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XVI^e XVII^e et XVIII^e Siècles.



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XVI^e XVII^e et XVIII^e Siècles

publiées

d'après les manuscrits et éditions authentiques

avec annotations et adaptations aux orgues modernes

PAR

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avec la collaboration, pour les notices biographiques

DE

ANDRÉ PIRRO

Quatrième Volume

PARIS

A. DURAND ET FILS, ÉDITEURS
4, Place de la Madeleine.

1902

Imp. Delanchy & C^{ie}, Paris

Livre de Musique

POVR L' ORGVE

PAR

NICOLAS GIGAVLT

Organiste du Saint-Esprit

et des Eglises Saint Nicolas et Saint Martin des Champs à Paris

1625 (?) — 1707 (?)

ALLEMANDE PAR FUGUE.

The musical score consists of four systems of music for two staves (treble and bass). The key signature changes from G major (two sharps) to B-flat major (one sharp) in the third system. The time signature is common time throughout. The notation includes various note heads (solid, hollow, with stems, with beams) and stems. Measure numbers 12, 13, and 14 are indicated above the staves. The second system contains the text "LA MÊME ALLEMANDE AVEC LES PORTS DE VOIX." in capital letters. The third system begins with a forte dynamic (F) and ends with a piano dynamic (P). The fourth system concludes with a forte dynamic (F).

(*) Dans l'édition originale de cette pièce, toutes les triples croches sont marquées en quadruples croches.



2^a Volta.

This section consists of four staves of music. The top two staves are in common time and the bottom two are in 2/4 time. The music continues the melodic line from the previous section, featuring eighth and sixteenth-note patterns. Measure 1 begins with a forte dynamic. Measures 2-3 show the continuation of the melody. Measure 4 concludes with a half note followed by a fermata. The section ends with a repeat sign and a '2^a Volta.' instruction.

This section consists of four staves of music. The top two staves are in common time and the bottom two are in 2/4 time. The music continues the melodic line, featuring eighth and sixteenth-note patterns. Measure 1 begins with a forte dynamic. Measures 2-3 show the continuation of the melody. Measure 4 concludes with a half note followed by a fermata.

The image shows three staves of musical notation for two voices (soprano and alto) and basso continuo. The notation is in common time. The top two staves are for the voices, and the bottom staff is for the basso continuo. The music consists of eighth and sixteenth note patterns. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 begins with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic. Measure 17 starts with a forte dynamic. Measure 18 begins with a piano dynamic. Measure 19 starts with a forte dynamic. Measure 20 begins with a piano dynamic.

1^a. Volta. 2^a. Volta. (*)

1^a. Volta. 2^a. Volta. (*)

NOTICE.

Cette édition du *Livre de musique pour l'orgue de NICOLAS GIGAULT* est faite d'après celle qui a paru à Paris en 1685, chez l'auteur.

Dans l'édition originale, les accidents ajoutés au cours des pièces n'affectent que la note devant laquelle ils sont placés, de sorte qu'un *fa #*, par exemple, revenant deux fois dans une même mesure est deux fois précédé du signe *#*, à moins, comme le dit l'auteur, que la même note soit répétée de suite. J'ai, dans cette publication, suivi les usages adoptés maintenant, et les *#*, *¶*, *♭* servent pour la mesure entière. Dans certains cas où il pourrait y avoir indécision, j'ai placé au dessus ou au dessous, et même devant les notes, des *#*, *¶* ou *♭* entre parenthèses (*#*).

Je ne me suis servi, dans la reproduction des pièces de Gigault, que de nos clés ordinaires de *Sol* et de *Fa*; j'ai cru bon, néanmoins, d'indiquer partout, même quand elles changent au cours d'un morceau, les clés employées par l'auteur.

Certaines mesures étant très longues, j'ai pensé qu'il serait plus facile pour la lecture de les diviser en deux ou trois, par des barres ne reliant pas les deux portées.

J'ai laissé les petites croix (+) placées au dessus ou au dessous des notes par l'auteur; elles me semblent indiquer un mordant (w) ou un trille (tr).

Dans l'édition originale, certains morceaux (pages 6, 10, 12, 19, 23, 24, 25, 198 et 200) ayant pour base le Plain-chant à la partie de ténor, la pédale est notée sur la 2^{de} portée, entre la main droite et la main gauche. On peut en voir un exemple à la page 18. Je n'ai pas cru devoir suivre ce mode d'écriture et j'ai placé la mélodie jouée par la pédale au dessous de la main gauche.

Le signe .ż. que l'on rencontrera au cours de la plupart des pièces, signifie, comme le déclare Gigault dans sa préface, que l'on peut arrêter le morceau en cet endroit et même en faire le début d'un autre morceau.

Les orgues modernes ne possédant pas les mêmes jeux que les anciennes, j'ai indiqué, soit au cours des pièces, soit en notes au bas des pages, une registration différente de celle que donne l'auteur. De même, j'ai marqué les endroits où la pédale peut être employée avec avantage.

Les mots ou signes entre parenthèses ne sont pas de l'auteur.

ALEX. GUILMANT
Meudon, Août 1902.

LIURE de MUSIQUE pour l'ORGUE composées par GIGAULT

organiste du S^t. Esprit, et des Eglise St. Nicolas et S^t. Martin des Champs à Paris, Contenu:
plus de 180 pieces de tout les caractères du touché qui est présentement en usage pour
servir sur tous les jeux a 1, 2, 3, et 4, Claviers et pedalles en basse et entaille sur des mouve-
ments inusitez a 2, 3, 4 et 5 parties, ce qui n'a point encore été mis au jour que par l'Auteur,
le tout pour servir aux huit tons de l'Eglise, sur chacun desquels on trouvera plusieurs pieces
avec la maniere d'en transposer une grande partie plus haut, ou plus bas, pour la connoi-
tité des voix de Chœur, Les Organistes qui gouvernent l'intonation des Maisons et Commu-
nautés Religieuses, trouveront des moyens de les bien mettre en ton selon la disposition
de leur voix, qui d'elles mesmes pourront prendre le ton qui leur est propre; On y trouvera
plusieurs Messes, Quelques Hymnes variez et Fugues à leur imitation. Comme aussi quelques
autres fugues, traitées, poursuivies, et diversifiées à la maniere italienne, des plainchance en
contrepoint simple, en basse trompette, en triple, en mesure binaire, et autres mouvements
sexuples par fugue, imitations et maniere de canon a 3, 4, et 5 parties, Vn Te Deum, entier
vn Motet du Tres Saint Sacrement en façon d'Echo pour chanter a voix pareille a trois
parties, et avec cela une sorte de figure servant à marquer les endroits ausquels l'on
peut finir et abréger toutes les pieces contenues en ce Livre, qui ce vend à Paris, chez
l'Auteur pres Saint Nicolas des Champs; avec Privilege du Roy. 1685.

Gravé par C. Bouysel.

AU LECTEUR

Le vous presente enuiron 180 pieces d'Orgue , L'esquelles peuuent estre touchez à 1, 2, 3, et quatre Clauiers, Et que lon peut finir dans plusieurs endroits jl y à des marques aux endroits, ou cela peut estre fait, de sorte que d'vne seule piece on en peut faire plusieurs , les bemols bequare et diezes marqués sur vne premiere note seruent pour celle d'apres ; I'ay fait plusieurs pieces à cinq parties ce qui n'a encore jamais paru pour l'Orgue , j'ay donné aussi à plusieurs pieces de mouvements nouueaux , ceux qui ont desia la main formée trouueront de quoy l'exercer, et ceux qui voudront cela former trouueront des moyens pour cela . jl ne faut pas que les croches barrées plusieurs fois les effrayent, d'autant qu'ils les faut regarder comme si elles n'estoient que doubles croches . I'ay mis des ports de voix dans quelque piece particulière, que lon pourra faire dans les autres chacun selon sa metode de toucher, que lon pourra accompagner de pincemens et de flatemens de l'vne et l'autre main . On pourra aussi pour animer son jeu plus ou moins en adjoustant des points ou l'on voudra . Lors qu'il y aura vne double croche au dessus d'vne croche jl les faut toucher ensemble, les pieces marquez à deux, trois, et quatre chœurs pourront estre touchez sur vn, ou sur deux clauiers , les notes pour vn Escho marquez pour le premier clauier pourront estre repetez sur les autres, pour les trios à deux dessus on pourra toucher le premier dessus, sur la tierce du grand orgue, le deuxième dessus sur le cromorne du positif avec le pouce de la main droite, et la basse sur la tierce du grand orgue, ou les deux dessus sur le dit cromorne, et la basse sur la tierce , les preludes se touche sur les plains jeux, ou sur les grands jeux d'anches avec le grand tremblant, les fugues graues sur la trompette , les duos , les récits , les dialogues, et les autres pieces sur leurs jeux ordinaire . je donne vne fugue poursuiuie et diuersifiée à la maniere italienne , des plainchants à trois, en basse trompette , et un pange lingua à trois, en diminution et vne autre à quatre, en forme de canon , tantost à la quinte où à la quarte ou à l'octave , avec une fugue à son jmitation dont les vers sont fuguez à la maniere de feu Monsieur Tielouze – je donne aussi vn veni creator à quatre , par fugue avec vn Tantum ergo à trois en Escho pour chanter et pour accompagner, dont on pourra ce seruir à quelque Eleuation – j'ay trouué à propos de mettre plusieurs Messes dont les plainchants sont traitéez de plusieurs mouvements, et de plusieurs manieres , j'ay commancé le pieces du gloria in excelsis selon le plainchant pour mieux donner l'jntonation au cheur ce trouuant dans l'Année plusieurs hymnes qui commence en F vt fa, et finisse en E si mi, ausquels ces pieces pourront seruir juste , comme Iesu nostra redemptio . Aurea luce et autres, pour les offrandes je n'en ay point mis de particulières on pourra se ser-

uir des pieces à plusieurs cheurs . j'ay mis aussi vn Te Deum , je me suis conforme au plainchant s'il est trop bas l'on pourra se seruir du huit, en G. re sol et du quatre , en E sy my dans tous le nombre de ces pieces j'ay cherché le plus que j'ay pû de l'harmonie, de la modulation , du chant, du dessein, et de l'invention . Selon la discipline des regles a present en usage , pour les Dissonnances je les ay traitées selon la pratique Moderne pour donner vn plus grand goust aux consonnances, quand aux Cromornes et Tierces en taille , Elles s'executeront ou jl y aura des instrumens disposez pour cet effet, A lessgard des plus grands Ornemens que l'on peut donner a toutes les pieces cest de les toucher de mesure et nettement, Aux pieces a 2 . 3. et quatre chœurs jl y a des lignes qui marque quand on doit changer de clavier , Le lecteur obseruera que dans les pieces a cinq j'ay gardé l'harmonie autant que j'ay pu sur le clavier comme si la 5^{me} partie ny eust pas este', et mesme je me suis deffendu des Sixtes a la quinte et a l'octave ce qui est assés difficile a ce nombre de parties .

Pour donner le ton au Chœur cela depend plus de la dominante que de la finale, et pour cela lors que le verset est finy jl faut toucher deux ou trois fois la dominante afin que le chœur prenne l'Intonation jl s'en suit les finalles et dominantes, des huit tons de l'Eglise pour les voix du chœur.

Le 1^{er} ton fini en d la re, sa dominante a sa quinte . Le 2. fini en g re sol b. dominante a sa tierce mineure . Le 3. fini en A mi la, dominante a sa tierce mineure . Le 4. fini en E si mi, dominante a sa quarte . Le 5. fini en C sol vt, dominante a sa quinte . Le 6. fini en F vt fa,dominante a sa tierce majeure . Le 7. fini en G re sol b , qui est sa dominante pour l'intonation plus aisée. et Le 8. fini en d la re , dominante a sa quarte .

Pour les Dames Religieuses lntonation est differente, leur 1^{er} ton doit finir en g re sol b . dominante a la quinte . Leur 2. et 3. en A mi la, dominante a la tierce mineure . Le 4. en E simi,ou en A mi la, dominante à sa quarte . Le 5. en F vt fa , ou g re sol b , dominante sur la finale . Le 8. en g re sol, dominante en C sol vt .

L'Auteur vend aussy separement vn Liure de Noels , diuersifiees a 2.3. et quatre parties, pour autant de claviers et pedalles en duos, trios a deux dessus , recits , dialogues et autres choses vtille contenue dans le volume .

Par grace et Priuilege du Roy, jl est permis a M^e Nicolas Gigault, Organiste S^t Nicolas Des Champs a Paris, de vendre et debiter vn Liure de Musique pour l'Orgue qu'il a Composé . fait grauer et imprimer, Déffences sont faites a tous Graueurs , Imprimeurs, et tous autres personnes , de Grauer, Imprimer, debiter, ou vendre le dit Liure sans son expresse permission , A peine de trois mil liures d'Amendes , et autres peines contenus au dit Priuilege .

A LA SAINCTE VIERGE

Je suis seur , aimable et Saincte Mere de mon Sauveur , que l'Offrande que j'ose vous faire de mes Ouurages ne vous sera point desagreable; Quelque faibles et quelque defectueux qu'ils soient , jl suffit pour vous les faire aimer qu'ils ayent eu pour objet la gloire de vostre fils , et que l'Eglise s'en soit ser- uie dans les jours solennels de sa joye pour chanter ses Louanges ; Quand toutes les graces que vous m'auiez obtenues de ce fils Adorable ne m'engageroient pas jndispensablement a vous consacrer tous les fruits de mes veilles , à qui pourroisie mieux les adresser qu'a celle qui a compose le plus beau et le plus admirable de tous les Cantiques , ce Cantique qui efface tous ceux des Prophetes , que l'Epouse doit sans cesse chanter jusqu'a la consommation des siecles et sur qui nostre Art s'exercera eternellement , sans que jamais les plus beaux sons ny toute l'harmonie de la Musique puisse egaler la moindre de ses diui- nes expressions . A qui disie pourroisie mieux dedier de semblables trauaux , qu'a celle qui apres auoir lais- sé a la terre les moyens les plus parfaits d'Entonner les Louanges du Seigneur les chante presentementelle mesme dans le Ciel d'vne maniere qui agrée plus mille fois aux Oreilles de l'Eternel que tous les Con- certs des Cœurs des Anges et de la Multitude jnnombrable des Saints ; Receuez donc Reine du ciel ces foibles marques de ma reconnaissance , Daignez Accorder aux Chants que je vous offre le don de plaire encore plus au cœur qu'a l'Oreille , d'Enleuer L'Ame de ceux qui les entendront jusqu'a vous et jusqu'a vostre fils et de leur donner vn desir ardent d'Aller entendre dans le Ciel cette Musique jnneffable qui doit faire nostre Eternelle felicité .

KYRIE (DES) DOUBLES

A 5 PARTIES.

(Moderato.)

(MANUALE.)

Plein jeu.

Pédale de Trompette .

KYRIE A 4 PARTIES

CONTREPOINT SIMPLE.

(Alla breve.)

(Pl. jeu.)

(PED. Anches.)



FUGUE SUR LE KYRIE

A 4 PARTIES (*)

(All^e mod^{to})

(Gd o.)

(S. PED.)

(PED.)

(Rit.)

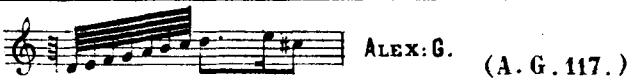
(*) RÉCIT: Fonds et Trompette 8.
G^dORGUE: Fonds de 8, Récit accouplé.
PÉD: Fonds de 16 et 8, Tirasse.

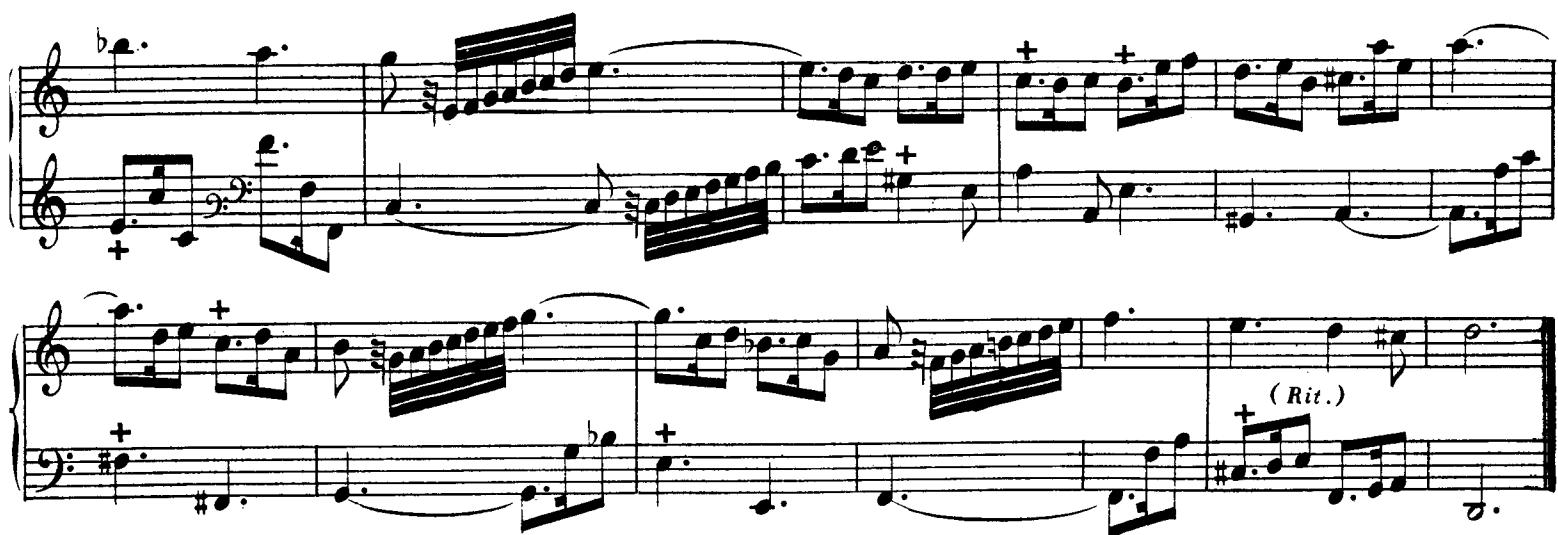
FUGUE A 2. POUR LE CHRISTE.

