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pour

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par

# Charles Marie Widor

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— MOZART Tuba mirum.	
2 <sup>e</sup> LIVRE. ORLANDO DI LASSO Salve Regina	
— VITTORIA O vos omnes.	
— DURANTE Christe eleison.	
— J. HAYDN. Sanctus de la Messe Impériale.	
Chaque livre . . . . .	2 »
— Op. 125. 30 Pièces caractéristiques en quatre livres . . .	3 50

	Prix nets
DAVIDOFF (Ch.) Op. 23 Romance, transcrite	1 75
FAURE (G.) Op. 16 Berceuse, transcrite par H.-P. LOBY	2 »
HAENDEL (G.-F.) Célèbre Largo, transcrit	1 75
KIESGEN (Aug.) Recueillement	1 75
LEFEBURE-WELY. Improvisation	1 75
MISSA (E.) L'Office divin, recueil de 32 pièces	4 »
ROUHER (M.) Berceuse pastorale	2 »
RUBINSTEIN (Ant.) Op. 3 Melodie en fa, transcrite par H.-P. LOBY	1 »
SALOMÉ (Th.) Op. 67 Huit Pièces :	
— Réverie — Canzonetta — Doux souvenir — Dialogue — Tendre aveu . . .	3 »
— Pastorale — Scherzando — Fughetta	
THOME (Fr.) Op. 70 1 <sup>re</sup> Andante religioso, transcrit par H.-P. LOBY	2 »
— Op. 120 Elevation (2 <sup>e</sup> Andante religioso)	2 »
TSCHAIKOWSKY (P.) Op. 37 N° 4. La Perce-neige	1 75
— Op. 37 N° 6 Barcarolle	1 50
— Op. 37 N° 10 Chant d'Automne	1 50
WIDOR (Ch.-M.) Pastorale	2 »

## Harmonium et Piano

	Prix nets
BALORRE (Ch. de). Marche religieuse .	3 50
BEETHOVEN (L.-V.). Rondino, transcrit par GUEROUULT	2 »
MOZART (W.-A.). Les 21 Andantes des 21 Concertos de Piano, arrangés par BESOZZI :	
N° 2, 4, 5, 10, 12, 13, 14, 16, 17, 18, 19	Chaque 2 »
N° 1, 3, 6, 7, 9, 20, 21 . . . . .	Chaque 2 50
N° 8, 11, 15 . . . . .	Chaque 3 »

	Prix nets
MOZART (W.-A.) Andante de la Sonate en re, à 2 pianos, transc. par BESOZZI	2 »
RUBINSTEIN (A.) Op. 3 Melodie en fa, transcrite	2 50
— Op. 44 N° 1. Romance, transcrite	2 »
THOME (Fr.) Op. 70 1 <sup>re</sup> Andante religioso, transcrit par H. LETOCART	2 50
TSCHAIKOWSKY (P.) Op. 37 N° 5 Barcarolle, transc. par H. TOBY	2 50
— Op. 37 N° 10 Chant d'Automne, transcrit	2 »
WIDOR (Ch.-M.) Op. 10. Sérénade (si bémol) transcrite . . . . .	4 »

## Orgue ou Harmonium

ET INSTRUMENTS DIVERS

N.-B. — Pour tous ces morceaux, la partie d'orgue peut se jouer sur le Piano

	Prix nets
BACH (J.-S.). Choral pour orgue et violon (ou hautbois)	1 75
BACHELET (A.). Chant nuptial, pour orgue, violon, violoncelle et harpe	3 »
BOISDEFRE (R. de). Op. 15. N° 2. Hymne nuptial, élégie pour orgue, violon, violoncelle et harpe	2 »
— Op. 26. N° 2. Prière, pour orgue et violon (ou violoncelle) . . . . .	1 75
— Op. 36. Epithalame, pour orgue (ou harmonium), violon, violoncelle et harpe (ou piano)	4 »
— Op. 48. Elevation, pour orgue et violoncelle (ou violon) . . . . .	2 »
— Op. 61. Elevation, pour orgue et hautbois (ou violon) . . . . .	1 75
— Op. 89. Chant d'Eglise, pour orgue et violon . . . . .	2 »
CZERNIEWSKI (L.). 1 <sup>re</sup> Symphonie, pour orgue (ou harmonium) et violon	3 »
— 2 <sup>e</sup> Symphonie, pour orgue (ou harmonium) et violon . . . . .	2 50
DELAGE-PRAT (L.). Andante religioso, pour orgue et violon . . . . .	2 »
ERNESTI (Titus d'). Op. 17. Introduction et Andante religioso, pour orgue (ou harmonium), violon, violoncelle et piano (obligé)	3 »
FAURÉ (G.). Op. 17. N° 3. Romance sans paroles, pour orgue, violon et harpe . . . . .	2 50
HAENDEL (G.-F.). Célèbre Largo, transcrit pour orgue, violon et violoncelle	2 »
— Le même, transcrit pour violon solo, harpe (ou piano) et orgue (ou harmonium)	3 »
— Le même, transcrit pour orgue et violon (ou violoncelle) . . . . .	1 75

	Prix nets
LUC (V.). Offertoire pour orgue et violon . . . . .	2 50
MARCELLO. Adagio pour orgue et violon (ou violoncelle)	2 »
MONTRICHARD (A. De). Andante pour orgue et violoncelle (ou alto)	2 50
OTIS (Philo-Adams). Benedictus pour orgue, violon, violoncelle et harpe (avec contrebasse ad libitum)	4 »
ROUHER (M.). Chant nuptial, pour orgue, violon, violoncelle (avec harpe et contrebasse ad libitum)	2 50
RUBINSTEIN (Ant.). Op. 3 Melodie en fa, p <sup>o</sup> violon, harmonium et piano	3 »
SALOMÉ (Th.). Op. 57. Romance, pour orgue et violon (ou violoncelle)	2 »
SANDRÉ (G.). Op. 63. Melodie religieuse, pour orgue et violon . . . . .	2 »
THOMÉ (Fr.). Op. 70. 1 <sup>re</sup> Andante religioso, 4 transcriptions par A. GUILMANT.	
N° 1. Orgue et violon . . . . . 2 50	N° 3. Orgue, violon et harpe . . . . . 3 »
2. Orgue et violoncelle . . . . . 2 50	4. Orgue, violoncelle et harpe . . . . . 3 »
— Le même, pour orgue, violon et violoncelle . . . . .	3 »
— Le même, pour harmonium, piano et violon . . . . .	3 »
— Op. 120. Elevation (2 <sup>e</sup> Andante religioso) pour orgue et violon (ou violoncelle) . . . . .	2 50
WIDOR (Ch.-M.). Op. 10. Sérénade si bémol, pour piano, flûte, violon, violoncelle et harmonium :	
Partition . . . . . 5 »	Parties séparées . . . . . 4 »

Paris, J. HAMELLE, Éditeur (Ancienne Maison J. MAHO), 22, Boulevard Malesherbes.

