

A Theological Interpretation of Four *Pièces Terminales* from Charles
Tournemire's *L'Orgue Mystique*

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A dissertation

submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

University of Washington

2015

Reading Committee:

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Program Authorized to Offer Degree:

Music

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Abstract

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Tournemire wrote in his memoirs, "I offer commentary on Gregorian chant in the modal system which did not know how to exclude chromaticism" (*Mémoires*, 39). There have been several recent studies of the modal and chromatic musical language found in Tournemire's *L'Orgue Mystique*, exploring the idea of Tournemire as a symbolist and a mystic. This dissertation provides a critical interpretation of Tournemire's musical commentary in the final movements of four suites from *L'Orgue Mystique*. This interpretation was made by analyzing Tournemire's use and combination of the symbols of mode and chromaticism, representing God and humanity respectively, in his musical language in light of two literary sources: the *texts* of the chants that he used as melodic material, and the textual quotations that he included in his manuscript Plan for *L'Orgue Mystique*. To build upon a phrase used in a recent article by Bogusław Raba, I argue that Tournemire's *L'Orgue Mystique* participates in a "mystical musical

eschatology” through the synthesis of diatonicism (modality) and chromaticism, in which the modal assumes the chromatic without destroying it and without being diminished by it.

The significance of discussing the meaning of Tournemire's language for the performer, especially in relation to the specific quotations from the manuscript Plan, cannot be overstated. The dissemination of information contained within the manuscript Plan is important for understanding Tournemire's piety and the religious symbolism of the pieces. Appreciating the work of a "mystic" (as he has been called) takes time and analysis by many people; Tournemire's music deserves this study in order for its depth to be known by performers and audiences. This research is equally important to the study of French music of the first half of the 20th century, attending to the work of a composer who draws from the techniques of many eras to create his own language, and who was an inspiration to many composers who came after him.

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ACKNOWLEDGEMENTS

Without the support of everyone mentioned here, and the prayers of many more, I could not have completed this dissertation.

I am especially grateful to my advisor Carole Terry for her enthusiastic support of my research and her joyful welcome of my daughters to occasional lessons and meetings.

I thank the members of my reading committee, Jonathan Bernard and JoAnn Taricani, for their excellent guidance, challenging questions, and encouragement to "join the wider conversation" of music research.

Thank you James Felak for your interest in my topic and excellent book recommendation.

Thank you to everyone at the University of Washington Music Library, especially Judy Tsou for your help with finding sources. Thank you to the librarians at the Bibliothèque Nationale de France for your quick reproduction of Tournemire's manuscript Plan, which was an essential part of this research.

I am greatly indebted to Joël-Marie Fauquet for his permission to receive a copy of Tournemire's manuscript Plan from the Bibliothèque Nationale de France and his best wishes for my study.

Thank you Stephen Schloesser for your advice, encouragement, and prompt replies to my Tournemire research questions.

There are many others whose interest in Tournemire inspired my own study: Susanna Valleau, Ann Labounsky, Mel Butler, who graciously shared his scores, practice time, and several hours of lesson time with me when I prepared a Tournemire recital, and Madame Langlais, whose excellent masterclass and lesson I remember fondly.

Thank you Stephen Rumph for your suggestions and advice on how to navigate symbolism.

My great motive for understanding more about Tournemire's music was to educate myself and inform my playing with a musical language that is so beautifully suited for the sacred liturgy, especially that in the Latin form. May God Bless the work of Fr. Saguto, Paul Grady, North American Martyrs Parish, and all the priests of the F.S.S.P. The Mass is the constant source of inspiration for my research, my playing, and my intellectual and spiritual growth.

Thank you Rev. Robert Skeris - our first meeting at the 2007 CMAA colloquium motivated my decision to study organ; our conversation during Holy Week of 2013 kindled many questions and encouraged me to work diligently; and I am humbled by your willingness to read my draft, and by your prayers for my family and me. God Bless you.

Mẹ and Bô, thank you for your excitement and support of all the meetings, lessons, and practicing that often fill the weekends.

Mom and Dad, thank you for the sacrifices you have made to help me finish. They are innumerable. I love you.

My dear Thomas and my sweet girls, Agatha and Agnes, I love you so very much. What can I return to you for all the joy and encouragement you have given me?

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DEDICATION

Ad Jesum per Mariam

INTRODUCTION

For centuries the Catholic Church has taught that Gregorian chant has liturgical pride of place because of its universal sound, qualities of beauty and form, and sacredness. It is free from a regular meter, free from the passionate tension of tonal harmony, and for these two characteristics primarily, wholly different from most Western music, even though it is at the same time the origin of Western music. These characteristics set it apart from regular life, just as things that are holy are set aside for a particular use. The *motu proprio* of Pope Pius X in 1903, like many documents from Popes and bishops in the past, reiterated these characteristics and the primacy of chant in the liturgy. He also recognized the melodies resulting from the decades of research by the monks of Solesmes in recovering the ancient manuscripts, melodies, and a more natural way of singing them.¹ At the same time, Pius X called for modern composers seeking to compose music for the liturgy to model their music after these sacred characteristics; the closer the likeness to chant, the more appropriate the composition is for liturgy. This interest in more liturgically appropriate music, both organ and choral, and a recovery of plainchant had been growing concurrently in Germany and promoted by the Caecilian Movement.

Many composers at the turn of the 20th century in Germany and France either actively accepted this challenge, or were influenced by the sentiment. In France, Guilmant and Gigout wrote copious amounts of chant-based organ music. Even symphonists like Widor in France and Bruckner in Germany were influenced in some way by the revival of chant,² but the most successful, singular sound came two decades later, when Romanticism had waned. Far

¹Although it is erroneous to think that there is only one “authentic” version of each chant melody, the research and collection of manuscripts that Solesmes achieved was a significant step in chant research, and the resulting melodies within the *Liber Usualis* are certainly much more beautiful than the truncated melodies used in the century before.

²Jeremy Day-O'Connell, *Pentatonicism from the Eighteenth Century to Debussy* (Rochester: University of Rochester Press, 2007), 124.

surpassing the others in creating an organic, yet entirely new sound was Charles Tournemire in his *L'Orgue Mystique*. He was thirty-three when the *motu proprio* came out and did not write *L'Orgue Mystique* until twenty-four years later, but during that time he improvised on the chant propers for weekly Mass at St. Clotilde.³ The chant, its rhythm and mode, seems to have become a part of his musical communication, building upon the characteristics of flexible rhythm, inspired improvisation, and piety that he inherited from his predecessor and teacher, César Franck. By the time Tournemire began work on *L'Orgue Mystique* in 1927, his style and musical language were quite mature. He had completed all eight of his symphonies as well as several pieces for voice and piano before beginning the monumental collection of suites for the liturgy.

Tournemire wrote about *L'Orgue Mystique* in his *Mémoires*, “I offer commentary on Gregorian chant in the modal system which did not know how to exclude chromaticism.”⁴ There have been several recent studies of Tournemire’s *L'Orgue Mystique* that explore the idea of Tournemire as a symbolist and a mystic in order to better understand his musical language and his use of chant. In *Mystic Modern*, a collection of papers from two conferences on Tournemire held in 2012, Bogusław Raba, Vincent Rone, and Stephen Schloesser explain that Tournemire’s combinations of modality and chromaticism represent the “transcendent” and the “mystical.”⁵

This dissertation aims to give a possible, verbal interpretation of Tournemire’s musical

³ Maurice Duruflé, “Mes souvenirs sur Tournemire et Vierne,” *L'Orgue* 162 (1977): 2.

⁴ Tournemire, *Mémoires*, 39, Accessed October 7, 2015. http://ml-langlais.com/Tournemire_files/Eclats%20de%20Mémoire%20Tournemire_1.pdf.

⁵ Raba, “Creating a Mystical Musical Eschatology: Diatonic and Chromatic Dialectic in Charles Tournemire’s *L'Orgue Mystique*,” 185-202; Rone, “From Tournemire to Vatican II: Harmonic Symmetry as Twentieth-Century French Catholic Musical Mysticism, 1928-1970,” 229-250; and Schloesser, “The Composer as Commentator: Music and Text in Tournemire’s Symbolist Method,” 253-286, in *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire*, ed. Jennifer Donelson and Stephen Schloesser, (Richmond, VA: Church Music Association of America, 2014).

commentary in the final movements of several suites from *L'Orgue Mystique* by analyzing Tournemire's use and combination of the symbols of mode and chromaticism, representing God and humanity respectively, in his musical language in light of two literary sources: the *texts* of the chants that he used as melodic material, and the theological quotations that he included in his manuscript Plan for *L'Orgue Mystique*.

The Romantic use of mode or modalism (and to some extent diatonicism as it relates to the notes of a mode, but not to the concept of tonal progression) to represent God or eternity is well traced in Jeremy Day-O'Connell's book *Pentatonicism from the Eighteenth Century to Debussy*, but I will outline it here, starting with the beginnings of music history.⁶ An understanding of certain notes and intervals and, later, the notes of the diatonic scale or mode as consonant, and notes outside of the mode as dissonant, is present from the earliest discussions of interval and scale. Plainchant was understood by Romantic chant scholars to be completely consonant and the purest form of music, because its melodies are contained within the modal system, the only variant being the natural or flatted B, depending in which hexachord the melody was moving. With the development of polyphony came increased use of notes outside of the mode, or inflecting the notes of the mode, culminating in the very expressive music of the madrigalists, whose preponderance of chromatic notes revealed the intense and varied passions of human emotion, in contrast to the constant, eternal, God-like quality of the pure mode. The advent of tonality and musical forms based on expected tonal progressions was seen by Romantics to be extremely rational, tied to the Enlightenment, and tied to the teleological progressivism that they would eventually react against. At the same time, chromaticism retained its symbolic representation of passion, struggle, and even evil such that the symphonic poems of

⁶ Day-O'Connell, "The Religious Pentatonic," *Pentatonicism*, 99-124.

Liszt, in their *per aspera ad astra* narrative, frequently resolved the "struggling" chromaticism in modal diatonicism.⁷ Day explains the religious symbolism of the pentatonic scale. It is the basis of plainchant melodies and cadences; thus, in the atmosphere of the Gothic revival at the turn of the century, its use signifies the eternal.⁸ At the end of Bruckner's *Te Deum* a soft, falling pentatonic scale answers an intense chromatic climax.⁹ Additionally, Romantics tended to associate purity and Godliness with the pastoral or peasant, so the use of the pentatonic as a representative of the "pure people's music" was also religious.¹⁰ Several piano pieces by Liszt exhibit this use, including *Angelus! Prière aux anges gardiens* from his third set of *Pilgrimages*, and *Harmonies poétiques et religieuses*. Although it can be argued that the post-Romantic use of mode is no longer symbolic, the entirely diatonic ending to Debussy's *La Cathédrale Engloutie* was described by Guido Gatti in 1921 thus: "What more effective impression of eternity exists than that given in the last page of the Prelude where, upon a muted undulation of eighth notes, an octave lower, gravitating about the tonic note, rises the harmonic theme, in liquid chords which move with all the solemnity of officiating priests?"¹¹ Furthermore, Tournemire developed these symbols himself, especially in his seventh symphony, *Les Danses de la Vie*, which Peter Bannister describes as a "theology of history."¹² The final movement, *Danses des Temps Futurs*, is entirely modal, representing the eschaton, or the end of history.

⁷ Raba, "Creating," 188; Day-O'Connell, *Pentatonicism*, 138, 141.

⁸ Day-O'Connell, *Pentatonicism*, 108-115.

⁹ Day-O'Connell, *Pentatonicism*, 138, 141.

¹⁰ Day-O'Connell, *Pentatonicism*, 125-126.

¹¹ Guido Gatti et al., "The Piano Works of Claude Debussy," *The Musical Quarterly* 7, no.3 (1921): 443. Accessed Oct 1, 2015, <http://www.jstor.org/stable/738116>.

¹² Peter Bannister, "Charles Tournemire and the 'Bureau of Eschatology,'" in *Mystic Modern*, 333.

In the final sentences of his article, Raba concludes, “the spirit of Tournemire’s music...opens up the possibility of a mystical musical eschatology.”¹³ Tournemire’s use and combination of modality and chromaticism can be described as an eschatology. This dissertation analyzes the first four *pièces terminales* from *L’Orgue Mystique* (in order of composition), using the symbols of modality and chromaticism to describe the Christian eschatology. Through the synthesis of modality (diatonicism) and chromaticism, in which the modal assumes the chromatic without destroying it and without being diminished by it, we understand God's work of Redemption, in which God became Man without losing His divinity and without destroying human nature, and through His death, redeemed humanity.

The popular understanding of eschatology is the four last things: death, judgment, heaven, and hell. *The Catholic Encyclopedia* makes more precise distinctions: there is an individual and a universal eschatology. Individual eschatology is the path of an individual soul through death, judgment, and either heaven, purgatory, or hell. Universal eschatology refers to the end of the world; the Resurrection of the body (all bodies, good and evil, will be raised from the dead); the general judgment (Christ will judge good and evil); and the final consummation of all things (all the material world will be consumed, but what this looks like we cannot know).¹⁴

Eschatology is not separate from the whole Christian story, which begins with the Creation of Man and the sin of Adam, or original sin. "The first man was not only created good, but was also established in friendship with his Creator and in harmony with himself and with the creation around him, in a state that would be surpassed only by the glory of the new creation in

¹³ Raba, "Creating," 201.

¹⁴ P.J. Toner, "Eschatology," in *The Catholic Encyclopedia* (New York: The Encyclopedia Press, 1913), 533.

Christ."¹⁵ If Adam had not sinned, then Man would not experience death. However, Adam did sin, and because God is infinite love, He desired to redeem Man. Eschatology (the study of the end, the eschaton) in fact *depends* on Christ, the means of redemption; otherwise there would be no heaven. *The Catholic Encyclopedia* explains,

Although one single theandric (relating to the divine and human) operation, owing to its infinite worth, would have sufficed for Redemption, yet it pleased the Father to demand and the Redeemer to offer His labors, passion, and death. St. Thomas remarks that Christ, wishing to liberate man not only by way of powers but also by way of justice, sought both the high degree of power which flows from His Godhead and the maximum suffering which, according to the human standard, would be considered sufficient satisfaction. It is in this double light of incarnation and sacrifice that we should always view the two concrete factors of Redemption, namely, the satisfaction and the merits of Christ.¹⁶

The Catholic Encyclopedia explains the result of Redemption, which makes it possible for humanity to be saved at the end of time, the eschaton.

Redemption has reference to both God and man. On God's part, it is the acceptance of satisfactory amends whereby the Divine honor is repaired and the Divine wrath appeased. On man's part, it is both a deliverance from the slavery of sin and a restoration to the former Divine adoption, and this includes the whole process of supernatural life from the first reconciliation to the final salvation. That double result, namely God's satisfaction and man's restoration, is brought about by Christ's vicarious office working through satisfactory and meritorious actions performed in our behalf.¹⁷

Because original sin offended God, who is eternal, a just reparation for that sin could only be made by an offering of something with eternal value.

In one hypothesis only is Redemption, as described above, deemed absolutely necessary and that is if God should demand an adequate compensation for the sin of mankind. The juridical axiom "honor est in honorante, injuria in injuriato" (honor is measured by the dignity of him who gives it, offense by the dignity of him who receives it) shows that mortal sin bears in a way an infinite malice and

¹⁵ Catholic Church, *Catechism of the Catholic Church* 2nd ed, (Vatican: Libreria Editrice Vaticana, 2000), paragraph 374.

¹⁶ J.F. Sollier, "Redemption," in *The Catholic Encyclopedia* (New York: The Encyclopedia Press, 1913), 680.

¹⁷ Sollier, "Redemption," 680.

that nothing short of a person possessing infinite worth is capable of making full amends for it.¹⁸

Only Christ, who is the Son of God, could repair the relationship between humanity and God, by taking humanity's burden on Himself. In order to do this, He had to become Man.

Incarnation, or the personal union of the human nature with the Second Person of the Blessed Trinity, is the necessary basis of Redemption because this, in order to be efficacious, must include as attributions of the one Redeemer both the humiliation of man, without which there would be no satisfaction, and the dignity of God, without which the satisfaction would not be adequate.¹⁹

The discussion above illuminates the importance of Redemption in the study of eschatology. Death is inevitable because of original sin, but God wished to redeem humanity from original sin by sending his Son, Jesus Christ, to earth, to take on human flesh, to die, and to rise, and so make it possible for Man to enter heaven at the end of time. This theology of Redemption, a "mystical musical eschatology," is present in Tournemire's *L'Orgue Mystique*: in the symbols of his musical language and also in the narrative they create within the *pièces terminales*. By commenting on the texts and music of the liturgy, Tournemire cannot help but present this theology because it is the truth of the Church expressed in her liturgy. As Guéranger so aptly puts in his general preface to *L'Année Liturgique*,

It is therefore Jesus Christ himself who is the source as well as the object of the liturgy; and hence the ecclesiastical year, which we have undertaken to explain in this work, is neither more nor less than the manifestation of Jesus Christ and his mysteries, in the church and in the faithful soul. ...The cycle of the church may be said to have its beginning under the patriarchal Law, its progress under the written Law, and its completion under the Law of love, in which, at length, having attained its last perfection, it will disappear in eternity.²⁰

¹⁸ Sollier, "Redemption," 680.

¹⁹ Sollier, "Redemption," 680.

²⁰ Dom Prosper Guéranger, *L'Année Liturgique*, trans. Dom Laurence Shepherd, 1879, Reprint, Fitzwilliam, NH: Loreto Publications, 2000. Vol. I Advent, 10. This passage was not quoted by Tournemire, but since it was the first page of the preface, we might assume that he read it. Tournemire drew a cross with a circle around it and wrote the word "*centre*" in his Plan for

This eschatology is found most prominently in the *pièces terminales*, but also in the order in which Tournemire composed the suites. The first two suites that Tournemire composed were Easter and Christmas. It is in these feasts of the liturgical year that the mystery of Redemption unfolds, principally at Easter, when Christ rose from the dead. But Easter is not possible without the Incarnation, when God, the infinite Being, takes on human flesh in the most humble state. Neither divinity nor humanity is diminished by the Incarnation; that is the mystery of the two natures of Christ. But neither are they equal; Christ is tempted by all human temptations, but He does not sin; He has complete power over sin, since He is God. These two feasts describe the mystery of God coming to earth.

The eschatology unfolds further in the next feast that Tournemire composes, the Immaculate Conception.²¹ Although this feast is newer than Easter or Christmas in its celebration by the universal church, the idea of Mary's sinless state is quite ancient in Church thought, as described by Guéranger.²² It is fitting, after describing the coming of Christ to earth, to then describe the vessel in which He came, His Mother. The eschatological understanding unfolds as we understand Mary, the woman, the New Eve, as the woman in Revelation who is clothed with the sun, surrounded by stars, and threatened by a serpent. When Christ was on the cross, He gave His Mother to the world; her role being second only to His in the Redemption of Man, for it was by her assent that He became flesh in her womb.

Easter, which shows his understanding of Christ and the Resurrection as the center of the liturgical year.

²¹ Robert Sutherland Lord, "Liturgy and Gregorian Chant in *L'Orgue Mystique* of Charles Tournemire," in *Mystic Modern*, 55. This is the only suite which manuscript does not have a date. However, in his article, Lord assumes that it was composed either right before or right after the Christmas suite, since it is enclosed with a special blue paper cover that only the first six suites have.

²² Guéranger, *L'Année Liturgique*, Vol I, 378, 382-388.

The next important facet of the eschatological study is found in the feast of Pentecost, the birth day of the Church, and the fourth suite that Tournemire composed. Christ promised to send the Comforter when He left the earth, that is, the Holy Spirit, who came at Pentecost. The Church is the ark in which the faithful will reach heaven, the path to holiness. The Church is also sometimes called the bride of Christ. This marriage of Christ to His Church is another image symbolized in the musical marriage of modality and chromaticism in Tournemire's work.

As we study each of these feasts in more detail and with these symbols in mind, we can appreciate Tournemire's unique language as he intended, as a musical commentary or meditation on the liturgy and its texts. It is customary, in contemplative prayer, to return to the same ideas again and again from different angles, in order to understand a mystery more fully. Here, in *L'Orgue Mystique*, Tournemire uses the same symbols, modality and chromaticism, over and over again, unfolding the mysteries of the liturgical chants, their texts, and the meaning of the feasts of the liturgical year; a musical meditation for composer and listener, but especially for those who make a careful study and performance of this music.

Chapter 1. BACKGROUND

Biography

Charles Tournemire followed an educational track similar to that of many other well-known 20th-century French organists. He studied music at the conservatory in his hometown of Bordeaux before beginning at the Paris Conservatoire in 1886 at the age of sixteen. He began his organ studies in 1889 with Franck. Although he only studied one year with Franck, he developed a great affinity for his style and spirituality. After Franck's death in 1890, Tournemire continued his organ study with Widor until he received a first prize in organ and improvisation two years later. Tournemire was first the organist at St. Nicolas-du-Chardonnet, but in 1898 he was selected to succeed Gabriel Pierné at St. Clotilde. Pierné had been the organist at St. Clotilde for eight years, since Franck's death. Tournemire remained at St. Clotilde for forty years, until his death in 1939.

