

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1



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L 15 MNA 63.11

(D 86 bis CNA 595 MNA 35.52)

Il fait danser le monde

J. Tournier - JS Bach (Passion selon St Jean) et Teschner - Presse
d'Île de France.

Sans refrain

Accompagnement d'après JS Bach: J. Bonfils et/ou M. Teschner.

1. Il fait dan-ser le mon-de, Les as-tres, les sai-sons. Il

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

1. pè-se, juge et son-de, Ren-ver-se les pri-sons. Il

Musical notation for the second system, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 4/4 time signature and one sharp key signature.

1. per-ce l'im-pos-tu-re A-bais-se les plus forts Dé-

Musical notation for the third system, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 4/4 time signature and one sharp key signature.

1. mas-que le par-ju-re Et com-mande à la mort.

Musical notation for the fourth system, concluding the piece. It features a grand staff with treble and bass clefs, maintaining the 4/4 time signature and one sharp key signature. The system ends with a double bar line.

LIVRE D'ORGUE de l' UP
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Idem L 15 MNA 63.11 Transposé
(D 86 bis CNA 595 MNA 35.52)

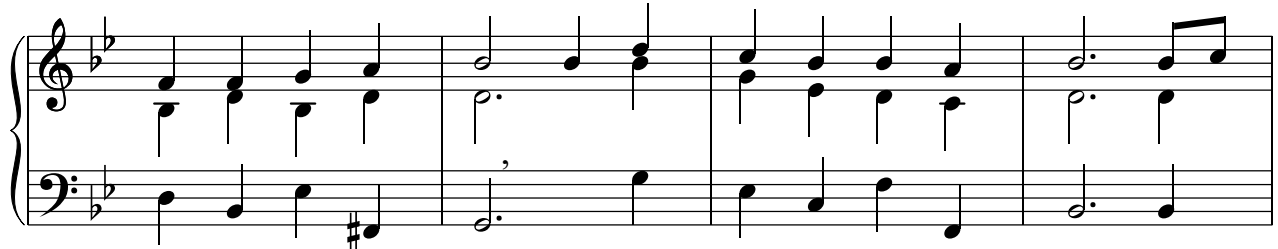
Accompagnement d'après JS Bach: J. Bonfils et/ou M. Teschner.

Sans refrain

1. Il fait dan-ser le mon - de, Les as-tres, les sai - sons. Il



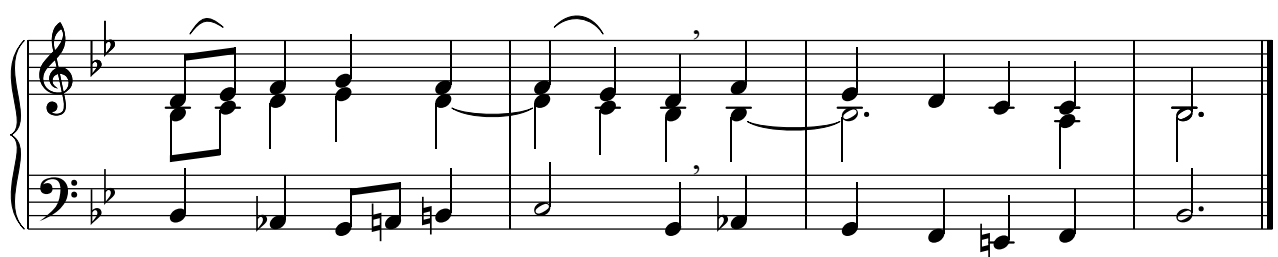
1. pè - se, juge et son - de, Ren - ver - se les pri - sons. Il



1. per - ce l'im-pos - tu - re A - bais-se les plus forts Dé -



1. mas - que le par - ju - re Et com-mande à la mort.



L 47 - 2 Source nouvelle
J. Servel - J Liesse - Harmonisation A Langrée - Adaptation AC

Couplets

Sour - ce nou - vel - le vie é - ter - nel__ - le__

Fon-taine vi-ve en nos dé - serts L'es - prit fait naître un u-ni - vers.

