Ouvrage honoré d'une Souscription
du Ministère de l'Instruction Publique et des Beaux-Arts

124
PIÈCES D'ORGUE

D'AUTEURS FRANÇAIS, ITALIENS, ALLEMANDS, etc.
des XVe, XVIe, XVIIe et XVIIIe 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.

Réduits pour CLAVIER SEUL
(HARMONIUM ou PIANO)

PAR

HENRI MARÉCHAL

EN 2 VOLUMES

Chacun, prix net : **7** fr.

VOLUME 2

HENRY LEMOINE ET Cie
17, Rue Pigalle, PARIS. — BRUXELLES, 44, Rue de l'Hôpital
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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 XVe siècle jusqu'à Sébastien Bach, au XVIIe. 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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XVIIIEME SIÈCLE

SUITE

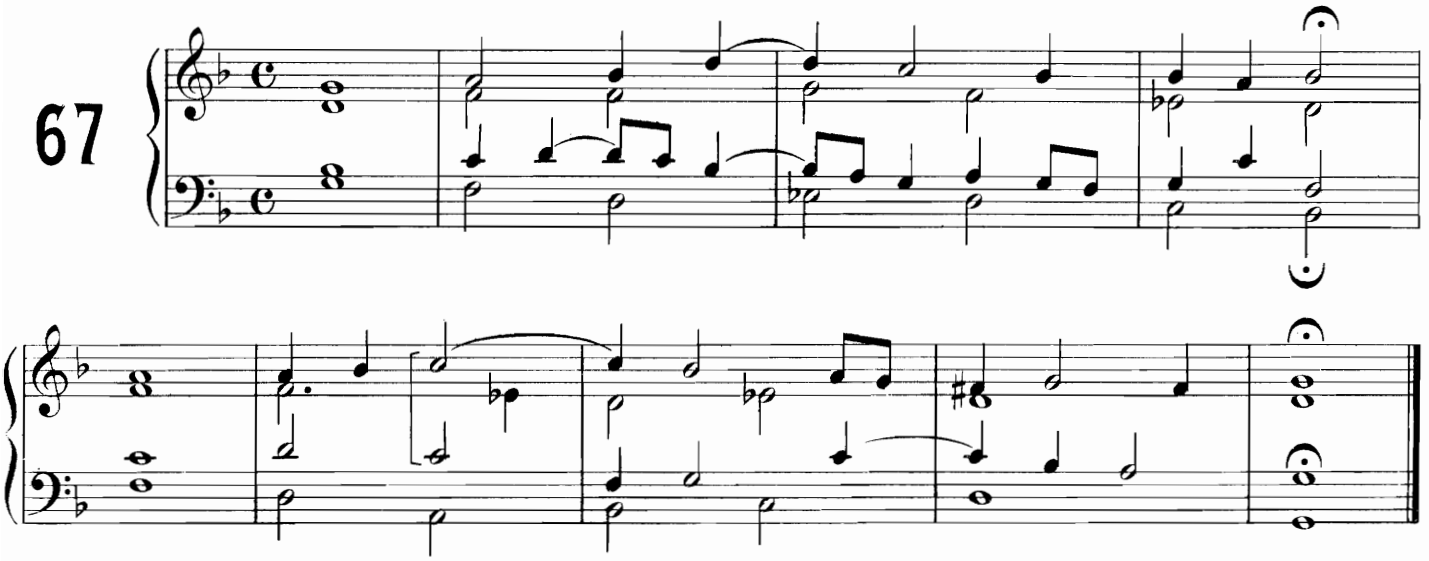
M. PALOTTA.

17.. + 17..

Deuxième Volume.

MISERERE
à 4 voix.

67

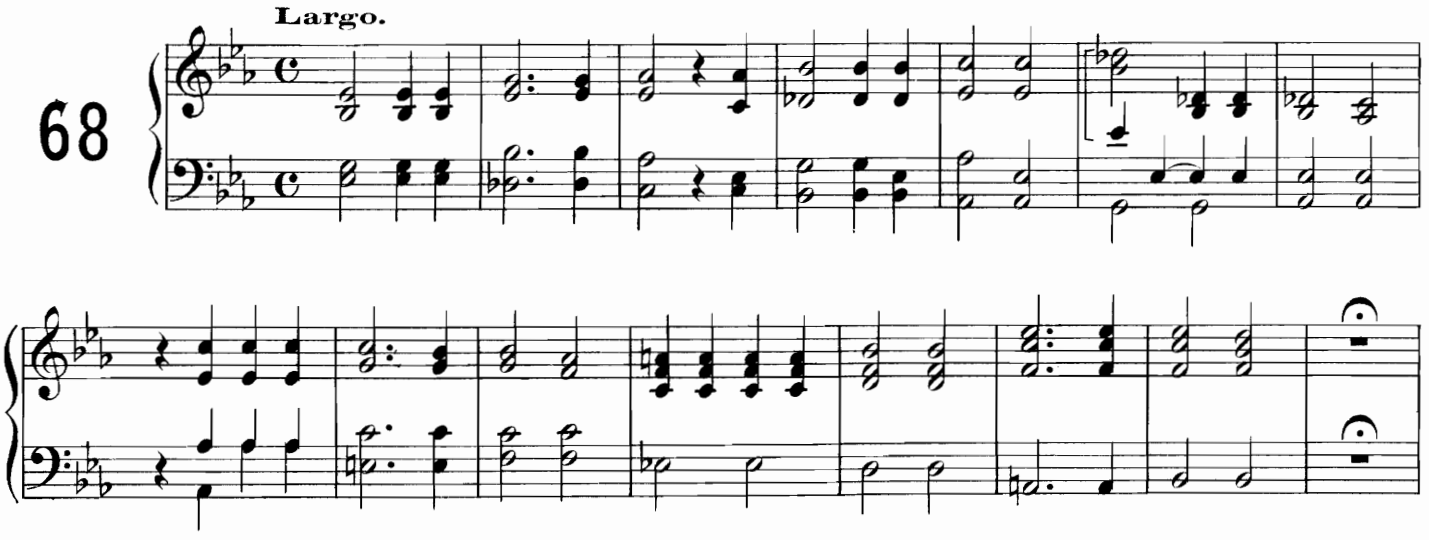


Michael HAYDN.

1737 + 1806

TENEBRAE FACTAE SUNT.
à 4 voix.

68



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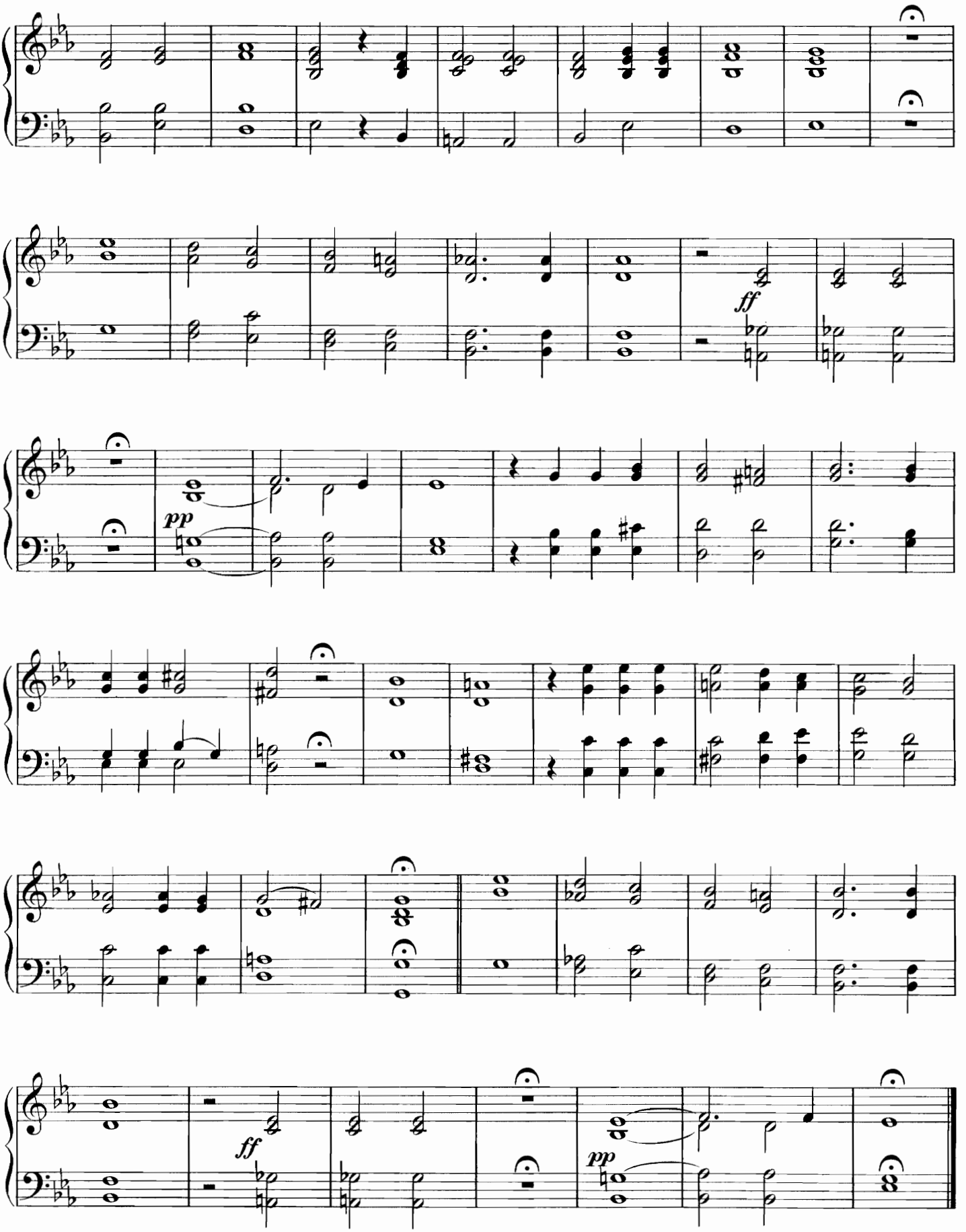
ff
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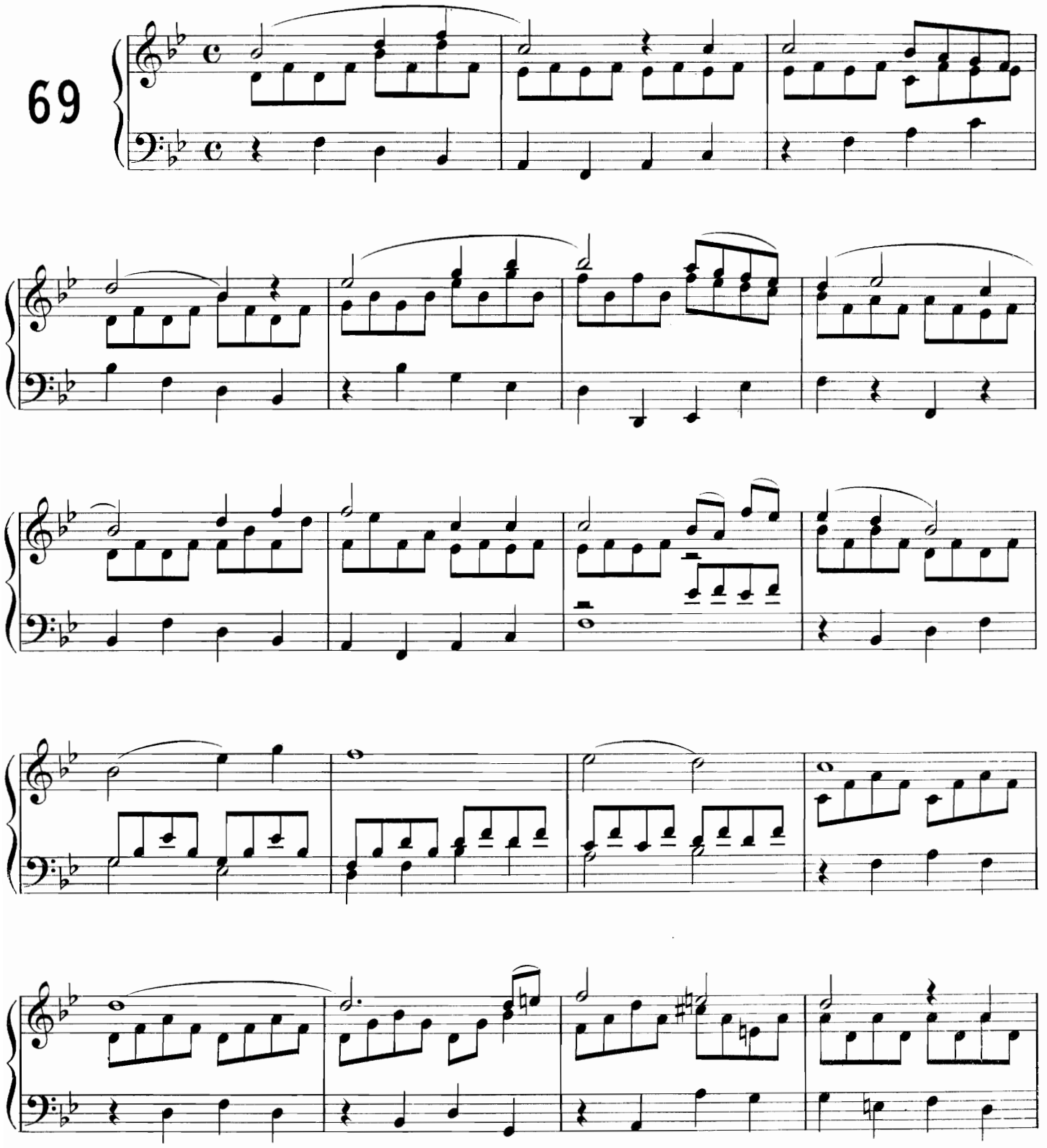
ff
pp

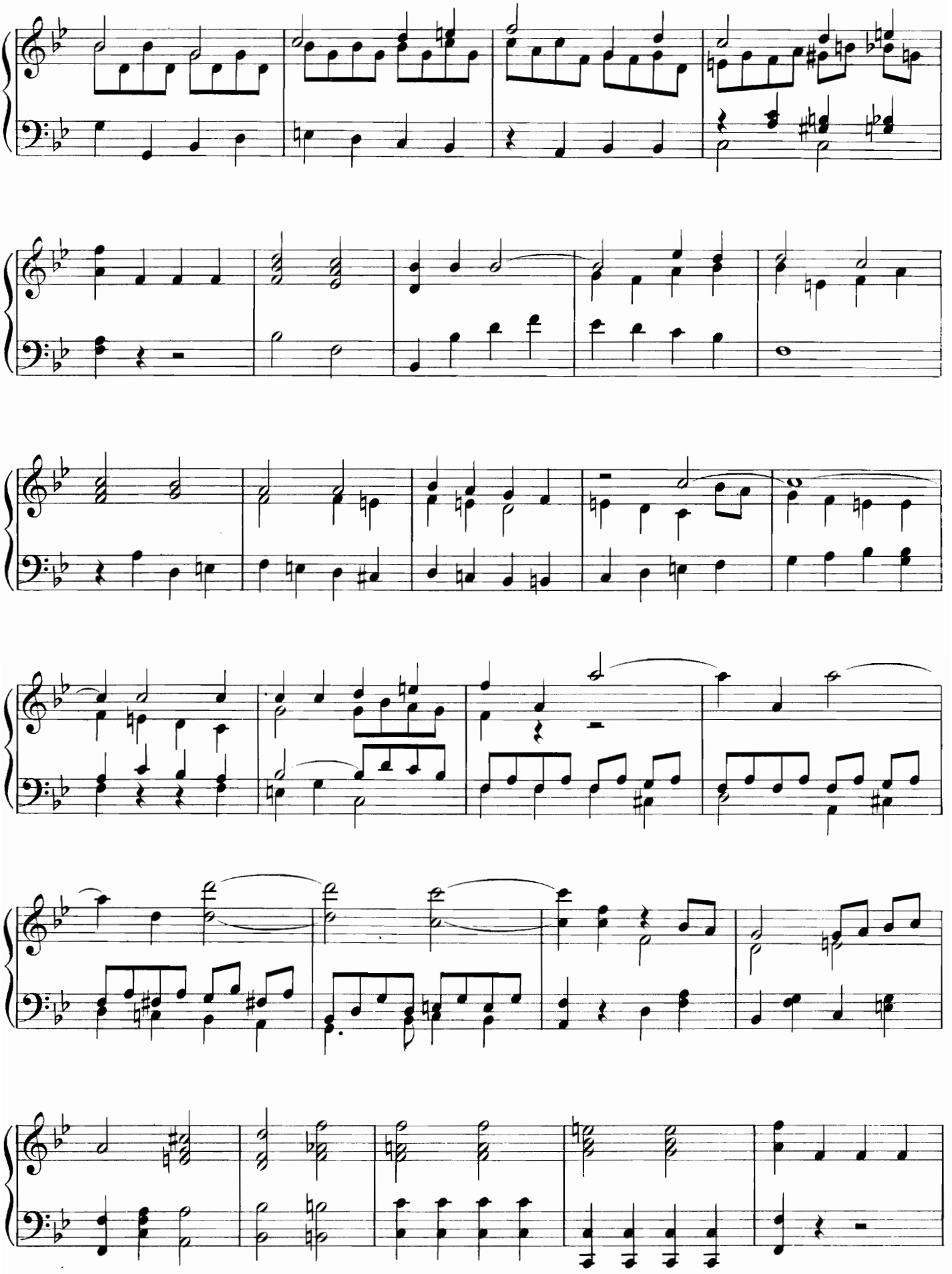
François SCHNEIDER.

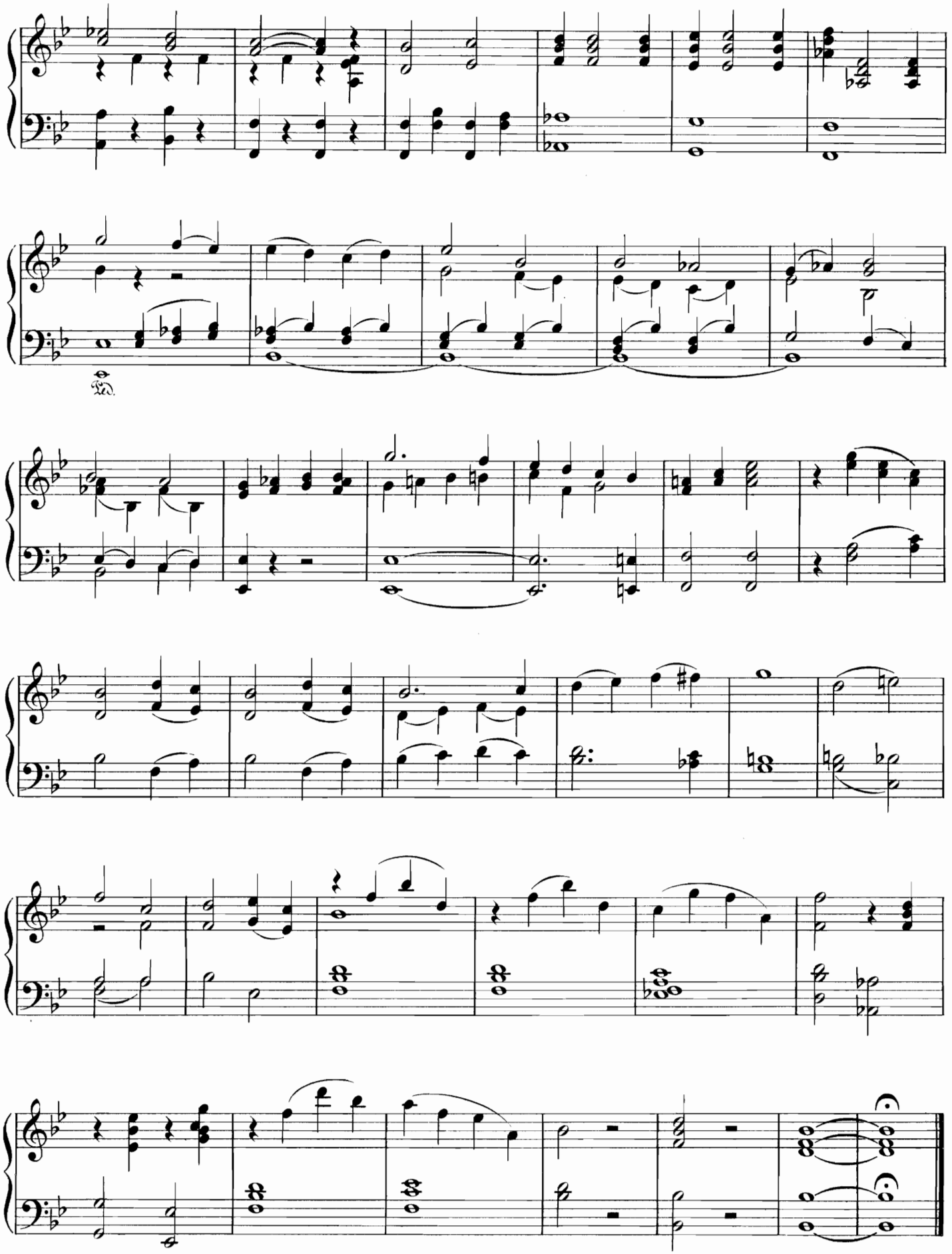
1737 + 1812

AVE MARIA
à 3 voix,
accompagnées.

69







Sam. WEBBE.

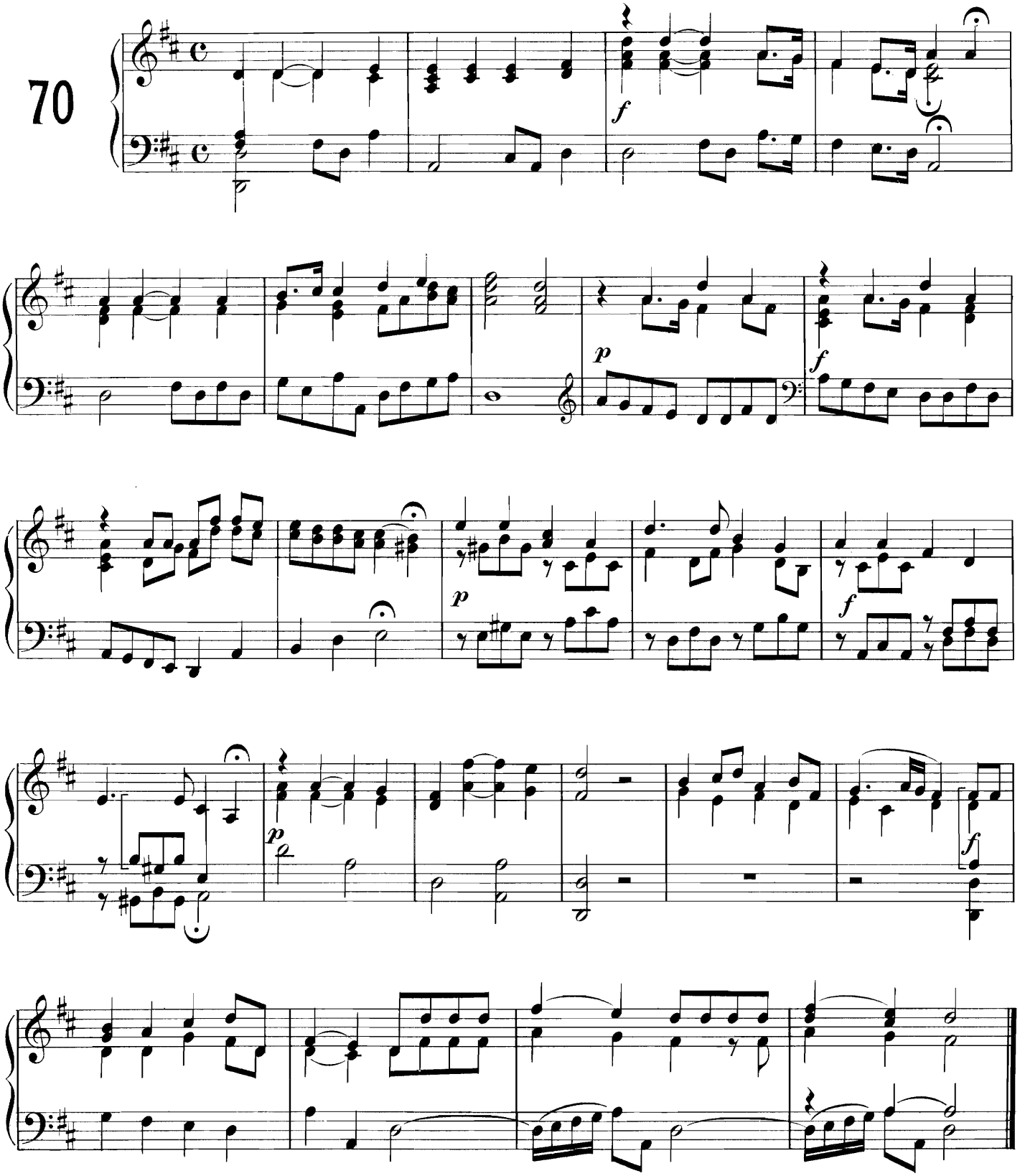
1740 + 1824

AVE REGINA

à 2 voix,

accompagnées.

70

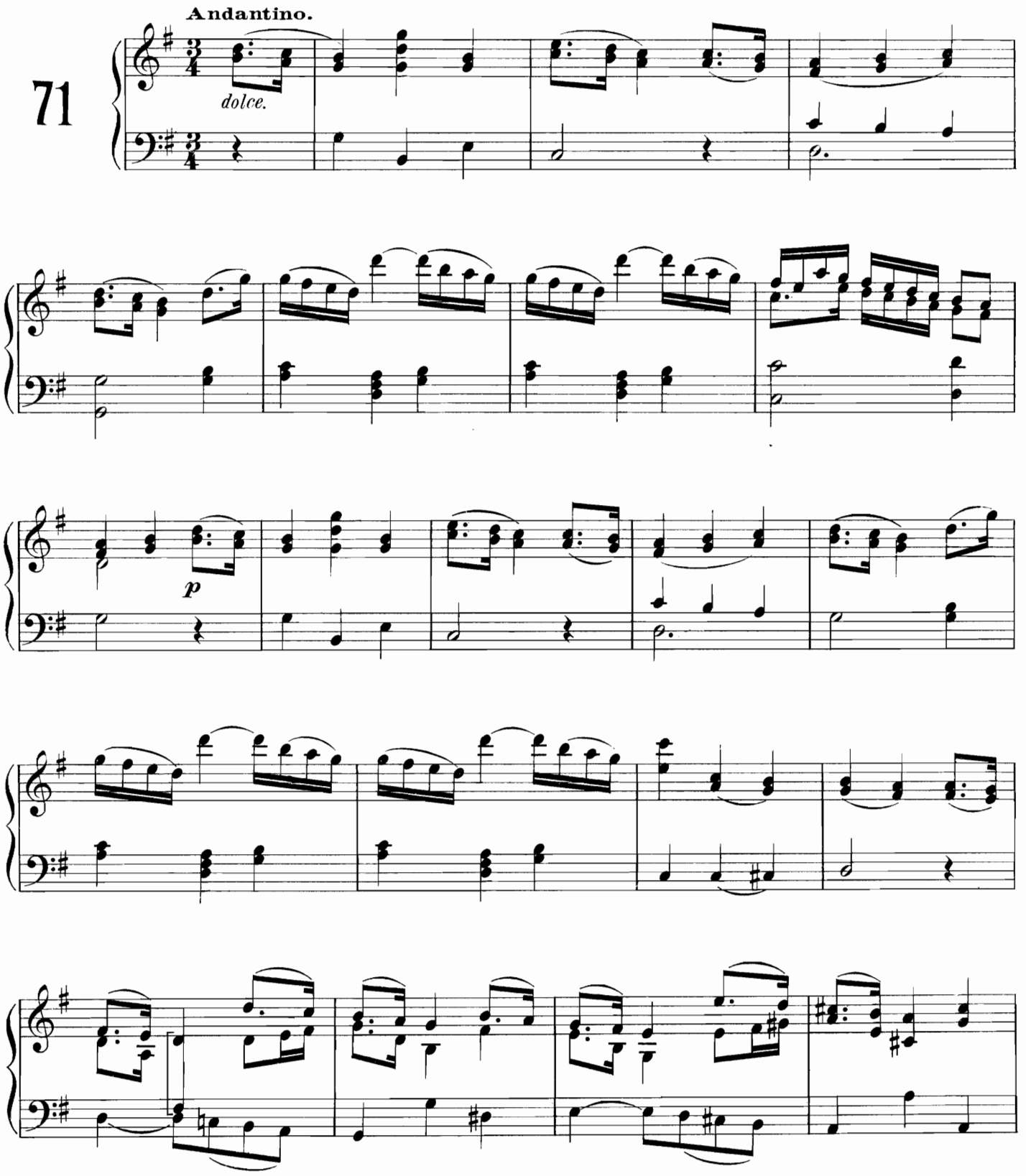


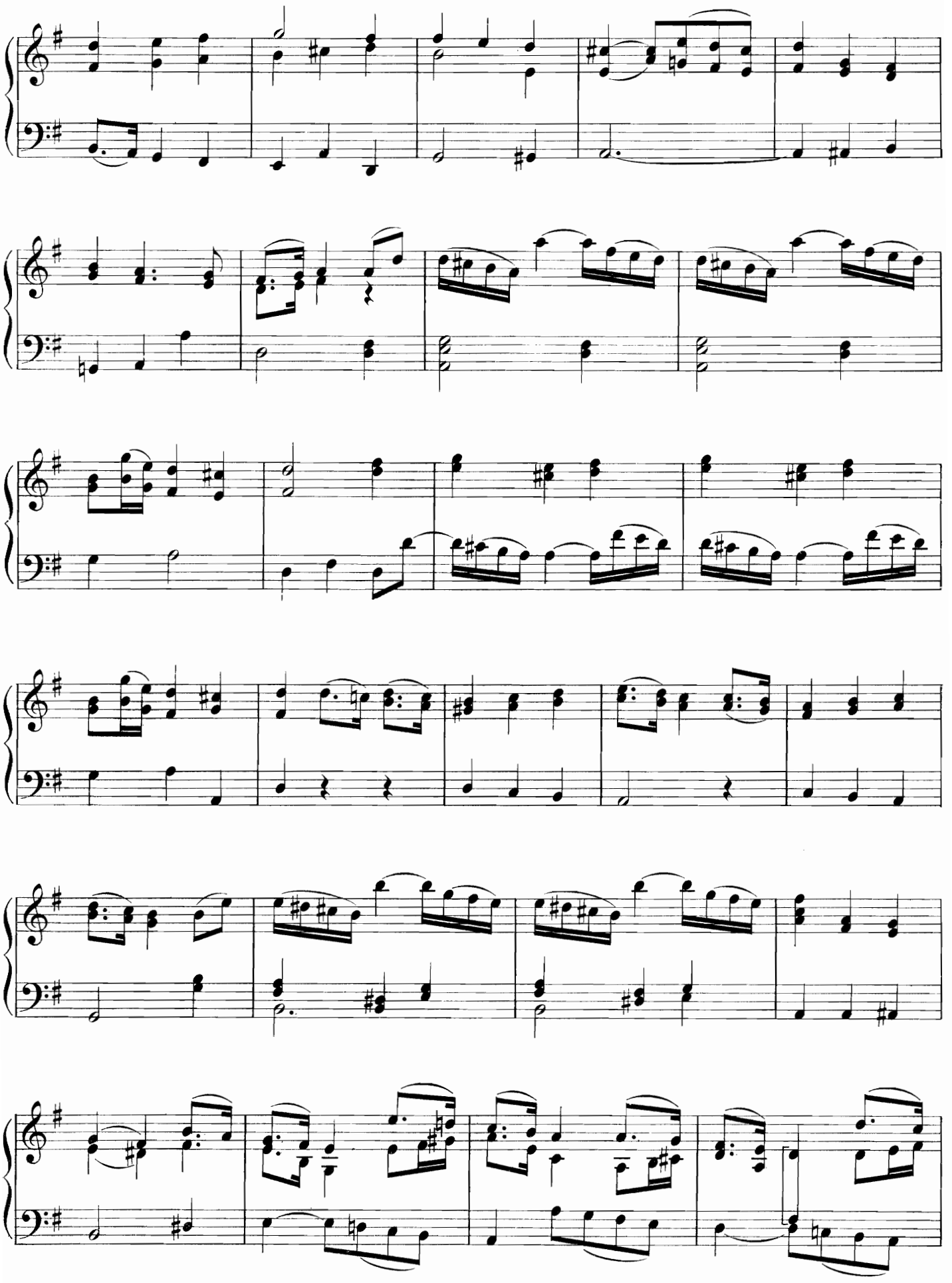
J. A. NAUMANN.

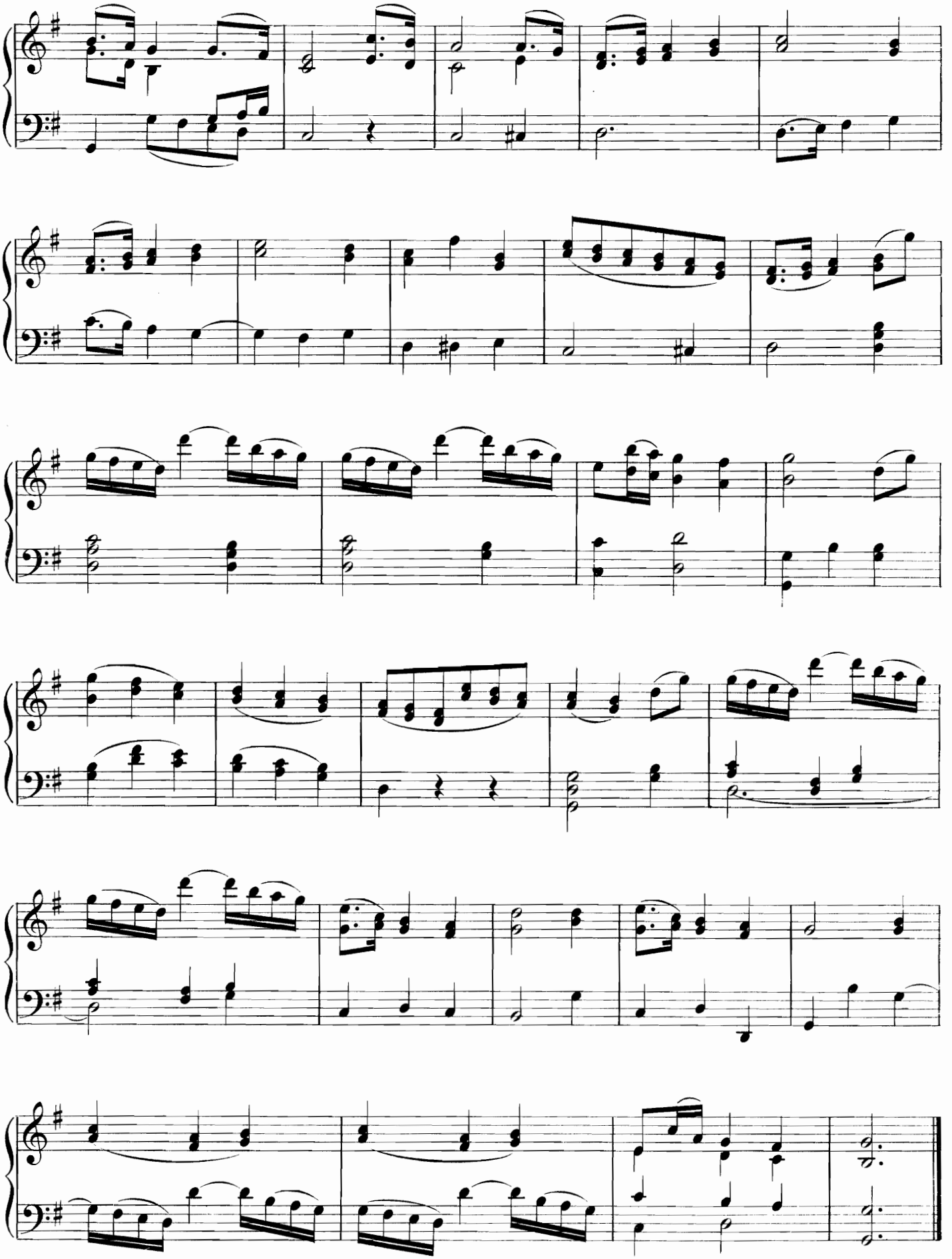
1741 + 1801

SANCTA MARIA
à 2 voix,
accompagnées.

71







H. F. M. LANGLÉ.

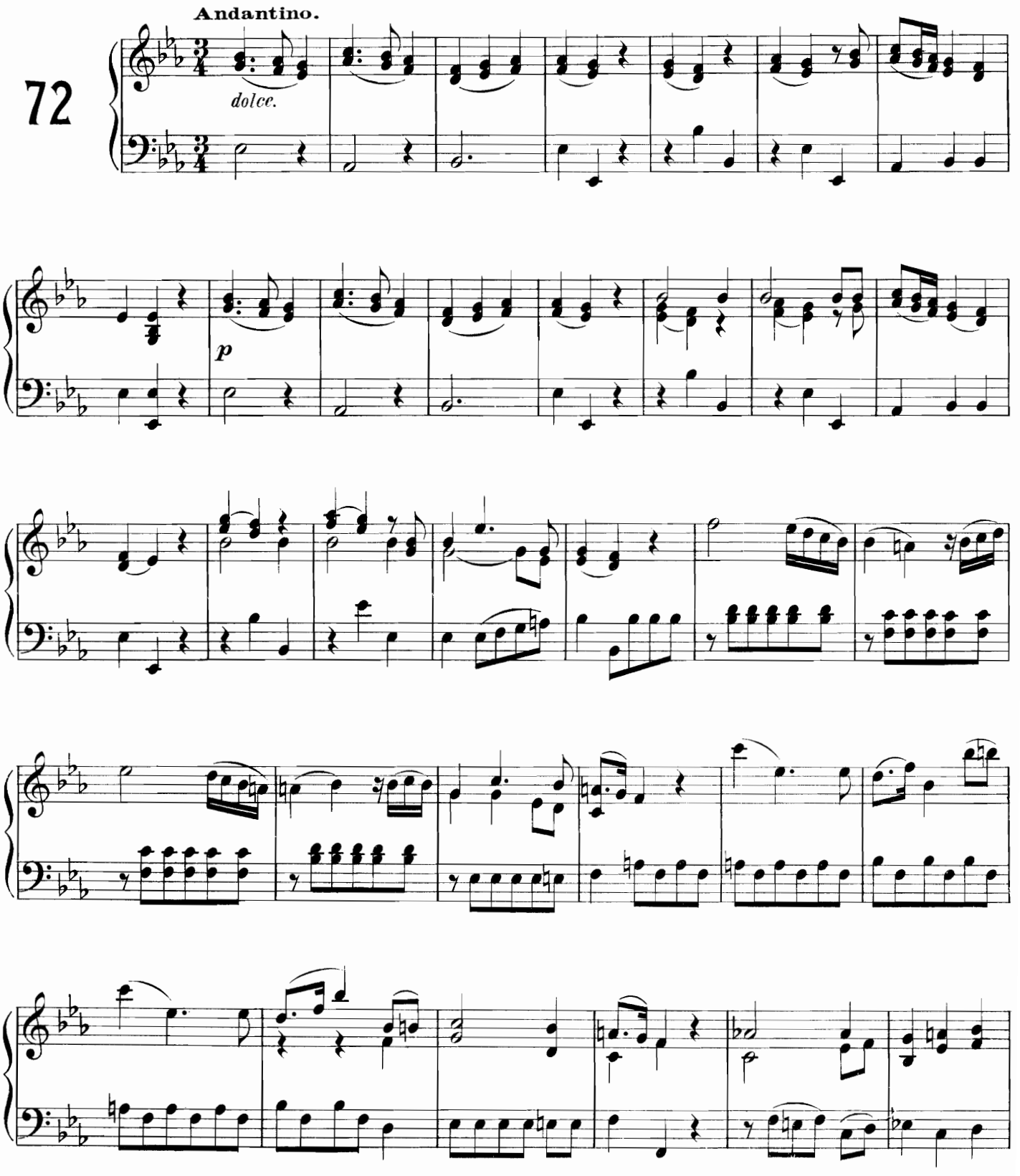
1741 + 1807

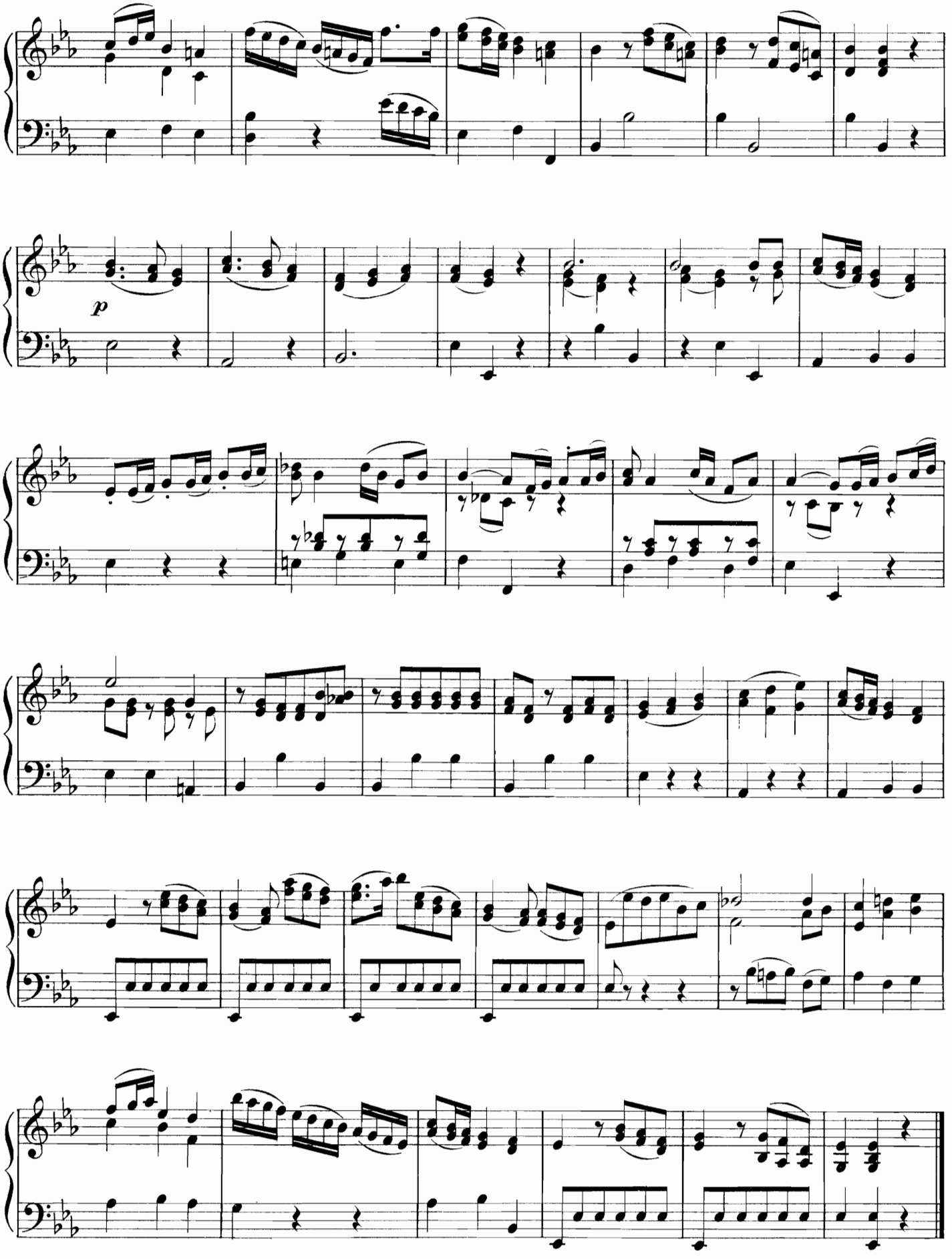
TANTUM ERGO.

accompagné.

Andantino.

72




p

A. E. M. GRÉTRY.

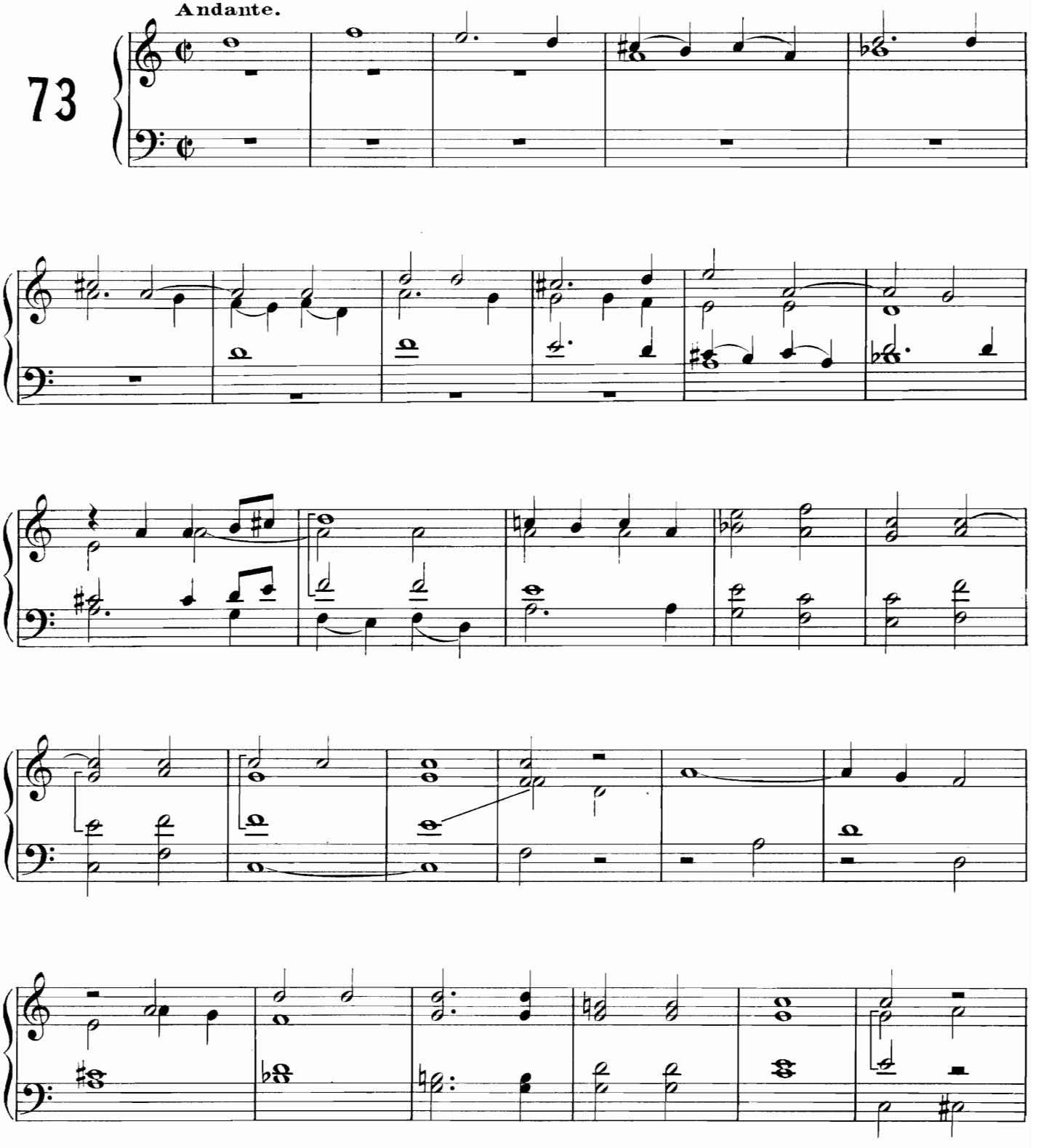
1741 + 1813

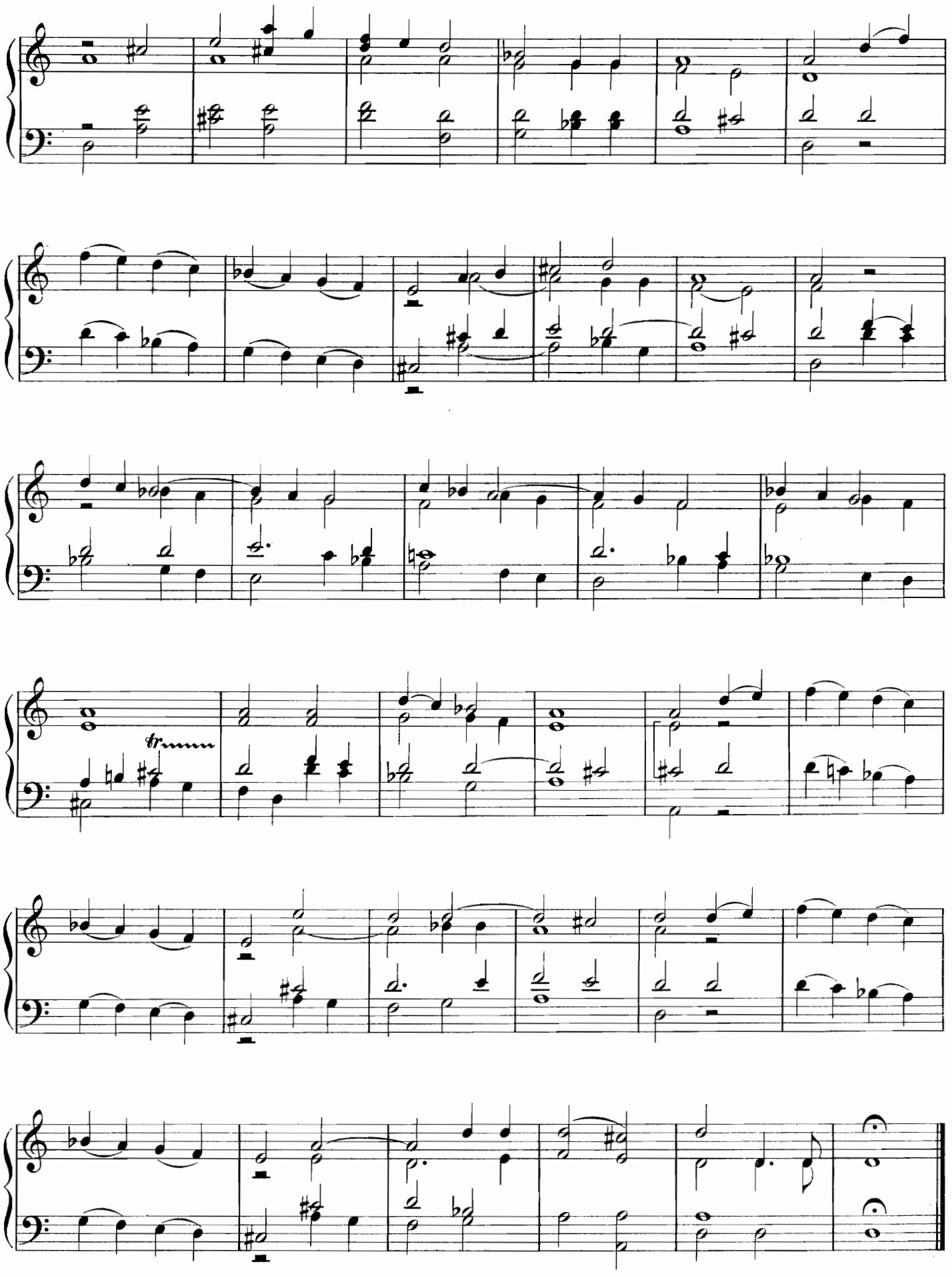
CONFITEBOR.

Fragment à 4 voix et
orchestre; d'après un autographe.
(Bibliothèque du Conservatoire de Paris)

73

Andante.



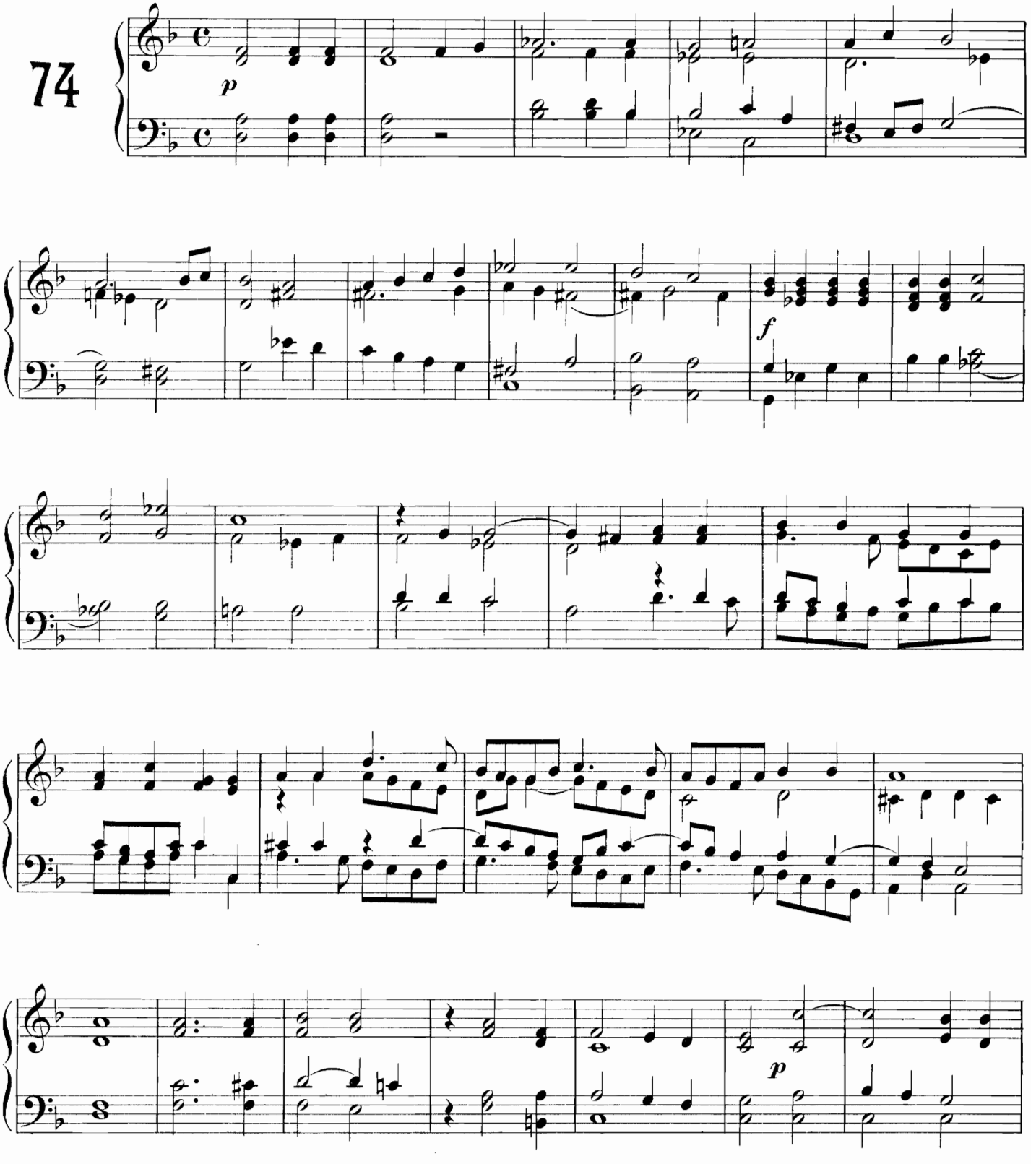


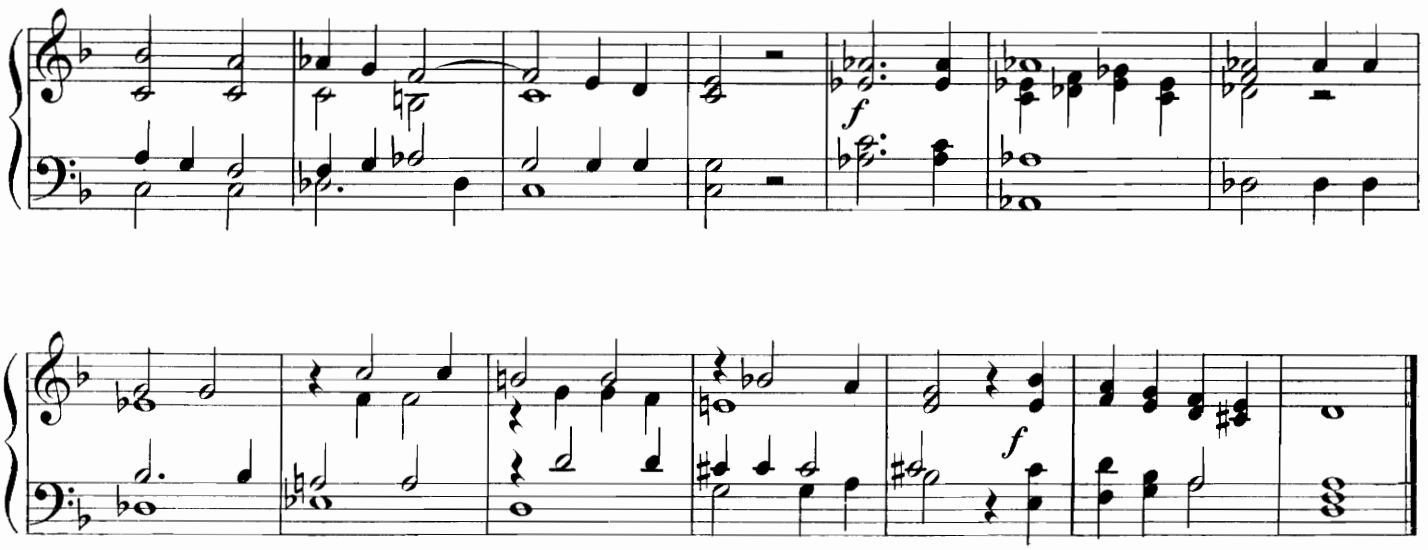
B. JULIA.

1745

LIBERA ME DOMINE
à 4 voix.

74



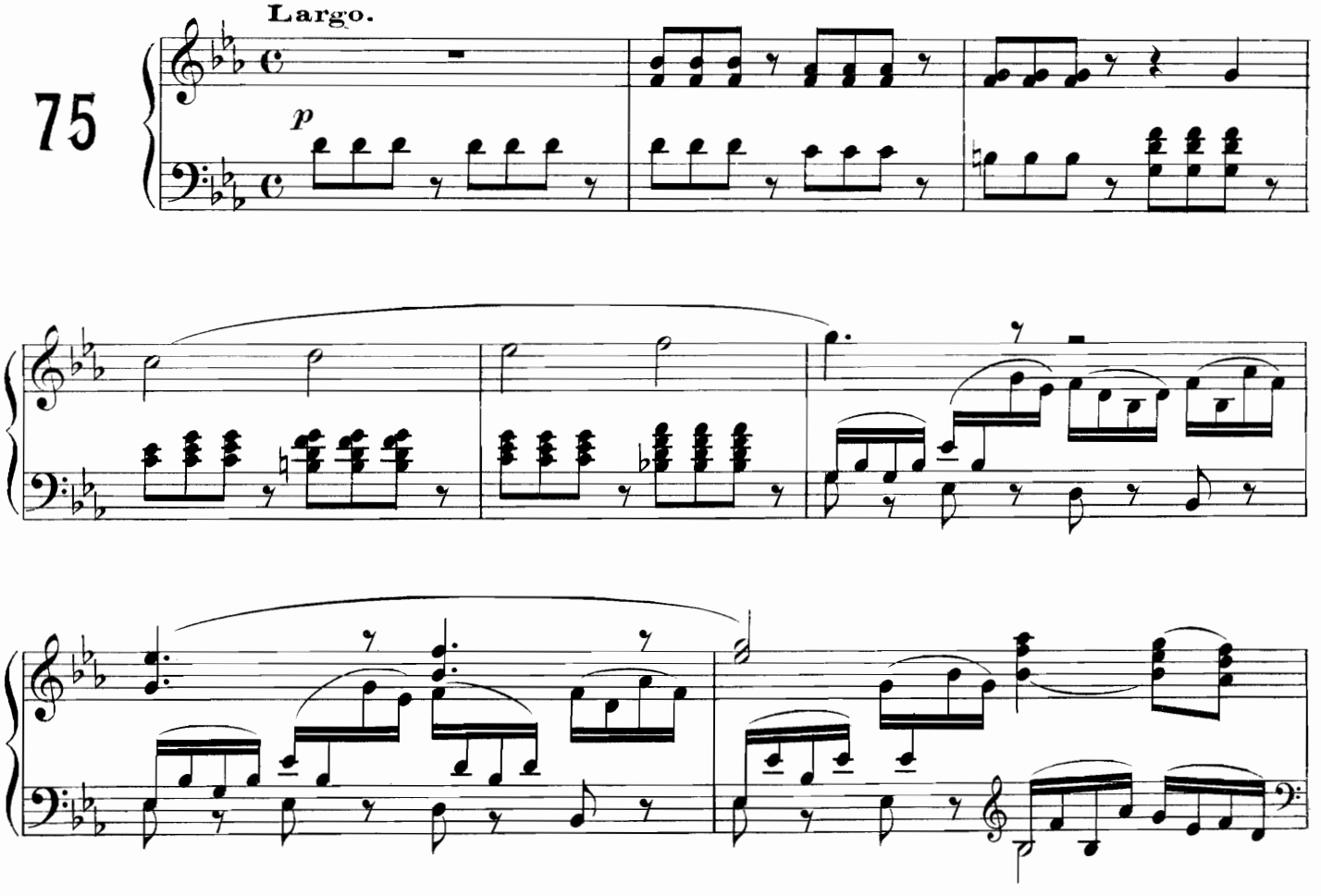


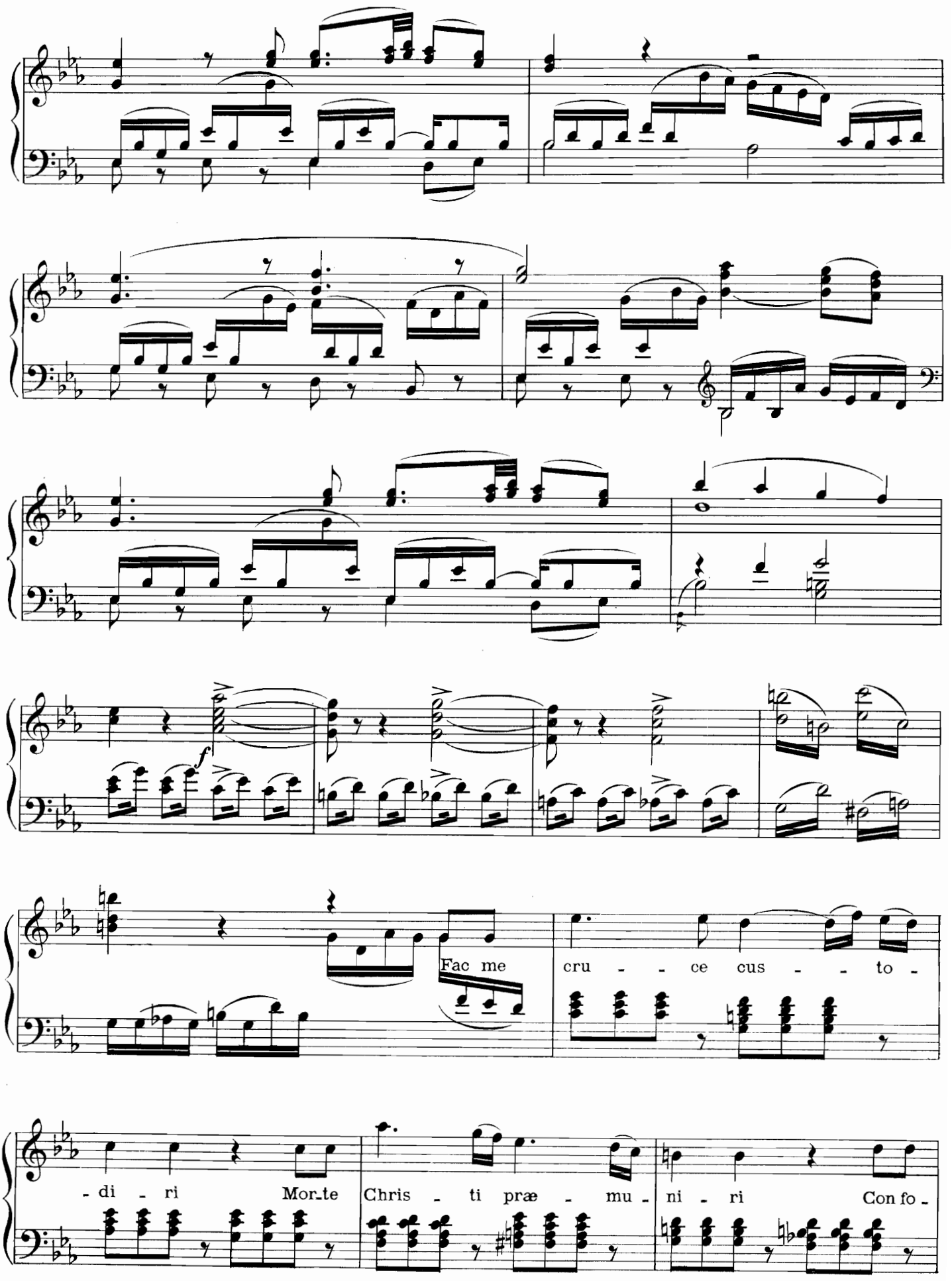
J. SCHUSTER.

1748 + 1812

STABAT MATER.

Chœur et orchestre. (fragment)
Réduction d'après un manuscrit
copié à Vienne en 1817.
(Bibliothèque du Conservatoire de Paris)




f
Fac me
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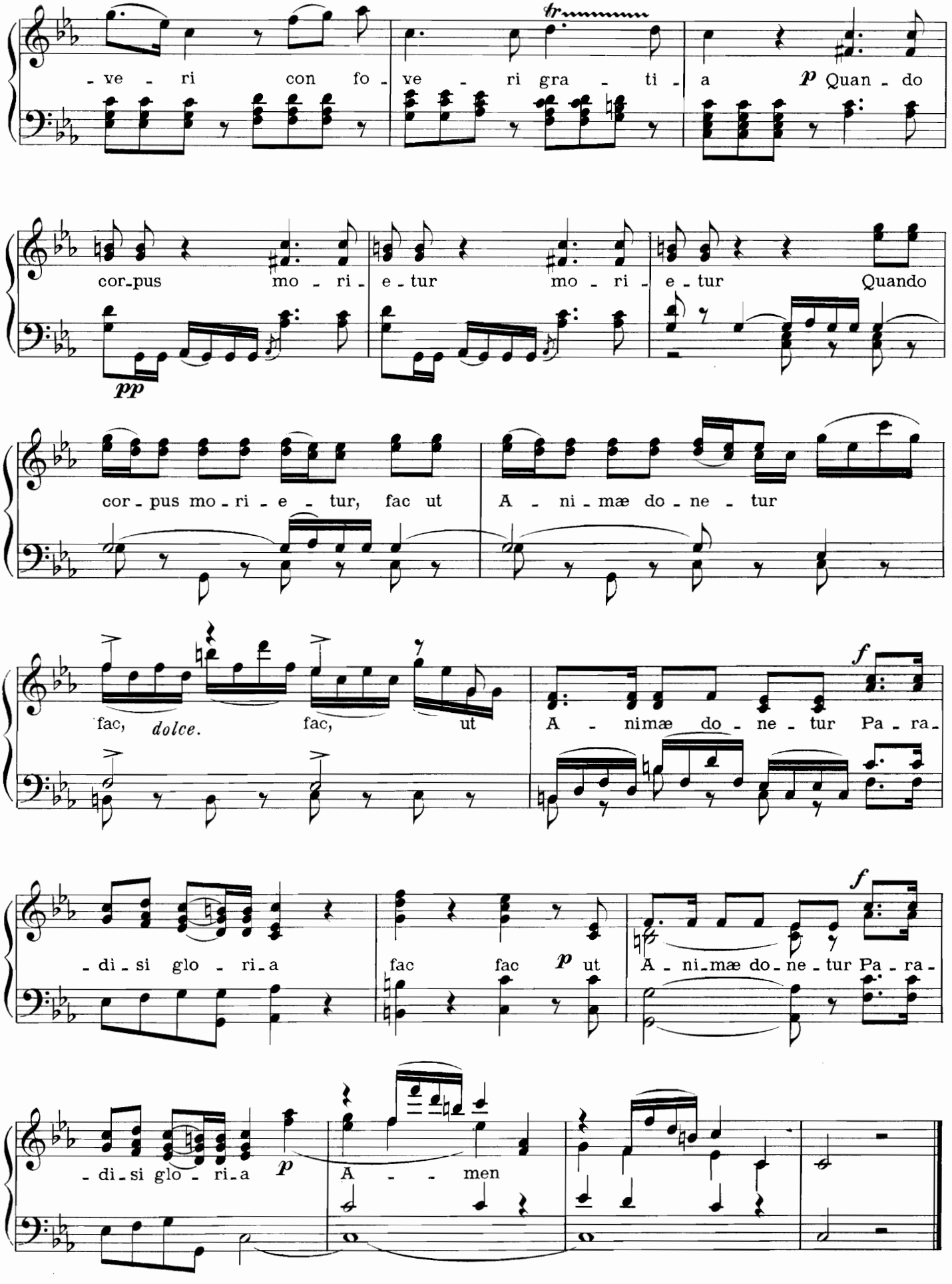
Con fo -


-ve - ri con fo - ve - ri gra - ti - a
p Quan - do
cor-pus mo - ri - e - tur mo - ri - e - tur Quando
pp
cor - pus mo - ri - e - tur, fac ut A - ni - mæ do - ne - tur
fac, dolce. fac, ut
A - nimæ do - ne - tur Pa - ra -
f
- di - si glo - ri - a
fac fac p ut
A - ni - mæ do - ne - tur Pa - ra -
f
- di - si glo - ri - a
p
A - - men

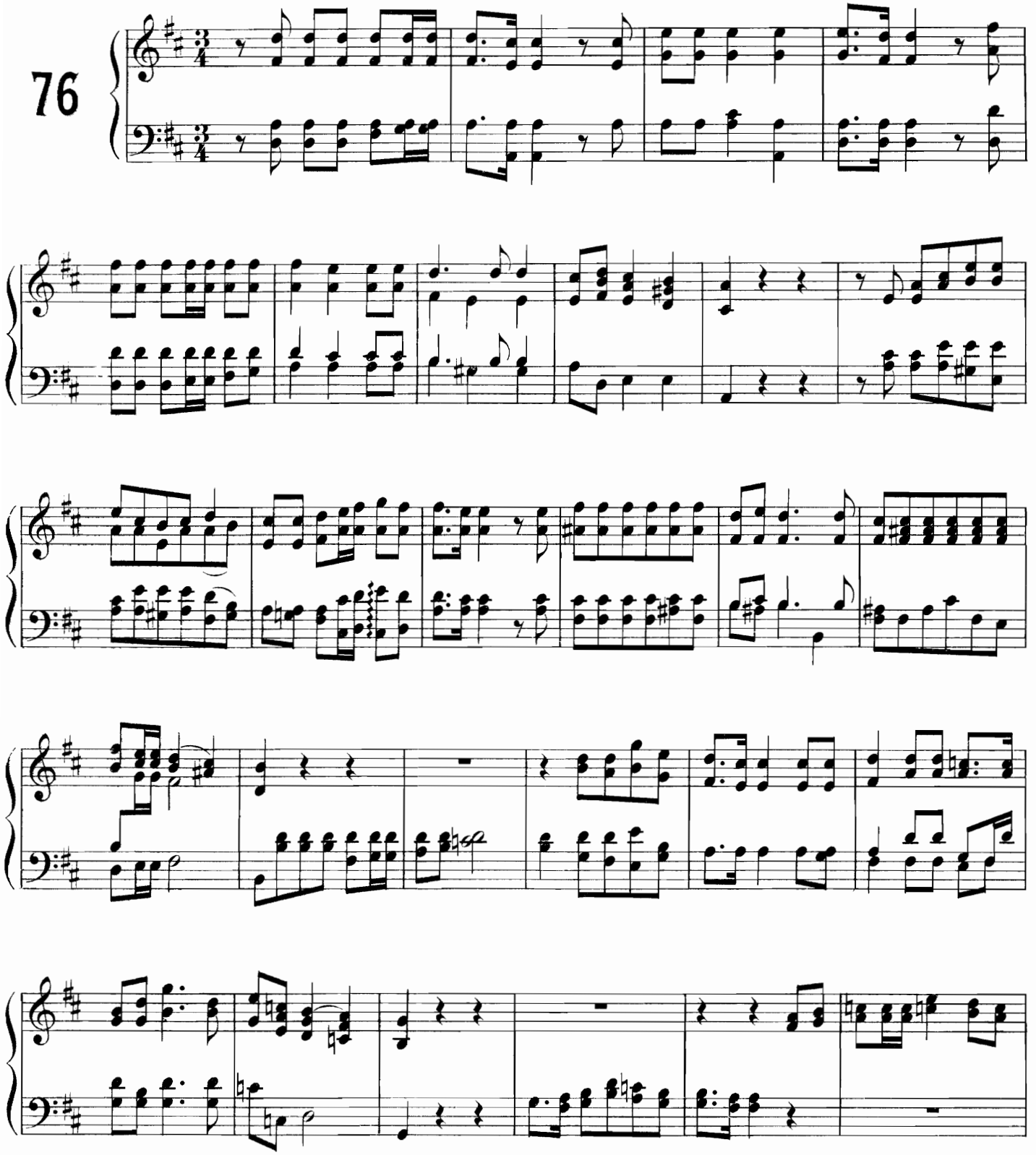
A. M. STADLER.

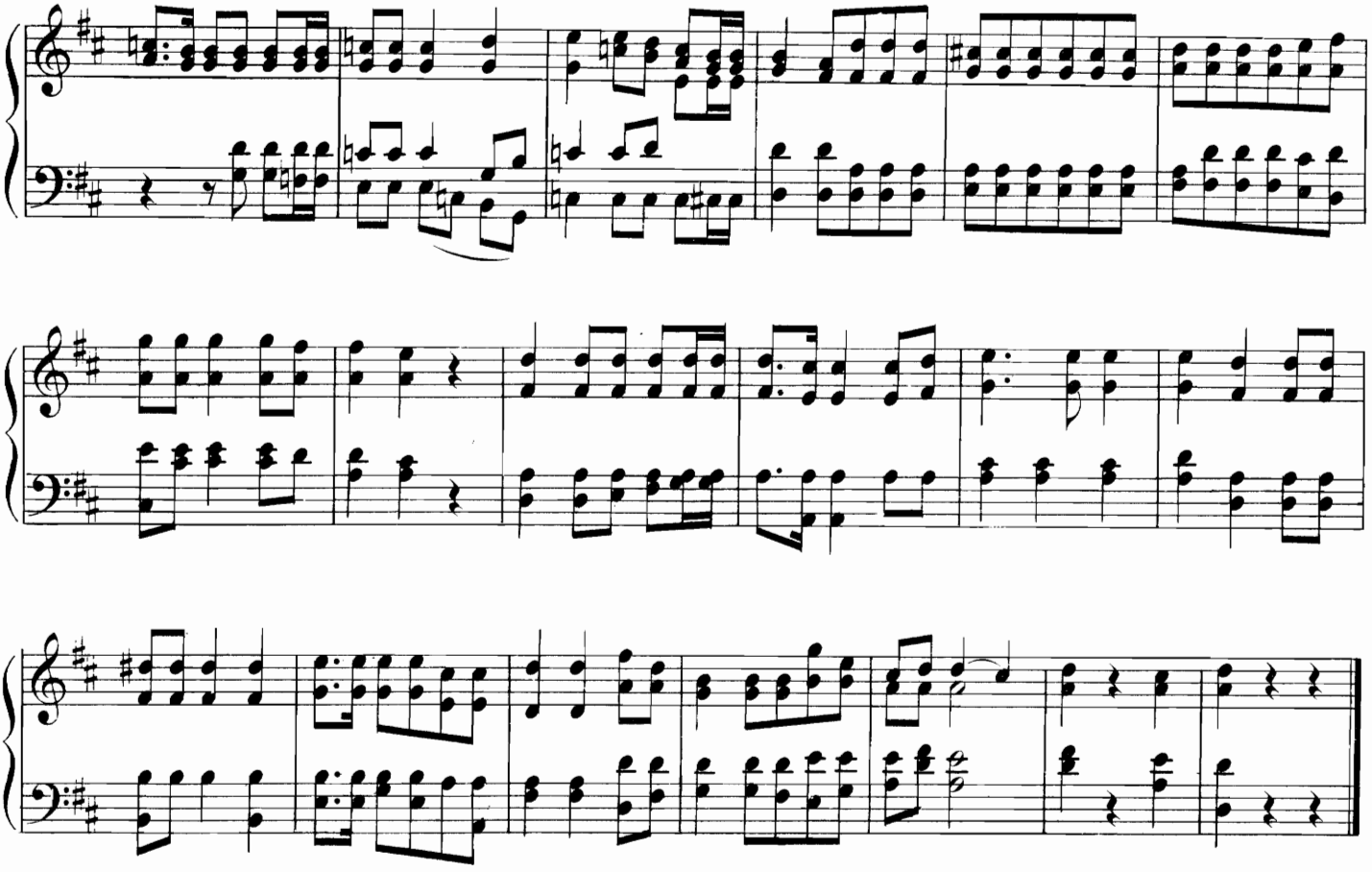
1748 + 1833

LAUDATE PUERI DOMINUM

à 4 voix,

accompagnées.





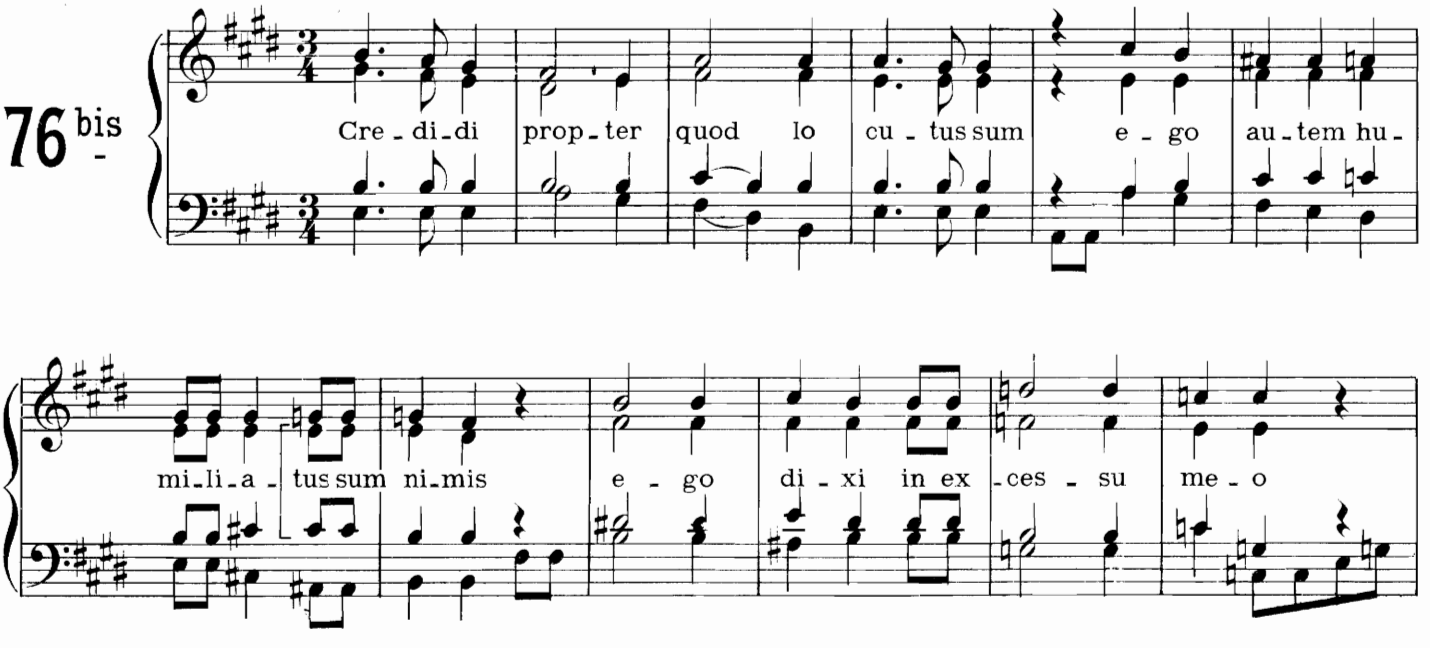
A. M. STADLER.

