The image displays a musical score for a piece titled "Du ré duo Mr. Thomelin," found in Ms. III 926 [No. 61], folio 69<sup>v</sup>. The score is written in a two-staff system (treble and bass clefs) and is divided into six systems, each containing two staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked with measure numbers 5, 10, 15, 20, 25, and 30. The notation includes various rhythmic values, accidentals, and phrasing slurs. The piece concludes with a final cadence in the sixth system.

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<sup>7</sup> 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

(Paris: Baillon, 1677)--further indicates a connection with Paris.

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.<sup>46</sup> 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

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<sup>46</sup>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.<sup>1</sup>

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.<sup>2</sup> Among the most important

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<sup>1</sup>John R. Shannon, Organ Literature of the Seventeenth Century: A Study of Its Styles (Raleigh: Sunbury Press, 1978), 88.

<sup>2</sup>Norbert Dufourcq, "Hypothèses sur l'origine du style concertant dans la musique d'orgue française du XVII<sup>e</sup>s," 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.<sup>3</sup> 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.<sup>4</sup> 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. Harpsichordists 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

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<sup>3</sup> Shannon, Organ Literature, 109.

<sup>4</sup> James R. Anthony, "Ballet de cour," New Grove II, 90; and the same author's French Baroque Music from Beaujoyeux to Rameau, revised ed. (New York: W.W. Norton, 1978), 39.

and had stood apart from secular influences.<sup>5</sup> 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.<sup>6</sup>

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.<sup>7</sup> 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.<sup>8</sup> The Fantaisies, counted among the earliest examples of the Basse

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<sup>5</sup>Dufourcq, The Consort No. 21, 278.

<sup>6</sup>Shannon, Organ Literature, 109-112.

<sup>7</sup>Dufourcq, The Consort No. 21, 279.

<sup>8</sup>These Fantaisies are found in the unpublished Oldham Manuscript, described in Chapter I (supra, 19). A six-measure excerpt appears in David Fuller, "Couperin, (1) 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.<sup>9</sup>

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.<sup>10</sup>

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.<sup>11</sup> They are unpretentious in style, characterized by strophic form, chordal

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<sup>9</sup>Dufourcq, The Consort No. 21, 279.

<sup>10</sup>Anthony, French Baroque Music, 347.

<sup>11</sup>André Verchaly, "Introduction" to his edition of Airs de cour pour voix et luth (1603-1643, Sér. I, t. XVI of Publications de la Société Française de Musicologie (Paris: Heugel, 1961), vii.

texture, simple harmonies, and syllabic setting of text. Rhythm was either completely free or was designed to follow the prosody of the words.<sup>12</sup> 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.<sup>13</sup>

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

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<sup>12</sup>Anthony, French Baroque Music, 348.

<sup>13</sup>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).<sup>14</sup> 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.<sup>15</sup> In French organ design, the Grand Orgue corresponds to the grand choeur; the Positif, to the petit choeur.<sup>16</sup>

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.<sup>17</sup> 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.<sup>18</sup> Such compositions

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<sup>14</sup>Dufourcq, The Consort No. 21, 280.

<sup>15</sup>Anthony, French Baroque Music, 164.

<sup>16</sup>Dufourcq, The Consort No. 21, 280.

<sup>17</sup>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).

<sup>18</sup>Three motets from the Cantica Sacra are found in Antologie du latin polyphonique en France (1609-1661), edited by Denise Launay as Sér. 1, t. XVII Publications de la Société Française de Musicologie (Paris: Heugel, 1963), 128-46.

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.<sup>19</sup> While we may assume that the organ masters were harpsichordists as well, only a few of them; Lebègue, Clérambault, 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

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<sup>19</sup>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.<sup>20</sup>

Both the *Grand Orgue* and the *Positif*, as shown below, were made up of the following classes of stops: (1) foundation stops, including *Montres*, *Bourbons*, 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

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<sup>20</sup>Norbert Dufourcq, "À travers l'inédit: Guillaume-Gabriel Nivers," *Recherches I* (1960), 206-209; William Pruitt, "The Contents of Nivers' Three Organ Books and the Thiéry Manuscript; Registration," *Recherches XIV* (1975), 68-72.

Saint-Sulpice Paris (1675).<sup>21</sup>

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

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.<sup>22</sup> The Tierce, Quinte, and Doublette in the

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<sup>21</sup>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).

<sup>22</sup>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 e' and f'.<sup>23</sup> 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.<sup>24</sup> 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.<sup>25</sup> 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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<sup>23</sup>Dufourcq, Recherches I, 208; Pruitt, Recherches XIV, 69.

<sup>24</sup>"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 pourquoy 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 c' and c#'. Morche, Muster und Nachahmung: Eine Untersuchung der klassischen französischen Orgelmusik, Vol. VIII of Neue Heidelberger Studien zur Musikwissenschaft (Berne: Francke Verlag, 1979), 36.

<sup>25</sup>For documentation of the development of French organ design, see Douglass, The Language of the Classical French Organ (New Haven: Yale University Press, 1969), 17-69; Norbert Dufourcq, Le Livre de l'orgue français 1589-1789, Vol. I, Les Sources (Paris: Picard, 1971); and Susanne Diederich, Originale Registrieranweisungen in der französischen Orgelmusik des 17. und 18. Jahrhunderts (Kassel: Bärenreiter, 1975), 167-251.

builders from the Netherlands, who exerted the strongest influence on the development of French tonal design.<sup>26</sup> 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.<sup>27</sup> 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.<sup>28</sup>

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<sup>26</sup>Douglass, The Language of the Classical French Organ, 18 and 46-50.

<sup>27</sup>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.

<sup>28</sup>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 Langhedul 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 Langhedul school who worked in Laon, to restore the Cathedral organ.<sup>29</sup> 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.<sup>30</sup>

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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<sup>29</sup>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.

<sup>30</sup>Douglass, The Language of the Classical French Organ, 61; Williams, The European Organ, 175.

(jeux simples, jeux composez).<sup>31</sup>

During the middle and later seventeenth century, organ building in France was largely in the hands of such masters as Pierre and Alexandre Thiéry, Étienne Énoc, and Robert Cliquot. The organ completed in 1687 by Alexandre Thiéry 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.<sup>32</sup> 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).<sup>33</sup> 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,

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<sup>31</sup>Marin Mersenne, "Livre sixiesme des orgue," Harmonie universelle, facsimile edition by François Lesure, 3 vols. (Paris, Éditions du Centre National de la Recherche Scientifique, 1963), III, 317-18; Mersenne, "Sixth Book of the Organ," Harmonie universelle: The Books on Instruments, translated by Roger Chapman (The Hague: M. Nijhoff, 1957), 402. A translation of Mersenne's remarks on registration appears in Douglass, The Classical French Organ, 168-77.

<sup>32</sup>Norbert Dufourcq, Nicolas Lebègue: Étude biographique (Paris: Picard, 1954), 55-58.

<sup>33</sup>Williams, The European Organ, 179.

L'Art du facteur d'orgues,<sup>34</sup> 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.<sup>35</sup>

#### 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:<sup>36</sup> (1) Plenum compositions, including Préludes, Pleins Jeux, Grands Jeux, and Dialogues (à deux choeurs); (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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<sup>34</sup> Dom François Bédos de Celles, L'Art du facteur d'orgues (Paris: L.F. Delatour, 1766-1778 [RISM-B VI<sup>1</sup>, 130]).

<sup>35</sup> Dom François Bédos de Celles, L'Art du facteur d'orgues, Faksimile-Nachdruck hrsg. von Christhard Mahrenholz, 4 vols., Documenta musicologica XXIV (Kassel: Bärenreiter, 1963), IV, 539-57.

<sup>36</sup> 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."<sup>37</sup> 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.<sup>38</sup>

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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<sup>37</sup> Douglass, The Language of the Classical French Organ, 73-74.

<sup>38</sup> Ibid., 108 and 115.



TABLE 4

## ORGAN MUSIC IN MS III 926 ACCORDING TO CLASS AND GENRE

Class and Genre	Section B	Section C	Total
<b>1. Plenum</b>			
Plein Jeu	2	7	9
Prelude	1		1
Grand Jeu		4	4
Dialogue	2	3	5
Other	2		2
Total	7	14	21
<b>2. Imitative</b>			
Fugue	4	4	8
Duo	26	16	42
Trio	11	7	18
Total	41	27	68
<b>3. Soloistic</b>			
Recits	21	11	32
Basses	2	11	13
Total	23	22	45
<b>Grand Total</b>	<b>71</b>	<b>63</b>	<b>134</b>

voices is maintained, resembling that of the Italian toccata di durezza et legature, a toccata with dissonances and suspensions.<sup>39</sup> In the published works of Nivers and Lebègue, which, according to Morche, established models followed by later French composers,<sup>40</sup> we find other typical characteristics: (1) melodic movement in quarter notes or eighth notes, (2) clear harmonic background, and (3) a serious, sustained character. Similar to the Plein Jeu is the Prélude. In the works of Nivers and Lebègue, the Prelude displays some imitative writing 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 solennel" 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

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<sup>39</sup>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.

<sup>40</sup>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)<sup>41</sup> 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 Lebègue, but are rather found in the works 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

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<sup>41</sup>In terms of ornamentation, the tirade is a scale passage connecting two notes more than a third apart (Robert Donington, The Interpretation of Early Music, new version [New York: St. Martin's Press, 1974], 268-69). Tirades also signify written-out embellishing scale figures (Willi Apel, "Tirade," Harvard Dictionary of Music, 2nd ed. (Cambridge, Mass.: Belknap Press, 1969), 853). Tirades are characteristic of the French overture (Anthony, French Baroque Music, 98).

Example 26. "Plein ieu du i ton," Ms. III 926 [No. 28], folios  
43v-44r.

Handwritten musical notation for measures 1-5. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#). The music features a melody in the treble staff and a supporting bass line in the bass staff. Measure 5 is marked with a '5' above the staff.

Handwritten musical notation for measures 6-10. The score is written on two staves, treble and bass clef. The key signature has one flat (Bb). The music features a melody in the treble staff and a supporting bass line in the bass staff. Measure 10 is marked with a '10' above the staff.

Handwritten musical notation for measures 11-15. The score is written on two staves, treble and bass clef. The key signature has one flat (Bb). The music features a melody in the treble staff and a supporting bass line in the bass staff. Measure 15 is marked with a '15' above the staff.

Handwritten musical notation for measures 16-18. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#). The music features a melody in the treble staff and a supporting bass line in the bass staff.

Example 27. "Kyrie solemnel," Ms. III 926 [No. 55], folio 66v.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a medieval style with square neumes on a four-line staff. A measure rest is indicated by a vertical line with a '5' above it, spanning five measures. The notation includes various rhythmic values and accidentals.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. A measure rest is indicated by a vertical line with a '10' above it, spanning ten measures. The notation includes various rhythmic values and accidentals.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a double bar line. The notation includes various rhythmic values and accidentals.

Example 28. "Plein jeu," Ms. III 926[No. 81], folio 79r.

