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# LES DIMANCHES ET LES FÊTES DE L'ORGANISTE GRÉGORIEN

*Pièces pour orgue sans pédale ou harmonium*

II  
SEPTUAGÉSIME – JEUDI SAINT

Éditions de la Schola Cantorum et de la Procure Générale de Musique  
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# Index

- Septuagésime
  - Prélude à l'Introït* 03
  - Postlude à l'Offertoire* 04
  - Prélude à la Communion* 05
  
- Sexagésime
  - Prélude à l'Introït* 07
  - Postlude à l'Offertoire* 07
  - Prélude à la Communion* 09
  
- Quinquagésime
  - Prélude à l'Introït* 11
  - Postlude à l'Offertoire* 11
  - Prélude à la Communion* 13
  
- 4<sup>e</sup> Dimanche de Carême
  - Prélude à l'Introït* 15
  - Postlude à l'Offertoire* 16
  - Prélude à la Communion* 17
  
- Jeudi Saint
  - Prélude à l'Introït* 19
  - Postlude à l'Offertoire* 19
  - Prélude à la Communion* 21

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## Dimanche de la Septuagésime

### Prélude à l'Introït

(1) (4) (3) **Moderato**  
 R.  
 Fonds 8-1  
 G.O.  
 Fonds 8  
 Ped. 16-8

(1) (4) (3)  
*p*  
*mf*  
*f*  
*cresc.*  
*f*  
*GR*  
*dim.*  
*p*  
*Ped.*  
 Cir - cum de de runt me

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ET SAINT-LEU-LA-FORÊT (SEINE-ET-OISE)

# Postlude à l'Offertoire

Andante (à l'harmonium une 8<sup>v</sup> au dessus)

Bo - num est

R. Bourdon 8 Voix céleste  
G.O. Flûte 8 Ped. 16-8

*f* **(2) (VC)**

*legato*

*p* *m.d.* *sfz* *mf*

*dim.* *mf*

*dim.* *p*

*sempre* **GR**

*legato* *mf*

First system of the musical score. It consists of two staves (treble and bass clef). The music features a series of eighth and sixteenth notes in the right hand, with a strong dynamic marking *sfz* (sforzando) appearing twice. There are also triplet markings (3) over some notes.

Second system of the musical score. It continues with two staves. The right hand has a triplet of eighth notes marked *dim.* (diminuendo). The left hand features a triplet of eighth notes marked *Ped.* (pedal) and another triplet of eighth notes. A repeat sign is present in the middle of the system.

Third system of the musical score. It consists of two staves. The right hand has a first ending bracket labeled *1.* and a repeat sign labeled *R*. The left hand has a triplet of eighth notes. The system concludes with a triplet of eighth notes in the right hand.

Fourth system of the musical score. It consists of two staves. The right hand has a second ending bracket labeled *2.* and a *rall.* (rallentando) marking with a dashed line. The left hand has a triplet of eighth notes. The system ends with a *pp* (pianissimo) dynamic marking.

### Prélude à la Communion

**Larghetto** **G R**

R.  
Bourdon 8  
Gambe 8  
G.O.  
Flûte 8  
Ped.  
Soub.16  
Bourdon 8

Score for the Prélude à la Communion. It features a grand staff with two staves. The right hand has a *R legato* marking. The left hand has a *P* (piano) marking and a *Ped.* (pedal) marking. The music includes a *cresc.* (crescendo) marking. The score is in 4/4 time with a key signature of one sharp (F#).

*P* *Ped.* *cresc.*

*mf* *f* *dim.*

**Poco animato**

G R

*p* **Fin** *più f* *legato* *s. Ped.*

*f mg.* *mf* *sfz*

R

*Ped.* **Più lento**

G

*dim.*

**I° Tempo** *al Fine*

*p*

Il - lu - mi - na

# Sexagésime

## Prélude à l'Introït

① ③ ④

All<sup>o</sup> maestoso

G.R.  
Fonds et  
Anches  
16-8-4

Ped. 16-8

*ff* **GJ** *marcato*  
*m.d.*  
*m.g.*  
*Ped.* *s. Ped.* *Ped.*

*legato*  
*s. Ped.* *Ped.* *s. Ped.*

**GJ**  
*dim.* *mf*  
*Ped.*

enlevez les 16 p. G.R.

