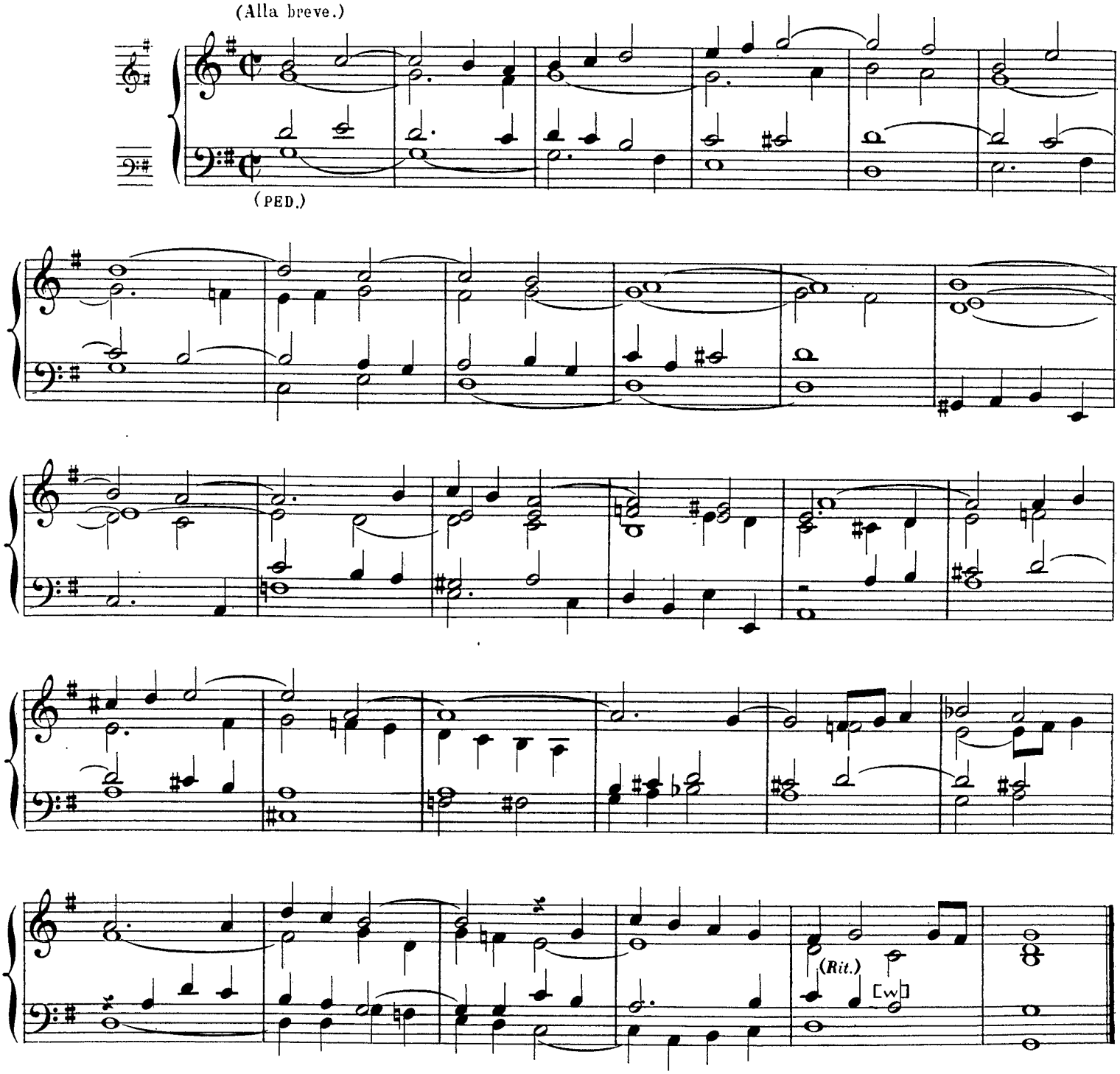
MESSE À L'USAGE DES COUVENTS

PREMIER KYRIE.

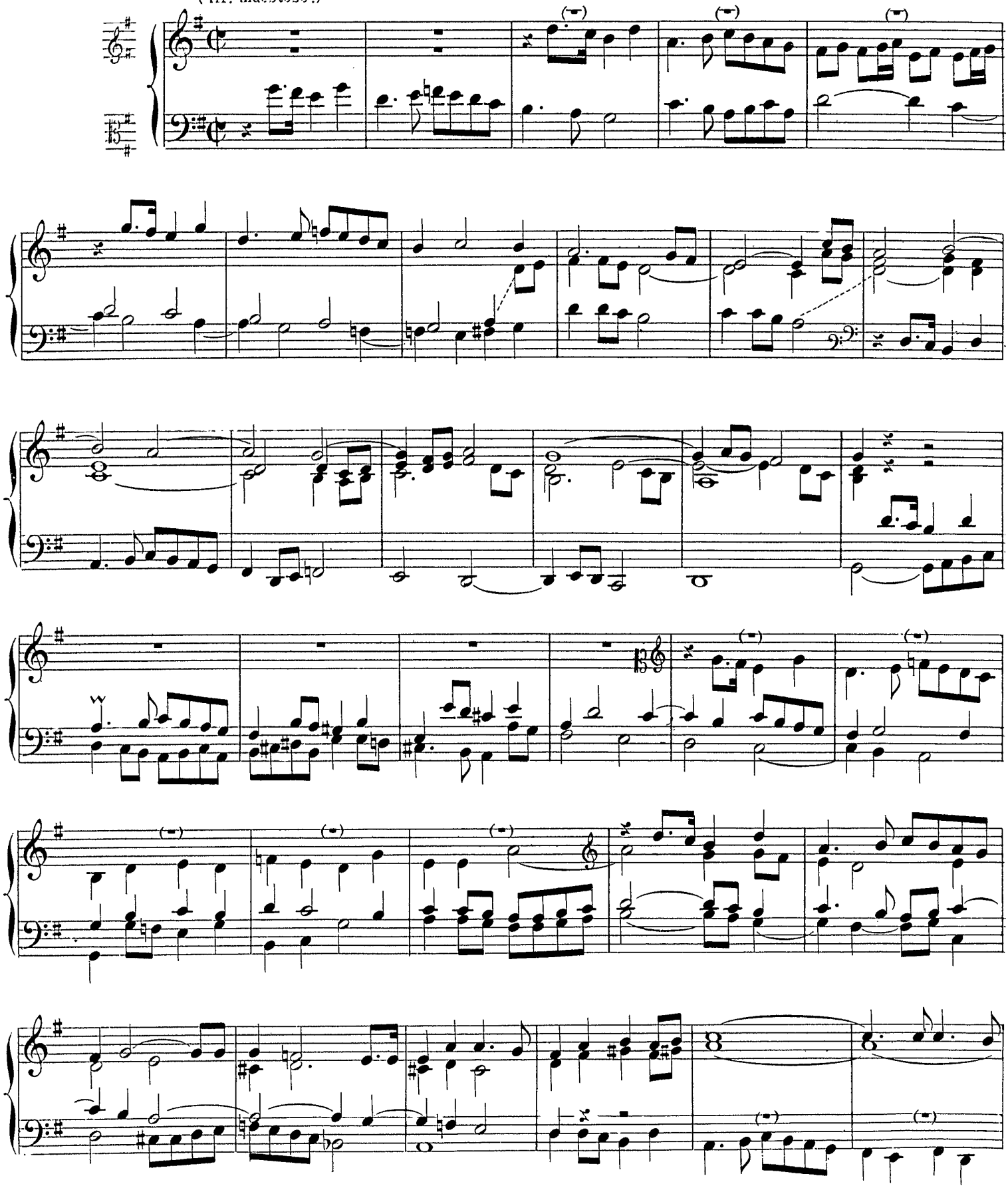
PLEIN JEU. (1)

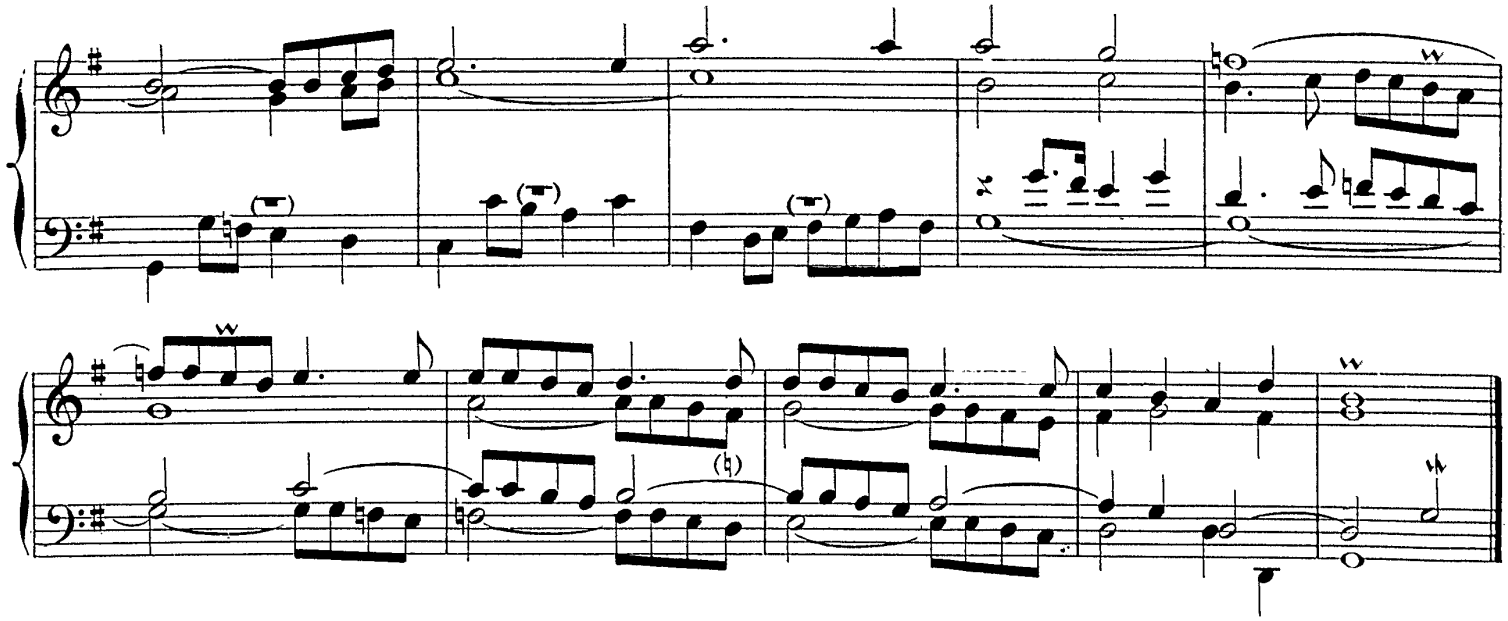


(1) L'exemplaire de la réserve du Conservatoire n'indique pas de registration pour les morceaux qui composent cette Messe; toutes ces pièces peuvent se jouer sur un orgue à deux claviers et pédale. ALEX. G.

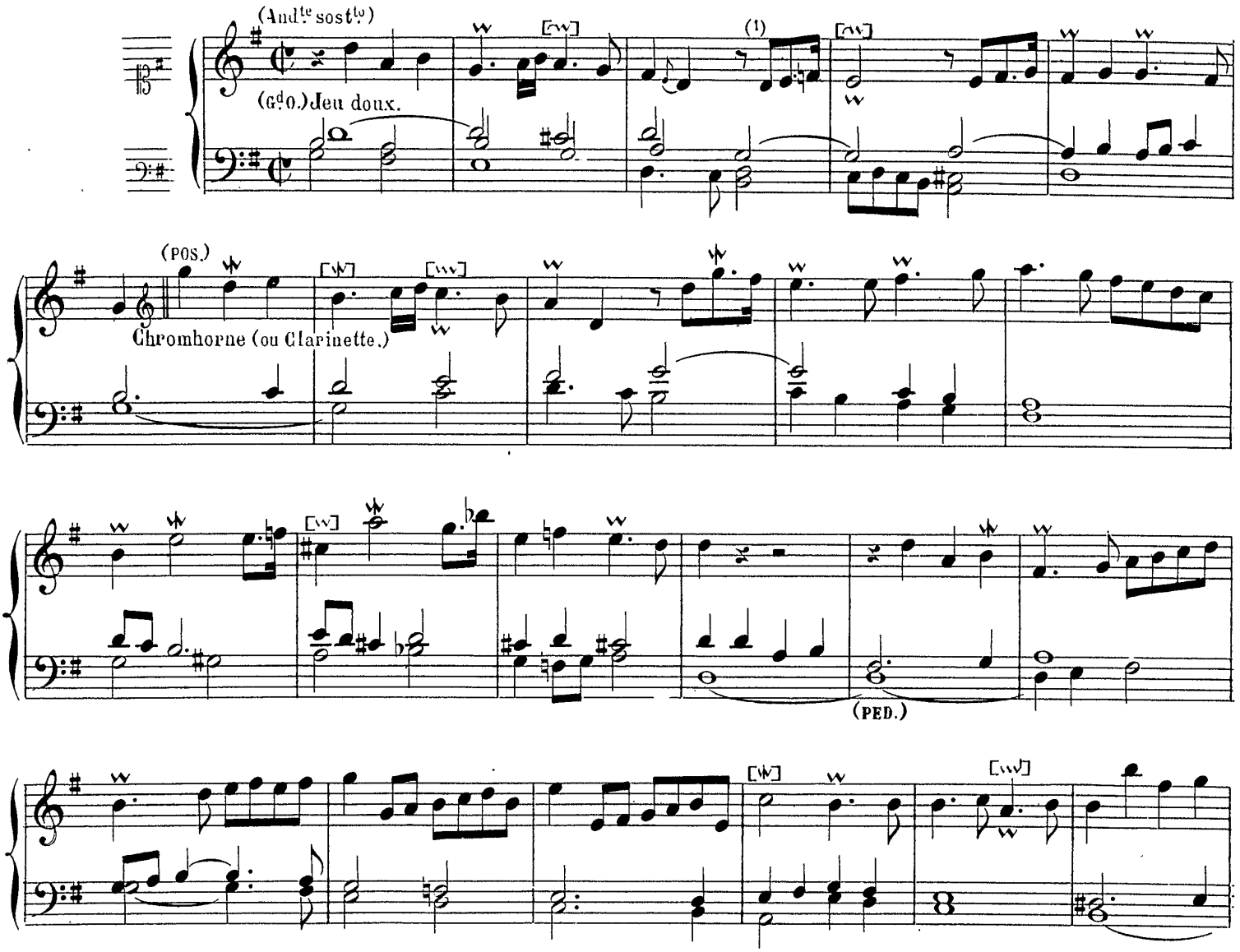
2.E Couplet, Fugue sur la Trompette.

(All. maestoso.)

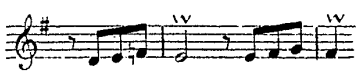




Christe, Récit de Chromhorne.



(1) Rés. Cons.



(1)

(S.PED.)

(PED.)

(S.PED.)

(2)

(PED.)

4.E Couplet, Kyrie.