The musical score is written in G major and 3/4 time. It consists of four systems of staves. The first system is a grand staff with a treble clef and a bass clef, with the title "Plein jeu" written above the treble staff. The second system continues the grand staff and includes a measure number "5" above the treble staff. The third system includes a measure number "10" above the treble staff and features a separate bass line staff below the grand staff. The fourth system is a grand staff with a treble clef and a bass clef, concluding the piece with a double bar line.

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 , the pincé, , 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.<sup>42</sup> 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.<sup>43</sup> 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.<sup>44</sup>

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<sup>42</sup>For No. 72, see infra, 183.

<sup>43</sup>Guillaume-Gabriel Nivers, Livre d'orgue, 1665; ed. by Norbert Dufourcq (Paris: Bornemann, 1963), fasc. 1, vi.

<sup>44</sup>Douglass, The Language of the Classical French Organ, 107, 108, and 115.

Example 29. "Plain [sic] jeu du 6<sup>em</sup> ton," Ms. III 926 [No. 108],  
folios 89v-90r.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef and contains a bass line with chords and single notes. The system concludes with a double bar line and a repeat sign.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef and contains a bass line with chords and single notes. The system concludes with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef and contains a bass line with chords and single notes. The system concludes with a double bar line and a repeat sign.

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)<sup>45</sup> and in Lebègue's Troisième Livre d'orgue

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<sup>45</sup>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.

The first system of musical notation for "Grand jeu" consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The title "Grand jeu" is written in the lower staff. The system concludes with a measure containing a fermata and the number 5 above it.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The system ends with a measure containing a fermata and the number 10 above it. Below the final measure, there is a small annotation "a)" with a downward-pointing arrow.

The third system of musical notation is the final system on the page. It consists of two staves in treble and bass clefs. The system concludes with a measure containing a fermata and the number 15 above it. Below the first measure of this system, there is a small annotation "b)" with a downward-pointing arrow.

a) e in ms. b) g#' in ms.

Example 31. "Grand jeu en dialogue," Ms. III 926 [No. 116], folio 92v.

The musical score is written in 2/2 time and consists of four systems of two staves each. The first system is labeled "Positif" on the left and "Grand Orgue" on the right. The second system is labeled "Positif" on the right. The third system is labeled "Grand Orgue" on the right. The fourth system is unlabeled. Measure numbers 5, 10, and 15 are indicated above the first, second, and third systems respectively. The score includes various musical notations such as notes, rests, and ornaments.

(1685). 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.<sup>46</sup> 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.<sup>47</sup> La Voüe Mignot, in his Traité de musique (1703), terms this device "imitation of the movement" as opposed to "imitation of the melody."<sup>48</sup> 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,<sup>49</sup> 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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<sup>46</sup>William Pruitt, "The Organ Works of Guillaume Gabriel Nivers: An Analysis of Nivers's Organ Music," Recherches XV (1975), 57.

<sup>47</sup>Sébastien de Brossard, Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens, & françois les plus usitez dans la musique (Paris: Christophe Ballard, 1703), 16.

<sup>48</sup>Pruitt, Recherches XV (1975), 57-58.

<sup>49</sup>Shannon, Organ Literature, 107.

and a tonal answer.<sup>50</sup> 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.<sup>51</sup>

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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<sup>50</sup> Nivers gives instructions for writing fugues in his Traité de la composition (Paris: Robert Ballard, 1667), including principles of the tonal answer, i.e., the modification of certain degrees to avoid abrupt juxtapositions of tonic and dominant tonalities. Nivers, Treatise on the Composition of Music, translated and edited by Albert Cohen, Vol. III of Musical Theorists in Translation (Brooklyn: Institute of Mediaeval Music, 1961), 41-44.

<sup>51</sup> Douglass, The Language of the Classical French Organ, 108 and 116.

Example 32. "Fuga gravis," Ms. III 926 [No. 70], folio 74r.

First system of musical notation, measures 1-5. The music is written in treble and bass clefs. Measure 5 features a five-measure rest in the treble staff, indicated by the number '5' above the staff.

Second system of musical notation, measures 6-10. Measure 10 features a five-measure rest in the treble staff, indicated by the number '10' above the staff.

Third system of musical notation, measures 11-15. Measure 15 features a five-measure rest in the treble staff, indicated by the number '15' above the staff.

Fourth system of musical notation, measures 16-20. Measure 20 features a five-measure rest in the treble staff, indicated by the number '20' above the staff.

Fifth system of musical notation, measures 21-25. Measure 25 features a five-measure rest in the treble staff, indicated by the number '25' above the staff.

## Example 32 (continued).

The image displays two systems of musical notation. The first system consists of two staves (treble and bass clef) with a key signature of one flat and a common time signature. It contains five measures. Measure 30 is specifically marked with the number '30' above it. A note in the bass staff of measure 30 is marked with 'a)'. The second system also consists of two staves and contains two measures.

a) a in ms.

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.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/2. The music begins with a treble staff containing a series of eighth notes, followed by a measure with a fermata. The bass staff is mostly empty, with some notes appearing in the final measure. There are some handwritten annotations above the treble staff, including a '4' and a tilde symbol.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/2. The music begins with a treble staff containing a series of eighth notes, followed by a measure with a fermata. The bass staff contains a series of eighth notes. There are some handwritten annotations above the treble staff, including a '5' and a '4'. A dashed line indicates a continuation of the piece.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/2. The music begins with a treble staff containing a series of eighth notes, followed by a measure with a fermata. The bass staff contains a series of eighth notes. There are some handwritten annotations above the treble staff, including a '10' and a tilde symbol. A dashed line indicates a continuation of the piece.

## Example 33 (continued).

15

The image shows two systems of musical notation for Example 33 (continued), measures 15 through 17. Each system consists of four staves: a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The first system covers measures 15, 16, and 17. Measure 15 features a melodic line in the upper treble staff with a fermata over the first measure and a trill in the second. The piano accompaniment in the lower two staves provides harmonic support. The second system covers measures 16 and 17. Measure 16 continues the melodic and accompanimental patterns, while measure 17 concludes with a final cadence. The notation includes various rhythmic values, accidentals, and performance markings such as fermatas and trills.

Example 34. "Fugue," Ms. III 926 [No. 119], folios 93v-94r.

a)  $\underline{c\#}''$  in ms. b)  $\underline{d}''$  in ms. c)  $\underline{g}'$  in ms.

## Example 34 (continued).

The musical score consists of two systems, each with two staves. The first system is marked with the number '15'. The upper staff of the first system contains a melodic line with a series of eighth notes, followed by a dotted quarter note and a half note. The lower staff of the first system contains a bass line with a dotted quarter note and a half note. The second system continues the melodic line in the upper staff and the bass line in the lower staff. The music is in 3/8 time and features a subject in the upper voice of the first system, which is imitated in the lower voice of the second system. The score includes various rhythmic values, accidentals, and dynamic markings.

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.<sup>52</sup>

Duos by Louis Couperin, also imitative, appear in the Oldham Manuscript.<sup>53</sup>

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.<sup>54</sup> 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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<sup>52</sup>Published in his Meslanges (Paris: Ballard, 1657 [RISM-A: D 3701]); edition of the keyboard works in Henri Dumont [sic], L'Oeuvre pour clavier, edited by Jean Bonfils, L'Organiste liturgique XIII (Paris: Schola Cantorum, 1956).

<sup>53</sup>Pruitt, Recherches XV, 59.

<sup>54</sup>"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.<sup>55</sup> Both the Duo and the Trio are based on imitative procedures.

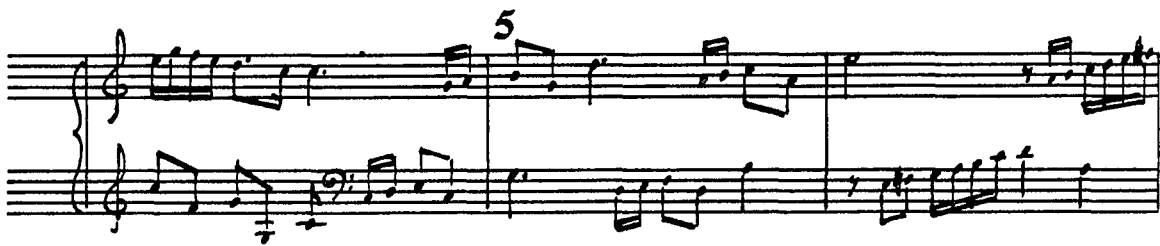
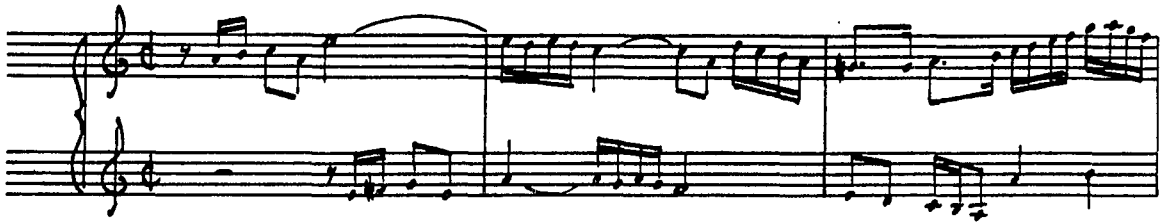
Nivers established the pattern for the French classical organ Duo. Duple as well as triple meters are employed in his Duos, and both types, as Nivers states in his preface, are to be played in quick tempo (the triple-meter Duos are plus gay). The soprano is the leading voice; it is nearly always the 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.<sup>56</sup>

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<sup>55</sup> Brossard, Dictionaire, 12.

<sup>56</sup> 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.

Example 35. "Duo du 3. ton," Ms. III 926 [No. 18], folio 37r,  
concordant with Nivers (1665), "Duo," NiversD I/1, 27.



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<sup>r</sup> 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<sup>r</sup> 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.

5

a)

This system shows the first five measures of the piece. The music is written for two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 5 contains a note marked with 'a)', which is a sharp sign indicating a correction in the manuscript.

10

This system shows measures 6 through 10. The notation continues with various rhythmic patterns and accidentals in both staves.

15

This system shows measures 11 through 15. The music features a more active bass line in the later measures.

20

This system shows measures 16 through 20. The key signature changes to one flat (Bb) starting in measure 16.

25

This system shows measures 21 through 25. The key signature remains one flat (Bb).

a) f# in ms.

## Example 36 (continued).

Musical notation for measures 30-34. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 30 is marked with a '30' above the treble staff. The music features a melodic line in the treble and a supporting bass line in the bass. A flat (b) is placed above the final note of measure 34.

Musical notation for measures 35-39. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 35 is marked with a '35' above the treble staff. The music continues with a melodic line in the treble and a supporting bass line in the bass.

Musical notation for measures 40-44. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 40 is marked with a flat (b) above the treble staff. The music concludes with a final cadence in the bass staff, marked with a fermata and a double bar line.

case, the soprano leads, and imitation occurs at the octave. Thereafter, the bass functions as a continuo voice. No. 82 illustrates this typical relationship between the voices, the prominence of the soprano, and the harmonic function of the bass (Example 37). The phrase structure, organized in four-measure units from measure 6 onward, is also typical of these short pieces that suggest French dances. 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.