# SYMPHONIE III.

## Prélude.

Grand-orgue Fonds de 4, 3, 16 - Positif Fonds de 8 - Récit anches de 4, 8, 16 et Clarinette alternativement - Pédale Fonds de 4, 8, 16, 32

Moderato. (♩ = 50)

The musical score is written for a grand organ and is divided into four systems. Each system contains three staves: the top staff is for the Grand-organ (GPR), the middle staff is for the Positif (P), and the bottom staff is for the Pédale (Ped. GPR). The music is in 6/8 time and begins with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 50 beats per minute. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Grand-organ part often plays chords and moving lines, while the Positif and Pédale parts provide harmonic support with sustained notes and rhythmic accompaniment. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents.

First system of musical notation. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has lyrics "cre - scen - do" under the notes. The piano accompaniment features a complex texture with many accidentals (sharps and naturals) and slurs. Dynamics include *pp* and *scen*.

Second system of musical notation, continuing the piano accompaniment from the first system. It features a dense texture of chords and moving lines in both hands. A dynamic marking of *f* is present.

Third system of musical notation. The vocal line is present with a dynamic marking of *p*. The piano accompaniment includes a dynamic marking of *R* and *GPR*. The texture remains complex with many accidentals.

Fourth system of musical notation. The vocal line has lyrics "cre - scen" under the notes. The piano accompaniment continues with a complex texture. Dynamics include *cre* and *scen*.

Fifth system of musical notation. The vocal line has lyrics "do" under the notes. The piano accompaniment includes a dynamic marking of *f* and *P*. The texture is complex with many accidentals.

Clarinetto

*pp*

*p*

R  
(anches)

GPR

*cre* - *scen* - *du*

*f* *G*

*pp* Clarinette

*P*

*f*

*p*

(anches Récit.)

GPR

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Second system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Third system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals. Includes the lyrics "cre - scen - do" above the treble staff.

Fourth system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals. Includes a dynamic marking *f* above the treble staff.

Fifth system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals. Includes dynamic markings *R* and *GPR* above the treble staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#). The first staff contains a complex melodic line with many sixteenth and thirty-second notes. The second staff contains a supporting bass line. The third staff contains a simple bass line. The marking "GPR" is written in the upper right of the first staff.

Second system of musical notation. It consists of three staves. The first staff has the lyrics "ere - seen - do" written above it. The music continues with similar complexity to the first system. A dynamic marking of *f* (forte) appears in the lower right of the system.

Third system of musical notation. It consists of three staves. The first staff has a dynamic marking of *R* (ritardando) and the instruction *decresc.* (decrescendo). The music becomes more rhythmic and less melodic in this system.

Fourth system of musical notation. It consists of three staves. The first staff is labeled "pp Clarinette" and "a tempo (anches Récit)". The second staff has a dynamic marking of *p* (piano) and the instruction *rit.* (ritardando). The third staff has a dynamic marking of *R* (ritardando). The system concludes with a double bar line and a fermata.



*CPSC*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of six measures, each marked with a fermata and a '5' below the staff. The notation includes various rhythmic values and accidentals.

*GPR*

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of six measures, each marked with a fermata and a '5' below the staff. The notation includes various rhythmic values and accidentals.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of six measures, each marked with a fermata and a '5' below the staff. The notation includes various rhythmic values and accidentals.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of six measures, each marked with a fermata and a '5' below the staff. The notation includes various rhythmic values and accidentals.

## II.

### Minuetto.

G Flute de 8. P Diapason et Principal. R Hautbois. Ped. Flute 8.

(♩ = 116)

First system of the musical score. It features a grand staff with three staves: a top staff for the flute (marked 'G'), a middle staff for the piano (marked 'R'), and a bottom staff for the bass. The music is in 3/4 time and begins with a piano (*p*) dynamic. The flute part has a melodic line with some grace notes, while the piano accompaniment provides a rhythmic and harmonic foundation.

Second system of the musical score, continuing the piece. It includes first and second endings, indicated by '1' and '2' above the staff. The piano part features a prominent sixteenth-note accompaniment in the right hand. The flute part continues its melodic development.

Third system of the musical score. The piano accompaniment continues with its sixteenth-note texture. The flute part has a more active role, with frequent sixteenth-note passages. The overall texture is light and elegant.

Fourth system of the musical score, concluding the piece. It includes performance directions: *cresc.* (crescendo), *poco rit. pp* (poco ritardando, pianissimo), and *a tempo*. The flute part ends with a final flourish, and the piano accompaniment concludes with a few chords. The system is marked with 'G' and 'R' above the staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voice.

Second system of musical notation. Includes dynamic markings *G* and *R* above the staff. A *Resc.* marking is present at the end of the system.

Third system of musical notation. Includes dynamic markings *G* and *R* below the staff, and a *f* marking. The word *trium* is written above the staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex melodic and harmonic structures.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music concludes with a final cadence.

P

mf (R Trompette) pR

Ped. P

mf

This system contains the first five measures of the piece. The right hand starts with a piano (P) dynamic and a melodic line. The left hand has a mezzo-forte (mf) accompaniment. A dynamic marking of (R Trompette) is placed above the left hand in the second measure, and pR is placed above the right hand in the third measure. A pedal point (Ped. P) is indicated in the first measure of the left hand. The key signature has one sharp (F#).

This system contains measures 6 through 10. The right hand continues its melodic line with various articulations. The left hand accompaniment remains consistent with the first system. The key signature remains one sharp.

This system contains measures 11 through 15. The right hand features a more active melodic line with slurs and ties. The left hand accompaniment continues. The key signature remains one sharp.

This system contains measures 16 through 20. The right hand has a complex melodic passage with many slurs and ties. The left hand accompaniment continues. The key signature remains one sharp.

This system contains measures 21 through 25. The right hand has a melodic line with a dynamic marking of R in the second measure. The left hand has a dynamic marking of P in the second measure. The key signature remains one sharp.

11

First system of a piano score. It consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A dynamic marking 'P' (piano) is present at the beginning. A fermata is placed over a note in the right hand.

Second system of the piano score. It continues the melodic and harmonic development. A dynamic marking 'P' is visible in the bass line. A fermata is placed over a note in the right hand.

Third system of the piano score. It includes a dynamic marking 'G' (forte) and a 'ritard.' (ritardando) instruction. A fermata is placed over a note in the right hand. The system concludes with a key signature change to two sharps (F# and C#).

Fourth system of the piano score. It begins with a dynamic marking 'p.' (piano) and the tempo instruction 'a tempo'. A 'Ped. solo' instruction is located below the system. The music continues with a steady accompaniment.

Fifth system of the piano score, featuring two first endings. The first ending is marked '1.' and the second ending is marked '2.'. The system concludes with a double bar line and repeat signs.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many accidentals and a more rhythmic accompaniment in the bass clef.

