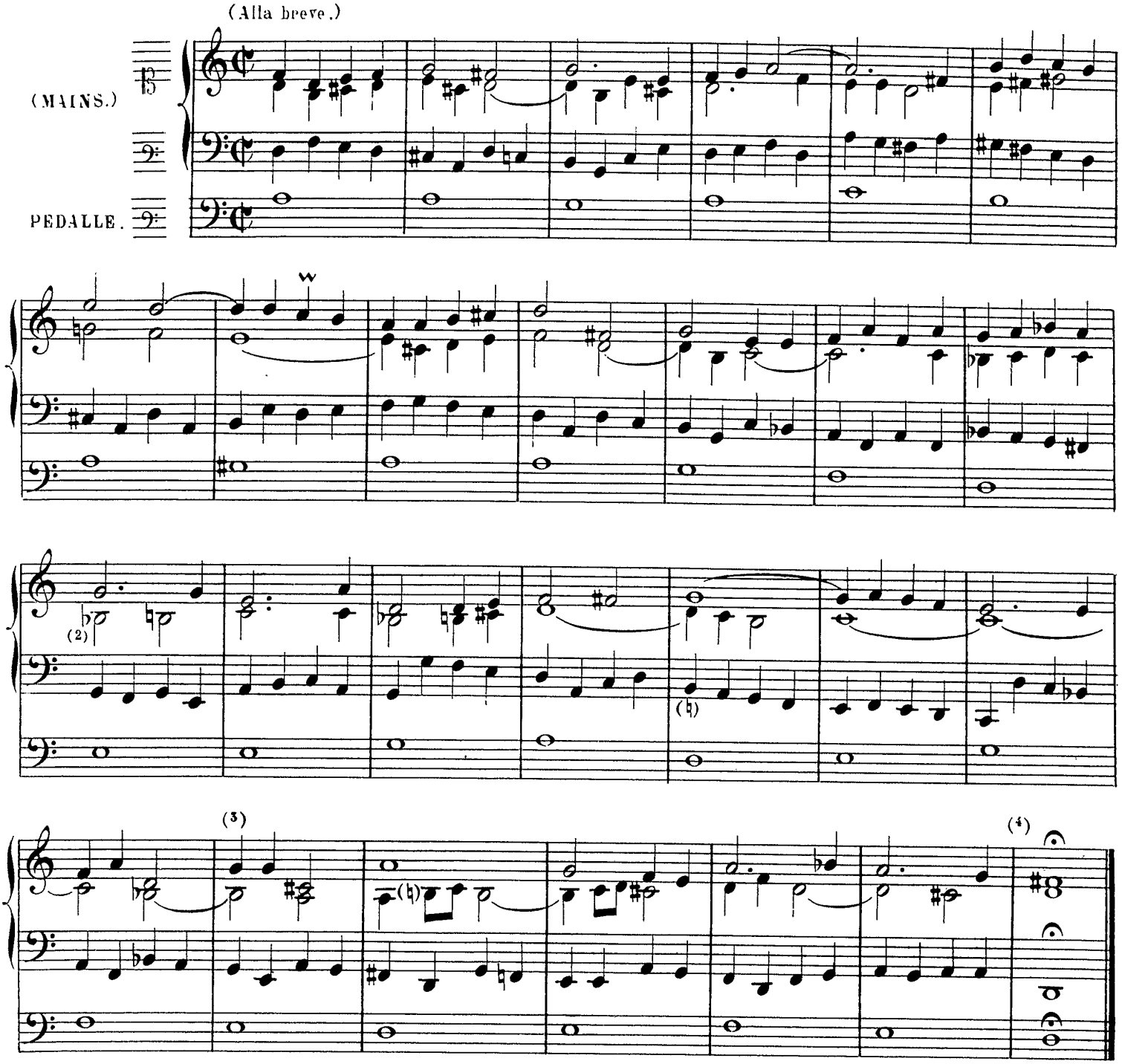
MESSE SOLEMNELLE

A L'USAGE DES PAROISSES.

KYRIE.

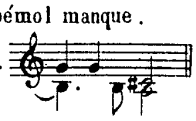
PLEIN CHANT DU PREMIER KYRIE, EN TAILLE(1)

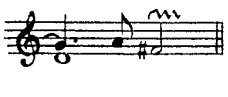


(1) Ecrit sur deux portées dans les anciennes copies.

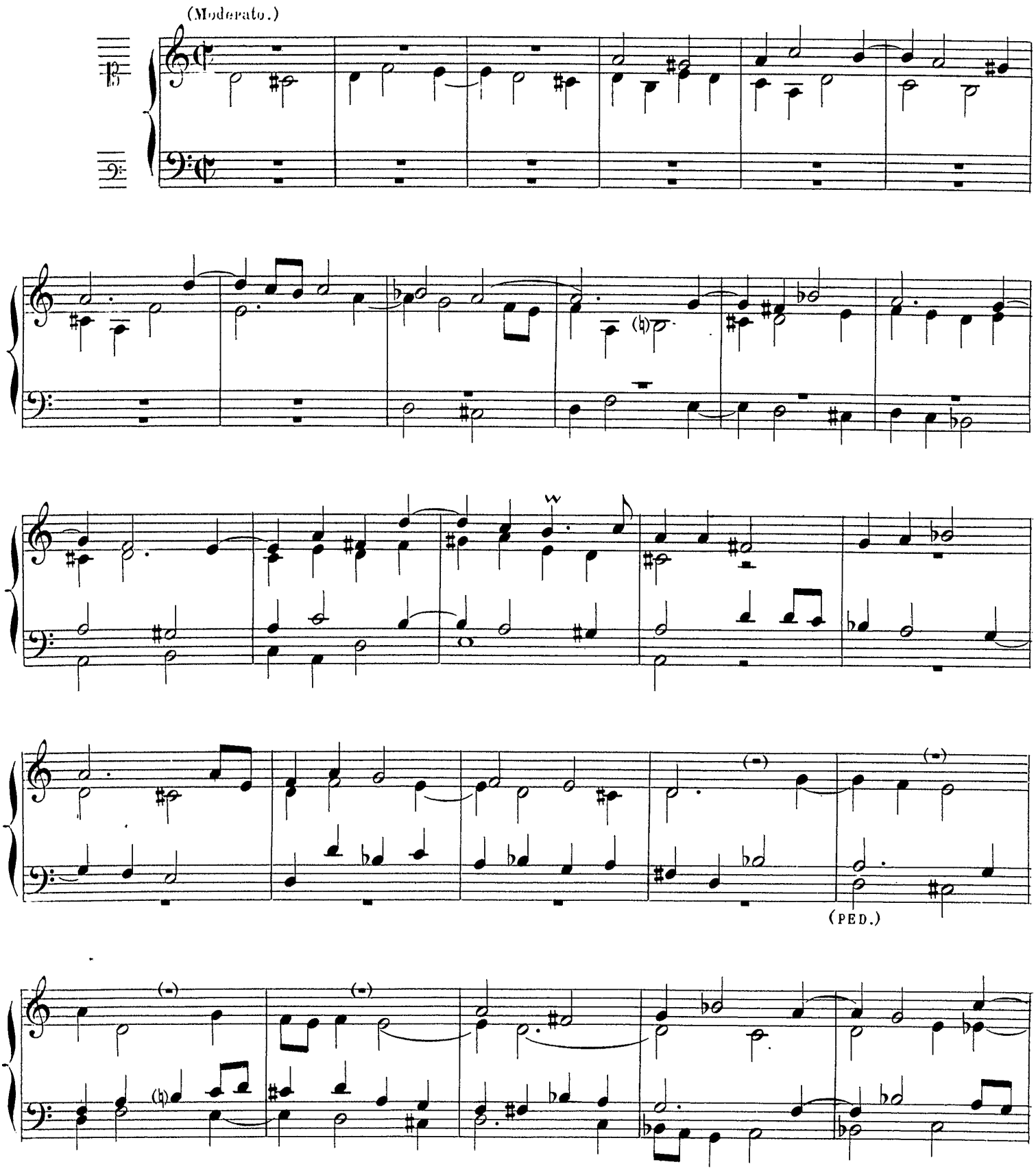
CLAVIERS réunis: Fonds de 16, 8, 4 et 2 P. Plein-jeu.
PÉDALE: Fonds et Anches de 8 et 4 P.

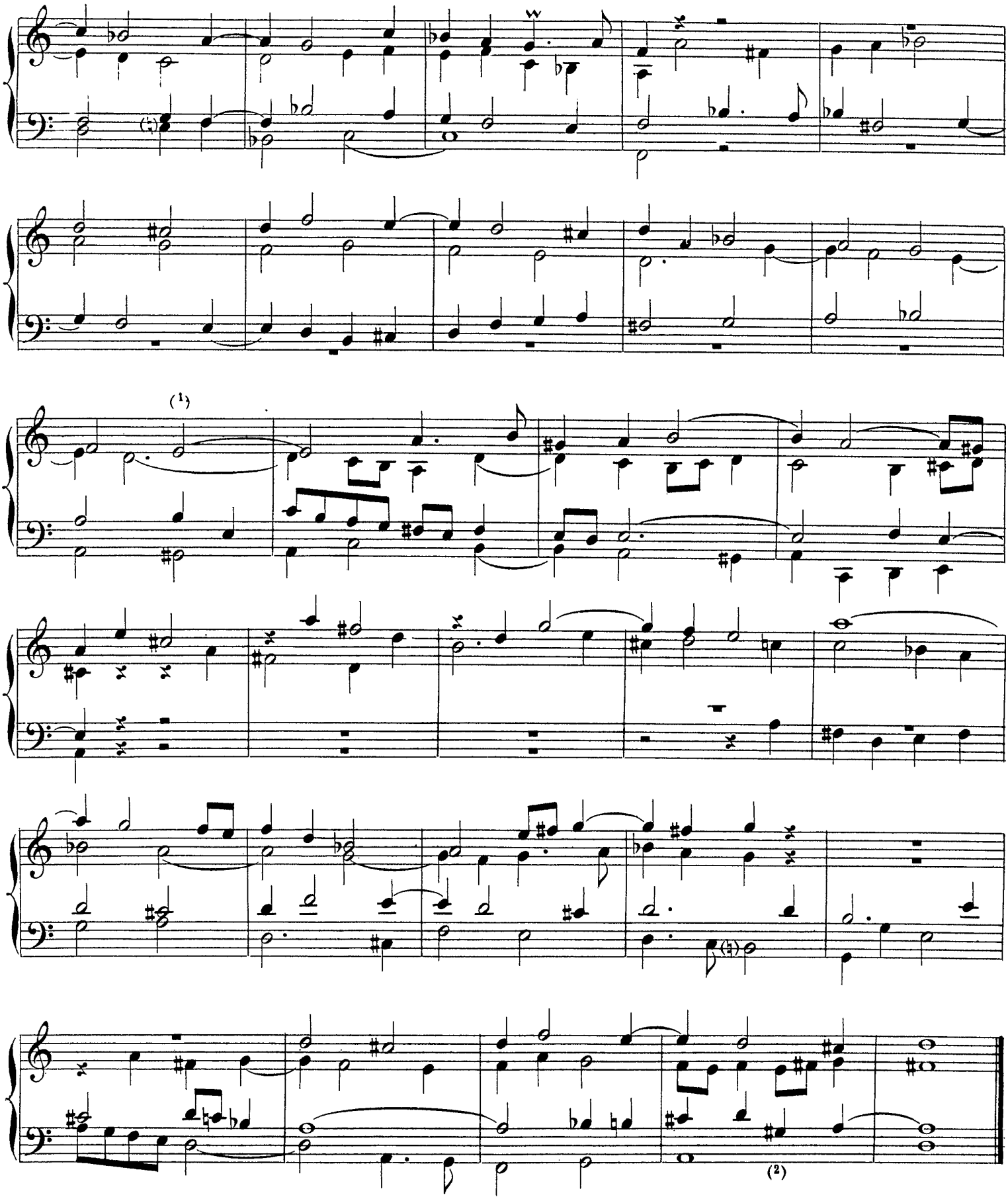
(2) Vers. le bémol manque.

(3) Rés. Cons. 

(4) Cons. 

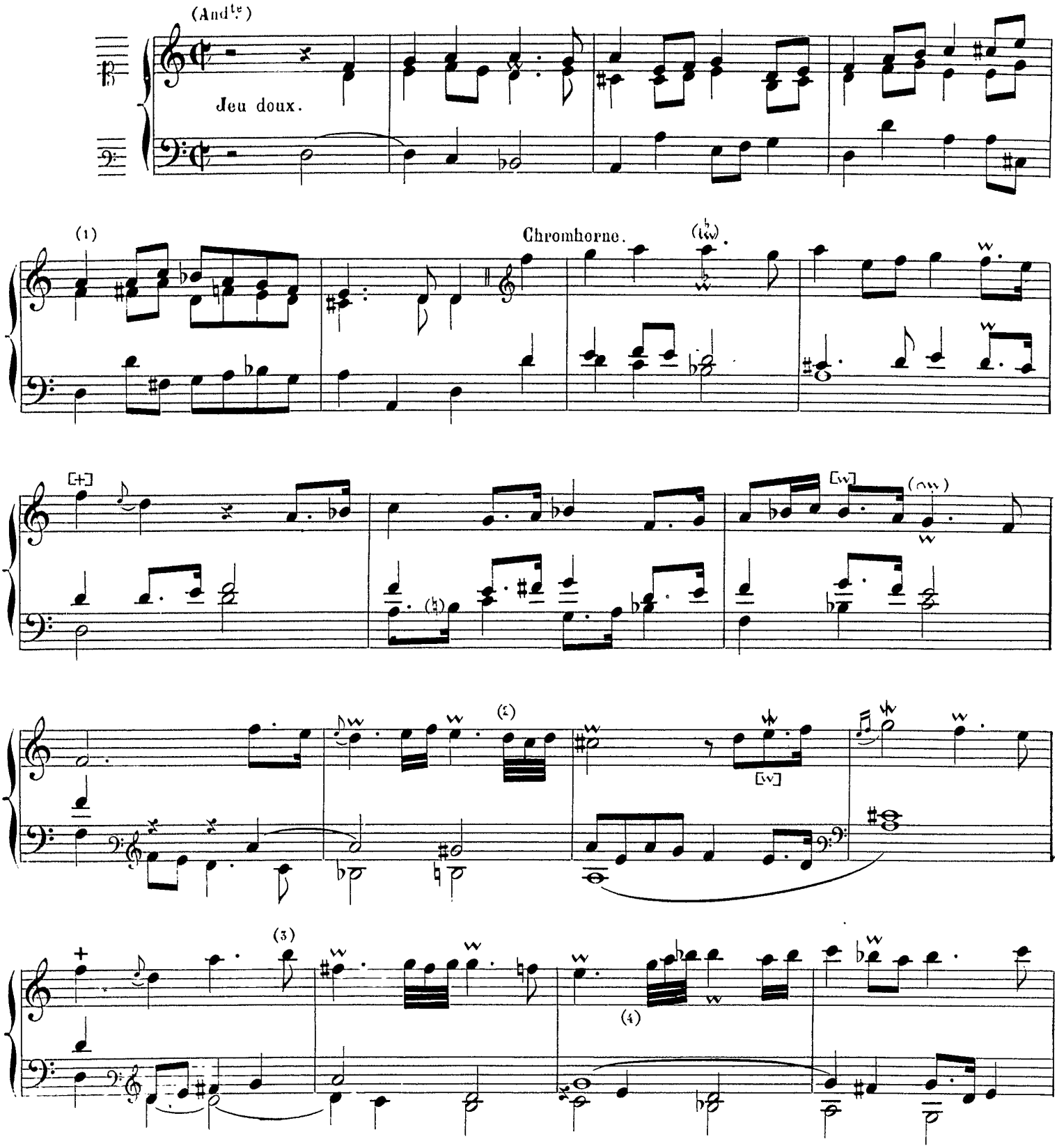
2^E. Couplet. Fugue sur les jeux d'anches.





(1) Cons. sans liaison. (2) Cons. SOL.♮.

3.E Couplet du Kyrie. Récit de Chromhorne.



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

(1)

(PED.)

(S.PED.)

(PED.)

(S.PED.)

(2)

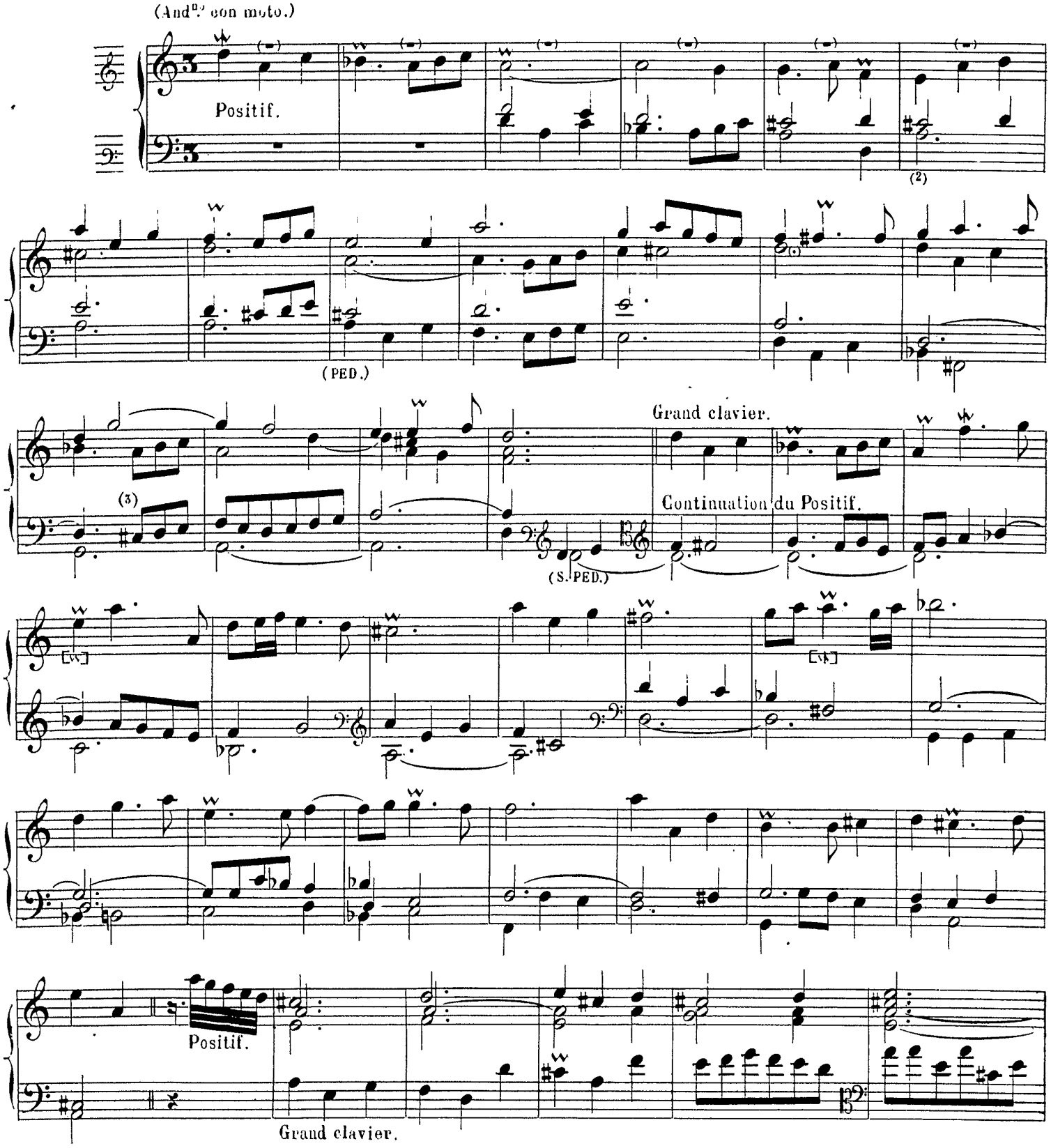
(PED.)

(3)

(1) Cons. et Rés. Cons. (2) Rés. Cons. (3) Cons.

4.E Couplet.

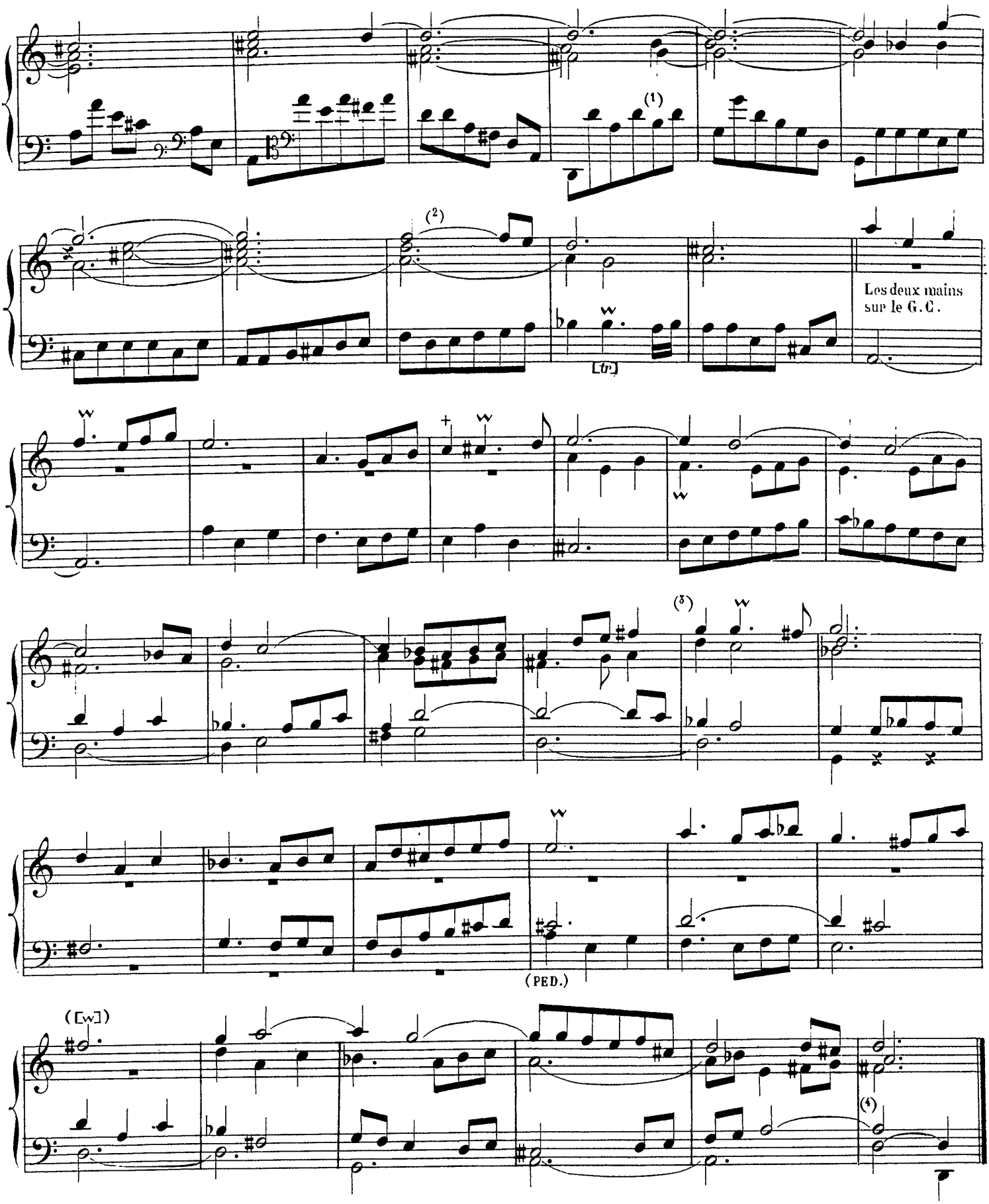
DIALOGUE SUR LA TROMPETTE ET LE CHROMHORNE.(1)

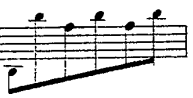
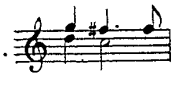
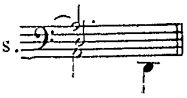


(1) **Positif**: Cromorne ou Clarinette et Bourdon de 8.
Gd **Orgue**: (Grand clavier), Trompette et Bourdon de 8.

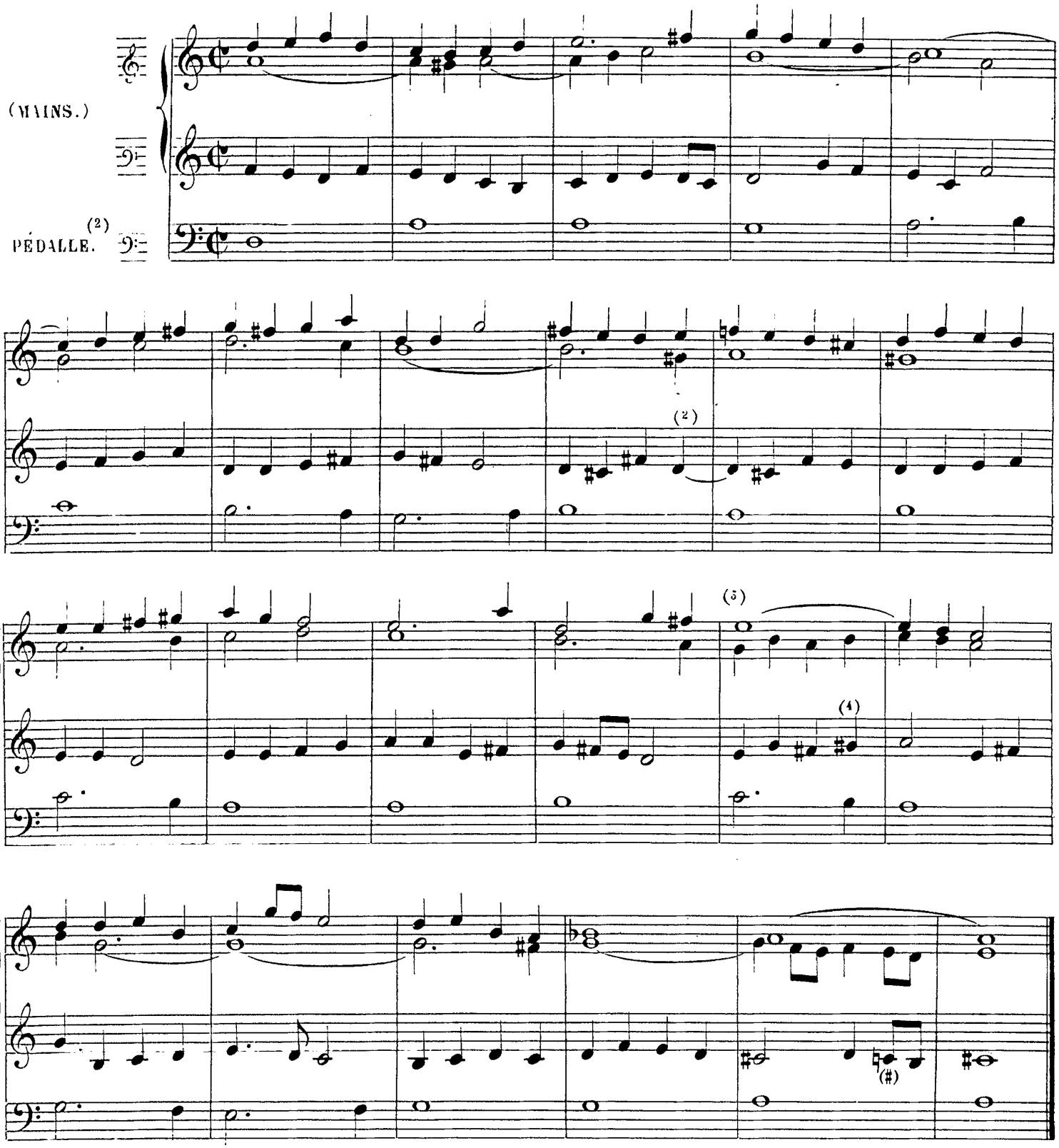
(2) Rés. Cons. Ces trois **La** sont liés.

