

LBMP-008

NICOLAS DE GRIGNY

PREMIER LIVRE D'ORGUE

EX LIBRIS

Edited by Jon Baxendale



ISMN 979-0-706670-02-7
All rights reserved.

© 2020, Lyrebird Music

Formerly published by Cantando Musikkforlag AS

ISMN 979-0-706670-02-7

All rights reserved.

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other non-commercial uses permitted by copyright law. For such permission, please email the publisher, addressed 'Attention: Permissions Coordinator' at permissions@lyrebirdmusic.com.

www.lyrebirdmusic.com

Printed in the United Kingdom

A FEW BACKGROUND NOTES LIFE

Little is known of the life of Nicolas de Grigny. A record from the now demolished parish church of Saint-Pierre-le-Viel in Reims tells us that he was baptised there on 8 September 1672 to 'Louis Degrigny et Elisabeth Debauve, sa femme' (Dufourcq, 1953, preface). The family was musical. Grigny's great-uncle, Robert (1584-1661) had been organist at the church as well as at *église Saint-Symphorien* and his grandfather, Jean, was mentioned as 'Lieutenant des Violons de Reims' in 1642 and as a member of the *Académie royale de danse de Paris* in 1661. Grigny's uncle and godfather was organist at Saint-Pierre-le-Viel from 1668, and his father, Louis (1644-1709) was recorded in 1700 as a 'Maître jouer d'instruments' and sometime thereafter as 'Organiste', although it is not known where (Lescat, 2001, viii).

Grigny's formative musical education was probably under the guidance of his father, and it is thought he became a student of Nicolas Lebègue, organist at Saint-Merri, Paris. It is not known when these studies began and the only extant record of Grigny's pupillage comes in the form of a report in the fashionable Paris journal *Mercure galant* of January 1698 (p. 69). It refers to a 'Messe solennelle' of thanks on the second Monday of the previous December for the peace enabled by the Treaty of Ryswick in 1697: 'The organ was played by Mr Degregny the younger, pupil of the famous Mr le Begue and organist of the Metropolitan church, the most skilled of all the province'.¹

Grigny moved to Paris late in 1692 or early the following year, when he was appointed to the position of organist at the abbey church of Saint-Denis with an annual stipend of 200 *livres*. Dufourcq (1972, 110) speculates on whether it was Lebègue who helped Grigny secure this position but makes no mention of his brother, André. He was *sous-prieur* at the abbey and his influence must have been considerable (Lescat, 2001, v). Yet Lebègue and Grigny appear to have had a close relationship and since Grigny is recorded as living in rue Simon le Franc, where Lebègue had his home, a suggestion has been made that it was with Lebègue that Grigny secured lodgings (Dufourcq, 1972, 110).

An entry in a document from 1695, *Rolle des sommes qui seront payées par les Organistes de la Villes et fauxbourgs de Paris [...] & professeurs de claecin*, indicates that 'Desgrigny' made a payment of fifteen *livres* in tax, which placed him in the *première classe* alongside such notable organists as Marc-Antoine Charpentier and Louis Marchand.² While this has been used to suggest that Grigny had achieved some success as a musician, the

reality is different. The tax was the first *capitation générale* to be imposed on French subjects and had been established by a royal decree on 18 January that year to fund the ongoing Nine Years' War. It was applied to all citizens (except the clergy) according to their position in one of 22 tax classes that were based on perceived wealth and status. In the highest category were the Dauphin and other members of the nobility, who were to pay 2,000 *livres*. Soldiers had to pay only one. The document indicates that musicians fell into the eighteenth category for which the expected payment was ten *livres*. In addition, guilds were expected to pay a lump sum, the cost of which was divided among its members (Collins, 167). Organists in Paris were obliged to join one such fraternity, the *Confrérie de Saint-Julien-des-Ménéstriers* and another part of the document (fasc. 40) records the payments made by members. Although Grigny is not mentioned, the additional five *livres* he paid above the statutory *capitation* strongly suggests his affiliation. A closer examination of the organists in the *rolle*, though, reveals that the levies applied were not based on personal income alone, but rather on the status that came with their positions. Thus, organists of the principal churches, such as François Couperin at Saint-Gervais, were responsible for a higher *augmentation* than those of such lesser institutions as the church of Saint-Vincent, where Antoine Foucquet (Grigny's successor at Saint-Denis) was incumbent. The class system that was applied appears to reflect this, although the absence of other similar documents makes this difficult to verify with certainty.

Grigny's marriage on 27 July 1695 to Marie-Magdalene de France — the daughter of a prosperous merchant — may have occurred in Paris or in his home city of Reims. Among the witnesses who signed the wedding contract were Lebègue and Noël Cognet, which suggests the ceremony took place in the capital (Lescat, 2001, vi). However, by the autumn of the year, Grigny was once again established in his home city. His departure from the capital was discussed at a meeting of the Saint-Denis Chapter on 28 November 1695, when consideration was given to the appointment of a successor. It was proposed that Antoine Foucquet was the most capable of the candidates and that the 200-*livre* stipend Grigny had received would be raised by a further hundred.³

The *Mercure galant* article cited previously indicates that Grigny was organist at Reims Cathedral at least as early as December of 1697, where he remained until his death. Only one other document provides details concerning Grigny's life. A record of a meeting between the *marguilliers* of his great-uncle's church, Saint-Symphorien,

¹ 'L'orgue y fut touché par Mr Degregny le jeune, élève du fameux M^r le Begue & Organiste de l'Eglise Metropolitaine, le plus habile de toute la Provence'.