Second system of musical notation. It includes dynamic markings: *cresc.* (crescendo), *poco rit.* (poco ritardando), and *pp* (pianissimo). There are also performance instructions *G* and *R* above the treble clef staff.

Third system of musical notation, starting with the tempo marking *a tempo*. The music continues with intricate melodic and harmonic textures in both staves.

Fourth system of musical notation, featuring performance instructions *G* and *R* above the treble clef staff. The notation includes various rhythmic patterns and accidentals.

Fifth system of musical notation, including the marking *Rcresc.* (ritardando then crescendo) and the instruction *G* above the treble clef staff.

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle staff with a piano accompaniment, and a bass staff. The key signature has two sharps (F# and C#). The first measure of the middle staff contains the letter 'R'. The second measure of the middle staff has a dynamic marking of *f* and a hairpin crescendo. The word *trm* is written above the middle staff in three measures.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The middle staff contains several triplet markings (indicated by a '3' above the notes) and a hairpin crescendo.

Third system of musical notation. The middle staff includes a trill marking (*tr*) over a note. The system concludes with a hairpin crescendo.

Fourth system of musical notation, labeled 'CODA.' at the beginning. It features a complex piano accompaniment in the middle staff with dynamic markings of *f*, *p*, *f*, and *p*. The bass staff provides a steady accompaniment.

Fifth system of musical notation, the final system on the page. It includes a *rit.* (ritardando) marking in the middle staff. The piece concludes with a final chord in the treble staff.

# III. Marcia.

*ff* (♩ = 112)

GPR

*ff*

Ped. GPR

PR

GPR

GPR



The first system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a complex chordal texture with many beamed notes. The middle staff is a bass clef with the same key signature and time signature, also containing a complex chordal texture. The bottom staff is a bass clef with the same key signature and time signature, featuring a simple melodic line with eighth and sixteenth notes.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains a vocal line with lyrics "cre - scen - do" written above it. The middle staff is a bass clef with the same key signature and time signature, containing a complex chordal texture. The bottom staff is a bass clef with the same key signature and time signature, containing a simple melodic line. A dynamic marking *p* is placed at the beginning of the system.

(GPR Ped. Fords)

The third system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains a complex chordal texture with many beamed notes. The middle staff is a bass clef with the same key signature and time signature, also containing a complex chordal texture. The bottom staff is a bass clef with the same key signature and time signature, featuring a simple melodic line. A dynamic marking *f* is placed in the middle of the system, and a *p* marking is placed at the end of the system.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains a vocal line with lyrics "scen - do" written above it. The middle staff is a bass clef with the same key signature and time signature, containing a complex chordal texture. The bottom staff is a bass clef with the same key signature and time signature, containing a simple melodic line. A dynamic marking *f* is placed in the middle of the system.

The fifth system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It contains a complex chordal texture with many beamed notes. The middle staff is a bass clef with the same key signature and time signature, also containing a complex chordal texture. The bottom staff is a bass clef with the same key signature and time signature, featuring a simple melodic line. A dynamic marking *p* is placed at the beginning of the system. The letters "GPR" are written above the top staff and below the bottom staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes a triplet of eighth notes in the right hand and a *crescendo* marking in the right hand.

Second system of musical notation, continuing the grand staff. It features a triplet of eighth notes in the right hand and a *fff* (fortissimo) dynamic marking in the right hand.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *fff* (fortissimo) dynamic marking in the right hand.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *rit.* (ritardando) marking in the right hand.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *rit.* (ritardando) marking in the right hand.

diminuendo (GP Fonds) PR p (Ped. Fonds) GPR p

This system contains the first four measures of the piece. The right hand features a complex texture with chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Performance markings include 'diminuendo', '(GP Fonds)', 'PR', 'p', '(Ped. Fonds)', and 'GPR p'.

R

This system contains measures 5 through 8. The right hand continues with melodic and harmonic development, and the left hand maintains its accompaniment. A marking 'R' is present in the first measure.

GPR

This system contains measures 9 through 12. The right hand has a more active role with sixteenth-note patterns, while the left hand provides harmonic support. A marking 'GPR' is present in the final measure.

PR

This system contains measures 13 through 16. The right hand features a prominent melodic line with slurs, and the left hand continues with its accompaniment. A marking 'PR' is present in the first measure.

This system contains measures 17 through 20. The right hand continues with melodic phrases, and the left hand provides a consistent accompaniment.

*poco rit.*

*a tempo*

First system of musical notation, featuring a grand staff with treble, middle, and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *pp* and *R*.

Second system of musical notation, continuing the piece with complex harmonic structures and melodic lines.

Third system of musical notation, including the vocal line with the lyrics "cre - scen - do".

Fourth system of musical notation, marked *diminuendo* and *GPR*, with dynamic markings *p*.

Fifth system of musical notation, concluding the page with intricate piano accompaniment.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble staff with slurs and a triplet of eighth notes in the middle staff. The bass staff has a rhythmic accompaniment with eighth notes.

Second system of musical notation. It features the same three-staff layout. The treble staff has a melodic line with a triplet of eighth notes and a slur. The middle staff has a bass line with a triplet of eighth notes and a slur. The bottom staff has a rhythmic accompaniment. Performance markings include "GPR" (Grave with Pedal Right) in the treble staff, "p" (piano) in the middle staff, and "crescendo" in the bottom staff.

Third system of musical notation. It features the same three-staff layout. The treble staff has a melodic line with a triplet of eighth notes and a slur. The middle staff has a bass line with a triplet of eighth notes and a slur. The bottom staff has a rhythmic accompaniment. Performance markings include "fff" (fortississimo) in the middle and bottom staves.

Fourth system of musical notation. It features the same three-staff layout. The treble staff has a melodic line with a slur. The middle staff has a bass line with a slur. The bottom staff has a rhythmic accompaniment. Performance markings include "sf" (sforzando) in the middle staff.

Fifth system of musical notation. It features the same three-staff layout. The treble staff has a melodic line with a slur and a triplet of eighth notes. The middle staff has a bass line with a slur and a triplet of eighth notes. The bottom staff has a rhythmic accompaniment. Performance markings include "PR" (Pedal Right) in the middle and bottom staves.

First system of musical notation. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. The word "GPR" is written above the treble staff in the third measure and below the grand staff in the fourth measure.

Second system of musical notation, continuing the piece. It features three staves with complex rhythmic patterns, including triplets marked with a '3' and dynamic markings of *sf* (sforzando).

Third system of musical notation. It features three staves with a more rhythmic and chordal texture. The word "Poco" is written above the treble staff in the final measure of this system.

meno vivo e sostenuto.

Fourth system of musical notation, the final system on the page. It features three staves with complex textures and dynamic markings of *sf*. The system concludes with a double bar line and a fermata over the final notes.

# IV. Adagio

G Flûte 8 - R Gambes et voix célestes - Péd. Basse de 16

(♩ = 46) R

pp GR

Ped. G R

sf pp *cre*

*scen - do* f p

pp *cresc.*

f *dim e ritard.*

*a tempo*

pp

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with dotted rhythms.

