

ALTERNATIM PRACTICE IN FRANCE

ROOTS, DEVELOPEMENT, PERFORMANCE PRACTICE IN

CLASSICAL ORGAN PERIOD

Performance Practice – spring – semester paper

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PART ONE – TRADITION AND DEVELOPEMENT

In this paper one can find information about the “phenomena” of the *alternatim* practice, which was important for the development of the organ music between fourteenth and twentieth century, specifically in France. This manner influenced all possible elements of the instrumental music and performance practice, such as the development of music forms and their great variety, coloristic innovations, and new ideas of the organ builders; this helped increase the manual skill of performers and development of the technique of the organ improvisation. This practice was popular that it spread in many countries such as France, Italy, Netherlands. It was also used for one of the most important human activities: religious experience. The role of organ and *alternatim* practice has proven to be extremely vital ever since thirteenth century that music for this instrument was treated as a contr - partner for the liturgical text. The great number of the pieces were written in this manner for such liturgical services as Masses, Magnificats, Hymns, and Hour`s liturgy. Their beauty and flamboyance encouraged the author of this paper to write about this performance practice.

It is a difficult task to write a short paper about performance practice that has been in use for over five hundred years. A great number of compositions, documents, national traditions make it impossible to write about all aspects of this manner so reader can find in this paper only information regarding selected matters as:

- Roots of *alternatim* practice
- First organ pieces for *alternatim* practice
- Regulations placed in 17th and 18th century ceremonials
- Other aspects of French culture influenced by *alternatim* practice in France

The main primary source used in this paper is *Ceremoniale parisiense ad usum omnium ecclesiarum, collegiatarum parochialium et aliarum urbis et diocesis parisiensis* issued in Paris in the 1662 which provides us detailed information regarding to church music in this time in the Paris. We can find there the suggestions regarding to the *alternatim* practice in the mass sections and in the Hours liturgy. This document is also valuable source describing the duties of organists in the seventeenth century France. The reader finds also in this paper information about *Faenza Codex* written around 1430 in Italy. Although this document is not of the French provenience one can regard this score as very important for the development of the *alternatim* idea. Moreover, this title is probably the first comprising the organ pieces

written in this manner, and the second, after *Robertsbridge Codex*, in which one can find instrumental, organ, music. The author of this paper decided to write also about this score which influenced all European music tradition of the fifteenth century and did not confine to the Italian territory. Besides manner of leading *cantus firmus* in the lowest voice (as in samples from *Faenza Codex*) influenced later *Plein Jeu* forms. Readers finds also in this paper explanation of the *alternatim* practice based on the description of the old performance practice of the *Psalms*. One can be sure that antiphonal and responsorial way of performing such forms of songs directly influenced general idea of organ *alternatim* manner. The last section of this work generally describes also other music fields influenced by this practice: improvisation practice and diversity of music forms, development of the organ building and organ voices.

THE TERM ALTERNATIM

The term *alternatim* comes from Latin word *alter* meaning the second, the other one, otherwise. It suggests to us that two corresponding elements are incorporated in this process which provide a kind of dialogue, and are complementary to each other. Although the term *alternatim* seems to be the practice of the Renaissance and Baroque manner used in the Roman Catholic liturgy this general idea perhaps has its roots as early as tradition of the “dialogue” exists. As a manner linking separate sections perhaps the first *alternatim* idea was used in the folk tradition during ceremonial, ritual dances depicting for example faith between winter and spring, world of people and animals, admiration of the Sun and Moon. Also ancient dramas since Aeschylus were based on the rule of the confrontation of the “two people on the stage” presenting their statements in the dialogue manner or lively choir`s comments regarding to the actors discourse. In ancient theatre this manner allowed to connect different sections to build necessary entirety, or build dramatic suspense. In the folk tradition, it was useful to build a conscience of the community.

ALTERNATIM PRACTICE IN THE EARLY CHURCH

Psalms and early organum

The tradition of the antiphonal singing which was based on the dialogue between two corresponding choruses came from the Far East from, Syria. Similar to this practice is such in which one choir responds to the soloist. This manner was very popular and came to the Judaic tradition. It was specifically useful in long lasting Psalms which were the basis prayer texts of this church. It helped to avoid monotony and was very useful in building a commune of prayers; the feature which was most important in every church. Although Christian religion rejected in its liturgy music as a merely the enjoyment of the art the tradition of the singing Psalms prayer became the basis of the liturgy. Specifically, there are two main ways of performing them; both based on the alteration practiced and were adapted from the Hebrew service:

- Responsorial psalmody: dialogue between soloist and congregation, where the celebrant sang the first sentence of the psalm and congregation responded by performing the second line. (The psalms are usually constructed in such a way that the second line is connected with the first, and it is its continuation).