There is something distinctive about the organists at St. Clotilde, which is commonly referred to as the "St. Clotilde tradition." This tradition was passed from Franck to Tournemire to Langlais, and presumably it continued to Pierre Cogen, Jacques Taddei, and Olivier Penin, who is the current *organiste titulaire*.²³ This tradition is characterized by Franck's performance practice: a very free and flexible performance of rhythm, as opposed to the strict precision being

²³ Although Olivier Messiaen was never organist at St. Clotilde, he also inherited some aspects of this tradition. He was a student of Tournemire, gained his post at La Trinité probably due to Tournemire's effusive recommendation, and wrote several articles praising *L'Orgue Mystique* and Tournemire's musical language. Also, Tournemire's deputy, Maurice Duruflé, and others including Naji Hakim have incorporated this liturgical sense into their compositions. See Stephen Schloesser *Visions of Amen: The Early Life and Music of Olivier Messiaen*, (Grand Rapids, MI: William B. Eerdmans Publishing Company, 2014), 256; and Elizabeth McLain, "Messiaen's *L'Ascension*: Musical Illumination of Spiritual Texts After the Model of Tournemire's *L'Orgue Mystique*," in *Mystic Modern*, 288.

taught by Dupré at the time.²⁴ But more important, the organists inherited and continued the tradition of Franck's deep religious expression and a highly developed art of liturgical improvisation.²⁵ Tournemire's musical language is evidence of his attention to the liturgy and his inheritance of Franck's style. After thirty years of improvising for the Mass at St. Clotilde using Gregorian chant as material,²⁶ his entire communication is liturgical, and this dissertation explores that language.

Tournemire made several recital tours in his life, to Berlin, Holland, Russia, Spain, and London, although he was not especially well known for these. His concerts in London were particularly unimpressive.²⁷ Perhaps because he was so familiar with the organ at St. Clotilde, and the Mass, his playing elsewhere was not imbued with the inspiration he had at St. Clotilde. In 1921 he was named professor of chamber music at the Paris Conservatoire, and although he aspired to be Professor of Organ, Dupré was named instead, an event that Tournemire resented for the rest of his life.

Tournemire composed a large amount of music for organ, including the *Triple Choral*, *L'Orgue Mystique*, *Trois Poèmes pour orgue*, *Fantaisie symphonique pour orgue*, *Sept Chorals-Poèmes d'orgue pour les sept paroles du Xrist*, *Symphonie-Choral*, *Symphonie sacrée*, *Suite évocatrice*, and *Deux Fresques Symphoniques Sacrées*. He also composed a vast number of pieces for instruments other than the organ: eight symphonies; one opera; piano, vocal, and

²⁴ Robert Sutherland Lord, "The Saint-Clotilde Traditions - Franck, Tournemire and Langlais: Conversation and Commentary with Jean Langlais," in *The Diapason* 66, no.4 (1975): 3.

²⁵ Robert Sutherland Lord, "The Sainte-Clotilde Tradition: Toward a Definition," in *The American Organist* 16, no.2 (1982): 38-40.

²⁶ Duruflé, "Mes souvenirs," 2.

²⁷ Nigel Simeone, "Dear Maître Tournemire..." *Charles Tournemire's Correspondence with Felix Aprahamian and his Visit to London in 1936*, (Bangor: Bangor Monographs, 2003), 53-55.

chamber works; and large-scale orchestral and choral works.²⁸ Unfortunately, much of Tournemire's music is unknown. Except for the organ music and chamber music, the rest is unpublished, and his symphonies were not recorded until 1994, although the first six were premiered while he was alive. Most of his music was programmatic, and his symphonies made use of large, cyclic Romantic structures. He carefully incorporated modern techniques into his writing; after writing *L'Orgue Mystique* he began to explore modes outside of Western music.²⁹ As Fauquet writes, "He was led, through his rejection of modern trends, to form a personal musical language, above all in his harmonic writing. This language, imbued with the chromaticism of César Franck, absorbed only very gradually certain elements of the twentieth century, such as atonality, polytonality, Indian modes and so on, while proving more immediately receptive to the art of Debussy."³⁰ Tournemire's "personal musical language" is what distinguishes him from his contemporaries, even though much of his language is from the fading Romantic aesthetic, and his oft-commented-on symbolism could place him a decade behind the times. The epitaph on Tournemire's grave, "*per aspera, spera*" (through adversity, hope), is surprisingly similar to Liszt's narrative plan for his symphonic poems, "*per aspera ad astra*" (through adversity to the stars).³¹

²⁸ Joël-Marie Fauquet, *Catalogue de L'Oeuvre de Charles Tournemire* (Geneva: Éditions Minkoff, 1979).

²⁹ Joël-Marie Fauquet, liner notes to *Charles Tournemire: Symphonies No. 2 and No. 4*, Moscow Symphony Orchestra, Marco Polo 8.223478, CD, 1994.

³⁰ Fauquet, liner notes to *Symphonies No. 2 and No. 4*.

³¹ For mention of Tournemire's gravestone epitaph see Schloesser, *Jazz Age*, 322. Two authors have described Liszt's symphonic narrative in this way; see Raba, "Creating," 188, and Andrew Deruchie, *The French Symphony at the Fin de Siècle* (Rochester: University of Rochester Press, 2013), 11-13, 22. Deruchie traces the roots of this narrative, which has so influenced the French symphonists, to Beethoven, citing Scott Burnham, *Beethoven Hero* (Princeton, NJ: Princeton University Press, 1997) and Warren Darcy, "Bruckner's Sonata Deformations," in *Bruckner Studies*, ed. Timothy Jackson and Paul Hawkshaw (Cambridge: Cambridge University Press 1997).

L'Orgue Mystique

Tournemire's most widely known work for organ is called *L'Orgue Mystique*. It is a collection of fifty-one suites written for the Sundays and feasts of the liturgical year. Each suite consists of five movements, with the exception of the Suite for Holy Saturday, which has only three.³² Tournemire names the first four movements in the preface printed with each suite: *Prélude à l'Introit, Offertoire, Élévation, and Communion*.³³ The final movement of each suite, the *Pièce Terminale*, has a specific title, which often indicates a genre, but is sometimes an image. The fifty-one suites are divided into three cycles: the cycles of Christmas, Easter, and Pentecost. Traditionally, the organ was not played during Advent and Lent, the penitential seasons of the year,³⁴ so there are no suites for those Sundays. Each movement is based on one or several Gregorian chant melodies. The *Introit* for Mass of the particular feast or Sunday is heard in the first movement, the *Offertorio* for Mass is heard in the second movement, an antiphon from another office of the day, usually from Vespers, is heard in the third movement, and the *Communio* for Mass is heard in the fourth movement. The final movement is in most cases a collection of several chants, hymns, and antiphons from the offices of that day, and sometimes from other offices in the liturgical year. These final movements are the material for analysis in this paper.

Although the use of chant (or plainsong) melodies as the basic material for new compositions is an old practice, dating to the origins of polyphony in the 12th century, and their use in organ music is as old as the origins of organ music, there was a revived interest in chant, modality, and chant-based compositions in the 19th century. This corresponded both to the general Romantic

³² Because of certain liturgical circumstances for Holy Saturday, there are only three movements in this suite.

³³ Charles Tournemire, *L'Orgue Mystique* op. 55 no. 1, (Paris: Heugel, 1928-1936), 1.

³⁴ Lord, "Liturgy," 51.

interest in medievalism and to the revived interest in plainsong generated by the research and practice of the monks of Solesmes. In fact, many musicians and artists visited Solesmes solely for a "spiritual experience" whether or not they were practicing Catholics, or had any interest in restoring Gregorian melodies to use in the Mass throughout Europe. In response to the *motu proprio* of 1903 some of the organists in the generation before Tournemire had attempted to compose music for the Mass using Gregorian Chant melodies (Guilmant was especially prolific, and Gigout, Widor, and Lemmens also included Gregorian chant in some of their pieces). The Schola Cantorum and the Niedermeyer School were institutions set up to teach early music, to encourage knowledge of Gregorian chant, and to encourage composition and improvisation based on it, to counter the terribly showy and romantic music that had become popular at Mass in Paris. In spite of these early efforts, many saw a need for a larger collection of works for the liturgical year based on Gregorian chant, analogous to the chorale-based cantatas of Bach for the Lutheran service. Joseph Bonnet, organist for St. Eustache, informal student of Tournemire, and strong proponent of the work of Solesmes, made this suggestion to Tournemire, along with a gift of the volumes of Dom Prosper Guéranger's *L'Année Liturgique*. It was probably a combination of this gift, his work at the Schola Cantorum, a growing awareness of the Gregorian melodies in Paris, and a direct suggestion by Bonnet, that caused Tournemire to compose a complete set of works for the organ for the liturgical year. Tournemire announced at Bonnet's wedding that he would begin work on the suites, and the result was an entirely new, modern-Gregorian sound.

The fifteen volumes of *L'Année Liturgique*, written by the founder and first abbot of Solesmes, Dom Prosper Guéranger, contain extensive commentary on every feast of the liturgical year. Each volume describes the ancient customs surrounding each feast, including descriptions of traditions in Rome, Paris, and other prominent cities of the Western Church, and

even descriptions of traditions from the Holy Land. Following this historical outline of the feast and its celebration, Guéranger describes the theological and spiritual riches of the feast and related passages in scripture. Then, he systematically goes through all of the proper texts and chants for the day, beginning with Matins (or 1st Vespers of larger feasts) and ending with Vespers and Compline, commenting on their meaning for the feast and giving insight into their connection to the feast. As noted by Robert Sutherland Lord, Tournemire undertook a great study of these volumes, annotating them heavily.³⁵

The Plan

Robert Sutherland Lord's seminal article on Tournemire's *L'Orgue Mystique* described the contents of Tournemire's written conception of *L'Orgue Mystique*, a manuscript that Lord calls the Plan.³⁶ He also explains the many changes that Tournemire made between the completion of the Plan and the actual composition of the suites, and lists all the chants that Tournemire actually used, many of which were not listed in the Plan. The Plan manuscript reveals Tournemire's extensive and careful planning for this work. The Plan is a written outline of *L'Orgue Mystique*, complete with chant texts and melodies for each movement, as well as additional quotations of antiphons and psalms and commentary on the feast, quoted directly from Guéranger's *L'Année Liturgique*. Reading through the quotations and commentary that Tournemire included with each feast gives an impression of his piety and the depth of his preparation for this composition.

Up until now, very few people have been able to see the Plan, because it is kept in the Bibliothèque Nationale de France, and a reproduction has not been available. However, I was

³⁵ Lord, "Liturgy," 47.

³⁶ Mus. MS 18932, Bibliothèque Nationale de France.

fortunate enough to obtain permission to receive a PDF of the manuscript and have been able to study it myself.³⁷ This dissertation is not primarily a study of the manuscript, for Lord's article is quite thorough. Rather, I have used the manuscript as a tool in understanding and analyzing the *pièces terminales*. There is nothing surprising in the manuscript, but the process of reading through the quotations that Tournemire included before each feast in the Plan, and then locating them in Guéranger's text, gives one a sense of the depth of Tournemire's preparation for the entire work. In the cross-referencing process, I read a substantial portion of Guéranger, which undoubtedly Tournemire must have done, because his quotations come from many places within the section for each feast, and not just from one small part. It is obvious that he read the entire chapter regarding the Easter liturgy for example, quoting passages from the psalms and antiphons for Matins, Lauds, Mass and Vespers, as well as from the history and general introduction of Easter. He surrounded himself with the texts of the whole feast, giving himself a comprehensive understanding of the images and mood, before going on to write the music. Tournemire and many others must have been moved by the knowledge that Guéranger provided in these volumes, details and insights hitherto unknown by the layman, but part of the long tradition of the Church and the liturgy. Guéranger's historical and theological descriptions are astoundingly beautiful and thorough; many things become apparent when reading his volumes: first, the traditions of the major feasts date back to very early in the Church's history, and are repeated every year. This continuity makes the tradition more meaningful. Second, the texts, when considered in full for the whole day, are very rich, and their combination makes them richer. Guéranger's descriptions are like the facets in a diamond, and each feast has 100 facets or more, all illuminating the same gem. Third, Tournemire planned the melodies he chose in the

³⁷ I am very grateful to Monsieur Fauquet for his permission to view this manuscript and to the *Bibliothèque Nationale de France* for their quick reproduction of it.

first four movements of each suite (although during composition he changed his original intention to use the *graduales* in the second movement and *offertorios* in the third). In the *pièce terminale* of each suite he usually combined several melodies taken from various parts of the day, and often from other feasts as well. Some chants he used in several suites, creating a cyclical unity of the entire work.³⁸ However, these combinations were not listed in the Plan; only a hymn (usually the Vespers hymn for the feast) appears in the Plan for the final movement of each suite. The cyclical use of *Te Deum*, *Ego Dormivi*, *Ave Maris Stella* and *Venite Exultemus* is not mentioned in the Plan.

Tournemire was very methodical in his preparation of the Plan. He completed it in liturgical order (beginning with Advent and moving chronologically through the year), with a consistent organization for each suite: opening quotations from Guéranger; followed by each movement listed by number, the text of the proper in Latin and French, the melody of the proper; and closing quotations from Guéranger. The whole manuscript is written on staff paper. The major feasts have more quotations, and some feasts have none at all, but he kept this organization throughout. As Lord mentions, Tournemire changed his mind, twice, about which Sundays and Feasts to set; he originally wrote out all the Sundays after Pentecost, then crossed them out and chose saints' feast days instead, but eventually ended up composing the Sundays after Pentecost.³⁹ There is no indication of why he did this. Once the Plan was completed, Tournemire did not compose the music in liturgical order. His decision to compose the major feast days first is significant to the eschatological interpretation, as outlined in the introduction.

³⁸ Lord, "Liturgy," 59.

³⁹ Lord, "Liturgy," 52-54.

Use in the Mass

Several authors have postulated about Tournemire's intended use of these pieces. Were they to be played during a Low Mass or High Mass? Because this distinction is no longer familiar to most people, a brief explanation is necessary. In the Roman Rite before 1962, Mass could be prayed at different levels of solemnity. The Low Mass is a Mass prayed by one priest, in silence; this could be a private Mass or a public Mass. The responses could be said by the congregation or by the priest himself. Often in a small village, this is the only Mass that was known. An organist could play or a choir could sing hymns at appropriate places during a Low Mass. In France the organ Mass became common; the organist would play throughout the entire Low Mass, only stopping briefly for the Consecration of the Host. A High Mass is celebrated by a priest, who is assisted by a deacon and subdeacon. It is commonly called a Sung Mass, because the text of the Mass is sung entirely by priest and choir. The choir may be made up of other clerics, or of laity, but they would sing all parts of the ordinary as well as the propers of the Mass. The priest himself would chant the rest of the text. As Father Adrian Fortescue writes in his article in *The Catholic Encyclopedia*,

This high Mass is the norm; it is only in the complete rite with deacon and subdeacon that the ceremonies can be understood. Thus, the rubrics of the Ordinary of the Mass always suppose that the Mass is high. Low Mass, said by a priest alone with one server, is a shortened and simplified form of the same thing. Its ritual can be explained only by a reference to high Mass.⁴⁰

Father Fortescue continues,

That the Mass, around which such complicated rules have grown, is the central feature of the Catholic religion hardly needs to be said.⁴¹

⁴⁰ Adrian Fortescue, "Mass," in *The Catholic Encyclopedia* (New York: The Encyclopedia Press, 1913), 799.

⁴¹ Fortescue, "Mass," 800.

As to the order of the Mass itself Father Fortescue writes,

The Mass consists of an unchanged framework into which at certain fixed points the variable prayers, lessons, and chants are fitted. The two elements are the *Common* and the *Proper of the day*. . . . The Common is the Ordinary of the Mass (*Ordinarium Missae*) . . . in it occur rubrics directing that something [a Proper] is to be said or sung, which is not printed at this place.⁴²

The liturgical order of Mass has been fixed for centuries, and the selection of texts for the Proper of the day dates back to the early centuries, prior to any existing music notation. Within the Mass there are five musical Propers, texts (the melodies of which were composed and written later) chosen for that particular feast, usually coming from the psalms. These are the *Introit*, *Graduale*, *Alleluia*, *Offertorio*, and *Communio*; they are sung at particular points during the Mass, just as the readings are read at a particular point during the Mass. Historically, they were sung by a member of the clergy, a cantor, or by a choir of ordained clergy. When non-ordained, or lay, choirs became more prevalent, the text of the Proper was still recited by the priest, but the music was sung by the choir. As the use of the organ became more common, the singing of the proper may have been preceded or followed by organ music based on the melody. In France, the organ took on (rightly or wrongly) a liturgical role, by playing in lieu of the choir, either in alternation on verses of the Gloria and Credo (parts of the sung Ordinary), or by playing the Proper itself, although this practice was not deemed acceptable after the Council of Trent. Both the distinction between Ordinary and Proper of the day and the order of the Mass are the same for Low and High Mass.

We do not know whether Tournemire intended his pieces for Low or High Mass because he did not specify, but Dr. Edward Schafer described two possible uses for Tournemire's suites. Schafer says they could either be used within the context of High Mass as preludes to the singing

⁴² Fortescue, "Mass," 799.

of a Proper, or as models for improvisation during Low Mass. Since the first four movements of each suite are rather short, Schafer argues that they are not long enough to be used as the only music for Low Mass (hence the idea that they are models for improvisation).⁴³ It hardly needs saying that Tournemire was well known for his improvisations and often his compositions are described as reflecting his improvisatory skill. In either case, Tournemire's Gregorian/Modern style is the first of its kind, an innovation in sound and composition, and improvisation, and the catalyst for many composers after him.

The *Pièce Terminale*

One of the most interesting parts of *L'Orgue Mystique* is the *pièce terminale* (final movement) of each suite, and my original plan was to analyze all fifty-one. This proved to be too much material for a focused, interpretive study, so I limited my in-depth study to the first four suites that Tournemire composed. The first twelve suites that Tournemire composed are not the first twelve listed in the Plan, but his selection of important feasts from the whole year, composed out of liturgical order, and only the first six are covered in a special blue paper.⁴⁴ In each of the suites, the final movement is by far the longest, which allows a musical narrative to develop as well as showcasing a development of Tournemire's unique musical language. The *pièces terminales* are almost always a combination of several different chants, and they exhibit a

⁴³ Edward Schaefer, "Tournemire's *L'Orgue Mystique* and its Place in the Legacy of the Organ Mass," in *Mystic Modern*, 38-42. Schafer's article details at exactly which points in either Low or High Mass the movements could be played, and how they would coordinate with the singing of the Propers. He agrees with Lord that they were most likely composed for High Mass, but proposes that they serve as models for improvisation at Low Mass. The *Pièce Terminale* would be played after mass was over, so it is much longer than any other movement in each suite. See Lord, "Liturgy," 44-45.

⁴⁴ Lord, "Liturgy," 55. The musical manuscript for Immaculate Conception is undated, but it is covered in blue paper. Lord uses this fact to date its composition either immediately before or immediately after the suite for Christmas.

variety of forms. For these reasons, the *pièce terminale* lends itself to a focused interpretive study. Analyzing all fifty-one *pièces terminales* would fill an entire book, but the first four are more than enough to begin the task of uncovering the riches of Tournemire's musical language.

While analyzing these *pièces terminales* I noticed two aspects that deserved closer attention. First, his use of chant melodies, both in clear, *cantus firmus*-like textures and as melodic motives, is singular among his peers. Although several authors have analyzed Tournemire's compositional devices and his use of chant, I wanted to explore further his combination and permutation of chant melodies, his choice of melodies, and the possible meanings of his technique. Second, Tournemire's extensive use of Gregorian melodies has a decided effect on his tonal and harmonic language, which I, and others before me, describe as an organic mixture of modality and chromaticism. I would like to explore this language in a deeper way by examining passages which result from combinations of chant melodies in different modes, layering of chant melodies in the same diatonic collection, and Tournemire's combination of modality and different types of chromaticism in some passages, as well as his larger harmonic movement throughout the piece. This musical analysis, in conjunction with a study of the Plan manuscript, allows me to make a symbolic interpretation of the music. Although he never spoke about this directly, I propose that it is possible to understand these "musical commentaries" more deeply through symbolic and theological lenses.

Literature Review

There have been several dissertations written on *L'Orgue Mystique* and Tournemire's other compositions. Many have been of the catalogue type, listing and describing the musical

techniques found in Tournemire's oeuvre. Raymond Weidner⁴⁵ discusses Tournemire's improvisational devices as seen in Duruflé's transcriptions of the five recorded improvisations, and compares them with Tournemire's written organ music. Kimo Smith's⁴⁶ dissertation analyzes Tournemire's techniques within one suite of *L'Orgue Mystique*, the suite for Christmas.

