

L B M P - 0 1 8

PIERRE DU MAGE

PREMIER LIVRE D'ORGUE

CONTENANT

UNE SUITE DU PREMIER TON

Edited by Jon Baxendale



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INTRODUCTION

Little is known of Pierre Du Mage (also Dumage), though genealogical records agree that his baptism occurred on 23 November 1674. His father (also Pierre) was the organist at Beauvais Cathedral, and it was probably from him that Du Mage received his formative musical education. Du Mage became organist at the collegiate church of Saint-Quentin in 1703, a position he held until becoming *titulaire* at Laon in 1710. He retained this position for nine years when, after a disagreement with the cathedral chapter, he resigned to become the superintendent of the city's Royal salt deposits (Higginbottom, *New Grove Online*). However, only one record of his activities as an organist after his career change is recorded, when he appeared alongside Louis-Nicolas Clérambault, Claude Daquin and Guillaume-Antoine Calvière at the inauguration of the new instrument at Notre-Dame de Paris in 1733.

Of Du Mage's compositions, we know only *1^{er} livre d'orgue contenant une suite du premier ton, a suite of eight pieces*, which was published in June 1708 (F-Pn, Ms. Fr. 21949). His *privilege du Roy* provided an eight-year license to print 'several works of instrumental and vocal music', and this likely was the first of a series of planned publications that would cover all eight church tones.¹ It was dedicated to the canons and chapter of Saint-Quentin and, in its accompanying dedicatory letter, Du Mage informs us that the enclosed music is 'in the style of my master, the illustrious Monsieur Marchand'. While this might suggest a Parisian pupillage, there remains no record of his activities in the city: it is unlikely that he would have appeared in Nicolas de Blegny's almanac *Le Livre commode contenant les Adresses de la ville de Paris [...] pour l'année bissextile 1692* on the grounds of his age. However, we may be sure that Du Mage was not active as an organist or teacher in the city when a *capitation générale* was levied on French citizens in 1695 since his name is not documented alongside other organists or teachers of the harpsichord.² We also know little of Marchand's activities as a teacher, though, by 1700, his character and celebrity was such that he was likely uninvolved in anything as lowly as the education of others. It could be, therefore, that Du Mage's use of 'Maître' referred to the wide-ranging influence Marchand had as a composer and performer: he had published *Pièces de clavecin* in 1699, and this was followed with a now-lost book of organ pieces in 1700, which was possibly disseminated quite widely among organists at the time of its publication.³

Brigitte François-Sappey (2012, Loc. 13,968) informs us that a second book dedicated to the canons at Laon Cathedral was published in 1712, though no further information or surviving copy is known. However, his dedicatory letter makes clear other books were planned following a system first devised by the Ballard family of printers as early as 1621, which was to release shorter publications of music *seriatim*. In Ballard's case, this culminated in the popular monthly releases of *Recueils d'airs sérieux et a boire* between 1695 and 1725, and it was a plan that both Marchand and Clérambault adopted for their short-lived series of harpsichord and organ pieces of 1699–1702.

Du Mage published his book in Paris, rather than Saint-Quentin, and it is interesting to note that while the book was available from the author in his home town, the main points of sale were in the capital; none was a 'marchand de musique' such as Henri Foucault in rue Saint-Honoré; instead, sales were restricted to the engraver, Claude Roussel, on rue de la Parcheminerie in the Sorbonne quarter, and the Richard atelier of harpsichord makers on the nearby rue de Paon. A further address, that of the organ builder Robert Clicquot was presumably added as an afterthought since his name is not engraved alongside the others. The book's price was a modest

