

# Partita Sei Geprüft

Gepr. = 10, 13, 14

Choral - Sw - Oboe 8, Pr. 4, 2 / HW - Pr. 8, 4, 2, Sw 8 /  
 Ped. Oboe 8, Ch. Bass 4, Sw 8, Gt 8

I. Sw Oboe 8, Pr. 4, 2 / Choir 8, 8, 8, 4, 2,  $1\frac{3}{5}$ ,  $1\frac{1}{3}$

II. Sw. Gd 8, fl. 4, Quint 4

III. Sw. Gd 8, Sw Unison off, Sw 4 / HW. fl 4

IV. Ch. fl. 8, 4, 2

V. Sw. Gd 8, Pr. 4, 2 / Choir fl. 4, Clar. 8, Sw 8, 4  
 HW - Clarabella 8, Oct. 4.

(7)

VII. Sw: O. Oboe 8, Tr. 8, Ob. 8 / Ped. Op. Oboe 16', Sw 8.  
 HW - O. Oboe 8, Oct 4, fl 4, Oct. 2, III

VI. Sw. Op. Oboe 8, fl. 4

(8)

VIII. Sw. Bass 16, Gd. 8, Pr. 4, / Ped - L. Gd 16, Sw 8  
 Choir fl. 8, 4, 2,

(10)

IX. Sw Tr. 8 / Ped - Sw 8 / Ch. - 8, 8, 8, 4, 2,  $1\frac{1}{3}$   
 HW - Clara 8, Oct. 4, 2

(13)

X. Sw O. Oboe 8, fl 4, Pr. 4, Oct. 2, Tr. 8 / Ped O. Oboe. 16, Gt 8  
 Ch. 8, 8, 8, 4, 2,  $1\frac{3}{5}$ ,  $1\frac{1}{3}$ , Sw 8 / HW - Pr. 8, Oct. 4, fl. 4

(14)

XI. Sw. O. Oboe. 8, fl. 4, Pr. 4, 2 Tr. 8 / Ped Oboe 16, Tuba 16, Sw 8, 4  
 Choir - 8, 8, 8, fl. 4, 2, Tierce  $1\frac{3}{5}$ ,  $1\frac{1}{3}$   
 HW Oboe 8, Pr. 8, Clara 8, 4, 4,  $2\frac{2}{3}$ , 2, III, Sw 8, 4, Ch. 8,

8=12  
2, 7, 11

Collegium Musicum  
January 30, 1973  
Doug Bush

Nicolas de Grigny - 1672-1703

Biographical Sketch:

- a. one of at least six children born to Louis de Grigny and Elizabeth nee Debauve
- b. baptized on 8 September 1672 at St. Pierre-le-Vieil
- c. a student of the royal organist, Nicolas Lebeque
- d. had a connection with G. Muffat and Froberger while studying in Paris
- e. appointed organist at abbey of St. Denis (1693-1695)
- f. married Marie-Magdelaine de France in ca. 1695, father of seven children
- g. assumed duties as organist of the Rheims Cathedral in December, 1697
- h. in 1702 - offered his services gratis to the poor parish of St. Symphorien for two years on condition that the position was confirmed if the authorities then found themselves able to offer a salary
- i. died 30 November 1703 - buried in the cemetery of St. Michel de Reims, "commonly called St. Denis"

# AGRÉMENTS

Tremblement (Cadence)    Cadence Supérieure    Cadence Inférieure    Tremblement Appuyé

Tremblement Lié (Slurred)    Tremblement Ouvert

Tremblement Fermé    Pincé (Mordent)    Pincé Double

Port de Voix    Port de Voix and Pincé    Appoggiatura

Coulé de Tierce    Arpègement    Tierce Coulé

Double

Double Cadence

Cadence Final (used to close sections of a movement)

Liasons

Various 17th and 18th Century French composers differed to some degree from these rather standard ornaments. One sign may mean different things to different musicians. Read the composers' prefaces.

An example of different opinions: Gouperin --- Begin trills (tremblements) slower than they end.  
 Rameau ---- Begin trills with rapid notes and then relax the speed.

PREMIER LIVRE D'ORGUE  
DE  
NICOLAS DE GRIGNY (1672-1703)

PREFACE

The most striking men are often the most obscure. Fate has shrouded with mystery the personality of certain geniuses. Such is the case with de Grigny.

An organist as any other, who left, as any other, a Livre d'Orgue. We will be concerned with the school of these virtuoso-composers which, in scarcely a half-century, gave to the organ of Louis XIV its splendid and subtle character.

Ignored by his Age, dead at 31, he remained little known until the time at which Guilmant and Pirro published his unique instrumental message (1904). From this eclipse of two centuries, there was one exception, an exception of quality; namely, J.S. Bach who, copying the entire work to prepare himself in the study of organ, seems to point us towards this precious collection signed by a young Frenchman of 27.

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Summarizing the historical details that we have, in 1904, the short preface of A. Pirro:

Through his father Louis de Grigny, or Degrigny, or Desgrigny, Nicolas-- who may have had a family Christian name of André--came from a family of notable musicians: all organists, fiddlers, living parsimoniously, ruined by debts. But they knew as well the secular musical circles (balls, meetings, banquets), as the more refined and erudite music of the church (the Music Master of the Cathedral managed the organs of the city; under Louis XIII and Louis XIV, Francois Cosset, Jean Talon, and Jacques Rosseau). "Born in 1671, at St. Etienne de Reims," Nicolas died at St. Michel of the same city on November 30, 1703, "at the age of 32 years or thereabouts."

He came as a young man to Paris, to which had been attracted a notable musical elite that had found employment in the capital: especially one musician, Pascal Colasse; and one organ builder, Etienne Enocq. His name appeared on the list of Masters for 1695. He married around the same year Marie-Magdeleine de France, the daughter of a Parisian merchant. In 1696 he was at Reims. Over the years his family was enlarged by new offspring. He held in 1698 the title of organist of Notre-Dame. On the 1st of December 1703, he was buried in the cemetery of St. Michel de Reims, "commonly called St. Denis."

Such is, in essence, the information we have from Pirro's research. In publishing the work of Lebègue in 1909, the same historian added, in evidence, a citation from the Mercure Galant for January 1698 that N. de Grigny had been, at Paris, the disciple of N. Lebègue.

To all of this, F. Raugel, in 1927, added some complementary information, namely that N. de Grigny had held, from 1693-1695, the organ of the abbey church of St. Denis.

Some years later, M. Cremser, a teacher at Passy-Grigny, made regional investigations on our organist. Alas! All the manuscripts of this scholar were ransacked during the exodus [from the occupation].

To continue, and around the same time, a specialist in obscure genealogy, Dr. Pol Gosset, undertook to establish, thanks to the registers of the Civic State of Reims, a genealogy of the family. The result of his investigation was offered to scholars in 1934 in the Travaux de l'Académie Nationale de Reims. He found that there were 70 documents pertaining to the de Grignys. Following are those which pertain to our subject.

Robert, the grandfather of our artist (1584-1661) held in 1654 the organ of St. Pierre-le-Vieil. His first wife, Charlotte Goblet, gave him five children, one of which, Robert (II) (1629-1690) became a lieutenant of the Roi des Violons à Reims (1658) and organist of St. Hilaire in 1675. His second wife Françoise Guignolet, gave him four children, one of which was Louis, the father of Nicolas. This Louis de Grigny (1644-1709) married Elisabeth Debauve, by whom he had at least six children. One of these, André, became Sub-Prior of the regular Canons of the Abbey of St. Denis (which, by the way, may explain the appearance, two years in duration, of Nicolas at the console of the organ of the Abbey), and the other will be our celebrated organist.

Nicolas was not born at St. Etienne de Reims in 1671, but at St. Pierre-le-Vieil, where he received baptism on the 8th of September, 1672. He received his Christian name from an uncle, another son of Robert, who was also organist of St. Pierre-le-Vieil. Dr. P. Gosset thinks that it was at Reims and not Paris that Nicolas married Marie-Magdeleine de France. His first child, a daughter, was born at Reims in 1696. A notable scholar takes Nicolas to be at the organs of the Cathedral only in 1698: this is a certain error since the Mercure Galant affirms that as early as the second Monday of December 1697, Nicolas de Grigny is "organist of the metropolitan church." Seven children were born of his union with Marie-Magdeleine de France, the last one being posthumous. In fact, Nicolas died in the parish of St. Michel de Reims on the 30th day of November 1703; he was 31.

Louis de Grigny succeeded his son in 1703 and held the organs of the Cathedral until his death in 1709.