First system of musical notation, measures 1-5. The music is in 3/4 time. The upper staff (treble clef) contains a melodic line with various ornaments (trills, mordents) and a fermata over the final note of measure 5. The lower staff (bass clef) contains a bass line with a similar rhythmic pattern. Measure numbers 1, 5, and 10 are indicated above the staff.

Second system of musical notation, measures 6-10. The notation continues from the first system. Measure numbers 10 and 15 are indicated above the staff.

Third system of musical notation, measures 11-15. The notation continues from the second system. Measure number 15 is indicated above the staff.

Fourth system of musical notation, measure 16, labeled 'a)'. It shows a short musical phrase in both staves, ending with a double bar line.

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,<sup>57</sup> and these dance types influence the tempo of the Trios in question.

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<sup>57</sup> 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.

The image displays a musical score for "Trio a Deux Dessus" in G minor, 3/4 time. The score is presented in two systems, each with a treble and bass staff. The first system contains measures 1 through 4. The second system contains measures 5 through 8, with a measure rest in the bass staff for measures 5 and 6. The third system contains measures 9 through 12, with a measure rest in the bass staff for measure 10. The fourth system contains measures 13 through 16, with a measure rest in the bass staff for measure 15. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 5, 10, and 15 are explicitly marked above the treble staff.

## Example 38 (continued).

First system of musical notation, measures 1-3. The music is in G minor (one flat) and 3/4 time. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 4-6. Measure 4 is marked with the number 20. The right hand continues with chords and eighth-note patterns, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 7-9. The right hand features chords and eighth-note patterns, and the left hand continues the eighth-note accompaniment.

Fourth system of musical notation, measures 10-11. Measure 10 is marked with the number 25. The right hand features chords and eighth-note patterns, and the left hand continues the eighth-note accompaniment. The system concludes with a double bar line.



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.<sup>60</sup> The standard texture is that of melody and accompaniment, the latter identified, in terms of registration, as the *Jeu Doux*.<sup>61</sup> 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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<sup>60</sup> Shannon, Organ Literature, 112.

<sup>61</sup> 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.G. 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.

Musical notation for measures 1-4. The score is in 2/2 time. The upper staff is in treble clef and the lower staff is in bass clef. Measure 4 contains a note marked 'a)'.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. The notation continues in the two staves.

Musical notation for measure 9, shown as a separate line below the previous system.

Musical notation for measures 10-14. Measure 10 is marked with a '10'. The notation continues in the two staves.

Musical notation for measures 15-16. Measure 15 is marked with a '15'. The notation continues in the two staves.

a)  $\underline{g}$ ' 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 , 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 2<sup>e</sup> cromhorne M<sup>r</sup> 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.

The musical score is written in 3/4 time and consists of five systems of two staves each. The first system begins with a treble clef and a bass clef. The music is in a key with one flat (B-flat major or D minor). The score is marked with measure numbers 5, 10, 15, 20, and 25 at the beginning of each system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line often features sustained notes and chords, while the treble line has more active melodic lines.

## Example 40 (continued).

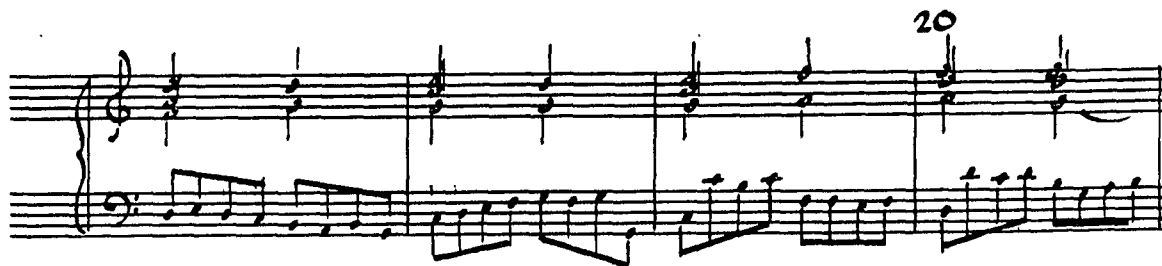
The image shows two systems of musical notation. The first system, labeled '30', consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and some slurs. The bass staff contains a supporting line with chords and eighth notes. The second system, labeled '35', also consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth notes and some slurs. The bass staff continues the supporting line with chords and eighth notes.

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<sup>7</sup> 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).

Musical notation for measures 1-4. The score is in G major and 3/4 time. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

Musical notation for measures 5-8, starting at measure 25. The right hand continues with chords, and the left hand plays eighth notes.

Musical notation for measures 9-12, starting at measure 30. The right hand has a melodic line, and the left hand plays chords.

Musical notation for measures 13-16, starting at measure 35. The right hand has a melodic line, and the left hand plays chords. A fermata is present over the final measure.

Musical notation for measures 17-20, starting at measure 40. The right hand has a melodic line, and the left hand plays chords.

## Example 41 (continued).

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system of musical notation consists of two staves. The number 45 is written above the first measure of the upper staff. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with chords and single notes.

The third system of musical notation consists of two staves. The number 50 is written above the first measure of the upper staff. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with chords and single notes, featuring a long slur over the first two measures.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with chords and single notes.

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 I<sup>r</sup>, Ms. III 926 [No. 7], folio 27.

The musical score is presented in five systems, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 5, 10, and 15 are indicated above the treble staff. The piece ends with a double bar line.

Example 43. "Basse trompette," Ms. III 926 [No. 92], folio 83v.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. There are two trill ornaments (marked with a 't') above the notes in the second and third measures. The lower staff has a quarter rest in the first measure, followed by a series of eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a quarter rest, followed by a series of eighth notes. There are two trill ornaments (marked with a 't') above the notes in the second and third measures. The lower staff has a quarter rest in the first measure, followed by a series of eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a quarter rest, followed by a series of eighth notes. There are two trill ornaments (marked with a 't') above the notes in the second and third measures. The lower staff has a quarter rest in the first measure, followed by a series of eighth notes.

Alternative ending:

The alternative ending consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a quarter rest, followed by a series of eighth notes. There are two trill ornaments (marked with a 't') above the notes in the second and third measures. The lower staff has a quarter rest in the first measure, followed by a series of eighth notes.

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 Lebègue, 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 Lebègue. 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'église." 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.<sup>1</sup>

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:<sup>2</sup>

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

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<sup>1</sup>Supra, 3-4.

<sup>2</sup>Guillaume-Gabriel Nivers, 2. Livre d'orgue, ed. Norbert Dufourcq (Paris: Schola Cantorum, 1956), 11-20; cf. William Pruitt, "The Contents of Nivers' Three Organ Books and the Thiéry Manuscript; Registration," Recherches XIV (1974), 50.

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| 7. Quoniam tu solus Sanctus<br>Tu solus Dominus                | Organ: Echo (Cornet)<br>(choir)          |
| 8. Tu solum Altissimus, Jesu<br>Christe<br>Cum Sancto Spiritu, | Organ: Diminution de la basse<br>(choir) |
| 9. In gloria Dei Patris. Amen.                                 | Organ: Plein Jeu                         |

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.<sup>3</sup> In France, its earliest known sources are the two prints of Attaignant from 1531, the Tabulature pour le jeu d'orgues (with two organ Masses) and Magnificat sur les huit tons,<sup>4</sup> 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,

<sup>3</sup>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.

<sup>4</sup>Deux livres d'orgue parus en 1531 chez Pierre Attaignant, ed. by Yvonne Rokseth as Sér. I, t. 1 of Publications de la Société française de musicologie (Paris: Heugel, 1931).

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.<sup>5</sup> Further examples of sources that document the liturgical function of the repertoire are (1) Nicolas Gigault's Livre de musique pour l'orgue (1685),<sup>6</sup> with its versets for the Ordinary of the Mass; (2) the Livre d'orgue attribué à J. N. Geoffroy,<sup>7</sup> which includes both organ versets and the alternating plain-song 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.<sup>8</sup>

#### 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

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<sup>5</sup>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.

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

<sup>7</sup>Livre d'orgue attribué à J.N. Geoffroy, edited by Jean Bonfils as Vol. LIII of Le pupitre (Paris: Heugel, 1974).

<sup>8</sup>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.<sup>9</sup>

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.<sup>10</sup>

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.<sup>11</sup> This document provides specific instructions concerning the

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<sup>9</sup> Van Wye, JAMS XXXIII, 301.

<sup>10</sup> Ibid., 307-17.

<sup>11</sup> Ibid., 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 plain-song in question.<sup>12</sup>

The period during which the Ceremoniale parisiense was in effect, from 1662 to 1703 (when it was superseded by a new version), was concurrent with the publication of the 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.<sup>13</sup> 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 Ceremoniale are not represented in the organ books. This conclusion is supported by André Raison's introductory remarks to his 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,"<sup>14</sup> and by Lebègue's

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<sup>12</sup>For a discussion of the Ceremoniale parisiense, see Van Wye, JAMS XXXIII, 313-17; Norbert Dufourcq, "De l'emploi du temps des organistes parisiens sous les règnes de Louis XIII et Louis XIV et de leur participation à l'office," Revue musicale, No. 226, numéro spécial (1955), 36-38; and Edward Higginbottom, "French Classical Organ Music and the Liturgy," PRMA CIII (1976-77), 23-38. The text of the Ceremoniale, Chapter VI ("De Organista & organis"), is given in Susanne Diederich, Originale Registrieranweisungen in der französischen Orgelmusik des 17. und 18. Jahrhunderts (Kassel: Barenreiter, 1975), 40-45.

<sup>13</sup>Van Wye, JAMS XXXIII, 318-19.

<sup>14</sup>André Raison, "Au Lecteur," Livre d'orgue contenant cinq messes suffisantes pour tous les tons de l'église ... (Paris: Auteur, 1688 [RISM-A: R 108]); edition in AMO II, 7.

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 Offertoires."<sup>15</sup> Few of the versets in the repertoire are based on plainsong;<sup>16</sup> 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.<sup>17</sup>

#### Use of the Versets in Liturgical Organ Planing

##### 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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<sup>15</sup> Nicholas Lebègue, ["Preface"] to his Pièces d'orgue (Paris: Baillon, 1676 [RISM-A: L 1206]; edition in AMO IV, 3.

<sup>16</sup> Van Wye, JAMS XXXIII, 320-21.

<sup>17</sup> Ibid., 320.

account of the French tonal system.<sup>18</sup>

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."<sup>19</sup> Some of the finals of the modes in this table conform to the traditional pitches of chant

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<sup>18</sup> A summary of Nivers' discussion appears in Almonte Howell, "French Baroque Organ Music and the Eight Church Tones," JAMS XI (1958), 108-13.

<sup>19</sup> Guillaume-Gabriel Nivers, ["Préface"] to his Livre d'orgue (Paris: Robert Ballard, 1665); a facsimile edition in Premier Livre d'orgue de G.G. Nivers, 1665, restitué par Norbert Dufourcq (Paris: Bornemann, 1963), [iv].