² F-Pan Z / 1h / 657, fasc. 1.

³ F-Pan LL 1222, fol. 410; cited in Dufourcq (1953, preface):

[...] leur a représenté que le sieur Desgrigny, nostre organiste, nous ayant quitté pour aller demeurer à Reims, il étoit à propos d'en choisir un autre pour remplir sa place; qu'il s'en présentoit plusieurs, quelques-uns mêmes avec des recommandations considérables. L'affaire mis en délibération et la communauté ne trouvoit personne plus capable que le sieur Fouquet ... il a été conclu que l'on le choisirait pour toucher notre orgue aux gages

ordinaires de l'organiste de céans qui sont de 200 livres, et néanmoins attendu son mérite personnel, on luy donneroit en outre la somme de 300 livres de gratification par chacun an.

[...] indicated that with M. Desgrigny, our organist, having left us for Reims, it was advisable to choose another to fill his place; that there are several, some even with considerable recommendations. The matter was under deliberation and the community could not find anybody more capable than Mr. Fouquet ... it was concluded that he would be chosen to play our organ with the ordinary stipend of the organist, which is 200 livres and, given his personal merit, he would be provided a gratuity of 300 *livres* of each year.]

records their acceptance of a generous offer to play for services for a period of two years without payment.

Grigny died on 31 November 1703 at the age of 32, leaving behind his widow and seven children. He was succeeded at the cathedral by his father.⁴

THE SOURCES⁵

1. The Grigny imprint

Premier livre d'orgue was engraved at the atelier of Claude Roussel, who flourished between 1682 and 1725 and whose premises were situated on 'rue St. Jacques au dessus des Mathurins'.⁶ Only two surviving examples of the publication are known: a single copy of the original imprint of 1699 and a second impression made under the auspices of Christophe Ballard in 1711. Although the later edition used Roussel's engravings, a number of corrections to the music are noticeable.⁷ The book is in quarto oblong format and contains a title-page, the legally required *Extrait du privilège du Roy* (this was removed from the binding of the 1699 imprint), an index and 68 pages of music. In total, this amounts to 72 pages contained in nine gatherings.⁸

The title-page of the 1699 impression announces that the music was available from Pierre Augustin le Mercier — a bookseller and printer, who was to be found 'à l'entrée de la rue du Foin du côté de la rue St Jacques' on Paris's Left Bank — and from the composer in Reims. The publication was likely to have been financed by Grigny himself and he would have engaged Roussel's services independently. Unlike other music engravers such as Henry de Baussin, who was regularly employed by Christophe Ballard, Roussel's work was not restricted to the production of music alone and, according to the catalogue of the Bibliothèque nationale de France, he was active as a stamp and mapmaker.

Publishing music came at a high cost that included engraving, printing and securing authorial rights. Known as a *Privilège du Roy*, it had been a legal requirement since the early 1500s for all material that was disseminated publicly, and although it provided authors and composers with a form of copyright within the kingdom, it was also a

means by which the state could censor seditious material and generate income for its coffers. No records are known to exist concerning the cost of a privilege in 1699, but we do know that, by the middle of the eighteenth century, the price for the printing of up to 1,500 impressions of books in oblong quarto format was as high as 120 *livres* (Brenet, 1907, 411). In addition were Roussel's fees. These appear to have been exceptionally high, as evinced in a contract dated 6 October 1720 between Roussel and the composer Thomas Louis Bourgeois for the engraving of his first book of cantatas. It stipulates a sum of '4 livres 10 sols par planche' and there is every reason to think that similarly high fees would have been applied in 1699 (Fau, 1978, 168).

Research by Laurent Guillo has uncovered the printing costs at Ballard's workshop. Excluding the paper, which needed to be thick to survive the printing process, the price for two *formes* (printed sheets) of engraved music ranged from approximately twelve *sols* for large print runs, to 29 *sols* for shorter ones. Thus, it can be expected that, for Grigny, printing 20 copies would have been roughly 35 *livres* before the cost of paper was added. If a conservative estimation of 60 *livres* for securing the privilege and Roussel's fee of 290 *livres* is applied, the total cost for the first 20 prints of *Premier livre d'orgue* would have been in the region of 385 *livres*.⁹ If one considers that Grigny's stipend at Saint-Denis was 200 *livres* annually, it is easy to see that such ventures constituted a considerable investment.¹⁰

These costs ensured that most composers' print runs were limited to small numbers. Unlike typeset publications, engraved plates had limited lifespans and although the durability of copper made it the preferred medium for printing books, tin sheets were generally used for music which might not always have been expected to run to a second impression. Despite its being inexpensive, though, tin was good for only up to around 200 copies and this resulted in small batches of only ten to twenty volumes being printed at any one time (Fau, 1978, 186). It is unlikely that the initial batch of *Premier livre d'orgue* would have been any different and how it was received is not known. There was, though, enough life remaining in the plates to facilitate Ballard's 1711 edition.

