

François Couperin

Orgelmesse for sognekirker over den 4. gregorianske messe - til apostelfester
Organ Mass for Parish Churches · Messe pour les Paroisses



Gunnar Svensson, organ

Skelgårdskirkens orgel
The organ of Skelgård Church

Dana
cord



F. COUPERIN Organiste
Dedicé à M^{rs} de la
Général des Etats de
Par son humble et fidèle



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François Couperin

(1668 - 1733)

Orgelmesse for sognekirker over den 4. gregorianske messe - til apostelfester

Organ Mass for Parish Churches Messe pour les Paroisses

KYRIE

- [1] *Orgel:* Kyrie eleison (Plein chant) 1:08
[2] *Kor:* Kyrie eleison
Orgel: Kyrie eleison (Fugue sur les jeux d'anches) 2:27
[3] *Kor:* Christe eleison
Orgel: Christe eleison (Récit de Chromhorne) 2:46
[4] *Kor:* Christe eleison
Orgel: Kyrie eleison (Dialogue sur la Trompette et le Chromhorne) 2:45
[5] *Kor:* Kyrie eleison
Orgel: Kyrie eleison (Plein chant) 1:10

GLORIA

- [6] *Forsanger:* Gloria in excelsis Deo
Orgel: Et in terra pax hominibus bonae voluntatis (Plein jeu) 1:11
[7] *Kor:* Laudamus te
Orgel: Benedicimus te (Petite fugue sur le Chromhorne) 1:13
[8] *Kor:* Adoramus te
Orgel: Glorificamus te (Duo sur les tierces) 2:16
[9] *Kor:* Gratias agimus tibi propter magnam gloriam tuam
Orgel: Domine Deus, Rex coelestis
Deus Pater omnipotens (Dialogue) 3:29
[10] *Kor:* Domine Fili unigenite Jesu Christe
Orgel: Domine Deus, Agnus Dei, Filius Patris (Trio) 2:48
[11] *Kor:* Qui tollis peccata mundi, miserere nobis
Orgel: Qui tollis peccata mundi, suscipe deprecationem nostram (Tierce en Taille) 4:37

- [12] *Kor:* Qui sedes ad dexteram Patris, miserere nobis
Orgel: Quoniam tu solus sanctus (Dialogue sur la Voix humaine) 3:41
- [13] *Kor:* Tu solus Dominus
Orgel: Tu solus Altissimus, Jesu Christe (Dialogue en trio) 3:01
- [14] *Kor:* Cum Sancto Spiritu, in gloria Dei Patris
Orgel: Amen (Dialogue sur les Grands jeux) 2:05

OFFERTORIUM

- [15] *Orgel:* (Offertoire sur les Grands jeux) 8:30

SANCTUS

- [16] *Orgel:* Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth (Plein chant en Canon) 0:45
[17] *Kor:* Pleni sunt coeli et terra gloria tua
Orgel: Hosanna in excelsis (Récit de Cornet) 2:01

BENEDICTUS

- [18] *Kor:* Benedictus qui venit in nomine Domini
Orgel: Hosanna in excelsis (Chromhorne en taille) 2:49

AGNUS DEI

- [19] *Orgel:* Agnus Dei, qui tollis peccata mundi, miserere nobis (Plein chant) 1:46
[20] *Kor:* Agnus Dei, qui tollis peccata mundi, miserere nobis
Orgel: Agnus Dei, qui tollis peccata mundi, dona nobis pacem (Dialogue sur les Grands jeux) 2:57
[21] *Kor:* Ite, missa est
Orgel: Deo gratias (Petit plein jeu) 1:12

Gunnar Svensson,

orgel · organ

Skelgårdskirkens orgel · The organ of Skelgård Church

Gregorianske strofer: · Gregorian plainsong:

Allan Diehl, Mathias Grove Madsen, Anders Skovsted (forsanger · precentor)

Instruktion og ledelse: · Instruction and direction: Gunnar Svensson



Mathias Grove Madsen · Anders Skovsted · Allan Diehl

Om Orglet.