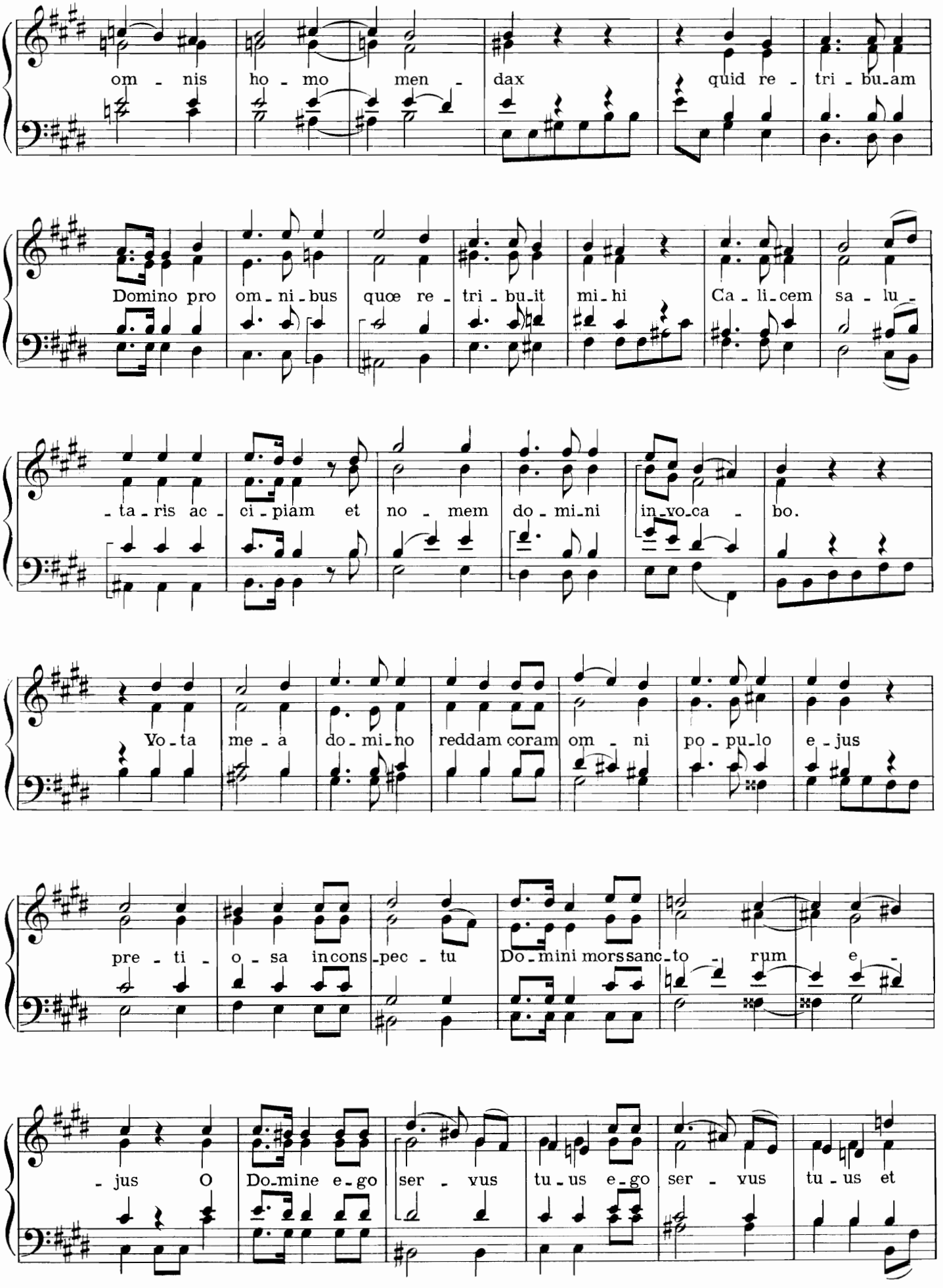
1748 + 1833

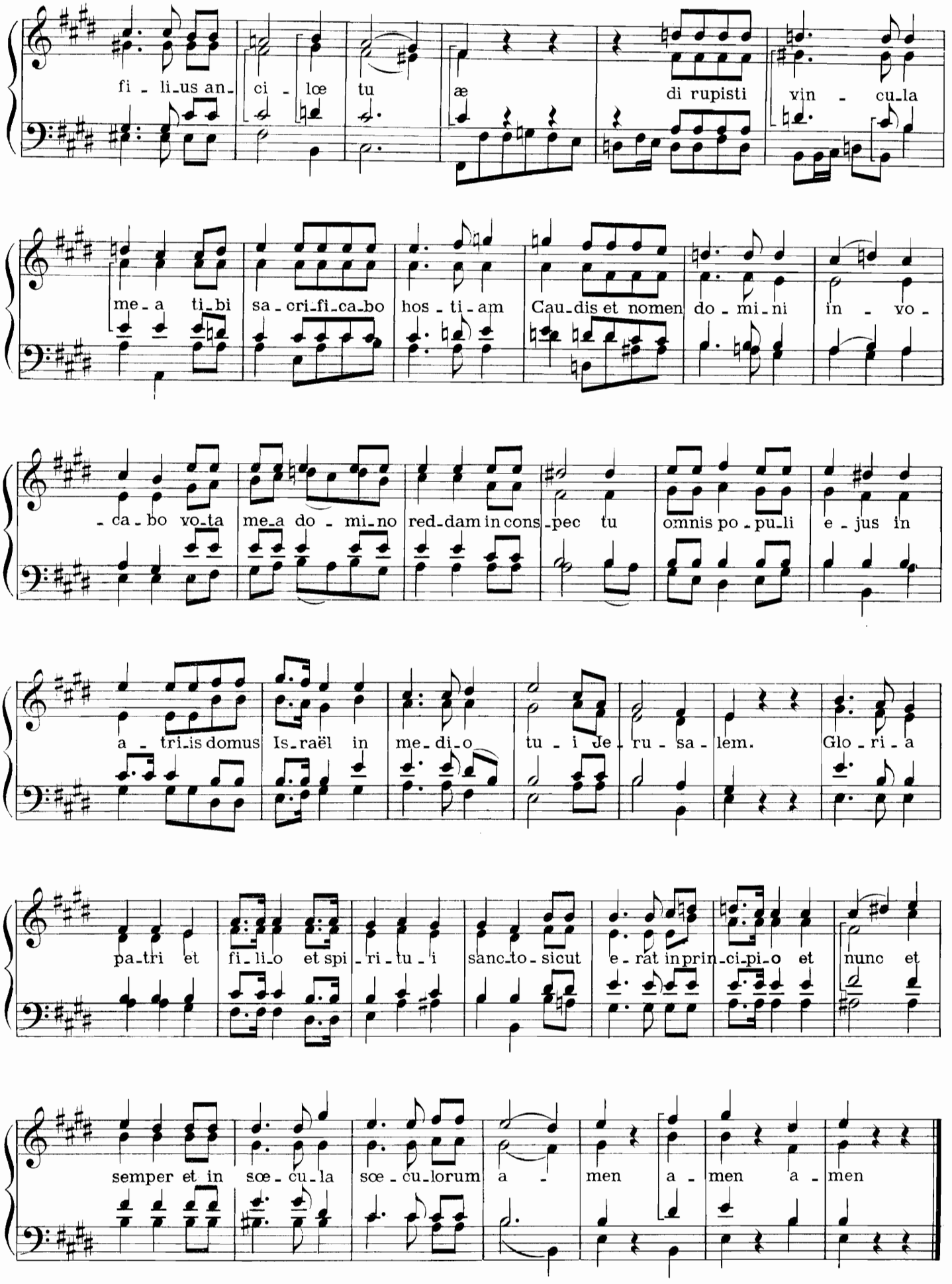
CREDIDI

à 4 voix.

76 bis




om - nis ho - mo men - dax quid re - tri - bu_am
Domino pro om - ni - bus quœ re - tri - bu_it mi_hi Ca - li_cem sa - lu -
- ta - ris ac - ci - piam et no - mem do - mi_ni in_vo_ca - bo.
Vo - ta me - a do - mi_no reddam coram om - ni po - pu_lo e - jus
pre - ti - o - sa in cons_pec - tu Do - mini mors sanc_to - rum e -
- jus O Do_mine e - go ser - vus tu - us e - go ser - vus tu - us et


fi - li-us an- ci - lœ tu æ di rupisti vin - cu-la
me-a ti-bi sa-cri-fi-ca-bo hos-ti-am Cau-dis et nomen do-mi-ni in - vo -
-ca-bo vo-ta me-a do - mi-no red-dam in cons-pec tu omnis po-pu-li e-jus in
a - tri-is domus Is-raël in me-di-o tu - i de-ru-sa-lem. Glo-ri-a
pa-tri et fi-li-o et spi-ri-tu-i sanc-to-sicut e-rat in prin-ci-pi-o et nunc et
semper et in sœ-cu-la sœ-cu-lorum a - men a - men a - men

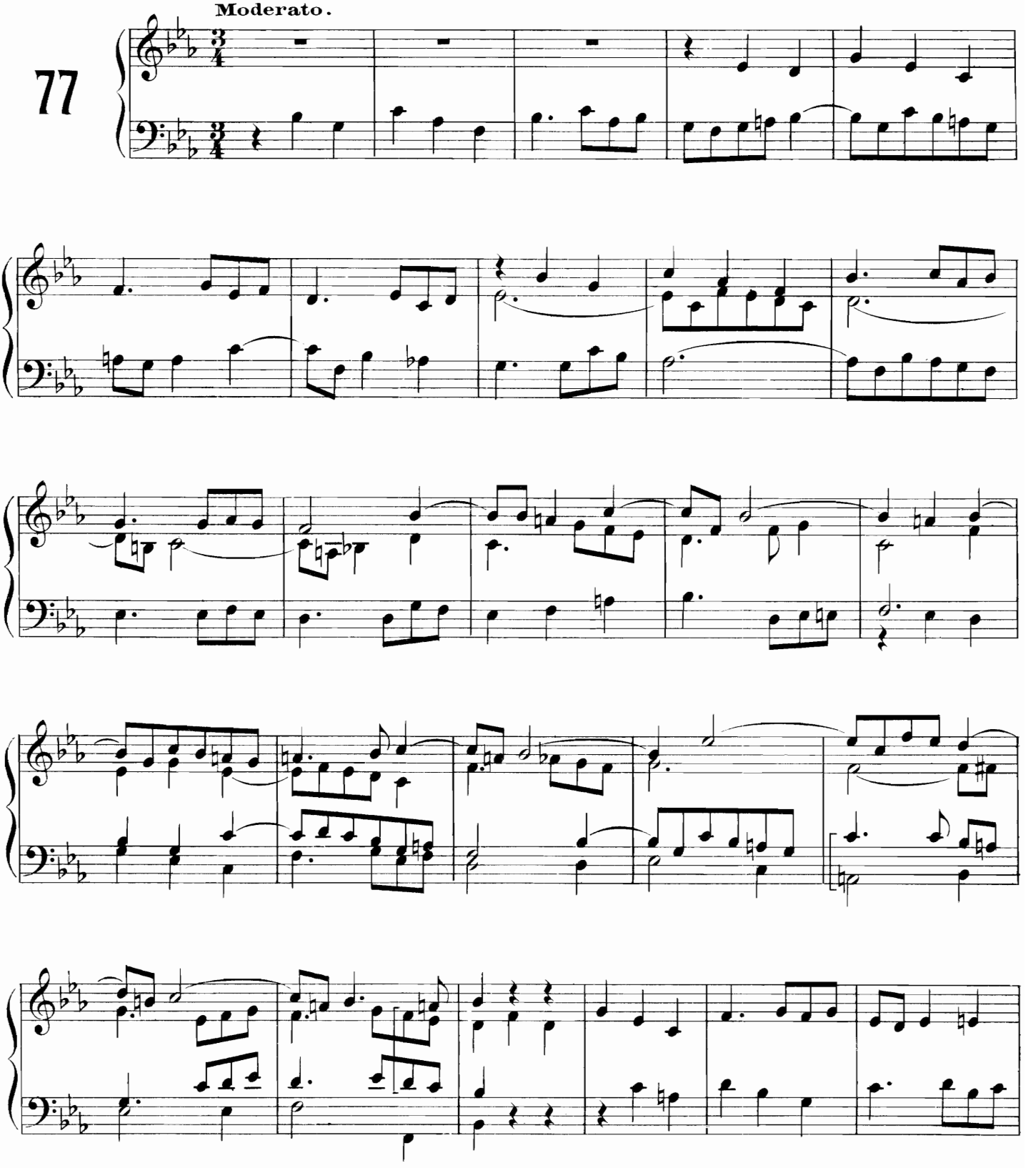
J. E. REMBT.

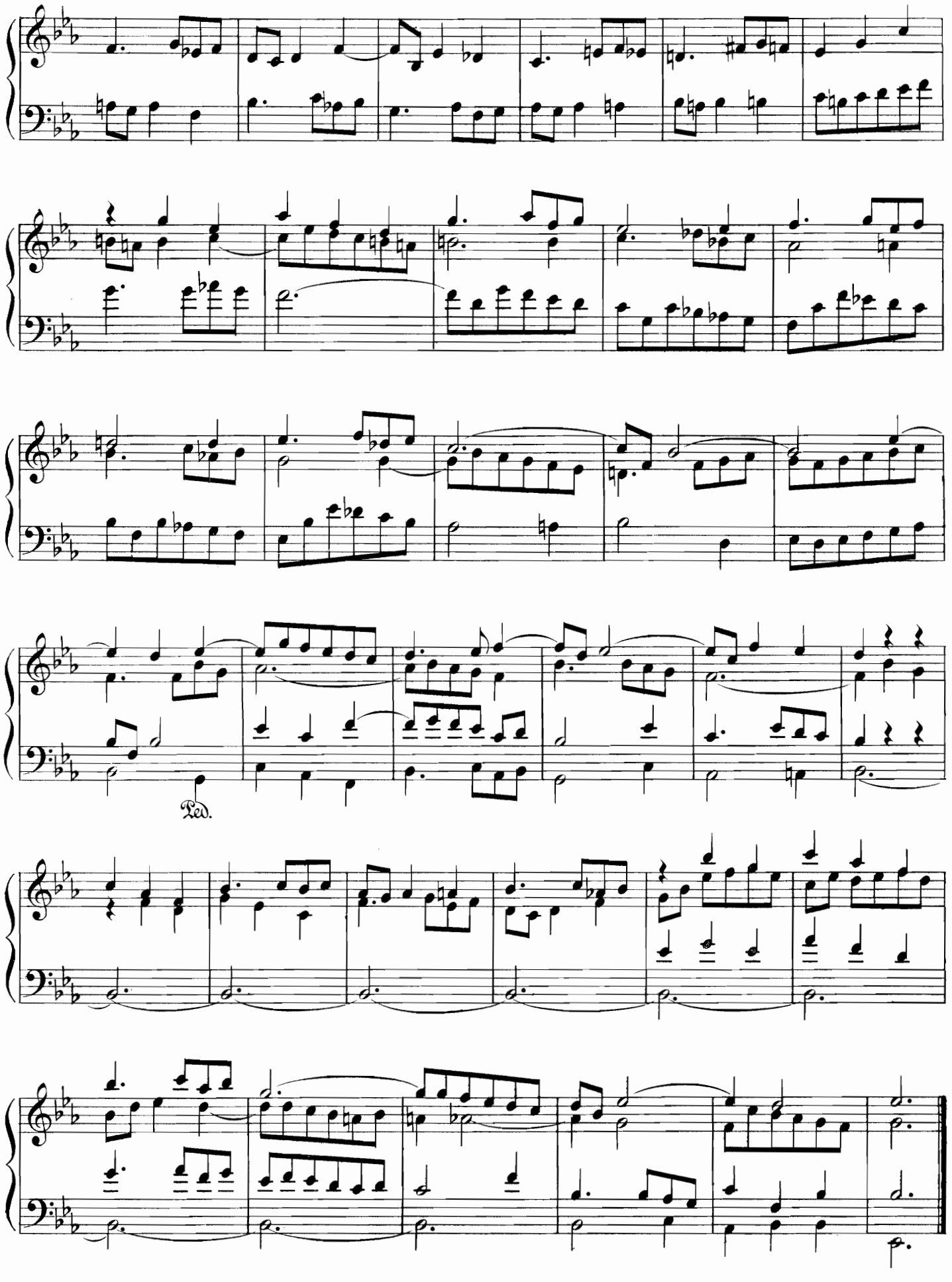
1749 + 1810

FUGUE

77

Moderato.




Ped.

G. J. VOGLER.

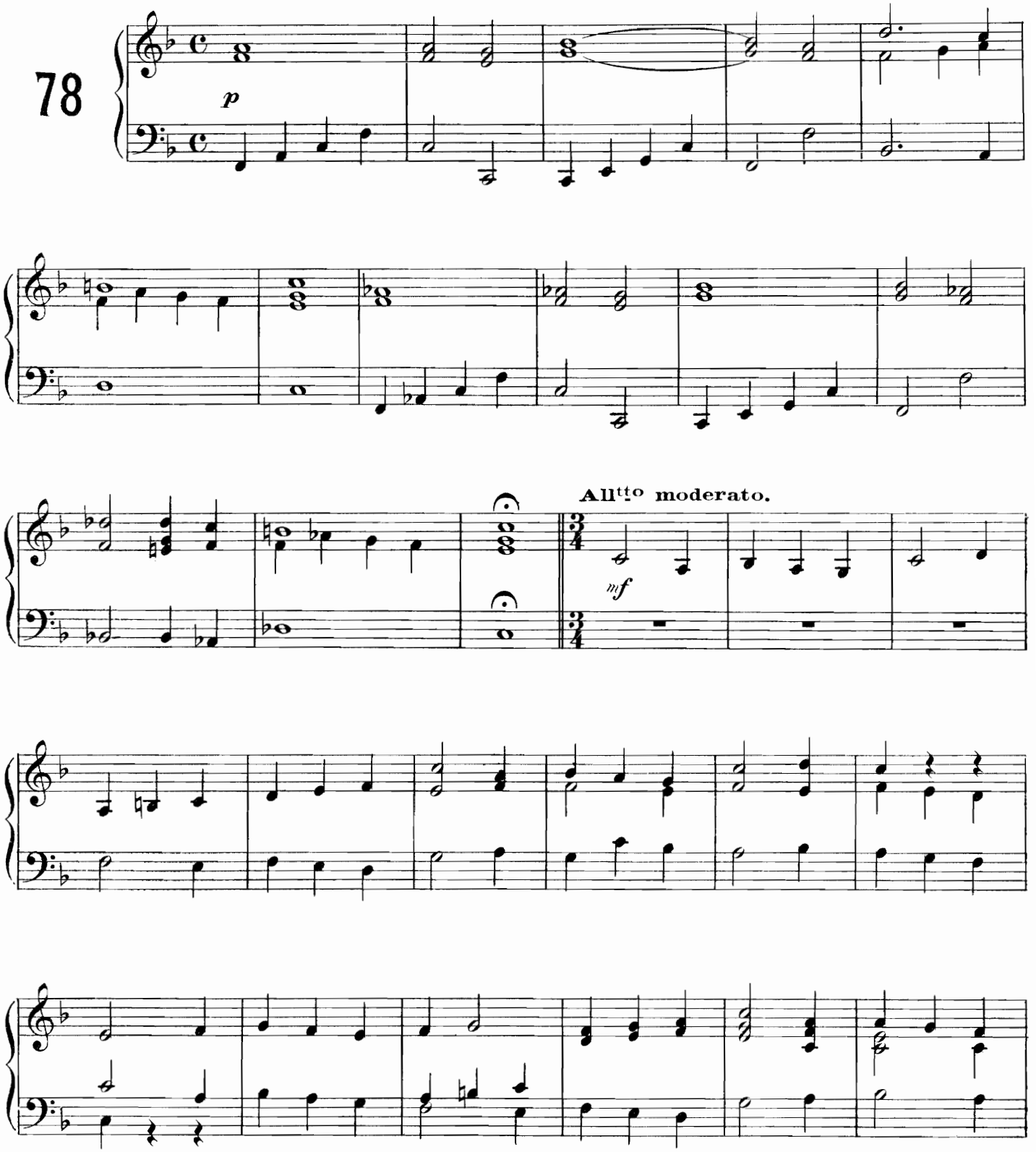
1749 + 1814

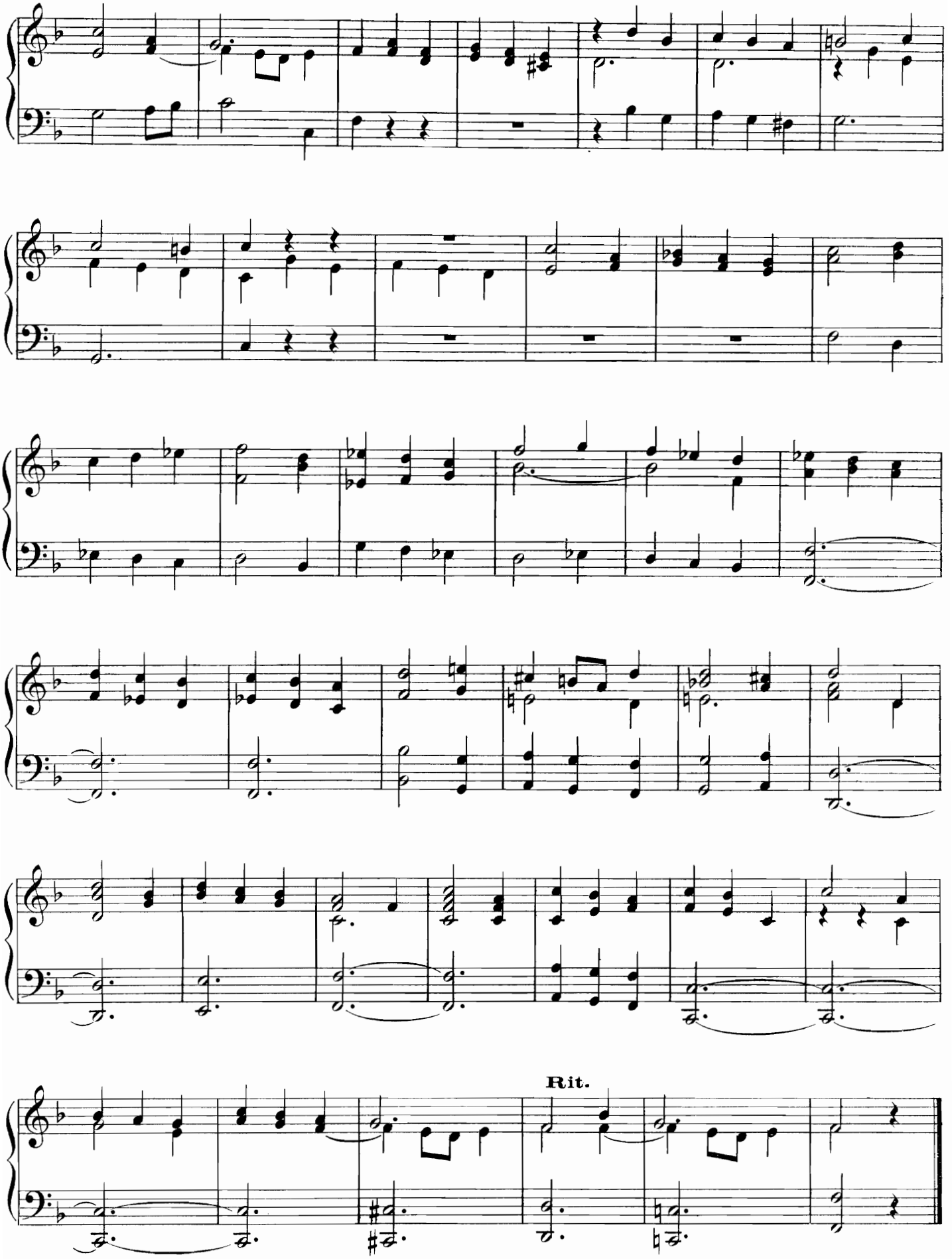
KYRIE

à 3 voix,

accompagnées.

78



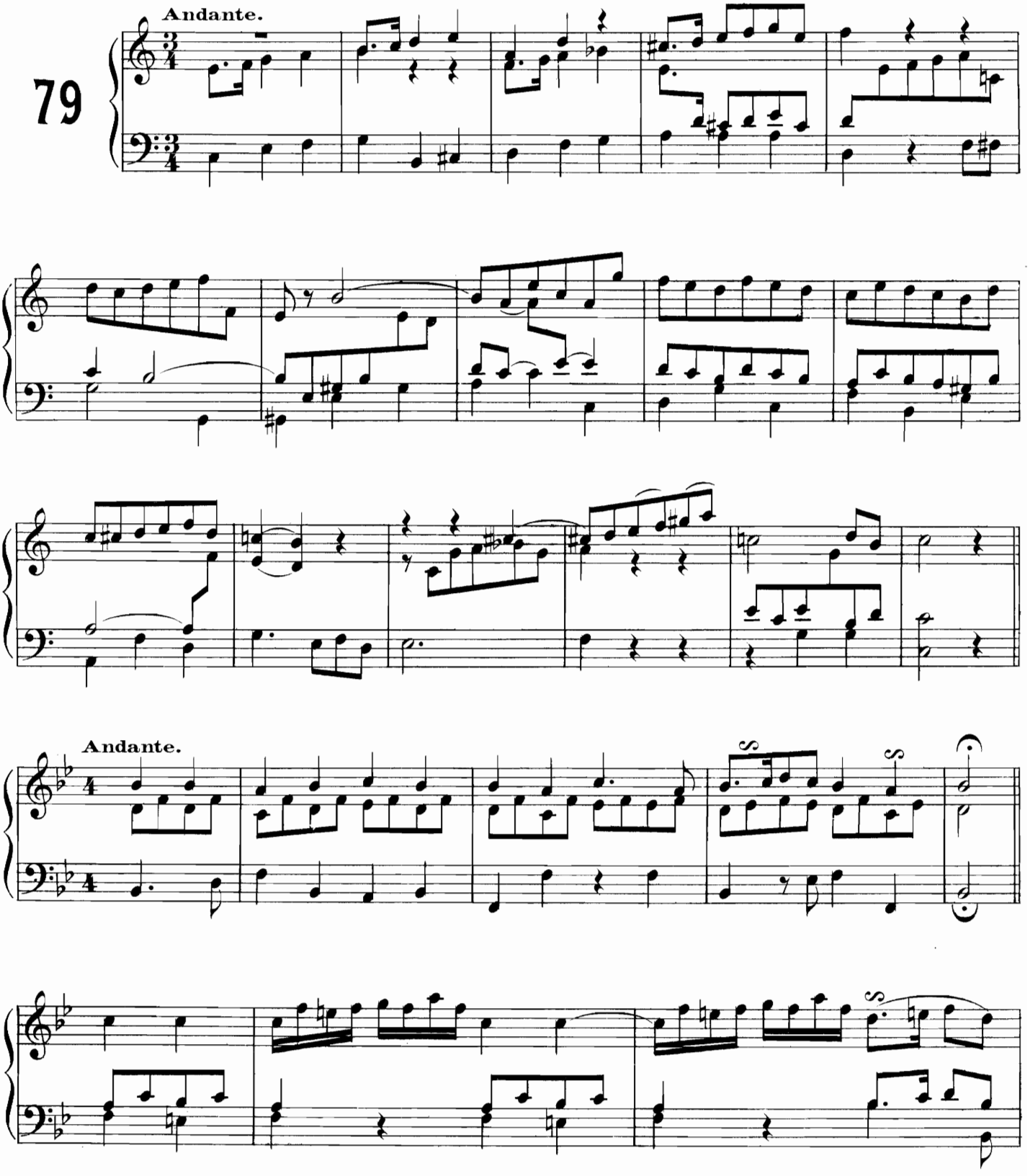

Rit.

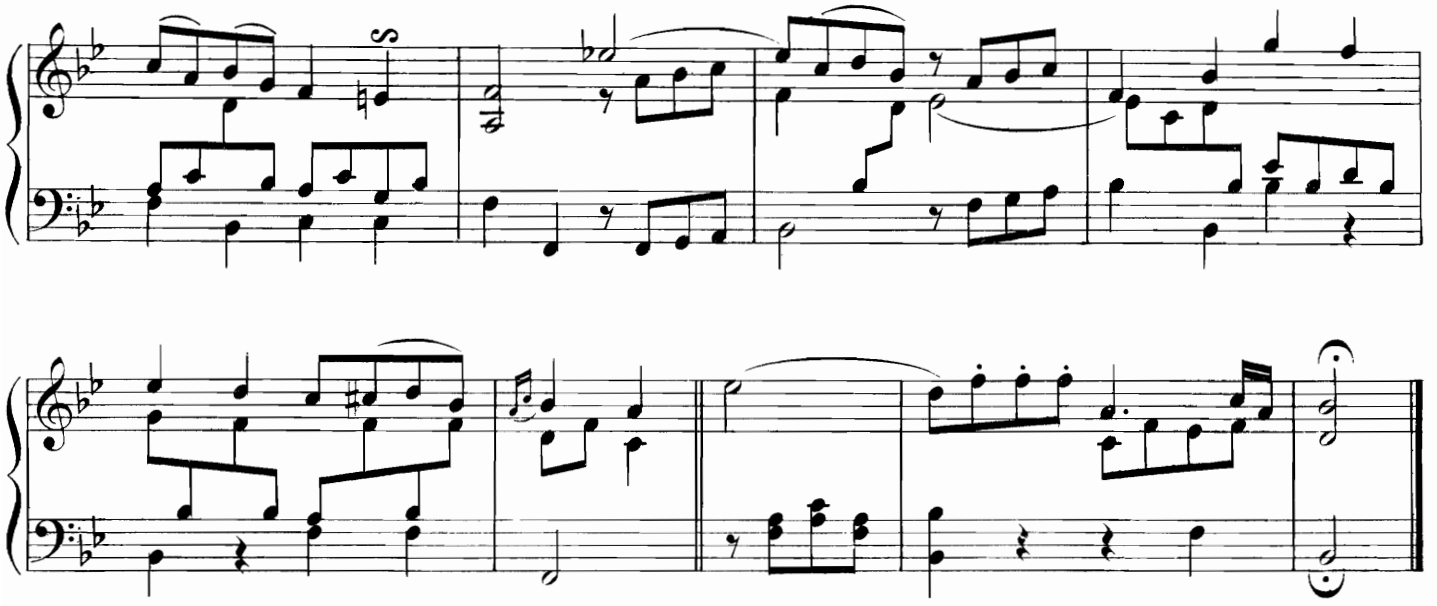
H. VIERLING.

1750 + 1813

TRIO POUR ORGUE

79





Ant. SALIERI.

1750 + 1825

LE JUGEMENT DERNIER

Chœur et orhestre. (Fragment)
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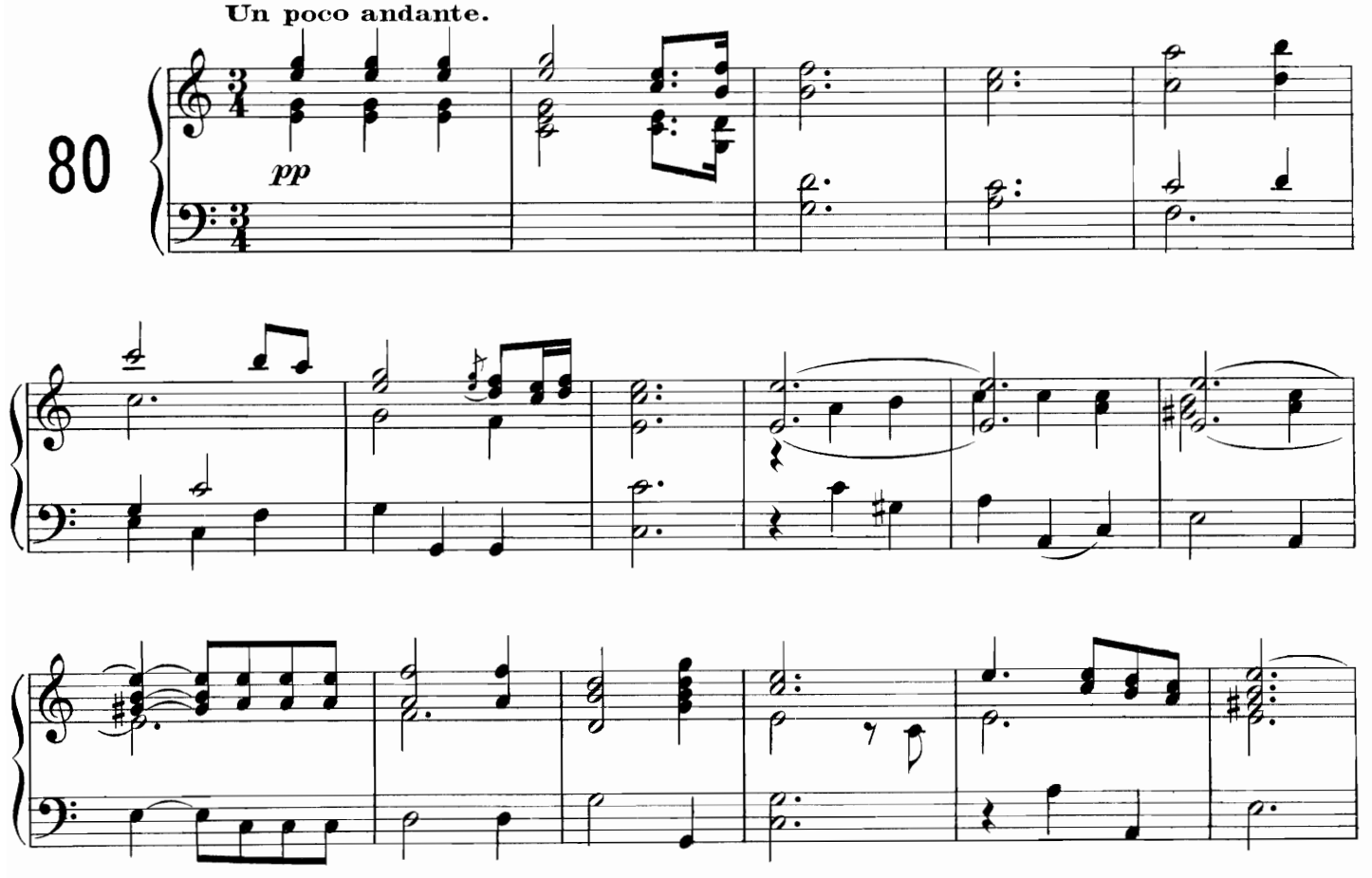
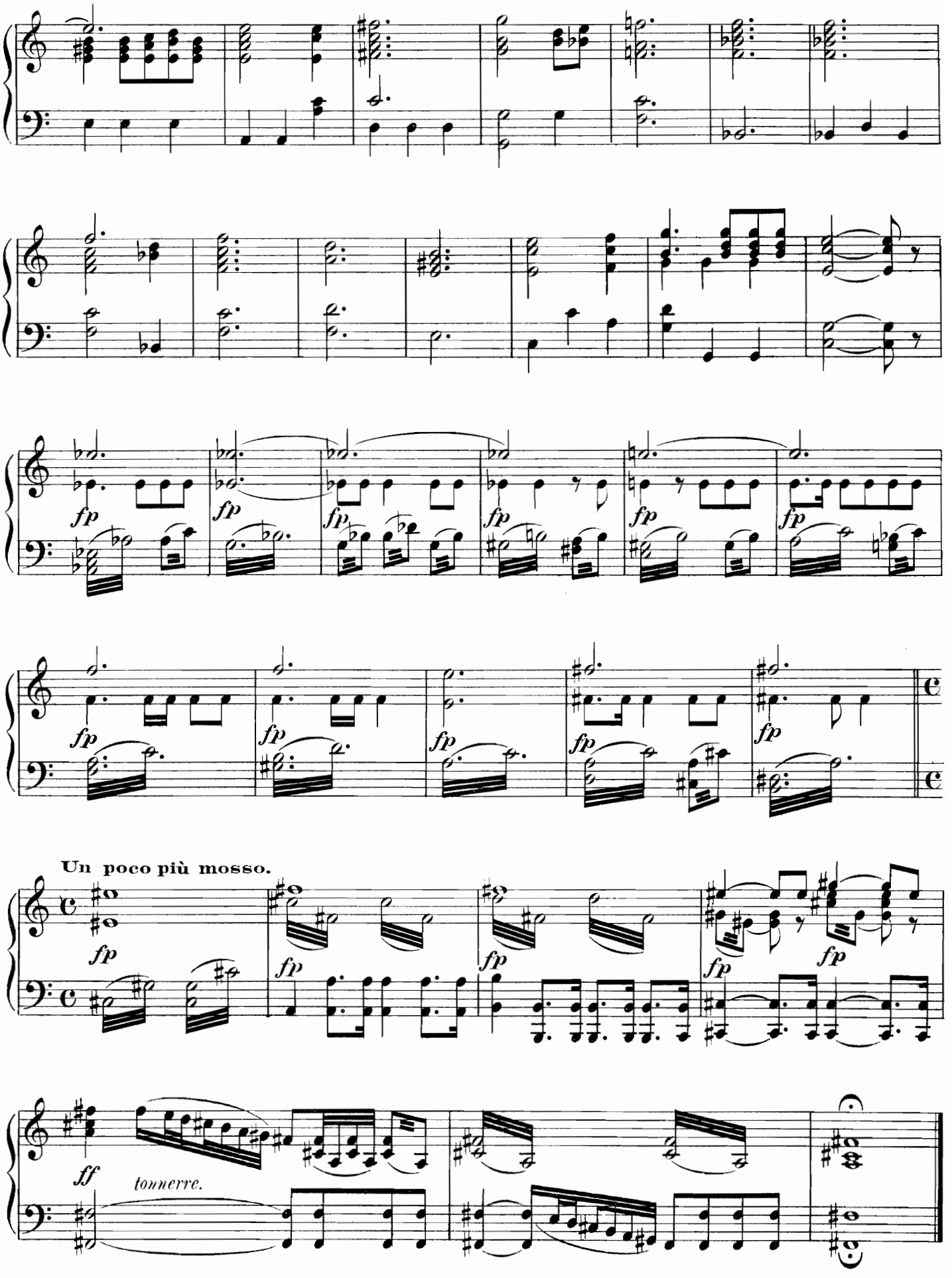
de la Bibliothèque du Conservatoire de Paris.

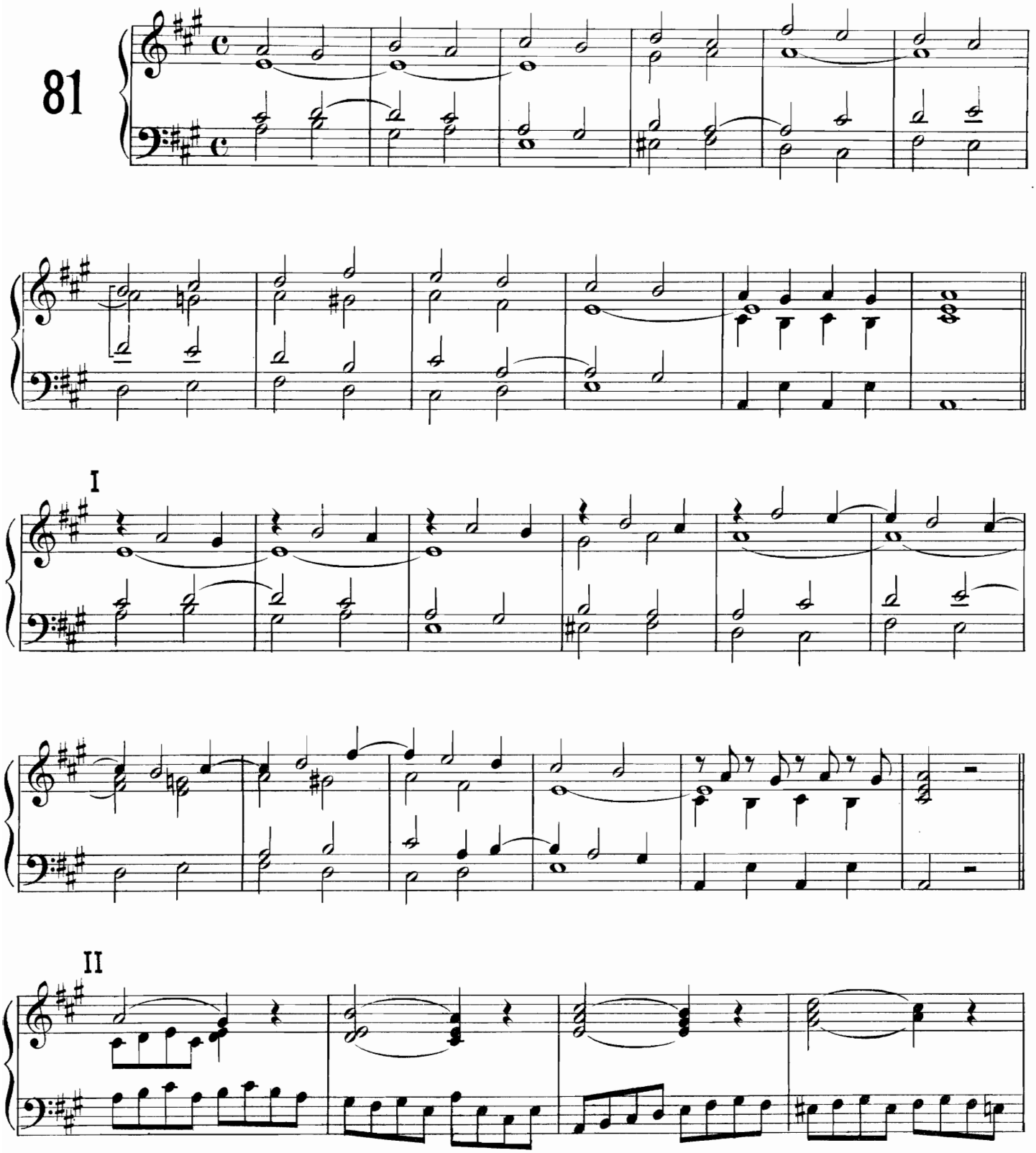


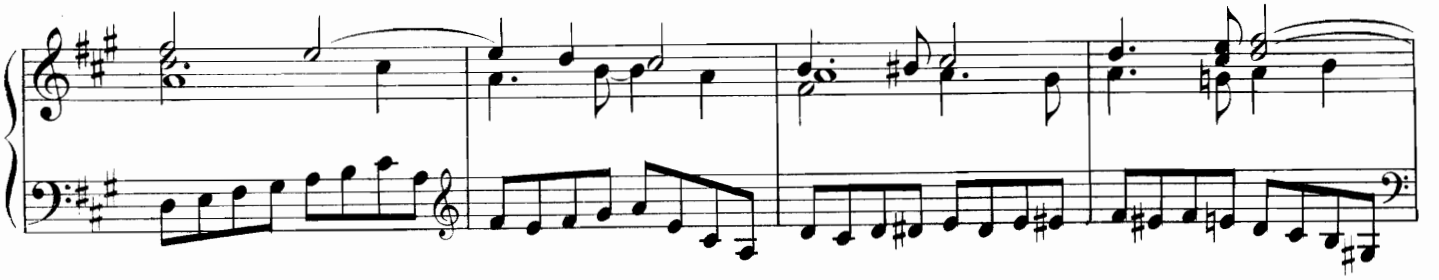

fp
Un poco più mosso.
ff
tonnerre.

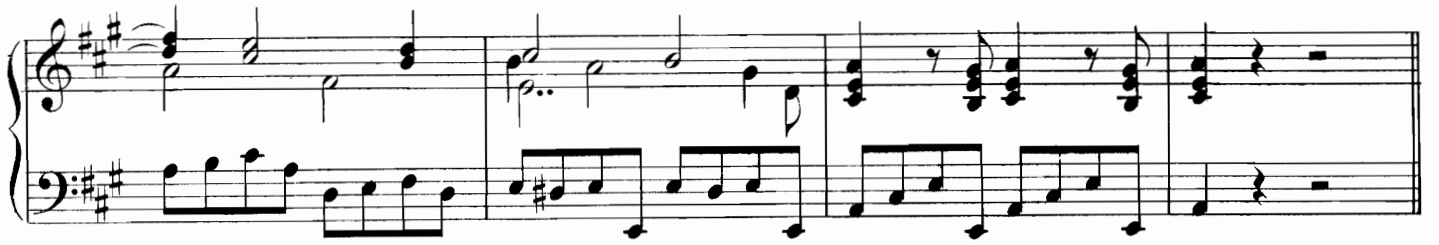
J. H. KNECHT.

1752 + 1817

VARIATIONS.







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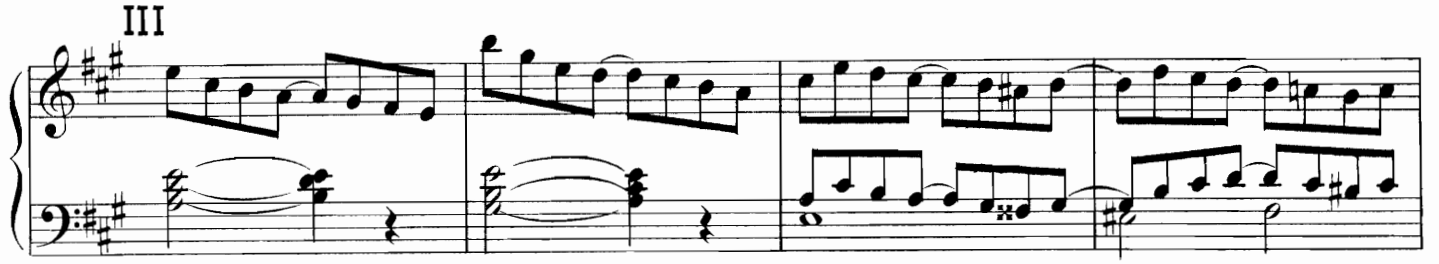

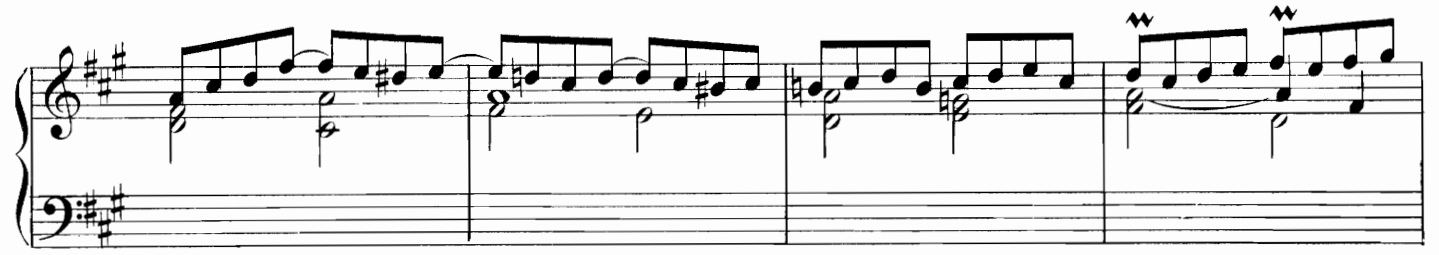

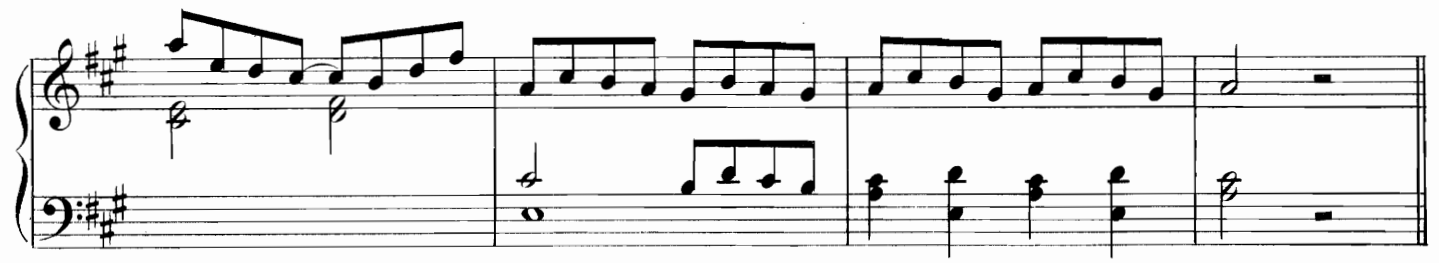

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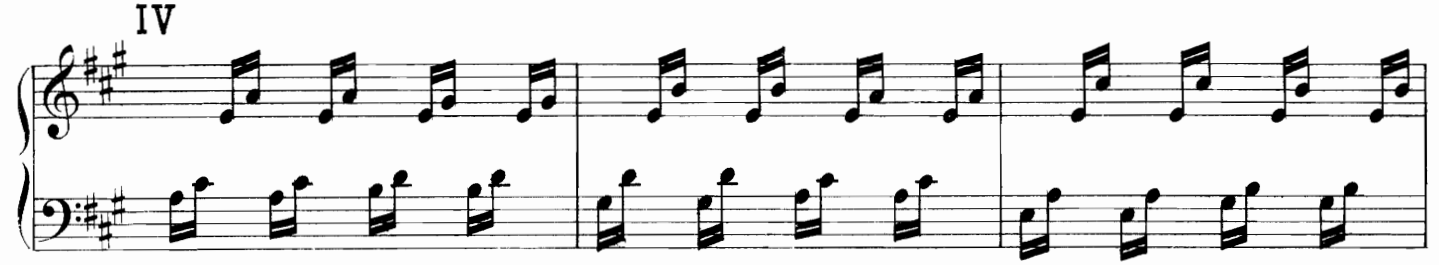

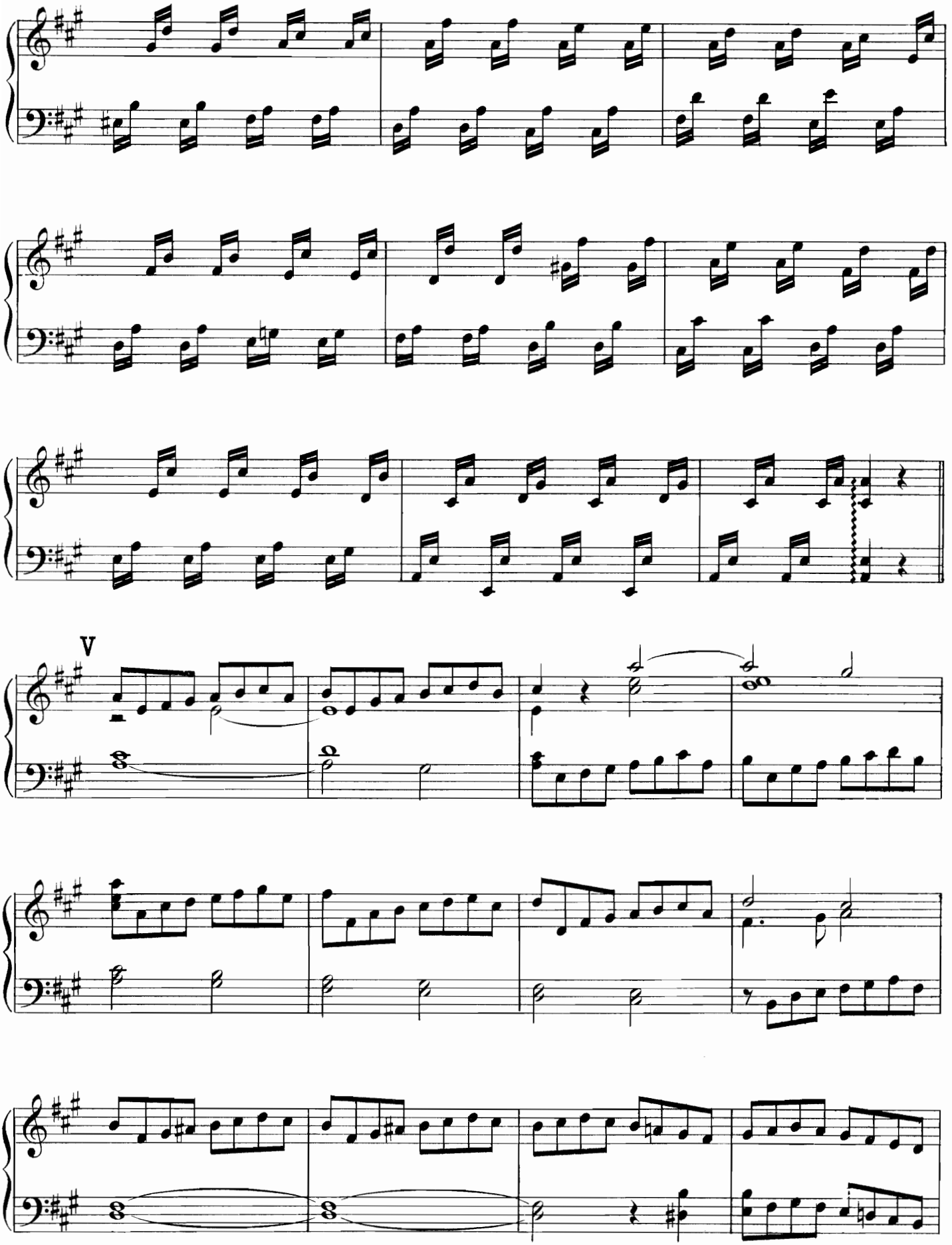
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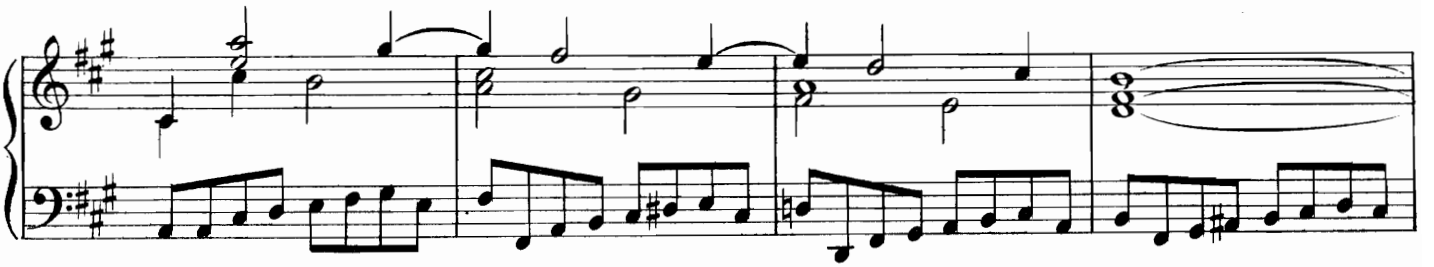

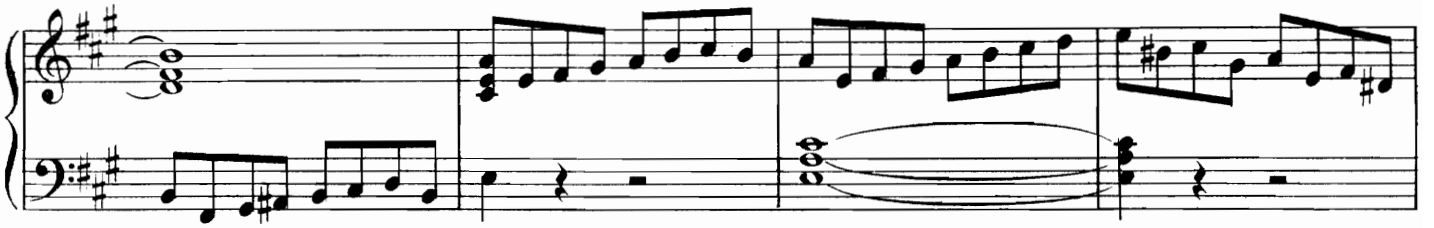

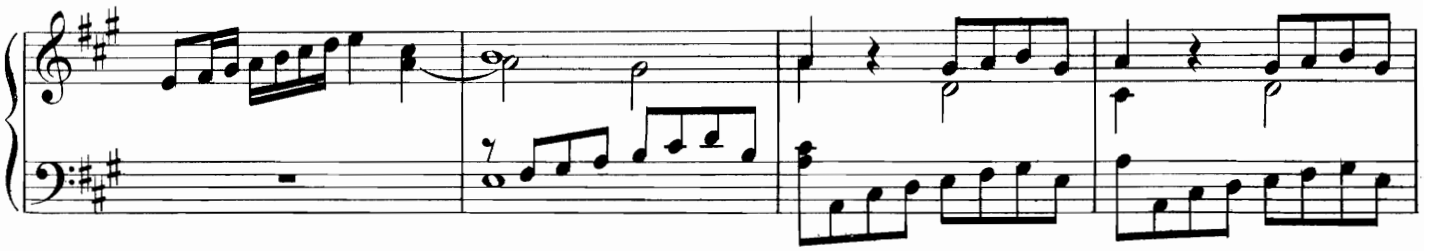

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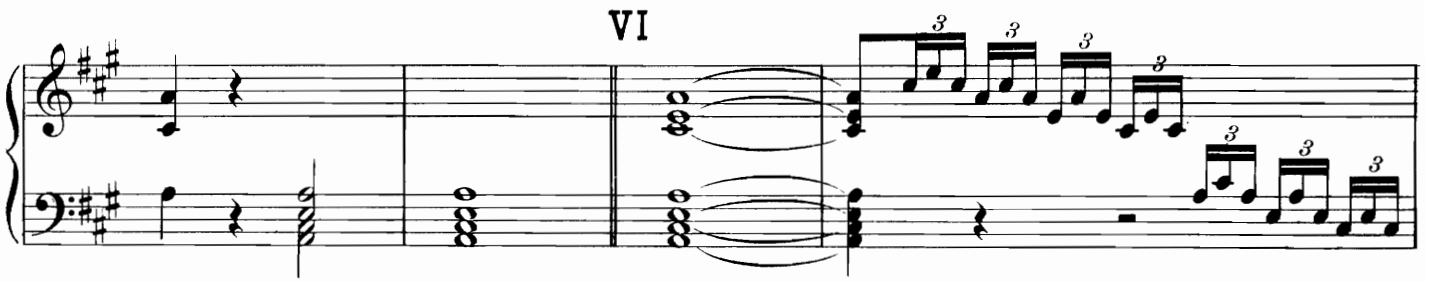

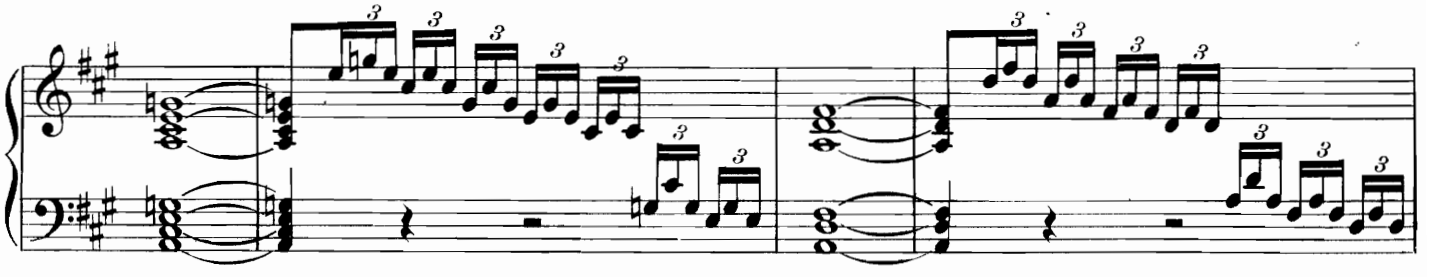

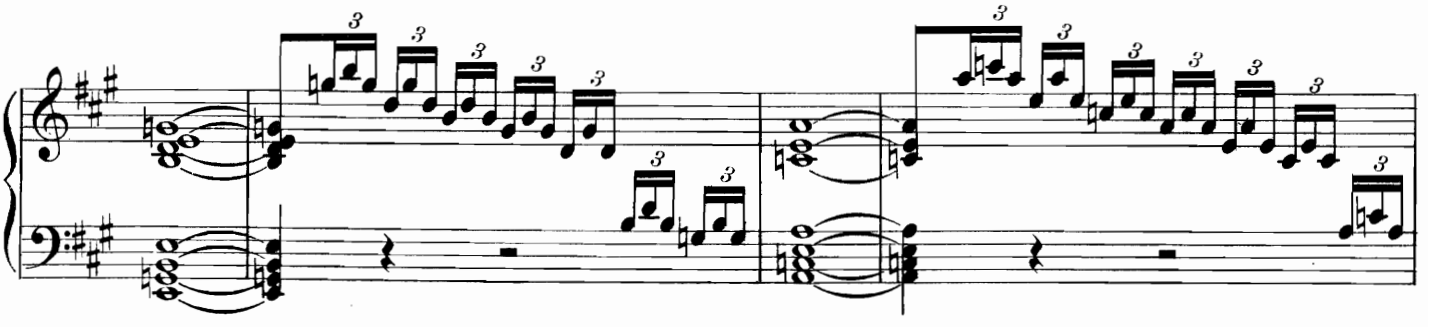

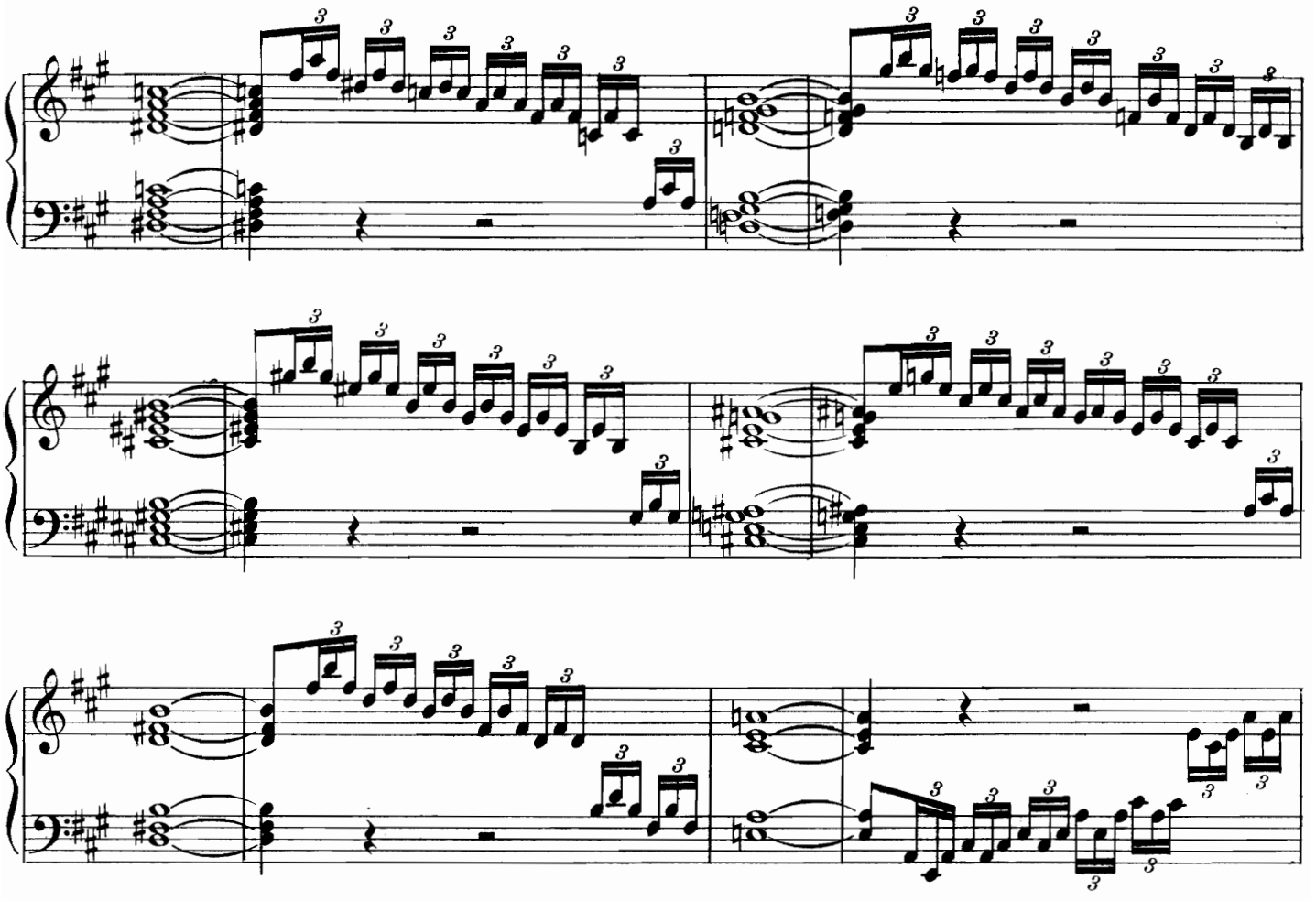

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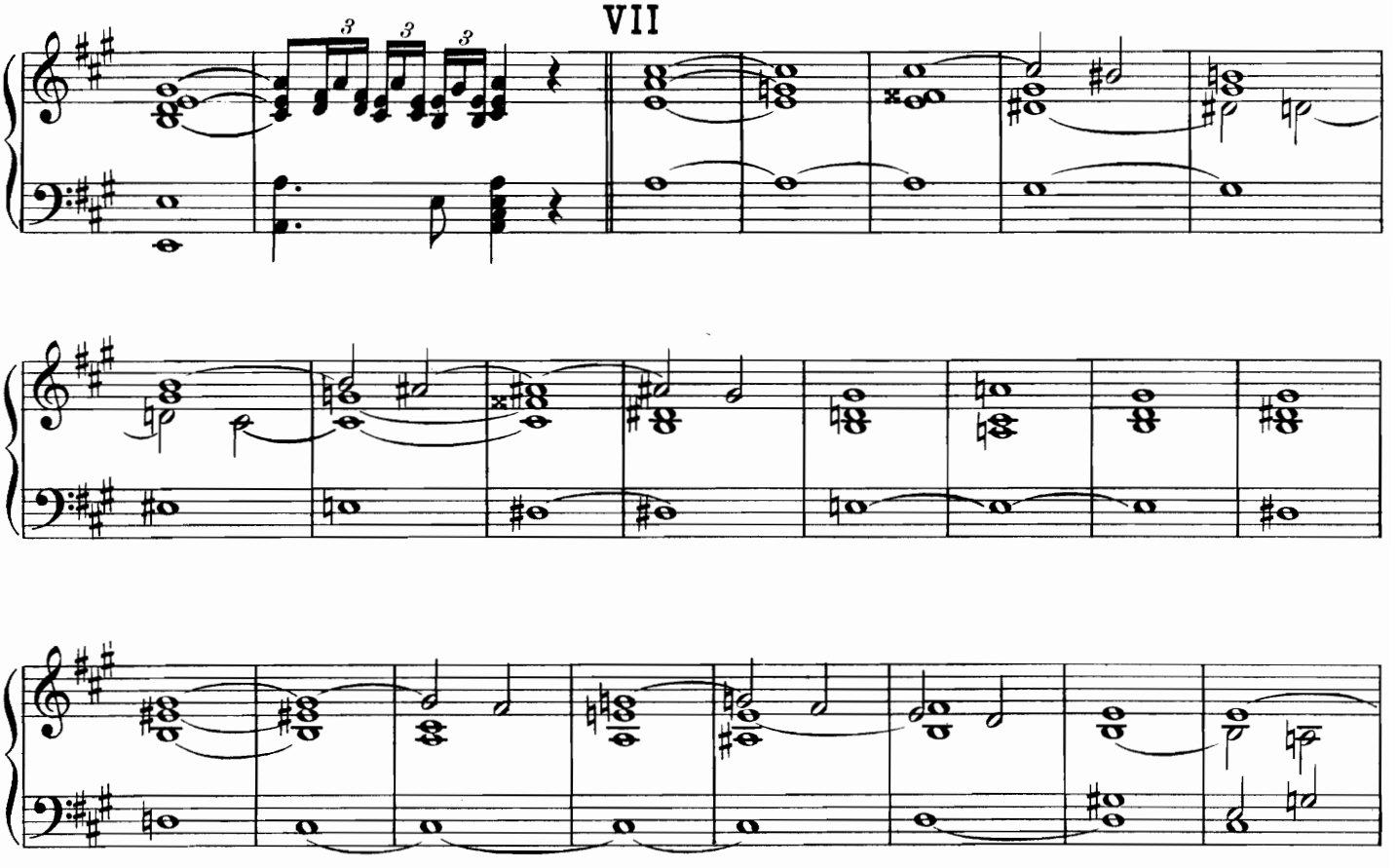

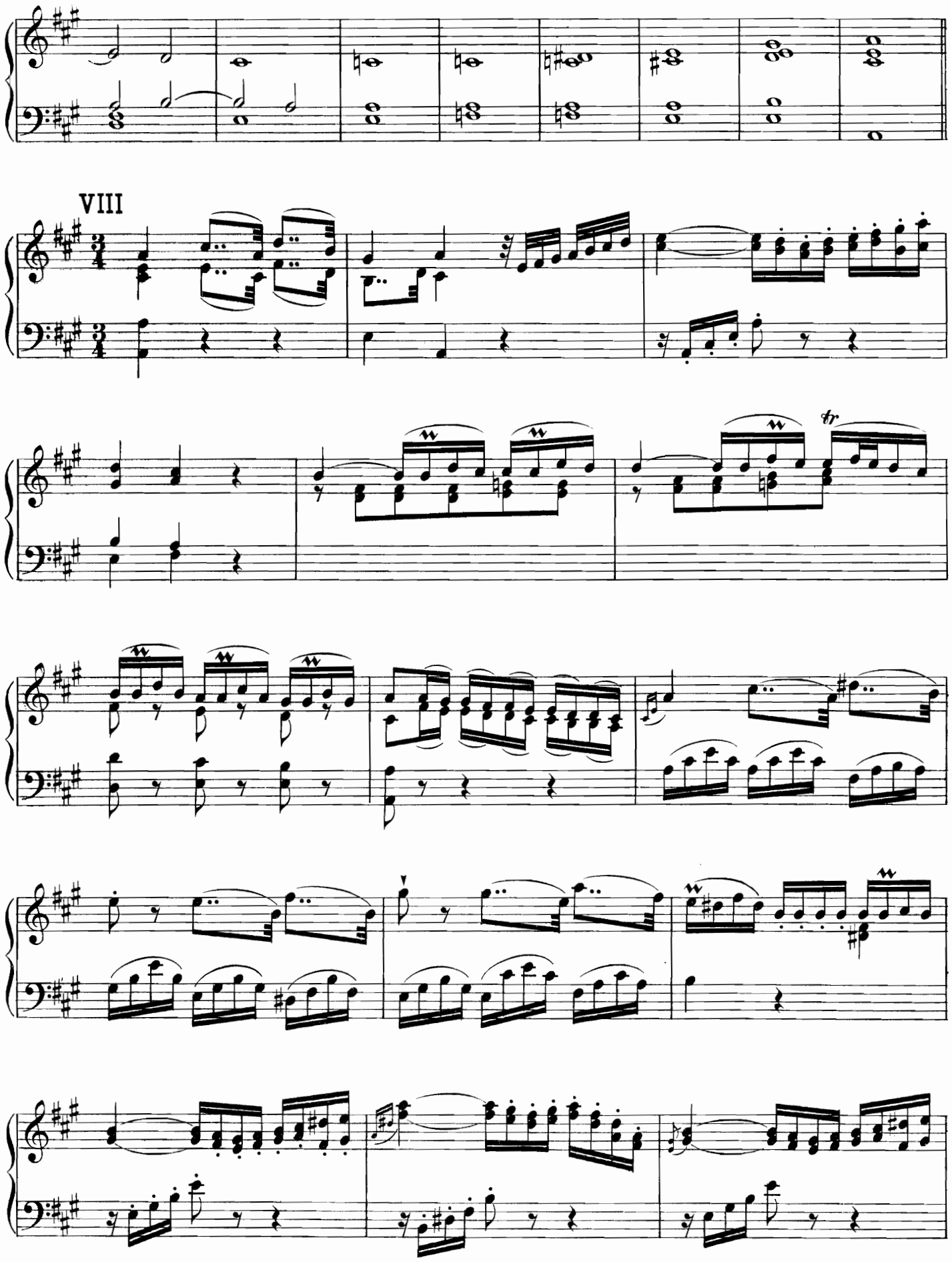
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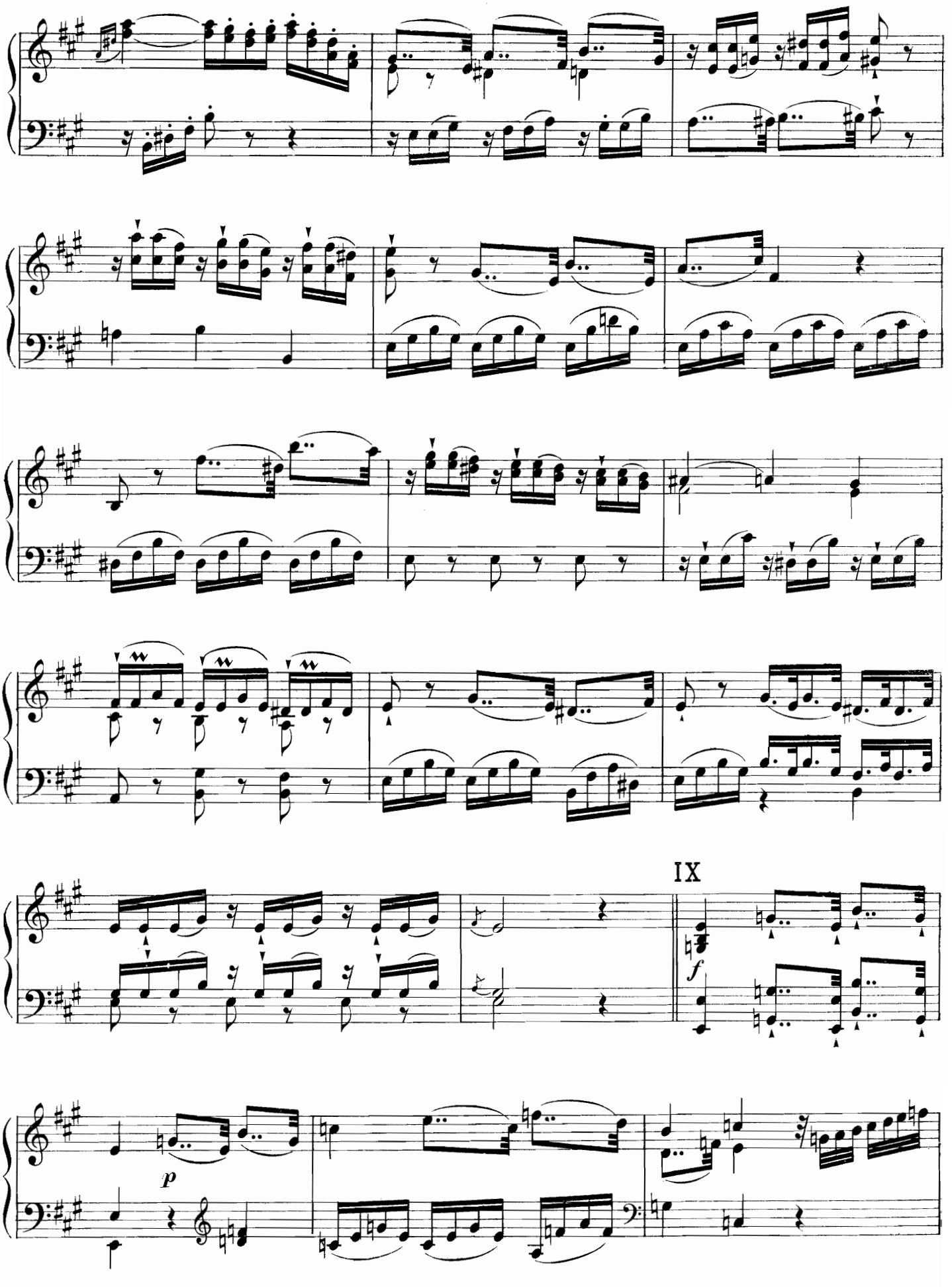
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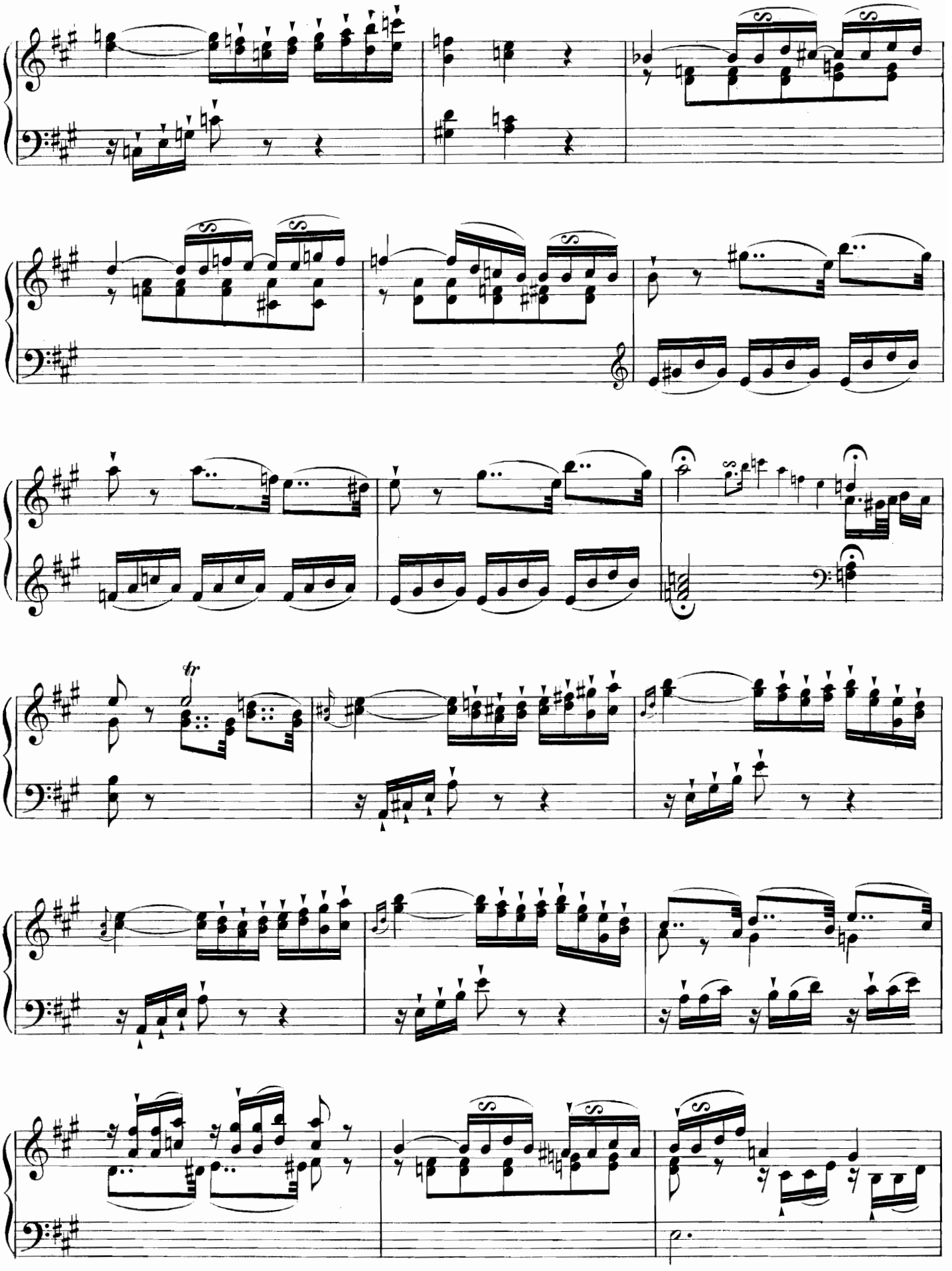
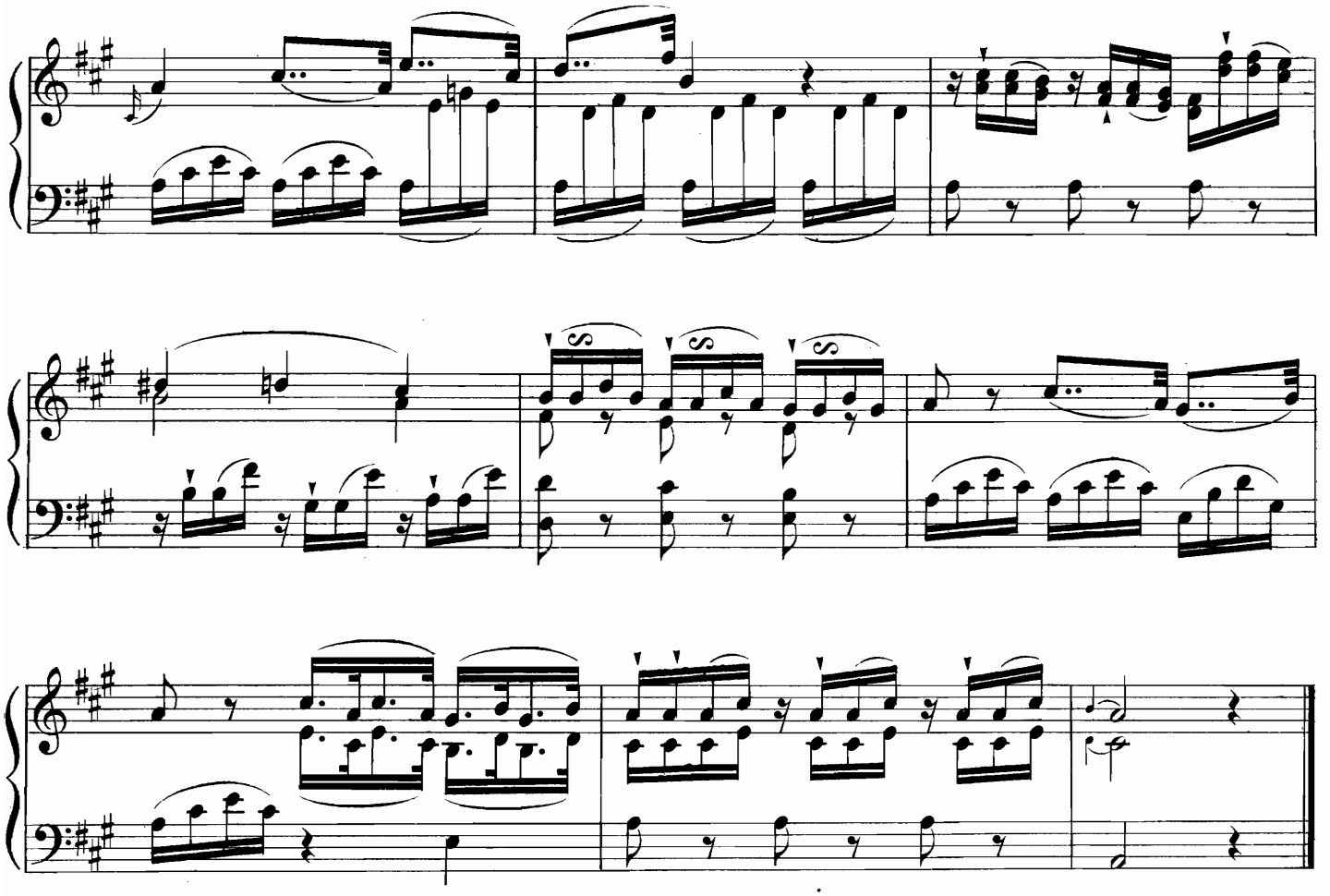


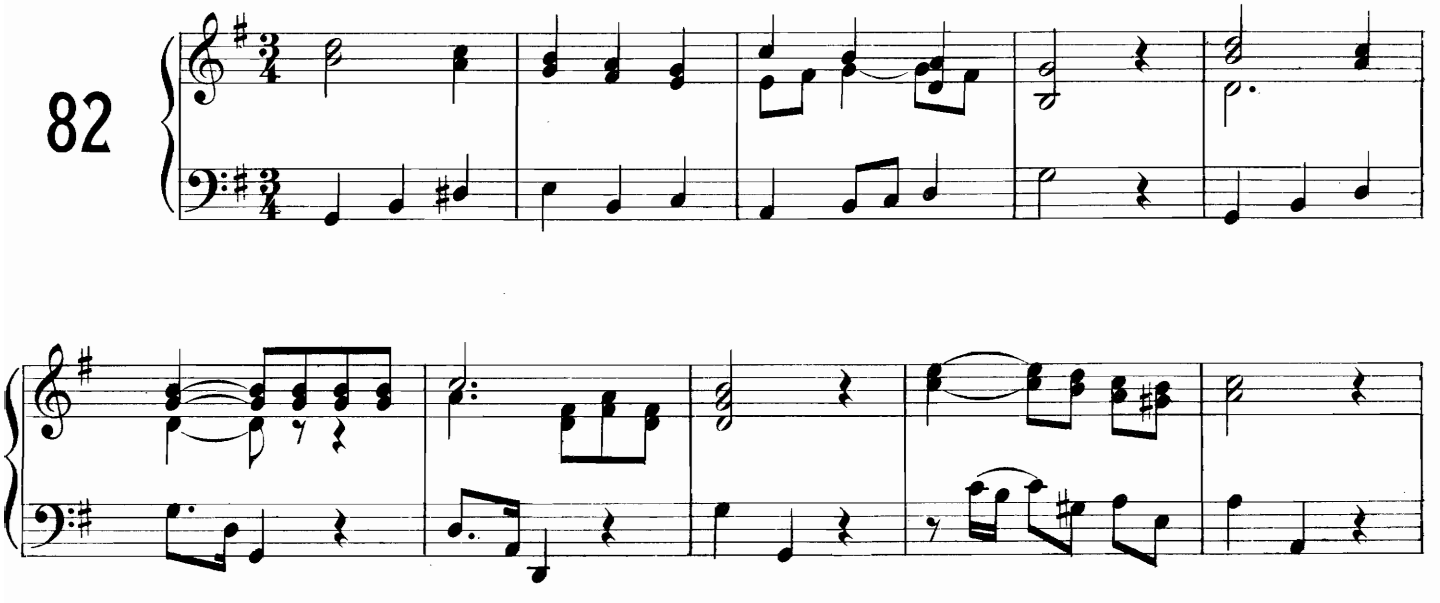


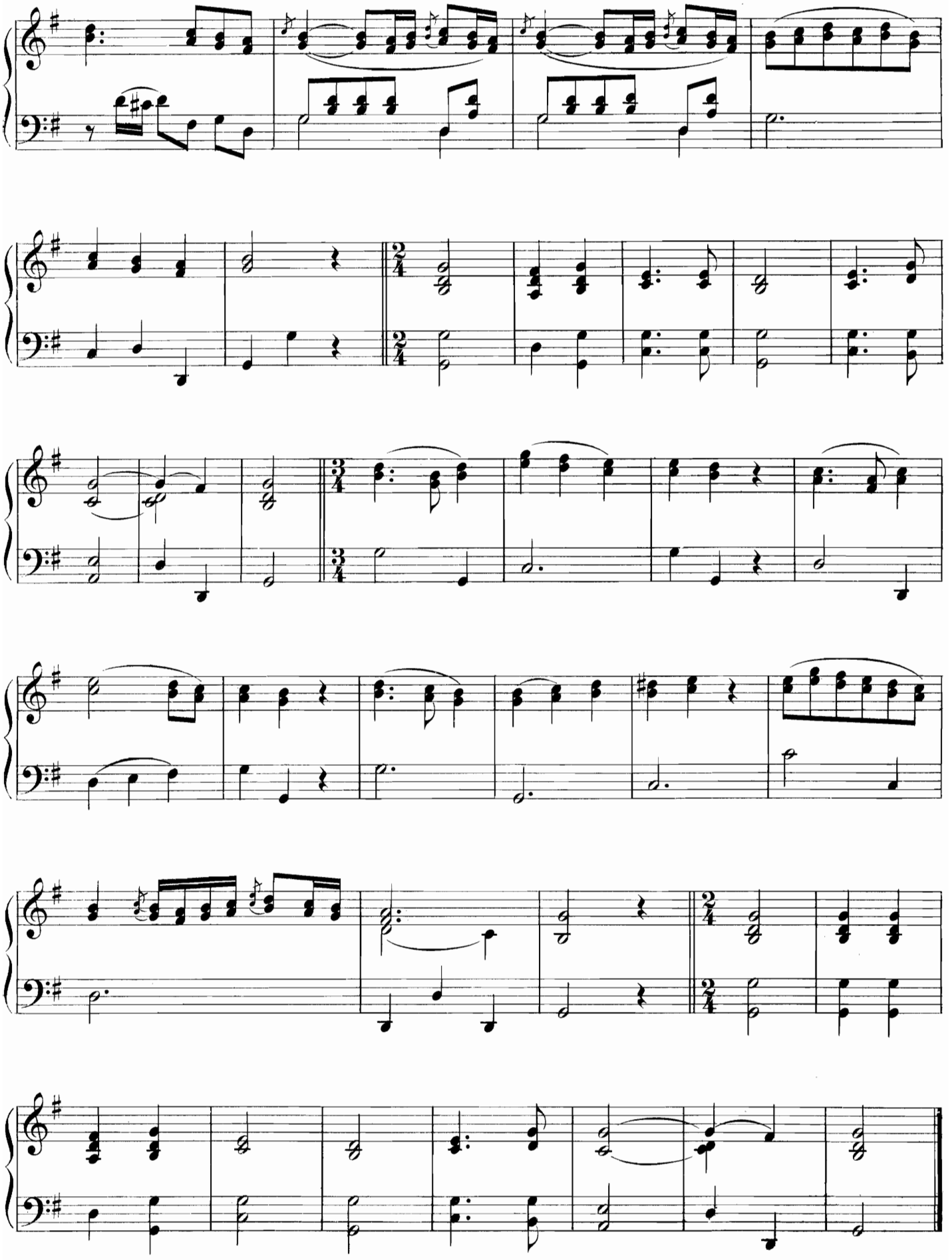
N. A. ZINGARELLI.