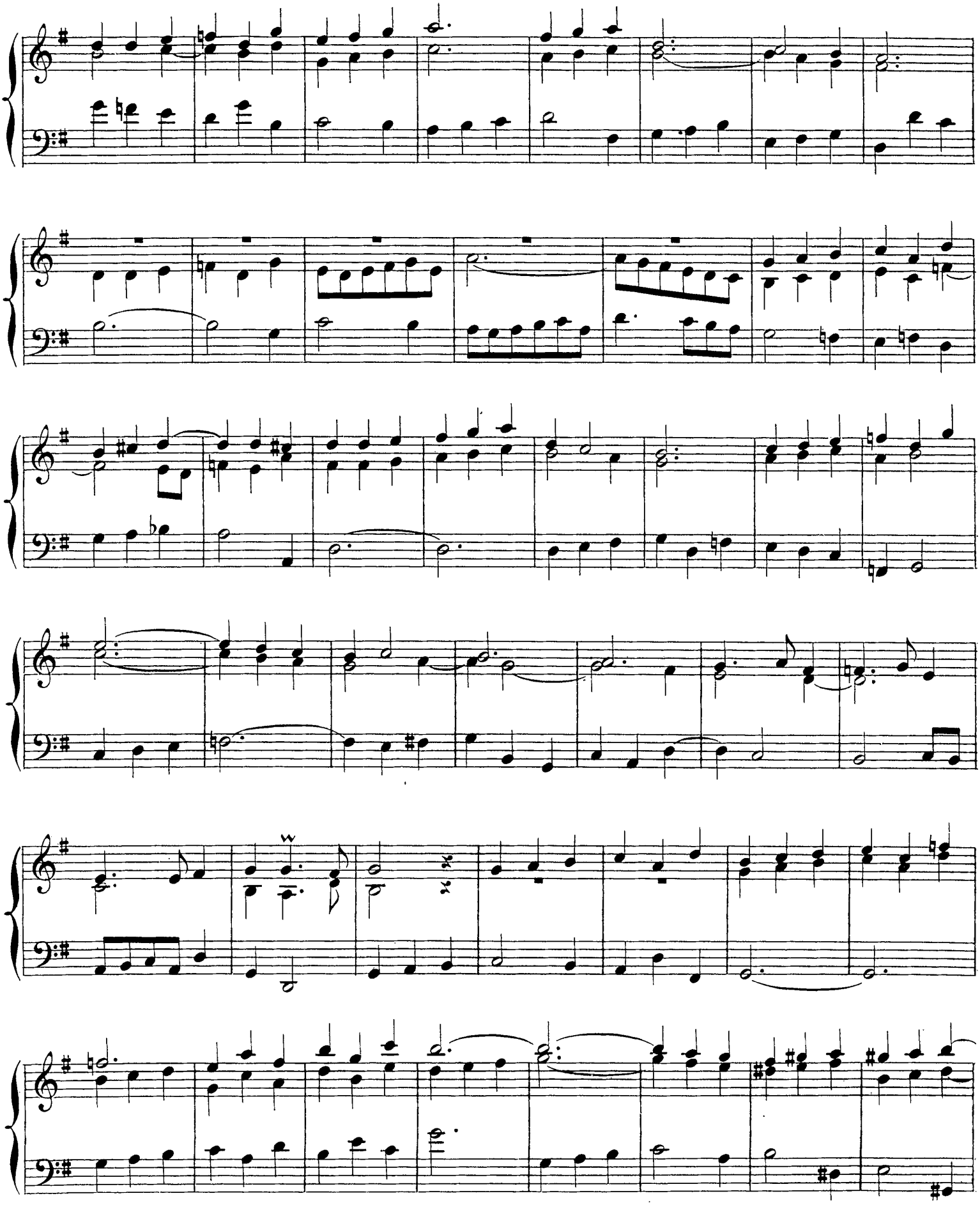
TRIO A DEUX DESSUS DE CHROMHORNE ET LA BASSE DE TIERCE. (3)

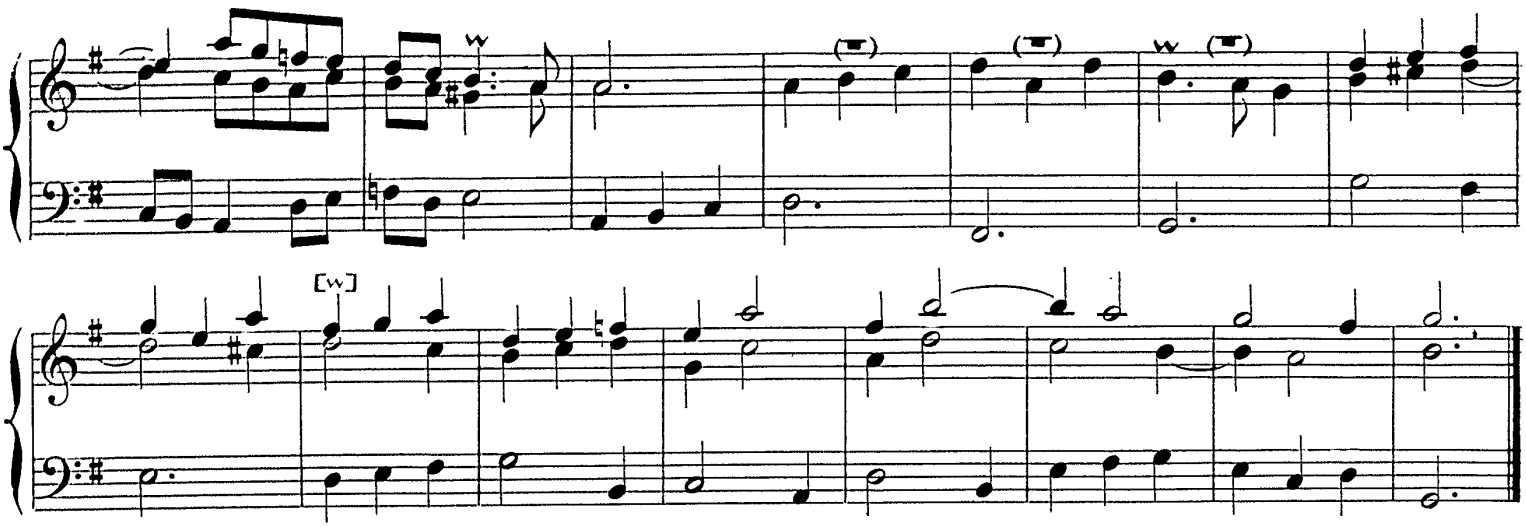
(All.tto)

(1) Rés. Cons.

(2) Rés. Cons.

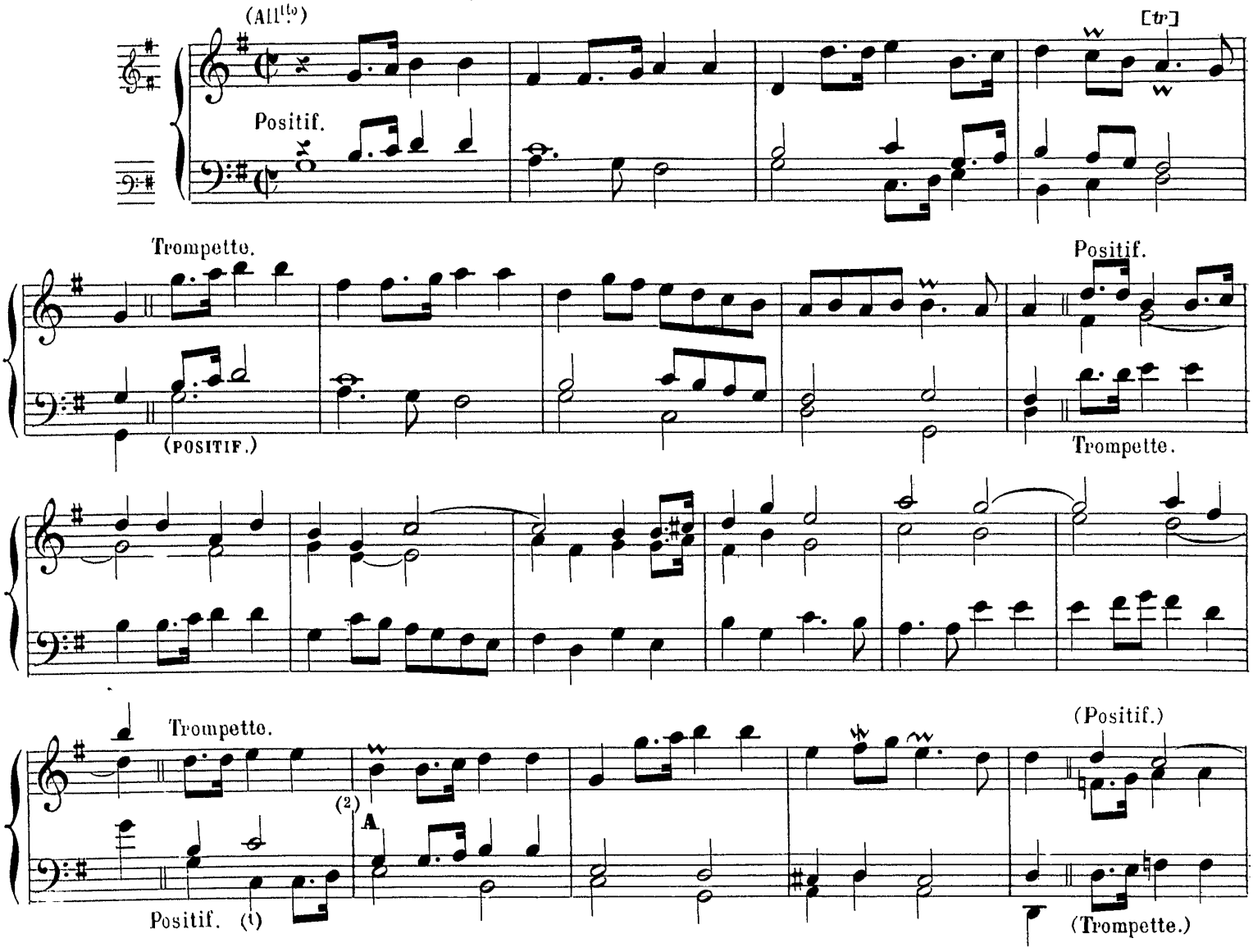
(3) Récit, main droite: Hautbois-Basson et Bourdon de 8.
Gd Orgue, main gauche: Bourdon de 16, (*ad libitum*) et Gambe de 8.

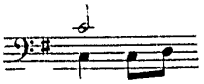




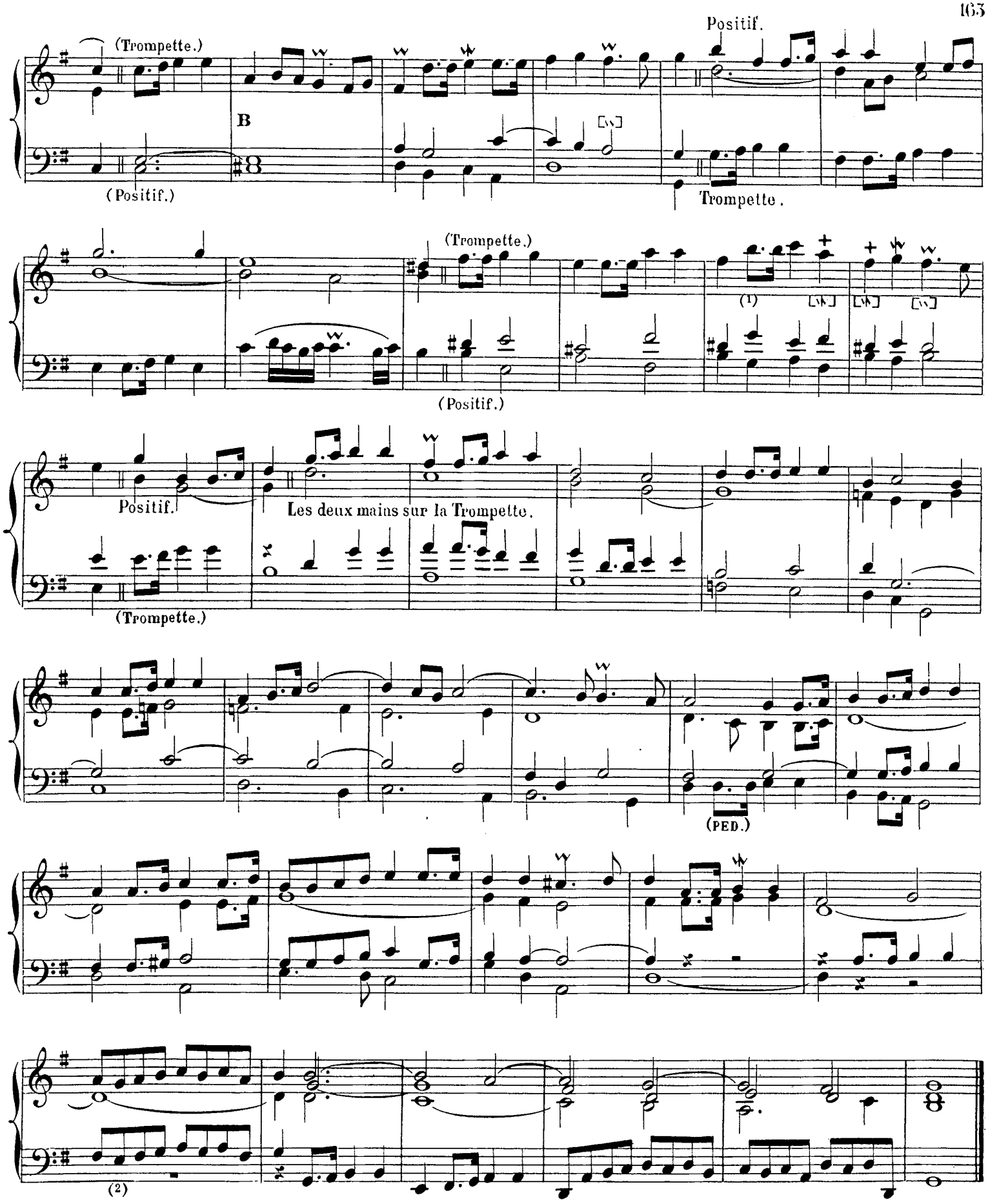
5.E Couplet, Kyrie.

DIALOGUE SUR LA TROMPETTE DU GRAND CLAVIER ET SUR LA MONTRE, LE BOURDON ET LE NAZARD DU POSITIF.



(1) Vers. 

(2) Les mesures de **A** à **B** manquent dans la copie de la Bibliothèque de Versailles. (A. G. 134.)



(1) Vers. Deux croches ♪♪ au lieu de ♪. ♪ —

(2) Rés. Cons. SOL au lieu de MI.

1.ER COUPLET DU GLORIA, ET IN TERRA PAX.

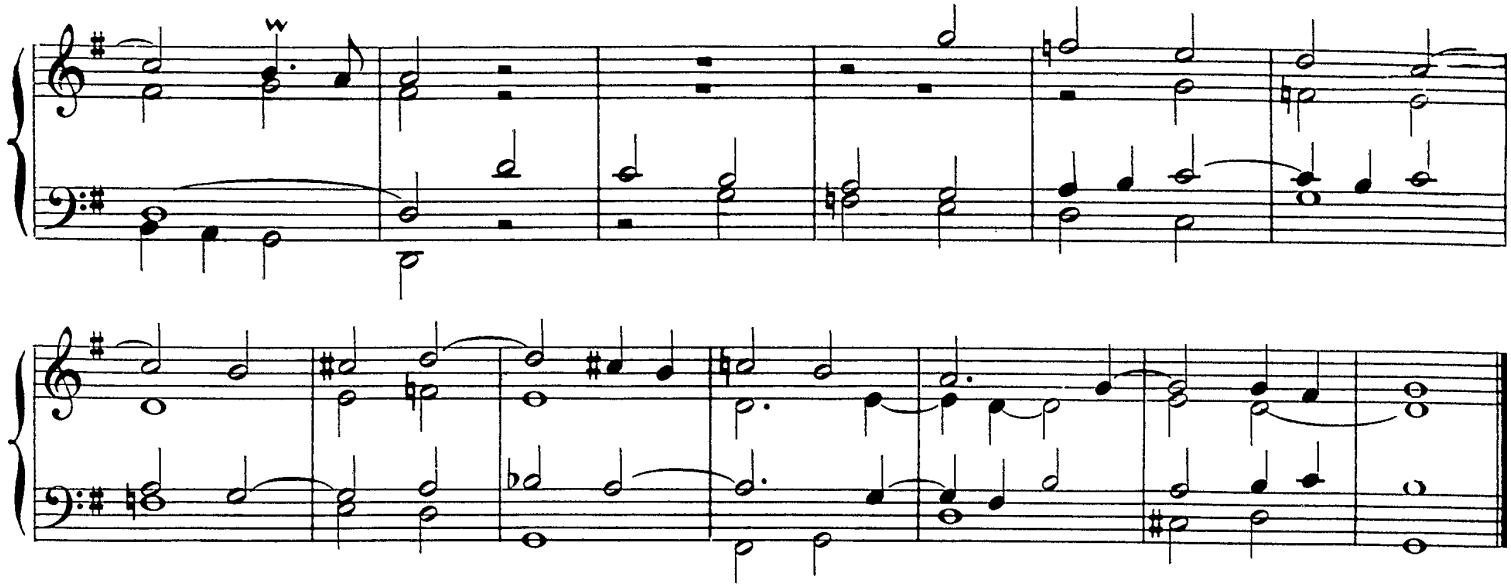
PLEIN JEU.

(All.o mod.to)

(PED.)

