

11. *Hodie beata Virgo Maria.*

(Purificatio B. Mariæ Virginis)

Orgue : Flûtes 8', 4' (*Récit*).Charles TOURNEMIRE
(1870 - 1939)

Allegro

Boîte fermée

legato

3

Boîte ouverte

6

Rall.

a Tempo

pp

sempre legato

12

12. *Ite et vos in vineam meam.*

(Dominica in Septuagesima)

Orgue : Flûtes 8', 4', Octavin 2'.

Allegro

Boîte ouverte

4

8

11

Boîte fermée

15

13. *Vobis datum est nosse* (Dominica in Sexagesima)

Orgue : Voix humaine 8', Gambe
et Céléste, Bourdon 8'.

Andante

(Boîte ouverte)
legato

3

pp
sempre legato

6

8

Rall.

14. Beatus venter qui te portavit (Dominica in Quinquagesima)

Orgue : Fonds 8'.

Ben moderato

(mf) *legato*

3

6

9 *Rall.*

15. *Subiit ergo in montem Jesus.* (Lætare)

Orgue : Bourdon 8', Gambe 8.

Ben moderato

pp

legato

3

5

7

pp

16. Venit Maria Magdalene. (Sabbato Sancto)

Orgue : Voix céleste 8', Gambe 8.

Andante

(*p*) *legato*

5

9

13 *Rall.*

3

17. *Et resipientes, viderunt revolutum lapidem*

(Dominica Resurrectionis)

Orgue : Flûtes 8', 4'.

Allegretto

(*f*)

3

5

7

9

Rall.

pp

18. Post dies octo (Quasimodo)

Orgue : Bourdon 8, Flûte 8'.

Ben moderato

legato

5

9

13

Rall.

19. *Ego sum pastor bonus* (Domenica II post Pascha)

Orgue : Gambe 8, Nasard 2 2/3
(Céleste 8').

Andante

The first system of music is in 3/4 time and consists of two staves. The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with dotted rhythms and sustained notes. A large slur encompasses the entire system.

5 – Nasard + Céleste

The second system begins at measure 5 and continues with the same melodic and harmonic patterns as the first system. It also features a large slur.

9 – Céleste + Nasard

The third system begins at measure 9 and continues with the same melodic and harmonic patterns. It also features a large slur.

13 – Nasard + Céleste

The fourth system begins at measure 13 and concludes the piece. It includes a *Rall.* (Ritardando) marking above the final measures. The notation shows a gradual deceleration of the melodic line and a final sustained chord in the bass.

20. *Fili, quid fecisti nobis sic?*

(S. Joseph Sponsi B. M. V.)

Orgue : Fonds 8.

Ben moderato

(*mf*)

4

7

11 *Rall.*