- Antiphonal psalmody: two parts of the Psalm were sung in turn by two distinct choruses.¹

The idea of the responsorial psalmody was mentioned by such patristic writers as Bishop of Caesarea Eusebius (III-IV C) in *Historia ecclesiastica*, or by Tertulian (II-III). Moreover popularity of this manner were so huge that it did not confine to the Psalms, also other forms like canticles, sequences and hymns were performed in this dialogue way. The Psalms in the Christian churches were performed on the base of the 8 Gregorian tones, which were very useful specifically for non metric text with non equal number of words or syllables in each verse. Specifically important for the shape of the *alternatim* practice after fourteenth century were compositions from the *Notre Dame* school by Leoninus and Perotinus, based on the early polyphony. In this *organum* forms the soloist sung (perhaps also often improvised) the upper part of the composition while choir was singing plainchant based on the Gregorian chorale.² It is kind of the vertical dialogue, between two groups. Can we call it a vertical *alternatim* manner? That is the question for the longer dispute. Perhaps a much more interesting issue is that this *organum* forms were first samples for the organ compositions written in the *alternatim* manner which were based on the *cantus firmus* placed in the lowest voice.

ORGANS AND THE ALTERNATIM PRACTICE

We do not know today why organs were “invited” to participate in the *alternatim* manner in the fourteenth century. We can suppose that organ as a Church instrument had a really good reputation and the time since Roman reign long enough to forget that just this instrument was one of the most secular companion used during circus and antichristian games. Officially, the organs became a church instrument in the seventh century thankfully to the edict of the Pope Vitalian (657-72)³ but true revolution was the fact that organ started to be treated as the contr-partner for the liturgical text. So that tradition of the singing *alternatim* (choir contra choir) was passed to the solo instrument (choir contra organs), and flourished in Italy, Spain and France during fifteenth, sixteenth and seventeenth century.

This admiration for the organ can seem strange for us today specifically when we are aware that instruments described for example by monk Theophilus (12th century) were based on the undivided Blockwerk section and the element which perhaps mostly fascinated people of that time was its loudness instead of beauty of the sound. The main disadvantage of such instrument was that musicians could not varied the tone colour. Instead of that this kind of undivided set let the organ to play very loudly. For the accompaniment purposes, especially in big churches, it was convenient solution. But the general idea of the *alternatim* practice was based on the different principals. Liturgy was based on the great amount of the short organ pieces and in which just variety of the tone colour was desired, and expected instead of general loudness of the instrument. Variety was more important that volume of organs. Perhaps the great development of the French organ building was caused because the liturgy based on this practice encouraged organists and organ builders to find a new organ colours to depict religious texts.

¹ Grout Donald, Jay, *A History of Western Music* (New York: W. W. Norton and Company, 1960), 44.

² Grout Donald, Jay, *A History of Western Music* (New York: W. W. Norton and Company, 1960), 80.

³ Williams Peter, *The organ in western culture 750 – 1250* (Cambridge University Press, 1993), 7.

FIRST ORGAN PIECES IN THE ALTERNATIM MANNER

Although the organs were incorporated in the liturgy from the seventh century, the true evidence of the way in which organs were used are for us the first surviving organ musical pieces. We must be aware that first examples of organ music were perhaps improvised pieces based on the well known choral songs.⁴ They were so popular that it was not necessary to write them. Besides this first instrumental compositions were not very complex because the construction of the first instruments used in the churches did not let performer to play virtuosic music.⁵ In the early tradition organs mainly supported the singing of the congregation or even played in the *alternatim* manner but the first evidences of this we find in the first published codex not earlier than in the 15 century.

One must be aware that *alternatim* practice was based mainly on the improvisation practice. We can suppose that because of number of pieces which was necessary to fulfil all musical requirements. In contract issued in 1494 one can find information regarding to the organist's duties in Saint – Georges, Hagenau. He was expected to play organs at first and second Vespers, Mass, Compline of every Sunday and feast day and also during votive Mass of the Virgin on Saturdays. The more detailed information concerning exact parts of the liturgy in which organist should play one might find in the document coming from Paris Church Notre Dame from 1415. This paper specifies duties of the organist Henri de Saxe, who should play on twenty – three feasts every year, and play at first Vespers, Kyrie, Gloria, Sanctus, Agnus Dei.⁶ Suggestions regarding to the organ music one can find also in the document coming from the Brouges Cathedral and issued in 1407 in which music used for feast Masses (Proper and Ordinary) could be performed only by choir or in by organ and choir.

True evidence of the shape of music used for *alternatim* practice are first printed organ pieces. It is interesting that in the late fourteenth century as much as fifty *alternatim* settings could be found in one of the first published organ books *Faenza Codex* and in twelve German manuscripts with this most important – *Buxhaimer Organ Book* that date from 1425 to 1470.

