Pièces d'Orgue

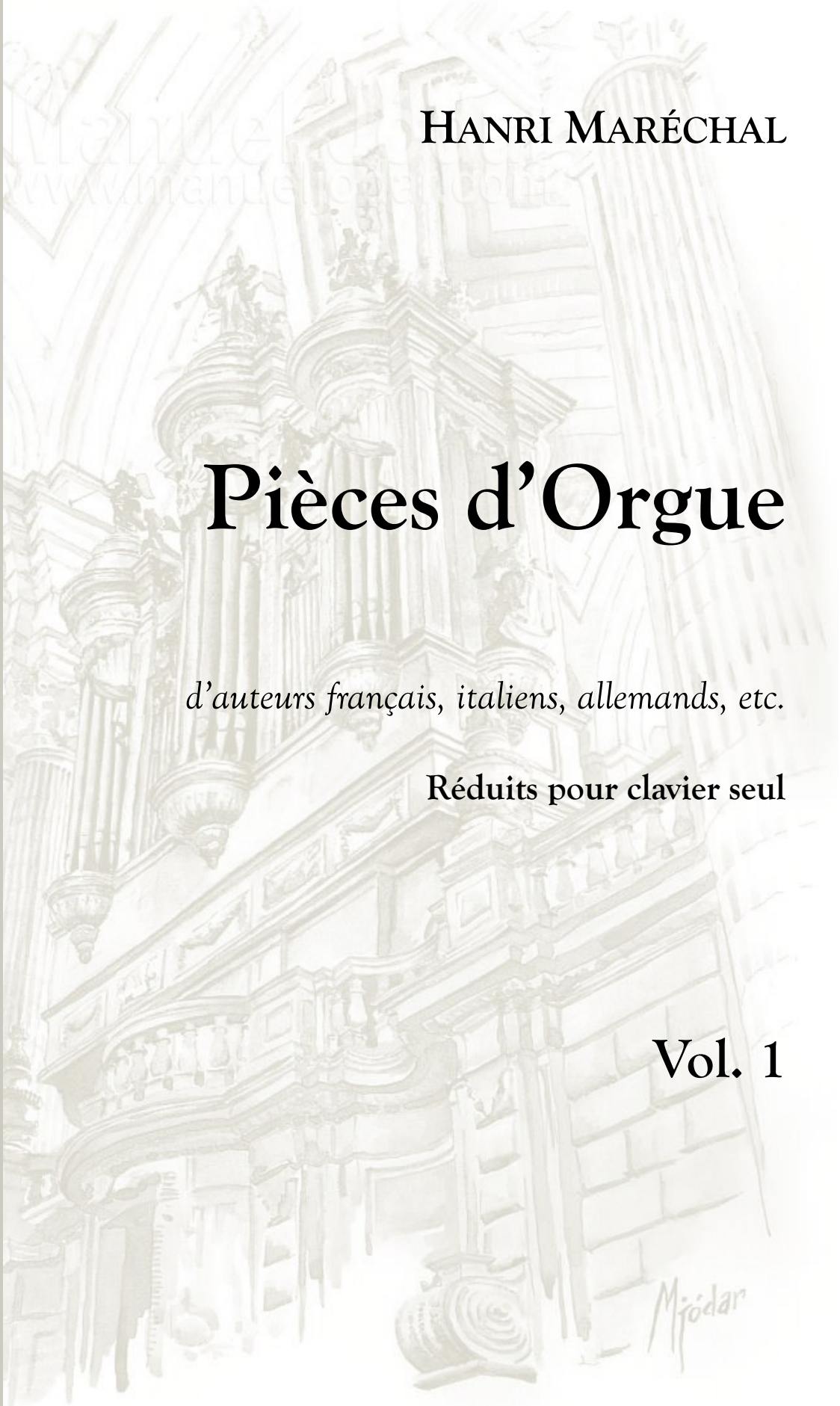
HANRI MARÉCHAL

Pièces d'Orgue

d'auteurs français, italiens, allemands, etc.

Réduits pour clavier seul

Vol. 1



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des XV^e, XVI^e, XVII^e et XVIII^e Siècles

Motets à une ou plusieurs voix avec ou sans accompagnement, fugues, airs d'églises, fragments de messes ou de psaumes choisis et classés dans l'ordre chronologique.

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(HARMONIUM ou PIANO)

PAR

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NOTE DES ÉDITEURS

Cette publication peut être assimilée à la réduction pour *piano seul* des opéras ou des symphonies célèbres. Elle permettra de placer sous les doigts de tout organiste une littérature musicale fort riche écrite d'origine pour des voix seules ou accompagnées.

Les textes d'où elle est tirée emploient, pour la plupart, des clés peu familières au plus grand nombte : *ut* seconde ligne ; *fa* troisième ; *sol* première. Disposés en partition, ces textes offrent une difficulté de lecture assez grande. La notation originale adopte, fréquemment, tantôt la *ronde* comme unité de temps, tantôt la *croche* ; en ce dernier cas, les contrepoints un peu *fleuris* entraînent vite à des triples, des quadruples croches, se combinant graphiquement avec des enjambements de temps, etc.

Il nous a semblé que ces obstacles accumulés ne laissaient accessibles tant de belles pages de maîtres anciens qu'à un public trop restreint, et qu'il n'était pas indifférent d'en élargir le cercle en ramenant au clavier ce qui, dans cette immense production de plusieurs siècles, pouvait lui convenir sans altérer en rien les intentions de l'auteur.

La *noire* a donc été partout adoptée comme unité de temps, avec les deux seules clés de *sol* et de *fa* d'usage courant. Les épreuves de cette publication ont été vérifiées scrupuleusement d'après les textes originaux : manuscrits des auteurs, photographies de ceux-ci, copies anciennes, éditions contemporaines dispersés à Paris soit à la Bibliothèque du Conservatoire, soit à la Bibliothèque Nationale.

Cependant le lecteur ne manquera pas d'être frappé ici et là de certaines anomalies pouvant passer pour fautes d'impression, comme en demeura frappé lui-même l'auteur de cette publication. Mais celui-ci n'a pas cru devoir signaler ces anomalies par le *sic* traditionnel en pareil cas, préférant laisser les musiciens juges de chacun de ces cas qui répondent soit à une intention formelle du maître, soit à des erreurs de copies fort anciennes — l'une d'elles est datée de 1664 — copies dont il est impossible de vérifier l'exactitude puisque aucune trace connue n'existe de l'original.

Mais, dans ces anomalies mêmes : singuliers enchaînements d'accords, gaucheries d'écriture, etc., il n'est pas sans intérêt de suivre la marche lente de l'esprit contrepointiste depuis le XV^e^ siècle jusqu'à Sébastien Bach, au XVII^e^. En cette nomenclature de plus de cent auteurs se relèvent des noms illustrés par des œuvres universellement admirées ; d'autres n'éveillant que le souvenir d'une époque ; dans les deux cas la présente publication ne sera pas inutile à leur mémoire en faisant connaître, des premiers, quelques pages presque ignorées ; en légitimant chez les autres une renommée qui ne s'appuie encore que sur la recommandation des érudits, des musicographes et des dictionnaires.

Si par sa marche chronologique cet ouvrage est de nature, comme nous le supposons, à intéresser les artistes et les professeurs, par le peu de difficulté d'exécution qu'il présente nous pensons qu'il rendra service, en outre, aux nombreux amateurs qui dans le temple — ou le particulier — recherchent des pièces courtes ou développées sous le couvert de noms consacrés ; pièces dont le titre en tête de chacune d'elles indique l'appropriation.

En quelques cas, a pu être ajouté le texte latin permettant à deux, trois ou quatre chanteurs réunis autour de l'orgue ou du piano de fournir immédiatement l'exécution originale. Il n'a été possible d'adopter cette combinaison que pour des motets écrits en « harmonie plaquée » ; l'enchevêtrement des contrepoints, chez la plupart des autres, s'opposant à la réunion sur deux seules lignes d'une prosodie particulière à chaque partie.

Au résumé, ce recueil se présente au lecteur comme l'effort tenté d'un nouvel hommage au patient labeur de tant de musiciens qui, à travers les siècles, devaient peu à peu amener notre oreille à goûter la prestigieuse polyphonie de notre temps.

Paris, février 1912.

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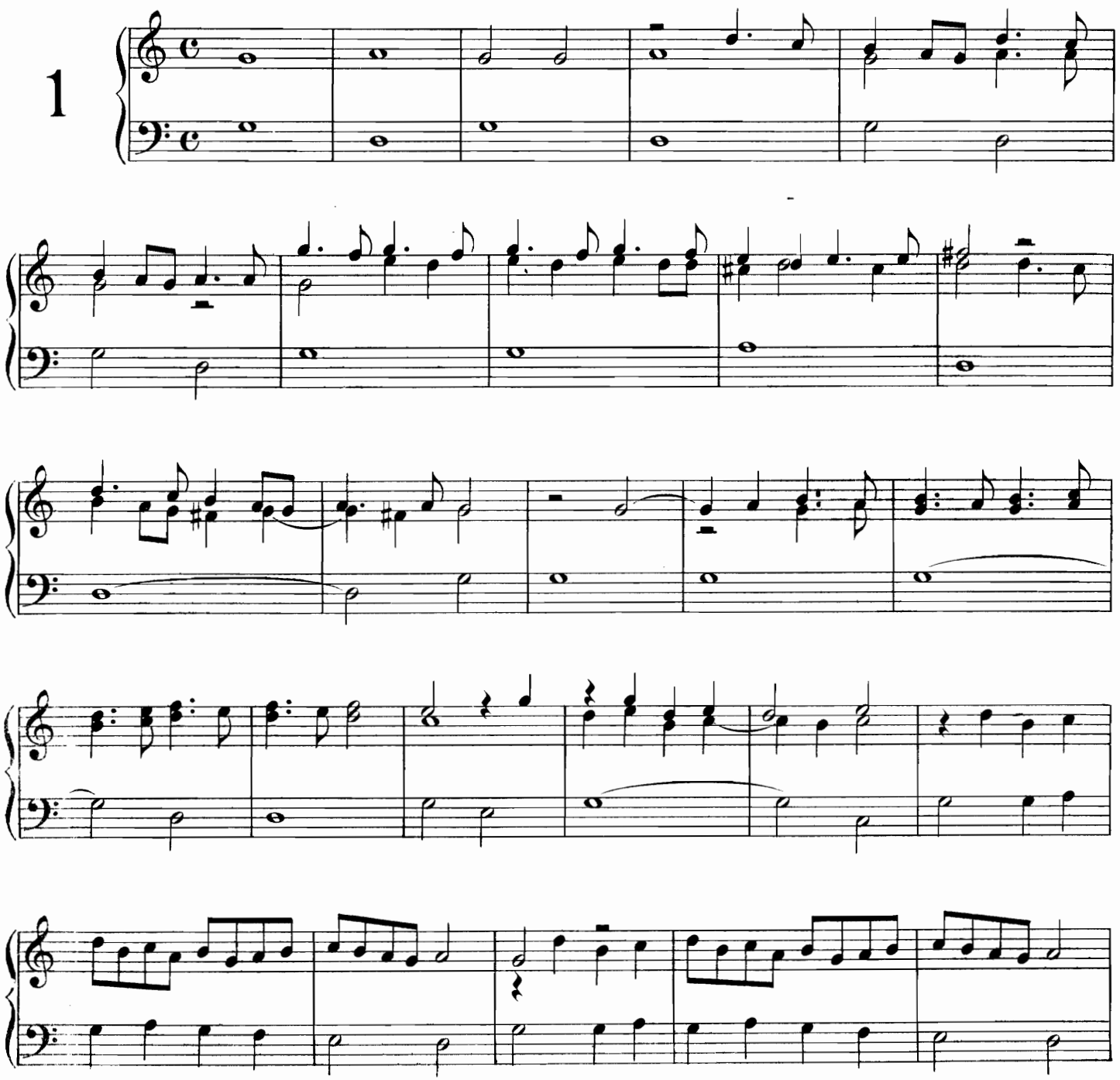
XV^EME SIÈCLE

Joh. Dam. UFFERERIJ.

1... + 1...

PASTORES LOQUEBANTUR
à 3 voix.



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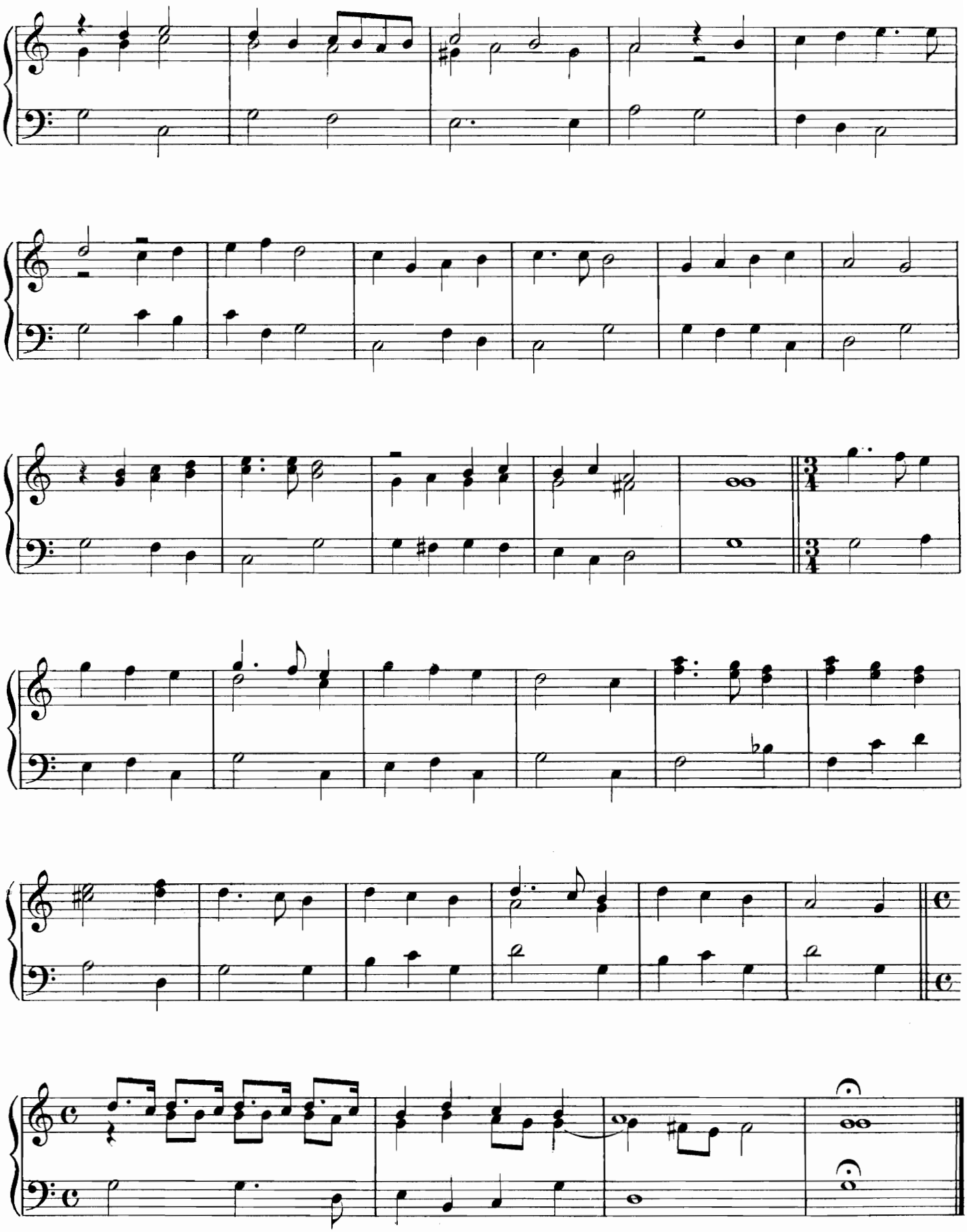

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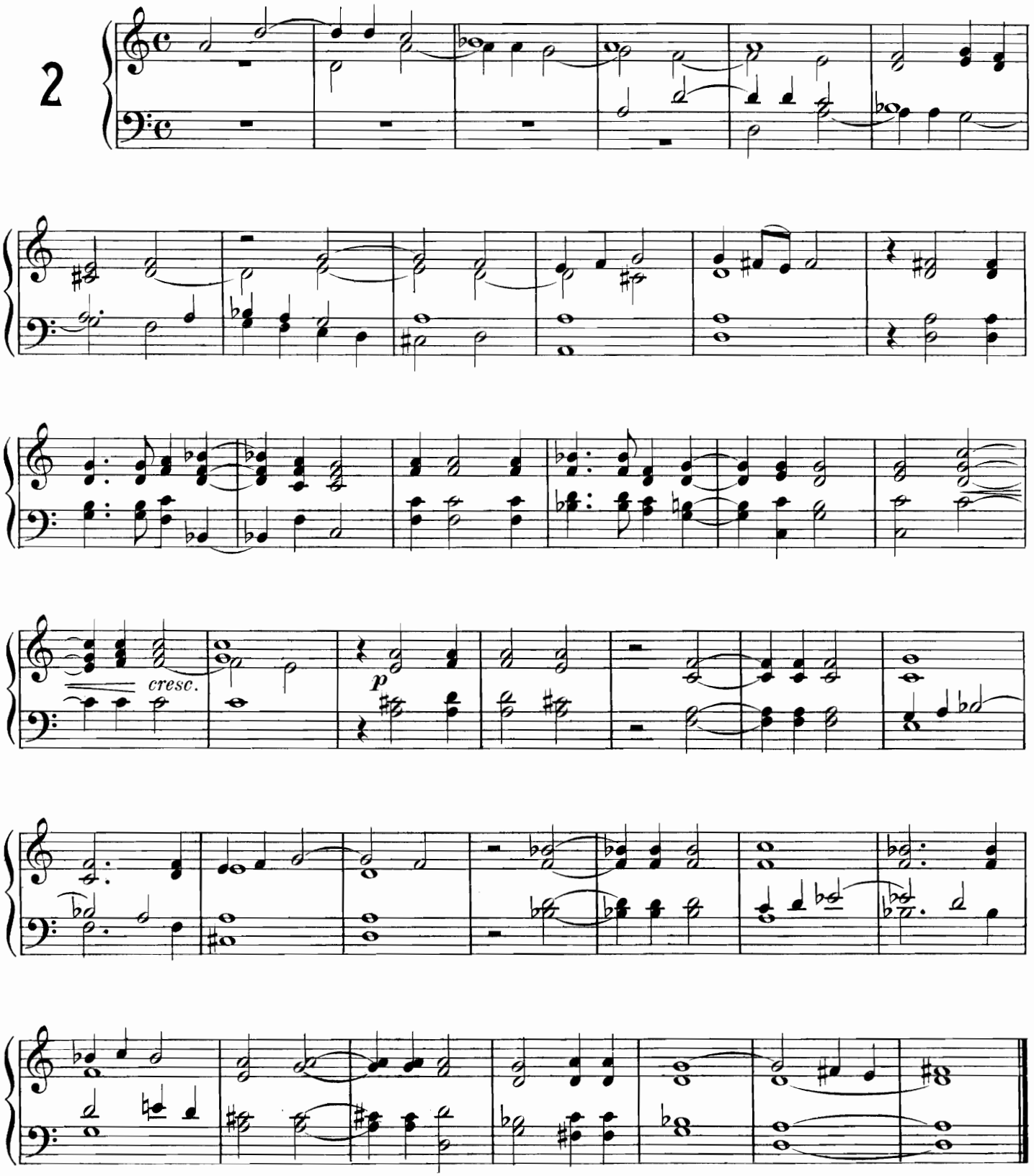
D. MUELAS.

1... + 1...

DICEBAT JESUS

à 4 voix.



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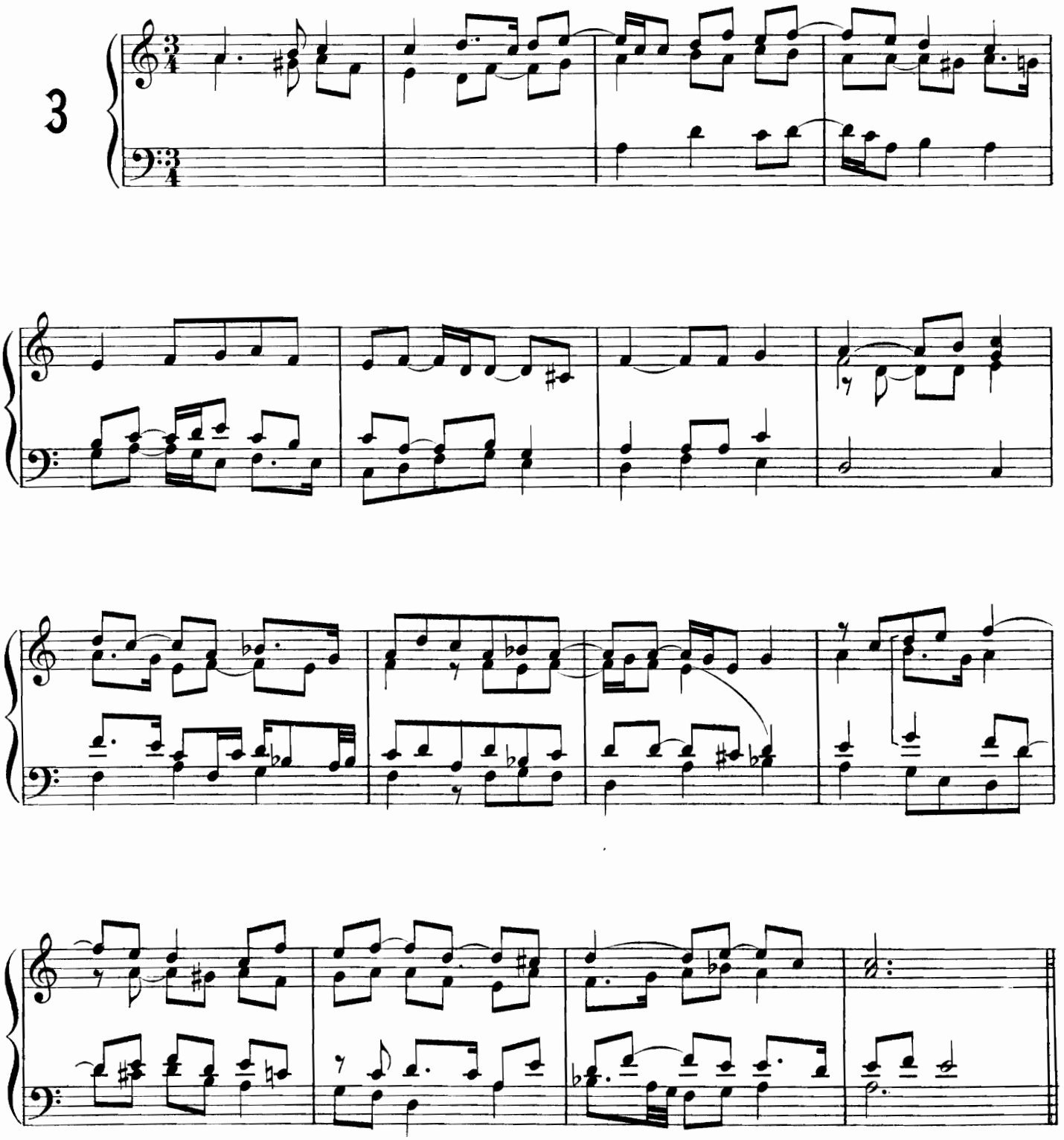
S. OKEGHEM.

1430 + 1513

SANCTUS

à 3 voix.



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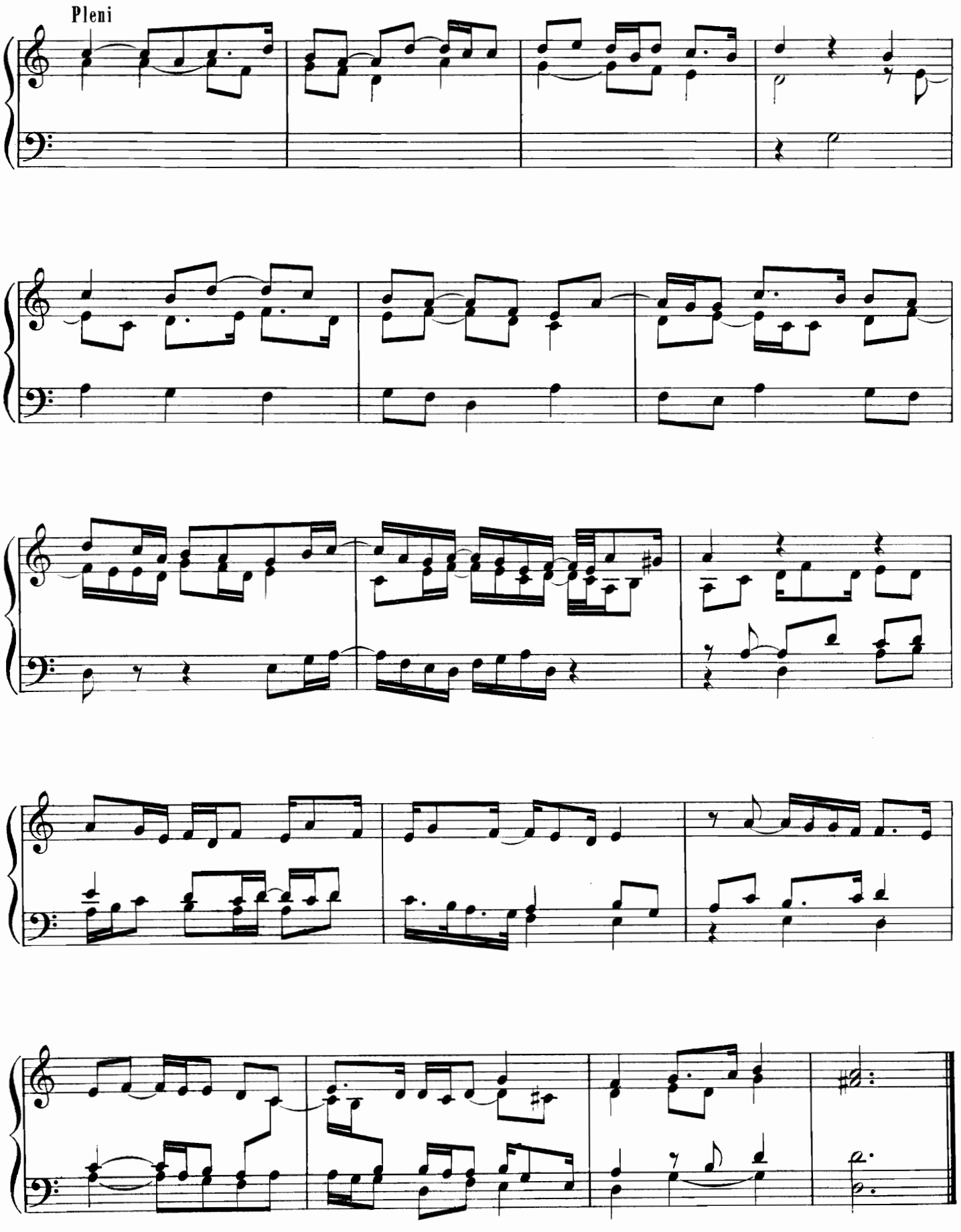

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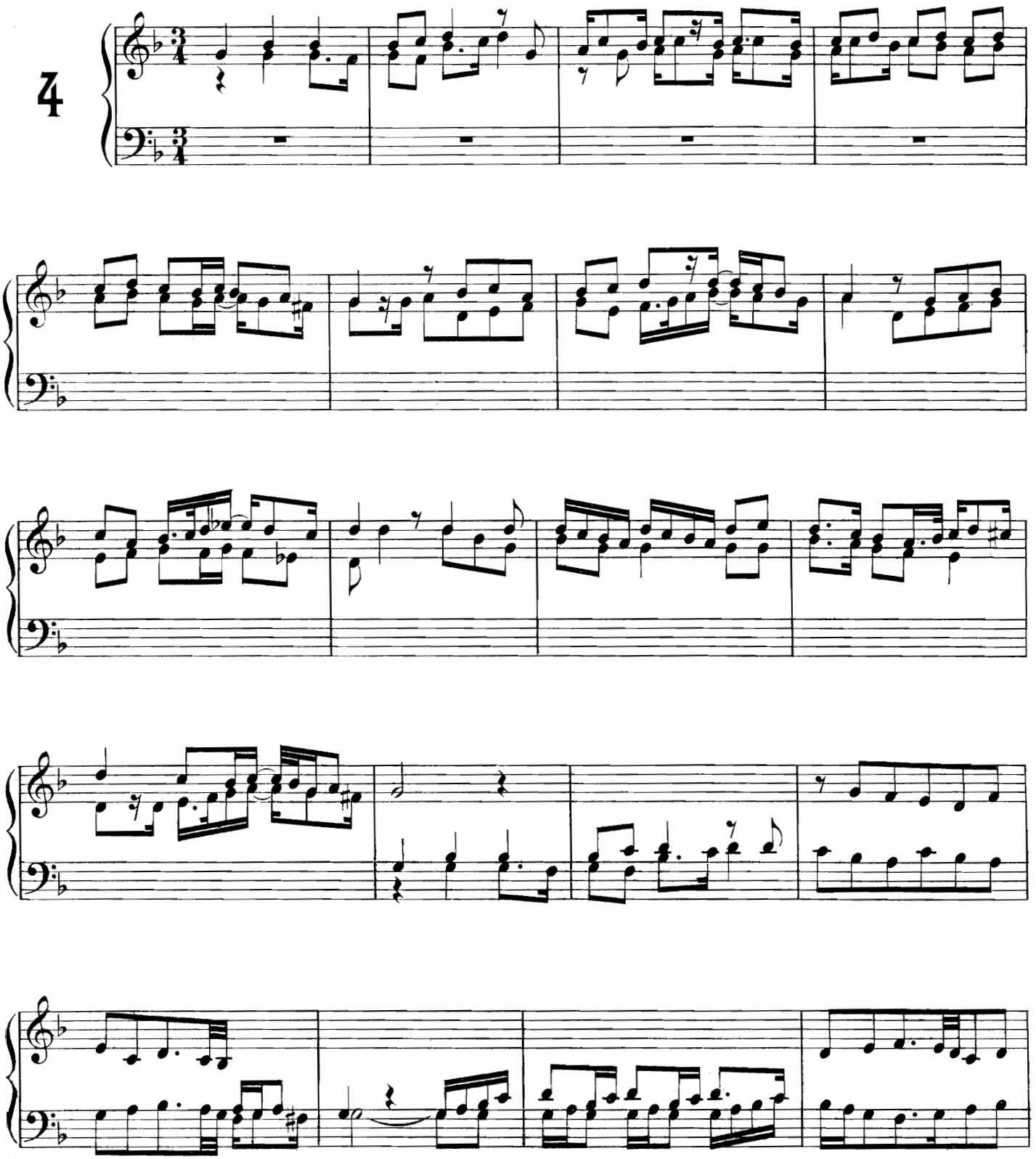
Heinrich ISAAC.

1450 + 1517

CHRISTUS FILIUS DEI
à 6 voix.



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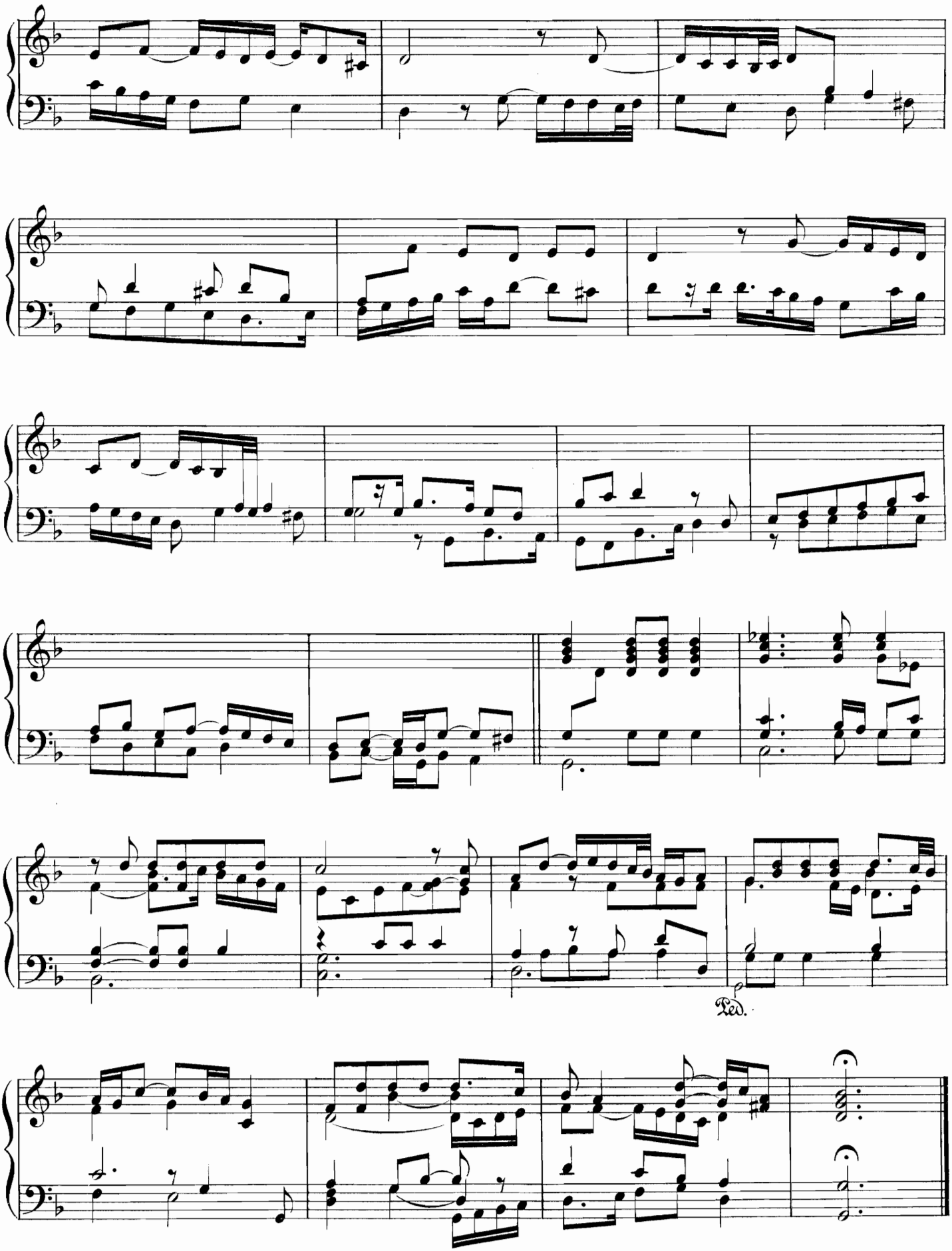

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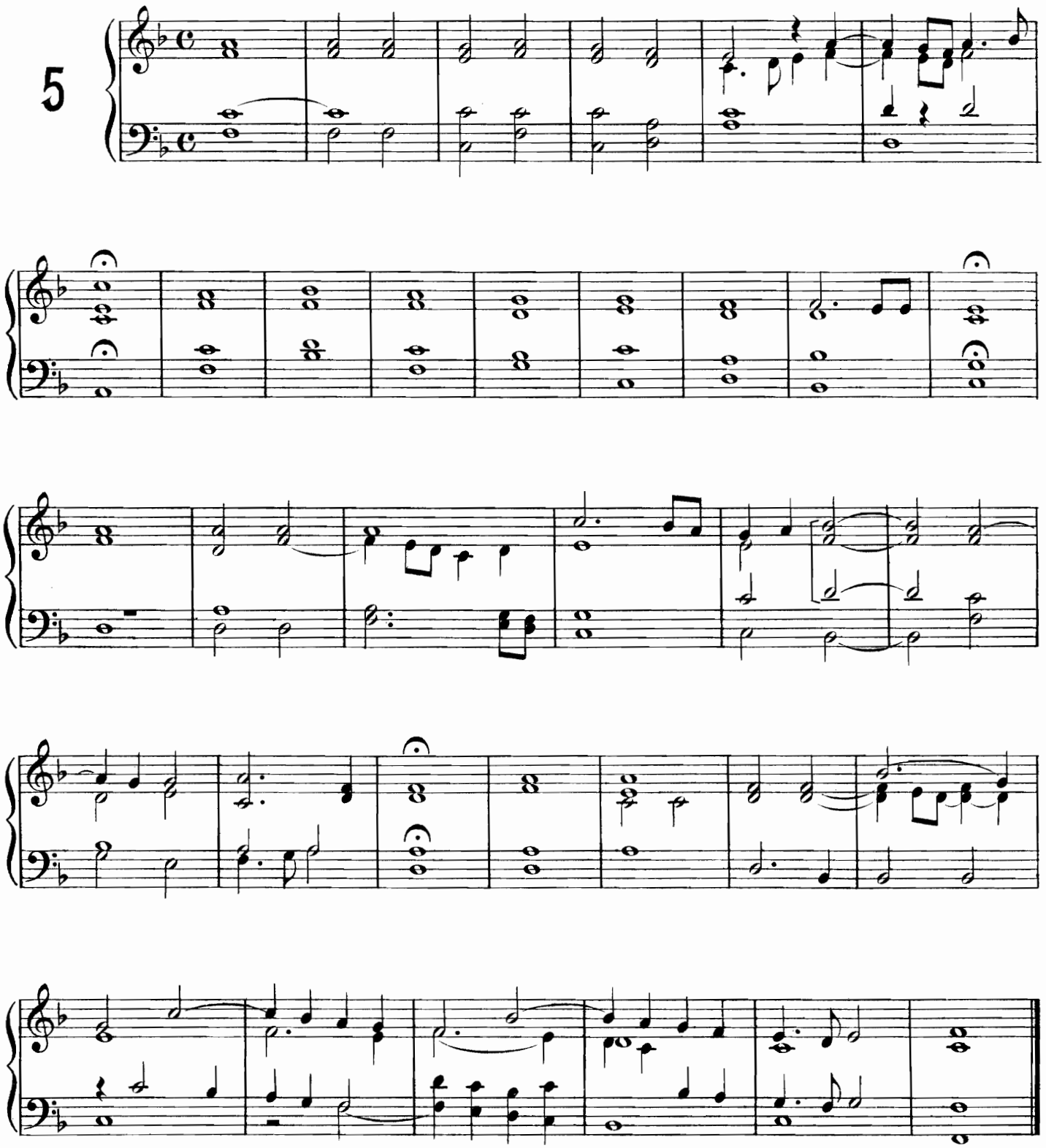
Pierre de la RUE.

147. + 15..

O SALUTARIS

à 4 voix.



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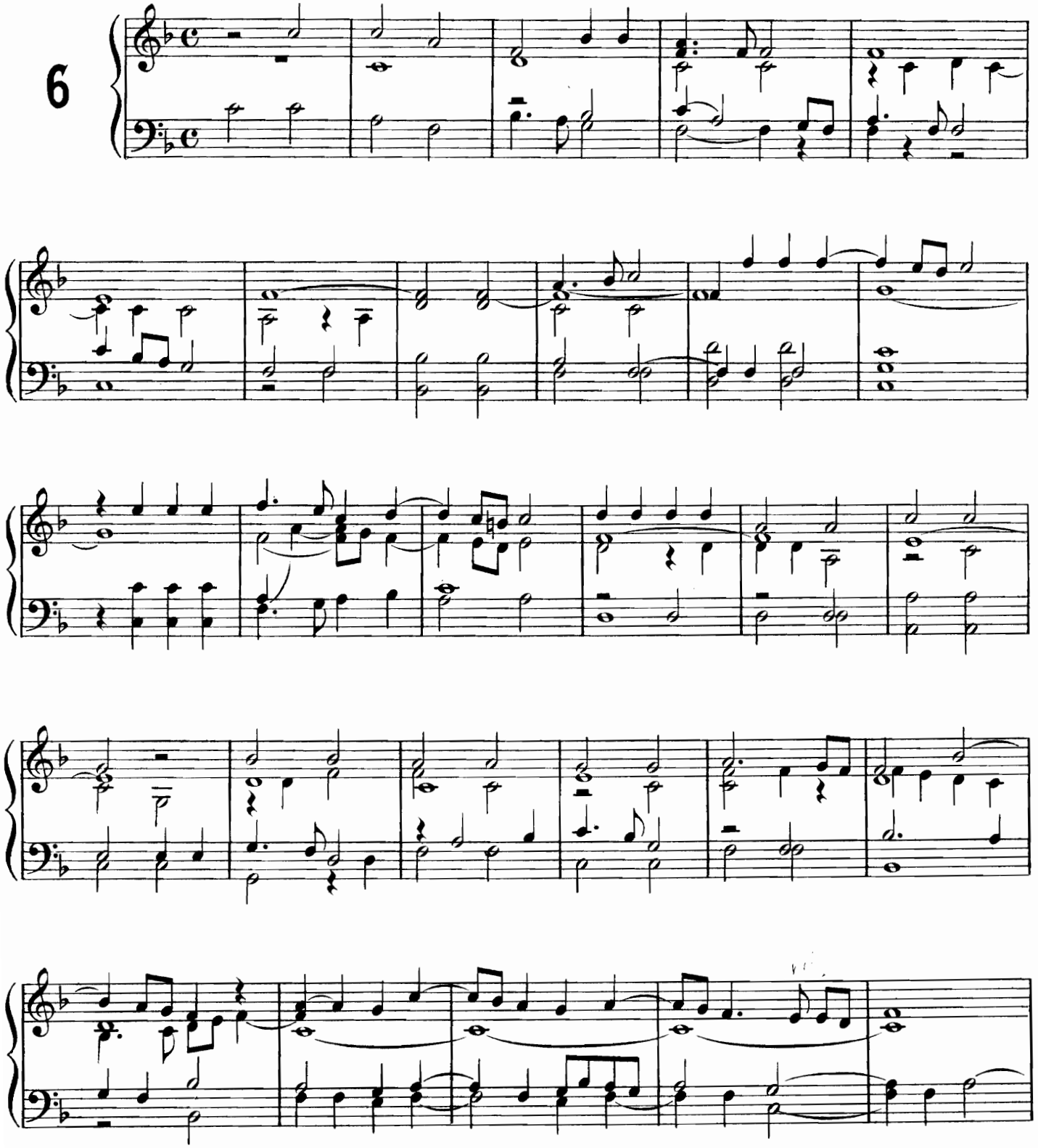
Josquin des PRÉS.

1450 + 1521

STABAT MATER

à 5 voix.

6



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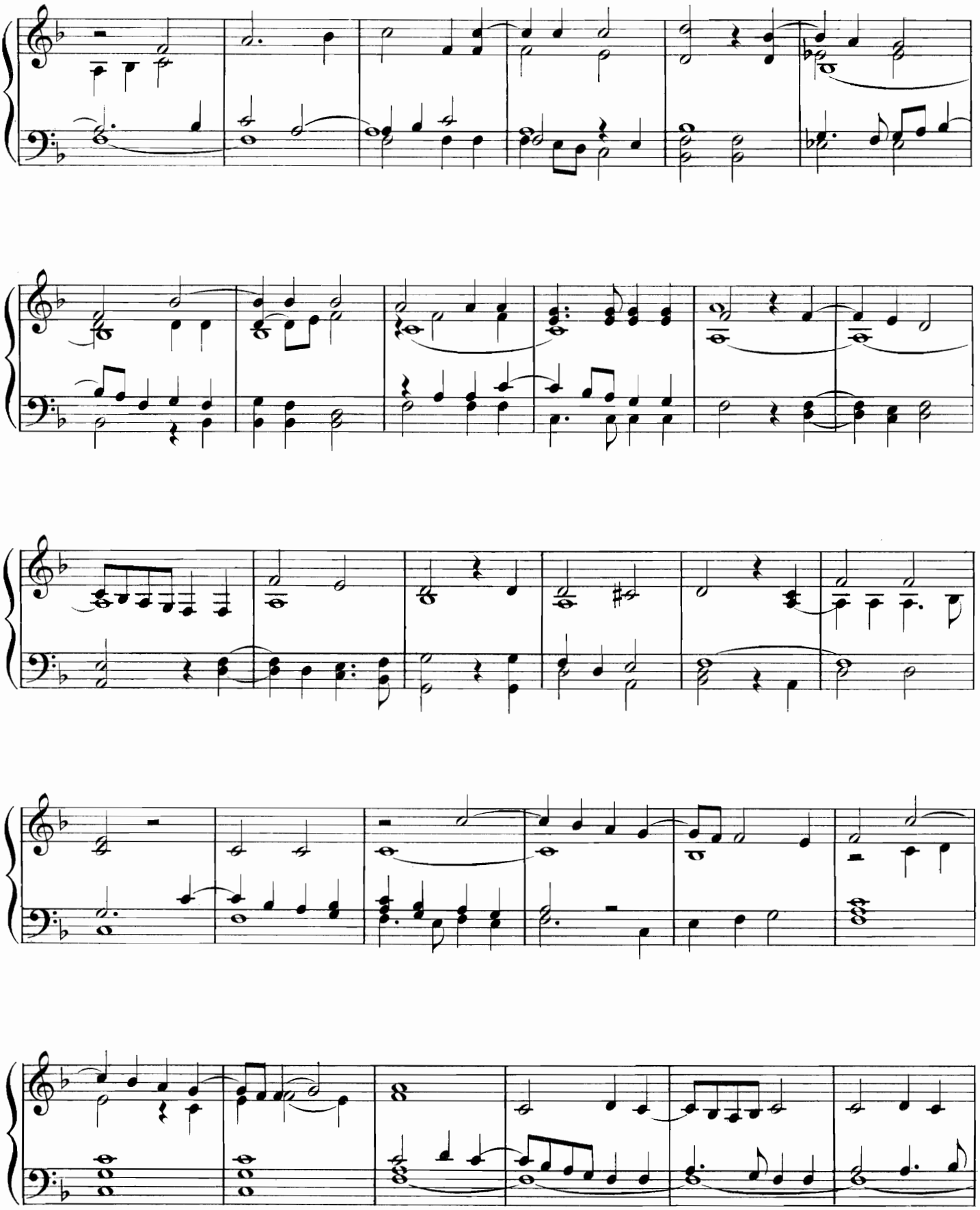

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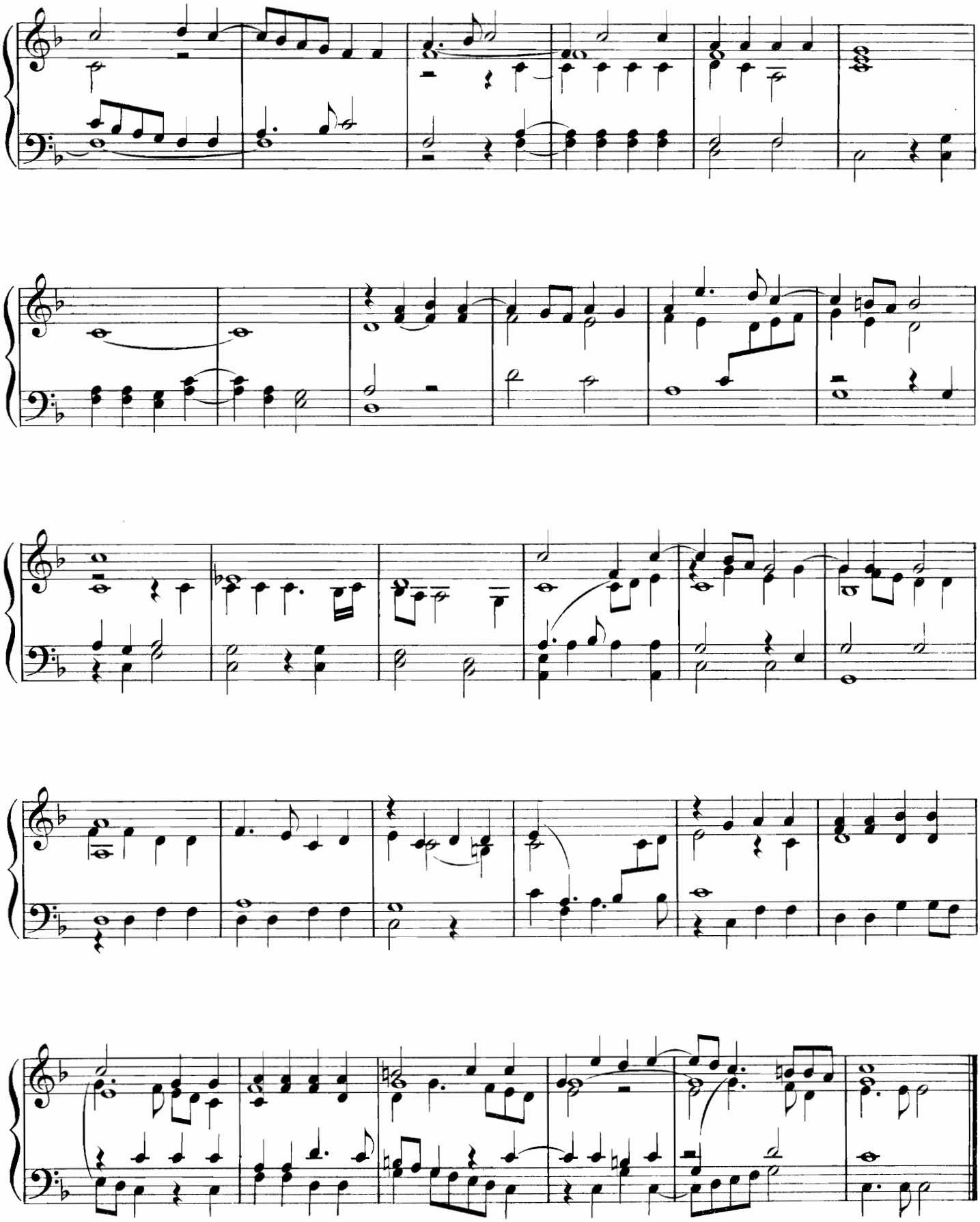

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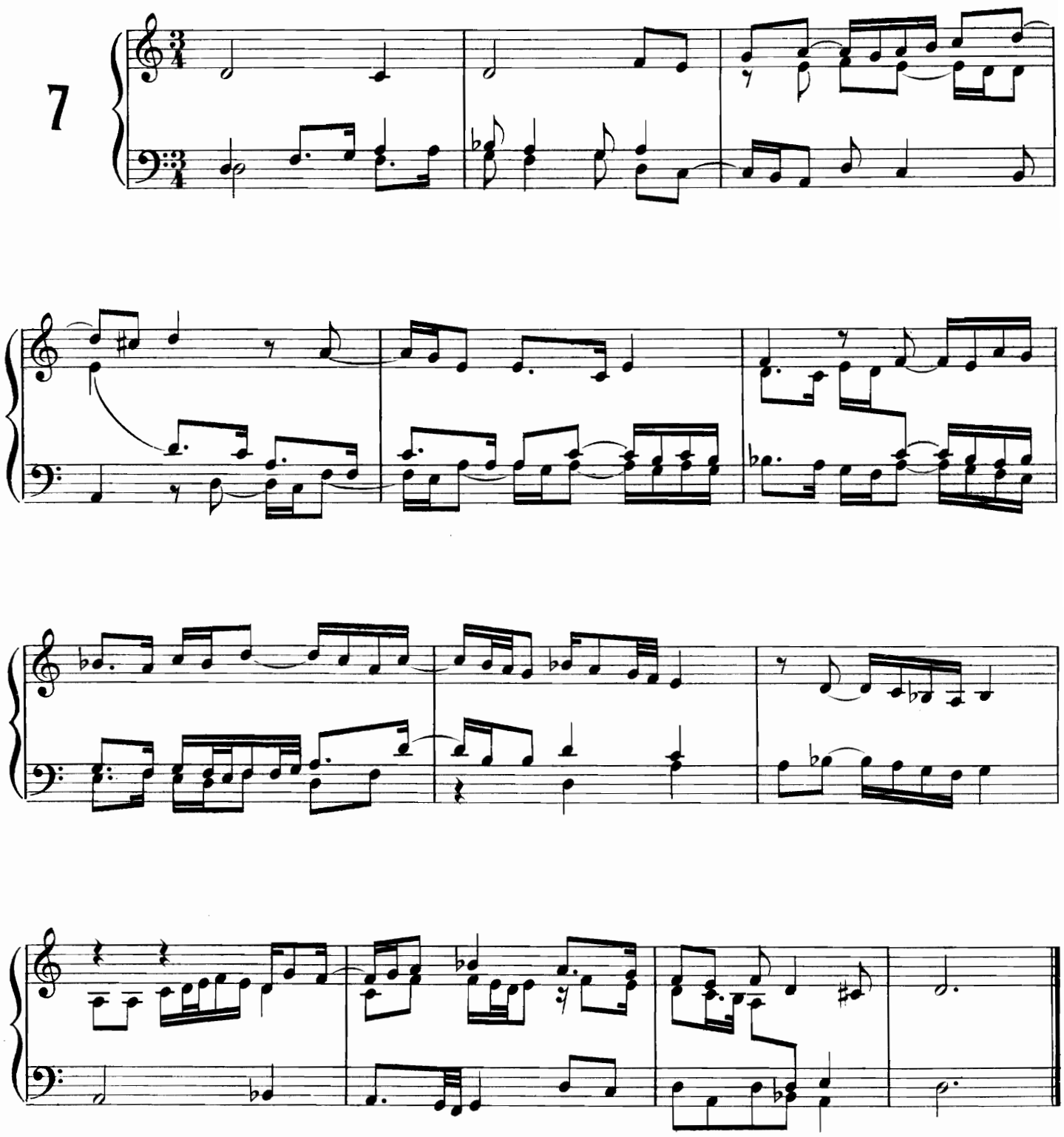
H. FINCK.

146. + 15..

KYRIE

à 3 voix.



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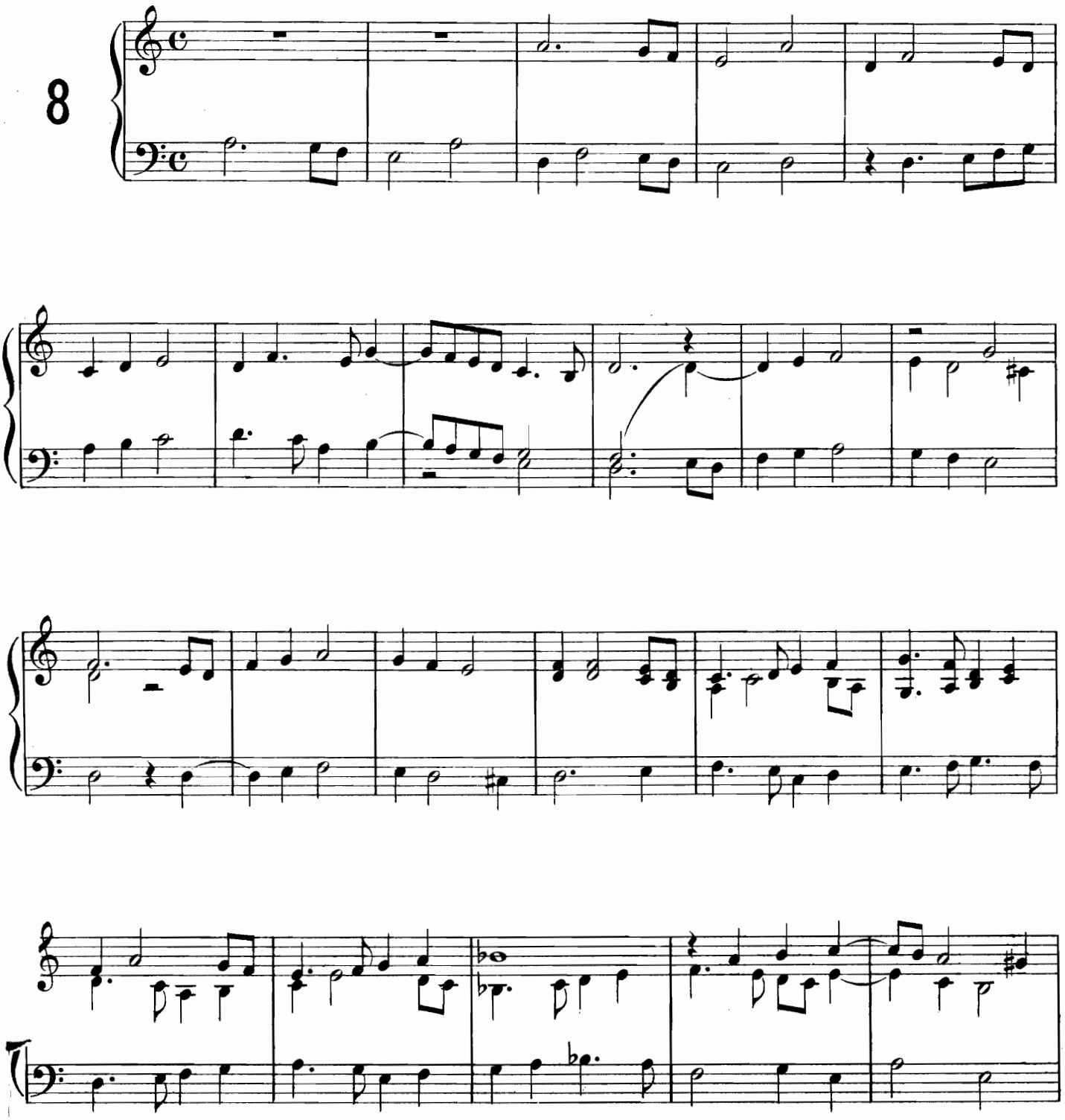
A. BRUMEL.

1480 + 1520

CRUCIFIXUS

à 3 voix.

en Canon.



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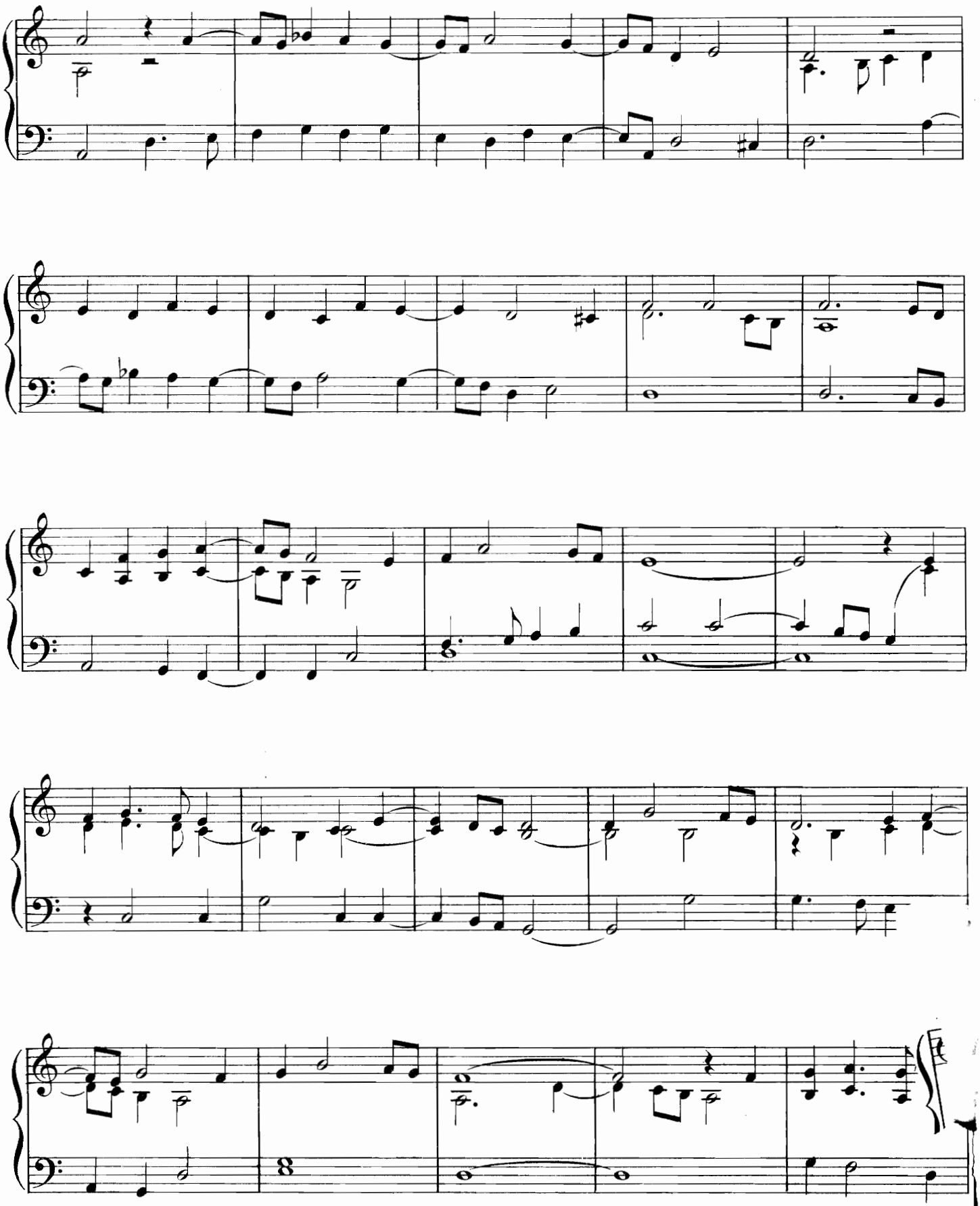

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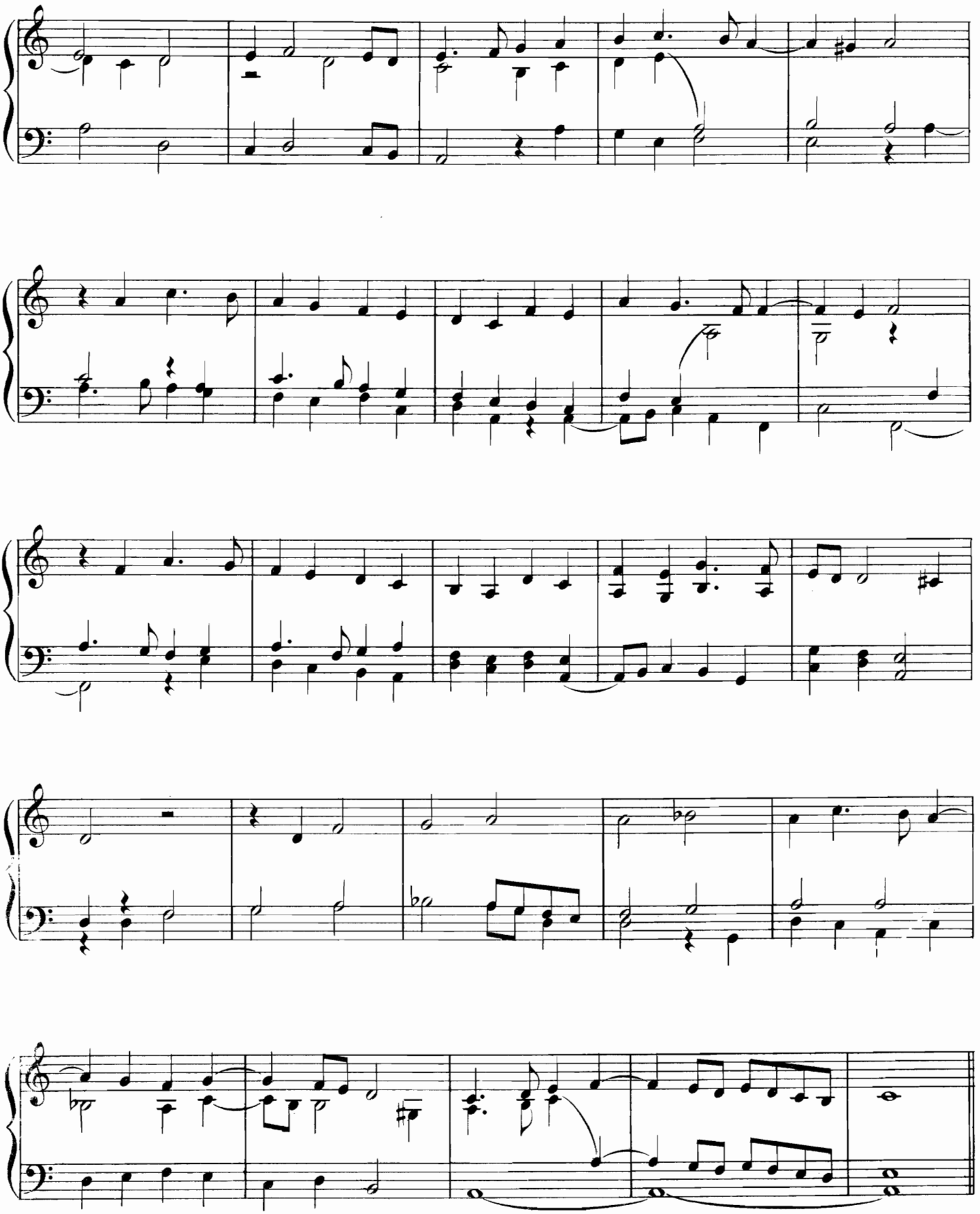

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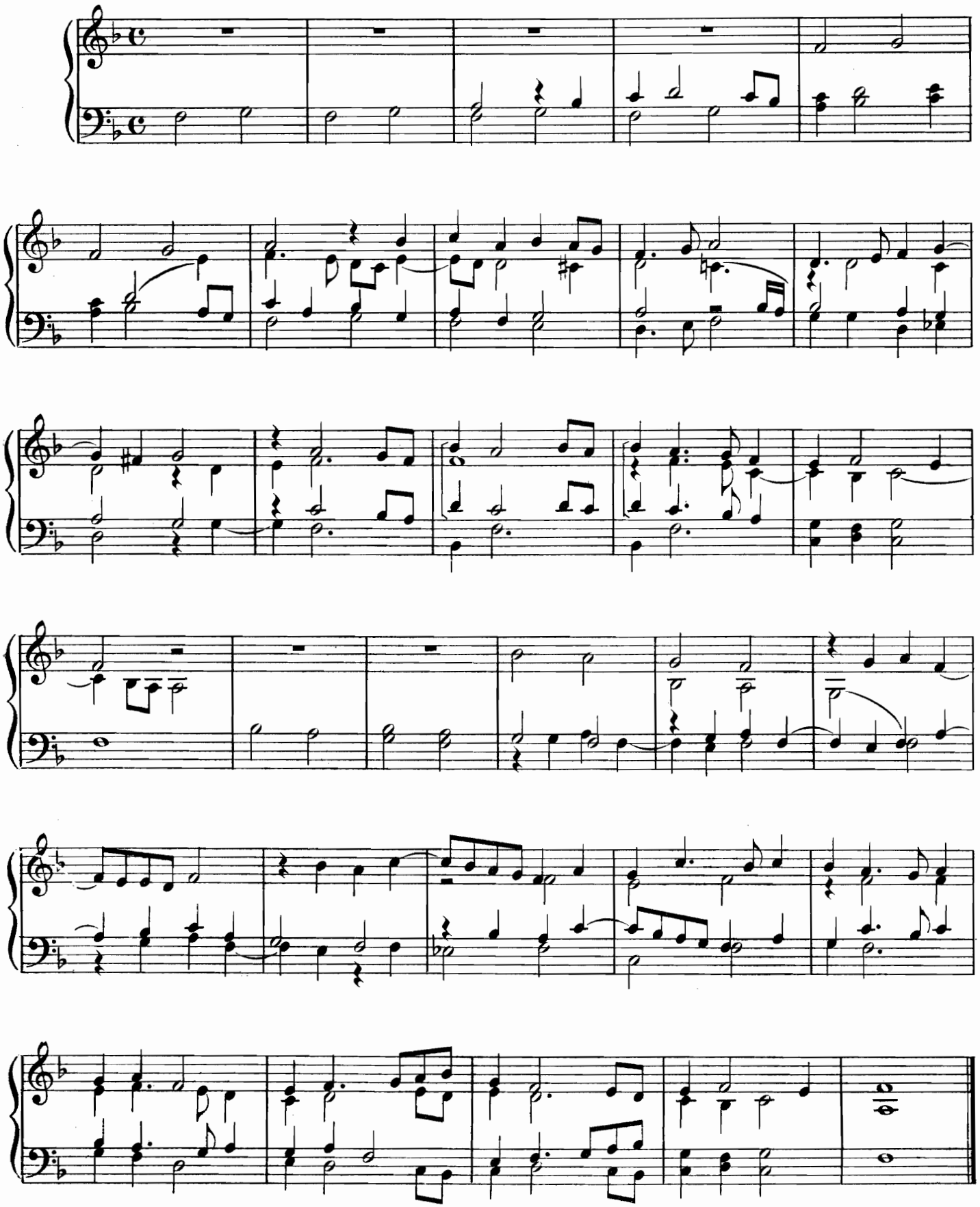
REGINA CŒLI
à 4 voix.



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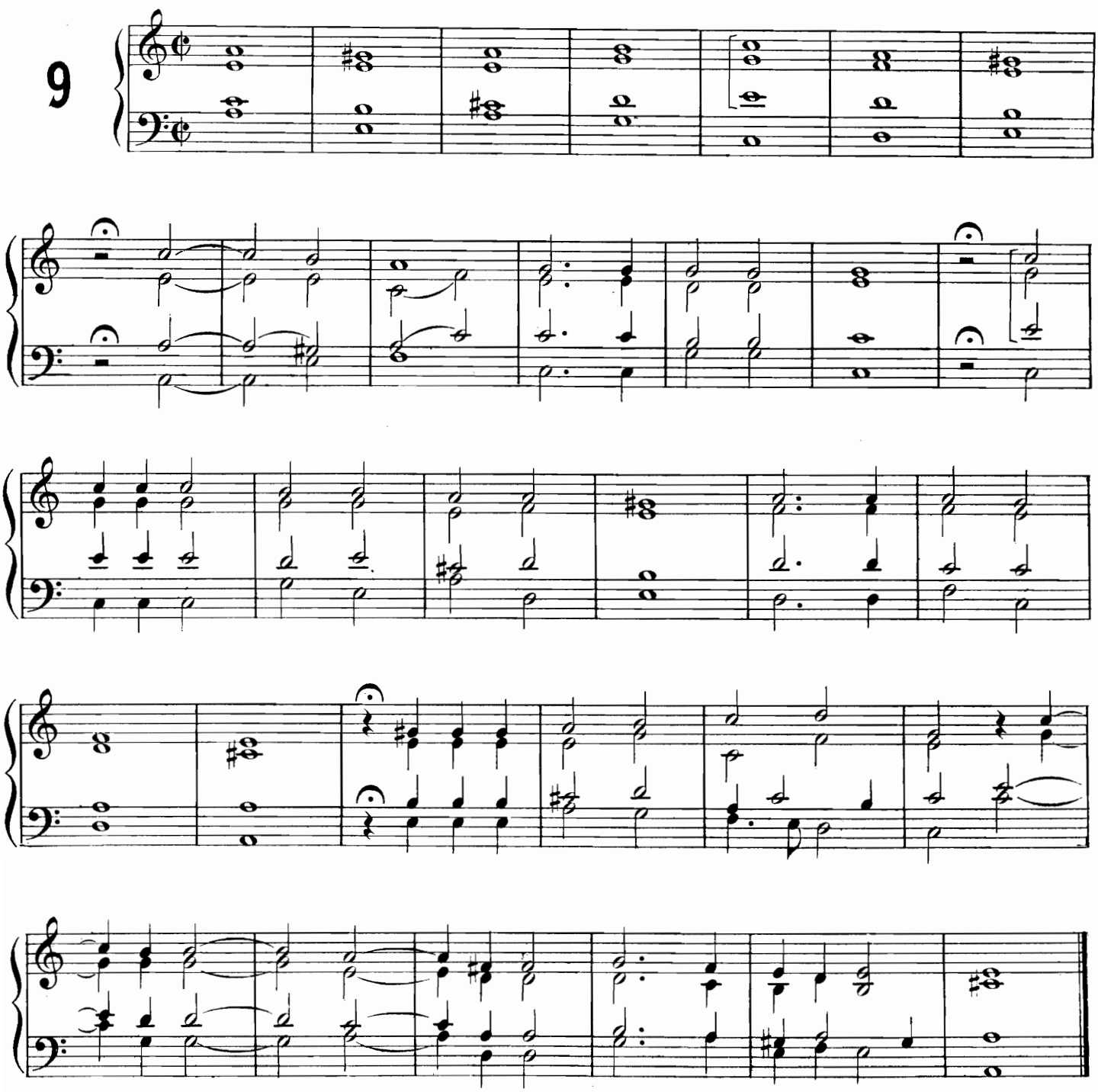
XVI^{ÈME} SIÉCLE

Fr. ROSELLI.

15.. + 15..

ADORAMUS TE CHRISTE
à 4 voix.

I



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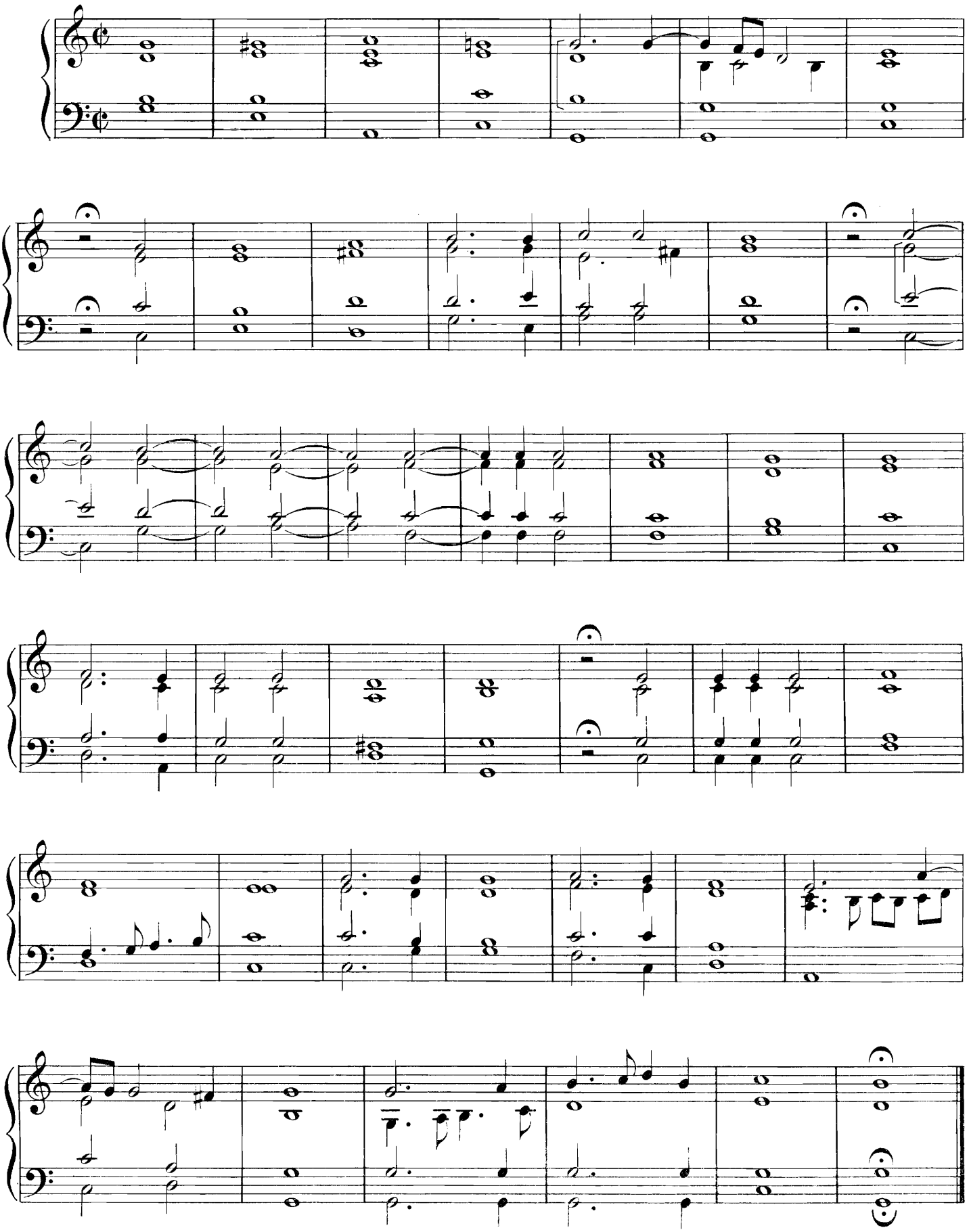
II



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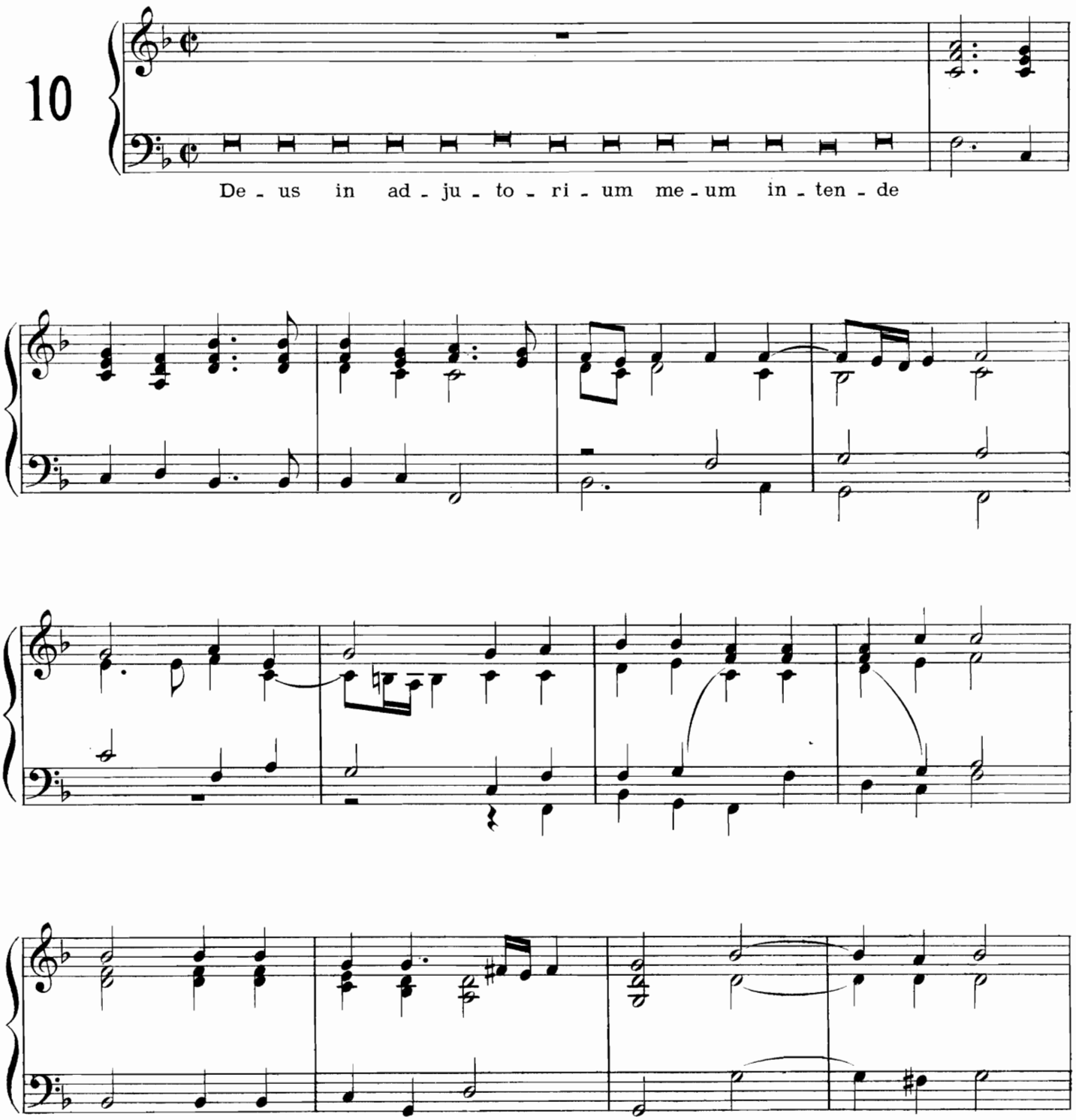
Caesare de ZACCHARIIS.

