

**Chants  
Des  
Etoiles**

Pour Grand-Orgue

J-Emmanuel FILET

Cette pièce est conçue à la base pour l'orgue classique français Dom Bedos de Sainte Croix de Bordeaux. Les indications de registration sont donc notées en conséquence. Néanmoins, chaque instrumentiste pourra adapter selon les ressources de l'instrument dont il dispose.

L'œuvre est écrite essentiellement autour de deux chants grégoriens :

*Crux fidelis* et *O Crux Ave, spes unica*.

Un motif de quatre lettres-notes, « CRUX », est également présent dans chacun des mouvements.

La durée approximative de l'œuvre complète est de 18 minutes.

Récit: Cornet  
Bombarde: Cromorne  
Grand Orgue: Montre 8', Tierce  
Positif: Larigot  
Pédale: Flûtes 16', 8' (gauche)

# I

## Répons cosmique

J-Emmanuel Filet

Manuale

$\text{♩} = 96$

G.O.

*Crux fidelis*

Man.

$\text{♩} = 112$

Réc.

*poco portato*

Bomb.

"C" "R" "U" "X"

Grand Orgue:  
- Tierce  
+ Grosse Tierce + Nazard

Man.

*poco rall.*

*legato*

Man.

$\text{♩} = 96$

G.O.

Ped.

Man.

$\text{♩} = 112$

Réc.

*poco portato*

Bomb.

Man. 20

Man. 23 *poco rall.*  $\text{♩} = 96$   
G.O.  
G.O.  
Ped. **Accoupl. G.O./Pos.**

Man. 27

Man. 31  $\text{♩} = 112$   
**Réc.**  
*poco portato*  
**Bomb.**

Man. 34

Man. 36 *poco rall.*  
**Enlever accoupl. G.O./Pos.**

39 ♩ = 88 *Assez libre*

Man. **G.O.**

40 *bien respecter ces respirations*

41

42

43

Man.

Ped.

Musical score for measures 43-44. The Man. part consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5. A slur covers a sixteenth-note triplet of E5, F5, and G5, followed by a quarter note A5. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note G3, followed by a sixteenth-note triplet of F3, E3, and D3, then a quarter note C3. A slur covers a sixteenth-note triplet of B2, A2, and G2, followed by a quarter note F2. The Ped. part has a bass clef and a key signature of one flat, with a single quarter note G2.

44

Man.

Ped.

Musical score for measures 44-45. The Man. part consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note C5. A slur covers a sixteenth-note triplet of D5, E5, and F5, followed by a quarter note G5. The lower staff has a bass clef and a key signature of one flat. It begins with a sixteenth-note triplet of G3, F3, and E3, followed by a quarter note D3. A slur covers a sixteenth-note triplet of C3, B2, and A2, followed by a quarter note G2. The Ped. part has a bass clef and a key signature of one flat, with a single quarter note G2.

45

Man.

Ped.

Musical score for measures 45-46. The Man. part consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5. A slur covers a sixteenth-note triplet of E5, F5, and G5, followed by a quarter note A5. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note G3, followed by a sixteenth-note triplet of F3, E3, and D3, then a quarter note C3. A slur covers a sixteenth-note triplet of B2, A2, and G2, followed by a quarter note F2. The Ped. part has a bass clef and a key signature of one flat, with a single quarter note G2.

46

Man.

Ped.

G.O.

Pos.

poco rall.

Retirer lentement la Montre 8'

Musical score for measures 46-47. The Man. part consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5. A slur covers a sixteenth-note triplet of E5, F5, and G5, followed by a quarter note A5. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note G3, followed by a sixteenth-note triplet of F3, E3, and D3, then a quarter note C3. A slur covers a sixteenth-note triplet of B2, A2, and G2, followed by a quarter note F2. The Ped. part has a bass clef and a key signature of one flat, with a single quarter note G2.

## II Antiphonie stellaire

**Grand Orgue:** Montre 16', Prestant 4', Doublette 2', Gros Nazard, Grosse Tierce, Nazard, Tierce  
**Positif:** Montre 8', Prestant 4', Nazard, Tierce, (Larigot)  
**Pédale:** Trompette(s) 8', Clairon 4'

$\text{♩} = 100$  (♩=♩)

Manuale

*Pos. non legato*

*G.O.*

*O, Crux Ave*

6

Man.

*Pos.*

*G.O.*

*Pos.*

*G.O.*

*Pos.*

13

Man.

*G.O.*

18

Man.

*Pos.*

*G.O.*

*Pos.*

25

Man.

*G.O.*

*Pos.*

32

Man. **G.O.** **Pos.**

Musical score for the first system, measures 32-37. The upper staff (treble clef) contains chords and melodic lines, while the lower staff (bass clef) contains a bass line. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. The section is marked 'G.O.' and 'Pos.'.

38

Man. **G.O.** **Pos.**

Musical score for the second system, measures 38-43. The upper staff (treble clef) contains chords and melodic lines, while the lower staff (bass clef) contains a bass line. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/8, 4/4, 3/4, and 4/4. The section is marked 'G.O.' and 'Pos.'.

44

Man. **G.O.** **molto rall.** **A tempo**

Ped. **Accoupl. G.O./Pos.**

"C" "R" "U" "X"

Musical score for the third system, measures 44-49. The upper staff (treble clef) contains chords and melodic lines, while the lower staff (bass clef) contains a bass line. The key signature has one flat (B-flat). The time signature changes from 3/4 to 5/8, 4/4, and 3/4. The section is marked 'G.O.', 'molto rall.', and 'A tempo'. A box labeled 'Accoupl. G.O./Pos.' is positioned above the lower staff. Below the lower staff, the letters 'C', 'R', 'U', and 'X' are written under specific notes.