One of the first earliest and perhaps most important organ score of this kind is the set called *Faenza Codex*. It is valuable source of the fifteenth – century instrumental music written around 1430. Although it is score of the Italian provenience, it is worth mentioning here because of its content. This codex consists of 48 pieces and is specifically important for us because we can observe general tradition which existed in this time.⁷ Among secular compositions by Francesco Landini and Jacopo de Bologna we find here also sacral pieces based on the Gregorian chant. They are perhaps the first examples of the music written in the *alternatim* manner. We have no special proof of this, or even guidelines for the performer, but the content of the score suggests that just *Faenza Codex* was first score with pieces written in this performance practice. We can suppose that because this title consists of many

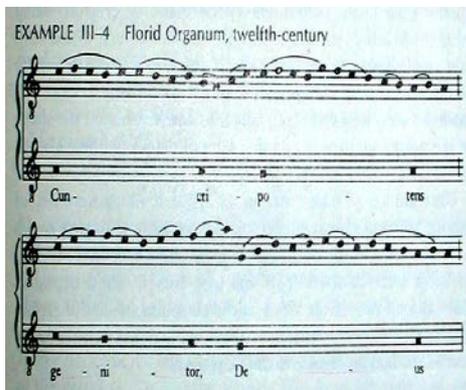
⁴ Wye van Benjamin, „Ritual Use of the Organ in France,” *Journal of the American Musicological Society* 33, no. 2 (Summer 1980): 293.

⁵ Wayne Leupold, *Historical Organ Techniques and Repertoire: Late – Medieval before 1460*, ed. Kimberly Marshall (Colfax: Wayne Leupold Editions, 2000), 11.

⁶: Wye, 293.

⁷ Leupold, 17.

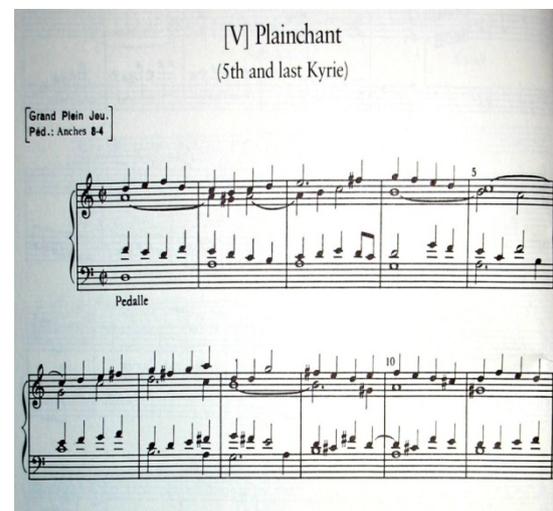
short pieces for Catholic Mass for *Kyrie* and *Gloria* sections. Valuable guidelines for us are the divisions of the text of the *Gloria* part. The organ pieces in this codex are written only for even verses (*Et in terra pax, Benedicimus te* etc.). That suggests that odd parts of the *Gloria* were performed by the choir because there are not instrumental samples for other, even sections of this part of the Mass. One can observe that instrumental pieces were based on the same composition technic as the examples of early polyphony from *Notre Dame* school. In that tradition vocal *organum* or *discantus* were constructed in such a way that lower voice carries the Gregorian *cantus firmus* and the upper voice provides a florid, figurative melody based probably on the improvisation. In instrumental pieces from *Faenza Codex* left hand carries melody which is based on the plainchant from Gregorian Mass *Cunctipotens genitor Deus* and right hand plays elaborated *discantus*. This sample was also typical for many *Plein Jeu* written by French composers in the Classical period:



sample from *organum*



Kyrie from *Faenza Codex*⁸



sample of *Plein Jeu*⁹

Although *alternatim* manner gained great popularity in fifteenth and sixteenth century and many liturgical sets were composed and printed, one can find only two important volumes belonging to the French tradition of that time.¹⁰ They are important because of their content and quality, but also because they are first French titles consisting music written for organs. They were produced by Attaignant in 1531 and contain anonymous versets for the Mass, Magnificat and Te Deum. Although whole collection consists of seven volumes, two of them provide us compositions for the *alternatim* performance. There is evidence to show that this manner was as popular as in Italy or in Netherlands. One can find in other volumes motets, preludes, transcription of the vocal works or verset based on the plainchant.

⁸ Leupold, 62.

⁹ Francois Couperin, *Two Masses for Organ* (New York: Dover Publications, 1994), 10.

¹⁰ Wye, 294.