As one can see, the biographical information is meager. We lack the date of his arrival in Paris and of his appointment to Reims. Regarding the early musical education of the future master, this is an unknown area. Was Nicolas a student of his uncle Robert II? or his father Louis? or a disciple of the chief Music Master [of the Cathedral] Jacques Rousseau. All these hypotheses remain open. We would also wish to know what made him come to Paris: Lebègue, at Laon? Clicquot, at Reims?, or simply Colbert. One desires to know about his activities at Reims, the place he held in the services of the Cathedral, the students he taught, his relations with the organ builders, with the civic musicians, with his Parisian colleagues and provincial colleagues.

We have attempted to find complementary information. We have knocked on a number of doors at the Departmental Archives, at the Parish Archives, at the Municipal Library; we have solicited obscure minutiae which have not been ransacked or burned. None of these attempts has been crowned with success.

Only one valuable adjunct was a great help to the present edition. This point had been assumed by Pirro and presumed by Dr. P. Gosset, the Livre d'Orgue of de Grigny--of which Guilmant set the modern text in 1904 and who set the date at 1711--does not at all represent the first, but the second printing of this famous collection. This collection appeared for the first time in 1699: the single example of this printing "The First" was acquired by the Bibliothèque Nationale in 1949.

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1699. This date leads us to pose the following question: on what course was French organ music engaged at the end of the 17th century? We need not repeat here what we have already published, and suffice it to say that de Grigny followed his illustrious elders in their brilliant path.

After the revolution which had bit by bit perfected and stabilized the French instrument in the course of the 17th century, which had given it its definitive profile and set up its classical constitution, the work of de Grigny, which reflected not only these ameliorations, but also a transformation of style and thought, appeared as the logical epitome of a collective effort, marked by 20 books, and finally affixing the seal of genius.

Here, in summary, is a chronological history of the music of the organ of France at the time of the Grand Siècle

(see chart)

If the liturgical organ, the organ which elaborates on gregorian texts in the sense that we see in Titelouze, seems to have given place, around 1660-1680, to the concert organ; if a collective fever engaged our grand masters to

confound the worshipful organ with secular music, certain hearts reacted, certain souls rebelled and found in themselves enough strength, enough discrimination, to bring about a revolt which may serve others as an example. Among this lineage of liturgical organists, the luminous figure of de Grigny occupies a place.

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Without doubt his organ had the power to speak the modern language. Did not the Canon and Seneschal of the church of Reims, the Abbot de Maucroix write in his *Mémoires*: "our organ is as good as any in France"? It was an instrument of the end of the 15th century, coming from the workshop of the celebrated Oudin Hestre, enlarged with a Grand Positif by the builder Denys Collet in 1570, restored and enlarged by Nicolas Hocquet in 1620, perhaps transformed at the time of the Fronde, and by the occasion of the sanctification of Louis XIV improved around 1680. We note with assurance that the organ of the Cathedral of the consecration would have been for all time the latest in perfection.

A memoire of January 10, 1696 uncovered by Raugel, if it does not detail the make-up of the instrument that the builder Jean Vuisberg restored, assures us that this instrument had four keyboards and a pedal. And now, for the first time, N. de Grigny will take possession of a notable organ, an instrument which without doubt offered him a palette approaching this:

(see chart)

The memoire of 1696 indicates that the organ was provided with a coupler for the principal clavier to the pedal. It tells of the installation of the *Récit* clavier with its three registers, and the transformation of Flageolet to a larigot, "a stop absolutely necessary for the positif": technical details reflecting without doubt the taste of the young organist who arrived at St. Denis, a party to the latest Parisian perfections. F. Raugel adds that the Official Report of the state of the organ of Noyon, signed some years later (1701) by Vuisbecq, may only contribute to revealing the ideas of de Grigny at this place, the importance of the disposition of the pipes which make up the cornets indicated as "*récits en taille*."

It was in contact with an instrument rich in these colors that de Grigny, without any doubt at all, as a composer set from example of his masters and his models, a Livre d'Orgue.

First, from the example of his master, Lebègue had, 20 years earlier, opened his second Livre d'Orgue with 19 versets--or instrumental commentaries--on the mass *Cunctipotens Genitor Deus*. Grigny took the same text, but gave to his paraphrases more importance and more breadth. He used the same number of versets for the Kyrie and the Gloria. This is the organ of the gallery--we emphasize that one more time here--which starts out the first Kyrie and which responds for

the Gloria ~~with~~ the intonation of the priest. Contrary to Lebègue, Grigny adds between the Gloria and the Sanctus a long Offertory on the Grand Jeux. To the two versets of the Sanctus, which he treats in imitation of the organist of St. Merry (the first in Tenor style, the second in fugue), he adds a "récit de tierce pour le Benedictus," the innovations of his old master inspiring him in this domain, and he lets the flutes sigh during the Elevation, in a style and form which replaces to advantage the trio of Lebeque. Lastly, to the two versets of the Agnus Dei (the first--plain chant in the bass--as brief as the model; the second, a dialogue of great imagination and length), he adds a "Dialogue for two Cromorne tenors and two upper parts, for the Communion," concluding on a concise Plein Jeu, rather like an exit piece.

The necessities of the service of 1662, when the gregorian melody had the place of a subject, dictated the melody always remain intelligible. Grigny, like Lebègue, for the first Kyrie, the first verset of the Gloria, the first Sanctus, the first Agnus, used only long notes for the plain chant theme--today one measure--in the bass or the tenor, wishing without doubt only one reed stop to isolate the theme and set the values.

So much for Lebègue. But he is also like François Couperin. The two masses of this latter man date from 1690. It is enough to compare the Mass for Parish Use to the Mass of de Grigny to establish at which points our musician is inspired by the innovations of the organist of St. Gervais . . . or leaving his boldness, to see his mundane qualities. Couperin wrote by preference for four voices; Grigny for five. Couperin never hesitates to alter the sentiment; Grigny refuses always to denature the plain chant manner. Couperin closes his Kyrie with strength, and comes again to the gregorian text. More lyrically, Grigny embellishes a grand improvisation on the last verset of the text. Moving to the Gloria, they both adopt for the first invocation a ternary meter which they follow with a "fugue à 4" and a Duo. In the spirit of Couperin, the Rex coelestis has a martial theme, but in the spirit of de Grigny it is more Romantic and suppliant in the style of a prayer. Contrariwise, if Couperin remains contrite ("tierce en taille") in the presence of Him "who takes away the sins of the world," de Grigny sees there an occasion to construct a dialogue on all of his manuals. We touch here on the point how it is unfortunate that the masters of the end of the 17th century held themselves to one style and would not free themselves to be carried as the wind blows. It is this which led them to veritable misconstructions such as these: the verset Quoniam tu solus sanctus, here represented by a melodic and melancholic fugue for five voices, there by a tender Récit on the Vox humana; or, the verset Tu solus altissimus, evoked by a trio on a langorous theme . . . an Offertoire sur les Grands Jeux enriched the two masses of Couperin, and de Grigny . . . the two authors, contrariwise, separated in the Sanctus: the theme is without doubt here and there always recognizable in the first verset for five voices, but Couperin treats it in canon, and if de Grigny writes a fugue on the third Sanctus, Couperin dedicates a tender Récit on the cornet. The Elevation of



Couperin is set in Tenor style; that of de Grigny in a dialogue for flutes, effusive without tastelessness. For the two versets of the Agnus, the same thing: here a severe style for a contrapuntal choral section, there an imaginative dialogue for the Communion, followed by a concluding Plein Jeu; and Couperin will write a brief Deo Gratias in strict style.

Lebègue, Couperin, de Grigny . . . the reader will realize that these three are complete masters, and that the latter in his Livre realizes the sum of the two former. It should be added that, contrary to Lebègue and Couperin who, less religious in spirit, added to their Livre not a single church hymn, de Grigny, renewing the tradition of Titelouze, followed his Mass with five paraphrase hymns: Veni Creator (Pentacost), Pange lingua (Blessed sacrament), Verbum supernum (Blessed sacrament), Ave Maris Stella (Blessed Virgin), Credelis Herodes (Epiphany). In the tenor or the bass, for five or four voices, the first verset of the hymn always provides an exposition of the plain chant theme: followed by fugues for five voices, Récits for the soprano, for the tenor, for the bass, Duos, and Dialogues . . .

So we have the contents of the Premier Livre d'Orgue that Nicolas de Grigny dedicated to the "venerable Prévost, Dean, Choristers, Canons and Chapter of the metropolitan church of Reims," which was engraved "with permission" in 1699 by Roussel and sold at Paris by Pierre Augustin Le Mercier "at the entrance to the Rue du Foin at the corner of the Rue St. Jacques." This may be said for sure, it enjoyed a considerable success, for which there are two proofs. Some years after the publication, an example of this Livre came under the eyes of the very young J.S. Bach at Arnstadt, who set his hand, as was stated earlier, to making a complete copy: a relic today preserved at the National Library of Berlin. Some years after the death of de Grigny, anxious without doubt to assure by this publication a new start, his widow demanded of Christophe Ballard to effect a second printing (1711): so eight years after his death, de Grigny was again accessible for admirers, -- in spite of an aesthetic that symbolizes the names of Marchand, du Mage, Clérambault - and set the definitive limit to the liturgical and mystic organ.