There are several dissertations covering other areas of Tournemire research: studies of other compositions by Tournemire including the symphonic organ works and the *Triple Choral*; a translation of Tournemire's biography of César Franck; a study of chant improvisation affecting French organ works; and a study of impressionistic techniques in French organ works.⁴⁷

One of the foundational studies on *L'Orgue Mystique* is Robert Sutherland Lord's article, "Liturgy and Gregorian Chant," which outlines the contents of the manuscript Plan and gives a list of all the chants used in every movement. Bernadette Lespinard's study of *L'Orgue Mystique* is quite thorough, considering the characteristics of melody, form, and harmony.⁴⁸ Fauquet's catalogue of all of Tournemire's compositions is invaluable to all Tournemire research, especially for locating sources and dates.⁴⁹

⁴⁵ Raymond Weidner, "The Improvisational Techniques of Charles Tournemire as Extracted from his Five Reconstructed Organ Improvisations," PhD diss., Michigan State University, 1984.

⁴⁶ Kimo Smith, "Study of Performance Practice Issues Related to Op. 55 "Nativitas" of Tournemire," DMA diss., University of California, Los Angeles, 1998.

⁴⁷ Ruth Sisson, "The Symphonic Organ Works of Tournemire," PhD diss., Florida State University, 1984; Seung Min Oh, "Formal Structure and Thematic Development in Charles Tournemire's *Triple Choral*, op. 41," DMA diss., Indiana University, 2011; Ralph Kneeream, "A Translation/Edition of Charles Tournemire's 'César Franck,'" DM diss., Northwestern University, 1989; Christopher Teel, "'Te Deum laudamus': Chant fragments in four organ works by Tournemire, Langlais, Dupre, and Demessieux," DMA diss., University of Texas at Austin, 2003; Steven Cooksey, "Impressionistic Aspects of Twentieth-Century French Organ Literature," PhD diss., Washington University, 1972.

⁴⁸ Bernadette Lespinard, "*L'Orgue Mystique* de Charles Tournemire: Impressions Plain-chantées," in *Cahiers et Mémoires de L'Orgue*, 139 (1971): 1-48.

⁴⁹ Joël-Marie Fauquet, *Catalogue de L'Oeuvre de Charles Tournemire*, Geneva: Éditions Minkoff, 1979.

The most recent articles, which came out of two Tournemire conferences held in 2012, have been published in *Mystic Modern: The Music Thought and Legacy of Charles Tournemire* (2014) and describe Tournemire as a symbolist composer. They deal with many aspects of music and mysticism, Tournemire and other composers connected to him, as they relate to the pre-war literary movement (symbolism). Stephen Schloesser's book, *Jazz Age Catholicism* (2005), explores the popular Catholicism of Paris at the turn of the century, in which Tournemire is one of three artists examined. The main thrust of these studies has been that symbolism and Catholicism are compatible, that many artists from the turn of the century in Paris were exploring this symbolist-Catholic connection, that Tournemire himself has a symbolist aesthetic, and that this 'mystical language' is the way in which Tournemire 'comments' on the liturgical texts as he suggests in his *Mémoires*.

Vincent Rone's recent dissertation, *A Voice Cries Out in the Wilderness*, details the work of composers following Tournemire, especially Langlais and Duruflé, but is very interesting for understanding Tournemire's legacy.⁵⁰

However, this is just a starting point for further interpretation, which is what I aim to do in this dissertation. The terms *symbolism* and *symbolist* are illusive in many writings about this literary and artistic movement. There is some preliminary discussion in *Mystic Modern* and *Jazz Age Catholicism* of mode and chromaticism representing the eternal and the human respectively, but this is just a beginning. Although the symbolist movement was at its height at least fifteen years before Tournemire wrote *L'Orgue Mystique*, and although his musical narrative reveals a profound Romantic influence, the result of his composition is not archaic. Tournemire's *L'Orgue*

⁵⁰ Vincent Rone, "A Voice Cries Out in the Wilderness: The French Organ School Responds to the Second Vatican Council of the Catholic Church," PhD diss., University of California, Santa Barbara, 2014.

Mystique is very much outside of time; the man was so focused on eternity that the events of the time did not cause him to doubt God's existence or the importance of hope. He creates music that draws from the past and the present. By analyzing Tournemire's musical language symbolically, one is lead to a more profound understanding of the feast for which it was composed, the liturgical year, the mysteries of God, and to a greater appreciation for Tournemire's music.

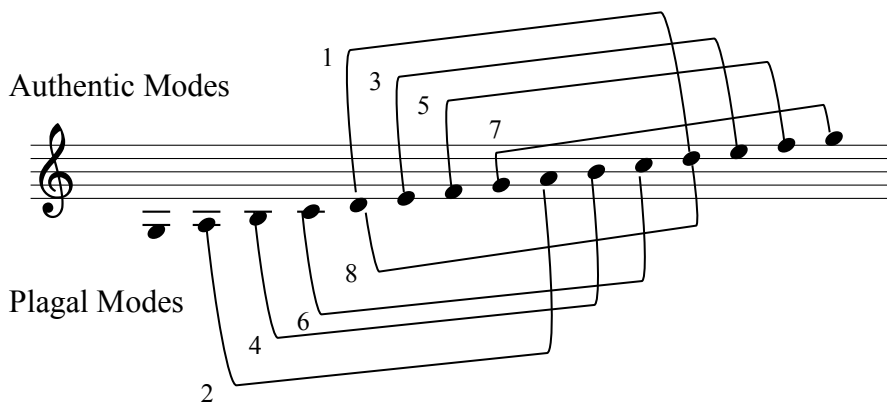
Analytical Method and Terms

My primary lens for viewing these pieces has been the church modes, because the primary melodic material of these pieces is Gregorian chant. The first look through each piece was to locate where the chant melodies entered, and where motives based on the chant melodies appeared. The second step was to note whether any of the chant melodies or chant-based motives were altered from their original modal pitches. The third step was to observe the accompaniment, the other notes in the texture in each section, and whether they remained modal (what I label as staying within the "diatonic area" of the mode of the chant melody), or whether there were notes outside of the diatonic area of the mode. I usually consider diatonic area first instead of naming the mode by its final, because that makes it easier to notice when Tournemire unites different melodies within the same collection of pitches, or diatonic area. Table 1.1 lists the modes by their number and common name. Example 1.1 shows how these modes are related with the same diatonic area of C. An authentic mode has a range that begins and ends on its final, a plagal mode encompasses the range a fourth below its final. Throughout this paper the modes are named by their number, diatonic area, and final (for example, mode 1 in C diatonic (D Dorian)).

Table 1.1. Mode Characteristics (Pitches from C diatonic)

Number	Name (Authentic/ Plagal)	Final	Range
1/2	Dorian/ Hypodorian	D/ D	D to D/ A to A
3/4	Phrygian/ Hypophrygian	E/ E	E to E/ B to B (C to C)
5/6	Lydian/ Hypolydian	F/ F	F to F/ C to C
7/8	Mixolydian/ Hypomixolydian	G/ G	G to G/ D to D

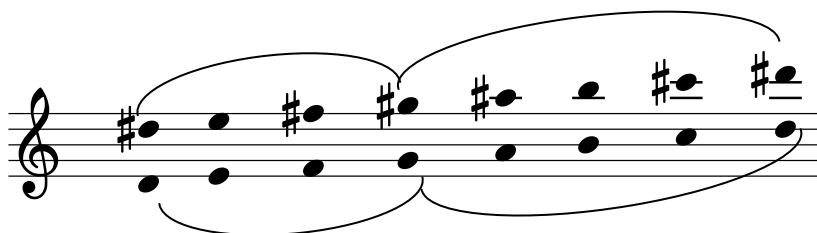
Example 1.1. Ranges of all eight modes within C diatonic area



Any notes outside of the diatonic area are considered chromatic, but there are several different types of chromatic notes. Often Tournemire uses both the flatted and natural (or natural and sharped) version of a pitch within a mode. Furthermore, Tournemire frequently combines two chant melodies. This combination can result in chromaticism if the melodies are in different modes (and those modes are placed in different diatonic areas, see example 1.2).

Example 1.2. Combination of two modes, two diatonic areas (found in Easter, Suite No. 17, combination of *Haec Dies*, mode 2 and *Ego Dormivi*, mode 8)

Mode 2 in B diatonic (G-sharp Hypodorian)



Mode 8 in C diatonic (G Hypomixolydian)

Other types of chromaticism include root movement by thirds, strings of chords that modulate by half-step, or one or two measures in which all twelve pitches are present.

Tournemire is not using twelve-tone serialism, but it seems to be a conscious use of all twelve notes. Throughout this dissertation chants are first referred to by their full title, for example *Ego Dormivi* (ED), and subsequently referred to by the abbreviation within the parenthesis, for example ED.

Chapter 2. CHRIST

Christ is the central figure of eschatology because He died and rose from the dead for the Redemption of humanity. The feast of the Redemption, Easter (really the whole Triduum of feasts: Holy Thursday, Good Friday, and Easter), is the center of the Christian liturgical year because the Mass of every Sunday is a representation of the sacrifice of Christ. Because Tournemire's *L'Orgue Mystique* is composed for the Mass, which is ordered by the liturgical year, Christ is the central figure of *L'Orgue Mystique*.

Tournemire composed the suites for the two main feasts of Christ first, Easter and Christmas. The following sections explore a possible "musical eschatology," to use Raba's phrase, an interpretation of *L'Orgue Mystique* using the two main components of Tournemire's musical language as symbols: modality, which represents God (and more specifically, Christ), and chromaticism, which represents humanity (sometimes suffering, and other times, redeemed). As explained in the introduction, these symbols have both a historical basis and a foundation in Tournemire's later symphonies, which were completed just before he began work on *L'Orgue Mystique*.

Suite No. 17 - Easter

Tournemire's musical eschatology begins in the first suite he wrote for *L'Orgue Mystique*, no. 17 *Pâques*. In the *pièce terminale* for this suite, titled *Paraphrase et Double Choral*, Tournemire creates a beautiful arch form, through which we can meditate on the history of salvation, the center of which is Easter, at the Resurrection of Christ. Raba wrote of the musical "narrative," the common Romantic form of expression, which Tournemire seems to assimilate into his compositional style. Tournemire's musical language is not merely a *combination* of modality and chromaticism. Instead, it is either a *creation* of chromaticism by different combinations of modes and modal melodies, or a *narrative addition* of chromaticism to the existing modal texture. His unique combination of chants, modes, and diatonic areas create the arching narrative of this piece, beginning with Creation, highlighting the Incarnation, climaxing at the Resurrection, and ending with the hopeful portrayal of the end of time, and the eternal peace of heaven. In his manuscript Plan for the feast of Easter, Tournemire copied the words, "this portion of the liturgical year is the most sacred, this toward which the cycle converges," from Guéranger, and he wrote and circled the word "Centre" with a cross above it.⁵¹ There is no doubt that Tournemire understood this to be the most important feast of the Christian calendar, and his musical narrative reflects the centrality of this feast in Christian eschatology.

Two of the five chants found in *Paraphrase et Double Choral* are paraphrased (repeated melodic notes in the chant are suppressed by Tournemire, the entire melody is not present, and many melismas are reduced). These paraphrases are used throughout the piece as motivic material; each one appears with a particular rhythmic pattern as well. *Ego Dormivi* (ED),

⁵¹ Charles Tournemire, "Plan," Paris: Bibliothèque Nationale, Mus. MS 18932, 42. This quotation comes from Guéranger's work of 15 volumes, *L'Année Liturgique*, trans. Dom Laurence Shepherd, 1879 (reprint, Fitzwilliam, NH: Loreto Publications, 2000), VII:12, which covers the feast of Easter and Easter week.

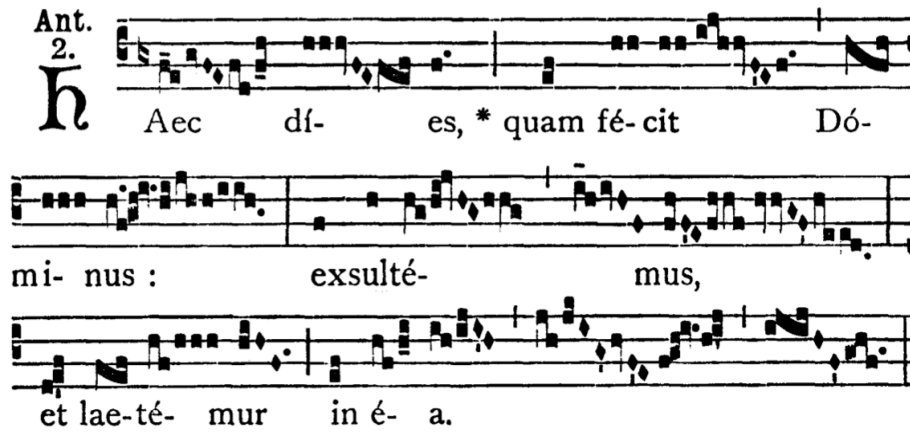
antiphon for Easter Matins, shows up in equal eighth notes, but is prefigured by five eighth notes, beginning on the upbeat. This rhythmic pattern is found throughout the movement. The second paraphrased melody, *Haec Dies* (HD), antiphon for the Magnificat at Easter Vespers, appears in dotted quarter notes. Throughout the movement these motives are transposed several times to different starting pitches, and sometimes chromatically altered to be almost unrecognizable, except for their broad melodic shape. The opening rhythmic motive associated with *Ego Dormivi* (ED) affects *Haec Dies* (HD), and the building and transformation of this motive help to create the arch form. (See example 2.1). The narrative becomes clearer in light of the text of the chants: "this is the day which the Lord hath made" and "I have slept...and I have risen up." (See examples 2.2 and 2.3). God's plan of Redemption, for Christ to "sleep" and to "rise" is apparent from the beginning of the piece, and will affect the creation He has "made."

Example 2.1. Graphic of Easter motives: a. m. 3 (opening rhythmic motive); b. mm. 11-15 (ED affected by rhythmic motive); c. mm. 25-28 (HD original rhythm); d. mm. 89-91 (HD affected by rhythmic motive); e. mm. 100-103 (HD, longer segment affected by rhythmic motive)

The image displays five segments of musical notation in 6/8 time, arranged in three lines. Segment 'a' (m. 3) shows a rhythmic motive of five eighth notes on an upbeat. Segment 'b' (mm. 11-15) shows the 'Ego Dormivi' (ED) melody affected by the rhythmic motive. Segment 'c' (mm. 25-28) shows the original rhythm of the 'Haec Dies' (HD) melody. Segment 'd' (mm. 89-91) shows the HD melody affected by the rhythmic motive. Segment 'e' (mm. 100-103) shows a longer segment of the HD melody affected by the rhythmic motive.

Example 2.2. *Haec Dies* - mode 2

Ant.
2.
H



Aec dí- es, * quam fé- cit Dó-
mi- nus : exsulté- mus,
et lae- té- mur in é- a.

“This is the day which the Lord hath made: let us be glad and rejoice therein.”
(Translation: Guéranger Vol. VII, 144)

Example 2.3. *Ego Dormivi* - mode 8

3. Ant.
8. c
E



-go dormí- vi, * et sómnum cé- pi : et exsurre-
xi, quóni- am Dóminus suscepit me, alle- lú- ia, alle-
lú- ia. E u o u a e.

“I have slept, and taken my sleep: and I have risen up, because the Lord hath protected me.” (Translation: Guéranger Vol. VII, 116)

The second part of the title, Double Choral, refers to the melodic use of the hymn *Te Deum* (TD) and the Easter sequence *Victimae Paschali Laudes* (VPL). These hymns are syllabic, and show up in longer notes in the outer voices (either soprano or pedal) and sometimes in canon. They are also transposed to different diatonic areas, but they are never altered chromatically. Sometimes Tournemire switches between the two melodies rather quickly. These two themes are woven together with the motivic material of *Ego Dormivi* and *Haec Dies* with greater intensity as the piece progresses. The final section features a fifth melody, the *Ite Missa Est* (IME), which is sung at the end of mass.

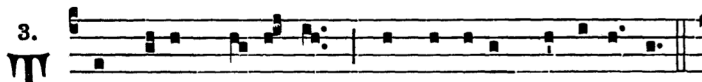
Example 2.4. *Victimae Paschali Laudes* - mode 1

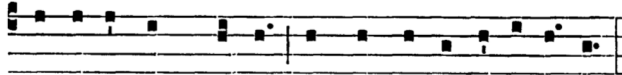
Seq. 1.
V Ictimae paschá-li láudes * ímmolent Christi- áni.
 Agnus redémit óves : Chrístus ínnocens Pátri reconci-
 li- ávit peccatóres. Mors et ví-ta du-élo conflixére mirán-

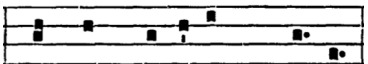
“Let Christians offer to the Paschal Victim the sacrifice of praise.
 The Lamb hath redeemed the sheep: the innocent Jesus hath reconciled sinners to his Father.
 Death and life fought against each other, and wondrous was the duel: the King of life was put to death; yet now he lives and reigns.
 Tell us O Mary! What sawest thou on the way?
 I saw the sepulcher of the living Christ; I saw the glory of him that had risen.
 I saw the angels that were the witnesses; I saw the winding-sheet and the cloth.
 Christ, my hope, hath risen! He shall go before you into Galilee.
 We know the Christ hath truly risen from the dead. Do thou O conquerer and King, have mercy upon us. Amen. Alleluia.”⁵²

⁵² Translation from Guéranger, *L'Année Liturgique*, Vol. VII, 145.

Example 2.5. *Te Deum* - mode 3

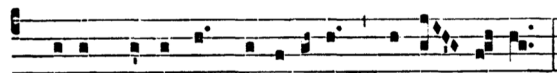
3.  **T** E Dé-um laudámus : * te Dóminum confi-témur.

 Te aetérnum Pátrem ómnis térra vene-rá-tur.

 Tu Rex gló-ri-ae, Chríste.

“We praise thee O God, we acknowledge thee to be our Lord.
Thee, the Father everlasting, all the earth doth worship...
Thou, O Christ, art the King of glory.”⁵³

Example 2.6. *Ite Missa Est* - dismissal

 Ite míssa est, alle-lú-ia, alle- lú- ia.
Dé-o grá-ti- as, alle-lú-ia, alle- lú- ia.

“The mass is finished, thanks be to God.”

The *Te Deum* and *Victimae Paschali Laudes* appear without alteration, but the music surrounding them does not stay diatonic to the mode. Throughout this piece there is a tension between G-natural and G-sharp, which is accentuated by the diatonic area in which each melody is placed. Of the five chants presented in the piece, *Ego Dormivi* (ED) mode 8, is almost always found in C diatonic, with a final of G-natural. The piece begins with the rhythmic motive that characterizes ED. This motive appears on C-natural, then outlines a G-sharp-D-sharp fourth, an

⁵³ Translation from Guéranger Vol, II, 164-165.

E major triad, and then finally ED itself enters. This occurs over a C-natural pedal point, so although many triads are introduced, the diatonic area of C is primary. (See example 2.7).

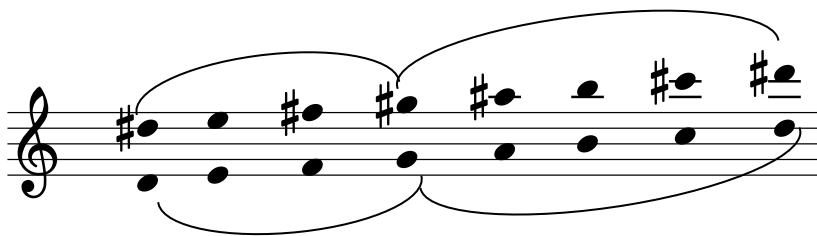
Example 2.7. Opening Rhythmic motive; a. m. 3 C-natural; b. m. 7 D-sharp and G-sharp; c. m. 9 E major triad



In measure 25, ED mode 8 is combined with *Haec Dies* (HD) mode 2. HD is in B diatonic with a final of G-sharp, so even though neither chant melody is altered, the mixture of chants with different modes and different finals (G-natural and G-sharp) *creates* a chromatic sound, because both notes are emphasized (see examples 2.8 and 2.9).

