

ALEX. CELLIER

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# TROIS CHORALS

POUR  
GRAND ORGUE

- I. Choral-paraphrase sur la mélodie du Psaume 77  
(Psautier de la Renaissance) " LA DOULEUR "
  - II. Choral-paraphrase sur la mélodie du Psaume 90  
(Psautier de la Renaissance) " L'ESPÉRANCE "
  - III. Choral-paraphrase sur la mélodie du Psaume 138  
(Psautier de la Renaissance) " LA JOIE "
- 

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## II. - CHORAL - PARAPHRASE

sur la mélodie du Psaume 90 (Psautier de la Renaissance)  
"L'espérance"

Pédale : Soubasse 16 - Flûte 8 - Tirasses du G.O.

G.O. : Fonds 8 - Positif : Bourdon 16 et 8 - Récit : Flûtes 8 et 4 (Nazard ad lib.) pour GRAND-ORGUE par  
Claviers séparés

Alexandre CELLIER

Moderato (48. ♩)

Pos.

G.O.

C.S.

*p*

(Choral)

*mf*

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 3/4 time and features a melody in the treble staff, a piano accompaniment in the grand staff, and a bass line in the bottom staff.

Second system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 3/4 time and features a melody in the treble staff, a piano accompaniment in the grand staff, and a bass line in the bottom staff.

Third system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 3/4 time and features a melody in the treble staff, a piano accompaniment in the grand staff, and a bass line in the bottom staff.

Fourth system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 3/4 time and features a melody in the treble staff, a piano accompaniment in the grand staff, and a bass line in the bottom staff.

First system of musical notation, featuring three staves (treble, middle, and bass clefs) with complex rhythmic patterns and chords.

Second system of musical notation, continuing the piece with similar rhythmic complexity and chordal structures.

Third system of musical notation, showing further development of the musical themes.

**Ritard** - - - - -

Fourth system of musical notation, marked with a **Ritard** (ritardando) instruction. The music slows down significantly.

- 8 et 4 et Nazard R  
+ Gambe et Voix céleste

- Péd. au G O - Fonds 16-8-4 forts (Soubasse 16 et Bourdon soli)

(A)

R *pp*

Pos. *ad.lib.*

Pédale Solo

R

8<sup>va</sup>

Pos.

(B)

Rit

R

- Bourdon 16 P.

+ Péd. au R

**Allegretto** (92 . ♩)  
 (Bourdon 8 ou Flûte 8 P.)

Ⓞ

Pos.

- Voix céleste R

+ Voix humaine, Bourdon 8 et Trémolo

- Péd au R

System 1: Treble clef with a continuous eighth-note melody. Bass clef with a dotted half note followed by a half note, with an *8<sup>a</sup>* marking above the first measure.

System 2: Treble clef with a continuous eighth-note melody. Bass clef with a dotted half note followed by a half note, with a *Pos.* marking below the second measure.

System 3: Treble clef with a dotted half note followed by a half note, with an *R* marking above the second measure. Bass clef with a dotted half note followed by a half note.

ⓓ Più Largo (76-♩)

System 4: Treble clef with a dotted half note followed by a half note, with an *R* marking above the second measure. Bass clef with a dotted half note followed by a half note. The system concludes with a double bar line and a 6/8 time signature.

- Trémolo et Voix humaine + Flûte 4 R.  
+ Principal

- Soubasse 16 + Flûte 8 Tirasse Pos.



Rit. Tempo

G. O. (Fonds 8)

8 pieds (P)

First system of musical notation, measures 1-2. The music is in G major (one sharp) and 4/4 time. The right hand features a continuous eighth-note pattern. The left hand provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation, measures 3-4. The right hand continues the eighth-note pattern. In measure 4, the right hand introduces a melodic line with a slur over the final two notes. The left hand accompaniment remains consistent.

Third system of musical notation, measures 5-6. The right hand continues the eighth-note pattern. In measure 6, the right hand introduces a melodic line with a slur over the final two notes. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 7-8. The right hand continues the eighth-note pattern. In measure 8, the right hand introduces a melodic line with a slur over the final two notes. The left hand accompaniment remains consistent.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and G major. The right hand plays a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and single notes.



Second system of musical notation, continuing the piece. The right hand maintains the eighth-note pattern, and the left hand features a melodic line with a slur over the second measure.



Third system of musical notation, continuing the piece. The right hand maintains the eighth-note pattern, and the left hand features a melodic line with a slur over the second measure.



Fourth system of musical notation, concluding the piece. The word "Rit" is written above the first measure. The right hand maintains the eighth-note pattern, and the left hand features a melodic line with a slur over the second measure. The system ends with a double bar line and repeat signs.

(E) **Più lento** (54. ♩)  
 G.O. **Rit** ----- (F) **Più vivo** (69. ♩)

+ Fonds 8-4 Plein jeu Pos  
 + Prestant G.O.  
 + Anches et mixtures R.  
 + Copula G.O. P.R.