15.. + 15..

DEUS IN ADJUTORIUM
à 4 voix.

10



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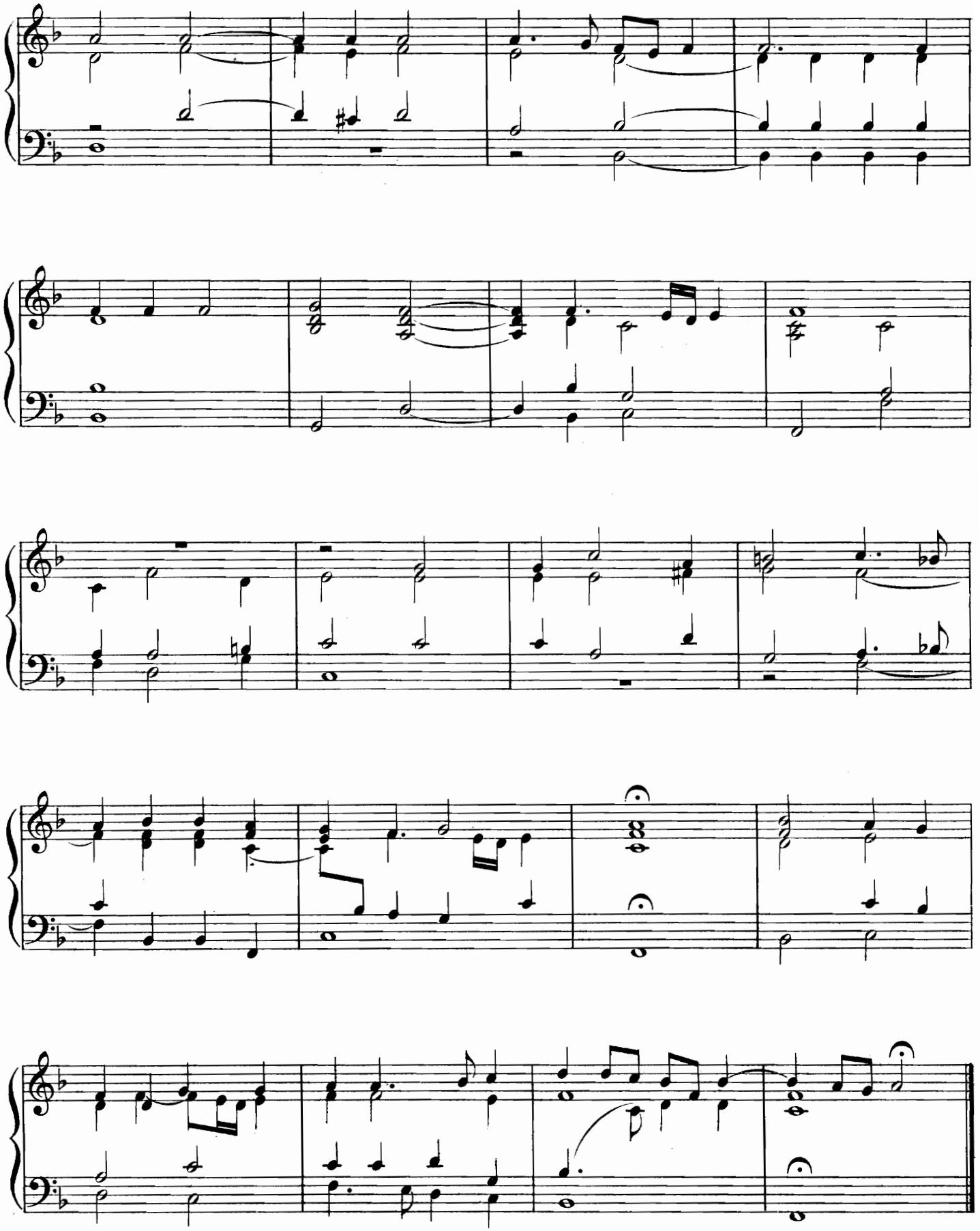

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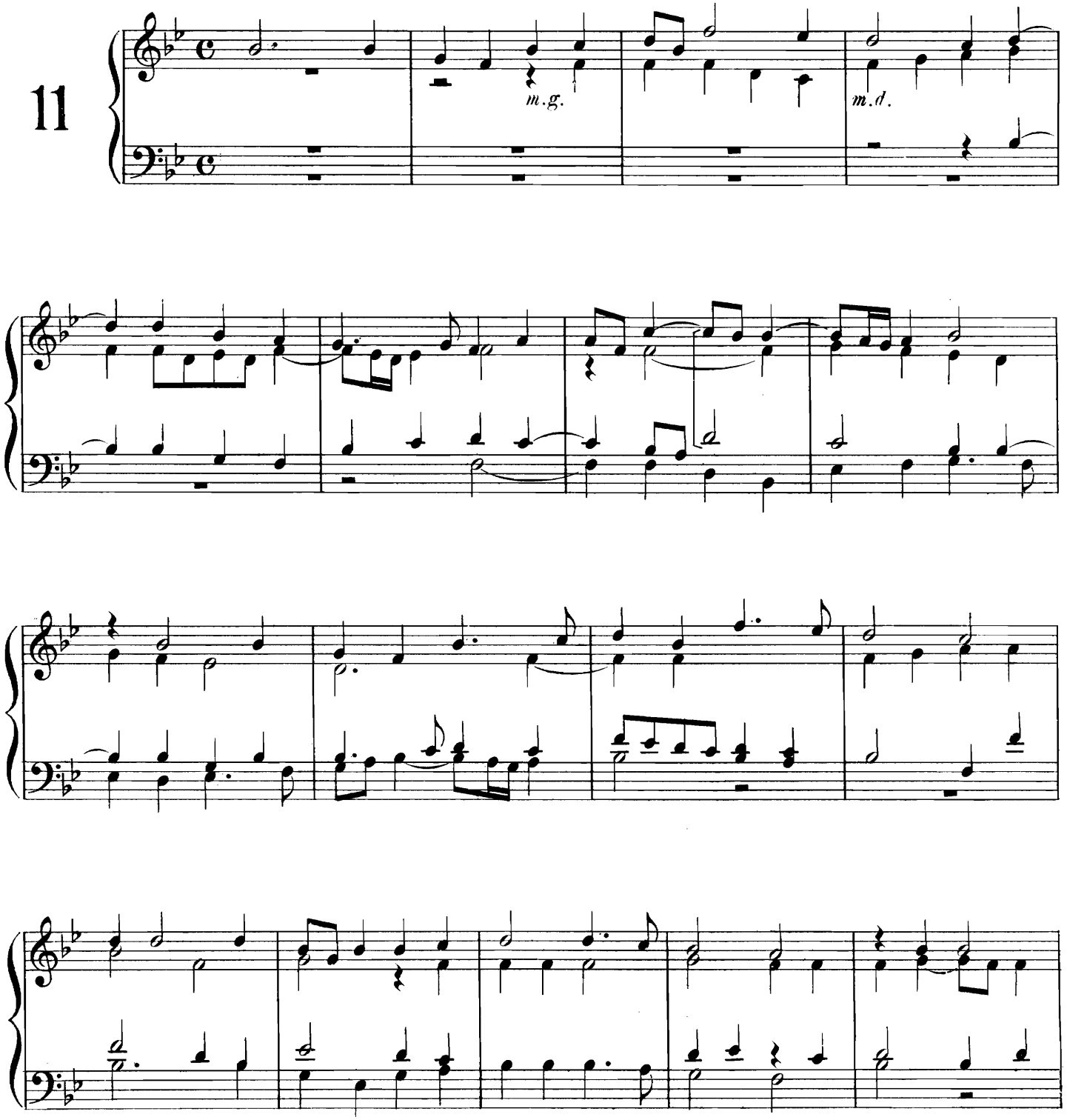
Ivo de VENTO.

15.. + 15..

FACTUM EST
à 4 voix.

11



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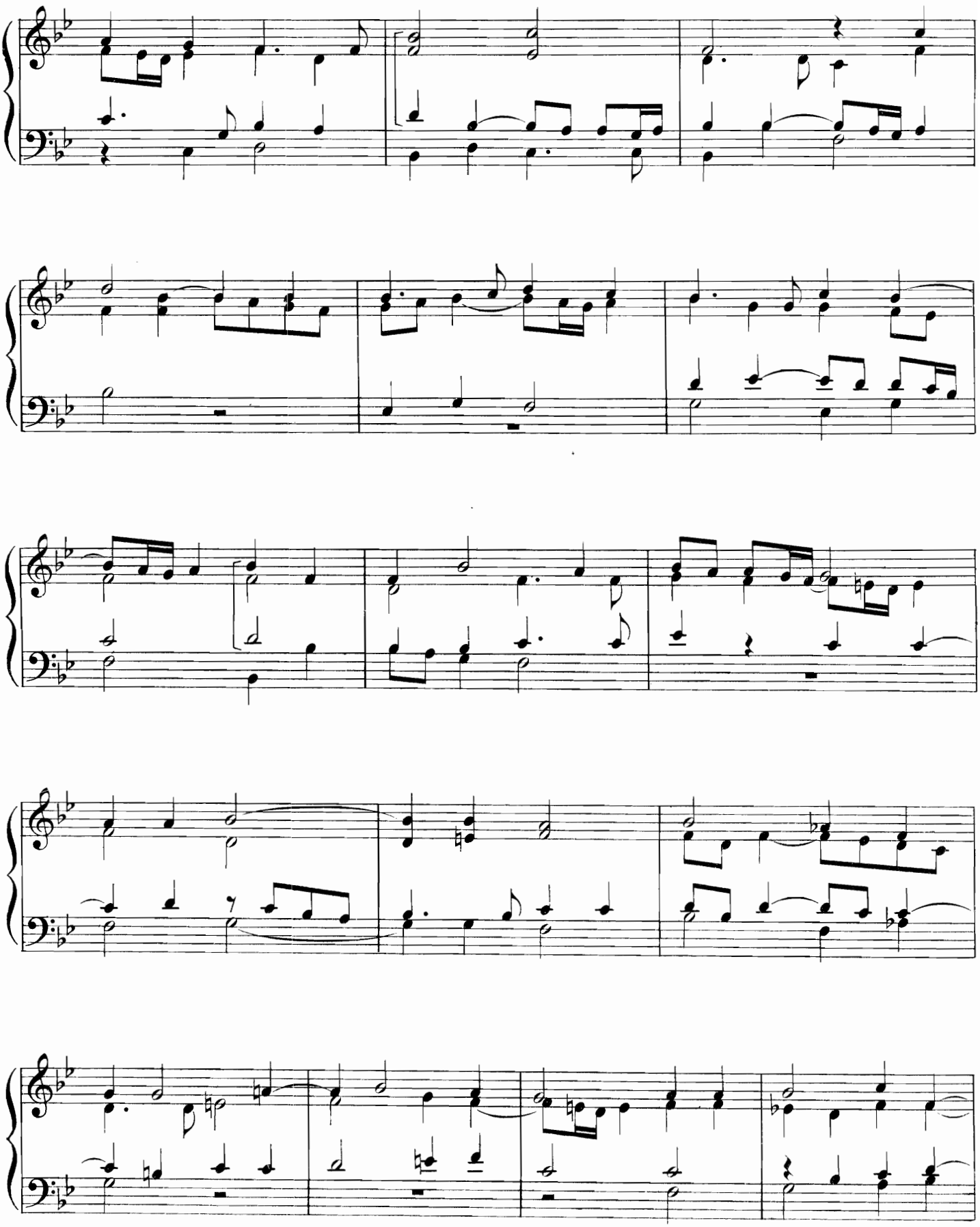

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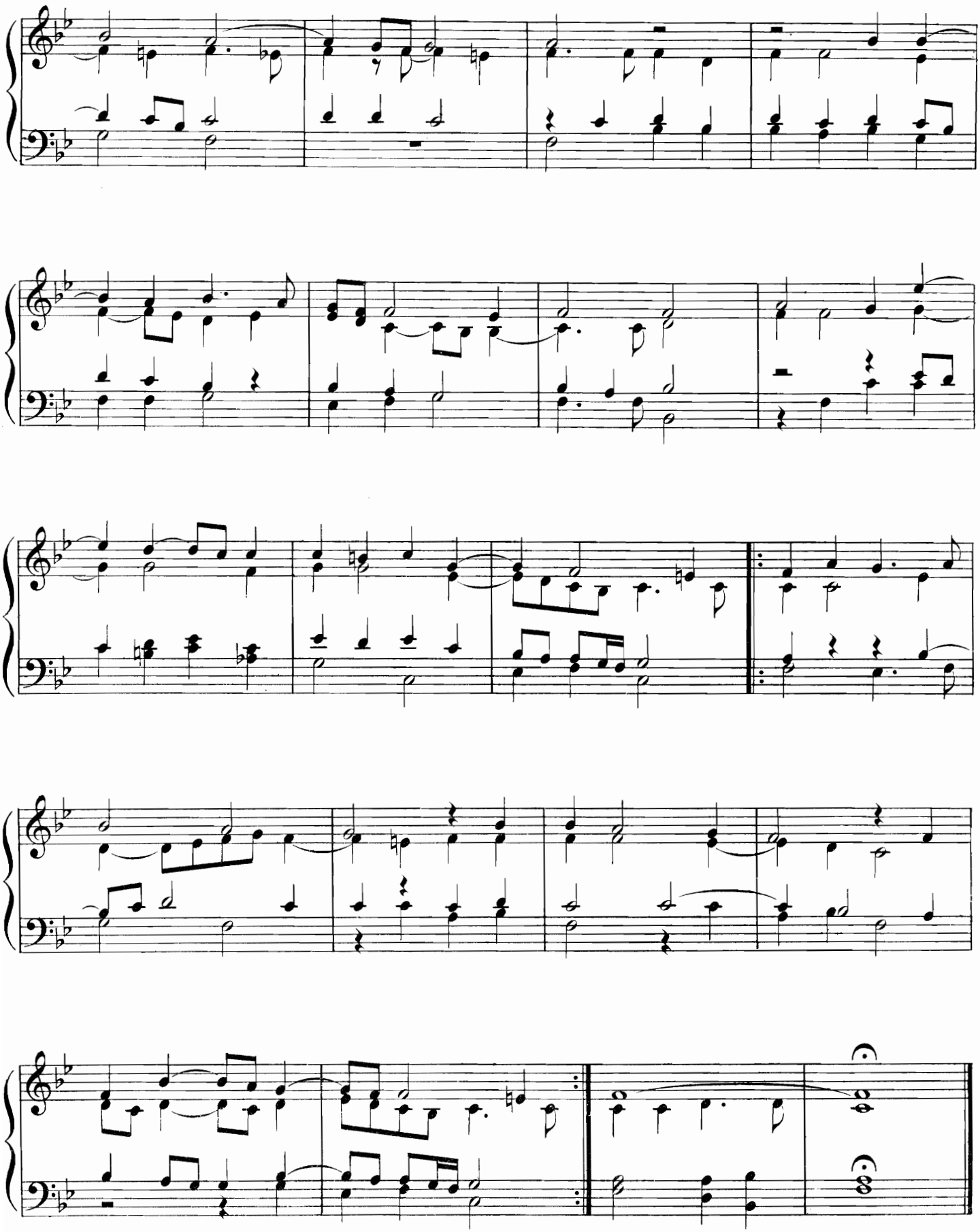

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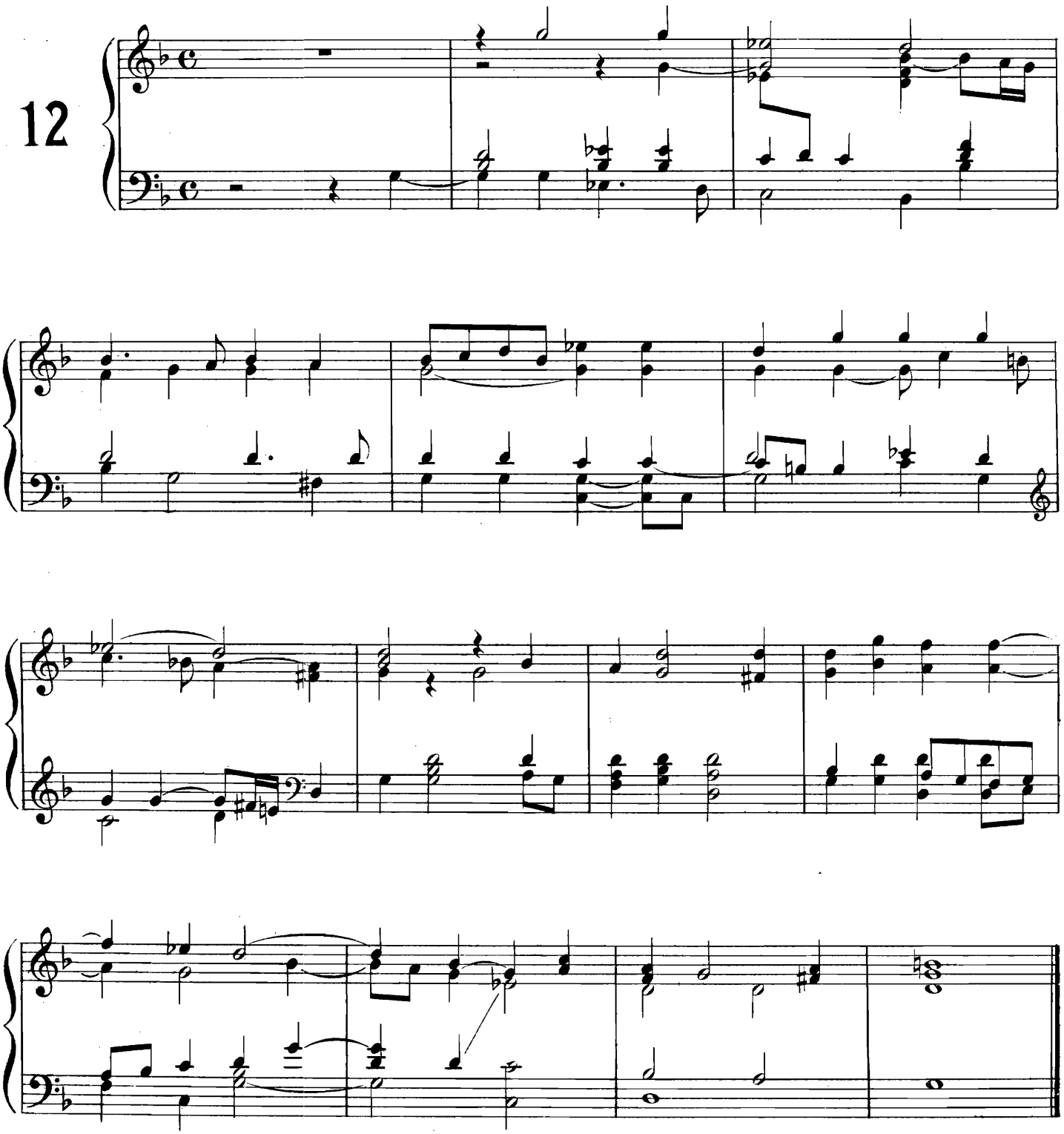
G. C. GABUSSI.

15.. + ...

SICUT ERAT
à 5 voix.

12



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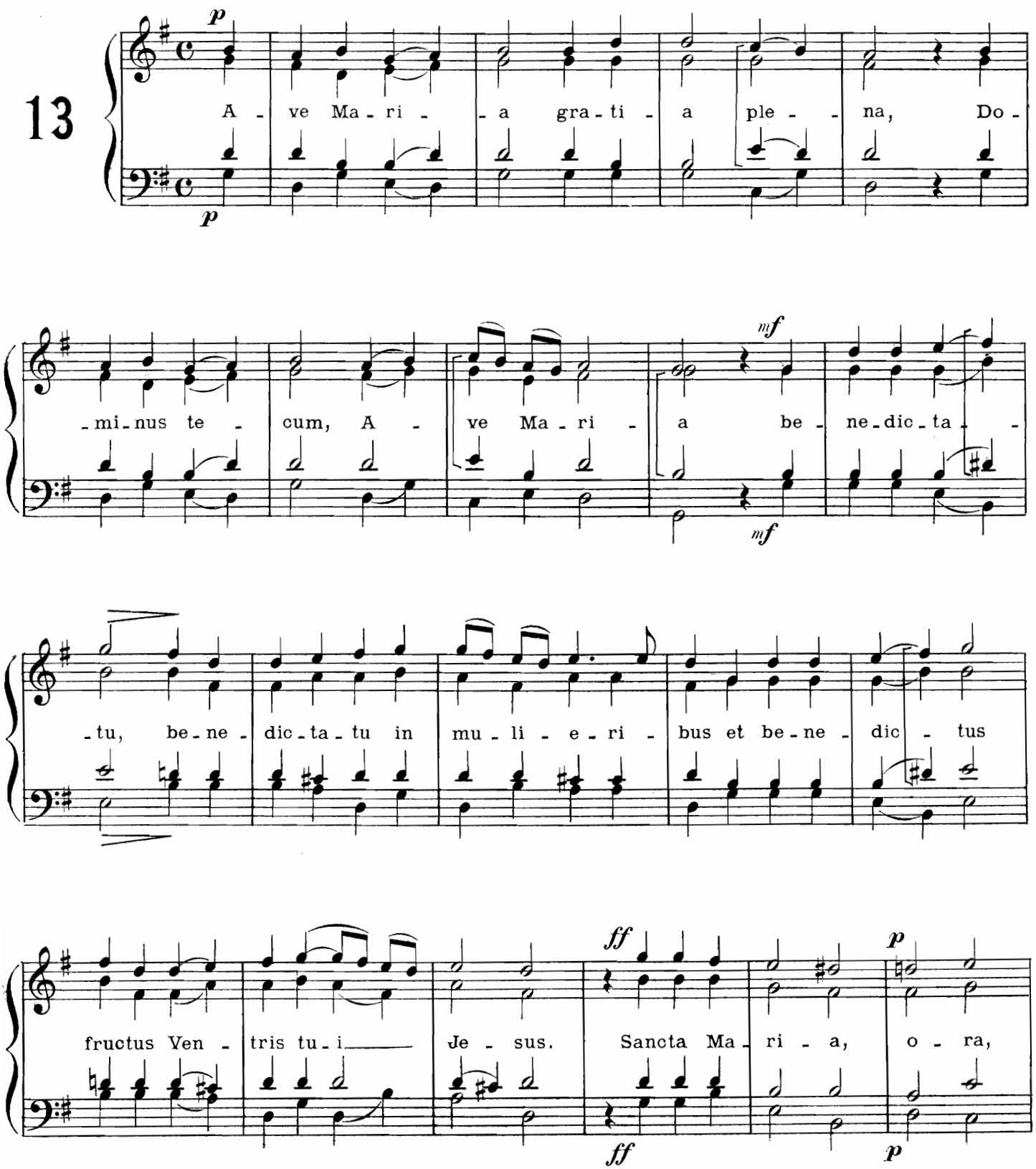
J. ARCADELT.

15.. + 1575

AVE MARIA
à 4 voix.



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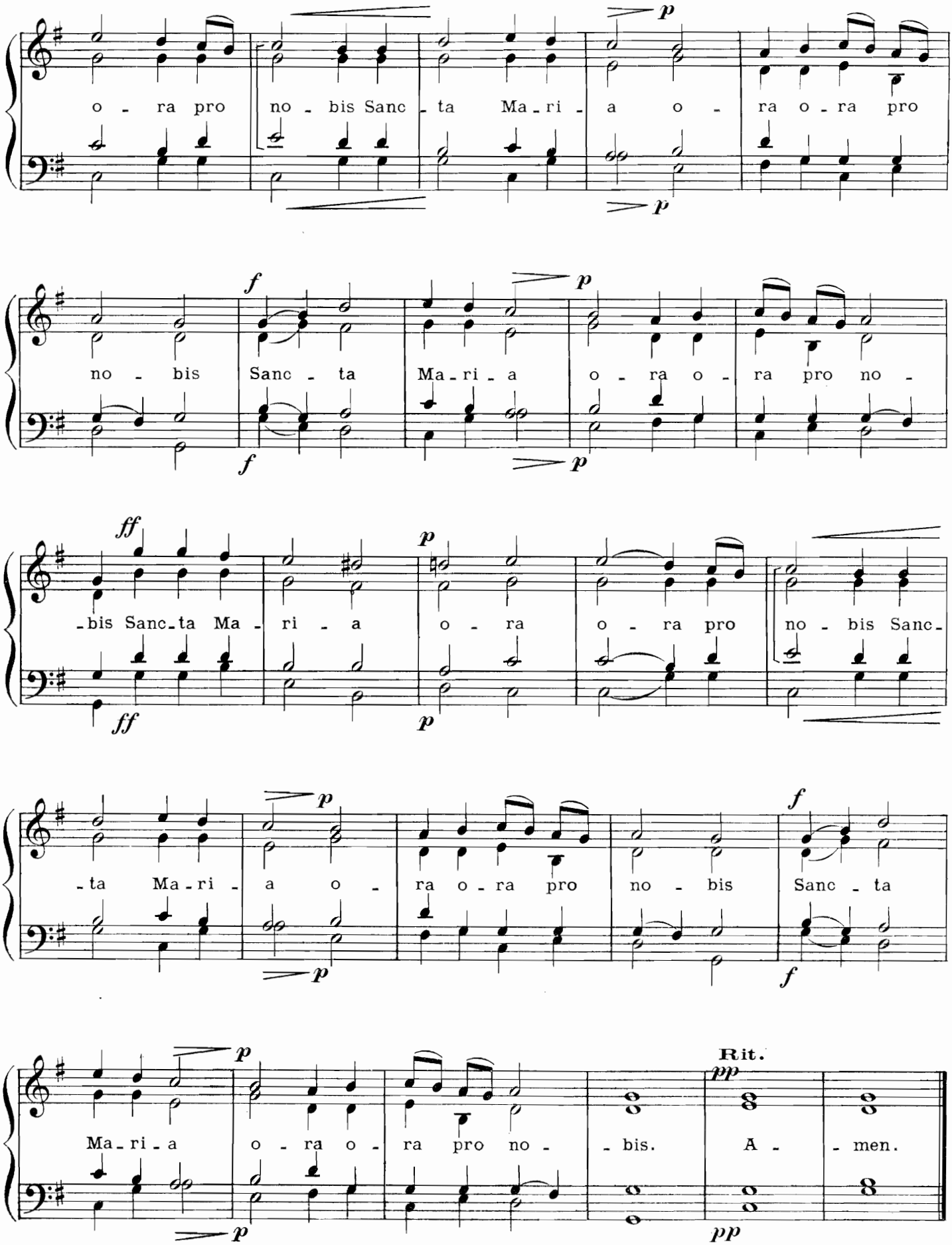

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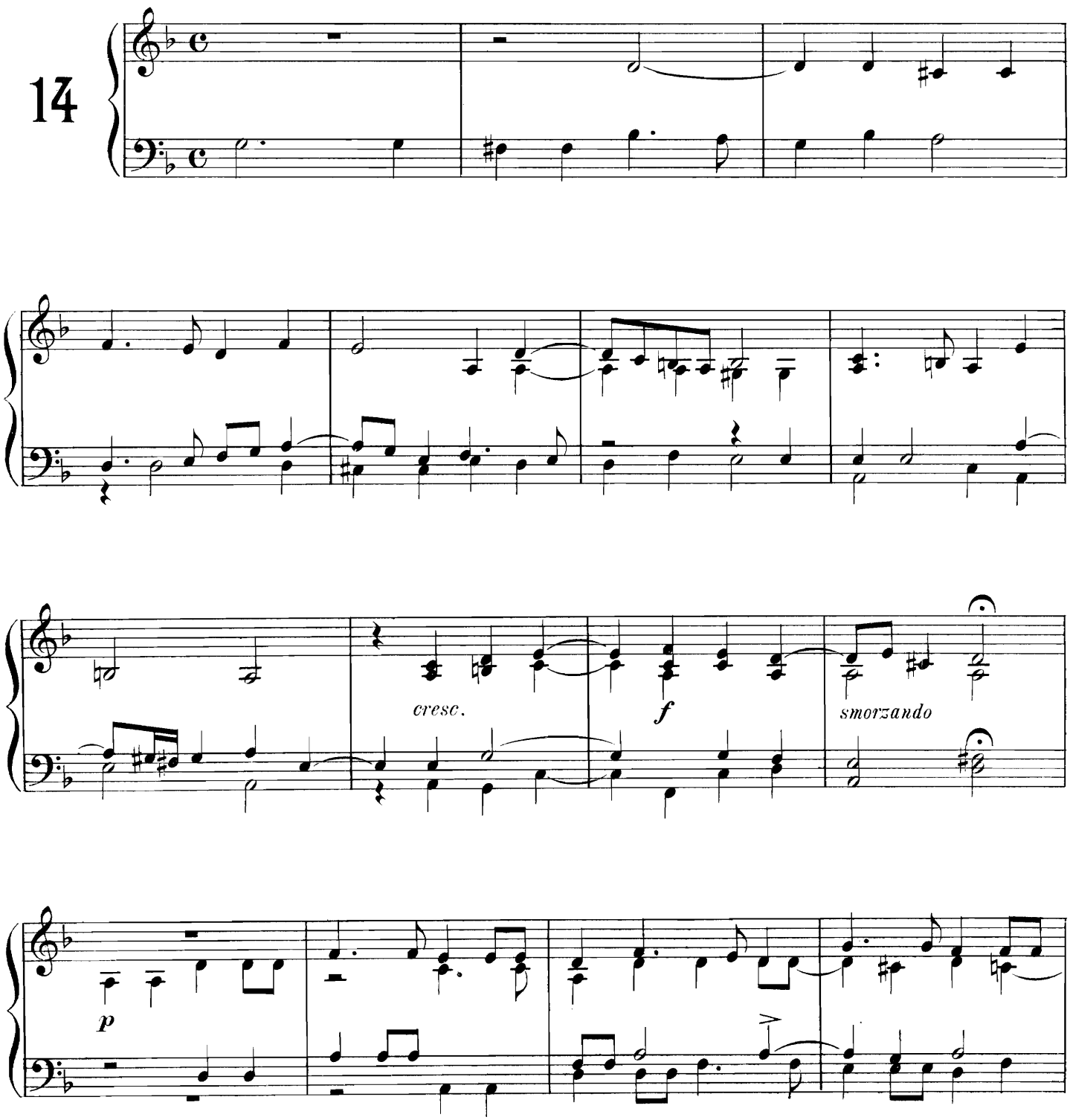
Th. THALYS.

15.. + 1585

KYRIE ELEISON
à 4 voix.



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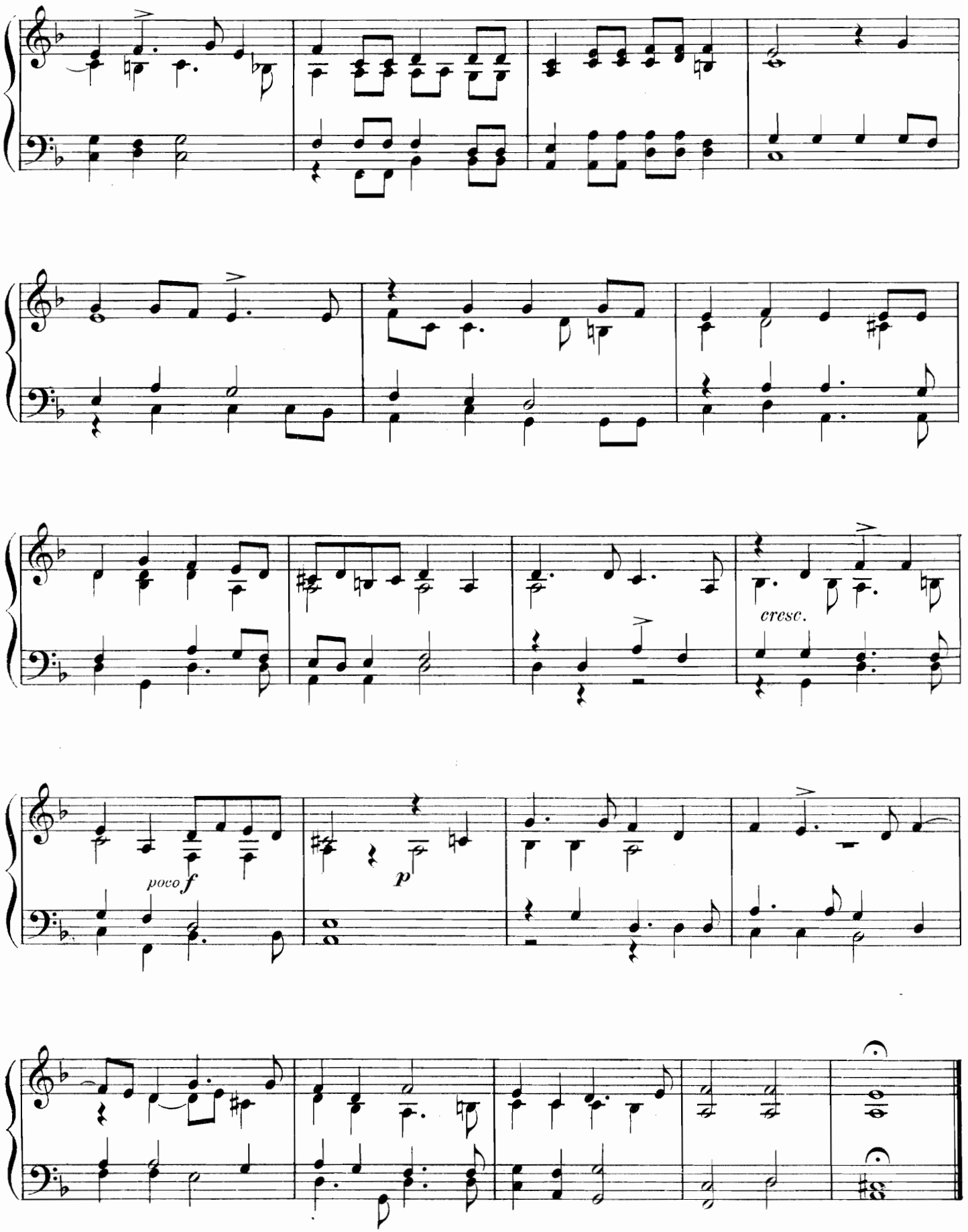

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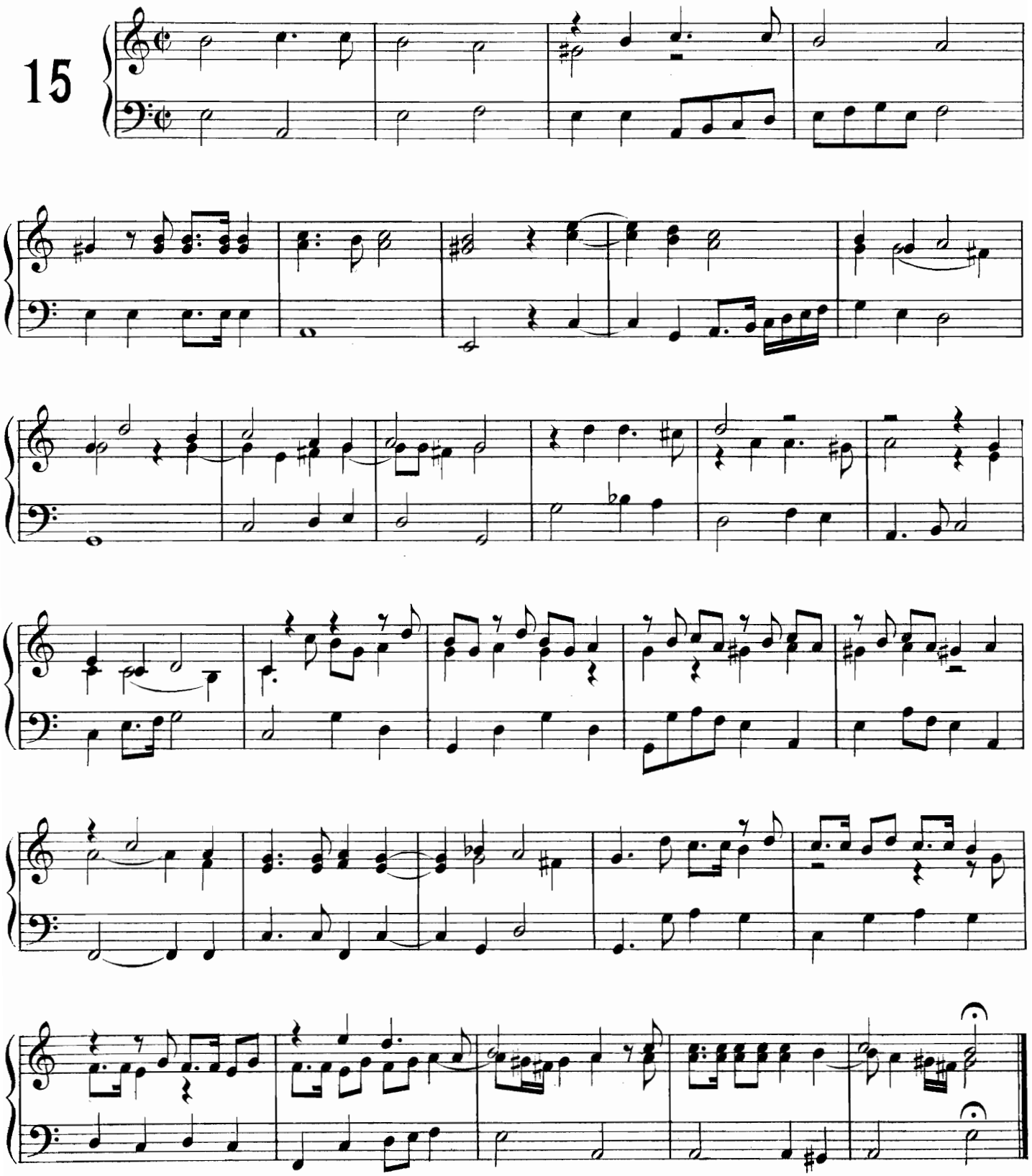
Bast. MISEROCCA.

15.. + 160.

IN NOMINE JESU
à 3 voix.



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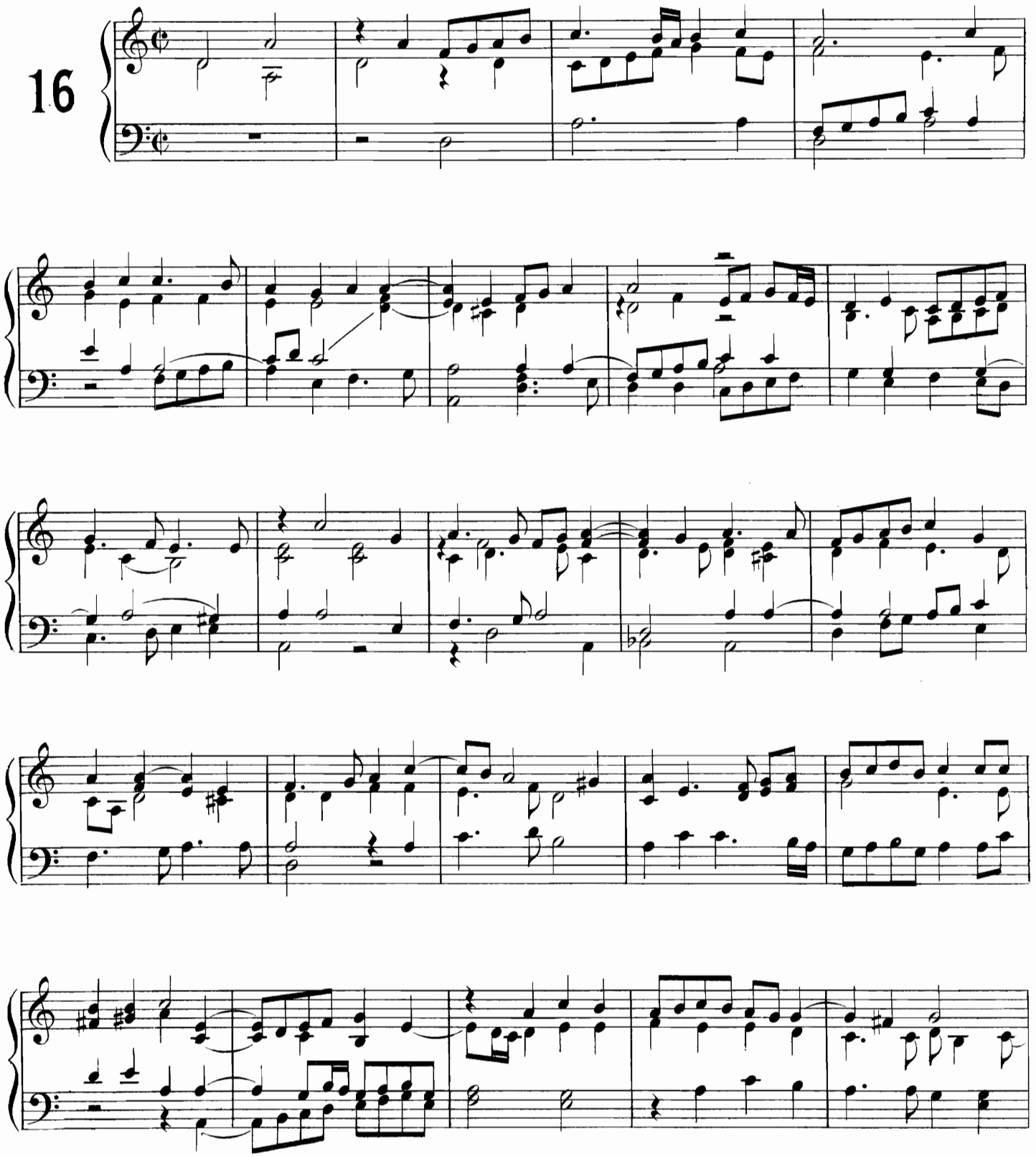
L. BARBIERI.

15.. + 16..

VENI DE LIBANO
à 6 voix.

16



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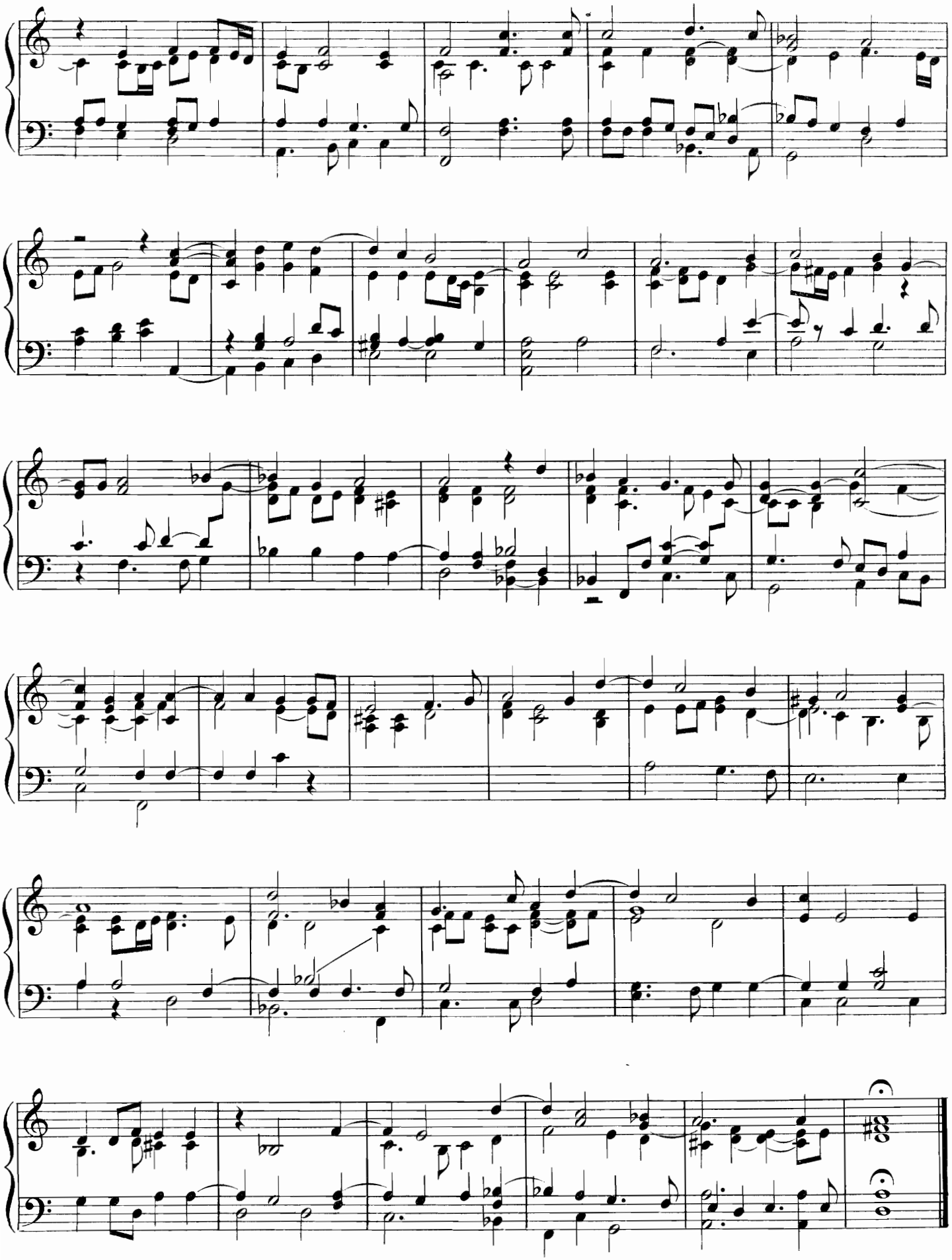

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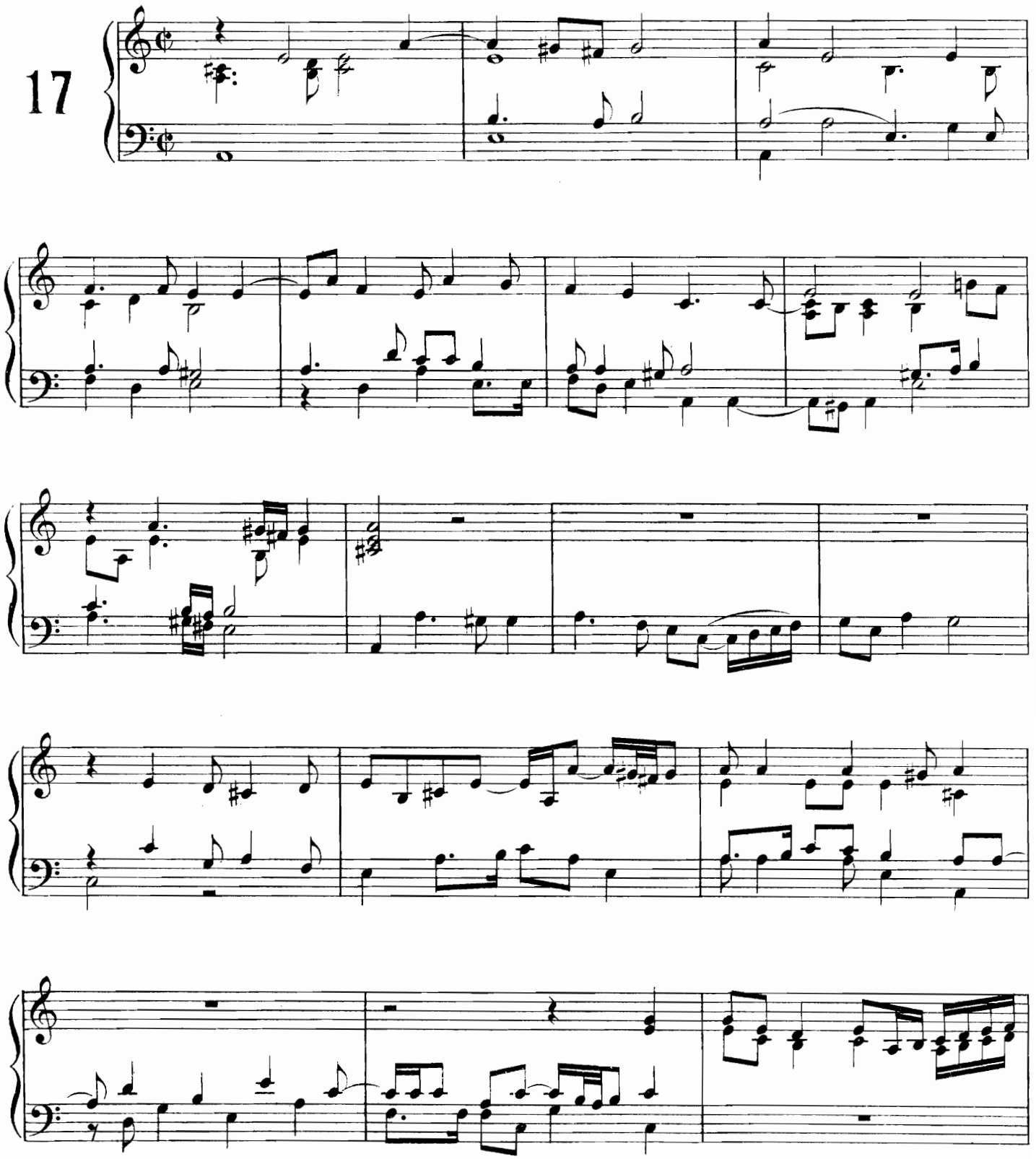
Rudolph de LASSUS.

15.. + 1625

O JESU BENIGNISSIME

à 4 voix.

17



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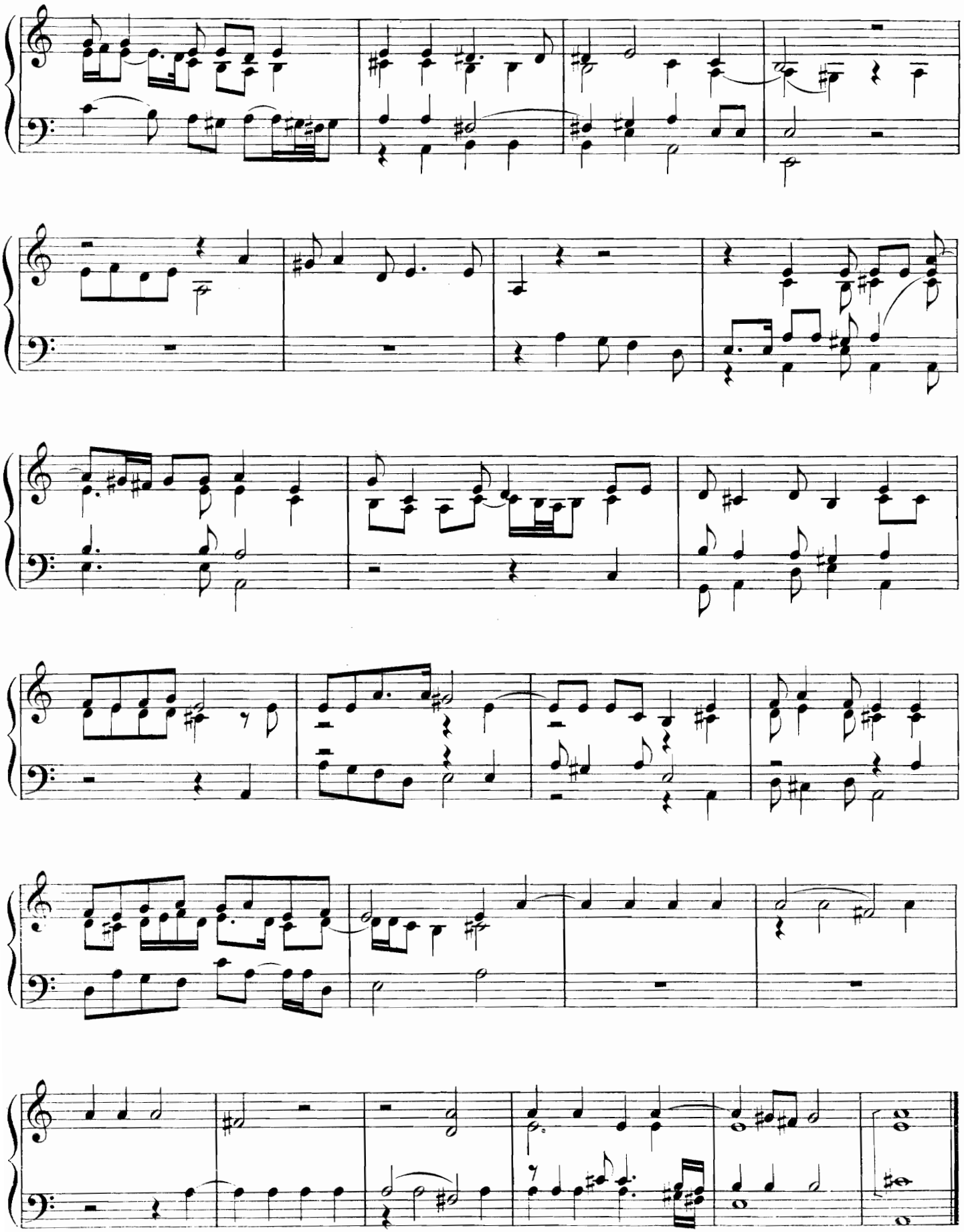

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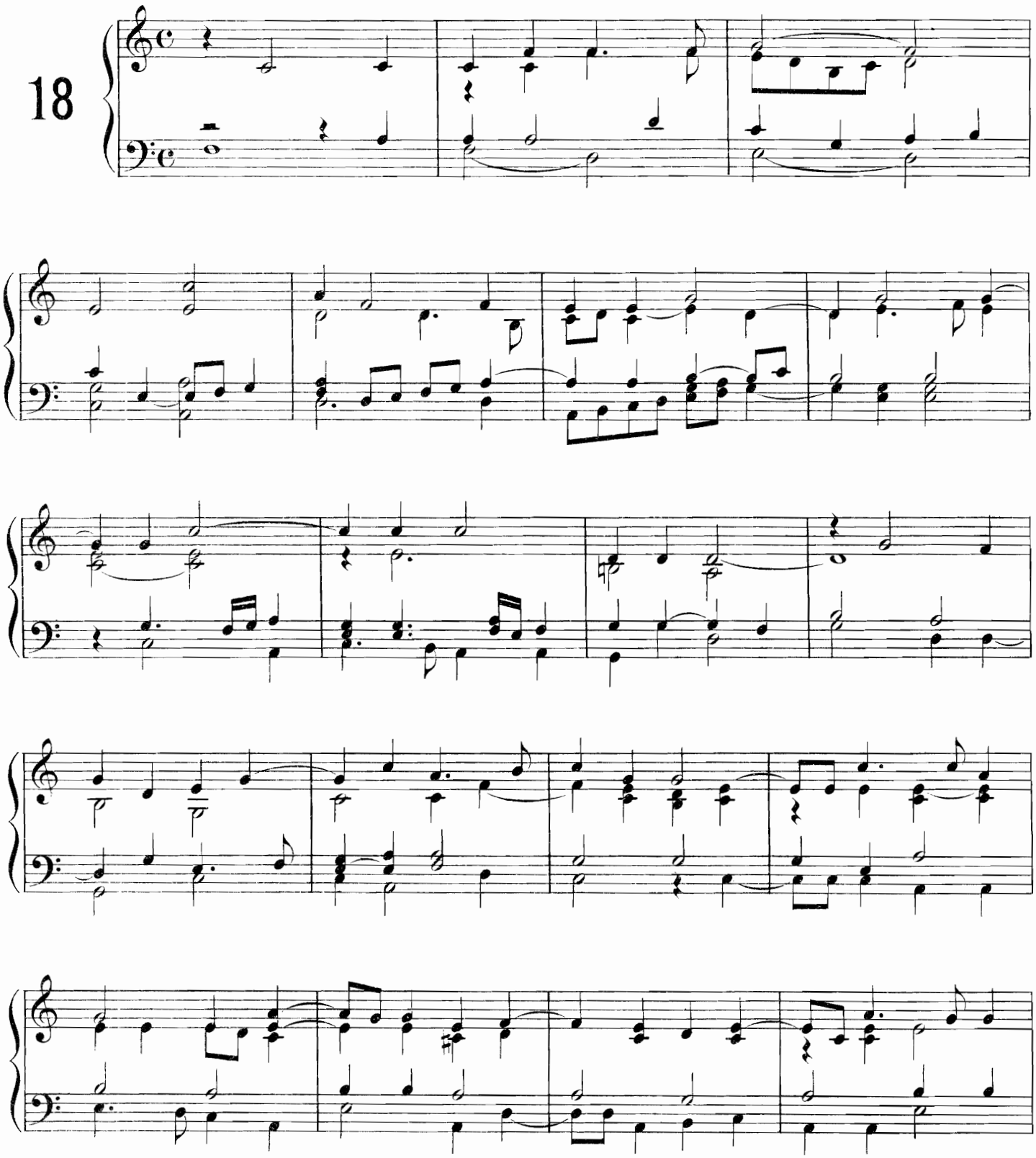
Pl. FALCONIO.

15.. + 16..

SANCTI TUI DOMINE
à 5 voix.



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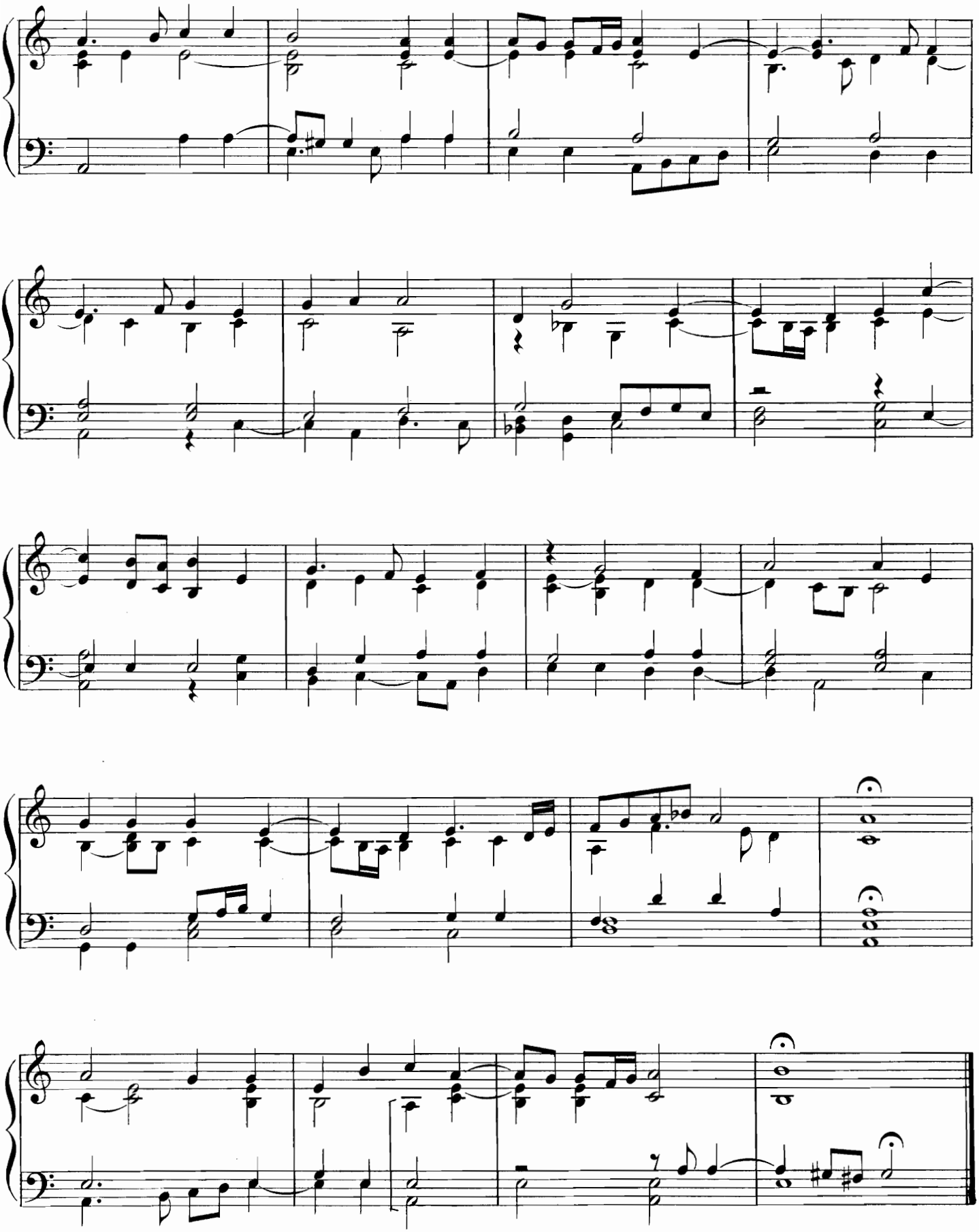

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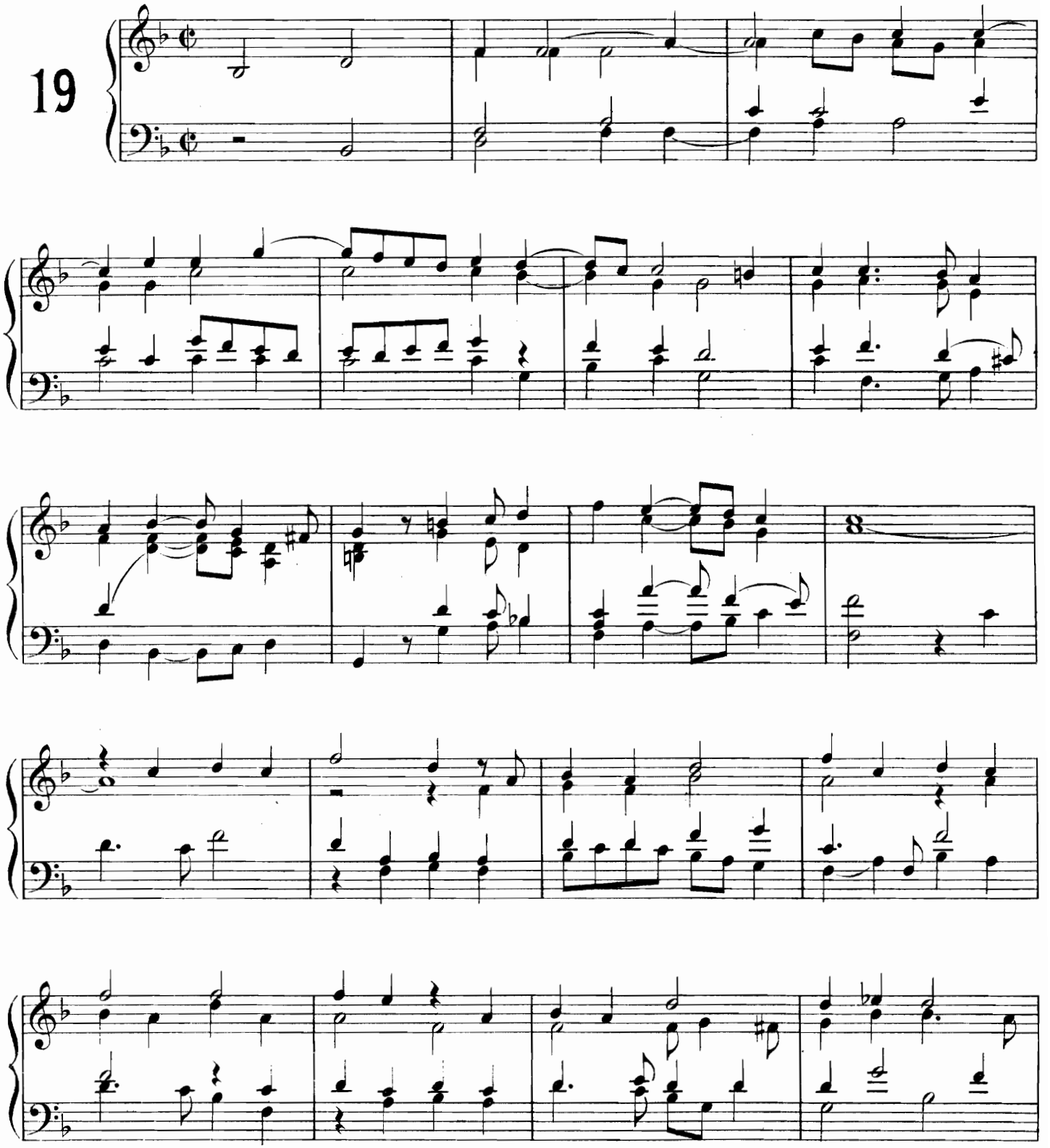
Jos. HANDL.

1550 + 1591

ASCENDENS CHRISTUS IN ALTUM

à 4 voix.

19



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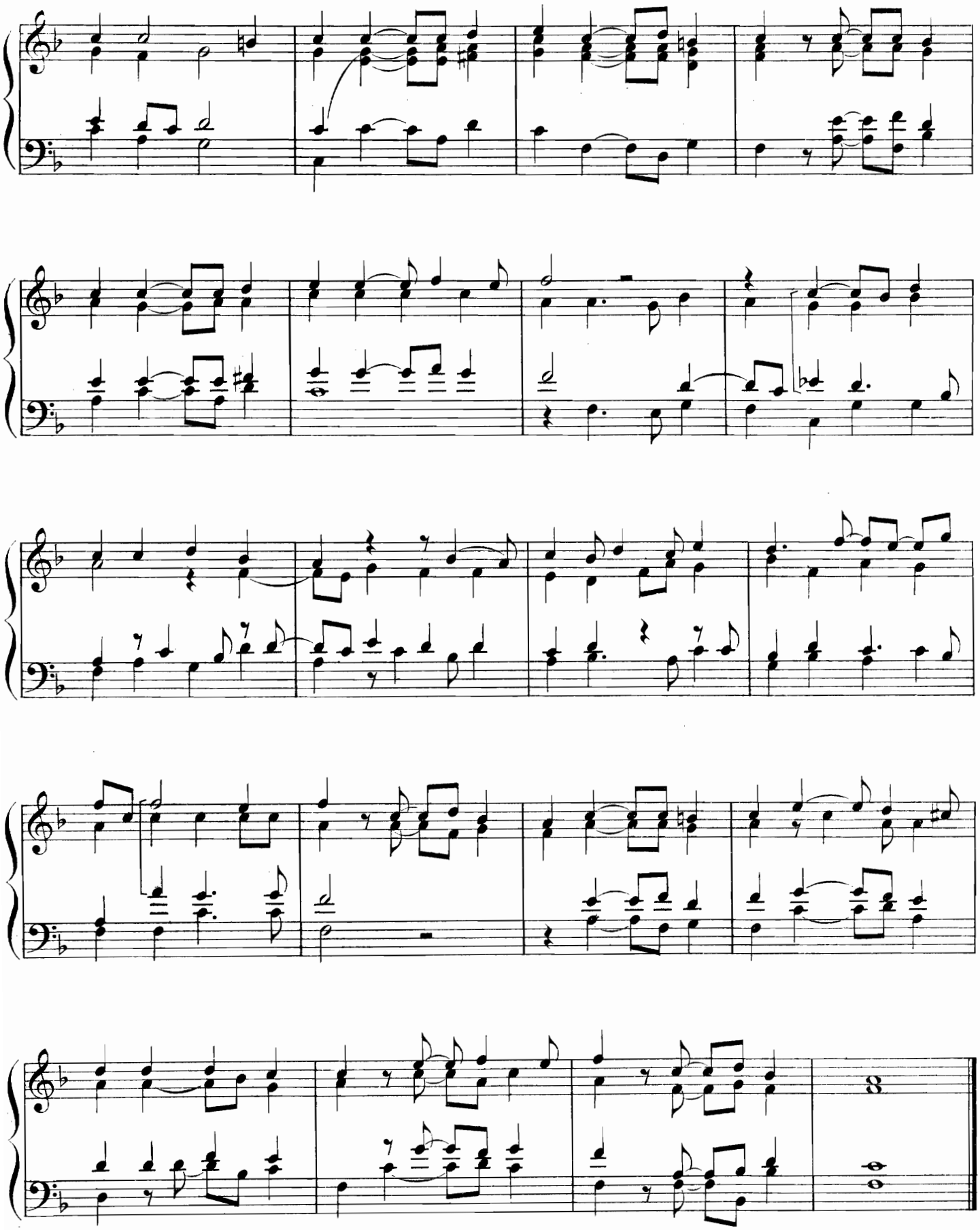

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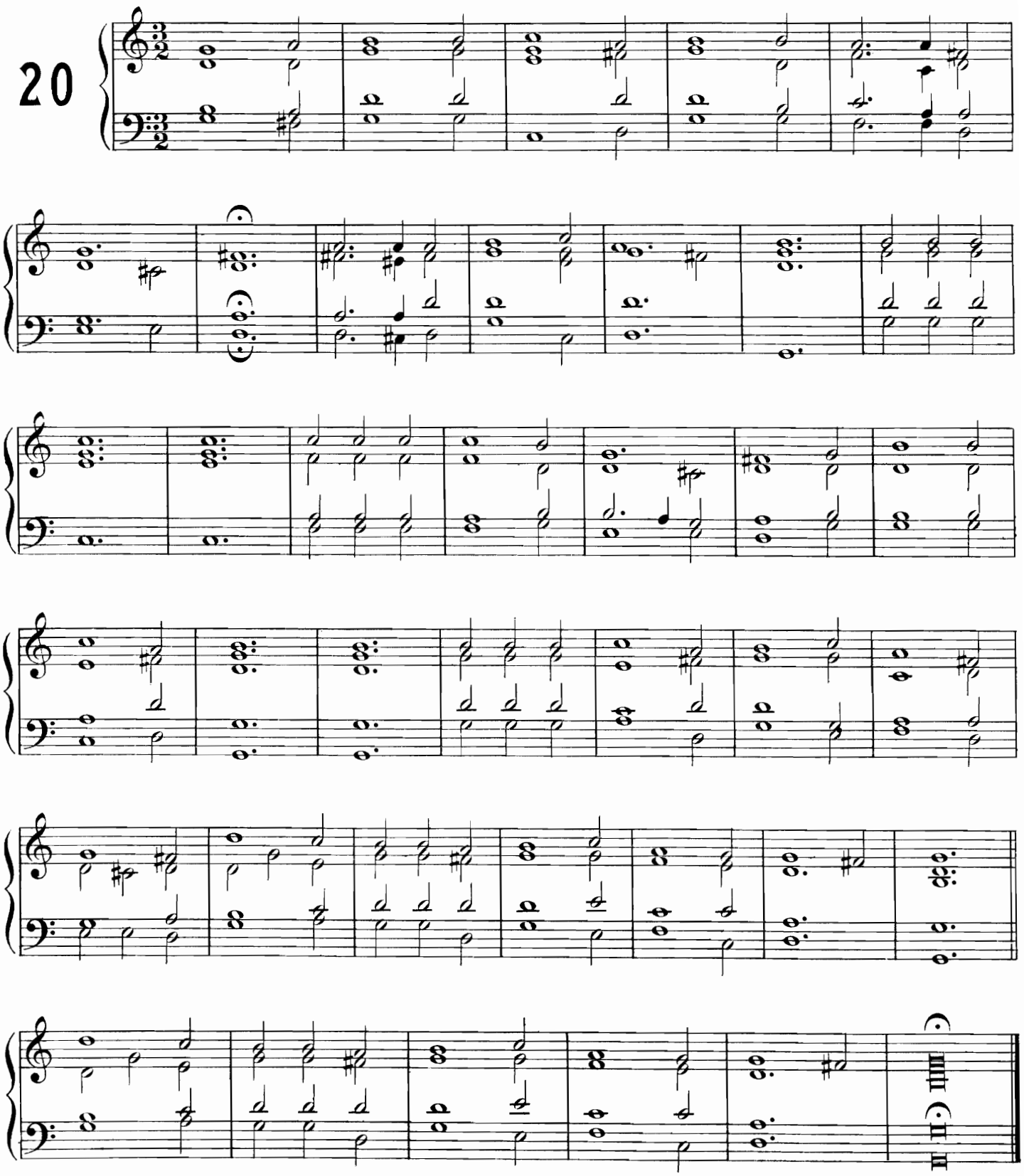
Emilio del CAVALIERE.

1550 + 1599

Chœur de l'oratorio: **ANIMA E CORPO**

20



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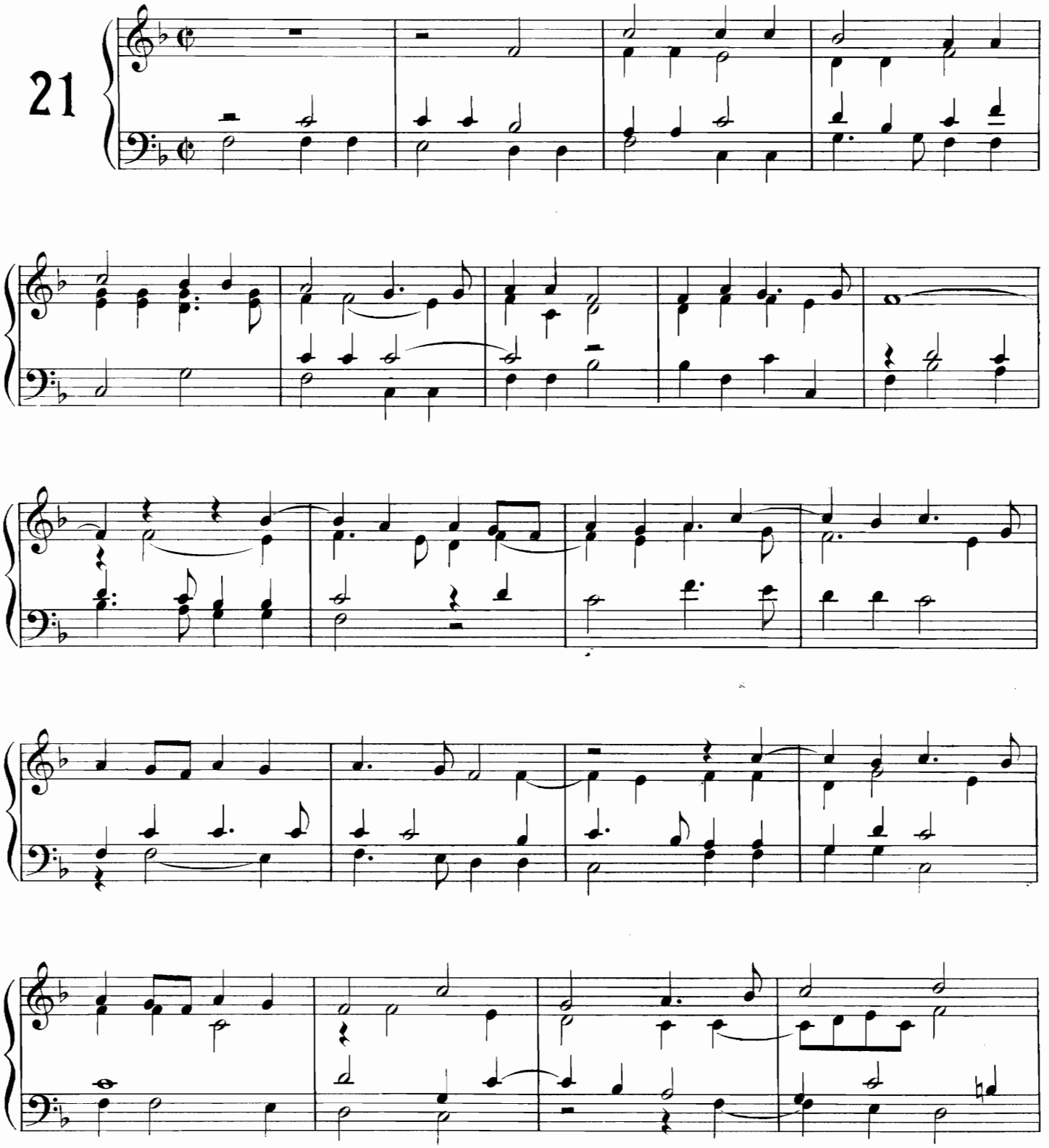
Giovanni CROCE.

1560 + 1609

VIRTUTE MAGNA
à 4 voix.



