

# JULES GRISON

ORGANISTE DU GRAND ORGUE DE LA MÉTROPOLE DE REIMS

## 2<sup>me</sup> COLLECTION DE PIÈCES D'ORGUE EN 6 LIVRAISONS

1 <sup>re</sup> LIVRAISON	2 <sup>e</sup> LIVRAISON	3 <sup>e</sup> LIVRAISON
<p>N<sup>o</sup>1. <i>Hommage à M. E. IRBOY, de Reims.</i>  <b>GRAND CRÉER en fa ou Offertoire.</b> net 3<sup>f</sup> »</p> <p>N<sup>o</sup>2. à M. Arm. VERRETT (Souvenir)  <b>CANTILÈNE PASTORALE en la.</b> net 2<sup>f</sup> 50</p> <p><b>LA LIVRAISON COMPLÈTE</b> net 4<sup>f</sup> »</p>	<p>N<sup>o</sup>1. à M. C. C. BERNAP, de New-York.  <b>OFFERTOIRE en ut pour Noël.</b> net 2<sup>f</sup> 50</p> <p>N<sup>o</sup>2. à M. CAVAILLÉ-COLL. de Paris  <b>OFFERTOIRE en fa pour Noël.</b> net 2<sup>f</sup> 50</p> <p>N<sup>o</sup>3. à son ami Fr. ESCHER, de Marseille.  <b>CANTABILE ou COMMUNION en sol maj.</b> net 2<sup>f</sup> »</p> <p><b>LA LIVRAISON COMPLÈTE</b> net 5<sup>f</sup> »</p>	<p>N<sup>o</sup>1. à la mémoire de M<sup>lle</sup> Eug. BUTOT  <b>MARCHE FUNÈBRE en ut 2.</b> net 2<sup>f</sup> »</p> <p>N<sup>o</sup>2. à la mémoire de mon Père.  <b>LES CLOCHES.</b> (Sonneries lugubres Rémoises)  en 6 Préludes ou Versets du <i>Magnificat</i>  pour la fête de la Toussaint. net 4<sup>f</sup> »</p> <p><b>LA LIVRAISON COMPLÈTE</b> net 5<sup>f</sup> »</p>
4 <sup>e</sup> LIVRAISON.	5 <sup>e</sup> LIVRAISON.	6 <sup>e</sup> LIVRAISON.
<p>N<sup>o</sup>1. à M. Alph. MAILLY, de Bruxelles.  Fantaisie sur le choral de  la SONATE de MENDELSSOHN, Op 58 net 3<sup>f</sup> »</p> <p>N<sup>o</sup>2. à E. H. TURPIN Esq., de Londres.  <b>FUGUE en ré maj.</b> net 2<sup>f</sup> »</p> <p><b>LA LIVRAISON COMPLÈTE</b> net 4<sup>f</sup> »</p>	<p>N<sup>o</sup>1. à M<sup>lle</sup> le D<sup>e</sup> DIXON MANN, de Manchester.  <b>TOCCATA en fa.</b> net 3<sup>f</sup> »</p> <p>N<sup>o</sup>2. à J. KENDRICK PYNE Esq., de Manchester.  <b>1<sup>re</sup> MÉDITATION en mi maj.</b> net 2<sup>f</sup> »</p> <p>N<sup>o</sup>3. à W. PILLING Esq., de Weyfield.  <b>MARCHE FESTIVALE en ré maj.</b> net 3<sup>f</sup> »</p> <p><b>LA LIVRAISON COMPLÈTE</b> net 6<sup>f</sup> »</p>	<p>N<sup>o</sup>1. au Maestro FIO CAPOCCI, de Rome  <b>GRAND OFFERTOIRE POUR UN JOUR DE FÊTE.</b> net 2<sup>f</sup> 50</p> <p>N<sup>o</sup>2. à son ami Léon SOHMER.  <b>2<sup>e</sup> MÉDITATION en si</b> (Souvenir) net 2<sup>f</sup> 50</p> <p>N<sup>o</sup>3. à Clarence EDDY, de Chicago.  <b>FANTAISIE SUR L'HYMNE PORTUGAIS (1629)</b>  (ou Chant de l'Adèle fidèle.) net 4<sup>f</sup> »</p> <p><b>LA LIVRAISON COMPLÈTE</b> net 6<sup>f</sup> »</p>

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A la mémoire de Mademoiselle Eugénie BUTOT

(24 MAI 1884)

2<sup>e</sup> COLLECTION

3<sup>e</sup> LIVRAISON  
(N<sup>o</sup> 1)

# MARCHE FUNÈBRE

Exécutée par l'Auteur

par JULES GRISON

Organiste du Grand Orgue de la Métropole de Reims.