It cannot be said what prompted this. Although its attraction as a sophisticated

⁴ *Archives de Reims, Registre des Conclusions, Paroisse Saint-Symphorien*, Serie G, fol. 48; *Archives de Reims, Paroisse Saint-Michel, Acte de Décès*. Both sources are cited by Dufourcq (1953, preface).

⁵ This section was first published as an article in *Early Music Performer*, Issue 45, Autumn 2019.

⁶ *Mercure galant*, May 1702, 422. Roussel was responsible for a number of engravings which include: Louis Marchand, *Pièces de Clavecin* (1699); Louis-Nicolas Clérambault, *Premier livre de pièces de clavecin* (1702, augmented 1704); Guillaume-Gabriel Nivers, *Les Lamentations du prophète Jérémie* (1704); Jean-François Dandrieu, *Livre de clavecin* (1705) and *Livre de sonates en trio* (1705); André Campra, *Motets a I, II, et III voix ... livre quatrième* (1706); Jean-Philippe Rameau, *Premier livre de pièces de clavecin* (1706); Pierre Dumage, *I.^{er} livre d'orgue* (1708); Marc-Antoine Charpentier, *Motets mêlez de symphonie* (1709); Philippe Courbois, *Cantates françaises, à I. et II. voix* (third imprint, 1710); Robert de Visée, *Pièces de theorbe et de luth, Mises en partition, dessus et basse* (1716); Louis Thomas Bourgeois, *Cantates françaises ou Musique de Chambre ... Livre II* (1718).

⁷ Both editions are housed at the Bibliothèque nationale de France and have the catalogue numbers

Rés VMB-13 and Vm7-1834, respectively. Ballard's corrections are few and address only obvious errors, such as the two pedal semibreves in each of bars 8 and 9 in *Et in terra pax*. It is apparent that these were engraved at the wrong pitch, which was rectified by Roussel, who added the right notes without first deleting the mistake. Unfortunately, Ballard's correction was of little benefit since he reinstated the wrong notes altogether.

⁸ Quarto oblong format allowed eight sides to be printed on a single *blanc* (sheet of paper). These were folded twice to produce gatherings of four folios, and it was in this unbound 'en blanc' state that much music was sold. I am indebted to Laurent Guillo for sharing his research into printing costs.

⁹ At the time of printing (2019), this would be the equivalent of approximately €800.

¹⁰ By means of comparison, François Couperin's annual stipend in 1690 was 400 *livres* and the priest-organist at the lesser church of Saint-Barthélemy, Pierre Dandrieu received just half that amount (Couperin, ed. J Baxendale, 2018, i; Dandrieu, ed. J Baxendale, 2/2020, i).

composition might have been a factor, it is unlikely that this was enough for Ballard. More probable is that despite the publication of a considerable number of organ books in the last half of the seventeenth century, most of those that were printed in short runs would have been unavailable by the turn of the eighteenth. In comparison, the first decade of the 1700s saw only a handful of organ publications, most of which were meagre and none of which was published by Ballard.¹¹ It is possible that this dearth of available material acted as a catalyst: always the businessman, Ballard would have sought every opportunity to capitalise on an underprovided market, and the existence of the original plates must also have been a deciding factor.¹² These would have been bought from Grigny's widow. We know little of her husband's financial circumstances (such details of his life have yet to emerge), but the prospect of deriving income from this sale must have been attractive: engraved plates were valuable assets that were often bequeathed to relatives or friends. For lesser composers, values were estimated at the market price of the metal. For example, the *inventaire après décès* of Laurent Gervais, who died in 1748, appraised the plates of his cantata *le Printemps* at a mere 18 *sols per livre-poid*. However, the beneficiaries of popular composers were more fortunate: the division of Jean Henry D'Anglebert's estate in November 1691 estimated the value of the 136 plates of his *Pièces de clavecin* at 1,600 *livres* (Herlin, 2001, xxi). Into which category Grigny fell cannot be said. While he must have earned some notoriety in Paris, his sojourn there was nonetheless short enough for him to have been largely forgotten by the time of the Ballard impression.¹³

The appearance of Roussel's engraving is typical of his workshop. It is generally clear and, at times, elegant. Staves are scored according to the format of each movement, with eight-stave pages reserved for *manualiter* pieces and nine for those with pedals. Music begins on the verso side of a folio, often negating the need for page turns and where a lack of space dictated that the closing of one piece and the beginning of another necessitated their sharing the same stave, redundant lines were flattened out to avoid confusing the player.¹⁴

It is clear that a degree of conservancy was required on the part of the engraver. Prefatory material and music are contained exactly within nine gatherings with no room

for error and although this sometimes produces a cramped look, it demonstrates that some thought had gone into how much space would be needed before work began.

Such planning was integral to the engraver's craft: the number of notes would have been counted to determine how many bars would go into a system and how many of these a page could accommodate. He would also work through the piece, deciding where line breaks would occur and what room was necessary for leger lines and titles. This would have been a relatively easy process for simpler pieces such as the duos and trios, but the complexity of slower movements, such as Grigny's intricate *récits*, would have posed a difficult challenge.