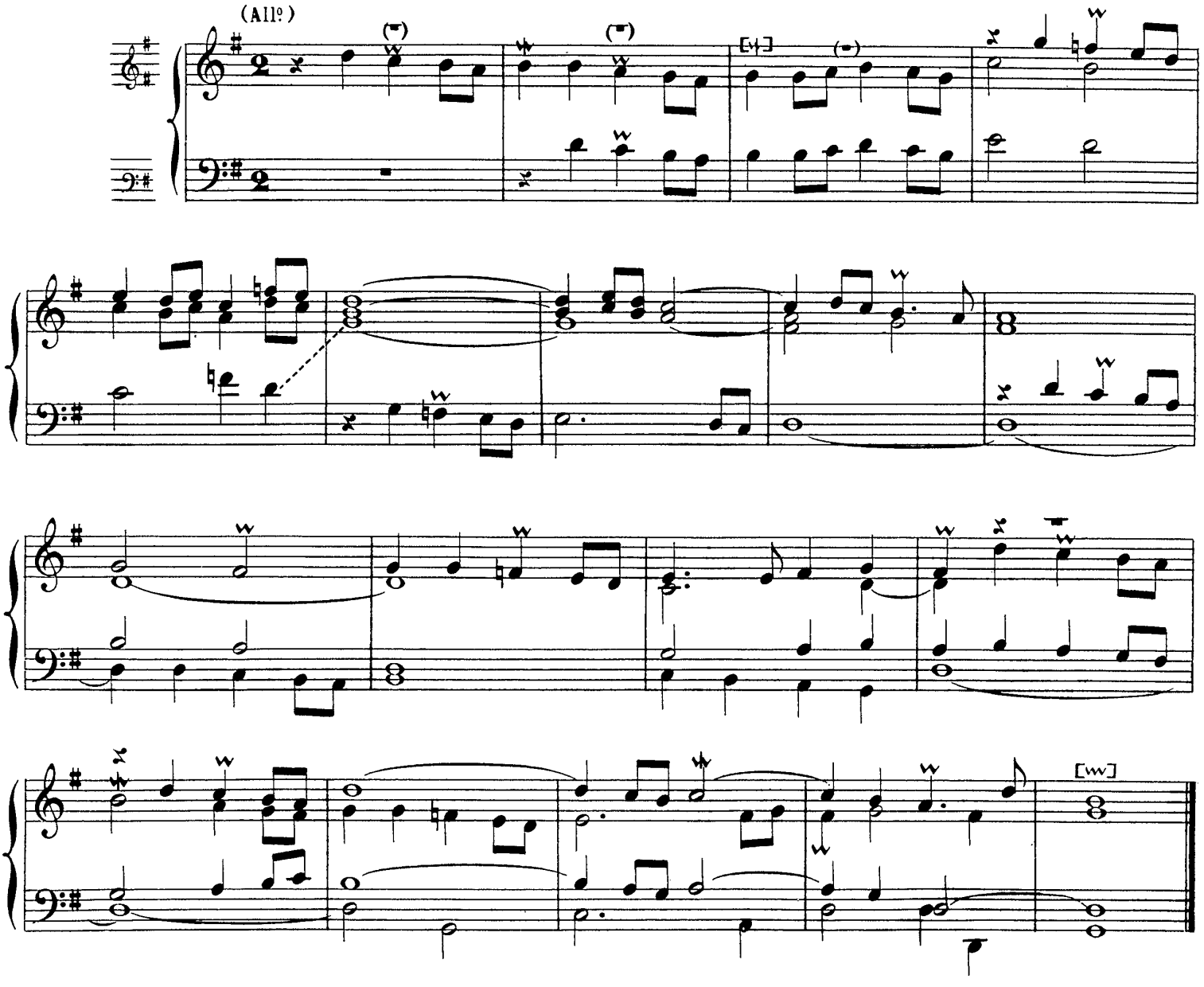
(1)

(1) Rés. Cons.



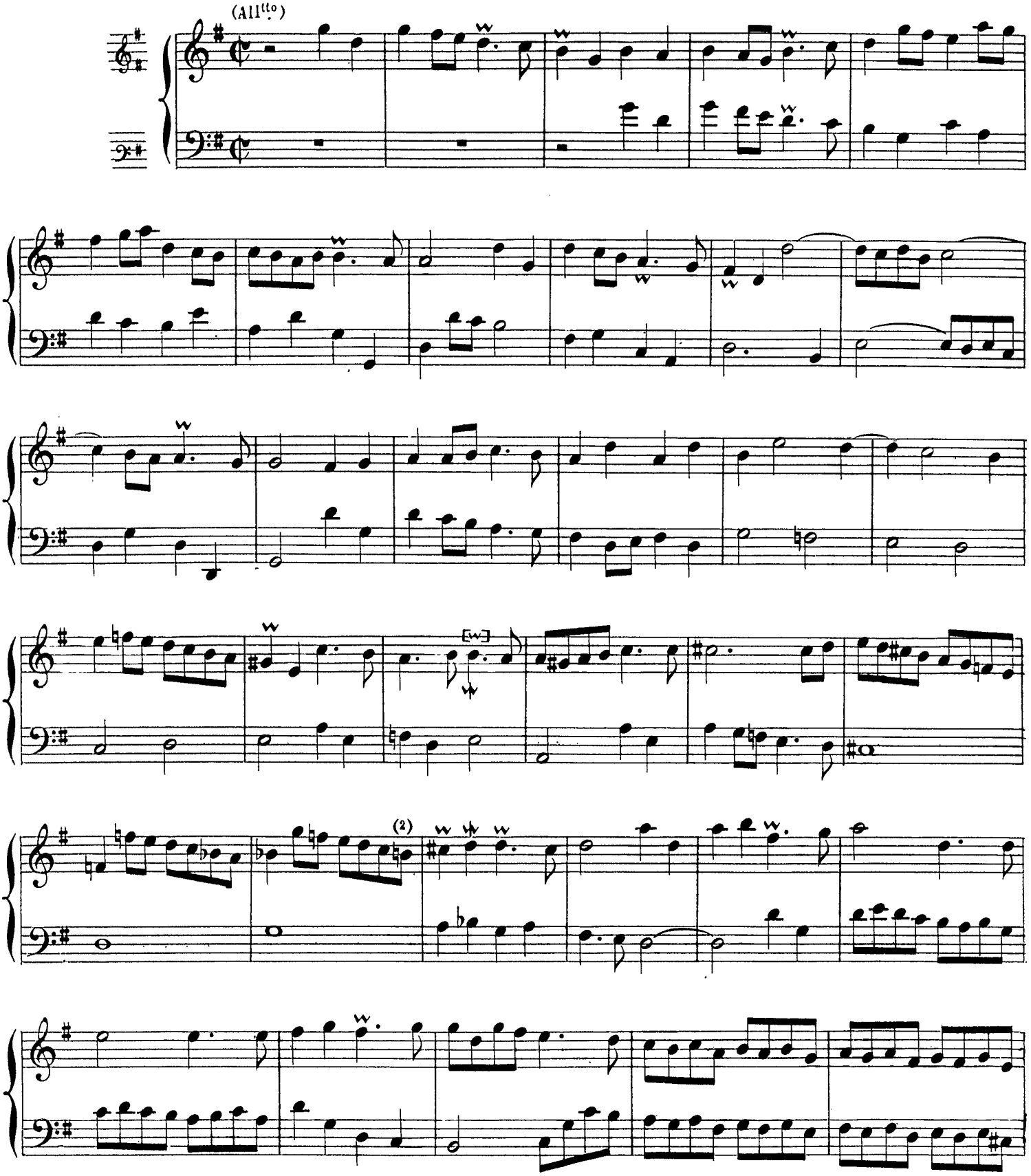
2.E Couplet, Benedicimus te.

PETITE FUGUE SUR LE CHROMHORNE.

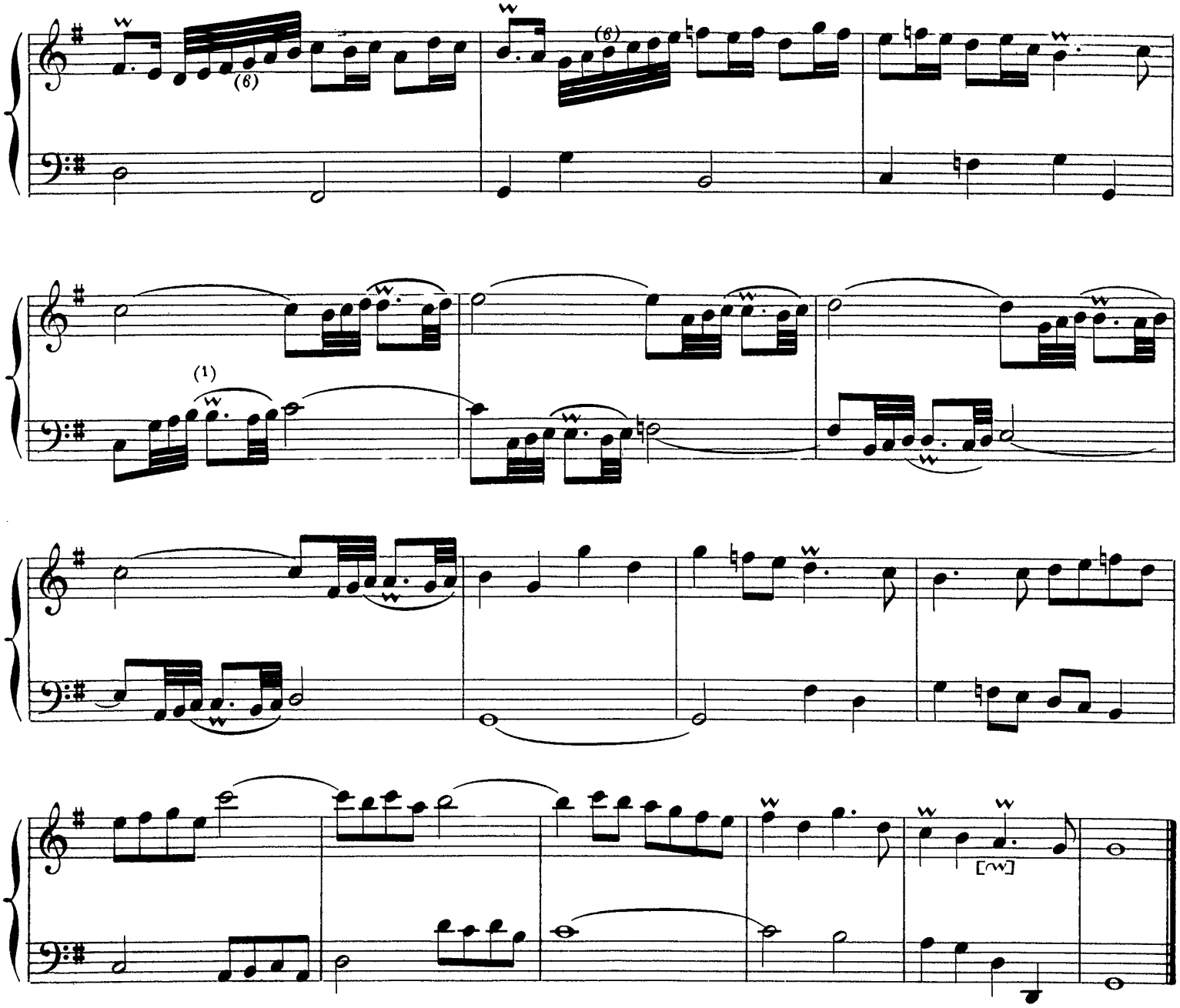


3.E Couplet, Glorificamus te.

DUO SUR LES TIERCES. (1)

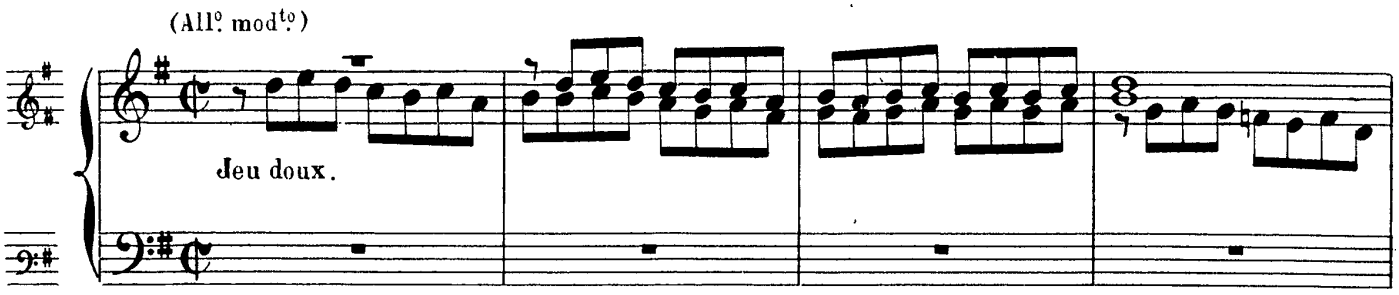


(1) Récit: Gambe de 8, Octavin de 2 P. (2) Rés. Cons. Manque le ♮.