(Allegretto.)

(*) MI au lieu de RÉ, dans l'édition originale. ALEX:G.

(**) Ces gammes sont en quadruples croches dans l'édition originale:





FUGUE A 3. DU 1^{er} TON

POUR BASSE TROMPETTE, TIERCE, CLAIRON, CROMORNE, OU AUTRE JEU. (*)

The score continues with six staves of music. Staff 1: Treble clef, (Andante.) tempo, (Gd O.) dynamic. Staff 2: Bass clef, (Gd O.) dynamic. Staff 3: Treble clef, (RÉCIT.) dynamic. Staff 4: Bass clef, (sic.) dynamic. Staff 5: Treble clef, dynamic 'b'. Staff 6: Bass clef, dynamic 'b'.

(*) RÉCIT: Basson et Bourdon de 8.

G^dORGUE: Jeux doux de 8.

The musical score consists of six staves of organ music. The top two staves are in G major, indicated by a treble clef and a common time signature. The bottom four staves are in F major, indicated by a bass clef and a common time signature. The music features various note values including eighth and sixteenth notes, with some notes having stems pointing up and others down. Articulation marks such as dots and dashes are present. Measure 10 starts with a half note in G major, followed by a series of eighth and sixteenth-note patterns. Measures 11 and 12 continue this pattern, with measure 12 ending on a half note. Measures 13 and 14 show more complex patterns, including a sixteenth-note run in measure 14. Measures 15 and 16 conclude the section, with measure 16 ending on a half note.

DERNIER KYRIE A 5 PARTIES.

(Moderato.)

(pos.)
Petit Plein jeu.

The first two staves of the 'Dernier Kyrie' section begin with a dynamic marking of 'Moderato.' above the staff. Below the staff, the instruction '(pos.) Petit Plein jeu.' is written. The music is in common time, with a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values and rests, typical of organ music.

Grand Plein jeu.
(G.O.)
Pedalle de Trompette.

DERNIER KYRIE

CONTREPOINT SIMPLE.

(Alla breve.)
(Pl. jeu.)
(PÉD. Anches.)

ET IN TERRA PAX

A 5 PARTIES.

(Moderato.)

(MANUALE.)

(Fonds 8, 4.)

(PEDALE.)

(Trompette.)

(Rit.)

ET IN TERRA PAX A 4.

CONTREPOINT SIMPLE.

Musical score for "Et in Terra Pax, Contrapoint Simple." The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one sharp. The bottom staff is in bass clef, common time, and has a key signature of one sharp. The music features various note heads and stems, with some notes having horizontal dashes through them. There are also several rests. The lyrics "(Plein-jeu.)" and "(PÉD. Anches.)" are written below the staves.

Continuation of the musical score for "Et in Terra Pax, Contrapoint Simple." This section shows the continuation of the two staves from the previous page. The notation remains consistent with the first section, featuring treble and bass staves in common time with one sharp. The music continues with a series of notes and rests, maintaining the contrapuntal style established earlier.

BENEDICIMUS TE, FUGUE A 2.

Musical score for "Benedicimus Te, Fugue A 2." The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one sharp. The bottom staff is in bass clef, common time, and has a key signature of one sharp. The music features eighth-note patterns and sixteenth-note patterns. The lyrics "(Andante con moto.)" and "(Jeux doux de 8 et 4, Nasard.)" are written below the staves.

Continuation of the musical score for "Benedicimus Te, Fugue A 2." This section shows the continuation of the two staves from the previous page. The notation remains consistent with the first section, featuring treble and bass staves in common time with one sharp. The music continues with a series of eighth-note and sixteenth-note patterns, maintaining the fugue style established earlier.

Continuation of the musical score for "Benedicimus Te, Fugue A 2." This section shows the continuation of the two staves from the previous page. The notation remains consistent with the first section, featuring treble and bass staves in common time with one sharp. The music continues with a series of eighth-note and sixteenth-note patterns, maintaining the fugue style established earlier.

Continuation of the musical score for "Benedicimus Te, Fugue A 2." This section shows the continuation of the two staves from the previous page. The notation remains consistent with the first section, featuring treble and bass staves in common time with one sharp. The music continues with a series of eighth-note and sixteenth-note patterns, maintaining the fugue style established earlier.

Continuation of the musical score for "Benedicimus Te, Fugue A 2." This section shows the continuation of the two staves from the previous page. The notation remains consistent with the first section, featuring treble and bass staves in common time with one sharp. The music concludes with a final series of eighth-note and sixteenth-note patterns, ending with a sharp symbol above the bass staff.

AUTRE BENEDICIMUS TE.

(Andante.) (RÉCIT, Hautbois.)



RÉCIT A 3. GLORIFICAMUS.

(Moderato.) (G.^d. Fl. harm. de 8.)

(A. G. 117.)

AUTRE
CLORIFICAMUS

(Rit.)

FUGUE A 3. POUR DOMINE DEUS

(Andante maestoso.)

(Fonds de 16,8. Prestant.)

(*) Il manque un point ou un soupir dans l'édition originale.

16

8.

6.

3.

3()

(Rall.)

FUGUE A 3 SUR LE DOMINE DEUS
POUR BASSE [DE] TROMPETTE OU DE TIERCE (*)

(Allegretto.)

(*) RÉCIT: Trompette et Bourdon de 8.
Pos. ou G. 10: Jeux doux de 8 et 4.

Musical score for organ, measures 18-19. The top staff shows the right hand playing a melodic line in G major. The bottom staff shows the left hand playing harmonic bass notes.

Musical score for organ, measures 20-21. The right hand continues the melodic line. The left hand plays harmonic bass notes. A dynamic marking *(Rit.)* appears at the end of measure 21.

QUI TOLLIS A 5 PARTIES

(DISPOSÉ COMME DANS L'ÉDITION ORIGINALE)

(MAIN DROITE)
(Plein jeu.)

(PÉDALE)

(MAIN GAUCHE)
(Plein jeu.)

pedalles trompette.

pedalle de tromp. à l'octave d'en bas.

pedalle de trompette.

(Rit.)

(LE MÊME QUI TOLLIS)

A 5 PARTIES, DISPOSÉ AUTREMENT.

(And^{no})

(MANUALE.) { (Plein jeu.)

(PEDALE.) { (Trompette, Clairon.)

(All^o mod^{to})

(Rit.)

(A. G. 117.)

QUI TOLLIS
CONTREPOINT SINCOPÉ.

Musical score for "Qui Tollis, Contrepoint Sincopé." The score consists of three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature changes between G major and A major. The tempo is indicated as Allegro. The first measure shows a melodic line in the treble and bass staves with various note heads and stems. The second measure continues this pattern. The third measure introduces a new rhythmic pattern with eighth and sixteenth notes. The fourth measure concludes the section. The score is written on five-line staves with vertical bar lines indicating measures.

FUGUE A 2. POUR LE QUONIAM TU SOLUS

Musical score for "Fugue à 2 pour le Quoniam Tu Solus." The score consists of four staves of music. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The key signature changes between G major and A major. The tempo is indicated as Allegretto. The first measure shows a melodic line in the treble and bass staves with various note heads and stems. The second measure continues this pattern. The third measure introduces a new rhythmic pattern with eighth and sixteenth notes. The fourth measure concludes the section. The score is written on five-line staves with vertical bar lines indicating measures.



AUTRE QUONIAM TU SOLUS (*)

(Andante.) (POS.)

(*) RÉCIT: Flûte de 8.

POS: Cromorne (ou Clarinette) Bourdon de 16 et 8.

PÉD: Bourdon de 16 et 8.

TU SOLUS ALTISSIMUS
A 2 ET 3 CHŒURS.

(Un poco allegretto.)

The musical score is composed of seven staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes markings such as 'Positif. (**)', '+', '(Gd.O.)', and 'Grand jeu.'. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes markings like '(POS.)'. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes markings such as '(Gd.O.)', 'Gr.', '+', 'Pos.', '(PED.)', and '(S.PED.)'. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes markings like '(Gd.O.)', 'Gr.', '(PED.)', and '(S.PED.)'. The fifth staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes markings such as '+', 'Pos.', and '(S.PED.)'. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes markings like '(RECIT.)', 'Echo.', and 'Pos.'. The seventh staff begins with a bass clef, a key signature of one sharp, and a common time signature.

(*) Cette clé est fautive, c'est une clé de sol 2^e ligne qui est nécessaire. ALEX.G.

(**) RÉCIT: Flûtes de 8 et 4, boîte fermée.
Pos.: et Gd.O: Fonds de 16, 8, 4.

(Gd.O.)
Gr.
(PED.)

(POS.)
(S.PED.)

(Gd.O.)
Gr.
(PED.)

I N G L O R I A D E I P A T R I S ,
A 5 PARTIES.

(Alla breve.)

(Gd.O. Pl. jeu.)

Pedalles de Trompettes.

(A.G. 117.)

IN GLORIA, A 4
CONTREPOINT SIMPLE.

SANCTUS A 5 PARTIES

SANCTUS
CONTREPOINT SIMPLE A 5 PARTIES.

RÉCIT A 3 POUR LE 2^d SANCTUS (*)

(Andante.) (RÉCIT.)

(G. 0.)

(PED.)

AGNUS DEI A 5 PARTIES

(Moderato.)

(Fonds de 8 et 4.)

Pedalles de Trompette.

(*) RÉCIT: Hautbois.
G. ORGUE: Bourdon de 8.
PÉDALE: Bourdons de 16 et 8.

AGNUS DEI A 4 PARTIES
CONTREPOINT SIMPLE.

(Alla breve.)

(*) Ecrira ainsi dans l'édition originale :



ALEX. G.

(A. G. 117.)

FUGUE POUR L'AGNUS DEI
A 3 PARTIES.

(Andante.)

(pos. Fl. 8 et 4.)

(RÉCIT, Basson, Fl. 8, 4.)

(*) Ecrit ainsi dans l'édition origiale :



ALEX.G.

(A.G. 117.)

A musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of four staves of music, each with a treble clef and a bass clef. The vocal parts are written in soprano, alto, and bass staves. The piano accompaniment is written in a single staff below the vocal parts. The music features various note values including eighth and sixteenth notes, and rests. There are several sharp signs and a few plus signs (+) indicating performance instructions.

PREMIER KYRIE A 3.

LES PLAINCHANTS DE LA MESSE A 3 PARTIES EN BASSE [DE] TROMPETTE.

A musical score for three voices (Soprano, Alto, Bass) and basso continuo in common time. The vocal parts are written in soprano, alto, and bass staves. The basso continuo part is written in a single staff below the vocal parts. The music features various note values including eighth and sixteenth notes, and rests. There are several sharp signs and a few plus signs (+) indicating performance instructions. The basso continuo part includes a label '(G. Chœur.)' above the staff.

DERNIER KYRIE A 3.

A musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of four staves of music, each with a treble clef and a bass clef. The vocal parts are written in soprano, alto, and bass staves. The piano accompaniment is written in a single staff below the vocal parts. The music features various note values including eighth and sixteenth notes, and rests. There are several sharp signs and a few plus signs (+) indicating performance instructions.



ET IN TERRA PAX A 3.

Musical score for "Qui tollis a 3." The top staff is in G major, the middle staff in C major, and the bottom staff in C major. The music consists of three staves of musical notation.

QUI TOLLIS A 3.

Musical score for "Qui tollis a 3." The top staff is in G major, the middle staff in C major, and the bottom staff in C major. The music consists of three staves of musical notation.

IN GLORIA DEI A 3.



SANCTUS A 3.



AGNUS DEI A 3.



KYRIE DOUBLE A 4.

(All. mod^{to})

(G. 0. Fonds 16, 8, 4.)

(P. E. D. Fonds 16, 8, 4, Trompette.)

(A. G. 117.)

FUGUE GRAUE RECHERCHÉE SUR LE KYRIE A 4.^(*)

(Moderato.)

The musical score consists of eight staves of organ music. The first staff shows a treble clef, a bass clef, and a dynamic marking 'p'. The second staff shows a bass clef and a dynamic marking '(Gd.O.)'. The third staff shows a bass clef and a dynamic marking '(S.PED.)'. The fourth staff shows a treble clef and a bass clef. The fifth staff shows a treble clef and a bass clef. The sixth staff shows a treble clef and a bass clef. The seventh staff shows a treble clef and a bass clef. The eighth staff shows a treble clef and a bass clef.

(*) RÉCIT: Fonds de 8 et 4, Trompette.

G^d ORGUE: Fonds de 8 et 4, Récit accouplé.PÉD: Fonds de 16, 8, 4, Tirasse du G^dO

RÉCIT A 3 PARTIES. (*)

(Andante.)

(RÉCIT.)

(POS.)

(PED.)

(tr)

(S. PED.)

(tr)

(PED.)

(*) RÉCIT: Hautbois.

POSITIF: Bourdon de 8 et Flûte douce de 4.

PÉDALE: Soubasse de 16, Bourdon de 8.

AMEN OU DEO GRATIAS DU PREMIER TON.

(Moderato.)

(Fonds 8, 4.)

(PED. 16, 8.)

FUGUE A 2. SUR LE KYRIE.

(Allegretto.)

(Glo. Jeux doux de 16, 8, 4.)

The score continues with five more staves of music, each starting with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with some measure endings marked by a vertical bar and a dot.

(*) Ecrit ainsi dans l'édition originale.



ALEX. 6.

(A. G. 117.)

DERNIER KYRIE A 4.

(Moderato.)

(Pl. jeu.)

(PED. Anches.)

ET IN TERRA PAX A 4.

(Moderato.)

(Pl. jeu.)

(PED. Anches.)

(Rall.)

BENEDICIMUS A 3(*)

(Andante.) (POS.)

(RÉCIT.)

(tr)

(tr)

(tr)

(Rit.)

GLORIFICAMUS TE A 3.

(Alltto) (RÉCIT, Flûtes de 8 et 4.)

(POS. Cromorne (ou Clarinette), Bourdon 8, Fl. douce 4.)

(*) RÉCIT: Flûtes de 8 et 4.

POS: Bourdon de 8, Flûte douce de 4, Nasard de 2 P. $\frac{2}{3}$

PÉDALE: Soubasse de 16, Bourdon de 8.

The musical score consists of three staves of organ music. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a bass clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures 37 through 41 are shown, with measure 41 ending on a half note.

FUGUE A 3 PARTIES - DOMINE DEUS. (**)

(And^{so} quasi All^{tto})

The musical score continues with three staves of organ music. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures 42 through 46 are shown, with measure 46 ending on a half note.

(*) Dans l'édition originale il y a un bémol au dessus de ce SOL.



ALEX. G.

(**) RÉCIT: Flûtes de 8 et 4, Basson-Hautbois de 8.

G^d ORGUE: Bourdon de 16, Salicional de 8. Récit accouplé.

(A. G. 117.)

(b)

FUGUE A 2 PARTIES.— DOMINE DEUS^(**)

(Allegretto.)

(I)

(*) MI au lieu de SOL dans l'édition originale.

ALEX. G.

(**) RÉCIT: Flûtes 8,4, Nasard *ad libitum*.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation uses standard musical symbols like notes, rests, and clefs, with various performance instructions written in parentheses above or below the staves.