Example 2.8. Combination of *Haec Dies*, mode 2 and *Ego Dormivi*, mode 8 creates chromaticism

Mode 2 in B diatonic (G-sharp Hypodorian)



Mode 8 in C diatonic (G Hypomixolydian)

Example 2.9. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17 (*Dominica Resurrectionis*), mm. 22-36 - Mode Mixture creates chromaticism; ED mode 8 in C diatonic and HD mode 2 in B diatonic

22 meno

Ego dormivi

I. III.

Haec Dies

- Basson

27 a Tempo

Toujours I. III.

de même

32 long

long

long

Through this creation of chromaticism from two modes we can understand God's creation of the world and man. The pure symbol of mode, which represents the eternal God, *creates* chromaticism, which is the symbol of humanity, out of itself, just as God created humanity out of nothing but Himself, His love. Furthermore the text of the chant melody is meaningful: the HD text is "this is the day the Lord has made," God is creating. The pedal point has shifted to G-natural, so because of the C diatonic opening and the G-natural pedal point, G-sharp is perceived as chromatic.

Mode mixture is a technique that Tournemire uses frequently in his *L'Orgue Mystique* to create chromaticism, for example in Suite No. 27 for Corpus Christi Tournemire combines *Cibavit illos* (CI), mode 5 in E diatonic, and *Pange Lingua* (PL), mode 3 in D diatonic, so that there is a similar G-sharp/G-natural clash between the diatonic areas (see example 2.10).

Example 2.10. "Fantaisie Paraphrase" (V), *L'Orgue Mystique* op. 57 no. 27 (*In Festo Corporis Christi*), mm. 9-14 - CI mode 5 in E diatonic (final A) and PL mode 3 in D diatonic (final F-sharp) creates chromaticism

The musical score is presented in three systems, each with a treble and bass clef. The first system (measures 9-10) features a melodic line in the treble and a bass line in the bass. A 'PL' label is positioned below the first system. The second system (measures 11-12) includes dynamic markings 'm.g.' and 'm.d.'. The third system (measures 13-14) includes a 'dim.' marking, a '+ Oct. grave II sur III.' instruction, and a 'Boîtes fermées' instruction. A 'CI' label is positioned above the treble clef in the first system.

Later in this piece for Corpus Christi, Tournemire mixes modes in a different way; he combines *Pange Lingua*, mode 3 (final F-sharp), and *Aeternae Rex*, mode 8 (final A), in the same diatonic area of D. There is diatonic unity, even though the modal emphases are different (see example 2.11).

Example 2.11. Diatonic Unity *In Festo Corporis Christi*: a. *Pange Lingua*, mode 3 (emphasis on the 1/2 step between F-sharp and G); b. *Aeternae Rex*, mode 8 (stays mostly between A and E); c. both within D diatonic area

Part a: A single melodic line in treble clef, mode 3. It consists of a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The interval between F#4 and G4 is a half step.

Part b: A single melodic line in treble clef, mode 8. It consists of a sequence of notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, 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A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, 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A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-

Example 2.13. "Choral" (V), *L'Orgue Mystique* op. 57 no. 48 (*Festum Omnium Sanctorum*), mm. 20-32 - mixed modes, EJ in A diatonic, PC in D diatonic, use of both G-sharp and G-natural in accompaniment

$\text{♩} = 38$ **senza rigore**
Boîtes mi-ouvertes

PC

20

I. II. III.

EJ CHORAL

Péd: Tirasses I. II. III.

25

29

rall.

Returning to the narrative of the Easter *Paraphrase et Double Choral*, the entrance of the hymn *Victimae Paschali Laudes* (VPL) in m. 44 represents Christ, the paschal lamb, who will come to reconcile sinners. At first VPL, mode 2 in G diatonic, is juxtaposed with ED, mode 8 in E diatonic, as diagrammed in example 2.14 and shown in 2.15. By m. 72 all parts have returned to the diatonic area of VPL (G diatonic with a lowered seventh degree) and it is entirely modal, ending with an A minor sound (A is the final of mode 2 in G diatonic) as in example 2.16. VPL will return later, united in diatonic area with two other chants, but here the shift from chromatic accompaniment to entirely modal accompaniment can be understood as prefiguring the coming of Christ, when all will be reconciled to Him.

Example 2.14. Mixed modes and mixed diatonic areas

a. mode 2 in G diatonic (final A) b. VPL

c. mode 8 in E diatonic (final B) d. ED

Example 2.15. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17
(*Dominica Resurrectionis*), mm. 42-56 - VPL in G diatonic (mode sounds like A minor),
accompanied by ED motives in parallel 4ths and 5ths

42 $\bullet = 116$

Victimae Paschali Laudes

ED

I.III.

47

+ Basson

52

Basson

Example 2.16. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17
 (Dominica Resurrectionis), mm. 72-91 - ED unified with VPL in C diatonic, ends with pedal
 tone of A

72

senza rigore

Ego Dormivi

+ Basson

Victimae Paschali Laudes

77

82

87

senza rigore

♩ = 100

+ Anches: *f*
I. II. III.

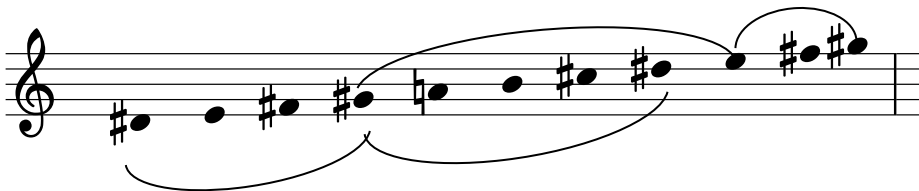
rit. *f*

Tirasses
I. II. III.

In the next section, G-sharp, which had been the chromatic note at the beginning of the piece, is emphasized by the combination of *Te Deum* (TD) mode 3 and HD mode 2 with the same final of G-sharp. Their unity is further emphasized by the fact that HD uses a lowered seventh degree, so although HD is in B diatonic, its notes are the same as TD in E diatonic (see examples 2.17 and 2.18). This is the first place in the music that we can interpret as the Incarnation, the unity of divine and human nature, but it will be even clearer in the next section. However, beginning in m. 94 Tournemire alters the mode of the HD motive, using an A-sharp instead of an A-natural, so the clash between modes returns.

Example 2.17. Unified G-sharp finals

Mode 3 in E diatonic (G-sharp Phrygian)



Mode 2 in B diatonic (G-sharp Hypodorian), melody uses an A-natural

Example 2.18. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17 (*Dominica Resurrectionis*), mm. 89-101 - TD mode 3 in in E diatonic (G-sharp final), HD mode 2 in B diatonic (G-sharp final)

senza rigore
♩ = 100

89 *Te Deum* *f*
Haec Dies

92

97

Following this musical Incarnation, Tournemire places TD above a chromatic, homophonic accompaniment in mm. 105-112 in which all twelve tones are present. If chromaticism represents humanity, and by extension all of creation, than God, represented by the modal *Te Deum* chant, is above all of his creation. By the end of this section, the twelve tones are purified to an open fifth, built upon the G-sharp that had been chromatic earlier in the piece.

Example 2.19. - "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17 (*Dominica Resurrectionis*), mm. 102-130 - TD in soprano, chromatic accompaniment; ends on open fifth.

Te Deum
meno

Oct. graves
II sur III.
- mixtures
au II.

- Anches

mp

II. III.

16 au II.

102

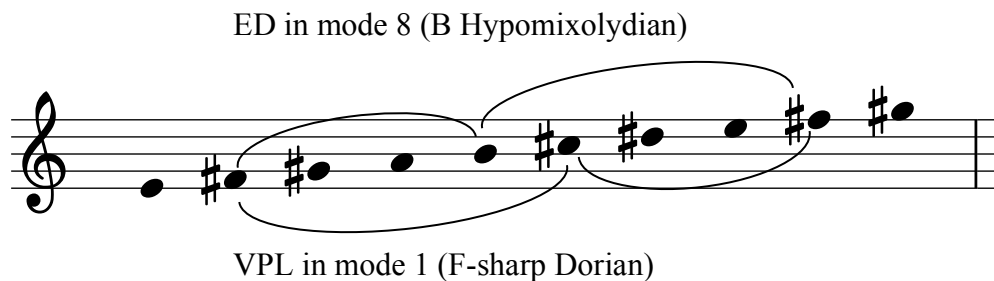
111

121

Péd: II. III.
- Basson
- Anches

The salvation narrative continues as the arch form ascends. Tournemire develops the motives from ED mode 8 and VPL mode 1 in mm. 153 - 184. In this section the chants are unified not by their final, but by being placed in E diatonic, over an E pedal point. Because E diatonic, and its major third G-sharp, had been emphasized earlier in the piece, in juxtaposition to C diatonic (which contains a G-natural), the combination of these two chants in E diatonic is like the Incarnation of the divine nature in the human nature. Two modes are united in what *had been* chromatic (E diatonic with its G-sharp), but is now contained within all the chants, the union of divine nature in human nature.

Example 2.20. Two different modes, unified in E diatonic area



The text of VPL, "Let Christians offer to the Paschal Victim the sacrifice of praise,"⁵⁴ reminds us that Christ, who is made incarnate, is also going to be the victim of the Crucifixion. The chants are not aligned vertically (simultaneously), but they are both present in the same section over an E pedal point.

⁵⁴ *Victimae Paschali laudes, immolent Christiani*. English translation from Guéranger, *L'Année Liturgique*, Vol. VII, 145.

Example 2.21. - "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17
 (*Dominica Resurrectionis*), mm. 151-176 - Mode Mixture, Unified Diatonic: (Same diatonic
 collection, but chants in different modes), accompaniment also uses parallel 4ths and 5ths;
 VPL and ED in E diatonic

151

II. III.

Victimae Paschali

Tirasses III.

156

III.

Tirasses II. III.

161

Ego Dormivi

I. II. III.

I. II. III.

poco meno

f

Tirasses I. II. III.

166 *m.g.* II. III. *a Tempo*

171 *rit.* *ff* *più largo* $\text{♩} = 100$

The climax of the narrative occurs in m. 185 when the whole system is shifted up a whole step. Previously, TD and HD were unified by the final of G-sharp (example 2.18). Now TD and HD are now united by the final of A-sharp, in the diatonic areas of F-sharp and C-sharp (with a lowered seventh degree) respectively. This is the Resurrection, the climax of the *pièce terminale* for Easter, in which Tournemire raises the unified finals to A-sharp, so it is no longer on the same plane as the G-sharp (the chromatic note which had been assimilated by the mode) but now is raised above it, just as Jesus rose from the dead, with his human body. So, God and Man were united at the Incarnation (G-sharp finals, then E diatonic unity), in the flesh (G-sharp) that had been chromatic at the beginning (over the G-natural pedal point). Now that flesh is raised (G-

sharp to A-sharp). One might point out that there is no part in this narrative that resembles the Crucifixion (though we know Tournemire was capable of doing so as his *Sept Chorals-Poèmes* demonstrate). However, this is the finale for the feast of Easter, so the focus is on the Resurrection, the rising, and not the death of Christ. (Many of the saints point out that God did not have to die in order to save us, in fact he did not even have to take on human flesh; but through his death and Resurrection we understand both his justice and great love for humanity. This is not to devalue the Crucifixion in any way, but in any case, the primary symbols of this piece seem to be emphasizing the Incarnation and the Resurrection).

Example 2.22. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17 (*Dominica Resurrectionis*), mm. 182-191 - Climax of Arch Form, unified finals of TD and HD raised to A-sharp

The image displays a musical score for an organ piece. It consists of two systems of staves, each with a treble and bass clef. The first system starts at measure 182 and includes a 'rit.' marking and a tempo indication of '♩ = 96'. The text 'Te Deum' is written above the right-hand staff. The second system starts at measure 187 and includes the text 'Haec Dies' below the right-hand staff. The music features complex harmonic textures with many accidentals and dynamic markings like 'ff'.

Following the climax of the Resurrection, ED and HD return with the same juxtaposition of G-natural and G-sharp finals respectively that they had at the beginning of the piece. The rhythm is interrupted by the entrance of a new chant, *Ite Missa Est* (IME), in m. 296. The suspended chords of the accompaniment suspend time, just as time will be suspended at the end of the world, toward which eschatology looks. IME does not have a mode because it is just a short dialogue for the end of Mass, but Tournemire places it so that it ends on E and includes a G-sharp. *Ite Missa Est* signifies the completion of the Mass. This melody is only used in this piece and in the *pièce terminale* for Holy Saturday, emphasizing Easter's central position in the Christian calendar and Christian narrative.

Example 2.23. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17 (*Dominica Resurrectionis*), mm. 289-308 - *Ite Missa Est*

The image displays three systems of musical notation for the piece "Ite Missa Est".

- System 1 (mm. 289-308):** Features a vocal line (Voix céleste) and an organ accompaniment (Gambe). The tempo is marked "Calmato" with a quarter note equal to 60 (♩ = 60). The organ part includes the instruction "III. senza rigore" and the title "Ite Missa Est".
- System 2 (mm. 297-302):** Shows a continuation of the organ accompaniment with the instruction "II. Quintaton Salicet 4" and "II.III." below the staff.
- System 3 (mm. 303-308):** Returns to the organ accompaniment with the tempo "Calmato" (♩ = 60) and the instruction "III. senza rigore".

At the end of this timeless section is a G-natural pedal point, and above it is the HD motive in E diatonic (Example 2.24). In a similar section earlier in the piece this HD motive ended on a G-sharp (Example 2.25) and had no pedal point. Now, at the end of the piece it is *altered* to end on a G-natural (see the circled note at the end of example 2.24). HD had been juxtaposed against ED at the beginning of the piece to *create* chromaticism, so in that sense the G-sharp has been considered chromatic. But having been united to the other melodies in E diatonic and Resurrected at the climax of the piece, the G-sharp is now *altered* to be united with the G-natural of ED, symbolizing the Redemption of the chromatic by the modal, the Redemption of human nature by the divine, and the necessary perfection of human nature before one can enter heaven for eternity.

Example 2.24. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17
(*Dominica Resurrectionis*), mm. 309-330, HD motive altered to end on a G-natural

309 $\text{♩} = 132$

315 $\text{♩} = 144$
Fonds doux
petites
mixtures
III.
HD Motive
Fonds doux
Péd.-solo (douce)

321 $\text{♩} = 144$
II.
Fonds doux

326 $\text{♩} = 144$
Altered, G-natural

Example 2.25. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17 (*Dominica Resurrectionis*), mm. 131-145 HD motive ends on G-sharp in m. 145; compare to Example 2.24 where the end is altered.

The musical score for Example 2.25 consists of three systems of staves. The first system, starting at measure 131, is marked 'Tempo 1º' and 'III.'. It features a treble clef with a melodic line and a bass clef with a piano accompaniment. A text annotation '- Oct. graves Fonds 8' is placed between the staves. The second system, starting at measure 136, is marked 'II.'. The third system, starting at measure 141, is also marked 'II.'. It includes a trill in the right hand and a final chord in the left hand. The key signature is G major (one sharp) and the time signature is 3/4.

The end of the piece is like the beginning, but the G-natural pedal point has been united to the chromatic, resurrected, and redeemed, and its return here (example 2.26) illustrates the return of Christ at the end of time. The final chord is an open fifth on G, the purified G-sharp from the beginning. The trills are a common technique of Tournemire's, and their aural quality has been compared to what Messiaen called *éblouissement*, or dazzlement, a sonic effect on the body that shakes it from earthly attachment.⁵⁵ This ending could represent humanity being taken up to heaven by Christ, who was united to Man through the Incarnation.

⁵⁵ Bannister, "Charles Tournemire," 350.

Example 2.26. "Paraphrase et Double Choral" (V), *L'Orgue Mystique* op. 56 no. 17
(*Dominica Resurrectionis*), mm. 331 - 353 - ends modally on an open G-D fifth (no longer
the G-sharp of the augmented chord at the beginning); chromaticism redeemed and purified

331

+ Salicet 4

336

341

346

long

Tournemire quoted Guéranger in his Plan for Easter, "The anniversary of this Resurrection is the day to which the whole year looks forward in expectation."⁵⁶ But this quotation is only a fragment of Guéranger's full sentence: "The anniversary of this Resurrection is, therefore, **the great day, the day of joy, the day *par excellence***; the day to which the whole year looks forward in expectation, **and on which its whole economy is formed.**"⁵⁷ Further reading of this section of Guéranger, which is the general introduction to this volume on the feast of Easter, reveals what Guéranger means by the "economy" of the liturgical year, namely that the mission of God was to redeem humanity through the Incarnation and Resurrection, in order to regain the possibility of life with God, which is what he had lost through original sin:

It is on this day [Easter] that the mission of the Word Incarnate attains the object towards which it has hitherto been tending: man is raised up from his fall and regains what he had lost by Adam's sin.... On the day of Easter, God regains, by the Resurrection of the Man-God, his creation such as he had made it at the beginning...⁵⁸

One could argue that Tournemire left out particular parts of Guéranger's sentence and did not quote anything else from that section because he did not want to acknowledge the "economy" of the liturgical year. I would argue, however, that Tournemire read Guéranger thoroughly and chose quotes to highlight particular ideas about the feast, but did not intend to negate the rest of the text that he left unquoted.⁵⁹ A close reading of the rest of this section of Guéranger serves to deepen our understanding of the Christian narrative, thoughts that were most likely connected to the idea of Easter as the "central feast" in Tournemire's mind.

⁵⁶ Tournemire, "Plan," 42.

⁵⁷ Guéranger, *L'Année Liturgique*, vol. VII, 1, bolded parts represent what Tournemire left out.

⁵⁸ Guéranger, *L'Année Liturgique*, vol. VII, 1-3.

⁵⁹ Although I have not seen Tournemire's copy of *L'Année Liturgique*, Robert Sutherland Lord describes it as being highly annotated, which is why I can assume that he read the whole section of Vol. VII introducing the feast of Easter; see Lord, "Liturgy," 47.

Suite No. 3 - Christmas

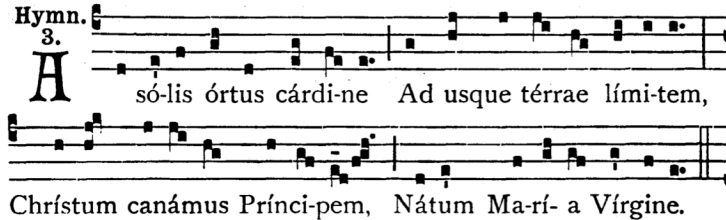
The day will come soon when the infant who is born today as man, will become the man of sorrows. Bethlehem - the house of bread. (Guéranger, *L'Année Liturgique*, Vol. II, 18.)

Tournemire's musical eschatology is united to the liturgical year. The paschal feast is the point of view from which Christians understand all other feasts of the year, and so it was the first suite that Tournemire composed when he began composing *L'Orgue Mystique*. Christmas, the celebration of the birth of God in time and the Incarnation, the union of divine and human natures, was the second feast he composed. These two feasts give Christians the full picture of Christ, who was born, crucified, and rose from the dead so that humanity would be redeemed and the gates of heaven opened. Heaven is the eschatological goal of the Christian life, so it is only reasonable that Tournemire's musical eschatology begins with these two most important feasts of Christ, who opened the gates of heaven. While the Easter *pièce terminale* gave us a picture of the salvation narrative, the points in history leading to the end of time or the eschaton, the Christmas *pièce terminale* is a meditation on the mystery of the Incarnation.

The *pièce terminale* for Christmas, titled *Postlude*, is brilliant and colorful. The main melody is the hymn for Lauds (prayer in the morning), *A solis ortus* (ASO), which first verse translates to “from where the sun rises to the furthest West, let us all sing to Jesus our King, the Son of the Virgin Mary.”

Example 2.27. *A solis ortus*, mode 3

Hymn.
3.
A



sò-lis órtus cárdi-ne Ad usque térrae lími-tem,
Chrístum canámus Prínci-pem, Ná-tum Ma-rí- a Vírgine.

This verse summarizes the predominant image and mysteries of the Christmas feast: the birth of Christ is connected to the image of the rising sun; the infinite God becomes Man; and the woman Mary is both Virgin and Mother. Tournemire's quotations of Guéranger repeatedly refer to the image of light and sun in the pages of the Plan preceding his outline of the suite for Christmas:

Let us rejoice, cried out St Augustine: for this day is sacred, not because of the visible sun, but by the birth of the invisible creator of the sun. The Son of God chose this day to be born as He chose the Mother, the creator of both the day and the Mother. This day is when the light again increases, and it signifies the work of Christ who by grace, renews our interior man the eternal creator, having willed to be born in time, his Birthday would necessarily be in harmony with the rest of creation.⁶⁰

St. Augustine is referring to the winter solstice, the day when the sun begins to regain its place over the darkness in the northern hemisphere. Tournemire also quoted St. Gregory:

St Gregory of Nyssa said: Darkness begins to decrease, and the light increases, the night is forced beyond its borders. This is nature that, under this symbol, reveals a secret to eyes quick enough, and which are capable of comprehending the circumstance of the coming of the Lord. Nature seems to say: O Man, know that under the things that you see, are hidden mysteries - the night, that you saw, that had grown for the longest time, suddenly stopped. Learn, that the black night of sin which had reached its height by the accumulation of every guilty device: this is the day that it is stopped in its course.⁶¹

There are two, paradoxical mysteries of the Christmas feast: first, the fact that the infinite God takes on finite human flesh, that these two natures - divine and human - are wholly united; and

⁶⁰ Tournemire, "Plan," 4. Quoted from Guéranger, *L'Année Liturgique*, Vol. II, 9.