à l'Inauguration de l'Orgue de S<sup>t</sup> Jacques de Reims, le 19 Juillet 1886.

L'indication des Jeux est donnée dans le courant du morceau  
Indications concerning the stops are noted during the performance

Larghetto (♩ = 54)

CLAVIERS  
MANUALS

PÉDALES  
PED.

Fonds de 16 et 8 P. au G.O. G.O. Diapasons 16 & 8<sup>F</sup>  
Tirasse du G.O. Add G<sup>1</sup> to Ped.

*p* Fonds de 16 et 8 P.  
Diap. 16 & 8<sup>F</sup>

*con molto espressione mesto*

Récit  
Boite fermée  
Fonds de 8 P.  
avec un Jeu d'An-  
ches doux seulement  
Stops 8<sup>F</sup> with  
Reeds swell only  
Box closed

Retirer les 16 P. au G.O.  
G.O. 16<sup>F</sup> off

Retirer Tirasse  
G<sup>1</sup> to Ped. off

*pp*

Fonds de 16 P. seuls  
Diap. 16<sup>F</sup> only

Récit  
Sw.

pp

Pos.  
Ch

Trompette (Positif expressif) ou Cor anglais  
Ch reeds

con doloroso e molto espressione

diminuendo

*f* rit.

a tempo mesto

The musical score is written for Trompette (Positif expressif) ou Cor anglais, Ch reeds, and piano accompaniment. It features a recitativo section with a swell (Sw.) and a tempo change to 'a tempo mesto'. The score includes dynamic markings such as *pp*, *f*, and *sf*, as well as performance instructions like 'con doloroso e molto espressione', 'diminuendo', and 'rit.'. The piano part includes triplets and various articulations.

Boite fermée  
Box closed

Retirer Aanches. Mettre V<sup>3</sup> céleste  
Sw. Reeds off. Add. V<sup>3</sup> cel.

*diminuendo*

*pp*

*p*

*pp*

*ppp*

*languido*

Récit Ajouter V<sup>3</sup> cel. 16 P. (Boite ouverte)  
Sw. Add V<sup>3</sup> cel. 16<sup>F</sup> (Box open)

G.O. Montre, Flûte Gambe 8<sup>1</sup> P.  
G.O. Diap. 8<sup>F</sup>

*il canto ardoso e lagrimoso*

A défaut de V<sup>3</sup> céleste 16, mettre 8<sup>ves</sup> graves du Récit.  
For want of Voix céleste, draw Swell sub 8<sup>va</sup>

*il basso staccato*

Ajouter Flûte 32 P.  
Add Diap. 32<sup>F</sup>

(Boite fermée)  
Box closed

*rilasciando*

*sf*

*staccato*

*a tempo*

Copula Pos. (Flûtes 8 P)  
Ch. to G! (Flûtes 8<sup>F</sup>)



(Boîte fermée) Récit sans V<sup>x</sup> célestes  
 (Box closed) Sw. & V<sup>x</sup> cel. off  
*ten.*

*a tempo I<sup>o</sup>*

*slargando molto* *rit* *a tempo*

Retirer Copula Positif  
 Copula Ch. off

Retirer Flûte 32 P.  
 Diap. 32<sup>F</sup> off

Récit V<sup>x</sup> hum. (Boîte fermée)  
 Sw. V<sup>x</sup> hum. (Box closed)

Récit Sw.

*a tempo I<sup>o</sup>*

*sf* *ten.*

Pos. (Tromp. harm. ou Clarinette)  
 Ch. (Trumpet harm. ou Clarinet)

Ajouter V<sup>x</sup> cel.  
 Add V<sup>x</sup> cel.