*f* *pp* *cresc.*

This system contains the next two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment. Dynamics include a forte (*f*) section, a piano (*pp*) section, and a crescendo (*cresc.*) section.

*f*

This system contains the third and fourth staves. The upper staff continues with melodic development. The lower staff has a strong accompaniment. A forte (*f*) dynamic is indicated.

*pp* *p* *R* *G solo*

This system contains the fifth and sixth staves. The upper staff features a melodic line with a repeat sign (*R*) and a section marked *G solo*. The lower staff has a piano (*p*) accompaniment. A piano (*pp*) dynamic is also present.

*rit.* *l'm* *a tempo*

This system contains the seventh and eighth staves. The upper staff features a melodic line with a ritardando (*rit.*) section, a section marked *l'm* (likely *lento*), and a final section marked *a tempo*. The lower staff has a piano accompaniment.



# V. Final.

G Fonds 4, 8, 16 - P Fonds 4, 8 - R Fonds et Anches 4, 8, 16 - Ped. Fonds 4, 8, 16.

Allegro molto.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with various ornaments and dynamics. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 12/8 time signature. It contains a complex accompaniment with dynamic markings *sf* and *p*, and performance instructions 'R' and 'P R'. The bottom staff is a single bass clef staff with a key signature of one sharp and a 12/8 time signature, mostly containing rests.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp and a 12/8 time signature, continuing the melodic line. The middle staff is a grand staff with a key signature of one sharp and a 12/8 time signature, continuing the accompaniment. The bottom staff is a single bass clef staff with a key signature of one sharp and a 12/8 time signature, continuing the accompaniment.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp and a 12/8 time signature, continuing the melodic line. The middle staff is a grand staff with a key signature of one sharp and a 12/8 time signature, continuing the accompaniment. The bottom staff is a single bass clef staff with a key signature of one sharp and a 12/8 time signature, continuing the accompaniment.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp and a 12/8 time signature, continuing the melodic line. The middle staff is a grand staff with a key signature of one sharp and a 12/8 time signature, continuing the accompaniment. The bottom staff is a single bass clef staff with a key signature of one sharp and a 12/8 time signature, continuing the accompaniment.

PR

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a bass line with dotted notes and rests. The bottom staff is in bass clef and contains a bass line with eighth notes and rests. The label "PR" is positioned above the first measure of the top staff.

G PR

Second system of musical notation, consisting of three staves. The top staff continues the melodic line from the first system. The middle staff contains a bass line with dotted notes and rests, with the label "G PR" positioned above the second measure. The bottom staff contains a bass line with eighth notes and rests.

Third system of musical notation, consisting of three staves. The top staff continues the melodic line. The middle staff contains a bass line with dotted notes and rests. The bottom staff contains a bass line with eighth notes and rests.

R  
P R  
Ped R

Fourth system of musical notation, consisting of three staves. The top staff features a complex texture with chords and sixteenth notes, labeled "R" above the first measure. The middle staff contains a bass line with dotted notes and rests, labeled "P R" above the first measure. The bottom staff contains a bass line with dotted notes and rests, labeled "Ped R" above the first measure. Pedal marks are present below the bottom staff.

a tempo  
G PR  
G PR  
dim. e rit.  
Ped. G PR

Fifth system of musical notation, consisting of three staves. The top staff features a complex texture with chords and sixteenth notes, labeled "a tempo" and "G PR" above the first measure. The middle staff contains a bass line with dotted notes and rests, labeled "G PR" above the first measure. The bottom staff contains a bass line with eighth notes and rests, labeled "dim. e rit." and "Ped. G PR" above the first measure. Pedal marks are present below the bottom staff.

The first system of musical notation consists of three staves: a treble staff, an alto staff, and a bass staff. The key signature is one sharp (F#). The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The alto staff provides a harmonic accompaniment with similar rhythmic patterns. The bass staff contains a steady bass line with quarter and eighth notes. Time signatures of 6/8 and 12/8 are indicated at the beginning of the system.

The second system of musical notation consists of two staves: a treble staff and a bass staff. The key signature remains one sharp (F#). The treble staff continues the melodic development with various intervals and rests. The bass staff provides a supporting bass line with some longer note values and rests.

The third system of musical notation consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The treble staff shows a melodic line with some long note values and ties. The bass staff continues the bass line with quarter and eighth notes.

The fourth system of musical notation consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a bass line with some longer note values and rests.

The fifth system of musical notation consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The treble staff continues the melodic development with eighth and sixteenth notes. The bass staff provides a bass line with quarter and eighth notes.

First system of musical notation. The right hand features a melodic line with a trill-like figure in the first measure, followed by a series of chords. The left hand has a simple bass line. Performance markings include 'R' above the right hand and 'PR' above the left hand.

Second system of musical notation. The right hand continues with a melodic line and chords. The left hand has a bass line. Performance markings include 'PR' above the right hand and 'GPR' above the left hand.

Third system of musical notation. The right hand features a complex chordal texture. The left hand has a bass line. Performance markings include 'f' above the right hand and 'dimin.' below the left hand.

Fourth system of musical notation. The right hand features a complex chordal texture. The left hand has a bass line. Performance markings include 'p' above the right hand, 'dim.' above the left hand, 'a piacere' below the left hand, and 'a tempo' above the right hand.

Fifth system of musical notation. The right hand features a complex chordal texture. The left hand has a bass line.

GPR

System 1: Treble clef with a GPR marking above the first measure. The right hand features a melodic line with slurs and a four-measure arpeggiated figure at the end. The left hand has a steady eighth-note accompaniment.

System 2: Continuation of the melodic and accompanimental lines from the first system.

System 3: Continuation of the melodic and accompanimental lines. A four-measure arpeggiated figure appears in the right hand.

*cresc.* *a tempo* *R* *p* *rit.* *PR*

System 4: This system includes performance markings: *cresc.* (crescendo), *a tempo*, *R* (ritardando), *p* (piano), *rit.* (ritardando), and *PR* (piano right hand). The right hand has a complex rhythmic pattern, while the left hand continues with eighth notes.

GPR

System 5: The final system on the page, featuring a dense texture with many chords in the right hand and a melodic line in the left hand. A GPR marking is present at the end.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines. The word "GPR" is written above the first staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line continues with similar phrasing and articulation.

Third system of musical notation. The word "crescendo" is written above the first staff. The music shows a gradual increase in volume and intensity in both the melodic and accompaniment parts.

Fourth system of musical notation. The word "poco a poco allarg." is written above the first staff. The tempo is gradually slowing down, and the melodic line features longer note values and slurs.

Fifth system of musical notation. It features dynamic markings "fff" (fortississimo) in both the first and second staves. The word "rit." (ritardando) is written above the first staff. The music concludes with sustained chords and a final melodic flourish.

*a tempo*

The first system of music consists of three measures. The right hand (treble clef) begins with a series of chords, some marked with accents and slurs. The left hand (bass clef) plays a simple accompaniment of quarter notes. The key signature has one sharp (F#).