1752 + 1837

LITANIE DE LA VIERGE
à 3 voix.

82





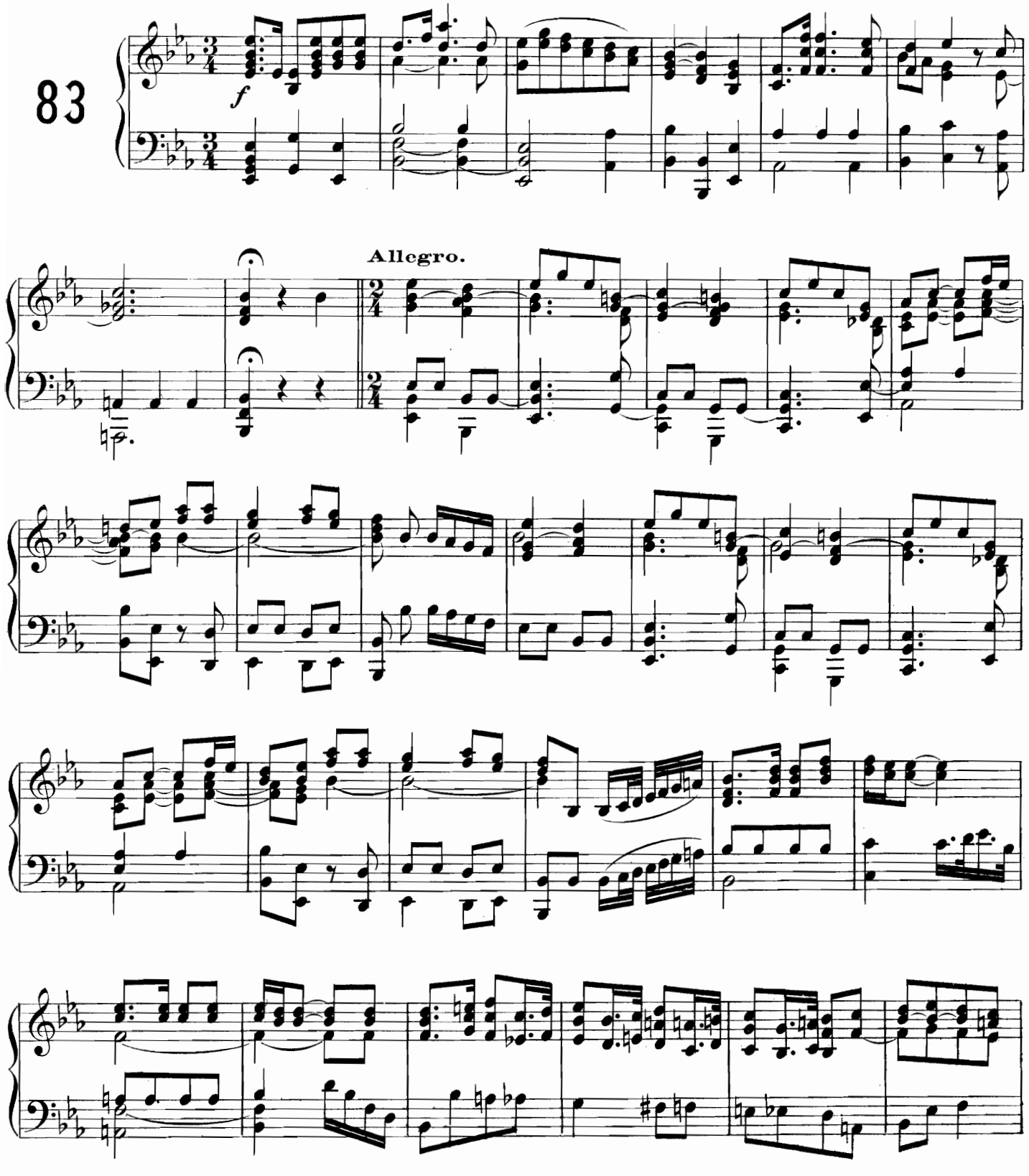
MOZART.

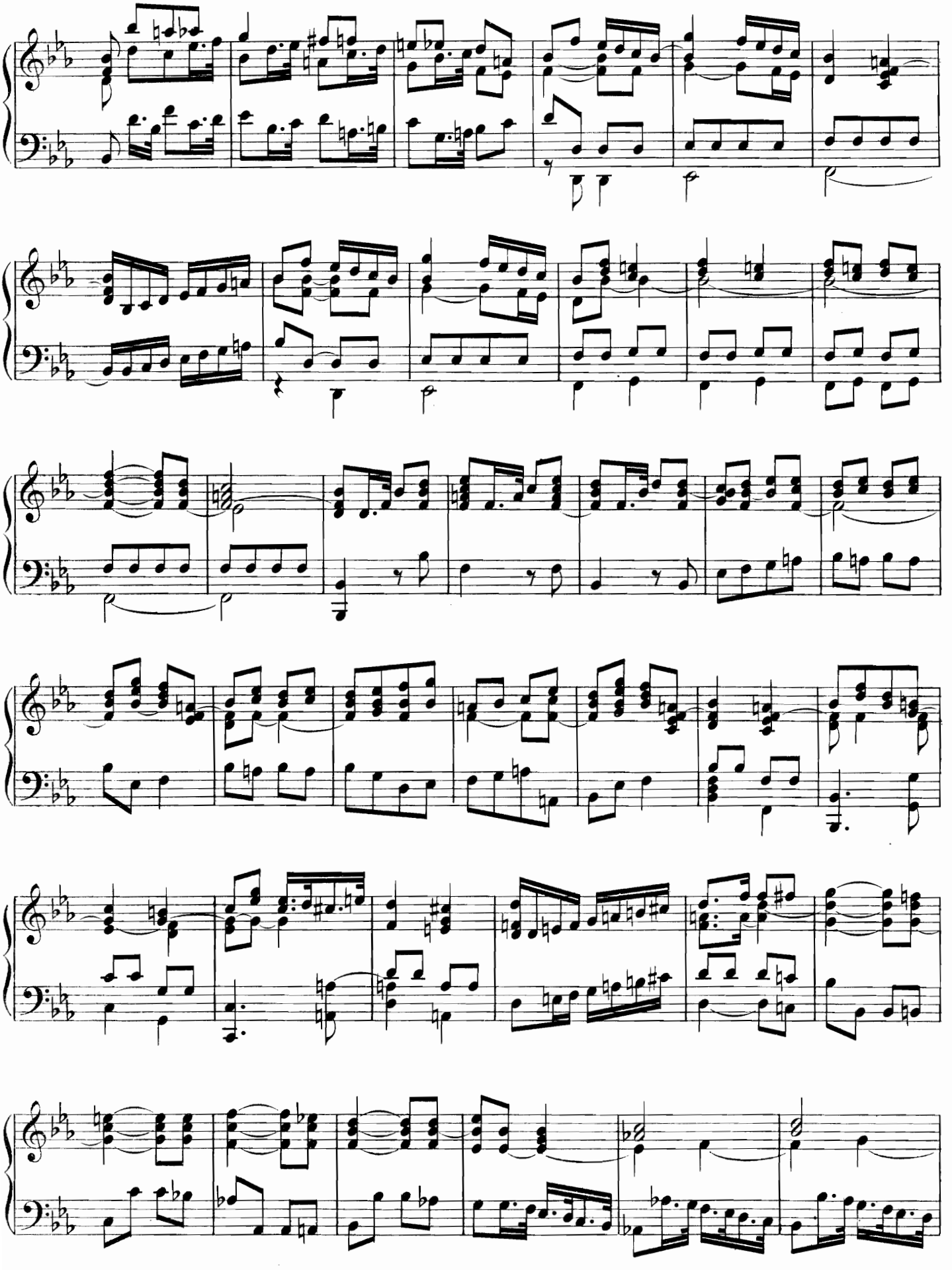
1756 + 1791

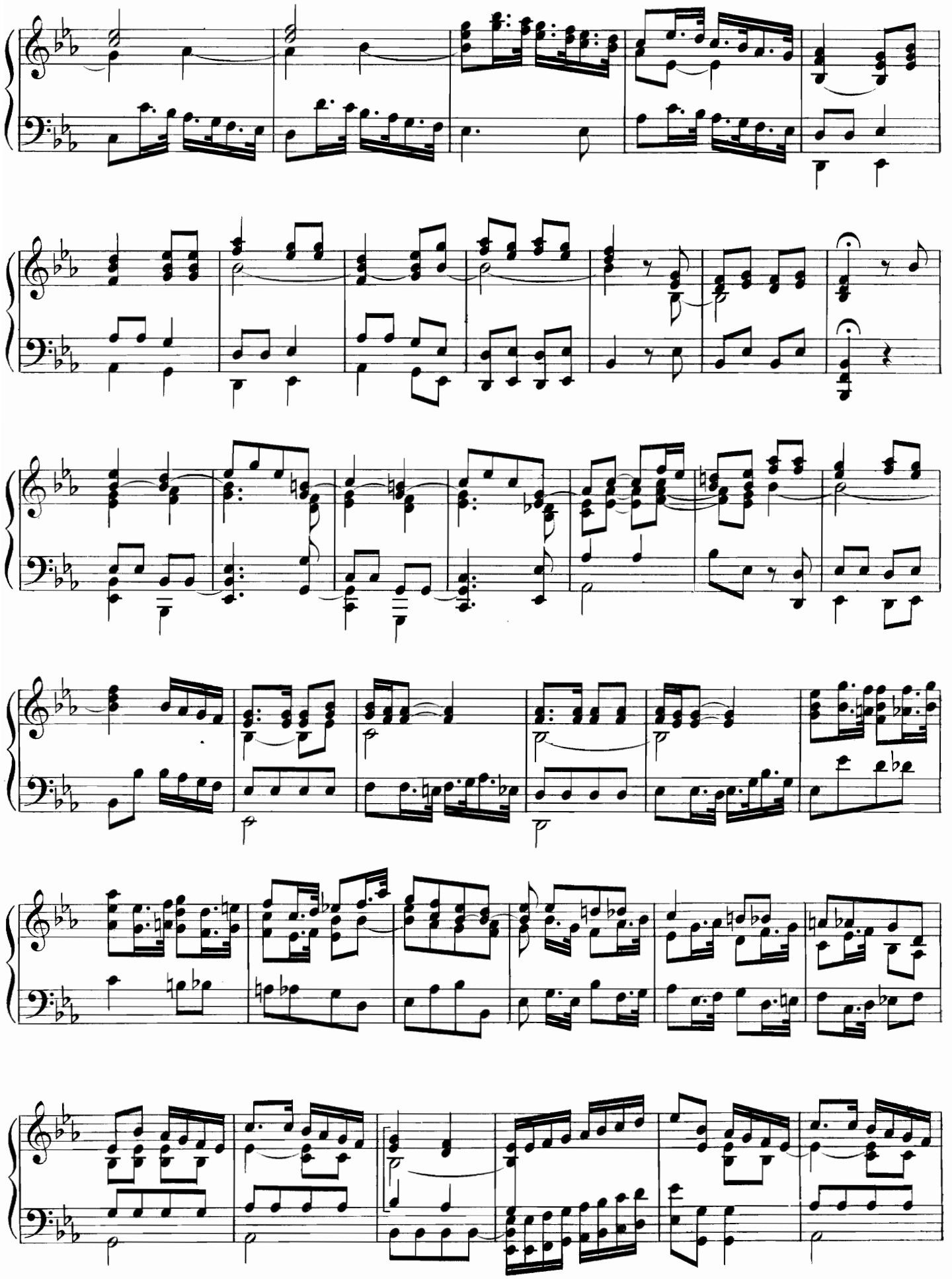
KYRIE

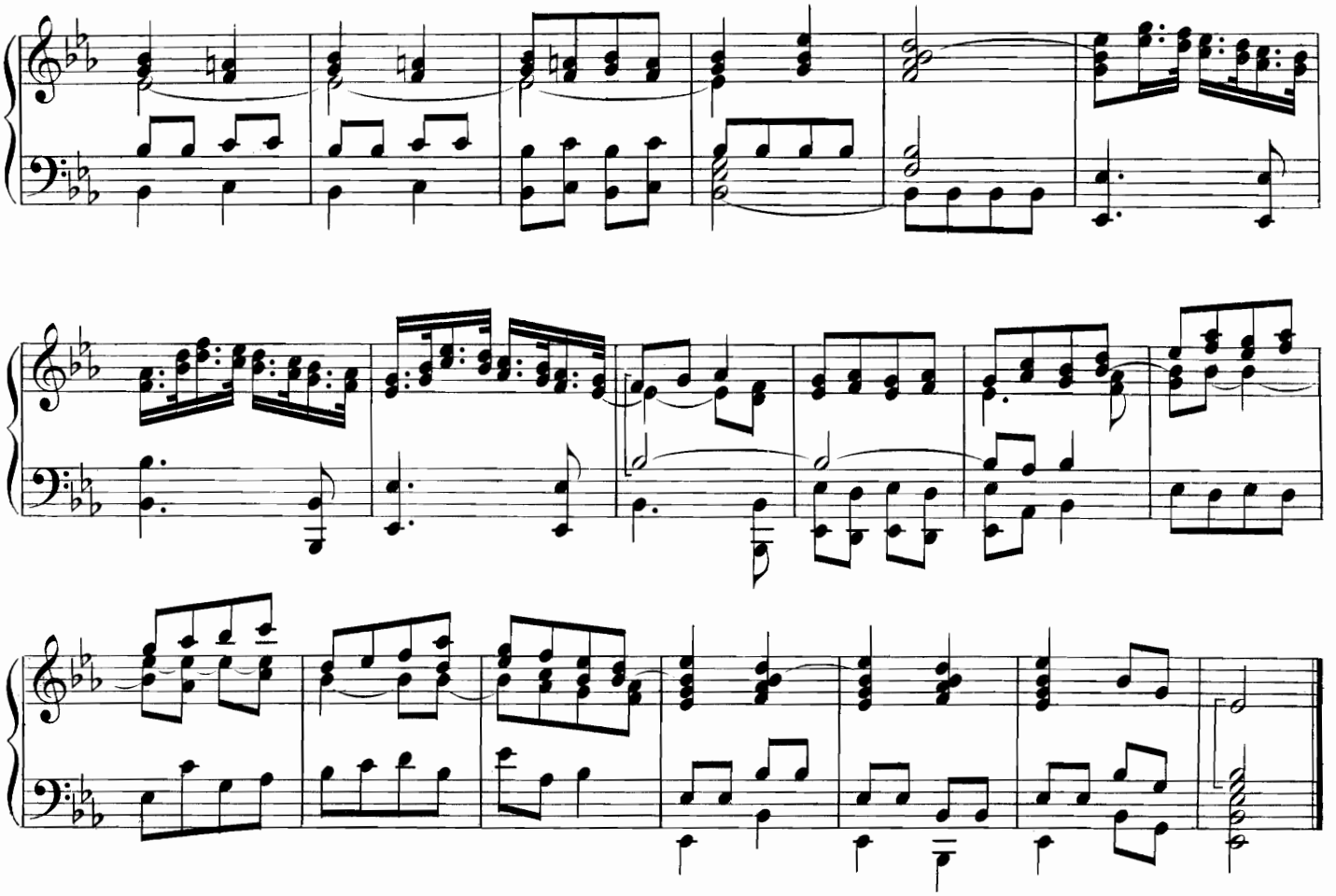
Chœur et orchestre.

83









J. RIGHINI.

1756 + 1812

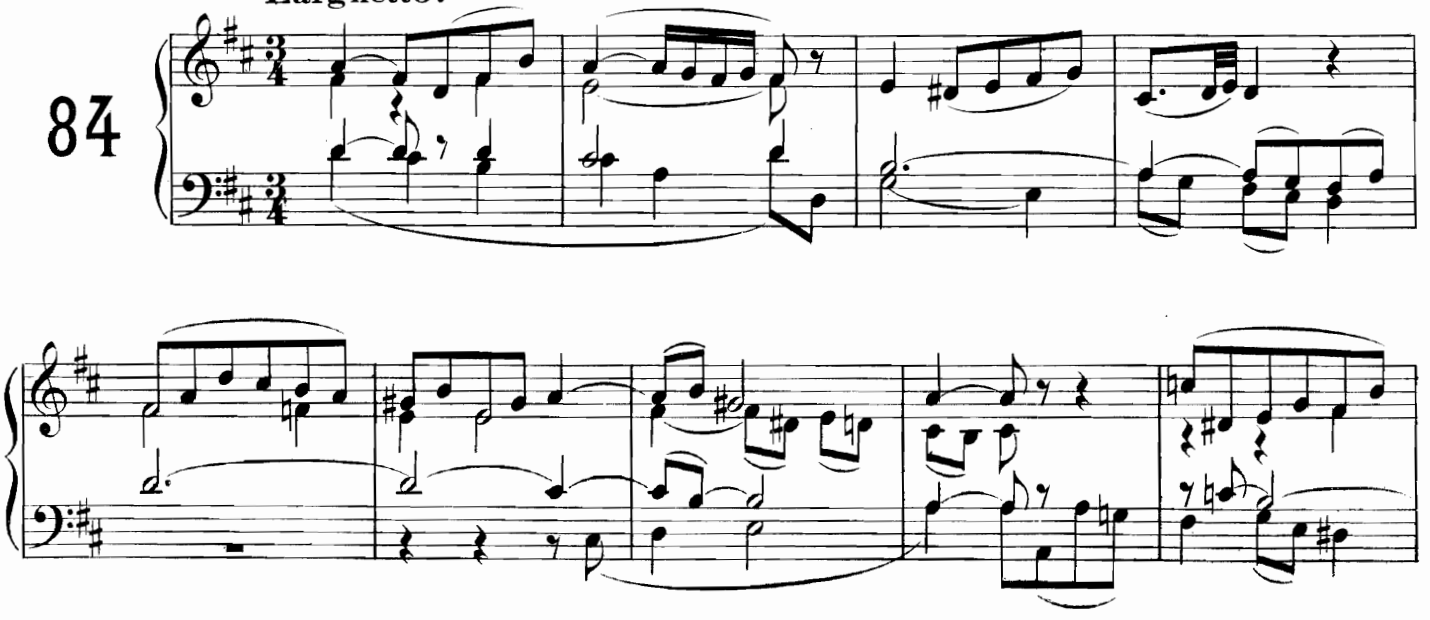
AIR D'ÉGLISE

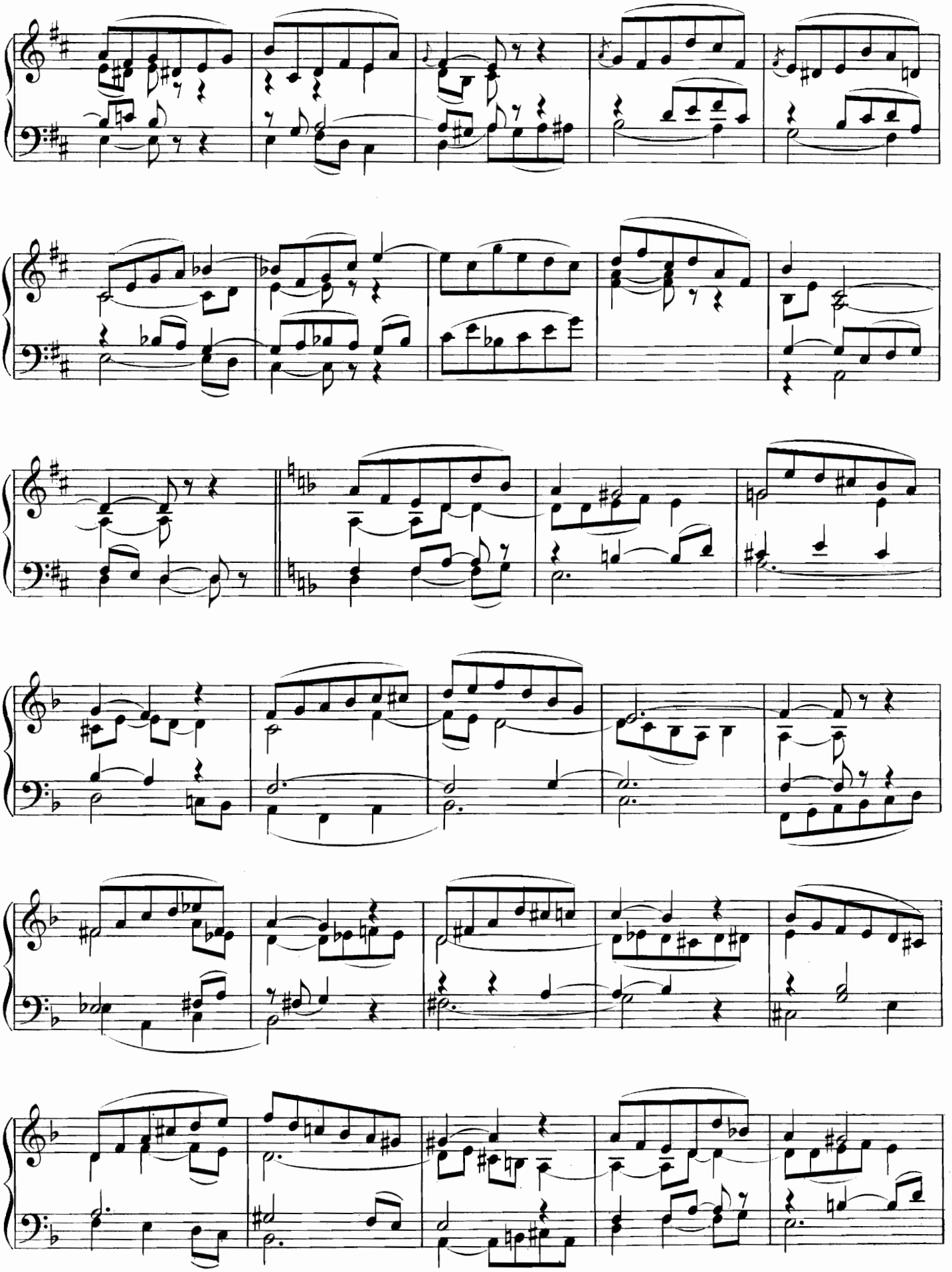
Harmonisé par

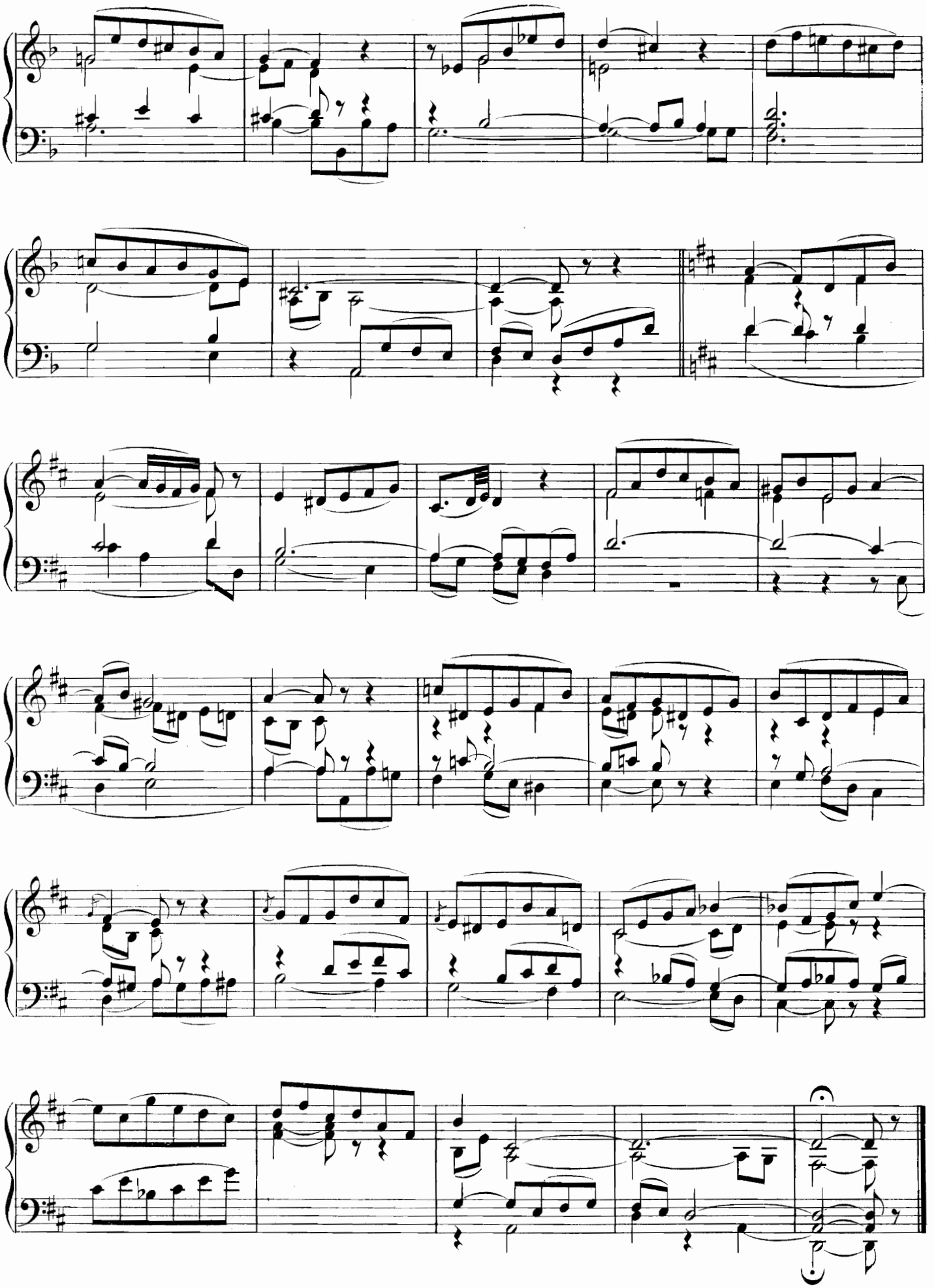
Henri MARÉCHAL.

Larghetto.

84







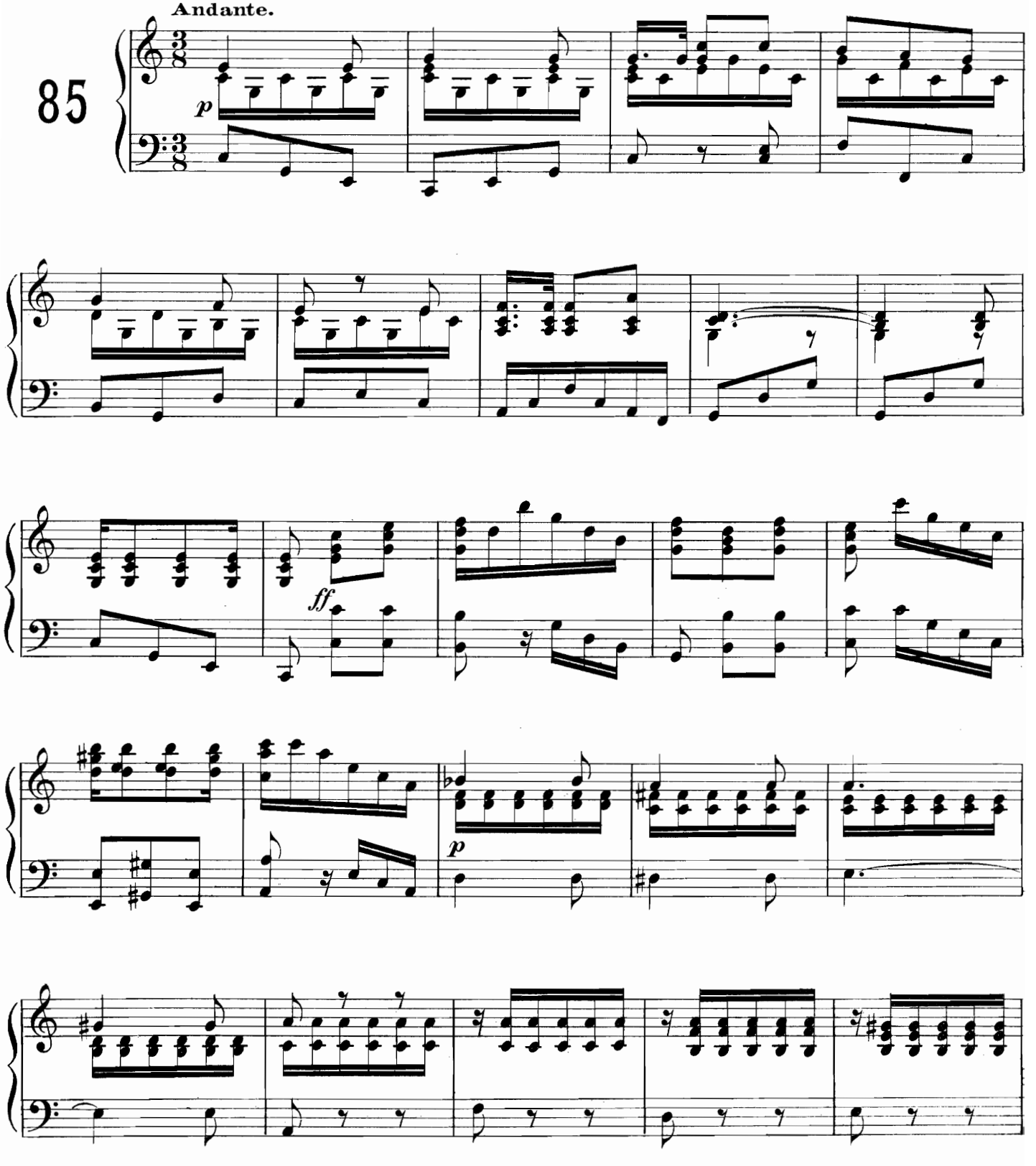
G. J. PREINDL.

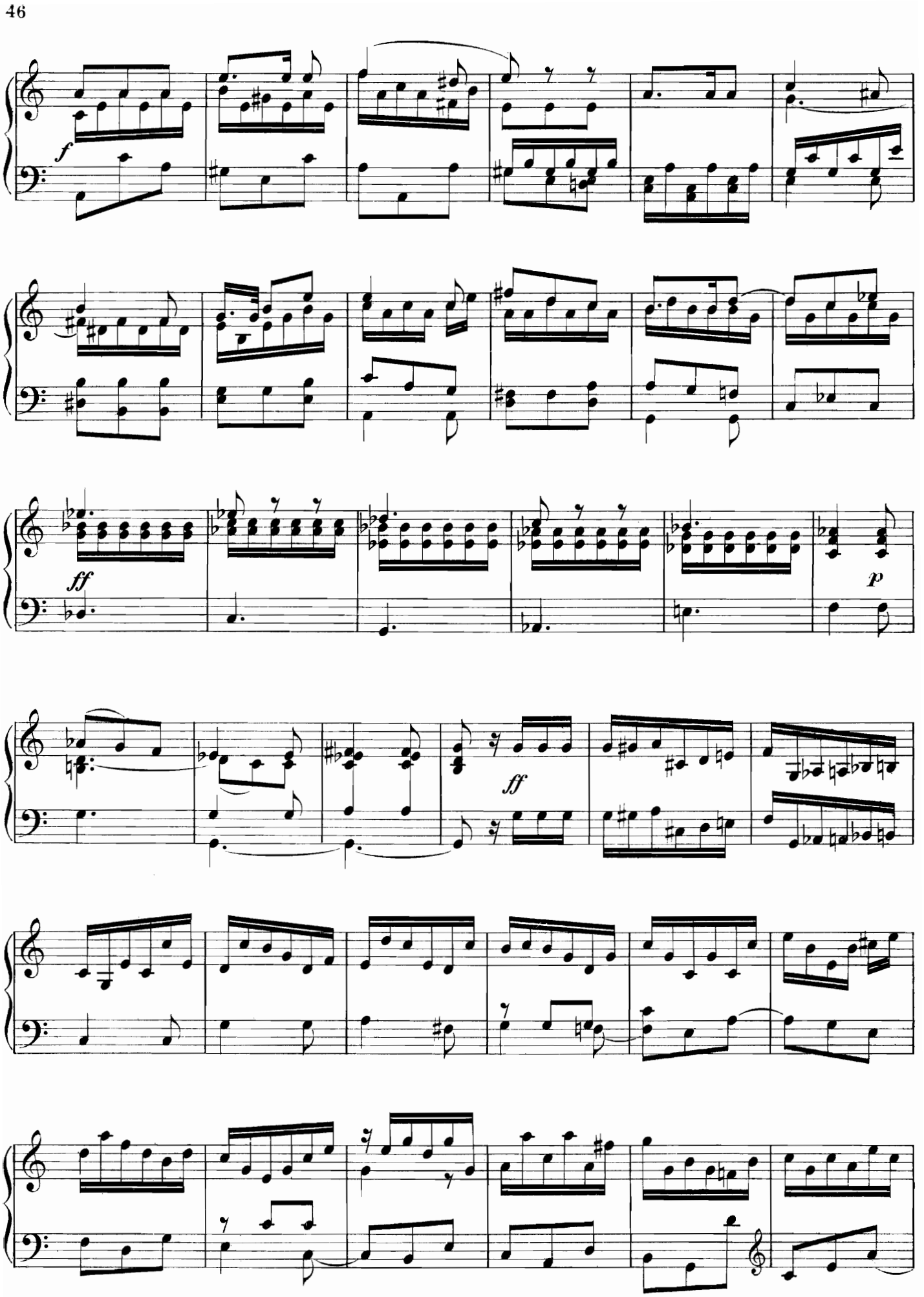
1758 + 1826

KYRIE
à 4 voix,
accompagnées.

Andante.

85

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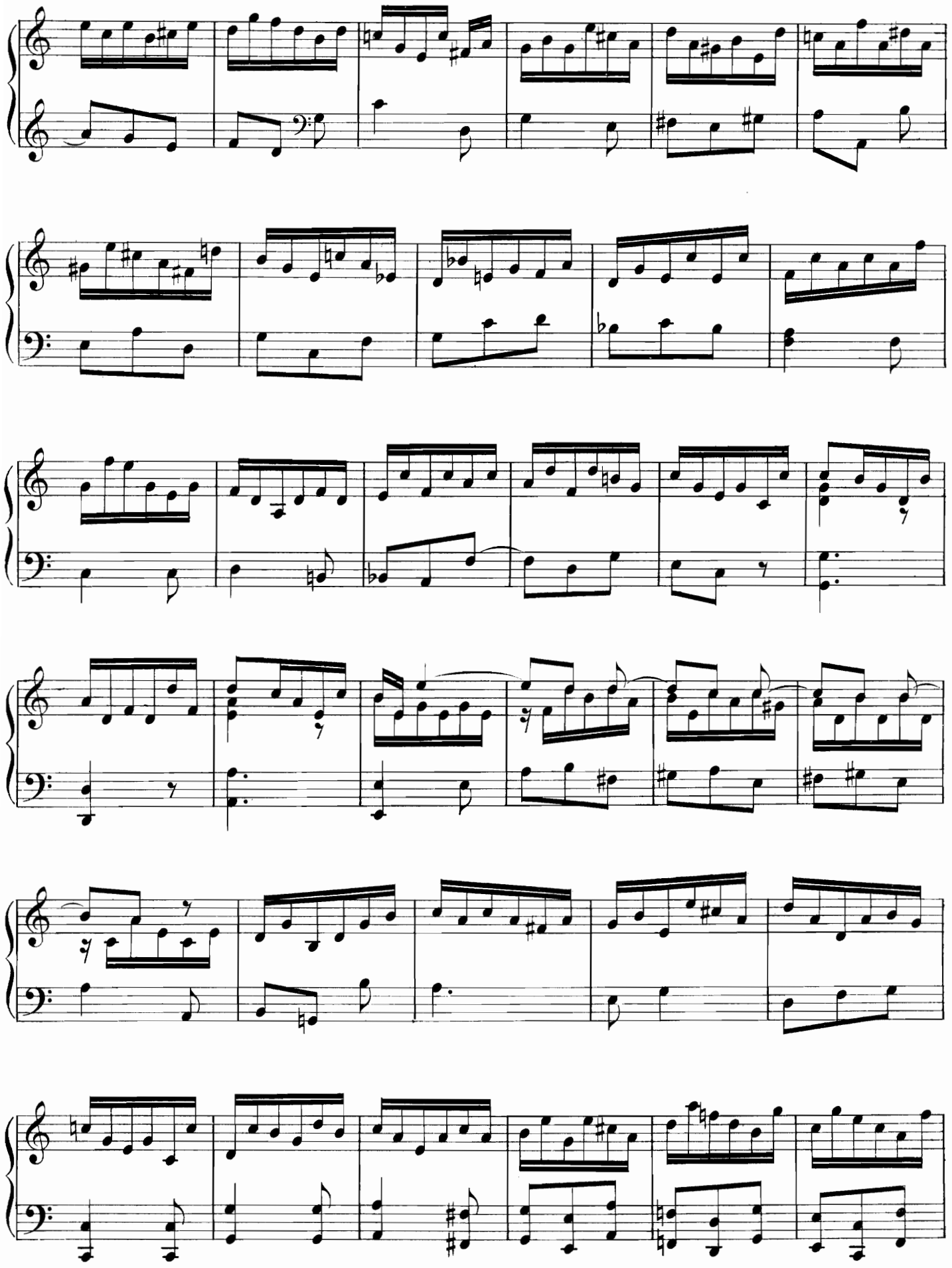
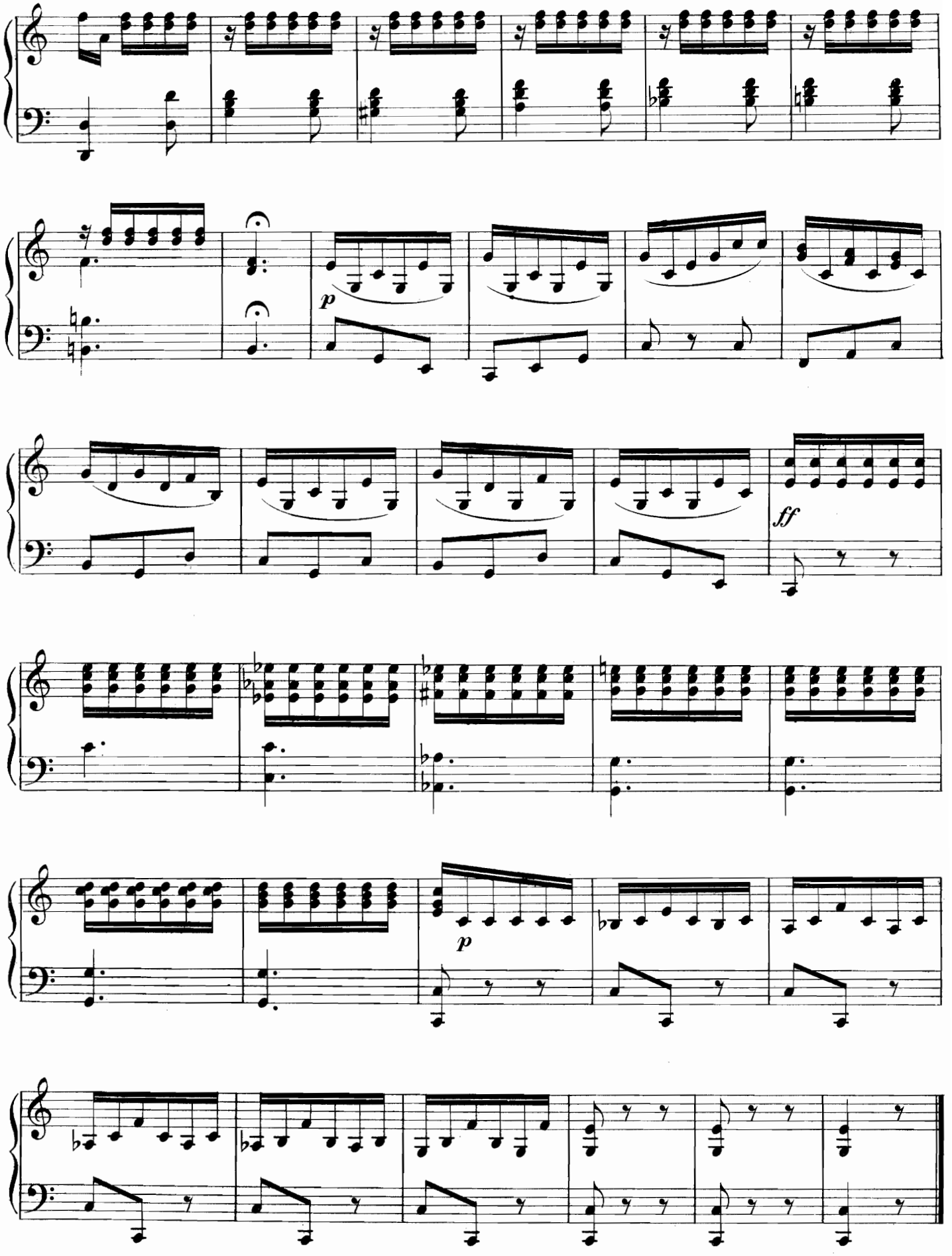
p
ff

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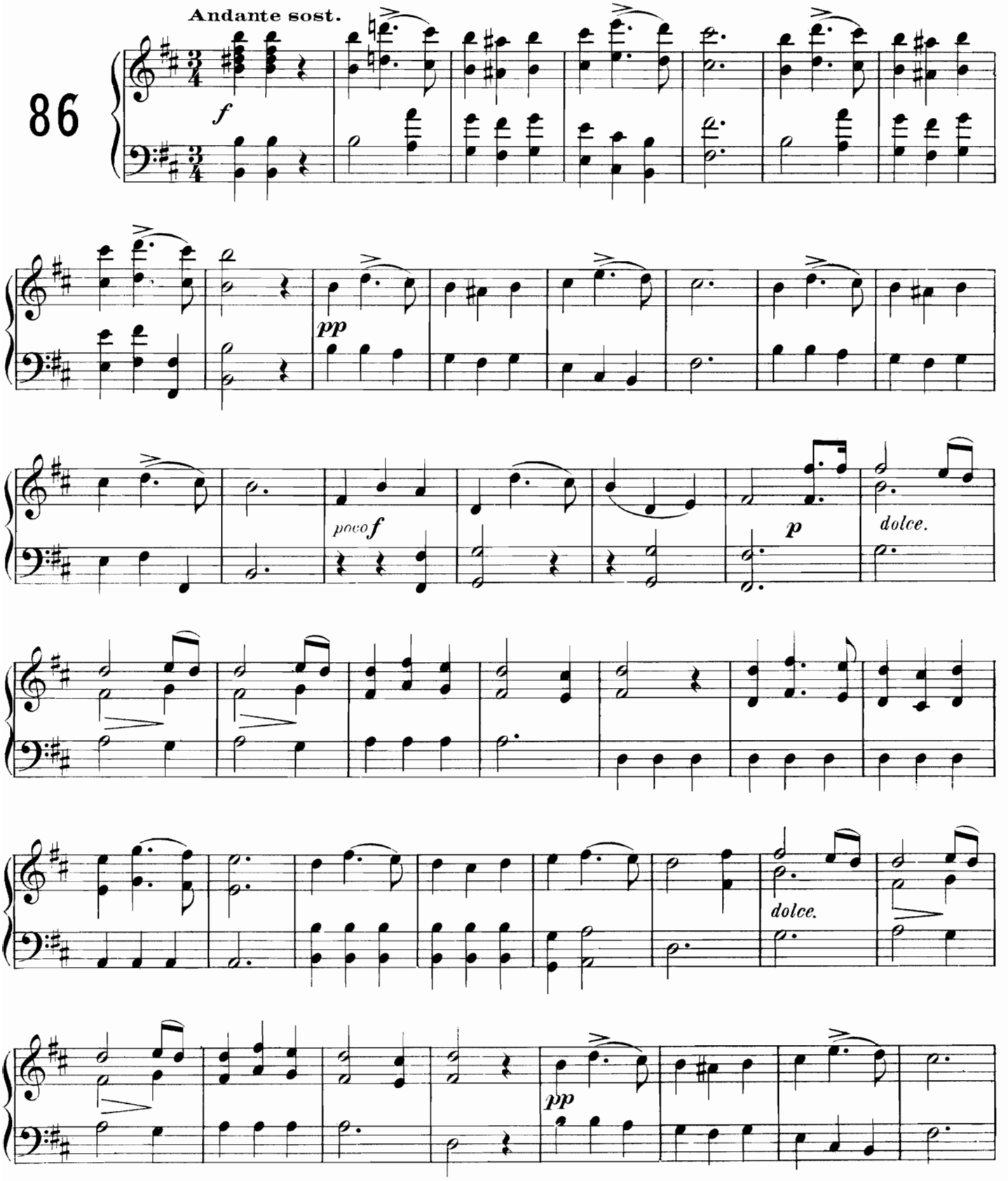
J.-F. LESUEUR.

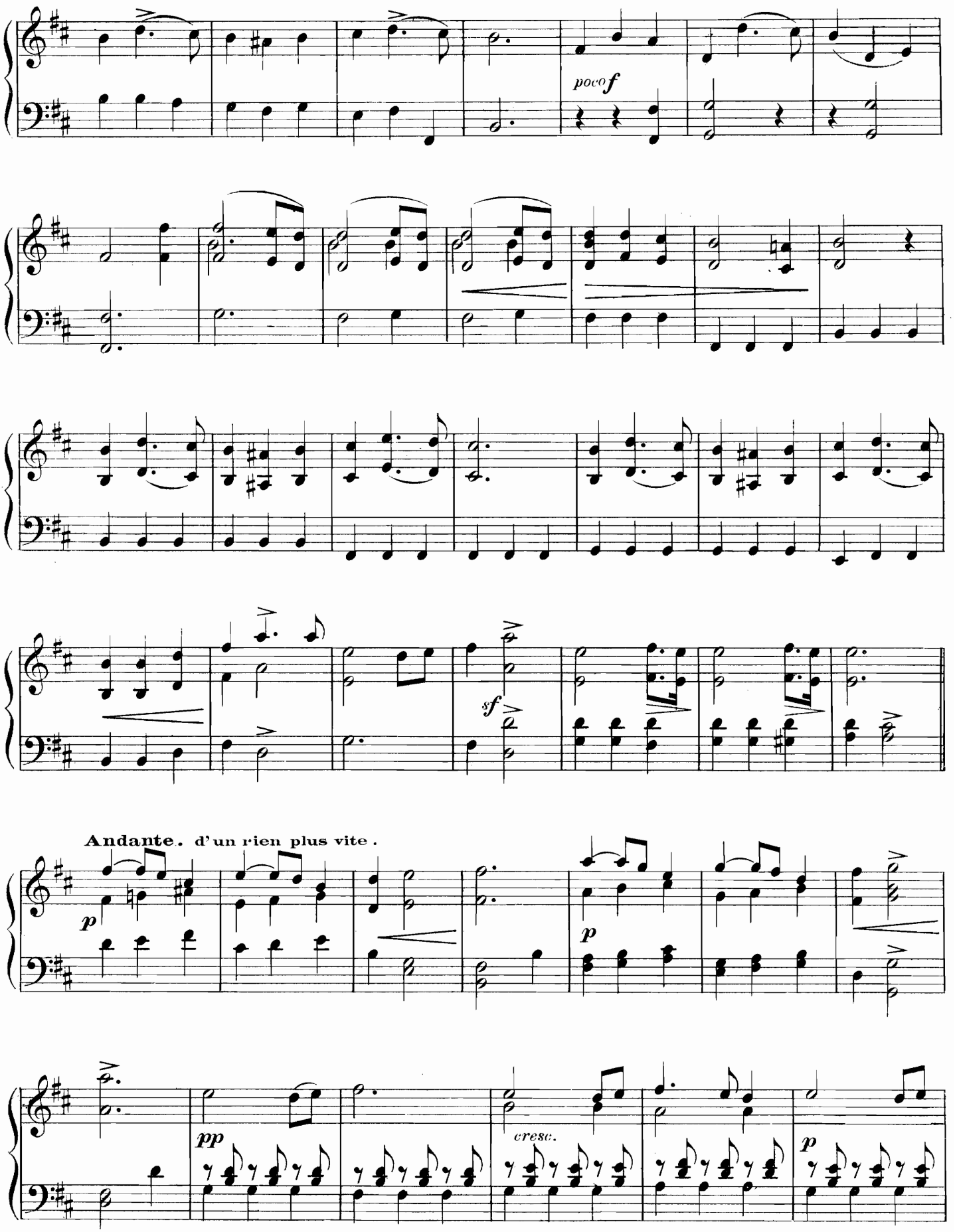
1760 + 1837

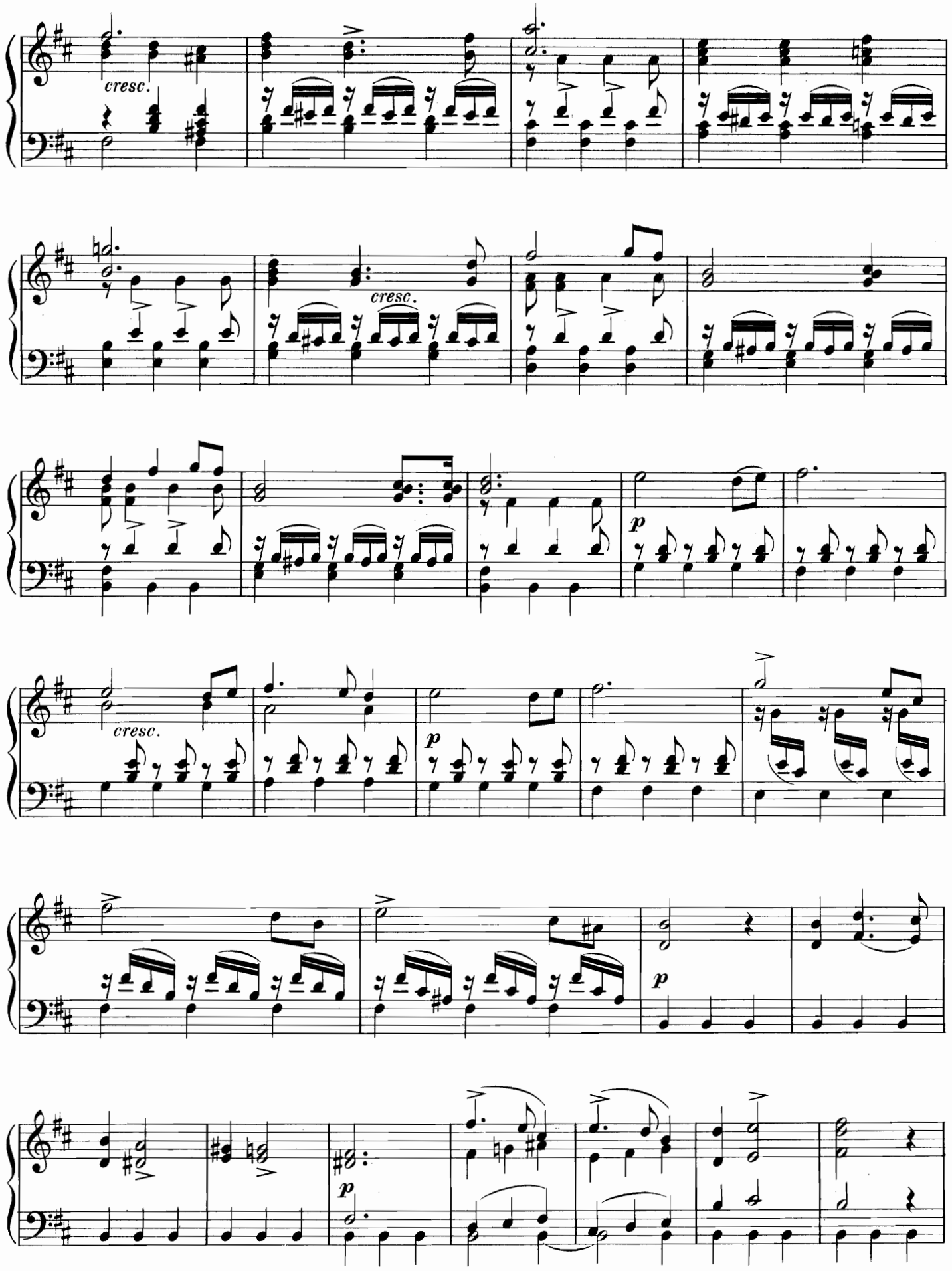
Fragment de MESSE.

Chœur et orchestre.

86




poco f
sf
Andante. d'un rien plus vite.
p
p
pp
cresc.
p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cresc.
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cresc.
p
p
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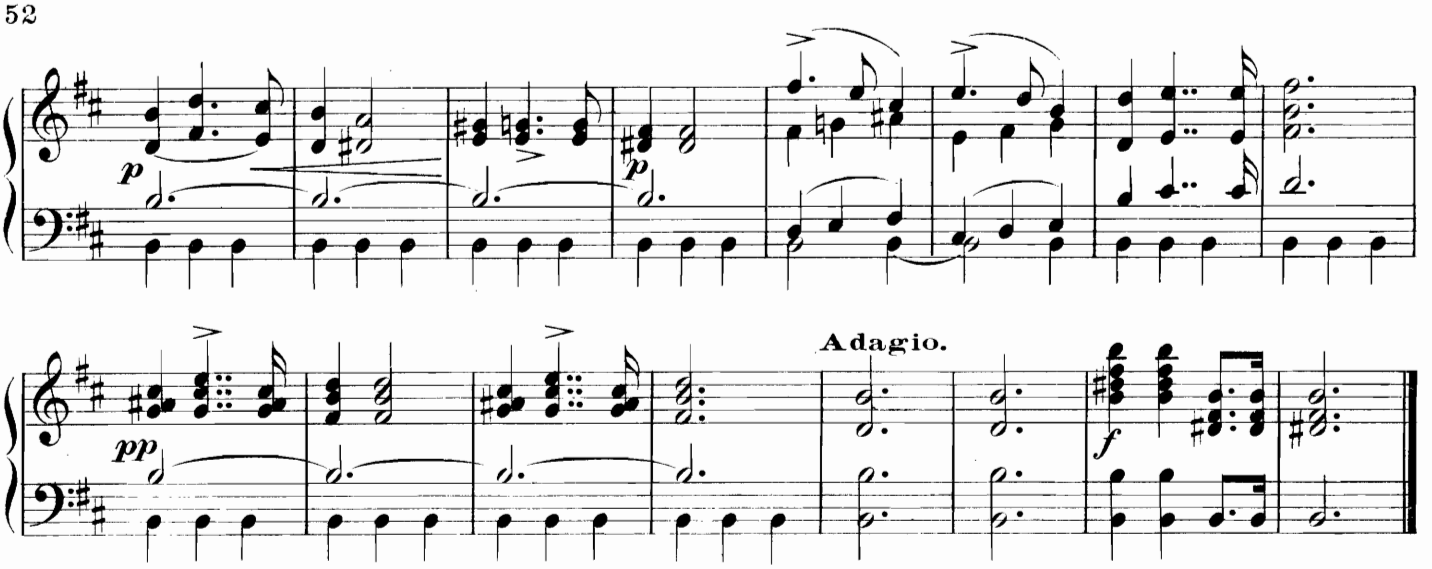
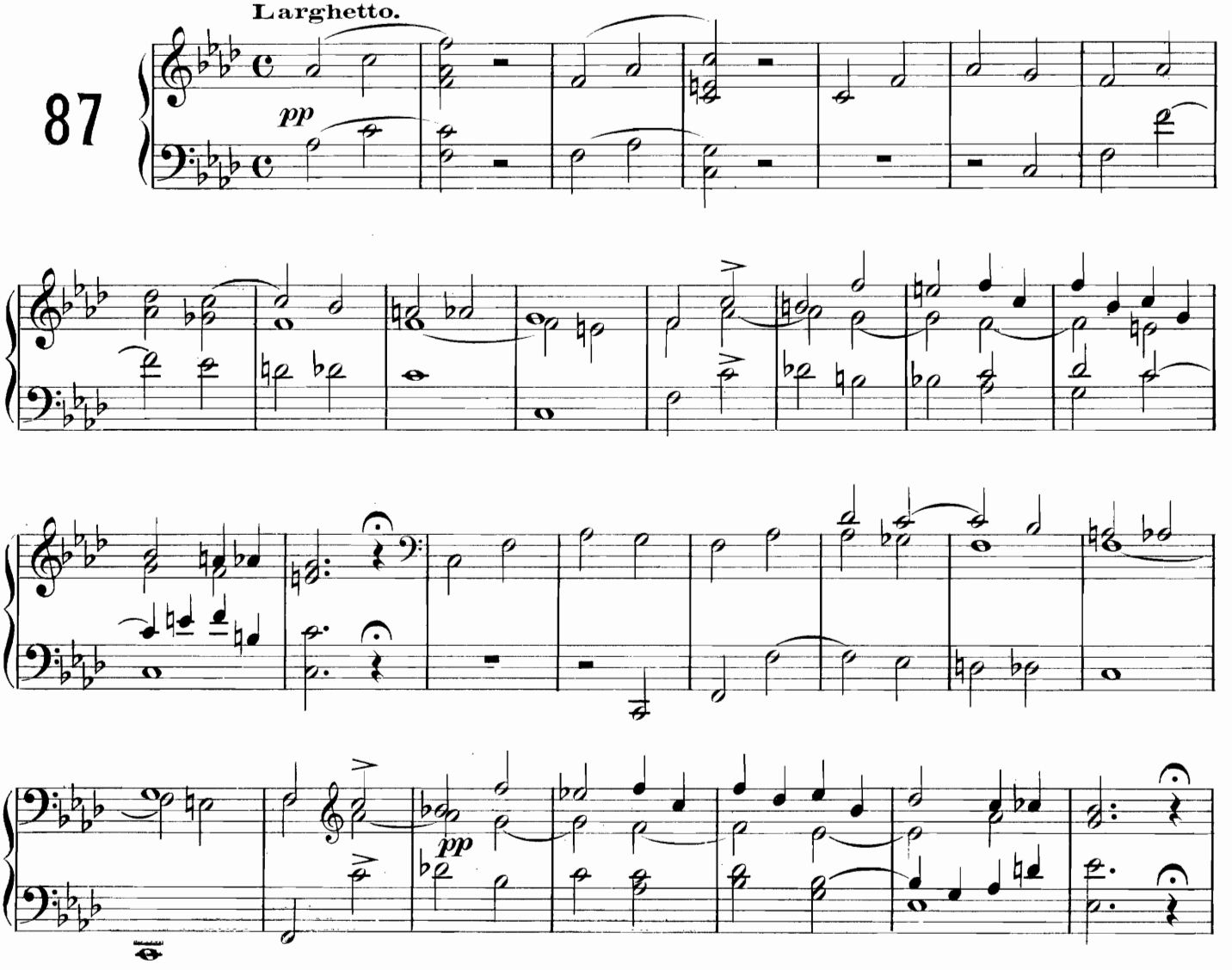


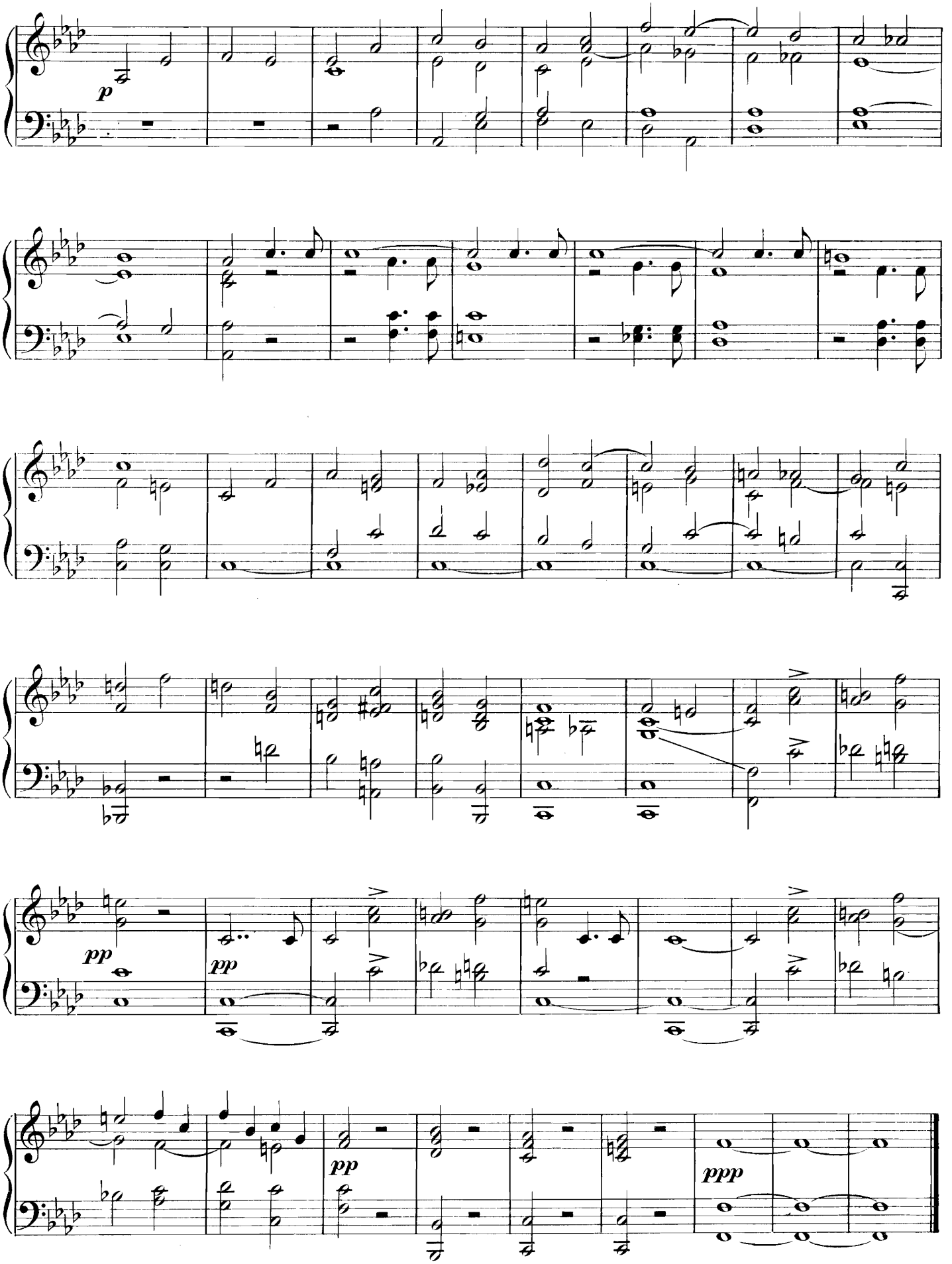
S. CHERUBINI.

1760 + 1842

PIE JESU
à 4 voix.

87

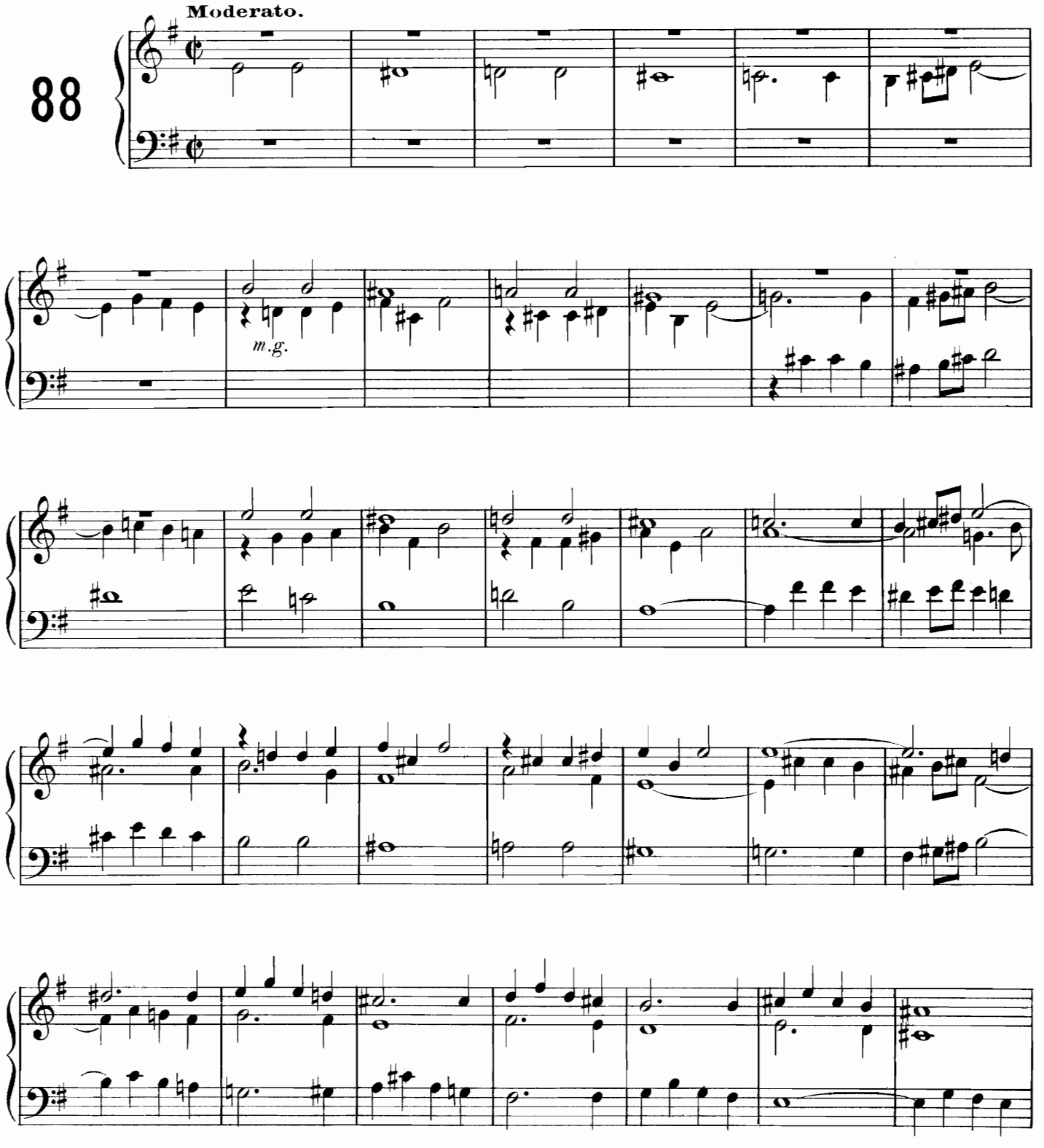


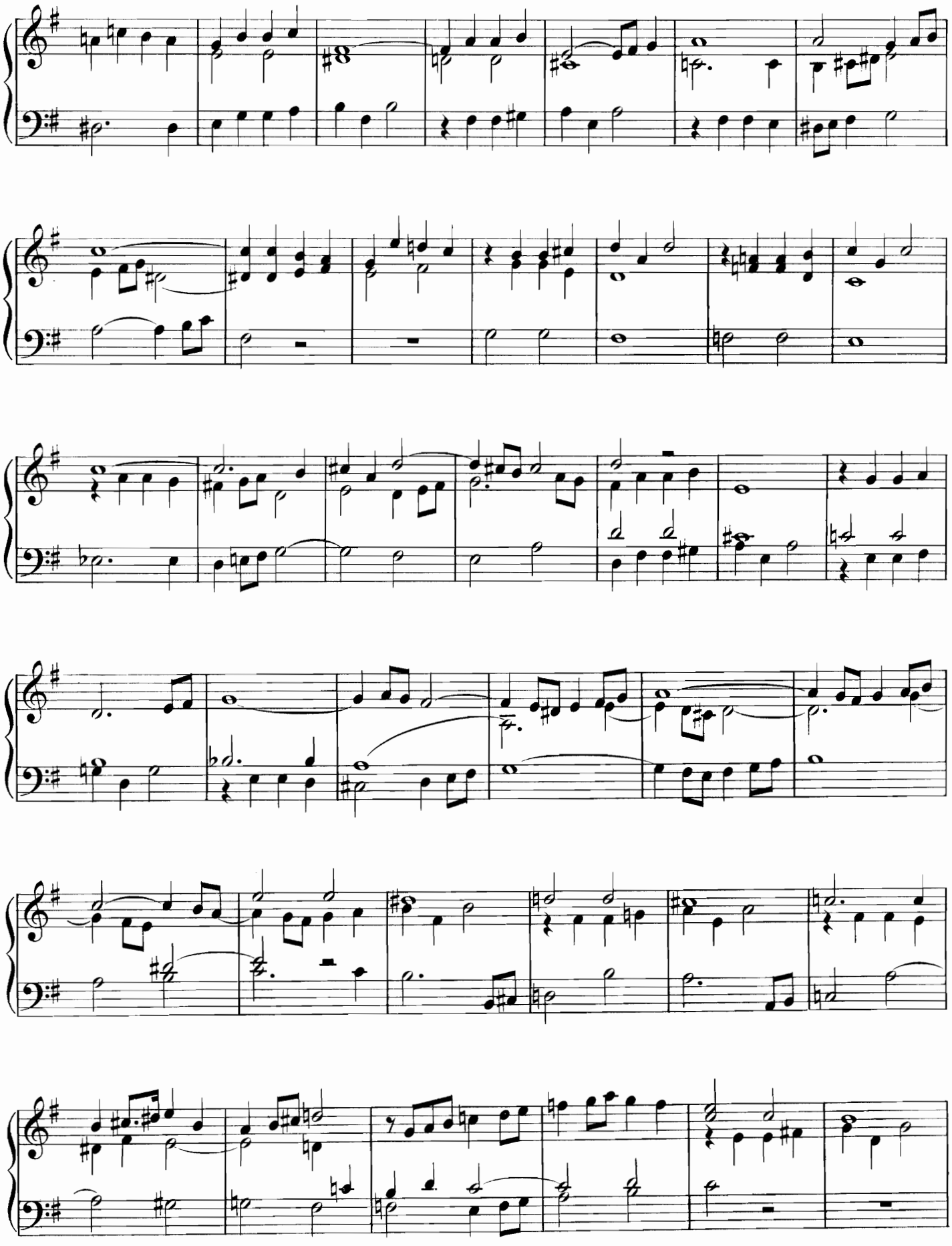

p
pp
pp
pp
ppp

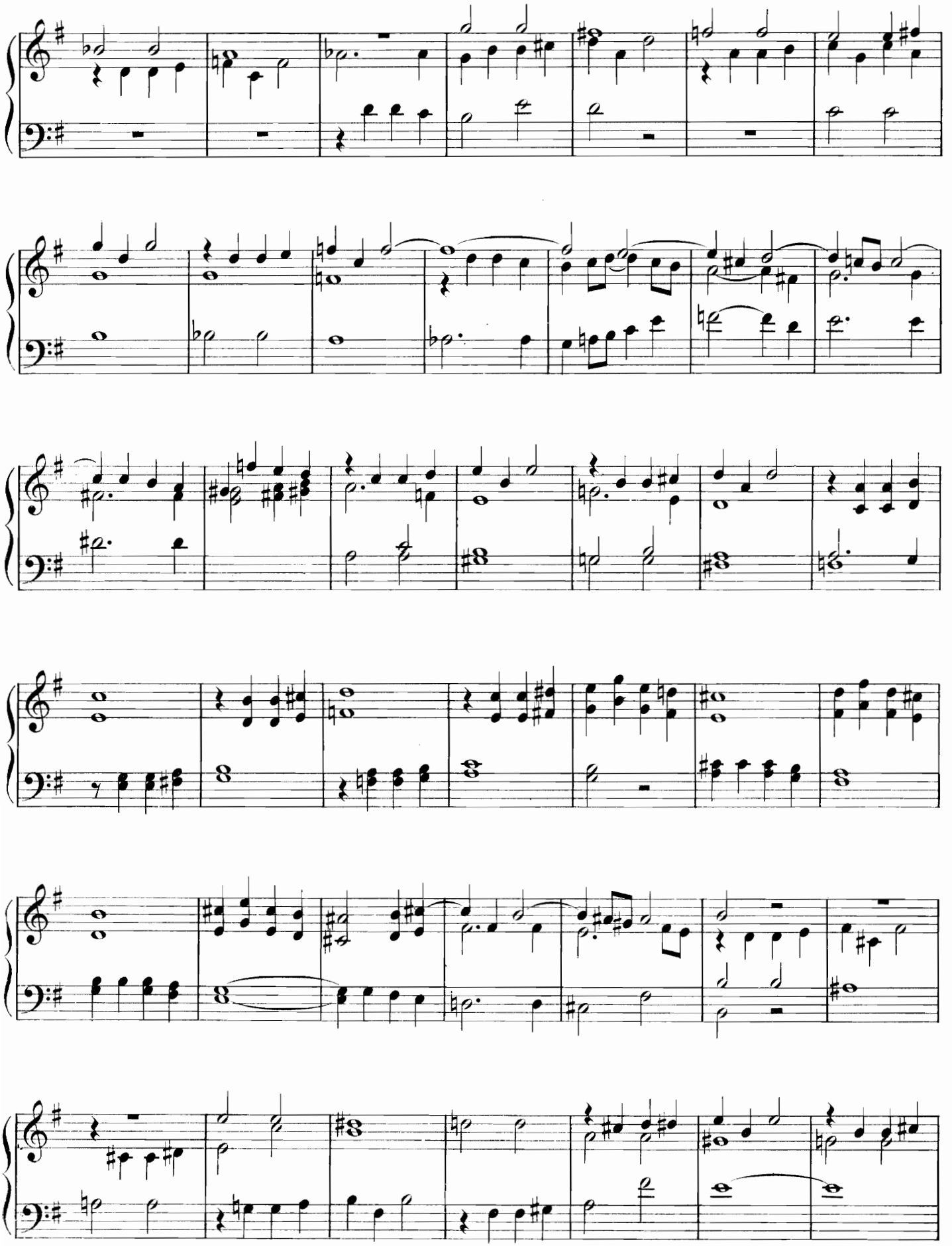
M. STECHER.

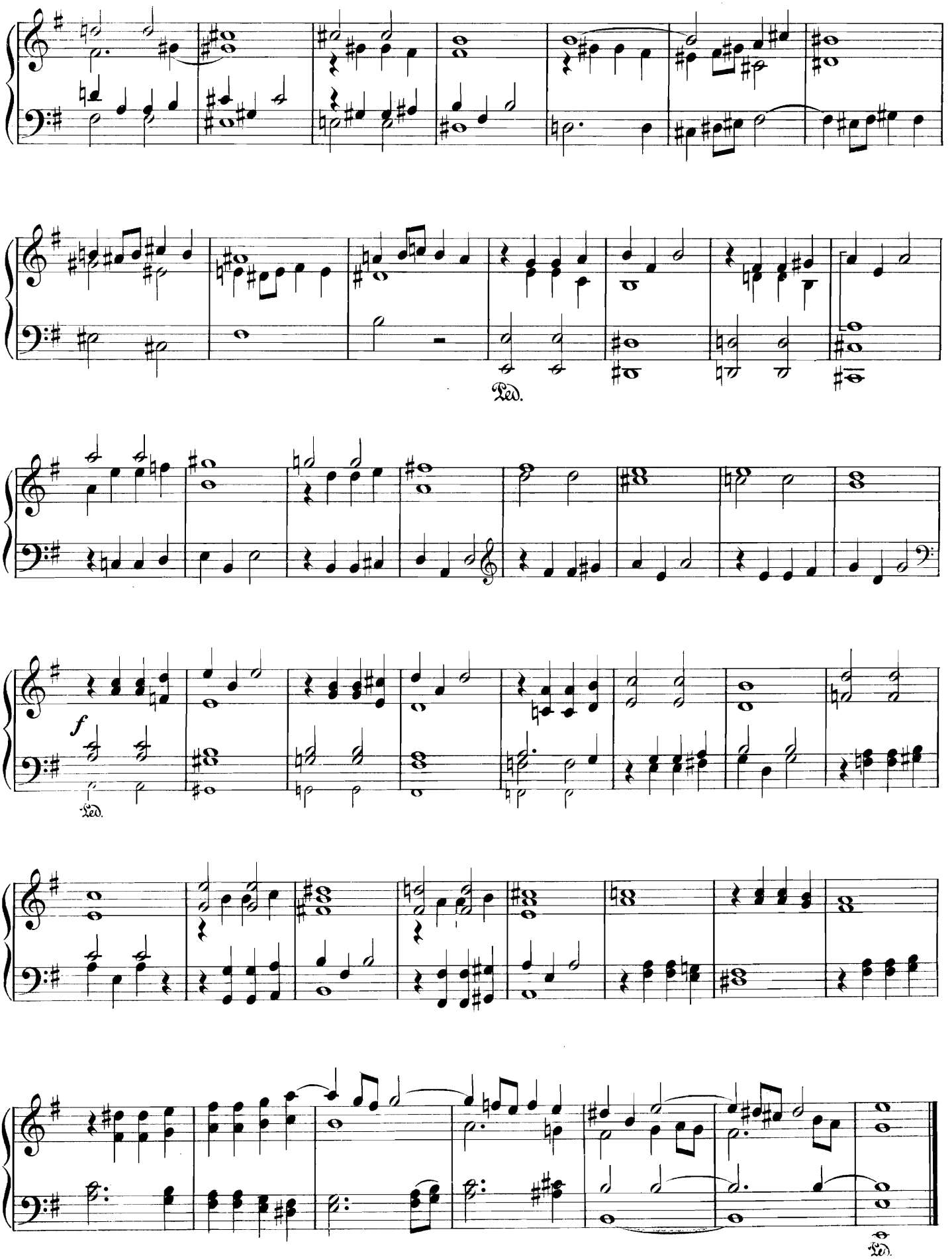
1760 + ...

FUGUE








Ped.
f
Ped.
Ped.