*diminuendo* *ten.* *p* *rit.* *a tempo*

*con molto espressione e lagrymoso*



Ajouter Bourdon 16 P.  
Add Bourdon 16<sup>F</sup>

*sostenuto molto e legato*

*sf*  
*p*  
*rilasciando*

*pp*  
*ten.*  
*ten.*

G.O. Montre 8 P.  
G.O. open Diap 8<sup>F</sup>

Pos. Tromp. harm. ou Cor anglais  
Ch. Trumpet harm. or Cor anglais

Otez Bourdon 16 P.  
Bourdon 16<sup>F</sup> off

Retirer au Récit  
V<sup>x</sup> hum.  
M.G. Sw. V<sup>x</sup> hum. off.

G.O. (Gamba, Flûtes 8)  
G.O. (Gamba, Flutes 8<sup>F</sup>)

Récit V<sup>x</sup> cé. l.  
Sw. V<sup>x</sup> cé. l.

*ten.*  
*ten.*  
*ten.*  
*ppp*

(Tenir la note)  
(Hold the note)  
*ten.*

*dimin.*

Récit Sw.

*p*

Pos. Gemshorn  
Ch. *ten.*

Récit V<sup>x</sup> cé. l. ou Cor de nuit  
Sw. V<sup>x</sup> cé. l. or Nachthorn

*senza rigor di tempo*

Pos. Ch.

Pos. (Fonds)  
Ch. (Diap 8<sup>F</sup>)

*perdendosi e rall.*

Soubasse 16 P. Tirasse Pos.  
Subb. 16<sup>F</sup> Ch. to Ped.

A la mémoire de mon Père  
Ch. René GRISON  
(4 JANVIER 1884)

2<sup>e</sup> COLLECTION

3<sup>e</sup> LIVRAISON  
(N<sup>o</sup> 2)

LES CLOCHES  
THE BELLS

par JULES GRISON  
Organiste du Grand Orgue de la Métropole de Reims

6 Préludes ou Versets de *MAGNIFICAT*  
pour la Fête de la Toussaint.  
(précédant l'office des Morts)

SONNERIES LUGUBRES RÉMOISES

6 Preludes or Versets from *MAGNIFICAT*  
for the Feast of all Saints

INDICATION  
DES JEUX { RÉCIT. (Flûtes de 8, Gambe 8)  
                  { POSITIF. (Clarinete, Gemshorn)  
                  { PÉDALES. (Fonds de 16 et 8)

1<sup>er</sup> PRÉLUDE - 1<sup>er</sup> VERSET

PREPARE { SWELL. (Flute 8<sup>F</sup>, Gambe 8<sup>F</sup>)  
                  { CHOIR. (Clarinete, Gemshorn)  
                  { PED. (Diap. 16<sup>F</sup> & 8<sup>F</sup>)

Adagio quasi Larghetto (60 = ♩)

CLAVIERS MANUELS

PÉDALES PED.

Récit Sw.

con mesto

Pos. Clarinette: Copula Récit au Pos.  
Ch. Clarinette Sw. to Ch.

rit. - - - a tempo

Ajouter Salic. 8  
Add Salic 8<sup>F</sup>.



Musical score system 1, measures 1-6. The system consists of three staves: Treble, Bass, and a lower Bass staff. The music is in a minor key with a 7/8 time signature. The upper staves feature complex rhythmic patterns with slurs and accents. The lower Bass staff has a steady bass line. Performance markings include *rallentando* in measure 4, *M.G.* in measure 5, *ten.* in measure 6, and *a tempo* in measure 7. Instrumentation changes are noted: *Ajouter Flûte 8* and *Add Flute 8<sup>F</sup>* in measure 7. A *Pos. Ch.* marking is present in measure 7.

Musical score system 2, measures 7-12. The system consists of three staves. The music continues with similar rhythmic complexity. Performance markings include *p* in measure 10. Instrumentation changes include *Retirer Salicional* and *Salicional 8 off* in measure 10. *Récit Sw.* is marked in measure 8. *M.G. L.H.* and *Pos. Ch.* markings are present in measures 9 and 10 respectively.

