



# Samuel Delaunay

Composer

## About the artist

Born in 1972, Samuel Delaunay is an organist, a flutist and composer. Professionally, he is a project manager in a big IT company.

Alongside his scientific studies, he starts playing the organ at 20 as a self-taught musician. He learns improvisation with Henri-Franck Beaupérin. Several organ courses are occasions to practise the repertoire, accompaniment and a first approach to musical writing.

At the conservatoire of Nantes, he takes a course in musical writing from composer Christian Villeneuve and another in analysis from conductor Jenö Rehak. A master class with composer Thierry Escaich is also an important step of this training.

His compositions give a core position to the organ, sometimes associated with the flute. Scores for serpents, orchestras and choirs widen this sound universe. The pieces are often organized as thematic suites, explorations of scientific or poetic themes.

**Associate:** SACEM

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-samueldelaunay.htm>

## About the piece



**Title:** Path of Humanity [8 méditations pour Orgue]

**Composer:** Delaunay, Samuel

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**Instrumentation:** Organ solo

**Style:** Contemporary

**Comment:** Eight symbolic meditations whose starting point is the Prologue of Saint John's Gospel. Symbolic progression and evocation of the initiation sacraments that lead to the Light.

Samuel Delaunay on [free-scores.com](https://www.free-scores.com)



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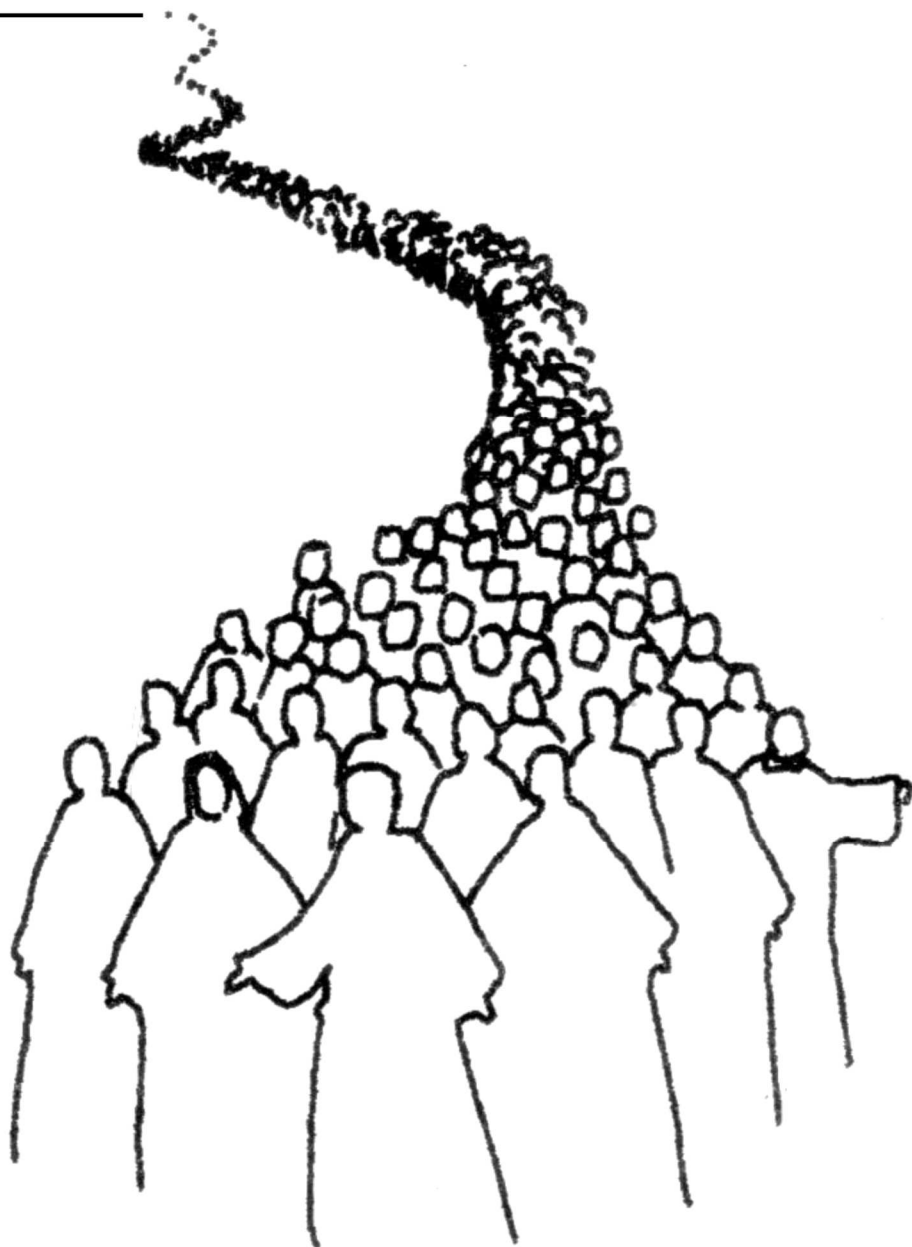


