The French organ and organ music of the late seventeenth century, and the registration practices relating them to each other

Bruce Borden Stevens

University of Richmond

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THE FRENCH ORGAN AND ORGAN MUSIC OF THE 
LATE SEVENTEENTH CENTURY, AND THE 
REGISTRATION PRACTICES RELATING 
THEM TO EACH OTHER

by

Bruce Borden Stevens

Honors Paper

January, 1969
An understanding of the great body of French organ music written in the second half of the seventeenth century requires an acquaintance both with the organs for which the compositions were written and with the registration practices current at the time. The various organs in northern France for which the composers intended their Livres d'Orgue were extremely similar in disposition. This standardization extended into the area of registration, for the organ composers gave numerous registration directions¹ that reveal remarkable uniformity. This was a development not found in the equivalent, contemporary practice of other countries. It was made possible in France by the considerable stylistic similarities among the organ compositions of all the composers.

The intent of this study is to explore and clarify the interdependence between instrument, music, and registration practices. A correlation of the types of organ music of the period with the art of registration will establish the foundation necessary to demonstrate an important link between the two—an interdependence which made registration theory inseparable from musical style at this time.

In order to attain this end, the organ itself will be examined first in the effort to portray the degree of standard-
ization that obtained. After gaining an idea of the typical, late seventeenth century French organ, each species of composition for the instrument will be described concurrently with its "proper" registration, and the bond between the two will be recognized for every style.

Part I

The Renaissance French organ, out of which developed the typical French organ of the period under consideration, was an unmanageable instrument in which there was little or no order to the stops or manual divisions. During the first half of the seventeenth century, however, three divisions of the later standard French organ became the norm, largely due to Flemish influences. These were the Grand Orgue, Positif, and Pédale. Of course, small instruments continued to be built with one manual with or without pedal, but in larger instruments these divisions became standard. The Positif was placed behind the organ bench (like a German Rückpositiv) on the rail of the organ loft and in a small case similar or identical to the main case housing the Grand Orgue, Pédale, and all future divisions. In the year 1647 a third manual, the Echo, made its appearance (St. Merry, Paris; Cathedral of Chartres), and in 1664 a fourth manual called the Récit came into existence (St. Merry, Paris, Etienne Enocq, builder). The French organ now contained all the divisions it was to possess until into the eighteenth century and was consequently the organ here considered.

The Grand Orgue and the Positif were still the two main divisions at this time. The Pédale, Écho, and Récit were merely to be used for very special purposes and were
never as important as the two major manuals. Indeed, this is clearly seen in the fact that the Grand Orgue and Positif were the only full manuals---i.e. containing ranks which extended over a wide compass. Both the Écho and Récit were short manuals---not physically short for reasons of symmetry in console design---but containing only short ranks: the ranks were only of treble range (25 to 37 notes). The preponderance of the Grand Orgue and Positif over the Écho and Récit can be seen further in that these two lesser manuals contained only a few solo stops each while the two major divisions had many ensemble stops (complete Pleins jeux) as well as a large complement of flutes and reeds (jeux de détail). Indeed, the Récit at this time was never provided with more than two or three stops---flutes and reeds---and the Écho, though by 1700 sometimes containing a few principals and even an ensemble mixture, was still usually only a solo manual with several solo stops and not an antiphonal chorus with the importance of the Positif. The Pédales was the simplest division of all, consisting of only an 8' reed, an 8' flute, and sometimes a 4' flute and/or reed. Thus the pedal had only limited and specific use and was subordinate to all the other divisions. Its use was further restricted by the rudimentary condition of the pedal clavier. The pedal keys being short and small (for the toes only?), all but the most elementary pedal parts would have been technically impossible to execute.

Regarding the use of each division and their stops,
more will be said later. Now it will suffice to point out that the concerto principle of seventeenth century baroque instrumental composition operated concurrently in connection with the disposition of the organ. Each division had its own distinctive quality and was a part of the principle of terraced or graduated dynamics. The Grand Orgue was the loudest, fullest division with stops scaled in the largest proportion. The Positif was, in contrast, light with less depth than the Grand Orgue but still bright and penetrating. The Récit was clear and gentle, and the Écho even softer. The Pédale, designed to be used with the Grand Orgue, was necessarily incisive and rich in sound. These terraced plains of sound found their use in the standard techniques of the French organ composers: contrasting one or more ensembles against other different ones, contrasting an ensemble against a solo sonority, contrasting two or more solo combinations. These techniques can be seen in almost all the organ works of this period, for manual changes (and hence volume and timbre changes) are most common and frequent within even the shortest pieces.

Discussion of the individual organ stops and their distribution over the instrument will be much clearer if several specifications of important organs are provided so that a typical disposition may be borne in mind.

The organ in the royal chapel, Saint-Louis-des-Invalides, Paris, was built by Alexandre Thierry from 1679-1687. This was
the organ played by Lebègue.

**GRAND ORGUE (C-c'''', 48 notes)**

<table>
<thead>
<tr>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montre 16'</td>
<td>Flûte 4'</td>
</tr>
<tr>
<td>Bourdon 16'</td>
<td>Grosse Tierce 3 1/5'</td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Nasard 2 2/3'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Quarte de Nasard 2'</td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Tierce 1 3/5'</td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>(Flageolet 1')</td>
</tr>
<tr>
<td>Fourniture V</td>
<td>Grand Cornet V</td>
</tr>
</tbody>
</table>

**POSITIF (C-c''', 48 notes)**

<table>
<thead>
<tr>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montre 8'</td>
<td>Flûte 4'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Nasard 2 2/3'</td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Tierce 1 3/5'</td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Larigot 1 1/3'</td>
</tr>
<tr>
<td>Fourniture III</td>
<td></td>
</tr>
<tr>
<td>Cymbale II</td>
<td></td>
</tr>
</tbody>
</table>

**RÉCIT (c'-c'''', 25 notes)**

<table>
<thead>
<tr>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornet Séparé V</td>
<td>Cromorne 8'</td>
</tr>
</tbody>
</table>

**ÉCHO (c-c'''', 37 notes)**

<table>
<thead>
<tr>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornet</td>
<td>Cromorne 8'</td>
</tr>
<tr>
<td>Décomposé</td>
<td></td>
</tr>
</tbody>
</table>

**PÉDALE (AA-f, 20 notes)**

<table>
<thead>
<tr>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flûte 8'</td>
<td>Trompette 8'</td>
</tr>
</tbody>
</table>

Tremblant fort (a tremulant which was strong and rapid)
Tremblant doux (a tremulant which was weak and slow)

This organ was very similar to the organs at St. Merry (1664, E. Enocq, builder), the Versailles Chapelle du Roi (1679-81,
E. Enocq and A. Clicquot, builders), and St. Gervais (1649-50, P. Thierry, builder).

The organ at St. Gervais had been enlarged by 1684, and had the following specification when Couperin, who was the organist there, composed his two Masses.  