Henceforth we are ignorant on the fate of this notable Livre. We know through Pirro that Grigny, thanks to Bach who made an example for his students, is mentioned by the Germans A. Birnbaum in 1738 and Adlung in 1758. Bach entrusted to his student Penzel the copy that he had made of de Grigny. In 1788 another copy of the Livre d'Orgue is found in the hands of J.P. Th. Nehrlich, who perhaps got it from his master K.P.E. Bach. We would like to be persuaded that France herself did not forget her son . . . but Boëly, discovering Couperin in the middle of the 19th century, remained ignorant of the Notable. Likewise Laborde does not cite him in 1780. Fétis, in contrast, devotes some lines to him in 1862 . . .

The edition of Guilmant and Pirro, in 1904, sounded his resurrection. During 50 years it has served Grigny. Of this text, it is superfluous to call up the qualities. Is it necessary to speak of the conscience of Guilmant and his application to editing works of an epoch, the intimacy of which he, as the single French organist, has penetrated in the present century? It is not necessary to mention the success which attends the Archives des Maîtres de l'orgue. The excellence of the methods followed by the editor are sufficient to explain the acclaim which has been given these texts by the scholarly public. Even in the smallest details, Guilmant followed the printing of 1711 which, we repeat, was the only one he knew. The indications of de Grigny concerning registration are preserved. Guilmant placed in parentheses his proper suggestions: movements, registrations, keyboards. He restored faulty measures, correcting them, not without citation, at the bottom of the page and giving the proofs for those which may be the object of dispute. He set in parentheses those alterations which appeared necessary to his ear, and which are not found in the original text, and he sometimes proposed what surprises us today--this is to free his conscience as a musician; a musician obedient to a tonal aesthetic that nothing can shake, and who suffered the licences that he found in the edition of 1711, and took them without doubt for errors in the engraving . . . It was by the same design perhaps that he unified certain accidentals affecting the same tone, that he moved from a note certain ornaments, that he suppressed a number of them the usefulness of which escaped him, or the realization of which appeared to him to allow a trap. In certain pieces he withholds colors which were specified by the author himself. For others, his knowledge of ancient music and of the Classic organ led him to furnish registration to which we have nothing to change for the better. Contrariwise, the aesthetic of the time, against which he reacted but which he knew, sometimes impels him--the constructions of Cavallé-Coll in France--to propose "formulas" which appear dated.

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In the present edition we have retained the text arranged by Guilmant as much as possible. Our work of revision takes its point of departure from the first printing of the Livre de Grigny, printed in 1699 and titled:

Premier Livre d'orgue contenant  
une Messe et  
les hymnes des principales festes de l'année  
composé par Nicolas de Grigny  
organiste de l'Eglise Cathédrale de Reims

The method that we have followed for establishing the text follows certain rigorous rules.

We have placed in parentheses accidentals affecting a note, which are absent in the edition of 1699, but for which there appears to be evidence to add them. We have placed in the text all the ornaments desired by de Grigny, and

suppressed all the trills that Guilmant proposed, not one of which exists in the first edition. We have removed certain ties between the little notes that the text of 1699 does not have. If a note is altered in a measure, and it reappears without alteration in a following measure, we have set in parentheses a precautionary natural. Likewise in the case of a mordent, if the note on which the ornament is begun is altered, we have placed the flat or sharp in parentheses above the mordant. The reader who compares our edition with Guilmant's will find some surprising naturals. We insist on following the original. It appears that the engraver of de Grigny--at his demand without doubt--constantly adheres to the following rule: the same note, separated from its sisters by another degree of the scale, is altered many times in the same measure; in the same voice, the alteration is always continuous. If the alteration does not follow these rules, the note is obliged to be natural.

To this rule, Grigny and the engraver Roussel admit one exception. If the altered note is immediately repeated--in the same voice--only the first note is affected by a sharp or a flat. In turning to this exception, it is clear that all appoggiaturae and little notes (a C, for example, going to a D), if they are preceded by the same degree altered (C#), may be sharped, even if they do not have an accidental in the edition of 1699.

From this rule, there logically follows another.

If two altered notes are together, but not in the same voice, Roussel and Grigny repeat the alteration. And by the same principle, if Grigny does not wish to alter two notes which follow each other but are not in the same voice, he places an accidental before the first one which appears in the superius, and does not place one before the second which appears in the altus: the better illustration of this remark may be found in the Jeux d'appels and in the responses of the famous Organ Point, p. 101.

De Grigny's ear has nothing in common with ours. The composer delights in playing with mode and key, minor scale ascending and descending, which displaces the alterations. Certain people take for an error the C natural of the last measure of the first system of p. 18. But we have reviewed the text with extreme care according to the wishes of de Grigny. So, may we not suppose E natural and E flat, the one from an ascending part, and the other from a descending part (see the remark on p. 77)?

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Concerning registration, we have constantly held to the indications of de Grigny. He knew many combinations: manual Plein jeu with reeds in the Tenor and the pedal; Grand Choeur; flutes; upper parts on the cromorne; *Récit* on the cornet; *Récit* on the tierce en taille; Basses de Trompette; a mixture, or better, the contrast between cornet and cromorne; *Récit* on the Vox humana. There are certain pages for which he gives a single registration: the Duos, the Trios. For

those pieces, our suggestions are not at all intended to be the last word. The Clarinet may be replaced by the Cornet, the Oboe by some clear or brilliant mixture. We do not forget, when we ask for a 16 foot foundation in the pedal, that the pedal did not have this at the end of the 17th century. But we must also remember that the organ of Reims had a coupler for Grand Orgue to Pédale, and this permitted de Grigny, in the Grand Jeux, to be able to have "Trompes" at 24 or 28 feet.

With the Grand Jeu, Grigny contrasts the Petit Jeu, that is to say the principal clavier and the secondary clavier. But, with a simple mechanism, Grigny may couple these two levels, the positif reinforcing the Grand Orgue. Thus coupled (today, the Récit should also be coupled), these manuals offer the organist two principal mixtures: the Grand Plein Jeu, and the Grand Choeur léger. The first group contains all the Principals 8, 4, 2, the Fournitures, the Cymbals, and Foundations 16, 8, and 4 in the pedal (to which one sometimes adds the reeds). The Grand Choeur Léger, is further augmented by some cornets and reeds on the manuals, often broadened with a 16 foot foundation.

In suggesting registrations, we have always held in view the composition of the organ of Reims--the one of the 17th century and the one of the 20th century--. These pages are as well adapted to an instrument of two manuals and classic composition (plein jeu and reeds on the Grand Orgue; divisible cornet, oboe on the Récit).

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Having given these indications, it remains to study the language of de Grigny, to define the main principles of his aesthetic. This established, we will content ourselves with proposing, in the form of a conclusion, some remarks. De Grigny realized better than anyone the difficult synthesis between the liturgical organ and the concert organ, the first always giving place to the second; and the difficult union of the French and Italian styles. It is clear that he knew Froberger (Pirro says) and that, through Froberger, he discovered Frescobaldi: from whom comes the place that he reserved for fugue in his work, after the example of another of his masters, Lebègue. But he extends the fugue further than Lebègue. Certain of his immediate predecessors tried--Gigault, Jullien, Couperin--to write Preludes for five voices. This little five part "opener" de Grigny expanded to a fugue: his "fugues à 5" which are always lyric and inviting, illustrate one of the most expressive aspects of his art. The Récit de tierce en taille constitutes, in all other composers' works, a very expressive repeat: so that the Récit carries to the imagination all the lyricism and anguish, so that it never leaves the realm of prayer. The Tierce en taille, that he found in the Livres of his master Lebègue, Grigny, after having ennobled and perfected it, sent to Bach who advanced it, in the ornamented chorale, to the extent of a most sublime meditation. With his extensive ornamentations, these lilting dissonances which tickle the ear--Grigny

never ceased to be an example to the organist of Weimer and Leipzig, who continually drew from this world "tremblements, pincés et de coules" so proper to awaken the spirit and move the soul.

What better way to give homage to his first prefacer, André Pirro, than to cite the words he gave to de Grigny, in his book concerning Bach?