30 sols (by comparison, Gaspard Le Roux's 1705 publication of *Pièces de clavessin* was ten livres en blanc (single sheets)). Roussel was regarded as one of Paris's better engravers, though his reputation lay chiefly in map and stamp making; his activities as a music engraver seem to date back only as far as 1699, when he produced a crude set of trios under his auspices, and two botched engravings of Marchand's *Pièces de clavecin, premier livre* and Nicolas de Grigny's *Premier livre d'orgue*. His fees were not insubstantial either. According to a 1720 contract between the Roussel and the composer Thomas Louis Bourgeois for the engraving of his first book of cantatas, the cost came to '4 livres 10 sols par planche', and there are few reasons to doubt that he demanded similarly high fees in 1708 (Fau, 1978, 168). Interestingly, while the 1699 engravings are meritless, Clérambault's 1702 (enlarged 1704) publication of harpsichord music is nearly flawless and devoid of any of the ambiguities and mistakes associated with the Marchand and Grigny imprints. We might put his earlier problems down to his lack of experience as an engraver and, in particular, an obvious musical ignorance. However, Clérambault's engraving might have fared equally as badly, though his lodgings on rue Saint-Jacques, close to Roussel's atelier, make it apparent that the composer was keenly involved in all aspects of its production. However, this does not account for the accuracy of Du Mage's publication, and we may conjecture that the composer or another musician were consulted while the plates were prepared.

The engraving is aesthetically pleasing and attests to a style that, by 1708, had matured. A lack of consistency in the appearance of noteheads indicates that they were engraved rather than punched, as were clefs and accidentals. Each page contains six staves, allowing for two or three systems, according to the requirements of the music. The complete book is contained in just 18 pages with pieces always beginning on the verso side of a leaf to ensure page turns are unnecessary. The book finishes with the legally required *Extrait Privilège du Roy*. It tells us that the music might be engraved, sold and distributed throughout the kingdom and warns those wishing to counterfeit it without written permission that they would risk a fine of 1,500 livres. In modern-day terms, this was a notice of copyright. To obtain privileges for any publication, manuscripts had to be submitted for possible censoring and approval. Only after a privilege had been granted and the license presented to the *Chambre syndicale de la Librairie et Imprimerie de Paris* could production commence. While some composers (including Marchand in 1699 and 1700) seem to have taken a chance by not applying for such a license, the penalties imposed could include the whip, prison, banishment and even death. However, by 1708, it was more usual for any imprints to be confiscated and destroyed (Brenet, 1907, 411; Falk, 1906, 41). The cost of a privilege was considerably high, and while we have no figures for the early years of the century, by its mid-point, the price for an octavo or quarto imprint was as much as 120 livres for up to 1,500 copies (Brenet, 1907, 411).

THE MUSIC

We must be careful not to think that the term Du Mage used in his dedicatory letter, 'suite de pièce [sic] d'Orgues', suggests anything other than they had a liturgical role. The use of Tone I (*finalis D*), underlined by the absence of a key signature, is to be expected, especially when we consider that this would have been the first of a series of publications. The movements are alternative versets designed to be used in conjunction with a choir or cantor and would replace every other verse of sung text with a short organ piece. This practice had roots in the early 1400s, when alternate plainchant phrases were separated by the insertion of short organ pieces, a tradition developed in

¹ '[...] plusieurs ouvrages de musique tant vocale qu'instrumental'; 5 August 1708.

² F-Pan, Z/lh/657, *Rolle des sommes qui seront payées par les Organistes et Professeurs de Clavecin de la Ville et fauxbourgs*.

³ The issue of Marchand's organ book was announced in the January 1700 issue of *Mercurie galant* (p. 232), and though now lost, probably formed the material for a posthumous publication by Elisabeth-Catherine Ballard ('la Veuve Boivin') *Pièces choisies pour l'orgue de feu le grand Marchand* (1740).

the early church when chants were sung in *alternatim* by contrasting soloists and a choir. As the organ became more prominent during the fifteenth and sixteenth centuries, it began to supersede other forms of polyphonic music, and the organist's role took on a greater prominence. The practice was prescribed in ceremonials, ecclesiastical documents that stipulated at which services the organist should be present and the parts of the liturgy he was required to play. One of the more important was the *Caeremoniale episcoporum* (Rome, 1600), which governed the use of the organ throughout the Roman Catholic Church. It required that *alternatim* playing was expected for the Kyrie, Gloria, Sanctus and Agnus Dei of the Mass Ordinary, and hymns and canticles at various daily offices. It also dictated that the texts the organ verset replaced should be sung or recited by the priest and congregation.