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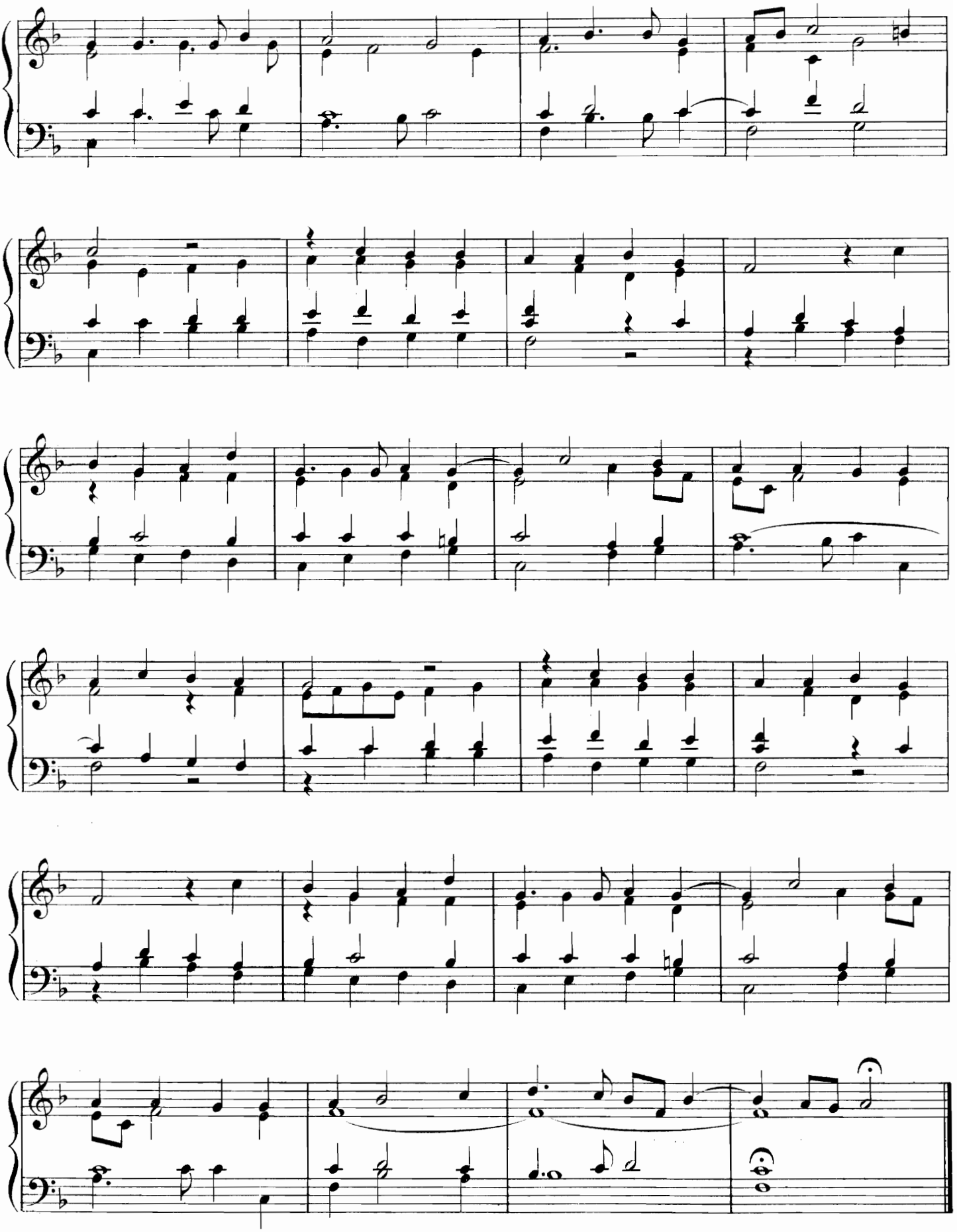

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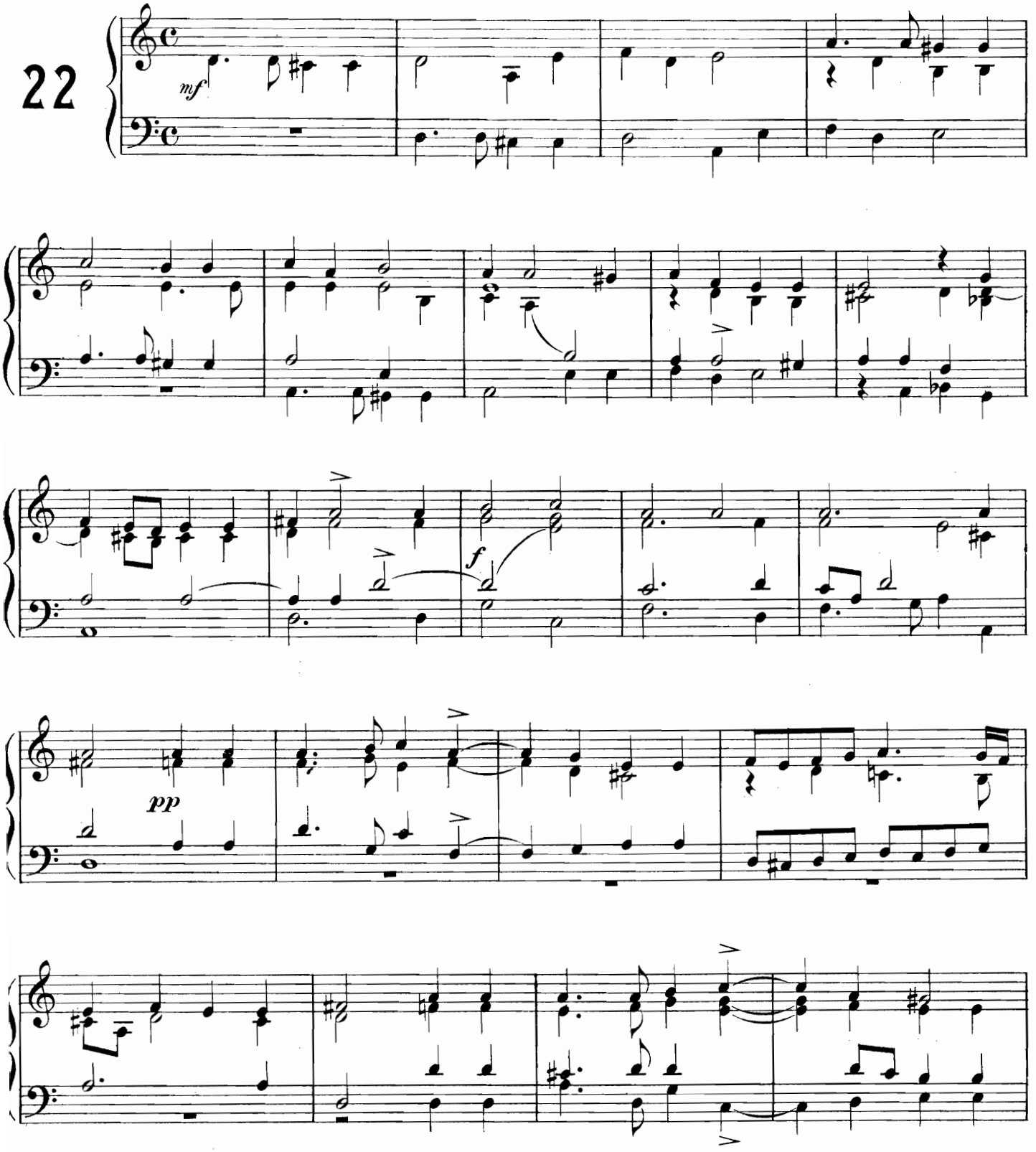
Melchior VULPIUS.

1560 + 1616

EXULTATE JUSTI
à 4 voix.



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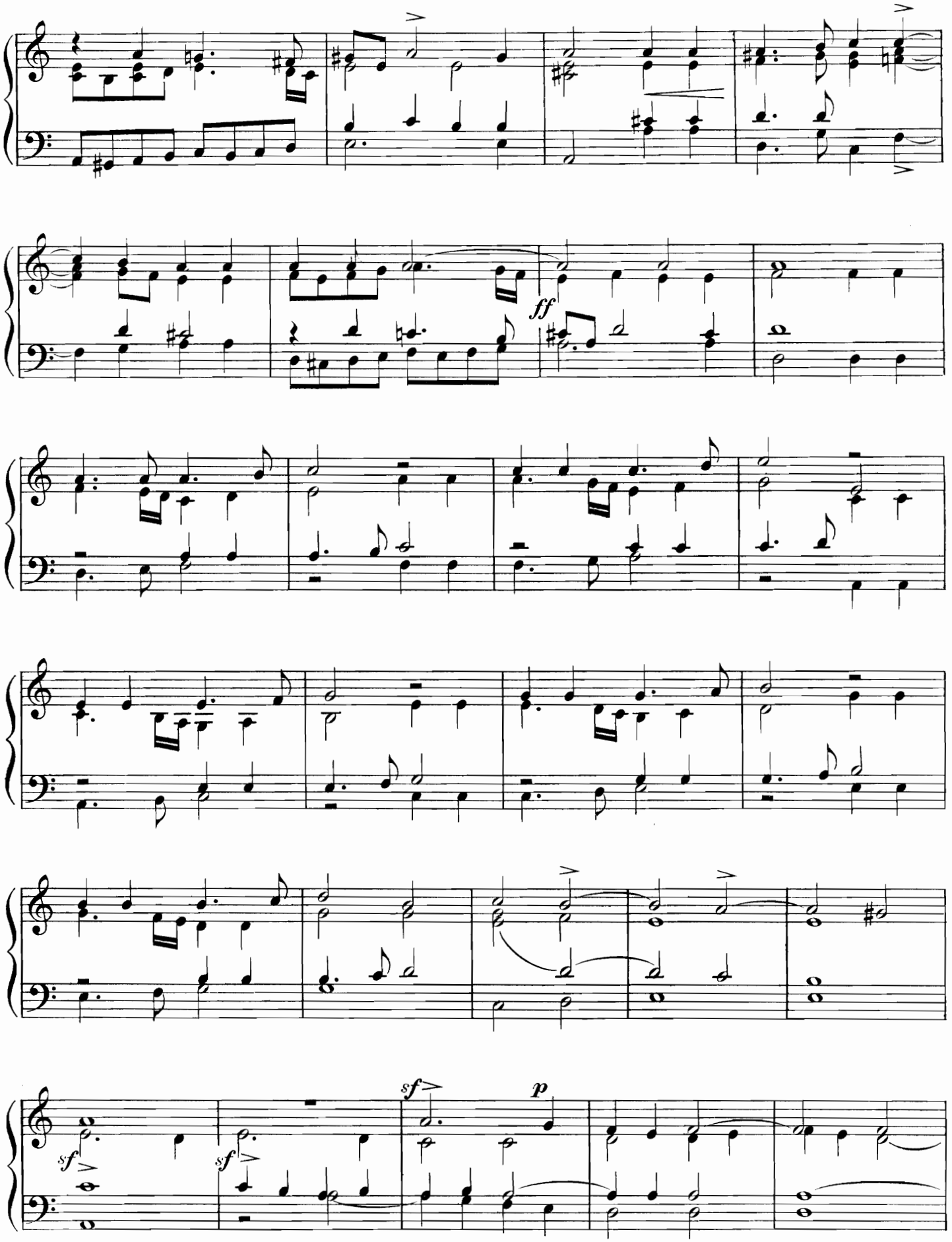

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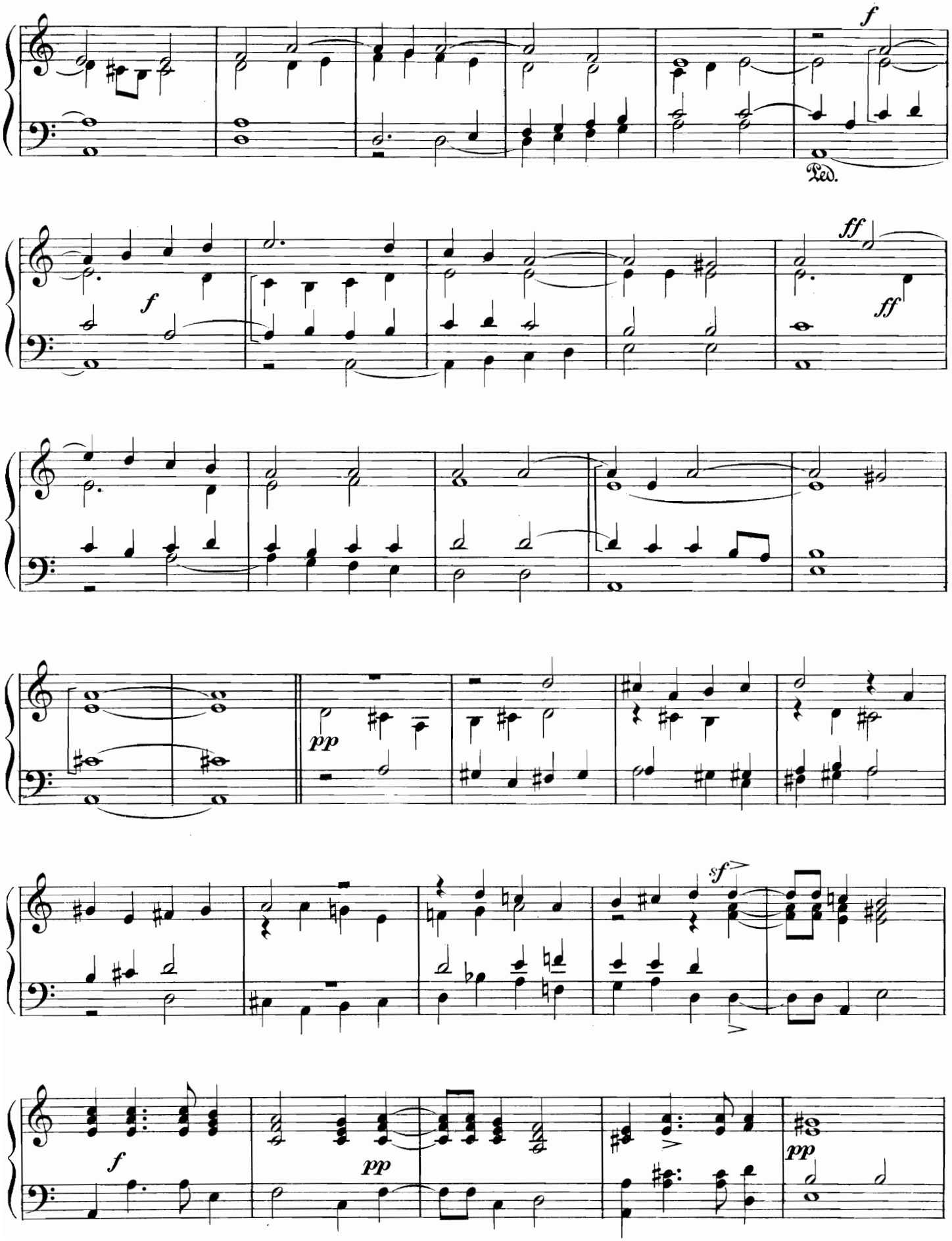

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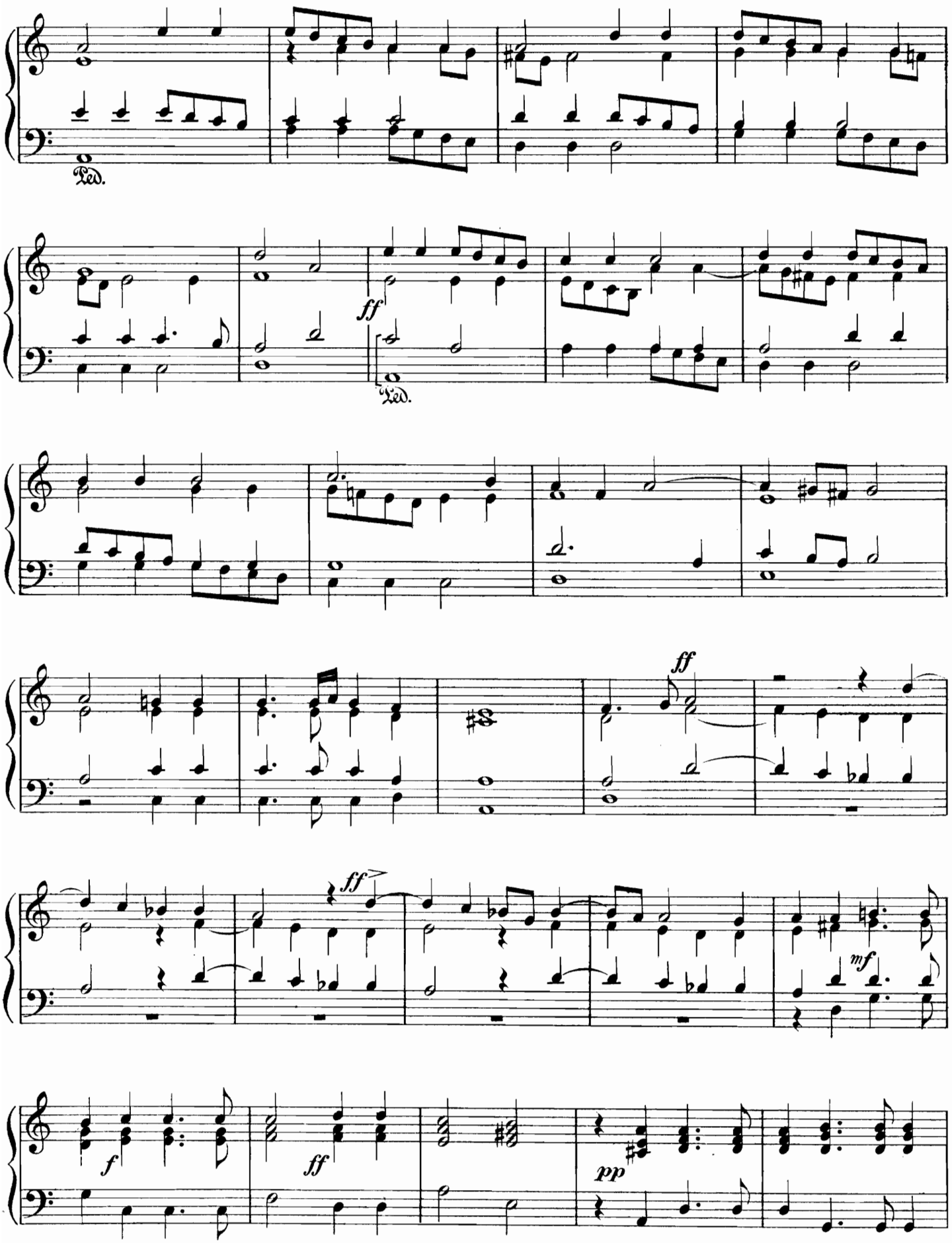

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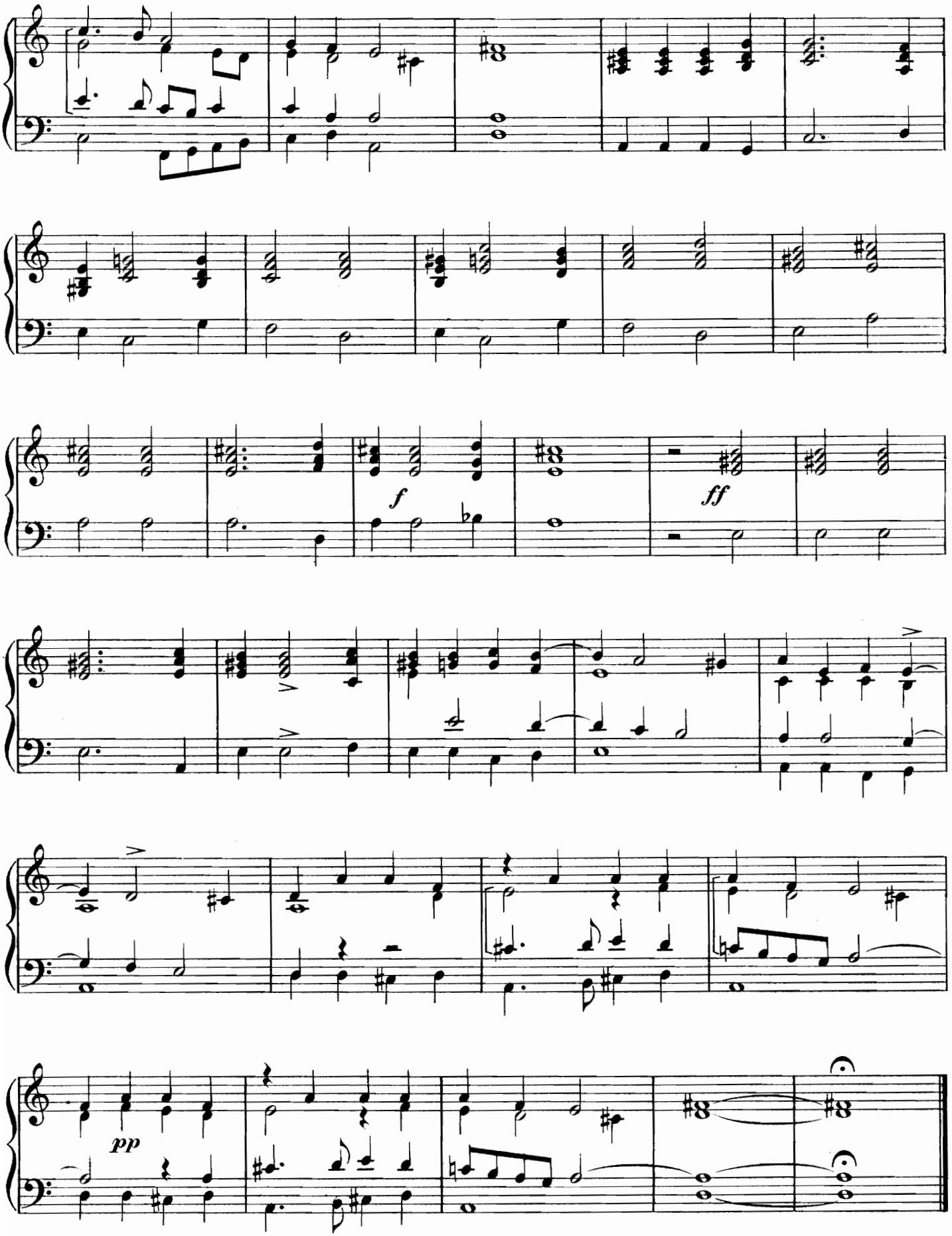

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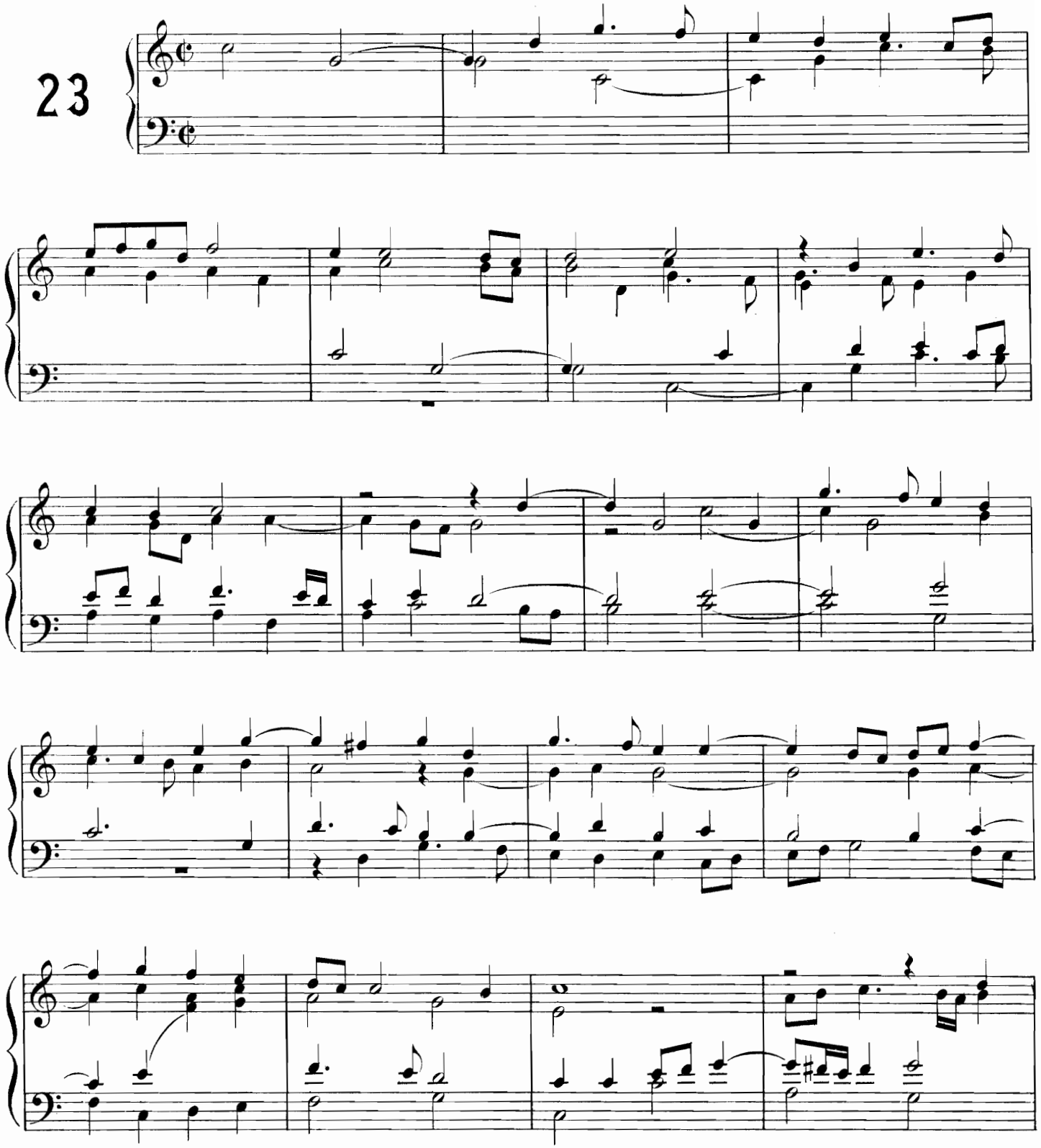
H. L. v. HASSLER.

1564 + 1612

QUIA VIDISTI ME THOMA

à 4 voix.

23



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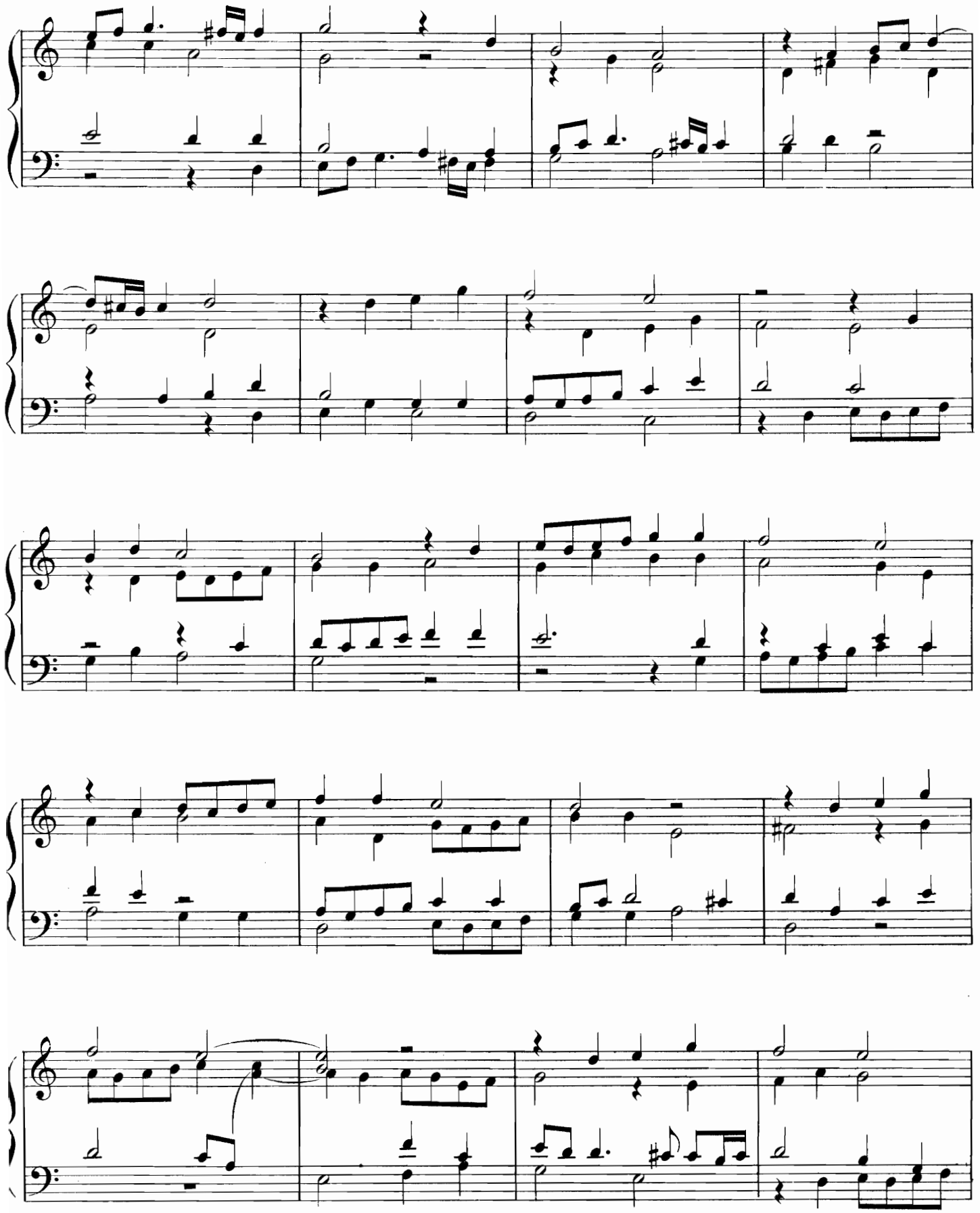

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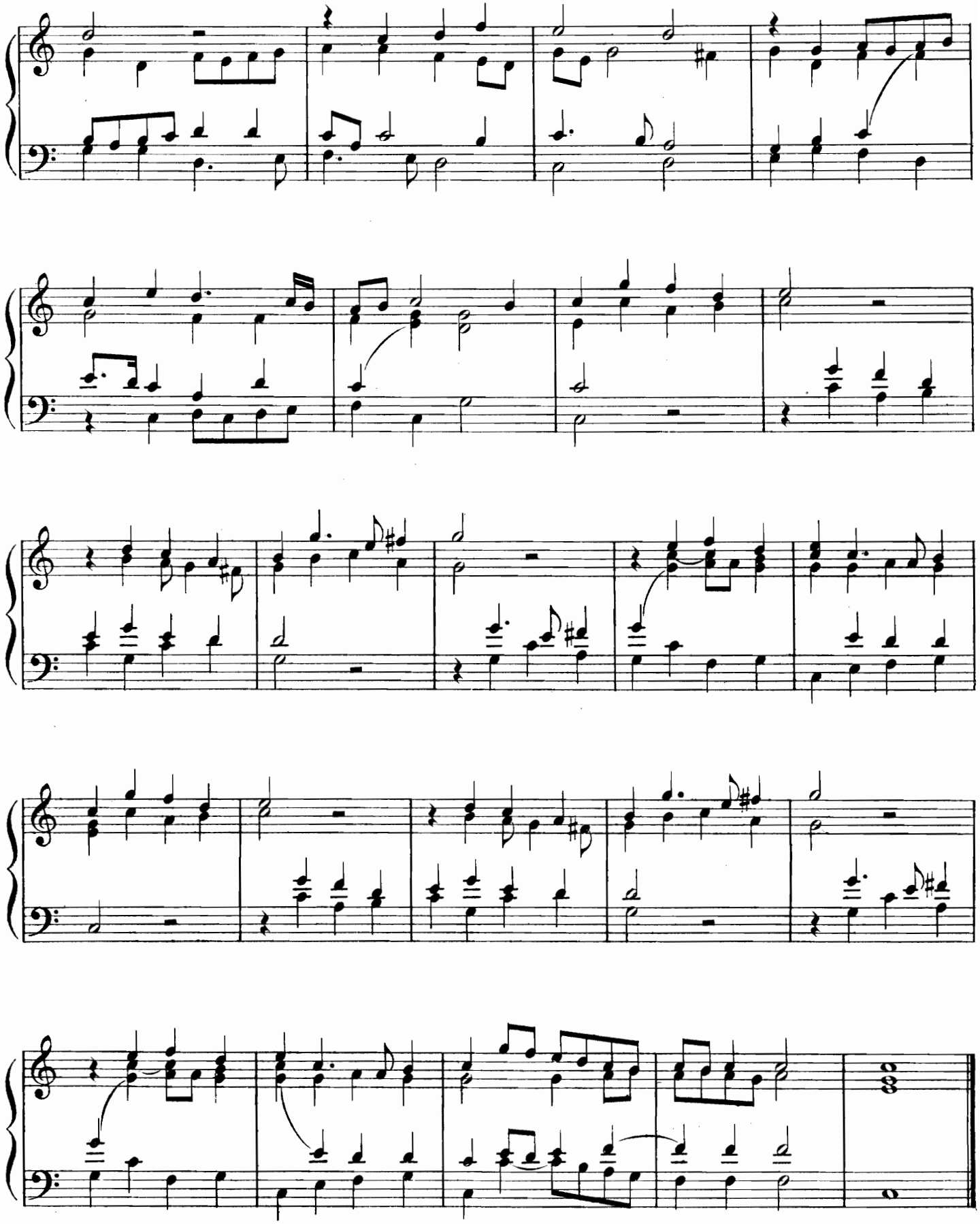

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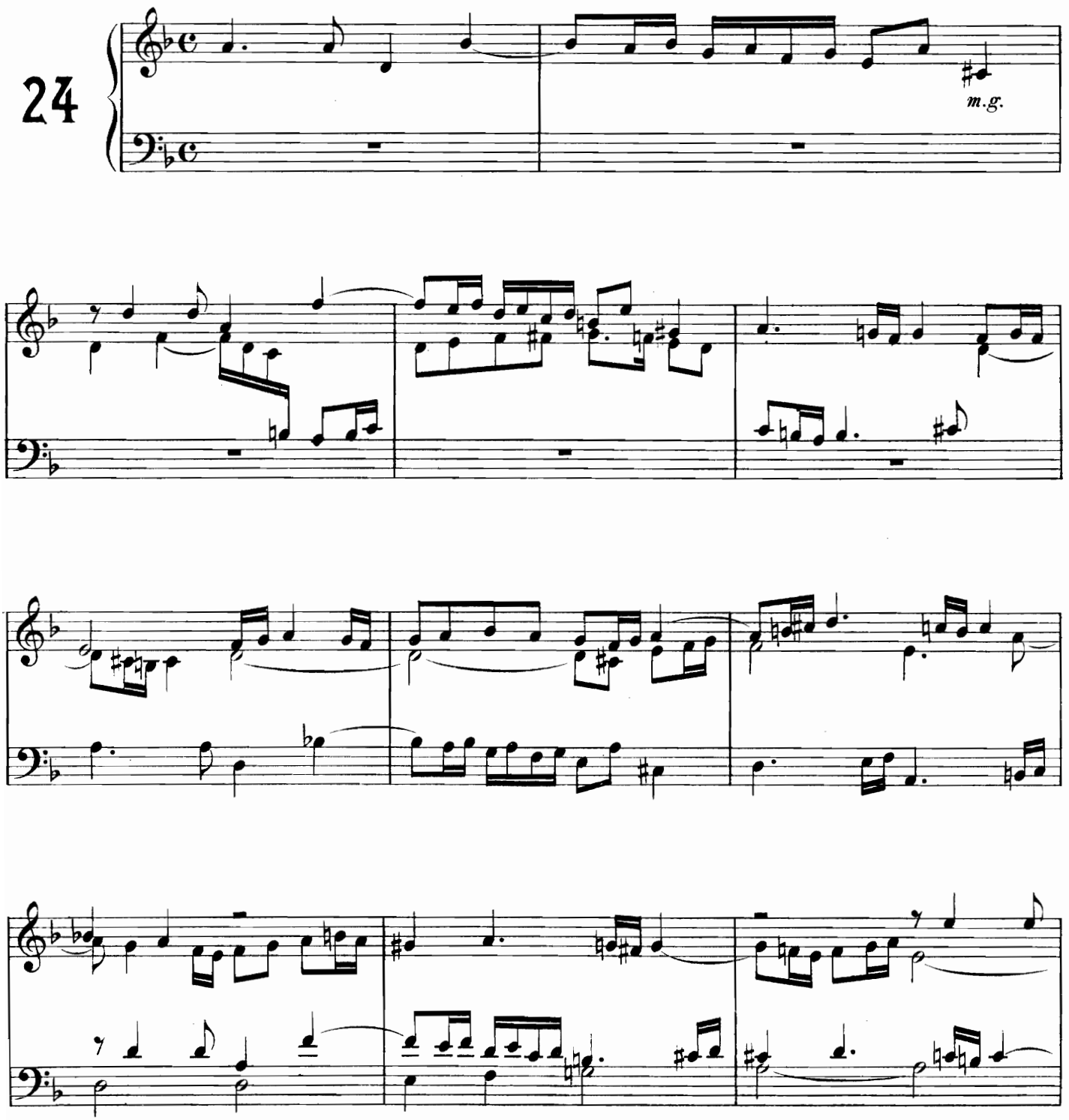
Gir. FRESCOBALDI.

1583 + 1643

FUGUE

24



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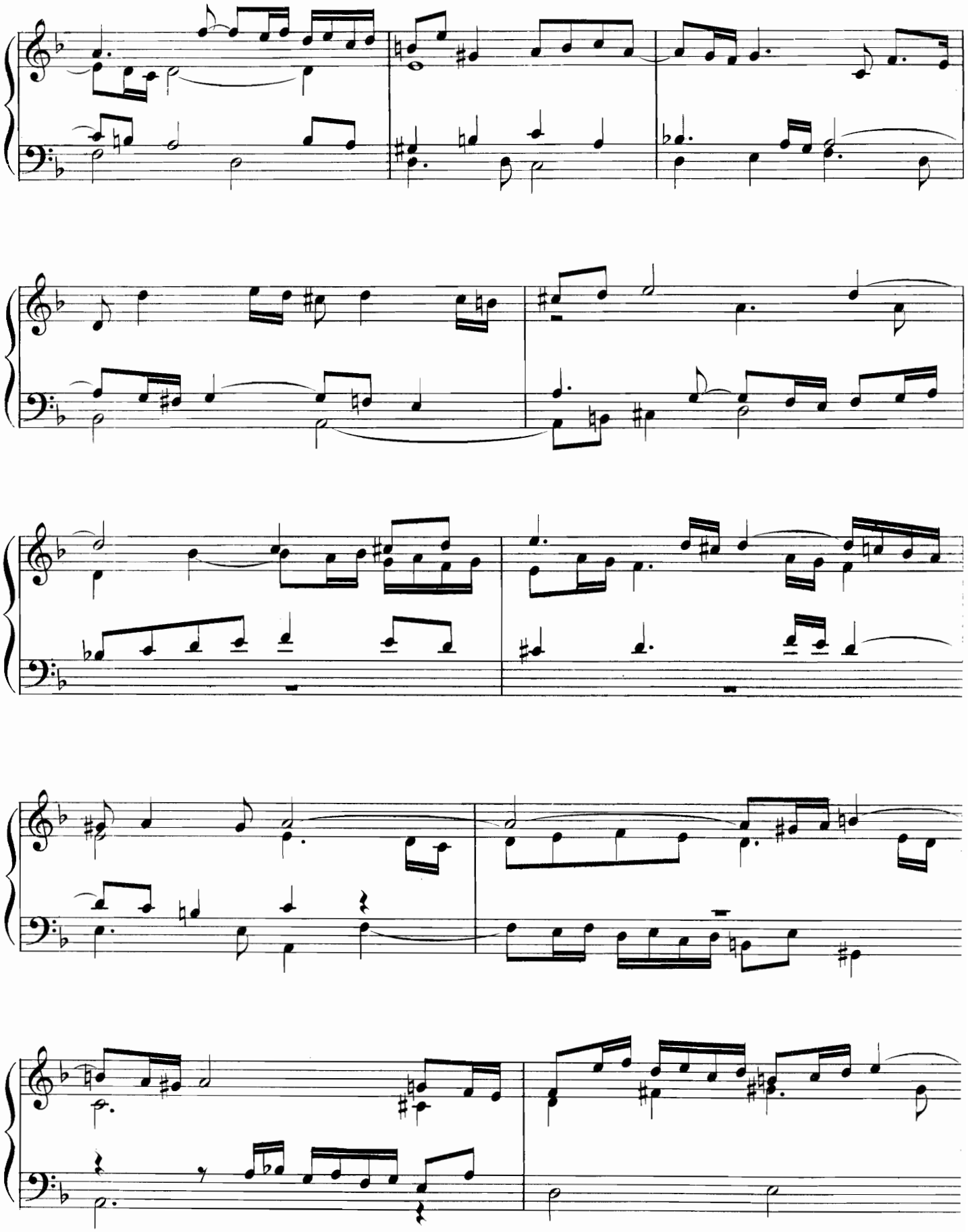

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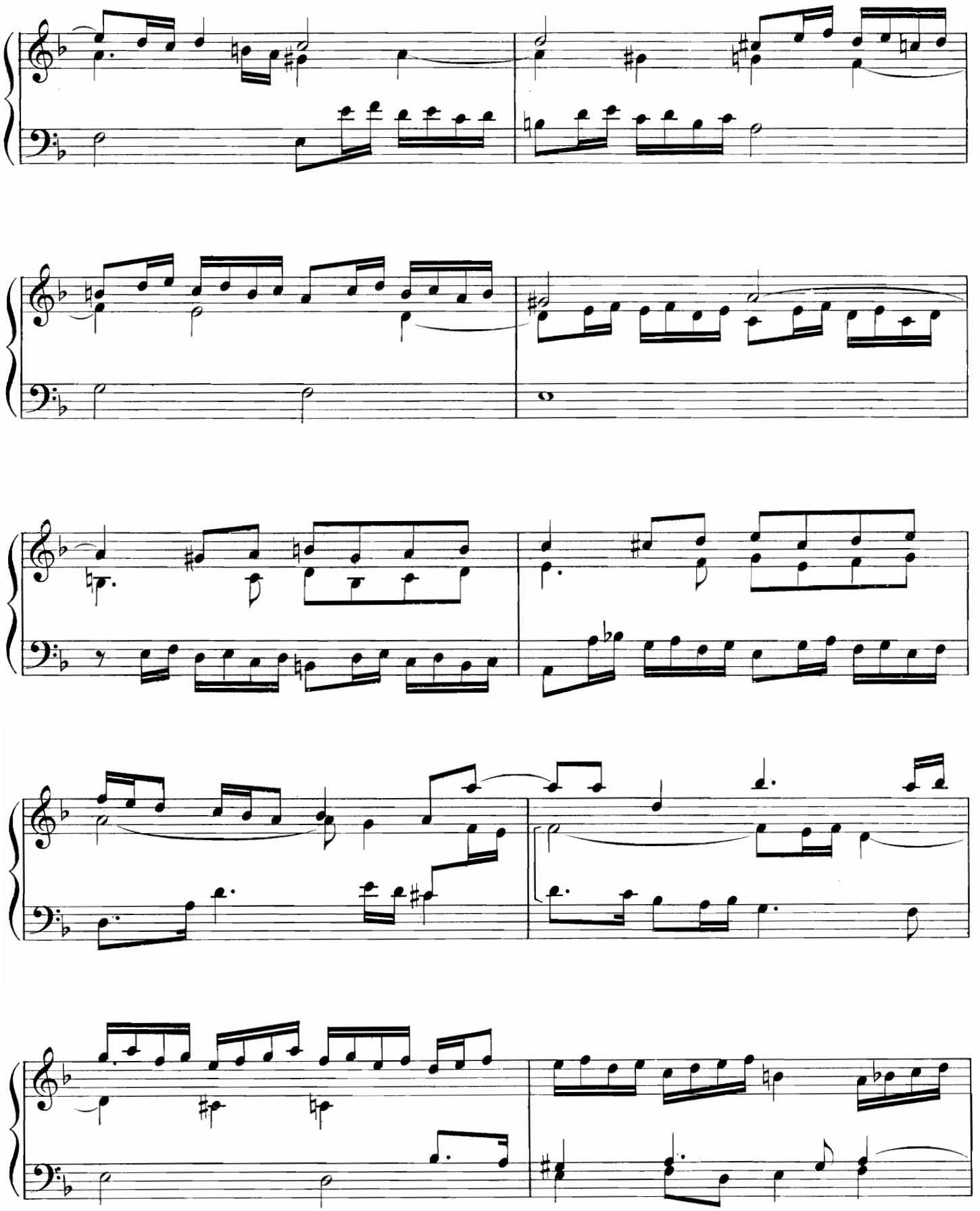

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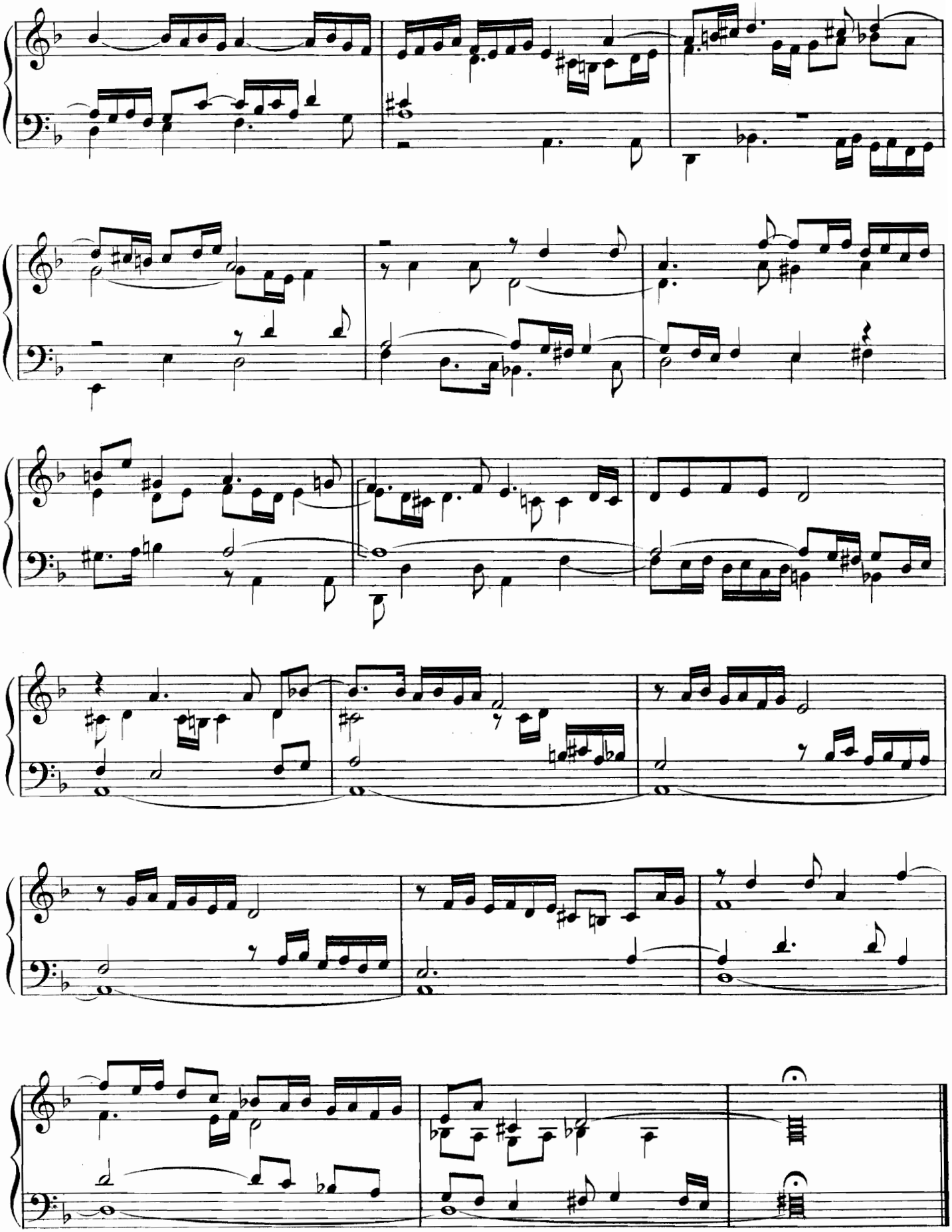

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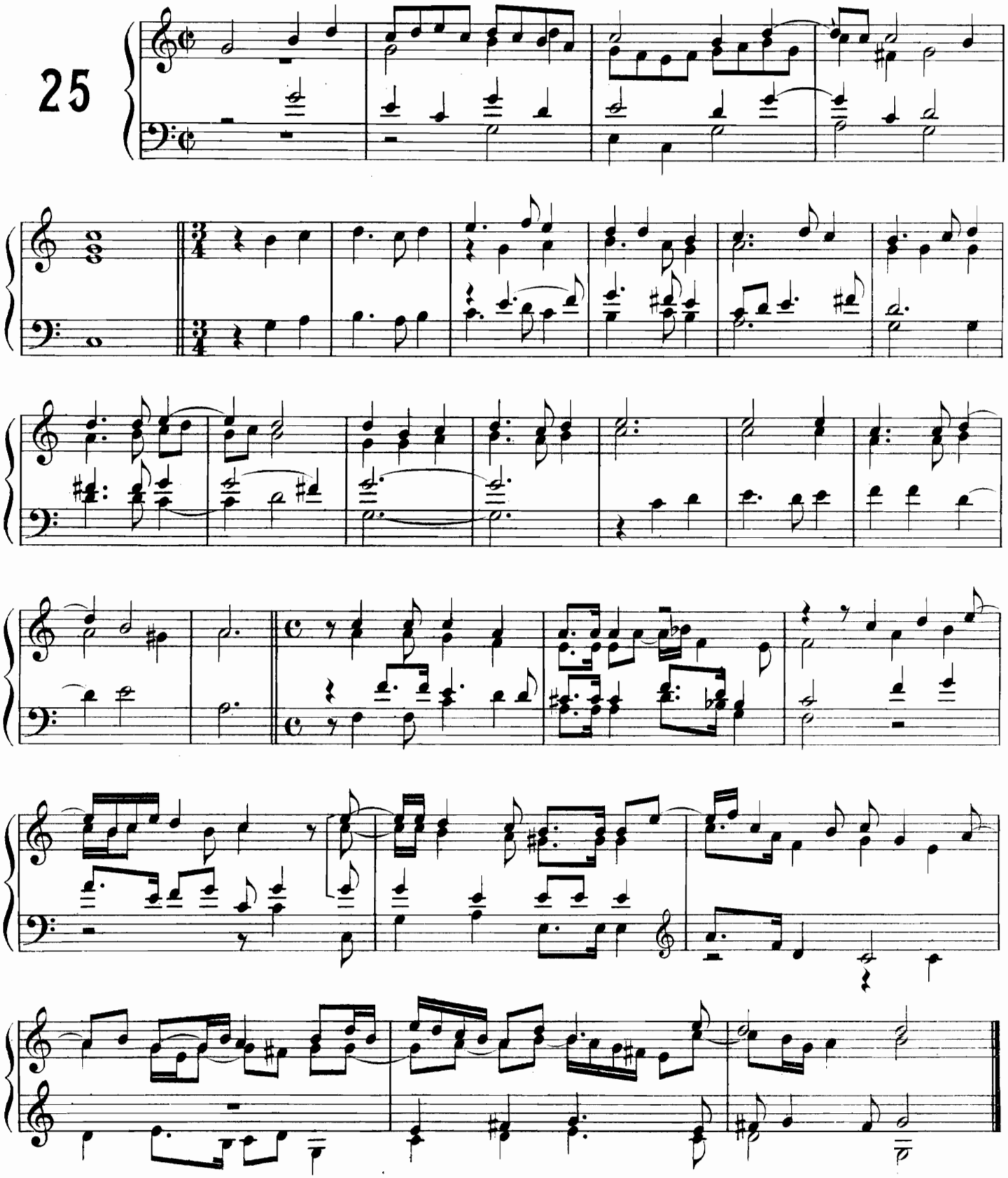
Paolo AGOSTINI.

1593 + 1629

EGO SUM PANIS VIVUS

à 4 voix.



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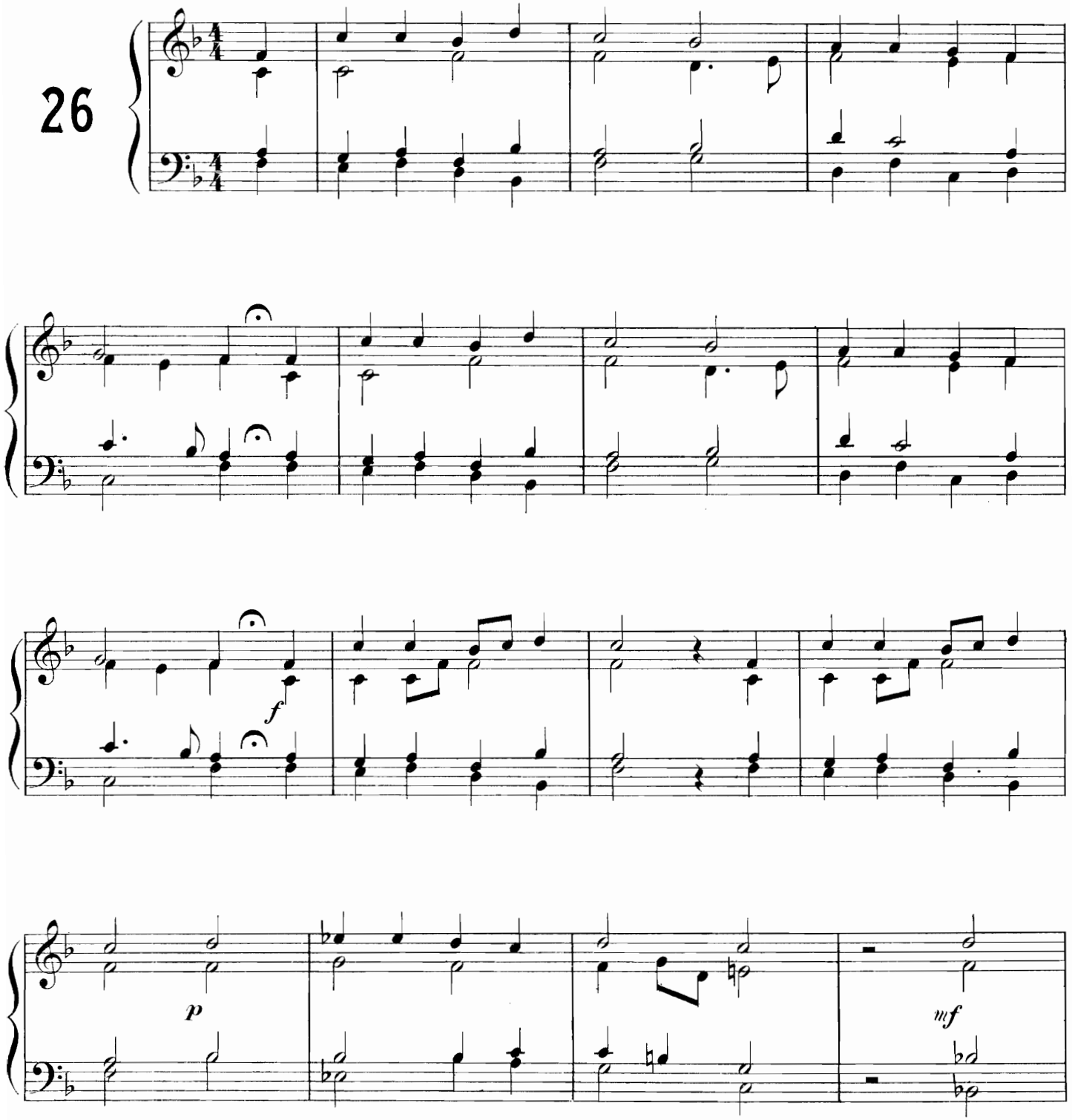
2 Noëls belges à 4 voix [1]

du Temps d'Albert et Isabelle

1598 + 1621

Harmonisés par
F. A. GEVÆRT.

I



[1] Extraits du 4e Fascicule de la Collection de Chœurs sans accompagnement avec texte Français. 20860.H.

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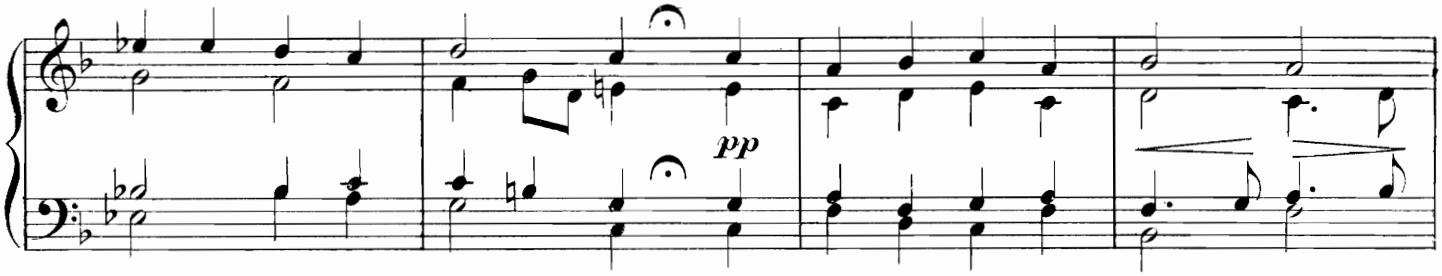

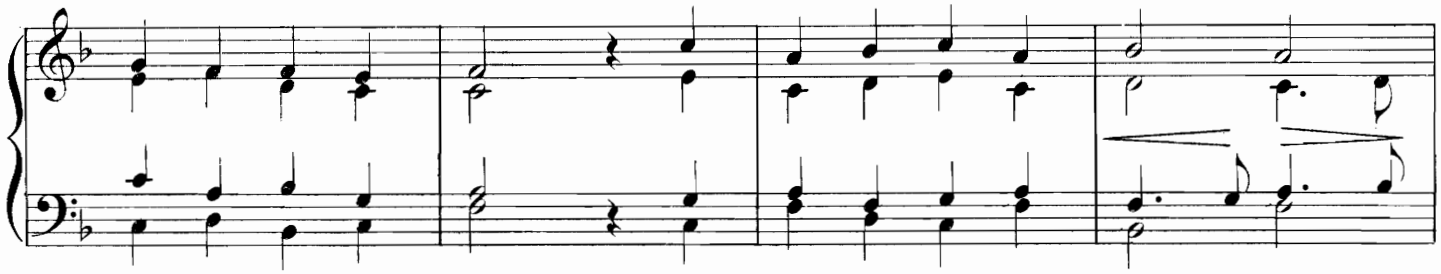

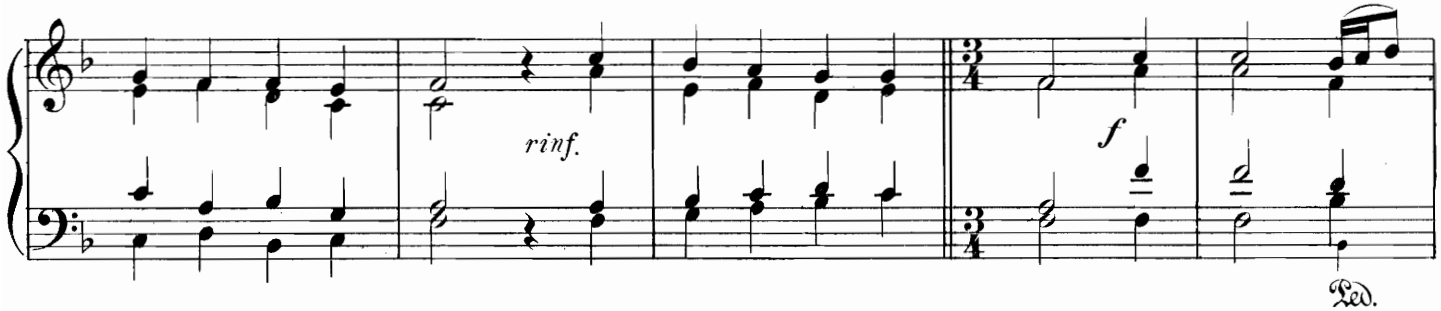

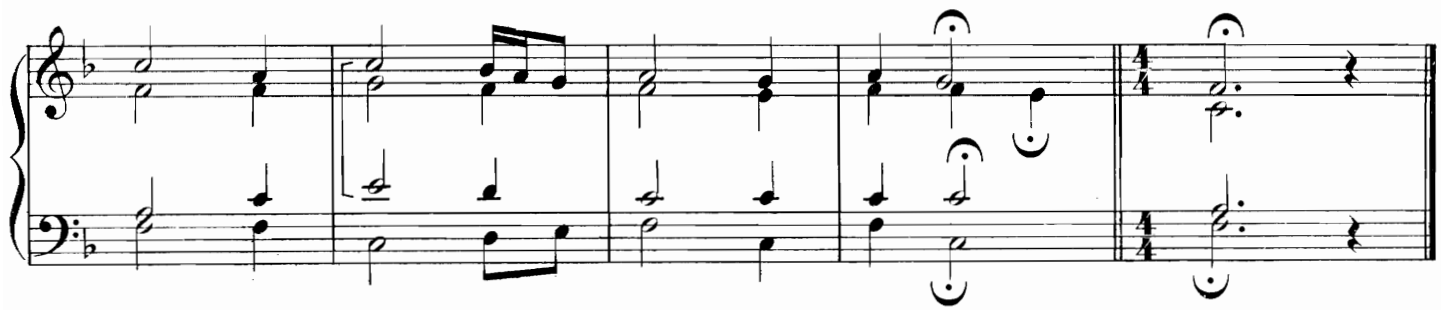

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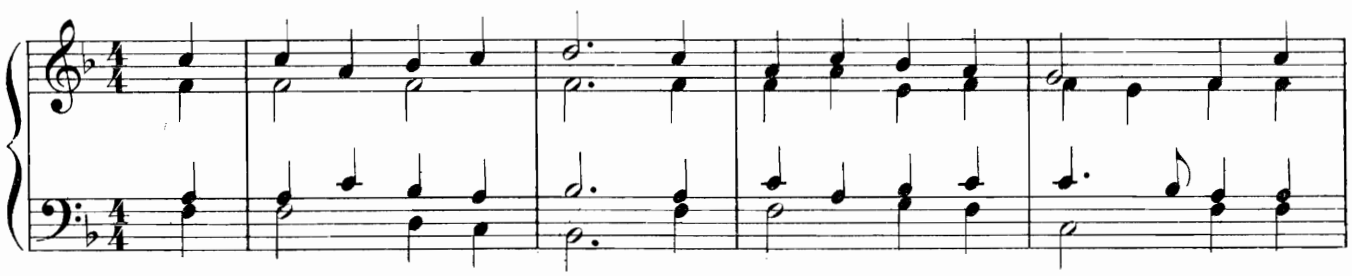

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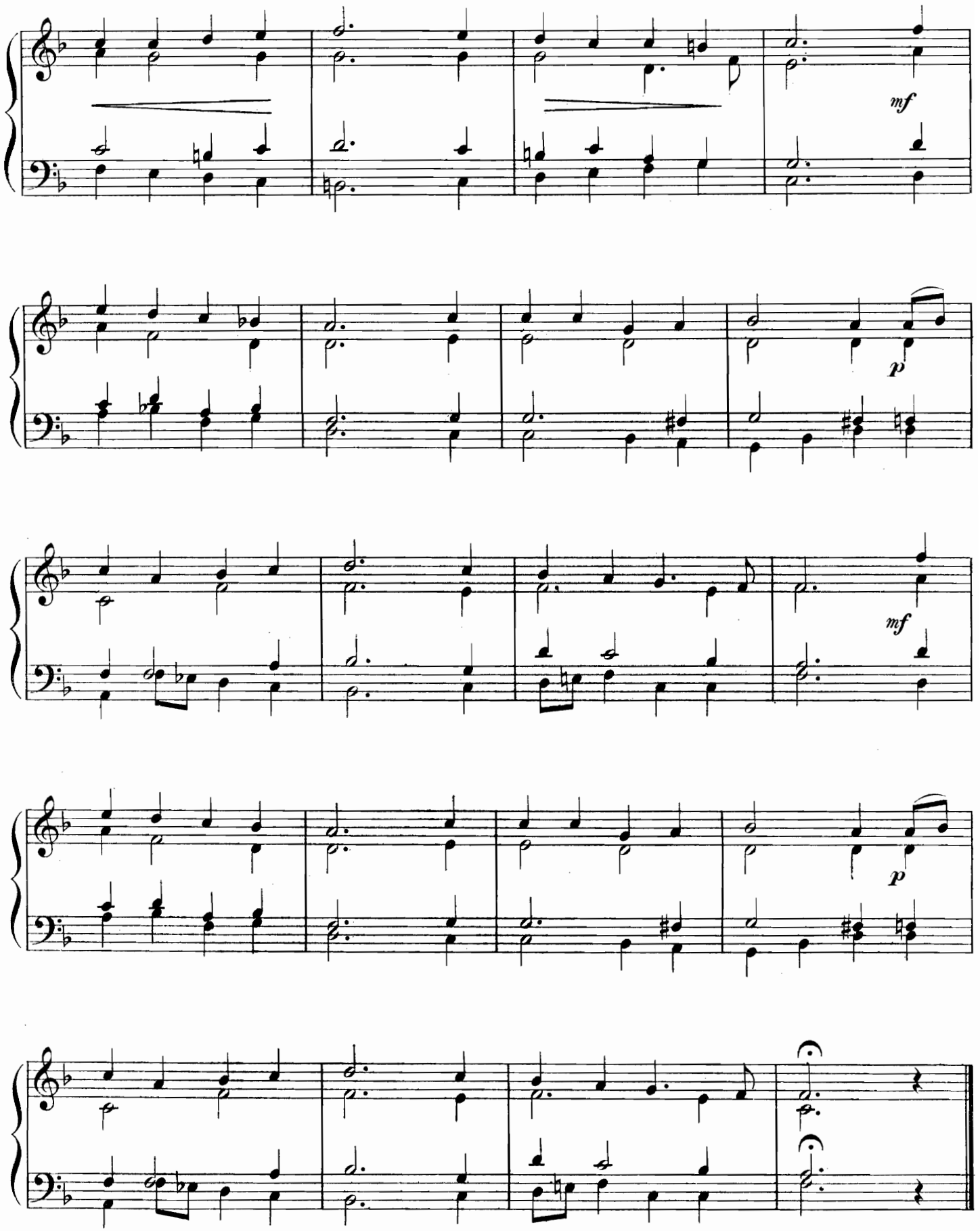

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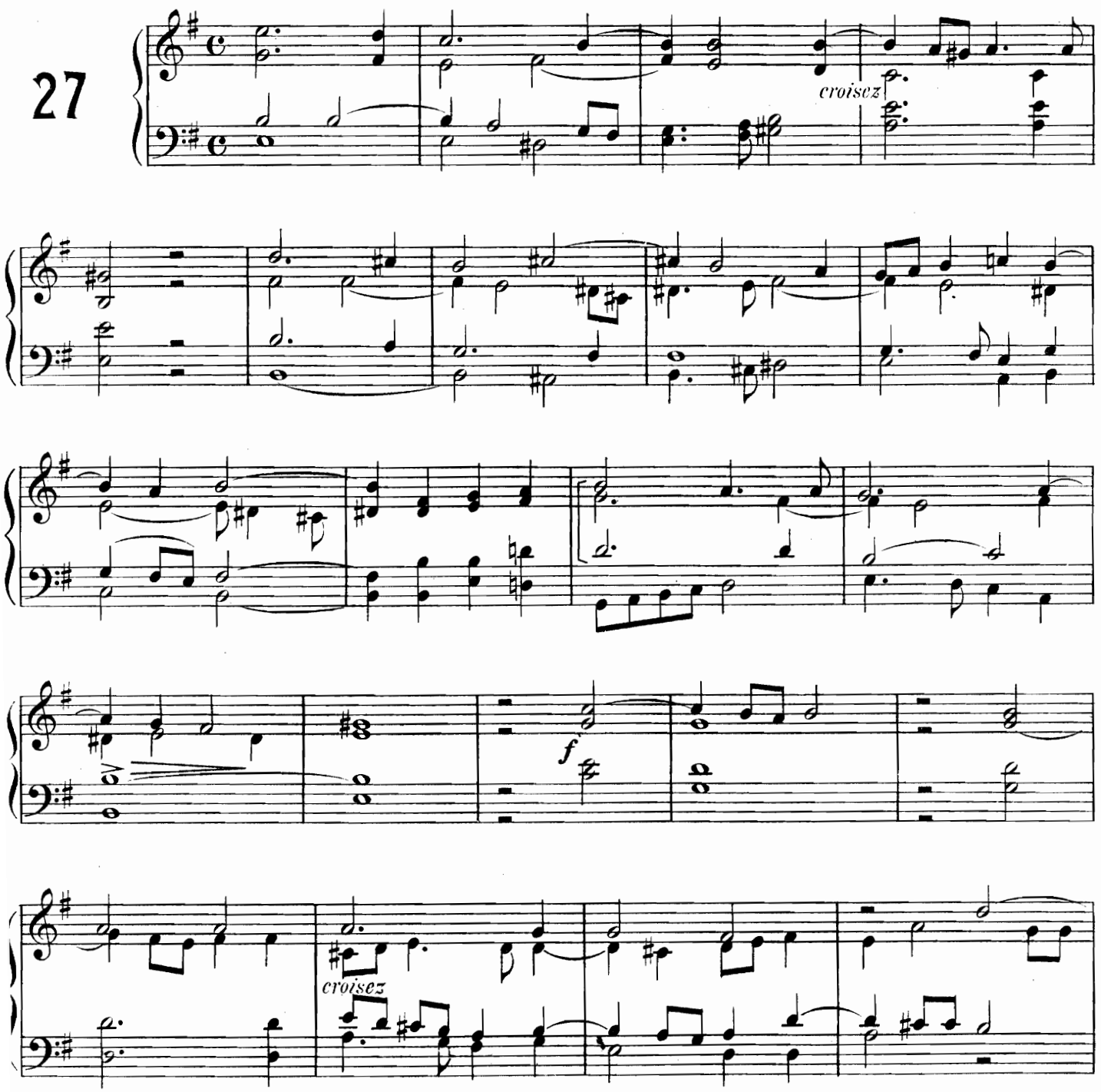
XVII^{ÈME} SIÈCLE

G. CORSI.

16.. + 16..

ADOREMUS TE CHRISTE

à 4 voix.



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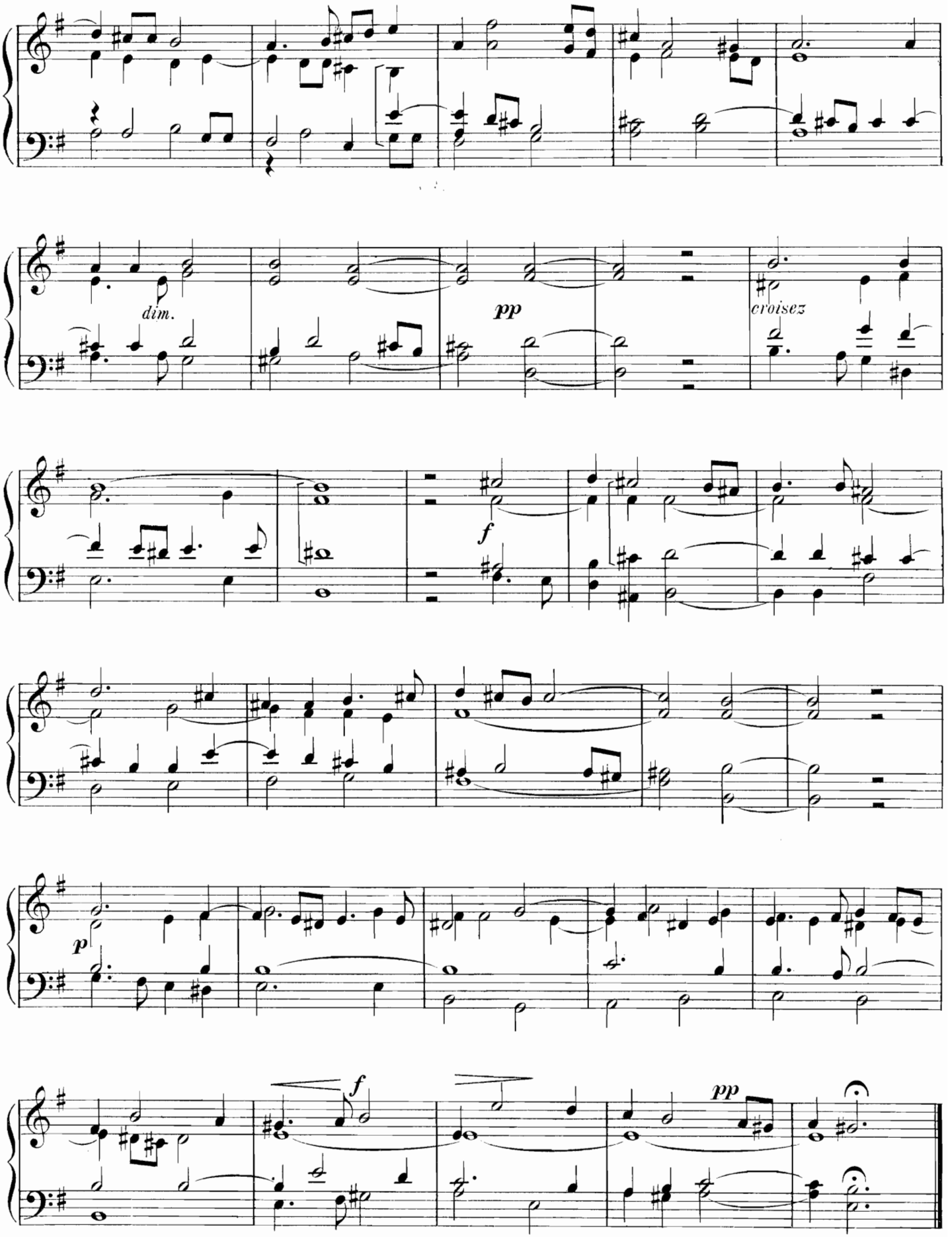

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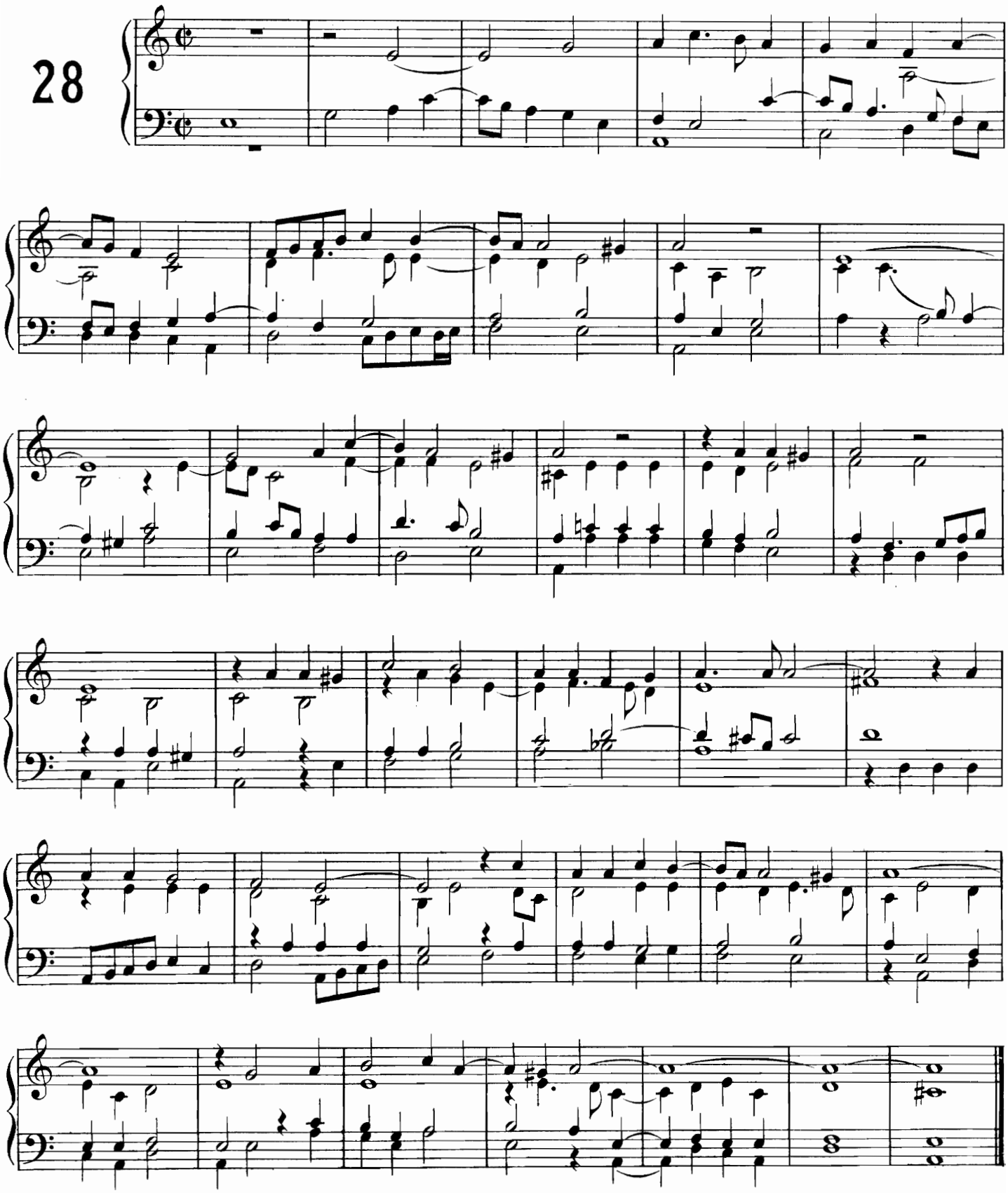
JUSTINIANI.

16.. + 16..

BEATUS NICOLAUS
à 4 voix.

28



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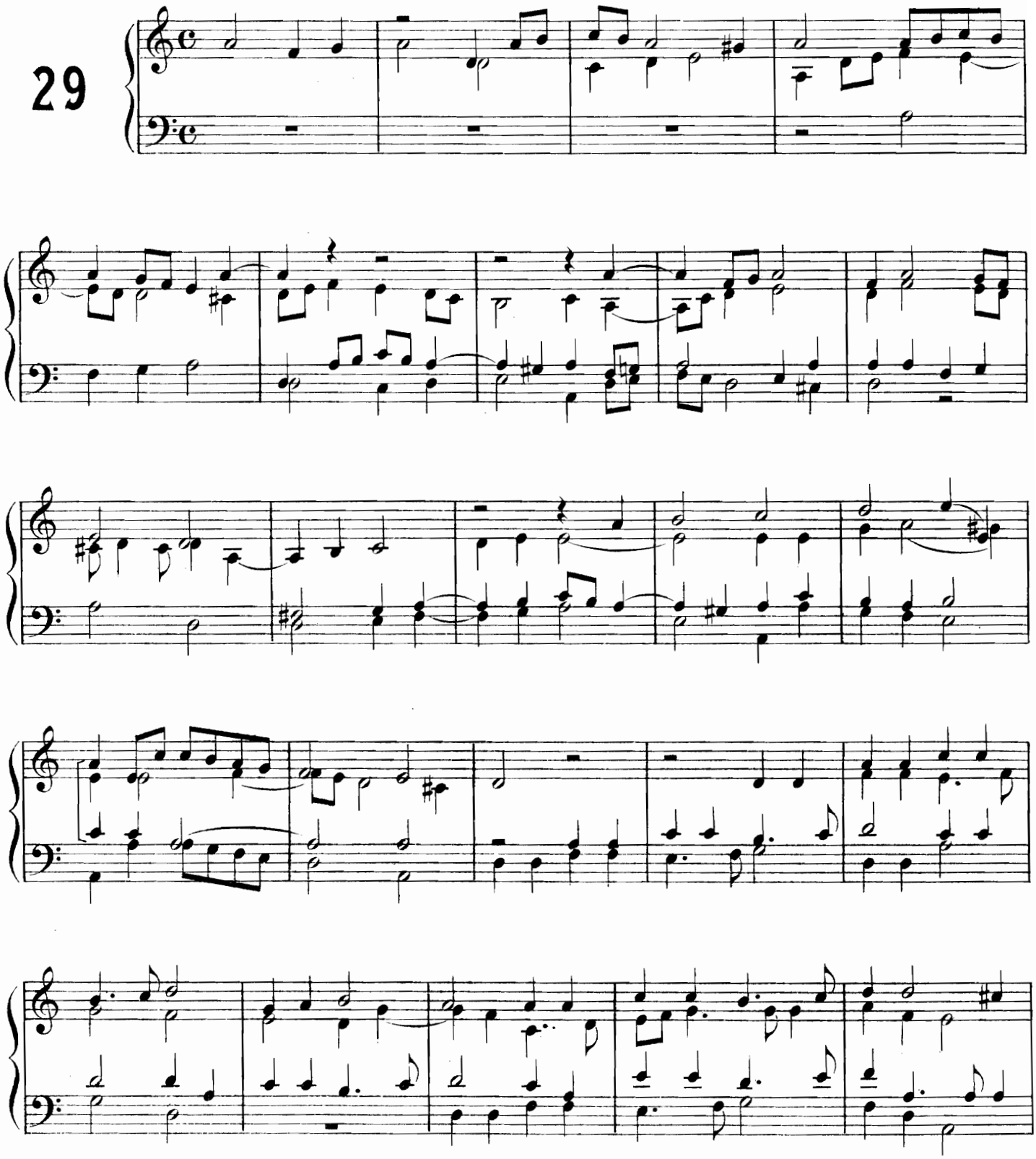
Alessandro CONSTANTINI.