The second system contains three measures. The right hand continues with melodic lines and chords. The left hand maintains its accompaniment. The instruction *diminuendo* is written above the right hand in the third measure.

The third system has three measures. The right hand features a more active melodic line with slurs and ties. The left hand accompaniment continues with quarter notes.

The fourth system consists of three measures. The right hand has a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *p* (piano) in the second measure.

The fifth system has three measures. The right hand continues with melodic development. The left hand accompaniment features a change in rhythm, including eighth notes and rests.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in G major (one sharp) and 3/4 time. The top staff features a melodic line with a slur over the first two measures and a fermata over the third. The grand staff provides accompaniment with eighth-note patterns in the right hand and quarter notes in the left hand.

Second system of musical notation, continuing the piece. The melodic line in the top staff continues with eighth-note runs. The accompaniment in the grand staff maintains a steady eighth-note texture in the right hand and quarter-note accompaniment in the left hand.

Third system of musical notation. The melodic line in the top staff shows a descending eighth-note scale. The grand staff accompaniment continues with similar rhythmic patterns. A fermata is placed over the final note of the top staff in the third measure, with the letter 'R' written above it, indicating a repeat or a specific performance instruction.

Fourth system of musical notation. The top staff begins with a piano (*pp*) dynamic marking. The music features a complex texture with chords and moving lines. A 'P R' marking is present in the first measure of the grand staff, possibly indicating a performance technique like pedaling or a specific articulation.

Fifth system of musical notation, the final system on the page. It continues the intricate musical texture established in the previous systems, with active lines in both hands of the grand staff.



PR

GPR

GPR

cre - - - scen - - - do

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music features a complex melodic line in the top staff with many accidentals and slurs, and a more rhythmic accompaniment in the lower staves.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music continues with similar melodic and rhythmic patterns as the first system.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music includes a *dimin.* (diminuendo) instruction in the middle staff. The bottom staff features a series of whole notes with a fermata over the first two.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music includes a *PR* (Poco Ritenuto) instruction in the middle staff. The bottom staff features a series of whole notes with a fermata over the first two.

Fifth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music includes a *poco riten.* (poco ritenuto) instruction in the top staff, followed by *a tempo* and *p* (piano) markings. The system also contains *GPR* and *PR* markings. The bottom staff features a series of whole notes with a fermata over the first two.

System 1: Treble clef contains GPR, PR, GPR, PR. Bass clef contains PR, GPR, PR. Includes various musical notations such as slurs, ties, and accidentals.

System 2: Treble clef contains GPR, PR, GPR, PR. Bass clef contains PR, GPR, PR. Includes various musical notations such as slurs, ties, and accidentals.

System 3: Treble clef contains R, PR, R. Bass clef contains PR, GPR. Includes various musical notations such as slurs, ties, and accidentals.

System 4: Treble clef contains R, p, GPR, PR. Bass clef contains p, GPR. Includes various musical notations such as slurs, ties, and accidentals.

System 5: Treble clef contains pp, PR, R. Bass clef contains pp, PR, R. Includes various musical notations such as slurs, ties, and accidentals.

PR

P

PR

R

PR

R

Moderato.

GPR

*p*

*ritard.*

*poco*

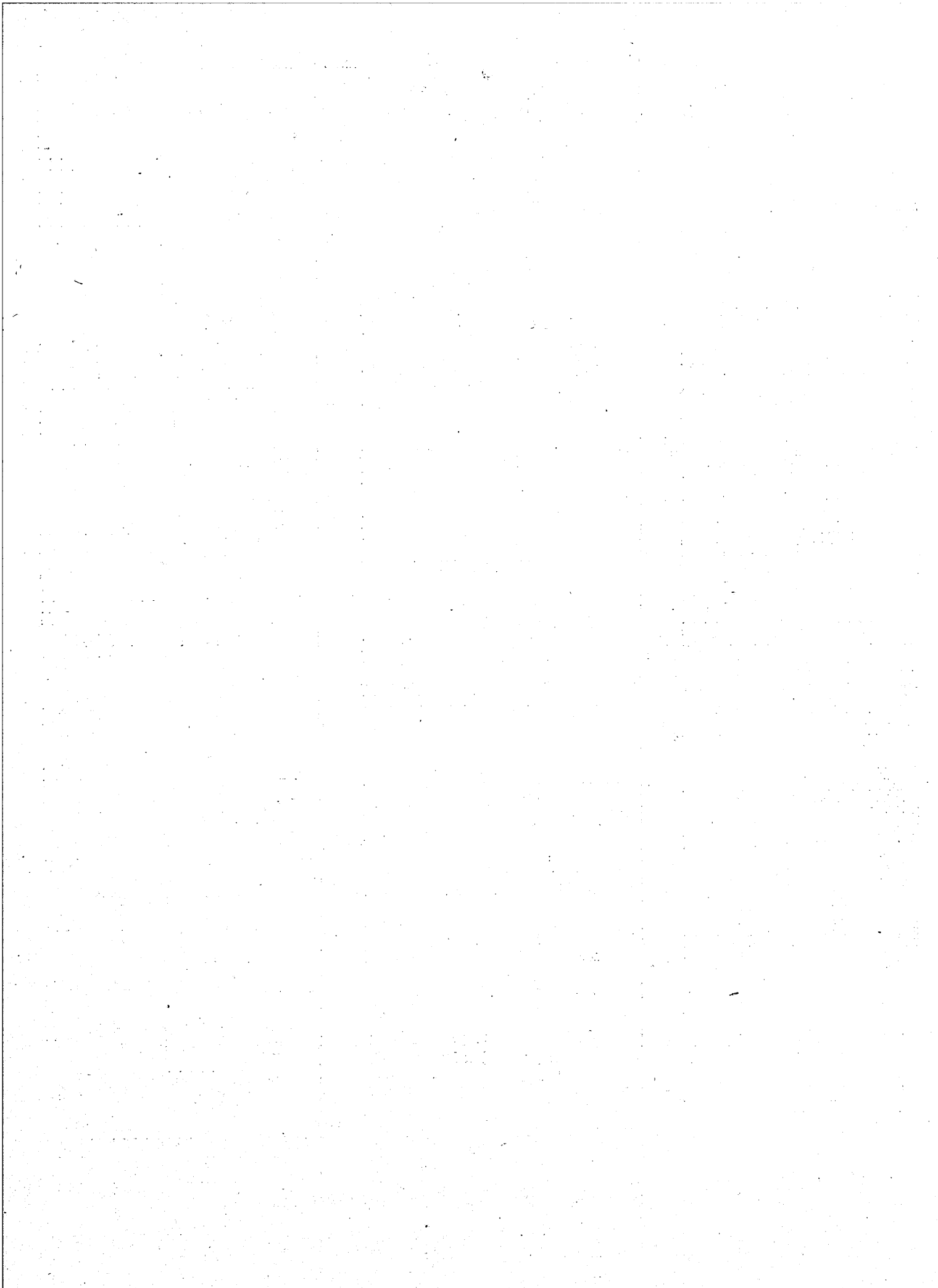
*a*

*poco*

PR

3

3



Moceaux Religieux (texte français) à 2, 3 et 4 voix. Il existe des parties de chœur.  
 La copie des parties vocales est formellement interdite et sera légalement poursuivie.

