Six

Messes d'Homme

avec Pédale obligée

PAR

EUGÈNE GIGOUT

Organiste de l'Eglise St-Augustin.
Professeur à l'Ecole de Musique Religieuse.

	Prix
Nº 1. Introduction et Thème fugué.....	7 ⁵⁰
„ 2. Communion.....	4. „
„ 3. Marche Religieuse.....	5. „
„ 4. Marche funèbre.....	6. „
„ 5. Andante Symphonique.....	6. „
„ 6. Grand Chœur dialogué.....	6. „

L'Ouvrage complet net: 7^f

Les N^{os} 2 et 3 sont transcrits par l'Auteur pour Harmonium, et le N^o 4, pour Harmonium et Piano

PARIS, DURAND, SCHÖNEWERK & C^{ie}

Anc^{ie} Maison d'ELMIER

4 Place de la Madeleine 4

Procurate pour tous pays

Impr. d'Alphonse Lemerre

INTRODUCTION ET THÈME FUGUE

à Monsieur CÉSAR FRANCK

EUGÈNE GIGOUT

Fonds et anches de 16, 8, 4 pieds et plein jeu
Claviers accouplés

Largo maestoso (♩ = 76)

N° 1

MANUALE

PEDALE

The musical score is written for organ. It consists of three staves: the top staff is for the right hand (Manuale), the middle staff is for the left hand (Pedale), and the bottom staff is for the left hand of the right hand. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is 'Largo maestoso' with a quarter note equal to 76 beats per minute. The score is divided into four systems. The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues the theme. The third system shows a more complex texture with many chords. The fourth system ends with a 'sans la Bombarde' instruction, indicating the removal of the bombarde stop.

32 p.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. There are several triplets and a sextuplet indicated by the numbers 3 and 6 above the notes. The system is divided into three measures by vertical bar lines.

The second system of musical notation consists of two staves, both in bass clef. The key signature remains two flats. The music continues with beamed sixteenth notes and rests. The system is divided into three measures by vertical bar lines.

The third system of musical notation consists of three staves. The top two staves are in bass clef, and the bottom staff is in bass clef. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some rests. The system is divided into two measures by a vertical bar line.

The fourth system of musical notation consists of three staves. The top two staves are in bass clef, and the bottom staff is in bass clef. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some rests. The system is divided into three measures by vertical bar lines. The final measure includes the instruction *molto rit.* and a trill symbol (*tr*) over a note in the top staff.

Allegro moderato (♩ = 72)

Clav. 1 *mf*
(Fonds de 8 et 4 avec Trompette Récit)

Récit
p

Clav. 1

f

Clav. 1

f

f

Fonds 16, 8, 4 et Tirasse

Récit

f *p*

Positif

Récit

f *p*

Positif

f *p*

Récit *p*

Clav. 1

The musical score is written for piano and clavichord. It consists of four systems of staves. The first system has a treble and bass staff for piano, with a clavichord staff (Clav. 1) above the treble. The second system has a treble and bass staff for piano, with a clavichord staff (Clav. 1) above the treble. The third system has a treble and bass staff for piano, with a clavichord staff (Clav. 1) above the treble. The fourth system has a treble and bass staff for piano, with a clavichord staff (Clav. 1) above the treble. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The clavichord part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with *mf* (mezzo-forte) and *f* (forte) dynamics. The key signature is B-flat major (two flats). The time signature is 4/4.

mf

Clav. 1

f

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in treble clef and contains a long, low note (likely a pedal point) followed by a series of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, with a measure marked "Positif" and a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes, with a measure marked "Récit" and a triplet of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a measure marked "Positif" and a triplet of eighth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, with a measure marked "Récit" and a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes, with a measure marked "Positif" and a triplet of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a measure marked "Récit" and a triplet of eighth notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, with a measure marked "Récit" and a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes, with a measure marked "Positif" and a triplet of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a measure marked "Récit" and a triplet of eighth notes.

The fifth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, with a measure marked "Récit" and a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes, with a measure marked "Positif" and a triplet of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a measure marked "Récit" and a triplet of eighth notes.

Positif Récit Positif Récit Clav. 1

Récit

Récit Positif

f *p*

Positif

Récit

sans la Tirasse

Clav. 1

Tirasse

*cresc. e molto rit.**tr.*

The first system of the musical score is in 2/4 time and B-flat major. It begins with a piano introduction. The right hand has a whole rest, while the left hand plays a continuous eighth-note pattern. A trill (tr.) is indicated above the first measure of the right hand, which then enters with a series of chords. The system concludes with a double bar line.

Largo maestoso

The second system is marked **Largo maestoso** and **ff** (fortissimo). It features a grand choir (Grand-choeur) entry. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. Triplet markings (3) are present over several measures in both hands. The system ends with a double bar line.