16.. + 16..

EGO SUM PANIS VIVUS
à 4 voix.

29



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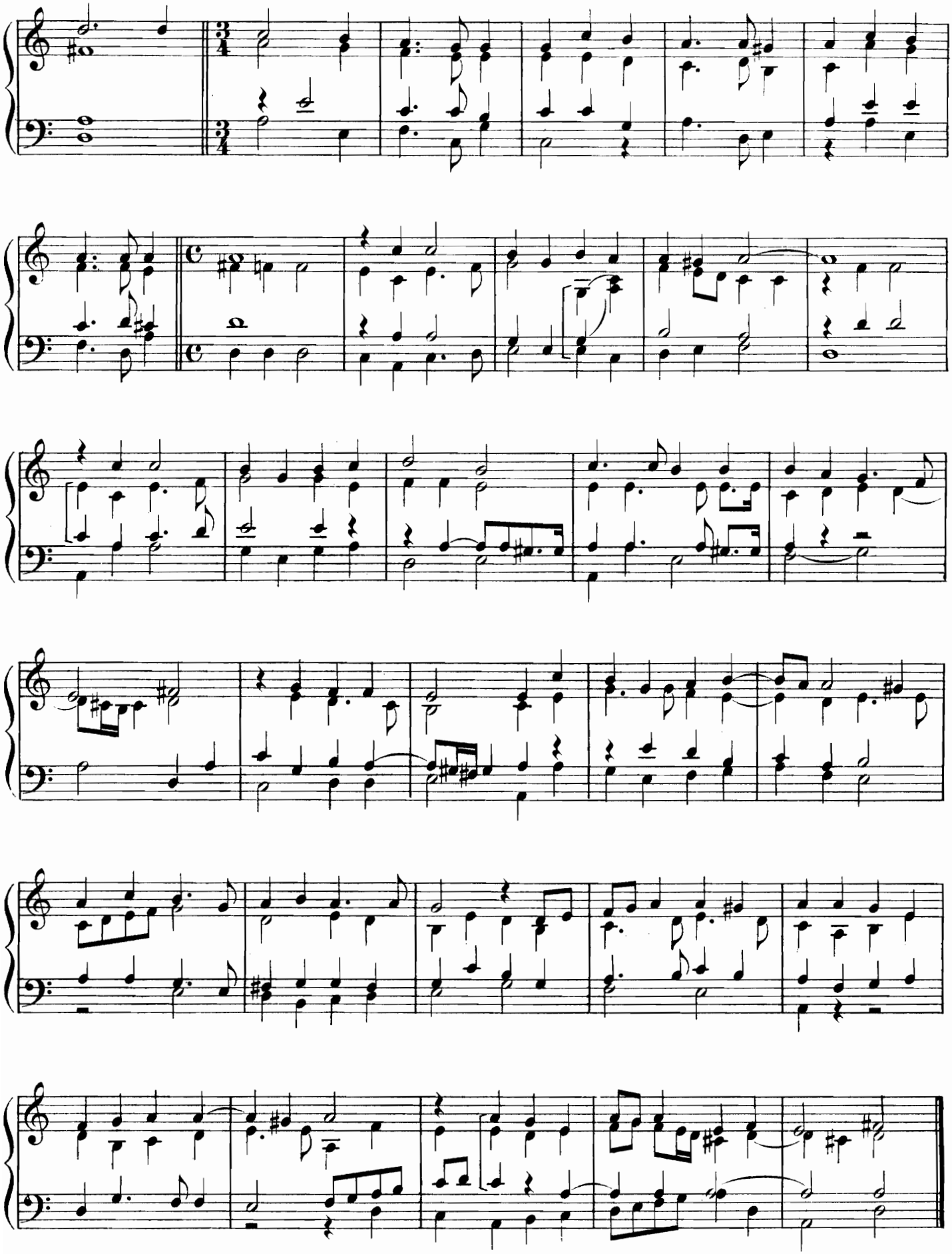

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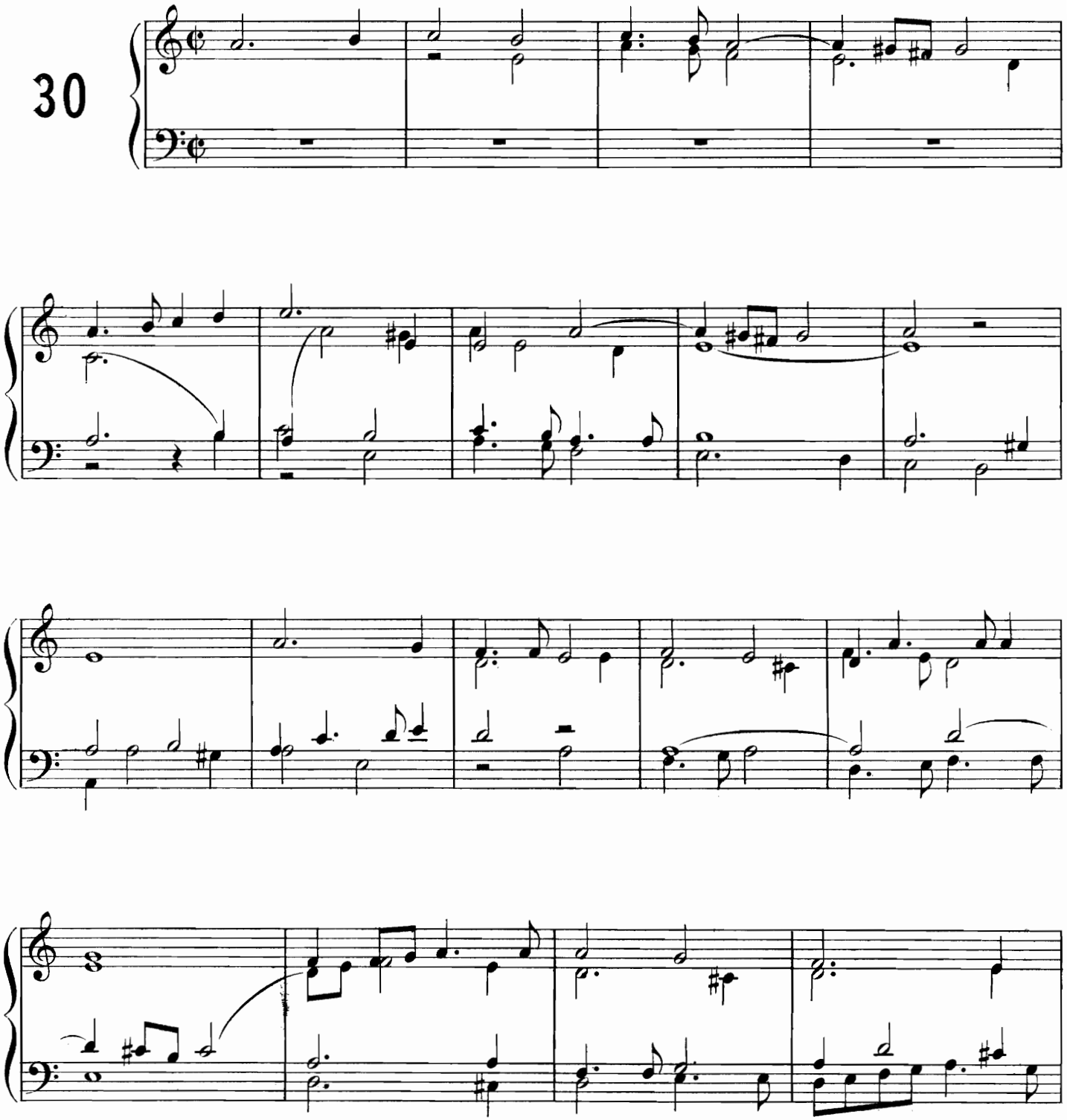
Giovanni BIORDI.

16.. + 16..

TRANSFIGE DULCISSIME DOMINE JESU
à 4 voix.



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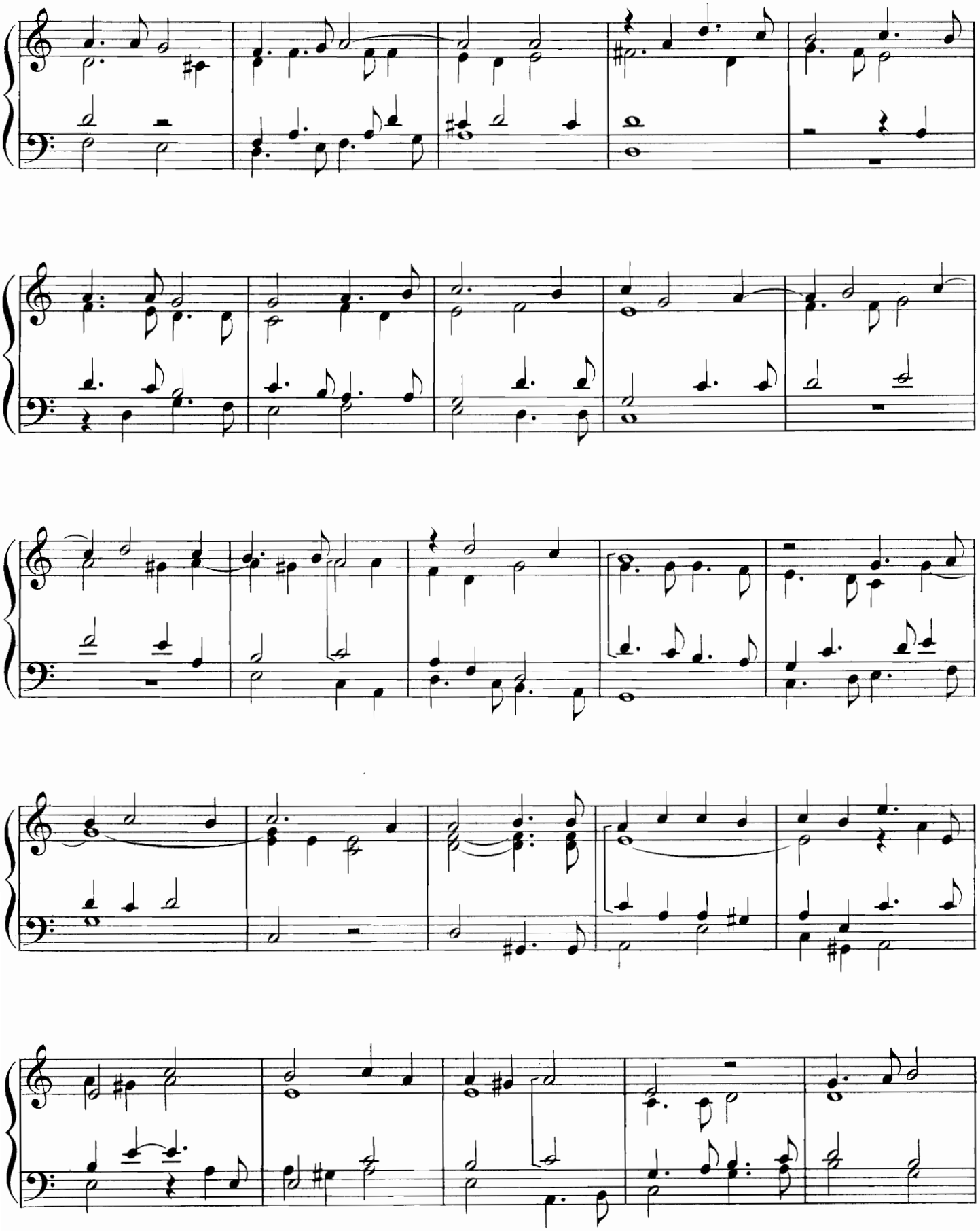

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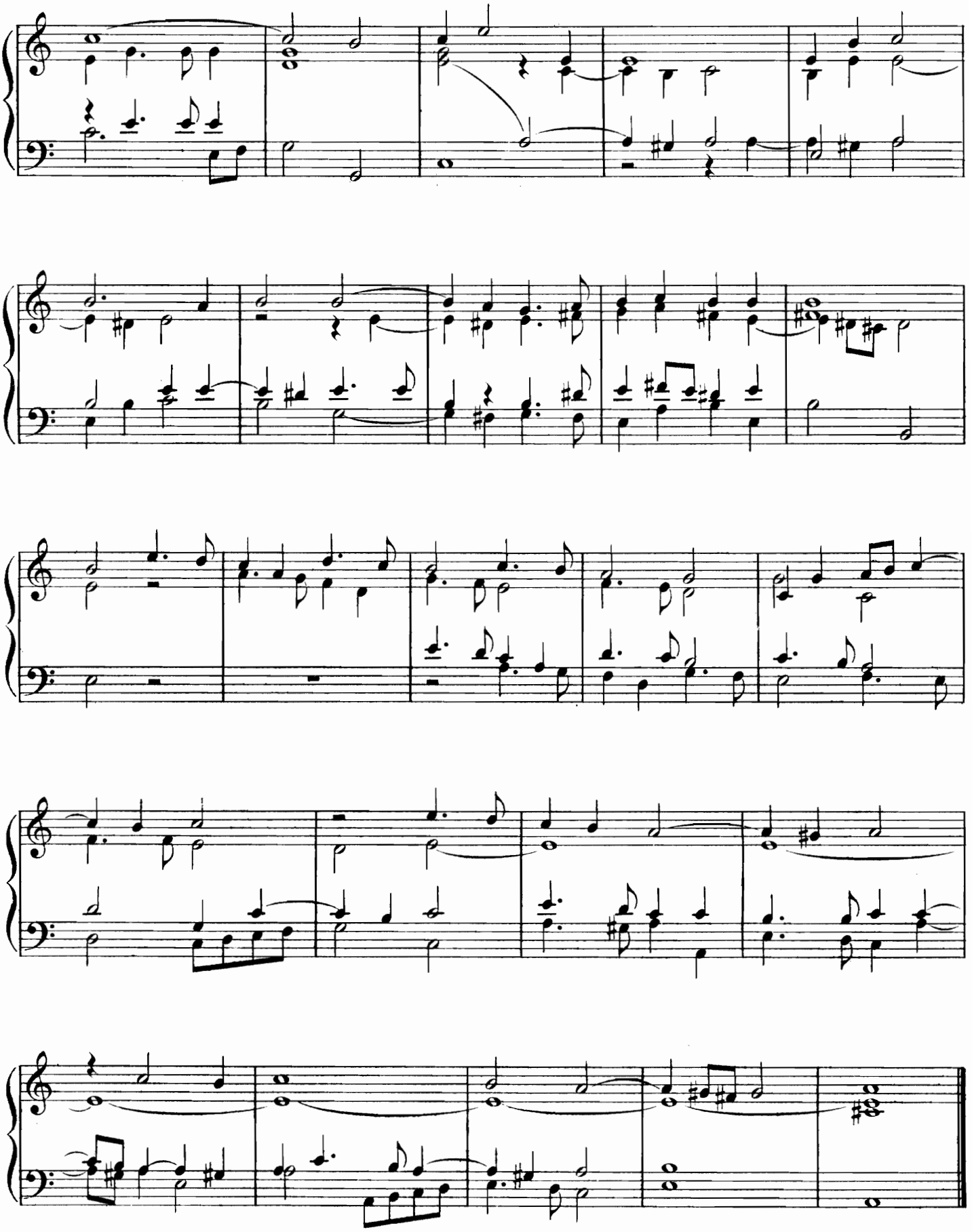

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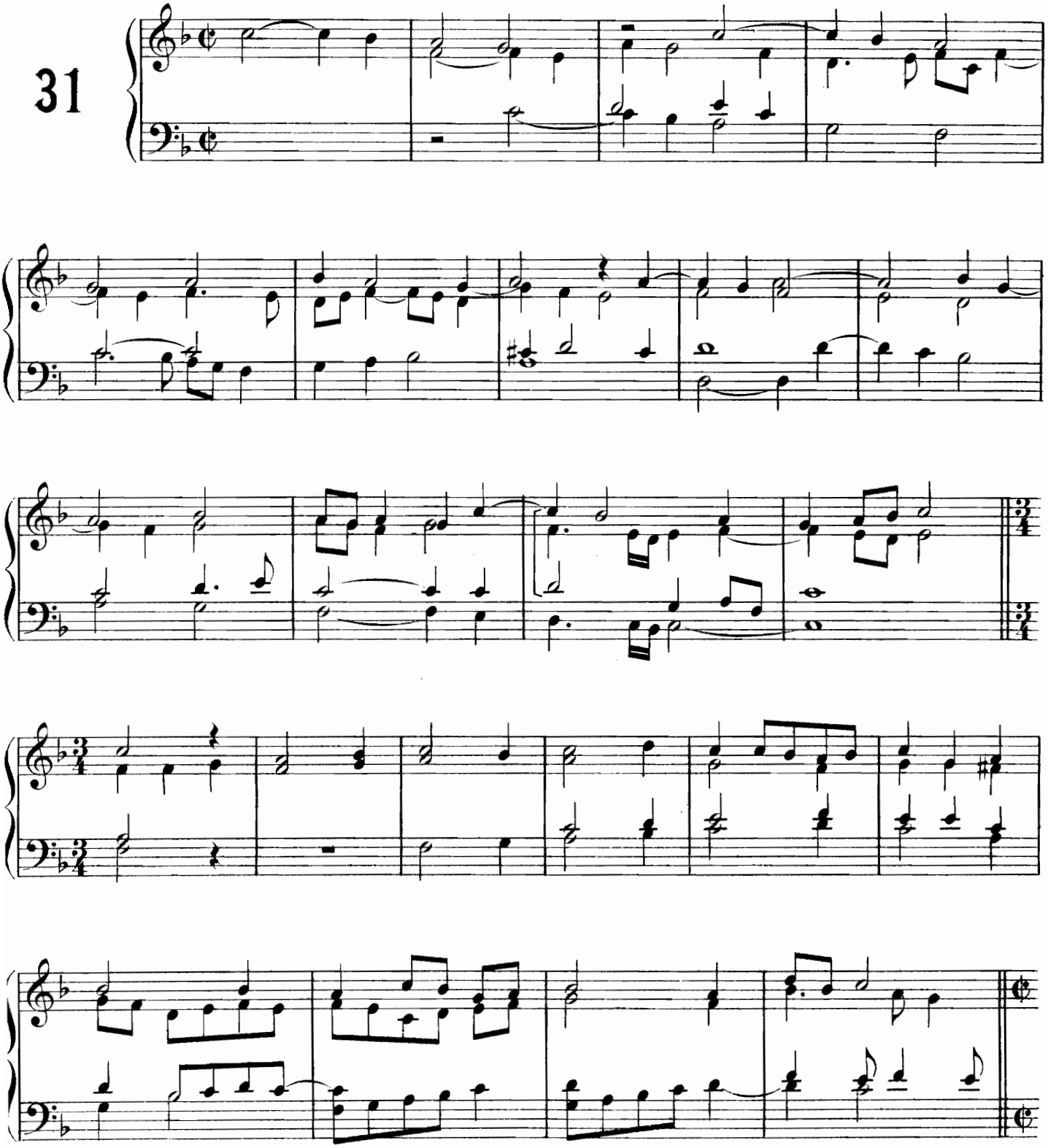
Dan. LAGKNER.

16.. + 16..

GLORIA IN EXCELSIS
à 4 voix.

31



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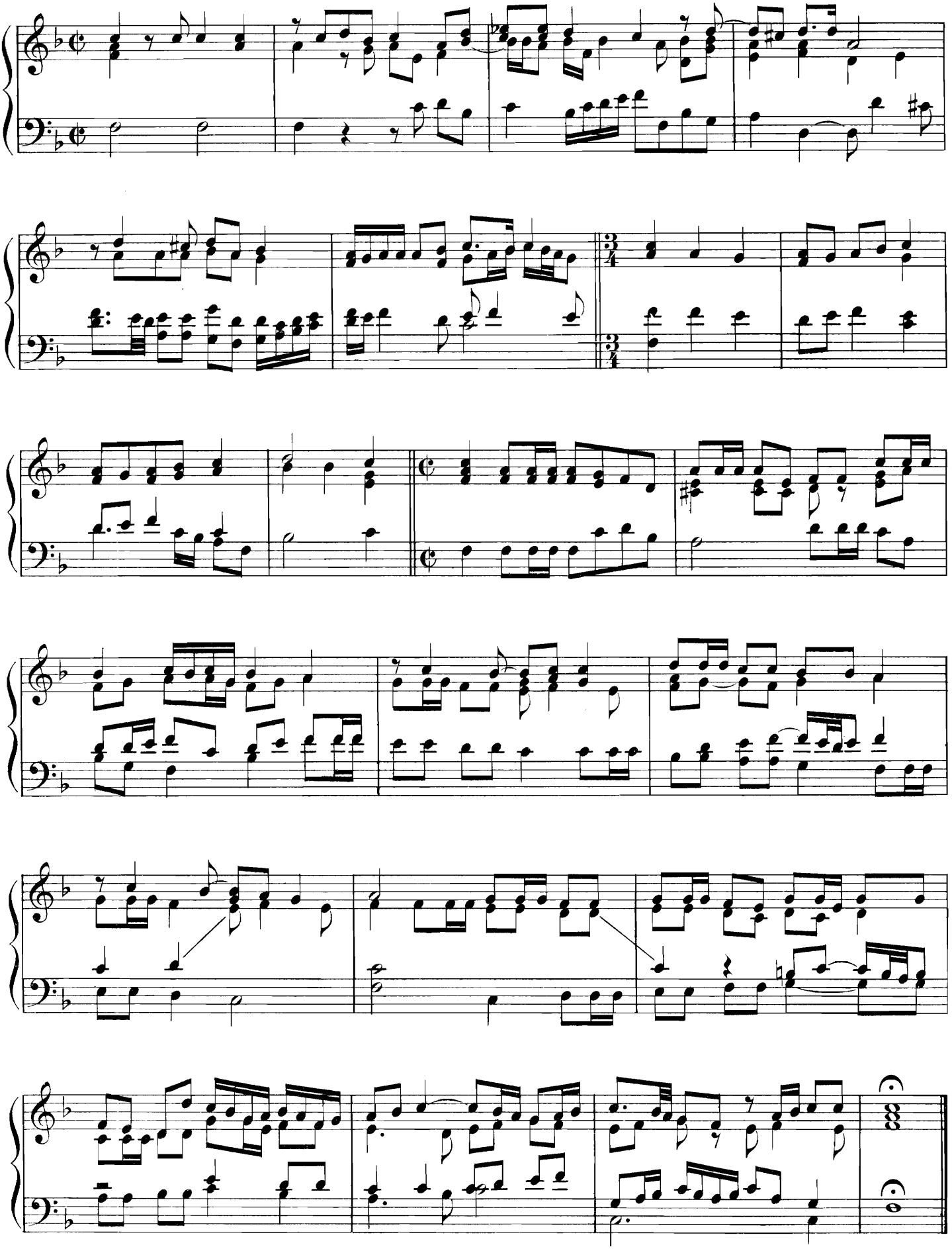

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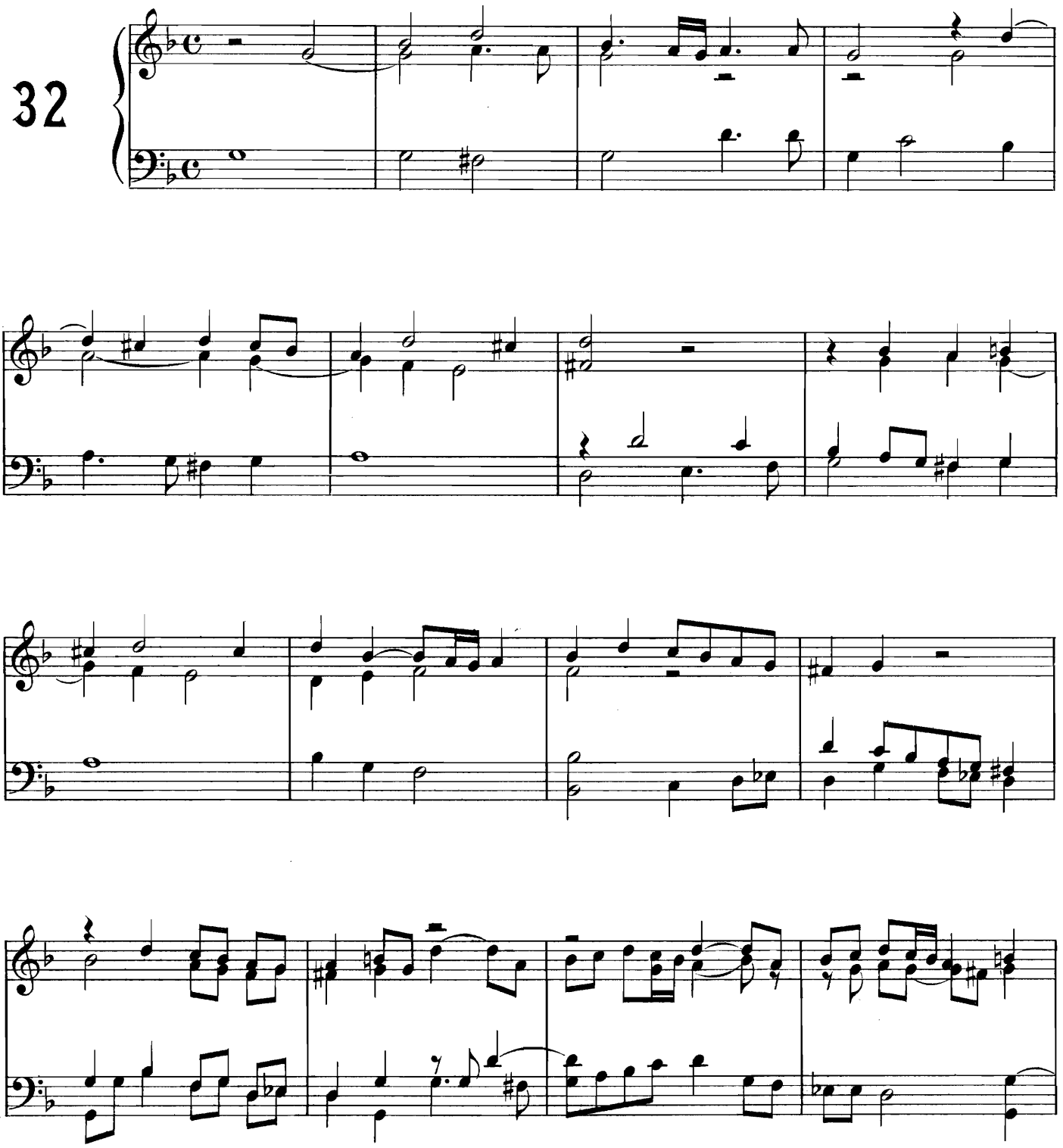
Alois BALBI.

16.. + 16..

O REX GENTIUM
à 4 voix.



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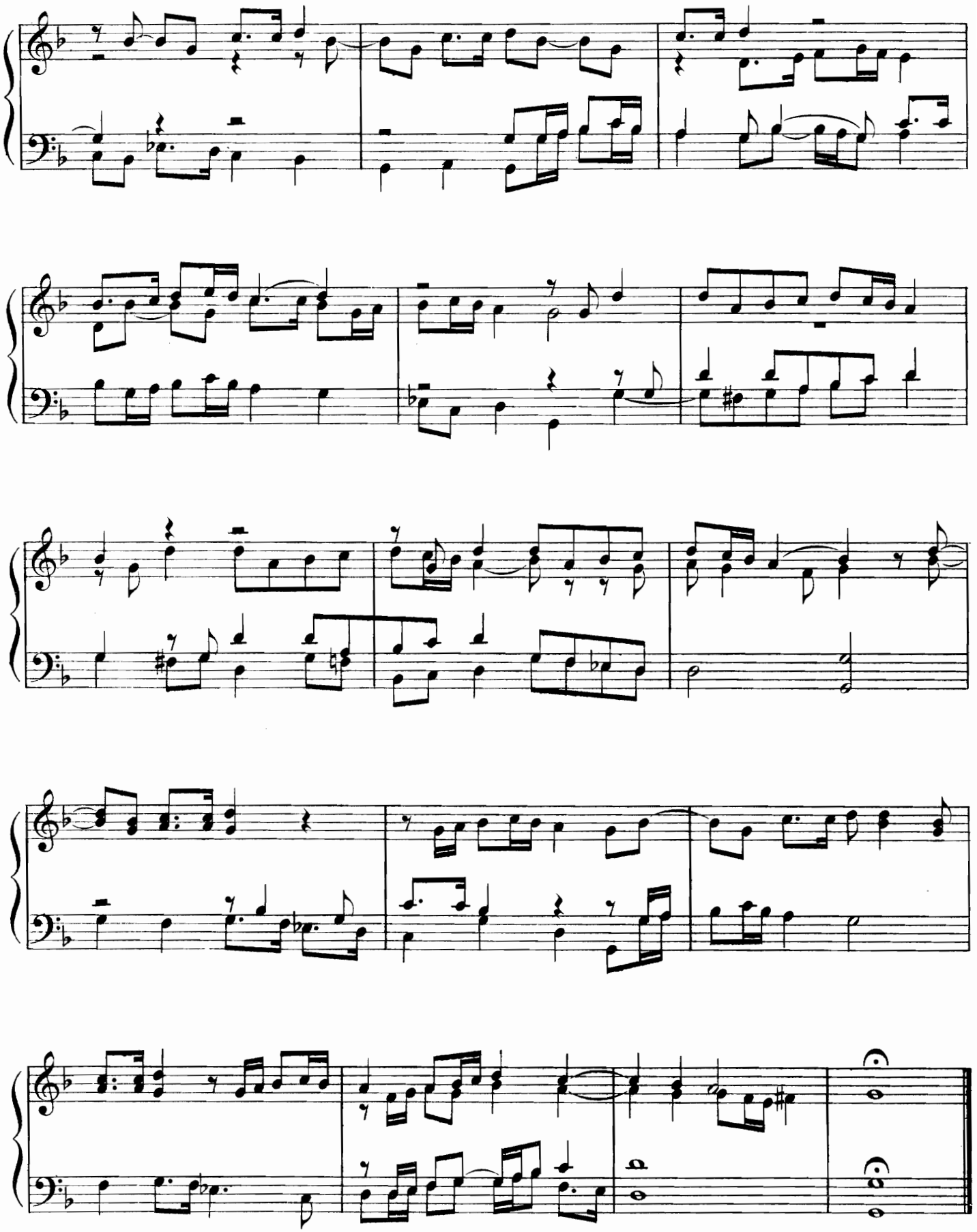

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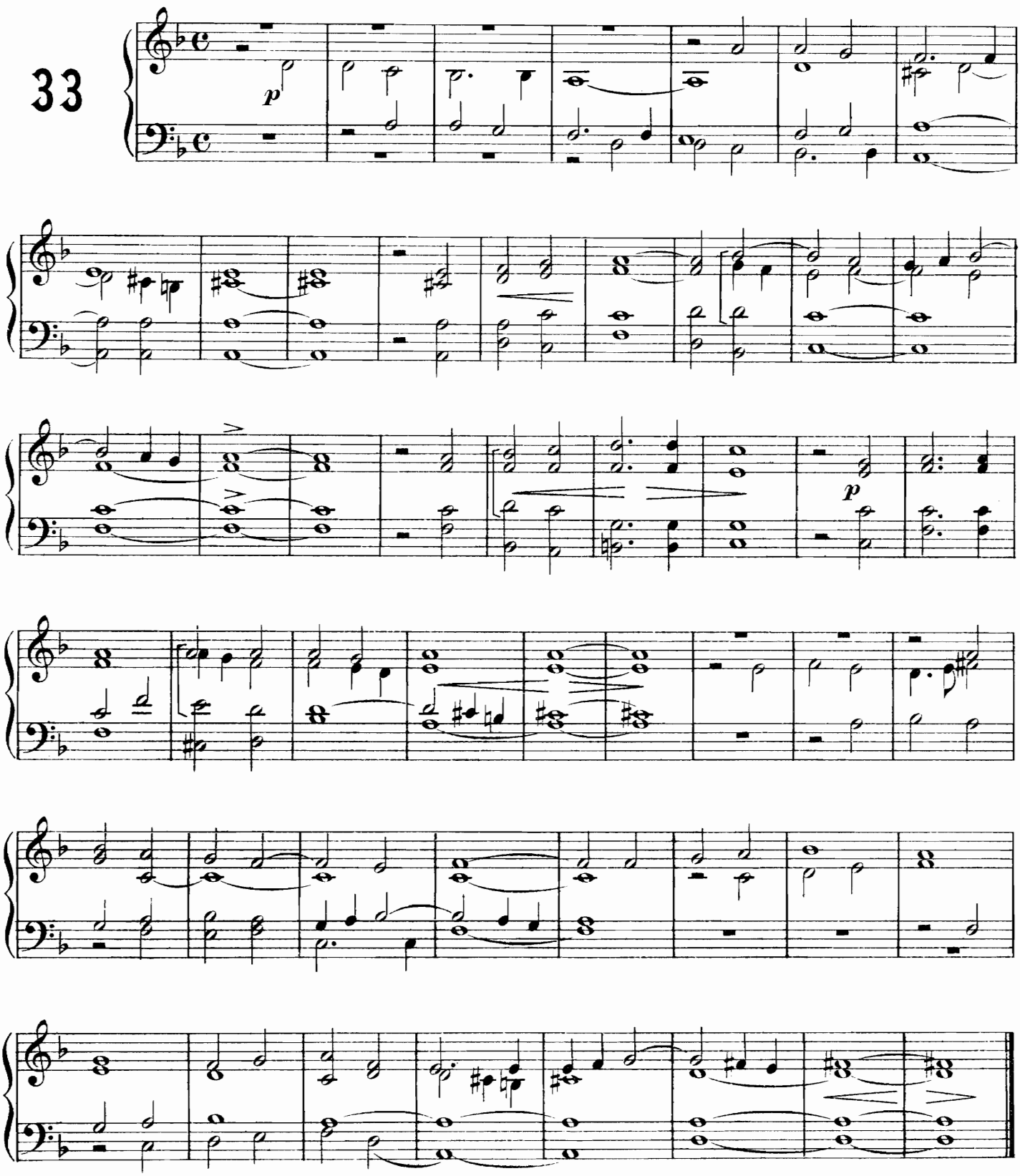
J. P. ROLDAN.

16.. + 1722

SEPULTO DOMINO
à 4 voix.

33



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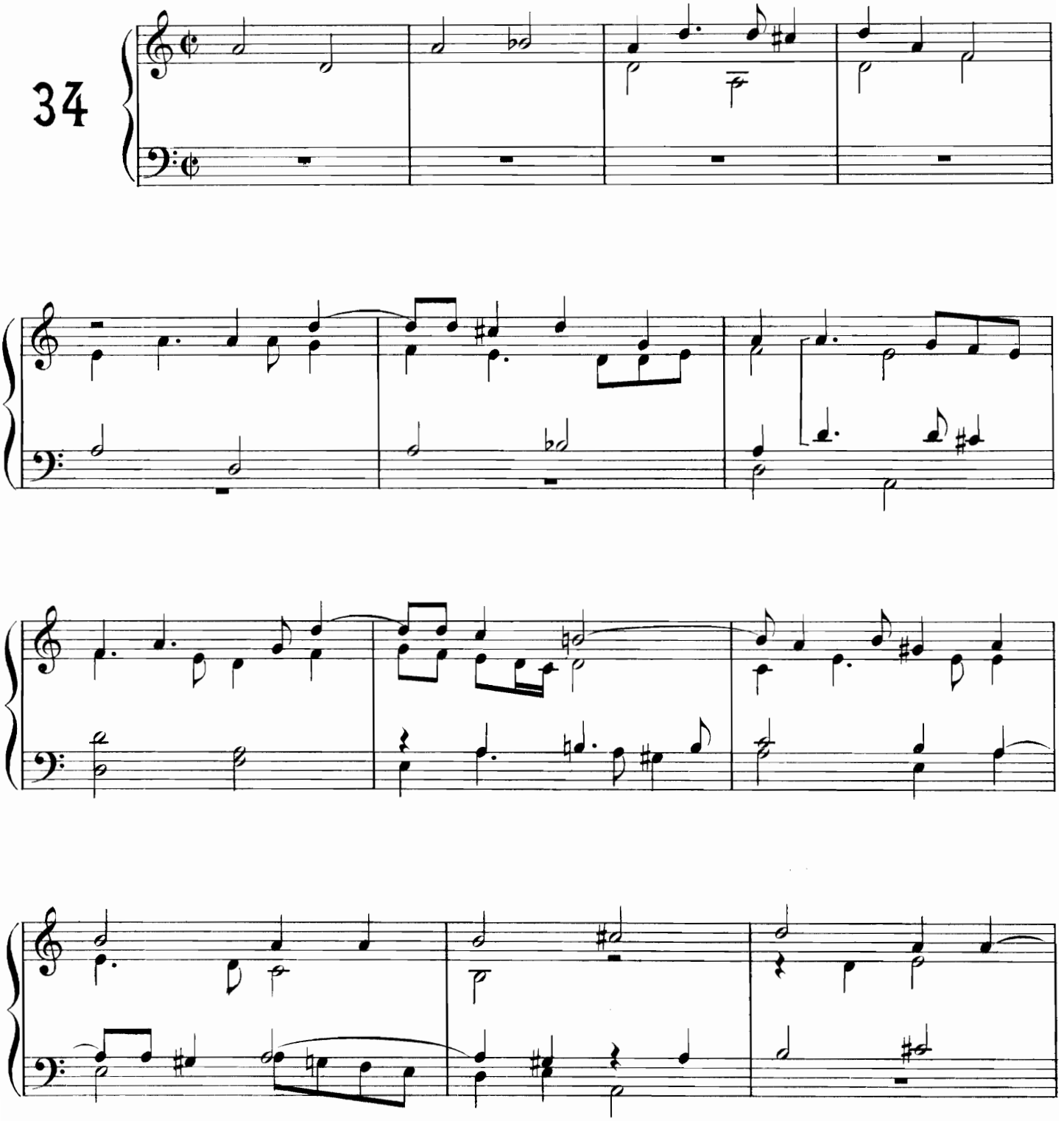
D. Pompeo CANNICIARI.

16.. + 1744

AVE MARIA
à 4 voix.

34



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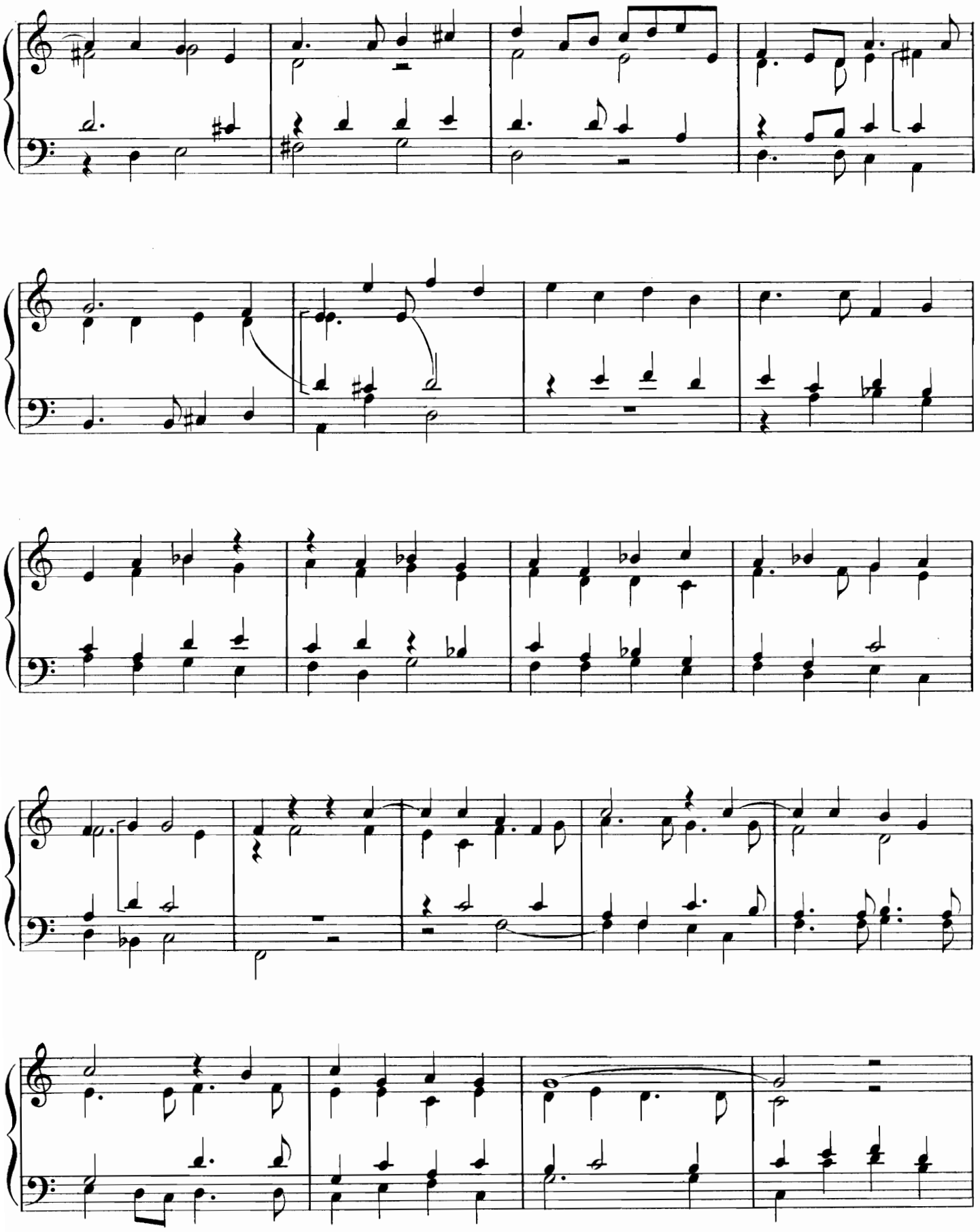

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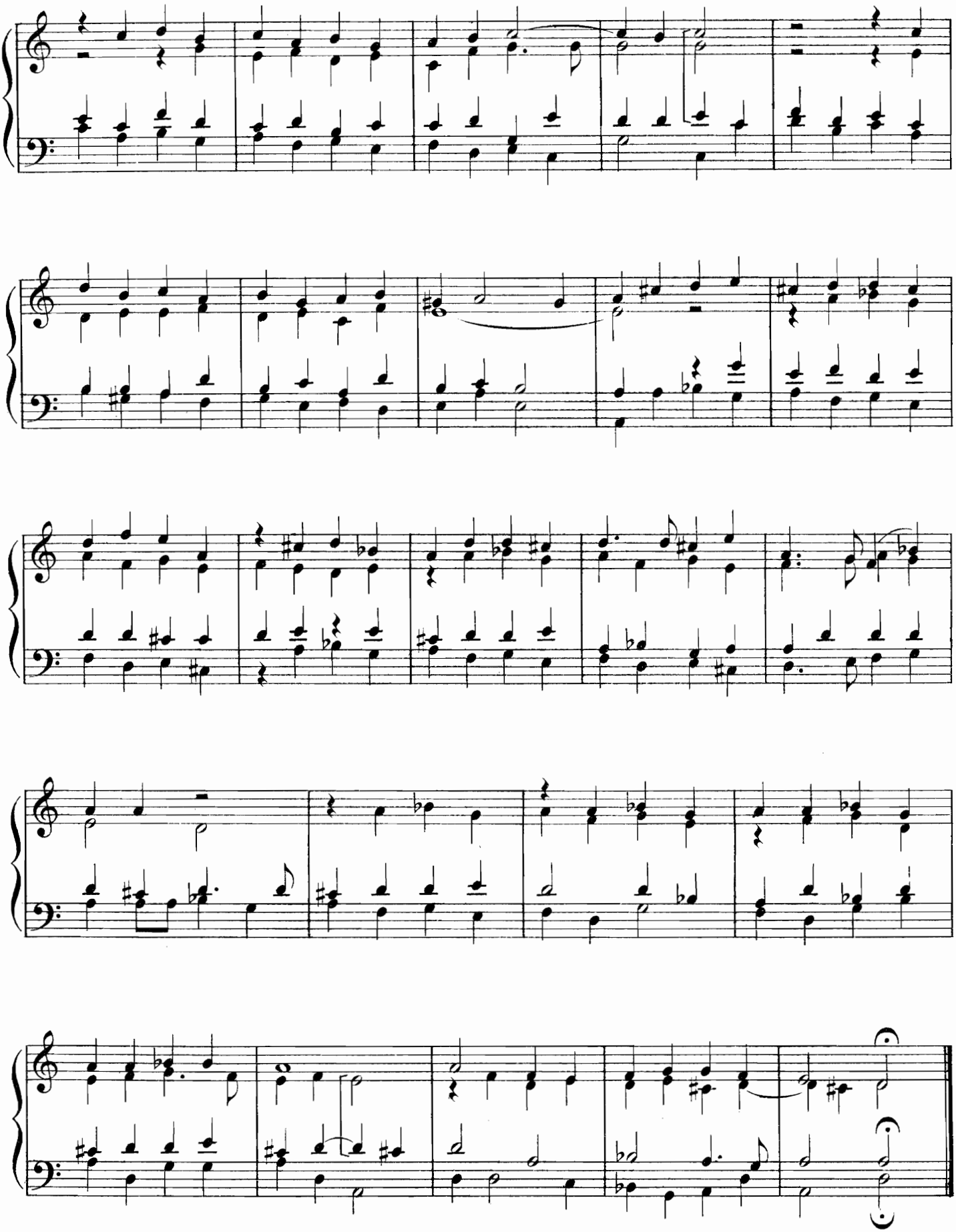

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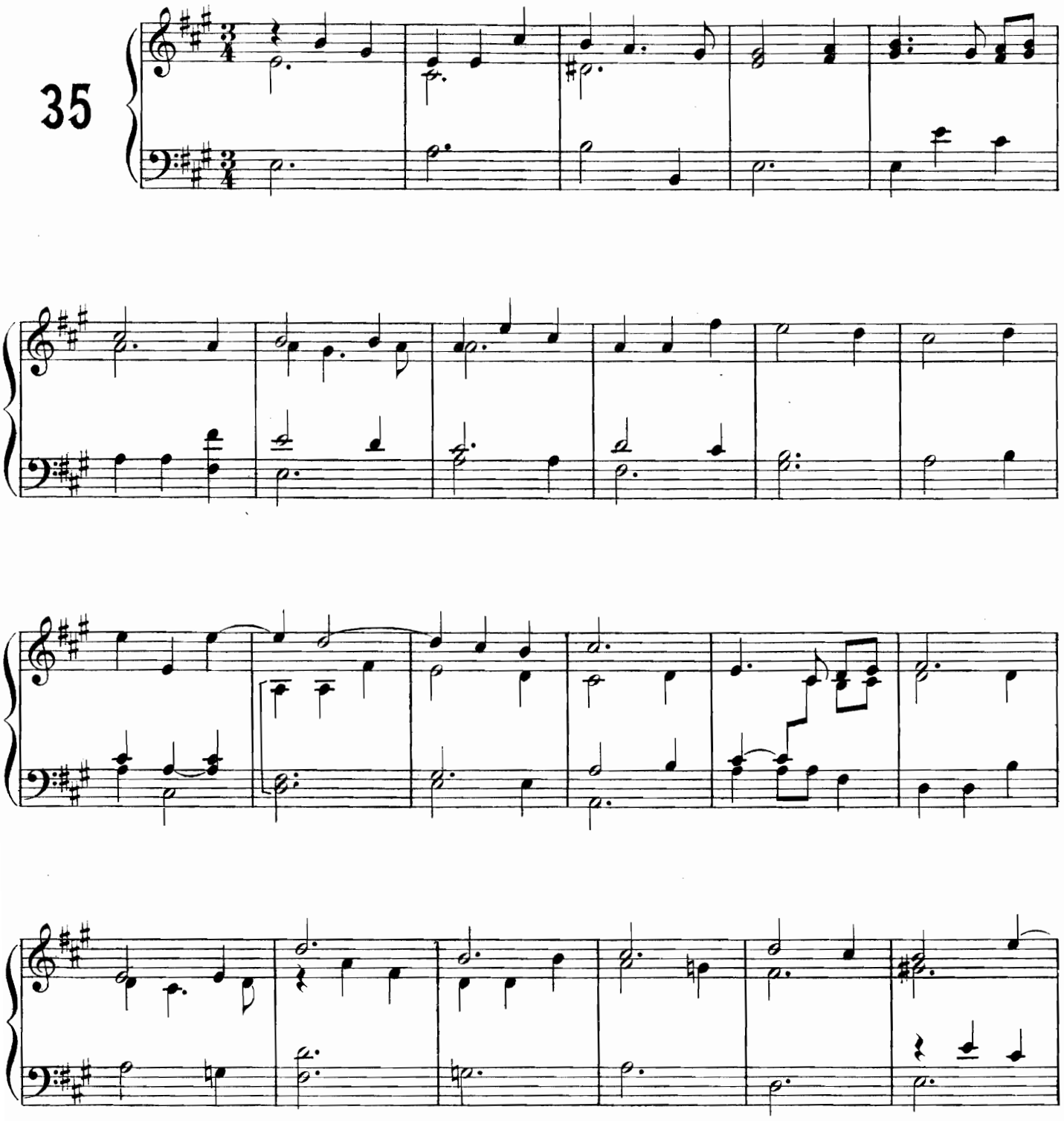
O. BENEVOLI.

1602 + 1672

CHRISTE ELEISON

Chœur

35



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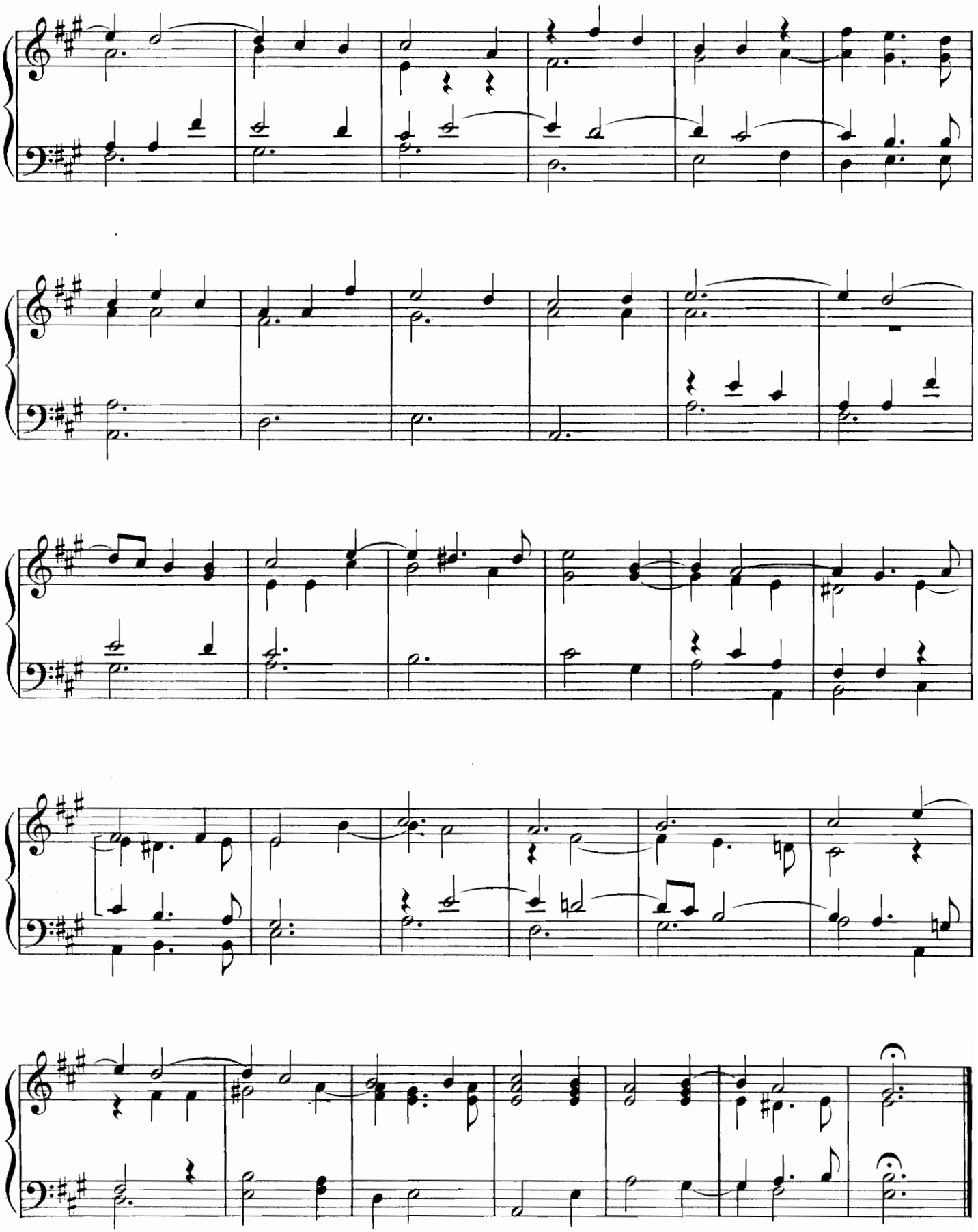

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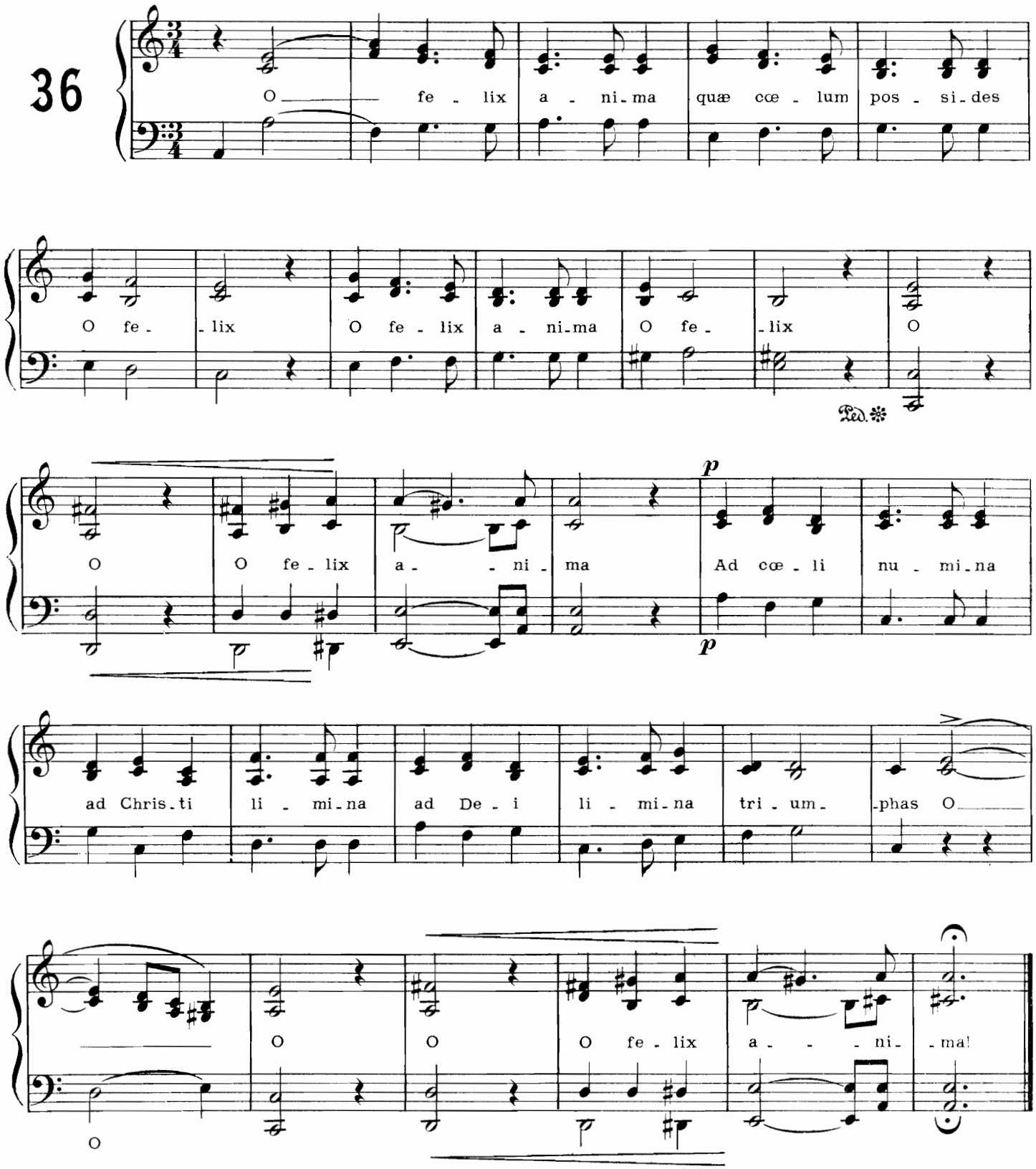
CARISSIMI.

1604 + 1674

O FELIX ANIMA
à 3 voix.



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Jac. CARISSIMI.

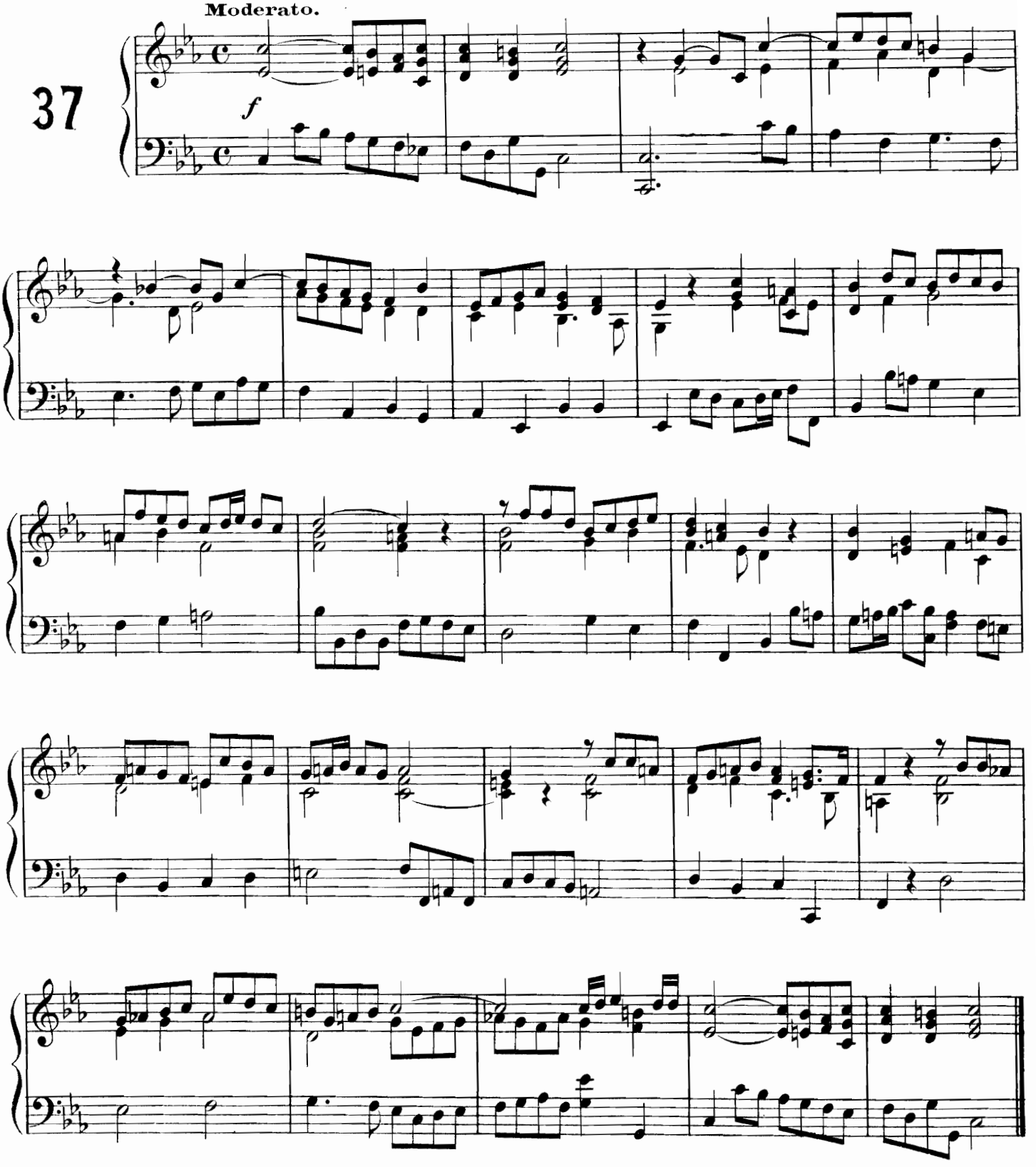
1604 + 1674

MAGNIFICAT

37

Moderato.

f



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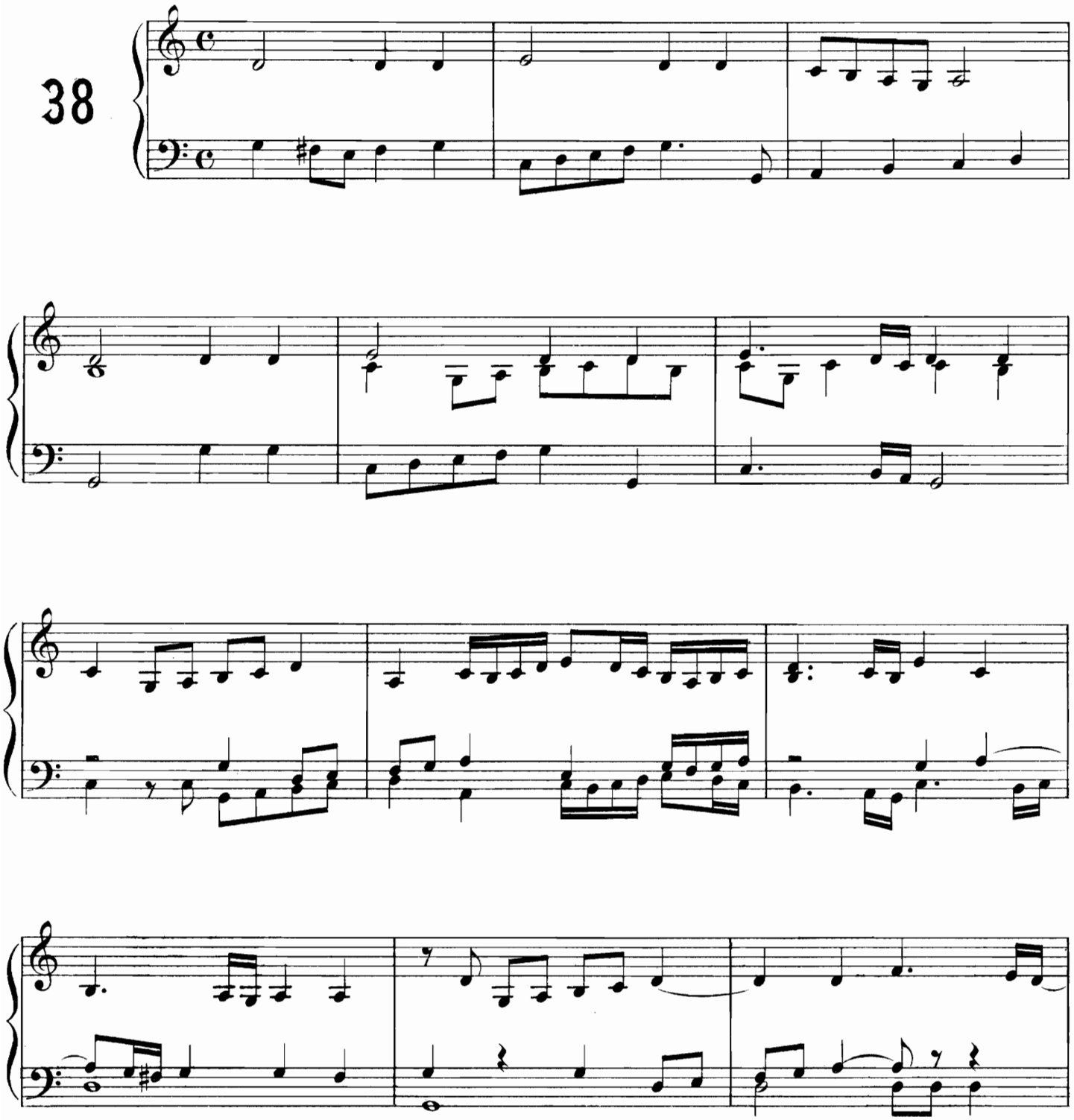
G. FOGGIA.

1604 + 1688

ECCE SACERDOS

à 3 voix.

38



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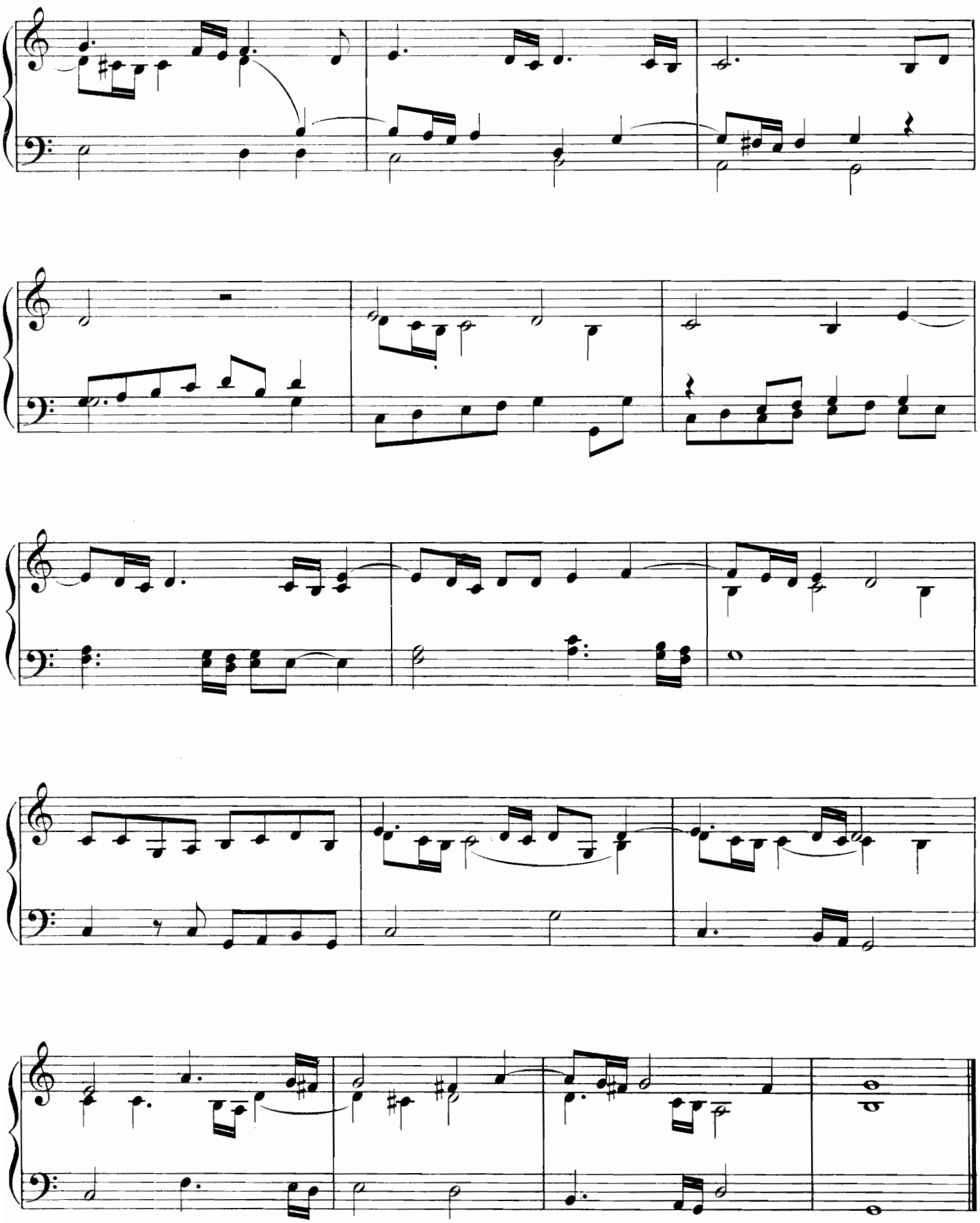

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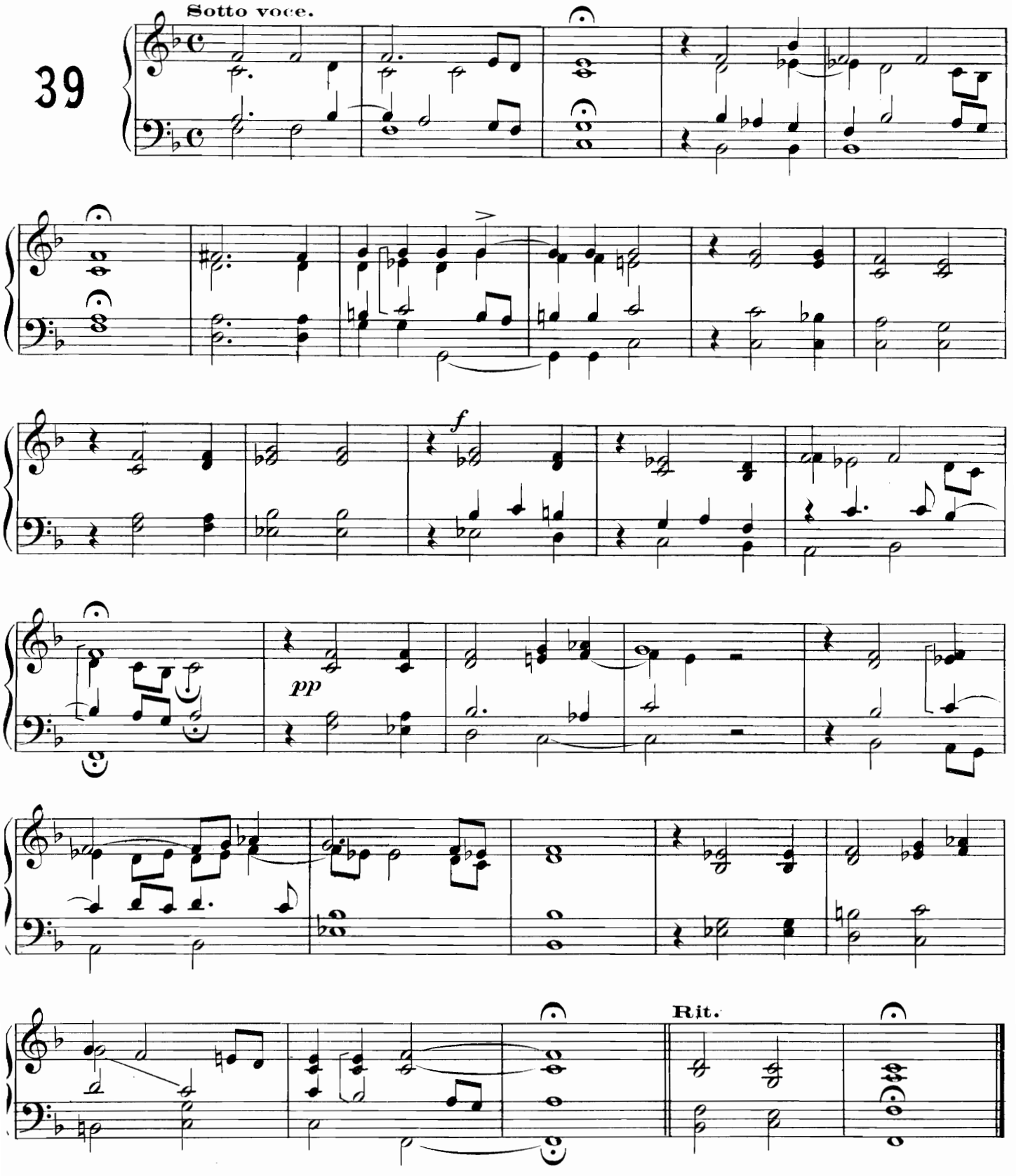
DON JUAN IV, Roi de Portugal.

1604 + 1656

CRUX FIDELIS
à 4 voix.



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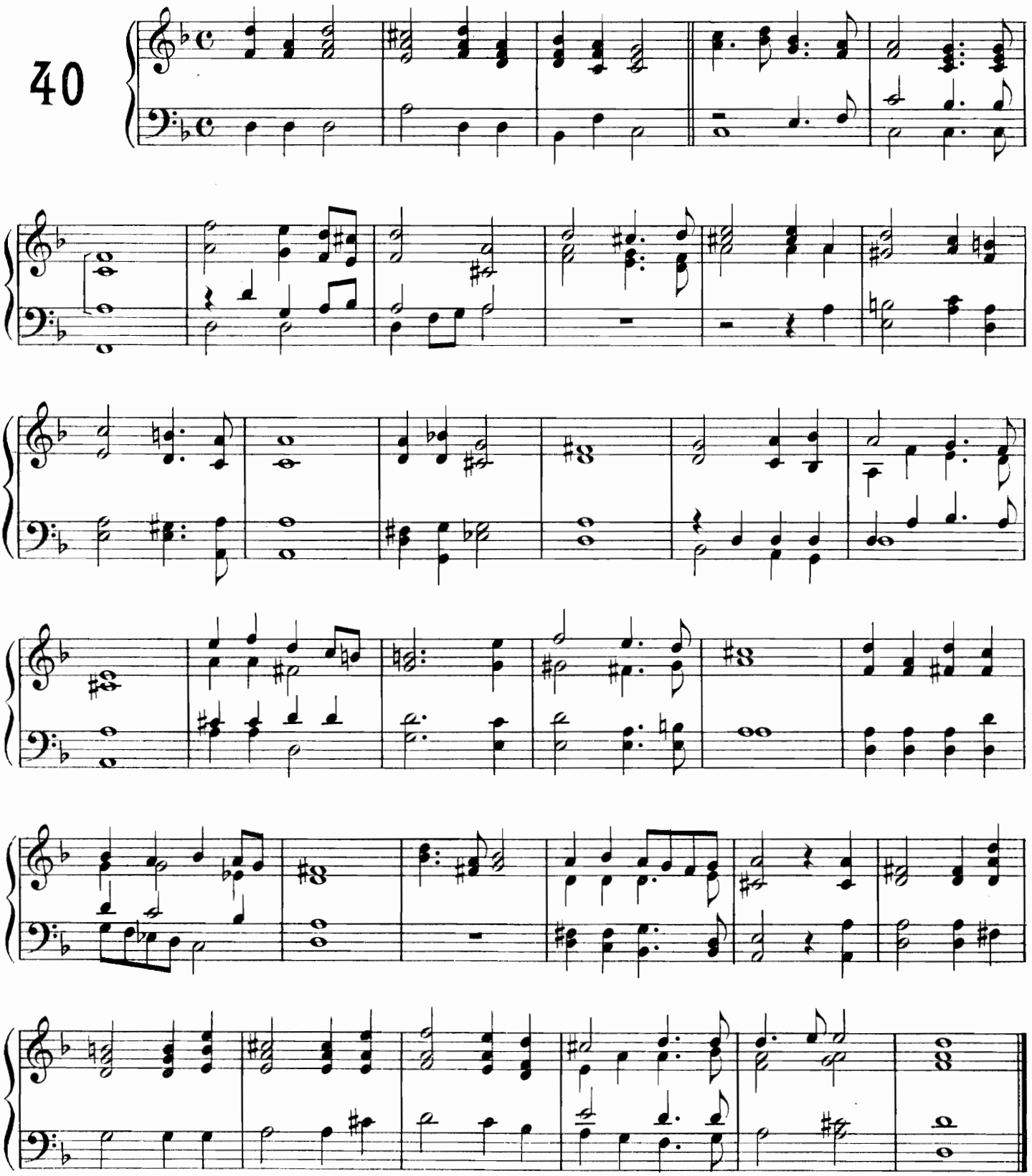
G. G. NIVERS.

1617 + 17..

AVE VERUM

Chœur accompagné.

40



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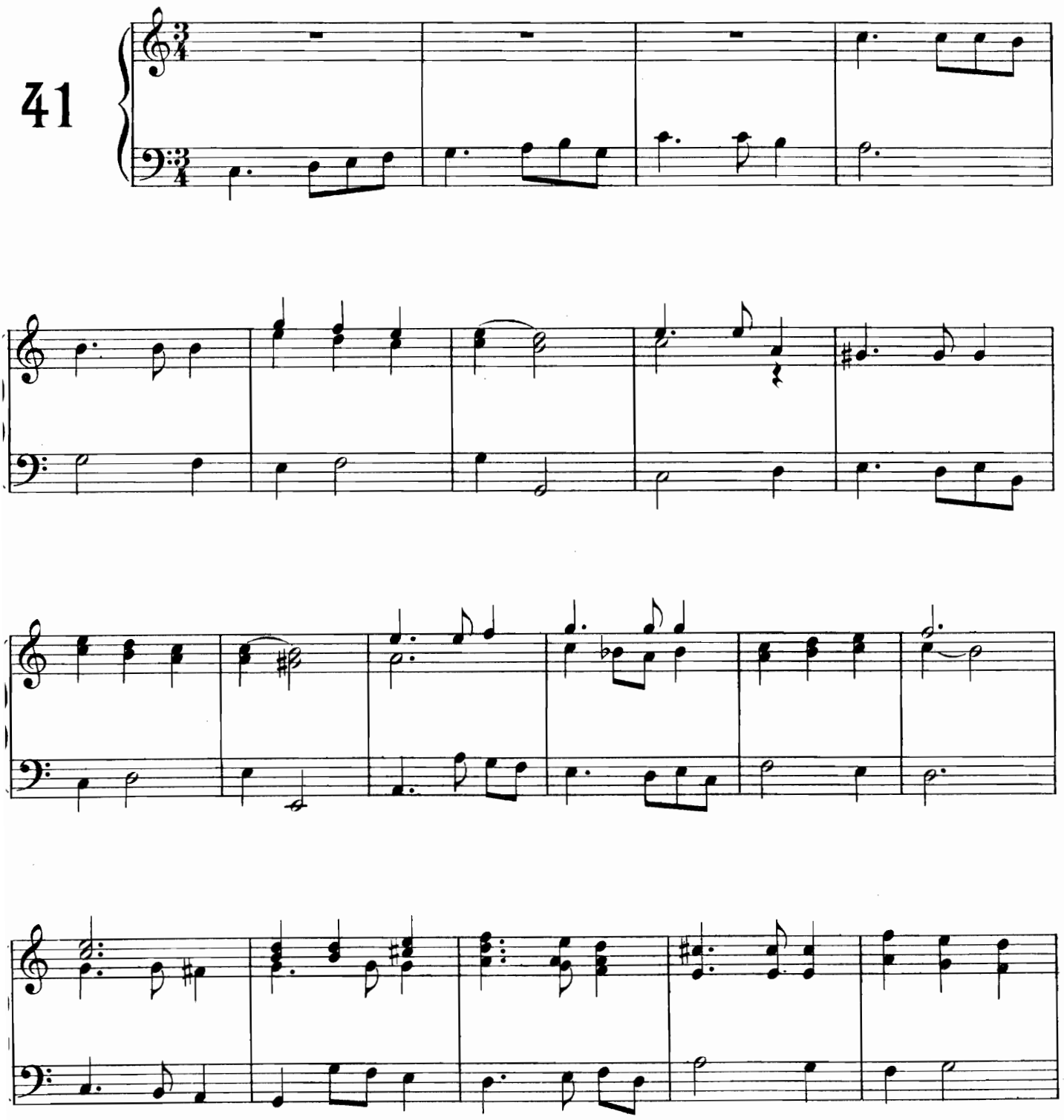
J. B. LULLY.