Musical score system 3, measures 13-18. The system consists of three staves. The music concludes with a *diminuendo* marking in measure 16. Performance markings include *ten.* in measure 17 and 18. Instrumentation changes include *Retirer Flûte 8* and *Flute 8<sup>F</sup> off* in measure 13. *rilasciando* is marked in measure 14.

# 2<sup>me</sup> PRÉLUDE — 2<sup>me</sup> VERSET

RÉCIT. (Fonds et Anches)  
POSITIF. (Flutes de 8, Gemshorn, Flute harm 8)  
PÉDALES. (Fonds de 16, 8, 4 et Quinte)

SWELL. (Diaps & Reeds)  
Cl. (Flute 8<sup>F</sup>, Gemshorn & Flute harm. 8<sup>F</sup>)  
PED. (Diaps 16, 8, 4<sup>F</sup> & Quinte)

Récit (Boite fermée)  
Sw. (Box closed)

Larghetto (54 = ♩)

CLAVIERS MANUAUX

Pos. Ch. *molto legato*

Tirasse Positif Ch. to Ped.

*alla zoppa e ardoso*

Detailed description: This system contains the first three measures of the piece. The top staff is for the manual part, starting with a treble clef and a common time signature. It features a melodic line with a slur and the instruction 'molto legato'. The bottom staff is for the pedal part, starting with a bass clef and a common time signature. It features a bass line with the instruction 'Tirasse Positif Ch. to Ped.'. The tempo is marked 'Larghetto' with a metronome marking of 54 = ♩. The key signature has one flat (B-flat). The first measure includes the instruction 'Pos. Ch.' with an arrow pointing to the manual part. The second measure includes the instruction 'Tirasse Positif Ch. to Ped.' with an arrow pointing to the pedal part. The third measure includes the instruction 'alla zoppa e ardoso' with an arrow pointing to the manual part.

*In istesso tempo*

Detailed description: This system contains the next three measures of the piece. The top staff continues the manual part with a series of sixteenth-note patterns, each marked with a '5' or '6' below it. The middle staff continues the manual part with a melodic line and slurs. The bottom staff continues the pedal part with a bass line and slurs. The tempo instruction 'In istesso tempo' is placed between the first and second measures of this system. The key signature remains one flat (B-flat).

System 1: Treble clef with sixteenth-note runs marked with '6'. Bass clef with sustained notes and a triplet of eighth notes. Dynamics include *ten.* and *ten.*

System 2: Treble clef with sixteenth-note runs marked with '6'. Bass clef with sustained notes. Dynamics include *ten.*, *ral - len - tan - do*, and *poco rit.*. Pedal instructions: *Retirer Tirasse du Positif*, *Ch. to Ped. off*, and *Retirer Quinte Quinte off*.

System 3: Treble clef with sixteenth-note runs marked with '6'. Bass clef with sustained notes. Dynamics include *a tempo* and *ten.*. Pedal instruction: *Tirasse Positif Ch. to Ped.*

6 6 6 6 6 6 6 7 6 6 6 6

*ten.*

Ajouter Quinte  
Add Quinte

senza - rigor - di - tempo - e - rilasciando

5 5 6 6 5 5

*ten.* *ten.*

3 3 3 3 3 3 3

*rallentando*

*ten.* *ten.*

Retirer Quinte  
Quinte off

# 3<sup>me</sup> PRÉLUDE \_ 3<sup>me</sup> VERSET.

RÉCIT. (Voix Céleste. Flute 8. Dulciana 8. Tremblant.)

POSITIF. (Cor de nuit. Bourdon 8.)

PÉDALES. (Soubasse 16. Flute douce 8.)

SW. (Voix celeste. Flute 8<sup>F</sup>. Dulciana 8<sup>F</sup>. Tremulant.)

CH. (Night horn (Soft flute). Bourdon 8<sup>F</sup>)

PED. (Bourdon 16<sup>F</sup>. Flute 8)

*alla - zoppa - ma - con - discrezione*

Moderato molto (50 = )

CLAVIERS MANUAUX

Récit Sw.

cantabile mesto

PÉDALES PED.

Pos. Ch.

