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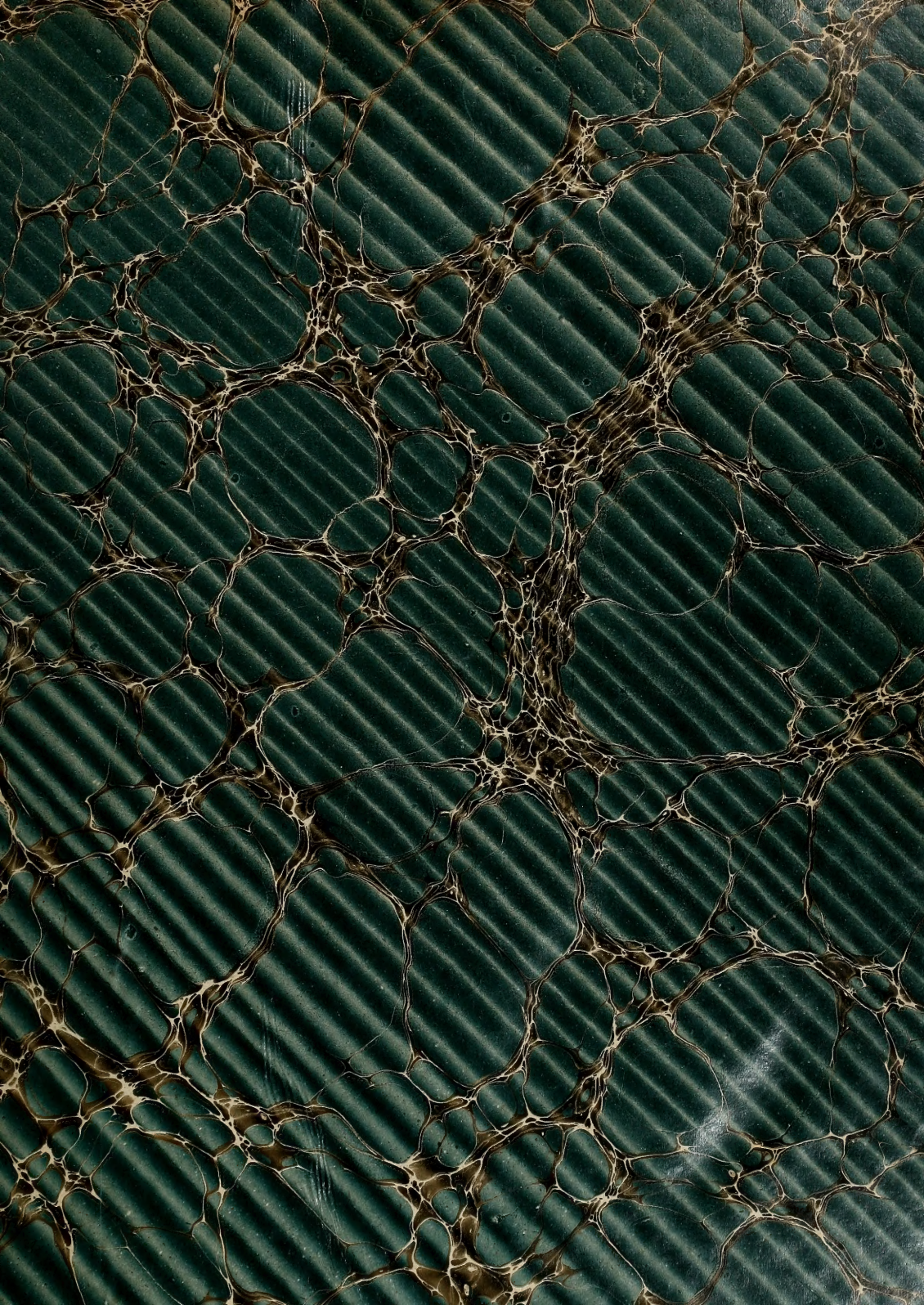

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LE

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BREITKOPH ET HAERTEL
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1869

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de

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COMPOSÉES PAR

FRANÇOIS COUPERIN.

QUATRIÈME LIVRE.

PUBLIÉ PAR L. FARRENC,— PARIS, 1869.

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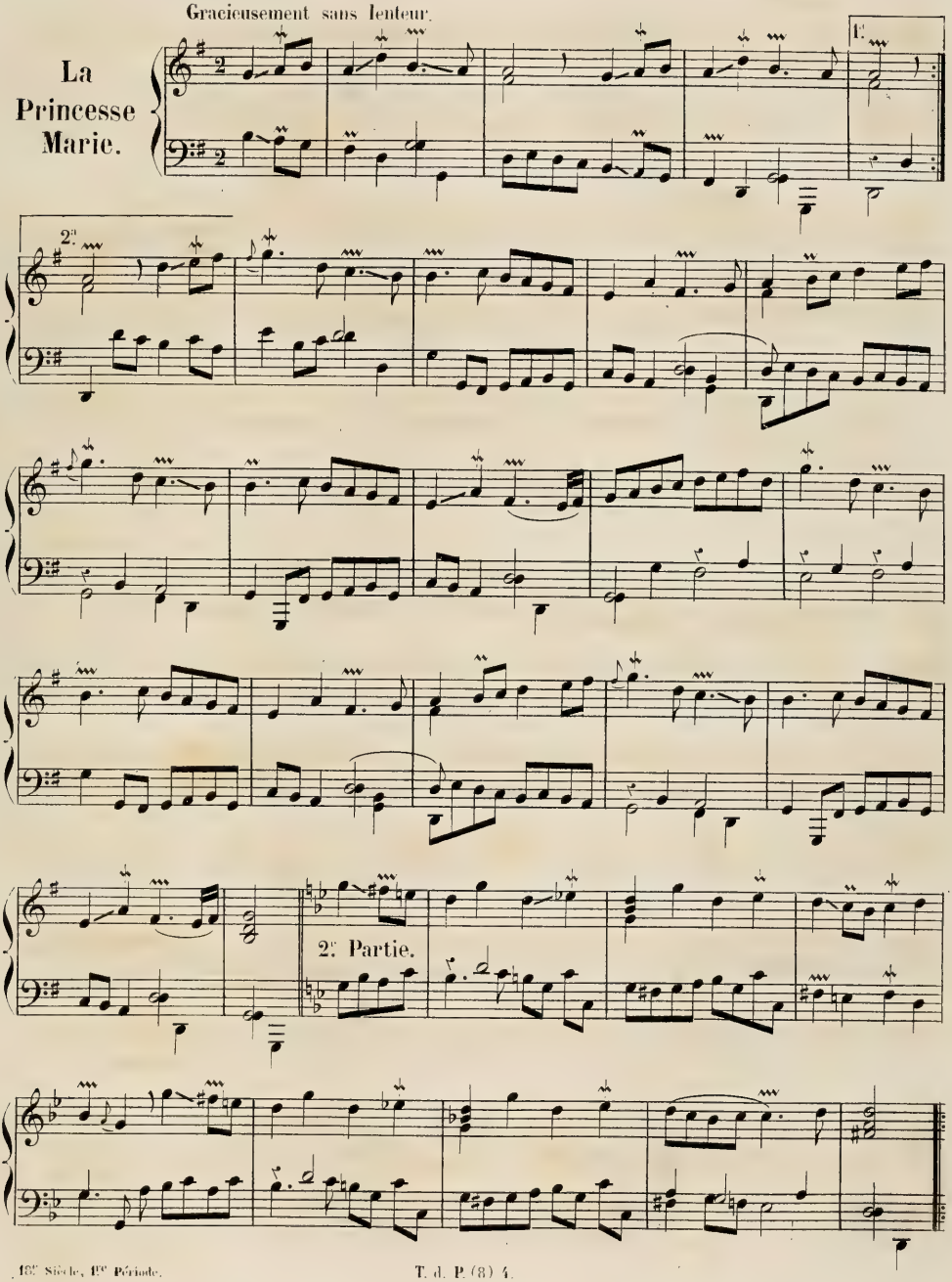
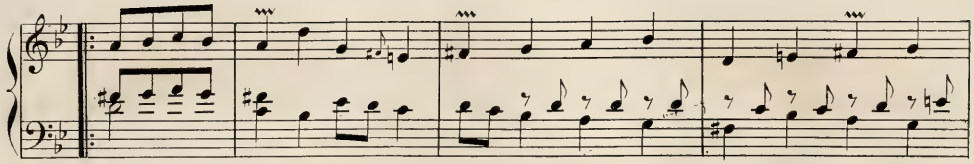
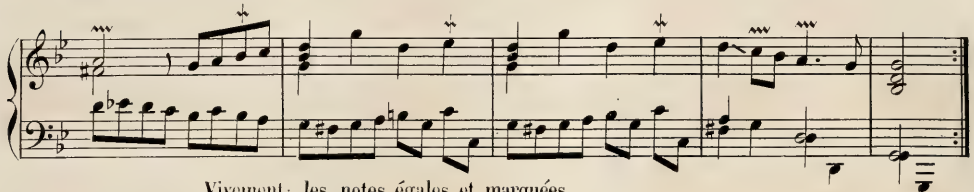
Gracieusement sans lenteur.

La Princesse Marie.



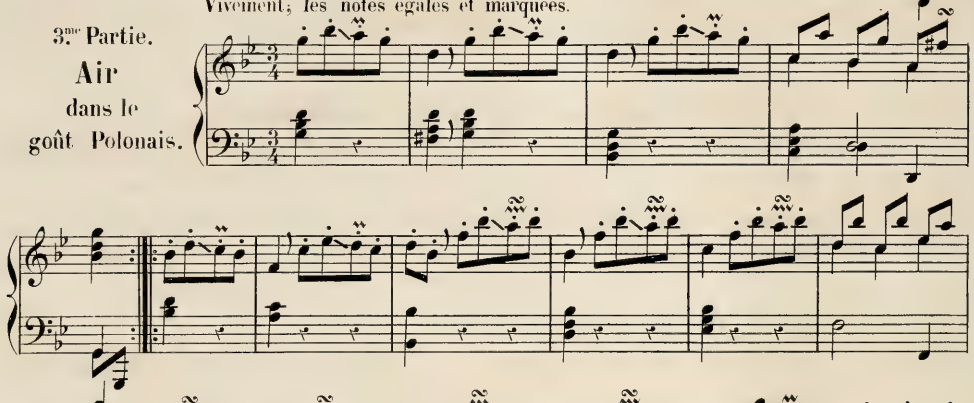


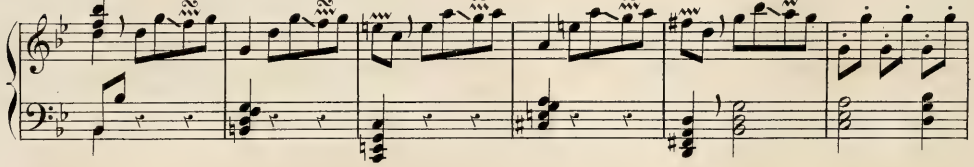


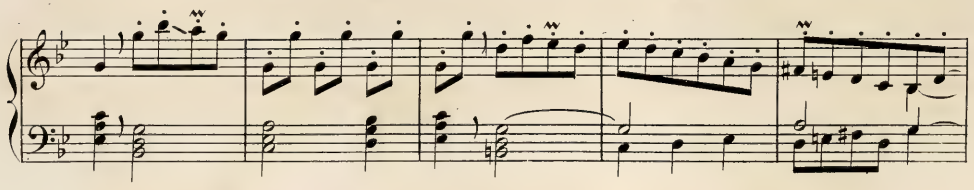
Vivement, les notes égales et marquées.

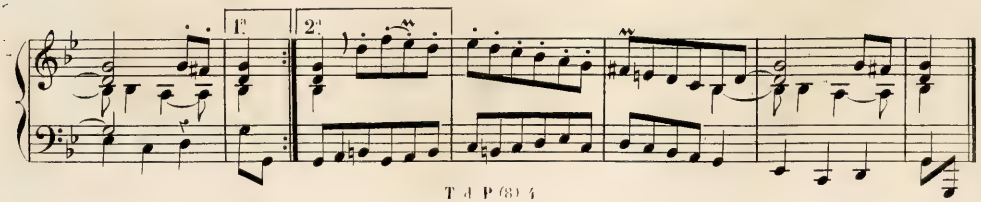
3.me Partie.

Air
dans le
goût Polonais.



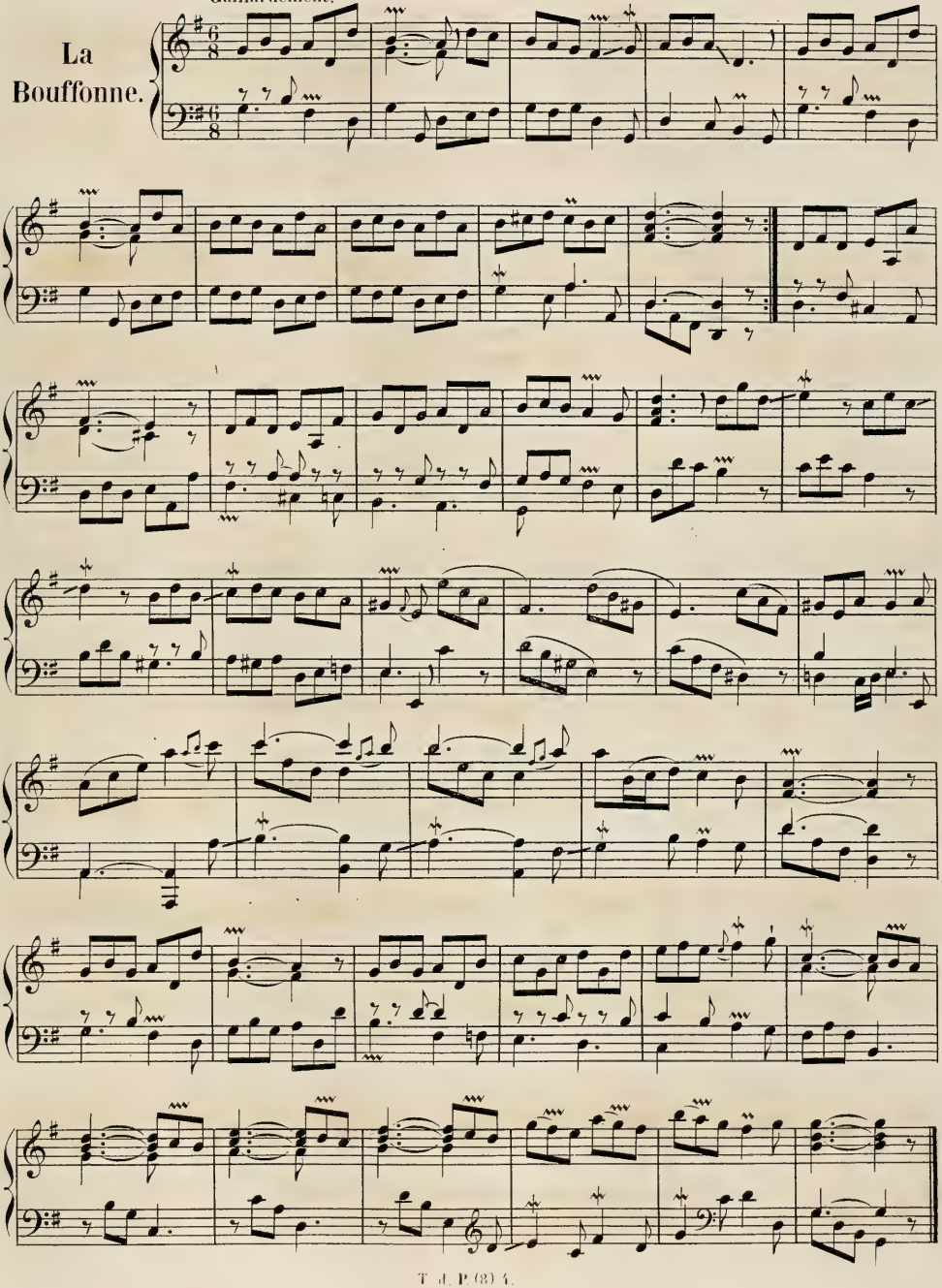






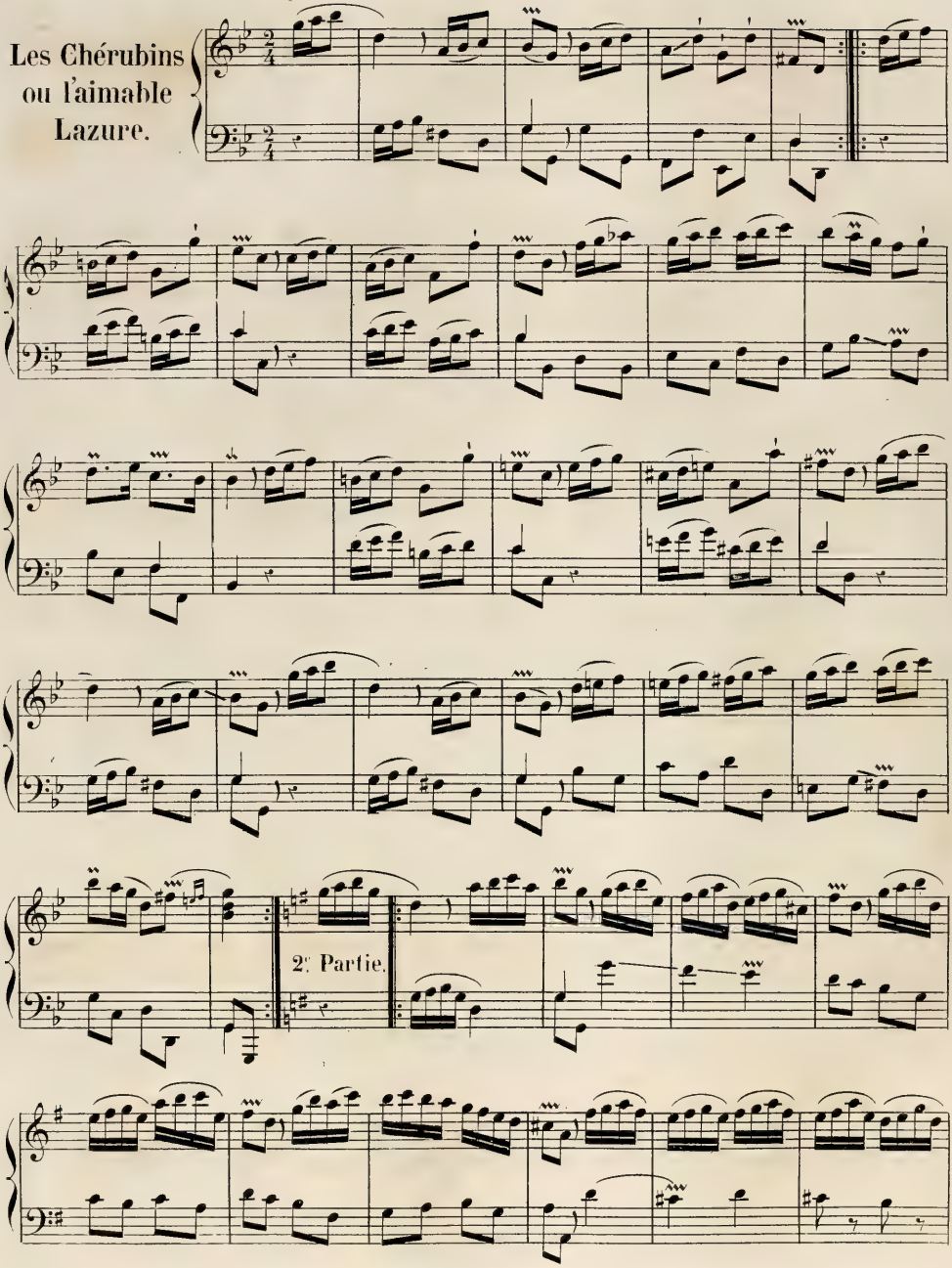
Gaillardement.

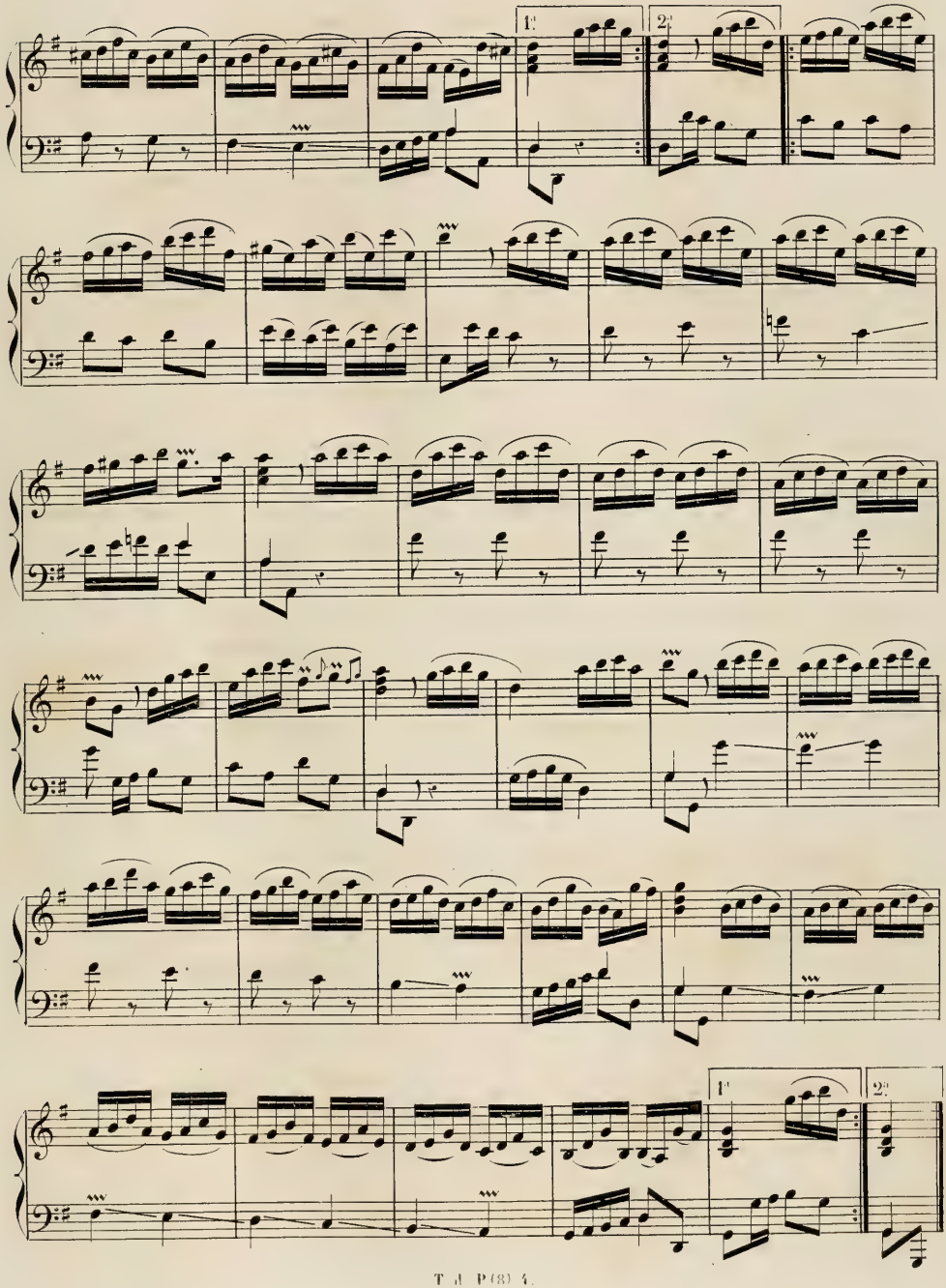
La Bouffonne.



Légèrement.

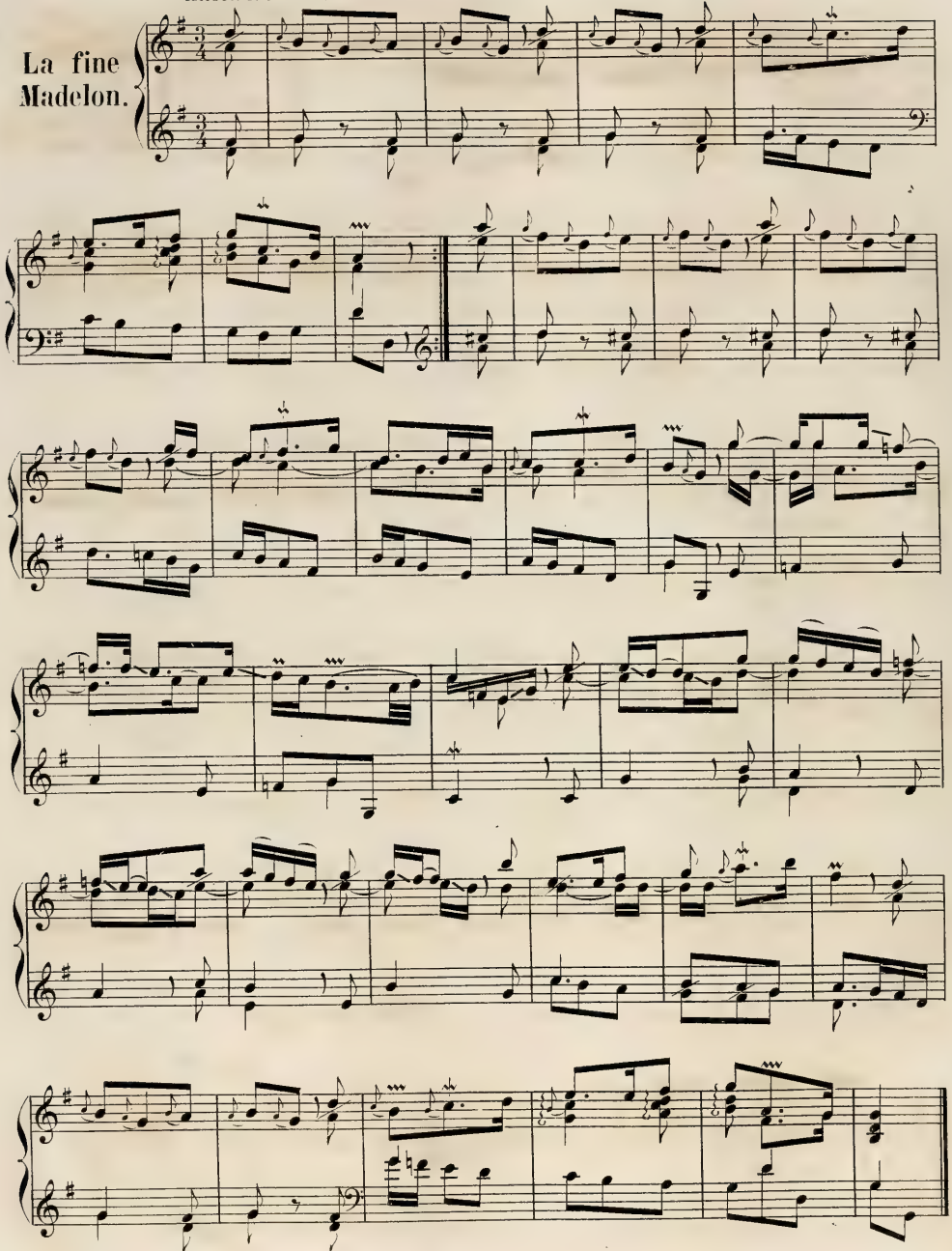
Les Chérubins ou l'aimable Lazure.



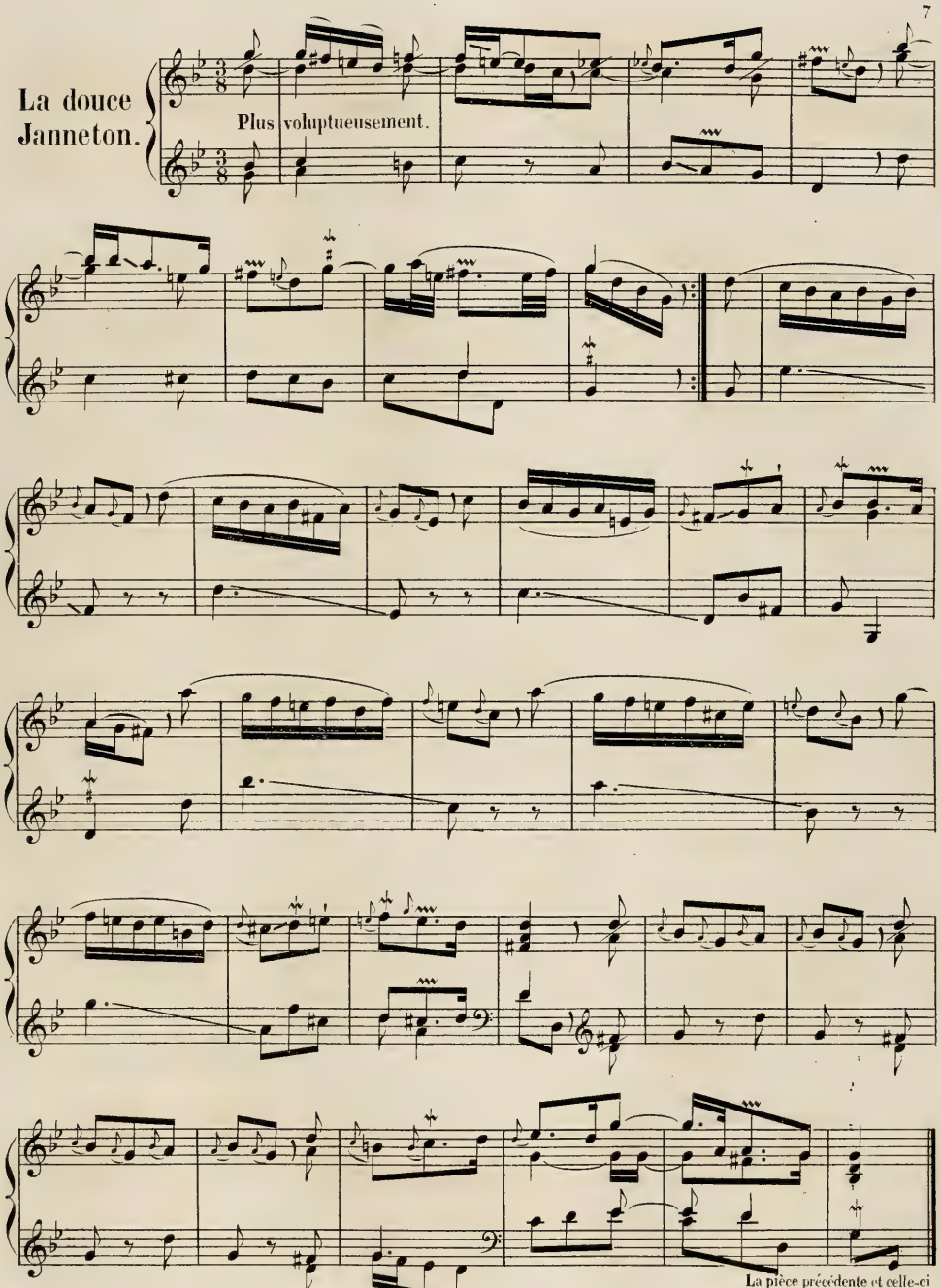

1.
2.
1.
2.

Affectueusement.

La fine Madelon.



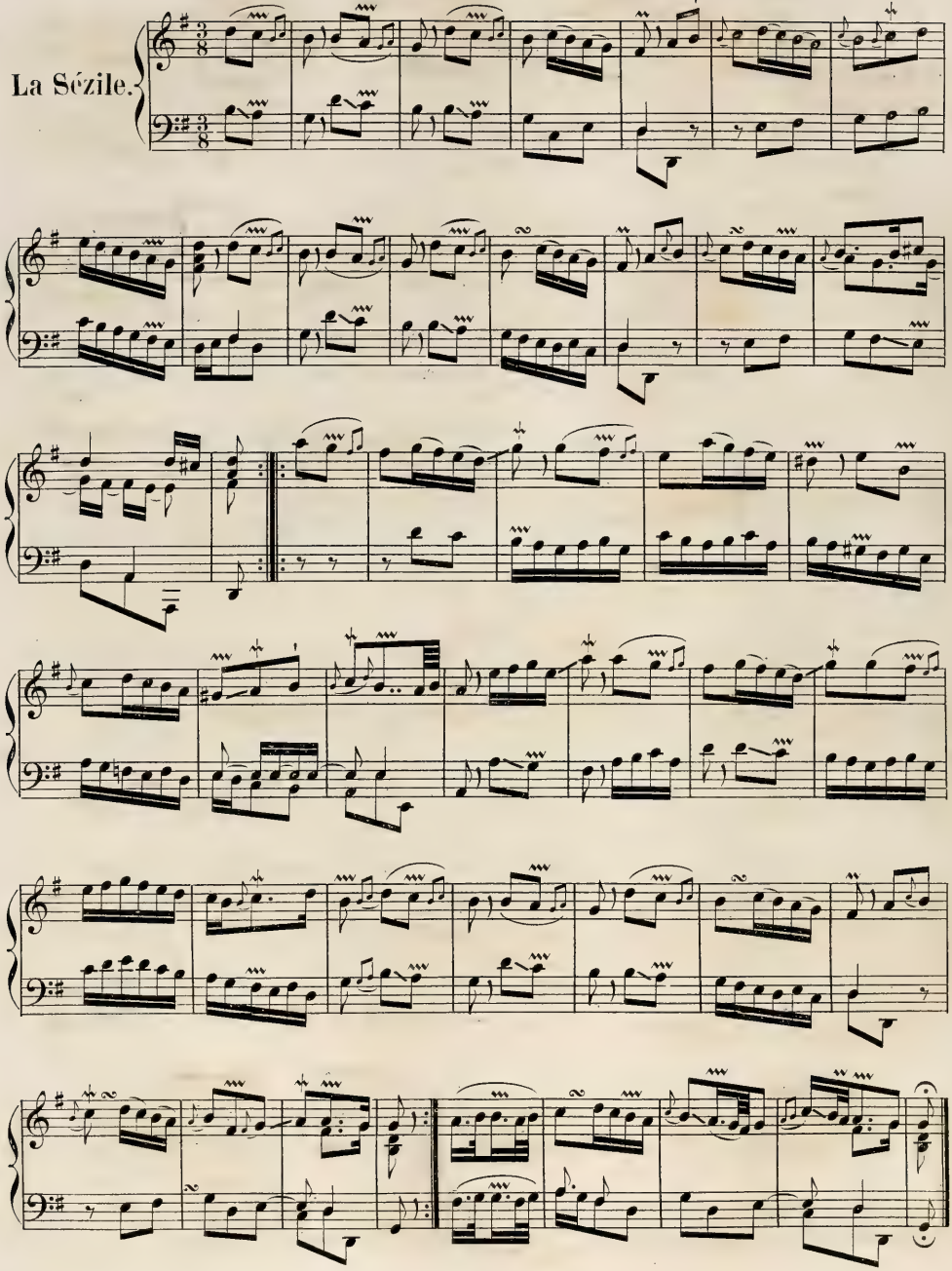
La douce Janneton.



La pièce précédente et celle-ci se jouent alternativement.

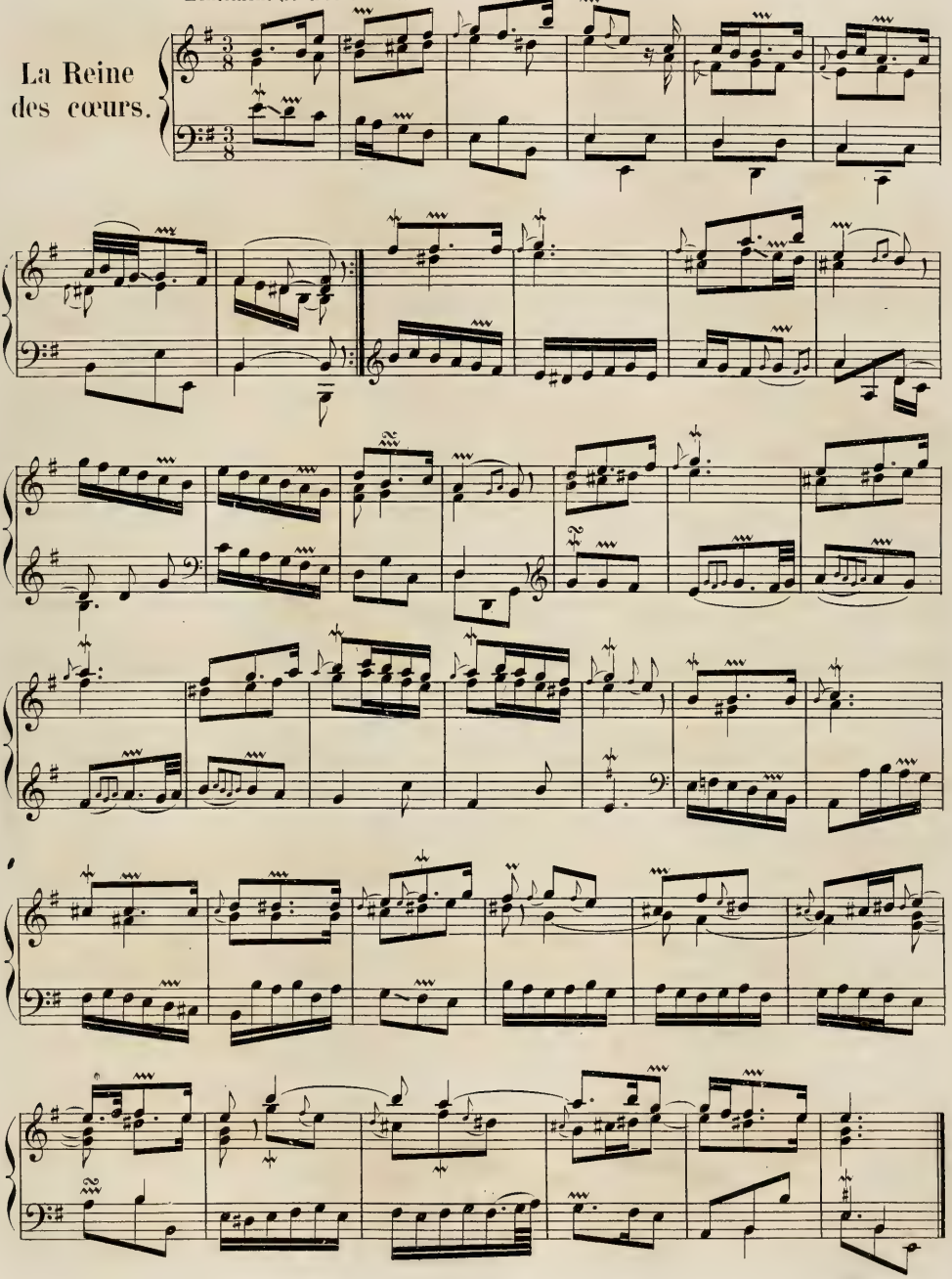
Gracieusement.

La Sézile.



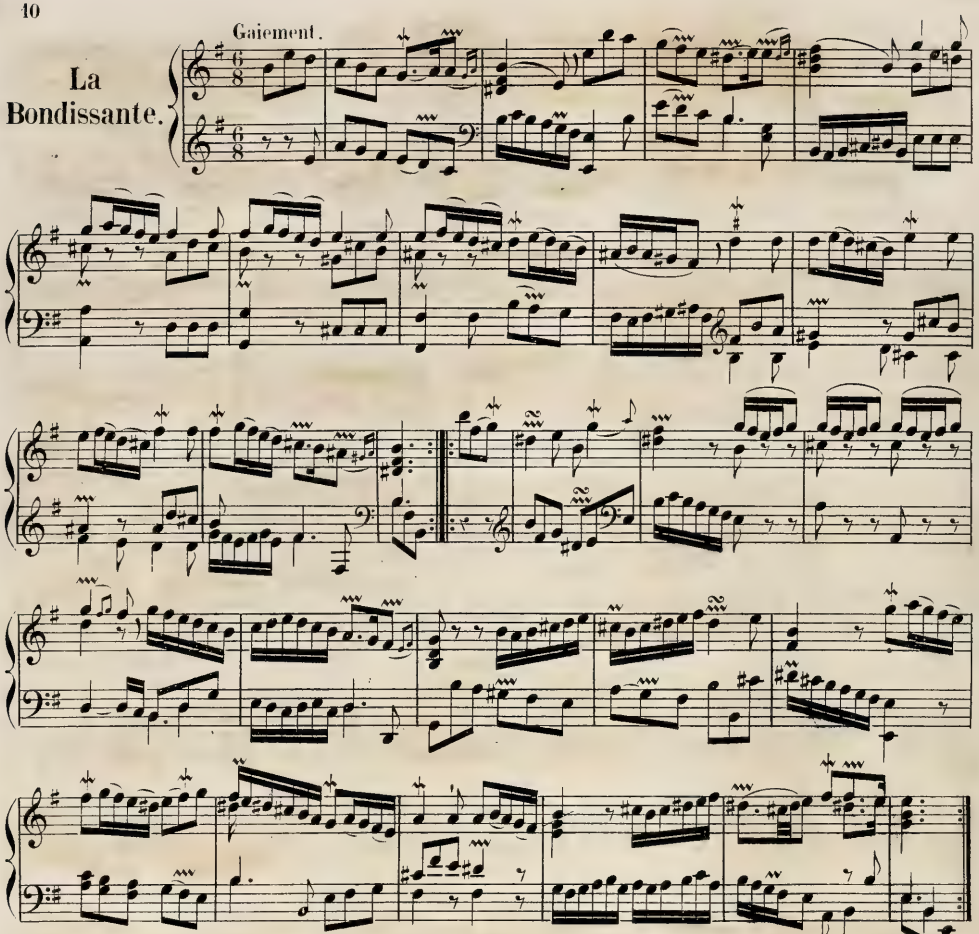
Lentement et très tendrement.

La Reine des cœurs.



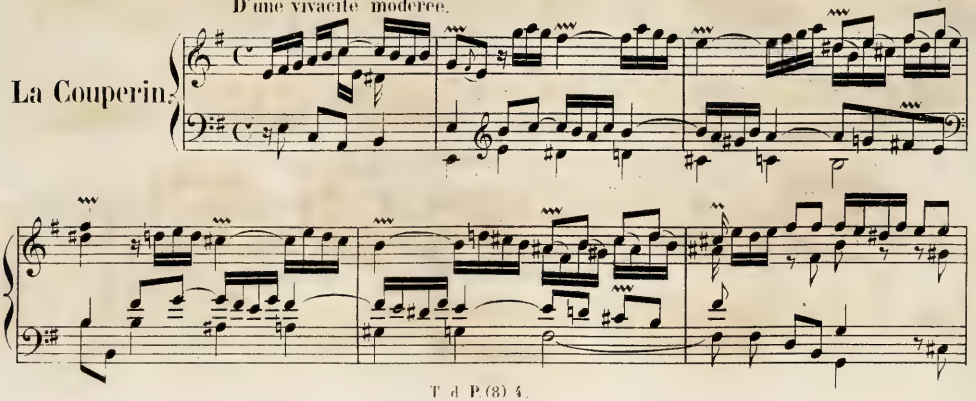
La Bondissante.

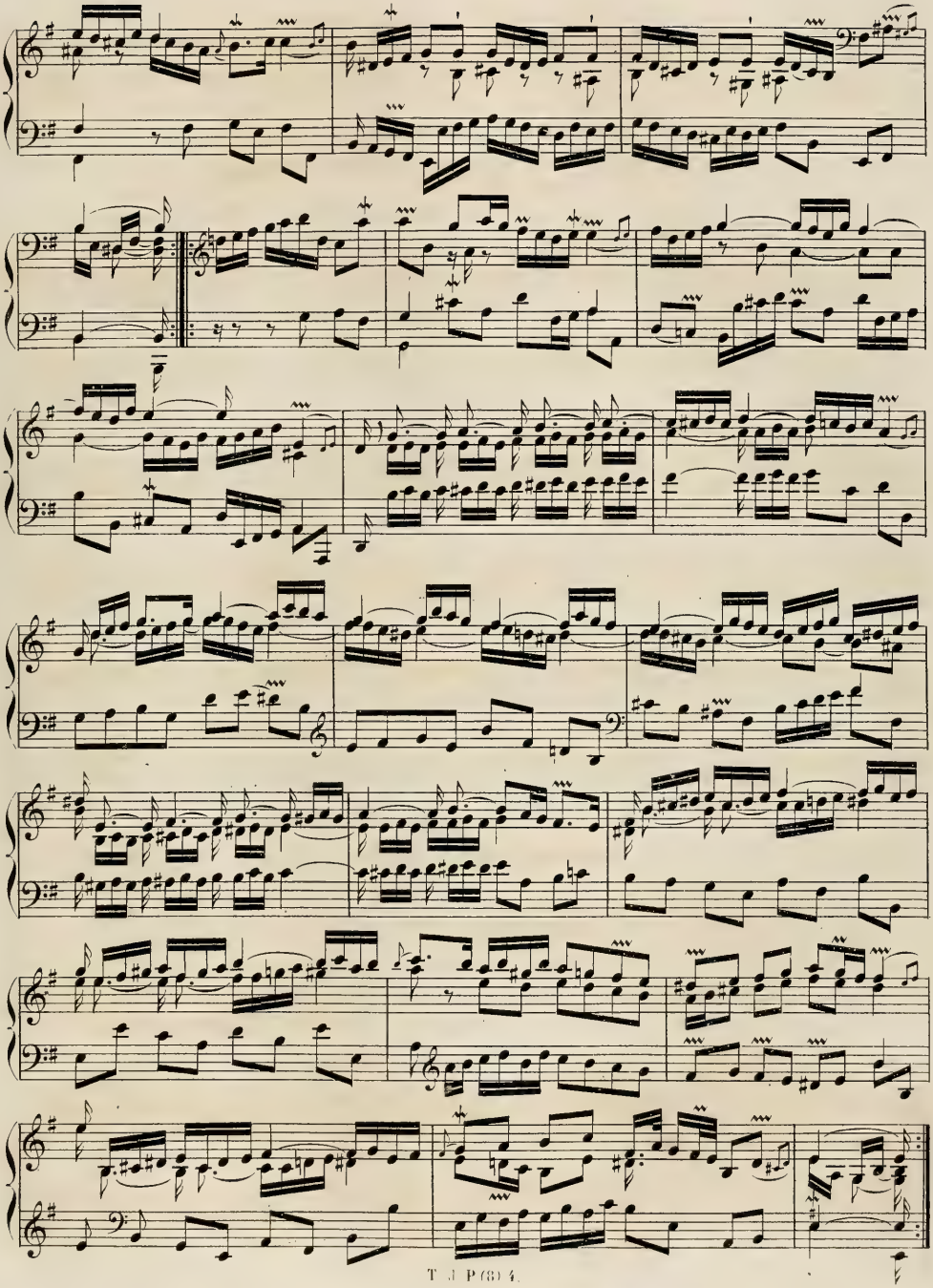
Gaiement.



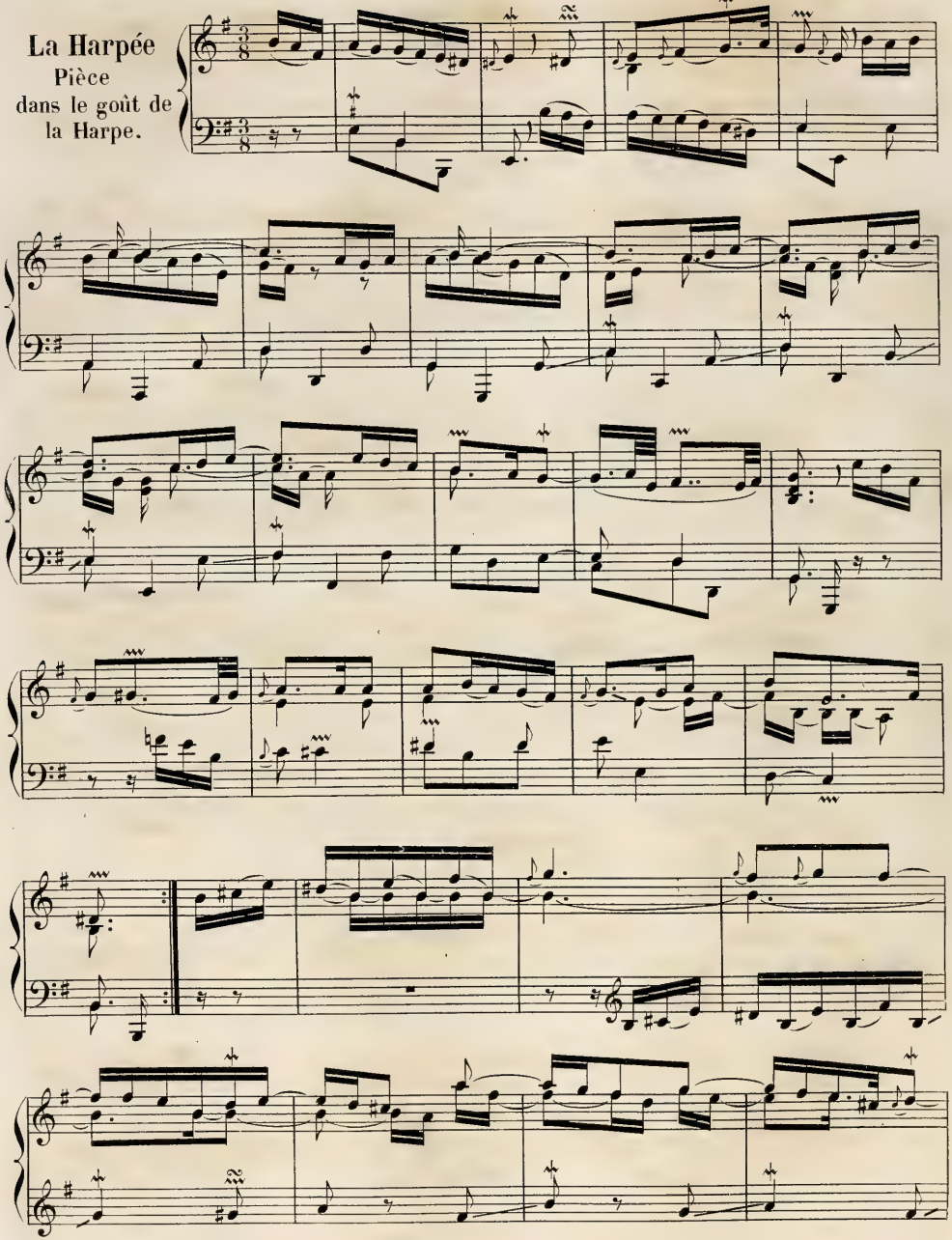
La Couperin.

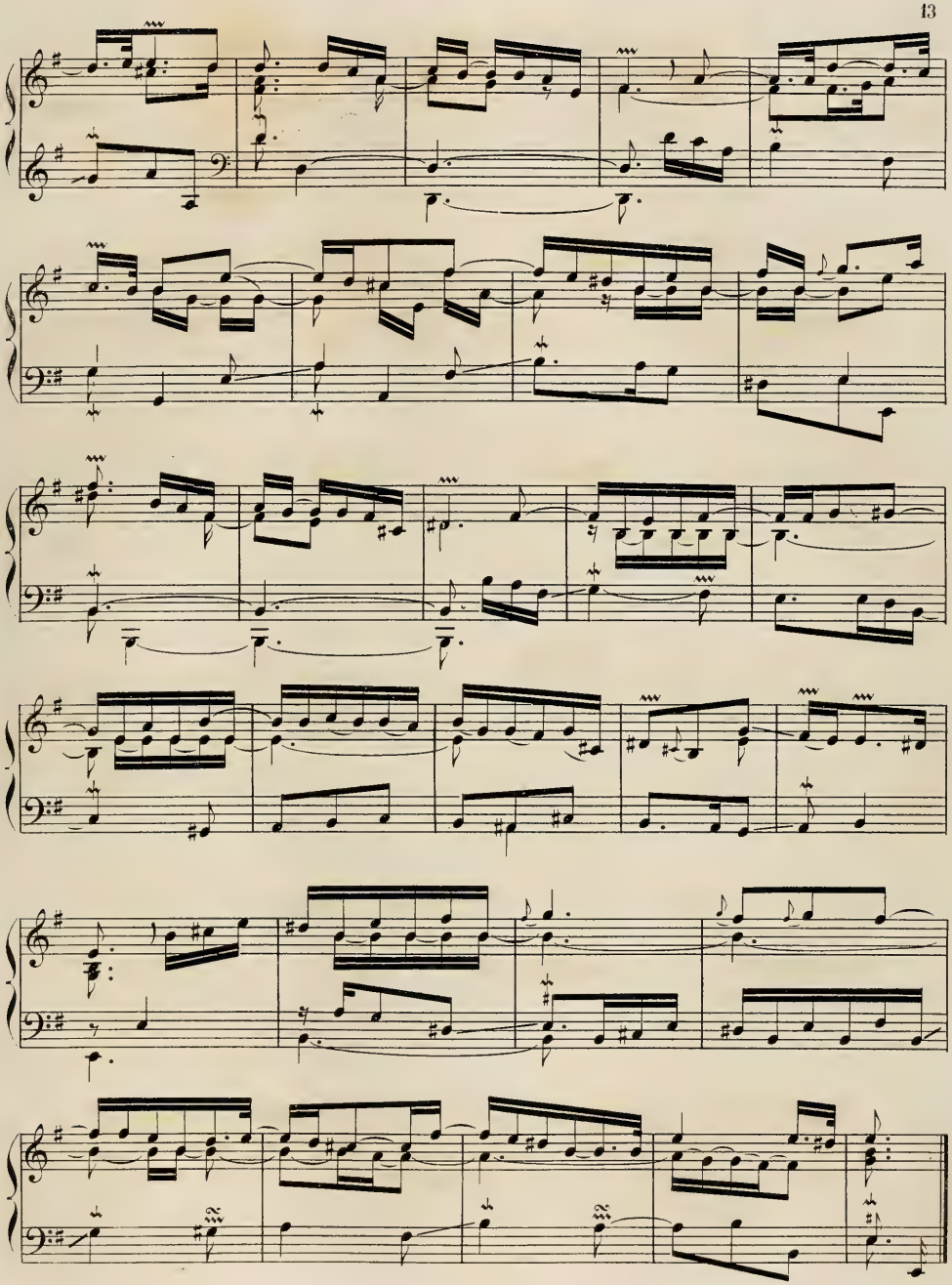
D'une vivacité modérée.





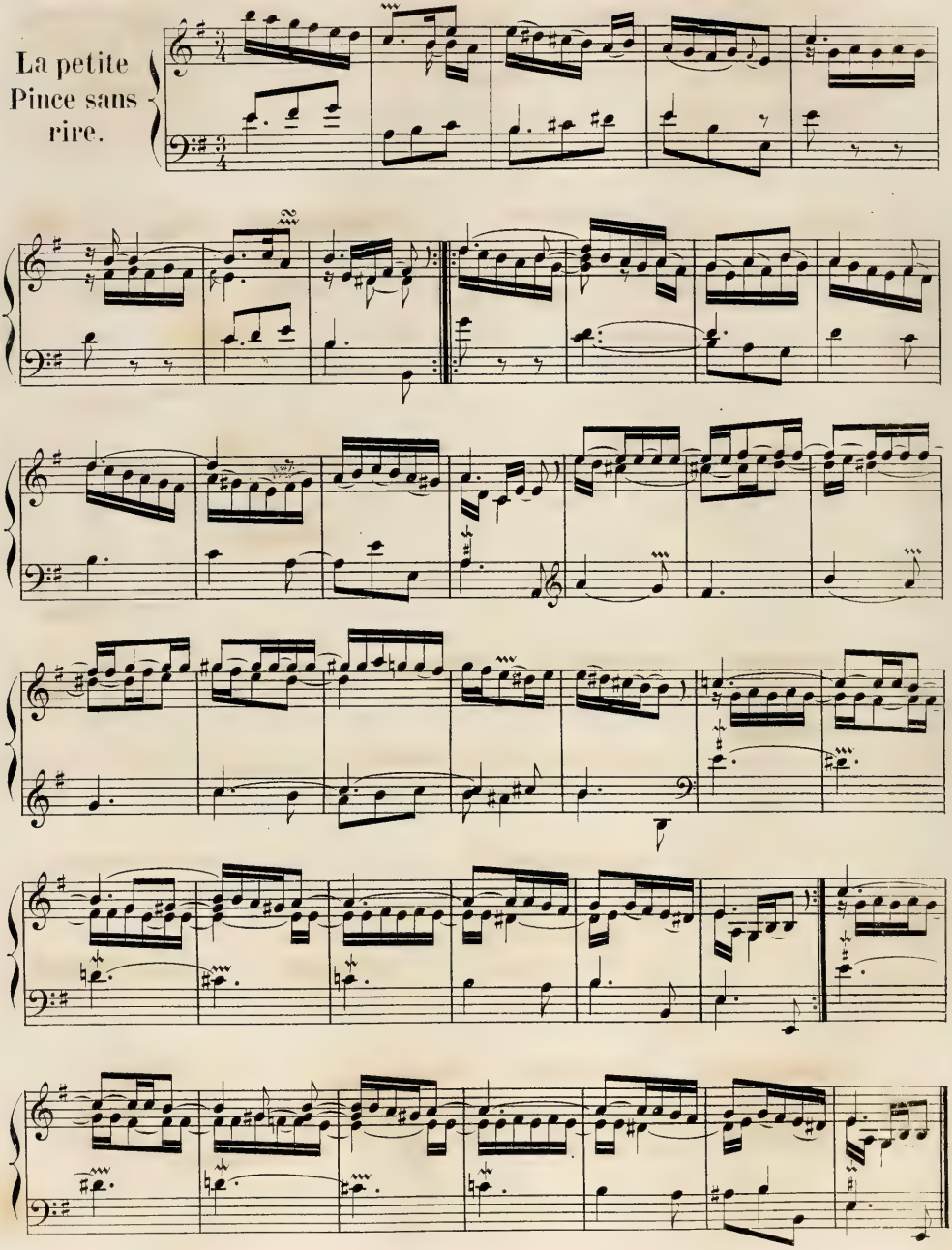
La Harpée
Pièce
dans le goût de
la Harpe.



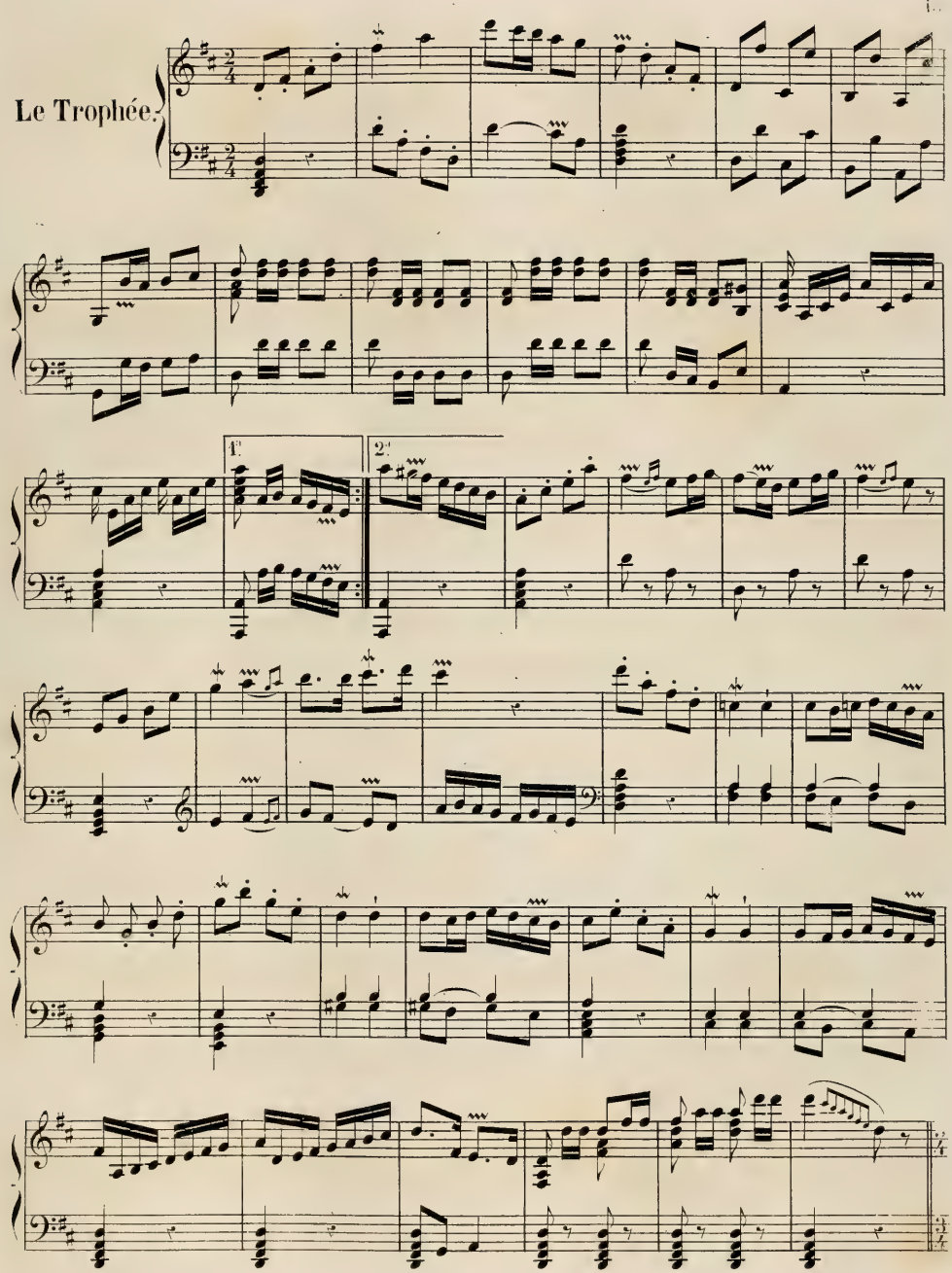


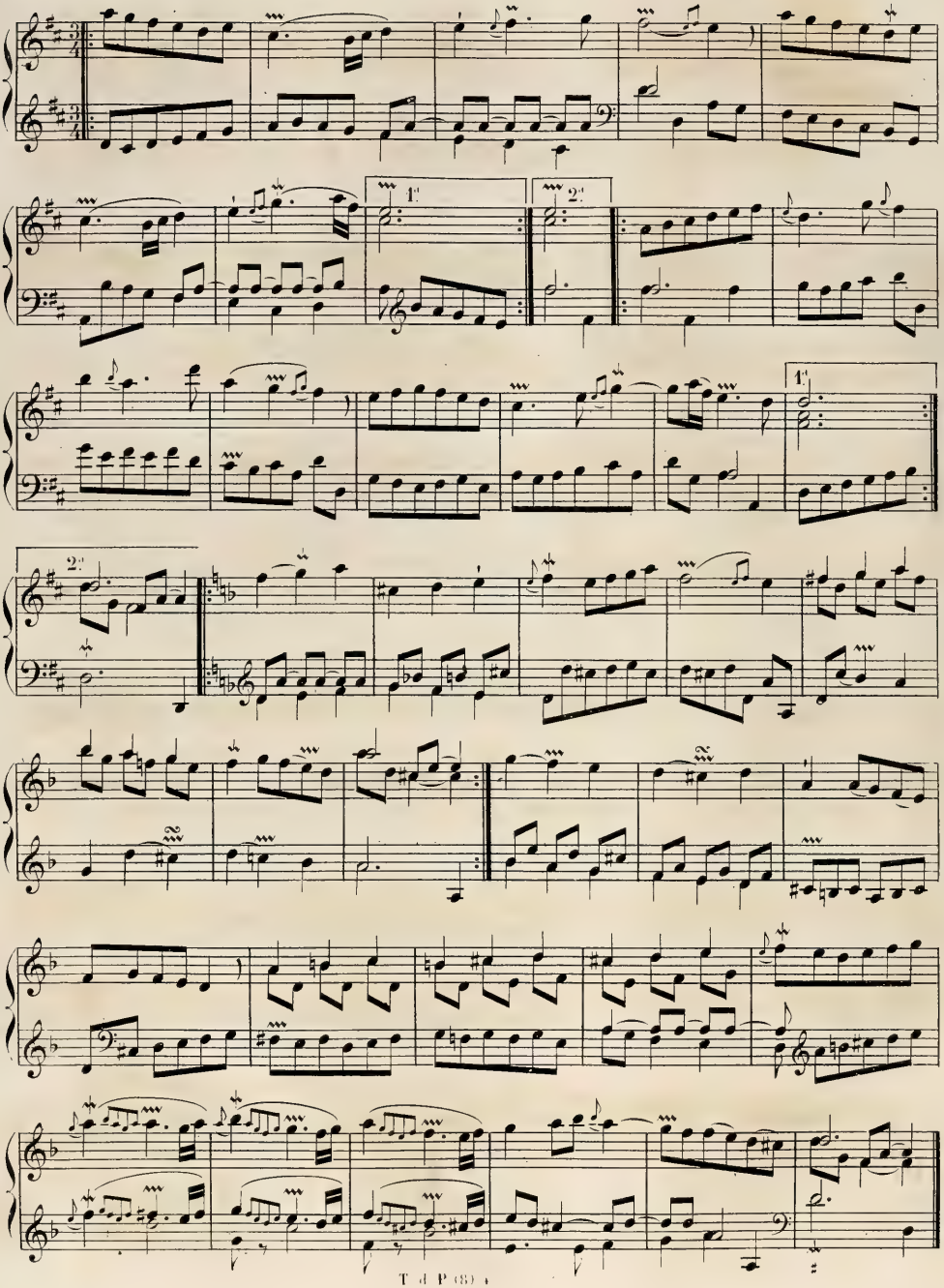
Affectueusement sans lenteur.

La petite Pince sans rire.



Le Trophée.

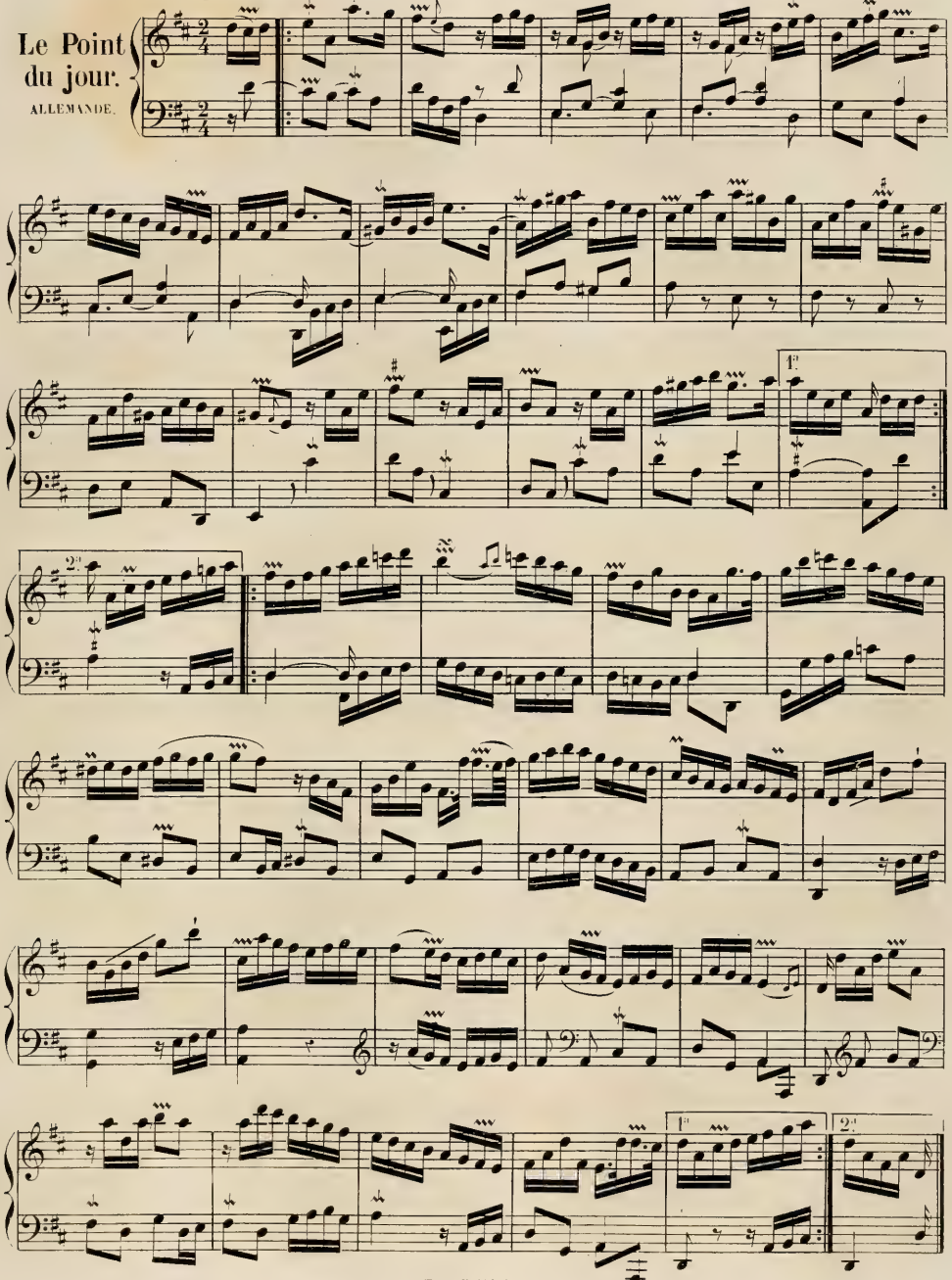



1.
2.
1.
2.

D'une légèreté modérée

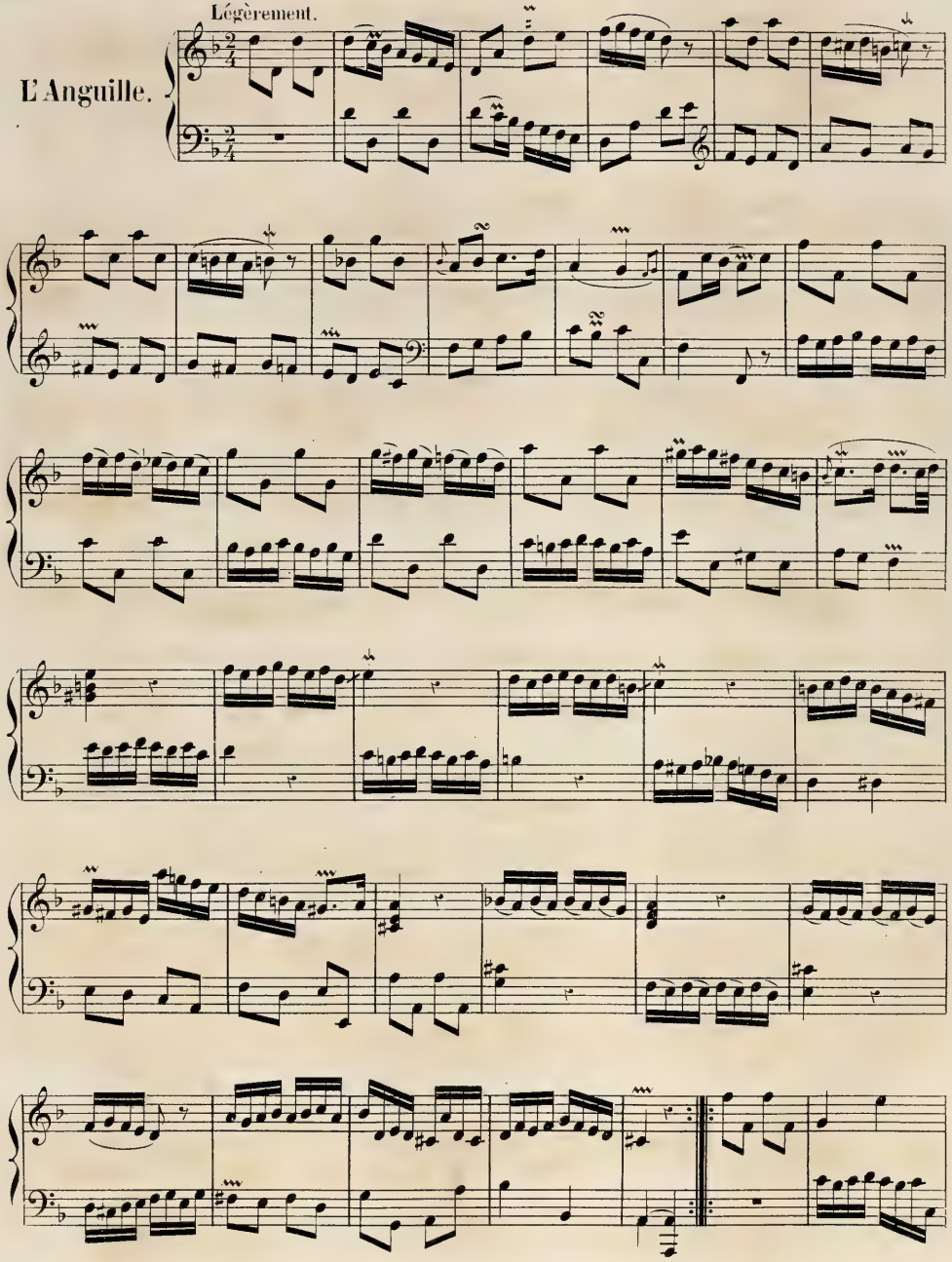
Le Point du jour.

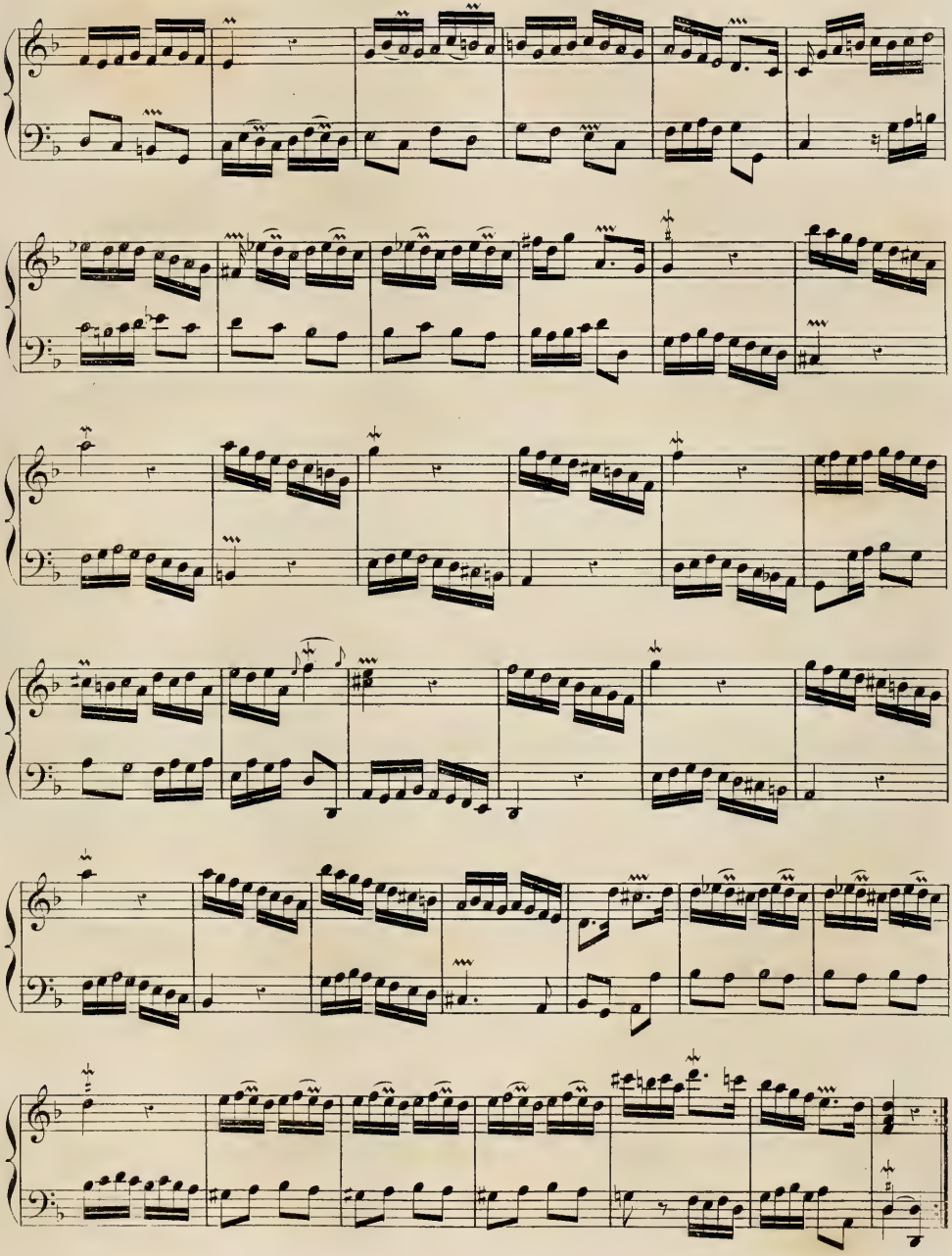
ALLEMANDE.



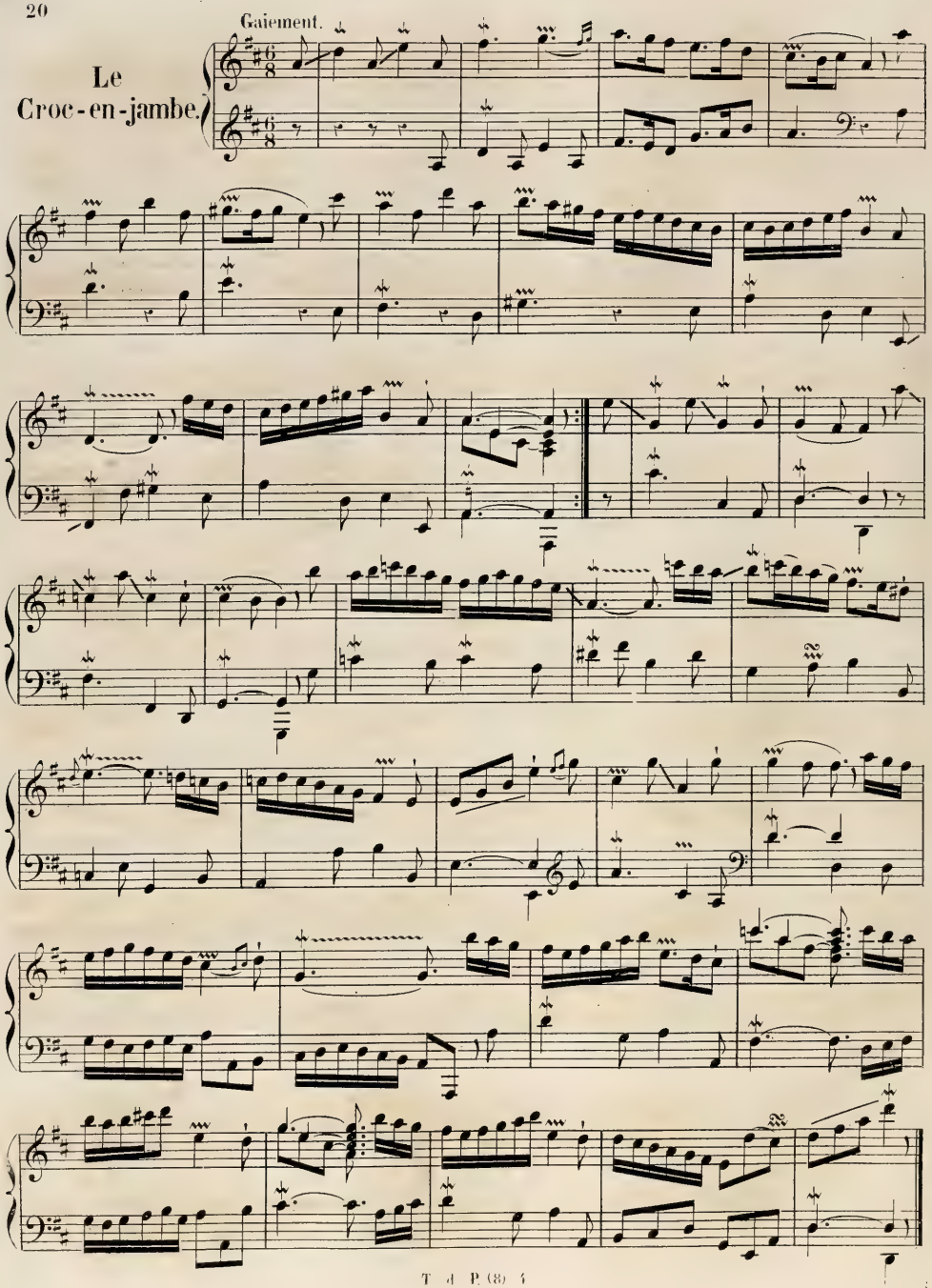
Légèrement.

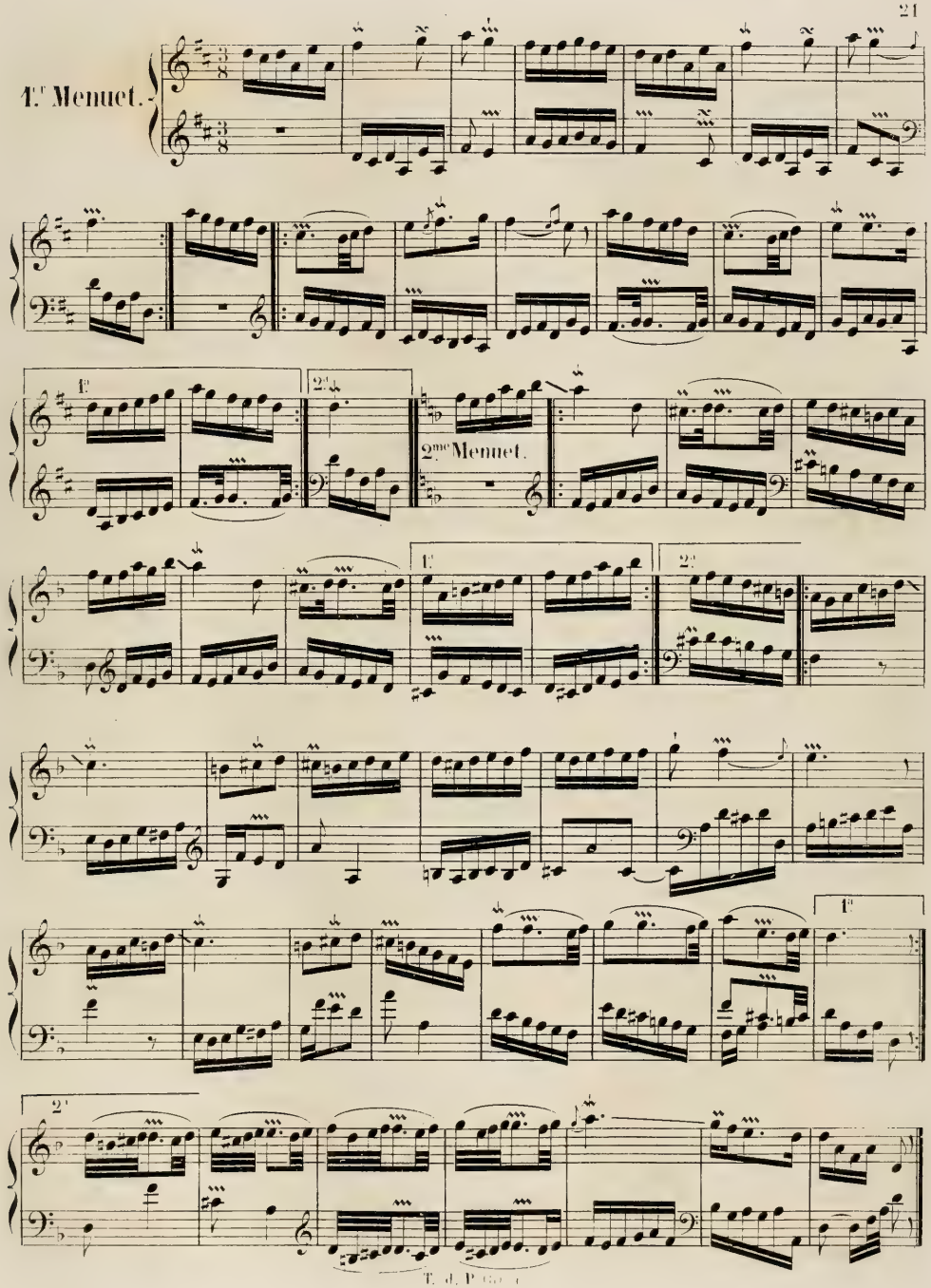
L'Anguille.



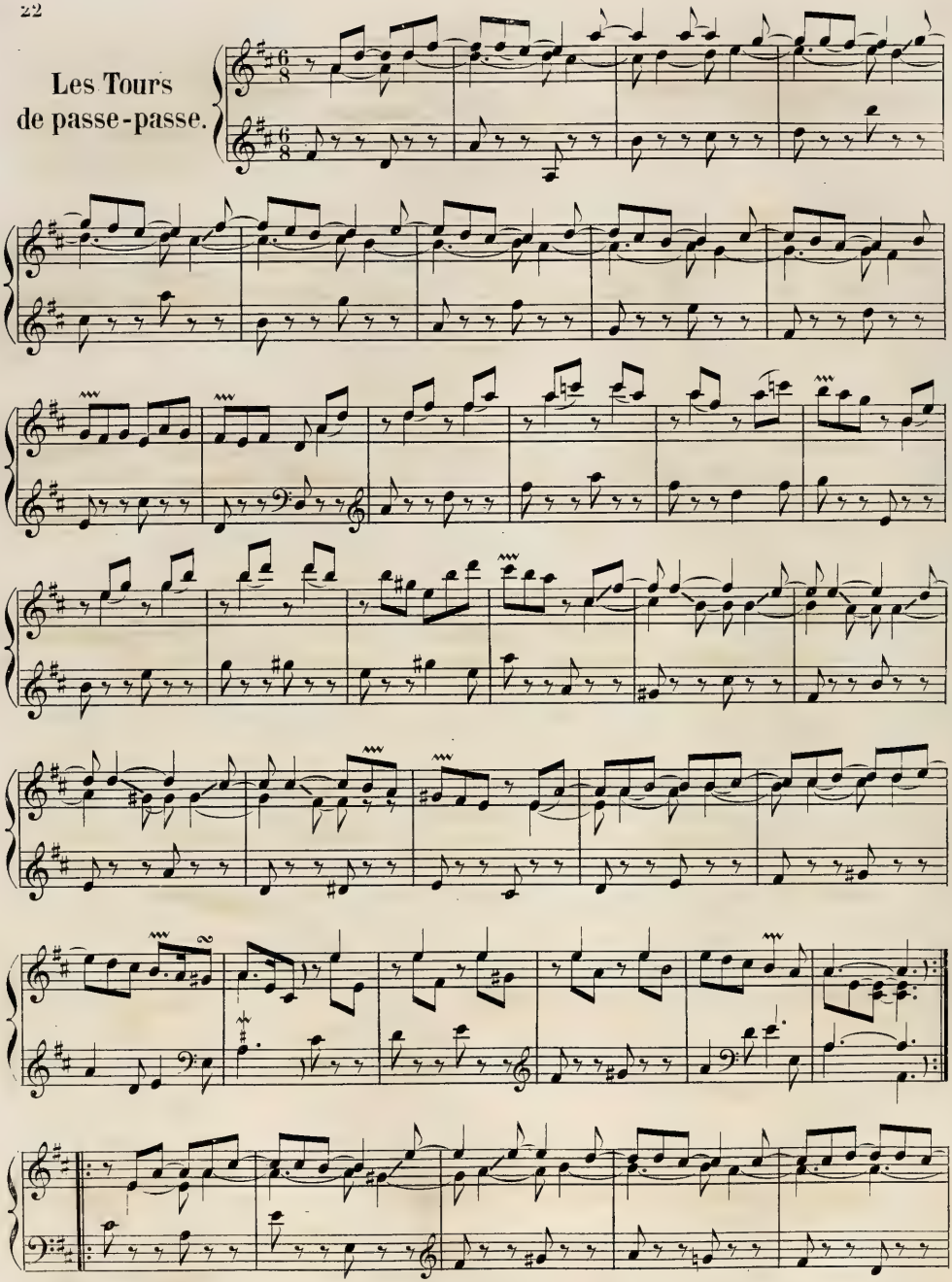


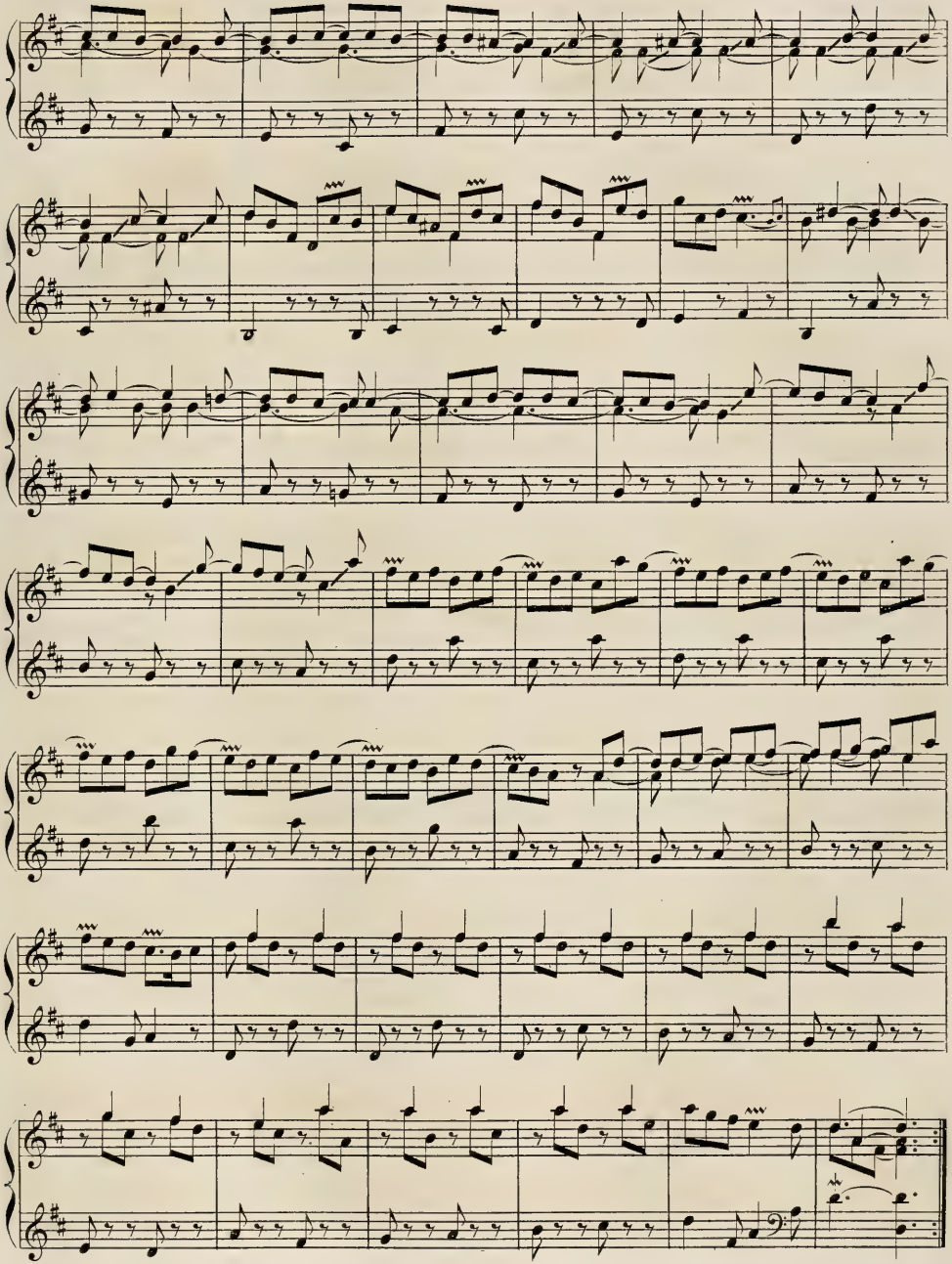
Le Croc-en-jambe.



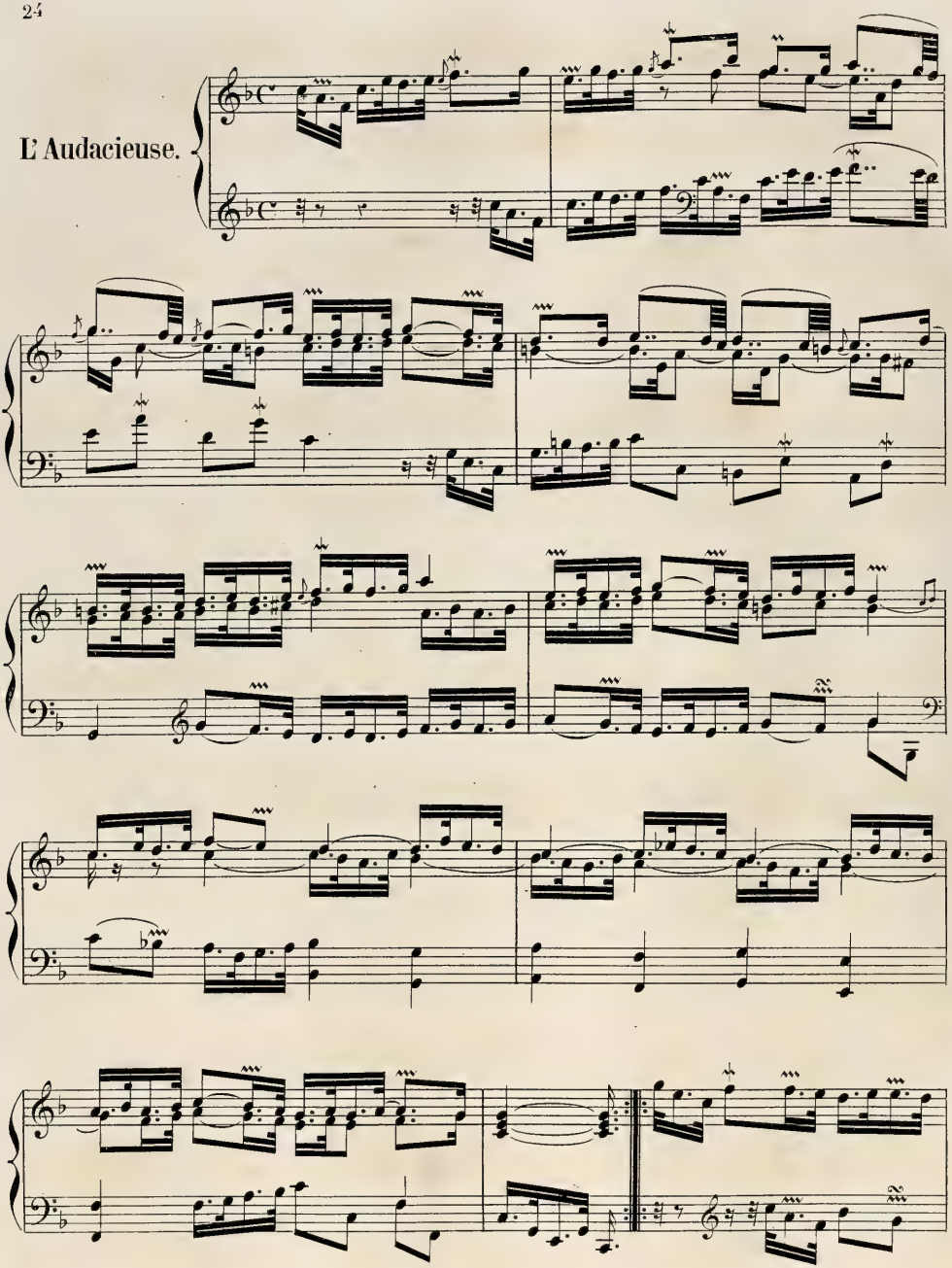

1.r Menuet.
1.
2.
2me Menuet.
1.
2.
1.
2.

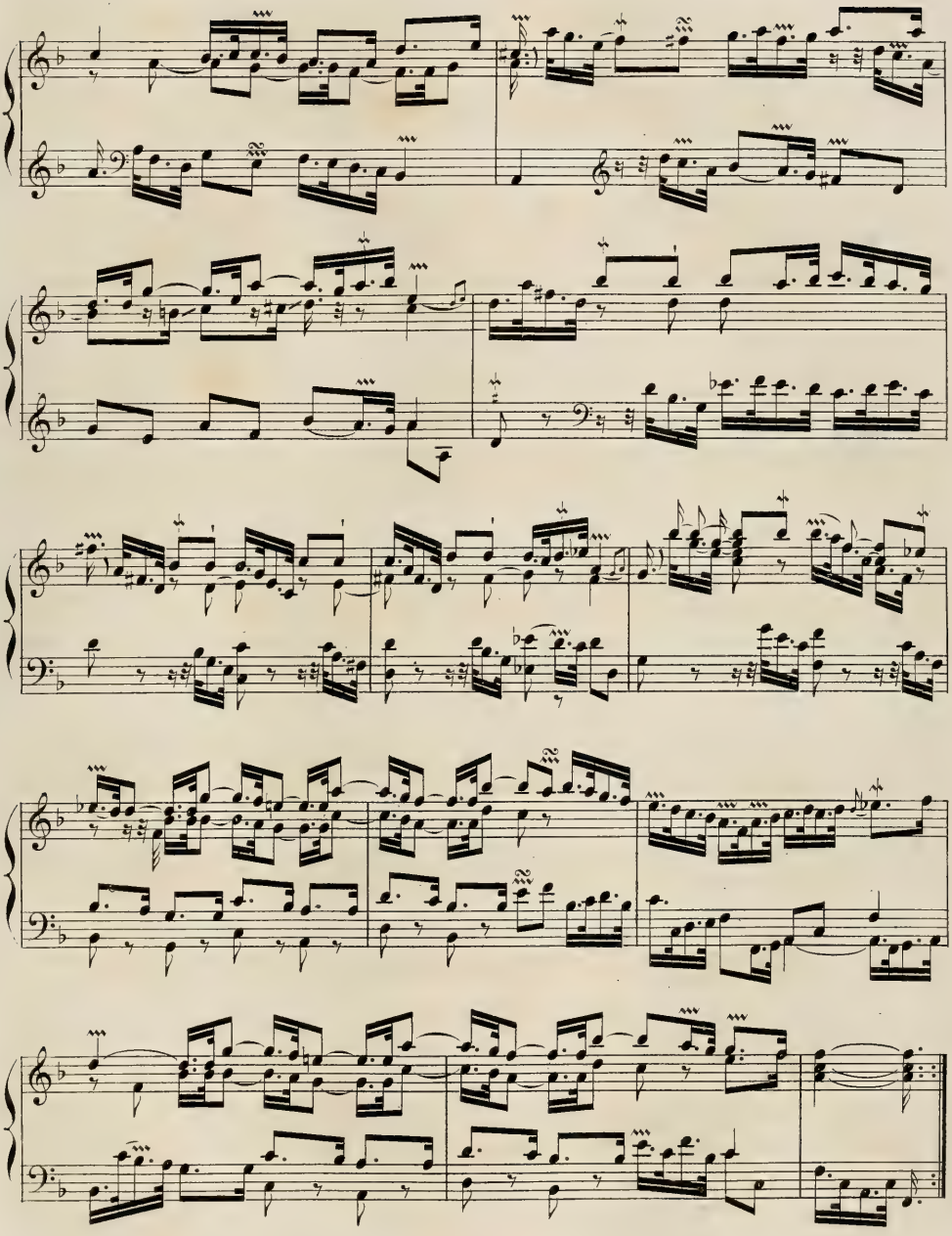
Les Tours de passe-passe.





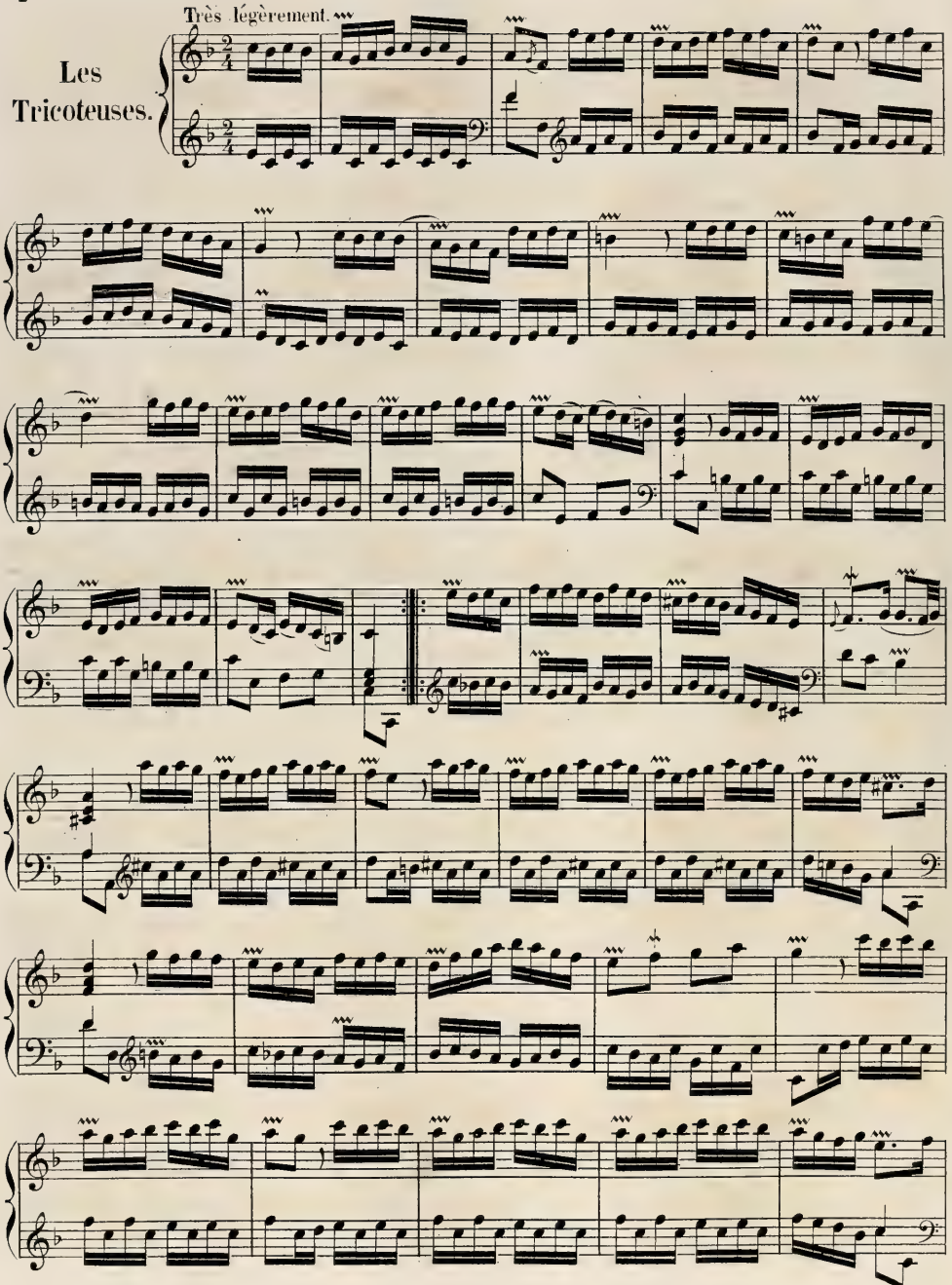
L'Audacieuse.





Très légèrement.

Les Tricoteuses.



Mailles lâchées.

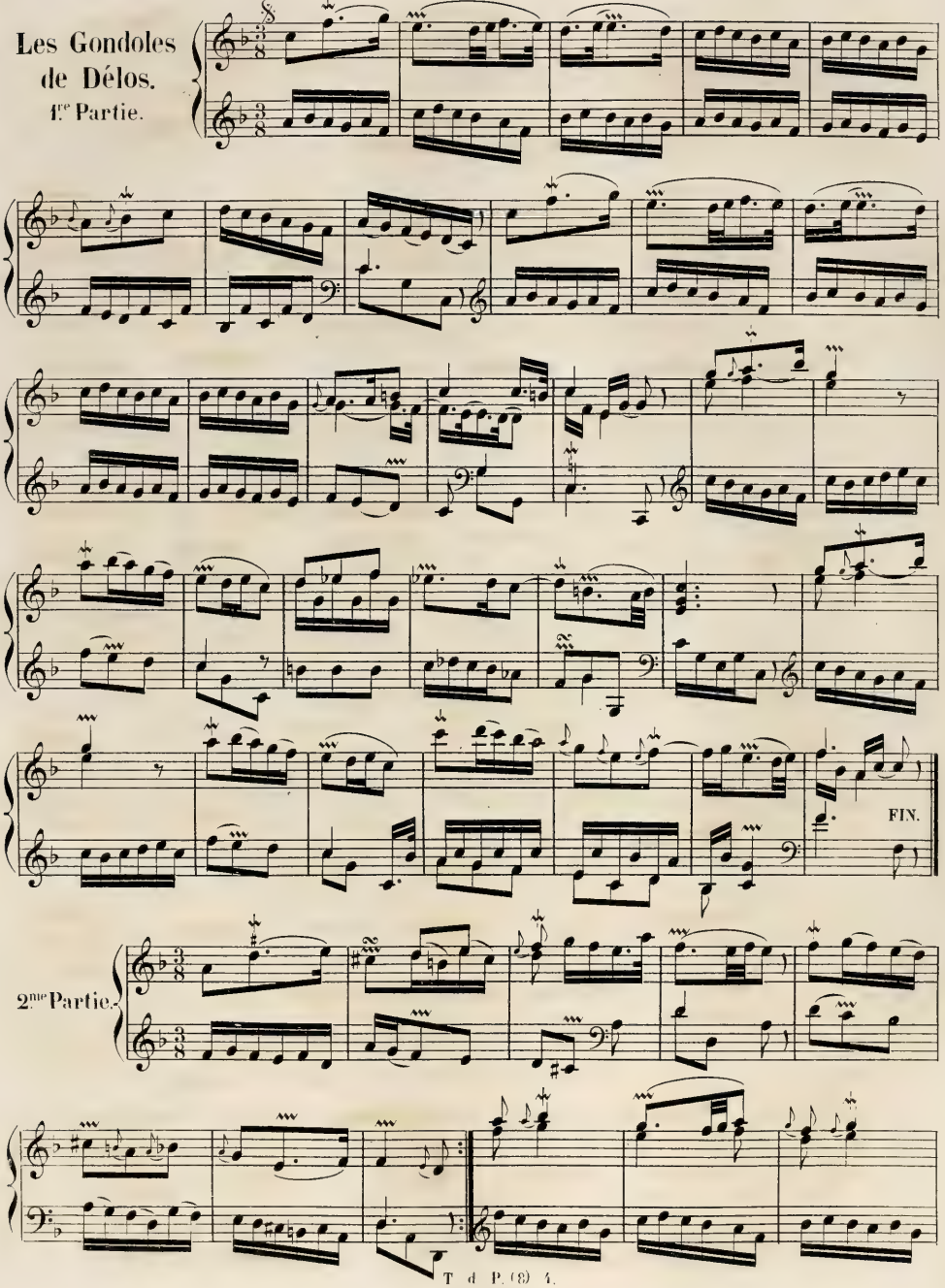
Grotesquement.

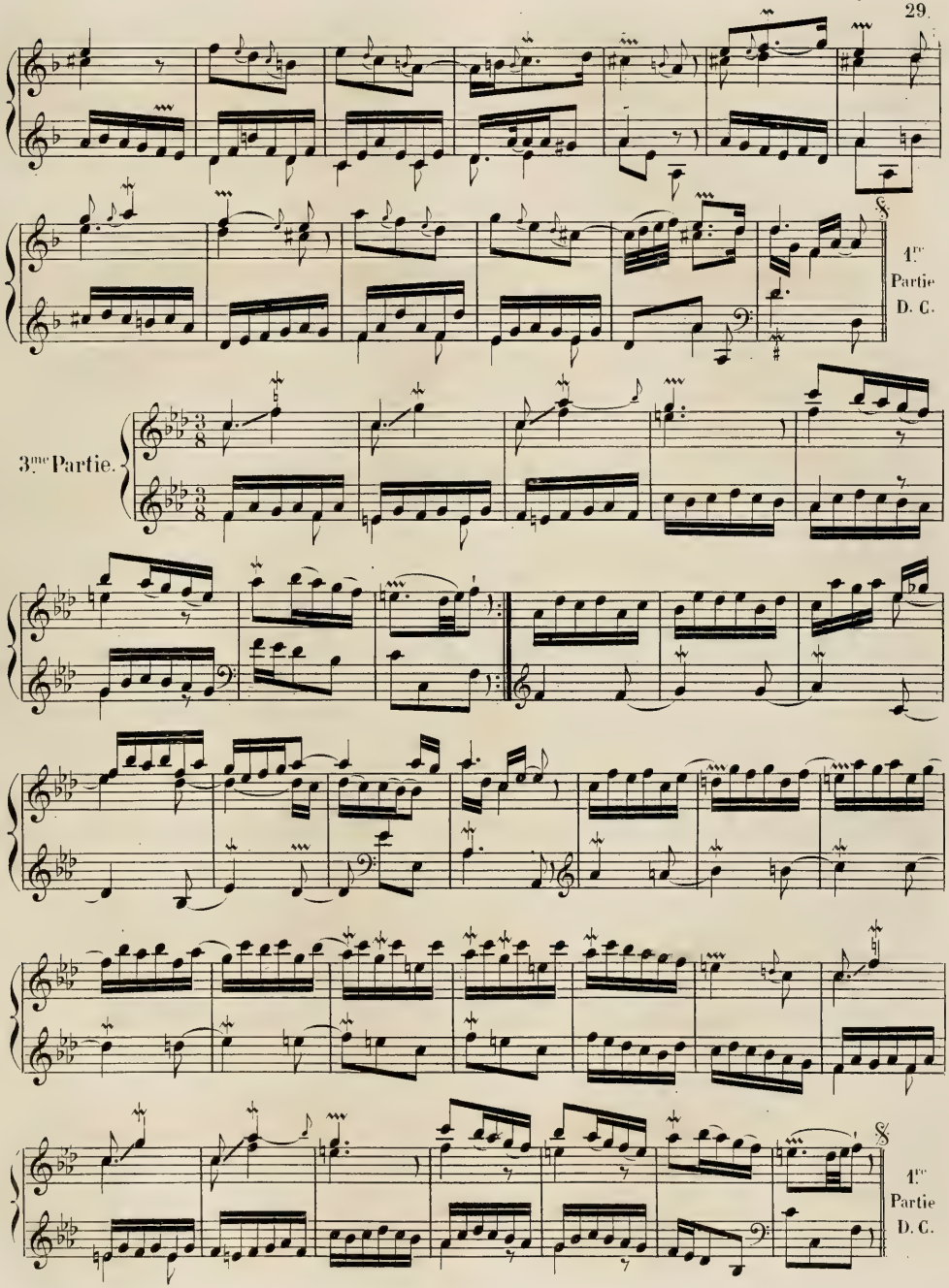
L'Arlequine.

Badinage tendre.

Les Gondoles de Délos.

1.re Partie.

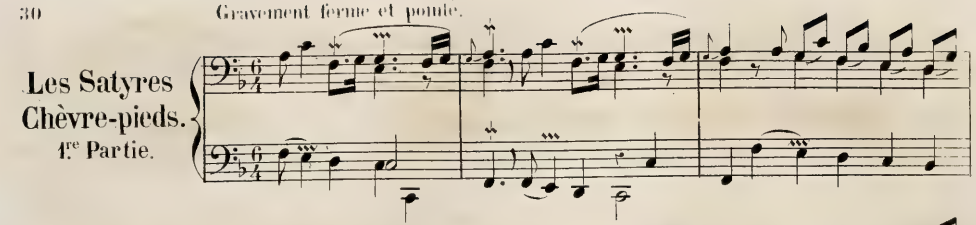


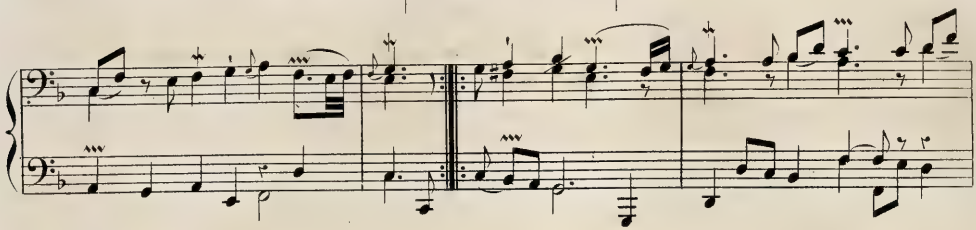

1re Partie D. C.
3me Partie.
1re Partie D. C.

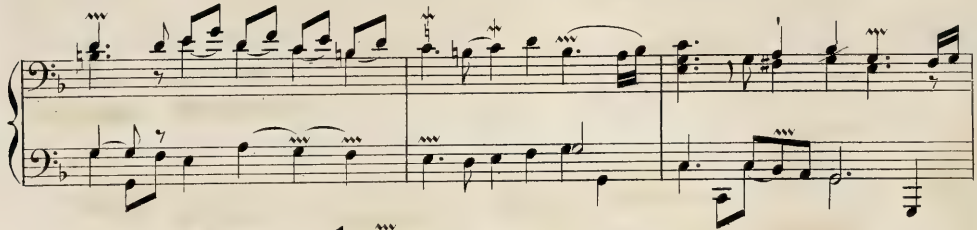
Gravement ferme et pointé.

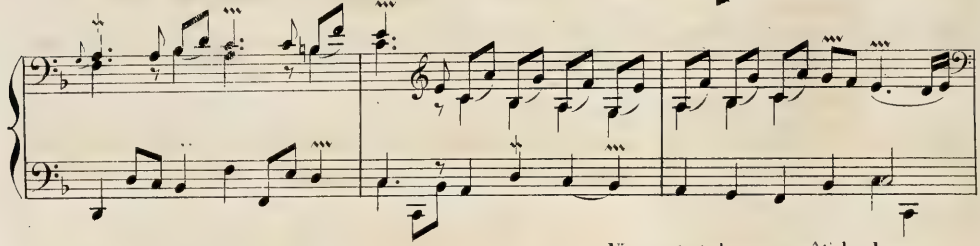
Les Satyres Chèvre-pieds.

1.re Partie.

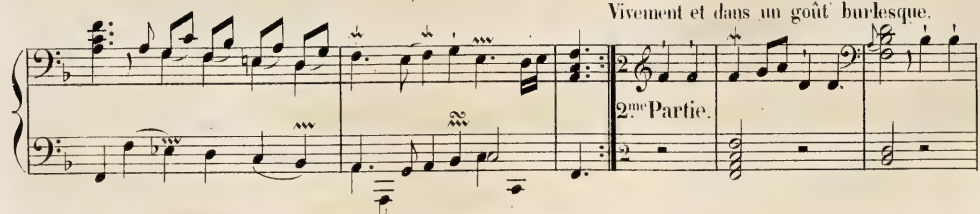


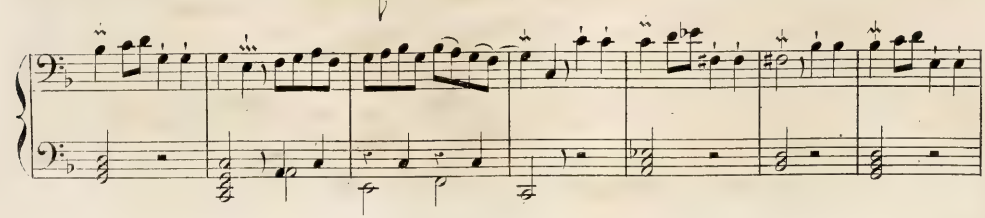


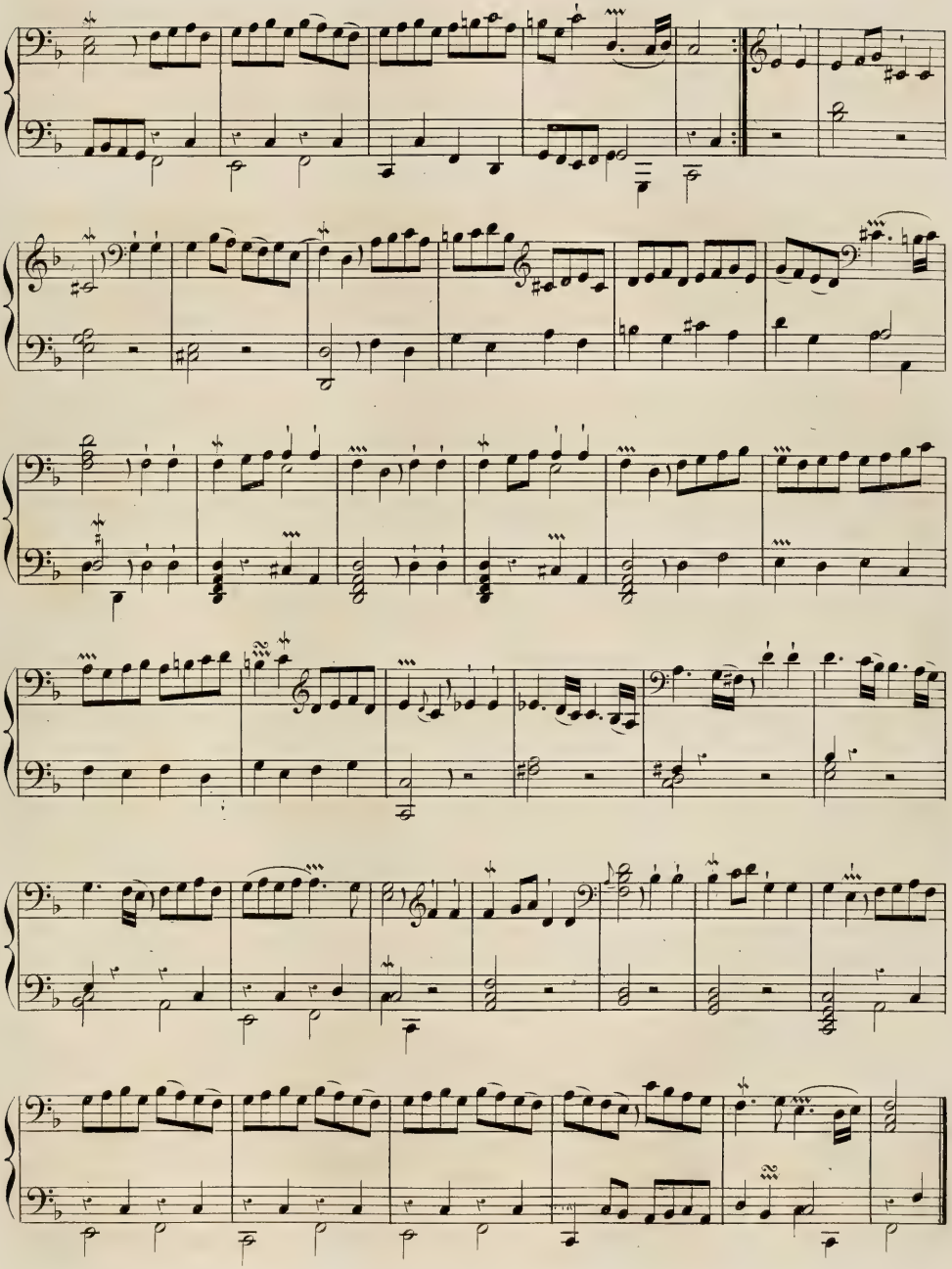




Vivement et dans un goût burlesque.



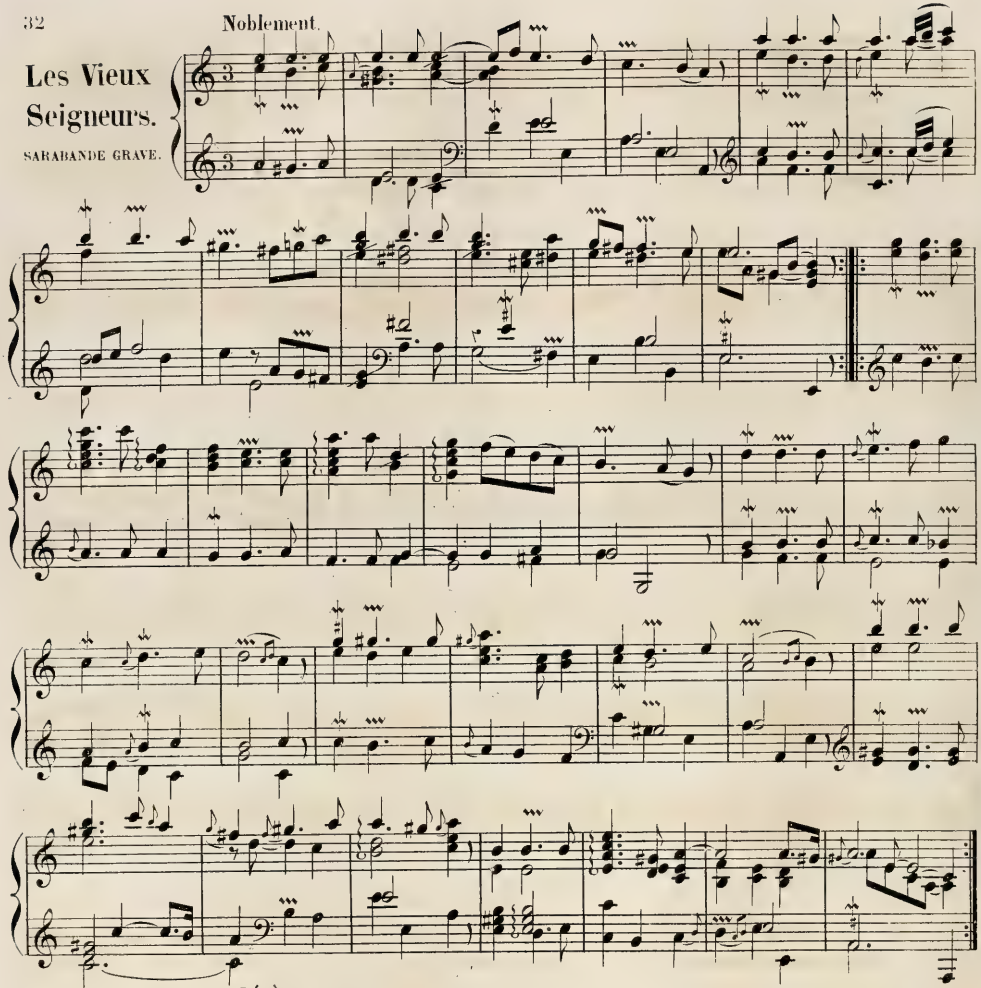




Noblement.

Les Vieux Seigneurs.

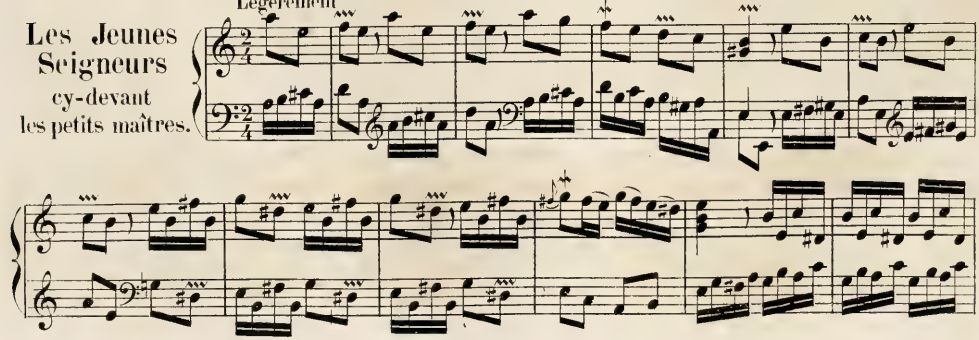
SARABANDE GRAVE.