PART TWO – PERFORMANCE PRACTICE

CEREMONIALE PARISIENNE – DESCRIPTION OF THE CONTENT

Ceremoniale parisiense ad usum omnium ecclesiarum, collegiatarum parochialium et aliarum urbis et diocesis parisiensis (The Parisian Ceremonial for the use of all Churches collegiate, parish, and others of the city and diocese of Paris) is one of the earliest and most important document describing the organ practice in the Roman Catholic Church in France in the second part of the seventeenth century. Whole document is an ecclesiastical prescription for the different elements of the liturgy but Chapter nr 6 regards strictly to the matters concerning organ music in church and duties of the organist. Although the whole chapter consists of the 29 Paragraphs, one can divide this part of *Ceremoniale* for two sections. First part (Paragraphs 1-7) regards to the duties of the organist and general rules regarding to the music in church. Second part (Paragraphs 8-27) is the very detailed description of the liturgy, both masses and liturgy of hours, with guidelines concerning use of the organ.

- **ALTERNATIM PRACTICE IN THE LITURGICAL YEAR**

The second section of *Ceremoniale* gives us a detailed plan when in the liturgical year and during the day organ should be used.¹¹ Specifically important are Paragraphs nr 8 and 9 (*Quibus diebus seu festis organa sunt pulsanda and Quando organa non sunt pulsanda*) because one can find there information that organs were not used during the whole year, and correspondingly *alternatim* manner also was restricted to the specific periods of time.

8) *Pulsantur organa in omnibus festis annualibus et solemnibus prime et secundae classis, et in festis duplicibus secundae classis. Item in aliquibus festis duplicibus maioribus, nempe festivatis a populo. Item essent pulsanda in Dominicis per annum, presertim si ab Ecclesia sufficientem retributionem organista recipiat. Item pulsantur, quoties occurrit celebrari solemniter officium aliquod votinum pro re gravi.*¹²

9) *Non pulsantur in Dominicis adventus. In festo Ss. Innocentium, nisi acciderit die Dominica. Item in Dominicis septuagesimae et sequentibus usque ad Dominicam palmarum inclusive : nec etiam in festis S. Andree, quando evenit in Adventu, S. Thomae, S. Matthiae et S. Joseph : pulsantur tamen in festis conceptionis et Annuntiationis semper. Nunquam etiam pulsantur in officio [pro] Defunctis*

¹¹ Wye, 307-311.

¹² original text from: Norbert Dufourcq, *Le livre de l'orgue français* (Paris: Picard, 1982), 47-50.

ORGANS ALLOWED	ORGANS FORBIDDEN
All annual feasts (double of the first class)	Sundays of the Advent
Solemnities of the first and second class	Feast of Holy Innocents (unless it happens to fall upon Sunday)
Double feasts of the second class	From Septuagesimae Sunday to Palm Sunday
“Some” lesser double major feasts (feasts of the people local feasts)	Feast of St. Andrew, St. Thomas, St. Matthias, St. Joseph (when in Advent)
All Sundays of NORMAL period	Feast of the Conception and Annunciation
	Service for the dead (Requiem)

Alternatim practice was used in the Mass and in Hours liturgy and other minor services. A detailed description one might find in the Paragraph 10 of the *Ceremoniale parisiense*.

10) Pulsantur organa in missa, in utrisque vesperis, in matutino et laudibus : Item pulsantur ad salutem seu salutationem vespertinam. Pulsantur etiam ad completorium in festis annualibus et solemnibus prime et secundae classis tantum : in aliis autem quatuor parvis horis, nempe Prima, Tertia, Sexta et Nona non pulsantur, nisi ad Tertiam in festo Pentecostes

ALLOWED	NOT RECCOMENDED
Mass	Lesser hours of Prime,
Matin and Lauds	Tierce (except Pentecost)
Benediction of the Blessed Sacrament	Sext
Vespers Benediction (following the office)	None
Compline (annual feasts, great solemnities of the I and II class)	
Tierce on the feast of Pentecost	

DIVISION OF THE MASS TEXT ACCORDING TO *CEREMONIALE PARISIENNE*

Kyrie eleison

O R G A N S	Kyrie eleison I	1.		C H O I R
		2.	Kyrie eleison II	
	Kyrie eleison III	3.		
		4.	Christe eleison I	
	Christe eleison II	5.		
		6.	Christe eleison III	
	Kyrie eleison IV	7.		
		8.	Kyrie eleison V	
	Kyrie eleison VI	9.		

1. Gloria in excelsis Deo (cantor, celebrant)

O R G A N S	Et in terra pax hominibus bonae voluntatis	2.		C H O I R
		3.	Laudamus te	
	Benedicimus te	4.		
		5.	Adoramus te	
	Glorificamus te	6.		
		7.	Gratias agimus tibi propter magnam gloriam tuam	
	Domine Deus, Rex Caelestis, Deus Pater omnipotens	8.		
		9.	Domine Fili unigenite, Jesu Christe	
	Domine Deus, Agnus Dei, Filius Patris	10.		
		11.	Qui tollis peccata mundi, miserere nobis	
	Qui tollis peccata mundi, suscipe deprecationem nostrum	12.		
		13.	Qui sedes ad dexteram Patris, miserere nobis	
	Quoniam tu solus Sanctus	14.		
		15.	Tu solus Dominus	
	Tu solus Altissimus, Jesu Christe	16.		
		17.	Cum Sancto Spiritu in Gloria Dei Patris	
	Amen	18.		