Although notarised contracts such as the one between Roussel and Bourgeois stipulated that payment would be met only after everything had been properly engraved and corrected, the composer nevertheless had an obligation to provide an accurate copy of the music.¹⁵ When considering these clear and complementary responsibilities, it is important to question why Grigny's publication was so crudely executed. Few pages are mistake-free and while most of these are inconsequential, such as the omission of anticipatory slurs or augmentation dots where the composer's intentions are evident, more serious problems are apparent. Ornaments, leger lines and ties are omitted, and there is a considerable number of wrong notes. More egregiously, Roussel appears to have engraved the fourth, fifth and sixth Gloria versets in the wrong order, giving the verse *Qui tollis peccata mundi* the *grand jeu Dialogue* and not the nuanced *Recit de tierce en taille* it deserves. A number of corrections are evident in both imprints, which are demonstrated by re-rastered staves or oversized noteheads that cover previous errors, but most are so inexpertly undertaken that we must assume that Roussel was far from the experienced music engraver he wished his clients to believe.

These inaccuracies are intriguing. Examples of Roussel's surviving music date only as far back as the year Grigny's commission was undertaken, and it is likely that his activities before then were restricted to making maps and stamps alone. Apart from the Grigny *livre*, we know of two other scores he prepared that year: an anonymous book of trios which he released under his own auspices and Louis Marchand's *Pièces de clavecin: livre premier*.¹⁶ A comparison of the engraving styles makes it possible to place these three

¹¹ These are Boyvin (1700), Marchand, (1700, now lost but probably the source of the posthumous Boivin edition of 1740), Corrette (1703), Guilain (1706), Dumage (1708) and Clérambault (1710).

¹² This was a customary practice for Ballard and a number of publications used engravings from earlier impressions (e.g. Louis Marchand's first book of harpsichord pieces (1699), which were republished by Ballard in 1702 using Roussel's plates and supplemented at the same time by a second book).

¹³ Grigny is not mentioned, for example, in Évrard Titon du Tillet's *Le Parnasse françois* (Paris, 1732). Though largely inaccurate, it is often the only biographical source concerning the lives of the better-known Parisian artists, poets and musicians

¹⁴ For example, the *manualiter Trio* (*A solis hortus* [sic], p. 65), shares its opening stave with the closing of *Fugue à 5*. The plate contains nine staves: the three-stave fugue takes up the first system and approximately half of the second (staves 1–6). The first six bars of the trio begin in the space

provided after the fugue finishes and consists of six bars that are engraved as two three-bar lines where the left hand of the lower takes up the right hand portion of stave 7 before the continuing on the lowest system (8 and 9). The empty section of stave 7 (to the left of the second trio line) has been smoothed out to ensure the empty lines are not visible when printed.

¹⁵ For example, a contract dated 22 March 1760 between Jean Baptiste Forqueray details each party's obligations (Fau, 1978, 168).

¹⁶ F-PnVm7-1112: *Recueil de trio nouveaux pour le violon, haubois, flute sur les differents tons et mouvements de la musique avec les propretés qui conviennent a ces instruments et les marques qui peuvent donner l'intelligence de l'esprit de chaque pièce*. The book is largely overlooked today, possibly because its contents are of a mediocre quality. However, it does contain a very detailed and valuable explanation of ornamentation. According to an inscription in Sébastien de Brossard's hand on the title page, the book was presented to Brossard by 'Mr. Toinon maître de pension a Paris pres le

books in chronological order. The trios came first and demonstrate all the crudities expected of a fledgling music engraver: noteheads are punched inexpertly, their spatial positioning is judged poorly, and such conventions as those governing stem directions are ignored. The Marchand book fared little better and although it has a more appealing appearance, it is nevertheless inaccurate and poorly executed. By the time Grigny's book was published, however, Roussel's style had evolved: it is more elegant, noteheads, beams and flags are now hand-engraved; and an attention to the visual appearance of a page is evident. This was to remain his style for the remainder of his career.

Yet when comparing these publications with Louis-Nicolas Clérambault's *Premier livre de pièces de claveçin*, which Roussel engraved in 1702 and augmented two years later with additional material, a marked difference is noticeable since Clérambault's book is substantially more accurate. Apart from a few misplaced, stray or redundant rubrics and accidentals, the work is of a considerably higher calibre, easy to read, and pays close attention to such details as the placement of ornaments, *petites notes* and slurs. Thus, we see in Roussel an engraver capable of professional work, even though the faults demonstrated in the trios of 1699 indicate that, unlike many of the musician-engravers that emerged after the 1660s, Roussel had limited musical knowledge. This means that he would not have been in a position to make decisions on behalf of the composer, which would have led to problems interpreting the information the manuscript contained. Instead, he would have relied on his skills as a draughtsman of some repute, and this led him to reproduce exactly what he saw. This is demonstrated when comparing the positioning of ornaments in the three volumes. In Marchand and Clérambault's books, for example, *pincés* are placed over or below notes whereas in Grigny's they are usually engraved diagonally to the left of noteheads, even when they are partially obscured by the stave. We must assume, therefore, that their positioning was Grigny's preference and that the score reflects his rather than the engraver's notational idiosyncrasies.