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# *Chemin d'Humanité* \_\_\_\_\_

8 méditations pour Orgue

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Samuel Delaunay

# Path of Humanity

"Eight symphonic meditations starting from the Prologue of the Gospel of St. John. Symbolic journey and evocation of the sacraments of initiation to lead to the Light. "

In spring 2015, reading an analysis of the prologue to the Gospel according to Saint John was the starting point for the writing of this sequel.

## Prologue

The first piece is based on the prologue of the Gospel according to Saint John and summarizes the whole point of this sequel.

"In the beginning was the Word ..." On a very low frequency (low resultant from the dissonance Db-C and frequency of irregular rhythm right foot), the Verb declaims its existence with a sentence composed of 3 declensions of the same pattern for finish suspensively.

"By him, everything was done" Like sheaves of elementary particles, jets of notes crackle in the treble. "There was a man sent by God" The motive of the Word that had been suspensive here arises on a C which then takes a tonic role, metaphor of the incarnation. Then on a bottom of serious resultant, the rhythmic motive having contributed to its generation to sit the Verb tint in the treble. This testimony then visible to all will enlighten us ("The Word was the true light, which enlightens every man")

"But the world did not recognize it. He came to his family, and his family did not receive it. "Agreements interrupted by silences break this burst of light.

"But all those who received it ..." The light resumes its action.

"And the VERB is made flesh ..." The motive of the Word unfolds now as a foundation, it is incarnated in the material to the sound of large chords on the reeds.

"John the Baptist bears witness to Him by proclaiming," This is the One of whom I said, He who comes after me ... "" The light and the Christ are superimposed on the steps of John the Baptist.

"All we had part in its fullness, we received grace after grace ..." Broad harmonies evoke this fullness to evoke the divine person with an agreement of D major: "GOD, nobody saw Him; the only Son, who is in the womb ..."

## The water

The liquid element is first evoked as an apparent stability: nothing disturbs its surface tension and purity. To express this notion of chord stability, I calculated a mean consonance index of chords by evaluating each interval. A 4 notes chord with 6 intervals. When we add a note that dissonates with another, it can also be very consonant with another note of the chord. So the consonance index is not necessarily degraded by adding a dissonance. But finally, at the time of writing this agreement, I dropped my calculations to rely on the only audition! A ray of light comes to create shimmering colors (Flutes 8'-4 Rec.). The water then shows more strength (Watch 8 'G.O) but also a hardness almost agonizing. The finished piece with a stronger light ray. The shape of this piece evokes baptism: purity of water, immersed in death and then in the resurrection.

## The Eucharist

"This is my body delivered for you" The Incarnation is offered to us against a background of love (Sweet Fund 8' Rec.). Elevation then offering of blood "This is the cup of my blood". The parallel quads become quarter and fifth with a reversal of notes. Different material aspect of each species.