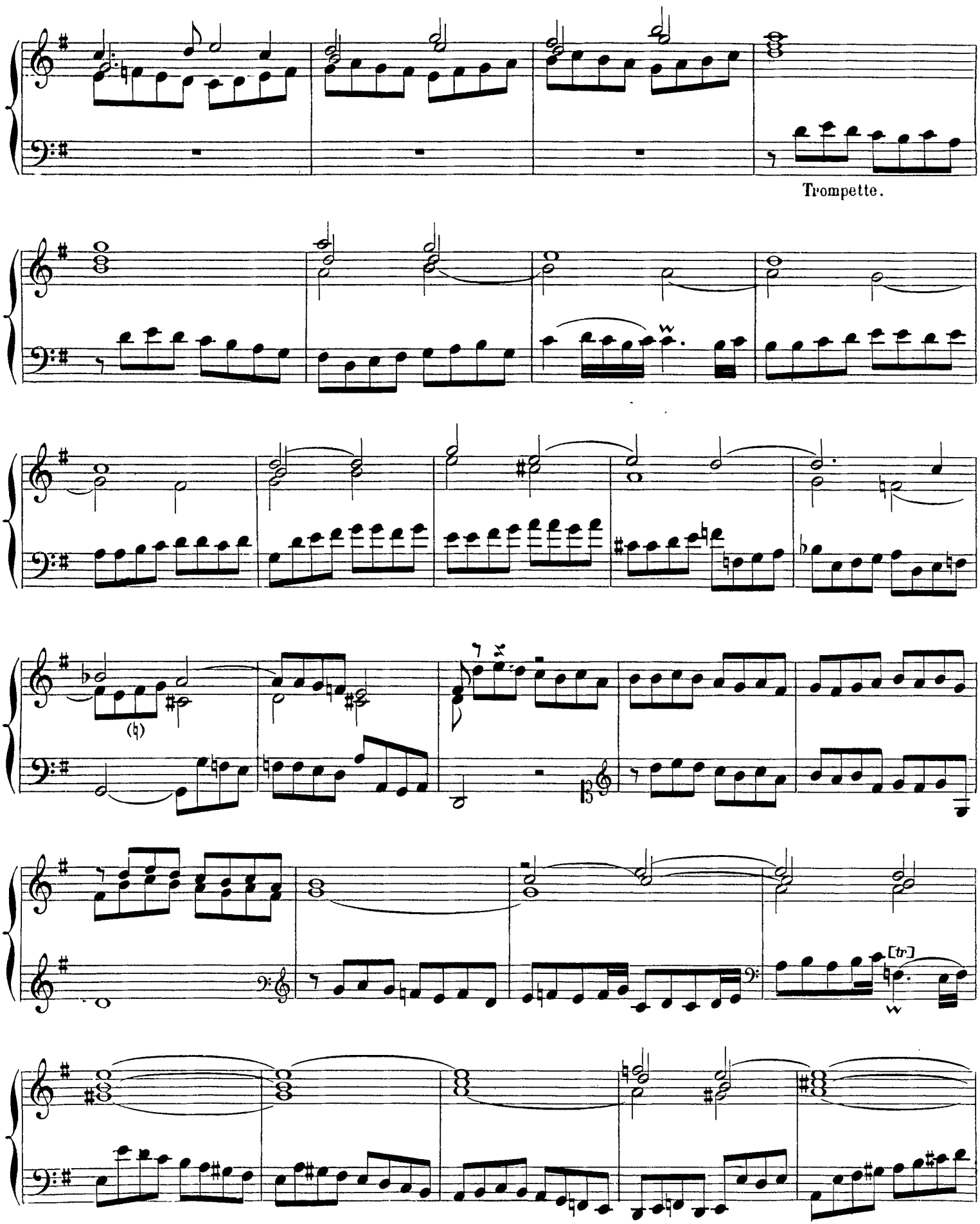


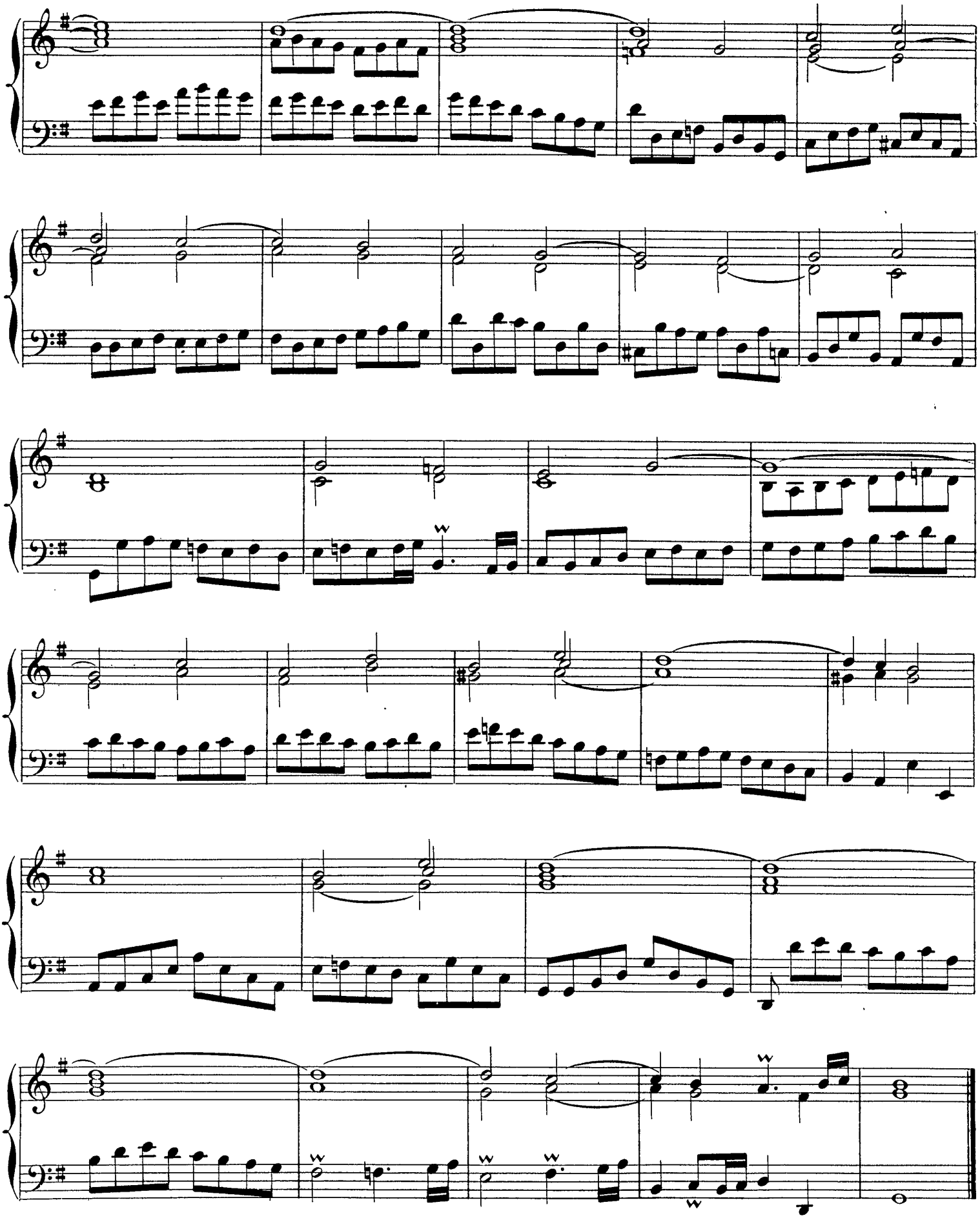
4ᴱ Couplet, Domine Deus, Rex cœlestis.

BASSE DE TROMPETTE.



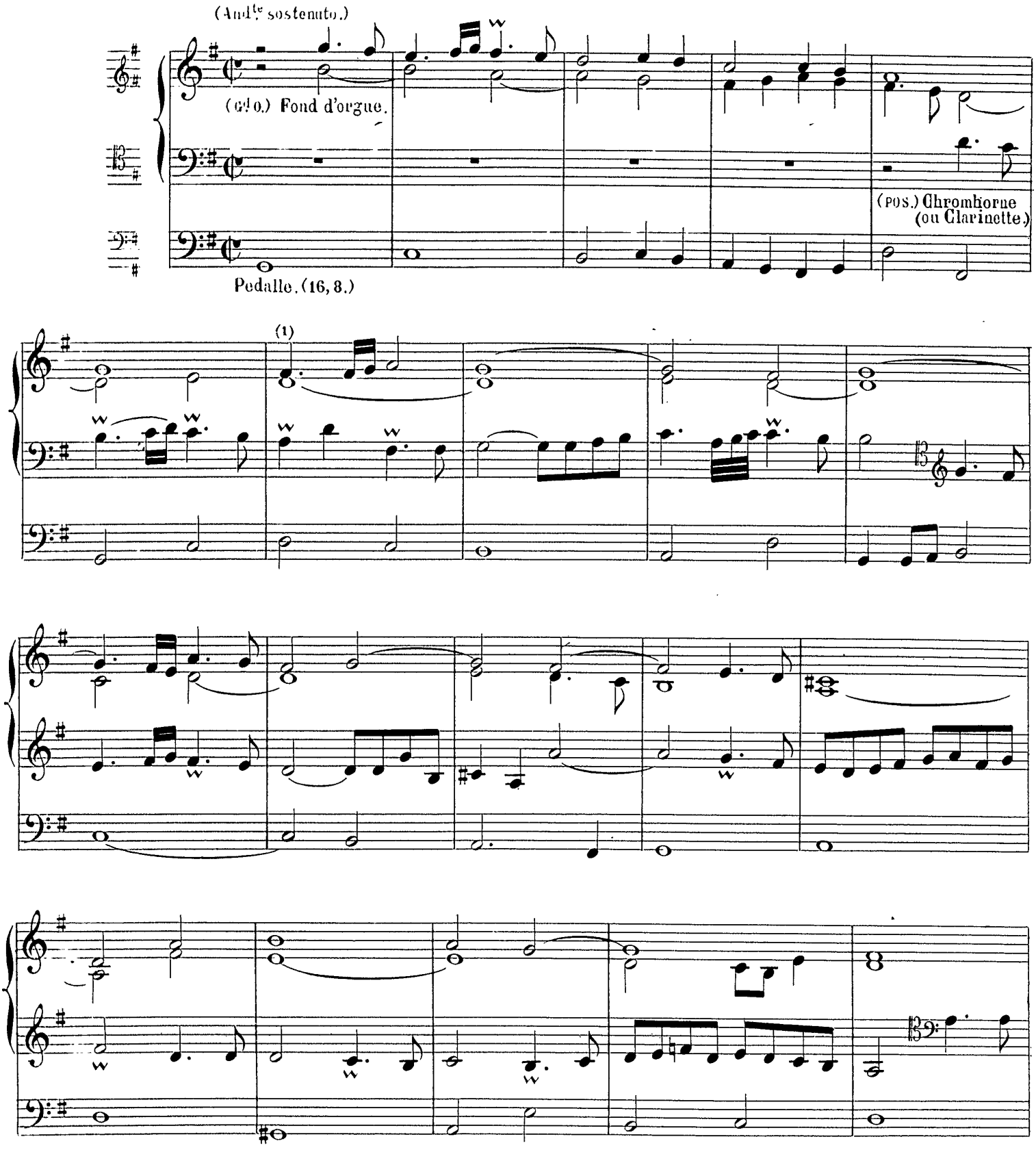
(1) Rés. Cons. Sans liaison.


Trompette.
[tr]

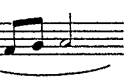


5.E Couplet, Domine Deus, Agnus Dei.

CHROMHORNE EN TAILLE.



(1) Vers.



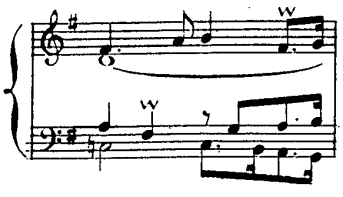
(1)

(2)

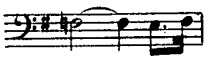
(Rall.)

[~]

(1) Rés. Cons.

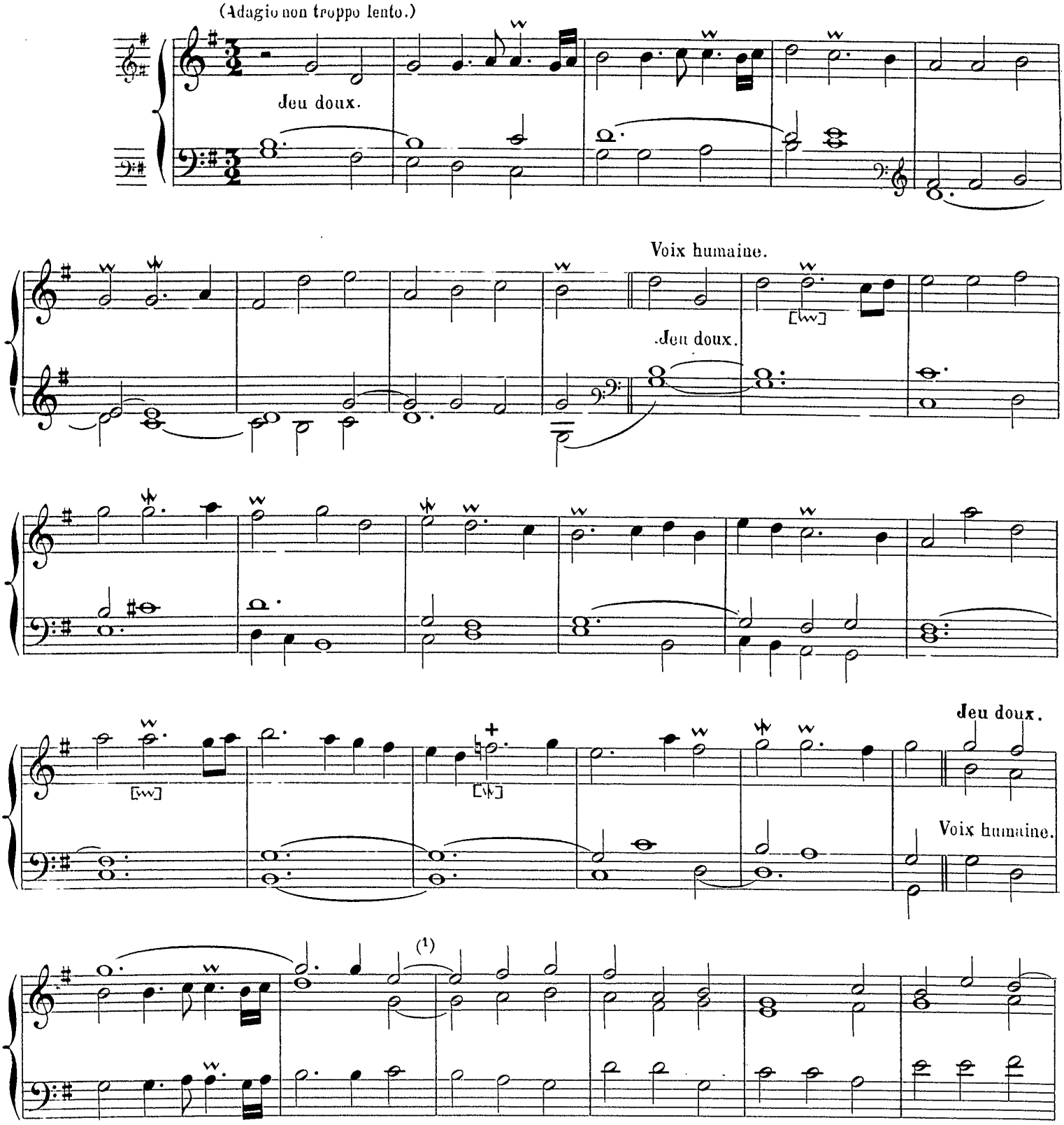


(2) Rés. Cons.

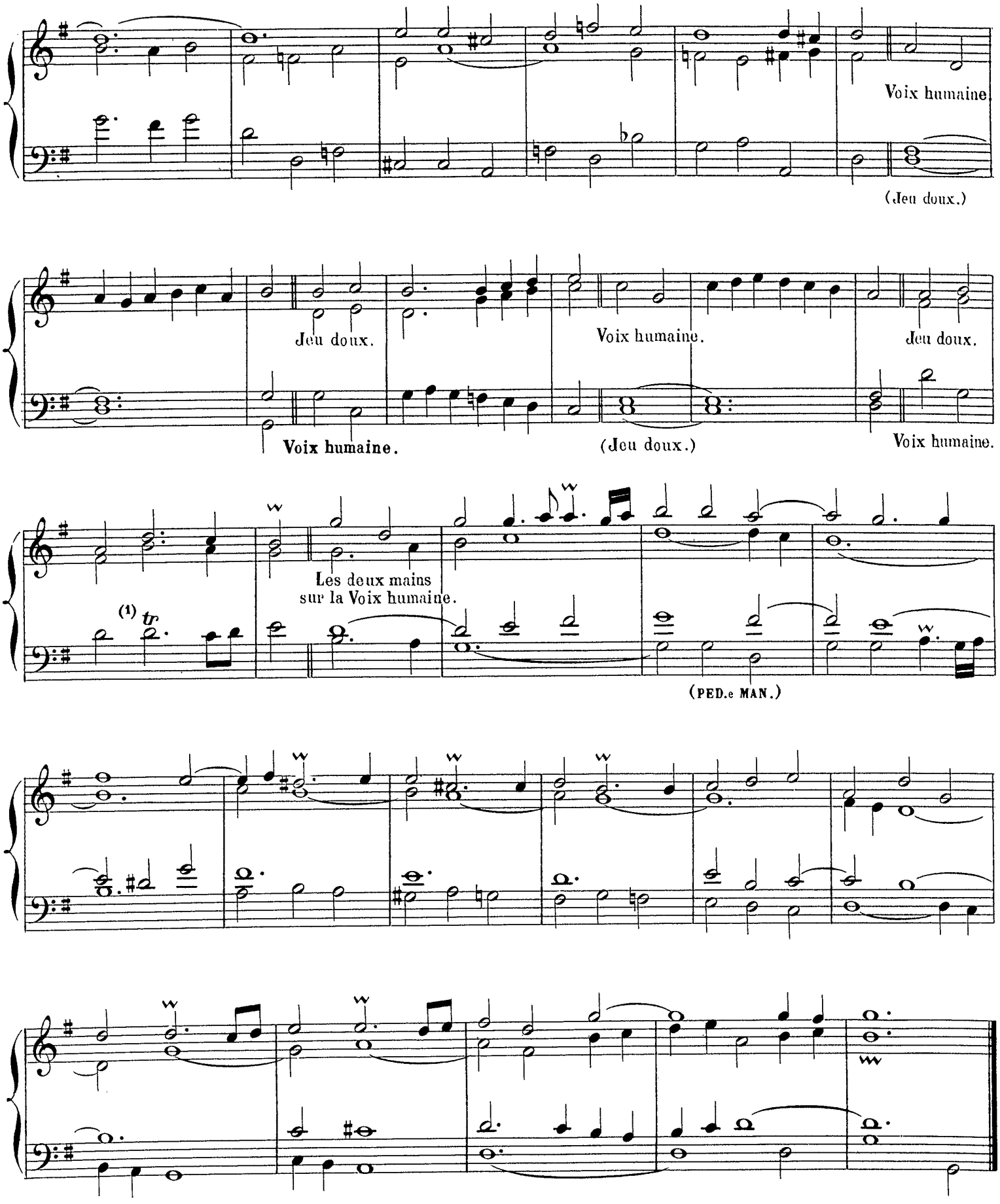


6.E Couplet, Qui tollis peccata mundi Suscipe.

DIALOGUE SUR LA VOIX HUMAINE.