(3) Cons. **Ut** naturel.



(1). Vers.  (2) Rés. Cons. Sans liaison pour les deux FA. (3) Cons.  (4) Rés. Cons. 

DERNIER KYRIE, PLEIN CHANT.(1)



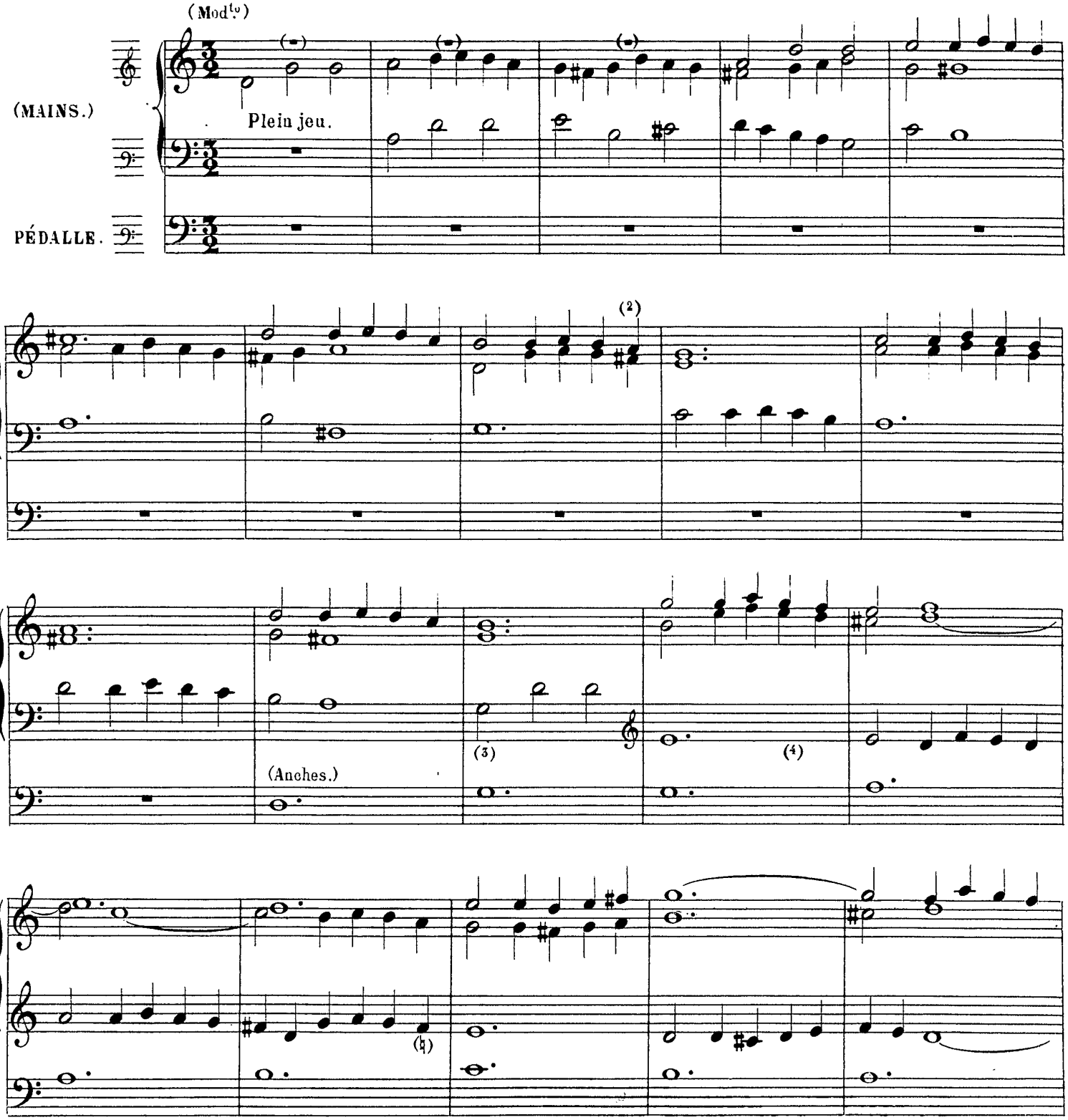
(1) CLAVIERS réunis: Fonds de 16, 8, 4, 2, Plein-jeu (ou Grand chœur.)
PÉDALE: Fonds de 32, 16, 8, 4, Anches 16, 8, 4. (Ecrit sur deux portées dans les anciennes copies.)

(2) Vers. Sans indication de Pédale. (3) Sans liaison. (4) SOL naturel.

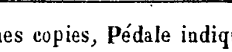
GLORIA.

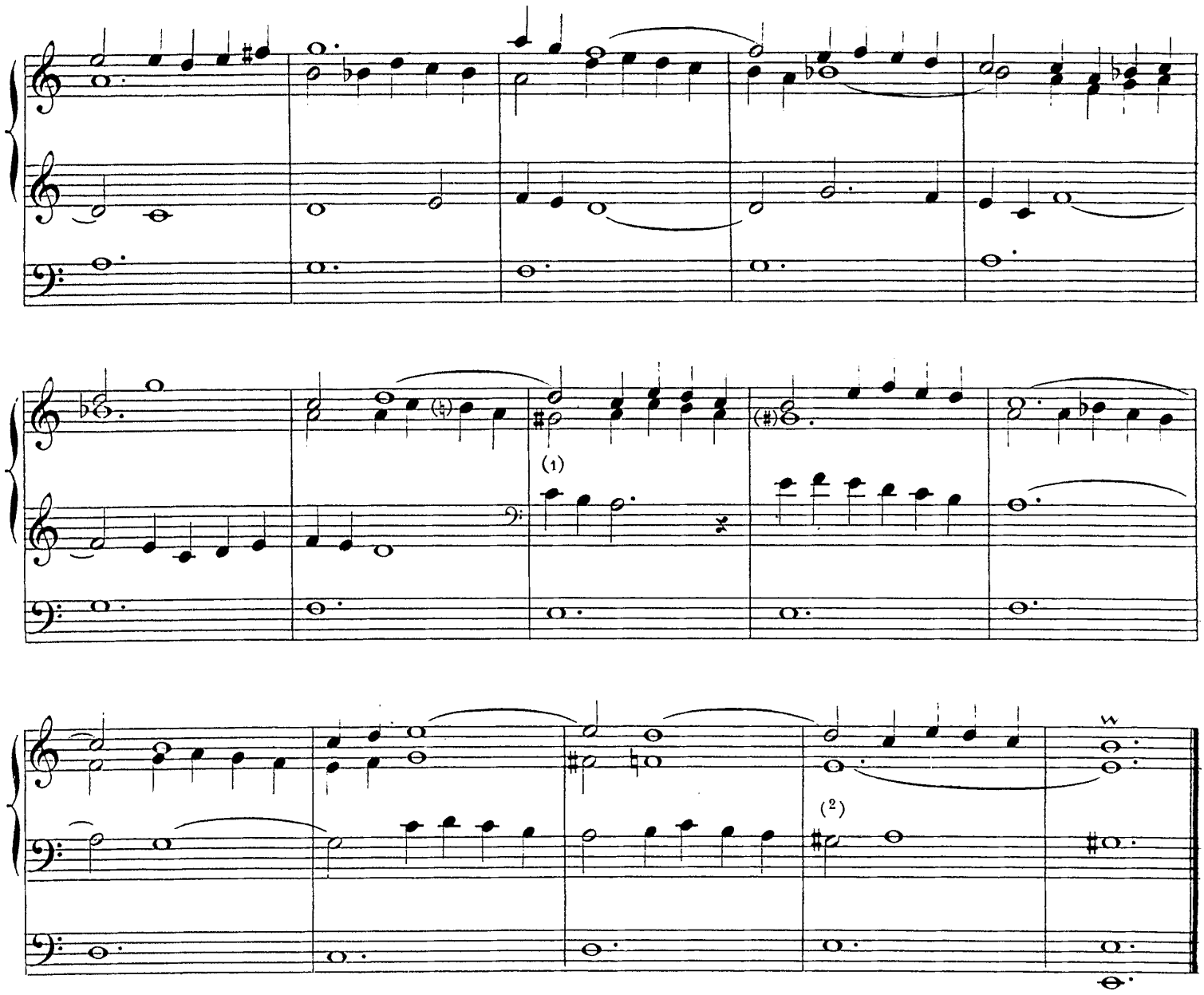
1.ER COUPLET. ET IN TERRA PAX.

PLEIN CHANT.(1)



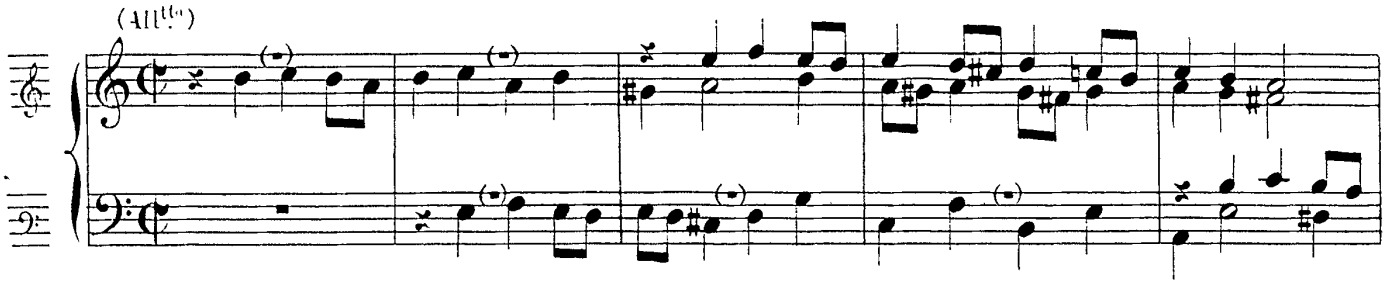
(1) Ecrit sur deux portées dans les anciennes copies, Pédale indiquée dans Rés. Cons.

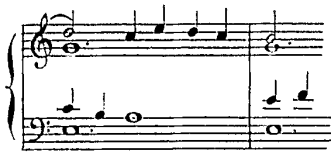
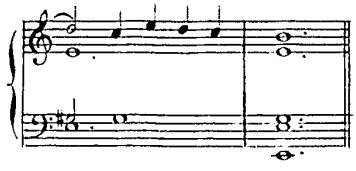
(2) Rés. Cons. FA ♮. (3) Vers, et Cons.  (4) Vers. Liaison pour les deux MI.



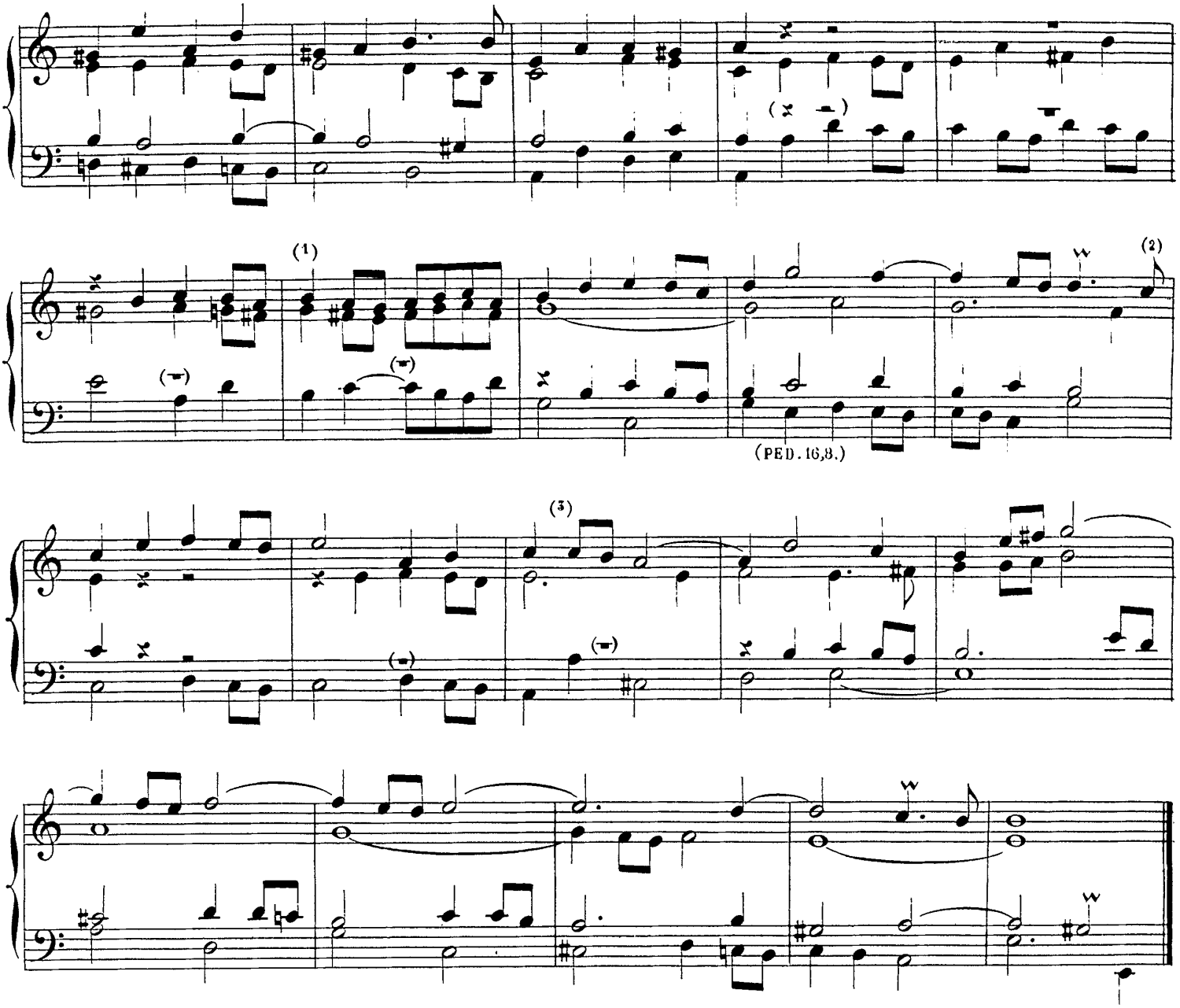
2.E Couplet, Benedicimus te.

PETITE FUGUE SUR LE CHROMHORNE(3)



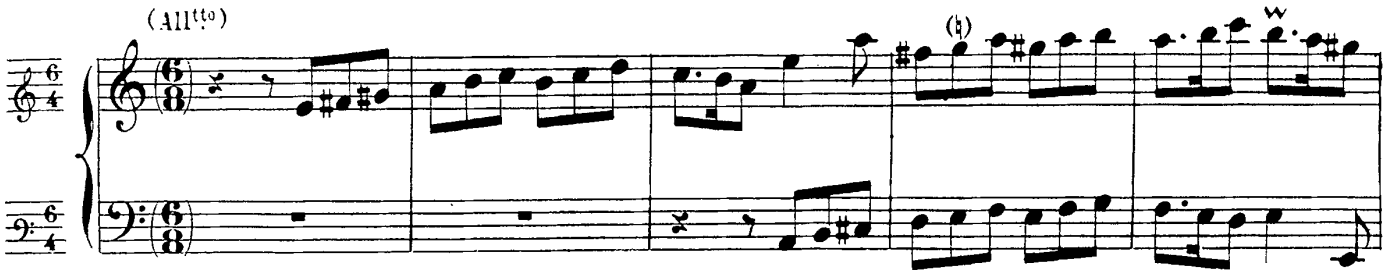
(1) Vers.  (2) Cons. 

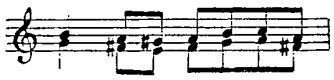
(3) Récit: Fonds de 8 et Basson-Hautbois.



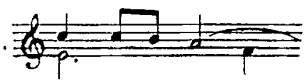
3^E. COUPLET, GLORIFICAMUS TE.

DUO SUR LES TIERCES.(3)

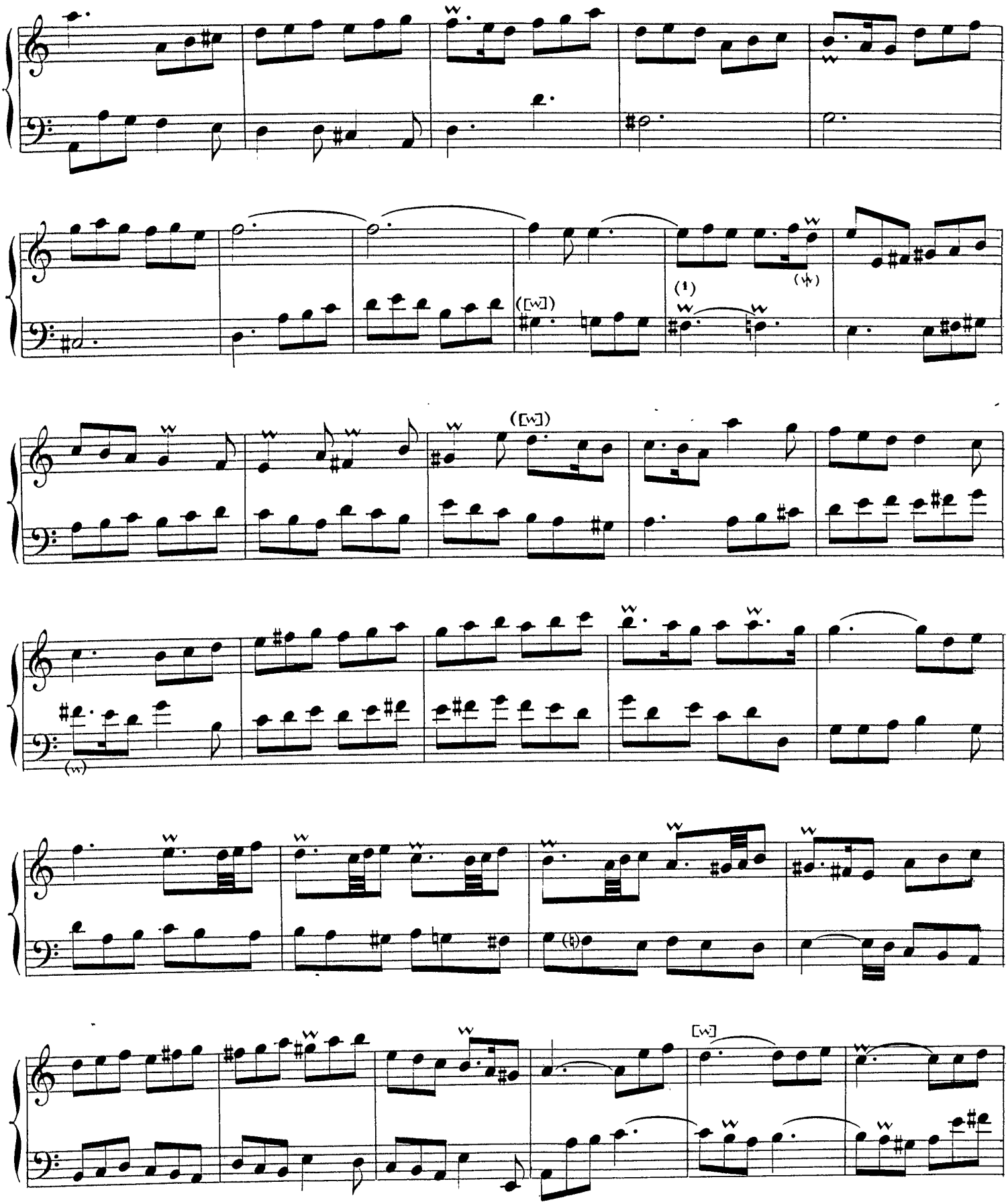


(1) Vers. 

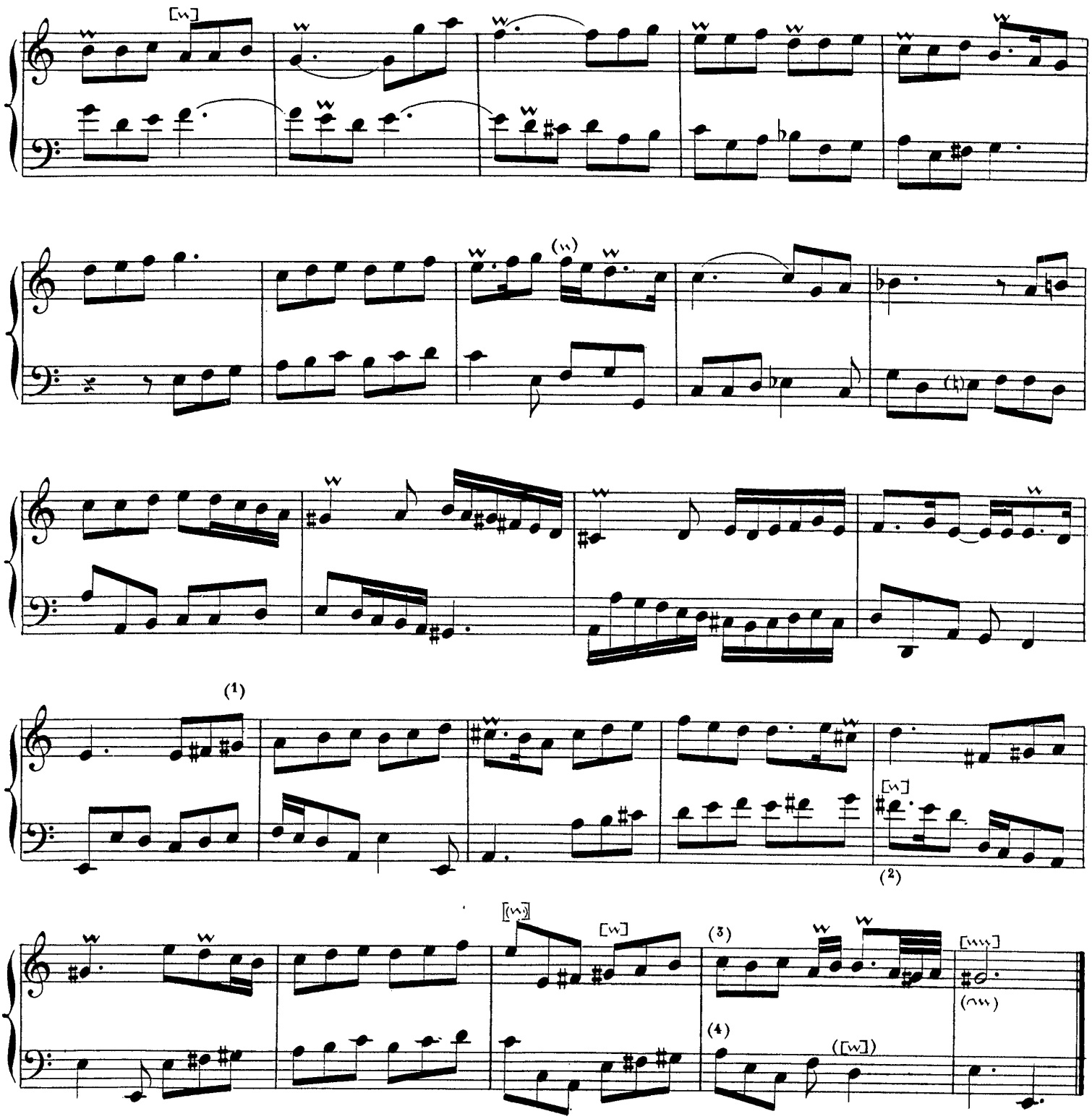
(2) Vers. et Rés. Cons. MI au lieu de DO.

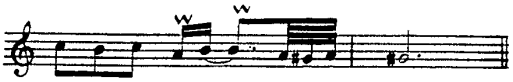
(3) Cons. 

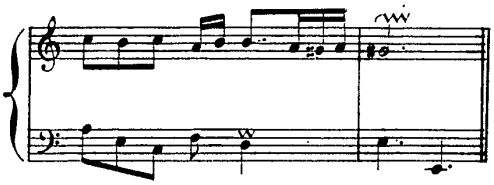
(3) RÉCIT : Gambe, Bourdon de 8, Octavin de 2 P.



(1) Cons. San. liaison.