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 hautes." 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."<sup>20</sup> 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.<sup>21</sup> 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.<sup>22</sup> It is also significant that these same

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<sup>20</sup> Howell, JAMS XI (1958), 107.

<sup>21</sup> 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.

<sup>22</sup> 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).<sup>23</sup> 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.<sup>24</sup> 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.<sup>25</sup>

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<sup>23</sup>Guillaume-Gabriel Nivers, Treatise on the Composition of Music, translated and edited by Albert Cohen as Vol. III of Musical Theorists in Translation (Brooklyn: Institute of Mediaeval Music, 1961), 19.

<sup>24</sup>Howell, JAMS XI, 109.

<sup>25</sup>Ibid.

## The Eight Church Modes

## The Eight Tones

Minor quality

Major quality

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).<sup>26</sup>

In Nivers' organ Mass,<sup>27</sup> 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

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<sup>26</sup> 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.

<sup>27</sup> Nivers, 2. Livre d'orgue, ed. Norbert Dufourcq, 11-29.

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.<sup>28</sup>

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."<sup>29</sup> Traditional plainsong was not favored in seventeenth-century France. Following the close of

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<sup>28</sup> 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).

<sup>29</sup> 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.<sup>30</sup> As Henri Quittard points out in his discussion of Henry Du Mont's Masses, the taste of the time was inclined toward contemporary music.<sup>31</sup> 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.<sup>32</sup> In Du Mont's Masses, unlike the Missa Cunctipotens, all of the sections remain in the same mode. Similarly, Couperin's Messe

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<sup>30</sup>Denise Launay, "Church Music in France: 1630-60," Opera and Church Music 1630-1750, edited by Anthony Lewis and Nigel Fortune as Vol. V of The New Oxford History of Music, 7 vols. to date, edited by J.A. Westrup et al. (London: Oxford University Press, 1975- ), 415 and 417-18.

<sup>31</sup>Henri Quittard, Henry Du Mont: Un musicien en France au XVII<sup>e</sup> siècle (Paris: Société du Mercure de France, 1906; reprint edition, Genève: Minkoff Reprint, 1973), 177.

<sup>32</sup>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 solemnelle 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 VI<sup>e</sup> ton.<sup>33</sup> 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 8<sup>e</sup> 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 1<sup>ere</sup> Classe" from the Thiéry 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.<sup>34</sup>

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.<sup>35</sup> Higginbottom cites ceremonials from the Cathedrals of

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<sup>33</sup>Edward Higginbottom, "Organ Mass," New Grove XIII, 783.

<sup>34</sup>Supra, 23.

<sup>35</sup>Launay, New Oxford History of Music V, 419.

Toul (1700), Angers (no date), Lisieux (1747), and Le Mans (1789) in support of this practice.<sup>36</sup> 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.<sup>37</sup> 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.<sup>38</sup>

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

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<sup>36</sup>Higginbottom, PRMA CIII,

<sup>37</sup>Launay, New Oxford History of Music V, 420-21.

<sup>38</sup>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 Lebègue'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,"<sup>39</sup> 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.

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<sup>39</sup>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 g re sol Tierce mineur."

[No. 72] Plein jeu

The musical score is written for a harpsichord and a lute. It consists of three systems of music. The first system has two staves: the upper staff is for the harpsichord in treble clef, and the lower staff is for the lute in bass clef. The second system also has two staves, with a measure rest of 5 measures indicated above the harpsichord staff. The third system has two staves, with a measure rest of 10 measures indicated above the harpsichord staff. The score includes various musical notations such as notes, rests, accidentals, and ornaments. The key signature is one flat (G minor), and the time signature is common time (C).

## Example 44 (continued).

8 Ky - ri - e e - . . . le - i - son.

## [No. 73] Duo

5

10

15

Example 44 (continued).

Christe eleison.

A single staff of music in G major, 6/8 time, featuring a melodic line with eighth and sixteenth notes. The lyrics 'Christe eleison.' are written below the staff.

[No. 74] Trio lentemend

A piano trio score for No. 74, marked 'Trio lentemend'. The score is in G major and 3/4 time. It consists of four systems of staves. The first system shows the beginning of the piece. The second system includes a first ending bracket and a measure marked with a fermata and the number '5'. The third system includes a second ending bracket and a measure marked with a fermata and the number '10'. The fourth system concludes the piece. The score includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as slurs, ties, and ornaments.

## Example 44 (continued)

8 Ky-ri-e e-le-i-son.

## [No. 75] Cornet

a)

5

10

15

a) a' in ms.

## Example 44 (continued)

Musical score for Example 44 (continued). The score consists of two systems of two staves each. The first system has a treble clef and a common time signature. The lyrics are: "Glo - ri - a in ex - cel - sis De - o. Et in terra pax . . .". The second system has a bass clef and a common time signature. The lyrics are: "In glo - ria Dei Patris. Amen. A - men." The music is written in a simple, melodic style with some ornamentation.

## [No. 76] Recit tres lentem

Musical score for [No. 76] Recit tres lentem. The score is arranged in three systems, each with three staves. The first system has a treble clef and a 3/2 time signature. The second system has a bass clef and a 3/2 time signature. The third system has a bass clef and a 3/2 time signature. The music is written in a complex, multi-measure style with many ornaments and dynamic markings. The score is divided into measures by vertical dashed lines.

## Example 44 (continued)

Cre- do in u- num De- um, Pa- trem ...  
Et vitam venturi se- cu- li. A- men.

## [No. 77] Basse de trompette

Jeu doux  
Basse de tromp.

a)

a) g' in ms.

## Example 44 (continued)

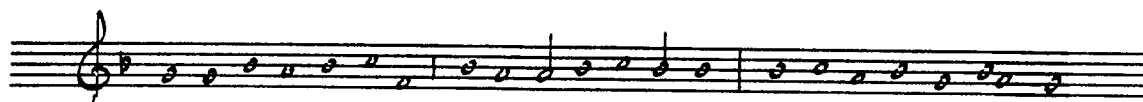
Musical score for Example 44 (continued), featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 8/8. The lyrics are: Son-ctus, Son-ctus San-ctus Do-mi-nus De-us sa-ba-oth. Pleni sunt coeli et terra . . Hosanna in excelsis.

## [No. 78] Jeu gay

Musical score for [No. 78] Jeu gay, featuring four systems of music. Each system consists of a treble clef staff and a bass clef staff. The time signature is 6/8. The score includes various musical notations such as accents, slurs, and dynamic markings. The first system has a fermata over the first measure. The second system has a fermata over the first measure and a measure marked '5'. The third system has a fermata over the first measure and a measure marked '10'. The fourth system has a fermata over the first measure and a measure marked 'b'.



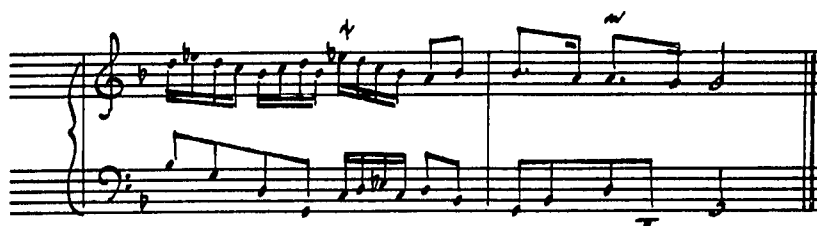
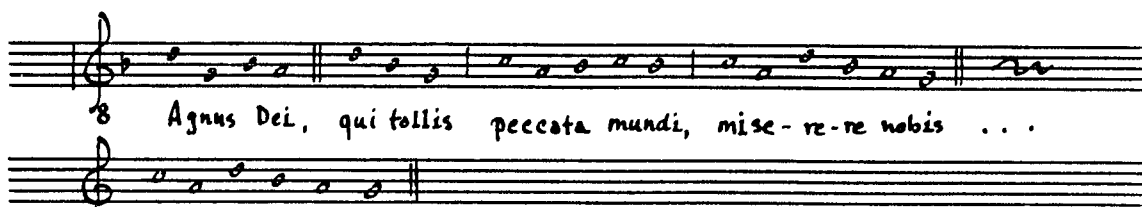
## Example 44 (continued)



8 Benedictus qui venit in nomine Domini. Hosanna in ex-cel-sis.

## [No. 79] Jeu de Tirce en fugue



8 Agnus Dei, qui tollis peccata mundi, mise-re-re nobis . . .  
8 dona nobis pacem.

[No. 80] Grand jeu

The musical score consists of five systems of staves. The first system is labeled 'Positif' and shows a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system is labeled 'Grand Orgue' and features a treble staff with a complex melodic line and a bass staff with a rhythmic accompaniment. The third system is labeled 'Positif' and continues the melodic and bass lines. The fourth system is labeled 'Grand Orgue' and continues the organ part. The fifth system is a final system with a treble and bass staff. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The notation includes various note values, rests, and articulation marks.

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 plein-chant (Paris, 1667?), explains that the breves are worth half the value of the longs (Pruitt, 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 Attaignant 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.<sup>40</sup> 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.<sup>41</sup> In the following discussion of tonality in the music

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<sup>40</sup>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.

<sup>41</sup>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,"<sup>42</sup> 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."<sup>43</sup>

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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<sup>42</sup>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.

<sup>43</sup>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<sup>e</sup> ou du 1<sup>er</sup> transposé."<sup>44</sup> 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 C-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

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<sup>44</sup>Ibid., 12.

Example 45. "Trio du i ton bonne," Ms. III 926 [No. 19], folios 37v-38r.

The image displays a musical score for a piece titled "Trio du i ton bonne" from Ms. III 926 [No. 19], folios 37v-38r. The score is presented in five systems, each consisting of two staves (treble and bass clefs). The music is in G major and 3/4 time. The first system is marked with a measure number of 5. The second system is marked with a measure number of 10. The third system is marked with a measure number of 15. The fourth system is marked with a measure number of 20. The fifth system is marked with a measure number of 25. The notation includes various rhythmic values, accidentals, and phrasing slurs.

## Example 45 (continued)

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.

Musical notation for measures 1-5. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 5 is marked with the number '5' above the treble staff.

Musical notation for measures 6-10. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 10 is marked with the number '10' above the treble staff.

Musical notation for measures 11-15. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 15 is marked with the number '15' above the treble staff.

Musical notation for measures 16-20. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 20 is marked with the number '20' above the treble staff. A bracket labeled 'a)' spans measures 16-18.

a) f' in ms.

Musical notation for measure 20, showing a detail of the bass clef staff. The measure is marked with the number '20' above the treble staff.



## 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<sub>6</sub> - 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.<sup>46</sup> In Ms. III 926, the following note on folio 82<sup>v</sup> 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).

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<sup>46</sup>Supra, Figure 2.

Example 47. "Recit de trompette du 4. ton," Ms. III 926 [No. 46],  
folio 56v.

Musical notation for measures 1-4. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The tempo/mood is marked "Jeu doux". The instrument/vocal part is marked "trompette ou voix humaine".