The first system of music features three staves. The top staff contains a continuous sixteenth-note scale-like pattern, with the number '6' appearing below the notes in each measure. The middle staff has a melodic line with a 'ten. legato' marking. The bottom staff provides a bass line with eighth and sixteenth notes. A 'diminuendo' marking is placed above the second measure of the top staff.

The second system continues the musical piece with the same three-staff structure. The top staff's sixteenth-note runs are more complex, including some chromatic alterations. The middle and bottom staves continue their respective melodic and bass lines.

The third system concludes the piece with the same three-staff structure. The sixteenth-note runs in the top staff continue, and the overall texture remains consistent with the previous systems.



The musical score consists of three systems, each with three staves (treble, middle, and bass clefs). The first system (measures 14-16) features a continuous sixteenth-note pattern in the right hand, with the number '6' written below the notes. The middle staff has a melodic line with a slur, and the bass staff has a simple accompaniment. The second system (measures 15-17) continues the sixteenth-note pattern. The middle staff has a melodic line with a slur and a dynamic marking of *sf* (sforzando) in measure 16. The bass staff has a simple accompaniment. The third system (measures 16-17) continues the sixteenth-note pattern. The middle staff has a melodic line with a slur and a dynamic marking of *diminuendo* in measure 17. The bass staff has a simple accompaniment. The overall tempo is marked *rallentando* (ranging from measure 14 to 17) and *sempre ral - len - tan - do* (ranging from measure 16 to 17). The piece ends with a *fine* marking in measure 17.

# 4<sup>me</sup> PRÉLUDE. — 4<sup>me</sup> VERSET.

RÉCIT. (Fonds 8. Bourdon 16. Anches.)

G<sup>d</sup> ORGUE. (Positif accouplé. Fonds de 8.)

PÉDALES. Fonds 16 & 8 (avec Tirasse du Récit)

Sw. (Diaps 8<sup>F</sup>. Bourdon 16. Reeds.)

G.O. (Choir couplé.) Diaps 8<sup>F</sup>)

PED. (Diaps 16<sup>F</sup> 8<sup>F</sup>) (Sw. to Ped.)

Moderato (♩ = 69)

CLAVIERS  
MANUALS

PÉDALES  
PED.

G.O. (Avec Positif accouplé)  
G.O. (Ch. to G.O.)

Avec Tirasse du Récit.  
Sw. to Ped.

*con molto espressione*

Récit Sw.

*con moto*

Otez Tirasse Récit  
Sw. to Ped. off

*rit.*

Récit Sw.

*sempre ritenuto*

Récit Sw.

*ten. a tempo*

Récit Sw.

G.O.

G.O.

G.O. *ten.*

Tirasse du Récit  
Sw. to Ped.

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cre - scen - do - poco a poco

ten. ten. ten. ten. ten. ten.

G.O. Récit Sw. G.O. Récit Sw. G.O. Récit Sw.

ten. ten. ten. rit.

G.O. Récit Sw. G.O. Récit Sw. ten. ten.

a tempo

G.O. Récit Sw. ten. ten. ten. ten.

ten. *rallentando* - - *a tempo moderato*

Retirer Tirasse Récit  
Sw. to Ped. off

*rit.* - *ten.* *a tempo* *ten.* *ten.*

G.O.

*meno vivo*

Récit  
Sw.

Retirer 8 P.  
Stops 8F off

Tirasse Récit  
Sw. to Ped.

*ten.* *ten.* *p* *meno vivo* *pp* *morendo* *ten.*

*ral* - *len* - *tan* - *do* - *molto* -

Boite fermée  
Box closed

Retirer Tirasse Récit  
Sw. to Ped. off

*ten.*

# 3<sup>me</sup> PRÉLUDE. — 3<sup>me</sup> VERSET.

RÉCIT. (Voix humaine, Flute 8, Bourdons de 16 et 8, Tremblant.)  
 G<sup>d</sup> ORGUE. (Flute harmon. 8.)  
 POSITIF. (Bourdon, Gemshorn 8.)  
 PÉDALES. (Sousbasse 16, Flutes douces 8 P.)