The "Transubstantiation" with its irrational registration (Bourdon 16 'alone and full play) resonates the whole audible spectrum and the species become consecrated : same melodic profile (second qualities), but the intervals (substance) are transformed (Cf. Saint Augustin).

## **Path of Humanity**

We find again the theme of the Word, transposed and with mutations of intervals. This theme, Christ, will serve as the bass on which Humanity unfolds. A warm account of the cornet of the Spirit will lead to subtle transformations in Humanity, which will enter into a more satisfactory harmonic relationship with Christ. This will not prevent a fall of Man, immediately raised by Christ. The Spirit again breathes its strength, and the finished piece into an alternation of unison and happy syncopated dance.

## **The man and the woman**

Three ideas are mentioned (without development because the piece remains short):

- The biblical origin of the Man and the Woman
- The seduction and the marriage "Dance of the woman in front of Ghilgamesh", with the pedals the theme of "Mazel tov".
- The unity of the Man and the Woman

## **Forgiveness**

A slow recitation in the grave emerges to the light as our conscience chooses to forgive. Light arpeggios then lead us to a more consonant song to finish in shimmering colors.

## **Peter and Paul**

The first page describes Peter's faith: he is interrogated three times by nagging repeated notes. Each time the answer is of the same order, a denial suggested by unstable chords. The last answer, initially unstable, concludes more positively to recall the statement to the question "For you, who am I? ".

The second page begins with the blindness of the Apostle Paul on the road to Damascus: a bright light gives way to a mute agreement in the low-medium. But this blindness is fleeting and Paul launches into a speech that evokes his letters. From measure 39, the two apostles go on mission in the step of a passacaglia.

## **The light**

Conclusive piece in two parts. The first evokes the Pascal candle and the colored shimmerings of the stained-glass windows of a cathedral. The second evokes the strength of the Spirit who, with faith, upsets our fears and reluctance (syncopations on the bass) and gives us strength.

# Chemin d'Humanité

« Huit méditations symphoniques ayant pour point de départ le Prologue de l'Évangile de St Jean. Cheminement symbolique et évocation des sacrements d'initiation pour aboutir à la Lumière. »

Au printemps 2015, la lecture d'une analyse du prologue de l'Évangile selon Saint Jean a été le point de départ de l'écriture de cette suite.

## Prologue

La première pièce est donc basée sur le prologue de l'Évangile selon Saint Jean et résume tout le propos de cette suite.

« *Au commencement était le Verbe...* » Sur une fréquence très grave (résultante grave issue de la dissonance Réb-Do et fréquence du rythme irrégulier pied droit), le Verbe déclame son existence avec une phrase composée de 3 déclinaisons d'un même motif pour finir de manière suspensive.

« *Par lui, tout s'est fait* » Telles des gerbes de particules élémentaires, des jets de notes crépitent dans l'aigu.

« *Il y eut un homme envoyé par Dieu* » Le motif du Verbe qui était resté suspensif se pose ici sur un Do qui prend alors un rôle de tonique, métaphore de l'incarnation. Puis sur un fond de résultante grave, le motif rythmique ayant contribué à sa génération pour assoir le Verbe tinte dans l'aigu. Ce témoignage alors visible à tous va nous éclairer (« *Le Verbe était la vraie lumière, qui éclaire tout homme* »)

« *Mais le monde ne l'a pas reconnu. Il est venu chez les siens, et les siens ne l'ont pas reçu* » Des accords interrompus par des silences brisent cet élan de lumière.

« *Mais tout ceux qui l'ont reçu ...* » La lumière reprend son action.

« *Et le VERBE c'est fait chair ...* » Le motif du Verbe se déploie maintenant comme une fondation, il s'incarne dans la matière au son de larges accords sur les anches.

« *Jean Baptiste Lui rend témoignage en proclamant : "Voici Celui dont j'ai dit : Lui qui vient derrière moi ... "* » La lumière et le Christ se superposent aux pas de Jean-Baptiste.