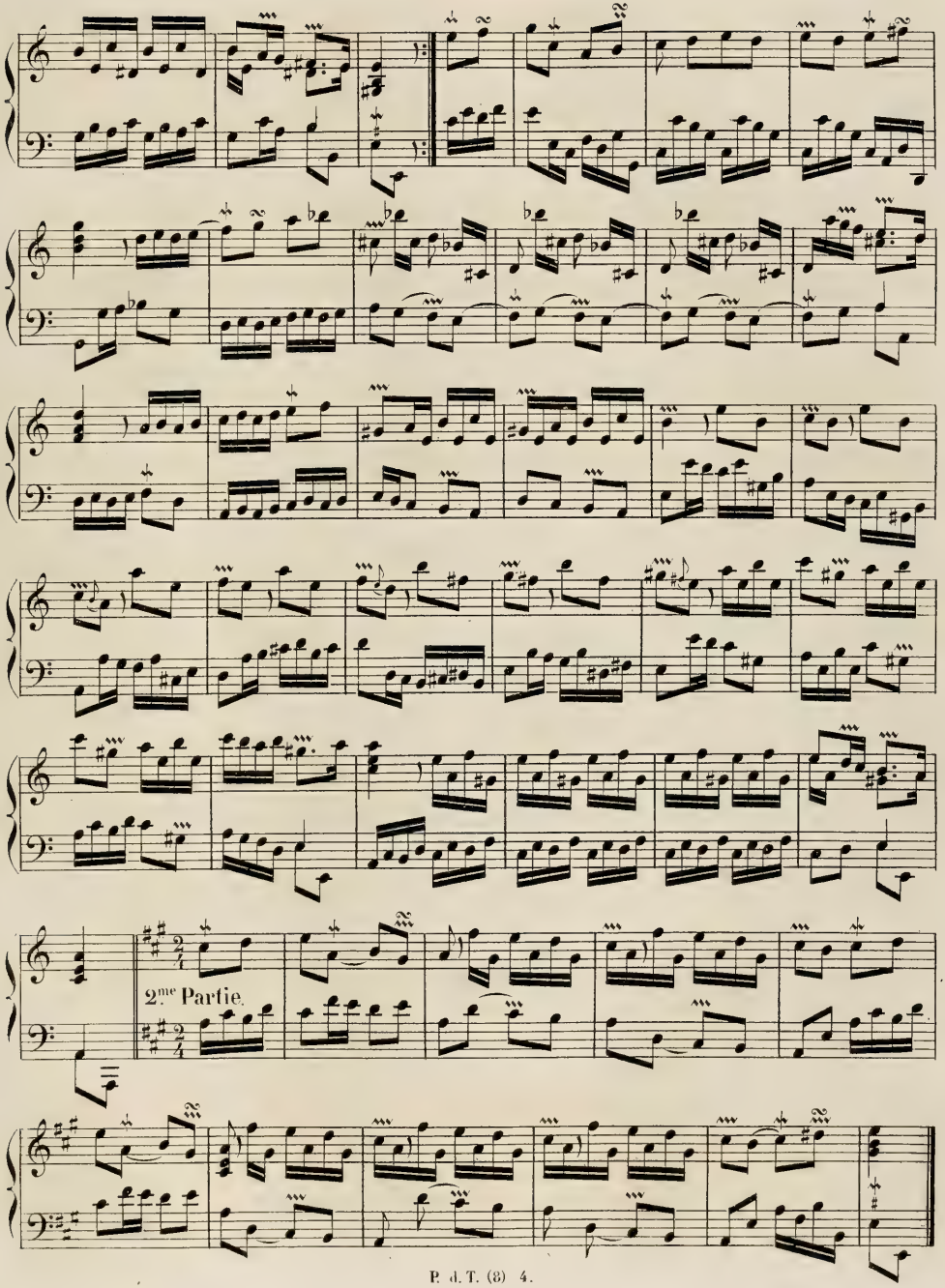


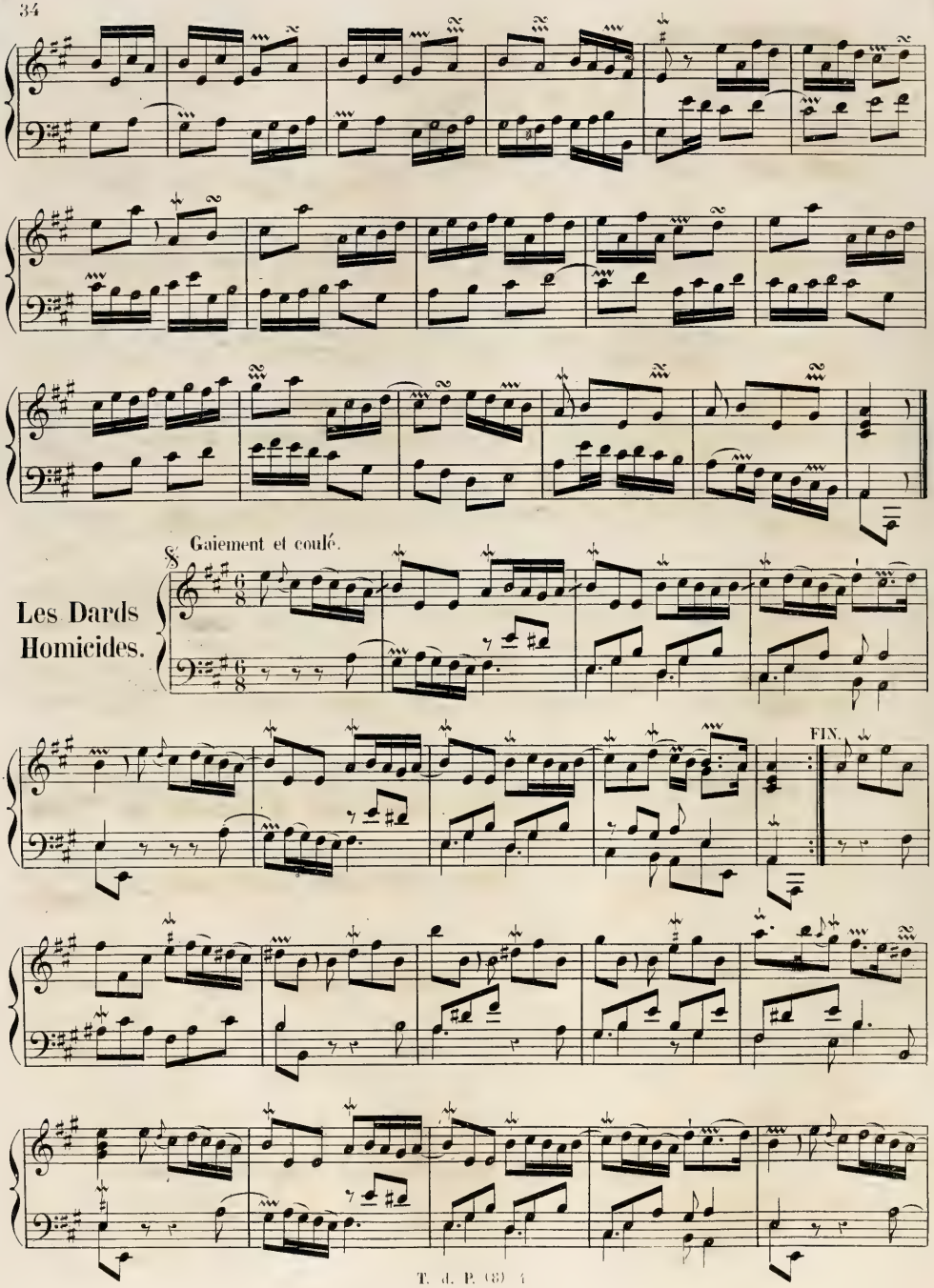
Légèrement

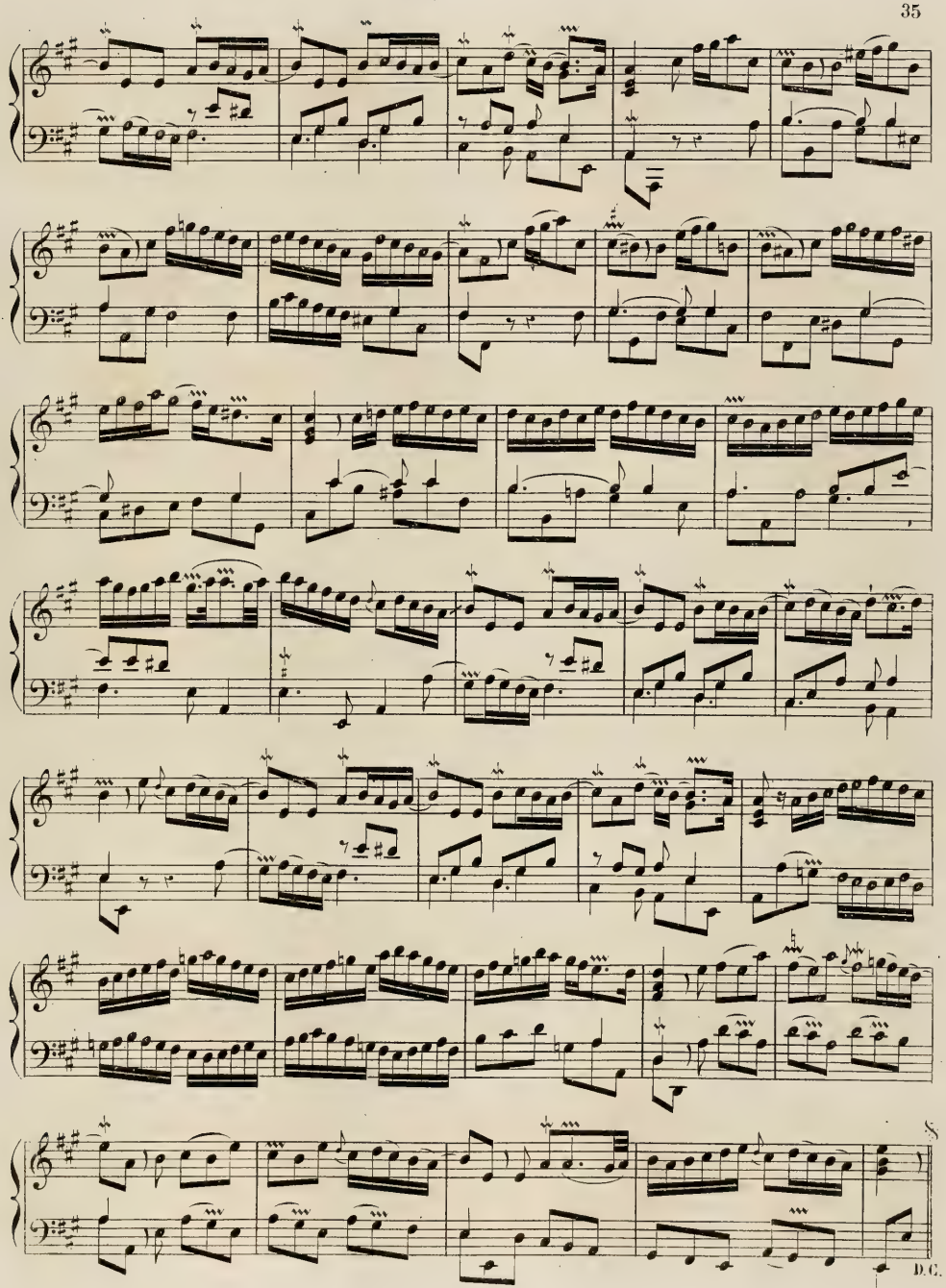
Les Jeunes Seigneurs

cy-devant les petits maîtres.



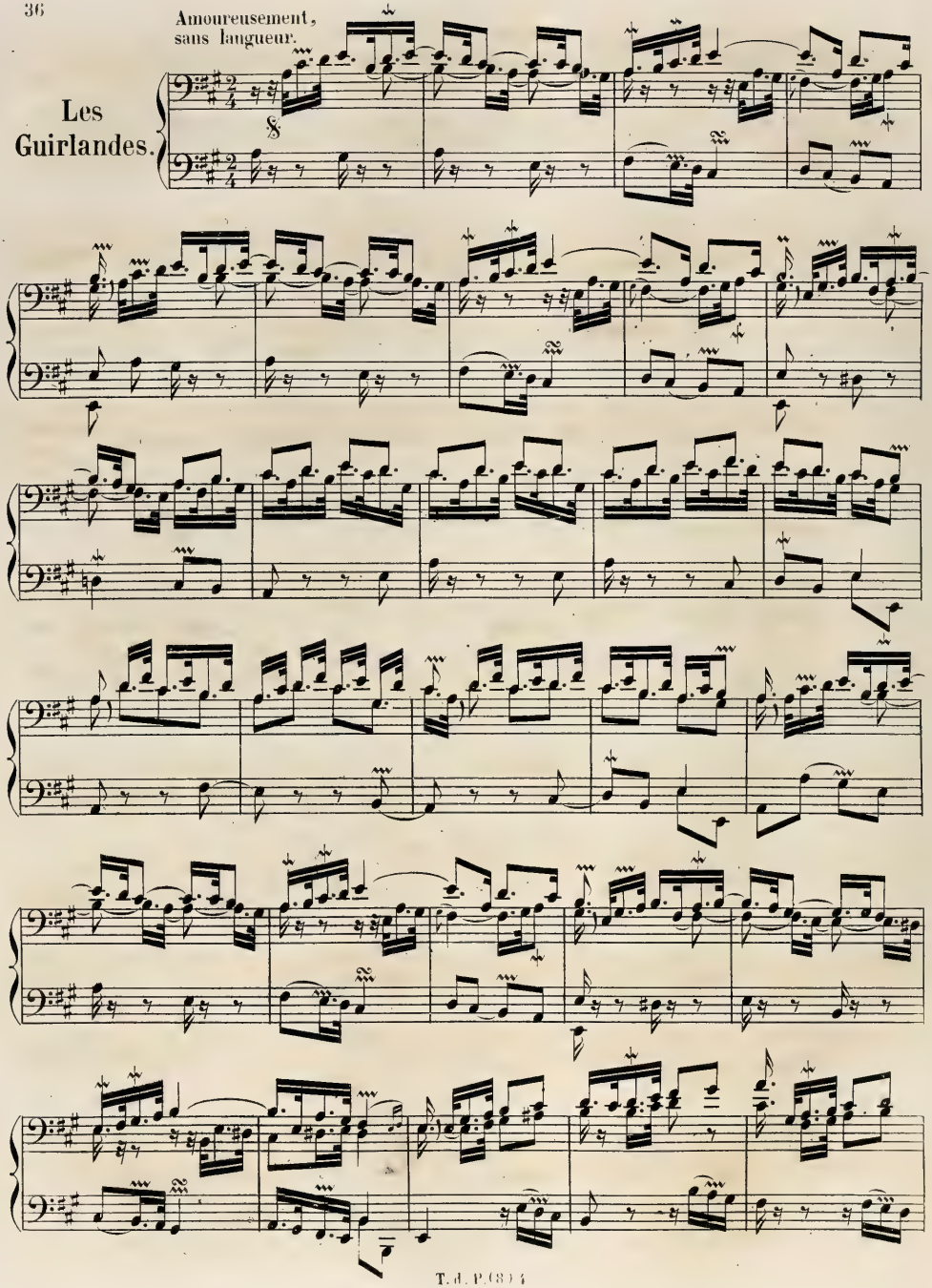

2.me Partie.

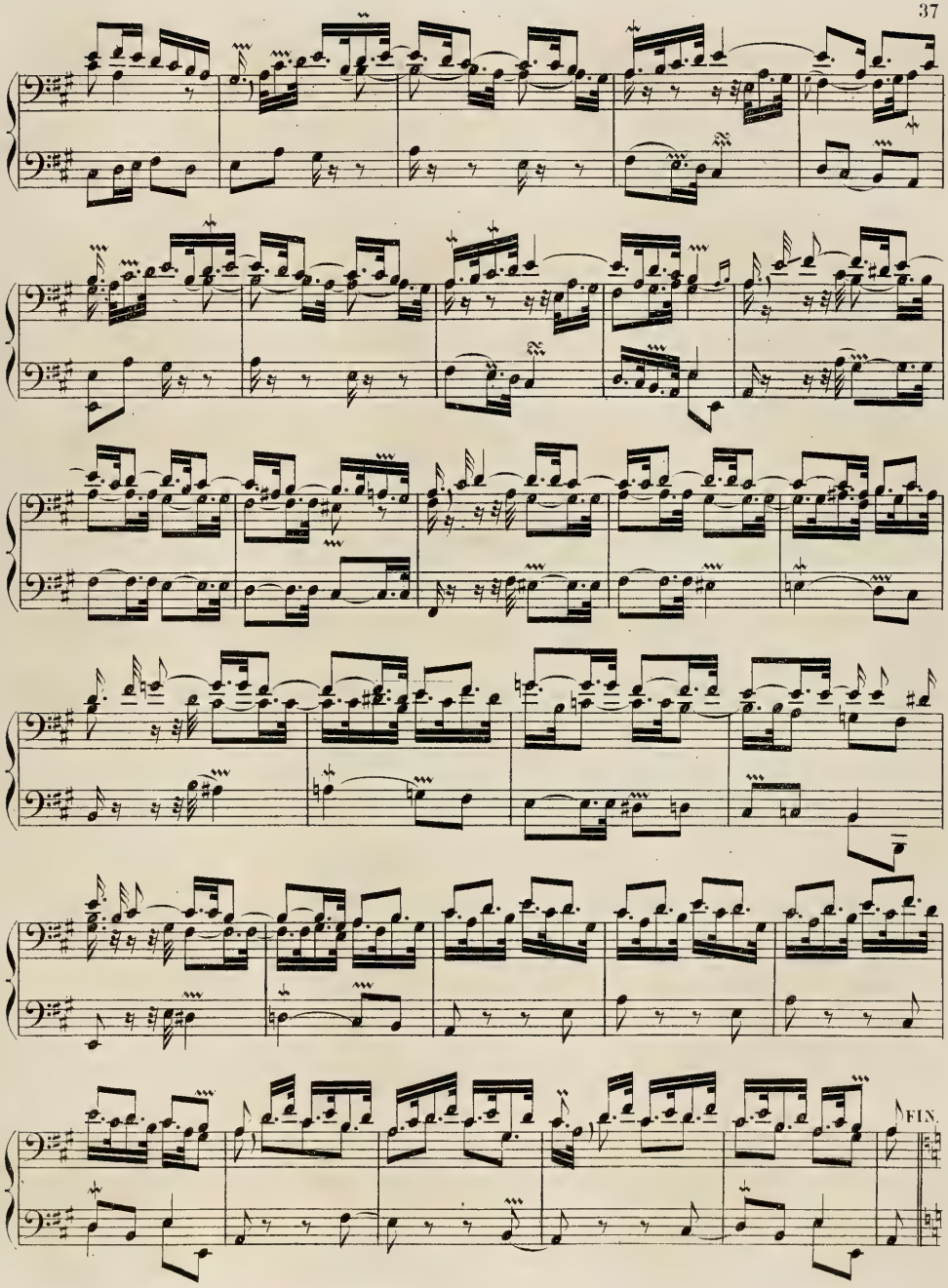

Gaiement et coulé.
Les Dards Homicides.
FIN.


S
D.C.

Amoureusement,
sans langueur.

Les Guirlandes.



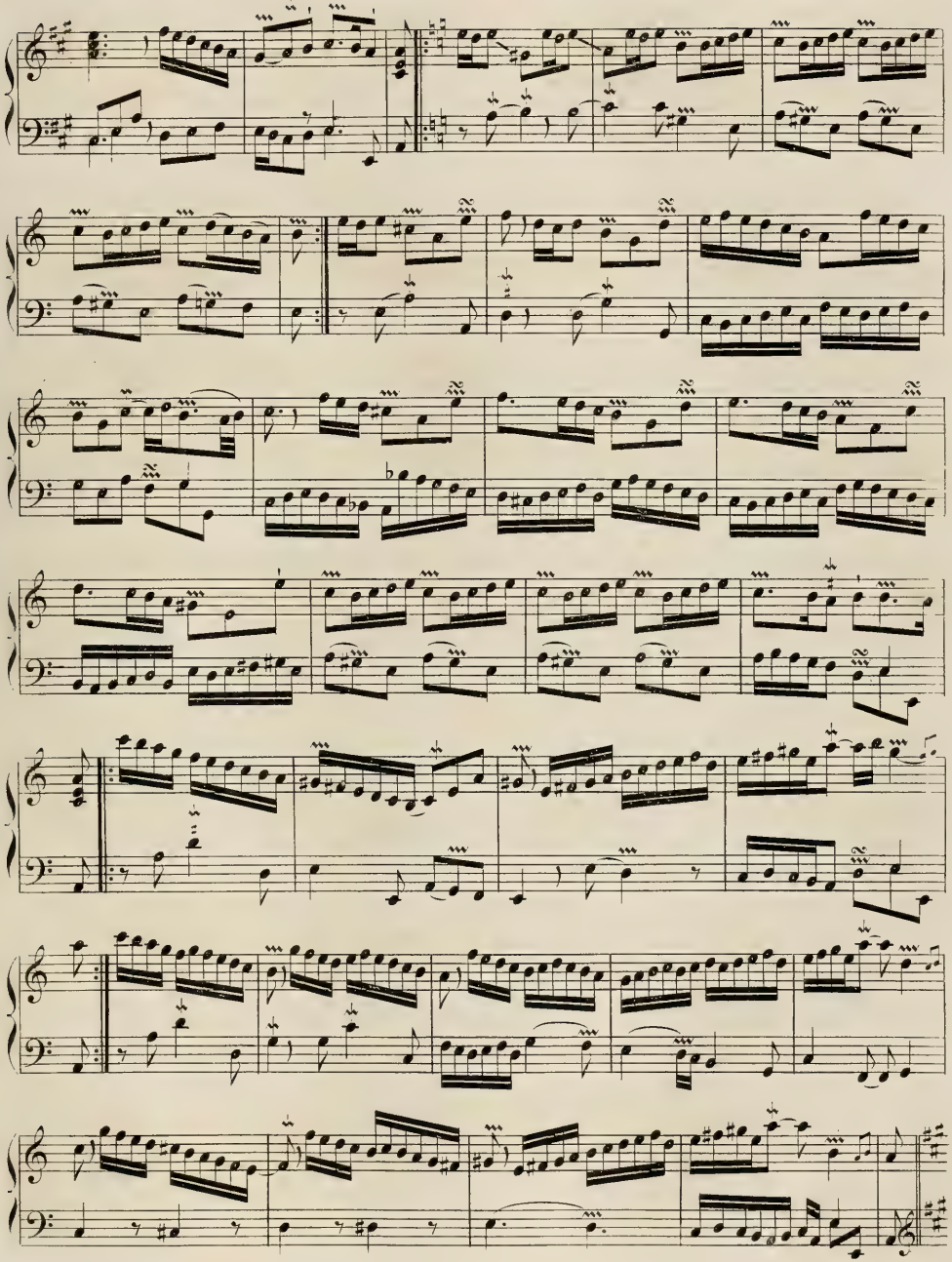

FIN.

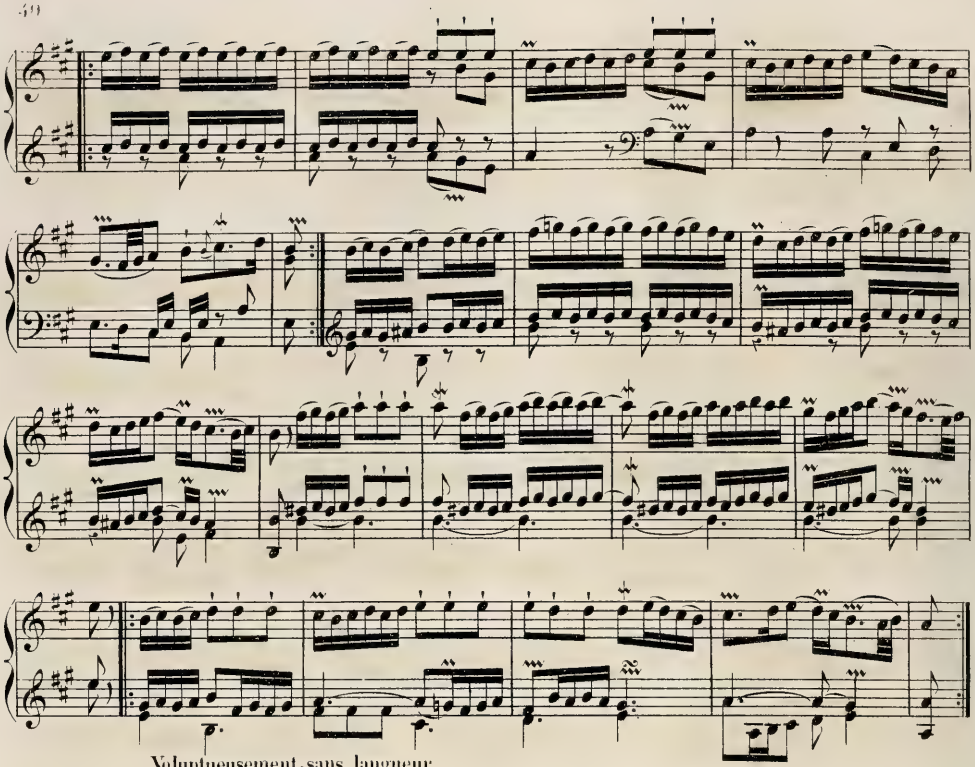
Coulamment.

D.C.

Gaiement.

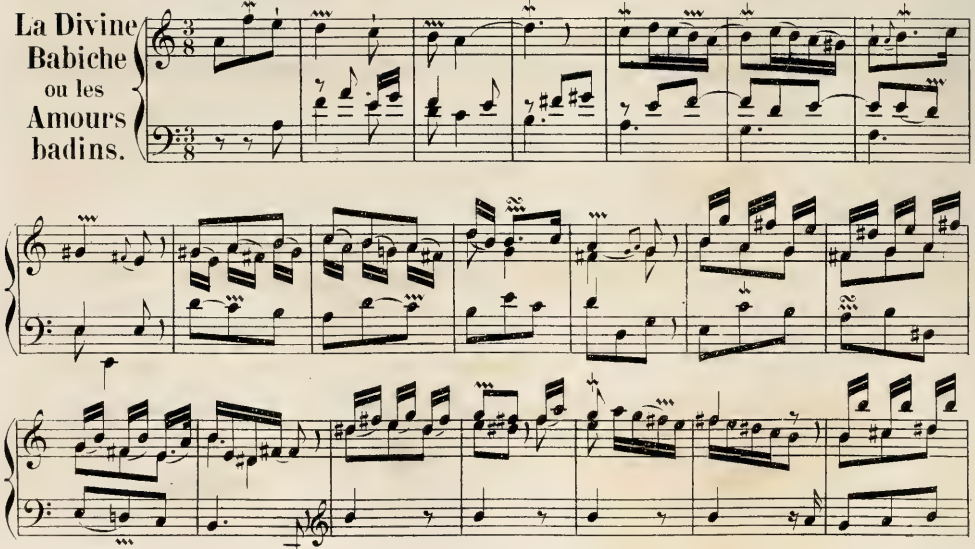
Les Brimborions

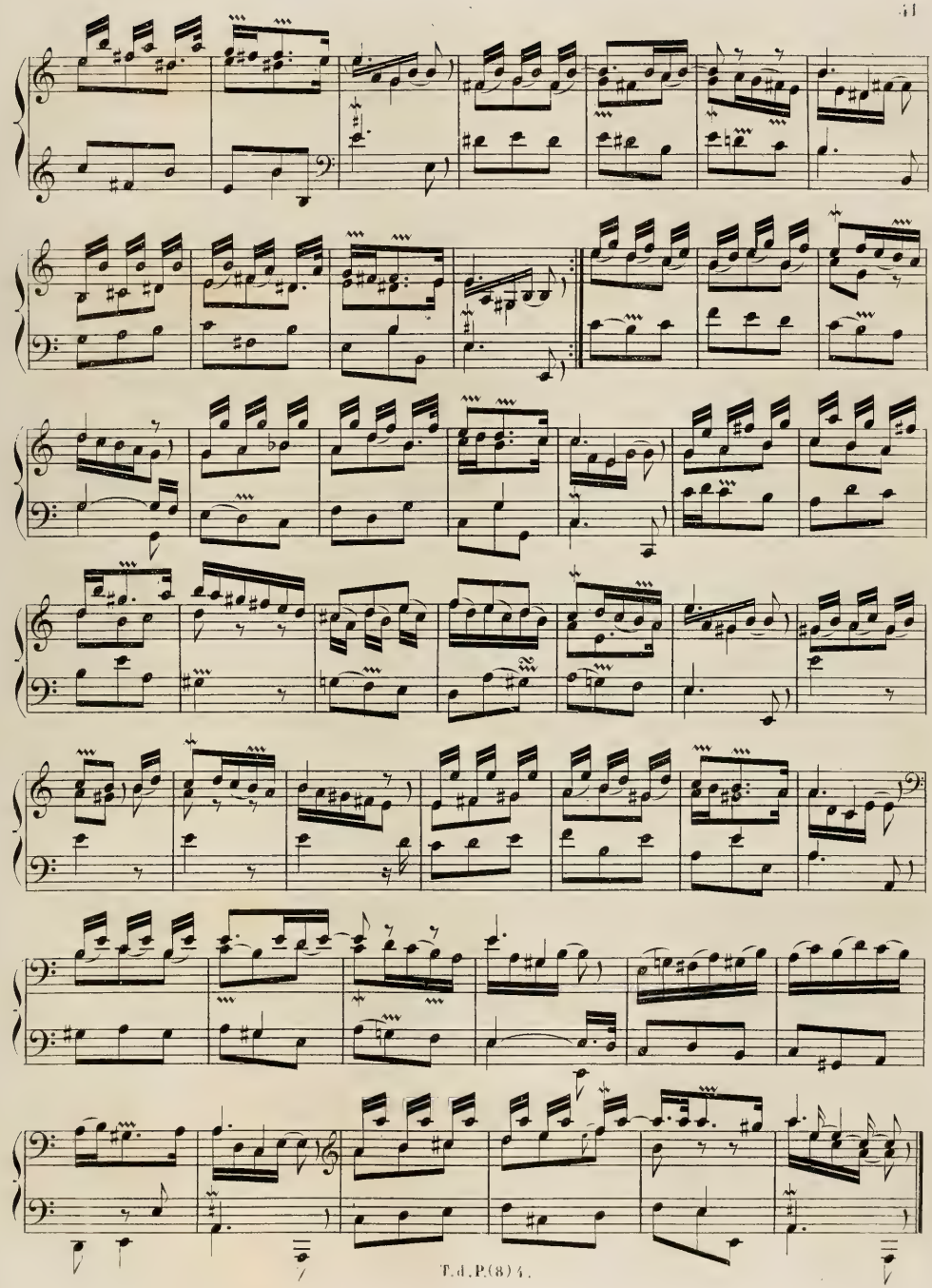




Voluptueusement, sans langueur.

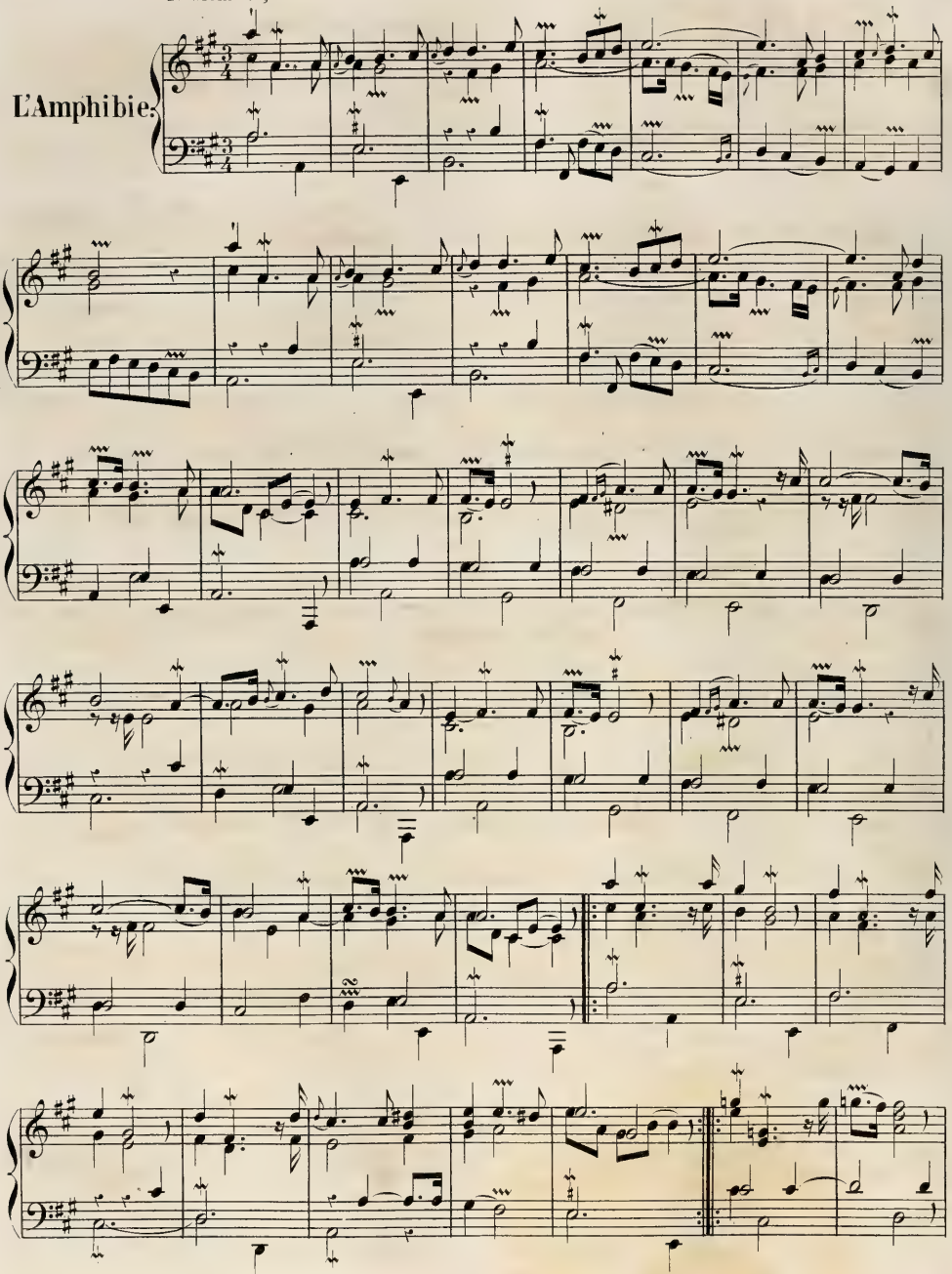
La Divine Babiche ou les Amours badins.

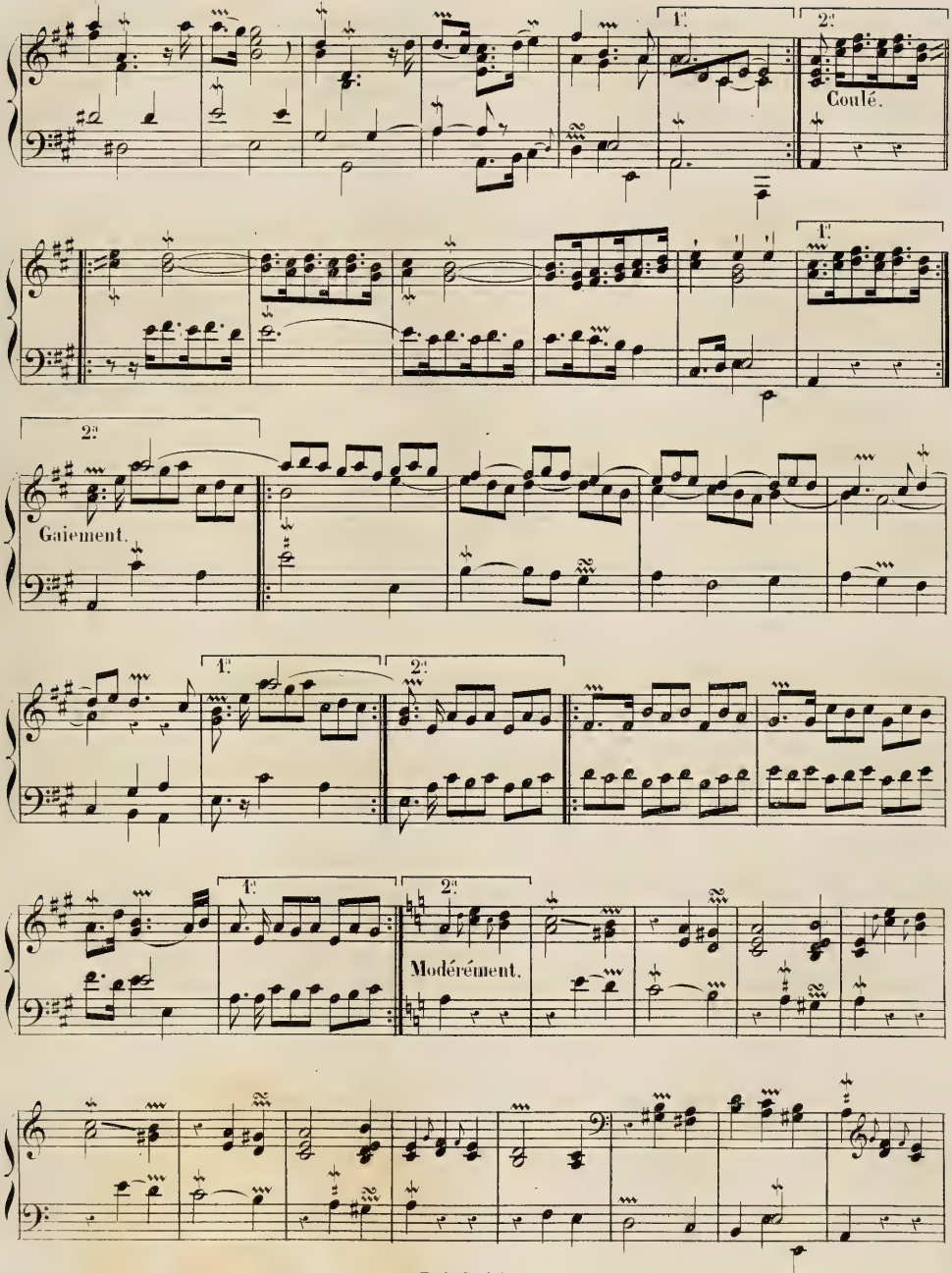


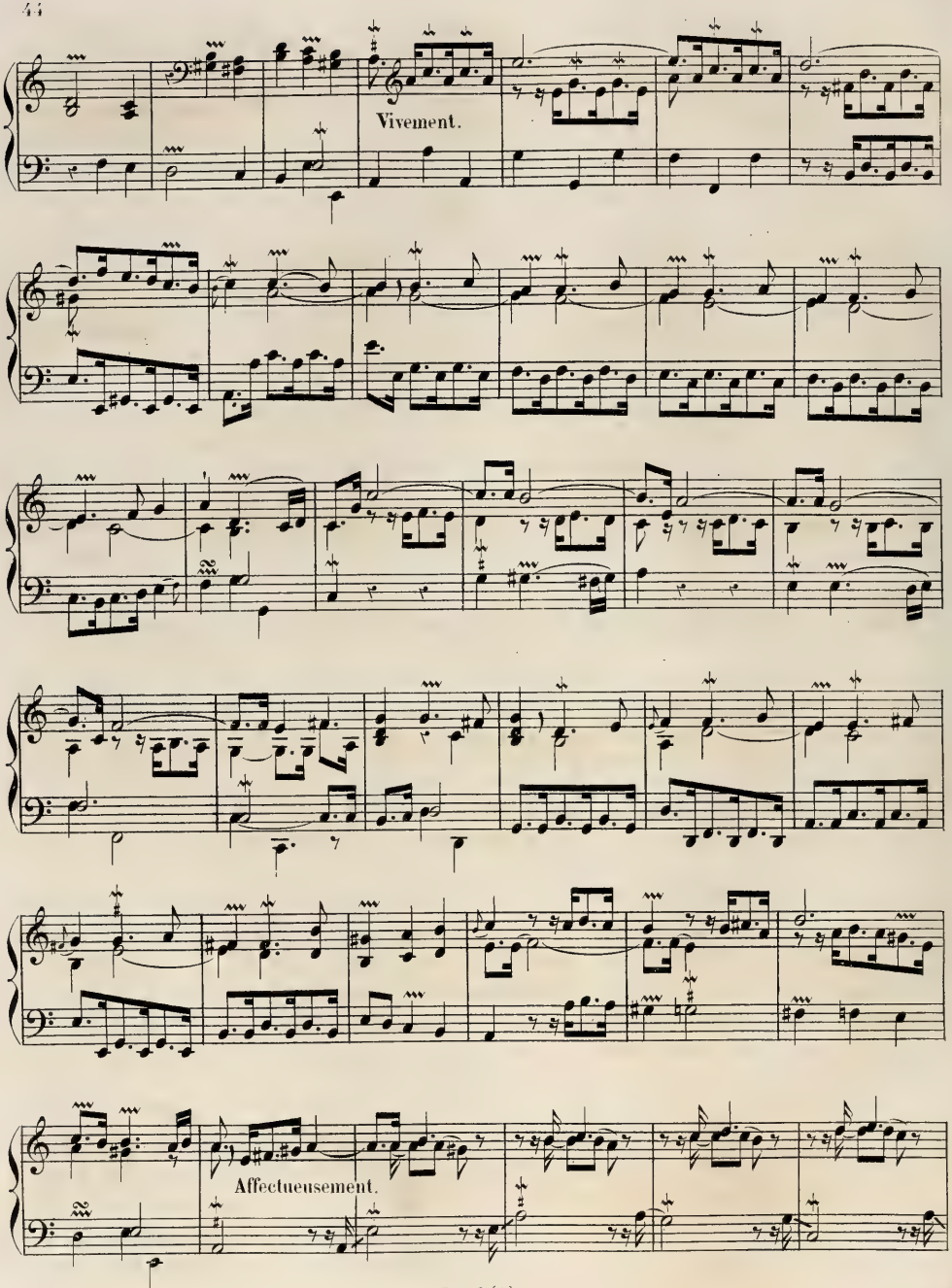


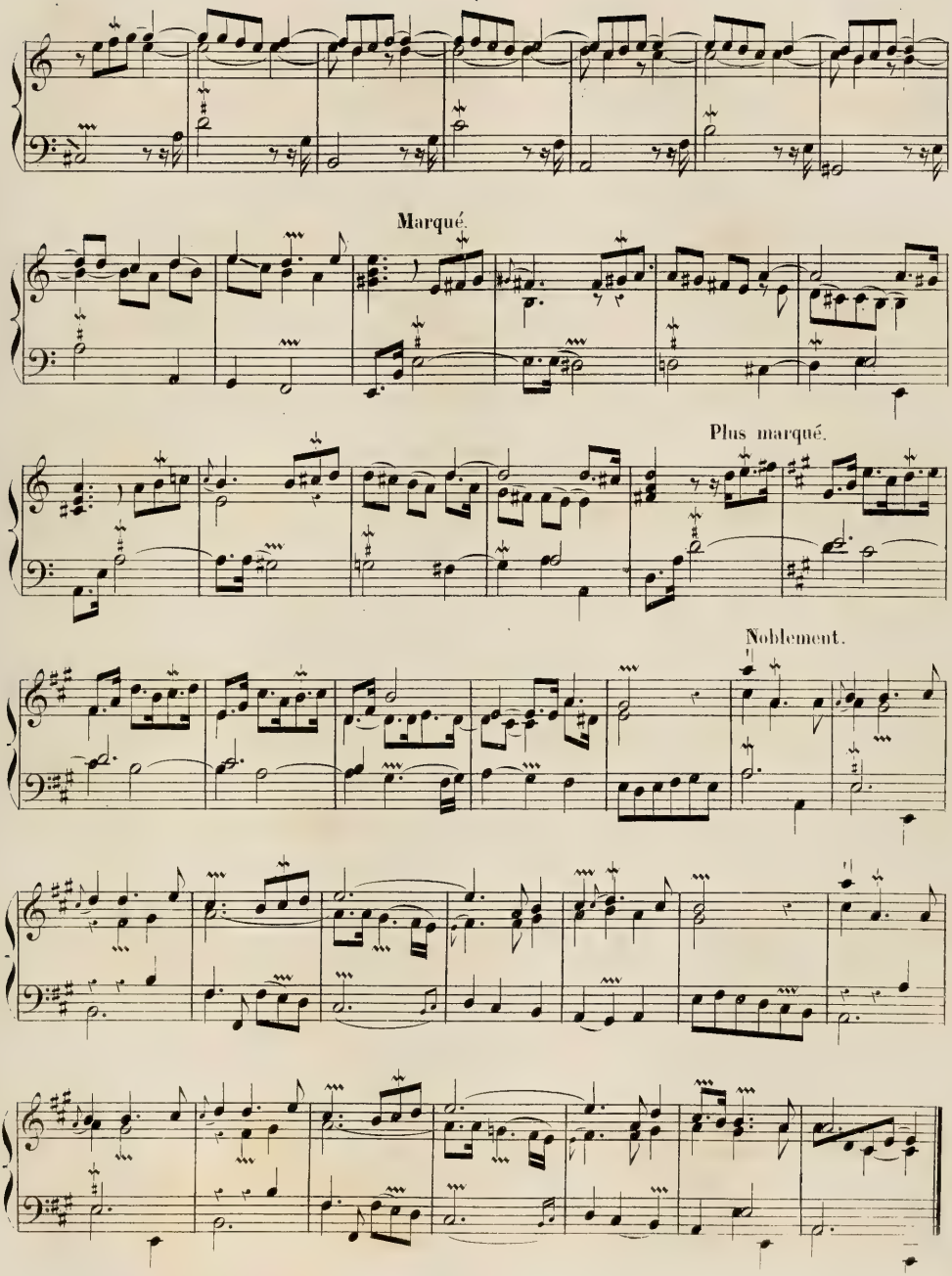
Noblement ; mouv.t de Passacaille.

L'Amphibie.



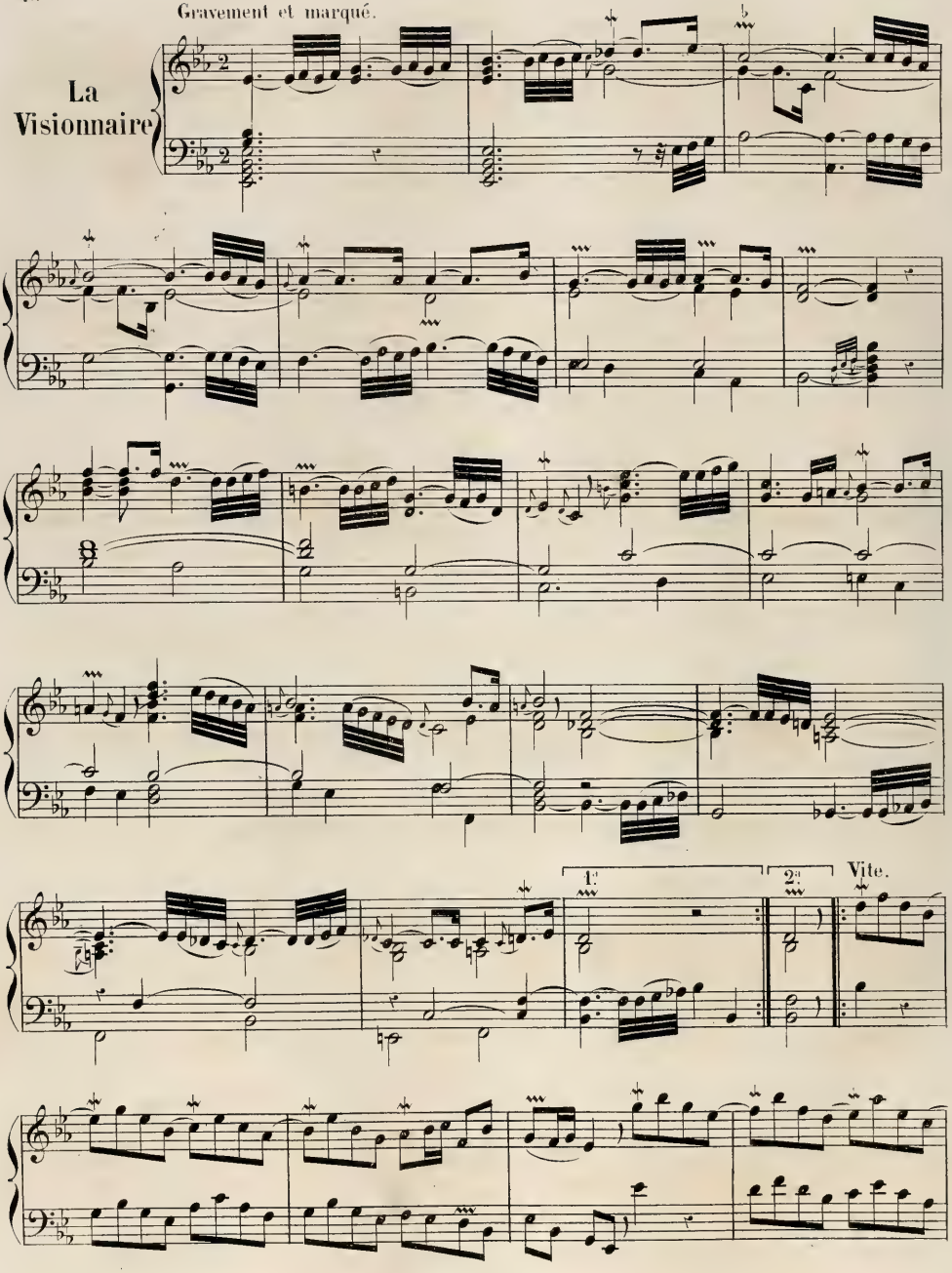

1.
2.
Coulé.
1.
2.
Gaiement.
1.
2.
1.
2.
Modérément.

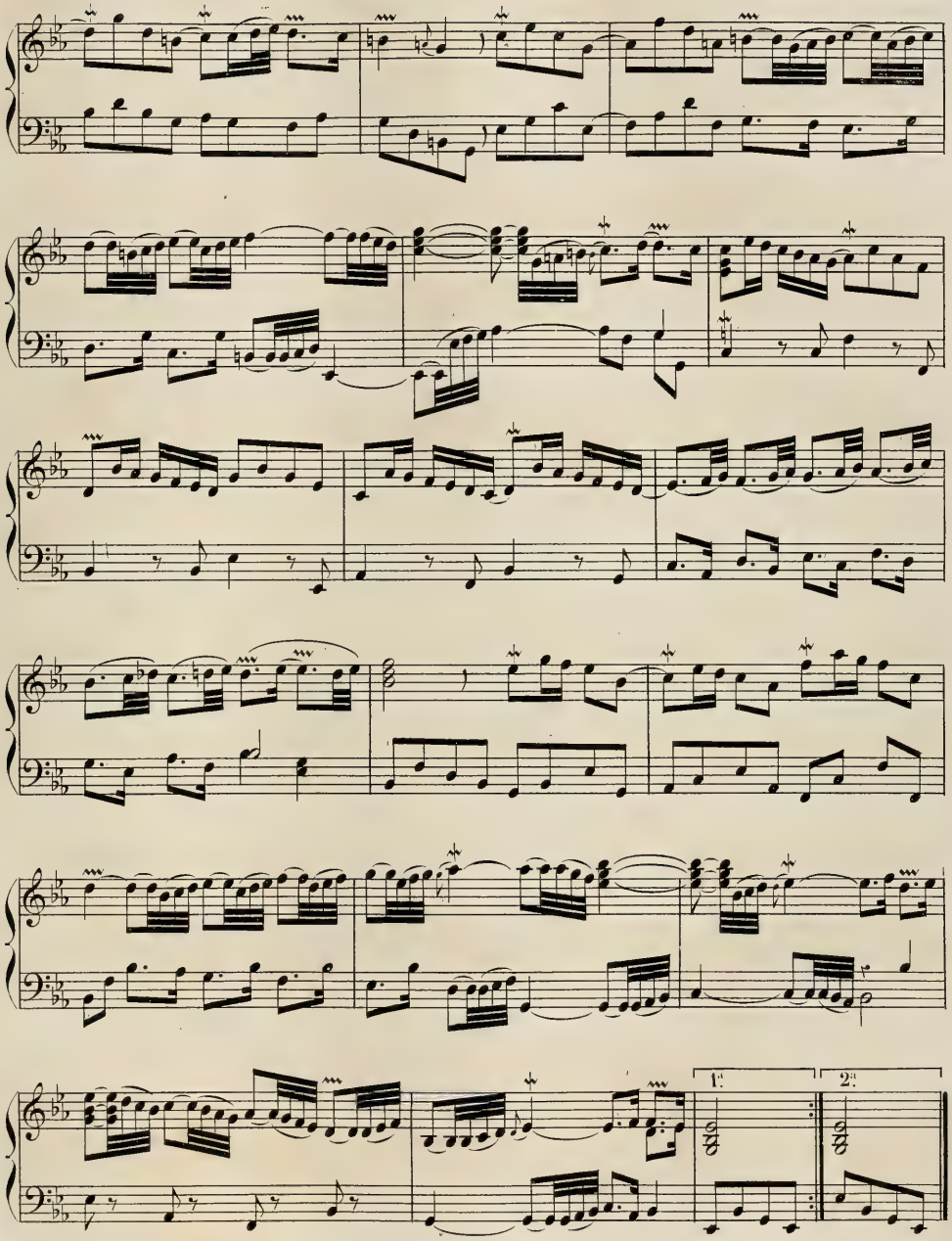

Vivement.
Affectueusement.


Marqué.
Plus marqué.
Noblement.

Gravement et marqué.

La Visionnaire

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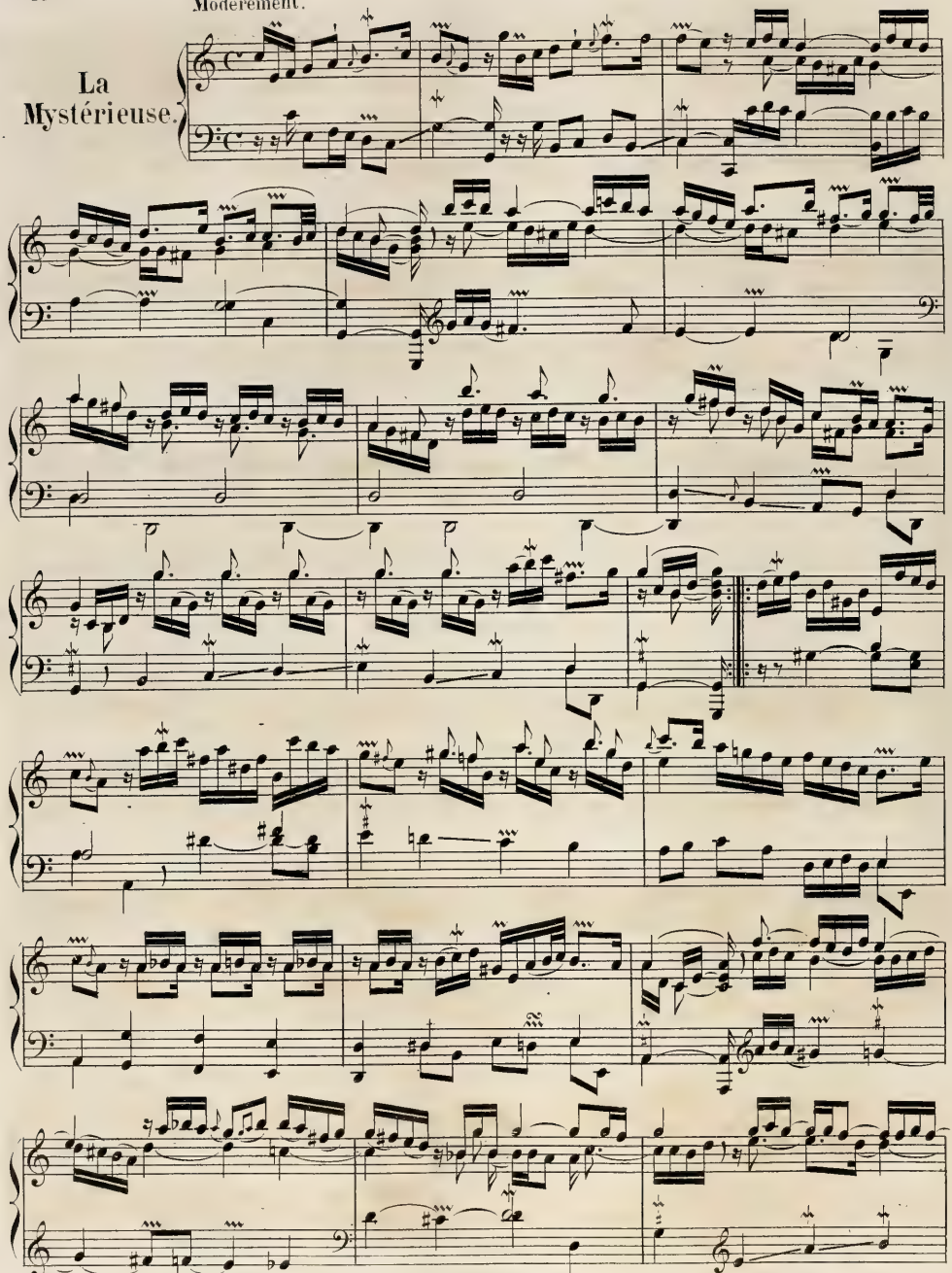
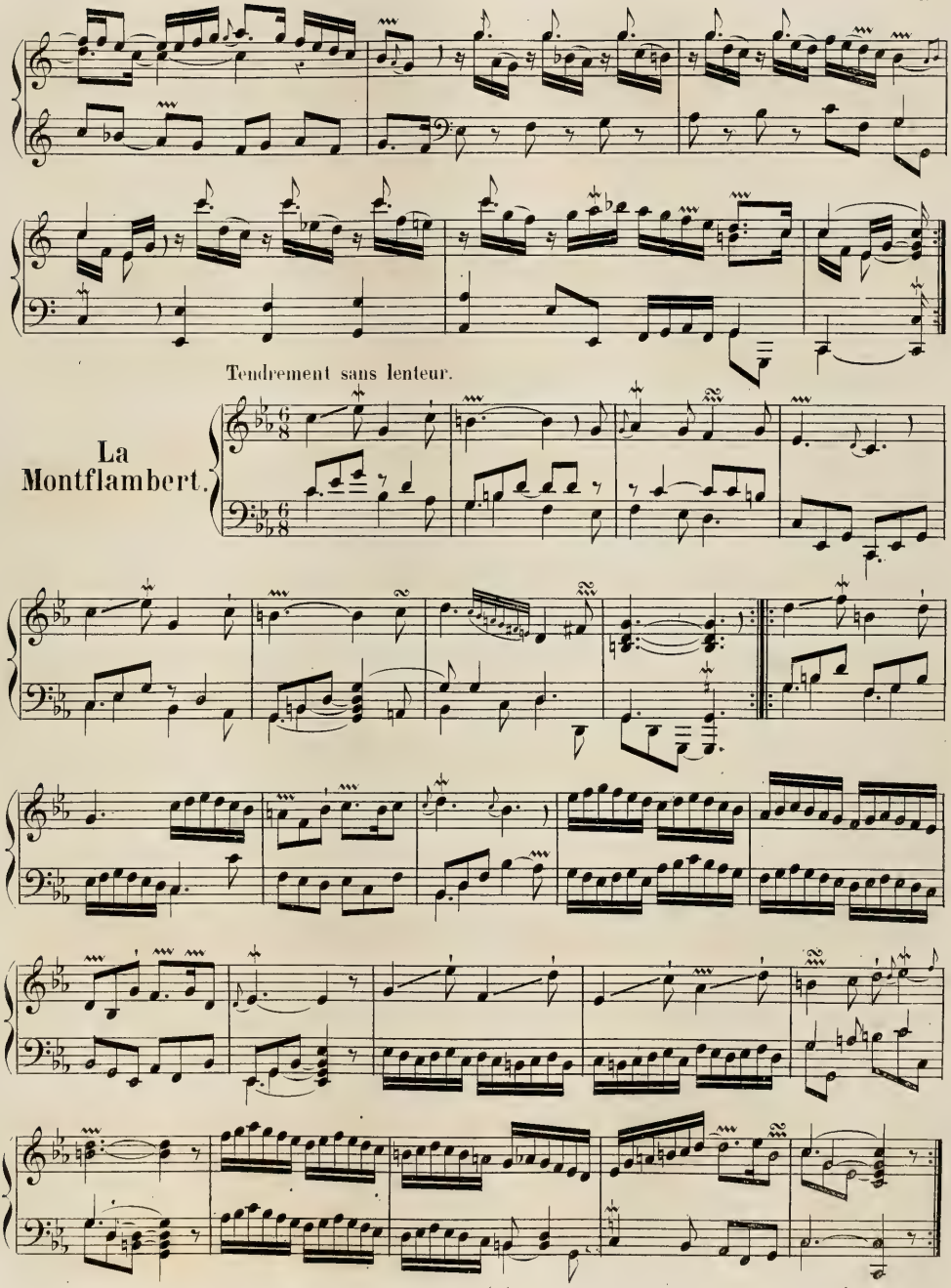
Modérément.

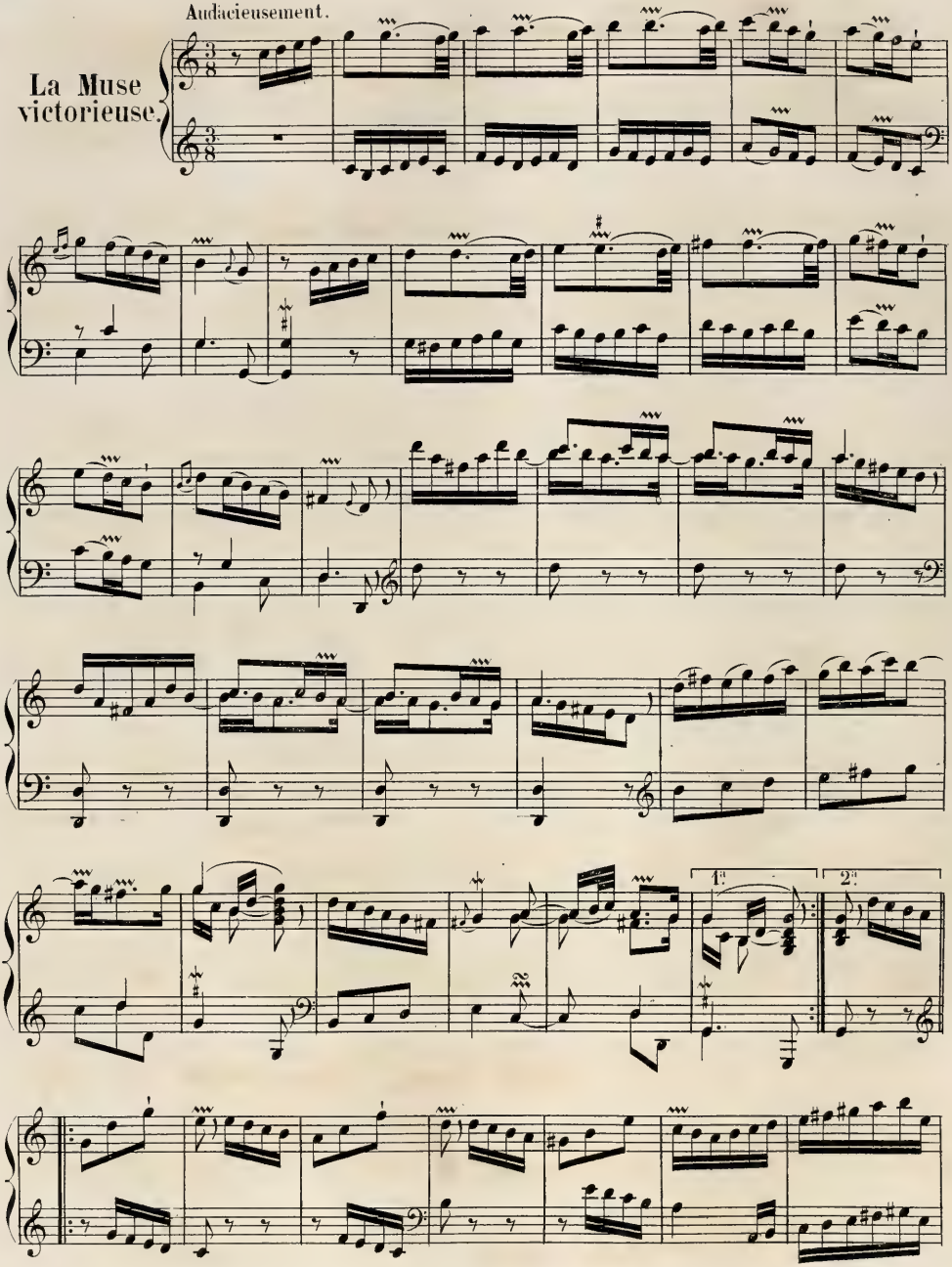
La Mystérieuse.

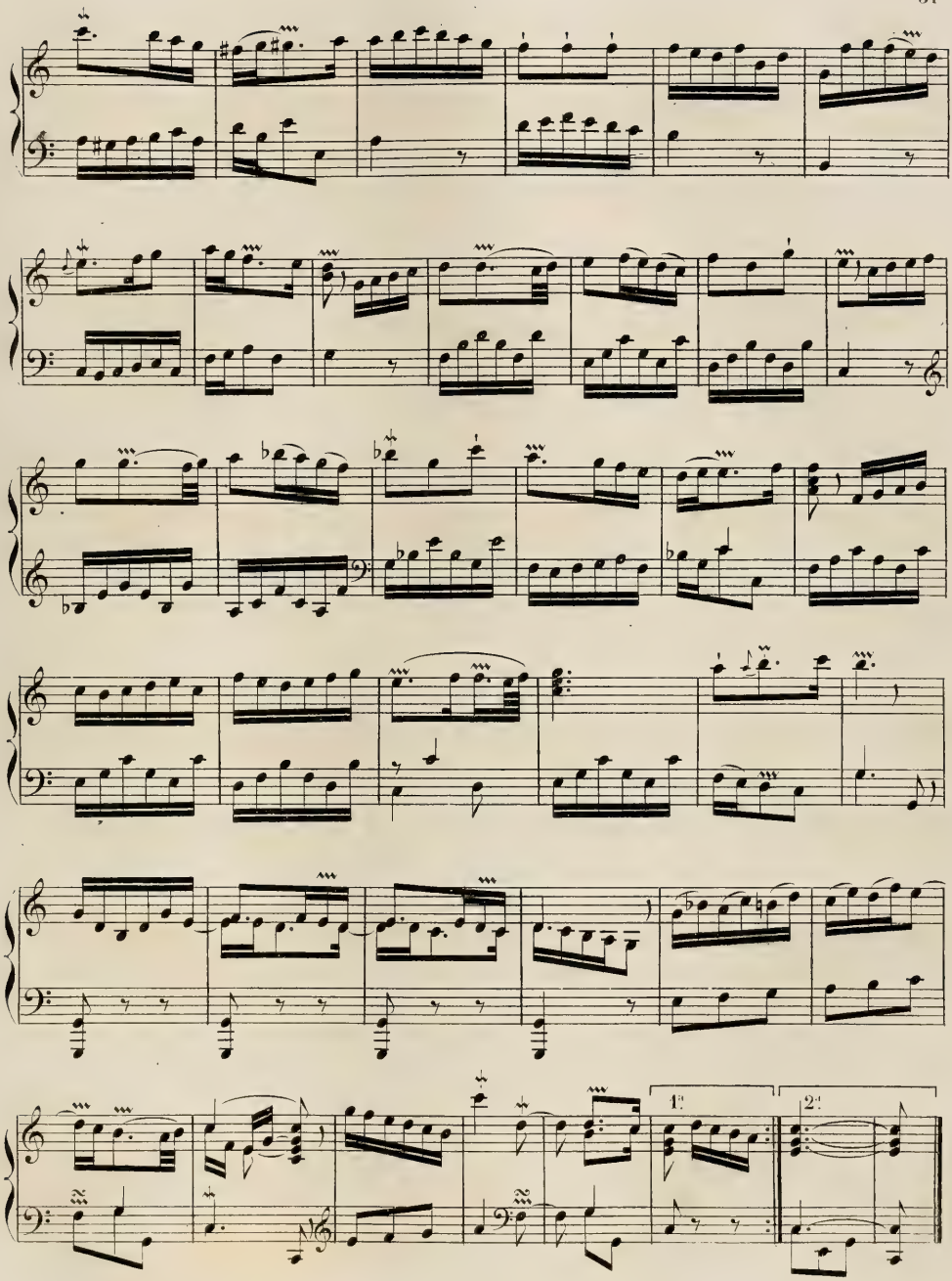



Tendrement sans lenteur.
La
Montflambert.

Audacieusement.

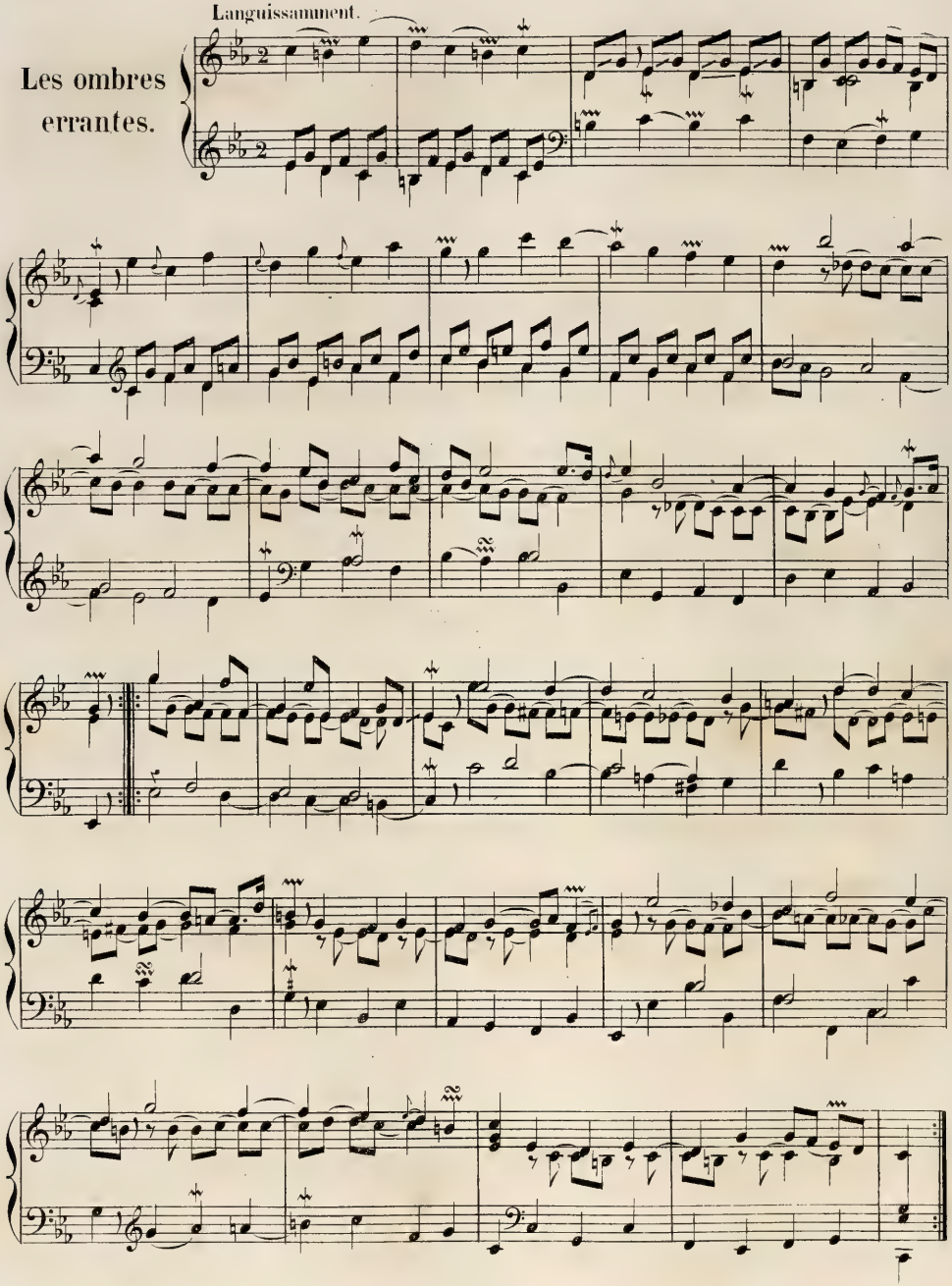
La Muse victorieuse.



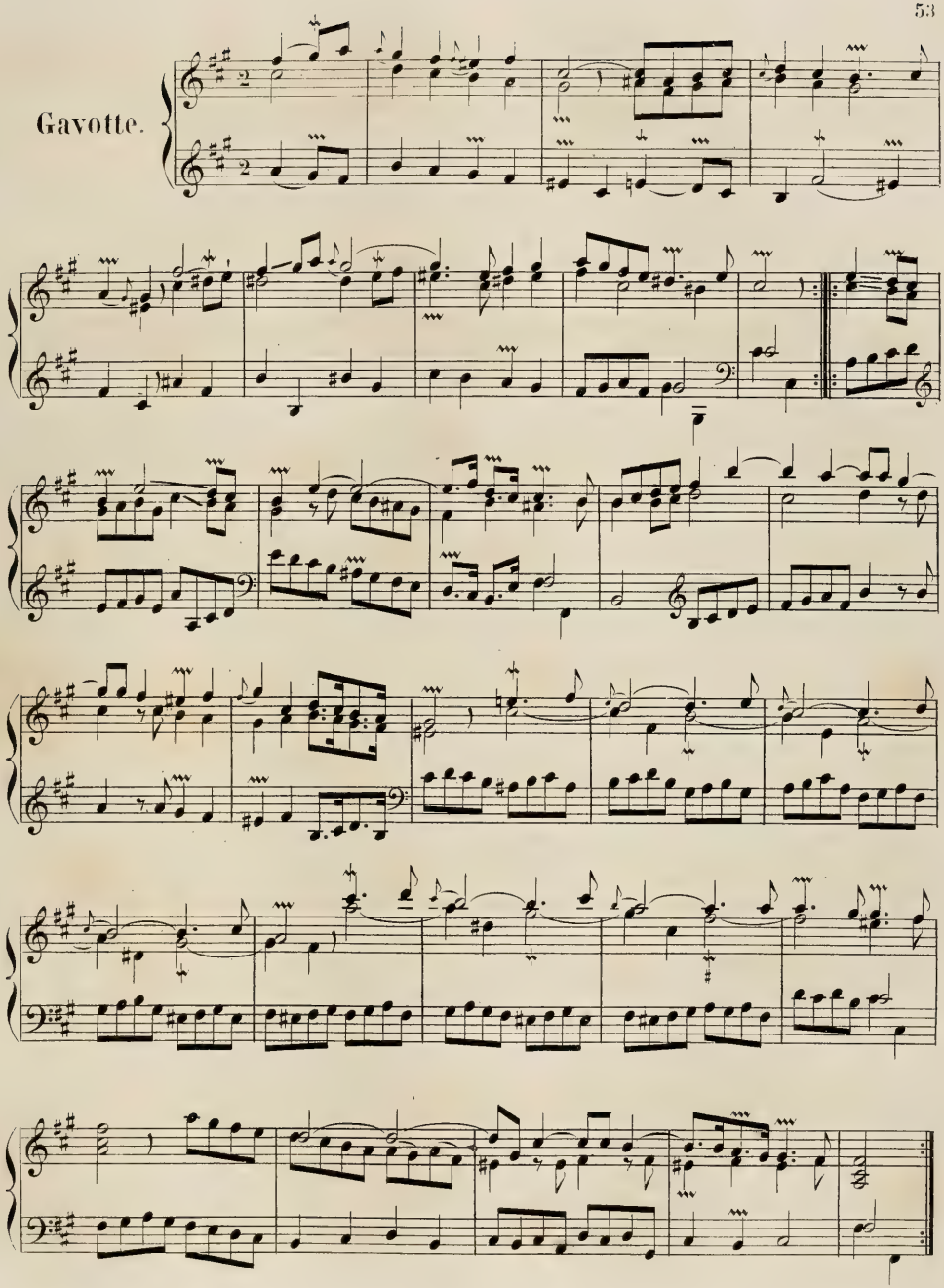

1.
2.

Languissamment.

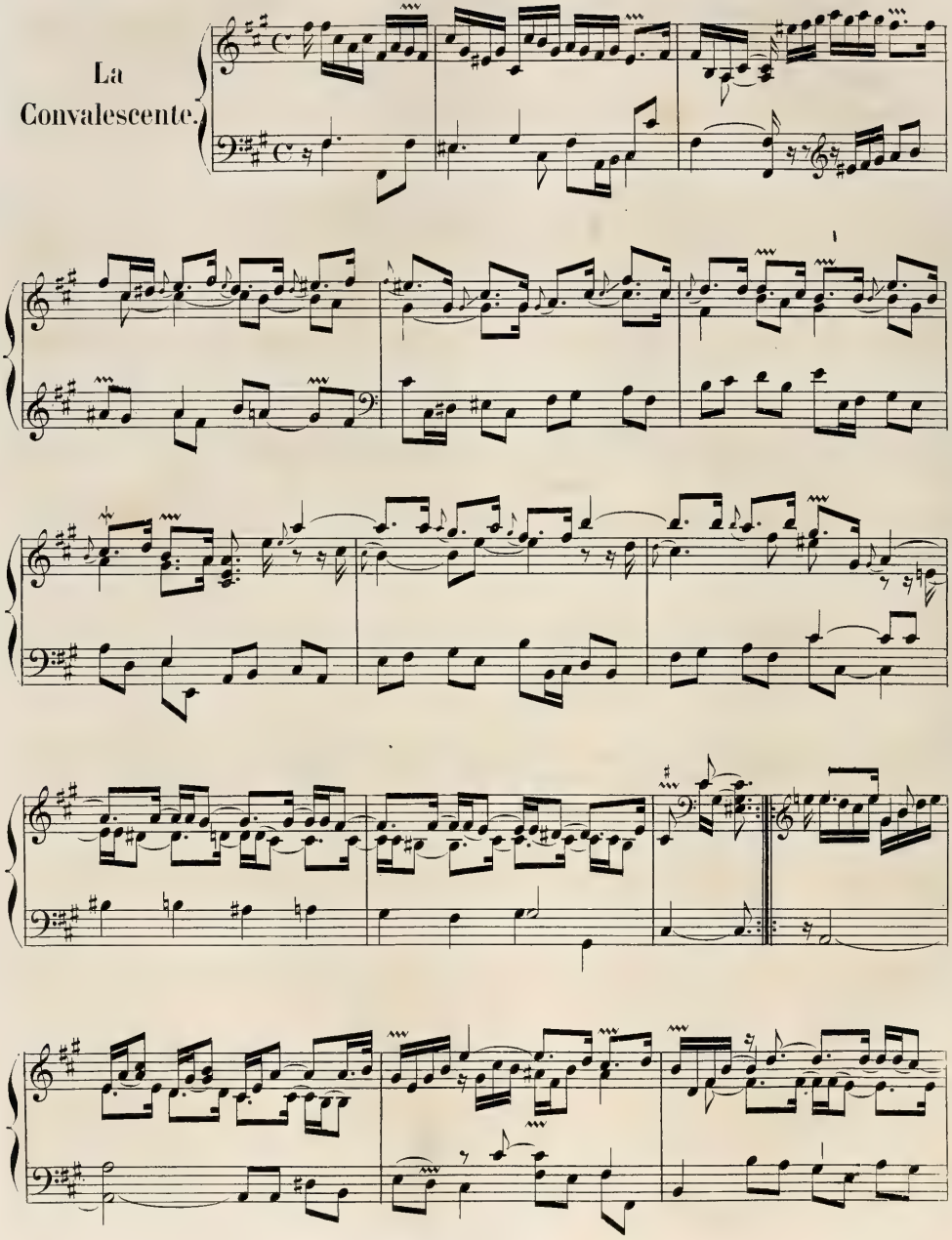
Les ombres errantes.

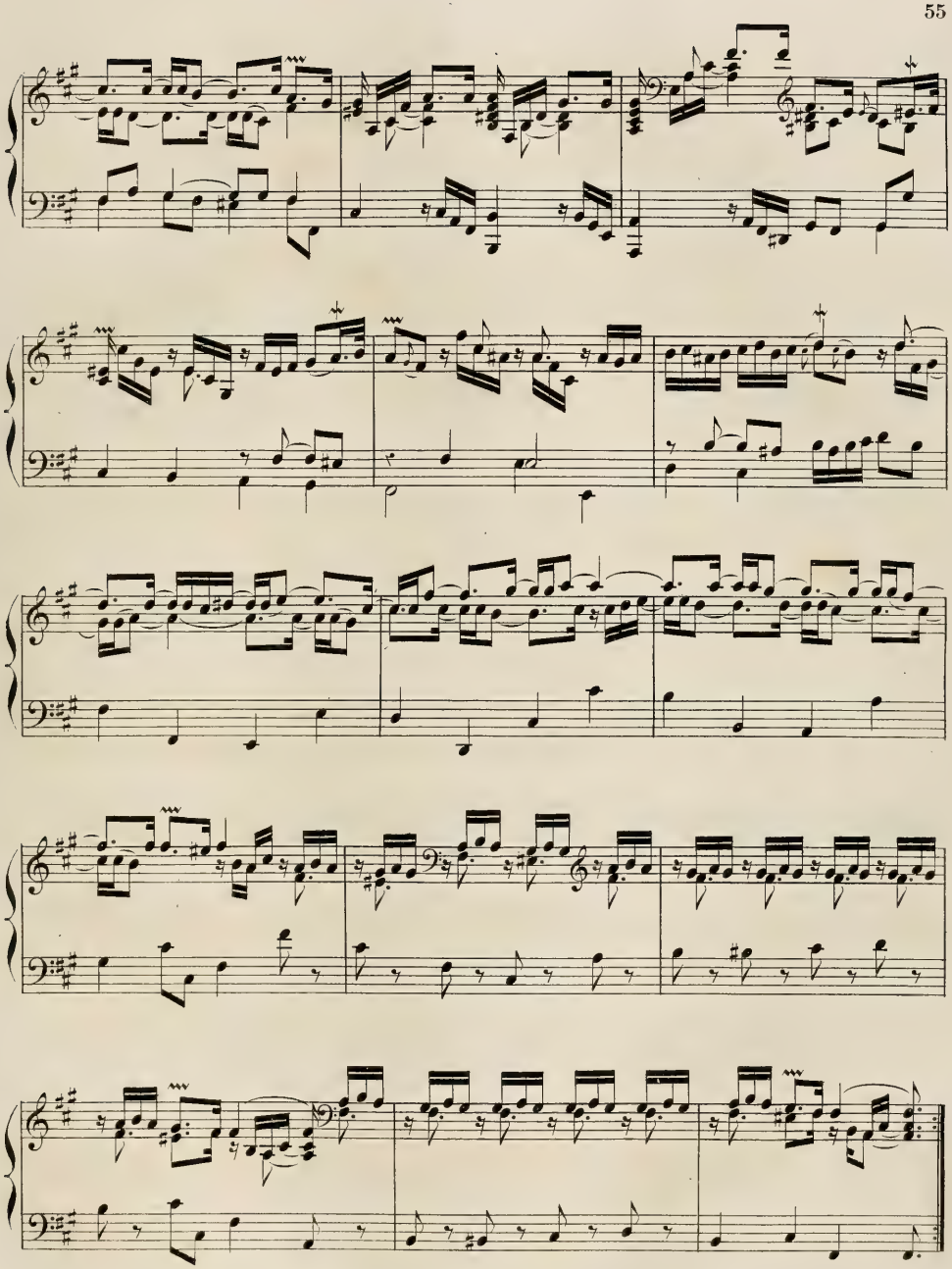


Gavotte.

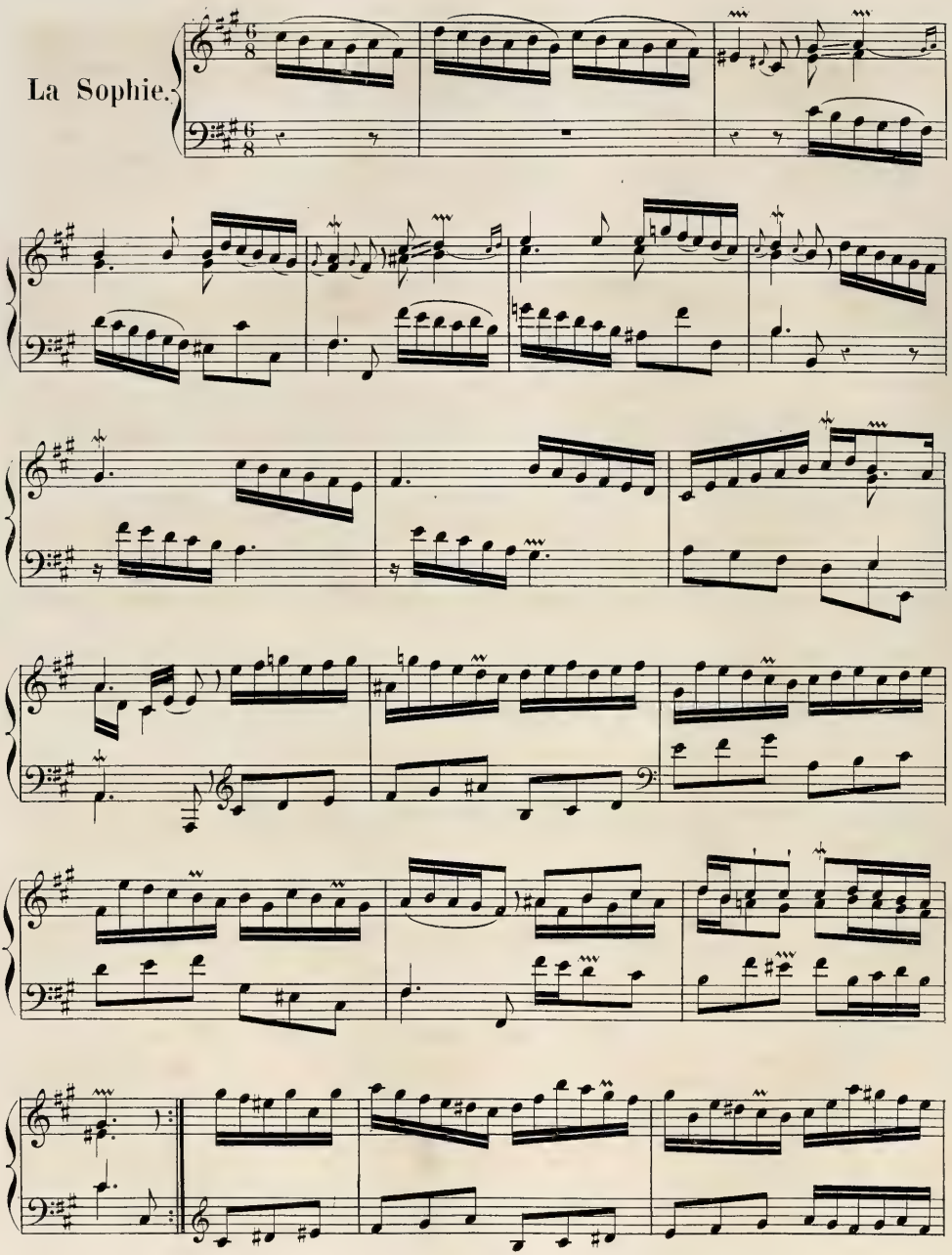


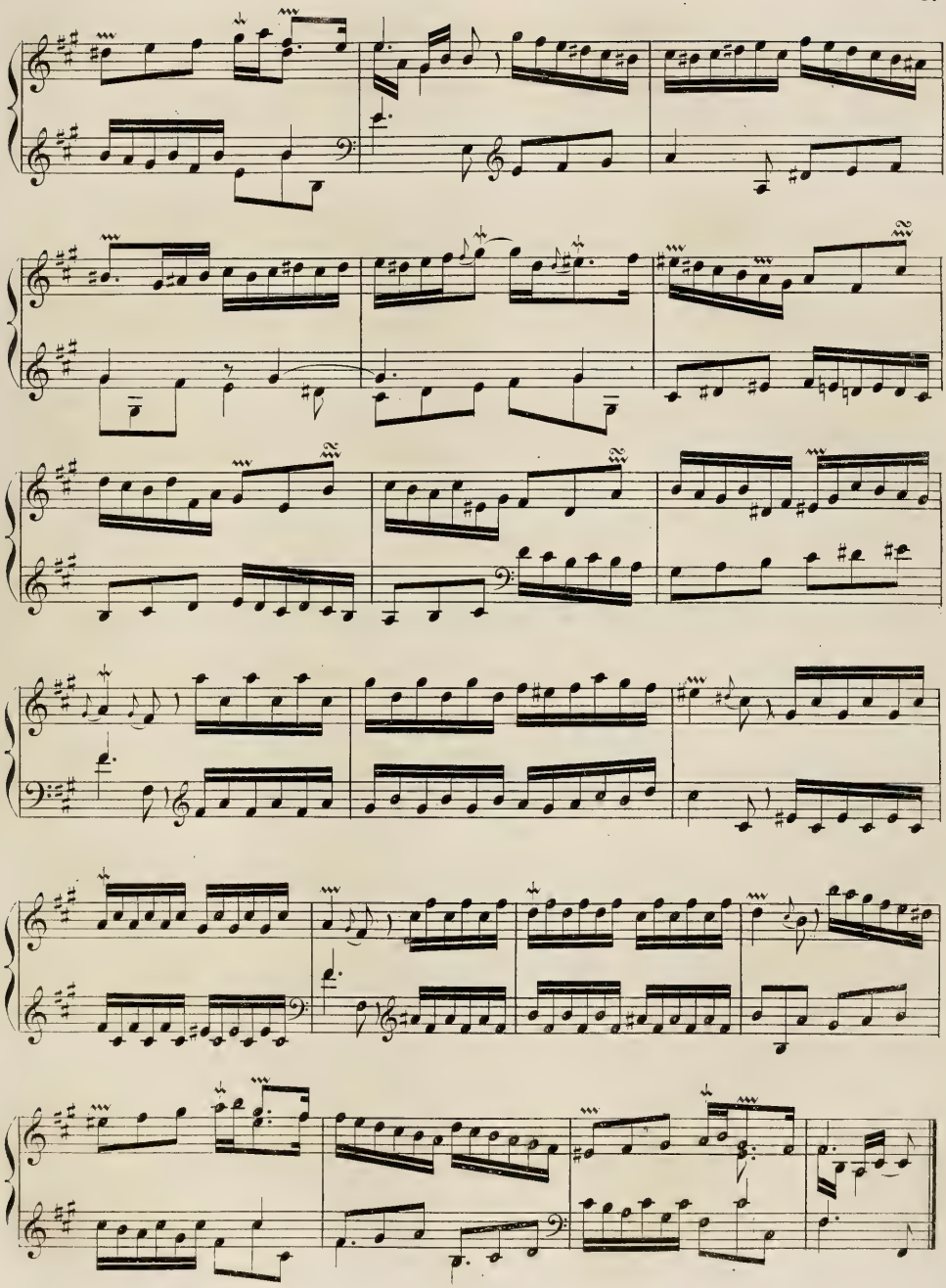
La Convalescente.





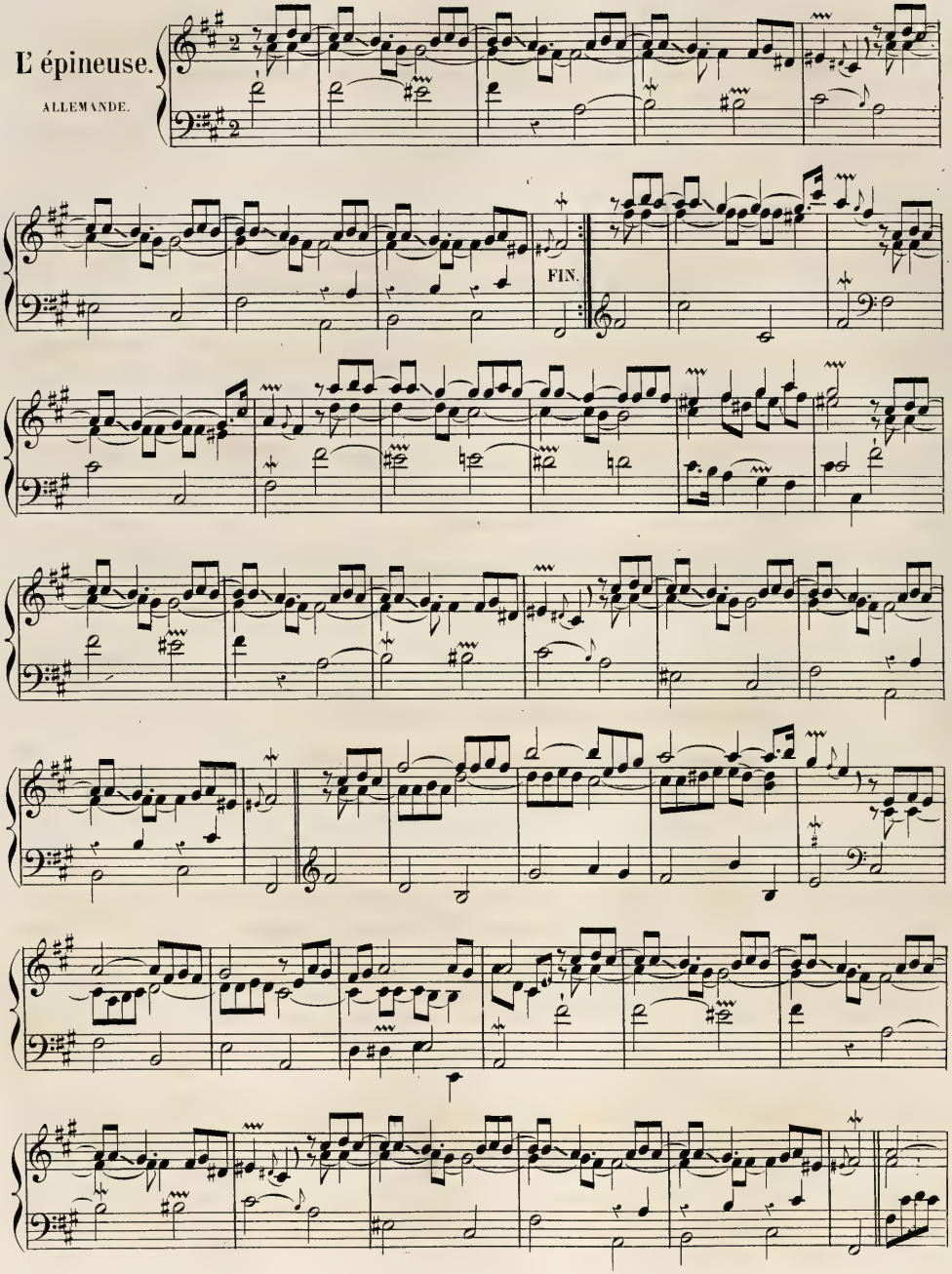
La Sophie.

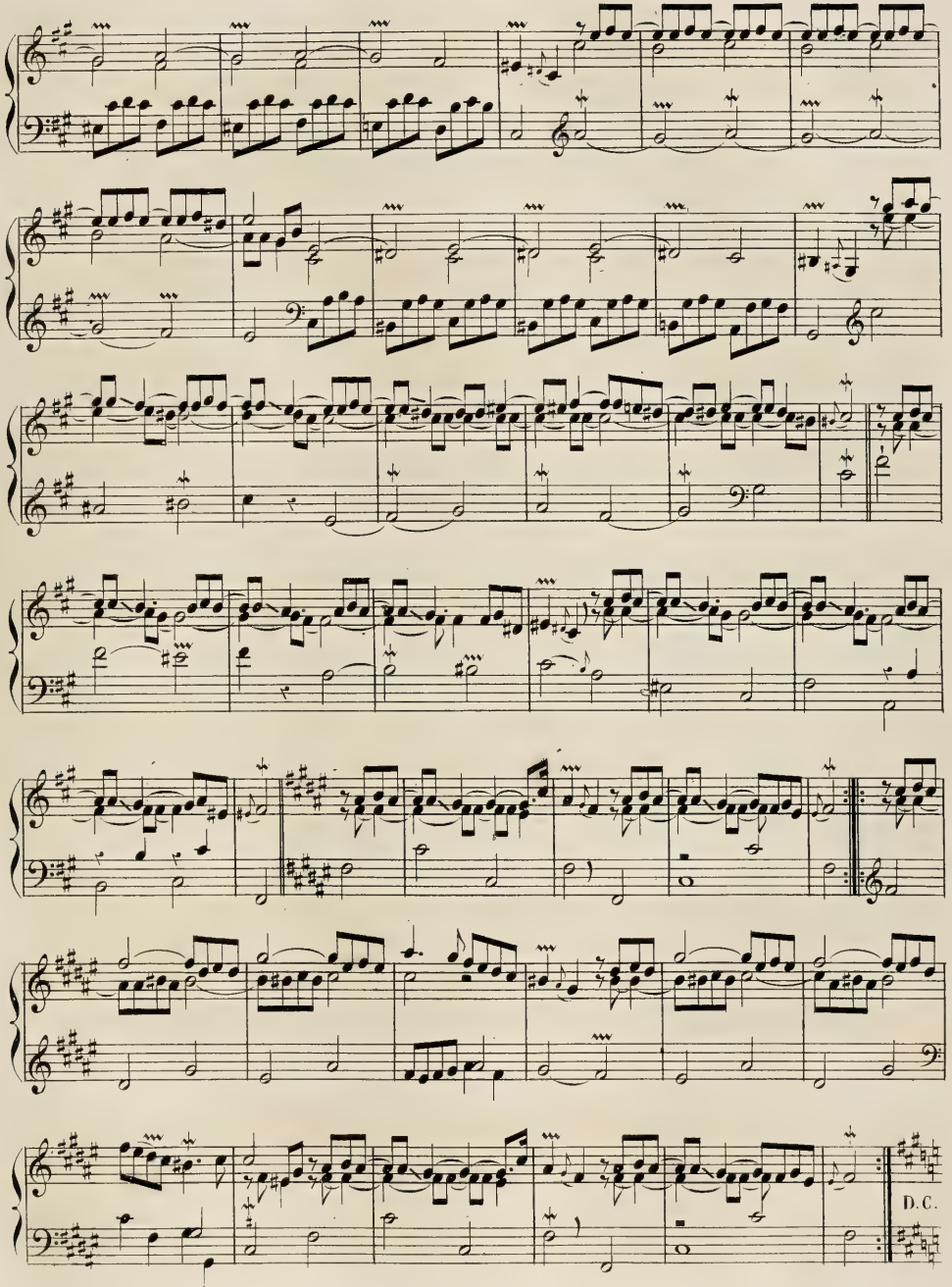




L' épineuse.

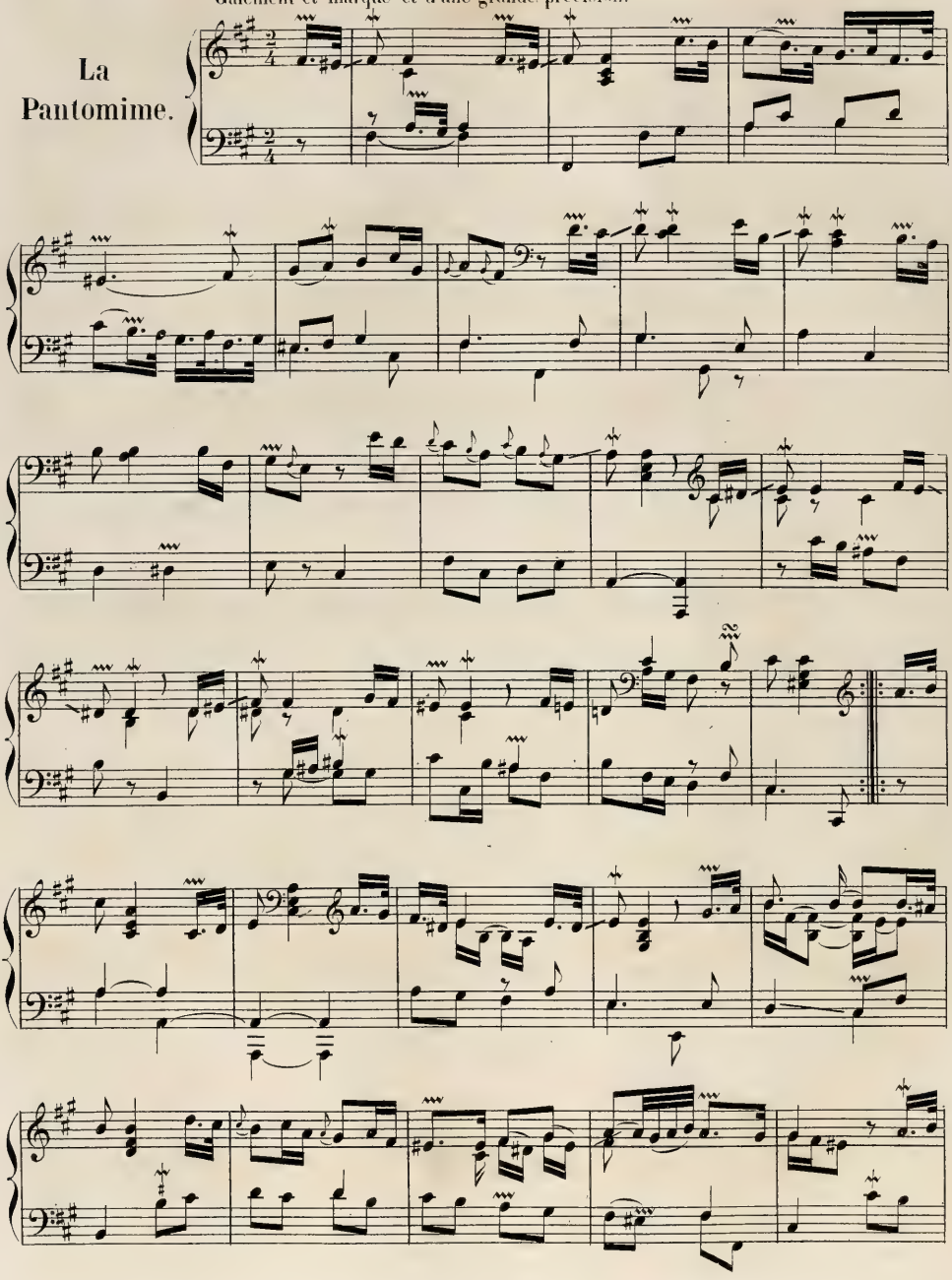
ALLEMANDE.

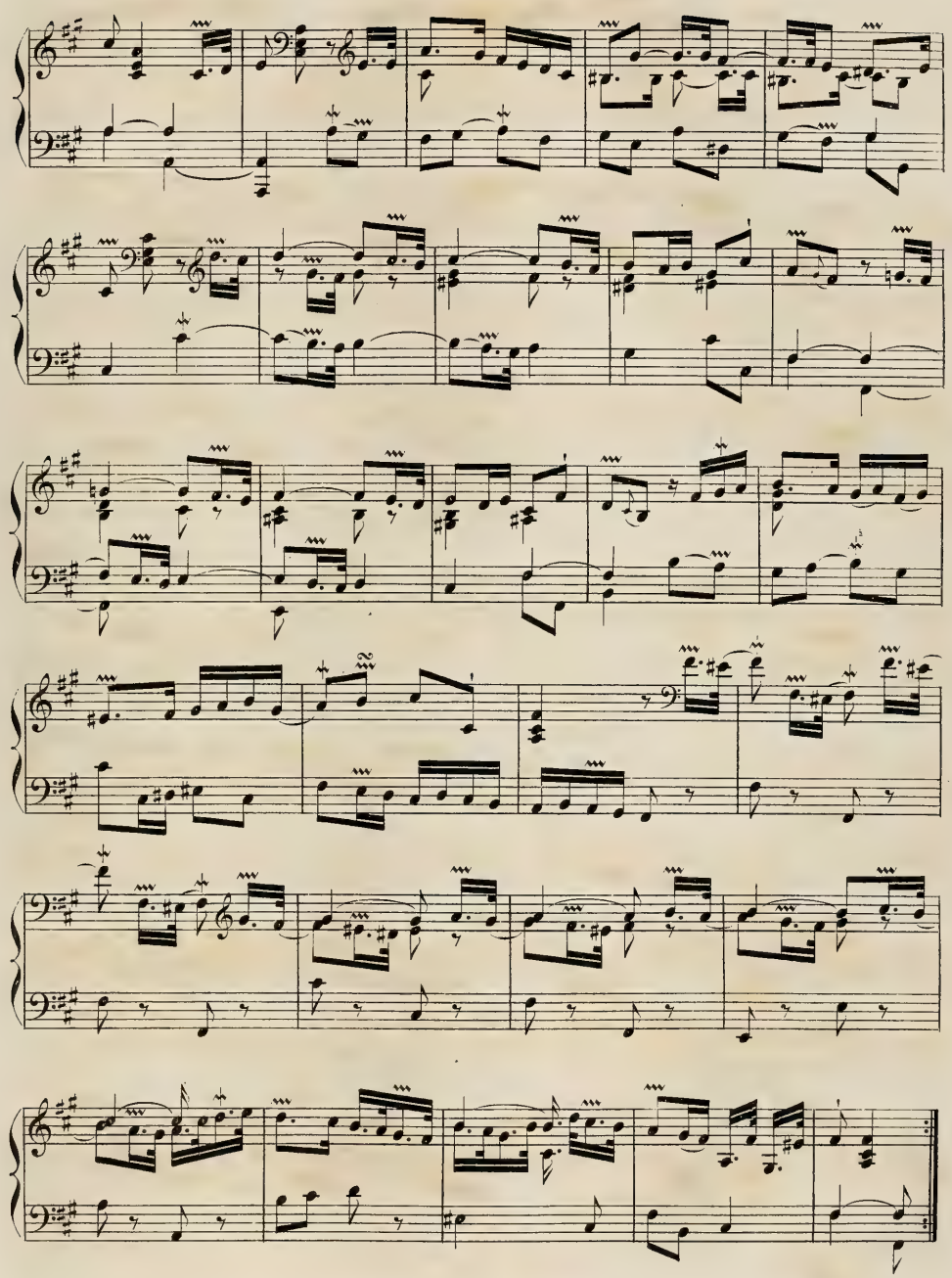



D.C.

Gaiement et marqué et d'une grande précision.

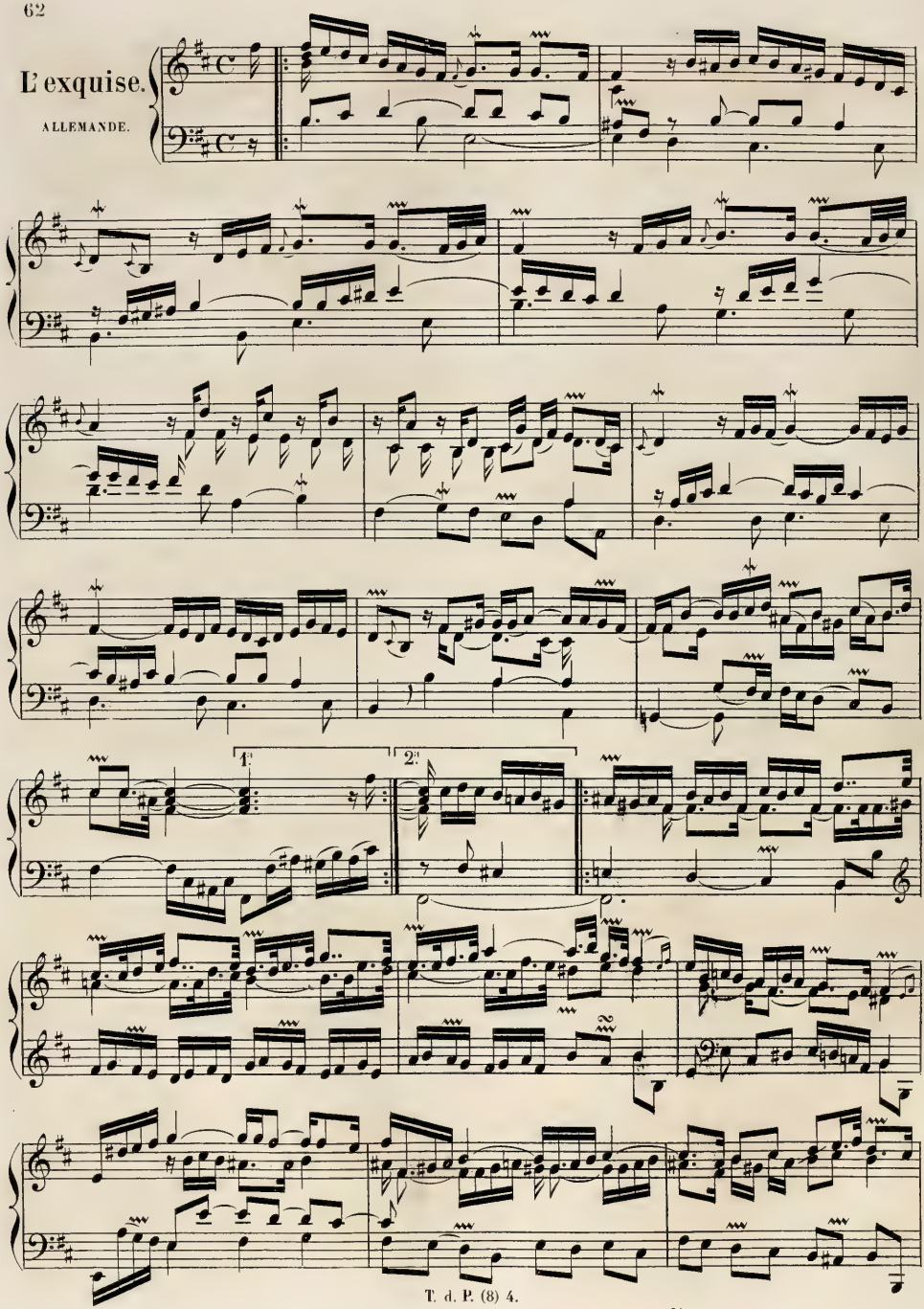
La Pantomime.

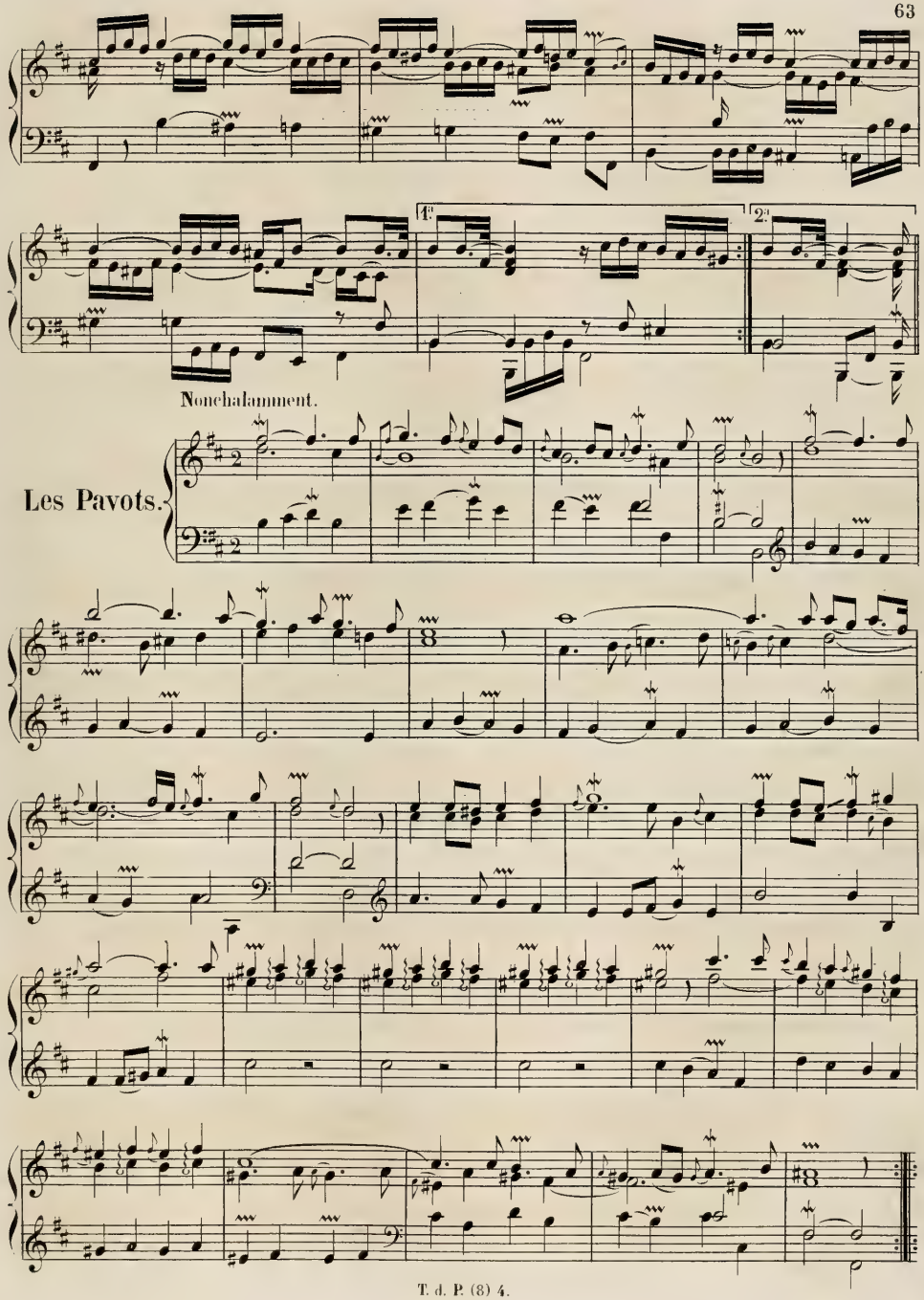


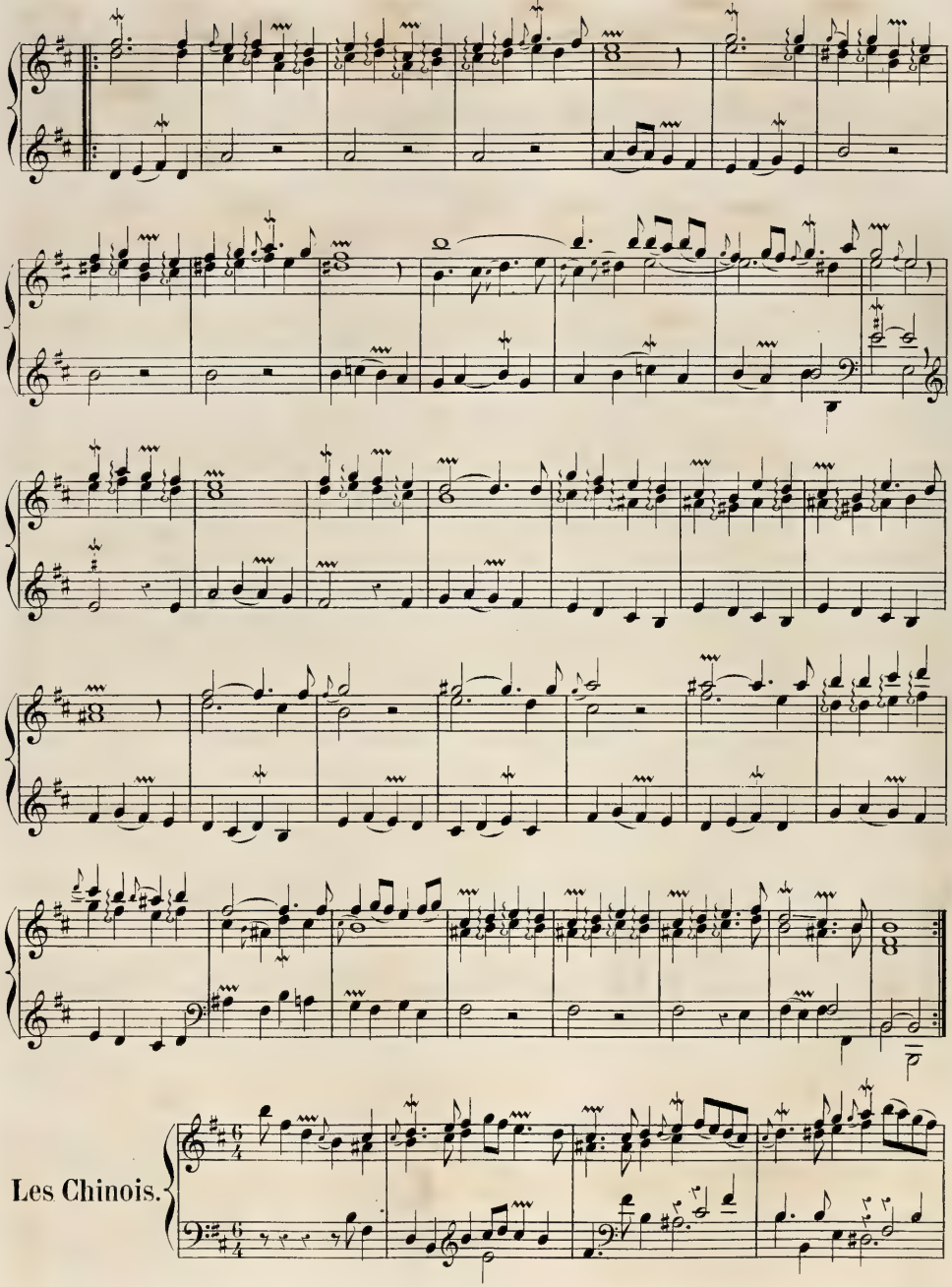


L'exquise.

ALLEMANDE.




1.
2.
Nonchalamment.
Les Pavots.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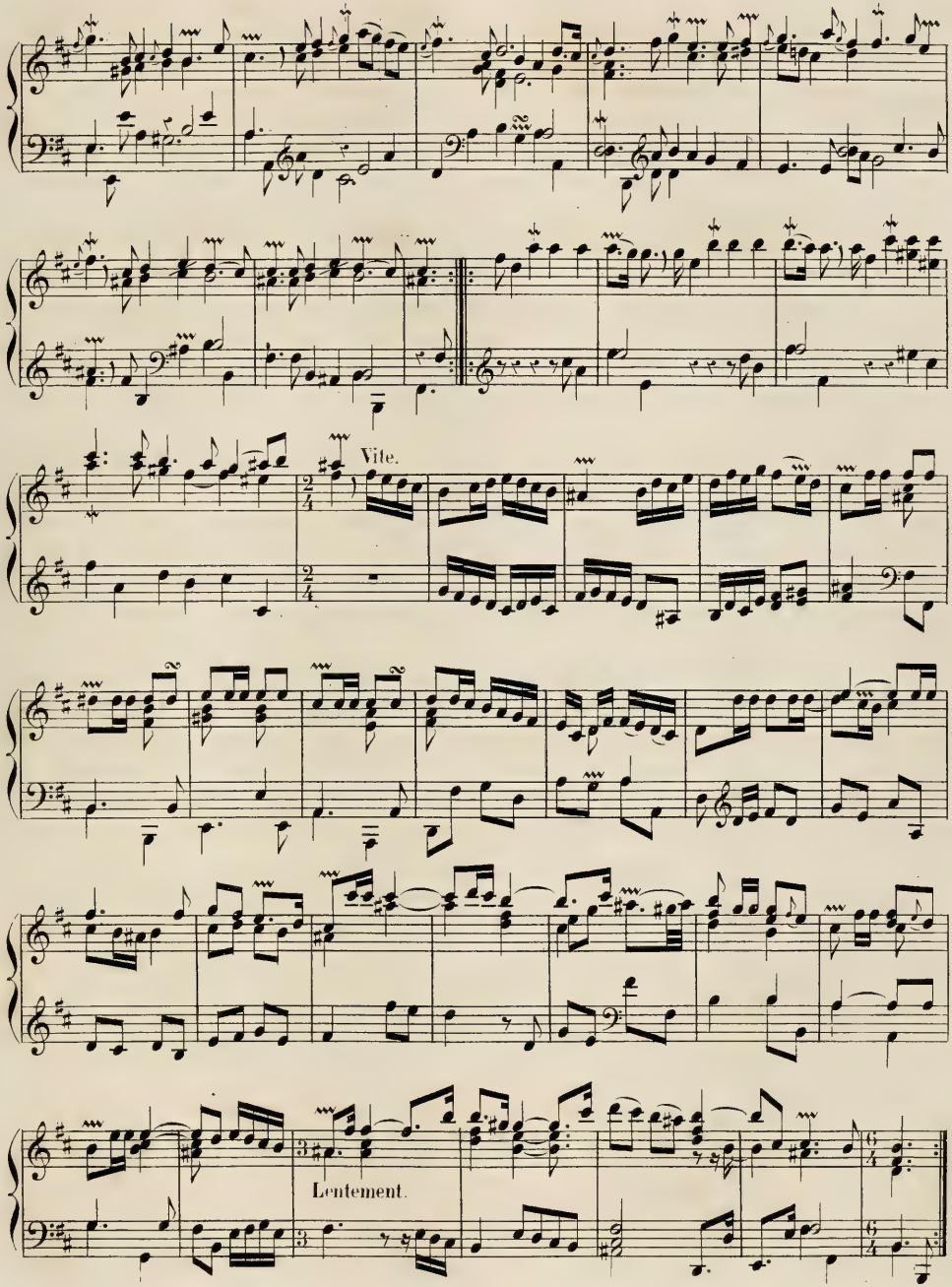
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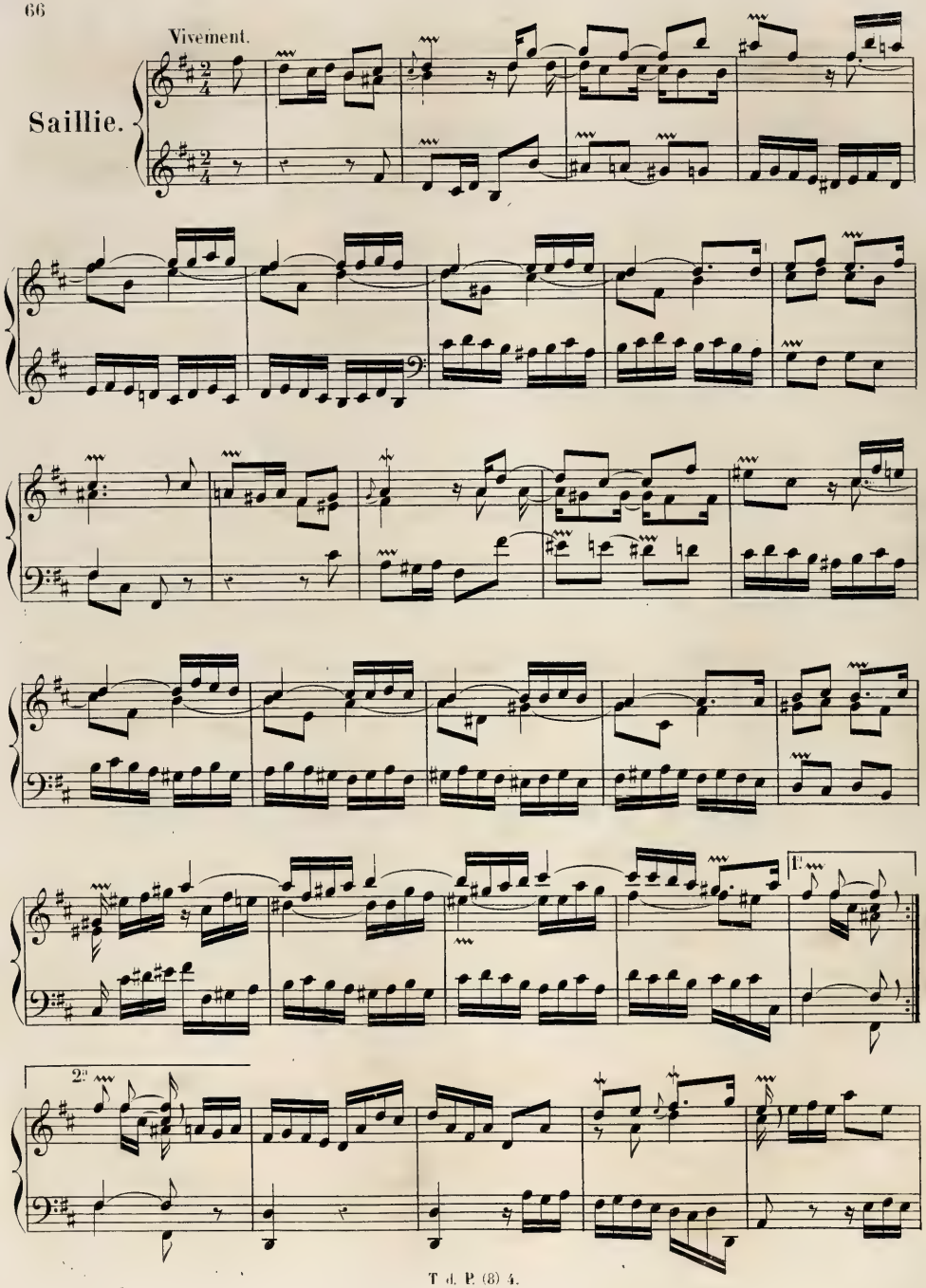
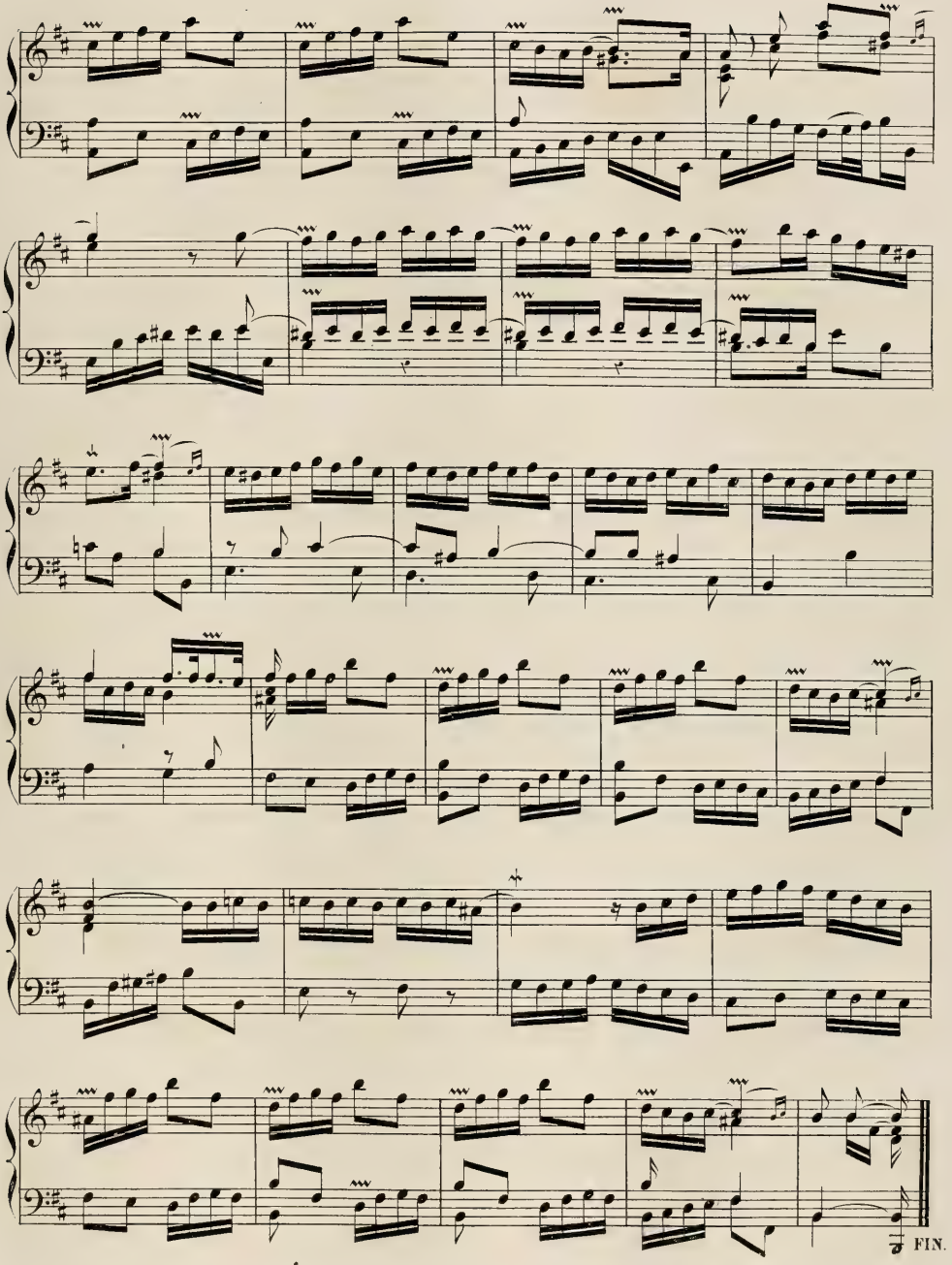
Lentement.

Vivement.

Saillie.




FIN.