These pieces never have the character of a written improvisation, as do so many of the pieces of his French contemporaries which take their inspiration from a single caprice of their agile fingers. We wonder at his style, so serious and consistent, and a disguised elegance which is part of his character. The plain chant motive is less significant, and less flexible, it forms a leading material which stretches in ornate and expressive lines. Without being mere copies of the same contour, his arabesques beautify and extend the theme. They are diverse in structure and recognizable in key. With some fancy, the composer has delineated these motives with discretion and grace. The imagination of the musician is not at all stifled by the ordinances of the liturgy. He develops his thoughts to his taste without fear of interruption by the little bell which, in the choir, controls the Parisian organists. Take Nicolas Gigault for example, who has ingeniously written his pieces "so that one may finish in many places," without playing the entire piece. De Grigny never arranges his ample discourses in short windy phrases. In the place of a weak and erratic prose, that always returns to the same beginning, he speaks to us a language effusive and vital. His vitality never seems, after each piece, to be exhausted. He never bores us with too many cadences. As he used liturgical themes, stating them in a rhythm that the singers did not know, he preserved the versets of the hymns or the Missa Brevis which had many versets in the same time, resembling the contrapuntal exercises of poor schoolboys. This liberty in variation and in use, may have lead Bach, just as in the time of his life he pleased himself for the confusion of the faithful at Arnstadt, to set to the chorales an accompaniment "of strange variations," and permitted himself to play "too long." Finally, a general tour of the compositions of this notable organist will turn up some certain works of more interest to the German organist, where the Frenchman set a theatrical pomp, or gave in to the taste of the populace. The curiosity of spirit in Roberday is also present in de Grigny. But, for this organist of Reims, this is a secondary quality of a less abstract musician, added to a talent most diverse, and in a work which shows the inspiration of a tender and peaceful soul.

Norbert DUFOURCQ.

St. Symphorien for two years, on condition that the position would be confirmed if the authorities then found themselves able to offer a salary. He served the two churches concurrently for one year until his death on 30 November, 1703. He was buried in the cemetery of St. Michel de Reims, "commonly called St. Denis."

The Premier Livre d'Orgue is de Grigny's sole remaining work. The first edition was published in Paris in 1699 under the title Premier livre d'orgue contenant une Messe et les hymnes des principales festes de l'année composé par Nicolas de Grigny organiste de l'Église Cathédrale de Reims, and bore a dedication to the "venerable Prévost, Dean, Choristers, Canons and Chapter of the Metropolitan Church of Reims."<sup>5</sup> It was engraved by Roussel and sold in Paris by Pierre Augustin Le Mercier "at the entrance to the Rue de Foin at the corner of the Rue St. Jacques."<sup>6</sup>

It appears that this edition enjoyed considerable success. The young J. S. Bach at Arnstadt acquired an example of the Livre and made a complete copy. The Bach autograph is dated 1703 and is located in the Deutsche Staatsbibliothek in Berlin (BDR). In 1711, de Grigny's widow arranged with Christophe Ballard to have a second printing made, and the work was again accessible to the public. These were the only two printings made (1699 and 1711). De Grigny and his Livre d'Orgue seem to have been almost completely forgotten after the second printing. It is known, through the research of André Pirro, that

de Grigny is mentioned by the Germans A. Birnbaum in 1738 and Adlung in 1758. Bach gave the copy of the de Grigny manuscript he had made to his student Penzel. In 1788 another copy of the Livre d'Orgue was found in the possession of J. P. Th. Nehrlich, who may have received it from his teacher, C. P. E. Bach. Little further mention was made of de Grigny until a new edition of his work was published in 1904 by Alexandre Guilmant and André Pirro. This was the only modern edition of the work until another was made by Norbert Dufourcq and was published by the Schola Cantorum in Paris in 1953. These are the only two editions currently available.

Although the two editions are very similar, there are important differences which deserve comment. The Guilmant edition is based on the 1711 printing of the Livre d'Orgue, while the Dufourcq edition takes its point of departure from the first printing of 1699. Dufourcq has taken great care to indicate all the ornaments found in the 1699 printing, and omits those that Guilmant proposed. Consequently, there are more ornaments indicated in Dufourcq's edition. Further, Dufourcq is careful to retain the modal aspect of the music, and eliminates many of the sharps and flats suggested by Guilmant that make the music better fit tonal scale patterns. One more point in favor of the Dufourcq edition is its excellent preface that contains many things of historical interest, and reflects considerable research. In fact, and reflects considerable research.

The following study deals with the compositional techniques employed in four pieces taken from the organ mass. Performance problems of the score will be discussed in light of the practices and theoretical writings of the period. Among particular points to be considered are ornamentation, tempos, rhythms and notational conventions.

De Grigny's music, like Couperin's, represents a high point of the classical French school. Before de Grigny, in the early 17th century, the anthologies of Titelouze presented the music of the day--music of liturgical and polyphonic austerity. Between 1665 and 1690 were to be published the organ books of Nivers, Gigault, Raison, d'Anglebert, Boyvin, and Julien, who abandoned the style of polyphony for that of monody. These two styles, one liturgical and the other decorative, were the elements Nicolas de Grigny was to combine in order to create a new style, which, in his hands, showed an amazing richness of melodic inventiveness and extremely bold harmonies, as well as both thin and dense textures of polyphony.

The Premier Livre d'Orgue contains "a mass and the hymns of the principal feast days of the year." The mass is comprised of twenty-two pieces, and the five hymns are the following: Veni Creator, Pange Lingua, Verbum supernum, Ave Maris Stella, and A solis ortus. These pieces were all written on the alternatim principle, with the



organ supplying alternate versets to those sung by the choir and/or clergy. The organ mass is based on the plainsong mass Cunctipotens genitor,<sup>6</sup> which had long been the plainsong mass used throughout France.<sup>7</sup> No versets were supplied for the Credo or the affirmation of faith, which the Council of Trent (1545-1563) decreed should be sung or recited by the congregation.

In 1662, Cardinal de Retz of Paris authorized the issuance of the Caeremoniale parisiense. The purpose of this manual was to counteract laxity in the celebration of the liturgy. Its sixth chapter, De Organista et Organis (pp. 534-39),<sup>8</sup> was aimed at curbing the secularization of organ music. Although the Caeremoniale parisiense was already a dead document by the time he was active, it says much for de Grigny's integrity that he should have attached importance to its provisions. One of them decreed that the first verset of each mass-section and hymn should be based on the unembellished chant. De Grigny did this and generally assigned it to the tenor (he gave the cantus to the bass only in the Agnus and the first versets of Verbum supernum and A solis ortus). While other organ composers invariably used four voices, de Grigny preferred five. He also favoured a free style of accompaniment to the cantus, with a few exceptions, such as the Premier Sanctus. *ex. Premier Sanctus m 1-10*

With only this one anthology of less than 100 pages of music, Nicolas de Grigny occupies a major position--a central position between two eras, one that can actually be compared to Bach's. He represents

the culmination of organistic experimentation of the past, synthesizes the old with the new, and his genius predicts the perspectives of the future.

The harmonic elements of the Premier Livre d'Orgue are of great interest. An analysis of the music clearly shows that it was not conceived tonally, although some have claimed that de Grigny is "fundamentally tonal."<sup>9</sup> Relatively few of the pieces in the Premier Livre d'Orgue have any kind of "key signature" at all, and where one is present, it does not in any way act as an indication of a specific key center. An attempt to analyze the music within a given tonal center results in some very strange progressions and often the music defies any tonal analysis. <sup>Look @ Kyrie</sup> It seems obvious that the horizontal lines are of greatest importance, in spite of occasional places where the vertical harmonies may suggest a certain tonal area. As is the case in earlier music, the tension results from independent lines, not from planned harmonic progressions. However, de Grigny may be considered a figure transitional between the modal and tonal types of composition.

A striking feature of de Grigny's music is his bold use of strong dissonances. The opening 1<sup>er</sup> Kyrie en taille, à 5 of the mass is an expression of continuing dissonance, brought about by the colorful ornaments and the four-part, imitative counterpoint around the cantus firmus. These dissonances, in general, are more effective when they are broadened or emphasized and not just quickly played.

## II

The organist is greatly aided in the registration of French baroque organ music in that the composers indicated registrations in the titles of their pieces. The modern organist must acquaint himself with the design and color characteristics of the French baroque organ, and adapt that to the instrument he is playing.

The organ at the cathedral of Reims was an instrument of the end of the 15th century, and was built by the Flemish builder, Oudin Hestre. In 1570 a Grand Positif was added by Denys Collet, and the organ was again restored and enlarged by Nicolas Hocquet in 1620.<sup>10</sup> It is most likely that with the sanctification of Louis XIV in the Reims cathedral in 1680, the organ was again improved.

In January, 1696, the organ was restored and "set right" by the builder Jean Vuisbecq. The mémoire regarding this restoration does not provide a stop list, but it does indicate that the instrument had four keyboards and a pedal. Norbert Dufourcq, in the preface to his edition of the Livre d'Orgue, gives the probable specification of the organ as follows:

Specification of the Organ at Reims:

Grand Orgue, 50 notes

Montre 24-16	Flûte 4	Trompette
Bourdon 16	Cornet 5 r.	Clairon
Montre 8	Flûte 2	Voix humaine
Bourdon 8	Nasard	
Prestant 4	Grosse Tierce 3 1/5	
Doublette 2	Tierce 1 3/5	
Fourniture 5 r.		
Cymbale 4 r.		