Despite the broad spectrum of the *Caeremoniale*, many institutions established bespoke traditions. In 1616, for example, Carmelite nuns developed their own liturgical practices, and this was followed in Paris with Martin Sonnet's *Caeremoniale Parisiense* (1662).⁴ It restricted the organ's role considerably and required that the organist be obliged to quote the plainchant in the first and last Kyrie, the verses 'Suscipe deprecationem nostram' and 'In Gloria Dei Patris' of the Gloria, the first Sanctus and Agnus Dei (*Caeremoniale Parisiense*, 547–538). Such restrictions, though, seem not to have applied to closed establishments such as monasteries and convents, and it is doubtful that smaller churches were in a position to find an organist with the competence the ceremonial seems to require. Indeed, the range and nature of published organ music seem to affirm this: while some publications, beginning with Guillaume-Gabriel Nivers's *Second livre d'orgue* (1667) provided settings of the mass, others (including Du Mage) produced music that could be played with any liturgical designation, their pieces made suitable for insertion into mass movements, or hymns and canticles of the same tone. Du Mage's *livre*, therefore, might well have been used for the Kyrie, which required five versets, Magnificat (requiring seven) or Benedictus.

Du Mage's book provided such flexibility by following a broadly rhetorical format regarding genre and the registrations required for their performance. Its contents are flanked by the expected *plein jeu* and *grand jeu*, and the genres of the intermediate pieces would have been readily recognisable to all. They are sufficiently varied to provide suitable material for most liturgical situations. The fugue, which often follows the first movement of an organ mass, we know to have been played in a slow and dignified manner. It gives way to more secular forms: the trio is in minuet rhythm; 'Tierce en taille' brings to mind concerted viol music; 'Basse de trompette' is a *bourrée*; 'Récit' is reminiscent of an *air de cour*, with balanced phraseology replete with *syllabes muettes*; and the 'fort gai' 'Duo' hesitates between a *bourrée* and *gavotte*.

Tonally, the music is cogently structured with well-planned modulations and a tendency towards the gravitropism of the bass. This manifests in descending chromatic tetrachords (e.g., 'Trio', bars 53–56), sixths ('Récit', 1–5) or octaves ('Plein jeu', bars 1–11, 15–18, 28–31, 35–36). Du Mage's use of dissonance can also be striking and seems to serve a rhetorical purpose. It is not, for example, by accident that he carries the E-major 7 harmonies over into bar 31 of 'Plein jeu' and arrests all movement when a semibreve C, the lowest point in the verset, is played. Other hallmarks of Du Mage's style include the beginning of accompaniments based on rising thirds ('Plein jeu' and 'Récit'), and a sense of cohesion is apparent through a pseudo-leitmotif based on an opening dominant-tonic interval (A-D), which is found in half of the pieces ('Fugue', 'Trio', 'Récit' and 'Duo').

⁴ *Caeremoniale divini officii secundum ordinem fratrum B. Virginis Mariae de monte Carmeli*.

⁵ While this might be expected, Saint-Lambert is likely telling the reader to release the notes simultaneously.

⁶ By *mi*, Muffat refers to the third note of a scale. However, 'sharps' is a little confusing since it implies