⁶¹ Tournemire, "Plan," 4. Quoted from Guéranger, *L'Année Liturgique*, Vol. II, 8.

second, that God, who is uncreated, has a Virgin Mother whom He created, a woman who was virgin both before and after she gave birth to God. This piece is a meditation on these "hidden mysteries." Tournemire quotes another passage of Guéranger:

All is mysterious in the days, the Word of God, whose generation is before the dawn, arises in time; an infant is our God - the Word became flesh - It is the great event that desires to unite in one divine person the nature of man and the nature of God. - Dazzling mystery to the mind, it is the consummation of the plans of God in time.⁶² [Not quoted but additionally, "a Virgin becomes a mother, and remains a virgin, things divine are commingled with things that are human"]

The mysterious nature of this feast is captured again in Tournemire's musical language and his combination of chants. This piece is almost entirely chromatic. Tournemire uses all twelve tones. The prominence of the sun, the regaining of physical light in the world, which is an image of Christ, is demonstrated by the hymn *A solis ortus* (ASO), ascending over the chromatic language, humanity which is in darkness without Christ. This reflects Tournemire's quotation from Guéranger: "Jesus the light of the world, is born in the moment where the night of idolatry and crime was at its darkest in this world - and now the day of this nativity, Dec. 25, is to be precisely that when the sun gains ascendancy over the shadow of gloomy night and shows the world his triumph of brightness."⁶³

The *Te Deum* (TD) has a prominent role in this piece, though slightly less prominent than Easter. It is the only chant in this piece that is presented in an entirely modal context before it is entwined in the ASO diatonic area at the end.

The piece opens with *Ego Dormivi* (ED) mode 8, the Easter antiphon that appears in many of the *pièces terminales*, in D diatonic. In m. 4 ED enters in B diatonic in the alto voice. The combination of these two diatonic areas, and additional F-naturals and C-naturals, creates an

⁶² Tournemire, "Plan," 3. Quoted from Guéranger, *L'Année Liturgique*, Vol II, 6.

⁶³ Tournemire, "Plan," 4. Quoted from Guéranger, *L'Année Liturgique*, Vol II, 8, underlining is Tournemire's.

Example 2.29. "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 1-8 - ED mode 8, accompanied by all twelve tones, D-natural pedal point

$\text{♩} = 120$ *Ego Dormivi - D diatonic*

(V)

I Fonds 8.4. mixtures
 II Fonds 8.4. mixtures
 III Fonds 8.4. mixtures

Péd:
 Fonds 8.16.
 Anches 8.
 Basson 16.

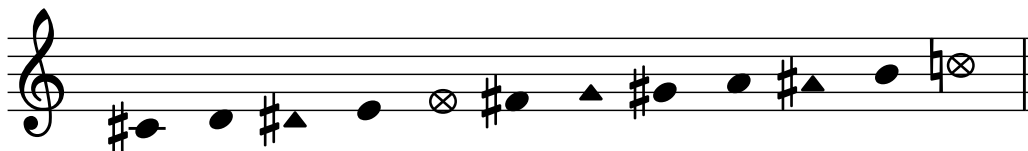
The score consists of three systems of two staves each. The first system is labeled 'Ego Dormivi - D diatonic' and includes a circled 'V' in a circle. The music features a series of triplet eighth notes in the right hand and a bass line in the left hand. The first system is divided into three measures by vertical dashed lines. The second system is labeled 'Ego Dormivi - B diatonic' and includes the text 'ED - altered'. The third system continues the musical notation. The key signature is one sharp (F#) and the time signature is 5/8.

The next section introduces *A solis ortus* (ASO) mode 3 in the pedal, the opening of which is an ascending scale up to a fifth. In the soprano is a countersubject, a descending scale of a sixth, which returns with every entrance of ASO in the piece. This contrary motion suggests the Incarnation; Christ elevates human flesh and His divine nature descends into Mary's womb. Tournemire's quote from Guéranger in the Plan for this feast describes this mystery:

St Gregory of Nyssa said: The Christ is born, give Glory. The Christ descended from heaven, go out to meet him. The Christ is on the earth; men you are elevated above it. All the earth, sing to the Lord! And say all in one word; That the heavens rejoice and let the earth be glad, for the one who is born both of heaven and of the earth. The Christ takes our flesh; exult in fear and joy; in fear because of sin; in joy because of hope. The Christ was born of a virgin = woman, honor holy virginity, that you may become mothers of Christ.⁶⁵

ASO is presented in a nearly chromatic texture. Tournemire uses both the raised and natural seventh degree, as well as a D-sharp (raised fourth) to create a perfect fifth for the half cadence in m. 22, but there is no C-natural or F-natural in the texture (example 2.30). This section could be understood as representing Christ, the divine nature, because unlike ED in the first section, ASO is not altered in any way, it is not part of the chromatic texture, and there are two missing notes in the texture. Because ASO is mode 3, its final within A diatonic is C-sharp and its natural cadence is on the fifth C-sharp and G-sharp, as in m. 19 (see example 2.31).

Example 2.30. Not entirely chromatic texture; Circle=Mode 3 A diatonic (C-sharp Phrygian); Triangle=notes added by Tournemire; XCircle=unused notes



⁶⁵ Tournemire, "Plan," 5. Quoted from Guéranger, *L'Année Liturgique*, Vol. II, 108.

Example 2.31. "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 15-19 - ASO (C-sharp Phrygian) in pedal, descending countersubject in soprano, which is in contrary motion to ASO

The ascending figure in m. 15 occurs before three of the ASO entrances, always the same order of notes, though not always as long. A, A#, C, D, E, F is the longest sequence (in m. 44), resembling a Phrygian scale beginning on A, but spelled differently. It could represent the ascent of the chromatic section, the ascent of humanity, to unite with the divine through the Phrygian mode of *A solis ortus*.

Example 2.32. Tournemire's Ascending Figure and its relations

After two alternating sections of ED and ASO, there is a freer, fantasy-like section (see example 2.33). It begins with ED altered by the whole-tone scale and is punctuated with cluster chords over a C-natural pedal, which is chromatic to the A diatonic area of ASO (see example 2.30). C-natural will be important later in the piece. The second fantasy section, which occurs in m. 112, is over a C-sharp pedal point, showing a *unification* to the diatonic area of ASO. For now, the music is wandering in the chromatic, humanity is wandering in the darkness. At the end of this fantasy-like section a chromatic ascent in m. 62 (possibly imitating the ascent of ASO's melody, only by half-steps instead of whole steps) leads into a toccata on ASO. ASO persistently draws humanity out of its chromatic wandering.

Example 2.33. "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 52-59 - Fantasy-section, punctuated by chords with C-natural bass, altered ED (Wholetone scale, then D diatonic)

Autour de $\text{♩} = 120$
mais librement

52 *dim.* II. III. + Anches 8.4. ED - wholetone
I. II. III. sempre

54 *retenez* + Anches I 8.4. (*assez long*)

ED - D diatonic

56 [*progressivement fff*] *più f* *più f*
(*librement*)

58 *fff* (*assez long*) *fff*

Following the toccata section, a new melody enters in an entirely modal context, the only completely modal section in the whole piece. The *Te Deum* (TD), mode 3, is presented in C diatonic in the soprano. The divine, the modal, is now working through the human, through the C-natural, which *was* chromatic to the ASO diatonic area of A, but is now in an entirely modal context.

Example 2.34. "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 95-102 - TD with modal accompaniment

The musical score is presented in three systems, each with three staves (Soprano, Alto, Bass). The tempo is marked *poco animato* and the time signature is 4/4. The key signature has one flat (B-flat). The first system (measures 95-97) features a 'TD' (Te Deum) melody in the soprano staff, marked *fff*. The second system (measures 98-100) continues the TD melody. The third system (measures 101-102) concludes the TD melody. The accompaniment consists of chords and moving lines in the alto and bass staves.

The next entrance of ED mode 8 is in B diatonic (F-sharp Hypomixolydian), a whole step above the original ASO diatonic area (A diatonic). But again in this narrative, the ASO melody (Christ) insists that the chromatic, the human, must unite with the ASO diatonic area. ASO mode 3 enters in B diatonic (D-sharp Phrygian), but shifts quickly back to A diatonic (see example 2.35 and 2.36). Through this section and the previous *Te Deum* section Tournemire unifies both the wandering nature (the chromatic note, C-natural) and the willful nature (B diatonic, a whole step away).

Example 2.35. Bracketed phrases show Tournemire's shift from B diatonic back to A diatonic

a. ASO in B diatonic (D-sharp Phrygian) - phrase 1 [mm. 108-109]



b. ASO in A diatonic (C-sharp Phrygian) - phrases 1-4 [phrase 3, mm. 110-111]



Example 2.36. "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 103 - 112 - ED in B diatonic, ASO shifting B diatonic to A diatonic

[Animato] ED - B diatonic

103

105

$\text{♩} = 120$

107 (Péd: *ffff*) ASO - B diatonic

109 [rit.] [meno] ASO - A diatonic Autour de ♩=120

111 [allargando] long *fff*

The fantasy-like figures return, but now everything is united over a C-sharp pedal point, the final note of ASO in mode 3, A diatonic (example 2.37). Christ the light has shone in all parts of human nature and reigns over all disunity (though admittedly, in the pedal the C-sharp supports all the rest), and the *Te Deum* ascends over all, still in C diatonic.

Example 2.37. "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 113-123 - fantasy and TD over a C-sharp pedal point, TD in C diatonic!

113 *librement*

115 *long* *librement*

117 $\text{♩} = 69$ *senza rigore*
TD - C diatonic

119 $\text{♩} = 84$ $\text{♩} = 69$ *senza rigore*

121 $\text{♩} = 84$ $\text{♩} = 69$ *poco rit.*

Tournemire continues to alter the ED chant until the end of the piece, but it is still recognizably the Easter melody and chromatic motive that has permeated the piece. Iterations of ED alternate with iterations of the descending countersubject from the ASO sections, all over the C-sharp pedal point. All humanity is redeemed, from all corners of the world, and is united now to the diatonic area of ASO, (A diatonic with a C-sharp final), which has taken precedence over all, as the light touches all the earth. The final iteration of ED has an unusual sound. Example 2.38 shows how Tournemire has placed ED within A diatonic, so that it becomes Phrygian. He could have placed it beginning either on D or A (as shown in 2.38 b. and c.) and retained its original intervals. Instead, Tournemire gives ED an altered sound (which is actually Phrygian, or modal), which he then resolves on the ASO cadence of C-sharp and G-sharp, emphasizing the words of ASO, “by Flesh deliver flesh.”

Example 2.38. Placement of ED within A diatonic (a. ED becomes Phrygian, b. and c. retain original intervals of the melody)

a. ED m. 141 b. ED beginning on D c. ED beginning on A

The image shows three musical examples of the ED melody on a single treble clef staff with a key signature of one sharp (F#). Example (a) shows the original melody starting on G4. Example (b) shows the melody starting on D4. Example (c) shows the melody starting on A4. Each example consists of a sequence of notes with stems pointing down, ending with a double bar line.

Example 2.39. "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 132-end - ED altered, TD in C diatonic, over C-sharp pedal point; ends on C-sharp and G-sharp open fifth, which is the final of ASO in A diatonic

Musical score for Example 2.39, "Paraphrase" (V), *L'Orgue Mystique* op. 55 no. 3 (*Nativitas D.N. Jesu Christi*), mm. 132-end. The score is in 4/4 time and consists of four systems of piano accompaniment.

- System 1 (mm. 132-133): Marked "TD - C diatonic" and "rit.". The tempo marking is "♩ = même valeur".
- System 2 (mm. 134-135): Marked "a Tempo" and "ED". The tempo marking is "♩ = même valeur". The bass line is marked "Bombarde" and "fff".
- System 3 (mm. 136-139): Marked "meno". The tempo marking is "♩ = même valeur". The bass line is marked "fff".
- System 4 (mm. 140-143): Marked "ED - altered". The tempo marking is "♩ = même valeur".

The piece concludes with a C-sharp and G-sharp open fifth chord.

One could argue that ASO does *not* ascend over all, and since C-sharp is in the pedal, it is actually put underneath the chromaticism of the piece. However, the pedal is the most powerful register of the organ, especially when the *bombardes* are engaged, as Tournemire calls for on the final page. There is no question that it is the C-sharp, the final of the ASO mode, which reigns by the end of this piece, as Christ reigns over the entire world. The almost overwhelmingly chromatic texture of this piece is guided and directed by the mode and melody of ASO, and this synthesis of mode and chromaticism portrays Christ's completely unified divine and human natures.

In the practice of Christian meditation one returns to the same image, passage of scripture, or scene many times, each time from a slightly different perspective, in order to deepen one's understanding of God and His work. In a similar way, as we study Tournemire's musical meditations on Easter and Christmas, we come to see that modality is central to the composition, and that Tournemire's musical language is tied together by modality, the symbol of God and the eternal.

Chapter 3. MARY

Suite No. 2 - Immaculate Conception

The previous chapter explored an interpretation of Tournemire's musical meditations on the major feasts of Christ in the liturgical year, Easter and Christmas. This chapter analyzes the *pièce terminale* for the feast of the Immaculate Conception, the third suite that Tournemire composed. What does Mary, the Mother of God, have to do with eschatology? Why did Tournemire compose this suite next, and not another important Christ-centered feast like Ascension or Epiphany? As St. Louis de Montfort writes,

God-made-man... glorified His independence and His majesty in depending upon this lovable virgin in His conception, His birth, His presentation in the temple, and in the thirty years of His hidden life. Even at His death She had to be present so that He might be united with Her in one sacrifice and be immolated with Her consent to the eternal Father, just as formerly Isaac was offered in sacrifice by Abraham when he accepted the will of God.⁶⁶

Many saints of the Church have emphasized the prominent position that God gave Mary by being born of her, and since she was His chosen path of Incarnation, Mary is integral to the plan of salvation and to Christian eschatology. The feast of the Immaculate Conception is newer than other Marian feasts (proclaimed universal by Pius IX on 12/8/1854), but Guéranger outlines the historical understanding of Mary's sinless state, which is quite ancient in Church thought.⁶⁷ It is fitting for God, who is perfect, to be presented in a stainless vessel, to be born of a creature untouched by original sin, and so Mary, at the moment of her conception in Anna's womb, was preserved from original sin by an act of God, and that is what this feast celebrates.

⁶⁶ Louis de Montfort, *True Devotion to Mary*, trans. Rev. Frederick Faber, (London: Robson, Levey and Franklyn, 1863), Part I, section 18. Accessed Oct 22, 2015, http://www.ecatholic2000.com/montfort/true/devotion.shtml#__RefHeading__Toc332751726.

⁶⁷ Guéranger, *L'Année Liturgique*, Vol. I, 382-388.

The intimate and delicate nature of this feast is reflected in the softer and more subdued character of this piece. The title *Postlude* is ambiguous; it tells us nothing about the form of the piece, yet it is fitting for Mary, whose whole life was hidden except for a few places where she is mentioned in scripture.

Much of this piece is in a completely modal context, but there are also sections with chromatic accompaniment. *Postlude* is both a meditation on Mary's immaculate soul, and a short narrative from the mind of God to the creation (conception) of Mary. The movement begins modally, in the mind of God, contemplating Mary, whom He wills to create without sin. The chromatic sections of this piece are dense, but they are dispersed by modality, just as the head of the serpent is crushed by Mary coming into being. Throughout the piece four chants are woven together, like being "knit in the womb."⁶⁸ The free movement from one chant to another, from one mode to another, and from one diatonic area to another could remind one of the free movement of the Holy Spirit in the life of Mary.

After copying out all the verses for the hymn *Ave Maris Stella* in the manuscript Plan, Tournemire quoted Guéranger's comments on the epistle for this feast, which is from Chp. 8 of the book of Proverbs. The reading refers to Jesus, who is God, and exists from the beginning of time: "The Lord possessed me in the beginning of his ways, before he made anything from the beginning. I was set up from eternity and of old before the earth was made."⁶⁹ Guéranger comments that Mary, although she did not exist before the world was created, was in the thought of God from the beginning of time:

The son of God, could not be a man of our nature, as demanded the divine decree, unless he was born in time and born of a mother: this mother has been eternally present to the thought of God, as the means by which the word would take on

⁶⁸ Ps. 139:13.

⁶⁹ Prov. 8:22.

human nature. The Son and the mother are therefore united in the same plan of incarnation. Mary existed as did Jesus in the divine decree, before the creation began.⁷⁰

At the beginning of this piece, Tournemire weaves four chants together in a magnificent way, moving seamlessly from one mode to another. The four chants that Tournemire uses are shown in examples 3.1 - 3.4. The only chant that Tournemire listed in the *Résumé* for this movement was the *Ave Maris Stella* (AMS), which is a hymn for Vespers on Marian Feast days. *O Gloriosa Virginum* (OGV) is the hymn for Lauds (morning prayer) on the Immaculate Conception, *Ego Dormivi* (ED) is the familiar Easter antiphon, and *Alma Redemptoris Mater* (ARM) is the Marian antiphon for Vespers during Advent (which is the season in which the Immaculate Conception falls). Tournemire must have chosen the rest of the chants while composing.

Example 3.1. *Ave Maris Stella* - mode 1

Hymn. 1.

A -ve má-ris stélla, Dé- i Má-ter álma, Atque
semper Vírgo, Fé-lix caéli pórtá.

Example 3.2. *O Gloriosa Virginum* - mode 2

Hymn. 2.

O glo-ri- ósa Vírginum Sublímis inter sí-de-ra :
Qui te cre-ávit, párvulum Lacténte nútris ú-bere. 2. Quod

⁷⁰ Guéranger, *L'Année Liturgique*, Vol. I, 400.

Example 3.3. *Ego Dormivi* - mode 8



3. Ant.
8. c.
E-go dormi- vi, * et somnum ce-pi : et exsurre-
xi, quoni-am Dóminus suscepit me, alle-lú-ia, alle-
lú-ia. E u o u a e.

Example 3.4. *Alma Redemptoris* - mode 5



Ant.
5.
A L- ma * Redemptóris Má- ter,

Three of these melodies refer specifically to Mary and they are presented within an entirely modal context. Continuing the use of the eschatological symbols from the previous chapter, the modal is the symbol for God and the eternal. Since Mary is not God, but Guéranger suggests that she was in the mind of God from the beginning of time, this opening could represent Mary in the mind of God, and his plan to form her immaculately from the moment of her conception. Tournemire does not unify the modes by final or diatonic area as he has done in other pieces; instead he moves freely between modes 1, 5, 8, and 2, and the diatonic areas of G, C, D, F, and A (see table 3.1 and example 3.5). His modal modulation is fluid and imperceptible.

Table 3.1. Chants and Diatonic Areas, "Postlude," mm. 1-26

Measure #	Chant	Mode	Diatonic Area	Final
1-3	<i>Ave Maris Stella</i> (AMS)	Mode 1 - Dorian	G	A
3 (last 2 beats)	<i>Ego Dormivi</i> (ED) - fragment	Mode 8 - Hypomixolydian	C	G
4-5	<i>Alma Redemptoris Mater</i> (ARM)	Mode 5 - Lydian	D (lowered seventh degree)	G
6	ED - fragments	Mode 8 - Hypomixolydian	C, F	G, C
7-10	ARM	Mode 5 - Lydian	G (lowered seventh degree)	C
11-12	ED - fragments	Mode 8 - Hypomixolydian	C, F	G, C
13-16	<i>O Gloriosa Virginum</i> (OGV)	Mode 2 - Hypodorian	C	D
17-18	ARM	Mode 5 - Lydian	A (lowered seventh degree)	D
19-24	ARM - fragments	Mode 5 - Lydian	E-flat, C	A-flat, F
25	ED - fragments	Mode 8 - Hypomixolydian	C	G

Example 3.5. "Postlude" (V), *L'Orgue Mystique* op. 55 no. 2, (*Immaculate Conceptio B. Mariae Virginis*), mm. 1-26 - 4 chants woven together, AMS - mode 1, ARM - mode 5, ED - mode 8, and OGV - mode 2. Soprano melody; modal accompaniment (except mm. 7-8)

POSTLUDE

(V) $\bullet = 56$ environ

III " " " Ave Maris Stella
 II Les Bourdons Les Flûtes de 8
 I " " " (Boîtes ouvertes)

[Ped: Fonds 16. 8.]

Alma Redemptoris Mater

3

Ego Dormivi fragment III. II. I.

6

ED fragment ARM 3 1 3 4 5

9

ED fragment

a piacere

a Tempo ED fragment

O Gloriosa Virginum

11

Musical score for measures 12-14. The piece is in 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat.