Positif, 50 notes

Montre 8	Flûte 4	Cromorne
Bourdon 8	Nasard	Trompette
Prestant 4	Flûte 2	
Doublette 2	Tierce	
Fourniture 3 r.	Larigot	
Cymbale 2 r.		

Echo, 37 notes

Cornet

Récit, 27 notes

Bourdon	Nasard	Trompette
Prestant	Quarte	
	Tierce	

Pédale, 30 notes

Flûte 8	Trompette
Flûte 4	Clairon

The mémoire indicates that the organ had a coupler for the principal clavier to the pedal, and gives many details that may reflect the tastes of de Grigny. It is probable that the organ had a German pedalboard, since the music requires the use of heels, and the pedal division had thirty notes. Most of the early French organs did not have so many notes in the pedal division, and it would have been very difficult to use the heel on the short French pedal slats.

## III

Performance practices in 18th-century France dictated a style of playing much different from that customary in other countries, and the notation alone does not completely delineate the musical style. Thurston Dart, in his book The Interpretation of Music, points out that modern notation is very precise in

communicating to the performer how the score is to be realized. Likewise, a composer of any other century would write in accordance with the conventions and practices then understood. A problem arises when a 20th-century performer tries to interpret an early score without a working knowledge of the conventions and practices of the period. It is therefore imperative that we understand the age, the composer, his symbols, and their significance to the period in which they were written.

The problems of style are very pronounced in French baroque music. François Couperin's work, L'art de toucher le clavecin (1716-1717) is a major information source concerning the interpretation of keyboard music from the period under consideration. He writes:

It seems to me that there are errors in the notation we use in France which are rather like the errors in the spelling of the French language. What we see does not correspond to what we hear, and in consequence foreigners do not play our music as well as we play theirs. Italian music, for instance, tends to be abstract, ours--whether for violin, viol or harpsichord--tries to express some definite mood, indicated by means of a word like tendrement or vivement; a good pupil can be judged by his ability to realize at once the proper mood of any piece of music. The Italians write their music in its true time-values, but we do not. They play a diatonic succession of quavers evenly, whereas we always make the first of each pair a little longer than the second. This inequality should be more pronounced in a gay piece than in a sad one; but there are certain places where it must not be used. One is shown by a slur over each pair, the second note being dotted; this means that the second note must be longer than the first. Another occurs when every note is dotted; this does not mean that the notes are to be played staccato but that they are to be played perfectly evenly. And rapid music (allemandes, for instance); repeated or disjunct notes; equal notes in any music other than French; notes slurred together more than two at a time; and notes mixed with shorter notes: these must all be played equally. The words notes égales or mesuré are used to denote the same thing.11

French ornamentation is sometimes problematic because various composers may use a particular ornament symbol in different ways. Therefore, the same symbols do not always represent the same execution. For example, the petite croix (+) can mean: 1) a passing tone before the bass; 2) an appoggiatura against the bass; 3) a mordent (originally taken from the note below); 4) a single mordent (as in Daquin), or 5) it can, in fact, indicate any kind of ornament. Couperin indicated that some of his ornamentation symbols should be interpreted as follows:  $\omega$  = an upper note shake;  $\nabla$  = a mordent (simple or double);  $\infty$  = a double mordent; + = the addition of a note;  $\sim$  = a tied shake;  $\text{♯}$  = a tierce coulé. It is important to remember that the ornamentation must be fluid in its effect--ornaments should not be "jumped on"; they should sound spontaneous. An ornament is played-- not thought or written. (Marie-Claire Alain remarks that in the organ music of de Grigny it is not necessary to add as many ornaments as in that of Couperin, for instance. She notes further that de Grigny's music may often be played exactly as written.<sup>12</sup>) The most important consideration in determining the ornament (if the composer does not specify what the symbol means to him) is the musical line. The ornament simply embellishes and decorates. Its purpose is not to detract from, nor disturb the line's musical flow. French music was written by musicians accustomed to improvising and was therefore notated simply. Where ornamentation is sparsely notated, the organist is expected to supply characteristic ornaments in keeping with the style and mood of the music.

Although there are no tempo indications (allegro, adagio, etc.) in de Grigny's Livre d'Orgue, there are many things that provide clues regarding the tempos. There was little difference, in 17th-century France, between dance and church music. Many pieces in the various organ books follow the dance styles of the suites, and therefore the tempos are likely to be animated and lively. Couperin's comment concerning the realization of the mood of a piece is an indication that the mood is important in deciding on a tempo.

We are fortunate that the organ composers entitled their pieces with registrational indication. This can also provide a source for information regarding tempos. For example, Grand Jeu indicates a full sound (not full organ) with the reed stops as its basis. In contrast, the Petit Jeu was lighter and quite bright in timbre. When playing with the Grand Jeu, the tempo may be more majestic and deliberate than when using the Petit Jeu, so that the music maintains clearness and precision. French reeds of the period respond rather slowly and are "heavy" in the lower registers, so that the music, when in the lower register, should not be rushed nor played too quickly. An example may be seen in the Basse de Trompette ou de Cromorne where the lower voice is played on the Trompette. (see example 1). An additional indication for tempo flexibility may also be observed in the cadence (m. 19). In the case of a récit or free cadenza passage, the tempo cannot be hurried. Instead the line unfolds in a kind of recitative (see example 2).

the Positif, the Echo, and the Pédale, to repair and clean them, and to replace the tongues that are missing, and to revoice the upper part of the Positif Trompette.

Moreover, to tear out the five ~~dropped~~ up bellows of the Grand Orgue, and the three of the Positif, putting in new folds, but in the same fashion [as the old ones] so they will no longer waver, and will be as air-tight and solid as new.

Moreover, to make a bellows for the Positif which is not there.

It will not be necessary to omit or plug any of the notes if some of the defective pipes can be restored.

Concerning additions:

It is necessary to place a cornet on the Recit on a special wind-chest of well seasoned chesne wood, beginning on C sol fit fa in the middle of the clavier, which will ~~extend~~ the diapason until ~~D-la-re~~ high D la re, which will be a suitable addition to the grandeur of the church, and of a good blend, the which will be composed of five pipes for each key and will be made of good material.

Moreover, a Trompette on the Recit of twenty-seven keys, of proportional character to the grandeur of the church, and of a good blend which will be made of pewter or another material, for the greatest perfection of this stop, with brass reeds and boots of quality.

Moreover, to make a new wind-chest for the said cornet and Trompette, divided into three wind channels with three sliders, the first of which will control the Bourdon and the Principal, the second the Quint, Quarte and Tierce, and the third, the Trompette, which wind-chest will be equipped with the necessary sliders, valves and channels to play the said stops.

Moreover, to make a new clavier like the others for the Positif, made of well-seasoned chesne wood covered with ebony which will cover four octaves, serving the Positif and the aforementioned cornet, and made with ease of touch and equality of pressure.

Moreover, to make a movement for the keyboard of the Grand Orgue so that it may be coupled to the Pedale when desired, and likewise to make the necessary adaptations so that it will be solid, free and easy to couple and uncouple.

~~Moreover, to make a Larigot which is an absolutely necessary--~~  
~~step---~~

Moreover, to make the flageolet serve as Larigot, a stop absolutely necessary for the Positif, and to lower it a fourth.

Moreover, to make the two crude tremulants of equal pulse, one for the Positif, and the other for the Grand Orgue, so they do not at all change the organ, and ~~the said tremulants give a solid~~ make a solid movement for the said tremulants.

And lastly, to make all the said stops of good blend and quick speech, in tune as an ensemble and separately, and all the said work above mentioned done well and to the satisfaction of experts and those who know.

Done at Reims this 10th [day] of January, one thousand six hundred ~~sixty-seven~~ eighty-seven.

Signed: L. Z. Tristan - (illegible) Millet. J. Vuisbecq.



Specification of the Organ at Reims:

Grand Orgue, 50 notes

Montre 24-16	Flûte 4	Trompette
Bourdon 16	Cornet 5 r.	Clairon
Montre 8	Flûte 2	Voix humaine
Bourdon 8	Nasard	
Prestant 4	Grosse Tierce 3 1/5	
Doublette 2	Tierce 1 3/5	
Fourniture 5 r.		
Cymbale 4 r.		

Positif, 50 notes

Montre 8	Flûte 4	Cromorne
Bourdon 8	Nasard	Trompette
Prestant 4	Flûte 2	
Doublette 2	Tierce	
Fourniture 3 r.	Larigot	
Cymbale 2 r.		