- Staff 1 (Top Left):** Treble clef, mostly eighth-note patterns with occasional sixteenth-note figures. Measure 1 ends with a double bar line and a repeat sign.
- Staff 2 (Top Right):** Bass clef, mostly eighth-note patterns with some sixteenth-note figures.
- Staff 3 (Second Column Left):** Treble clef, mostly eighth-note patterns with some sixteenth-note figures.
- Staff 4 (Second Column Middle):** Treble clef, dynamic (p) at the beginning of the measure.
- Staff 5 (Second Column Right):** Treble clef, dynamic (Grec.) at the beginning of the measure.
- Staff 6 (Bottom Left):** Treble clef, mostly eighth-note patterns with some sixteenth-note figures. Includes dynamics (f) and (h).
- Staff 7 (Bottom Middle):** Bass clef, mostly eighth-note patterns with some sixteenth-note figures. Includes dynamics (p) and (Grec.).
- Staff 8 (Bottom Right):** Treble clef, mostly eighth-note patterns with some sixteenth-note figures. Includes dynamics (f) and (Grec.).
- Staff 9 (Bottom Left):** Treble clef, mostly eighth-note patterns with some sixteenth-note figures.
- Staff 10 (Bottom Middle):** Treble clef, mostly eighth-note patterns with some sixteenth-note figures.
- Staff 11 (Bottom Right):** Bass clef, mostly eighth-note patterns with some sixteenth-note figures. Includes dynamics (Dim.), (p), (Rit.), and (tr).

QUI TOLLIS A 4.

(Moderato.)

(Fonds 16, 8, 4.)

(PED. Trompette et Fonds 16, 8, 4.)

QUONIAM^(*)

(And.) (G. d.)
(RÉCIT.)
(PED. ad lib.)

(*) RÉCIT: Jeux doux.

G^dORGUE: Flûte harmonique 8.

PÉD: Bourdons de 16 et 8.

(A. G. 117.)

FANTASIE A 2 POUR TU SOLUS ALTISSIMUS. (*)

(All.)

(G. 0.)

(tr.)

(tr.)

(tr.)

(tr.)

(Rit.)

(*) RÉCIT: Flûtes harm. 8, 4.

G. ORGUE: Bourdon de 16, Récit accouplé.

(A. G. 117.)

IN GLORIA DEI PATRIS A 4.

(Mod^{to})

(Gd Chœur.)

(PED.)

(Rall.)

SANCTUS A 4.

(Mod^{to})

(Gd Chœur.)

(PED.)

8

8

SANCTUS DOMINUS.

(All.)

(*) (tr)

(Fonds de 8.)

(PED. 16,8.)

BENEDICTUS.

(Andante)

Jeu doux.

Cromorne.

(PED.)

(*) Eerit ainsi dans l'édition originale:



ALEX.G.

(A. G. 117.)

A musical score for piano, featuring eight staves of music. The score is divided into measures by vertical bar lines. The music consists of two voices: treble and bass. The treble voice is primarily in the upper staff, while the bass voice is in the lower staff. The notation includes various note heads, stems, and rests. Measure numbers are present above the music. The first measure starts with a treble note followed by a bass note. The second measure begins with a bass note. The third measure starts with a treble note. The fourth measure begins with a bass note. The fifth measure starts with a treble note. The sixth measure begins with a bass note. The seventh measure starts with a treble note. The eighth measure begins with a bass note. The ninth measure starts with a treble note. The tenth measure begins with a bass note. The eleventh measure starts with a treble note. The twelfth measure begins with a bass note. The thirteenth measure starts with a treble note. The fourteenth measure begins with a bass note. The fifteenth measure starts with a treble note. The sixteenth measure begins with a bass note. The十七th measure starts with a treble note. The eighteen measure begins with a bass note. The nineteen measure starts with a treble note. The twenty measure begins with a bass note. The twenty-one measure starts with a treble note. The twenty-two measure begins with a bass note. The twenty-three measure starts with a treble note. The twenty-four measure begins with a bass note. The twenty-five measure starts with a treble note. The twenty-six measure begins with a bass note. The twenty-seven measure starts with a treble note. The twenty-eight measure begins with a bass note. The twenty-nine measure starts with a treble note. The三十th measure begins with a bass note. The thirty-one measure starts with a treble note. The thirty-two measure begins with a bass note. The thirty-three measure starts with a treble note. The thirty-four measure begins with a bass note. The thirty-five measure starts with a treble note. The thirty-six measure begins with a bass note. The thirty-seven measure starts with a treble note. The thirty-eight measure begins with a bass note. The thirty-nine measure starts with a treble note. The四十th measure begins with a bass note. The四十-one measure starts with a treble note. The四十-two measure begins with a bass note. The四十-third measure starts with a treble note. The四十-four measure begins with a bass note. The四十-five measure starts with a treble note. The四十-six measure begins with a bass note. The四十-seven measure starts with a treble note. The四十-eight measure begins with a bass note. The四十-nine measure starts with a treble note. The五十th measure begins with a bass note. The五十-one measure starts with a treble note. The五十-two measure begins with a bass note. The五十-three measure starts with a treble note. The五十-four measure begins with a bass note. The五十-five measure starts with a treble note. The五十-six measure begins with a bass note. The五十-seven measure starts with a treble note. The五十-eight measure begins with a bass note. The五十-nine measure starts with a treble note. The六十th measure begins with a bass note. The六十-one measure starts with a treble note. The六十-two measure begins with a bass note. The六十-three measure starts with a treble note. The六十-four measure begins with a bass note. The六十-five measure starts with a treble note. The六十-six measure begins with a bass note. The六十-seven measure starts with a treble note. The六十-eight measure begins with a bass note. The六十-nine measure starts with a treble note. The七十th measure begins with a bass note. The七十-one measure starts with a treble note. The七十-two measure begins with a bass note. The七十-three measure starts with a treble note. The七十-four measure begins with a bass note. The七十-five measure starts with a treble note. The七十-six measure begins with a bass note. The七十-seven measure starts with a treble note. The七十-eight measure begins with a bass note. The七十-nine measure starts with a treble note. The八十th measure begins with a bass note. The八十-one measure starts with a treble note. The八十-two measure begins with a bass note. The八十-three measure starts with a treble note. The八十-four measure begins with a bass note. The八十-five measure starts with a treble note. The八十-six measure begins with a bass note. The八十-seven measure starts with a treble note. The八十-eight measure begins with a bass note. The八十-nine measure starts with a treble note. The九十th measure begins with a bass note. The九十-one measure starts with a treble note. The九十-two measure begins with a bass note. The九十-three measure starts with a treble note. The九十-four measure begins with a bass note. The九十-five measure starts with a treble note. The九十-six measure begins with a bass note. The九十-seven measure starts with a treble note. The九十-eight measure begins with a bass note. The九十-nine measure starts with a treble note. The一百th measure begins with a bass note.

(tr)

(ped.)

(tr)

(tr)

(Rall.)

AGNUS DEI. (*)

(Andante)

(ped.)

(*) RÉCIT: Fl. 8, Trompette.

Gd. ORGUE: Fonds de 8.

PÉDALE: Fonds de 16 et 8, Terasse du Récit.

(A. G. 117.)

FUGUE A 3 SUR L'AGNUS, PRISE DE PRÈS. (*)

The musical score is a fugue in three voices. The top voice (treble clef) starts with a rhythmic pattern of eighth and sixteenth notes. The middle voice (bass clef) enters with a steady eighth-note pattern. The bottom voice (bass clef) joins in with a eighth-note pattern. The music continues with various entries and entries from all three voices, featuring complex rhythms and harmonic changes. The score is divided into six systems by vertical bar lines.

(*) RÉCIT: Fl. de 8, Trompette.

Gd'ORGUE: Fl. et Bourdon de 8, Récit accouplé.



PREMIER TON. PRELUDE.

Lentement.

Positif. (Pl. jeu.)

? G. d'Orgue. (Pl. jeu.)

(P. E. D. 16, 8, 4.)

(*) MI noire dans l'édition originale.

Un peu plus gaiement.

(sic.) (sic.)

(Rall.)

PRELUD DU PREMIER TON A 4.

(Mod^{to})

(Fonds.)

(PED.)

PRELUD DU PREMIER TON A 4.

(Mod^{to})

(Pl. jeu.)

(PED.)

(Rall.)

(*) Cette liaison se trouve dans l'édition originale. ALEX.G.

(A.G. 117.)

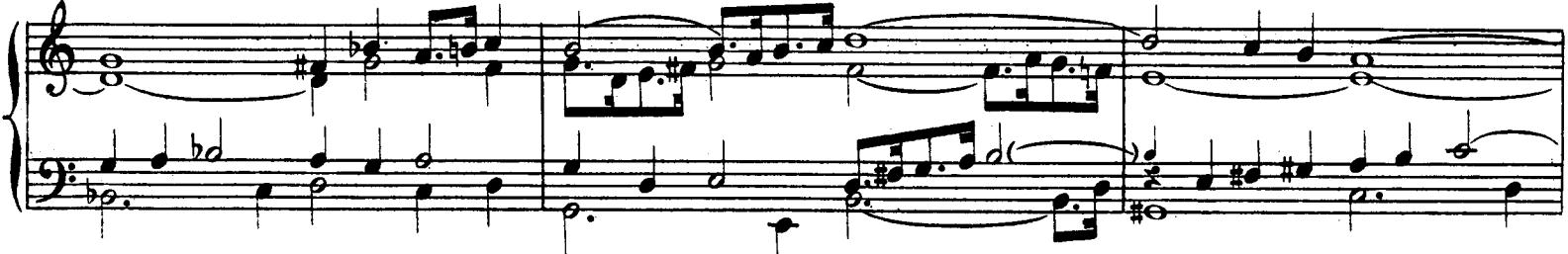
FUGUE DU PREMIER TON A 4 PARTIES.

(Larghetto.)

{ (Gd. Chœur.)



(PED.)



(S.PED.)

(PED.)
(A.G. 117.)

FUGUE A 2 PARTIES DU PREMIER TON (*)

(Andante.)

Gd. O.

(*) RÉCIT: Basson-Hautbois de 8.
Gd. ORGUE: Bourdon de 8, Récit accouplé.

(A. G. 117.)

Three staves of musical notation for organ, showing measures 54 through 57. The notation includes various note heads with '+' signs, dynamic markings like 'f' and 'p', and performance instructions like '(Rall.)'.

FUGUE A 2 PARTIES
DU PREMIER TON D'UN MOUVEMENT GAY(*)

(All.)

(Gd o.)

(pos.)

(tr)

(tr)

(*) POSITIF: Trompette et Bourdon de 8.

Gd ORGUE: Cornet (ou Trompette aux deux mains.)

(*) FA au lieu de RÉ dans l'édition originale. ALEX. G.

FUGUE A 2, DU PREMIER TON.

(Andante)

(G. 0. Bourdons 16 et 8, Gambe 8.)

(A. G. 117.)

(Rall.)

FUGUE A 2, DU PREMIER TON.

The musical score consists of eight staves of music, divided into two systems by a vertical bar line. The top system begins with a treble clef, a common time signature, and a key signature of one sharp (G major). The first staff contains six measures of music, with the instruction "(Allto)" above it and "(RÉCIT, Fl. harm. 8, 4.)" below it. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a bass clef and a common time signature. The music features various note heads, stems, and bar lines, with some notes having small numbers or letters written near them. The score is set against a white background with black musical notation.

Three staves of musical notation for piano, showing dynamic markings like '+' and '(b)', and various note patterns.

PETIT PRÉLUDE DU PREMIER TON A 4.

(Larghetto.)

(Fonds 16, 8, 4.)

(PED.)

(*)

(b)

Three staves of musical notation for piano, showing dynamic markings like '*' and '(b)', and various note patterns.

(*) Dans l'édition originale ce dièze est placé au dessus du SI :

**RÉCIT DU PREMIER TON
POUR LE DESSUS DE TIERCE OU AUTRES JEUX. (*)**

(Andante) (Gd. o.)

(pos.)

(h)

(h)

(p.) (h) (tr)

(p.) (h) (rit.)

(p.) (h) (tr)

(PED.)

DIMINUTION

POUR LE CORNET OU FLAJOLET, DU PREMIER TON A 3 (**)

All. vivace. (RÉCIT.)

(p.) (h) (rit.)

(p.) (h) (tr)

(p.) (h) (tr)

(p.) (h) (tr)

(*) RÉCIT: Hautbois.

POSITIF: Bourdon 8, Fl. douce 4.

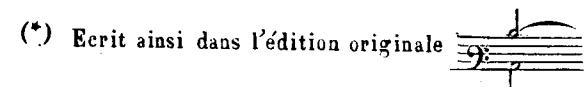
Gd'ORGUE: Bourdon de 16, Récit accouplé.

PÉDALE: Bourdons de 16 et 8.

(**) RÉCIT: Cor de nuit 8, Octavin doux de 2.

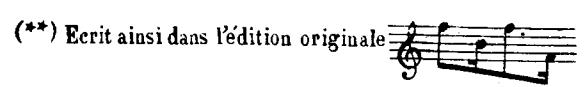
POSITIF: Bourdon 8, Fl. douce 4.

(*) Ecrit ainsi dans l'édition originale



ALEX.G.

(**) Ecrit ainsi dans l'édition originale



ALEX.G.

(A. G. 117.)

FUGUE A 3. DU PREMIER TON
POUR LA BASSE DE TIERCE OU TROMPETTE (**)

(*) Cette note manque dans l'ancienne édition.

ALEX. G.

(**) RÉCIT: Basson et Cor de nuit de 8, Flûte 4, Octavin 2, ou: Trompette et Cor de nuit.
G. ORGUE: Jeux doux de 8.

(A. G. 417.)

(b)

(*) Cette mesure est gravée ainsi dans l'édition originale:



ALEX.G.

(A. G. 117.)

FUGUE DU PREMIER TON.

DIALOGUE POUR LA MAIN GAUCHE ET [LA] MAIN DROITE L'UN[E] APRES L'AUTRE. (*)

The musical score consists of eight staves of music for organ or harpsichord. The top staff is labeled '(All.)' and the bottom staff '(Gd.O.)'. The music is divided into sections by vertical bar lines. Various dynamics are indicated above the notes, such as (tr) for trill, (+) for forte, and (h) for half forte. The key signature changes frequently, indicated by sharp and double sharp symbols. The music is written in common time.

(*) RÉCIT: Trompette et Bourdon de 8.
Gd. ORGUE: Fonds de 8, Récit accouplé.

TRIO. FUGUE A 3. DU PREMIER TON. (*)

(Andante)

(*) RÉCIT: Cor de nuit et Gambe de 8.
G. ORGUE: Fl. harm. de 8, Récit accouplé.

Musical score for piano and voice, page 10, measures 11-16. The score consists of two staves: treble and bass. The vocal part is in soprano clef, and the piano part is in bass clef. The music includes dynamic markings such as f , ff , p , mf , and ff . The vocal part features several melodic lines, some with grace notes and slurs. The piano part provides harmonic support with various chords and rhythmic patterns. French lyrics are provided in parentheses below the vocal line.

(G.d.o.) (RÉCIT.)

(G.d.o.)

(RÉCIT.)

(G.d.o.) (RÉCIT.) (G.d.o.)

(Rit.)

DIMINUTION
POUR LA BASSE DE TIERCE OU TROMPETTE, DU 1^e TON.

(All^e mod^t)

(G^d. Jeux doux.)

(RÉCIT, Trompette.)

(*) RÉ au lieu de Sib dans l'édition originale

RECIT EN DIMINUTION
POUR LE GRAND CORNET ET POUR LE CORNET D'ESCHO.
EN DIALOGUE A 3 PARTIES. DU 1^e TON. (*)

(Andante)

(pos.) Jeu doux.

Cornet.

(Gd.O.)

(pos.)

(tr)

(**) Echo.

(RÉCIT.)

(tr)

Cornet.

(Gd.O.)

(tr)

(PED. ad lib.)

Echo.

(RÉCIT.)

Cornet.

(Gd.O.)

Echo.

(RÉCIT.)

Cornet.

(Gd.O.)

(*) RÉCIT: Bourdon 8, Fl. douce 4, boîte fermée. — POSITIF: Jeux doux de 8.

Gd ORGUE: Flûtes harm. 8, 4. — PÉDALE ad libitum Bourdons de 16 et 8.

(**) Dans l'édition originale les valeurs de cette mesure sont indiquées ainsi: ♩ = Celles de la 15^e mesure comme il suit: ♩ ALEX: G.

Score for orchestra and piano, page 68. The score consists of eight staves of music. The top two staves feature a piano (pianissimo dynamic) and three cornets (cornet, cornet, cornet). The piano part includes dynamics (p, f, ff), articulations (tr., Rall.), and performance instructions (Echo., RÉCIT.). The cornet parts also include dynamics (Gd.O.) and articulations (+). The subsequent staves show the continuation of this pattern, with the piano and cornets alternating between 'Echo.' and 'RÉCIT.' sections. The music is set in common time.

FUGUE A 2. DU PREMIER TON (*)

(Allégro mod^{te})

RECIT A 3 [PARTIES] (**)

(Andante)

(RÉCIT.)

(tr.)

(pos.)

(*) RÉCIT: Trompette et Bourdon de 8.
G. ORGUE: Fonds de 16 et 8, Récit accouplé.

(**) RÉCIT: Hautbois.
POSITIF: Bourdon 8, Flûte douce 4.

70

(*) FA au lieu de SOL dans l'édition originale.

ALEX. G. (A. G. 117.)