1779

—

QUATRE SONATES

pour le

CLAVECIN ou le PIANO-FORTE

COMPOSÉES

par

W. AMÉDÉE MOZART.

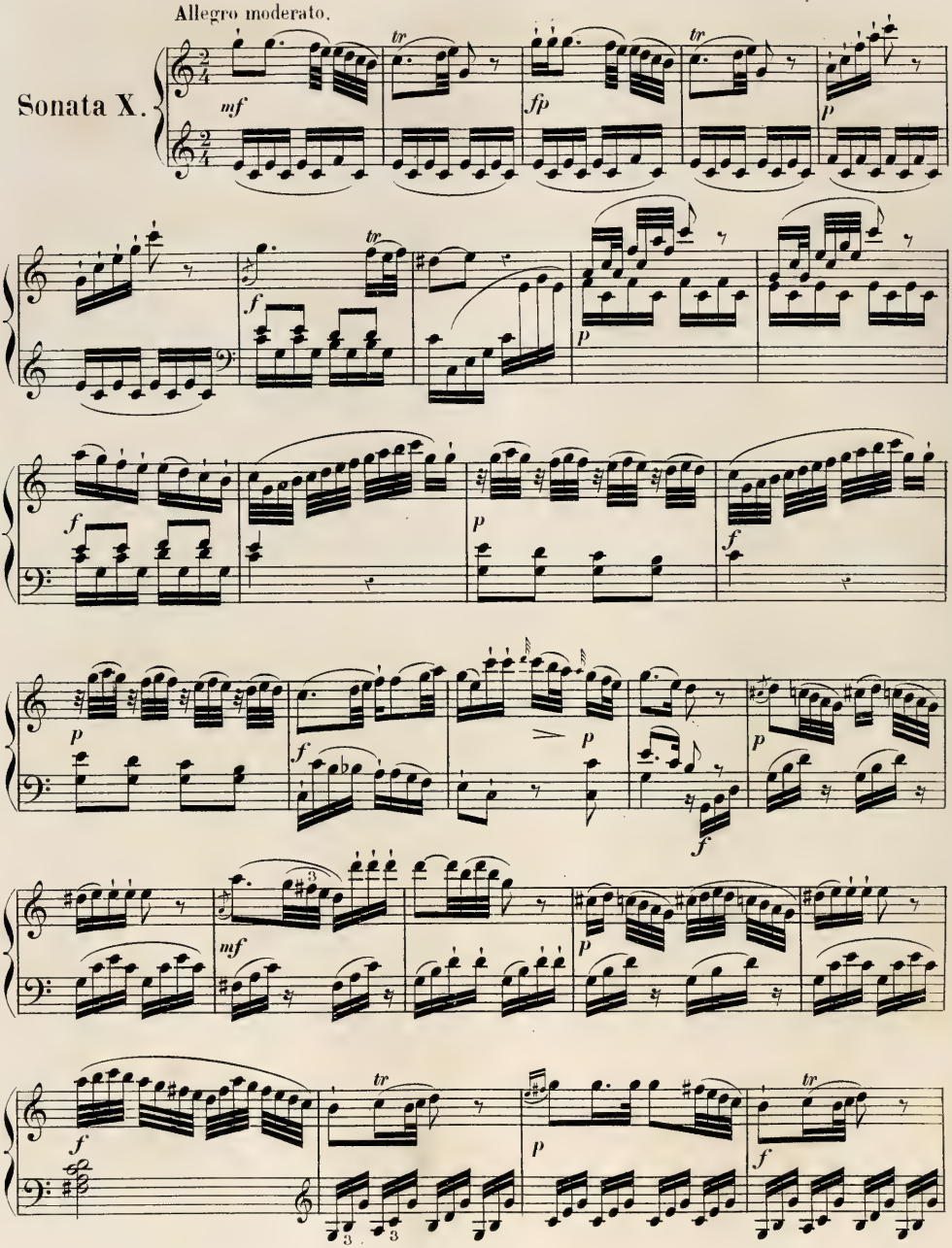
3.me RECUEIL.

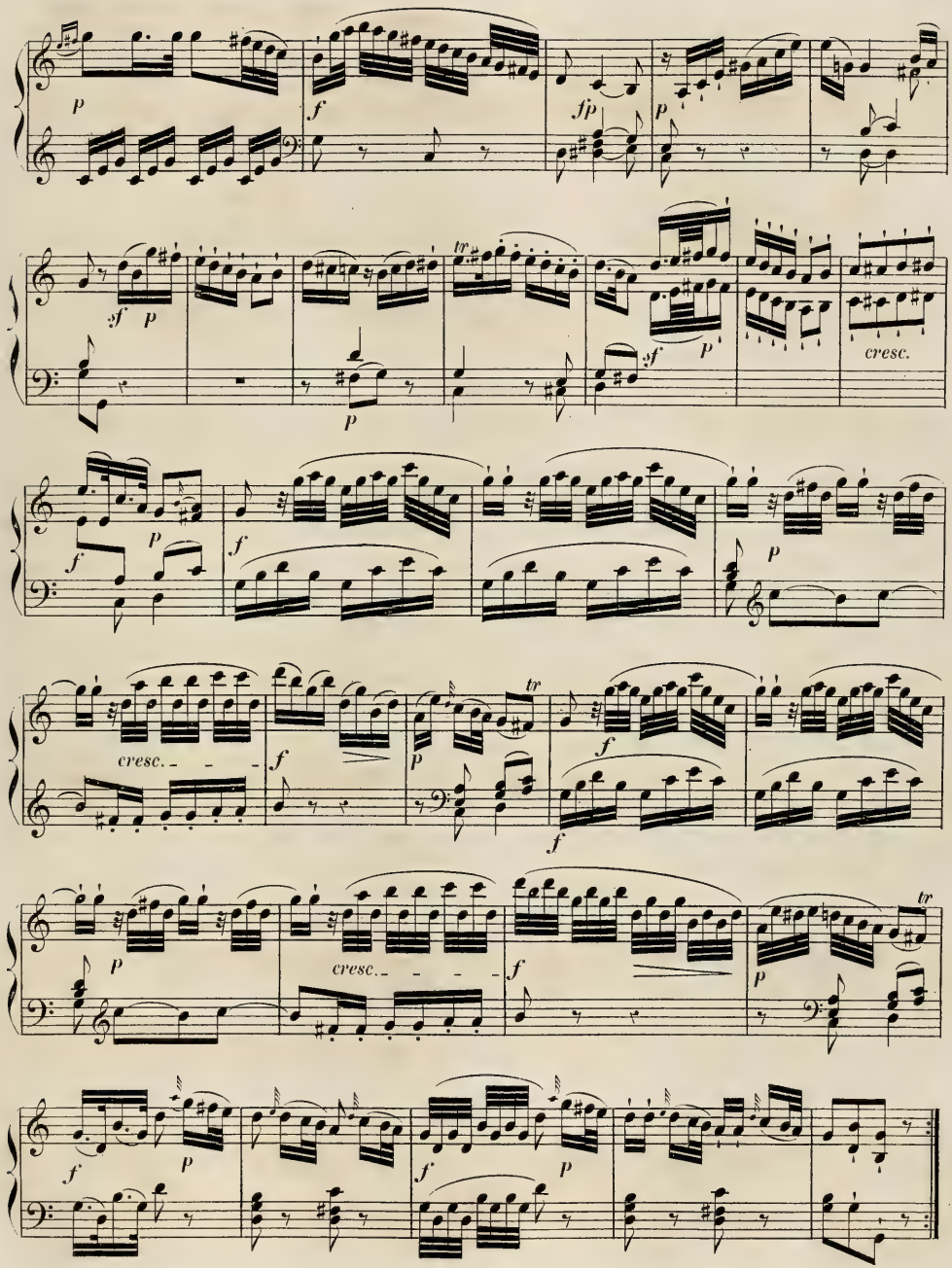
PUBLIÉ PAR L. FARRENC, — PARIS, 1869.

T. d. P. (5) D. 3.

Allegro moderato.

Sonata X.

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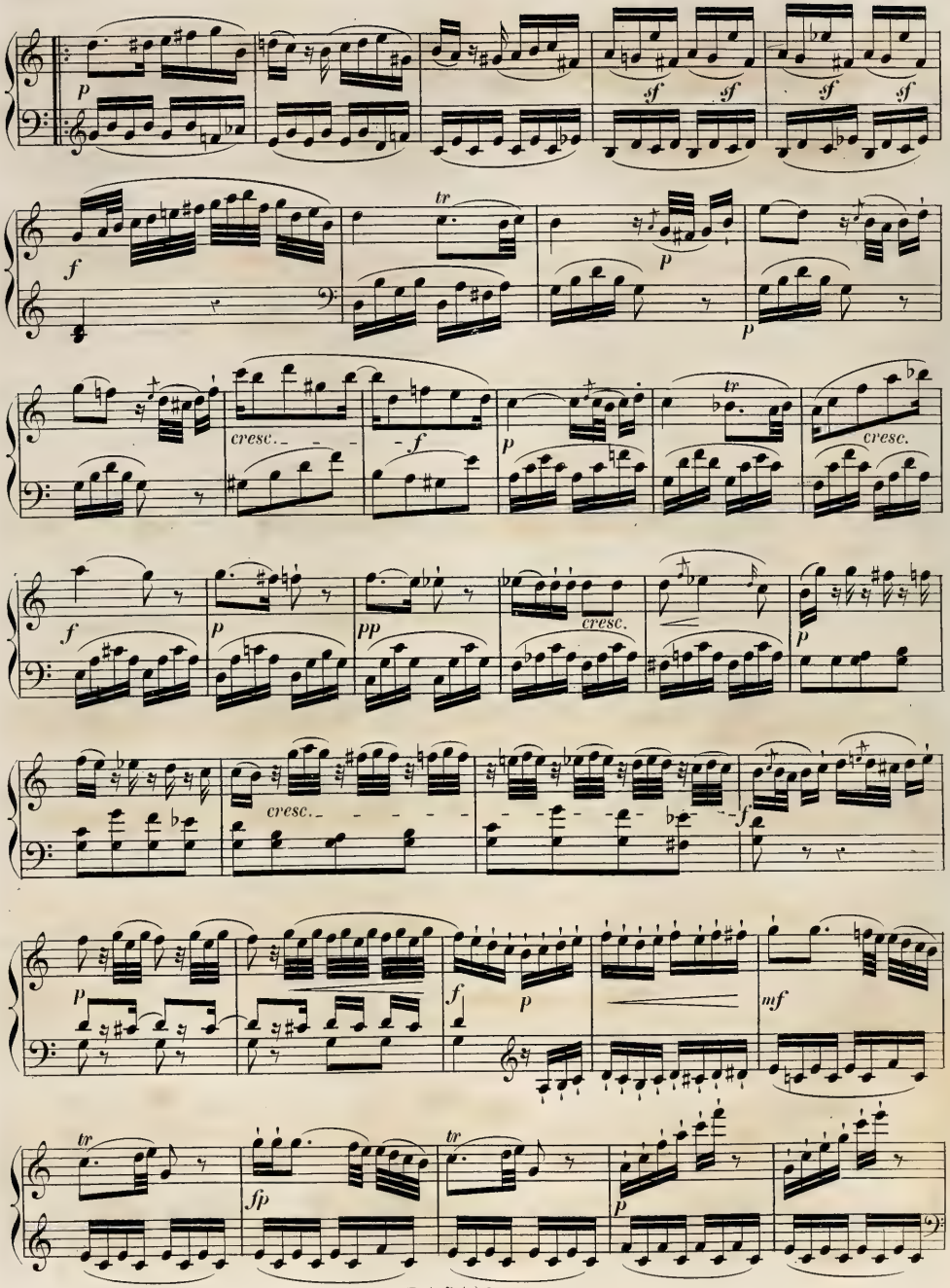
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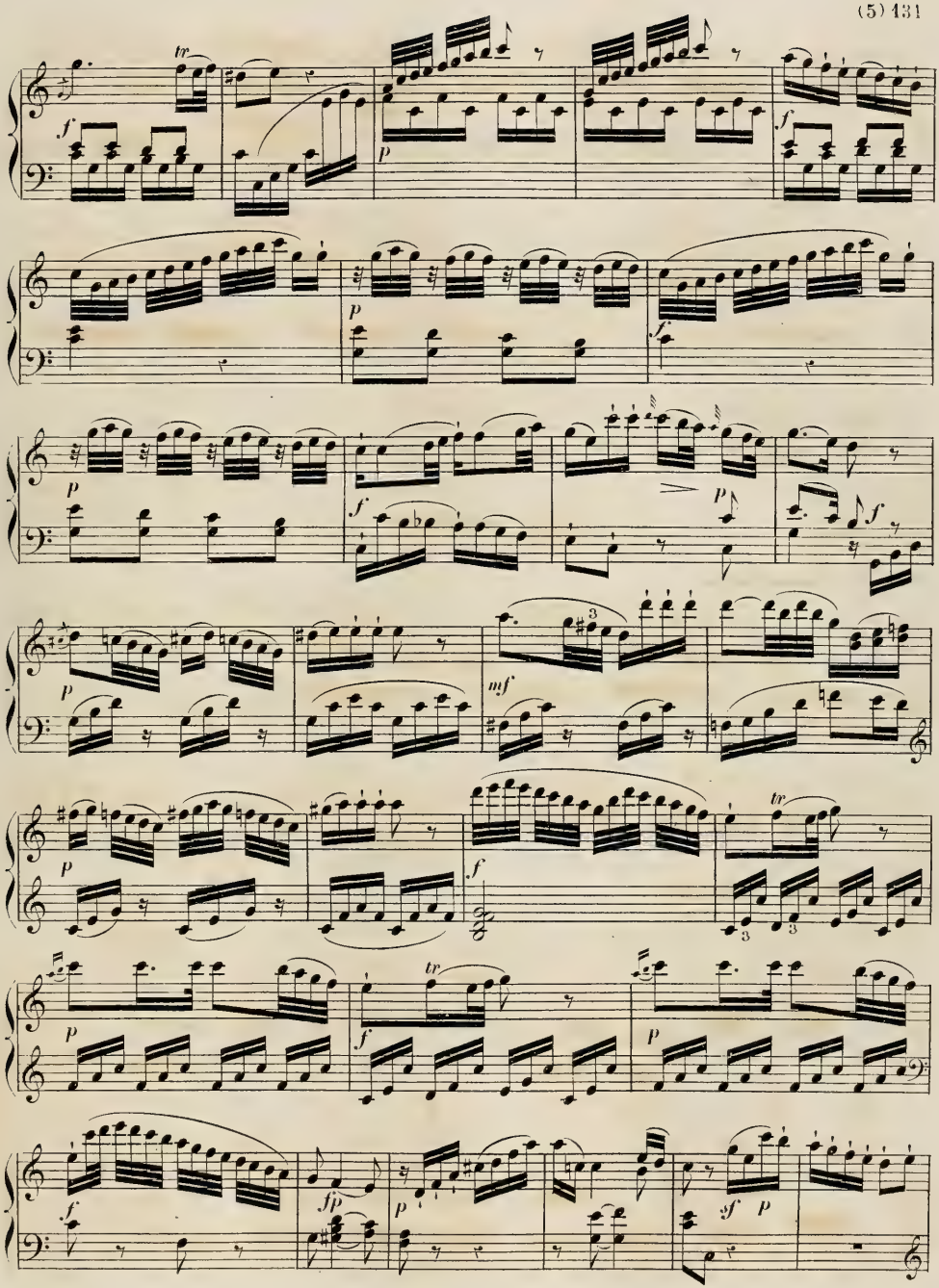
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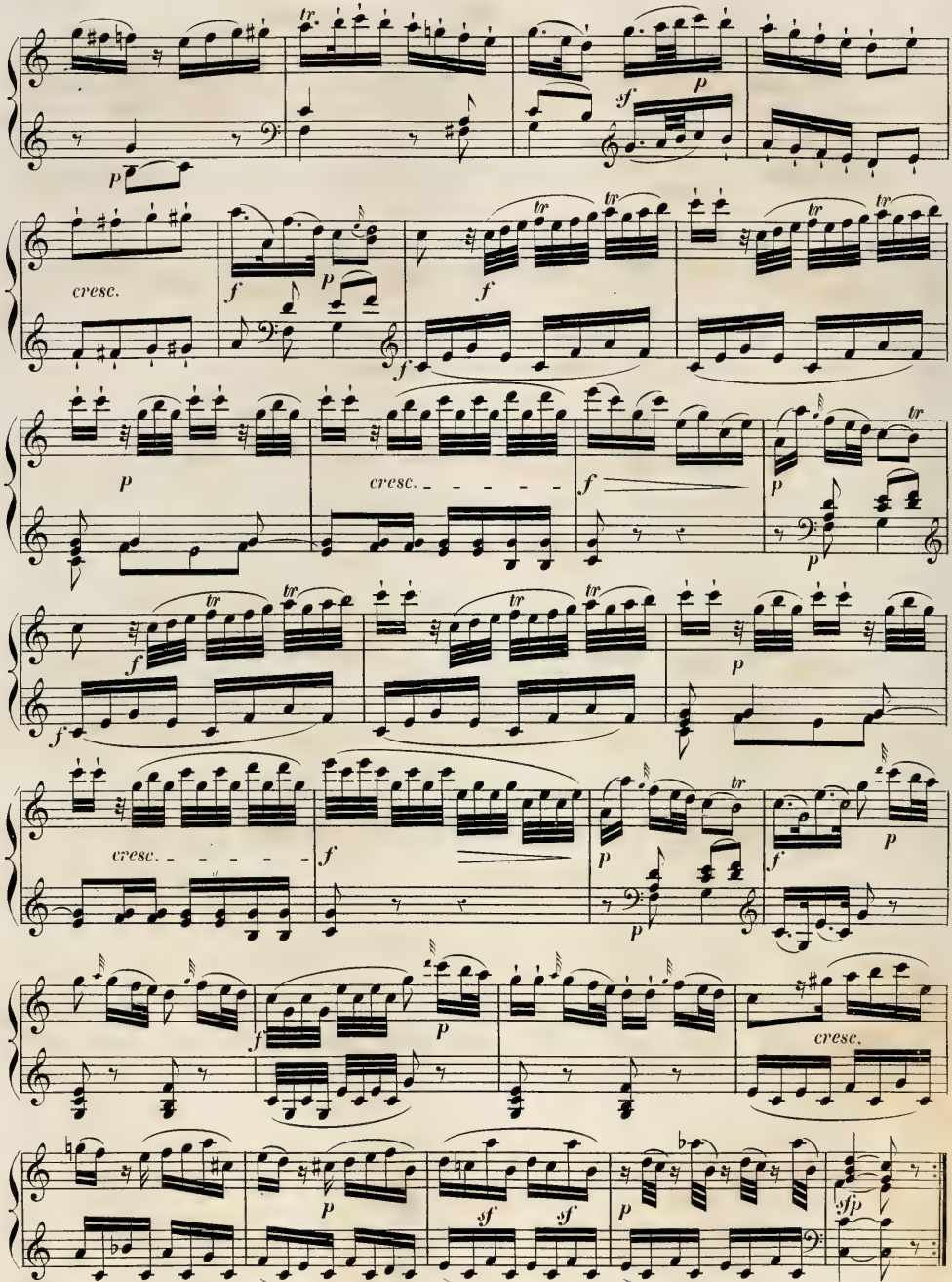
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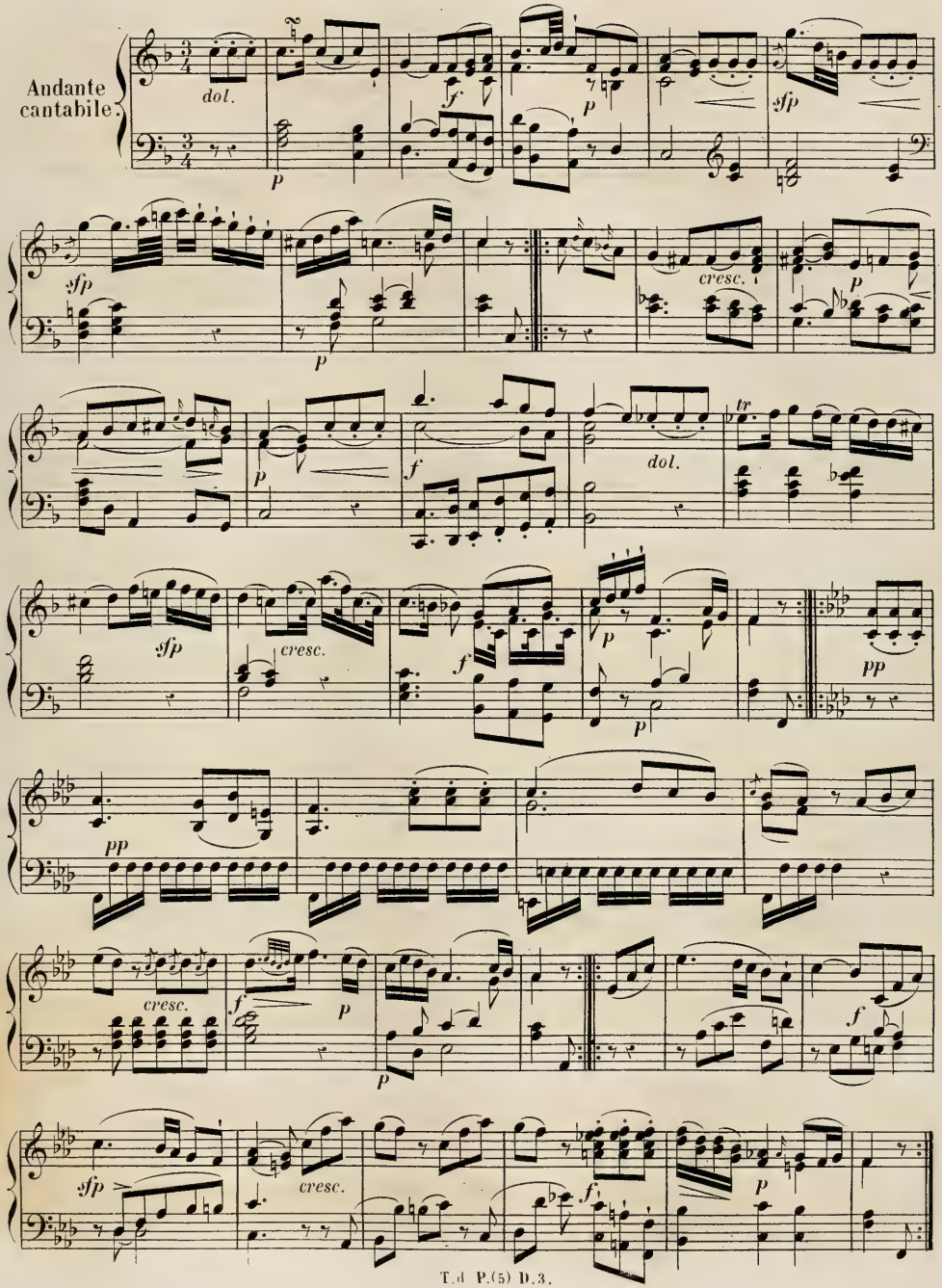
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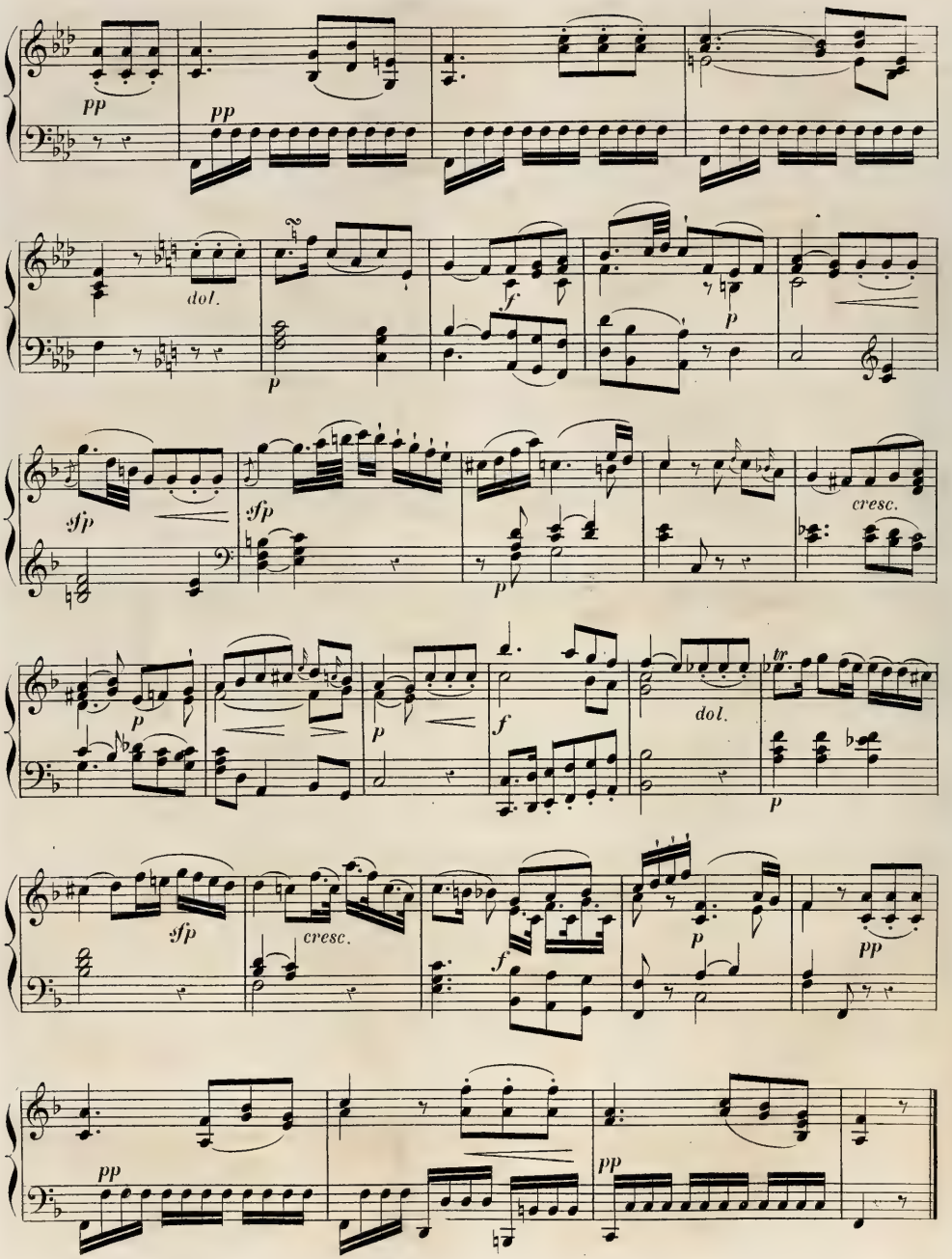
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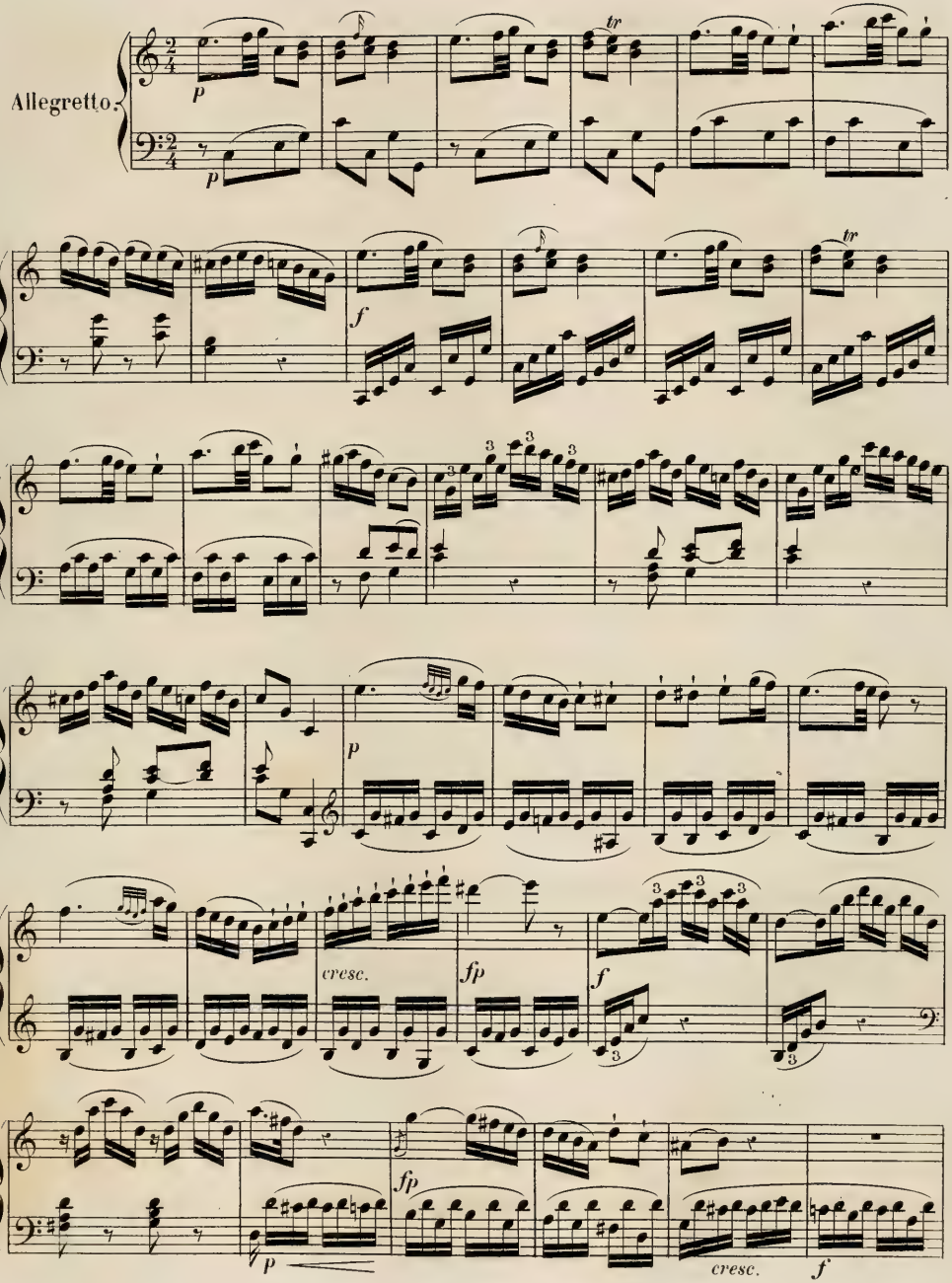
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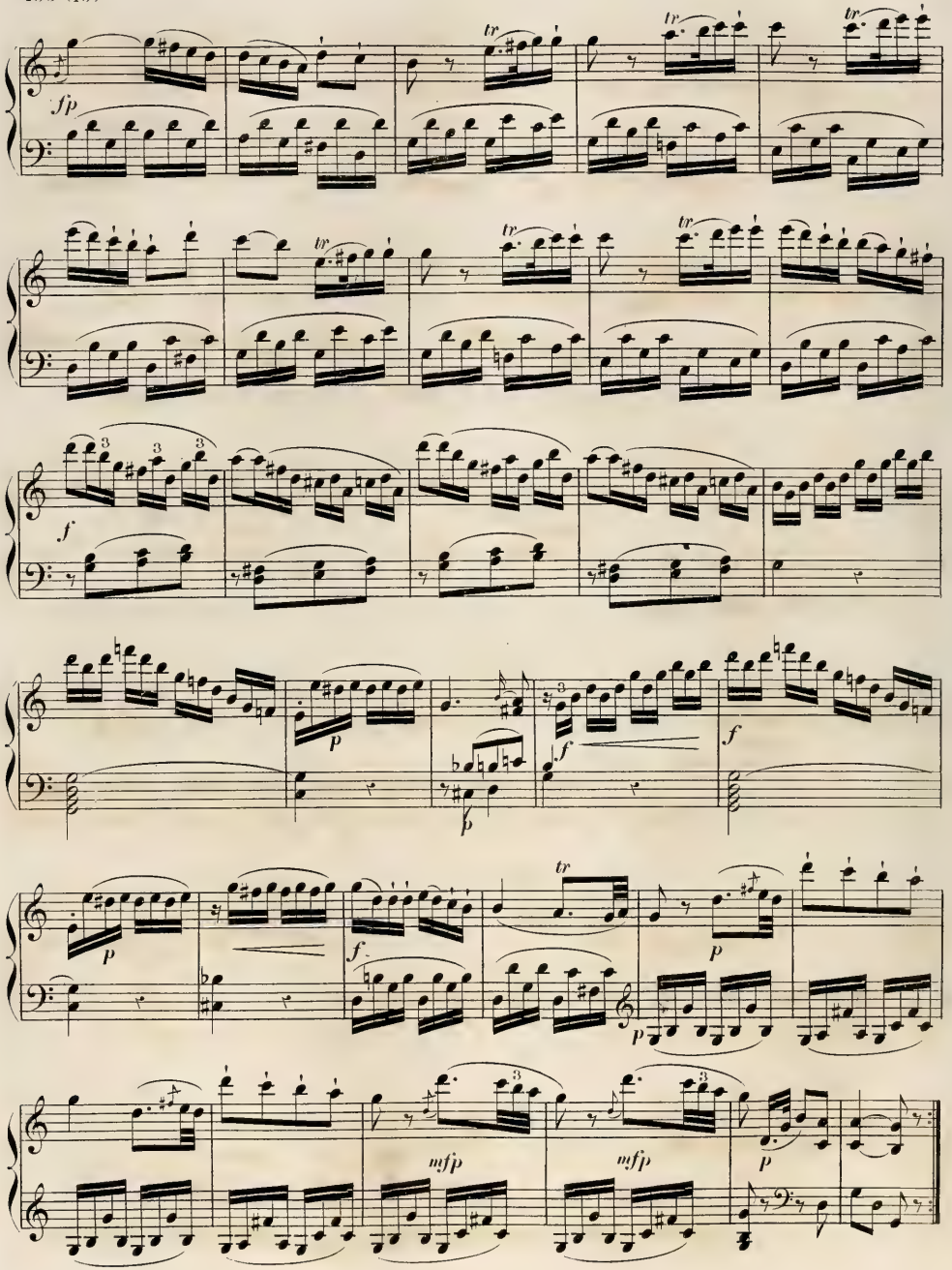
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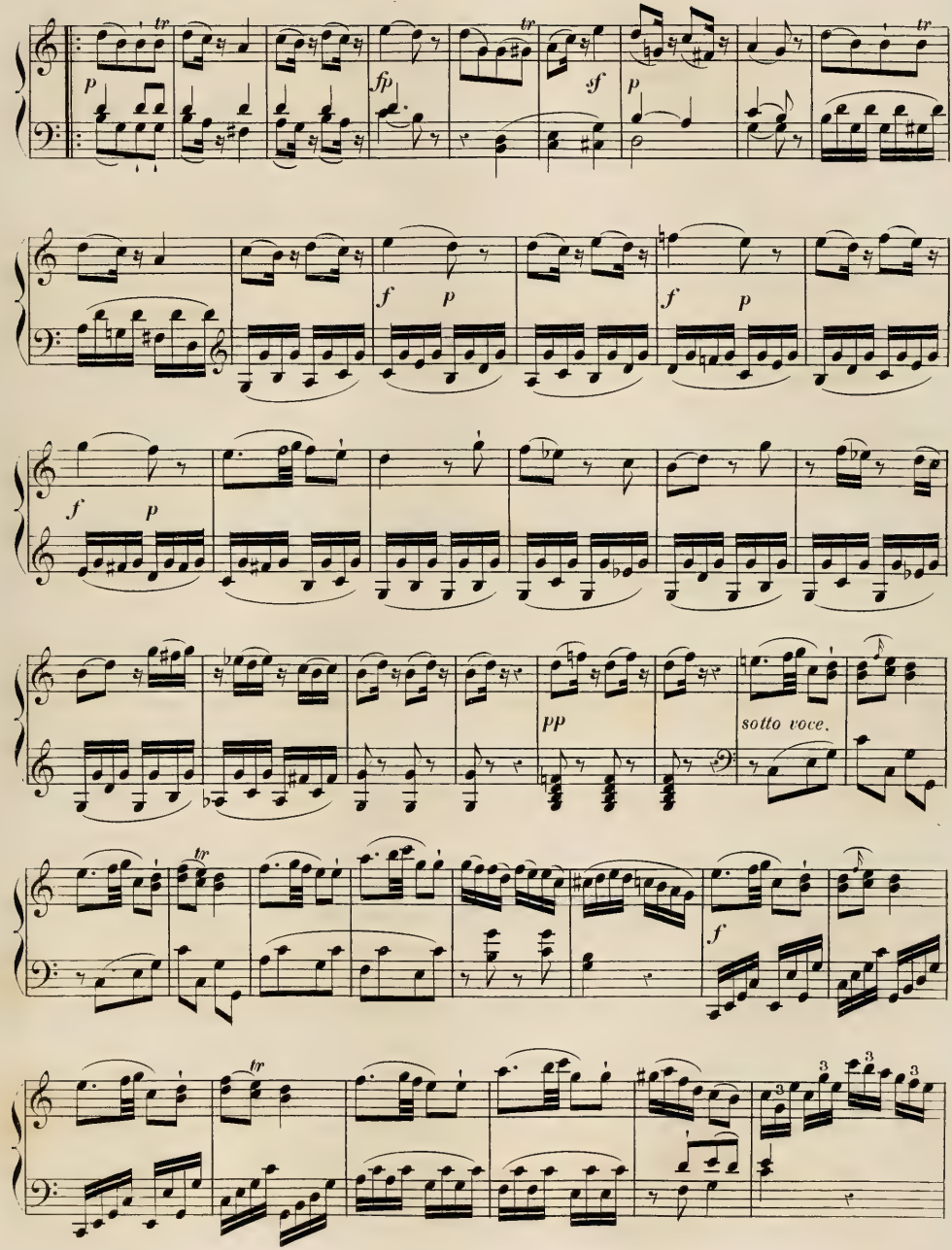
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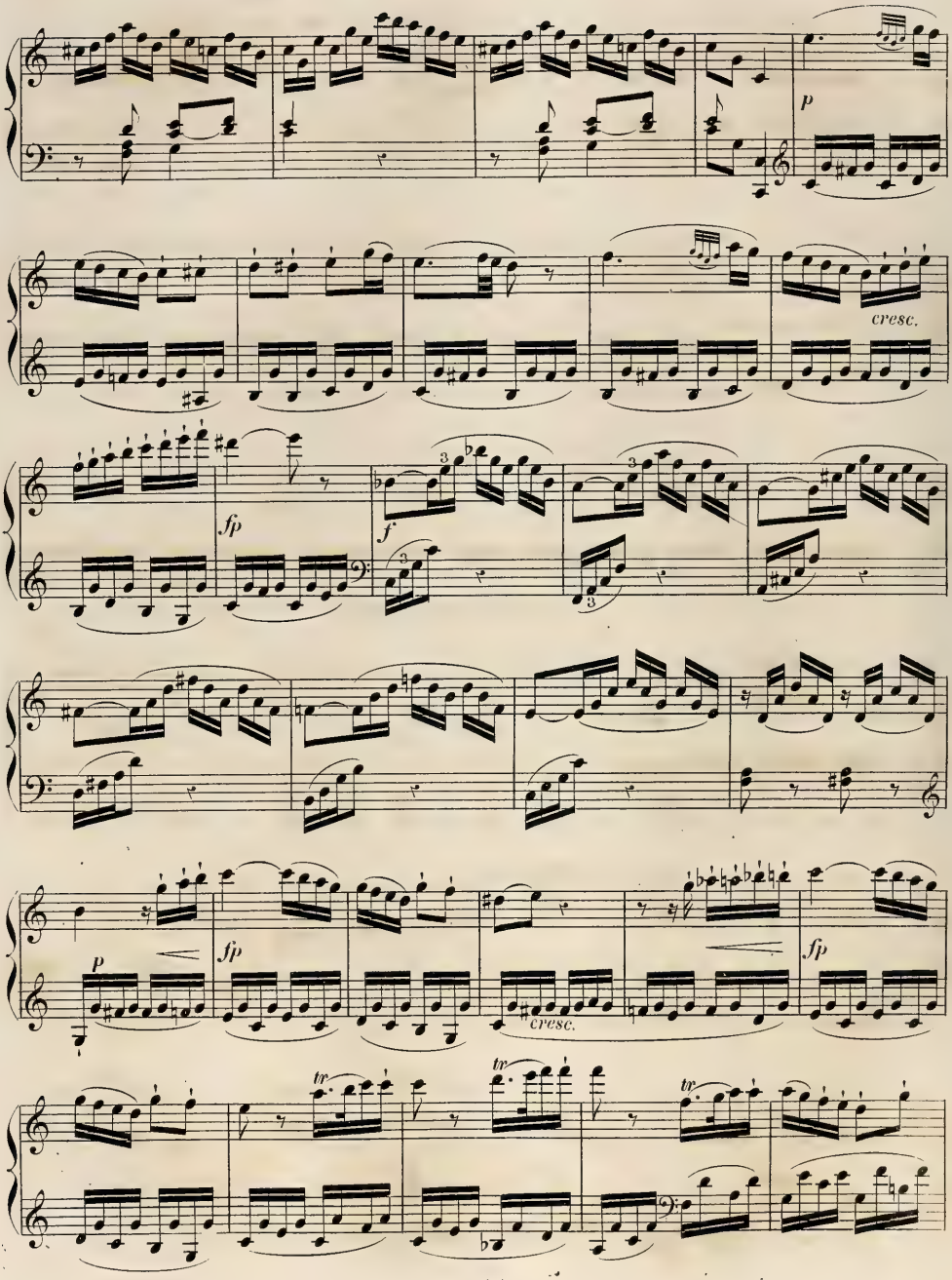
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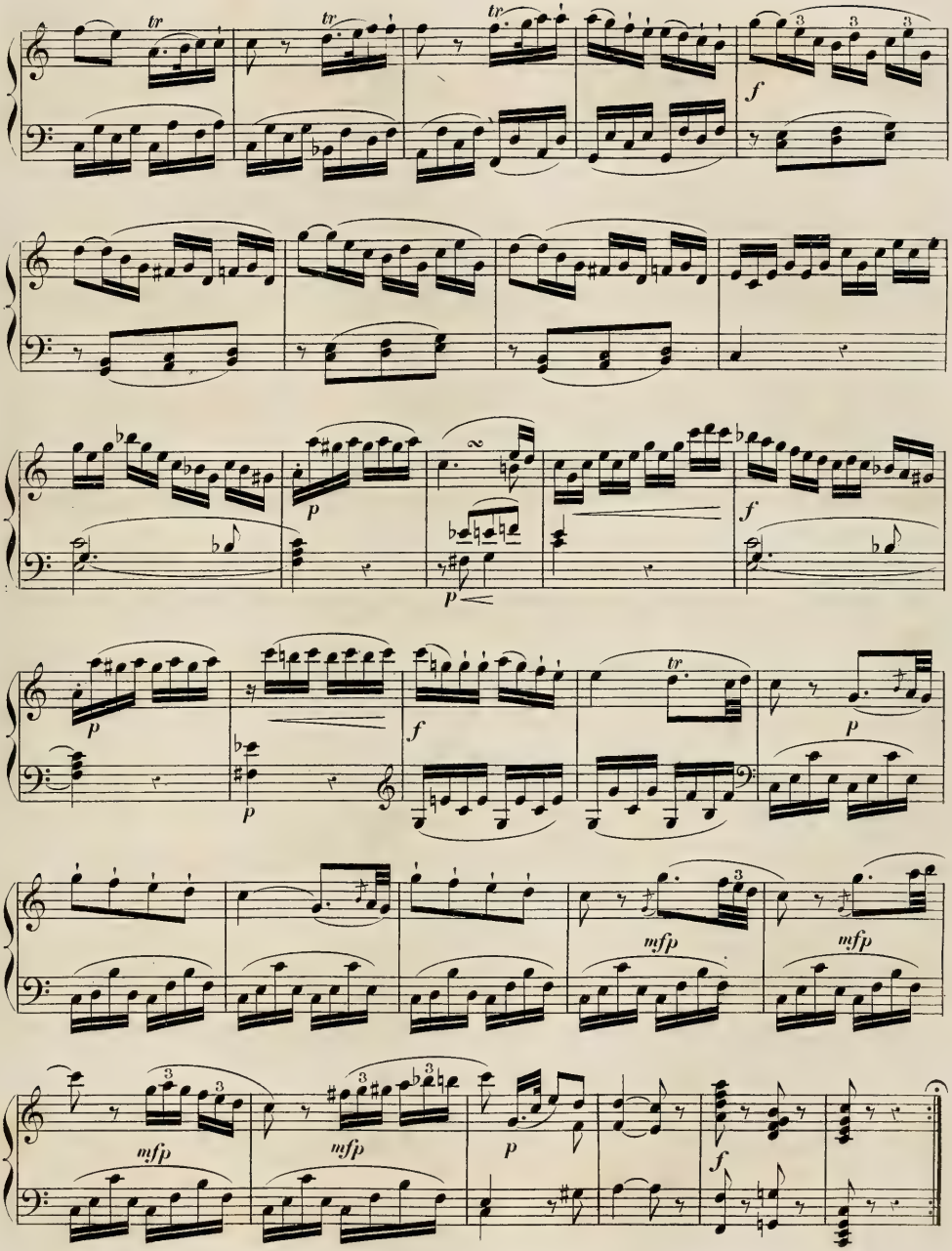
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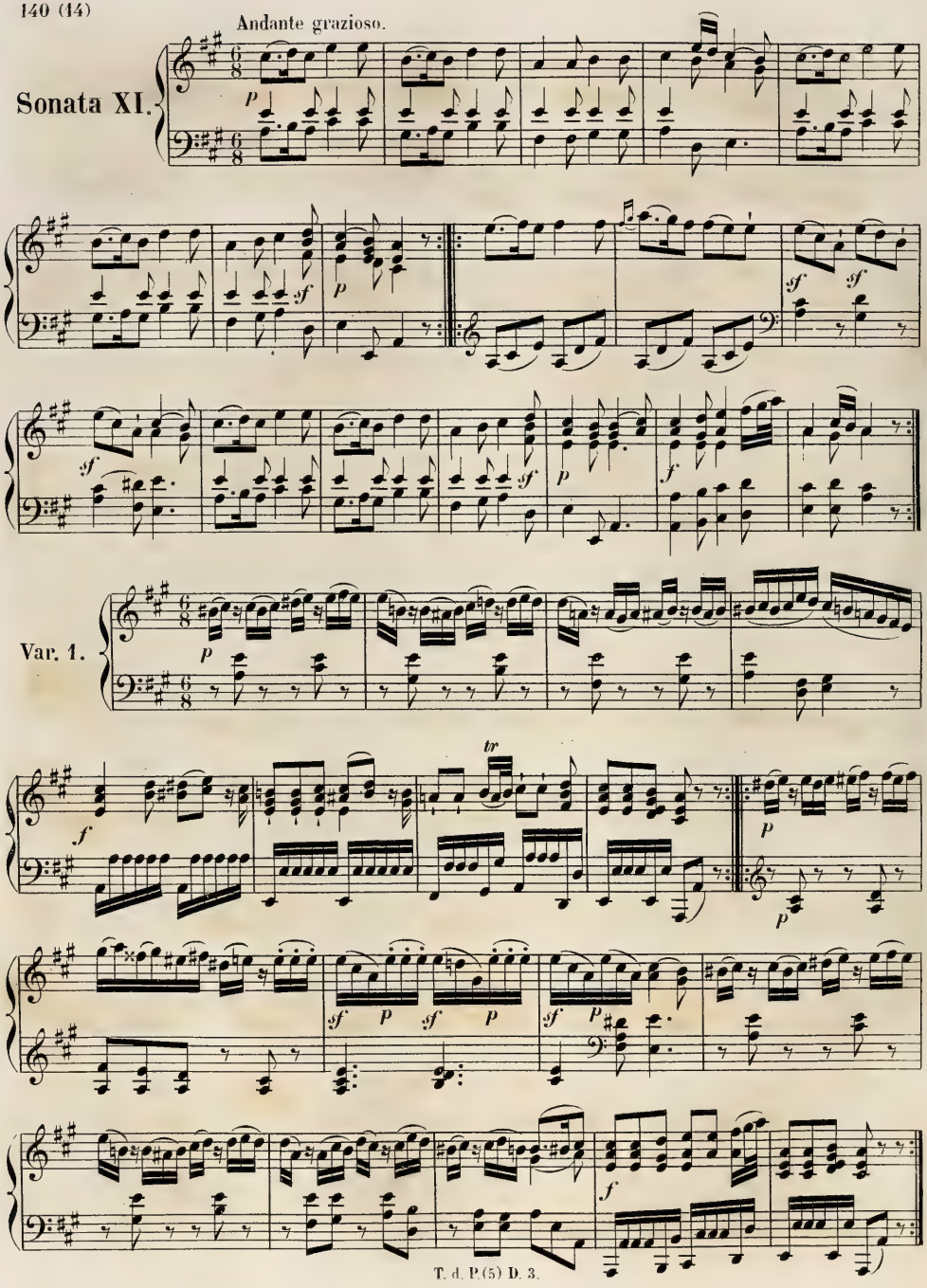
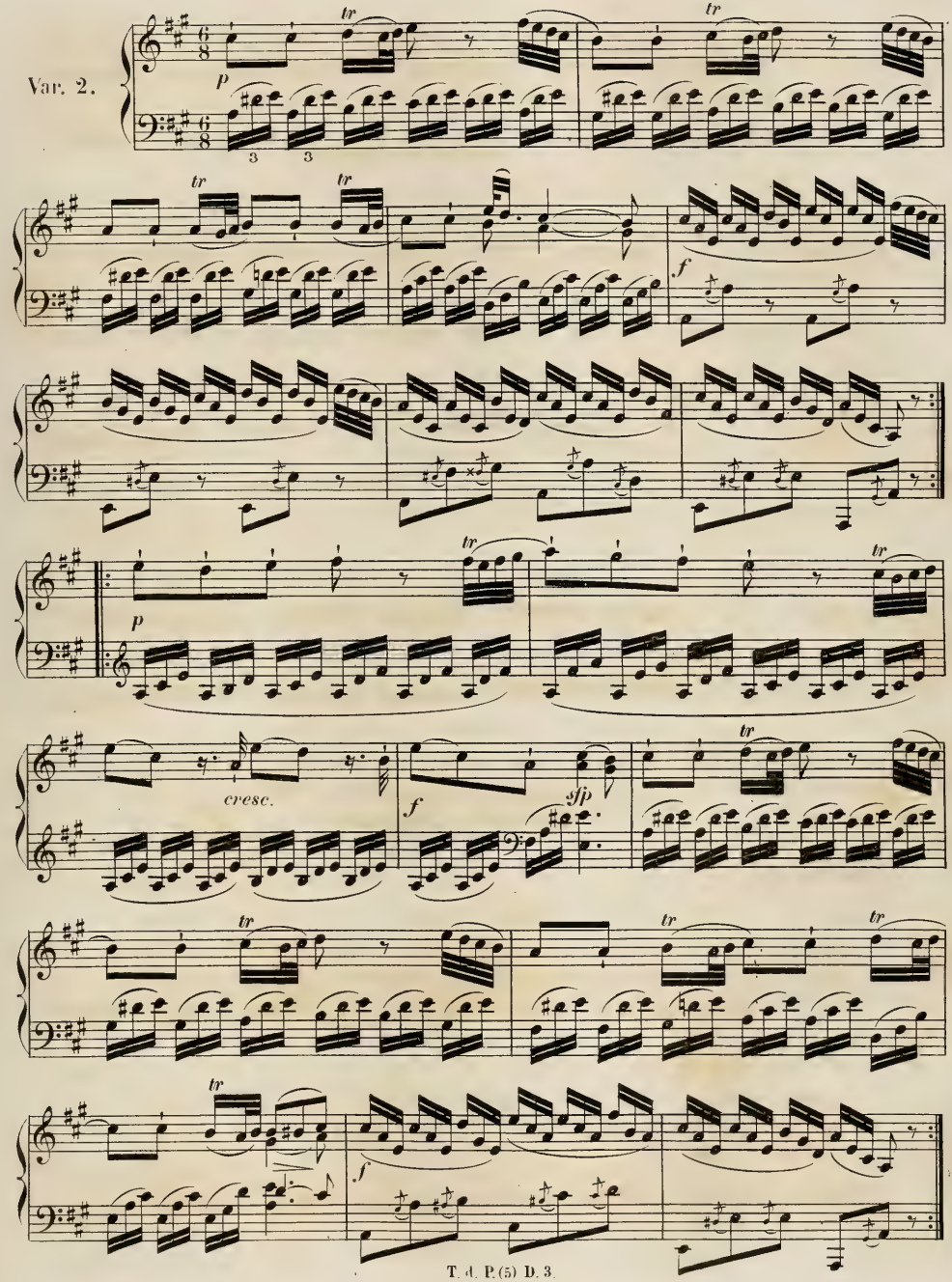
Andante grazioso.

Sonata XI.

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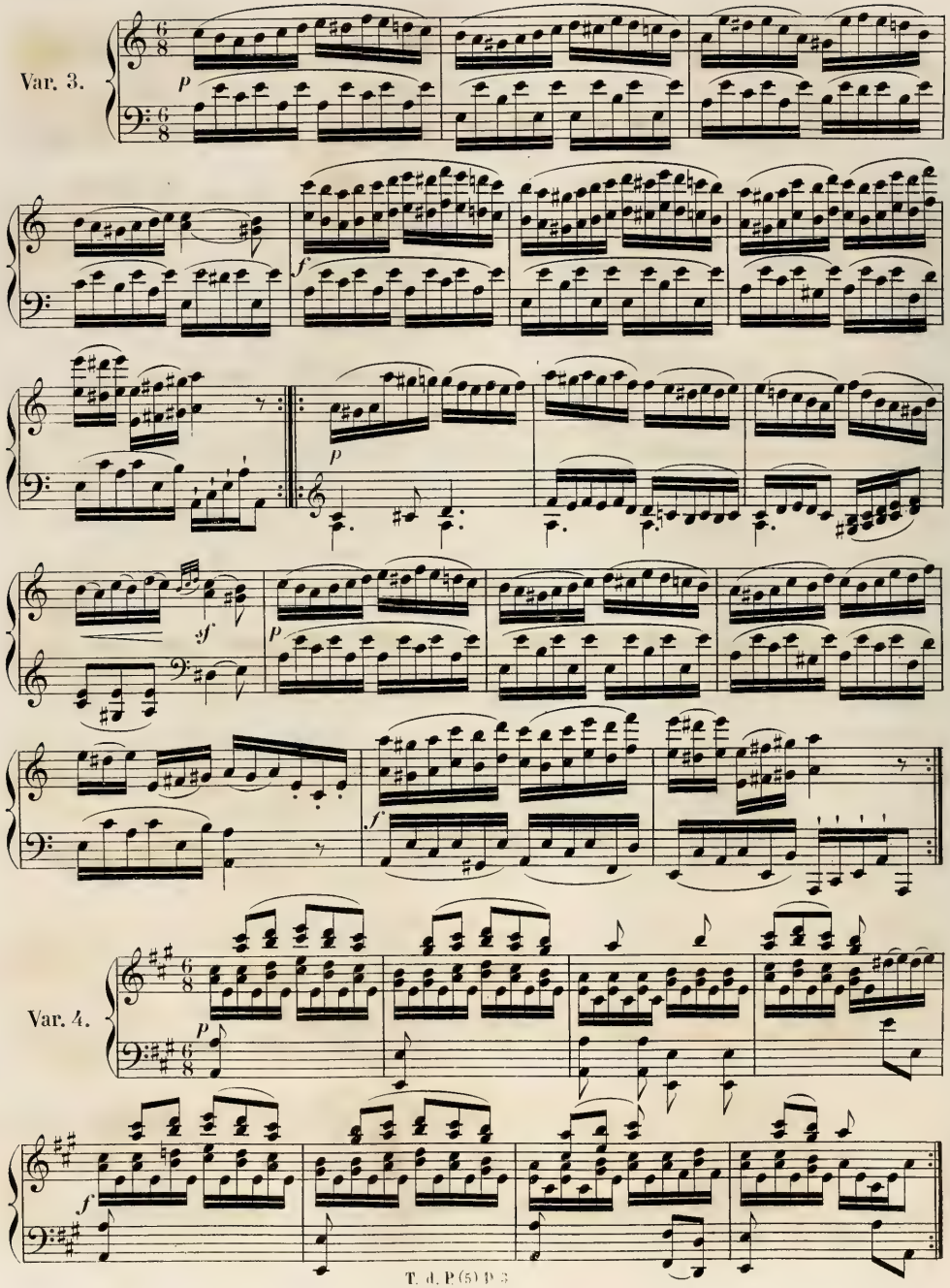
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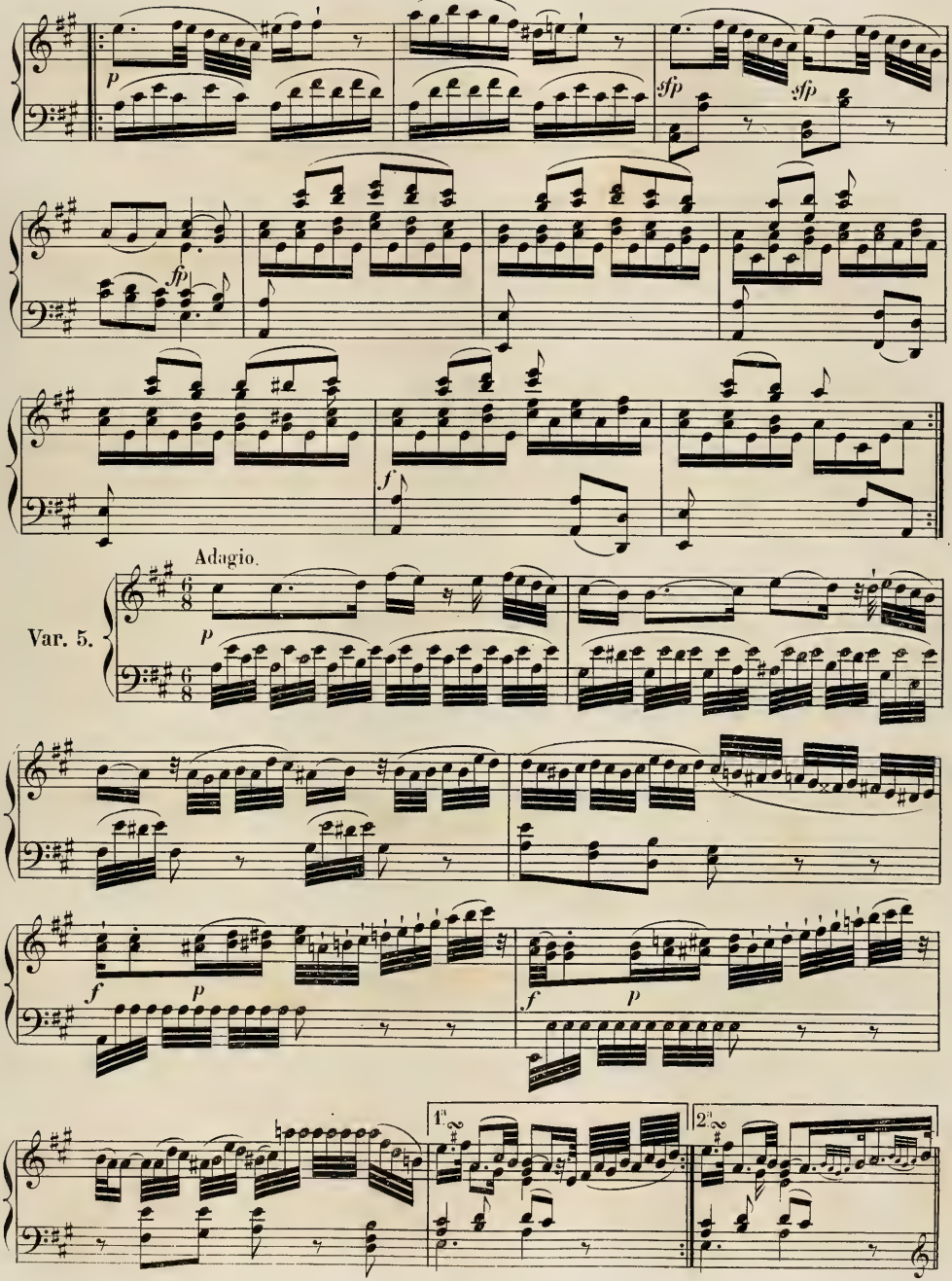
Var. 4.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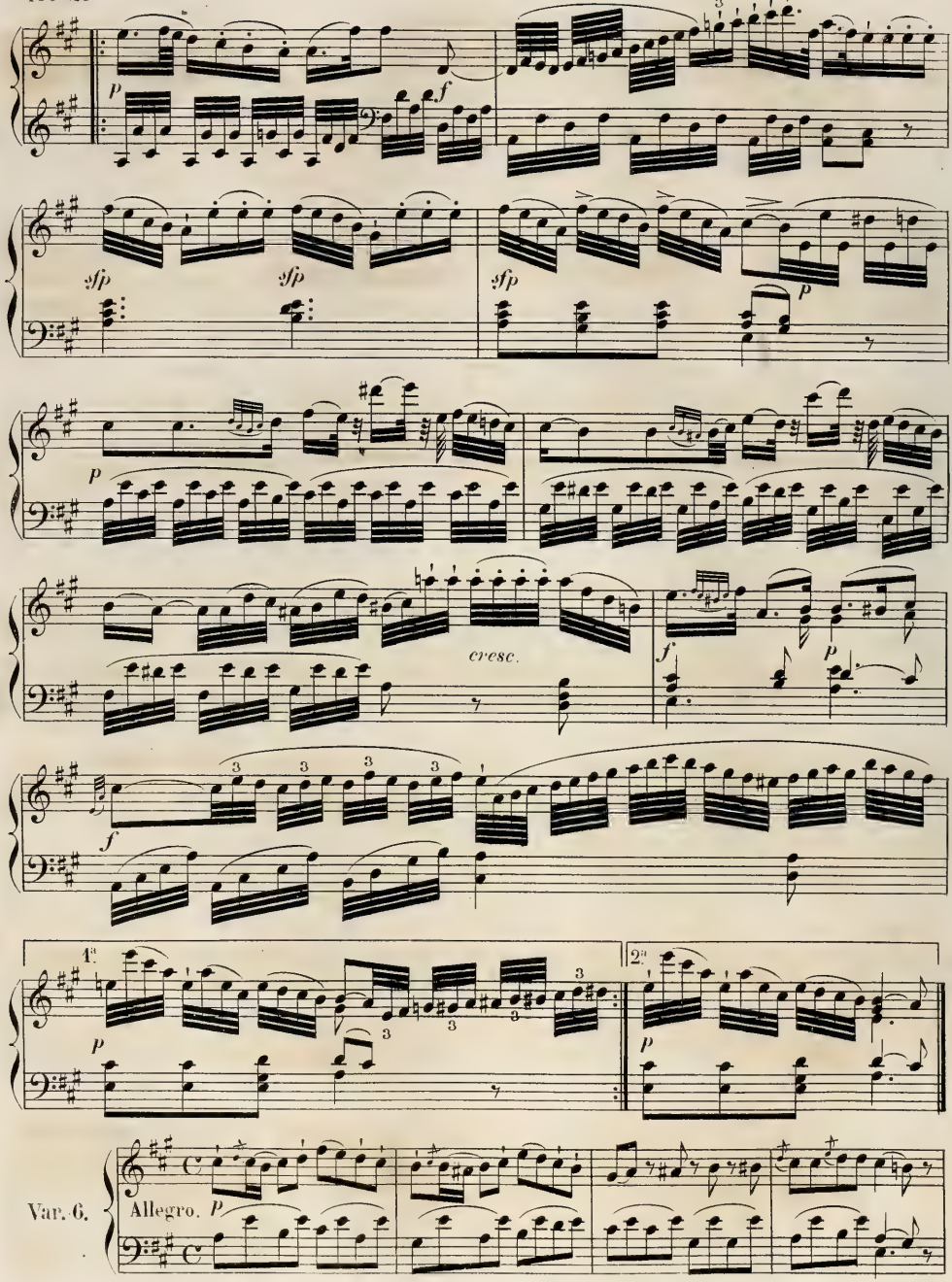
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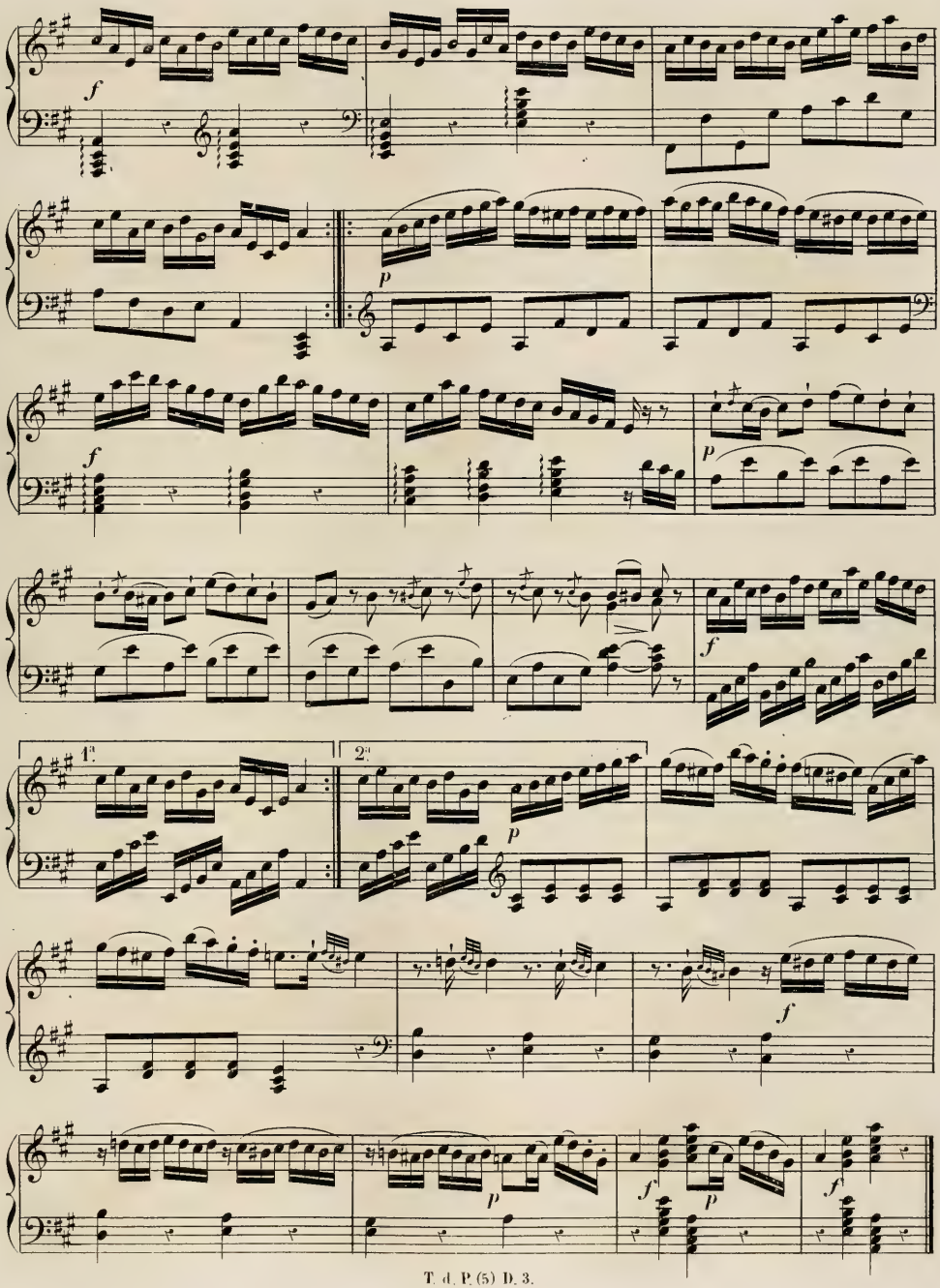
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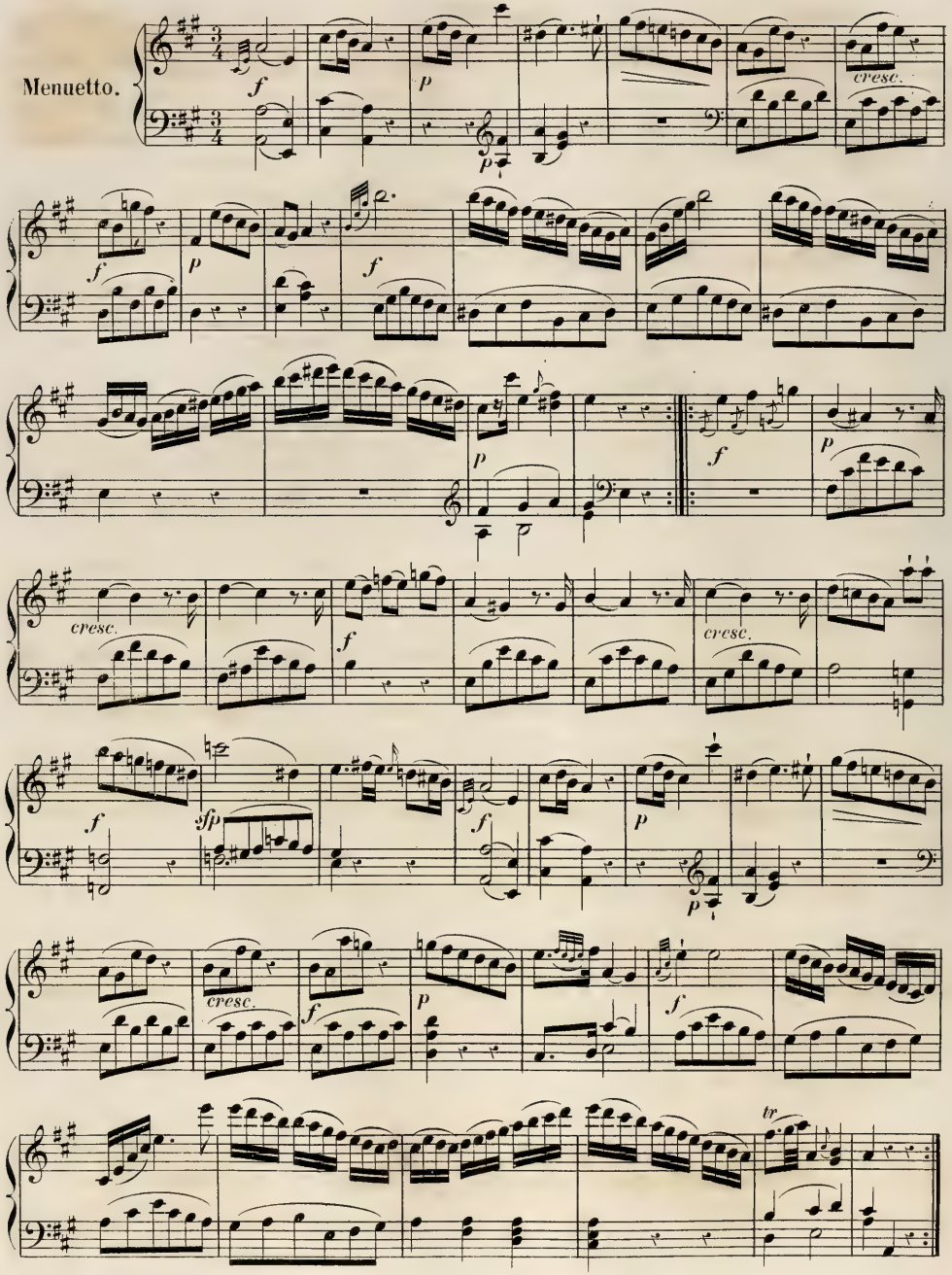
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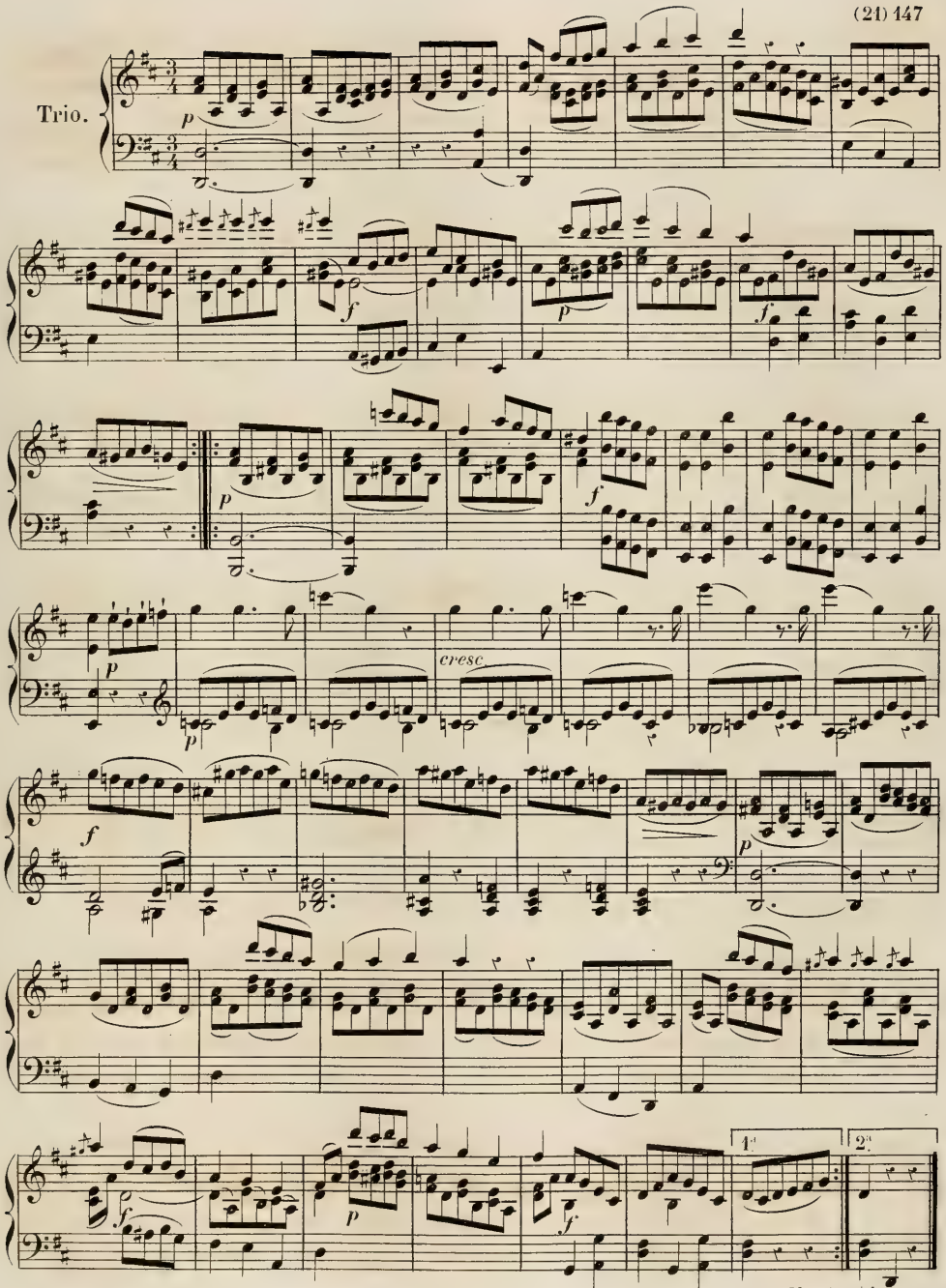

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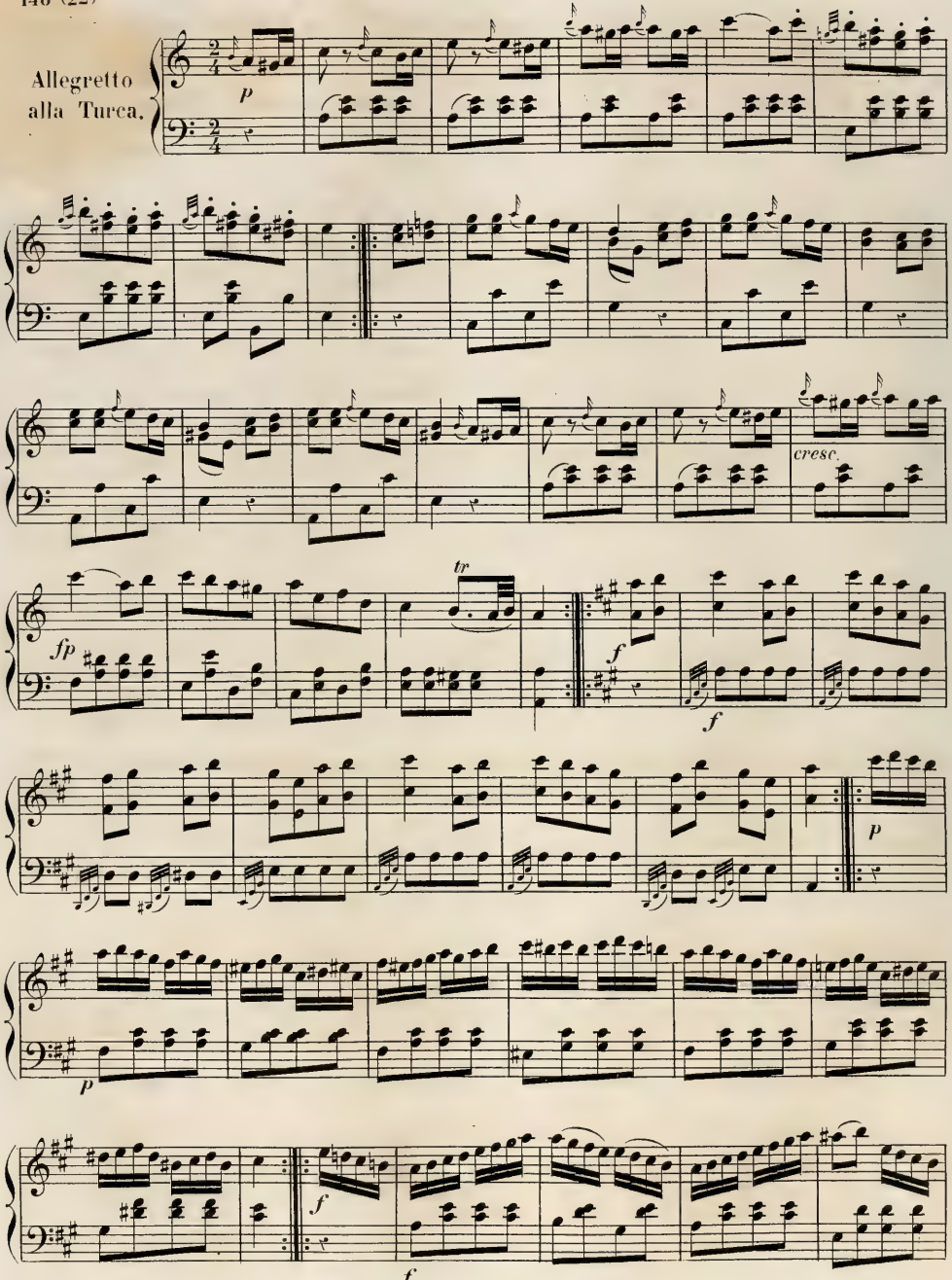
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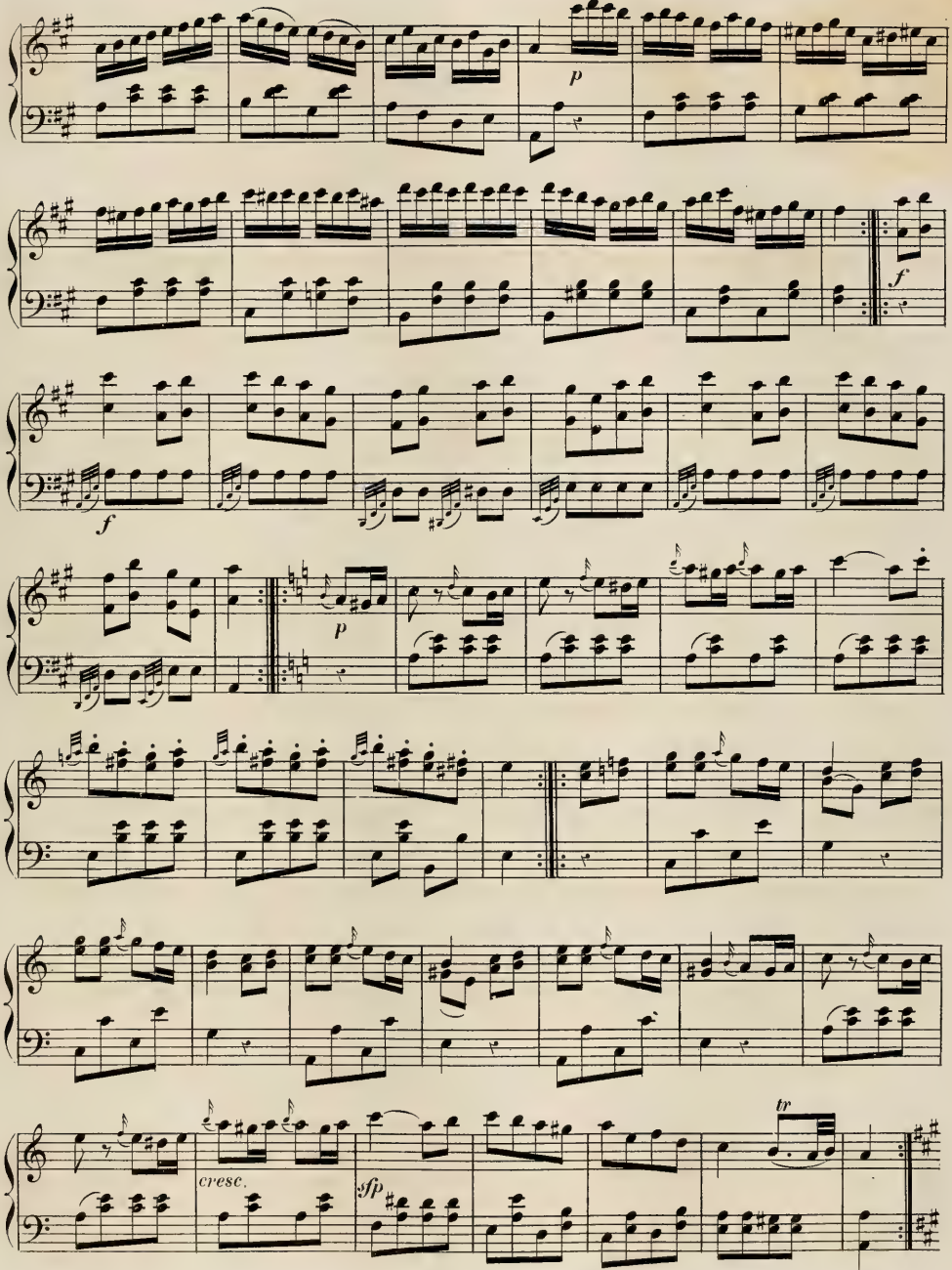
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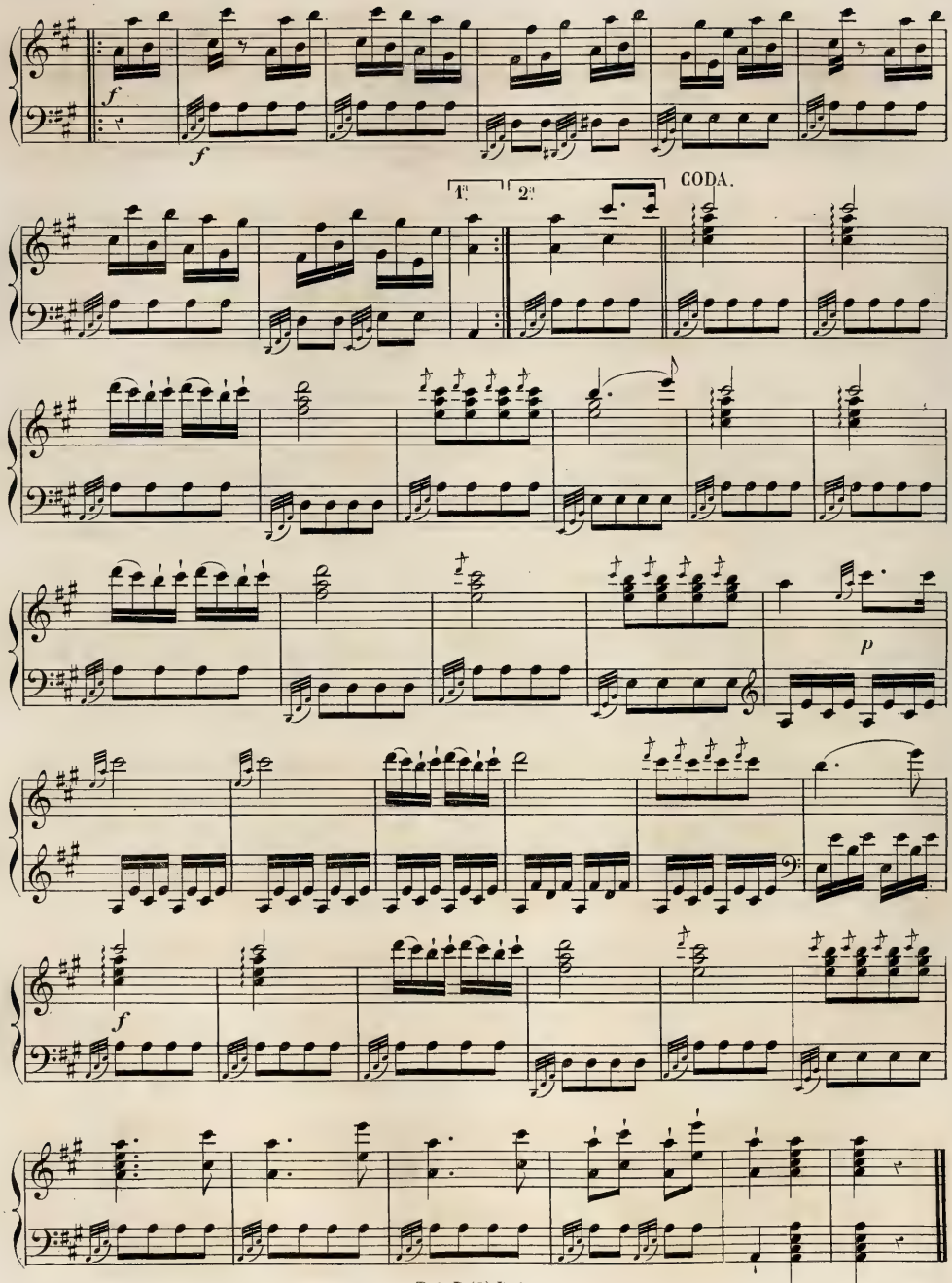
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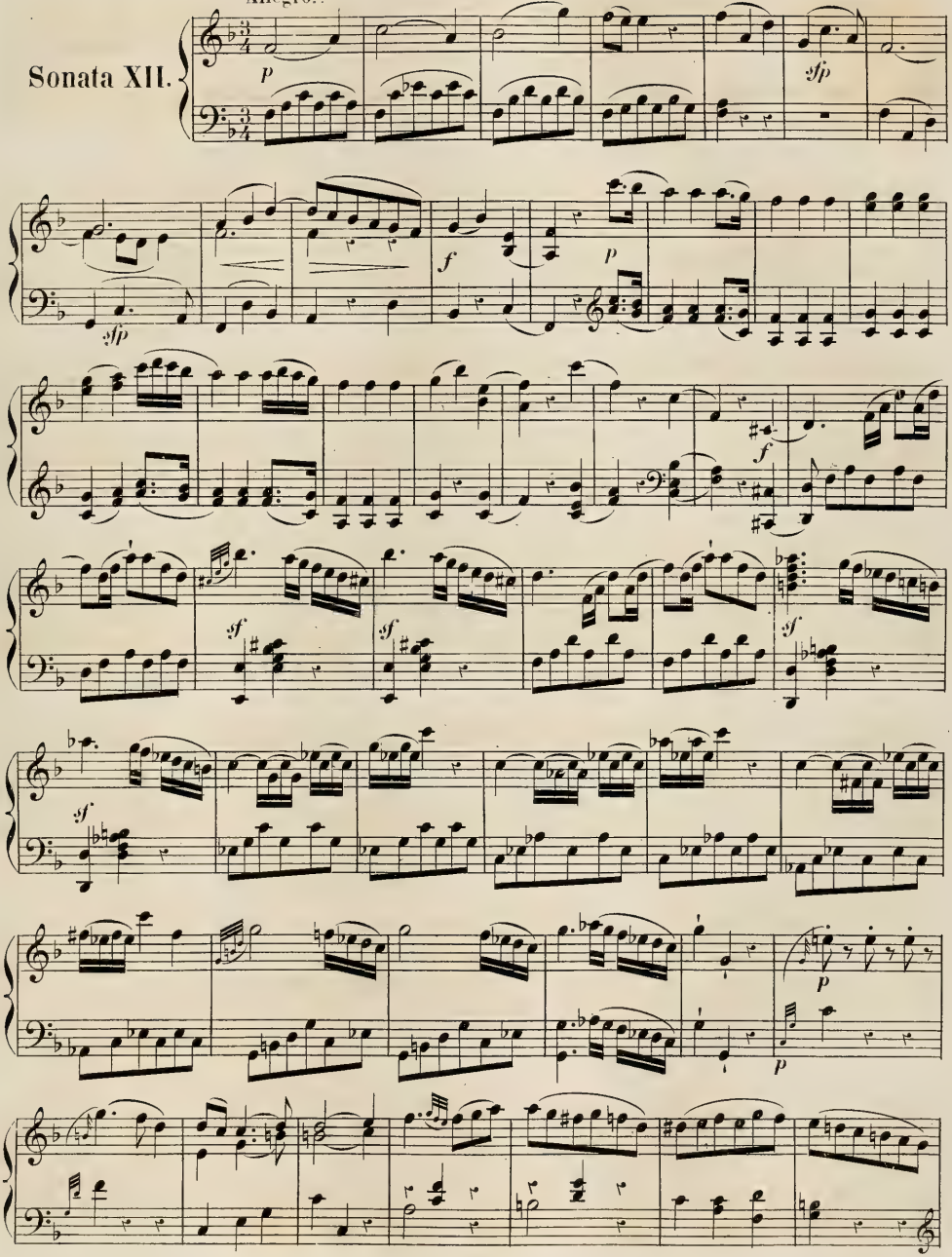

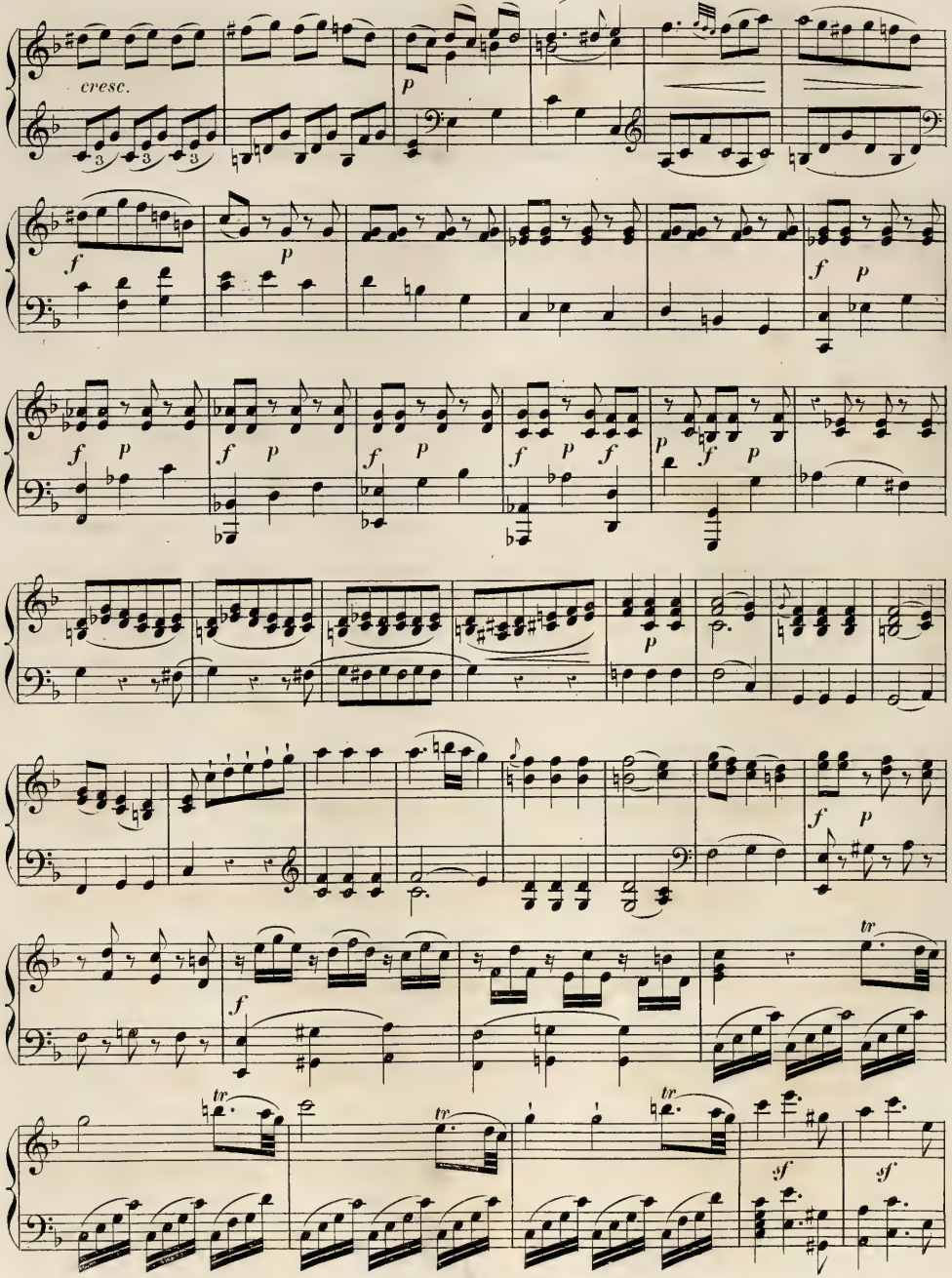
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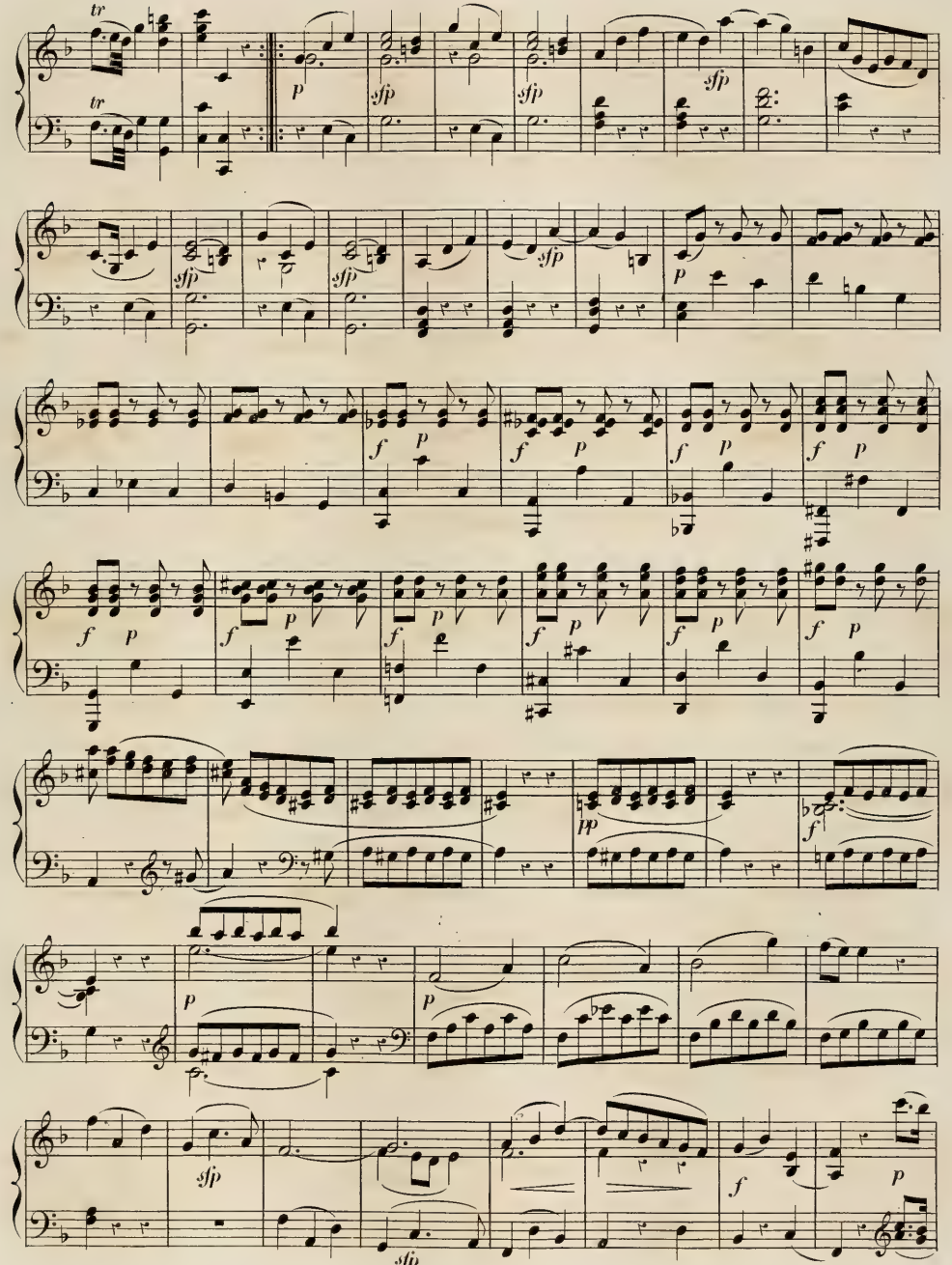
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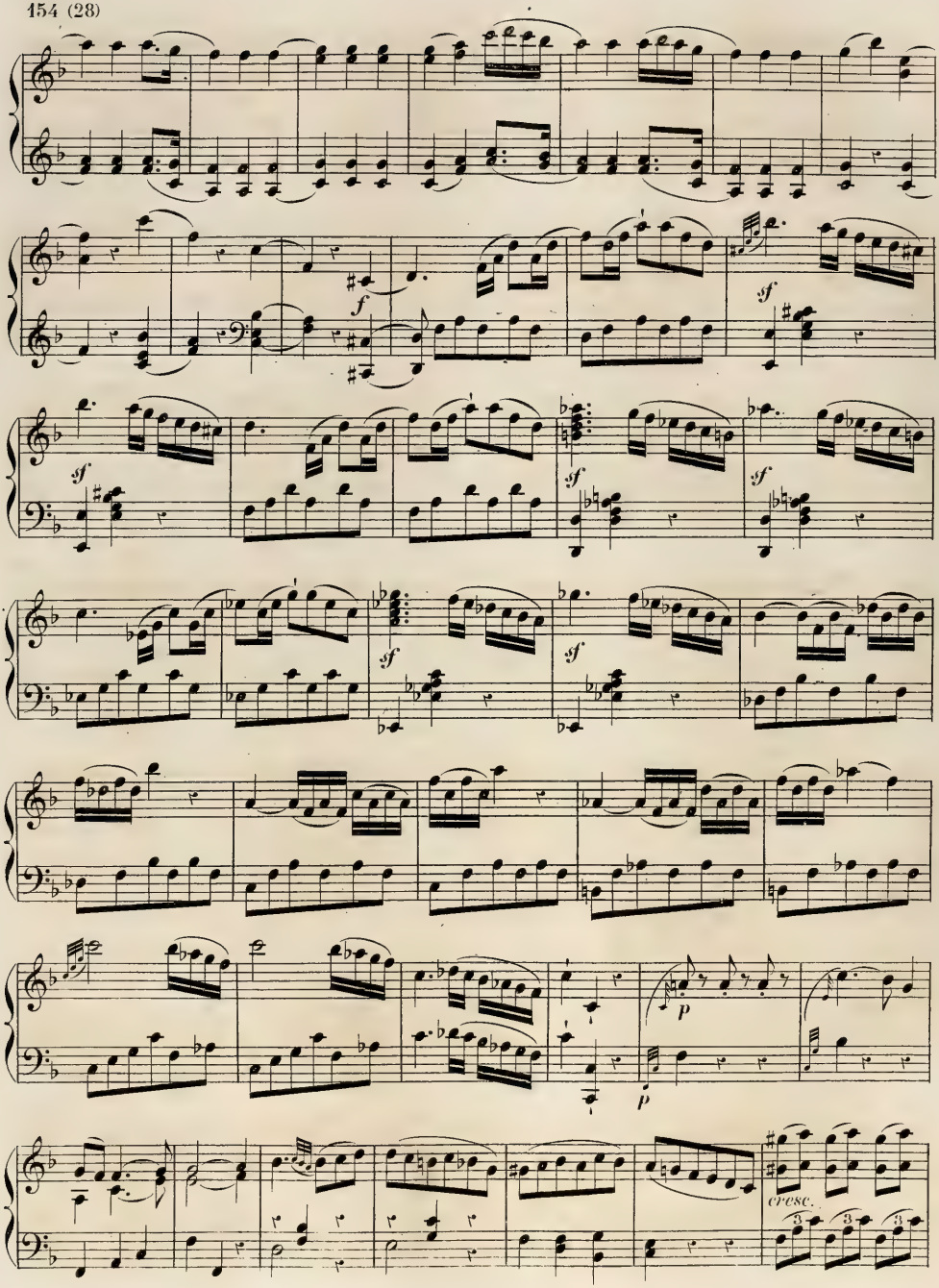
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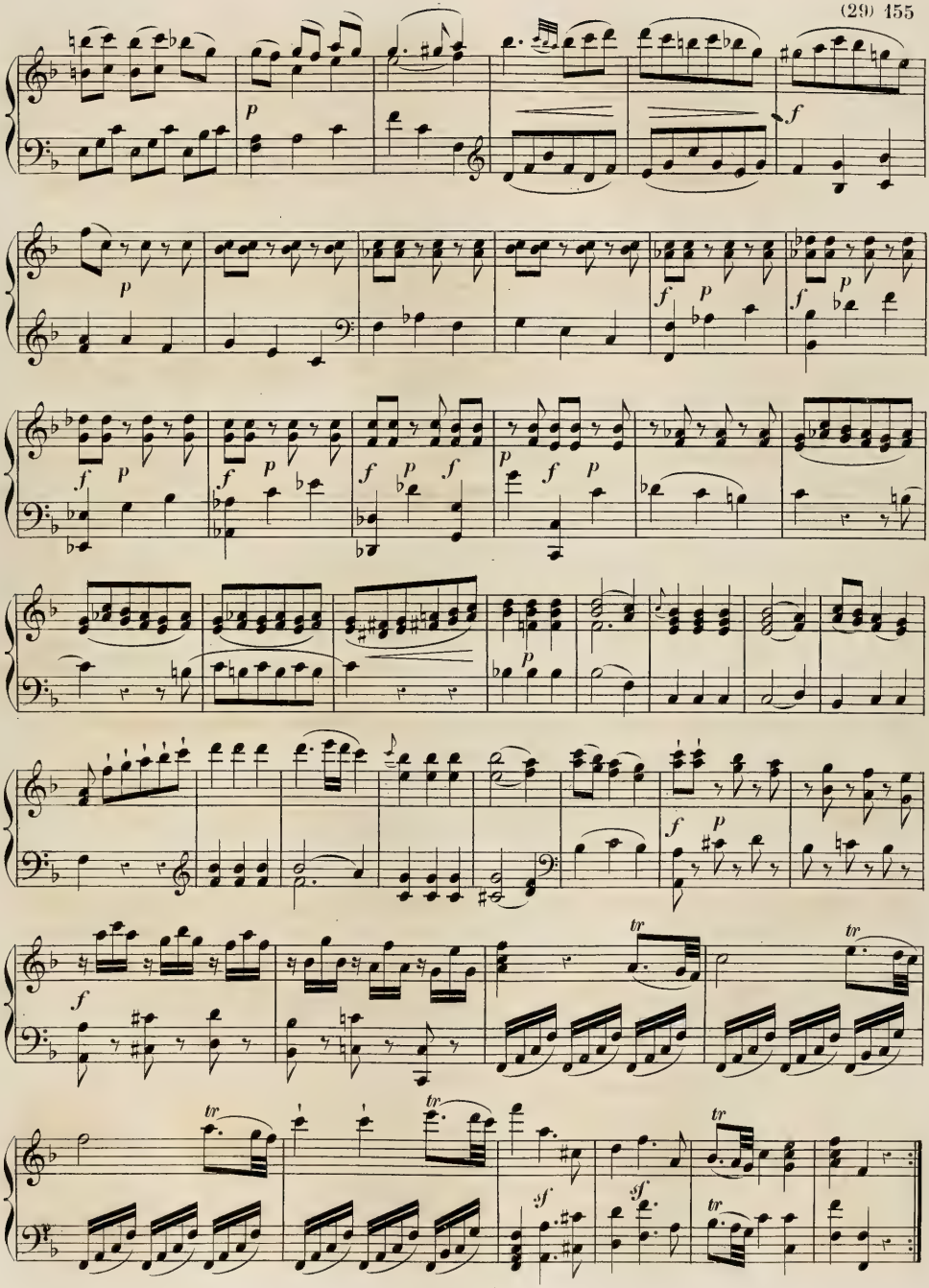