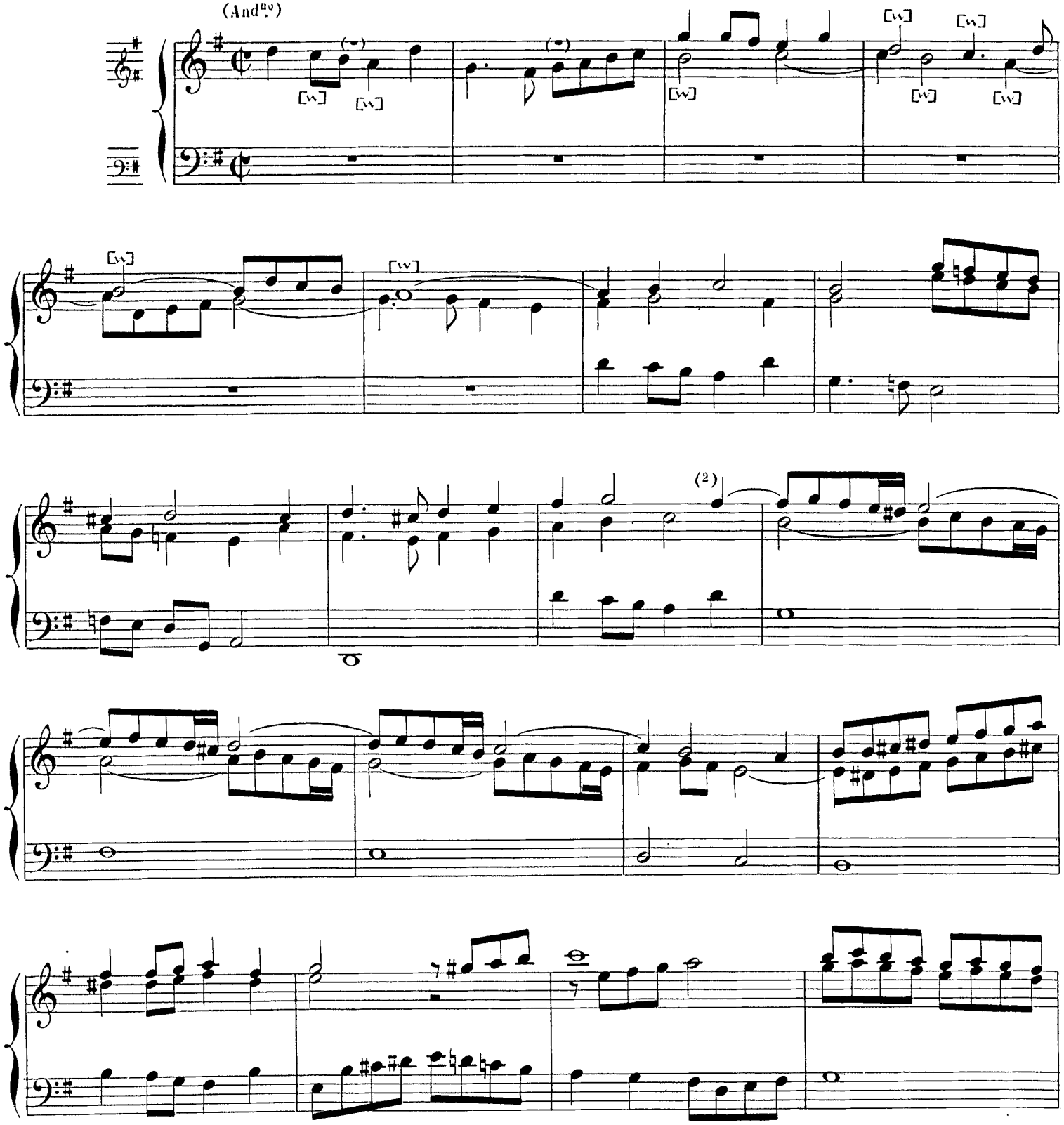
(1) Vers. Sans liaison.



(1) J'ai cru devoir ajouter ce trille. ALEX. G.

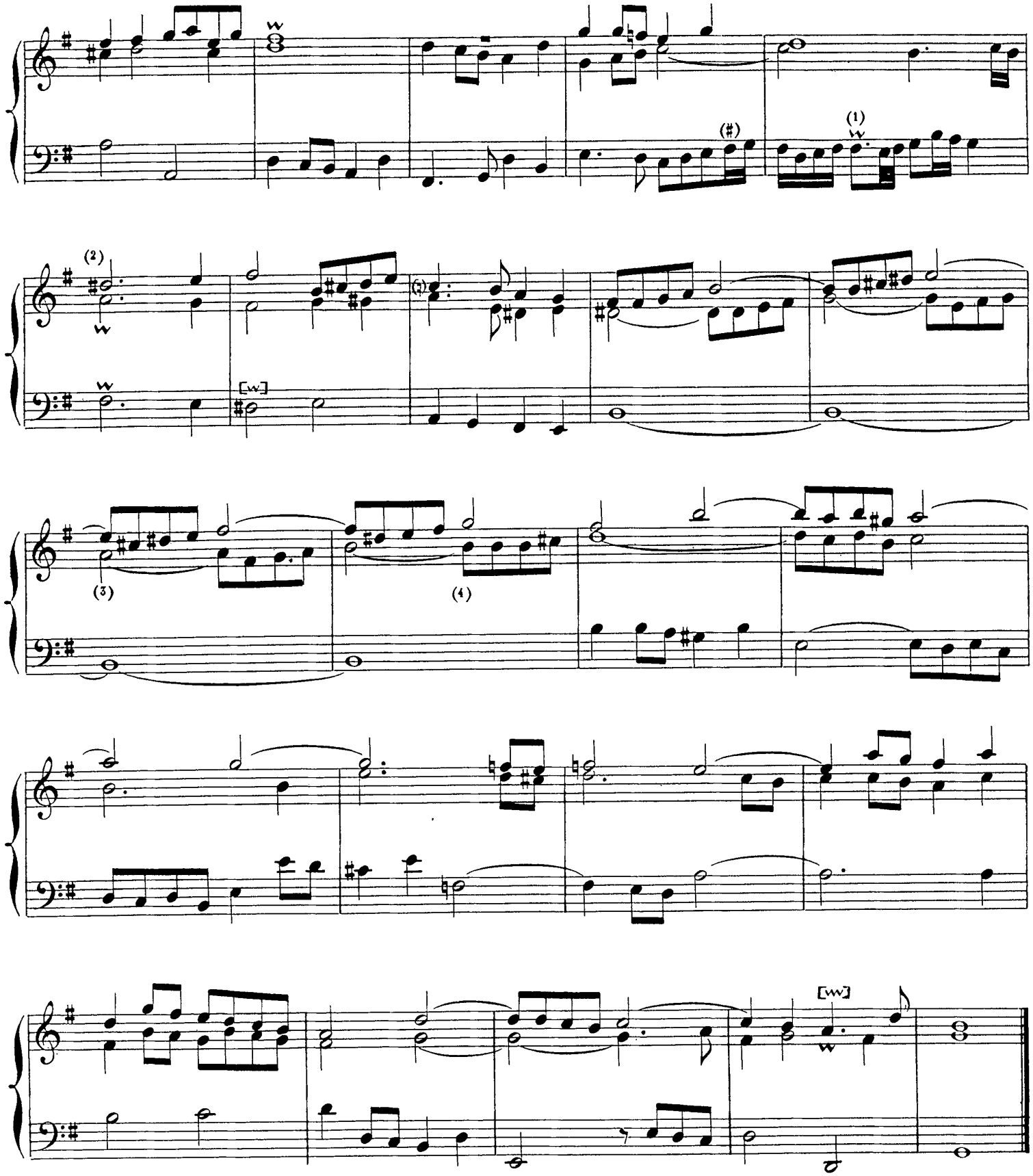
7E. Couplet, Quoniam tu solus sanctus.

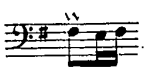
Dialogue sur les tierces et la basse sur la trompette.(1)

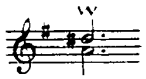


(1) Récit, main gauche: Trompette et Bourdon de 8.
Gd Orgue, main droite: Bourdon, Montre de 8 et Flûte de 4.

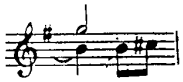
(2) Vers. Sans liaison.



(1) Vers. 

(2) Vers. 

(3) Vers. Cette mesure manque.

(4) Vers. 

8.E Couplet, Tu solus altissimus.

RÉCIT DE TIERCE (1)

(All.to quasi And.no)

Tierce.

Jeu doux.

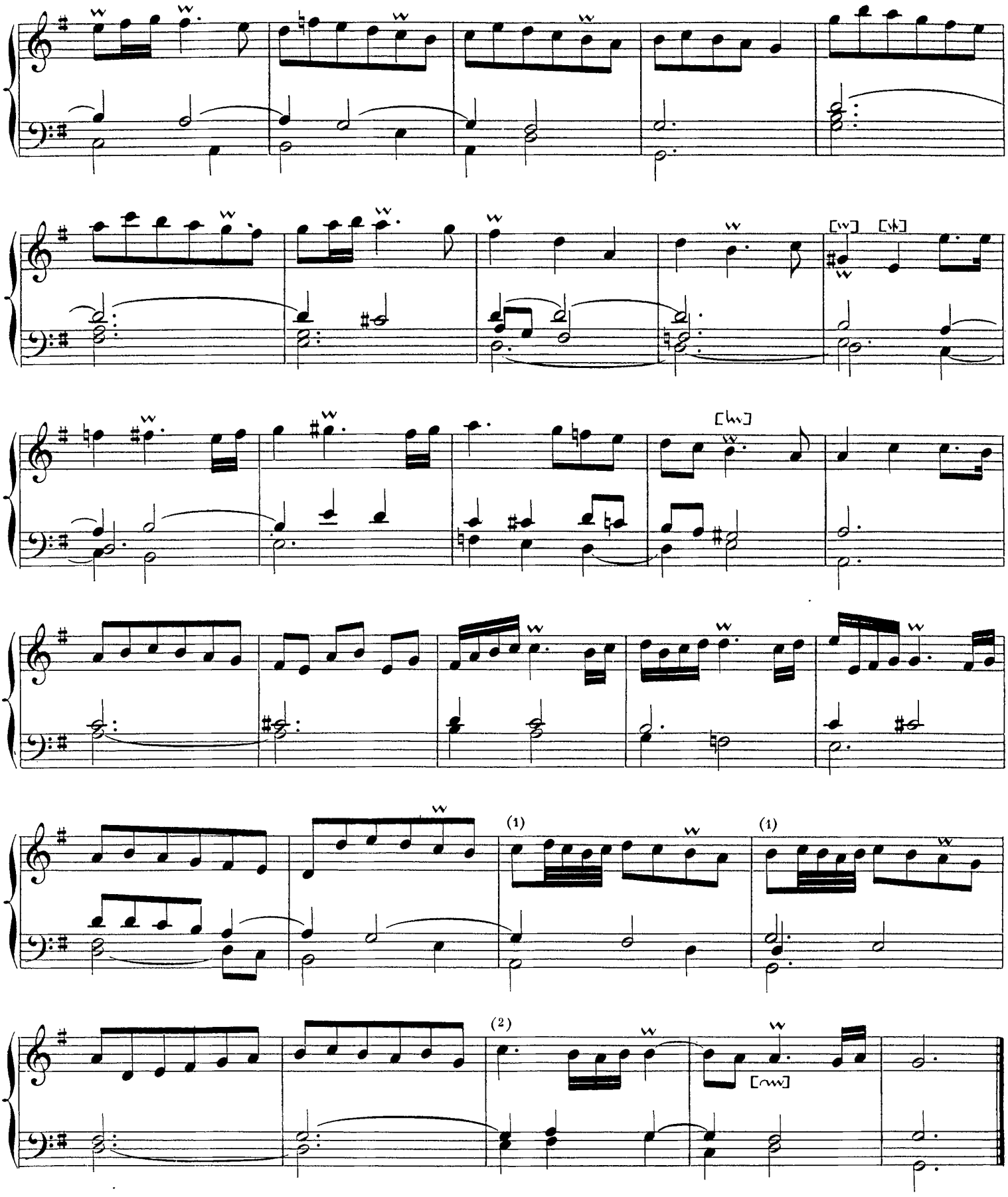
(PED.)

(2)

(2)

(1) RÉCIT, main droite, Hautbois de 8 et Flûte octaviante de 4.
POSITIF, main gauche, Cor de nuit de 8, Fl. douce de 4.
PÉDALE: Bourdon de 16 et 8, Tirasse du Pos.

(2) Rés. Cons.



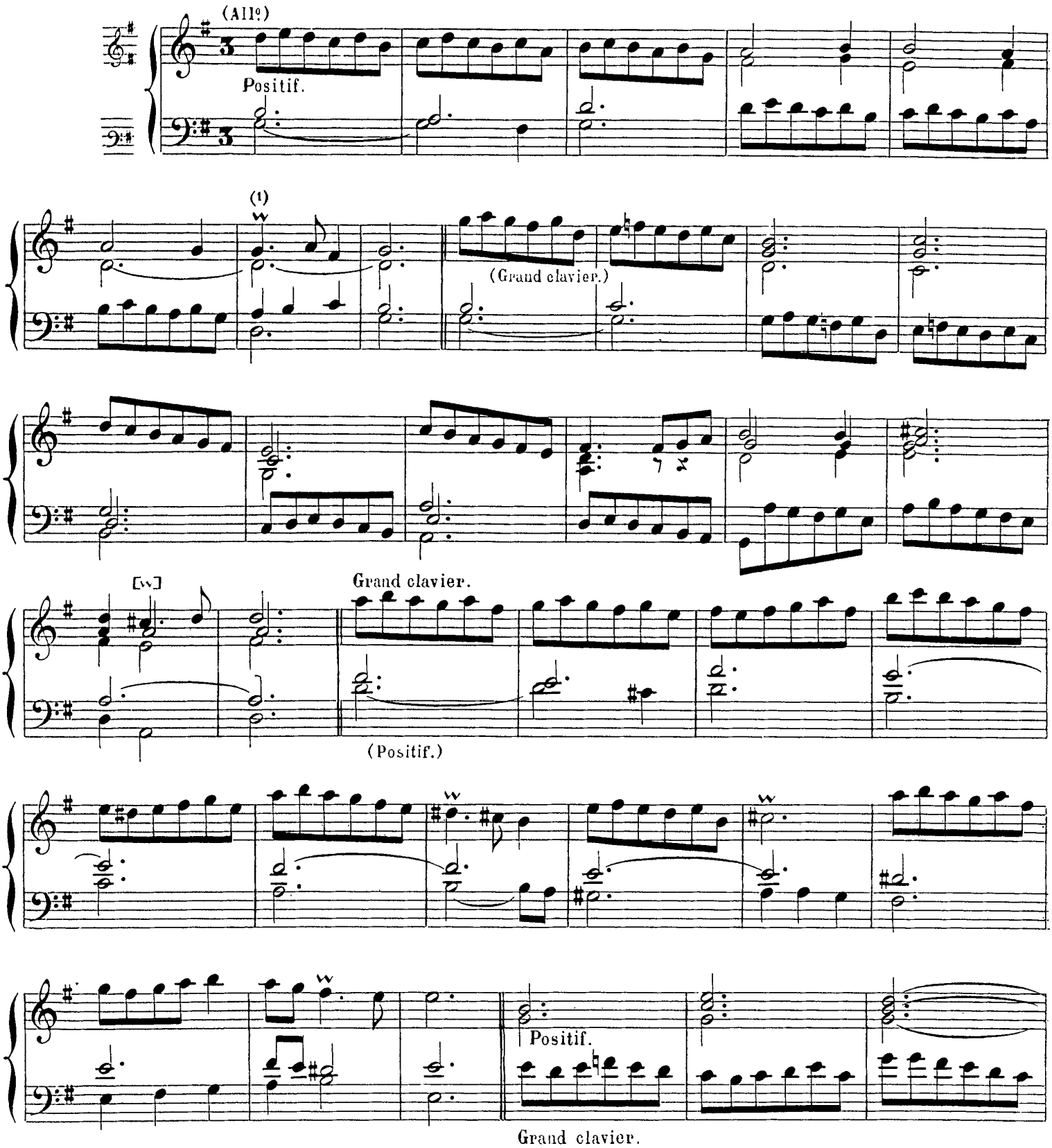
(1) Rés. Cons. —

(2) Rés. Cons.

(A. G. 134.)

Dernier Couplet, Amen.

DIALOGUE SUR LES GRANDS JEUX.



(1) Rés. Cons.

(Grand clavier.)

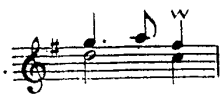
(1)

(PED.)