SANCTUS

O R G A N S	Sanctus	1.		C H O I R
		2.	Sanctus	
	Sanctus, Dominus Deus Sabaoth	3.		
		4.	Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.	
BENEDICTUS				
	Benedictus qui venit in nomine Domini. Hosanna in excelsis.		Benedictus qui venit in nomine Domini. Hosanna in excelsis.	
Two options were possible for the performance of Benedictus: performed by organs or choir (as a last section of Sanctus).				

AGNUS DEI

O R G A N S	Agnus Dei, qui tollis peccata mundi: miserere nobis.	1.		C H O I R
		2.	Agnus Dei, qui tollis peccata mundi: miserere nobis.	
	Agnus Dei, qui tollis peccata mundi: dona nobis pacem.	3.		

Another document that brings suggestions involving the *alternatim* practice is *Ceremoniale episcoporum* published by the Apostolic See by Pope Clement VIII in Rome in 1600.¹³ Although it is regulation of the Italian provenience one can regard it as a helpful in understanding of the idea of the *alternatim* practice, specifically because we have very few documents describing this manner. General idea and division of the text is similar to this from French document, although one cannot find exact information how text is distributed between choir and organs.

¹³ Nicholas Thistlethwaite, and Geoffrey Webber, ed., *The Cambridge Companion to the Organ* (Cambridge University Press, 1998), 133.

“In Missa solemnī pulsatur alternatim, cum dicitur [Kyrie eleison.] & [Gloria in excelsis &c.] in principio Missae; item finite Epistola; item ad Offertorium; item ad [Sanctus &c.] alternatim; item dum elevatur sanctissimum Sacramentum graviori, & dulciori sono; item ad [Agnus Dei, &c.] alternatim & in versiculo ante orationem post Communionem; ac in fine Missae”...¹⁴

“At the solemn Mass the organ is played *alternatim* for the [Kyrie eleison] and [Gloria in excelsis &c.] in the first Mass; likewise at the end of the Epistle and at the Offertory; for the Sanctus, *alternatim*; then more gravely and softly during the Elevation of the Most Holy Sacrament; for the [Agnus Dei &c.], *alternatim* and at the verse before the post-Communion prayer; also at the end of the Mass.”¹⁵

One can also find suggestions regarding to the *alternatim* practice in other documents from XVII and XVIII century. Few of them tell us about distribution of the organ music in Mass set, or give us detailed plan of division of the liturgical text but are the proof that this manner was very popular and used also in other parts of liturgy than *Ordinarium Missae* and also in another services than Mass. Here are several examples:¹⁶

NAME	PUBLICATION		CONTENT	
	provenience	date	choir	organs
Caeremoniale benedictinum	Dillingen Germany	1641	Begins introit..... Sing Gloria and Sicut eratplay the verse Repeat the antiphon
Caeremoniale monasticum...ordinis S. Benedicti	Toul	1695		“...afterwards the organ plays the whole of the gradual with its verse”
L`organo suonarino - Banchieri				After epistola one Toccata in primo tuono
Rituale cisterciense	Paris	1727	Organ begins and choir take over at the verse (Post epistolampulsatur ad responsorium, sed versum sequentem...cantat chorus)	
Ceremoniale monasticum	Paris	1634	“Play <i>alternatim</i> at the antiphon which is said at the communion”	
Ceremoniale lexoviense	Lisieux	1747	“ad communionem cleri et populi pulsatur organum” – music for distribution, intonation and organ verset(?)	

¹⁴ van Wye Benjamin, „Ritual Use of the Organ in France,” *Journal of the American Musicological Society* 33, no. 2 (Summer 1980), 301.

¹⁵ Edward Higginbottom, “Organ mass,” *Oxford Music Online*.

<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/20438> (accessed October 23, 2008), 1.

¹⁶ *Ibid.*, 3.

Also compositions gathered in the Attaignant's volumes can be helpful in understanding the order of the choral and organ pieces used in *alternatim* dialogue. Fortunately each verset bears indentifying textural incipit that makes it easy to recognize which fragment has to be played by organs. The set is similar to this suggested by *Ceremoniae perisienne* in which organs start such liturgical sets as *Kyrie, Sanctus, Agnus Dei* (organ, choir, organ...) and celebrant or choir starts *Gloria* or *Credo*¹⁷ (before 1600 also versets for *Credo* were performed in *alternatim* manner). One must also remember that, specifically in the French Classical period, composers used specific registration which was helpful in recognising which part of the text was sung. This music "program" was especially audible in the *Gloria* section. This guideline can be also helpful in recognizing how division of the liturgical text was organized.