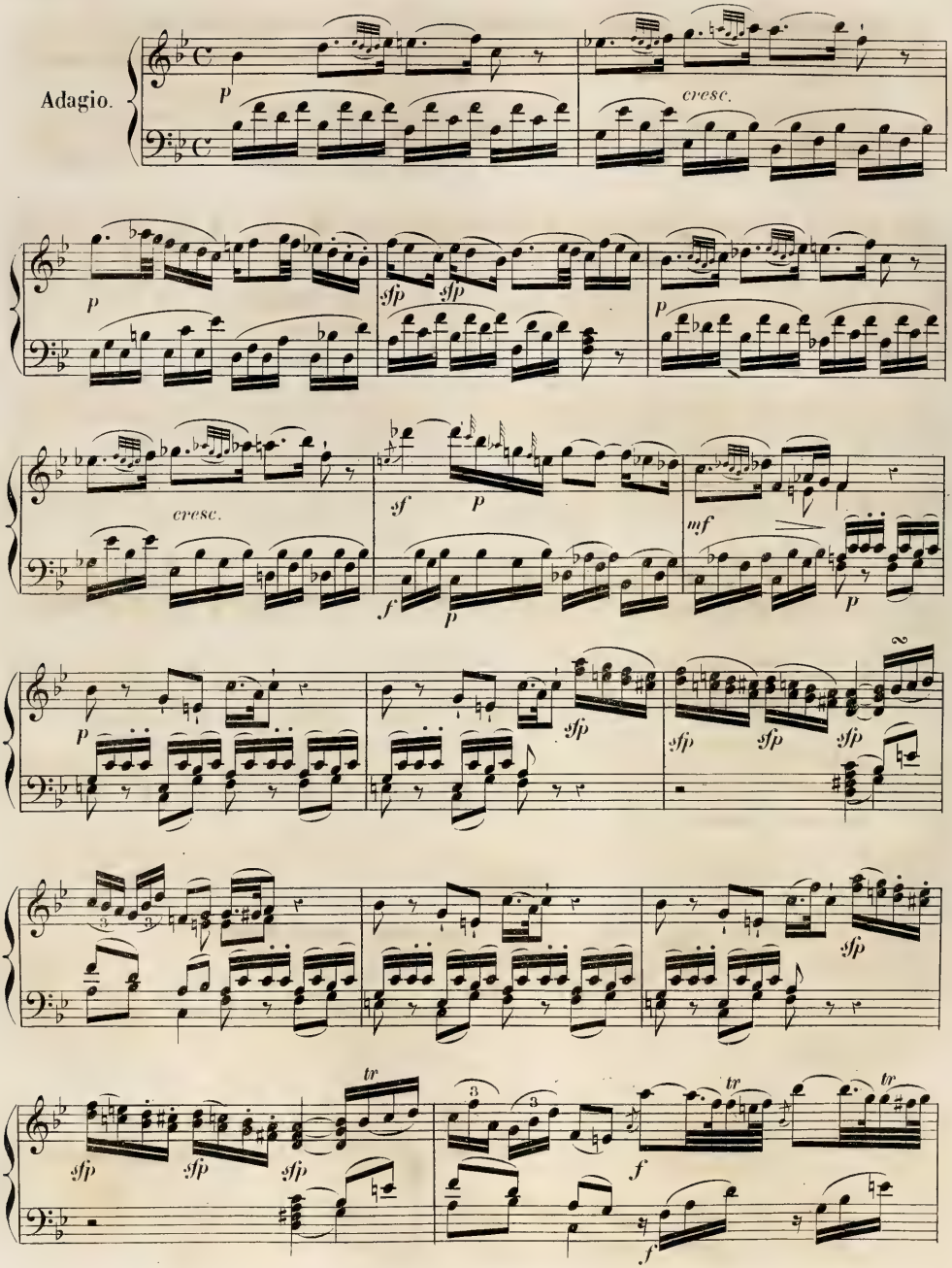
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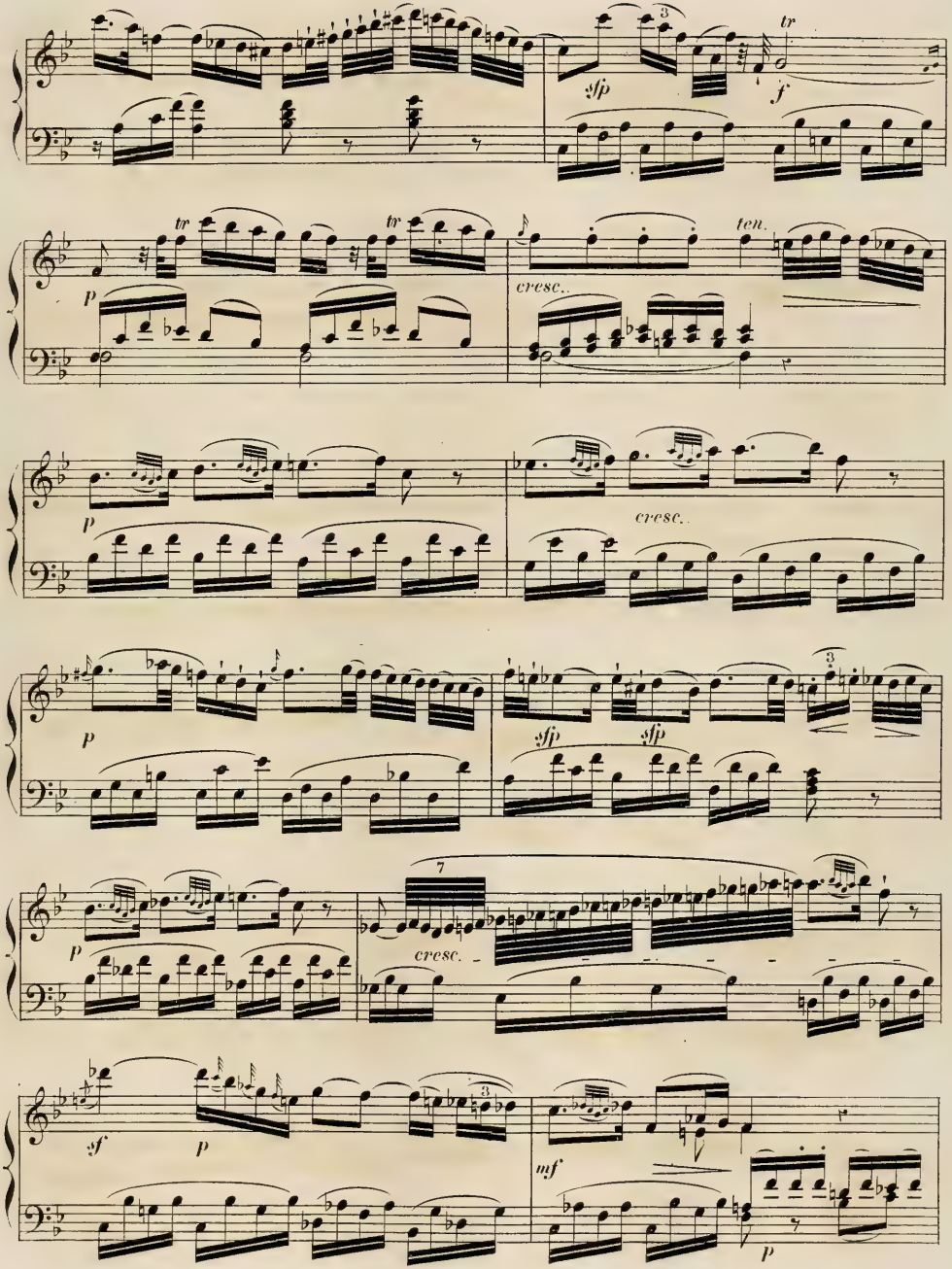
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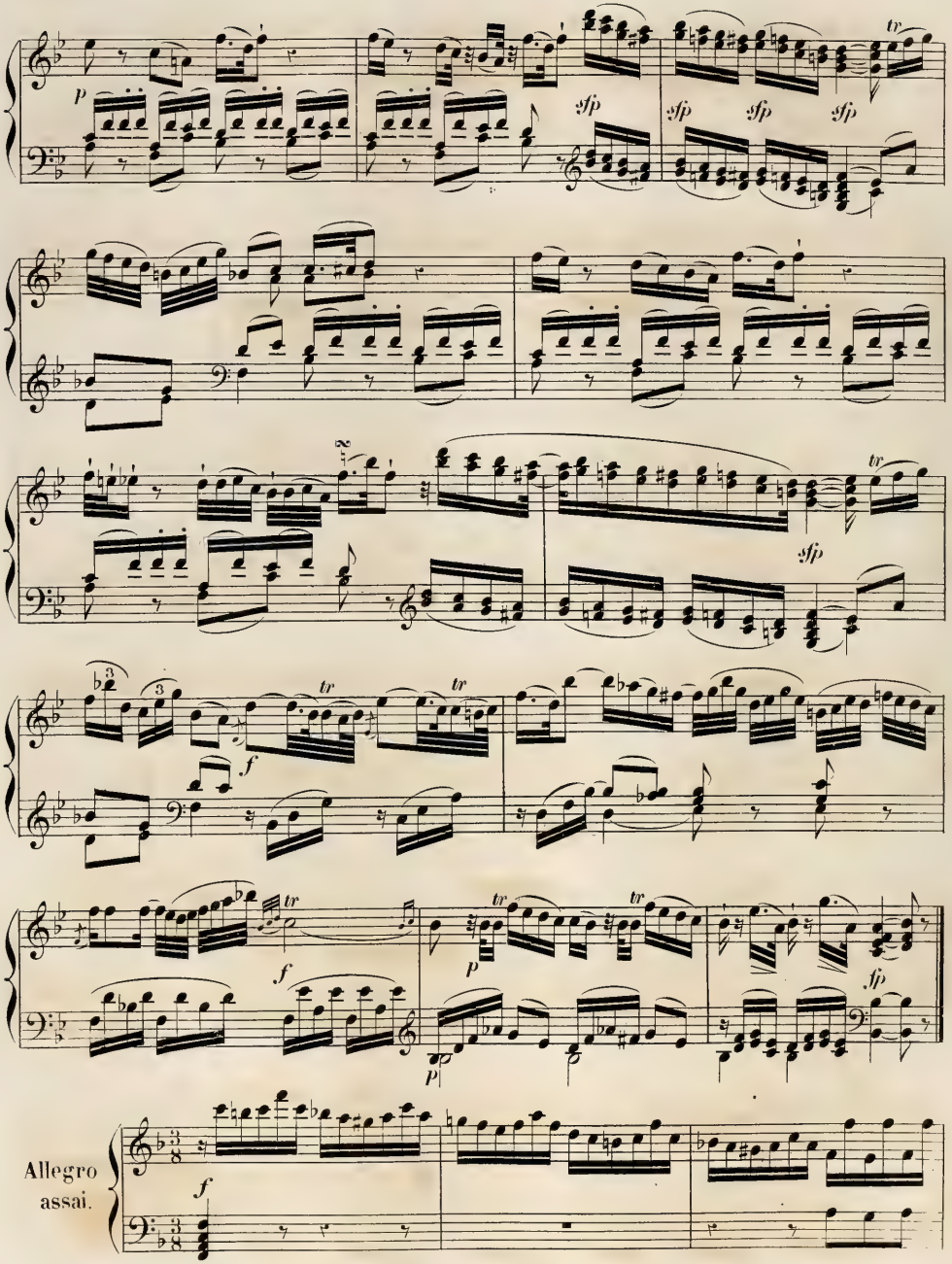
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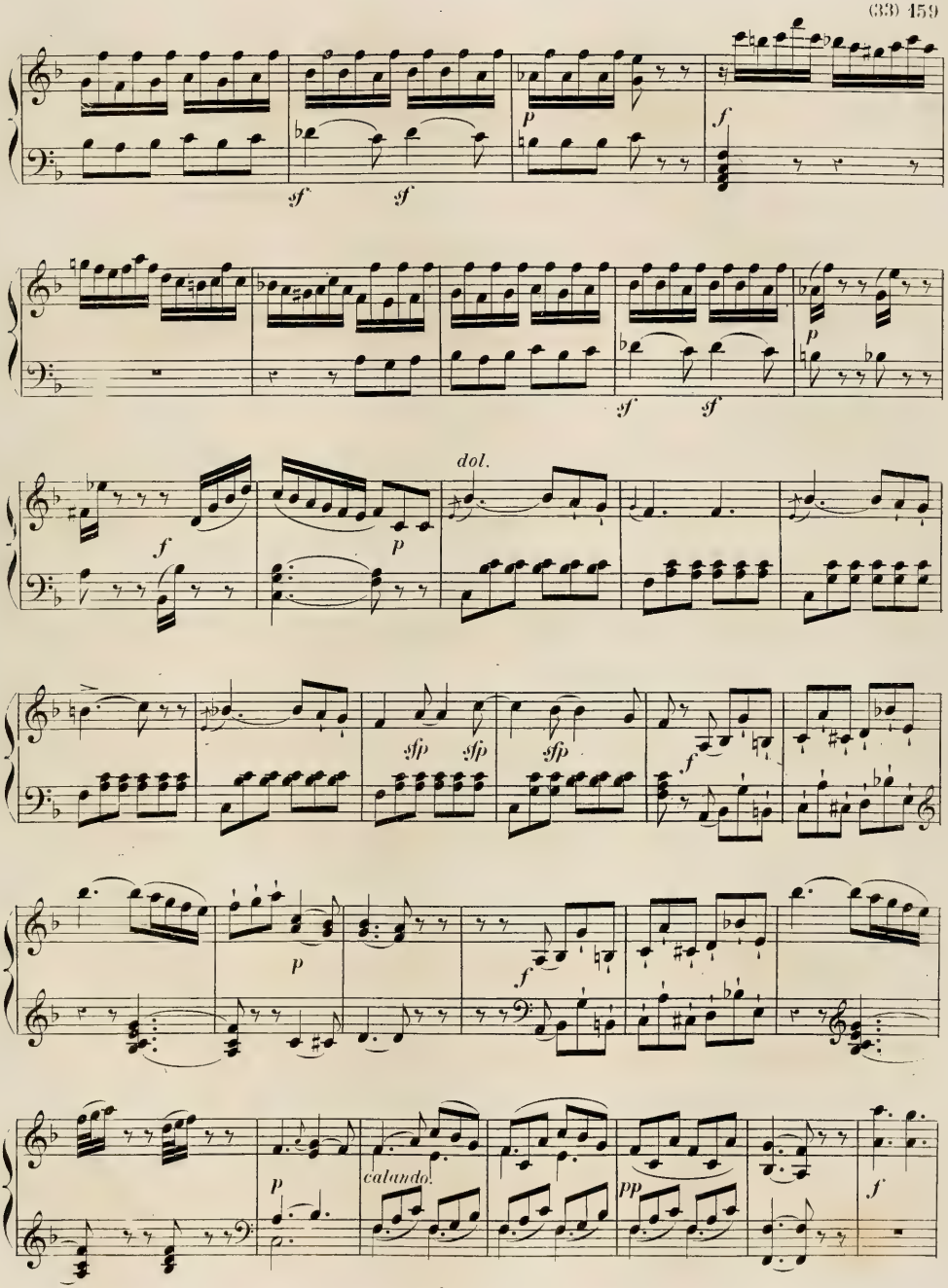
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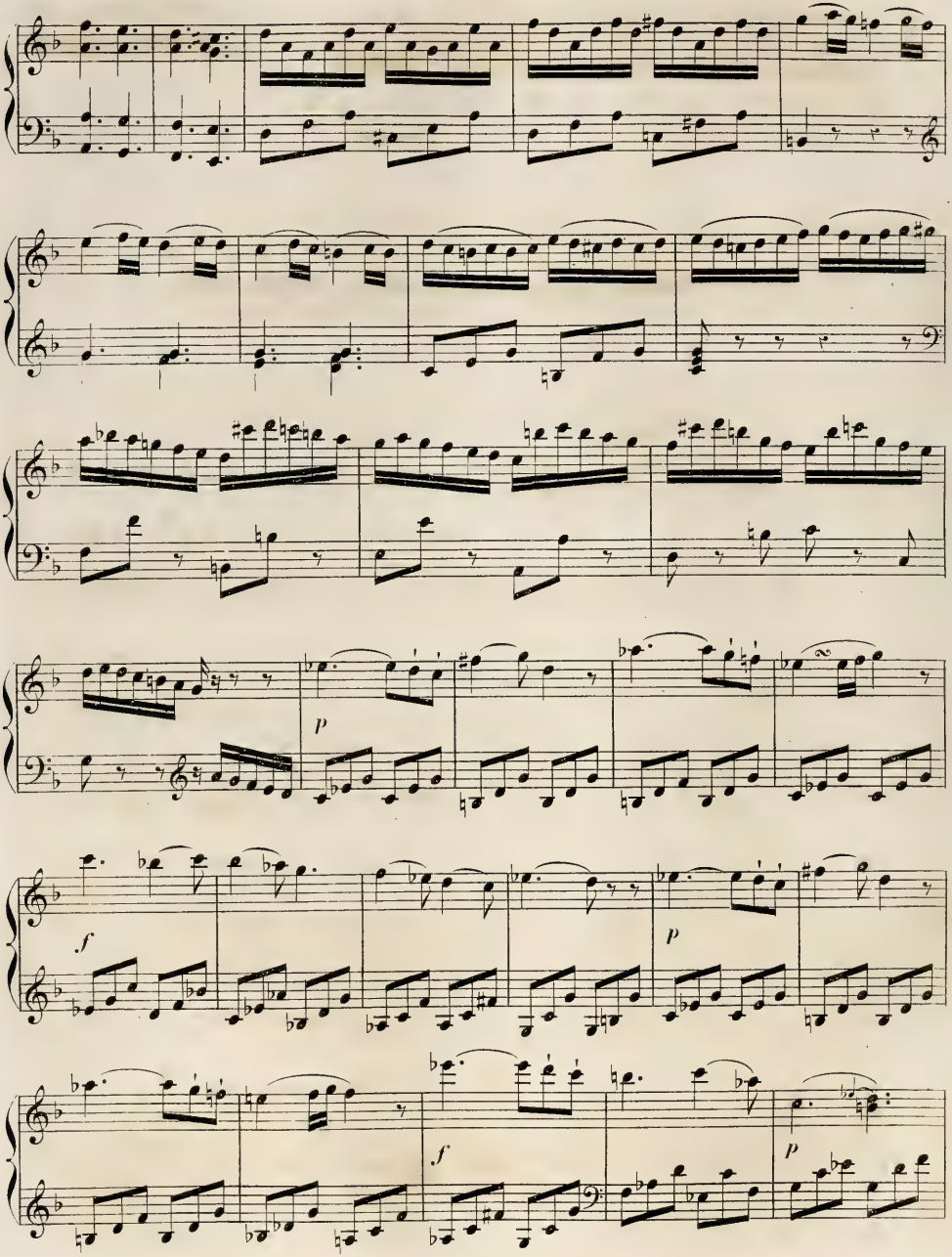
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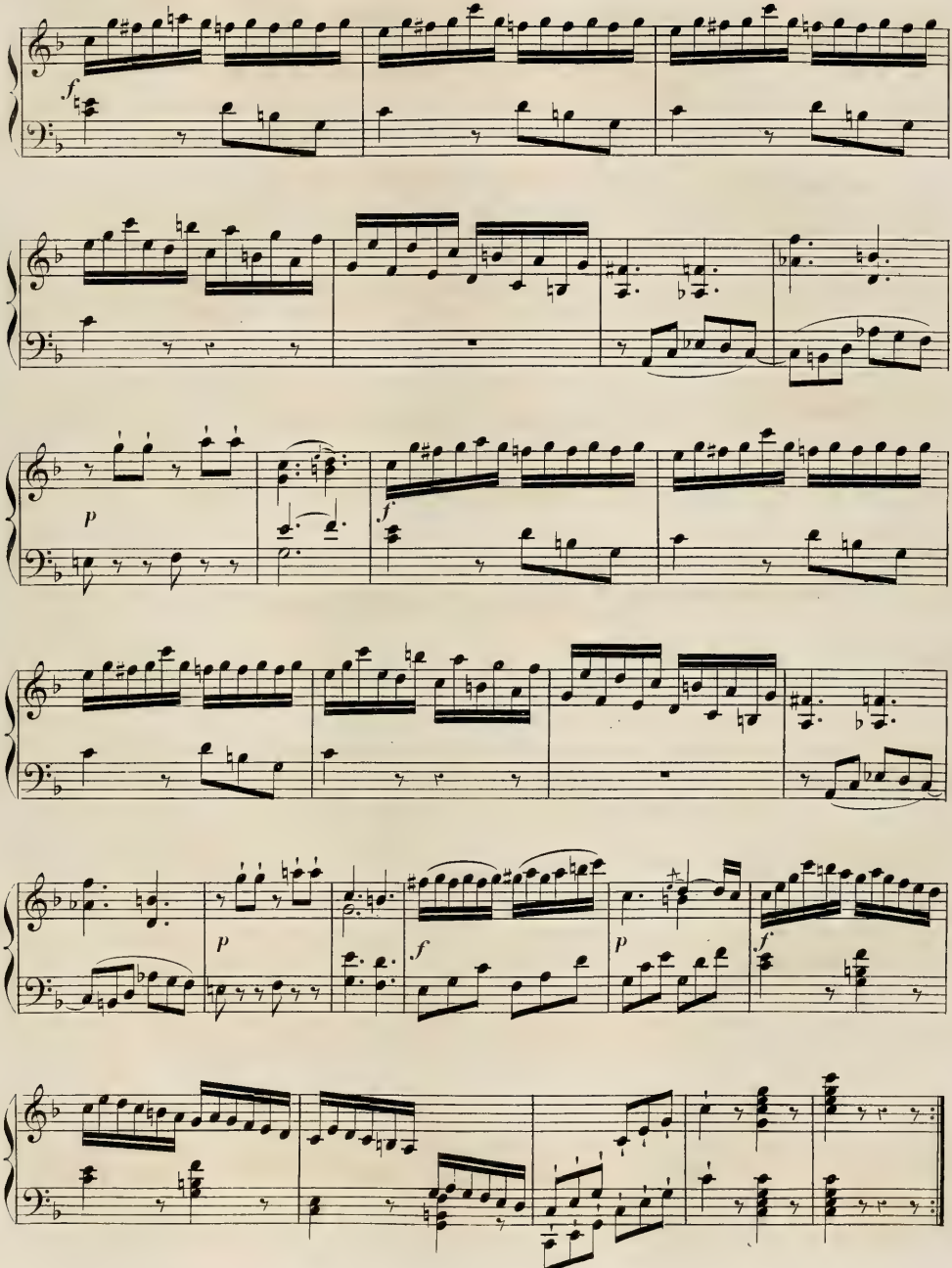
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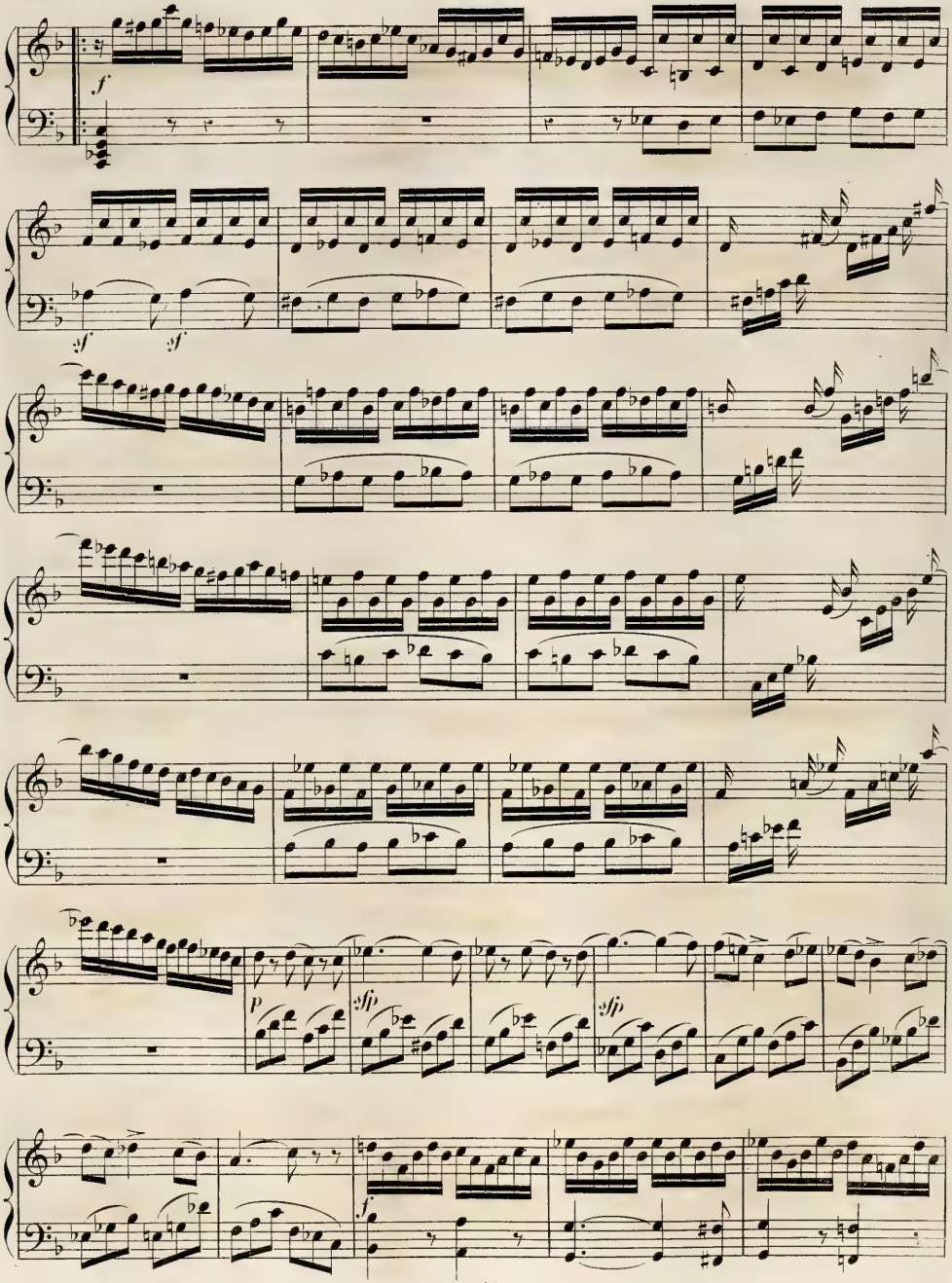
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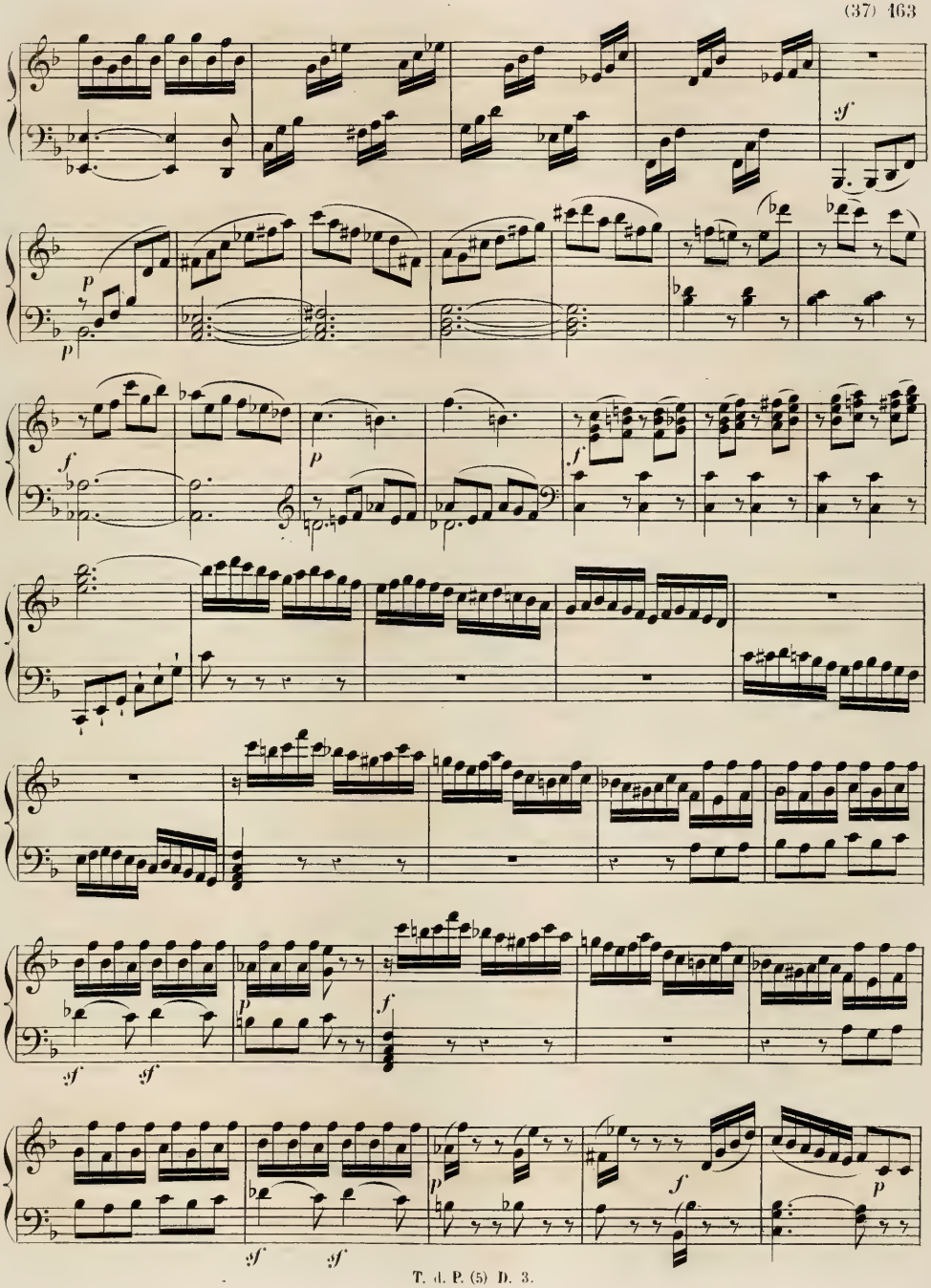
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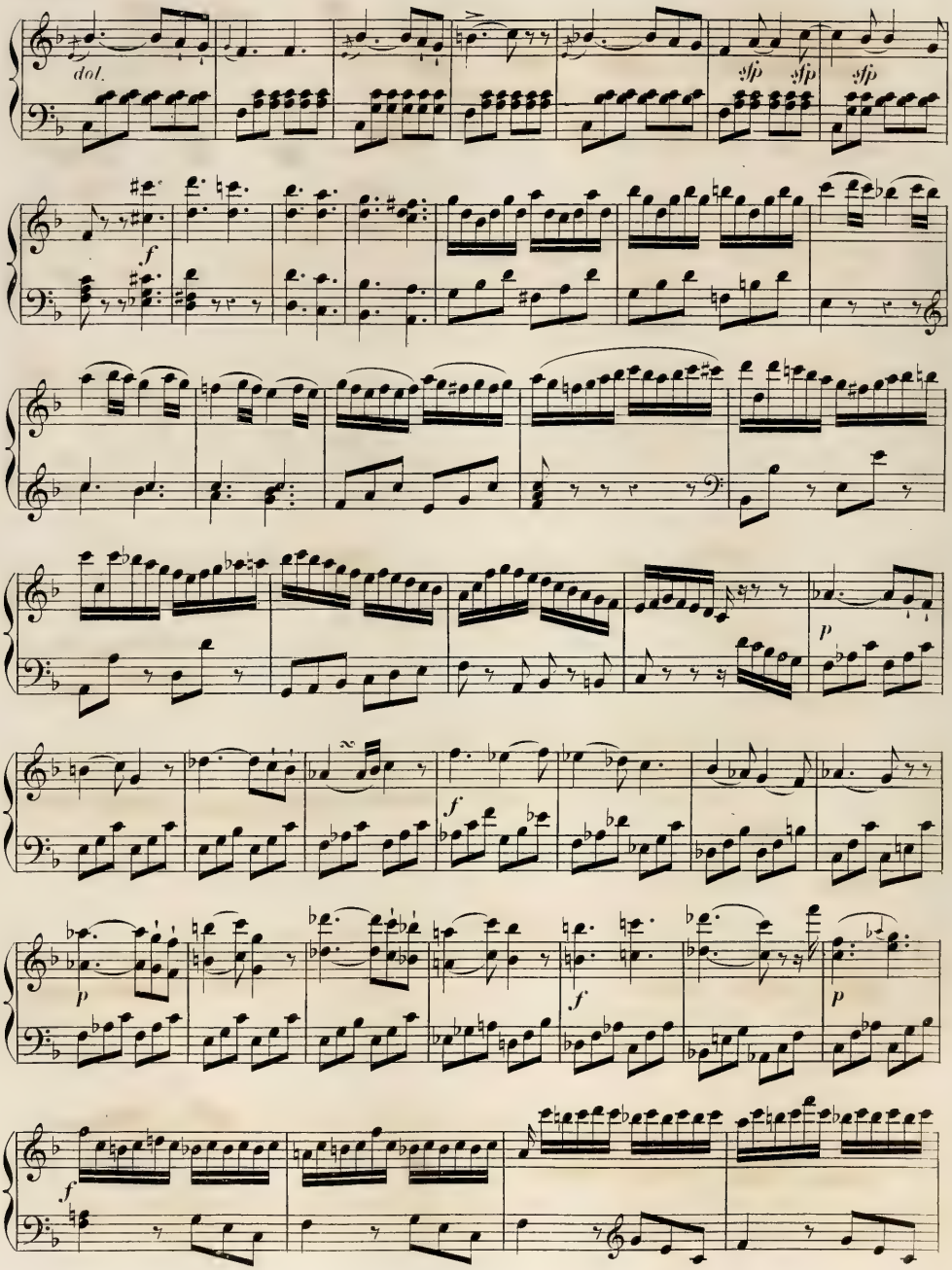
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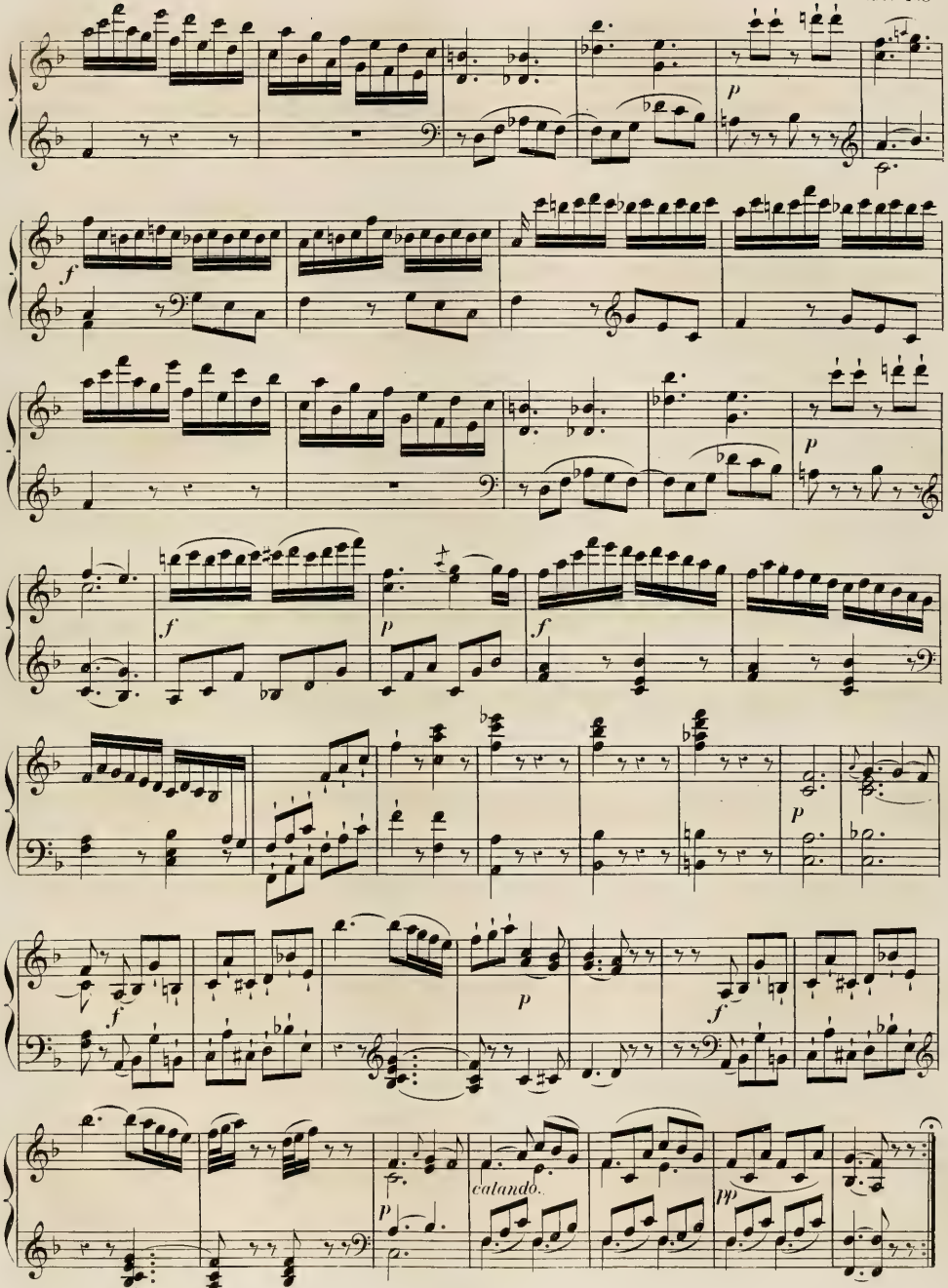
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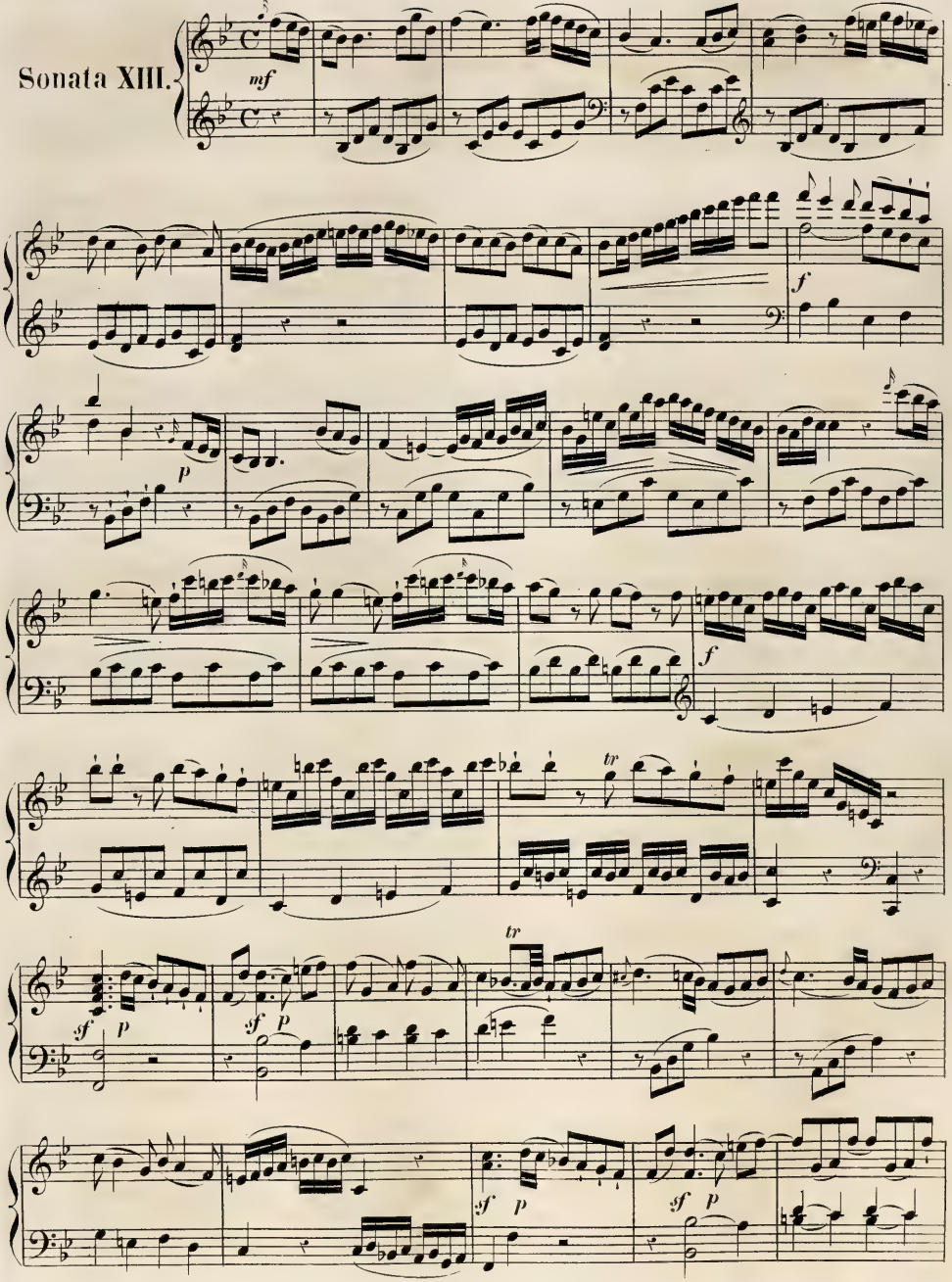
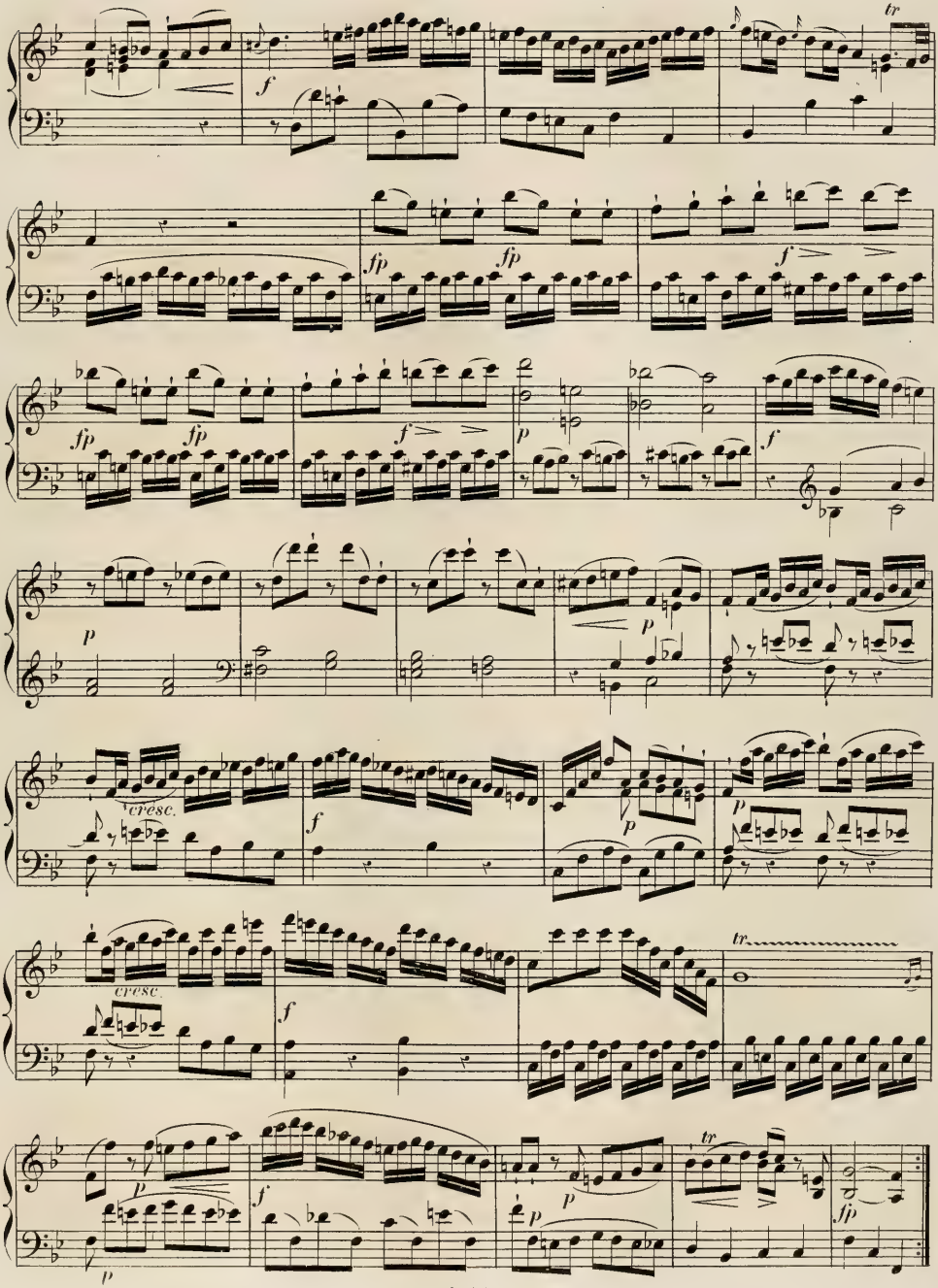
Allegro.

Sonata XIII.

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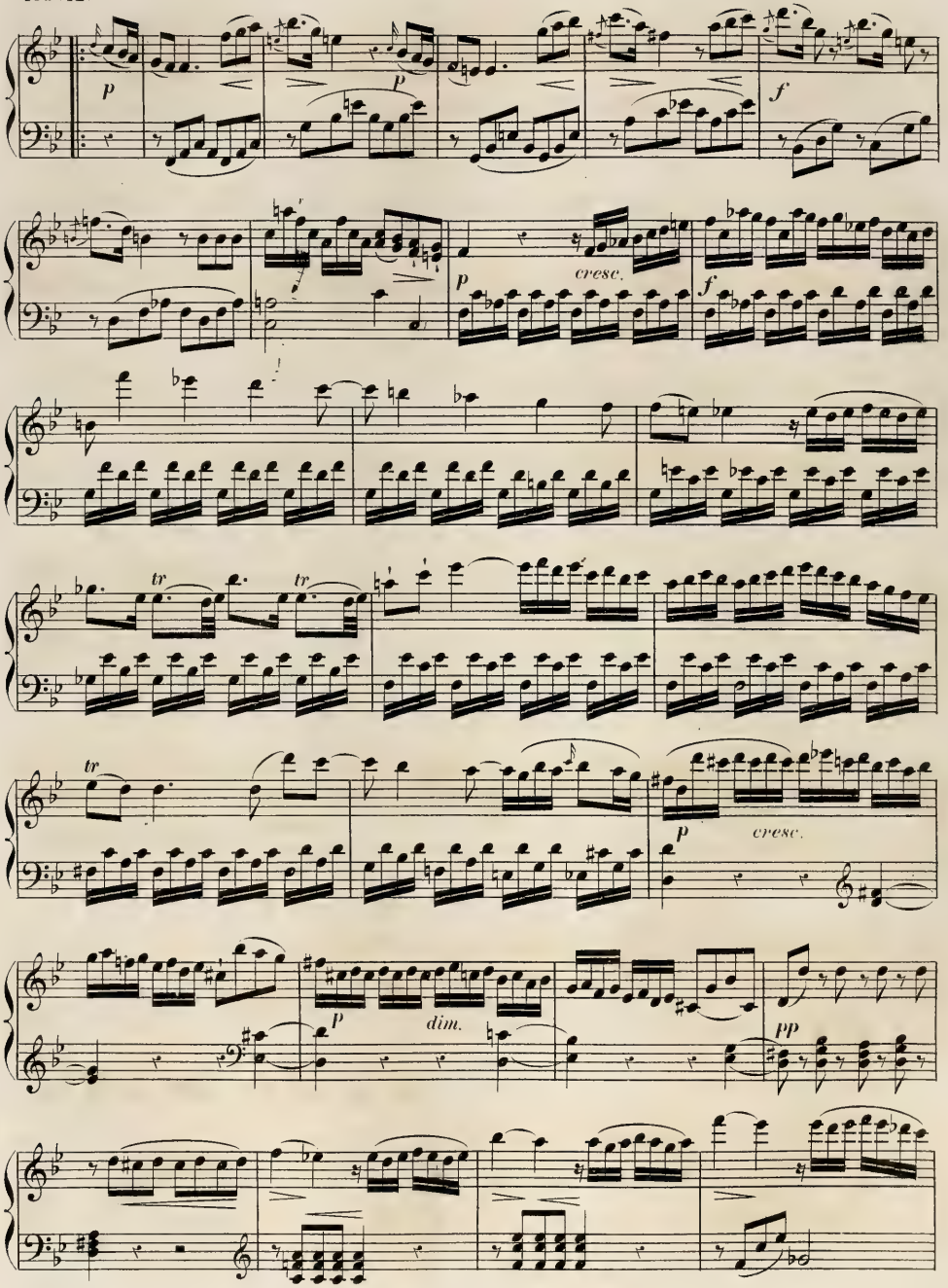
fp
p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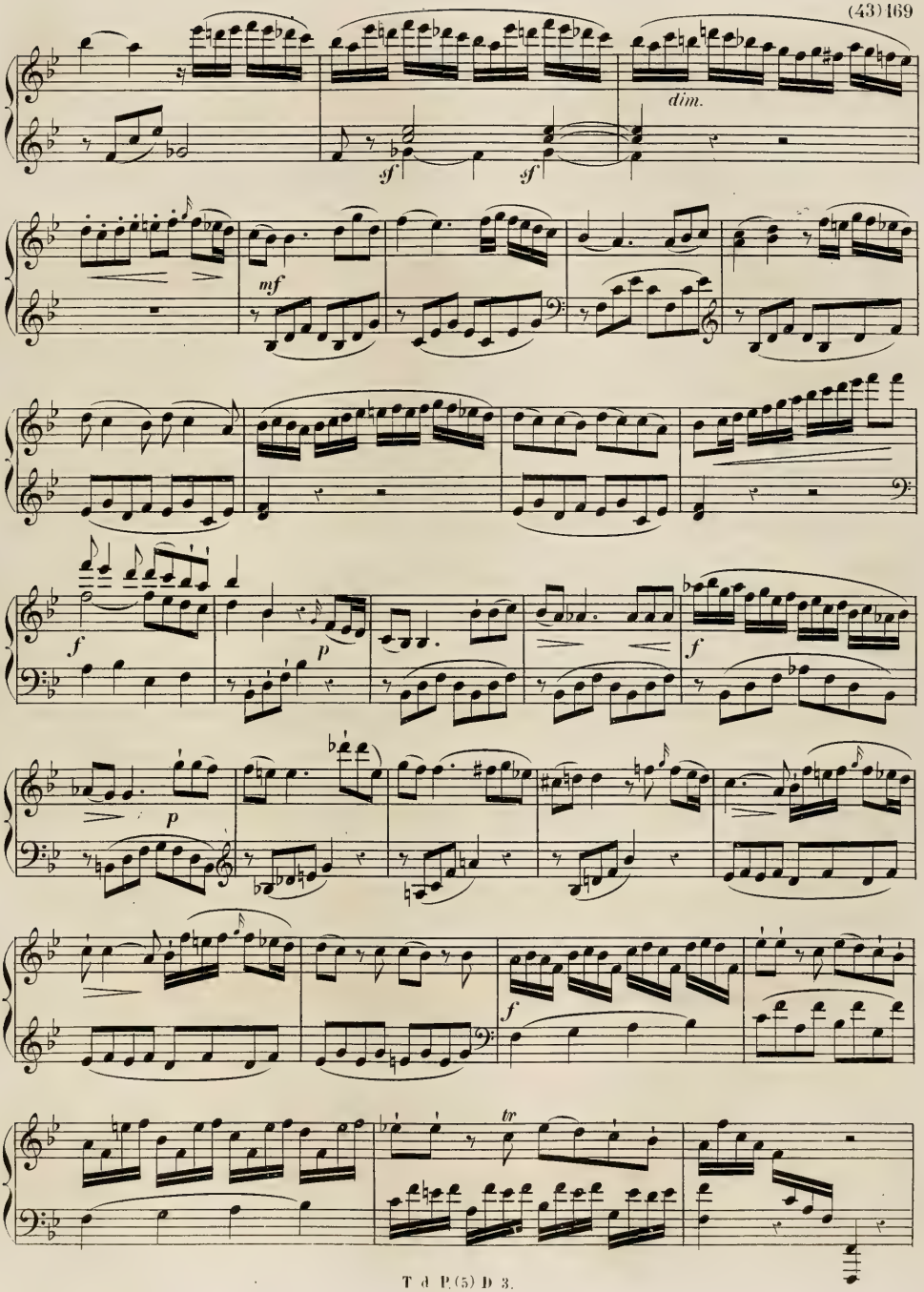
tr
dim.
pp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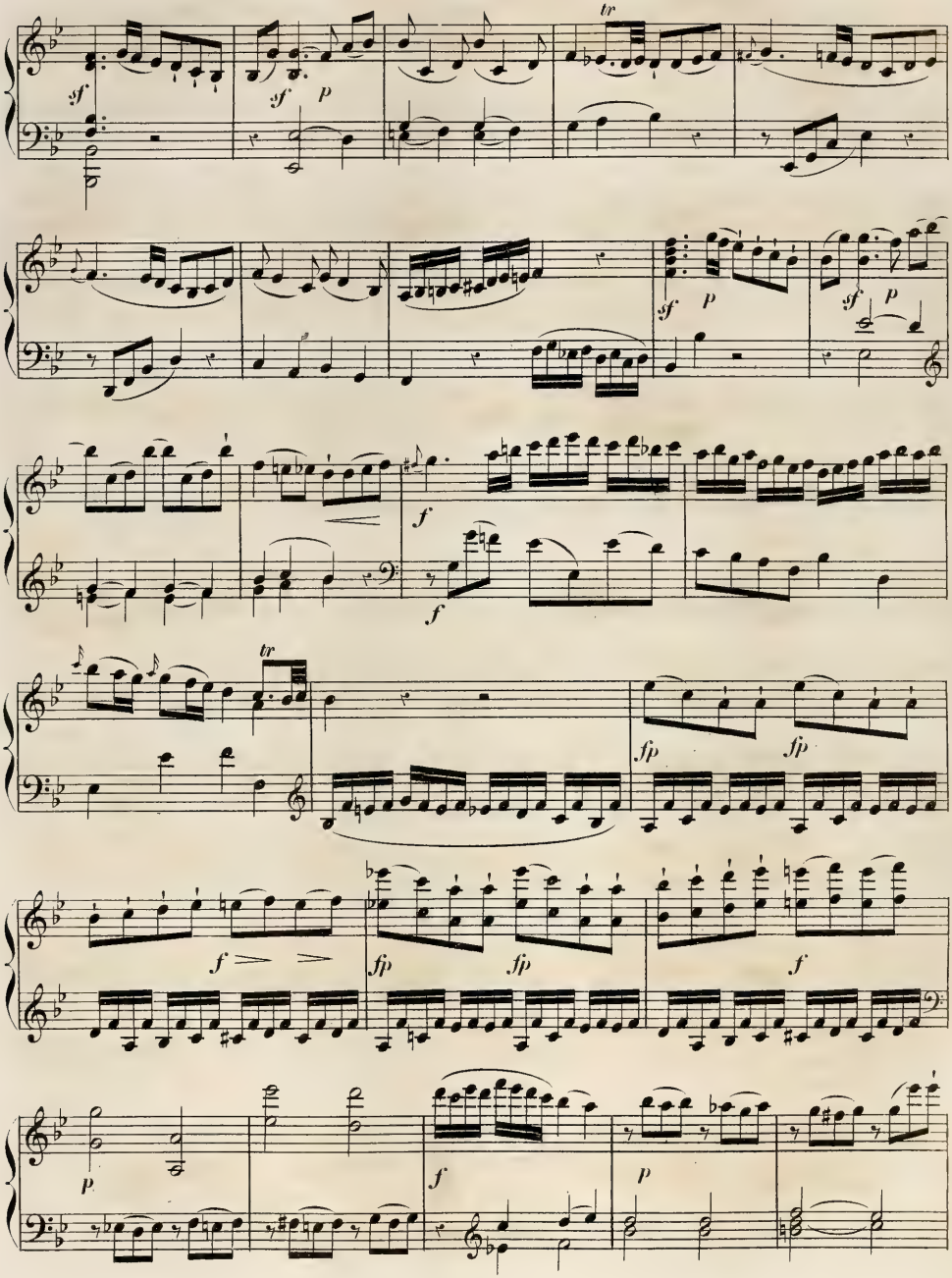
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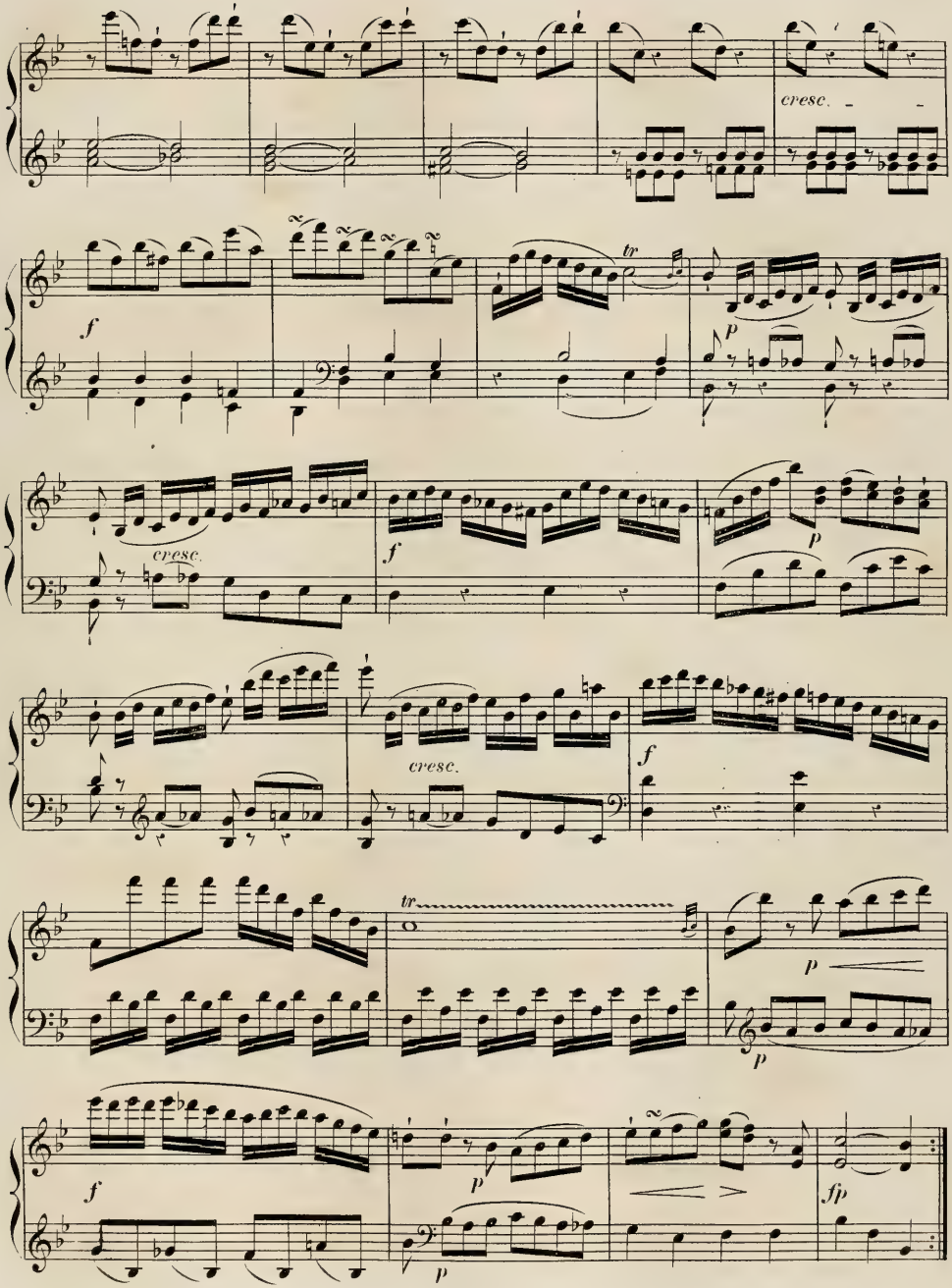
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tr
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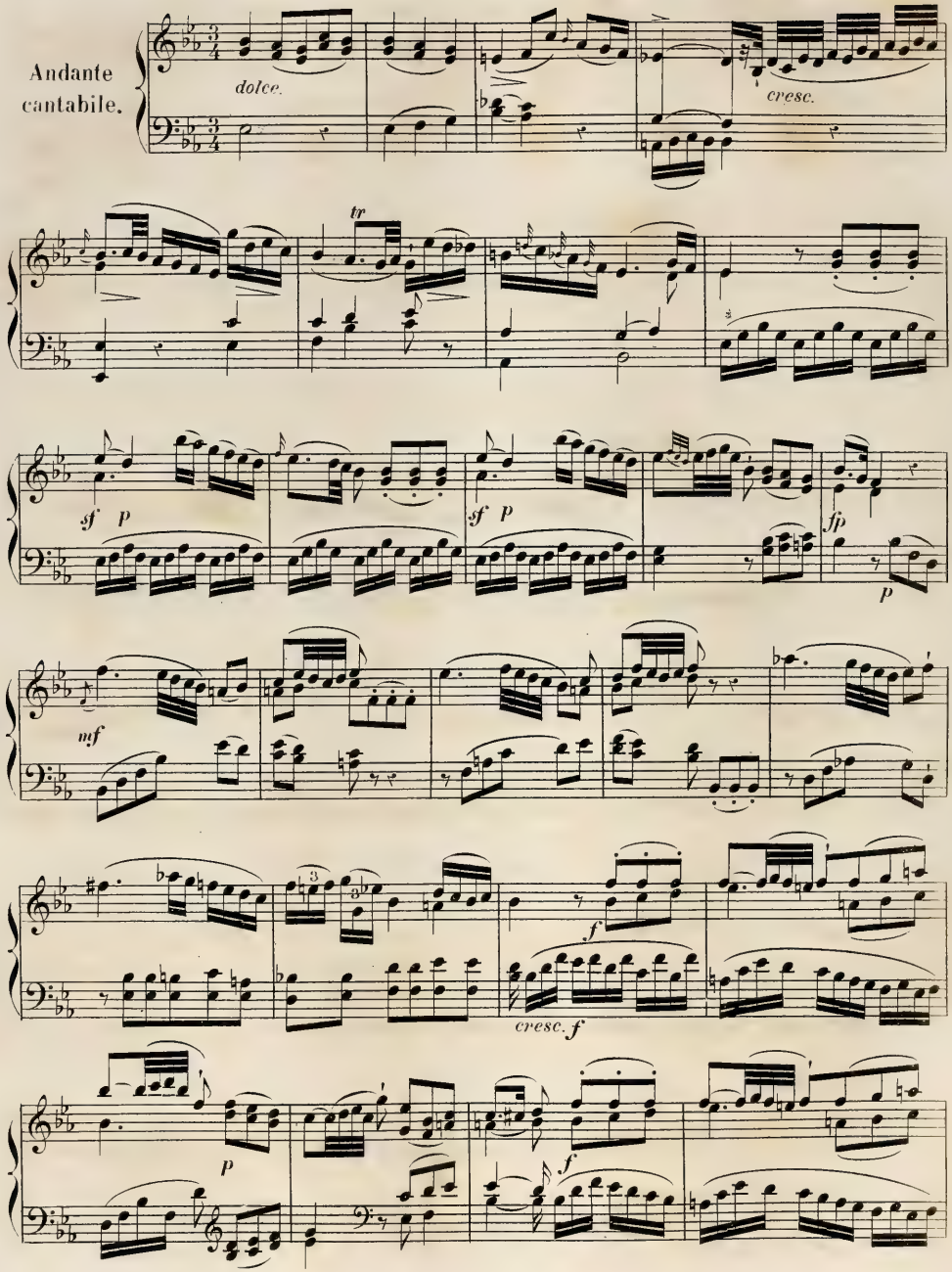
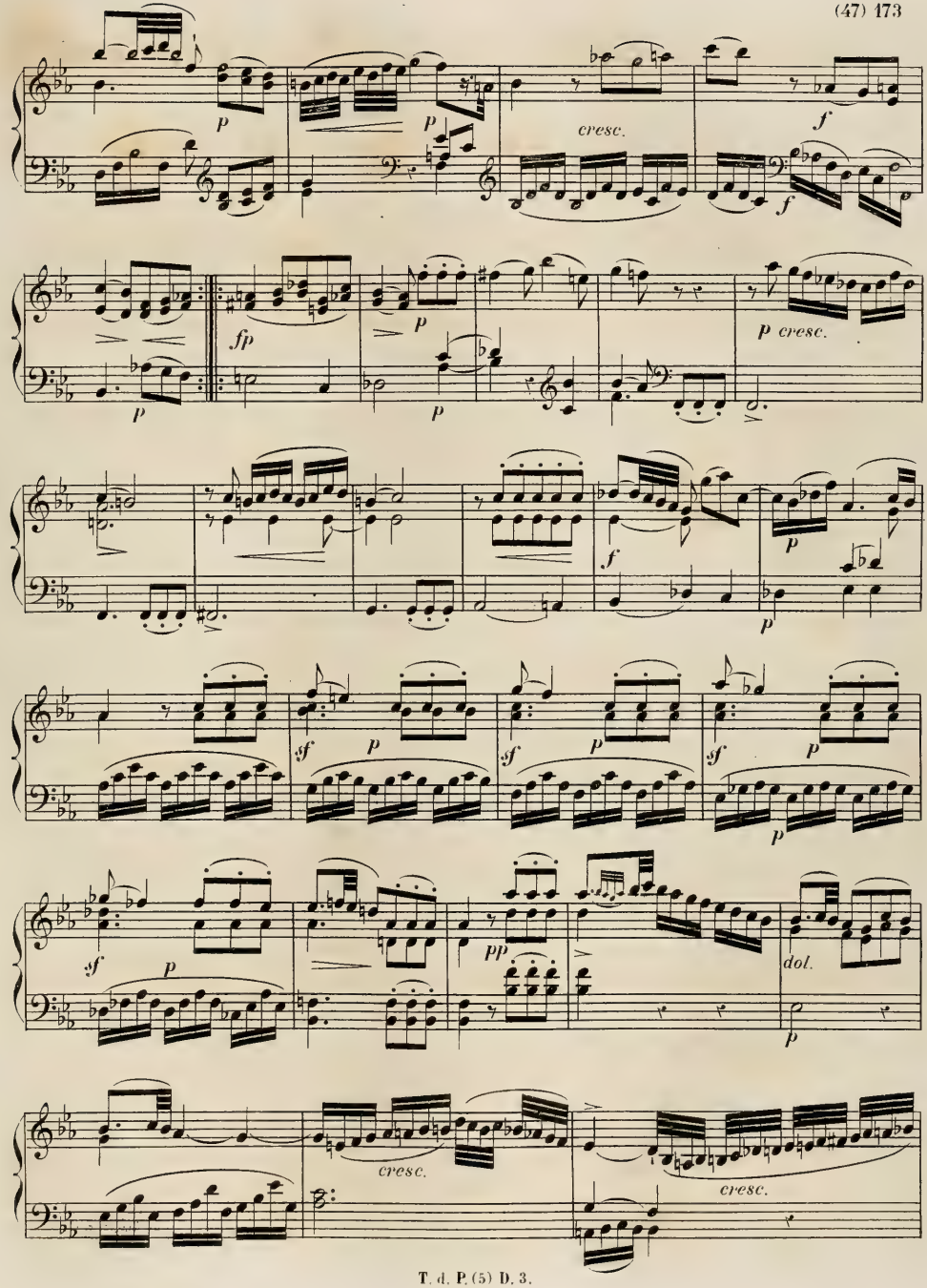
p
fp
p


Andante
cantabile.
dolce.
cresc.
tr
sf p
sf p
fp
p
mf
f
cresc. f
p
f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cresc.
f
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fp
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sf
p
pp
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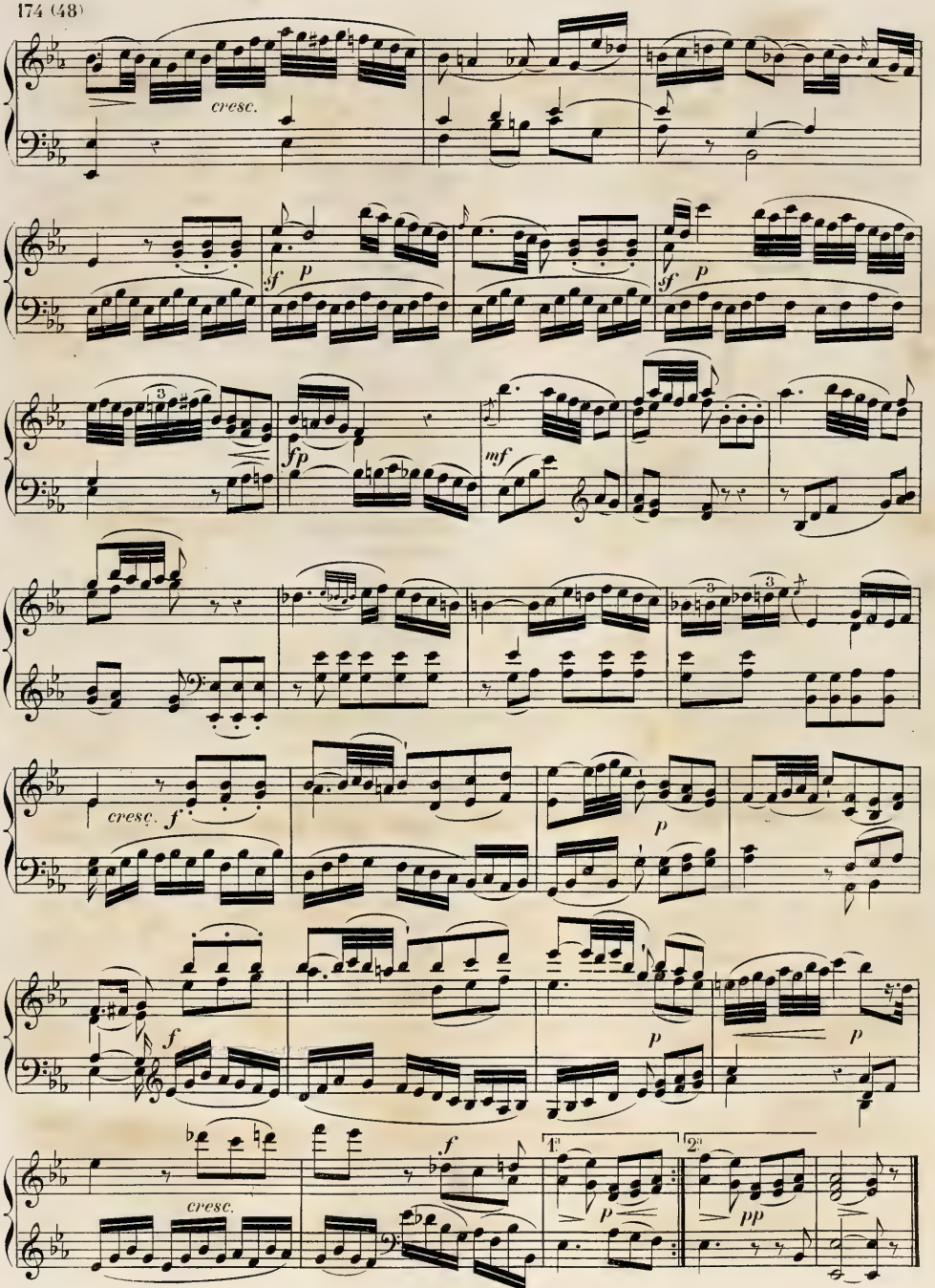
p
cresc.
cresc.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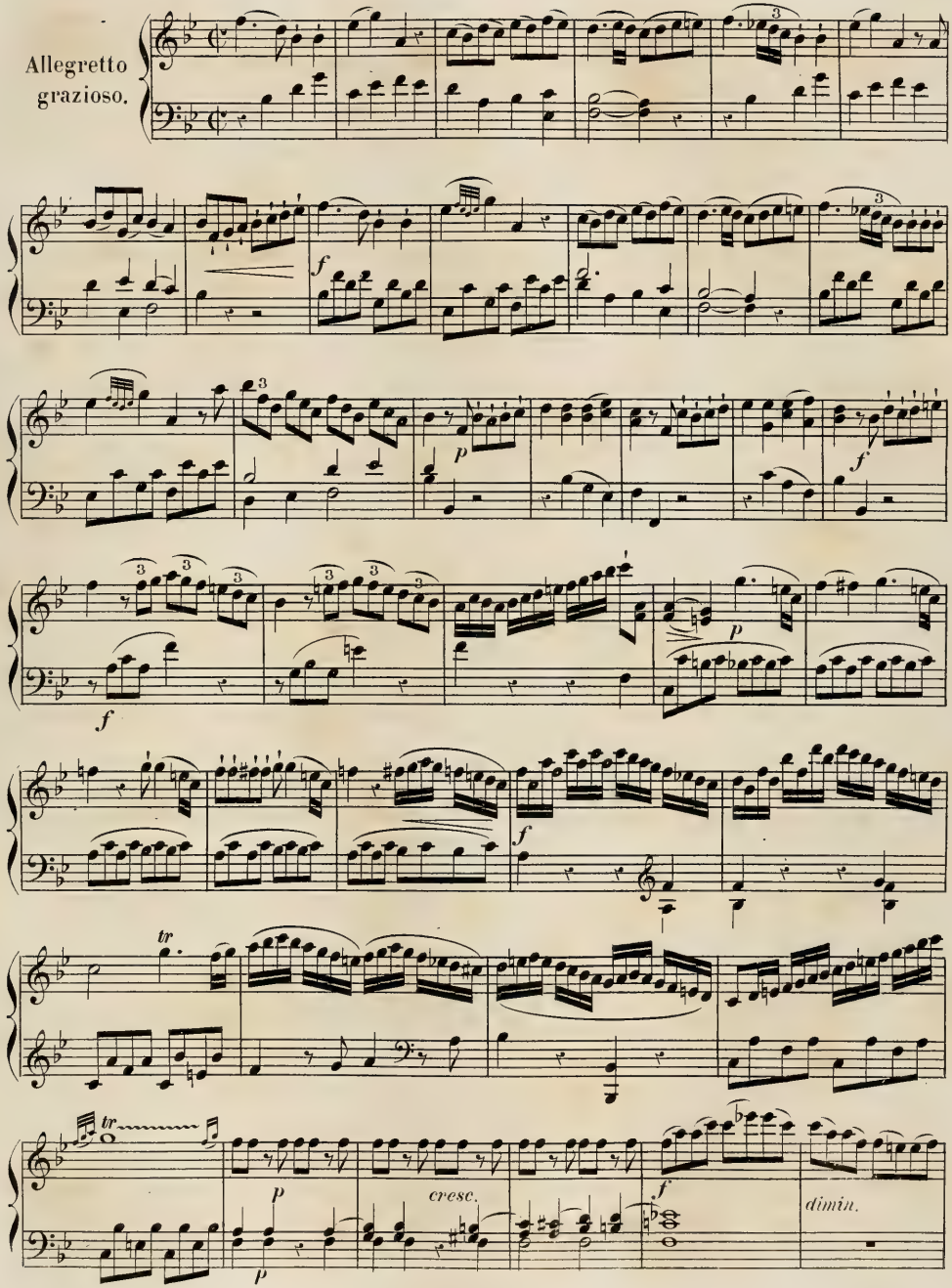
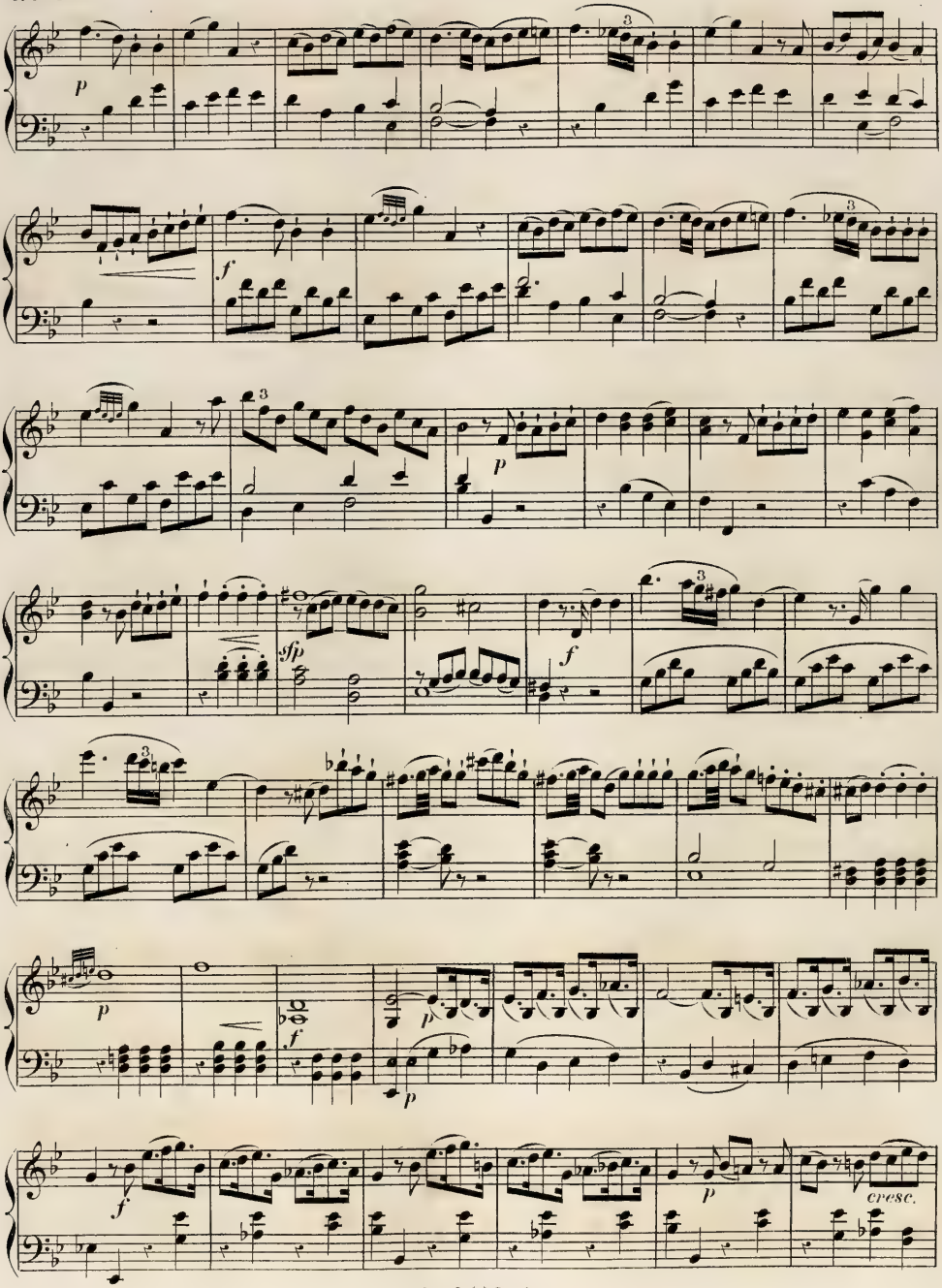
p
2.
pp


Allegretto
grazioso.
f
p
f
p
f
tr
tr
p
p
cresc.
f
dimin.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f
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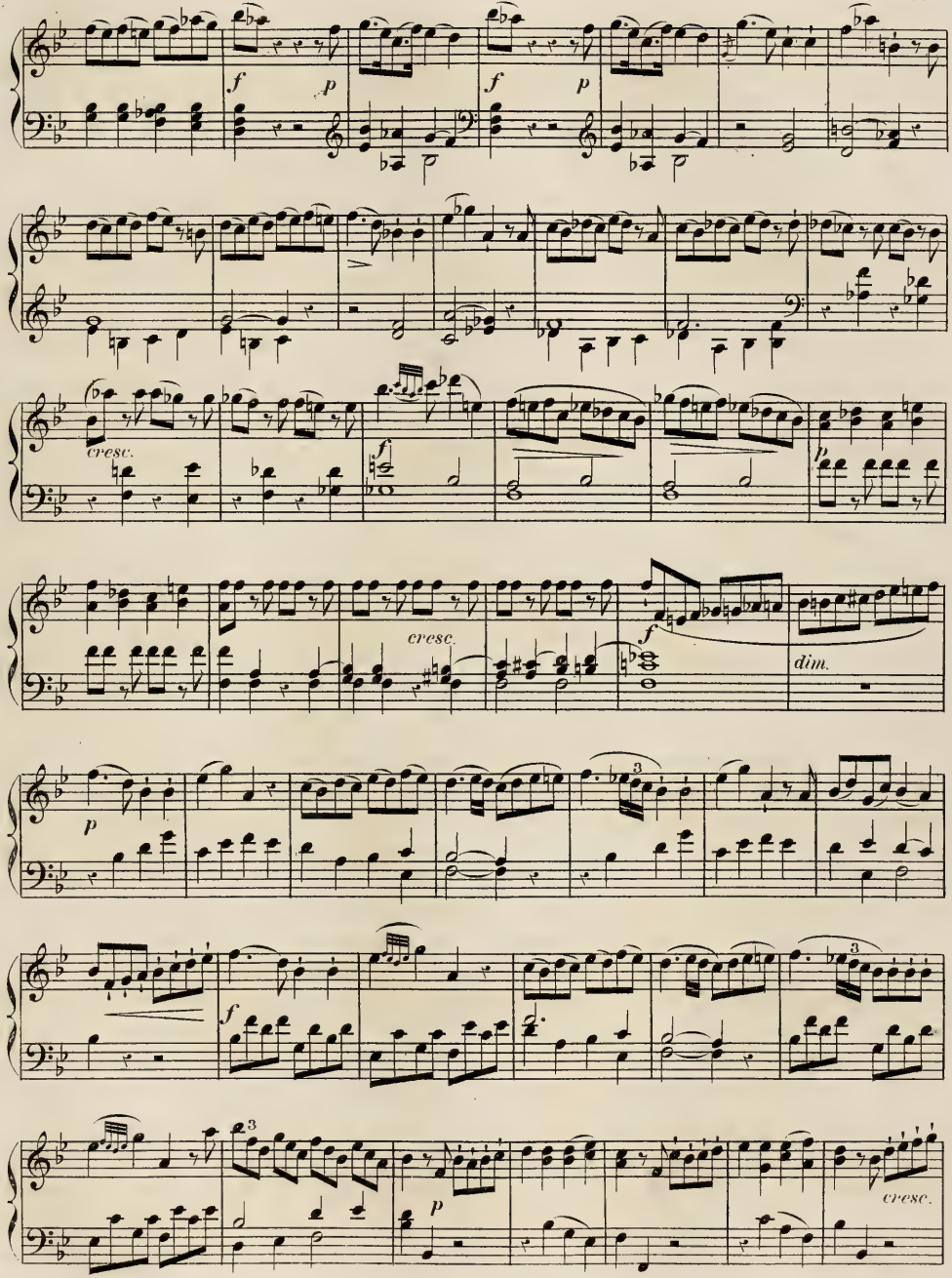
cresc.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f
p
cresc.
f
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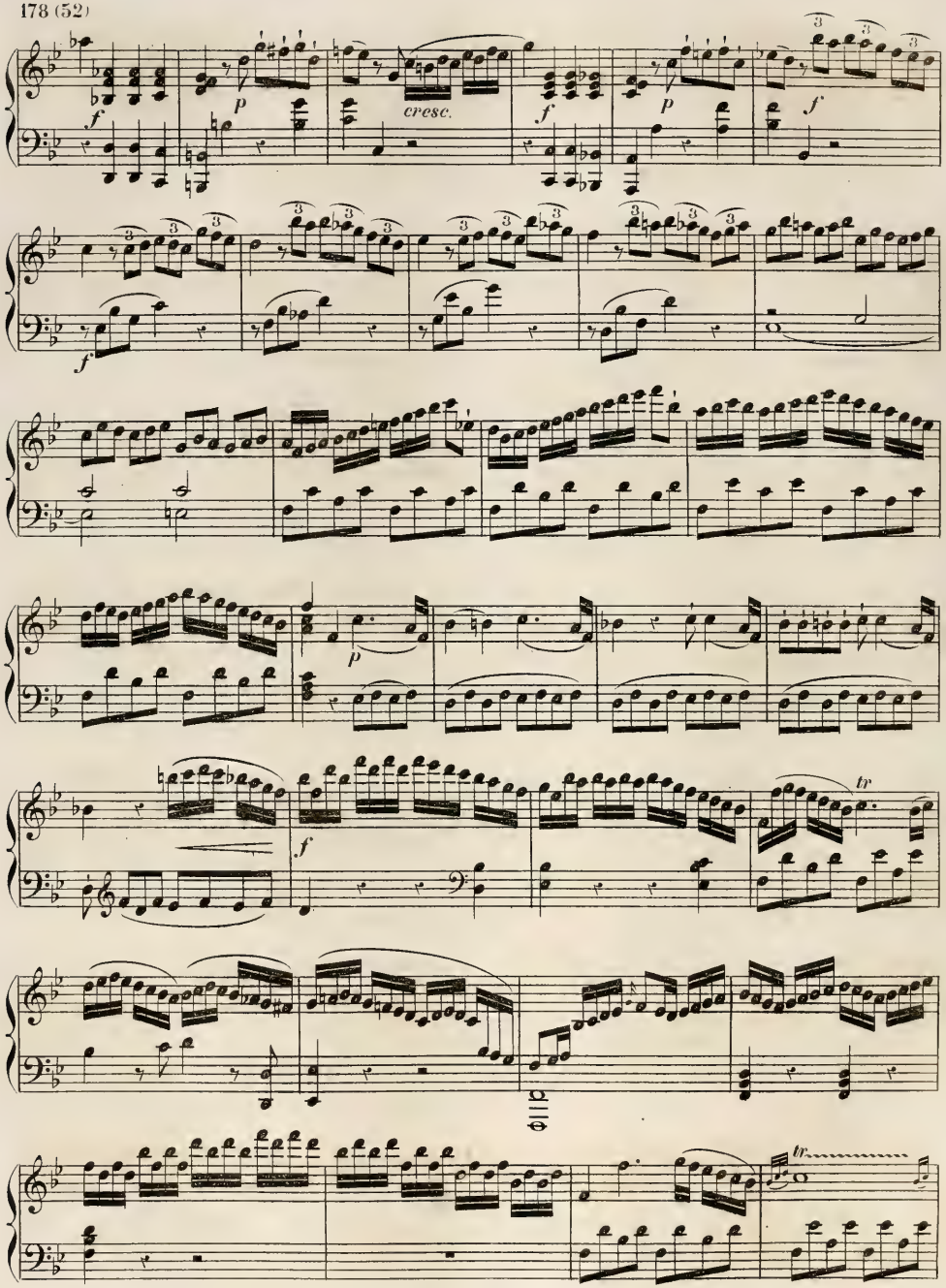
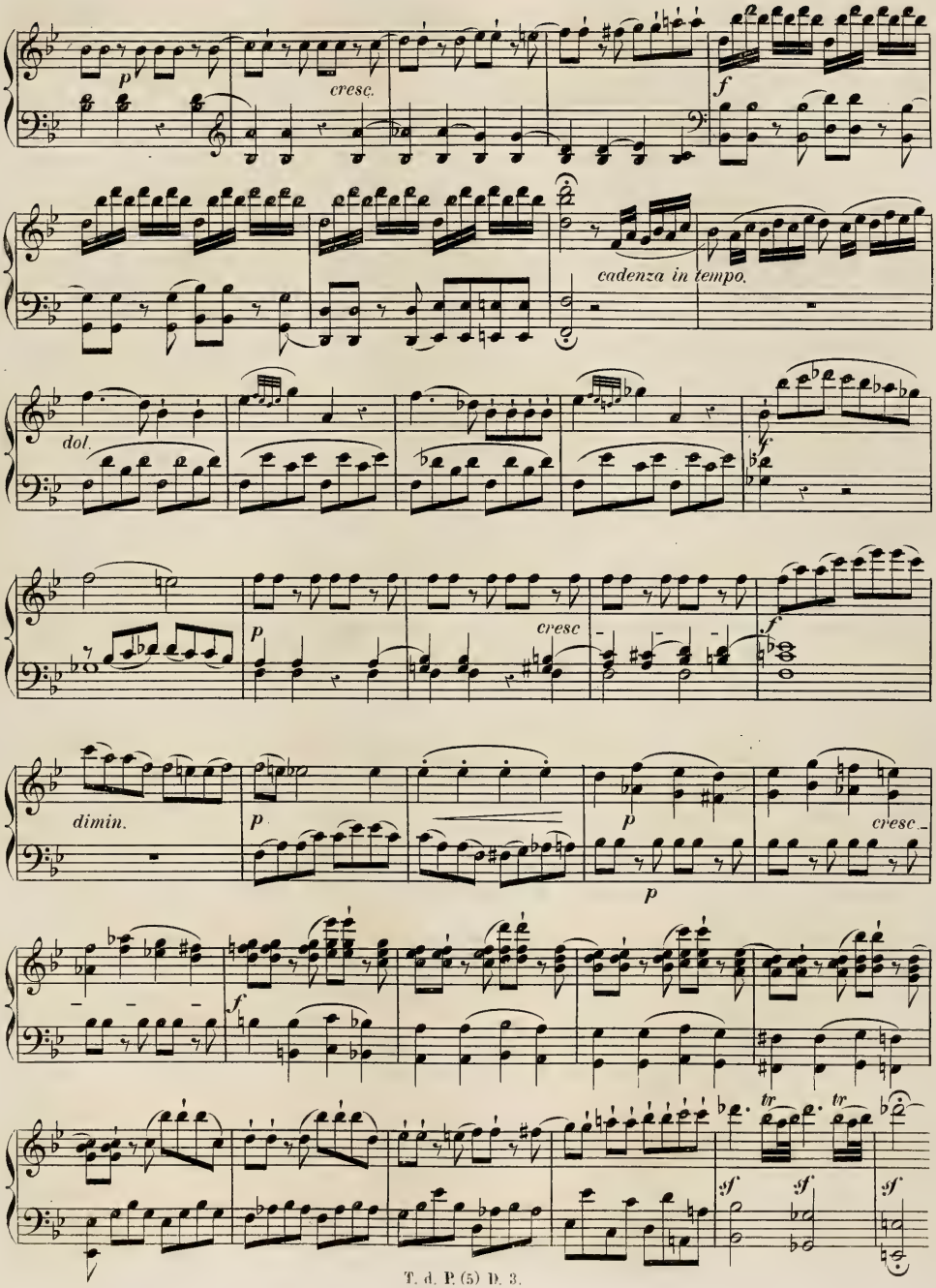
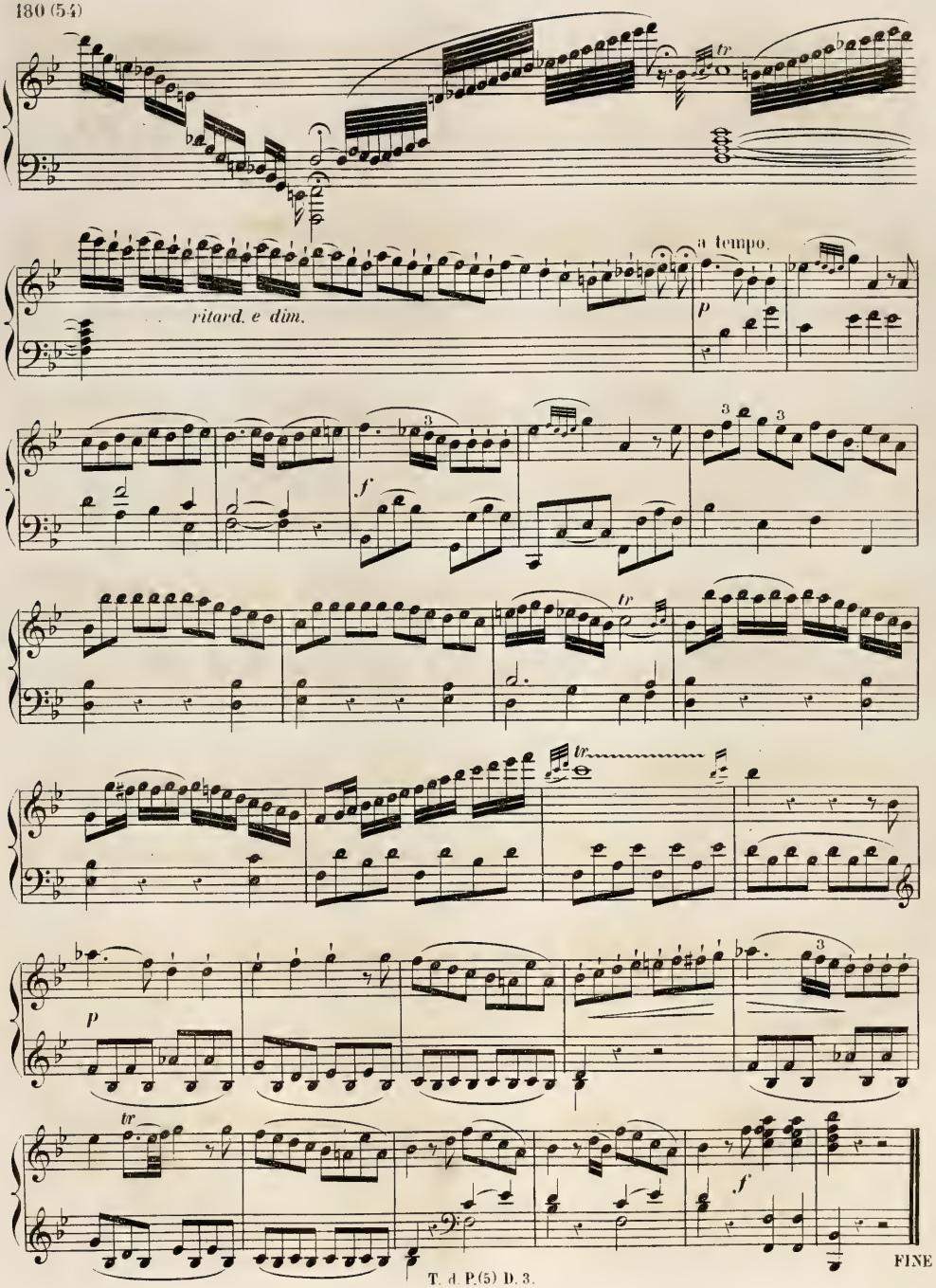
dim.
p
f
3
3
p
cresc.


cresc.
tr
tr


p
cresc.
f
cadenza in tempo.
dol.
p
cresc
f
dimin.
p
p
cresc.
p
f
tr
tr
sf
sf
sf


tr
ritard. e dim.
a tempo.
p
f
3
tr
p
tr
f
FINE

SIX

GRANDES SUITES

appelées Suites Anglaises

pour le

CLAVECIN

COMPOSÉES

par

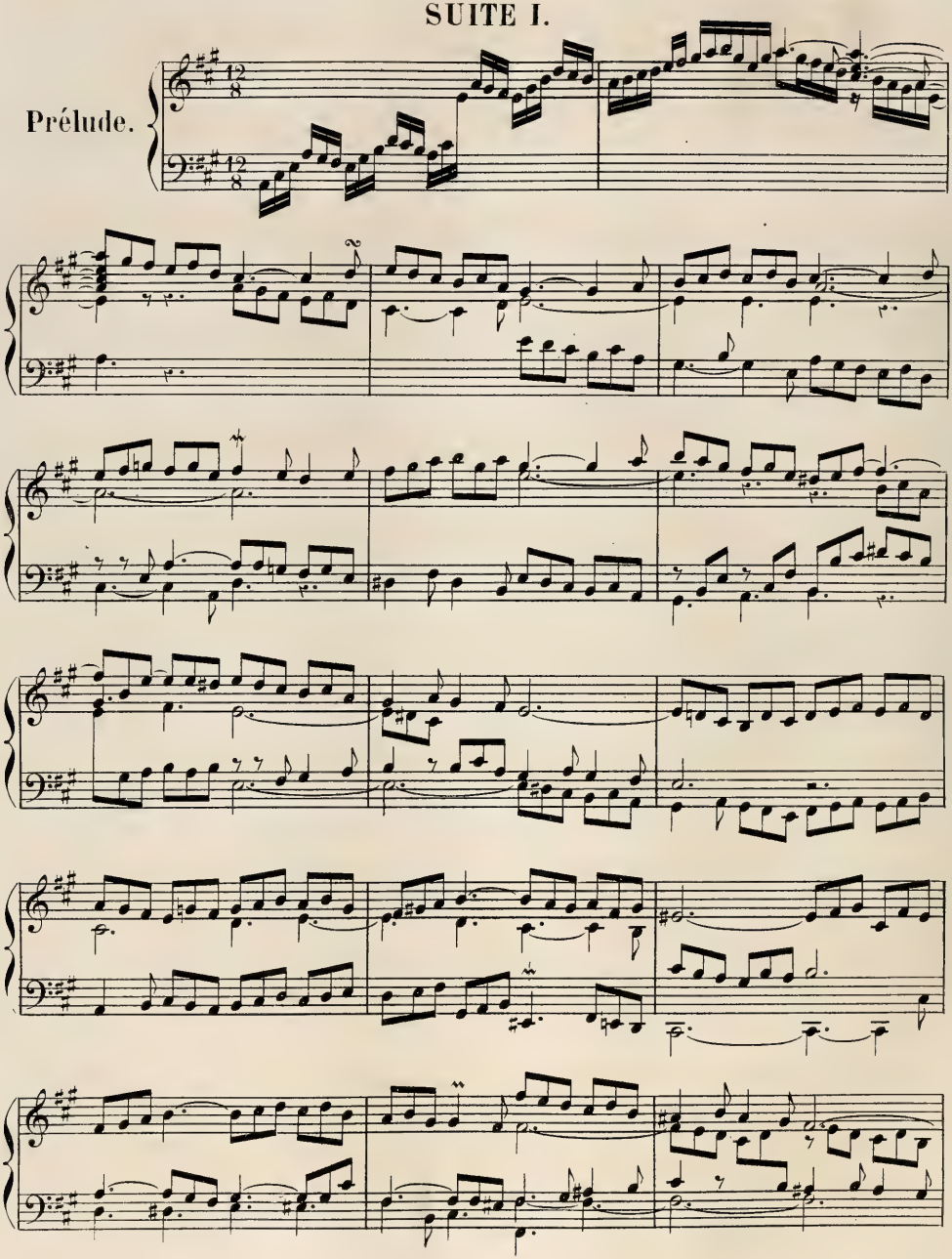
JEAN SÉBASTIEN BACH

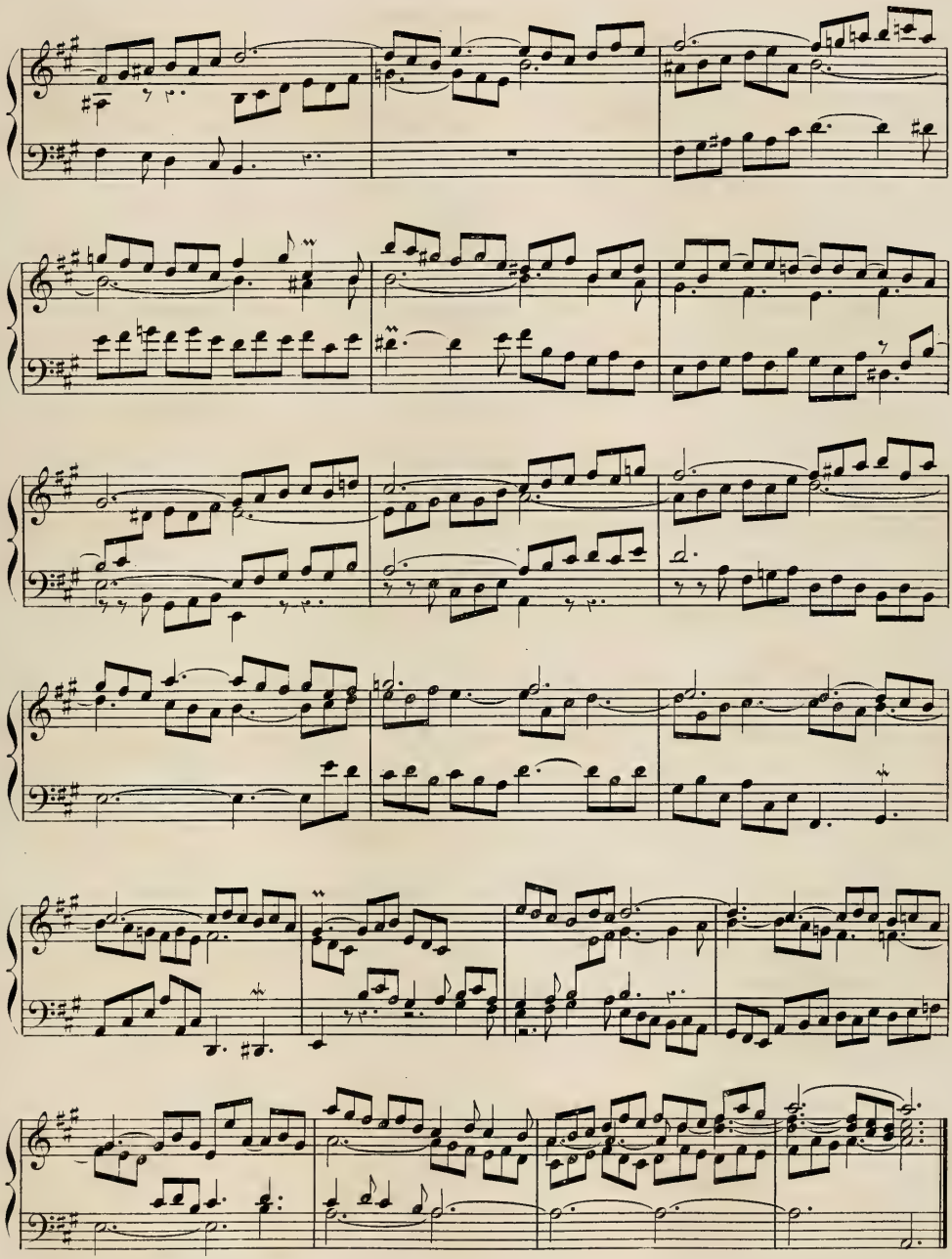
PUBLIÉ PAR L. FARRENC, — PARIS, 1869.

T. d. P. (4) I. 2.

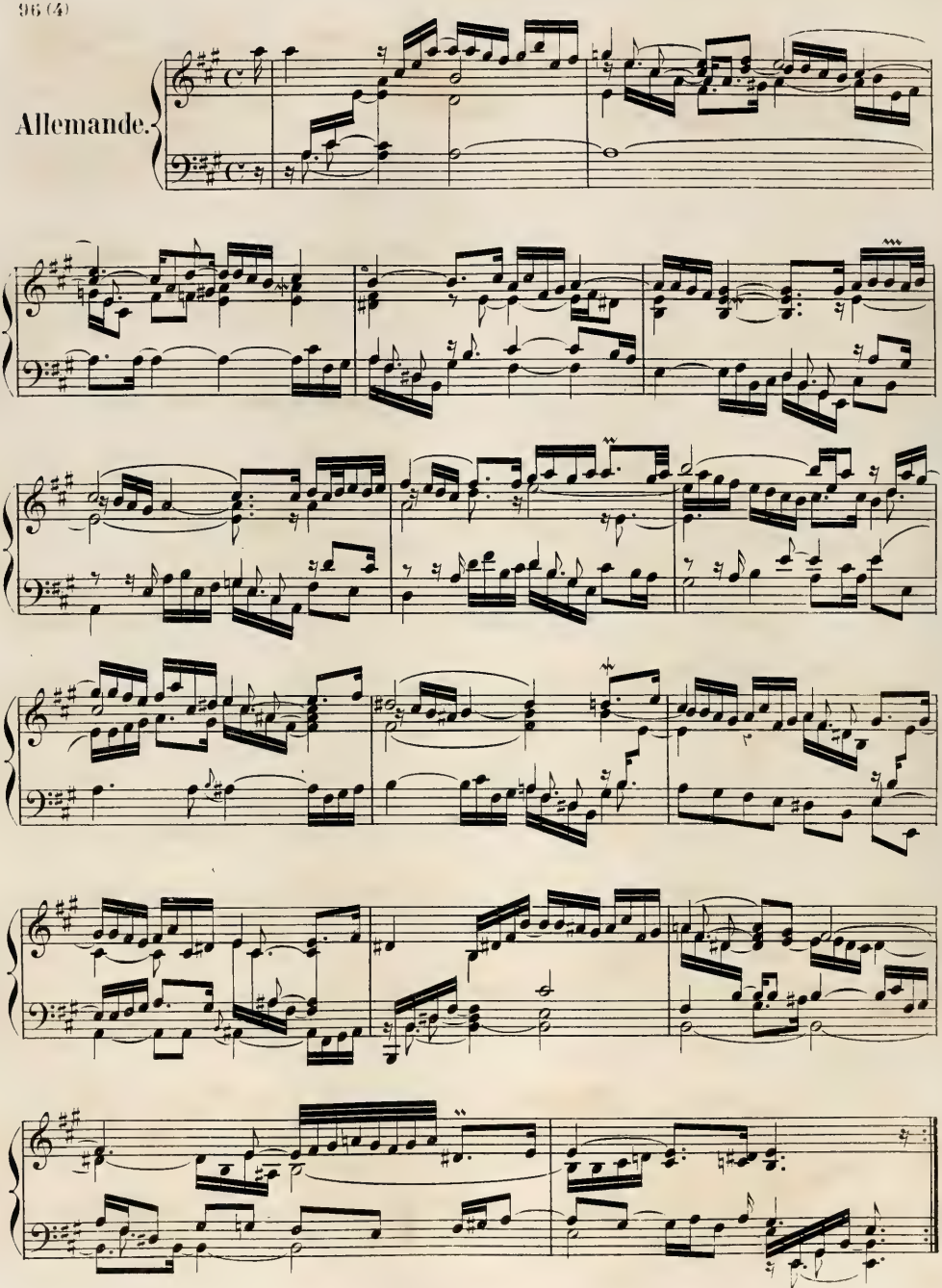
SUITE I.

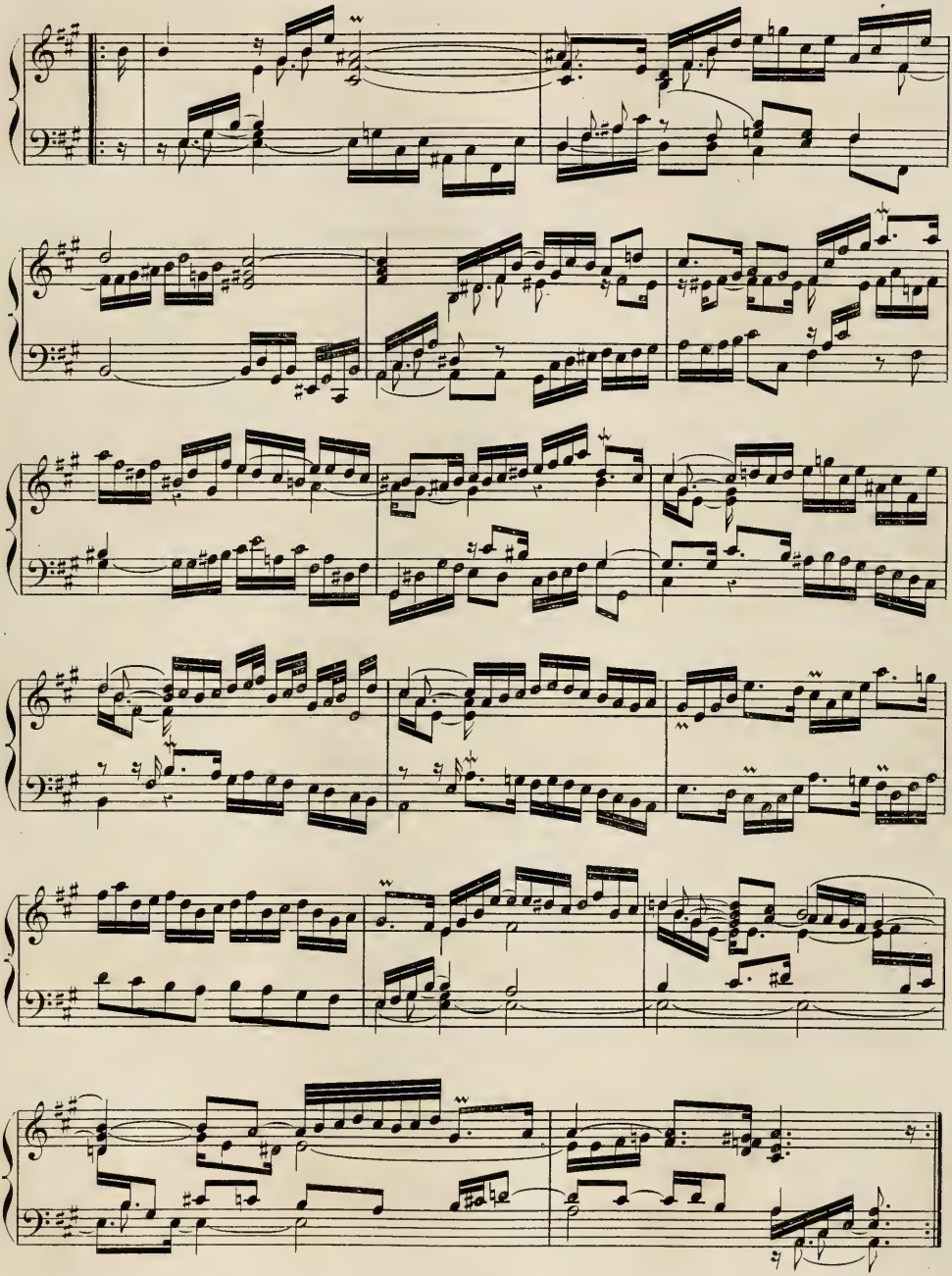
Prélude.



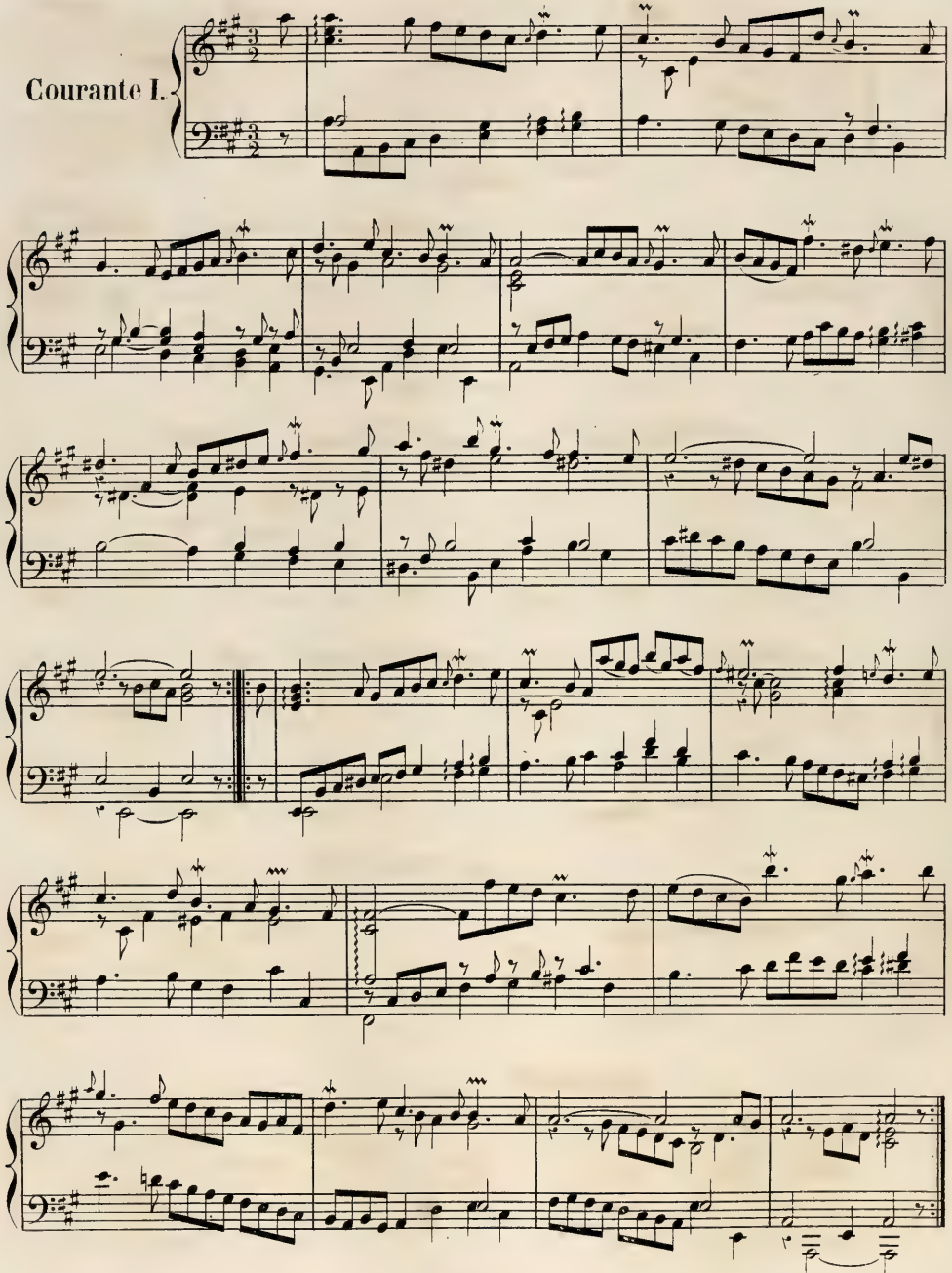


Allemande.

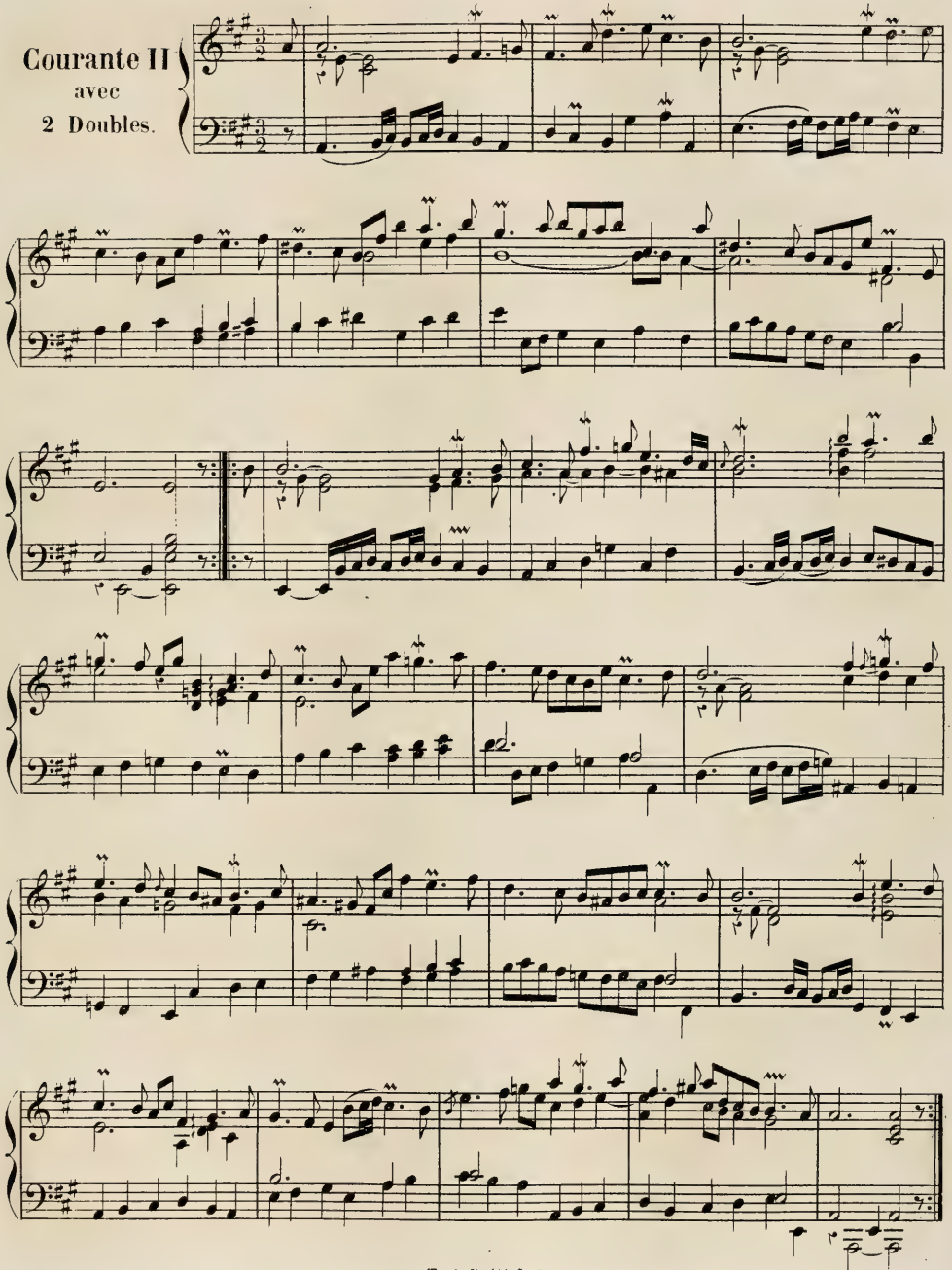




Courante I.



Courante II
avec
2 Doubles.



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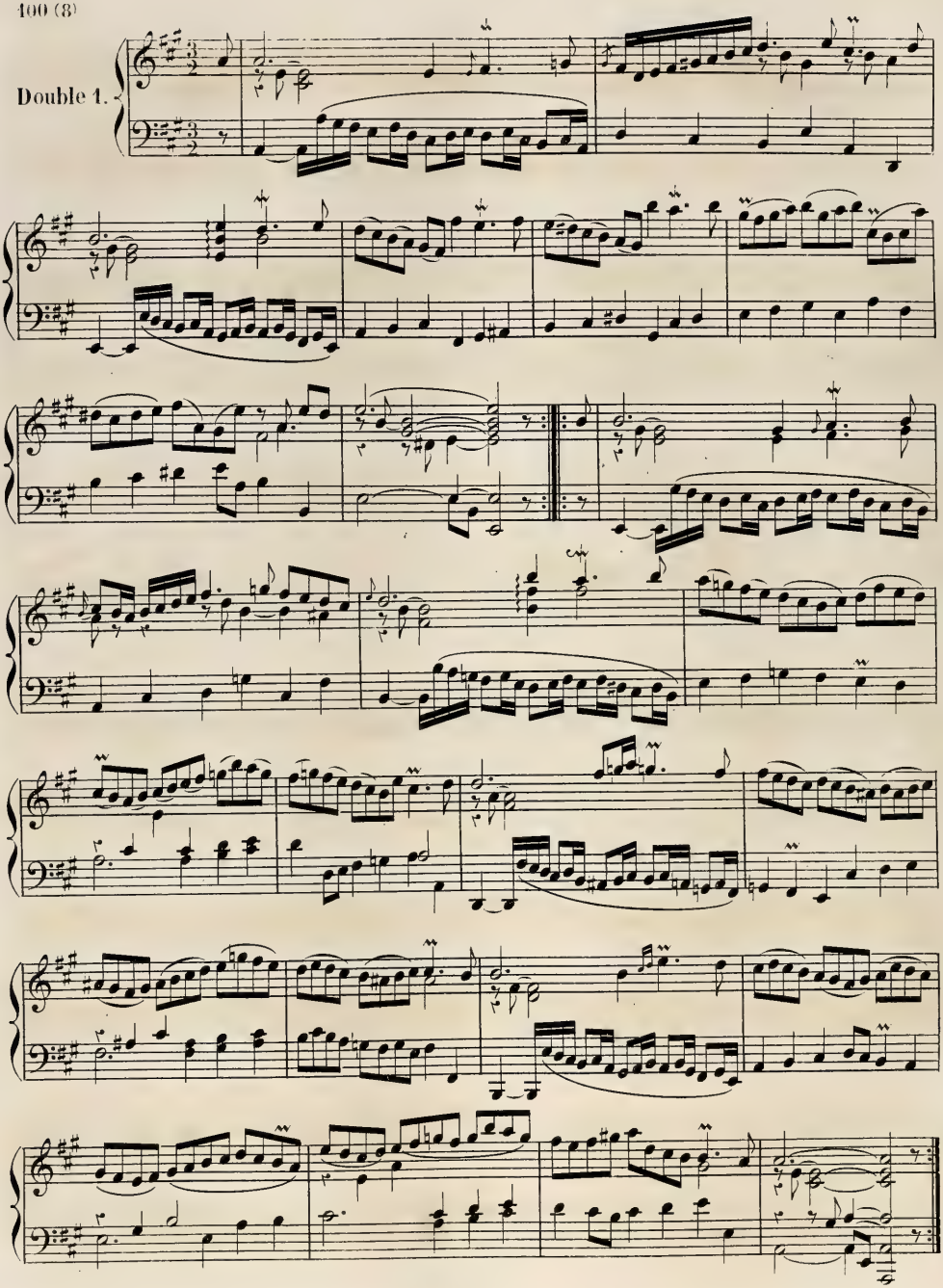

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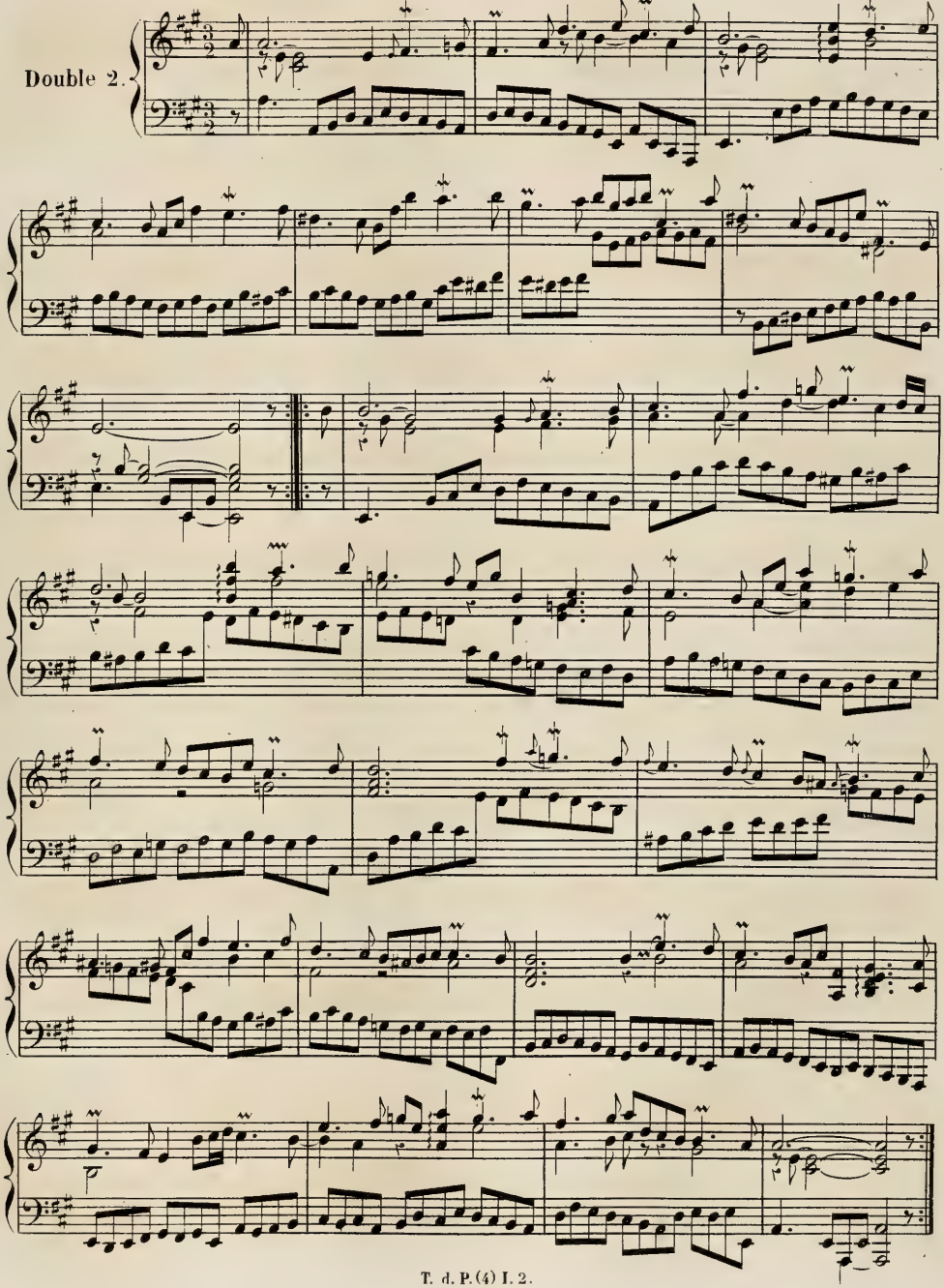
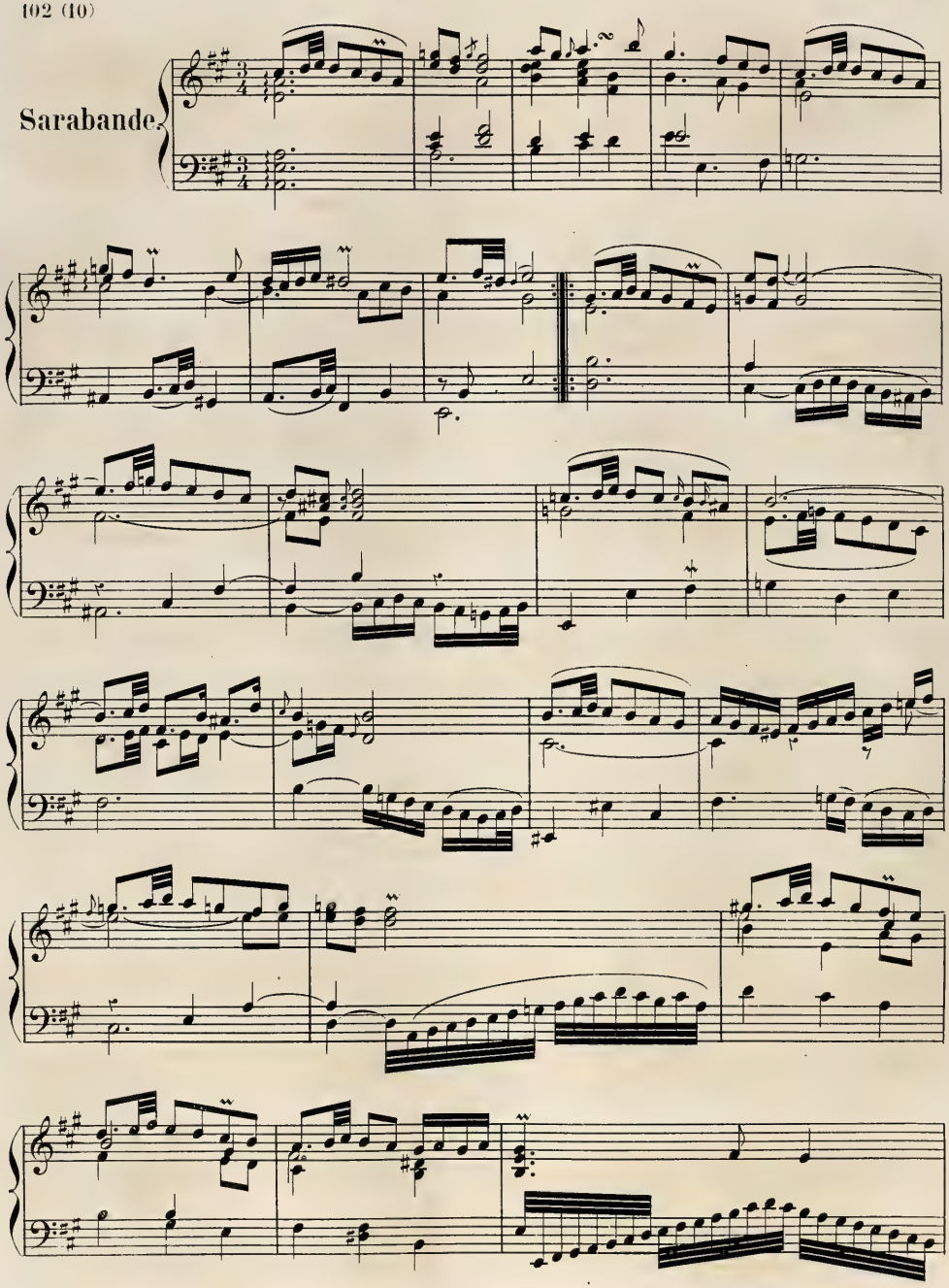
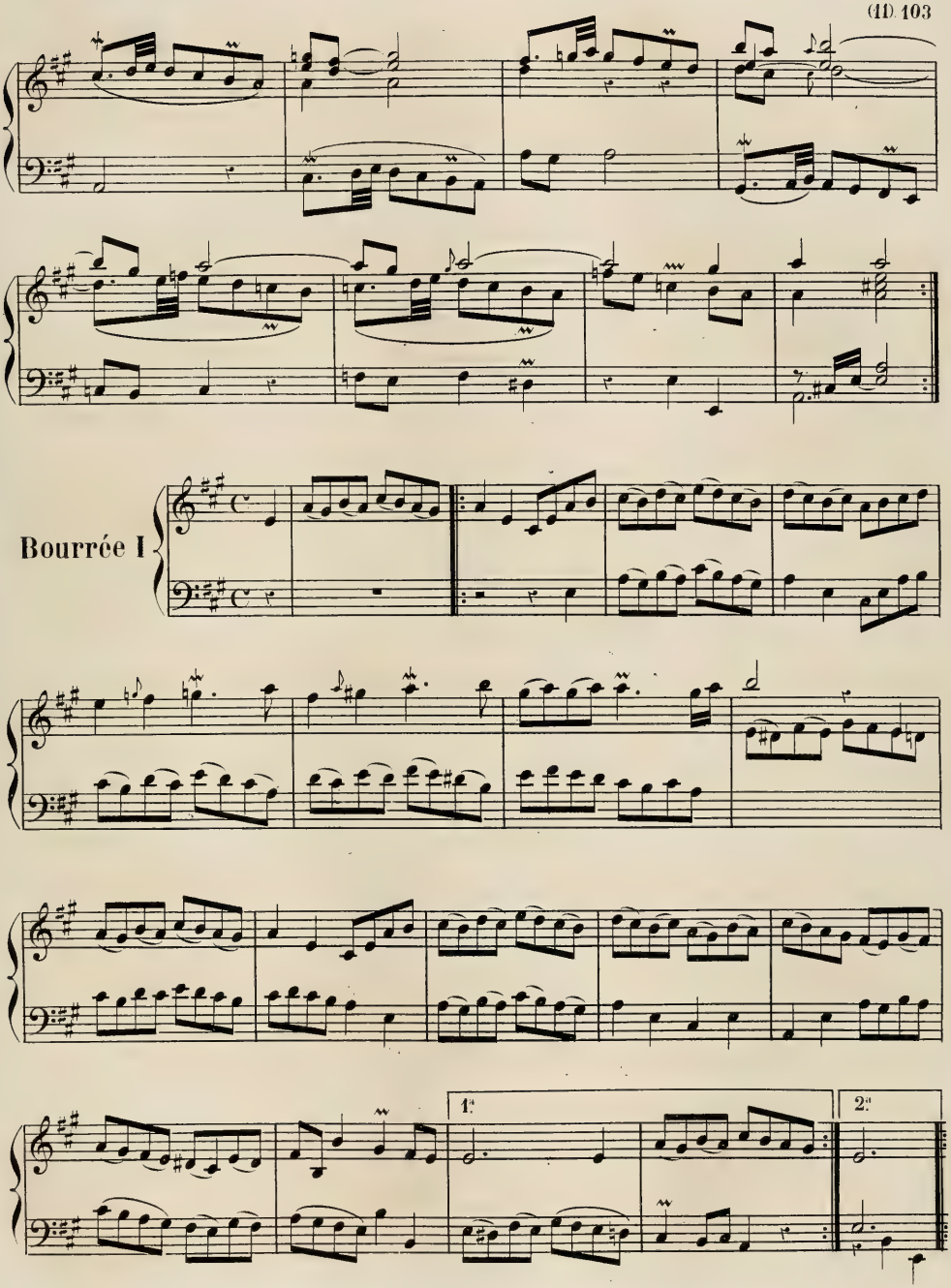
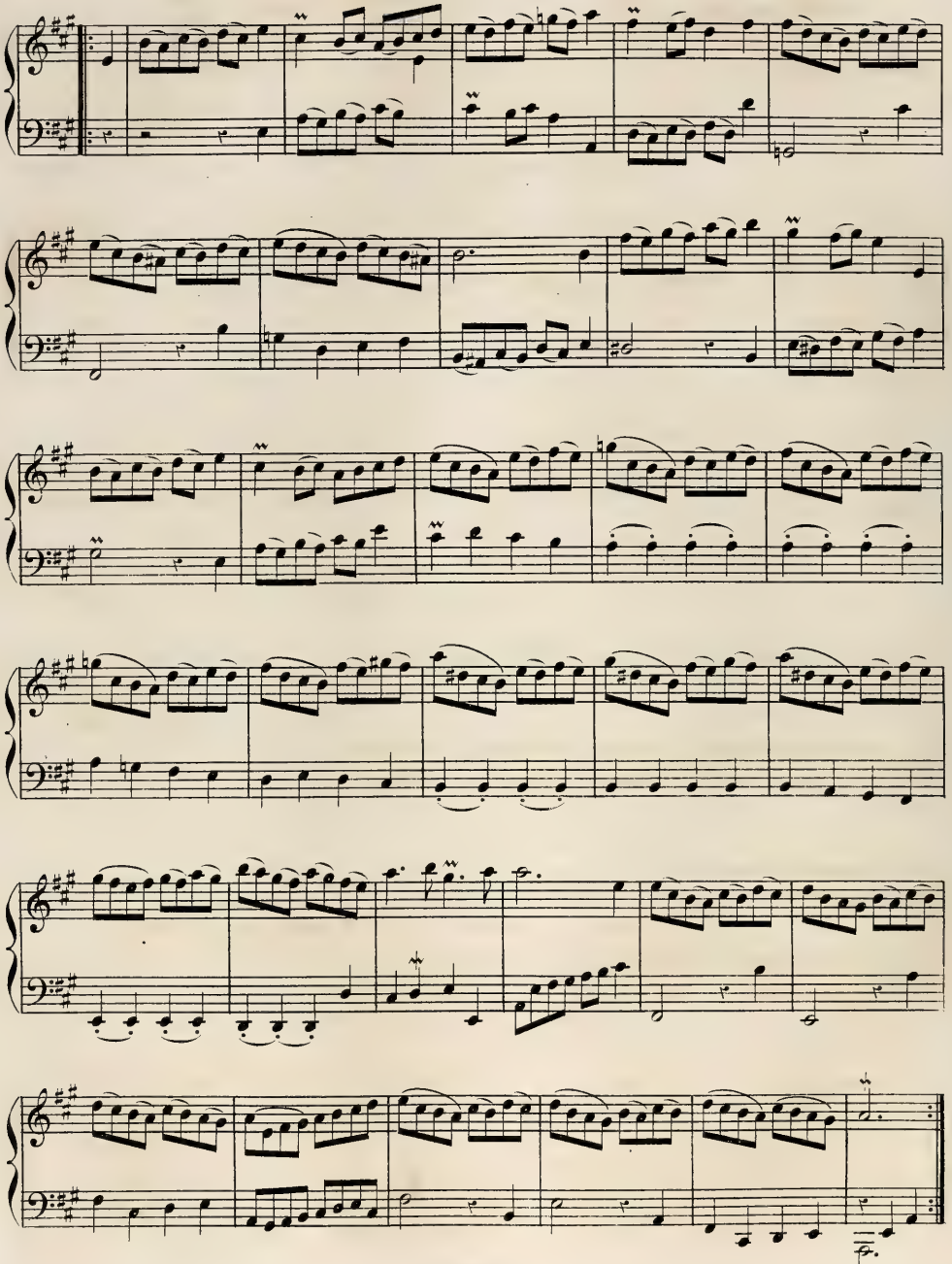
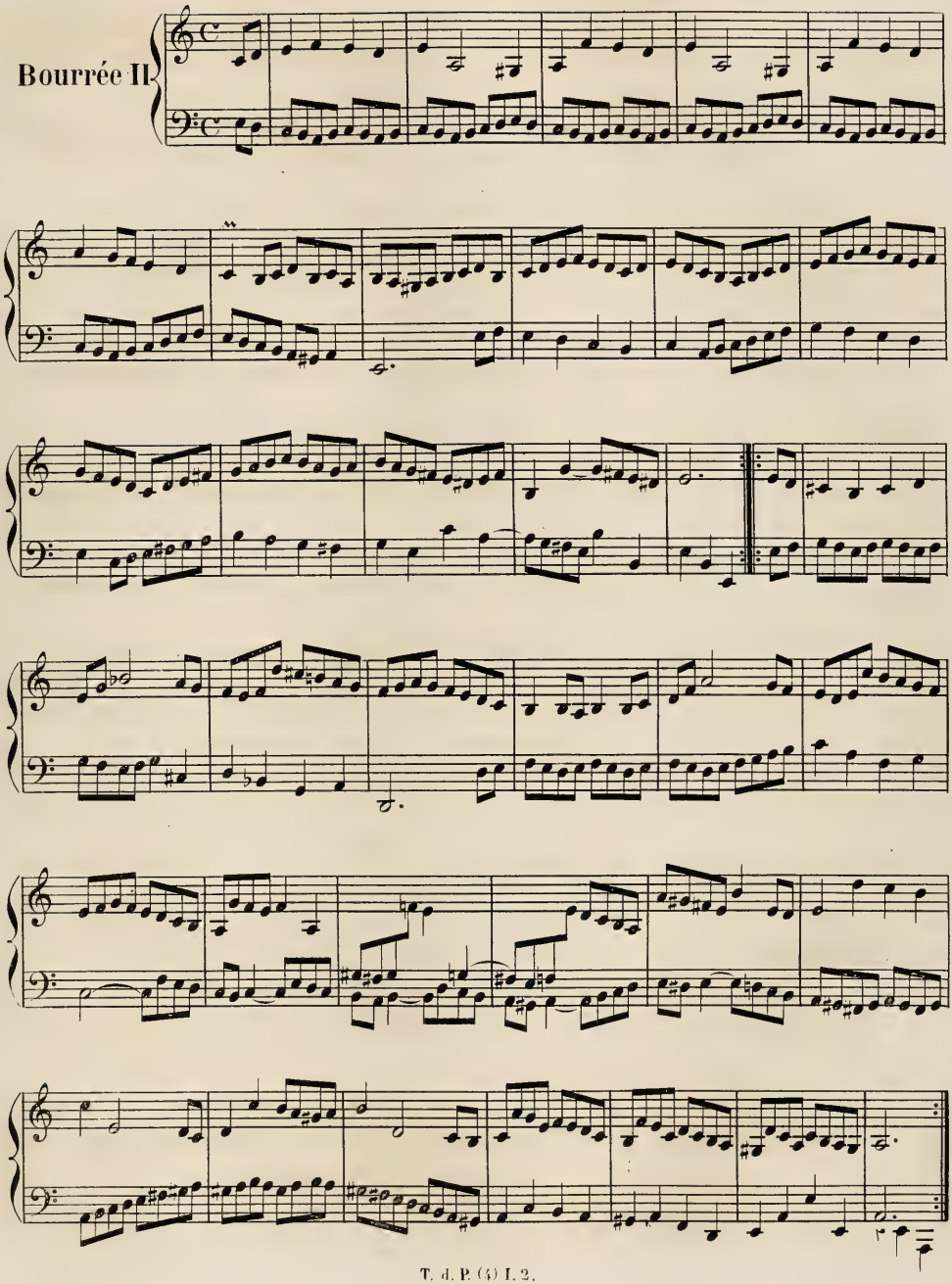


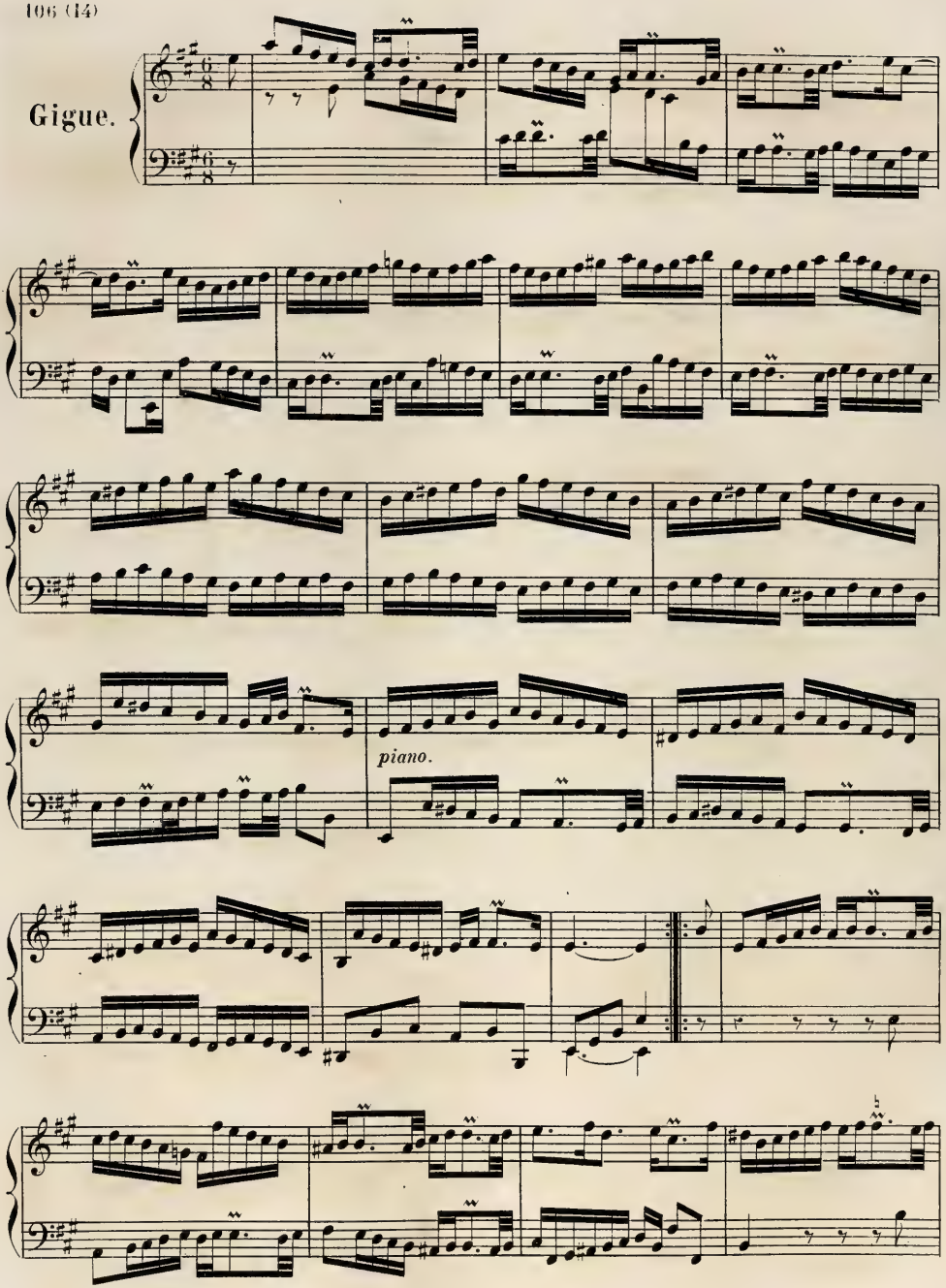

Sarabande.

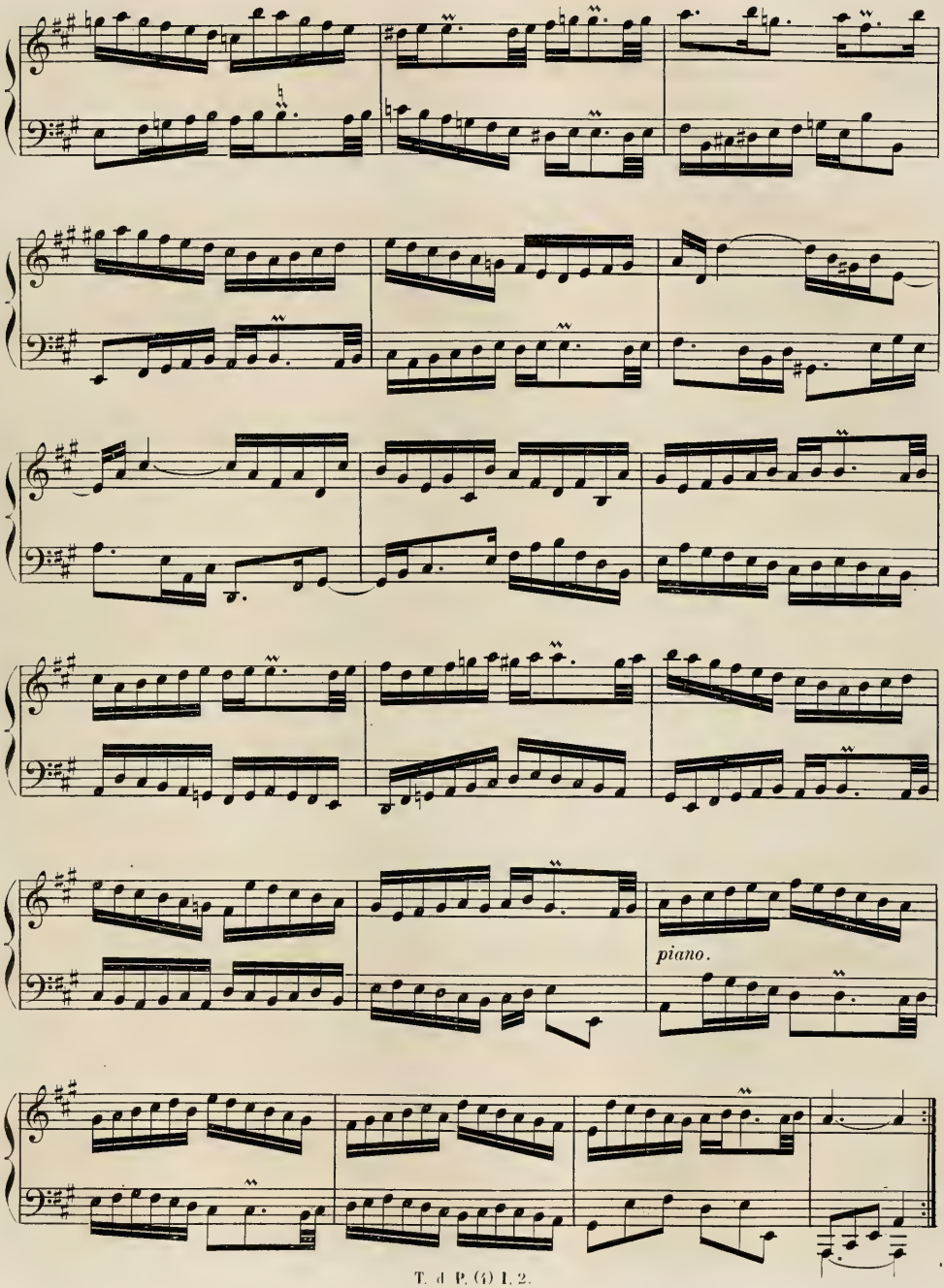

Bourrée I
1.
2.




Bourrée II

Gigue.