**GRAND ORGUE (C-c'''', 49 notes)**

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plein jeu</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montre 16'</td>
<td>Flûte 4'</td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Bourdon 16'</td>
<td>Grosse Tierce 3 1/5'</td>
<td>Claiiron 4'</td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Nasard 2 2/3'</td>
<td>Voix humaine 8'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Grand Cornet V</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fourniture III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymbale III</td>
<td></td>
<td></td>
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</tbody>
</table>

**POSITIF**

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
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</thead>
<tbody>
<tr>
<td><strong>Plein jeu</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Flûte 4'</td>
<td>Cromorne 8'</td>
</tr>
<tr>
<td>Montre 4'</td>
<td>Nasard 2 2/3'</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Fourniture III</td>
<td>Larigot 1 1/3'</td>
<td></td>
</tr>
<tr>
<td>Cymbale III</td>
<td></td>
<td></td>
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</tbody>
</table>

**RÉCIT**

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plein jeu</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cornet Séparé V</td>
<td></td>
</tr>
</tbody>
</table>

**ÉCHO**

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plein jeu</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymbale</td>
<td>Cornet V</td>
<td>Cromorne 8'</td>
</tr>
</tbody>
</table>

**PÉDALE**

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plein jeu</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flûte 8'</td>
<td></td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Flûte 4'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Boyvin was the organist at the Cathedral of Rouen. The organ there was restored in 1657 by P. Thierry and P. Desenclos to the following specification:

**GRAND ORGUE**

<table>
<thead>
<tr>
<th>Plein jeu</th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montre 16'</td>
<td>Flûte 4'</td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Bourdon 16'</td>
<td>Grosse Tierce 3 1/5'</td>
<td>Clairon 4'</td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Nasard 2 2/3'</td>
<td>Voix humaine 8'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Quart de Nasard 2'</td>
<td>Cromorne 8'</td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Petite Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Larigot 1 1/3'</td>
<td></td>
</tr>
<tr>
<td>Fourniture</td>
<td>Flgelot 1'</td>
<td></td>
</tr>
<tr>
<td>Cymbale</td>
<td>Grand Cornet V</td>
<td></td>
</tr>
</tbody>
</table>

**POSITIF**

<table>
<thead>
<tr>
<th>Plein jeu</th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montre 8'</td>
<td>Flûte 4'</td>
<td>Cromorne 8'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Nasard 2 2/3'</td>
<td></td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Quart de Nasard 2'</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Fourniture IV</td>
<td>Larigot 1 1/3'</td>
<td></td>
</tr>
<tr>
<td>Cymbale III</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ÉCHO**

<table>
<thead>
<tr>
<th>Plein jeu</th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fourniture III</td>
<td>Cornet V</td>
<td>Voix humaine 8'</td>
</tr>
</tbody>
</table>

**PÉDALE**

<table>
<thead>
<tr>
<th>Plein jeu</th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flûte 8'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flûte 4'</td>
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<td></td>
</tr>
</tbody>
</table>

In 1689 a coupler (tirasse) was added which made it possible to couple the Pédale to the Grand Orgue.

Finally, the following is the specification of the organ at the Cathedral of Chartres in 1667. It is presumed on the basis of other contemporary organs and in light of Jullien's registrations, Jullien being the organist there at the time. No document is known which gives the disposition definitely.
GRAND ORGUE (C-c'''', 49 notes)

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plein jeu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montre 24'-16'</td>
<td>Flûte 4'</td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Bourdon 16'</td>
<td>Grosse Tierce 3 1/5'</td>
<td>Clairon 4'</td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Nasard 2 2/3'</td>
<td>Voix humaine 8'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Quarte de Nasard 2'</td>
<td></td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Grand Cornet V</td>
<td></td>
</tr>
<tr>
<td>Fourniture IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymbale III</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

POSITIF

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plein jeu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Flûte 4'</td>
<td>Cromorne 8'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Nasard 2 2/3'</td>
<td></td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Quarte de Nasard 2'</td>
<td></td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Tierce 1 3/5'</td>
<td></td>
</tr>
<tr>
<td>Fourniture IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymbale III</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

RÉCIT

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plein jeu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flûtes</td>
<td>Cornet Séparé V</td>
<td>Cromorne 8'</td>
</tr>
</tbody>
</table>

ÉCHO (f-c''', 34 notes)

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plein jeu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymbale</td>
<td>Cornet V</td>
<td>Cromorne 8' (or Voix humaine 8')</td>
</tr>
</tbody>
</table>

PÉDALE

<table>
<thead>
<tr>
<th></th>
<th>Flutes</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plein jeu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flûte 8'</td>
<td>Trompette 8'</td>
<td></td>
</tr>
<tr>
<td>Flûte 4'</td>
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<td></td>
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</tbody>
</table>

2 Tremblants

All of these organs utilized extremely low wind pressure which was (and is) conducive to purity of tone. Also manual coupling was either mechanically impossible or undesirable in full combinations since the wind supply would have been inadequate. Both of these facts prove that the volume level of these organs was on a smaller scale than
what we are accustomed to hearing from the "monster" pipe organs of today.

In addition to organization into five standard divisions, each division of the late seventeenth century French organ possessed a high degree of organization into families of interrelated stops. This was one of the major achievements of the baroque organ builders. Changes from the sixteenth century included (1) reduction in the number of types of stops, especially reed stops, and (2) reduction in the variety of pitch levels of individual stops. And along with this imposition of order on the various parts of the organ came manageability and versatility unknown before: for the first time each element was designed with a functional relationship to all other elements.

The composition of the Plein jeu changed very little between the last decades of the sixteenth century and the beginning of the eighteenth. It was the first group of stops to receive standard arrangement. It consisted of the principals, bourdons, and mixtures sounding together. There were two complete Pleins jeux on any large instrument—the Grand Plein jeu of the Grand Orgue and the Petit Plein jeu of the Positif.

The Grand Plein jeu was comprised of principals 16', 8', 4', 2', sometimes 1 3/5', two mixtures, and either bourdon 16' or 8' or both. These stops found their greatest use in
the Plein jeu ensemble and were thus constructed with a view to blend rather than individuality. The presence of a tierce 1 3/5' in the Plein jeu was a somewhat sporadic practice between c. 1620 and 1660. When included, it was a special narrow-scaled (principal-type) tierce, not the wide-scaled (flute) tierce. It is said that the St. Gervais organ had both types in the Grand Orgue during the above time, but the practice died out in the last decades of the century; the Plein-jeu tierce had even been removed at St. Gervais by Francois Couperin's time (see above, p. 6.). All of the principals in the organ were of narrow scale, giving a sound more thin or transparent rather than thick and flute-like. However, the treble pipes of each principal rank were relatively wide-scaled, this producing a fuller, rounder tone in that range. The principal 16' was called montre 16', the principal 8' called montre 8' or huit pieds, and the principal 4' either montre 4' or prestant. These ranks stood at the front of the organ case on display ("en montre"). All principals were made of tin or a spotted-metal alloy of lead and tin (étain), while some of the largest pipes were constructed from wood and hidden inside the case.