Musical notation for measures 5-8. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The measure number "5" is written above the first measure.

Musical notation for measures 9-12. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The measure number "10" is written above the first measure.

Musical notation for measures 13-16. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The measure number "15" is written above the first measure.

Musical notation for measures 17-20. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The measure number "20" is written above the first measure.

## Example 47 (continued)

a) d in ms.

## Tone V

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 6<sup>e</sup> ou du 5<sup>e</sup> transposé."<sup>46</sup> This Prélude is essentially in F major.

<sup>46</sup>Nivers, Livre d'orgue, 1665; Dufourcq edition, fasc. 1, 46.

Example 48. "Trio avec dessus de trompette," Ms. III 926 [No. 101],  
folio 87v.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a treble clef and a 2/2 time signature. The second system features a measure with a '5' above it. The third system has a measure with a '10' above it and a small musical fragment labeled 'a)' to its right. The fourth system has a measure with a '15' above it. The fifth system concludes with a double bar line and a '5' below the bass staff.

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  $\begin{matrix} V \\ \text{of} \\ IV \end{matrix}$  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 7<sup>e</sup> 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. "Recit de Tierce ou de cornet du 6. ton," Ms. III 926  
[No. 53], folio 62v.

First system of musical notation, measures 1-5. The music is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef begins with a whole rest in measure 1, followed by quarter notes in measures 2-4, and a descending eighth-note pattern in measure 5. The bass clef part provides a rhythmic accompaniment with quarter and eighth notes.

Second system of musical notation, measures 6-10. The melody continues with quarter notes in measures 6-7, a half note in measure 8, and quarter notes in measures 9-10. The bass clef part continues with a steady accompaniment.

Third system of musical notation, measures 11-15. The melody features a descending eighth-note run in measure 11, followed by quarter notes in measures 12-14, and a half note in measure 15. The bass clef part continues with a steady accompaniment.

Fourth system of musical notation, measures 16-20. The melody continues with quarter notes in measures 16-17, a half note in measure 18, and quarter notes in measures 19-20. The bass clef part continues with a steady accompaniment.

Example 49 (continued)

25

Musical notation for measures 25-29. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The bass staff contains a bass line with chords and moving lines. The number '25' is written above the treble staff at the beginning of the system.

Musical notation for measures 30-34. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and moving lines.

30

Musical notation for measures 35-39. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and moving lines. The number '30' is written above the treble staff at the beginning of the system.

Example 50. "Plain [sic] jeu du 7<sup>e</sup> ton en d. la Re," Ms. III 926  
 [No. 117], folio 93r.

a)

5

10

15

a) D-d, E-e in ms.



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.

The musical score is presented in four systems, each consisting of two staves (treble and bass clef). The key signature is G major (one sharp), and the time signature is 3/4. Measure numbers 5, 10, and 15 are marked above the first staff of each system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Some notes are marked with a 'w' (trill) and a 't' (trill). The piece concludes with a double bar line.

## 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 Overture 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 chœurs") 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 Noël's 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.

## THEMATIC CATALOG 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.<sup>1</sup>

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

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<sup>1</sup>Bruce 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.

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

ff. 1-2 See Gustafson, French Harpsichord Music II, 247-48.

Section B

f. 23<sup>r</sup> No. 1 Fuga 14 measures [F]  
[Titelouze]



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

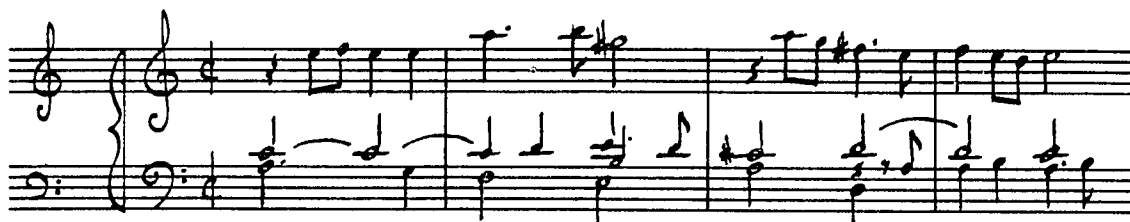
Ed: AMO I, 134

f. 23<sup>r</sup>-23<sup>v</sup> No. 2 Recit du 6 ton 13 measures [F]  
[Lebègue]

Con: Lebègue (1678) 63: Récit du 6<sup>e</sup> (31 measures)

Ed: AMO IX, 143

f. 24<sup>r</sup> No. 3 Recit du 3. 24 mesures [a]  
[Lebègue]



Con: Lebègue (1678), 40: Récit du 3. (24 mesures)

Ed: AMO IX, 127

ff. 24<sup>v</sup>-25<sup>r</sup> No. 4 Trio du premier 35 mesures [d]  
de mons. Le Begue



Con: Lebègue (1676), 17: Trio à deux  
dessus (35 mesures)

Ed: AMO IX, 17

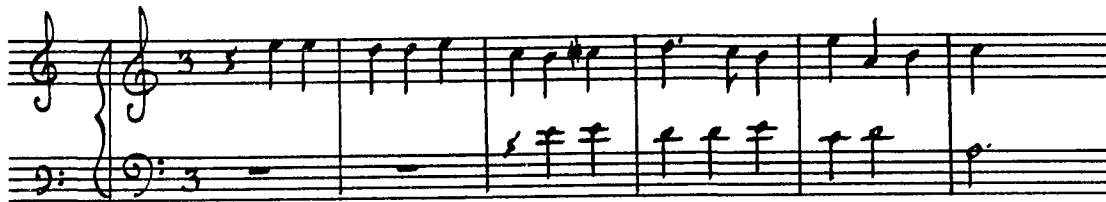
ff. 25<sup>v</sup>-26<sup>r</sup> No. 5 Duo du 4 66 measures [a]  
 [Lebègue]



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

ED: AMO IX, 42-43

ff. 26<sup>v</sup>-27<sup>r</sup> No. 6 Du 4 36 measures [a]  
 [Lebègue]



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

Ed: AMO IX, 108

f. 27<sup>r</sup>-27<sup>v</sup> No. 7 Basse de trompette du i.<sup>r</sup>

19 mesures [d]

Musical score for No. 7, Basse de trompette du i.<sup>r</sup>. The score is written on two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. The treble staff contains the main melody, starting with a quarter rest followed by eighth and quarter notes. The bass staff contains a bass line with quarter and eighth notes. The piece concludes with a double bar line.

ff. 27<sup>v</sup>-28<sup>r</sup> No. 8 Duo du premier

17 mesures [d]

Musical score for No. 8, Duo du premier. The score is written on two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. The piece concludes with a double bar line.

ff. 28<sup>r</sup>-30<sup>r</sup> No. 9 Duo pour l'offertoire

111 mesures [d]

Musical score for No. 9, Duo pour l'offertoire. The score is written on two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a bass line with quarter and eighth notes. The piece concludes with a double bar line.

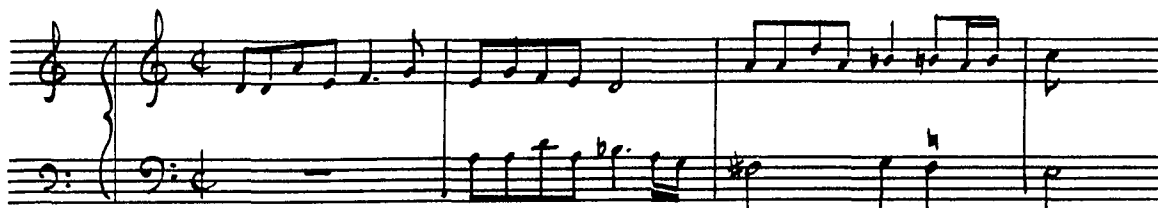
ff. 30<sup>v</sup>-31<sup>r</sup> No. 10 Cornet du 8 ton 66 mesures [G]  
[Lebègue]



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

ED: AMO IX, 86-87

ff. 31<sup>v</sup>-32<sup>r</sup> No. 11 Duo du 1<sup>er</sup> 36 mesures [d]  
[Lebègue]



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

Ed: AMO IX, 8-9

ff. 32<sup>v</sup>-33<sup>r</sup> No. 12 A deux choeurs 3. 33 mesures [a]  
[Nivers]



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

Ed: NiversD II, 89-90

Con: Pingré, 63 : Dialogue (31 mesures)

Ed. BonfilsP, 30

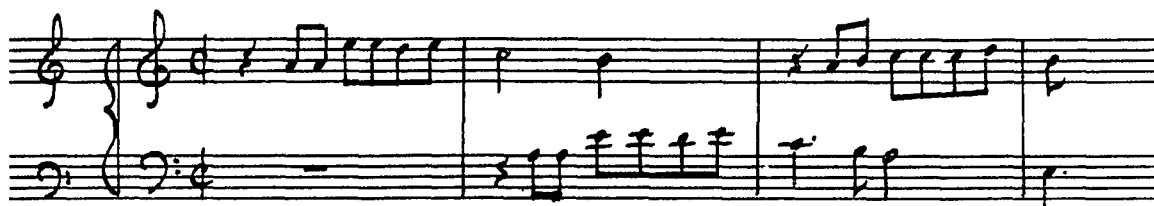
ff. 33<sup>v</sup>-34<sup>r</sup> No. 13 Dessus de trompette de cromhorne du 3.  
[Lebègue] 29 mesures [a]



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

Ed: AMO IX, 34-35

f. 34<sup>r</sup>-34<sup>v</sup> No. 14 Duo du 4<sup>e</sup> 18 mesures [a]  
 [Lebègue]



Con: Lebègue (1678), 46 : Duo du 3<sup>e</sup> [sic] (18 mesures)

Ed: AMO IX, 130-31

ff. 34<sup>v</sup>-35<sup>r</sup> No. 15 Dessus de trompette de tierce ou cornet du 4  
 [Lèbegue] 33 mesures [a]



Con: Lebègue (1676), 61-62 : Dessus de Tierce  
 ou Cornet (43 mesures)

Ed: AMO IX, 45

ff. 35<sup>v</sup>-36<sup>r</sup> No. 16 A 2 coeurs du 4 41 mesures [a]  
[Lebègue]

Con: Lebègue (1678), 50 : Dialogue du 4.<sup>e</sup>  
(41 mesures)

Ed: AMO IX, 134

ff. 36<sup>v</sup>-37<sup>r</sup> No. 17 Cornet du 4 23 mesures [a]  
[Lebègue]

Con: Lebègue (1678), 46 : Cornet du 4.<sup>e</sup>  
(22 mesures)

Ed: AMO IX, 132



f. 37<sup>r</sup> No. 18 Duo du 3. ton 12 measures [a]  
[Nivers]

Musical notation for No. 18, Duo du 3. ton, 12 measures. The score is written for two staves in C major, 2/4 time. The first staff begins with a treble clef and a common time signature (C), which then changes to 2/4. The second staff begins with a bass clef and a common time signature (C), which then changes to 2/4. The music consists of a series of eighth and sixteenth notes, with a repeat sign at the end of the piece.