ASPECTS OF PERFORMANCE STYLE

i. Ornaments and lines

Du Mage uses only four ornament symbols in *Premier livre*, though others are implied through notation using both large and small notes and lines. The most common is the *tremblement*. These are found in nearly every ornament table, including six species in D'Anglebert's 1689 book of harpsichord pieces. Also known as a *cadence*, presumably because of its frequent use at such points, it could be approached in various means and prefixed or suffixed with any number of other ornaments. Couperin (1717, 23) informs us that *tremblements* should be played freely, even if printed explanations imply they should be rhythmic. While he suggests they should begin slowly, with a general increase in the frequency of the 'beats', Saint-Lambert (1702, Chapter XXI) is careful to point out: 1) the value of the note determines the length of the ornament; 2) on finishing, it is essential to release the notes;⁵ 3) when other notes are played at the same time in either hand, they must coincide with the beginning of the *tremblement* (that is, an on-beat execution); and 4) the upper note must be altered in accordance to the key. André Raison (1688), while demonstrating the *tremblement*, goes one step further by indicating that the fourth finger should be used for the upper auxiliary. His reasoning is sound since this ornament should have a distinctly melodic quality, which could quickly become lost if played only on the stronger fingers.

There seems little reason why a performer should not add extra *tremblements* to the music, though in doing so, it is worth following the advice of Georg Muffat. Though written in a preface to a publication of string music (*Florilegium Secundum*, 1698), his observations are pertinent to the performance of any French keyboard music. Though German, Muffat had studied as a child in France and reputedly continued his education in Italy under Corelli. His advice on the *tremblement*, which he calls a *tremulus*, appears to follow French conventions:



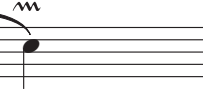



1. A piece should never begin with a *tremulus* unless it begins on *mi* (i.e., the third note of the scale).
2. When ascending, a *tremulus* on a good note (that is, one that is metrically strong) sounds harsh and should be avoided unless prepared with an appoggiatura.
3. *Mi* and sharps should always be decorated with a *tremulus* or *tremulus reflexus* (i.e., a *tremblement* with a turn).⁶



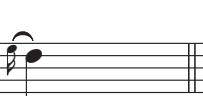



The type of termination to which Muffat refers is found in most ornament tables, although none of these exists in Du Mage. This is not to say that they should be absent when performing the music, though places where a *tremblement* might be combined with a turn do not present themselves with any particular frequency. However, there are other examples of compound ornaments, which are most often based on the *pincement*.

Also known as a *pincé*, the *pincement* is a standard ornament with similar explanations in all tables. Roussel tends to use a combination of a *tremblement* and diagonal stroke, though there are instances where the longer *pincé double* (where several repetitions occur) is implied. In bar 31 of 'Tierce en taille', we see an extended *tremblement* is first crossed with a diagonal line, which might mean the same. Jacques Boyvin (1690) informs us that the *pincement* should be preceded with a *port de voix* and that this should occur on the beat, even when it is dissonant. However, this seems not to be a Du Mage's viewpoint since *ports de voix-pincés* are notated fully using an anticipatory *petite*

that every accidental should be decorated. It is more likely that the term refers to leading notes, which is confirmed when scrutinising most Continental keyboard music. (For a full overview of Muffat's advice concerning ornamentation, see the preface to my edition of his *Apparatus musico-organisticus*, 2020).

ORNAMENT TABLE

				
<i>Tremblement</i>	<i>Tremblement lié *</i>	<i>Pincé</i>	<i>Pincé double</i>	<i>Port de voix-pincé³</i>
				

				
<i>Tierce coulée</i>	<i>Tierce coulée / tierce coulée mélodique</i>	<i>Cadence</i>	<i>Boyvin (1690) Double cadence</i>	
				

* Not found in Du Mage but might be used.

PREMIER LIVRE D'ORGUE

1. PLAIN JEU

15

Positif

5

9

Grand Jeu

16

Musical score for measures 16-25. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 8/8. Measure 16 starts with a treble staff note G4 and a bass staff note B2. Measure 17 has a treble staff note A4 and a bass staff note C3. Measure 18 has a treble staff note B4 and a bass staff note D3. Measure 19 has a treble staff note C5 and a bass staff note E3. Measure 20 has a treble staff note D5 and a bass staff note F3. Measure 21 has a treble staff note E5 and a bass staff note G3. Measure 22 has a treble staff note F#5 and a bass staff note A3. Measure 23 has a treble staff note G#5 and a bass staff note B3. Measure 24 has a treble staff note A5 and a bass staff note C4. Measure 25 has a treble staff note B5 and a bass staff note D4. Dynamics include *m* (mezzo) and *f* (forte).