The third system continues the **Largo maestoso** section. The right hand features a prominent melodic line with eighth-note patterns, while the left hand supports it with a bass line. Triplet markings (3) are used in the right hand. The system concludes with a double bar line.

The fourth system continues the **Largo maestoso** section. The right hand has a melodic line with eighth notes and triplet markings (3). The left hand provides a bass line with some triplet markings (3) and a '6' (sexta) marking. The system ends with a double bar line.

The image displays a page of musical notation, likely for a piano piece, consisting of four systems of three staves each. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system features a long, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. The third system shows a more complex texture with multiple voices in both hands. The fourth system concludes with a final cadence, marked by a double bar line and a fermata. Dynamic markings such as *rit.* (ritardando) and *f* (forte) are present throughout the piece.

Six

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(4) Marche funèbre.....	6. „
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Impr. E. Lefebvre Paris

13

MARCHE FUNÈBRE

à la mémoire de F. de T.

EUGÈNE GIGOUT

Grand Orgue (G): Fonds de 16, 8, 4 — *Positif (P):* Fonds de 8 doux — *Récit (R):* Fonds de 8 et Euphone
Pédale (Péd): Fonds de 16 et 8

Préparer les anches 16, 8, 4 du G, du R et de la Péd. — Au P: anches 8 et 4

Lento ma non troppo (♩ = 69)

N° 4

MANUALE

PÉDALE

The musical score is written for Grand Organ, Manual, and Pedal. It consists of four systems of music. The first system is marked 'Lento ma non troppo (♩ = 69)' and includes a 'p' (piano) dynamic. The second system includes a 'meno p' (meno piano) dynamic. The third system includes a 'p' (piano) dynamic. The fourth system is marked '(Anches R)' and includes a 'mf' (mezzo-forte) dynamic. The score is written in G major (one sharp) and common time (C). The Manual part is in the right hand, and the Pedal part is in the left hand. The Grand Organ part is in the right hand of the first system.

(Anches **P**)
sempre cresc.

GPR

cresc. *f*

(GPR)

Ped. R ou G

R (mêmes anches, boîte fermée)

p *sempre p*

più f *più f*

Ped. G et anches Ped.

(anches **G**)

GPR

GPR

ff *mf* *p*

GP (Fonds 8, 16)

Ped. Solo (fonds)

R

mf (mêmes anches)

G

(Voix céleste et fonds de 8)

First system of musical notation. The piano part is in treble and bass staves. The voice part is in a single staff. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is marked *dolce* and *R*. The piano part starts with a *p* (piano) dynamic.

Second system of musical notation. The piano part continues with the melody and bass line. The voice part is marked *GP (Fonds de 8)* and *cantabile*. The piano part features a melody in the right hand and a bass line in the left hand.

Third system of musical notation. The piano part continues with the melody and bass line. The voice part is marked *mf* (mezzo-forte). The piano part features a melody in the right hand and a bass line in the left hand.

Fourth system of musical notation. The piano part continues with the melody and bass line. The voice part is marked *cresc.* (crescendo) and *dim.* (diminuendo). The piano part features a melody in the right hand and a bass line in the left hand.

Tromp. ou Hb. R

p

G (mêmes fonds)

PR meno p

R

G

PR

mf
(anches
16,8,4 R)

System 1: Treble and Bass staves. Treble staff has a *cresc.* marking and a *f* dynamic. Bass staff has a *f* dynamic. A *GPR* marking is above the treble staff. A text instruction in the center reads: (Préparez les fonds de 16, 8, 4 G). Below the bass staff is the instruction: Ped. R ou G.

System 2: Treble and Bass staves. Treble staff has a *sempr. cresc.* marking and a *P* dynamic. Bass staff has a *più f* marking. A text instruction in the center reads: (mêmes anches, boîte fermée). Below the bass staff is the instruction: (Ped G et anches Ped.). To the right, the instruction: (anches G) is present.

System 3: Treble and Bass staves. Treble staff has a *ff* dynamic. Bass staff has a *ff* dynamic. A *GPR* marking is above the treble staff. A text instruction in the center reads: GP (Fonds 8, 16). Below the bass staff is the instruction: Ped. Solo (Fonds).

System 4: Treble and Bass staves. Treble staff has a *G* marking. Bass staff has a *mf* (mêmes anches) marking. A text instruction in the center reads: GP (Gambes et Bourdons de 8). Below the bass staff is the instruction: cantabile.

R (Voix humaine)

First system of the musical score. It features a grand staff with three staves. The top staff is for the human voice (R) and begins with a piano (*pp*) dynamic. The middle and bottom staves are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system contains five measures of music.