E. H. MÉHUL.

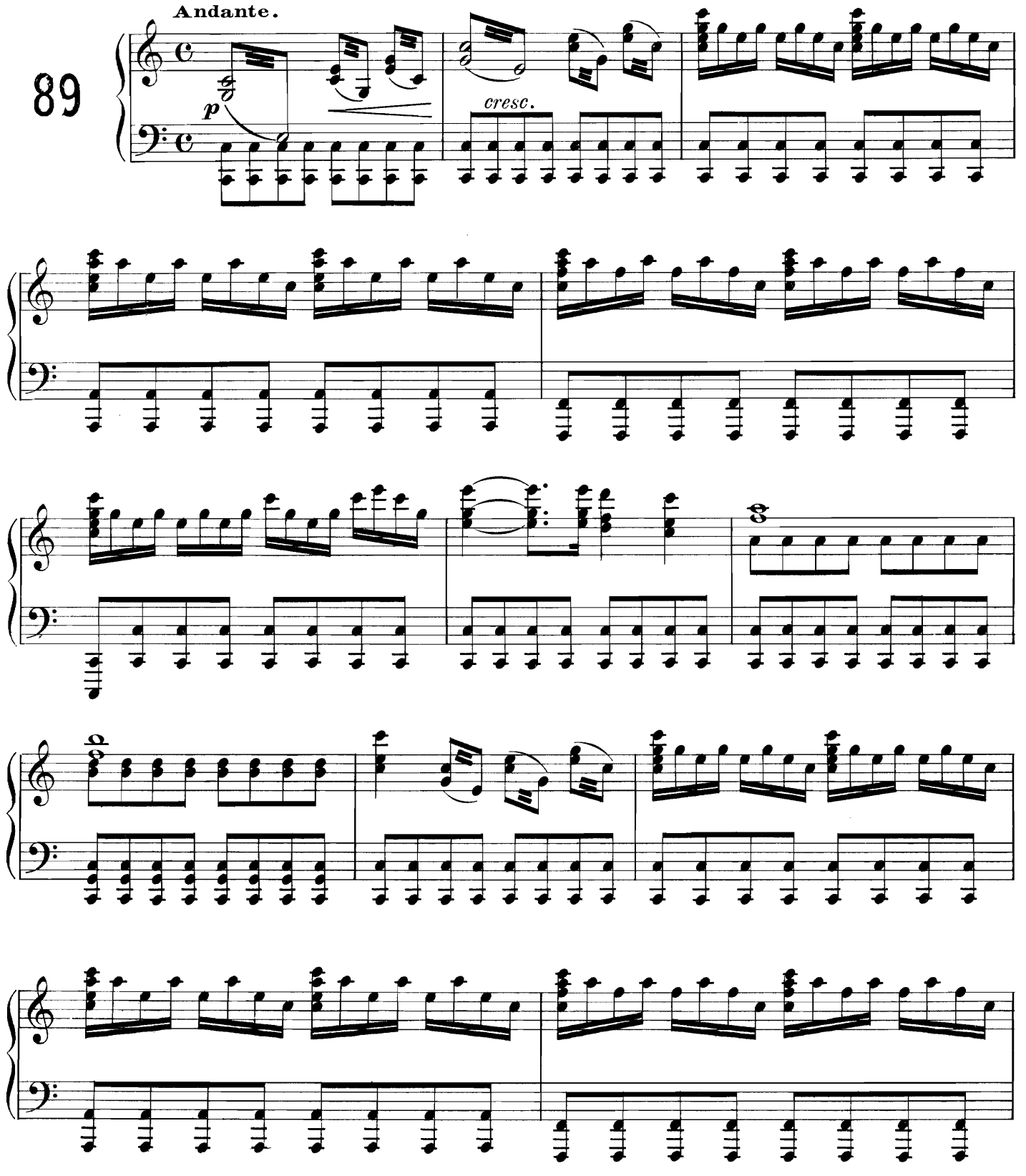
1763 + 1817

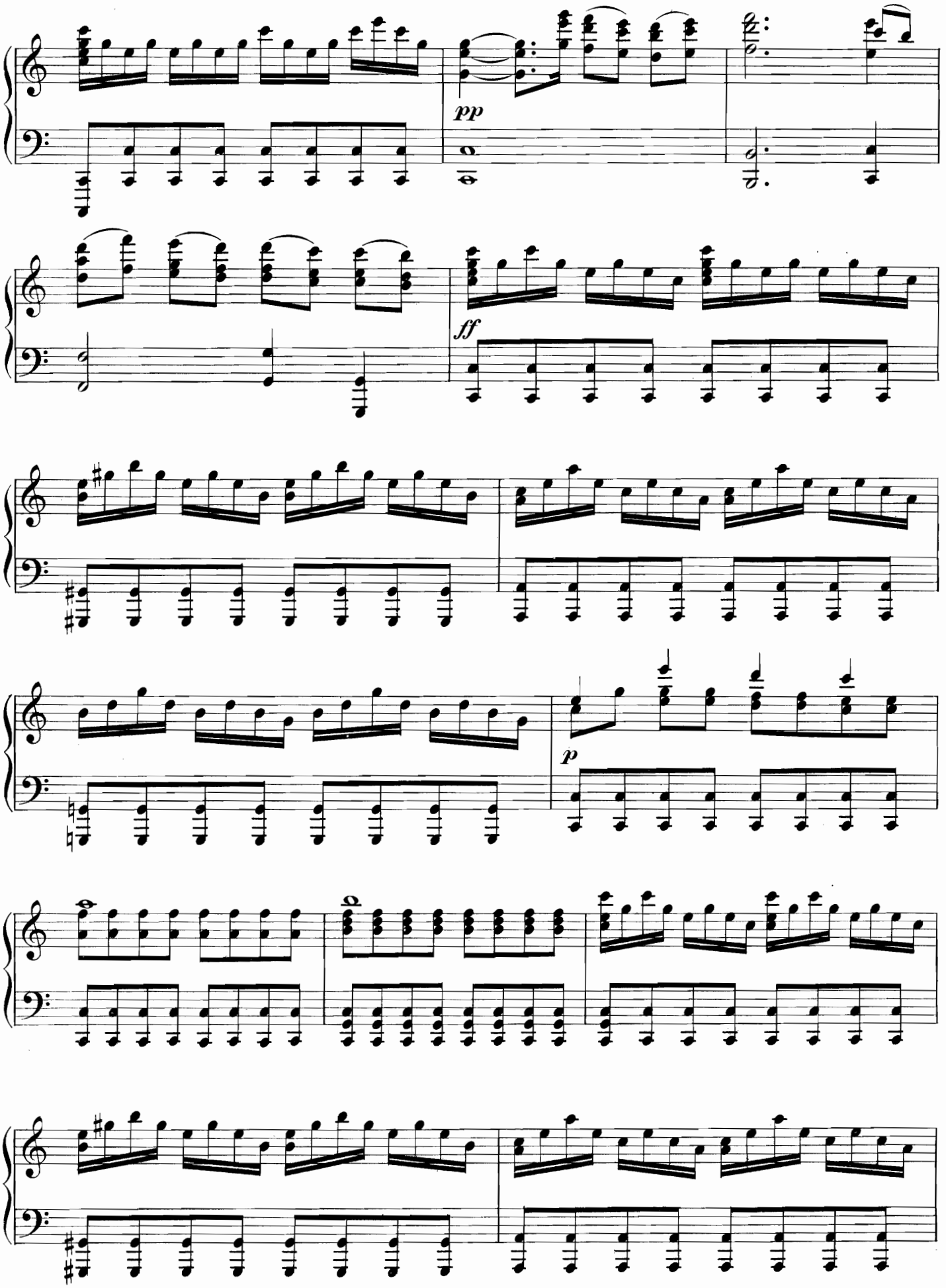
DOMINE SALVUM

Pour chœur et 2 orchestres.

Réduction d'après le manuscrit original.

(Bibliothèque du Conservatoire de Paris)

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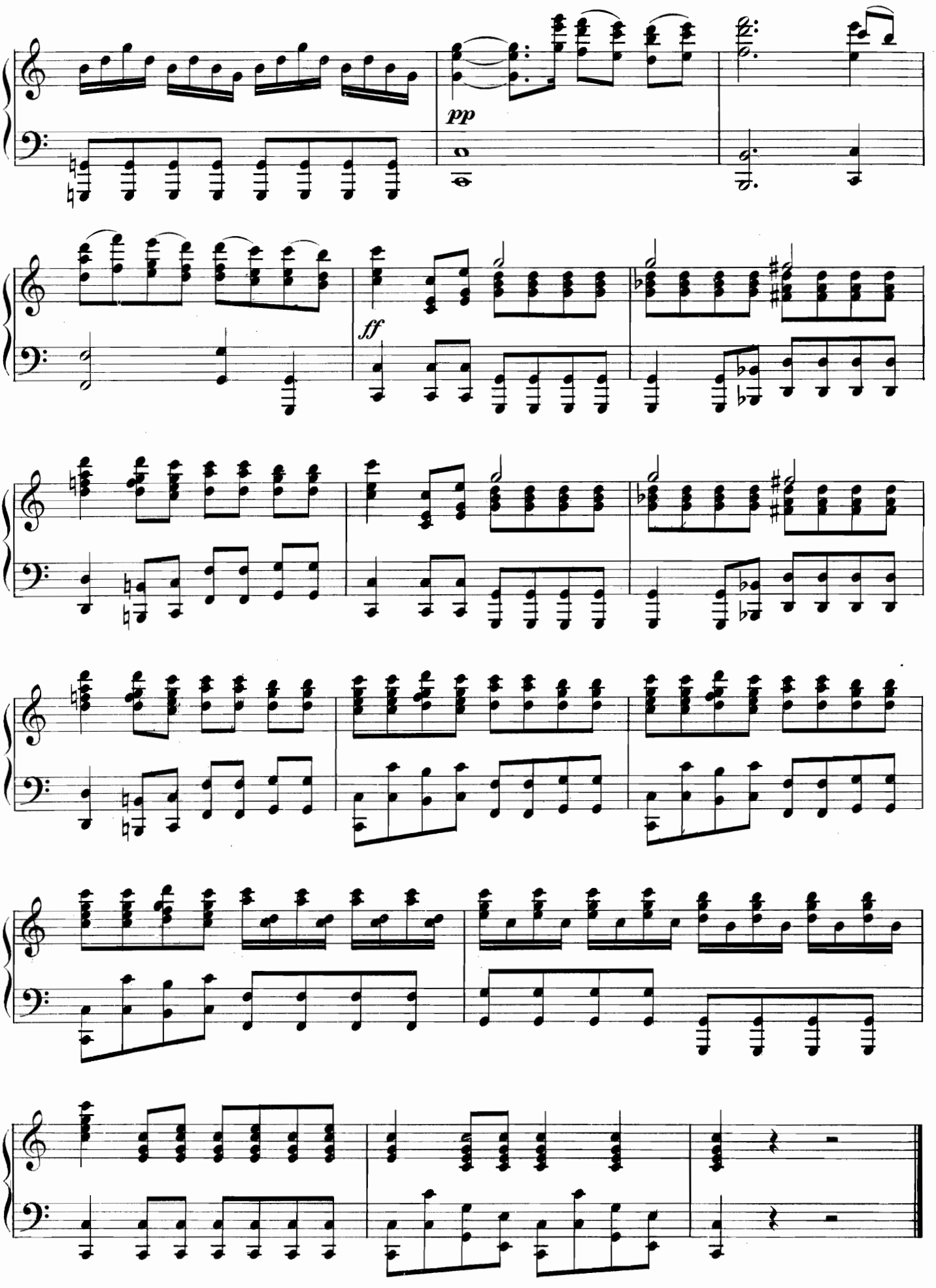
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ff

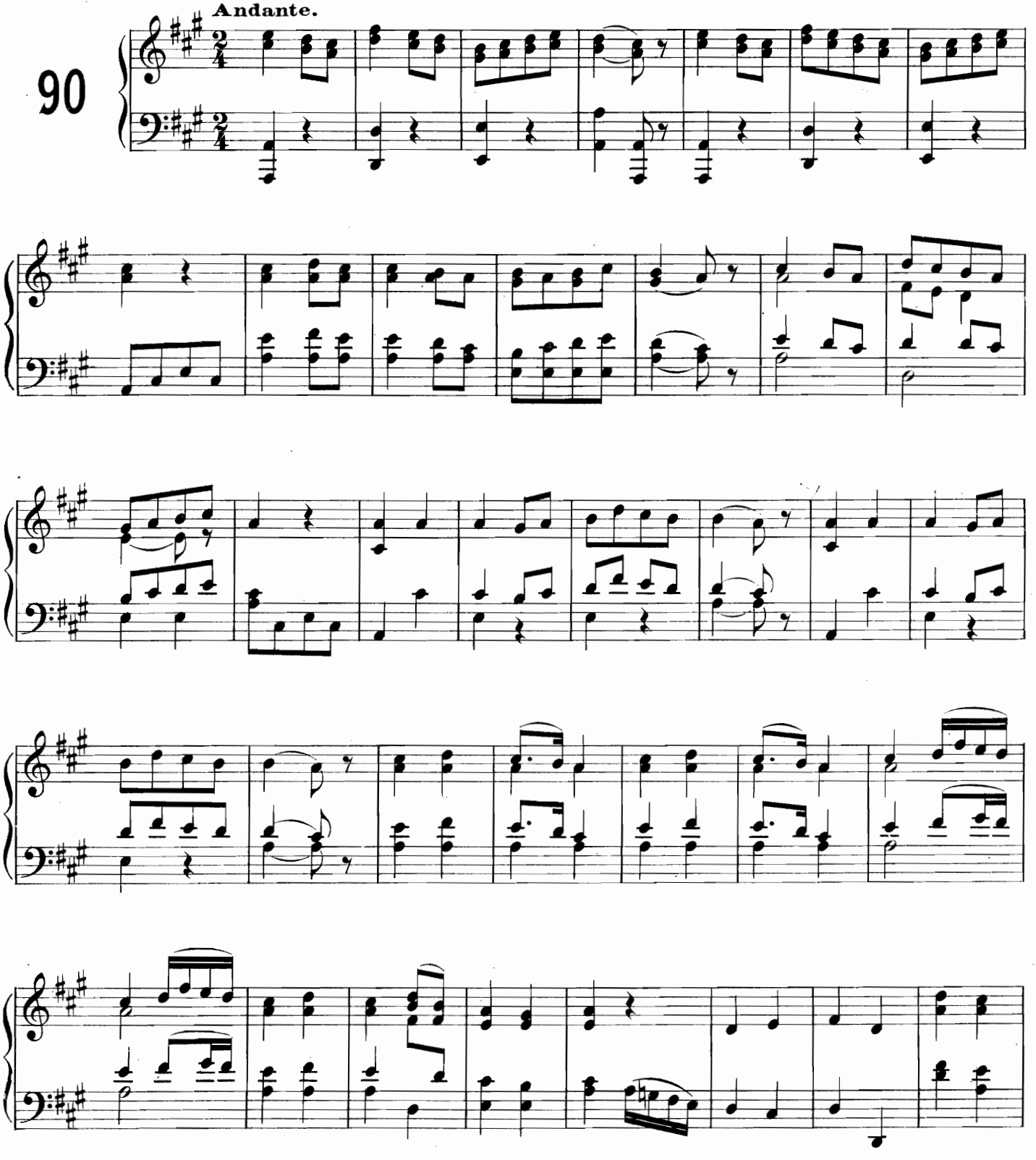
P. GUGLIELMI.

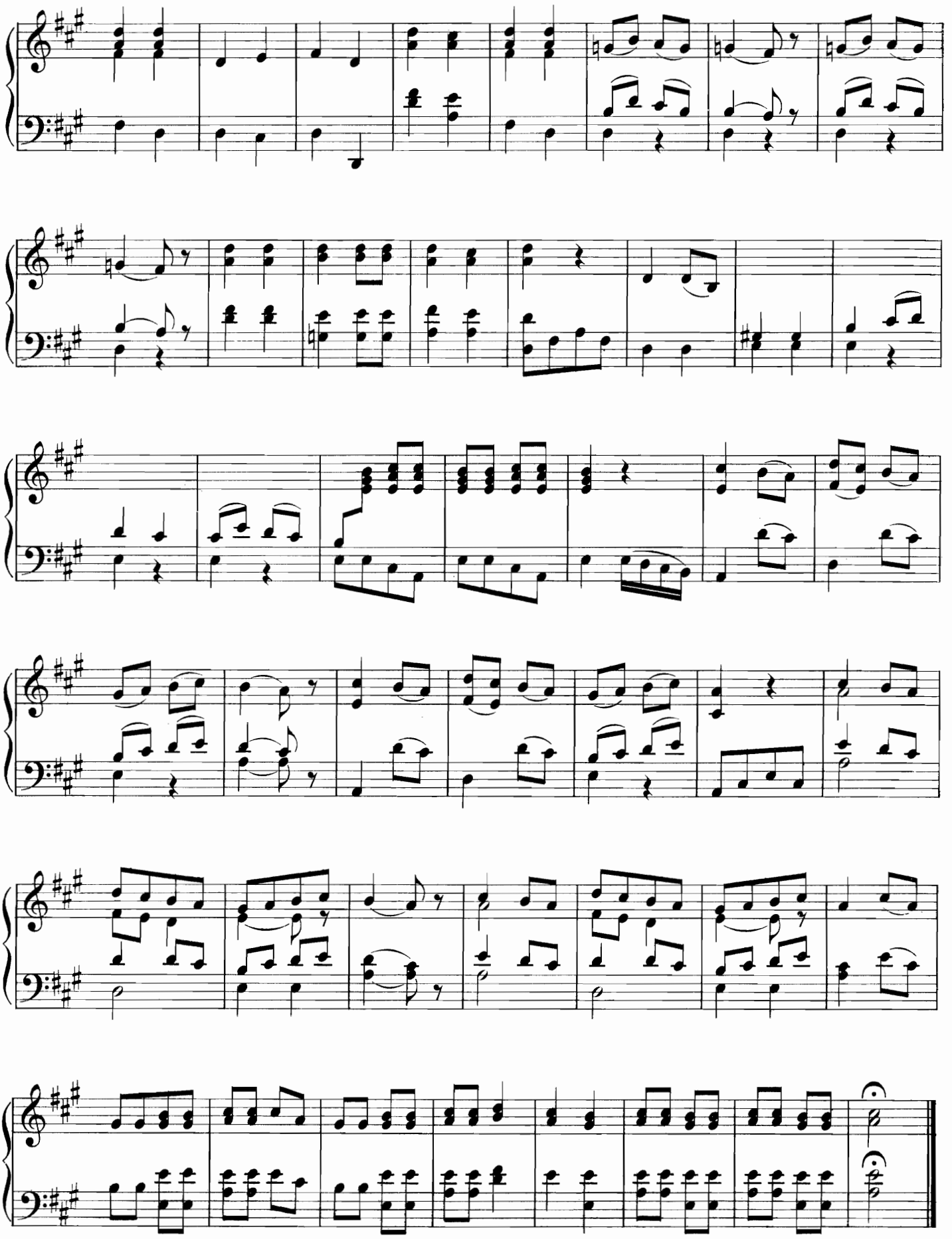
1763 + 1827

REGINA CŒLI
à 4 voix,
accompagnées.

90

Andante.





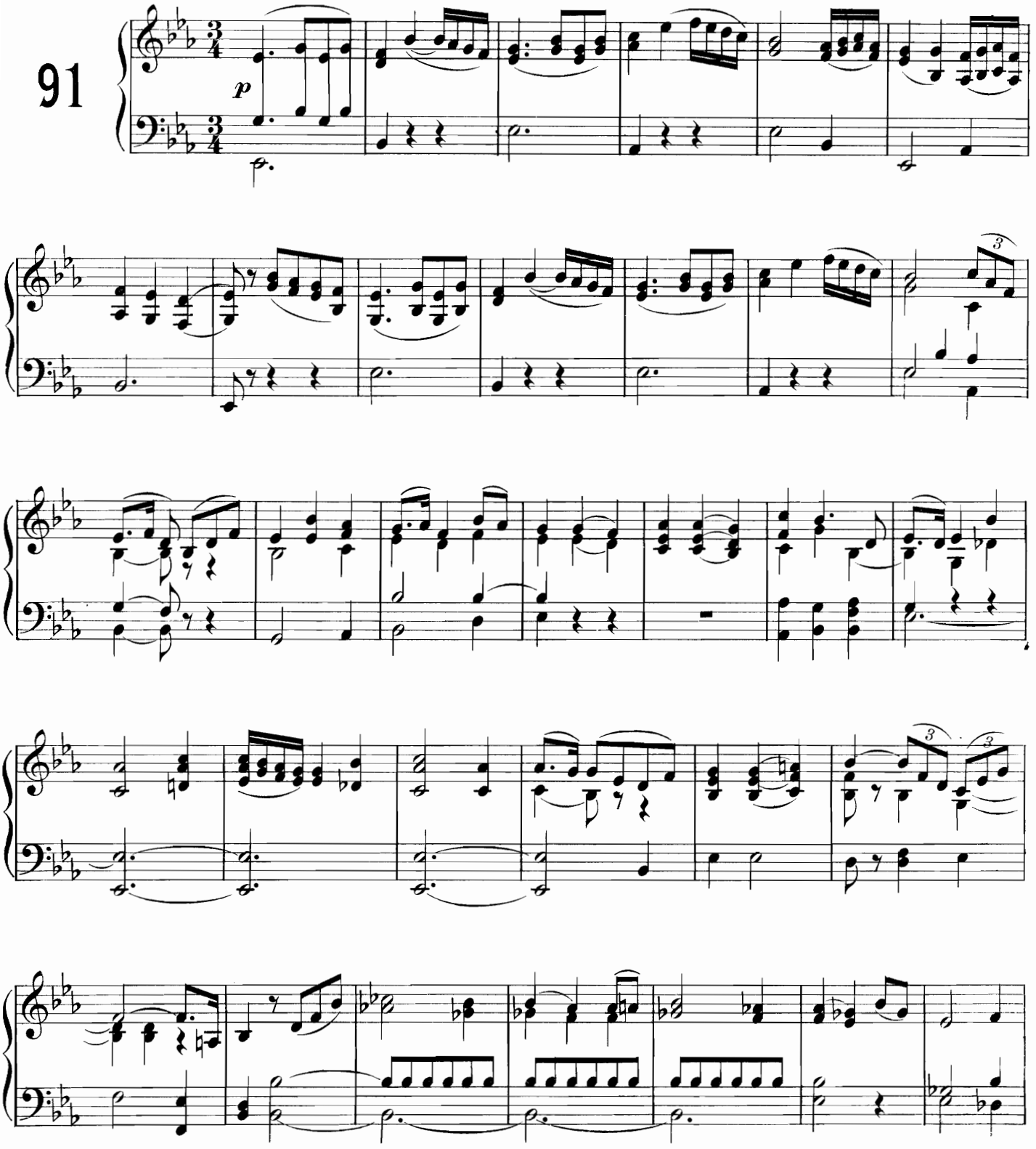
M. A. SIMAO dit PORTOGALLO.

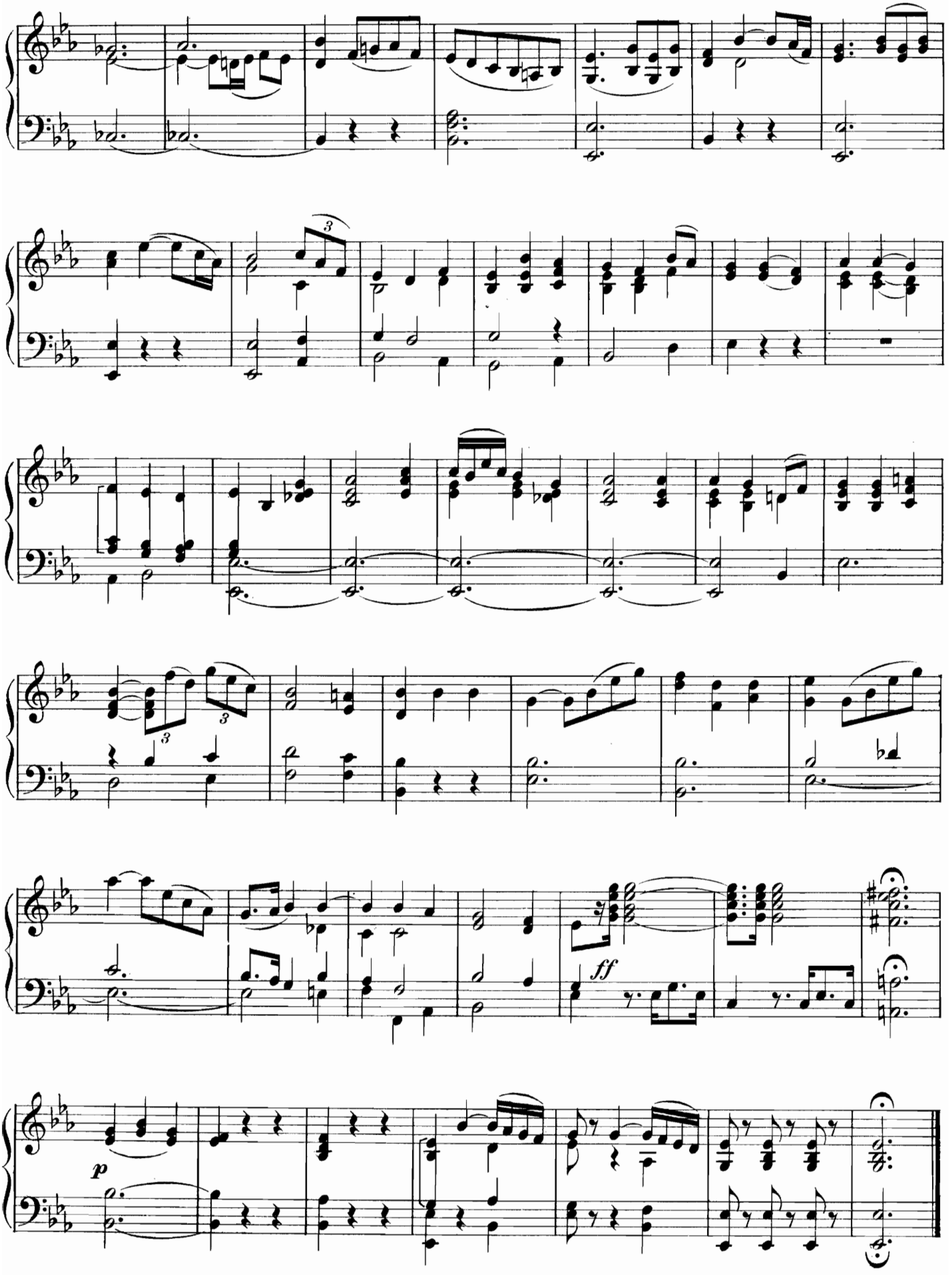
1763 + 1830

TAMTUM ERGO

Solo et chœur
accompagnés.

91

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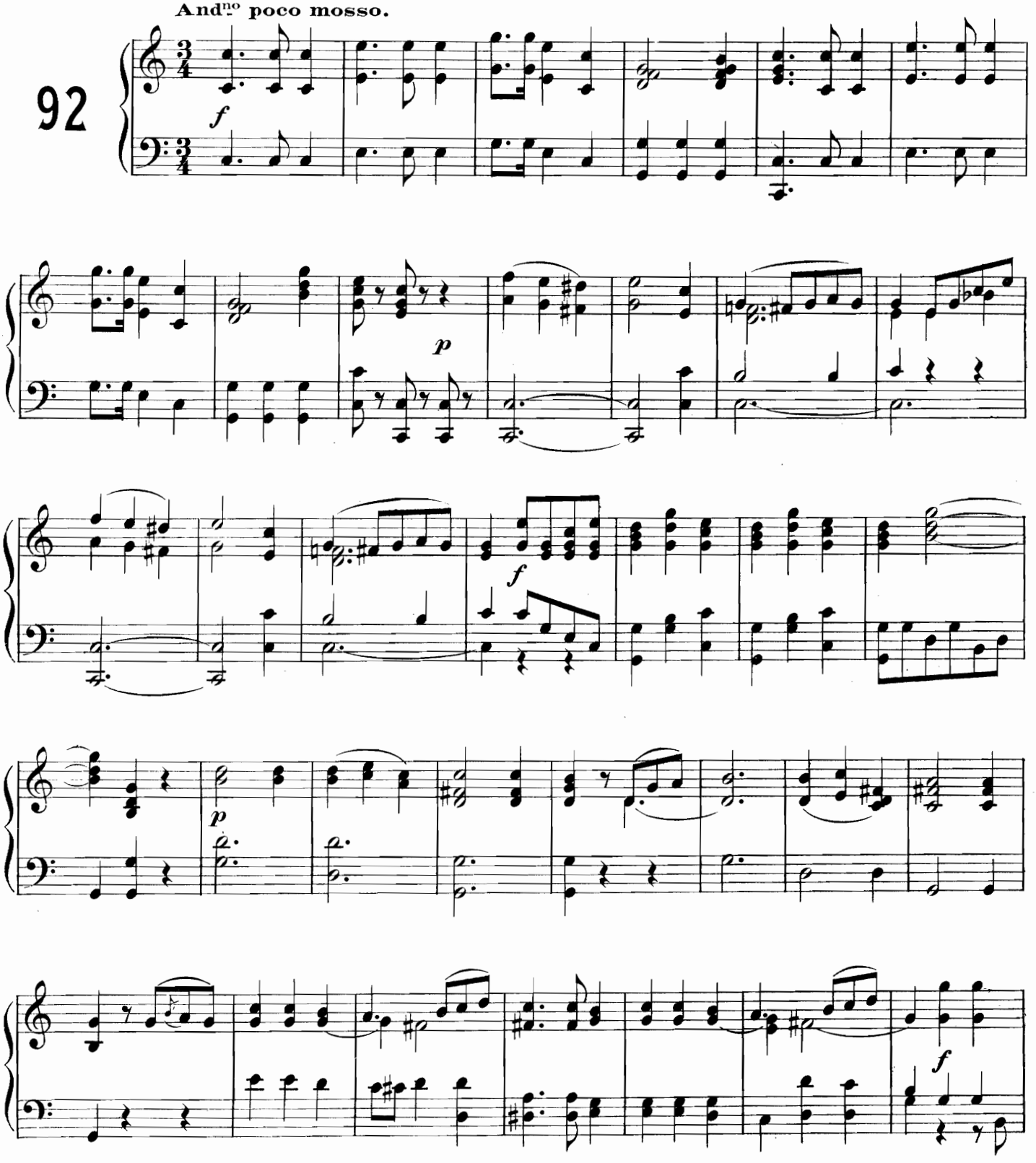
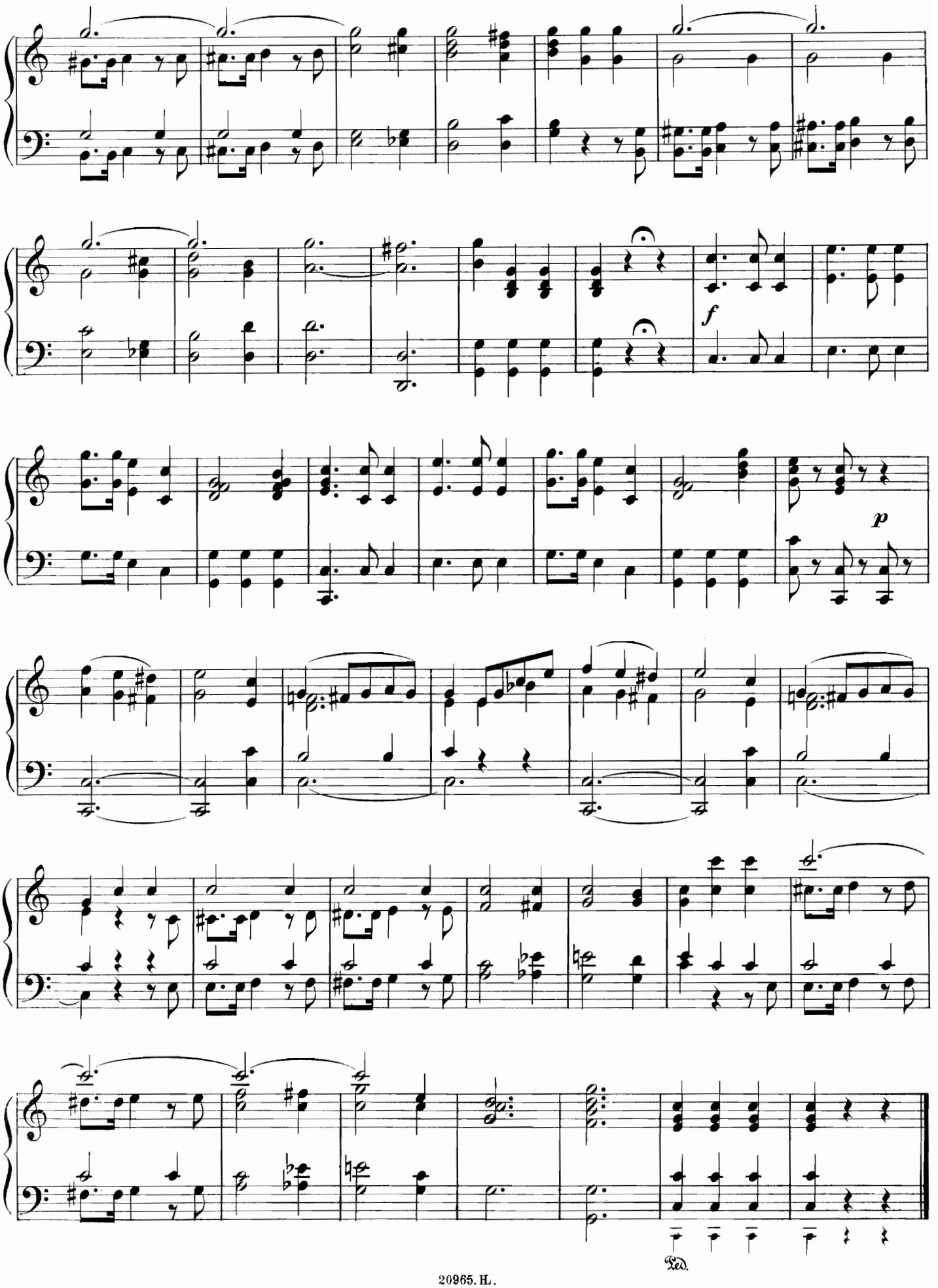
J. B. SCHIEDERMAYER.

.... + *1840*

KYRIE
à 4 voix,
accompagnées.

92

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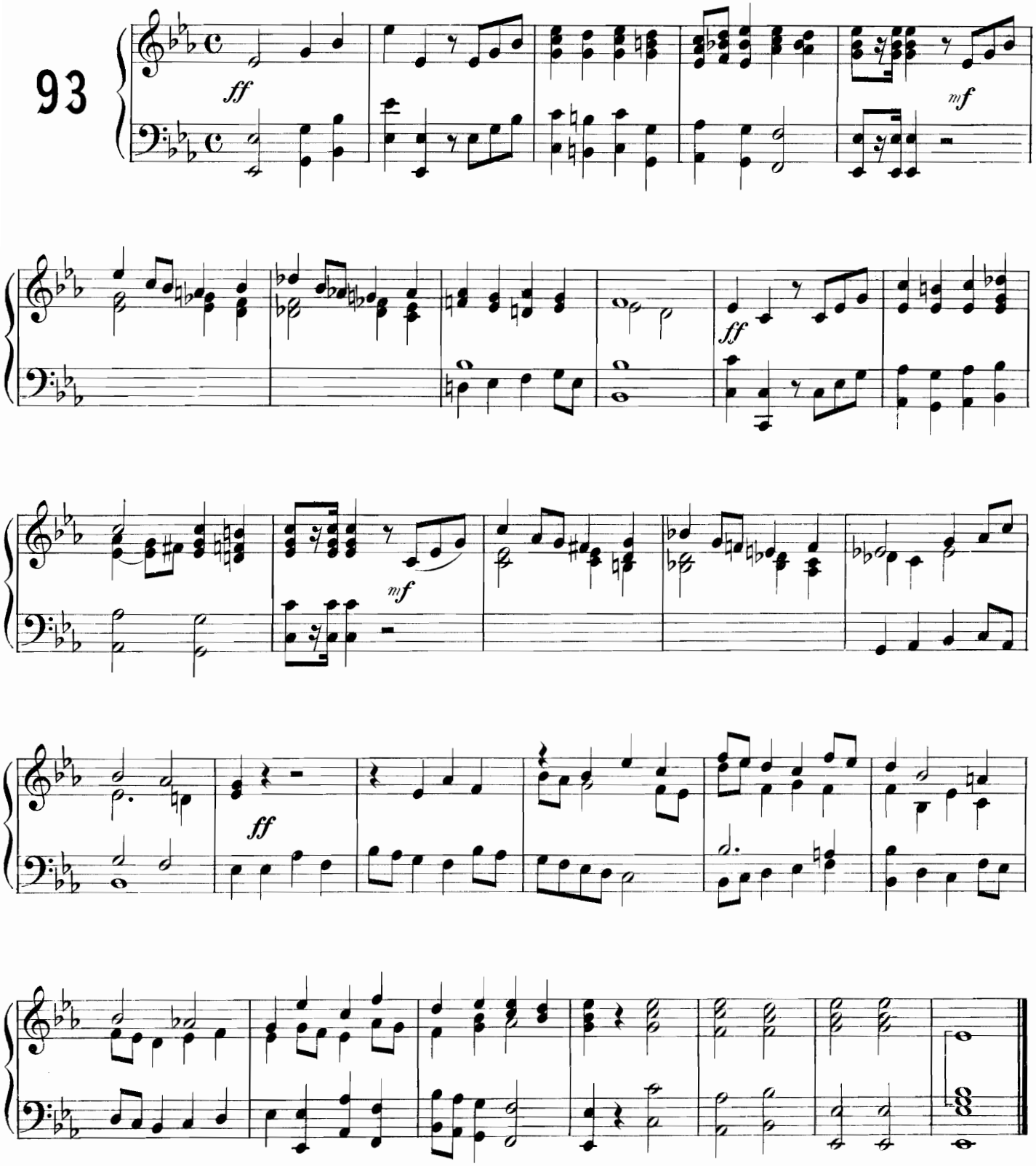
p
Ped.

F. DANZI.

1763 + 1826

SANCTUS

à 4 voix.



J. EYBLER.

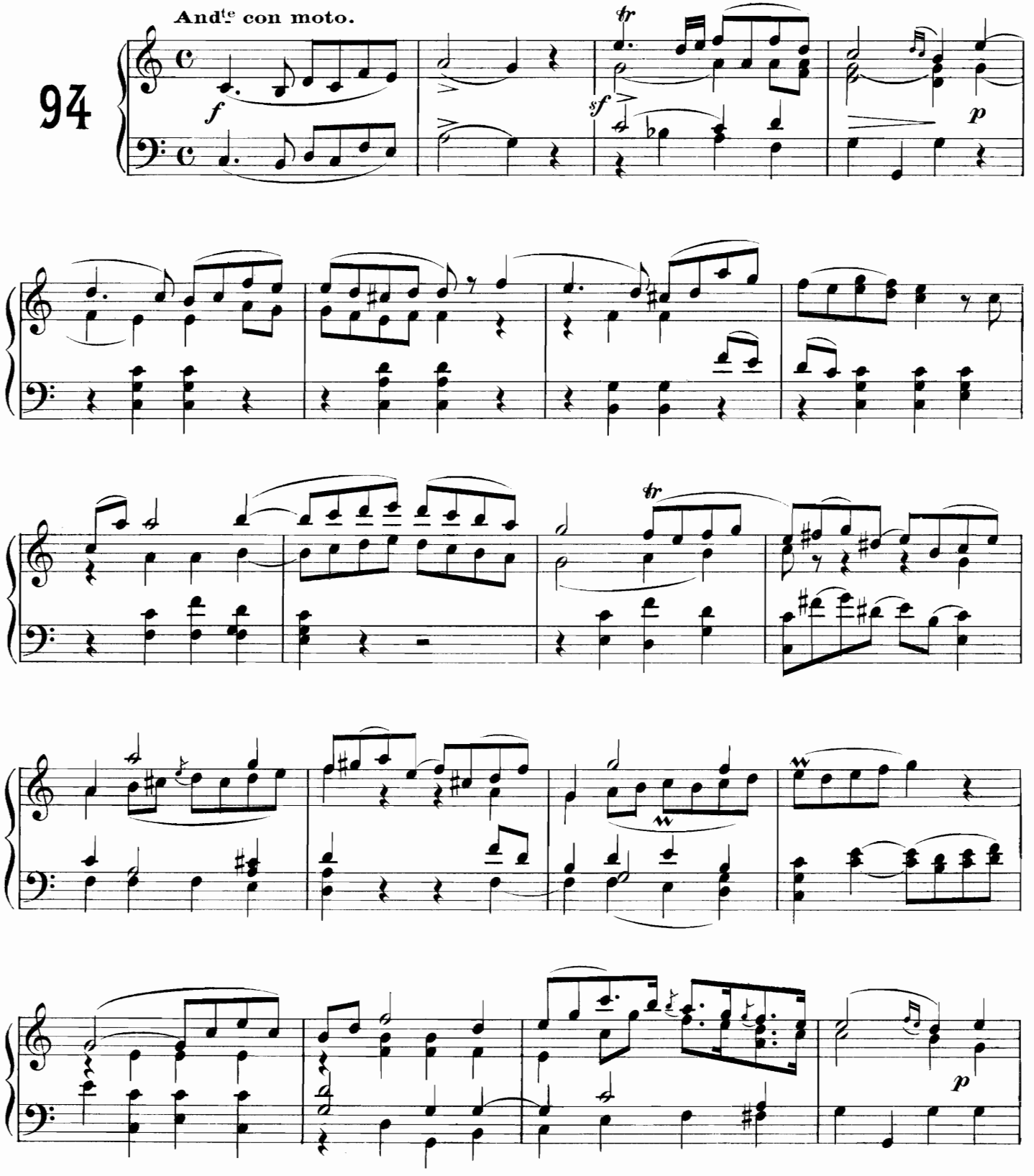
1765 + 1846

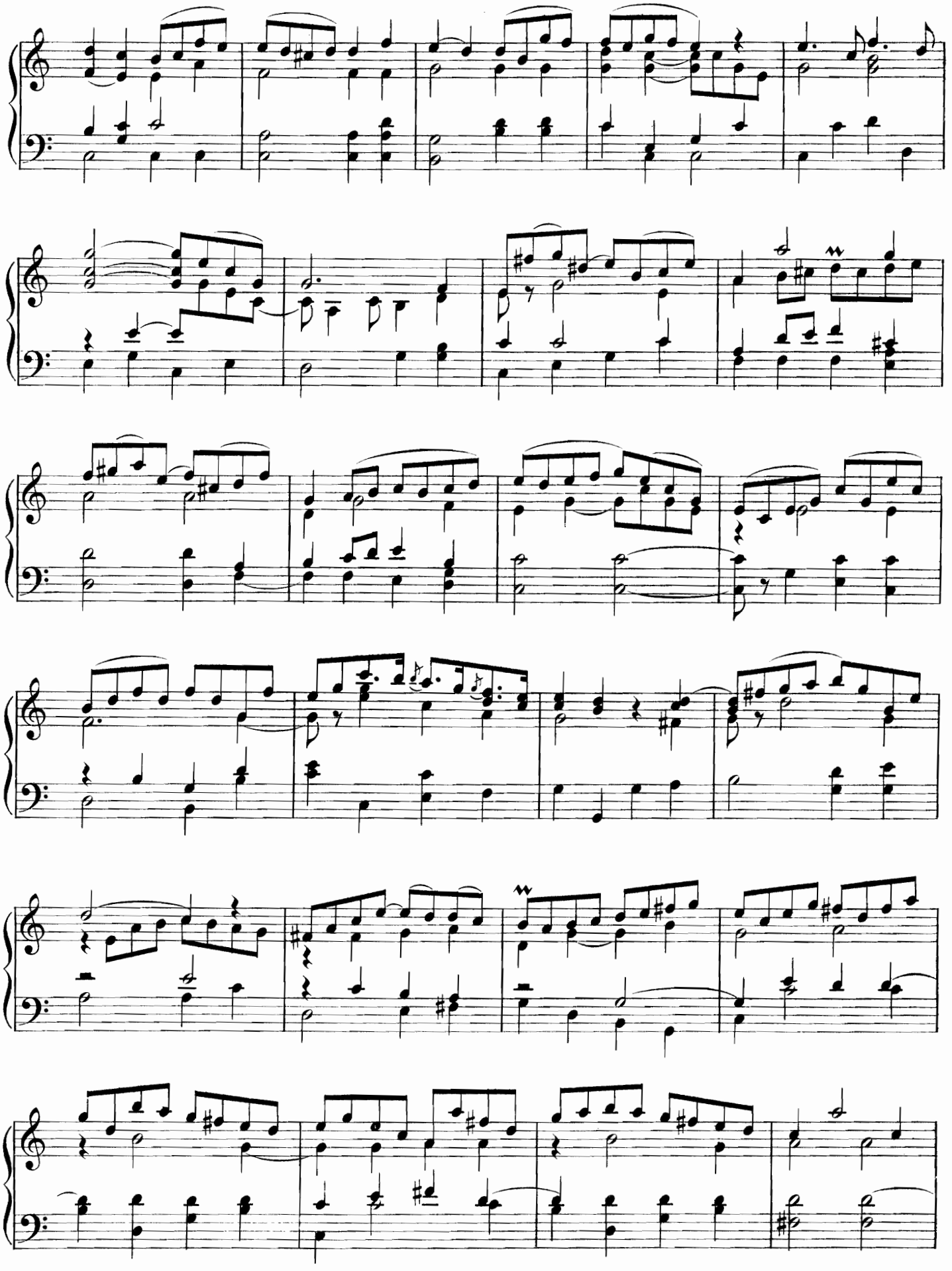
GRADUEL

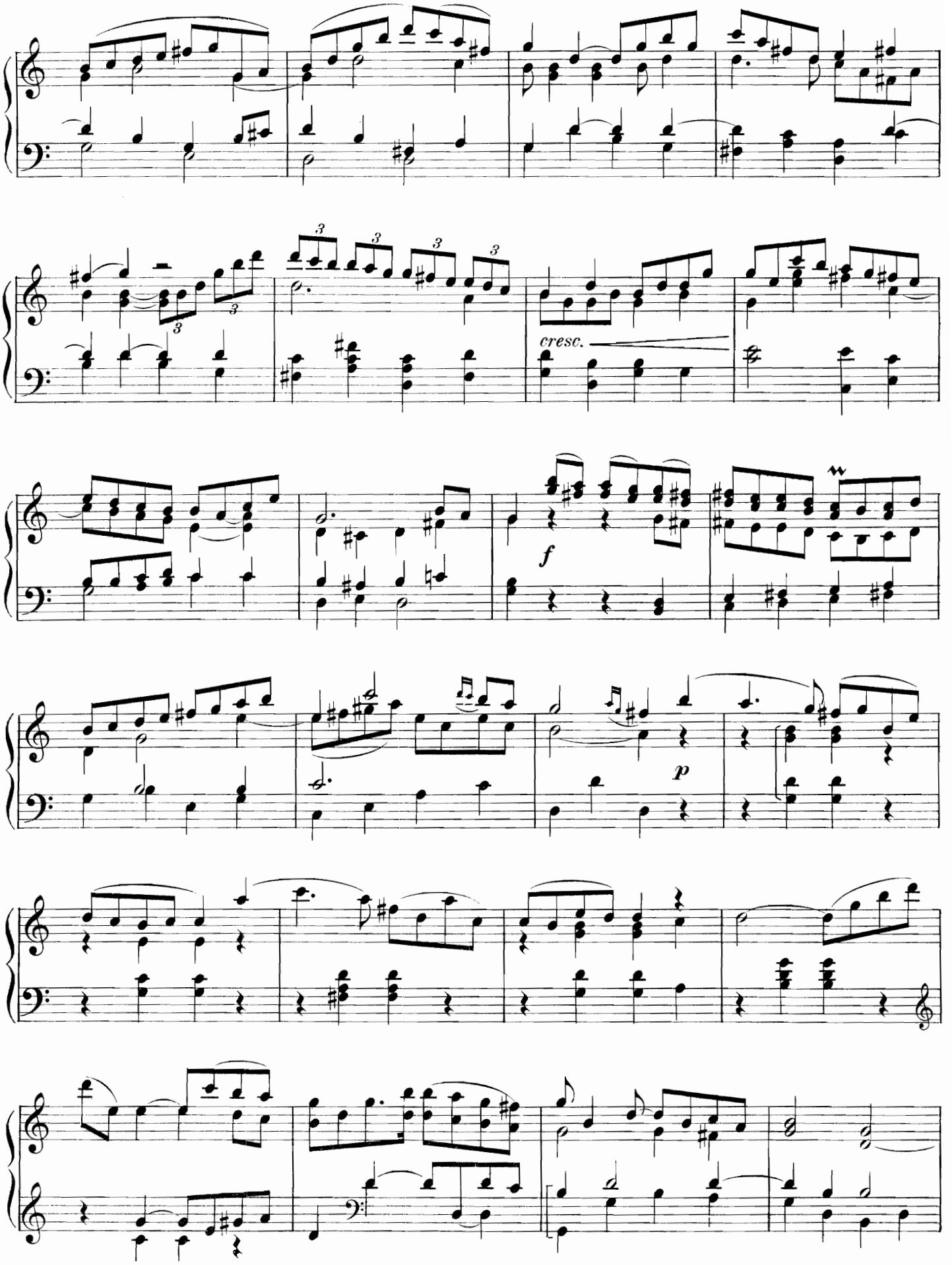
à 4 voix,

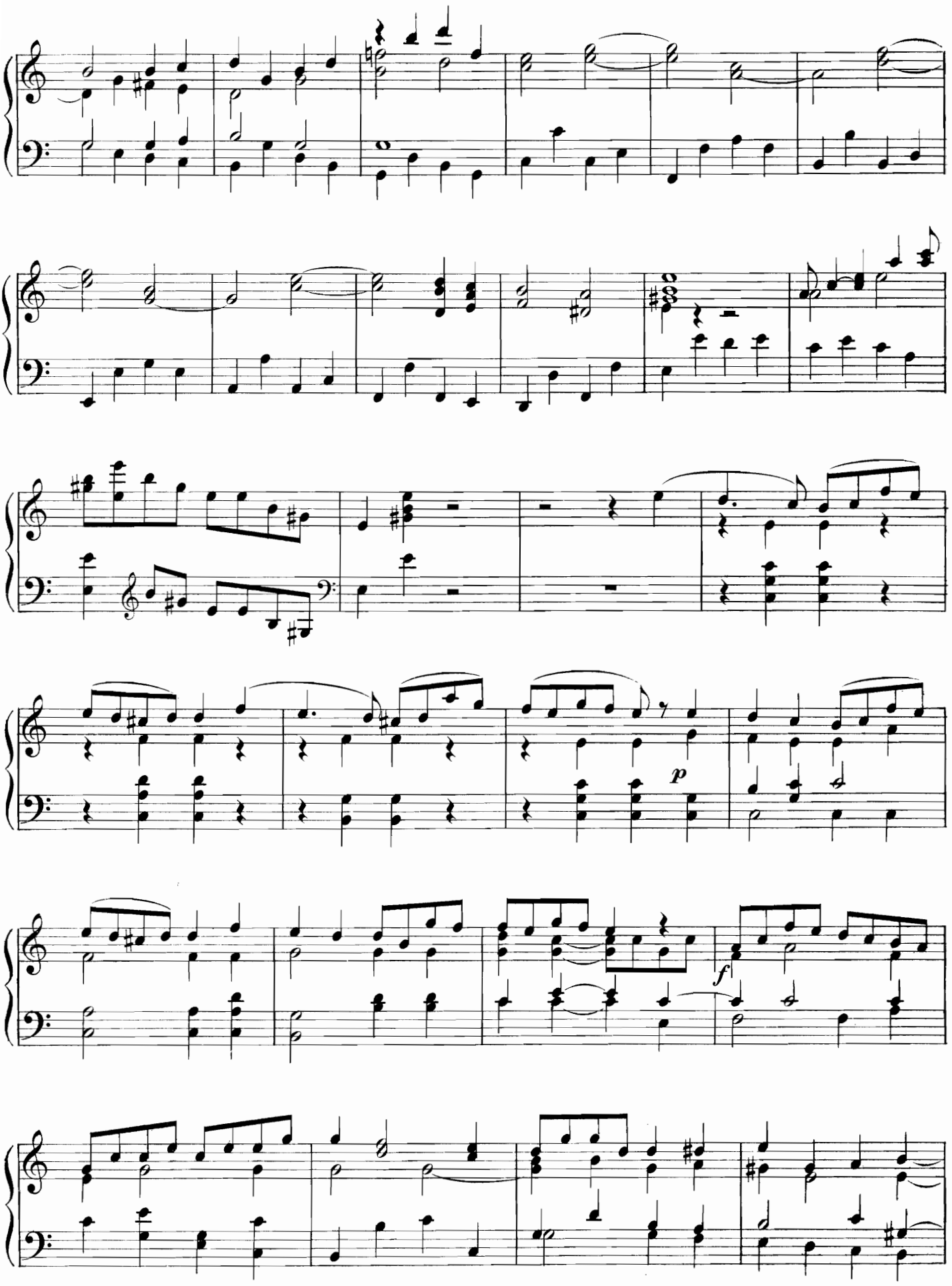
accompagnées.

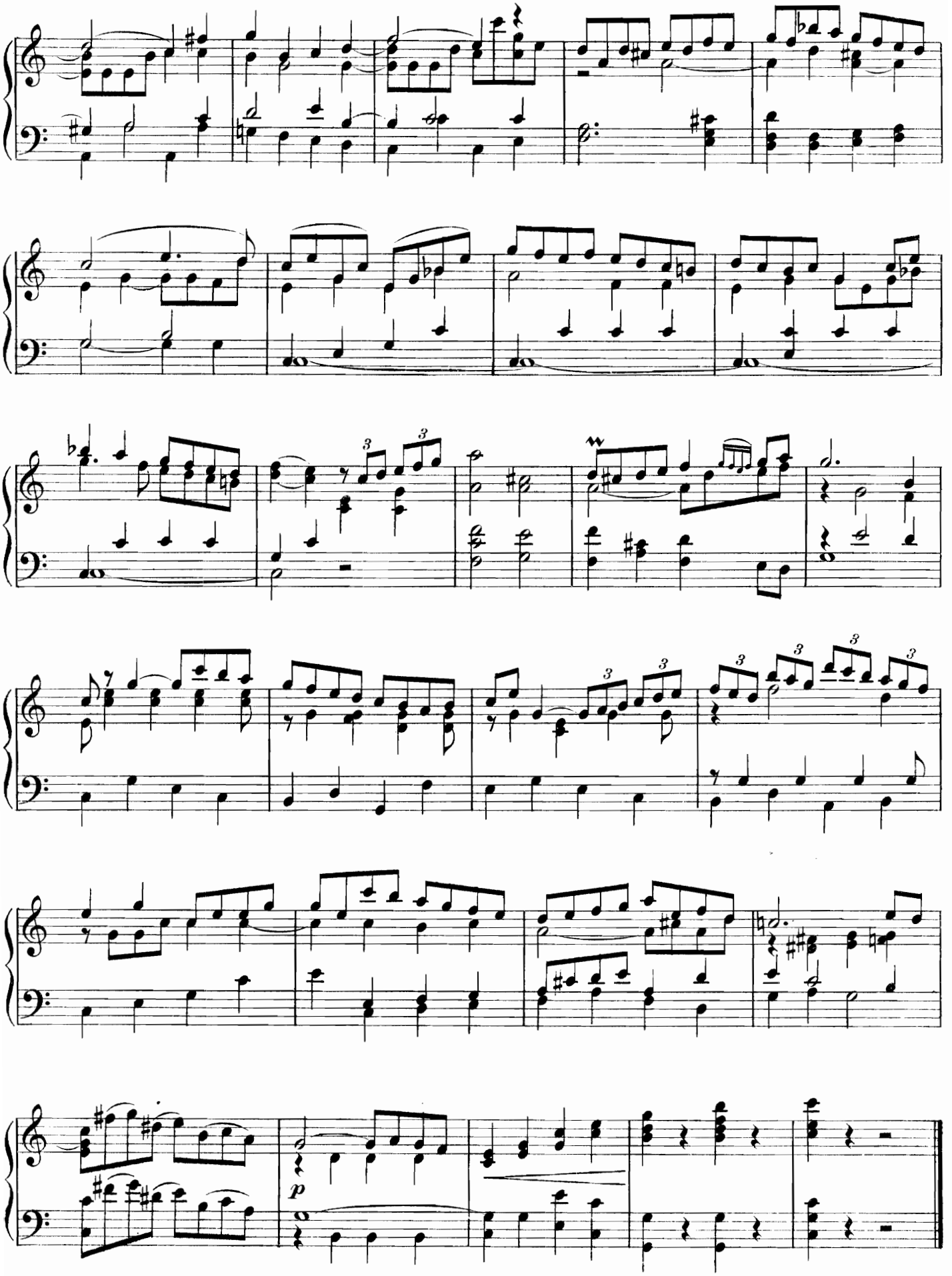
94






cresc.
f
p


p
f


p

F. BASILI.

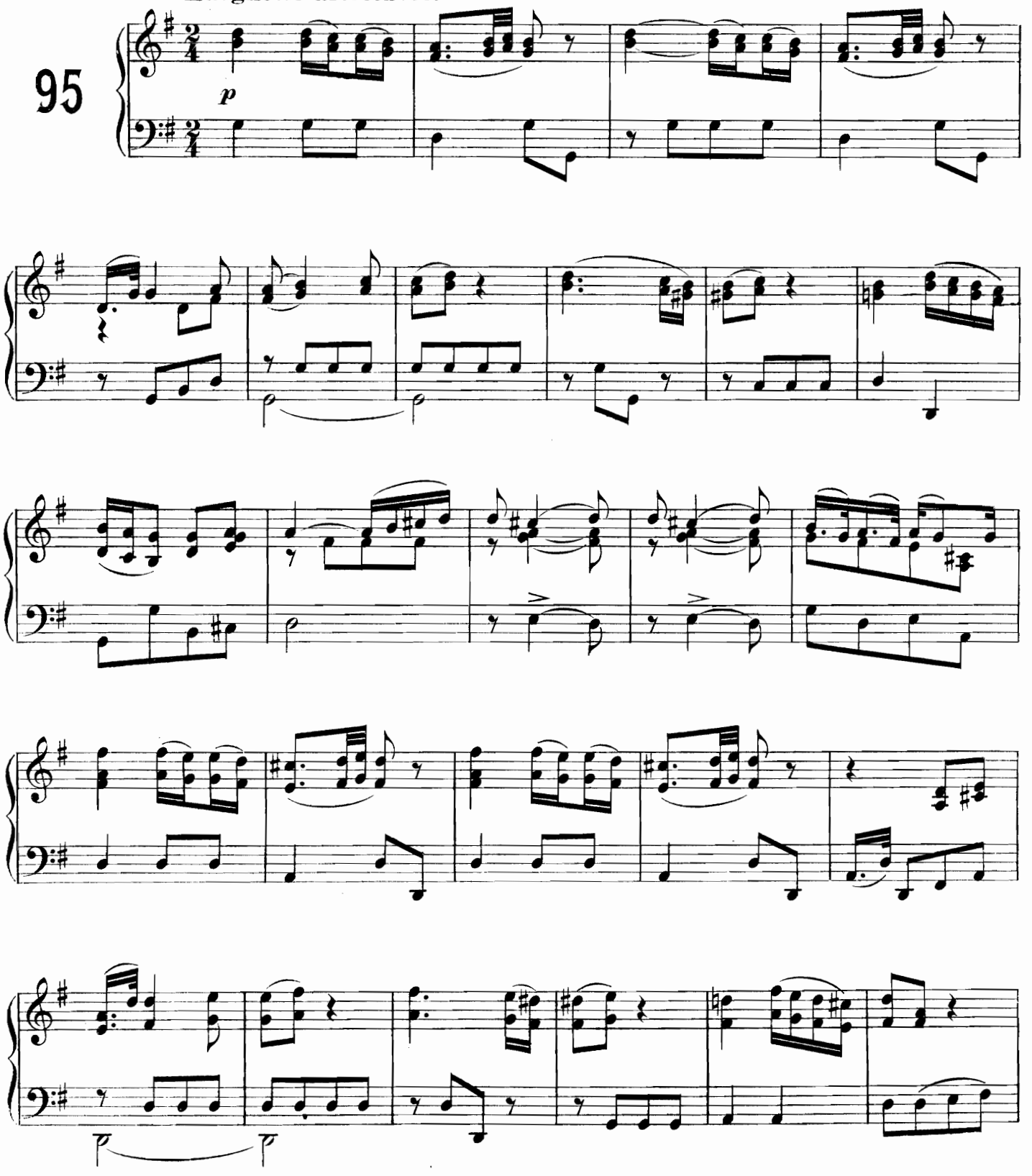
1766 + 1850

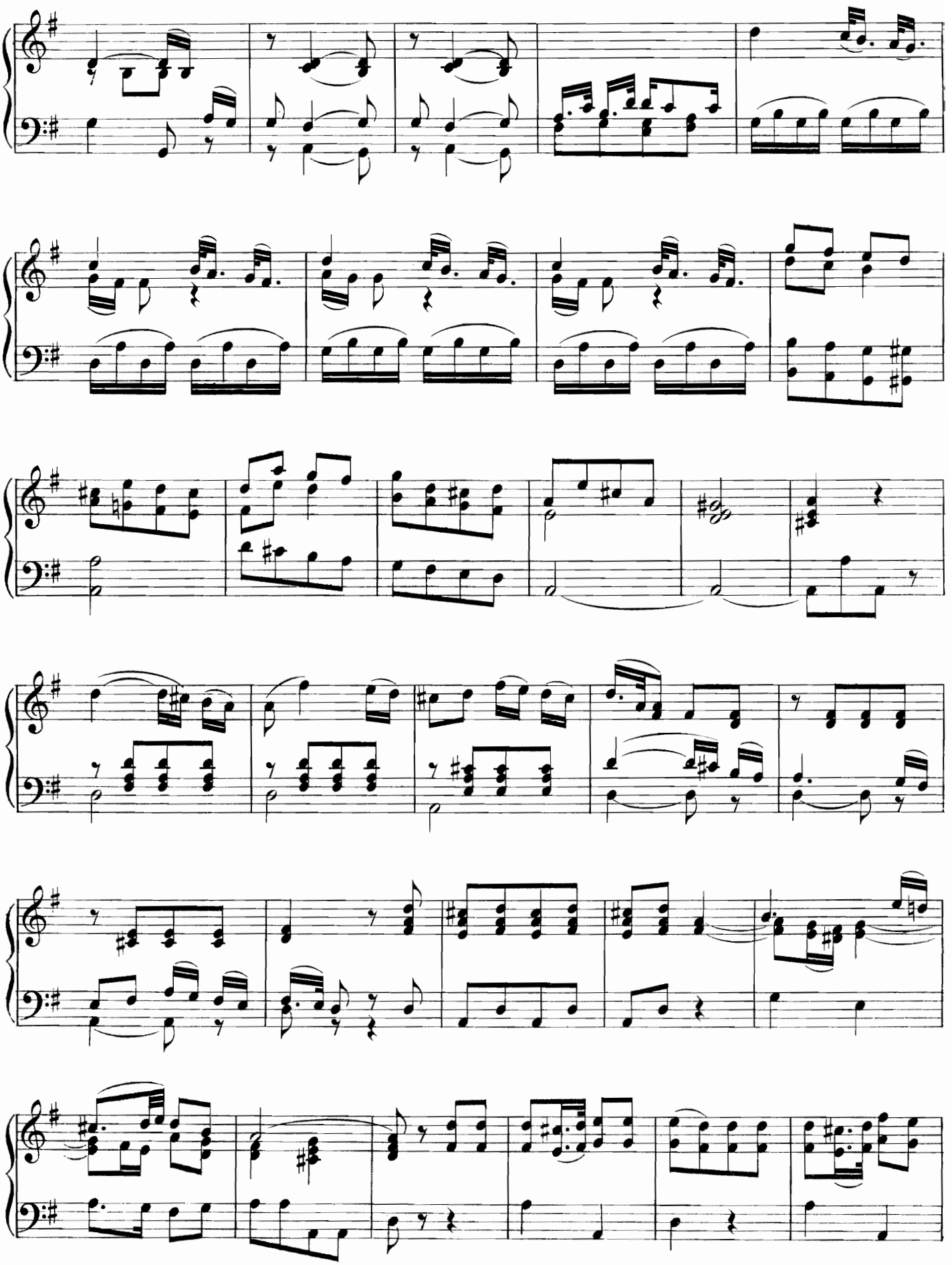
AVE MARIA
à 4 voix,
accompagnées.

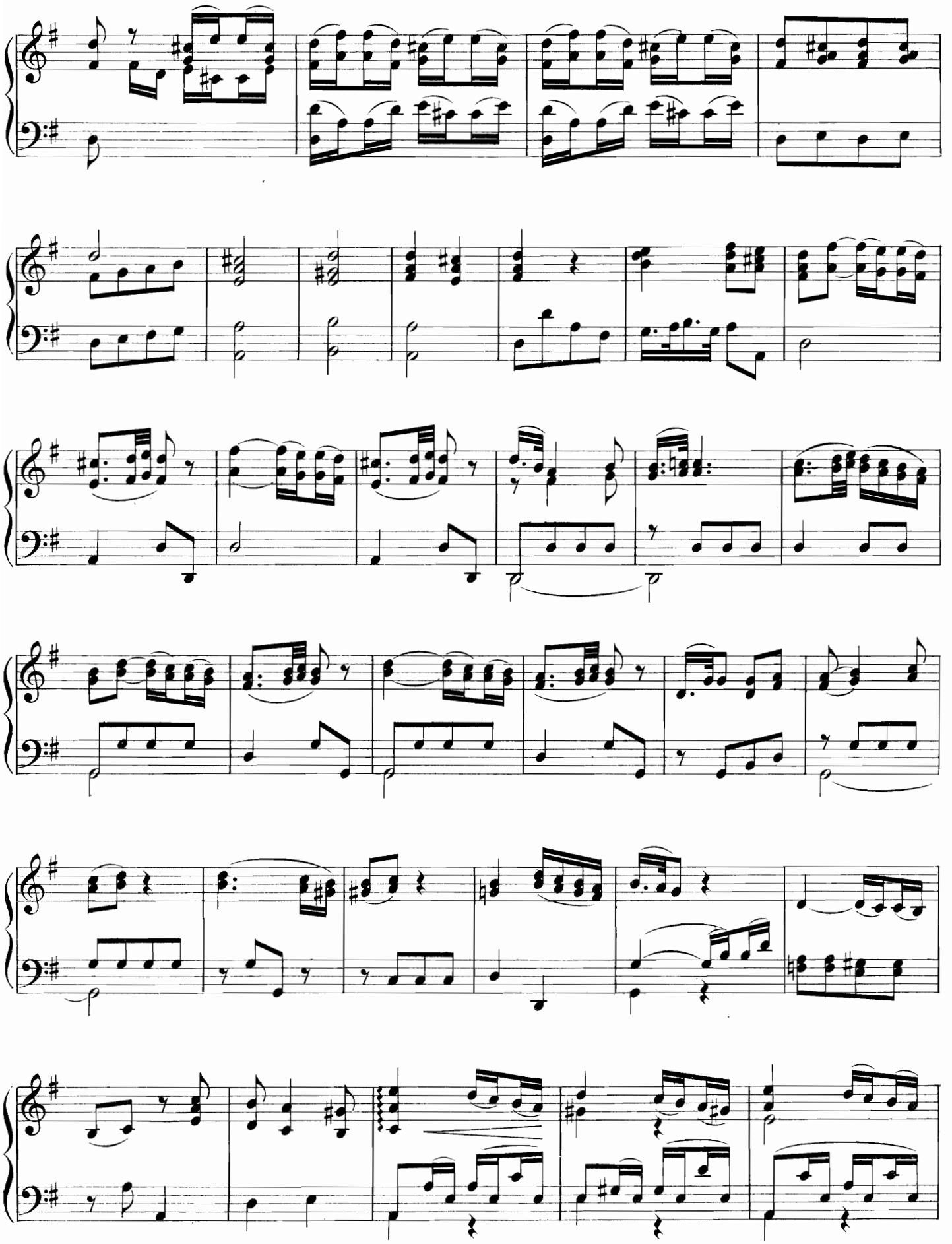
Larghetto affectuoso.

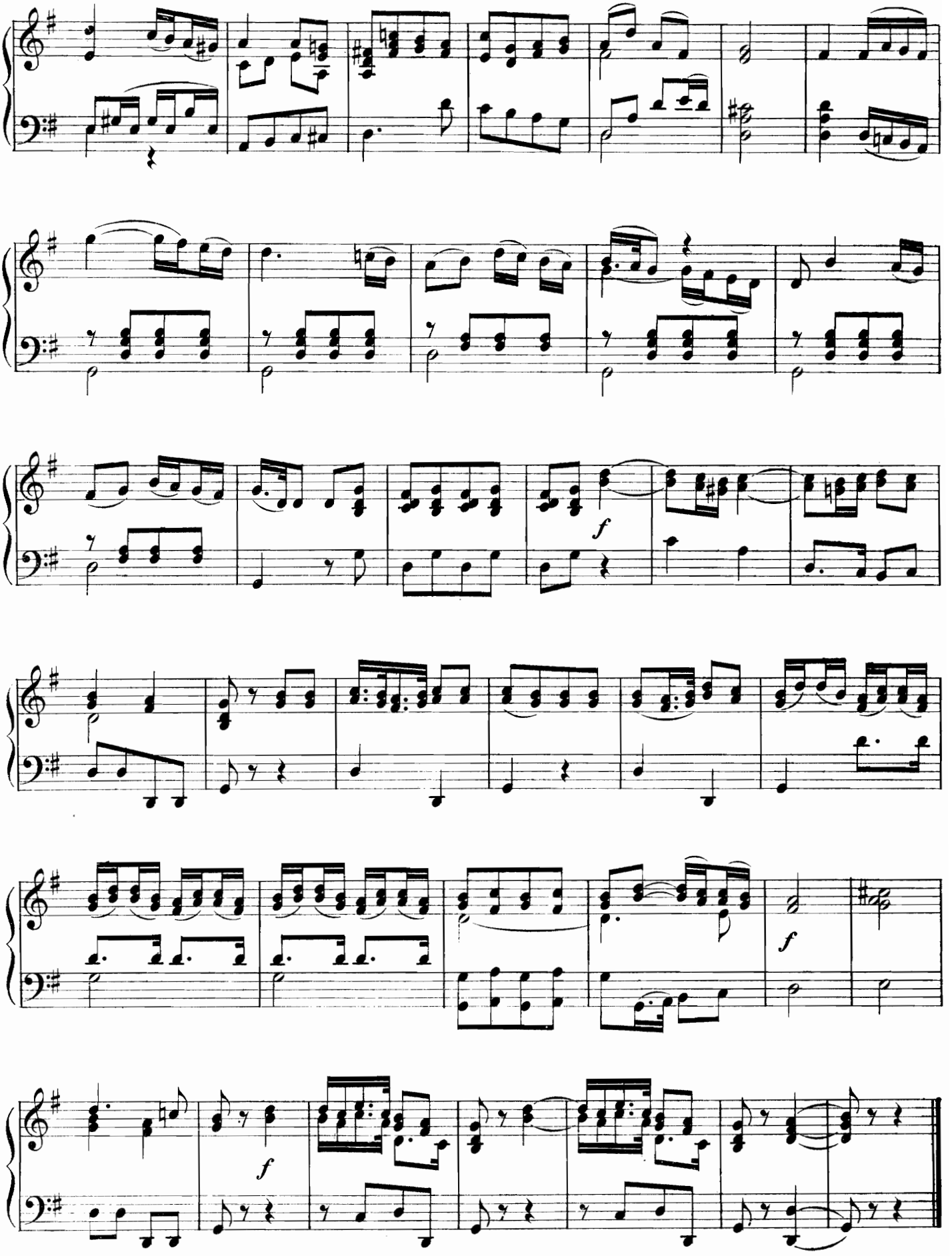
95

p







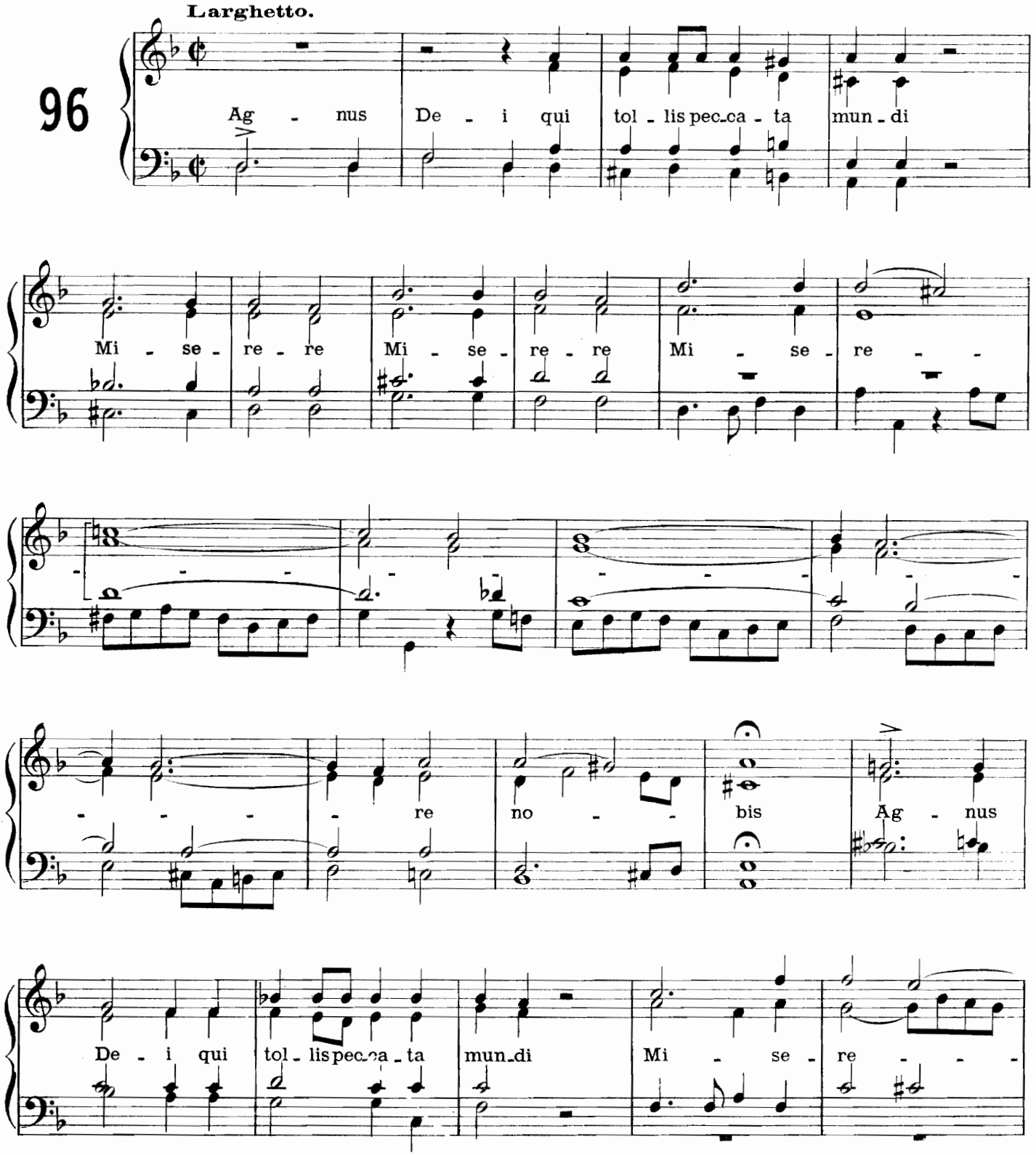

f
f
f
f

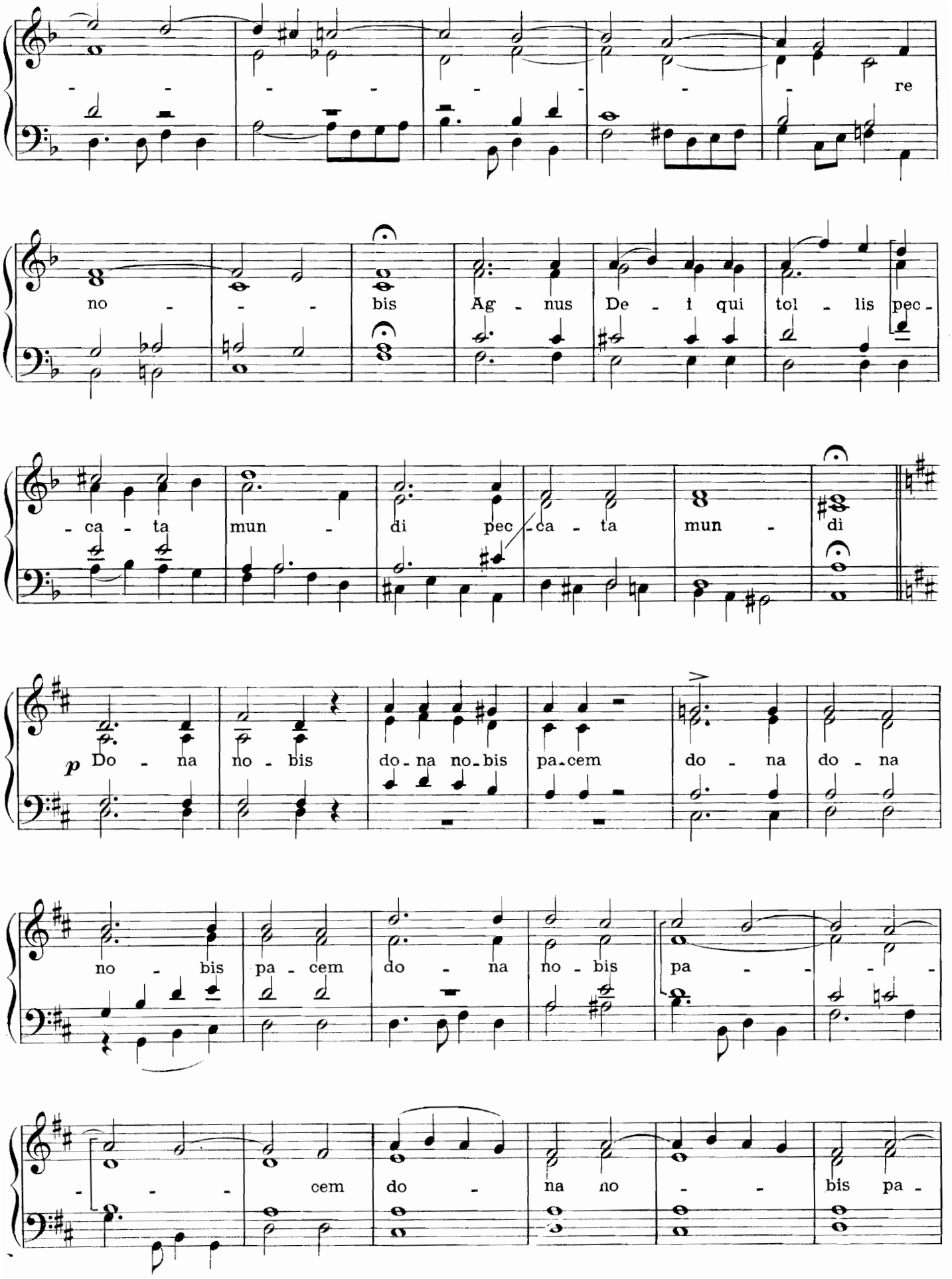
J. SCHNABEL.

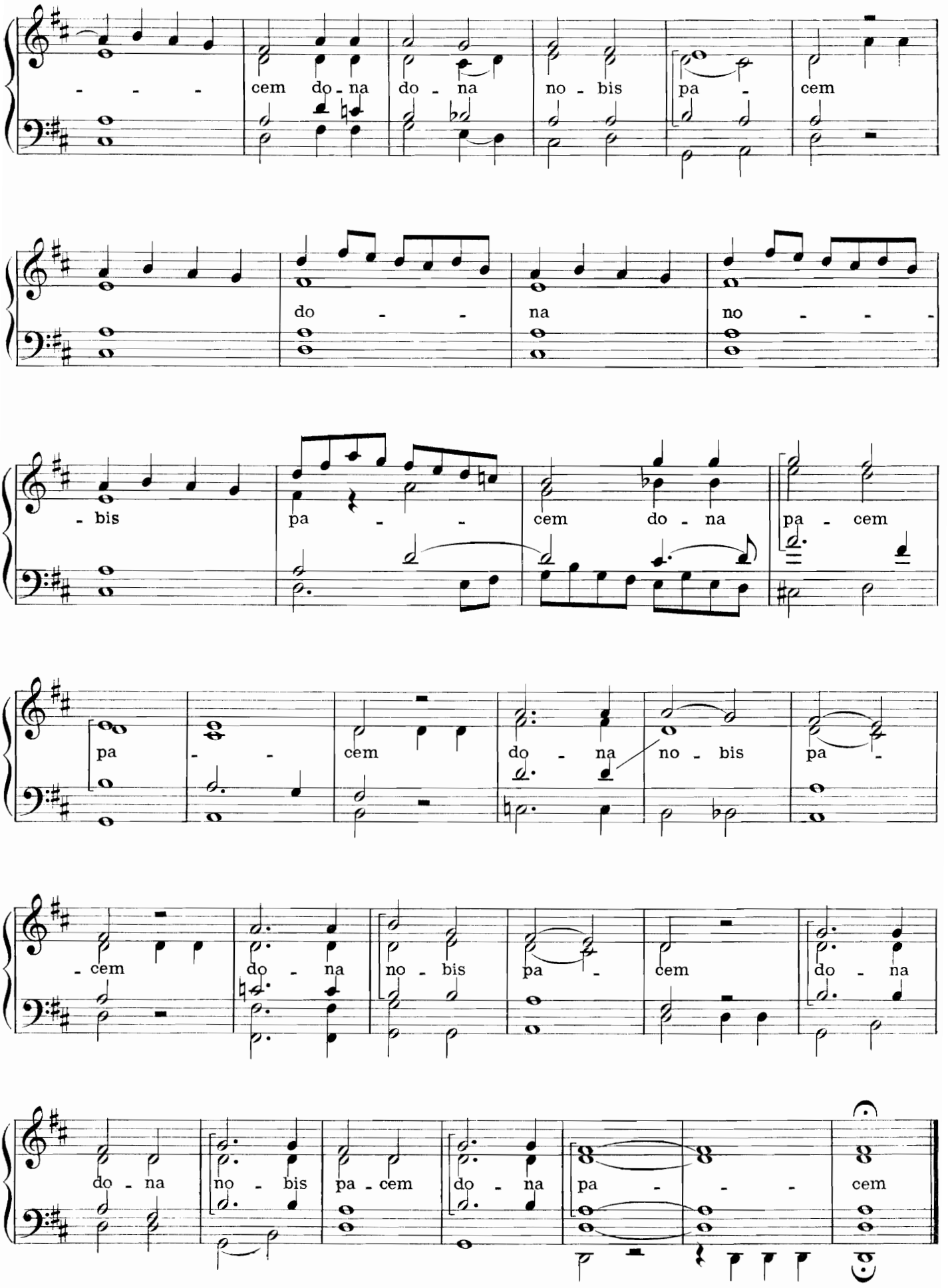
1767 + 1831

AGNUS DEI
à 4 voix,
accompagnées.