The two bourdons of the Grand Plein jeu were used to enrich the ensemble as they were wide-scaled, stopped pipes with a high lead content and consequently had a warm, flute-like quality. These bourdons were quite different from those encountered today in that they lacked the third harmonic,
the twelfth, which is prominent in many modern bourdons.\footnote{11}
Also they were probably less forced and harsh due to the low
wind pressure and the open toe voicing. Besides being used
to round out the Plein-jeu sonority, they often substituted
for the montre 16' or 8' if either were missing.

Two ensemble mixtures completed the Grand Plein jeu:
the fourniture and the cymbale. Both of these stops were
multi-ranked, compound stops which sounded high partials
(always octaves and fifths only) of the fundamental pitches.
They were used to give brilliance to the ensemble---clarity
to the lower range of the keyboard, and sparkle and intensity
to the upper range. The fourniture was the lower pitched of
the two and usually had a greater number of ranks. This
number varied from III to V ranks, the larger ranked four-
nitures always adding ranks of lower pitches. Thus the
difference between various fournitures was a matter of depth,
not height. The number of ranks chosen for a particular
organ depended on the size of the total instrument, the
size of the Grand Orgue, and the size and strength of the
montres: e. g. if the Grand Orgue lacked a montre 16', a
smaller number of fourniture ranks would be in order. As
to the pitches and breaking procedure for the fourniture,
these too were fairly standardized. This mixture broke
(its highest pitched rank doubled back one octave) twice,
at f and f'. A V-rank fourniture would usually be consti-
For a III or IV-rank fourniture, builders omitted the lower pitched ranks enclosed in red above. The "ceiling" or smallest pipe in the fourniture (and cymbale) was thus set at 1/8' (15th harmonic at c'''') so that there was no mixture pipe sounding higher than the top pipe of a 2' stop.

The cymbale was constructed in a manner similar to the fourniture, but it usually had a smaller number of ranks and sounded higherpartials in all but the top octave. Due to its higher-pitched nature, it had six breaks---at c, f, c', f', c'', and f'''---in order to stay under the 1/8' ceiling set for mixtures. The number of its ranks was based directly on the size of the fourniture, for it normally had one less rank. Thus a 16' organ (a Grand Orgue division containing a 16' stop) would usually have a fourniture V and a cymbale IV or sometimes a fourniture IV and a cymbale III, the latter being the most frequent combination for an 8' organ (a Grand Orgue without a 16' stop, or a Positif). A cymbale IV would have the following disposition with the ranks in red being omitted for a II or III-rank cymbale.\(^\text{13}\)
All these principles of mixture construction are only general summations of a practice which often deviated from the "norm". These schemes were not always strictly followed; they are only a composite of what was usual.

The Petit Plein jeu of the Positif was simply a miniature replica of the Grand Plein jeu and was composed of ranks similar to those already discussed. In contrast to the Grand Plein jeu, however, the Petit Plein jeu contained no 16' stops, for the Positif was always an 8' organ. Also the montre 8' was frequently lacking in the Positif so that the bourdon 8' had to substitute. Finally, the two mixtures, while very similar to those on the Grand Orgue, most often had one less rank each than their counterparts in the larger division. The Petit Plein jeu in its complete form thus contained principals (8'), 4', and 2', bourdon 8', fourniture, and cymbale.

The Grand Orgue and the Positif were the only divisions having complete Plein-jeu sonorities. The only other manual which had any Plein-jeu stops at all was the Echo—a development which came late in the century. Here may have been found a mixture and several principals or bourdons. But
aside from being used as a manual for solo lines, the Echo was conceived of less as a third level of Plein-jeu sonority and more as a plane for literally echoing the Grand jeu of the Grand Orgue and the Petit jeu of the Positif. (The Grand jeu was a combination of reeds, cornet, and a few bourdons or principals).

Besides the principals, mixtures and bourdons of the Pleins jeux, there were the jeux de détail, consisting of the flutes and reeds. These were an innovation of the Renaissance organ builders who were searching for new tone colors and diversity. This predilection for a wealth of different and distinctive sounds continued and developed in the seventeenth century so that the jeux de détail gained more importance as the century progressed. Again, the tendency to organize took hold, and out of the conglomeration of individual sounds of the Renaissance flutes and reeds grew the flute and reed choruses of interrelated stops and the standardization of pitch levels for each chorus.

Concerning the flutes, certain generalizations can be made. The standard flute chorus of both the Grand Orgue and the Positif consisted of stops which were similar in tone quality but of different pitch levels. Usually these pitches were found in both divisions: 8', 4', 2 2/3', 2', 1 3/5', 1 1/3', and sometimes 1'. Though the members of each chorus were similar in sound to the other members of the same chorus, the different choruses themselves contrasted in
timbre and volume so that the chorus of one division could echo the chorus of another division.

The 8' flute on each manual division was most frequently the stopped bourdon borrowed from the Plein jeu ensemble. It had a neutral, flute-like quality which allowed it to blend with the higher-pitched flutes as well as with the Plein jeu. The 8' flute on the Pedale was the only open 8' flute and was simply called flûte 8'. It was made of wood and probably had more volume and definition than the 8' bourdons. The 4' manual flutes were either half-stopped like a chimney flute or completely stopped. Again the 4' pedal flute was open and similar to the pedal flûte 8'. Usually all the 4' flutes were called only flûte 4'. The flutes 2 2/3' (nasard, quinte, or sometimes gros nasard) and 2' (often quarte de nasard, sometimes flageolet of flûte traversine) were either open or stopped, while the higher-pitched flutes 1 3/5' (tierce, sometimes petite tierce, grosse tierce, or tiercette), 1 1/3 (larigot or petit nasard), and 1' (flageolet or sifflet) were open pipes. The 1' flute had less and less popularity as the century progressed. It was increasingly regarded as one of the outdated, high-pitched flutes (1/2', 2/3', 4/5', 1') of the sixteenth century. A final single flute which appeared sometimes on a 16' Grand Orgue was the grosse tierce 3 1/5'. Before the half century mark the term "grosse tierce" had commonly been used to distinguish the wide-scaled (grosse), flute-type tierce 1 3/5' from the narrow-scaled, principal-
type *tierce* 1 3/5 used in the *Plein jeu*. However, after the latter rank became scarce in the late seventeenth century (see above, p. 10.), the term "*grosse tierce*" was applied to a *-tierce* of flute quality sounding an octave lower than the regular *tierce*. Now "*grosse tierce*" meant "*grand*" or "*double tierce*" 3 1/5'. Its use was limited to combinations with the 16', and 8' *bourdons* and the other flutes to form a *Grand Jeu de tierce*, a particularly deep rich sound.¹⁶

The remaining flute ranks of the seventeenth century French organ were found as a compound stop, the *cornet* V, in several divisions. By 1660 the composition of the *cornet* had been standardized always to include five ranks of 8', 4', 2 2/3; 2', and 1 3/5' pitches. These were wide-scaled (flute-quality) ranks like the other flutes in the organ, but in contrast to these other, individual flutes, the ranks of the *cornet* were invariably short, extending from only 1 1/2 to 3 octaves in the treble range of the keyboard.¹⁷