POUR TOUCHER A 2.3. OU 4 CLAUIERS SI L'ON VEUT (*)

(All.)

(G.d.) Grand jeu. Positif. Gr. Po. Gr. Po.

Gr. Echo. (RECIT.) Cornet séparé. (boîte ouverte) Po. Gr.

Po. Gr. Po. Gr.

Echo. (RECIT fermé.) Po. Echo. (RECIT.) Po.

Gr. Positif. (x x) Gr. Po.

Echo. (RECIT.) Po. Gr. Po. Gr.

(*) RÉCIT: Flûtes 8,4, boîte fermée.

POSITIF: Fonds de 8.

G^d.ORGUE: Fonds de 8, Pos accouplé.

TIERCE EN TAILLE.

(Andante con moto.)

Jeu doux
(POS. ou G^dO.) (*)

Tierce en taille.

(RÉCIT.)

Pedalle de Flute.

(**) .

(b)

(b)

(b)

(b)

8

8

8

(1)

(tr)

(*) RÉCIT: Bourdon 8, Flûte 4, Basson 8.

POS. ou G^dO: Jeux doux de 8.

PÉDALE: Bourdons de 16 et 8.

A musical score page featuring five staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a bass clef with a sharp sign. The music is divided into measures by vertical bar lines. Various musical markings are present, including dynamic signs like p (piano), f (forte), and tr (trill); articulation marks like dots and dashes; and performance instructions like (tr) and (tr) . Measure 1 consists of four measures of music. Measure 2 starts with a bass note followed by three measures of music. Measure 3 starts with a bass note followed by three measures of music. Measure 4 starts with a bass note followed by three measures of music. Measure 5 starts with a bass note followed by three measures of music.

(*) Ecrit ainsi dans l'édition originale:

Musical score page 75, featuring five staves of music. The staves are arranged vertically, each with a clef, key signature, and time signature. The music consists of various notes, rests, and dynamic markings. The first staff uses a treble clef and common time. The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a treble clef and common time. The fifth staff uses a bass clef and common time.

POUR TOUCHER A 2. 3. ET 4 CHŒURS
SUR AUTANT DE CLAUIERS. (*)

(Moderato.)

Grand orgue.

(tr)

Echo.
(RÉCIT.)

Positif.

Echo.
(RÉCIT.)

Grand Orgue

Echo.
(RÉCIT.)

(boîte ouverte.)
Separé.

Gr.

Echo.
RÉCIT boîte fermée

Gr.

Echo.
(RÉCIT.)

(*) RÉCIT: Flûtes de 8 et 4. (boîte fermée.)

POSITIF: Fonds de 8 et 4.

G. ORGUE: Fonds de 16 8 et 4.

Pos.

Gr.

Separé.
(RÉCIT., boîte ouverte.)

Pos.

Gr.

Echo.
(RÉCIT., boîte fermée.)

Pos.

Separé.
(RÉCIT., boîte ouverte.)

Gr.

Separé.
(RÉCIT.)

Gr.

Pos.

Gr.

Separé.
(RÉCIT.)

Pos.

Gr.

Separé.
(RÉCIT.)

Echo.
(Boîte fermée.) (Rall.)

FUGUE DU 1^{er} TON

POURSUIVIE A LA MANIÈRE ITALIENNE, A 4 PARTIES (*)

(All^e mod^t)

(f G^dO.)

(P.E.D.)

(b)

(*) RÉCIT: Fonds et Anchés 8,4..

G¹ORGUE: Fonds de 8 et 4, Récit accouplé.

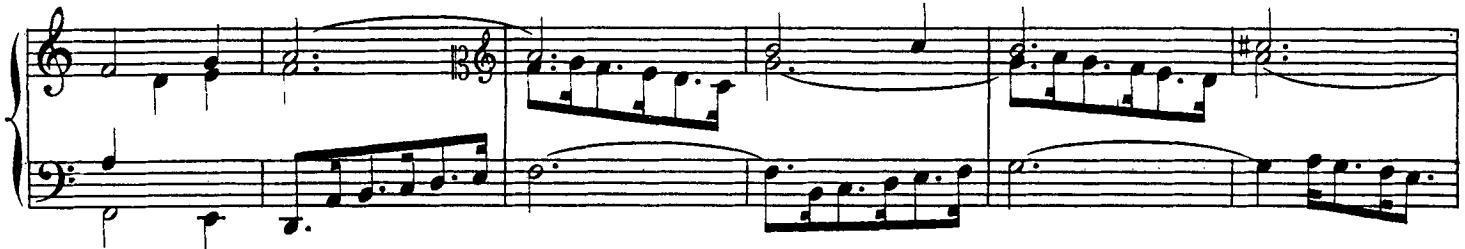
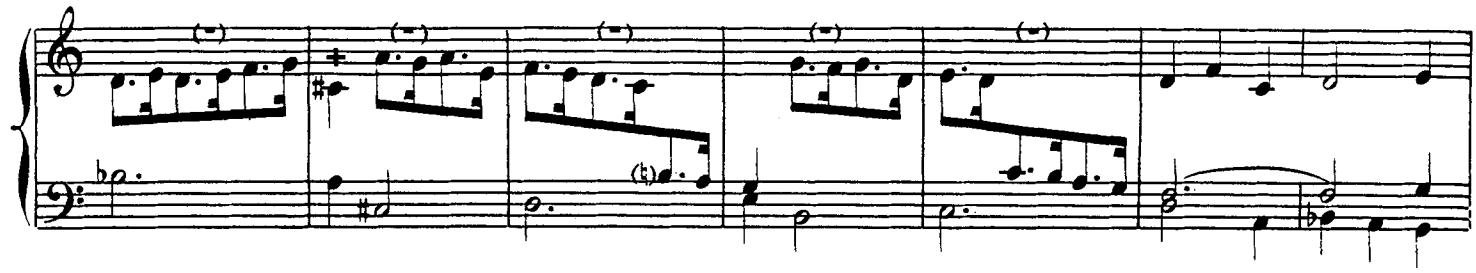
PÉDALE: Fonds de 16, 8 et 4, Tirasse du G^dO.

(A. G. 117.)

A. G. 417.)

LE MÊME SUBJET,
D'UN AUTRE MOUEMENT.

(Allegro.)



(A. G. 117.)

(A. G. 117.)

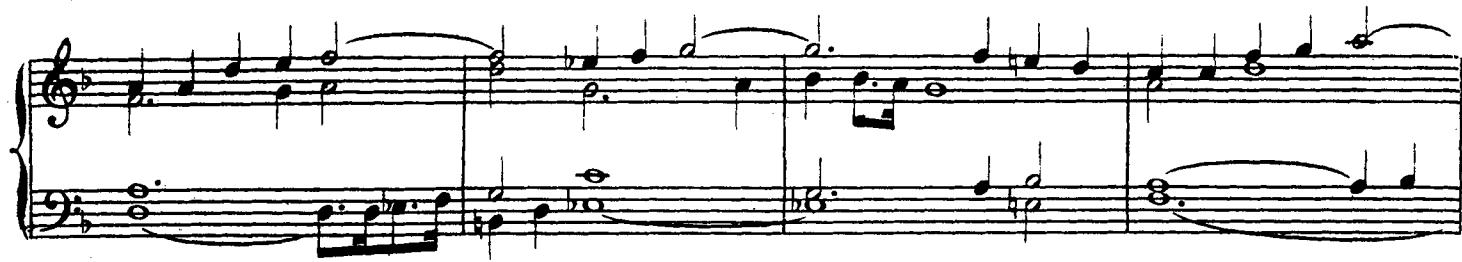
PRELUDE DU 2nd TON, A 4 PARTIES.

4. et 7. ainsi du reste.

(Larghetto.)

(Tous les Fonds.)

(P.E.D.)



FUGUE GRAUE DU 2nd TON.

(Andante maestoso.)

(Gd Chœur.)

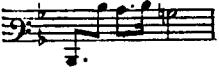
(MAN.)

(PED.)

FUGUE A 2. DU 2^e TON
QU'IL FAUT TOUCHER GAYEMENT.

(Allegro.)

(*) Ecrit ainsi dans l'édition originale:



(tr)

(b)

(Rit.)

PRELUDÉ DU 2^e TON A 4.

(Moderato.)

(Fonds 16, 8, 4.)

(PED.)

FUGUE A 2 PARTIES DU 2^e TON.

(Allegro.)

(Flûtes 8, 4, Doublette.)

(*) LA au lieu de SOL dans l'édition originale. ALEX.G. (A.G. 117.)

The musical score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time. The notation includes various note values, rests, and dynamic markings. Some notes have small '+' signs above them. There are several measure changes and harmonic shifts throughout the piece.

FUGUE A 2 PARTIES DU 2^e TON.

(Allegro.)

(RÉCIT: Fl. 8, 4, Hautbois-Basson 8.)

The musical score for the fugue consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. It features dynamic markings such as 'p' (piano), 'f' (fortissimo), and 'ff' (fortississimo). Measure changes are indicated by vertical bar lines. The first staff begins with a forte dynamic, followed by a piano dynamic, and then a forte dynamic again. The second staff begins with a piano dynamic and then moves to a forte dynamic.

(*) Ecrit ainsi dans l'édition originale:

(1)

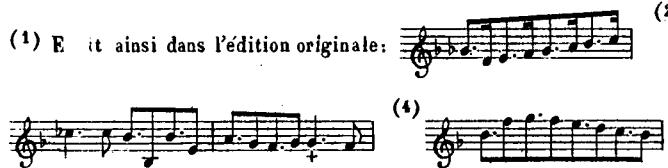
(2)

(tr) (h)

(3) (tr)

(4) (5)

(Rall.)



ALEX. G.

(A. G. 117.)

RECIT POUR VN OU DEUX CORNETS OU AUTRES JEUX⁽¹⁾

(Andantino.)

(RÉCIT.)

(POS.)

(PED.)

(tr)

(2)

(10)

(b)

(5)

(tr)

(4)

(Rall.)

⁽¹⁾ RÉCIT: Trompette harmonique et Bourdon 8.

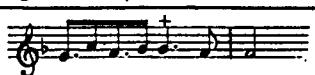
POSITIF ou G⁴. ORGUE: Jeux doux de 8 et 4.

PÉDALE: Jeux doux de 16 et 8, Tirasse du Positif.

⁽²⁾ Noté ainsi dans l'édition originale:



⁽⁴⁾ Ainsi noté dans l'ancienne édition:



PETIT PRÉLUDE DU 2^e TON.

(Moderato.)

(Plein jeu.)

(PED.)

RÉCIT A 3 PARTIES DU 2^e TON POUR LE DESSUS DE CROMORNE OU AUTRE JEU.(**)

(Andantino.) (pos.)

(RÉCIT.)

(MAN.)

(S. PED.) (PED.)

(*) Ecrit ainsi dans l'édition originale:

ALEX.G.

(**) RÉCIT: Jeux de 8 et 4.

POSITIF: Bourdon et Cromorne (ou Clarinette.)

PÉDALE: Bourdons de 16 et 8.

A musical score for piano, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time. The score includes various dynamics such as forte (f), piano (p), and accents. Measure numbers 32, 33, 34, and 35 are indicated above the staves. The notation is dense with notes and rests, typical of a piano sonata movement.

PRELUDE DU 2^e TON A 4.

(Moderato.)

Musical score for three staves. The top staff is in G major, common time, with a dynamic of $\frac{3}{4}$. It features a treble clef and a bass clef. The middle staff is in C major, common time, with a dynamic of $\frac{2}{4}$. The bottom staff is in G major, common time, with a dynamic of $\frac{2}{4}$. The score includes various musical markings such as grace notes, slurs, and dynamics like p , f , and ff . The first measure of each staff begins with a forte dynamic.



FUGUE A 3 PARTIES, DU 2^e TON
POUR LA BASSE DE TIERCE OU [DE] TROMPETTE. (*)

(Allegretto.)

(G^dO.)

(G^dO.)

(tr)

(b) d

(RÉCIT.)

The musical score for the Fugue consists of eight staves of music. The first staff begins with a treble clef and a bass clef below it. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The music includes various note heads, stems, and rests. Some notes are connected by horizontal lines. There are also dynamic markings such as (Allegretto.), (G^dO.), (G^dO.), (tr), (b) d, and (RÉCIT.).

(*) RÉCIT: Trompette et Bourdon de 8. — G^d ORGUE: Fl.harm. et Salicional de 8.

(A. G. 117.)

A page of musical notation for two staves, treble and bass, showing eight measures of music. The music is written in common time. Measure 1: Treble staff has a long note with a fermata, followed by eighth notes. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, four staves. The top two staves are in common time (C), the bottom two in 2/4 time (2/4). The key signature changes frequently, including G major, A major, E major, D major, C major, B major, and A major again. Measures 95-98 are shown.

FUGUE A 3, DU 2^e TON. (*)

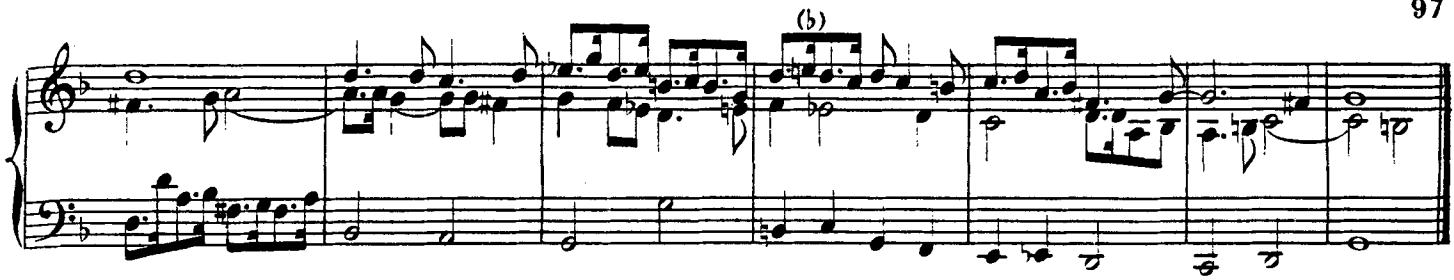
(Andante grazioso.)

(Gd. O.)

Musical score for piano, two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes between G major and A major. Measures 99-102 are shown.

(*) Fl. harm. et Bourdon de 8 à tous les claviers réunis sur le G^d. O.

A musical score consisting of six staves of music. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is divided into six measures. Measure 1: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has eighth-note pairs.



FUGUE A 3 PARTIES
POUR LES MAINS L'VNE APRES L'AUTRE.

(Andante.)

(pos. Cor de nuit de 8 et Fl. douce de 4.)

(MAN.)

(tr.)

(Rit.)

(A. G. 117.)

RECIT EN TAILLE, A 4, DU 2^e TON.

(Andante.)

(MANUALE.)

(G^d.O.) Jeux doux.

(POS.) Cromorne. (ou Clarinette.)
Pedalle de Flute. (Bourd. 16,8.)

(PEDALE.)

A musical score for five staves, page 99. The score consists of five horizontal staves, each with a clef (G, F, or C), a key signature, and a time signature. The music is divided into measures by vertical bar lines. The first staff has a treble clef, a key signature of one sharp, and a common time. The second staff has a treble clef, a key signature of one sharp, and a common time. The third staff has a bass clef, a key signature of one sharp, and a common time. The fourth staff has a bass clef, a key signature of one sharp, and a common time. The fifth staff has a bass clef, a key signature of one sharp, and a common time. There are various musical markings, including slurs, grace notes, and dynamic signs. In the fifth staff, there is a bracket labeled '(Rit.)' indicating a ritardando.

POUR TOUCHER SUR 2, 3 ET 4 CLAUIERS, DU 2^e TON. (*)

(Allegretto.)

Grand Orgue.] +

Positif.

Cornet séparé.
(RÉCIT.)

Pos.

Echo.
(RÉCIT boîte fermée.)

Grand Orgue.]

Echo.
(RÉCIT.)

Pos.

Separé.
(RÉCIT, boîte ouverte.)

Grand Orgue

Echo.
(RÉCIT, boîte fermée.)

Positif.

(z) Grand Orgue (Rall.)

AUTRE PIECE A 2, 3. ET 4 CHOEURS
DU 2^e TON D'UN MOUEMENT PRESTE.(*)

(All^e assai.)

(*) RÉCIT. Flûtes de 8 et 4, boîte fermée.

POSITIF. Fonds de 8 et 4.

G^d ORGUE. Fonds de 16, 8, 4, claviers réunis.

TANTUM ERGO

ECHO A 2 PARTIES AVEC LA BASSE CONTINUE. (*)

RÉALISATION
DE LA BASSE.