96




re
no - bis Ag - nus De - i qui tol - lis pec -
- ca - ta mun - di pec - ca - ta mun - di
p Do - na no - bis do - na no - bis pa - cem do - na do - na
no - bis pa - cem do - na no - bis pa
cem do - na no - bis pa -

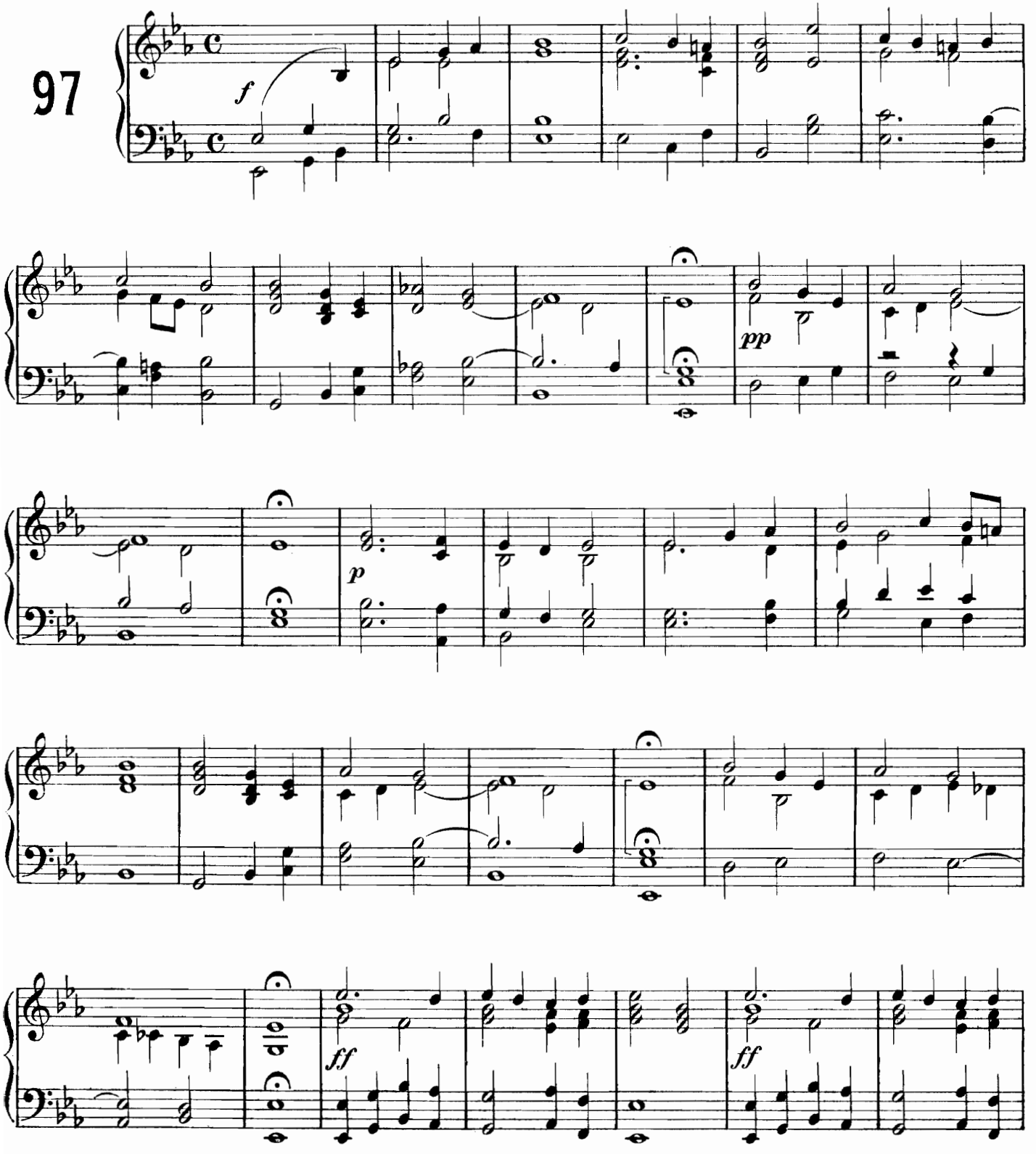

- - - cem do - na do - na no - bis pa - cem
do - - na no - - -
- bis pa - - cem do - na pa - cem
pa - - cem do - na no - bis pa -
- cem do - na no - bis pa - cem do - na
do - na no - bis pa - cem do - na pa - - - cem

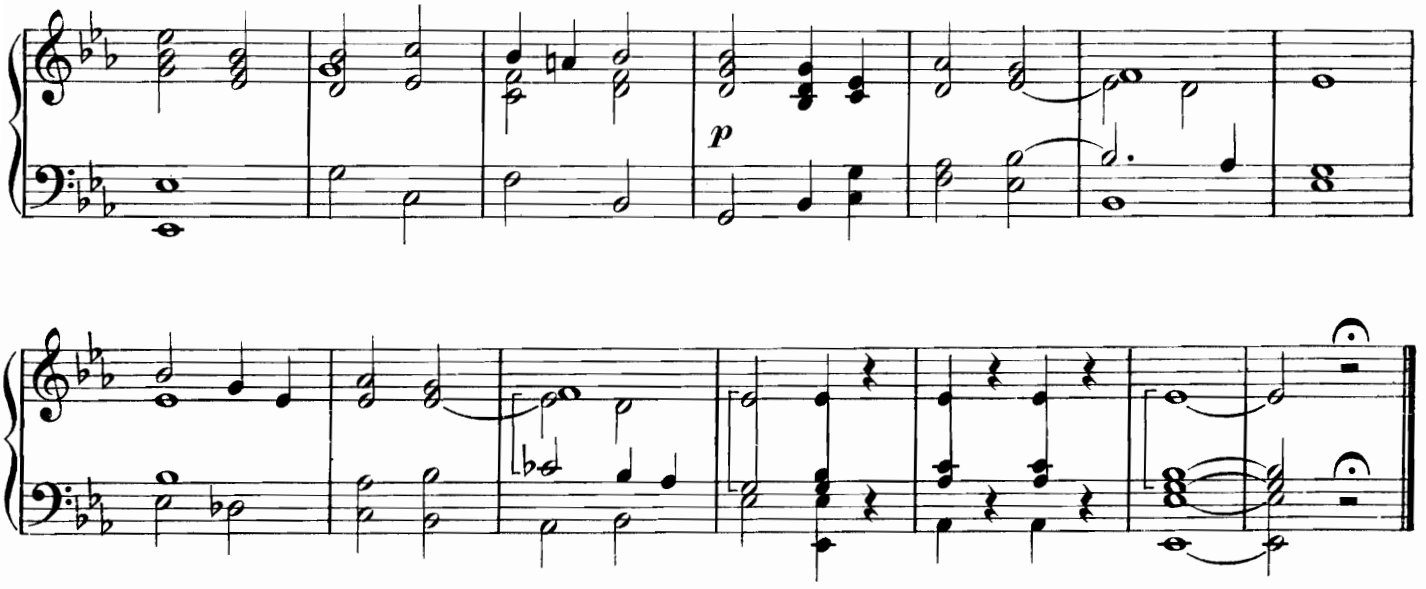
B. WESLEY.

1768 + 1826

KYRIE
à 4 voix,
accompagnées.

97



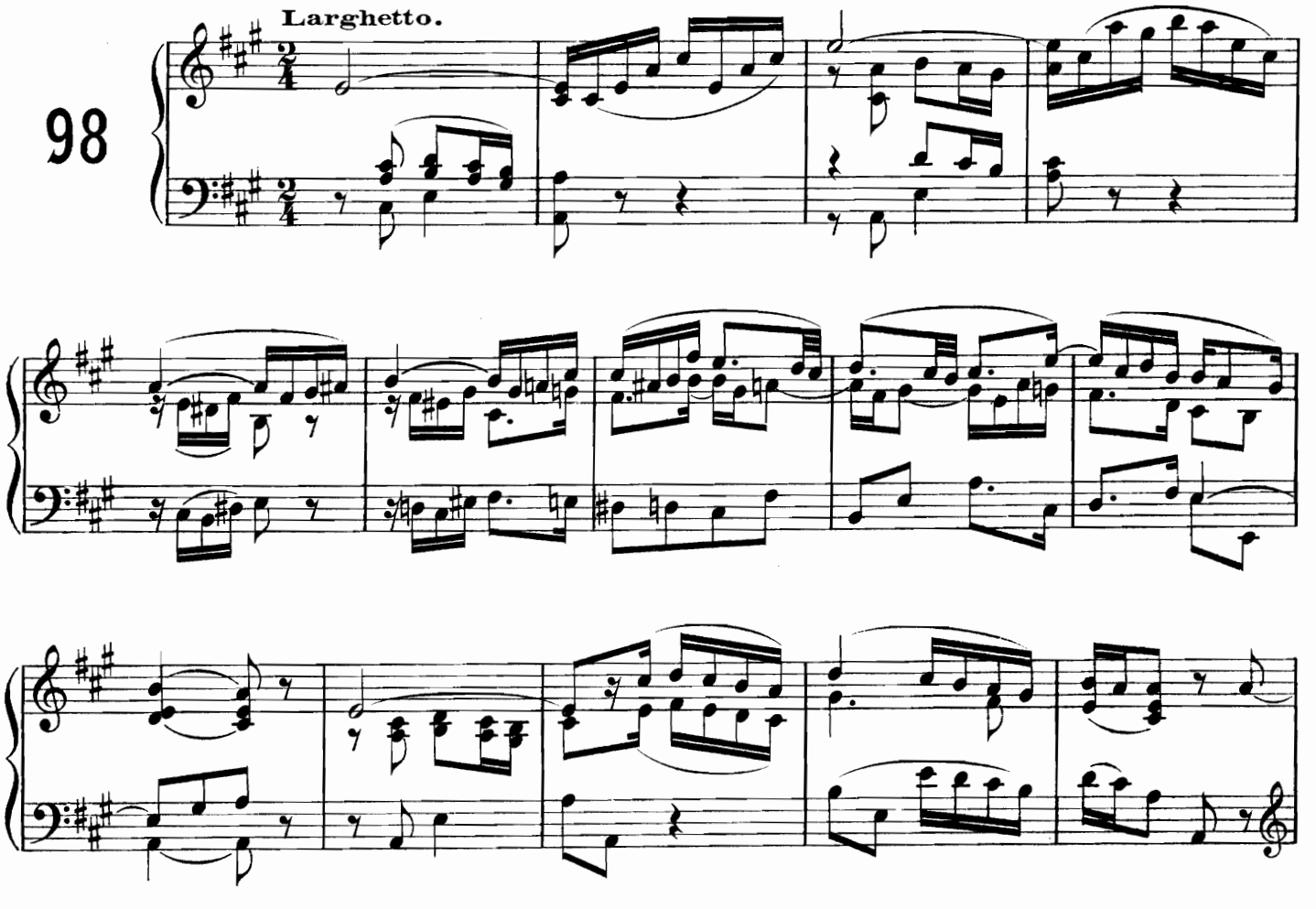


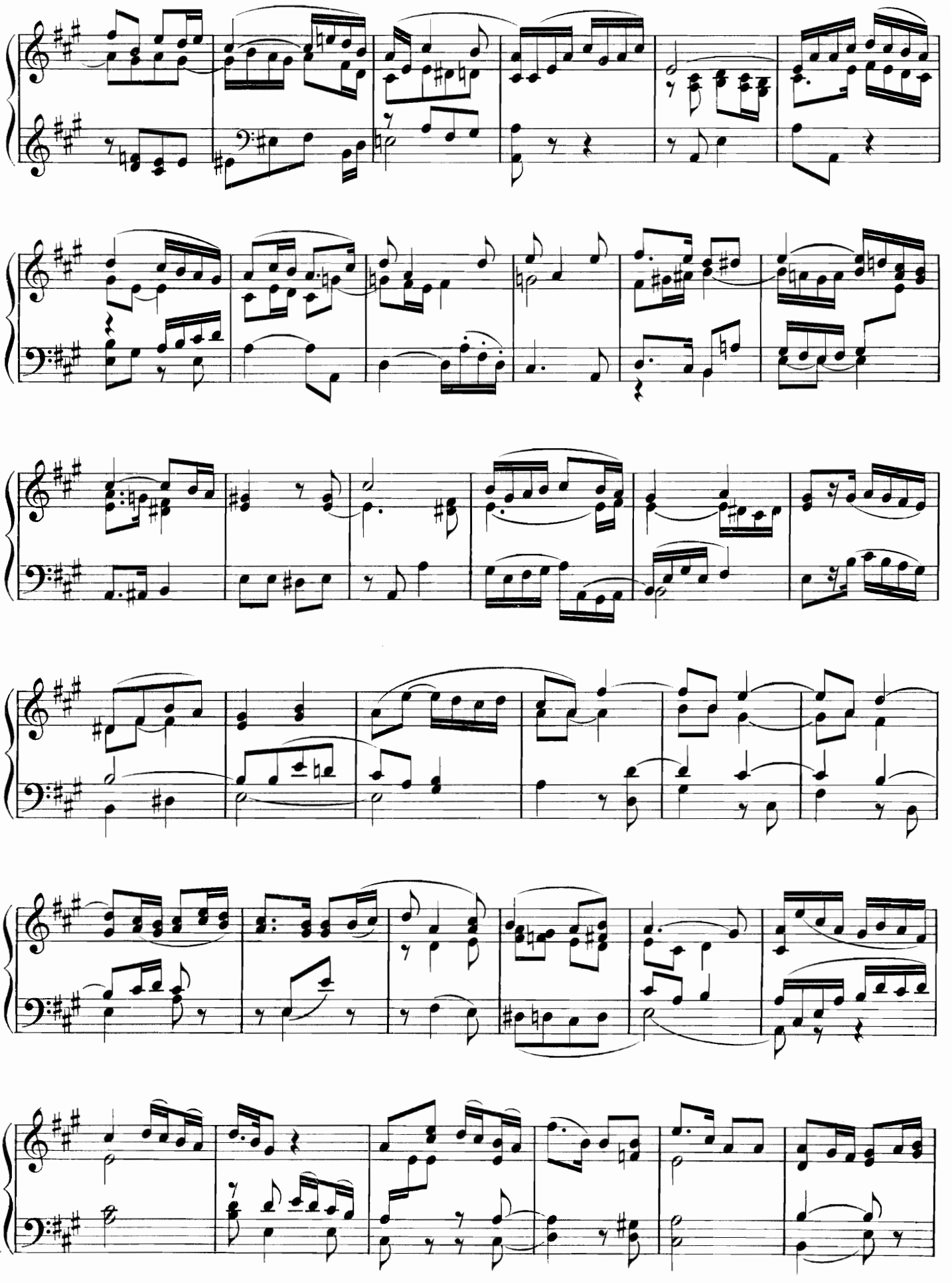
C. H. RINCK.

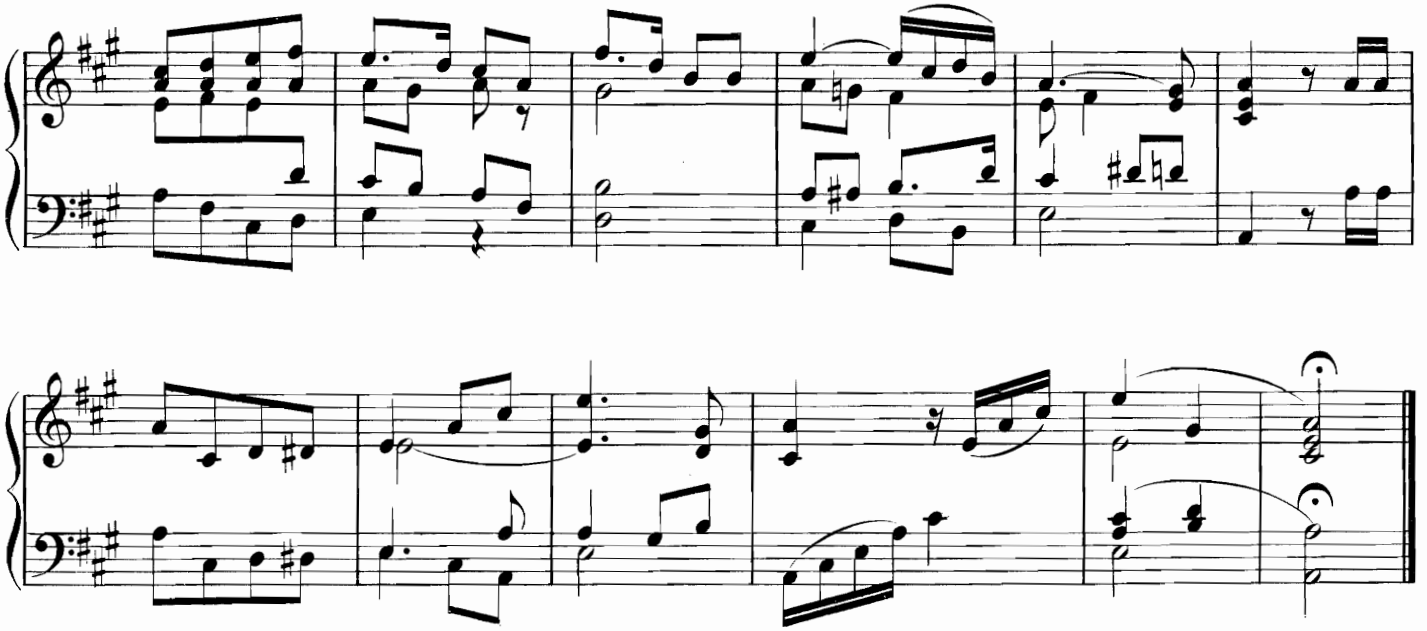
1770 + 1846

BENEDICTUS
à 4 voix,
accompagnées.

98



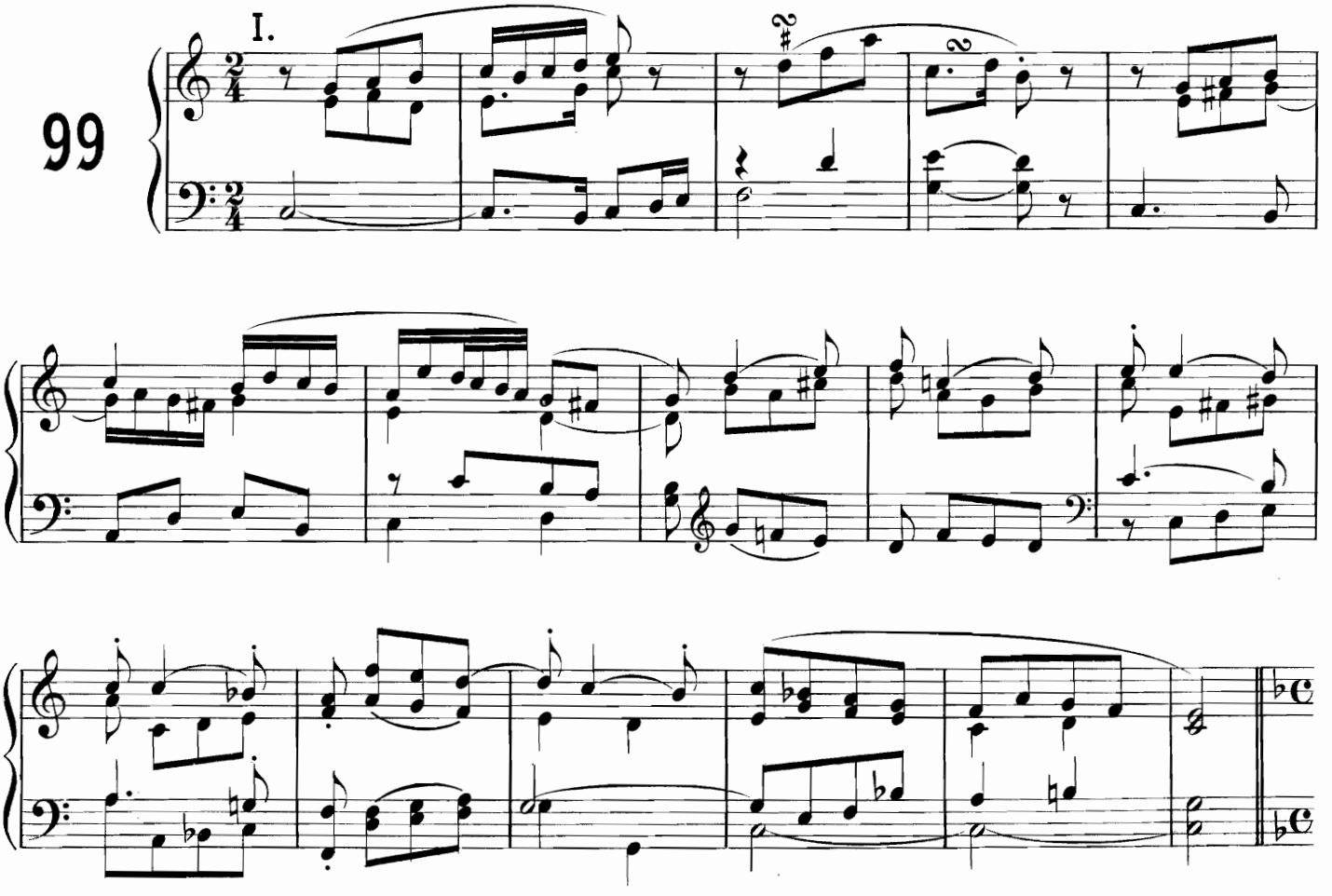




C. H. RINCK.

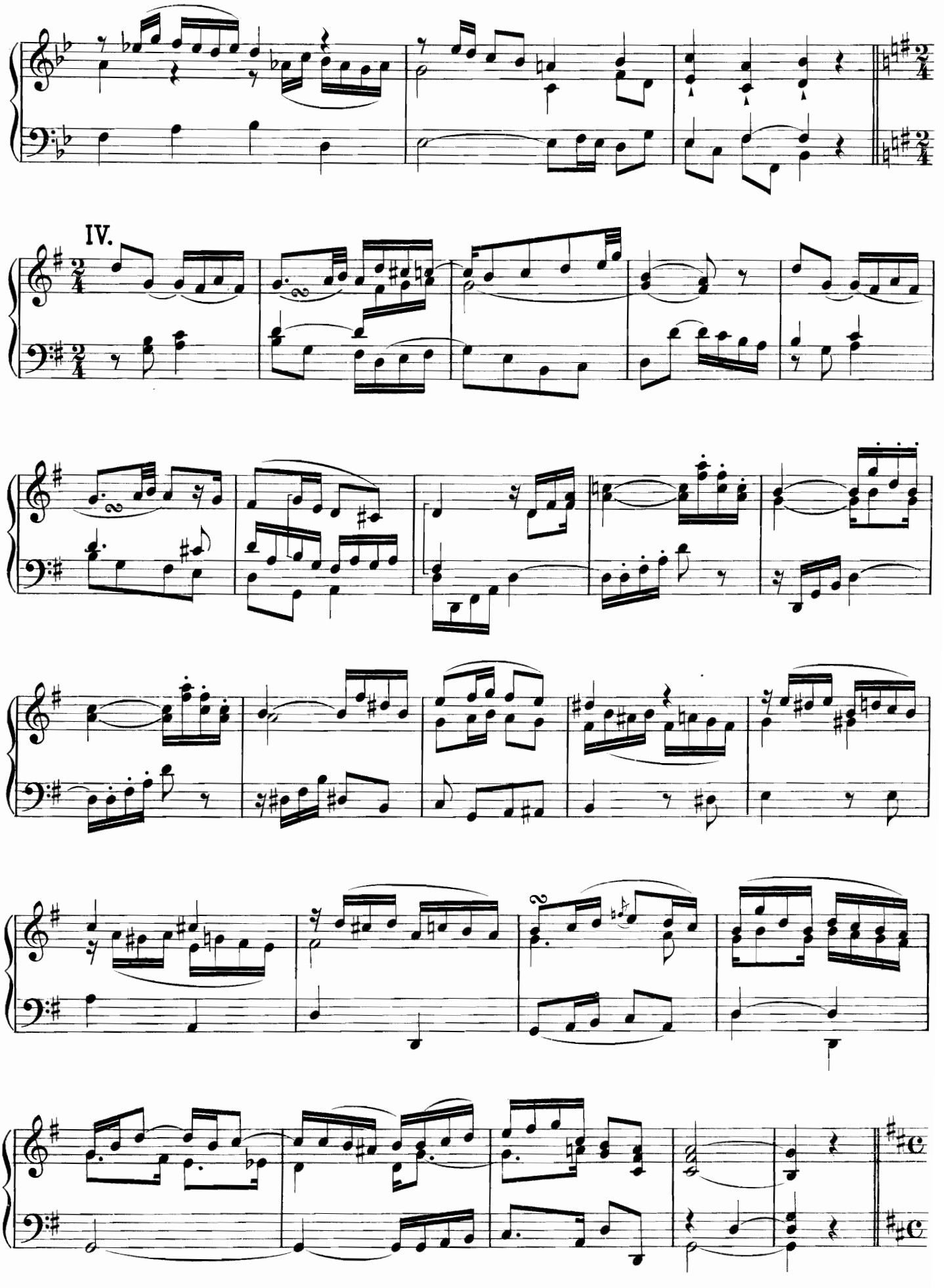
1770 + 1846

SIX PRÉLUDES.



II.

III.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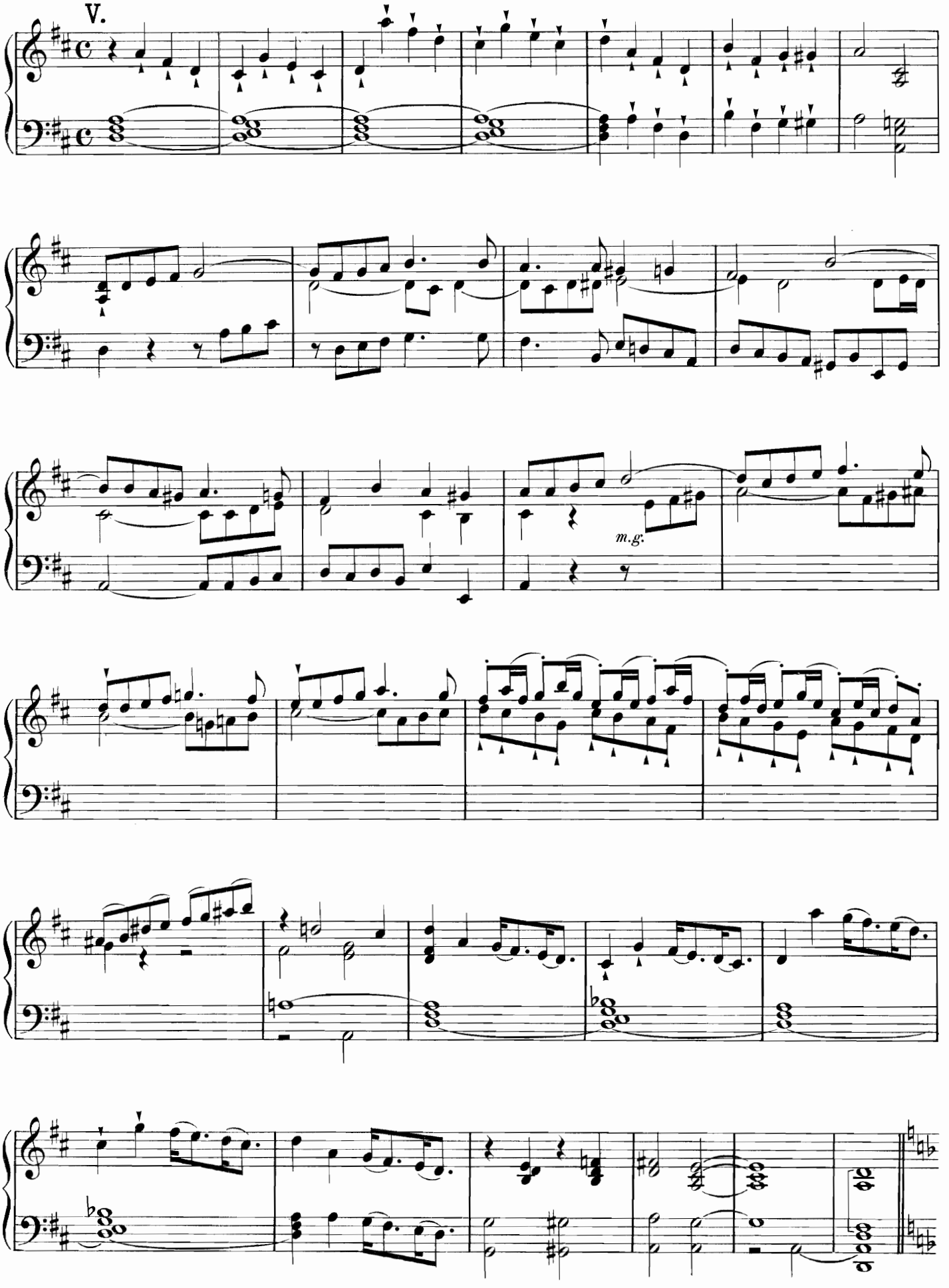
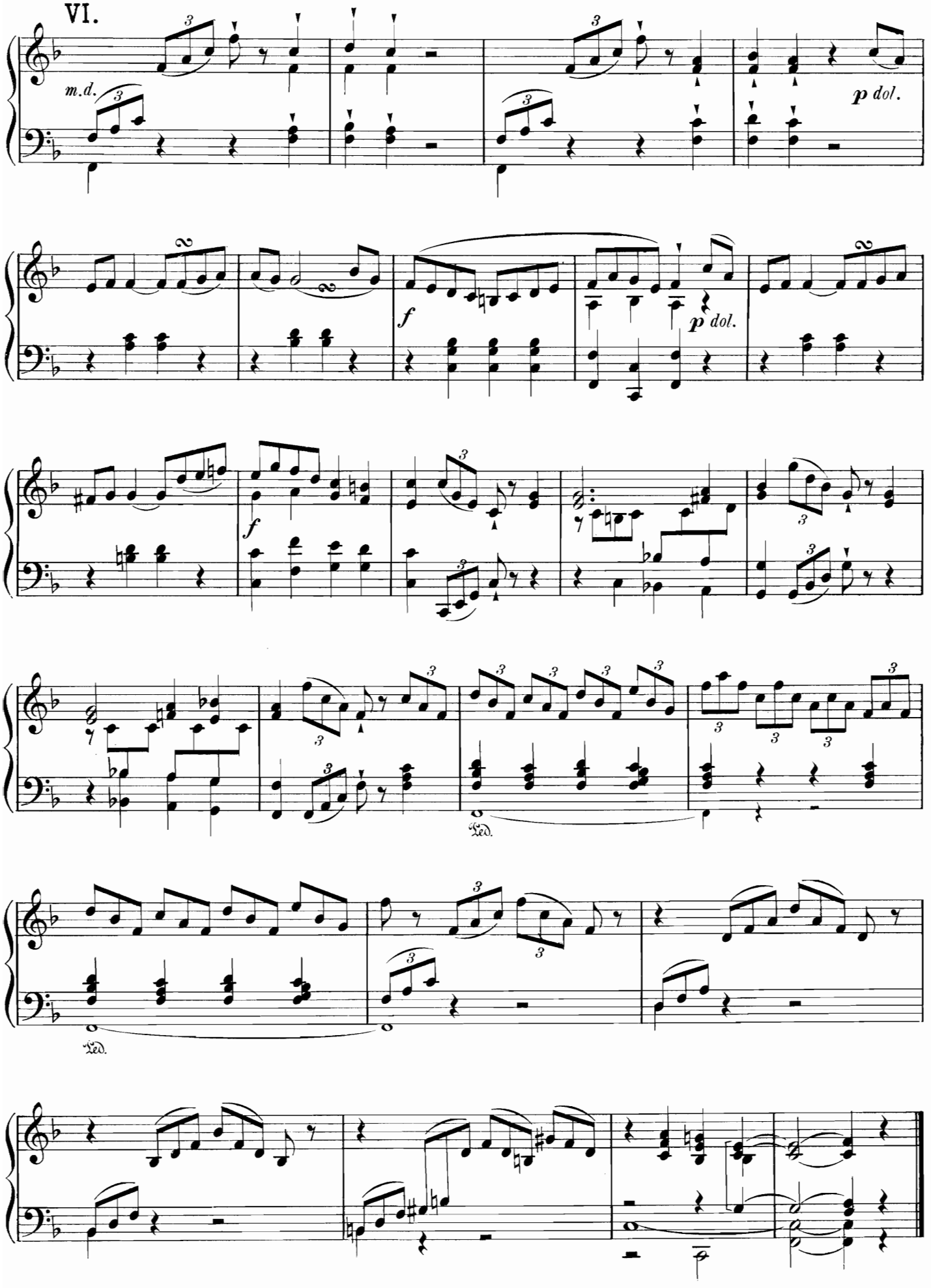

V.
m.g.


VI.
m.d.
p dol.
f
p dol.
f
Ped.
Ped.

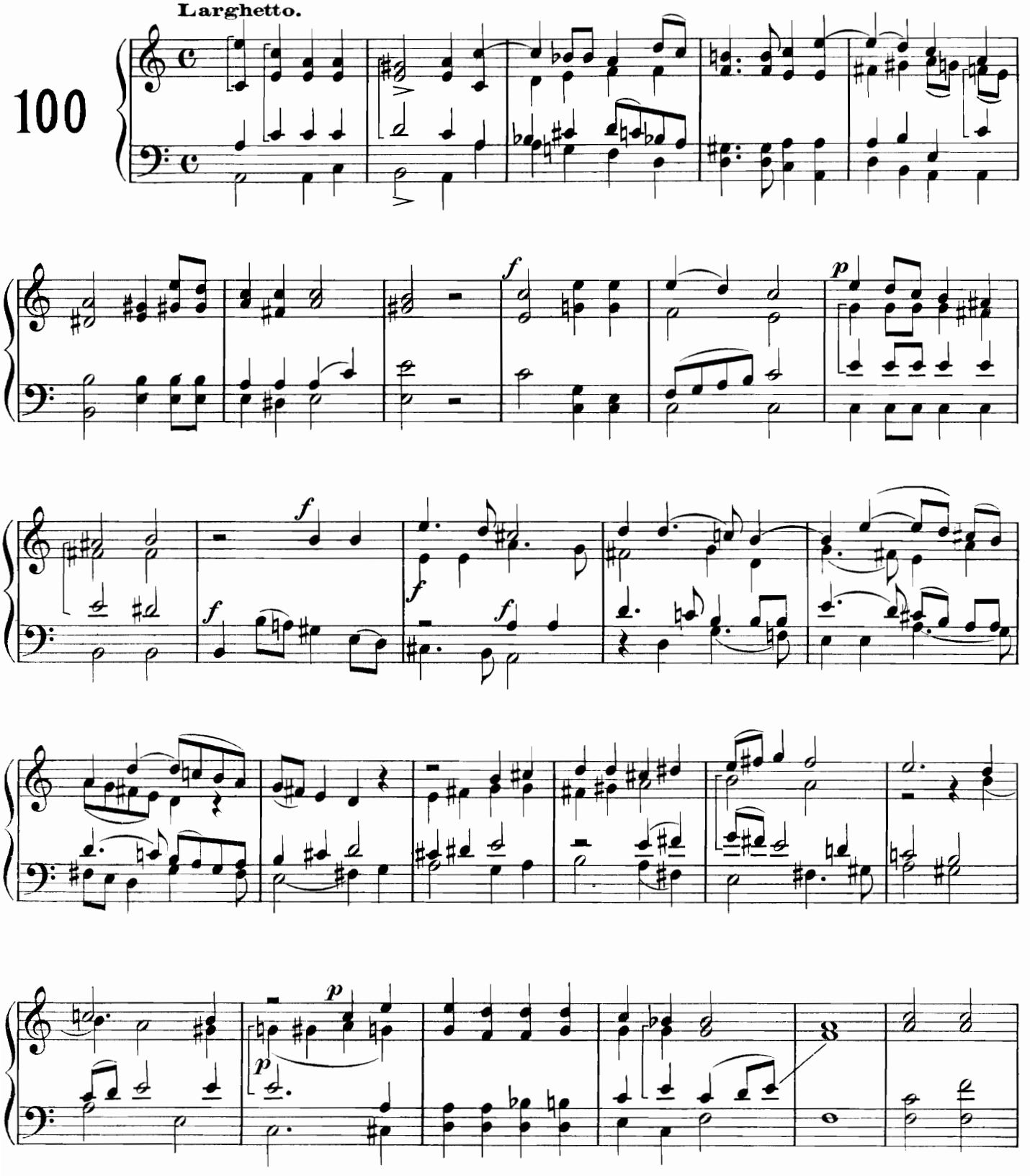
A. P. BENELLI.

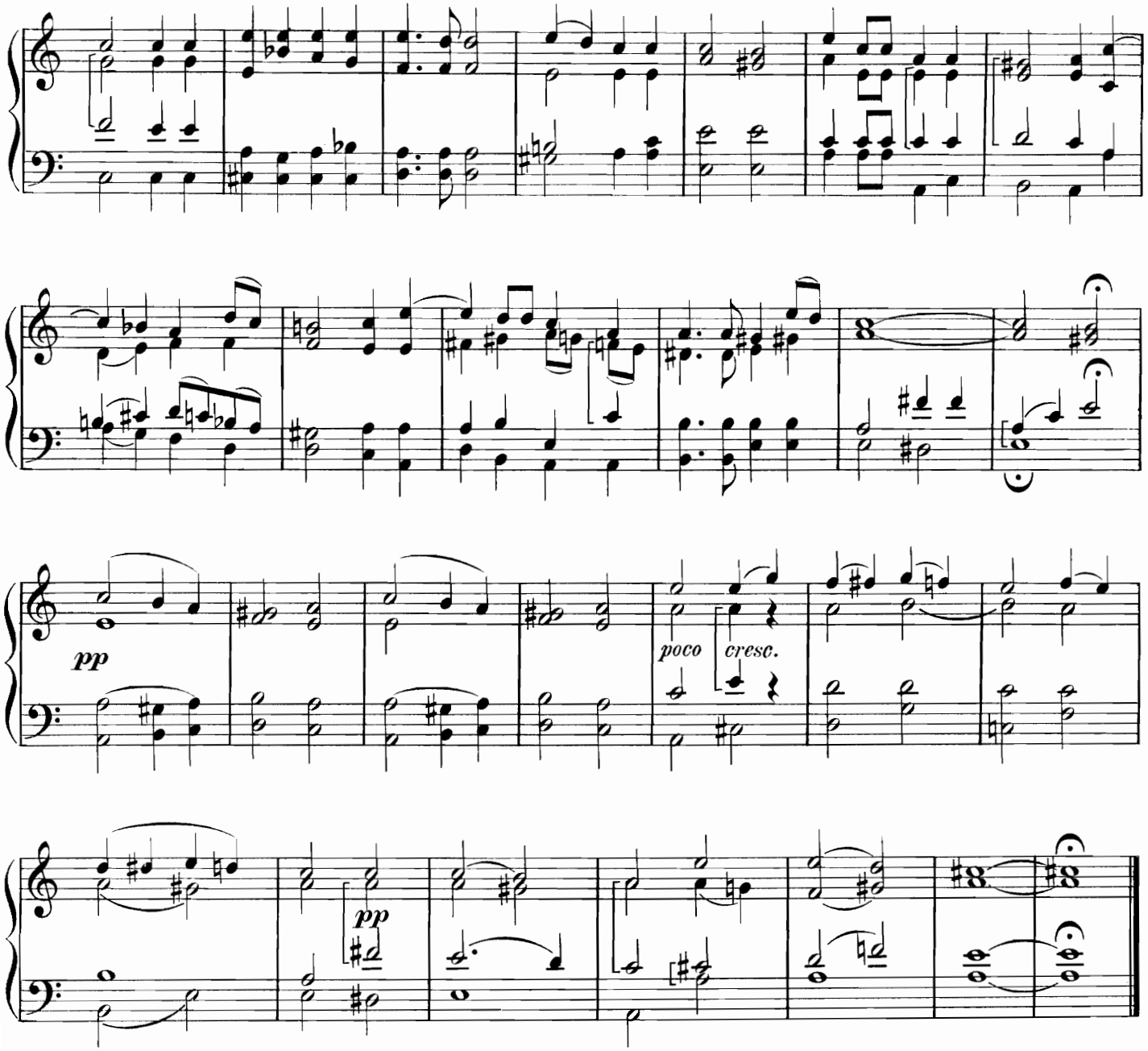
1771 + 1830

SALVE REGINA
à 4 voix.

100

Larghetto.

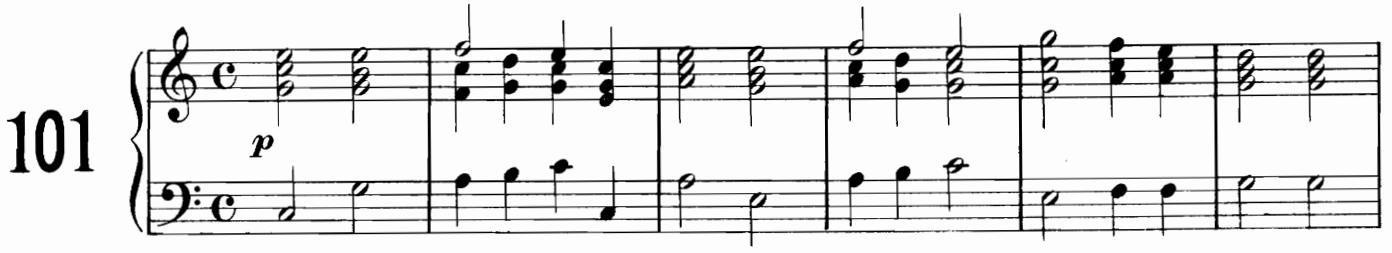


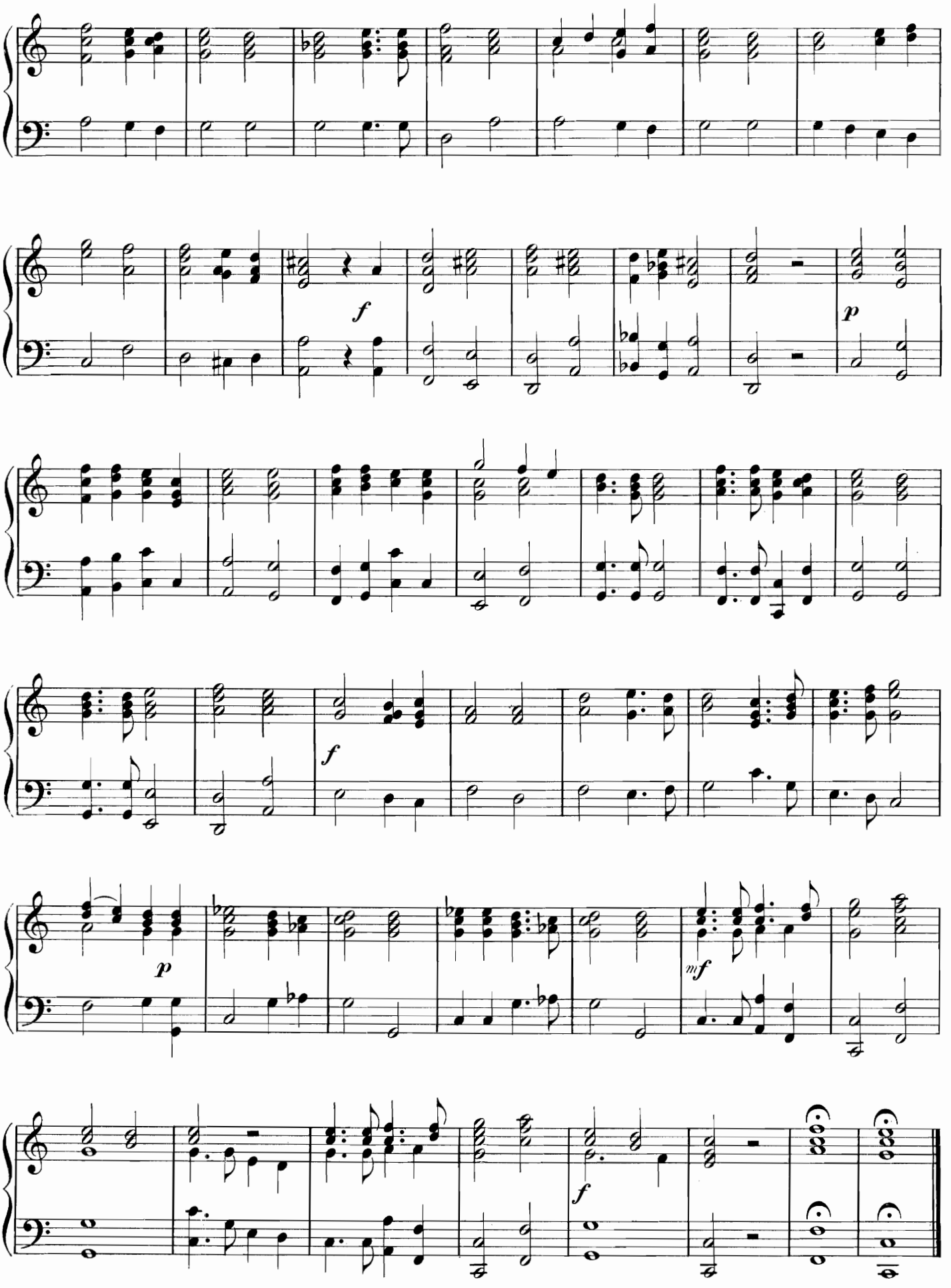


J. L. PERNE.

1772 + 1832

PATER NOSTER
à 3 voix.
accompagnées.




f
p
f
p
mf
f

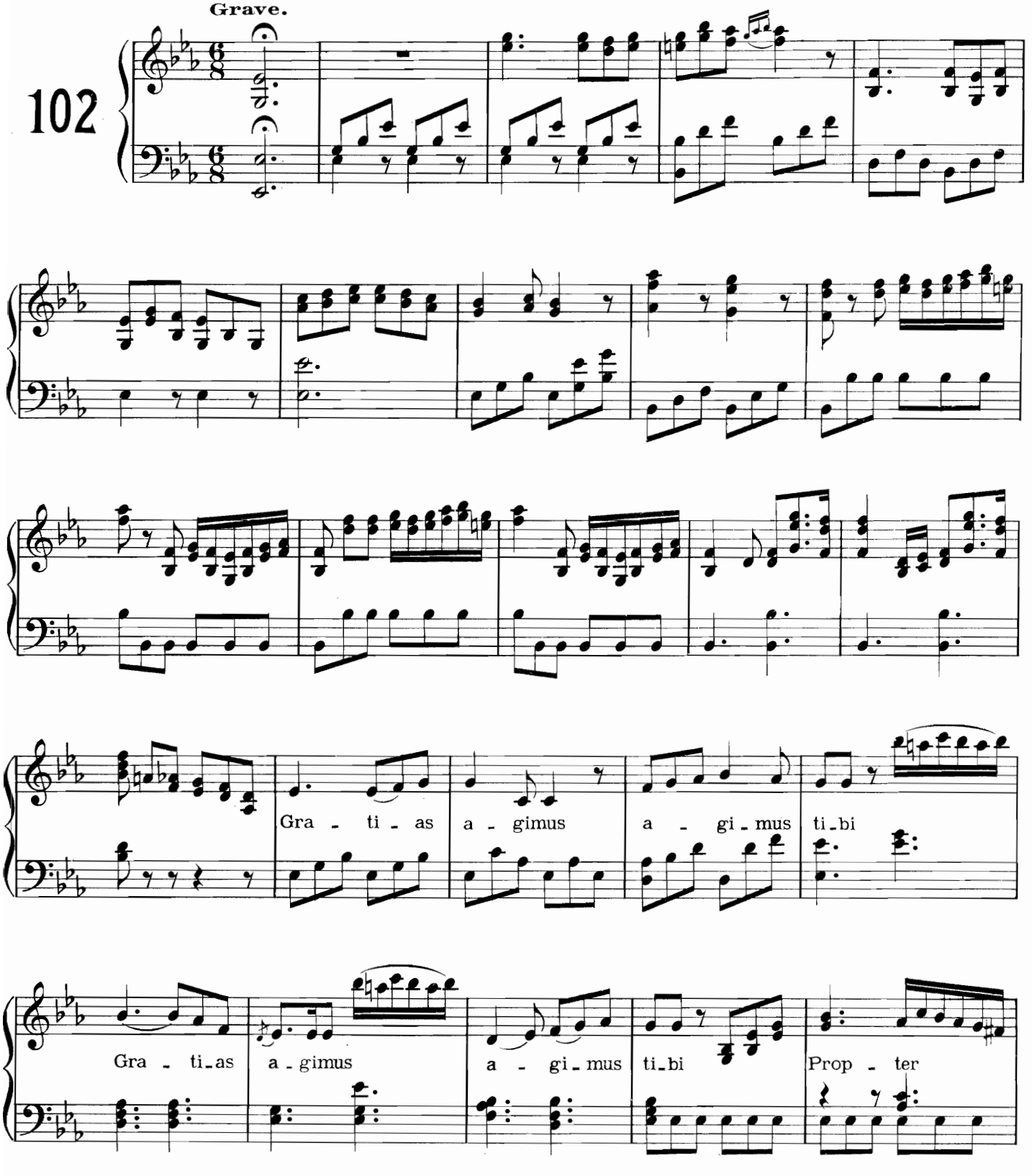
Nicolo ISOUARD.

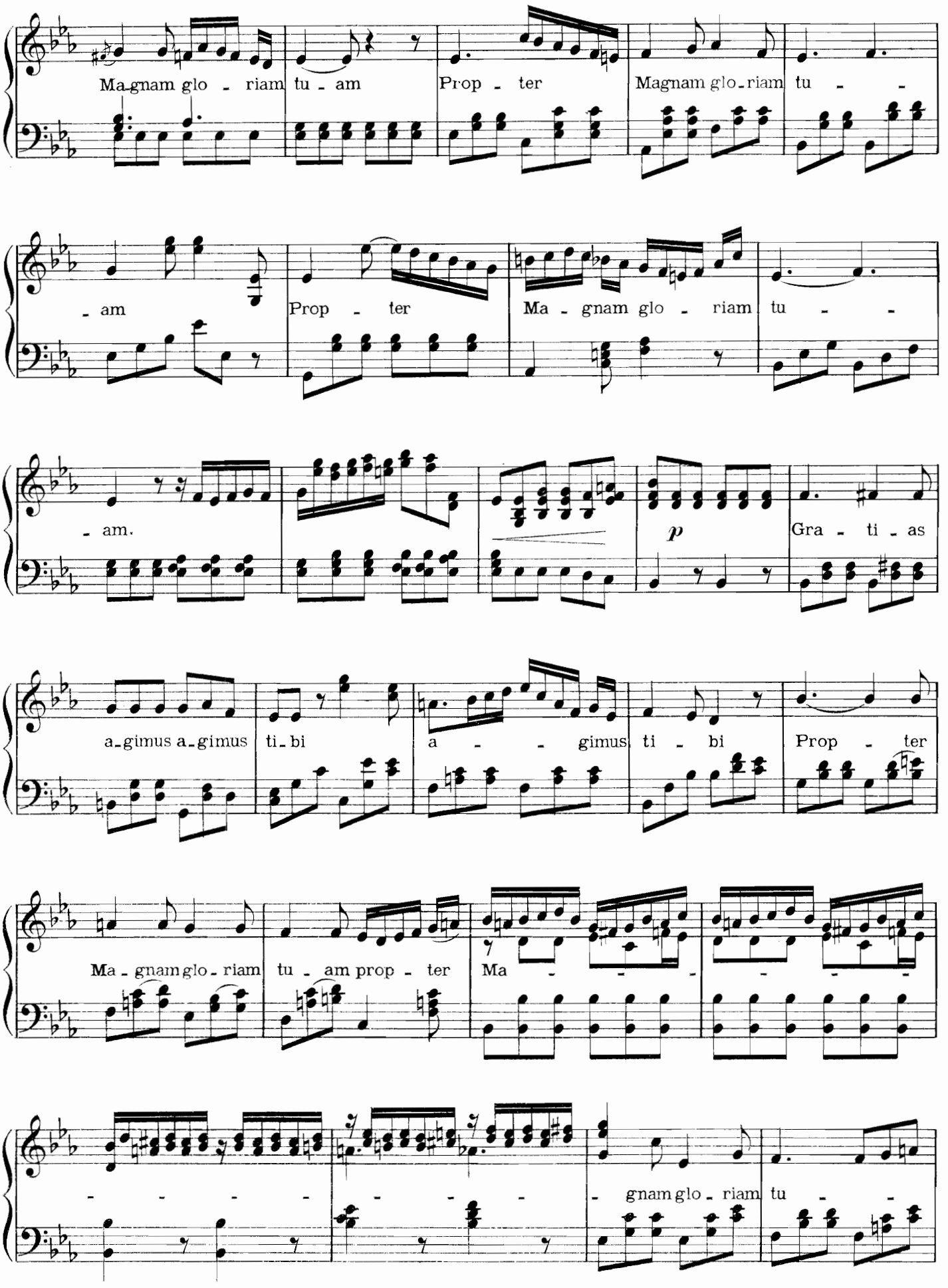
1775 + 1818

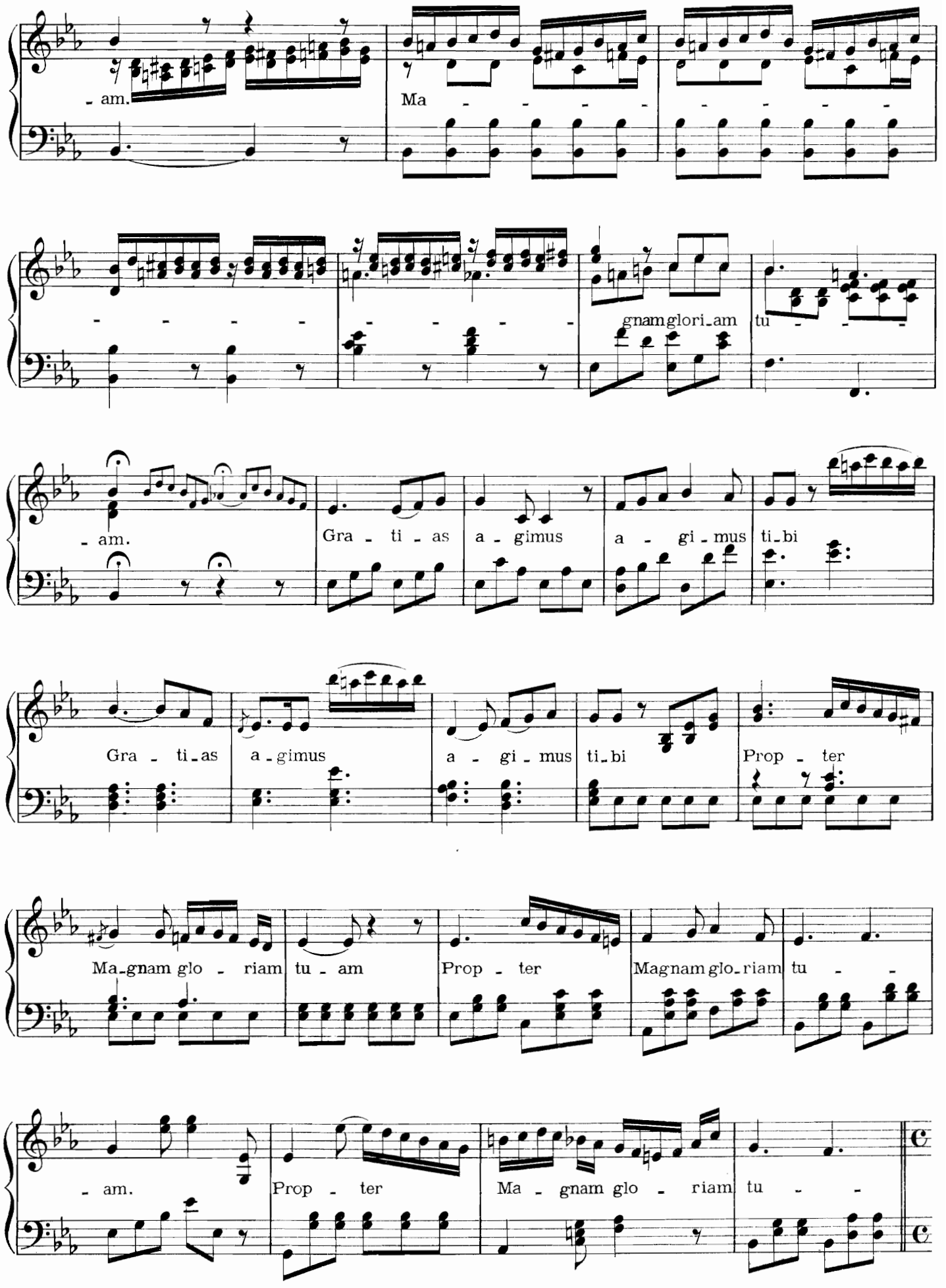
GRATIAS.

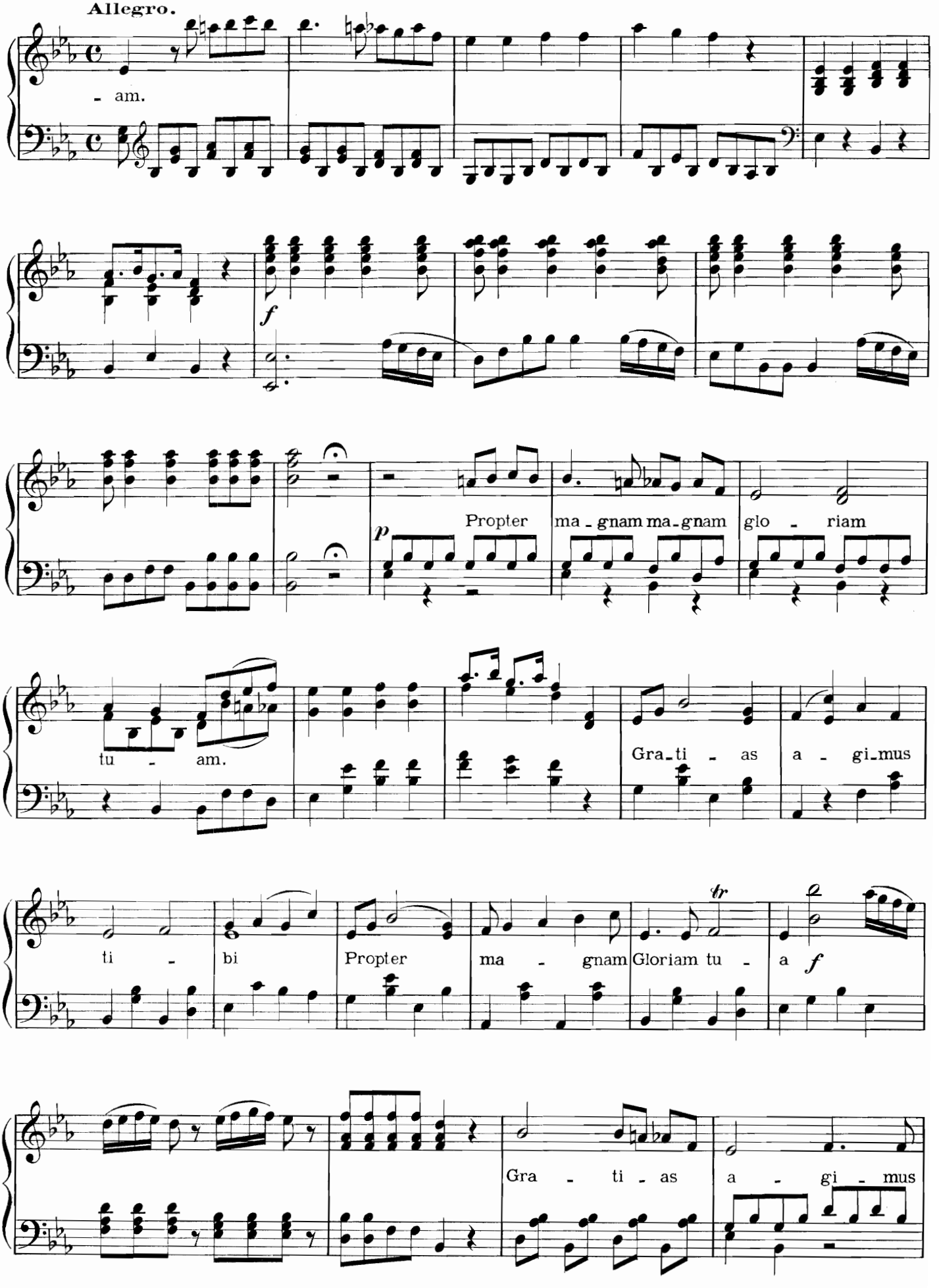
Solo accompagné.

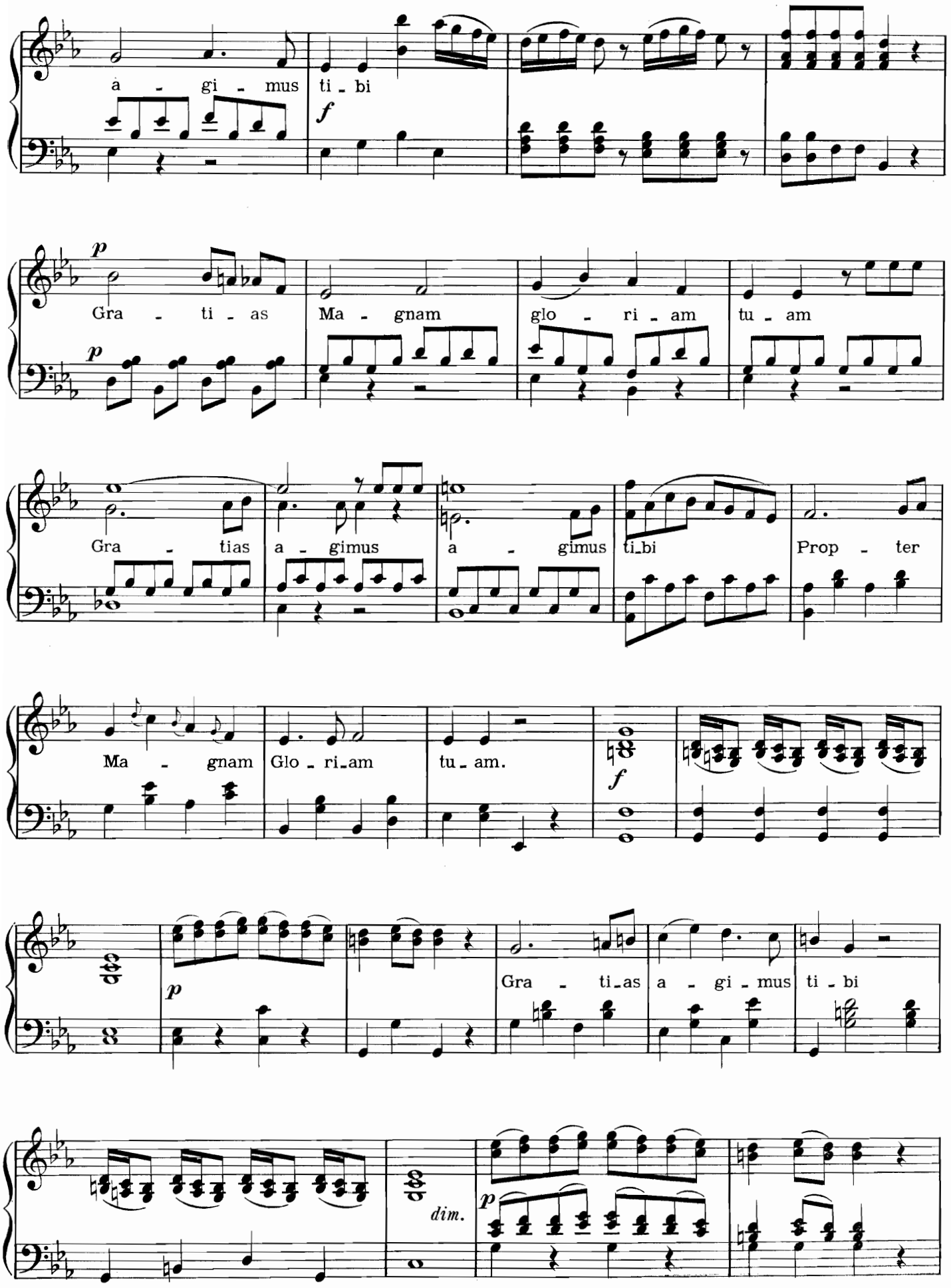
D'après un manuscrit de l'auteur.

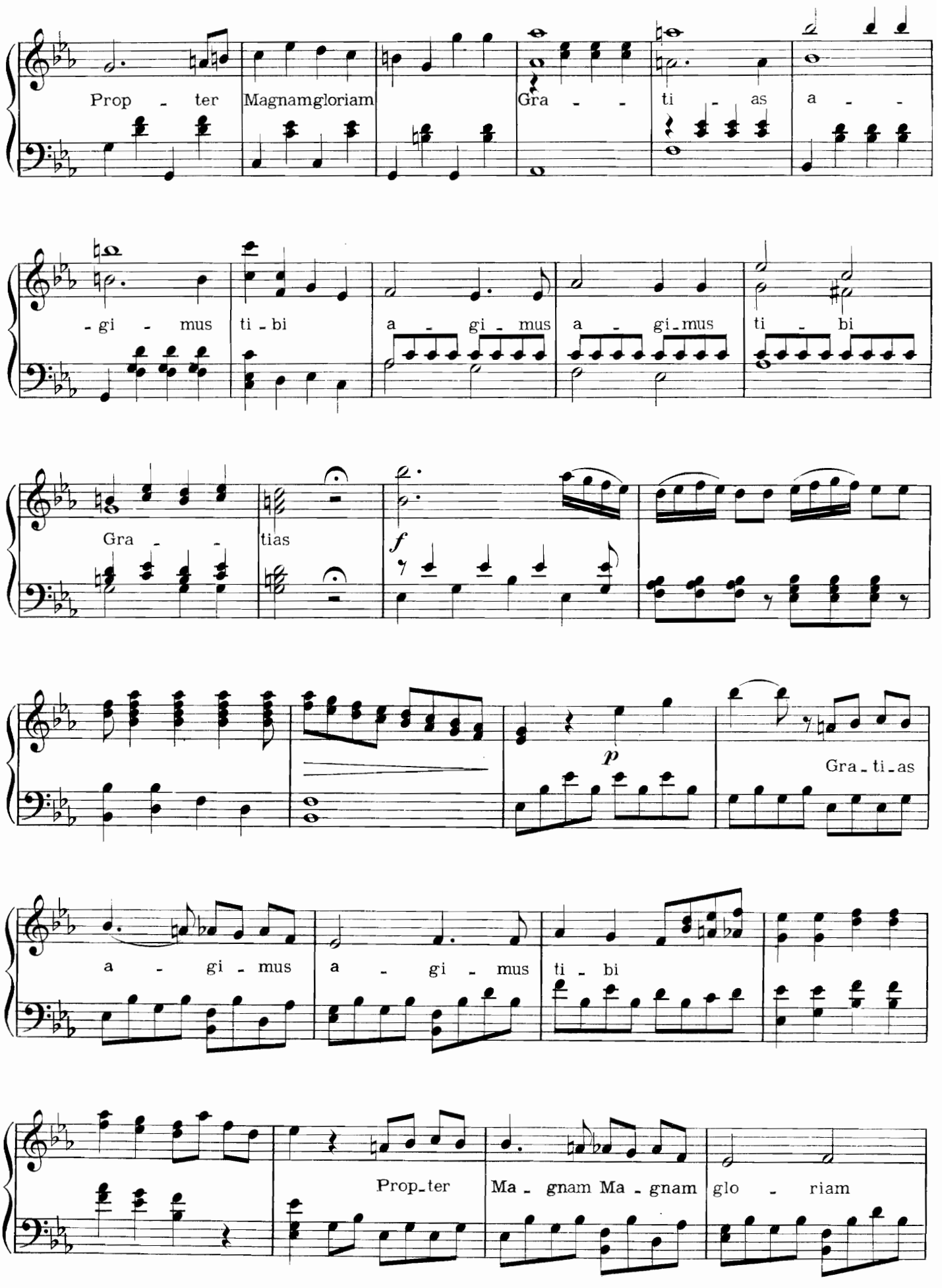


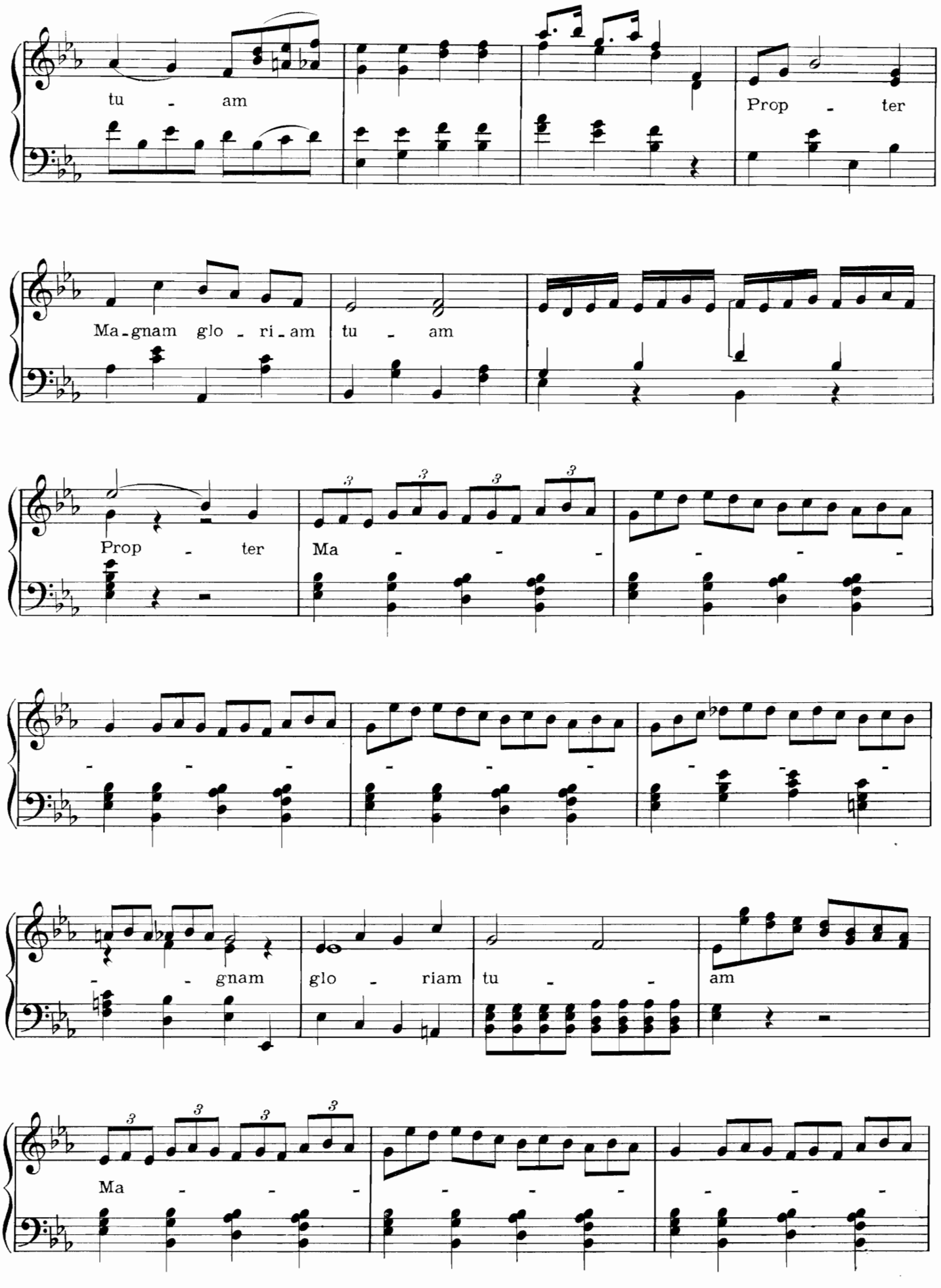

Ma-gnam glo - riam tu - am
Prop - ter
Magnam glo-riam tu - -
- am
Prop - ter
Ma - gnam glo - riam tu - -
- am.
p
Gra - ti - as
a-gimus a-gimus ti-bi
a - - gimus ti - bi
Prop - ter
Ma-gnam glo-riam tu - am prop - ter
Ma - - - - - -
- - - - - - - - -
- gnam glo - riam tu - -

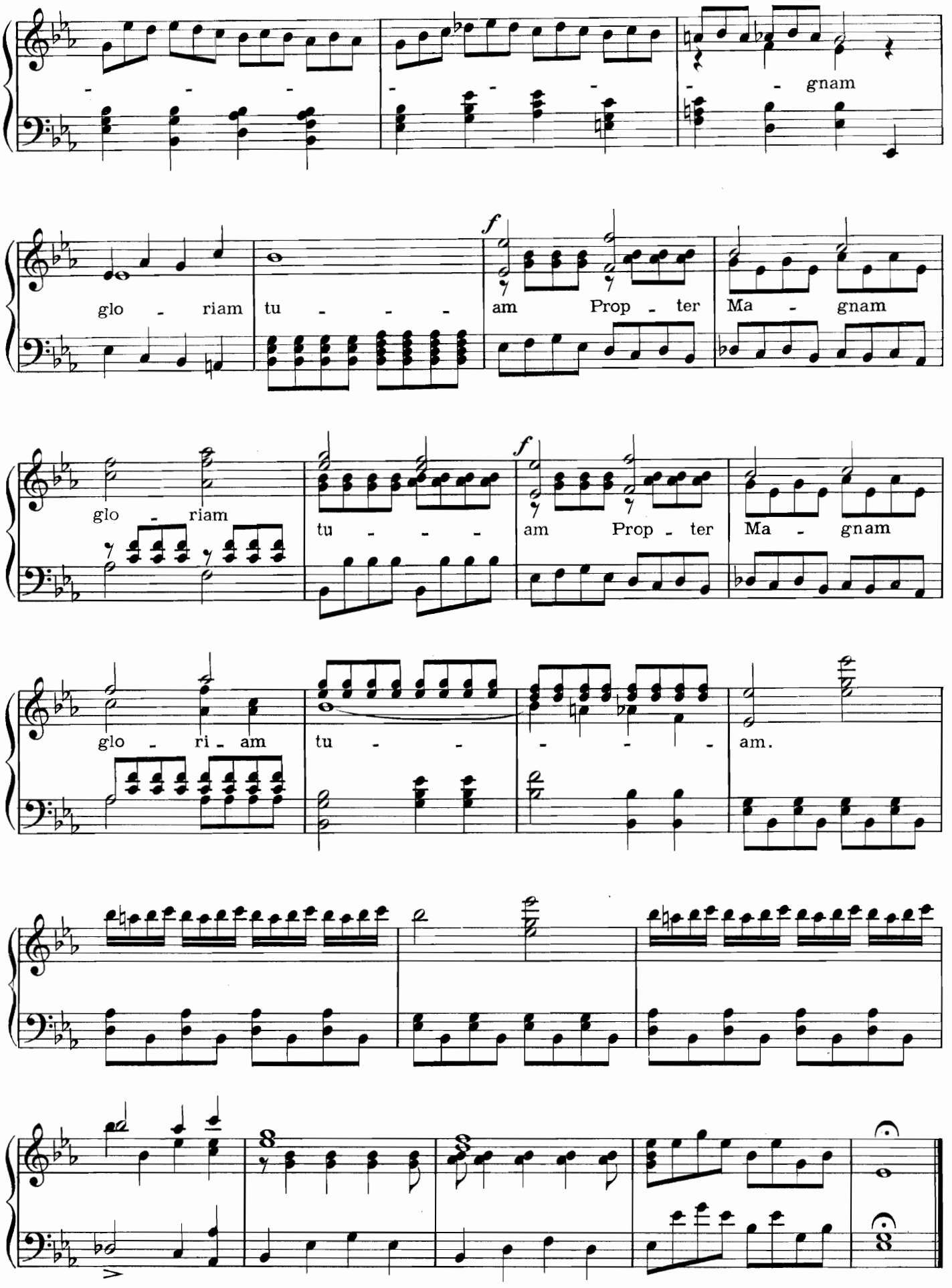

am.
Ma
gnam glori_am tu
am.
Gra_ti_as a_gimus a_gi_mus ti_bi
Gra_ti_as a_gimus a_gi_mus ti_bi Prop_ter
Ma_gnam glo_riam tu_am Prop_ter Magnam glo_riam tu
am. Prop_ter Ma_gnam glo_riam tu


Allegro.
- am.
f
Propter ma - gnam ma - gnam glo - riam
tu - am.
Gra - ti - as a - gi - mus
ti - bi Propter ma - gnam Gloriam tu - a
Gra - ti - as a - gi - mus


a - gi - mus ti - bi
Gra - ti - as Ma - gnam glo - ri - am tu - am
Gra - tias a - gimus a - gimus ti_bi Prop - ter
Ma - gnam Glo - ri_am tu - am.
Gra - ti_as a - gi - mus ti - bi
dim.


Prop - ter Magnamgloriam Gra - - ti - as a - -
- gi - mus ti - bi a - gi - mus a - gi - mus ti - bi
Gra - - tias
f
p
Gra - ti - as
a - gi - mus a - gi - mus ti - bi
Prop - ter Ma - gnam Ma - gnam glo - riam


tu - am
Prop - ter
Ma-gnam glo - ri-am
tu - am
Prop - ter
Ma - - -
- gnam
glo - riam
tu - -
am
Ma - - -


gnam
glo - riam tu - - - am Prop - ter Ma - gnam
glo - riam tu - - - am Prop - ter Ma - gnam
glo - ri - am tu - - - - - am.

J. B. GAENSBACHER.

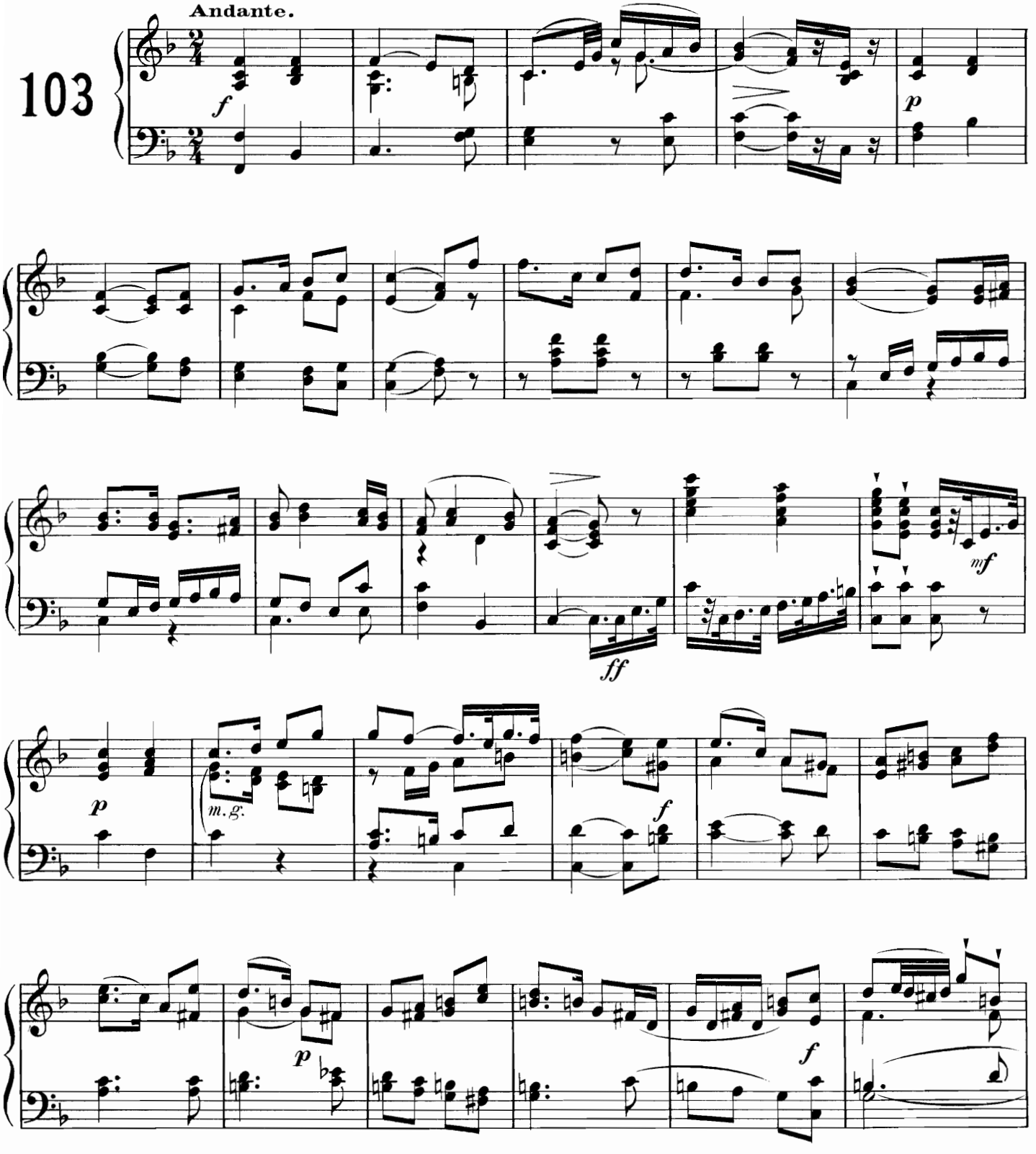
1778 + 1844

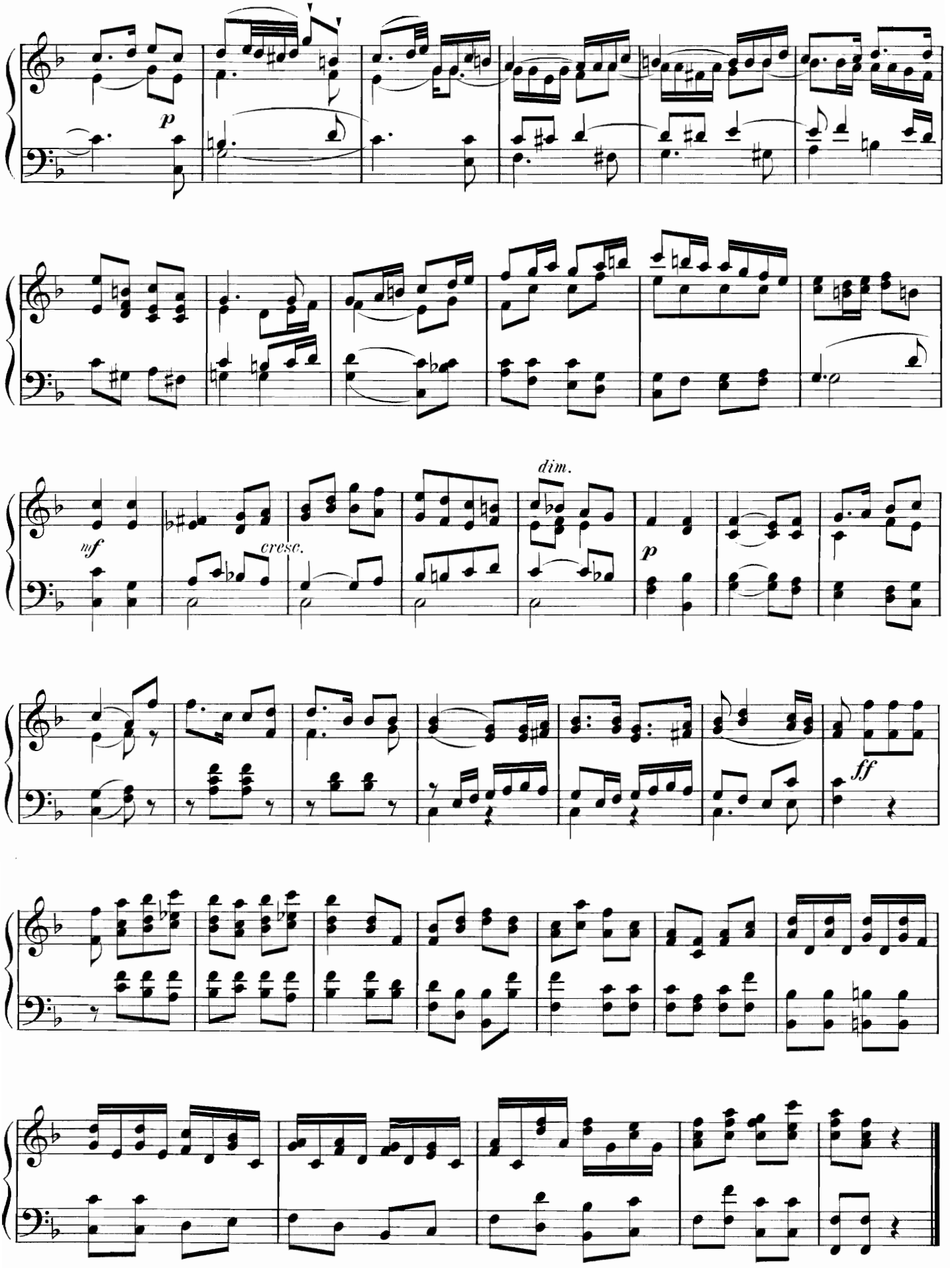
BENEDICTUS

à 4 voix,

accompagnées.