50

Man.

Ped.

Musical score for the fourth system, measures 50-56. The upper staff (treble clef) contains chords and melodic lines, while the lower staff (bass clef) contains a bass line. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4, 3/8, 4/4, 3/4, and 4/4.

57

Man.

Ped.

Musical score for the fifth system, measures 57-62. The upper staff (treble clef) contains chords and melodic lines, while the lower staff (bass clef) contains a bass line. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4, 3/4, 5/8, and 4/4.



63

Man.

Ped.

68

Man.

Ped.

75

Man.

Ped.

80

Man.

Ped.

*ad lib.* *8<sup>va</sup>* ----- ]

85

Man.


Ped.

**molto rall.**

88 **A tempo**

Man.   
Ped. 

92

Man.   
Ped. 

96

Man.   
Ped. 

99

Man.   
Ped. 

### III Espace angélique

Récit: Trompette
Grand Orgue: Tierce
Positif: Larigot
Pédale: Bombarde 16'

#### Senza misura

Les altérations ne valent que pour la note qu'elles précèdent

5'' 2'' 5'' 15'' 10''

Manuale

Pedale

Pos. G.O.

Le plus vite possible dans n'importe quel ordre

ralentir progressivement jusqu'à un son toutes les 3 secondes

Toujours le plus vite possible  
Bien respecter les respirations et silences mesurés

6

Man.

G.O. Pos. Pos.

3'' 2'' 2''

8

Man.

G.O. Pos. G.O. Pos. Pos.

1'' 1'' 2'' 1'' 2'' 1''

10

Man.

Pedale

Pos. Pos. Pos. Pos.

5'' 2'' 5'' 15''

G.O. Pos. Pos.

1'' 1'' 2''

Le plus vite possible dans n'importe quel ordre

ralentir progressivement jusqu'à

Positif: - Larigot + Doublette 2''

Toujours le plus vite possible

Man. 15 10" 5" 2"

un son toutes les 3 secondes

G.O.

Man. 18 2"

Pos. G.O. Pos.

Man. 19 1" G.O. G.O.

G.O. Pos. G.O.

Man. 20 2"

Man. 21 1" G.O. 1" 2" 4"

Pos. G.O. Pos. G.O.

Man. 22 5" 5" 2" 10" 10"

Pos. G.O. Pos. G.O.

Dans n'importe quel ordre un son toutes les 3 secondes

Accélérer progressivement jusqu'à

Grand Orgue: + bourdon 8'  
 Positif: - Doublette 2' + flûte 4' + Larigot

Ped.

27 **6x** **5x** **4x** **3x** **6x**

Man. **Pos.**

Le plus vite possible

32 **3x** **2x** **3x** **2x** **2x**

Man. **G.O.**

37 **2x** **2x** **3x**

Man. **Pos.** 1"

43 **3x** **2x** **3x** **4x** **3x** **3x**

Man. **G.O.**

49 **6x** **5x** **4x** **3x** **2x**

Man. **Pos.**

55 **6x**

Man. **G.O.**

Positif: + Cornet  
Grand Orgue: + G. Pl. jeux

2" 5"

59 **Réc.** Insérer une fois dans la texture

Man. **Pos.** 5" 5" 5"

**G.O.**

Tempo modéré (4 notes par sec.)  
 Dans n'importe quel ordre  
 en alternance (Hoquet)

62

Man. 5" 5" 5"

65 10" 10"

Man. **Pos.** **G.O.**

Ped. la pédale pas trop staccato

Grand orgue: - G. Pl. jeux

67 Le plus vite possible

Man. **G.O.** 2" 2" 1" 2"

Ped. **Pos.** **G.O.**

Grand orgue: - Bourdon 8'  
 Positif: - Cornet - Larigot

70

Man. **Pos.** **G.O.** 2"

72

Man.

Pos.

G.O.

Pos.

2"

3"

4"

10"

3" 5"

G.O.

75

Man.

IV  
Litane sidérale

Récit: Cornet  
 Bombarde: Bombarde 16'  
 Grand Orgue: Anches 8' 4', Cornets, Prestant 4'  
 Positif: Anches 8' 4', Cornets, Bourdon 8', Prestant 4'  
 Pédale: Bombarde 16', Trompettes 8'

$\text{♩} = 80$  ( $\text{♩} = 160$ ) *sempre staccato*

Manuale

G.O. Pos. "CRUX" O, Crux Ave

Accoupl. G.O./Pos.

Pedale

6 court Pos. Crux fidelis

Man.

court G.O.

14

Man.

22

Man.

Pos.

27

Man.

G.O. Pos. G.O.



33

Man.

38

Man.

Pos.

G.O.

16

43

Man.

♩ = 69

Réc.

"C" "R" "U" "X"

Accoupl. Bomb./G.O.

47

Man.

Pos.

49

Man.

Pos.

6 6 6 6

3 3

Ped.

52

Man.

3 3 3 3

3 3

3 3

Ped.

♩ = 80 (♩ = 160)

55

Man. *G.O.*

Ped.

60

Man. *court*

67

Man.

74

Man.

*cluster ad lib.*

80

Man.

85

Man.

Man. 92

Man. 96

Man. 102

Man. 107

accel. - - - - - molto accel. - - - - - A tempo ♩ = 80 (♩ = 160)

Réc.

Réc.

Pos: Bourdon 8' seul

Man. 113

3x

Man. 121

G.O. Pos. ♩ = 69

G.O. Pos.

6

6

Man. 125

Retirer lentement le Bourdon 8'