# MUSIQUE RELIGIEUSE

- PAROLES LATINES -  
 - PAROLES FRANÇAISES -

## Musique Religieuse avec Orchestre

*N.B.* — La copie des parties d'orchestre et des parties vocales est formellement interdite et sera légalement poursuivie.

**Destenay (E.)** Le Christ, trilogie lyrique (texte français), pour soli, chœurs et orchestre.  
 L'orchestre (en location).

**Duvernoy (AL.)** Miserere mei, chœur à 4 voix mixtes avec orchestre.  
 L'orchestre (en location).

**Fauré (G.)** Op. 11. Cantique de J. RACINE (paroles franç.), chœur à 4 voix mixtes, avec orch.  
 L'orchestre (en location).

Le même, avec quintette à cordes et harmonium (en location).

— Op. 48. Messe de Requiem, pour soli, chœurs, orgue et orchestre.  
 Partition d'orch. 25 » | Parties d'orch. 30 »

**Paladilhe (E.)** Stabat Mater, pour soli, chœur, orgue et orchestre.  
 L'orchestre (en location).

**Vidal (P.)** Ecce Sacerdos Magnus, motet pour Mezzo-Sop. (enfants), Ten. Bar. et Bass, avec orgue et instruments à cordes.  
 Partition 2 50 | Parties de cordes 2 »

**Widor (Ch.-M.)** Op. 23. N° 1. Psaume 83, « Quam dilecta tabernacula tua », chœur à 4 voix, avec 2 orgues et quatuor à cordes (ad lib.).  
 Le quatuor à cordes (en location).

## Messes, etc., avec Orgue (ou Piano)

**Destenay (E.)** Le Christ, trilogie lyrique, pour soli et chœurs (texte français).  
 Partition net. 20 » | Parties vocales. 6 »

**Fauré (G.)** Op. 48. Messe de Requiem, pour soli et chœurs.  
 Partition 10 » | Parties voc. ch. 2 50

— Recueil de Motets à 1, 2, 3 et 4 voix. 7 »

**Mercadante** Messe à 3 voix.  
 Partition 10 » | Parties voc. ch. 1 »

**Paladilhe (E.)** Stabat Mater pour soli et chœur.  
 Partition. 12 » | Parties voc. ch. 1 20

— Recueil de 6 Motets  
 Tota pulchra es. — Tantum ergo. — Panis Angelicus. — Tantum ergo. — Ave verum. Laudate Dominum. 6 »

**Vierne (Louis)** Op. 16. Messe Solennelle, en ut min. pour quatre voix mixtes et 2 Orgues.  
 Partition 7 » | Part. voc. (en ac.) 1 »

La même, pour 4 voix mixtes et 1 orgue.  
 Partition. 7 » | Parties 1 »

**Widor (Ch.-M.)** Messe, pour 2 chœurs et 2 orgues.  
 Partition 5 » | Part. voc. (en ac.) 1 50

## Motets à 1 voix avec Orgue (ou Piano)

*N.B.* — Les motets qui existent en plusieurs tons sont indiqués par la mention (2 ou 3 tons)

**Boisdeffre (R. DE)** Op. 4. O Salutaris, p<sup>r</sup> C. ou B. 1 50

**Canisy (M. DE)** O Salutaris. 1 »

**Chausson (E.)** Op. 3. Ave verum, p<sup>r</sup> S. ou T. (2 tons). 1 50

**Cherubini (L.)** Célébre Ave Maria (3 tons). 1 75

**Decq (A.)** Deus Abraham, pour Bar. 2 »

**Donnay (A.)** O Salutaris, pour Ten. 1 75

**Dubois (Th.)** Benedictus, pour Ten. ou Sop. 1 50

**Fauré (G.)** Op. 47. N° 1. O Salutaris, p<sup>r</sup> B. ou M. (2 tons). 1 50

— Op. 67. N° 1. Salve Regina, p<sup>r</sup> S. ou T. (2 tons). 1 50

— Op. 67. N° 2. Ave Maria, p<sup>r</sup> Bar. ou Mez. (2 tons). 1 »

— Pie Jesu (Ext. du Requiem) p<sup>r</sup> Sop. ou Ten. (2 tons). 1 75

**Ferrari (G.)** Op. 88. Ave Maria, pour Mezzo-Sop. 2 »

**Frank (CÉSAR)** Tantum ergo, pour Basse. 1 50

**Gilbert (H.)** Ave Maria, pour Sop. ou Ten. 2 »

— Ecce Panis, pour Ten. ou Sop. 1 75

**Haendel (G.-F.)** Ave verum, pour Cont. 1 75

— Ave verum, pour Mezzo-Sop. ou Bar. 1 50

— O Salutaris et Ave Maria (double texte) d'après le célèbre Largo (3 tons). 1 35

— Panis Angelicus, d'après le Largo (3 tons). 1 75

— Salve Regina, pour Cont. ou Bar. 1 50

— Tantum ergo, pour Sop. ou Ten. 1 »

— Verset du Te Deum, pour Bar. ou Cont. 1 »

**Haydn (J.)** Air du Stabat Mater, pour Cont. 1 »

**Kozul (J.)** Ecce Panis, pour Sop. ou Ten. 2 »

**Lalo (Ed.)** Veni Creator, pour Mezzo-Sop. 1 50

**Lefèvre (G.)** Ave Maria, pour Ten. ou Sop. 1 50

**Lemaigre (Ed.)** Tantum ergo, p<sup>r</sup> Mezzo-Sop. ou Bar. 1 75

**Marchesi (S.)** Op. 68. O Sanctissima (2 tons). 1 70

— Op. 69. Pater noster (2 tons). 1 70

**Paladilhe (E.)** Tantum ergo, pour Bar. 1 50

— Tota Pulchra es, pour Sop. ou Ten. 1 »

— Panis Angelicus, pour Ten. 1 50

— Tantum ergo, pour Sop. ou Bar. 1 50

— Ave verum, pour Bar. ou Mezzo-Sop. 1 50

**Popper (D.)** Ave Maria. 1 70

**Raff (J.)** O Salutaris, pour Mezzo-Sop. 2 75

**Rouher (M.)** Ave Maria, pour Ten. 2 50

**Saint-Saëns (C.)** O Salutaris, pour Ten. (3 tons). 1 70

**Stradella (A.)** Ave verum et Pie Jesu (double texte) d'après le célèbre Air d'Église (2 tons). 1 75

**Thomé (Fr.)** Ave Maria, pour Sop. (2 tons). 1 70

**Vidal (P.)** Pie Jesu, pour Ten. ou Sop. (2 tons). 1 »

— Ave verum, pour Ten. ou Sop. (2 tons). 1 »