+ Fonds 16-8-4. Pédale au G.O. R.P.

*f*

*con fantasia*

G.O. P.R.

*à piacere*

**Animando**

①

tranquillo (54. J)

- Copula G.O.R.

R (Anches) *mf*

*staccato sempre*

- Tirasse G.O. et R (Pos seul!)

Péd. au Pos.(plein-jeu)

②

- Fonds 8 forts G.O.  
+ Cornet (avec Prestant et Bourdon 8)

*sempre staccato*

G.O. solo

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a continuous stream of sixteenth notes. The middle staff is in bass clef with a common time signature (C) and contains a series of chords, some with a fermata. A dynamic marking 'R' is present. The bottom staff is in bass clef with a common time signature (C) and contains a series of eighth notes.

Second system of musical notation. The top staff continues the sixteenth-note melody. The middle staff continues the chordal accompaniment. The bottom staff continues the eighth-note accompaniment.

**Ritard. molto**

Third system of musical notation, marked **Ritard. molto**. The top staff shows the melody slowing down and ending with a fermata. The middle staff shows the chordal accompaniment with a long, sustained chord. The bottom staff shows the eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.



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## L'Orgue Mystique

51 Offices de l'année liturgique inspirés du chant grégorien et librement paraphrasés

POUR

### GRAND ORGUE

#### Cycle de Noël

1. Dominica III. Adventus . . . . .  
*(III<sup>e</sup> Dimanche de l'Advent)*
2. Immaculata Conceptio B. Mariæ Virginis  
*(L'Immaculée Conception)*
3. Nativitas D. N. Jesu Christi *(Noël)* . . . . .
4. De Dominica infra Octavam Nativitatis  
*(Dimanche dans l'Octave de Noël)*
5. Circumcisio Domini  
*(La Circumcision)*
6. Ss. Nominis Jesu . . . . .  
*(Le Saint Nom de Jésus)*
7. Epiphania Domini *(L'Épiphanie)* . . . . .
9. Dominica I post Epiphaniam . . . . .  
*(I<sup>er</sup> Dimanche après l'Épiphanie)*
10. Dominica II post Epiphaniam . . . . .  
*(II<sup>e</sup> Dimanche après l'Épiphanie)*
11. Purificatio B. Mariæ Virginis . . . . .  
*(La Purification de la Sainte-Vierge)*

#### Cycle de Pâques

12. Dominica in Septuagesima . . . . .  
*(La Septuagésime)*
13. Dominica in Sexagesima . . . . .  
*(La Sexagésime)*
14. Dominica in Quinquagesima . . . . .  
*(La Quinquagésime)*
15. Lectus . . . . .
16. Sabbato Sancto  
*(Le Samedi-Saint)*
17. Dominica Resurrectionis *(Pâques)* . . . . .
18. Quasimodo . . . . .
19. Dominica II post Pascha . . . . .  
*(I<sup>er</sup> Dimanche après Pâques)*
20. S. Joseph Sponsi B. M. V. . . . .  
*(Saint Joseph)*
21. Dominica IV post Pascha  
*(I<sup>er</sup> Dimanche après Pâques)*
22. Dominica V post Pascha . . . . .  
*(I<sup>er</sup> Dimanche après Pâques)*
23. In Ascensione Domini *(L'Ascension)* . . . . .
24. Dominica infra Oct. Ascensionis . . . . .  
*(Dimanche dans l'Octave de l'Ascension)*
25. In Festo Pentecostes *(Pentecôte)* . . . . .

#### Cycle après la Pentecôte

26. In Festo Ss. Trinitatis *(La Sainte-Trinité)* . . . . .
27. In Festo Corporis Christi . . . . .  
*(Le Très-Saint-Sacrement)*
28. Sacratissimi Cordis Jesu *(Le Sacré-Cœur de Jésus)* . . . . .
29. Dominica IV post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
30. Dominica V post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
31. Dominica VI post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
32. Dominica VII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
33. Dominica VIII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
34. Dominica IX post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
35. In Assumptione B. M. V. *(L'Assomption)* . . . . .
36. Dominica X post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
37. Dominica XI post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
38. Dominica XII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
39. Dominica XIII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
40. Dominica XIV post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
41. Dominica XV post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
42. Nativitas B. M. V. *(La Nativité de la Vierge)* . . . . .
43. Dominica XVI post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
44. Dominica XVII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
45. Dominica XVIII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
46. Dominica XIX post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
47. Dominica XX post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
48. Festum Omnium Sanctorum . . . . .  
*(La Toussaint)*
49. Dominica XXI post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
50. Dominica XXII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*
51. Dominica XXIII post Pentecosten . . . . .  
*(I<sup>er</sup> Dimanche après la Pentecôte)*

PARIS

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