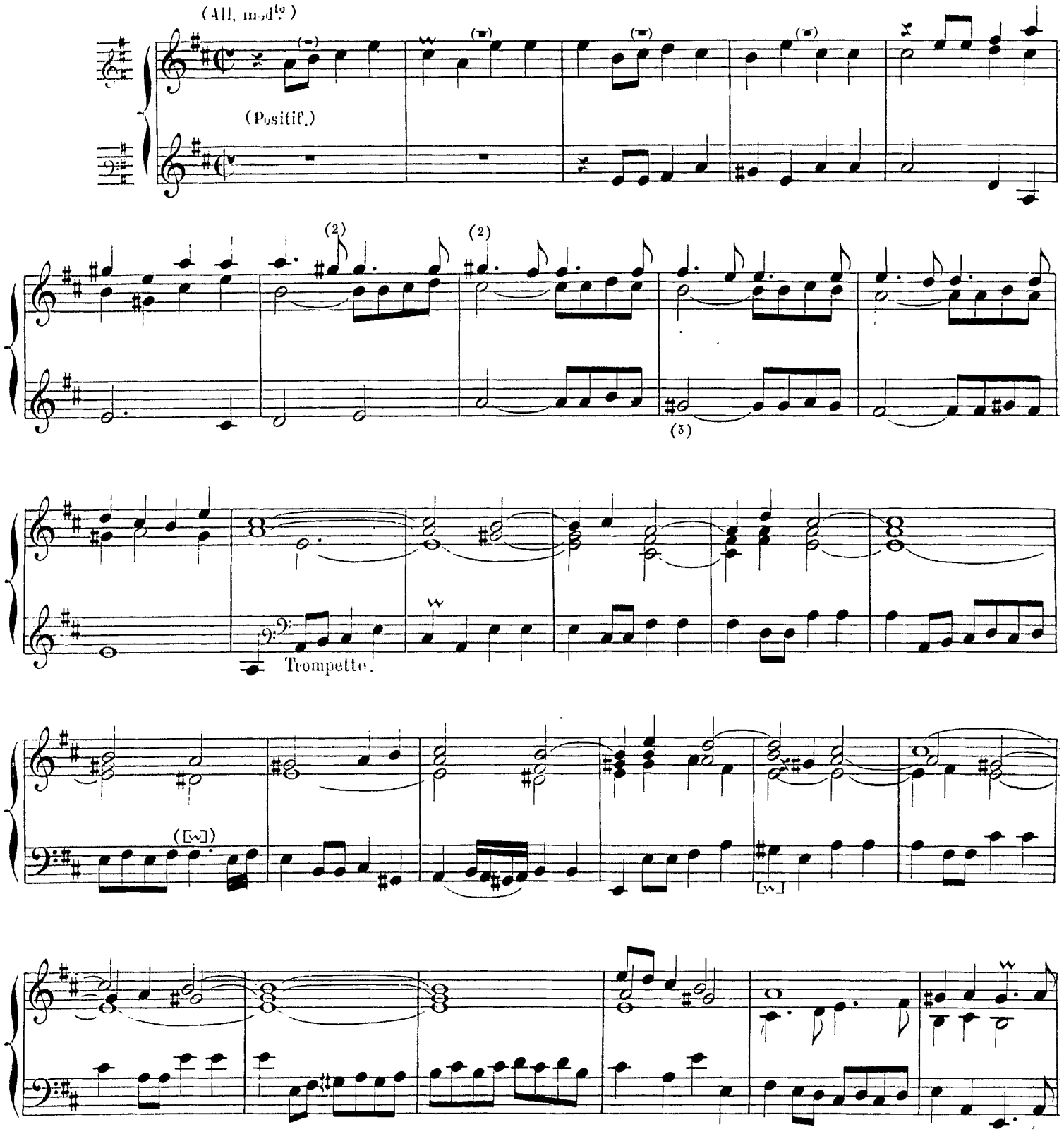


(1) Cons. SOL ♮. (2) Cons. (3) Vers. 

(4) Cons. 

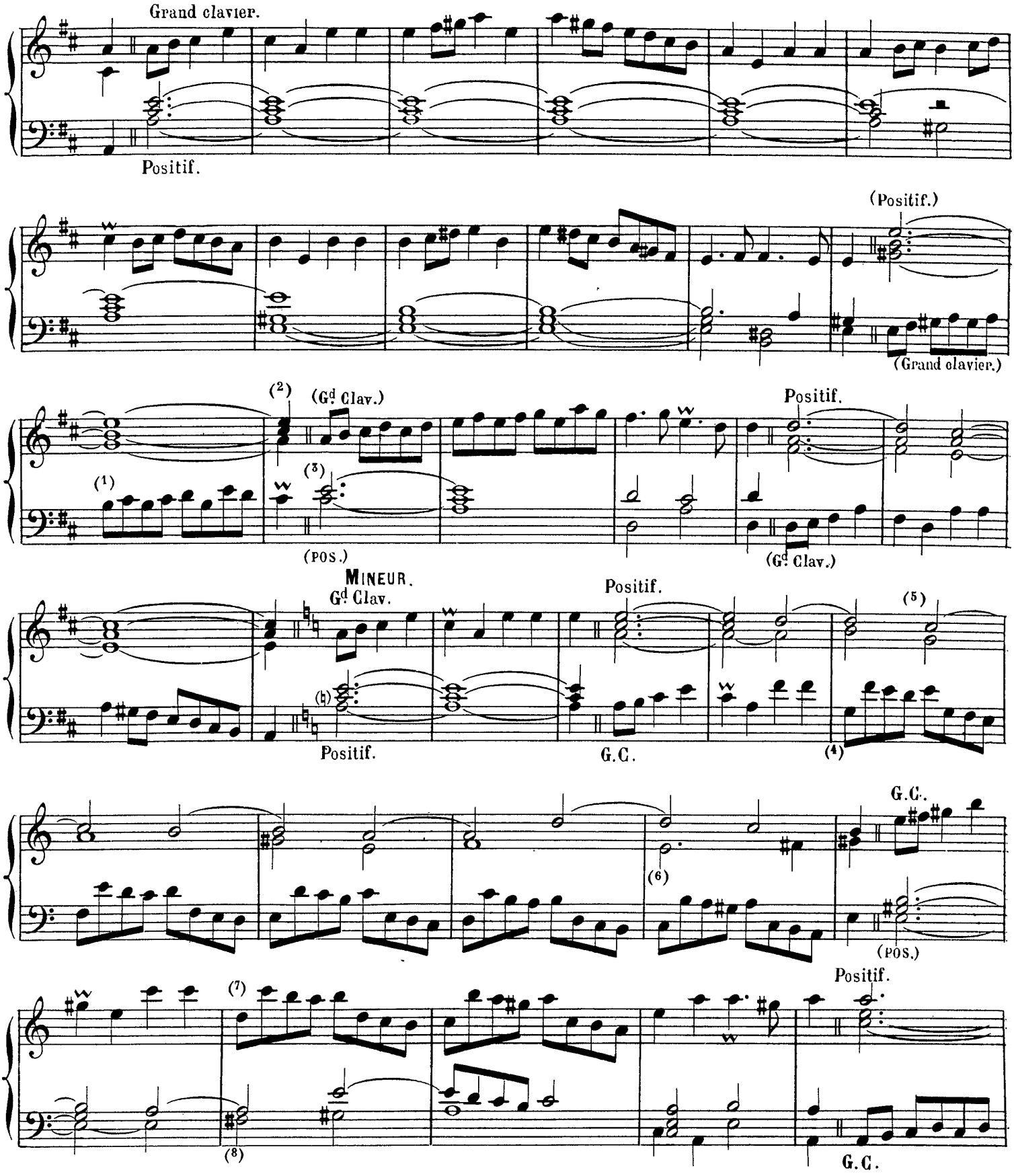
4.E Couplet, Domine Deus, Rex cœlestis.

DIALOGUE SUR LES JEUX DE TROMPETTES, CLAIRONS ET TIERCES DU GRAND CLAVIER ET LE BOURDON AVEC LE LARIGOT DU POSITIF.(1)



(1) Positif: Fonds de 8, 4, Nasard *(ad libitum)* Doublette de 2 P.
Gd Orgue (ou Recit:) Trompette, Clairon et Prestant.

(2) et (3) Vers. Sol♮.



(1) Cons. (2) Cons. (3) Cons. (4) Cons. FA au lieu de SOL.

(5) Cons. (6) Rés. cons. Cette mesure manque. (7) Vers. FA au lieu de RÉ. (8) Vers. FA naturel.

G.C.

Positif.

Positif.

G.C.

(1)

(2)

(3)

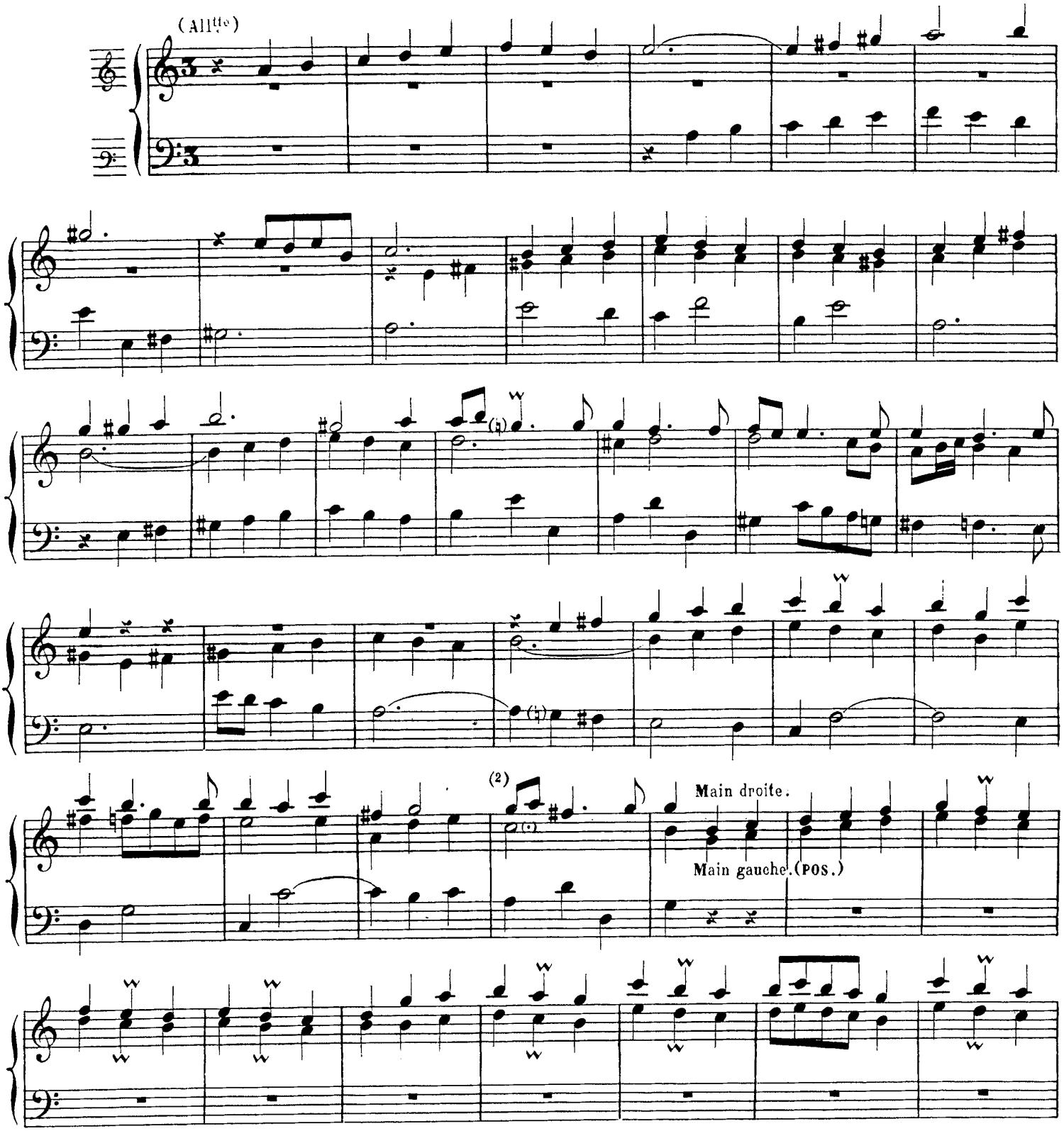
(4)

(Rall.)

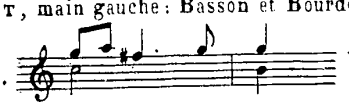
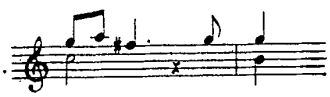
(1) Rés. Cons. Cons. (2) Cons. (3) Vers. (4) Cons.

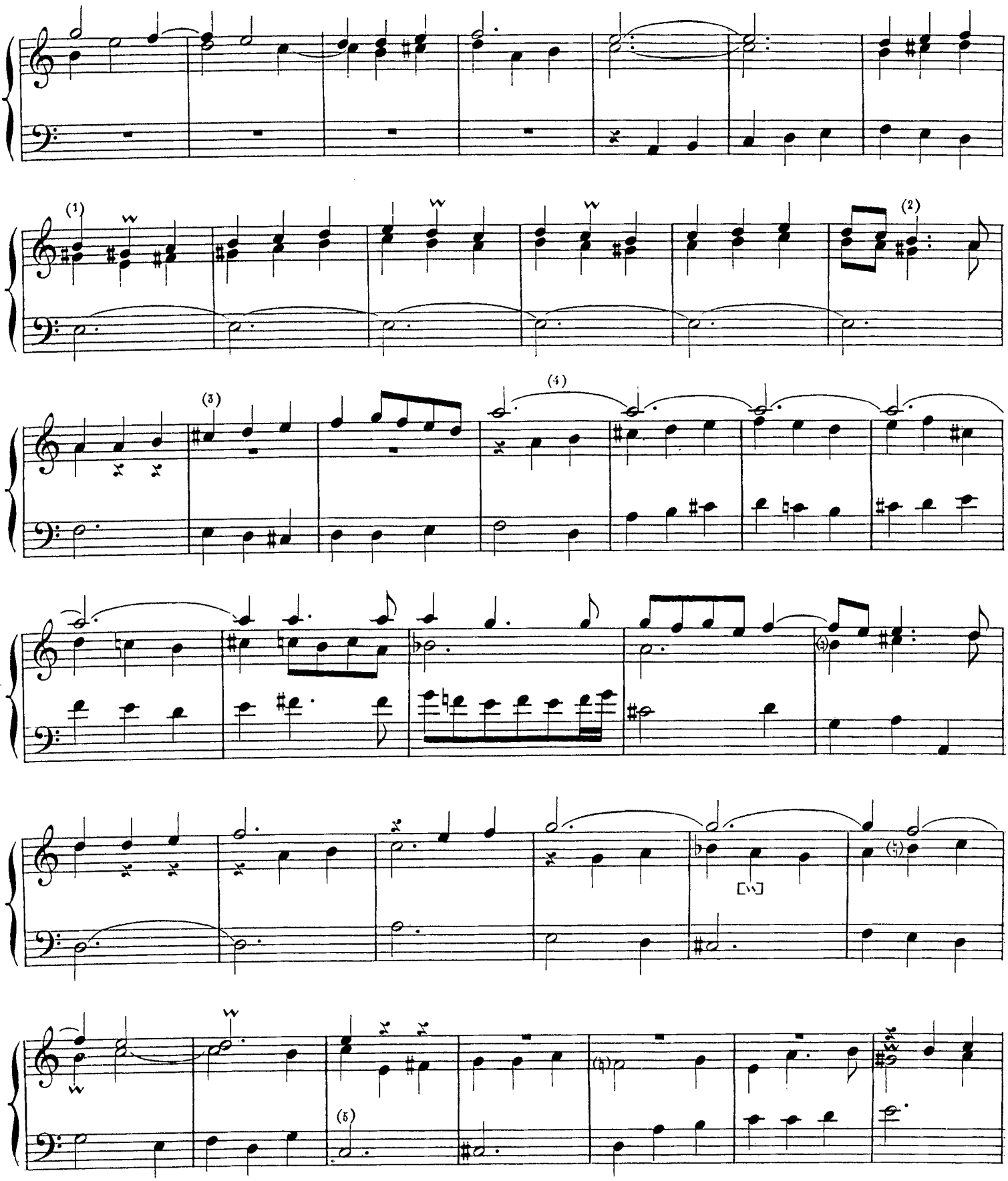
5.E Couplet. Domine Deus, Agnus Dei.

TRIO A DEUX DESSUS DE CHROMHORNE ET LA BASSE DE TIERCE.(1)

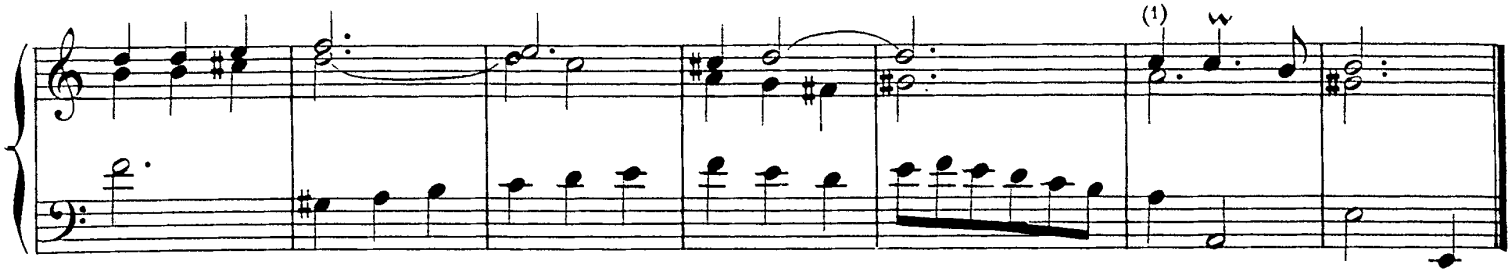


(1) POSITIF, main droite: Cromorne (ou Clarinette) et Bourdon de 8 P.
RÉCIT, main gauche: Basson et Bourdon de 8 P.

(2) Vers.  Cons.et Rés.Cons. 

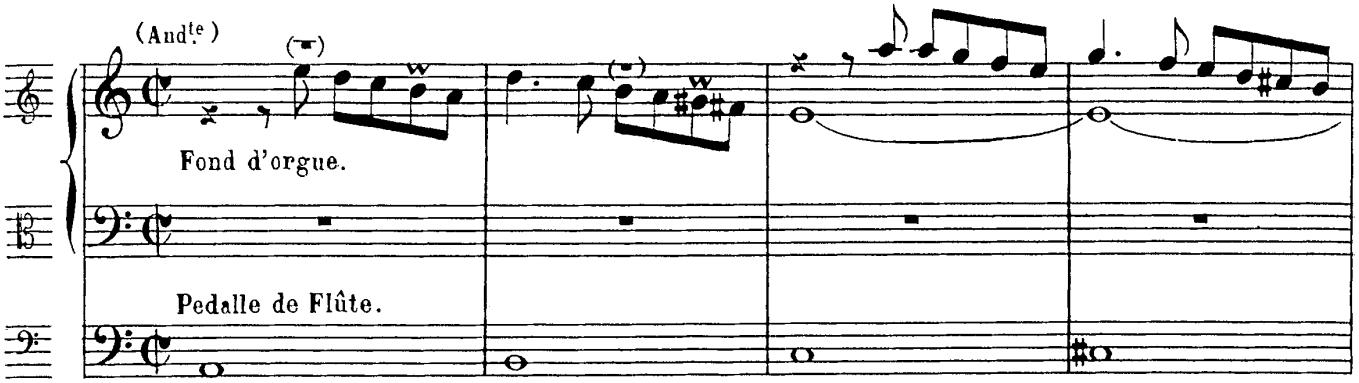


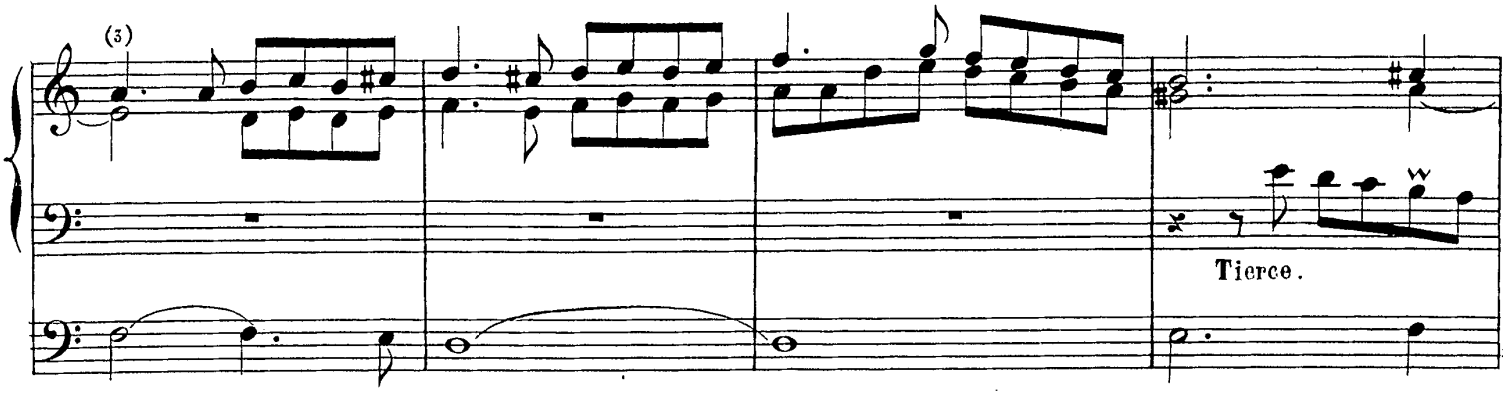
(1) Cons. Rés. Cons. (2) Rés. Cons. (3) Cons. UT ♮. (4) Cons. Sans liaisons. (5) Cons.

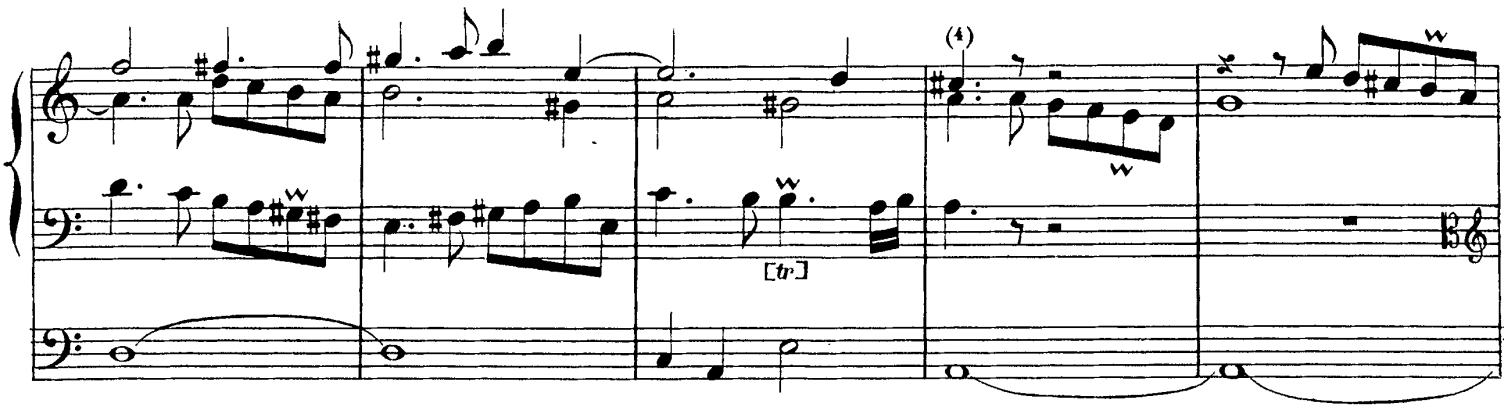


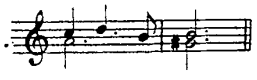
6.E Couplet. Qui tollis peccata mundi, suscipe.

TIERCE EN TAILLE.(2)

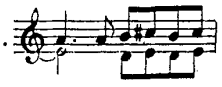


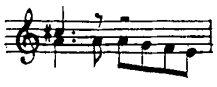


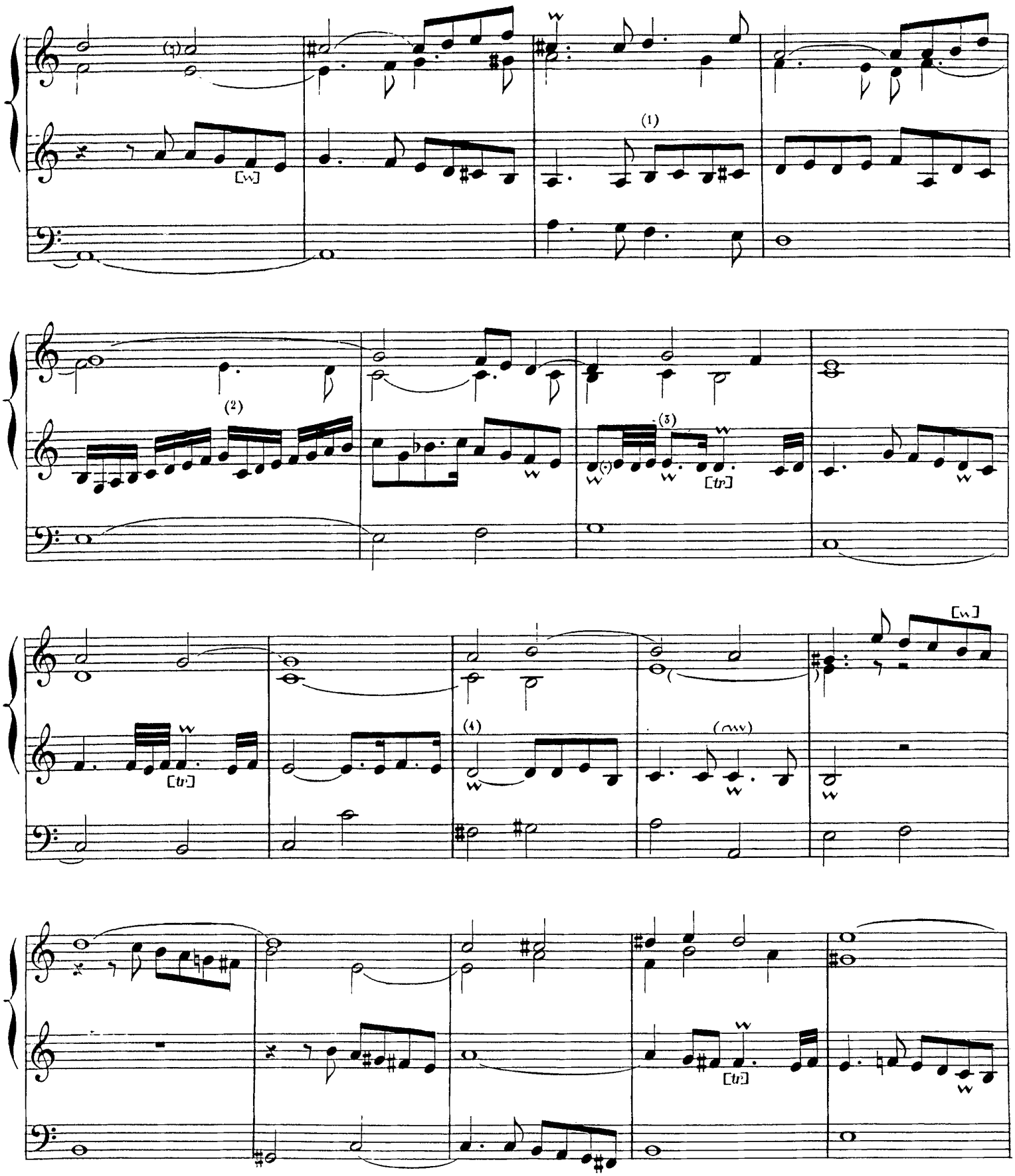


(1) Cons. 