*dim.*  
*E-xsur ge*

## Postlude à l'Offertoire

① ③ ④

Andantino

R.Fonds 8-4  
G.Fonds 16-8-4  
Ped. 16-8-4

*p* **R** *m.d.*  
*Ped.*

Per - ji - ce

R

*mf* *f*

s. Led.

Rall.

(Choral) And<sup>te</sup> maestoso

GR

*mf* *cresc.* *f*

*cresc.* *f*

(GJ)

Anches R.

*ff*

Sans anches

dim.

*mf* R

(GJ)



Rall.

## Prélude à la Communion

1 Adagio *legato*

R.  
Voix céleste  
Bourdon 8  
G.  
Flûte 8

*p*

1

Rall.

enlevez V.C.  
+ Flûte 4

GR *animato*

*cresc.*

*f*

*mf*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, some beamed together. The key signature has one flat.

Second system of musical notation. It includes performance markings: **Rall.** (Ritardando) and **R<sub>1</sub>** (Ritardando first). A dynamic marking of **p** (piano) is present. Instrumentation changes are noted: **- Flute 4 + V.C.** (Flute 4 and Violoncello). The system ends with a **T<sub>1</sub>P** (Tutti Primo) marking.

Third system of musical notation, continuing the complex rhythmic texture from the previous systems.

Fourth system of musical notation, featuring similar rhythmic patterns and phrasing.

Fifth system of musical notation. It includes a **dim.** (diminuendo) marking and a **p** (piano) dynamic marking.

Sixth system of musical notation, concluding the page. It features a **pp** (pianissimo) dynamic marking and the vocal line **In - tra - i - - - - bo**.

# Quinquagésime

## Prélude à l'Introït

① ③ ④ **Andantino**

G.R. Fonds 8-4  
Ped. 16-8

G R  
*p*

① ③ ④ *Ped.*

*mf*

*dim.* *mf* *p*

*Ped.*

*Es-to mi - hi*

## Postlude à l'Offertoire

**Andante**

*Be - ne - di - ctus es*

R. Fonds 8-4  
G. Fonds doux de 8  
Ped. 16-8

R  
*p*

*Ped.*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a 7-measure rest followed by a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Performance markings include *GR* and *s. Ped.*

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a triplet of eighth notes and a *dim.* marking. The left hand has a bass line with a triplet of eighth notes and a *f* marking. Performance markings include *R* and *GR*.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a triplet of eighth notes and a *f* marking. The left hand has a bass line with a triplet of eighth notes. Performance markings include *GR*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a triplet of eighth notes and a *dim.* marking. The left hand has a bass line with a triplet of eighth notes and a *Ped.* marking. Performance markings include *R*.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a triplet of eighth notes and a *p* marking. The left hand has a bass line with a triplet of eighth notes and a *s. Ped.* marking. Performance markings include *P*.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a triplet of eighth notes and a *pp* marking. The left hand has a bass line with a triplet of eighth notes and a *Ped.* marking. Performance markings include *P*.

# Prélude à la Communion

① Adagio G

R.  
Voix  
céleste  
et  
Gambe

G.  
Bourdon  
8

G *p* *cresc.*

①

*f*

*dim.* *p*

R *p* R

GR

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains similar rhythmic patterns, including some chords and rests.

The second system continues the musical piece. It features two staves with treble and bass clefs. The treble staff has a 'cresc.' (crescendo) marking above it, indicating a gradual increase in volume. The notation includes various note values and rests.

The third system of music shows two staves. The treble staff has a 'dim.' (diminuendo) marking above it, indicating a gradual decrease in volume. The notation includes various note values and rests.

The fourth system of music consists of two staves. The treble staff has a 'G' marking above it, likely indicating a guitar or a specific instrument. The notation includes various note values and rests.

The fifth system of music consists of two staves. The treble staff has a complex rhythmic pattern with many beamed notes. The bass staff has a similar pattern with some chords and rests.

The sixth and final system of music consists of two staves. The treble staff has the text 'Man-du-ca-ve-runt' written below it, with a long horizontal line extending to the right. The bass staff has a complex rhythmic pattern with many beamed notes.

# 4<sup>e</sup> Dimanche de Carême

## Prélude à l'Introït

Con fantasia

① ③ ④  
 G.R.  
 Fonds et  
 Anches  
 8-1  
 Ped.  
 Fonds et  
 Anches  
 16-8-1

*ff* *large et déclamé*  
 Ped.

① ③ ④

Ped. 3 s. Ped.