THE PLAINCHANT

The main feature of the *alternatim* practice is the division of the liturgical text for two sections performed by two distinct groups of singers or choir and organist. The composer or improviser preparing instrumental pieces for the liturgical use had to take into consideration at least two important things: the place of the division of text (specifically in such long texts as *Gloria* or *Sanctus*) and the kind and mode of the original Gregorian plainchant which is used by the choir.

Although one can find in *Liber usualis* great amount of Gregorian sets written in many different Gregorian modes one must be aware that specifically in the fifteenth century the use of the Gregorian masses was restricted only to two liturgical sets; *Missa Cunctipotens genitor Deus* (the oldest Ordinary cycle) which was used for most solemn feasts in the fourteenth century and later¹⁸. One can meet some compositions based on the *Missa Cum Jubilo*¹⁹, specifically in fifteenth and sixteenth century. Such pieces as *Kyrie* or *Gloria de Sancta Maria* from famous *Buxheim Organ Book* and Italian organ Masses for Marian feasts are based on this plainchant.²⁰ Also fragments of the Masses I and V were used for the Easter feasts although just *Missa Cunctipotens...* was the base for most of the *alternatim* sets. Also in the sixteenth century "repertoire" of the Gregorian modes was not enlarged. In Paris Gradual one can find only two Mass versets coming from *Mass II* and *Mass Cunctipotens genitor Deus* and one can suppose that only these two masses were sung and were base for the *alternatim* sections. All organ pieces by Attaignant use melodic material from these masses. Organists had also to be obedient to other rule. They had not free choice which mass they could use during the liturgical year, one could meet restrictions regarding to this matter. These recommendations can be helpful today in indentifying what organ pieces (based on the Gregorian material and performed in *alternatim* dialogue) they had or could play. Below one can find details regarding to the use of plainsongs in specific liturgical periods.²¹

¹⁷ Wye, 292.

¹⁸ Wye, 292.

¹⁹ Higginbottom, 4.

²⁰ Leupold, 20.

²¹ Wye, 295.

Missa Cunctipotens genitor Deus IV	Missa Kyrie fons bonitatis II
Easter Day	First Mass of Christmas
Pentecost	Epiphany
Annual feasts	Sundays in octave of Assumption
Double Feasts	Sundays in octave of Nativity of the Virgin
	All holly days

In some organ sets present day performers can have problem today in indentifying what Gregorian mass can be used to alternate with organ. This situation one can encounter when organ pieces do not use material from any of “popular” Gregorian plainchant. One can meet this problem with Messe du 8e ton by G. Corrett which is not based on most popular mass used that time - *Missa Cunctipotens genitor Deus* or on any other Gregorian mass. In such a case the performer can use the Gregorian mass set which uses the same mode; in this situation mode 8.

Composers in the seventeenth century were encouraged by clergy hierarchy to compose instrumental music for the *alternatim* sections based on the plainchant which can be easy recognisable, church musicians often did not follow these recommendations. Even in *Ceremoniale Perisienne* one can find suggestions (or rather regulations) in which parts of the organ sections plainchant has to be audible.

16) In divino autem officio ad aliquas preces seu Dei laudes, tam ad Missam, quam ad horas, pulsanda sunt organa in cantu plano, ad dirigendum celebrantem, choristas, ceteros officarios et totum chorum in sacris caeremoniarum actionibus et ad suggerendum verum organorum tonum cantoribus, ne cacophonia et vocum dissonantia huius rei defectu orientur.

16) Now in the divine service at some prayers the praises of God, both at Mass, and at the Hours, the organs should be played in plainsong [i.e., versets based on plainsong]. This is needed in order to guide the celebrating, the singers, the rest of the officials [ministers and acolytes], and the complete chorus in the acts of the sacred ceremonies and to furnish the correct organ pitch to the singers-lest the disagreeable sound of dissonant voices result [from failure in this].²²

17) Cantus planus igitur pulsatur in Missa ad primum et ultimum Kyrie eleison ad Et in terra pax, etc. suscipe deprecationem nostram. In gloria Dei Patris. Amen, ad prosas; ad primum sanctus; ad Agnus Dei; et ad Domine salvum fac regem.

17) Therefore, plain chant [versets based on plainsong] is played in the Mass at the first and last *Kyrie Eleison*, at *Et in terra pax, etc. Suscipe deprecationem nostram. In gloria Dei Patris. Amen*, to the sequence, at the first *Sanctus*; at the *Agnus Dei*; and at the *Domine salvum fac regem*.

²² English translation of all *Ceremoniale...* by Tom Schuster.

21) *Organista autem, exactissime quantum poterit, omnes notulas cantus Parisiensis, sine minutione aut mutatione vel corruptione, sine falsitate, sine alteratione, sine expressione notarum alterius cantus, ad officium pulsabit : dabit etiam operam ut saepissime mutet sonum organorum.*

21) But for the service, the organist, most exactly insofar as he is able, will play all the notes of Paris Chant, without lessening, changing, or corrupting them. He will play at the service without falsehood, without alteration, without expressing the notes of another chant. He will also strive to frequently change the sound of the organs.