« *Tous nous avons eu part à sa plénitude, nous avons reçu grâce après grâce ...* » De larges harmonies évoquent cette plénitude jusqu'à évoquer la personne divine avec un accord de Ré majeur : « DIEU, personne ne L'a vu ; le Fils unique, qui est dans le sein ... ».

## L'Eau

L'élément liquide est tout d'abord évoqué comme une apparente stabilité : rien ne vient perturber sa tension superficielle et sa pureté. Pour exprimer cette notion de stabilité des accords, j'avais calculé un indice moyen de consonance des accords en évaluant chaque intervalle. Un accord de 4 notes comportant 6 intervalles. Quand on ajoute une note qui dissonne avec une autre, elle peut aussi être très consonante avec une autre note de l'accord. Donc l'indice de consonance n'est pas forcément dégradé par l'ajout d'une dissonance. Mais finalement, au moment d'écrite cette suite d'accord, j'ai laissé tomber mes calculs pour me fier à la seule audition ! Un rayon lumineux vient y créer des chatoulements de couleurs (Flûtes 8'-4 Réc.). L'eau montre alors plus de force (Montre 8' G.O) mais aussi une dureté presque angoissante. La pièce finie avec un rayon lumineux plus affirmé. La forme de cette pièce évoque donc le baptême : pureté de l'eau, plongée dans la mort puis dans la résurrection.

## L'Eucharistie

« *Ceci est mon corps livré pour vous* » L'Incarnation nous est offerte sur fond de l'amour (Fonds doux 8' Réc.). Élévation puis offrande du sang « *Ceci est la coupe de mon sang* ». Les quarts parallèles deviennent quarts et quintes par un renversement de notes. Aspect matériel différent de chaque espèce.

La « *Transsubstantiation* » avec son irrationnelle registration (Bourdon 16' seul et plein jeu) fait résonner l'ensemble du spectre audible et les espèces deviennent consacrées : même profil mélodique (qualités secondes), mais les intervalles (substance) sont transformés (Cf. Saint Augustin).

## Chemin d'Humanité

Nous retrouvons le thème du *Verbe*, transposé et avec des mutations d'intervalles. Ce thème, le Christ, va servir de basse sur laquelle se déploie l'Humanité. Un chaleureux récit de cornet de l'Esprit va entraîner des transformations subtiles à l'Humanité, laquelle va entrer dans une relation harmonique plus satisfaisante avec le Christ. Ce qui n'empêchera une chute de l'Homme, aussitôt relevé par le Christ. L'Esprit insuffle à nouveau sa force, et la pièce finie dans une alternance d'unissons et de danse syncopée joyeuse.

## L'Homme et la Femme

Trois idées sont évoquées (sans développement car la pièce reste courte) :

- L'origine biblique de l'Homme et de la Femme
- La séduction et le mariage « Danse de la femme devant Gilgamesh », avec au pédalier le thème du « Mazel tov ».
- L'unité de l'Homme et de la Femme

## Le Pardon

Une lente reptation dans le grave émerge vers la lumière à mesure que notre conscience choisit de pardonner. Des arpèges légers nous mènent alors vers un chant plus consonant pour finir dans des couleurs chatoyantes.

## Pierre et Paul

La première page décrit la foi de Pierre : trois fois il est interrogé par de lancinantes notes répétées. A chaque fois la réponse est du même ordre, un reniement suggéré par des accords instables. La dernière réponse, d'abord instable, se conclue plus positivement pour rappeler l'affirmation à la question « Pour vous, qui suis-je ? ».

La deuxième page commence par l'aveuglement de l'apôtre Paul sur le chemin de Damas : une vive lumière fait place à un sourd accord dans le bas-médium. Mais cet aveuglement est passager et Paul se lance dans un discours qui évoque ses lettres. A partir de la mesure 39, les deux apôtres partent en mission au pas d'une passacaille.