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 47 - 2 Source nouvelle

J. Serval - J Liesse - Harmonisation A Langrée - Adaptation AC
SUITE

REFRAIN

Christ est lu - miè - re au coeur des pau___ - vres

Christ est lu - miè - re au coeur du mon - de

Christ est lu - miè - re au coeur des pau___ - vres

Christ est lu - miè - re au coeur du mon - de

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 82-2 MNA 47.22

Qui donc est Dieu pour nous aimer ainsi?

J. Servel - Cl. Rozier - Chalet.

Accompagnement J. Gelineau - EqC.

Qui donc est Dieu pour nous par-ler ain - si, fils de la ter-re? Qui donc est



Dieu pour nous ai-mer ain - si? Qui donc est Dieu si dé-mu-ni, si



grand, si vul-né - ra-ble? Qui donc est Dieu pour nous ai-mer ain - si?



LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L-82-3 CNA 583 Qui donc est Dieu?

J. Servel - JP Lécot - Ed. P Zech

Accompagnement: suivant l'auteur: AC

1. Qui donc est Dieu pour nous par - ler ain - si, fils de la ter - re?

1. Qui donc est Dieu pour nous par - ler ain - si? _____

Soliste

1. Qui donc est Dieu si dé - mu - ni, si grand, si vul - né - ra - ble?

1. Qui donc est Dieu pour nous par - ler ain - si? _____

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

Idem L - 82-3 CNA 583
Accompagnement à 2 voix
(soprano et basse de l'harmonisation précédente: AC)

1. Qui donc est Dieu pour nous par - ler ain - si, fils de la ter - re?

1. Qui donc est Dieu pour nous par - ler ain - si? _____

Soliste

1. Qui donc est Dieu si dé - mu - ni, si grand, si vul - né - ra - ble?

1. Qui donc est Dieu pour nous par - ler ain - si? _____

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 96 bis CNA 544 MNA 29.55
Dieu mon allégresse.

Cl. Rozier - J. Crüger Mame/Chalet

84

Accompagnement: ANFOL.

1. Dieu mon al-lé - gre - se, Viens par ta jeu - nes - se Ré-veil-le ma vie.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G minor (two flats) and the time signature is common time (C). The vocal line begins with a quarter note G4, followed by a half note A4-Bb4, and continues with a melodic line. The piano accompaniment features a steady bass line and chords in the right hand.

1. Mes an-nées se pas - sent A rê-ver d'es - pa - ces OÙ rien ne pé - rit.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment maintains its harmonic support.

1. Vois l'eau vi - ve qui s'en-fuit, Le dé-sert et l'a - ven - tu - re,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment maintains its harmonic support.

1. Si tu ne m'as-su - re.

The fourth system of music concludes the piece. The vocal line has a final melodic phrase with a fermata. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

Idem L 96 bis CNA 544 MNA 29.55 Autre accompagnement

1. Dieu mon al-lé - gre - se, Viens par ta jeu - nes - se Ré-veil-le ma vie.

The first system of music consists of two staves. The upper staff is a vocal line in G minor (one flat) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The melody continues with quarter notes D5, E5, F5, and G5, ending with a half note G5. The lower staff is a piano accompaniment, starting with a half note G3, followed by quarter notes A3, Bb3, and C4. It continues with quarter notes D4, E4, F4, and G4, ending with a half note G4.

1. Mes an-nées se pas - sent A rê-ver d'es - pa - ces OÙ rien ne pé - rit.

The second system of music consists of two staves. The upper staff is a vocal line in G minor (one flat) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The melody continues with quarter notes D5, E5, F5, and G5, ending with a half note G5. The lower staff is a piano accompaniment, starting with a half note G3, followed by quarter notes A3, Bb3, and C4. It continues with quarter notes D4, E4, F4, and G4, ending with a half note G4.