D'après la partition originale.




p
mf
cresc.
dim.
p
ff

C. KREUTZER.

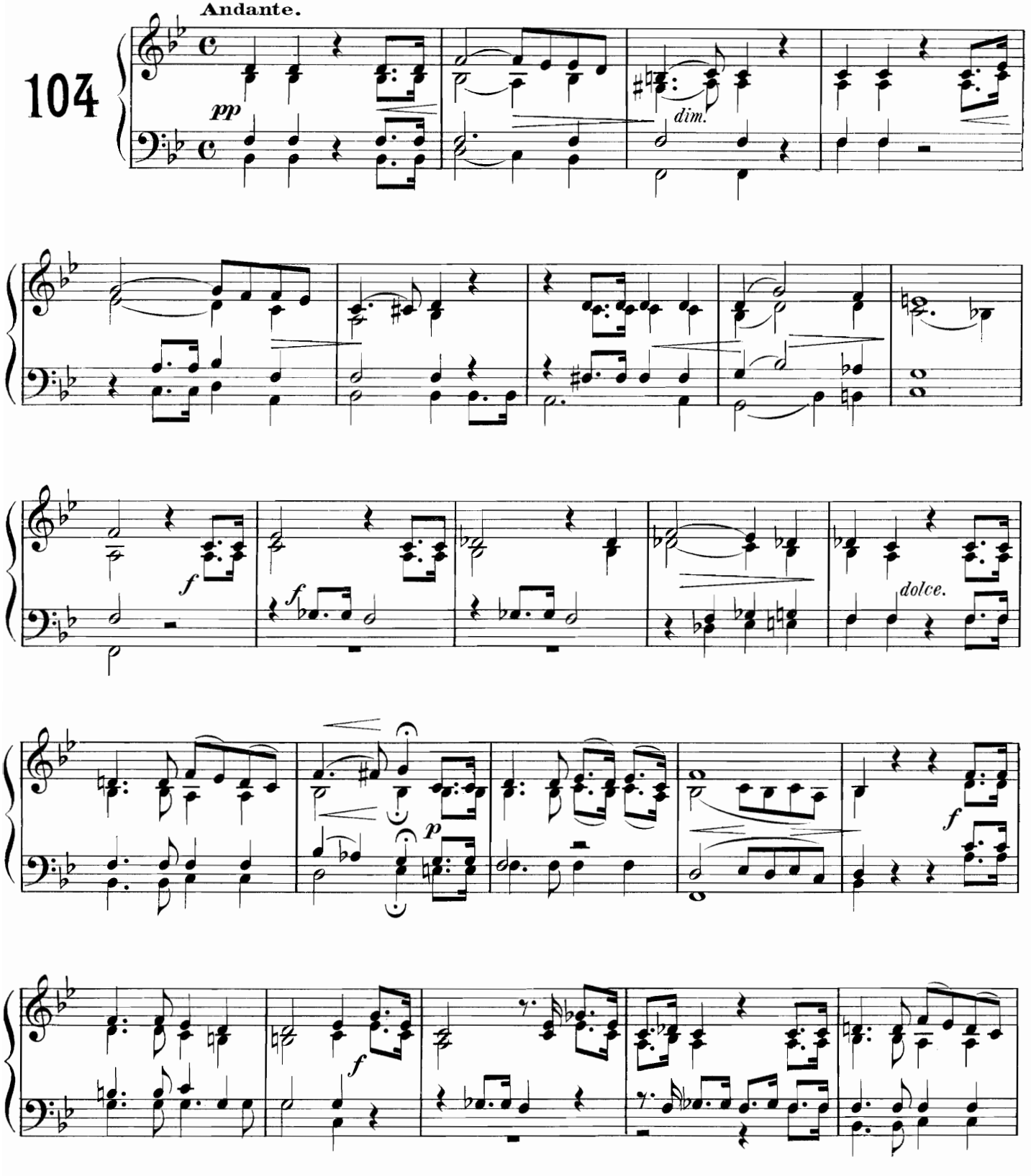
1778 + 1849

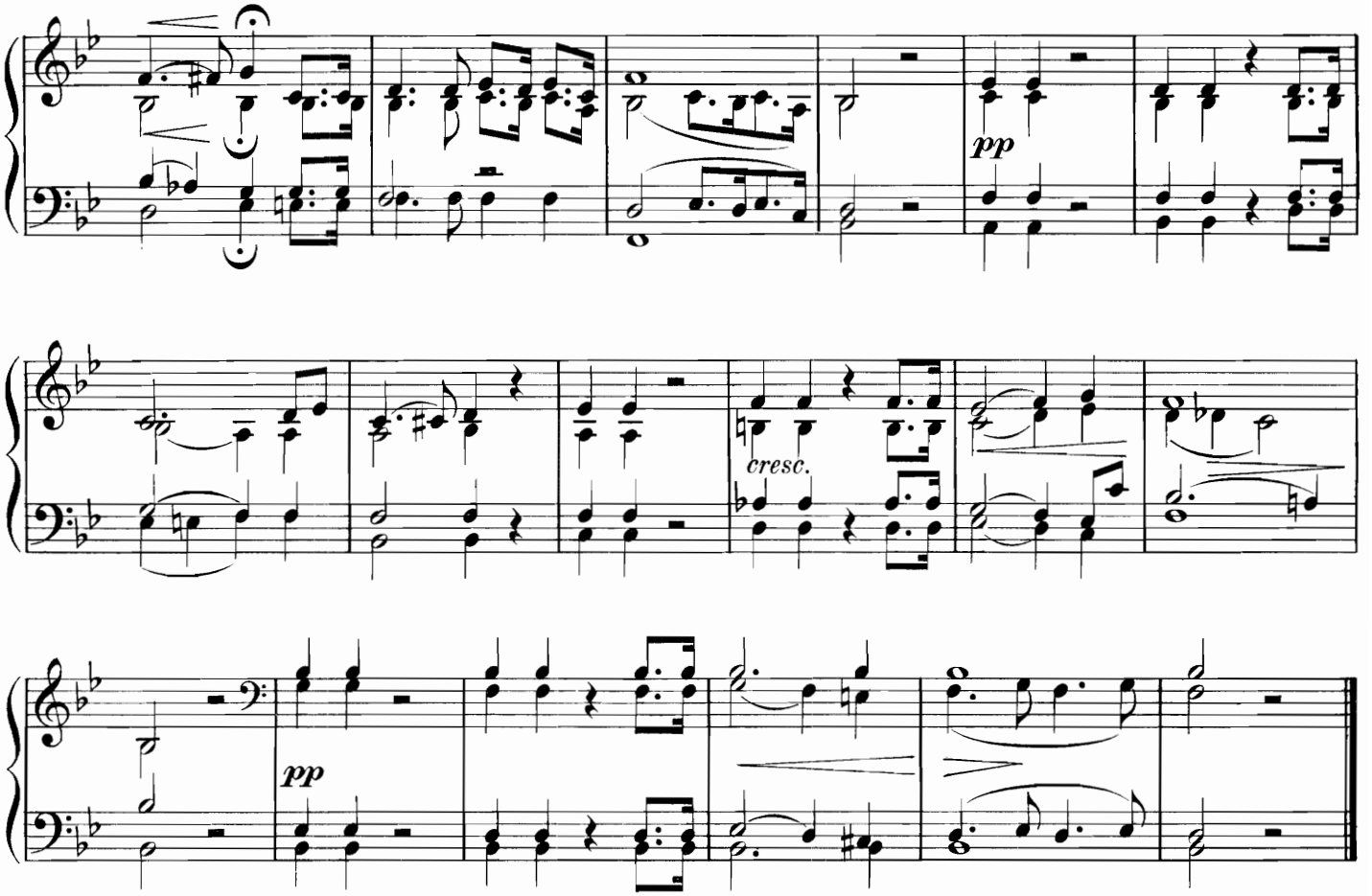
FRAUERGESANG

Chant pour
4 voix d'hommes.

Andante.

104



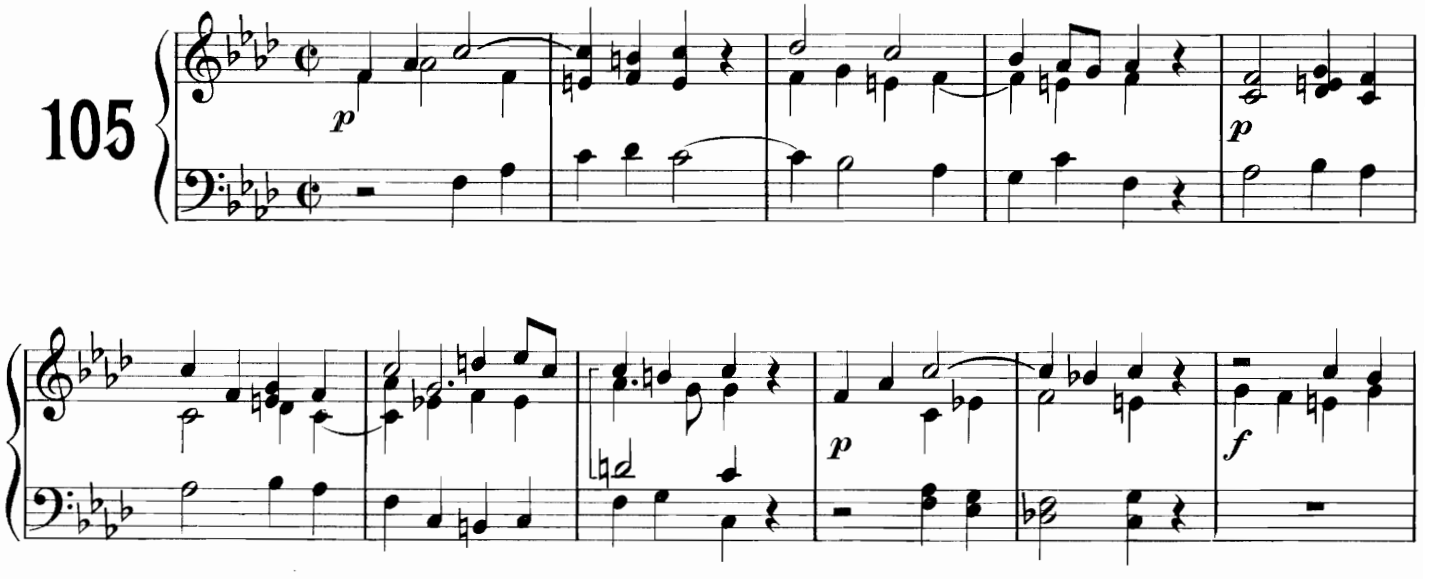


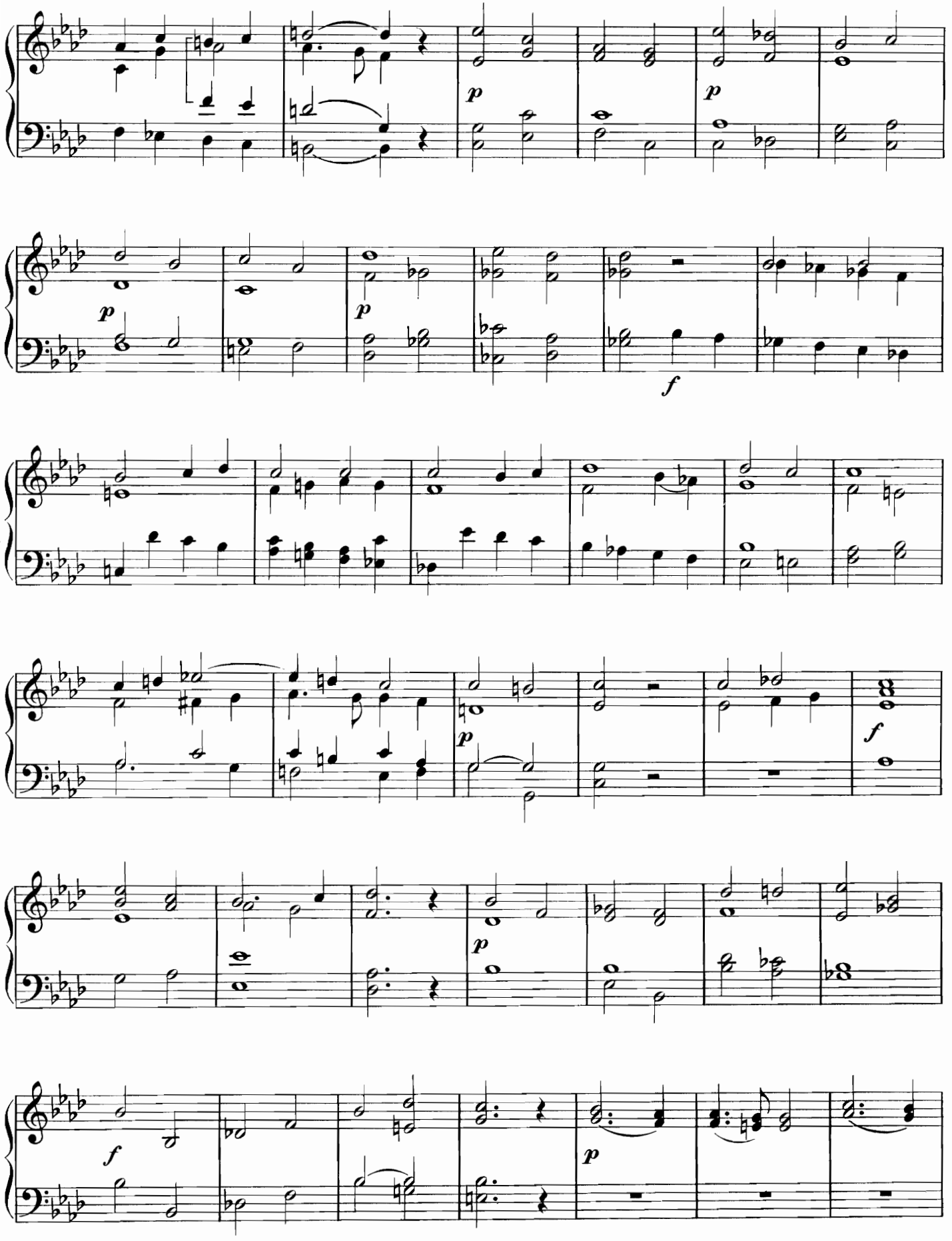
S. NEUKOMM.

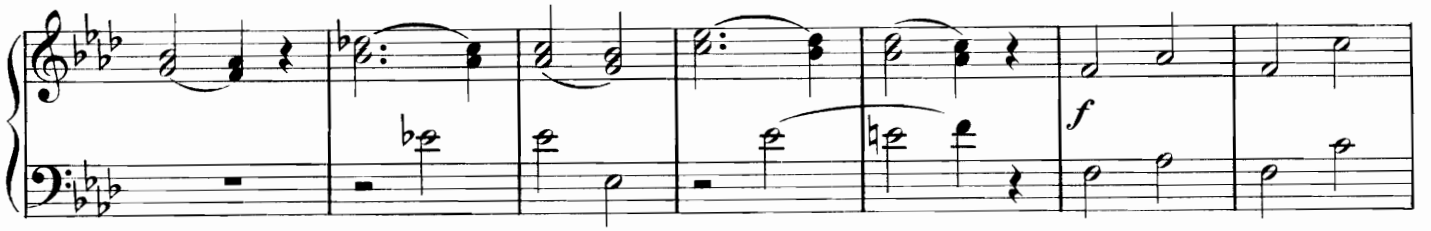
1778 + 1858

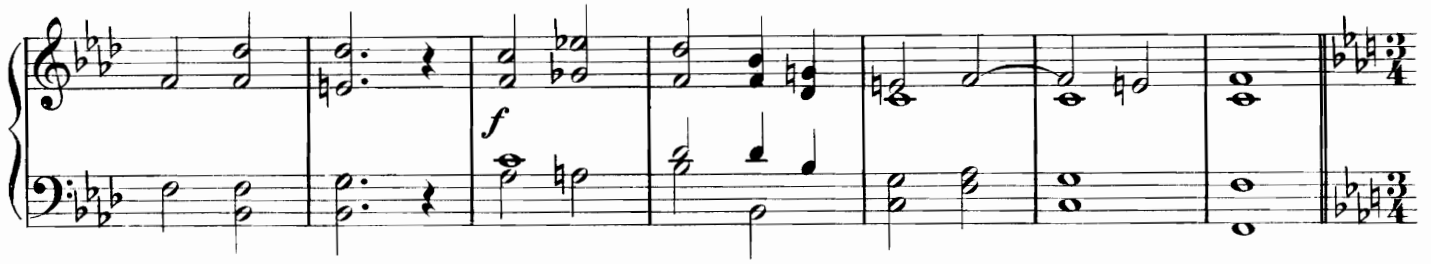
STABAT MATER

Fragment pour 4 voix accompagnées.



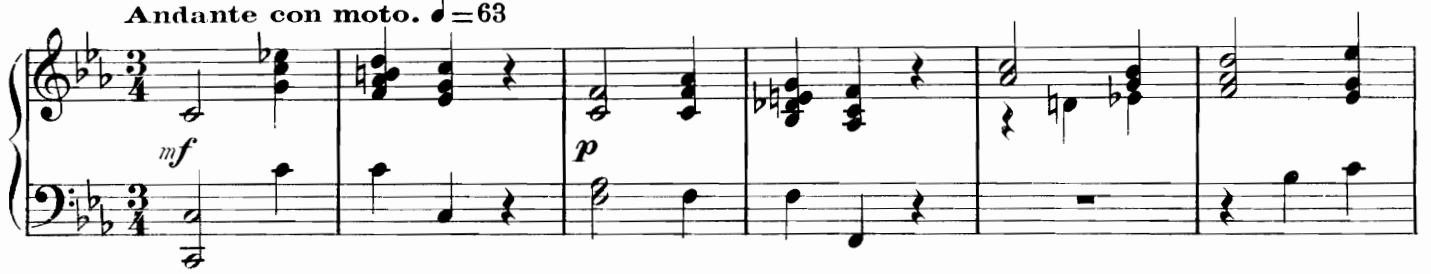

p
p
p
p
f
p
f
p
f

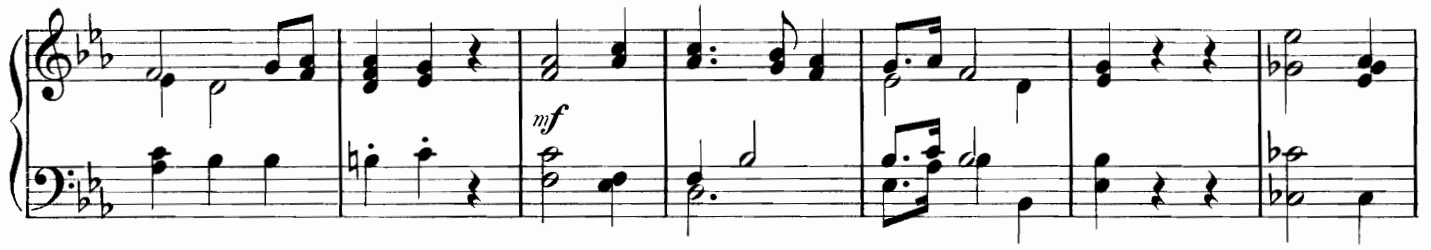


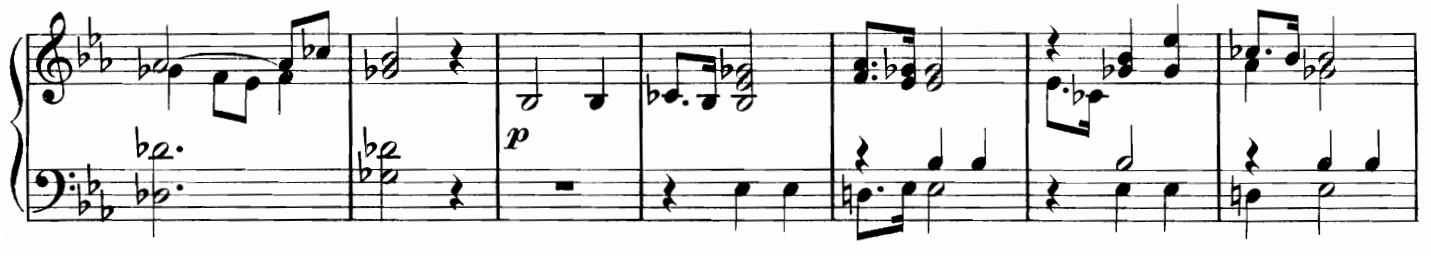


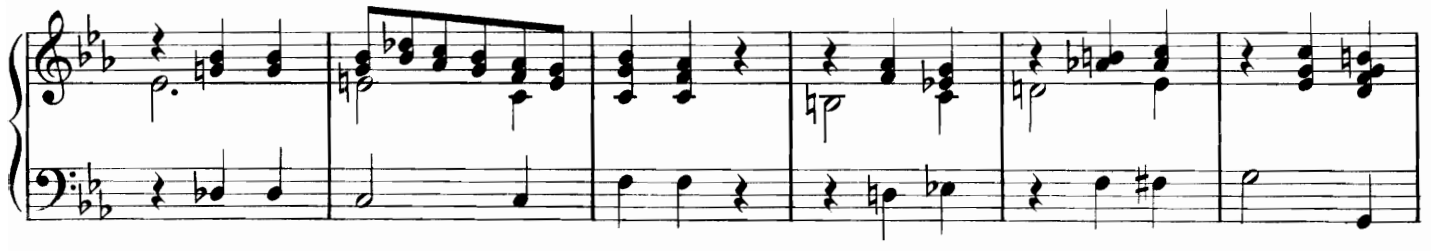
O QUAM TRISTIS.

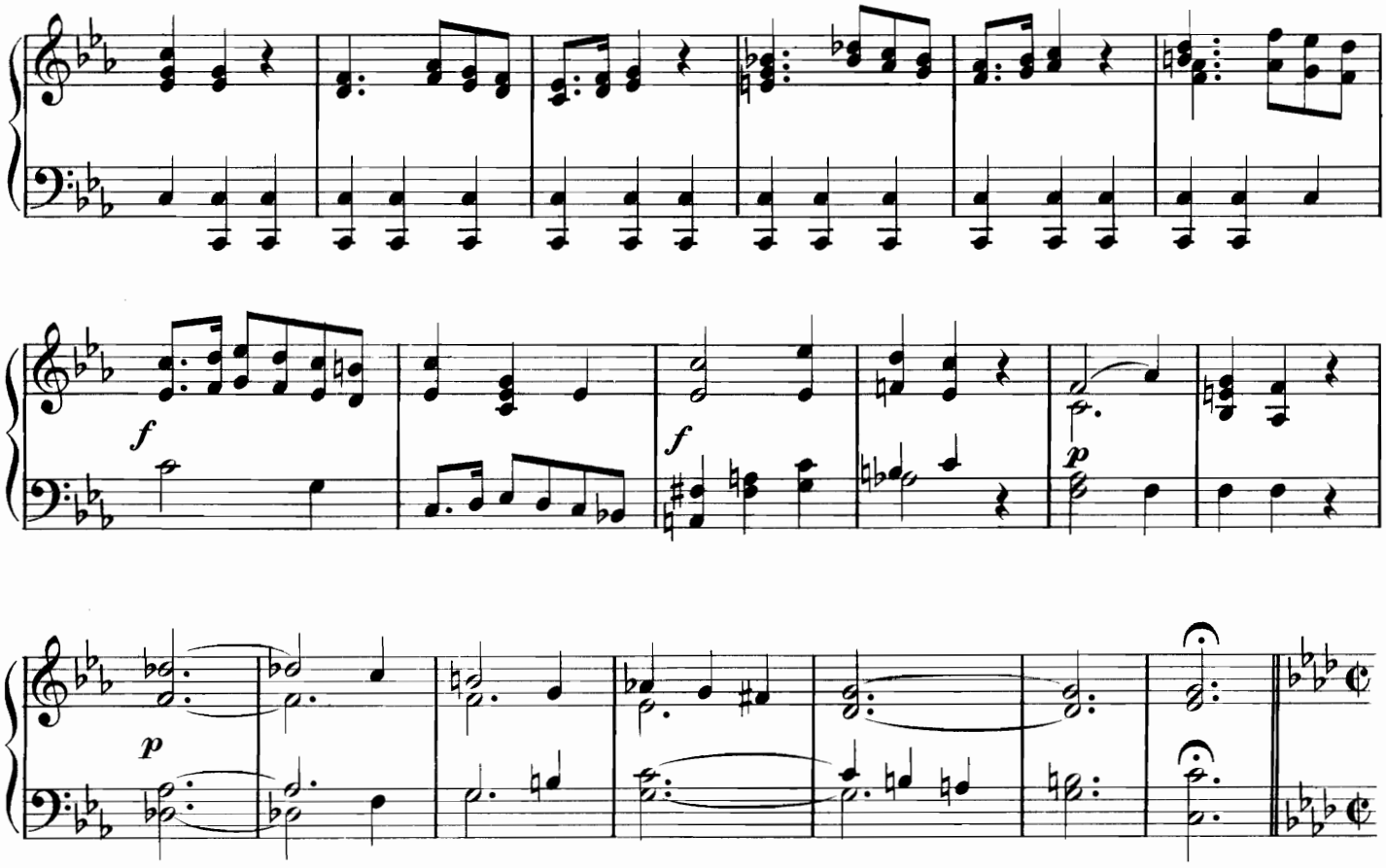
Andante con moto. ♩=63



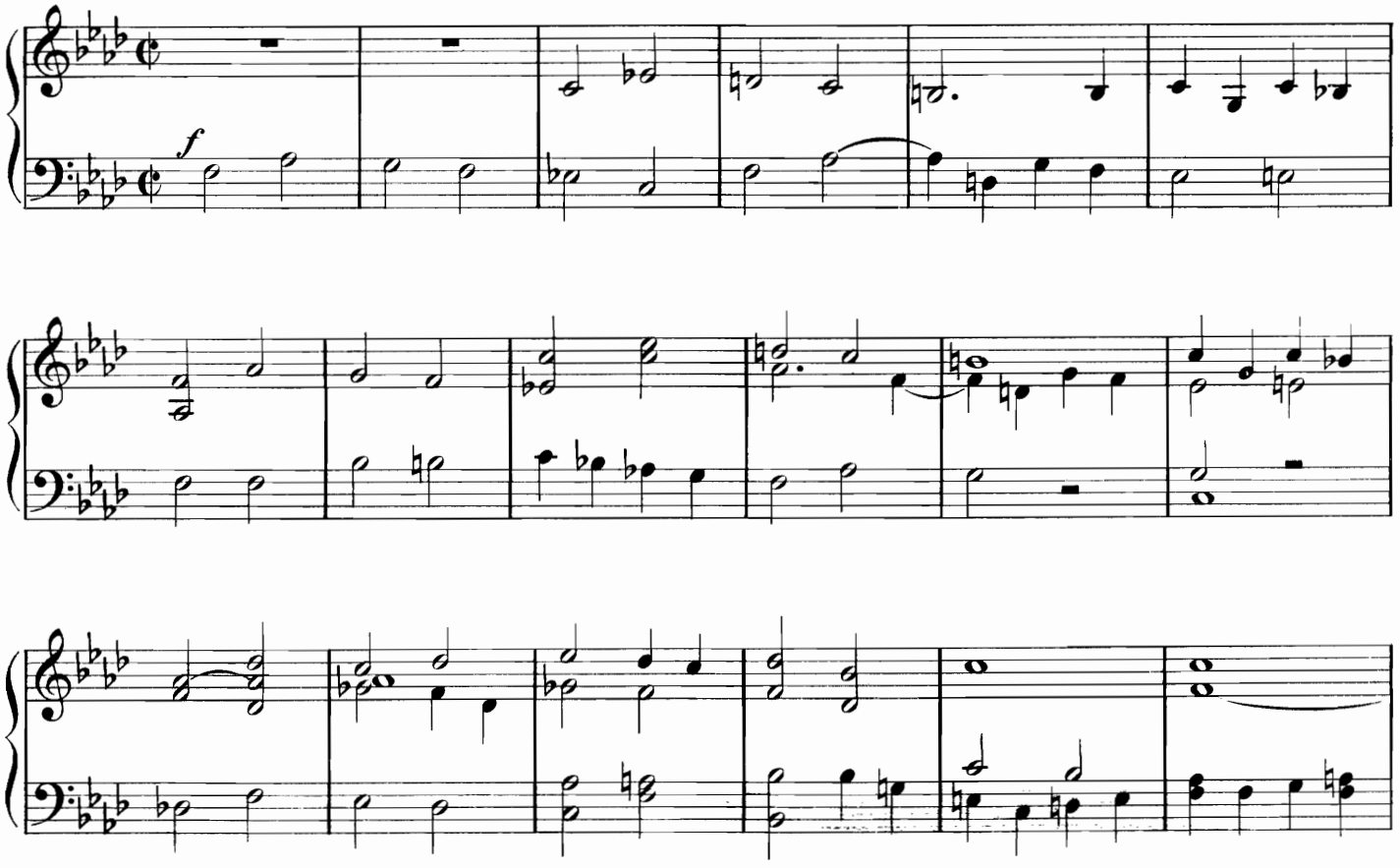


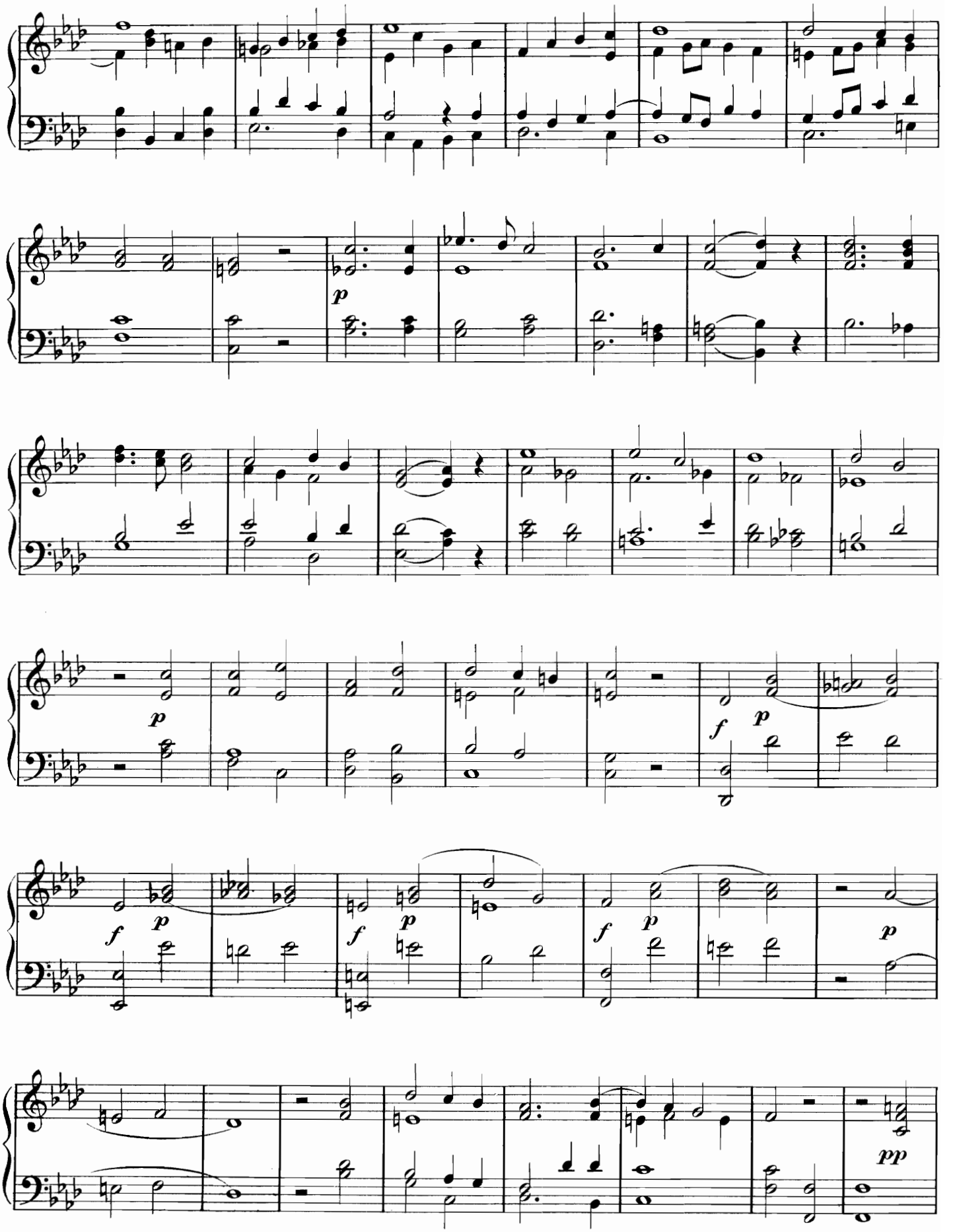


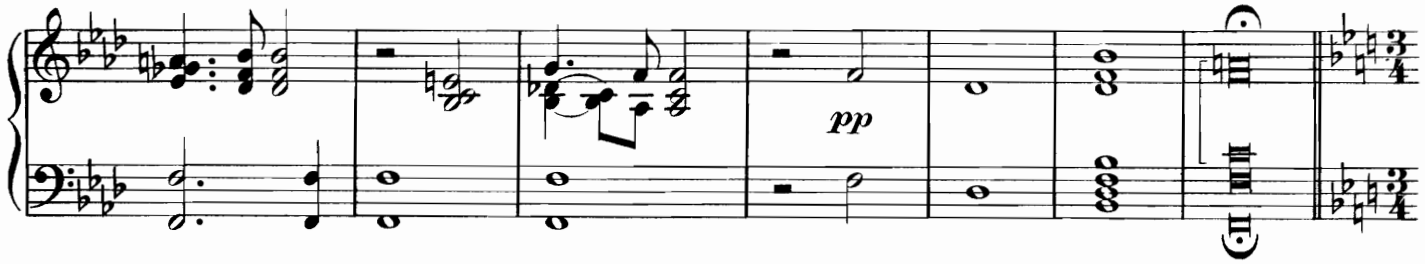




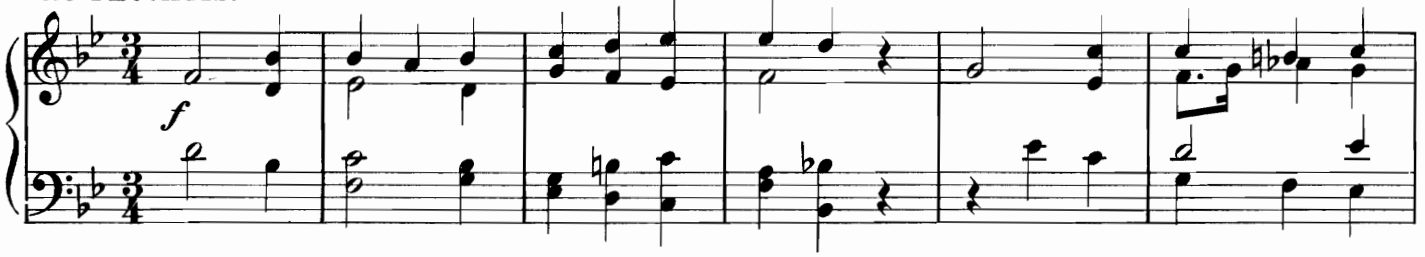
QUIS EST HOMO.

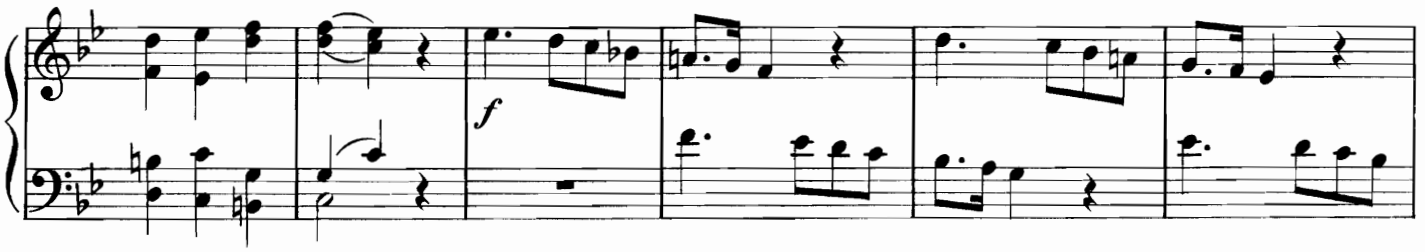


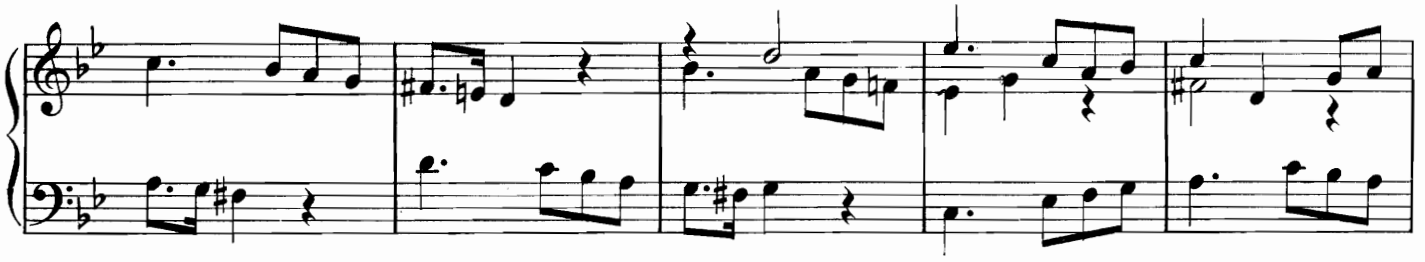

p
p
f
p
f
p
f
p
f
p
p
pp

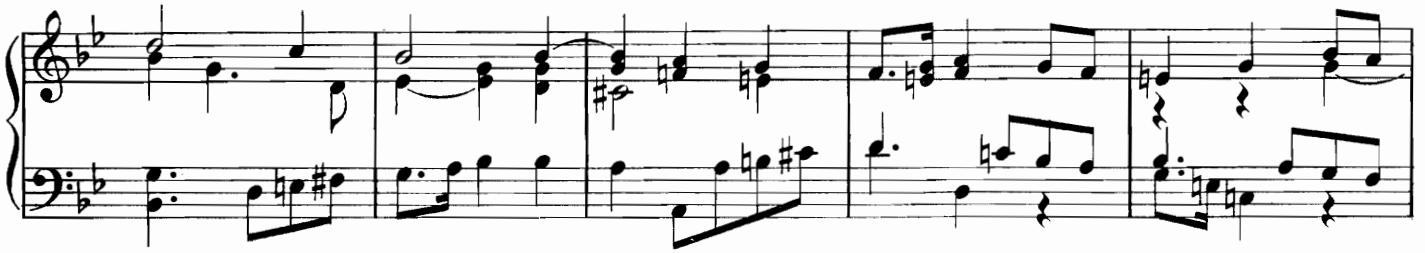


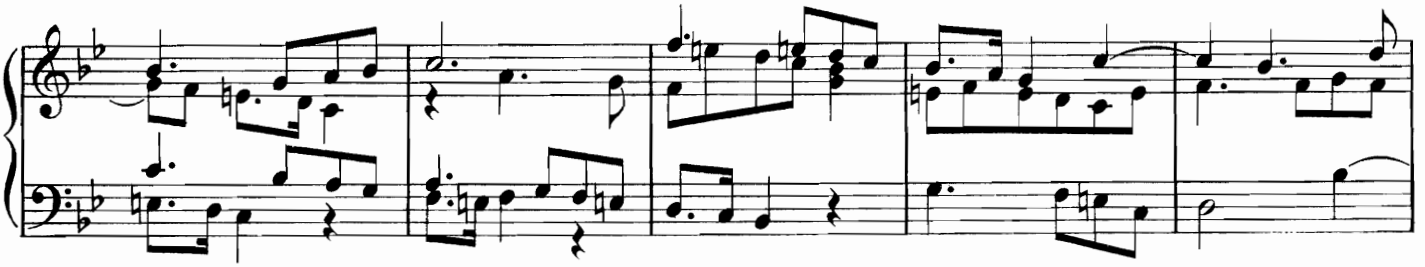
PRO PECCATIS.

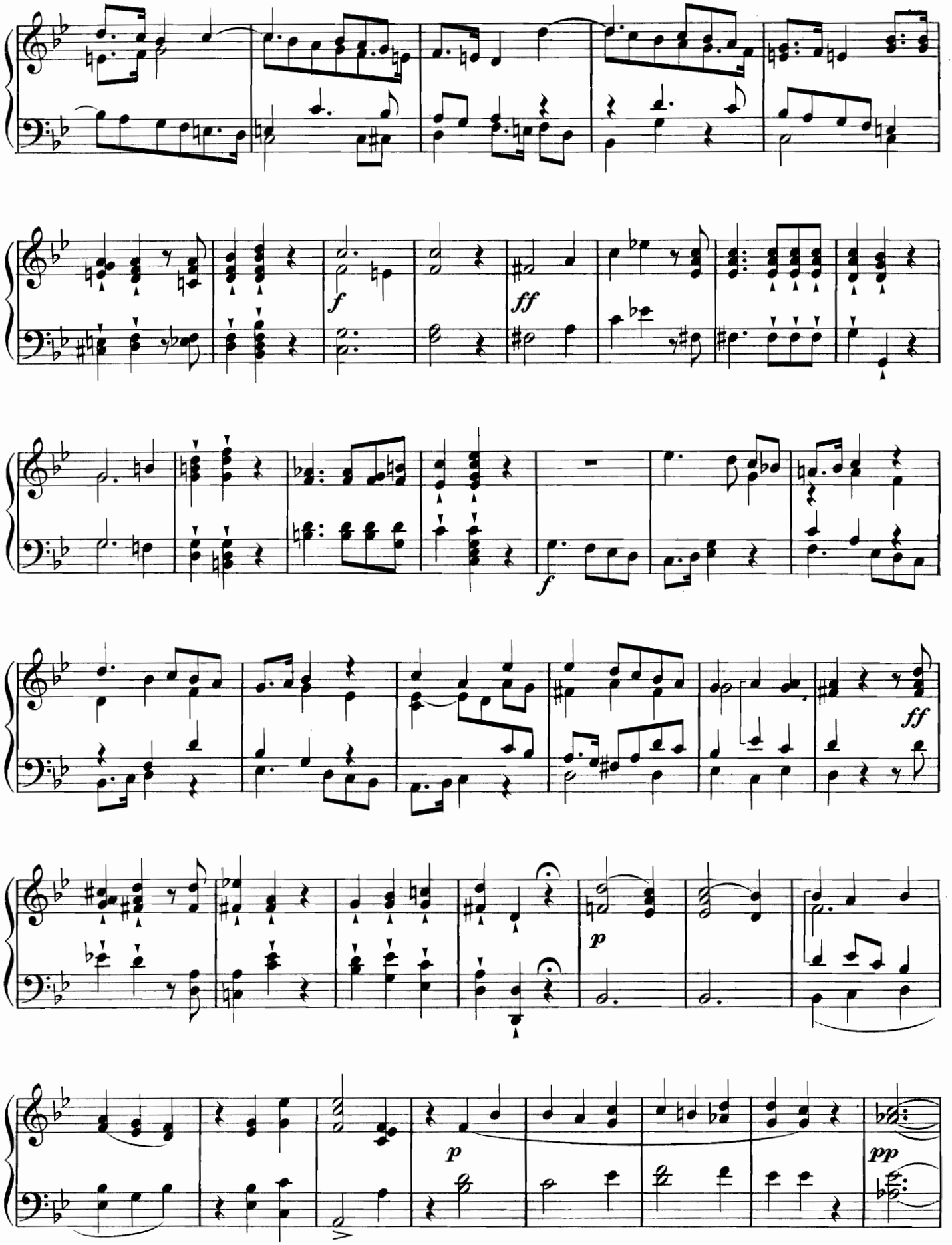








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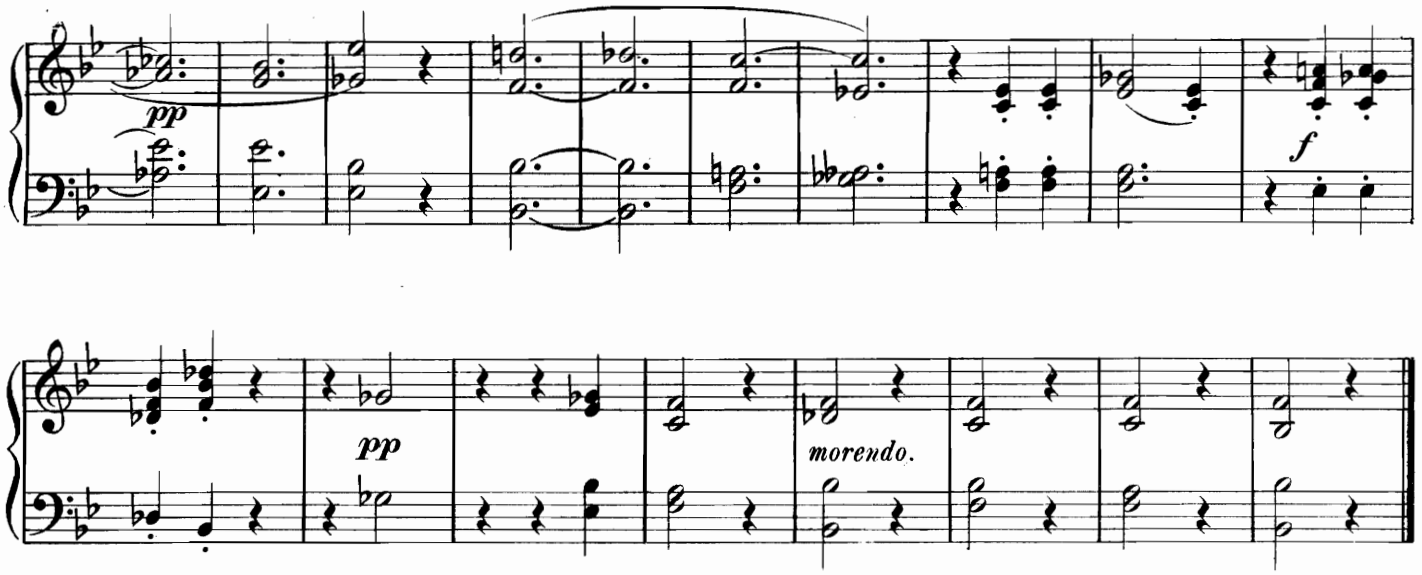
ff
f
ff
p
p
pp



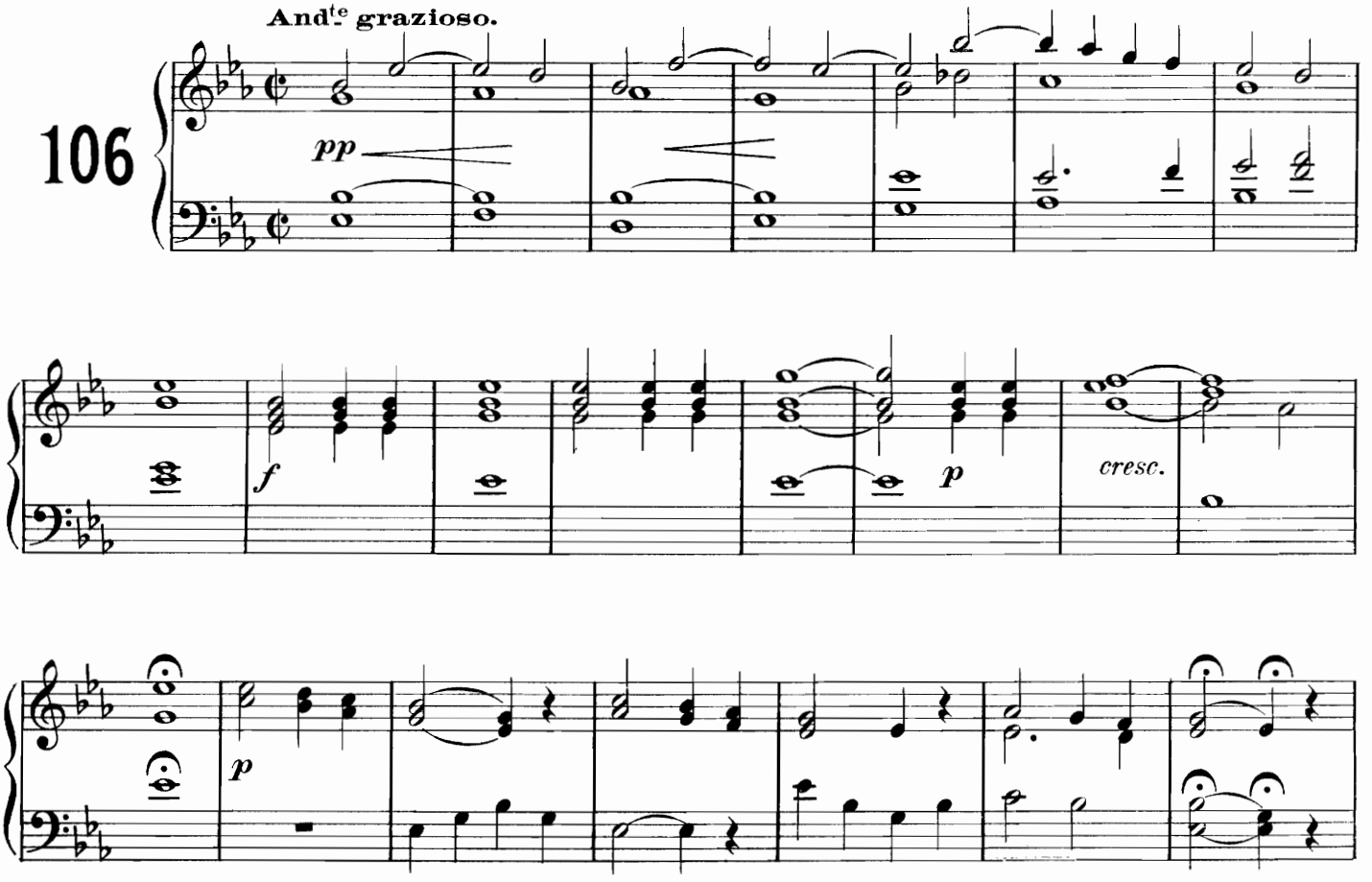
P. SCHMIDT.

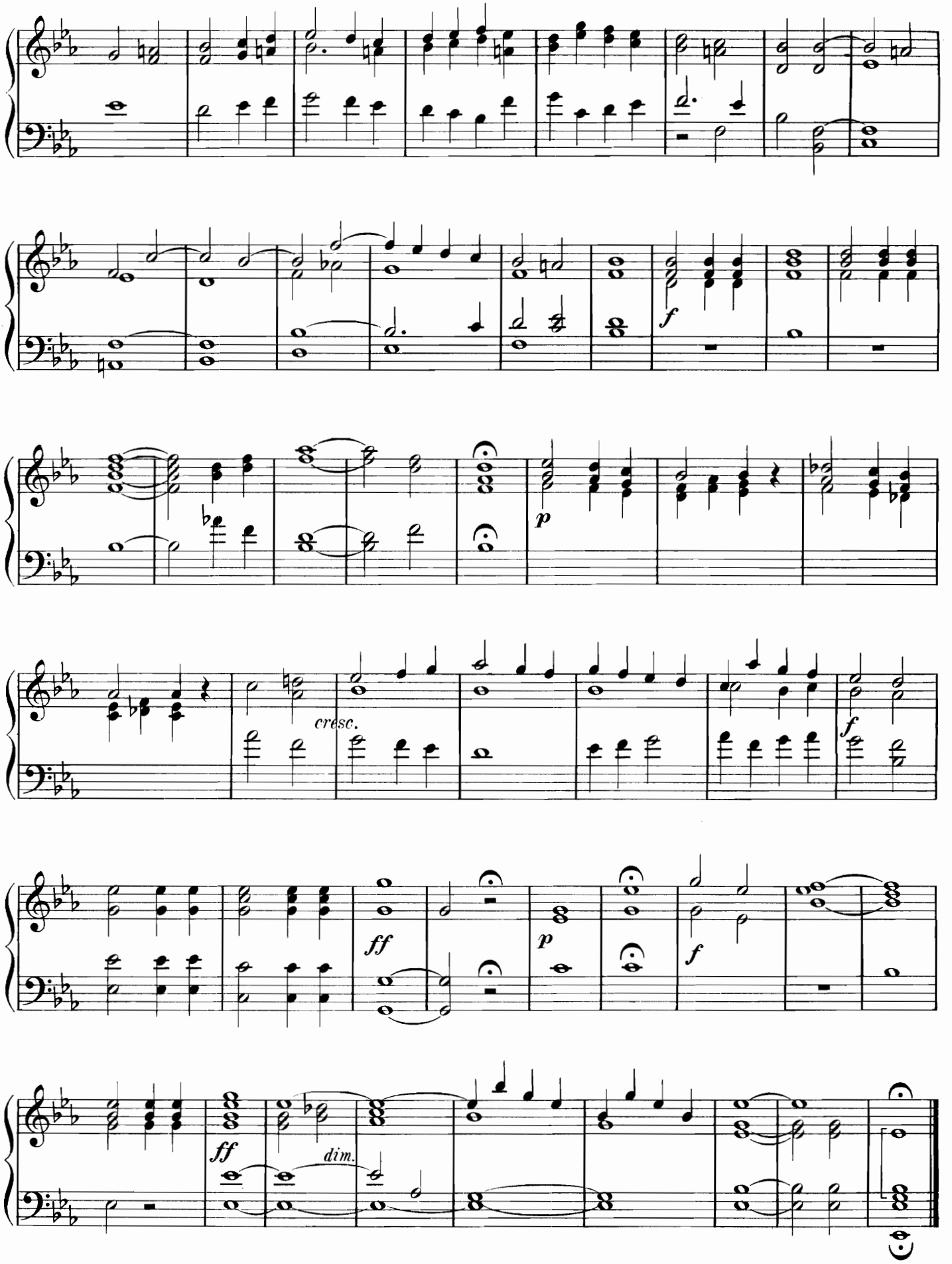
1779 + 1853

GLORIA DEO

NOËL pour 3 voix de femmes
avec accompagnement.

106

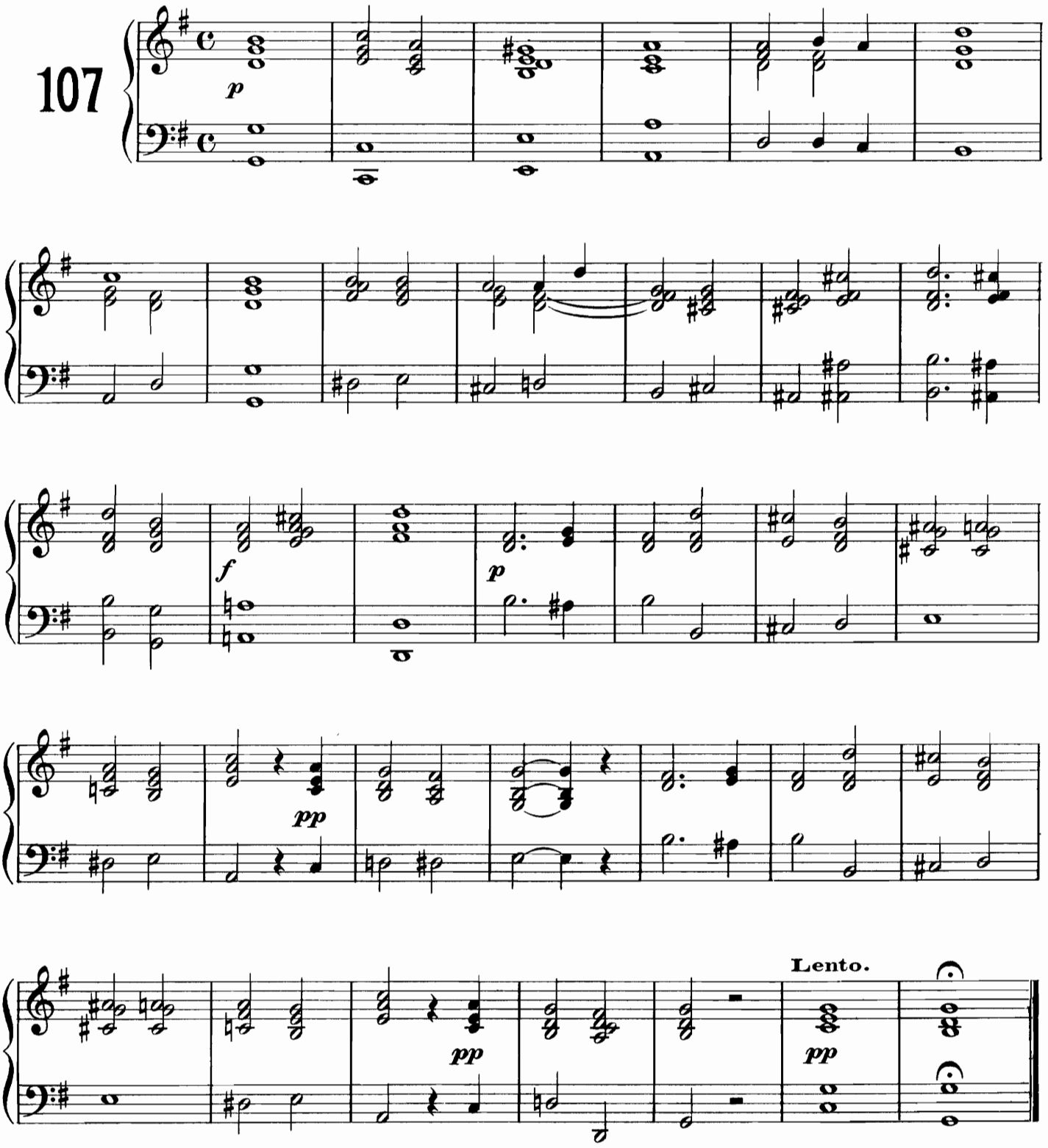



f
p
cresc.
f
ff
p
f
ff
dim.

J. B. WEIGL.

1780 + 1842

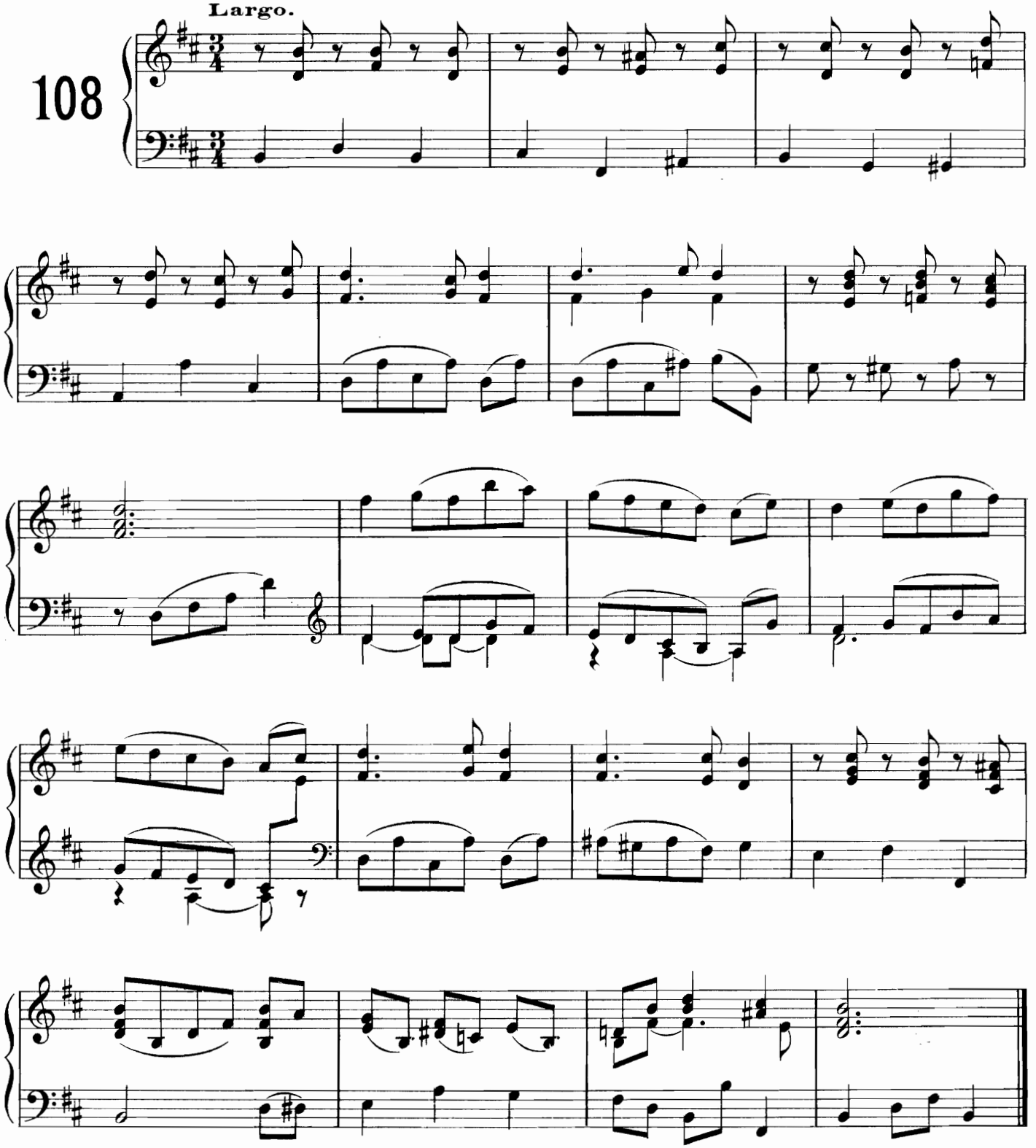
TANTUM ERGO
à 4 voix.



M. HENCKEL.

1780 + 1851

PRÉLUDE

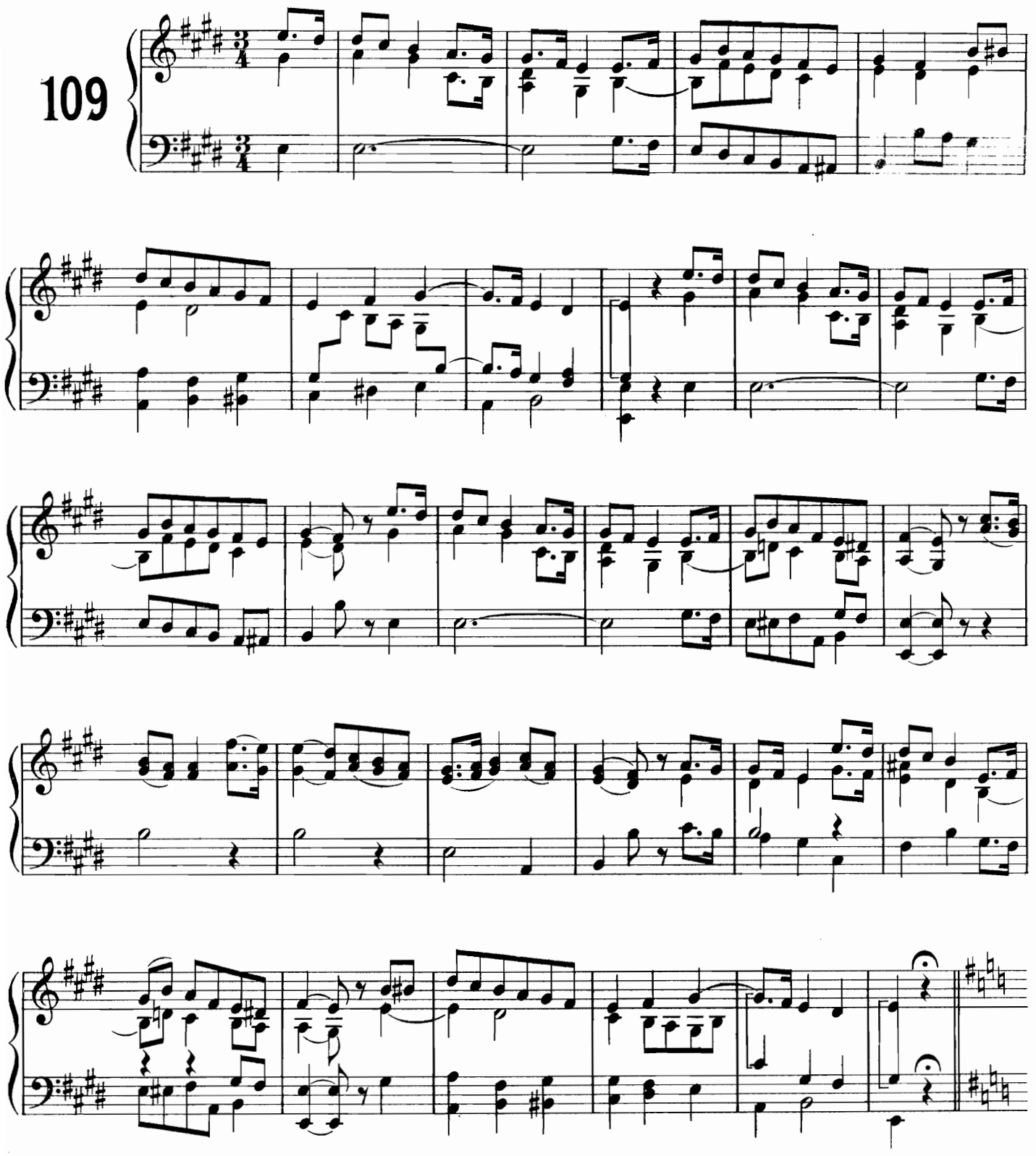


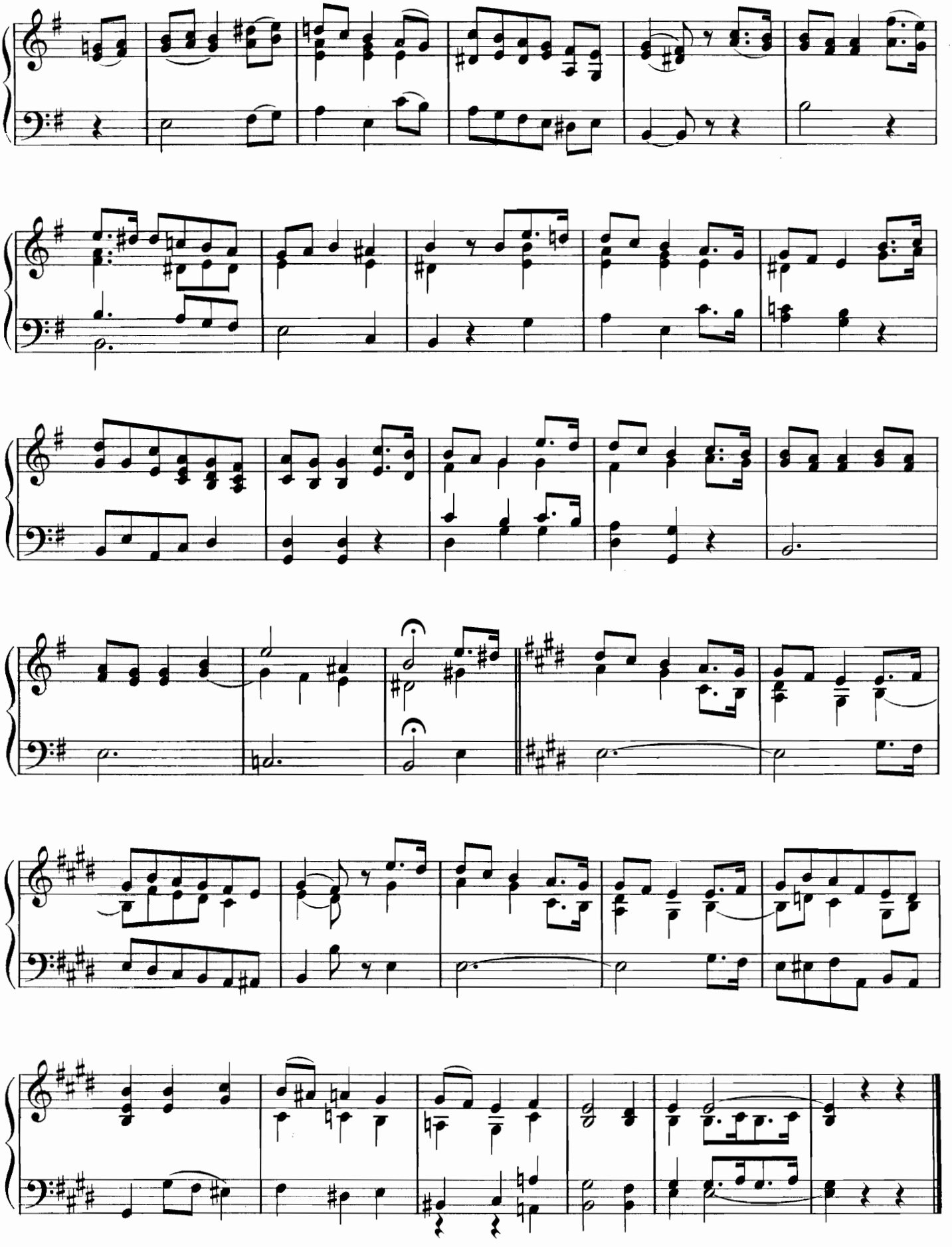
V. NOVELLO.

1781 + 1845

O JESU.

Solo avec accompagnement.





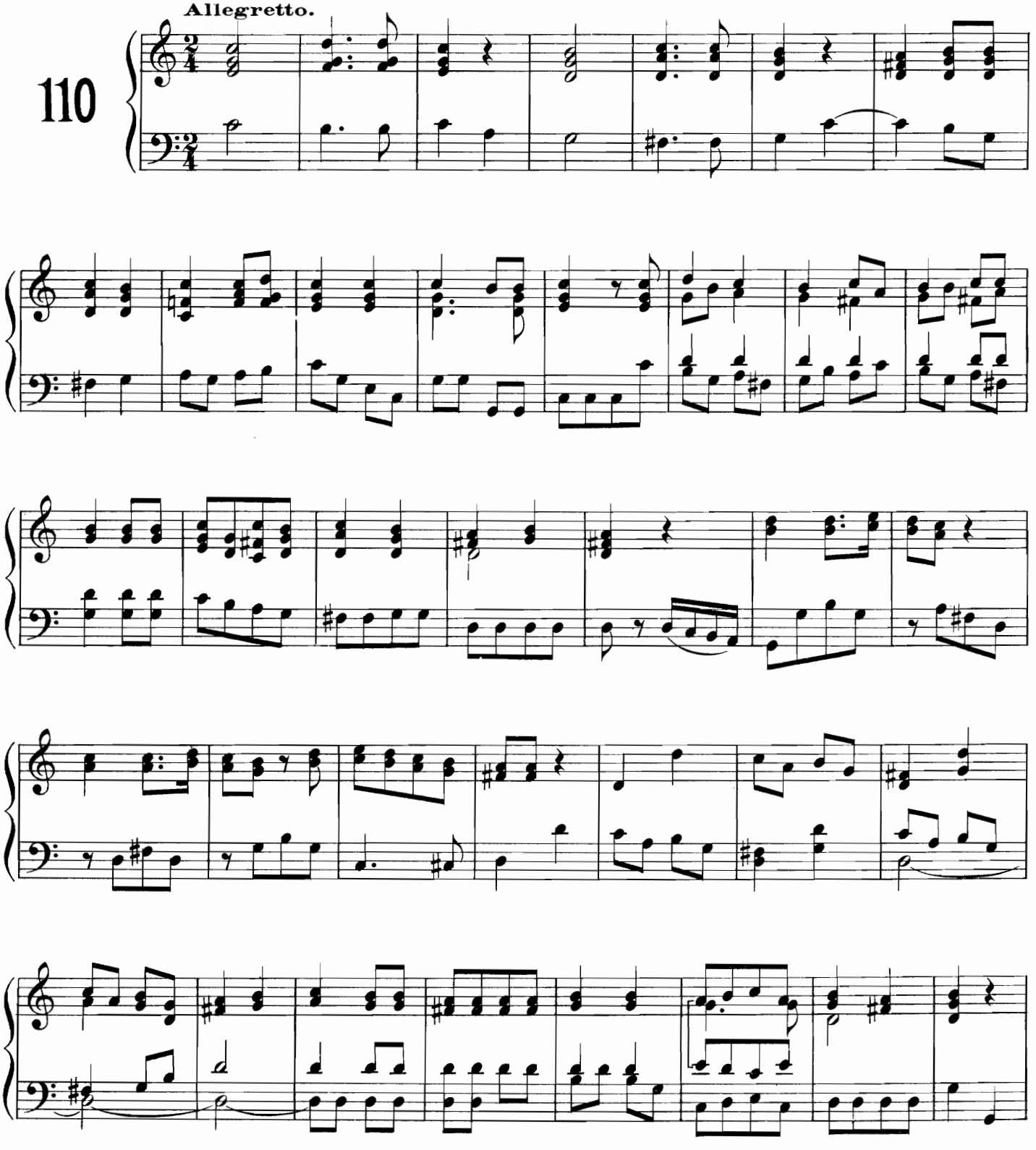
V. FIODO.

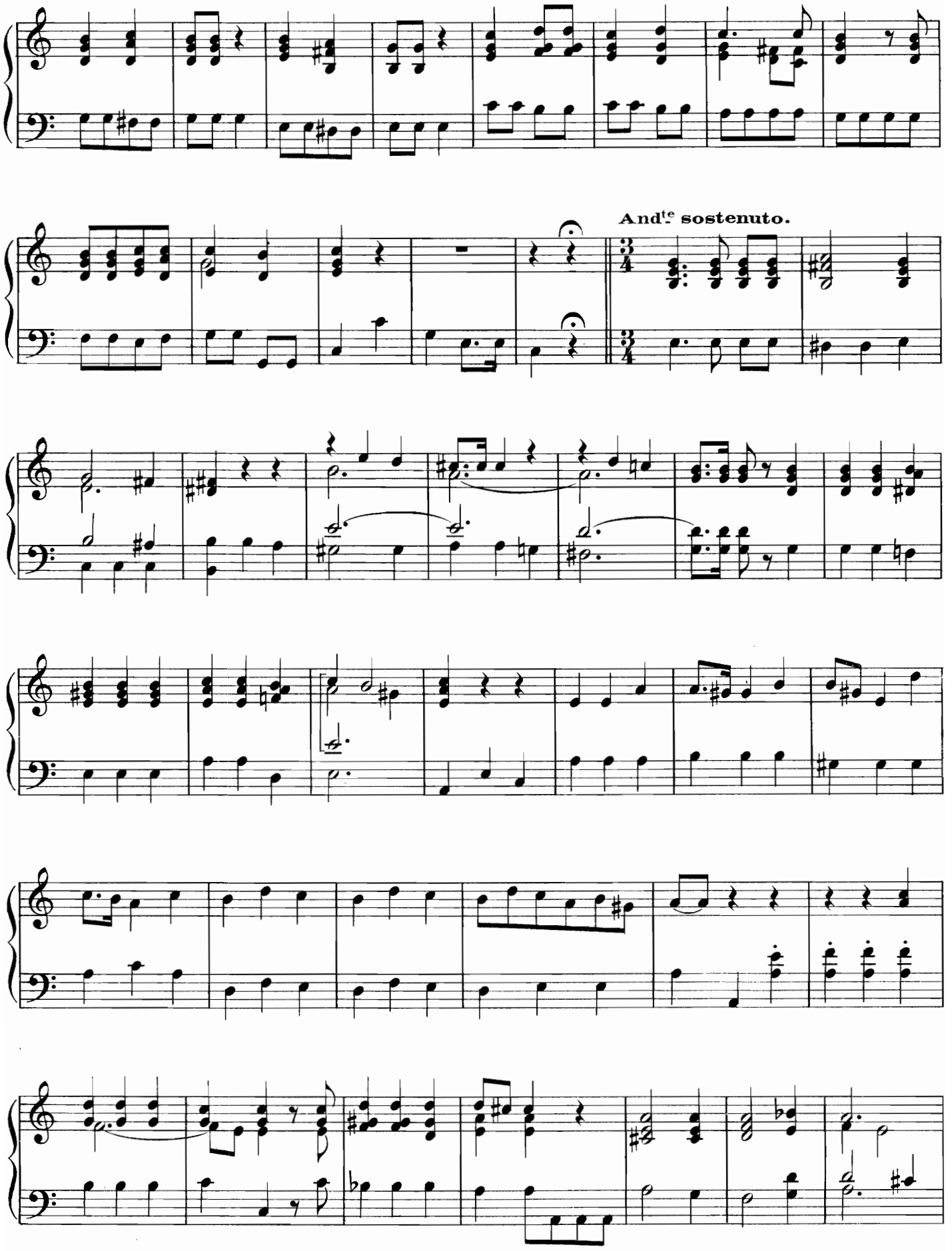
1782 + 1863

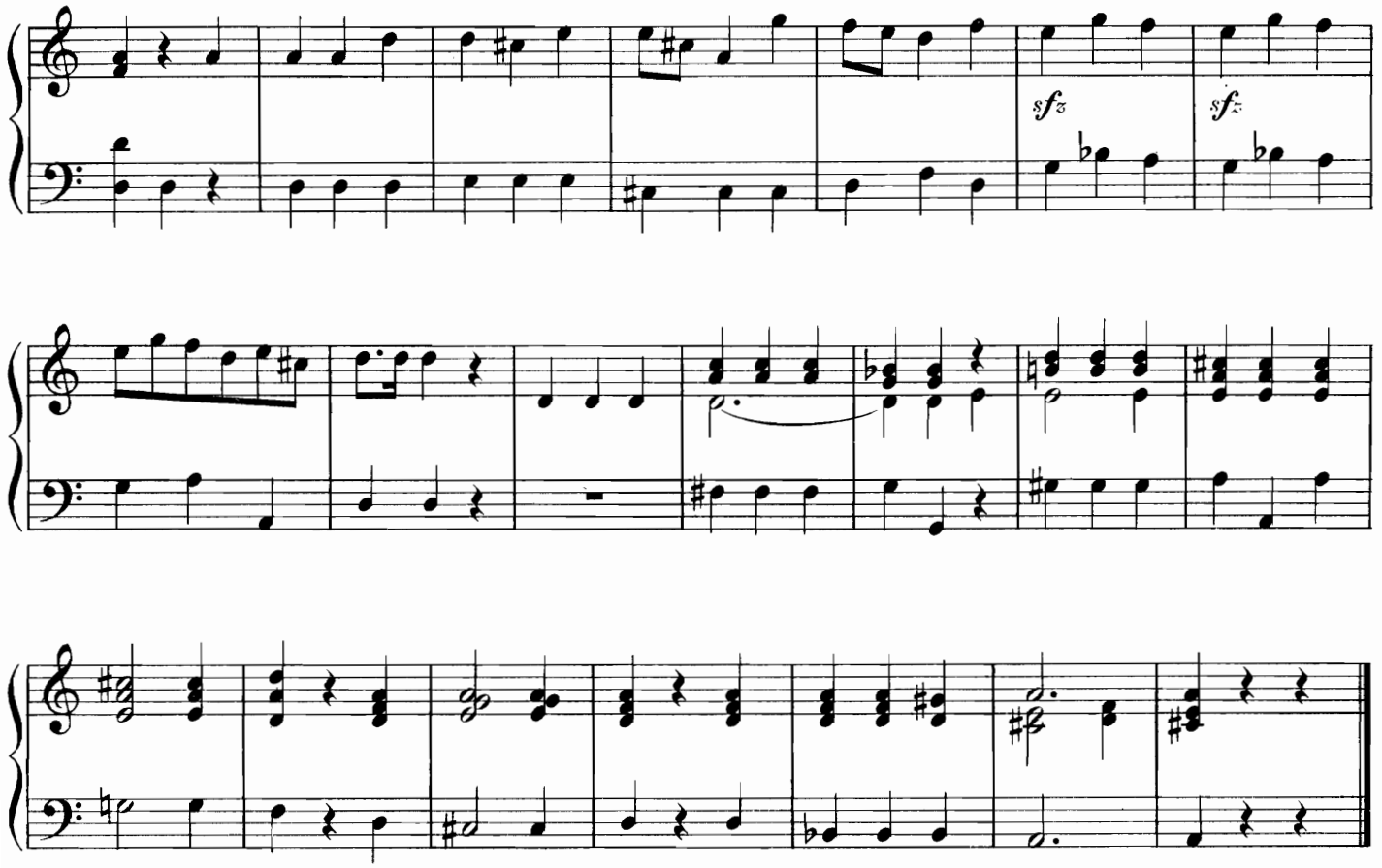
MAGNIFICAT
à 4 voix.

110

Allegretto.




And^te sostenuto.