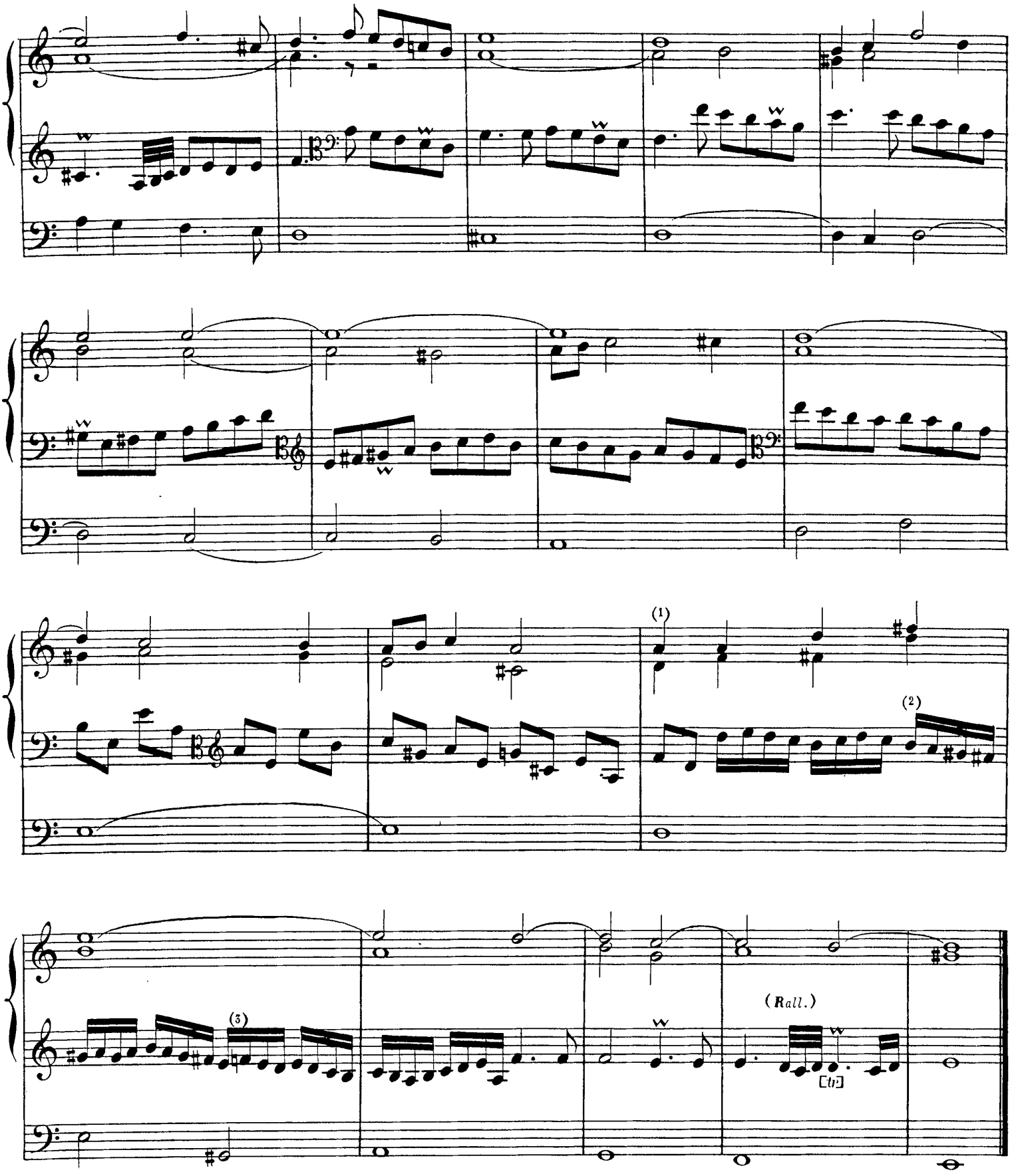
(2) { RÉCIT, main gauche: Trompette et Bourdon de 8 P..
Gd ORGUE, main droite: Flûte harmonique et Bourdon de 8 P.
PÉDALE: Bourdons de 16 et de 8 P.

(3) Rés. Cons. 

(4) Vers. 



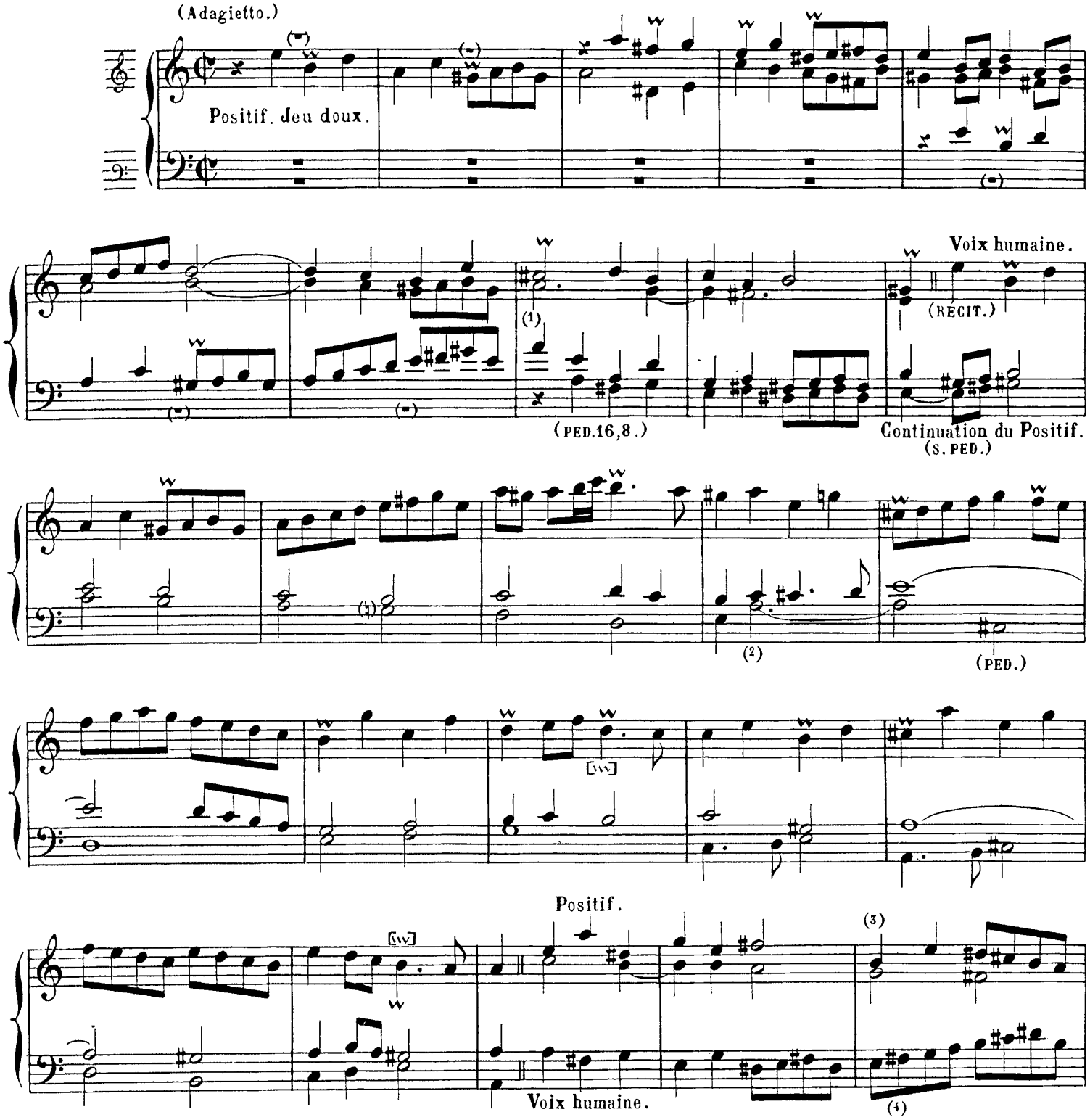
(1) Cons. (2) Vers. et Cons. (3) Vers. (4) Cons.



(1) Rés. Cons. (2) Rés. Cons. (3) Cons. et Rés. Cons.

7.E COUPLET. QUONIAM TU SOLUS.

DIALOGUE SUR LA VOIX HUMAINE.

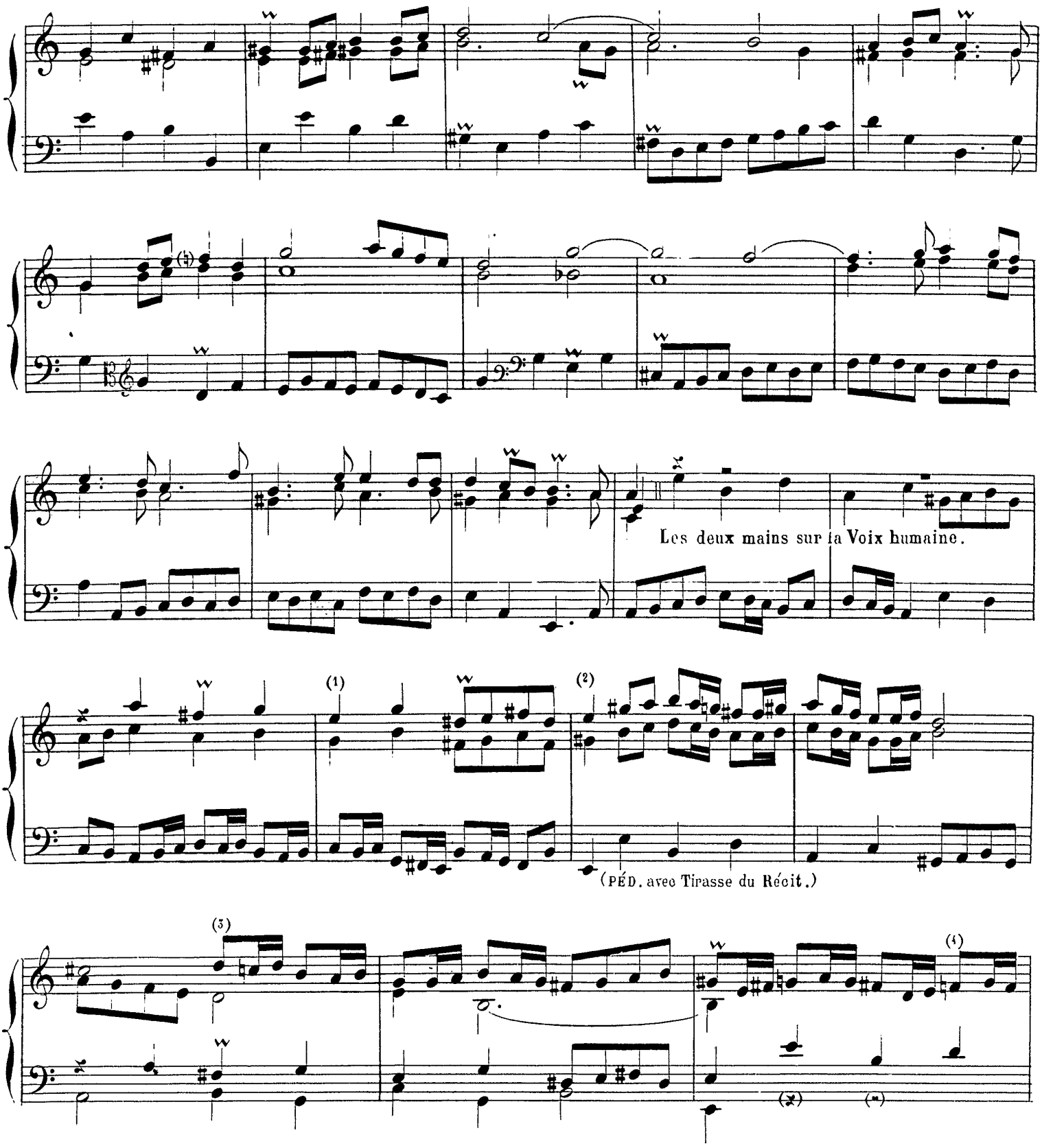


(1) Vers.

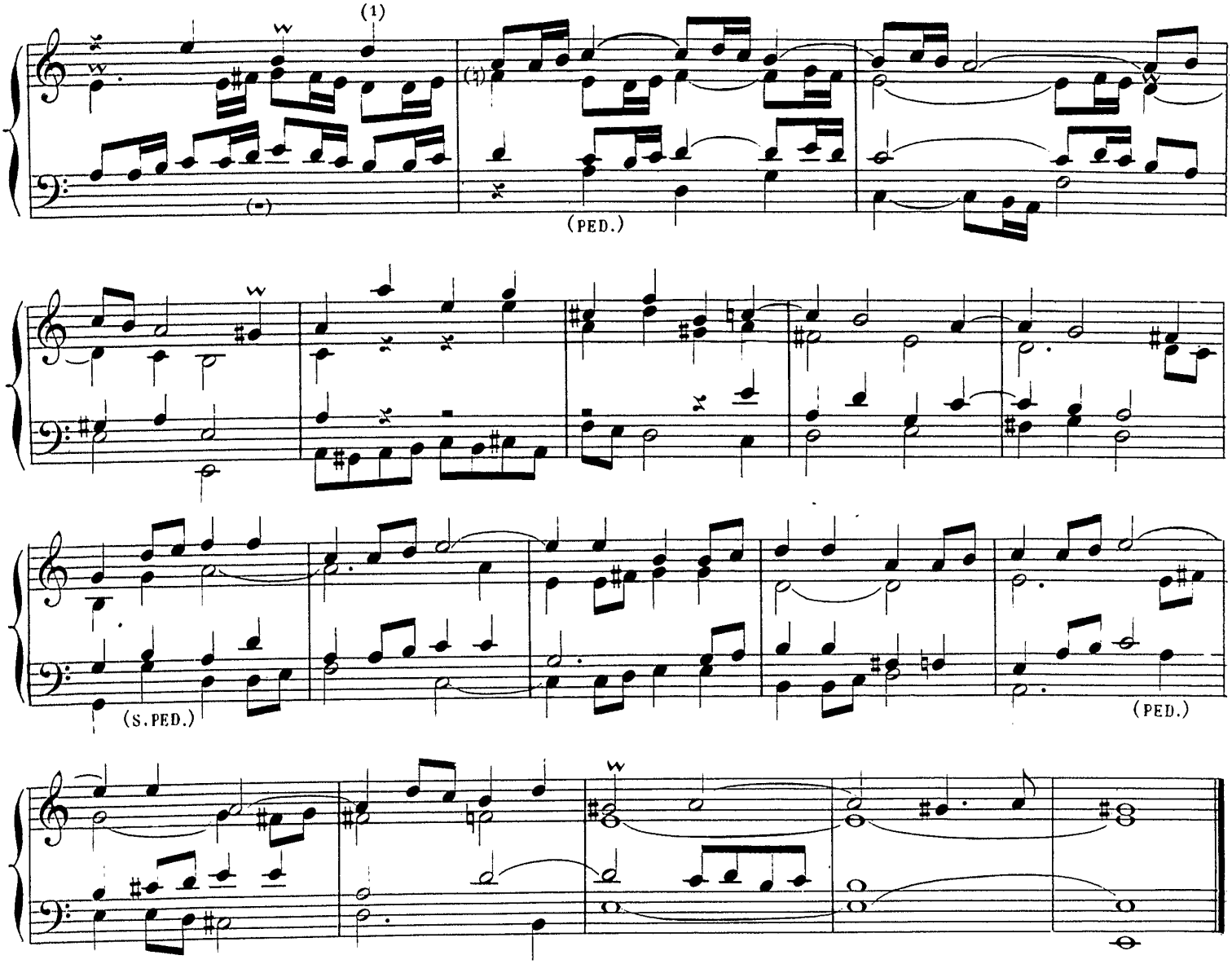
(2) Cons.

(3) Cons.

(4) Vers. et Cons. FA naturel.

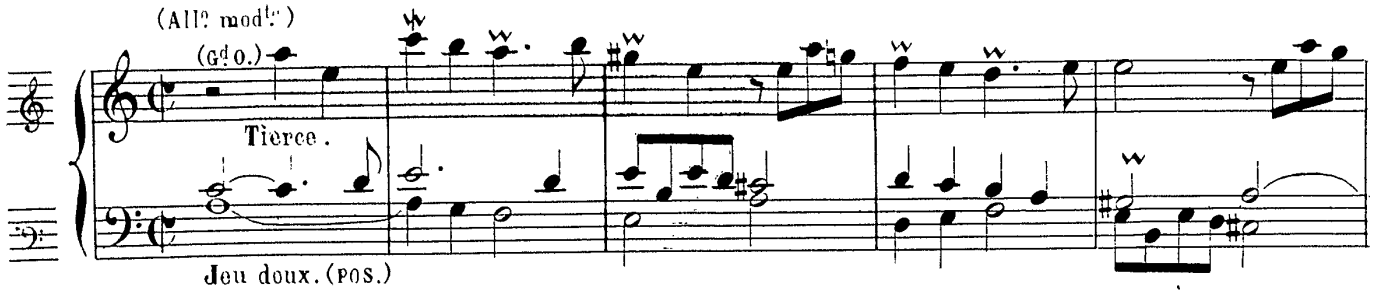


(1) Vers. (2) Res. Cons. Cons. (3) Vers. (4) Cons.



8.E Couplet. Tu solus altissimus.

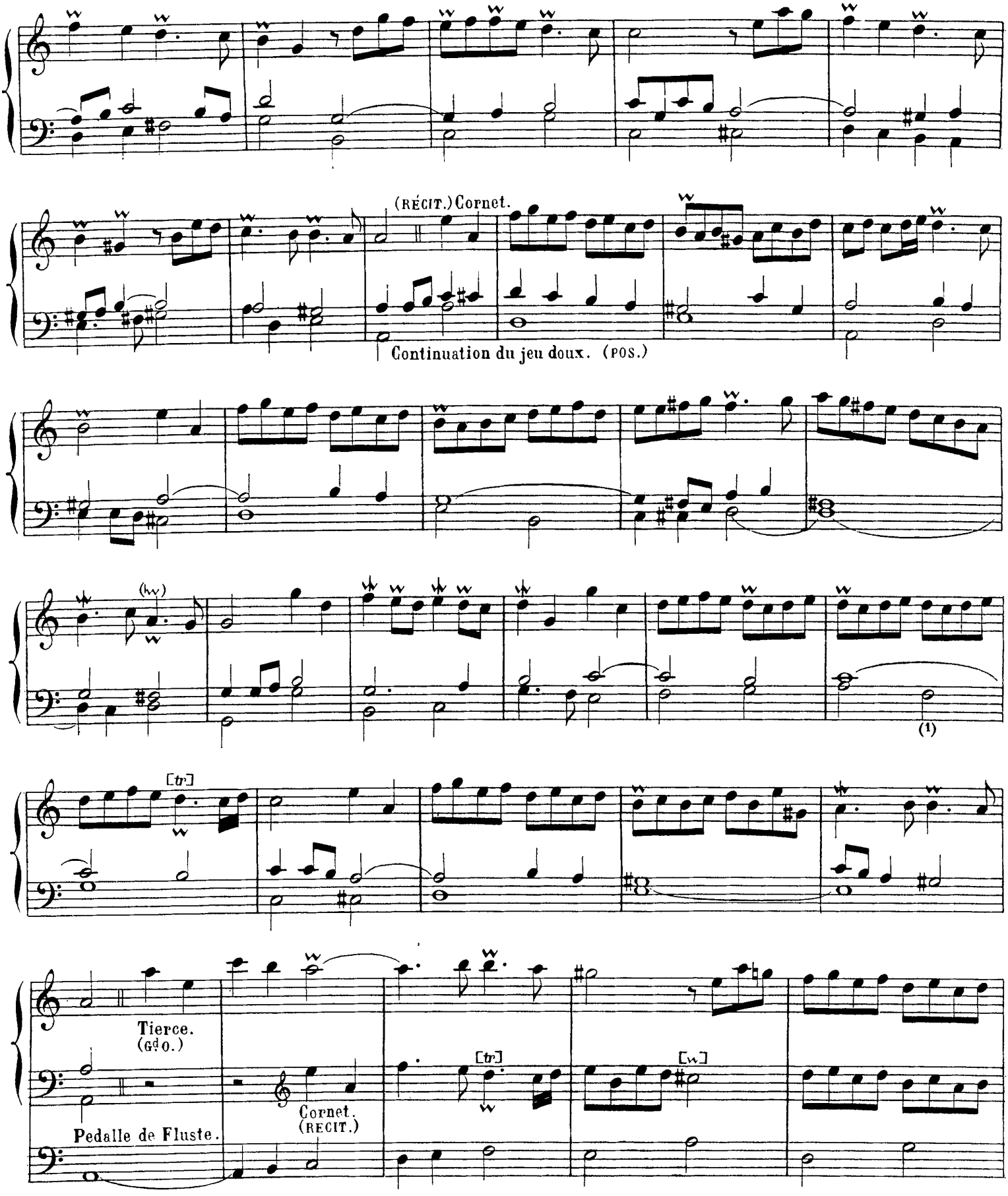
DIALOGUE EN TRIO DU CORNET ET DE LA TIERCE.(2)



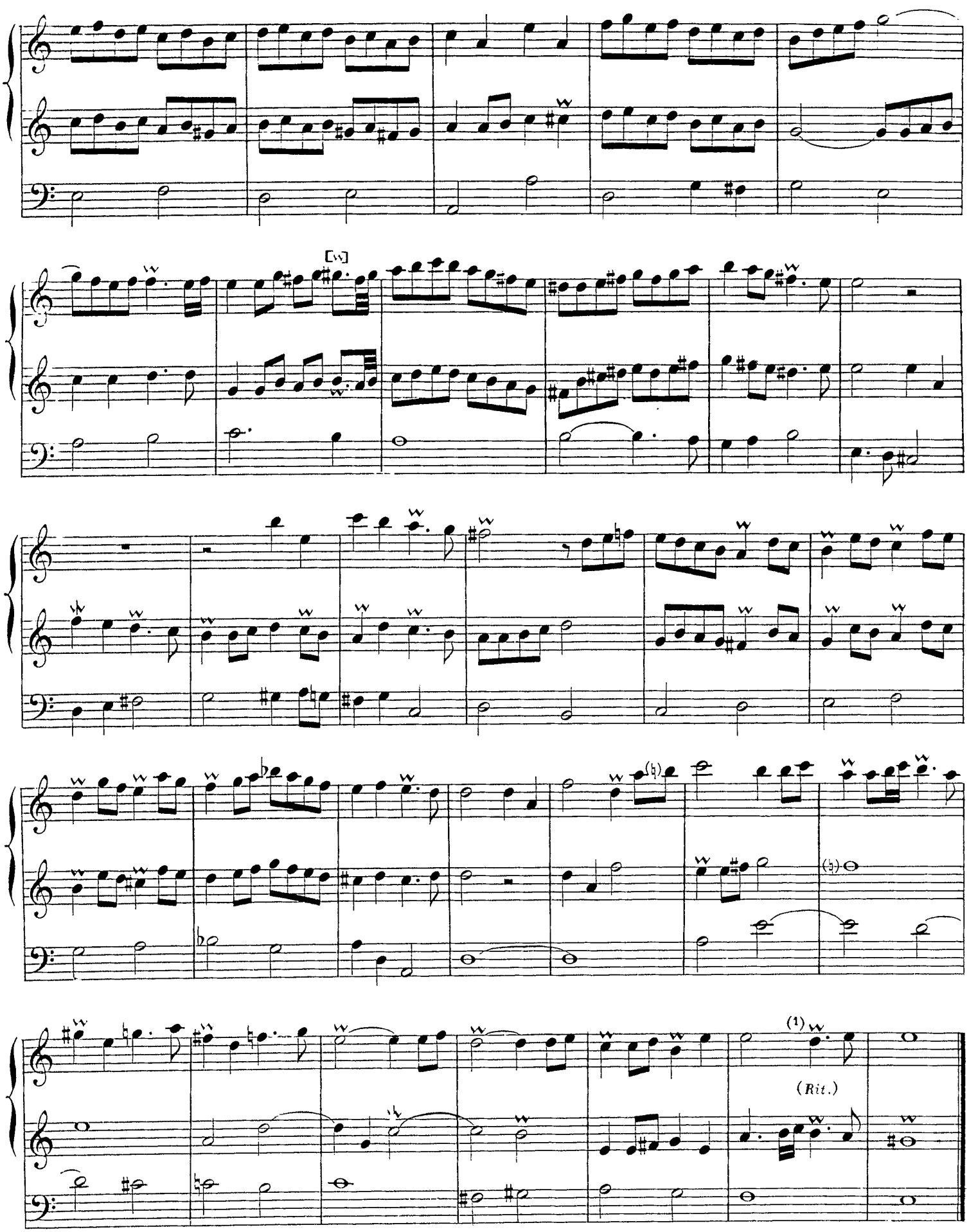
(1) Cons.

(2) RÉCIT: Hautbois et Cor de nuit de 8.
POSITIF: Jeux doux de 8.
GRAND ORGUE: Gambe (ou Montre), et Bourdon de 8.
PÉDALE. Jeux doux de 16 et de 8.

N.B. Les indications de claviers sont pour cette nouvelle registration. ALEX. G.