Skelgårdskirkens orgel er bygget af Frobenius i 1992 - menighedsrådets orgelkonsulent var professor Leif Thybo - instrumentet har følgende disposition:

Hovedværk	Svelleværk	Pedal
Principal 8'	Bordun 8'	Subbas 16'
Rørfløjte 8'	Kobbelfløjte 4'	Principal 8'*
Oktav 4'	Quint 2 2/3'	Rørfløjte 8'*
Gedaktfløjte 4'	Waldfløjte 2'	Oktav 4'*
Oktav 2'	Terts 1 3/5'	Fagot 16' *
Mixtur III	Oktav 1'	
Fagot 16'	Obo 8'	
Trompet 8' *		

*Transmissioner fra hovedværk

Koblinger: P+H, P+S, H+S, S+H. Mekanisk spillemåde, mekanisk registratur.

Om komponisten og hans familie.

Slægten Couperin var en række fremragende organister, der gennem 200 år beklædte stillingen som organist ved Saint Gervais-kirken i Paris. Slægten stammer fra Chaumes i Brie-området. Ældst var Louis Couperin, 1626-61, som tillige var violinist ved Ludvig den 13.'s hof. Hans bror, Charles (f. 1638), fulgte efter ham og atter en tredje bror, François (f. 1631), (må ikke forveksles med komponisten til nærværende orgelmesse, selv om de hedder det samme), blev næste medlem af den berømte familie på orgelbænken i Saint Gervais.

Komponisten til orgelmessen her er François Couperin le grand - den store - han levede 1668 - 1733 og var søn af den midterste af de tre brødre, Charles. François - le grand - var 10 år, da hans far døde. Faderens gode ven, Jacques Thomelin, blev hans lærer. I 1693 blev han cembalist ved det kongelige hof, hvilket medførte, at han tillige blev musiklærer for prinserne. I 1698 efterfulgte han sin onkel, François, ved Saint Gervais.

François Couperin le grand blev far til 2 døtre, Marianne, som gik i kloster og blev organist ved Montbouisson-klosteret, og Marguerite Antoinette, som blev kongelig kammerpianistinde og lærerinde i musik for prinsesserne. Couperins værker indtager en fremragende plads i musikhistorien, hvad angår kompositioner for klaver, cembalo og orgel. J.S.Bach var især i sine yngre år meget optaget af Couperins kompositioner; han tog ved lære deraf specielt omkring behandlingen af de franske danseformer, som de kendes i hans suiter for et soloinstrument eller for orkester.

Den sidste af Couperin-slægten ved orglet i Saint Gervais sad der endnu i 1823.

François Couperin har skrevet to orgelmesser - Orgelmesse for sognekirker, som findes her, og Orgelmesse for klosterkirker, som vil blive indspillet af undertegnede og distribueret senere på året.

Om hvad man forstår ved en "orgelmesse".



Man kan høre de respektive orgelstykker på denne CD enkeltvis - organister vil kunne spille dem som velegnet gudstjenestemusik løsrivet fra deres egentlige sammenhæng - og man kan vælge at høre orgelmessen som den helhed, den er tænkt som og her fremstår som.

En messe er en gudstjeneste.

Orgelmessen er den tids musikgudstjeneste. Læser man teksten i programmet i sammenhæng uden at tage hensyn til hvad, der synges, og hvad, der spilles, får man messens fulde ordlyd. I gloria således "Vi lover dig, vi velsigner dig, vi tilbeder dig, vi ophøjer dig, vi bringer dig taksigelse for din store herlighed..."