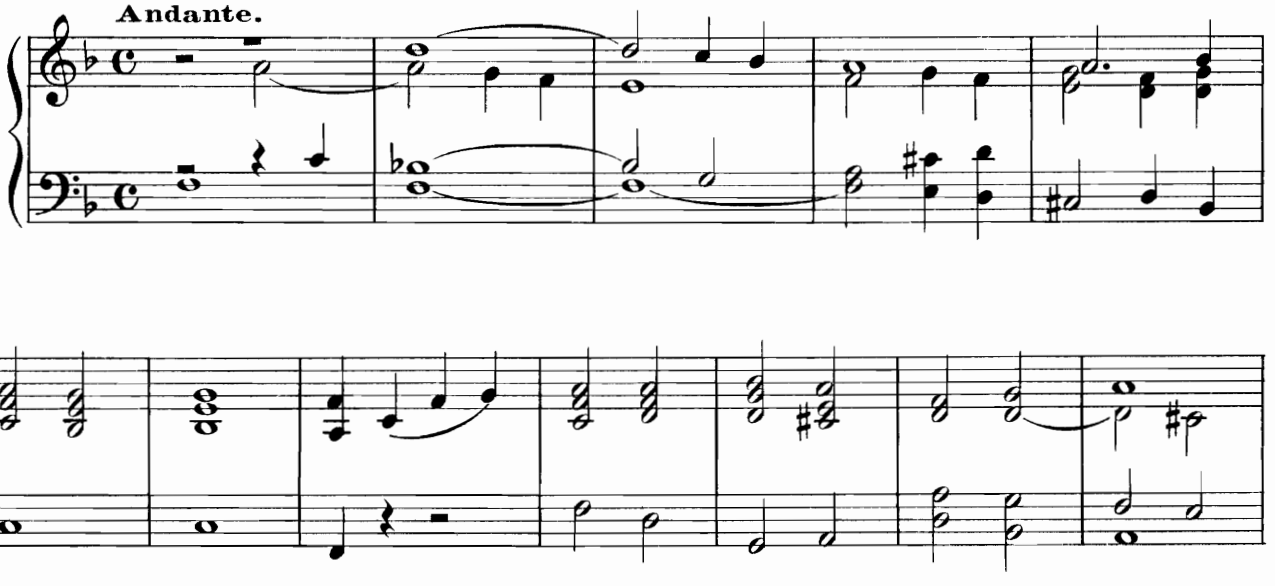


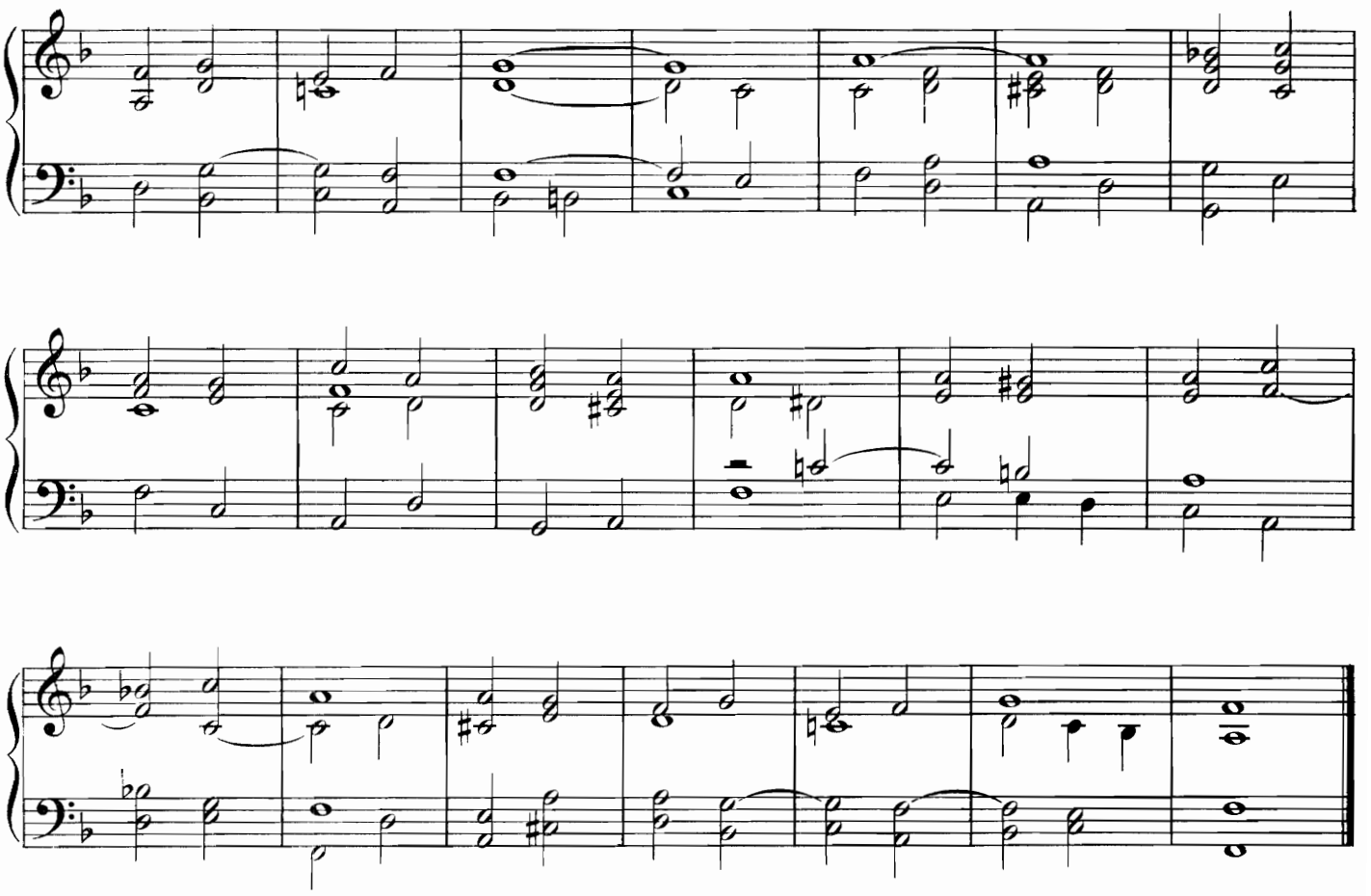
L. SPOHR.

1784 + 1859

TANTUM ERGO
à 4 voix,
accompagnées.

111

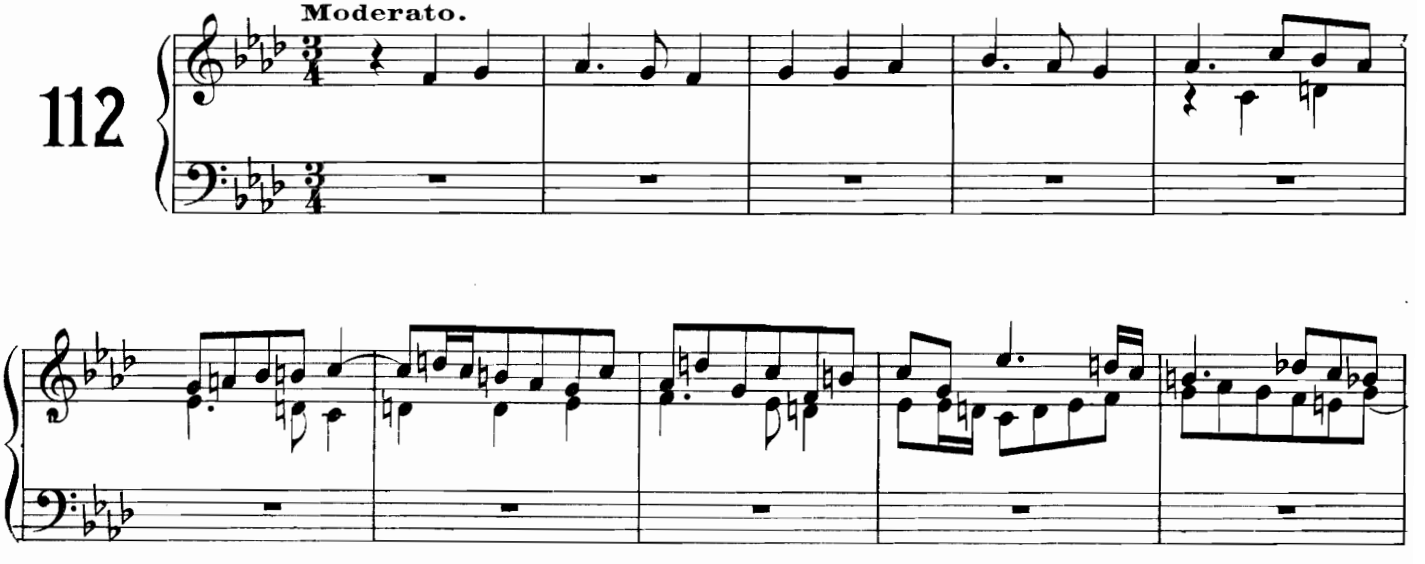


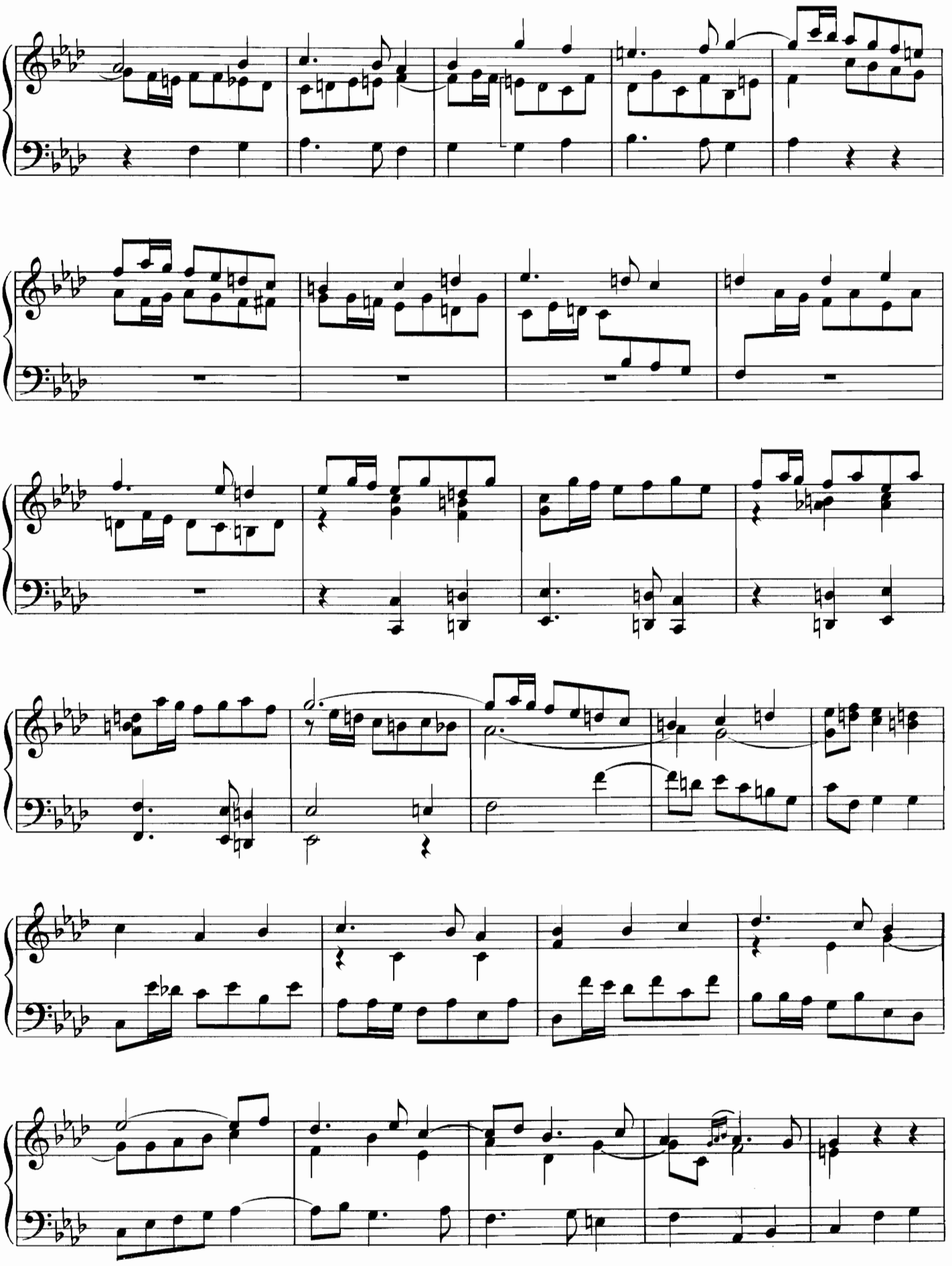


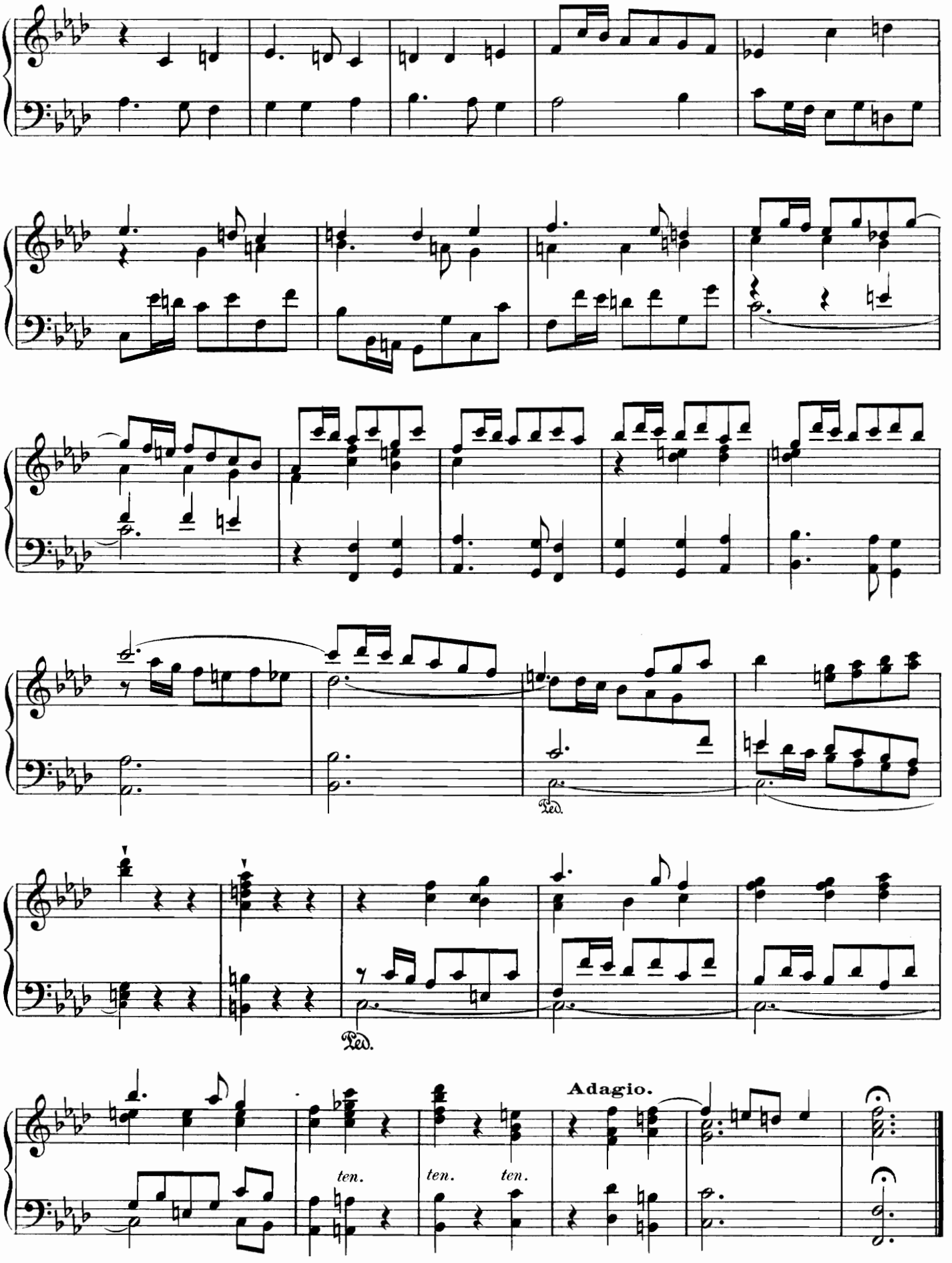
A. P. F. BOËLY.

1785 + 1858

FUGUE





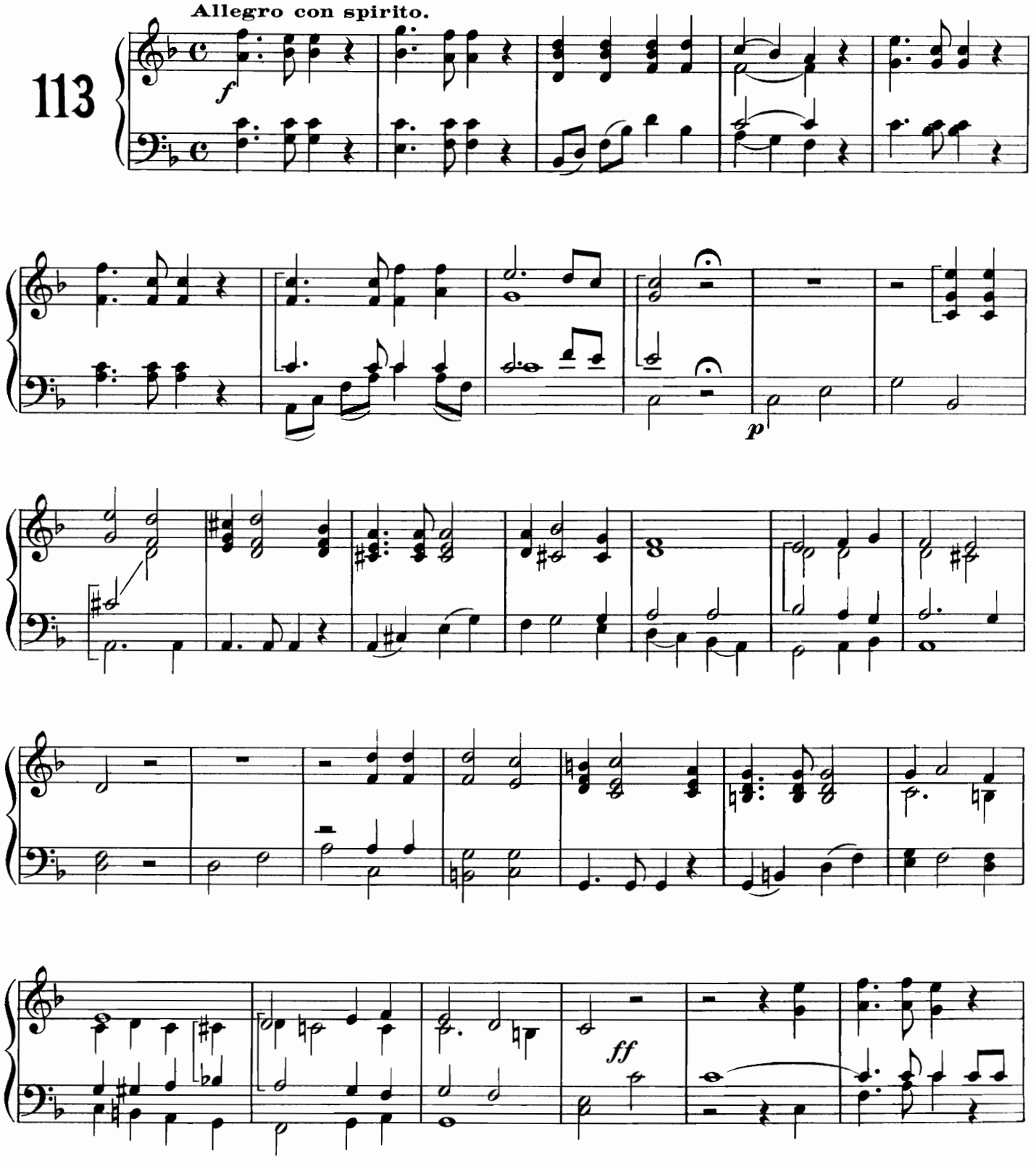

Ped.
Ped.
Adagio.
ten.
ten.
ten.

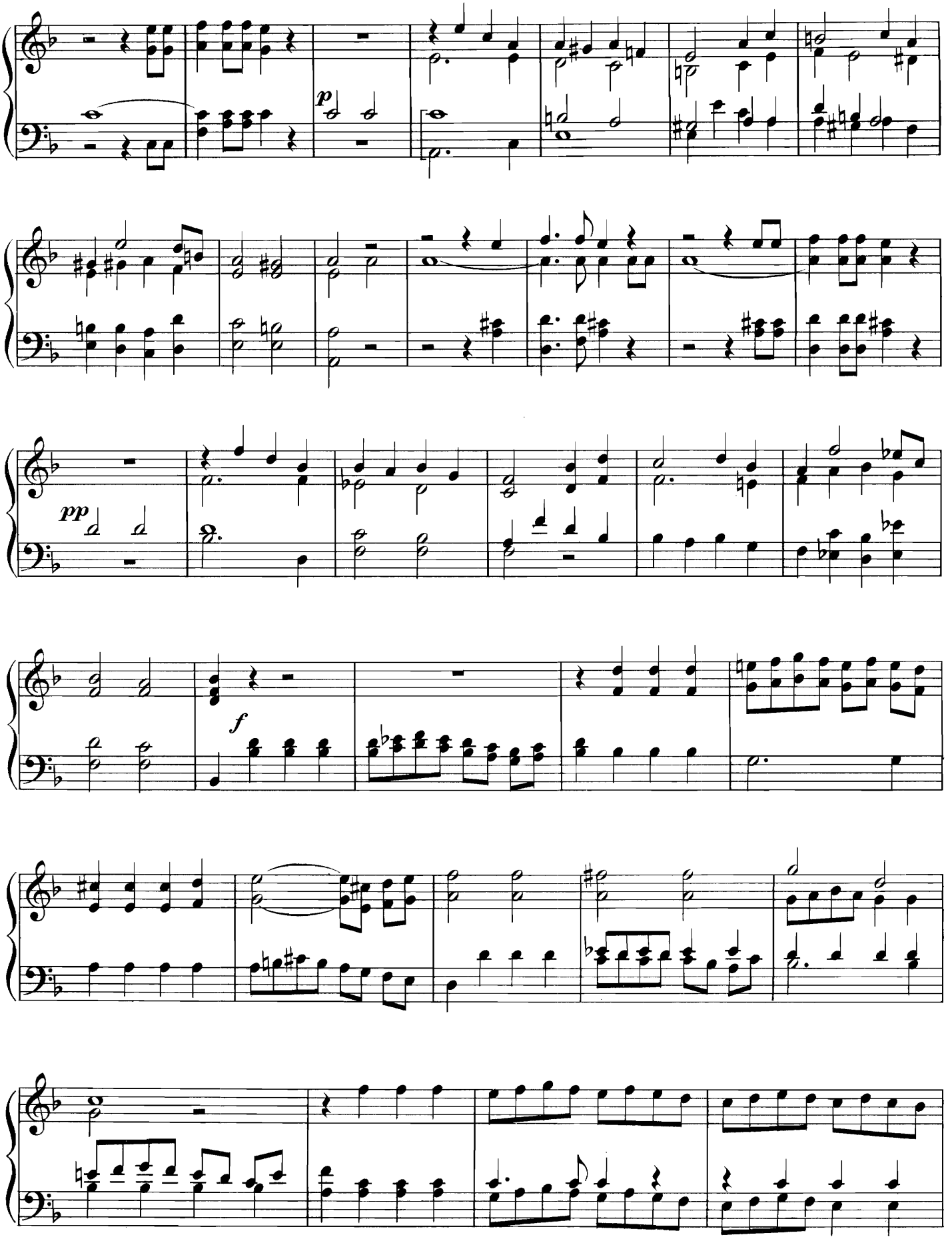
Frédéric SCHNEIDER.

1786 + 1853

GLORIA IN EXCELSIS

à 4 voix.

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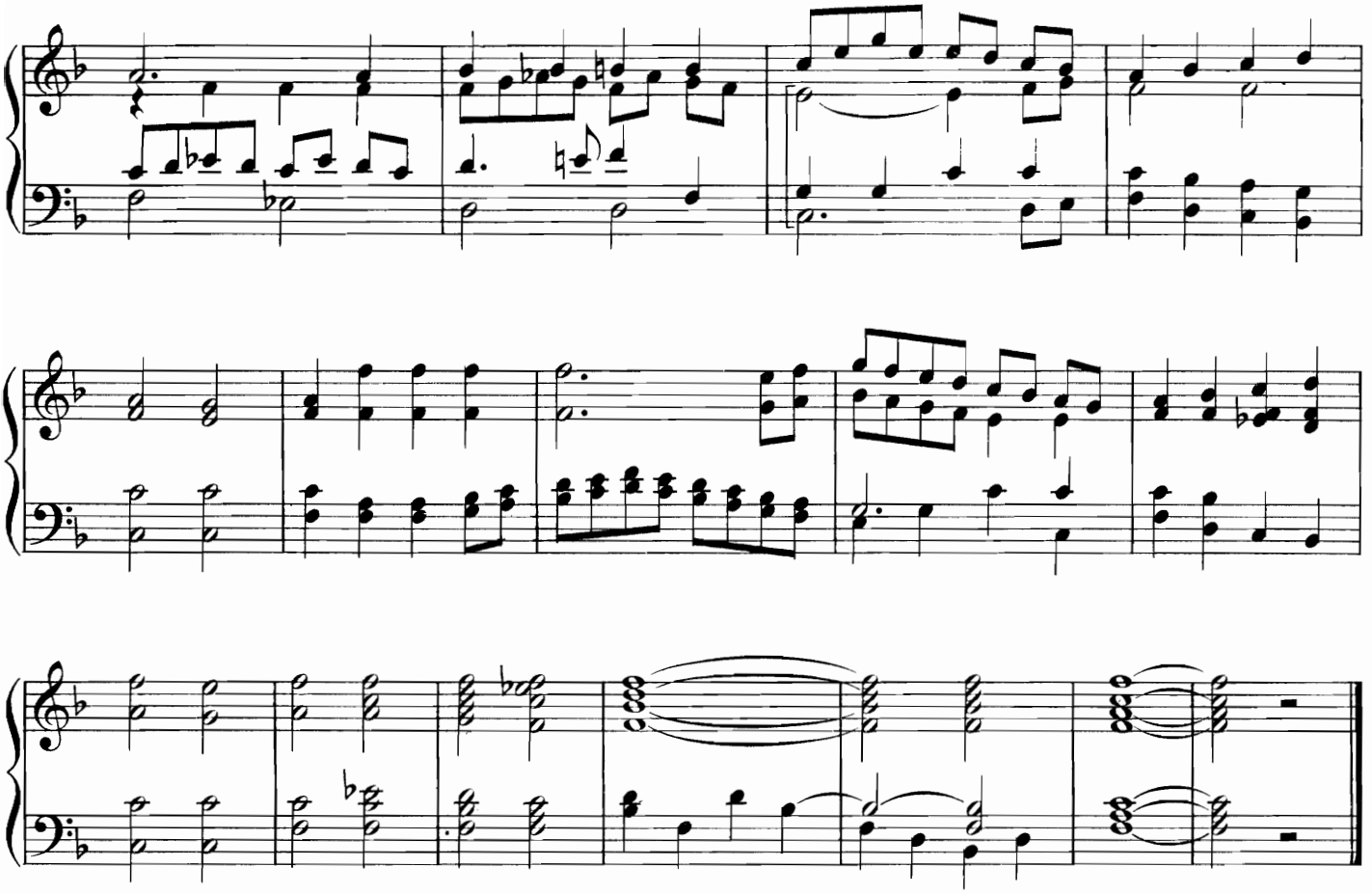
pp
f

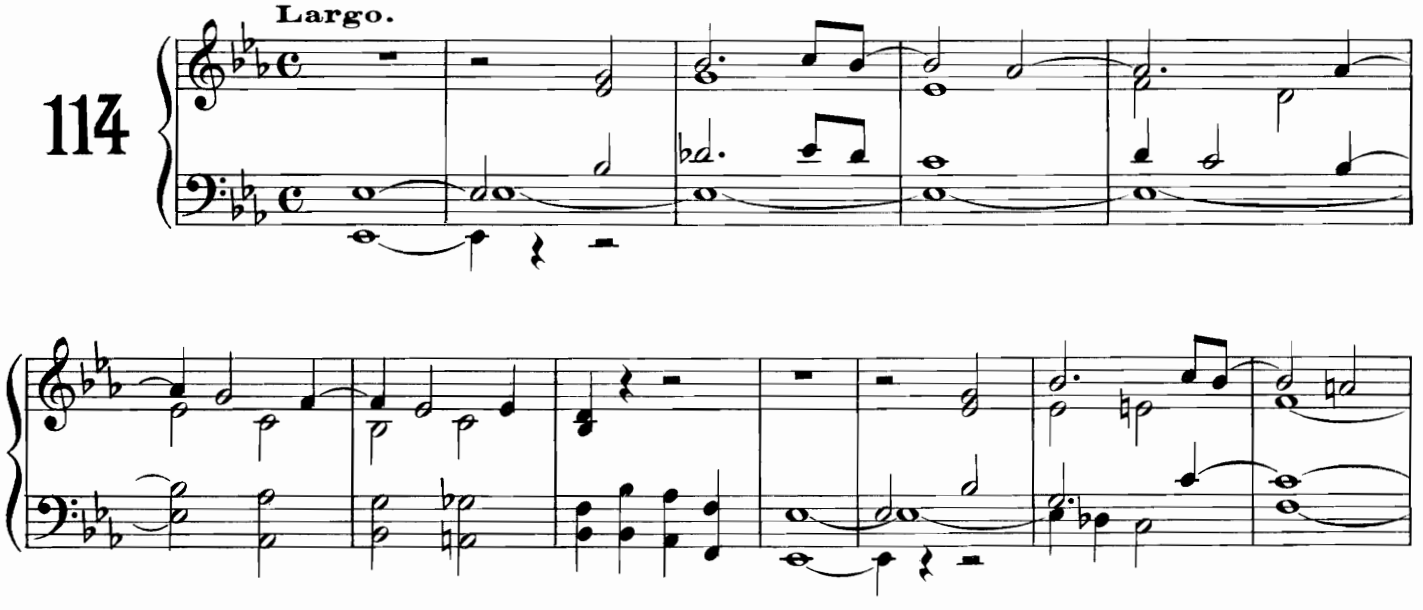


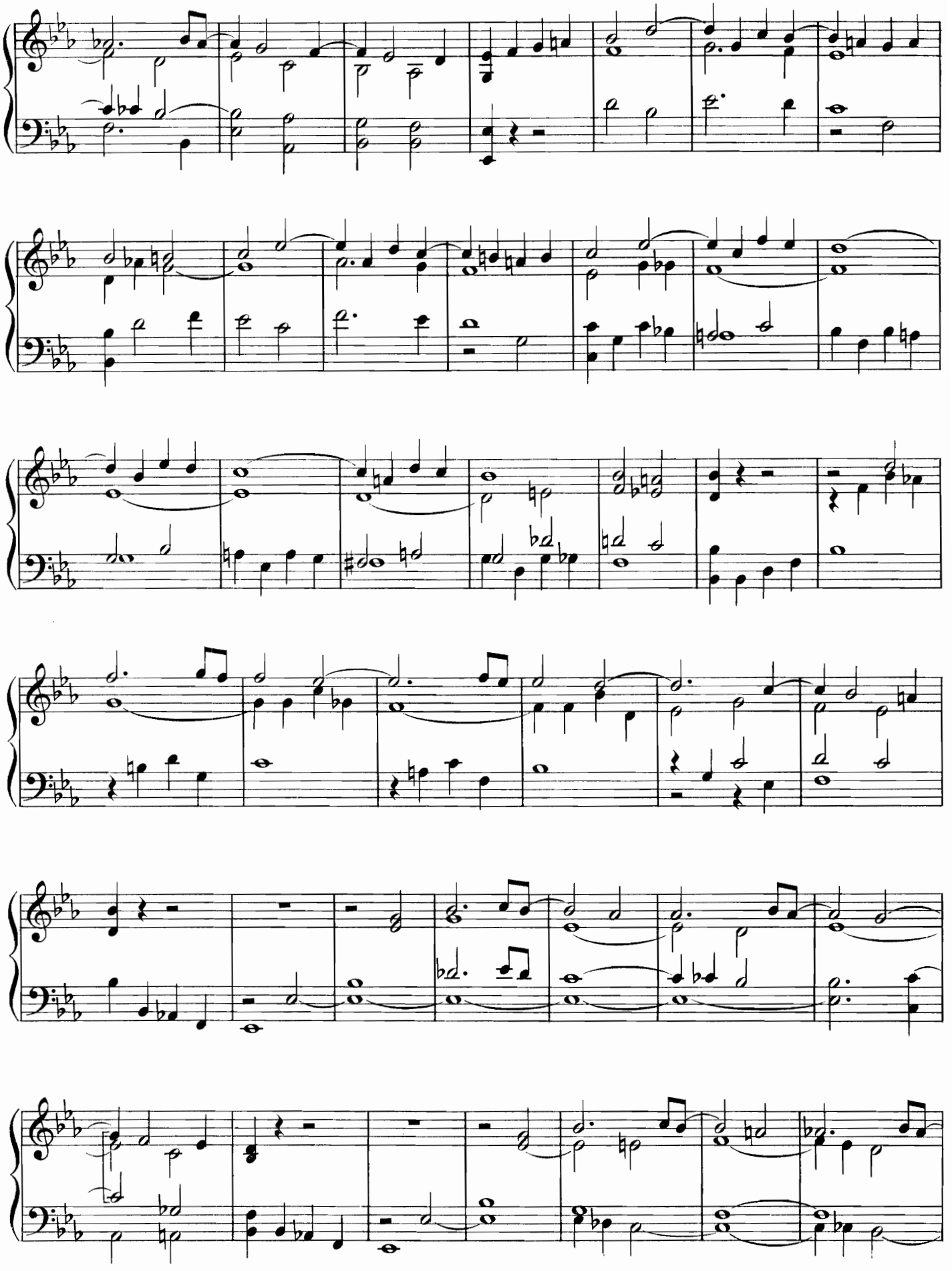
C. WINCKELMEYER.

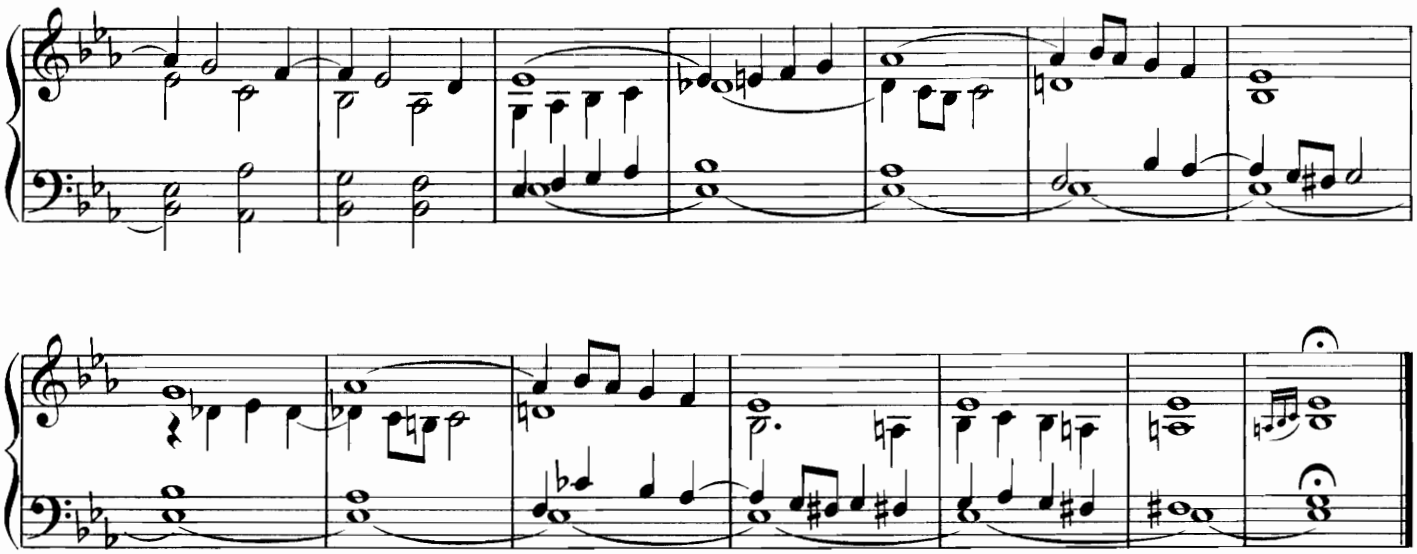
1787 + 1831

PRÉLUDE

114





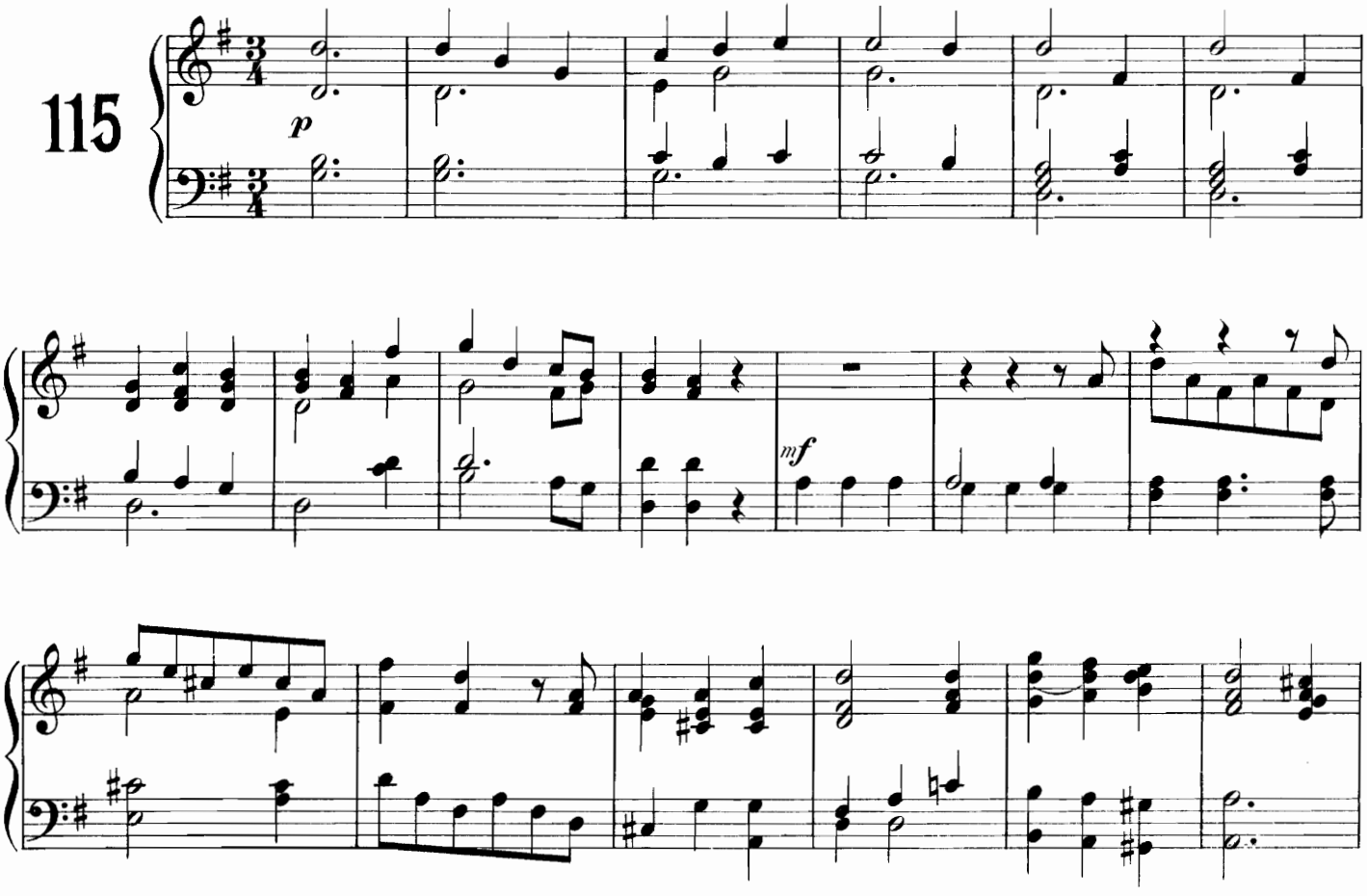


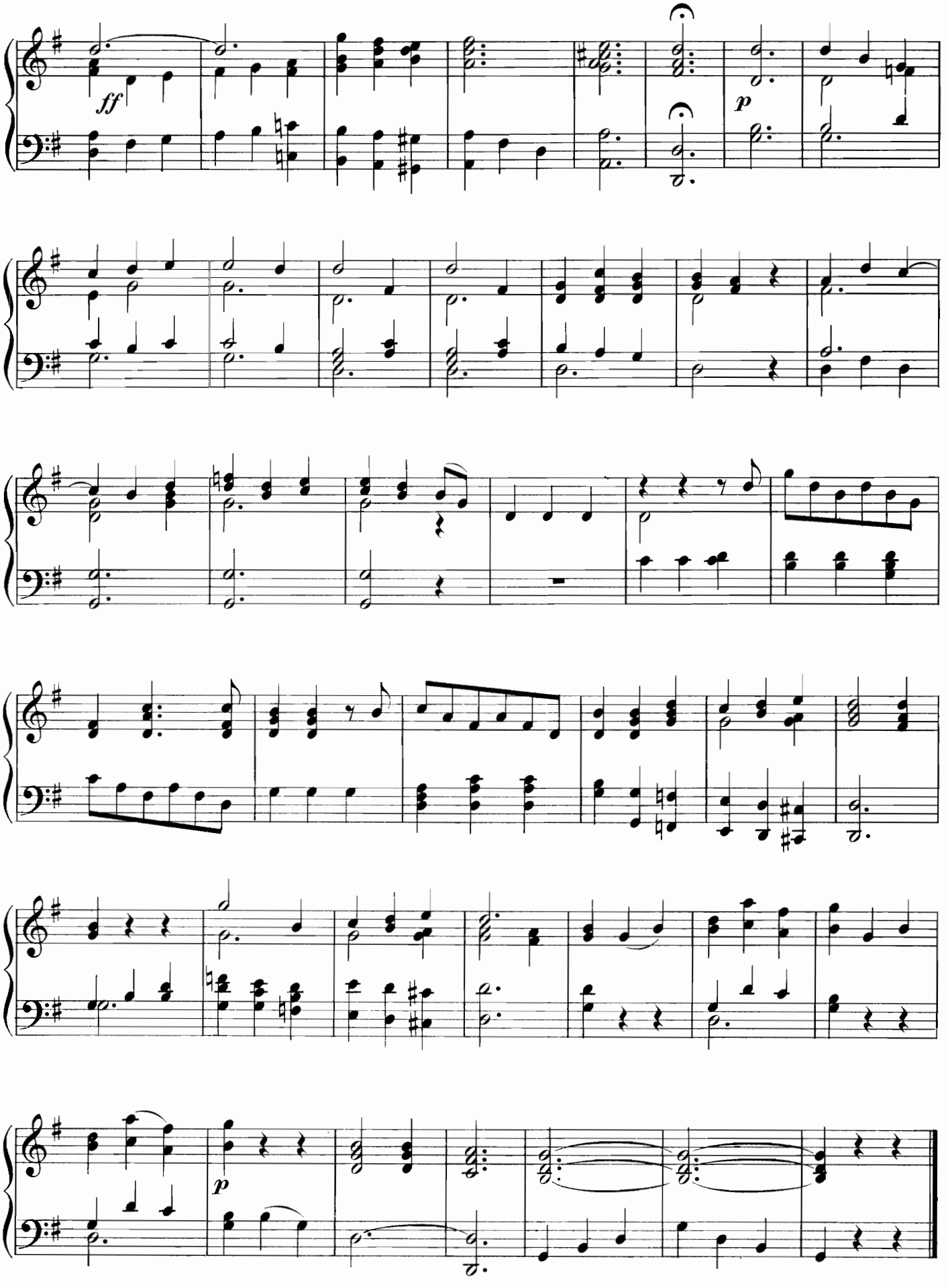
C. ETT.

1788 + 1847

AGNUS DEI

à 4 voix.

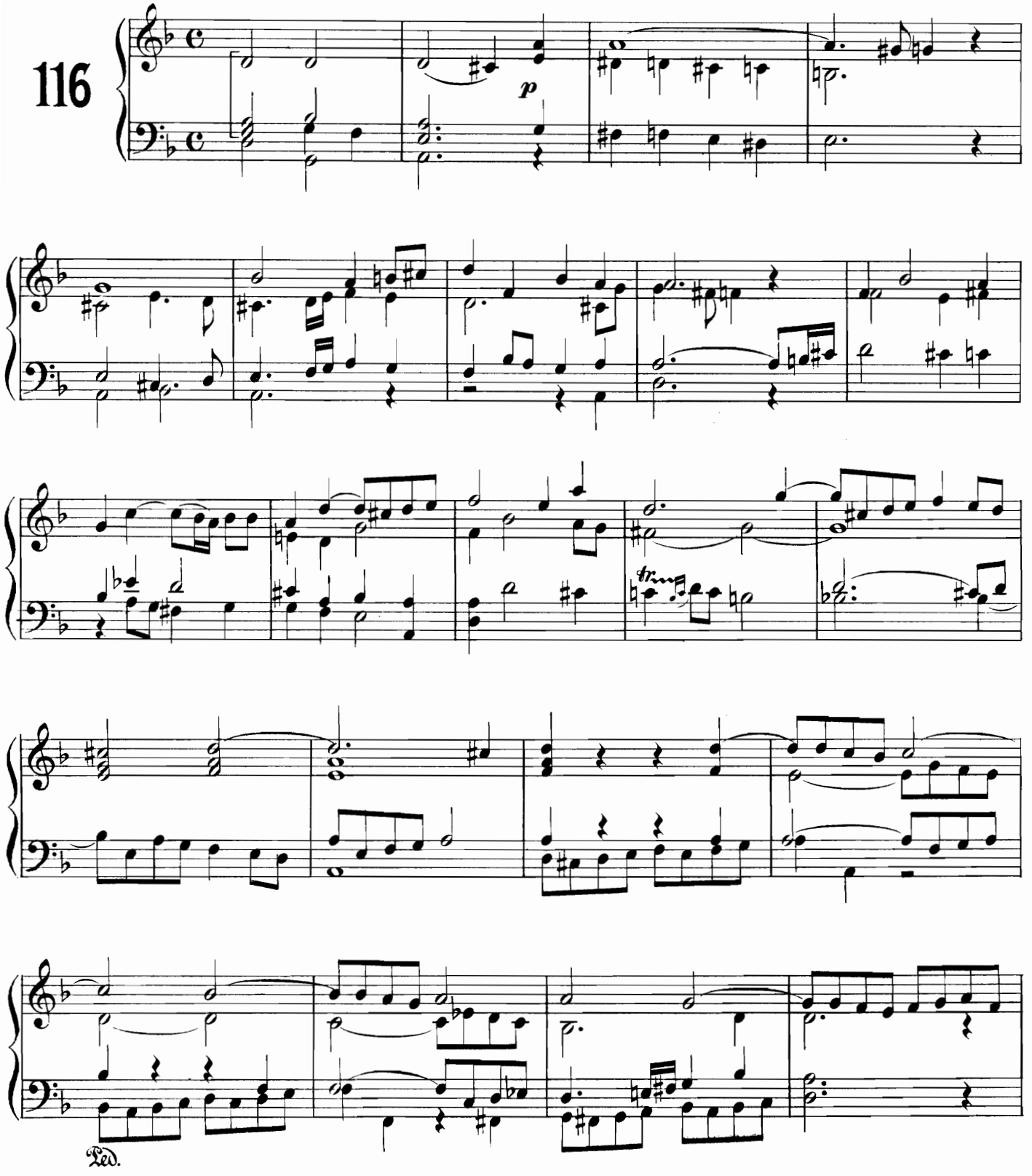


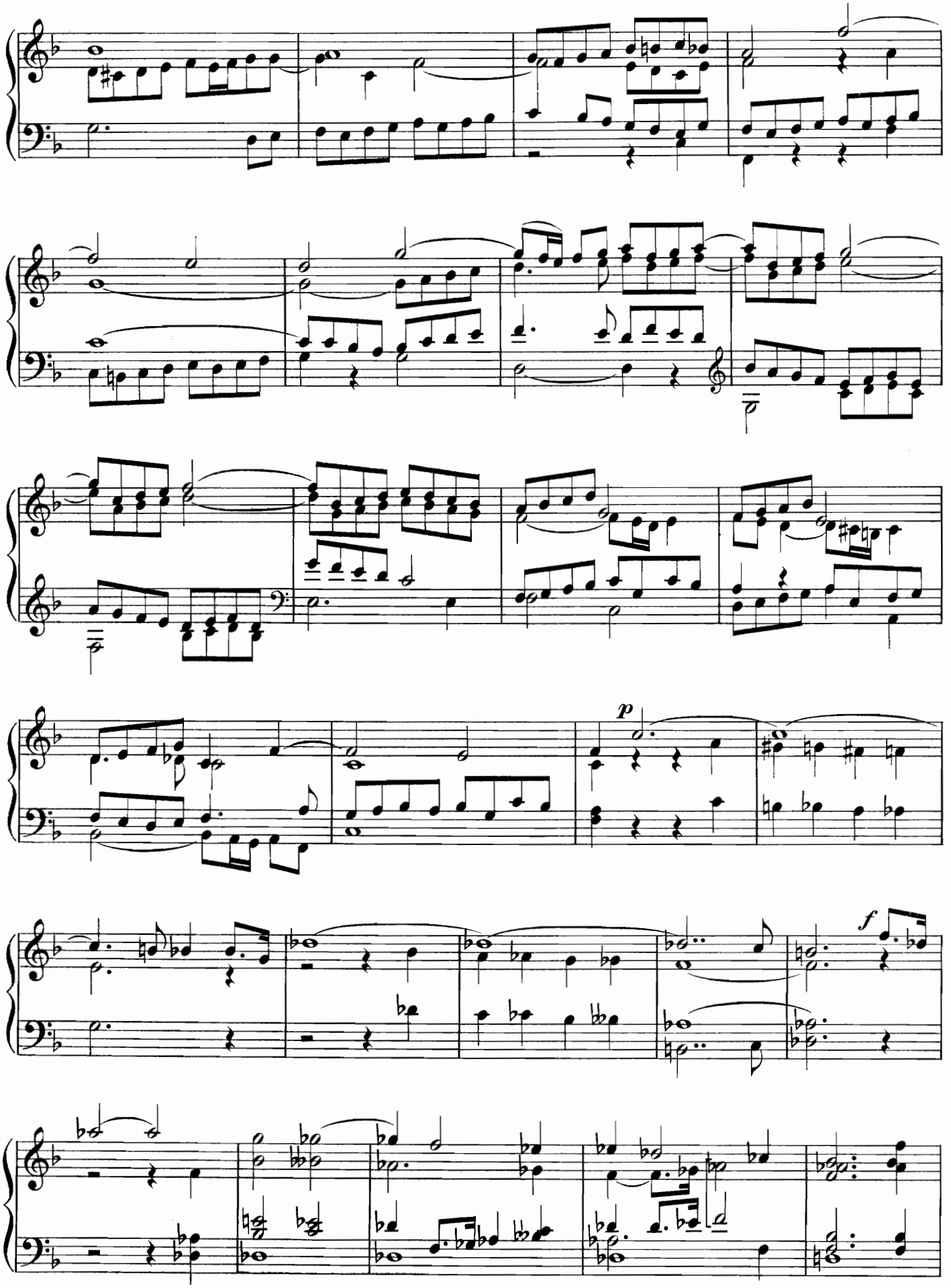

ff
p
p

C. H. ZOELLNER.

1792 + 1836

POSTLUDE

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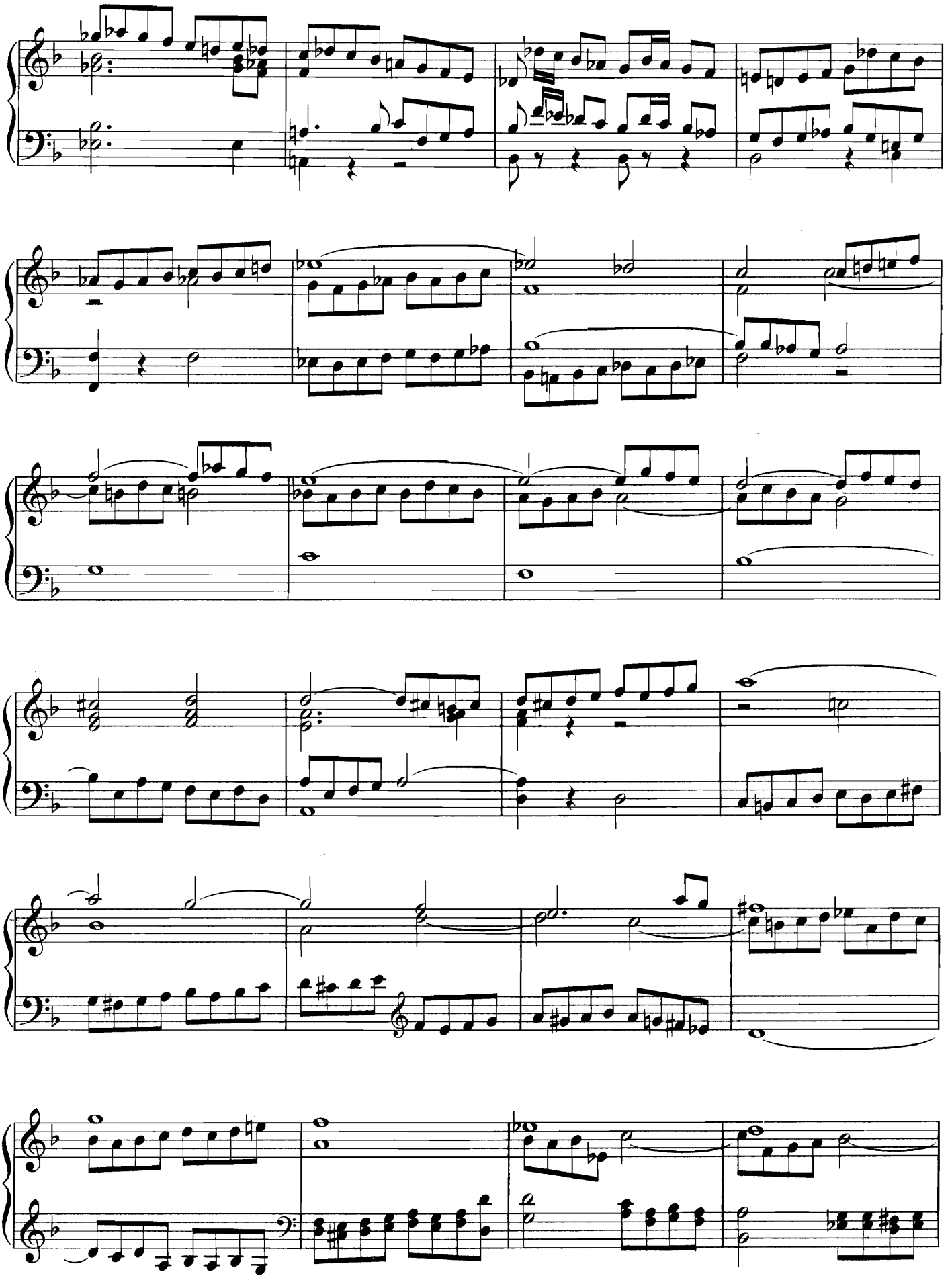
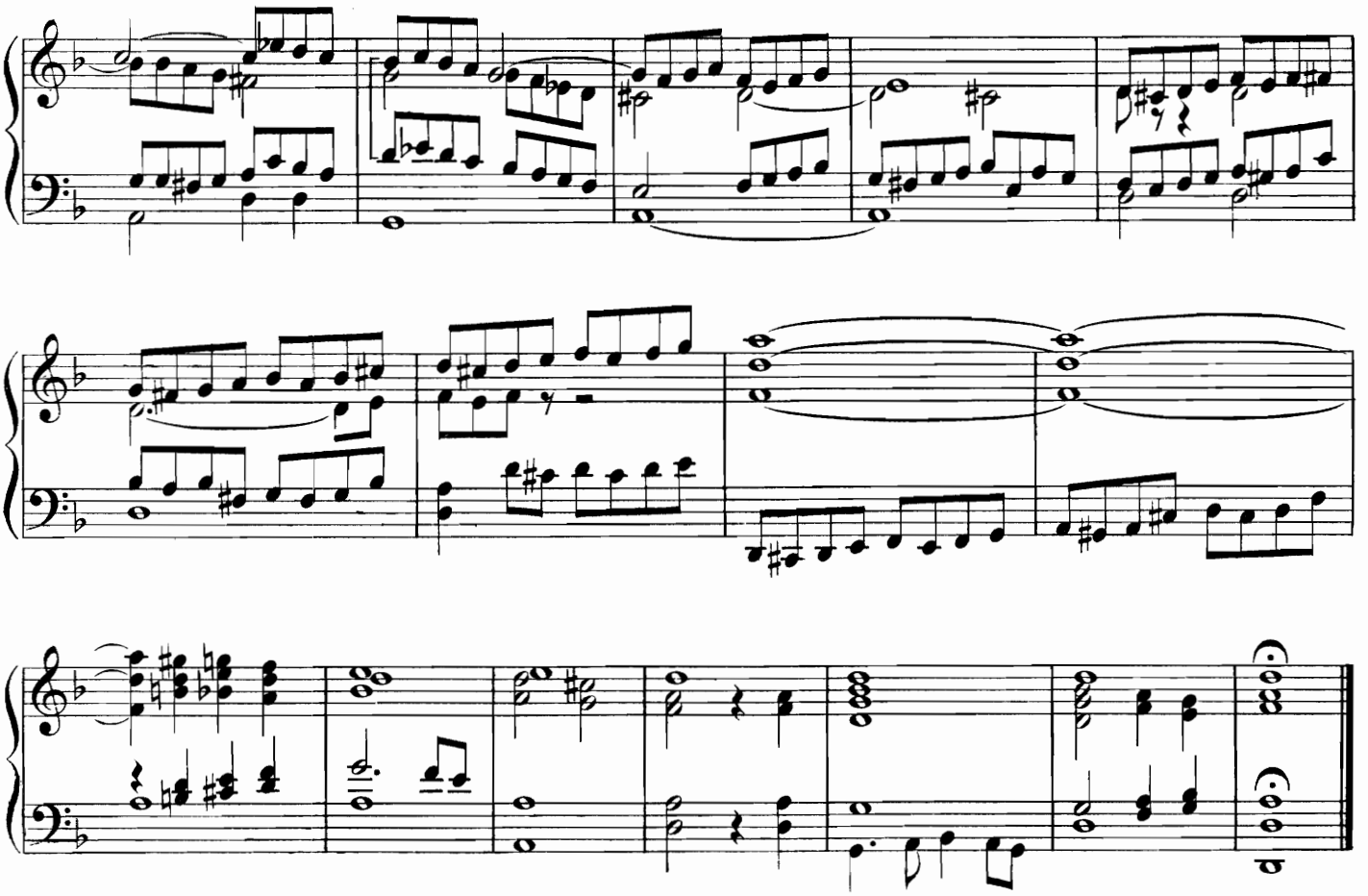
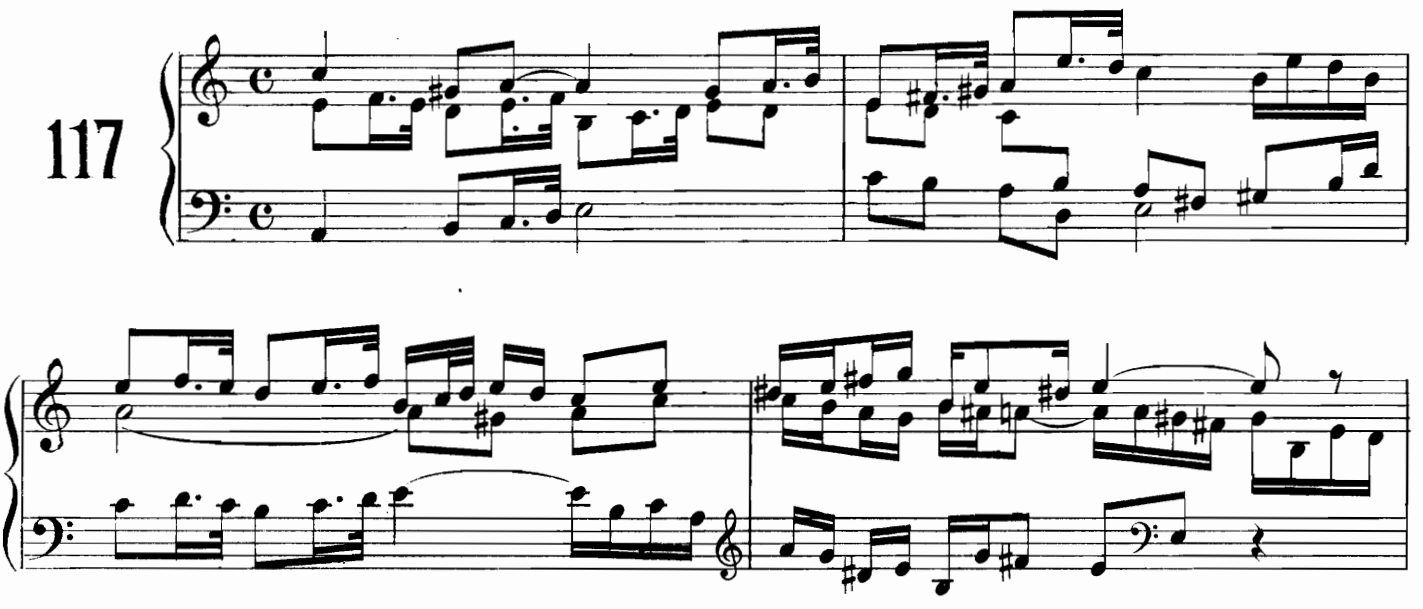


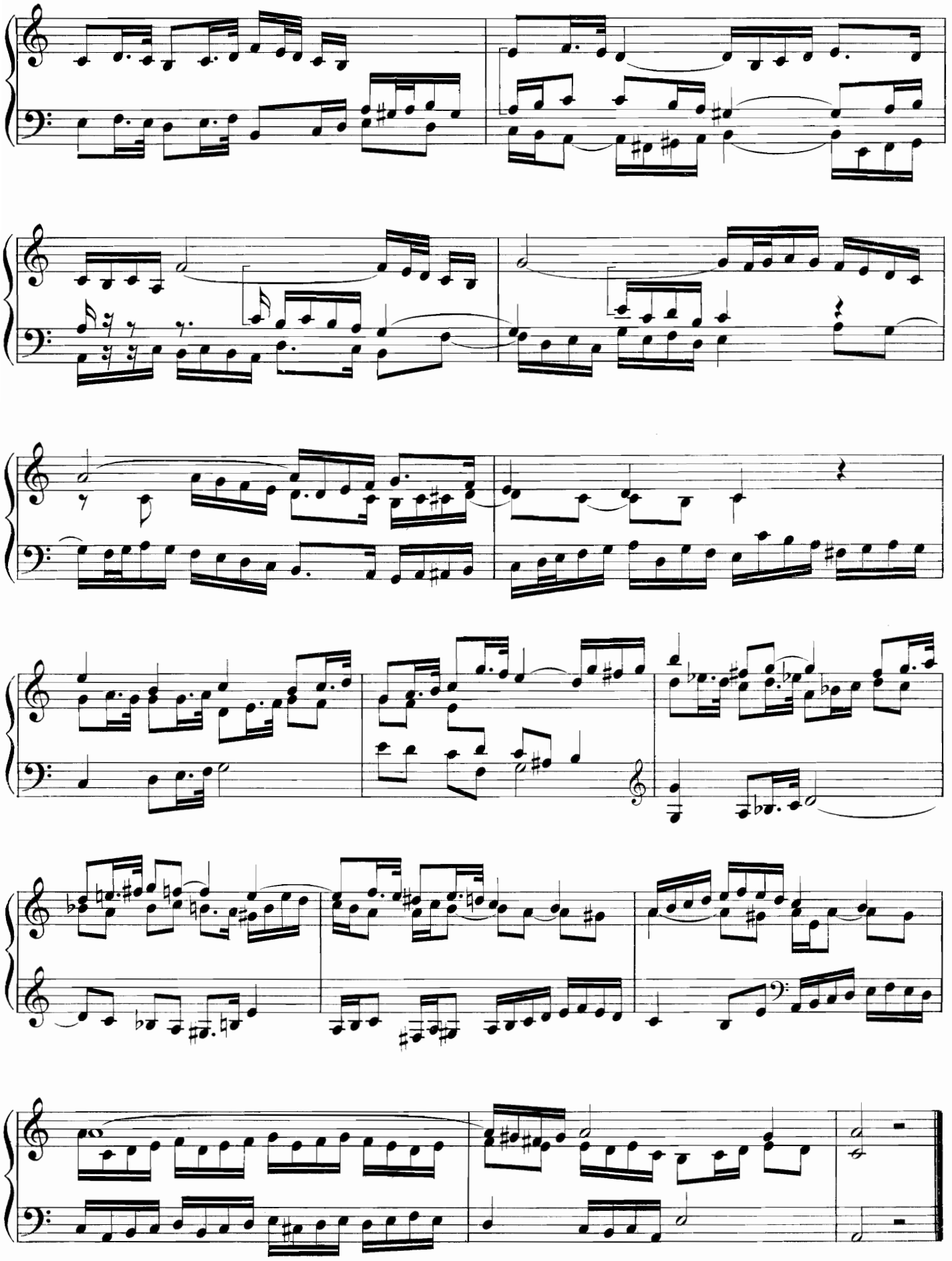


C. H. ZOELLNER.

1792 + 1836

PRÉLUDE.

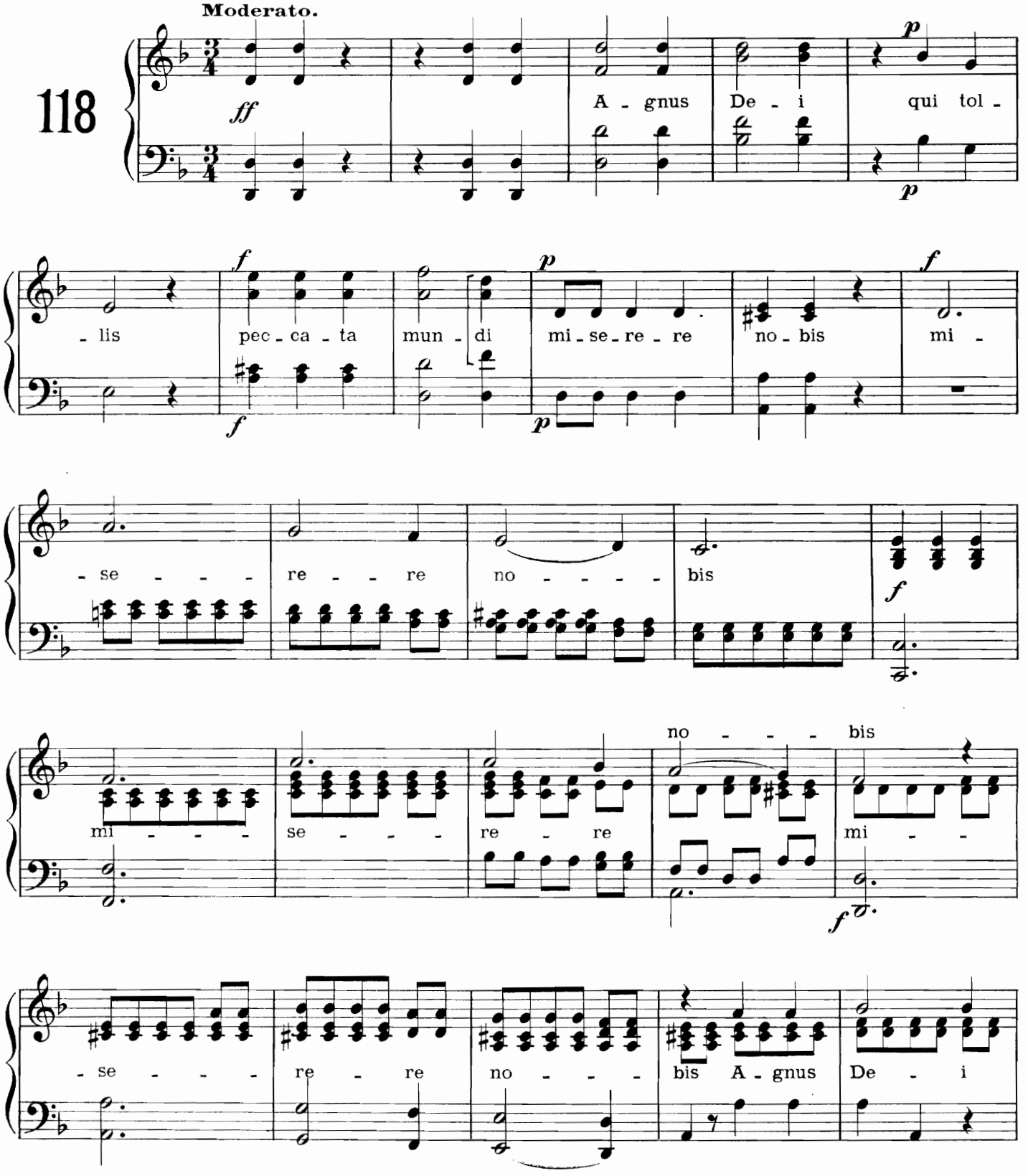


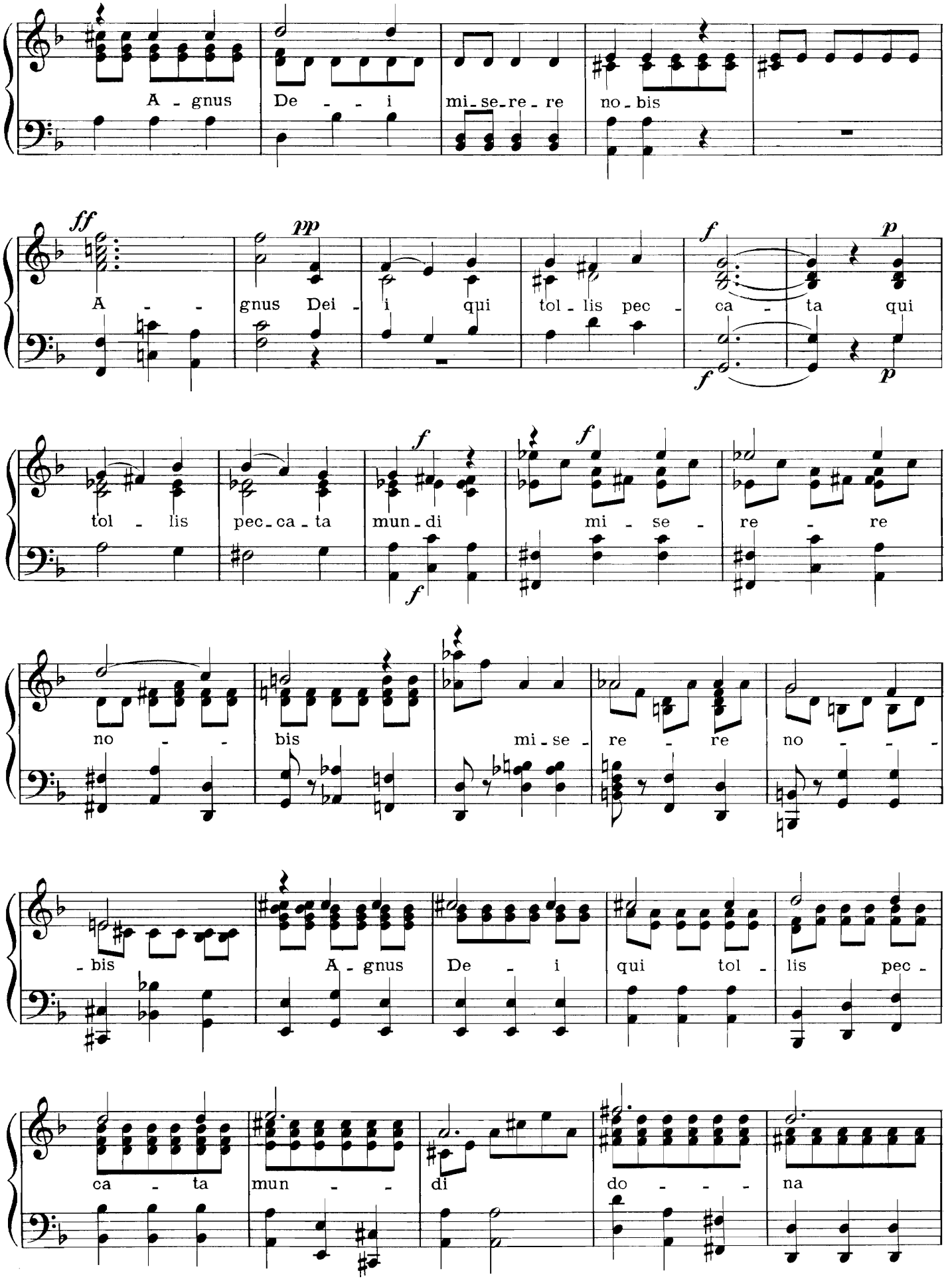


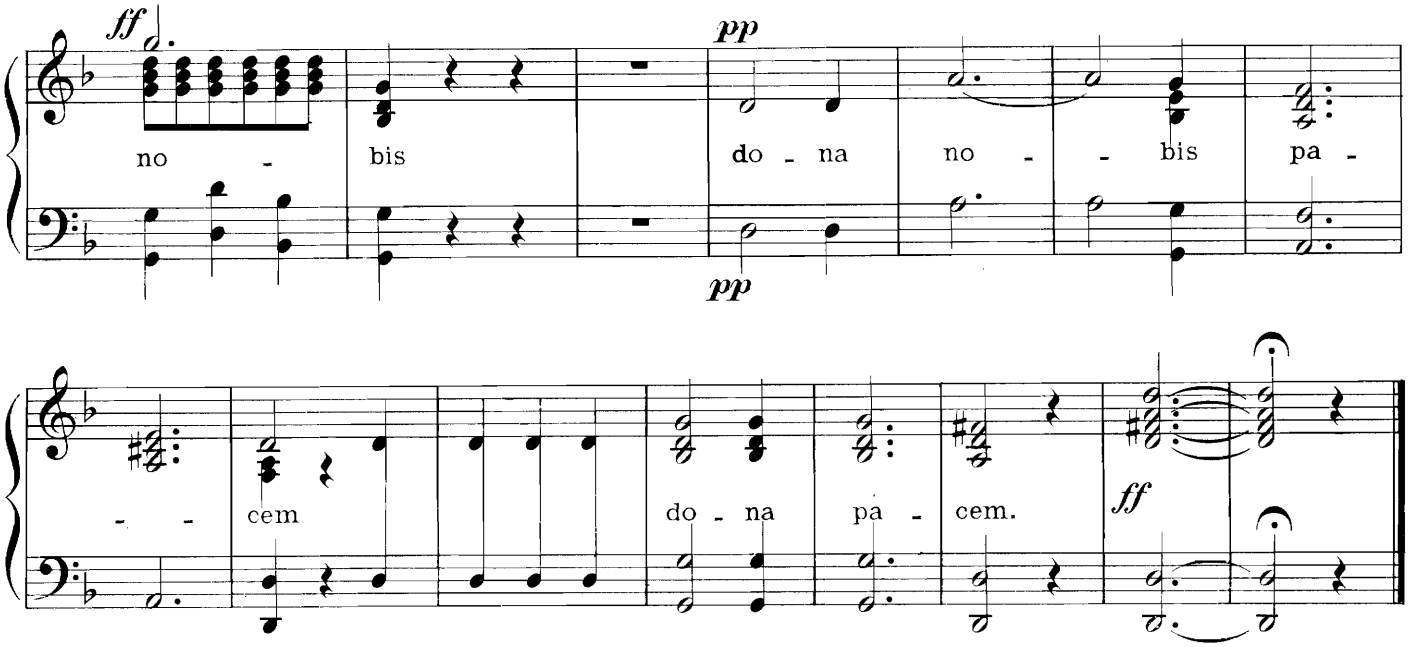
B. KLEIN.

1794 + 1832

AGNUS DEI
à 4 voix,
accompagnées.



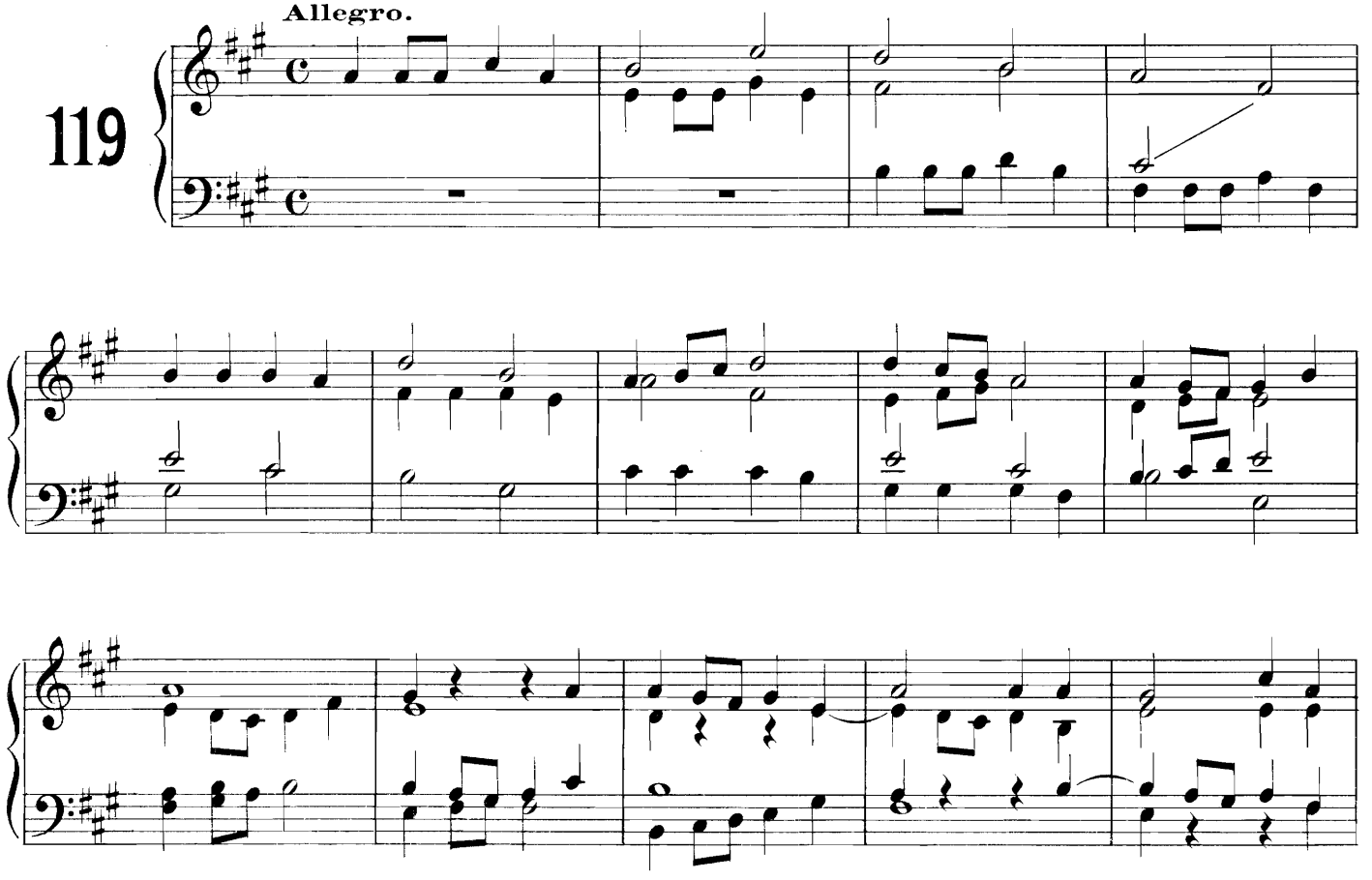

A - gnus De - - i mi - se - re - re no - bis
ff
A - - -
pp
gnus Dei - i qui tol - lis pec - ca - ta qui
f
p
f
p
tol - lis pec - ca - ta mun - di
f
f
mi - se - re - re
f
no - - - bis
mi - se - re - re no - - -
- bis
A - gnus De - i qui tol - lis pec -
ca - ta mun - - - di do - - - na

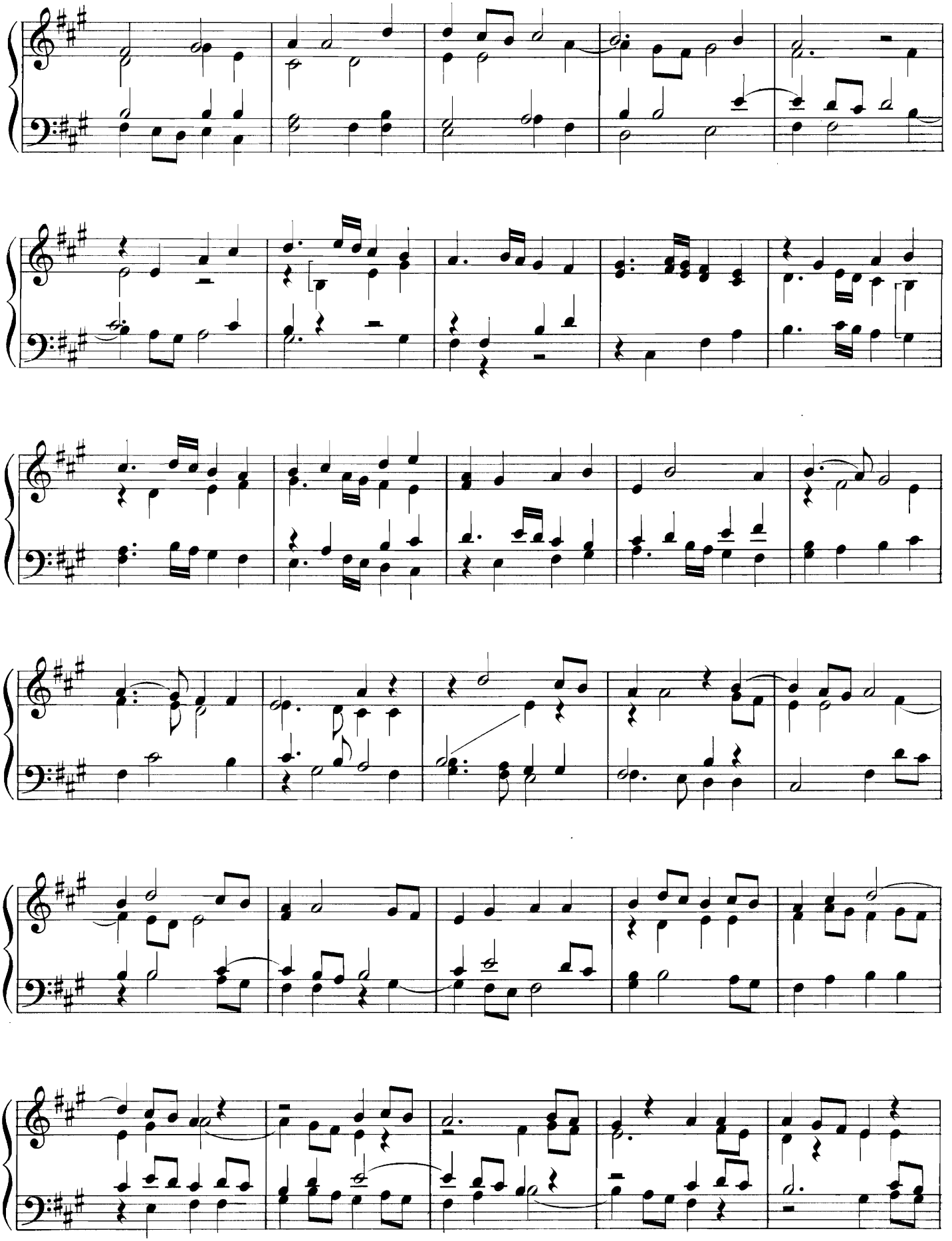


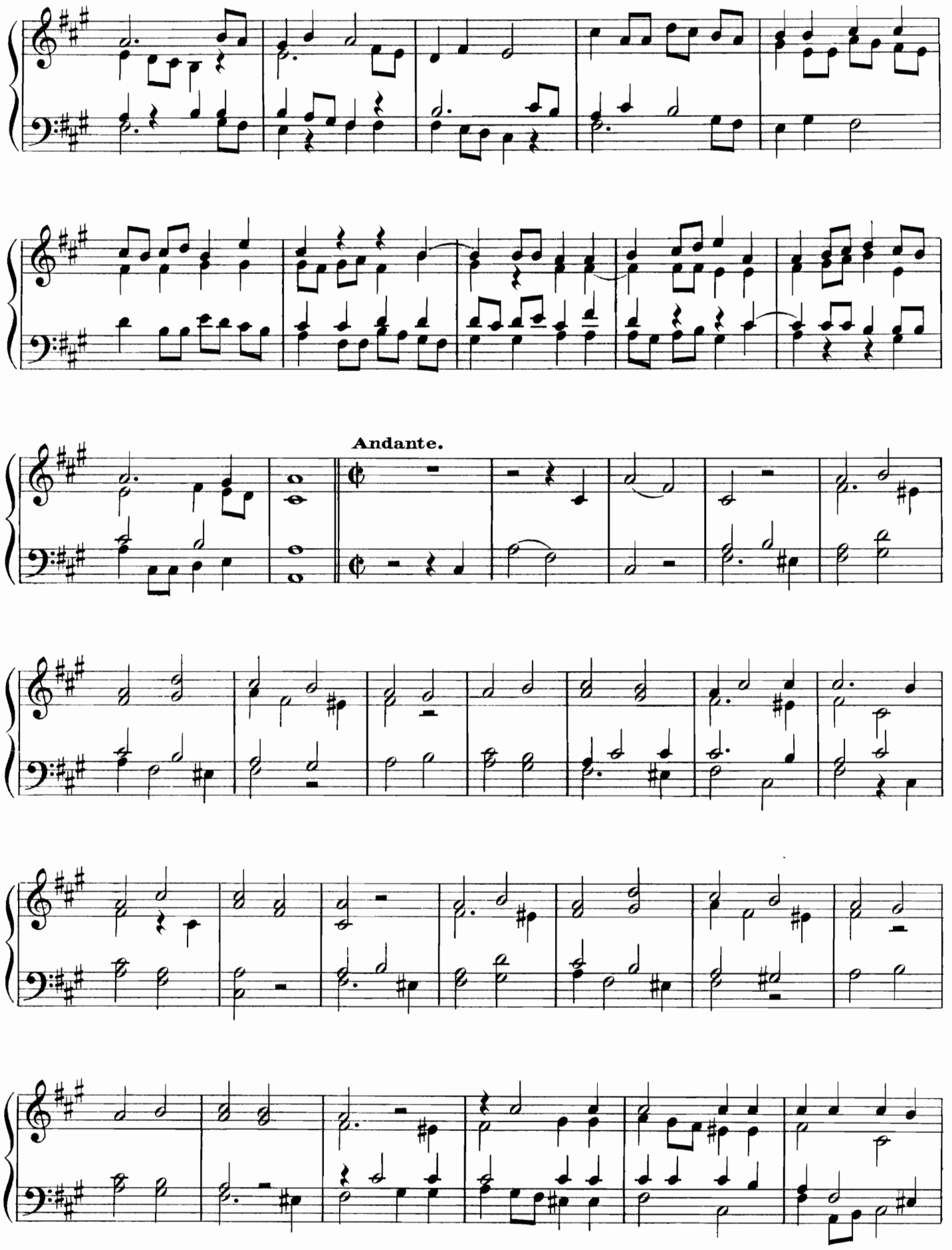
E. AIGNER.