(RÉCIT.) Cornet.
Continuation du jeu doux. (POS.)
(hw)
[tr]
(1)
Tierce.
(Gd O.)
Pedalle de Fluste.
Cornet.
(RECIT.)
[tr]
[w]

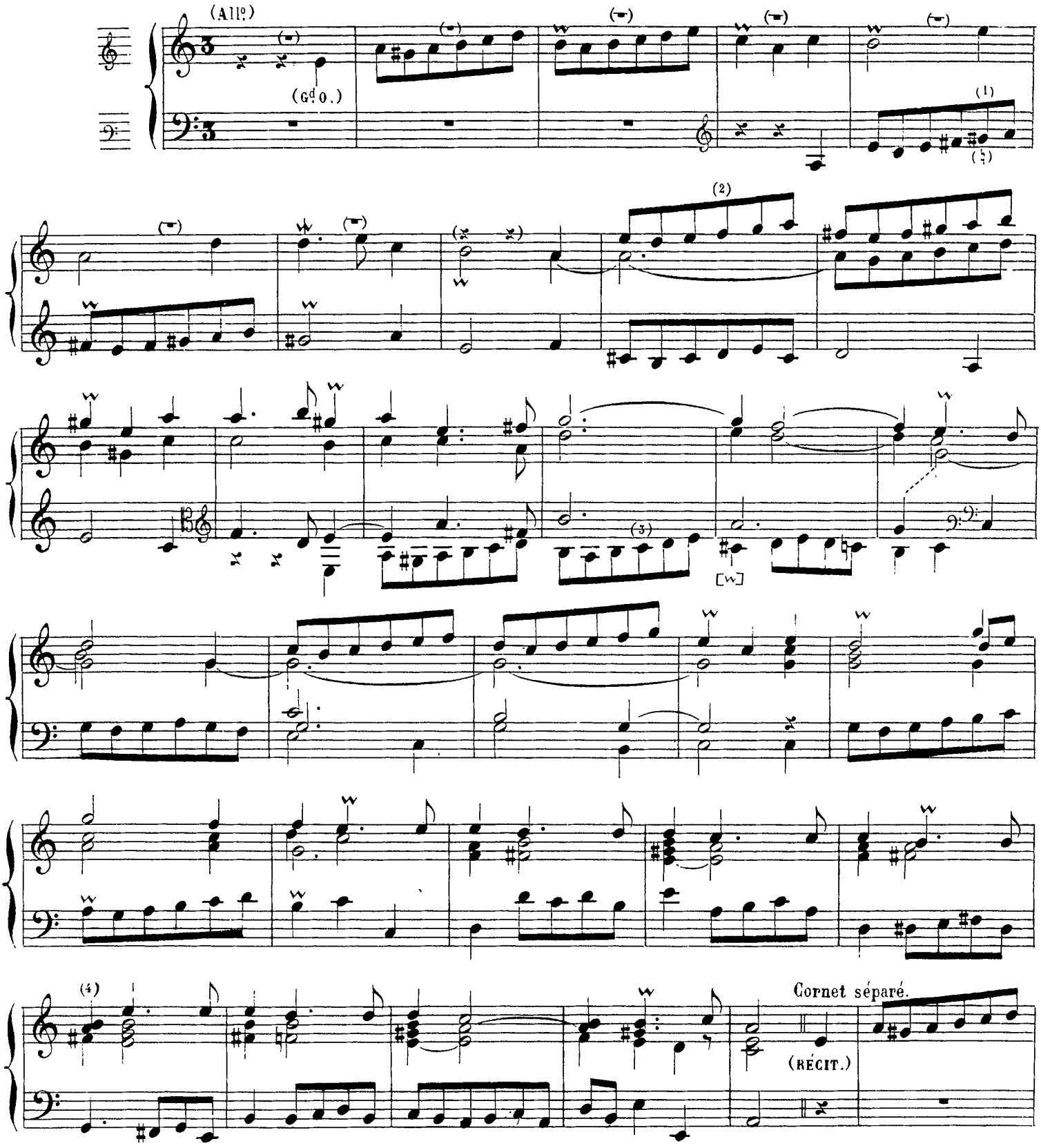
(1) Cons.



(1) Rés. Cons. RÉ ♯ ; Cons RÉ ♮ sans ✓.

Dernier Couplet du Gloria. Amen.

DIALOGUE SUR LES GRANDS JEUX.



(1) Vers SOL naturel. — (2) Vers. FA♯. — (3) Rés. Cons. UT♯. — (4) Cons.

Positif.

(1) (2) (4) (3)

Grand clavier.

(5)

Continuation du Positif.

(6)

Les deux mains sur le G.C.

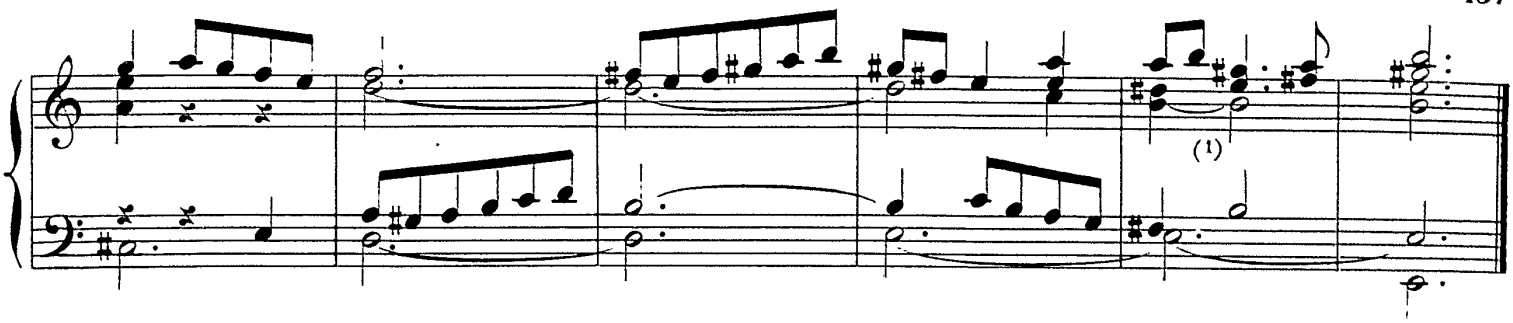
Grand clavier.

(7)

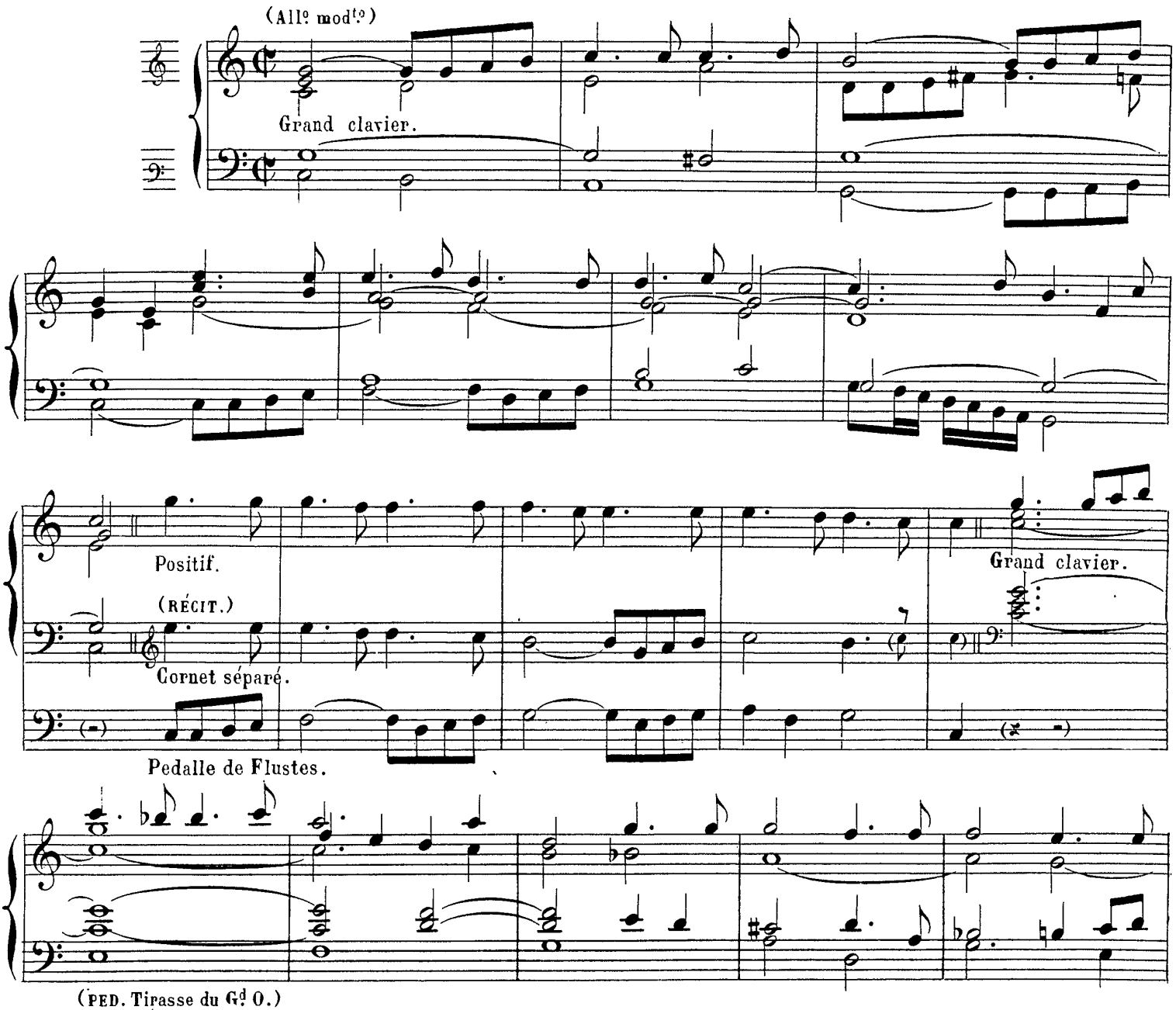
(PED.)

(1) Cons. (2) Vers (3) Rés. Cons. SOL♯. (4) Vers. et Cons. SOL♯. (5) (6) Cons.

(7) Cons.

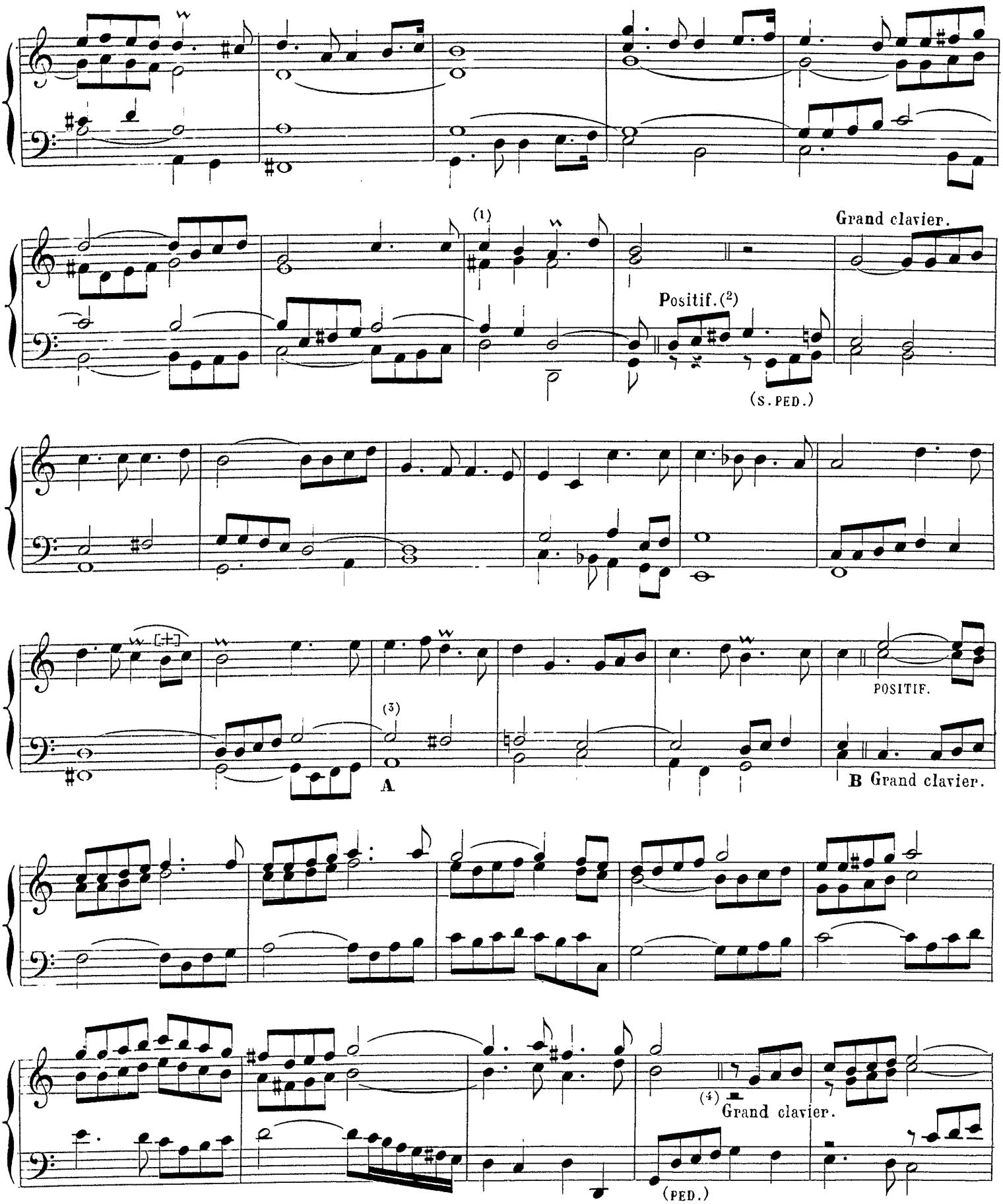


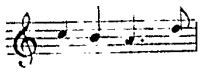
OFFERTOIRE SUR LES GRANDS JEUX.(2)

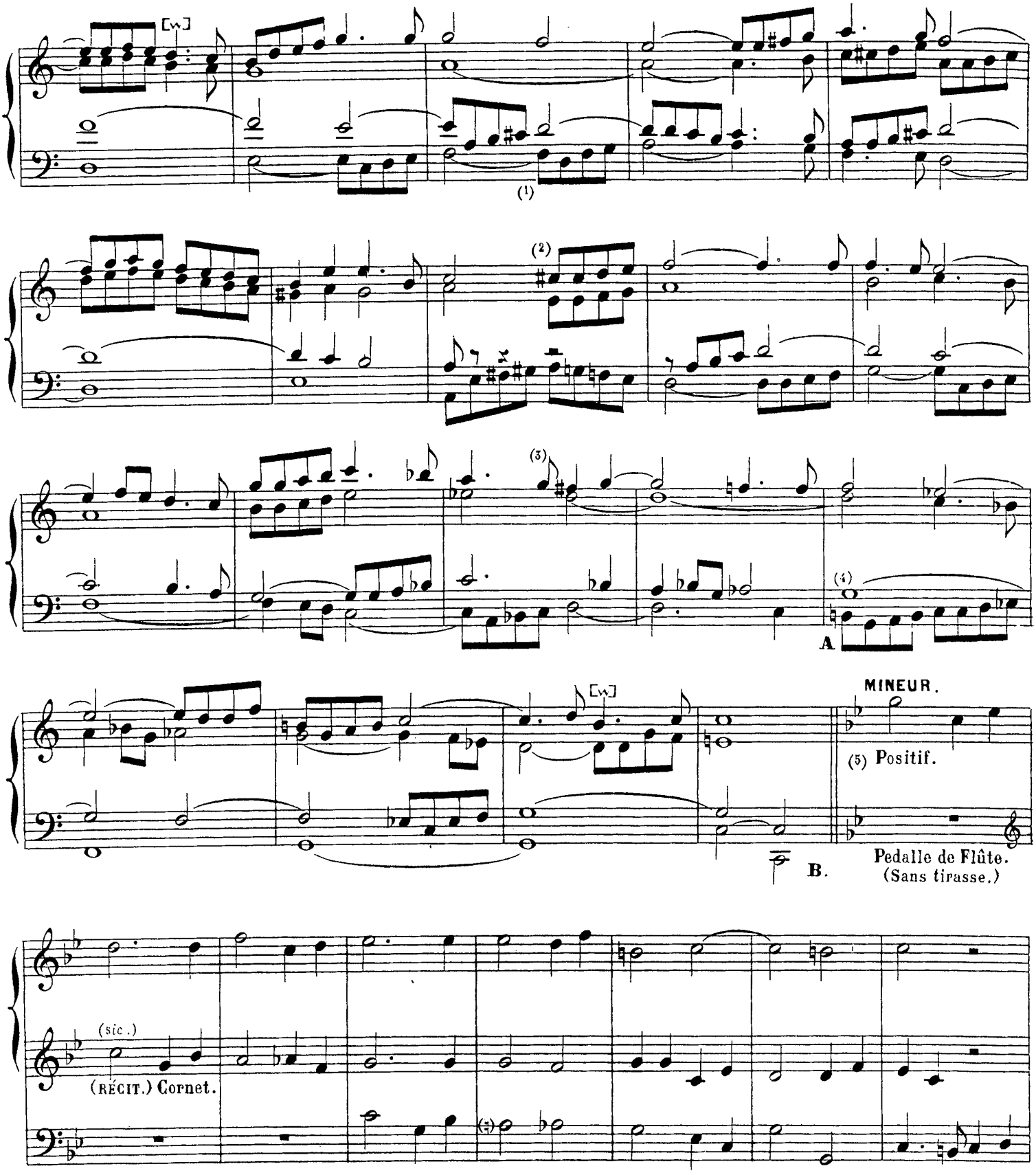


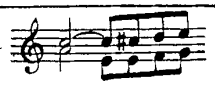
(1) Vers. SOL naturel, Rés. Cons. manque le SI.

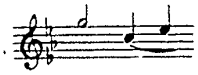
(2) RÉCIT: à défaut de Cornet, Fonds 8, 4, 2, Hautbois. (Anches préparées.) Boîte ouverte.
POSITIF: Trompette, Bourdon, Flûte 4.
Gd ORGUE: Grand chœur, Récit accouplé.
PÉDALE: Fonds 16, 8, 4. (Anches préparées).

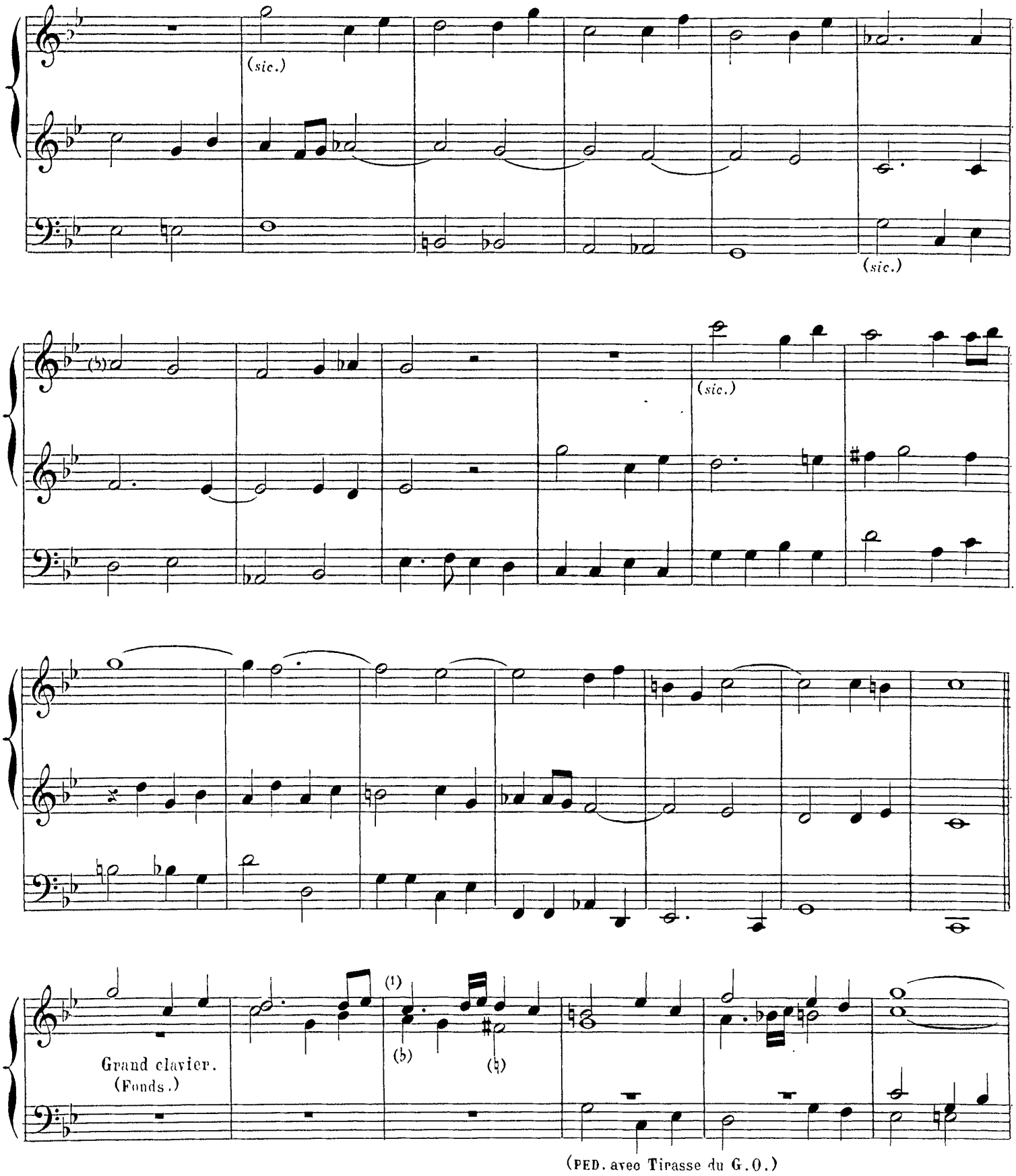


(1) Cons.  (2) Vers. et Rés. Cons. FA♮. (3) Cons. La basse manque de A à B. (4) Cons. Positif.

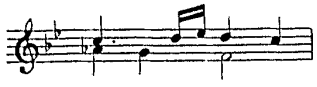


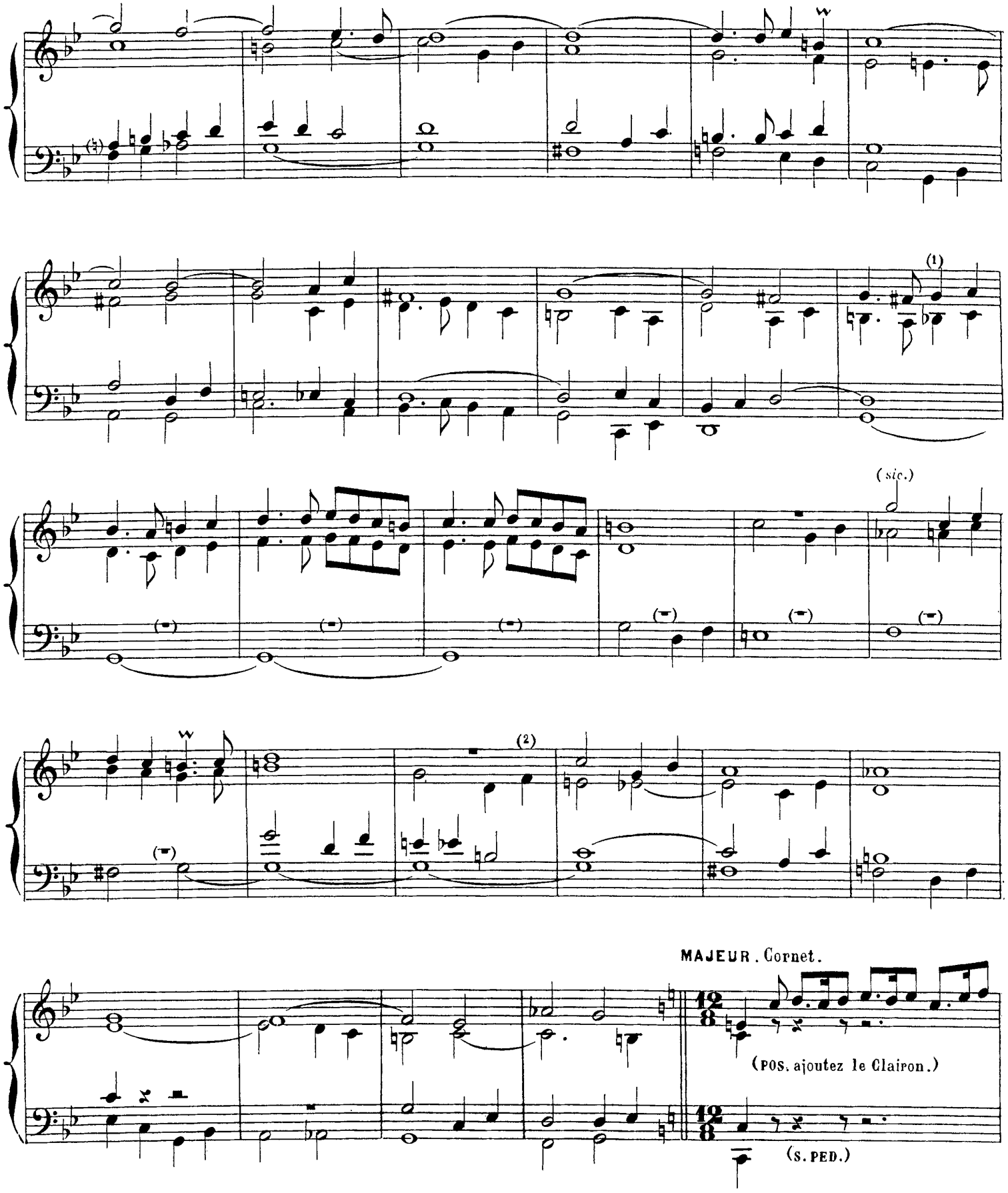
(1) Cons. Do ♮. (2) Rés. Cons.  (3) Rés. Cons. et Vers. LA au lieu de SOL. (4) Vers. La basse manque de A à B.

(5) Ecrit sur deux portées dans les anciennes copies, et cette mesure se trouve ainsi dans Cons.. 