Det var skik i barokkens tidsalder, at man sang messen på gregoriansk syngemåde. Det særlige ved orgelmessen er, at dér synger man kun hveranden sætning, mens de sætninger, der ikke synges, erstattes af et stykke orgelmusik, der har titel af den strofe, det skal gøre det ud for; melodien til strofen findes "indpakket" i orgelsatsen - som i en orgelkoral, hvor også en melodi forekommer "indpakket" i et stykke orgelmusik. Satserne er yderst afvekslende - den spillende udfordres til at bruge sin fantasi m.h.t. varierede registreringer. Det er ægte fransk barok. Under sit manuskript til orgelmessen for sognekirker, har Couperin egenhændigt skrevet "la messe est ditte, allons dinér" "gudstjenesten er færdig, lad os gå hen og spise" - ja, det er vigtigt at sørge såvel for sit åndelige behov, som for sit fysiske!

Om udførelsen.

I baroktidens Frankrig spillede man ofte , som stod der . Det kaldes uegale noder - notes inégales - og gør musikken spændstig og livfuld.

Om optagelsen.

Skelgårdskirken ligger ikke så langt fra Københavns lufthavn Kastrup. Det var en ret vanskelig opgave at indspille på det sted - at finde ophold mellem de afgående og ankomende flyvemaskiner, så deres larm ikke hørtes på masterbåndet; produceren, Frederik Magle, registreringshjælperen, Allan Diehl og undertegnede ved orglets spillebord opbød al vores tålmodighed og sad på spring for at udnytte de gunstige øjeblikke!

København den 16. april 1999

Gunnar Svensson

Skelgårdskirken 1989-1999

Skelgårdskirken blev indviet søndag 30. juli 1989 af daværende biskop Ole Bertelsen. Skelgårdskirken er Københavns Stifts nyeste kirke, Skelgårds Sogn er udskilt fra Tårnby Sogn og består i dag af flere end 12000 indbyggere.

Skelgårdskirken er et moderne kirkecenter, som er tegnet af arkitekt Gert Ingemann, Tegnestuen "Møllen" i Helsingør.

Arkitekt Gert Ingemann har ladet sig inspirere af tidligere danske klostre, og derfor er Øm Kloster ved Ry med dets kvadratiske gårdanlæg og søjlegange inspirationskilde til Skelgårdskirkens grundplan. Kirken er opbygget

over et enkelt system af glasoverdækkede gange, som skaber forbindelse til alle rum og omkranser den kvadratiske atriumgård.

Kirkens tårn er bygget med inspiration fra Notmark Kirke på Als. Tårnet er bredt og bæres af 11 søjler, som symboliserer apostlene - dog mangler Judas' søjle - kun hans spor er tilbage. Tårnet fungerer som kirkens indgangsparti og våbenhus. Her hænger rebene til kirkens klokker - mere til pynt end til brug. Kirkerummet er placeret lige i øst-vestaksen. Alterudsmykningen er udført af kunstneren Erik Heide. Bag kirkens fritstående kvadratiske alter står det smukke gyldne opstandelseskors, hvor lyset reflekterer sig i den hvide altervæg. Kirkens døbefont er en af de få døbefonte i danske kirker, der er udformet som en rislende kilde. Prædikestolen er sammensat af 4 søjler som symboliserer de 4 evangelister. Alterbord, døbefont og prædikestol er udført i sort svensk granit.

I det 1200 kvm store kirkecenter findes der kontorer til administration, konfirmandlokaler, kapel og andre moderne faciliteter. Skelgårdskirken er derfor et moderne kirkecenter, hvor den aktive og store menighed mødes hverdage som søndage, og i så smukke omgivelser er dette møde et møde i glæde, men naturligvis også i sorg, når livets mørke stunder indtræffer.

Annelise Hofmann Mehlsen
Sognepræst (k/b)

Gunnar Svensson er født 5. december 1935. Han tog sin organisteksamen fra Det kgl. danske Musik konservatorium i 1958 og havde i 1970 koncertdebut i Marmor-kirken. 1972-98 var Gunnar Svensson organist ved Filips Kirke i København og har udover koncertvirksomhed i Danmark og Tyskland haft udsendelser med orgelmusik i Danmarks Radio. 1990-97 lærer ved Sjællands Kirkemusikskole, grundlægger af Cæcilieinstituttet i København. Efter et halvt år som konstitueret organist ved Skelgårdskirken er Gunnar Svensson nu free lance orgelspiller og kirkemusiker.