1633 + 1678

DOMINE SALVUM
à 3 voix.

41



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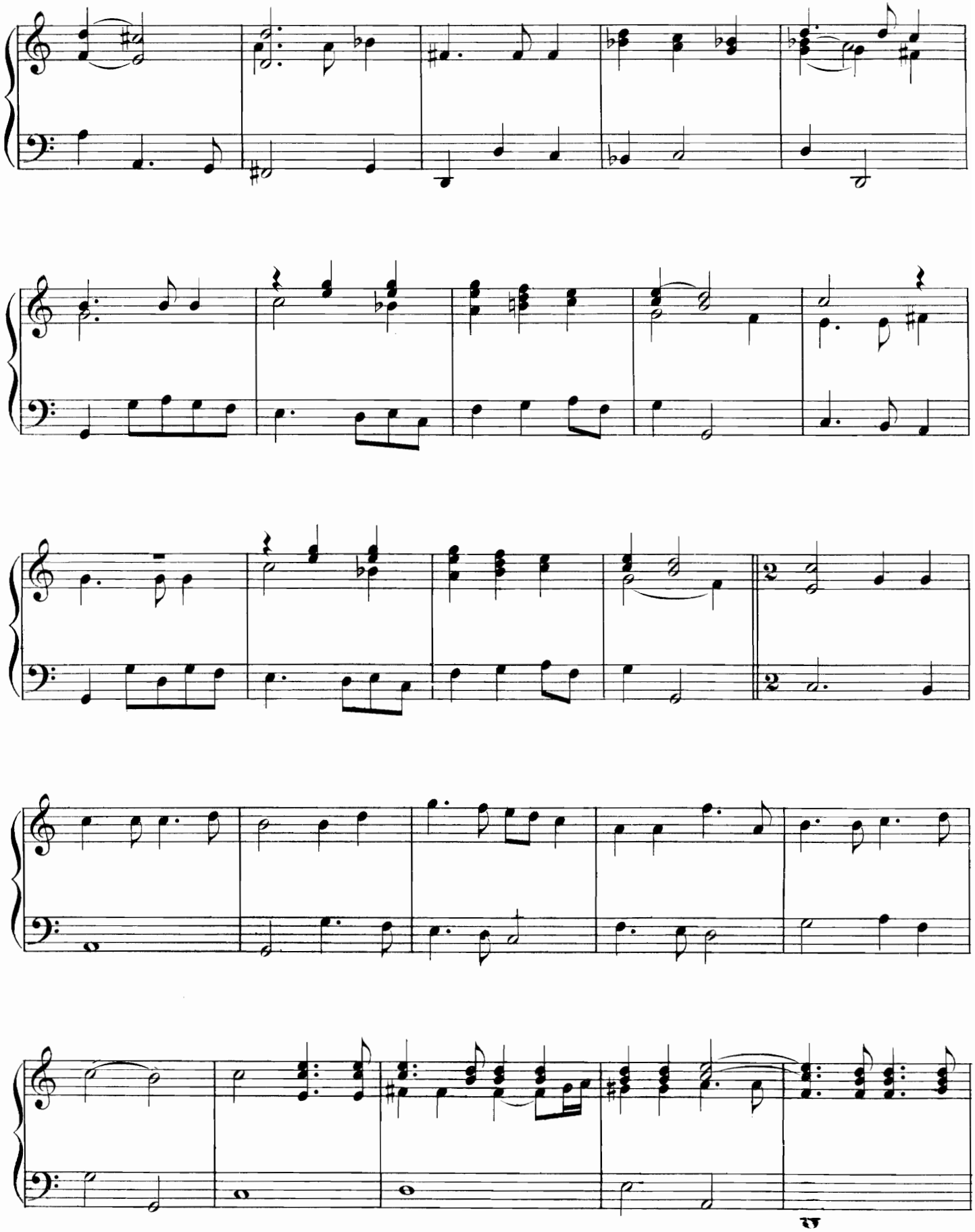

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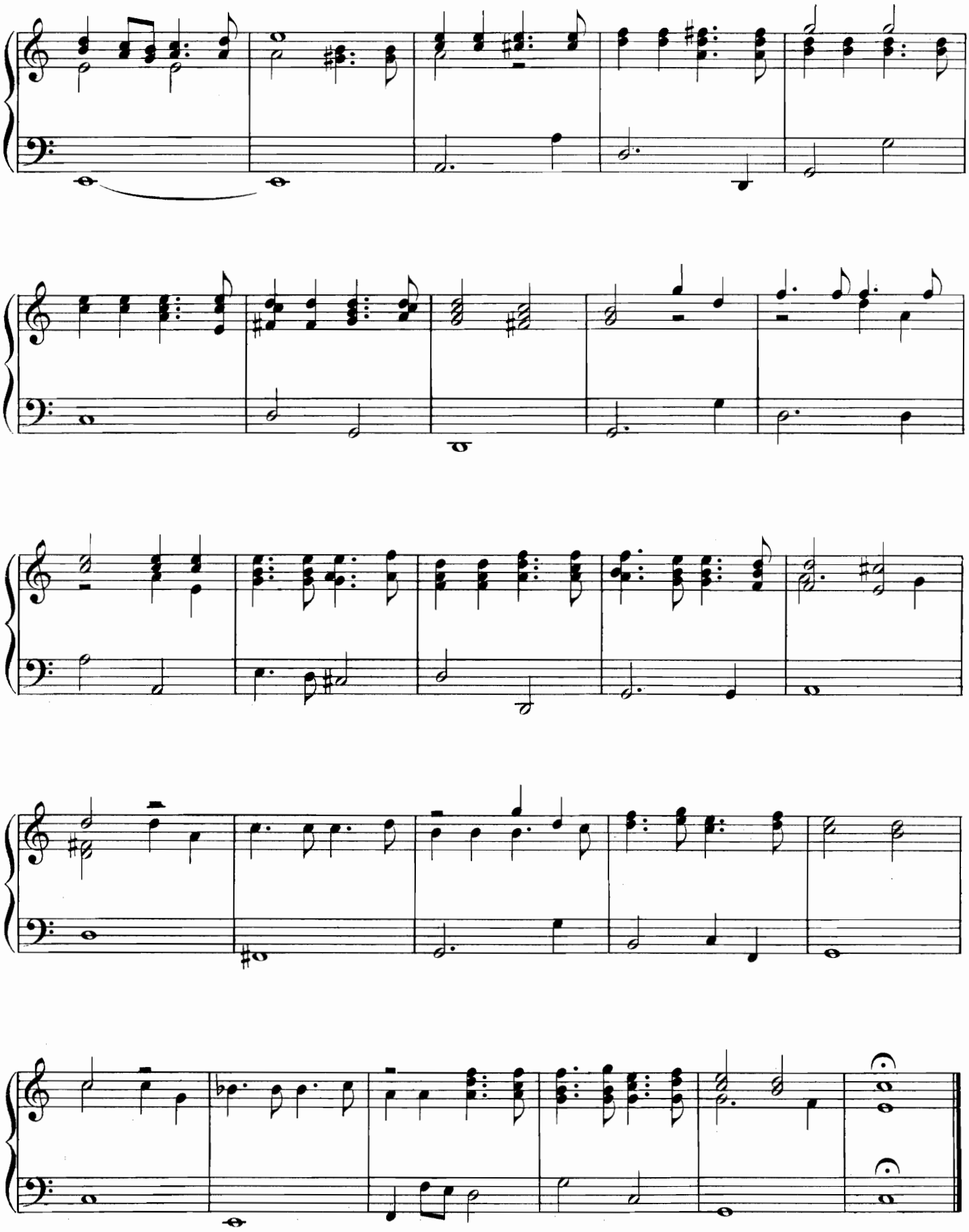

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J. J. COLONNA.

1640 + 1695

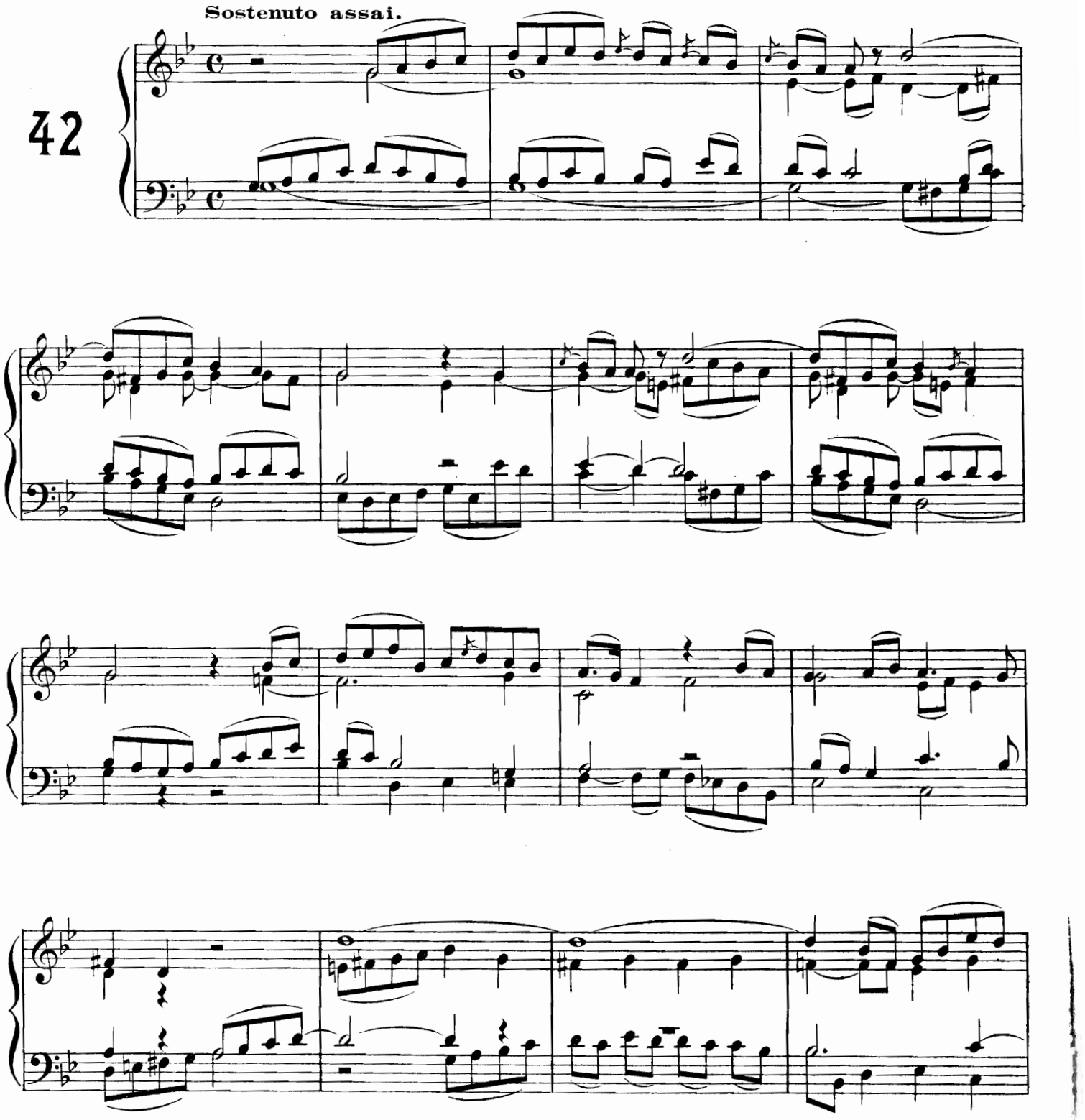
AIR D'ÉGLISE

Harmonisé par

Henri MARÉCHAL.

42

Sostenuto assai.



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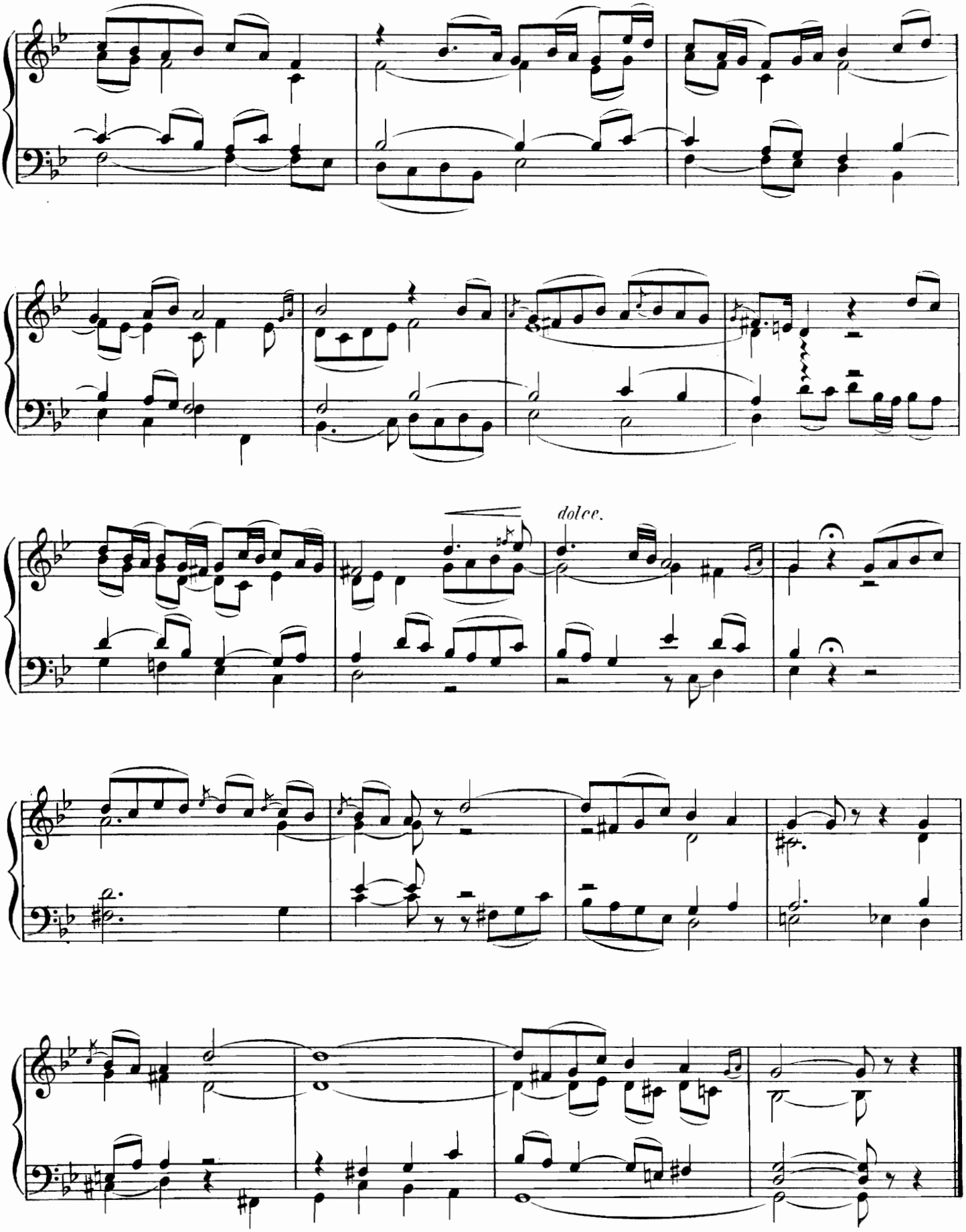

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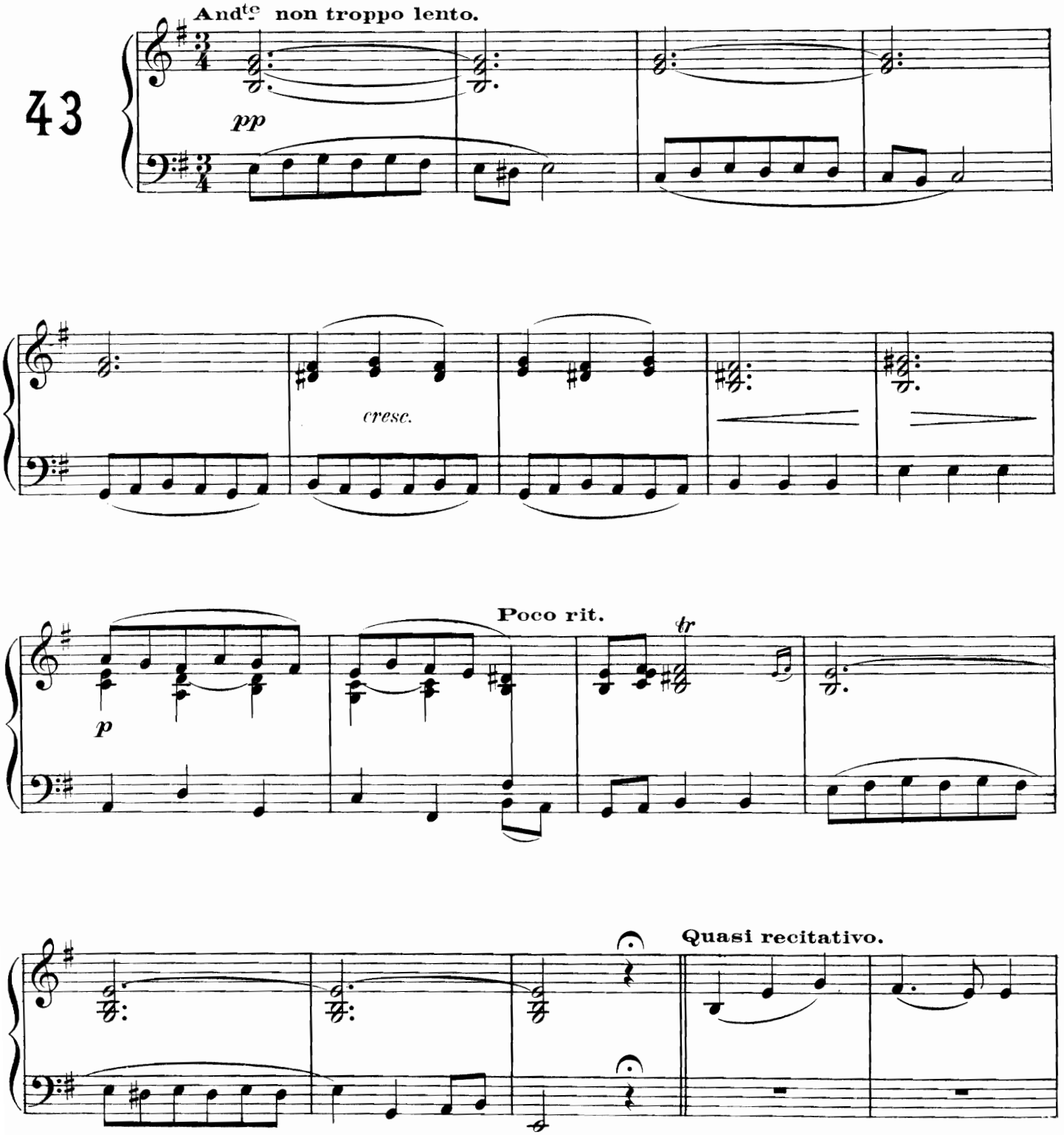
Alessandro STRADELLA.

1645 + 168.

PIETA, SIGNORE.

43



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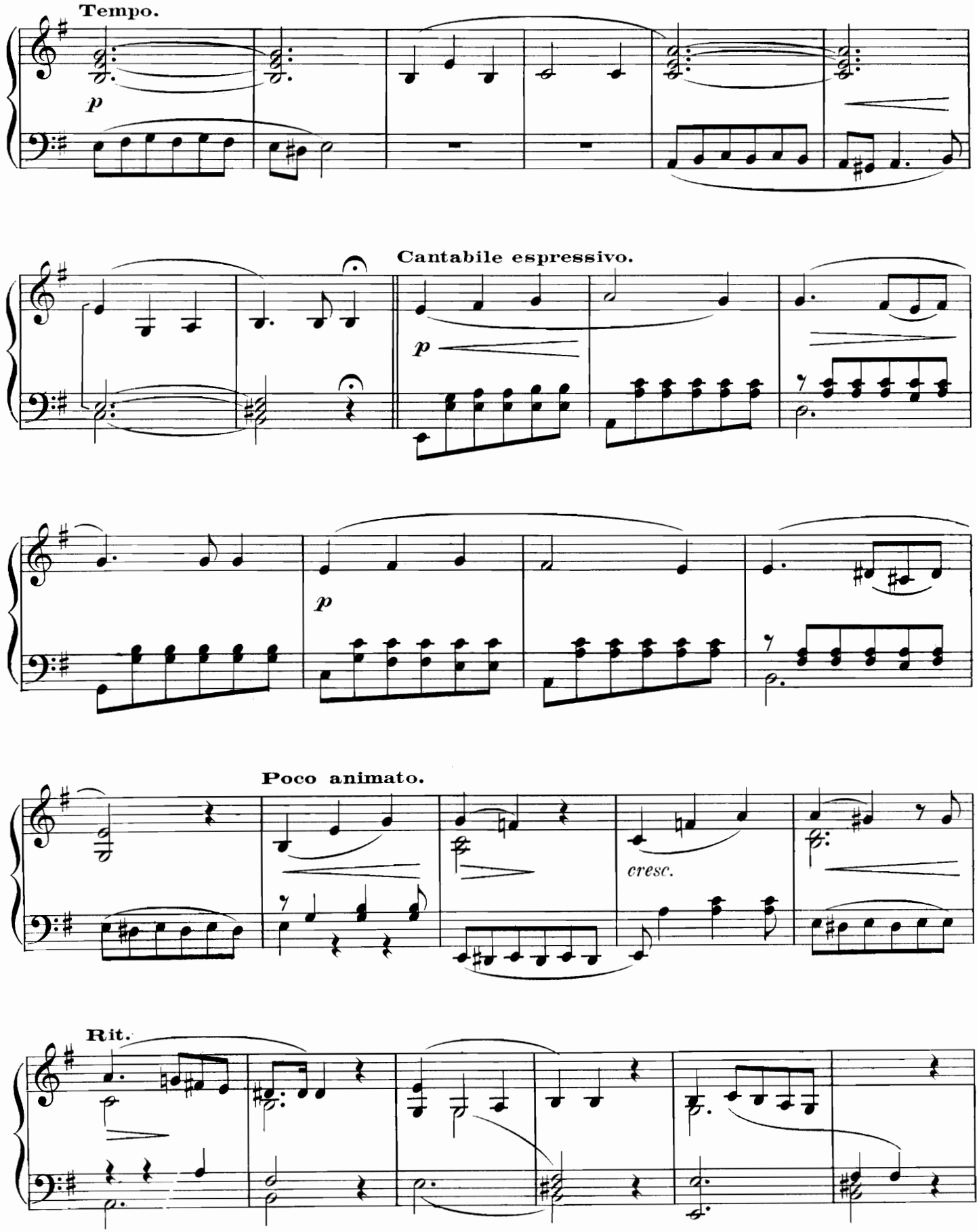

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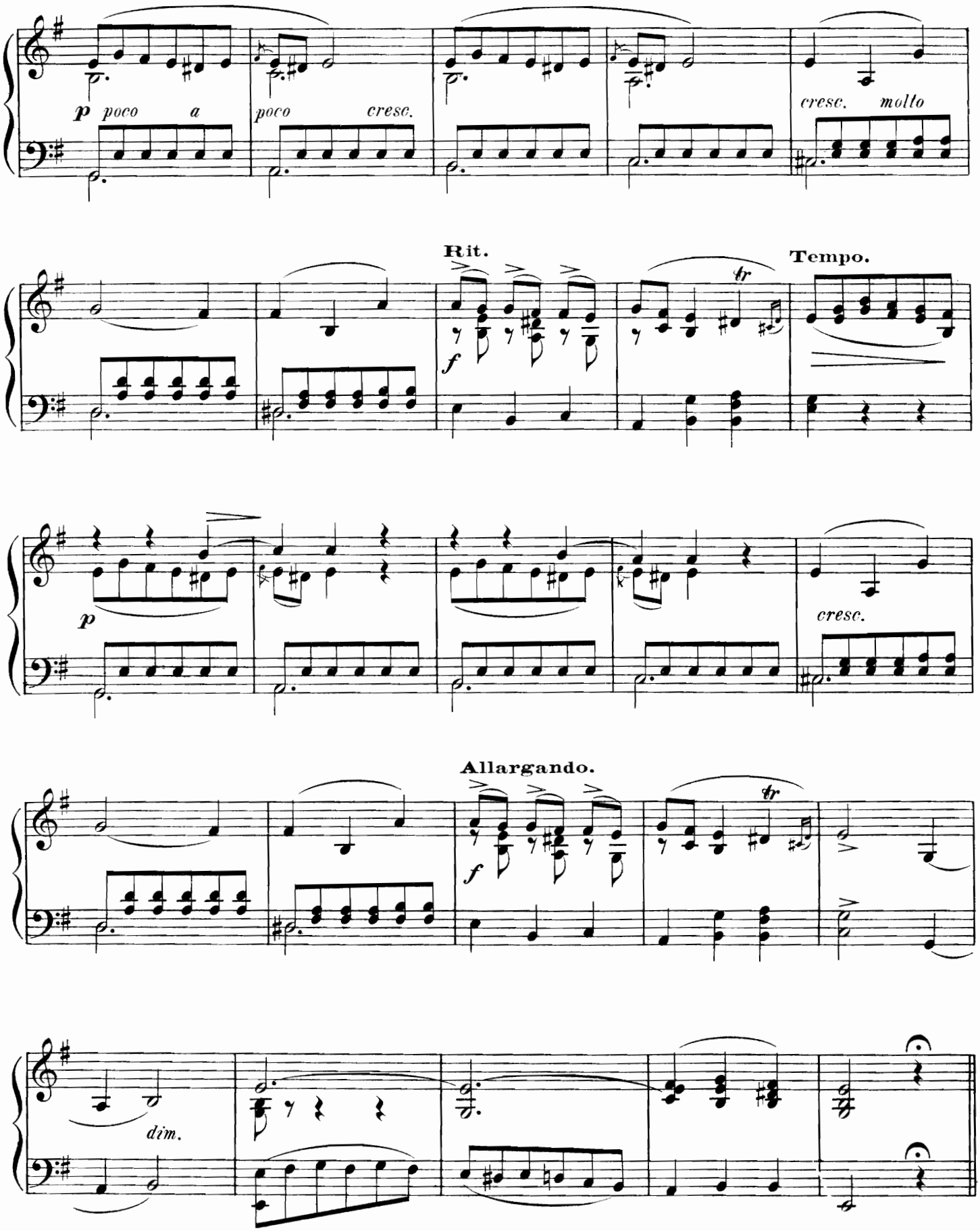

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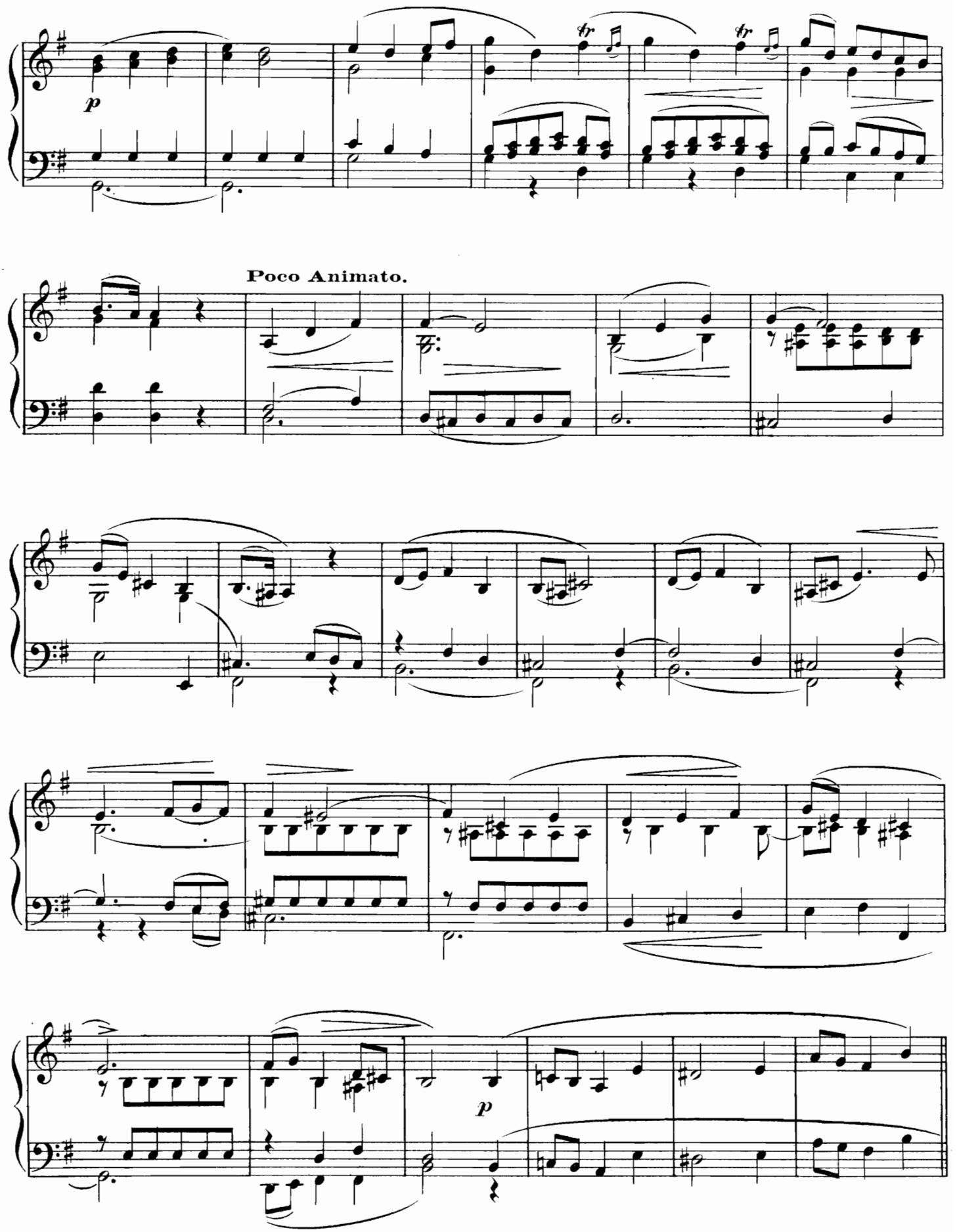

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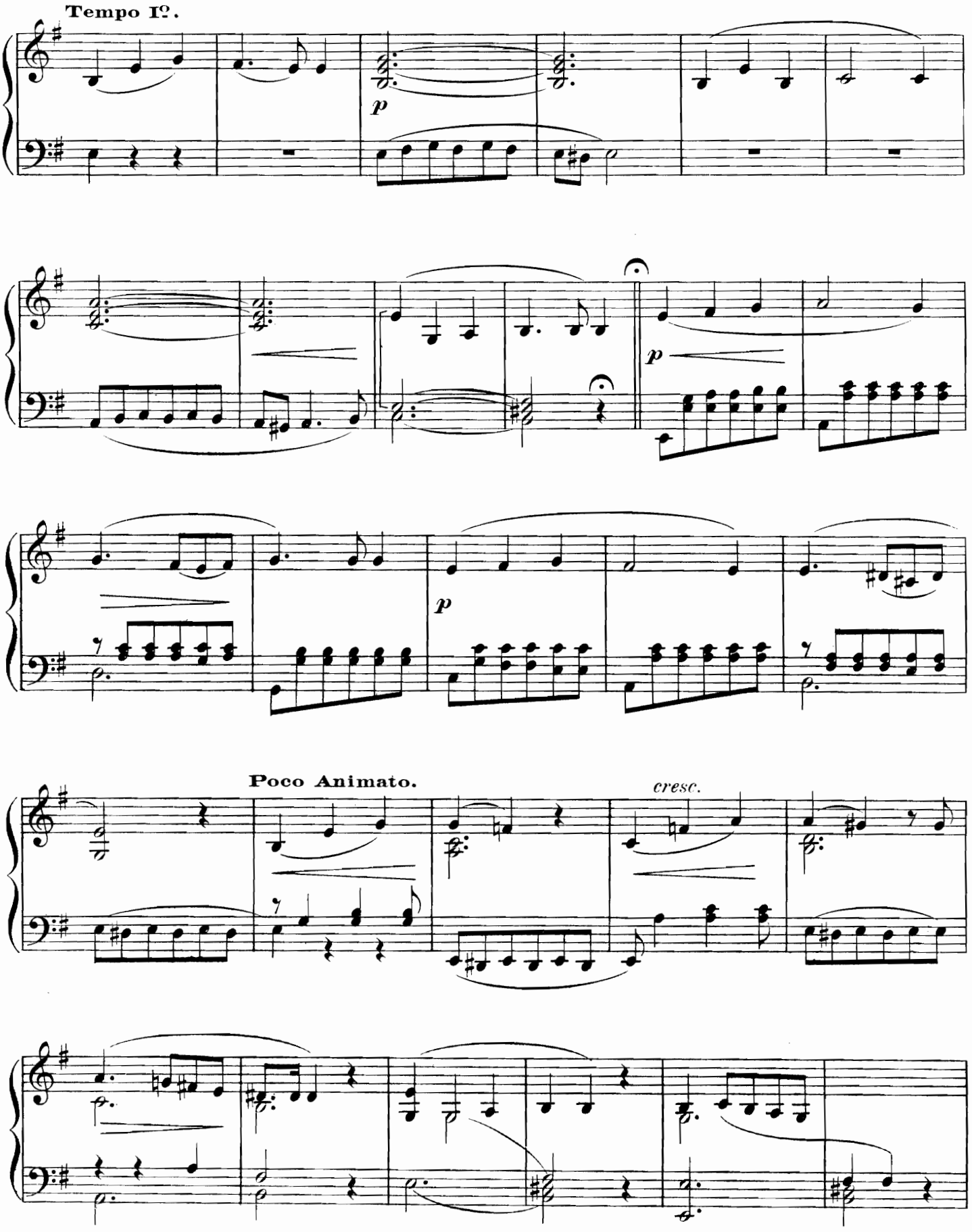

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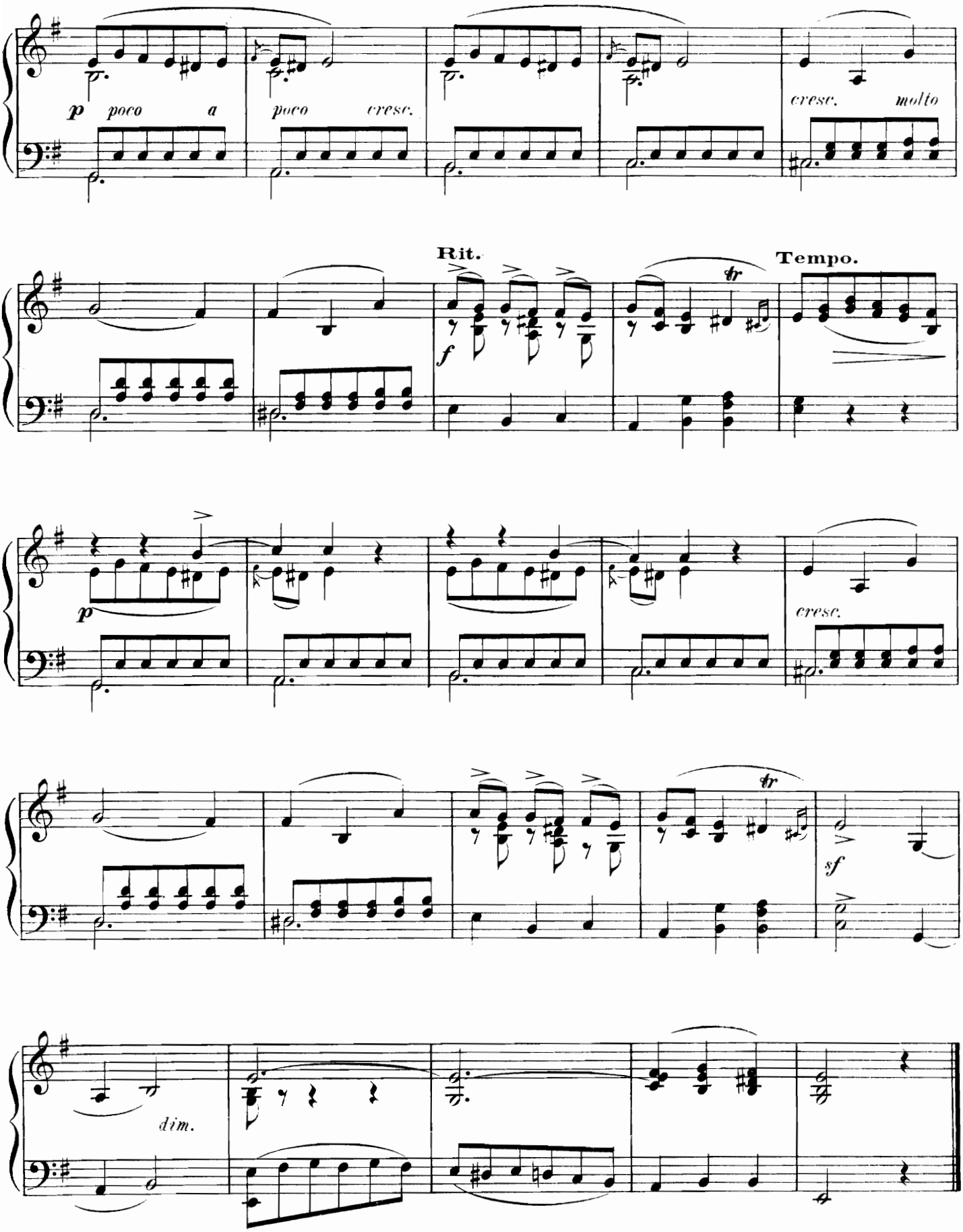

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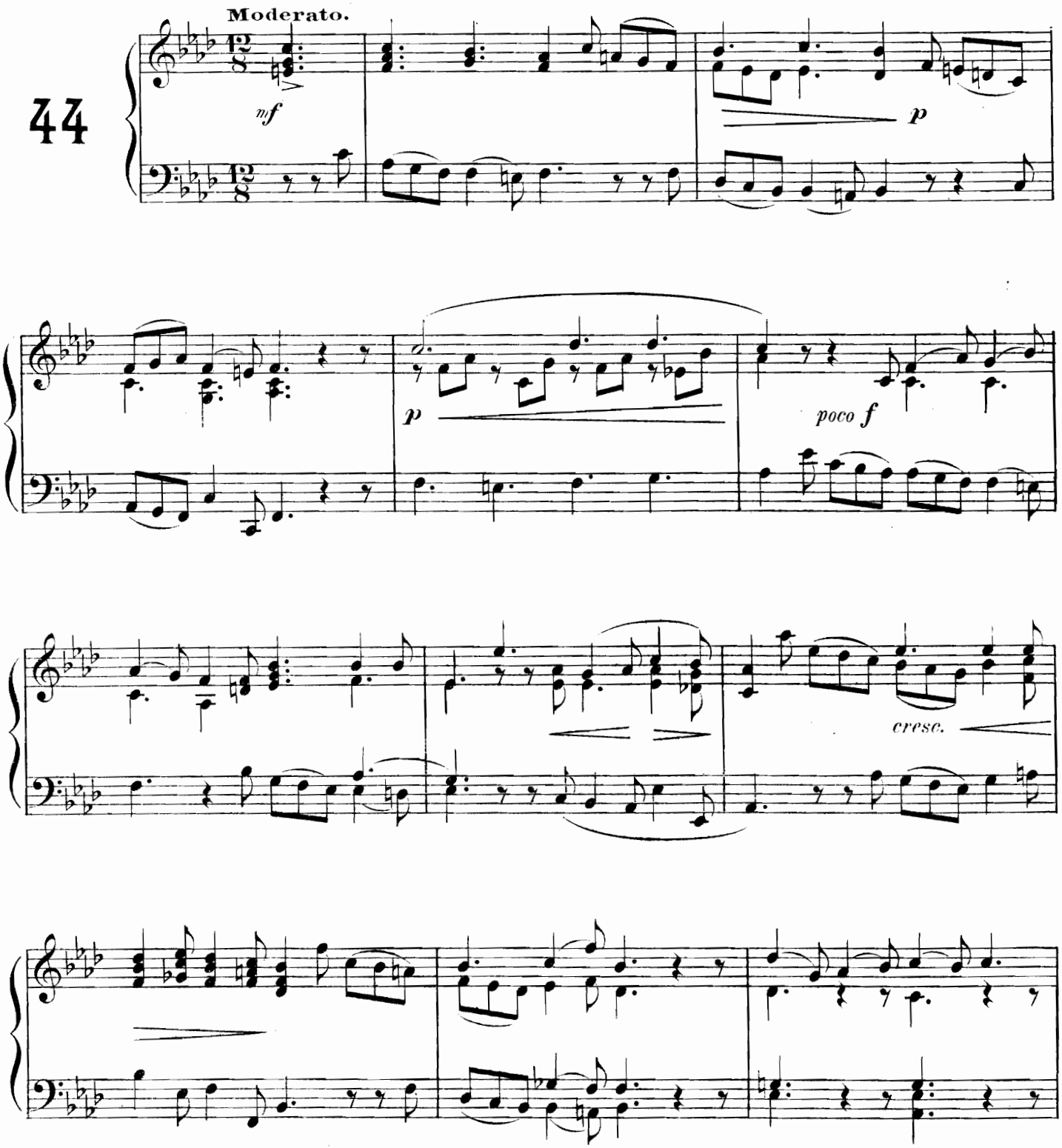
A. SCARLATTI.

1649 + 1725

44

O SALUTARIS



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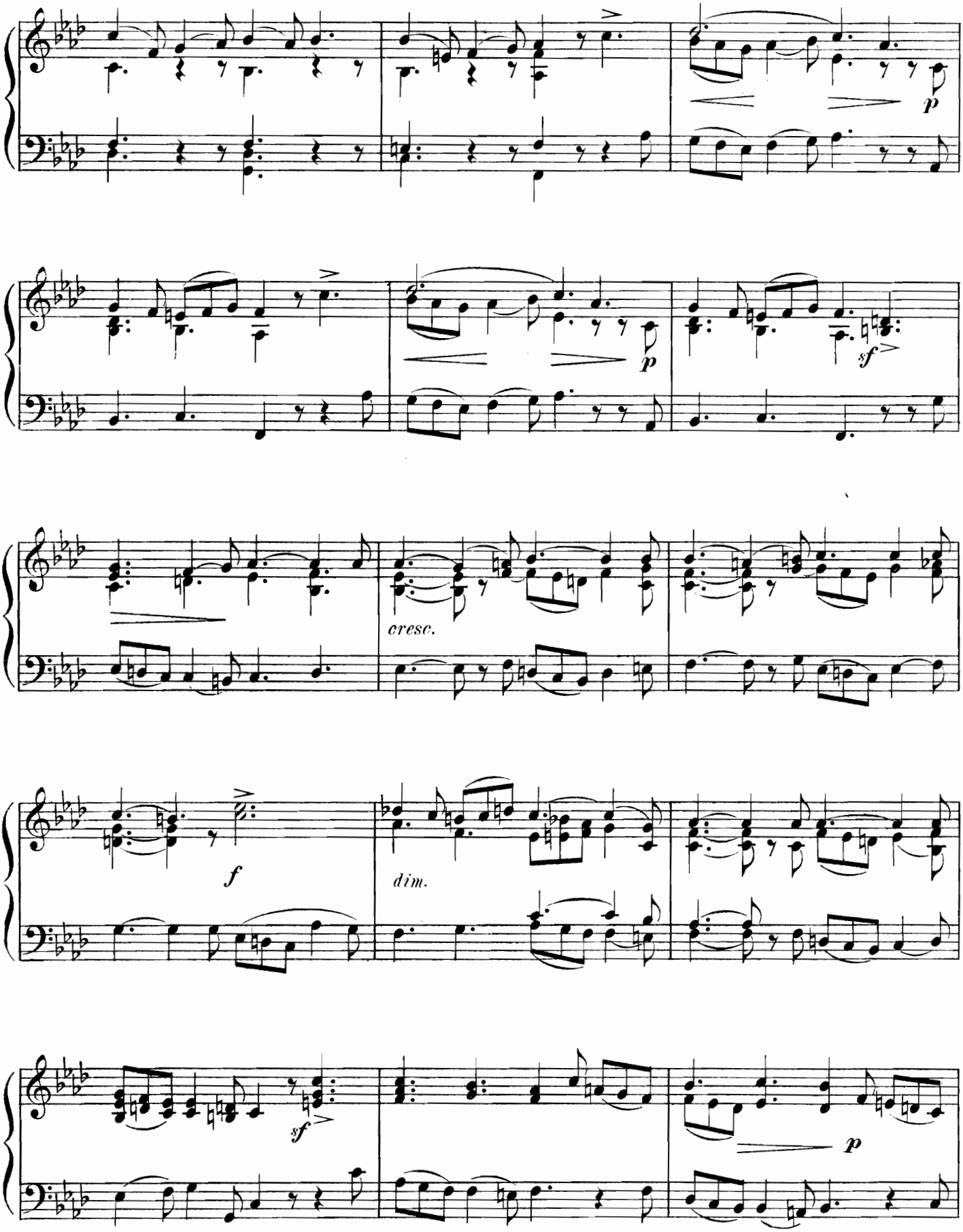

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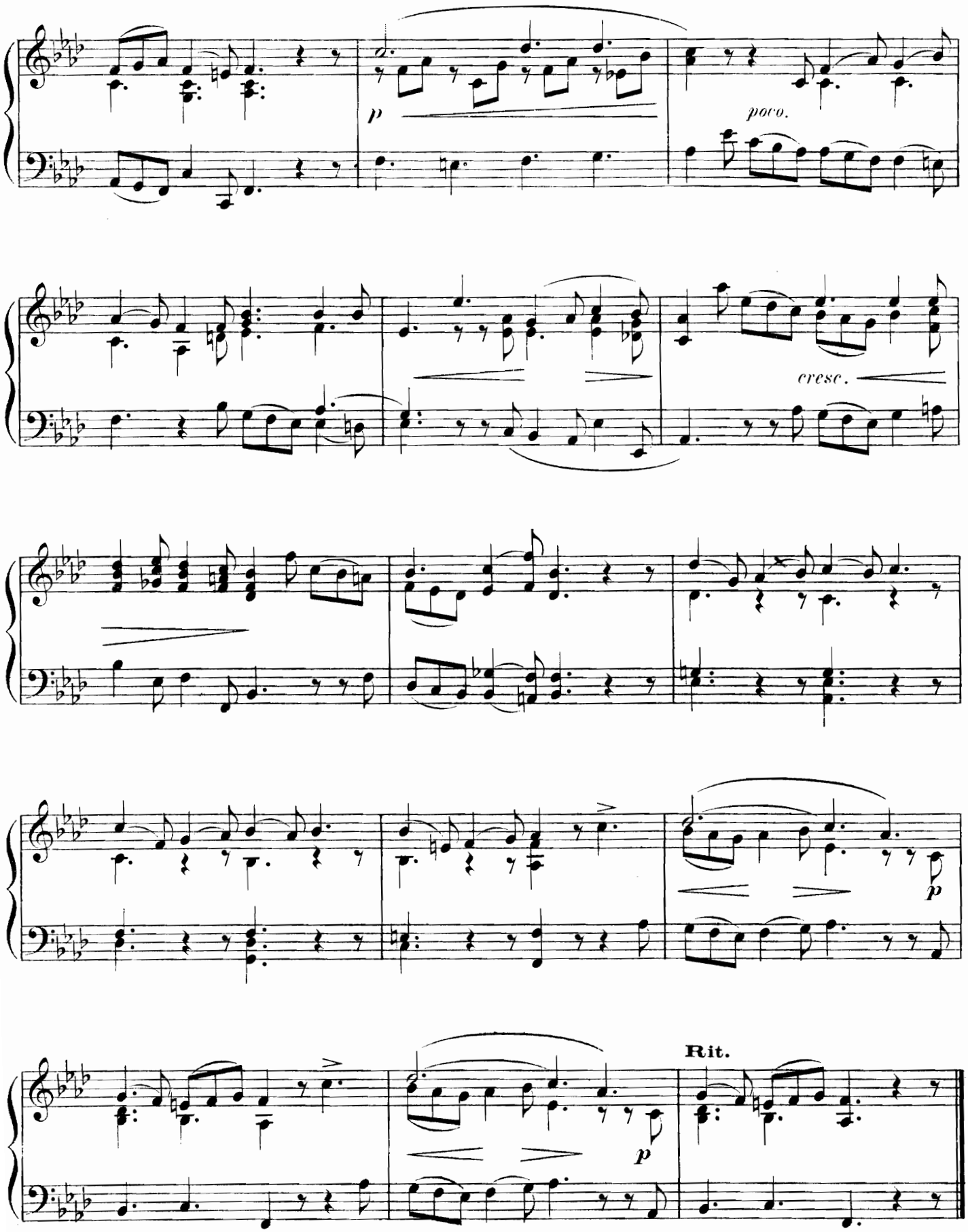

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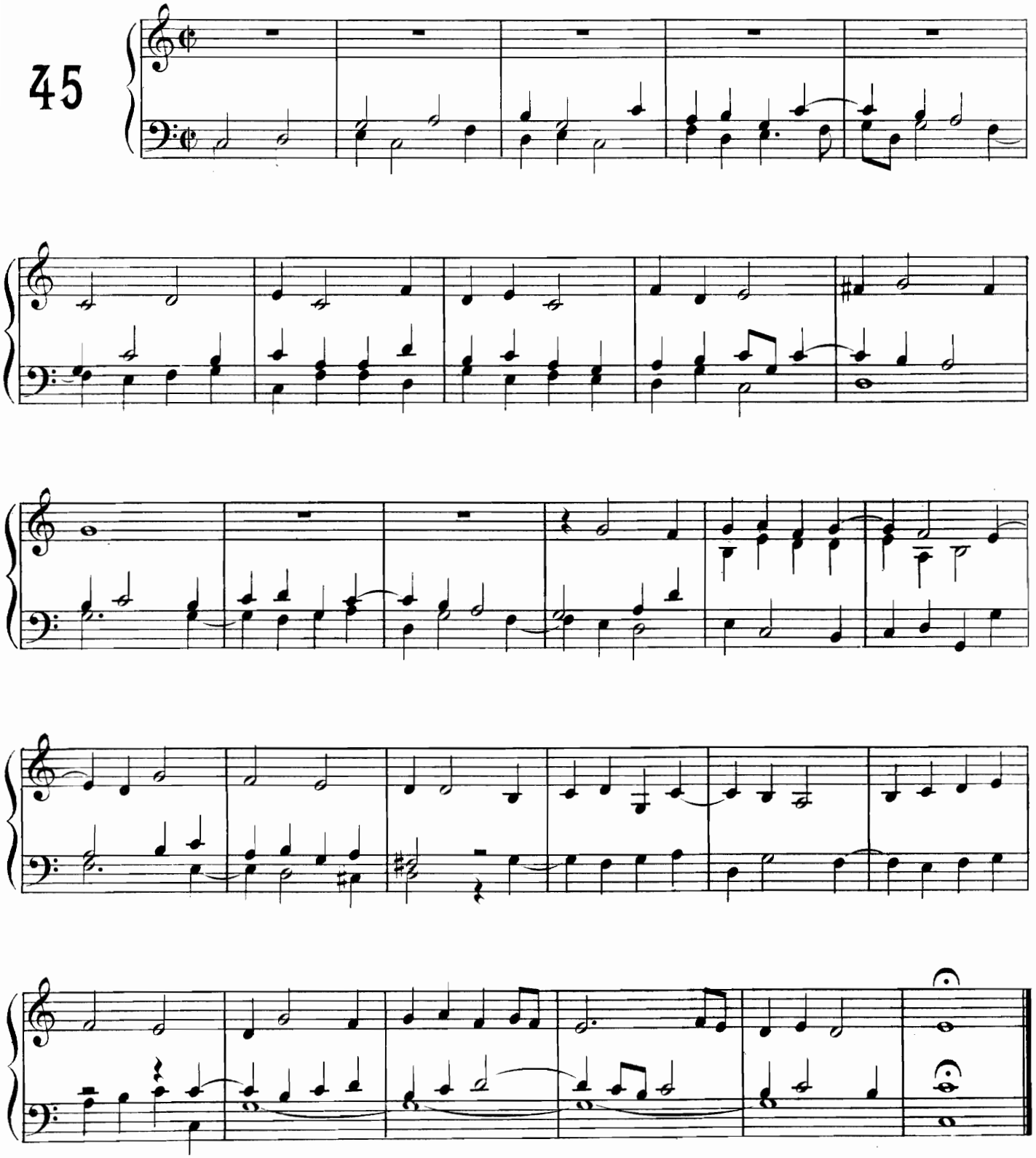
Ant. LOTTI.

1667 + 1740

AGNUS DEI

à 3 voix.

45



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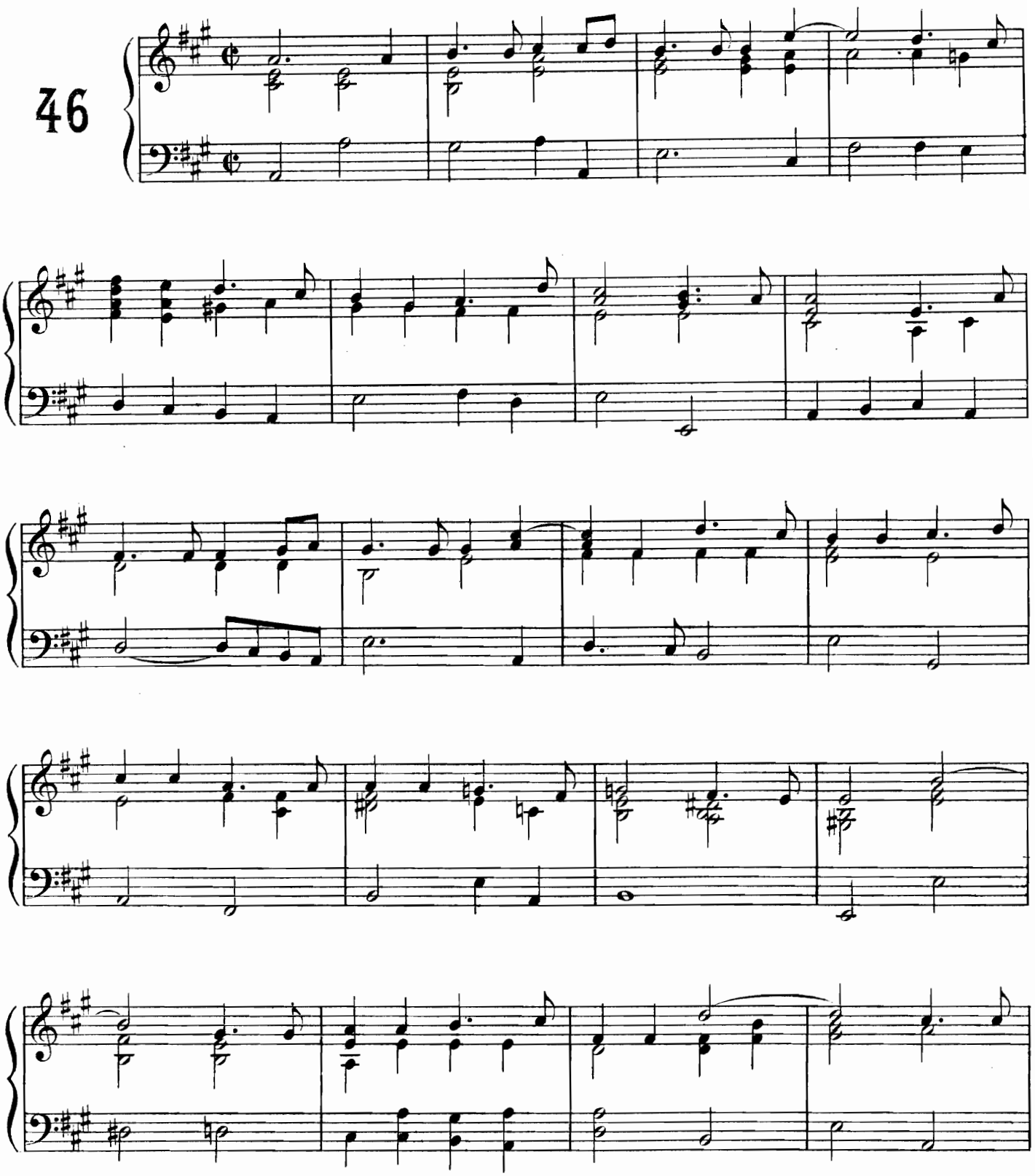
Fr. COUPERIN (le grand)

1668 + 1733

ÉLÉVATION

à 4 voix.

46



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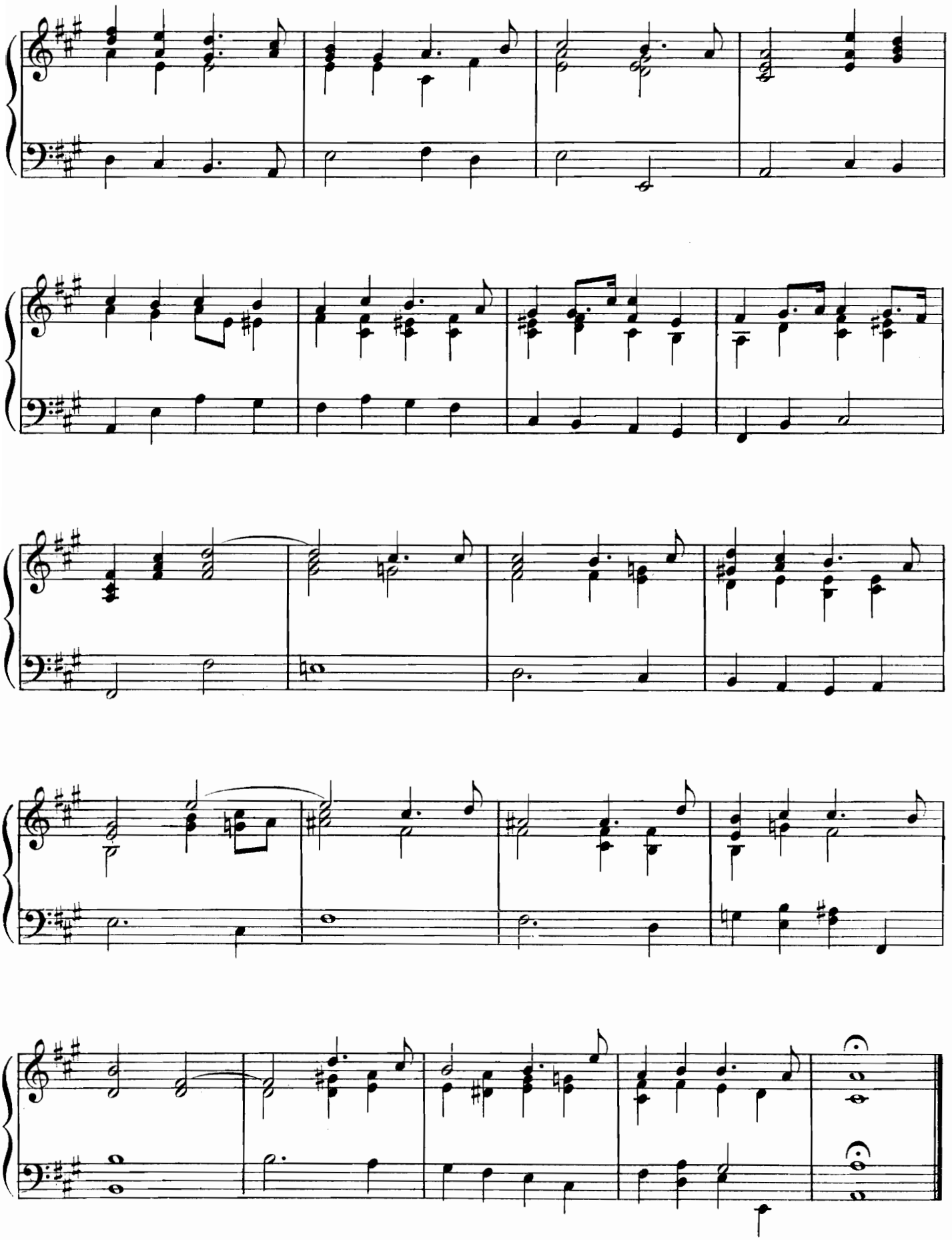

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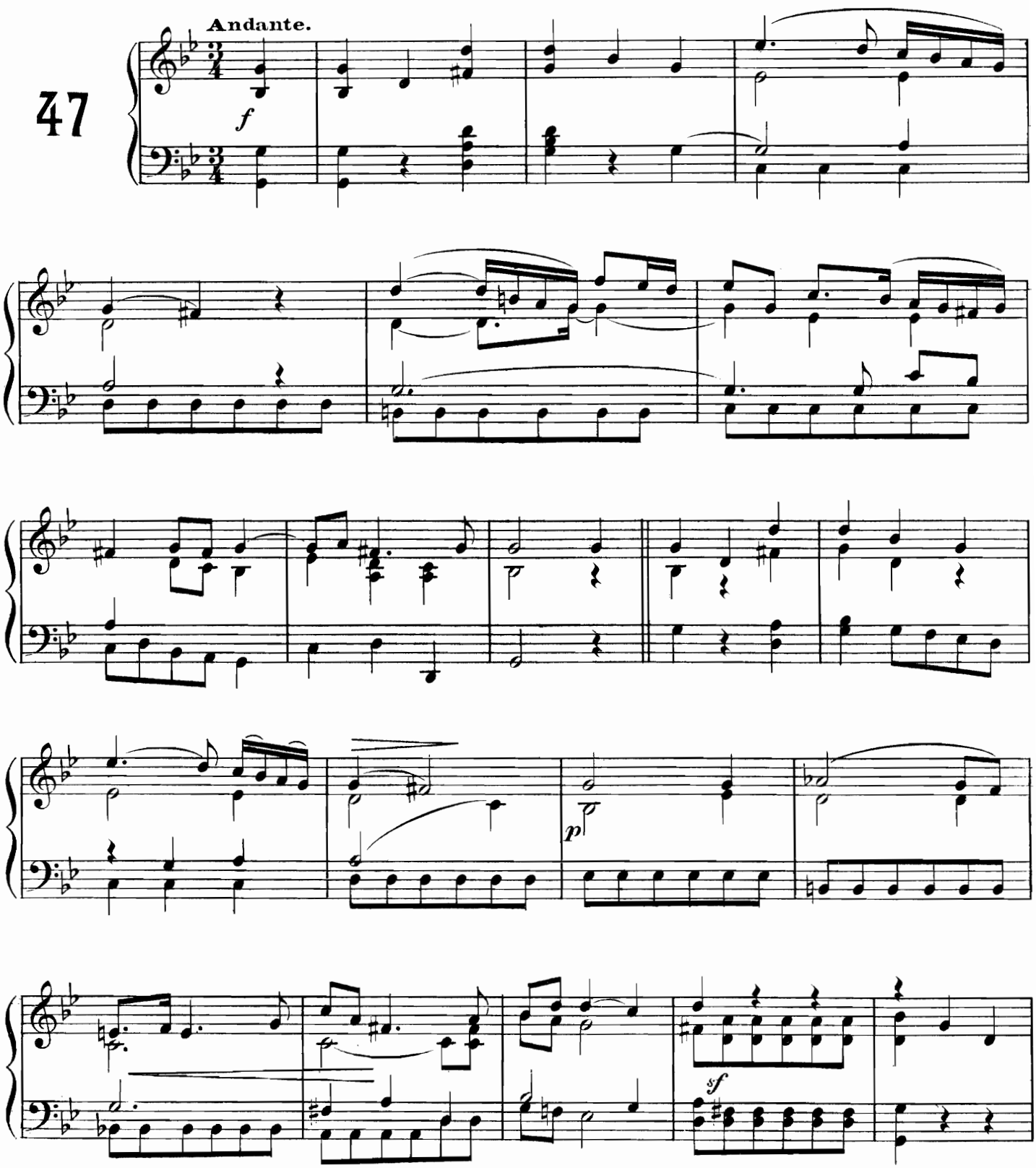
Giovanni C. M. CLARI.

1669 + 1754

SUB TUUM PRÆSIDIUM

47



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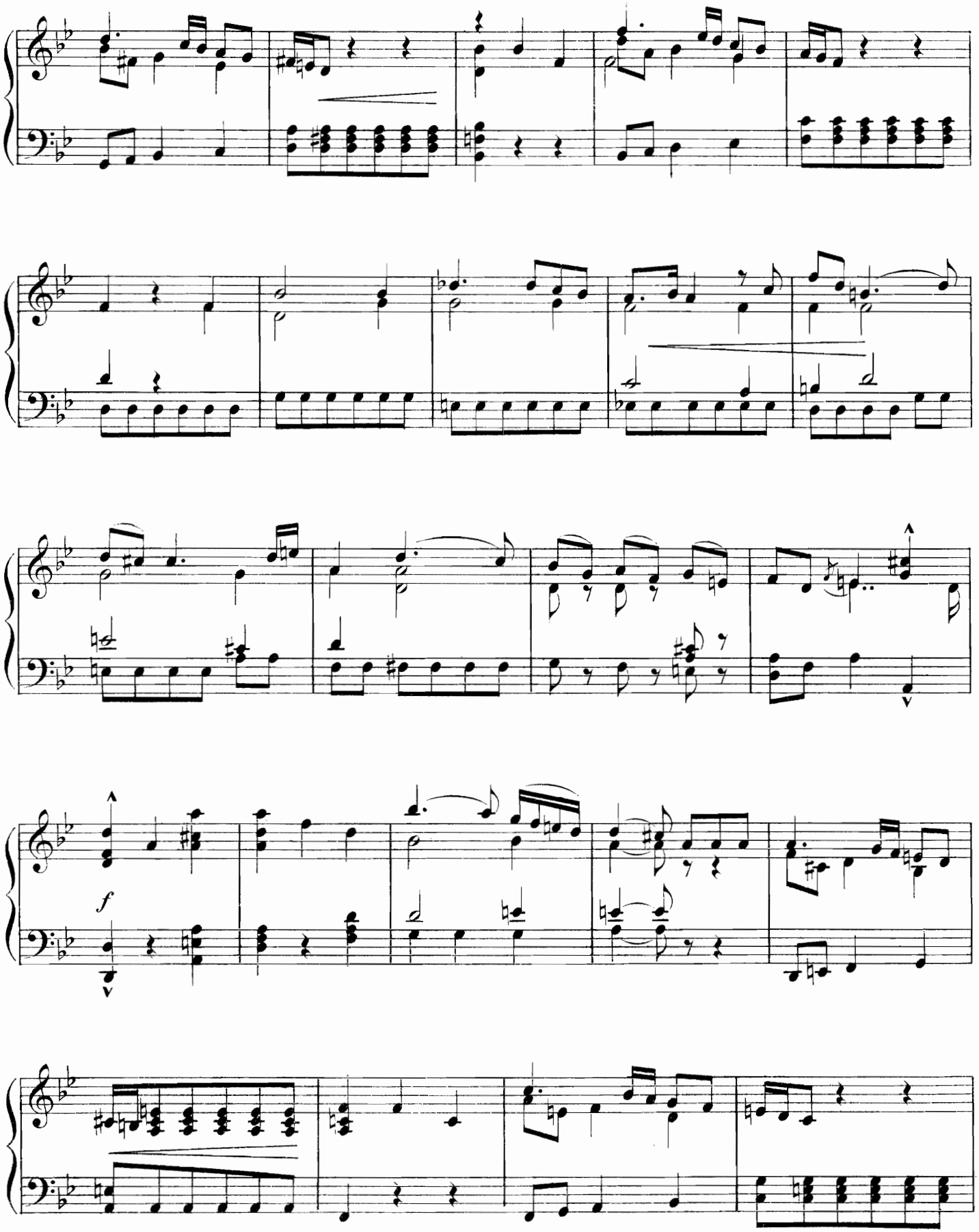

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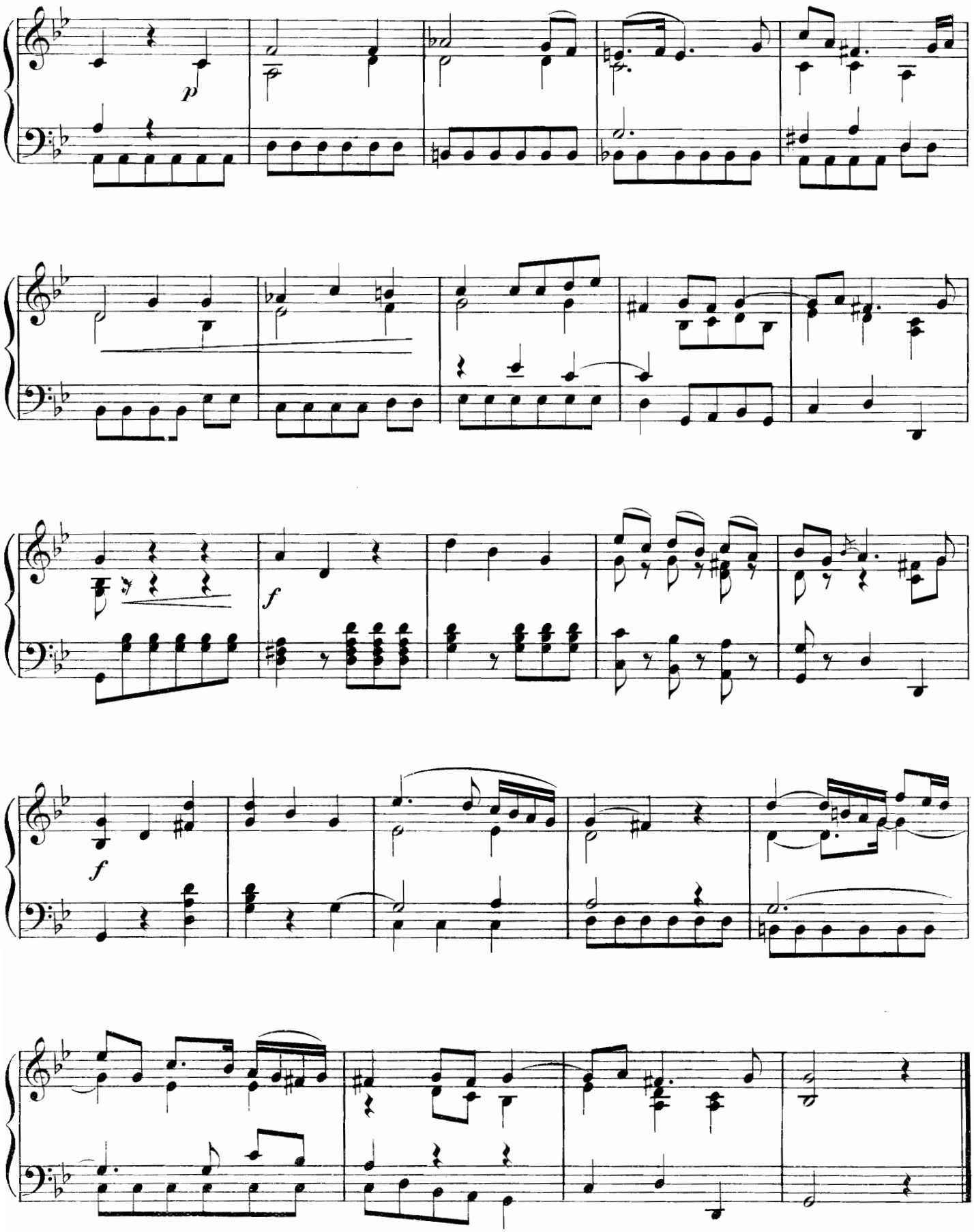

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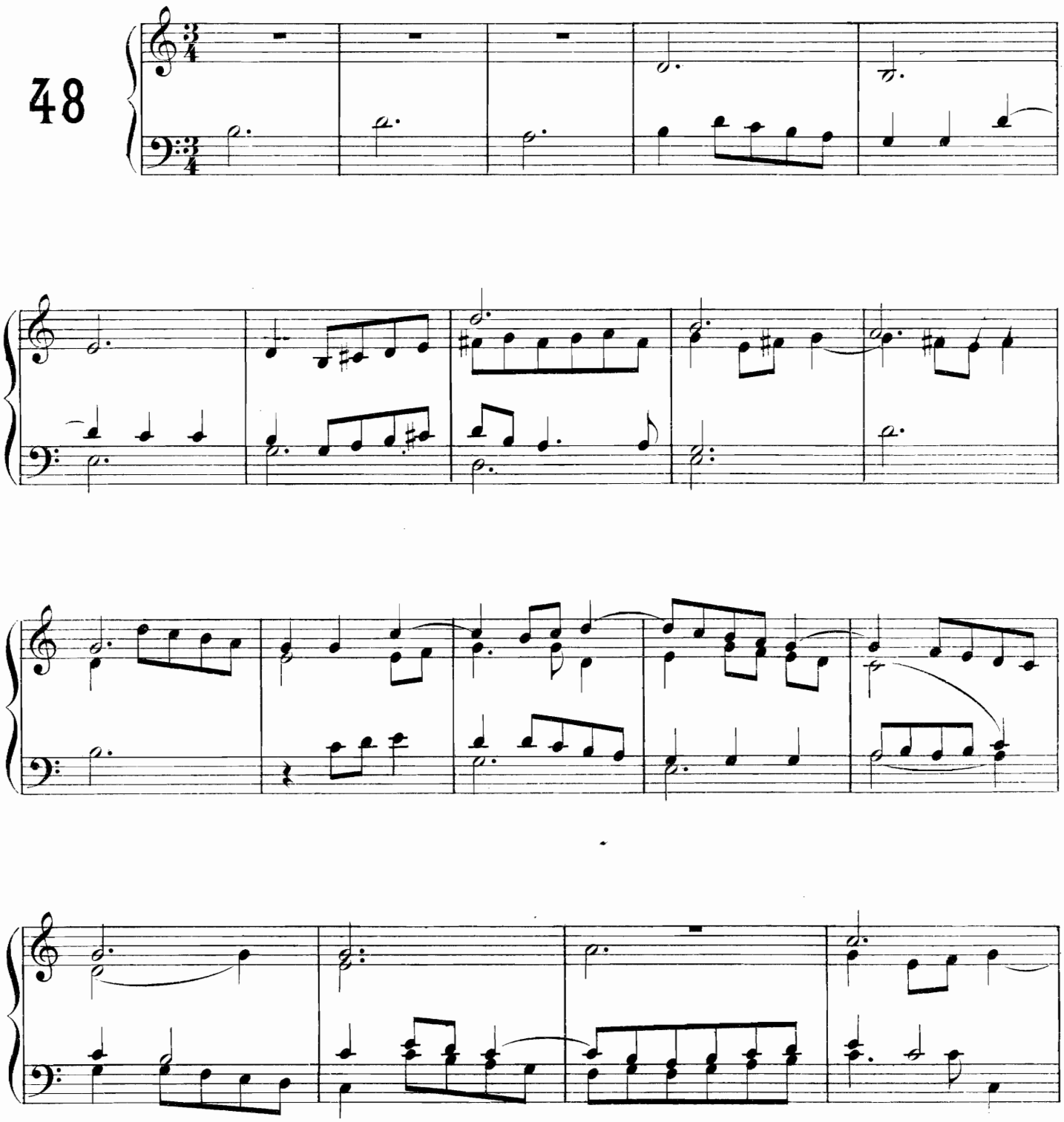
Giov. Maria CASINI.

1675 + 17..

OMNES GENTES PLAUDITE MANIBUS

à 4 voix.

