A study of selected manuscript sources of French organ music of the 17th and early 18th centuries, with particular reference to the organ mass

Caroline Cradock BMus(Hons)

PhD Musicology
The University of Edinburgh
2007
F-PcMS4689

An anonymous livre d’orgue
Preface

Description
Manuscript F-PcMS4689 of the Bibliothèque Nationale, Paris is an anonymous organ and harpsichord book dating from the early 18th century. Originally belonging to the Conservatoire de musique in Paris, it consists of printed manuscript paper in octavo oblong format, with six staves of five lines each per page. Guillo (2001) details the height of the staves as 11.5mm each, and the distance between them as 13mm. The dimensions of the total staves on the page are 133x170mm, while he gives the page measurements as 155x200mm. My own measurements were slightly smaller, at 152.5-196.5mm. The manuscript has been written in from both ends, and is therefore referred to as parts I and II.

Contents
Manuscript F-PcMS4689 consists primarily of short organ pieces for use in alternatim in a Roman Catholic Mass. Indeed, I believe it to contain two complete mass settings as well as a variety of other versets. A number of harpsichord pieces are also included. The manuscript appears to be the work of possibly four, or at least three, separate hands. The first three pieces, which have been identified by Gustafson (1990) as being by Dieupart, are in hand A. They are from the first two of his SixSuites published in Amsterdam in 1701/1702. Gustafson points out that the fragment of La nanete on folio 26v of part II is from a piece of that title by François Couperin. The chanson de noel at the end of part I of the manuscript is in hand C, as are the pieces on folios 25v-26v of the second part of the manuscript (apart from the prelude which is in hand B). Curfles jesus on folio 28r of part II is also in hand C, while the fragment on folio 27v of part II is probably in a fourth hand, although the writing is certainly similar to hand C. The rest of the manuscript, including all of the organ pieces except those already mentioned, are in hand B. Indeed hand B appears to have planned the entire source, probably after the insertion of Dieupart’s pieces at the start of the manuscript.

Provenance
The contents of this manuscript are largely consistent with French organ manuscripts of the period. It contains organ music for the Roman Catholic liturgy as used in France during the 17th and 18th centuries. Most of the titles of the pieces are consistent with published French organ compositions of the time, and the two concordances are of French harpsichord publications. The exceptions are the pieces titled trompette haute and trompette basse. These terms are atypical of French sources and indeed are only found in one other source – the manuscript pieces of Thomas Babou, a contemporary composer from Walloon. The use of the Italian primi toni is also suggestive of a Walloon, rather than French origin, as Italian influence was strong in the Southern Provinces. Finally, the use of diminished seventh chords, found particularly in the Aire Sauvenier on folio 28v of part I is also not typical of French organ music at this time.
The original catalogue entry for F-PcMS4689 reads:

Livre d’orgue et de clavecin. – Ms. Autographe
d’un auteur inconnu, écriture de 1690 à 1720 environ,
école Belge – In 8 obl.; deux livre commençant
à chaque extrémité de livre, I, 29ff.; II, 28ff.
Au fIII, 20v, “aire nouvelle (sic)” avec la date “1715”;
le nom de “sauvenier” a tete de deux morceaux, I, 17v1. et 28v.
quelques additions, de graphie allemande.
ms. autographe

Editorial method
Clefs, key signatures, accidentals, and rests have all been modernised in this edition. All editorial additions are in brackets.

Clefs
The manuscript is written in treble and baritone clefs throughout. The bass clef has been substituted for the baritone clef throughout.

Key signatures
The repetition of a sharp or flat at the octave in key signatures has been omitted. Pieces with key signatures of one sharp or flat fewer than is customary nowadays have been left unchanged.

Time signatures
These have been maintained as in the original.

Accidentals
The accidentals in the manuscript apply only to the note which they precede, except in the case of repeated notes where the scribe has been inconsistent. In this edition accidentals apply for the whole bar. Consequential accidentals are in brackets. Other editorial accidentals are in brackets and are the subject of comment in the critical commentary. The cancelling of a sharp or a flat has been modernised, to the current usage of a natural.

\[\text{This is an error. The name occurs on folio 1:17r.}\]
Rests and note values
The notation of rests and note values has been maintained. For example, where two tied minims are given instead of a semibreve, the editor feels that to modernise this would hide an aspect of the composer’s thought process and something of the character of the manuscript. The scribe habitually omits rests in the second entering part at the beginning of pieces. These have been supplied without comment.