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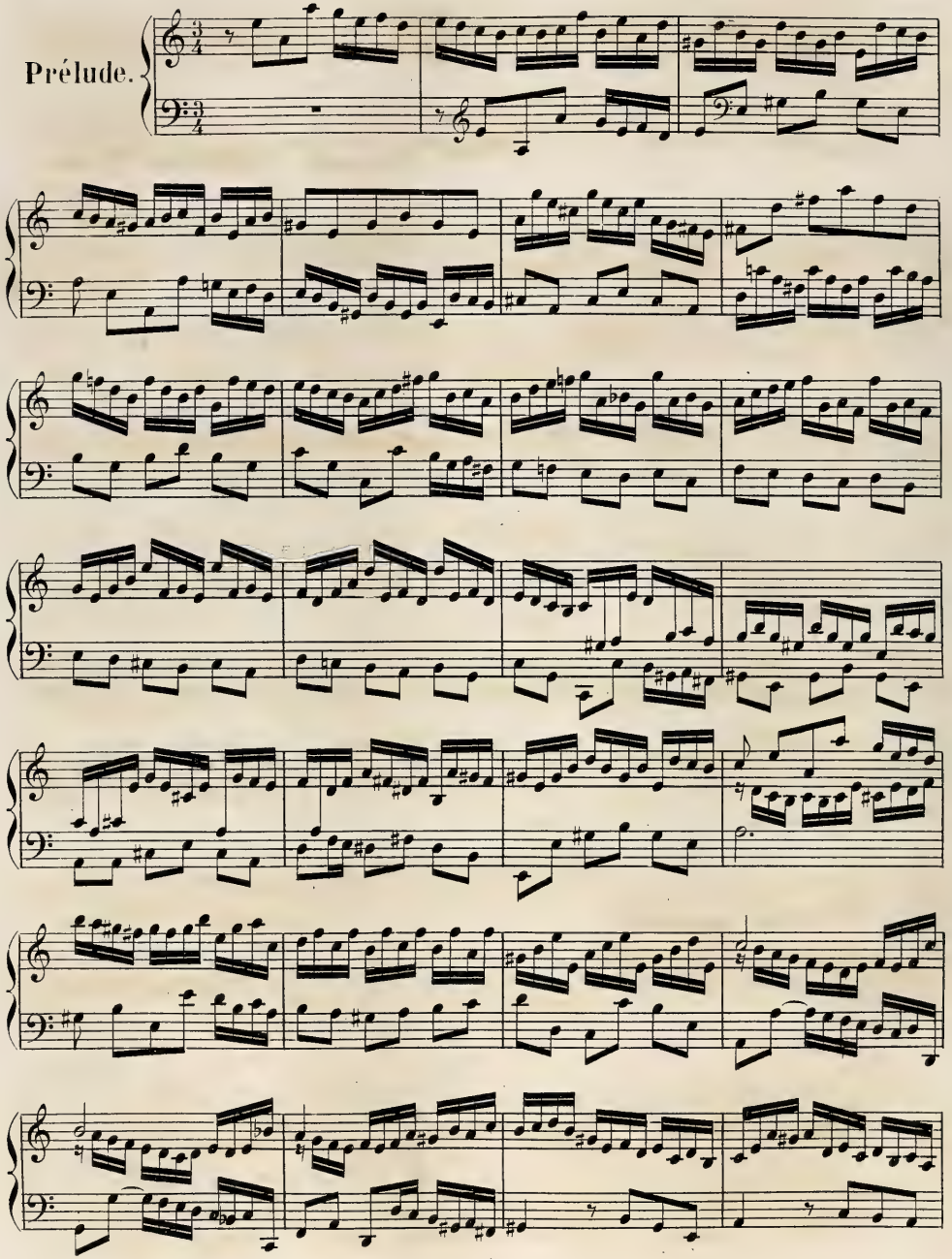
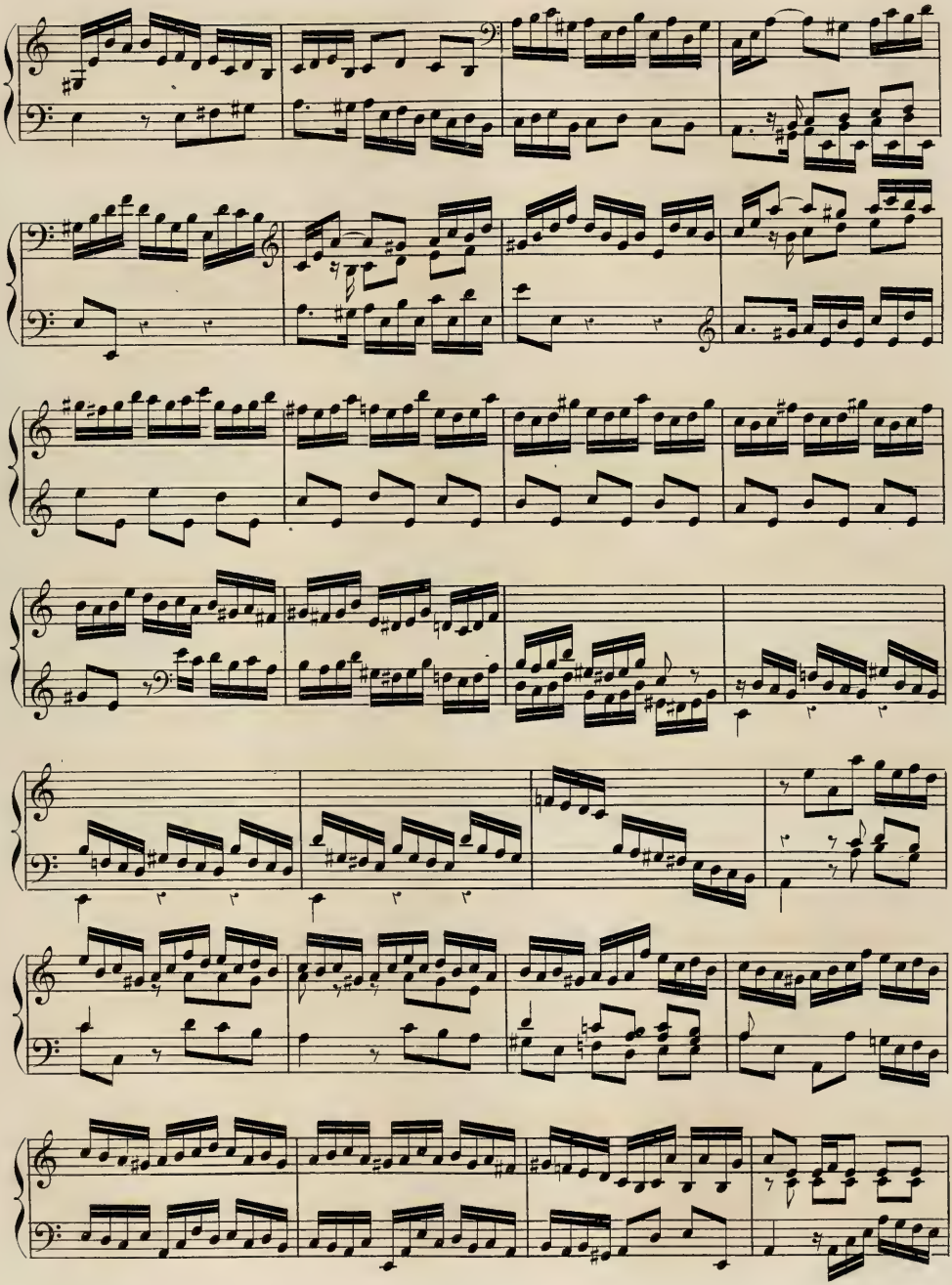
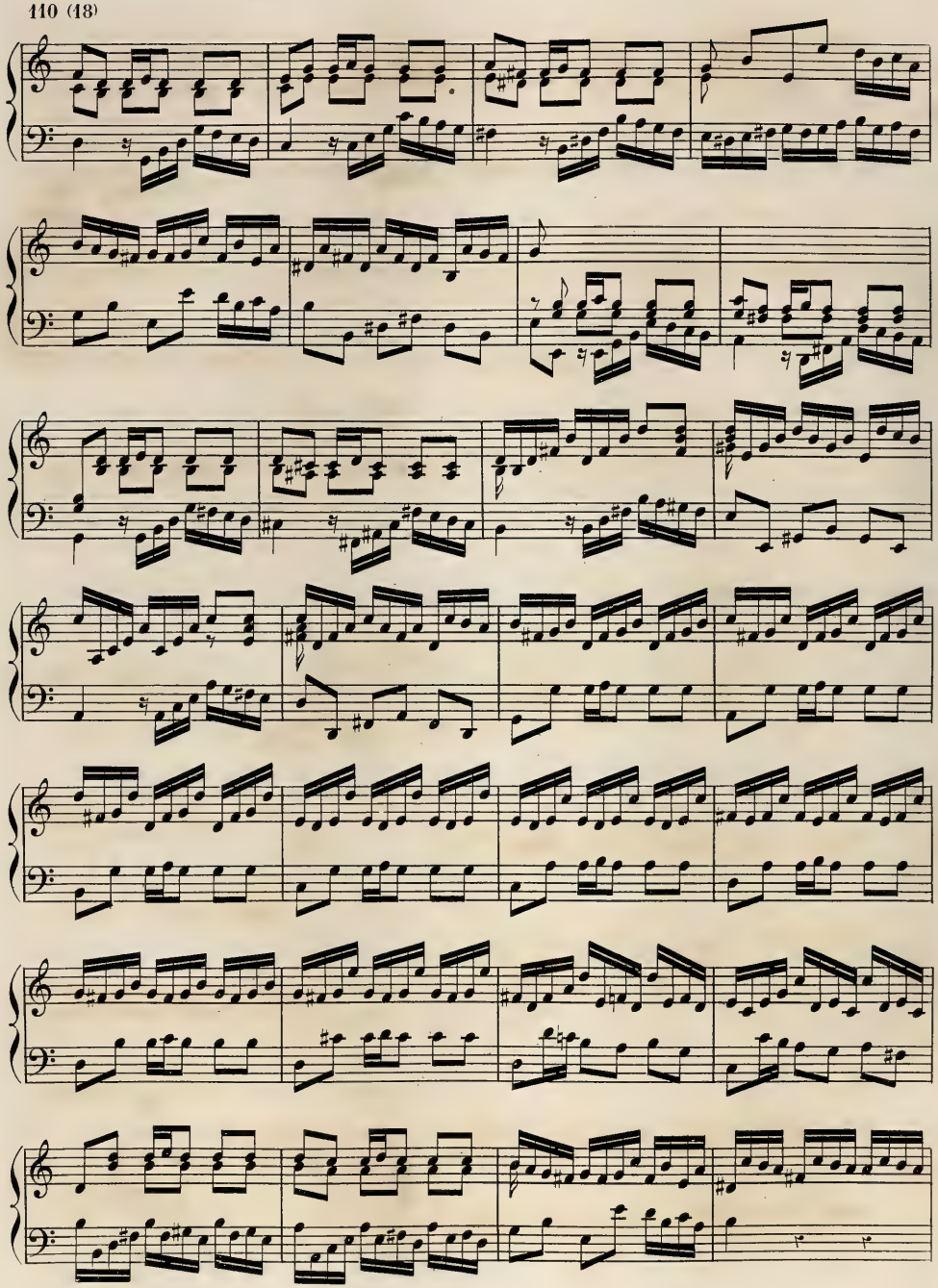
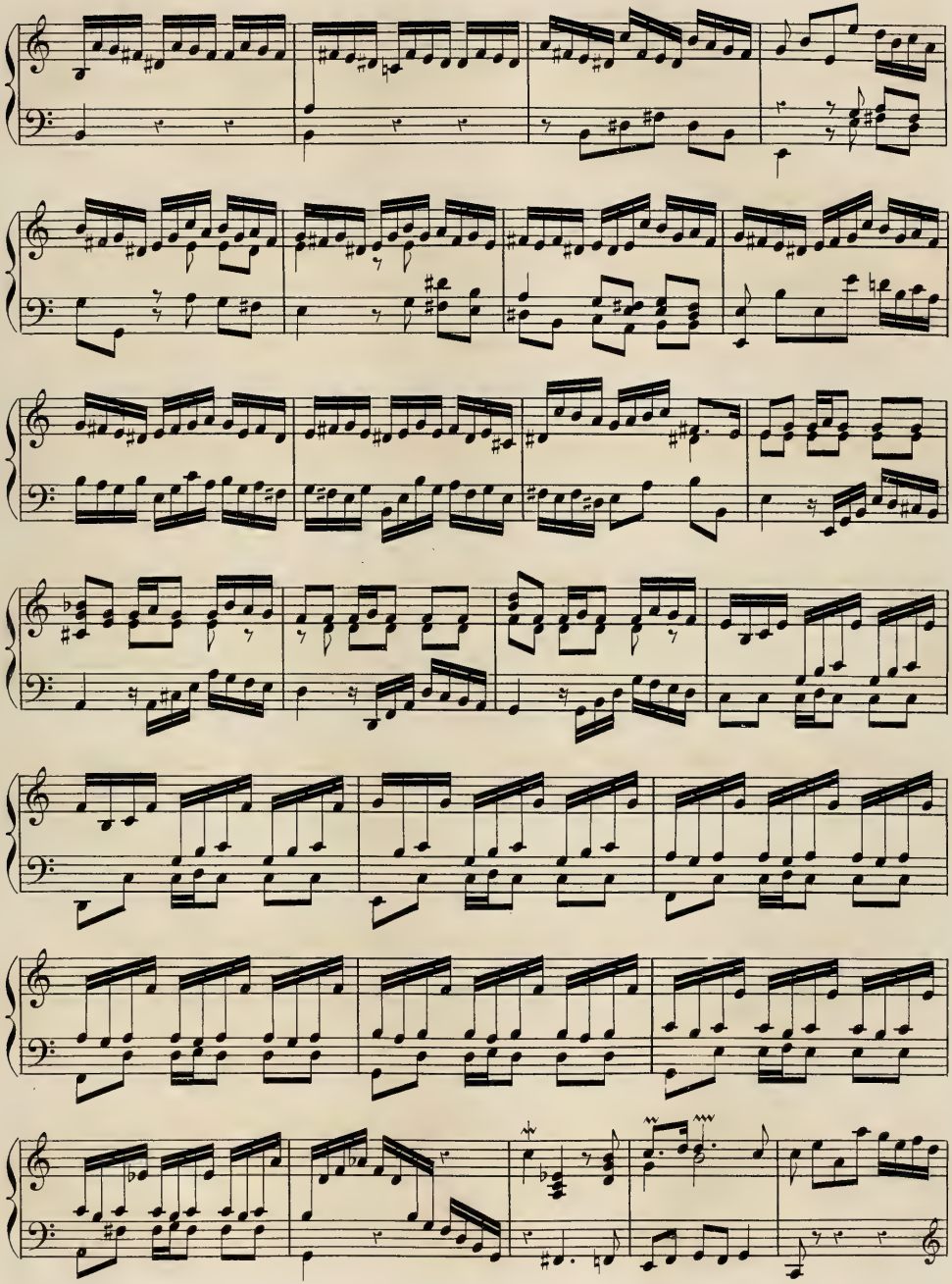
SUITE II.

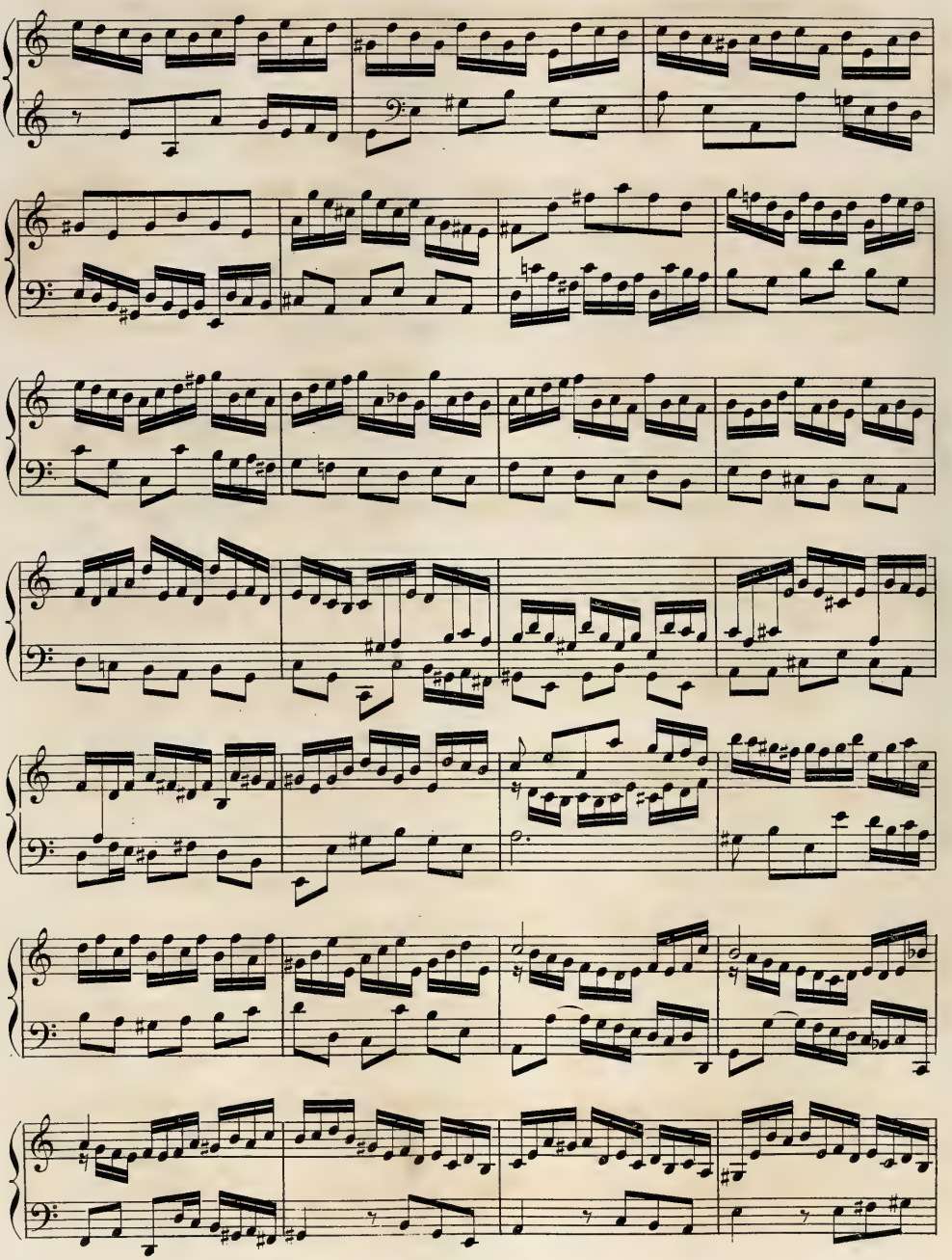
Prélude.

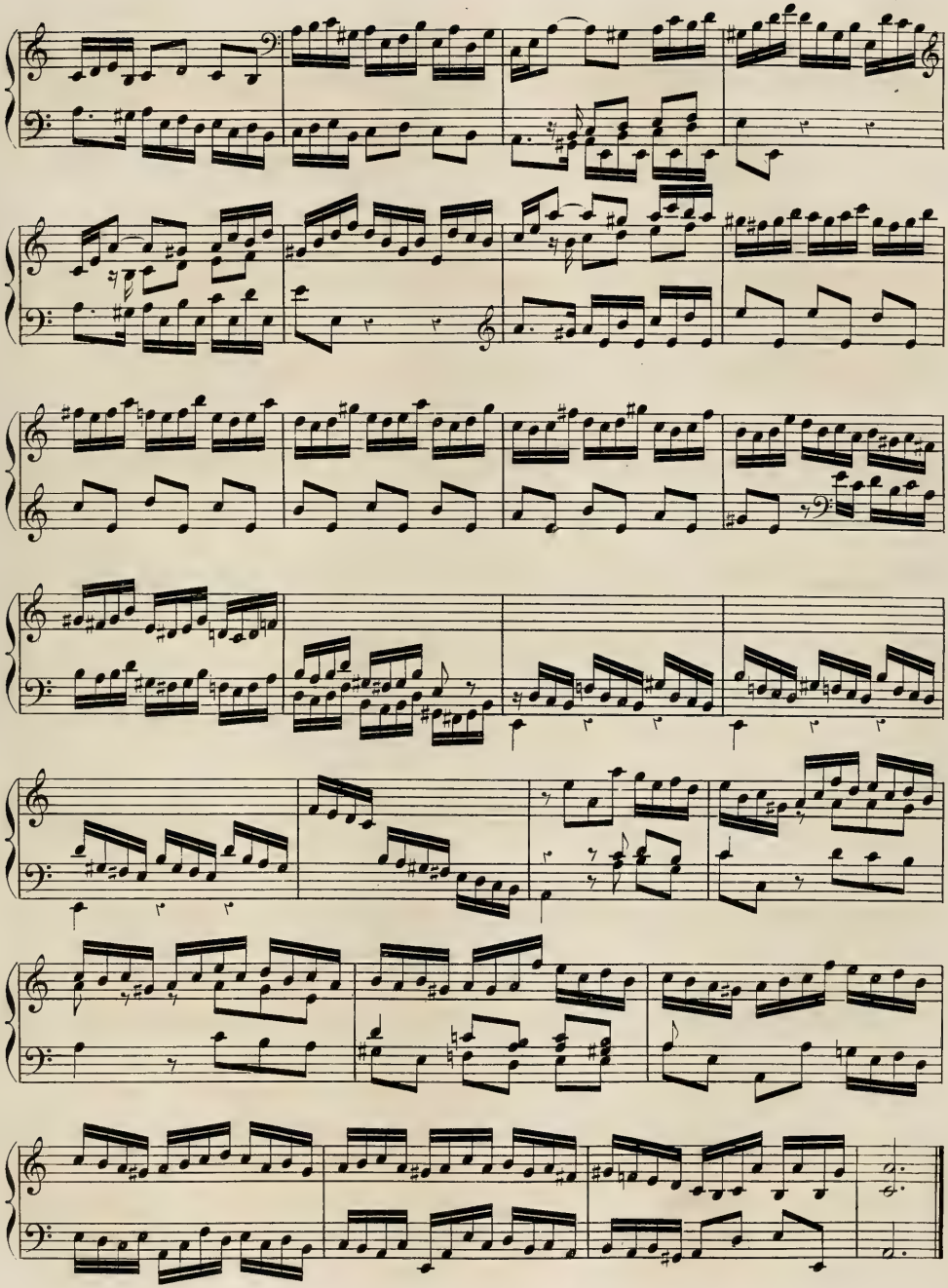




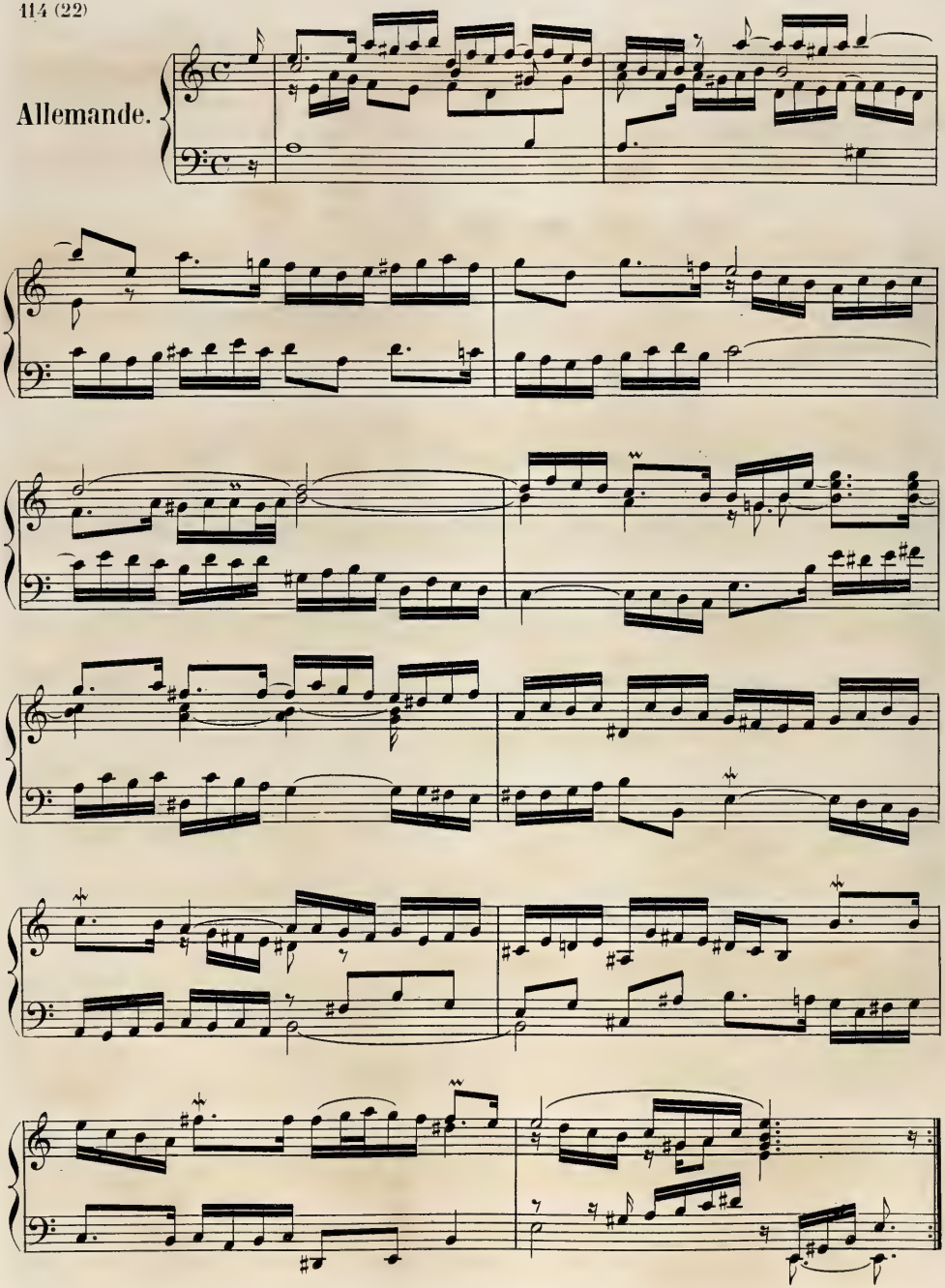


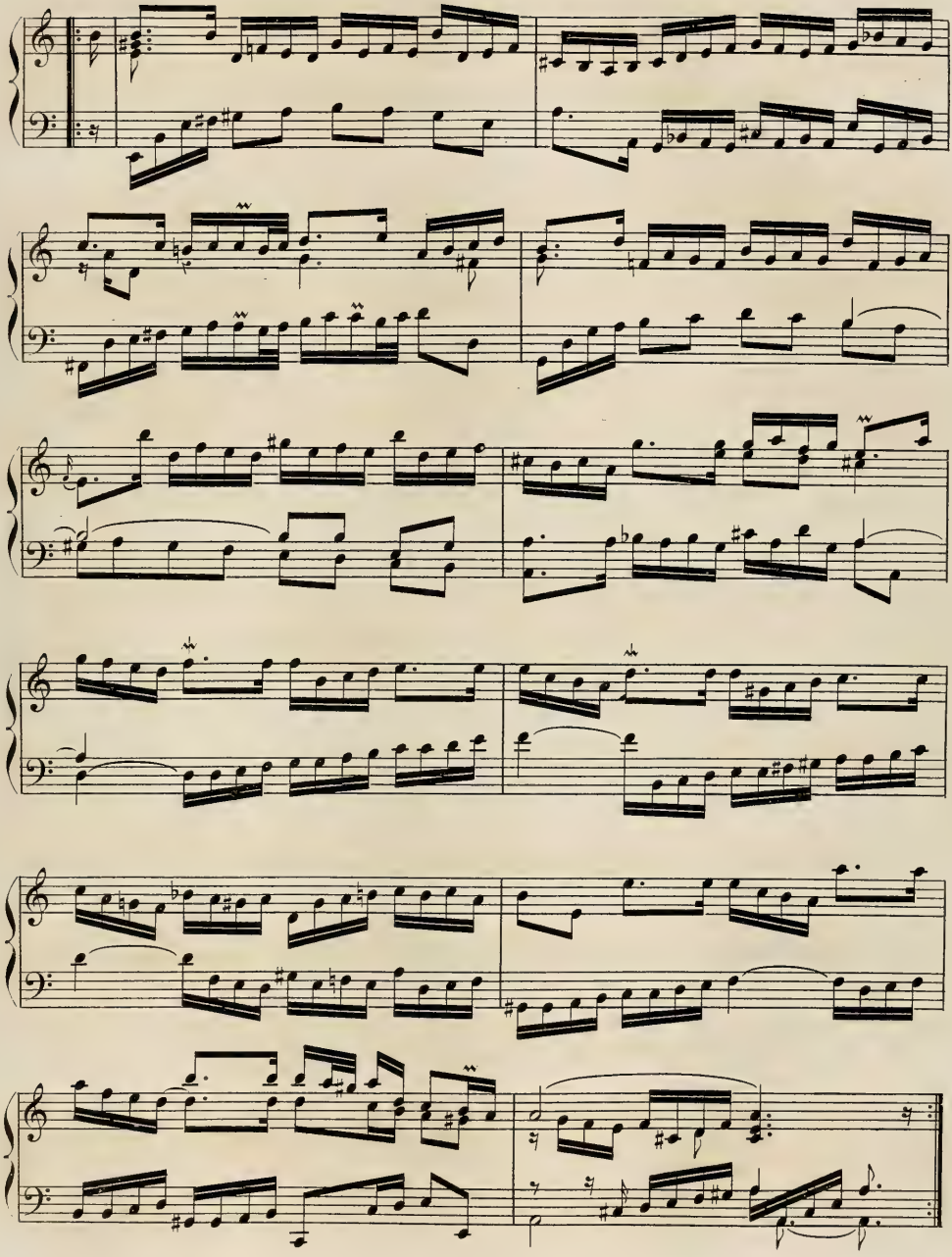






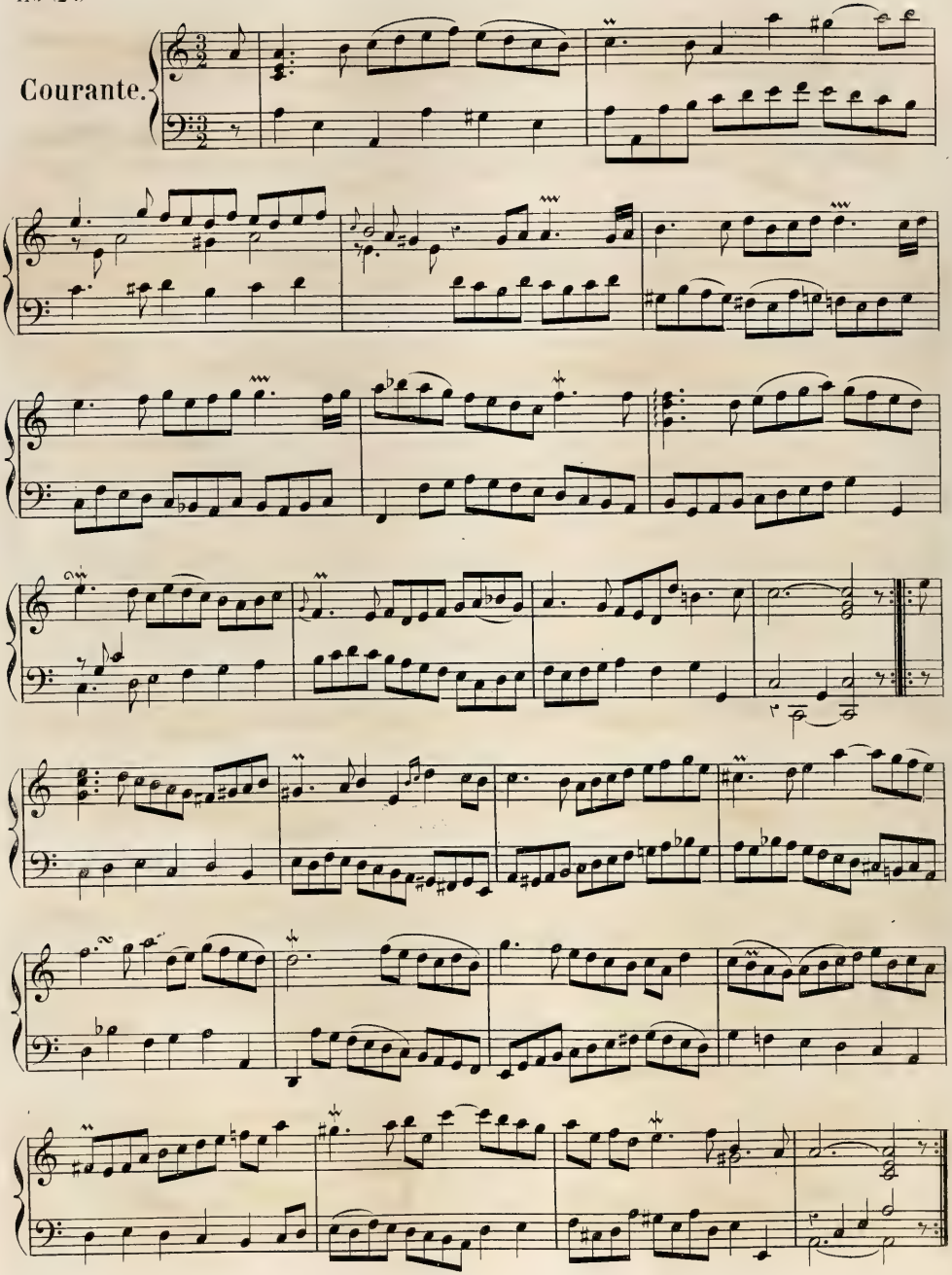
Allemande.





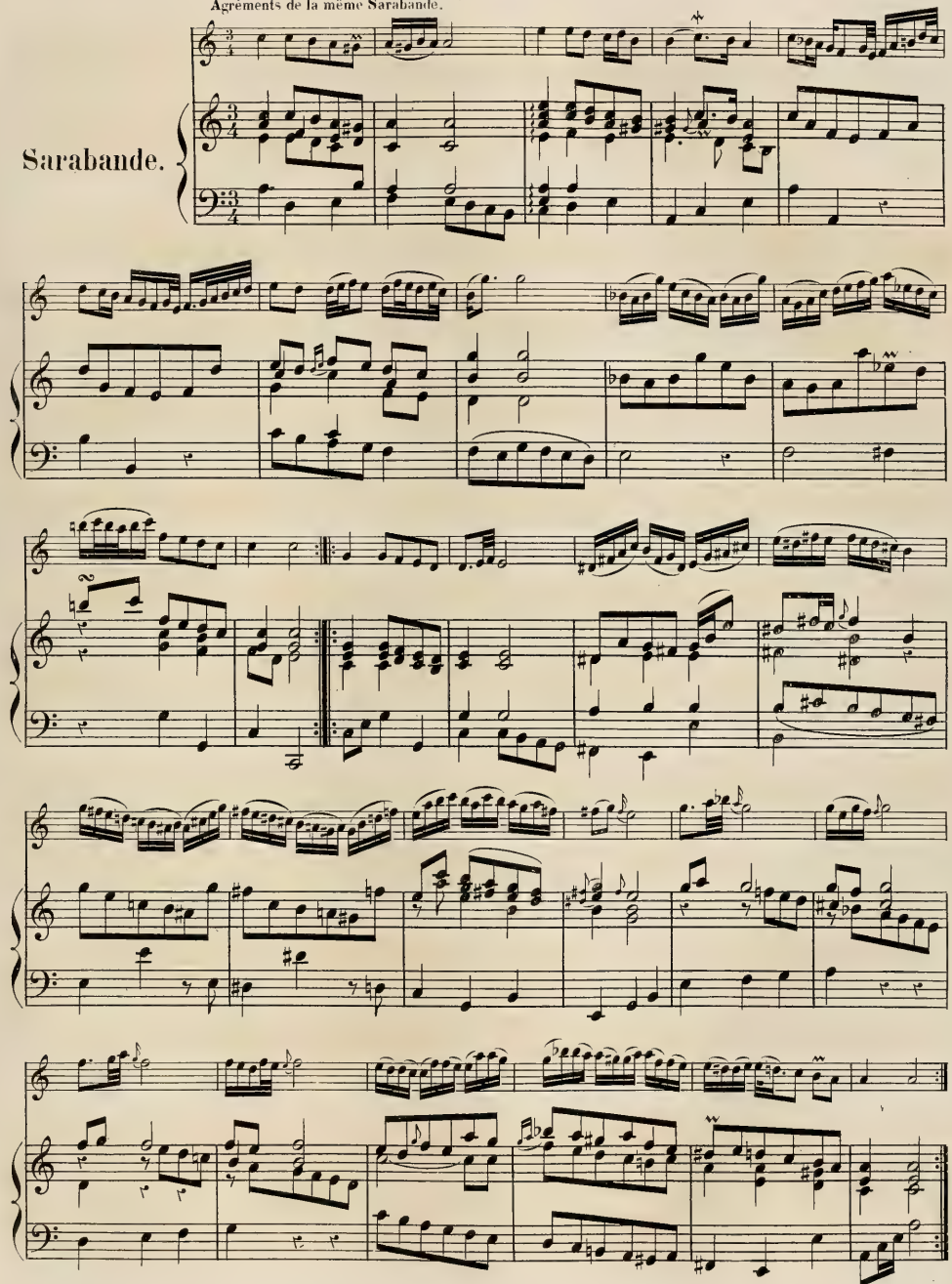
T. d. P. (4) I. 2.

Courante.

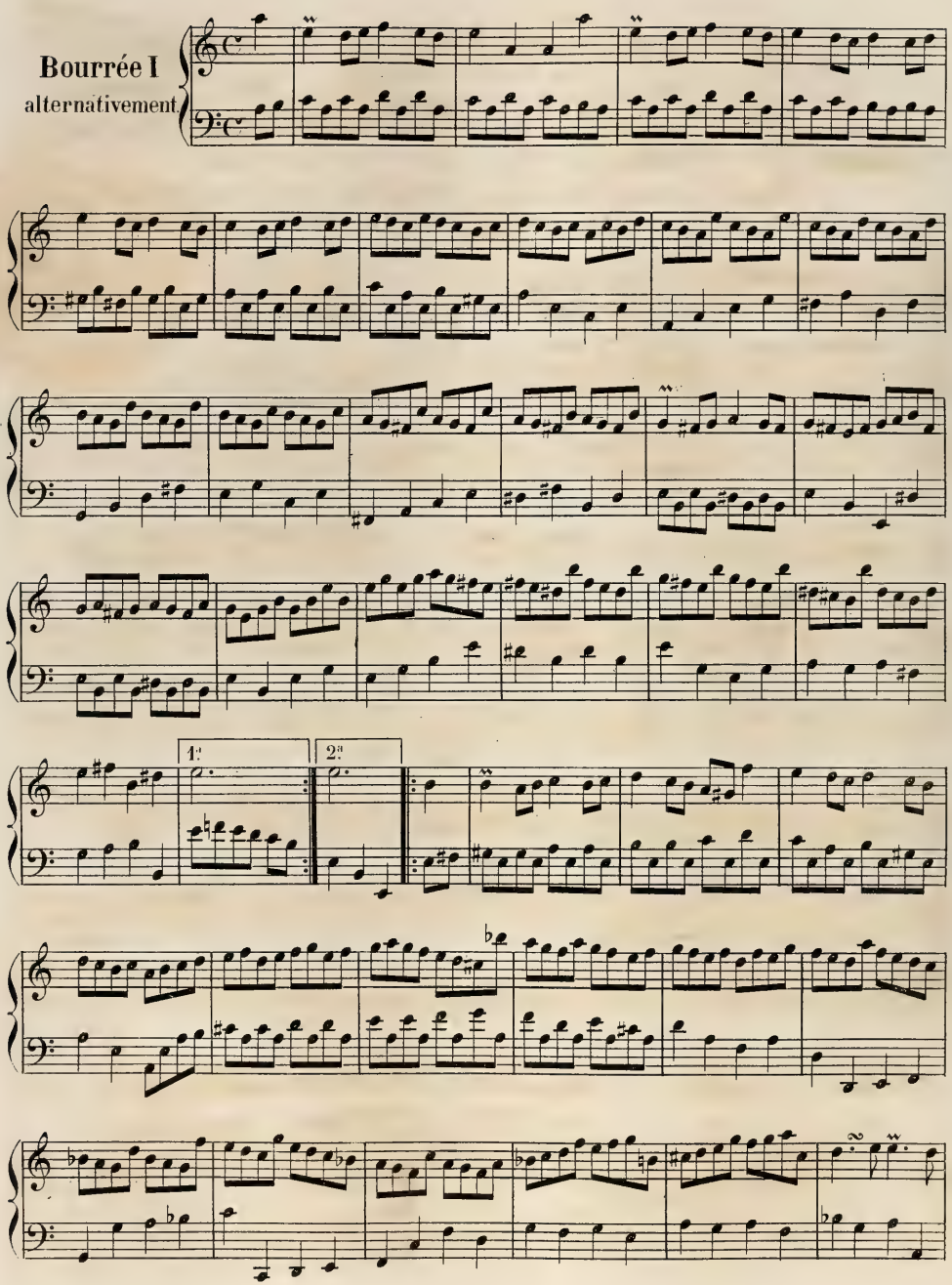


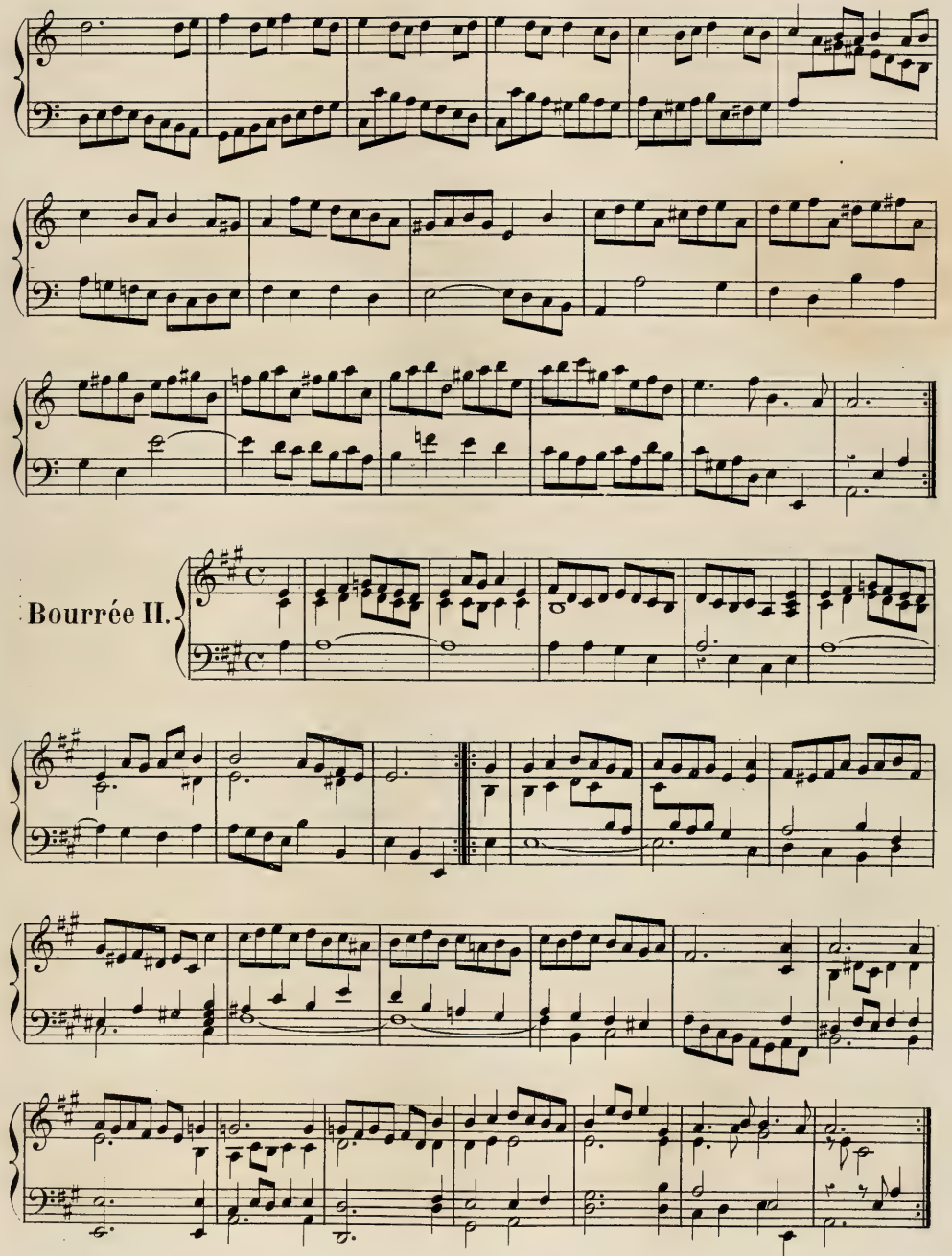
Agréments de la même Sarabande.

Sarabande.

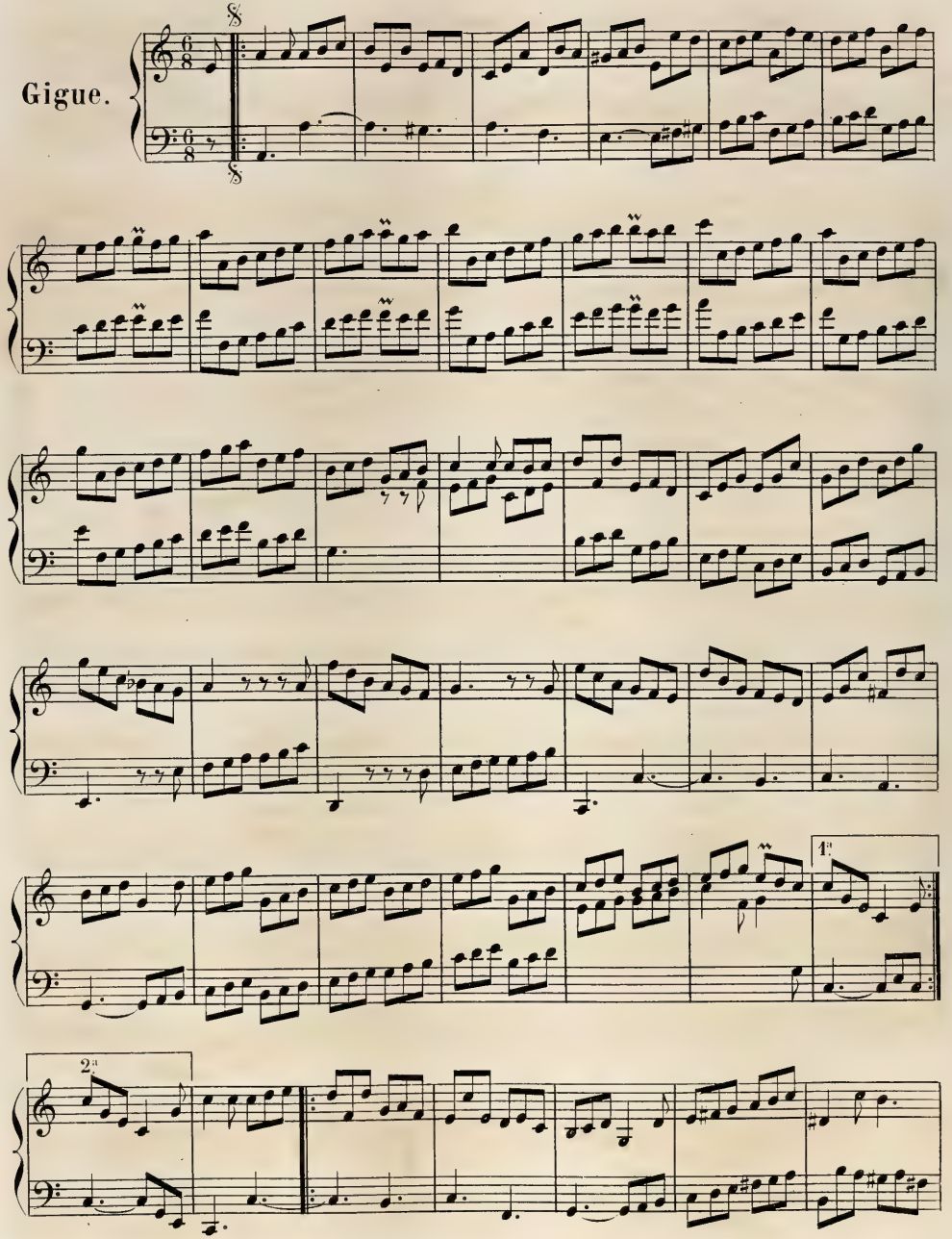


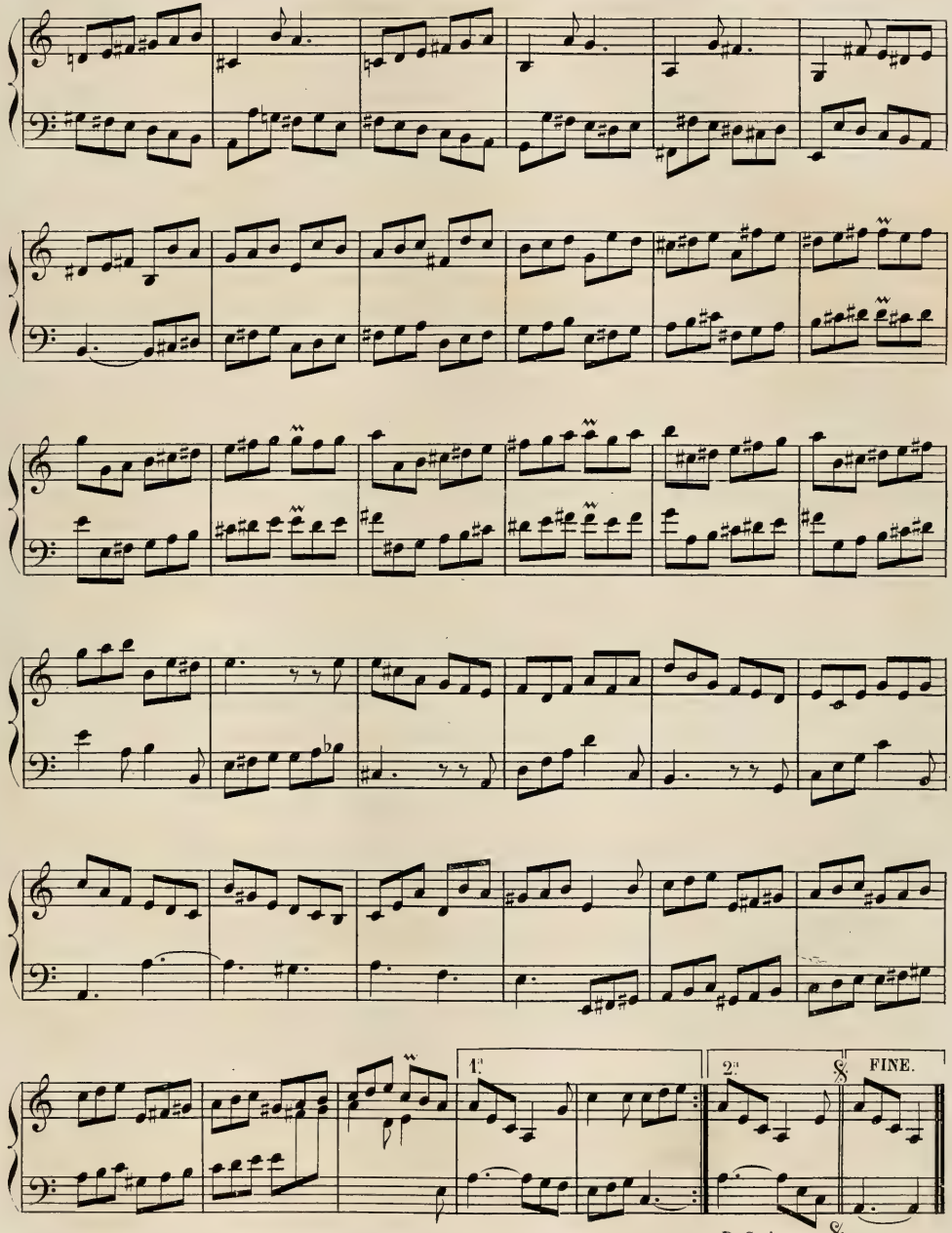
Bourrée I
alternativement




Bourrée II.

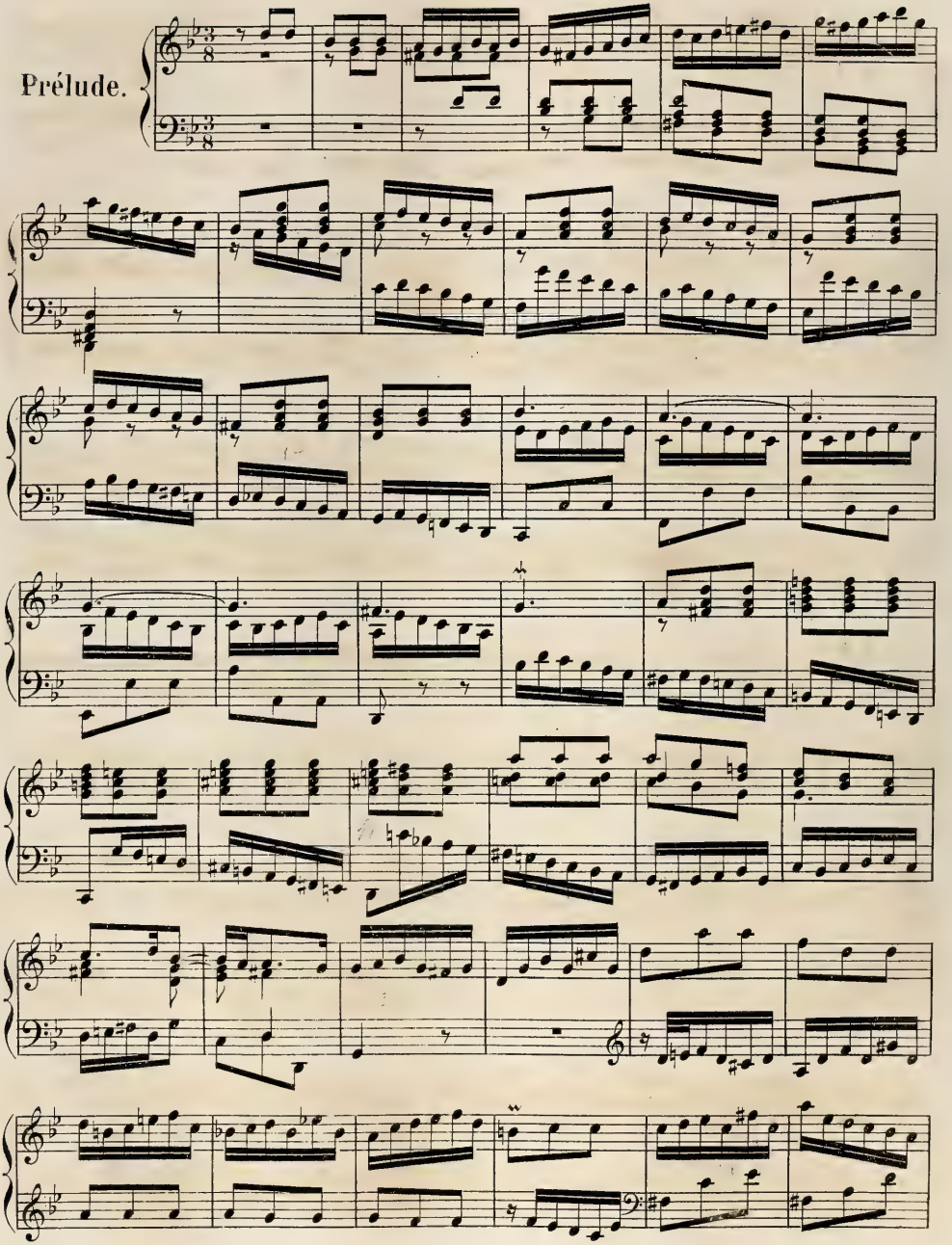
Gigue.

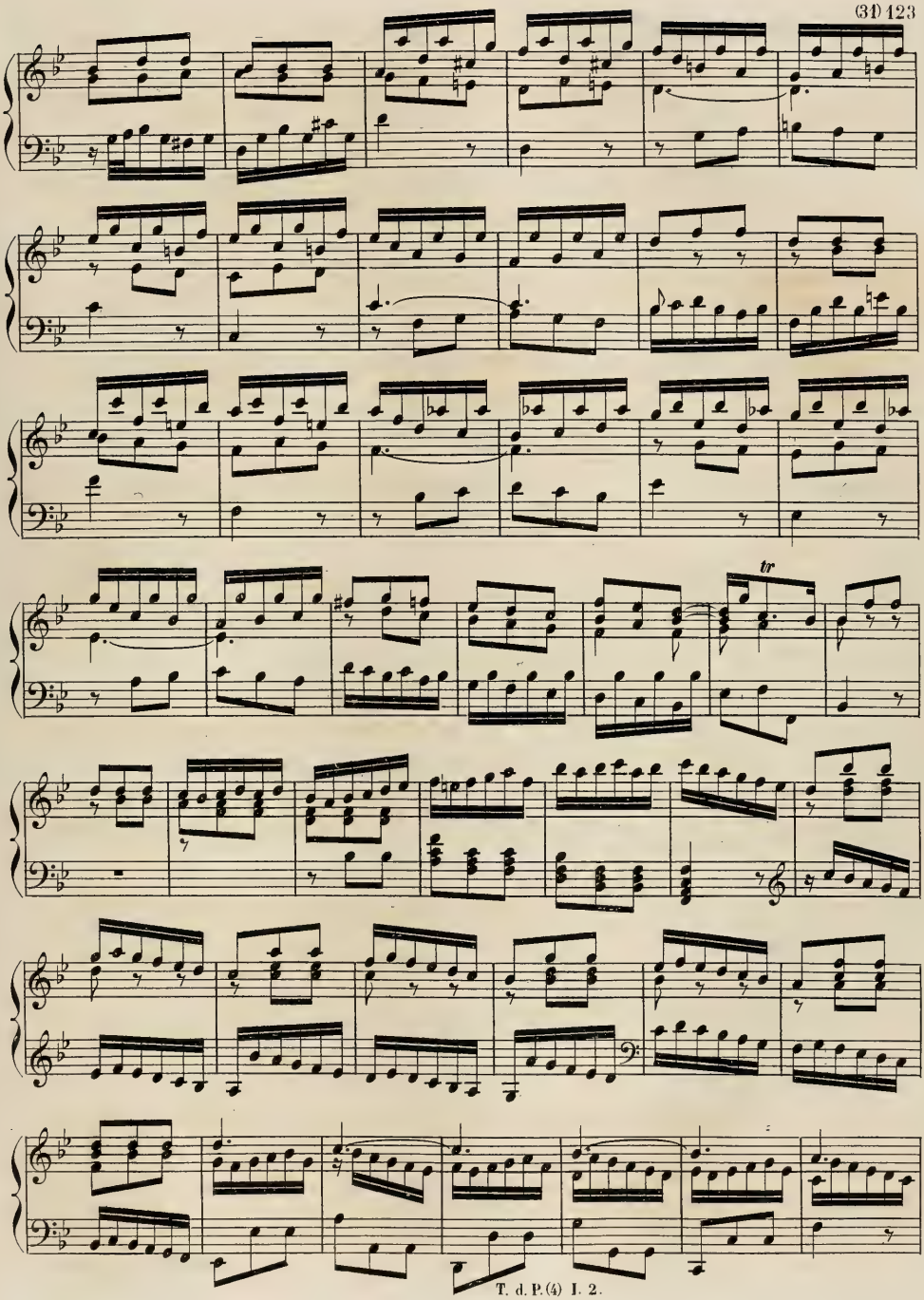


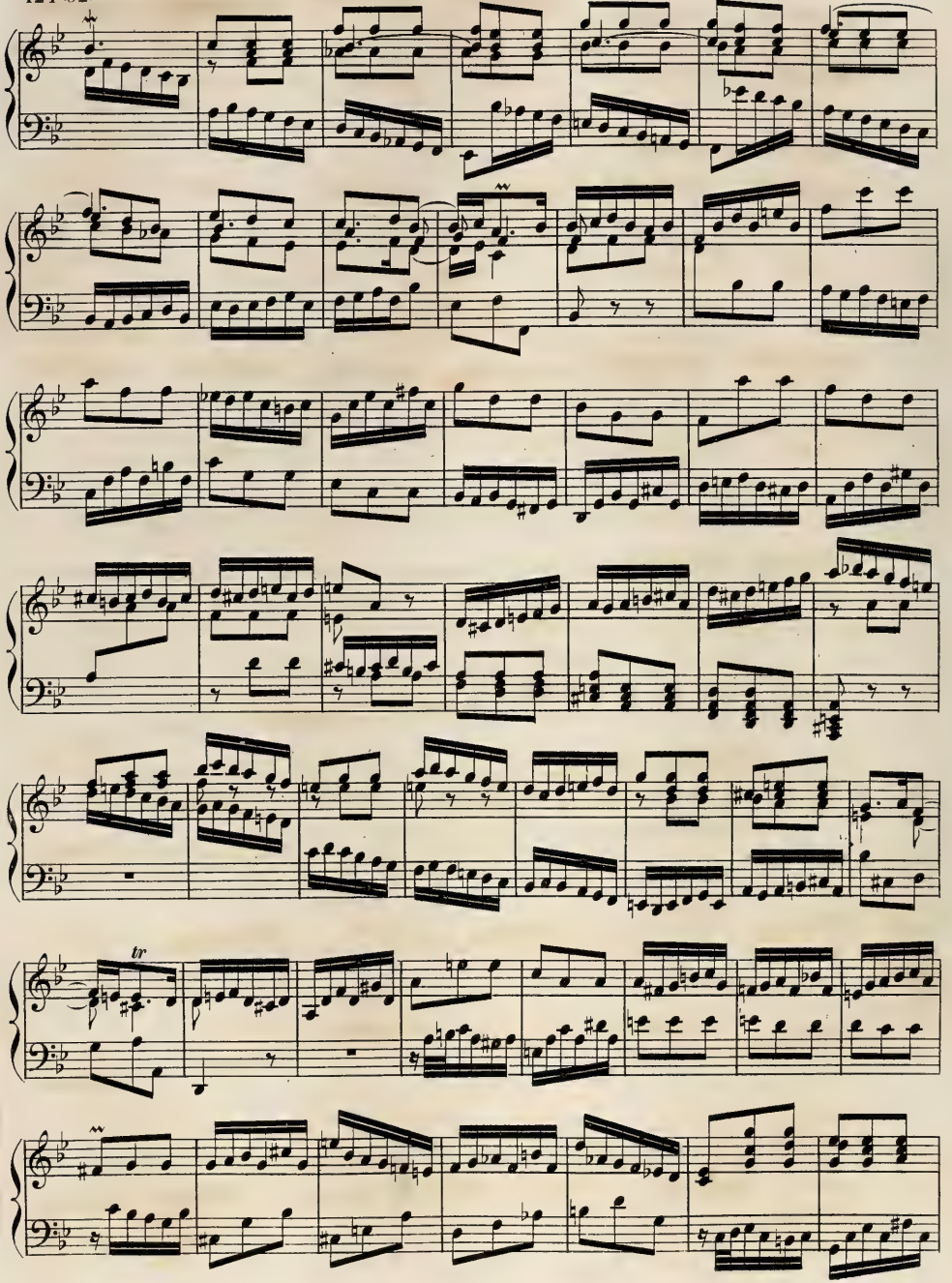

1ª
2ª
FINE.
D. C. al segno
senza repetizione.

SUITE III.

Prélude.




tr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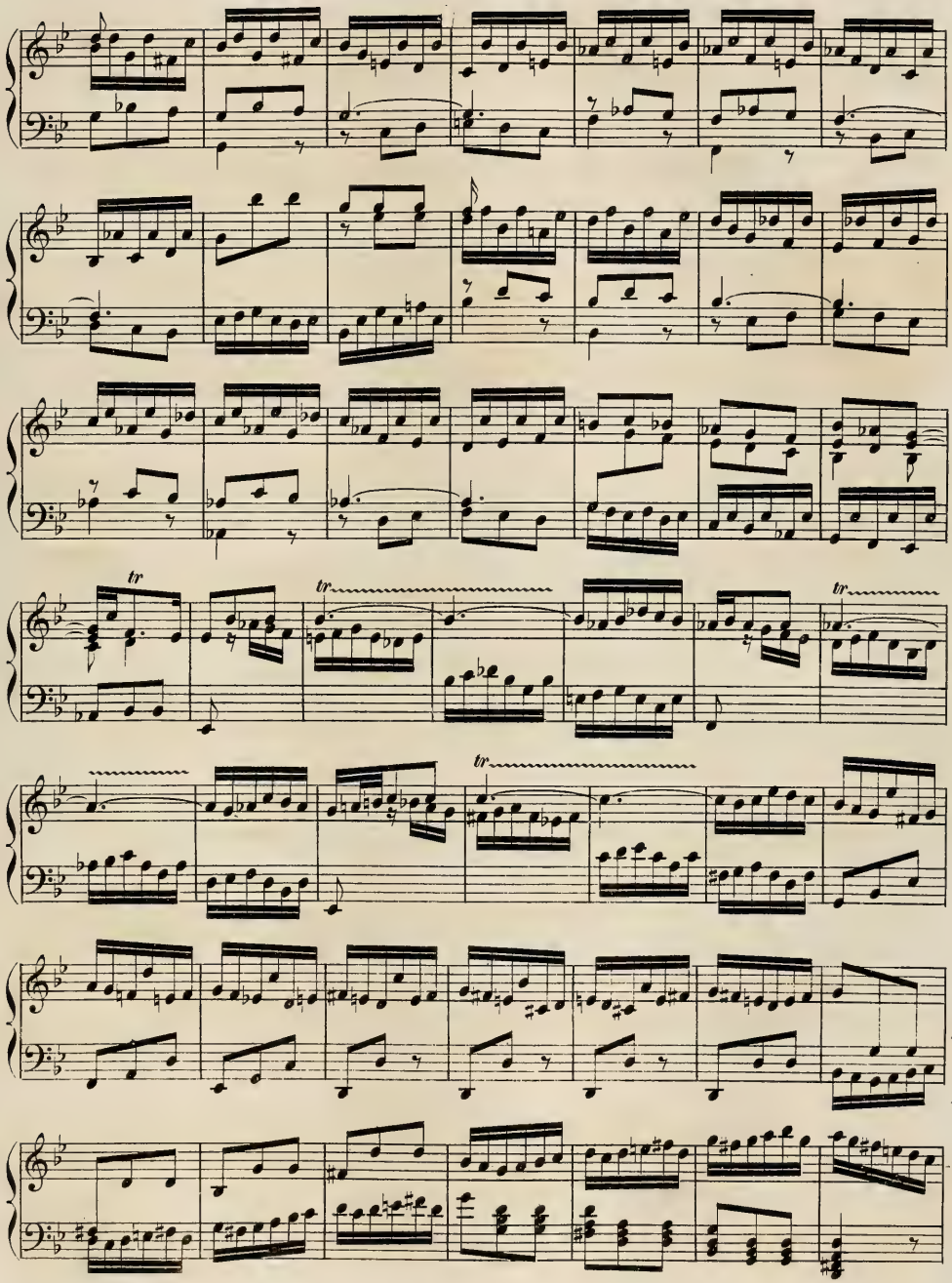
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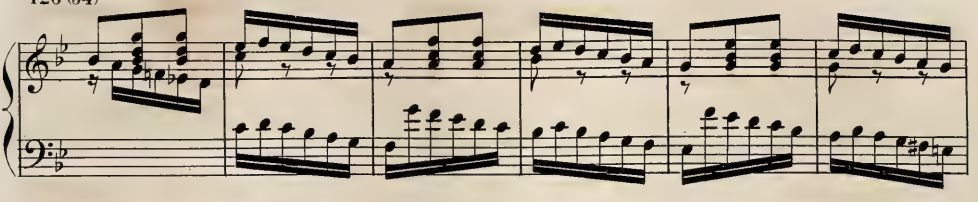
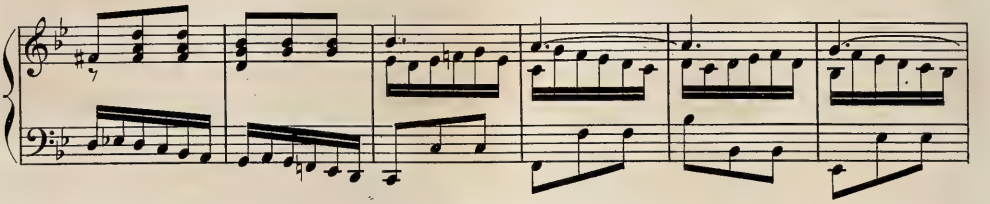
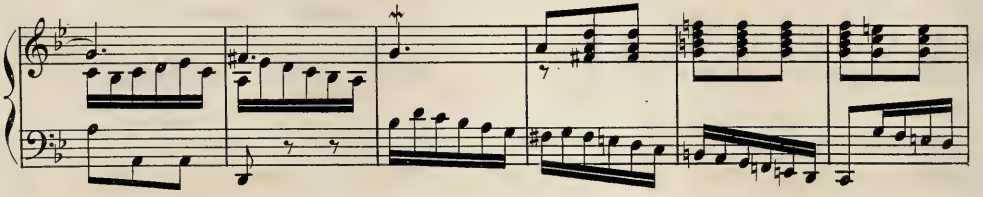
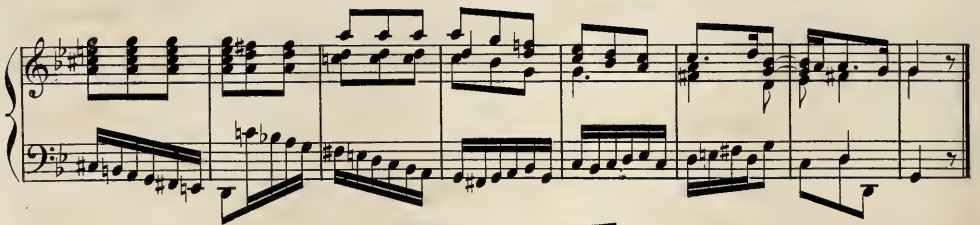
tr
tr

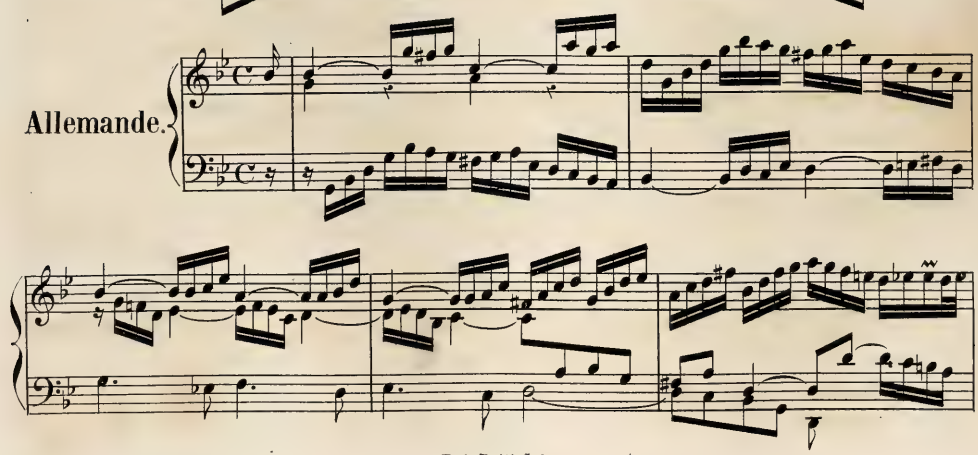


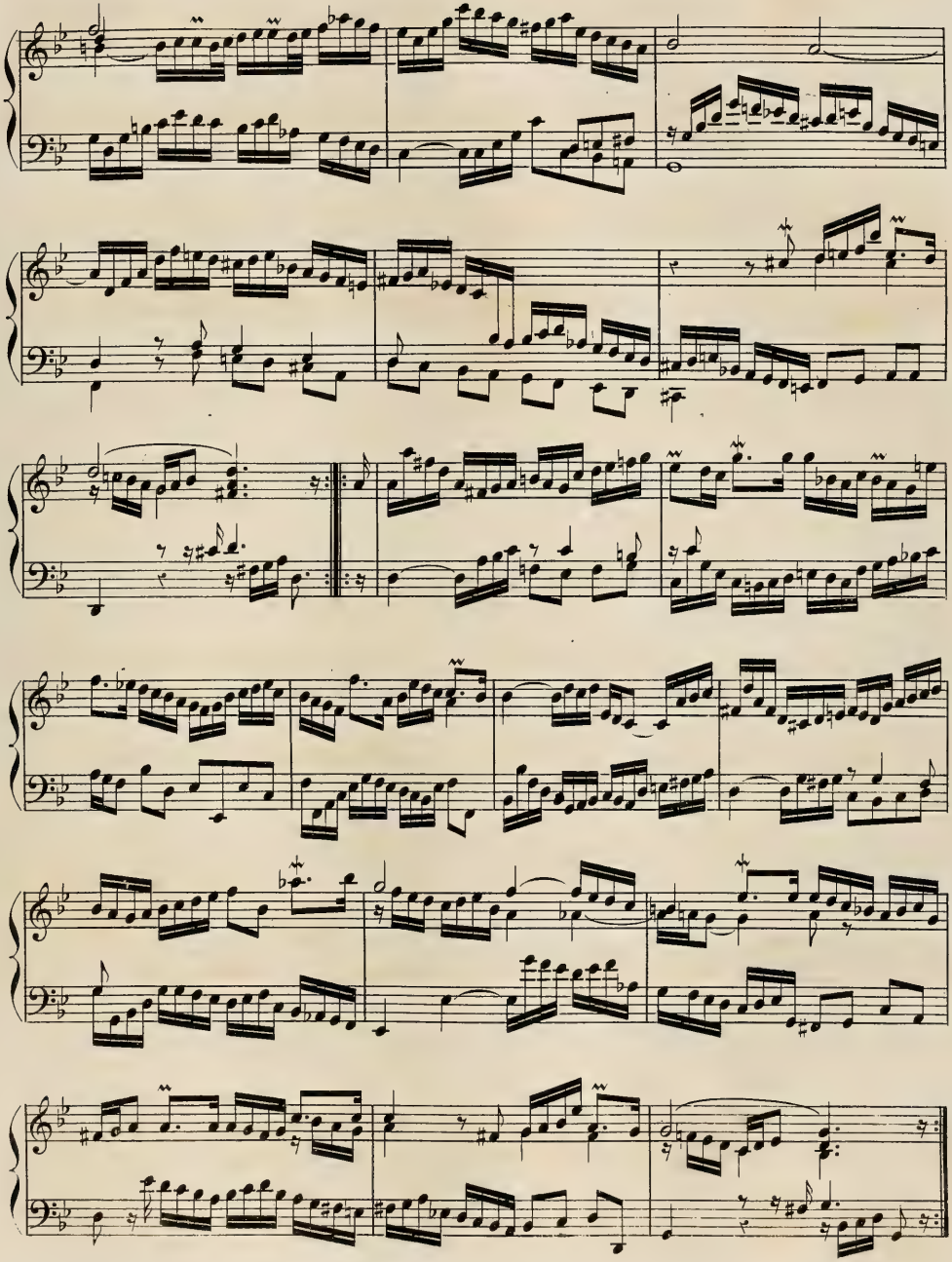




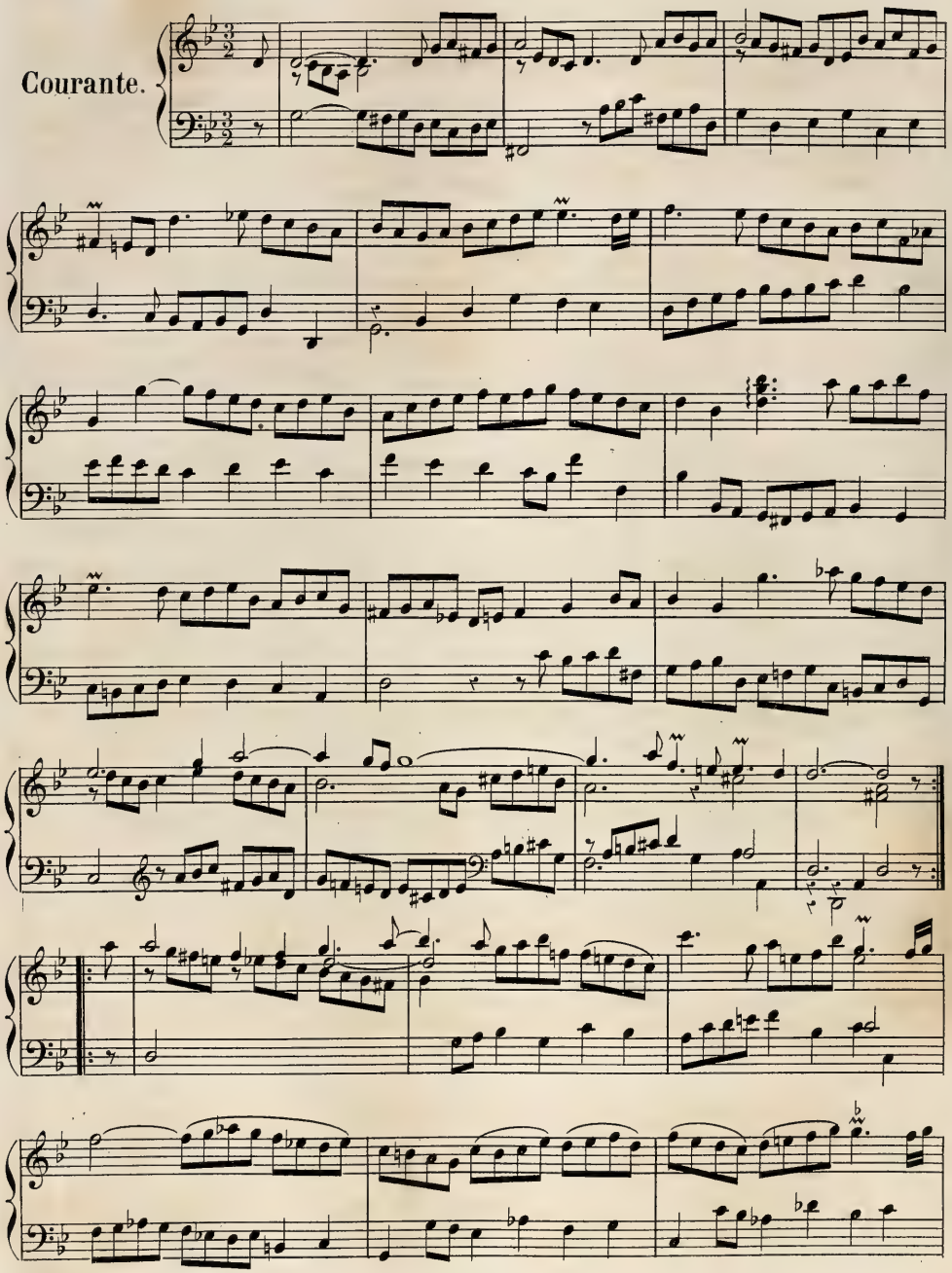


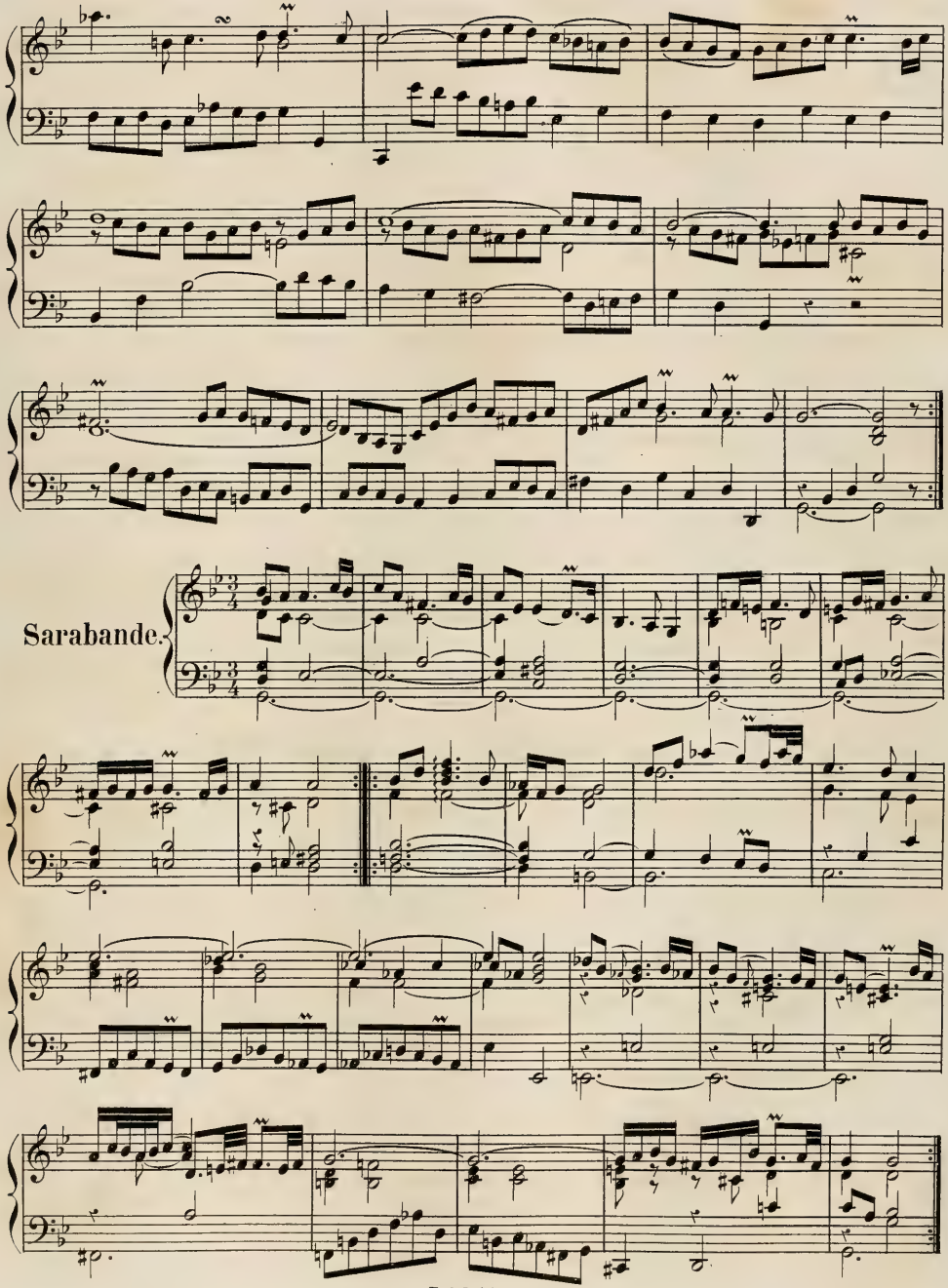
Allemande.



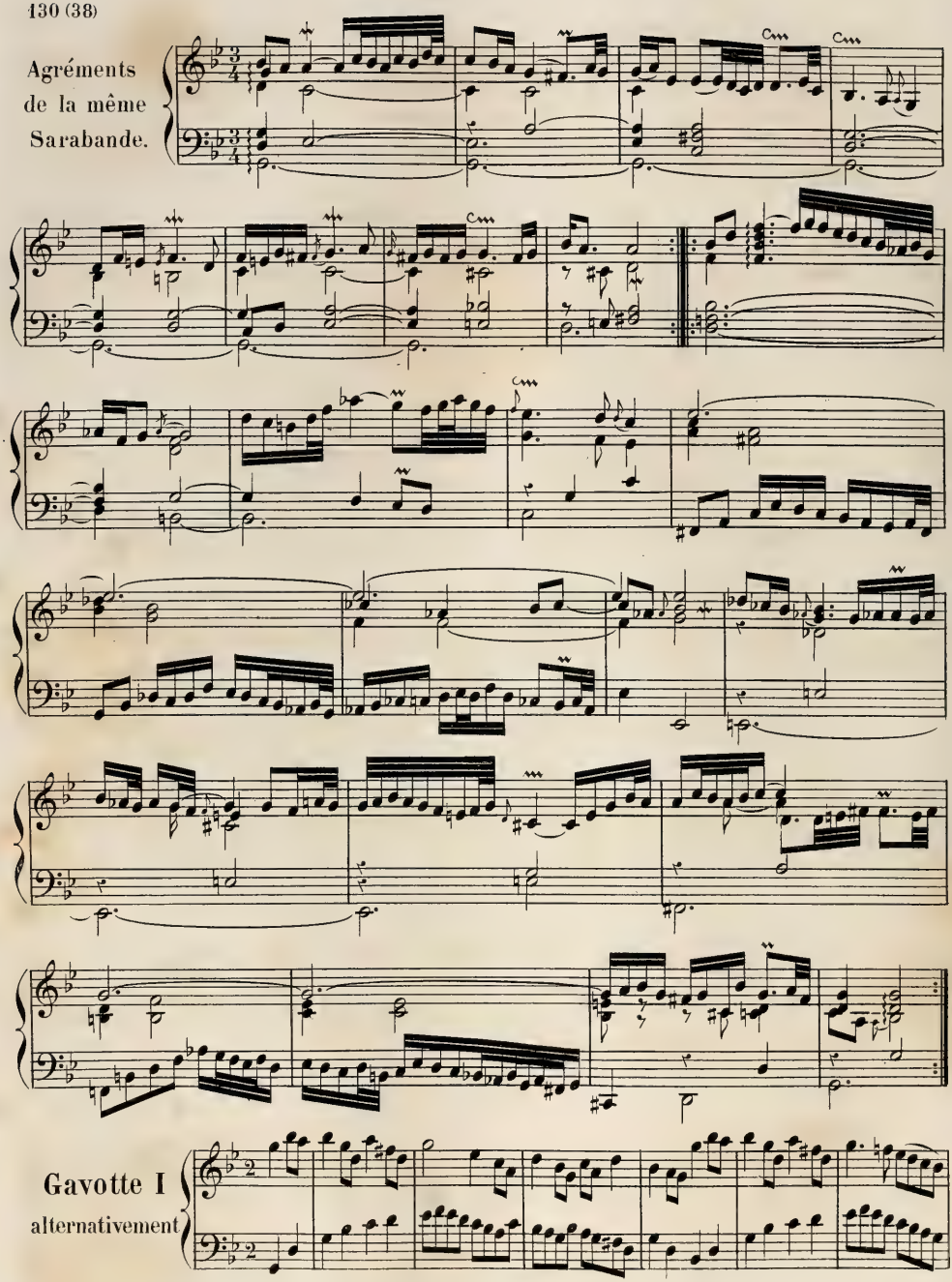


Courante.

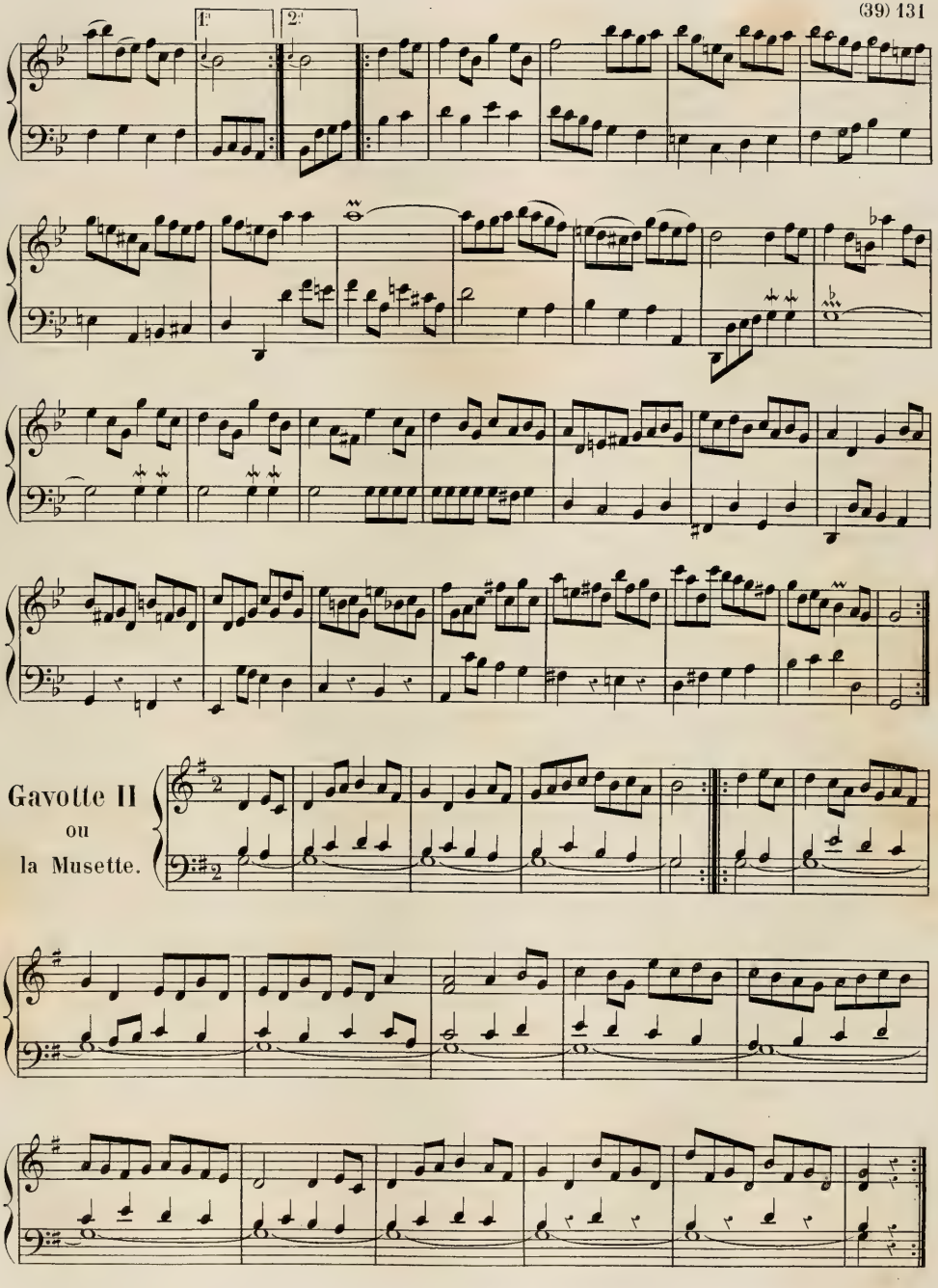



Sarabande.

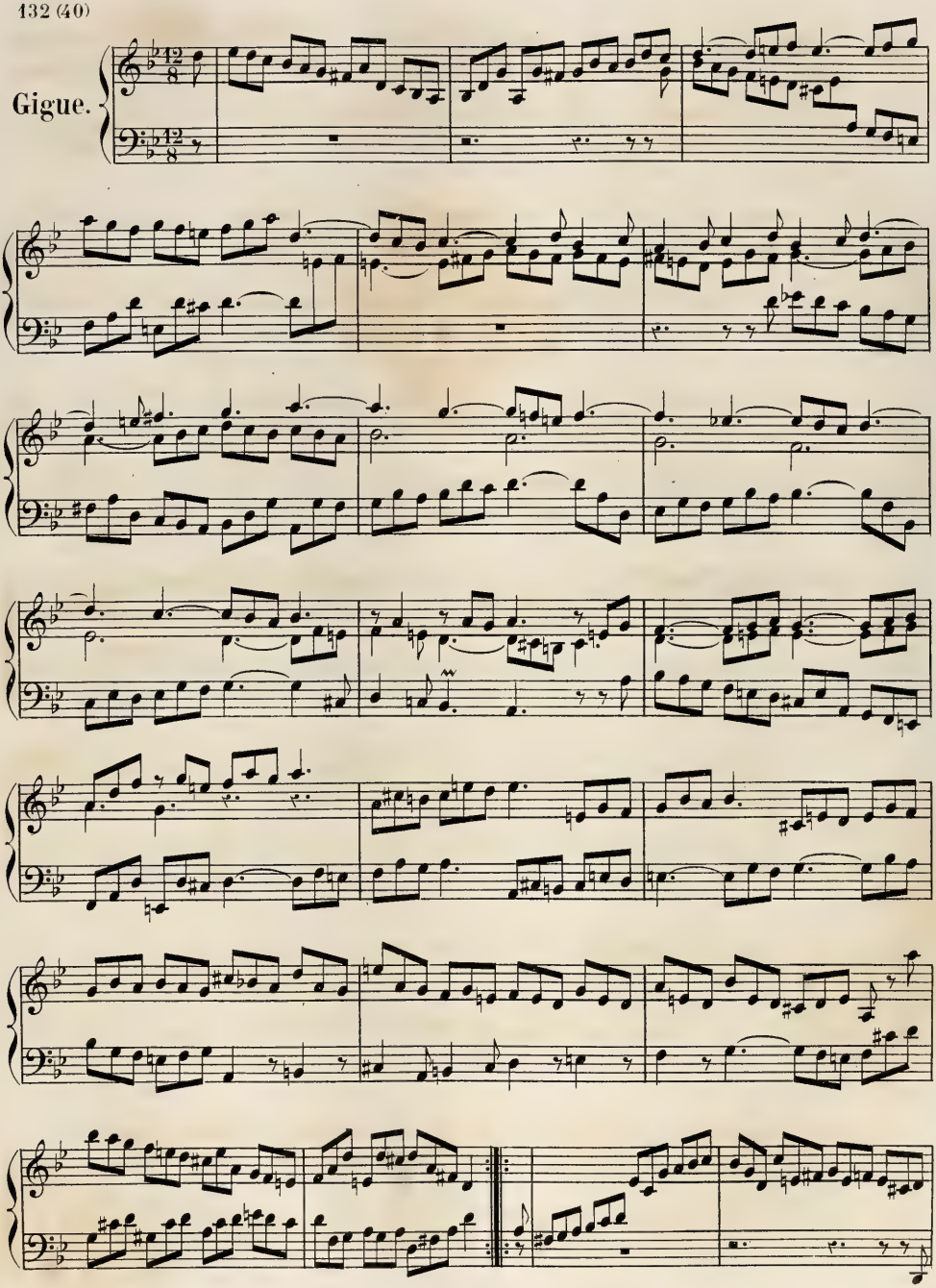
Agréments
de la même
Sarabande.

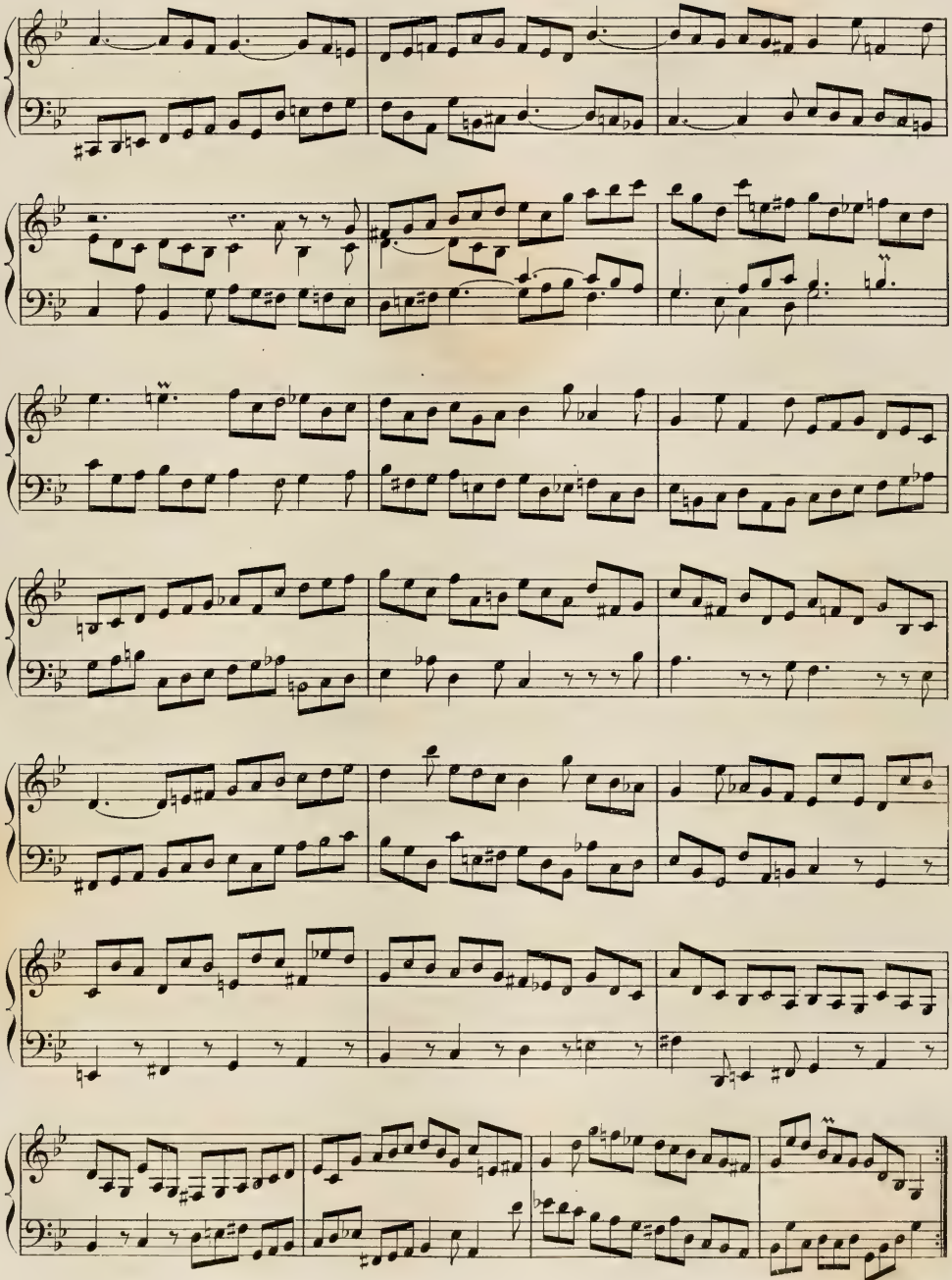


Gavotte I
alternativement


1.
2.
Gavotte II
ou
la Musette.

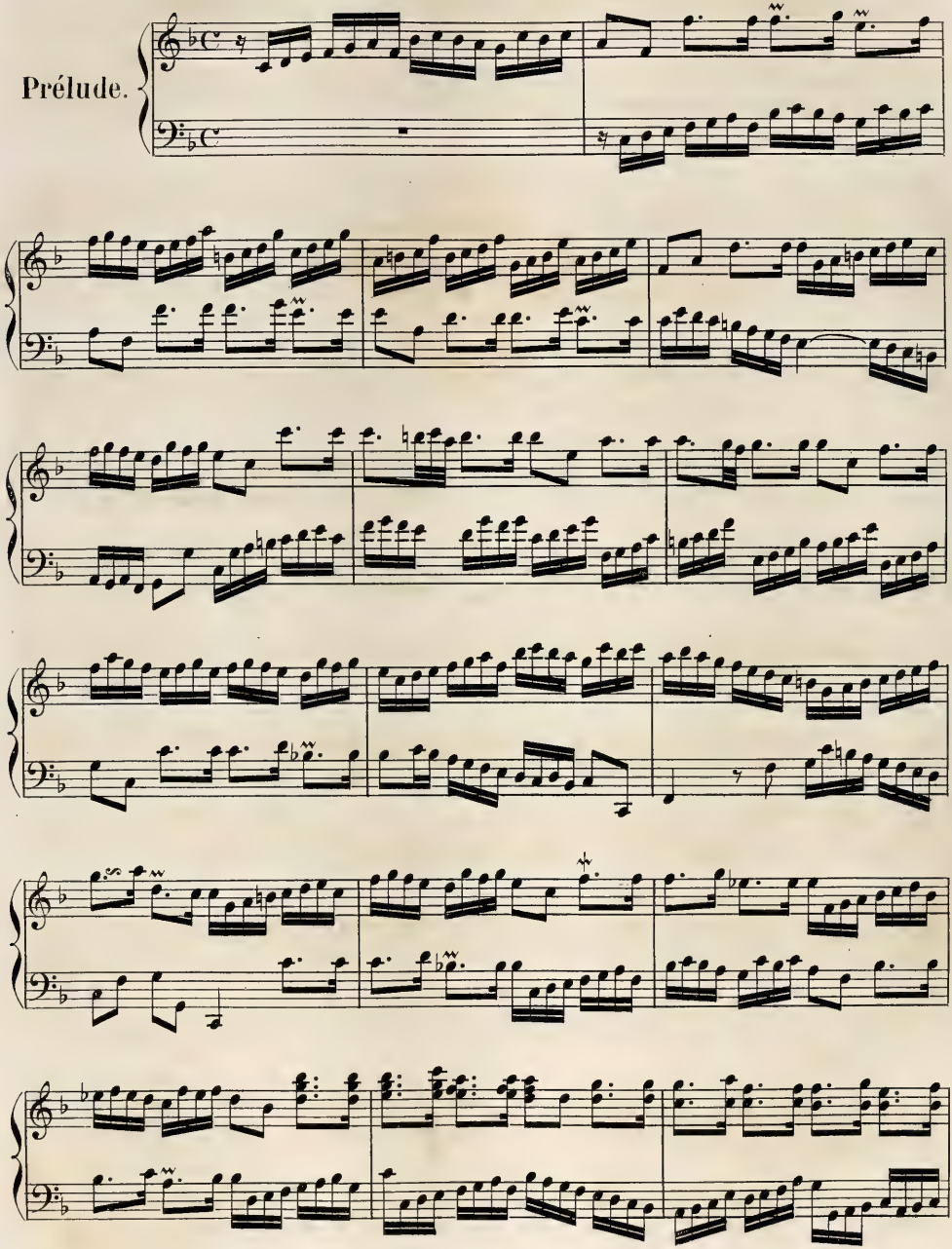
Gigue.

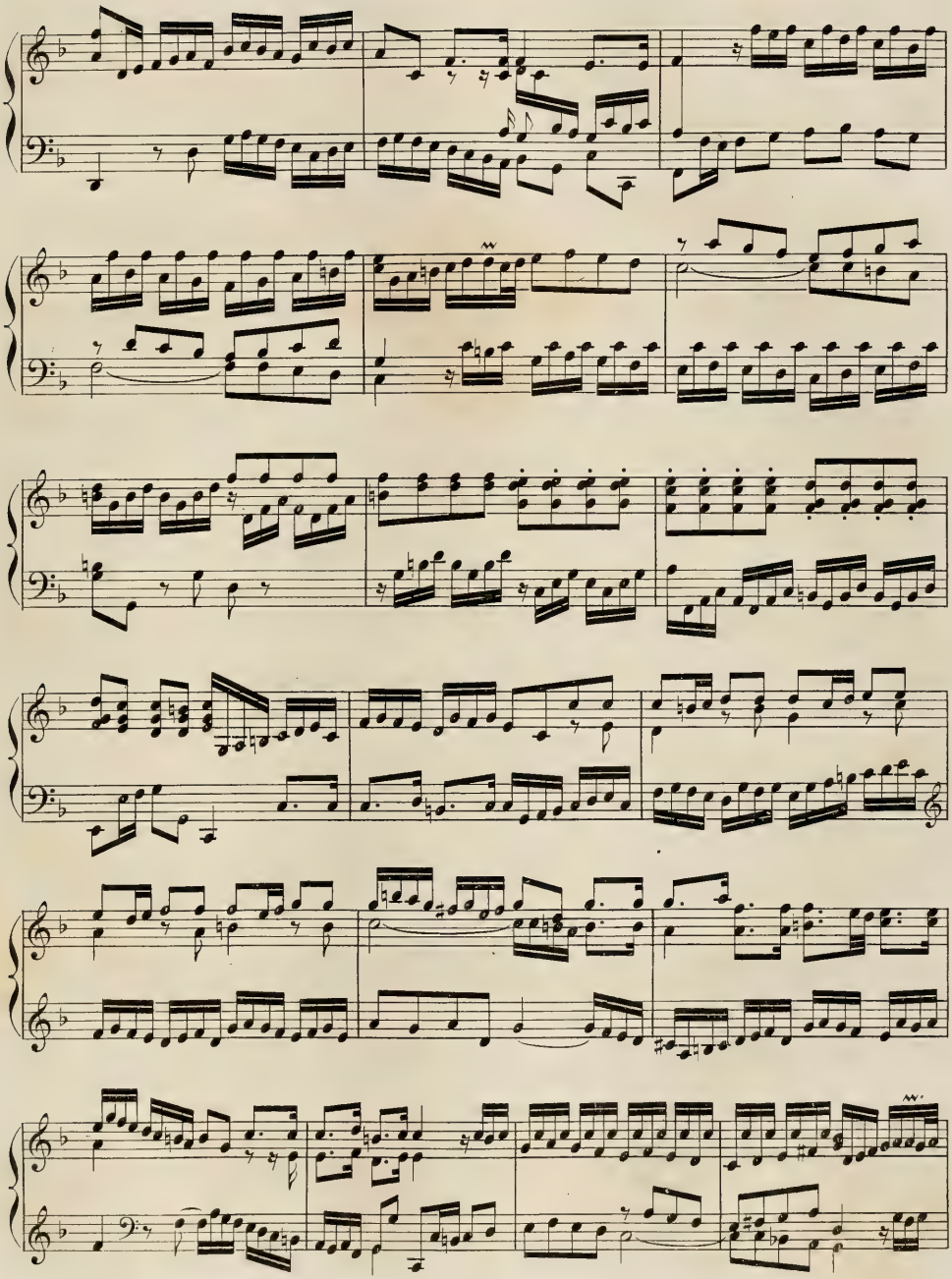


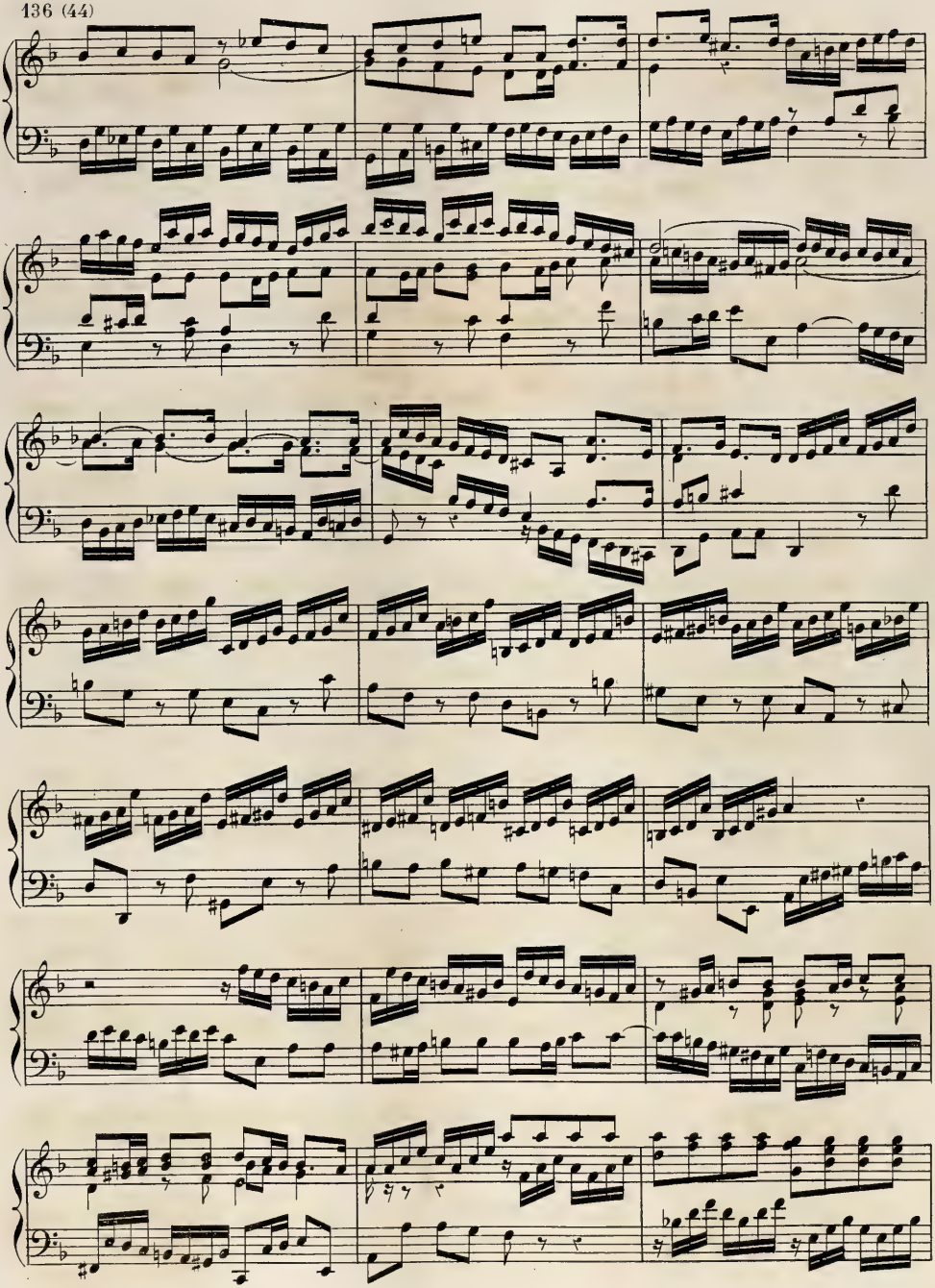


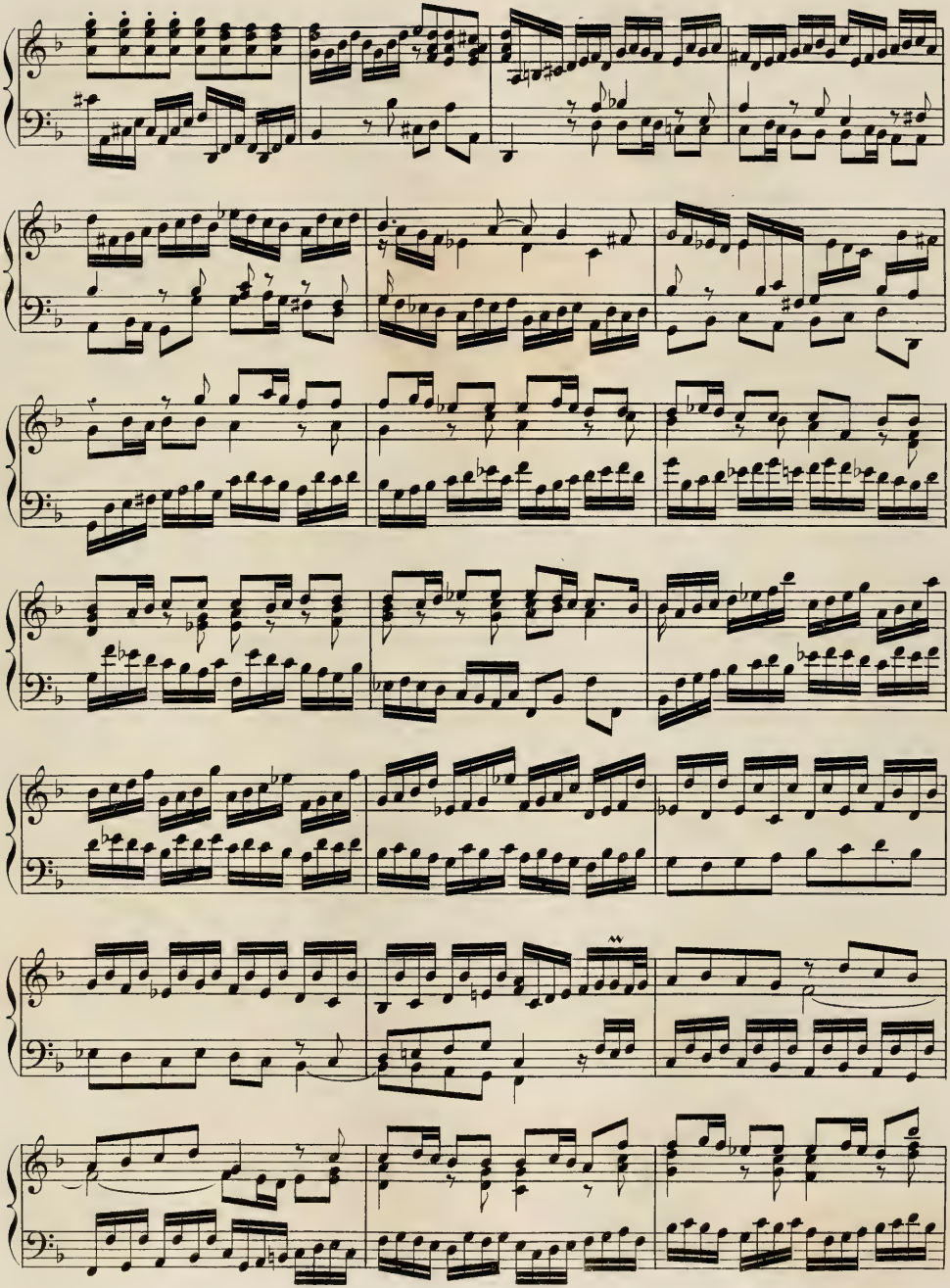
SUITE IV.

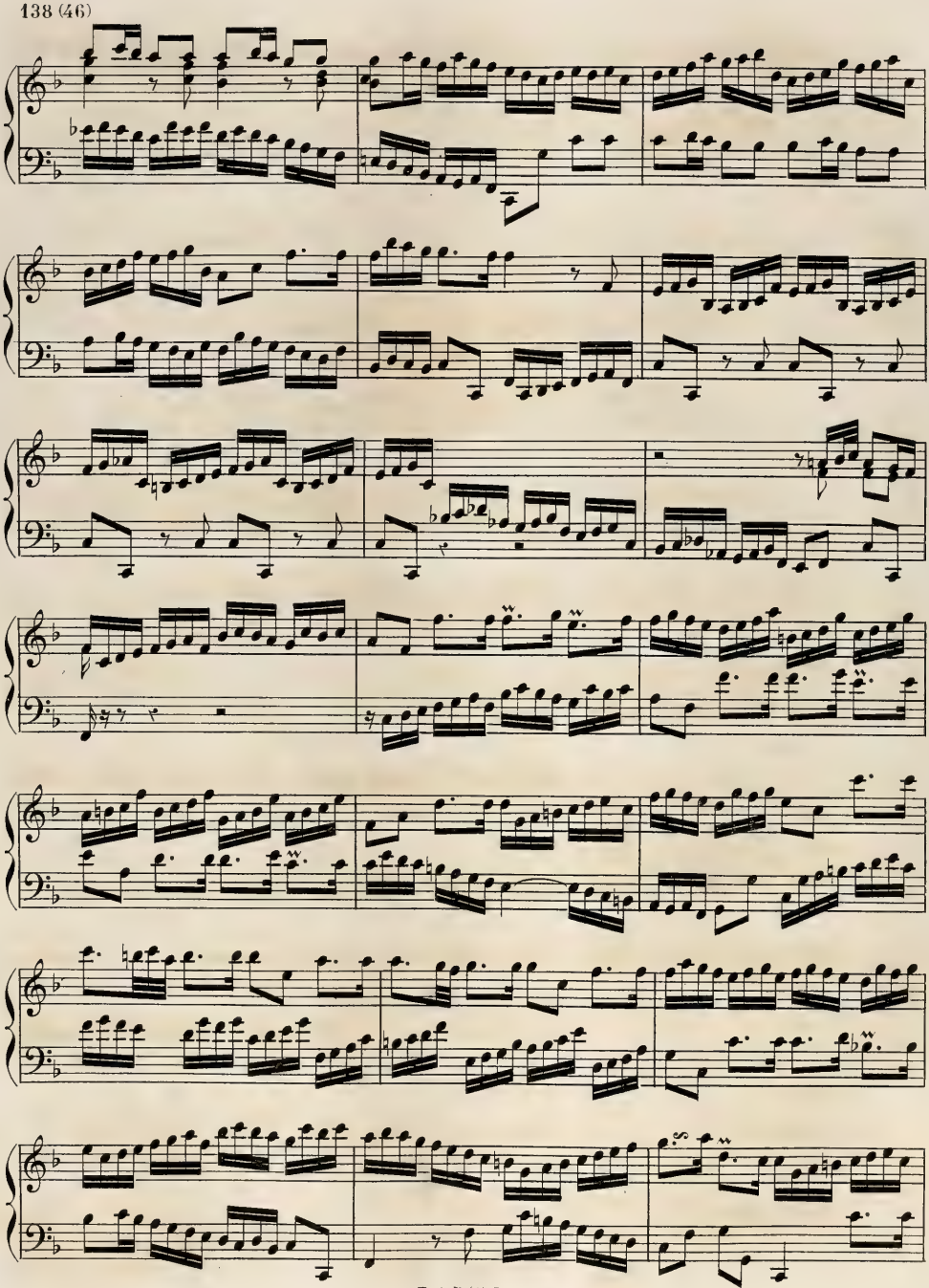
Prélude.



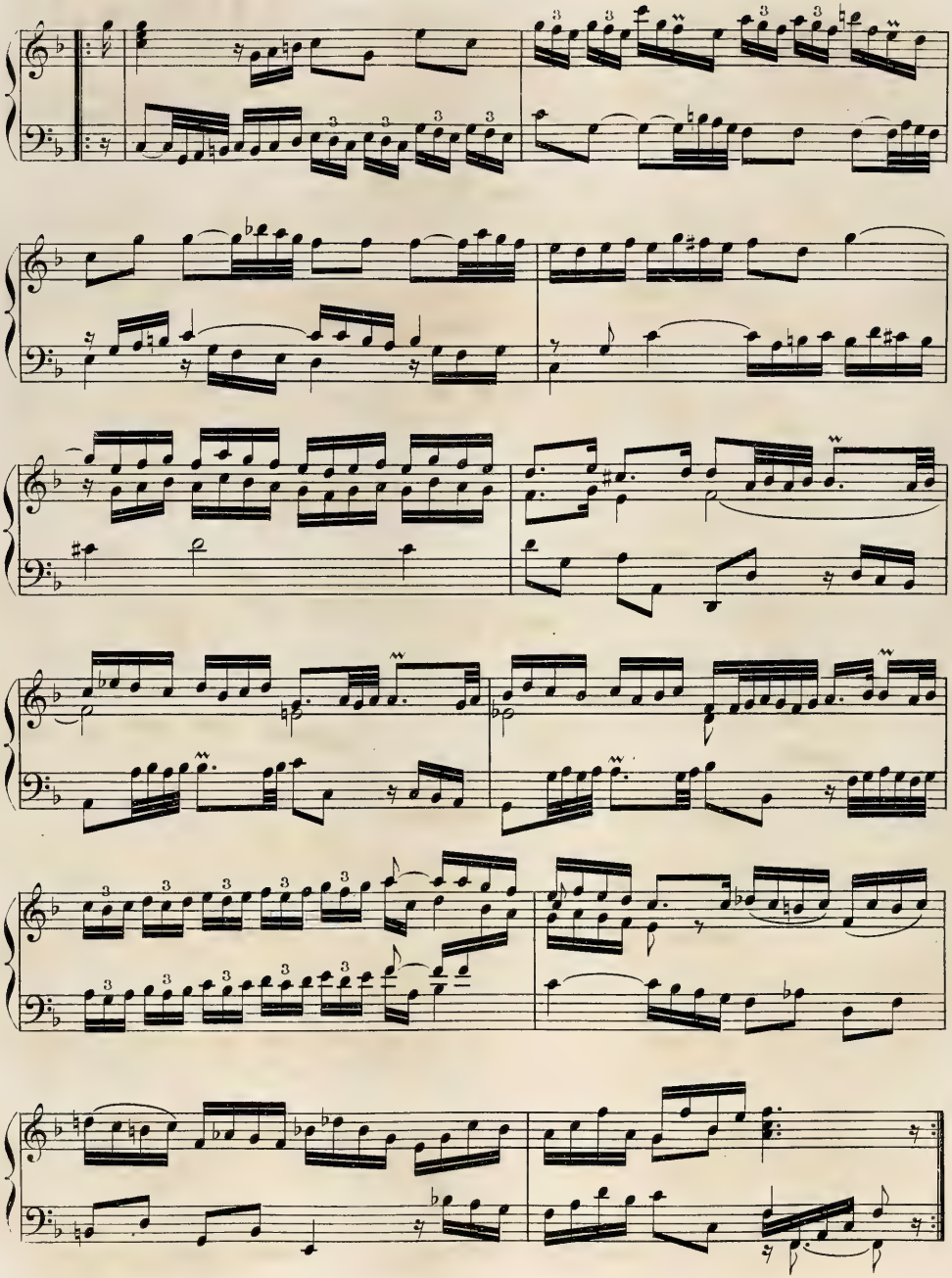


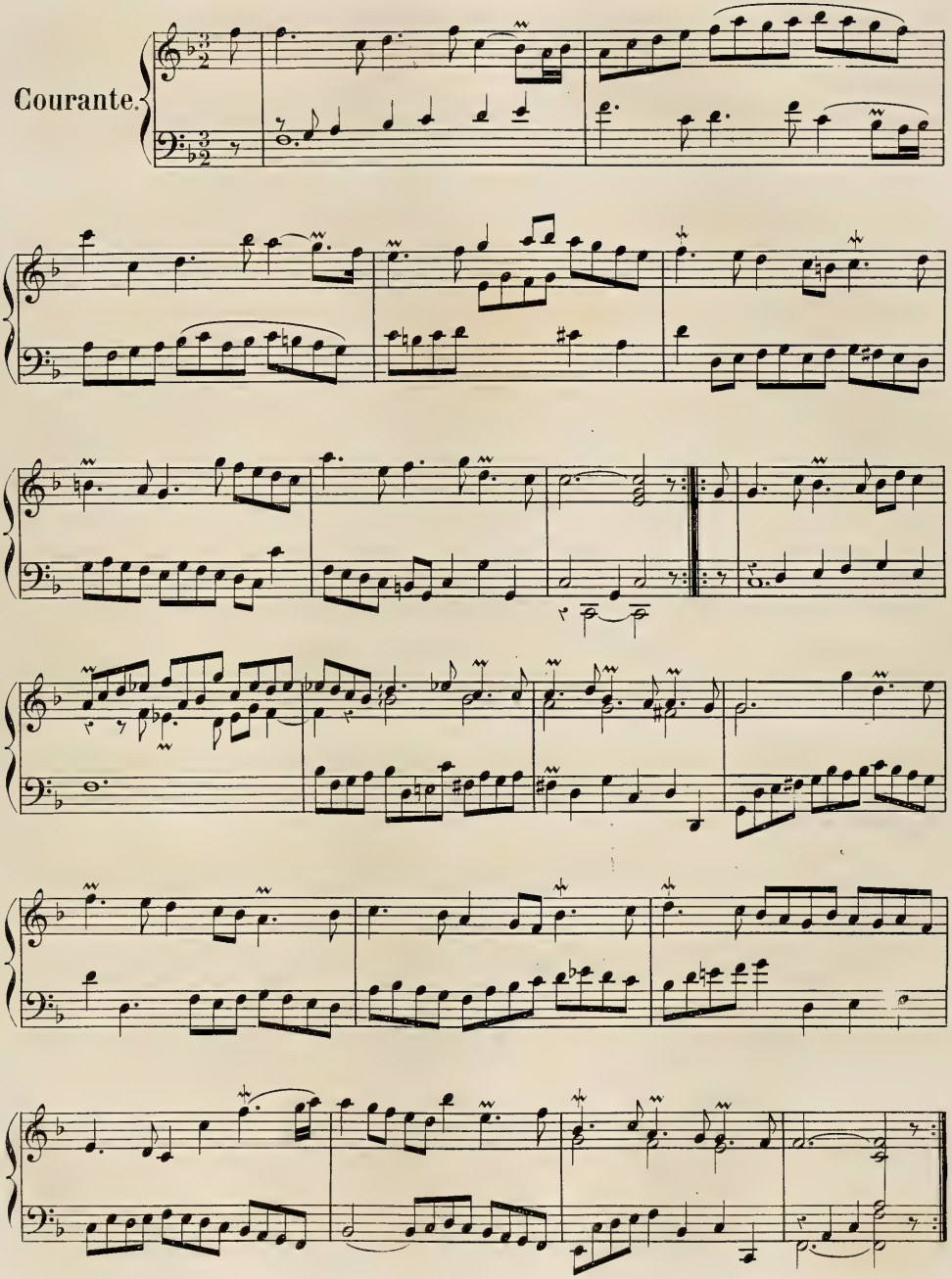




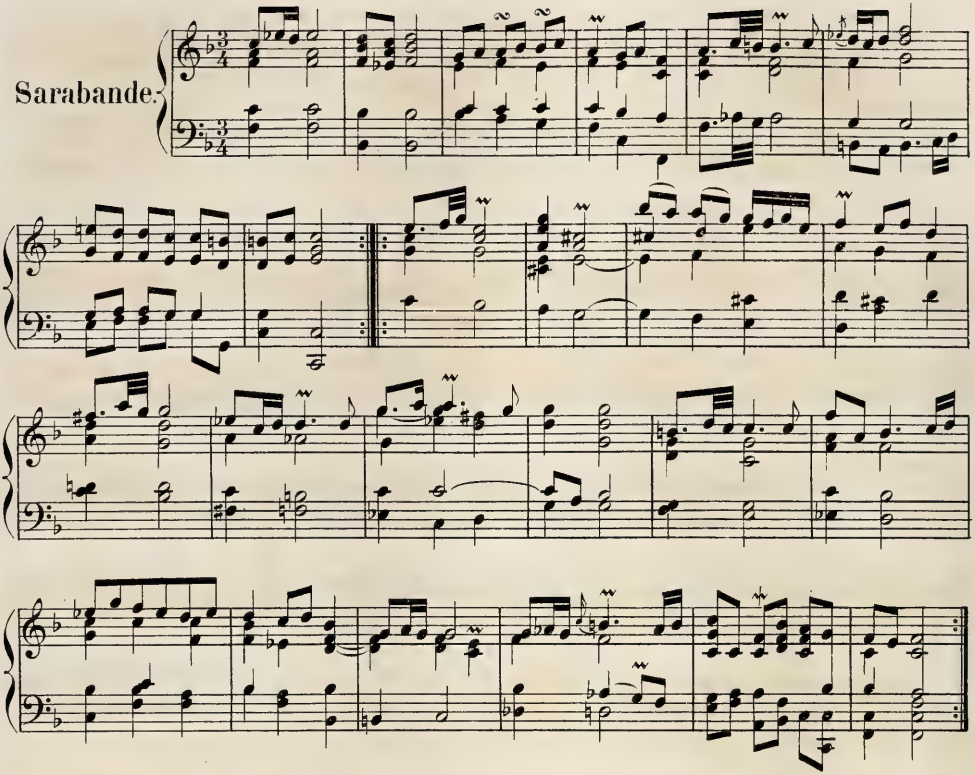


Allemande.