The inaccuracies of the Marchand publication demonstrate this more clearly. Two autograph manuscripts of his organ music, which are now housed in the Bibliothèque municipale de Versailles, provide us with an idea of the problems that music engravers must have often encountered.¹⁷ It contains complete pieces and sketches, some of which demonstrate a copybook style and others that appear as if they were composed at a keyboard. None would have been acceptable as a fair copy by *graveurs de musique* and while it is likely that the pieces were written for Marchand's own use, it is highly probable that this was the quality of the score that he presented to Roussel when preparing his first harpsichord book for publication.

It might be that Grigny gave Roussel a manuscript of the same calibre. If so, the problem would have been compounded by his residency in Reims. Some 150 kilometres

by road from Paris, a journey to the capital would have taken three days — a difficult undertaking for the organist of an important provincial cathedral.¹⁸ There is every likelihood, therefore, that after signing the contract with Roussel, Grigny's involvement was minimal, perhaps non-existent. This would have also meant that Roussel had little guidance as work on the preparation of the plates and their proofing was undertaken.

As a control, it is necessary to return again to Clérambault's *Pièces de claveçin* and question why it is the most accurate of the publications discussed here. A feature of Clérambault's style as a composer is the attention he paid to such details as ornaments, their placing and their appearance, as demonstrated in his two *préludes non mesurés* where pre- and on-beat *ports de voix* are indicated through a set of vertical lines marking their temporal positions as the music progresses. It is important to note, though, that Clérambault lived close to Roussel's atelier on rue Saint-Jacques and his choice of engraver was probably made because of this proximity. It would have facilitated cooperation between the composer and Roussel and there can be few doubts that Clérambault took every chance to oversee the preparation of his first publication.

History has been unkind to Roussel, especially where the Grigny book is concerned. Yet it would be wrong to think that Grigny's work suffered at the hands of its engraver. Rather, we might view its deficiencies as the result of the fair copy's inadequacies and a probable lack of communication between composer and engraver. Indeed, we might be grateful to Roussel since Grigny's *Premier livre d'orgue* was to come into the hands of J S Bach and J G Walther, and their versions provide a unique insight into a foreign interpretation of the French style.

2. The J S Bach and J G Walter copies

While a number of modern editions are available, none presents Grigny's 1699 imprint without deferring to Bach and Walther.¹⁹ Some of their emendations might be of significance from a musicological perspective, though the majority address such inconsequentialities as the addition of ties, anticipatory slurs from *petites notes*, and ornament placing where the engraving is at fault. Nothing is known of their *Vorlage*, yet there is enough reason to suggest that it was German. Its copyist rationalised the system of short-stemmed notation found in the original. This was an elegant means of keeping the stems of dense chords from clustering but is quintessentially French and rarely found in German sources. The *harpègement glissé* in bars 58 and 59 of *Dialogue à 2 Tailles de Cromorne et 2 defus de Cornet p.^r la Cōmunion* should also be considered. This is common to both the German sources, but each contains the same misinterpretation in that *petites notes* and their parents have been re-aligned vertically. None of these are features that a French copyist would have misunderstood or thought to emend.

college des quatre nations'. Brossard was an autodidactic musician and music collector, at first in Strasbourg, where he was a canon and *Maître de Musique* at the cathedral, before moving to Meaux Cathedral in the 1690s. He is best remembered as the author of *Dictionnaire de Musique* (Paris, 1703).

¹⁷ F-V Ms Mus 61a and b: *Pièces D'orgue du Grand Marchand original de l'auteur*.

¹⁸ Blanning (2008, 7) indicates traveling distances from Paris to several major cities in France. Using his calculations, we can estimate that a stage coach would be able to cover c 50 kilometres per day.

¹⁹ D-B Mus Ms 8550 and D-F Mus Hs 1538.

DEMONSTRATION DES AGRÉMENTS

Tremblement *Tremblement lié* *Pincement* *Port de voix* *Port de voix-pincé*

Pre-beat port de voix

Pre-beat port de voix

Tierce coulée

*Coulée de tierce
mélodique*

[Harpegement glisé]

Pre-beat tierce coulée

Possible
supplementary
ornaments:

*Port de voix with
doublement de gosier*

Harpègement

KYRIE

1^{ER} KYRIE EN TAILLE À 5

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various ornaments including mordents, trills, and grace notes. The middle staff is in bass clef and contains a simple harmonic accompaniment of whole notes. The bottom staff is also in bass clef and contains a more complex accompaniment with eighth and sixteenth notes. The tempo marking "[Plein Jeu]" is placed above the middle staff. The word "pedalle" is written below the middle staff, indicating the start of a pedal point.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system, featuring a key signature change to one sharp (F#) and various ornaments. The middle staff continues the simple harmonic accompaniment of whole notes. The bottom staff continues the more complex accompaniment with eighth and sixteenth notes. The system concludes with a final cadence.

15

Musical score for measures 15-21. The first system contains a vocal line (treble clef) and a bass line (bass clef). The second system contains a bass line (bass clef). The music includes various notes, rests, and ornaments like trills and mordents.

22

Musical score for measures 22-26. The first system contains a vocal line (treble clef) and a bass line (bass clef). The second system contains a bass line (bass clef). The music includes various notes, rests, and ornaments like trills and mordents.



