

Louis James Alfred LEFÉBURE-WÉLY  
(1817-1869)

✻ L'Organiste Moderne ✻

Collection de Morceaux d'Orgue  
dans tous les Genres

12<sup>e</sup> Livraison  
(1869)

Ces Morceaux ont été écrits sur des Motifs  
improvisés aux Offices de St. Sulpice.



Nouvelle édition par Pierre Gouin

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Clavier : Montres, Gambes et Voix célestes accouplées

Clavier solo : Flûte 8'

Pédale : Fonds doux de 16' et 8'

## 1. Offertoire

Louis J.-A. Lefébure-Wély

(1817-1869)

*Andantino*

8

16

22

28

33

38 *retenez*

43 *1<sup>er</sup> mouv.*

51 *retenez*

The musical score consists of three systems of staves. The first system (measures 28-32) features a complex texture with many chords and arpeggios in the upper staves and a more rhythmic bass line. The second system (measures 33-37) continues this texture. The third system (measures 38-42) includes the marking 'retenez' and shows a more melodic development in the upper staves. The fourth system (measures 43-47) is marked '1<sup>er</sup> mouv.' and features a prominent melodic line in the upper staves. The fifth system (measures 48-51) includes the marking 'retenez' and concludes the piece with a double bar line.

59 *1<sup>er</sup> mouv.*

*pp* *soutenu*

67 *retardez* - - - - -

75 *1<sup>er</sup> mouv.*  
*Flûte 8'*

79

82

The musical score is written for piano and flute. It consists of five systems of staves. The first system (measures 59-66) is for piano, with a treble and bass staff. The second system (measures 67-74) is also for piano, with a treble and bass staff. The third system (measures 75-78) introduces the flute, with a treble staff for the flute and a bass staff for the piano. The fourth system (measures 79-81) continues the piano and flute parts. The fifth system (measures 82-84) continues the piano and flute parts. The score includes various musical notations such as notes, rests, and dynamic markings.

85

88 *retenez -*

91 *1er mouv.*

97

102

107

Measures 107-111. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The grand staff features complex melodic lines with many beamed sixteenth and thirty-second notes, often tied across measures. The bass staff provides a harmonic foundation with longer note values and some chromatic movement.

112

Measures 112-117. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The grand staff continues with intricate melodic patterns, including rapid sixteenth-note runs. The bass staff maintains a steady accompaniment with eighth and sixteenth notes.

118

Measures 118-122. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. Measures 118-121 feature dense, block-like chords in the grand staff, while measure 122 shows a more active melodic line. The bass staff continues with a simple, rhythmic accompaniment.

123

Measures 123-127. The system consists of three staves: a grand staff (treble and alto clefs) and a bass staff. Measures 123-126 feature active, flowing melodic lines in the grand staff. The bass staff provides a consistent accompaniment with eighth and sixteenth notes.

128 *retenez* *retardez* - - - - -

133 *1er mouv.*

139

145 *retardez* **Lent**

Clavier : Jeux de fond et d'anches de 8' et 4' ;  
Pédale : (*Jeux de fond et d'anches*) de 16' et 8'.

## 2. Fugue

**Moderato**

*très lié*

6

10

14



18

22

*retenez* - - - - -

26

*1er mouv.*

31

35

*retardez* - - - - -

Claviers : Jeux d'anches et de fond de 8' et 4'.

Pédale : Flûtes de 16' et 8'.

### 3. Marche

**Moderato**

Réc. ou Pos. *p* *tr*

6

13

*augmentez petit à petit*

20

27

33

39

45

51

+ Tirasse

57

63

69

75

82

*p*

- Tirasse

(*p*)

Detailed description: This is a page of a musical score for piano, spanning measures 57 to 82. The score is written for three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one flat (B-flat). The music features complex textures with many beamed sixteenth and thirty-second notes, often with slurs. Measure 69 includes a dynamic marking of *p* (piano) and a section labeled '- Tirasse' with a *(p)* marking. The notation includes various articulations like staccato and slurs, and some measures have repeat signs.

89

95

100 *retenez - - - 1er mouv.*

105

112

The musical score is written for piano on three systems. Each system contains three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Measure numbers 89, 95, 100, 105, and 112 are indicated at the beginning of their respective systems. A performance instruction 'retenez - - - 1er mouv.' is placed above the grand staff at measure 100. The notation includes many slurs and ties, indicating complex phrasing and sustained sounds.

118

Measures 118-123: The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines in both the treble and bass staves.

124

Measures 124-129: Continuation of the musical texture. The right hand has more complex rhythmic patterns, including some triplets. The left hand maintains a steady accompaniment.

130

Measures 130-135: Measures 130-134 continue the previous patterns. Measure 135 is a double bar line. The right hand has a trill (tr) in measure 135.

136

Measures 136-143: Measures 136-142 continue the previous patterns. Measure 143 is a double bar line. The right hand has a trill (tr) in measure 143.

144

Measures 144-151: Measures 144-150 continue the previous patterns. Measure 151 is a double bar line. The right hand has a trill (tr) in measure 151.

*augmentez petit à petit*

152

159

165

171

*tr*

*sans presser*

The musical score is written for three staves. The first staff is Treble Clef, the second is Bass Clef, and the third is a lower Bass Clef. The key signature has one sharp (F#). The tempo/mood is indicated by the instruction 'augmentez petit à petit' (increase little by little). The score is divided into measures 152 through 171. Measures 152-158 show a gradual increase in dynamics. Measures 159-164 show a series of chords and arpeggios. Measures 165-170 show a continuation of the arpeggiated pattern. Measure 171 ends with a trill and a final chord.

176 *tr*

181

186 *ff*

192

199