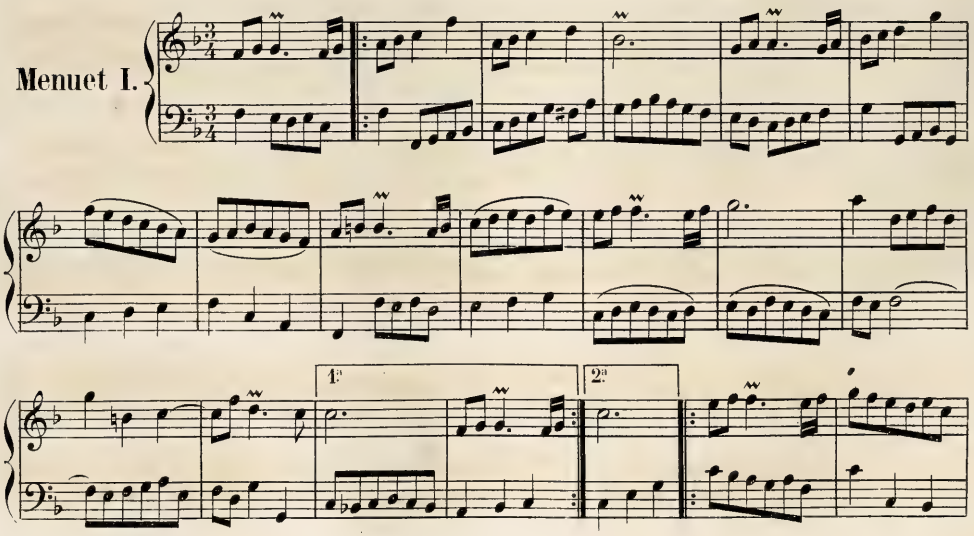


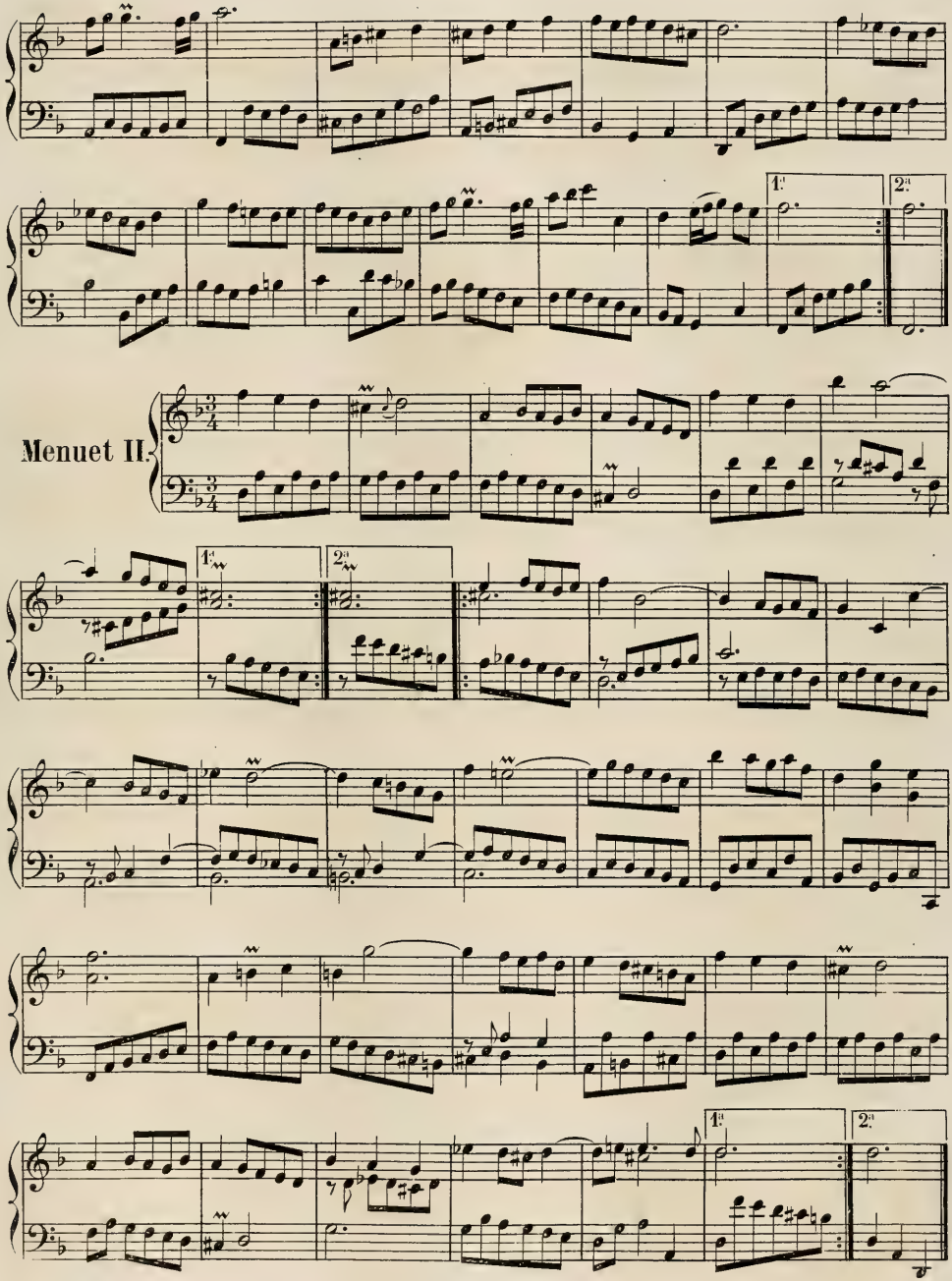

Courante.

Sarabande.

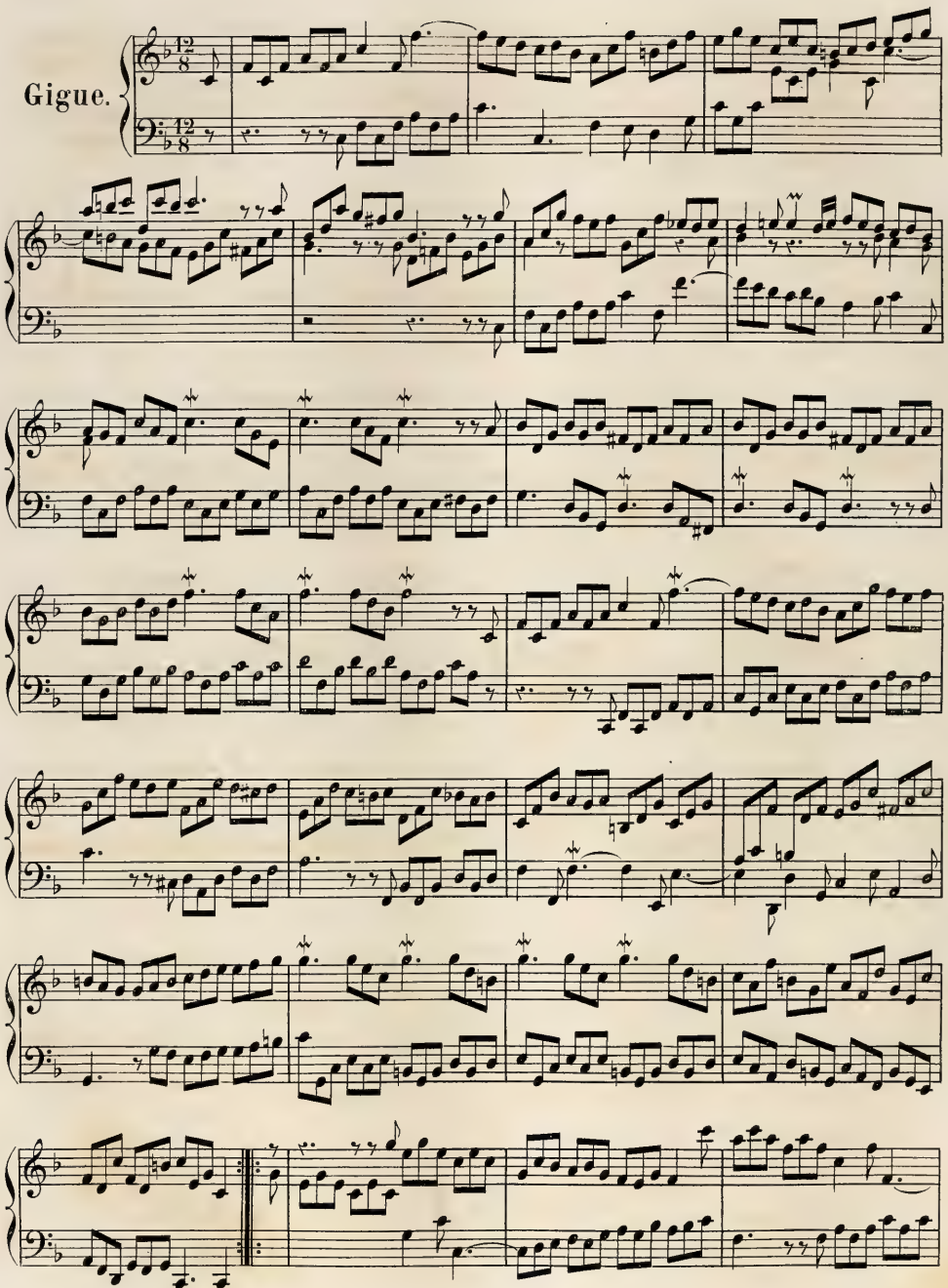


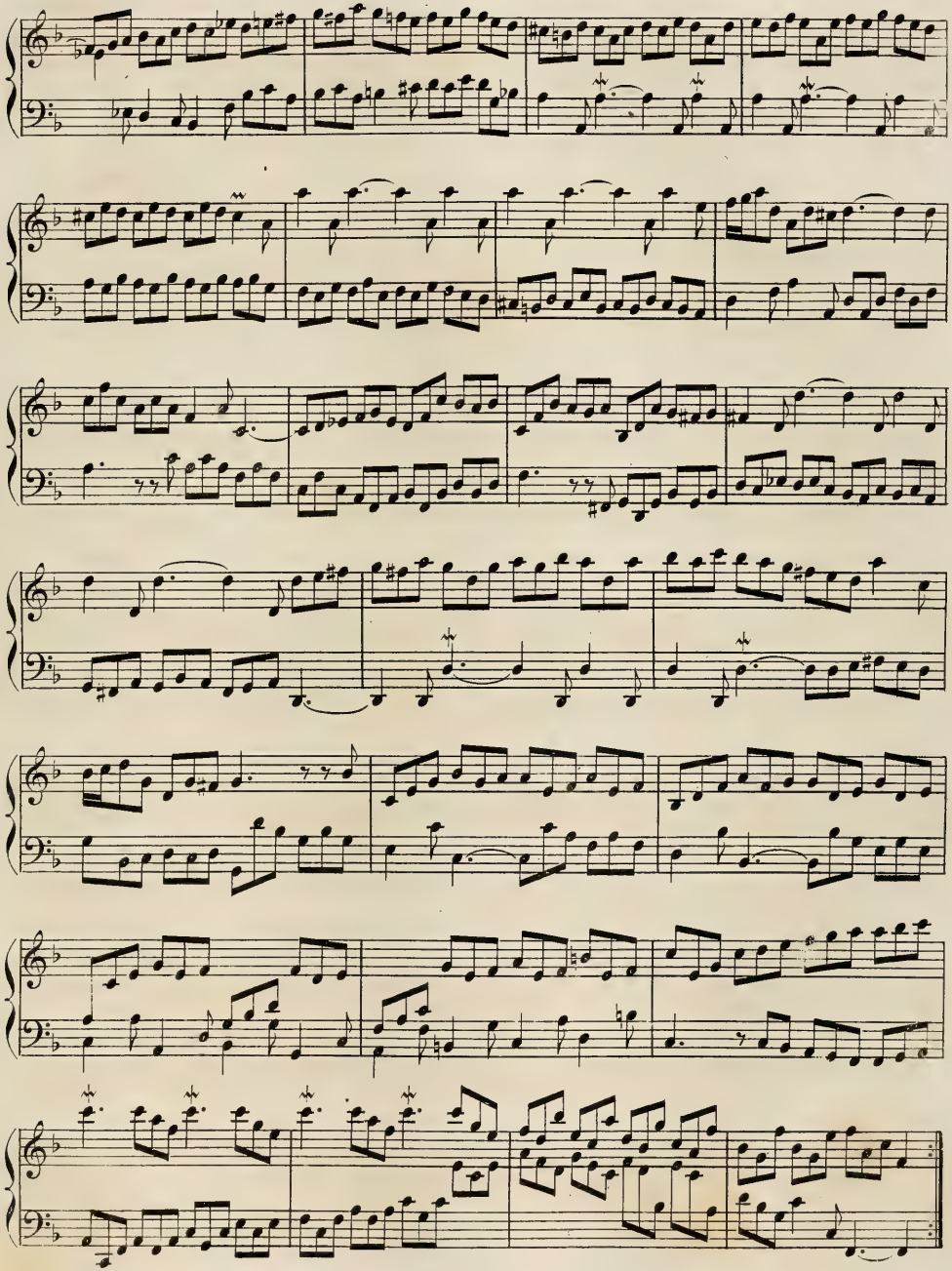
Menuet I.




Menuet II.
1.
2.

Gigue.





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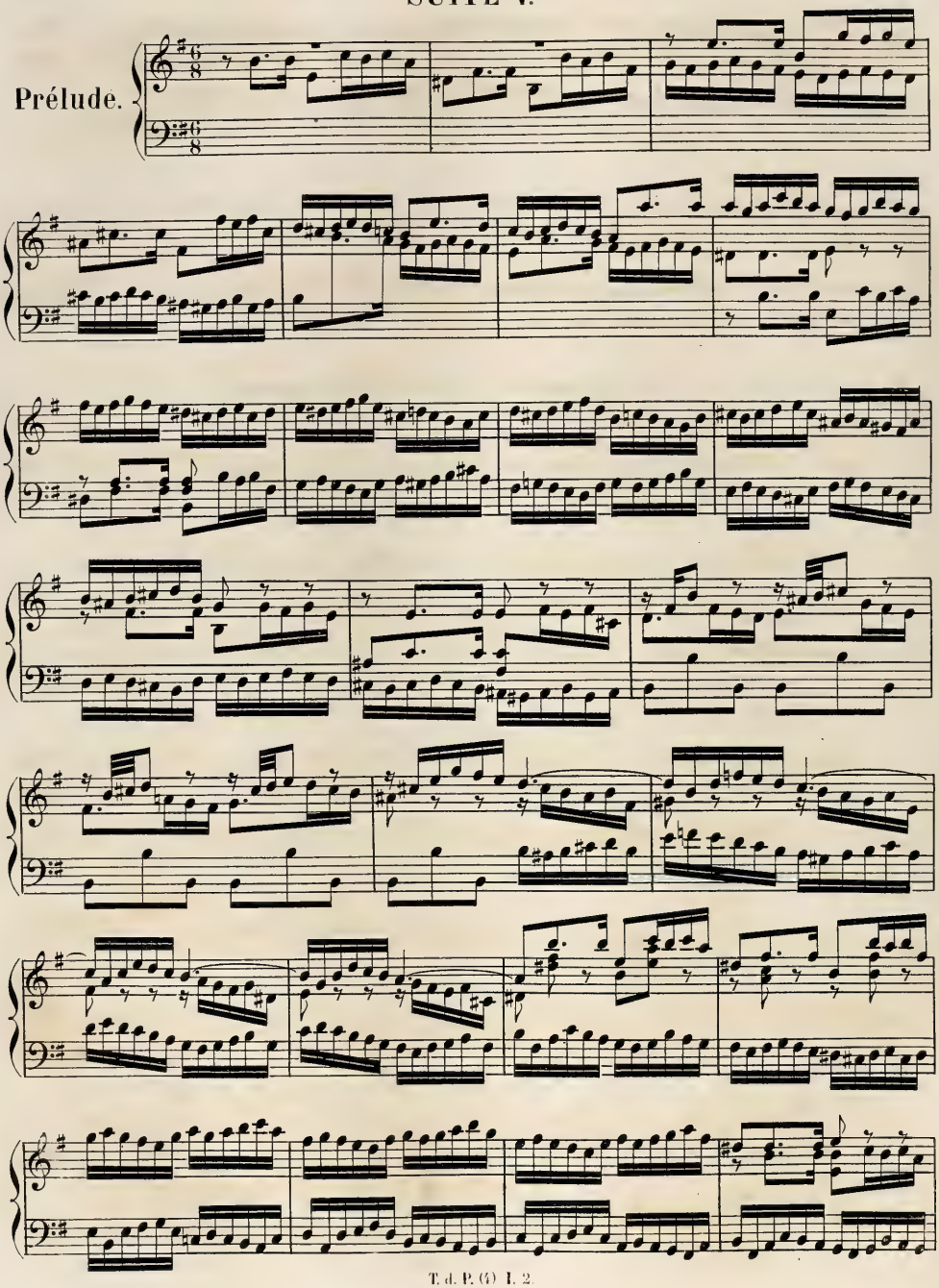
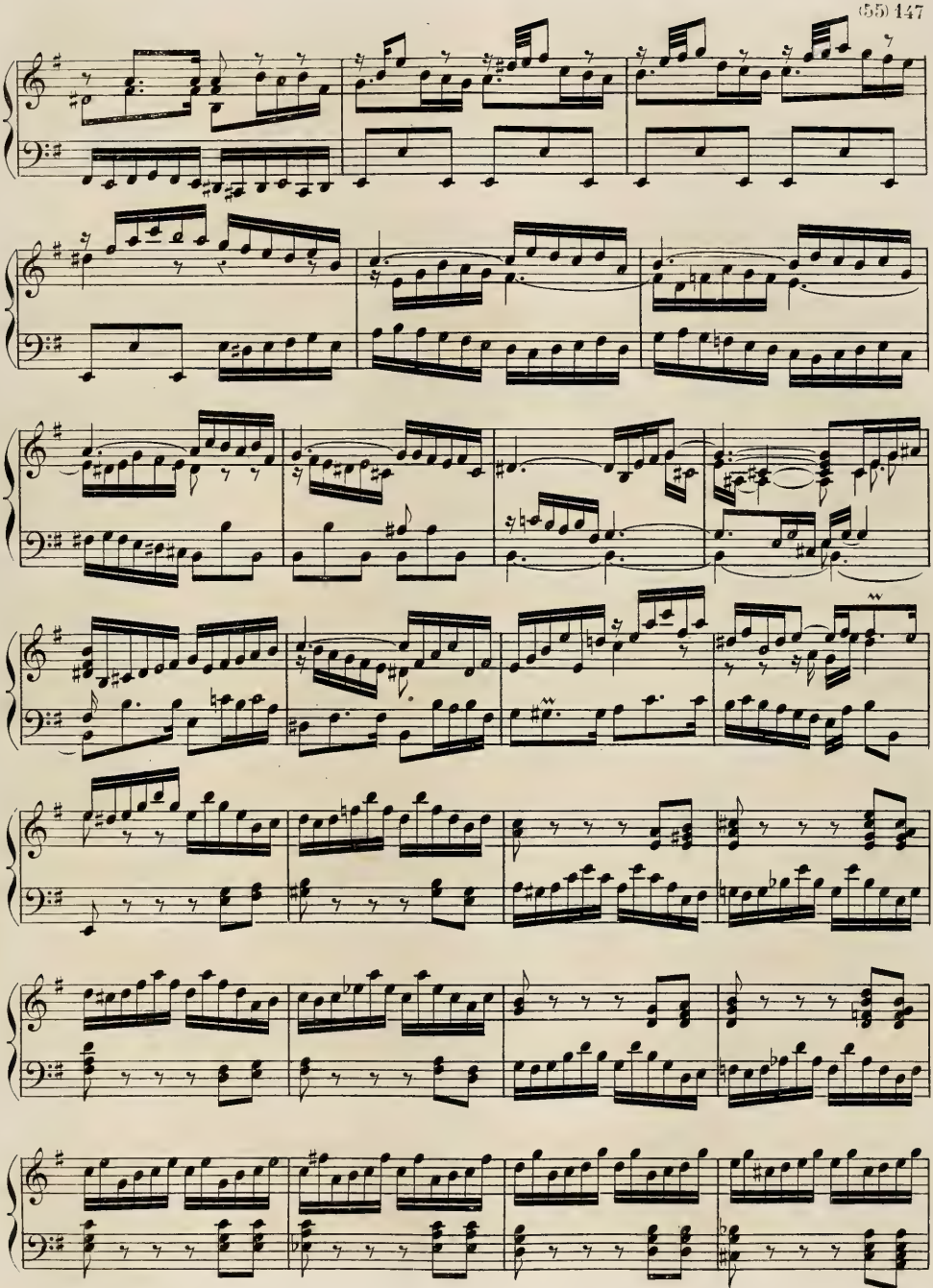
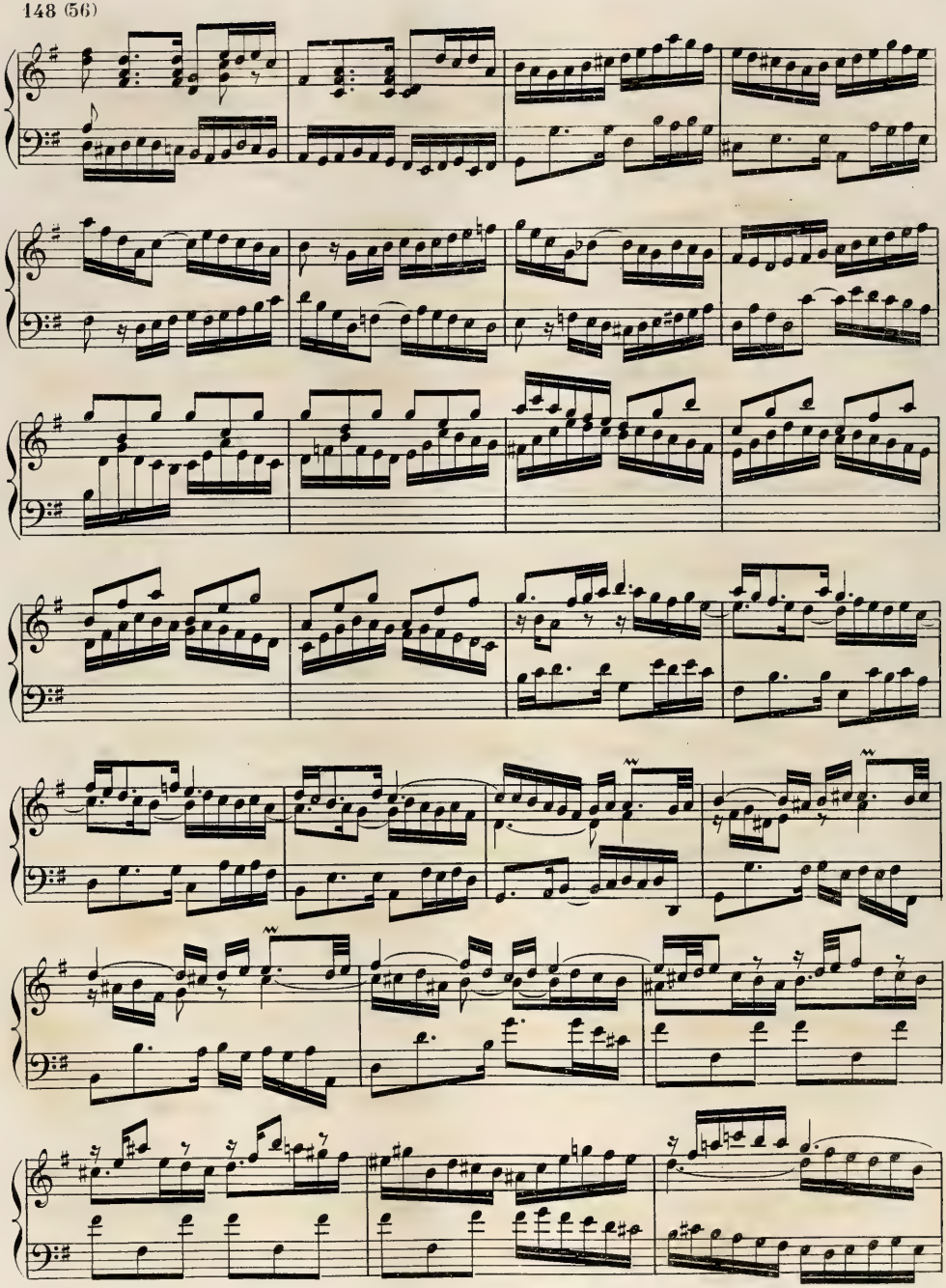
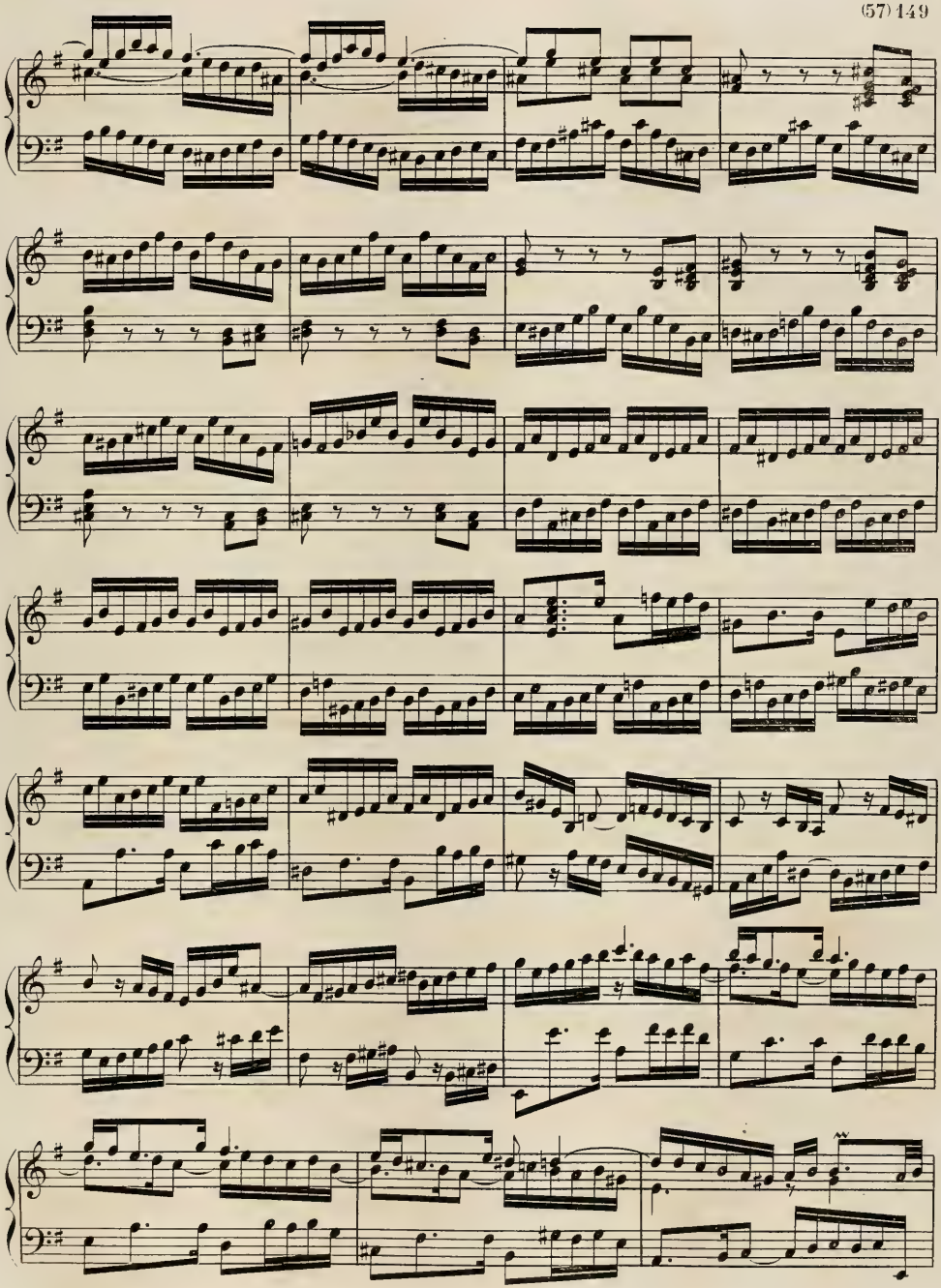
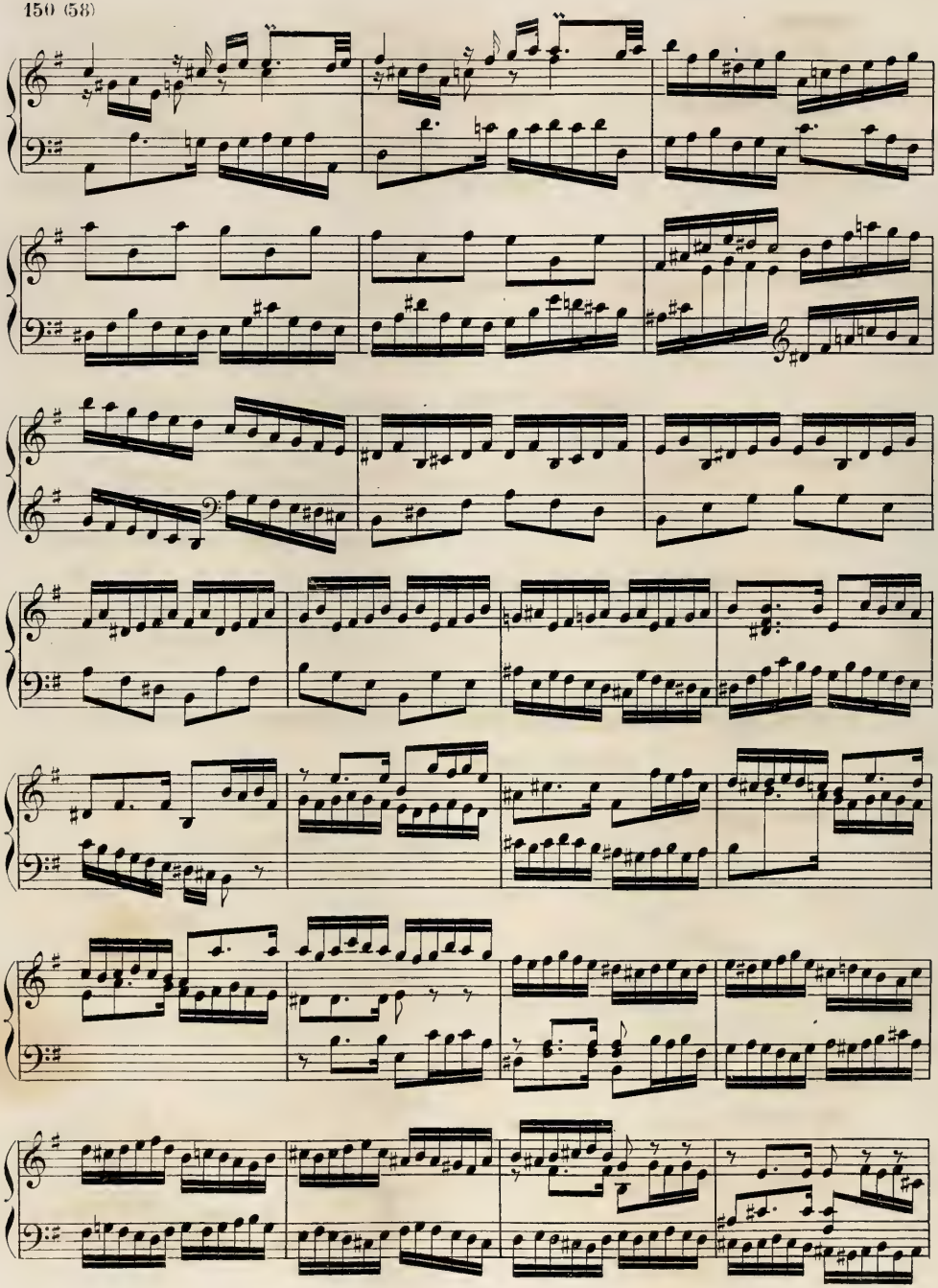
Prélude.

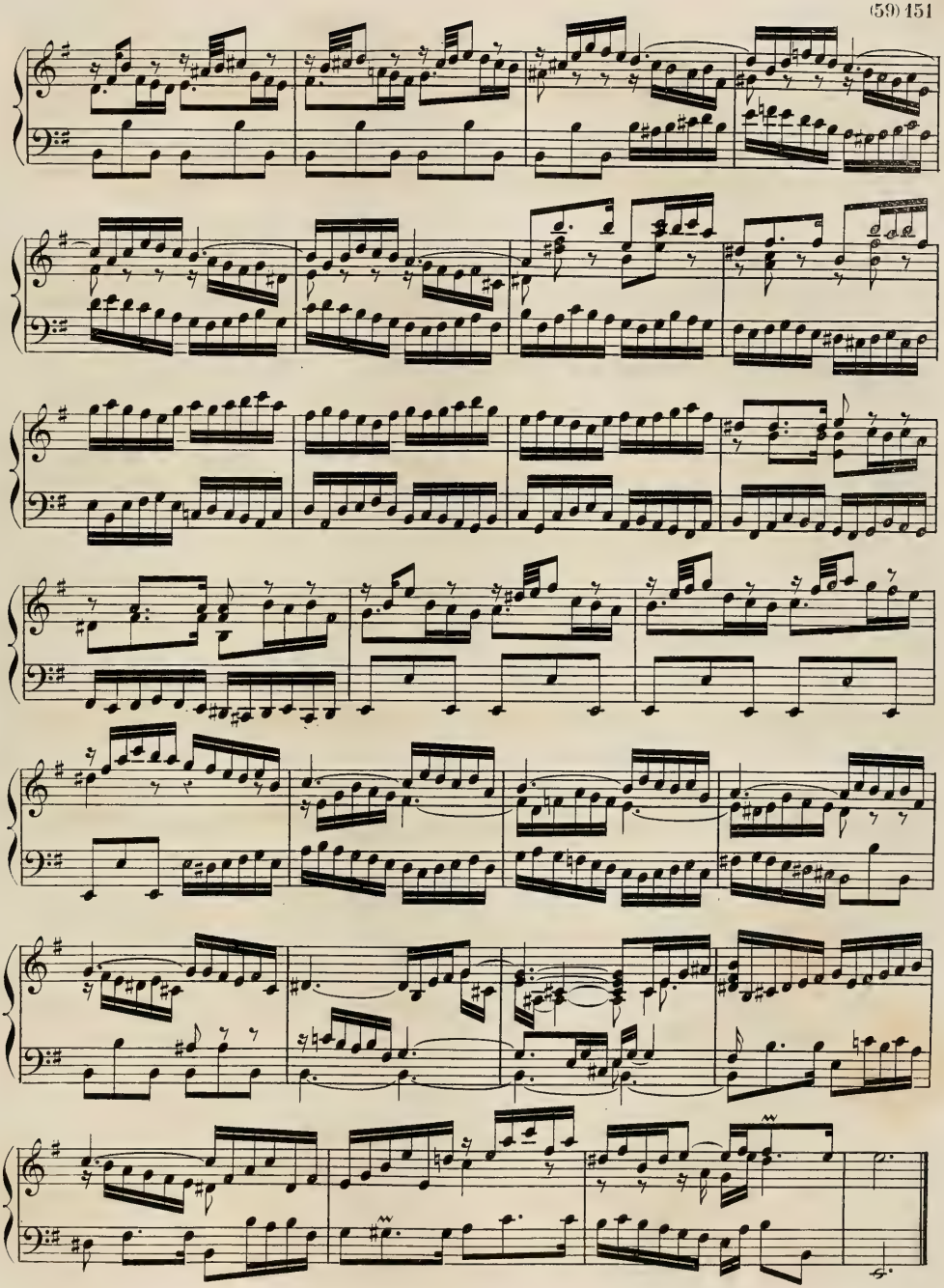




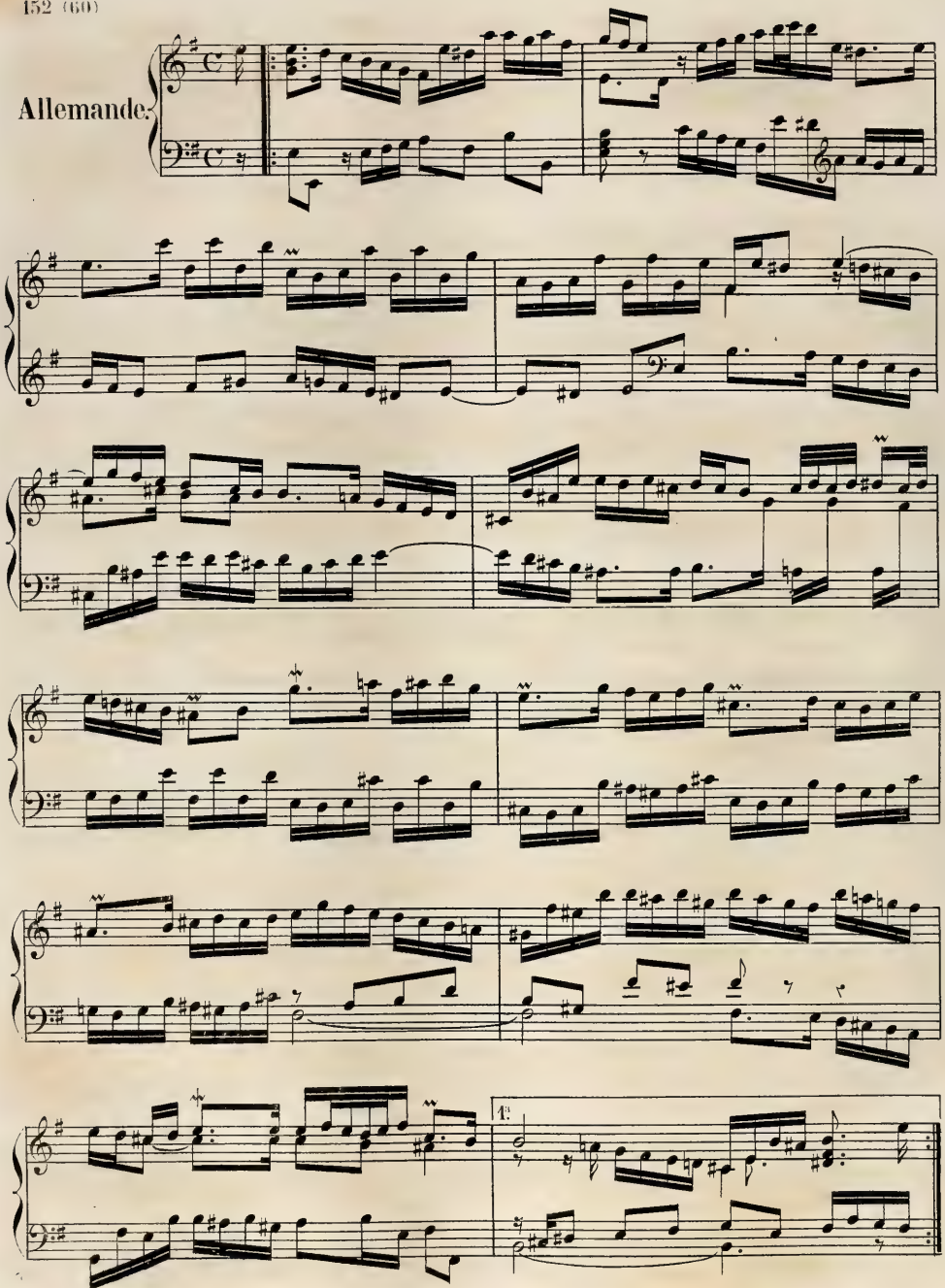


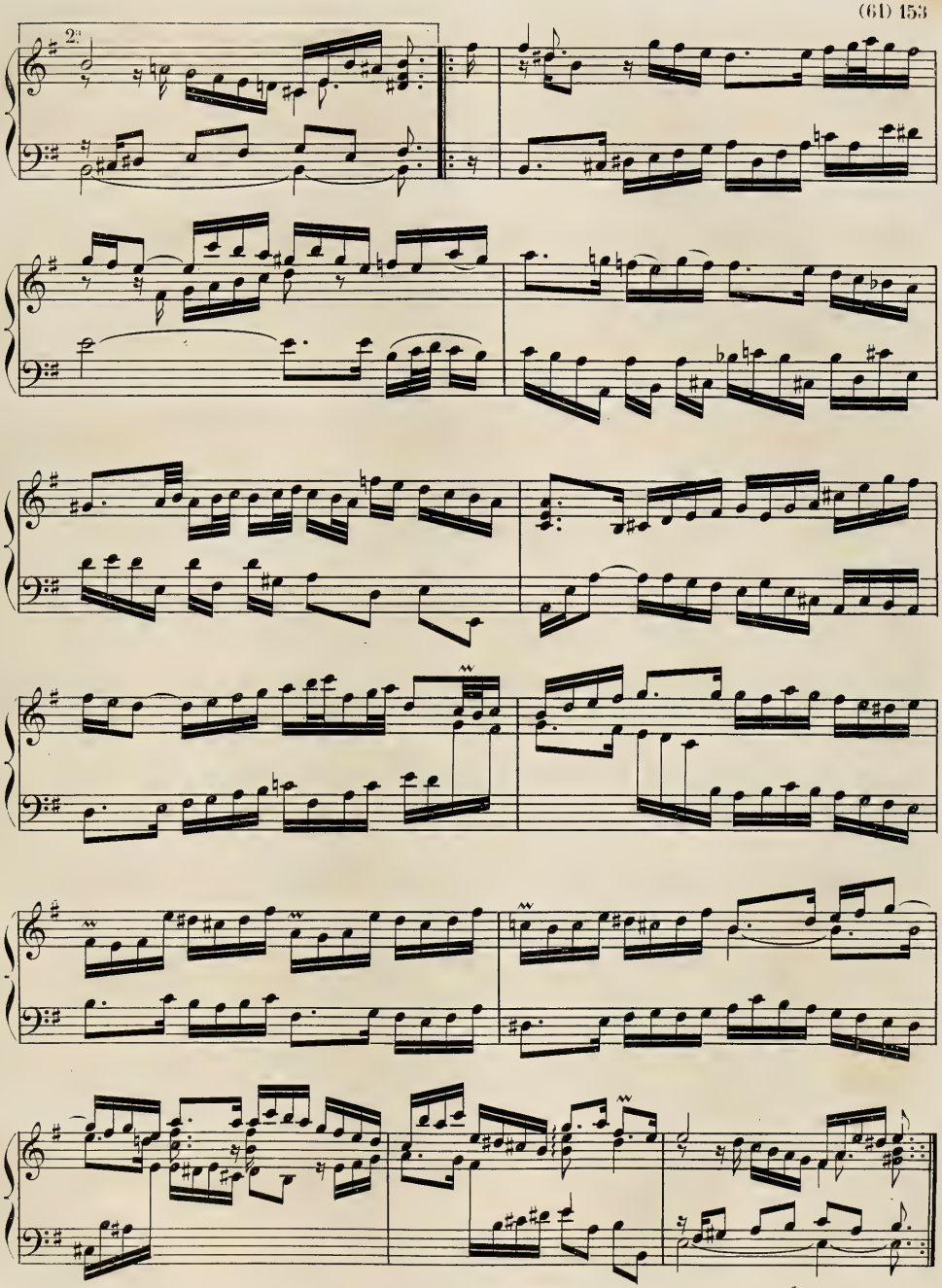




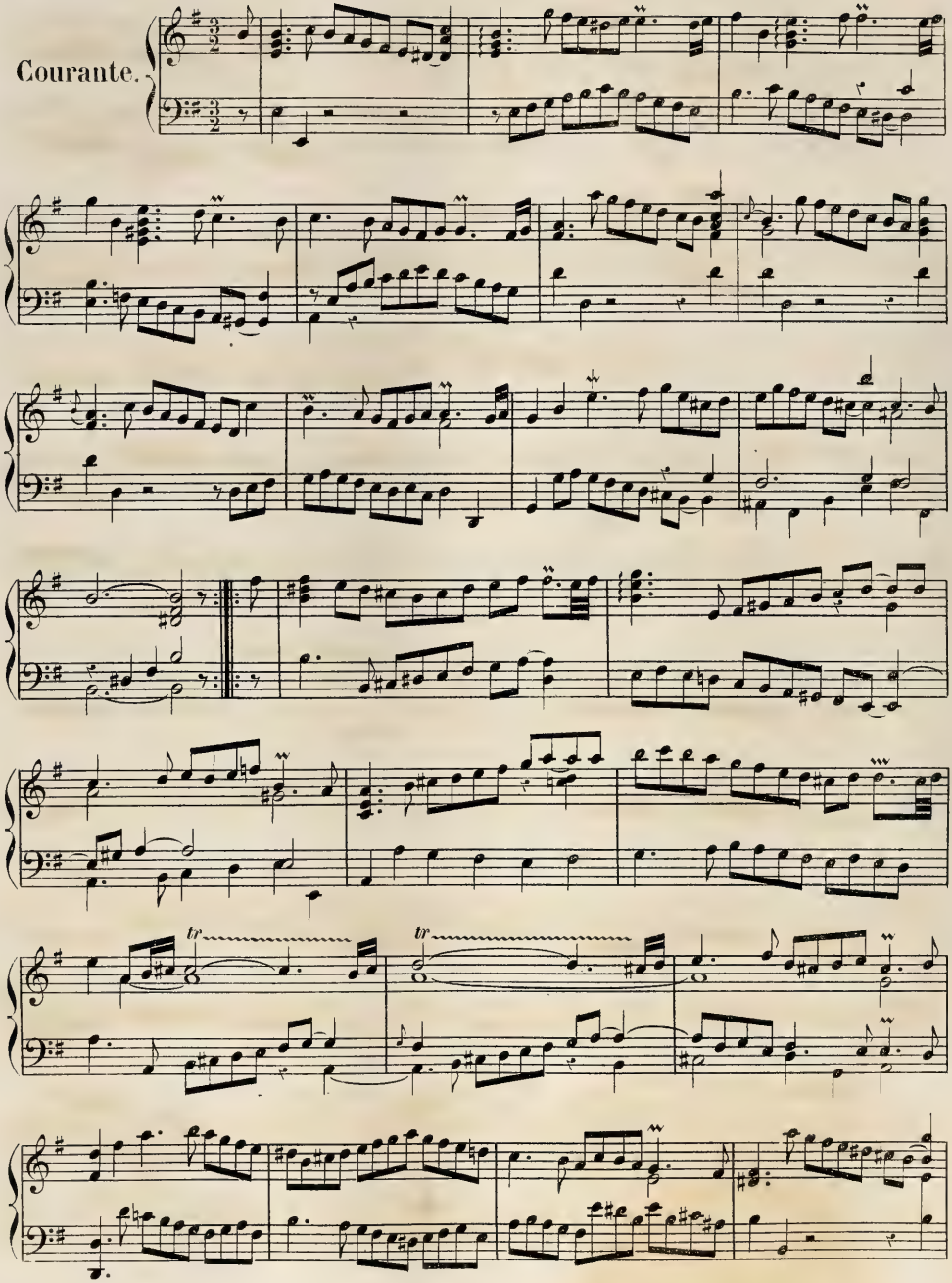


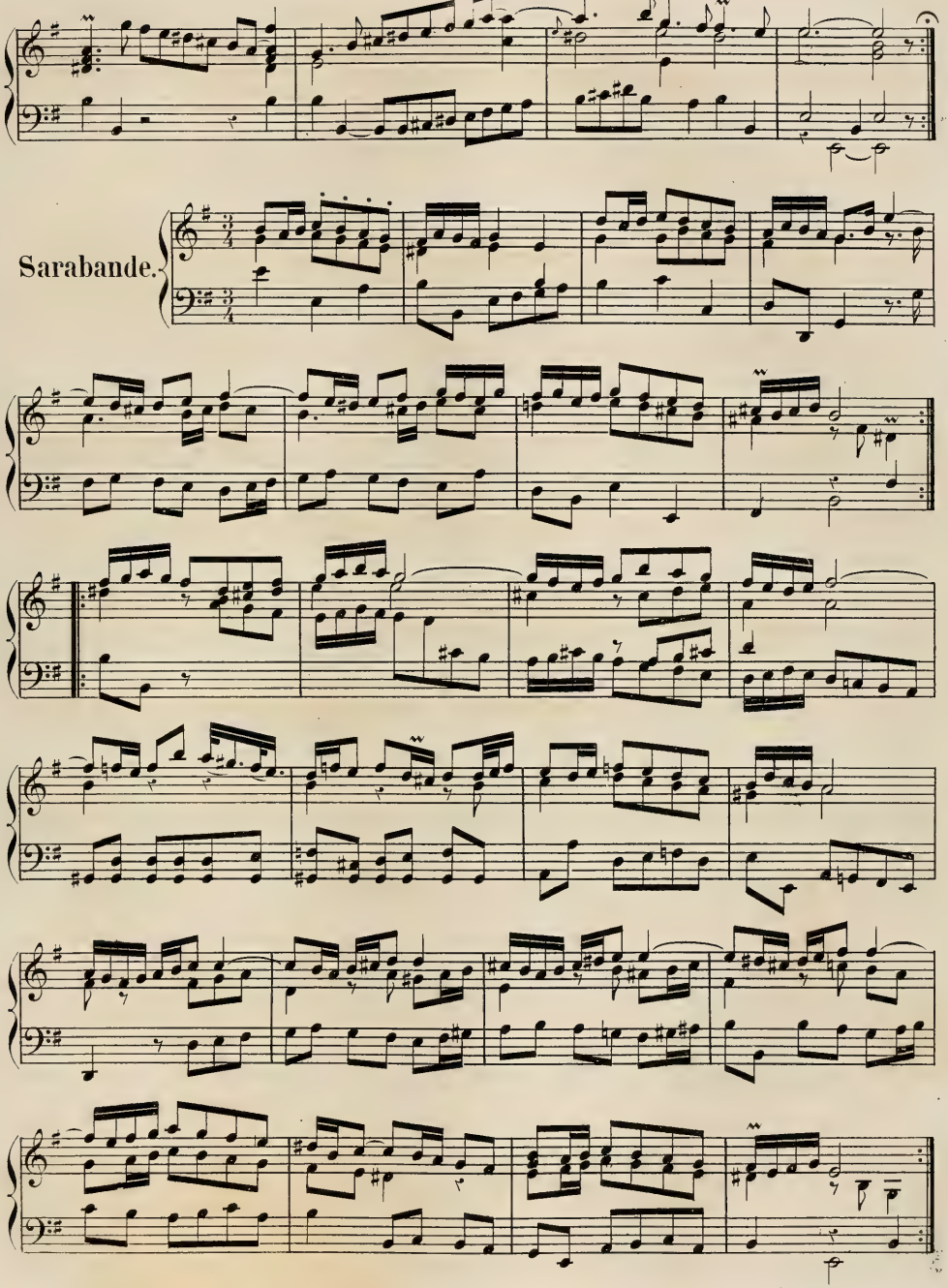
Allemande.





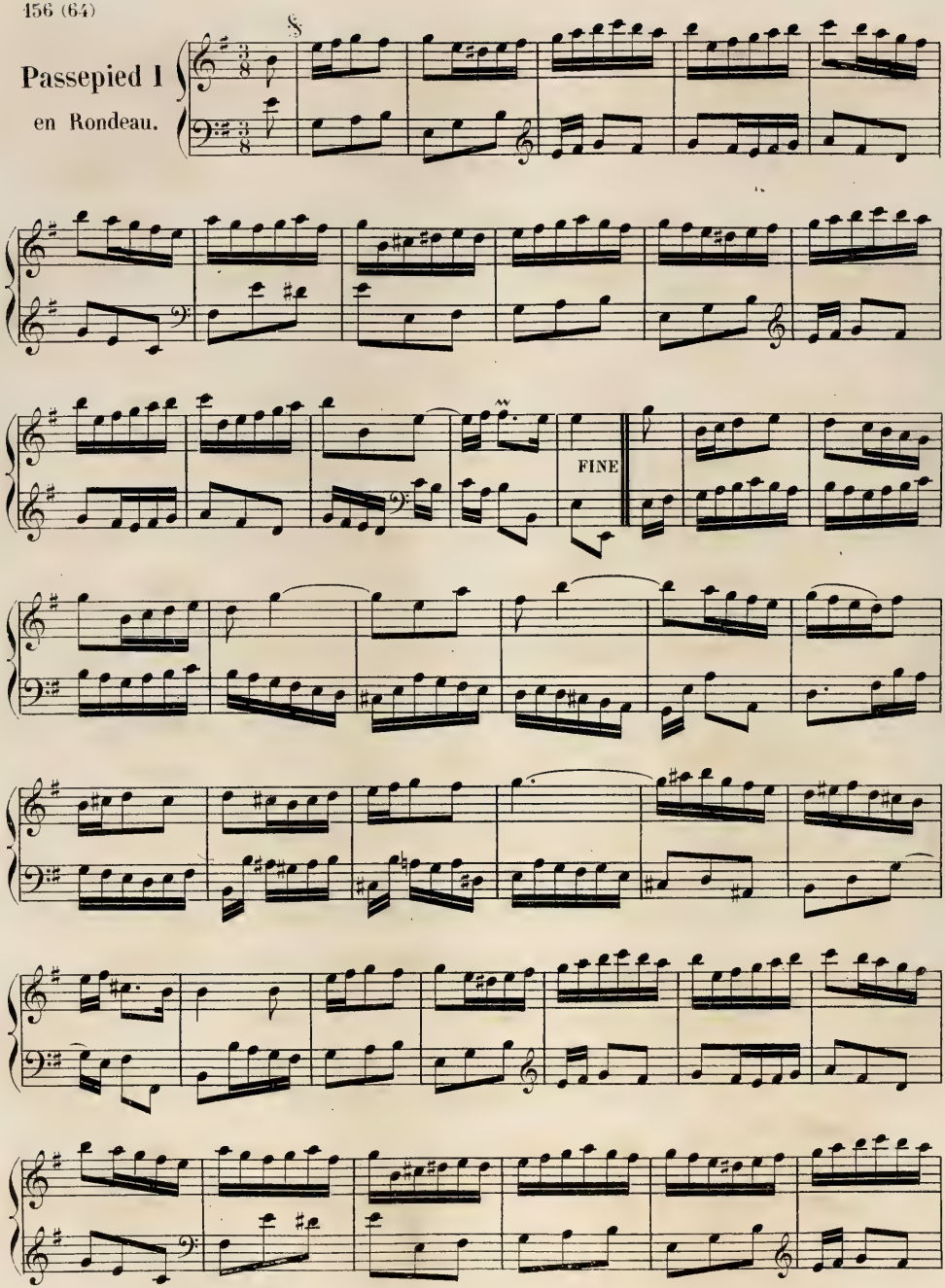
Courante.

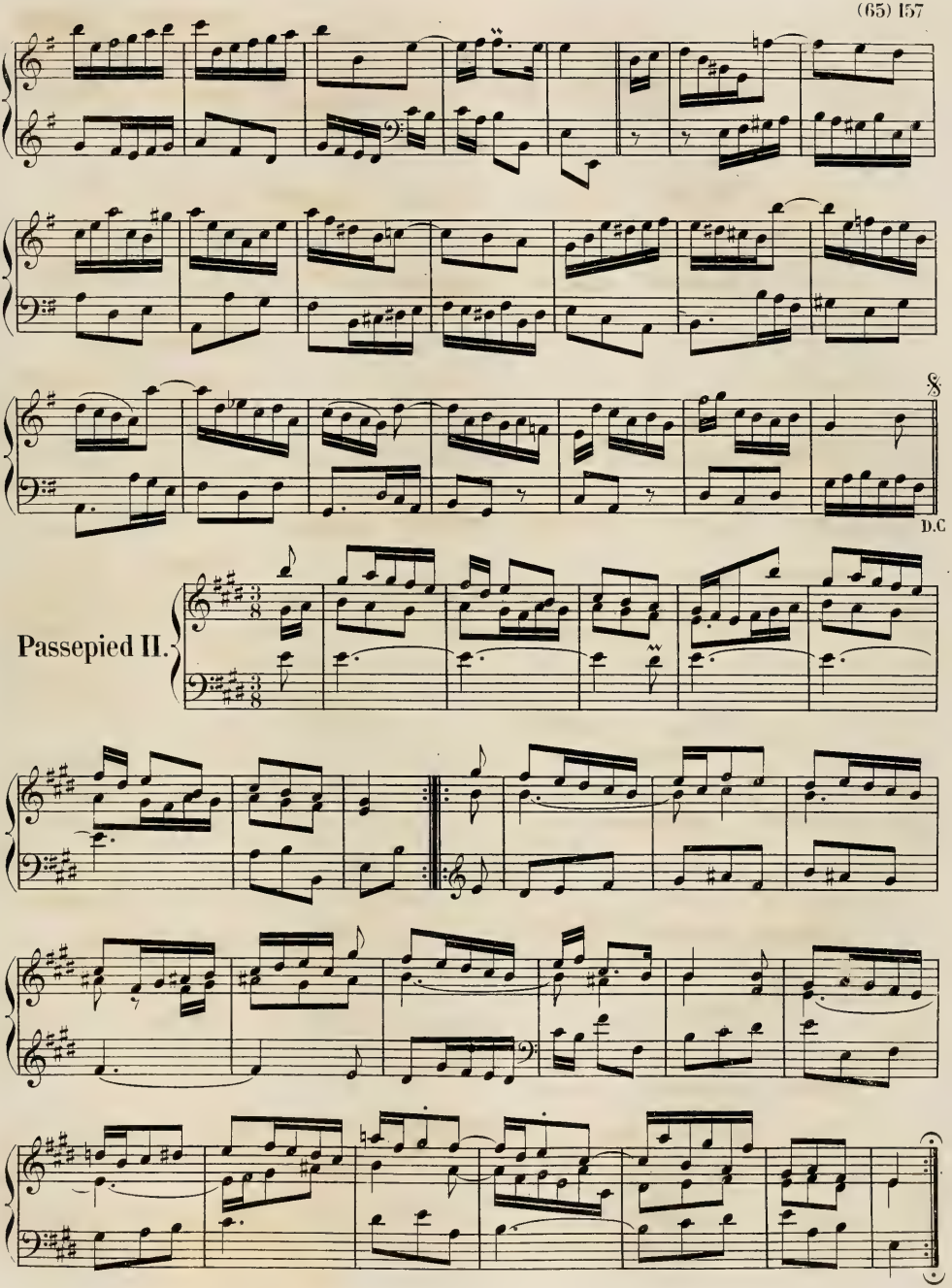



Sarabande.

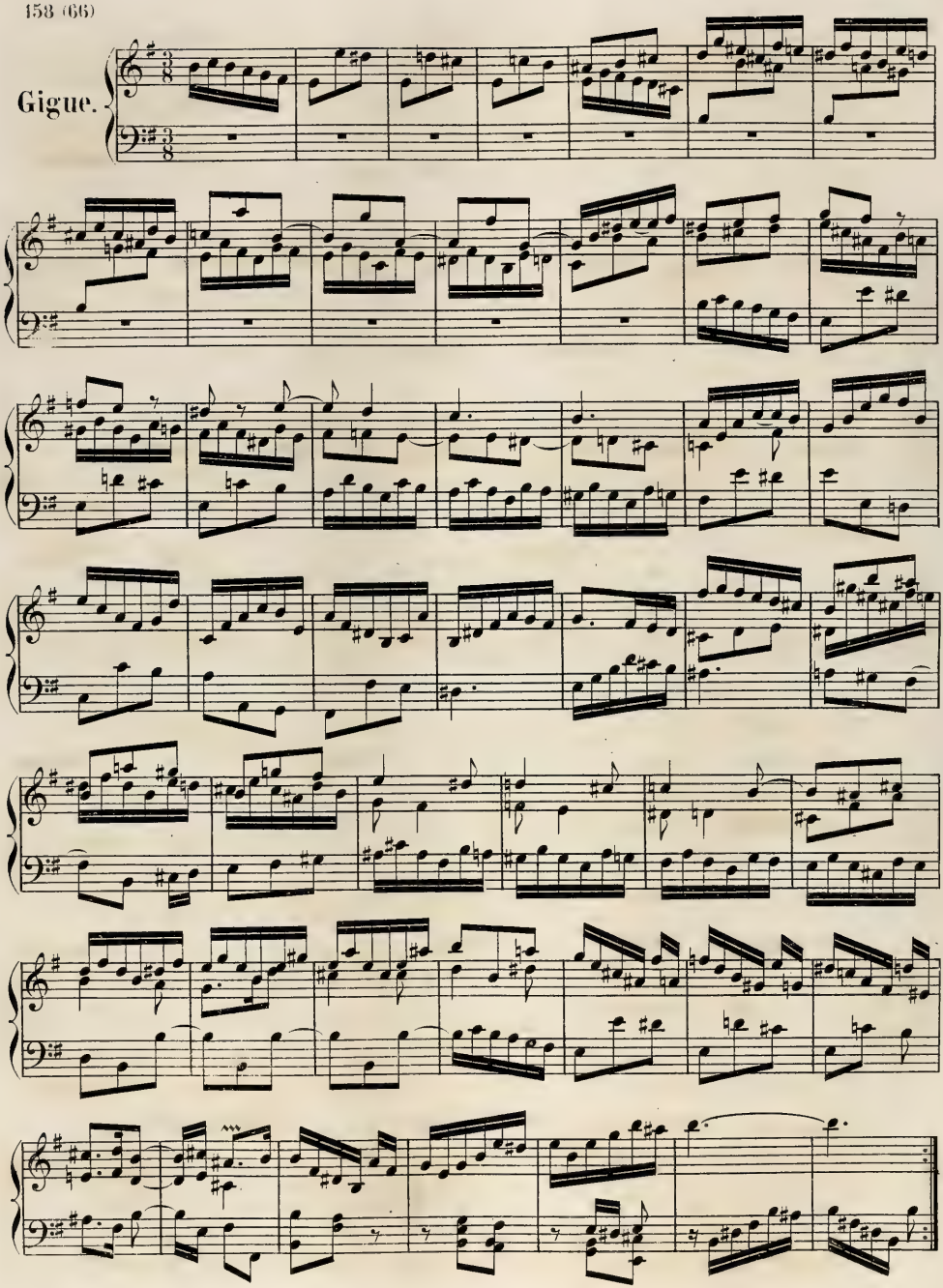
Passepied 1

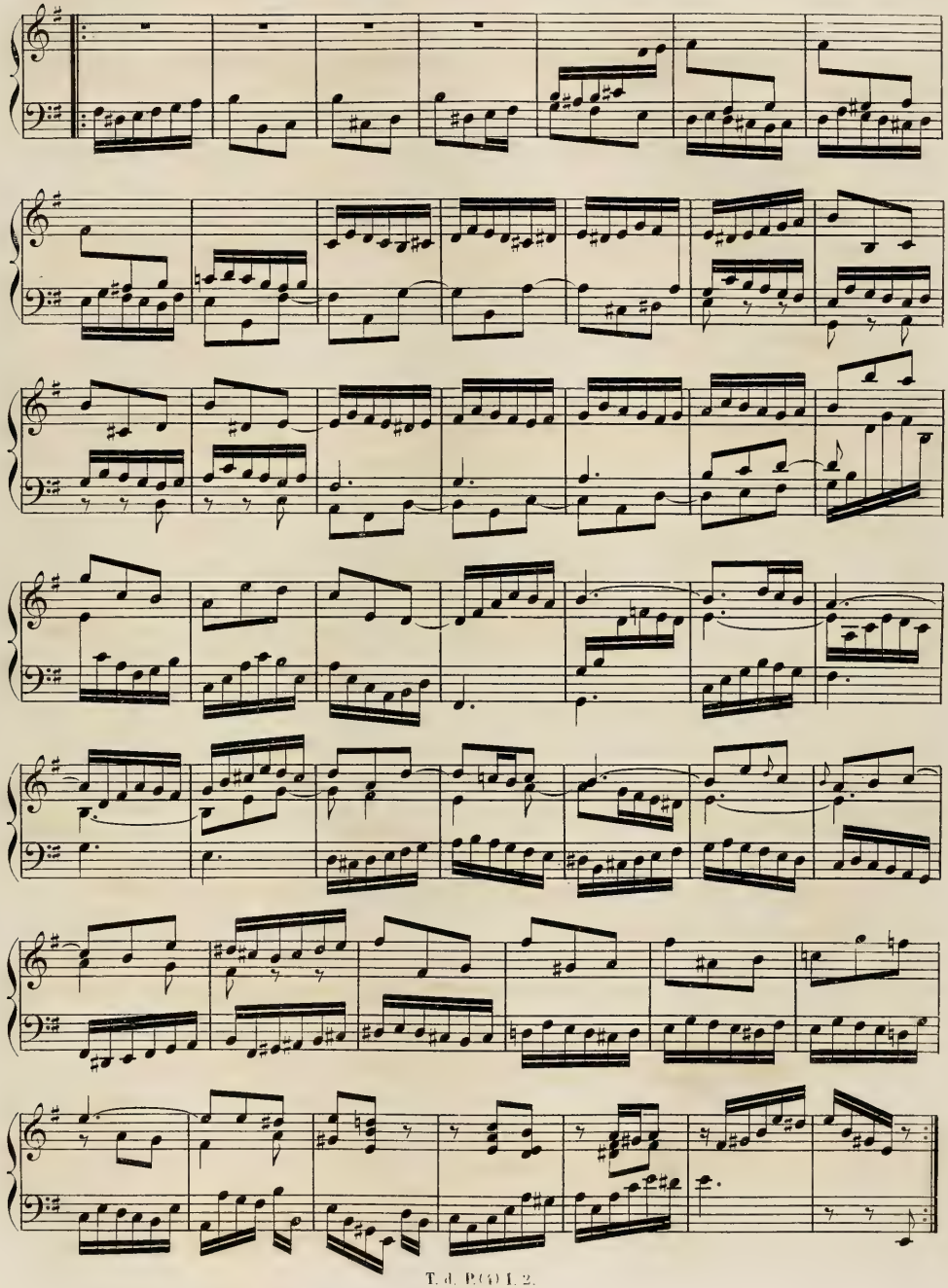
en Rondeau.




D.C
Passepied II.

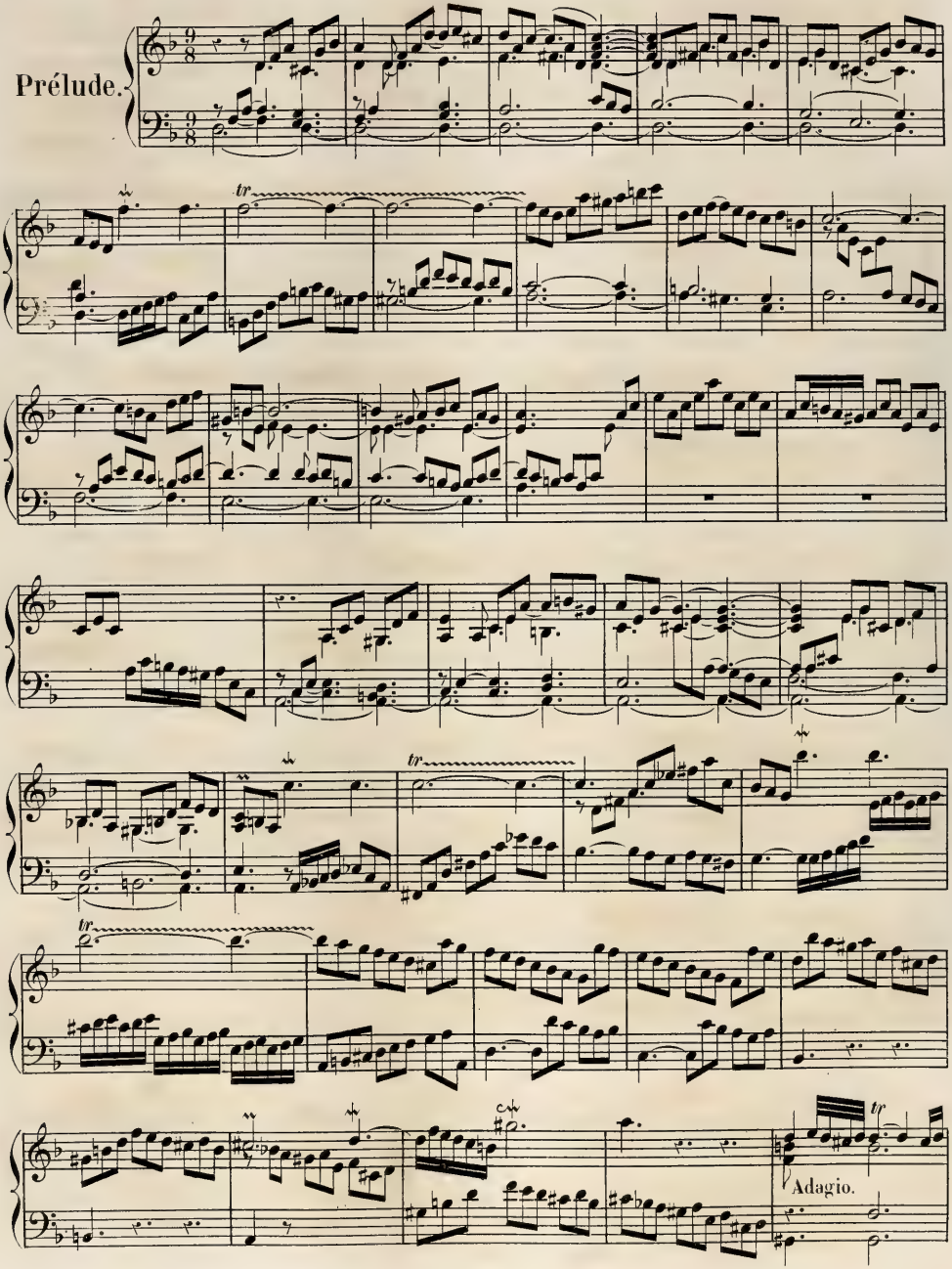
Gigue.

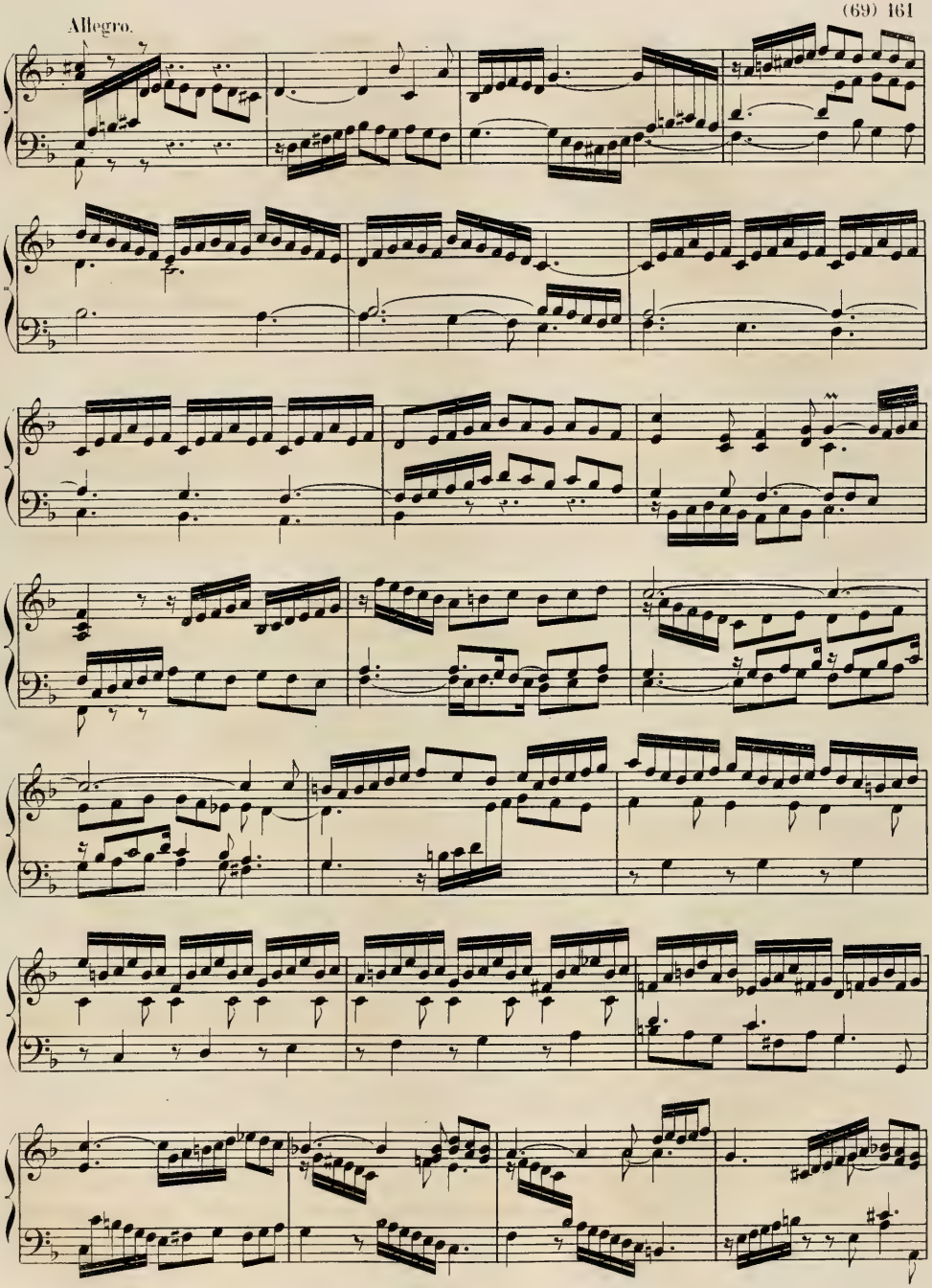




SUITE VI.

Prélude.

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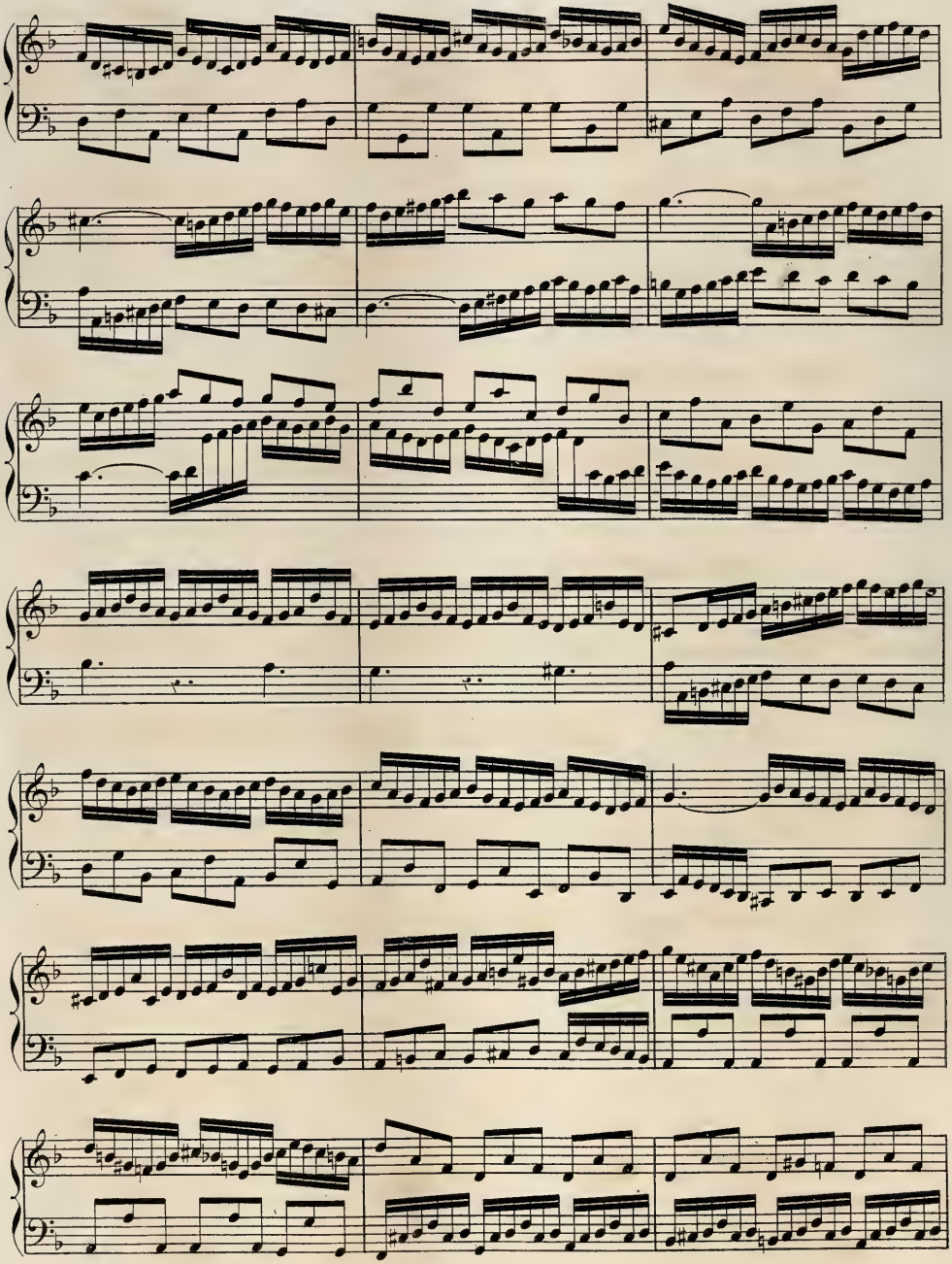

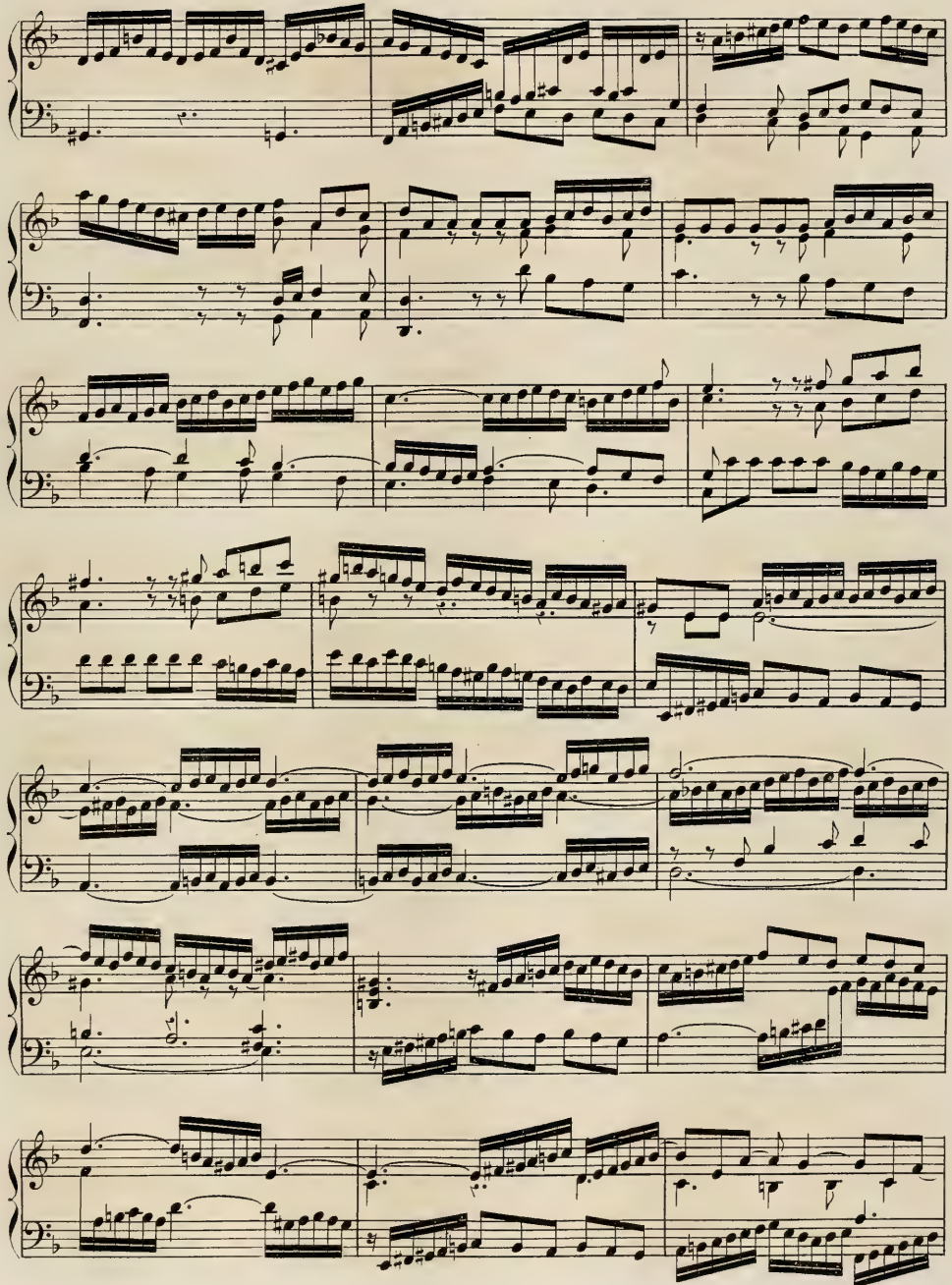

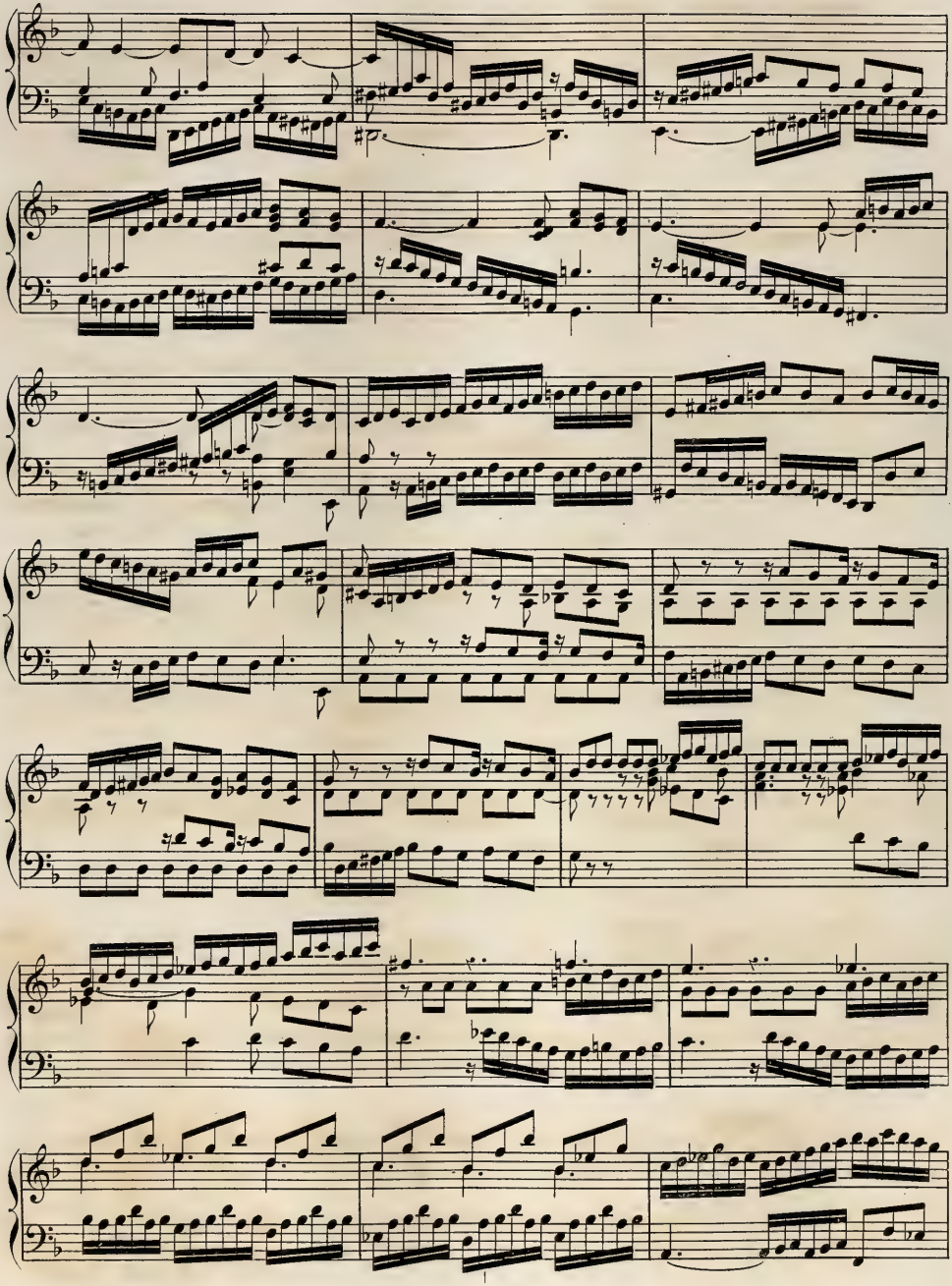

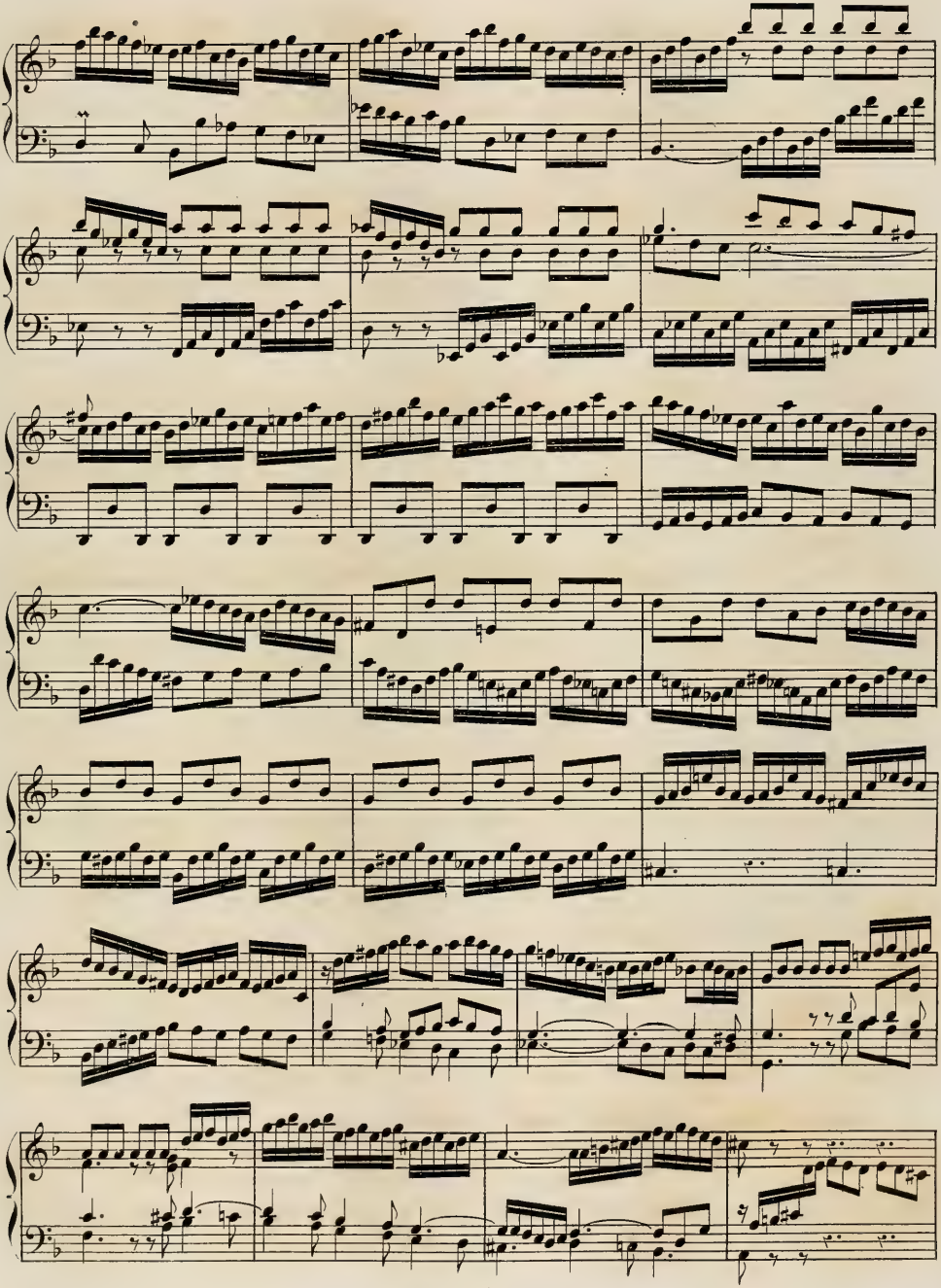

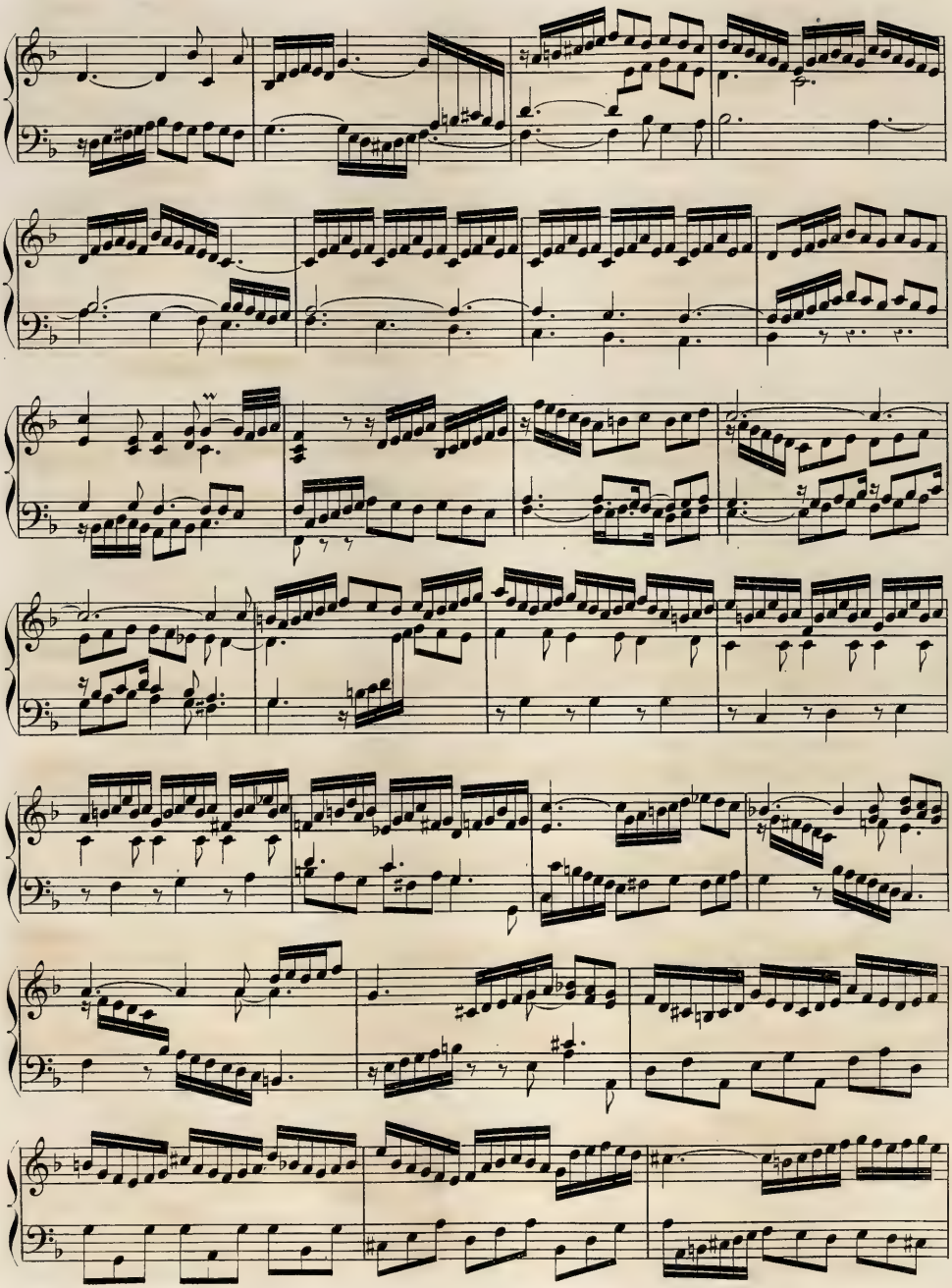

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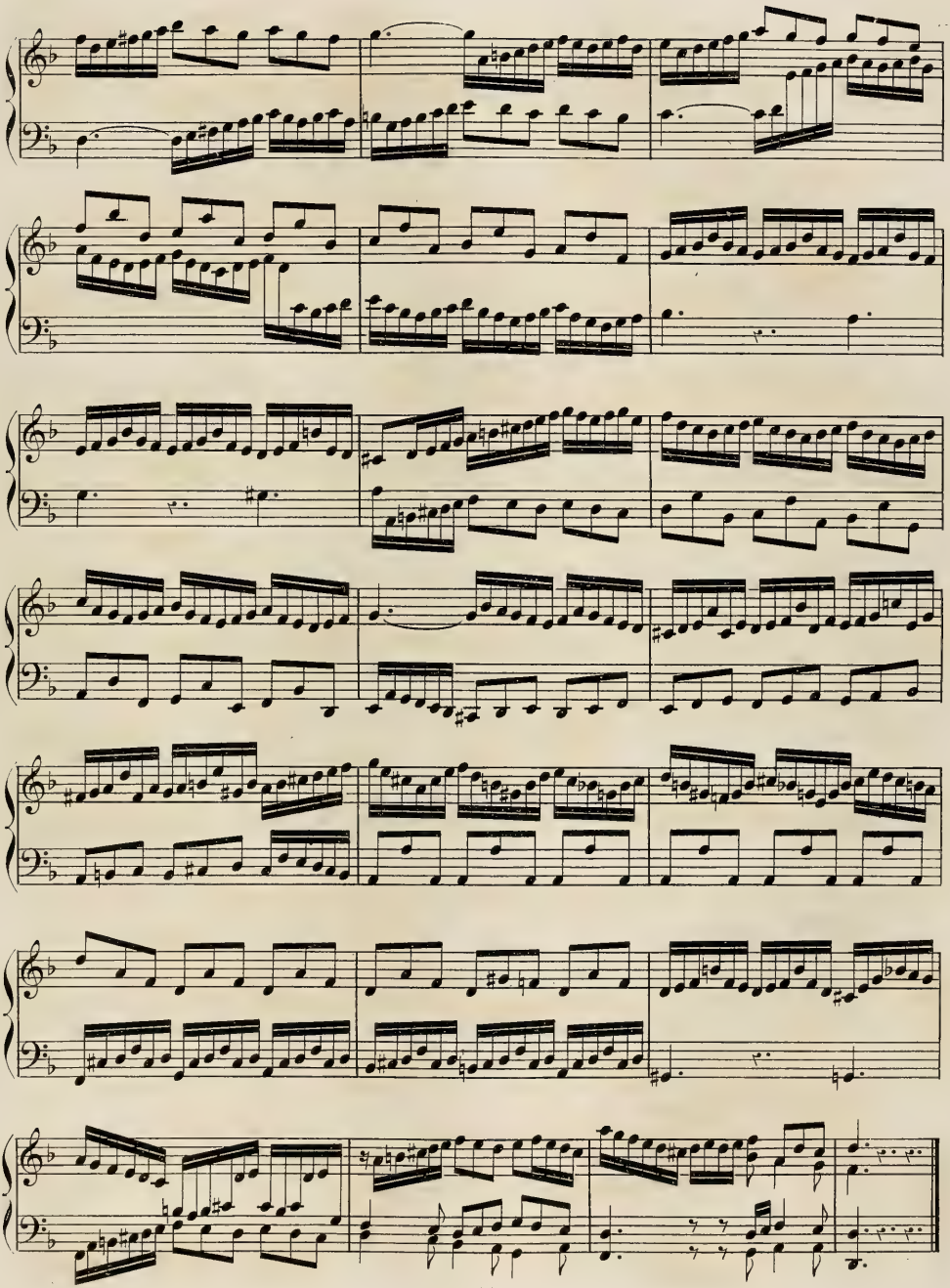
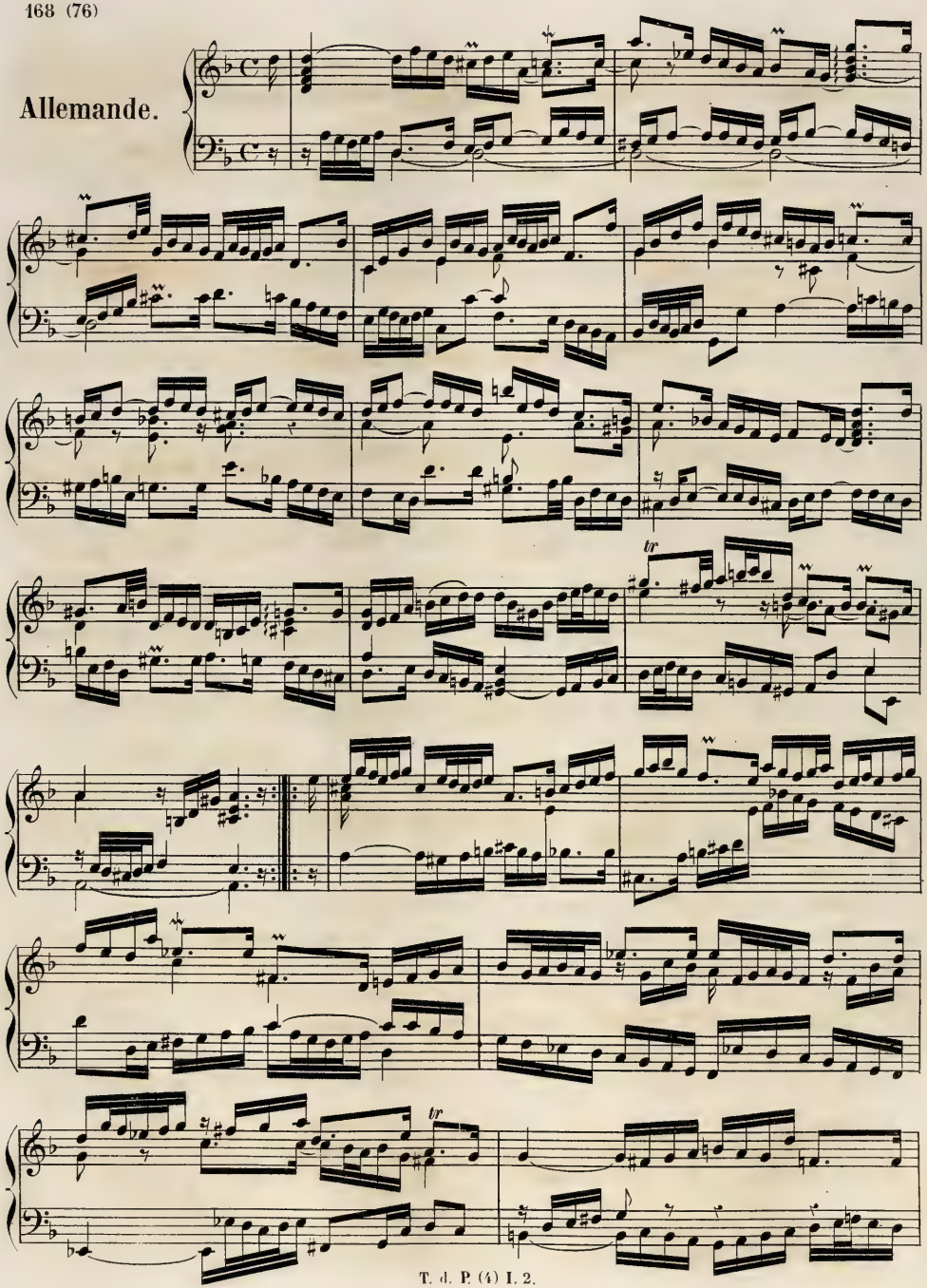
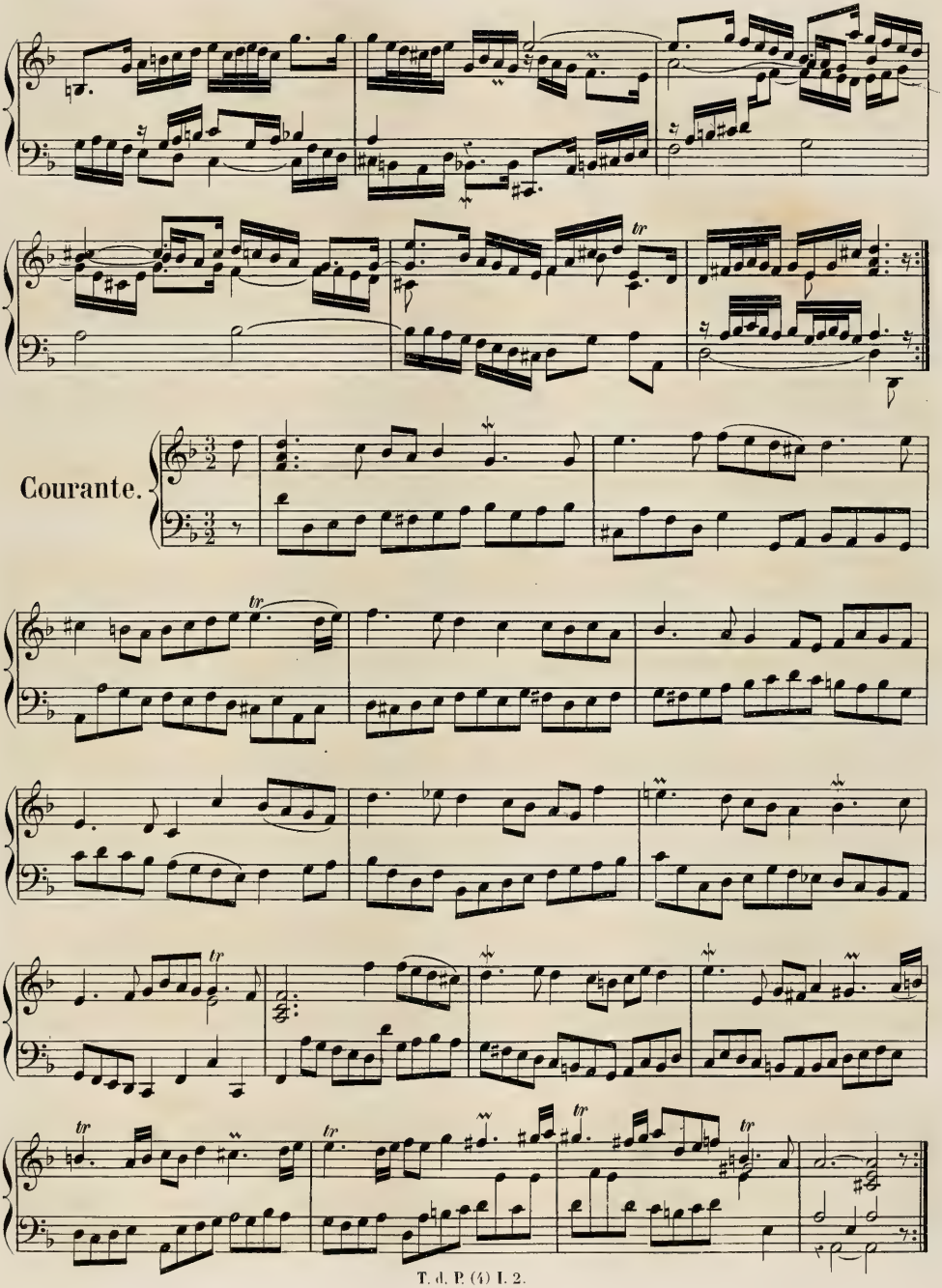


Allemande.

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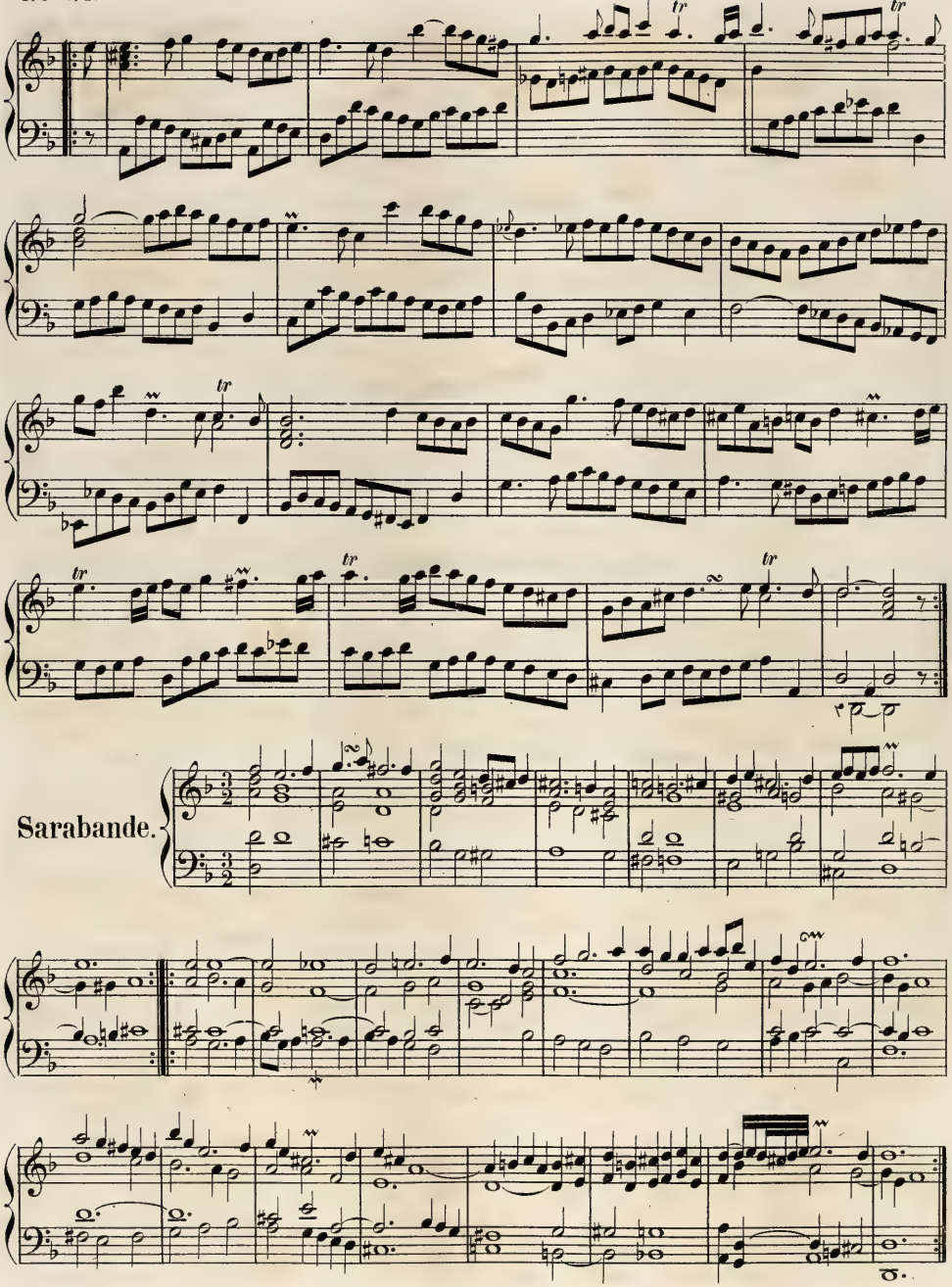
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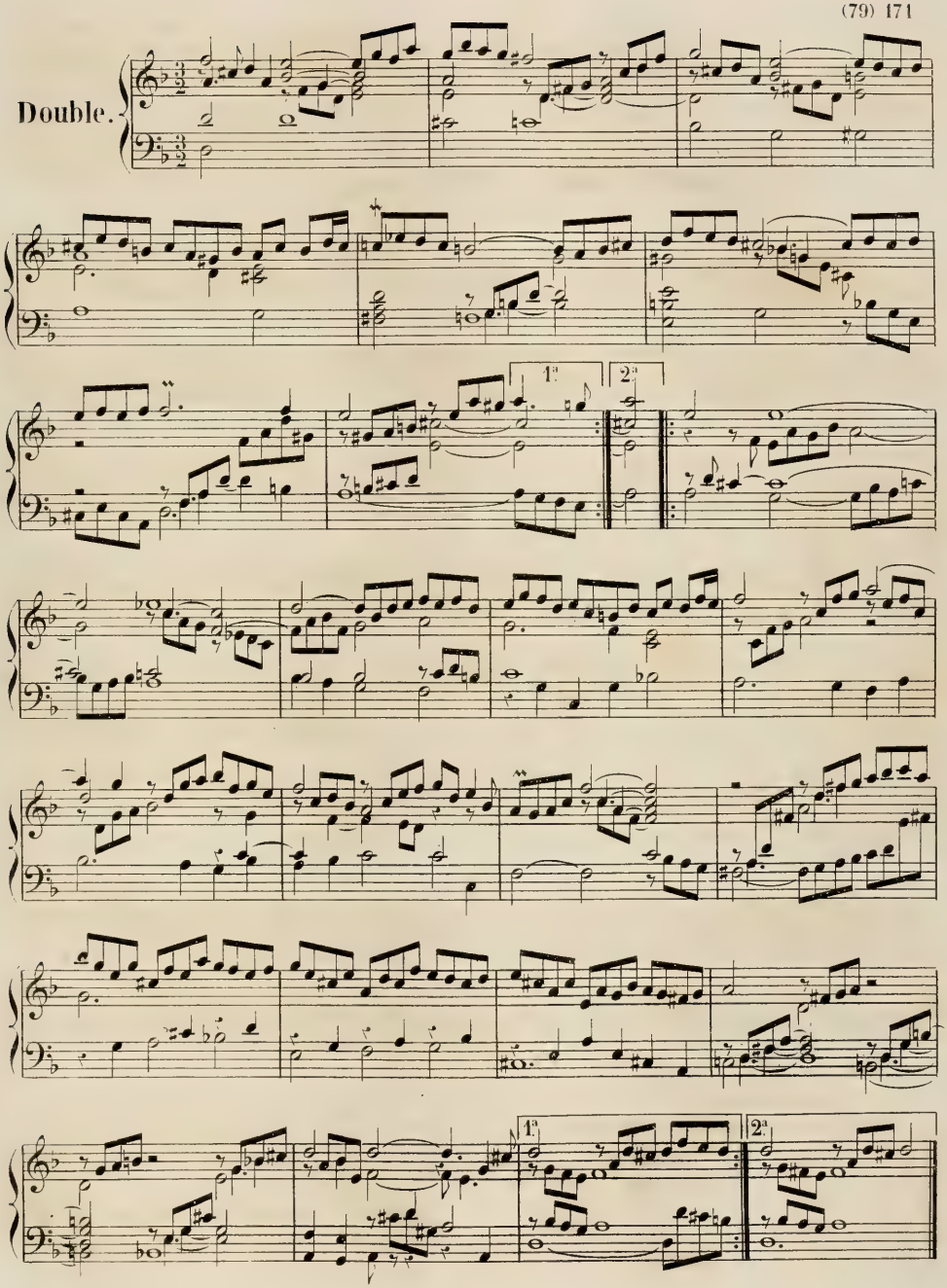
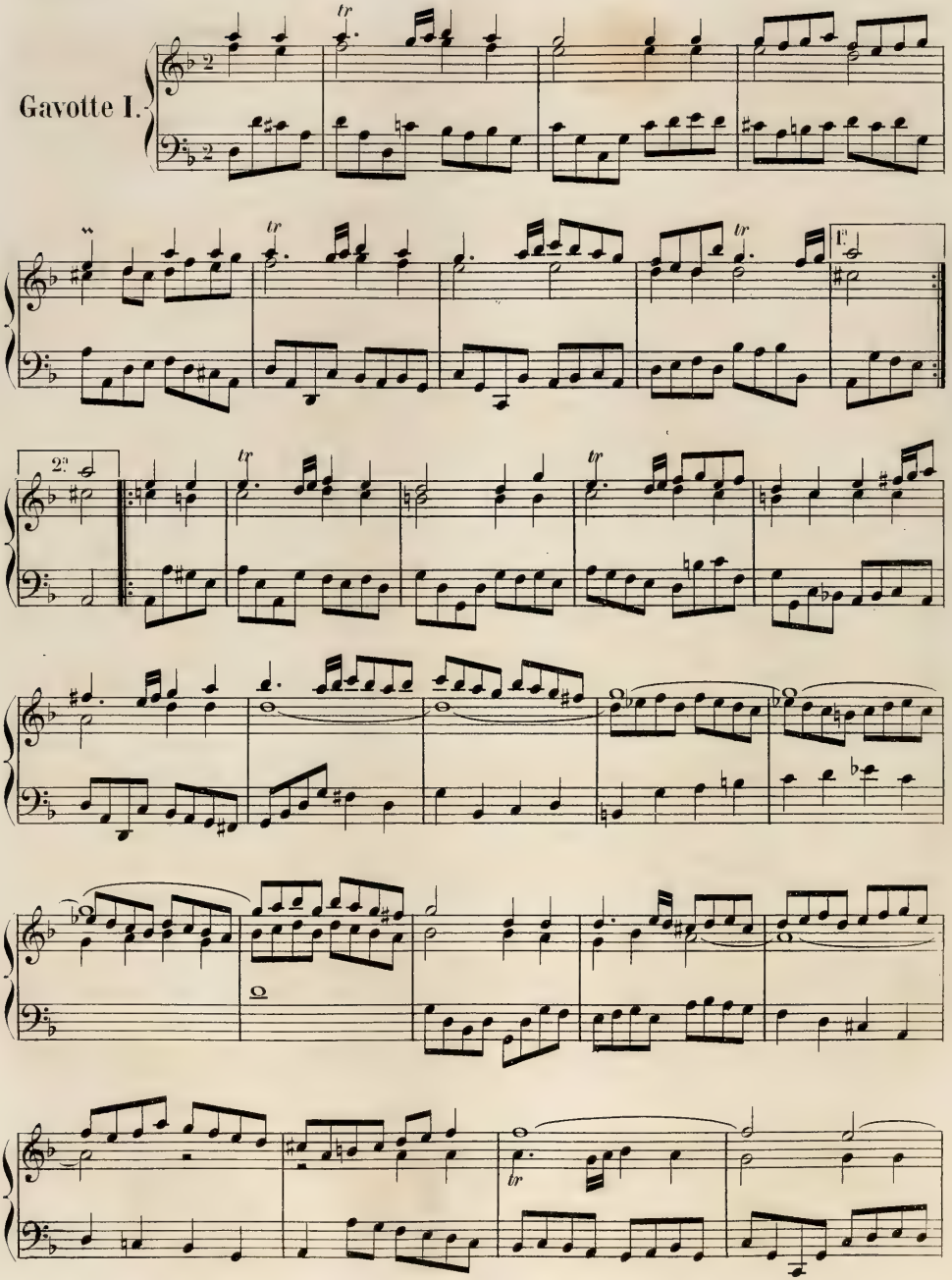
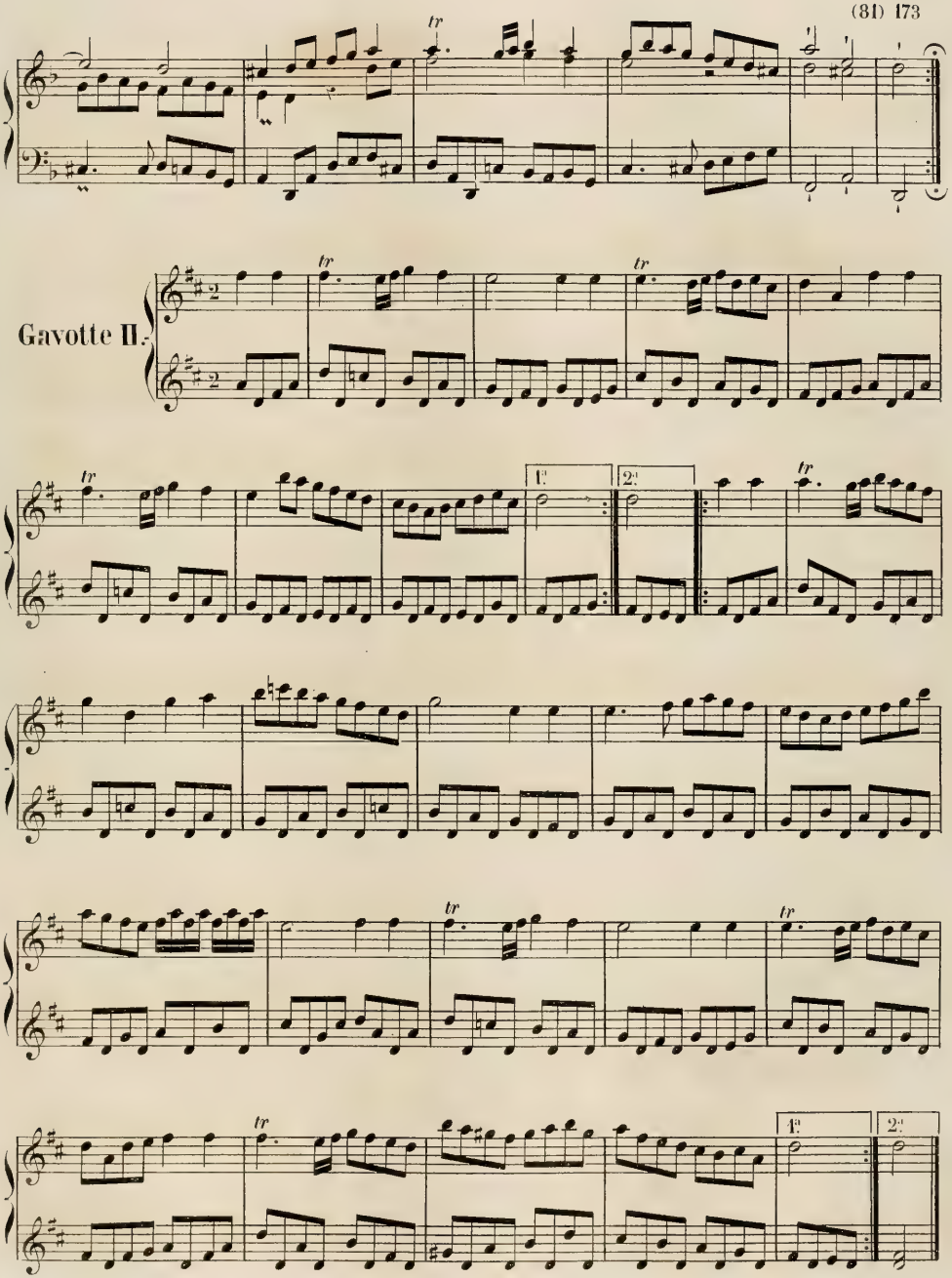
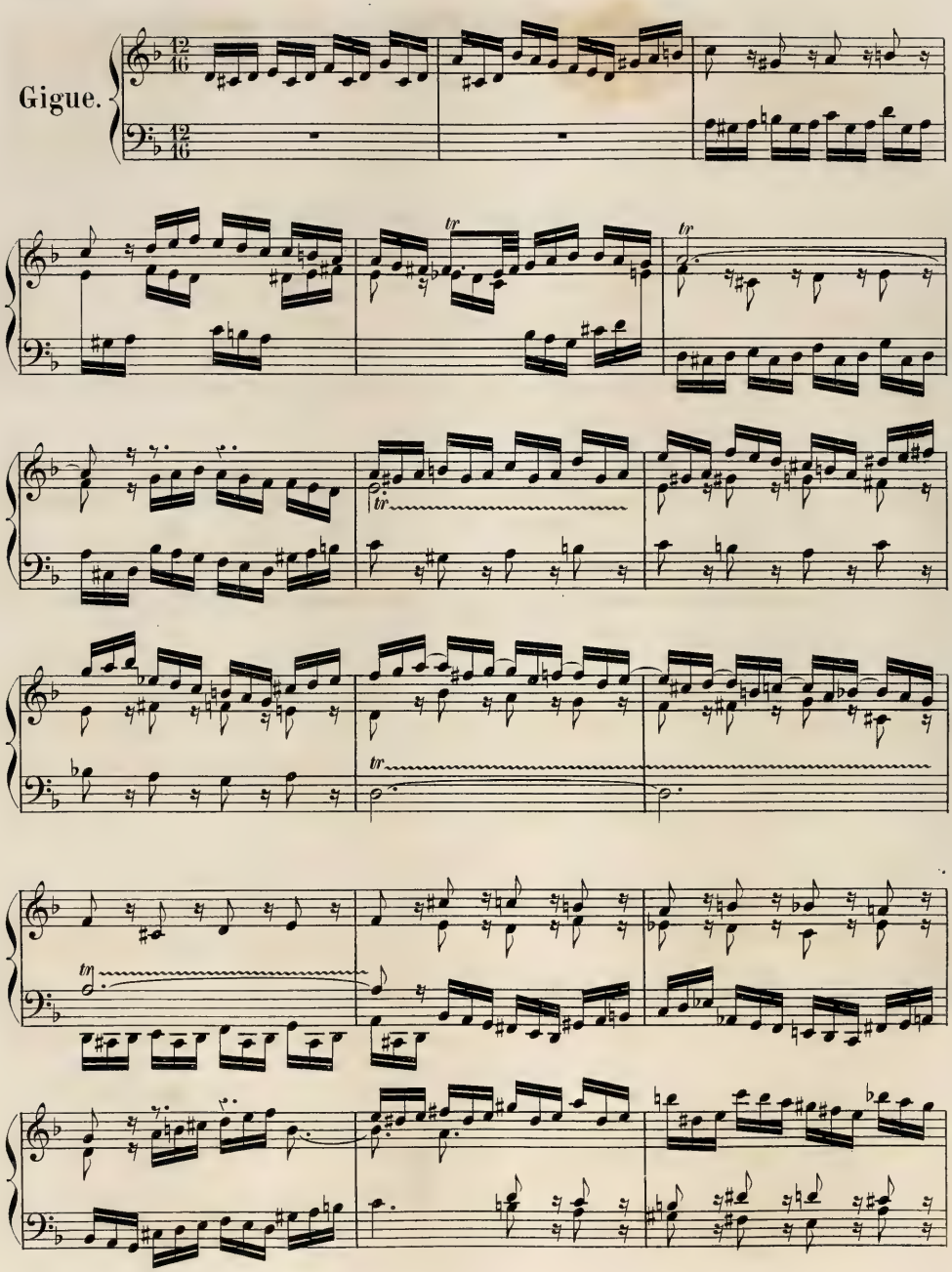

Double.
1.
2.
1.
2.

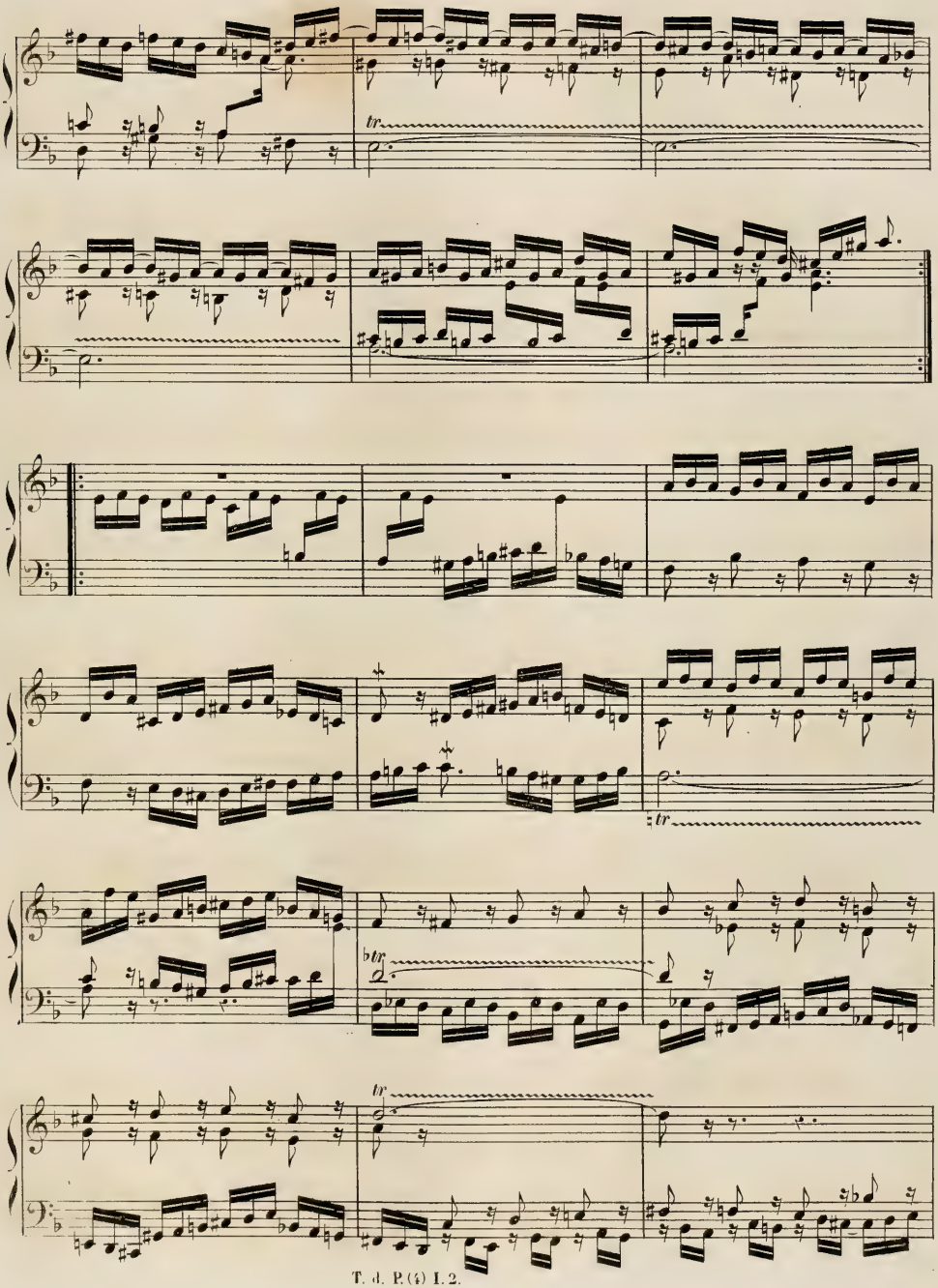
Gavotte I.




Gavotte II.
1.
2.

Gigue.