## La Lumière

Pièce conclusive en deux parties. La première évoque le cierge Pascal et les chatoiements de couleur des vitraux d'une cathédrale. La deuxième évoque la force de l'Esprit qui à la foi bouleverse nos peurs et nos réticences (syncopes à la basse) et nous donne de la force.

Récit : Flûtes 8' 4' Sesq.

G.O : Fonds 8'

Pédalier : soubasse 16' - Tirasse G.O

# Prologue

Samuel Delaunay

## Le verbe

♩ = 60

I Au commencement était le Verbe ...

Orgue

G.O

II Par lui, tout s'est fait ...

continuer idem

7

Réc.

III Il y eut un homme envoyé par Dieu ...

12

G.O

accel.

Réc.

17

G.O

Il était venu comme témoin ... Réc.

22

G.O

+ Bombarde 16'

IV Le Verbe était la vrai lumière, qui éclaire tout homme ...

26  $\text{♩} = 64$

G.O + Plein jeu

V Mais tout ceux qui l'ont reçu ...

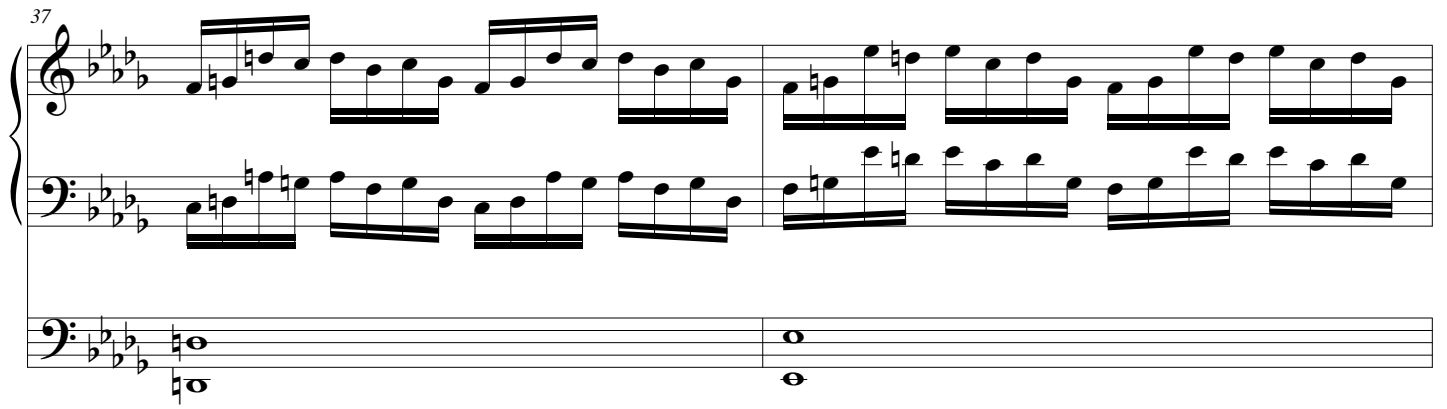
30 Mais le monde ne l'a pas reconnu. Il est venu chez les siens, et les siens ne l'ont pas reçu.