As to how the various flutes were distributed in the organ, a general pattern was established which remained the rule throughout the period here under examination. As seen above, the *Grand Orgue* and the *Positif* had complete flute choruses. The *Grand Orgue* could contain any of the flutes mentioned although the exact number did vary from instrument to instrument. Also the *Grand Orgue* was the only division which ever had a *bourdon* 16' and a *grosse tierce* 3 1/5'. The *cornet* of the *Grand Orgue* (the *grand cornet* V) was very large-scaled and was placed above the other *Grand-Orgue* pipes.
in a so-called "mounted" position (hence the name cornet monté). The Positif division had any or all the flutes 8', 4', 2 2/3', 2', 1 3/5', 1 1/3', and 1', but they had smaller scales than their equivalents in the Grand Orgue. Although the Positif seldom had a cornet V stop, the five individual flutes of cornet-pitch could be used to synthesize a cornet. This was especially useful when a cornet was desired in the lowest octaves of the keyboard, for these flutes were full ranks whereas the cornet V ranks were always short at the bottom. The Pédale had, as stated before, a flûte 8' and most often a flûte 4'. The Récit had only a fine-scaled cornet (the cornet séparé V, placed with the other Récit stops above the Grand Orgue on a level with the grand cornet V) in addition to a reed or two, while the Echo frequently had a cornet which might have been "decomposed" (a cornet décomposé V)—i.e. five individual, light flutes of the cornet-pitches. Such was often the case when the Echo had a mixture stop so that it could be combined with several of the lower-pitched flutes alone. Although the Echo cornet and the Récit cornet were of similar scale, the Echo seemed much softer, more distant, and more delicate since this whole division was placed below the Grand Orgue and was muffled behind wood paneling and tracker mechanism. 18

The last group of stops in the organ, the reeds, were of utmost importance to the French organ composers at the end of the seventeenth century. Reeds were invented in Germany, but the French organ builders (and composers) were the first to make considerable use of them. 19 In the Renaissance the reeds, like the flutes, were conceived as simply a number of individual, colorful stops with no definite
relation to the rest of the organ or among themselves. The seventeenth century, however, brought an ordering principle observed above which here worked to make the reeds an integral part of the total instrument. The variety of different reed stops was reduced somewhat, and their various functions systematized. Nivers enumerates among his "Jeux d'hanches" in 1665, trompette, clairon, cromorne, voix humaine, musette, and regale. However, even the last two stops were archaic in the late seventeenth century, and only the first four types were common.

The Grand Orgue customarily had a trompette 8', a clairon 4', and a voix humaine 8'. The trompette and clairon were brilliant chorus reeds of similar quality designed for the rich Grand jeu combination, but the trompette was used for solo purposes also. They had full-length, tin resonators of conical shape. The voix humaine, a stop popular in France throughout the seventeenth and early eighteenth centuries (and again popular but misused and often poorly built in the nineteenth and early twentieth centuries), was a gentle reed used mainly for solo work with the tremulant to simulate the human voice. Its resonators were about ¼-length and usually cylindrical, though variation in construction was widespread. The Positif invariably held a cromorne 8' to be used as a solo stop and in the Petit jeu. It had cylindrical, half-length resonators. The Pédale usually had a large-scaled, loud trompette 8' which could be distinguished when
played with the *Grand jeu*. Moreover, the pedal clavier sometimes extended below C to AA or FF so that the *trompette 8'* (and the *flûtes 8', and 4'*') had a lower compass than is usual with modern instruments. Indeed, though the *Pédale* had no 16' stops, the *trompette 8'* and the *flûte 8'* were often really 12' ranks when the clavier went down to FF. If the *Écho* had a reed, it was a *cromorne* of a *voix humaine*. Both would have been muffled and of smaller scale than those of the *Grand Orgue* or *Positif*. Also they would be short ranked---of the same compass as the other *Écho* stops. Finally, the *Récit* might contain a *trompette 8'* , but again this stop would be softer than the *Grand-Orgue trompette* and would be of the same limited range as the *cornet séparé V* of the *Récit*.

The above plan was the normal distribution, but exceptions were somewhat frequent such as the occasional inclusion of a *cromorne* in the *Grand Orgue*. The important facts are, however, that the reeds were standardized in kind and distribution and that though the reeds increased in number and use in the seventeenth century, they decreased in kind or variety following the Renaissance. There were really only three types used: *trompettes* (which included the *clairon*---really a 4' *trompette*), *cromornes*, and *voix humaines*.

In way of summary, we shall quote Miss De Wall: "A synthesis of various trends, the seventeenth century French organ possessed a balance which rivaled that of the Medieval organs and a versatility which outshone the Renaissance organs."
It was an instrument in which integration and differentiation were held in equipoise, an instrument characterized by both discipline and fantasy.\textsuperscript{24} As we shall now see, this balance, this versatility, this discipline and fantasy were all reflected in the styles of the organ music of the period and perhaps were derived from this music, for that the musical taste of the time contributed to the evolution of the instrument is undoubtable.

Part II
We are now in a position to examine with understanding the organ music and registration procedures of the most important composers in late seventeenth century France. That registration was a matter of great concern and consequently a highly developed and systematized art can be seen in the numerous books, treatises, and prefaces to the music, all of which include instructions for registering. Also the detailed indications given in the music itself demonstrate that "particular sounds for particular pieces" was a prevailing principle. Since the organs themselves were so uniform, rules and directions for registration could be set down and followed on almost all instruments. Every stop had a definite use, sometimes only a single use. Seldom more than a handful of stops was drawn at a time; one practical reason for this was to conserve wind pressure which was none to plentiful in the instruments. Of all the instructions contained in various sources, those in the \textit{Livres d'Orgue} of the Parisian masters are of greatest relevance. These composers were
far removed from their German brethren in the use they made of variety of tone color. For instance, most of these French composers of the late seventeenth century wrote some pieces with changes of manual at almost every bar in order to change timbre (Echos, to be discussed later). Indeed, Raison in the preface to his organ works stated that his object was "to show organists, both male and female, who are shut up in provincial cloisters, how to make use of the excellent novelties and the increase in the number of keyboards introduced by modern organ builders."3

In reference to the organ composers and their works here utilized, this chart will help show their chronological positions and the organs for which they wrote:

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>CHURCH IN WHICH ORGANIST POSITION HELD</th>
<th>DATES OF APPEARANCE OF LIVRE(S) D'ORGUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nivers</td>
<td>Saint Sulpice, Paris</td>
<td>1665, '67, '75</td>
</tr>
<tr>
<td>Lebègue</td>
<td>Saint Merry, Paris and</td>
<td>1676, '85, '88</td>
</tr>
<tr>
<td></td>
<td>Organiste du Roy</td>
<td></td>
</tr>
<tr>
<td>Raison</td>
<td>Saint Geneviève, Paris</td>
<td>1688</td>
</tr>
<tr>
<td>Boyvin</td>
<td>Cathedral of Rouen</td>
<td>1689</td>
</tr>
<tr>
<td>Couperin</td>
<td>Saint Gervais, Paris</td>
<td>1690</td>
</tr>
<tr>
<td>Jullien</td>
<td>Cathedral of Chartres</td>
<td>1690</td>
</tr>
</tbody>
</table>