— O Salutaris, pour Ten. ou Sop. (2 tons). 1 »

— Tantum ergo, pour Basse. 1 »

**Vierne (Louis)** Ave Maria, pour Sop. ou Ten. 1 »

**Widor (Ch.-M.)** Op. 8. O Salutaris, p<sup>r</sup> C. ou B. (2 tons). 1 50

— Op. 24. Ave Maria, pour Mezzo ou Bar. 1 75

— Op. 59. Ave Maria (N° 2) pour Mezzo ou Bar. 1 75

## Motets à 2, 3 et 4 voix (ou chœurs)

avec Orgue (ou Piano)

**Boisdeffre (R. DE)** Op. 4. O Salutaris, duo p<sup>r</sup> Sop. ou Bar. 1 75

— Op. 35. Ave Maria, duo pour Ten. et Bar. (ou Sop. et Cont.). 2 »

**Duvernoy (AL.)** Miserere mei, chœur à 4 voix mixtes. 3 »

**Fauré (G.)** Op. 47. N° 2. Maria, Mater gratie, duo pour Sop. et Mezzo (ou Ten. et Bar.). 1 75

— Op. 48. N° 7. In Paradisum, chœur pour 3 voix de femmes (extrait du Requiem). 2 »

— Op. 54. Ecce Fidelis servus, motet pour les Fêtes de Saint-Joseph, trio pour Sop., Ten. et Bar. (avec orgue à pédale). 1 75

— Op. 65. N° 1. Ave verum, duo (ou chœur) pour voix de femmes (ou duo Ten. et Bar.). 2 »

— Op. 65. N° 2. Tantum ergo, chœur pour 3 voix de femmes (avec soli). 1 75

**Frank (CÉSAR)** Ave Maria, duo pour Sop. et Basse. 2 »

— O Salutaris, duo pour Sop. (ou Mezzo) et Ten. 2 »

— O Salutaris, p<sup>r</sup> solo de Sop. ou Ten. av. chœur. 2 »

— Tantum ergo, p<sup>r</sup> solo de Basse av. chœur (ad lib.). 1 75

— Veni Creator, duo pour Ten. et Basse (en mi b). 1 75

Le même, duo ou chœur (en ré). 1 75

**Gigout (E.)** Ave verum, chœur à 4 voix mixtes. 1 »

— Tantum ergo, chœur à 4 voix mixtes. 1 »

**Gilbert (H.)** Ave Maria, pour Sop. ou Ten., avec chœur (ad lib.). 2 »

**Haendel (G.-F.)** Célébre Alleluia! du Messie, paroles latines rythmées sur le texte original anglais, chœur p<sup>r</sup> 4 voix mixtes arrangé par R. MOISSENET. 3 »

Le même, pour 4 voix mixtes, arrangé par Ph. BELLENOT. 1 50

— Ave Maria, sur le célèbre Largo, duo p<sup>r</sup> Ten. (ou Sop.) et Bar. (ou Mezzo). 2 »

— Ave verum, pour Cont. et Chœur. 1 75

— Cantate Domino, chœur pour 4 voix mixtes. 1 »

— O Luce qui mortalibus, chœur à 4 voix mixtes. 1 »

— O Salutaris, sur le célèbre Largo, duo pour Ten. (ou Sop.) et Bar. (ou Mezzo). 2 »

— Sub tuum, duettino p<sup>r</sup> Sop. et Ten. (ou 2 Sop. ou 2 Ten.). 1 75

— Tantum ergo, chœur à 3 voix. 1 75

**Lalo (Ed.)** Op. 34. O Salutaris TRIO (ou chœur), pour 3 voix de femmes. 1 50

**Lefebvre (Ch.)** Ave verum, pour Ten. et chœur. 2 »

**Louchet (G.)** Benedictus, chœur à 4 voix. 1 »

**Magnus (D.)** O Salutaris, duo pour Ten. et Bar. 1 75

**Mercadante (S.)** Ave verum, trio p<sup>r</sup> S., T. et B. 1 75

**Messerer (H.)** Litamies à la T. S. Vierge, pour 2 voix de femmes. 2 50

**Paladilhe (E.)** O quam tristis (extrait du Stabat Mater), duo pour Sop. et Cont. 1 70

— Tota pulchra es, p<sup>r</sup> Sop. ou Ten. (et chœur ad lib.). 1 »

— Panis angelicus, p<sup>r</sup> Ten. (et chœur ad lib.). 1 50

— Tantum ergo, p<sup>r</sup> Sop. ou Bar. (et chœur ad lib.). 1 50

— Laudate Dominum, p<sup>r</sup> Bar. solo et chœur (avec harpe et contrebasse ad lib.). 3 »

**Pergolese.** Duo du Stabat Mater, p<sup>r</sup> Sop. et Mezzo. 1 35

**Raff (J.)** O Salutaris, p<sup>r</sup> Mezzo (et chœur ad lib.). 1 75

**Ropartz (J.-G.)** Kyrie solennel, p<sup>r</sup> 4 voix soli et chœur à 4 voix mixtes. 1 50

**Vidal (P.)** Ave Maria, trio ou chœur, p<sup>r</sup> 3 voix de femmes. 1 75

**Vierne (Louis)** Tantum ergo, chœur à 4 voix mixtes. 1 50

**Widor (Ch.-M.)** Op. 18. Deux Motets, p<sup>r</sup> DOUBLE CHŒUR.

N° 1. Tantum Ergo. 1 75

2. Regina Cœli. 3 »

Le n° 2, arrangé en duo ou chœur, à 2 voix, par l'auteur. 1 75

— Op. 23. Trois Motets

N° 1. Psaume 83. « Quam dilecta tabernacula tua », chœur à 4 voix avec 2 org. (et 1 quatuor à cordes ad lib.). 3 »

Le même, pour chœur à 2 voix, avec 1 orgue. 2 »

N° 2. Tu es Petrus, p<sup>r</sup> DOUBLE CHŒUR, avec 2 orgues. 2 »

N° 3. Surrexit a Mortuis ou Sacerdos et Pontifex (double texte), p<sup>r</sup> CHŒUR à 4 voix mixtes et 2 orgues. 3 »

## Motets à une ou plusieurs voix avec Orgue (ou Piano) et Instruments divers

**Cherubini (L.)** Célébre Ave Maria, p<sup>r</sup> Sop. ou Ten., avec violon (ou violoncelle), 2 tons. 2 »

**Fauré (G.)** Op. 54. Ecce fidelis servus, motet pour les Fêtes de St-Joseph, p<sup>r</sup> Sop., Ten. et Bar., avec contrebasse (ou pédale d'orgue). 1 75

**Fauré (G.)** Op. 55. Tantum ergo, p<sup>r</sup> Ten. ou Sop. solo et chœur à 4 voix mixtes, avec harpe (ou piano) et contrebasse. 2 50