Tantum ergo sa - cra - mentum Ve - ne - re - mur cer -

(Andante)
(P)

- nu-i: ve-ne-re-mur cer-nu-i: Et antiqum do cu-

- mur cer - nu-i: ve-ne-re-mur cer - nu-i: Et antiqum

- men - tum No - vo ce - dat ri - tu-i: no - vo ce - dat

- do - cu - men - tum No - vo ce - dat ri - tu-i: no - vo

ri - tu_i:
ce - dat ri - tu_i

Prae - stet fi _ des
Prae - stet fi _ des

sup - ple - men - tum
sup - ple -

- stet fi - des sup - ple - men_tum sup - ple_men - tum Sen - su_ um de - fe - ctu -
- men - tum Prae - stet fi - - des sup - ple - men_tum sup - ple_men - tum sen - su -

i: Sen_su - um sen_su - um de - fe - ctu - i. Sen - su_um sen -
- um de - fe - ctu - i Sen_su - um sen_su - um de - fe - ctu - i Sen -

- su_um de - fe - ctu_i. Sen - su - um de - - fe - ctu - i.
- su_um sen - su_um de - fe - ctu_i. Sen - su - um de - fe - ctu - i.

PANGE LINGUA A 3 PARTIES^(*)

(Andante con moto.) (Gd.O.) (tr) (tr) (tr)

(ped.)

(*) RÉCIT: Basson et Flûte de 8.

Gd'ORGUE: Flûte harmonique de 8.

PÉDALE: Bourdons de 16 et 8, Tirasse du Récit.

(A. G. 117.)

A 4 PARTIES. (*)

(*) RÉCIT: Fonds de 8 et Trompette.

G^d. ORGUE : Moutre, Bourdon, Fl. Salicional de 8, Récit accouplé.PÉDALE: Fonds de 16 et 8, Tirasse du G^d. O.

(A. G. 117.)

(**) MI au lieu de RÉ dans l'édition originale.

Four staves of musical notation for organ, showing measures 107 through 110. The music consists of two manuals and a pedal, with various note heads, stems, and rests.

FUGUE SUR PANGE LINGUA, A 4 PARTIES
OU LES FUGUES DES VERS SONT POURSUIVIES.

(Allég mod^{to})

(Fonds 8, 4, Pl. jeu.)

(PED. 16, 8, Tirasse.)

(A. G. 117.)

(S.PED.) (PED.)

(S.PED.)

(PED.) (S.PED.)

(PED.)

(S.PED.)

(aj. Bourdon 16.) (PED.) (A. G. 117.)

Livre de Musique

POVR L' ORGVE

PAR

NICOLAS GIGAVLT

Organiste du Saint-Esprit

et des Eglises Saint Nicolas et Saint Martin des Champs à Paris

1625 (?) — 1707 (?)

(Volume 2)

Archives des Maîtres de l'Orgue (Guilmant 1897-1910)

PRELUDÉ DU 3^e ET 4^e TONS.

(Moderato.)

(Grand chœur.)

(PED.)

(A. G. 117.)

PETIT PRÉLUDE DU 3^e ET 4^e TON.

(André sost^{to})

(Tous les fonds.)

(PED.)

(Rall.)

PRÉLUDE DU 3^e ET 4^e TON.

(André sost^{to})

(Tous les fonds.)

(PED.)

Variante par ALEX. G.

Fin pour le 4^e ton.

(s.PED.)

(A. G. 117.)

FUGUE DU 3^e TON A 4 PARTIES.

(And^{te} quasi adagio.)

(Gambe et Bourdon de 8.)

(MAN.)

Variante par ALEX. G.

(PED. 16, 8.)

(A. G. 117.)



FUGUE A 2. DU 3^e. ET 4^e. TON.

(And^{no} quasi all^{to})

(*)

(**) (Rit.)

(*)

(**) (w)

(tr)

(tr)

(*) Bourdons de 16 et 8, Salicional de 8, Flûtes de 8 et de 4 P.

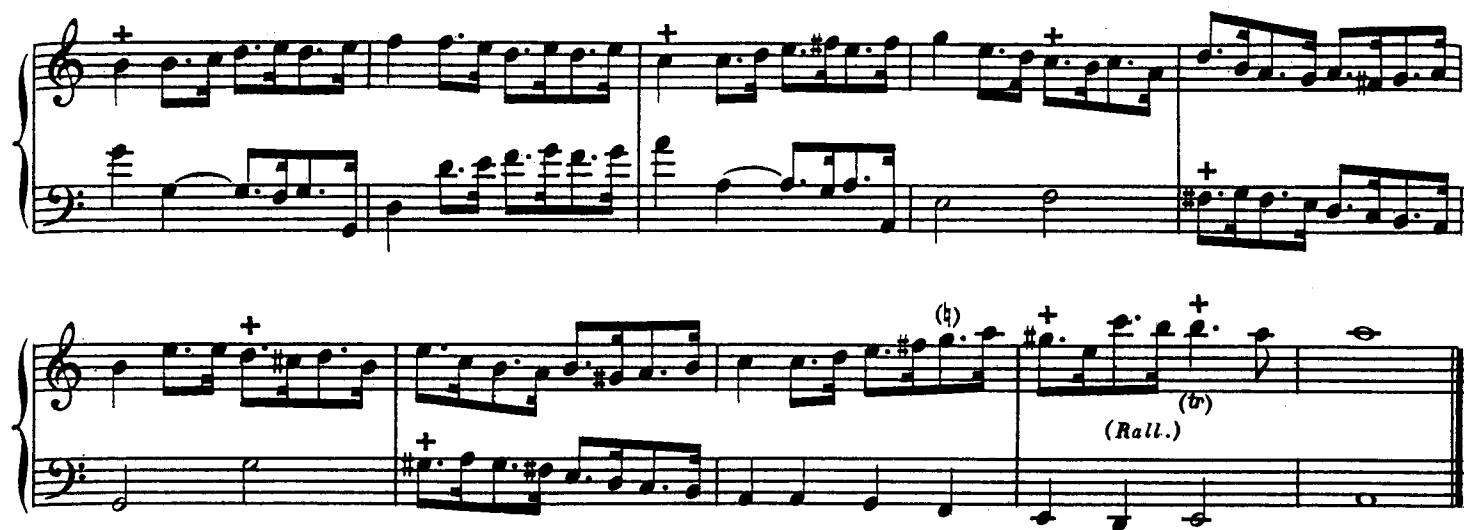
(**) Ces gammes sont indiquées en quadruples croches dans l'édition originale. ALEX.G.

A musical score for piano and trumpet. The score consists of six staves of music. The top two staves are for the piano (treble and bass clef), followed by four staves for the trumpet (B-flat clef). Measure numbers 113 through 120 are indicated above the staves. Various dynamics and performance instructions are included, such as (tr) for trumpet dynamic, (rit.) for a ritardando, and (b) for a key signature of one flat.

FUGUE DU 3^e. ET 4^e. TON A 2 PARTIES.

The fugue section begins with a piano introduction in common time, marked (All mod^{to}). The piano part features eighth-note chords. The trumpet enters in measures 119 and 120, playing eighth-note patterns. The piano accompaniment consists of sustained notes and eighth-note chords. The fugue concludes with a piano coda.

A page of sheet music for piano, consisting of eight staves. The music is in common time. The top two staves are treble clef, and the bottom two are bass clef. The notation includes various note heads, stems, and rests. There are several sharp signs placed above specific notes in the upper staves. Measure numbers are present at the beginning of each staff. The first measure starts with a whole note followed by a half note. The second measure starts with a half note followed by a whole note. The third measure starts with a half note followed by a whole note. The fourth measure starts with a half note followed by a whole note. The fifth measure starts with a half note followed by a whole note. The sixth measure starts with a half note followed by a whole note. The seventh measure starts with a half note followed by a whole note. The eighth measure starts with a half note followed by a whole note.



FUGUE A 2 PARTIES DU 3^e. ET 4^e. TON.

Preste et viste. (*)

(*) RÉCIT Trompette et Fonds de 8.

G^d. ORGUE: Fonds de 16, 8 et 4 P. Claviers réunis.

Piano sheet music consisting of six staves of music. The music is in common time and includes various dynamics such as +, (tr), and (b). The keys change frequently, indicated by key signatures like F major, G major, and C major.

The first staff shows a treble clef and a bass clef below it. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The sixth staff shows a bass clef.

Dynamics and performance instructions include:

- Staff 1: +, +, +
- Staff 2: (tr)
- Staff 3: (tr)
- Staff 4: (tr)
- Staff 5: (tr)
- Staff 6: (tr)

Key signatures and sharps/flats:

- Staff 1: F major (no sharps or flats)
- Staff 2: G major (one sharp)
- Staff 3: C major (no sharps or flats)
- Staff 4: C major (no sharps or flats)
- Staff 5: G major (one sharp)
- Staff 6: C major (no sharps or flats)

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 117 begins with a sixteenth-note pattern in the treble staff, followed by a eighth-note in the bass staff. Measure 118 starts with a eighth-note in the treble staff, followed by a sixteenth-note pattern in the bass staff. Various dynamics and performance instructions are included, such as '(b)', 'O', and '(Rall.)'.

DESSUS DE CROMORNE OU AUTRE JEU.

A 3 PARTIES DU 3^e. ET 4^e. TON.

(Andante.)

Cromorne. (tr)

deu doux.

(tr) (tr) (tr) (tr)

(PED. 16, 8.)

FUGUE A 3 PARTIES DU 3^e. ET 4^e. TON.

(Allegretto.)

(Fonds 16, 8, 4.)



FUGUE A 2 DU 3^e ET 4^e.TON.

(Allegro non troppo.)

(Trompette.)

120

4 staves, 6 measures. Common time (C) for the first two staves, 6/8 time (G) for the last two staves.

FUGUE.

DIALOGUE POUR LES MAINS L'UNE APRÈS L'AUTRE, DU 3^e ET 4^e. TON A 3.

(Allegretto.)

2 staves, 6 measures. 3/8 time (G) for the first staff, 6/8 time (G) for the second staff.

(*) Les valeurs de cette mesure sont indiquées ainsi dans l'édition originale :

(A. G. 117.)

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each starting with a dotted half note. Various dynamics like forte (f), piano (p), and sforzando (sf) are indicated. Measure 8 concludes with a double bar line and repeat dots, suggesting a return to a previous section.

FUGUE DU 3^e ET 4^e TON
POUR LA BASSE DE TIERCE OU [DE] TROMPETTE, A 3 PARTIES.

(Andante con moto.)

(Jeux doux.)

Tiercee(ou Tromp.)

TIERCE EN TAILLE DU 3^e ET 4^e TON A 4 PARTIES.

(Andante.)

(pos.) Jeu doux.

Tierce en taille.

(Gd.O.)

Pedalles de Flute de 8 pieds.

(*) RÉCIT: Basson de 8. (Boîte fermée.)

POSITIF: Jeux doux de 8 P.

G^d ORGUE: Montre et Fl. harm. de 8, Récit accouplé.

PÉDALE: Soubasse de 16 et Flûte de 8 P.

A. G. 117.

Musical score for three voices (Soprano, Alto, Bass) across five staves:

- Staff 1 (Soprano):** Starts with a bass note (B4). Then soprano entries with dynamic markings: '+' at measure 127, '(tr)' at measure 128, '+' at measure 129, and another '+' at measure 130.
- Staff 2 (Alto):** Soprano entries with dynamic markings: '+' at measure 127, '(tr)' at measure 128, '+' at measure 129, and another '+' at measure 130.
- Staff 3 (Bass):** Starts with a bass note (B4). Then soprano entries with dynamic markings: '+' at measure 127, '(tr)' at measure 128, '+' at measure 129, and another '+' at measure 130.
- Staff 4 (Soprano):** Soprano entries with dynamic markings: '+' at measure 127, '(tr)' at measure 128, '+' at measure 129, and another '+' at measure 130.
- Staff 5 (Alto):** Soprano entries with dynamic markings: '+' at measure 127, '(tr)' at measure 128, '+' at measure 129, and another '+' at measure 130.
- Staff 6 (Bass):** Starts with a bass note (B4). Then soprano entries with dynamic markings: '+' at measure 127, '(tr)' at measure 128, '+' at measure 129, and another '+' at measure 130.

[DIALOGUE] A 2.3 ET 4 CHŒURS DU 3^e ET 4^e TON.

(Andante.)

Cornet séparé.
(RÉCIT ouvert.)

Echo.
(ferme.)

Séparé.
(ouvert.)

Echo.
(ferme.)

(Gd. O.) Grand jeu.

Echo.
(RÉCIT fermé.)

Positif.

Grand [Orgue]

Echo.
(RÉCIT.)

Pos.

Echo.
(RÉCIT.)

Gr.

Sepa.
(RÉCIT ouvert.)

Gr.

Sep. (RÉCIT.)

Echo.
(RÉCIT fermé.)

Gr.

Pos.

128

Gr.

Echo.
(RECIT.)

Gr.

Echo.
(RECIT.)

Pos.

Grand.

[DIALOGUE] A 2. 3 ET 4 CHŒURS DU 3^e ET 4^e TON. (*)

(And^{te} maestoso.)

Positif.

(tr)

Grand orgue.

Pos.

(*) Grand chœur.

Gr.

Pos.

Echo.
(RÉCIT fermé.)

Cornet séparé.
(ouvert.)

Gr.

Sep.

Echo.
(RECIT.) (fermé.)

(*)

Pos.

Gr.

Sep.
(RÉCIT ouvert.)

Echo.
(fermé.)

Gr. (*)

Sep.
(RÉCIT ouvert.)

Echo.
(fermé.)

(*)

Pos.

Gr.

Pos.

Gr.

Gr. (sic.)
(POS.)

Gr.

(*) Dans l'édition originale, il manque une clé de FA pour ces deux accords. ALEX.G. (A.G. 117.)

VENI CREATOR SPIRITUS, A 4 PARTIES.

(All' maestoso.)

(Grand chœur.)

(PED*)

(*) Cette partie de pédale est ajoutée. ALEX. G.



CAPRICE DU 5^e TON & (*)

(Moderato.)

(Jeux doux de 8 et 4, Nasard de 2 P. $\frac{2}{3}$)

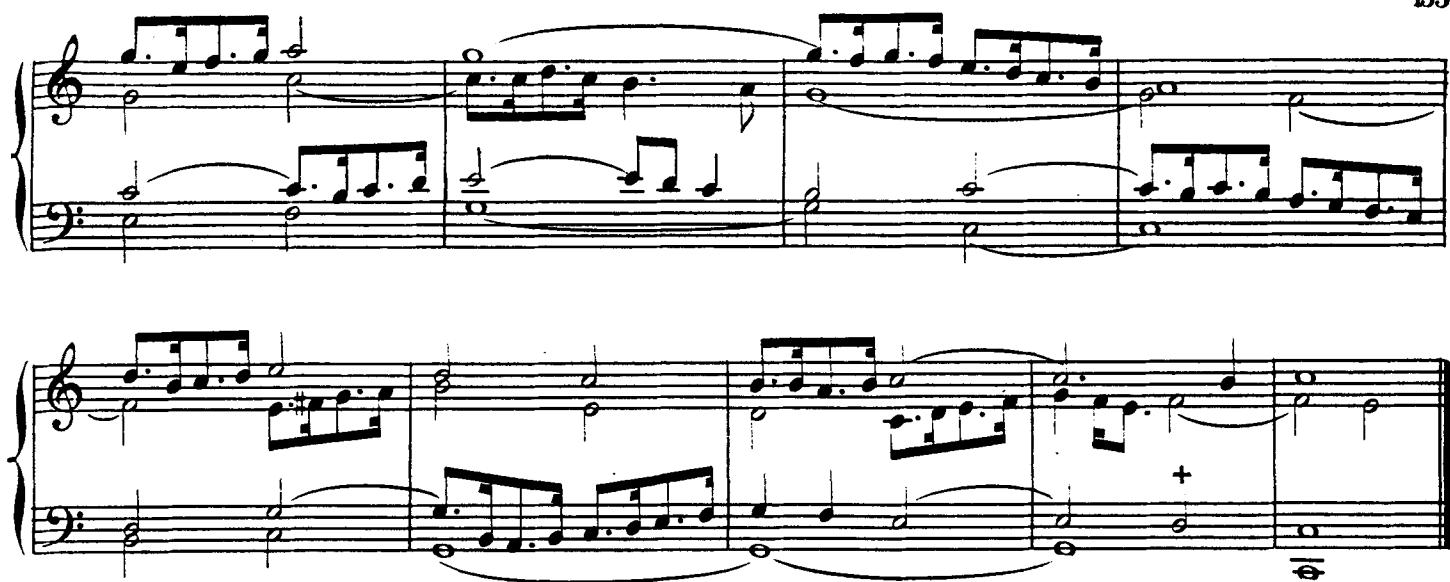
(*) Dans l'édition originale, ce Caprice est noté ainsi qu'il suit: ALEX. G.

(A. G. 117.)

PRELUDE DU 5^e TON, A 4 PARTIES.

(Moderato.)
Positif si l'on veut.

The musical score consists of six staves of organ music. The top two staves are for the 'Grand chœur' (Great Choir), the third staff is for the 'Grand orgue' (Great Organ), and the bottom three staves are for the 'PED.' (Pedal). The music is in common time, with various dynamics and articulations indicated throughout the score.



FUGUE GRAUE A 4 PARTIES DU 5^e TON.

(Larghetto.)