Second system of the musical score. It continues the grand staff from the first system. The piano part features more complex textures with arpeggiated figures and sustained chords. The system contains five measures of music.

Third system of the musical score. It continues the grand staff. A *GP* (Grand Piano) marking is present in the middle of the system. The piano accompaniment includes a prominent arpeggiated pattern in the right hand. The system contains five measures of music.

Fourth system of the musical score. It continues the grand staff. The system includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). A vocal instruction *(ajoutez R)* is written above the piano part in the second measure. The system contains five measures of music.

(Fonds de 8)

p*dolce***R** (Fl 4 et Bourdon 8)**PR** (avec Euphone)**p****G****G****R****M.D.***più dolce*sans Fl. 4 ni
Euphone
8**pp**

Basse de 32

Six

Pièces d'Orgue

avec Pédale obligée

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Franchise pour tous pays

Imp. F. Joubert, Paris

ANDANTE SYMPHONIQUE

à C. SAINT-SAËNS

EUGÈNE GIGOUT

Grand Orgue (G): Fonds de 8; *Positif (P):* Fonds de 8 avec Unda Maris; *Récit (R):* Flûtes 8 et 4

Pédale (Péd.): Fonds de 16 et 8

Préparer les anches 16, 8, 4 du Récit

N° 5

Andante (♩ = 100)

MANUALE

PÉDALE

The musical score is written for organ and includes staves for Manuale, Pédale, and Récit. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is Andante (♩ = 100). The score is divided into four systems. The first system shows the initial registration and dynamics. The second system features a Récit registration with a pp dynamic. The third system continues the Récit registration. The fourth system shows a change to GP registration. The score is published by Durand, Schönewerk & Co. Éditeurs, Paris 4 Place de la Madeleine.

R (Fl. 8 et Hb)

The first system of musical notation features a piano accompaniment on the left and a flute/horn part on the right. The piano part consists of two staves (treble and bass clef) with complex chordal textures and arpeggiated figures. The flute/horn part is on a single staff with a treble clef, featuring melodic lines with slurs and ties. A dynamic marking of *rf* (rassordito forte) is present in the flute/horn part. A pedaling instruction "Ped. G" is located below the piano's left staff.

The second system continues the musical piece. The piano accompaniment shows a variety of textures, including chords and moving lines. The flute/horn part has several measures of rests followed by melodic entries. Dynamic markings include *p* (piano), *GP* (grand piano), and *f* (forte). A specific instruction "(fonds 16, 8, 4 G)" is written below the piano's left staff. A pedaling instruction "Ped. Solo" is at the end of the system.

The third system of musical notation shows further development of the piano accompaniment and the flute/horn melody. The piano part includes a section marked *f* (forte) with dense chordal textures. The flute/horn part continues with melodic fragments. Dynamic markings include *f*, *p*, and *GP*. Pedaling instructions "Ped. G" and "Ped. Solo" are present.

The fourth system concludes the page. The piano accompaniment features a melodic line in the right hand and a more active bass line. The flute/horn part has a melodic line with a dynamic marking of *mf* (mezzo-forte). Instructions include "Flet Hb. mf", "(Préparer fonds de 8 G)", and "(Fl. Solo Boîte ouverte)".

Fl. et Hb.

(G Solo)
(fonds de 8)

P G R G P GP

GP

Ped. G

G Solo

P

P

R (Fl. 8 et 4, boîte ouverte)

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and includes a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a double bar line.

Ped Solo

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some beamed together, and includes a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some beamed together, and includes a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a double bar line.

un poco cresc.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some beamed together, and includes a triplet of eighth notes. The middle staff is in treble clef and contains a series of eighth notes. The bottom staff is in bass clef and contains a series of eighth notes. The system concludes with a double bar line.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melody with eighth and sixteenth notes, while the left hand plays a complex bass line with triplets and sixteenth notes. A single bass staff is also present at the bottom.

Second system of musical notation, measures 5-8. The musical texture continues with similar rhythmic patterns and melodic lines in the right and left hands.

Third system of musical notation, measures 9-12. This system includes dynamic markings: *mf* (mezzo-forte) at the start, *dim* (diminuendo) leading to *p* (piano), and *f* (forte) later. Performance instructions include "R (anches)" above the first measure, "GR" (Grand Raccord) above the fourth measure, and "Ped. R" (Pedal Right) below the first measure. A "Ped. Solo" instruction is located below the right hand in measure 11.

Fourth system of musical notation, measures 13-16. Dynamic markings include *dim.* (diminuendo) and *p* (piano). Performance instructions include "Ped. Solo" below the left hand in measure 13 and "Ped. G" (Pedal Grand) below the right hand in measure 15.