Performers could meet also problems regarding to the omitted liturgical text (because *alternatim* practice was based on the division of the liturgical material between choral and instrumental music only text of the choral part was audible). One should mention also interesting practice which was present and even recommended by clergy hierarchy. Because organ pieces performed in the *alternatim* manner often were not based on the Gregorian plainchant and organ music “omitted” sacral words, faithful were encouraged to murmur them to contemplate whole liturgical text. Another solution was to even sing basic plainchant while organist was playing own part.

Unfortunately such practice was also no successful. Nivers mentions that shouting (!) of the lacking text, while organist was playing own part, created such mess and cacophony that even choristers could not find pitch for the beginning of the next verse of choral part.²³

Perhaps this misunderstanding between organist and choristers regarding division of the text and necessity of reciting (or shouting) lacking text was the reason of banning the *alternatim* practice by *Motu proprio* in the 1903.

FIELDS OF INFLUENCE OF ALTERNATIM MANNER

In this closing section of my paper one can find general information regarding to the influence of *alternatim* practice for many fields of French music culture, mainly concerning Classical French organ period:

- *Alternatim* practice was one of the most important factors for development of the all elements of the French organ music. One must be aware that this manner had been used for five centuries and was almost mandatory in most of churches. This technique made progress in improvisation skills which were required for organists who applied for such churches as cathedrals or important Parisian parishes.²⁴ The limited number of “written” organ compositions in fifteenth century is also evidence that most of musicians preferred to improvise. Moreover, this liturgical pieces had no complex structure and it was perhaps much easier to become a “master” of improvisation than write all this pieces on the paper. One can understand such a situation specifically if we are aware that in some churches organist had to play even 100 pieces of organ (used in *alternatim* services) music everyday.²⁵

²³ Alexander Silbiger, ed., *Keyborad Music before 1700* (New York: Routledge, 2004): 98.

²⁴ Wye, 307.

²⁵ Silbiger ed., 97.

- Because *alternatim* was part of the liturgy and music forms had to be short and consistent the coloristic element was specifically important. That factor helped to develop organ instruments *alternatim* and its tone variety by building additional manuals (Positif, Recit, Echo, Bombarde) and looking for new organ voices, or even voice combinations. It is enough to compare a registration suggestions for *alternatim* forms by Nivers from Preface to Premier Livre d'orgue (1665) written at the beginning of the Classical period and Dom Bedos de Celles devices (1766-70)²⁶. We can trace the development of the coloristic sensitiveness for more the 100 years. Supposedly the best evidence for this great feeling is presence of two, distinct "full" registration sets used at the beginning and at the end of sets: one based on the principal voices (*Plein Jeu*) and another based on the reeds and cornet sets (*Grand Jeu*). But one must be also aware that coloristic variety was more important than power of sound and that there were no possibilities to blend all these sonorities together by the coupling manuals like in a German organs. Moreover it is worth to mention that time of the development of French organ style is concise with the great activity of French ballet and *tragedie lirique* in Versailles supported so generously by Louis XIV.²⁷ This "theatrical", typically baroque style expected of musician to use strong contrasts ("chiaro – scuro" effects) which had to strike listener by new and new coloristic (in music) and visual impressions. So *alternatim* idea based on many short pieces, gave performer great opportunity to answer for this great desire of diversified, theatrical effects and encouraged organ builders to look for new solutions.
- Another element which could be developed because of *alternatim* practice were organ - music forms and crystallization of their style. Because organist must have to concentrate the musical material he had not possibility to develop his themes. His music ideas were not profoundly elaborated. It differentiate this culture from specifically German in which large scale forms, based on strict counterpoint rules, specifically dominant in sacral music. Perhaps just that time in France the later impressionistic idea was born based on engendering short lasting thoughts and feelings and "impressions" which are also so typical for cembalo *Ordre* with its short vignettes, painted musical portraits. Besides French organ music of this time fully exemplifies the expectations of *Gallante* (!! style, and perhaps just expectations of *alternatim* practice and its short pieces helped to develop this style. Lightens, elegantenes, influence of dance forms "running away" from complicated structures, magnificent in detail - all these elements are typical for such liturgical - *alternatim* sets as written by G. Corrette, L.N. Clerambault, DuMage and others.²⁸
- One must be also aware that *alternatim* practice was responsible for the increasing popularity of the organ music in general and its publications. Most important element was of course economical and social situation, during the reign of the Louis XIV, which was god as never before. Many of excellent instruments were built, musicians were well paid and were usually encouraged by their managers, editors were opened

²⁶ Douglass, Fenner. *The Language of the Classical French Organ: A Musical Tradition Before 1800*. (New Haven: Yale University Press, 1995) 194-231.