48



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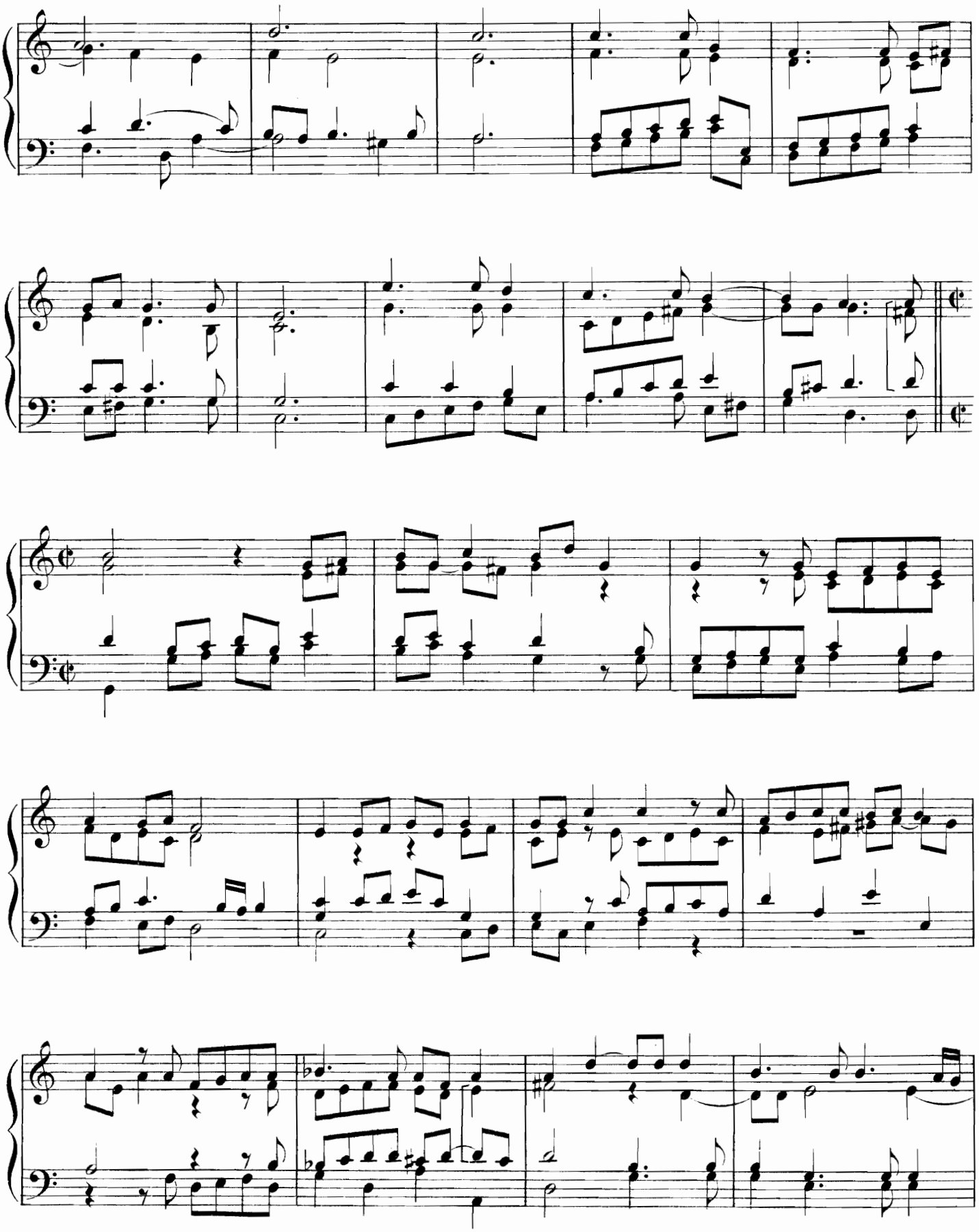

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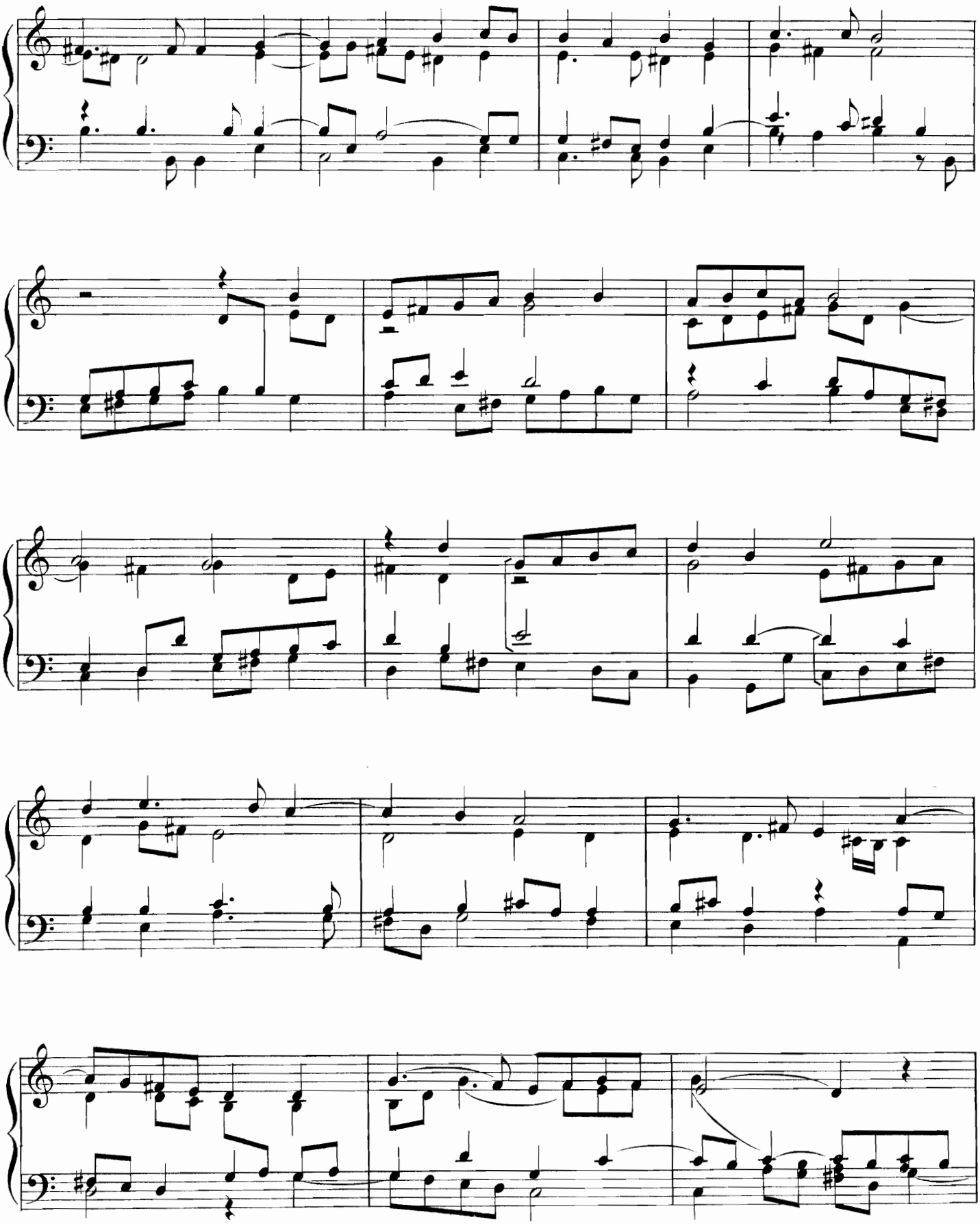

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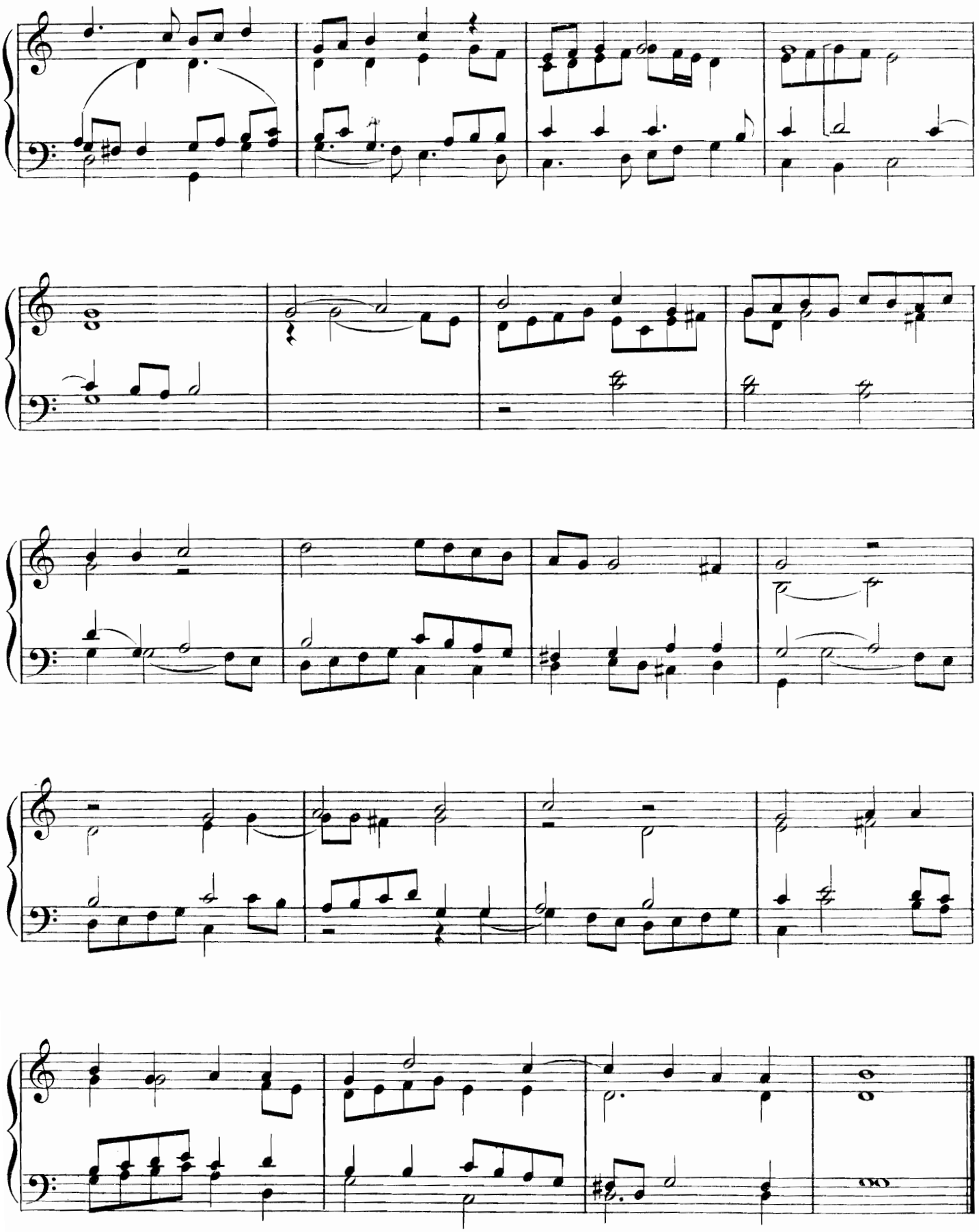

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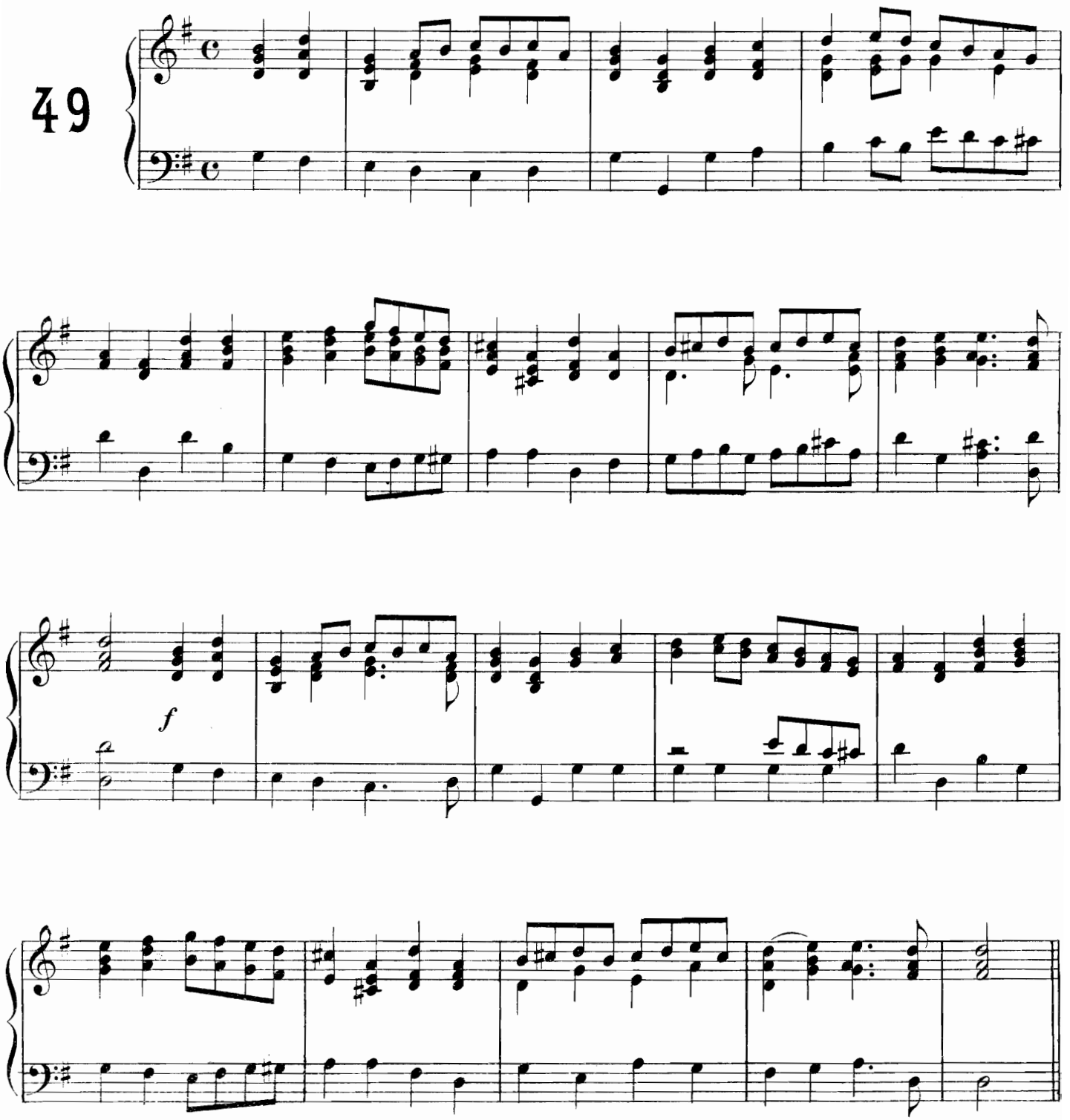
L. N. CLÉRAMBAULT.

1676 + 1749

ECCE PANIS

à 2 voix
accompagnées.

49



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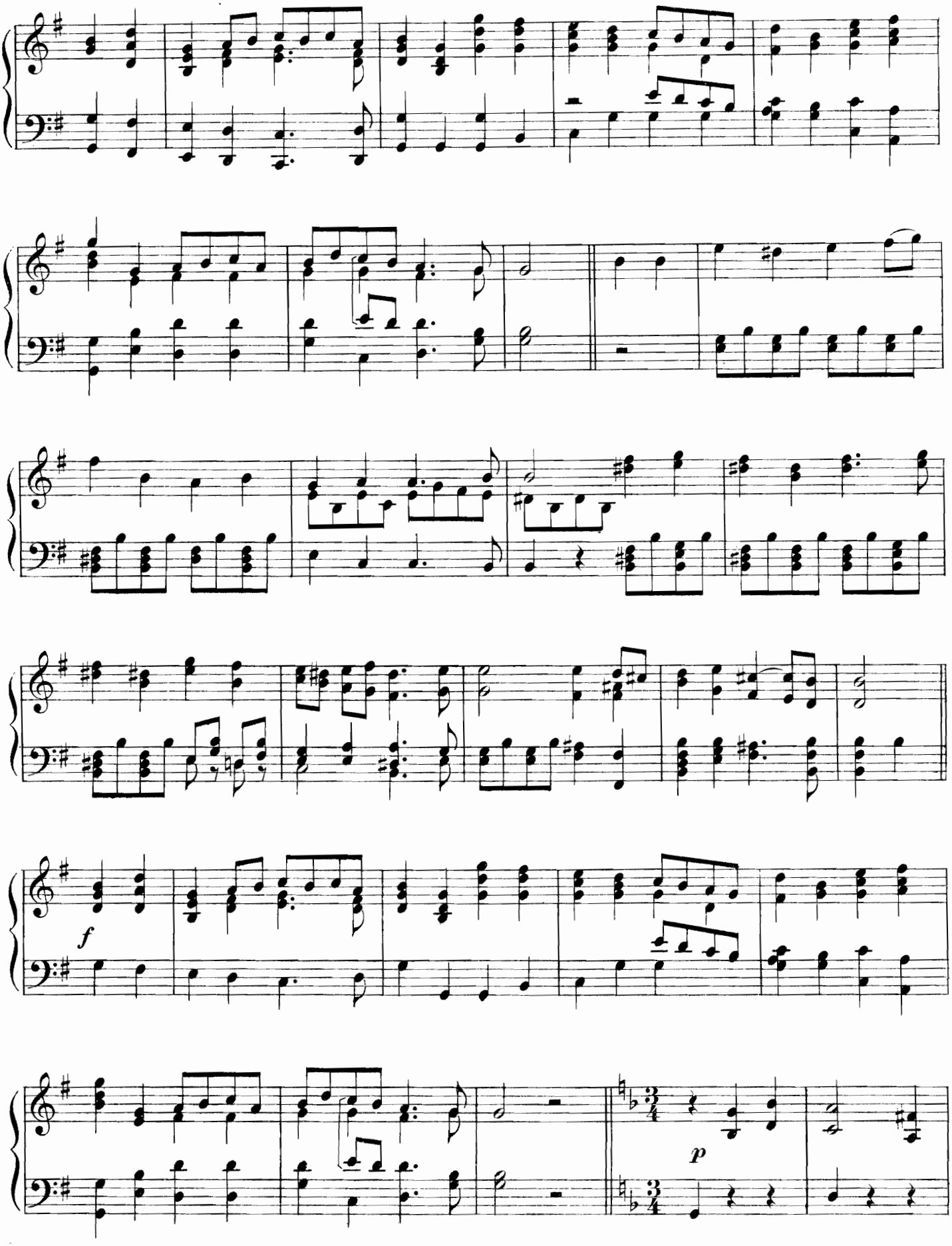

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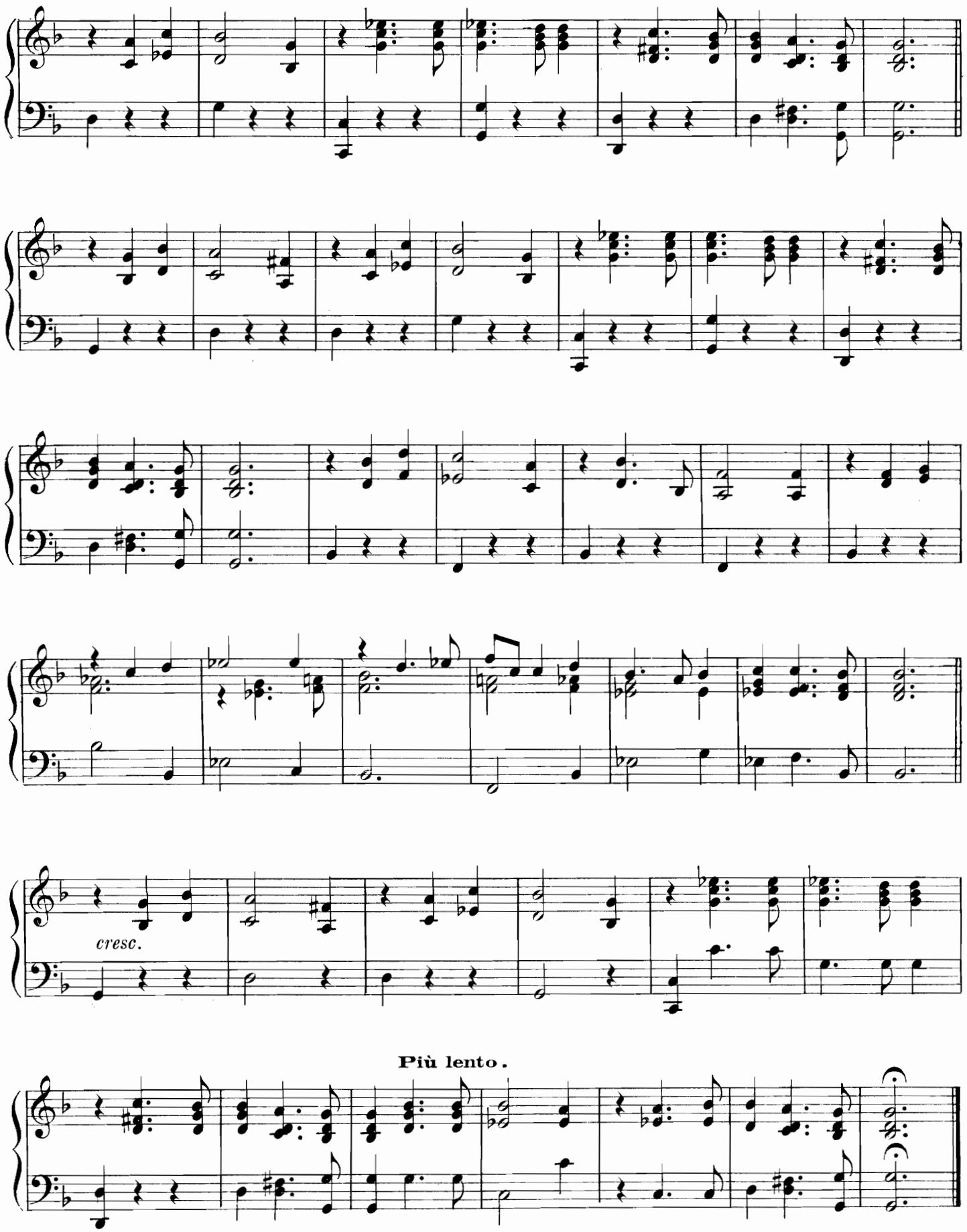

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Em. ASTORGA.

1681 + 1705

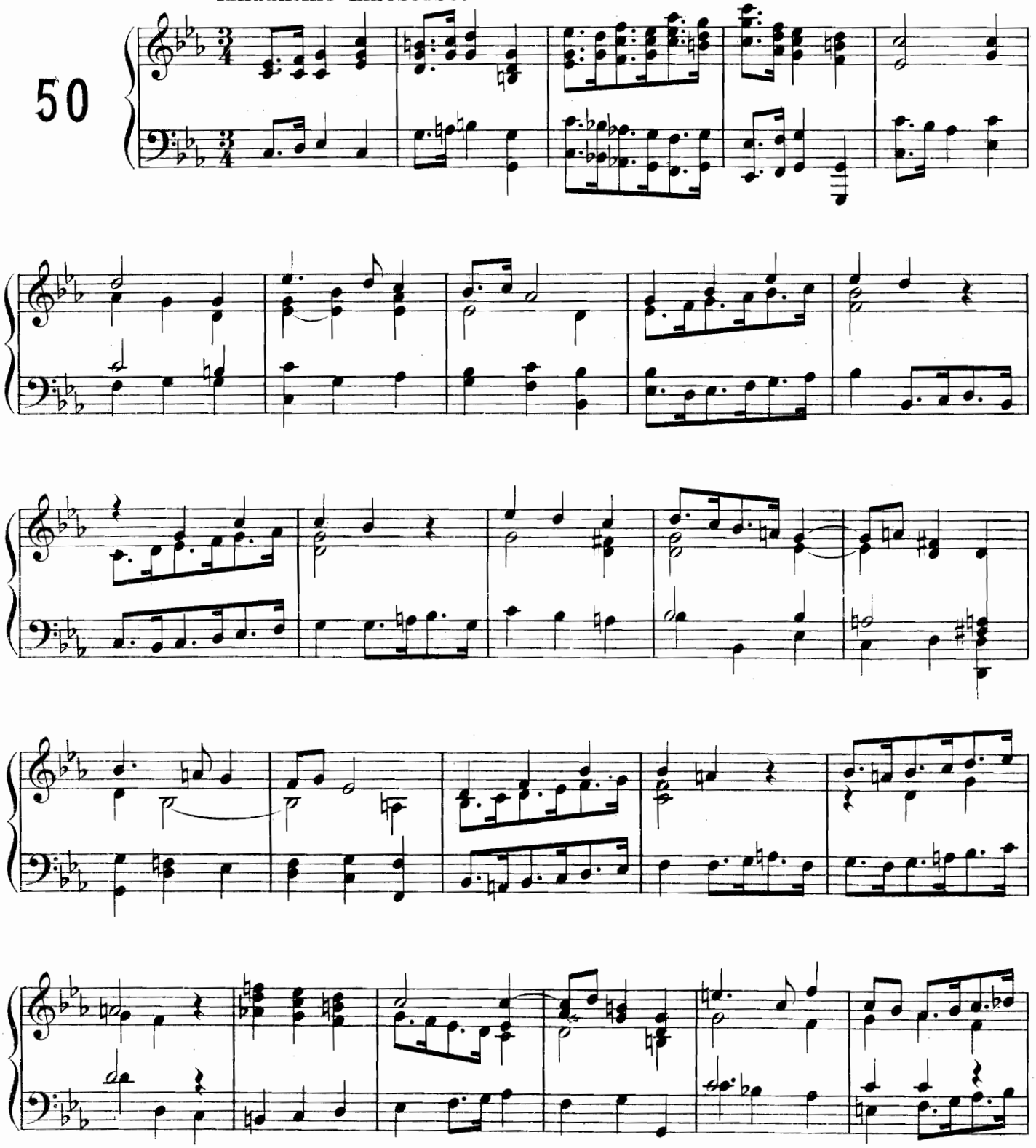
STABAT MATER

à 2 voix

accompagnées.

Andantino maestoso.

50



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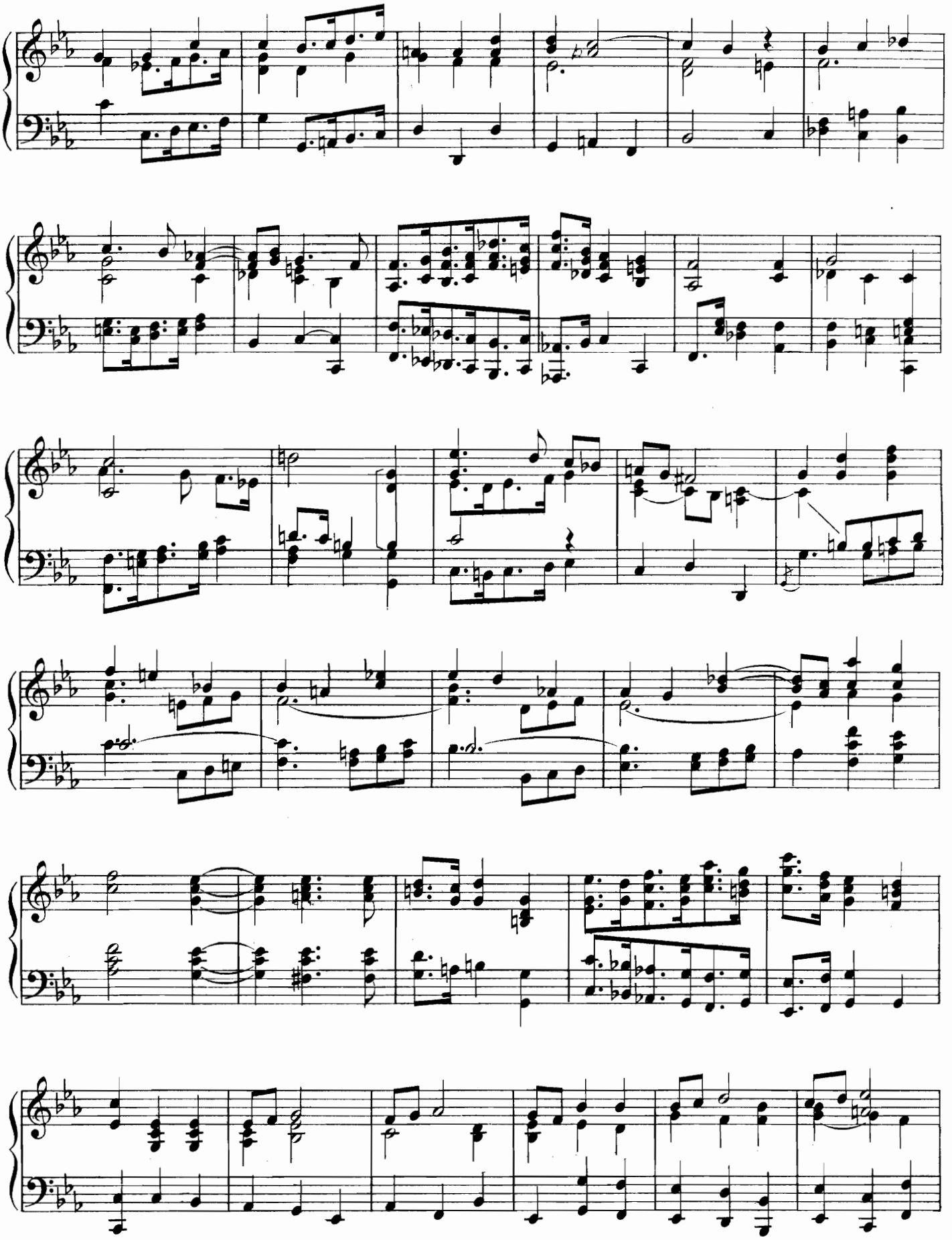

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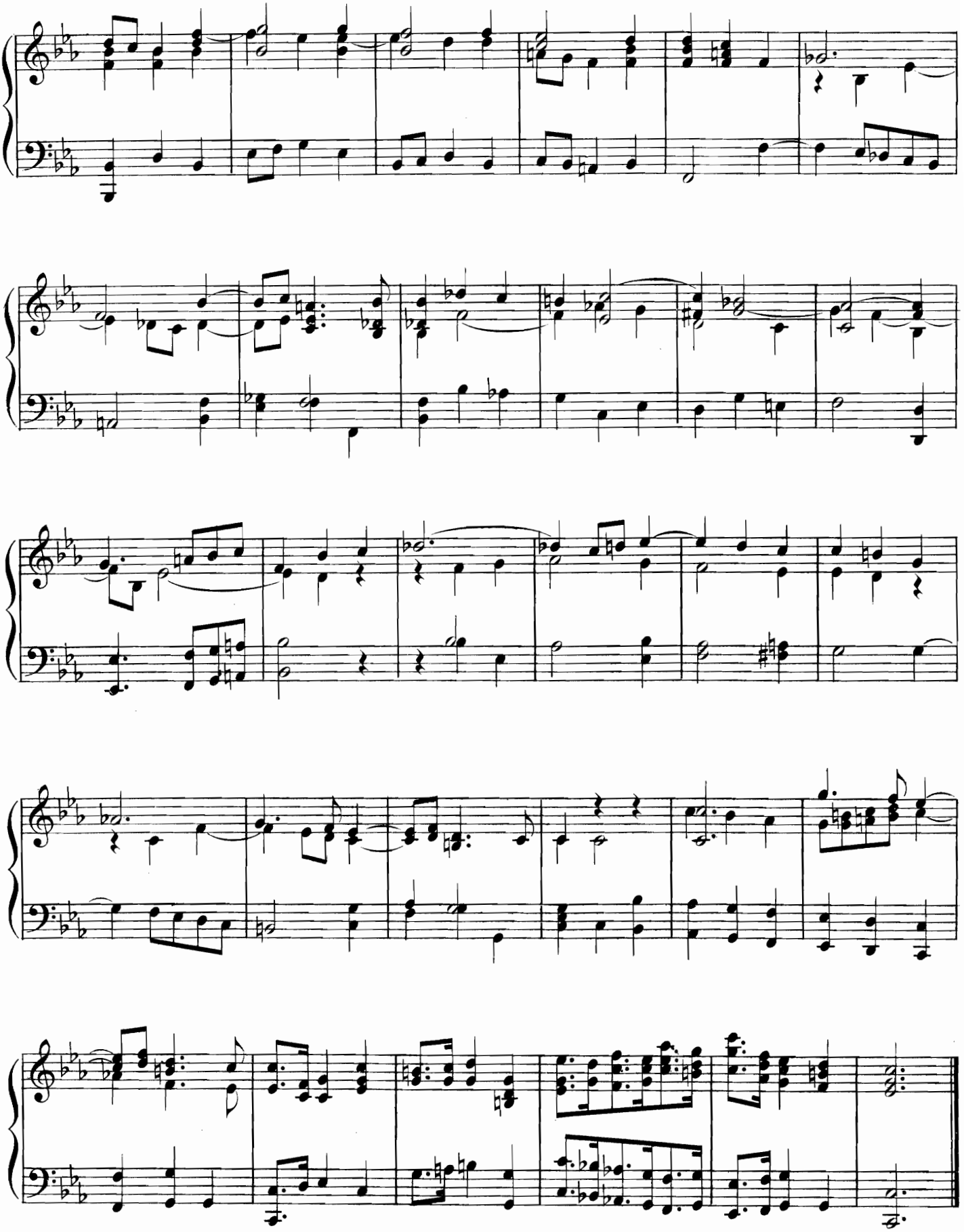

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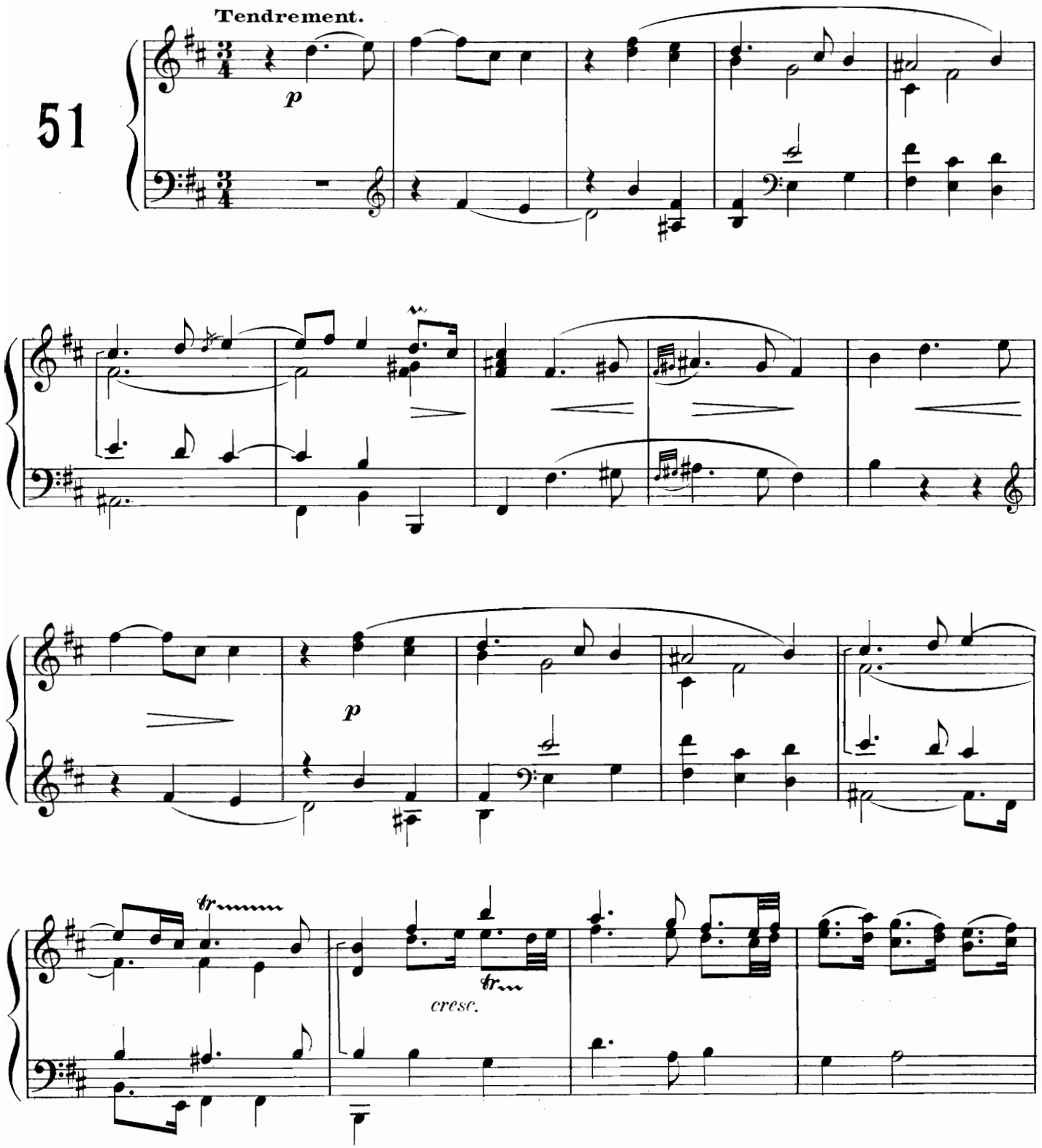
J. Ph. RAMEAU.

1683 + 1764

QUAM DILECTA TABERNACULA

Chœur accompagné.



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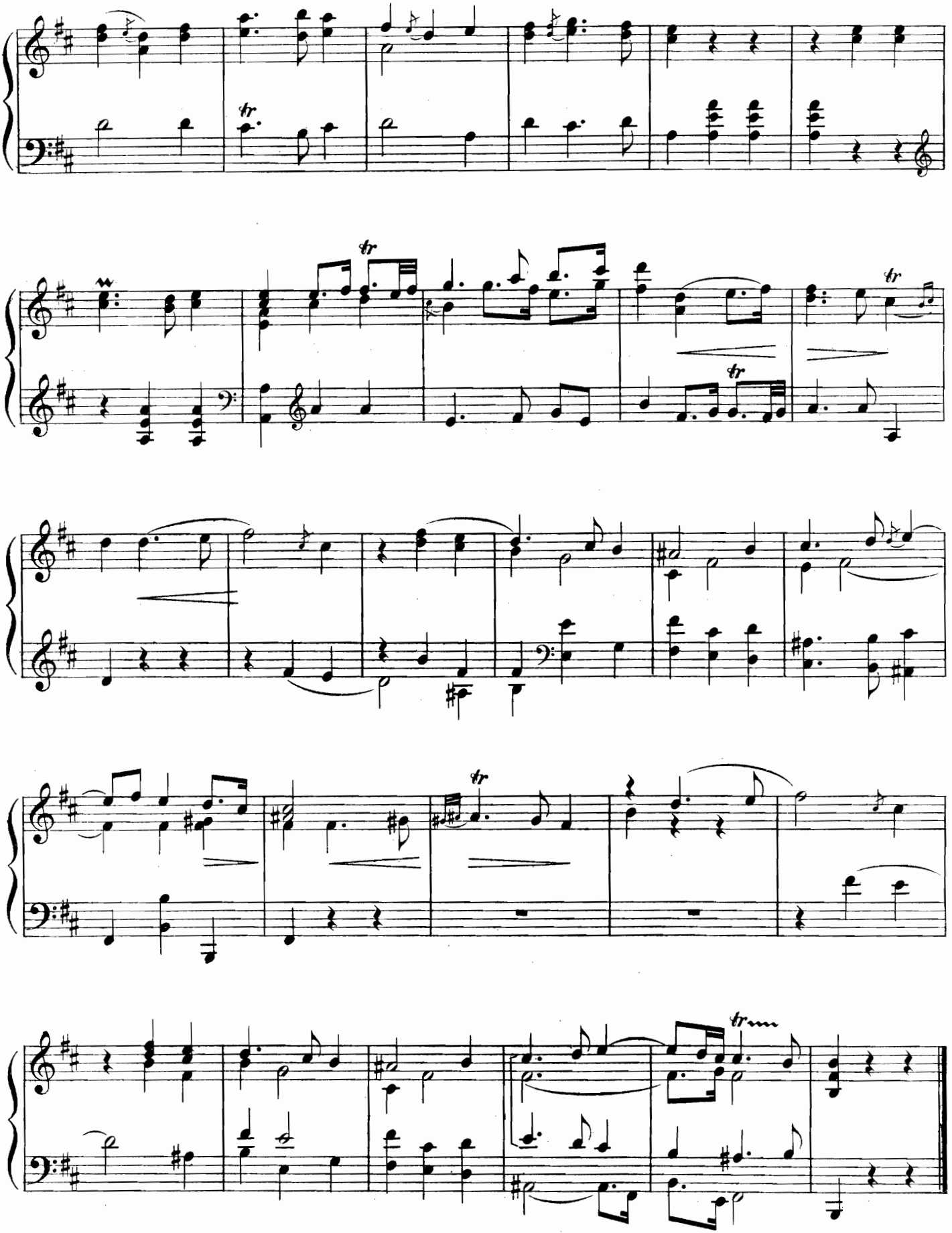

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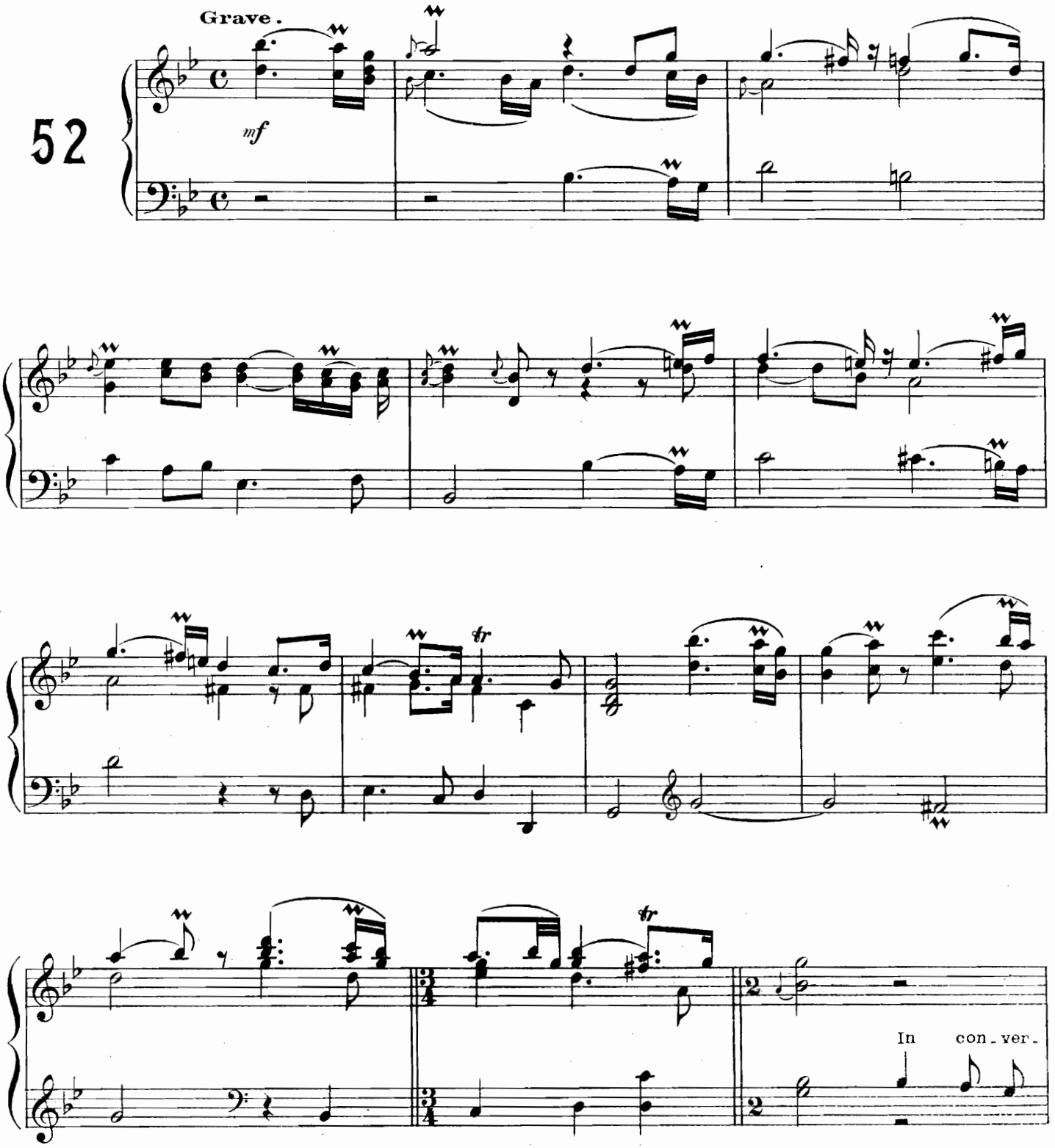
J. Ph. RAMEAU.

1683 + 1764

IN CONVERTENDO

Chœur accompagné



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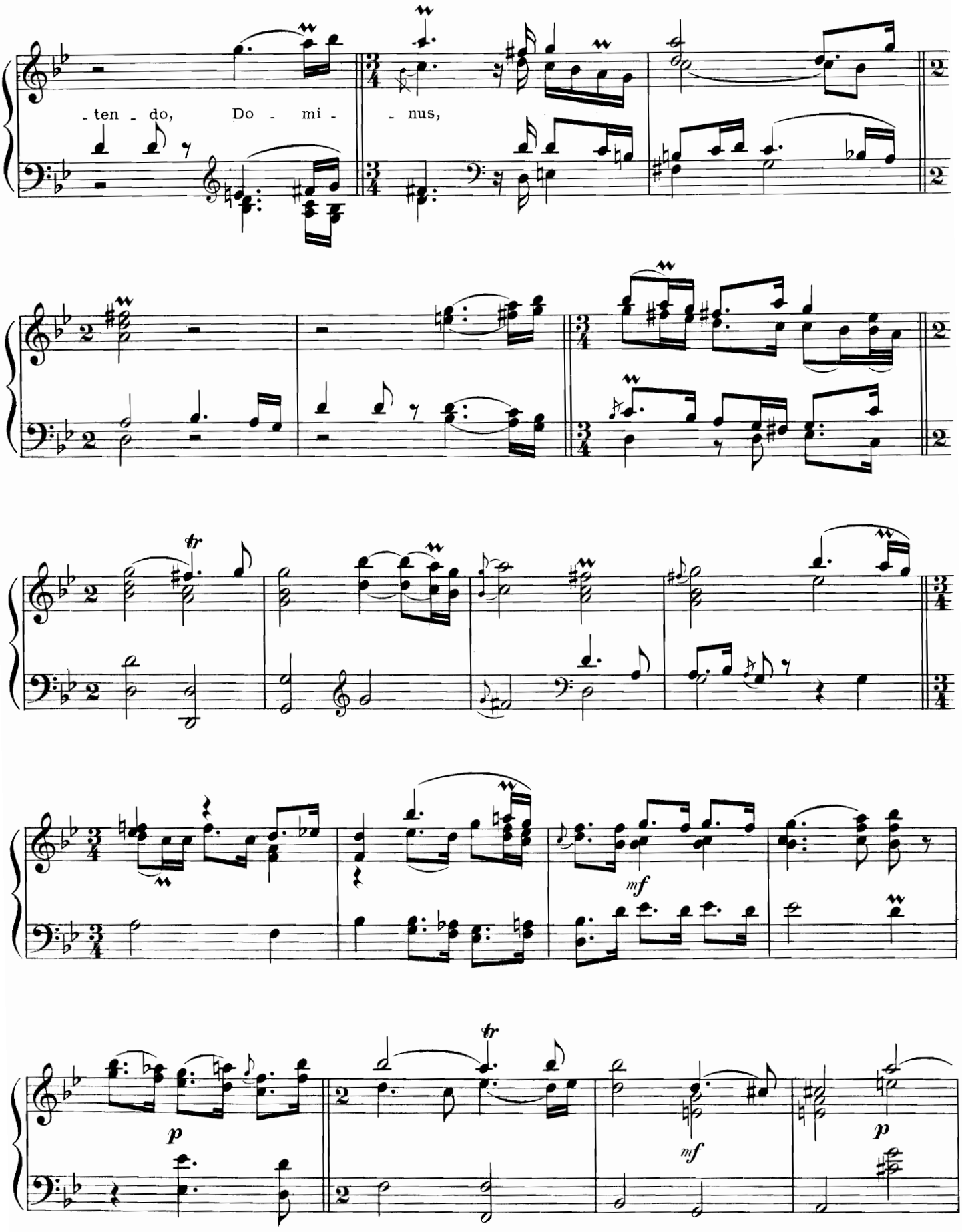

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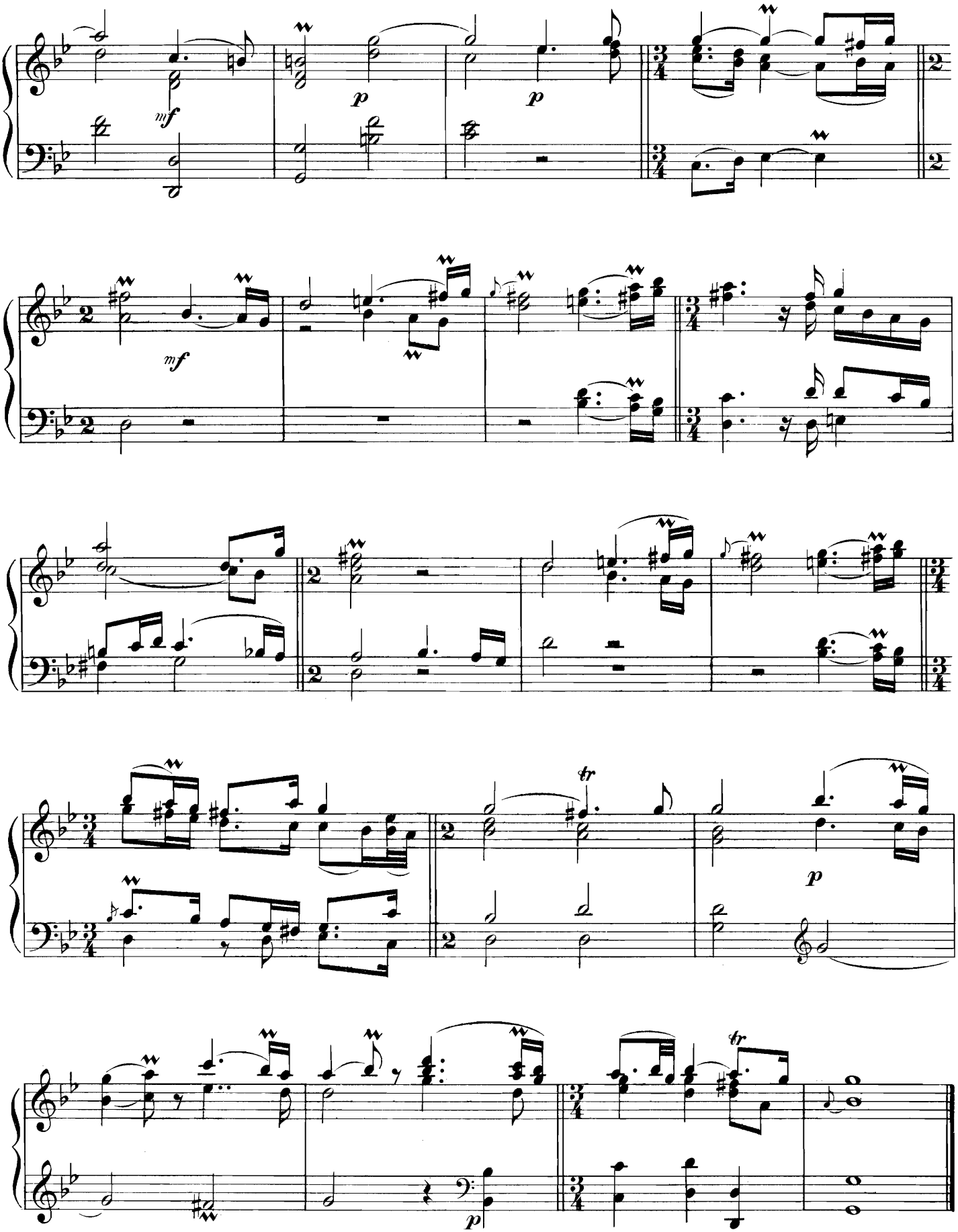

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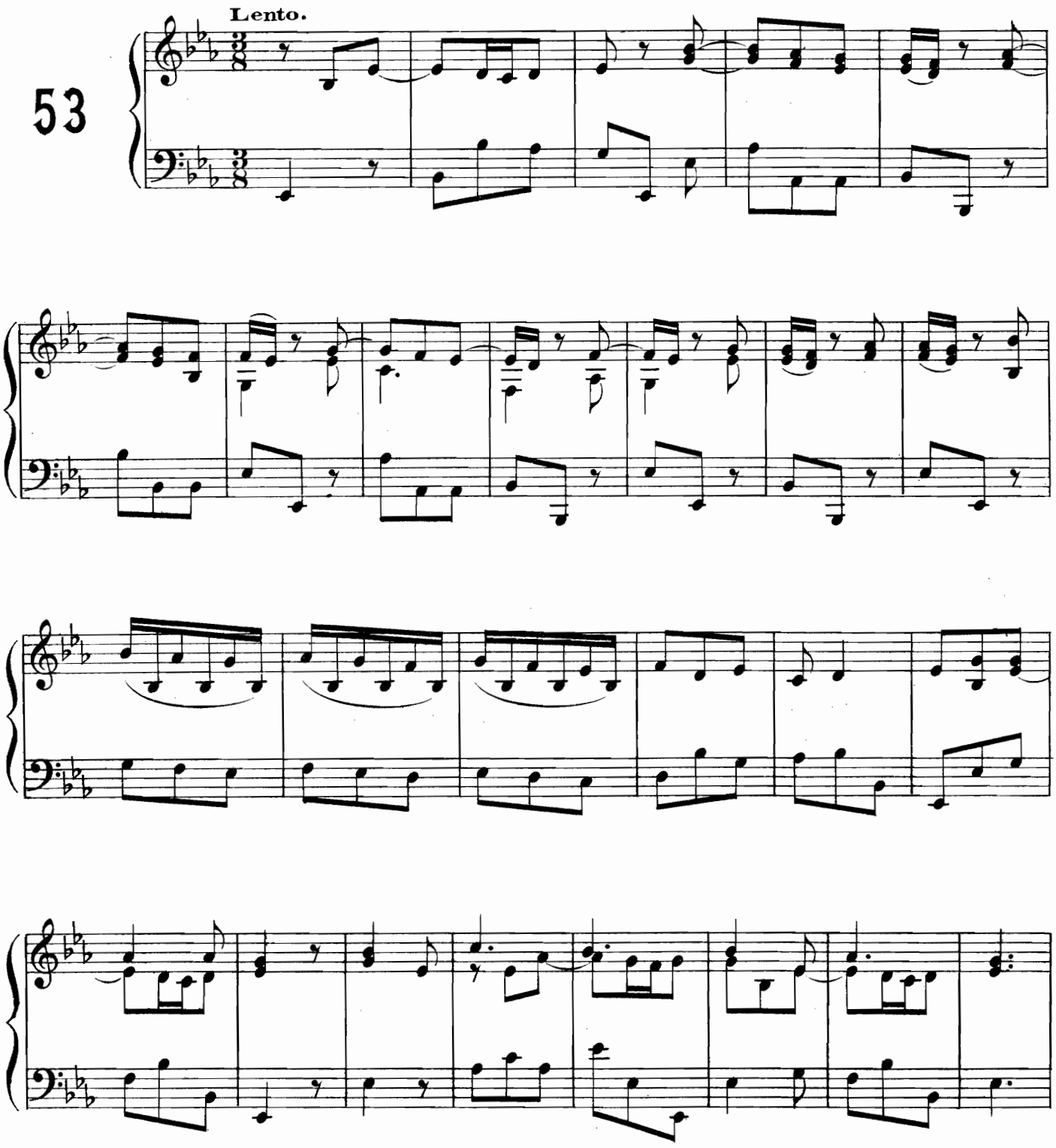
B. MARCELLO.

1686 + 1739

Psaume: O TOI, MON PÈRE

53



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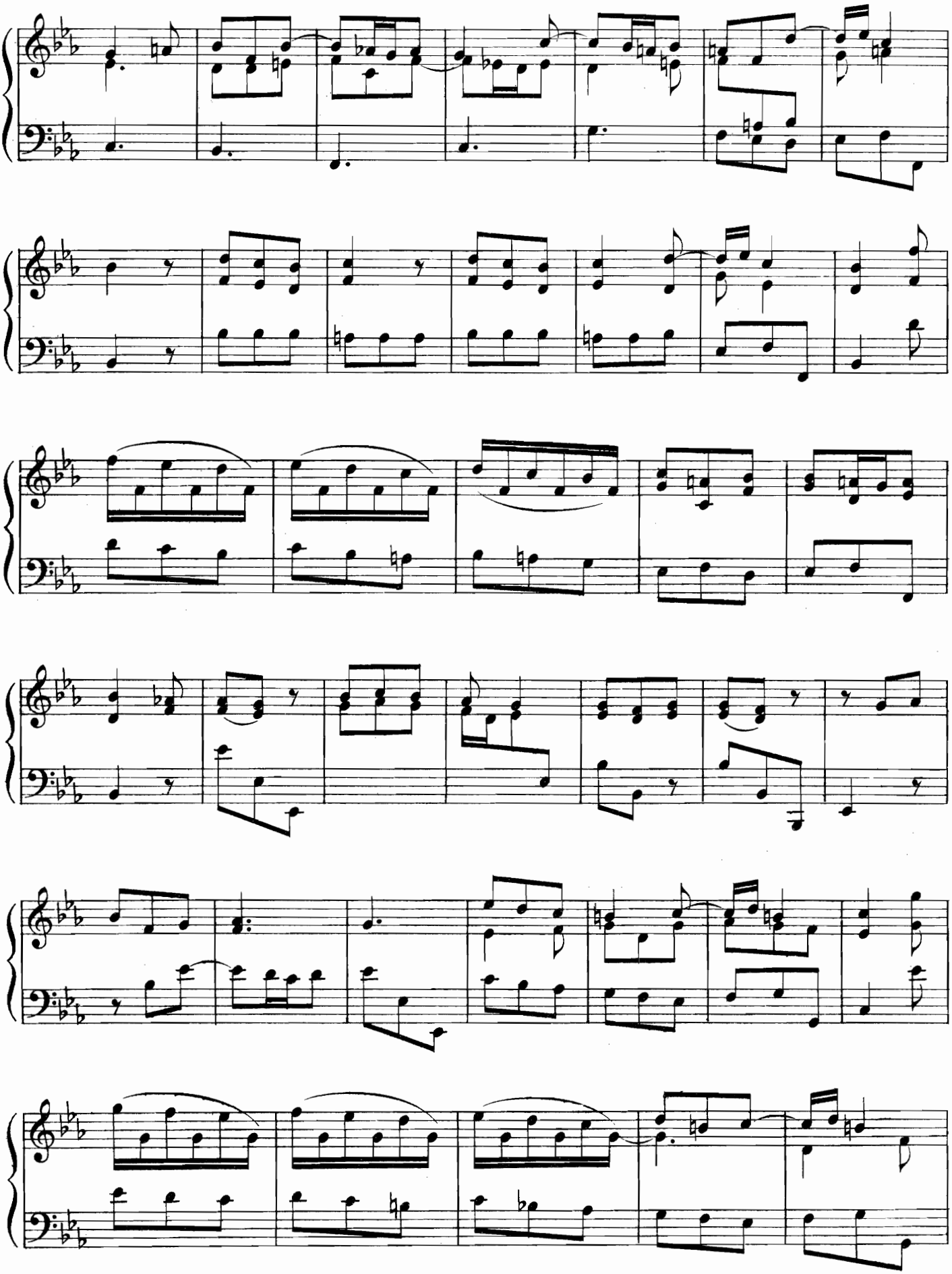

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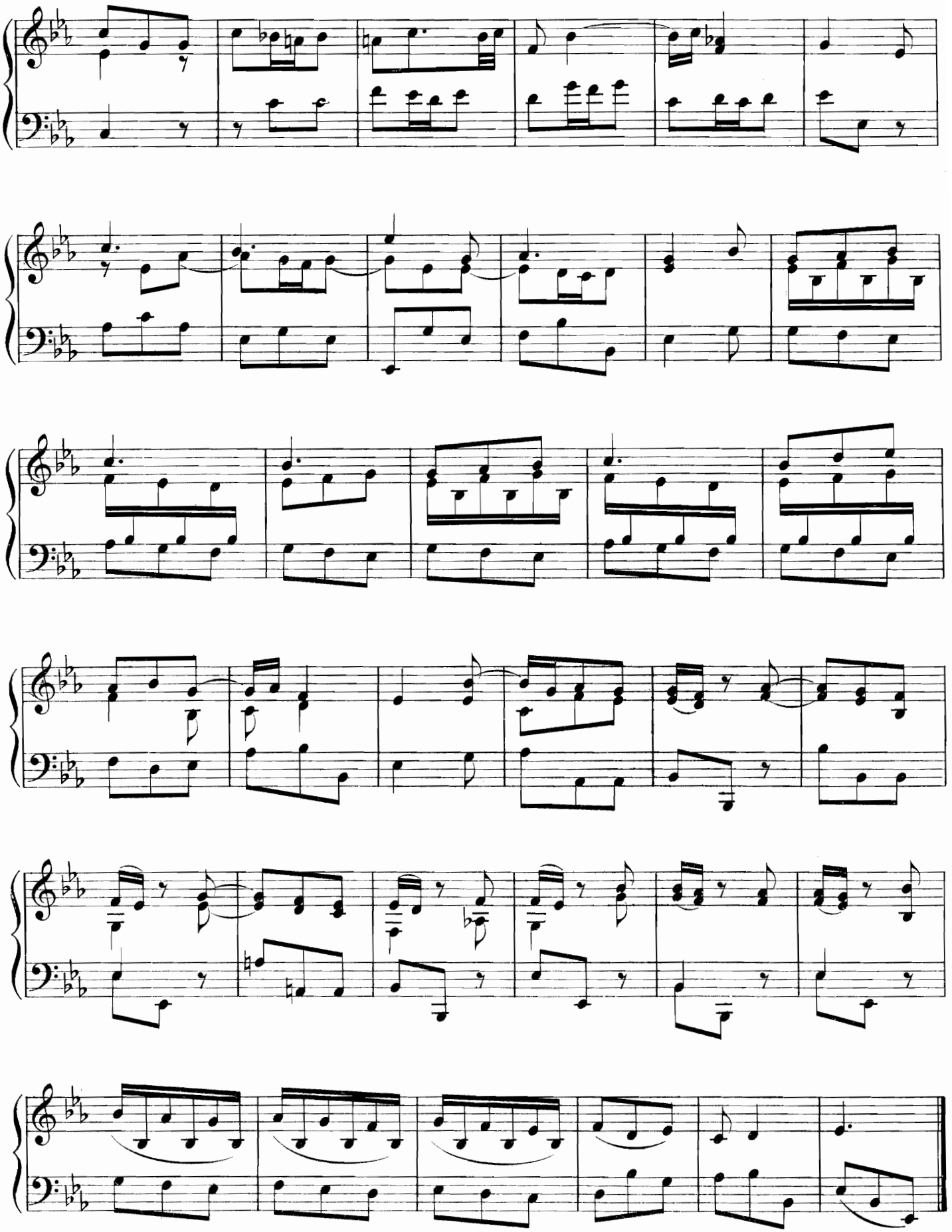

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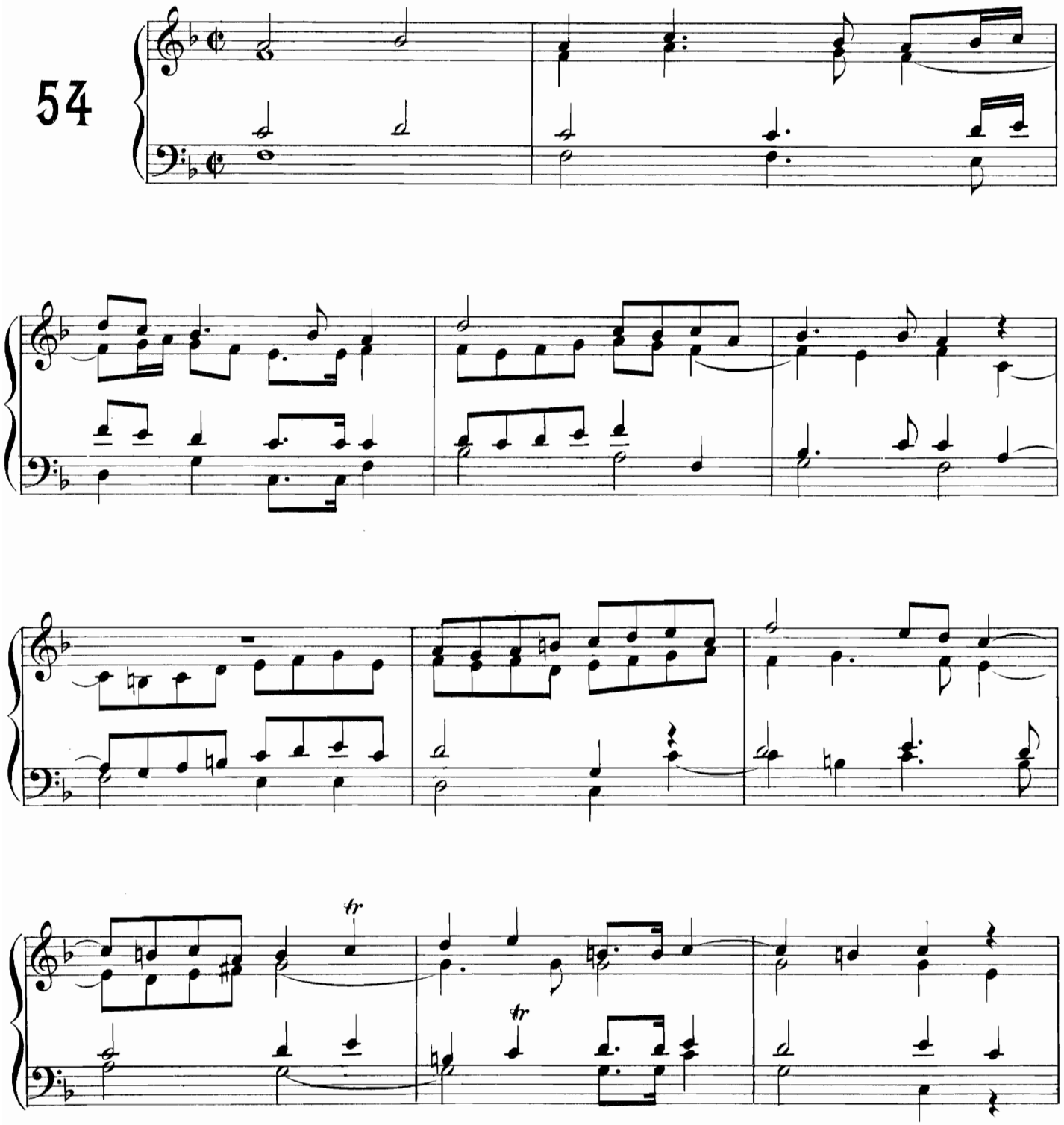
N. PORPORA.

1687 + 1767

SANCTUS ET BENEDICTUS

à 4 voix.

54



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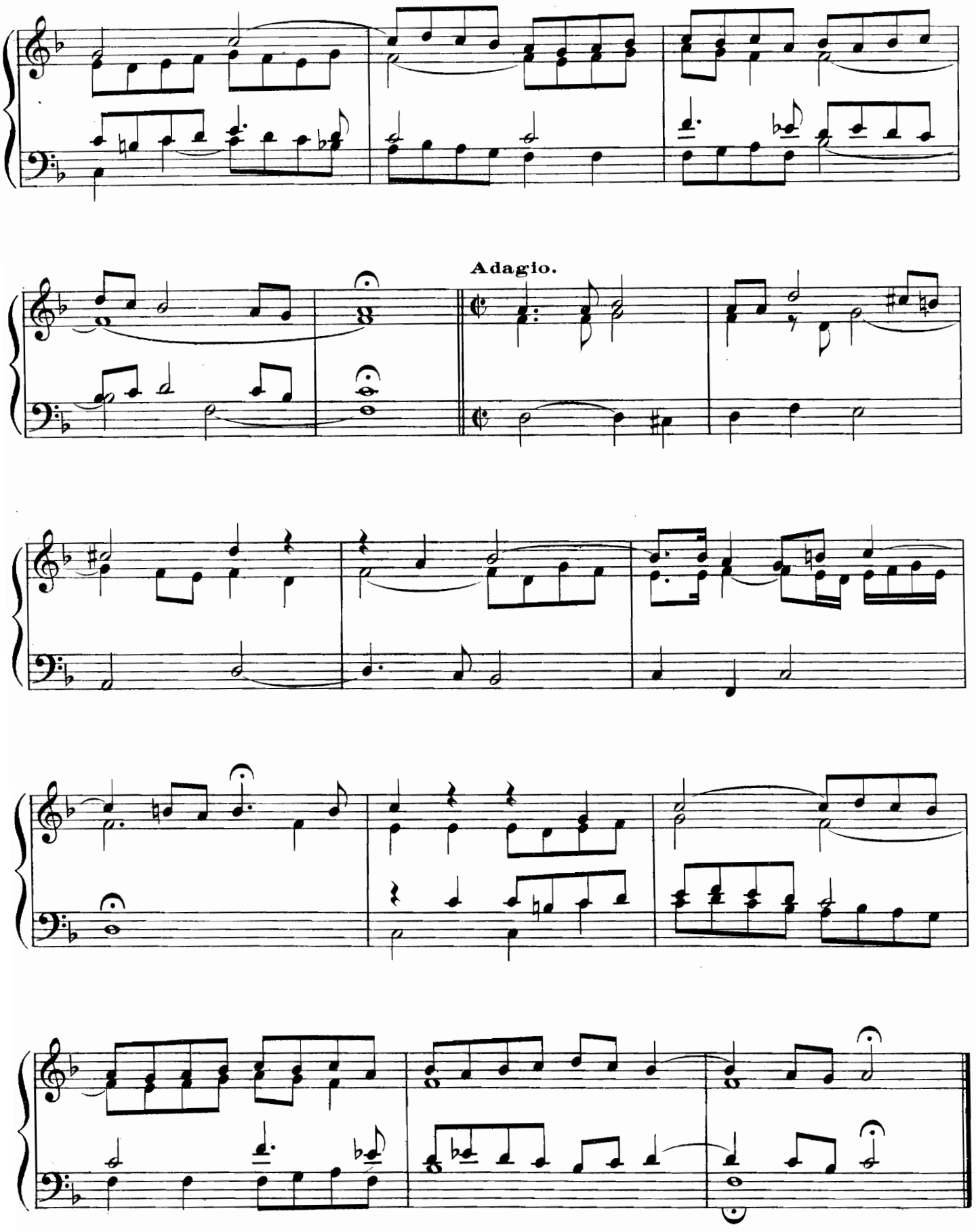

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Leonardo LEO.

1694 + 1746

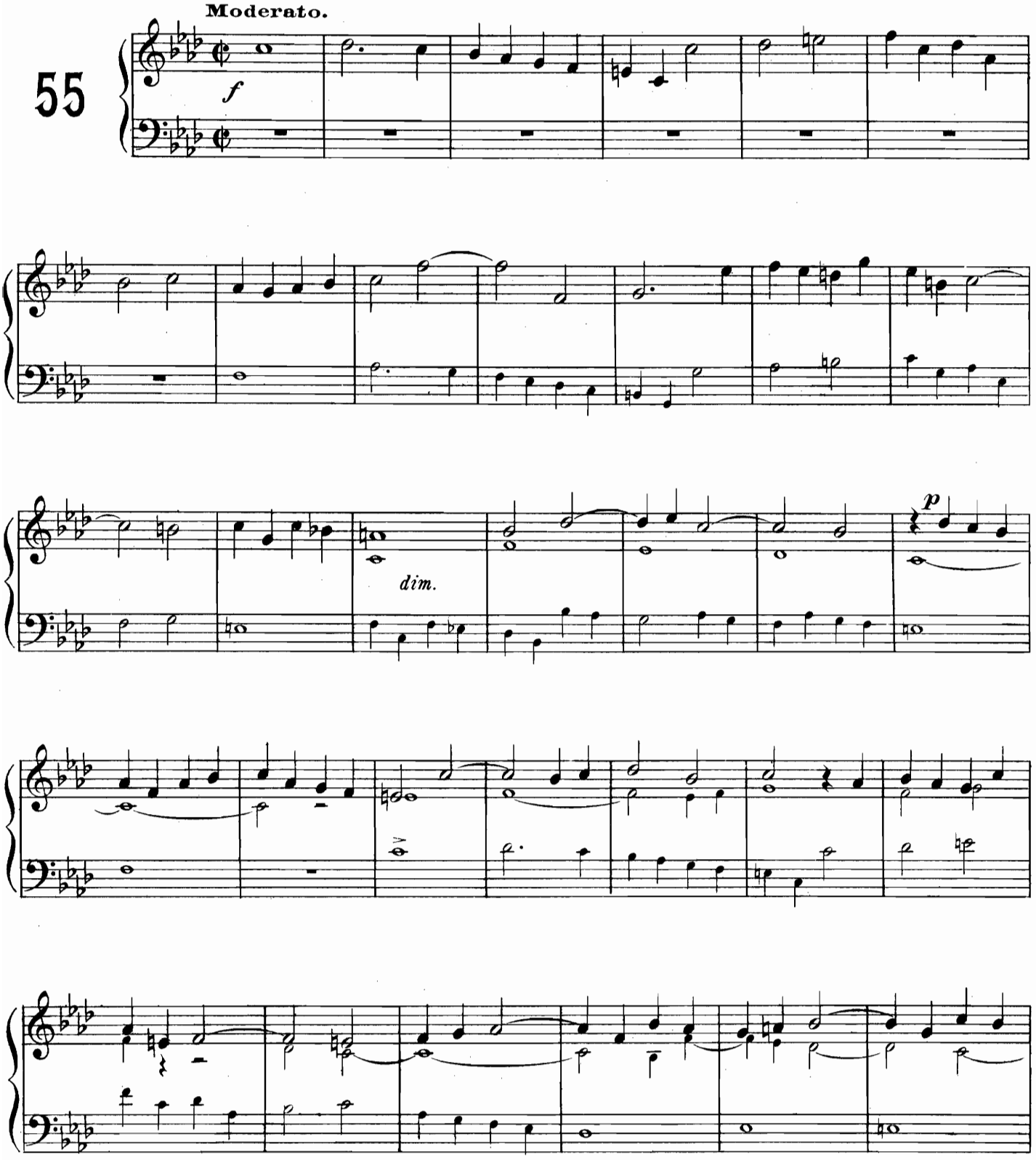
AIR D'ÉGLISE

Harmonisé par

Henri MARÉCHAL.

Moderato.

55



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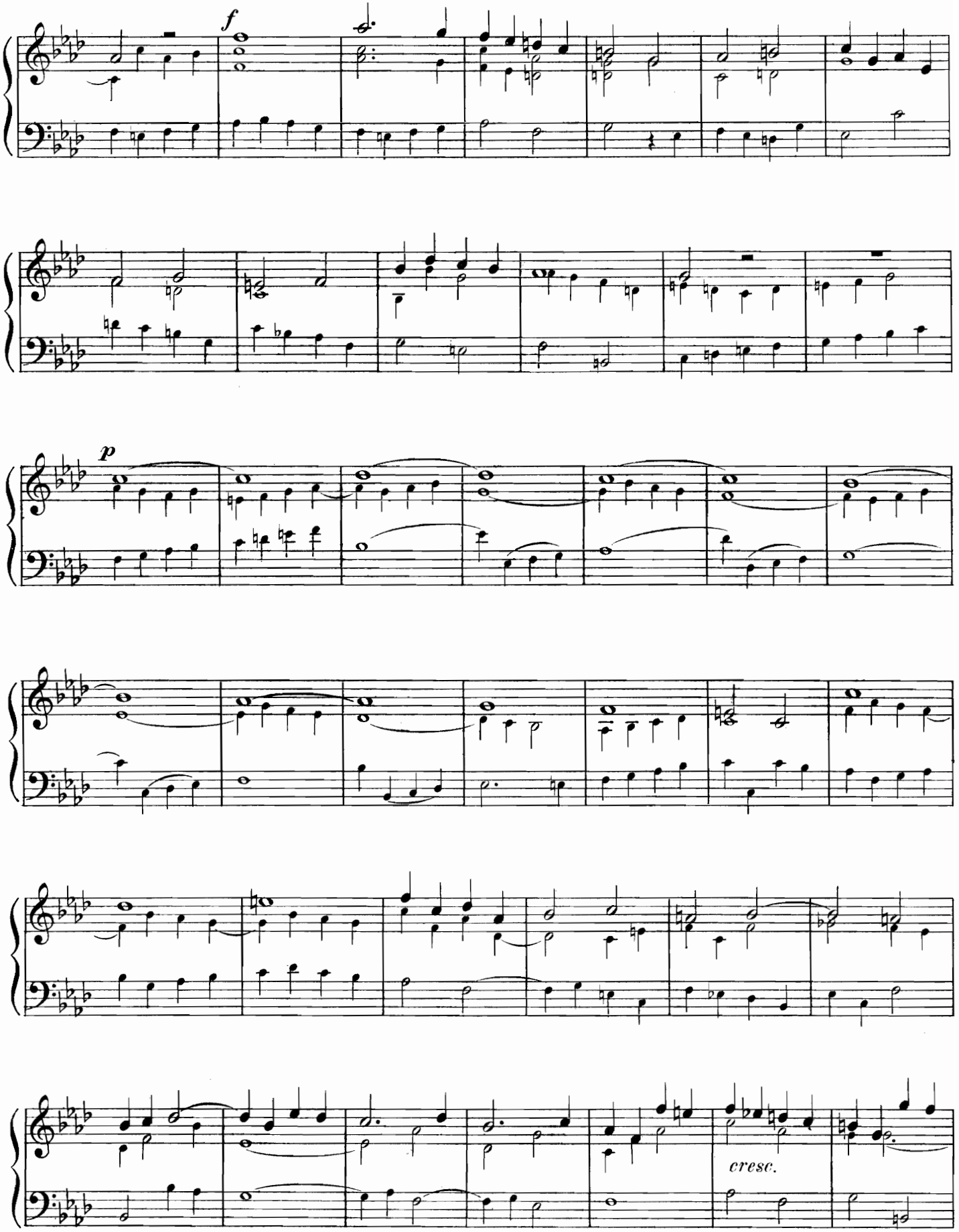

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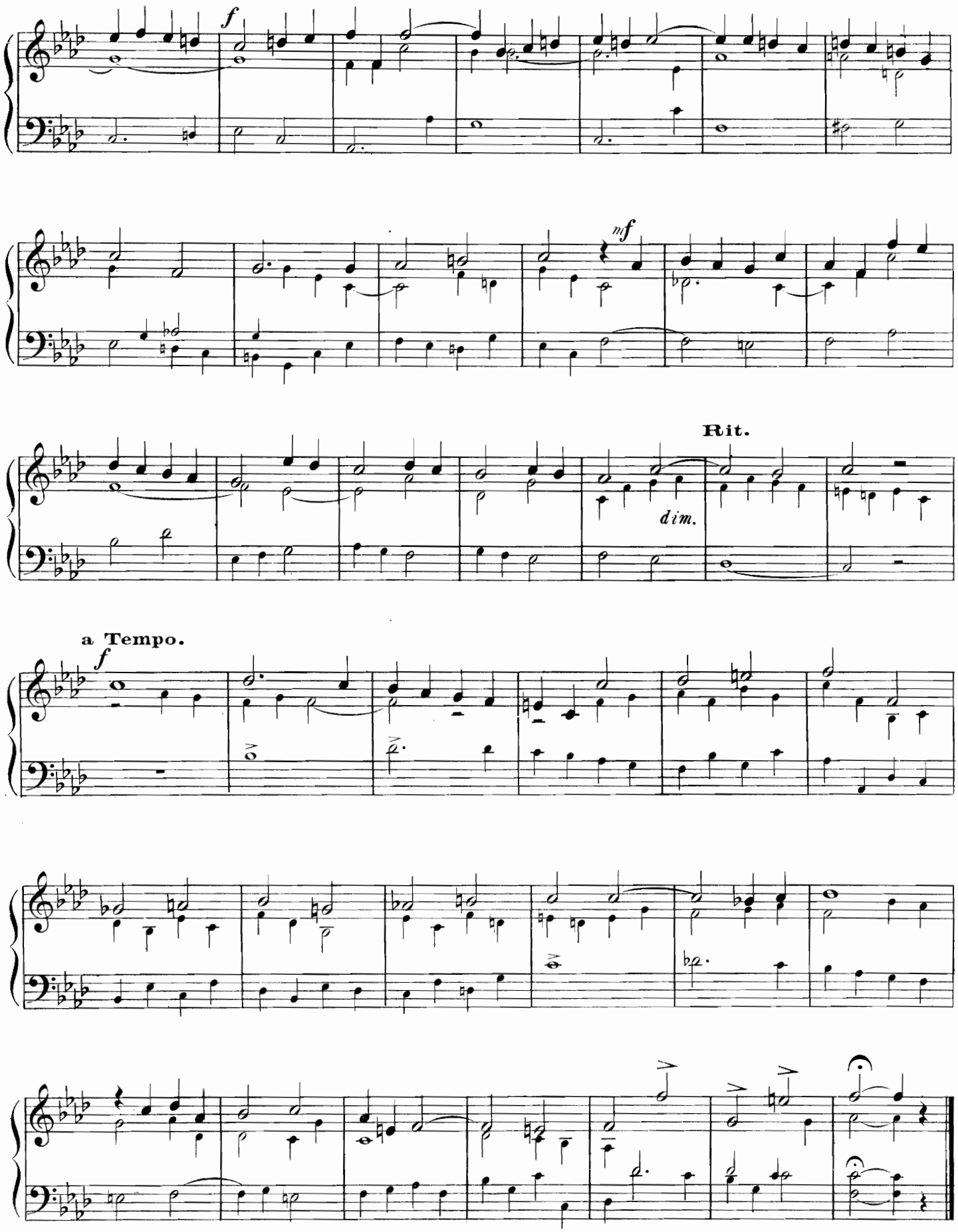

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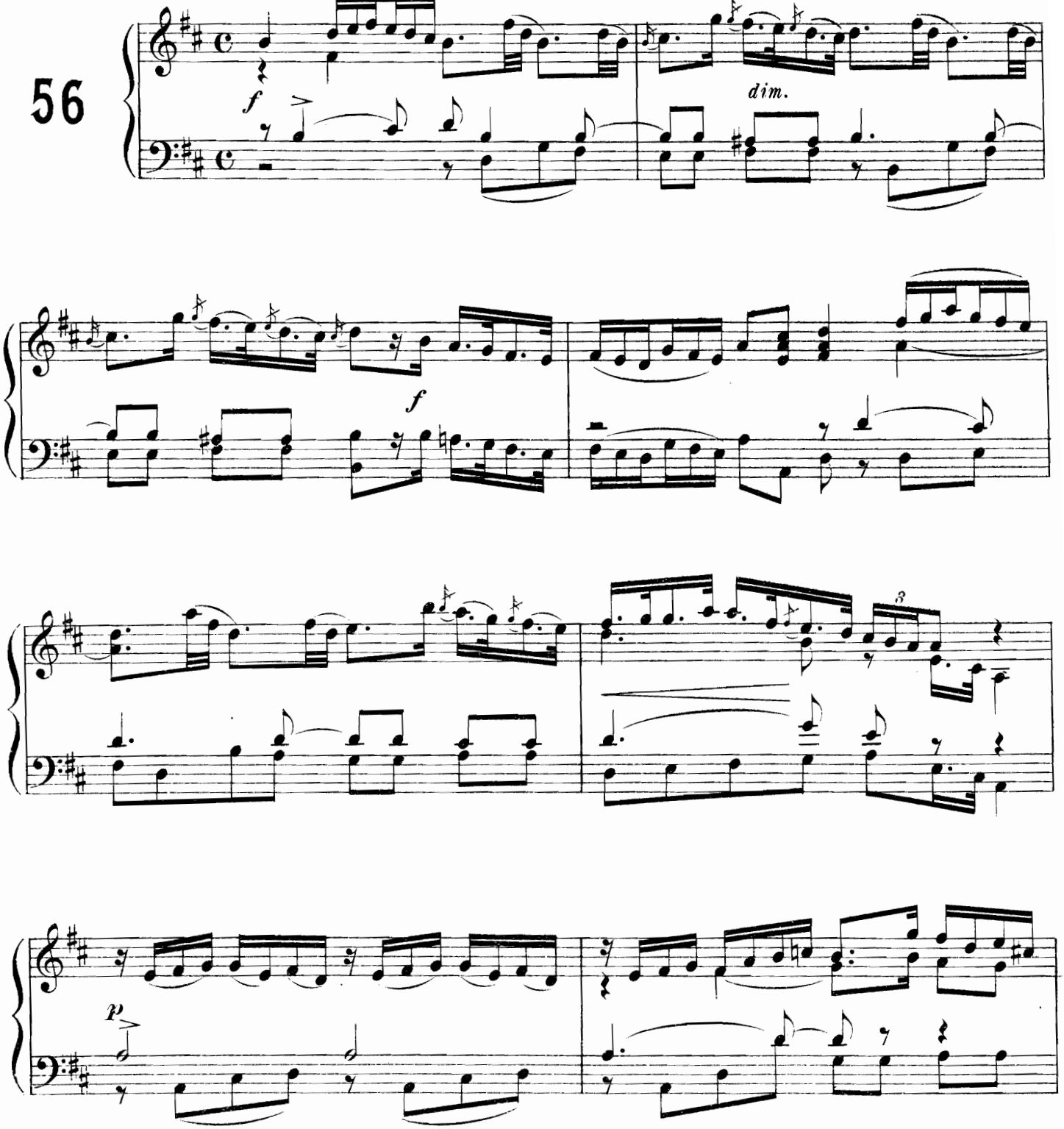
Leonardo LEO.