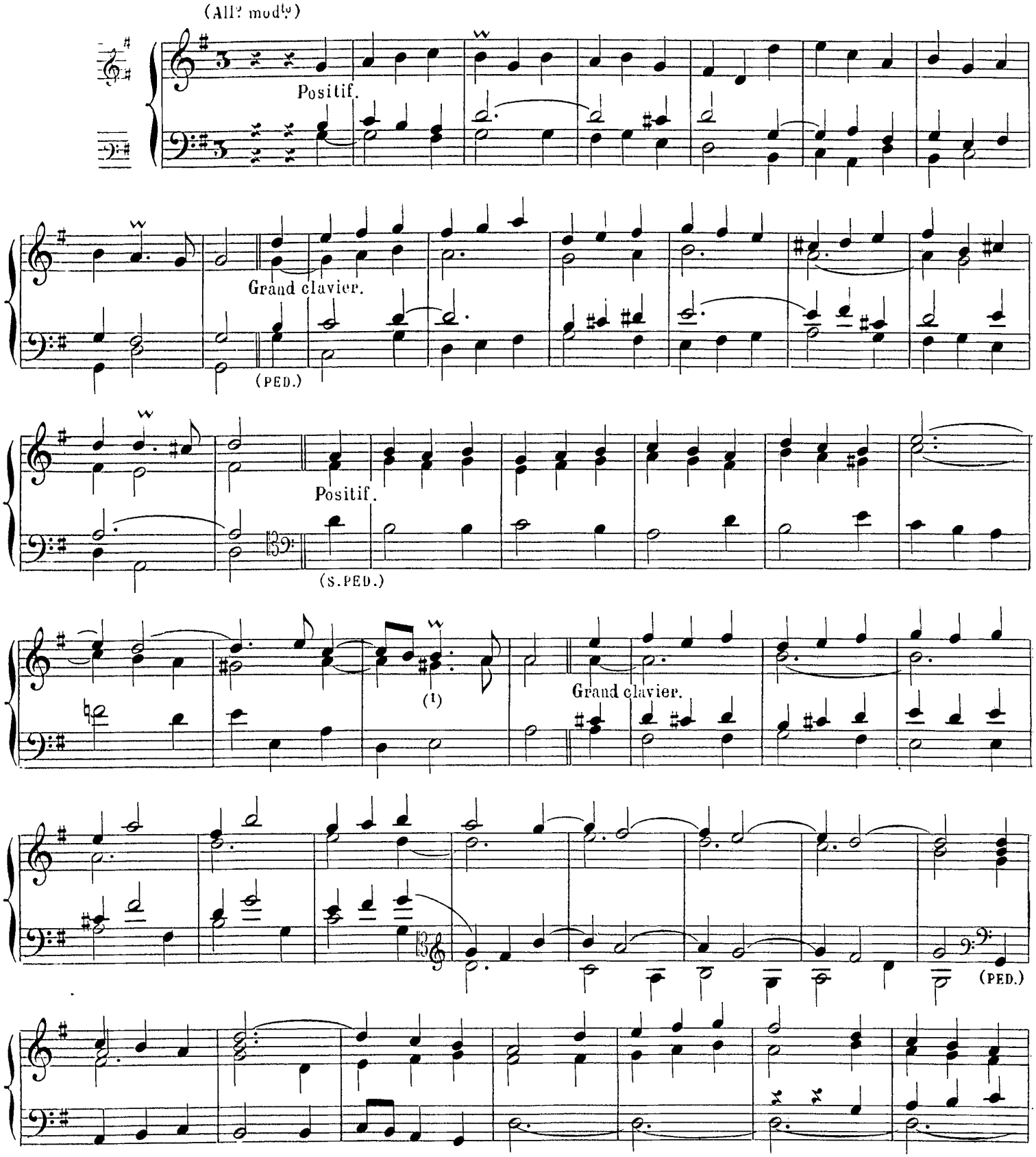
[W]

(1) Vers. Si liés.

(2) Vers.



OFFERTOIRE SUR LES GRANDS JEUX.



(1) Rés. Cons.

(1)

Grand clavier.

Positif.

(S.PED.)

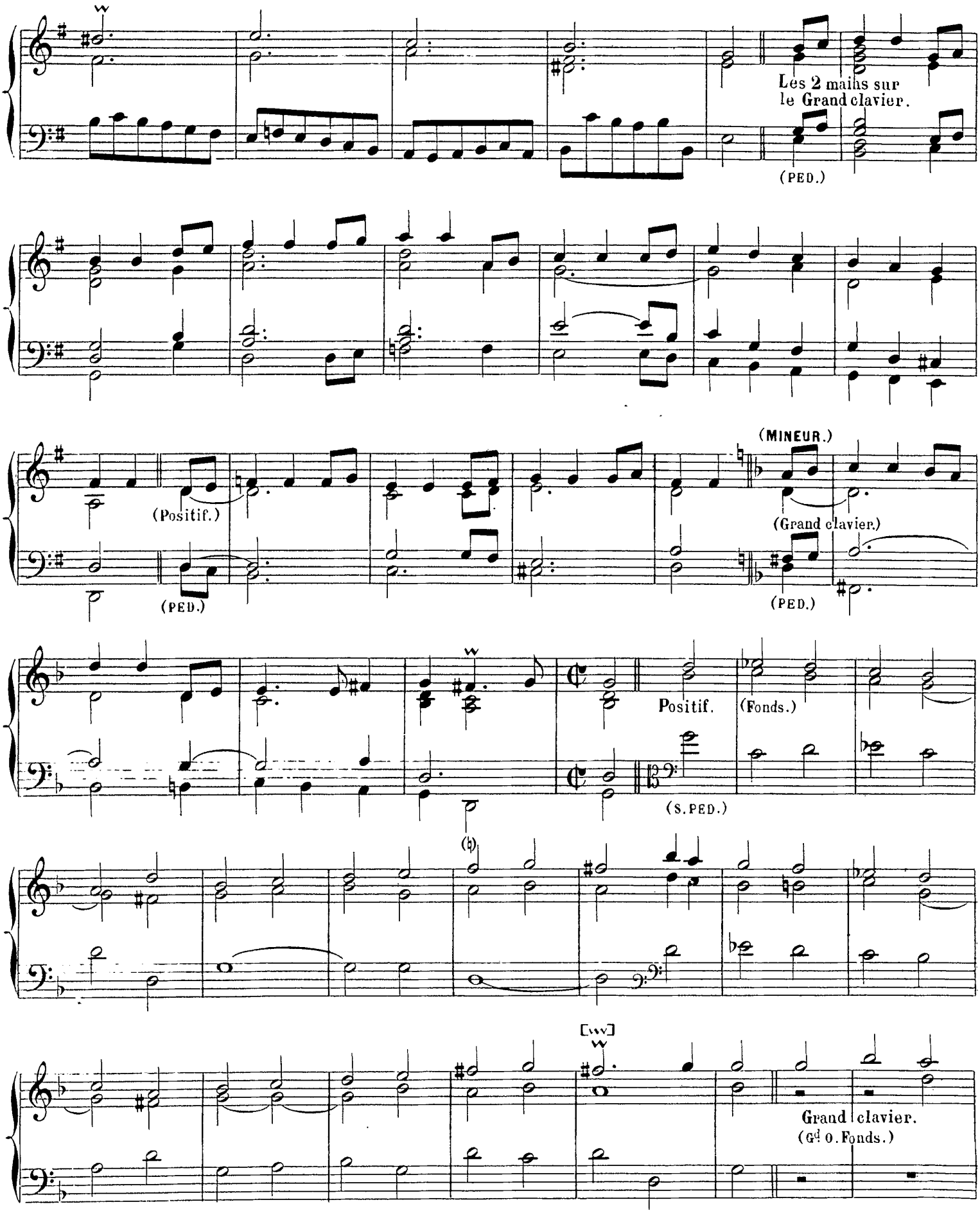
Positif.

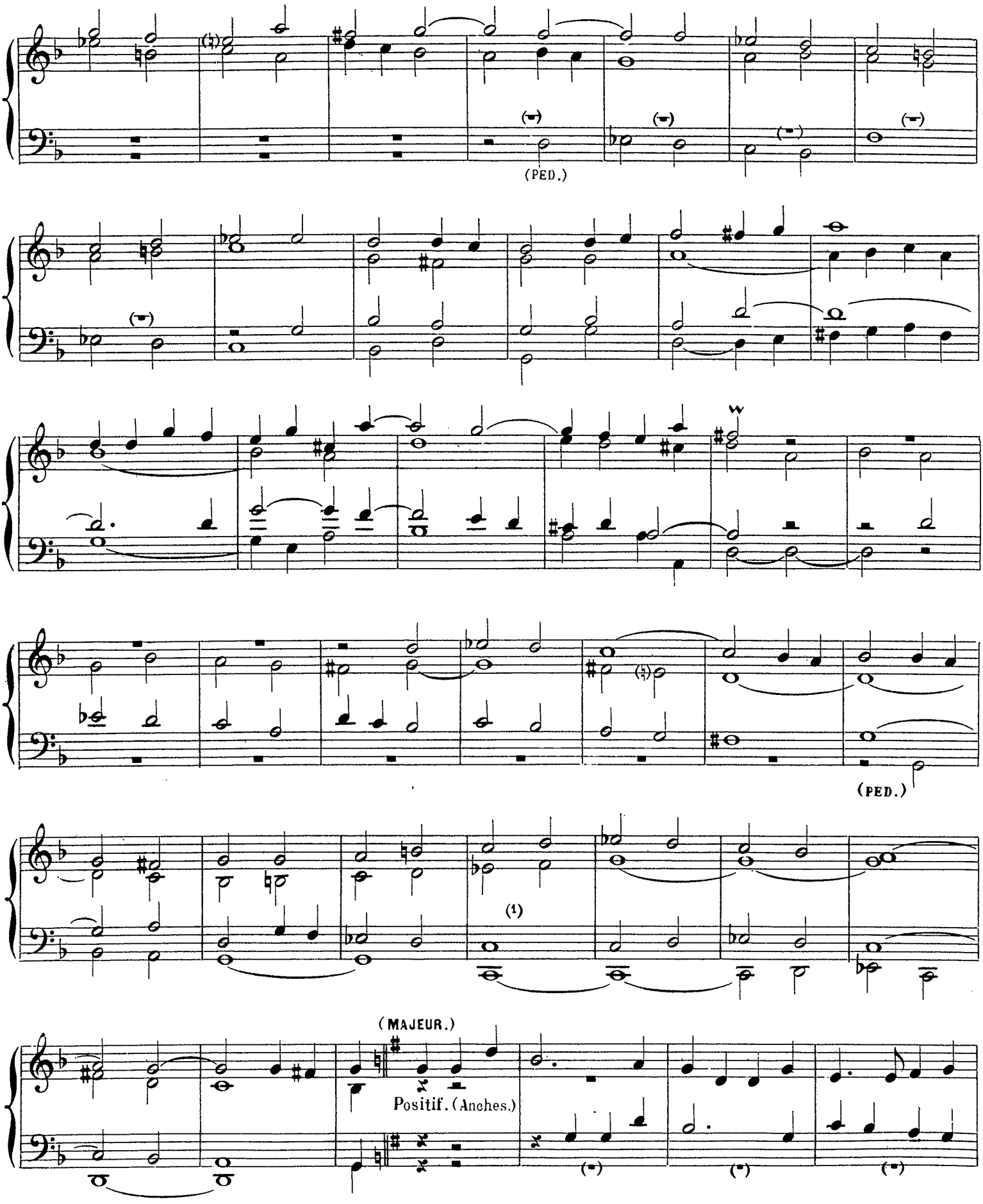
Grand clavier.

(2)

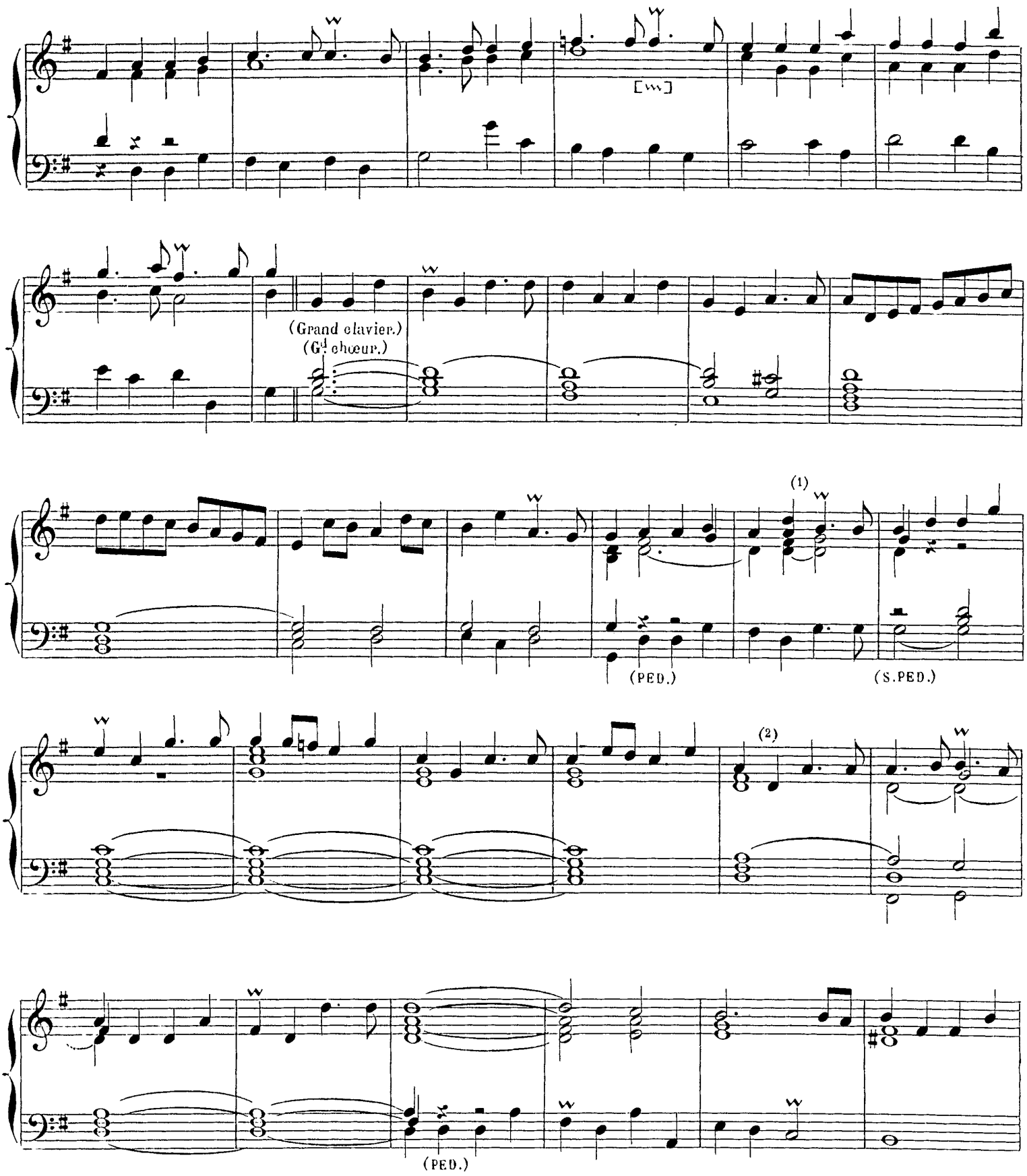
(1) Vers.

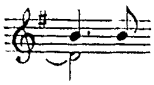
(2) Vers.


Les 2 mains sur
le Grand clavier.
(PED.)
(Positif.)
(PED.)
(MINEUR.)
(Grand clavier.)
(PED.)
Positif.
(Fonds.)
(S.PED.)
Grand clavier.
(Gd O. Fonds.)

