

24 pièces célèbres

Volume 2

arrangées pour orgue par

Georges Aloy

Volume 1 : EMR 19594

- 1 Greensleeves
- 2 Aria de la suite en Ré
- 3 Bist du bei mir
- 4 Sicilienne flûte et clavier
- 5 Aria de la cantate 113
- 6 Aria de la cantate 143
- 7 Sinfonia de la cantate 156
- 8 Aria de la cantate 199
- 9 Air de Pales - Cantate 208
- 10 Prélude de l'Arlésienne
- 11 Intermezzo de l'Arlésienne
- 12 Farandole de l'Arlésienne

anonyme
J. S. Bach
J. S. Bach
J. S. Bach
J. S. Bach
J. S. Bach
J. S. Bach
J. S. Bach
J. S. Bach
G. Bizet
G. Bizet
G. Bizet

Volume 2 : EMR 19595

- 13 Aria de la cantate 166
- 14 Ave Maria
- 15 Entrée de la Reine de Saba
- 16 Ombra mai fù - Xerxes
- 17 Lascia ch'io pianga - Rinaldo
- 18 Rigaudon - Water Music
- 19 Air - Water Music
- 20 Largo - concerto flautino
- 21 Ave Maria
- 22 Marche des prêtres - Athalie
- 23 Adagio – concerto pour violon
- 24 Chœur des fiançailles

J. S. Bach
Gounod/ Bach
G. F. Haendel
G. F. Haendel
G. F. Haendel
G. F. Haendel
G. F. Haendel
A. Vivaldi
F. Schubert
F. Mendelssohn
F. Mendelssohn
R. Wagner

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DISCOGRAPHY



Pièces Célèbres

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Organ
1	Greensleeves (<i>Anonyme</i>)	3'53	EMR 19594
2	Rigaudon (Water Music) (<i>G.F. Haendel</i>)	3'49	EMR 19595
3	Air (Water Music) (<i>G.F. Haendel</i>)	2'05	EMR 19595
4	Arrivée de la Reine de Saba (Salomon) (<i>G.F. Haendel</i>)	4'12	EMR 19595
5	Lascia ch'io pianga (Rinaldo) (<i>G.F. Haendel</i>)	2'48	EMR 19595
6	Largo (Concerto pour flautino en Ut M.) (<i>A. Vivaldi</i>)	2'56	EMR 19595
7	Aria (3ème suite d'orchestre en Ré) (<i>J.S. Bach</i>)	3'23	EMR 19594
8	Sicilienne (Sonate flûte BWV 1031) (<i>J.S. Bach</i>)	2'11	EMR 19594
9	Aria (Cantate 143) (<i>J.S. Bach</i>)	2'33	EMR 19594
10	Air de Pales (Cantate 208) (<i>J.S. Bach</i>)	4'42	EMR 19594
11	Sinfonia (Cantate 156) (<i>J.S. Bach</i>)	2'35	EMR 19594
12	Aria (Cantate 199) (<i>J.S. Bach</i>)	2'02	EMR 19594
13	Prélude (L'Arlésienne) (<i>G. Bizet</i>)	3'54	EMR 19594
14	Intermezzo (L'Arlésienne) (<i>G. Bizet</i>)	3'08	EMR 19594
15	Farandole (L'Arlésienne) (<i>G. Bizet</i>)	4'11	EMR 19594
16	Ombra mai fù (Xerxes) (<i>G.F. Haendel</i>)	3'10	EMR 19595
17	Marche des prêtres (Athalie) (<i>F. Mendelssohn</i>)	3'42	EMR 19595
18	Adagio (2nd Mvt du conc. pour violon en mi m.) (<i>F. Mendelssohn</i>)	6'28	EMR 19595
19	Choeur des fiançailles (Lohengrin) (<i>R. Wagner</i>)	5'09	EMR 19595

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13 - ARIA DE LA CANTATE 166

choral : Herr Jesu Christ, du höchstes Gut

I : fonds
Péd : solo 4 p.

Johann Sebastian Bach

Arr.: Georges Aloy

$\text{♩} = 72$

I {

4

1 4 1 4 5 4 5 tr

7

5 2

Péd. solo 4 p.

U

U

11

1 1 3 1 4 1 3 1 4 5 4 5

EMR 19595

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14 - AVE MARIA

II : solo 8
I : 8, 4 doux
Péd : Tir. I seule

Ch. Gounod - J. S. Bach

Arr.: Georges Aloy

Adagio

1 *p*

5 II *p*

9 *cresc.*

13 *mf* *cresc.*

17 *dim.* *cresc.* *dim.* *c*

15 - ARRIVÉE DE LA REINE DE SABA

extrait de l'oratorio "Salomon"

II : anches et cornet
I : Mixtures
Péd : 16,8,4

Georg Friedrich Haendel

Arr.: Georges Aloy

Allegro

non legato

Péd. *id.* *man.*

Péd.

mg

Péd.

Péd.