²⁷ Pierre Dubois, „The French classical organ,” *Goldberg Magazine Ensayo*” (2003) http://www.goldbergweb.com/en/magazine/essays/2005/02/30725_print.php (accessed October 23.2008).

²⁸ Thistlethwaite, ed., 176.

for new stylistic ideas and willing to publish new organ sets. This great development of organ culture depended of course on king`s patronage for such Court composers as Nivers, Francois Couperin, Lebegue, Louis Marchand but just...*alternatim* practice with its diversity and number of pieces gave possibility for organists to use all this creations. The best evidence of great popularity of organ music are numerous Parisian publications (almost all using *alternatim* manner) issued between in Classical French organ period (1660 and 1740).²⁹

1660	F. Roberday	<i>Fugues et caprices</i>
1665	G.G.Nivers	<i>Livre d`orgue contenant cent pieces de tous les tons</i>
1667	G.G.Nivers	<i>2.livre d`orgue contenant la messe et les hymnes</i>
1675	G.Nivers	<i>3.livre d`orgue des huit tons de l`inglese</i>
1676	N.Lebegue	<i>Les pieces d`orgue</i>
1678?	N.Lebegue	<i>Second livre d`orgue...</i>
1682	N.Gigault	<i>Livre de musique (2 sets)</i>
1685	N.Gigault	<i>Livre de musique...contenant plus de 180 pieces...plusieurs messes, quelques hymnes</i>
1685?	N.Lebegue	<i>Troisieme livre d`orgue...</i>
1688	A.Raison	<i>Livre d`orgue contenant cinq masses</i>
1689	J.H.d`Anglebert	<i>Pieces de clavecin...quelques fugues pour l`orgue...livre premier</i>
1690	J.Boyvin	<i>Premier livre d`orgue contenant les huit tons a l`usage ordinaire</i>
1690	F.Couperin	<i>Pieces d`orgue consistantes en deux masses</i>
1690	G.Jullien	<i>Premier livre d`orgue</i>
1699	N.de Grigny	<i>Premier livre d`orgue contenant une messe et les hymnes</i>
1700	J.Boyvin	<i>Second livre d`orgue contenant les huit tons a l`usage ordinaire</i>
1703	G.Corrette	<i>Messe du 8e ton pour l`orgue</i>
1706	Guilain	<i>Pieces d`orgue pour le Magnificat</i>
1708	P.Dumage	<i>1er livre d`orgue contenant une suite du premier ton</i>
1710	L.N.Clerambault	<i>Premier livre d`orgue contenant deux suites</i>
1712	C.Piroye	<i>Pieces choisies ...tant pour l`orgue et le clavecin</i>
1714	A.Raison	<i>Second livre d`orgue</i>
1714	P.d`Andrieu	<i>Noels, O Filii, chansons de Saint</i>
1732?	L.Marchand	<i>Pieces choisies pour l`orgue</i>
1733?	J.F.d`Andrieu	<i>Noels, O Filii, chansons de Saint Jacques</i>
1737	M.Corrette	<i>Premier livre d`orgue contenant quatre Magnificats</i>
?	J.F.d`Andrieu	<i>Premier livre de pieces d`orgue</i>
?	L.C.d`Aquin	<i>Nouveau livre de noels pour l`orgue</i>
1740?	M.Corrette	<i>Nouveau livre de noels</i>

CONCLUSION

Alternatim practice had fifth century tradition in Roman Catholic Church. Its influence for all matters regarding to organ music was enormous starting from development of organ skills of performers and finishing on organ building. Although author of this paper decided to confine to French *alternatim* tradition, it was necessary to write about roots of this manner: starting

²⁹ Thistlethwaite, ed., 177.

from way of performing Psalms in Hebrew and Syrian area. Tradition of division of the Psalm`s texts and way of their performance in the dialogue manner gave a sample for the first organ pieces gathered in the *Faenza Codex*. Although this score is of the Italian provenience this pieces (one of them submitted in this paper) can be helpful in understanding the general idea of liturgy since fifteenth century. One can find information regarding to the influence of the *alternatim* practice for the increase of the coloristic sensitivity of French organists and organ builders, and great progress in the development of additional organ manuals and organ stops and organ sets. In central part of the paper one can find detailed information regarding to the order of the Mass in *alternatim* division and regulations concerning its use in the liturgical year. Primary source submitted in this paper which was base for these suggestions was French document *Ceremoniale parisienne* and Italian regulation *Ceremoniale episcoporum*. Musicians who want to perform organ pieces in connection with the choir will find here details regarding to the Gregorian Masses used as a plainchant. At the end of the paper one can find also general information concerning to the influence of the *alternatim* practice in France for the different kinds of French culture: increasing number of music publications, development of the organ virtuosity, and improvisatory practice.

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