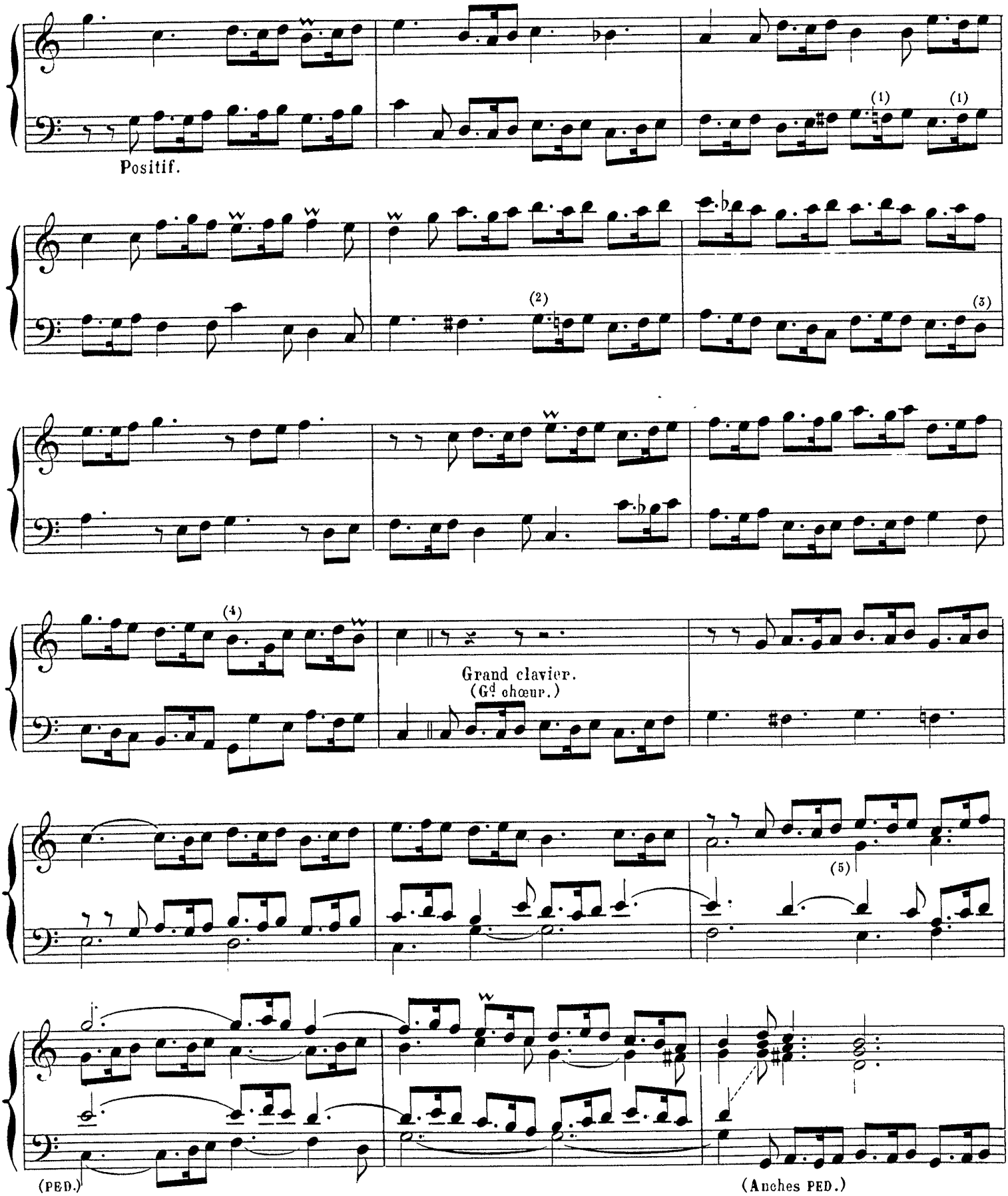


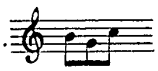
(1) Rés. Cons.



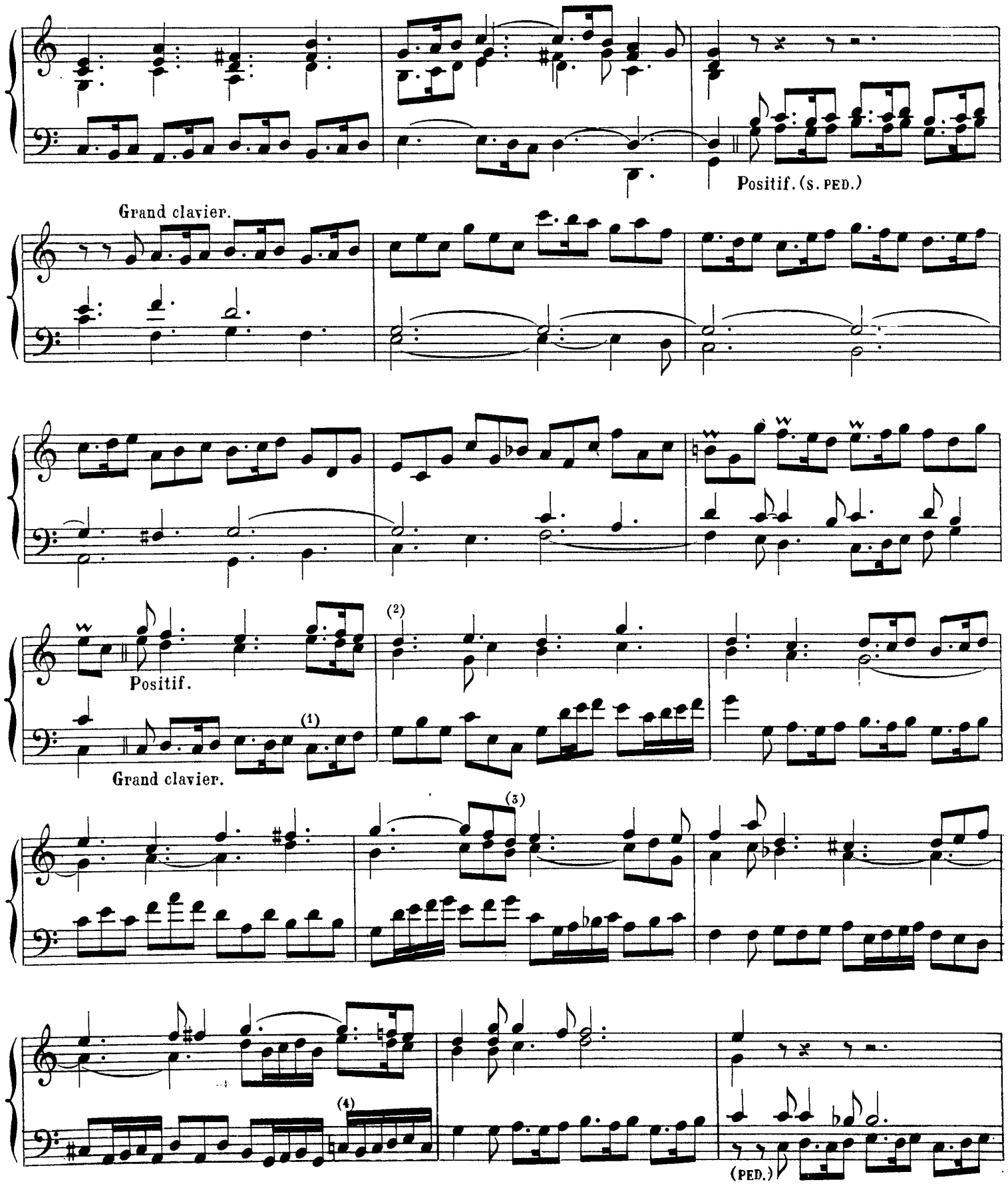


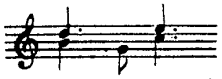
(1) Rés Cons. SI ♮. (2) Rés. Cons. SOL au lieu de FA.



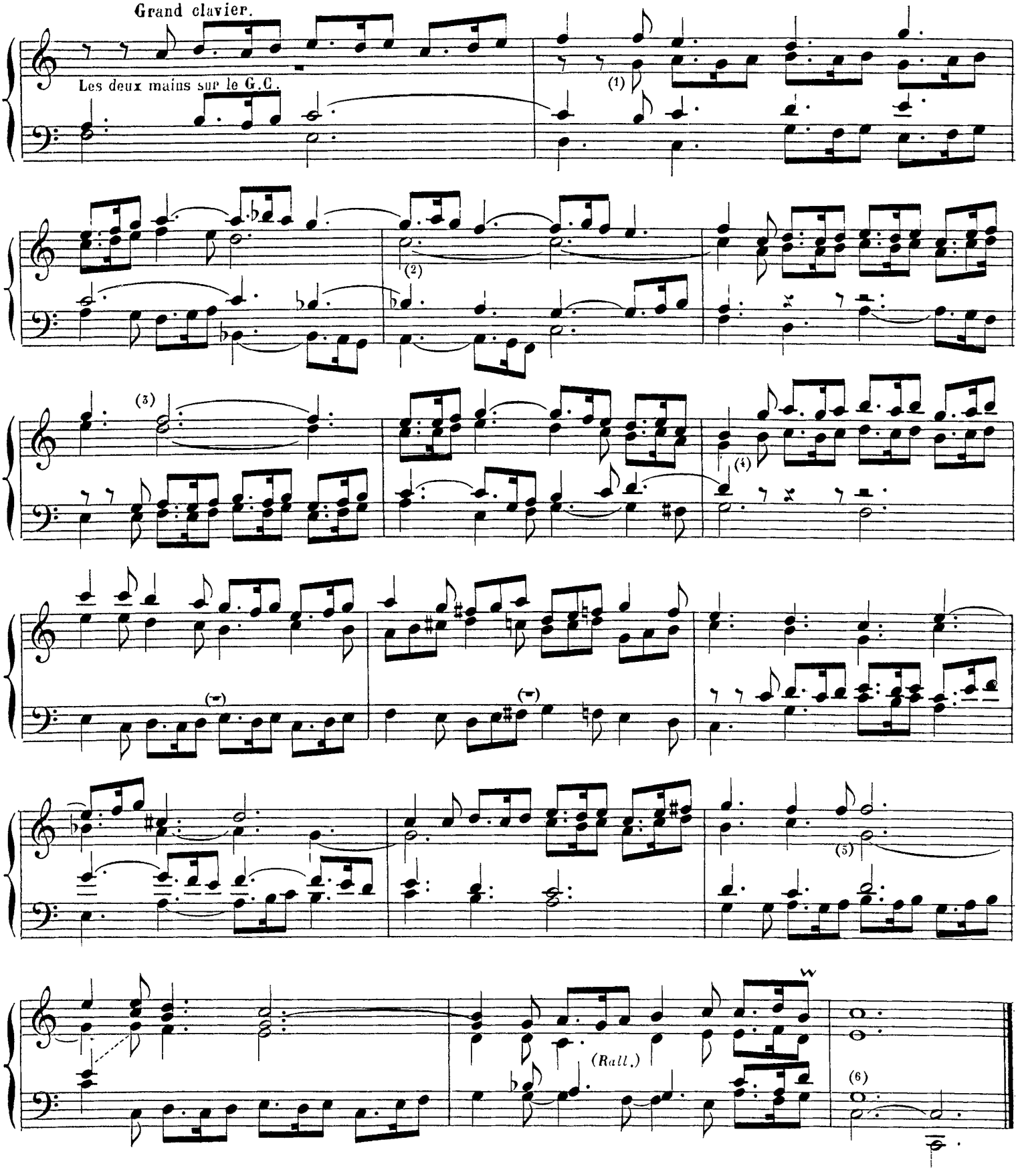
(1) Rés. Cons. FA♯. — (2) Rés. Cons. (3) Cons. SOL, main droite, MI, main gauche. (4) Rés. Cons. 

(5) Le SOL et le LA manquent dans Cons.



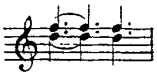
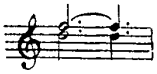
(1) Vers. (2) Cons. et Rés. Cons.  (3) Cons. MI au lieu de RÉ.

(4) Rés. Cons. Manque un ♮ pour le DO de la main gauche et le FA de la droite. (A. G. 134.)



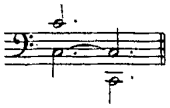
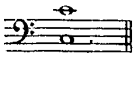
(1) Cons. LA au lieu de SOL.

(2) Rés. Cons. UT sans liaisons.

(3) Rés. Cons.  Cons. 

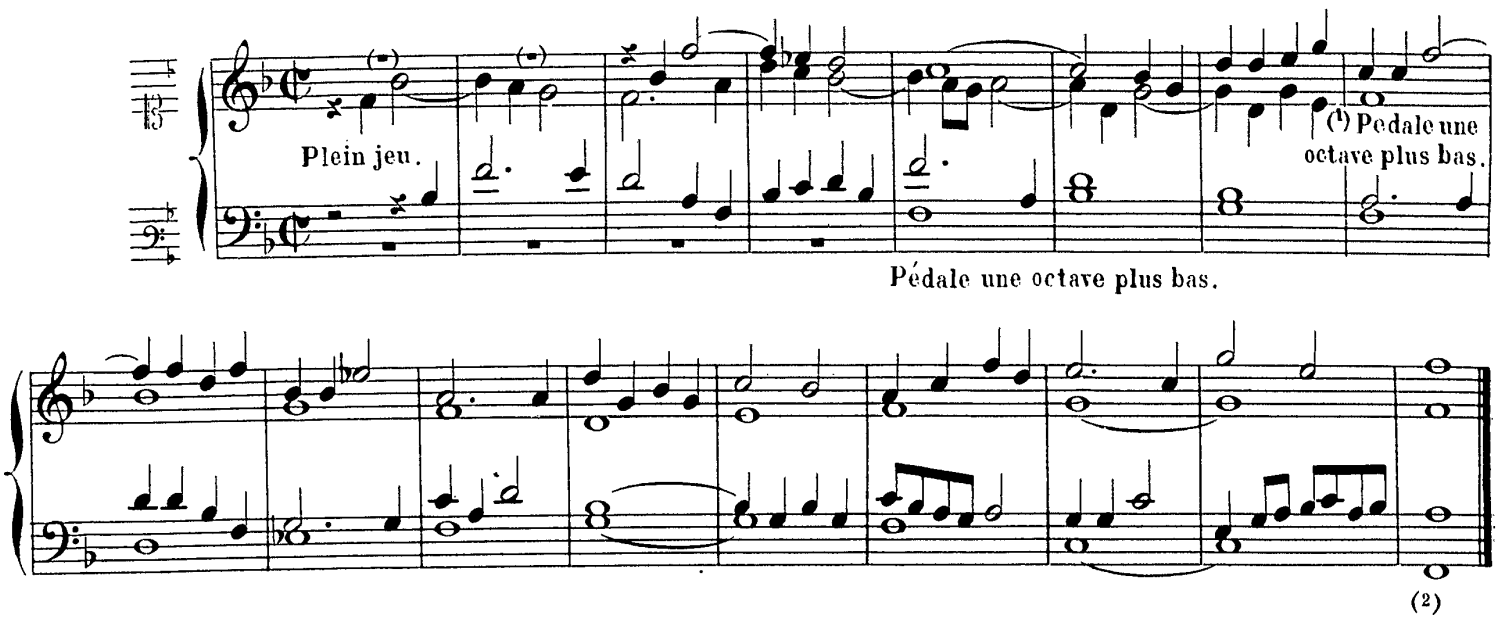
(4) Cons. DO au lieu de SI.

(5) Rés. Cors. Sans liaison.

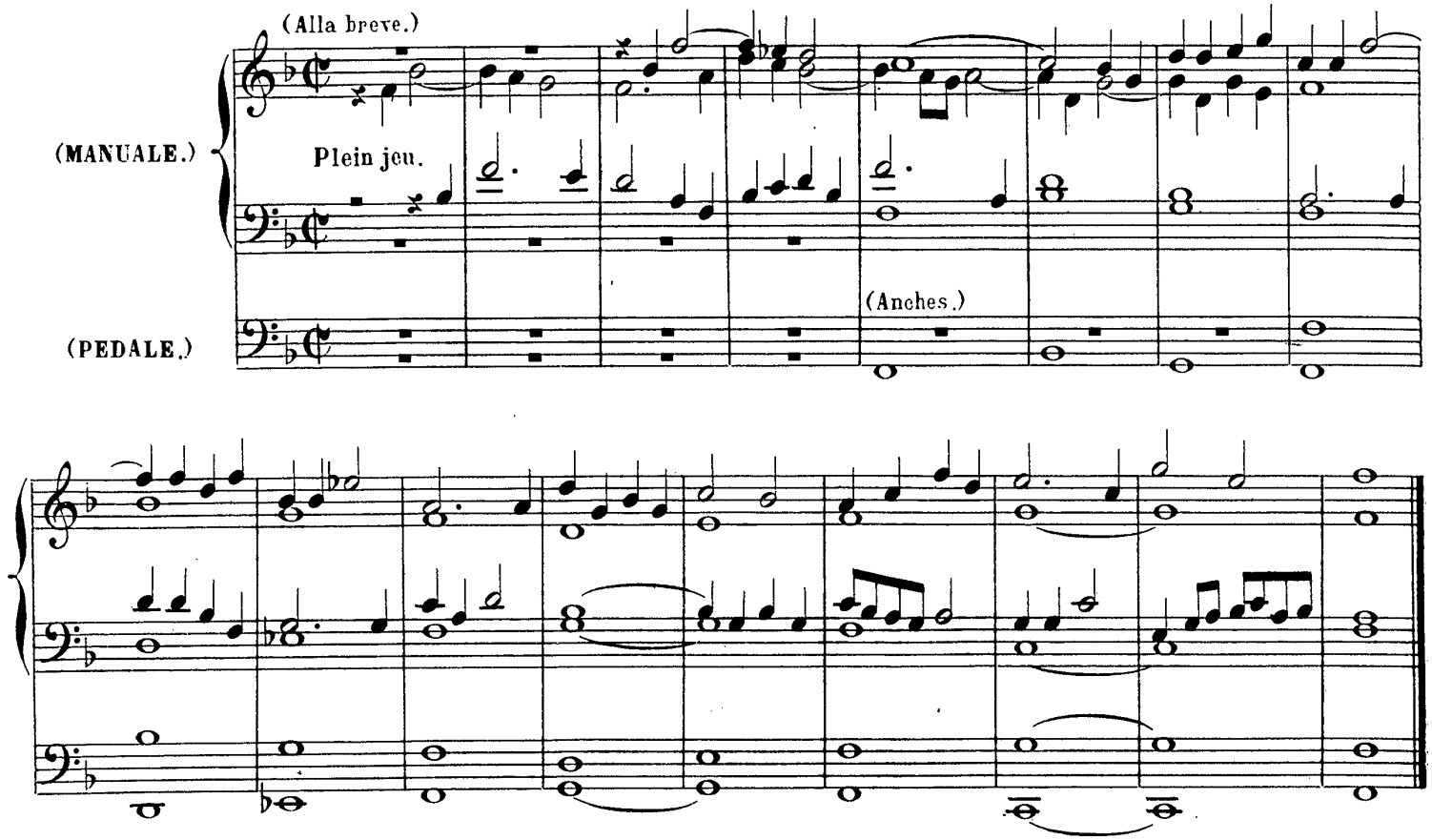
(6) Vers.  Cons. 

PLEIN-CHANT DU PREMIER SANCTUS, EN CANON.

(DISPOSÉ COMME DANS LES ANCIENNES COPIES.)



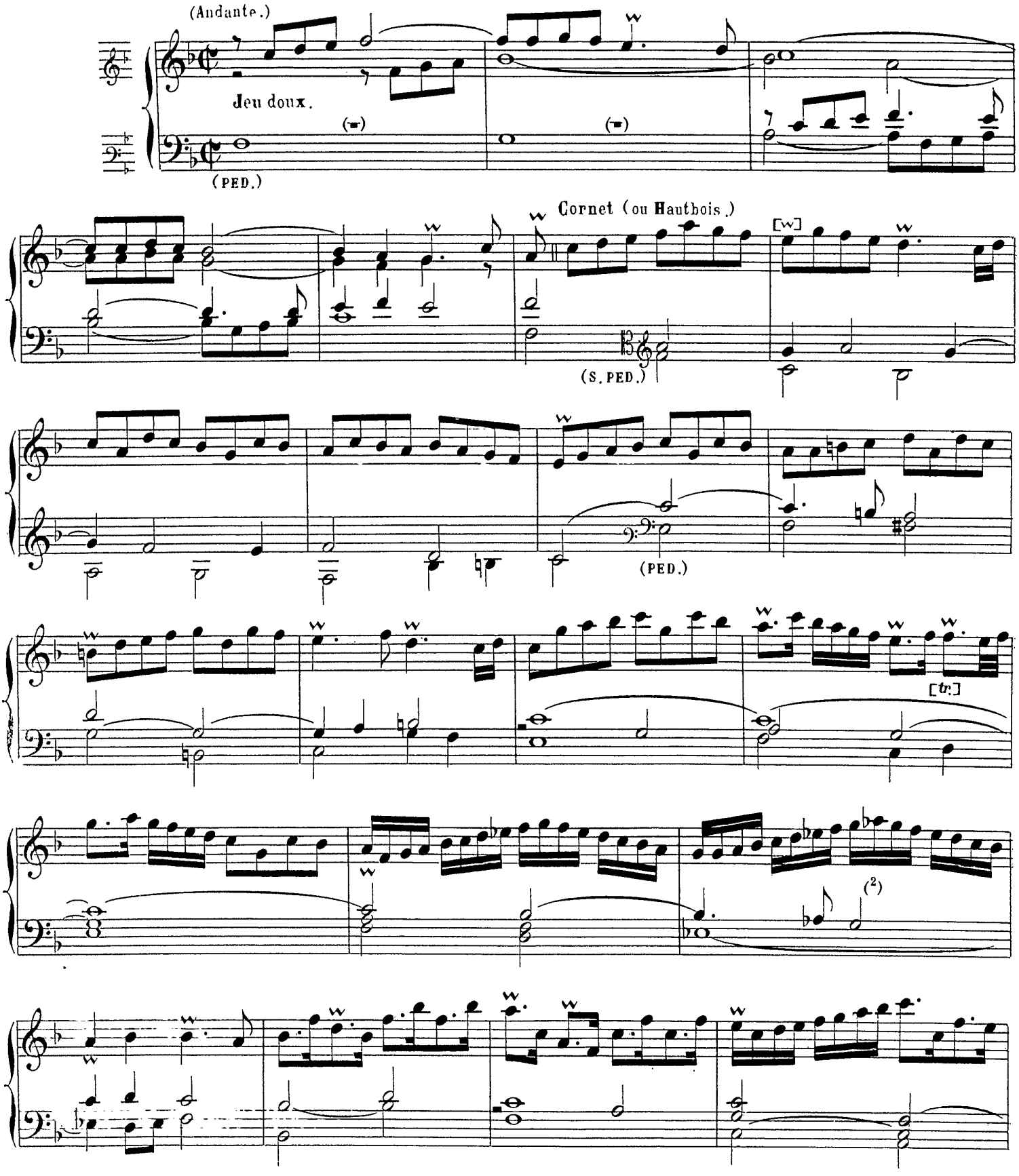
(LE MÊME SANCTUS DISPOSÉ AUTREMENT.)



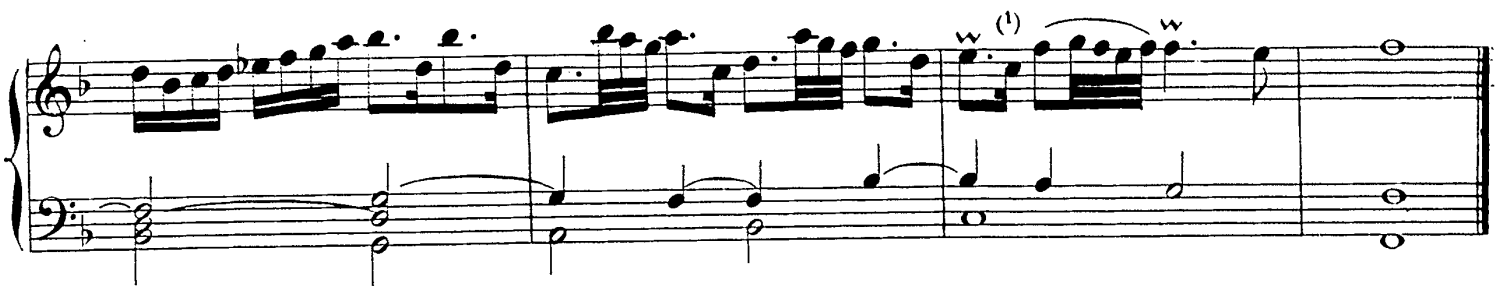
(1) Cons. et Rés. Cons. Cette indication n'existe pas.

(2) Cons. MI au lieu de FA.

Récit de Cornet. (1)

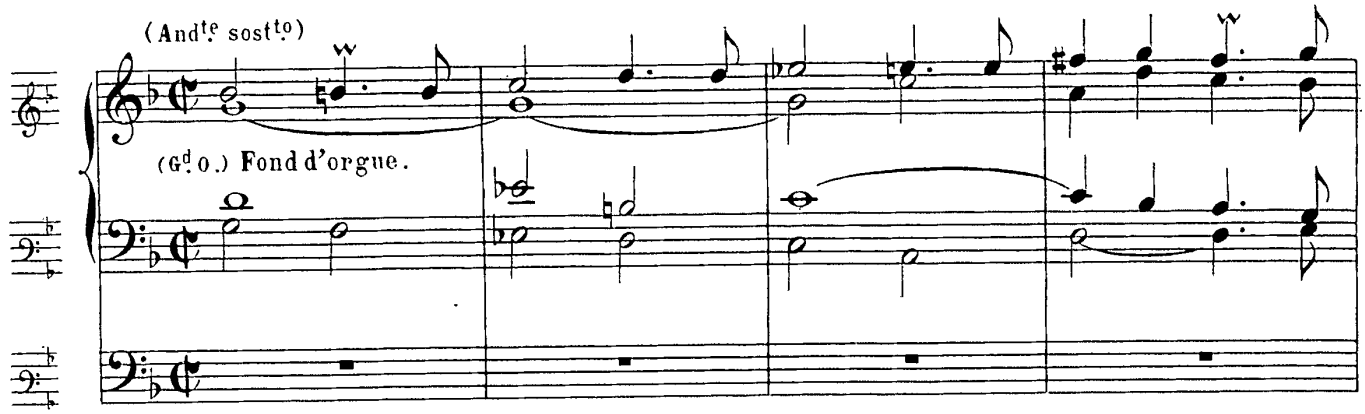


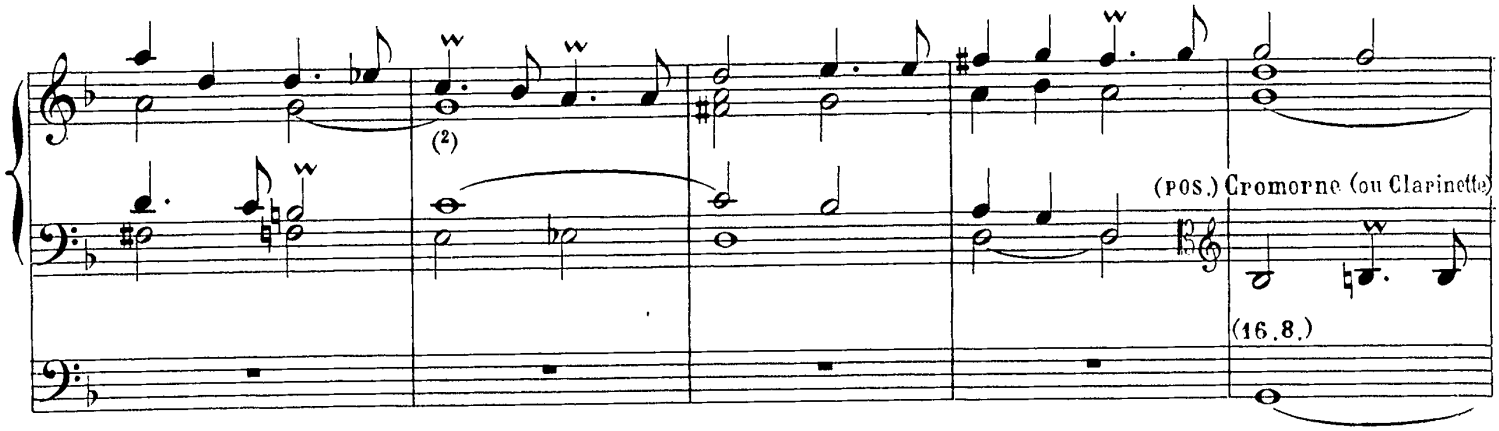
(1) Cons. Récit de Chromorne. (2) Cons. LA♭.