All of these composers wrote pieces in almost all the different compositional forms soon to be discussed in detail. As we examine each of these types of composition, we shall discover that a particular registration was intimately linked to a particular style of music and a particular style of playing it. Which precedes and determines which is a matter to be speculated upon later; at present we shall look only to discover and to catalogue these links as evidence of the standardization of registration practices.
The organ music itself had become the whole much more secular and decorative in nature: the old polyphonic, "plain chant" style of composition of the Renaissance was being discarded for a new one based on the popular clavécin idioms. Ornamentation, dance rhythms, monodic of recitative style—all elements of the secular ballets, operas, and clavécin suites—made their appearance in organ composition. Even organ works intended for church use, as in the organ Mass or simply as interlude music, were composed in this style of writing. In addition, the element of contrast was a prime consideration, both in composition and in registration (a further link between the two): within one composition chordal passages contrasted with passages in florid idiom, duple meter with triple meter, slow tempo with fast tempo, smooth legato with detached articulation, one registration with another or others.

Regarding the kinds of organ compositions written at this time, in France most organ works were named for their structure and/or the stops required for their performance—e.g. "Recit de Cromorne": "recit" signifying a flowing, most often ornamented solo line, and "cromorne" the basic color of the solo stop used for playing this line. To catalogue these various pieces, the following table and comments may prove helpful before examining each in detail with its accompanying registration.

SEVENTEENTH CENTURY ORGAN COMPOSITION TYPES
I. Ensemble Pieces
   A. Homophonic texture
      1. The Préludes: chordal, 4-part pieces
      2. The Pleins Jeux: chordal, 4 or more parts with Grand and/or Petit Plein jeu utilized
3. The Grands Jeux: chordal, stately, and unhurried with perhaps a middle section on the Petit jeu.

4. The Dialogues à Deux Choeurs: often using the Grand jeu---Petit jeu contrast in short passages.

5. The Pièces à Cinq Parties

B. Polyphonic texture
1. The Fugues Graves
2. Other Fugues: French "fugues" were not the extended works of German style. They were short, imitative works only.

3. Duos
4. Trios

II. Monodic or Solo Pieces
A. The Récits (de Voix Humaine, de Cromorne, etc.): a solo in the soprano voice.
B. The Diminutions, later called Récits de Tierce en Taille
C. The Basses de Trompette: a solo melody in the bass voice.
D. The Cornets: simply a solo, cornet melody in the soprano voice.
E. The Échos: a solo melody on several different solo stops and in echo imitation.

The various Livres d'Orgue contained these pieces in one of two formats: (1.) as a collection of individual, disconnected works often grouped according to Tons or "modes", and (2.) as versets for an organ Mass, a form still much used in the late seventeenth century in France. A word about the organ Mass as a skeleton for a number of different pieces will be necessary to discuss intelligently the pieces written to be included in this form. The organ played the first verset of the Mass, the choir following with the second. Alternation continued throughout the Proper of the Mass, but the Credo was left intact. Also additional pieces were written for the Ordinary items---e.g. the Gradual, Elevation, Communion, Offertory, etc.---and these were more expansive works than those for the Proper. In both cases the organ movements...
served to fill the gaps in the service with variations or comments on the liturgically important plainsong melodies.

The most important Masses, musically, from this period are certainly those of Couperin so we might dwell a moment on these two great works. More advanced in harmonic interest than their forerunners, the pieces or "couplets" of his Masses are nonetheless typical in demonstrating almost all the different forms of late seventeenth century French organ music. There are austere, religious, contrapuntal pieces in the old technique of the plainsong fantasia; pieces with dance feeling derived from the ballet, the vaudevilles, and the clavecinists; short chordal interludes with dissonant harmonies; dreamy récits borrowed from the opera idiom; etc. Indeed, many of the couplets from these suite-like Masses have lost all connection with their plainsong roots.

Much of what has been said about Couperin's Masses applies equally well to those of other composers such as Raison. The different movements require almost all the registration techniques current at the time since the organ Masses are, in effect, suites of all the popular styles of French organ composition of the day. They show the same interest in exploiting the tonal resources of the instrument as the purely "secular" (non-Mass) organ works.

The word "récit" had a dual usage in reference to the French organ of the late seventeenth century. As seen above, it designated a "short" manual division on the instrument.
But it also was the name of a kind of composition in which a flowing, often highly ornamented melody was heard against an unobtrusive, chordal background—a texture similar to monody. Of course, the two meanings were connected in that the Récit melody line was frequently (but not necessarily) played on the Récit manual. The melody could be in the soprano (en dessus), in the tenor (en taille), or in the bass (en basse) voice. These pieces were generally restrained and delicate in style; they may have stemmed from the opera techniques of Lully and others—the monody of the aria and recitative—for they certainly imitated bel canto singing. Lebegue uses the phrase "en imitant la maniere de chanter."^30

Small groups of stops rather than individual ranks were used for the solo lines. Thus the Récit-melody combinations really were, most often, combinations of two or more stops but were given the name of their most characteristic member. For example, a Basse de Trompette may have combined trompette 8', prestant 4', and/or clairon 4' as the solo one or more voice; a flute stops may have been used to round out a solo reed, especially if the reed were "thin, rough, harsh, or shrill,"^31 or to reinforce it and make it louder (e.g. add the nasard to the cromorne).

The combination featuring the flute tierce of the Positif (or Grand Orgue) ---i.e. the Jeu de Tierce---was used for solos as well as for fugues graves and other ensemble pieces (see below). Consisting basically of the bourdon 8', prestant 4',
nasard 2 2/3', guarte de nasard (= flute 2'), and tierce 1 3/5', it was similar to the cornet V in having the same ranks but different due to different scaling, different position, and different voicing and pipe metal. Since it, unlike the various cornets, descended to C (had the full range of the Positif manual), it was especially useful for en taille and en basse melodies where a cornet-like sound was desired. Thus "one of the most beautiful effects of which the organ is capable" was born—the Récit de Tierce en Taille. Since stops with the same name had somewhat different sounds on different organs, the direction for the Jeu de Tierce en Taille was not always exactly the same for each composer, but enough similarity is present to warrant a generalization. Nivers suggests bourdon 8', prestant 4', quinte (=nasard 2 2/3'), and tierce 1 3/5' with the doublette 2', huitpied, and seizepied (= montre 16') optional. He also called this the "gros Jeu de Diminution" diminution being an early term used to refer to a Récit de Tierce en Taille. Lebègue gives bourdon 8', montre 4', flûte 4', nasard 2 2/3', doublette 2', tierce 1 3/5', and larigot 1 1/3' with an accompaniment on the jeux doux of the Grand Orgue—i.e. bourdon 8', prestant 4', and bourdon or montre 16'' plus the Pédale de Flûte 8'.