Beaming and stems
The original beaming has been maintained, however the direction of note stems has been modernised.

Repeats
Repeat marks have been added to all binary dances where omitted, and comment is made each time.

Ornaments
The ornament shown by the symbol ~ occurs throughout the manuscript in the works of hand B. Its precise meaning is unclear, but it usually appears to be a port de voix [for example in ‘la complainte Sauvenier’, I:f17r, bar 9]. On the other hand, sometimes this cannot be the case [see ‘fugue’, I:f15r, bar 8; or ‘fugue’, I:f22r, bar 5]. Hand C uses the symbols ⌂ and ⌘ but not ~. It would appear that the former is probably equivalent to hand B’s use of ~, and therefore for consistency the ⌂s in hand C have been changed to ~. Regarding the placement of ornaments, some appear to have been placed casually, or indeed erroneously, and the player should respond accordingly.

Expansion of text
The indications ‘6ti’ and ‘4ti’ have been expanded as ‘6ti [toni]’ and ‘4ti [toni]’ respectively (rather than ‘6 t[on]i’ and ‘4 t[on]i’) on the basis that the indication ‘2di’ must be an abbreviation of ‘Secondi’, and thus ‘6ti’ is read as ‘Sexti’.

Critical commentary
MSI: folio

1r Gavotte 5 – the number refers to the numbering in the publication of this piece, where it is the fifth item in the book
1v b15, beat 2, bass, G has an unnecessary sharp
3r b45, lh, A sharp minim and A crotchet – these have been amended to Bs in line with the publication
b54, beat 2, rh has an E, which has been amended to an F in line with the publication
3v b1, beat 2, rh has dotted crotchet and two demisemiquavers
b15 (second time) manuscript has half bar, which has been altered in line with the final bar
4r b22, beat 2, bass, last quaver is F sharp in manuscript
b23, beat 2, bass, C-D-E
b30, bar is repeated at beginning of next system
b8, beat 1, bass, manuscript has E dotted crotchet
bb 3-4 – no tie in manuscript
b2, beat 2, bass, second F has no sharp
manuscript has piece beginning on beat 1
lh begins simultaneously with re, with two minim Es tied in tenor and a minim E and two crotchets, G sharp and A, in the bass bar lines have been moved forward one beat
b5, beat 3 is missing in the manuscript
b4, beat 1, tenor has no sharp
b2, beat 2 – b3, beat 1, lh is on top stave
bb31-34, lh, lower octave phrases are on lower stave
b37, bass has no rest
no repeats in manuscript
b26 is repeated at start of new stave
b1, lh has no rests
b7, bass, manuscript does not repeat sharp
fugue, b4, beat 1, bass has both quaver rest and a quaver G; the latter has been eliminated here
finale, b5, beat 2, lower stave, tied quaver Es are a crotchet in manuscript
fugue, b3, beat 1, no flat in manuscript
fugue, b2, last crotchet, second F has no sharp
no time signature in manuscript
bb8-9, bass part has no rests; b9 – tenor part has no rest
b5, lower stave has no rest
b3, rh should be read as triplets, but has been left as in the manuscript
b15, manuscript has no rest, and no final repeat
manuscript has no repeats
MSII: folio
b4, last quaver has no sharp
b8, beat 1, rh, manuscript has no sharp
b6, beat 2, bass has no sharp
b6, beat 1, tenor notes in brackets have been erased in manuscript
b11, beat 1, top part, second C has no sharp
bb3, 7 and 13 tenor has no crotchet rest and minim note, but positioning and b5 suggest should be two crotchet rests and crotchet
b17, bass has crotchet rest and minim note
6r fugue, b2, lh, last D has no sharp
b5, beat 2, lh, second C has no sharp
6v b4, manuscript has beat 1 in bar 3, making it a three beat bar, then beat 2 of b4 occurs twice as b4
8r b7, beat 1, rh has a crotchet and two quavers, lh has a minim, thus making a 5 crotchet bar
10r b15, beat 2, second D has no sharp
11r b1, last D has no sharp
b4, lh as above
b9, rh as above
11v b4, second G of lower part has no sharp
12v b5, second B has no flat, although third and last ones do
b11 is on folio 13r in the manuscript
14r b5, second G has no sharp
b6, second F has no sharp
b11, second G has no sharp
b12, second D has no sharp
14v b4, tenor, manuscript has no tie
15r b9, lh, second F has no sharp
17r b7, manuscript has no rest
20v manuscript has no repeats
22v bb5-6 have no rests
23v final bar is half length in manuscript
24r no repeats in manuscript
24v b3 has no rests
25r last bar, lh is blank
25v b7, rh beat 1 has G
b10, lh has a superfluous flat on the E
26v autre litalie, b3, lh, second G has no sharp
b4 has no rests
b7, lh, first crotchet is a D
27r b15, lh, last crotchet is a minim in manuscript, and quaver is a crotchet
b20, rh, G has a superfluous sharp
28r has no time signature
b11, beat 2, rh, has no flat
Example of scribal hand B
Part I