Fotos af Skelgårdskirken: Morten Overgaard

Tak for støtte til udgivelsen af denne CD fra:

Amagerbanken, AmagerBladet, Begravelsesforretningen Danmark, Kastrup Begravelsesforretning, Københavns Liggistemagasin og Tårnby Begravelsesforretning.

On the organ.

The organ of Skelgård Church was built by Frobenius in 1992 - consultant to the parochial council was professor Leif Thybo - the instrument has the following disposition:

Great organ	Swell organ	Pedal organ
Principal 8'	Bourdon 8'	Sub-bass 16'
Reed pipe 8'	Coupler flute 4'	Principal 8'*
Octave 2'	Quint 2 2/3'	Reed pipe 8'*
Gedakt pipe 4'	Waldflute 2'	Octave 4'*
Octave 2'	Tierce 1 3/5'	Bassoon 16'*
Mixture III	Octave 1'	
Bassoon 16'	Oboe 8'	
Trumpet 8'		

*Transmission from the great organ

Couplings: P+G, P+S, G+S, S+G. Mechanical technique, mechanical registration.

On the composer and his family.

The Couperin family formed an array of outstanding organists, who held, for 200 years, the post of organist at the Church of Saint Gervais in Paris. The family hails from Chaumes in the Brie region. The eldest was Louis Couperin (1626-61), who was in addition a violinist at the court of Louis the 13th. His brother, Charles (b. 1638), succeeded him, and even a third brother, François (b. 1631) – not to be confused with the composer of the present organ mass, even if they are namesakes – became the next member of the famous family on the organ bench at St. Gervais'.

The composer of this organ mass is François Couperin le Grand – 'the Great' –. He lived from 1668 to 1733 and was the son of Charles, the middle brother of the three. François le Grand was 10 when his father died. Jacques Thomelin, a great friend of his father's, became his teacher. In 1693 he became cembalist at the royal court, which implied the additional task of teaching music to the royal princes. In 1698 he succeeded his uncle François at St. Gervais'.

François Couperin le Grand became the father of two daughters: Marianne, who took the veil and became organist at the Montbouisson Convent, and Marguerite Antoinette, who became court pianist and music teacher for the royal princesses. Couperin's works rank prominently in the history of music as regards compositions for the piano, cembalo and organ. Particularly during his early career, Johann Sebastian Bach was engrossed in Couperin's compositions; he profited by their example, especially as to the handling of the French dance forms, as manifested in his suites for solo instrument or orchestra.

The last of the Couperins at the St. Gervais organ was active there as late as 1823.

François Couperin has left two organ masses – an Organ Mass for Parish Churches, which appears in this recording, and an Organ Mass for Abbey Churches, which is to be recorded by me and released later in the year.

On what is understood by an ‘organ mass’.



The various organ pieces on this CD can be heard singly – organists will be able to perform them as suitable liturgical music items, detached from their proper context – and the listener may choose to hear the organ mass as the unified whole originally conceived as it presents itself here.

A mass is a divine service.

The organ mass is the musical divine service of that age. If one reads the text of the programme consecutively, regardless of what is sung and what is played, one takes in the complete wording of the mass. Thus in the Gloria: “We praise Thee, we bless Thee, we adore Thee, we glorify Thee, thanks we give unto Thee for Thy great glory...”

It was customary in the age of the Baroque that mass was sung in the Gregorian convention. The peculiar feature of the organ mass is that only every second sentence in it is sung, while the sentences left unsung are each replaced by a piece of organ music bearing the title of the phrase it is intended to stand in for; the tune of the phrase is found ‘wrapped up’ in the organ movement – as in an organ chorale, where similarly a tune appears ‘wrapped up’ in a piece of organ music. The movements are extremely varied – the performer is challenged to exert his or her imagination with regard to diversified registrations. It is genuine French Baroque. At the end of his manuscript of the Organ Mass for Parish Churches Couperin wrote in his own hand: “la messe est dite, allons diner” – “service is done, let’s go dining” – indeed, it is important to attend to one’s spiritual needs as well as to the physical ones!