1. Vois l'eau vi - ve qui s'en-fuit, Le dé-sert et l'a - ven - tu - re,

The third system of music consists of two staves. The upper staff is a vocal line in G minor (one flat) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The melody continues with quarter notes D5, E5, F5, and G5, ending with a half note G5. The lower staff is a piano accompaniment, starting with a half note G3, followed by quarter notes A3, Bb3, and C4. It continues with quarter notes D4, E4, F4, and G4, ending with a half note G4.

1. Si tu ne m'as-su - re.

The fourth system of music consists of two staves. The upper staff is a vocal line in G minor (one flat) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The melody continues with quarter notes D5, E5, F5, and G5, ending with a half note G5. The lower staff is a piano accompaniment, starting with a half note G3, followed by quarter notes A3, Bb3, and C4. It continues with quarter notes D4, E4, F4, and G4, ending with a half note G4.

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 96 bis CNA 544 MNA 29.55 Transposé.

1. Dieu mon al-lé - gre - se, Viens par ta jeu - nes - se Ré-veil-le ma vie.

1. Mes an-nées se pas-sent A rê-ver d'es - pa - ces OÙ rien ne pé - rit.

1. Vois l'eau vi - ve qui s'en-fuit, Le dé-sert et l'a - ven - tu - re,

1. Si tu ne m'as-su - re.

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 96 bis CNA 544 MNA 29.55
Transposé. Autre accompagnement

1. Dieu mon al-lé - gre - se, Viens par ta jeu - nes - se Ré-veil-le ma vie.

The first system of music consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3 in the bass and a half note G4 in the treble. The piece concludes with a whole note G4 in the vocal line and a whole note G3 in the bass.

1. Mes an-nées se pas - sent A rê-ver d'es - pa - ces Où rien ne pé - rit.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G3 in the bass and a half note G4 in the treble. The system ends with a whole note G4 in the vocal line and a whole note G3 in the bass.

1. Vois l'eau vi - ve qui s'en-fuit, Le dé-sert et l'a - ven - tu - re,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G3 in the bass and a half note G4 in the treble. The system ends with a whole note G4 in the vocal line and a whole note G3 in the bass.

1. Si tu ne m'as-su - re.

The fourth system of music concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G3 in the bass and a half note G4 in the treble. The system ends with a whole note G4 in the vocal line and a whole note G3 in the bass.

LIVRE D'ORGUE de l' UP
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L 102 Tu es là, au coeur de nos vies
Dans le secret de nos...

R. Faux SM

Accompagnement d'après l'auteur: AC

REFRAIN

Tu es là au coeur de nos vies Et c'est toi qui nous fais vi - vre. Tu es
là au coeur de nos vies Bien vi - vant, ô Jé - sus Christ.

Couplets

1. Dans le se - cret de nos ten - dres__ - se, Tu es là
1. Dans le ma - tin de nos pro - mes__ - se. Tu es là.

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 197 Toi qui peux nous guérir...
Viens à nouveau

Tu es venu nous arracher...

REFRAIN

C. Bernard - G. de Courrège - A. Langrée - Auvidis
Accompagnement suivant les auteurs: AC

Viens à nou - veau sur nos che - mins toi le Sei - gneur, qui peux gué - rir

Dis-nous un mot, Tends-nous la main. Nos corps bles - sés vont re-fleu - rir.