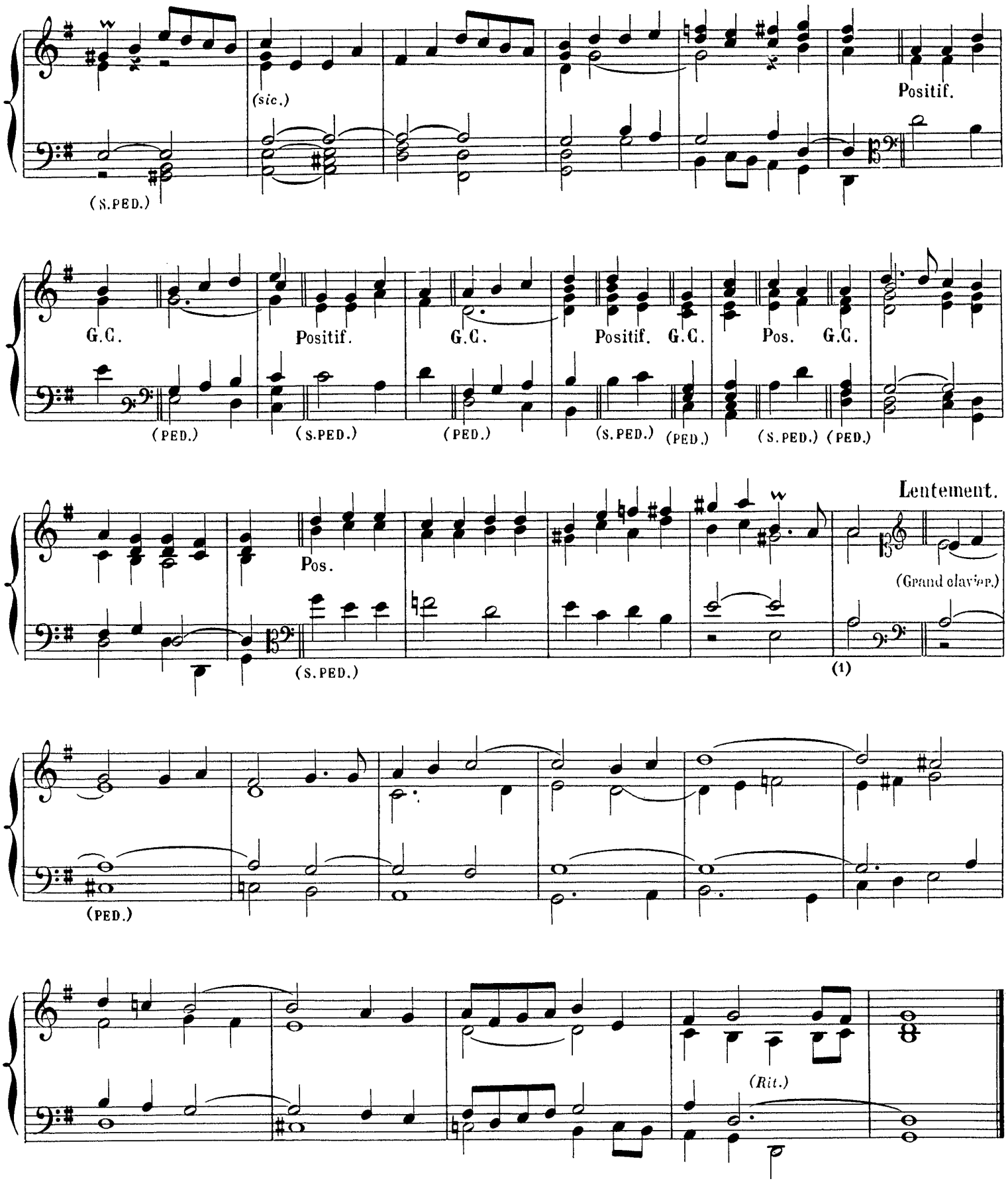


(1) Vers. Sans liaison pour l'UT grave.



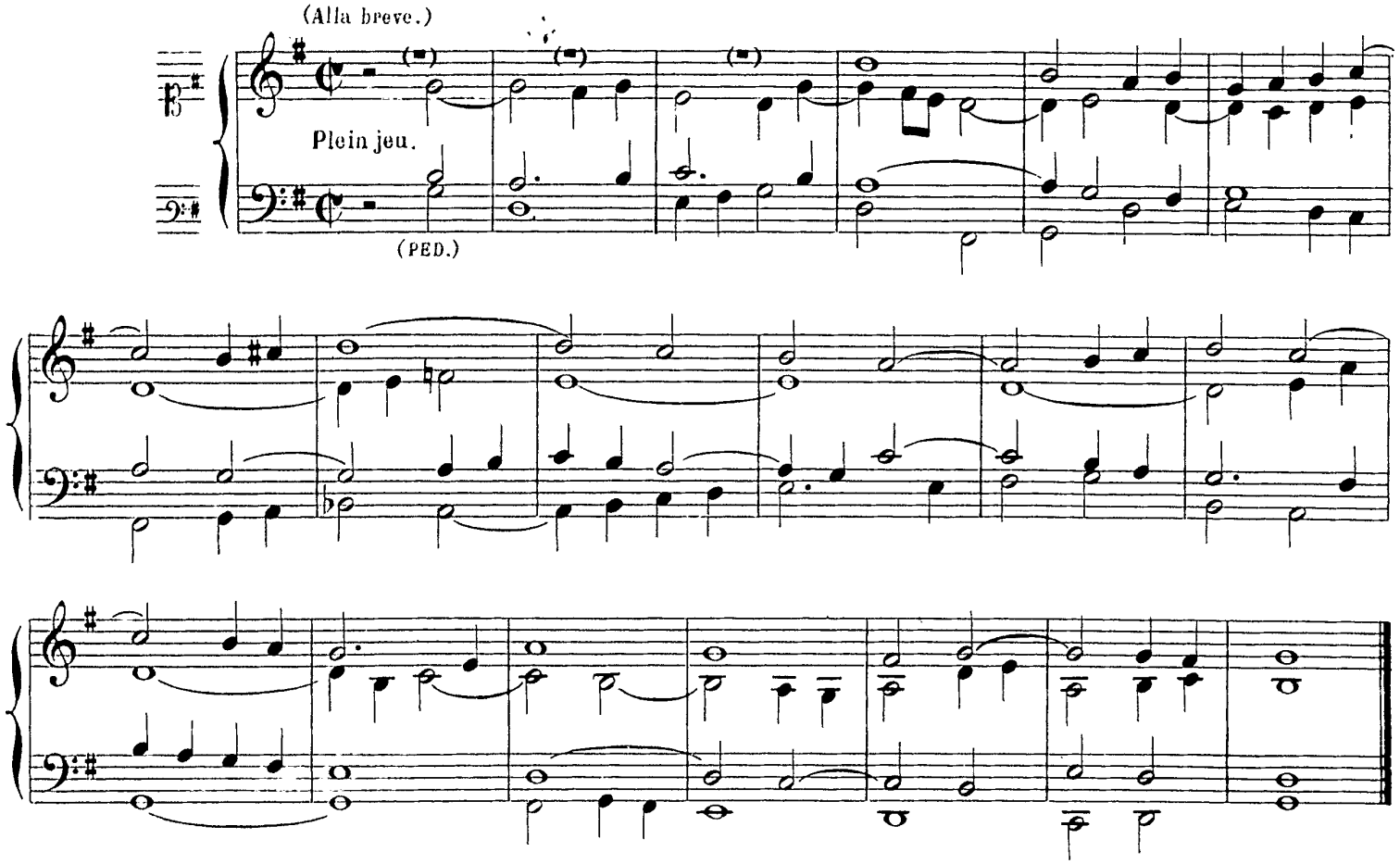
(1) Rés. Cons. 

(2) Vers. MI au lieu de RÉ.



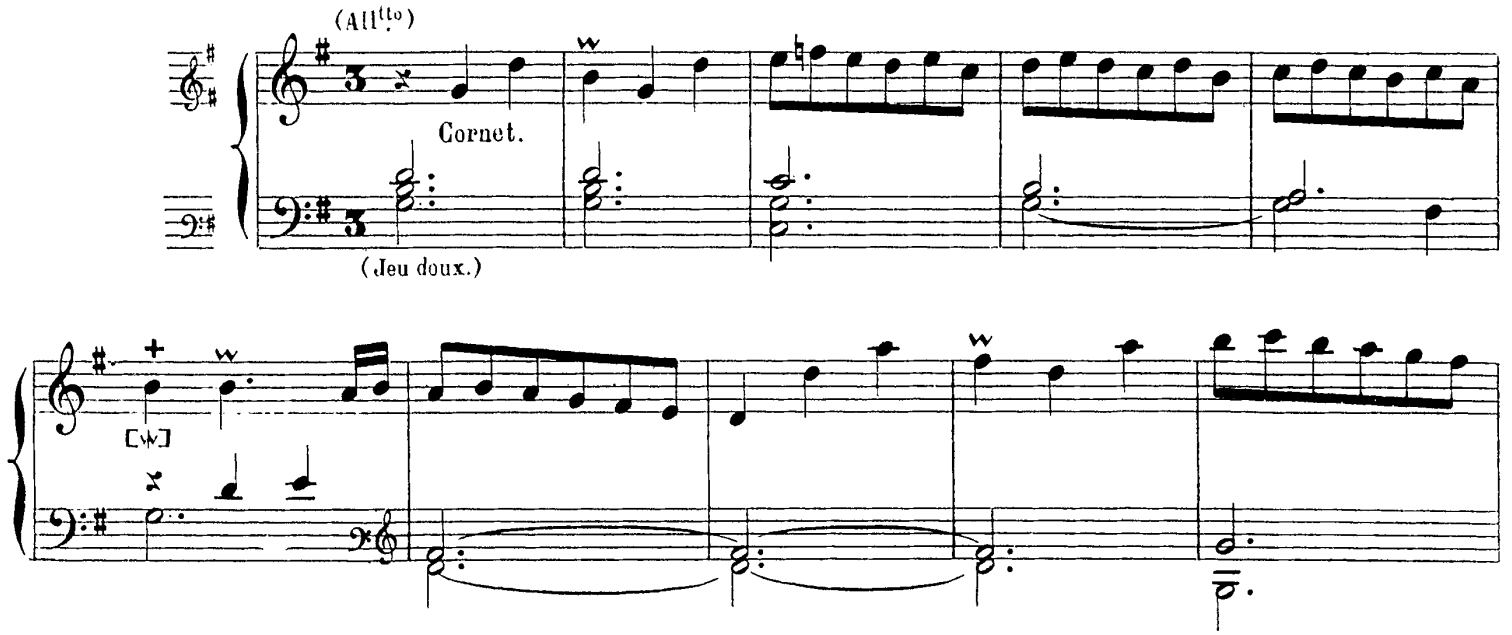
(1) Vers. RÉ au lieu de LA.

1.ER COUPLET, SANCTUS.

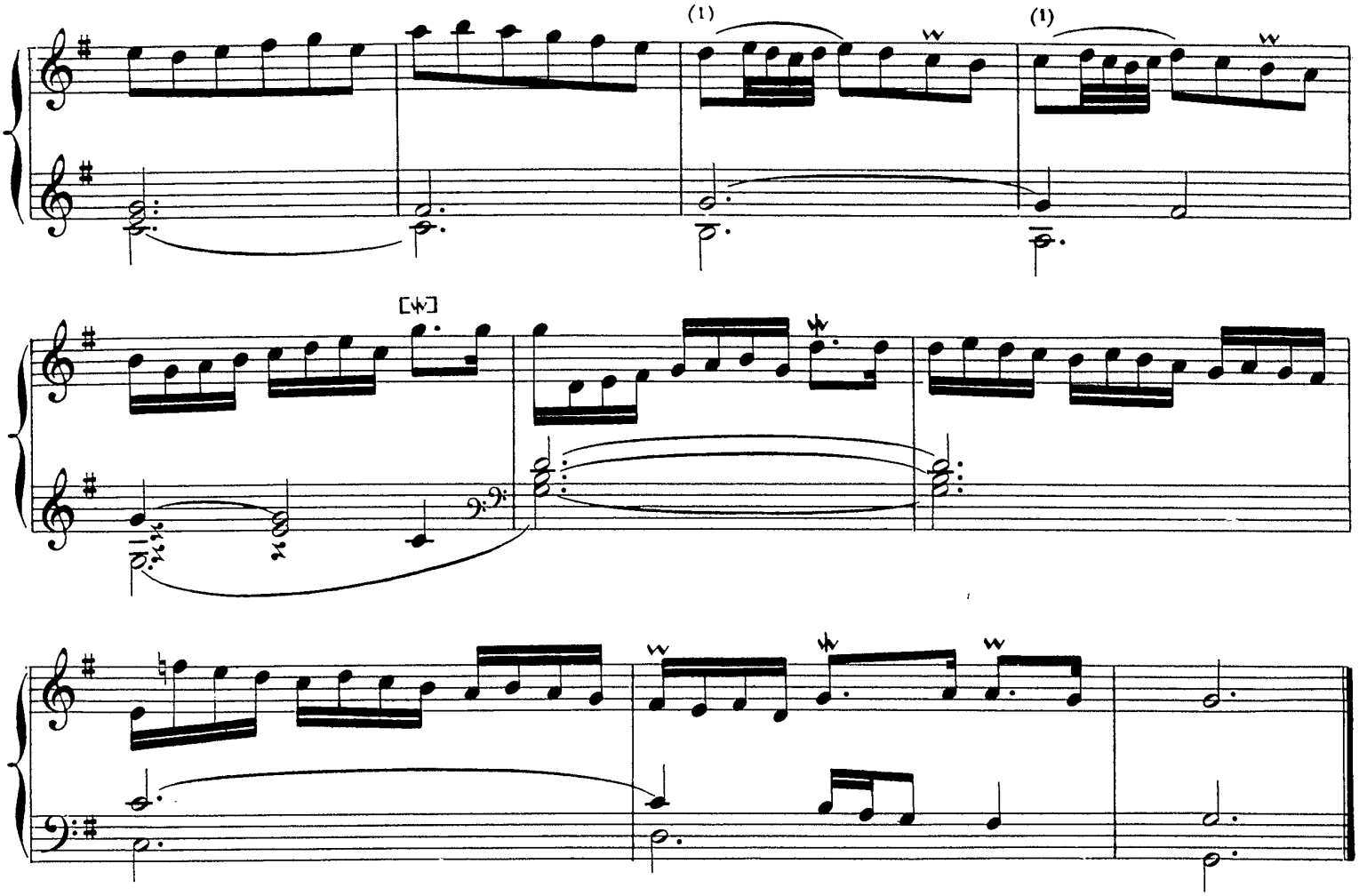


2.E COUPLET, SANCTUS DOMINUS DEUS SABAOTH.

RÉCIT DE CORNET.(1)

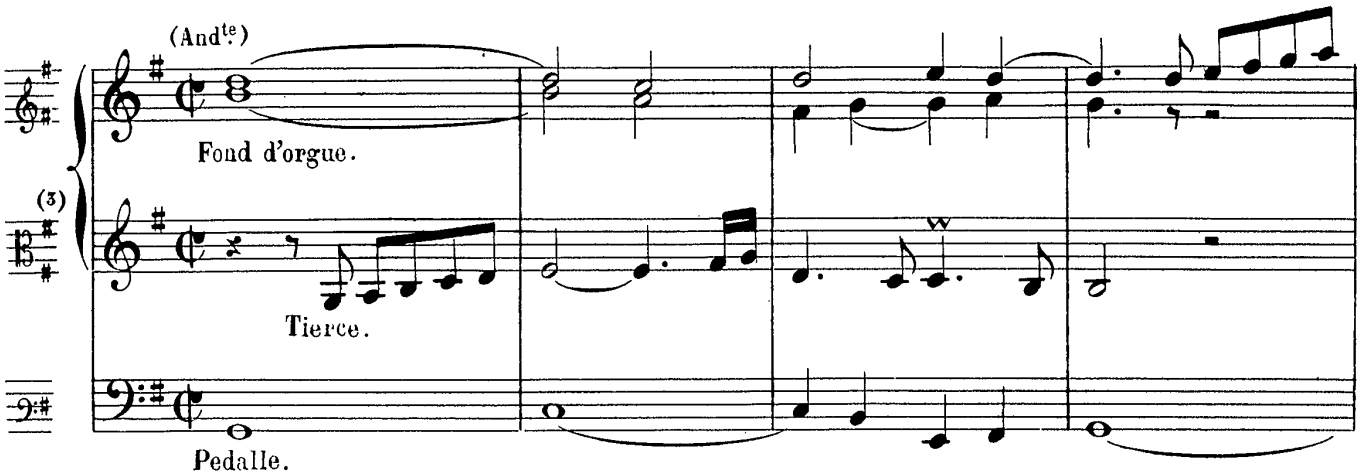


(1) RÉCIE, main droite : Fl. harm. de 8 et de 4 P.
POSITIE, main gauche : Cor de nuit de 8 P.



Benedictus. Elévation.