**Haendel (G.-F.)** O Salutaris et Ave Maria, à 1 voix (double texte), d'après le célèbre Largo, avec violon (ou violonc.), ou en trio, orgue (ou piano), violon et violonc. (2 tons). 2 »

— Panis Angelicus, d'après le célèbre Largo, avec violon (ou violoncelle) ad lib. (3 tons). 1 75

**Paladilhe (E.)** Laudate Dominum, p<sup>r</sup> Bar. et chœur, avec harpe et contrebasse (ad lib.). 3 »

**Popper (D.)** Ave Maria, p<sup>r</sup> 1 voix, avec violoncelle. 2 »

**Rouher (M.)** Ave Maria, p<sup>r</sup> Tén., avec violon et violonc. ou viol. et org., ou violonc. et orgue. 2 50

**Saint-Saëns (C.)** O Salutaris, p<sup>r</sup> Ten., avec violon (ou violoncelle) (3 tons). 2 »

**Stradella (A.)** Ave verum et Pie Jesu (double texte), d'après le célèbre Air d'Église, pour 1 voix, avec violon (ou violoncelle) (2 tons). 2 »

**Vidal (P.)** Ave Maria (n° 2), p<sup>r</sup> Mezzo ou Bar., avec violon (ou violoncelle) et harpe. 3 »

Le même, avec violon (ou violoncelle). 2 50

**Widor (Ch.-M.)** Op. 8. O Salutaris, p<sup>r</sup> 1 voix, avec violon (ou violoncelle) ad lib. (2 tons). 1 50

— Op. 24. Ave Maria, p<sup>r</sup> Mezzo, avec harpe. 2 »

— Op. 63. O Salutaris, p<sup>r</sup> Ten. ou Sop., avec violoncelle (ou violon). 2 »

## Musique Religieuse à 1 voix (paroles françaises)

avec Orgue (ou Piano) et avec ou sans Instruments

**Bach (J.-S.)** Cantate de la Pentecôte Air « Mon âme croyante », pour SOPRANO (2 tons). 1 75

Le même, avec violon ou violoncelle (2 tons). 2 50

— Fragment de la Cantate Funèbre (Sterbe Cantate) « Dieu secourable », pour Cont. 1 »

**Beethoven (L.-V.)** Op. 48. Six Chants religieux (paroles allemandes et traduction française de M<sup>me</sup> C. CHEVILLARD) (2 tons)

N° 1. Prière. 1 »

2. L'Amour du prochain. 1 »

3. La Mort. 1 »

4. La Louange de Dieu par la Nature. 1 »

5. Puissance et Providence de Dieu. 1 »

6. Chant de repentir. 1 70

Le recueil complet des 6 morceaux. 3 »

**Bonis (Mel.)** Allons prier, hymne à Marie. 1 75

**Chénneau (H.)** Laissez venir à moi les petits enfants, chant évangélique (3 tons). 1 75

**Decq (A.)** Epithalame, pour Bar. 2 »

**Fauré (G.)** Op. 11. Cantique de Racine (2 tons). 2 »

Le même, avec violon. 2 50

— Op. 43. N° 1. Noël, pour Ten. ou Sop. (2 tons). 1 75

**Gelli (E.)** Noël, pour Mezzo-Sop. 1 75

**Haendel (G.-F.)** Récit et Air du Messie : « Berger fidele et tendre », p<sup>r</sup> Sop. (2 tons). 1 50

**Haydn (J.)** Air de la Création. « Les champs étalent leur verdure », pour Sop. (2 tons). 1 75

**Lemaire (G.)** Notre Père. 1 25

**Marcello.** Fragment du XXI<sup>e</sup> Psaume, p<sup>r</sup> Cont. 1 »

**Mendelssohn (F.)** Air, extrait de l'Hymne : « Ecoute ma Prière » (2 tons). 1 75

— Air d'Élie : « Aux jours du malheur », pour Cont. ou Bar. 1 35

Le même, avec violon (ou violoncelle). 1 75

— Air de Paulus : « Jerusalem! Jerusalem! », pour Tenor. 1 »

Le même, avec violon (ou violoncelle). 1 75

**Palicot (G.)** Invocation à la Vierge, p<sup>r</sup> Sop. ou Ten., avec violonc. (ad lib.) et harpe (ou p<sup>r</sup>). 2 50

**Rouher (M.)** Salut! Marie, pour Mezzo-Sop. ou Ten., avec chœur (ad lib.). 1 75

**Stradella.** Air d'Église, pour Ten. (2 tons). 1 35

Le même, avec violon (ou violoncelle) (2 tons). 2 »

**Thomé (Fr.)** Aspiration, mélod. religieuse d'après le Célébre Andante (op. 70). 1 75

— Berceuse de la Vierge, extrait de « l'Enfant Jésus ». 1 35

— Noël (2 tons). 2 »

— Prière à la Vierge (2 tons). 1 75

**Wachs (P.)** Noël. 2 »

## Musique Religieuse à 2, 3 et 4 voix (ou Chœur)

(Paroles françaises)

avec Orgue (ou Piano)

**Boisdeffre (R. DE)** Op. 76. Invocation à la Vierge, scène religieuse pour Sop. et Chœurs. 4 »

**Cohen (ALB.)** Jean le Précurseur, scène biblique pour Bar. et Chœur. 4 »

**Fauré (G.)** Op. 11. Cantique de Racine, chœur (ou quatuor), 4 voix mixtes. 2 »

Le même, avec quip. Ité à cordes et harmon. (ces parties, en location). 2 »

Le même, en duo (ou chœur), pour 2 voix de femmes. 2 50

**Frank (CÉSAR).** Le Garde d'honneur (Cantique au Sacré-Cœur), p<sup>r</sup> SOLO et chœur, à 2 voix. 1 50

Le même, p<sup>r</sup> SOLO et chœur, à 4 voix mixtes. 2 »

— Hymne (Poésie de J. RACINE), chœur à 4 voix d'hommes. 2 »

Le même, à 4 voix mixtes. 2 »

— à 2 voix. 2 »

**Maupeou (L. DE).** Le Noël des Bergers, scène biblique, pour Sop. et Chœurs. 3 »

**Mendelssohn (F.)** Duo d'Althalie, pour 2 voix égales (en si b). 1 75

Le même, en la b (Edition pour chœur). 1 75

— Ecoute ma Prière, hymne p<sup>r</sup> SOLO et chœur. 3 »

**Rouher (M.)** Salut! Marie, solo et chœur, à 2 ou 3 voix. 3 »

**Thomé (Fr.)** La Crèche, Chant de Noël, chœur pour voix de femmes. 1 75

— Noël, duo ou chœur à 2 voix égales, avec solo (ad lib.). 2 »

— Notre Père (Pater noster), duo ou chœur pour Sop. et Cont. (ou Ten. et Bar.). 1 75

**Wachs (P.)** Noël, duo (ou chœur). 2 »