1. Tu es ve-nu nous ar-ra - cher aux vieux dé-mons qui nous pos - sè-dent

1. Car tou-te vie est ton do - mai-ne. Dé - li-vre-nous de tant de liens

1. Nous pour-rons dire en vrai té - moins: "Le fils de Dieu m'a li-bé - ré"__

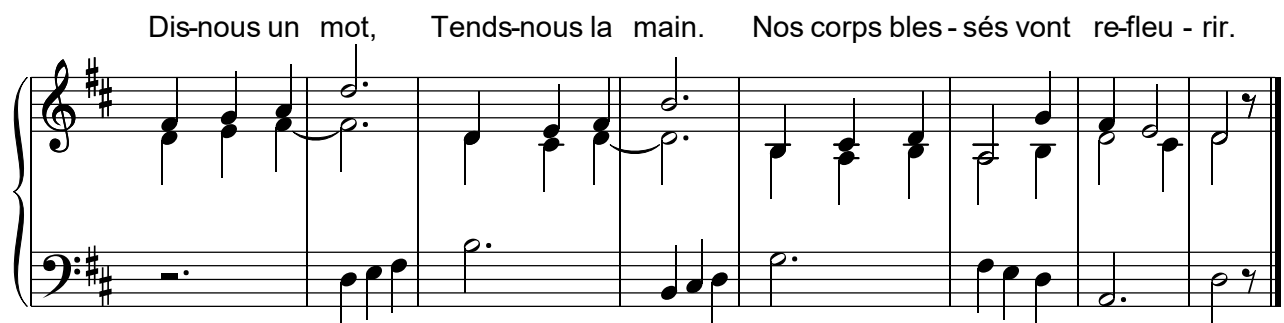
Idem L 197 Autre accompagnement du refrain
Par A. Langrée

REFRAIN

Viens a-vec nous sur nos che - mins toi le Sei - gneur, qui peut gué -rir



Dis-nous un mot, Tends-nous la main. Nos corps bles - sés vont re - fleu -rir.



LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L-26-92-4 CNA 582 Qui donc est Dieu
J.Servel - JM. Dieuaide - BPL

Couplets

1. Qui donc est Dieu, pour nous ai - mer ain - si,

1. fils_ de la ter - re?

1. Qui donc est Dieu, si dé - mu - ni, si grand,

1. si vul-né - ra - ble?

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L-26-92-4 CNA 582 Qui donc est Dieu
J.Servel - JM. Dieuaide - BPL
SUITE

REFRAIN

Qui donc est Dieu, pour nous ai - mer ain - si?

Qui donc est Dieu? _____

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 27-10 Je crois en ton amour
Je crois la force de l'amour
J-P Artaud - Studio Chrismiphil

First system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody begins with a quarter note G4 (labeled 'Sol'), followed by a half note G4-A4-B4, and a quarter note G4. A repeat sign follows. The second measure of the repeat is a half note G4-A4-B4, and the third is a quarter note G4. The system ends with a quarter rest and a quarter note G4 (labeled 'Ré').

Second system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues with a half note G4-A4-B4 (labeled 'Sol'), a quarter note G4, and a quarter rest. The second measure is a half note G4-A4-B4 (labeled 'Si m'), followed by a quarter rest. The third measure is a quarter note G4, followed by a quarter note A4-B4-C4, and a quarter note G4 (labeled 'La m').

Third system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody begins with a quarter note G4 (labeled 'Ré'), followed by a quarter rest. A repeat sign follows. The second measure of the repeat is a half note G4-A4-B4 (labeled 'Sol'), and the third is a quarter note G4. The system ends with a quarter note G4-A4-B4 (labeled 'Ré').

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues with a half note G4-A4-B4 (labeled 'Sol'), a quarter note G4, and a quarter note A4-B4-C4. The second measure is a half note G4-A4-B4 (labeled 'Si m 7'), followed by a quarter note G4, and a quarter note A4-B4-C4.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues with a half note G4-A4-B4 (labeled 'La m 7'), a quarter note G4, and a quarter note A4-B4-C4 (labeled 'Do'). The second measure is a half note G4-A4-B4 (labeled 'Ré 4-3'), followed by a quarter rest. The system ends with a quarter note G4 (labeled 'D.S.').

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 27 - 22 Béni sois-tu, Dieu notre Père...

Tu nous as choisi dans le Christ...

R. Mutin - W. Wackenheim - BPL

Accompagnement suivant l'auteur.: AC

Refrain

Bé-ni sois - tu, Dieu no-tre Pè - re, Tu fais de nous des vi - vants. Tu

Musical notation for the first line of the refrain, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is common time (C). The key signature has one flat (B-flat).

as pour man-teau la lu - miè - re, Ton so - leil d'a-mour nous at - tend, Ton so -

Musical notation for the second line of the refrain, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is common time (C). The key signature has one flat (B-flat).

leil d'a-mour nous at - tend.