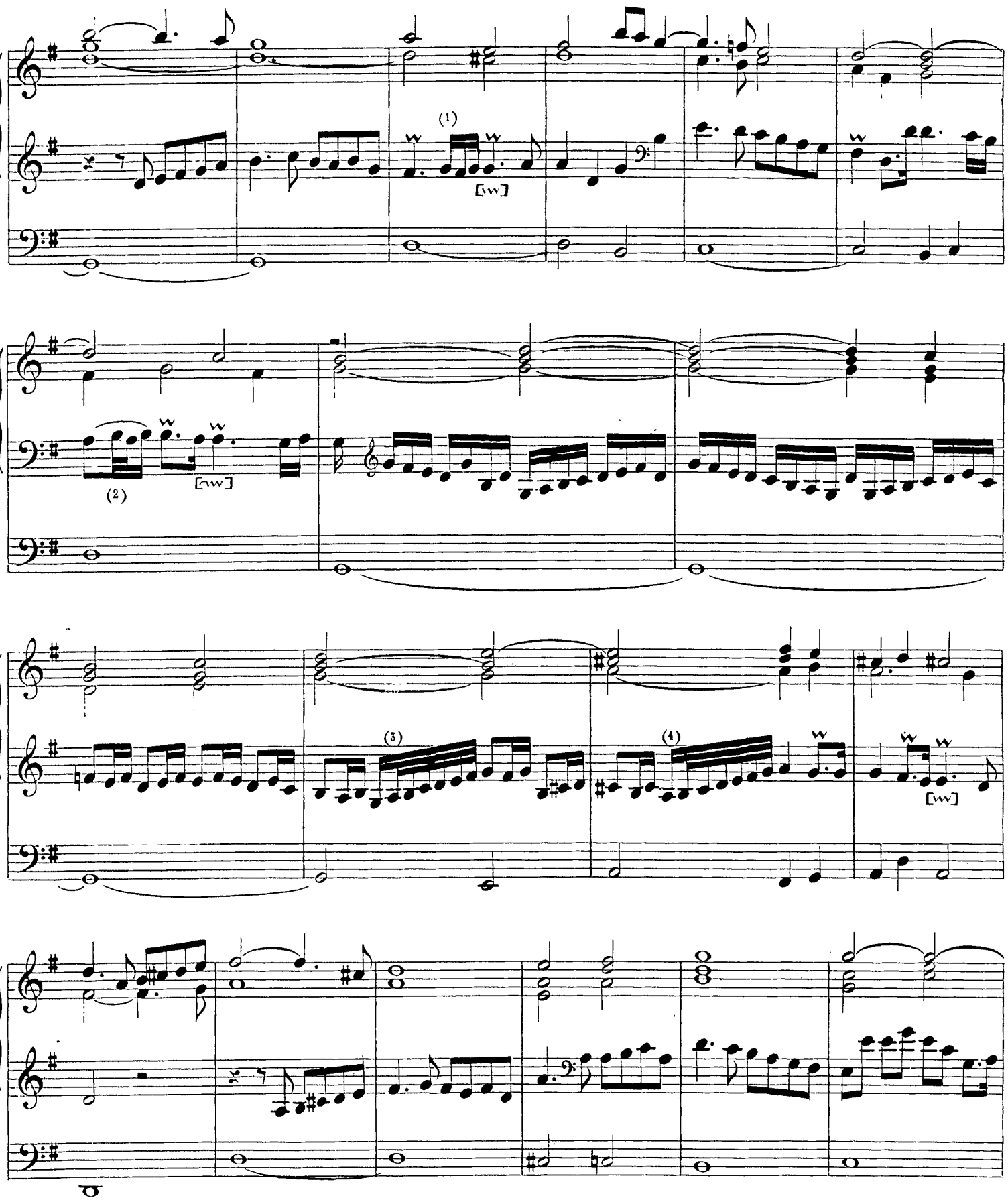
TIERCE EN TAILLE.(2)



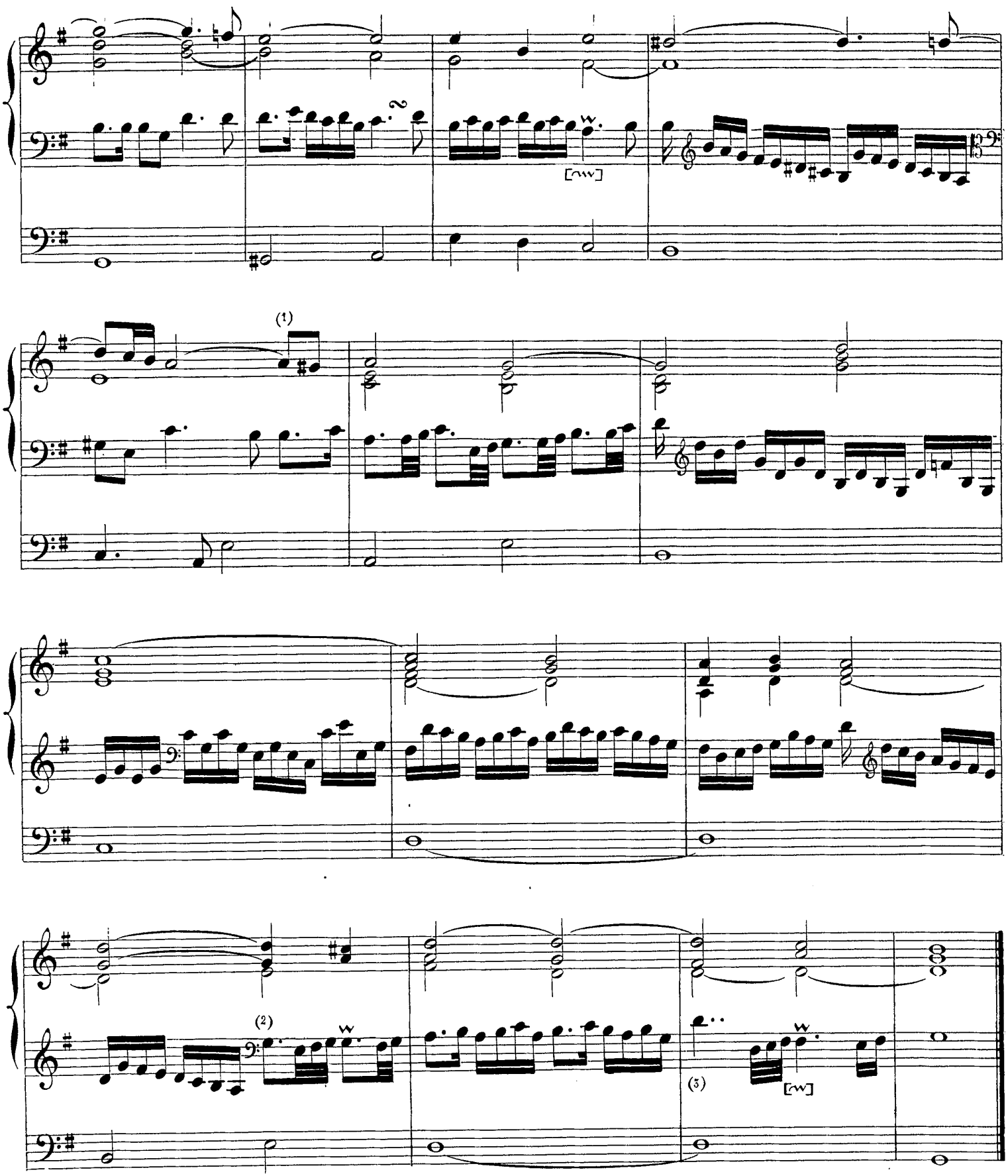
(1) Rés. Cons.

(2) Récit: Basson de 8, Flûtes de 8 et 4.
Positif, main droite: Jeux doux de 8.
Gd Orgue, main gauche: Montre et Salicional de 8, Récit accouplé.
Pédale: Jeux doux de 16 et 8 P.

(3) Pendant tout le morceau, Clé d'Ut 3e ligne.

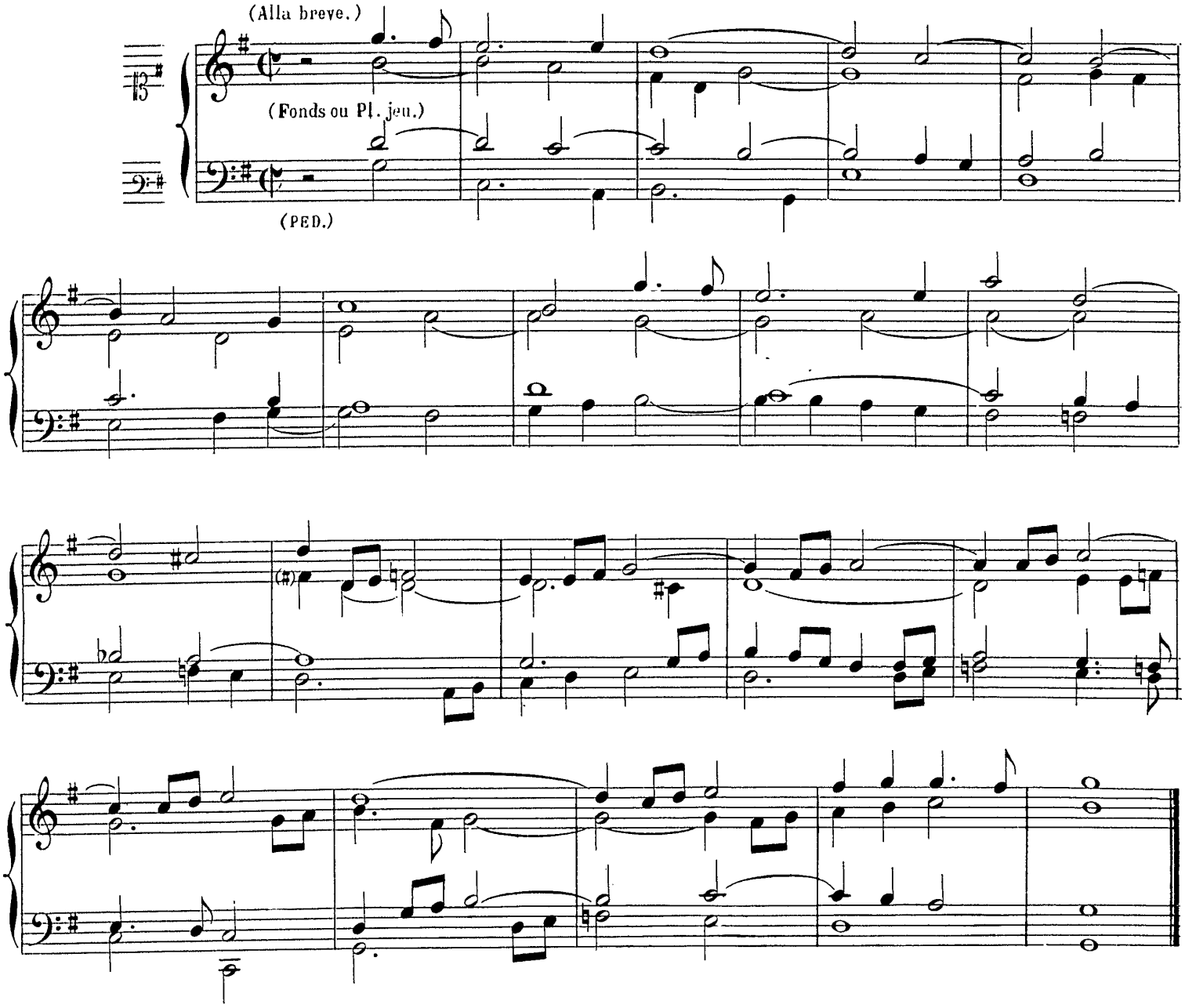


(1) Vers. (2) Vers. (3) Vers. (4) Vers.



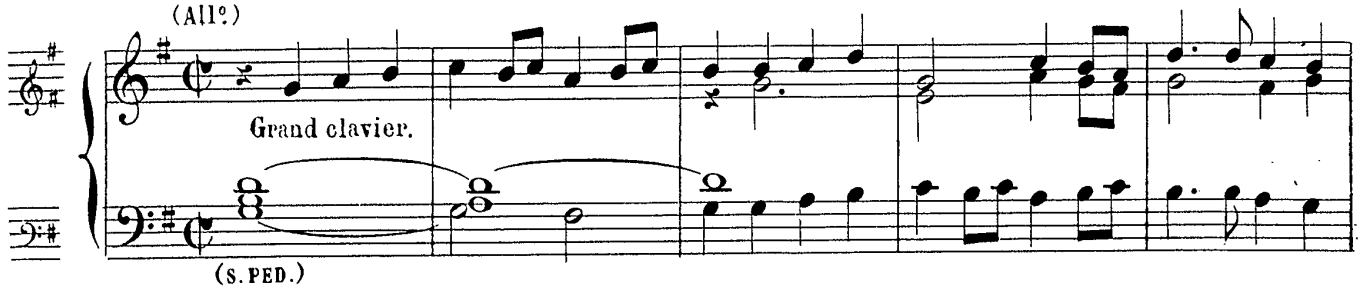
(1) Vers. ♩. ♪ (2) Vers. Sans point. (3) Vers. Un seul point.

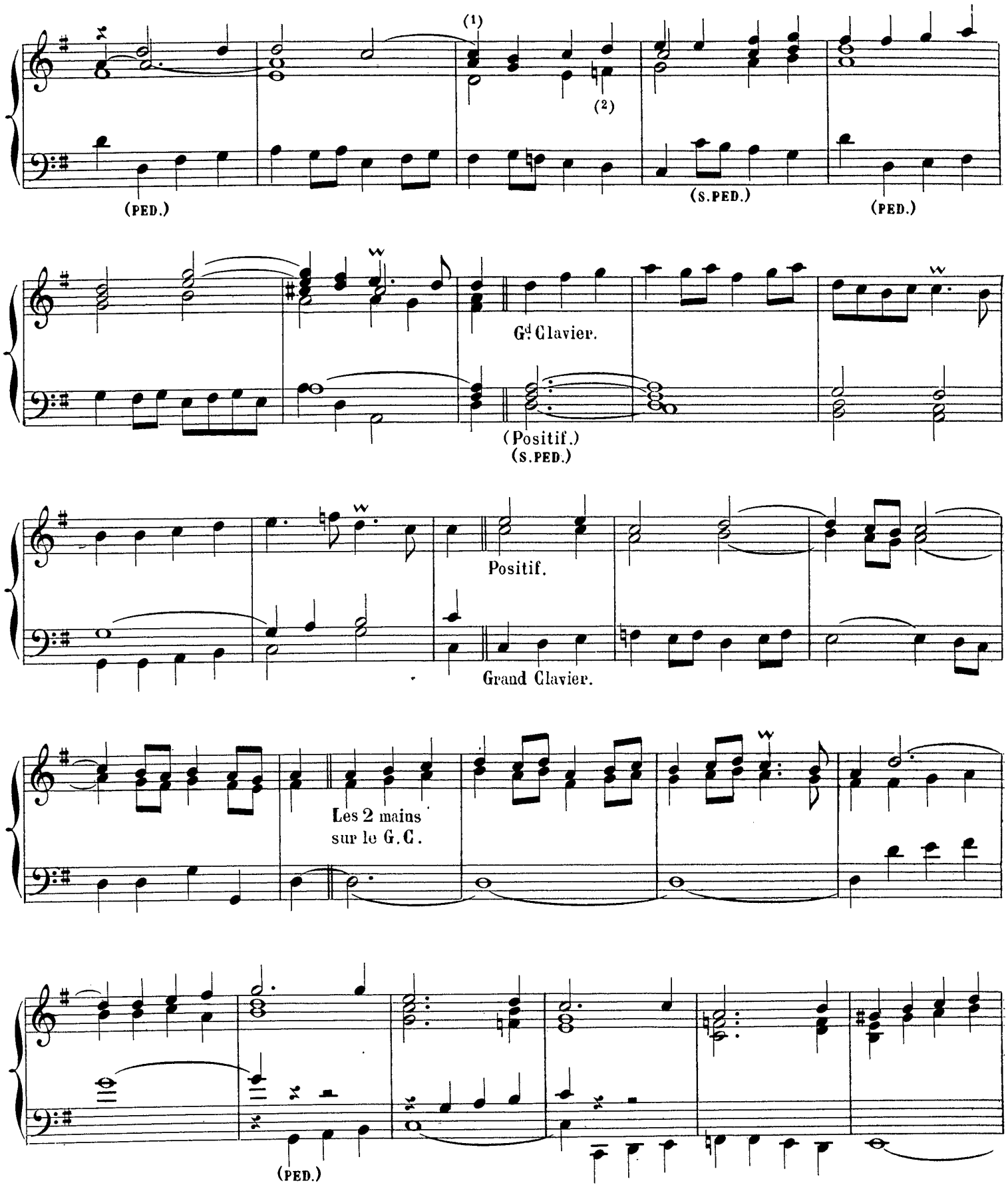
1.ER COUPLET, AGNUS DEI.



2.E COUPLET, DONA NOBIS PACEM.

DIALOGUE SUR LES GRANDS JEUX.





(1) Rés. Cons. (2) Rés. Cons Fa ♯.

(S.PED.)

(PED.)

(Rall.)

DEO GRATIAS.

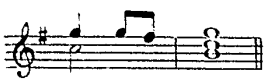
(Mod^to)

(POS.) Petit plein jeu.

(1)

(2)

(1) Vers. FA ♯. (2) Vers.



Imp. Delanchy, Fg St Denis, 51-53, Paris.