(f Fonds et Anchés.)

(PED.)

B2

Six staves of musical notation for a four-part fugue. The notation includes various dynamics such as forte (f), piano (p), and sforzando (sf). The piece is labeled "A.G. 117." at the bottom.

A musical score for piano, consisting of six staves of music. The top two staves are treble clef, and the bottom four are bass clef. The music is in common time. The score includes various dynamics like forte, piano, and sforzando, and articulations like accents and slurs. Measure numbers are present above the music. The first staff has a dynamic marking '(PED.)' below it. The third staff has a dynamic marking '(PED.)' below it. The sixth staff has a dynamic marking '(A. G. 117.)' below it.



FUGUE A 2. DU 5^e TON ET PEUT SERUIR AU 8^e.

(Andante con moto.)

(Flûtes 8, 4.)

(*) Ces gammes sont marquées en doubles croches dans l'édition originale. ALEX. G. (A. G. 117.)

PRELUDE DU 5e ET 8e TON A 4.



FUGUE A 2. DU 5e TON,
QUI PEUT SERVIR DU 8e TON AUSSI.

(Allegretto.)



FUGUE A 3 PARTIES DU 5^e ET 8^e TON.

(Andante.)

(Fonds.)

The musical score consists of eight staves of music for two voices (soprano and alto) and piano. The piano part is indicated by a treble clef and bass clef in parentheses. The music is in common time. The notation includes various note heads, stems, and rests, with some markings like 'd.', 'g:', and 'p.'. The vocal parts are mostly in soprano range, with some alto entries.

(*) Noté ainsi dans l'édition originale : 

FUGUE A 3. DU 5^e ET 8^e TON

POUR LA VOIX HUMAINE AVEC LE POUCE DE LA MAIN DROITE SUR LE JEU DOUX.

(And^{te} con moto.)

(Jeu doux.)

Voix humaine.

(ped.)

Three staves of musical notation for bass trumpet or third trumpet. The notation consists of treble and bass clef staves, with various note heads, stems, and rests. Measure numbers 18, 19, and 20 are indicated above the staves. A dynamic marking '+', a fermata, and a grace note are also present.

FUGUE A 3.

POUR LA BASSE DE TROMPETTE OU DE TIERCE.

(Allegro.)

(G. 0. Jeux doux.)

The score consists of four staves of musical notation for bass trumpet or third trumpet. The first two staves are in common time (indicated by '8') and the last two are in triple time (indicated by '(3)'). The notation includes various note heads, stems, and rests. Measure numbers 1 through 10 are indicated above the staves. A dynamic marking '+', a fermata, and a grace note are also present.

(Trompette du Récit.)

(*) Dans l'édition originale, toutes les gammes contenues dans cette pièce sont indiquées avec les valeurs suivantes:

(A . G . 117 .)



ALEX.G.

RECIT A 3. DU 5^e [TON] &

Lentement.

Cromorne ou autre jeu.

(Jeux doux.)

ESCHO A 3 PARTIES

LISEZ L'INSTRUCTION DU LIURE.

Grand Cornet ou Cornet séparé.
(G^d O.)

(1) RÉCIT: Flûtes de 8 et 4 P. Boîte fermée. (Jouer sur le Récit ce qui est indiqué pour l'Echo.)
POSITIF: Bourdon de 8.

G^d ORGUE: Flûtes de 8 et de 4 P.

(2) Une croche au lieu d'une noire dans l'édition originale.

(3) A partir de cette mesure jusqu'à la fin de cette pièce, dans l'édition originale, les indications de claviers sont toutes marquées avec un G. (Grand Orgue). Je pense que c'est une erreur du graveur, et que dans la pensée de l'auteur, ces phrases doivent être exécutées alternativement sur le clavier du G^dOrgue et celui d'Echo.

(4) Ce RÉ est une double croche dans l'édition originale. ALEX.G.

The musical score is divided into two systems of three staves each. The top system begins with a treble clef, followed by a bass clef, and another treble clef. The bottom system begins with a bass clef, followed by a bass clef, and another bass clef. The score features various musical markings: 'G.' and 'Es.' above the staves, '+' signs indicating specific notes or chords, measure numbers '(1)' through '(6)' placed above the staves, circled '8' and circled '3' below the staves, and dynamic markings like 'p' (piano) and 'f' (forte). The notation includes eighth and sixteenth note patterns, as well as sustained notes.

(1) Ecrit ainsi dans l'édition originale :

(2) Ecrit ainsi dans l'édition originale :

(3) En quadruples croches dans l'édition originale.

(4) Ecrit ainsi dans l'édition originale :

ALEX. G.

PRELUDE DU 5^e TON.

(Andante.)

CROMORNE EN TAILLE DU 5^e TON &c.

(Andante.)

(*) Ecrit ainsi dans l'édition originale:



(pos.) Cromorne.

(tr.)

(A. G. 417.)

Musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of five systems of music, each starting with measure 148. The key signature changes throughout the piece.

- System 1:** Key signature: G major. Measures 148-153. Soprano has eighth-note patterns. Alto has sixteenth-note patterns. Bass has eighth-note patterns.
- System 2:** Key signature: F# major. Measures 148-153. Soprano has eighth-note patterns. Alto has sixteenth-note patterns. Bass has eighth-note patterns.
- System 3:** Key signature: C major. Measures 148-153. Soprano has eighth-note patterns. Alto has sixteenth-note patterns. Bass has eighth-note patterns.
- System 4:** Key signature: G major. Measures 148-153. Soprano has eighth-note patterns. Alto has sixteenth-note patterns. Bass has eighth-note patterns.
- System 5:** Key signature: D major. Measures 148-153. Soprano has eighth-note patterns. Alto has sixteenth-note patterns. Bass has eighth-note patterns.

[DIALOGUE]

A 2,3 ET 4 CHŒURS SI L'ON VEUT, DU 5^e ET 8^e TON. (*)

(Allegro.)

Positif.

Grand orgue.

Separe.
(RECIT ouvert.)

Gr.

Escho.
(RECIT ferme.)

Gr.

Es.
(RECIT.)

Gr.

Pos.

a.

Sep.
(RECIT ouvert.)

Es.
(ferme.)

(*) Grand chœur.

Gr.

Es.
(RECIT.)

Pos.

Gr.

Es.
(RECIT.)

Pos.

Gr.

Pos.

(RECIT.) Es.

Gr.

Pos.

Gr.

Pos.

Gr.

(RECIT.) Es.

Gr.

(Rall.)

(*) Ecrit ainsi dans l'édition originale :

[DIALOGUE]

A 2, 3 ET 4 CHŒURS, DU 5^e ET 8^e TON (*)(All^e mod^{to})

The musical score consists of six staves of music for organ. The first staff (treble clef) is labeled "Grand orgue." and "(PED.)". The second staff (bass clef) is labeled "Positif." and "(S.PED.)". The third staff (treble clef) is labeled "Escho." and "(RÉCIT fermé.)". The fourth staff (bass clef) contains labels "Gr.", "Pos.", "Sep.", "Gr.", and "Es. (RÉCIT.)". The fifth staff (treble clef) contains labels "Gr.", "(Pos.)", "Sep. (RÉCIT ouvert.)", "Gr.", "Es. (RÉCIT fermé.)", and "Pos.". The sixth staff (bass clef) contains labels "Gr.", "Pos.", "Gr.", "Es. (RÉCIT.)", and "Sep. (ouvert.)". The score is in common time and includes various dynamic markings like +, (tr), and (x).

(*) Grand chœur.

The musical score consists of six staves of organ music. The registrations are indicated by text labels placed above or below the staves:

- Staff 1: Es. (fermé.)
- Staff 1: Sep. (ouvert.)
- Staff 1: Grand.
- Staff 1: (PED.)
- Staff 2: Pos.
- Staff 2: (S. PED.)
- Staff 2: Es. (RÉCIT fermé)
- Staff 3: Sep. (ouvert.)
- Staff 3: Es. (fermé.)
- Staff 4: Gr.
- Staff 4: Es. (RÉCIT.)
- Staff 4: Gr.
- Staff 4: Es. (RÉCIT.)
- Staff 4: Pos.
- Staff 5: Sep. (RÉCIT ouvert.)
- Staff 5: Pos.
- Staff 5: Es. (RÉCIT fermé.)
- Staff 5: Gr.
- Staff 6: (PED.)

(*) Ecrit ainsi dans l'édition originale:



PETITE FUGUE SUR VENI CREATOR, A 4 PARTIES.

(Moderato.)

(Fonds.)

(S. PED.) (PED.)

PETITE FUGUE A 2.DU MÊME.

(*) (Moderato.)

(Fonds.)

(+)

(B)

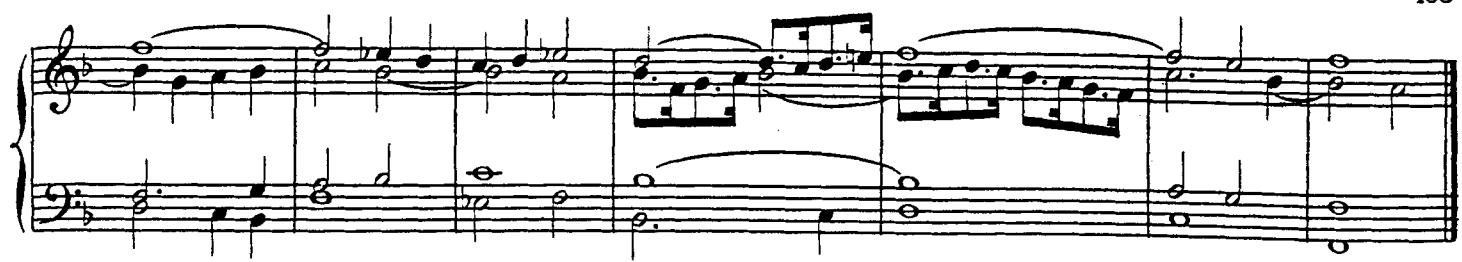
(*) Dans l'édition originale, cette clé est indiquée sur la 2^e ligne. ALEX. G. (A. G. 117.)

PRÉLUDE DU 6^e TON ET 5^e.(All^e mod^to e maestoso.)(G^d Ch.) Positif si l'on veut.

(S. PED.)

Grand orgue.

(PED.)



PRELUDE DU 6^e TON A 4 PARTIES.

(Moderato.)

(G^d. Chœur.)

(PED.)

FUGUE A 2 PARTIES DU 6^e TON.

(Allegretto.)

(Bourdon de 16 et Salicional de 8.)

(tr)

(Rall.)

FUGUE A 2 DU 6^e TON.(All^e mod^{to})

(Bourdon de 16, Salicional 8,
Flûte douce 4.)

(*)

(tr)

(tr)

(*) Gravé ainsi dans l'édition originale :

FUGUE A 2 DU 6^e TON.

(Andante.)

(Jeux doux de 8 et 4, Nasard 2 $\frac{2}{3}$.)

(*) Dans l'édition originale toutes ces gammes sont écrites en quadruples croches.

(A. G. 117.)



FUGUE A 2 DU 6^e TON.

(Allegretto.)



Musical score for piano, four staves, measures 160-177. The score consists of four staves (treble and bass) with various dynamics and performance instructions. Measures 160-163 show a rhythmic pattern of eighth and sixteenth notes. Measures 164-167 feature sixteenth-note patterns with dynamic markings like (tr) and +. Measures 168-171 continue the sixteenth-note patterns. Measures 172-175 show eighth-note patterns with dynamic markings. Measures 176-177 conclude the section.

FUGUE DU 6^e TON A 4.

(Andante sostenuto.)

Musical score for piano, two staves, measures 178-185. The score shows two voices: (Fonds.) in treble and (MAN.) in bass. The music is in common time (indicated by '3'). The (Fonds.) part has a sustained note on the first beat. The (MAN.) part enters on the second beat with eighth-note chords. The (Fonds.) part continues with eighth-note chords. The (MAN.) part has a sustained note on the third beat.

Musical score for piano, two staves, measures 186-193. The score shows two voices: (MAN.) in treble and (PED.) in bass. The (MAN.) part has a sustained note on the first beat. The (PED.) part enters on the second beat with eighth-note chords. The (MAN.) part continues with eighth-note chords. The (PED.) part has a sustained note on the third beat.

(A. G. 117.)

FUGUE A 3 DU 6^e TON.

(And^{te} maestoso.)

(G^d Chœur.)

(MAN.)

(A. G. 117.)

(*) Ces deux gammes sont en quadruples croches dans l'édition originale.

PRÉLUDE DU 6^e TON A 4.

(Moderato.)

(Pl. jeu ou G. Ch.)

(PED.)

RECIT A 3 PARTIES DU 6^e TON.

DESSUS DE CROMORNE OU AUTRE JEU.

(Andante con moto.) (Cromorne ou Hautbois.)

(Deux doux de 8 P.)

(PED.)

(A. G. 117.)

FUGUE A 3. DU 6^e TON

POUR LA BASSE [DE] TROMPETTE OU AUTRE JEU.

(Allegretto.)

(G^d 0. Jeux doux.)

(RÉCIT, Trompette.)

The musical score consists of six staves of piano music. The top two staves are treble clef, and the bottom four are bass clef. Measure 1 starts with a treble note followed by a bass note. Measure 2 begins with a bass eighth-note pattern. Measure 3 features a treble eighth-note pattern. Measure 4 starts with a bass eighth-note pattern. Measure 5 begins with a treble eighth-note pattern. Measure 6 starts with a bass eighth-note pattern. Measure 7 begins with a treble eighth-note pattern.

(*) Noté en quadruples croches dans l'édition originale. ALEX.G. (A. G. 117.)

FUGUE A 3 DU 6^e TON(6)

DIALOGUE POUR TOUCHER LES DEUX MAINS L'UN[CE] APRES L'AUTRE.(*)

(All. Mod^{to})

(*) RÉCIT: Trompette.

G^d ORGUE: Fonds de 16 et 8, Claviers réunis.

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The piano part is indicated by a brace and includes both treble and bass clef staves. The music is written in common time. Various dynamics are marked throughout the score, including '+' and '(tr)'.

(*) Noté ainsi dans l'édition originale:



ALEX. G.

(A. G. 117.)

TIERCE EN TAILLE A 4 PARTIES, DU 6^e TON. (*)

(Un poco Adagio.)

(RÉCIT.) Jeu doux.

(POS.) Tierce en taille.
Pedalle de Flutte.

(*) RÉCIT: Flûte de 8 P.

POSITIF: Bourdon de 8. Fl. douce de 4, Nasard de 2 P. $\frac{2}{3}$

PÉDALE: Bourdons de 16 et 8 P.

Musical score for three voices (Soprano, Alto, Bass) across five staves. The score is numbered 117 through 121. The notation includes various note heads, stems, and bar lines. Measure numbers 117 through 121 are indicated above the staves. The music consists of continuous melodic lines with some harmonic changes indicated by key signatures.

(tr)

(*)

(tr)

(tr)

(Rit.)

(b)

(b)

[DIALOGUE A 2. 3. ET 4 CHŒURS, DU 6^e TON. (*)

(All^e mod^{to})

Positif.

Echo.
(Boîte fermée.)

Grand Corgue.

Es.
(RÉCIT.)

(PED.)

Grand.

(S. PED.)

Pos.

Gr.

(*) Grand chœur. (Récit fermé.)

[DIALOGUE] A 2.3. ET 4 CHŒURS, DU 6^e TON. (*)
(Andante)

A musical score for organ, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 11 starts with a dynamic of Forte . The first measure is divided into two sections by a brace: the left section is labeled "Positif. (Gd O.)" and the right section "Cornet séparé. (RÉCIT.)". The second measure begins with a dynamic of Mezzo-forte , with the label "(PED.)" below the first section and "(S.PED.)" below the second. The third measure continues with dynamics of Mezzo-forte and Forte , with labels "Escho. (POS.)" and "Gr.org." respectively. The score concludes with a dynamic of Forte .

(*) Récir: Trompette, Flûtes de 8 et 4, (Boîte fermée.)

POSITIF: Jeux doux de 8 et 4.

G^dORGUE: Fonds de 16, 8 et 4 P. Claviers réunis.

PÉDALE: Fonds de 16 et 8, Tirasse du G.^d. O.

Gr.

(PED.)

Es.
(POS.)

(S.PED.)

Gr.

(PED.)

Es.
(POS.)

(S.PED.)

Sep.
(RÉCIT.)

Es.
(POS.)

Sep.
(RÉCIT.)

Gr.

(PED.)

Es.
(POS.)

(tr)

Pos.
(Gd.)

(PED.)

Sep.
(RÉCIT.)

Gr.

(S.PED.)

(*)

Pos.
(RÉCIT.)

(PED.)

(S.PED.)

Gr.

(PED.)

Pos.
(RÉCIT.)

(S.PED.)

Grand.

(PED.)

(A. G. 117.)

(Rall.)

PRELUDE DU 8e TON ET 6e PAR

SI L'ON VEUT.

(Andet sostto)

(Fonds.)

(PED.)