Musical score for measures 15-17. Measure 15 is marked *a Tempo*. Measure 16 is marked *poco rit.*. Measure 17 is marked *ARM* and includes the instruction *Boîtes fermées*. The right hand continues with eighth-note patterns, and the left hand has a more active accompaniment. The key signature changes to two flats.

Musical score for measures 18-20. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady accompaniment. The key signature has two flats.

Musical score for measures 21-23. The piece is marked *en insistant un peu*. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady accompaniment. The key signature has two flats.

Musical score for measures 24-26. The piece is marked *ED fragment*. Measure 24 is marked *cédant]*. Measure 25 is marked *rall.*. Measure 26 includes the instruction *Boîtes fermées*. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady accompaniment. The key signature has two flats.

+ Voix céleste,
Gambes,
Unda maris,
Salicional.

(Toujours sur III. II. I.)

Tournemire's adept movement between modes can be seen in two other pieces from *L'Orgue Mystique*. In *Paraphrase-Carillon* for Assumption, Suite No. 35, he weaves together *Ego Dormivi*, mode 8, and *Venite Exultemus*, mode 5, in a manner similar to Immaculate Conception. The *Postlude* for Holy Saturday, Suite No. 16, is a simpler example of an ascending scale that modulates from C Lydian, to D Phrygian, to G Dorian. (see example 3.6).

Example 3.6. - Tournemire's modal modulation within a melody:

A. "Paraphrase-Carillon" (V), *L'Orgue Mystique* op. 57 no. 35, (*In Assumptione B.M.V.*)
 mm. 1-13 - 2 chants woven together: ED mode 8 (final G) and VE mode 5 (final F)

Les nuances: f. ff. fff. ffff. indiquent naturellement les introductions graduées des anches.

Allegro

{ Préparez les anches à tous les claviers	Tous les Fonds 8.4.2.	Boîte fermée II.
	Toutes les mixtures aux 3 cla- viers	

Ped. Fonds 16, 8 et Mixtures

ED - C diatonic

3 Boîte mi-ouverte III.

VE - C diatonic

7

11 Boîte ouverte

II. Boîte mi-ouverte

B. "Postlude" (V), *L'Orgue Mystique* op. 56 no. 16 (*Sabbato Sancto*), mm. 10-12 - C Lydian, D Phrygian, G Dorian

a Tempo

Boîte mi-ouverte

Boîte mi-ouverte

C Lydian

II, III.

III

a piacere

D Phrygian

G Dorian

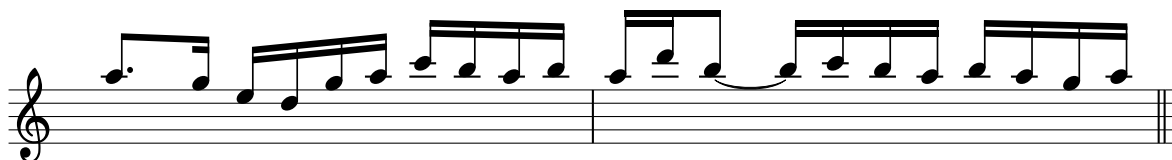
III

The form of *Postlude* for Immaculate Conception is AB A'B' C A'B'. The first AB is almost entirely modal (see example 3.5). The main difference between A and B is that the primary motion in the A section is in sixteenth notes and there is no pedal; in the B section the motion is in eighth notes and there is double pedal. The weaving of all four chants continues from one section to the next.

In contrast, Tournemire's chromatic devices escalate in the second grouping, A'B'. He shifts the diatonic area of OGV from C diatonic to B-flat in mm. 43-45, which results in a modal shift from Dorian to Phrygian. Then Tournemire uses both the natural and flatted pitches of E and B in the texture in mm. 50-52. He uses a diminished chord transition in mm. 54-55, and then moves into twelve-tone counterpoint in mm. 63, 64-65, 67. There is a brief respite in G diatonic in mm. 68-70, and the section ends with a sequence of root movement by thirds that descend and then ascend (see example 3.7). The B' section ends on an open A-E fifth, which is the final for AMS in G diatonic, which is where the piece began and where it will end.

Example 3.7. "Postlude" (V), *L'Orgue Mystique* op. 55 no. 2, (*Immaculate Conceptio B. Mariae Virginis*), mm. 43 - 76 - chromatic techniques

A. *O Gloriosa Virginum*, original melody, mode 1, C diatonic (D Dorian)



B. mm. 43-46 - *O Gloriosa Virginum* altered (shifted from D Dorian to D Phrygian, or from C diatonic to B-flat diatonic)

OGV **Tempo 1^o** ♩ = 56

43

- Voix céleste, Gambes, Unda maris, Salicional.

- Octave grave II sur III
[Boîtes ouvertes]

Detailed description: This block contains the musical score for measures 43-46. It features two staves: a treble staff with the melody and a bass staff with the accompaniment. The melody starts at measure 43 with a circled note (B-flat) and continues with chromatic alterations. The accompaniment consists of chords and moving lines. A tempo marking 'OGV Tempo 1^o ♩ = 56' is at the top left. Performance instructions are provided below the staves.

45

Boîtes ml-ouvertes

Detailed description: This block contains the musical score for measures 45-46. It features two staves: a treble staff with the melody and a bass staff with the accompaniment. The melody continues with chromatic alterations. The accompaniment includes a dotted line in the bass staff. A performance instruction 'Boîtes ml-ouvertes' is located at the bottom right.

C. mm. 50-52 - both natural and flatted 3rds and 7ths (E-natural, E-flat, B-natural, B-flat)

Musical score for measures 50-52. The score is in 3/4 time and features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat). The dynamic marking is *a poco cresc.*

D. mm. 53-56 - diminished chord transition (54-55) using enharmonic spelling

Musical score for measures 53-56. The score is in 3/4 time and features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat). The dynamic marking is *en insistant un peu*. The tempo marking is **[a Tempo]**. The score includes a diminished chord transition (54-55) using enharmonic spelling, with a chord labeled *a#⁰* in measure 54 and a chord labeled *c-7* in measure 55.

E. mm. 62-67 - measures of twelve-tone counterpoint (63, 64-65, 67)

+ Voix céleste, Gambes.
+ Unda maris, Salicional

$\text{♩} = 42$

Boîtes fermées

Toujours sur III. II. I.

+ Octave grave II sur III

Boîtes ouvertes

64

66

[en insistant]

F. mm. 68-76 - brief moment in G diatonic (68-70), root movement by thirds

Musical score for measures 68-70. The score is in treble, middle, and bass clefs. Measure 68 is marked with the instruction "Boîtes fermées". The music features a sequence of chords in the G diatonic scale: G major, A minor, B minor, and C major. The bass line shows a root movement by thirds: G, B, D, F.

Musical score for measures 70-71. The music continues with chords in the G diatonic scale: D major, E minor, F major, and G major. The bass line shows a root movement by thirds: B, D, F, G.

Musical score for measures 72-73. Measure 72 is marked with "f-" and "D^b". Measure 73 is marked with "b-". The music features a sequence of chords: D^b major, E^b minor, F^b major, and G^b major. The bass line shows a root movement by thirds: D^b, F^b, G^b, A^b. Measure 73 includes the instruction "Octave grave" and the fingering "II. III.".

Musical score for measures 74-76. Measure 74 is marked with "[poco a poco rall.]". The music features a sequence of chords: G major, A minor, B^b major, C major, D major, and E major. The bass line shows a root movement by thirds: G, B^b, C, D, E, A. Measure 76 includes the instruction "III" and the fingering "III".

The contrast between an entirely modal language in AB and an entirely chromatic language in A'B' could be interpreted in a few ways: Mary was in the mind of God from the beginning of the piece, the entirely modal atmosphere is within God's mind. An entirely chromatic context emphasizes the suffering of humanity, in which Mary participates, not because of sin, for she is without sin, but because she is still human and will undergo the same suffering her Son endures. Mary is also considered the "new Eve", in fact the second verse of *Ave Maris Stella* reminds us of this, "taking that sweet Ave, which from Gabriel came, peace confirm within us, changing Eve's name." So the contrast between perfect modality and chromaticism can also be seen as the contrast between Mary, the new Eve, and the state of humanity after the sin of the first Eve.

Following this very chromatic section is a moment of calm. In the C section AMS, expanded, is heard over and beneath suspended chords. Both the F-sharp and F-natural are present in the accompaniment (the natural and lowered seventh degree), both pitches are possible within the mode (see examples 3.8 and 3.9). This could be the narrative moment of Mary's Immaculate Conception; time stands still, and the modal AMS disperses the chromatic of the previous section. The head of the serpent is crushed at the moment of her conception, just as the Magnificat Antiphon states, which Tournemire quoted in his Plan:

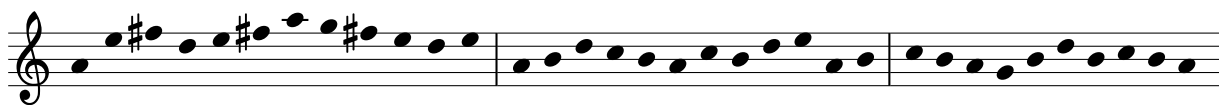
Hodie egressa est virga...

This day there went forth a branch from the root of Jesse:

This day was Mary conceived without any stain of sin:

This day was the head of the old serpent crushed by her, alleluia.⁷¹

Example 3.8. *Ave Maris Stella* mode 1 in G diatonic (A Dorian)



⁷¹ Tournemire, "Plan," 3. Quoted from Guéranger, *L'Année Liturgique*, Vol. II, 407.

Example 3.9. "Postlude" (V), *L'Orgue Mystique* op. 55 no. 2, (*Immaculate Conceptio B. Mariae Virginis*), mm. 77-85, use of F-sharp and F-natural, AMS in brackets

18 $\text{♩} = 56$

77 Boîte fermée (Toujours)
II. III.

(librement)

Boîte mi ouverte

durée moyenne

80

a Tempo

m.d.

Tirasse III

83

a piacere

rall.

The final two pages of the piece are a condensed version of the beginning A and B sections, with continued chromaticism, even twelve-tone in m. 95, until the moment the pedal enters in m. 103 and the AMS melody returns. At this moment Tournemire shifts immediately back to modal accompaniment. There is an intensification of motives leading up to m. 103, with three ascending iterations of a sequence rather than the two that have been heard throughout (mm. 93-94 and 97-99 circled in example 3.10; compare with mm. 19-20 in example 3.5). The immediate shift back to modality is the climax of the piece. The pedal movement in m. 103, a whole step down, is like a crush of the heel, and emphasizes the shift back to modal accompaniment.

Example 3.10. "Postlude" (V), *L'Orgue Mystique* op. 55 no. 2, (*Immaculate Conceptio B. Mariae Virginis*), mm. 93-119

20

[a Tempo]

93 3 motives (+ Octave grave)

III. II. I. II sur III

Boîtes ouvertes

12-tone

95

3 motives

97

rit.

100 Shift to modal

♩ = 42

103 Boîtes fermées [allargando]

Pedal Descent

Les Tirasses

106 [senza rigore]

109

♩ = 56

- Voix céleste. Gambe
(doux)

[rall.]

III (Flûte 8. Bourdon 8)
[cassez librement]

- Tirasses
I. II.

113

(meno)

II

Flûte harm. 8 seule

116

Boîte mi-ouverte

(meno)

rall.

Bourdon 8 seul

The note G-sharp remains in the texture in mm. 107-108 on the last page of the *Postlude*, which was also heard during the C section (example 3.11). This G-sharp clashes with the final of AMS (A-natural), it makes it shimmer, almost painfully, but it makes it brilliant. This could be Tournemire's attempt to describe musically the gifts bestowed on the Virgin, as he quotes from Guéranger:

The Word of the Father is made living flesh; a spotless virgin is His mother, not made so by the ordinary laws of wedlock, but by the overshadowing of that bright Spirit, who is God, yet chooses Mary for His bride.⁷²

Where is the man with words sublime enough to tell the gifts bestowed on the virgin, by whom life was restored to the world, which was prisoner in the snare of the old death?⁷³

The G-sharp always returns to the A-natural. It could also be a reminder that Mary is not divine (she can not be represented only by modality); she has a human nature that was perfected by God at her conception, unlike the rest of humanity, who will be perfected after death. The quiet end to the piece is consistent with Mary's humility; a single line with an A-natural pedal point. At the beginning of the piece, when Mary was just a thought in the mind of God, this pedal point did not exist. This pedal point could signify her actual existence at the end of this musical narrative.

⁷² *Fit caro vivida...* a hymn composed in honor of Mary by Prudentius in the 5th century, Tournemire, "Plan," 3. Quoted from Guéranger, *L'Année Liturgique*, Vol. I, 408.

⁷³ *Quis possit amplo...* another hymn composed in honor of Mary by Paul the deacon in the 8th century, Tournemire, "Plan," 3. Quoted from Guéranger, *L'Année Liturgique*, Vol. I, 409.

Example 3.11. "Postlude" (V), *L'Orgue Mystique* op. 55 no. 2, (*Immaculate Conceptio B. Mariae Virginis*), mm. 89-90, G-sharp color note in C section

The image shows a musical score for a postlude, measures 89-90. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The time signature is 2/4. The key signature is one sharp (F#). The score is divided into two measures. The first measure (mm. 89-90) features a G-sharp color note in the C section. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is written in a traditional musical notation style with a grand staff.

Tournemire's meditation on this feast, the fact that he composed it third, only after Easter and Christmas, highlights the importance of Mary in Christian eschatology. She was the vessel for the Redeemer, she is the New Eve, the woman of Revelation, the Mother of the Church. It is an incredibly intimate feast, and so the subdued nature of this finale is appropriate, and in great contrast with the boldness of the previous two feasts that have been examined. Tournemire's symbolic language is perfect for meditation on the nature of Mary, who is NOT divine, yet the most perfect creature in God's creation. The way he has combined chants in this piece is so *different* from the other two, revealing the versatility of his symbolic musical language. The assimilation of a twelve-tone language for only a few measures at a time seems to be a deliberate symbol of suffering human nature and of everything created. Tournemire's ability to craft this piece shows his genius, depth of thought, and facility with modality.

It is interesting to note two other pieces in which Tournemire employs either twelve-tone texture for a short time, or extended periods of extreme chromaticism. In the *Fantaisie* for Epiphany, Suite No. 7, Tournemire uses a twelve-tone texture for four measures (mm. 72-76), which could be a symbol for all of humanity, for whom Christ came. The twelve-tone passage is one of parallel chords in the hands and a repeated motive from the chant *Omnes de Saba* (ODS) in the pedal (see example 3.13). The repeating chant motive could be Christ calling all nations, and the parallel chords above are the slow motion of humanity, moved by Christ's coming (just as the Magi travelled to see the newborn King, which is celebrated in this feast).

Example 3.12. *Omnes de Saba*, no mode

Short
Resp.



O -mnes de Sába véni-ent : * Alle-lú-ia, alle-lú-ia.

Example 3.13. "Fantaisie" (V), *L'Orgue Mystique* op. 55 no. 7 (*Epiphania Domini*), mm. 71-78 - parallel chords in hands are twelve-tone, pedal repeats motive from ODS chant

The musical score consists of three systems of staves. The first system (measures 71-78) includes a treble staff with a tempo marking of $\text{♩} = 48$ **largo** and a registration list: *Piccolo 1' au III*, *Boîtes fermées*, *Anches I*, *Mixtures aux claviers*, and *Anches péd.*. The middle system (measures 73-78) includes a registration list: *4 aux claviers* and *Anches II*. The final system (measures 76-78) includes a registration list: *Tirasse I.*, *Tirasse II.*, and *sempre I. II. III.*. The score features parallel chords in both hands and a repeating pedal motive in the bass line.

Most of the *Choral* for All Saints, Suite No. 48, is in a chromatic language, and when compared to the almost completely modal texture for the *pièces terminales* for Pentecost, which will be analyzed in Chapter 4, and Trinity (feasts that celebrate the Holy Spirit and the Three Persons of God) Tournemire's symbols are even clearer. The chromaticism of All Saints represents humanity, which is what the feast celebrates. The fact that chromaticism can be used

to represent the Saints, those who are "vested in white robes...raising the acclamation 'Glory to God,'"⁷⁴ shows that chromaticism can represent the Redeemed humanity (and not just suffering humanity), the saints who are in heaven. This strengthens the position that Tournemire does not consider chromaticism to be a forbidden or unholy language.

Additionally, in the *Triptyque* for Trinity, Suite No. 26, which is almost entirely modal, there is a transition where Tournemire juxtaposes E diatonic and C diatonic (as he did at the beginning of the Easter *pièce terminale*, examples 2.7-2.9, in the mixed modes of Corpus Christi, example 2.10 and All Saints, example 2.13), where G-sharp and G-natural are both present. It is possible that this redeemed chromaticism, explained in Chapter 2, is referenced in the piece for the Feast of the Holy Trinity because Jesus, the Redeemer, is the second Person of the Trinity.

⁷⁴ Rev 7:10; "Plan," 154; quoted from Guéranger, Vol. XV, 57. This verse describes the saints in heaven standing before the throne of God.

Chapter 4. CHURCH

The final part of the musical eschatology examined in this dissertation is the Church, which is the Mystical Body of Christ. Christ promised the apostles that he would send his spirit to be with them once he had ascended into heaven.⁷⁵ The coming of the Holy Spirit is what is celebrated at Pentecost. It is considered the birth-day of the Church. Guéranger writes in his general preface to *L'Année Liturgique*, "It is in the holy Church, that this divine Spirit dwells. He came down to her as an impetuous wind, and manifested Himself to her under the expressive symbol of tongues of fire. Ever since that day of Pentecost, He has dwelt in His favored bride."⁷⁶ The Church is the Body of Christ and it is through the Church and her sacraments, especially the Eucharist, that Christ sanctifies his people, preparing them for the eschaton. Tournemire's decision to compose this suite next highlights the importance of the Church in the present time, as Christians await the eschaton. Tournemire quotes from Guéranger at the beginning of his Plan for Pentecost,

the grand day which consummates the divine works God undertook for the human race, has at last shone upon the world. We have had seven weeks since the Pasch; and now comes the day that opens the mysterious number of 50. This day is the Sunday, already made holy by the creation of the light, and by the resurrection of Jesus; it is about to receive its final consecration, and bring us the fullness of God.⁷⁷

Pentecost is the culmination of God's work on earth, although he still works in the life of each individual, until the end of time.

⁷⁵ John 14: 26.

⁷⁶ Guéranger, *L'Année Liturgique*, Vol I, 1.

⁷⁷ Guéranger, *L'Année Liturgique*, Vol. IX, 277.

Suite No. 25 - Pentecost

Tournemire's *pièce terminale* for the feast of Pentecost is called *Fantaisie-Choral*.

Curiously, the printed title is actually *Fantaisie-Chorai*. *Chorai* is not the plural form of the French word *choral*, which would be *chorals*, so it is probably a typographical error. However, there are two main melodies in this piece. Compared to some of the other *pièces terminales*, this piece is more unified in style, with very few sectional interruptions. The piece is almost entirely in sixteenth-note triplets, a continuous motion which recalls one of the Vespers antiphons that Tournemire copied into his Plan for Pentecost: "O fountains, and all you who move in the water, sing a song to God."⁷⁸ This antiphon recalls the waters of baptism. As the piece progresses and builds in intensity, it resembles a French organ toccata. The exuberant movement is a fitting musical representation of the work of the Holy Ghost.

The two prominent chants, or *chorals* are *Veni Sancte Spiritus* (VSS) and *Veni Creator Spiritus* (VCS). The chorals are presented either in canon between pedal and soprano, or in the center of the texture, and are stated separately, written in quarter and eighth notes. The piece circles around three diatonic areas, D, E-flat, and E. Toward the end of the piece the *chorals* are combined in the same diatonic collection of E, one played in the soprano, the other in the pedal, phrases alternating. At the very end of the piece the constant motion ceases, followed by a quick decrescendo and an unexpected statement of the *Te Deum* (TD) mode 3 (C-sharp Phrygian). It is accompanied with minor chords and the piece ends on a very strange and unsettled F-sharp dominant seventh chord.

⁷⁸ Tournemire, "Plan," 63. Quoted from Guéranger, *L'Année Liturgique*, Vol IX, 316.

Example 4.1. *Veni sancte spiritus* - mode 1


Seq.
1.
Veni Sáncte Spí-ri-tus, Et emít-te caé-li-tus Lú-
cis tú-ae rá-di-um. 2. Véni pá-ter páuperum, Véni dá-tor
mú-nerum, Véni lúmen cór-di-um. 3. Conso-látor ópti-
me, Dúlcis hós-pes á-nimae, Dúlce refrigé-ri-um. 4

- 1 - Come Holy Spirit and send forth from heaven the rays of Thy light.
- 2 - Come, Father of the poor; come, giver of gifts; come, light of hearts.
- 3 - O best Comforter, sweet guest of the soul, sweet refreshment.
- 4 - Rest amidst labor, temperateness amidst heat, solace amidst tears.
- 5 - O most blessed light, fill the inmost heart of thy faithful.
- 6 - Without thy divinity, there is nothing in man, nothing is harmless.
- 7 - Wash what is filthy, water what is dry, heal what is wounded.
- 8 - Bend what is rigid, warm what is cold, direct what is deviant.
- 9 - Give to thy faithful who trust in thee, the sacred sevenfold [gift].
- 10 - Grant [us] the merit of virtue, grant [us] salvation at our going forth, grant [us] perpetual joy. Amen Alleluia.