The type of tenor melody which calls for the Jeu de Tierce registration was a dreamy, melancholy one which was likewise smooth and flowing. One was to play it tenderly,
"gravement" 36, and "rondement et la bien couler." 37

Similarly, the cromorne was often used for meditative melodies en taille. 38 They were to be played "fort tendrement" 39, and Lebègue suggests the cromorne, montre 4', bourdon 8', and nasard of the Positif. However, in contrast to the Jeu de Tierce, the cromorne was also used for soprano melodies (Récits de Cromorne) 40 in which the tempo was perhaps "plus guay" 41, and the ornamented line was played "fort tendrement [et] tenir les Cadences du Mode longues." 42 The cromorne in this case could be used alone or combined with the bourdon 8' or flûte 4', against a jeux doux accompaniment of bourdon 8' and prestant 4', bourdon 8' and flûte 4', or "huit pied tout seul." 43

The Récit de Voix Humaine was a much liked and used form, together with a form called Basse et Dessus de Voix Humaine. The latter contrasted short solo phrases in the treble and bass ranges of the Voix humaine stop and also usually ended with both hands playing at once on the Voix humaine. 44 The lines were ornamented and played "un peu lentement" 45 as well as tenderly and well slurred. 46 This solo stop was most often combined with the Grand-Orgue bourdon 8', flûte 4' or prestant 4', and the tremblant doux, and it was accompanied on the Positif by the bourdon 8' and flûte 4' or montre 4' (the jeux doux).

The type of piece called simply Cornet might well be termed Récit de Cornet since it was really an ornamented, soprano melody over a jeux doux accompaniment. 47 Any one
of the cornets of the organ might be used except perhaps the cornet monté du Grand Orgue, while the cornet séparé du Récit was the most favored choice. Raison suggests that the melody have a "quick, flowing, animated" character, and Lebègue describes these pieces as played "fort hardiment et gaiement." The final type of organ composition written at this time which utilized a long solo melody were the Basses. The most common and important kind in this group were certainly the Basses de Trompette, but here also must be included the occasional Diminution de la Basse (Jeu de Tierce solo in the bass), Basse de Voix Humaine, and Basse de Cromorne. One was advised to play all of these kinds of pieces "hardiment et nettement; il les faut beaucoup animer." For the Basse de Trompette solo, we have several suggestions for combining the stops. Boyvin indicates trompette 8', prèstant 4', and bourdon 8' or nasard 2 2/3' plus the tremblant a vent perdu if desired. But Nivers liked a louder, fuller combination of trompette 8', prèstant 4', possibly clairon 4', and even the grand cornet monté V if the organist wished. The latter of course would not sound in the lowest registers but would serve to add brilliance and volume to the highest notes in the bass melody. The accompaniment would again be a Jeux doux combination of bourdon 8' and montre 4' on the Positif. The melody itself was a stately, noble, bold one and the whole composition had a gravé air. Before leaving the topic of monodic organ works, a
final word about the accompaniment for these melodies is in order. Nearly always simple, retiring, and chordal in nature, it was played on the above mentioned jeux doux consisting of a few "foundational" flue stops. This could be (1) bourdon 8' and flûte 4', (2) bourdon 8' and montre 8', (3) bourdon 8' and pristant 4', (4) bourdon 8', montre 8', and pristant 4', or (5) one of the above plus the bourdon 16' or montre 16'. Thus a fairly wide variety was available depending on the strength and character of the solo combination. This observation can be made, however: the jeux doux was almost always a combination of two or more stops (although Boyvin mentions accompanying the cromorne with the "huit pieds ouvert seul."

Two well-liked forms of organ composition which were certainly directly transferred from the popular idioms of the clavecin composers were the Duos and Trios. Both were most often in quick, dance rhythms (often triple time) and utilized ornamentation, imitation, and dotted-note patterns. Lebègue suggested that the Duos be played "hardiment et légèrement", while the tempo marking "Gayement" is frequent. Indeed, they were lively pieces to be played in like manner on bright combinations in order to isolate and emphasize the individual lines. Almost always executed on two manuals, there were several popular registration combinations that could be used. (1) The most frequent arrangement was for two tierce combinations: the Petite Tierce du Positif in the right hand and the Grosse Tierce du Grand Orgue in the left.
Thus on the Positif: **bourdon 8', montre 4', nasard 2 2/3', and tierce 1 3/5'**; on the Grand Orgue: **bourdon 8', bourdon 16', flûte 4' or prestant 4', grosse tierce 3 1/5' if present, nasard 2 2/3', quarte de nasard 2' or doublette 2', and tierce 1 3/5'**. In addition, Raison indicates that (2) the right hand can play on the **Cornet Séparé du Récit** or the **Jeu de Tierce du Positif** with the left on the **Trompette du Grand Orgue** and "son fond", or (3) the cornet can be used for the right hand, and the **Grand-Orgue bourdon 8' and flûte 4' or prestant 4'** for the left.  

Of the trios, there were two main types: the **Trio à Deux Dessus**, consisting of two parts played by the right hand and one by the left, and the **Trio à Trois Claviers**, utilizing two manuals and the pedal. In addition to fast, duo-like trios, trios marked "Gravement" in a slow triple meter were also found. In the **Trio à Deux Dessus** the three lines were emphasized by using a slightly louder combination for the bass line of the left hand in order to balance the higher and consequently brighter lines played by the right. Several registrations were employed: (1) the preferred seems to be the right hand on the **Positif** with the **cromorne 8' alone**, or if this is not strong enough, add the **bourdon 8', or flûte 4', or montre 4'**; the left hand on the **Grand Orgue** plays on the **bourdon 8', flûte 4' or prestant 4', nasard 2 2/3', quarte de nasard 2', and tierce 1 3/5' plus the tremblant doux**. Moreover, the following could be used: (2) Duo combinations
as given above; (3) right hand on the Positif with bourdon 8', montre 4', nasard 2 2/3', tierce 1 3/5', and left hand on the Grand Orgue with trompette 8' alone; (4) right hand on the Positif with bourdon 8', flute 4', nasard 2 2/3', tremblant doux, left hand on the Grand Orgue with voix humaine 8', bourdon 8', flûte 4'. Finally, for the Trios à Trois Claviers one could use any of the above dispositions plus the "Pédale de Flûte" (flûte 8' in the Pédale). Lebègue suggests several other combinations using the tierce, voix humaine, cornet, and cromorne, but the main theory was to have two distinct timbres for the two manual-voices and to use with this the open, full, 8' pedal flute for the lowest voice.

We shall now consider the two great ensemble combinations and the compositions that employed them: the Grand Plein jeu (and its miniature twin the Petit Plein jeu) and the Grand jeu (and its smaller replica the Petit jeu). Compositions employing these ensembles often contrasted one member of a pair with the other in some way, although pieces using only one sound were not uncommon. As with all of the French organ music of this time, these pieces were very short (not more than one or two pages in modern editions) so that the tendency toward tonal variety still was not abandoned.