[Chœur: Kyrie]

FUGUE À 5 QUI RENFERME LE CHANT DU KYRIE

[Kyrie]

Musical score for the first system of the Kyrie fugue. It consists of three staves. The top staff is for the Cornet, the middle staff is for the Cromorne, and the bottom staff is for the Pedalle. The music is in C major and 4/4 time. The Cornet part begins with a whole note chord, followed by a series of eighth and sixteenth notes. The Cromorne part begins with a quarter note, followed by a series of eighth and sixteenth notes. The Pedalle part is mostly rests, with a few notes at the end of the system.

Cornet

Cromorne

Pedalle

Musical score for the second system of the Kyrie fugue, starting at measure 8. It consists of three staves. The top staff is for the Cornet, the middle staff is for the Cromorne, and the bottom staff is for the Pedalle. The music continues with various rhythmic patterns and articulations, including slurs and accents.

16

Musical score for measures 16-23. The score is written for three staves: Treble, Middle, and Bass. Measure 16 starts with a treble clef and a sharp sign. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes marked with a 'm' (mordent) and a '+' (accents). The bass line consists of a series of quarter notes, some of which are beamed together. The middle staff contains chords and single notes, often with a '+' sign.

24

Musical score for measures 24-31. The score is written for three staves: Treble, Middle, and Bass. Measure 24 starts with a treble clef and a sharp sign. The music continues with similar notation to the previous system, including notes with mordents and accents. The bass line continues with quarter notes, some beamed together. The middle staff contains chords and single notes, often with a '+' sign.

18

Musical score for measures 18-25. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one flat (B-flat). Measure 18 has a whole rest in the treble and a half note G2 in the bass. Measure 19 has a half note G2 in the treble and a half note G2 in the bass. Measure 20 has a half note G2 in the treble and a half note G2 in the bass. Measure 21 has a half note G2 in the treble and a half note G2 in the bass. Measure 22 has a half note G2 in the treble and a half note G2 in the bass. Measure 23 has a half note G2 in the treble and a half note G2 in the bass. Measure 24 has a half note G2 in the treble and a half note G2 in the bass. Measure 25 has a half note G2 in the treble and a half note G2 in the bass.

26

Musical score for measures 26-33. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one flat (B-flat). Measure 26 has a whole rest in the treble and a half note G2 in the bass. Measure 27 has a half note G2 in the treble and a half note G2 in the bass. Measure 28 has a half note G2 in the treble and a half note G2 in the bass. Measure 29 has a half note G2 in the treble and a half note G2 in the bass. Measure 30 has a half note G2 in the treble and a half note G2 in the bass. Measure 31 has a half note G2 in the treble and a half note G2 in the bass. Measure 32 has a half note G2 in the treble and a half note G2 in the bass. Measure 33 has a half note G2 in the treble and a half note G2 in the bass.

LES HYMNES POUR LES PRINCIPALES FESTES DE L'ANNÉE

VENI CREATOR SPIRITUS

VENI CREATOR EN TAILLE À 5

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of B-flat major and 5/4 time. The top staff features a melodic line with various ornaments including a trill, a mordent, and a grace note. The middle staff is mostly rests, with a few notes at the end. The bottom staff provides a bass line with sustained notes and some rhythmic patterns. A bracket labeled "[Pédale]" spans the final measures of the system.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of B-flat major and 5/4 time. The top staff continues the melodic line with more ornaments and complex rhythmic figures. The middle staff has sustained notes. The bottom staff continues the bass line with various rhythmic patterns and ornaments. A bracket labeled "[Pédale]" spans the final measures of the system.

15

Musical score for measures 15-23. The score is written for piano in a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system has a treble clef staff and a bass clef staff. The second system has a bass clef staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece.

24

Musical score for measures 24-32. The score is written for piano in a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system has a treble clef staff and a bass clef staff. The second system has a bass clef staff. The music continues with similar notation to the previous section, including slurs and accents.

AVE MARIS STELLA

The first system of the musical score consists of three staves. The top staff is a treble clef with a common time signature. It contains a melodic line with several measures of music, including trills and slurs. The middle staff is a bass clef with a common time signature, starting with a whole rest followed by a series of half notes. The bottom staff is a bass clef with a common time signature, containing a series of eighth notes and chords. The instruction "[Plein jeu]" is written below the first measure of the top staff, and "[Pédale]" is written below the first measure of the bottom staff.

The second system of the musical score consists of three staves. The top staff is a treble clef with a common time signature, starting with a measure number "6". It contains a melodic line with several measures of music, including trills and slurs. The middle staff is a bass clef with a common time signature, containing a series of half notes. The bottom staff is a bass clef with a common time signature, containing a series of eighth notes and chords. The instruction "[Plein jeu]" is written below the first measure of the top staff, and "[Pédale]" is written below the first measure of the bottom staff.

11

Musical score for measures 11-15. The score is written for three staves: Treble, Bass, and Bass. Measure 11 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features eighth and sixteenth notes, with a trill (tr) in measure 14. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 15 ends with a double bar line.

16

Musical score for measures 16-20. The score is written for three staves: Treble, Bass, and Bass. Measure 16 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff continues with eighth and sixteenth notes, including a trill (tr) in measure 19. The bass staff provides a harmonic accompaniment. Measure 20 ends with a double bar line.