26

Musical score for measures 26-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 8/8. Measure 26 starts with a treble staff note G4 and a bass staff note B2. Measure 27 has a treble staff note A4 and a bass staff note C3. Measure 28 has a treble staff note B4 and a bass staff note D3. Measure 29 has a treble staff note C5 and a bass staff note E3. Measure 30 has a treble staff note D5 and a bass staff note F3. Measure 31 has a treble staff note E5 and a bass staff note G3. Measure 32 has a treble staff note F#5 and a bass staff note A3. Measure 33 has a treble staff note G#5 and a bass staff note B3. Measure 34 has a treble staff note A5 and a bass staff note C4. Dynamics include *m* (mezzo).

35

Musical score for measures 35-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 8/8. Measure 35 starts with a treble staff note G4 and a bass staff note B2. Measure 36 has a treble staff note A4 and a bass staff note C3. Measure 37 has a treble staff note B4 and a bass staff note D3. Measure 38 has a treble staff note C5 and a bass staff note E3. Measure 39 has a treble staff note D5 and a bass staff note F3. Measure 40 has a treble staff note E5 and a bass staff note G3. Measure 41 has a treble staff note F#5 and a bass staff note A3. Measure 42 has a treble staff note G#5 and a bass staff note B3. Measure 43 has a treble staff note A5 and a bass staff note C4. Measure 44 has a treble staff note B5 and a bass staff note D4. Dynamics include *f* (forte).

PREMIER LIVRE D'ORGUE

1. PLAIN JEU

Positif

5

9

Grand Jeu

16

Musical score for measures 16-25. The score is written for piano in 3/8 time. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and accents (marked with a 'm') throughout the passage. The piece concludes with a double bar line at the end of measure 25.

26

Musical score for measures 26-34. The score continues in 3/8 time with the same key signature. It features more complex rhythmic patterns, including slurs and accents. A notable feature is a long, sustained chord in the right hand in measure 29, which is circled. The piece ends with a double bar line at the end of measure 34.

35

Musical score for measures 35-44. The score continues in 3/8 time with the same key signature. It features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and accents (marked with a 'm') throughout the passage. The piece concludes with a double bar line at the end of measure 44.

2. FUGUE

The first system of the musical score for '2. FUGUE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a complex texture with various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *tr* (trill) and *m* (mezzo) are present throughout the system.

8b

The second system of the musical score, labeled '8b', continues the piece. It features two staves with complex melodic and harmonic lines. The upper staff contains several long, flowing phrases with slurs and ties. The lower staff provides a rhythmic and harmonic foundation with various note values and rests. Dynamic markings like *tr* and *m* are used to indicate specific performance techniques and dynamics.

15

The third system of the musical score, labeled '15', continues the piece. It features two staves with complex melodic and harmonic lines. The upper staff contains several long, flowing phrases with slurs and ties. The lower staff provides a rhythmic and harmonic foundation with various note values and rests. Dynamic markings like *tr* and *m* are used to indicate specific performance techniques and dynamics.

23

Musical score for measures 23-28. The piece is in 13/8 time and B-flat major. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes in measure 25. The left hand provides a bass line with slurs and accents, including a triplet of eighth notes in measure 25. The key signature changes to one sharp (F#) in measure 25.

30b

Musical score for measures 30b-36. The piece is in 13/8 time and B-flat major. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes in measure 31. The left hand provides a bass line with slurs and accents, including a triplet of eighth notes in measure 31. The key signature changes to one sharp (F#) in measure 31.

37

Musical score for measures 37-42. The piece is in 13/8 time and B-flat major. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes in measure 38. The left hand provides a bass line with slurs and accents, including a triplet of eighth notes in measure 38. The key signature changes to one sharp (F#) in measure 38.