On the performance.

In France during the baroque age  were often played as if notated . This is known as uneven notes - notes inégales - and renders the music buoyant and vivacious.

On the recording.

Skelgård Church does not stand very far from Copenhagen Airport at Kastrup. It was a fairly tricky operation to make a recording in that particular place – finding intervals between the departures and arrivals of planes so that their din should not be heard on the master tape; Frederik Magle, the producer, Allan Diehl, the registration assistant, and myself at the organ console summoned all our patience and were constantly on the alert to make the most of the opportune moments!

Copenhagen, 16 April 1999

Gunnar Svensson

Skelgård Church 1989-1999

Skelgård Church was consecrated on Sunday 30 July 1989 by the then bishop, Ole Bertelsen. Skelgård Church is the newest church of the Copenhagen diocese; its parish is an offshoot of Tårnby parish and today comprises more than 12,000 parishioners.

Skelgård Church is a modern church centre, designed by the architect Gert Ingemann of the architectural firm 'Møllen' in Elsinore.

Gert Ingemann let himself be inspired by early Danish monasteries, and accordingly Øm Abbey near Ry with its square courts and cloisters provided the source of inspiration for the ground plan of Skelgård Church. The church has been constructed upon a simple system of glass-roofed passages offering access to all rooms and enfolding the square atrium court.

The church tower was built with inspiration drawn from Notmark Church on Als. The tower is broad and is supported by eleven pillars symbolizing the apostles – with that of Judas missing, that is, only a vestige of him remaining. The tower acts as the entrance section and porch of the church. Here the bell-ropes hang down – more for decoration than for use.

The nave is duly aligned with the east-west axis. The altar decoration was done by the artist Erik Heide. Behind the free-standing square altar rises the beautiful golden resurrection cross in the area where the light is reflected in the white apsidal wall. The baptismal font of the church is one of the new fonts in Danish churches to be shaped as a purling fountain. The pulpit is a compound of four pillars symbolizing the four evangelists.

Communion table, font and pulpit are carved in black Swedish granite.

The 1,200-square-metre church centre houses offices for administration, classrooms for confirmation instruction, a chapel and other modern amenities. Thus Skelgård Church is a modern church centre, where the active and numerous congregation gathers on weekdays as well as Sundays, and in such beautiful surroundings this gathering is a gathering in joy, but naturally also in sorrow, when the dark hours of life occur.

Annelise Hofmann Mehlsen, incumbent rector.

Translation: Bent Sunesen

Gunnar Svensson was born on 5 December 1935. Having finished his musical studies (as an organist) at the Royal Danish Academy of Music in 1958, he made his debut at Marmorkirken, Copenhagen, in 1970. 1972-98 he was the organist at Filips Kirke, Copenhagen. He has given concerts in Denmark, including radio concerts for the Danish Broadcasting Corporation, and also toured Germany. Besides his activities as an organist he is the founder of the Cecilia Institute in Copenhagen and was a teacher at Sjællands Kirkemusikskole 1990-97. After half a year as acting organist at Skelgård Church Gunnar Svensson now works as a free lance organ player and church musician.

KYRIE

Kyrie eleison

Kristus, forbarm dig
Lord, have mercy upon us;

Christe eleison

Kristus, forbarm dig
Christ, have mercy upon us;

Kyrie eleison

Herre, forbarm dig
Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo.

Ære være Gud i det højeste
Glory be to God on high,

Et in terra pax hominibus bonae voluntatis.

Og fred på jorden i mennesker velbehag.
And on earth peace to men of good will.