The Grand Plein jeu, the combination described above of montre or bourdon 16', bourdon 8', montre 8', prestant 4', doublette 2', fourniture, and cymbale, was used uncoupled.
in chordal compositions such as the Prélude, the Plein Jeu, and five-part pieces using the trompette 8' in the Pédale as a récit de trompette en taille. Raison maintained that compositions or passages characterized by the Grand Plein jeu be played "fort lentement" with the notes well joined.

The Petit Plein jeu du Positif was similar in sound (see Part I of paper) but less weighty or ponderous. Consequently, ensemble music on this combination was rendered lightly and in a flowing manner. This consisted primarily of passages replying "in dialogue" to the Grand Plein jeu although most real Dialogues were reserved for the sonority of the Grand and Petit jeux.

The Grand jeu ensemble has been mentioned before. Nivers liked to synthesize it from the Jeu de Tierce (bourdon or montre 16', bourdon 8', prêstant 4', nasard 2 2/3', doublette or quarte de nasard 2', and tierce 1 3/5') plus the trompette 8', clairon 4', grand cornet monte V, and cromorne 8' if there was one on the Grand Orgue. He also indicates use (an early misuse?) of the tremblant à vent perdu if one was available. Since the reeds decreased in force and pungency in their upper registers, the cornet (which did not sound in the lower octave(s) ) reinforced the upper notes of the Grand jeu chorus, making them equal in power to the lower tones where the reeds were strong. This was the principal function of the grand cornet, and it was scaled so that its lowest octave had little power in order to afford a smooth, gradual transition from lower notes (without cornet) to higher ones.
The Petit jeu, a reduction found on the Positif of the Grand jeu, consisted of bourdon 8', flûte or prestant 4', nasard 2 2/3', quarte de nasard or doublette 2', tierce 1 3/5', and cromorne 8'. It was used mainly in dialogue with the Grand jeu.

Before examining the dialogue form and the écho form, a word should be said about the basically four-part, homophonic compositions performed on the Grand jeu only. Simply called Grand Jeu, they were similar to the Préludes and the Pleins Jeux, and, indeed, Jullien designated some of his Préludes for the Petit followed by the Grand jeu.

The Dialogue and the Écho were much enjoyed forms in the late seventeenth century, for they caught the fancy of a people who relished colorful variety in all art. The Dialogue is best exemplified in the Dialogue à Deux Choeurs in which ensemble passages on the Grand jeu alternate with passages on the Petit jeu—a sort of "statement-reply" technique. Usually the Petit-jeu passages were not mere repetitions of those on the Grand jeu; this was one main difference between Dialogues and Échos. There were other species of Dialogues: those which were like the Dialogues à Deux Choeurs but which added passages of récits en dessus et en basse for the Grand jeu over Petit jeu accompaniment; Dialogues à Trois Choeurs which added ensemble passages on the "Cornet d'Écho" (Écho-manual cromorne); and what may be called "solo dialogues," especially liked by Couperin. These were similar
in some ways to Duos, Récits, and Échos in that they con­
trasted two or more solo-voice lines in dialogue fashion,
occa­nially against a jeux doux accompaniment, with one
voice always being the most prominent. 79

As to the Echo form, this consisted simply of two or
more solo lines alternating in strict echo imitation, often
at every phrase. 80 The most common registration for this
"ear tickling" technique was the cornet séparé of the Récit
(or the Grand-Orgue cornet) for the louder, "closer" voice,
and the cornet d'Écho for the soft, "distant" echo-reply.
The effect must have been arresting to contemporary listeners
since the Echo manual division was a recent innovation in
enclosing and thus muffling pipes. Both Dialogues and Échos
had two common characteristics: (1) they made a definite and
important point of contrasts, and (2) they were played in a
bold, quick, animated manner.

The final type of composition for the organ in this
period was the Fugue. This was (in France at least) an
old or "late" form, almost anachronistic. French fugues
were most often simply short works of fugal or imitative
character---not the lengthy and highly developed fugues of
the German manner. They also could contain material of
homophonic character. One particular kind of fugue stands
out, at least in name: the Fugue Grave. These stately fugues
could be performed on (1) the Gros Jeu de Tierce with tremblant;
(2) the trompette 8' (with foundations); 81 (3) the cromorne 8',
bourdon 8', montre 4' of the Positif; (4) the trompette 8'

34.
"accompagnée de son fond qui est le bourdon et le prestant"
in one hand and the cromorne 8' alone in the other with
manuals coupled; (5) a Jeu d'Anches of bourdon 8', prestant 4',
trompette 8', clairon 4' ; or (6) the Grand and Petit Jeu. Other fugues in a more lively manner could utilize the lighter
combinations above of the Petit Jeu de Tierce. The preponderance of reeds in these options illustrates the French
predilection for reed-color as opposed to the more neutral
flue-work. A last species of fugue can be distinguished:
that which was called a Quatuor (quartet). Boyvin describes
such compositions as "fugues de mouvement dont les parties
sont agissantes et plus chantantes que la fugue." And
Jullien advises a free manner of playing using the cornet
séparé for the soprano and alto, the cromorne 8', bourdon 8',
and montre 4' for the bass and tenor. Boyvin indicates
several other combinations, one of which is particularly
intriguing: basse and dessus on the Jeu de Tierce du Grand
Orgue, and taille and haute-contre on the cromorne 8', bourdon 8',
and montre 4' of the Positif. This would involve either
coupling one voice to the pedal or having "un ami" help
out by playing the bass with a "third hand". The latter
practice was not too uncommon at the time.

The use of the Pedale in the organ music that we have
been considering deserves some individual attention. It
was employed in only three distinct and common ways: (1) to
play a loud, cantus fìrmus melody in the first tenor voice
of a five-part piece in which both hands played on the Grand.
Plein jeu. Here the trompette 8' would have found its greatest use; (2) to play the lower line in a Trio à Trois Claviers; (3) to play the soft lower line in a récit en taille. That the pedal parts were not intended as supporting bass sonorities can be seen reflected in the instruments' construction: any 16' (bass) stops were always located on the Grand Orgue, not on the Pédale. Thus the Pédale was conceived mainly as a division for playing tenor lines and solos. Although sometimes used to play bass lines in fugues by coupling the Grand Orgue to it, the Pédale was essentially a solo clavier similar in theory to the Récit.

All these rules of registration were originally set down and now have been brought forward according to the apparently formulated and standardized practice of the time. They seem, through their very precision, to demand strict adherence. However, it was not essential to play these pieces always with the registrations as marked or even as generally prescribed. Nivers observes, "On les [the given registrations] peut tous changer et toucher sur d'autre Jeux à discretion et selon la disposition de l'Orgue." Twenty-five years later Jullien wrote, "...comme les jeux ne sont pas tousjours d'une égale bonté, [from organ to organ] ce la fait que Messieurs les organists y adjousten ou diminuent comme bon leur semble." Nevertheless, even given this latitude, the designated practice presumably was (and should be) followed whenever possible.