PRELUDE GRAVE A 4 PARTIES,
DU 8^e TON ET 6^e SI ON VEUT PAR \natural (*)

(Adagio.)

(*) Fonds du G^d. O. et du Positif avec les jeux d'Anches du Récit, claviers réunis.
PÉDALE, Fonds et Tirasse.



FUGUE A 4 PARTIES DU 8^e ET 6^e TON.

(All^e. mod^{to})

The musical score for the fugue consists of four staves. The first two staves are grouped by a brace and labeled "Grand choeur." The third staff is labeled "(MAN.)". The fourth staff is labeled "(PED.)". The notation includes various note values, rests, and dynamic markings like "+" and "x".

FUGUE A 2 DU 8^e ET 6^e TON.

(Allegretto.)

(Fonds de 16 et 8.)

FUGUE A 2 DU 8^e ET 6^e TON PAR $\frac{1}{2}$.

(Andante.)

(Bourdon de 16 et toutes les Flûtes de 8 P.)

(*)

(*) Ecrit ainsi dans l'édition originale :



ALEX. G.

(A. G. 117.)

Musical score for organ, three staves in G major. The top two staves are treble clef, and the bottom staff is bass clef. Measures 182-185 show complex sixteenth-note patterns with various dynamics and articulations.

FUGUE A 2 PARTIES DU 8^e ET 6^e TON.

(And^{te} maestoso.)

Musical score for organ, three staves in G major, fugue section. The top two staves are treble clef, and the bottom staff is bass clef. The score includes dynamic markings like +, (b), and tr. The text "(Bourdon et Quintaton de 16, Flûtes de 8, Flûte douce de 4 et Nasard de 2 P. 2.)" is present in the middle staff.



PETIT PRELUDE DU 8^e ET 6^e TON.

(Moderato.)



FUGUE A 3, DU 8^e ET 6^e TON.

(Andante con moto.)



Three staves of musical notation for organ, showing three voices (Hautbois de 8', Bourdon de 8', Fl. douce de 4') in G major (two sharps) and common time.

RECIT A 3 PARTIES DU 8^e ET 6^e TON.^(*)

(Andante.)
(RÉCIT.)

Three staves of musical notation for organ, showing three voices (Hautbois de 8', Bourdon de 8', Fl. douce de 4') in G major (two sharps) and common time. The notation includes dynamic markings (e.g., +, tr, b), articulation marks, and sustained notes.

(*) RÉCIT: Hautbois de 8.
POSITIF: Bourdon de 8. Fl. douce de 4.
Gd ORGUE: Fl.harm. de 8,
PÉDALE: Bourdons de 16 et 8.

(G.d.)

(tr)

(s. PED.)

(tr)

(PED.)

(RÉCIT.)

(tr)

(tr)

(Rall.)

(A. G. 117.)

FUGUE A 3. DIALOGUE POUR LES DEUX MAINS
L'UNE APRÈS L'AUTRE, DU 8^e ET 6^e TON PAR^h.

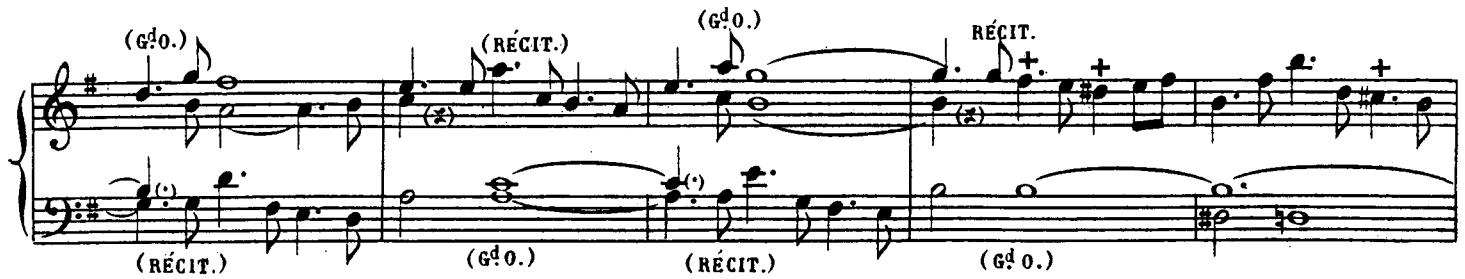
d'un mouvement gay. (*)



(RÉCIT.)



(RÉCIT.)



(*) RÉCIT: Hautbois-Basson et Bourdon de 8.

Gd. ORGUE: Flûte harm. de 8.

Musical score for piano duet, page 10, measures 101-116. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is G major (one sharp). Measure 101 starts with a forte dynamic. Measure 102 begins with a piano dynamic. Measure 103 starts with a forte dynamic. Measure 104 begins with a piano dynamic. Measure 105 starts with a forte dynamic. Measure 106 begins with a piano dynamic. Measure 107 starts with a forte dynamic. Measure 108 begins with a piano dynamic. Measure 109 starts with a forte dynamic. Measure 110 begins with a piano dynamic. Measure 111 starts with a forte dynamic. Measure 112 begins with a piano dynamic. Measure 113 starts with a forte dynamic. Measure 114 begins with a piano dynamic. Measure 115 starts with a forte dynamic. Measure 116 begins with a piano dynamic.

FUGUE A 3. DU 8^e ET 6^e TON PAR $\frac{5}{4}$. (*)

(Allegretto.)

(*) RÉCIT: Trompette, Bourdon de 8, Flûte de 4.

Gd. ORGUE: Deux doux de 8 et Flûte de 4.

A page of sheet music for piano, featuring eight staves of musical notation. The music is in common time and consists of two systems. The top system begins with a treble clef, a key signature of one sharp (F#), and a bass clef, a key signature of one sharp (F#). The bottom system begins with a treble clef, a key signature of one sharp (F#), and a bass clef, a key signature of one sharp (F#). The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes or dots above them. Measures 1-4 of the top system and measures 1-2 of the bottom system are identical. Measures 3-4 of the top system and measures 3-4 of the bottom system are also identical. Measures 5-8 of both systems show more complex patterns, including eighth-note chords and sixteenth-note figures.

Three staves of musical notation for organ, showing various registrations and dynamics. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or dots above them.

DIALOGUE A 2. 3. ET 4 CHŒURS,
DU 8^e ET 6^e TON D'UN MOUEMENT GAY. (*)

(All. mod^{to})

The score consists of three staves of musical notation for organ. The top staff is labeled "Grand Orgue" and "(P.E.D.)". The middle staff is labeled "Gr." and "(P.E.D.)". The bottom staff is labeled "Pos." and "(S.P.E.D.)". The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or dots above them. The registration markings indicate different organ stops or combinations being used at different points in the piece.

(*) Grand Chœur.

Sheet music for organ, page 192, featuring six staves of musical notation. The music is in common time and consists of measures 192 through 208. The key signature changes between G major and A major throughout the piece.

The music is divided into sections labeled with organ stops:

- Echo. (RÉCIT fermé.)**
- Cornet séparé. (RÉCIT ouvert.)**
- Gr.**
- Es. (RÉCIT fermé.)**
- Gr. (*)**
- Séparé. (RÉCIT ouvert.)**
- (S.PED.)**
- (PED.)**
- (S.PED.)**
- Es. (RÉCIT fermé.)**
- Sep. (ouvert.)**
- (tr)**
- Gr.**
- Es.**
- (PED.)**
- Pos.**
- Sep. (RÉCIT ouvert.)**
- Pos.**
- (S.PED.)**
- Es. (RÉCIT fermé.)**
- Gr. (POS.)**
- (Gr.)**
- (S.PED.)**
- (PED.)**
- P.**

Accidentals and dynamics are indicated throughout the score. Measure 192 starts with an 'Echo' section. Measures 193-194 show a transition with 'Es.' and 'Gr.' sections. Measures 195-196 feature 'Sep.' and 'Gr.' sections. Measures 197-198 return to 'Es.' and 'Gr.' sections. Measures 199-200 show another transition with 'Pos.' and 'Sep.' sections. Measures 201-202 feature 'Pos.' and 'Gr.' sections. Measures 203-204 show a final transition with 'Es.', 'Gr.', and 'Pos.' sections. Measures 205-206 feature 'Es.', 'Gr.', and 'Pos.' sections. Measures 207-208 conclude with 'Es.', 'Gr.', and 'Pos.' sections.

(*) Dans l'édition originale, ce dièze est placé devant le FA. ALEX.G. (A. G. 117.)

[CROMORNE EN TAILLE.]

(Andante con moto.)

(G.d.) den deux Recit.

Pedalles de Flute. (pos.) Cromorne en taille.

(Bourdons de 16 et 8 P.)

1

2

3

4

5

1 2 3 4 5

[DIALOGUE] A 2.3. ET 4 CHŒURS
DU 8^e ET 6^e TON, D'UNE MESURE LEGÈRE (*)

(Allegretto.)

Positif.

Grand orgue.

Positif.

Gr. Pos.

Echo.
(RÉCIT fermé.)

Cornet séparé.
(RÉCIT ouvert.)

Gr.

(**) Gr.

(PED.)

(*) Grand chœur.

(**) Cette clé d'Ut manque dans l'édition originale. ALEX.G. (A. G. 117.)

Pos.

Grand.

Pos.

(S.PED.)

Gr.

Pos.

Gr.

Pos.

Gr.

(*)

Pos.

Gr.

Pos.

Gr.

(PED.)

Plus lentement.

(S.PED.)

PED.

(*) FA au lieu de RÉ dans l'édition originale. ALEX.G.

(**) Noté ainsi dans l'édition originale:  ALEX.G. (A.G. 117.)

[TE DEUM LAUDAMUS]

TE DOMINUM A 3 PARTIES.

Musical score for three voices (Treble, Bass, and Pedal). The Treble and Bass staves are in common time, G major. The Pedal staff is in common time, C major. The vocal parts are grouped by a brace. The vocal parts are labeled "(Grand chœur.)" and "(PED.)". The vocal parts sing eighth-note patterns, while the Pedal part provides harmonic support with sustained notes and chords.

TE DOMINUM A 4 PARTIES.

Musical score for four voices (Treble, Bass, Alto, and Tenor) and Pedal. The Treble, Bass, and Alto staves are in common time, G major. The Tenor staff is in common time, C major. The vocal parts are grouped by a brace. The vocal parts are labeled "(G^d. Chœur.)" and "(PED.)". The vocal parts sing eighth-note patterns, while the Pedal part provides harmonic support with sustained notes and chords.

TE DOMINUM A 5 PARTIES.

Musical score for five voices (Treble, Bass, Alto, Tenor, and Soprano) and Pedal. The Treble, Bass, Alto, and Tenor staves are in common time, G major. The Soprano staff is in common time, C major. The vocal parts are grouped by a brace. The vocal parts are labeled "(MANUALE.)" and "(PEDALE.)". The vocal parts sing eighth-note patterns, while the Pedal part provides harmonic support with sustained notes and chords. The vocal parts are labeled "(Pl. jeu et Fonds 16, 8, 4, 2.)" and "(Fonds et Anches 8, 4.)".

TIBI OMNES ANGELI. FUGUE A 4.

(All' mod^{to})

(G.^d Ch.)

(PED.)

SANCTUS A 3 PARTIES.

(G.^d Ch.)

SANCTUS A 4 PARTIES.

Musical score for Sanctus a 4 parties. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The first staff has a dynamic marking (G. Ch.) above it. The second staff has a dynamic marking (PED.) below it. The third staff has a dynamic marking (Pl. jeu.) above it. The fourth staff has a dynamic marking (Anches, 8, 4.) below it. The music features various note heads and stems, with some notes having horizontal dashes through them.

SANCTUS A 5 PARTIES.

Musical score for Sanctus a 5 parties. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The first staff has a dynamic marking (Pl. jeu.) above it. The second staff has a dynamic marking (Anches, 8, 4.) below it. The music features various note heads and stems, with some notes having horizontal dashes through them.

SANCTUS DOMINUS. FUGUE A 2.

Musical score for Sanctus Dominus. Fugue a 2. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The first staff has a dynamic marking (Allegro.) above it. The second staff has a dynamic marking (Fonds de 16, 8, 4 et Trompette.) above it. The third staff has a dynamic marking (tr) above it. The fourth staff has a dynamic marking (tr) above it. The music features various note heads and stems, with some notes having horizontal dashes through them.

(tr.) +

2 b

b + (+) + (b)

(tr.) + (tr.) + (tr.) +

TE GLORIOSUS. PRELUDE A 4.

(All' modto)

(G⁴ Ch.)

(PED.)

2

#

? :

?

TE MARTYRUM. RECIT A 3^(*)

(Allegretto.)

(RÉCIT.)

(POS.)

(PED.)

(tr)

(tr)

(tr)

PATREM IMMENSAE. FUGUE A 2.

(Moderato.)

(Cornet.)

(Trompette.)

(*) RECIT: Hautbois.

POSITIF: Jeux doux de 8 et 4 P.

PÉDALE: Bourdons de 16 et 8 P. Tirasse du Positif.

Four staves of musical notation for piano, showing measures 1 through 4 of a piece. The notation includes various dynamics like '+' and '(tr)', and performance instructions like '(b)' and '(Rall.)'.

SANCTUM QUOQUE. PRELUDE A 4.

Two staves of musical notation for piano, showing measures 5 through 8 of the 'SANCTUM QUOQUE. PRELUDE A 4.' piece. The notation includes dynamic markings like '(Andante)', '(Tous les fonds.)', and '(Rall.)'.

TU PATRIS. RECIT POUR LA BASSE À 3.

(All' to)
(Jeux doux.)

(Trompette.)

Musical score for 'TU PATRIS. RECIT POUR LA BASSE À 3.' featuring three staves of music. The top staff is for Bassoon (Bassoon 1), the middle staff for Bassoon (Bassoon 2), and the bottom staff for Bassoon (Bassoon 3). The score includes dynamic markings such as (All' to) and (Jeux doux.) above the first staff, and (Trompette.) below it. The bassoon parts feature various note patterns, including eighth-note chords and sixteenth-note figures. The score is set in common time with key changes indicated by sharps and flats.

TU DEVICTO. FUGUE A 3. RECHERCHE[E].

(Andante con moto.)

(Fonds de 16, 8 et 4 P.)

Musical score for 'TU DEVICTO. FUGUE A 3. RECHERCHE[E]' featuring two staves of music. The top staff is for Bassoon (Bassoon 1) and the bottom staff is for Bassoon (Bassoon 2). The score includes dynamic markings such as (Andante con moto.) above the first staff, and (Fonds de 16, 8 et 4 P.) below it. The bassoon parts feature complex rhythmic patterns, including sixteenth-note chords and eighth-note figures. The score is set in common time with key changes indicated by sharps and flats.

(*) FA au lieu de MI dans l'édition originale.

The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature.

JUDEX CREDERIS. RECIT A 3 (*)

(Moderato.) (G. d. O.)

The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with a bass clef, a key signature of one flat, and a common time signature. The fifth staff begins with a treble clef, a key signature of one flat, and a common time signature. The sixth staff begins with a bass clef, a key signature of one flat, and a common time signature.

(*) RÉCIT: Trompette et Bourdon de 8.

POSITIF: Jeux doux de 8 et 4.

G. d. ORGUE: Montre de 16, Récit accouplé.

ÆTERNA FAC. PRELUDE FANTESIE A 4.

(Andante.)

Musical score for 'ÆTERNA FAC. PRELUDE FANTESIE A 4.' in four systems. The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs. Dynamics include 'Fonds.' (pedal point) and 'PED.'. The score is marked '(Andante.)' at the beginning.

ET REGE EOS. DIALOGUE A 3.

(Andante maestoso.)

Musical score for 'ET REGE EOS. DIALOGUE A 3.' in two systems. The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). The time signature is 3/4. The music features eighth and sixteenth notes with grace marks (+). The bass staff includes dynamic markings like 'Fonds de 8 et 4 avec Nasard.' The score is marked '(Andante maestoso.)' at the beginning.



ET LAUDAMUS. FUGUE A 2.

(Allegretto.)



MISERERE NOSTRI.
FUGUE A 4. PRISE DE PRES RECHERCHEES. (*sic*)

(Andante.)

(Fonds 8.)

(P.D. 16, 8.)

IN TE, DOMINE. PRELUDE A 4.

(Andante maestoso.)

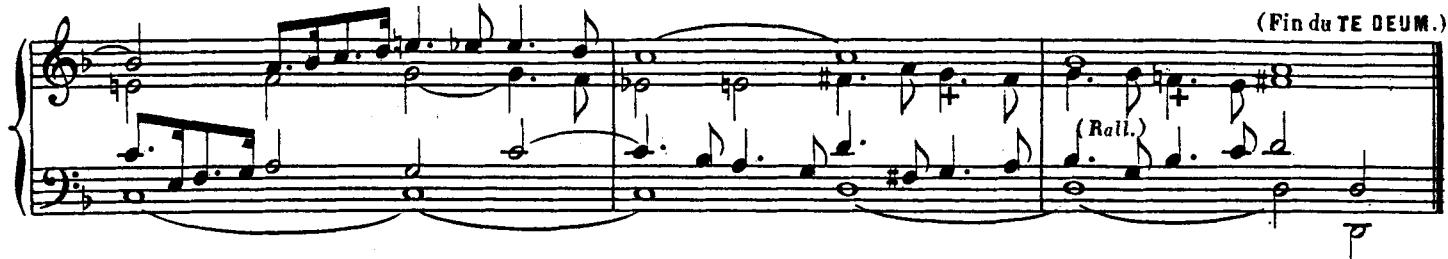
(Grand chœur)

(P.D.)