Musical notation for the third line of the refrain, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is common time (C). The key signature has one flat (B-flat).

Couplets

1. Tu nous as choi-sis dans le Christ, Tu nos as com - blés de ta li - ber - té

Musical notation for the first couplet, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is common time (C). The key signature has one flat (B-flat).

1. Ton Es-prit tou-jours nous é - ton - ne, Que chan - te en nos coeurs ton Roy - au -

Musical notation for the second couplet, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is common time (C). The key signature has one flat (B-flat).

LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

Idem L 27 - 22 Transposé.

Refrain

Bé-ni sois - tu, Dieu no-tre Pè - re, Tu fais de nous des vi - vants. Tu

as pour man-teau la lu - miè - re, Ton so - leil d'a-mour nous at - tend, Ton so -

leil d'a - mour nous at - tend.

Couplets

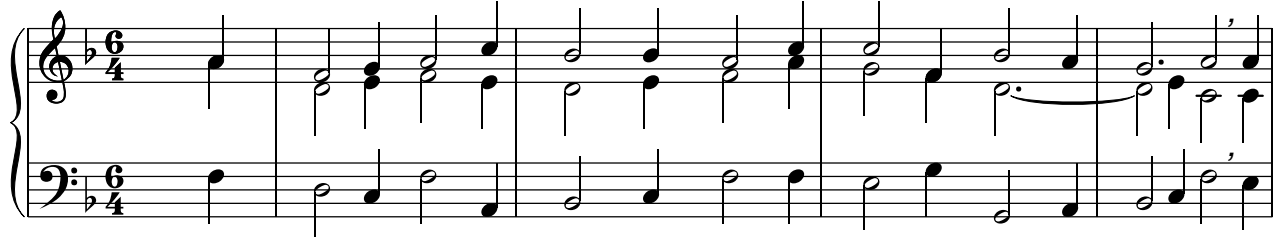
1. Tu nous as choi-sis dans le Christ, Tu nos as com - blés de ta li - ber - té

1. Ton Es-prit tou-jours nous é - ton - ne, Que chante en nos cœurs ton Roy - au - me.

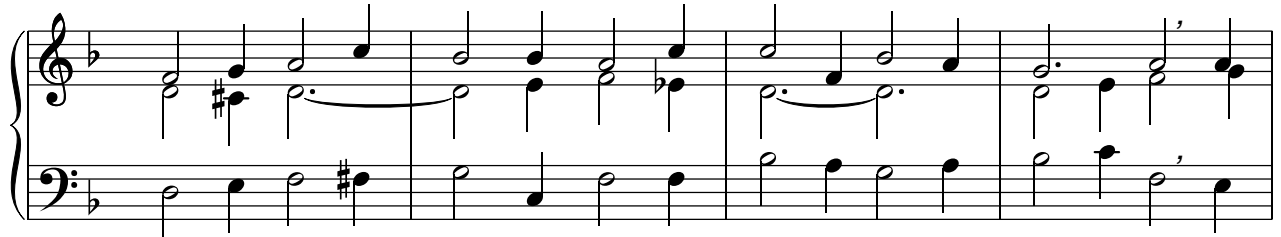
LIVRE D'ORGUE de l' UP
Fichier L Trinié 1

L 30-79 CNA 538 MNA 46.12 (L 211)
Chantons à Dieu ce chant nouveau...
C. Rozier - P. Robert - BPL
Accompagnement P. Robert.

1. Chan - tons à Dieu ce chant nou-veau, Di - sons sa gloire im - men-se, A



1. tout vi-vant, ce Dieu très haut Pré - sen - te son al - lian - ce. Un



1. coeur ou-vert: le Fils li-vré. Un vent de joie; L'Es - prit_ don- Ren -



1. dons à Dieu sa grâ - ce.