Echo, 37 notes

Cornet

Récit, 27 notes

Bourdon	Nasard	Trompette
Prestant	Quarte	
	Tierce	

Pédale, 30 notes

Flûte 8	Trompette
Flûte 4	Clairon 4

## APPENDIX

### DE GRIGNY DOCUMENTS

#### I

Archives of Reims, Parish St. Pierre-le-Vieil  
Baptismal Certificate

The eighth day of the month of September, one thousand six hundred and seventy-two, was baptized Nicolas, son of Louis Degrigny and of Elizabeth Debauve, his wife. The godfather, Nicolas Degrigny, the godmother, Andrienne Nolin. Signed by the father, the godfather, and the godmother. Nicolas DEGRIGNY, Louis de GRIGNY, Andriane NOLIN.

#### II

Archives of Reims, Parish St. Michel  
Death Certificate

The year of Grace 1703, the last day of November, M. Nicolas Degrigny, organist of Our Lady of Reims, aged 32 years or thereabouts, of the Parish of St. Michel, died, and was buried the first day of December at the cemetery of St. Michel, commonly called St. Denis, with the customary ceremonies. Louis de GRIGNY, F. André de GRIGNY, C. R., Jean GOUGE, J. GOBERT, R. BONA.

#### III

National Archives LL 1222, f. 410, 1695, 28 Nov.

Deliberation of the Abbey Chapter of St. Denis

. . . As the honorable Desgrigny, our organist, is leaving us to go reside at Reims, it was necessary to select another to take his place; many were presented, some of them with considerable recommendation. The affair was deliberated and the Community could not find a person more capable than the honorable Fouquet . . . it was concluded that he should be chosen to play our organ at the normal salary of the organist here which is 200 livres [pounds], and moreover, trusting his personal merit, an additional gratuity of 300 l. for each year.

#### IV

Archives of Reims, Series G  
Parish of St. Symphorien, Register of Conclusions

(1690-1704), f. 48.

1702, 26 December.

. . . it was presented that the honorable Degrigny who plays the organ of the said church for the gentlemen of the Chapter, considering that the said Parish is poor and that the person who plays the said organ for the said Parish does so freely and out of charity, the said Degrigny offers to play the said organ freely for the said Parish for two years without demanding any salary on the condition that at the end of the said two years if the said Parish finds itself able and desirous of paying a salary to an organist, the said Degrigny will be preferred above all others.

It was concluded that the offer of the said Degrigny be accepted on the condition that it would not pay any salary for two years and in case after the said two years the said Parish finds itself able and desirous of paying some salary to an organist, the said Degrigny will be preferred above all the others. And to attend that the said Degrigny has a key to the door of the said organ, the key of the said organ which is part of the said Parish will be placed in the hands of Monsieur le Sindic of the said Parish, to go from time to time to visit the said organ, and in the case that the said Degrigny asks for the key, he will give it to him, and on setting it in his hands will demand a receipt, and the said key, with the promise of the return of it to the said Parish as above.

Signed: Maillefer Rogier abraham Rogier

FRESCOBALDI PREFACE TO THE SECOND BOOK OF  
TOCCATAS, CANZONI, ETC.

To the Reader

It is well known to me how great is the general popularity of playing with ornaments and varied passage-work. On this account I venture to add to this modest work which I am printing the following advice; but I would still like to affirm that I fully recognise the merits of others and have the greatest respect for their ability. May the friendly reader who is anxious to learn, accept with goodwill these notes which I make with the best of intentions.

1. This kind of playing, just as in the modern madrigal practice, should not stress the beat. Although these madrigals are difficult, they will be made easier by taking the beat sometimes slowly, sometimes quickly, or even pausing, depending on the expression or the sense of the words.

2. In the Toccatas I have only paid regard to the fact that they are rich in varied passages and ornaments but also that the individual sections may be played separately from one another, in order to enable the player to make a conclusion at will, without having to end the Toccata.
3. The commencements of the Toccatas should be played slowly and "arpeggiando." In suspensions and dissonances however, as well as in the middle of the piece, the notes of the chord should be struck simultaneously. If this gives rise to a feeling of emptiness in the instrument, the chords may be struck anew, according to the player's taste.
4. In trills as well as in passage-work (whether by leap or by scale steps), the last note should be held back, even if this note is a quaver, semi-quaver, or different from the following note. By observing this, confusion between one passage and another will be avoided.
5. The tempo should be strongly retarded on the cadences, although written in small note-values, and equally, when the conclusion is near, the passage or cadence should be played slower.
6. Where a consonance occurs which is written for both hands in crotchets, the passage is to be concluded at that point and separated from another passage. If either hand has to play a trill and the other a passage at the same time, one should not play note against note, but only endeavor to play the trill quickly but the passage slower and with expression, otherwise confusion would arise.
7. When passages in semi-quavers occur simultaneously in both hands, they should not be played too quickly. The hand which plays the semi-quavers should play somewhat staccato. The second, and not the first of two notes should be played staccato throughout.
8. Before two passages in semi-quavers are played together with both hands, the preceding note should be held on, even if it is a black note. The passage should then be attacked resolutely, in order better to accentuate the facility of the hands.
9. It would be well to choose a broad tempo for the Partitas, in which are to be found passage work and expressive-figures. One should also observe this in the Toccatas. But the Partitas which contain no passage-work should be played fairly quickly. It should be left to the good taste and judgment of the player to select the right tempo which is best suited to the spirit of the movement and the style of playing. (The Passacaglia movements may be played separately ad libitum. The tempo of any one of them should conform to that of the other movements. The same is valid for the Chaconnes.)

## ORGAN RESTORATION MEMOIRE

Archives of Reims, G. 272, liasse 18. 1696, 10 January. Mémoire concerning the necessary work to restore and set right the organ of the cathedral church of Reims.

First of all it is necessary to tune the organ, and to equalize the pressure of all the stops of the Grand Orgue, Positif, Pédale, and Cornet d'echo, putting them well in tune and with a good blend between the different stops, fixing all the broken, defective, or missing pipes throughout the Grand Orgue, Positif, Cornet d'echo, and Pédale.

Before making the aforementioned repairs, we must clean the Montres of the organ and remove all the dust from the case of the said organ.

Moreover, to repair the keyboards of the Grand Orgue and the Echo, making the said keyboards lighter in touch and equal in pressure.

Moreover, to make the key for Double A mi la re at the bottom of the Pédale speak, and make it blend with the others.

Moreover, to go over all the reed stops in the Grand Orgue, the Positif, the Echo, and the Pédale, to repair and clean them, and to replace the tongues that are missing, and to revoice the upper part of the Positif Trompette.

Moreover, to tear out the five dried-up bellows of the Grand Orgue, and the three of the Positif, putting in new folds, but in the same fashion [as the old ones] so they will no longer waver, and will be as air-tight and solid as new.

Moreover, to make a bellows for the Positif which is not there.

It will not be necessary to omit or plug any of the notes if some of the defective pipes can be restored.

#### Concerning additions:

It is necessary to place a cornet on the Récit on a special wind-chest of well-seasoned chesne wood, beginning on C sol ut fa in the middle of the clavier, which will extend the diapason until high D la re, which will be a suitable addition to the grandeur of the church, and of a good blend, the which will be composed of five pipes for each key and will be made of good material.

Moreover, a Trompette on the Récit of twenty-seven keys, of proportional character to the grandeur of the church, and of a good blend which will be made of pewter or another material, for the greatest perfection of this stop, with brass reeds and boots of quality.

Moreover, to make a new wind-chest for the said cornet and Trompette, divided into three wind channels with three sliders, the first of which will control the Bourdon and the Principal, the second the Quint, Quarte and Tierce, the the third, the Trompette, which wind-chest will be equipped with the necessary sliders, valves and channels to play the said stops.

Moreover, to make a new clavier like the others for the Positif, made of well-seasoned chesne wood covered with ebony which will cover four octaves, serving the Positif and the aforementioned cornet, and made with ease of touch and equality of pressure.

Moreover, to make a movement for the keyboard of the Grand Orgue so that it may be coupled to the Pédale when desired, and likewise to make the necessary adaptations so that it will be solid, free and easy to couple and uncouple.

Moreover, to make the flageolet serve as Larigot, a stop absolutely necessary for the Positif, and to lower it a fourth.

Moreover, to make the two crude tremulants of equal pulse, one for the Positif, and the other for the Grand Orgue, so they do not at all change the organ, and make a solid movement for the said tremulants.

And lastly, to make all the said stops of good blend and quick speech, in tune as an ensemble and separately, and all the said work above mentioned done well and to the satisfaction of experts and those who know.

Done at Reims this 10th [day] of January, one thousand six hundred eighty-seven.

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J. Vuisbecq.