16 - OMBRA MAI FÙ

extrait de Xerxes

II : jeu de solo
I : jeux de fonds
Péd : 16-8 doux

Georg Friedrich Haendel

Arr.: Georges Aloy

Largo

7

14

21

I *mf* *legato*

non legato

tr

II *mp* *p* I

II 3 tr

17 - LASCIA CH'IO PIANGA

extrait de Rinaldo

II : jeu de solo
I : fonds doux
Ped : 16,8

Georg Friedrich Haendel

Arr.: Georges Aloy

Tempo de sarabande ♩ = 60

I

6

§ Refrain

II

I

11

Fin

17

1er couplet

D.S.

18 - RIGAUDON

extrait de Water Music

II : anches
I : fonds et mixtures
Péd : 16, 8, tir. I

Georg Friedrich Haendel

Arr.: Georges Aloy

Allegro

id.

I ff

Péd.

6

tr.

11

II

f

id.

(III)

16

I

Péd.

19

II

19 - A I R

extrait de la Water Music

II : jeu de solo
(reprise sur un autre jeu)
I : Bourdon
Péd : 16.8

Georg Friedrich Haendel
Arr.: Georges Aloy

Andantino

II

I

tr

4

7

20 - LARGO du CONCERTO en Ut M.

pour flautino et orchestre

II : flûte 4
I : bourdon 8
Péd : bourdon 8

Antonio Vivaldi

Arr.: Georges Aloy

♩ = 104

II

I

3

10

5

1.

2.

8

21 - AVE MARIA

Ellen's Gesang III
Hymne an die Jungfrau

Franz Schubert
Arr.: Georges Aloy

II : 8, 4 doux
I : solo 8 II/I
Péd : 16

$\text{♩} = 60$

The first system of the musical score for 'Ave Maria'. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked as 60 beats per minute. The first measure of the right hand is marked with a piano (pp) dynamic and a fermata. The second measure is marked with a fermata and the instruction 'id.'. The left hand and bass line provide a steady accompaniment.

I bien lié

The second system of the musical score. It continues the melody from the first system. The right hand features a long, flowing line with a fermata. The left hand and bass line continue their accompaniment. The tempo is marked as 'I bien lié'.

The third system of the musical score. It continues the melody from the second system. The right hand features a long, flowing line with a fermata. The left hand and bass line continue their accompaniment. The tempo is marked as 'I bien lié'.

The fourth system of the musical score. It continues the melody from the third system. The right hand features a long, flowing line with a fermata. The left hand and bass line continue their accompaniment. The tempo is marked as 'rit.' and 'a tempo'.

22 - MARCHE DES PRÊTRES

extrait de l'oratorio *Athalie*

II III : fonds et anches
I : fonds
III/II III/I II/I
Péd. : 16, 8, tir III

Félix Mendelssohn

Arr.: Georges Aloy

♩ = 138

mp

mf

non legato

I : + anches

Péd : tir I II III

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23 - ADAGIO

extrait du 2^e mt du Concerto pour violon en mi m.

II et I : Fonds doux 8
Péd : 16, 8

Félix Mendelssohn

Arr.: Georges Aloy

$\text{♩} = 84$

I *très lié*

II

pp *id.* *p*

The musical score is written for Violin I, Violin II, and Piano. It is in 6/8 time and the key of D major. The tempo is marked 'Adagio' with a quarter note equal to 84 beats. The score is arranged by Georges Aloy. The Violin I part is marked 'I très lié' and 'p'. The Violin II part is marked 'II' and 'pp'. The Piano part has a 'Péd : 16, 8' marking. The score consists of four systems of music. The first system shows the beginning of the piece with a quarter rest for Violin I and a half rest for Violin II. The second system shows the Violin I part entering with a half note. The third system shows the Violin I part continuing with a half note. The fourth system shows the Violin I part continuing with a half note. The score is written in a standard musical notation with a treble clef for Violin I and II, and a bass clef for the Piano. The key signature has two sharps (F# and C#). The time signature is 6/8. The tempo is marked 'Adagio' with a quarter note equal to 84 beats. The score is arranged by Georges Aloy.

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24 - CHOEUR DES FIANÇAILLES

extrait de Lohengrin

II : Fonds et anches
I : Fonds
Péd : 16, 8, tir II

Richard Wagner

Arr.: Georges Aloy

♩ = 72

non legato

The musical score is arranged in four systems, each containing three staves. The first system includes a tempo marking of quarter note = 72 and the instruction *non legato*. The score features various musical notations including dynamics (*f*, *mf*), articulation (accents, slurs), and fingerings (3). The piano part is written for three staves: grand staff (treble and bass) and a separate bass line.

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 EMR 14533 MOUREY, Colette Intonation Lyrique N° 10
 EMR 14534 MOUREY, Colette Intonation Lyrique N° 11
 EMR 14535 MOUREY, Colette Intonation Lyrique N° 12
 EMR 14536 MOUREY, Colette Intonation Lyrique N° 13
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