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

Ed: NiversD I/1, 27

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

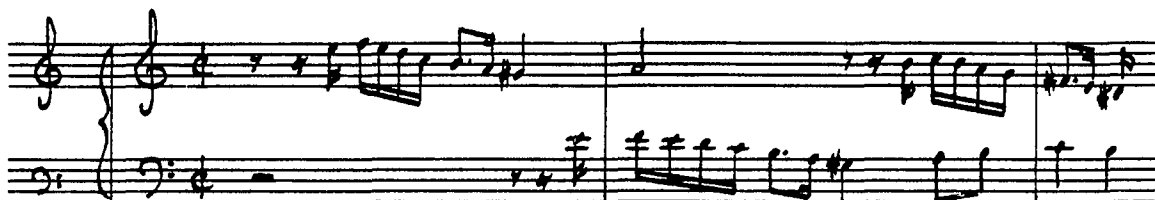
Musical notation for No. 19, Trio du i ton bonne, 30 measures. The score is written for two staves in D major, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a bass clef and a 3/4 time signature. The music consists of a series of quarter notes and eighth notes, with a repeat sign at the end of the piece.

f. 38r No. 20 Autre duo du 3. 19 measures [a]

Musical notation for No. 20, Autre duo du 3., 19 measures. The score is written for two staves in C major, 2/4 time. The first staff begins with a treble clef and a common time signature (C), which then changes to 2/4. The second staff begins with a bass clef and a common time signature (C), which then changes to 2/4. The music consists of a series of eighth and sixteenth notes, with a repeat sign at the end of the piece.

f. 38<sup>v</sup>No. 21 Cornet du 3. ton 15 mesures  
[Nivers]

[a]



.Con: Nivers (1665), 26 : Cornet (14 mesures)

Ed: NiversD I/1, 26f. 39<sup>v</sup>No. 22 Plein ieu du i ton en E mi la  
16 mesures

[e]



f. 40<sup>r</sup> No. 23 Fugue du 3. ton 17 mesures [a]

Con: Nivers (1665), 23 : Fugue (16 mesures)

Ed: NiversD I/1, 23

f. 40<sup>v</sup> No. 24 Prelude du 4. ton 28 mesures [a]  
[Nivers]

Con: Nivers (1665), 30 : Prelude du 4. ton  
(14 mesures)

Ed: NiversD I/1, 30

f. 41<sup>r</sup>-41<sup>v</sup> 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<sup>v</sup>-42<sup>r</sup> 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.42<sup>v</sup>-43<sup>v</sup> No. 27 Recit de la basse de trompette  
53 mesures [C]

Con: Paris Vm<sup>7</sup> 1823, 29v : [Untitled]  
(measures 1-19)

Ed: AMO IX, 268

ff. 43<sup>v</sup>-44<sup>r</sup> No. 28 Plein ieu du i ton 18 mesures [d]

f. 44<sup>r</sup> No. 29 Jeu doux du 3. 9 mesures [a]  
[Lebègue]



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

Ed: AMO IX, 34

ff. 44<sup>v</sup>-45<sup>r</sup> No. 30 Duo du 8 41 mesures [C]  
[Lebègue]



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

Ed: AMO IX, 83

f. 45<sup>v</sup> No. 31 Duo du premier ton 22 mesures [d]

Musical score for No. 31, Duo du premier ton, 22 measures. The score is written for two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line is in the bass clef, starting with a whole rest, followed by a series of eighth and sixteenth notes. The piece concludes with a double bar line.

f. 46<sup>r</sup>-46<sup>v</sup> No. 32 Duo 39 mesures [d]

Musical score for No. 32, Duo, 39 measures. The score is written for two staves, treble and bass clef, in 3/4 time. The melody is in the treble clef, starting with a quarter rest, followed by a series of quarter and eighth notes. The bass line is in the bass clef, starting with a whole rest, followed by a series of quarter and eighth notes. The piece concludes with a double bar line.

ff. 46<sup>v</sup>-47<sup>r</sup> No. 33 Trio 40 mesures [d]

Musical score for No. 33, Trio, 40 measures. The score is written for two staves, treble and bass clef, in 3/4 time. The melody is in the treble clef, starting with a quarter rest, followed by a series of quarter and eighth notes. The bass line is in the bass clef, starting with a whole rest, followed by a series of quarter and eighth notes. The piece concludes with a double bar line.

ff. 47<sup>v</sup>-48<sup>r</sup> No. 34 Recit de Cromhorne 32 mesures [d]

Musical score for No. 34, Recit de Cromhorne, measures 32. The score is written for two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part is mostly rests, with some notes in the final measure.

f. 48<sup>v</sup> No. 35 Recit de trompette 21 mesures [d]

Musical score for No. 35, Recit de trompette, measures 21. The score is written for two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part consists of chords and single notes.

f. 49<sup>r</sup> No. 36 Trio a dessus 21 mesures [d]

Musical score for No. 36, Trio a dessus, measures 21. The score is written for two staves, treble and bass clef, in 4/4 time. The melody is in the treble clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part consists of chords and single notes.



f. 50<sup>r</sup>-50<sup>v</sup> No. 37 Cromhorne 2<sup>de</sup> ton 27 mesures [g]

Musical score for No. 37, Cromhorne 2<sup>de</sup> ton, 27 mesures. The score is written in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The music features a melodic line in the treble and a supporting bass line in the bass. The piece concludes with a final cadence in G major.

ff. 50<sup>v</sup>-51<sup>r</sup> No. 38 Autre recit de Cornet 35 mesures [g]

Musical score for No. 38, Autre recit de Cornet, 35 mesures. The score is written in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The music features a melodic line in the treble and a supporting bass line in the bass. The piece concludes with a final cadence in G major.

ff. 51<sup>v</sup>-52<sup>r</sup> No. 39 Duo 40 mesures [g]

Musical score for No. 39, Duo, 40 mesures. The score is written in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The music features a melodic line in the treble and a supporting bass line in the bass. The piece concludes with a final cadence in G major.

f. 52<sup>r</sup>-52<sup>v</sup> No. 40 Autre duo 24 measures [g]



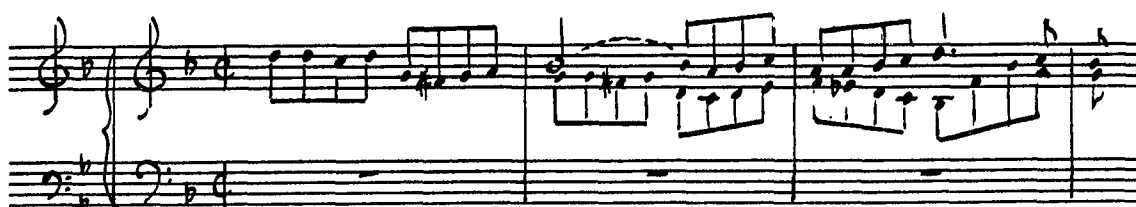
ff. 52<sup>v</sup>-53<sup>r</sup> No. 41 Trio 41 measures [g]



Cf. Dagincour, 16.

Ed: AgincourP, 19-20

ff. 53<sup>v</sup>-54<sup>r</sup> No. 42 Trio a Deux Dessus 26 measures [g]



ff. 52<sup>V</sup>-53<sup>R</sup> No. 43 Duo du 3 ton 37 measures [a]

Musical score for No. 43, Duo du 3 ton, measures 52<sup>V</sup>-53<sup>R</sup>. The score consists of two staves, treble and bass clef, in 3/4 time. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef part has rests for the first two measures. The piece concludes with a final chord in the treble clef.

f. 55<sup>R</sup>-55<sup>V</sup> No. 44 Duo du 4. 38 measures [a]

Musical score for No. 44, Duo du 4., measures 55<sup>R</sup>-55<sup>V</sup>. The score consists of two staves, treble and bass clef, in 3/4 time. The treble clef part starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef part has rests for the first two measures. The piece concludes with a final chord in the bass clef.

ff. 53<sup>V</sup>-54<sup>R</sup> No. 45 Recit de cornet 27 measures [a]

Musical score for No. 45, Recit de cornet, measures 53<sup>V</sup>-54<sup>R</sup>. The score consists of two staves, treble and bass clef, in 3/4 time. The treble clef part begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef part starts with a quarter note G2, followed by eighth notes A2, B2, and C3. The piece concludes with a final chord in the bass clef.

f. 56<sup>v</sup>No. 46 Recit de trompette de 4 ton  
26 mesures

[a]

Musical score for No. 46, Recit de trompette de 4 ton, 26 mesures. The score is written in treble and bass clefs, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody consists of a series of eighth and quarter notes, with some rests. The bass line consists of a few notes, including a half note and a quarter note.

f. 57<sup>r</sup>-57<sup>v</sup>

No. 47 Trio

31 mesures

[a]

Musical score for No. 47, Trio, 31 mesures. The score is written in treble and bass clefs, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody consists of a series of quarter and eighth notes, with some rests. The bass line consists of a few notes, including a half note and a quarter note.

ff. 57<sup>v</sup>-58<sup>r</sup>

No. 48 Trio

38 mesures

[a]

Musical score for No. 48, Trio, 38 mesures. The score is written in treble and bass clefs, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody consists of a series of quarter and eighth notes, with some rests. The bass line consists of a few notes, including a half note and a quarter note.

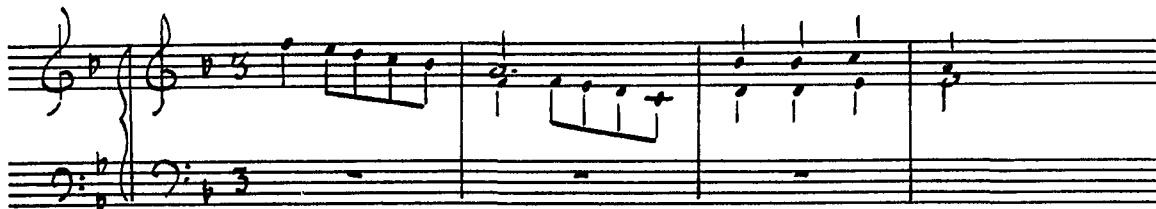
ff. 58<sup>v</sup>-59<sup>r</sup> No. 49 Duo du 6. ton 40 measures [F]



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



ff. 60<sup>v</sup>-61<sup>r</sup> No. 51 Trio 34 measures [F]



ff. 61<sup>v</sup>-62<sup>r</sup> No. 52 Duo 22 measures [F]



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



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



ff. 63<sup>v</sup>-66<sup>r</sup> See Gustafson, French Harpsichord Music II, 249.

f. 66<sup>v</sup> No. 55 Kyrie solemnel 14 measures [d]

Musical score for No. 55, Kyrie solemnel, 14 measures. The score is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The tempo is marked 'f' (forte) and the dynamics range from 'f' to 'ff'.

ff. 66<sup>v</sup>-67<sup>r</sup> No. 56 Duo du 2 33 measures [g]

Musical score for No. 56, Duo du 2, 33 measures. The score is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The tempo is marked 'ff' (fortissimo) and the dynamics range from 'ff' to 'f'.

f. 67<sup>v</sup> No. 57 3. ton 15 measures [a]  
Gorg de Beaumon

Musical score for No. 57, 3. ton, 15 measures. The score is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The tempo is marked 'f' (forte) and the dynamics range from 'f' to 'ff'.