SW. (Vox humana, Flute 8<sup>F</sup>, Bourdons 16<sup>F</sup> 8<sup>F</sup>, Tremulant.)  
 G.O. (Flute harm. 8<sup>F</sup>)  
 CH. (Bourdon, Gemshorn 8<sup>F</sup>)  
 PED. (Bourdon 16<sup>F</sup>, Flute 8<sup>F</sup>)

Moderato con tristezza (56 = ♩)

CLAVIERS MANUAUX

Récit  
 Sw.  
 Pos. Expressif  
 Ch. With Box

*pp*

*melodia molto sostenuto*  
 p  
 G.O.

PÉDALES PED.

*senza rigor di tempo*

Pos.  
 Ch.

System 1: Treble clef staff with chords and melodic lines. Middle staff labeled "G.O." with a rhythmic pattern. Bass clef staff with a simple bass line.

System 2: Treble clef staff with chords. Middle staff labeled "Pos. Ch." with a rhythmic pattern. Middle staff labeled "G.O." with a rhythmic pattern. Bass clef staff with a simple bass line.

System 3: Treble clef staff with chords and melodic lines. Middle staff labeled "G.O." with a rhythmic pattern. Middle staff labeled "Pos. Ch." with a rhythmic pattern. Bass clef staff with a simple bass line. Performance markings include "dimin.", "ten.", "riten.", and "a tempo".

⊕ Au Récit retirer Bourdon et Flûte 8 et ajouter Voix Celeste 8 et 16  
 Sw. Bourdon & Flute 8<sup>F</sup> off, add Voix Celeste 8 & 16<sup>F</sup>

⊕ A défaut de V<sup>x</sup> Céleste 16, mettre 8<sup>ves</sup> graves du Récit.  
 For want of V<sup>x</sup> celeste 16, draw sub octave couplers.



First system of musical notation, featuring three staves (treble, middle, and bass clefs) with various notes and rests. The music is in a key with one flat and a 3/4 time signature.

Pos. Boite ouverte  
Ch. Box open

Retirer V<sup>x</sup> hum. et Bourdon 16  
V<sup>x</sup> humana & Bourdon off

Second system of musical notation, continuing the piece with similar notation and dynamics.

*rilasciando*

*diminuendo poco a poco*

Retirer V<sup>x</sup> Céleste, et remettre V<sup>x</sup> hum. et Bourdon de 16  
V<sup>x</sup> celeste off and add V<sup>x</sup> humana & Bourdon 16<sup>F</sup>

Third system of musical notation, concluding the page with a change in tempo and dynamics.

*a tempo*

Pos. Boite fermée  
Ch. Box closed

*ral - len - tan - do*

(G.O.)

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The grand staff contains chords and single notes, while the single staff contains a melodic line with slurs and accents. A bracket on the left side groups the grand staff. The word "Pos. Ch." is written above the single staff in the second measure.

Second system of musical notation. It consists of three staves: a grand staff and a single treble clef staff. The grand staff contains chords and single notes, while the single staff contains a melodic line with slurs and accents. A bracket on the left side groups the grand staff. The words "G.O." and "Pos. Ch." are written above the single staff in the first and second measures, respectively.

Third system of musical notation. It consists of three staves: a grand staff and a single treble clef staff. The grand staff contains chords and single notes, while the single staff contains a melodic line with slurs and accents. A bracket on the left side groups the grand staff. The words "G.O." and "Pos. Ch." are written above the single staff in the first and second measures, respectively. The word "legato" is written below the single staff in the second measure.

System 1: Treble clef with a whole note chord. Middle staff: G.O. (Grand Octave) with a sixteenth-note pattern. Bass clef: simple accompaniment. *ten.* (tenuis) marking is present.

System 2: Treble clef: *dimin.* (diminuendo) marking. Middle staff: *un poco rallentando* (slowing down a little). Bass clef: *ten.* marking. Annotations: "Retirer Bourdon 16 et remettre V<sup>x</sup> Céleste 8" and "Bourdon 16<sup>F</sup> off, add V<sup>x</sup> Celeste 8<sup>F</sup>".