FUGUE À 5
[QUATUOR]

The first system of the musical score consists of three staves. The top staff is a treble clef with a common time signature. It begins with a quarter note G4, followed by a sixteenth-note triplet of G4, A4, and B4. The melody continues with eighth and sixteenth notes, including a trill on G4 and a mordent on A4. The middle staff is a treble clef with a common time signature, starting with a whole rest for the first two measures, then a half note G3, followed by a quarter note G3, and a quarter note G4 with a trill. The bottom staff is a bass clef with a common time signature, starting with a whole rest for the first two measures, then a half note G2, followed by a quarter note G2, and a quarter note G3.

7

The second system of the musical score consists of three staves. The top staff is a treble clef with a common time signature, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with eighth and sixteenth notes, including a trill on G4 and a mordent on A4. The middle staff is a treble clef with a common time signature, starting with a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with eighth and sixteenth notes, including a trill on G4 and a mordent on A4. The bottom staff is a bass clef with a common time signature, starting with a quarter note G2, a quarter note A2, and a quarter note B2. The melody continues with eighth and sixteenth notes, including a trill on G2 and a mordent on A2.

13

Musical score for measures 13-19. The score is written for three staves: Treble, Middle, and Bass. Measure 13 starts with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 14 contains a complex sixteenth-note figure in the treble. Measure 15 has a treble clef change to a bass clef. Measure 16 has a treble clef change to a bass clef. Measure 17 has a treble clef change to a bass clef. Measure 18 has a treble clef change to a bass clef. Measure 19 has a treble clef change to a bass clef. The score includes various musical notations such as accents, slurs, and dynamic markings.

20

Musical score for measures 20-26. The score is written for three staves: Treble, Middle, and Bass. Measure 20 starts with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 21 has a treble clef change to a bass clef. Measure 22 has a treble clef change to a bass clef. Measure 23 has a treble clef change to a bass clef. Measure 24 has a treble clef change to a bass clef. Measure 25 has a treble clef change to a bass clef. Measure 26 has a treble clef change to a bass clef. The score includes various musical notations such as accents, slurs, and dynamic markings.

27

Musical score for measures 27-32. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 27 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features a series of eighth notes and quarter notes, with a trill (tr) over the eighth note in measure 28. The bass staff provides a simple accompaniment of quarter notes. Measure 29 continues the melody with a trill and a mordent (m) over the eighth note. Measure 30 has a trill and a mordent over the eighth note. Measure 31 has a trill over the eighth note. Measure 32 has a trill over the eighth note. The lower bass staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369

39

Musical score for measures 39-45. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 39 features a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, with various ornaments and slurs. The bass staff of the grand staff has a bass line starting on G2, moving up to A2, B2, and C3. The separate bass staff has a bass line starting on G2, moving up to A2, B2, and C3. The key signature has one sharp (F#) and the time signature is 4/4.

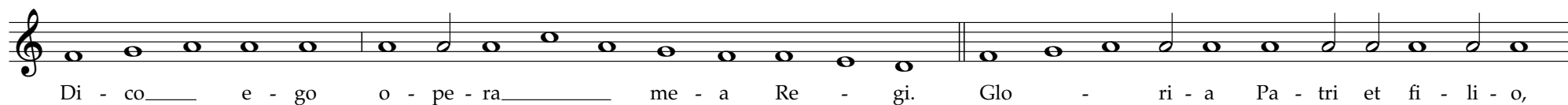
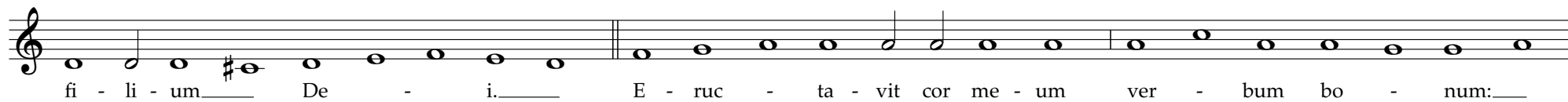
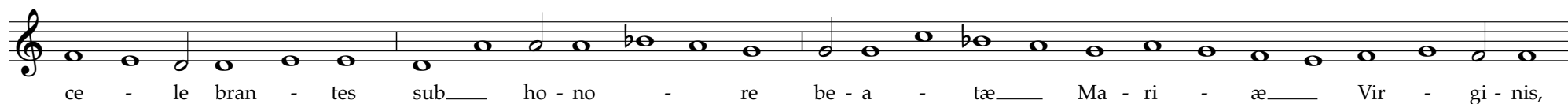
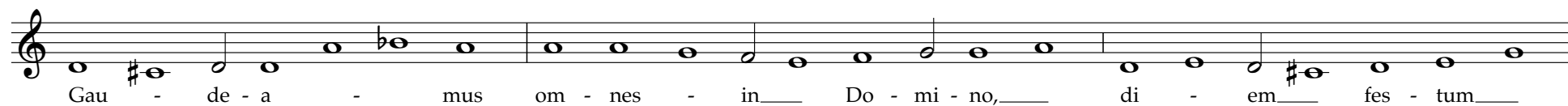
46

Musical score for measures 46-52. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 46 features a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, with various ornaments and slurs. The bass staff of the grand staff has a bass line starting on G2, moving up to A2, B2, and C3. The separate bass staff has a bass line starting on G2, moving up to A2, B2, and C3. The key signature has one sharp (F#) and the time signature is 4/4.

