



Genre musical et transferts culturels

Le *Deus judicium tuum* de Telemann au Concert spirituel (1738)

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Abstract: This contribution analyses the role played by the *Deus Judicium tuum*, a *motet à grand chœur* composed by Telemann for the Concert spirituel in 1738, in his strategy to capture the Parisian audience. It tends to determine what was Telemann's perception of the *motet à grand chœur* and what knowledge of the symbolic significance of this genre at the end of the 1730's can be gained from Telemann's experience.

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