Ped. 3

*allargando* Læ-ta - - re  
 Ped.

# Postlude à l'Offertoire

Allegretto (poco scherzando)

① ③

Lau - da - te

R. Flûte 8-4; Nazard *Ped.*  
G. Bourdon et Flûte 8 16-8

R *p*

① ③

Coda la 2<sup>e</sup> fois ⊕

③

*legato*

*Ped.*

③

+ ② ④ R 8<sup>va</sup> pour l'harmonium

*mf*

*s. Ped.* *p*



GR ② (l'harmonium octave réelle)

+ ④

+ ③

④

③

④

R

♩ CODA

G legato

Ped.

### Prélude à la Communion

① ③

Larghetto

R

R. Flûte 8-4

G. Bourdon 8

Salicional 8

p

f

① ③

④ GR

dim.

p

Fin

p

sfz

④

mf

cresc.

sfz

First system of musical notation, featuring a treble and bass staff. The music consists of eighth and sixteenth notes with various dynamics and articulation marks.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, including a *p* dynamic marking and a *R* marking above the treble staff.

Fourth system of musical notation, featuring *sfz* and *mf* dynamic markings.

Fifth system of musical notation, including a *GR* marking and a *7* symbol in the bass staff.

Sixth system of musical notation, ending with *dim.*, *D.C. al fine*, and the text *Je - ru - sa - lem*.

# Jeudi Saint

## Prélude à l'Introït

And<sup>te</sup> maestoso

① ④ ③

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

**GJ** *f* G R  
(l'harmonium 8<sup>ve</sup> supérieure)

**GJ** *p* R

s. Ped.

**GJ** (8<sup>va</sup>)

G R *f*

Ped.

R *p*

*f* *dim.*

s. Ped.

*p* pos au - - - - - tem

## Postlude à l'Offertoire

And<sup>te</sup> sostenuto

① ②

R (l'harmonium m.d. 8<sup>va</sup>)

Dex - te - ra - - - - - Do - mi - - - - ni -

G *p* legato

R. Flûte et Gamba de 8  
G. Bourdons 16-8

① ②

First system of musical notation, featuring a treble and bass staff. The treble staff contains chords and melodic lines, while the bass staff has a steady eighth-note accompaniment.

Second system of musical notation, including a first ending bracket with a repeat sign and a *cresc.* marking. The bass staff has a steady eighth-note accompaniment.

Third system of musical notation, featuring a treble and bass staff with various musical notations.

Fourth system of musical notation, including a *sempre legato* marking and a first ending bracket with a *GO* label. The bass staff has a steady eighth-note accompaniment.

Fifth system of musical notation, including a first ending bracket with a *cresc.* marking and a *p* dynamic marking. The bass staff has a steady eighth-note accompaniment.

Sixth system of musical notation, including a *dim. e rall* marking and a treble staff with a melodic line. The bass staff has a steady eighth-note accompaniment.

# Prélude à la Communion

R.  
Bourdon 8  
Voix  
céleste et  
Gambe  
G.  
Flûte 8  
Ped. 16-8

Adagio

The musical score consists of six systems of staves. The first system includes a grand staff with a treble clef and a bass clef, both in 6/8 time. The key signature has two sharps (F# and C#). The tempo is marked 'Adagio'. The first system includes a large bracket on the left side with the text 'R. Bourdon 8 Voix céleste et Gambe G. Flûte 8 Ped. 16-8'. The music begins with a piano (*p*) dynamic. The first system also contains the markings 'GR' and 'm.d.'. The second system includes 'GR' and 'Ped.'. The third system includes 's. Ped.' and 'Ped.'. The fourth system includes 'R' and 's. Ped.'. The fifth system includes 'dim.', 'p', and 'G'. The sixth system includes '+ Salicional', '*f* poco animato', and 'Ped.'. The score concludes with a repeat sign and a fermata.

First system of musical notation, featuring treble and bass staves with complex chordal and melodic lines.

Second system of musical notation, including dynamic markings *dim.* and *p*.

Third system of musical notation, including the dynamic marking *cresc.*

Fourth system of musical notation, including markings *calmato*, *1º Tempo*, and *Ped.*

Fifth system of musical notation, including markings *s. Ped.*, *Salicional*, and *Ped.*

Sixth system of musical notation, including markings *G* and *R*.

Seventh system of musical notation, including the dynamic marking *p* and the lyrics *Do-mi - nus Je - sus*.

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