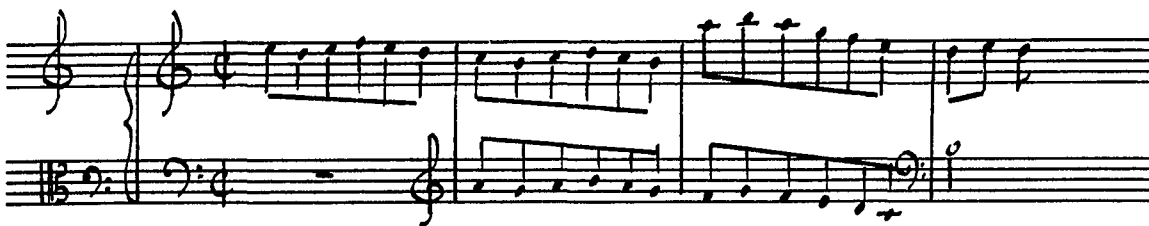
f. 68<sup>r</sup>      No. 58      Du 3. ton      33 measures      [a]  
Mr. Boivin



Cf. Boyvin (1689)

Ed: AMO VI, 27

f. 68<sup>v</sup>      No. 59      Du 3. ton      15 measures      [a]  
P. Paul Damance



ff. 68<sup>v</sup>-69<sup>r</sup>      No. 60      Du 8. ton      18 measures      [G]  
P. Paul Damance





f. 69<sup>v</sup> No. 61 Du ré duo 33 measures [g]  
Mr. Thomelin



f. 70<sup>r</sup> No. 62 [Duo] 19 measures [G]

A musical score in two staves (treble and bass clefs) for No. 62, '[Duo]'. The music is in 3/4 time with a key signature of one flat. The score consists of 19 measures. The first staff features a melodic line with some slurs, and the second staff provides a rhythmic accompaniment with many beamed notes.

f. 70<sup>v</sup> No. 63 Du 2e Cromhorne 19 measures [g]  
Mr. Nivers

A musical score in two staves (treble and bass clefs) for No. 63, 'Du 2e Cromhorne' by Mr. Nivers. The music is in 3/4 time with a key signature of one flat. The score consists of 19 measures. The first staff contains the melodic line for the second horn, and the second staff provides a bass line with some slurs and accents.

f. 71<sup>r</sup>No. 64 Piece duo de  
Mr. Nivers

17 measures

[g]

Musical score for No. 64, Piece duo de Mr. Nivers, 17 measures. The score is written for two staves, treble and bass clef, in G major. The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece consists of 17 measures.

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

Ed: NiversD I/1, 16f. 71<sup>v</sup>No. 65 Du 8 Cromhorne  
Mr. le Begue

15 measures

[G]

Musical score for No. 65, Du 8 Cromhorne Mr. le Begue, 15 measures. The score is written for two staves, treble and bass clef, in G major. The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece consists of 15 measures.

ff. 71<sup>v</sup>-72<sup>f</sup> No. 66 Du 8. Cromhorne 18 mesures [G]  
P. Paul Damance

Con: Paris Vm<sup>7</sup> 1823, 8<sup>v</sup> : Dessus de  
Cromhorne du 6. ton (18 mesures)

Cf. Paris Vm<sup>7</sup> 1823, 44<sup>v</sup> : [Récit]

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

f. 72<sup>v</sup> No. 67 Du 2. Cromhorne 14 mesures [G]  
P. Paul D'amance

ff. 72<sup>v</sup>-73<sup>r</sup> No. 68 Du 2. Cromhorne 20 measures [g]  
Mr. Nivers

Musical score for No. 68, Du 2. Cromhorne, 20 measures. The score is written for two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with a key signature of one flat (B-flat) and a common time signature. The music consists of four measures. The first measure has a whole note chord in the bass staff. The second measure has a half note chord in the bass staff. The third measure has a half note chord in the bass staff. The fourth measure has a half note chord in the bass staff. The upper staff contains a melodic line with eighth and sixteenth notes.

Con: Thiéry:

Ed. HardouinT, 12: Récit (11 measures)

f. 73<sup>v</sup> No. 69 Trio 24 measures [g]

Musical score for No. 69, Trio, 24 measures. The score is written for two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with a key signature of one flat (B-flat) and a common time signature. The music consists of four measures. The first measure has a whole note chord in the bass staff. The second measure has a half note chord in the bass staff. The third measure has a half note chord in the bass staff. The fourth measure has a half note chord in the bass staff. The upper staff contains a melodic line with eighth and sixteenth notes.

f. 74<sup>r</sup> No. 70 Fuga gravis 32 measures [g]

Musical score for No. 70, Fuga gravis, 32 measures. The score is written for two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with a key signature of one flat (B-flat) and a common time signature. The music consists of four measures. The first measure has a whole note chord in the bass staff. The second measure has a half note chord in the bass staff. The third measure has a half note chord in the bass staff. The fourth measure has a half note chord in the bass staff. The upper staff contains a melodic line with eighth and sixteenth notes.

f. 74<sup>v</sup> No. 71 Du 8<sup>e</sup>. Cromhorne 18 mesures [G]  
Paul Damance

f. 75<sup>r</sup> Ballet [harpsichord piece]  
prie pour P. Braun

Section C

f. 75<sup>v</sup> No. 72 Second ton en g re sol Tierce mineur  
Plein jeu 14 mesures [g]

ff. 75<sup>v</sup>-76<sup>r</sup> No. 73 Duo 17 mesures [g]

f. 76<sup>r</sup> No. 74 Trio lentemend 12 measures [g]

Musical score for No. 74, Trio lentemend, 12 measures. The score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked 'f' (forte) and 'Trio lentemend'. The notation includes various note values, rests, and dynamic markings.

f. 76<sup>v</sup> No. 75 Cornet 16 measures [g]

Musical score for No. 75, Cornet, 16 measures. The score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked 'f' (forte) and 'Cornet'. The notation includes various note values, rests, and dynamic markings.

ff. 76<sup>v</sup>-77<sup>r</sup> No. 76 Recit tres lentemt 12 measures [g]

Musical score for No. 76, Recit tres lentemt, 12 measures. The score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked 'ff' (fortissimo) and 'Recit tres lentemt'. The notation includes various note values, rests, and dynamic markings.

f. 77<sup>r</sup>-77<sup>v</sup> No. 77 Basse de trompette 21 mesures [g]

Musical score for No. 77, Basse de trompette, 21 mesures. The score is written for a bass trombone in B-flat major and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a series of chords and intervals, with a tempo marking of "Jeu doux".

f. 77<sup>v</sup> No. 78 Jeu gay 15 mesures [g]

Musical score for No. 78, Jeu gay, 15 mesures. The score is written for a bass trombone in B-flat major and 6/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a series of eighth and sixteenth notes, with a tempo marking of "Jeu gay".

f. 78<sup>r</sup> No. 79 Jeu de Tirce en fugue 8 mesures [g]

Musical score for No. 79, Jeu de Tirce en fugue, 8 mesures. The score is written for a bass trombone in B-flat major and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a series of eighth and sixteenth notes, with a tempo marking of "Jeu de Tirce en fugue".

f. 78<sup>v</sup> No. 80 Grand jeu 17 measures [g]

Musical score for f. 78<sup>v</sup>, No. 80 Grand jeu, 17 measures. The score is written for two staves, treble and bass clef, in 4/4 time. The key signature has one flat (B-flat). The melody in the treble clef starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part provides a steady accompaniment with quarter and eighth notes.

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

Musical score for f. 79<sup>r</sup>, No. 81 Plein jeu, 14 measures. The score is written for two staves, treble and bass clef, in 4/4 time. The key signature has one flat (B-flat). The melody in the treble clef features a series of eighth notes with some grace notes. The bass clef part has a more melodic line with some slurs and ties.

f. 79<sup>v</sup> No. 82 Duo 17 measures [a]

Musical score for f. 79<sup>v</sup>, No. 82 Duo, 17 measures. The score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The melody in the treble clef starts with a quarter rest, followed by a series of eighth notes. The bass clef part has a steady accompaniment with quarter notes and some grace notes.



ff. 79<sup>V</sup>-80<sup>R</sup> No. 83 Cornet 22 measures [a]

Musical score for Cornet No. 83, measures 79V-80R. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The music consists of a melodic line in the treble staff and a supporting bass line in the bass staff. The bass line features a series of chords and eighth notes.

f. 80<sup>V</sup> No. 84 Basse de Trompette 19 measures [a]

Musical score for Basse de Trompette No. 84, measures 80V. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 2/2. The music consists of a melodic line in the treble staff and a supporting bass line in the bass staff. The bass line features a series of chords and eighth notes.

f. 81<sup>R</sup> No. 85 Recit de trompette 19 measures [a]

Musical score for Recit de trompette No. 85, measures 81R. The score is written for four staves: two treble clef staves and two bass clef staves. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of a melodic line in the top treble staff and a supporting bass line in the bottom bass staff. The bass line features a series of chords and eighth notes.

f. 81<sup>v</sup>

No. 86 Jeu gay

16 mesures

[a]

ff. 81<sup>v</sup>-82<sup>r</sup>No. 87 Trio / Basse de  
voix humaine

17 mesures

[a]

f. 82<sup>r</sup>

No. 88 Fugue

19 mesures

[a]

f. 82<sup>V</sup> No. 89 Grand jeu 16 mesures [a]

ff. 82<sup>V</sup>-83<sup>R</sup> Troisieme ton irregulier ou impa[r]fait a cause  
que la partie superieur[e] ne finit / pas sur  
la meme corde avec la basse autrement quatrieme  
Ton irregulier

No. 90 Plein jeu 16 mesures [a]

f. 83<sup>R</sup> No. 91 [Duo] 13 mesures [a]

f. 83<sup>V</sup> No. 92 Basse trompette 14 measures [a]

Musical score for No. 92, Basse trompette, 14 measures. The score is written for a bass trombone in 2/2 time. The upper staff contains the melodic line, and the lower staff contains the bass line. The music begins with a rest in the first measure, followed by a series of eighth and quarter notes in the upper staff, and a bass line consisting of quarter and eighth notes.

Cf. Lebeque (1678), 23.