30

34

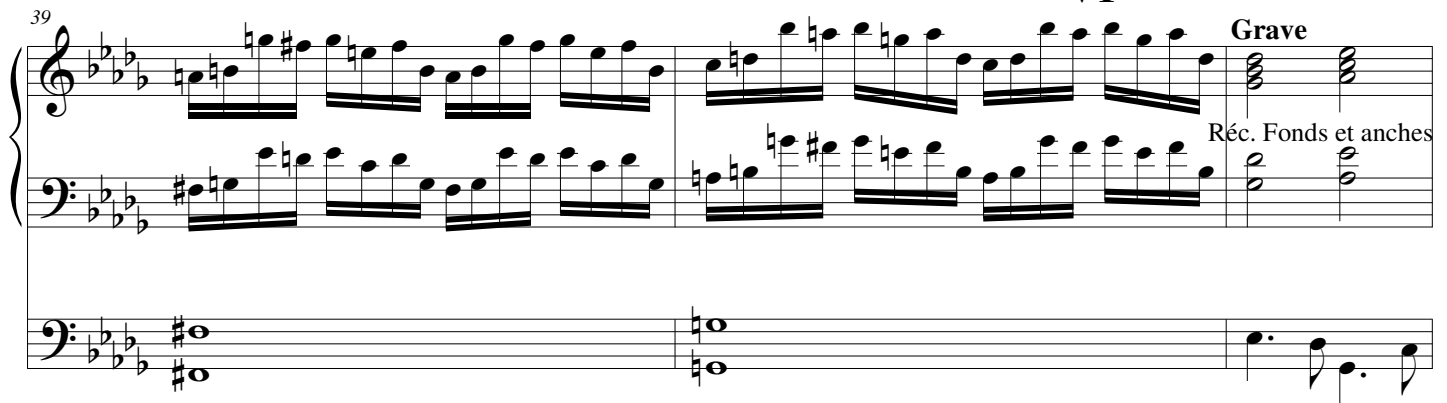


37



VI Et le VERBE c'est fait chair ...

39



Grave

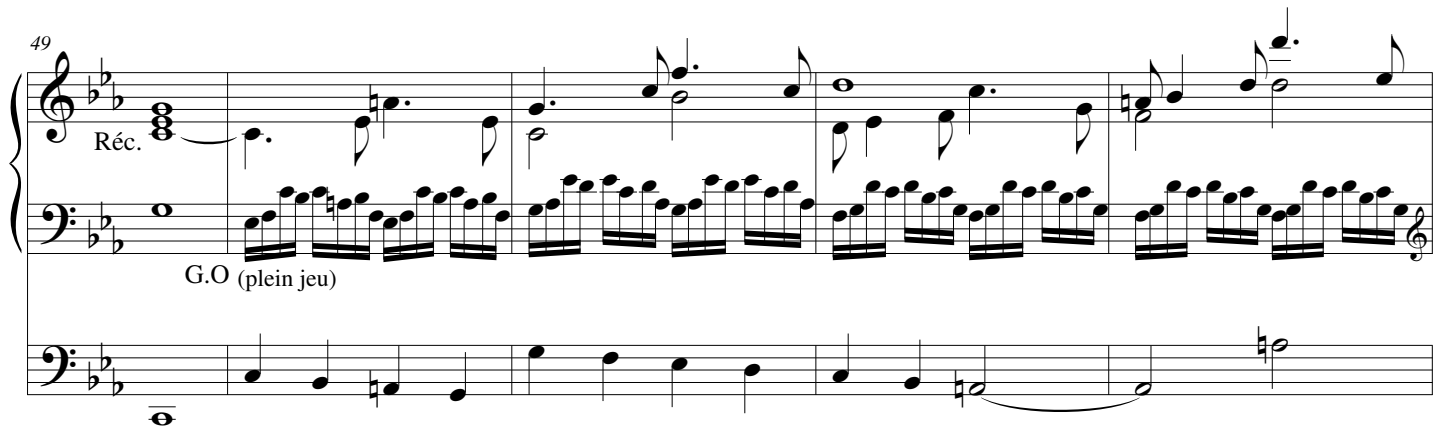
Réc. Fonds et anches

42



VII Jean Baptiste Lui rend témoignage en proclamant : "Voici Celui dont j'ai dit : Lui qui vient derrière moi ...

49



Réc.

G.O (plein jeu)

VIII Tous nous avons eu part à sa plénitude, nous avons reçu grâce après grâce ...

54

G.O.

IX DIEU, personne ne L'a vu ; le Fils unique, qui est dans le sein ...

58

*rit.*

Réc./G.O.