This last statement can be made simply because there
was a definite and important link between any one type of organ music and the registration assigned to it. This link was recognized and magnified by the French organ composers in the late seventeenth century. They knew that a round, full trompette sound was more appropriate for a stately bass melody than, perhaps, a thinner, more piercing cromorne in that tessitura. Likewise, they realized that the more intimate and subtle cromorne or Jeu de Tierce was "right" for a meditative, en taille melody. In addition, the manner of playing a piece was determined as much by the registration used as by the style of music itself: with the Grand Plein jeu a smooth legato and stately tempo were expected, and when moving to the Petit Plein jeu ensemble, a more detached touch and animated rhythm were in order. Indeed, the registration became such an intrinsic part of the music in the minds of the organists-composers that compositions were often named for their registrations and by such titles the character of the music was indicated: a Plein Jeu always meant a sober, majestic composition of a liturgical nature played on the Grand Plein jeu, while a Dessus or Récit de Cornet indicated a light, decorative solo. This relationship was carried over into the organ Mass. Certain types of composition became customary for particular Mass-sections; likewise the registrations that went with the music became customary for those sections also—e.g., the Offertory was played on the Grand Jeu since it was a bold, chordal composition of thick texture, and the Agnus Dei was rendered on
the *Pleins jeux* of the *Grand Orgue* and the *Positif*, these two ensembles then becoming the usual sonorities for that portion of the Mass.

All exceptions aside, the late seventeenth century was a period of really astounding uniformity in French organ registration precisely because a particular style of composition was thought of synonymously with its appropriate sonority, and in turn because each sonority of the organ was conceived in terms of a particular kind of music and style of playing.
Registration procedures will subsequently be understood to stem from the prefaces to and the detailed registrations given in the works of Boyvin, Couperin, Jullien, Lebègue, Nivers, and Raison. The editions used are:


*See note 27 below.
14 De Wall, No. 1, p. 16.
15 De Wall, No. 2 (April, 1963), p. 44-45.
16 Williams, P., p. 181.
17 De Wall, No. 2, p. 46.
18 Ibid., p. 48.
20 Nivers, original preface.
21 De Wall, No. 2, p. 66.
22 Ibid., p. 66.
23 Williams, P., p. 185.
24 De Wall, No. 3, p. 91.
27 Julien Tiersot in his work Les Couperins (see Wilfred Mellers, François Couperin, p. 341), and the researches of A. Tessier and P. Brunold (see Baker's Biographical Dictionary of Musicians, p. 325) have established that the works are not a late inspiration of François Couperin, Sieur de Crouilly (as attributed in vol. 5 of Guilmant's Archives), but that they are certainly by his famous nephew François Couperin le Grand. Published in 1690, they are among his earliest compositions.
28 Grace, p. 20.
29 Mellers, p. 86.
30 Lebègue, original preface.
31 Dom Bedos de Celles, quoted in Williams, P., p. 191.
32 Williams, P., p. 189.
33 Nivers, preface.
34 Lebègue, preface.
35 See Couperin: Messe Solennelle, 6e Couplet du Gloria. Also Jullien: Tierce en Taille du Cinquième Ton; and Nivers: Diminution de la Basse du Premier Ton.
36 Lebègue, preface.

37 Raison, original preface.

38 see Couperin: Messe Solemnelle, Benedictus Élévation; and Jullien: Chromorne en Taille du Premier Ton.

39 Raison, preface.

40 see Raison: Domine du Masse du Premier Ton; and Nivers: Récit de Cromborne du Premier Ton.

41 Nivers, preface.

42 Raison, preface.

43 Lebègue, preface.

44 see Raison: Benedictus du Masse du Premier Ton; Couperin: Messe Solemnelle, 7e Couplet du Gloria; and Jullien: Récit de Voix Humaine du Deuxième Ton.

45 Lebègue, preface.

46 Raison, preface.

47 see Nivers: Cornet du Deuxième Ton; Jullien: Dessus de Tierce ou Cornet du Quatrième Ton; and Couperin: Récit de Cornet du Messe Solemnelle.

48 Raison, preface.

49 Lebègue, preface.

50 see Nivers: Diminutions de la Basse in several Tons.

51 Raison, preface.

52 Boyvin, original preface.

53 Nivers, preface.

54 see Jullien: Basses de Trompette du Premier et du Deuxième Tons; Raison: Quoniam tu solus from the Masse du Premier Ton; and Nivers: Basse de Trompette du Sixième Ton.

55 Lebègue, preface; and Nivers, preface.

56 Boyvin, preface.

57 Lebègue, preface.

58 see Jullien: Duos du Prémier Ton; Couperin: Messe Solemnelle, 3e Couplet du Gloria; and Raison: Second Agnus from the Masse du Premier Ton.
59 Raison, preface; Boyvin, preface; Nivers, preface; and Lebègue, preface.

60 Raison, preface.

61 See Jullien: Trios in all Tons.

62 Raison, preface; Boyvin, preface; and Lebègue, preface. Also see Couperin: 5e Couplet du Gloria du Messe Solemnelle and 4e Couplet du Kyrie du Messe à l'Usage des Couvents.

63 Lebègue, preface.

64 Raison, preface.

65 Lebègue, preface.

66 Goode, p. 71. Coupling was possible at this time (Positif to Grand Orgue) but was apparently uncommon due to the real lack of comments on it in the registration directions given. Also if used at all, it would not have been used to couple a full Positif to a full Grand Orgue combination since the wind supply could not have handled so many ranks speaking at once. The late seventeenth century French organ was indeed an instrument of small, distinct ensembles as opposed to the thunderous sound-mass found in most modern organs.

67 See Jullien: second and third Préludes du Premier Ton; and Nivers: preface and any Prélude.

68 See Raison: Kyrie and Gloria du Messe du Premier Ton; Couperin: Premier Kyrie du Messe à l'Usage des Couvents; and Nivers: preface and any Plein Jeu.

69 See Jullien: Préludes à Cinq Parties du Troisième Ton et du Huitième Ton; and Raison: Autre Premier Kyrie du Masse du Premier Ton.

70 Raison, preface.

71 Ibid., preface.

72 Ibid., Agnus Dei du Masse du Premier Ton.

73 Nivers, preface.

74 Ibid., see any Grand Jeu.

75 See Jullien: Préludes du Premier et du Deuxième Tons.

76 See Nivers: any Dialogue à Deux Choéurs; and Jullien: Dialogue du Troisième Ton.
see Raison: Amen du Masse du Premier Ton; and Jullien: Dialogue du Deuxième Ton.

see Jullien: Dialogues du Premier et du Huitième Tons.

see Couperin: ⁴ᵉ Couplet du Kyrie et ⁷ᵉ Couplet du Gloria du Messe Solemnelle, and ⁵ᵉ Couplet du Kyrie du Messe à l'Usage des Couvents. Also Raison: Qui Tollis and Tu Solus Altissimus from the Masse du Premier Ton.

see Nivers: any Echo.

Nivers, preface.

Boyvin, preface.

Lebègue, preface.

Goode, p. 73.

Nivers, preface.

Boyvin, preface.

Jullien, preface.

Boyvin, preface.

see Couperin: Kyrie and Gloria du Messe Solemnelle.

Nivers, preface.

Jullien, preface.