(A.G. 117.)

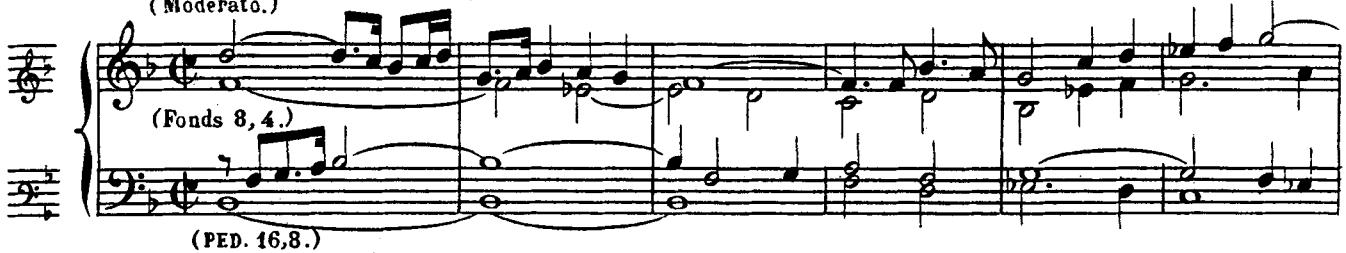


(Fin du TE DEUM.)



PRELUDÉ A 4. DU 8^e EN F. V.T. F.A.

(Moderato.)



(PED. 16, 8.)



(A.G. 117.)



FUGUE DU 8^e TON EN F. V.T.FA.^(*)

(All^o mod^{to})

(c^d.o.)

The score consists of four staves of music, with the organ part on the top two staves and the trumpet part on the bottom two staves. The key signature changes from F major to G major at the end of the fugue.

(*) RÉCIT: Trompette.

G^d ORGUE: Fonds de 8, Claviers réunis.

The musical score consists of six staves of music for two voices. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music includes various note values, rests, and dynamic markings like 'pp' (pianissimo) and '(h)' (indicating a harmonic). The style is characteristic of early 20th-century French music.

FUGUE POUR LE 8^e. TON A 2 PARTIES. (*)

(Allegretto.)

This section shows the beginning of a fugue in G major (8^e ton). The first staff is labeled '(POS.)' and the second staff is labeled '(RÉCIT.)'. The music is in common time (indicated by '3'). The notation is similar to the previous page, with two voices interacting.

(*) RÉCIT: Basson, Bourdon de 8 et Flûte de 4 P.

POSITIF: Cromorne (ou Clarinette) et Bourdon de 8 P.

The musical score consists of eight staves of music for two voices (Soprano and Alto) and piano. The piano part is represented by two staves below the vocal parts. The music is in common time, with various key signatures (G major, F major, C major, G major again). The notation includes note heads with '+' signs, dynamic markings like '(tr)' (trill), and performance instructions like 'rit.' (ritardando). The vocal parts are mostly in soprano and alto ranges, with some bass notes in the piano accompaniment.

(*) Ce passage est aussi noté dans l'édition originale :



ALEX. G.



DIALOGUE A 2.3. ET 4 CHŒURS, DU 8^e TON EN F. V_T F_A^(*)

(Allegro.)

Positif.

Grand orgue

(P.E.D.)

Pos.

Gr.

(S.PED.)

Es.
(RÉCIT. fermé.)

Gr.

Es.
(RÉCIT.)

Gr.

Pos.

(*) Grand chœur.

Gr. Pos. Cornet séparé.
(RÉCIT ouvert.)

Pos. Es.
(RÉCIT fermé.)

Pos.

Gr. (PED.)

Pos. Gr. (Rall.)
(PED.)

(S. PED.)



TABLE DES MATIÈRES

NICOLAS GIGAULT.....	VII
Allemande par fugue.....	XVIII
Notice	XXI

LIURE DE MUSIQUE POUR L'ORGUE

Au lecteur	3
A la Saincte Vierge.....	5
<i>Kyrie</i> [des] Doubles a 5 parties	6
<i>Kyrie</i> à 4 parties, contrepoint simple.....	6
Fugue sur le <i>Kyrie</i> a 4 parties	7
Fugue a 2 pour le <i>Christe</i>	8
Fugue a 3 du 1 ^{er} Ton pour Basse Trompette , Tierce , Clairon , Cromorne , ou autre jeu	9
Dernier <i>Kyrie</i> a 3 parties.....	10
Dernier <i>Kyrie</i> , contrepoint simple.....	11
<i>Et in terra pax</i> a 5 parties	12
<i>Et in terra pax</i> a 4, contrepoint simple.....	13
<i>Benedicimus te</i> , Fugue à 2	13
Autre <i>Benedicimus te</i>	14
Récit a 3, <i>Glorificamus</i>	14
Autre <i>Glorificamus</i>	15
Fugue a 3 pour <i>Domine Deus</i>	15
Fugue a 3 sur le <i>Domine Deus</i> , pour Basse [de] Trompette ou de Tierce	17
<i>Qui tollis</i> à 5 parties (disposé comme dans l'édition originale)	18
(Le même <i>Qui tollis</i> a 5 parties, disposé autrement)....	19
<i>Qui tollis</i> , contrepoint sincopé	20
Fugue a 2 pour le <i>Quoniam tu solus</i>	20
Autre <i>Quoniam tu solus</i>	21
<i>Tu solus altissimus</i> a 2 et 3 chœurs	22
<i>In gloria Dei Patris</i> a 5 parties	23
<i>In gloria</i> a 4, contrepoint simple	24
Récit a 3 pour le 2 ^d <i>Sanctus</i>	25
<i>Agnus Dei</i> a 5 parties	25
<i>Agnus Dei</i> a 4 parties, contrepoint simple	26
Fugue pour l' <i>Agnus Dei</i> a 3 parties	27
Premier <i>Kyrie</i> a 3, les Plain-chants de la Messe a 3 parties en Basse [de] Trompette	28
Dernier <i>Kyrie</i> a 3	28
<i>Et in terra pax</i> a 3	29
<i>Qui tollis</i> a 3	29

<i>In gloria Dei</i> a 3.....	30
<i>Sanctus</i> a 3.....	30
<i>Agnus Dei</i> a 3.....	30
<i>Kyrie</i> Double a 4.....	31
Fugue gracie recherchée sur le <i>Kyrie</i> a 4	32
Récit a 3 parties	33
Amen ou <i>Deo gratias</i> du premier ton.....	34
Fugue a 2 sur le <i>Kyrie</i>	34
Dernier <i>Kyrie</i> a 4	35
<i>Et in terra pax</i> a 4.....	35
<i>Benedicimus</i> a 3	36
<i>Glorificamus te</i> a 3.....	36
Fugue a 3 parties <i>Domine Deus</i>	37
Fugue a 2 parties <i>Domine Deus</i>	38
<i>Qui tollis</i> a 4.....	40
<i>Quoniam</i>	41
Fantaisie a 2 pour <i>Tu solus altissimus</i>	42
<i>In gloria Dei Patris</i> a 4	43
<i>Sanctus</i> a 4	43
<i>Sanctus Dominus</i>	44
<i>Benedictus</i>	44
<i>Agnus Dei</i>	46
Fugue a 3 sur l' <i>Agnus</i> , prise de près	48
Premier ton. Prelude	49
Prelude du premier ton a 4	51
Prelude du premier ton a 4	51
Fugue du premier ton a 4 parties	52
Fugue a 2 parties du premier ton	53
Fugue a 2 parties du premier ton d'un mouvement gay...54	54
Fugue a 2 du premier ton	56
Fugue a 2 du premier ton	57
Petit Prelude du premier ton a 4	58
Récit du premier ton pour le Dessus de la Tierce ou au- tres jeux	59
Diminution pour le Cornet ou Flajolet, du premier ton a 3 ..59	59
Fugue a 3 du premier ton, pour la Basse de Tierce ou Trompette	61
Fugue du premier ton Dialogue pour la main gauche et [la] main droite l'un[e] après l'autre	63
Trio. Fugue a 3 du premier ton	64
Diminution pour la Basse de Tierce ou Trompette du 1 ^{er} ton	66
Récit en diminution pour le Grand Cornet et pour le Cornet d'Escho, en dialogue a 3 parties du 1 ^{er} ton	67

Fugue a 2 du 1 ^e ton.....	69
Recit a 3 [parties].....	69
Pour toucher a 2,3,ou 4 clauiers si l'on veut.....	71
Tierce en Taille.....	72
Pour toucher a 2,3,et 4 chœurs sur autant de clauiers. 76	
Fugue du 1 ^e ton poursuivie a la maniere italienne , a 4 parties.....	77
Le mesme sujet,d'un avtre mouvement	80
Prelude du 2 nd ton, 4 et 7 ainsi du reste a 4 parties... 83	
Fugue graue du 2 nd ton.....	84
Fugue a 2 du 2 ^e ton qu'il faut toucher gayement..... 85	
Prelude 2 ^e ton a 4.....	86
Fugue a 2 parties du 2 ^e ton.....	87
Fugue a 2 parties du 2 ^e ton.....	88
Recit pour vn ou deux Cornets ou autres jeux..... 90	
Petit Prelude du 2 ^e ton.....	91
Recit a 3 parties du 2 ^e ton,pour le Dessus de Cro- morne ou autre jeu.....	91
Prelude du 2 ^e ton a 4	92
Fugue a 3 parties du 2 ^e ton pour la Basse de Tierce ou [de] Trompette	93
Fugue a 3 du 2 ^e ton.....	95
Fugue a 3 parties pour les mains l'vne apres l'autre.. 97	
Recit en Taille,a 4 du 2 ^e ton	98
Pour toucher sur 2.3.et 4 Clauiers,du 2 ^e ton.....100	
Autre piece a 2.3.et 4 chœurs du 2 ^e ton d'un mouve- ment preste.....	102
Tantum ergo,echo a 2 parties avec la Basse continue 103	
Pange lingua a 3 parties	105
a 4 parties (<i>Pange lingua</i>).....106	
Fugue sur <i>Pange lingua</i> , a 4 parties,ou les fugues des vers sont poursuivies.....	107
Prelude du 3 ^e et 4 ^e ton.....	109
Petit Prelude du 3 ^e et 4 ^e ton	110
Prelude du 3 ^e et 4 ^e ton	110
Fugue du 3 ^e ton a 4 parties	111
Fugue a 2 du 3 ^e et 4 ^e ton	112
Fugue du 3 ^e et 4 ^e ton a 2 parties.....	113
Fugue a 2 parties du 3 ^e et 4 ^e ton.....	115
Dessus de Cromorne ou autre jeu a 3 parties du 3 ^e et 4 ^e ton	117
Fugue a 3 parties du 3 ^e et 4 ^e ton.....	118
Fugue a 2 du 3 ^e et 4 ^e ton.....	119
Fugue. Dialogue pour les mains l'une apres l'autre,du 3 ^e et 4 ^e ton,a 3.....	120
Fugue du 3 ^e et 4 ^e ton pour la Basse de Tierce ou[de] Trompette, a 3 parties.....	122
Tierce en Taille du 3 ^e et 4 ^e ton a 4 parties	124
[Dialogue] a 2.3. et 4 chœurs du 3 ^e et 4 ^e ton.....127	
[Dialogue] a 2.3. et 4 chœurs du 3 ^e et 4 ^e ton.....128	
Veni creator Spiritus, a 4 parties	130
Caprice du 5 ^e ton &.....	131
Prelude du 5 ^e ton a 4 parties.....	132

Fugue grave a 4 parties du 5 ^e ton.....	133
Fugue a 2 du 5 ^e ton, et peut servir au 8 ^e	135
Prelude du 5 ^e et 8 ^e ton a 4.....	136
Fugue a 2 du 5 ^e ton,qui peut servir du 8 ^e ton aussi....136	
Fugue a 3 parties du 5 ^e et 8 ^e ton	138
Fugue a 3 du 5 ^e et 8 ^e ton pour la Voix humaine avec le pouce de la main droite sur le jeu doux	140
Fugue a 3.pour la Basse de Trompette ou de Tierce....141	
Recit a 3.du 5 ^e [ton] &.....	143
Escho a 3 parties,lisez l'instruction du liure.....	144
Prelude du 5 ^e ton.....	146
Cromorne en Taille,du 5 ^e ton &.....	146
[Dialogue] a 2.3. et 4 chœurs si l'on veuf,du 5 et 8 ^e ton 149	
[Dialogue] a 2.3. et 4 chœurs ,du 5 et 8 ^e ton.....151	
Petite Fugue sur <i>Veni creator</i> , a 4 parties	153
Petite Fugue a 2.du même.....	153
Prelude du 6 ^e ton et 5 ^e	154
Prelude du 6 ^e ton a 4 parties	155
Fugue a 2 parties du 6 ^e ton.....	156
Fugue a 2.du 6 ^e ton	156
Fugue a 2.du 6 ^e ton.....	157
Fugue a 2.du 6 ^e ton	159
Fugue du 6 ^e ton a 4	160
Fugue a 3 du 6 ^e ton	162
Prelude du 6 ^e ton a 4.....	164
Recit a 3 parties du 6 ^e ton.Dessus de Cromorne ou autre jeu.....	164
Fugue a 3,du 6 ^e ton, pour la Basse [de] Trompette ou autre jeu	166
Fugue a 3 du 6 ^e ton;dialogue pour toucher les deux mains l'vn[e] apres l'autre	168
Tierce en Taille a 4 parties,du 6 ^e ton.....	170
[Dialogue] a 2.3. et 4 chœurs,du 6 ^e ton.....	173
[Dialogue] a 2.3. et 4 chœurs,du 6 ^e ton.....	174
Prelude du 8 ^e ton et 6 ^e par ♫ si l'on veut.....	176
Prelude grave a 4 parties,du 8 ^e ton et 6 ^e si l'on veut par ♫	177
Fugue a 4 parties du 8 ^e et 6 ^e ton.....	178
Fugue a 2,du 8 ^e et 6 ^e ton.....	180
Fugue a 2 du 8 ^e et 6 ^e ton par ♫	181
Fugue a 2 parties du 8 ^e et 6 ^e ton	182
Petit Prelude du 8 ^e et 6 ^e ton	183
Fugue a 3,du 8 ^e et 6 ^e ton.....	183
Recit a 3 parties du 8 ^e et 6 ^e ton	185
Fugue a 3. Dialogue pour les deux mains l'une apres l'autre,du 8 ^e et 6 ^e ton par ♫ d'un mouvement gay....187	
Fugue a 3.du 8 ^e et 6 ^e ton par ♫	189
[Dialogue] a 2.3. et 4 chœurs,du 8 ^e et 6 ^e ton d'un mou- vement gay.....	191
[Cromorne en Taille].....	193
[Dialogue] a 2.3. et 4 chœurs,du 8 ^e et 6 ^e ton d'une mesure legere.....	196
[TE DEUM LAUDAMUS].....	198

<i>Te Dominum a 3 parties</i>	198	<i>Tu devicto. Fugue a 3. Recherché[e]</i>	204
<i>Te Dominum a 4 parties</i>	198	<i>Judex crederis. Recit a 3</i>	205
<i>Te Dominum a 5 parties</i>	198	<i>Aeterna fac. Prelude fantesie a 4</i>	206
<i>Tibi omnes Angeli. Fugue a 4</i>	199	<i>Et rege eos. Dialogue a 3</i>	206
<i>Sanctus a 3 parties</i>	199	<i>Et laudamus. Fugue a 2</i>	207
<i>Sanctus a 4 parties</i>	200	<i>Miserere nostri. Fugue a 4 prise de près recher-</i>	
<i>Sanctus a 5 parties</i>	200	<i>chés (sic)</i>	208
<i>Sanctus Dominus. Fugue a 2</i>	200	<i>In te, Domine. Prelude a 4</i>	208
<i>Tu glorioius. Prelude a 4</i>	201	<i>Prelude a 4 du 8^e en F. Vt. Fa</i>	209
<i>Te martyrum. Recit a 3</i>	202	<i>Fugue du 8^e ton en F. Vt. Fa</i>	210
<i>Patrem immensar. Fugue a 2</i>	202	<i>Fugue pour le 8^e ton a 2 parties</i>	211
<i>Sanctum quoque. Prelude a 4</i>	203	<i>[Dialogue] a 2. 3. et 4 chœurs, du 8^e ton en F.</i>	
<i>Tu Patris. Recit pour la Basse a 3</i>	204	<i>Vt. Fa</i>	213