APPENDIX A : PROPERS - MESSE POUR TOUTES LES
FESTES DE LA SAINTE VIERGE

GUILLAUME-GABRIEL NIVERS: GRADUALE (c1685-1691)

INTROITE ET PSEAUME



et Spi - ri - tu - i San - cto:_____ Si - cut_____ e - rat in prin - ci - pi - o

et nunc_____ et Sem - per,_____ et in_____ Se - cu - la Se - cu - lo - rum. A - men.

*L'on repete Gaudeamus. Puis Kyrie [...] Et apres l'Epistre on chante l'Alleluia [...] cy devant.
We repeat the Gaudeamus. Then the Kyrie [...] And after the Espistle we chant the Alleluia [...] below.*

[KYRIE, GLORIA]

ALLELUYA - EPSTRE

*L'on reprend l'Alleluia. Ensuite l'on chante l'Evangile [...]
We repeat the Alleluia. Then we chant the Gospel [...]*

Al - - lu - - lu - ya. ij [Al - - le - - lu -

- - - - - ya._____ v Fe - - - - lix es_____

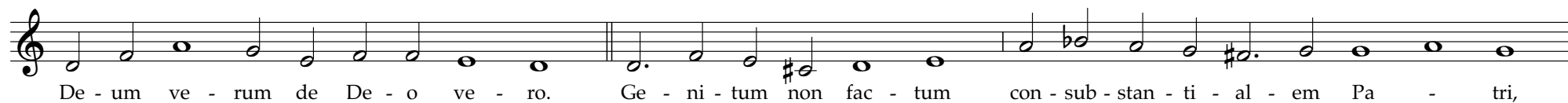
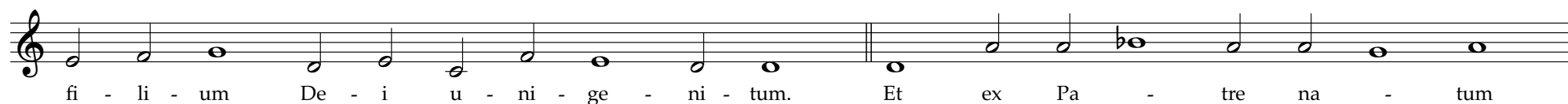
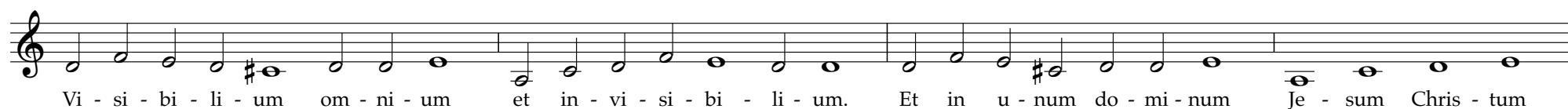
Sa - cra Vir - go Ma - ri - a, et om - ni lau - de dig - nis - si - ma:
 qui - a es te or - tus est Sol ius - ti - ti - æ.
 Chris - tus De - us nos - - ter.

A l'Évangile, le Diacre commence Dominus vobiscum. Le Chœur, Et cum spiritu tuo. Le Diacre, Sequentia S. Evangelij.
 At the Gospel, the Deacon begins Dominus vobiscum. The choir, Et cum spiritu tuo. The Deacon, the Gospel sequence.

Le Ch.
 Glo - ri - a ti - bi Do - mi - ne.

Après l'Évangile le Celebrant chante Credo in unum Deum.
 After the Gospel, the Celebrant sings Credo in unum Deum.

CREDO



APPENDIX C: LES HYMNES

VENI CREATOR SPIRITUS

GRADUALE ET ANTIPHONALE AD USUM REGALIS MONASTERII S. NICASII, (REIMS, 1685, p. 229)

Two staves of musical notation in G-clef, showing the melody for the hymn. The first staff contains the lyrics: Ve - ni, Cre - a - tor Spi - ri - tus, Men - tes tu - or - rum vi - si - ta, Im - ple spu - per - na gra - ti - a, Quae tu cre - a - sti, pec - to - ra.

2. Qui diceris Paraclitus
Altissimi donum Dei,
Fons vivus, ignis, Charitas,
Et spiritalis unctio.

3. Tu septiformis munere,
Digitus paternæ dextrae,
Tu rite promissum Patris,
Sermone ditans guttura.

4. Accende lumen sensibus:
Infunde amorem cordibus
Infirma nostri corporis
Virtute firmans perpeti.

5. Hostem repellas longius
Pacemque dones protinus;
Ductore sic te praevio
Vitemus omne noxium.

6. Per te sciamus da Patrem
Noscamus atque Filium,
Teque utriusque Spiritum
Credamus omni tempore.

7. Deo Patri sit gloria
Et Filio, qui a mortuis;
Surrexit, ac Paraclito
In saeculorum saecula.
Amen.