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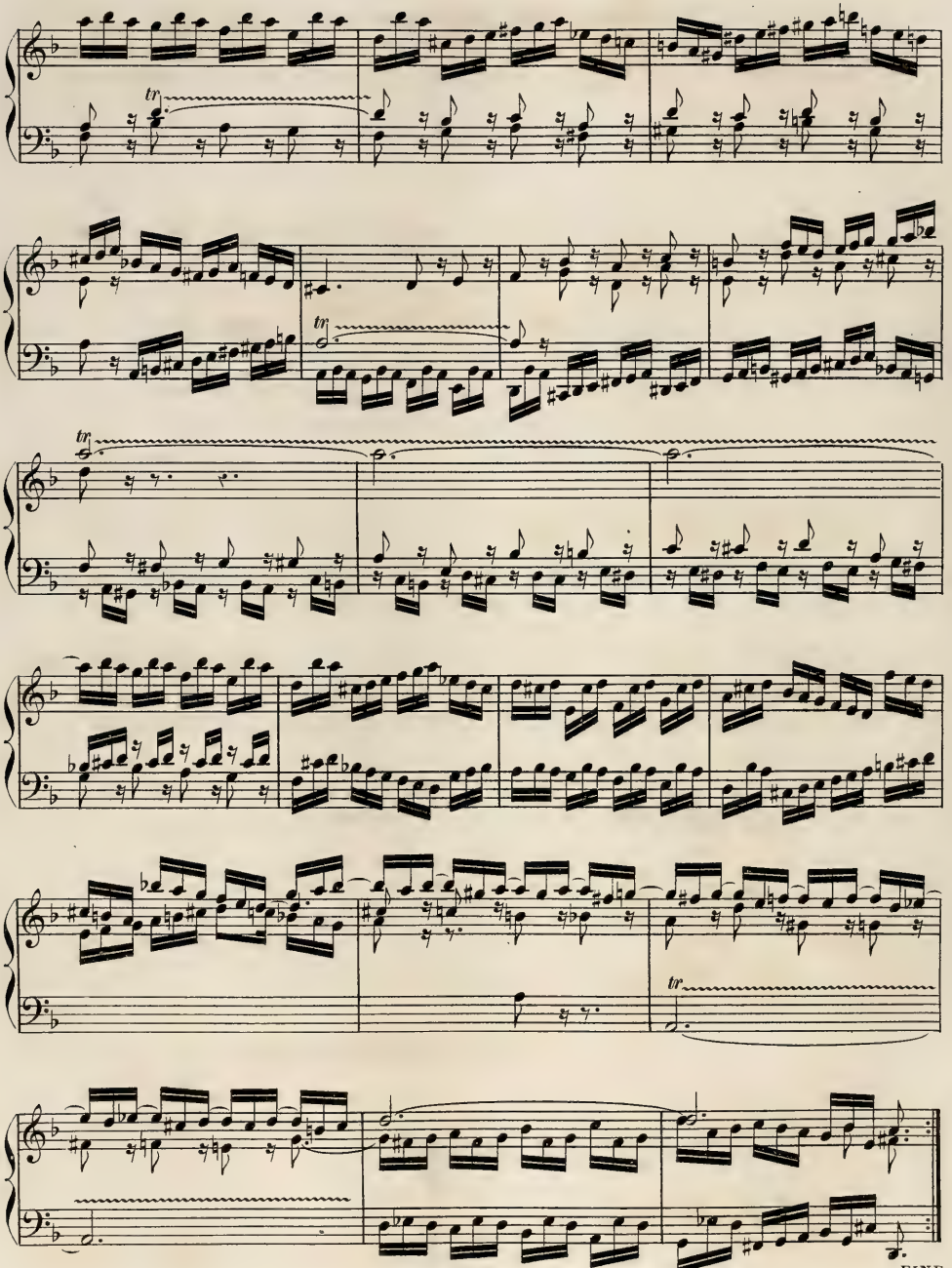
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FINE.

SONATE

pour le

PIANO-FORTE

Dédiée à Mademoiselle

MADELEINE de KURZBECK

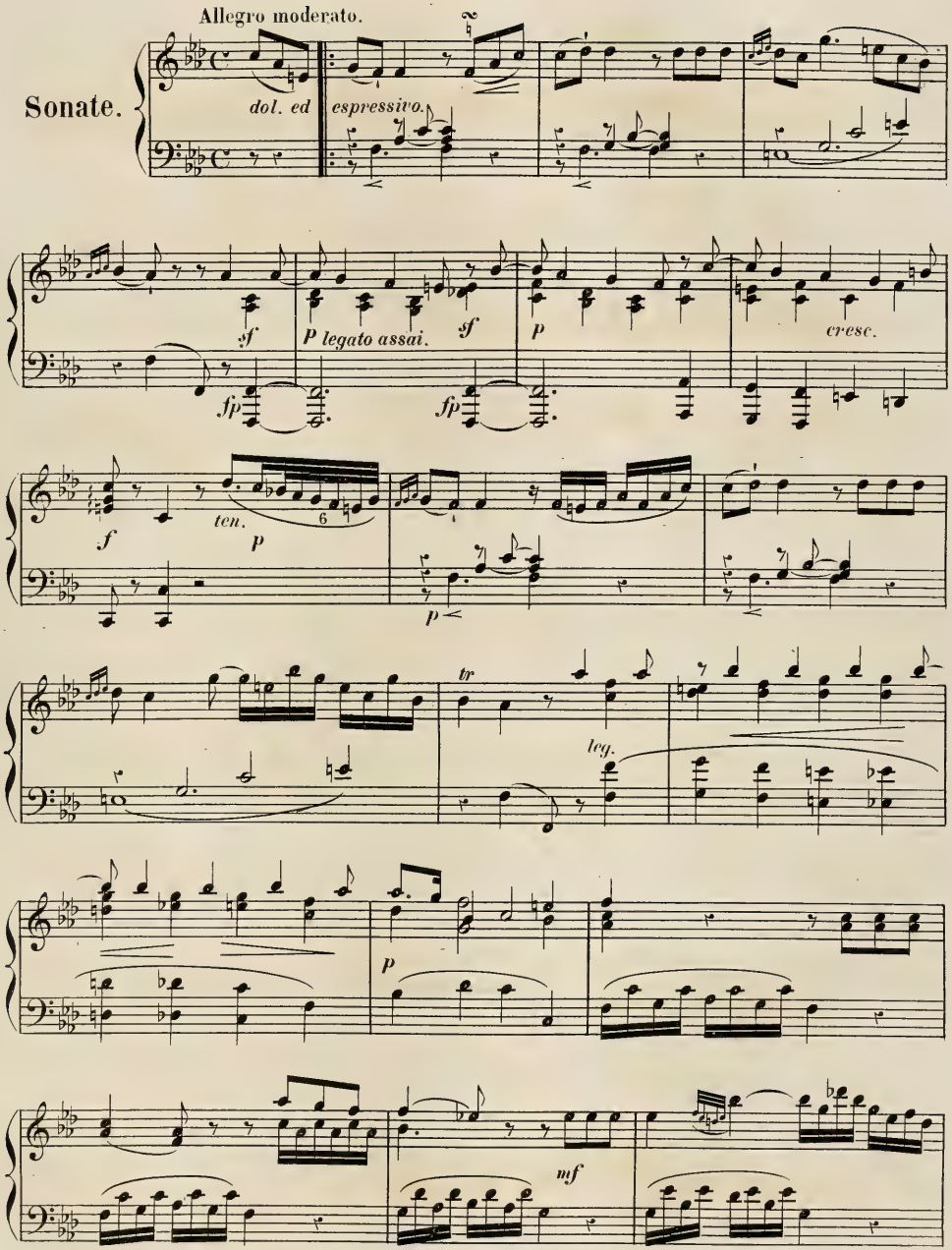
par

J. N. HUMMEL.

Œuvre 20. **Prix:**

PUBLIÉ PAR L. FARRENC,—PARIS, 1869.

T. d. P. (16) 12.


Allegro moderato.
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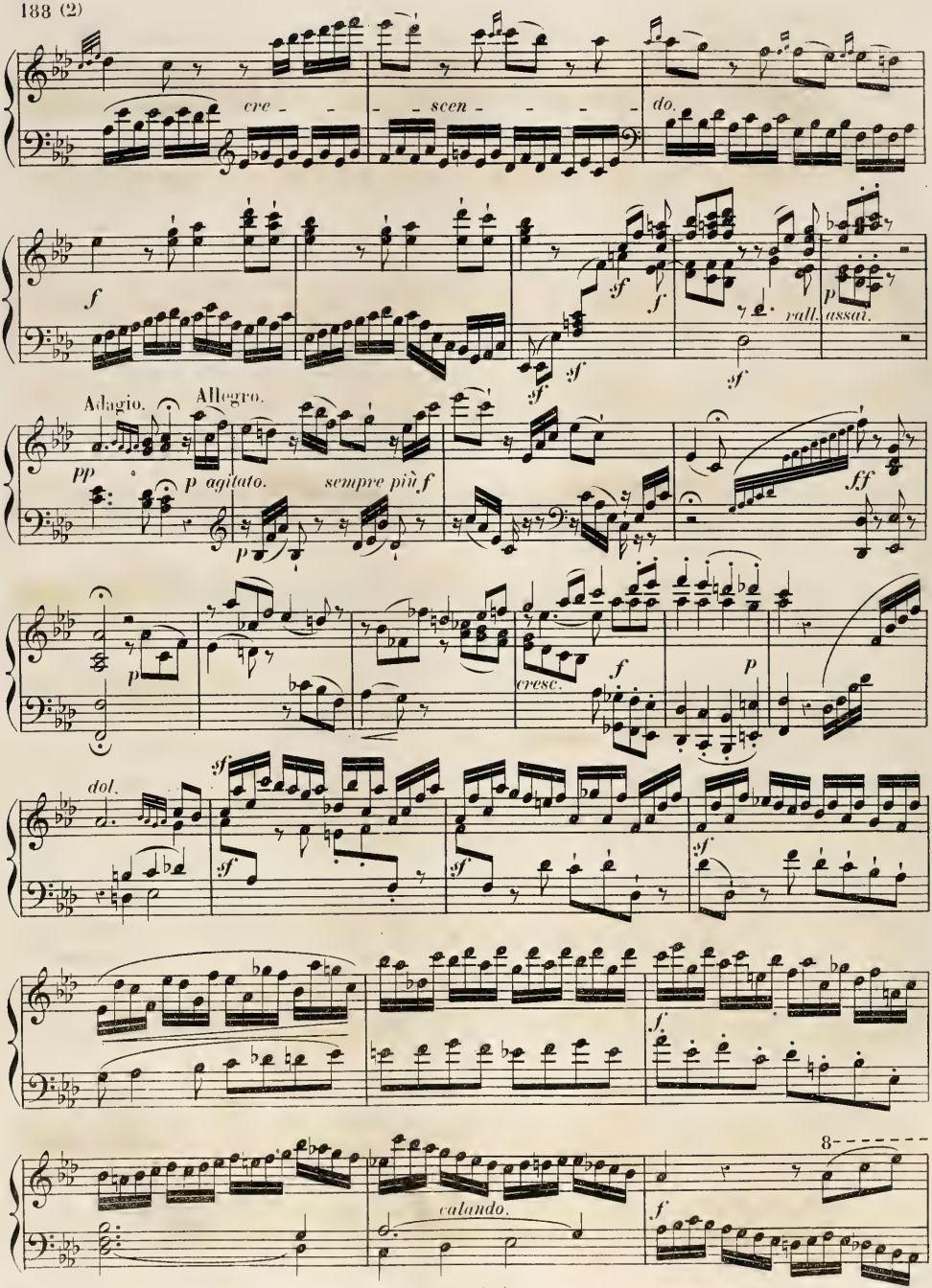
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assai.
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Allegro.
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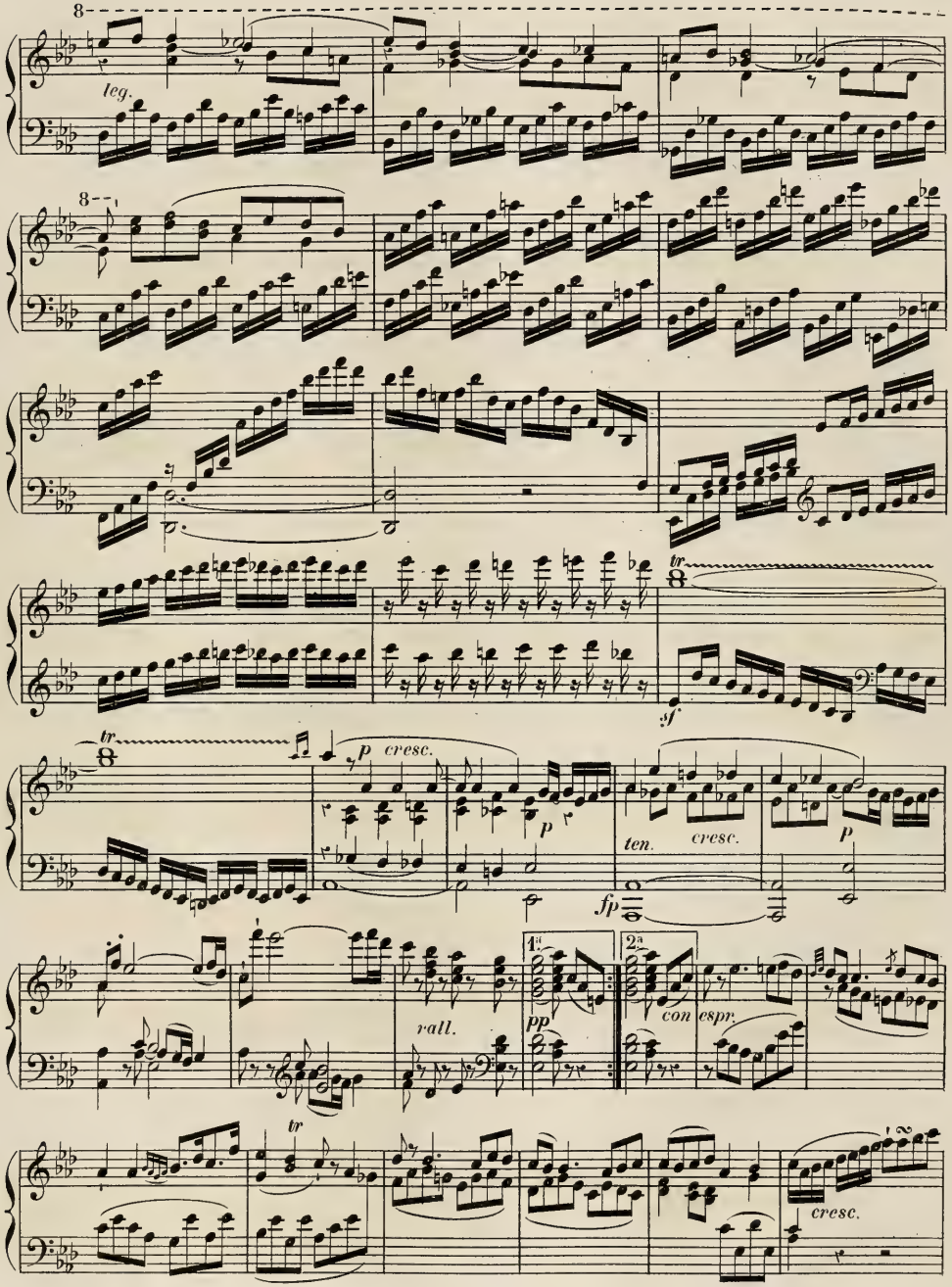
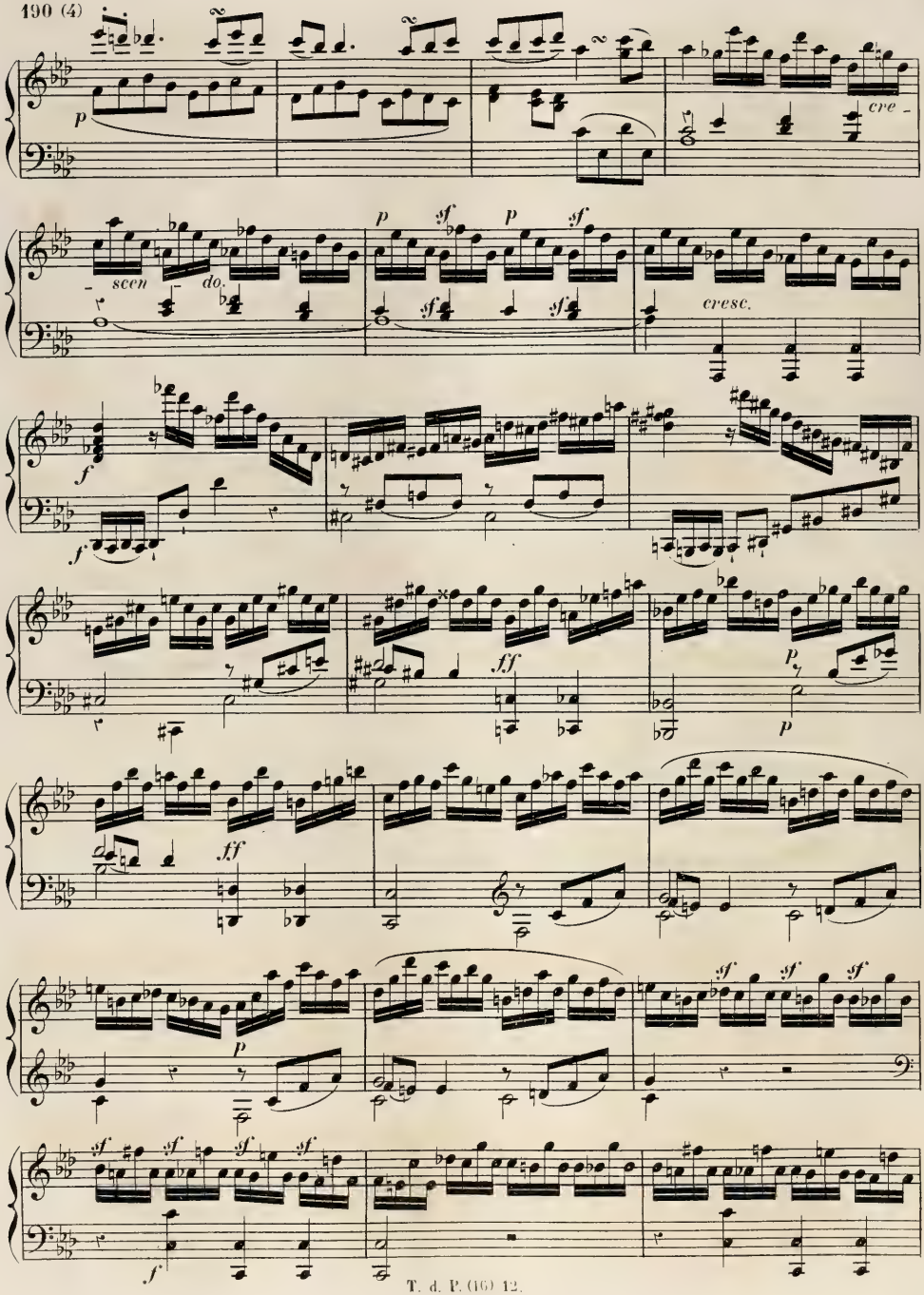
8


8
leg.
8
tr
sf
tr
p
cresc.
p
ten.
cresc.
p
fp
1a
2a
rall.
pp
con espr.
tr
cresc.


p
cre -
scen - do.
p sf p sf
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f
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sf sf sf
sf sf sf sf
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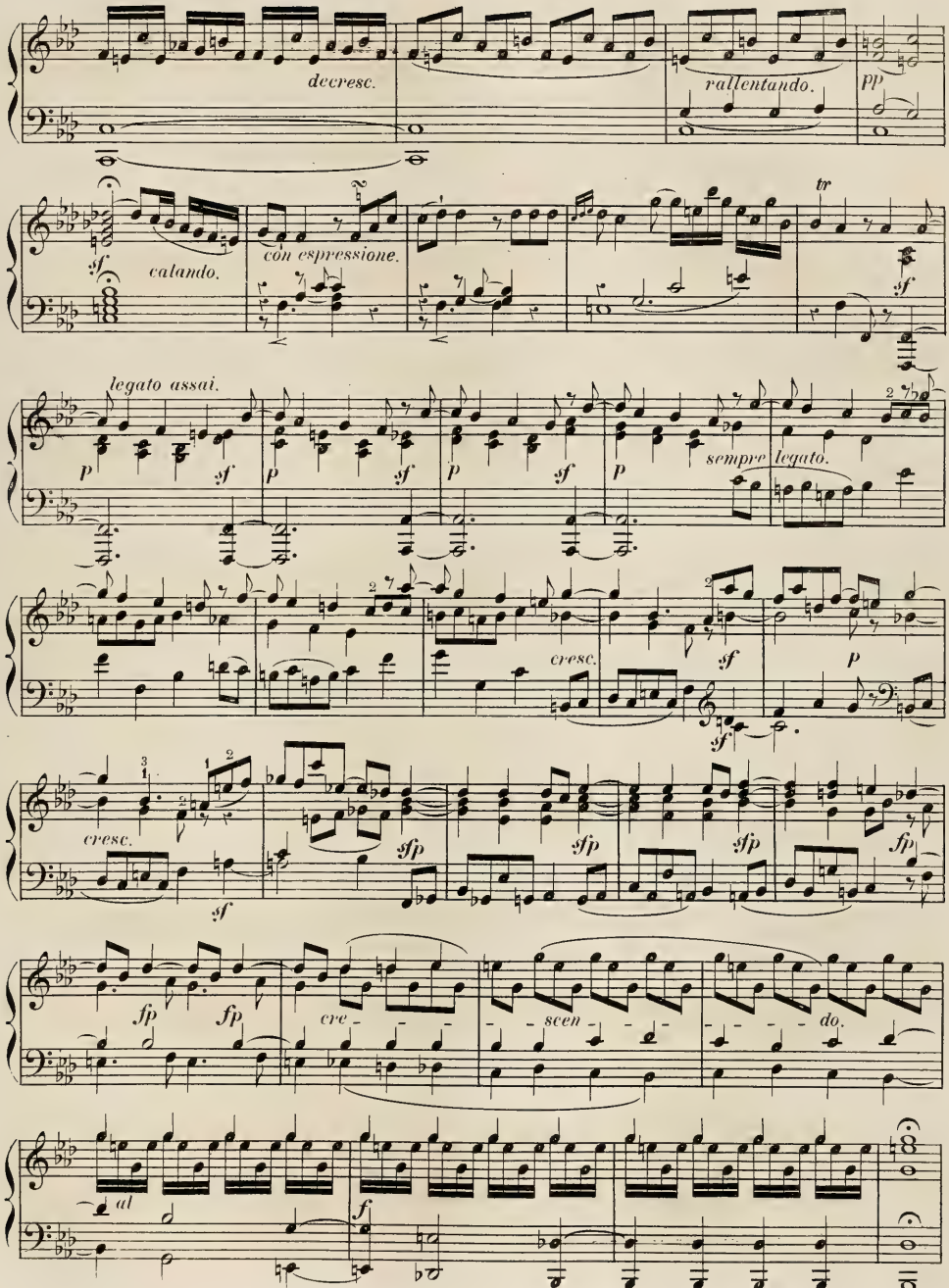
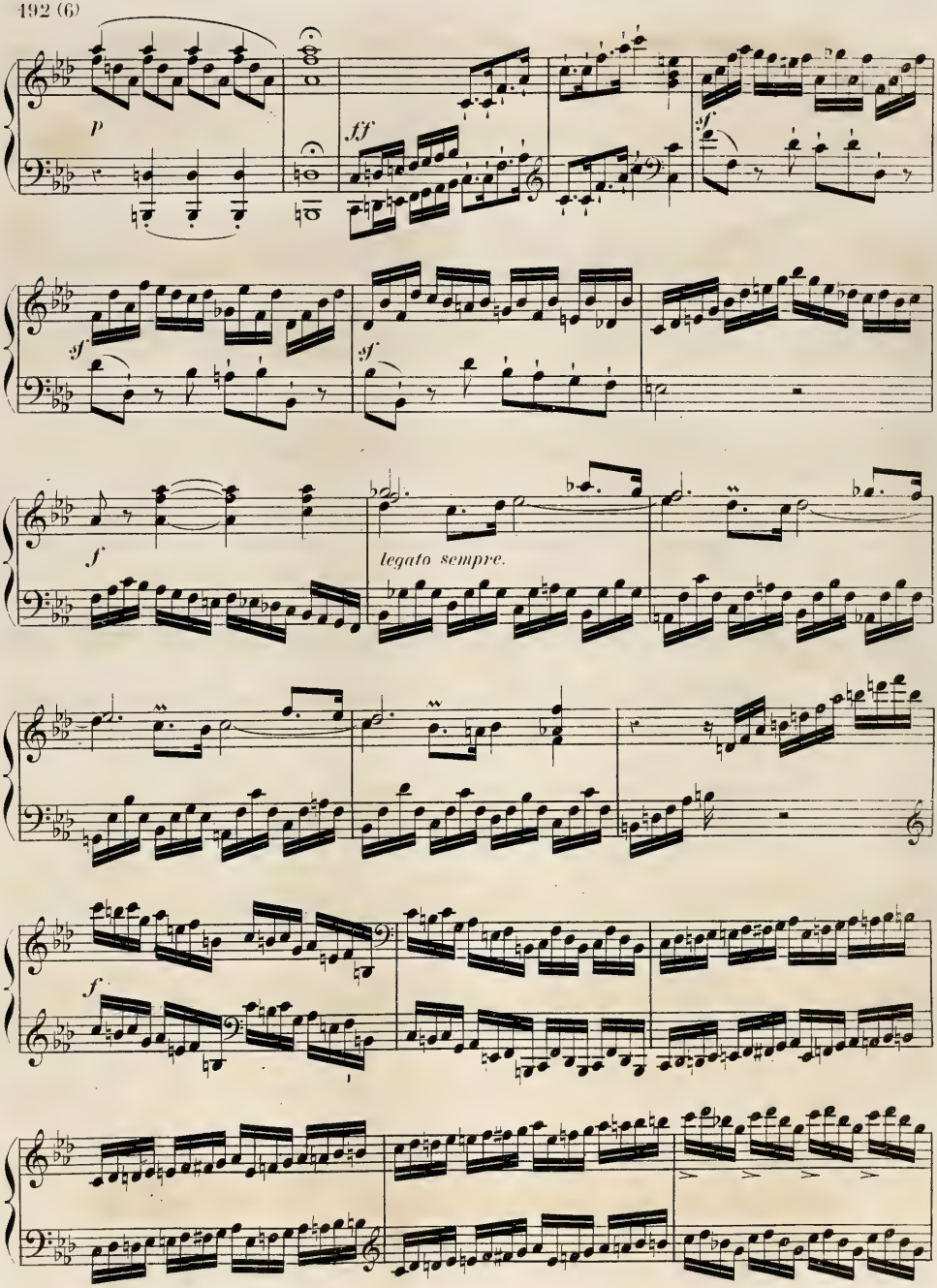
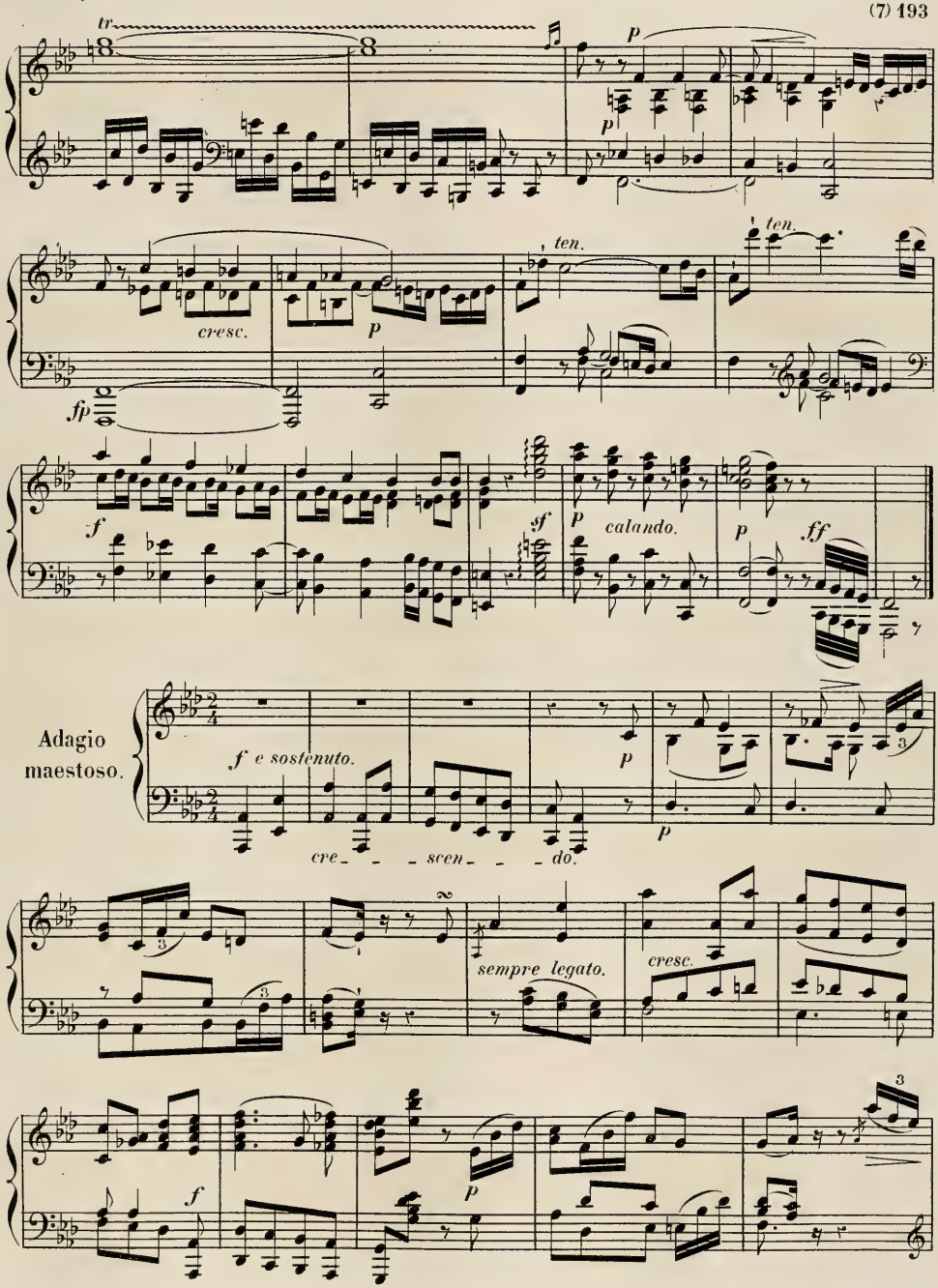
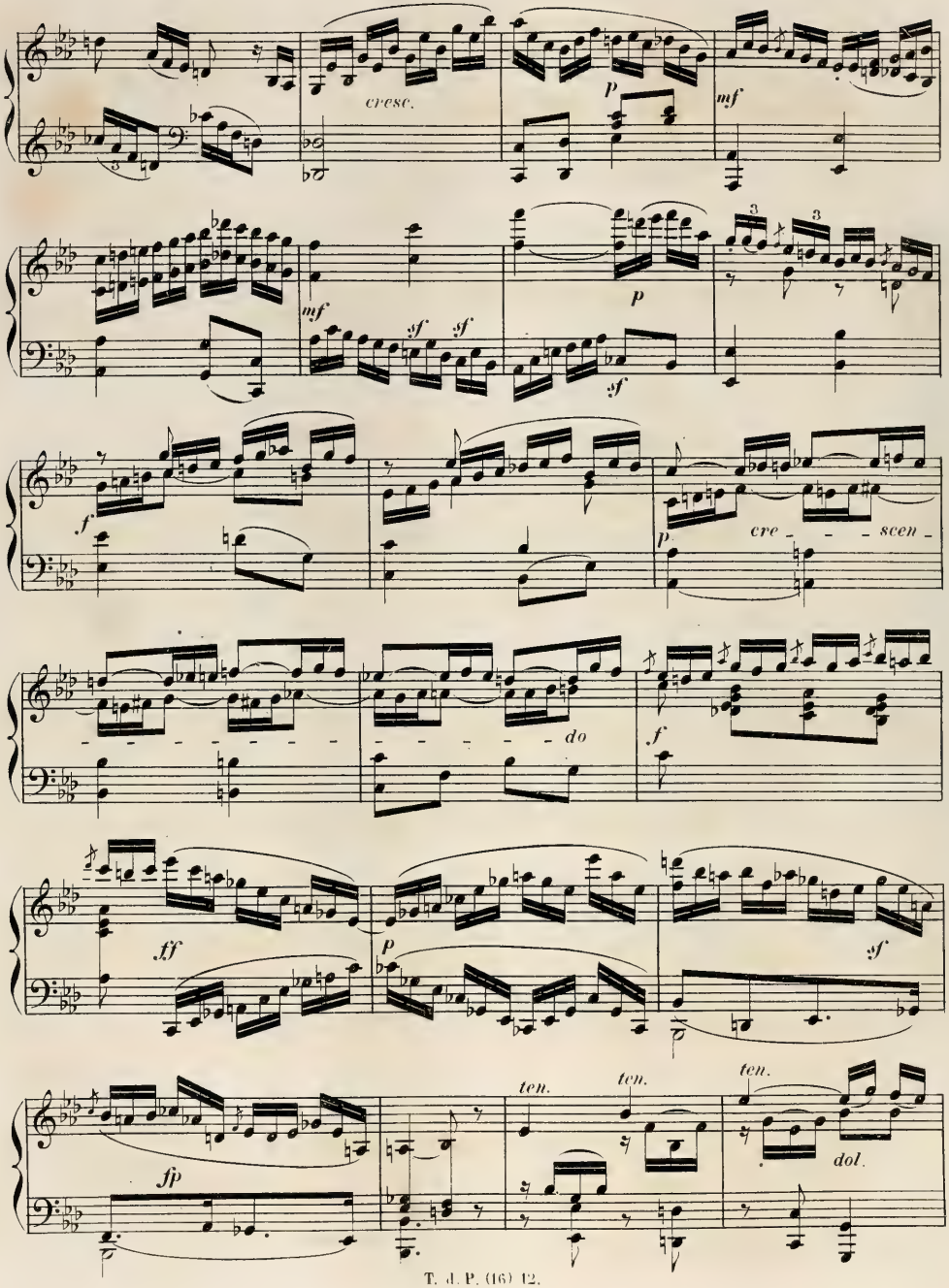

decresc.
rallentando.
pp
sf
calando.
con espressione.
tr
sf
legato assai.
p
sf
sempre legato.
cresc.
sf
p
cresc.
sf
sfp
fp
sf
fp
cre - scen - do.
al
f


p
ff
sf
sf
sf
legato sempre.
f
f


tr
p
p
ten.
ten.
cresc.
p
fp
f
sf
p
calando.
p
ff
Adagio
maestoso.
f e sostenuto.
p
cre - - - scen - - - do.
p
sempre legato.
cresc.
f
p
3


cresc.
p
mf
mf
sf
sf
sf
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3
3
f
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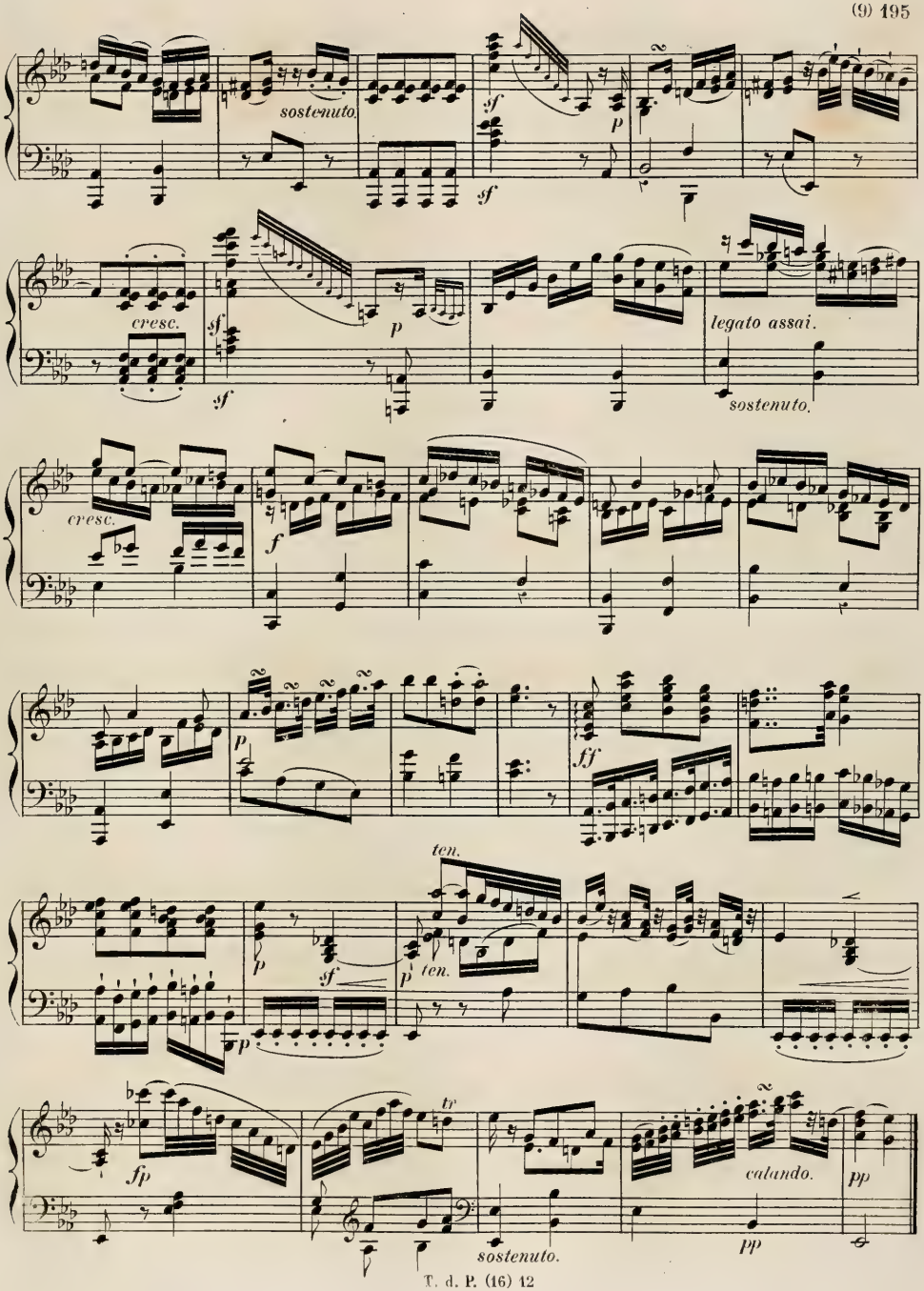
cre - - - scen -
do
f
ff
p
sf
fp
ten.
ten.
ten.
dol.


sostenuto.
sf
p
sf
cresc.
sf
p
legato assai.
sostenuto.
cresc.
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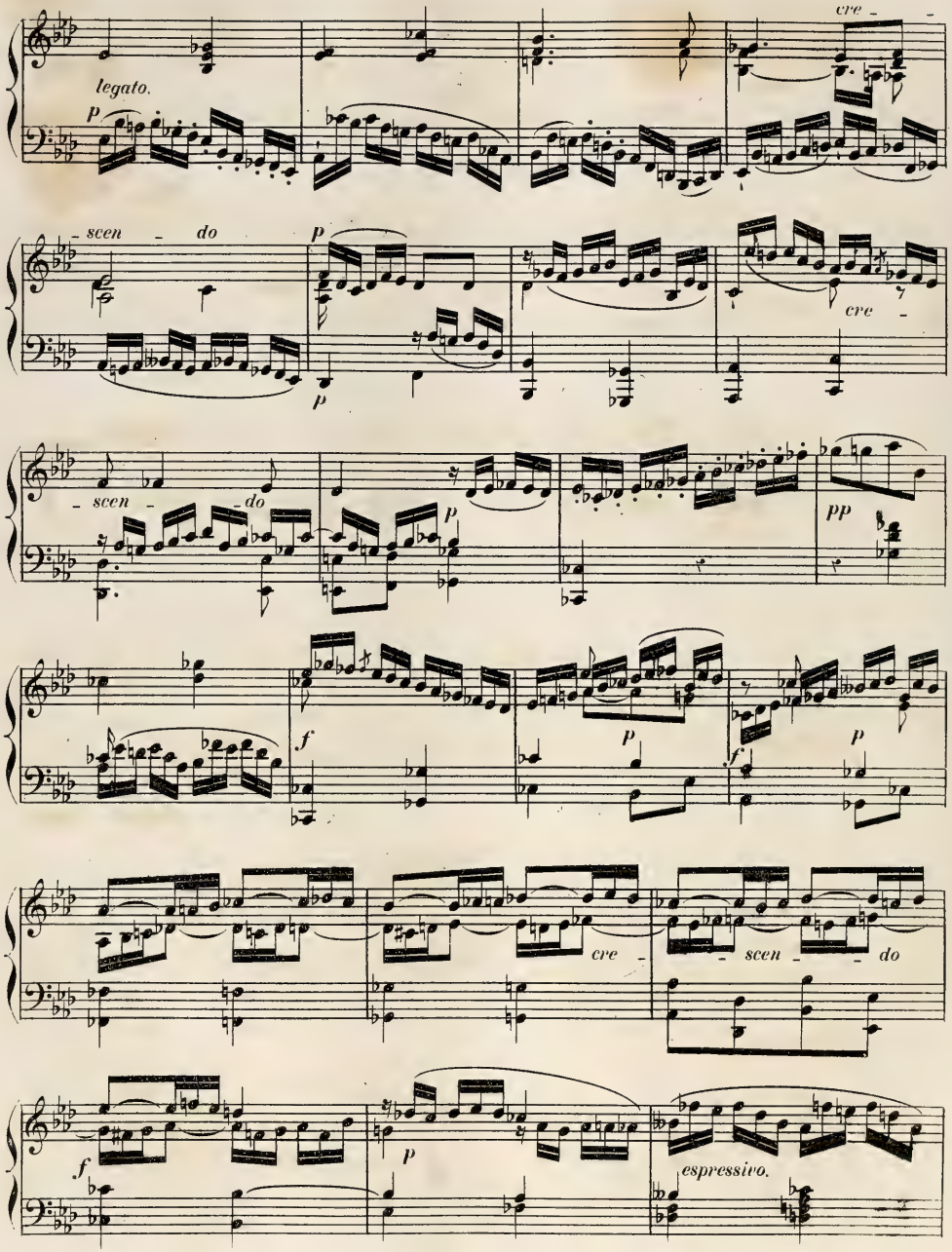
fp
tr
calando.
pp
sostenuto.
pp


legato.
p
cre -
- scen - do
p
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- scen - do
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cre -
- scen - do
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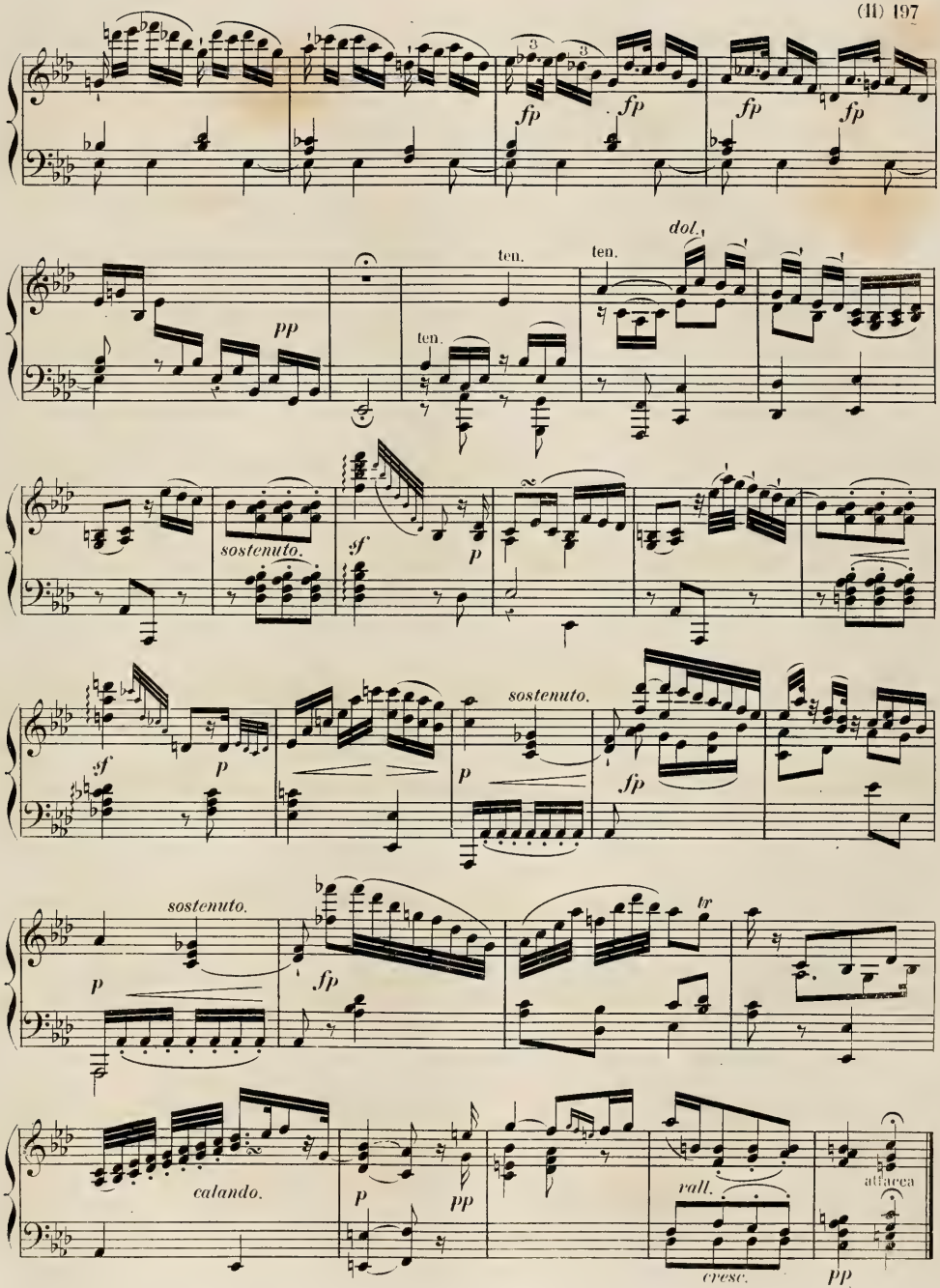
p
espressivo.


fp
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ten.
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dol.
sostenuto.
sf
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sf
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sostenuto.
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fp
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fp
tr
calando.
p
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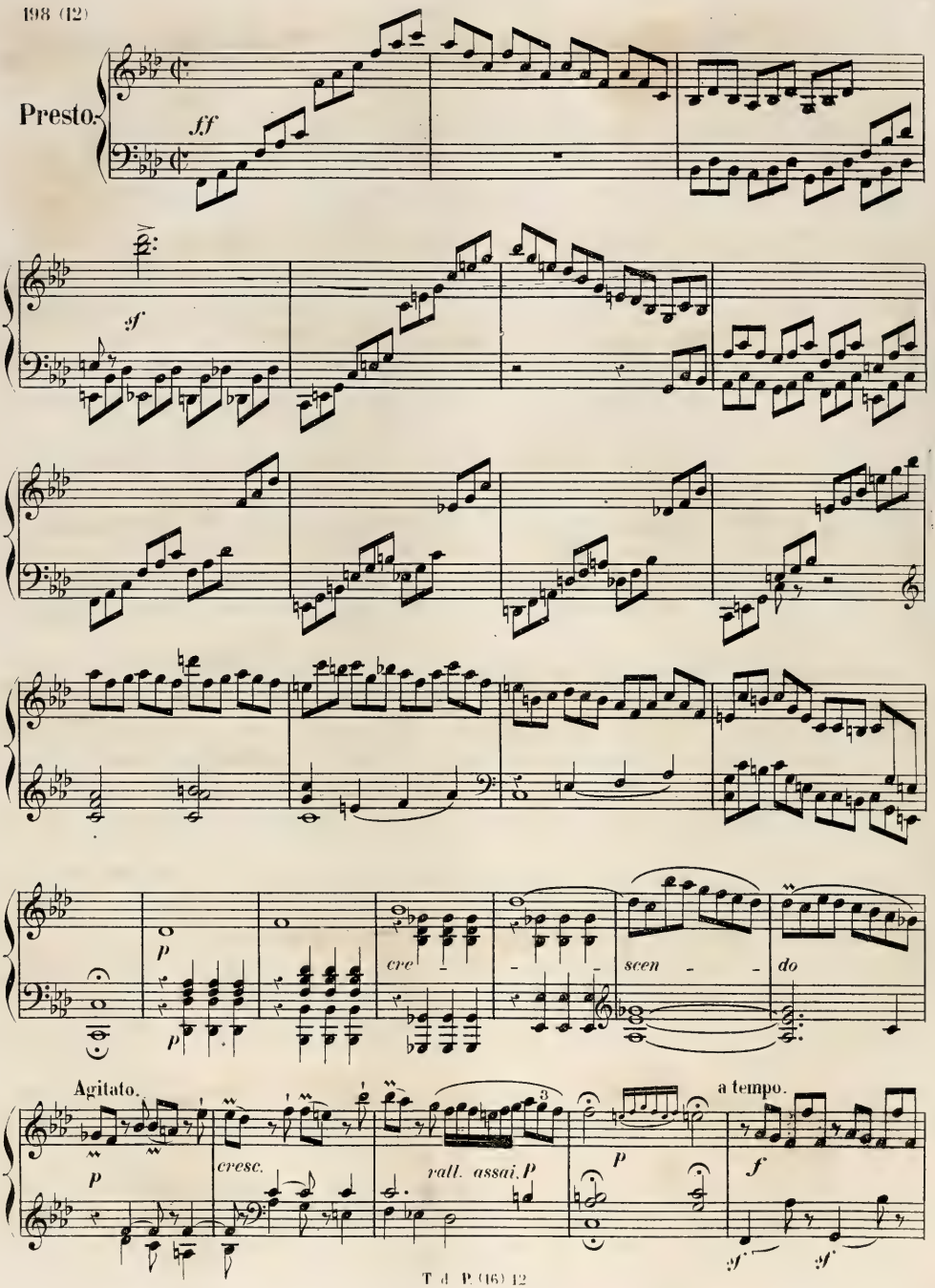
rall.
cresc.
attacca
pp


Presto.
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Agitato.
p
cresc.
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3
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a tempo.
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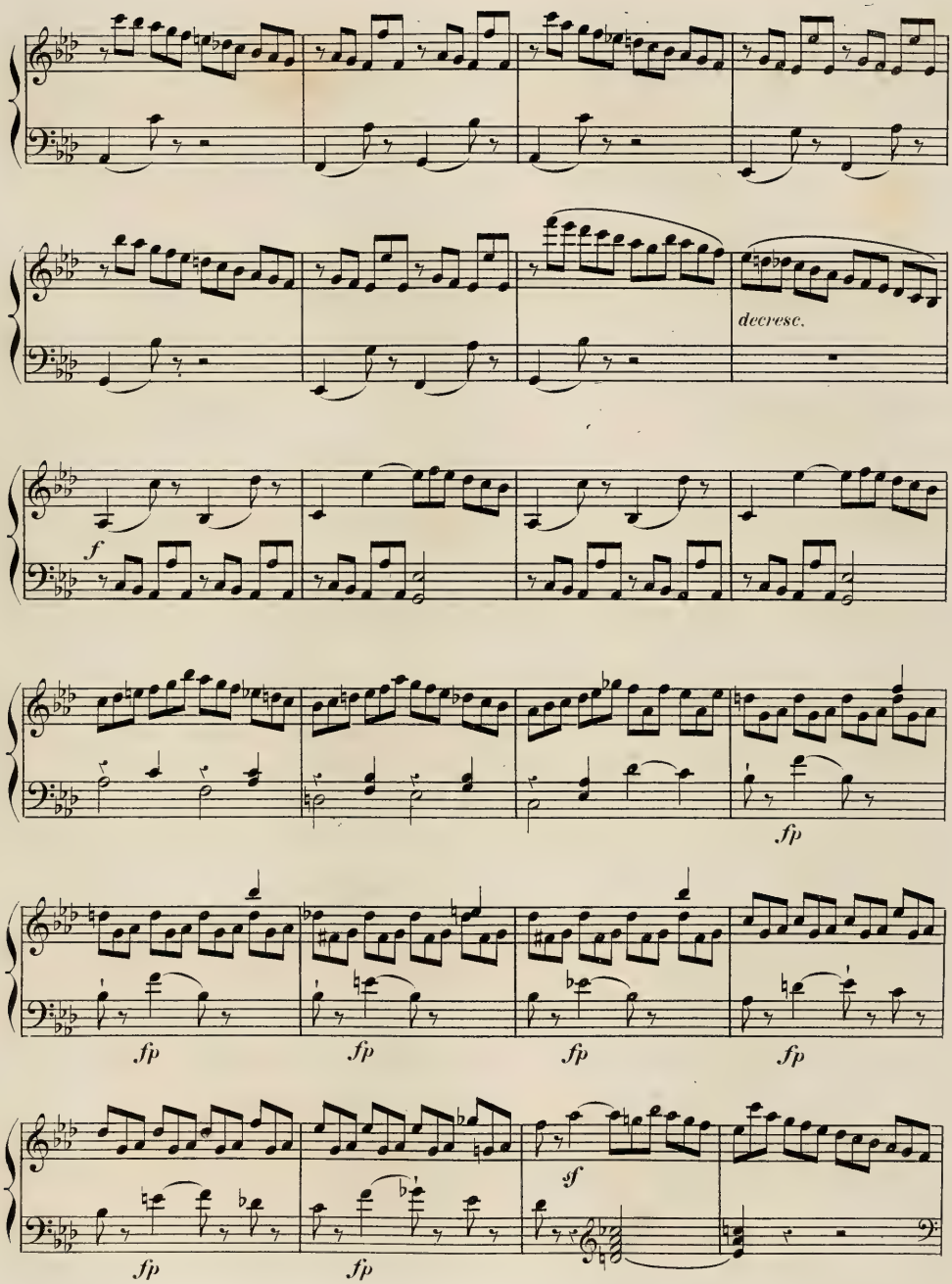
decrese.
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fp
fp
fp
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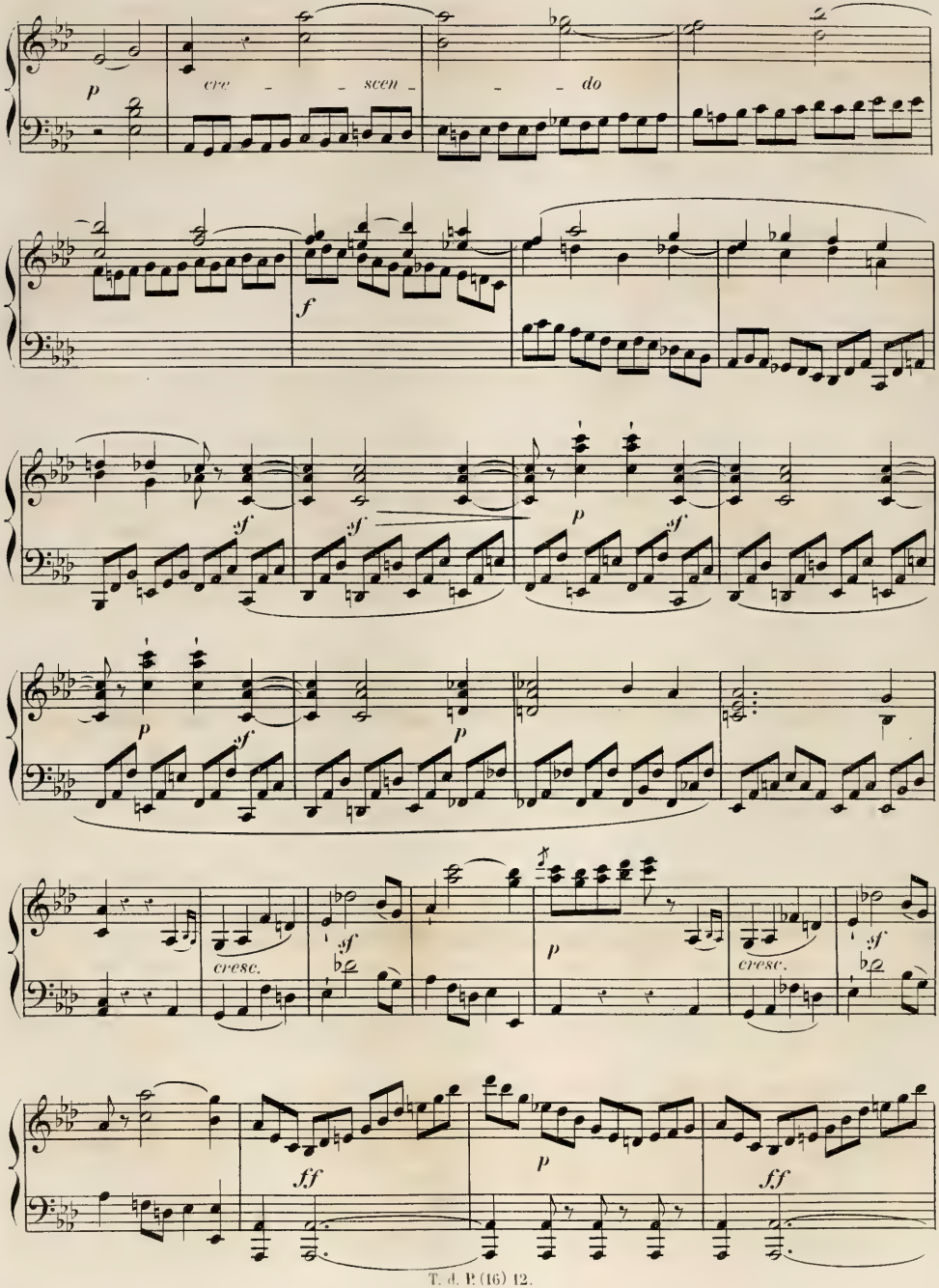
fp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cresc.
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sf
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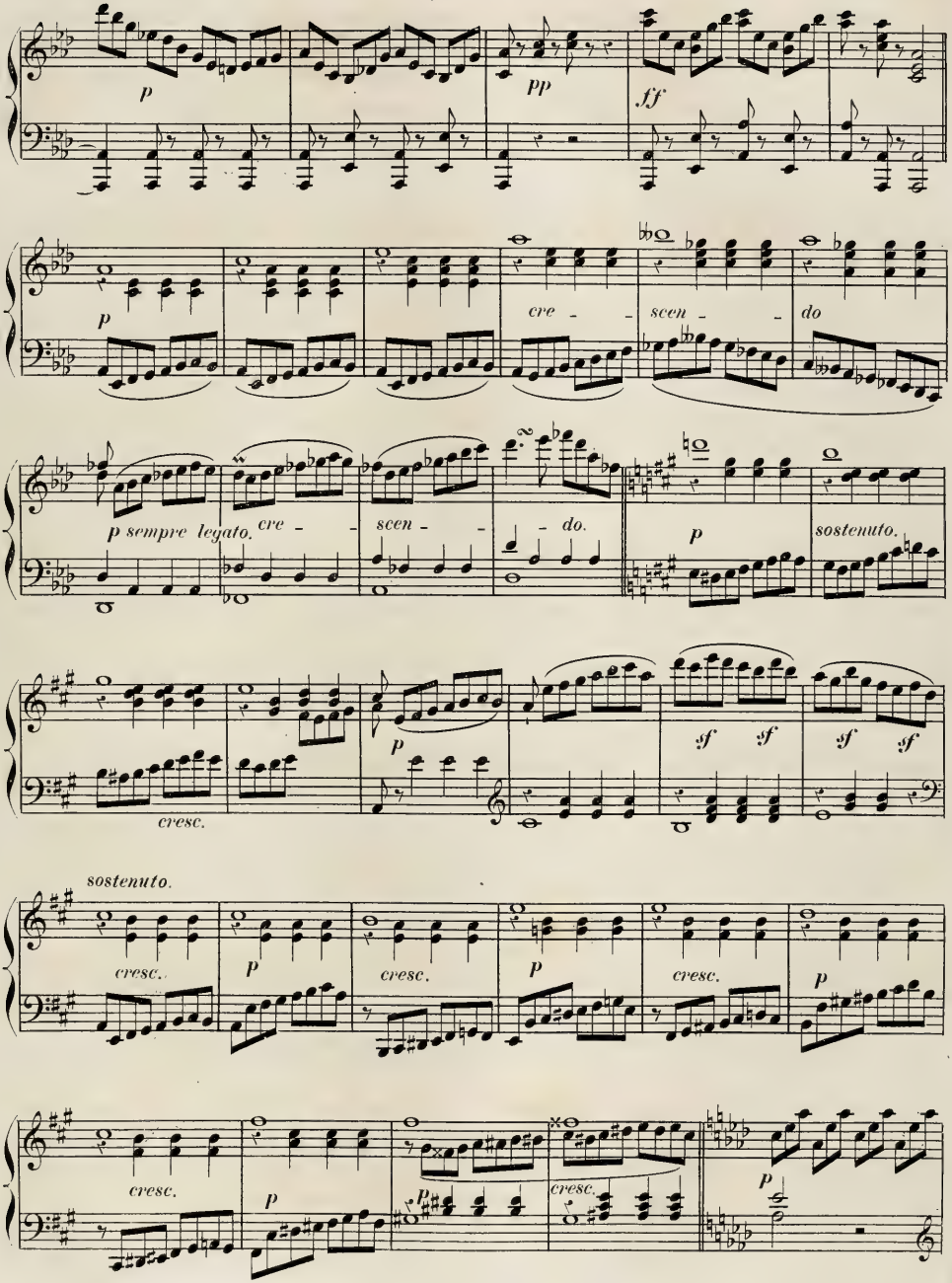
p
pp
ff
p
cre - scen - do
p sempre legato.
cre - scen - do.
p
sostenuto.
cresc.
p
sf sf sf sf
sostenuto.
cresc.
p
cresc.
p
cresc.
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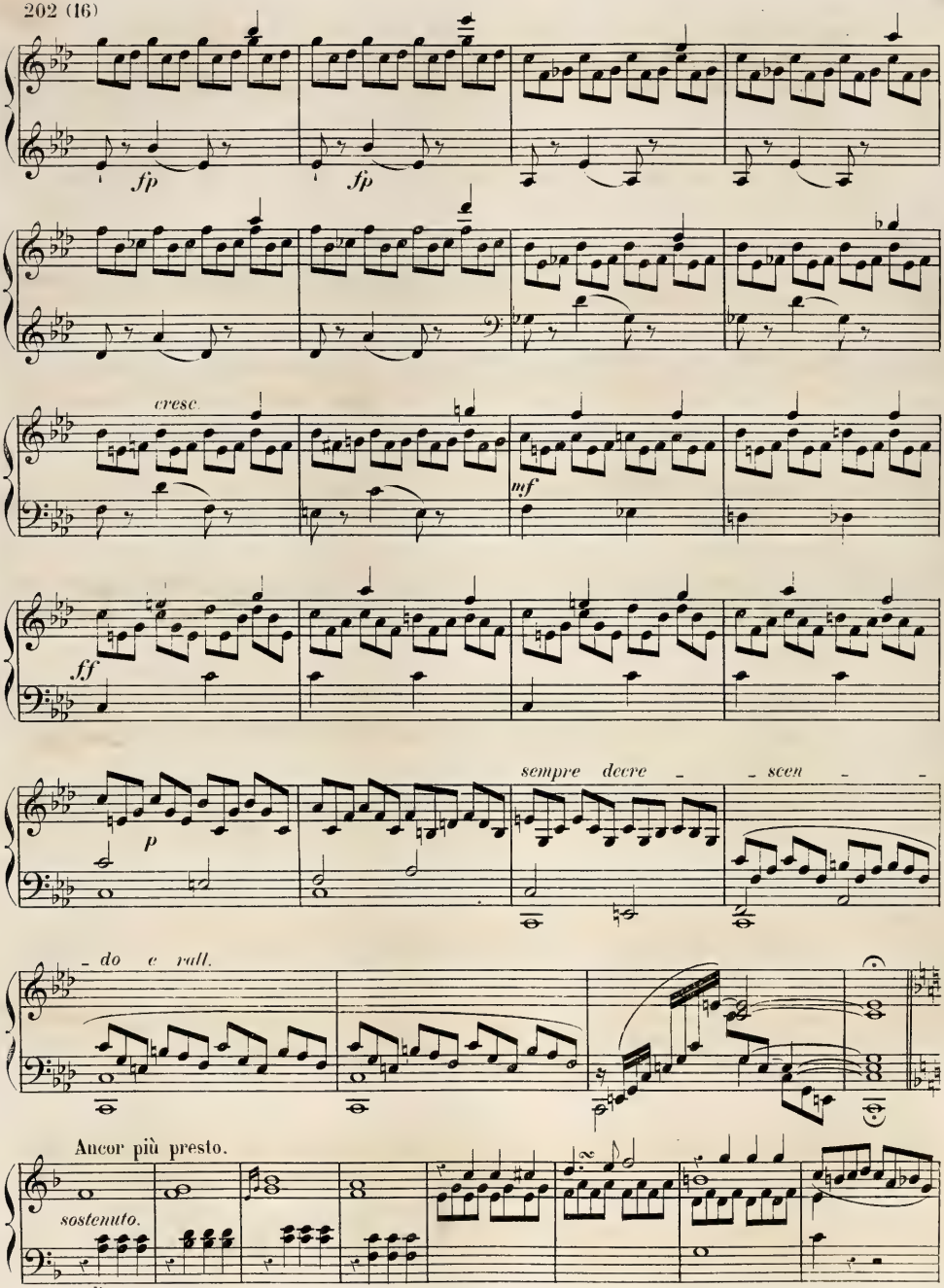
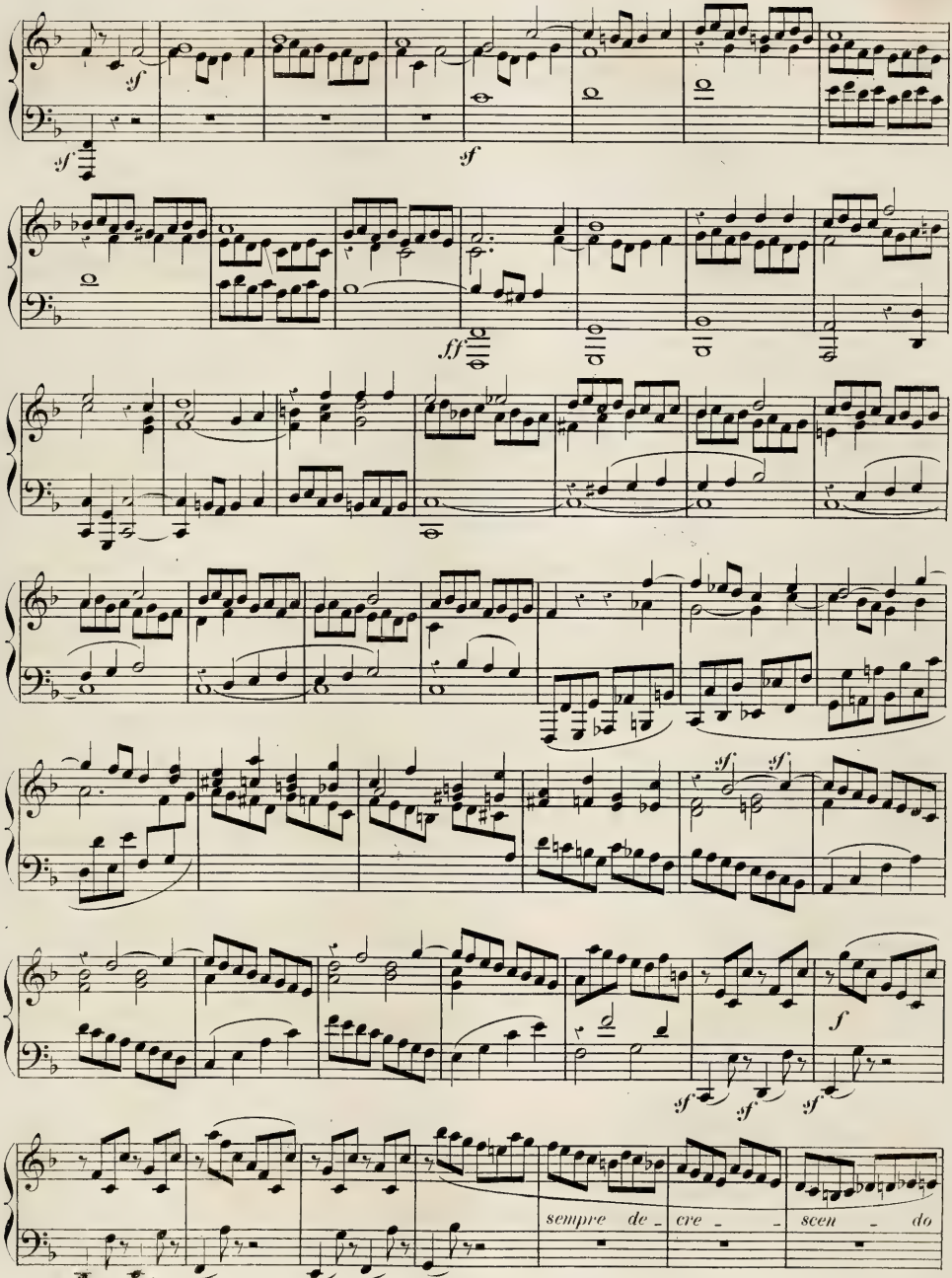
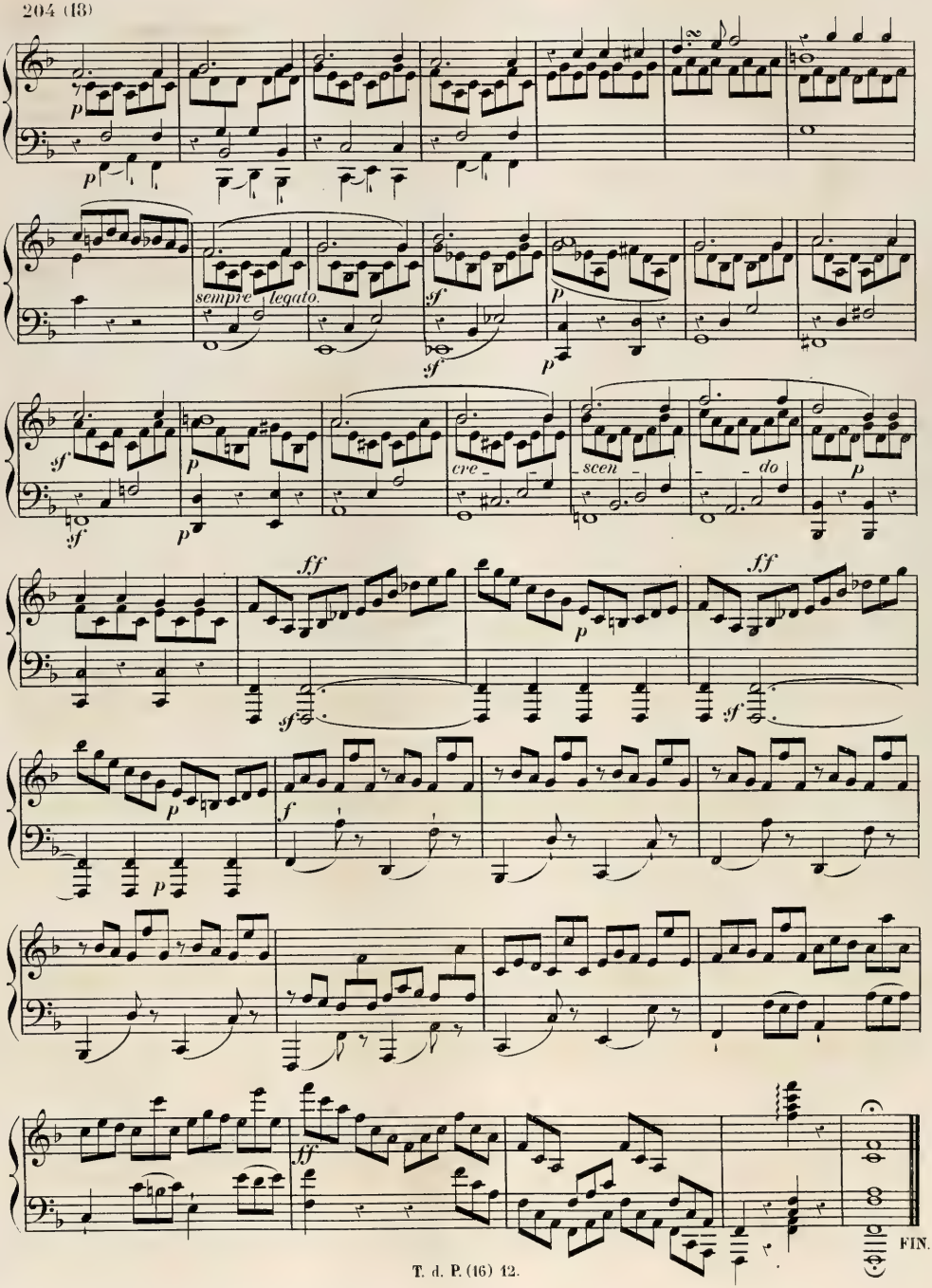
cresc.
p
cresc.
p
p


fp
fp
cresc.
mf
ff
p
sempre decre - - scen - -
- do e rall.
Ancor più presto.
sostenuto.
p


sempre de - cre - scen - do


p
sempre legato.
sf
cre - scen - do
ff
FIN.

NOTICE BIOGRAPHIQUE

DE

DOMINIQUE ZIPOLI.

Zipoli (Dominique), organiste de l'église des Jésuites, à Rome, naquit, vers 1675, à Nola, dans le royaume de Naples. Il était fils d'un maître de musique du chœur de la cathédrale de cette petite ville, et reçut de lui les premières instructions sur la musique. A l'âge de quinze ans, il fut admis comme élève au conservatoire de *la Pietà dei Turchini*, où il fit des études de chant, de clavecin et de contrepoint, sous la direction de Francesco Provenzale. Il sortit de ce conservatoire en 1696. On ignore en quelle année il alla s'établir à Rome; peut-être y accompagna-t-il son illustre compatriote Alexandre Scarlatti, qui alla y écrire l'*Andronico* en 1699. L'année où Zipoli devint organiste de l'église *del Jesù* est également inconnue, et l'on ne sait du reste de sa carrière que ce qu'en révèle le titre d'une œuvre de sa composition, à savoir qu'il occupait cette place en 1716. L'ouvrage dont il s'agit a pour titre : *Sonate d'intavolature per organo e cembalo, parte prima. Toccate, versi, canzone, offertorio, elevazioni, post communio e pastorale.* Roma, 1716, in-4° obl. gravé. La seconde partie de cet ouvrage contient des préludes, allemandes, courantes, sarabandes, gigues, gavottes et *partite.* Le style de Zipoli est d'une bonne école, pur d'harmonie et néanmoins exempt de sécheresse.

F.-J. FÉTIS.

1716.

PIÈCES

pour

l'ORGUE et pour le CLAVECIN

DÉDIÉES

à la Princesse de Forano

D. MARIA TERESA STROZZI

PAR

DOMINIQUE ZIPOLI

Organiste de l'Église *del Giesu di Roma.*

ŒUVRE Ier

Tirées du Recueil intitulé: *Sonate d'intavolatura per organo e cimbalo* etc., *opera prima* gravé en 1716.

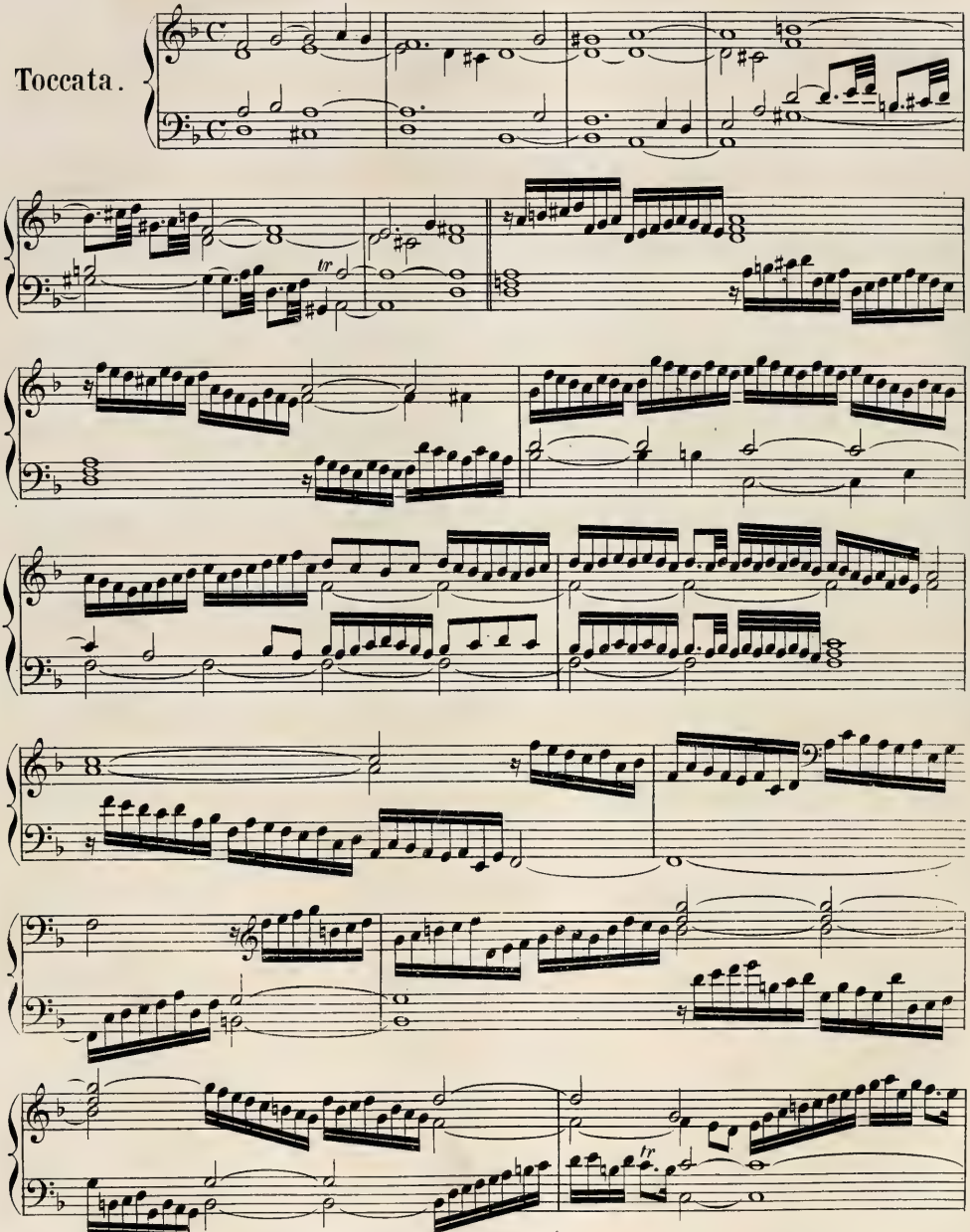
PUBLIÉ PAR L. FARRENC,— PARIS, 1869.

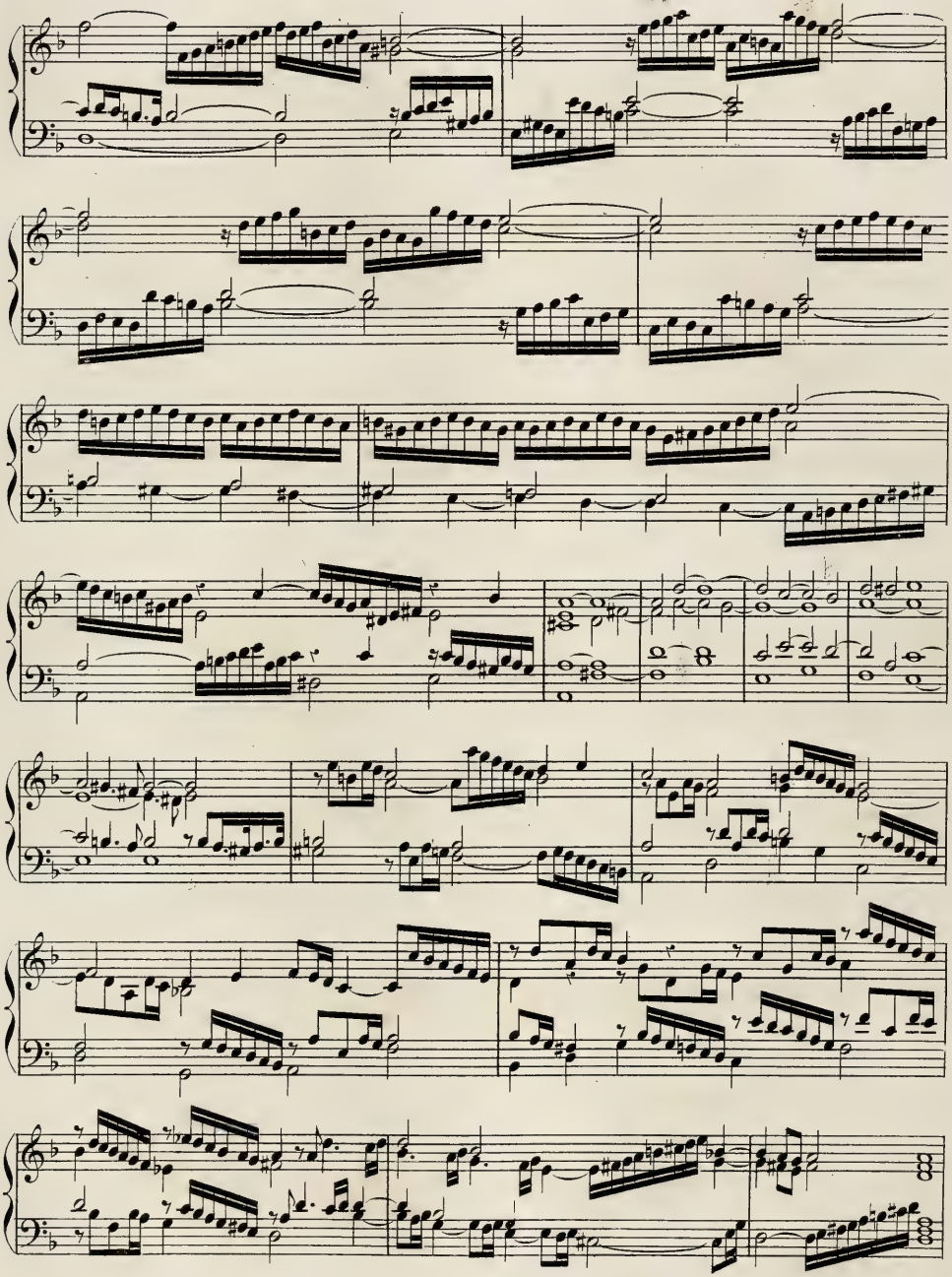
T. d. P. (4) M.

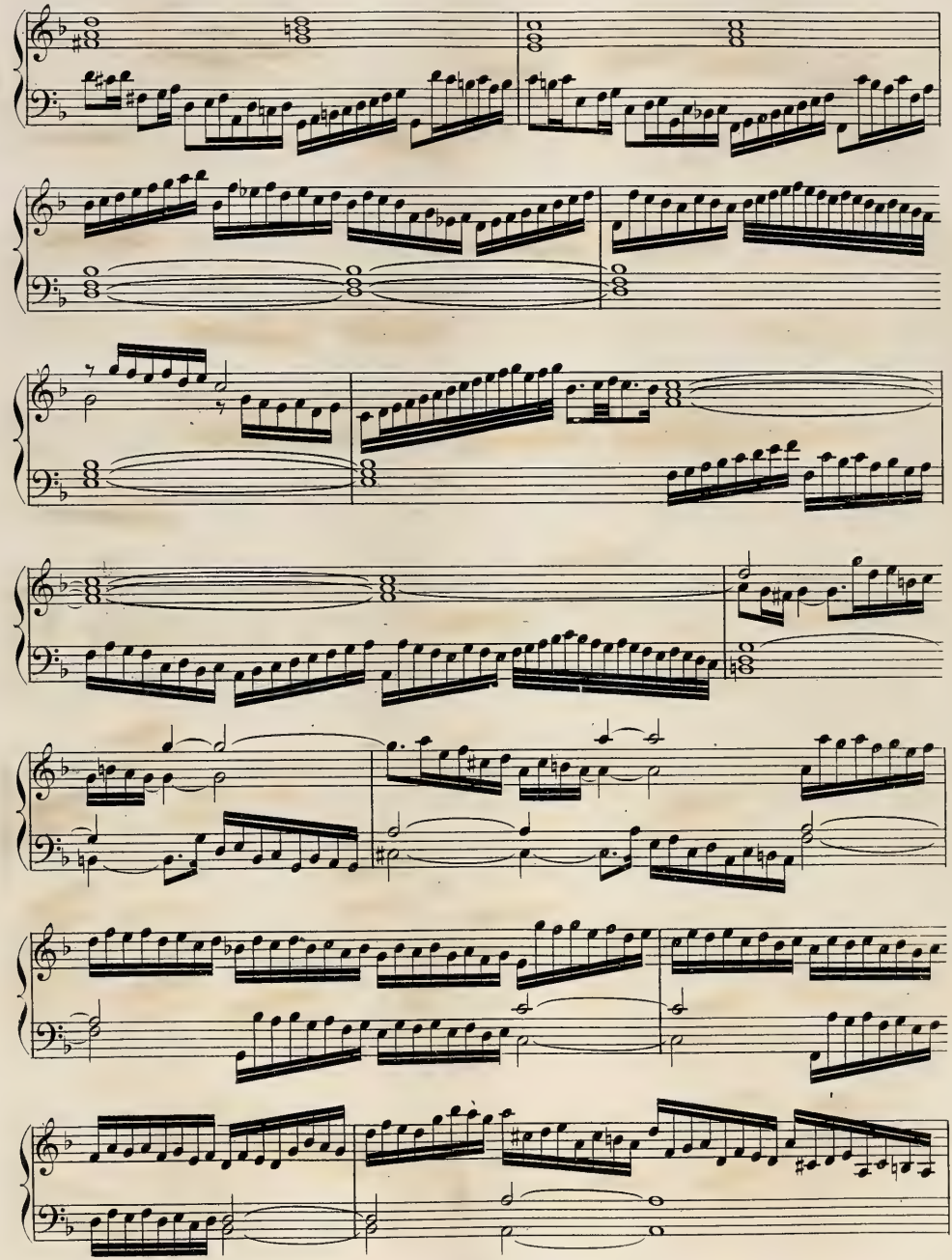
PREMIÈRE PARTIE.

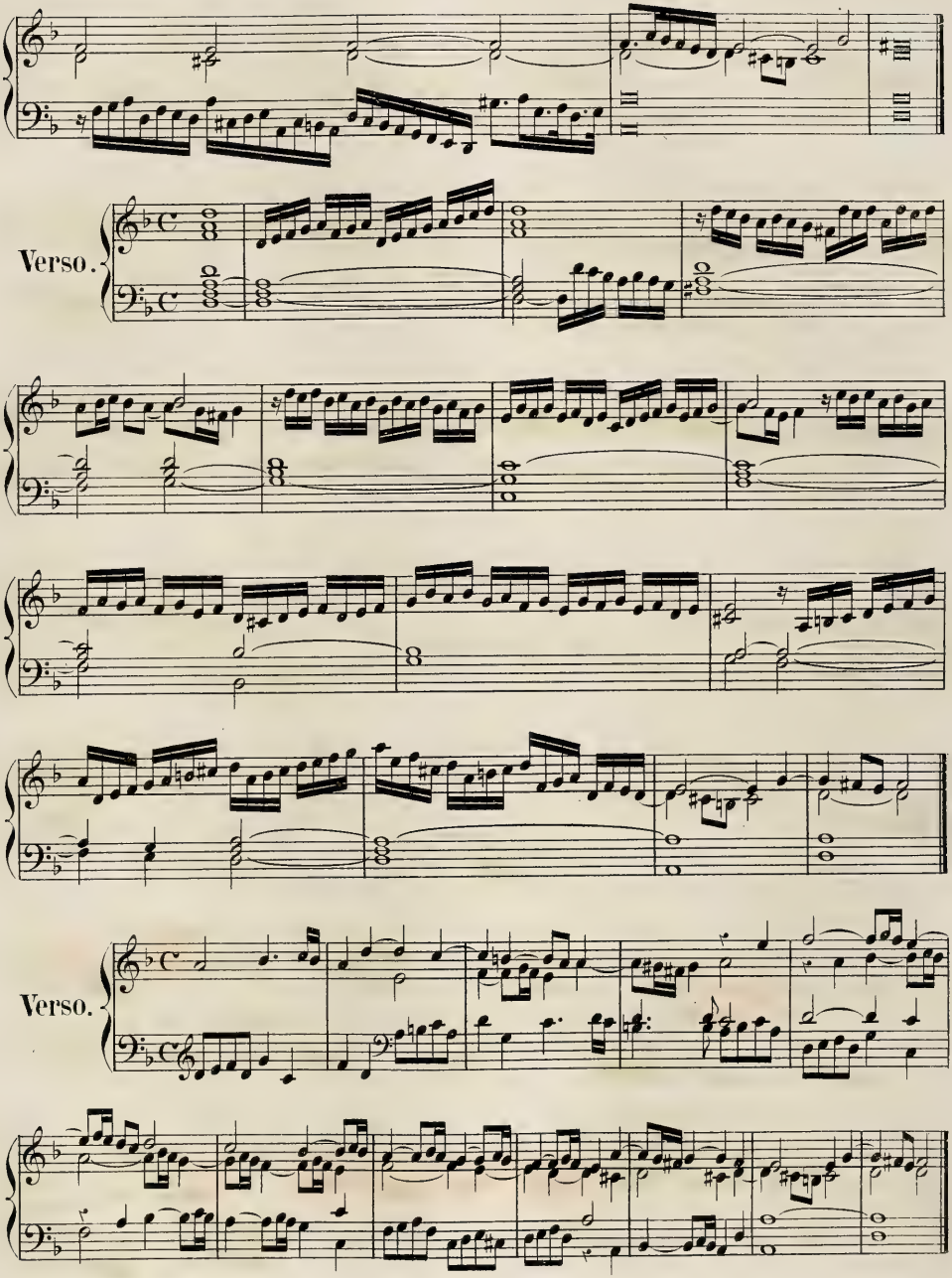
Pièces pour l'Orgue.

Toccata.





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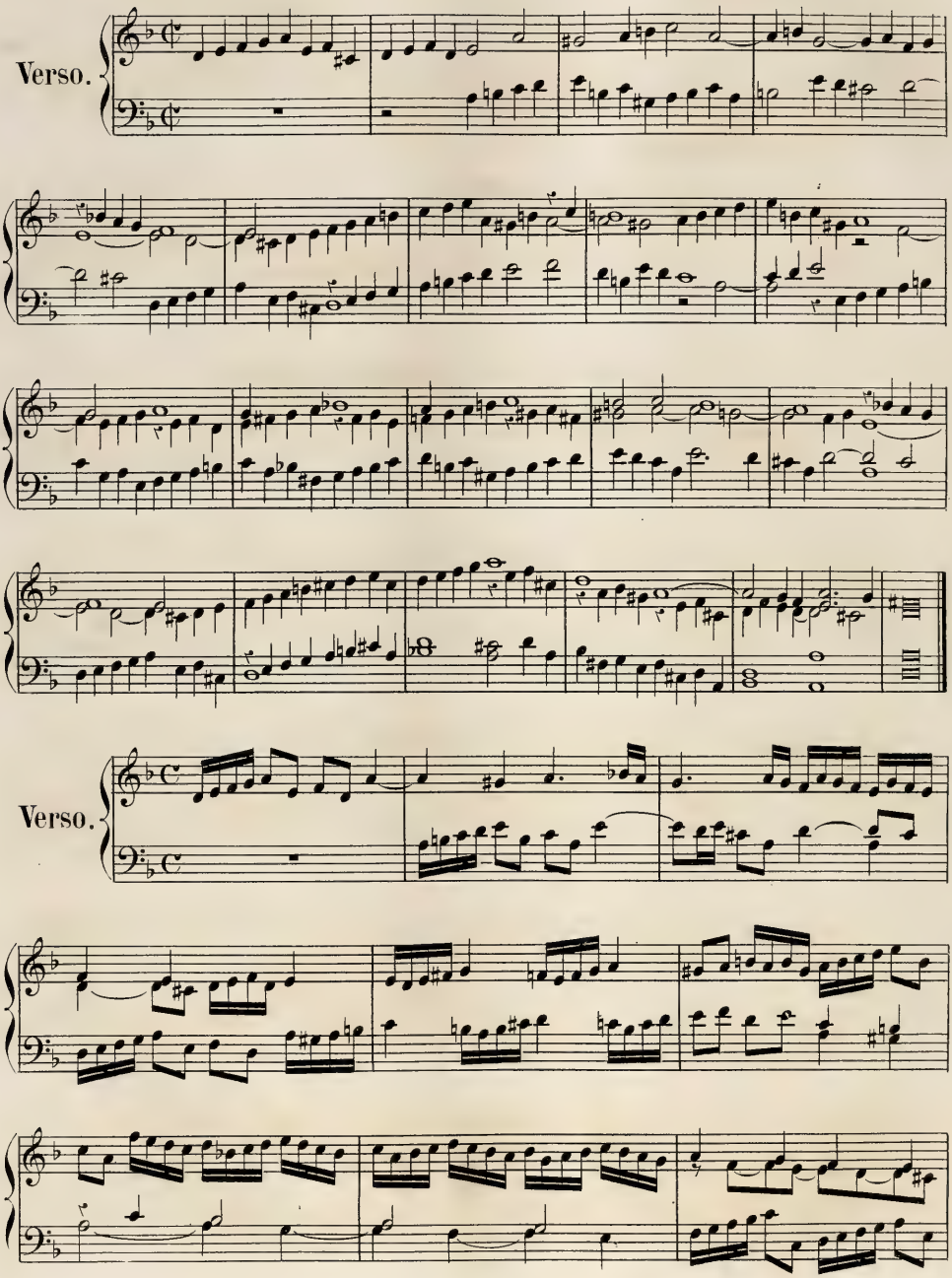
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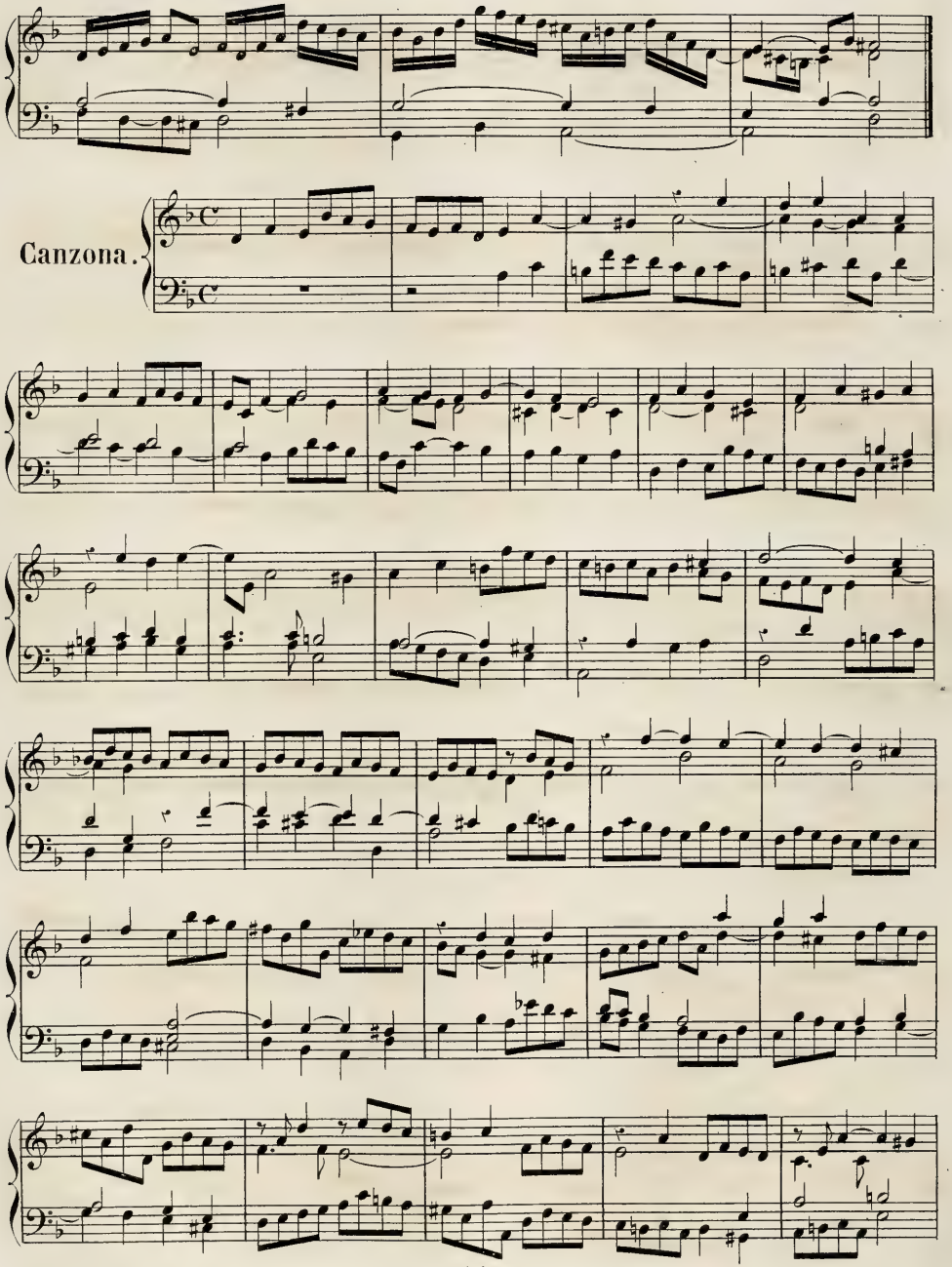
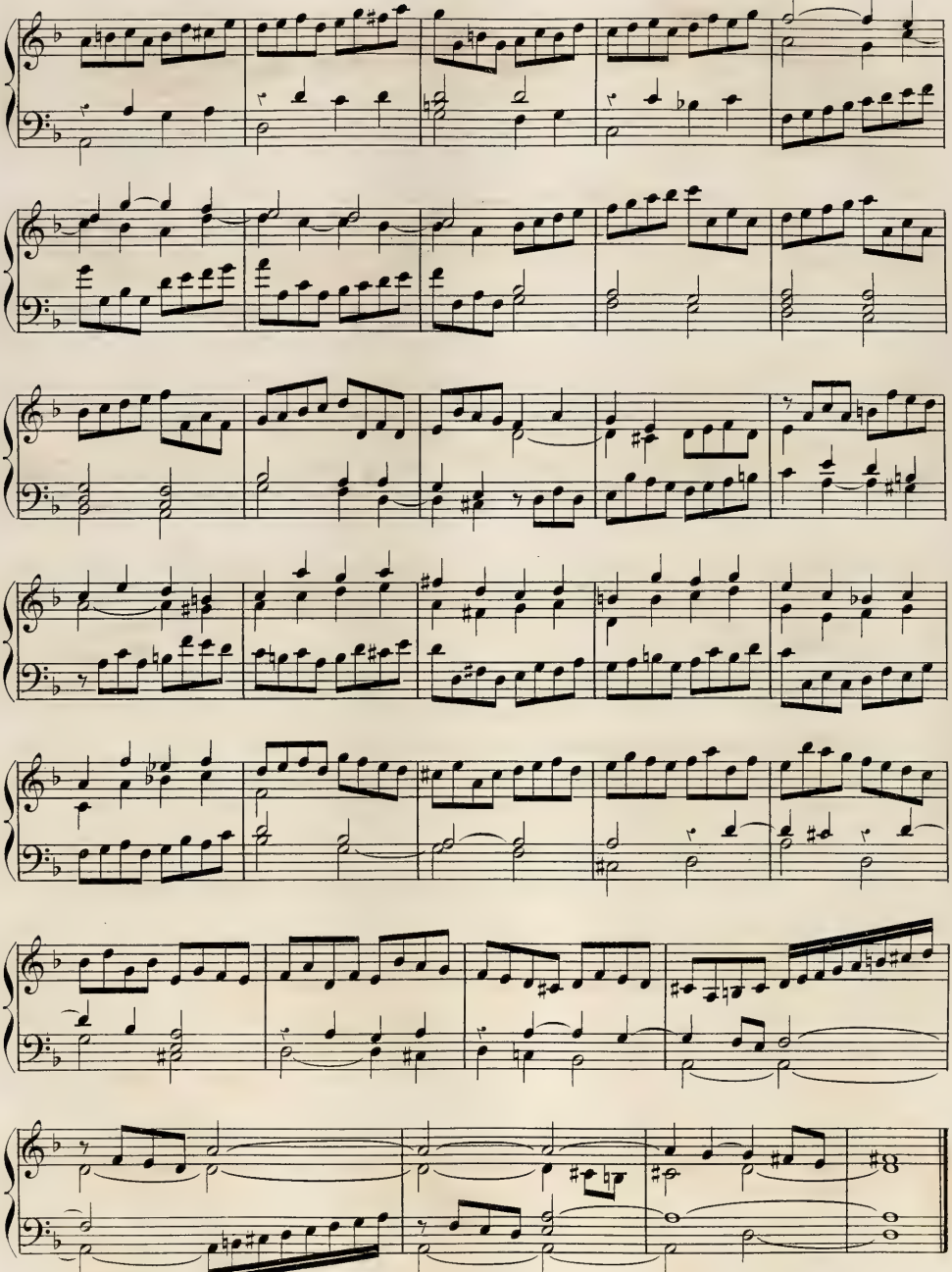
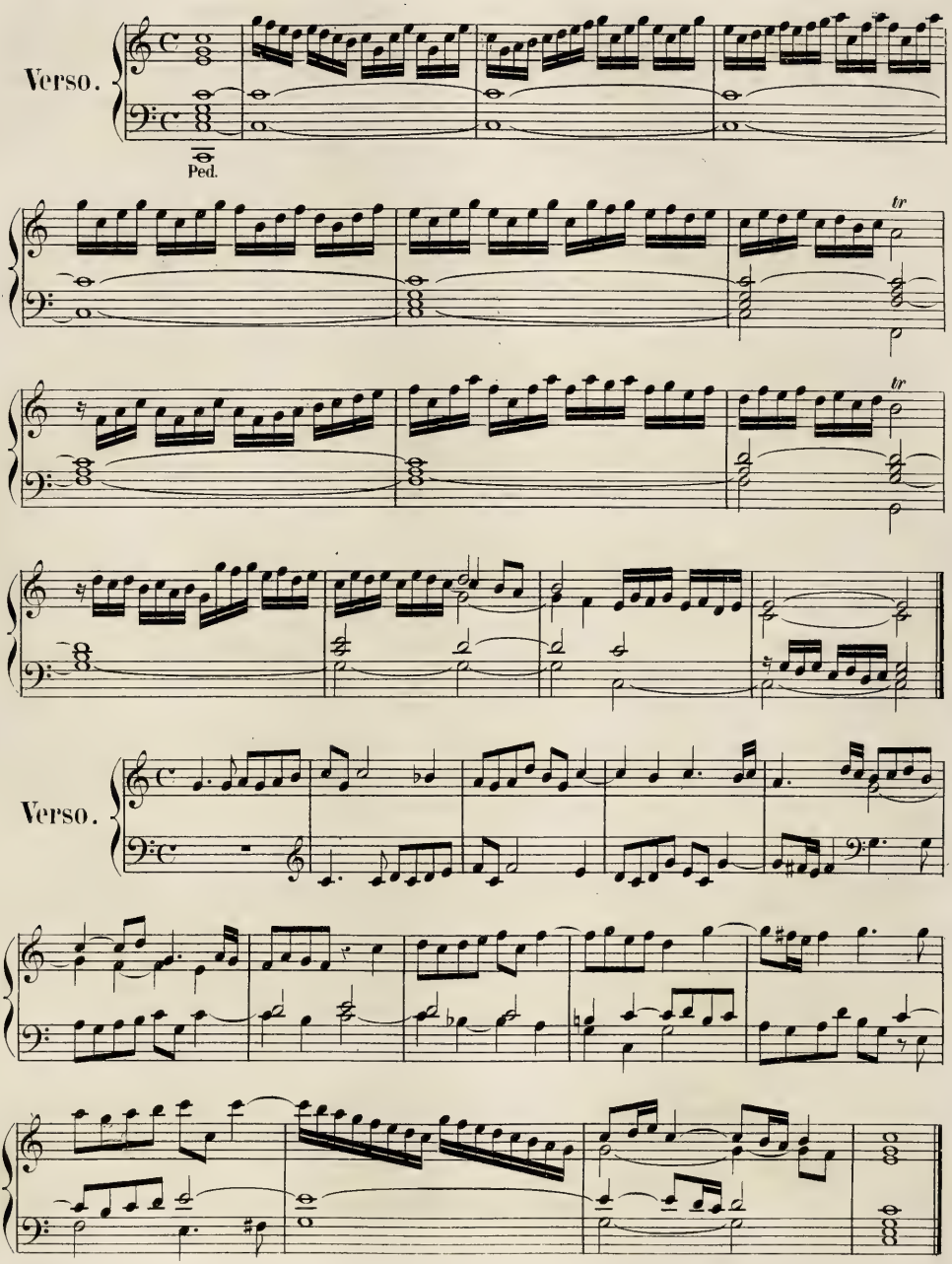

Canzona.




Verso.
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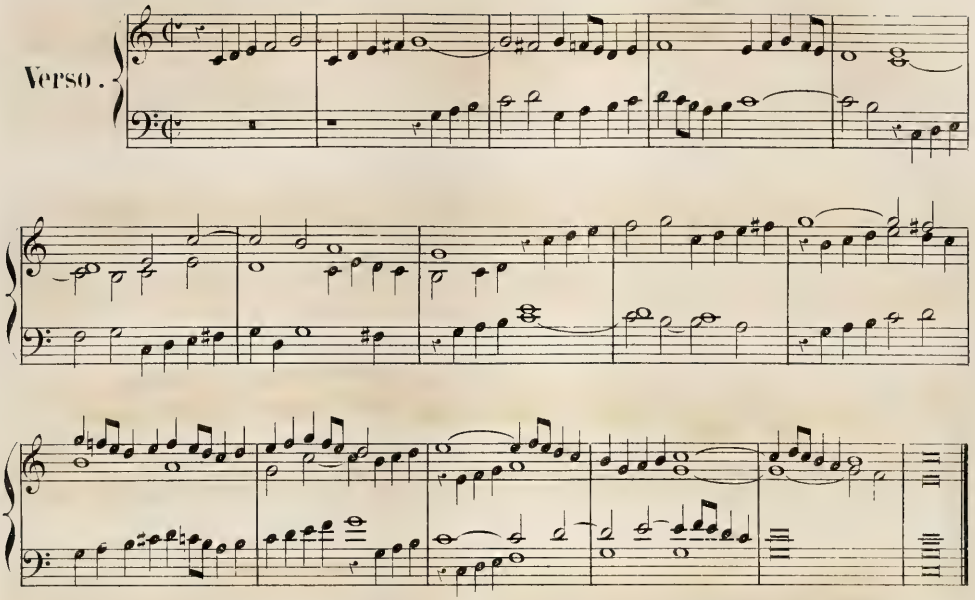

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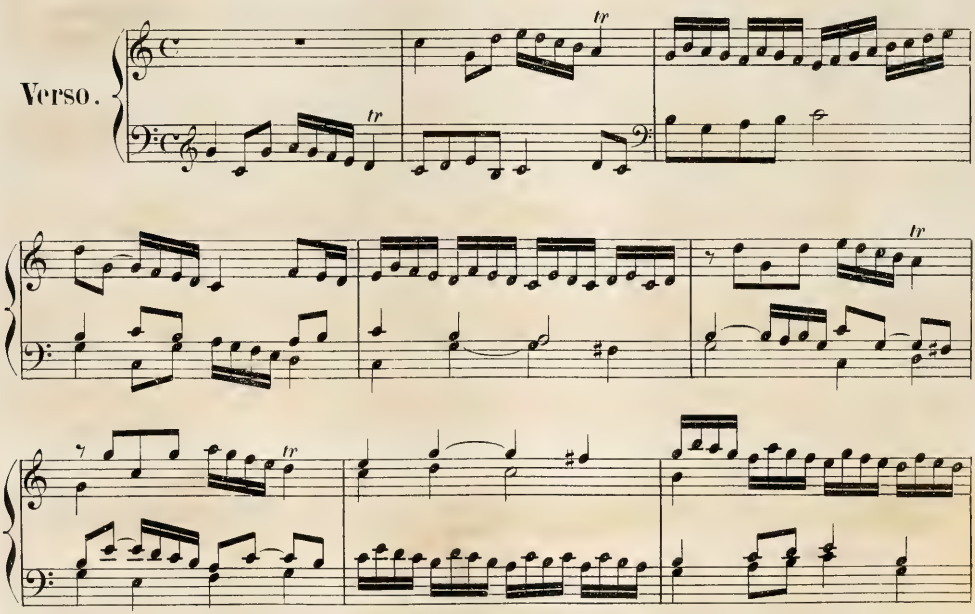

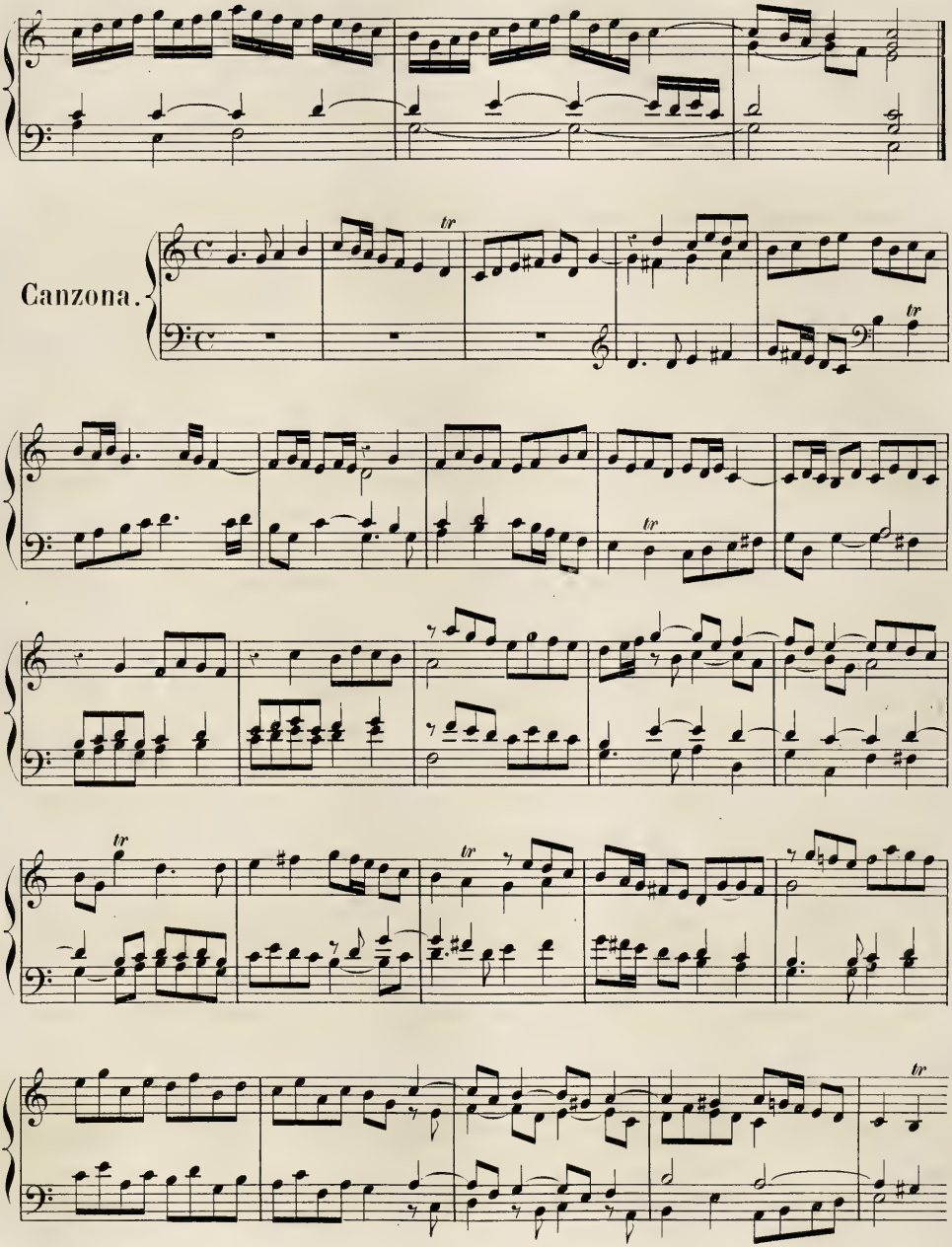
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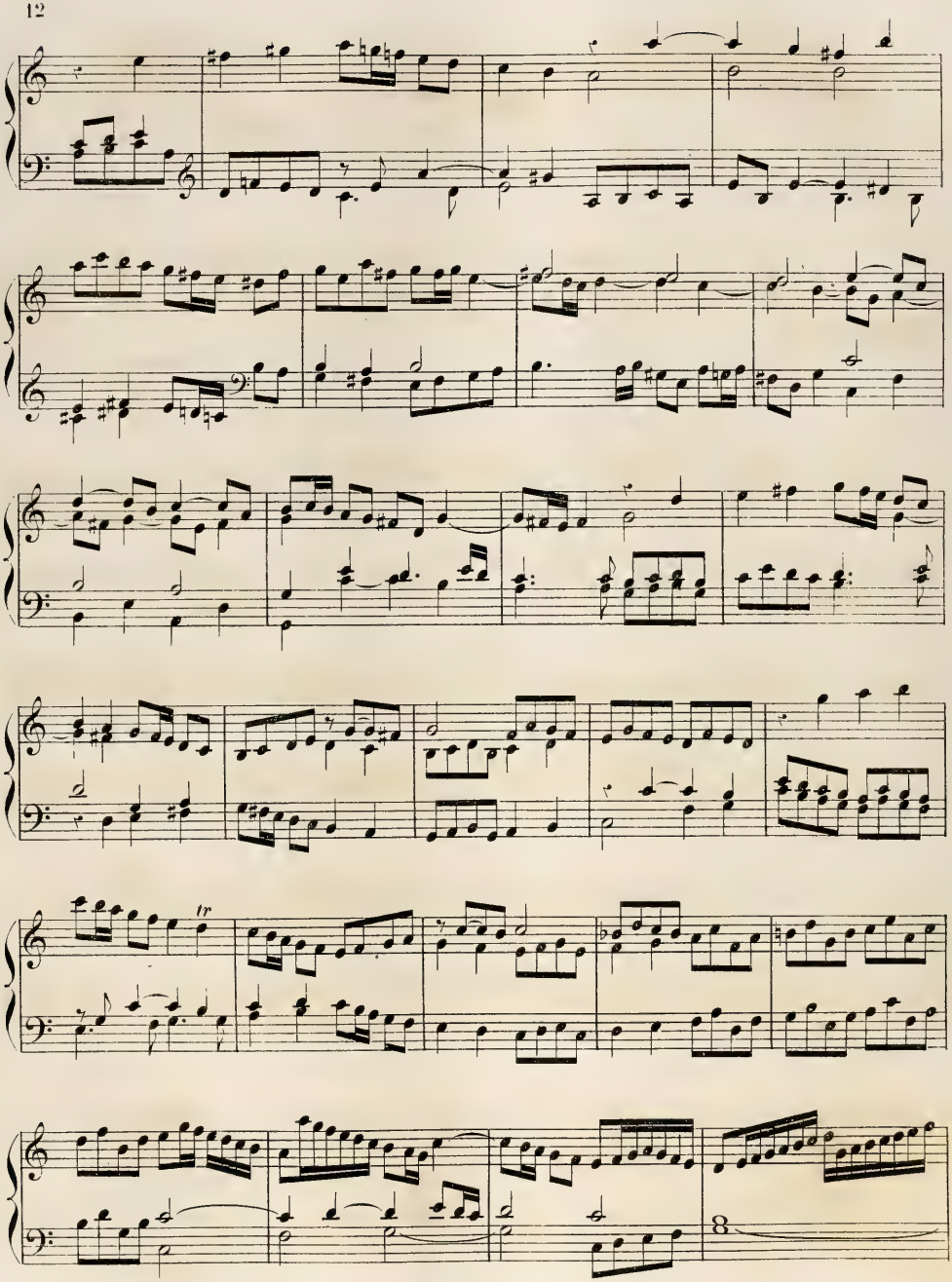
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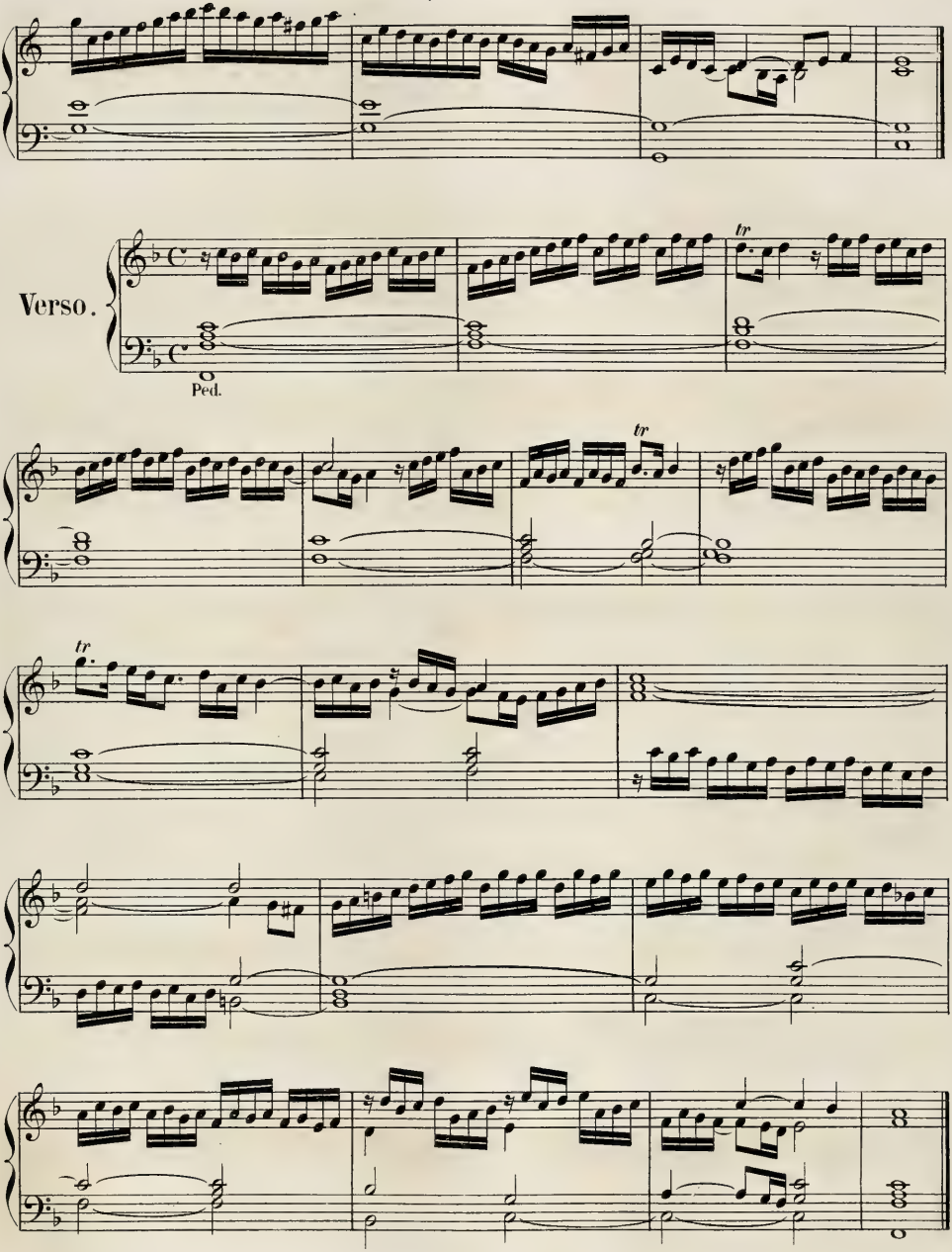
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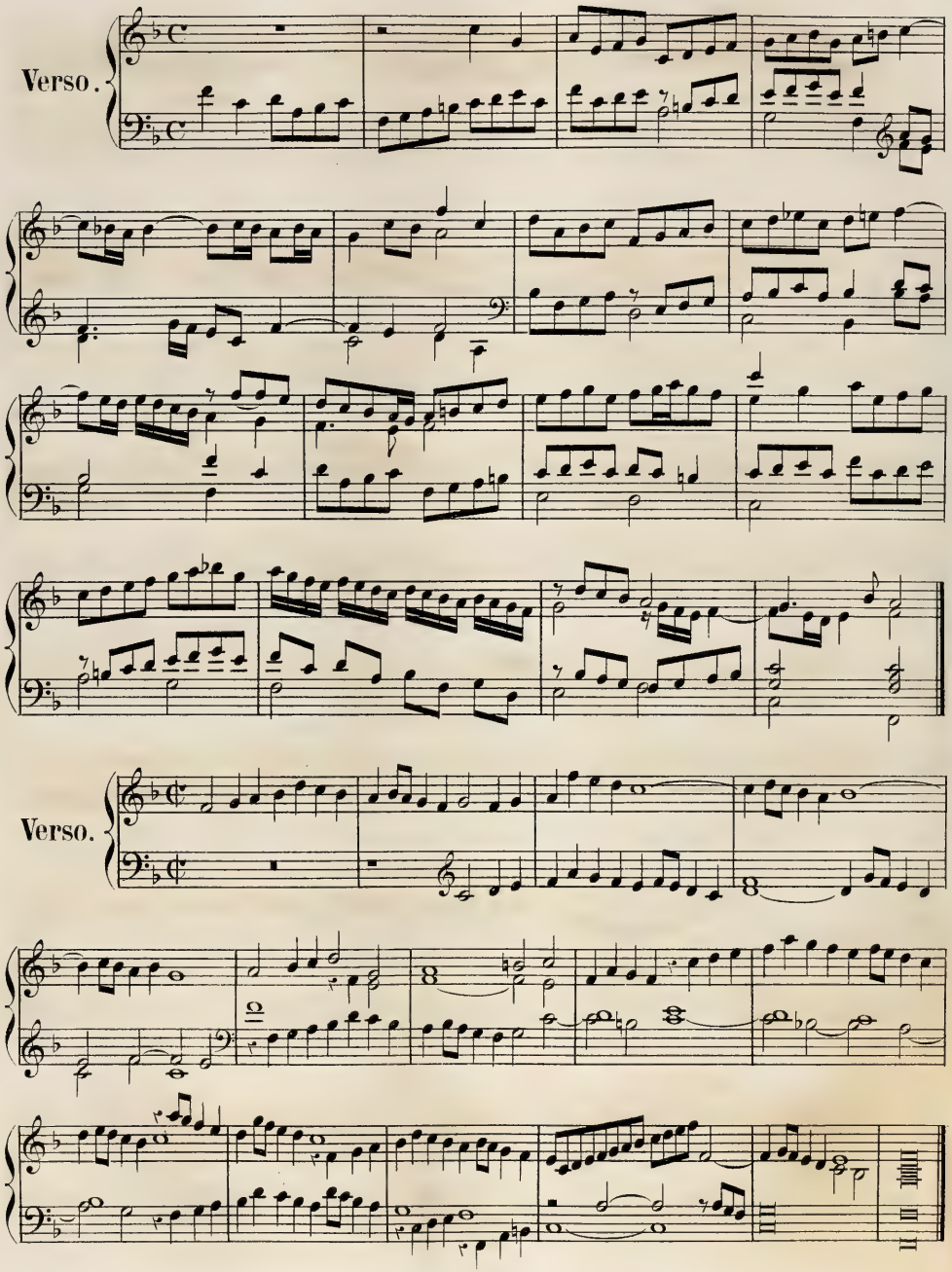
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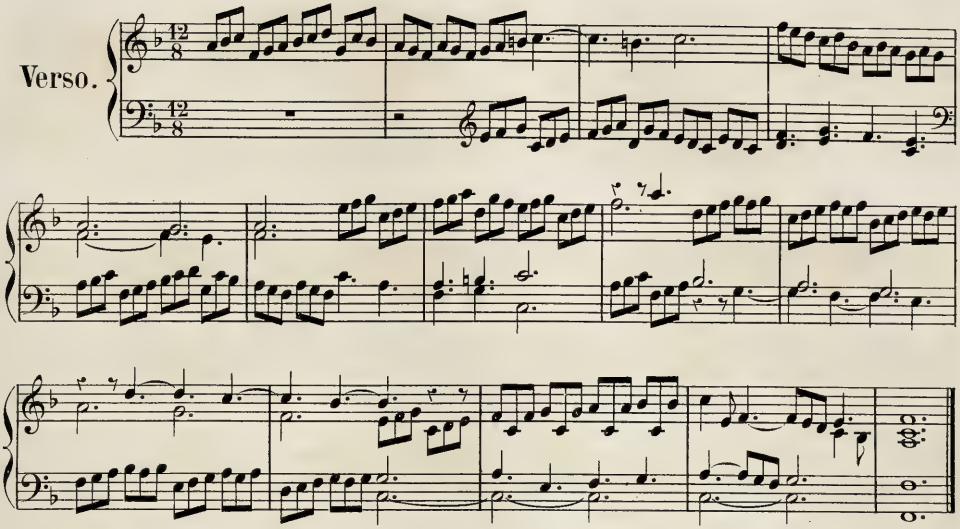