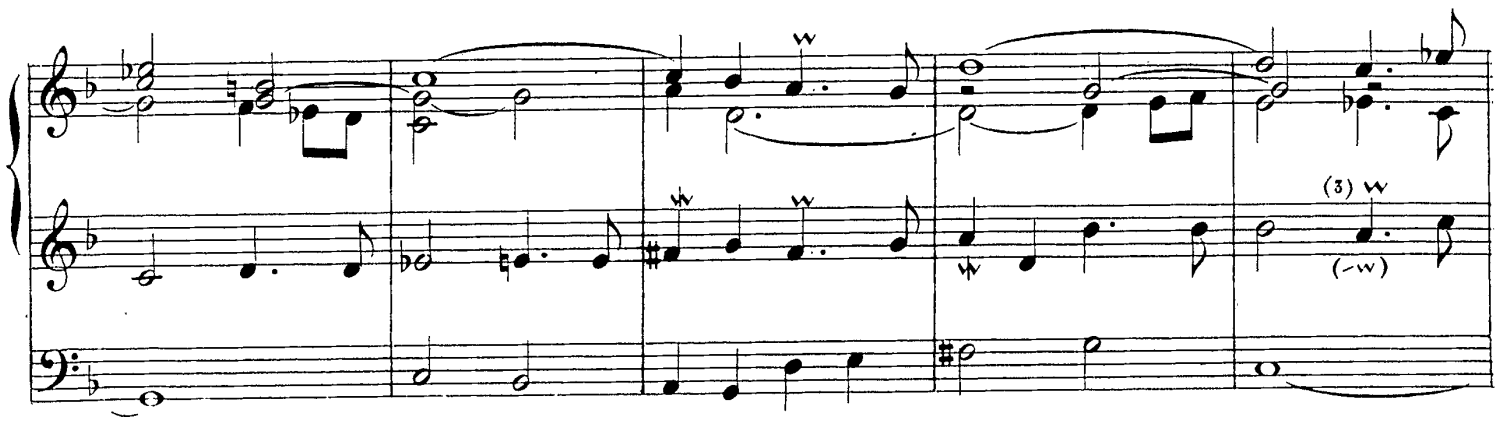


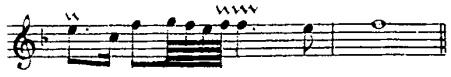
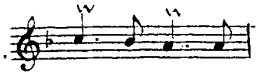
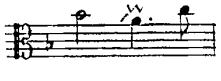
Benedictus, Eleuation

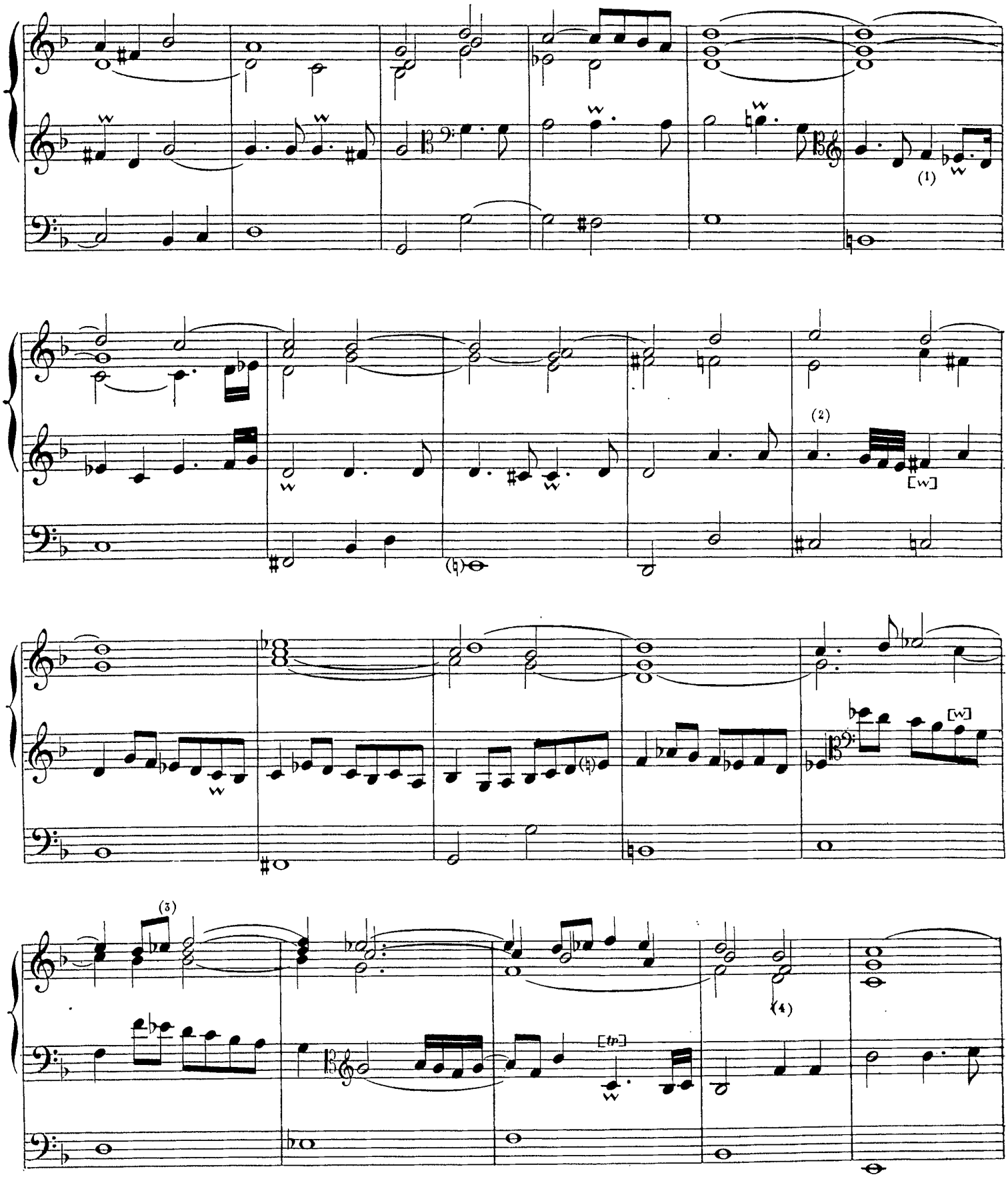
CHROMHORNE EN TAILLE.



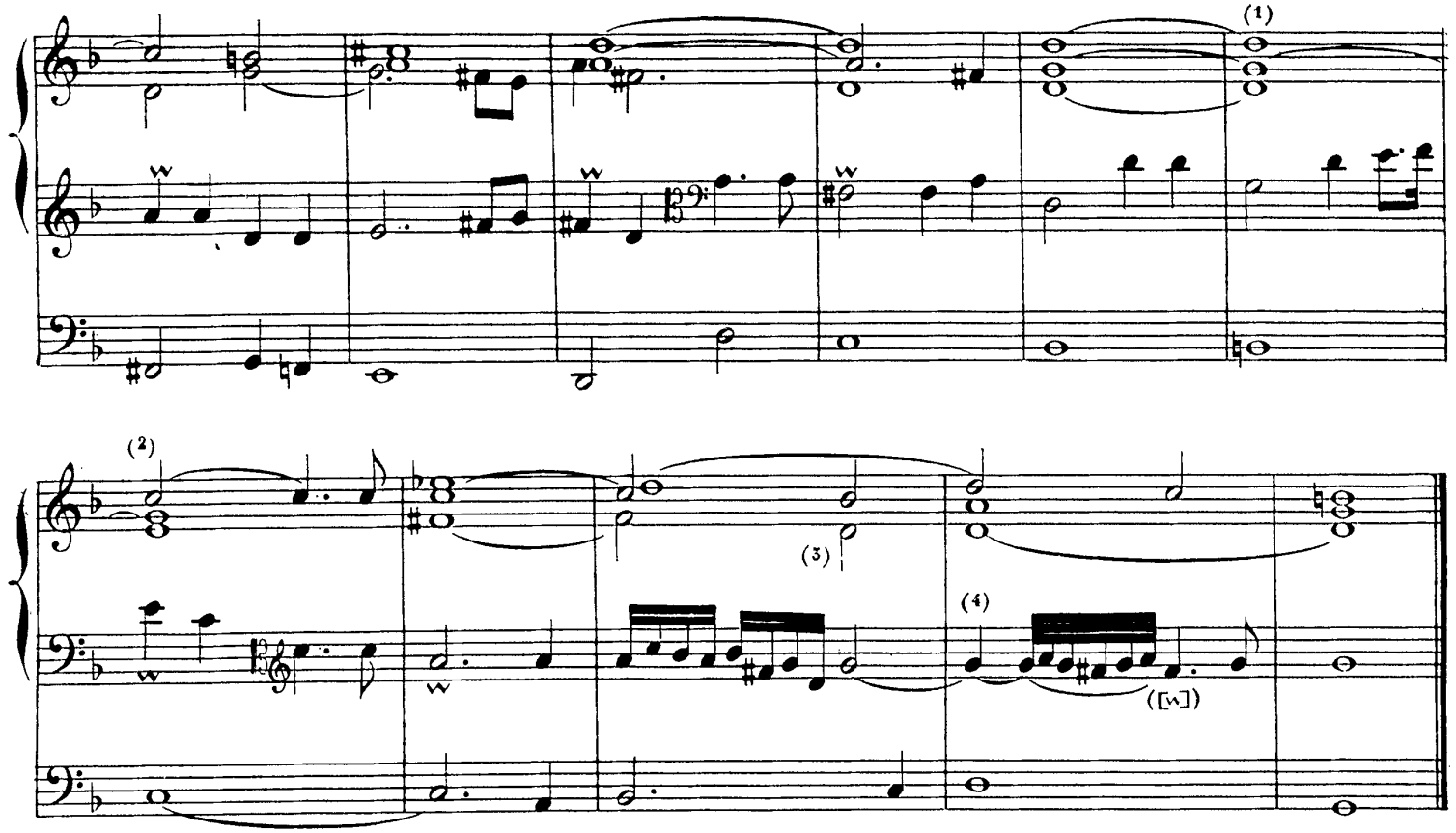




(1) Rés. Cons.  (2) Cons.  (3) Cons. 



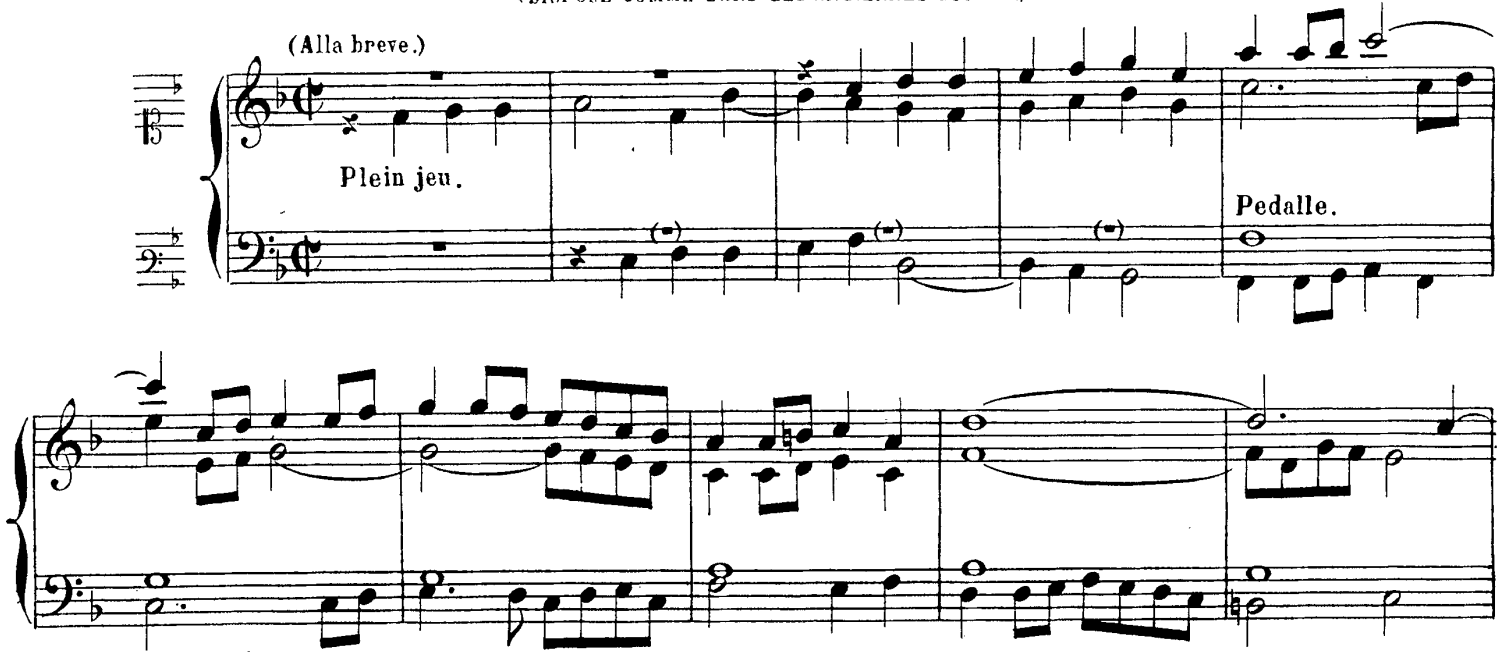
(1) Cons. (2) Cons. (3) Cons. MI ♮. (4) Cons. DO au lieu de RÉ.



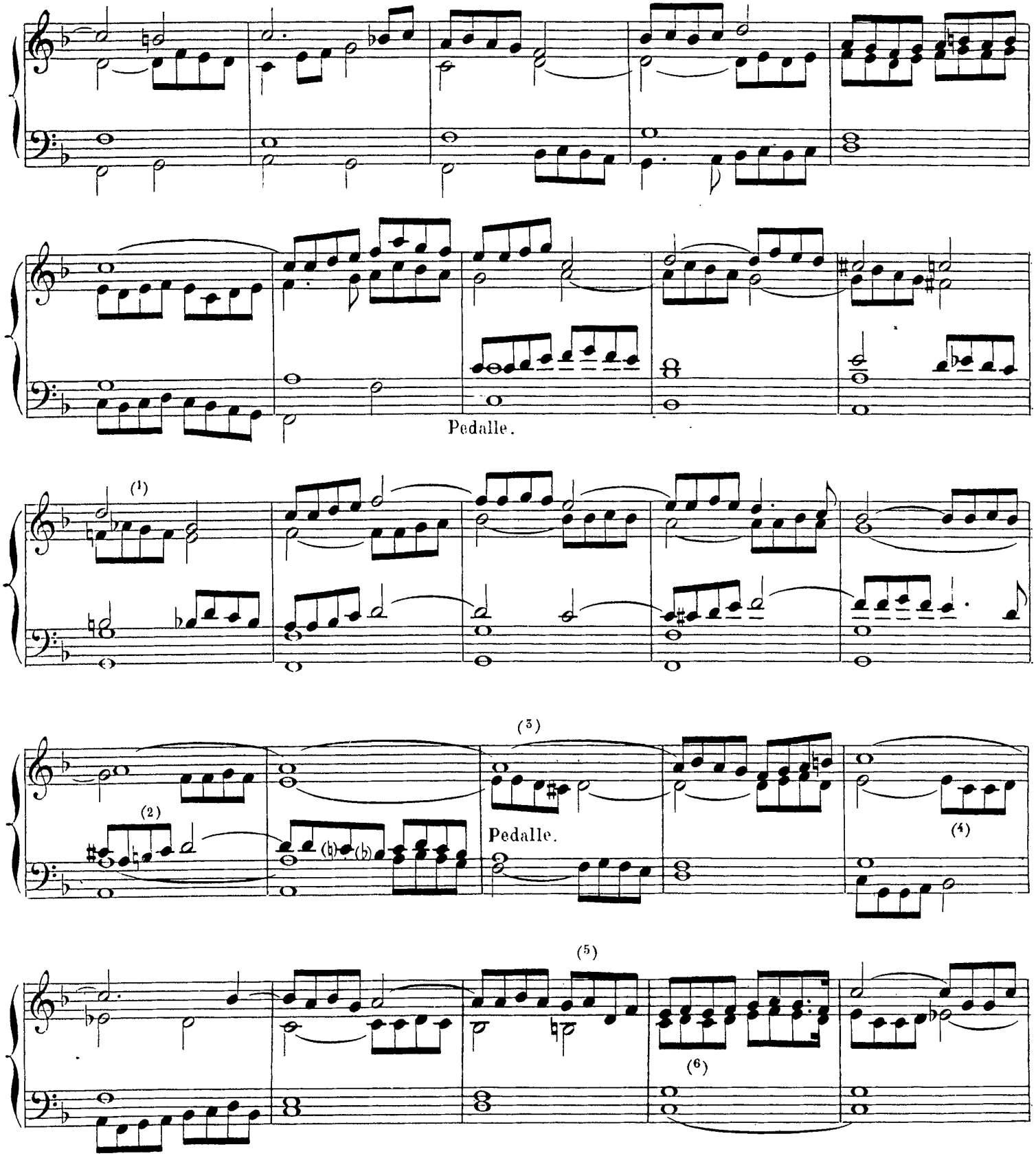
Plein-chant de L'Agnus.

EN BASSE ET EN TAILLE ALTERNATIVEMENT

(DISPOSÉ COMME DANS LES ANCIENNES COPIES.)



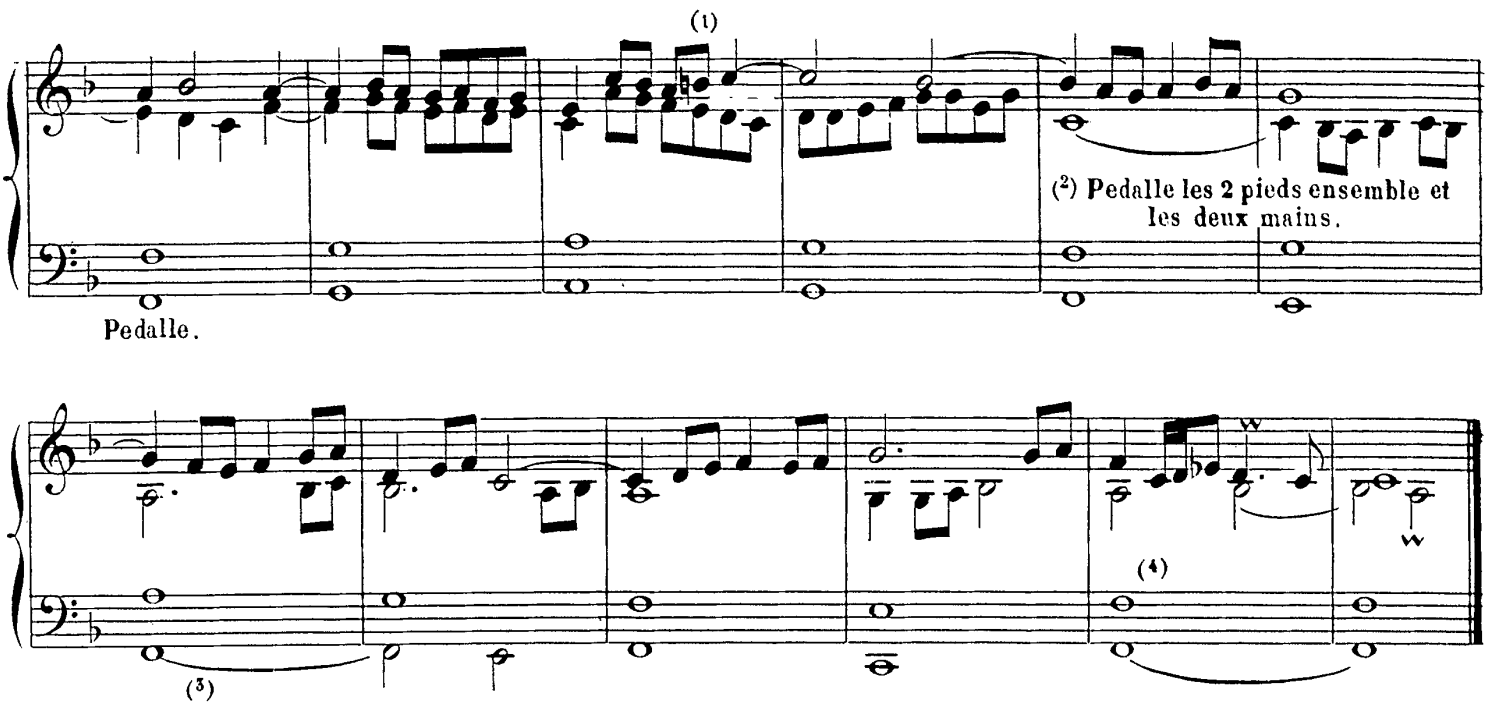
(1) Rés. Cons. (2) Cons. (3) Cons. MI au lieu de RÉ. (4) Vers.



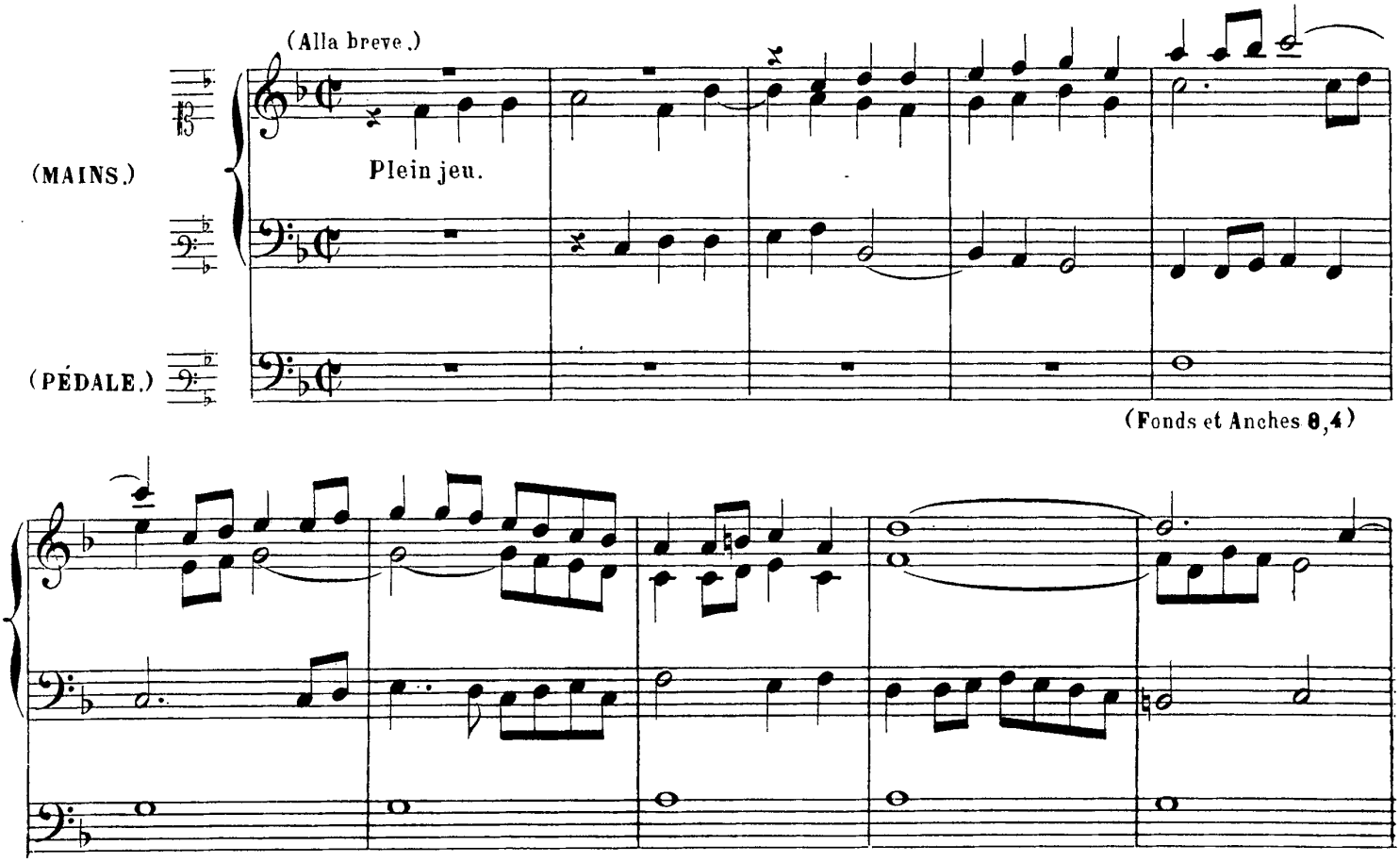
(1) Cons. LA♮. (2) Rés. Cons. et Vers. SI♭. (3) Vers. et Cons. Sans liaisons. (4) Cons.

(5) Cons.