R (FL.Hb.) **(auches R)**

f **p** **GP** **f** **(Fouds 16, 8, 4 G)**

p **p** **GP** **f** **R**

Ped.Solo **Ped. G**

P **p** **R (FL.Hb.)** **p**

Ped.Solo

(Fl. 8 et 4)

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4, Place de la Madeleine, 4.

Propriété pour tous pays

Imp. E. Belin, Paris

GRAND CHŒUR DIALOGUÉ

à Monsieur ALPHONSE MAILLY

EUGÈNE GIGOUT

1^{er} Chœur (*ff*) = fonds et anches 16, 8, 4, 2 à tous les claviers, sauf à celui du 2^e Chœur. Plein-jeu et Cornet.
 2^e Chœur (*f*) = fonds et anches 8, 4 du clavier de Bombarde. A son défaut, mêmes anches au Positif et au Récit accouplés
 Tirasse et 32 p. à la Pédale.

All.^o mod.^o quasi maestoso (♩ = 69)

N° 6

MANUALE

PEDALE

The musical score is written for organ. It features four systems of music. The first system includes staves for Manuale (right hand), Pedale (left hand), and Chœur 1 and Chœur 2. The second system includes staves for Manuale and Pedale, with Chœur 2 indicated. The third system includes staves for Manuale and Pedale, with Chœur 1 and Chœur 2 indicated. The fourth system includes staves for Manuale and Pedale, with Chœur 1 and Chœur 2 indicated. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'.

Ch.1

ff

Ch. 2

f

Ch.1 Ch. 2 Ch.1

ff *f* *ff*

ff

4

The first system of musical notation consists of three measures. The first measure features a complex chordal texture in the right hand with many accidentals, while the left hand has a simple bass line. The second measure shows a more active right hand with eighth-note patterns and a more developed left hand. The third measure continues the patterns, with a final chord in the right hand.

The second system contains measures 4, 5, and 6. Measures 4 and 5 are characterized by long, flowing melodic lines in the right hand, often spanning across bar lines, and a steady eighth-note accompaniment in the left hand. Measure 6 shows a change in the right hand's texture, becoming more chordal and less melodic.

The third system includes measures 7, 8, and 9. Measures 7 and 8 continue the melodic and accompanimental patterns from the previous system. Measure 9 features a more complex right-hand texture with many accidentals and a final cadence-like structure.

The fourth system contains measures 10, 11, and 12. Measure 10 has a more active right hand with eighth-note patterns. Measure 11 features a complex right-hand texture with many accidentals. Measure 12 concludes the system with a final chord in the right hand and a simple bass line in the left hand.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, primarily featuring chords and some eighth-note patterns. The middle staff is also in treble clef with the same key signature, containing four measures of music with eighth-note and sixteenth-note patterns. The bottom staff is in bass clef with the same key signature, containing four measures of music, mostly rests with some eighth-note entries in the final measures.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, primarily featuring chords and some eighth-note patterns. The middle staff is also in treble clef with the same key signature, containing four measures of music with eighth-note and sixteenth-note patterns. The bottom staff is in bass clef with the same key signature, containing four measures of music, mostly rests with some eighth-note entries in the final measures.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, primarily featuring chords and some eighth-note patterns. The middle staff is also in treble clef with the same key signature, containing four measures of music with eighth-note and sixteenth-note patterns. The bottom staff is in bass clef with the same key signature, containing four measures of music, mostly rests with some eighth-note entries in the final measures. The label "Ch. 2" is positioned above the second measure of the top staff.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, primarily featuring chords and some eighth-note patterns. The middle staff is also in treble clef with the same key signature, containing four measures of music with eighth-note and sixteenth-note patterns. The bottom staff is in bass clef with the same key signature, containing four measures of music, mostly rests with some eighth-note entries in the final measures. The label "Ch. 1" is positioned above the first measure of the top staff, and the label "Ch. 2" is positioned above the second measure of the top staff. The dynamic marking "ff" is present in the first measure of the top staff, and "f" is present in the second measure of the top staff.

Ch. 1

ff

Ch. 2

f

The musical score is divided into two main sections, Ch. 1 and Ch. 2. Ch. 1 is the first system, consisting of three systems of piano accompaniment. It begins with a forte (ff) dynamic. The first system of Ch. 1 has three measures. The second system has three measures. The third system has three measures. Ch. 2 is the second system, consisting of one system of piano accompaniment. It begins with a forte (f) dynamic. The first system of Ch. 2 has three measures. The music is written for piano with treble and bass staves. Ch. 1 starts with a forte (ff) dynamic. Ch. 2 starts with a forte (f) dynamic. The music features complex harmonic structures with many accidentals and slurs.

Ch. 1

ff

Ch. 2

f

Ch. 1

ff

Rit.