(Translation from *Parish Book of Chant* 2012, edited by Richard Rice.)

Example 4.2. *Veni Creator Spiritus* - mode 8

Hymn.
8.



V
Eni Cre-á-tor Spí-ri-tus, Méntes tu-órum ví-si-ta :
Imple su-pérna grá-tí-a Quae tu cre-ásti péc-to-ra. 2. Qui

- 1 - Come Creator Spirit, visit the minds of Thy people, fill with grace from on high the hearts which Thou hast created.
- 2 - Thou Who art called the Comforter, gift of the most high God, living fountain, fire, charity, and spiritual anointing.
- 3 - Thou sevenfold gift, finger of the Father's right hand, Thou promised truly of the Father, giving speech to tongues.
- 4 - Enkindle light in our senses, pour Thy love into our hearts, strengthen our weak bodies with lasting power.
- 5 - You drive the enemy far away and grant peace at once: thus with Thee as leader going before, may we shun every harmful thing.
- 6 - Give us to know the Father through Thee, and also to come to know the Son, and Thee, Spirit of both, may we believe at all times.
- 7 - To God the Father be glory, and to the Son who rose from the dead, and to the Comforter for ever and ever. (Translation from PBC)

A continuous motion, triplet sixteenth-note toccata is typical and appropriate for representing the work of the Holy Spirit, who moves like the wind (John 3:8, Acts 2:2) and also like the waters of baptism (see example 4.3). Duruflé's *Prelude, Adagio and Chorale Variations on Veni Creator* has a similar, continuous motion. The first 145 measures of *Fantaisie-Choral* are almost entirely modal, with just a few exceptions. This could represent the Holy Spirit drawing nearer to the Apostles in the upper room. He is pure spirit, purely divine, hence the entirely modal context. The chants are presented in three different diatonic areas: E, E-flat, and D. These areas, being only a half step apart, encompass all twelve notes, as if the mode, the Holy Spirit, is surrounding all of humanity, all the possible notes.

Table 4.1. Chants and Diatonic Areas in "Fantaisie-Choral"

Measure #	Chant	Mode	Diatonic Area	Final
3-26	<i>Veni Sancte Spiritus</i> (VSS) Phrases 1, 3	Mode 1 - Dorian	E	F-sharp
47-55	VSS Phrase 1	Mode 1 - Dorian	E-flat	F
56-59	VSS Phrase 1 (2nd half)	Mode 1 - Dorian	E	F-sharp
60-66	VSS Phrase 3	Mode 1 - Dorian	E-flat	F
67-71	VSS Phrase 3 (2nd half)	Mode 1 - Dorian	E	F-sharp
73-99	<i>Veni Creator Spiritus</i> (VCS) Phrases 1-4	Mode 8 - Hypomixolydian	D	A
102-118	VSS Phrases 1, 3	Mode 1 - Dorian	E	F-sharp
119-144	VCS Phrases 1-4	Mode 8 - Hypomixolydian	E-flat	B-flat
158-174	VCS and VSS	Mode 8 - Hypomixolydian and Mode 1 - Dorian	E	B and F-sharp
188-192	<i>Te Deum</i>	Mode 3 - Phrygian	A	C-sharp

Example 4.3. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 1-11 - triplet sixteenth-note motion, VSS mode 1 in E diatonic, with E pedal point

(V)

Anches préparées	III.	Fonds 8, 4 Octavin Mixture	
Anches et mixtures préparées	II.	Fonds 8, 4 Hautbois Prestant	
Anches et mixtures préparées	I.	Fonds 8, 16	

Préparez Anches-mixtures Péd: Fonds 8, 16

3

Veni sancte spiritus

6

9

There are two transitional sections in this piece that abandon the sixteenth-note motion (example 4.4). The soprano is an ascending G Mixolydian scale, but no other chant is present. An ascending figure in a diatonic setting could be a reference to the Ascension, although it does not resemble Tournemire's *pièce terminale* for that feast. This section also functions as the transition to E-flat diatonic.

Example 4.4. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 27-45 - C diatonic transition section, ascending G Mixolydian scale in soprano

12

27

rall. **Meno** $\text{♩} = 42$
m.g.

+ Fonds 16 au II.
 - Prestant

I. II. III. **G mixolydian**

Oct. grave
 I sur II. III.

I. II. III.

+ Tirasse III. + Tirasse II. + Tirasse I.

32

assai

38

a piacere

dim.

- Oct. grave
 Δ

III.

Tournemire's quick shifts between diatonic areas and sudden, half step planing recall the images of the Holy Spirit that Tournemire copies from Guéranger. The incomprehensible boundaries of diatonic area are surpassed with ease, like a "dazzling flash." Tournemire quotes a Vespers hymn from the Greek Church, written by St. John Damascene, "Divine power passes incomprehensible boundaries; of illiterate men he made orators, their words will reduce the Sophists to silence, and like a dazzling flash, the Spirit will remove a profound night of error from countless people."⁷⁹ In the second appearance of VSS mode 1, Tournemire shifts between E-flat and E diatonic constantly. The music moves like the wind or fire (other images of the Holy Spirit).

Example 4.5. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 64-68 - immediate shifts between E-flat diatonic and E diatonic (F Dorian and F-sharp Dorian)

64

VSS - E^b diatonic

enharmonic shift

67

assai

VSS - E diatonic

⁷⁹ Tournemire, "Plan," 63. Quoted from Guéranger, *L'Année Liturgique*, Vol. IX, 320-321.

VCS mode 8 enters in m. 75 in D diatonic (A Hypomixolydian). Tournemire uses both F-natural and F-sharp in the accompaniment, blurring the line between D major and D minor, and in addition he uses G-sharp and G-natural (see example 4.6 and 4.7). This blurring of pitch is not a meaningless ambiguity; rather it produces an image of the flickering movement of the Holy Spirit, like flashes of light or tongues of fire.

Example 4.6. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 75-83 - VCS with F-natural and F-sharp in accompaniment texture

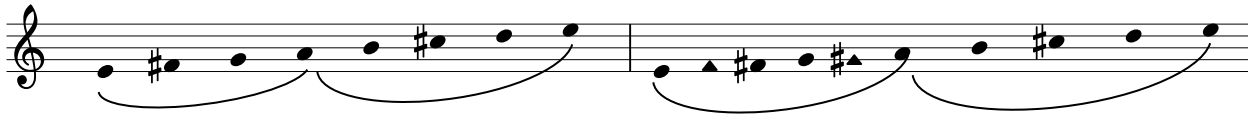
Veni Creator Spiritus

poco rit. *più largo* ♩ = 44

Anches III.

Example 4.7. Mode 8, with added pitches

a. Mode 8 in D diatonic (A Hypomixolydian) b. Circle=mode 8; Triangle=notes added by T.



The third entrance of VSS is no longer over a static E pedal point as it was in the opening. The accompaniment, though it stays within the notes of E diatonic, emphasizes triads of D, F-sharp minor, and C-sharp minor with prominent pedal entrances (example 4.8).

Tournemire uses these pedal entrances to create forward motion within the notes of the mode, commenting on the divine motion of the Holy Spirit.

Example 4.8. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 102-113 - E diatonic with emphasis on different triads (D, F-sharp minor, and C-sharp minor)

102 *Veni Sancte Spiritus*
con calore

105 VSS

108 7

111 6.

The chromatic buildup to the entrance of both hymns in E diatonic occurs over a B pedal point. This is a subtle use of a tonal dominant without an actual resolution. B is the tonal dominant of E diatonic, but it is also the first note of VCS mode 8 in E diatonic. VCS enters in m. 158 after the long B pedal point (example 4.9). However, it is not harmonized with an E major chord (which would sound like a resolution of the expectancy created by the pedal point), but with a first-inversion A major chord, which continues the forward motion. The triplet sixteenth-note gesture, which has been associated with the motion of the Holy Spirit throughout the piece, gathers all nations and speaks in “all tongues” in this chromatic section, to proclaim Christ and to unify the Church. Tournemire quotes the Antiphon for Vespers in his Plan: “They were all filled with the Holy Ghost, Alleluia- They were all filled and they began to speak, alleluia. Glory to the Father and they were all filled.”⁸⁰

Example 4.9. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 145-159 - chromatic ascent of toccata gesture over B pedal point (dominant of E diatonic)

The musical score for Example 4.9 is presented in three systems. The first system begins at measure 145 with a tempo marking of quarter note = 72. The piece is marked "Boites fermées" and "mf". The music features a long B pedal point in the bass register. A "VCS gesture" is highlighted in the upper right, consisting of a triplet of sixteenth notes. The tempo is marked "meno" in the final section.

⁸⁰ Tournemire, "Plan," 63. Quoted from Guéranger, *L'Année Liturgique*, Vol. IX, 316.

148 ♩ = 72

12-tone

151 ♩ = 72

poco a poco animato

12-tone

154

rising chromatic line

animato

157 ♩ = 84

rit.

ff VCS

ff

Both VCS and VSS are combined in E diatonic after the chromatic ascent (example 4.10). Both chants have been harmonized almost entirely within their respective mode throughout the piece, representing the divinity of the Holy Spirit. But Tournemire has created narrative, musical movement in other ways: from a static E pedal point, to shifts between E-flat and E diatonic areas, the progressive ascent of VCS entrances (first in D diatonic, then E-flat diatonic and now E), the emphasis on different triads within E diatonic in the third VSS entrance, and finally the chromatic section preceding the combining of the chants in the same diatonic area. The Holy Spirit is consuming all areas, like a fire, while staying mostly within a modal context.

Example 4.10. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 167-170, toccata texture, climactic moment, two chants combined in E diatonic

167

VCS rit. $\bullet = 63$

VSS

169

VCS $\bullet = 84$

Tournemire ends this *pièce terminale* for Pentecost in a subdued mood, similar to the final movement for Easter. The climactic section, in which both chants are combined in E diatonic, is followed by a C diatonic section identical to mm. 29 - 47, except that the note values are doubled. Unlike m. 40, this section dissolves into an almost twelve-tone conclusion. This could be like the dispersing of the apostles to all peoples, speaking their language. Following the chromatic dispersion is a C-sharp pedal point and a *piano* statement of the *Te Deum* (TD) mode 3 in A diatonic (C-sharp Phrygian, see example 4.11). The final note of the TD phrase is sustained to the end of the piece. It is an E, recalling the E diatonic pedal point from the beginning, and the unified diatonic area of E at the climax of the piece. It is also the seventh of the F-sharp dominant seventh chord that ends the piece.

This final chord is puzzling. If one did not know Tournemire to be a devout student of the liturgy, one would be tempted to label this ending as a typical, symbolist ambiguity, with no definite meaning. However, a quote from Tournemire's *Mémoires* challenges one to see this ending in a different way; "I glimpsed the harmony and succession of spiritual 'things'; finally, the crowning of the edifice (of Confucianism, the ordinances of Manu, Buddhism) by the coming ...of the Son of the Eternal, crucified by love for the Good, the purification of the human species...it seemed to me to be so incomparably elevated, so much the perfect 'summit' of all the religions."⁸¹ If Christianity is the summit of all the religions, then this ending, which includes a statement of the great hymn of Thanksgiving (*Te Deum*), is a reflection of the mystery of God, the mystical union of Christ and the Church (the body of Christ). The prominent note E becomes the unresolved consonance aroof the dominant seventh chord, signifying an ultimate union of the

⁸¹ Tournemire, *Mémoires*, 17; trans. from Bannister "Charles Tournemire," 336.

world with God, at the end of time. But from our present state, we cannot fully imagine what it will be like, and so it is unresolved.

Example 4.11. "Fantaisie-Choral" (V), *L'Orgue Mystique* op. 56 no. 25 (*In Festo Pentecostes*), mm. 187-197 - *Te Deum* and ending of piece on a dominant 7th chord

187 **Lento**
poco rit. + Voix céleste. *Te Deum*
+ Gambe

sempre III. - Fonds III. *p*

Flûte 8 Oct. grave sur III. *m.d.* II. III. *p*₁ 1 2 1

- Tirasse III.

192

pp

pp

Péd. adoucie F#7

In summary, the work of the Holy Spirit is divine, and so modality, or diatonicism, predominates in this piece. The Spirit remains until the end of time, as the E is held to the last measure.

The *Postlude* for Holy Saturday, Suite No. 16, ends in a similarly unresolved way, though it looks forward more immediately to the next suite, No. 17 Easter. Tournemire builds a cluster of notes one by one over an F-sharp pedal. Then the notes are released, leaving only the descending minor third of the proclamation *Lumen Christi*, prefiguring its singing when the Easter candle is brought into the dark church at the beginning of the Easter Vigil (Example 4.12).

Example 4.12. "Postlude" (V), *L'Orgue Mystique* op. 56 no. 16 (*Sabbato Sancto*), mm. 33-39 - expectant ending, prefigures the *Lumen Christi* of Easter Vigil.

The musical score is presented in three systems. The first system, measures 33-34, features a piano accompaniment with a treble and bass clef. The second system, measures 35-39, includes a vocal line for "Lumen Christi" and a guitar part. The score is annotated with various performance instructions: "aussi lié que possible" above the piano part in measure 34; "Boîte mi-ouverte" above the piano part in measure 35; "+ Cor de nuit" above the vocal line in measure 35; "Voix Céleste" below the vocal line in measure 35; "II Boîte mi-ouverte" below the piano part in measure 35; and "Gambe" below the guitar part in measure 39. The key signature is one sharp (F#) and the time signature is 7/8.

CONCLUSION

Poetry, being the only language adequate to the sublime thought which is to be expressed, is to be found everywhere in the liturgy, as it is in the inspired writings; and a complete collection of the formulae of public prayer would be, at the same time, the richest selection of Christian poetry, of that poetry which sings on earth the mysteries of heaven and prepares us for the canticles of eternity.⁸²

Tournemire's *L'Orgue Mystique* is a musical commentary on the liturgical texts of the Christian liturgy. But more than that, it is a hopeful musical meditation that draws from both the Romantic narrative tradition and the symbolist search for meaning in non-material things. The symbols of mode and chromaticism (God and Man) in Tournemire's musical language are like the symbols in a poem; they are used and arranged to reveal many depths of a subject, depths that cannot be sounded just once, or in mere prose. Tournemire's musical commentary uses these two symbols in multiple ways, across dozens of pieces. *L'Orgue Mystique* draws hope from the texts of the Christian liturgy and presents a true narrative of eschatology, of the Redemption of humanity, and the hope for eternal peace at the end of time.

This symbolic analysis and theological interpretation do not exclude other paths of studying Tournemire's music, and in fact this study has built upon the work of many scholars. If Tournemire is indeed a mystic, then it will take time and many studies to understand his work, not the least reason being that he wrote so much music.

The performer especially benefits from a deeper knowledge of the texts, quotations, and meditations related to *L'Orgue Mystique*, both in his playing and even his personal development, as any contact with great art should do. For this reason alone the contents of the Plan, specifically the quotations, should be disseminated. As one studies the Plan while cross-referencing Guéranger, one realizes what a wealth of imagery and history is to be found in the

⁸² Guéranger, *L'Année Liturgique*, Vol I, 18.

pages of *L'Année Liturgique*, as Tournemire found. This study is not in vain, since it seems to be the exact route that Tournemire trod. As pilgrims follow in the steps of their master, as the Church follows in the steps of Christ, so should the performer of *L'Orgue Mystique* follow in Tournemire's compositional footsteps and immerse himself in Guéranger.

APPENDIX A

Chant Melodies and Translations from Pieces discussed in this Dissertation

Suite No. 17 - Easter

Haec Dies - mode 2, Antiphon for Easter

Ant.
2.
H

Aec dí- es, * quam fé- cit Dó-
mi- nus : exsulté- mus,
et lae- té- mur in é- a.

“This is the day which the Lord hath made: let us be glad and rejoice therein.”
(Translation: Guéranger Vol. VII, 144)

Ego Dormivi - mode 8, Antiphon for Easter Matins

3. Ant.
8. c
E

-go dormí- vi, * et sómnum cé-pi : et exsurre-
xi, quóni- am Dóminus suscepit me, alle- lú- ia, alle-
lú- ia. E u o u a e.

“I have slept, and taken my sleep: and I have risen up, because the Lord hath protected me.” (Translation: Guéranger Vol. VII, 116)

Victimae Paschali Laudes - mode 1, Sequence for Easter

Seq.
1.

V Ictimae paschá-li láudes * ímmolent Christi- áni.
Agnus redémit óves : Christus ínnocens Pátri reconci-
li- ávit peccatóres. Mors et ví-ta du-éllo conflixére mirán-

Victimae Paschali laudes immolent Christiani.

Agnus redemit oves: Christus innocens Patri reconciliavit peccatores.

Mors et vita duello conflixere mirando: dux vitae mortuus, regnat vivus.

Dic nobis Maria, Quid vidisti in via?

Sepulcrum Christi viventis, et gloriam vidi resurgentis:

Angelicis testes, sudarium et vestes.

Surrexit Christus spes mea: praecedet suos in Galilaeam.

Scimus Christum surrexisse a mortuis vere: Tu nobis, victor Rex miserere. Amen. Alleluia.

Let Christians offer to the Paschal Victim the sacrifice of praise.

The Lamb hath redeemed the sheep: the innocent Jesus hath reconciled sinners to his Father.

Death and life fought against each other, and wondrous was the duel: the King of life was put to death; yet now he lives and reigns.

Tell us O Mary! What sawest thou on the way?

I saw the sepulcher of the living Christ; I saw the glory of him that had risen.

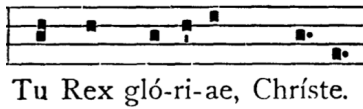
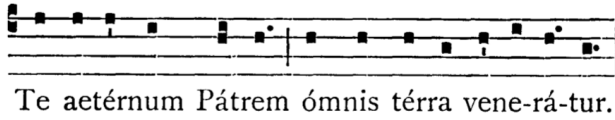
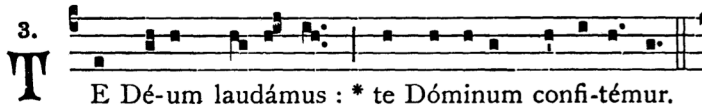
I saw the angels that were the witnesses; I saw the winding-sheet and the cloth.

Christ, my hope, hath risen! He shall go before you into Galilee.

We know the Christ hath truly risen from the dead. Do thou O conqueror and King, have mercy upon us. Amen. Alleluia.⁸³

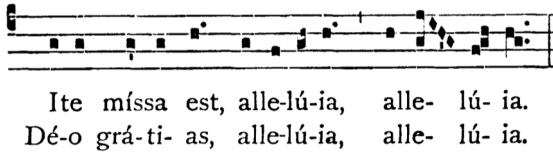
⁸³ Translation from Guéranger, *L'Année Liturgique*, Vol. VII, 145.

Te Deum - mode 3, Hymn of Thanksgiving, sung at Matins on most feast days



We praise thee O God, we acknowledge thee to be our Lord.
Thee, the Father everlasting, all the earth doth worship...
Thou, O Christ, art the King of glory.⁸⁴

Ite Missa Est - dismissal



The mass is finished, thanks be to God.

⁸⁴ Translation from Guéranger Vol, II, 164-165.

Suite No. 3 - Christmas

A solis ortus, mode 3, Hymn for Lauds during Christmas

Hymn.
3.

A solis ortus cardine Ad usque terrae limitem,
Christum canamus Principem, Natum Mariae Virgine.

The image shows a musical score for a hymn. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a five-line staff. The second staff is a bass line, also on a five-line staff. Below the staves, the Latin lyrics are written in a serif font. The lyrics are: "A solis ortus cardine Ad usque terrae limitem, Christum canamus Principem, Natum Mariae Virgine." The word "A" is written in a large, decorative initial.

A solis ortus cardine adusque terrae limitem Christum canamus Principem, natum Mariae Virgine.

Beatus auctor saeculi servile corpus induit, ut carne carnem liberans non perderet quod condidit.

Clausae parentis viscera caelestis intrat gratia; venter puellae baiulat secreta quae non noverat. Domus pudici pectoris templum repente fit Dei; intacta nesciens virum verbo concepit Filium. Enixa est puerpera quem Gabriel praedixerat, quem matris alvo gestiens clausus Ioannes senserat.

Feno iacere pertulit, praesepe non abhorruit, parvoque lacte pastus est per quem nec ales esurit. Gaudet chorus caelestium et Angeli canunt Deum, palamque fit pastoribus Pastor, Creator omnium.