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Before making the aforementioned repairs, we must clean the Montres of the organ and remove all the dust from the case of the said organ.

Moreover, to repair the keyboards of the Grand Orgue and the Echo, making the said keyboards lighter in touch and equal in pressure.

Moreover, to make the key for Double A mi la re at the bottom of the Pédale speak, and make it blend with the others.

Moreover, to go over all the reed stops in the Grand Orgue,

V  
Archives of Reims, Series G  
Parish of St. Symphonien, Register of Conclusions.  
(1690-1704), f<sup>o</sup> 48.

1702, 26 December.

. . . it was presented that the honorable Degrigny who plays the organ of the said church for the gentlemen of the Chapter, considering that the said Parish is poor and that the person who plays the said organ for the said Parish does so freely and out of charity, the said Degrigny offers to play the said organ freely for the said Parish for two years without demanding any salary on the condition that at the end of the said two years if the said Parish finds itself able and desirous of paying a salary to an organist, the said Degrigny will be preferred above all others.

It was concluded that the offer of the said Degrigny be accepted on the condition that it would not pay any salary for two years and in case after the said two years the said Parish finds itself able and desirous of paying some salary to an organist, the said Degrigny will be preferred above all others. And to attend that the said Degrigny has a key to the door of the said organ, the key of the said organ which is part of the said Parish will be placed in the hands of Monsieur le Syndic of the said Parish, to go from time to time to visit the said organ, and in the case that the said Degrigny asks for the key, he will give it to him, and on setting it in his hands will demand a receipt, and (sic) the said key, with the promise of the return of it to the said Parish as above.

Signed: Maillefer Rogier abraham Rogier.



Available Editions:

- 1) Premier Livre d'Orgue de Nicolas de Grigny;  
edited by Norbert Dufourcq and Noëlie Pierront, published by Éditions musicales de la Schola Cantorum (printed in France)
  
- 2) Livre d'Orgue . . . par N. de Grigny;  
edited by Alexandre Guilmant with biographical notes by André Pirro, published in Archives des Maîtres de l'Orgue, Vol 5 by Durand - reprinted in 1972 by Johnson Reprint Corporation

Discography:

- 1) Nicolas de Grigny Organ Music, René Saorgin, organist; Turnabout TV 4054/340548
- 2) Nicolas de Grigny - Complete Organ Works, Marie-Claire Alain, organist; MHS 735-736
- 3) Organ Music before Bach, Marie-Claire Alain, organist; MHS 627
- 4) Five Centuries of Music in Reims; MHS 894

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Univ. of Iowa, Iowa City, 1970

E. Ploix Musique  
48 Rue St. Placide 48  
Paris - 6<sup>e</sup> - Littré 82-85

Offertory

Smell - Pa. 4, Oc 2, Tr. 8, Ob 8, Cl. 4

(6)

Ped. G. fl. 8, Cell 8, Ch. B. 4, Tr. 8, 4

Ch. Viola 8 — Longest 1 1/3, Clar 8, Sw 8

Gt. Clara 8, Oct 4, 2 2/3, Oct 2, Tr. 8, Sw 8, 4  
Choir 8

+ Pos. 16, G. 4, (Tuba last mea.)

(5) Tris.

Sw. Ob 8, Pa. 4, Oct 2,

Choir: 888 4, 2 1 3/5

Tierce en taille

(4) Sw. Boud 16, Gd 8, fl. 4

Ped C. Gd 16, Ped 8, Sw 8

Choir K fl 8, fl. 4 — 1 1/3

HW Clara 8, fl 4, 2 2/3 Ch 8

Quo

(3) Sw Boud 16, St Clair 8, Pa 4

Ped. Op. Clair 16, Sw 8, Gt. 8

Choir fl 8, 4, 2, 1 3/5, 1, Sw 8

HW Gens 8, 2 2/3, Ch 8

Fugue

(1) Sw. Gd 8, P. 4, Tr. 8, Claron 4

Of in same part,  
Sw. Pos. 16, Tr. 8,  
Ped. Gens 16, 8, Tr. 8, 4, Sw 4  
HW - Pa. 16, 8, 8, Oct 4, 2 2/3, 2, III, Gt. 4.

Brühns - Pöhl - Sw. Op. Oboe 8, fl 4, Tr 4, 2, Pos. 16,  
Ped. Op. Oboe 16, Ch. Bass 4, Tr 8, Sw 8  
Ch. fl 8, 4, 2,  $1\frac{1}{3}$  / HW D. 8, Tr. 8, Clara 8, Oct. 4,  
fl. 4,  $2\frac{2}{3}$ , 2, III qtr. 4, Choir 8.

Fuga

- Ped. Oboe 16, + Sw 4

- qt. Ch. 8

Schluss - Sw. O. Oboe 8, fl 4, Tr. 4, Oct. 2, Pos. 16

Ped. O. Oboe 16, Ch. Bass 4, Tr. 8, Sw 8, ~~8~~

Choir fl 8, 4, 2,  $1\frac{1}{3}$ , 1

HW - Oboe 8, Tr. 8, Clara 8, 4, 4,  $2\frac{2}{3}$ , 2, III

qr. 4, Ch 8

# Text Differences

Guilmant

Dufourcq

Alain

①

m. 16 none  
m. 22 none

m. 16 *nr* on alto *g*  
m. 22 *nr* on alto *a*

m. 4 tie in Sop.  
m. 16 " in "  
m. 22 *nr* on Sop C

②

m. 13 none  
m. 21 *nr* on sop. *f*  
m. 28 none

m. 13 *nr* on last alto *c*  
m. 21 *nr* on sop. *f*  
m. 28 *nr* on alto *Bb*

③

m. 4 *w* on alto *f*  
m. 12 none  
m. 25 none  
m. 37 "  
m. 41 none  
m. 41 *nr* on ten. *c*

m. 4 *nr* on alto *f*  
m. 12 none  
m. 25 *w* on 2<sup>nd</sup> tenor *Bb*  
m. 37 none  
m. 41 "  
m. 41 *w* on ten. *c*

m. 12 *nr* on bass *Bb*  
m. 37 *w* on ten. *Bb*  
m. 41 *nr* on bass *g*

④

m. 18 none  
m. 30 *w* on 1<sup>st</sup> sop. *c*  
m. 49 ~~*nr* on sop. *g*~~ none  
" ~~*w* on sop. *e*~~ "  
m. 51 none

m. 18 *w* on sop. *g#*  
m. 30 *w* on 1<sup>st</sup> sop. *c*  
m. 49 *nr* on sop. *g*  
" *w* on sop. *e*  
m. 51 *w* on sop. *c#*  
m. 51 *w* on alto *f*

m. 30 *nr* on 1<sup>st</sup> sop. *c*

⑤

m. 27 *nr* on 2<sup>nd</sup> sop. *f*

m.

m. 16 *d(a)* in ten. on 1<sup>st</sup> beat

m. 28 1<sup>st</sup> 2 sop notes are *d* & *g*  
m. 30 ten. line should read  
(*dd d fcc e*)

6

m. 21 tie f# to e in upper chord

m. 21 tie f# to g#

m. 21 tie f# to e

7

same

8

m. 35 descending c# should be c#

m. 61 w on sop. a

m. 17 w on 1st sop e

~~m. 42~~

m. 31 1st e in bass should be a g

m. 35 descending c should be c#

m. 42 same as #12

m. 48 c# in upper voice

m. 51 g# "lower"

m. 59 misprint of 3rd in lower voice -

should be f#g

11.

m. 29 w on 1st g# in LV

m. 26 w on 1st note in L.V. followed w/ f# & g#

m. 35 (4r) in orig. ed. on 1st e in LV

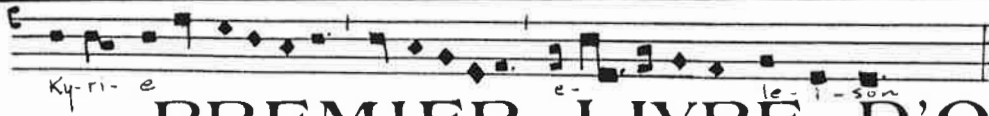
m. 40 w on 2nd note in LV - not on 1st.