Laudamus te,

Vi lover dig,
We praise Thee,

benedicimus te,

vi velsigner dig,
we bless Thee,

adoramus te,

vi tilbeder dig,
we adore Thee,

glorificamus te.

vi ophøjer dig.
we glorify Thee.

Gratias agimus tibi propter magnam gloriam tuam.

Vi bringer dig taksigelse for din store herlighed.
thanks we give unto Thee for Thy great glory:

Domine Deus, Rex coelestis,

Herre Gud, himmelske konge,
Lord God, King of heaven,

Deus Pater omnipotens.

Almægtige Gud Fader.

God the Father Almighty.

Domine Fili unigenite Jesu Christe.

Herre Guds enbårne Søn, Jesus Kristus:

O Lord, only-begotten Son, Jesus Christ:

Domine Deus, Agnus Dei, Filius Patris.

Herre Gud, Guds Lam, Faderens Søn.

O Lord God, lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.

Du, som bærer verdens synder, forbarm dig over os;

Thou that takest away the sins of the world, have mercy upon us

Qui tollis peccata mundi, suscipe deprecationem nostram.

Du, som bærer verdens synder, modtag vor ydmyge begæring.

Thou that takest away the sins of the world, receive our prayer;

Qui sedes ad dexteram Patris, miserere nobis.

Du, som sidder ved Faderens højre hånd, forbarm dig over os.

Thou that sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus,

Thi du alene er hellig,

For Thou alone art holy,

tu solus Dominus,

Du alene er Herre,

Thou only art the Lord,

tu solus Altissimus, Jesu Christe.

Du alene den højeste. Jesus Kristus.

Thou alone art most high. Jesus Christ,

Cum Sancto Spiritu, in gloria Dei Patris.

med den Helligånd, i Gud Faders herlighed.

with the Holy Ghost: in the glory of God the Father.

Amen.

Amen.

Amen.

OFFERTORIUM

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Hellig, hellig, hellig er Herren, Hærskarernes Gud.

Holy, holy, holy Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Himlen og jorden er fuld af din herlighed.

Heaven and earth are full of Thy glory;

Hosanna in excelsis.

Hosianna i det højeste.

Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini.

Velsignet være den, som kommer i Herrens navn.

Blessed is He that cometh in the name of the Lord.

Hosanna in excelsis.

Hosianna i det højeste.

Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Du Guds Lam, som bærer verdens synder, forbarm dig over os.

Lamb of God, who takest away the sins of the world:

Dona nobis pacem.

Giv os fred.

Give us peace.

Ite, missa est.

Gå hver til sit, messen er fejret.

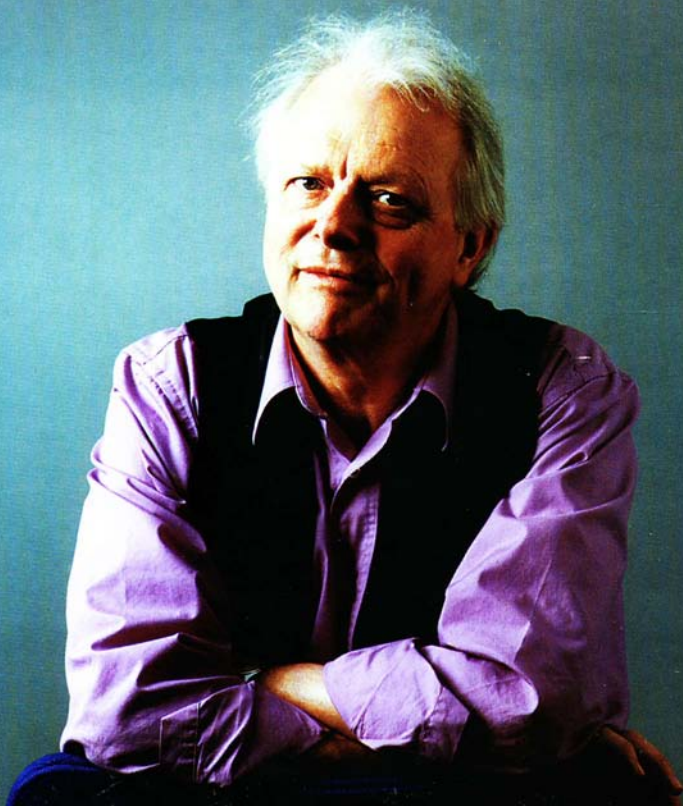
Go then, the gathering is dismissed.