Iesu, tibi sit gloria, qui natus es de Virgine, cum Patre et almo Spiritu, in sempiterna saecula. Amen.

From where the sun rises, to the furthest west, let us all sing to Jesus our King, the Son of the Virgin Mary.

The blessed creator of the universe assumed the Body of a servant; that he might thus by Flesh deliver flesh, and save from perdition the creatures of his hands.

The heavenly grace enters into the womb of the Virgin-Mother: the young Maiden carries within her a Secret which she knows not.

This chastest living Dwelling becomes, in that instant God's own Temple: the purest of Virgins conceives the Son of God.

She gives him birth: him whom Gabriel had foretold, and whom the Baptist, exulting in his mother's womb, perceived when yet unborn.

He suffered himself to be laid on the straw: he disdains not the Crib: and he who feeds the hungry birds, is fed himself on a few drops of milk!

The heavenly citizens keep glad choir, singing their angel-hymns to God: and the Shepherd, the creator of the world, is looked at by shepherds.

Glory be to thee, O Jesus, that wast born of the Virgin: and to the Father and to the Spirit of Love, for everlasting ages. (Translation from Guéranger Vol. II, 183-184)

Also, *Ego Dormivi* and *Te Deum*

Suite No. 2 - Immaculate Conception

Ave Maris Stella - mode 1, Hymn for Vespers of Marian Feasts

Hymn. 1.
A -ve má-ris stélla, Dé-i Má-ter álma, Atque
semper Vírgo, Fé-lix caéli pórtá.

*Ave maris stella, Dei Mater alma, atque semper Virgo, felix caeli porta.
Sumens illud Ave Gabrielis ore, funda nos in pace, mutans Hevae nomen.
Solve vincula reis, profer lumen caecis mala nostra pelle, bona cuncta posce.
Monstra te esse matrem: sumat per te preces, qui pro nobis natus, tulit esse tuus.
Virgo singularis, inter omnes mites, nos culpis solutos, mites fac et castos.
Vitam praesta puram, iter para tutum: ut videntes Iesum semper collaetemur.
Sit laus Deo Patri, summo Christo decus, Spiritui Sancto, tribus honor unus. Amen.*

Hail, star of the sea! blessed Mother of God, yet ever a Virgin! O happy gate of Heaven!
Thou that didst receive the Ave from Gabriel's lips, confirm us in peace, and so let Eva be
changed into an Ave of blessing for us.
Loose the sinner's chains, bring light to the blind, drive from us our evils, and ask all good things
for us.
Show thyself a Mother, and offer our prayers to him, who would be born of thee, when born for
us.
O incomparable Virgin, and meekest of the meek, obtain the forgiveness of our sins, and make
us meek and chaste.
Obtain us purity of life, and a safe pilgrimage; that we may be united with thee in the blissful
vision of Jesus.
Praise be to God the Father, and to the Lord Jesus, and to the Holy Ghost: to the Three one
selfsame praise. (Translation: Guéranger, Vol. I, 397)

O Gloriosa Virginum - mode 2, Lauds for Immaculate Conception

Hymn.
2.

O glo-ri- ósa Víriginum Sublímis inter sí-de-ra :

Qui te cre-ávit, párvulum Lacténte nútris ú-bere. 2. Quod

*O gloriosa Virginum, Sublimis inter sidera,
 Qui te creavit, parvulum Lactente nutris ubere.
 Quod Heva tristis abstulit, Tu reddis almo germine:
 Intrent ut astra flebiles, Coeli recludis cardines.
 Tu regis alti janua, Et aula lucis fulgida:
 Vitam datam per Virginem, Gentes redemptae plaudite.
 Jesu, tibi sit gloria, Qui natus es de Virgine,
 Cum Patre, et almo Spiritu In sempiterna saecula. Amen.*

O queen of all the Virgin choir, enthroned above the starry sky:
 Who with pure milk from thy own breast, Thy own Creator didst supply.
 What man hath lost in hapless Eve, Thy sacred womb to man restores;
 Thou to the sorrowing here beneath, Hast opened heaven's eternal doors.
 Hail, O refulgent hall of light! Hail, gate sublime of heaven's high King!
 Through thee redeemed to endless life, Thy praise let all the nations sing.
 O Jesus! Born of virgin bright, immortal glory be to thee;
 Praise to the Father infinite, and Holy Ghost eternally.
 (Translation from CPDL, accessed Oct 27, 2015.
[http://www1.cpd.org/wiki/index.php/O_gloriosa_Virginum_\(Francisco_Valls\)\)](http://www1.cpd.org/wiki/index.php/O_gloriosa_Virginum_(Francisco_Valls))))

Alma Redemptoris Mater - mode 5, Vespers Antiphon for Advent

Ant.
5.

A L- ma * Redemptóris Má- ter,

*Alma Redemptoris Mater, quae pervia caeli Porta manes, et stella maris, succurre cadenti,
 Surgere qui curat, populo: tu quae genuisti, Natura mirante, tuum sanctum Genitorem
 Virgo prius ac posterius, Gabrielis ab ore Sumens illud Ave, peccatorum miserere.*

Sweet Mother of our Redeemer, gate whereby we enter heaven, and star of the sea! help us we fall; yet do we long to rise. Nature looked upon thee with admiration, when thou didst give birth to thy divine Creator, thyself remaining, before and after it, a pure Virgin. Gabriel spoke his Hail to thee; we sinners crave thy pity. (Translation: Guéranger, Vol. I, 118)

Suite No. 25 - Pentecost

Veni sancte spiritus - mode 1, Sequence for Pentecost

Seq.
1.
Veni Sancte Spí-ri-tus, Et emít-te caé-li-tus Lú-
cis tú-ae rá-di-um. 2. Véní pá-ter pá-uperum, Véní dá-tor
mú-nerum, Véní lúmen cór-dí-um. 3. Conso-látor ópti-
me, Dúlci-s hós-pes á-nimae, Dúlce refrigé-ri-um. 4. In
labóre ré-qui-es, In aé-stu tempé-ri-es, In flé-tu so-lá-
ti-um. 5. O lux be-a-tí-s-si-ma, Ré-ple cór-dis ínti-ma Tu-ó-
rum fidé-li-um. 6. Sine tú-o nú-mi-ne, Ni-hil est in hó-
mine, Ni-hil est innó-xi-um. 7. Lá-va quod est sór-dí-dum,
Rí-ga quod est á-ri-dum, Sá-na quod est sá-uci-um. 8. Flé-cte
quod est rí-gí-dum, Fó-ve quod est frí-gí-dum, Ré-ge quod est
dé-vi-um. 9. Da tú-is fidé-libus, In te confidéntibus, Sá-
crum septená-ri-um. 10. Da virtú-tis mé-ri-tum, Da sa-lú-
tis é-xi-tum, Da perénne gá-udi-um. Amen. Alle-lú-ia.

This Sequence is said every day until the following Saturday inclusive.

- 1 - Come Holy Spirit and send forth from heaven the rays of Thy light.
- 2 - Come, Father of the poor; come, giver of gifts; come, light of hearts.
- 3 - O best Comforter, sweet guest of the soul, sweet refreshment.
- 4 - Rest amidst labor, temperateness amidst heat, solace amidst tears.
- 5 - O most blessed light, fill the inmost heart of thy faithful.
- 6 - Without thy divinity, there is nothing in man, nothing is harmless.
- 7 - Wash what is filthy, water what is dry, heal what is wounded.
- 8 - Bend what is rigid, warm what is cold, direct what is deviant.
- 9 - Give to thy faithful who trust in thee, the sacred sevenfold [gift].
- 10 - Grant [us] the merit of virtue, grant [us] salvation at our going forth, grant [us] perpetual joy. Amen Alleluia.

(Translation from *Parish Book of Chant* 2012, edited by Richard Rice.)

Veni Creator Spiritus - mode 8, Hymn for Vespers

Hymn.
8.
V

Eni Cre- á-tor Spí-ri-tus, Méntes tu- órum ví-si-ta :

Imple su-pérna grá-ti-a Quae tu cre- ásti pécto-ra. 2. Qui :

Veni, Creator Spiritus, mentes tuorum visita, imple superna gratia quae tu creasti pectora. Qui diceris Paraclitus, altissimi donum Dei, fons vivus, ignis, caritas, et spiritalis unctio. Tu, septiformis munere, digitus paternae dexteræ, Tu rite promissum Patris, sermone ditans guttura. Accende lumen sensibus: infunde amorem cordibus: infirma nostri corporis virtute firmans perpeti. Hostem repellas longius, pacemque dones protinus: ductore sic te praeviso vitemus omne noxium. Per te sciamus da Patrem, noscamus atque Filium; Teque utriusque Spiritum credamus omni tempore. Deo Patri sit gloria, et Filio, qui a mortuis surrexit, ac Paraclito, in saeculorum saecula. Amen.

Come Creator Spirit, visit the minds of Thy people, fill with grace from on high the hearts which Thou hast created.

Thou Who art called the Comforter, gift of the most high God, living fountain, fire, charity, and spiritual anointing.

Thou sevenfold gift, finger of the Father's right hand, Thou promised truly of the Father, giving speech to tongues.

Enkindle light in our senses, pour Thy love into our hearts, strengthen our weak bodies with lasting power.

You drive the enemy far away and grant peace at once: thus with Thee as leader going before, may we shun every harmful thing.

Give us to know the Father through Thee, and also to come to know the Son, and Thee, Spirit of both, may we believe at all times.

To God the Father be glory, and to the Son who rose from the dead, and to the Comforter for ever and ever. (Translation from PBC)

APPENDIX B

Textual quotations included in the Plan for suites of the *Pièces Terminales* discussed in this dissertation, cross-referenced in the 1879 English translation of Guéranger's *L'Année Liturgique* by Dom Laurence Shepherd, reprinted in 2000. (Underlining is Tournemire's emphasis.)

Suite No. 17 - Easter

"The Plan" Mus. MS 18932 - pages 42-45

Date of Composition: Nov 11, 1927, Mus. MS 18933⁸⁵

"We give the name of Paschal Time to the period between Easter Sunday and the Saturday following Whit Sunday. It is the most sacred portion of the liturgical year, and the one towards which the whole cycle converges." (Vol. VII, "The History of Paschal Time," 1)

"Eastertide, then, is like one continued feast." (Vol. VII, "The History of Paschal Time," 12)

"Lord, thou wilt open my lips, and my mouth shall declare thy praise." (Vol. VII, "Office of Matins," 112)

"The Lord hath truly risen" (Vol. VII, "Invitatory," 113)

"Come, let us praise the Lord with joy, let us joyfully sing to God our Saviour...

For the Lord is a great God, and a great King above all gods; for in his hand are all the ends of the earth, and the heights of the mountains are his...

For the sea is his, and he made it, and his hands formed the dry land...

The Lord hath truly risen..." (Vol. VII, "Psalm 94," 113)

"I am who am, and my counsel is not with the ungodly." (Vol. VII, "Antiphon I," 114)

⁸⁵ Fauquet, *Catalogue*, 40. I have not seen ms 18933, which is the actual musical manuscript, but the dates of composition for each suite are recorded in Fauquet's catalogue.

"We praise thee, O God! we acknowledge thee to be our Lord.

Thee the Father everlasting, all the earth doth worship.

To thee the angels, to thee the heavens, and all the powers:

To thee the Cherubim and Searphim cry out without ceasing:

Holy, holy, holy, Lord God of Sabaoth!

Full are the heavens and the earth of the majesty of thy glory...

Thee the white-robed army of martyrs doth praise...

Thou, O Christ, art the King of Glory...

Every day, we magnify thee.

And we praise thy name for ever and ever..." (Vol. VII, "Te Deum" excerpts, 121-122)

"Alleluia!...the strong Lion...hath risen." (Vol. VII, Procession verses, used in Middle Ages before the singing of the Te Deum at Easter Matins, 123)

"Creatures of the Lord, bless the Lord: praise him for ever.

Angels of the Lord, bless the Lord: Heavens, bless the Lord.

Waters that are above the heavens, bless the Lord: all powers of the Lord, bless the Lord.

Sun and moon, bless the Lord: Stars of heaven, bless the Lord.

Shower and dew, bless the Lord; Spirits of the Lord, bless the Lord.

Fire and heat, bless the Lord...

Frost and cold, bless the Lord...etc. etc." (Vol. VII, "Canticle of the Three Children, Daniel III," 131)

"I saw water flowing from the right side of the temple, alleluia; and all to whom that water came were saved, and they shall say, Alleluia, alleluia." (Vol. VII, "Sprinkling Antiphon," 139)

"The white-robed troop comes from the limpid waters; and the old iniquity is cleansed in the new stream..." (Vol. VII, "From *Salve Festa Dies*," 142)

[The texts of each chant to be used in the movements in French and Latin, as well as the melody transcribed on staff paper follow these opening quotations. Tournemire originally indicated the sequence *Victimae Paschali Laudes* for movement III; he also had plans to compose six movements for this suite. Instead, he used the sequence in the *pièce terminale* and there are only five movements in the suite.]

[Under the title "Resume" Tournemire writes the following text:]

"I saw water flowing from the right side of the temple alleluia; and all to whom that water came were saved and they shall say: Alleluia, alleluia." (Vol. VII, Antiphon for 5th Psalm of Vespers, 163)

"This is the day which the Lord hath made: let us be glad and rejoice therein." (Vol. VII, *Haec Dies*, solemn Antiphon, used at all canonical hours of the feast, 166)

"O ye young men and maidens! etc." (Vol. VII, *O Filii O Filiae*, Canticle sung in some churches during benediction, 168)

"and most of all = *Victimae*, etc." [Referencing *Victimae Paschali Laudes*, the sequence for Easter Mass]

[Of course Tournemire ends up using *Haec Dies* and *Victimae Paschali Laudes* in the *pièce terminale* for Easter, as well as *Ego Dormivi*, which is not listed anywhere, *Ite Missa Est*, which is also used for Holy Saturday, and *Te Deum*.]

Suite No. 3 - Christmas

"The Plan" Mus. ms 18932 - pages 3-9

Date of Composition: December 13, 1927

"Christmas time (interval of 40 days which extends from the Nativity to the Purification of the Virgin - Feb 2nd) - This period forms a distinct point in the liturgical Year, a special distinction, like Advent, Lent, and Eastertide." (Vol. II, "History of Christmas," 1)

"Everything is Mystery in this holy season. The Word of God, whose generation is before the day-star is born in time; a Child is God... - the Word was made flesh... - it admirably embodies the whole of the great portent which unites in one Person the nature of Man and the nature of God. - The splendour of this Mystery dazzles the understanding...it is the consummation of the designs of God in time... The four weeks of our preparation are over - they were the image of the four thousand years which preceded the great coming." (Vol. II, "Mystery of Christmas," 6)

"Jesus the Light of the World, was born when the night of idolatry and crime was at its darkest; and the day of his Birth, the twenty-fifth of December, is that on which the material Sun begins to gain his ascendancy over the reign of gloomy night, and show to the world his triumph of brightness." (Vol. II, 8)

"St. Gregory of Nyssa said: Darkness decreases, light increases, and Night is driven back again...It is nature revealing, under this symbol, a secret to them whose eye is quick enough to see it; to them, I mean, who are able to appreciate this circumstance of our Saviour's coming. Nature seems to me to say: Know, O Man! that under the things which I show thee Mysteries lie concealed. Hast thou not seen the night, that had grown so long, suddenly checked? Learn

hence, that the black night of Sin, which had reached its height by the accumulation of every guilty device, is this day stopped in its course." (Vol. II, 8-9)

"Rejoice, cried out St. Augustine: this day is sacred, not because of the visible sun, but because of the Birth of him who is the invisible Creator of the sun...He chose this day whereon to be born, as he chose the Mother of whom to be born, and he made both the day and the Mother. The day he chose was that on which the light begins to increase, and it typifies the work of Christ, who renews our interior man day by day. For the eternal Creator having willed to be born in time, his Birthday would necessarily be in harmony with the rest of his creation." (Vol. II, 9)

"The day will too soon come when this Child, now born to us, will be the Man of Sorrows." (Vol. II, "The Practice of Christmas," 18)

"Bethlehem, the house of bread" (Vol. II, 10)

"St. Gregory of Nazianzum said: Christ is born - glorify him! Christ comes down from heaven; go out to meet him! Christ is on the earth; be lifted up above it! All the earth, sing to the Lord! and say all in one word: Let the heavens rejoice, and let the earth be glad, because he that is now born is both of heaven and of earth! Christ has assumed our Flesh, exult in fear and in joy: in fear, because of sin; in joy, because of hope! Christ is born of a Virgin: women, honor holy virginity, that you may become Mothers of Christ!" (Vol. II, 108)

"All the nations, clap your hands: because a child is born for us." (Vol. II, 108)

"This day Christ is born...this day the Angels sing on earth." (Vol. II, Magnificat Antiphon, 217)

"Let the choir of all the faithful exult in their joy. Alleluia!

The Virgin's womb hath given us the King of Kings! O wonderful mystery!...

As a star gives forth its ray, so does the Virgin her Child..." (Vol. II, Ancient Sequence for Christmas, 220-221)

"Happy the man who awaits the Lord, and who gives all his zeal to obey him." (Unknown location)

"To the upright of heart a Light has risen up in darkness; the merciful and compassionate and just Lord." (Vol. II, Antiphon for 3rd Psalm of Vespers, 212)

"From where the sun rises to the furthest west, let us all sing to Jesus our King, the Son of the Virgin Mary." (Vol. II, *A Solis Ortus*, 183)

"Praise God to the highest mountain - praise in the highest heavens. Sun and moon, praise Him, stars and lights, praise Him, etc."

"Lift up your heads, here is your redemption approaching." (Vol. II, 5th Antiphon at 1st Vespers, 115)

"He cometh now in humility; he shall drink in the way of the torrent of sufferings; therefor shall he lift up his head." (Vol. II, Ps 109 from Sunday Vespers during Christmastide, 89)

Suite No. 2 - Immaculate Conception

"The Plan" Mus. ms 18932 - pages 1-3

Date of Composition: undated, Lord places it right after Christmas

"All generations shall call me blessed, for the Lord has done great things for me." (Vol. I, Antiphon for Magnificat, 397)

"The Son of God could not be a man of our nature, as demanded the divine decree, unless he was born in time and born of a mother: therefore this mother has been eternally present to the thought of God, as the means by which the word would take on human nature. The Son and the mother are therefore united in the same plan of incarnation. Mary existed as did Jesus in the divine decree, before the creation began." (Vol. I, comments on the Epistle for Immaculate Conception, 400-401.)

"This day there went forth a branch from the root of Jesse:

This day was Mary conceived without any stain of sin:

This day was the head of the old serpent crushed by her, alleluia." (Vol. I, Magnificat Antiphon, 407.)

"The Word of the Father is made living flesh; a spotless virgin is his mother, not made so by the ordinary laws of wedlock, but by the overshadowing of that bright Spirit, who is God, yet chooses Mary for His bride." (Vol. I, Hymn composed in honor of Immaculate Conception by Prudentius 5th c., 408)

"Where is the man with words sublime enough to tell the gifts bestowed on the virgin, by whom life was restored to the world, which was prisoner in the snare of the old death?" (Vol. I, Hymn by Paul the Deacon 8th c., 409)

"Let this day be kept as a feast, on which is celebrated the conception of Mary." (Vol. I, prose, 409)

Suite No. 25 - Pentecost

"The Plan" Mus. ms 18932 - pages 59-63

Date of Composition: January 9, 1928

"The great day which consummates the divine works God undertook for the human race, has at last shone upon the world.

We have had 7 weeks since the Pasch; and now comes the day that opens the mysterious number of fifty. - This day is the Sunday, already made holy in the creation of light, and by the resurrection of Christ: it is about to receive its final consecration and bring us the fullness of God." (Vol. IX, The Day of Pentecost, 277)

"They were all filled with the Holy Ghost, and they began to speak, alleluia.

Glory to the Father, and they were all filled." (Vol. IX, Vespers Antiphon, 316)

"O ye fountains, and all ye that move in the waters, sing a hymn to God, alleluia." (Vol. IX, Vespers Antiphon, 317)

"The apostles spoke, with diverse tongues, the wonders works of God, alleluia." (Vol. IX, Vespers Antiphon, 317)

"Coming forth from the mysterious cloud that covered him, the prophet who was tongue-tied promulgated the Law written by God; for closing his eyes to material things, he learned to see Him WHO IS: and praised, in sacred songs, the Spirit he had been taught to know...

His course ended, the Word, faithful to his promise, fills their hearts with sweet peace; for having accomplished his work, he breathes on his friends a violent blast in the form of fiery tongues, he the Christ gives them the Spirit...

How incomprehensible is the power of our most holy God! Of illiterate men he made orators, whose words silenced philosophers, and like a dazzling flash, the Spirit will remove a profound night of error from countless people." (Vol. IX, Hymn for Vespers, 320-321)

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