System 3: Treble clef: *diminuendo* marking. Middle staff: *ritenuto* (rhythmic slowing down), *rilasciando* (rhythmic speeding up), and *pp* (pianissimo) marking. Bass clef: *sostenuto* (sustained) marking. Annotations: "Retirer V<sup>x</sup> hum. et V<sup>x</sup> celeste" and "V<sup>x</sup> hum. & V<sup>x</sup> cel. off".

Ajouter Contrebasse 16 et Violoncelle 8 et 16  
Add G.Basse 16<sup>F</sup> & V. Cello 8 & 16<sup>F</sup>

Retirer Violoncelle 8 et 16 et Contrebasse 16 ensuite  
Violoncelle 8 & 16 off and G.Basse 16 afterwards

# 6<sup>me</sup> PRÉLUDE. — 6<sup>me</sup> VERSET

Fonds et Anches à tous les claviers. G<sup>l</sup> Chœur. Claviers accouplés.

Diaps & Reeds upon all manuals. Full Organ. All couplers.

**CLAVIERS MANUAUX**

**PÉDALES PED.**

*Maestoso* (72 = ♩)

*con moto patetico e con bravura*

G.O. (Grand Chœur)  
G.O. (Full Organ)

*ten.*

Tirasse du G.O.  
G<sup>l</sup> to Ped.

(silence)  
assez  
long  
(pretty long silence)

*ten.*

*ten.*

*ten.*

*ten.*

*alla zoppa*

*ten.*

*ten.*

*fff*

*fff*

*ten.*

*risoluto*

*ten.*

*ten.*

Tonnerre  
Thunder

Otez Tirasse du G.O.  
G. to Ped. off

Larghetto (54 = ♩) *DIES IRÆ*

Récit *legato*  
Sw.

Tonnerre  
Thunder

ten.

Retirer Anches. mettre Fonds de 32 Pieds  
Reeds off, add 32<sup>F</sup>

Moderato (66 = ♩)

Récit Anches  
Sw. Reeds

ten. ten.

*molto ritenu*

Tonnerre  
Thunder

Pos. (Copula Récit)  
Ch. (Sw. to Ch.)

Retirer les 32 Pieds  
32<sup>F</sup> off

Mettre Tirasse du Récit  
Add Sw. to Ped.

5 5 5 6

Pos. (Avec Récit accouplé)  
Ch. (With Sw. coupled)

G.O.

Mettre Tirasse du G.O.  
Add G<sup>!</sup> to Ped.



*un poco più animato*

(Grand Choeur)  
(Full Organ) *con fuoco*

Ped. Anches 8 P.  
Ped. Reeds 8<sup>1</sup>

*stretto ten.*

*più vivo*

*animato molto*

*ten.*

*animato poco à poco*

**Allegro (120 = ♩)**

*brillante*

Pos. (Récit accouplé)  
Ch. (Sw. couplés)

G.O.

Récit  
Sw.

G.O.

This system contains three measures of music. The first measure is marked 'Pos. (Récit accouplé) Ch. (Sw. couplés)'. The second and third measures are marked 'G.O.'. The notation includes treble and bass staves with various musical symbols such as triplets, slurs, and dynamic markings.

con bravura

This system contains three measures of music. The second measure is marked 'con bravura'. The notation includes treble and bass staves with various musical symbols such as triplets, slurs, and dynamic markings.

rit. - -

con fuoco risoluto

Mettez Anches 46 P. Pédales  
Add Ped. reeds 46F

This system contains three measures of music. The second measure is marked 'rit. - -' and the third measure is marked 'con fuoco risoluto'. At the bottom right, there are instructions: 'Mettez Anches 46 P. Pédales' and 'Add Ped. reeds 46F'. The notation includes treble and bass staves with various musical symbols such as triplets, slurs, and dynamic markings.

Moderato (80 = ♩)

*rit.*

*molto marcato*

Trombe  
Thunder

Toute la puissance de l'Orgue  
Full Organ tubas

*stargando pomposo*

*rit.*

*tranquillamente*  
*ten. ten. ten. ten.*

*ten.*

*ten.*

*alla stretta*

*ten. legato*

(Cloches dites Bourdons de Reims)  
(Bells of Reims Cathedral)

Quinte, Flûte et Bombarde 32 P. *ad libitum*

*ten.*

*animato molto*

*long*

*ral - - len - - tan - - do*