1694 + 1746

TECUM PRINCIPIUM

Adagio non troppo.

56



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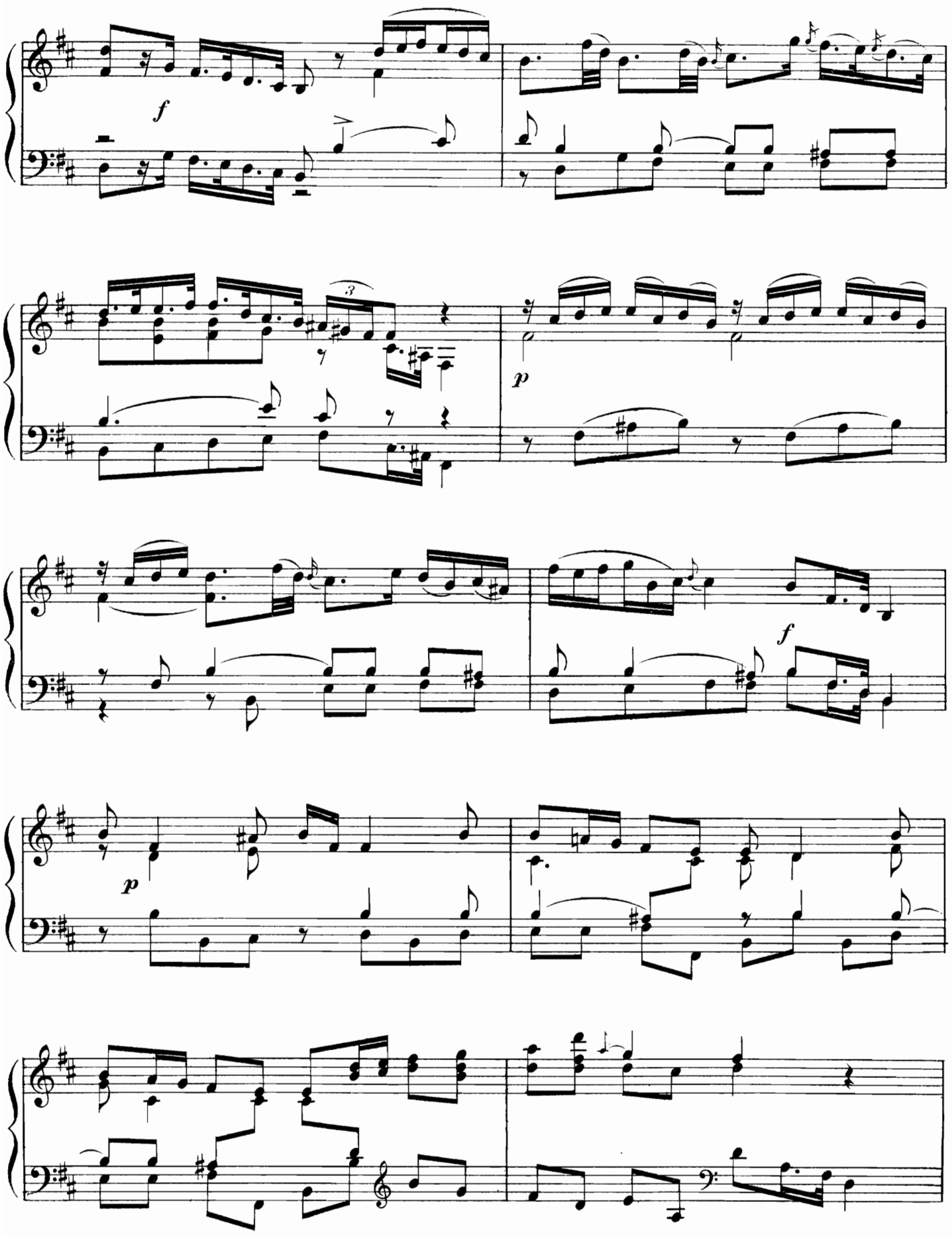

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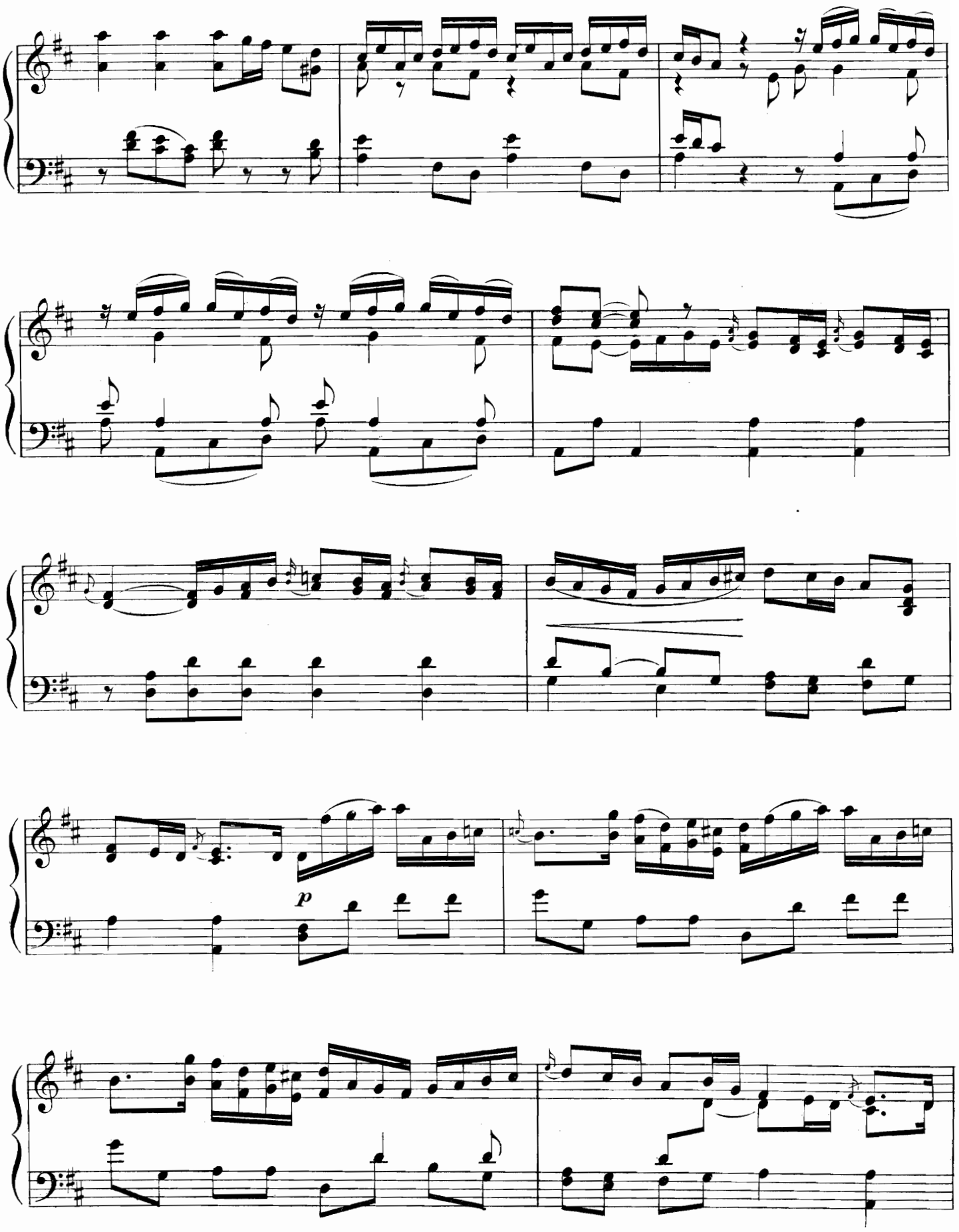

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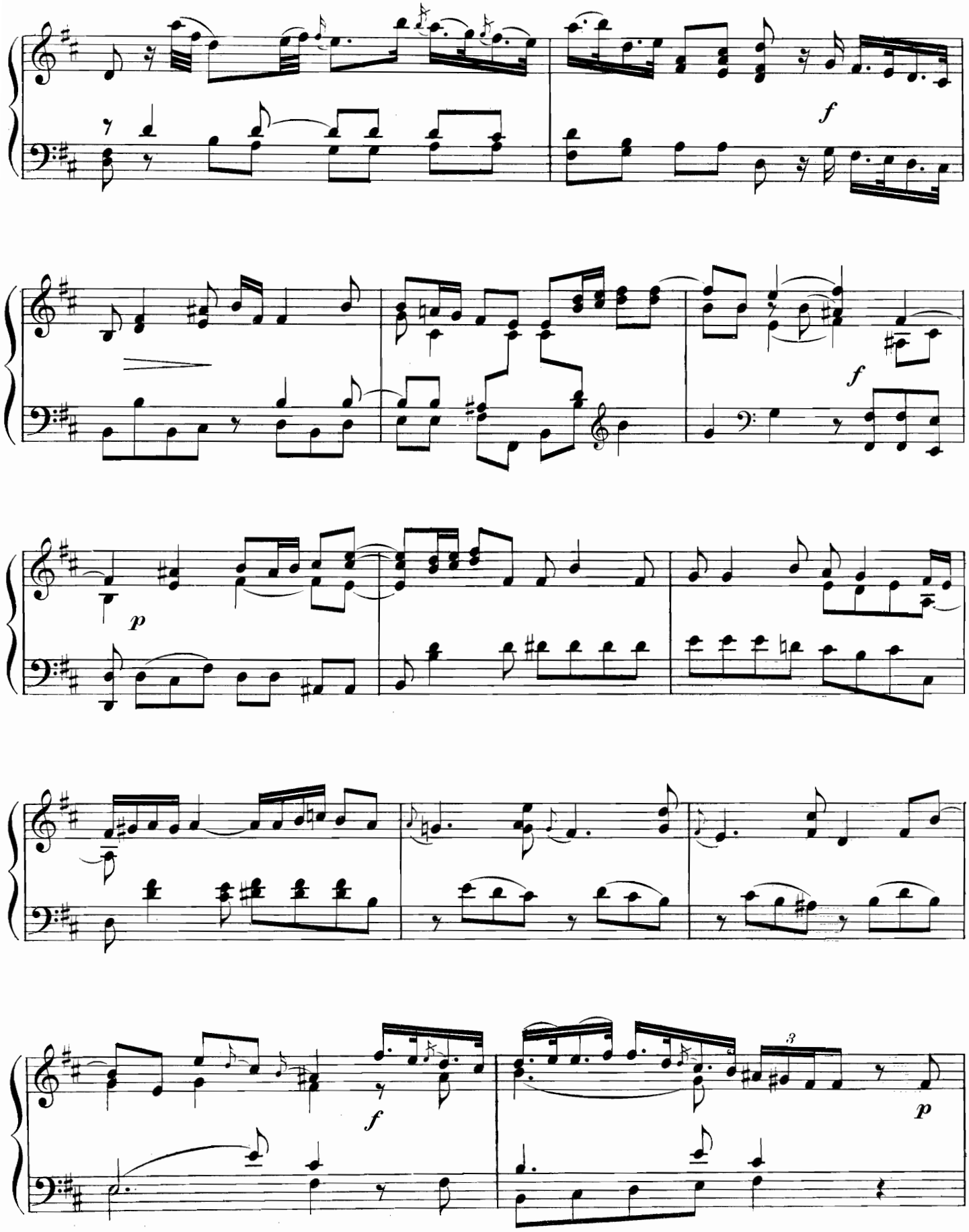

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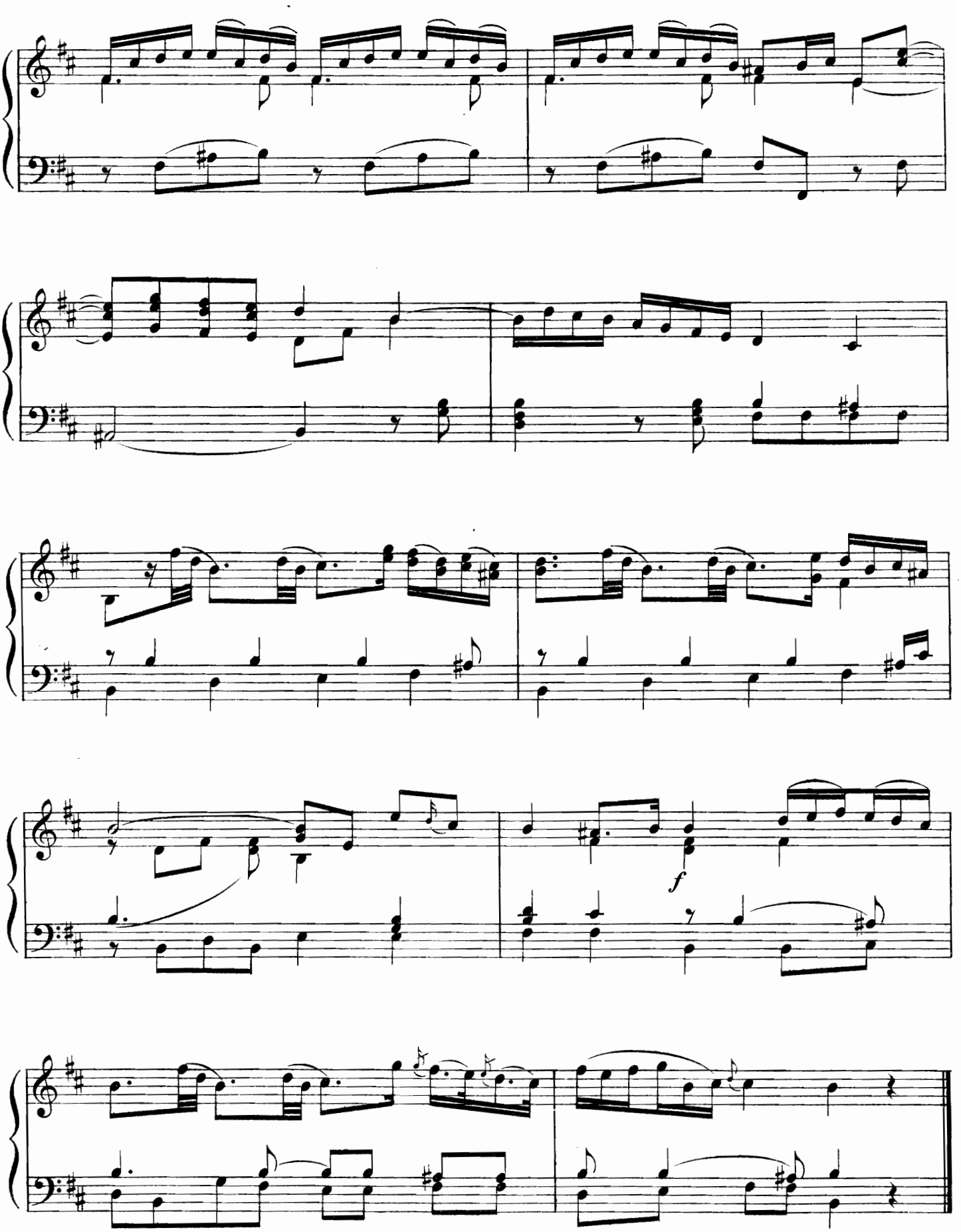

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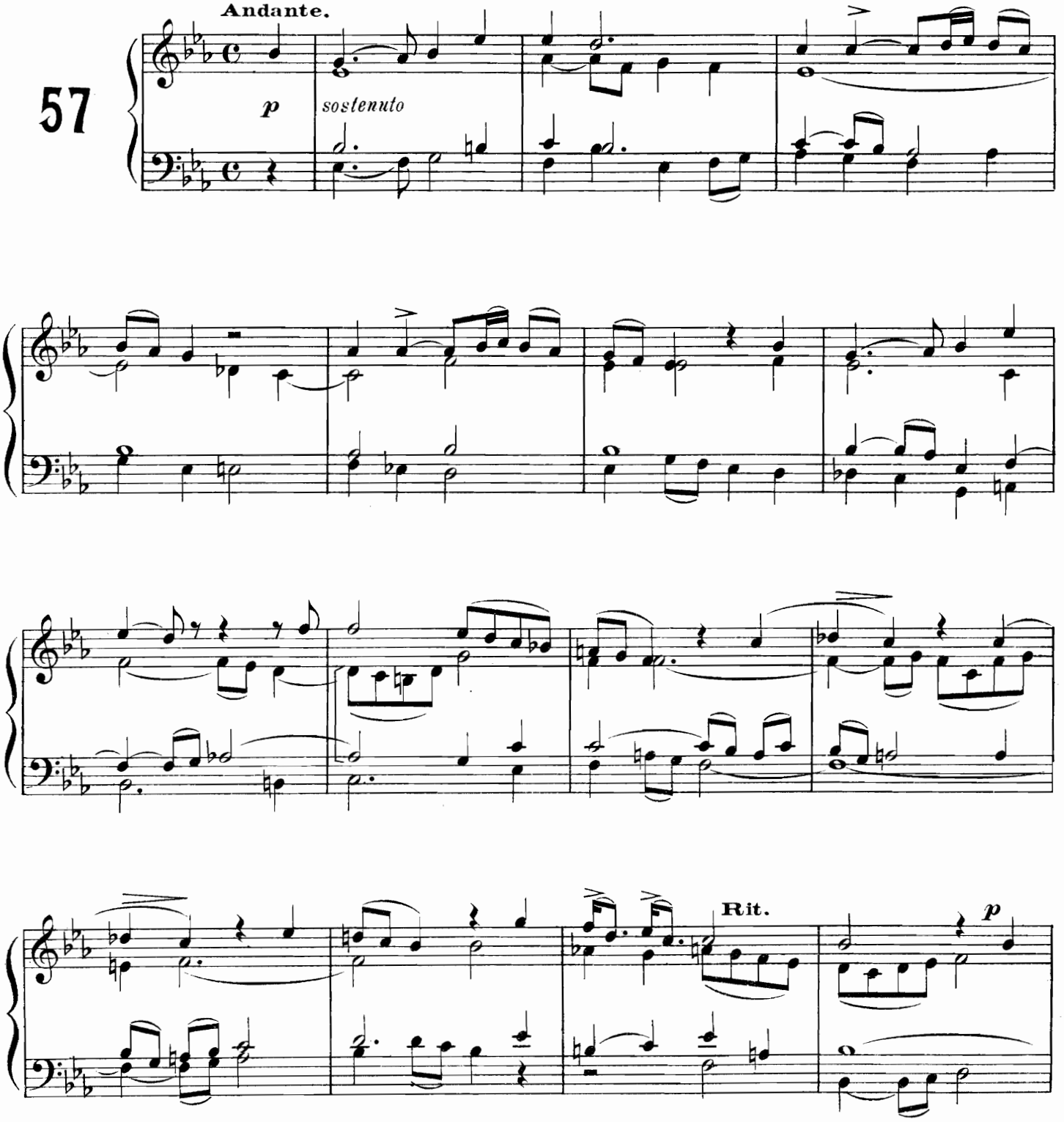
Joh. Adolf HASSE.

1699 + 1783

AIR D'ÉGLISE

Harmonisé par
Henri MARÉCHAL.

57



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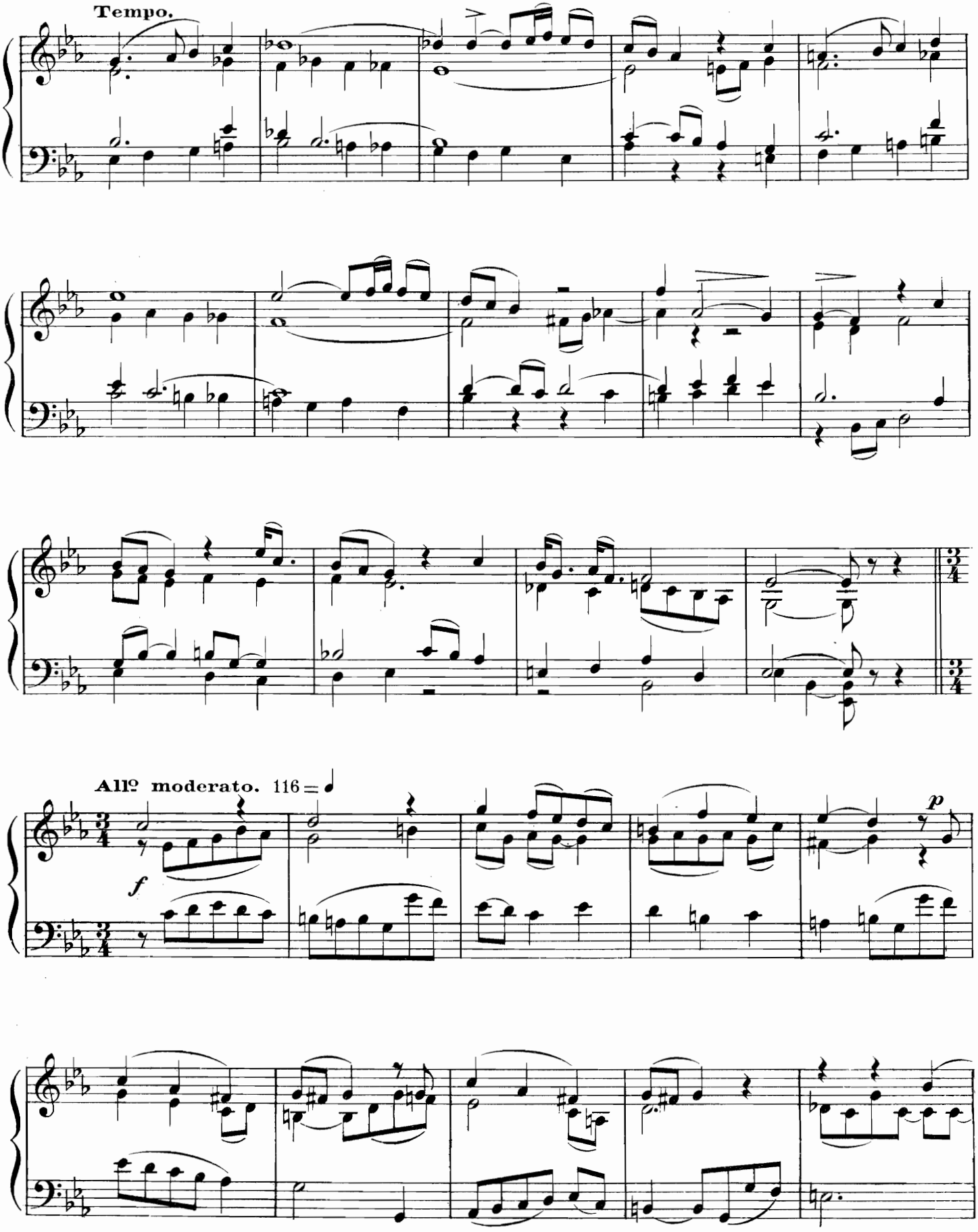

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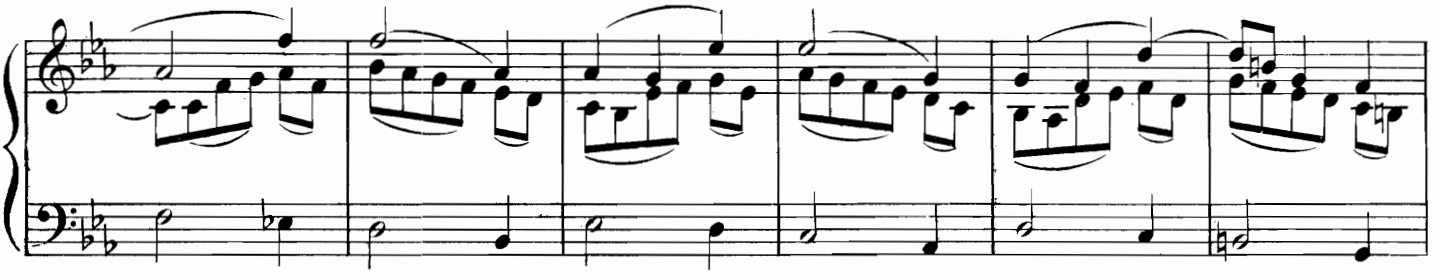

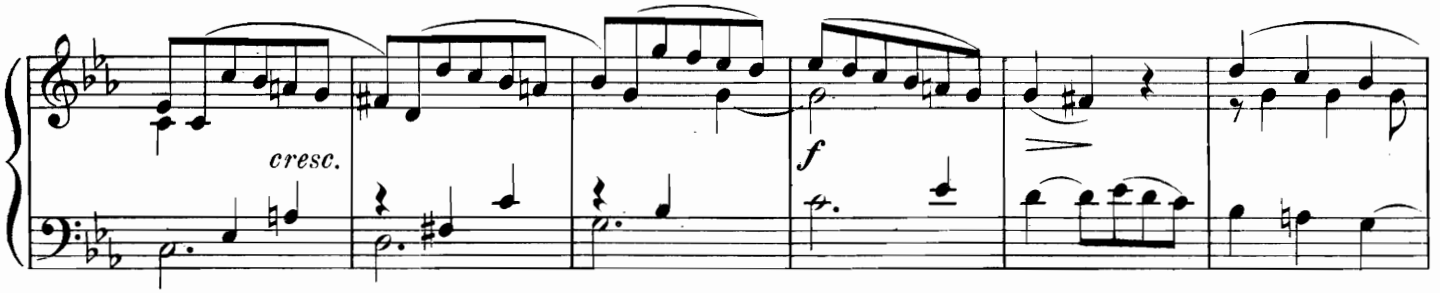

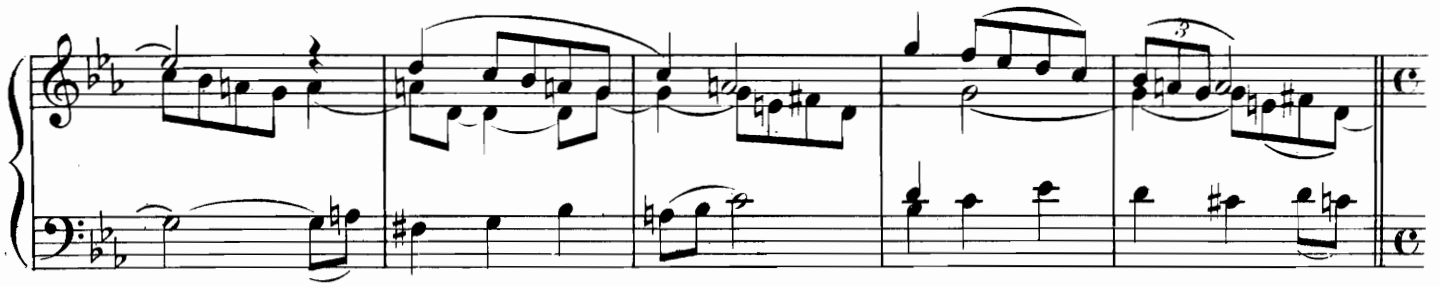

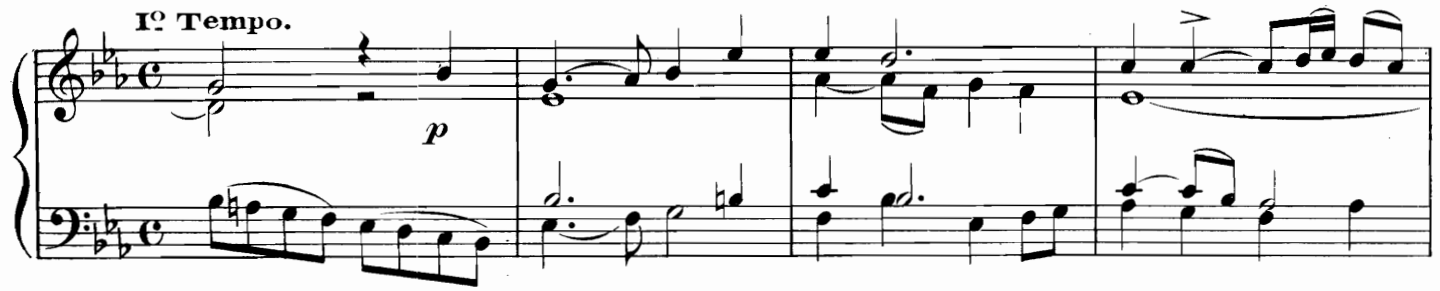

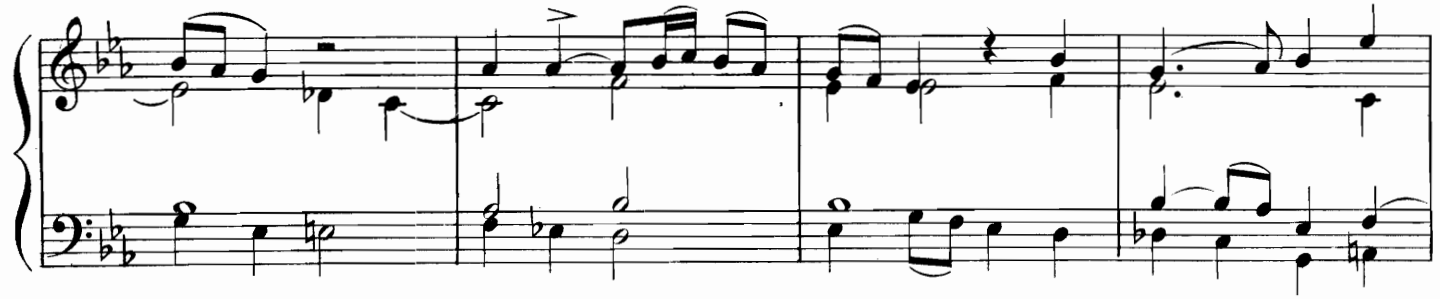

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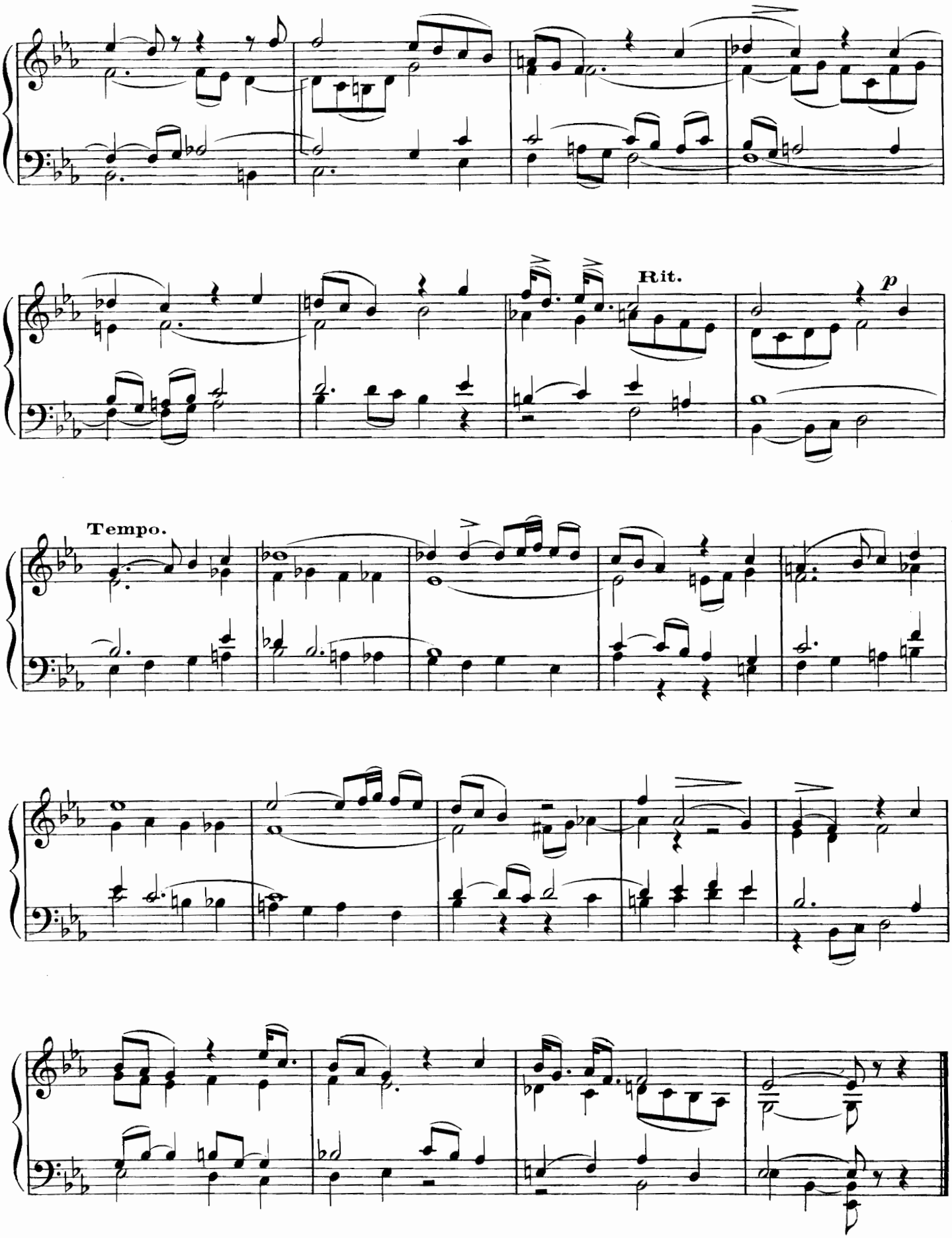

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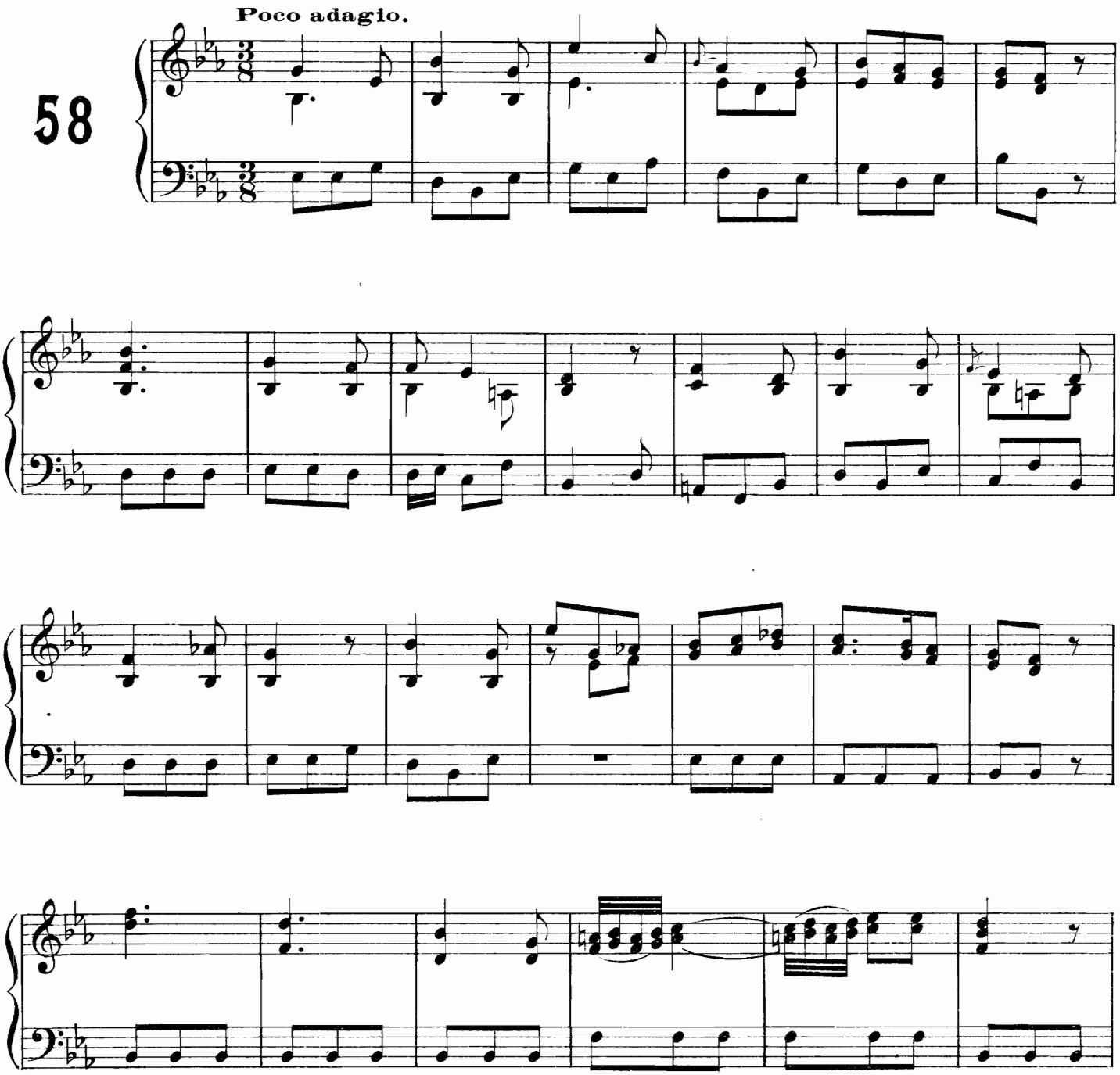
XVIII^ÈME SIÈCLE

E. EBERLIN.

17.. + 1776

SICUT MATER
à 3 voix.

58



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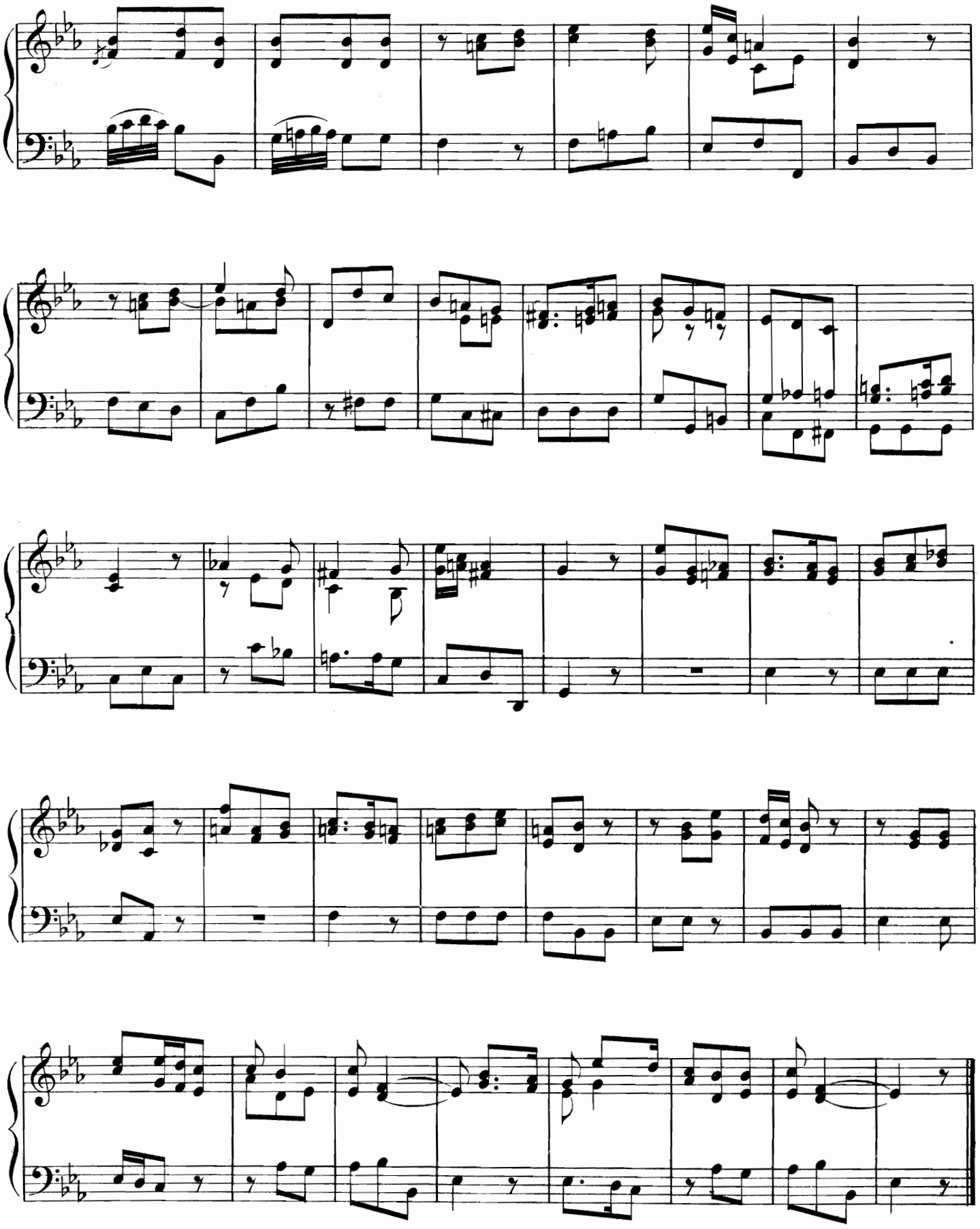

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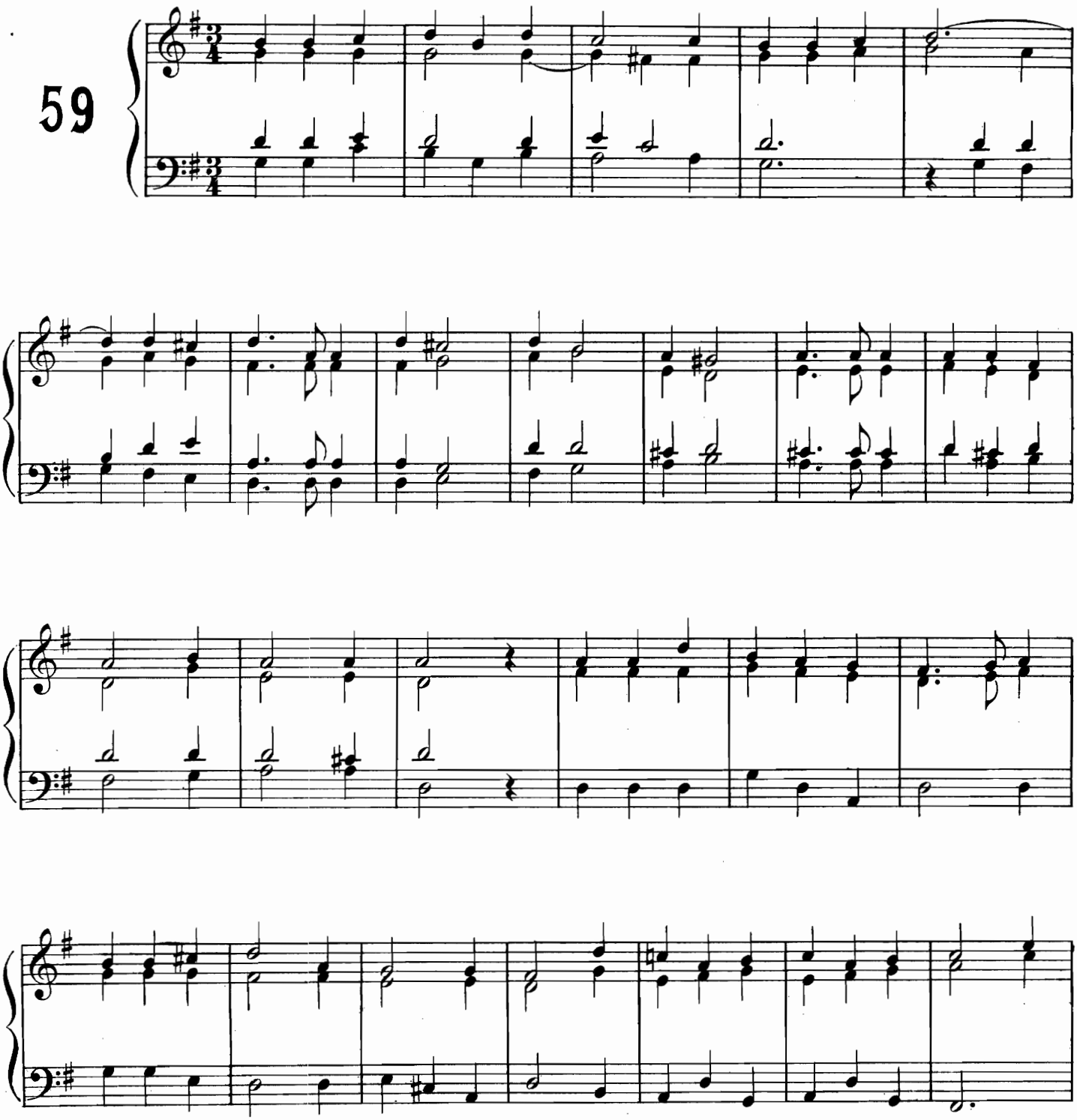
CASALI.

.... + *1792*

PLACARE, CHRISTI, SERVULIS

à 4 voix.

59



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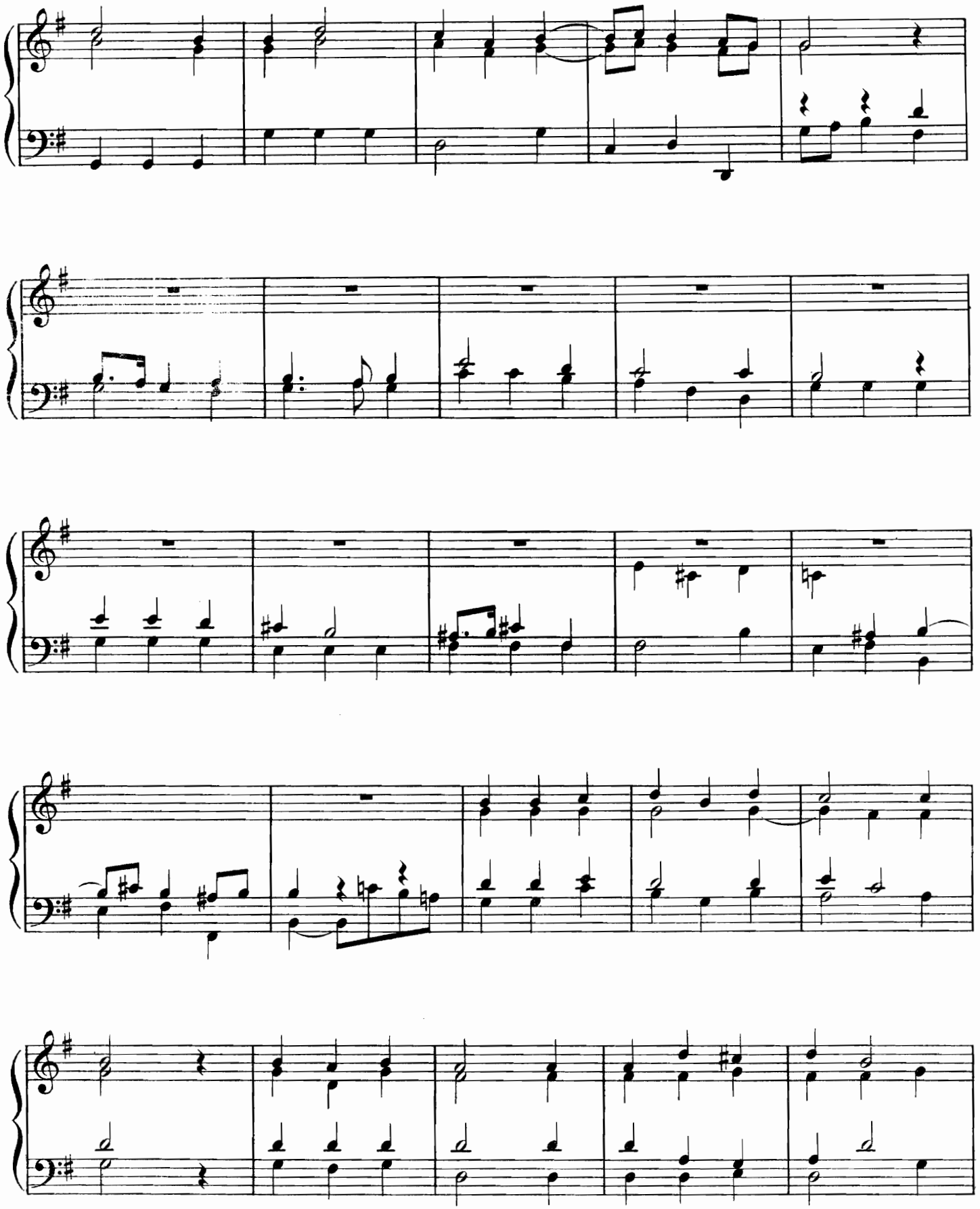

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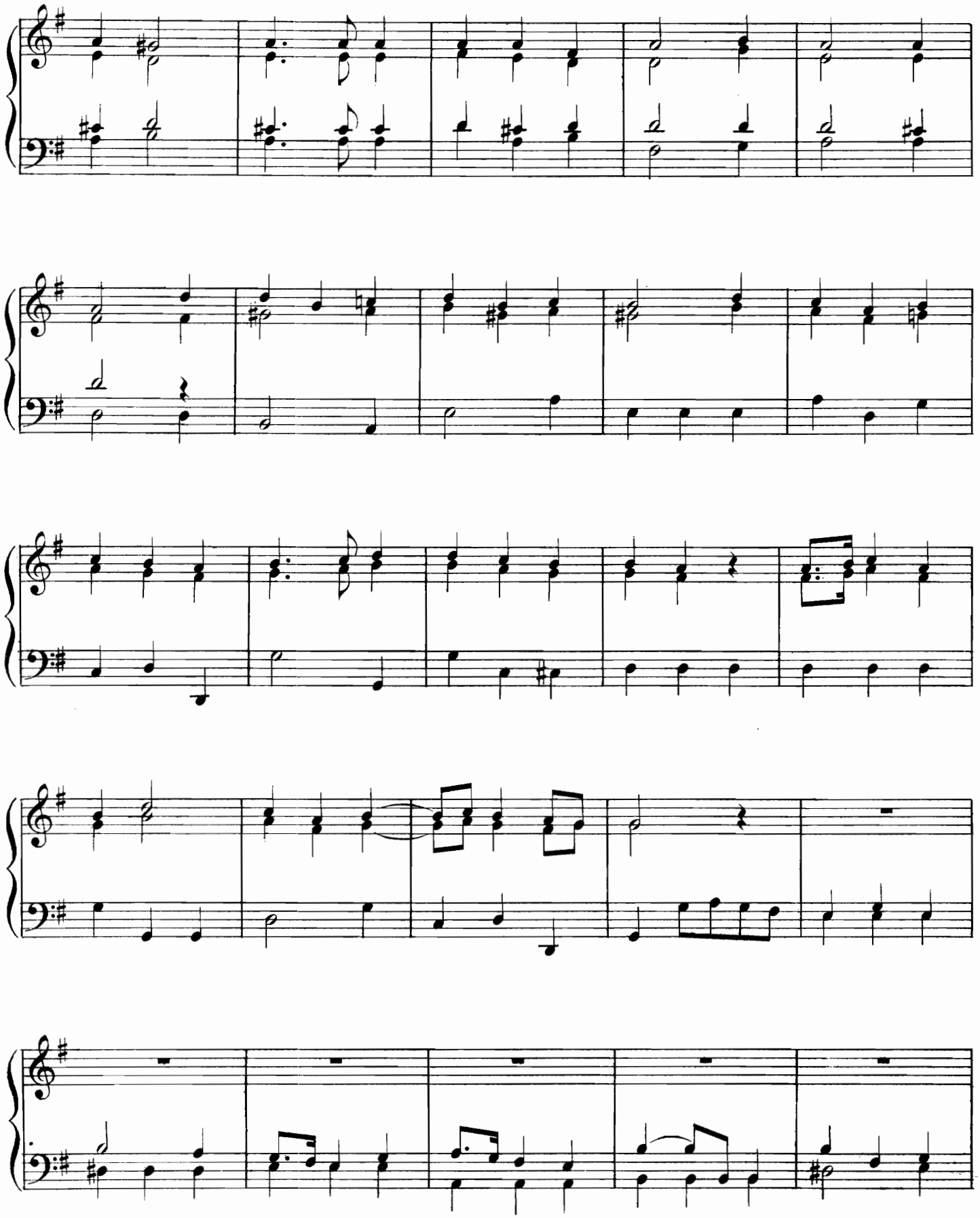

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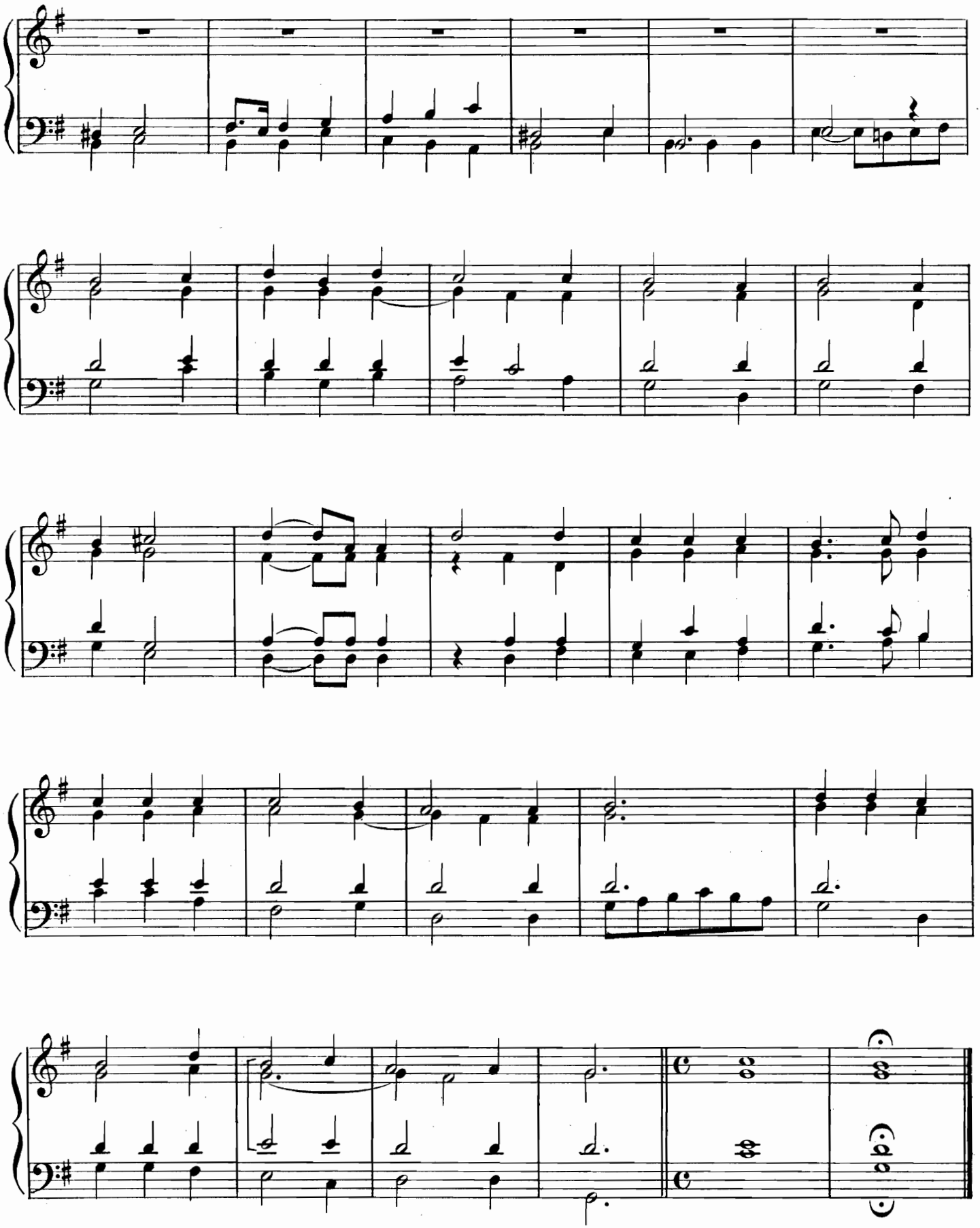

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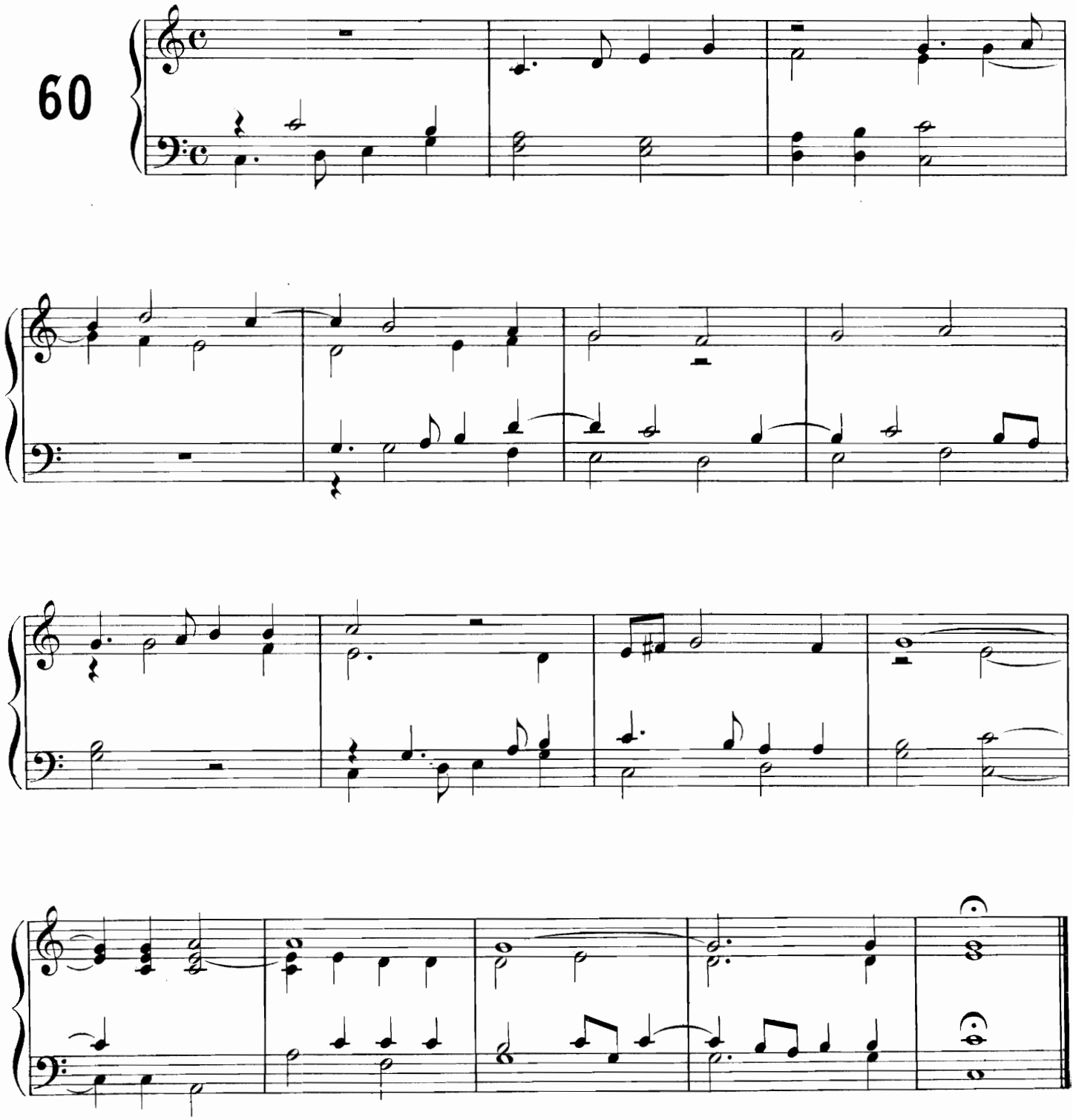
B. GALUPPI.

1706 + 1785

KYRIE

à 4 voix.

60



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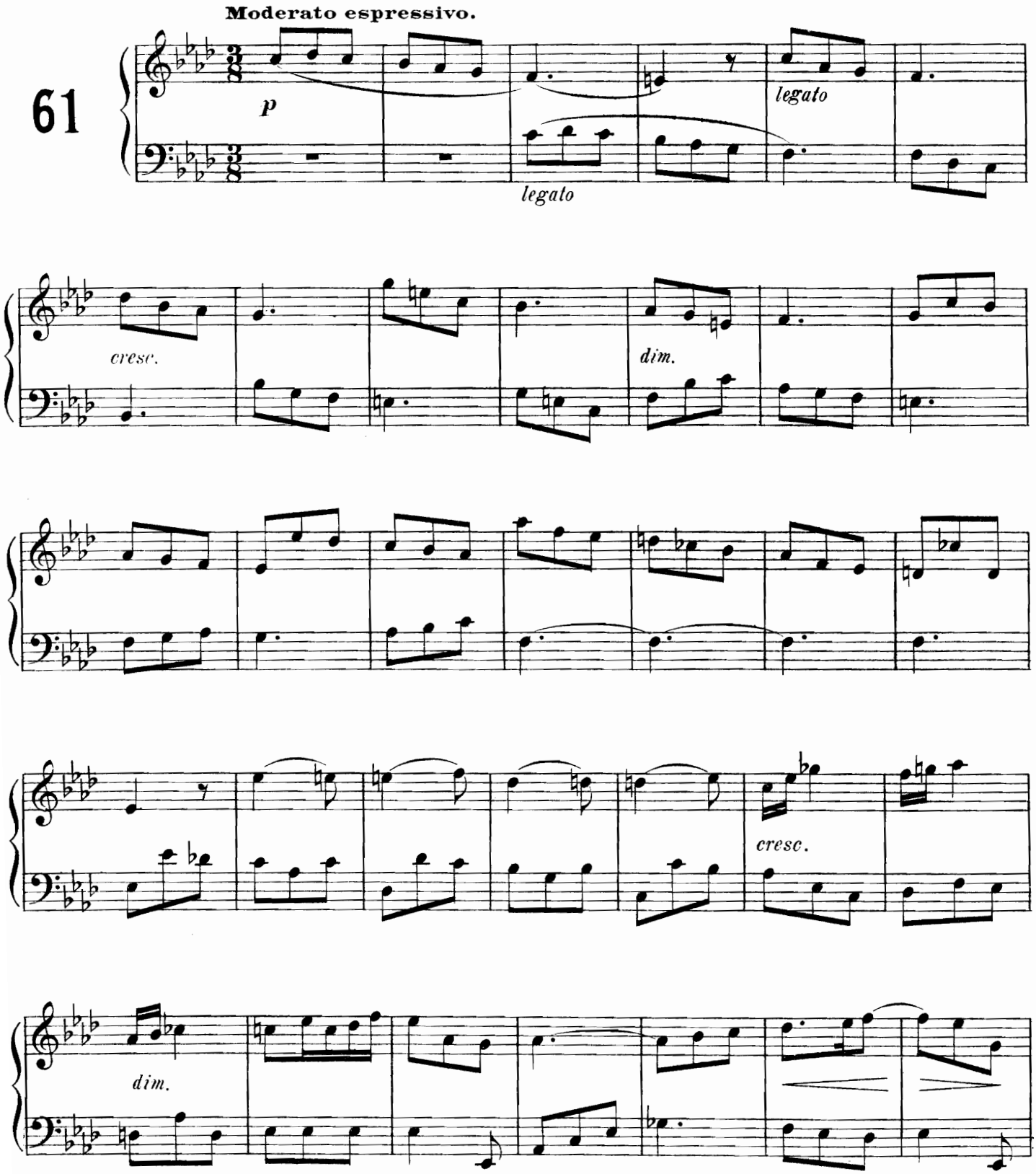
J. B. MARTINI.

1706 + 1784

AIR D'ÉGLISE

61



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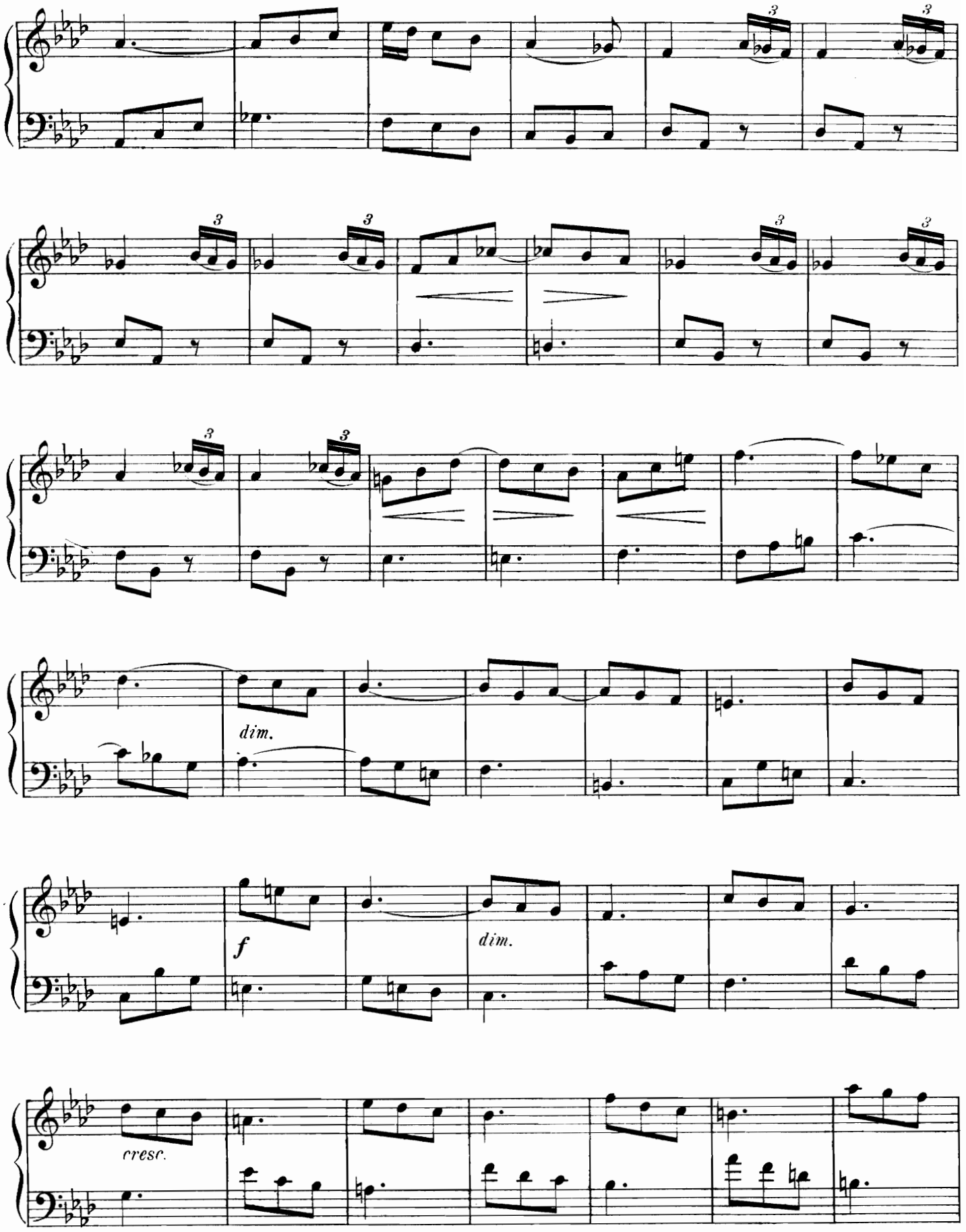

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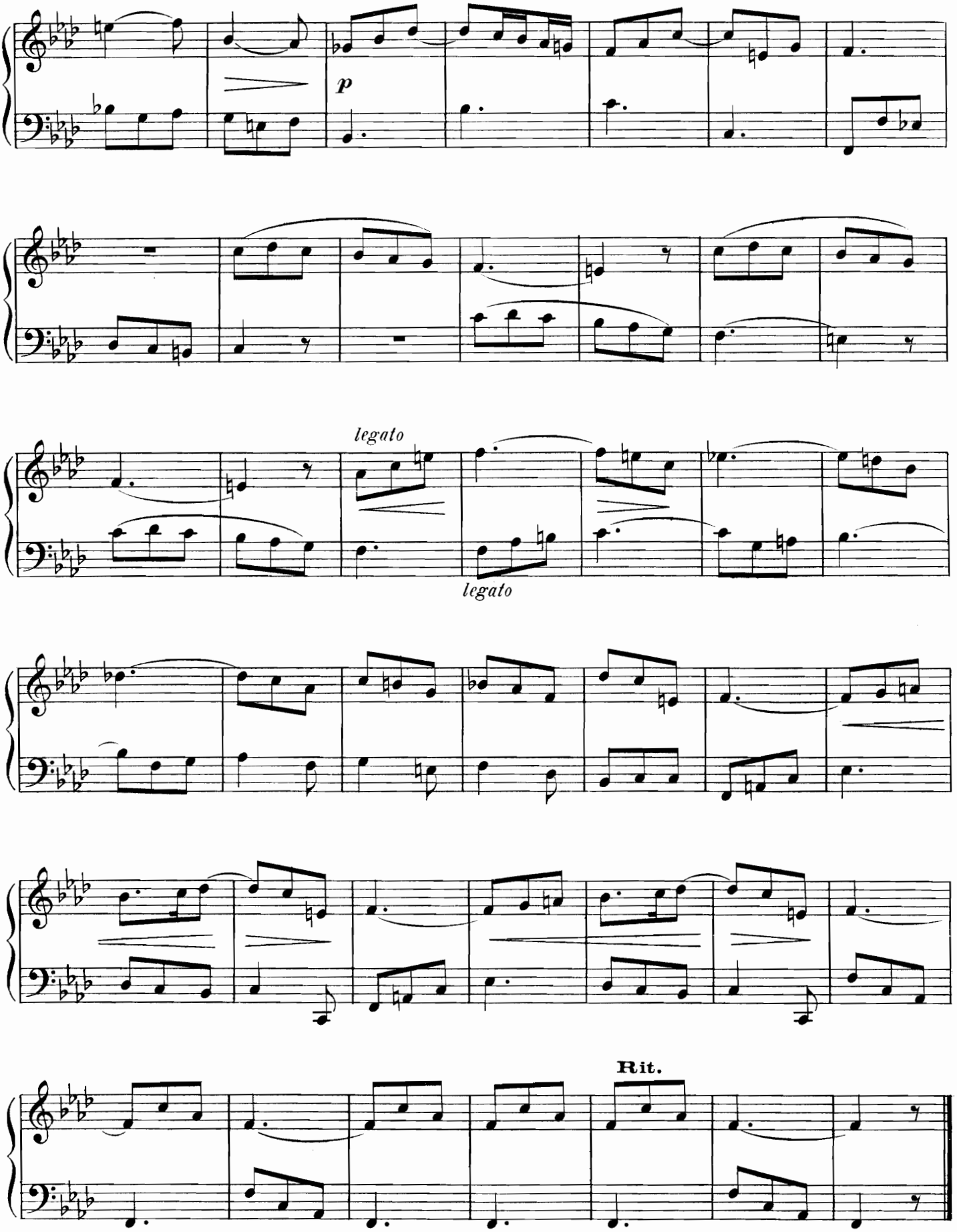

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J. B. PERGOLESE.

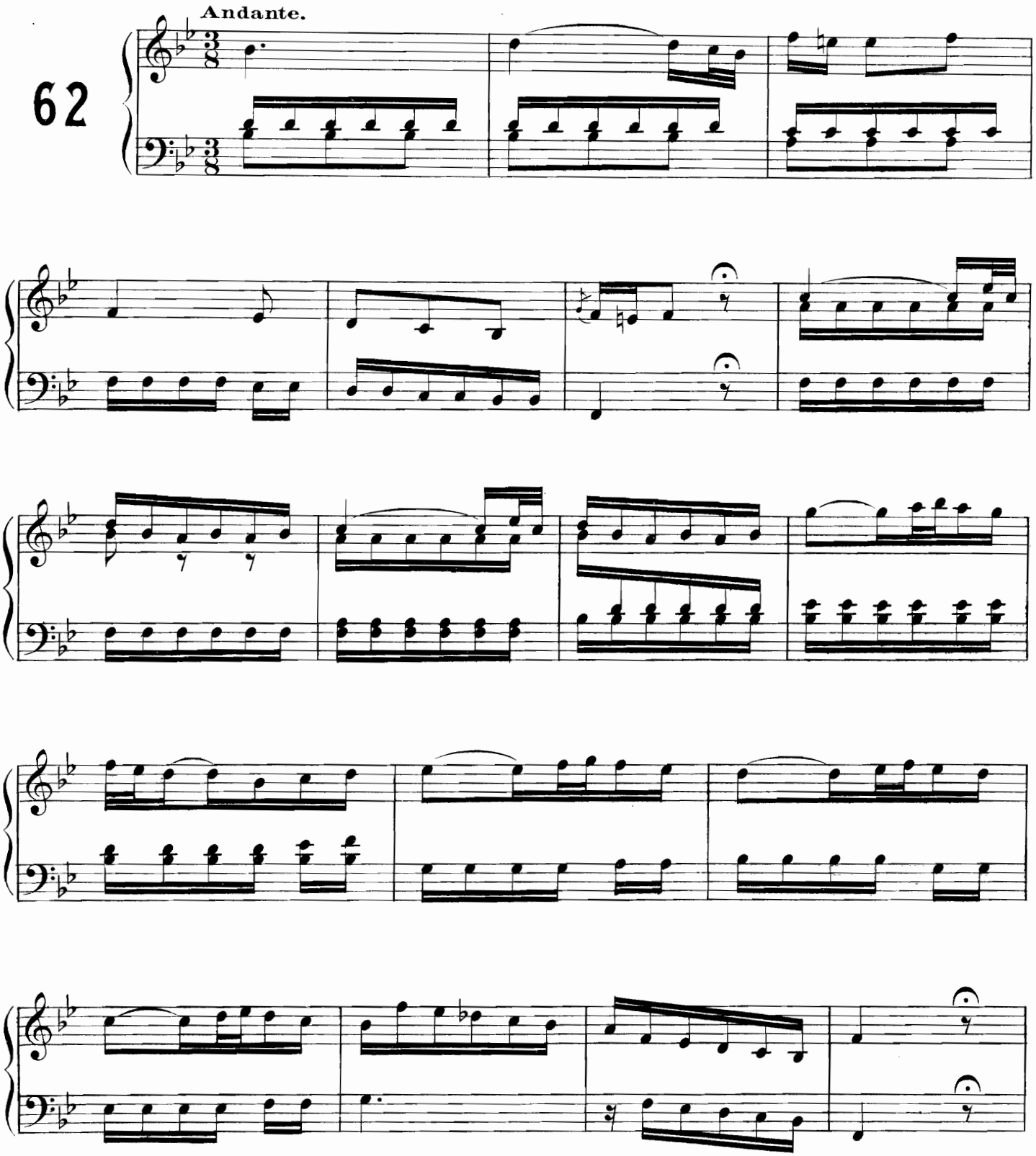
1710 + 1736

LAUDATE PUERI

(D'après un manuscrit de la Bibliothèque du Conservatoire de Paris)

62

Andante.