Deo gratias.

Gud være lovet.

We give thanks to God.







DAC OCD 514
DIGITAL DDD

Total playing time
55:18

Recorded 7-8 March
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François Couperin (1668 - 1733)

Orgelmesse for sognekirker
over den 4. gregorianske messe - til apostelfester

Organ Mass for Parish Churches
Messe pour les Paroisses

KYRIE

- [1] *Orgel:* Kyrie eleison (Plein chant) 1:08
- [2] *Kor:* Kyrie eleison
Orgel: Kyrie eleison
(Fugue sur les jeux d'anches) 2:27
- [3] *Kor:* Christe eleison
Orgel: Christe eleison
(Récit de Chromhorne) 2:46
- [4] *Kor:* Christe eleison
Orgel: Kyrie eleison
(Dialogue sur la Trompette et le Chromhorne) 2:45
- [5] *Kor:* Kyrie eleison
Orgel: Kyrie eleison (Plein chant) 1:10

GLORIA

- [6] *Forsanger:* Gloria in excelsis Deo
Orgel: Et in terra pax hominibus bonae
voluntatis (Plein jeu) 1:11
- [7] *Kor:* Laudamus te
Orgel: Benedicimus te
(Petite fugue sur le Chromhorne) 1:13
- [8] *Kor:* Adoramus te
Orgel: Glorificamus te (Duo sur les tierces) 2:16
- [9] *Kor:* Gratias agimus tibi propter
magnam gloriam tuam
Orgel: Domine Deus, Rex coelestis
Deus Pater omnipotens (Dialogue) 3:29
- [10] *Kor:* Domine Fili unigenite Jesu Christe
Orgel: Domine Deus, Agnus Dei, Filius Patris
(Trio) 2:48

- [11] *Kor:* Qui tollis peccata mundi, miserere nobis
Orgel: Qui tollis peccata mundi, suscipe
deprecationem nostram (Tierce en Taille) 4:37
- [12] *Kor:* Qui sedes ad dexteram Patris, miserere nobis
Orgel: Quoniam tu solus sanctus
(Dialogue sur la Voix humaine) 3:41
- [13] *Kor:* Tu solus Dominus
Orgel: Tu solus Altissimus, Jesu Christe
(Dialogue en trio) 3:01
- [14] *Kor:* Cum Sancto Spiritu, in gloria Dei Patris
Orgel: Amen (Dialogue sur les Grands jeux) 2:05

OFFERTORIUM

- [15] *Orgel.* (Offertoire sur les Grands jeux) 8:30

SANCTUS

- [16] *Orgel:* Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth (Plein chant en Canon) 0:45
- [17] *Kor:* Pleni sunt coeli et terra gloria tua
Orgel: Hosanna in excelsis (Récit de Cornet) 2:01

BENEDICTUS

- [18] *Kor:* Benedictus qui venit in nomine Domini
Orgel: Hosanna in excelsis
(Chromhorne en taille) 2:49

AGNUS DEI

- [19] *Orgel:* Agnus Dei, qui tollis peccata mundi,
miserere nobis (Plein chant) 1:46
- [20] *Kor:* Agnus Dei, qui tollis peccata mundi,
miserere nobis
Orgel: Agnus Dei, qui tollis peccata mundi,
dona nobis pacem
(Dialogue sur les Grands jeux) 2:57
- [21] *Kor:* Ite, missa est
Orgel: Deo gratias (Petit plein jeu) 1:12

Gunnar Svensson, orgel, organ