Ed: AMO IX, 115.

ff. 83<sup>V</sup>-84<sup>F</sup> No. 93 Recit 16 measures [a]

Musical score for No. 93, Recit, 16 measures. The score is written for a bass trombone in 2/2 time. The upper staff contains the melodic line, and the lower staff contains the bass line. The music begins with a rest in the first measure, followed by a series of eighth and quarter notes in the upper staff, and a bass line consisting of quarter and eighth notes. There are some markings above the staff, including a '6' and several '+' signs.

f. 84<sup>F</sup> No. 94 Trio 16 measures [a]

Musical score for No. 94, Trio, 16 measures. The score is written for a bass trombone in 2/2 time. The upper staff contains the melodic line, and the lower staff contains the bass line. The music begins with a rest in the first measure, followed by a series of eighth and quarter notes in the upper staff, and a bass line consisting of quarter and eighth notes.

f. 85<sup>v</sup>      No. 95    Cornet      16 measures      [a]

Musical score for No. 95, Cornet, 16 measures. The score is written in 4/4 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill in the second measure. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a trill in the second measure.

ff. 85<sup>v</sup>-86<sup>r</sup>    No. 96    Jeu gay      15 measures      [a]

Musical score for No. 96, Jeu gay, 15 measures. The score is written in 6/8 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill in the second measure and a wavy line in the fifth measure. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a trill in the second measure and a wavy line in the fifth measure. A dashed box encloses the final two measures of the score.

f. 86<sup>r</sup>      No. 97    Jeu de Tirce    18 measures      [a]

Musical score for No. 97, Jeu de Tirce, 18 measures. The score is written in 3/4 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill in the second measure. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a trill in the second measure.

f. 86<sup>v</sup>

No. 98 Grand jeu

20 measures

[a]

Musical score for No. 98, Grand jeu, 20 measures. The score is written for two staves, treble and bass clef. The key signature has one sharp (F#). The piece consists of 20 measures. The melody is primarily in the treble clef, while the bass clef provides a rhythmic accompaniment. The piece ends with a sharp sign (#) on the bass staff.

ff. 86<sup>v</sup>-87<sup>r</sup>

No. 99 Plain jeu du 5 ton en / C sol ut

15 measures

[C]

Musical score for No. 99, Plain jeu du 5 ton en / C sol ut, 15 measures. The score is written for two staves, treble and bass clef. The key signature has one sharp (F#). The piece consists of 15 measures. The melody is primarily in the treble clef, while the bass clef provides a rhythmic accompaniment. The piece ends with a sharp sign (#) on the bass staff.

f. 87<sup>r</sup>

No. 100 Duo

17 measures

[C]

Musical score for No. 100, Duo, 17 measures. The score is written for two staves, treble and bass clef. The key signature has one sharp (F#). The piece consists of 17 measures. The melody is primarily in the treble clef, while the bass clef provides a rhythmic accompaniment.

f. 87<sup>v</sup> No. 101 Trio avec dessus de trompette  
17 mesures [C]

Musical score for No. 101, Trio avec dessus de trompette, 17 measures. The score is written in 2/2 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including a wavy line (trill) and a small 'w' above a note. The lower staff is in bass clef and contains a bass line with chords and moving lines. The key signature is one flat (B-flat).

ff. 87<sup>v</sup>-88<sup>r</sup> No. 102 Basse de Tromp. 18 mesures [C]

Musical score for No. 102, Basse de Tromp., 18 measures. The score is written in 2/2 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including a wavy line (trill) and a small 'w' above a note. The lower staff is in bass clef and contains a bass line with chords and moving lines. The key signature is one flat (B-flat).

f. 88<sup>r</sup> No. 103 Recit de trompette 14 mesures [C]

Musical score for No. 103, Recit de trompette, 14 measures. The score is written in 3/2 time and consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including a wavy line (trill) and a small 'w' above a note. The lower staff is in bass clef and contains a bass line with chords and moving lines. The key signature is one flat (B-flat).

f. 88<sup>v</sup>

No. 104 Jeu gay

18 measures

[C]

Musical score for No. 104, 'Jeu gay'. The score is written for piano in 6/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with eighth notes and rests. The piece concludes with a final chord in the right hand.

ff. 88<sup>v</sup>-89<sup>r</sup>

No. 105 Jeu de Tierce

15 measures

[C]

Musical score for No. 105, 'Jeu de Tierce'. The score is written for piano in 3/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and rests, often beamed together. The bass staff provides a rhythmic accompaniment with eighth notes and rests. The piece concludes with a final chord in the right hand.

f. 89<sup>r</sup>

No. 106 Basse de voix humaine

21 measures

[C]

Musical score for No. 106, 'Basse de voix humaine'. The score is written for piano in 3/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and rests, often beamed together. The bass staff provides a rhythmic accompaniment with eighth notes and rests. The piece concludes with a final chord in the right hand.



f. 89<sup>v</sup>

No. 107 Grand jeu

15 measures

[C]

Musical score for No. 107 Grand jeu, 15 measures. The score is written for two staves (treble and bass clefs) in common time (C). The key signature is one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes and some triplets. There are dynamic markings like 'f' and 'ff' and articulation marks like 'tr' and 'w'.

ff. 89<sup>v</sup>-90<sup>r</sup>No. 108 Plain jeu du 6<sup>em</sup> ton

13 measures

[F]

Musical score for No. 108 Plain jeu du 6<sup>em</sup> ton, 13 measures. The score is written for two staves (treble and bass clefs) in common time (C). The key signature is two flats (B-flat and E-flat). The music is characterized by a steady, rhythmic pattern with many sixteenth notes. There are dynamic markings like 'ff' and articulation marks like 'tr' and 'w'.

f. 90<sup>r</sup>

No. 109 Fugue

16 measures

[F]

Musical score for No. 109 Fugue, 16 measures. The score is written for two staves (treble and bass clefs) in common time (C). The key signature is two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth notes and some triplets. There are dynamic markings like 'f' and 'ff' and articulation marks like 'tr' and 'w'.

f. 90<sup>v</sup>

No. 110 Jeu gay

10 measures

[F]

ff. 90<sup>v</sup>-91<sup>r</sup>

No. 111 Duo

19 measures

[F]

f. 91<sup>r</sup>

No. 112 Recit

12 measures

[F]

f. 91<sup>V</sup> No. 113 Basse de tromp. 13 mesures [F]

Musical score for Basse de tromp. (No. 113), 13 measures. The score is written in bass clef with a key signature of one flat (B-flat). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The upper staff begins with a treble clef and a key signature change to one flat. The piece concludes with a fermata over the final note.

ff. 91<sup>V</sup>-92<sup>F</sup> No. 114 Jeu de Cornet 8 mesures [F]

Musical score for Jeu de Cornet (No. 114), 8 measures. The score is written in bass clef with a key signature of one flat (B-flat). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The upper staff begins with a treble clef and a key signature change to one flat. The piece concludes with a fermata over the final note.

f. 92<sup>F</sup> No. 115 Trio 19 mesures [F]

Musical score for Trio (No. 115), 19 measures. The score is written in bass clef with a key signature of one flat (B-flat). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The upper staff begins with a treble clef and a key signature change to one flat. The piece concludes with a fermata over the final note.

f. 92<sup>V</sup>

No. 116 Grand jeu en dialogue

16 mesures

[F]

f. 93<sup>R</sup>No. 117 Plain jeu du 7<sup>e</sup> ton en d.la Re

Tierce majeur

15 mesures

[D]

f. 93<sup>R</sup>-93<sup>V</sup>

No. 118 Duo

12 mesures

[D]

ff. 93<sup>V</sup>-94<sup>F</sup> No. 119 Fugue 18 measures [D]

Musical score for No. 119 Fugue, measures 93<sup>V</sup>-94<sup>F</sup>. The score is in D major (two sharps) and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of two sharps, and a time signature of 2/4. The bass staff begins with a bass clef, a key signature of two sharps, and a time signature of 2/4. The music features a melodic line in the treble staff with various ornaments and a bass line in the bass staff.

f. 94<sup>F</sup> No. 120 Trio doux 18 measures [D]

Musical score for No. 120 Trio doux, measures 94<sup>F</sup>. The score is in D major (two sharps) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of two sharps, and a time signature of 3/4. The bass staff begins with a bass clef, a key signature of two sharps, and a time signature of 3/4. The music features a melodic line in the treble staff with various ornaments and a bass line in the bass staff.

f. 94<sup>V</sup> No. 121 Basse de voix hum:  
ou de cromhorne 11 measures [D]

Musical score for No. 121 Basse de voix hum: ou de cromhorne, measures 94<sup>V</sup>. The score is in D major (two sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of two sharps, and a time signature of 4/4. The bass staff begins with a bass clef, a key signature of two sharps, and a time signature of 4/4. The music features a melodic line in the treble staff with various ornaments and a bass line in the bass staff.

ff. 94<sup>V</sup>-95<sup>R</sup> No. 122 Recit de Tromp. 15 mesures [D]

f. 95<sup>R</sup> No. 123 Cornet avec la Basse tromp: 19 mesures [D]

f. 95<sup>V</sup> No. 124 Basse de Tromp: ou de voix hum. 19 mesures [D]

f. 96<sup>r</sup>

## No. 125 Grand jeu en dialogue

17 mesures

[D]

Musical score for No. 125, "Grand jeu en dialogue". The score is written for two staves in G major (one sharp) and common time. The piece is 17 measures long. The first staff is marked "Positif". The music features a melodic line in the right hand and a supporting bass line in the left hand. There are several trills marked with a small 't' above the notes.

f. 96<sup>v</sup>

## No. 126 Plain jeu en g re sol Tierce major

13 mesures

[G]

Musical score for No. 126, "Plain jeu en g re sol Tierce major". The score is written for two staves in G major (one sharp) and common time. The piece is 13 measures long. The first staff is marked "Positif". The music features a melodic line in the right hand and a supporting bass line in the left hand. There are several trills marked with a small 't' above the notes.

ff. 96<sup>v</sup>-97<sup>r</sup>

## No. 127 Duo

13 mesures

[G]

Musical score for No. 127, "Duo". The score is written for two staves in G major (one sharp) and common time. The piece is 13 measures long. The first staff is marked "Positif". The music features a melodic line in the right hand and a supporting bass line in the left hand. There are several trills marked with a small 't' above the notes.

f. 97<sup>r</sup>

No. 128 Recit

15 measures

[G]

Musical score for No. 128 Recit, measures 1-15. The score is in G major (one sharp) and common time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a recitative style, characterized by a steady, unchanging pulse. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is written in a recitative style, characterized by a steady, unchanging pulse. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

f. 97<sup>v</sup>

No. 129 Basse de Tromp.

21 measures

[G]

Musical score for No. 129 Basse de Tromp., measures 1-21. The score is in G major (one sharp) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a bassoon part, characterized by a steady, unchanging pulse. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

ff. 97<sup>v</sup>-98<sup>r</sup>

No. 130 Duo

18 measures

[G]

Musical score for No. 130 Duo, measures 1-18. The score is in G major (one sharp) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a duo style, characterized by a steady, unchanging pulse. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).



f. 98<sup>r</sup> No. 131 Jeu gay 18 mesures [G]

f. 98<sup>v</sup> No. 132 Basse de voix humaine 16 mesures [G]

ff. 98<sup>v</sup>-99<sup>r</sup> No. 133 Fugue 15 mesures [G]

f. 99<sup>r</sup> No. 134 Jeu en dialogue 15 mesures [G]

Fin des huit Tons de l'eglise

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