9.

m. 4 w on e in LV

m. 4 w on e in LV





# PREMIER LIVRE D'ORGUE

Messe n° 4.  
"Cunctipotens Genitor Deus"  
Nicolas de GRIGNY  
(1672-1703)

Revision et registration par  
Norbert DUFOURCQ  
et Noëlie PIERRONT

## 1. 1<sup>er</sup> Kyrie en taille, à 5<sup>(1)</sup>

Manuels: G<sup>d</sup> Plein Jeu  
Ped: Anches 8, 4

*Swells  
1/2 vis.*



Pedalle



<sup>(1)</sup> Kyrie Cunctipotens

<sup>(2)</sup> Noté ainsi dans l'édition originale:



# [MESSE POUR LES CONVENTS.]

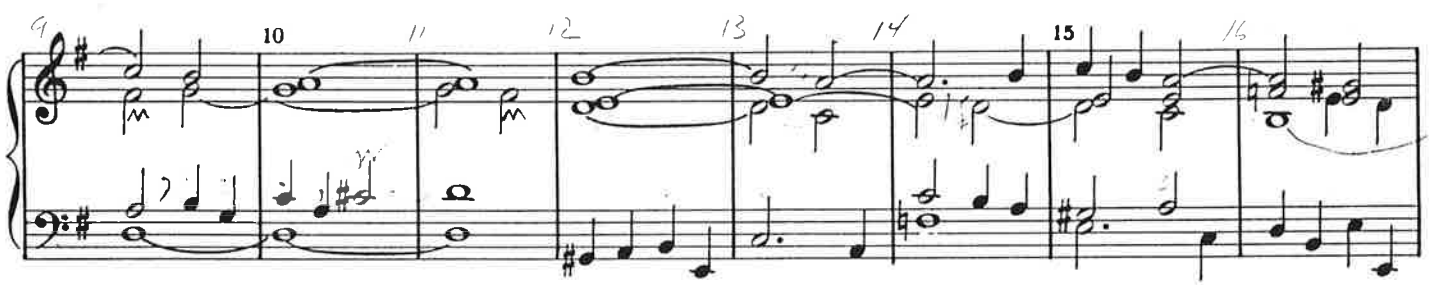
## [I] Plein jeu.

### Premier Couplet du Kyrie.

Grand plein jeu (w/ 2 8' stops; Bord. 7 Montre)

[Petit Plein Jeu.]

*Pedal sur  
au  
Spachille*



*short because  
note is already  
dissonant*

*p. 7*

## Explication des Marque qui serüent aux Agreemens

Tremblement ou Cadence    Rincement    Coulé    Harpegement    Port voix    Defaut du Tremblement

Demonstration des Marques sus dites

### A L'Autheur

Sans Maître et de son fond composer la Musique  
 Toucher le plus parfait de tous les Instrumens  
 Avoir et la Science et la belle pratique  
 Enleuer tous les Coeurs par des Accords charmans  
 Donner aux Curieux des leçons enchantées.  
 Tout cela n'appartient qu'à vous sçauant Orphée

N. Danielle Organiste de J<sup>re</sup> Voix.

### Du Melange des Jeux et du Mouuement propre a chaque espee de Verset

Le Prelude et plein Jeu au grand Orgue grauemt. au positif plus legerement.

La fugue gaye sur vn Jeu eclattant. cōc la petite tierce. Bourdon. Montre. Nazard &c

La fugue graue sur le Bourdon. prestant et la Trompette. Clairon. et Nazard aux petites

Orgues. sur le Cromh et Bourdon de 4 pieds.

Le Duo hardiment et legerement. au grand Orgue la Basse sur la grosse Tierce. Bourdon et le prestant. Nazard. 4<sup>de</sup> de Naz. Bourdon de 16. pied.

Au Positif. le Dessus sur la petite Tierce. &c. ou la Basse sur la Tromp. le dessus sur Cornet.

Le Trio a 2 Dessus. au grand Orgue la basse sur la Tromp. au positif le Dessus sur la Montre. Bourdon.

Tierce. Nazard. Ou au grand Orgue sur le petit Bourdon. prestant. Nazard. 4<sup>de</sup> de Naz. Tierce. et trem-

blant d. sic. au positif sur le Cromh. Bourdon et Flut.

La Basse de Tromp et de Cromh. fort hardiment au grand Orgue le petit bourdon et Prestant au positif

la montre et le Bourd. mais avec la basse de Cromh. il faut tirer la montre. la Tierce. et le Nazard.

Le Cornet et l'Echo gaurent. Le Dessus et Basse de Voix Hum. lentement. Le Dessus de Cromh.

agreable en imitant la maniere de chanter. Tous

ces Jeux s'accompagnent presque de meme. par le melange du bourdon. de la montre. ou prestant flutte ou Nazard. selon l'effet ou il seront.

Le Dialogue au grand Jeu peut Bourdon. prestant Trompette. et Cornet. Ou Tromp et Clairon. Ou petit Bourd. prestant. Doublet. Nazard 4<sup>de</sup> de Naz. grosse Tierce. Tromp. Clairon. Cornet et tremblant a vent Perdu pour le petit Jeu montre. bourdon. Nazard. Tierce. et Cromh.

Le Trio a 3 Clauers. le premier Dessus sur le Bourdon. Prestant. ou flutte. et Cromh. le second dessus au grand Orgue sur le petit Bourdon. Prestant. Tierce. Nazard. et tremblant doux.

Ou au 1<sup>er</sup> Dessus la Tierce. au 2<sup>de</sup> la voix II. Ou le 3<sup>de</sup> Dessus sur le Cornet. le 2<sup>de</sup> sur le Cromh. Ou le 3<sup>de</sup> Dessus sur la Tromp. le 2<sup>de</sup> sur la Tierce.

La Tierce ou Cromh. en Taille. grauemt. au grand Orgue le Dessus sur le petit Bourd. prestant. Bourdon.

Ou montre de 16 pied. au Positif pour la Taille le Bourdon. Montre. flutte. Tierce. Nazard. Doublet. et

Larigot Ou le Bourd. Montre. Nazard. Cromh. pour la Basse la pedale de flutte.

Marques du Mouuement.

le C sans barre lentement. le C barré gayement. le C avec deux point tres gayement

Comme un mouuement de ballet. le 3<sup>me</sup> mesure a 3 temps

## Research Problem

### Broad problem areas

- I. Lack of expressiveness in public school choirs;
  - A. Teacher doesn't teach expressive content
  - B. Students aren't trained to feel/recognize and perform expression
- II. New teachers lack of withitness as pertaining to discipline
  - A. Is experience the only way to learn classroom withitness?
  - B. What is withitness really? (Confidence, competence, awareness, innate?)
- III. Role of conductor in choral ensemble
  - A. Can singers be trained to attain same expressive unity without conductor?
  - B. What is the most effective relationship of singer/conductor in interpreting expression of a piece? (To what extent should cond. "Show" and singers "follow", and to what extent can and should singers be trained to provide interpretation) Factors: Spontaneous inspiration of conductor during performance, group psychic communication, ...
- IV. Competition in choral music
  - A. It is compatible with the art?
  - B. Does it enhance performance?
  - C. How does it affect student attitudes toward the choral experience?.
- V. Public school choral literature
  - A. What should be the criteria for choosing lit. (Enjoyment, growth)
  - B. What kind of literature achieves best results. (Is pop music over-rated in the enjoyment area?)
- VI. Use of visual learning (modeling, meaningful gestures) in the choral rehearsal
  - A. Benefits to rehearsal pace, concept teaching, preservation of instructors voice, etc.
  - B. How to do it?
- VII. What power potential does choral music have in effecting adolescents lives?
- VIII. Teaching men/boys to sing on pitch after voice change.

### Apply... "What type of work do I wish to do upon completion of this research?" and... "What area do I want to be an expert in ".... to the above categories.

- I. Rates very high. I would be an expert in helping teachers and students increase their expressiveness.
- II. Rates moderate to high. I would be an expert at an important quality in one of the most compelling qualities in teaching. Could apply generally, but could also make it rehearsal specific.
- III. Rates moderate. A big question in my mind, but what would I be an expert in? Most likely training individual interpretive awareness - an expansion of masters project. (Could somehow fit in with "I" above?)
- IV. Rates low. I would simply be taking sides on the competition issue. An expert in the argument against competition.
- V. Rates low. I would be an expert at advocating serious music in schools. Simply provide ammo for those who are already convinced.
- VI. Rates high. I would be an expert on how to run more effective rehearsals using visual learning (probably gestures for the most part.) Problem with this is only that I would have to generate teachers interest in the concept.
- VII. Rates low. I would be an expert at advocating choir in public schools.
- VIII. Rates high. I would be an expert at helping teachers teach the changed voice to sing. This subject is valuable because currently many boys go through life not matching pitch because they've never relinked voices with ears. Could easily be remedied by an expert in eighth through twelfth grade.

### Which ones test a theory (generalization)?

- I. No
- II. Yes, Theory: New teachers simply need experience to develop withitness to be effective
- III. Yes, Theory: Groups of students can be trained to sing as expressively without a conductor as with.
- IV. Yes, Theory: Competition enhances performance.
- V. Yes, Theory: Using popular music increased student enjoyment of choir.
- VI. Yes, Theory: Most students learn better visually.

VII. No.  
VIII. Yes

All are results of careful observation of existing practices (Pg. 59 of text)