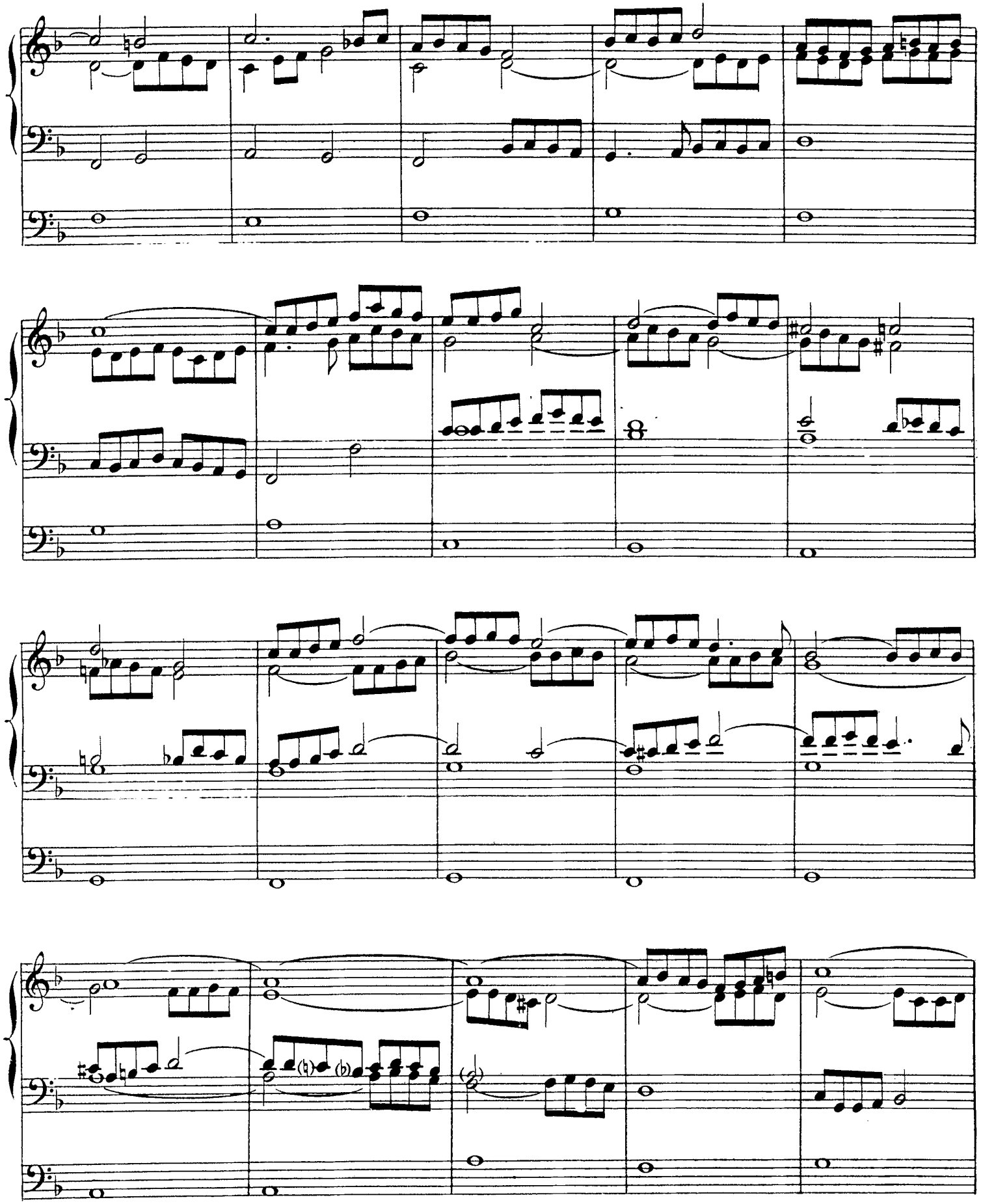
(6) Cons. Les deux SOL sont liés.

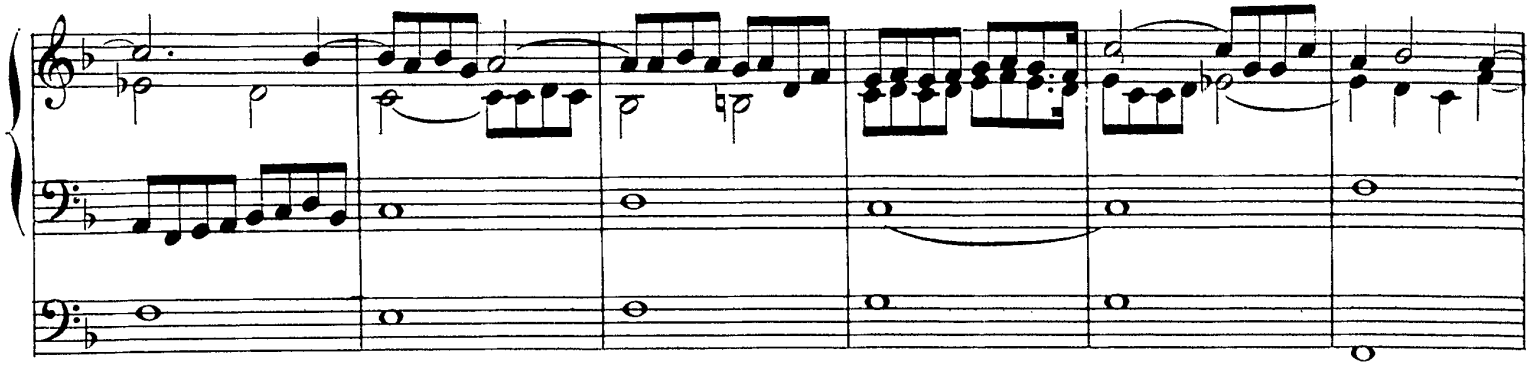


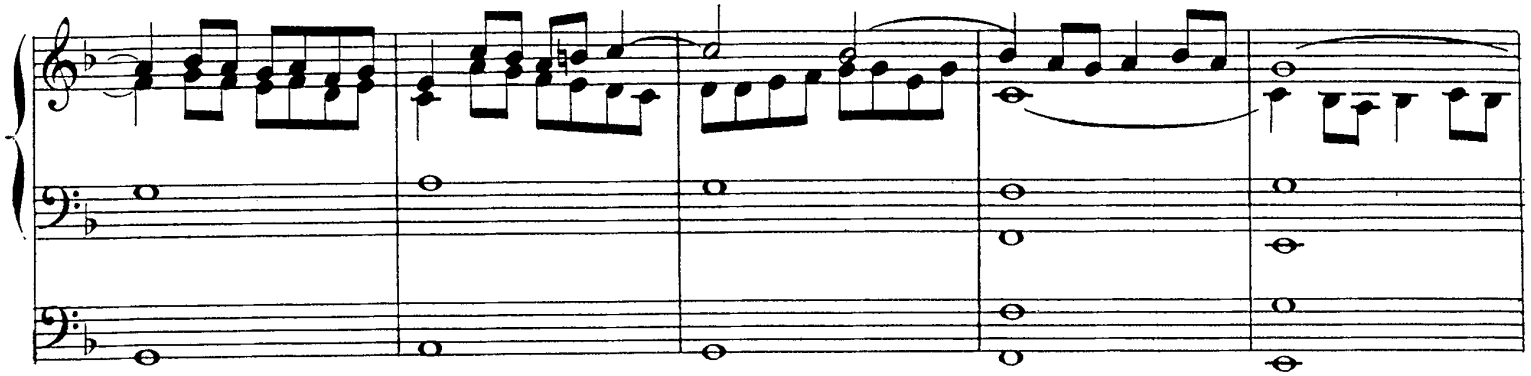
(Le même Agnus disposé autrement)

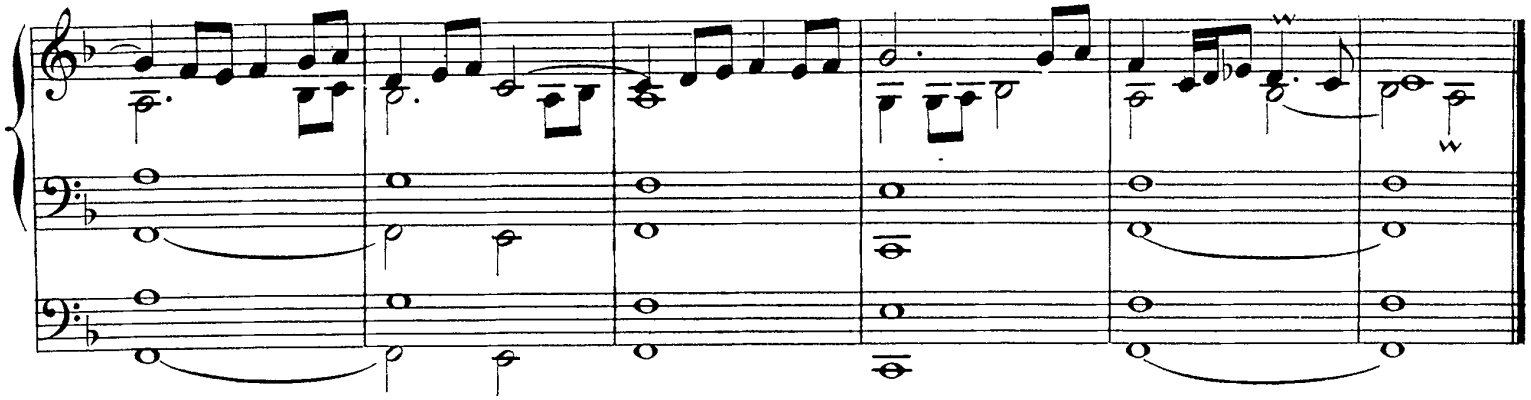


(1) Cons : SIb. (2) Rés. Cons. Cette indication n'existe pas ; Cons. Pedalle des 2 pieds. (3) Vers, et Cons. Sans liaison.
(4) Cons. FA lié.



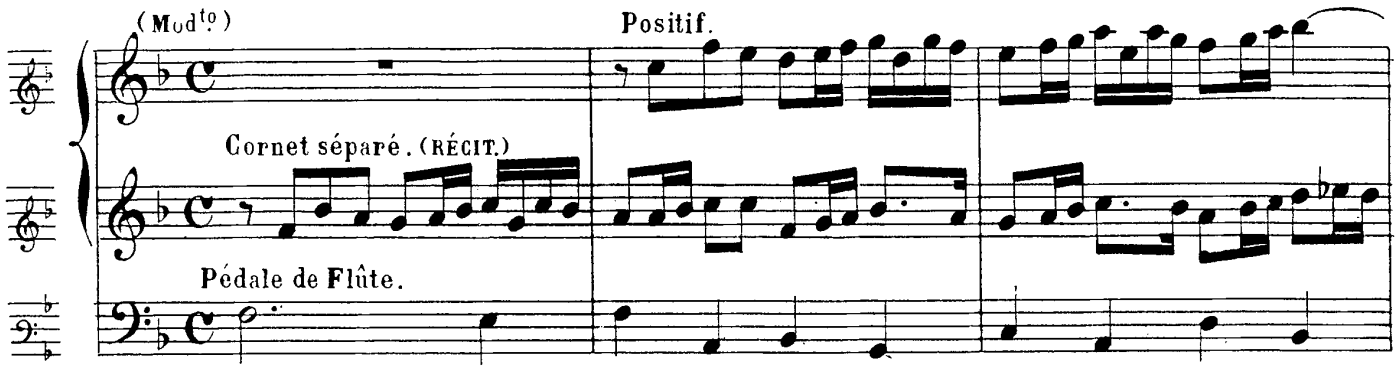




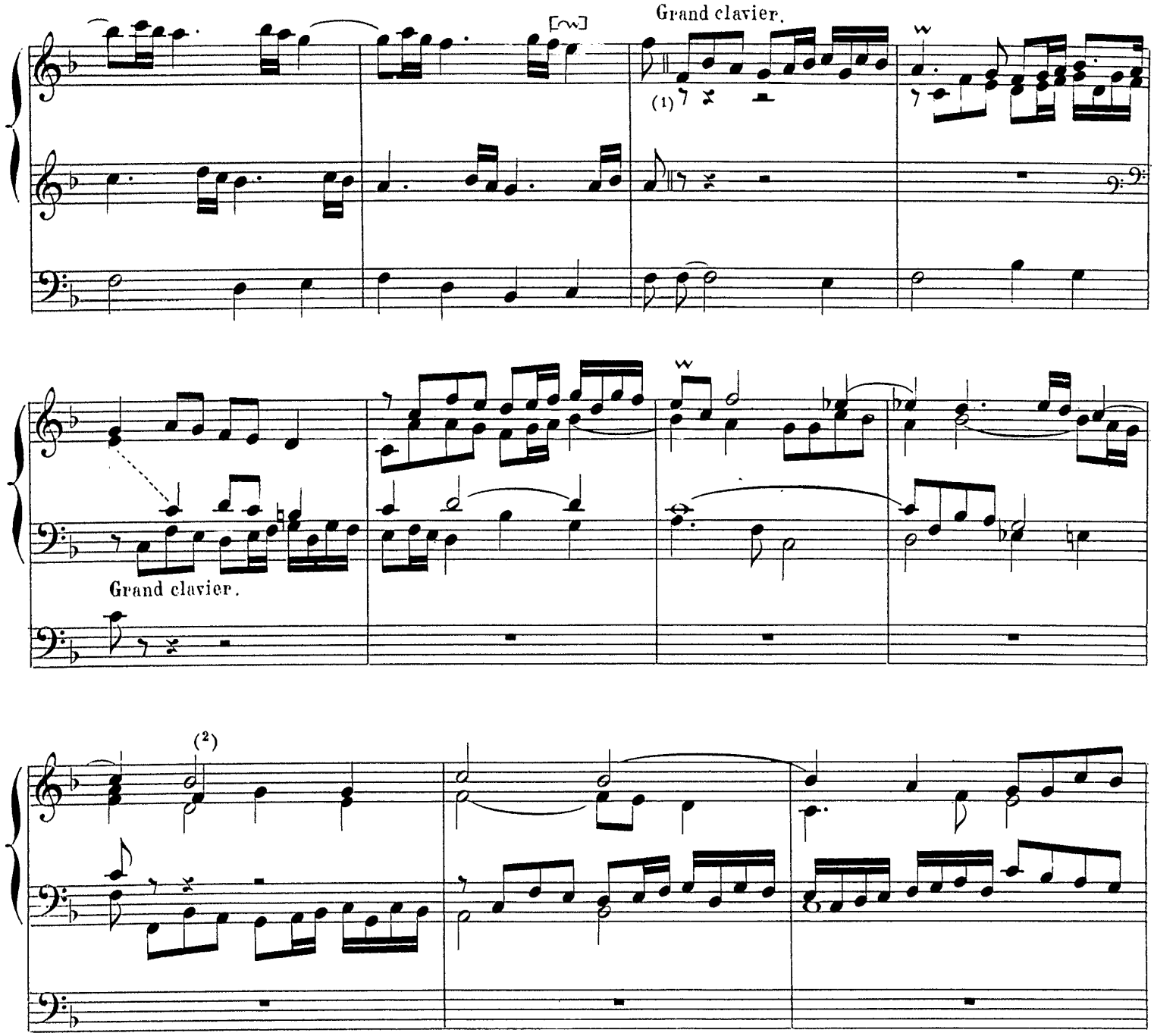


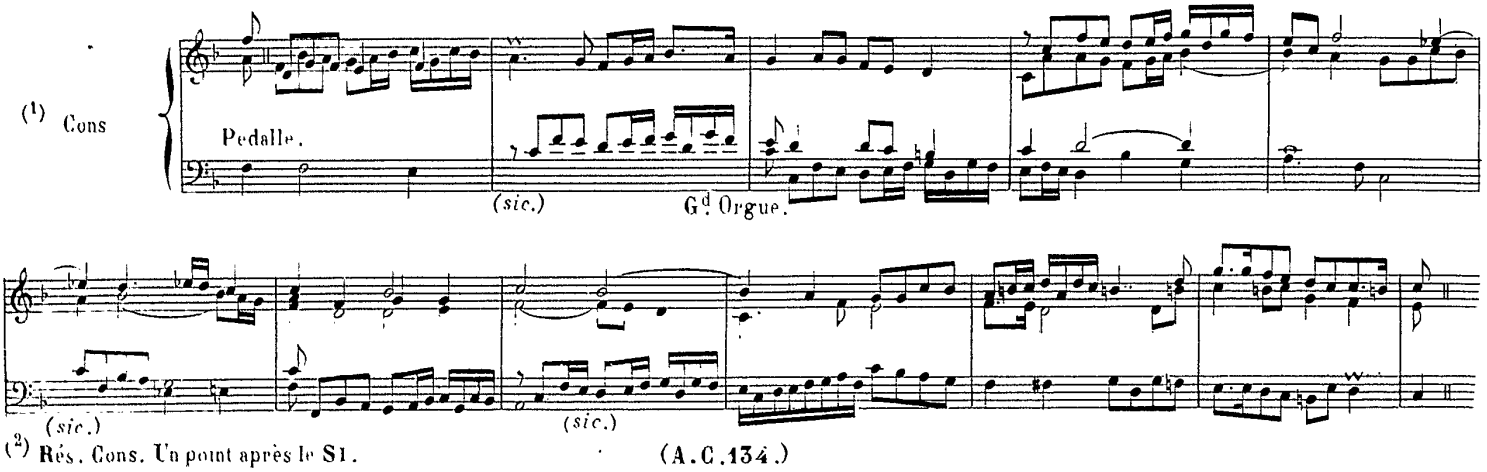
3.E Couplet de L'Agnus Dei.

DIALOGUE SUR LES GRANDS JEUX.(1)



(1) RÉCIT : Hautbois et Fonds de 8, 4, et 2 P. (ou Cornet seul.)
POSITIF : Trompette et Bourdon de 8.
Gd ORGUE : Fonds de 16, 8 et 4 P. Trompette, Clairon, Cornet.
PÉDALE : Fonds de 16, 8 et 4 P.





(2) Rés. Cons. Un point après le SI.

(1)

Positif.

(RÉCIT.) Cornet.

(x)

Pedale de flûte.

Grand clavier.

Grand clavier.

(2)

Positif.

(RÉCIT.) Cornet.

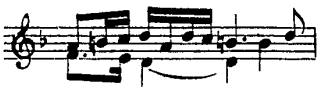
Pedale de flûte.

Grand clavier.

(3)

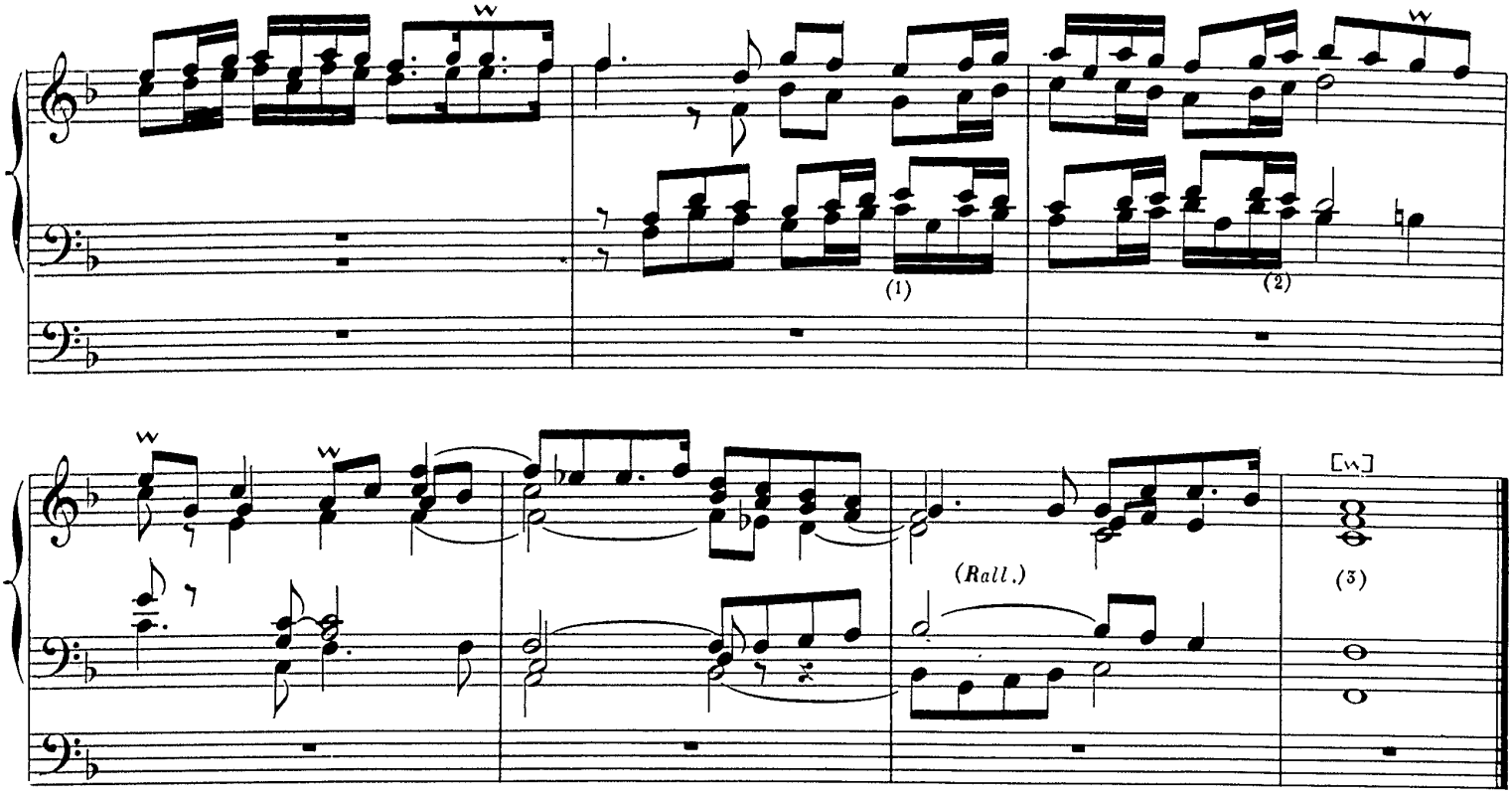
(3)

Grand clavier.

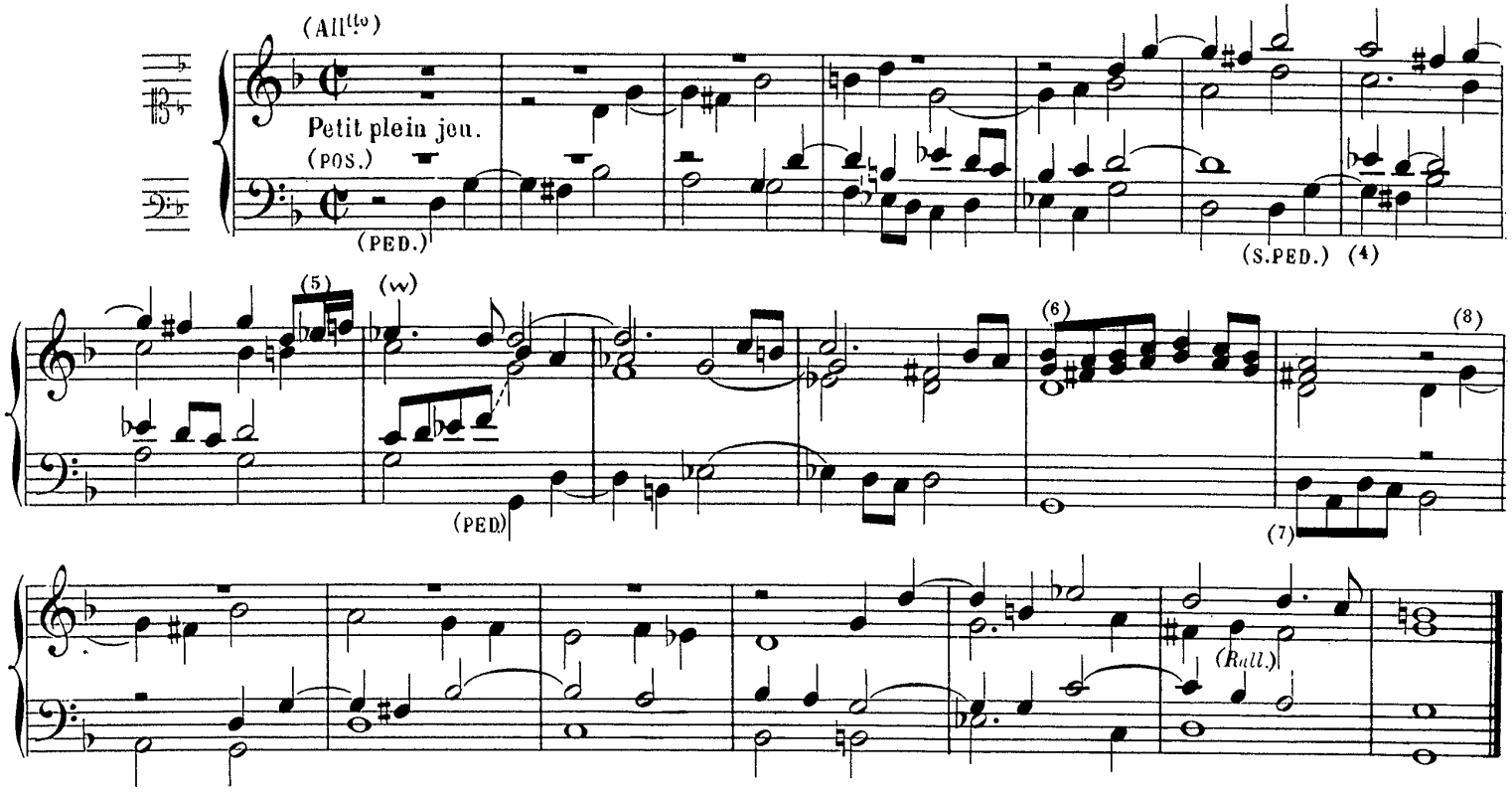
(1) Rés. Cons. 

(2) Cons. et Rés. Cons. Sans liaison.

(3) Cons. Si ♭.



DEO GRATIAS.



(Cons.) La messe est ditte, allons diner.

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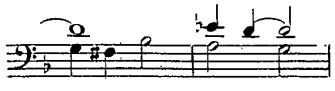
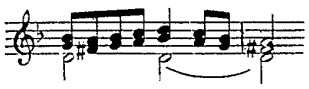
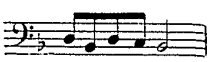
(1) Vers. MI ♮ à la main droite, MI ♭ à la main gauche. (2) Vers. MI ♭. (3) Vers. 𝄐 (4) Rés. Cons. 

(5) Cons. MI naturel. (6) Rés. Cons.  (7) Cons.  (8) Cons. Sans liaison.