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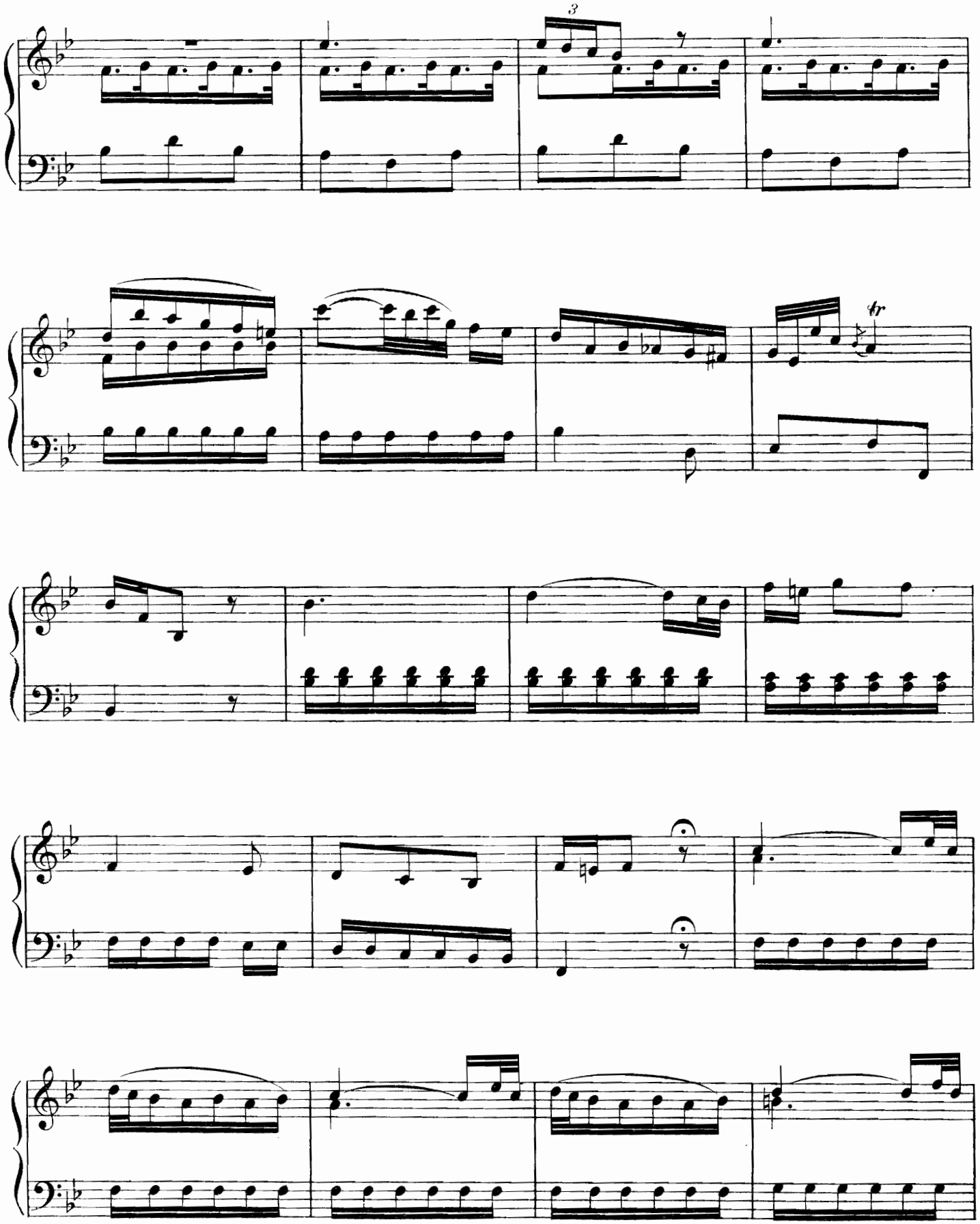

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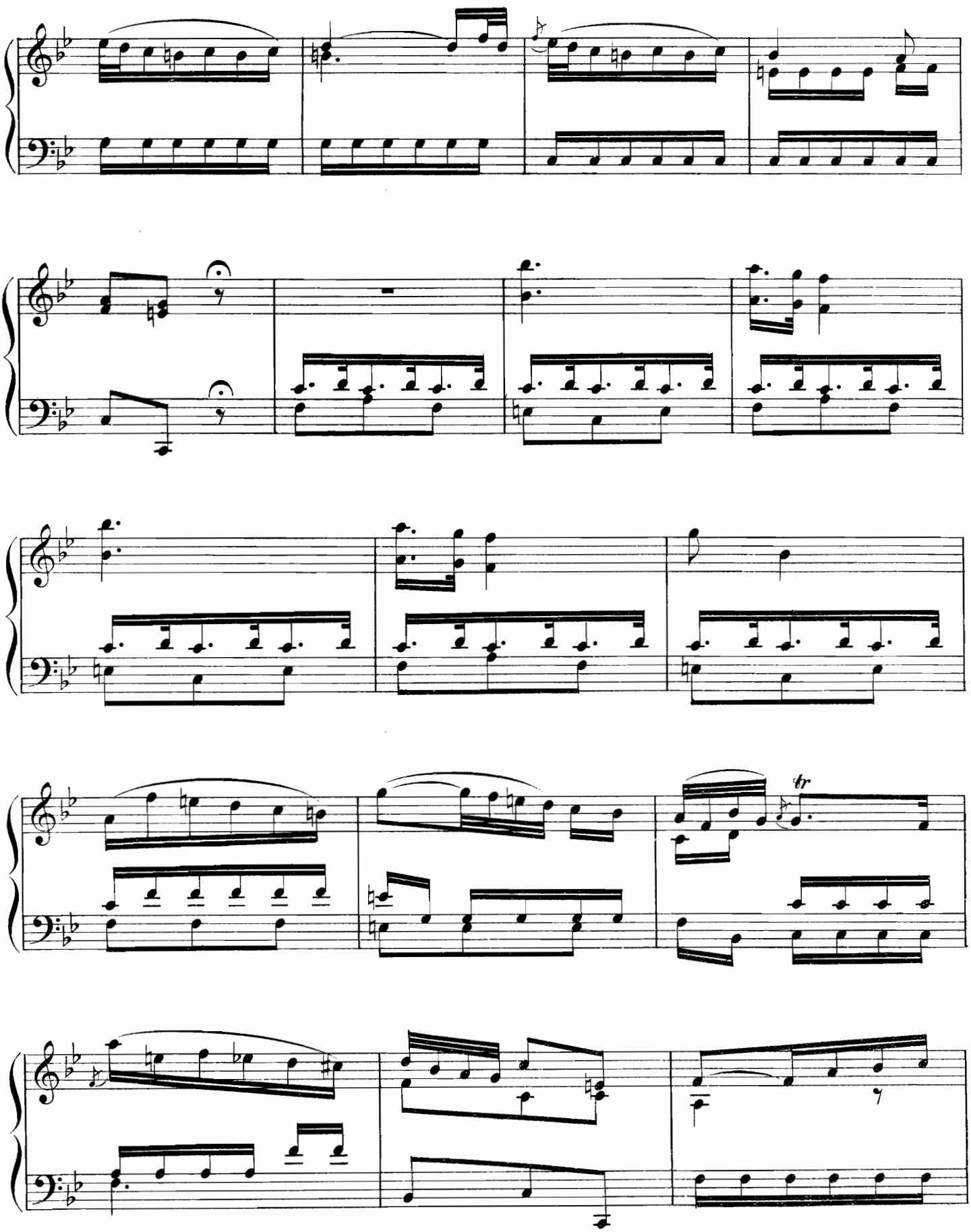

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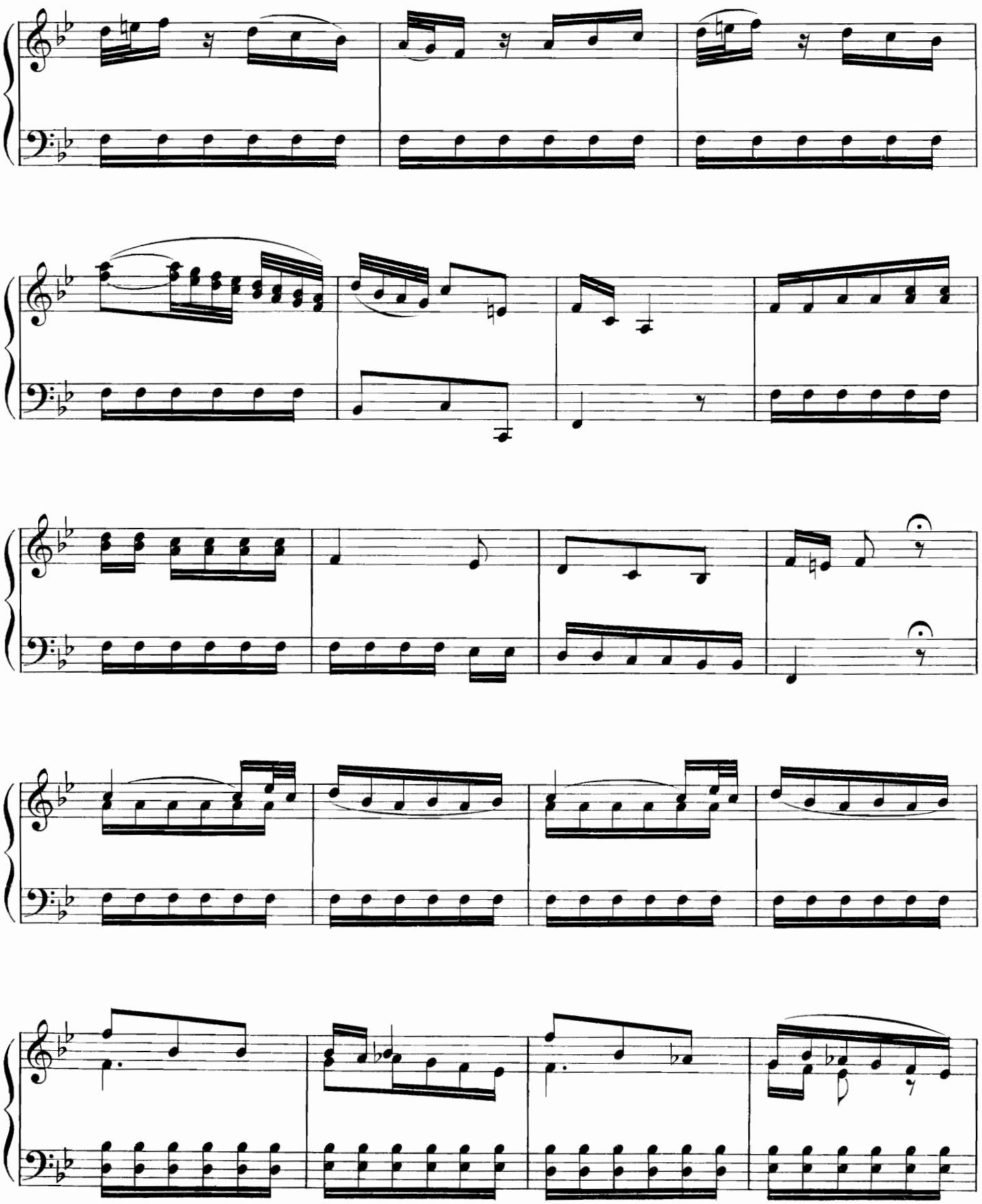

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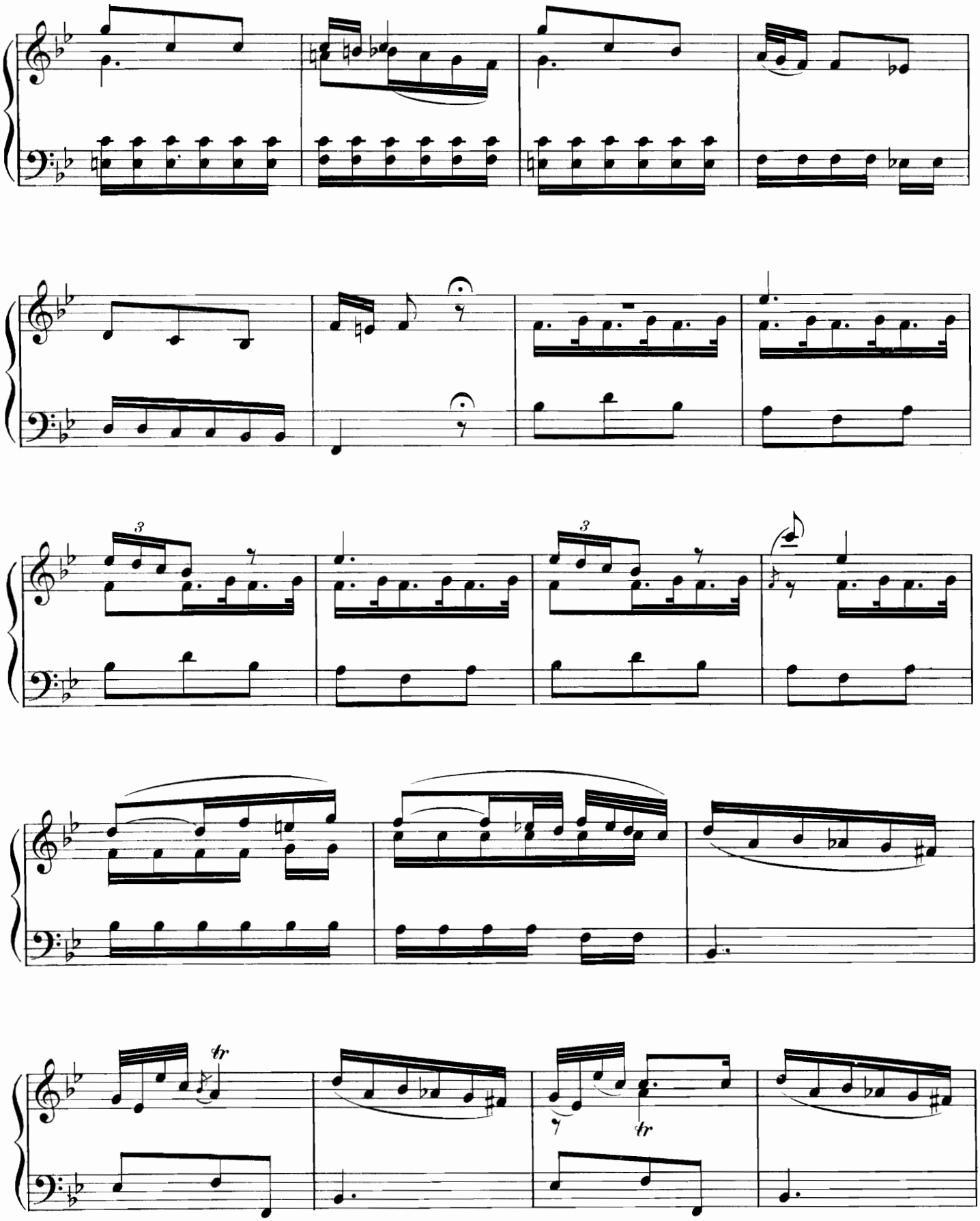

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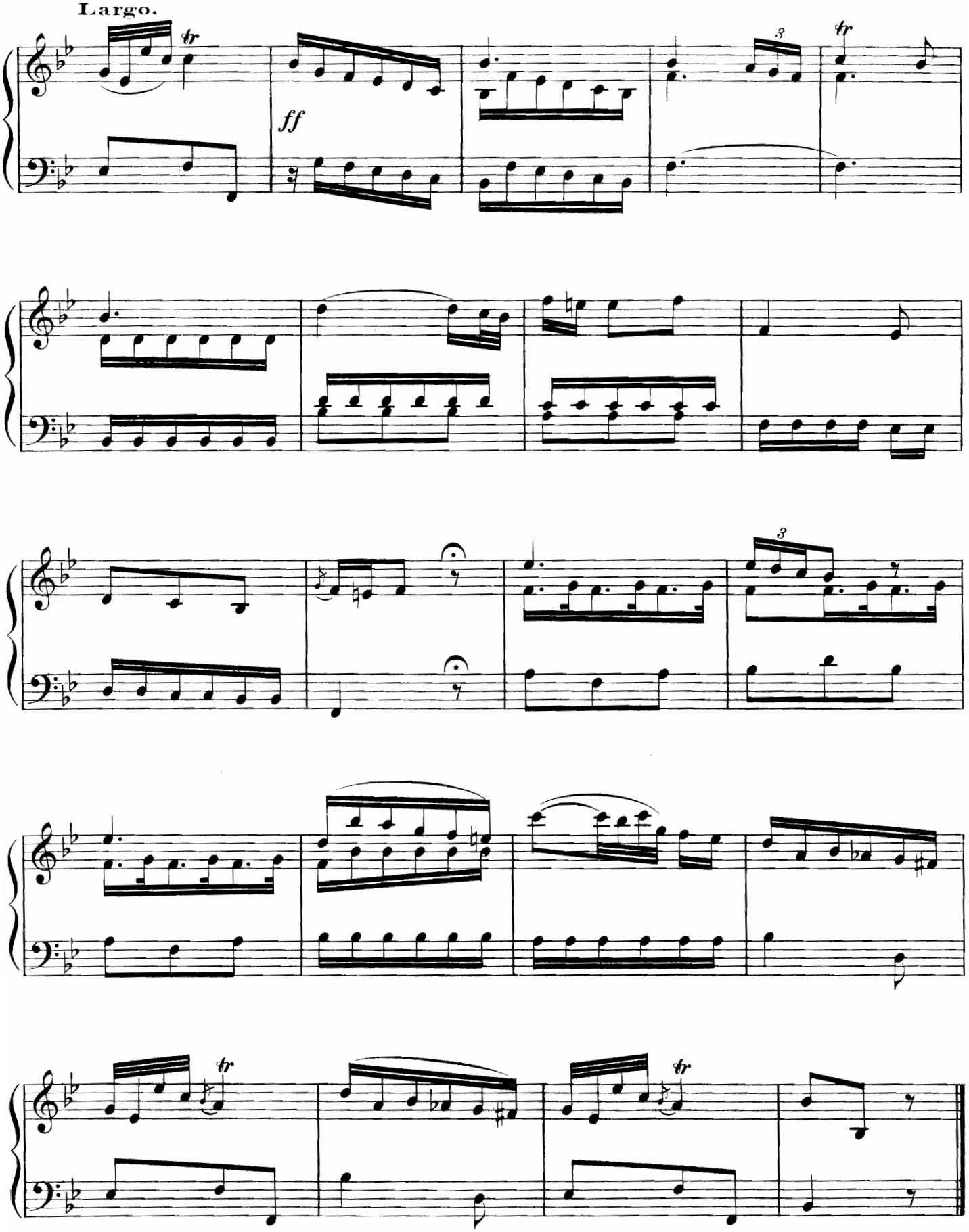

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Joseph HAYDN.

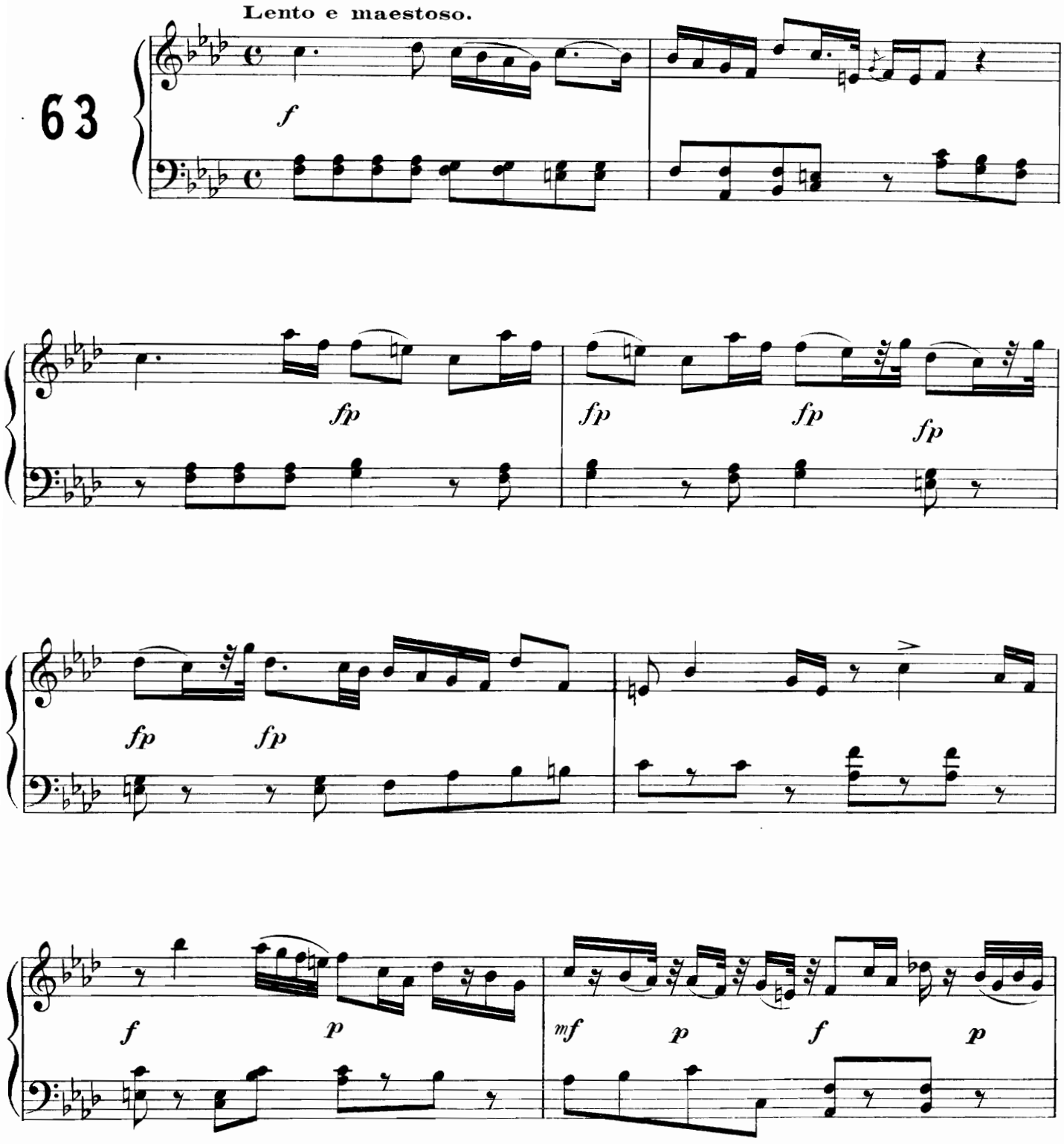
1732 + 1809

STABAT MATER

"Vidit suum dulcem natum"

63

Lento e maestoso.



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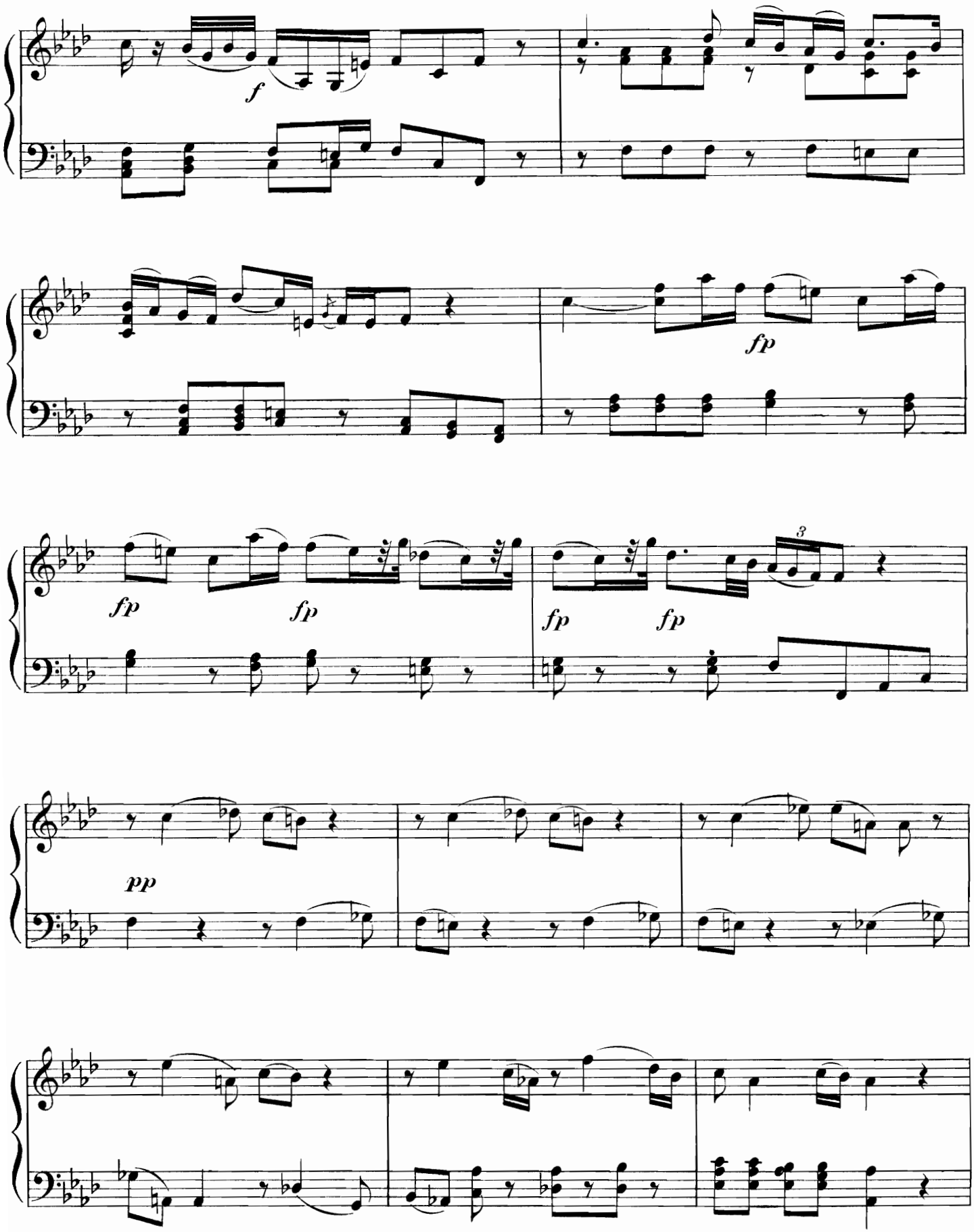

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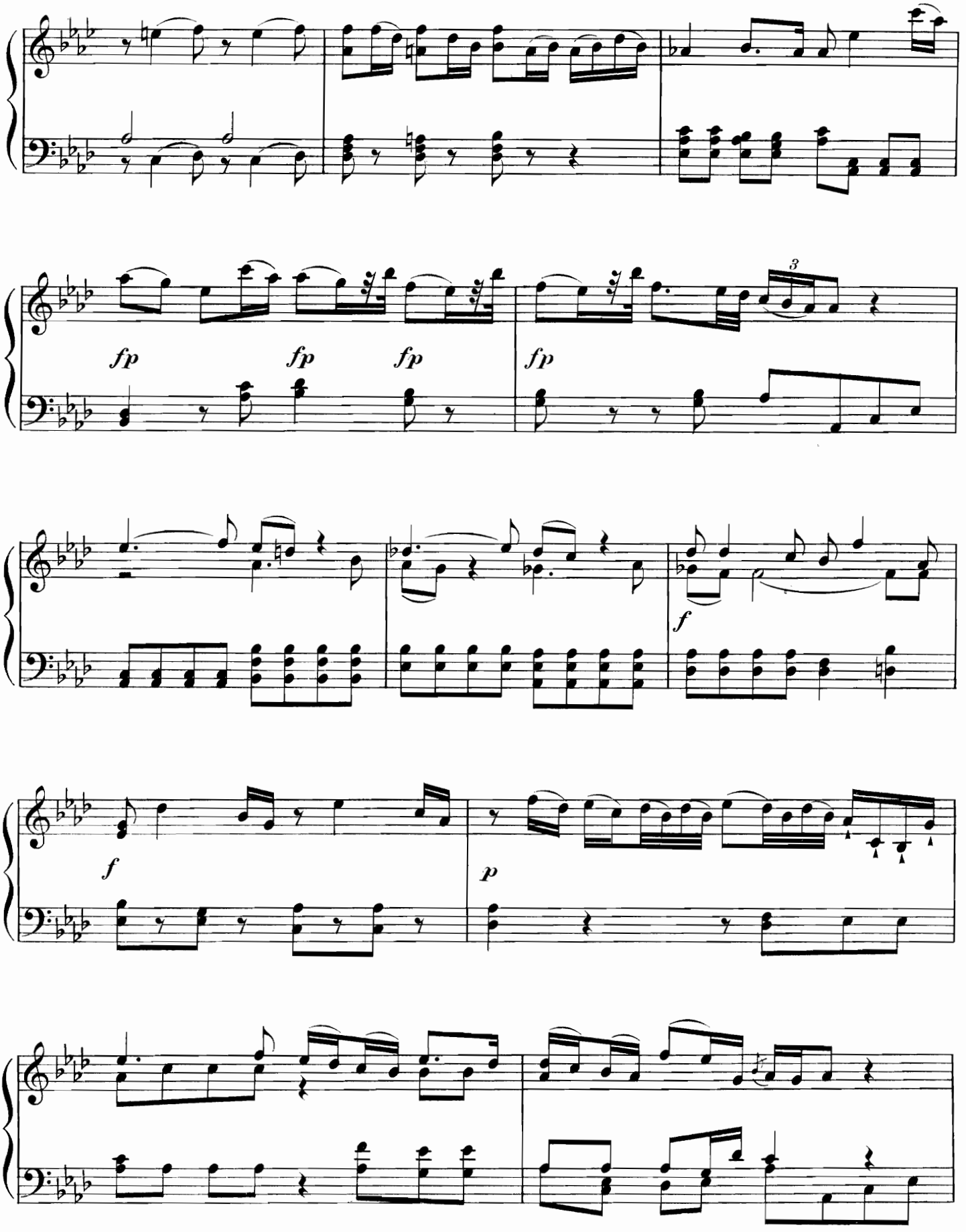

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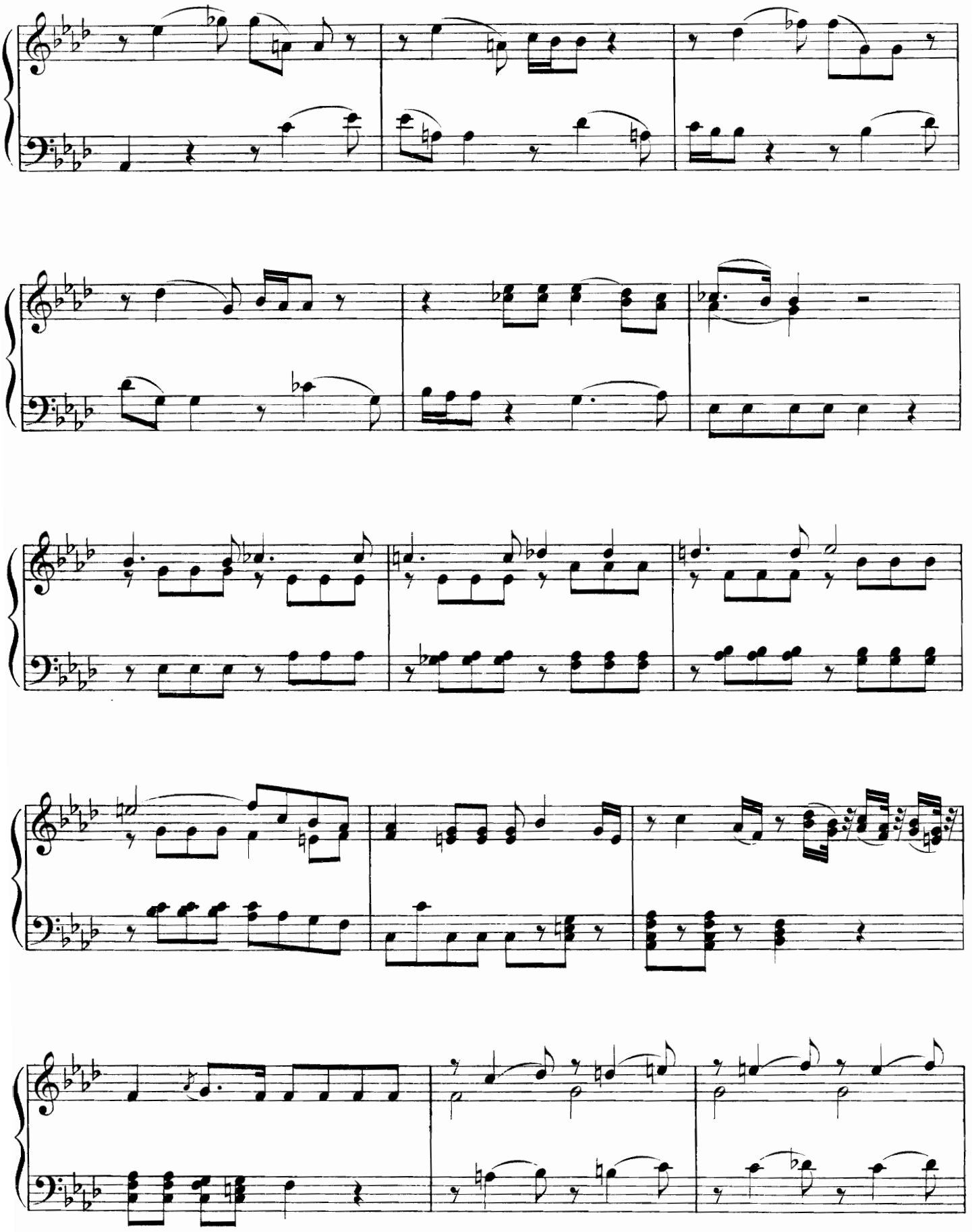

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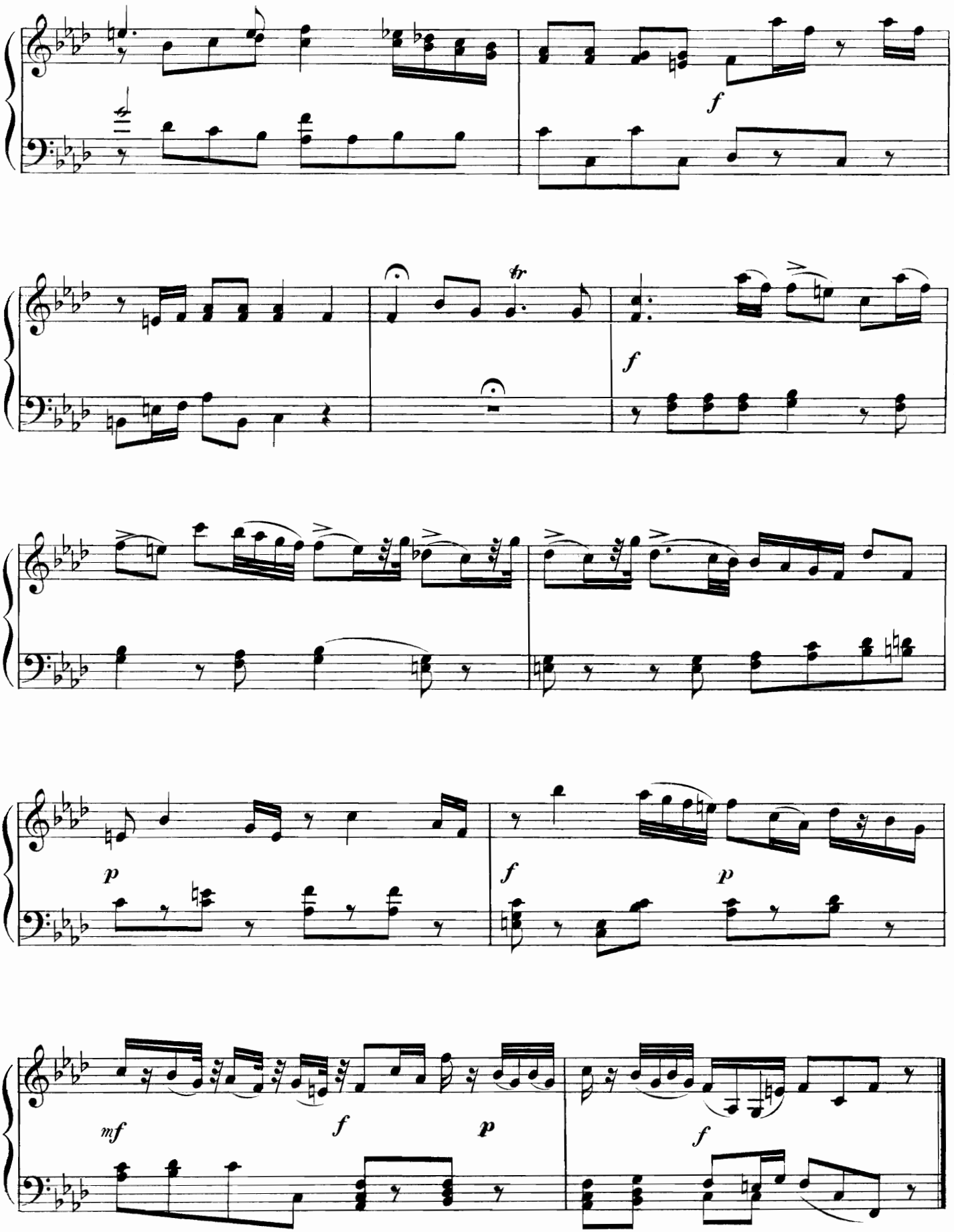

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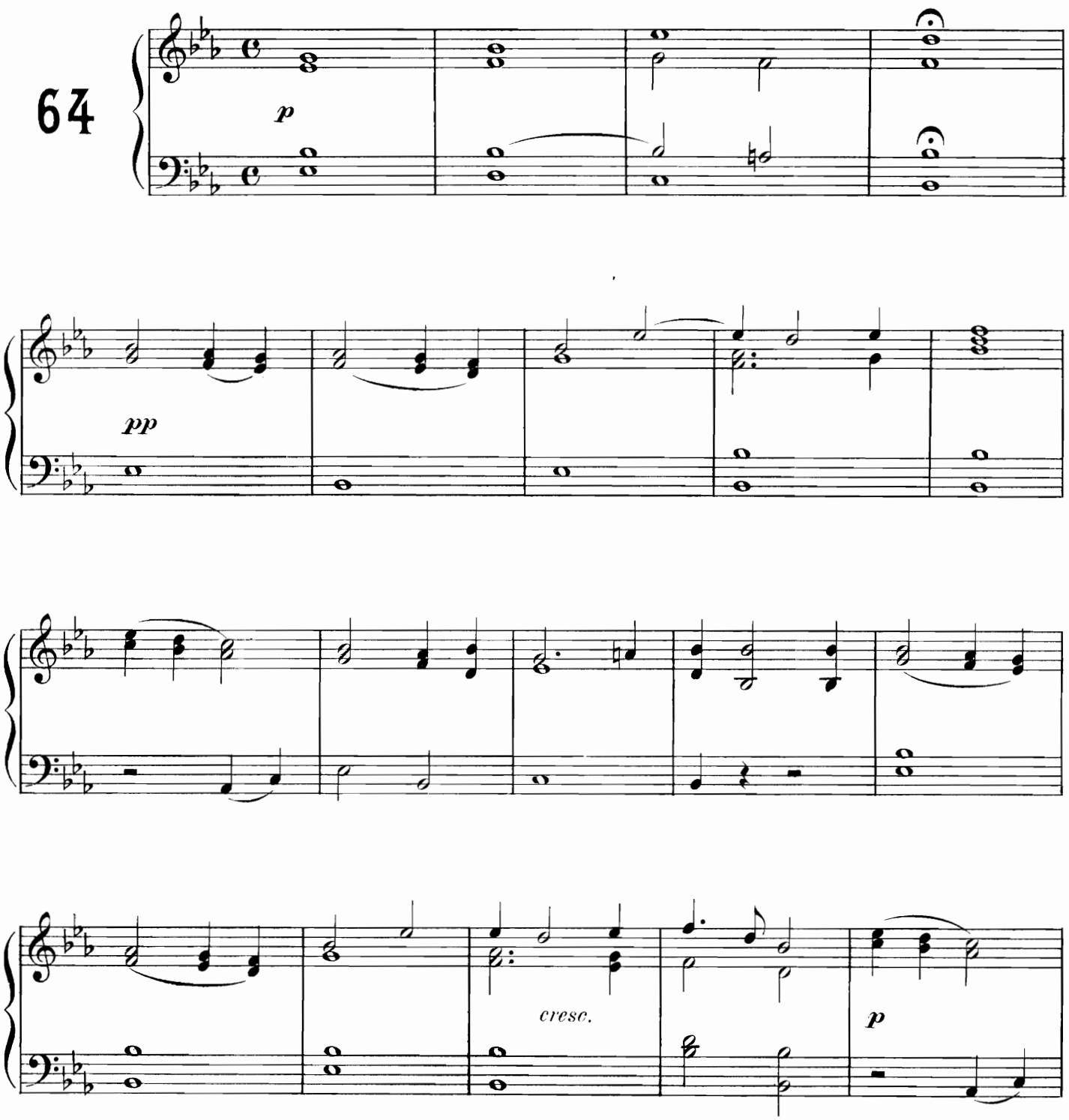
F. J. GOSSEC.

1733 + 1829

PIE JESU
à 3 voix.
accompagnées.

64



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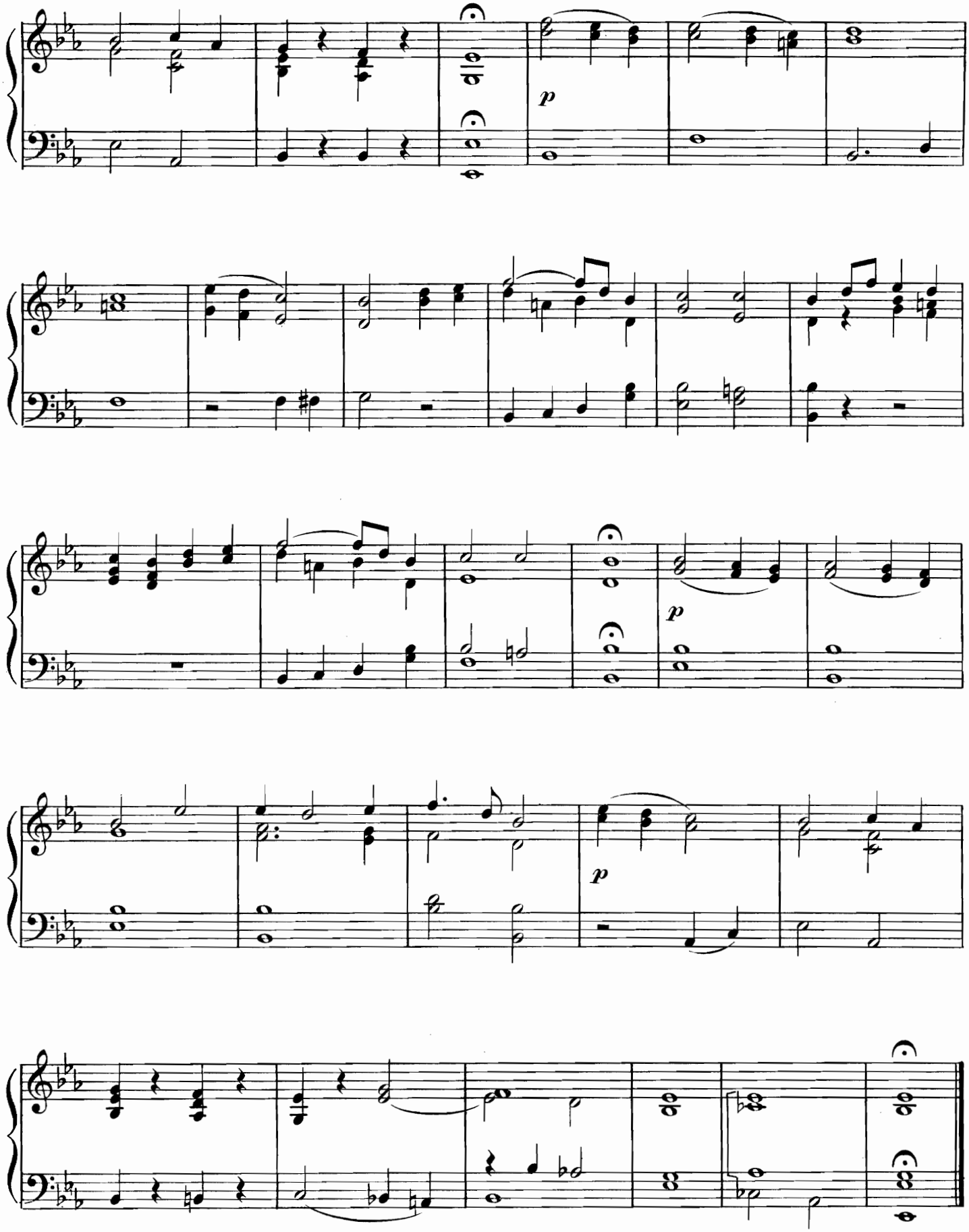

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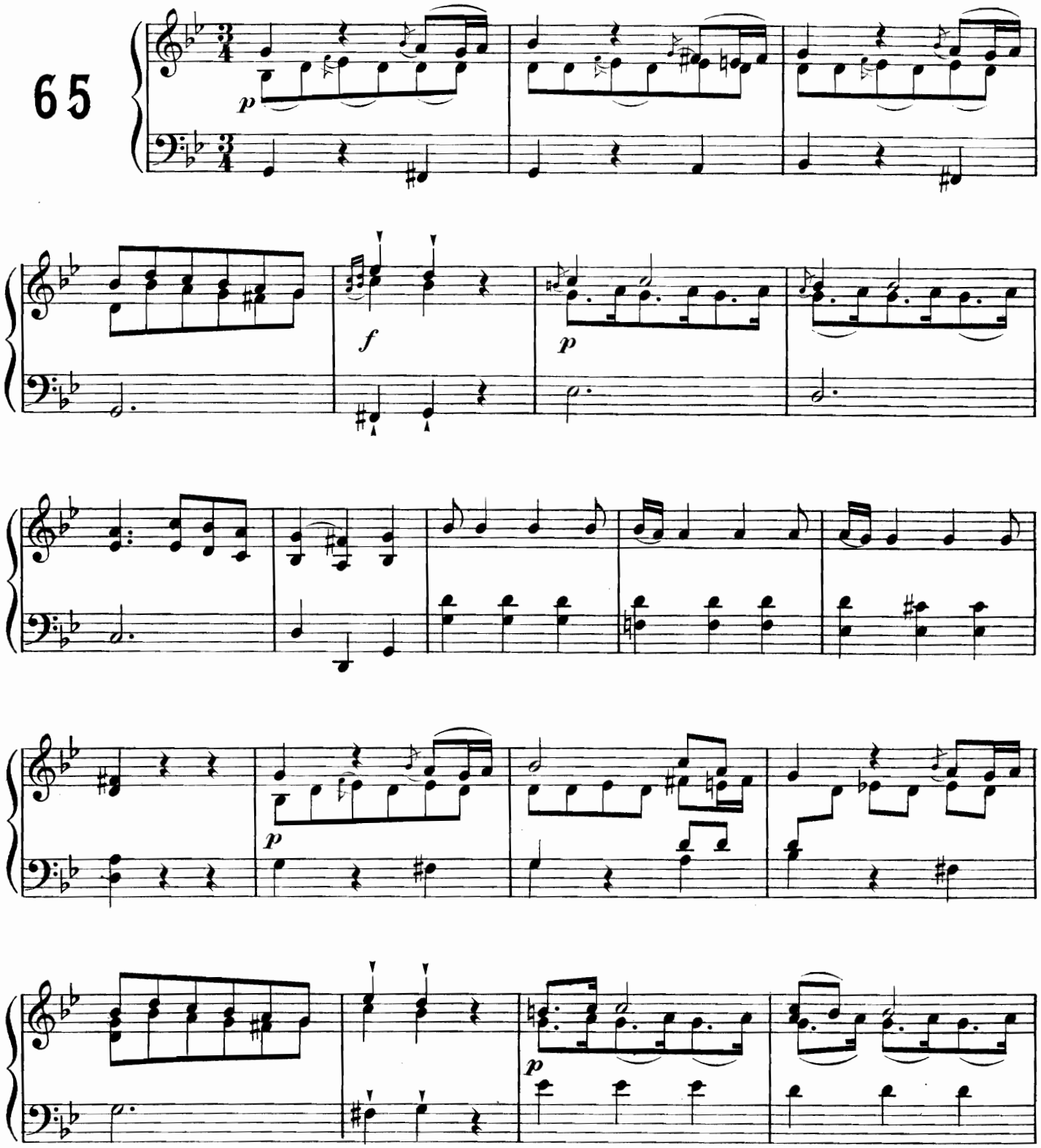
F. P. RICCI.

1733 + ...

RECORDARE JESU

Solo accompagné.

65



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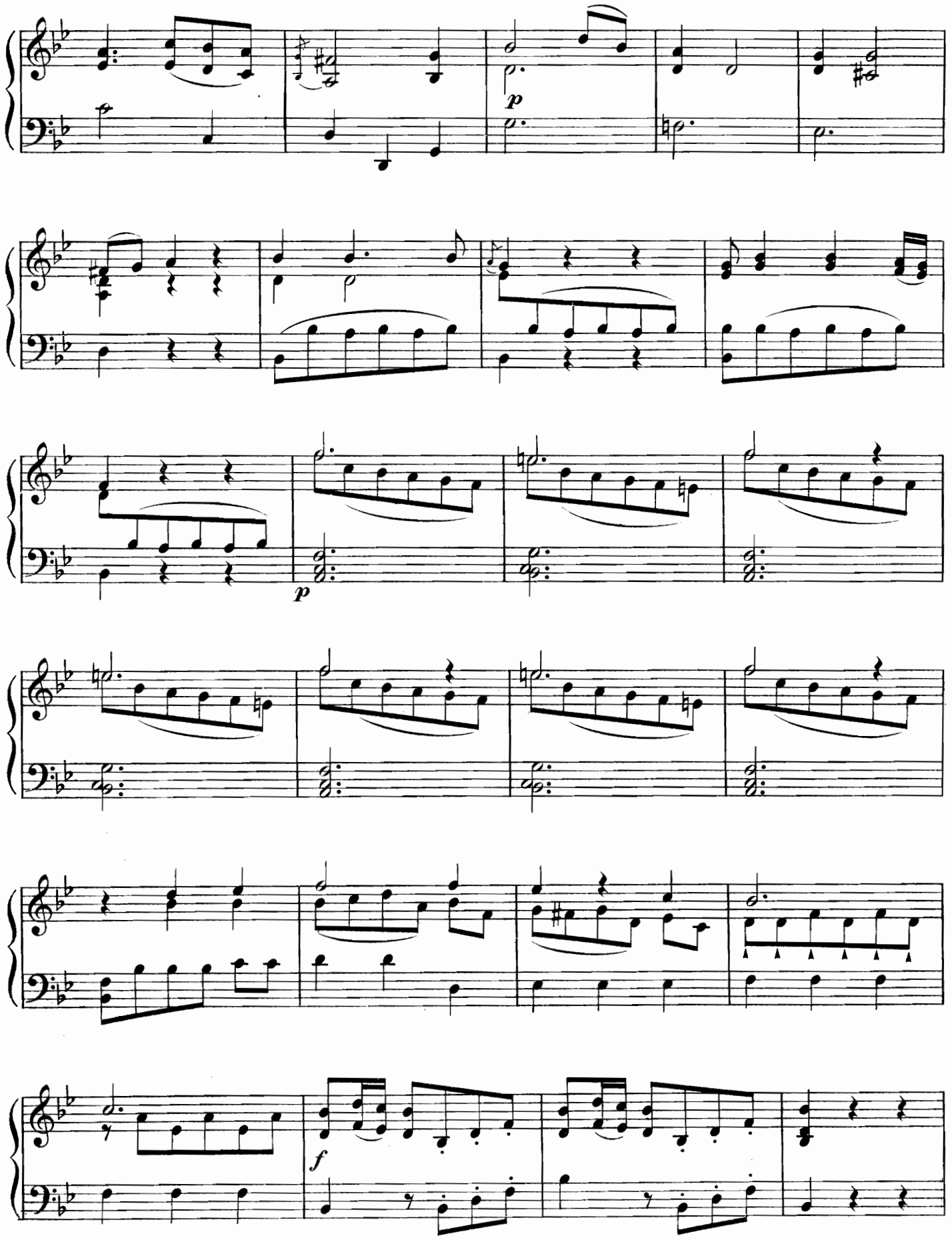

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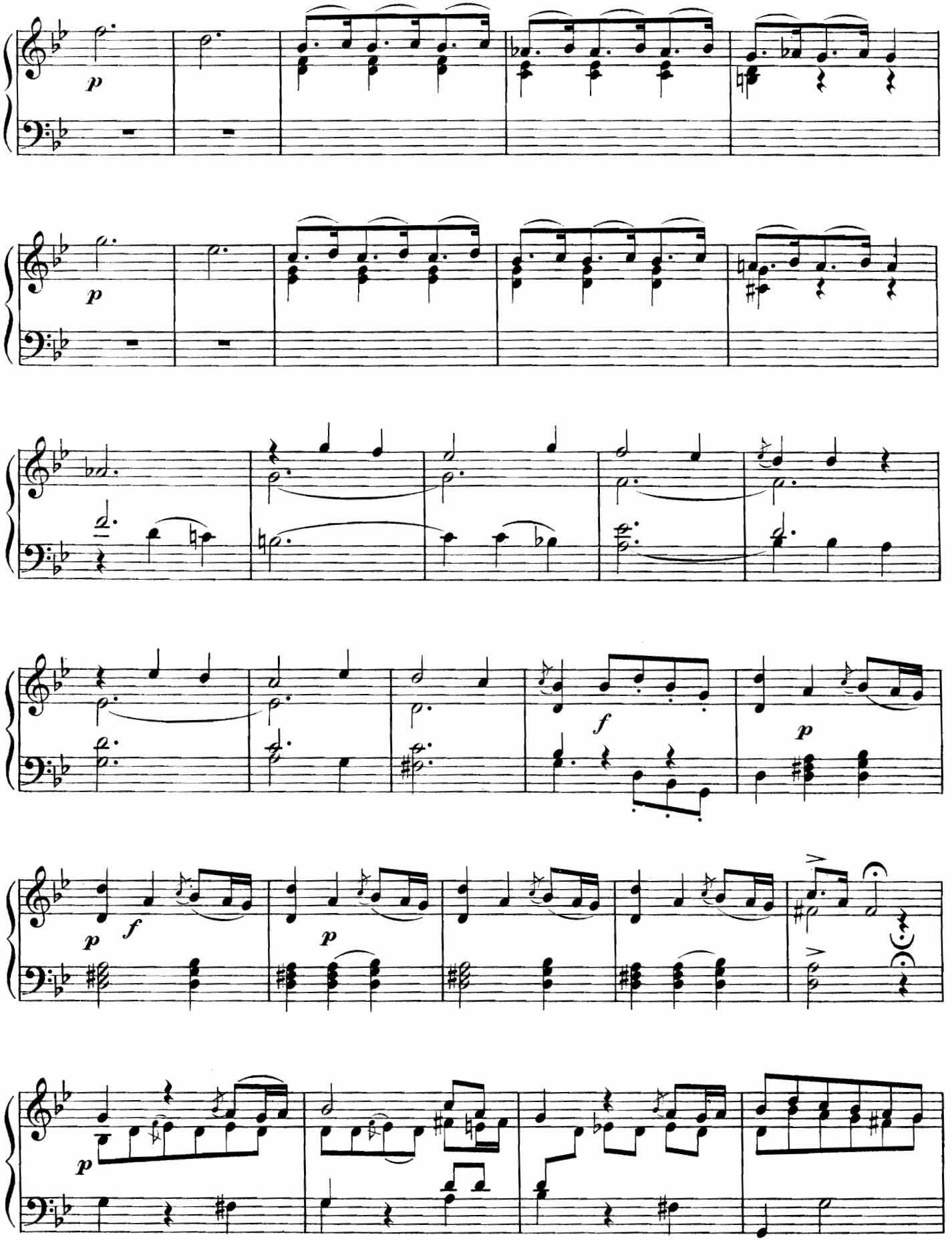

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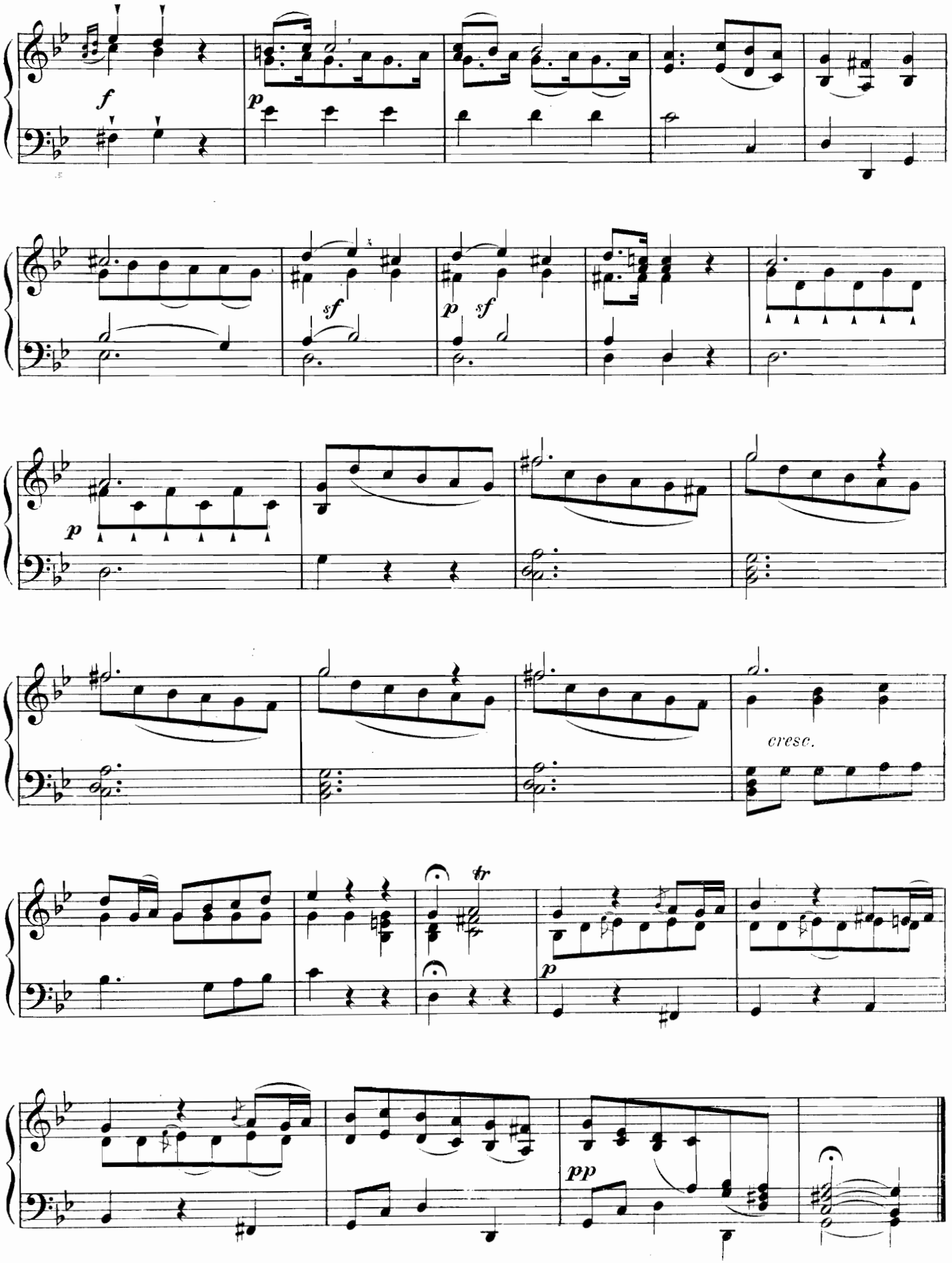

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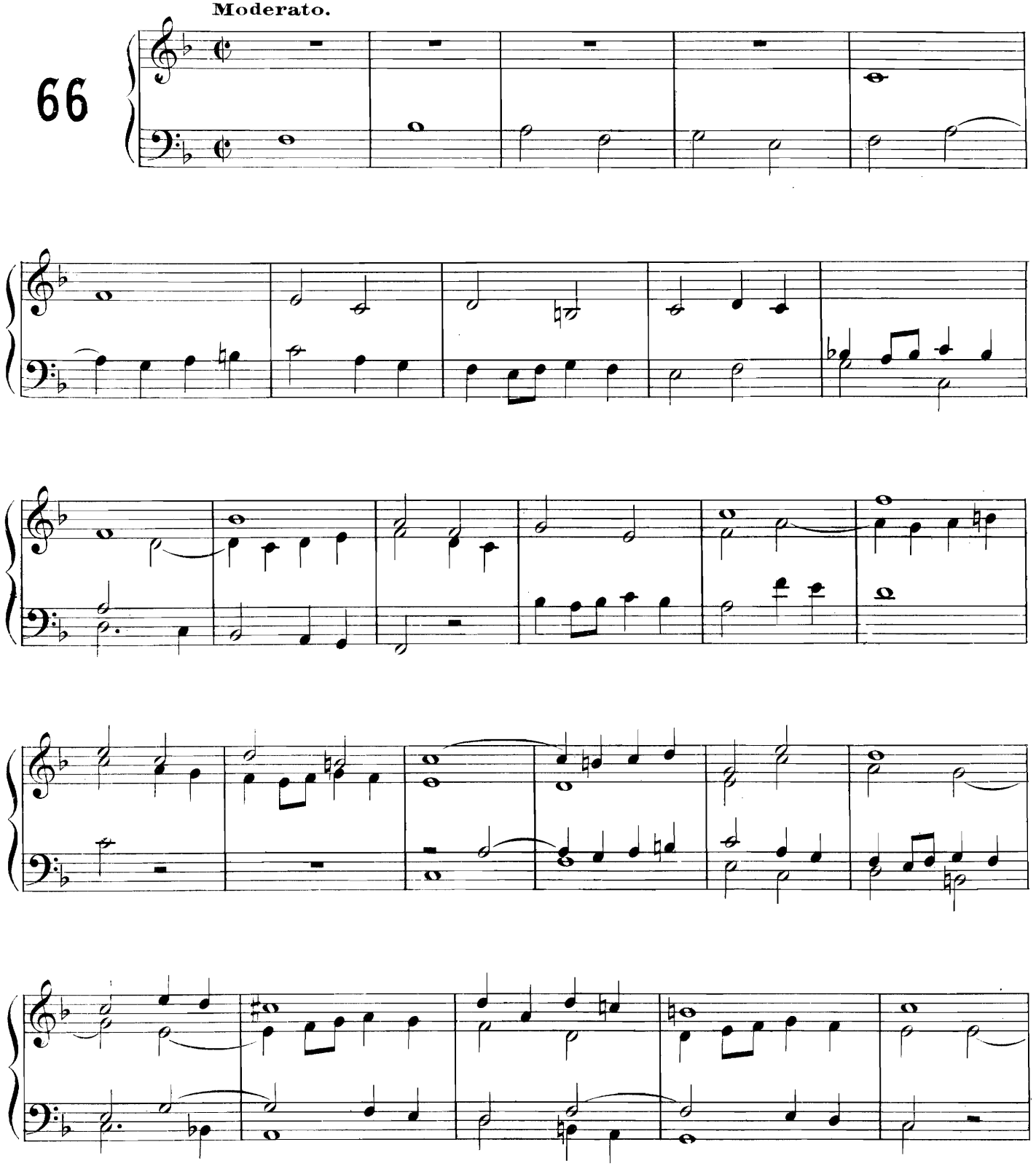
J. G. ALBRECHTSBERGER.

1736 + 1809

FUGUE

66

Moderato.



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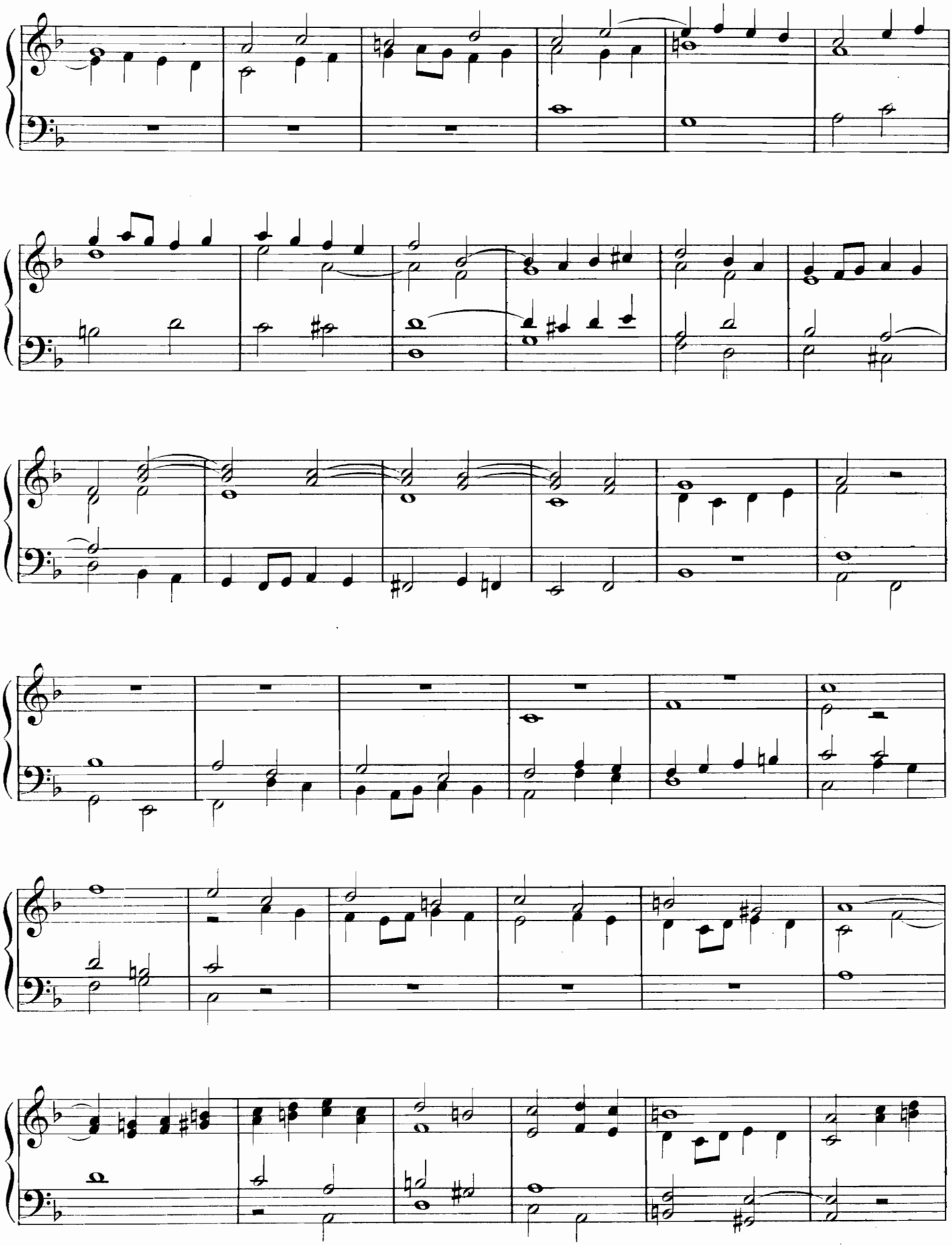

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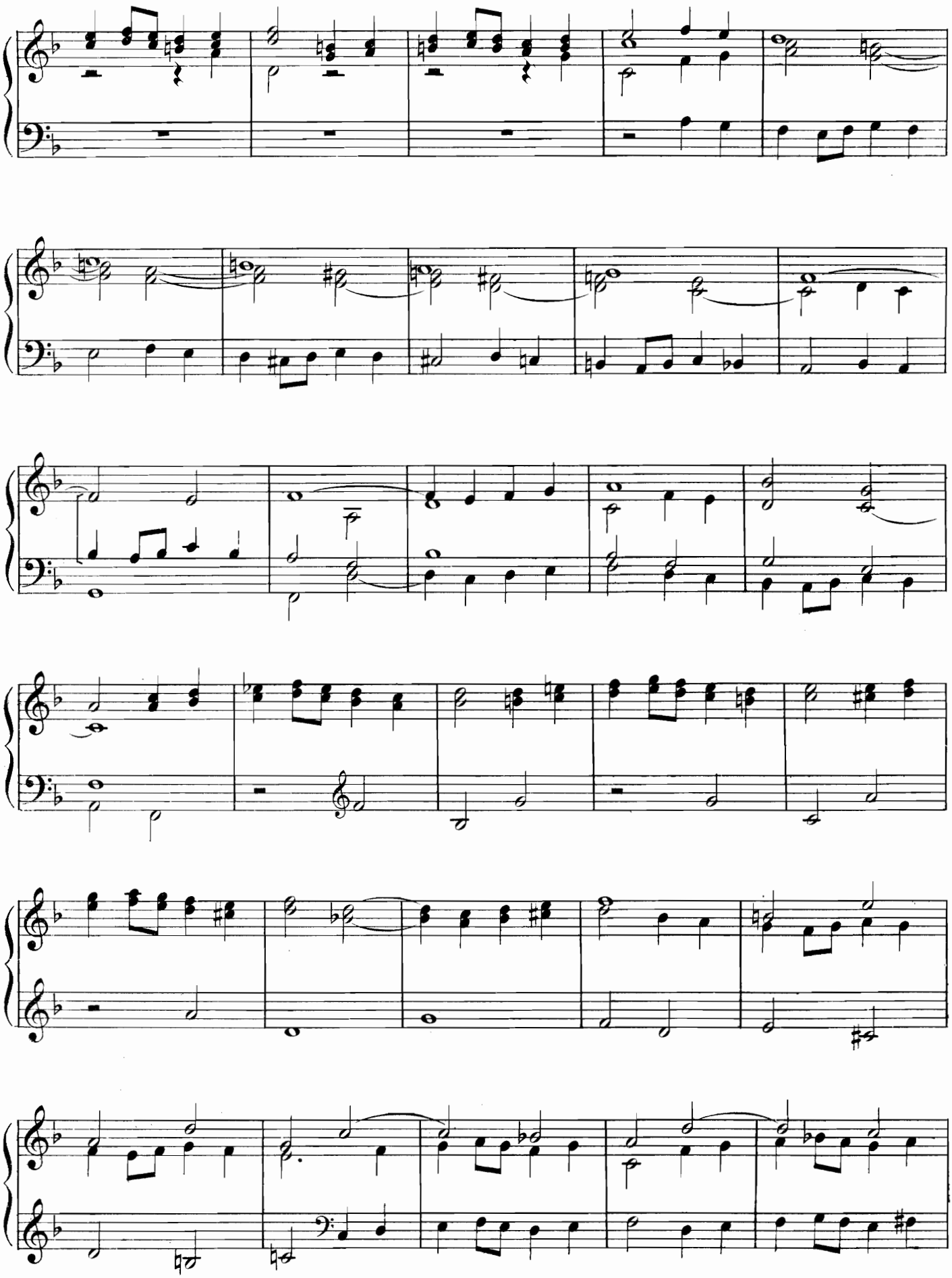

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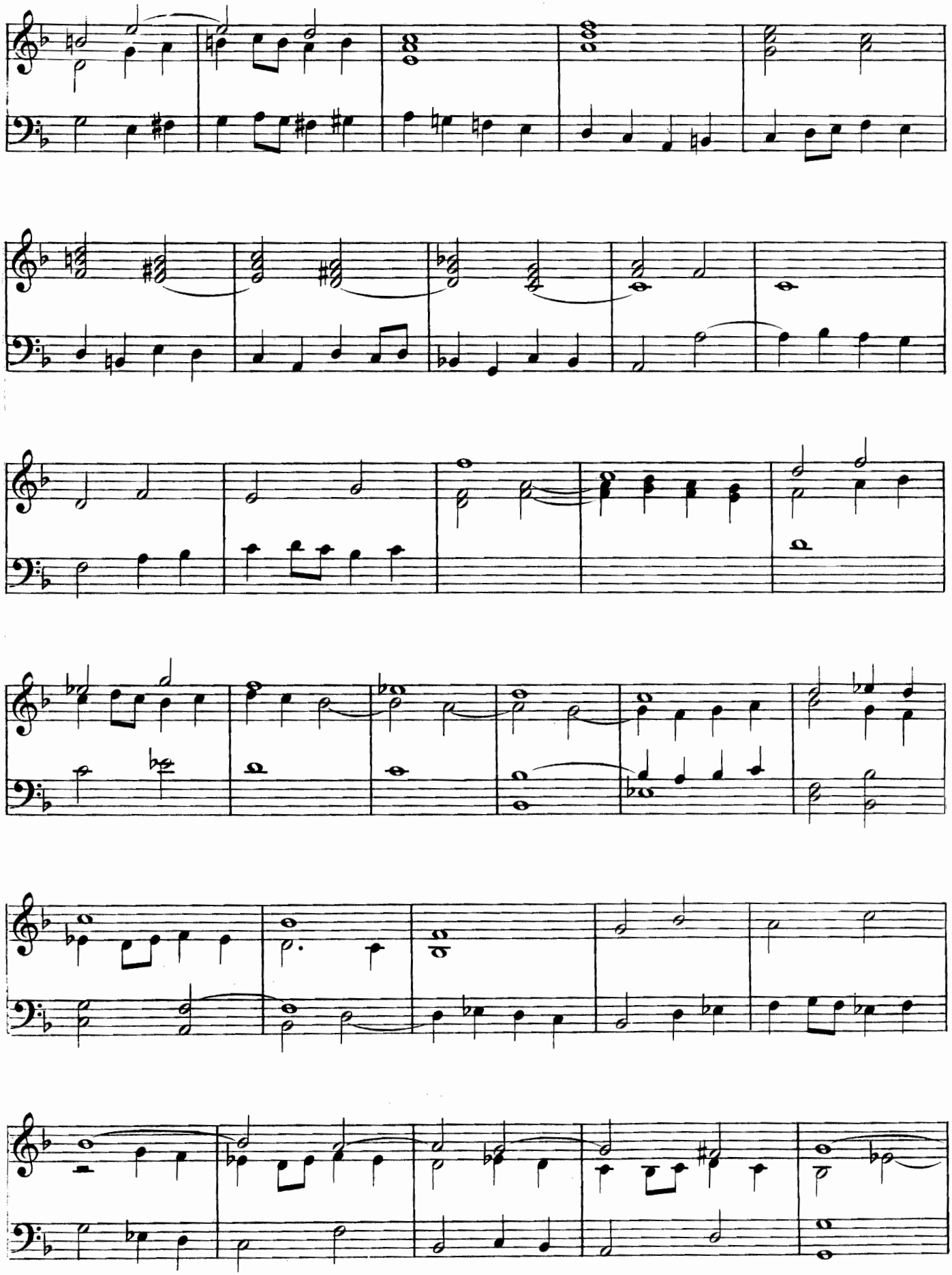

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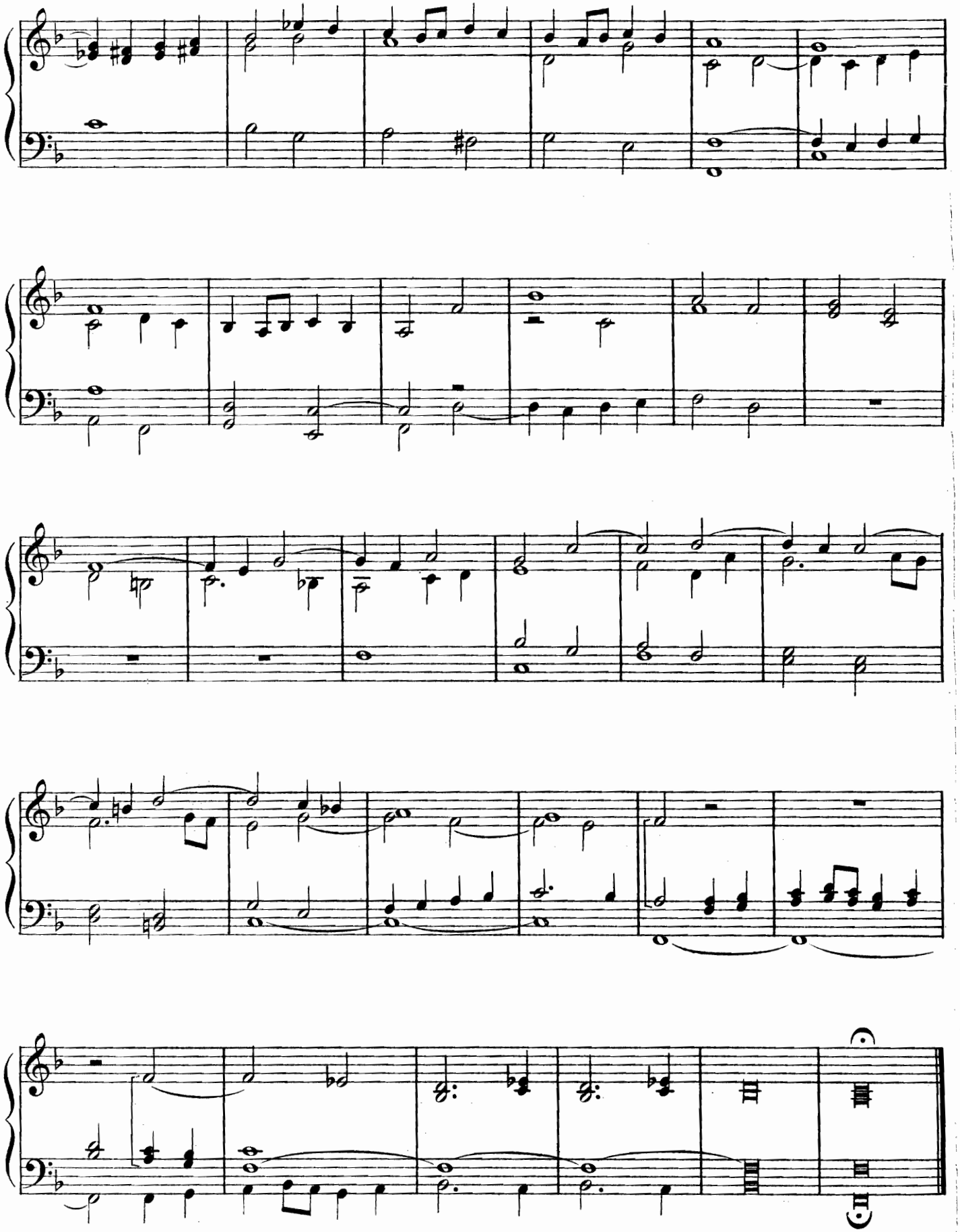

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