# L'Eau

Samuel Delaunay

$\text{♩} = 52$

Orgue

G.O : Flûte 8'

Soubase 16' - Dolce 8'

6

11

Réc. ou Pos.: Flûtes 4'-2'

16

Réc. : Flûte 4'

21

*pp*

Musical score for measures 21-25. The score is written for three staves: Flute (top), G.O. Montre 8' (middle), and Flute 4' (bottom). The Flute part is marked *pp*. The G.O. Montre 8' part features a series of chords with a descending bass line. The Flute 4' part consists of a single bass line with a descending sequence of notes.

26

Musical score for measures 26-30. The score is written for three staves: Flute (top), G.O. Montre 8' (middle), and Flute 4' (bottom). The Flute part continues with a melodic line. The G.O. Montre 8' part continues with chords and a descending bass line. The Flute 4' part continues with a single bass line.

G.O : Bourdon 8', Prestant 4'

31

Musical score for measures 31-35. The score is written for three staves: Flute (top), Réc. fonds 8' (middle), and Flute 4' (bottom). The Flute part features a melodic line with some grace notes. The Réc. fonds 8' part features a series of chords with a descending bass line. The Flute 4' part consists of a single bass line with a descending sequence of notes.

36

(Pos.)<sub>3</sub> 3 3 G.O

Musical score for measures 36-40. The score is written for three staves: Flute (top), G.O (middle), and Flute 4' (bottom). The Flute part features a melodic line with triplets. The G.O part features a series of chords with a descending bass line. The Flute 4' part consists of a single bass line with a descending sequence of notes.

# L'Eucharistie

Samuel Delaunay

Ceci est mon corps livré pour vous

$\text{♩} = 56$

G.O Montre 8'

Orgue

Réc. Fonds doux 8'

Péd. 16' - 8'

G.O Ceci est la coupe de mon sang

5

Réc.

vif  $\text{♩} = 60$  Transsubstantiation

10

Réc.

G.O Bourdon 16 + plein jeu

14



# Chemin d'humanité

Samuel Delaunay

♩ = 52

Orgue

Péd. 16', 8'  
G.O / P

Le Christ

5

G.O Montre 8'

L'humanité

Réc. 8', 4', 2' 2/3 L'Esprit Saint nous conforme au Christ

9

G.O

♩ = 72

13 animé

Errement et chute de l'Homme

16 *a tempo*

Musical score for measures 16-19. The system includes a grand staff with a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics "Le Christ nous porte et nous relève". The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

20

Musical score for measures 20-23. The system includes a grand staff with a vocal line and two piano accompaniment staves. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The vocal line continues with the lyrics "Le Christ nous porte et nous relève".

24

Musical score for measures 24-27. The system includes a grand staff with a vocal line and two piano accompaniment staves. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The vocal line continues with the lyrics "Le Christ nous porte et nous relève".

$\text{♩} = 96$  Agité : Nous cheminons avec le Christ

28 *Réc. / G.O*

Musical score for measures 28-31. The system includes a grand staff with a vocal line and two piano accompaniment staves. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The vocal line continues with the lyrics "Nous cheminons avec le Christ".

*a tempo*

32

Musical score for measures 32-35. The system includes a grand staff with a vocal line and two piano accompaniment staves. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The vocal line continues with the lyrics "Nous cheminons avec le Christ".



38

G.O + Prestant 4'

3

42  $\text{♩} = 96$  *accel.*

3

46  $\text{♩} = 72$

G.O + Doublette 2'

3

50

G.O + Fourniture

*rit.*

3

# L'Homme et la Femme

Samuel Delaunay

♩ = 52

Réc. Hautbois 8'

Orgue

La femme est tirée du coté de l'homme

6

Danse de la femme devant Ghilgamesh

11 Réc. *accel.*

G.O Bourdon 16', Gambe 8'

Péd. Tirasses G.O et Réc.