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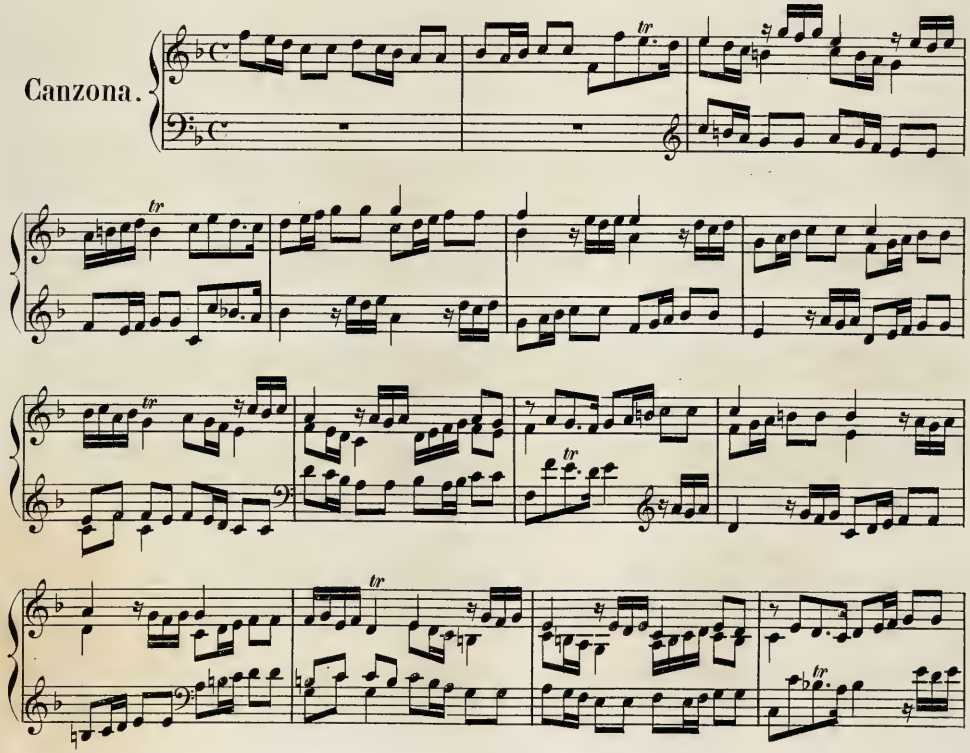

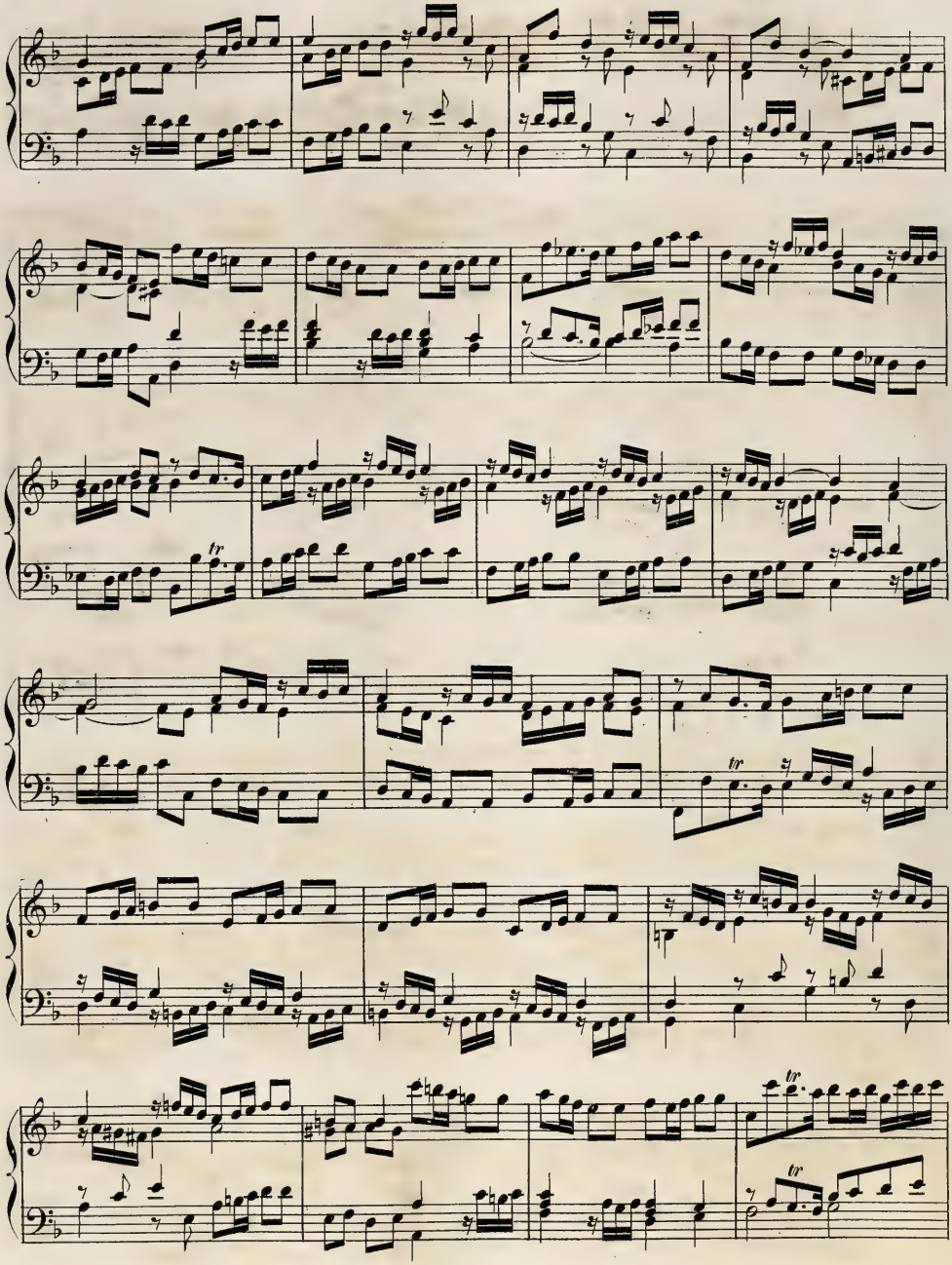

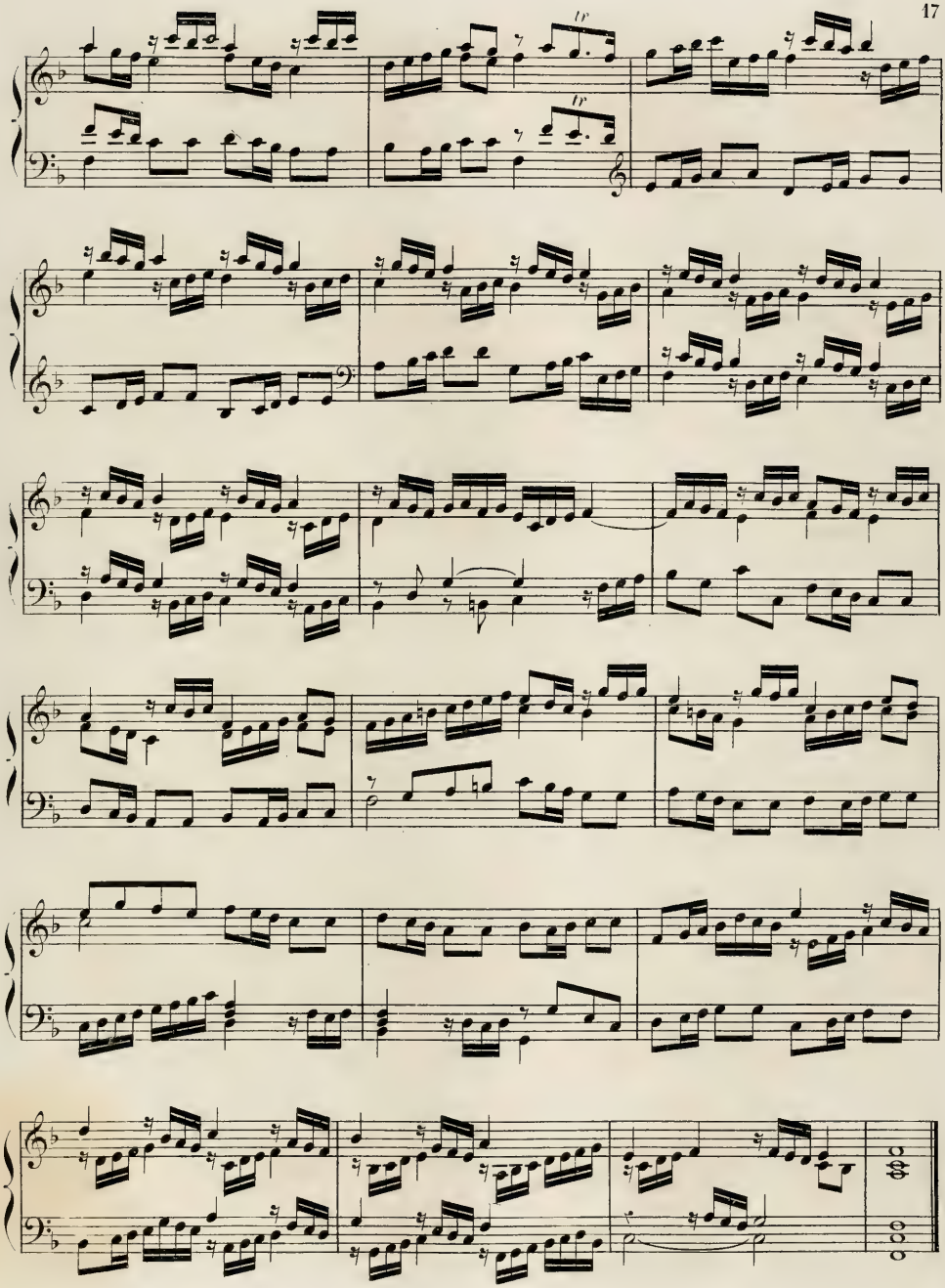

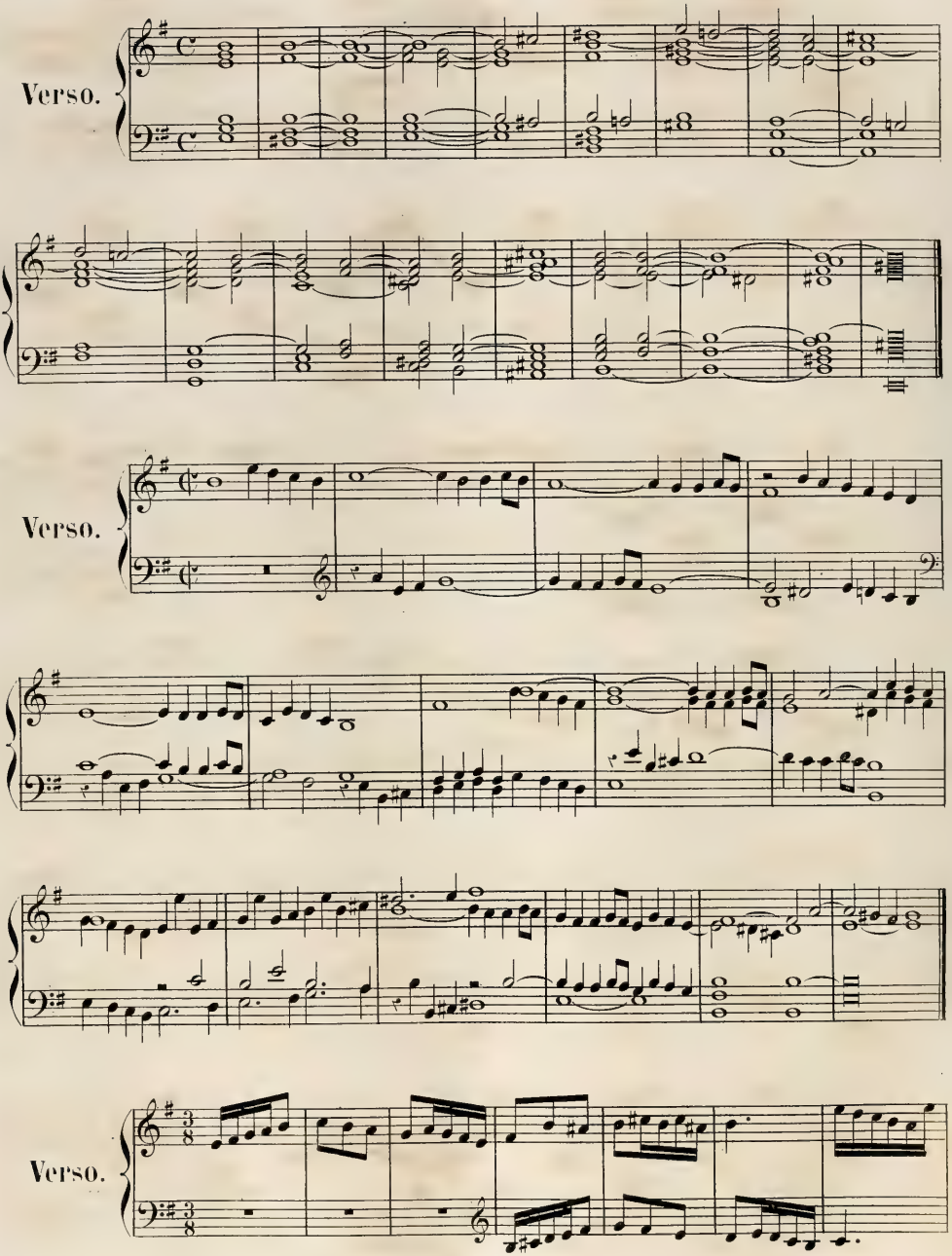
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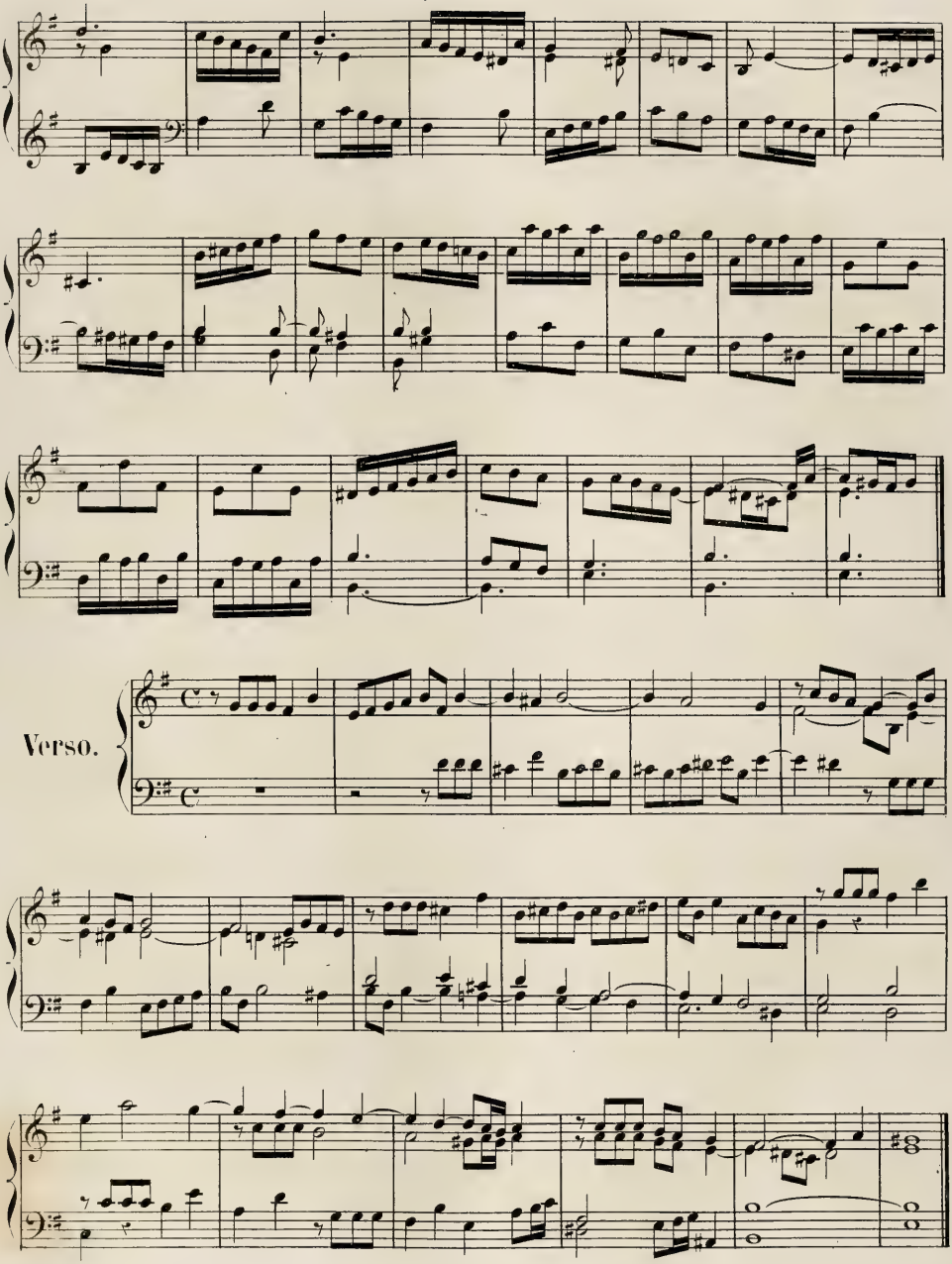
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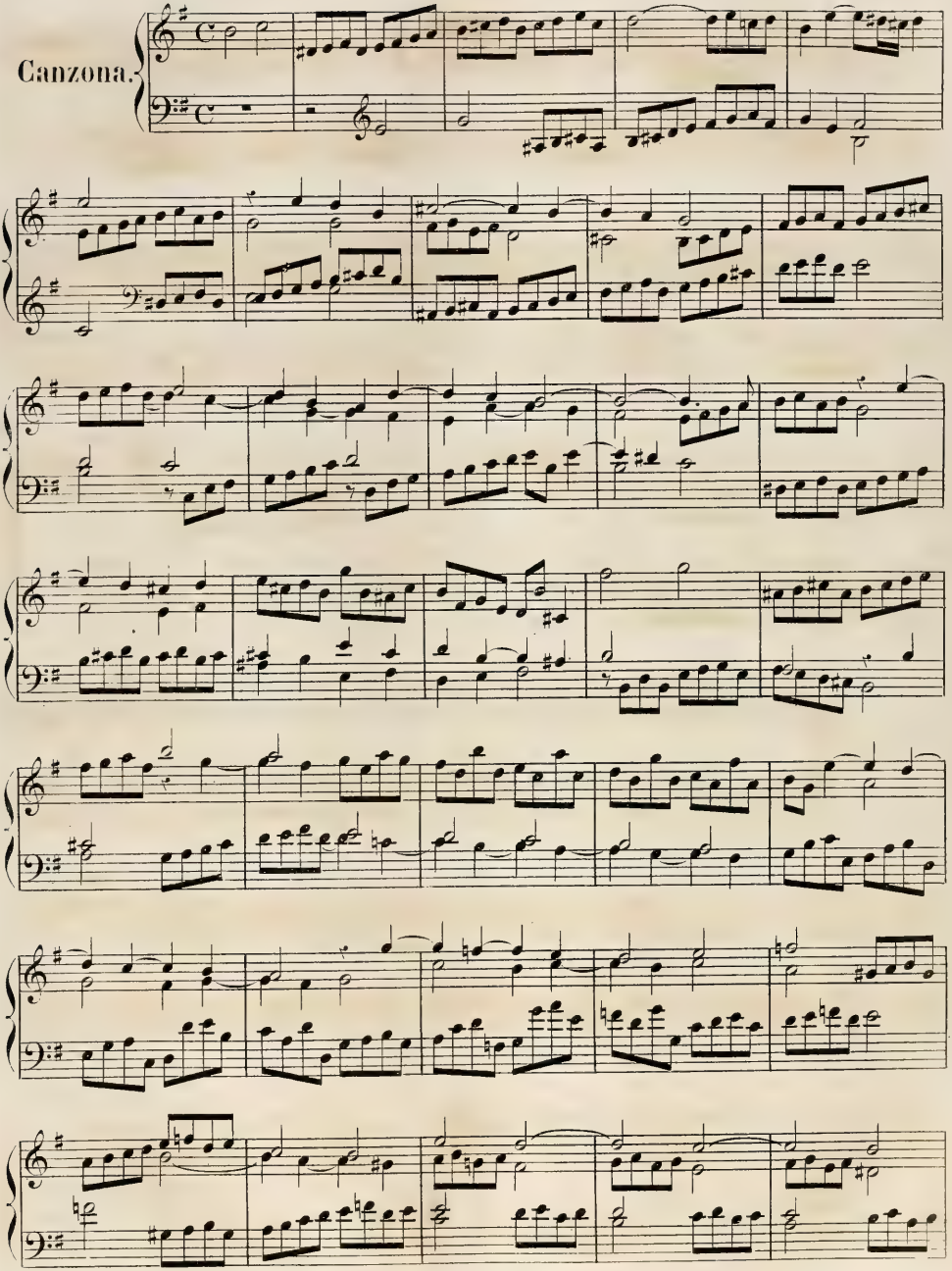

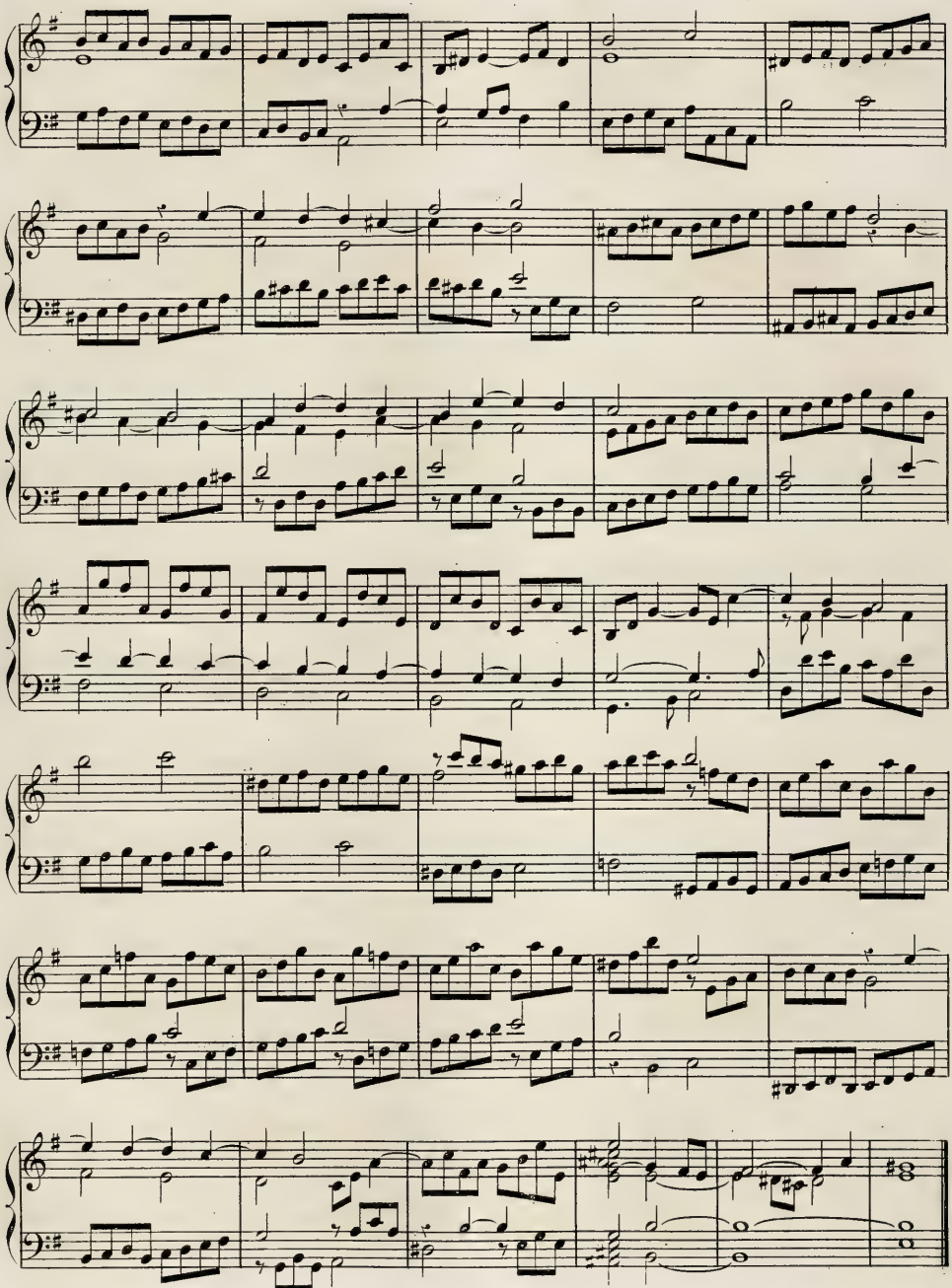

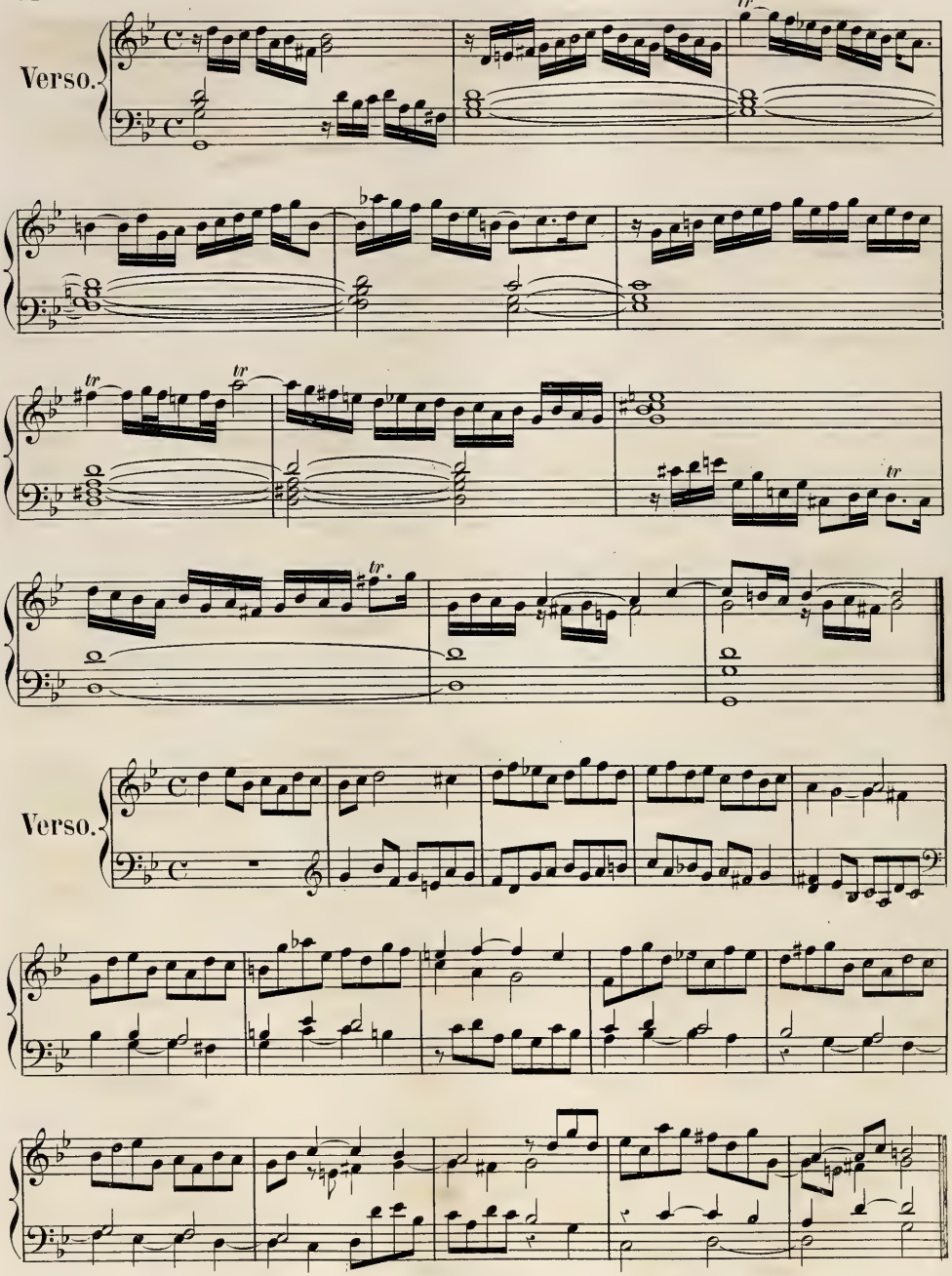
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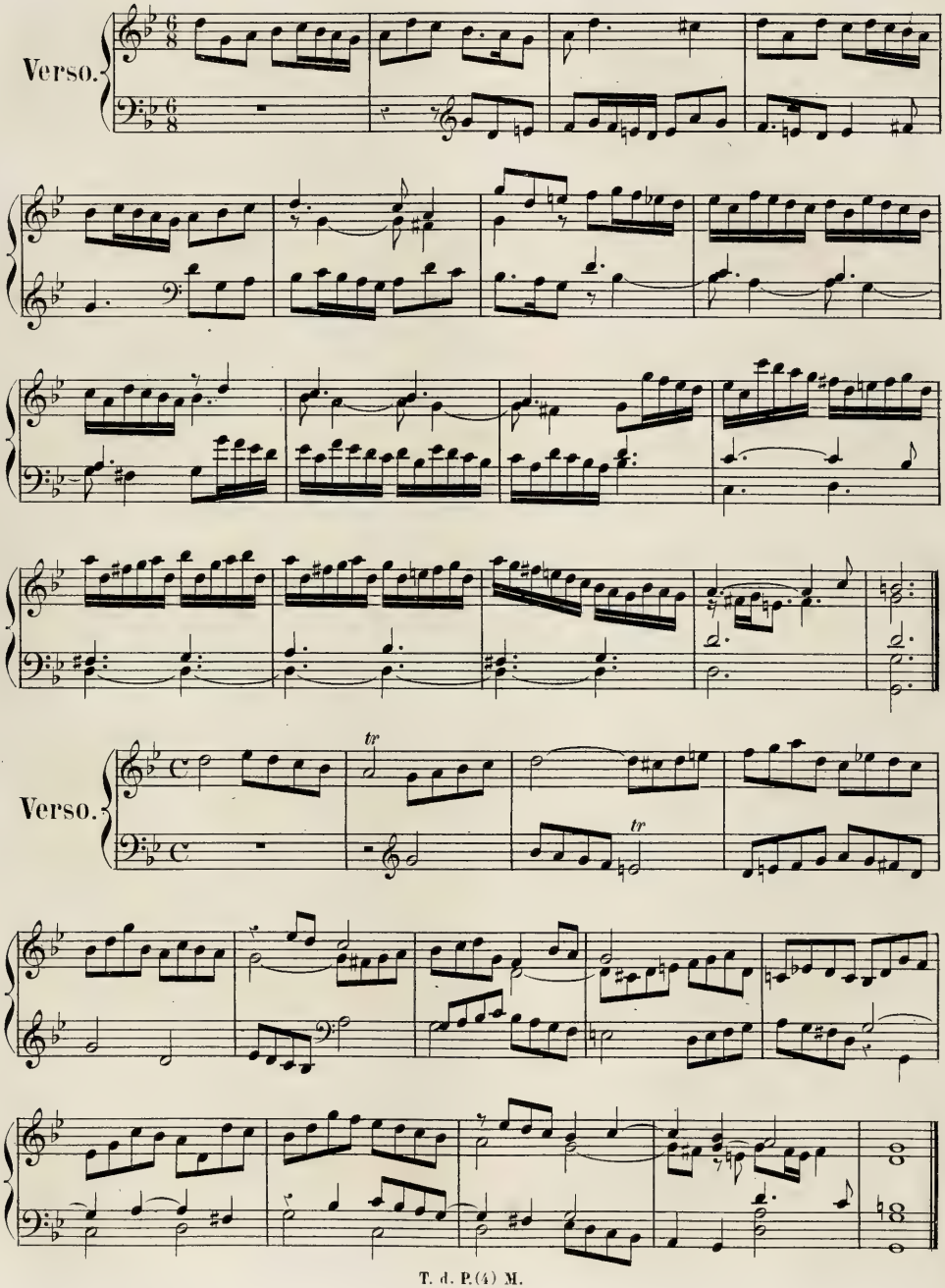
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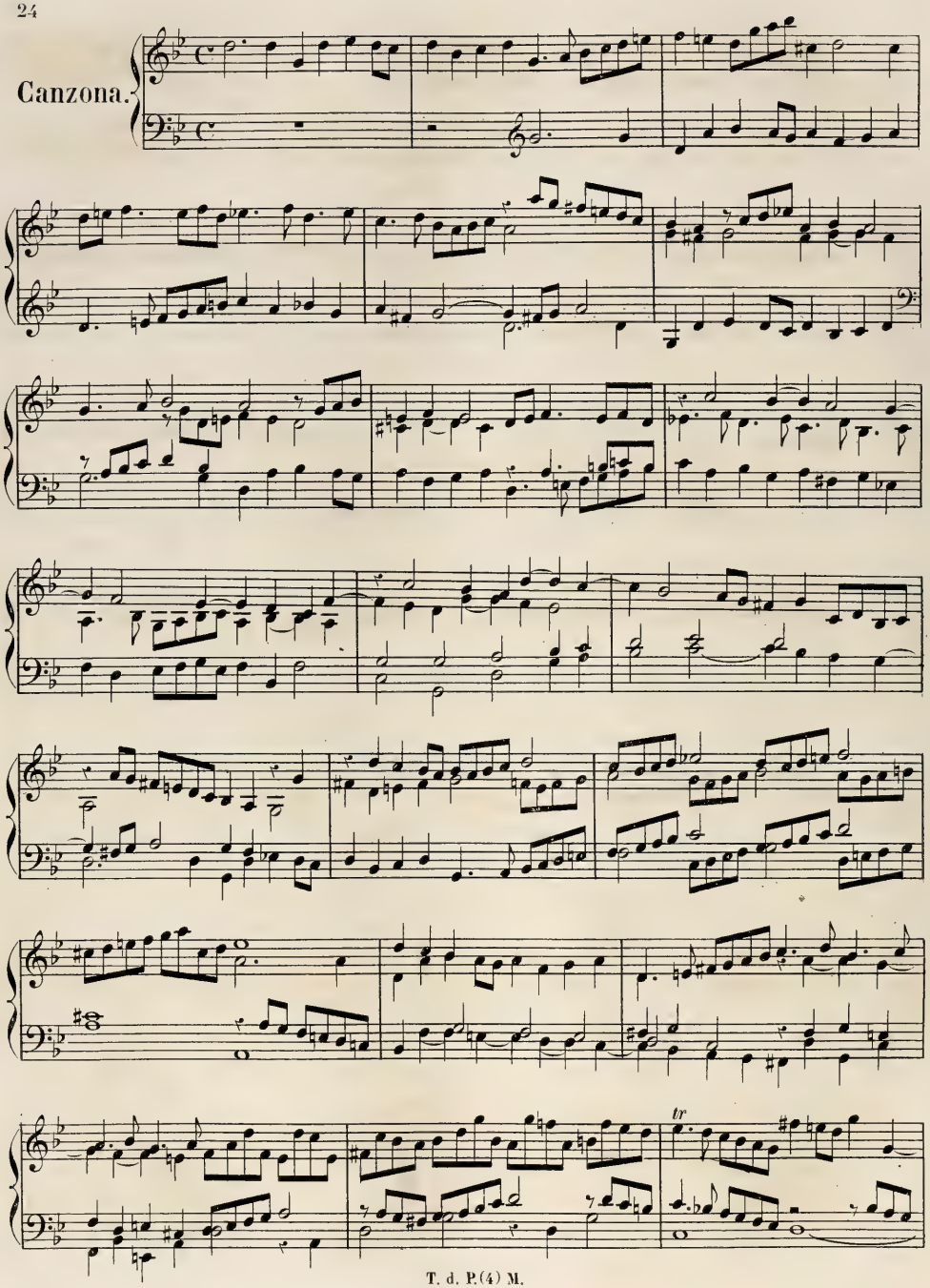
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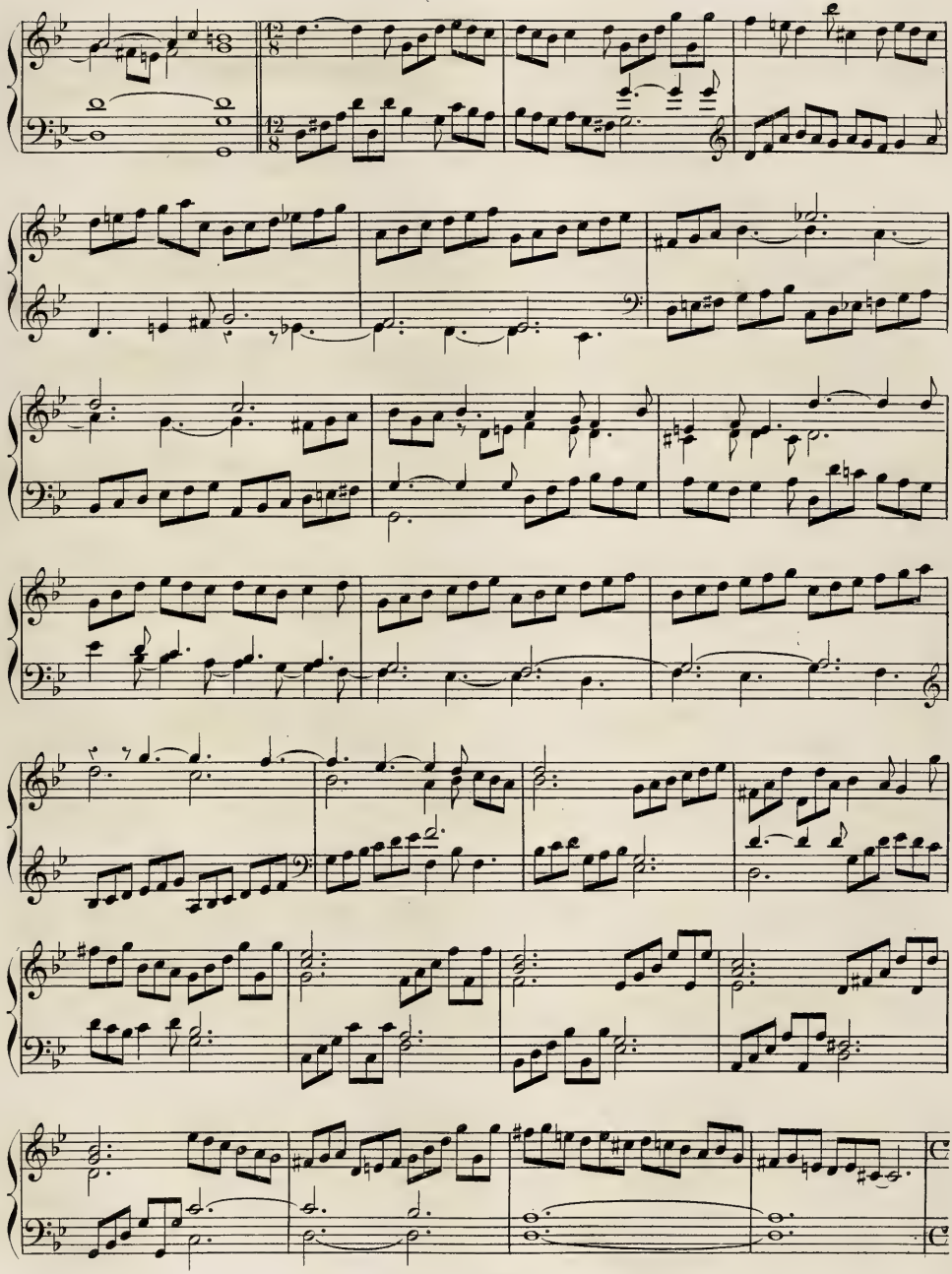
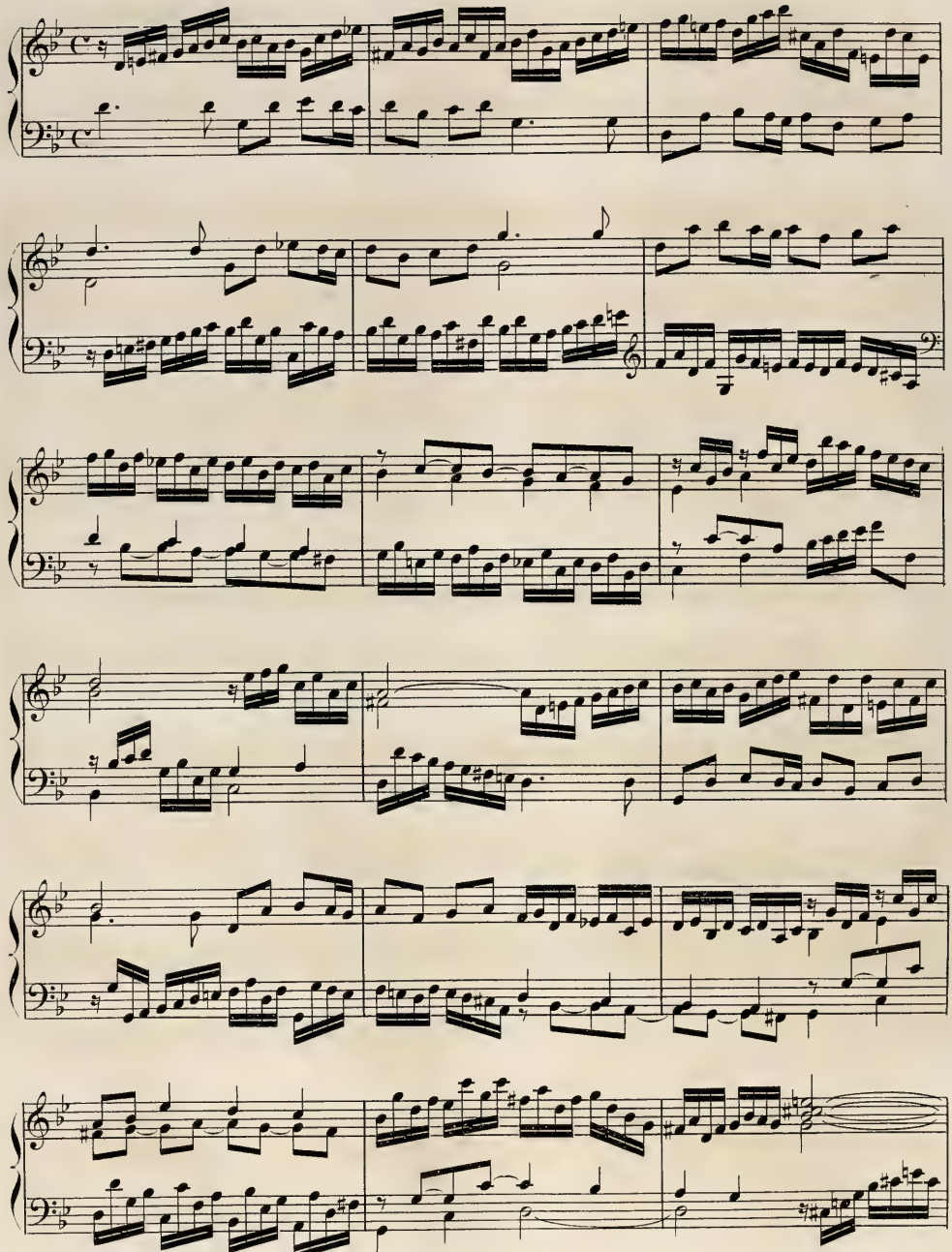


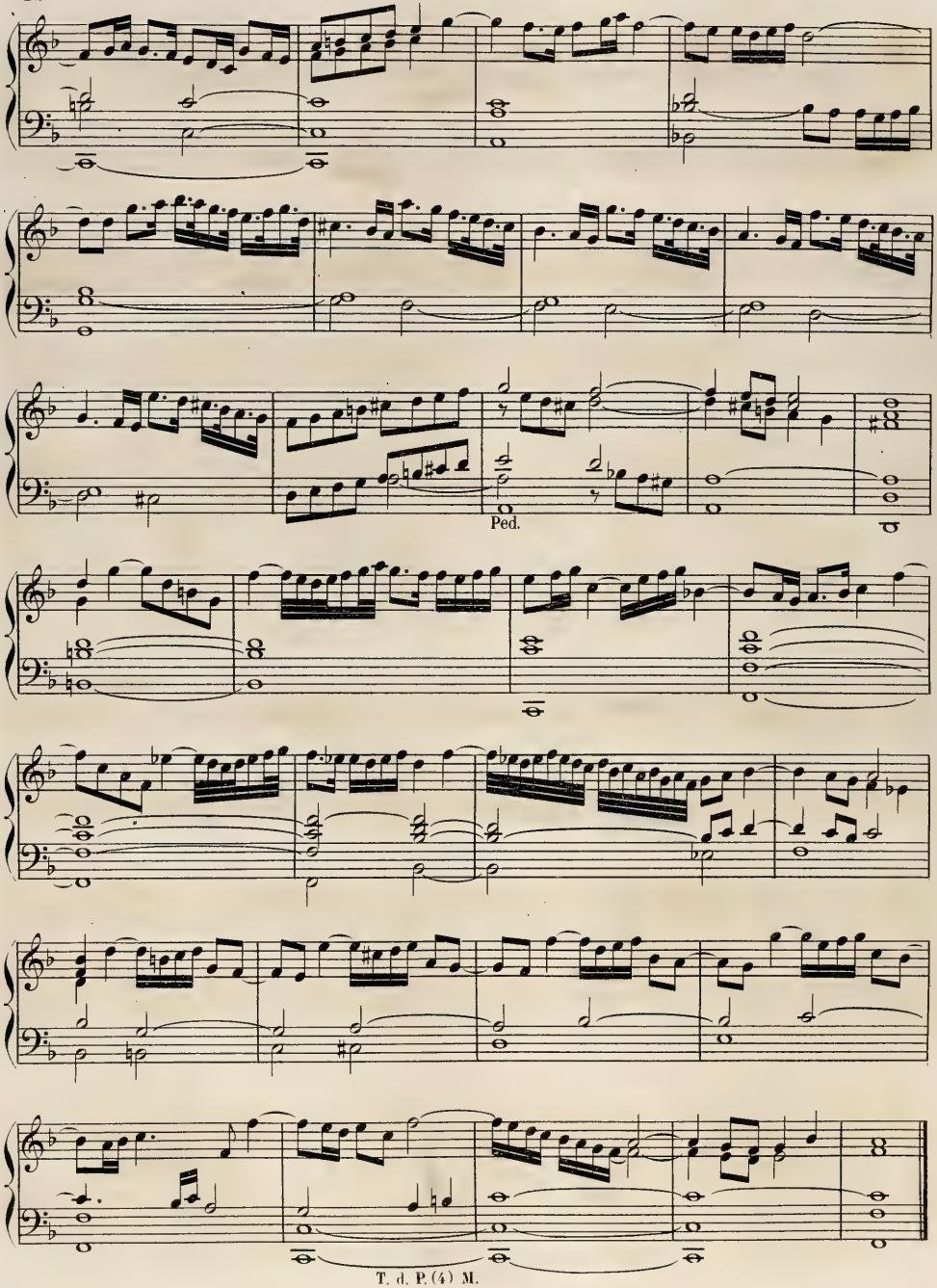


All' Elevazione.

Ped.

tr tr

T. d. P. (4) M.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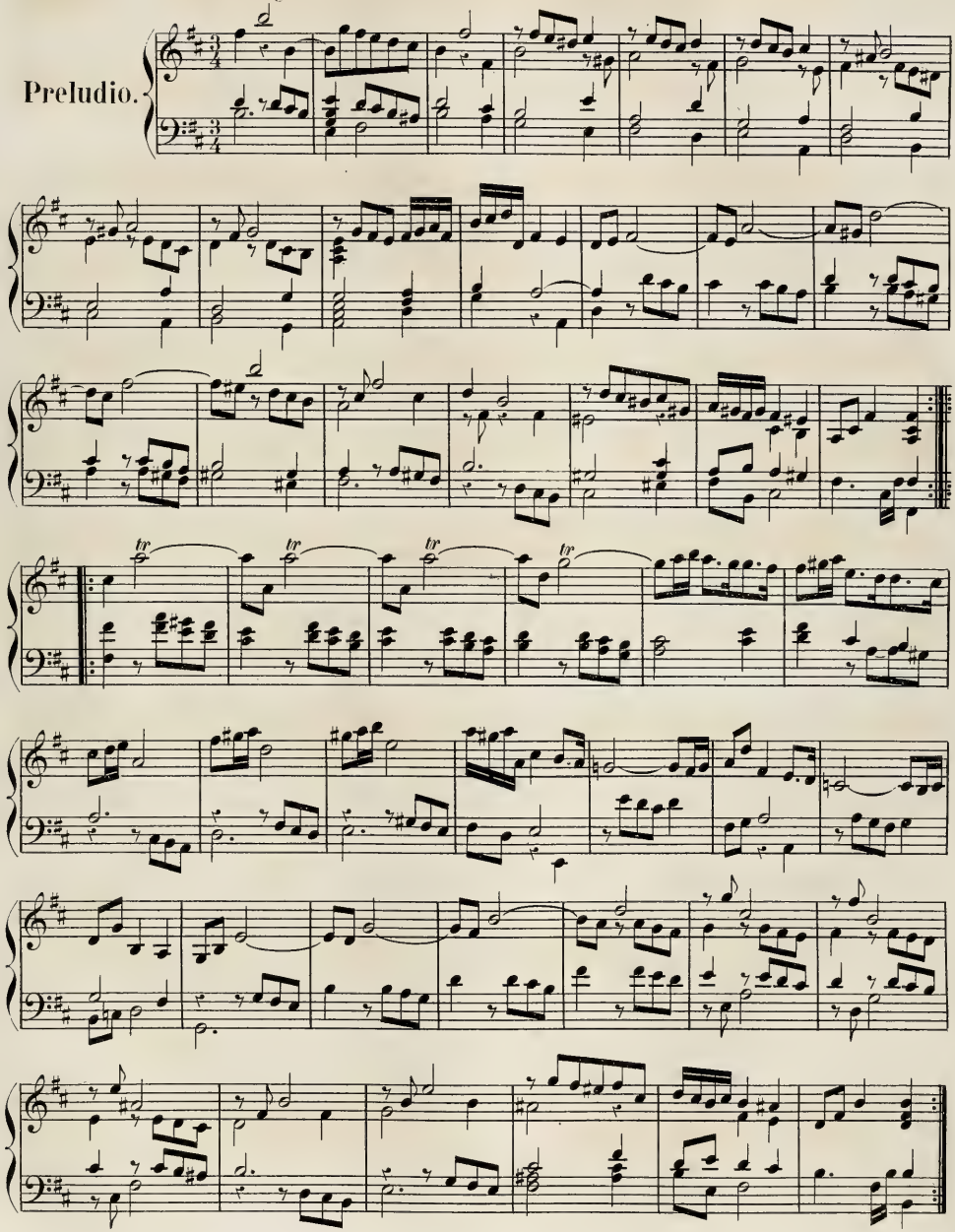
T. d. P. (4) M.

Pièces pour le Clavecin.

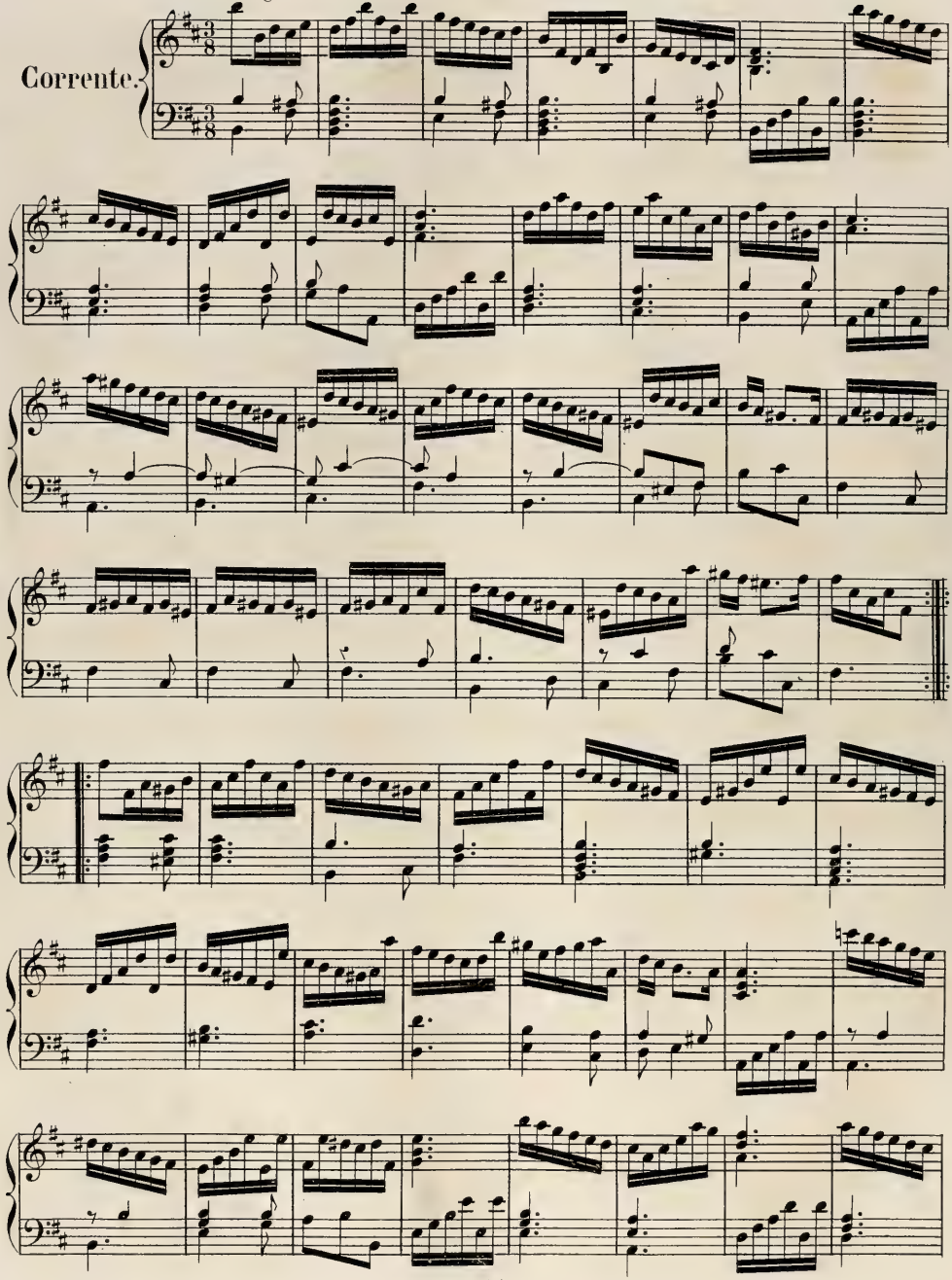
Largo.

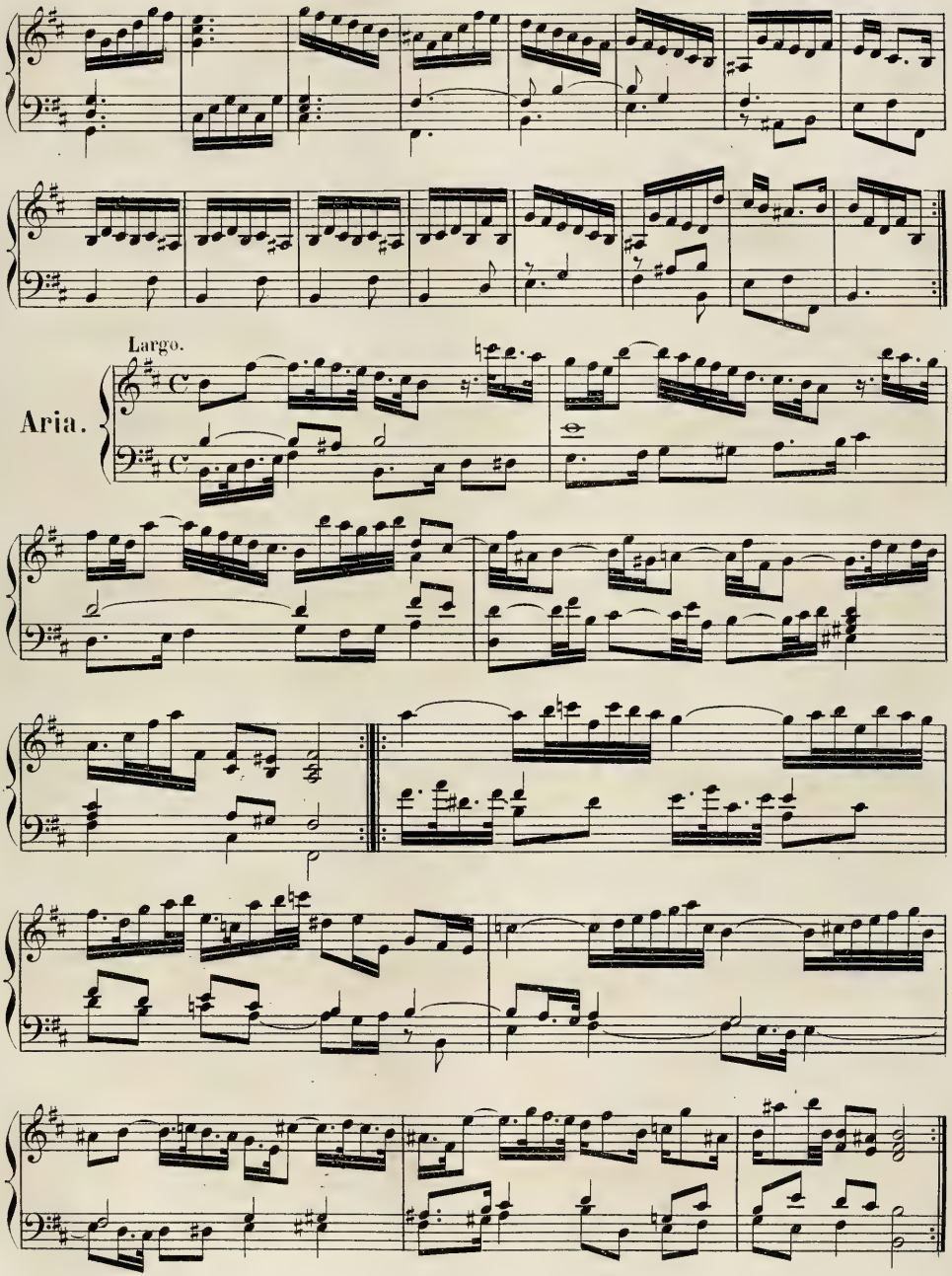
Preludio.



Allegro.

Corrente.

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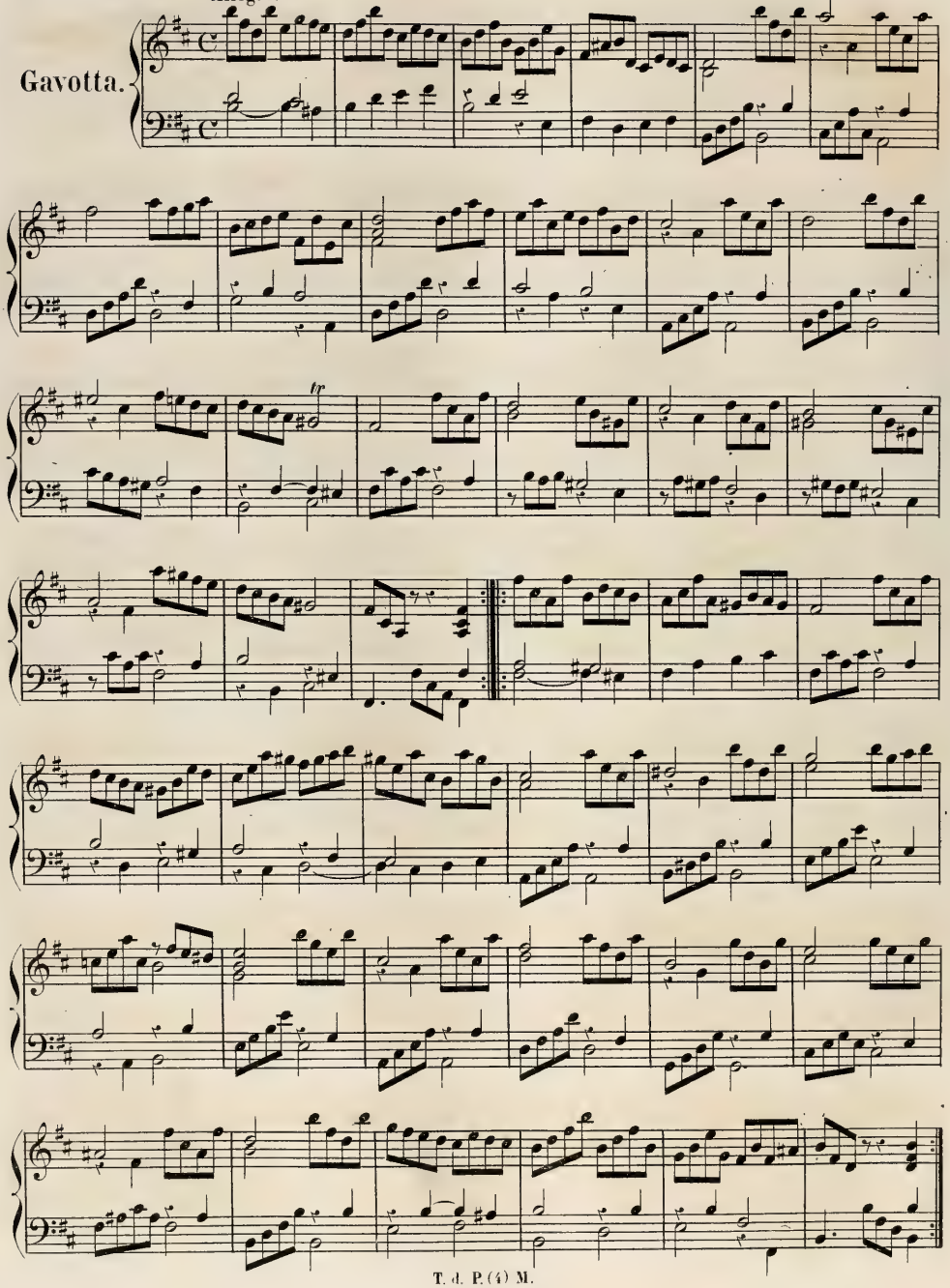
Aria.

Allegro.

Gavotta.



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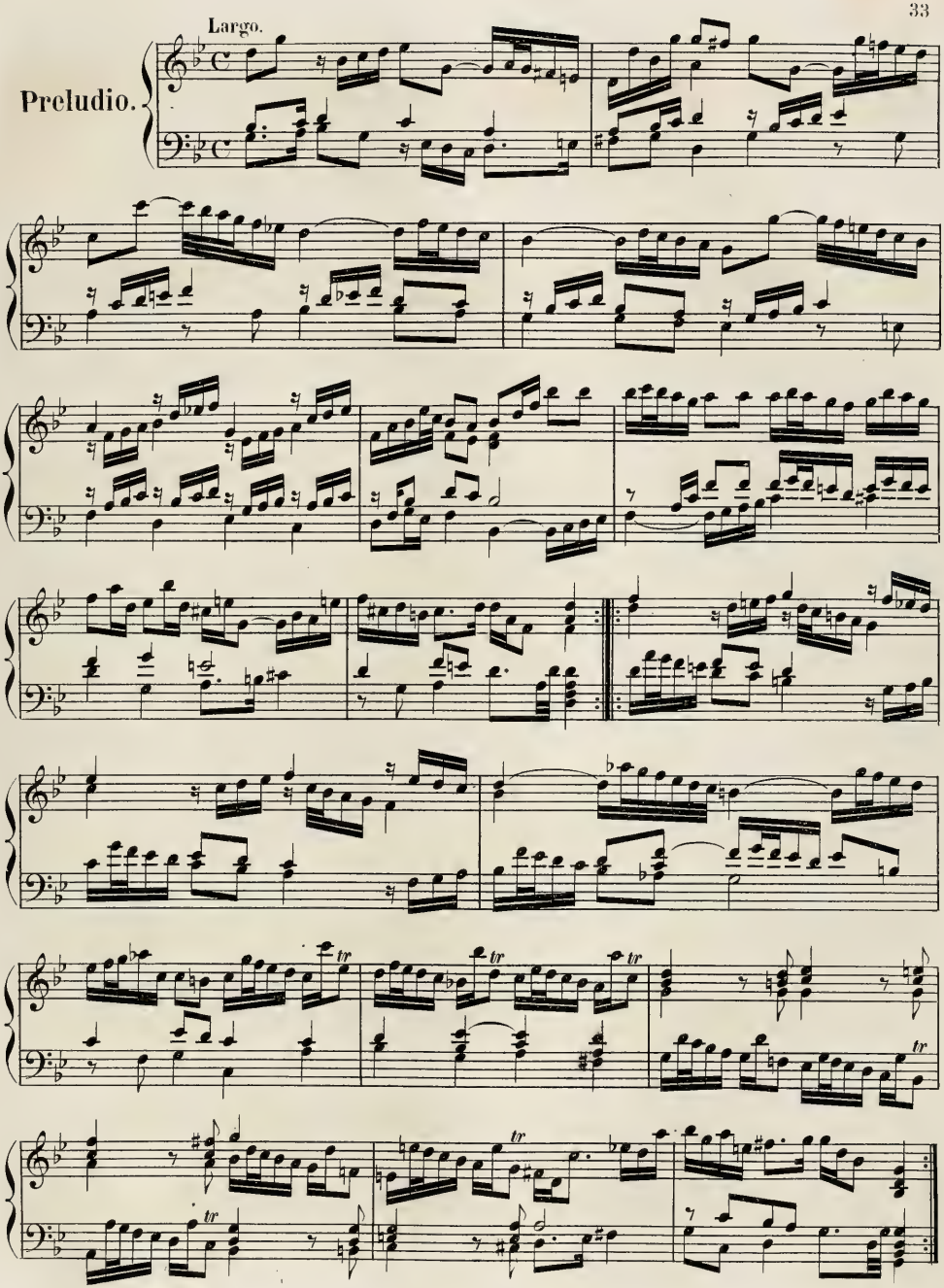

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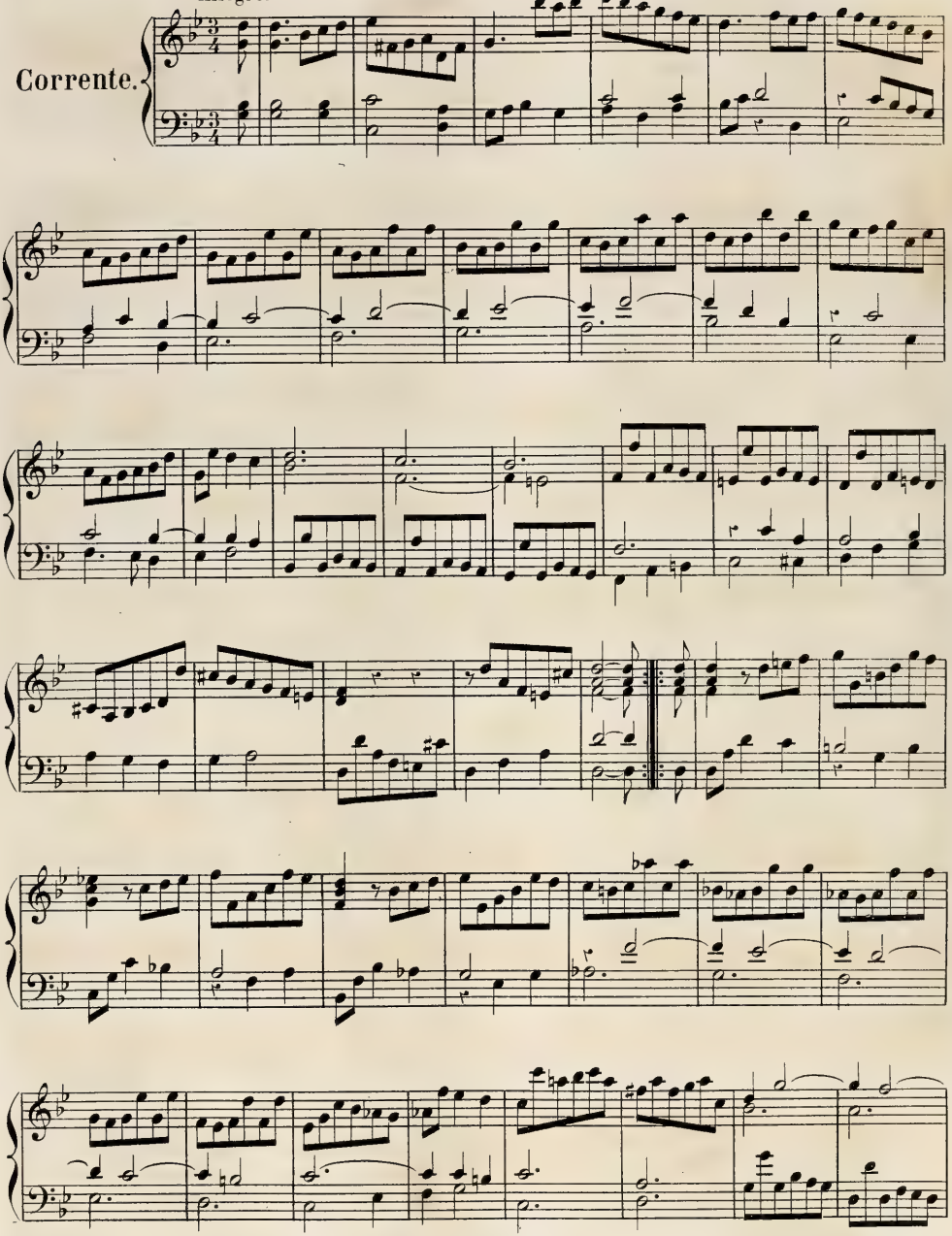
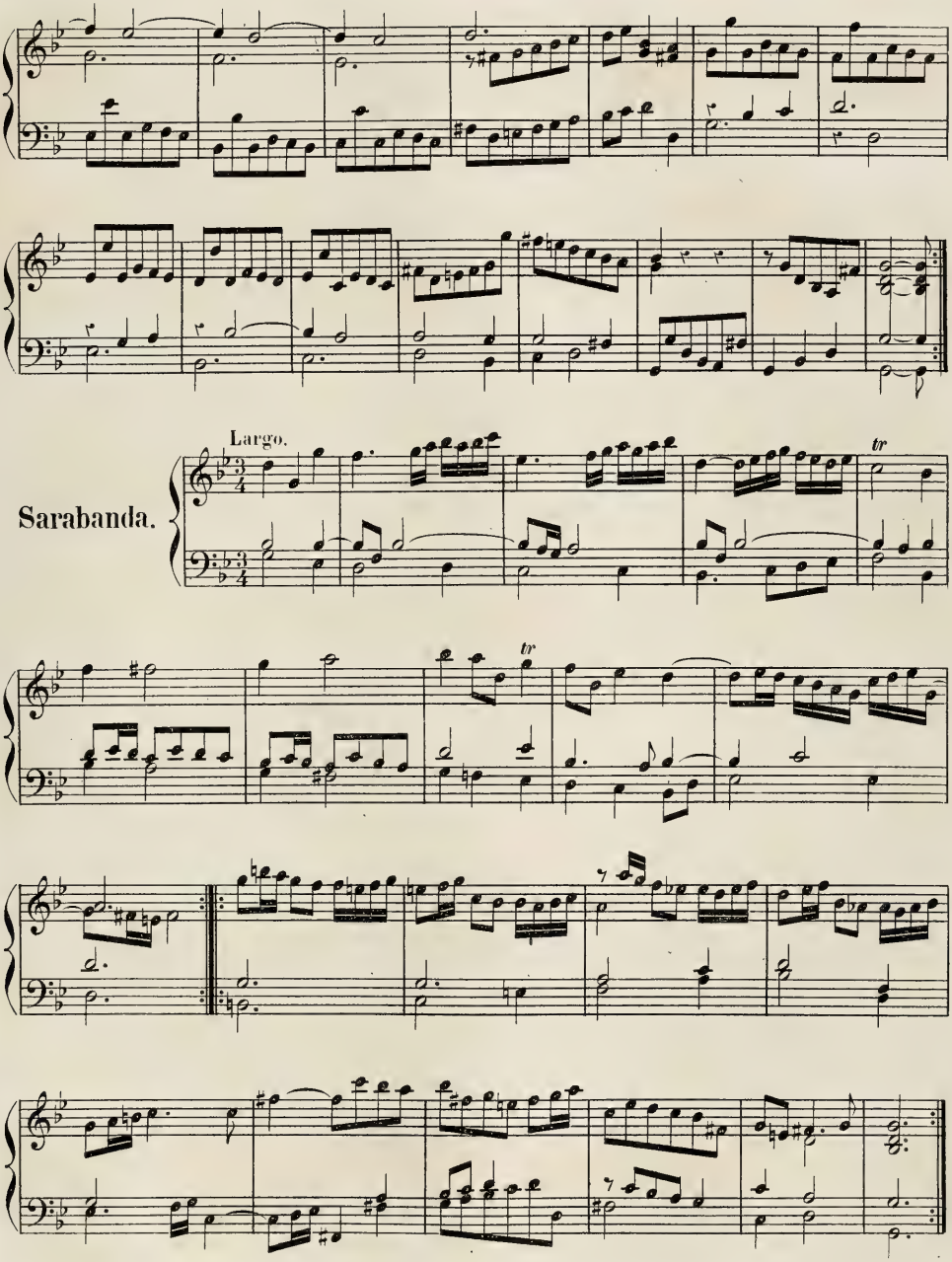
Corrente.

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Sarabanda.
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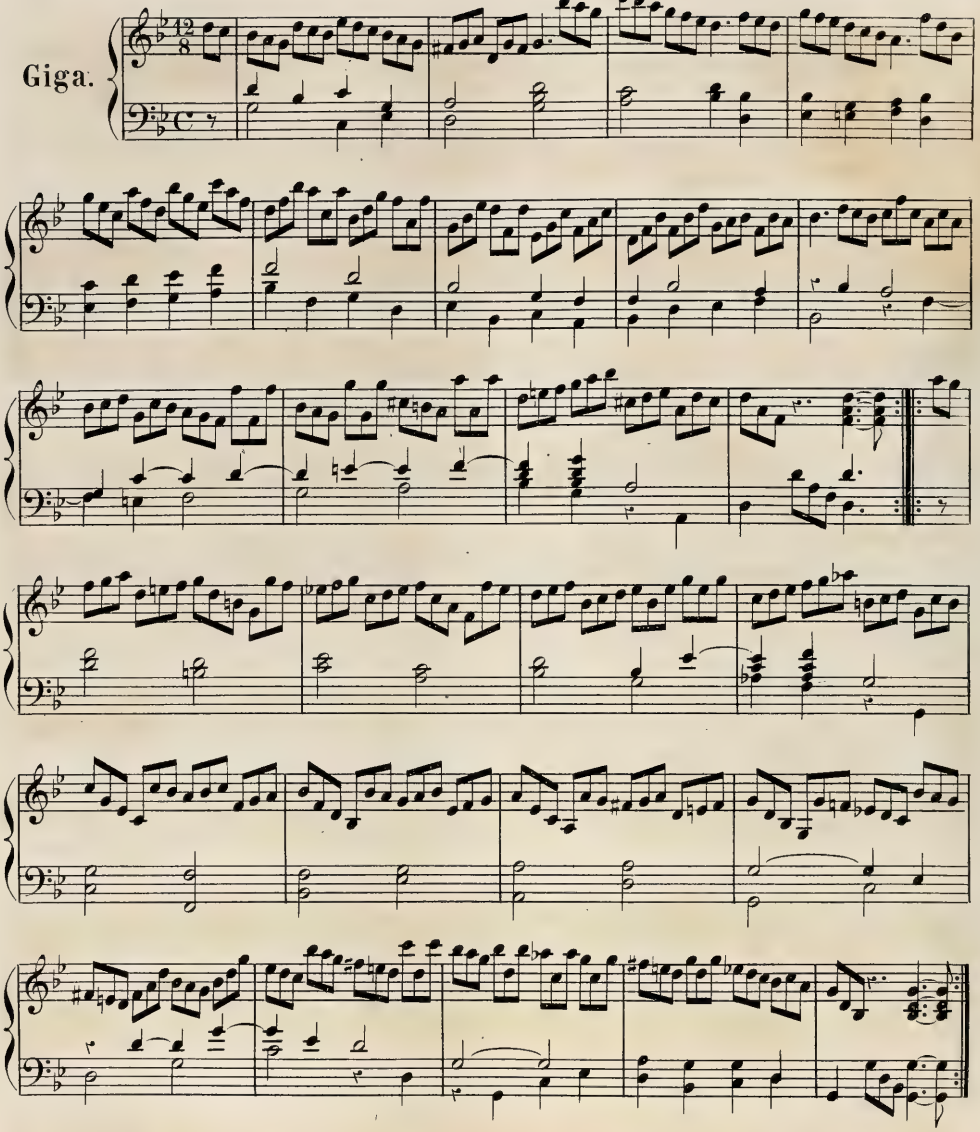
Giga.



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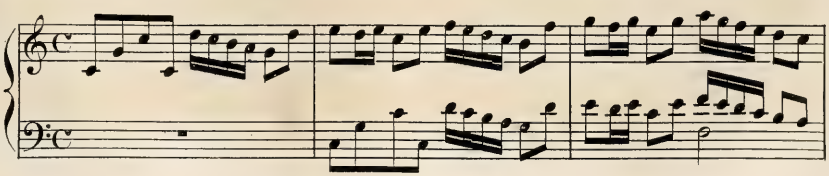

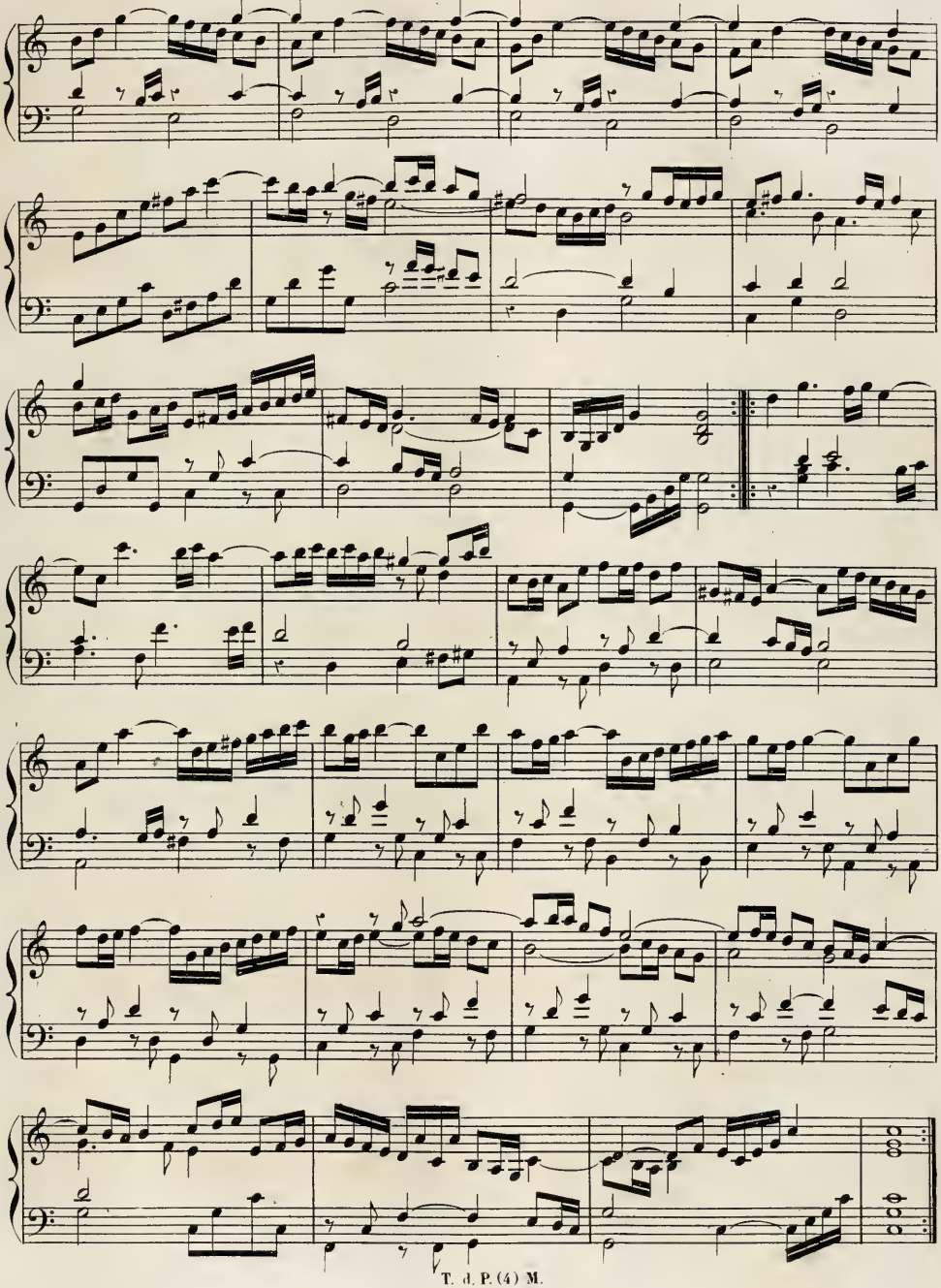

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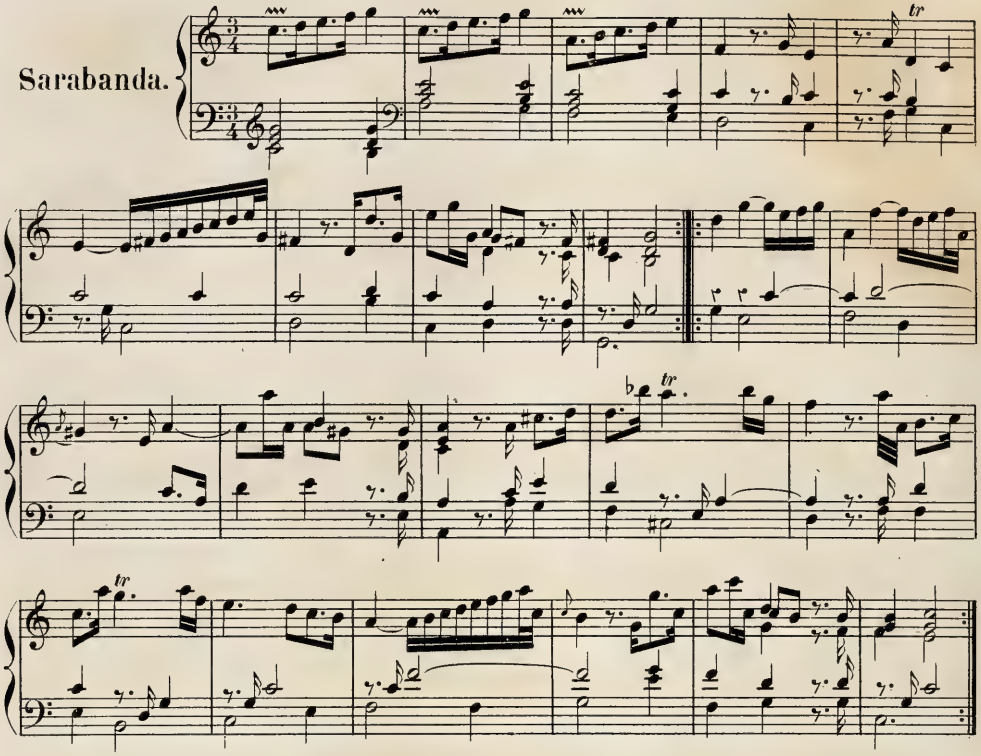

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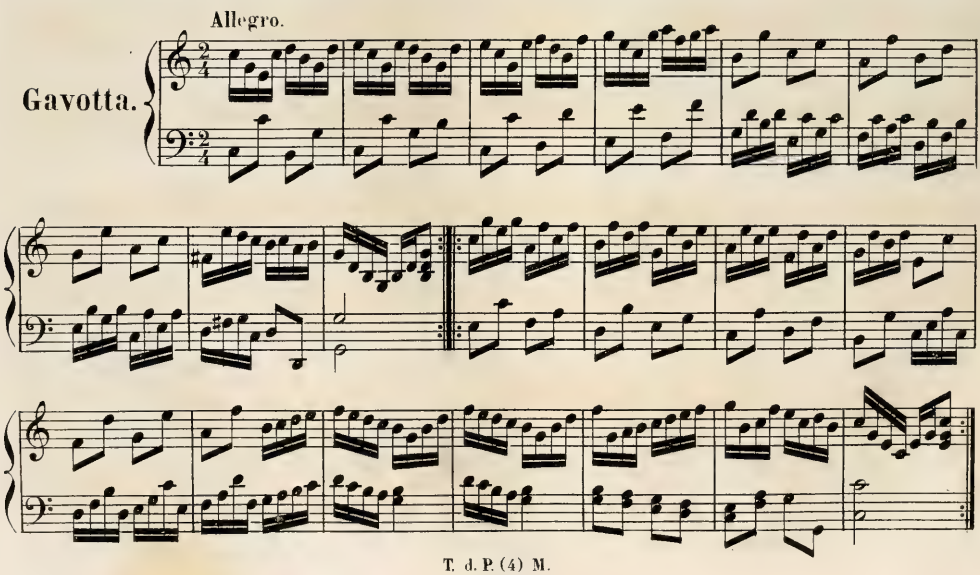
Allegro.



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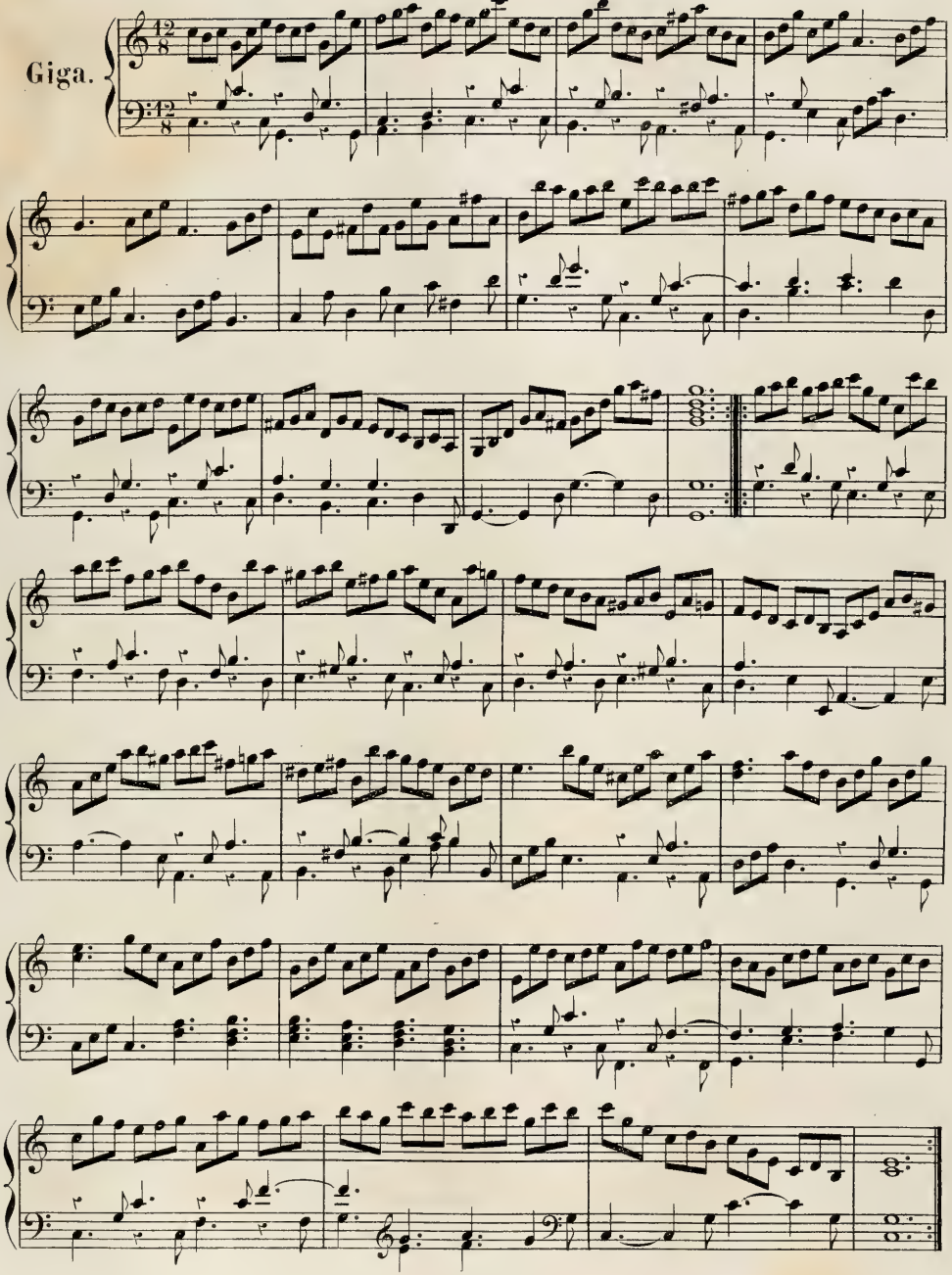

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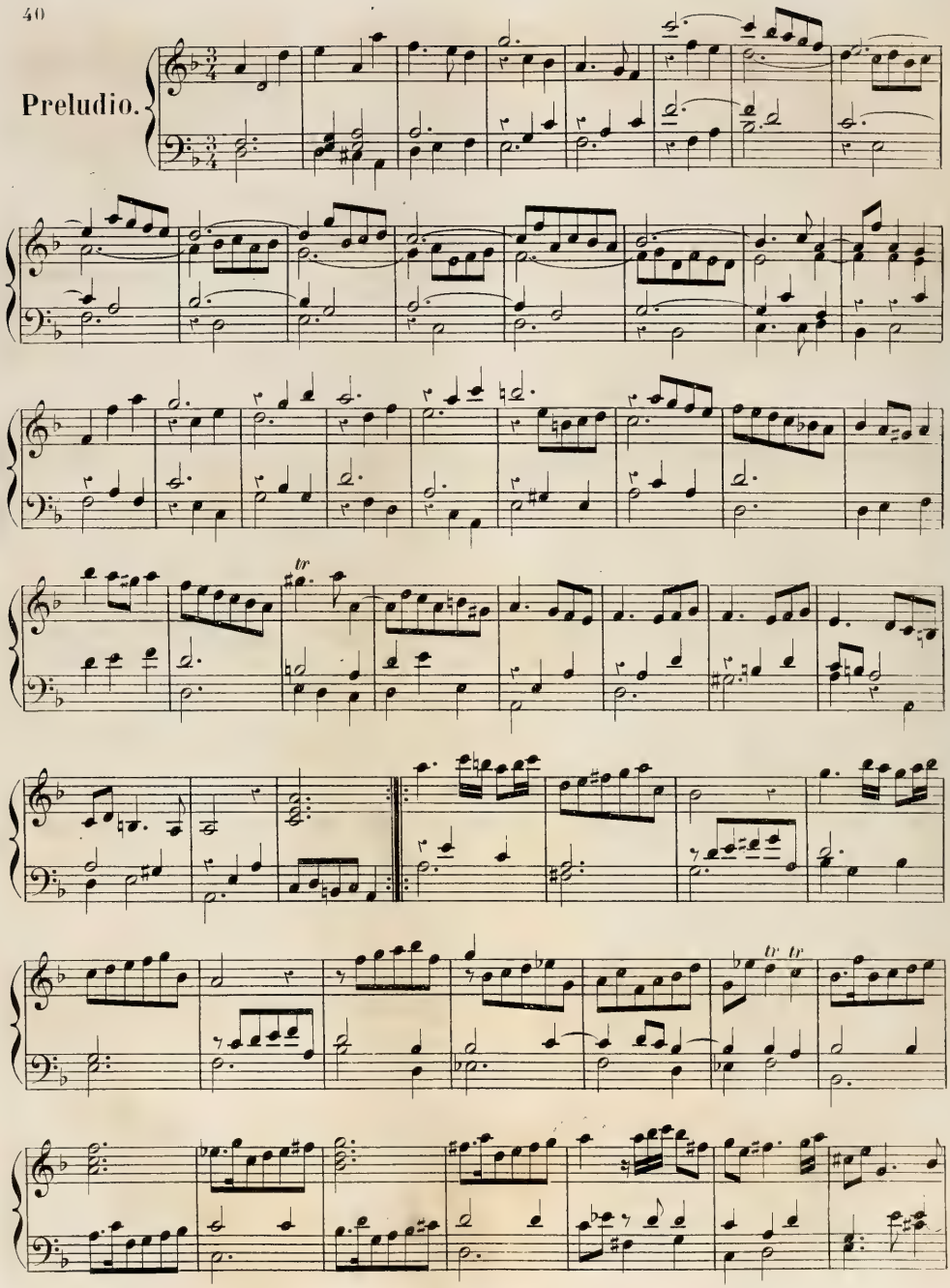
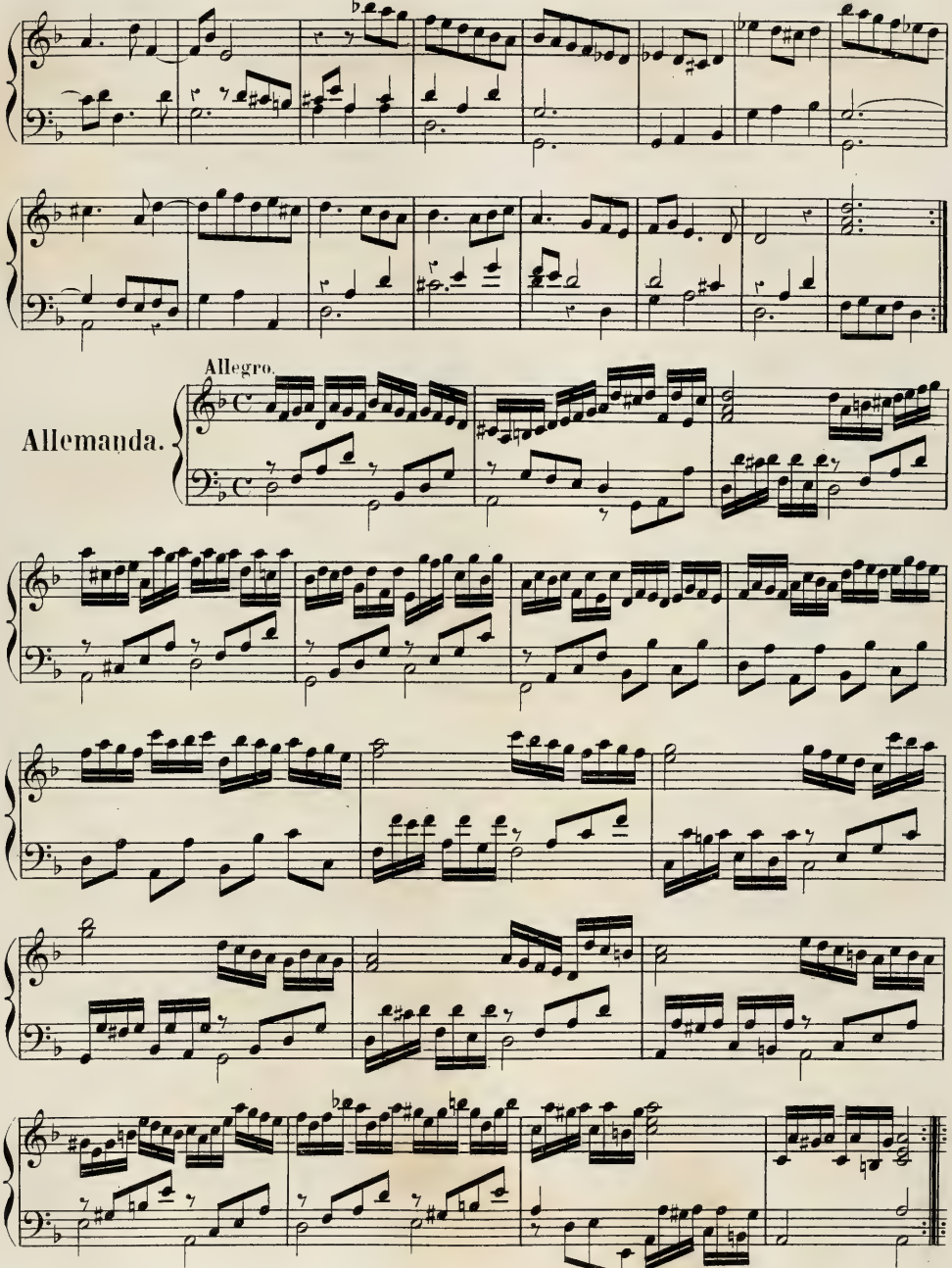
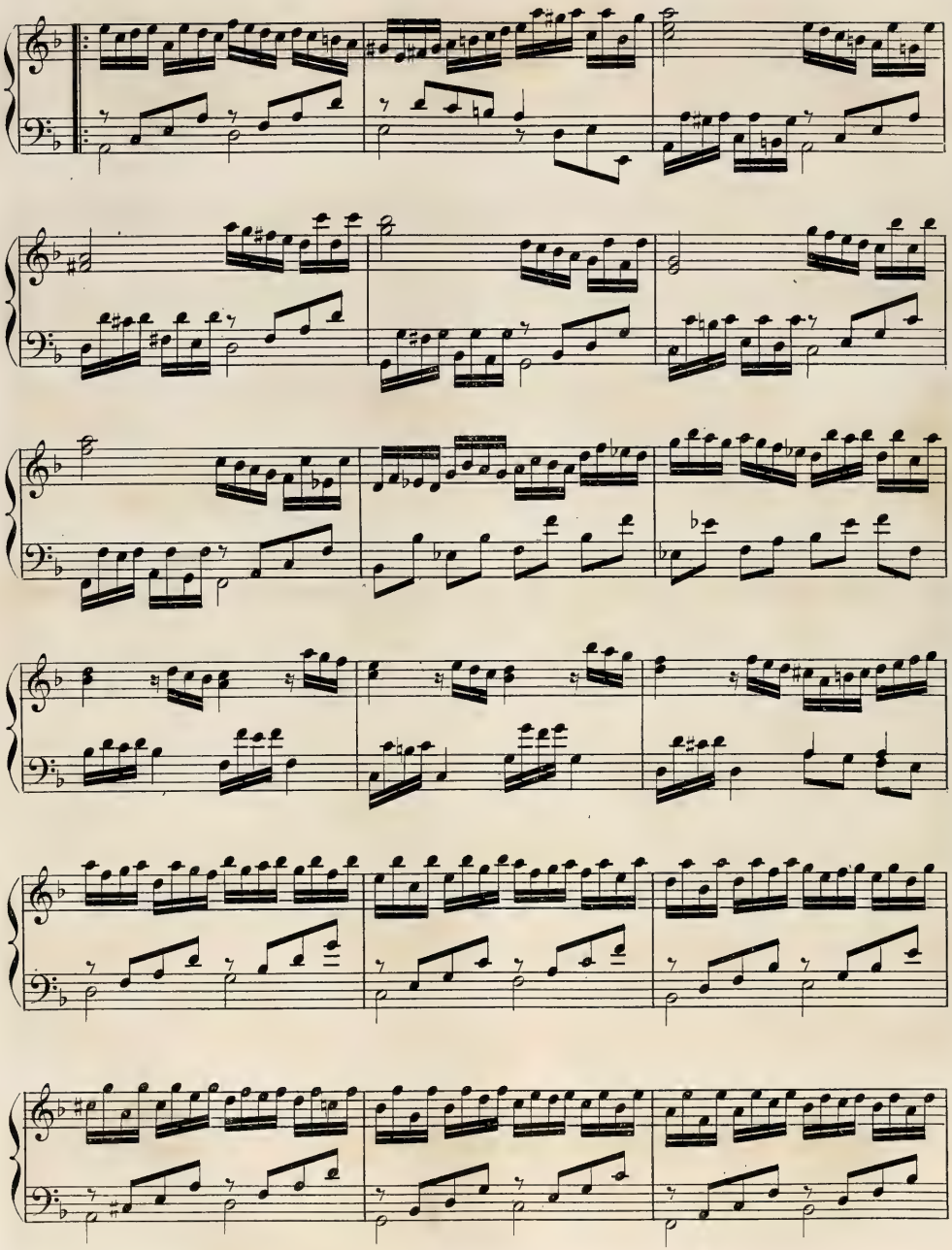
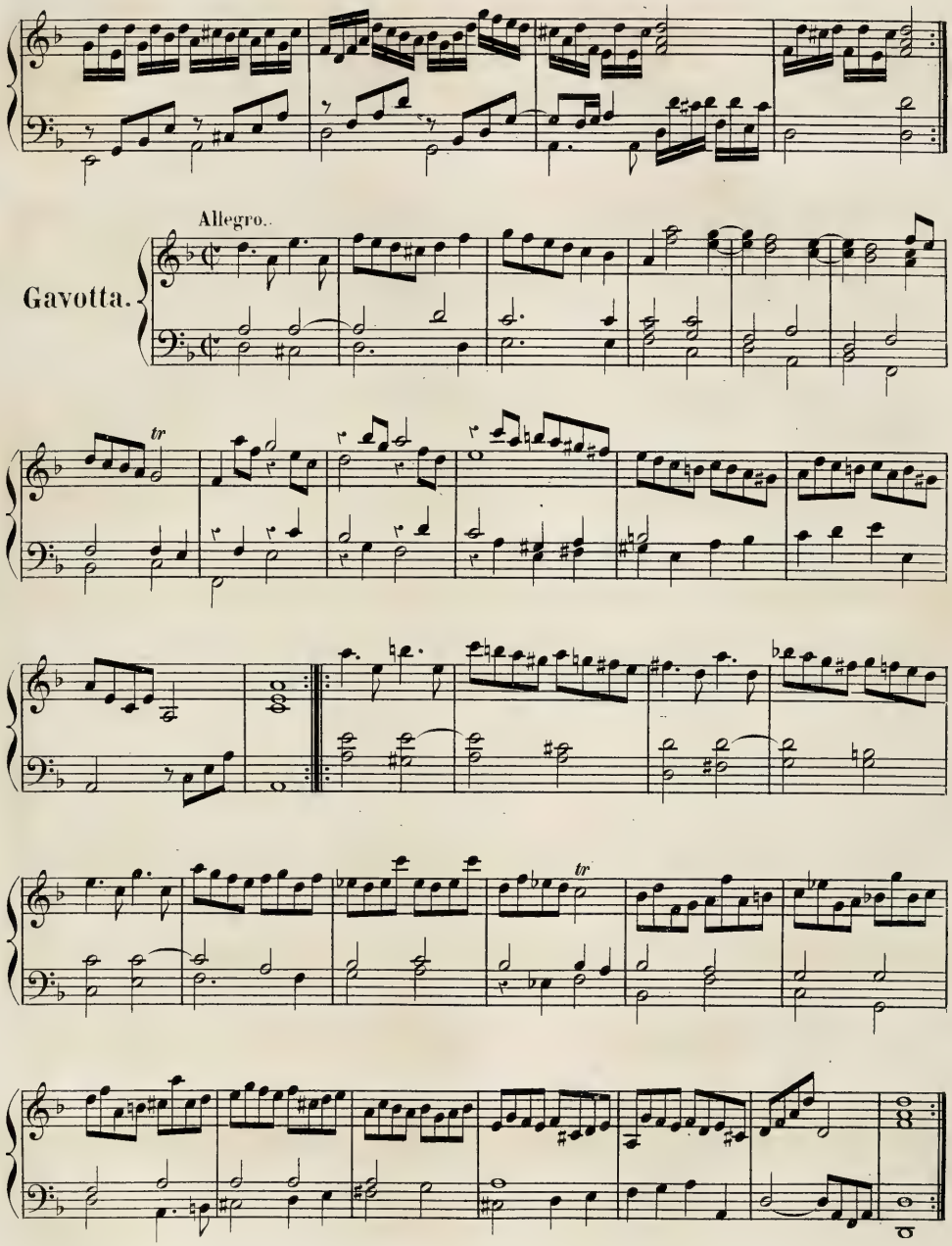


Allemanda.

Allegro.






Allegro.
Gavotta.
tr
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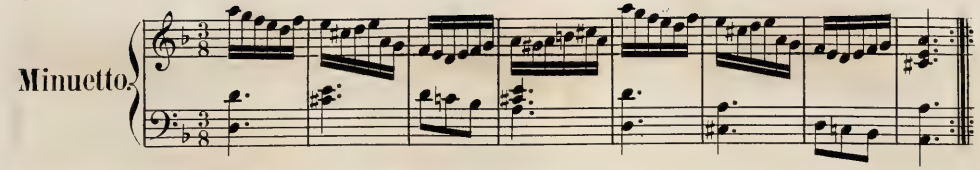
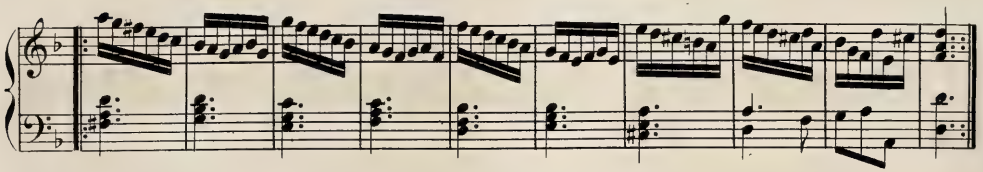
Minuetto.





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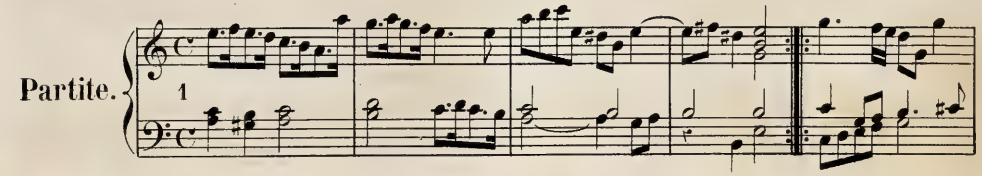

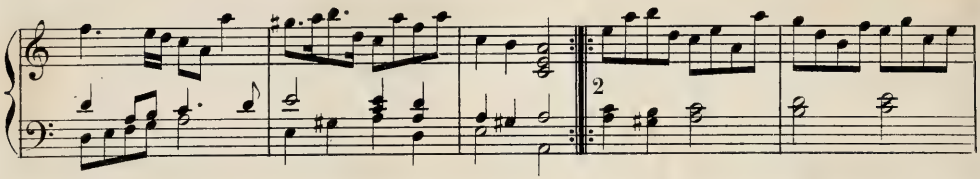

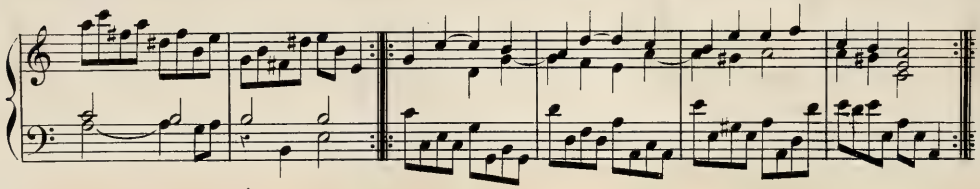

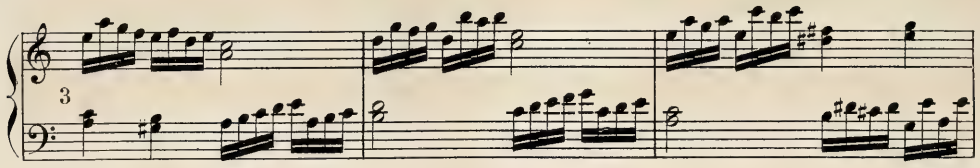

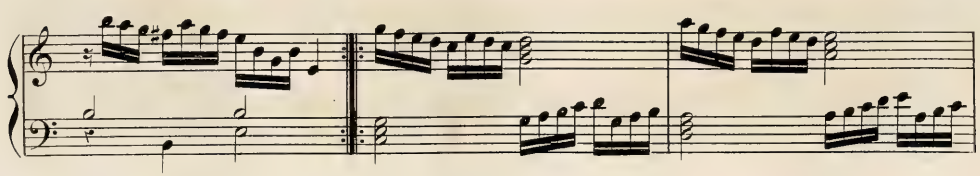

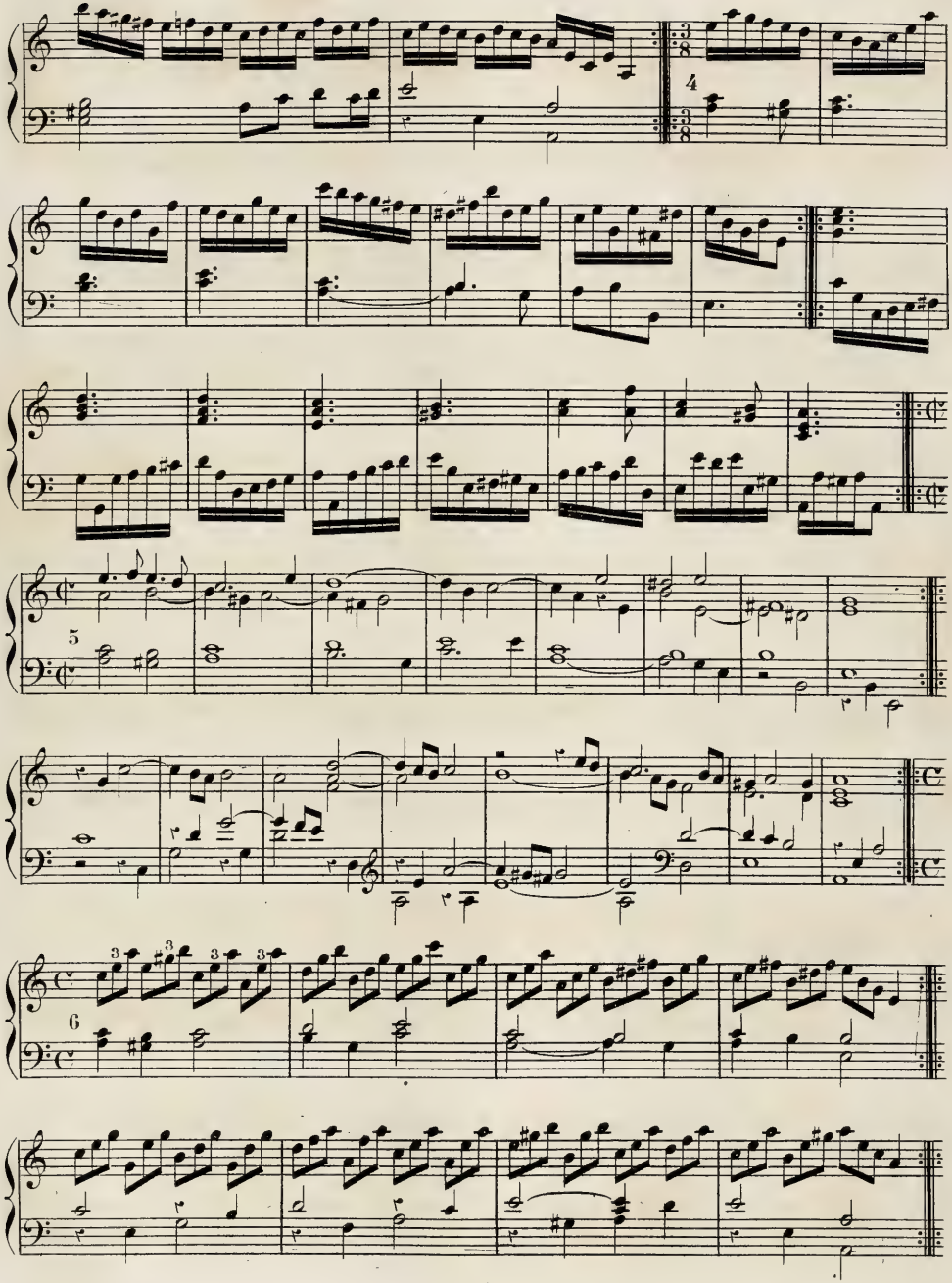

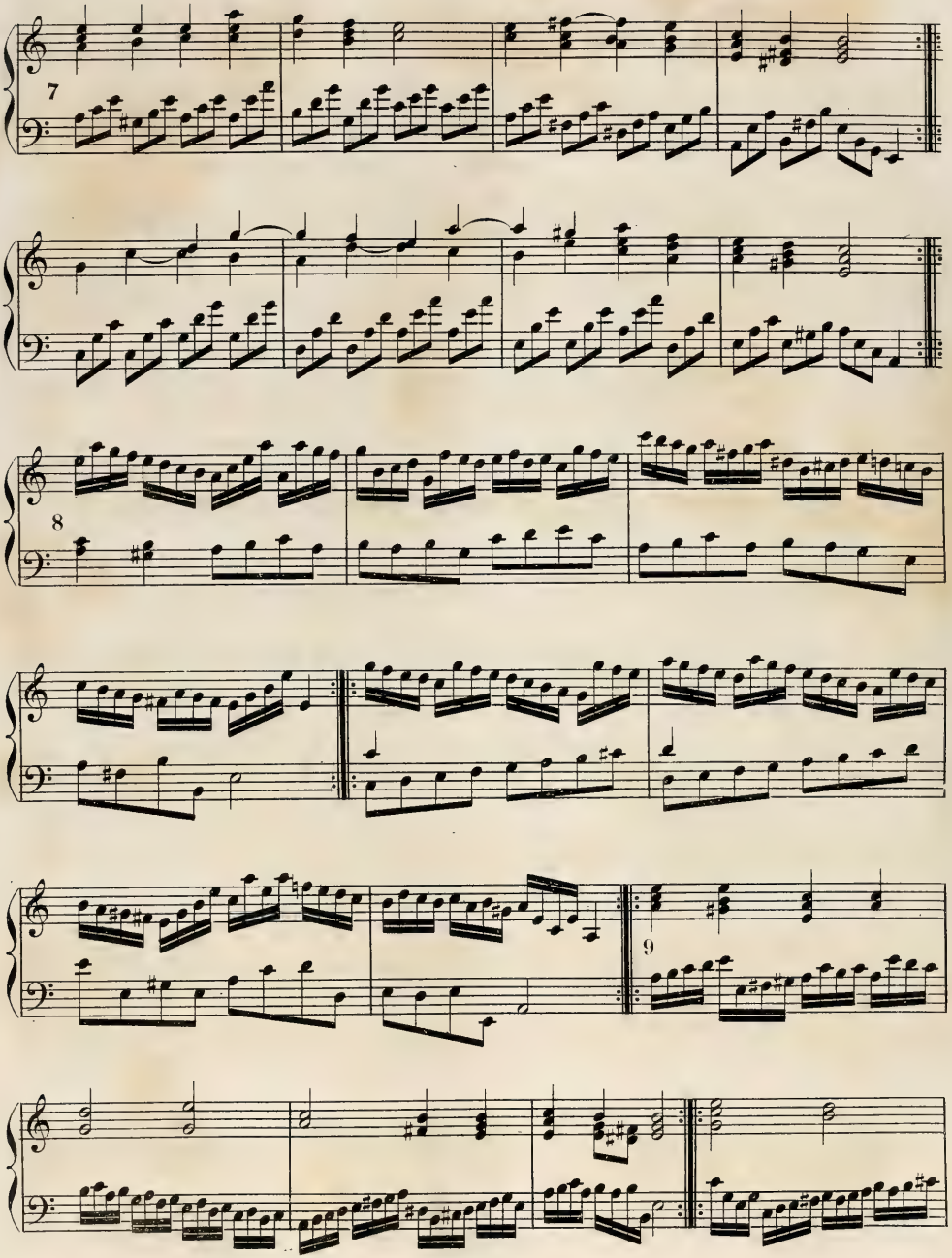
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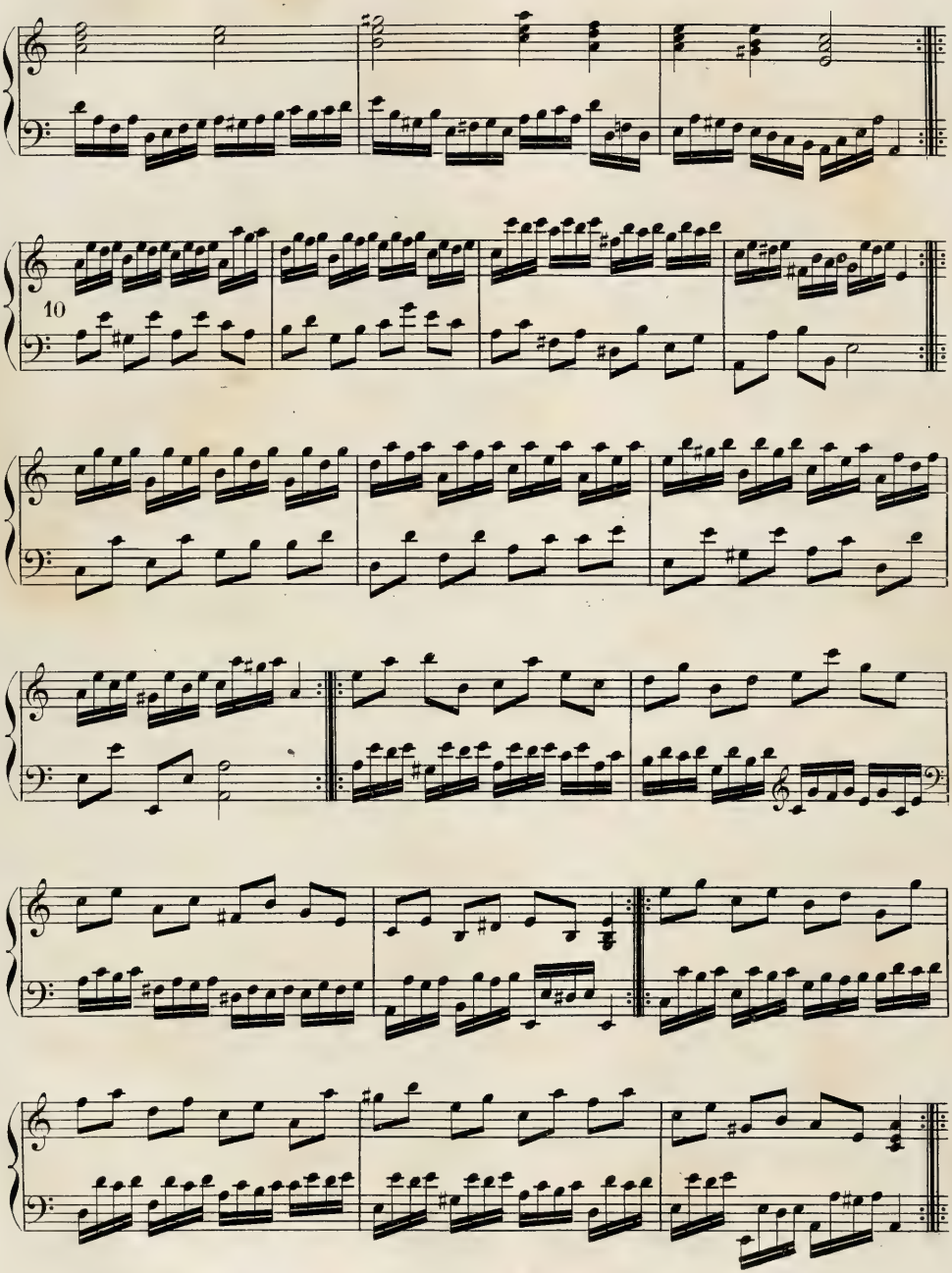
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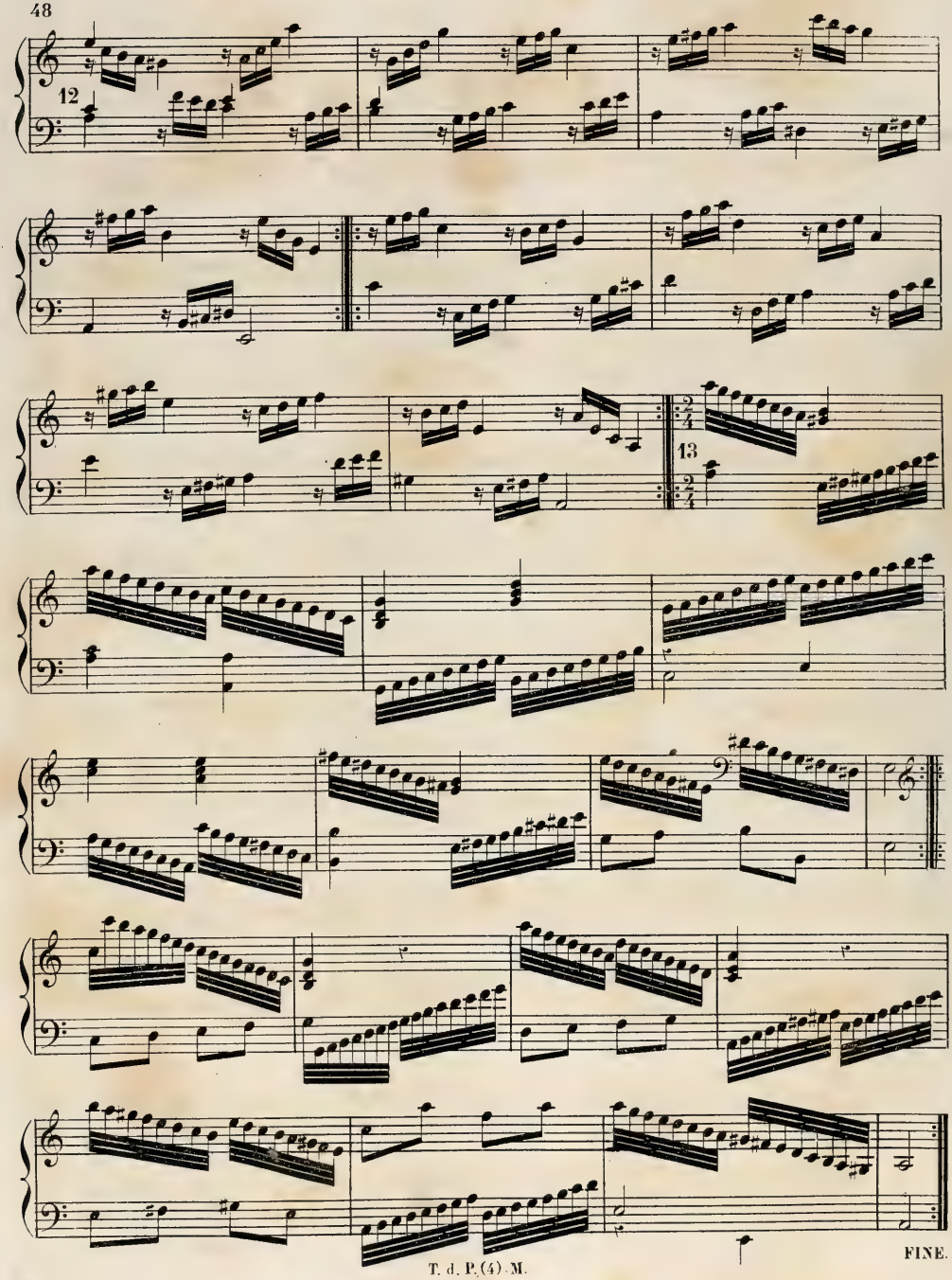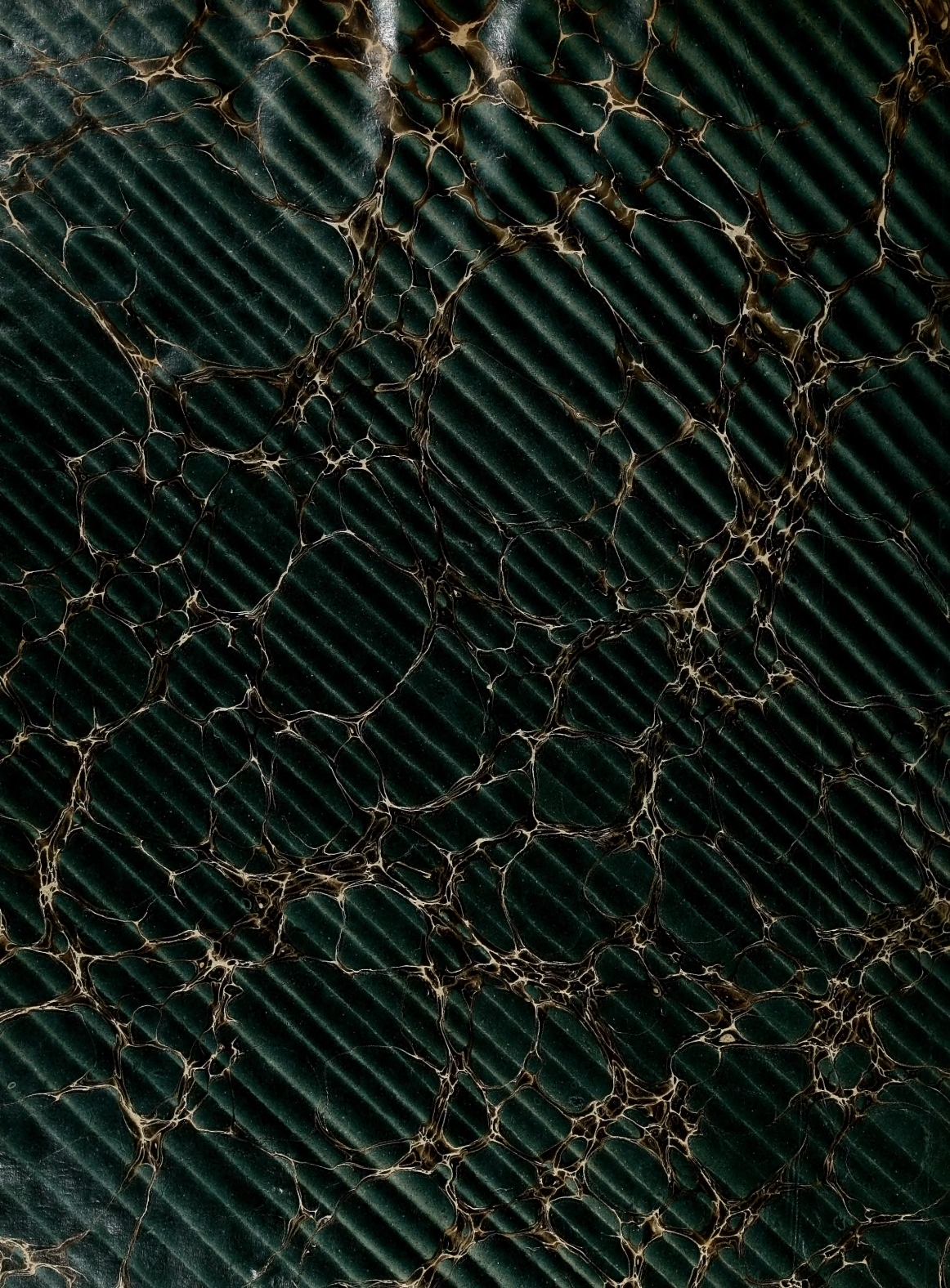
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