[Suite in A]
Gavotte 5
Ouverture
Gigue

[Kyrie]
Prélude primi [toni]
Fugue
Trompette basse
Cornet
Final

[Gloria]
Prélude 4ti [toni]
Fugue
Duo
Trompette basse
Cornet
Trio grand jeux
Trompette haute
Tremblant doux
Finale

[Sanctus]
Prélude 6ti [toni]
Fugue
Finale

[Sanctus]
Prélude 6ti [toni]
Duo
Duo sur le 2 trompettes lentement
[Agnus dei]
  Fugue  
  Finale 6ti [toni]

Finale

Sarabande

La complainte Sauvenier

Suitte

Aire champetre

Ballet en Suitte

[Kyrie in D]
  Prelude primi [toni]
  Fugue
  Cornet
  Duo
  Final

[Gloria in G]
  Prelude
  Fugue
  Duo
  Trompette haute
  Trio
  Fugue
  Tromp[ette] basse
  Cornet
  Finale
[Suite in g]
Prelude 2di [toni]
Fugue
Trompette haute
Duo
Trompette basse
Fugue
Trio
Cornet
Duo
Tremblant
Finale

Chanson de noël: Brillante nuit heureuse et sans seconde

Aire Sauvenier

Part II
[Kyrie]
Prelude primi [toni] un ton plus haute
Fugue
Cornet
Tromp[ette] basse
Finale

[Gloria]
Prelude
Fugue
Duo
Cornet
Trio sur le grand jeux
Fugue
Tromp[ette] basse
Tromp[ette] haute
Finale
[Sanctus]
Prelude 6ti [toni]
Fugue
Finale

[Sanctus]
Prelude du Sanctus
Duo
Trio sur la flute douce

[Agnus dei]
Fugue agnus dei
Finale

Dialogue

Trio sur le 2 trompette 4ti [toni]

[Suite du 4ti toni]
Prelude 4ti [toni]
Duo
Cornet
Finale

[Magnificat]
Prelude 6ti [toni]
Fugue
Cornet
Trompette basse
Trio sur le grand jeux
Finale

[Magnificat]
Prelude primi [toni]
Fugue
Cornet
Trio sur le grand jeux
Trompette haute
Final

Aire nouvelle 1715

Trio

Prelude 8tavi [toni]

Aire nouvelle

Gavotte

Duo

Nouvelle gigue

La nanette

Prelude

Autre Litalie

[2 preludes]

[fragment]

Cur fles jesus
gigue

1ere fois

2eme fois

R[prise]
[Gloria]

prelude 4ti [toni]
duo sur les 2 trompettes lentement
la complainte Sauvenier
chanson de noel

Brillante nuit heureuse et sans seconde
[Gloria]

3v

prelude

6

10

63
Trio sur le grand jeux
[Sanctus]

prelude 6ti [toni]

72
trio sur le grand jeux
27

prem[ier] fois

2ème fois
duo
nouvelle gigue