14

17

20

23

Tous deux ne ferons plus qu'un

G.O Flûte 8'

*a tempo*

26

Réc. Flûte 4', Nazard

30

*rit.*

# Le Pardon

Samuel Delaunay

Réc. - Gambe 8', Nazard 2' 2/3

G.O - Flûte 8'

Péd. - 16,8

♩ = 52

Grand-Orgue

Orgue

6

11

16

21

3

26

$\text{♩} = 102$

G.O

31

36

41

*rit.*

*a tempo (G.O)*

Réc.

46

51

# Pierre et Paul

Samuel Delaunay

♩ = 52

Orgue

Réc. Flûtes 8',4'

G.O.

Fonds doux 16',8'

Soubasse 16', tirasse G.O.

6

G.O.

Réc.

11

G.O.

Réc.

16

G.O.

Lumière et aveuglement

22 Réc. G.O.

27 Réc.

31

35

39 Réc./G.O.



Musical score for measures 43-46. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The time signature changes from 2/4 to 6/4, then 4/4, 5/4, and finally 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

Musical score for measures 47-50. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The time signature changes from 4/4 to 2/4, 6/4, and finally 4/4. The music continues with various rhythmic patterns and rests.

*Cresc. ad libitum*

Musical score for measures 51-54. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The time signature changes from 4/4 to 5/4, 4/4, 5/4, and finally 4/4. The music features a prominent sixteenth-note melody in the treble staff, with a crescendo marking.

Musical score for measures 55-58. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The time signature changes from 2/4 to 6/4, 4/4, 5/4, and finally 4/4. The music continues with complex rhythmic patterns and rests.

Musical score for measures 59-62. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The time signature changes from 4/4 to 5/4, 6/4, and finally 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

# La Lumière

Samuel Delaunay

♩ = 52

Réc. Fonds 8'

Orgue

G.O Fonds 8'

Péd. : soubasse 16', Tirasse G.O

8 G.O

Réc.

12 Réc.

G.O

14 G.O

Réc.

18

Musical score for measures 18-21. Treble clef has a whole note chord and a melodic line. Bass clef has a whole note chord and a triplet eighth-note line.

22

Réc.

G.O

Musical score for measures 22-23. Treble clef has a triplet eighth-note line. Bass clef has a triplet eighth-note line. Includes markings "Réc." and "G.O".

24

Musical score for measures 24-25. Treble clef has a triplet eighth-note line. Bass clef has a triplet eighth-note line.

26

G.O

Réc.

G.O

Réc.

rit.

Musical score for measures 26-29. Treble clef has a triplet eighth-note line. Bass clef has a triplet eighth-note line. Includes markings "G.O", "Réc.", and "rit."

30

G.O

Réc.

Musical score for measures 30-33. Treble clef has a whole note chord. Bass clef has a whole note chord. Includes markings "G.O" and "Réc."

♩ = 52

34 *Réc.*

*ff* *G.O.*

36

38

40

42

44

Musical score for measures 44-45. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. The bass line is mostly silent, with a few notes at the end of the system.

46

Musical score for measures 46-47. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. The bass line is mostly silent.

48

Musical score for measures 48-49. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. The bass line is mostly silent.

50

Musical score for measures 50-51. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets and some sixteenth-note patterns. The bass line is active with a rhythmic accompaniment.

52

Musical score for measures 52-53. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets and some sixteenth-note patterns. The bass line is active with a rhythmic accompaniment.

54

Musical score for measures 54-55. The score is in 3/4 time and features a complex rhythmic pattern of triplets. The right hand plays a sequence of eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. The key signature is B-flat major. The piece concludes with a final chord in the right hand.

56

Musical score for measures 56-57. The key signature changes to D major. The right hand continues with eighth-note triplets, and the left hand maintains the eighth-note accompaniment. A *rit.* (ritardando) marking is placed above the right hand staff in measure 57. The piece ends with a final chord in the right hand.

58

Musical score for measures 58-61. The right hand consists of sustained chords, with some measures containing triplets. The left hand features a melodic line with a wide intervallic leap in measure 59, followed by a series of eighth notes. The piece concludes with a final chord in the right hand.