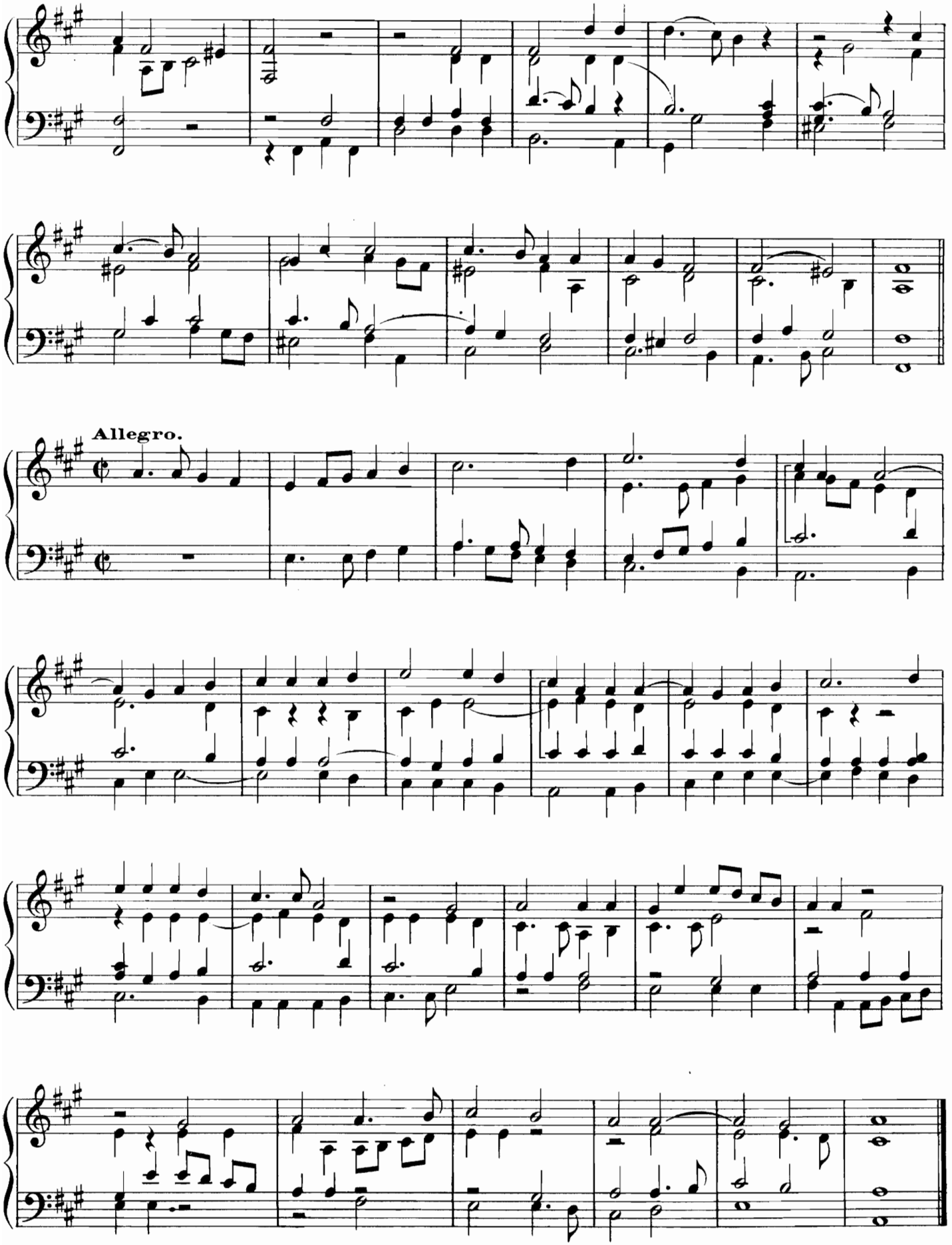
1798 + 1851 (?)

GLORIA IN EXCELSIS
à 4 voix.





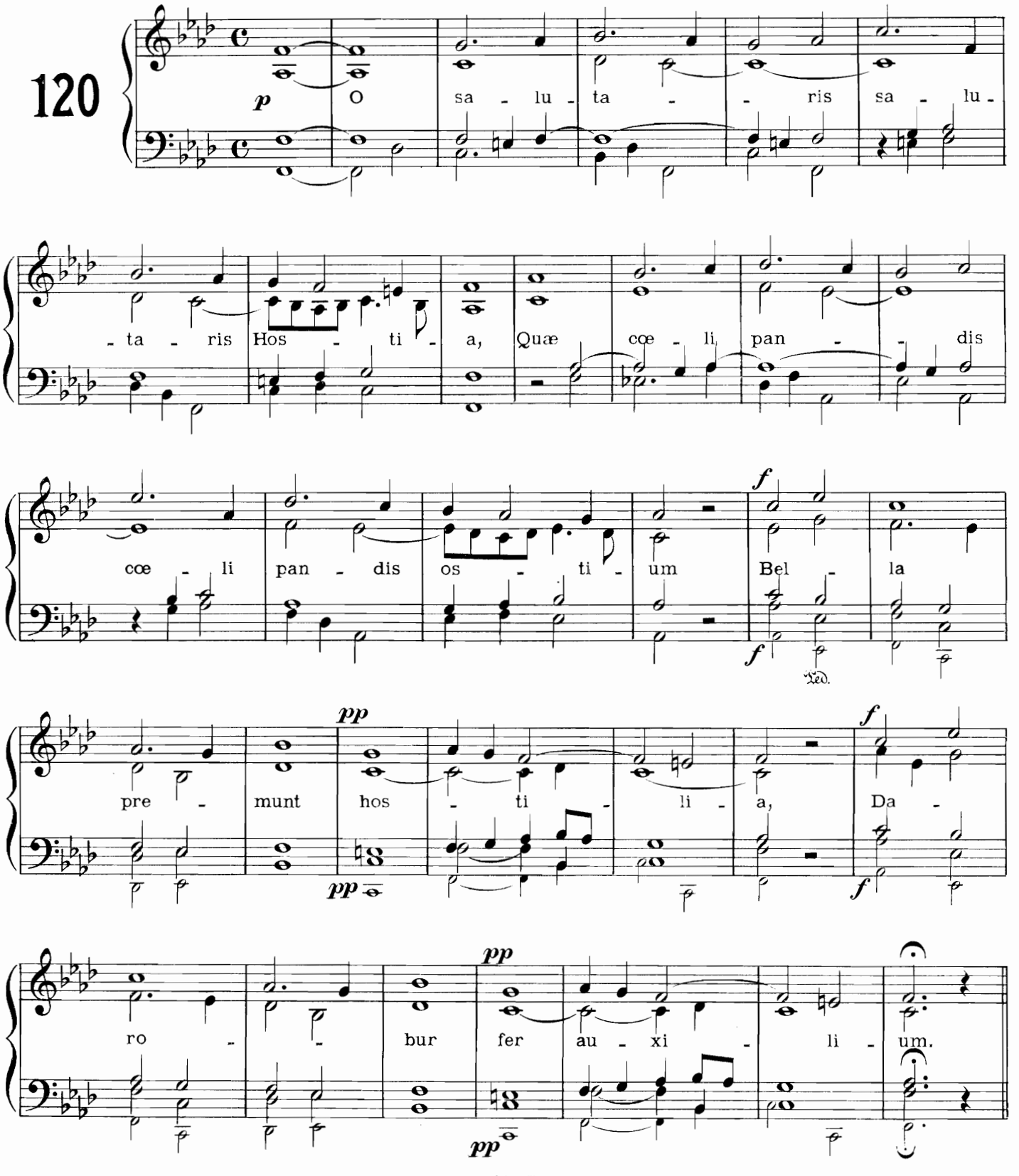

Andante.

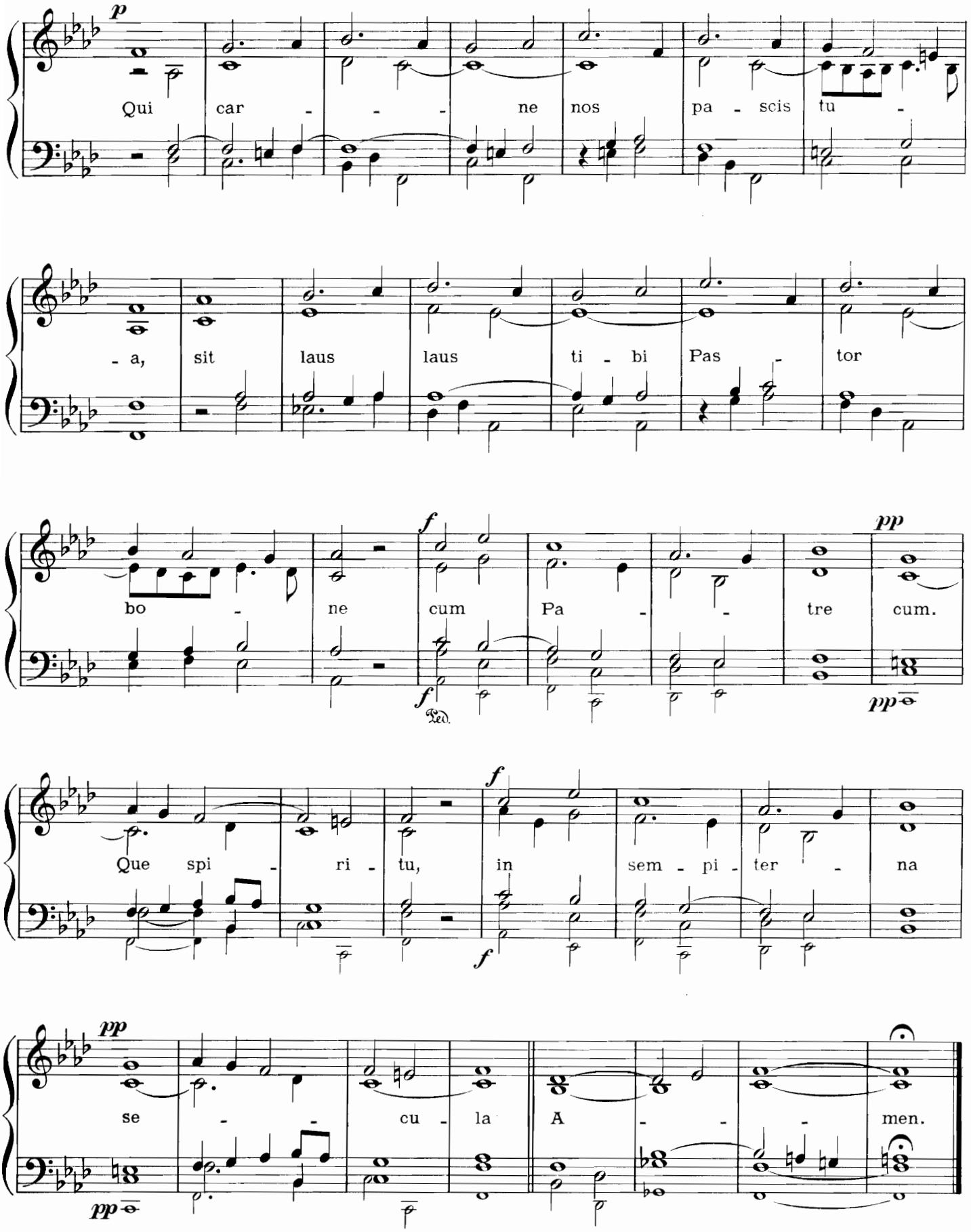

Allegro.

A. G. FALANDRY.

1798 + 1853

O SALUTARIS
à 4 voix.




p
Qui car - - - ne nos pa - scis tu -
- a, sit laus laus ti - bi Pas - tor
bo - ne cum Pa - - tre cum.
f
pp
Que spi - ri - tu, in sem - pi - ter - na
se - - cu - la A - - - men.

C. G. REISSIGER.

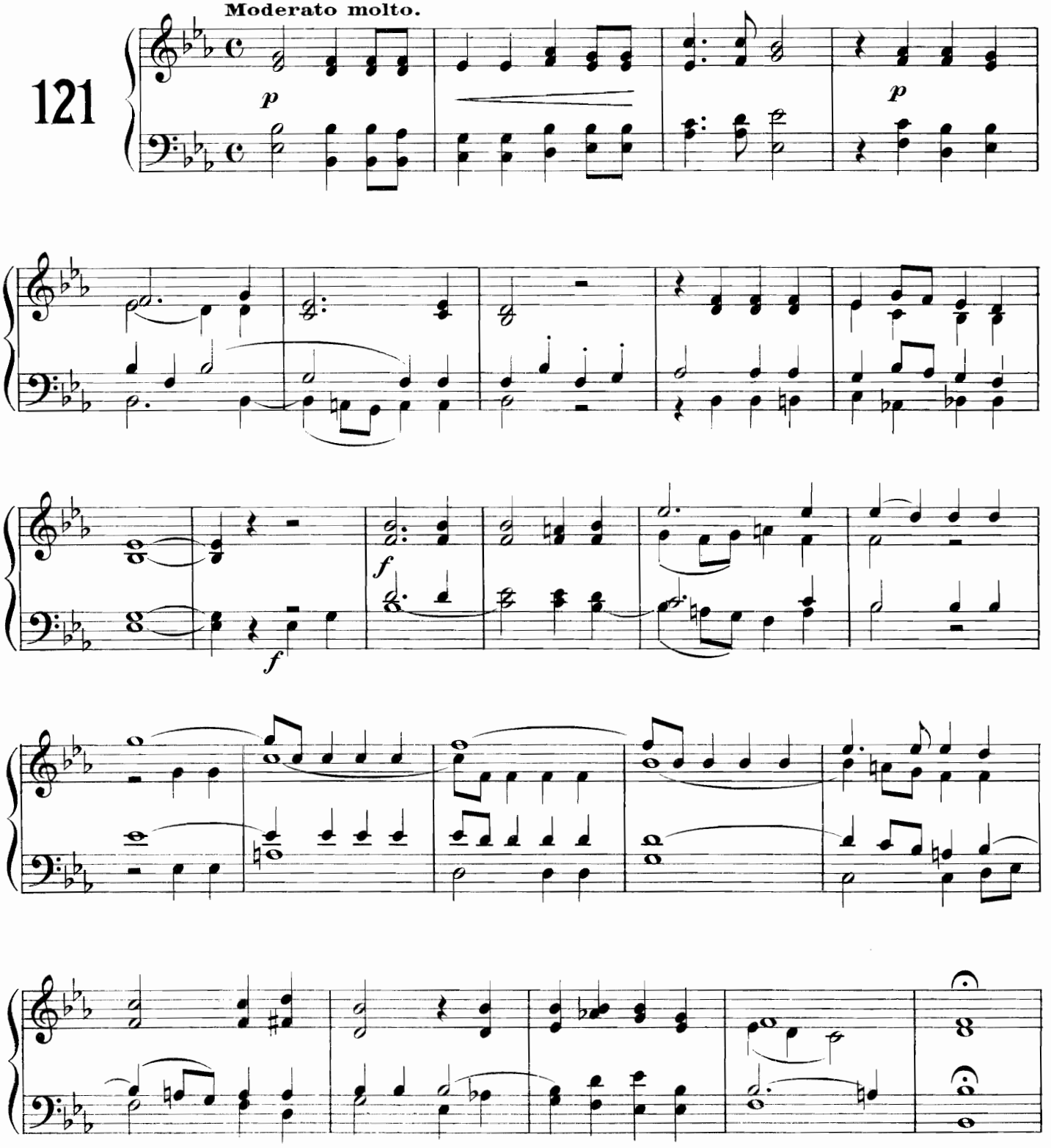
1798 + 1859

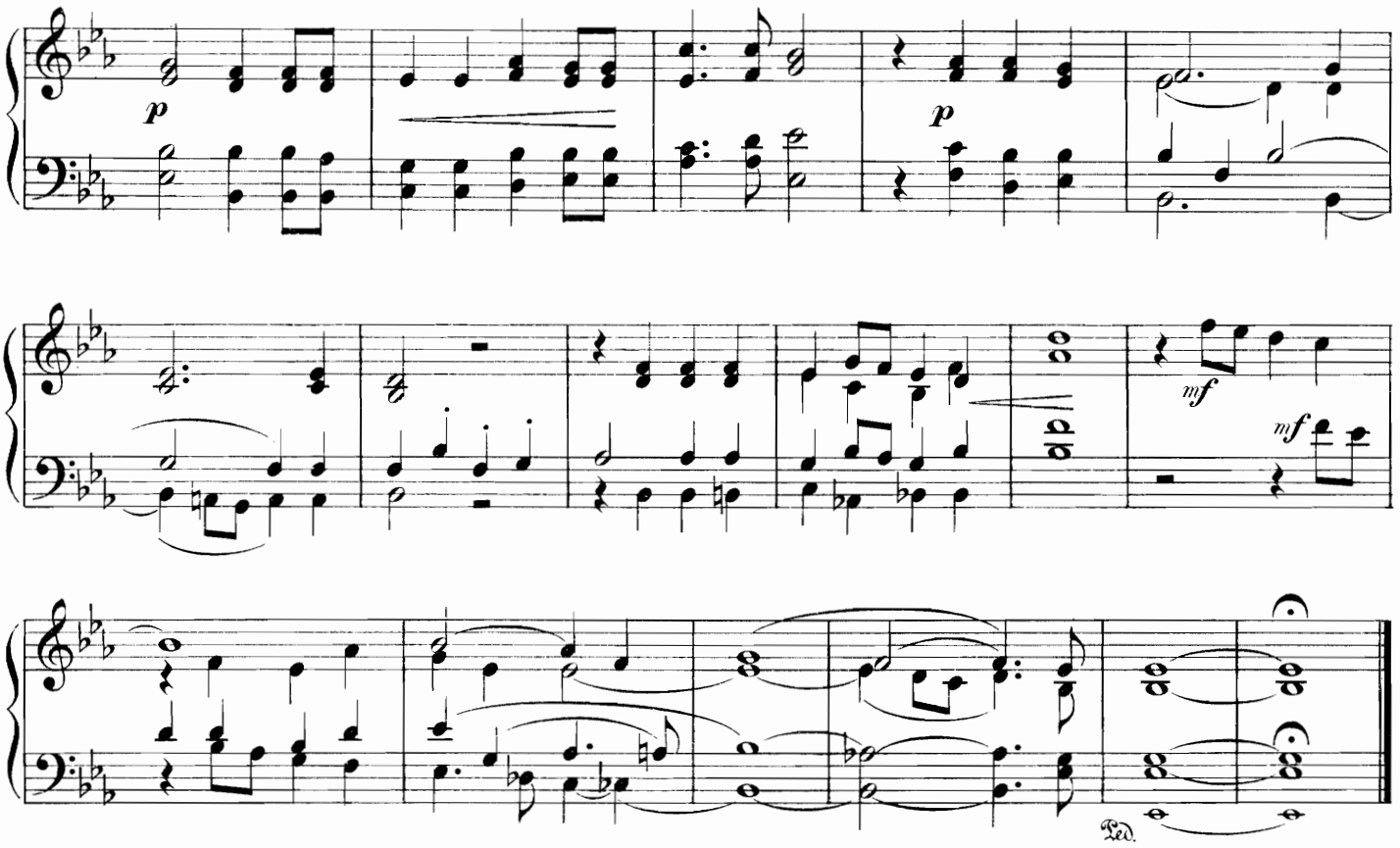
GRADUEL
à 4 voix.

1. — JACTA COGITATUM.

Moderato molto.

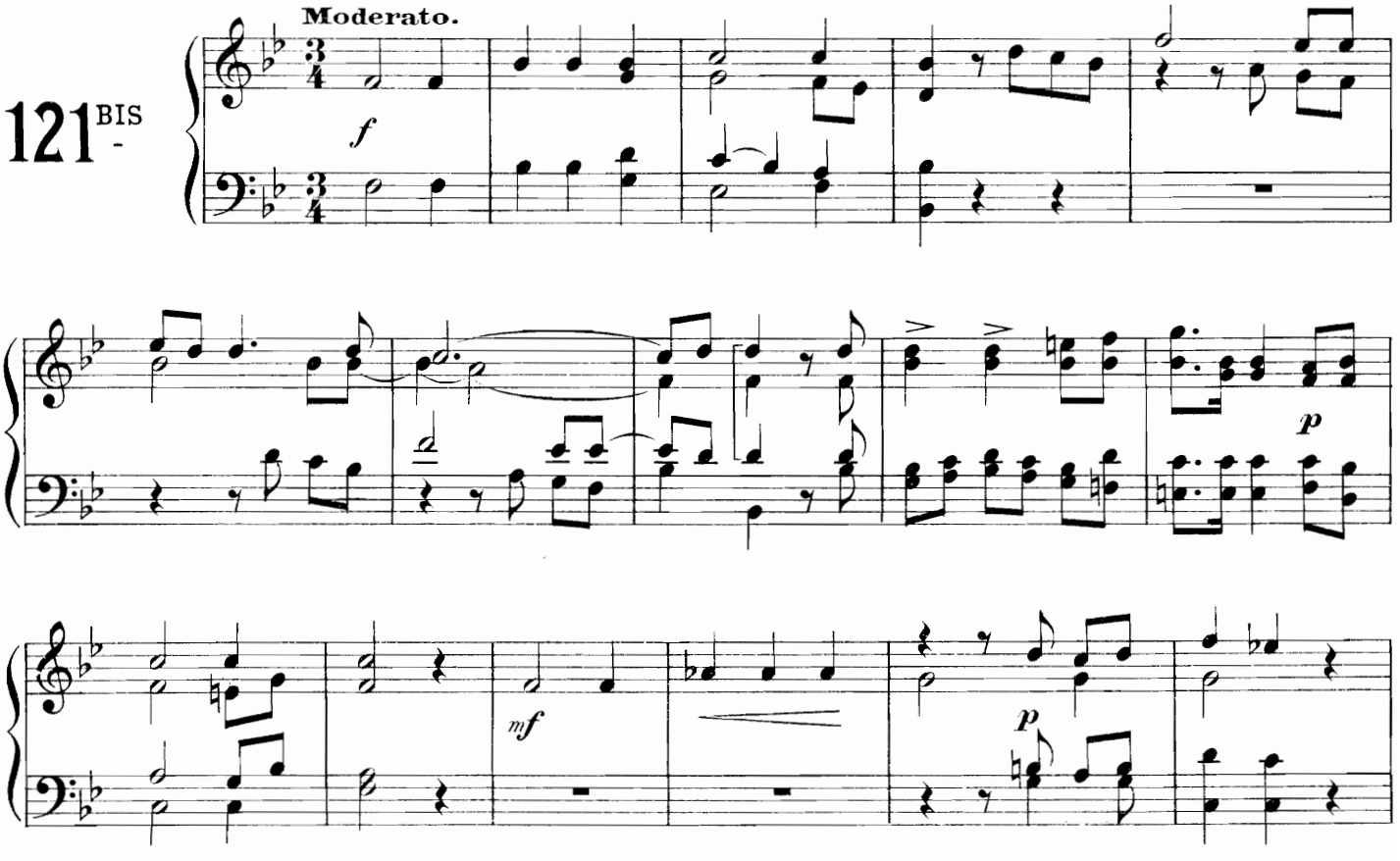
121

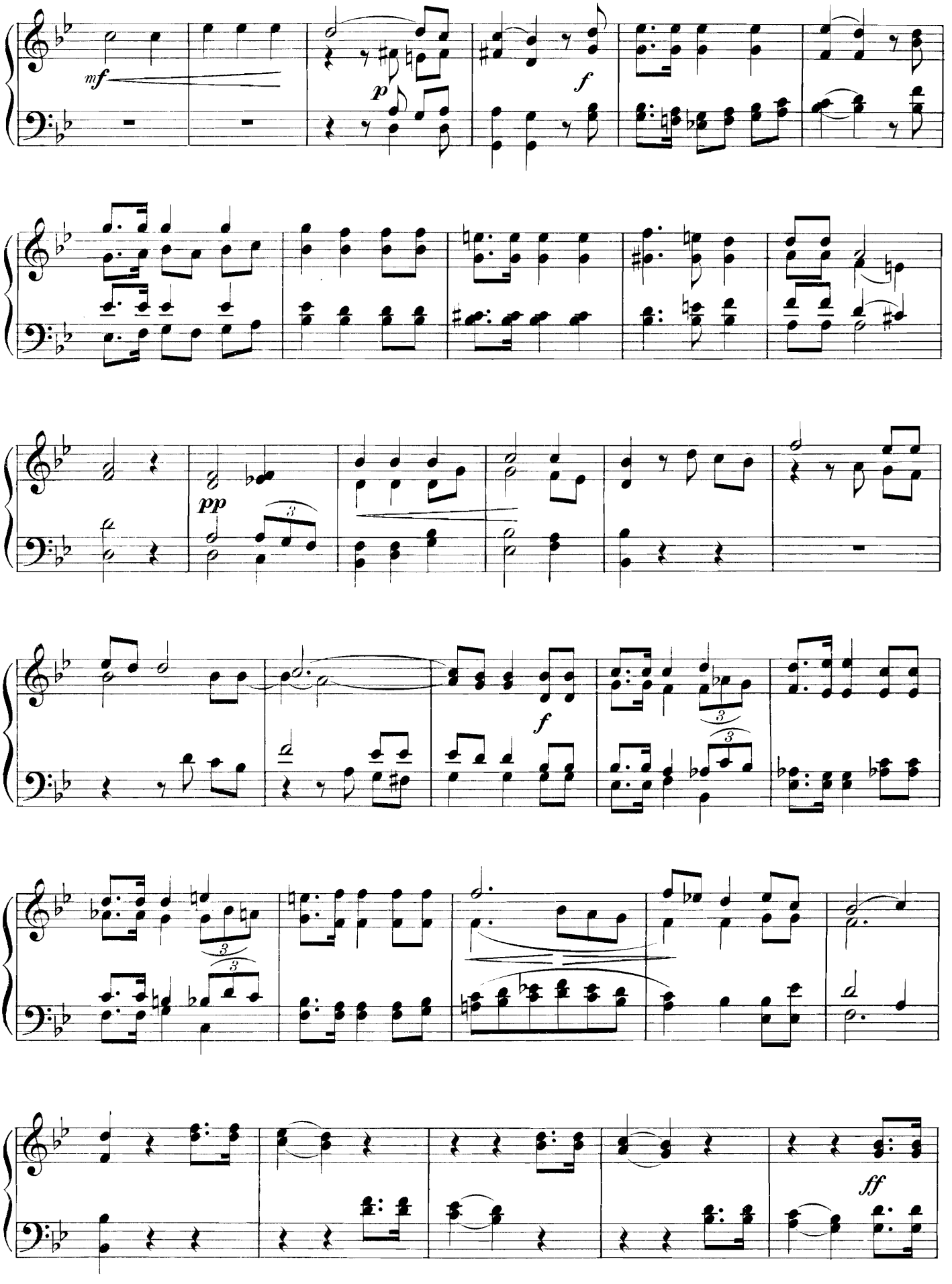


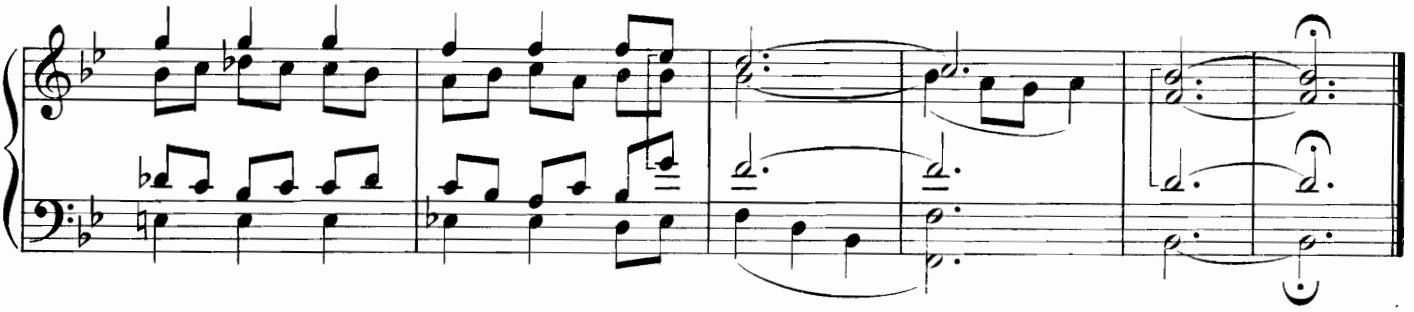


2. — BENEDICTUS ES DOMINE.

121 BIS



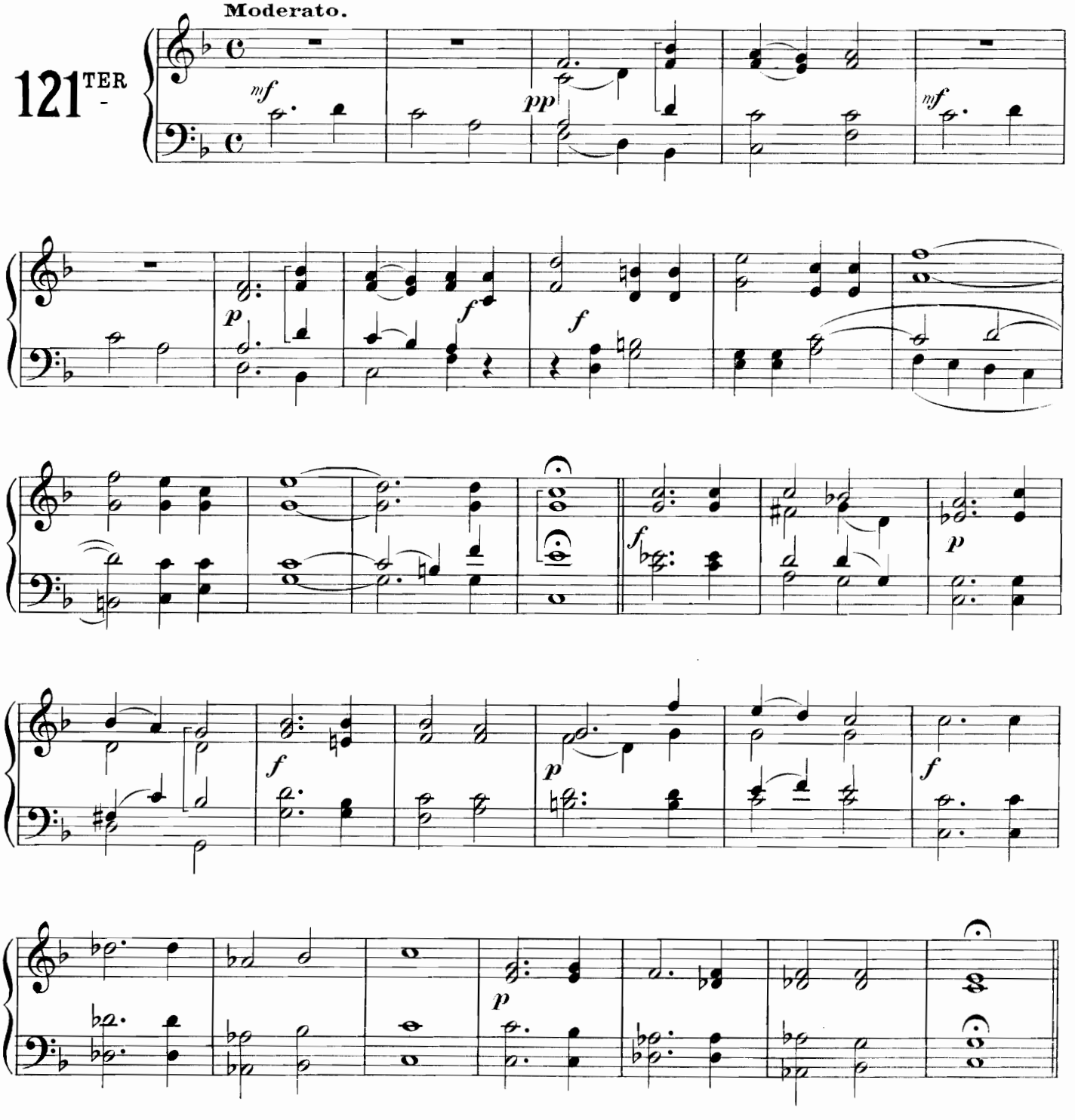

mf
p
f
pp
3
f
3
3
3
3
ff

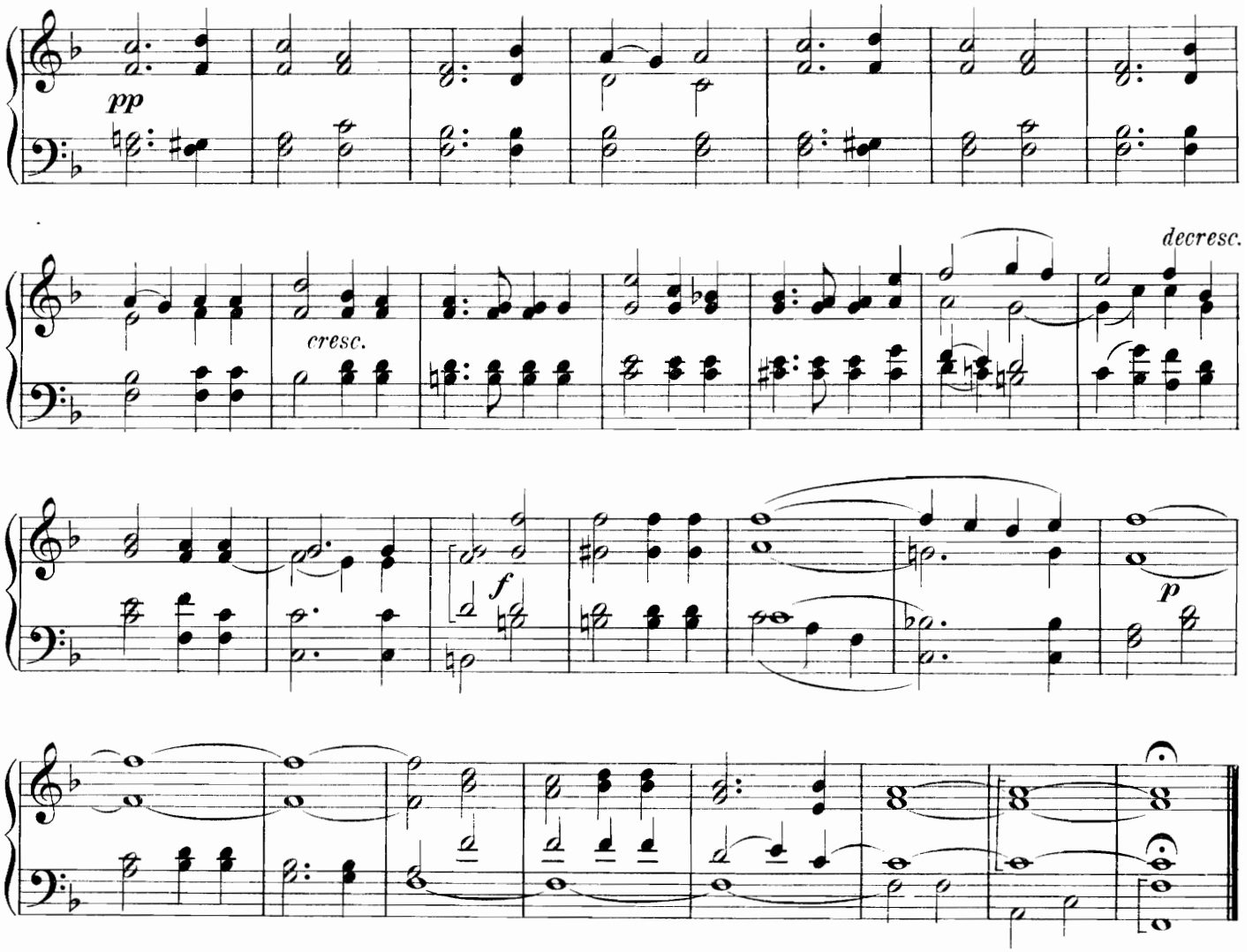


3. — LAUDA SION.

Moderato.

121 TER



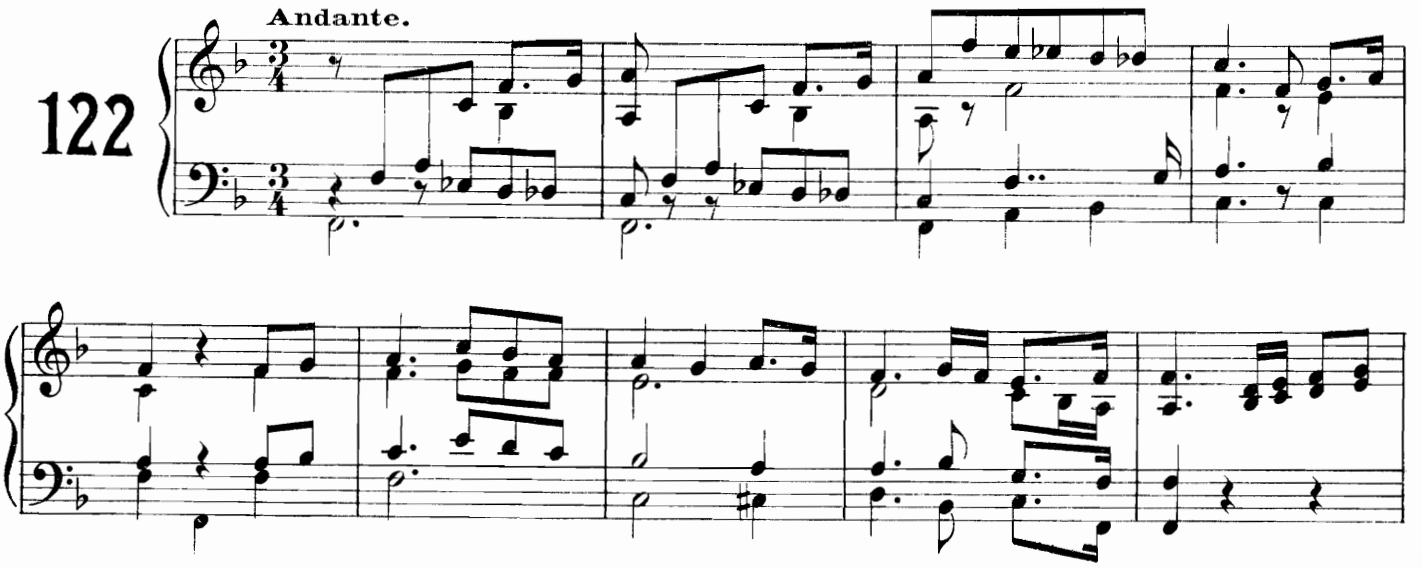


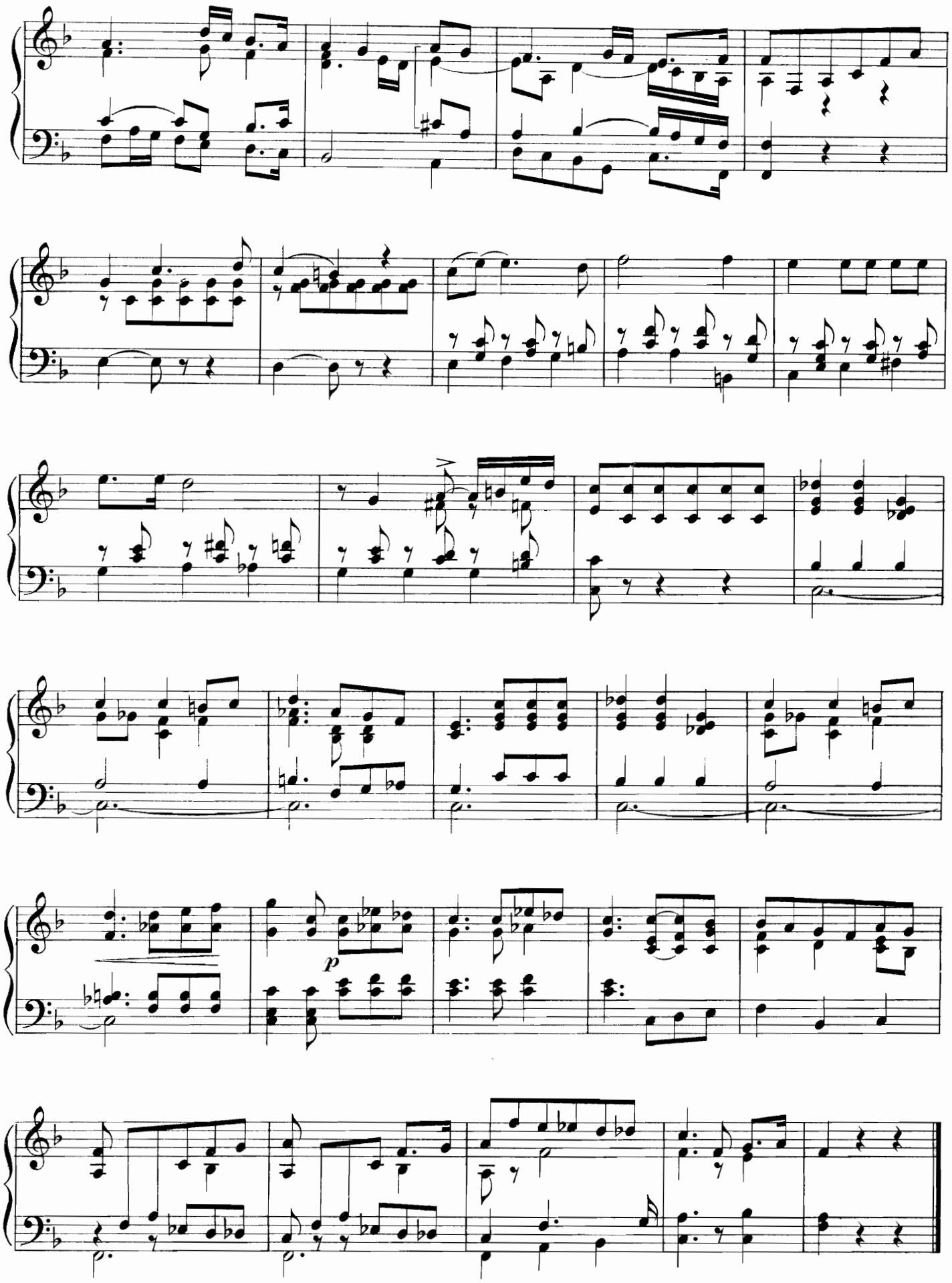
G. N. NEY, Prince de la Moskowa.

1803 + 1857

AVE VERUM
à 4 voix,
accompagnées.

122

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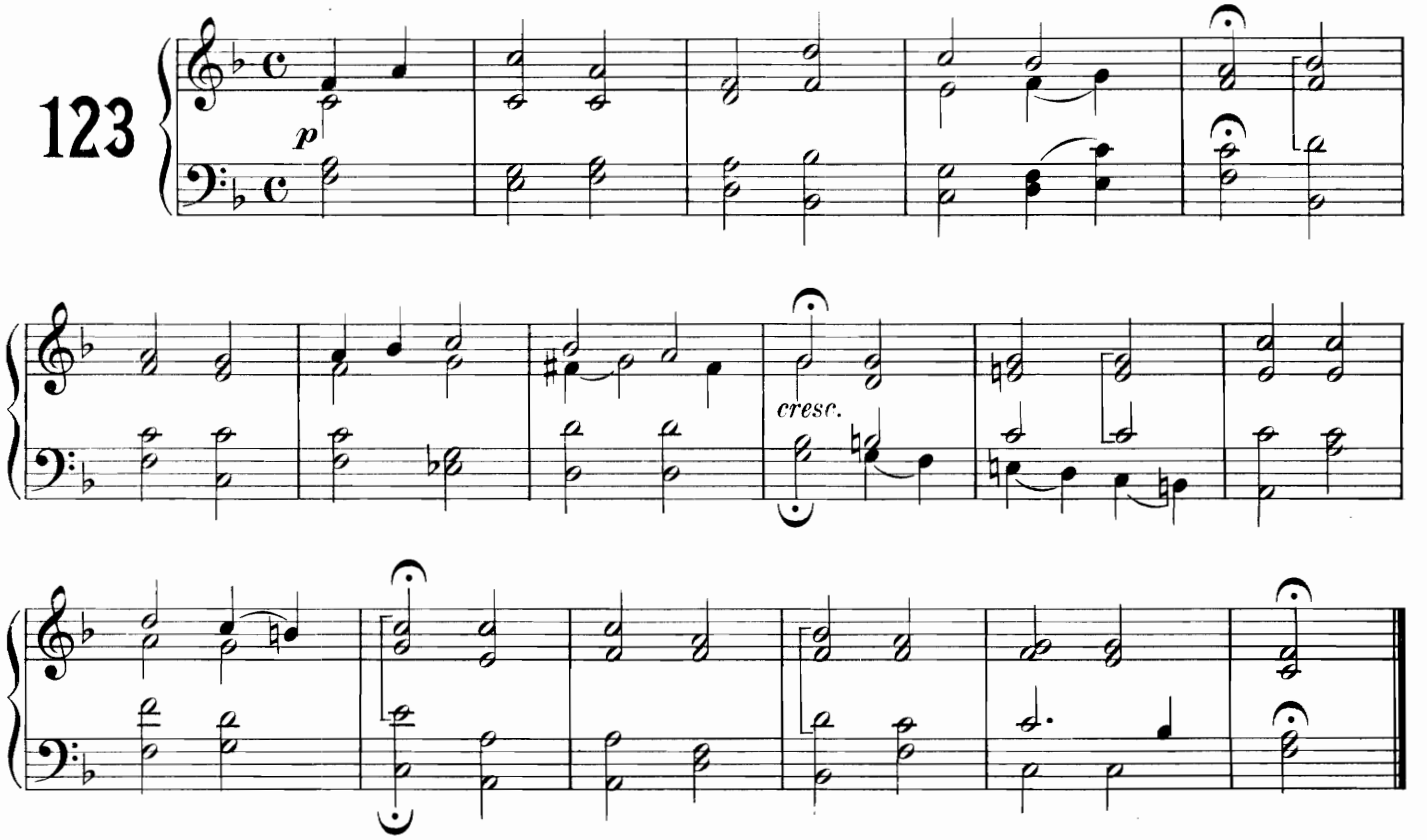
Six Chants anciens à 4 voix,

harmonisés par F. A. GEVAERT.[1]

1. — Veni redemptor,

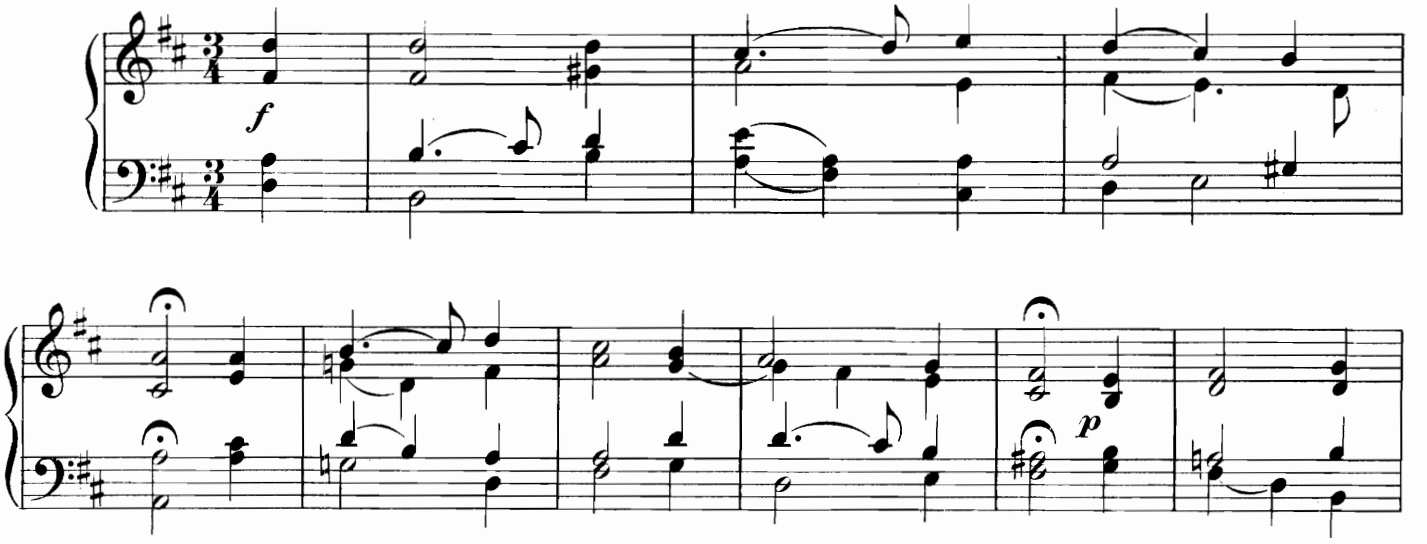
pour le temps de l'Avent.

123

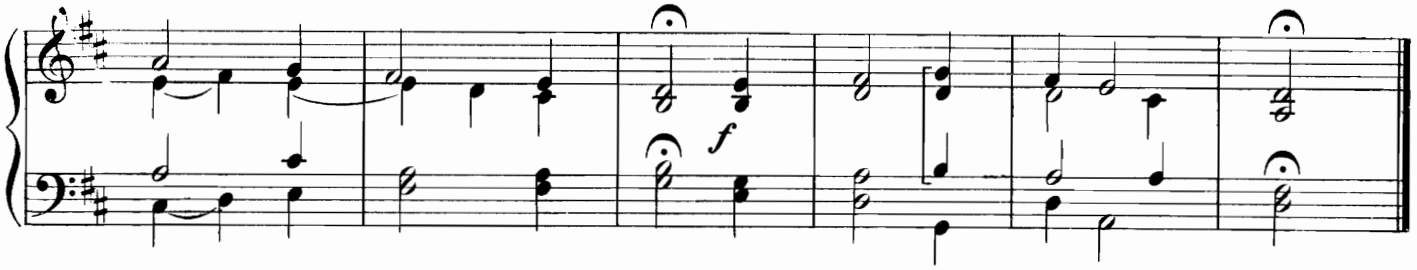


2. — Surrexit Christus,

pour le temps de Pâques.

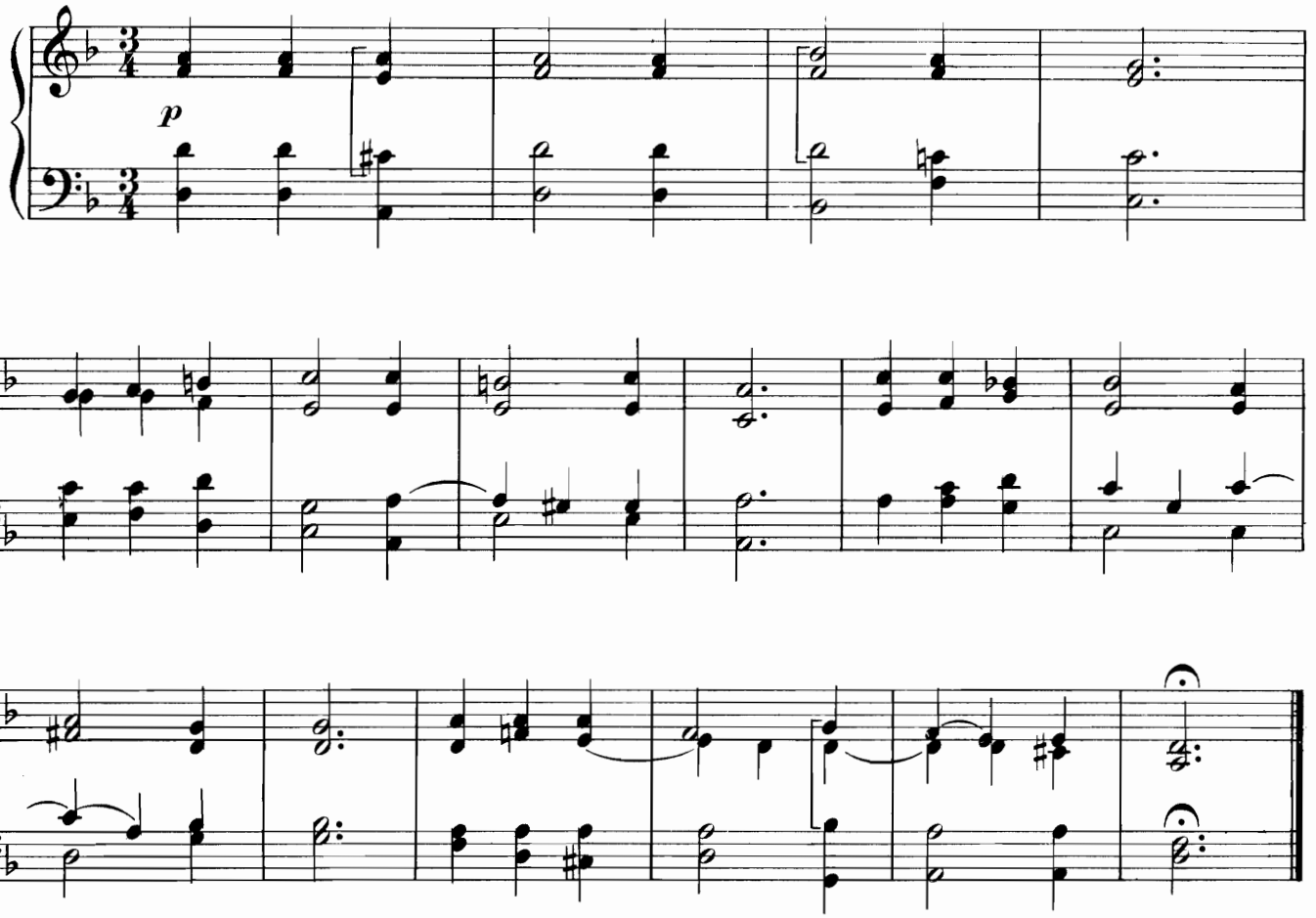


(1) Extraits du recueil vocal publié avec texte latin, chez Henry Lemoine & Cie, Editeurs, à Paris.



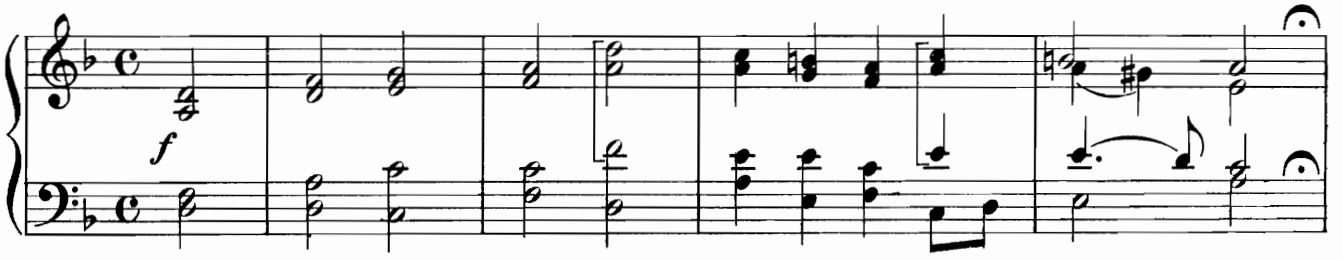
3. — Jesu dulcis memoria,

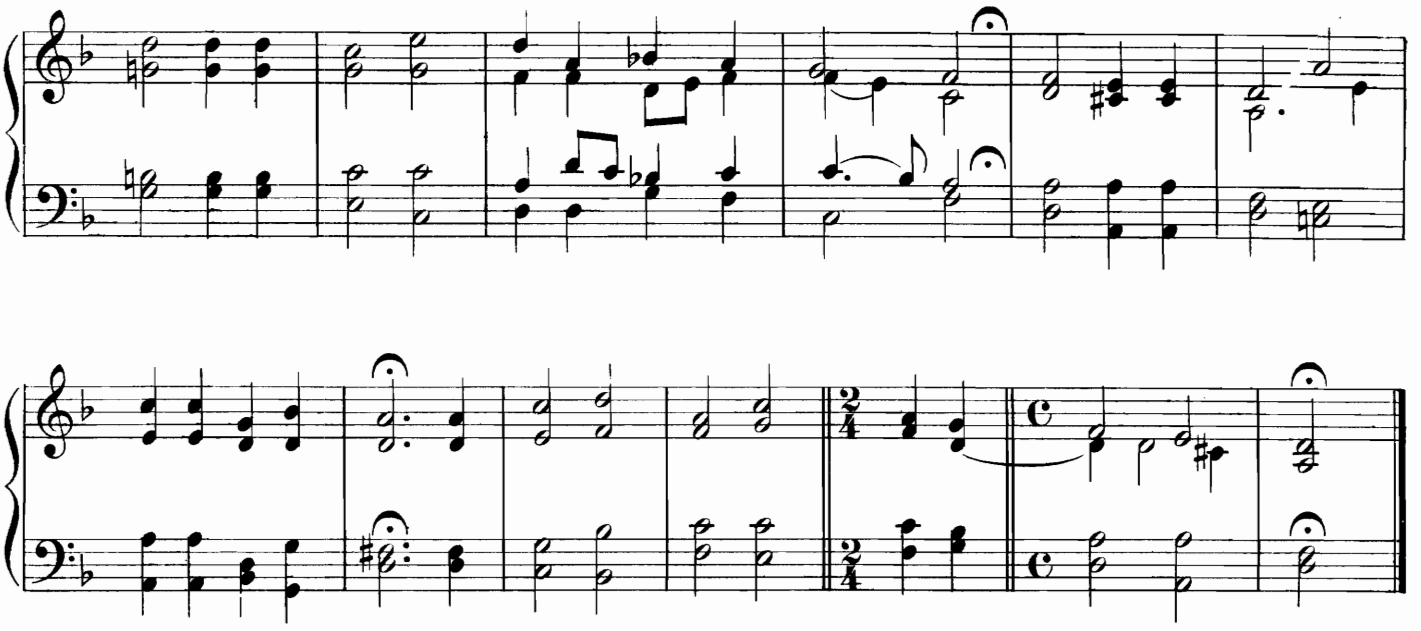
pour la fête du Sauveur.



4. — Magnificat,

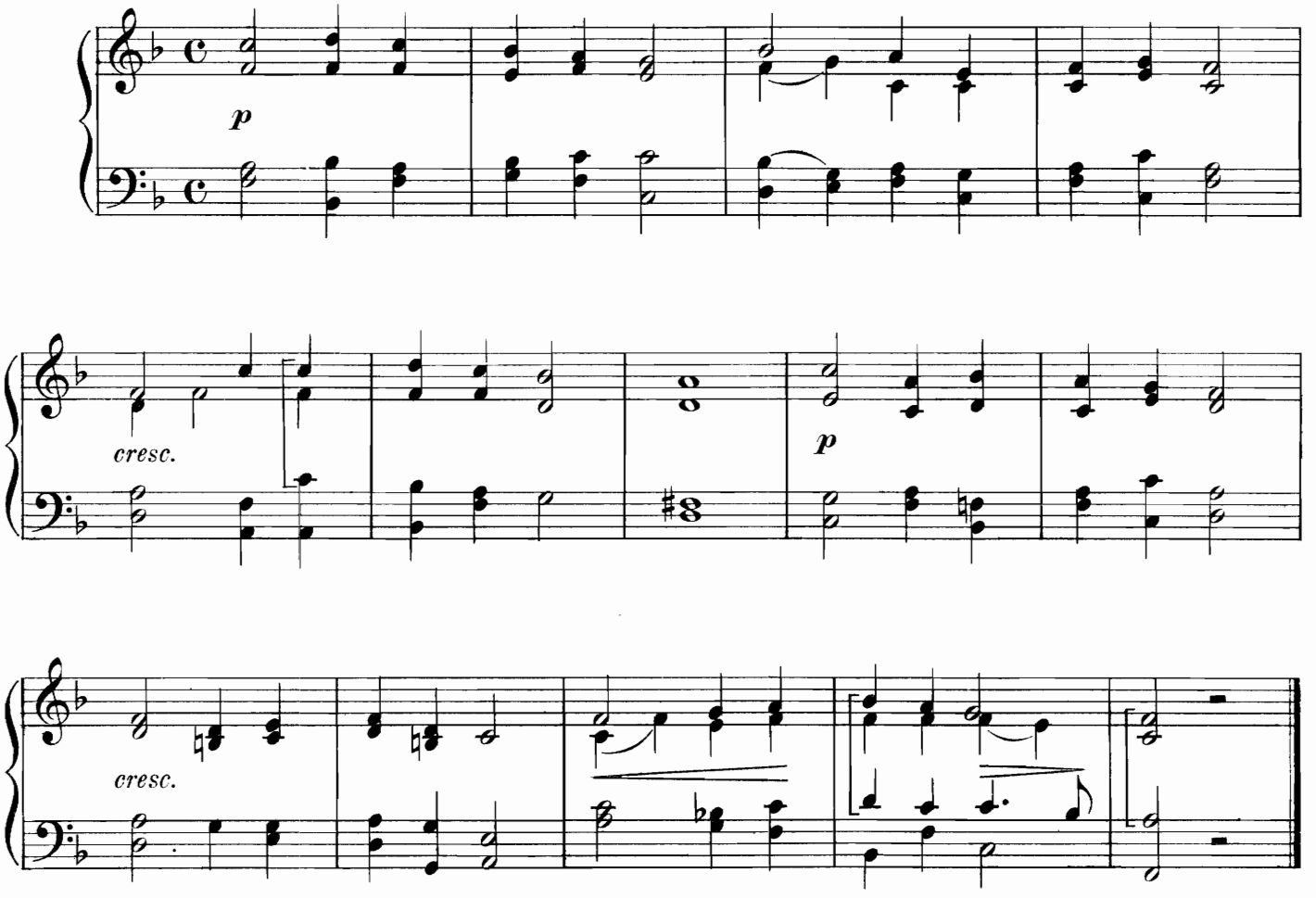
Hymne.





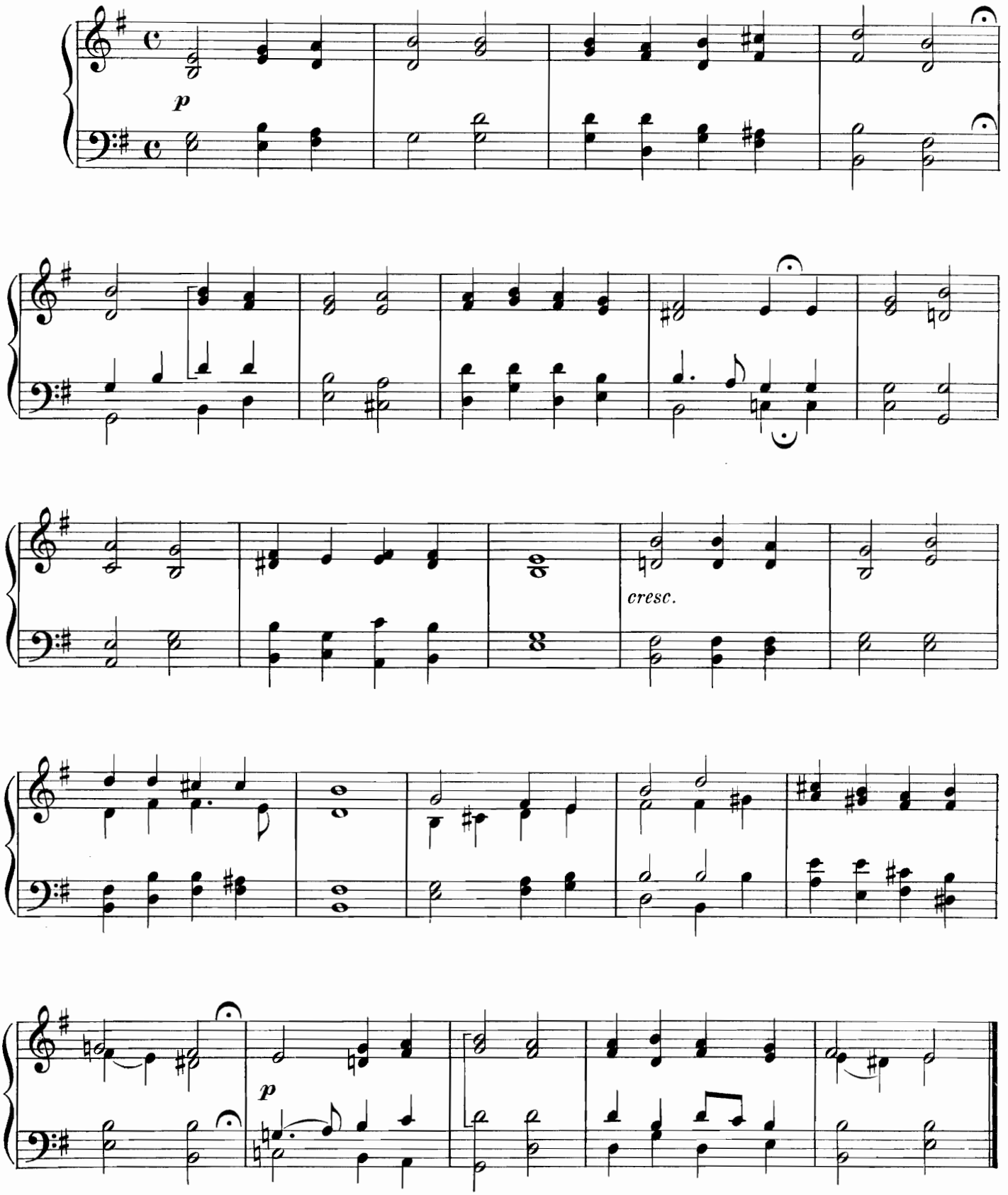
5. — Nunc dimittis,

Cantique.



6. — Super flumina Babylonis,

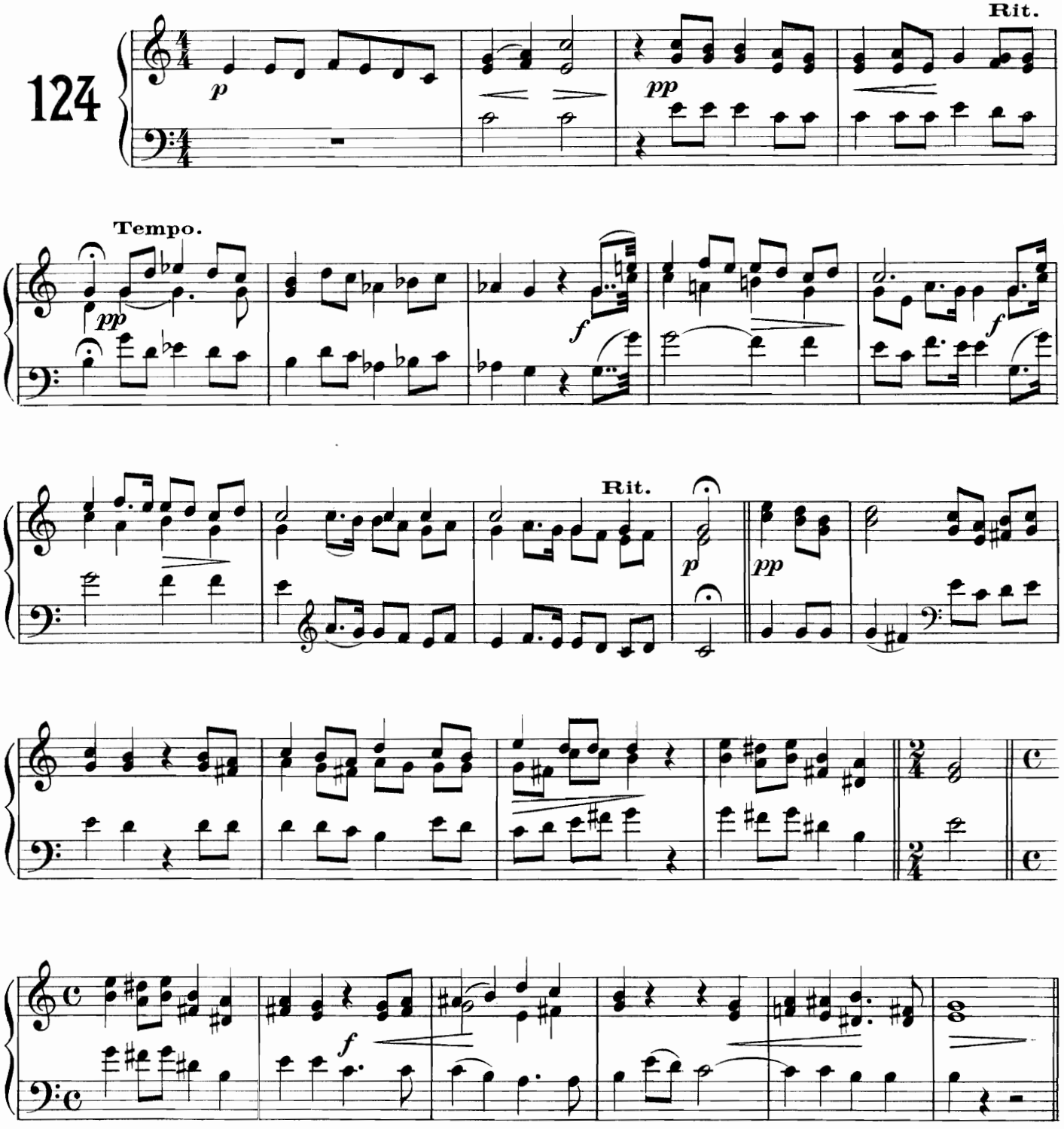
Psaume.



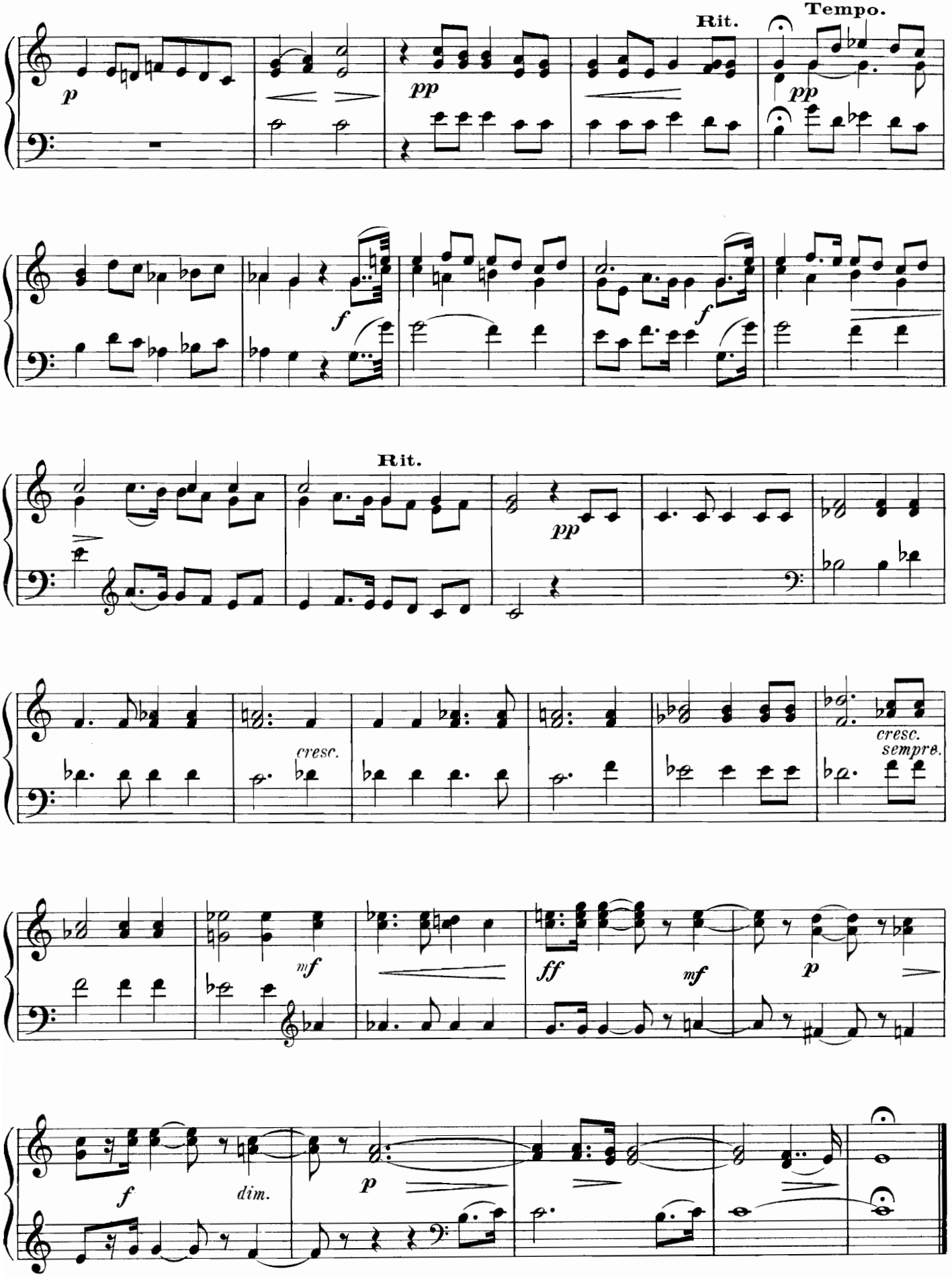
Deux Chants anciens à 3 voix.

1. — Vêpres du bréviaire romain,

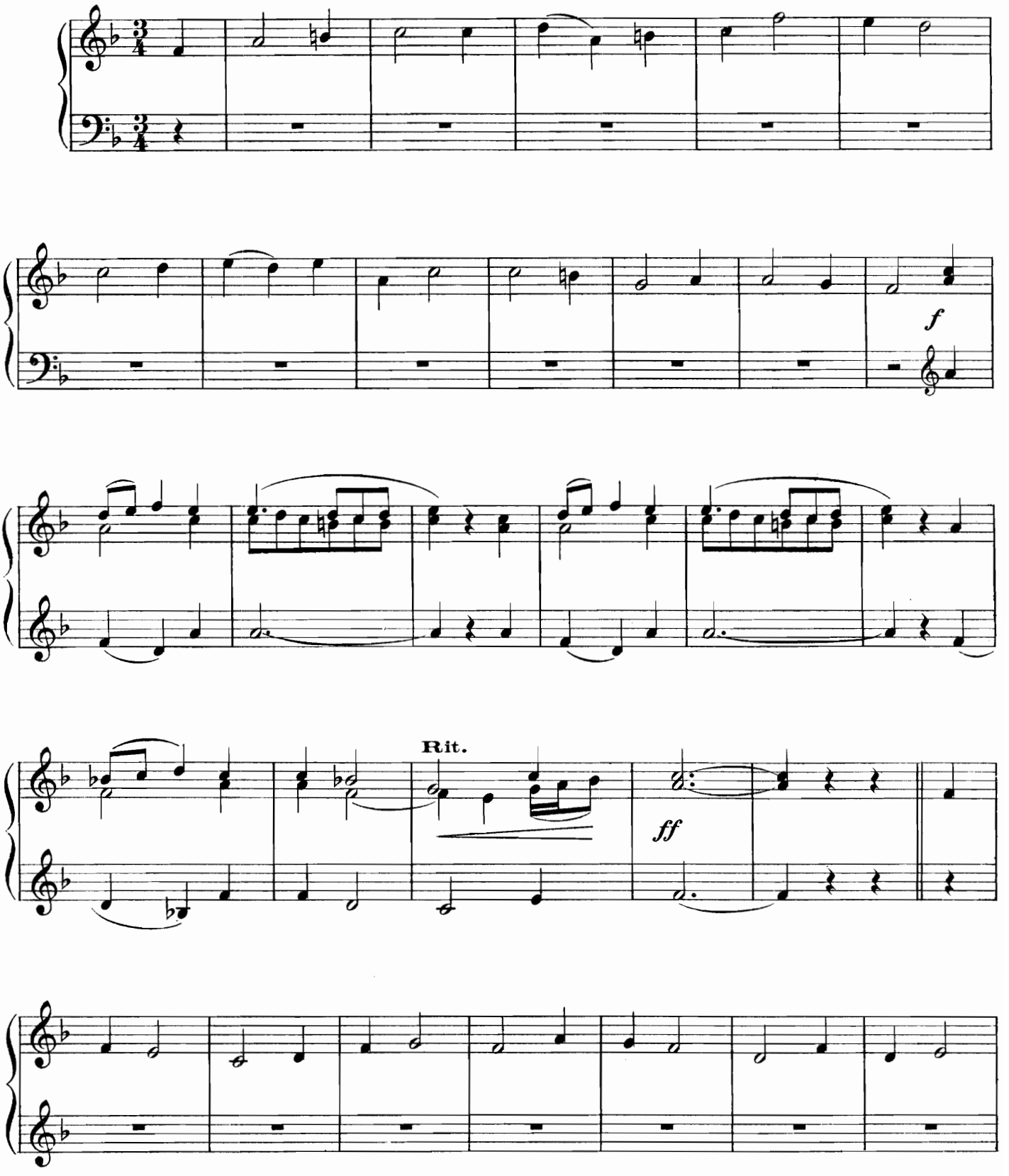
harmonisation de F. A. GEVAERT.[1]

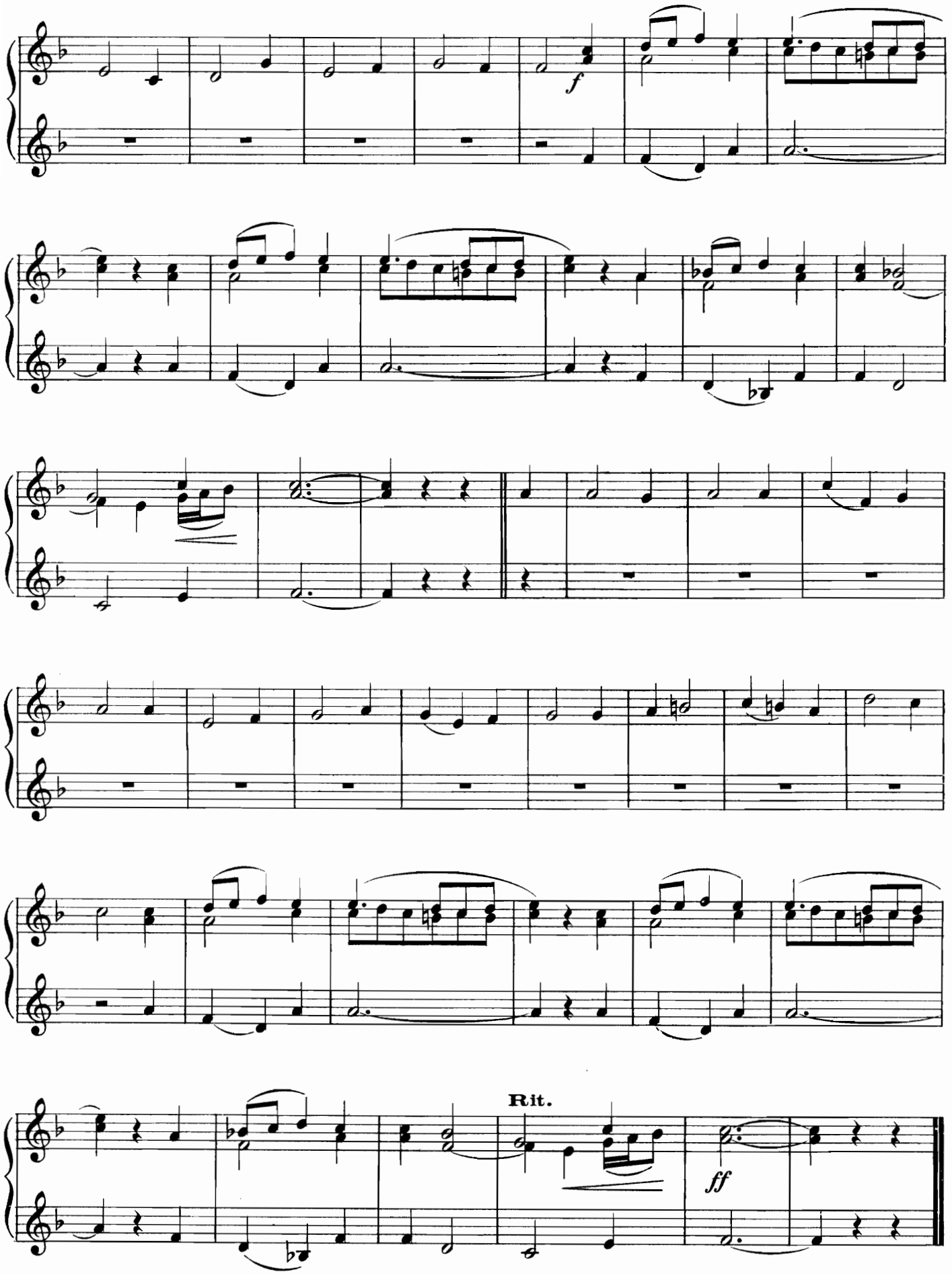


[1] Extraits du recueil vocal publié avec texte latin, chez Henry Lemoine & Cie, Editeurs, à Paris


Rit.
Tempo.
Rit.
cresc.
cresc. sempre.
dim.

2. — Prose de Pâques.




f
Rit.
ff

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