VADE MECUM

DE

L'ORGANISTE

Entrées et Sorties de Chœur – Versets – Préludes pour Amen

Élévations et Communions

Offertoires – Marches brillantes pour Processions

COMPOSÉS POUR

L'HARMONIUM OU L'ORGUE A TUYAUX

PAR

LEFÉBURE-WELY

Organiste du grand Orgue de Saint-Sulpice

Op. 187

1869

Trascrizione e revisione a cura di

Edited by

Paolo Viadana

(2025)

NOTA*

Pour éviter, pendant les Offices, toute perte de temps et toute recherche à l'Organiste, ces morceaux sont réunis en séries et rangés par tons semblables, sous la dénomination, en-téte de chaque page, de **Morceaux en Ut**, **Morceaux en Sol**, **Morceaux en Ré**, etc.

(*It.*)

Per evitare, durante le Celebrazioni, inutili ricerche e perdite di tempo all'Organista, questi pezzi sono raggruppati per tonalità simili sotto la denominazione, riportata in testa a ciascuna pagina, di **Morceaux en Ut**, **Morceaux en Sol**, **Morceaux en Ré**, etc.

(*Eng.*)

To avoid, during Ceremonies, useless research and waste of time to the Organist, these pieces are grouped by pitch under the denomination of **Morceaux en Ut, Morceaux en Sol, Morceaux en Ré,** etc. reported at the top of each page.

* Nota dell'Autore presente sul frontespizio
Author's Note present on title page.

Premessa

La presente edizione della raccolta **Vade Mecum de l'Organiste**, Op. 187, di *Lefébure-Wely* è basata su quella originale pubblicata da *Léon Grus* nel 1869.

Pur a discapito di una visualizzazione più moderna della partitura, si è preferito riprodurre il più fedelmente possibile (anche nell'impaginazione) l'edizione *Grus*, per non perderne l'apprezzabile chiarezza e l'elegante estetica. Soltanto da pag. 114 in poi si è preferito disporre l'impaginazione in modo differente, al fine di evitare alcune scomode voltate di pagina all'escutore.

Tutti gli elementi che si discostano dal modello originale sono racchiusi tra parentesi quadrate: [ ] oppure, nel caso di linee e legature di frase o di valore, sono tratteggiate: - - - - -
Note e pause mancanti nell'Originale sono state aggiunte in dimensioni ridotte.
Inoltre, per quanto riguarda i segni di alterazione, mi sono regolato nel seguente modo:

- Alterazione comune ♯ ♭ ♮: riprodotta esattamente come nell'originale (anche alterazioni di cortesia ridondanti)

- Alterazione tra parentesi quadrate [♯] [♭] [♮]: assente per errore nell'originale e aggiunta dal Revisore

- Alterazione tra parentesi tonde (♯) (♭) (♮): aggiunta dal Revisore come alterazione di cortesia

- Eventuali alterazioni sbagliate nell'originale sono state emendate dal Revisore, riportando in nota a piè pagina la modifica effettuata (es. un ♭ stampato al posto di un ♮).

Per quanto riguarda le indicazioni testuali, si è pensato di eliminare le punteggiature superflue; ad esempio: se nell'ed. *Grus* era scritto **VERSET.** – **Andante.** – *retardez.* e simili, qui sono stati tolti tutti i punti (**VERSET** – **Andante** - *retardez* etc.).

L'emendamento dei refusi (sperando, nel frattempo, di non averne prodotti di nuovi) è sempre riportato in nota a piè di pagina; in ogni caso, quando è presente la sigla [NdR], significa che quella è una "Nota del Revisore".
Tutte le altre sono note originali dell'Autore.

Tutte le note a piè di pagina sono indicate da un numero progressivo; tale numerazione vale soltanto per la pagina corrente (es. Nota 1 di pag. 17, Nota 1 di pag 25, etc.).

In alcuni passaggi sono segnate delle diteggiature; esse sono tutte presenti nell' edizione *Grus*, pertanto si presume che siano state suggerite dall'Autore.
I pochi casi in cui ci si è discostati dalla disposizione originale della partitura sono giustificati dall'aver voluto dare agli esecutori una più chiara divisione delle mani nella partitura.

P. Viadana

Foreword

This edition of **Vade Mecum de l'Organiste**, Op. 187, is based on the original one published by *Léon Grus* in 1869.

Even to the disvantage of a more modern display of the score, I preferred to reproduce as faithfully as possible, even in the layout, the *Grus* edition, not to lose its appreciable clarity and its elegant aesthetics. Only from page 114 onwards I preferred to arrange a different layout, to avoid some comfortless page flips to the performer.

All elements that are different from the original model are enclosed in square brackets: [ ] or, in the case of lines and ligatures, they are dotted: - - - - -
Notes and pauses missing in the original score have been added in smaller sizes
Also, with regard to alteration signs, I set myself in the following way:

- Common alteration ♯ ♭ ♮: it is exactly the same as in original (even redundant courtesy alterations)

- Alteration between square bracket [♯] [♭] [♮]: it is added by Reviewer because it was missing in the Original

- Alterazion between round bracket (♯) (♭) (♮): it is added by Reviewer as courtesy alteration

- Any wrong alterations in the Original have been amended by Reviewer; the change made is reported in footnote (i.e. a ♭ printed instead of a ♮).

As for the textual indications, I thought to eliminate superfluous punctuation; for example: if in ed. *Grus* was written **VERSET.** – **Andante.** – *retardez.* and so on, here all the dots have been removed (**VERSET** – **Andante** – *retardez.* etc.).

The amendment of the typos (I hope, in the meantime, that I haven't made any new mistakes) is always reported in a footnote; in any case, when there is the acronym [NdR], it means that it is a "Note of the Reviewer".
All the others are original Author's notes.

All the footnotes are indicated by a sequence number; the sequence is valid only for the current page (i.e. page 17 Note 1, page 25 Note 1, etc.).

The few cases where I deviated from the original layout are justified to give the performer a clearer hands division on the score.

P. Viadana

VADE MECUM
de
L'ORGANISTE

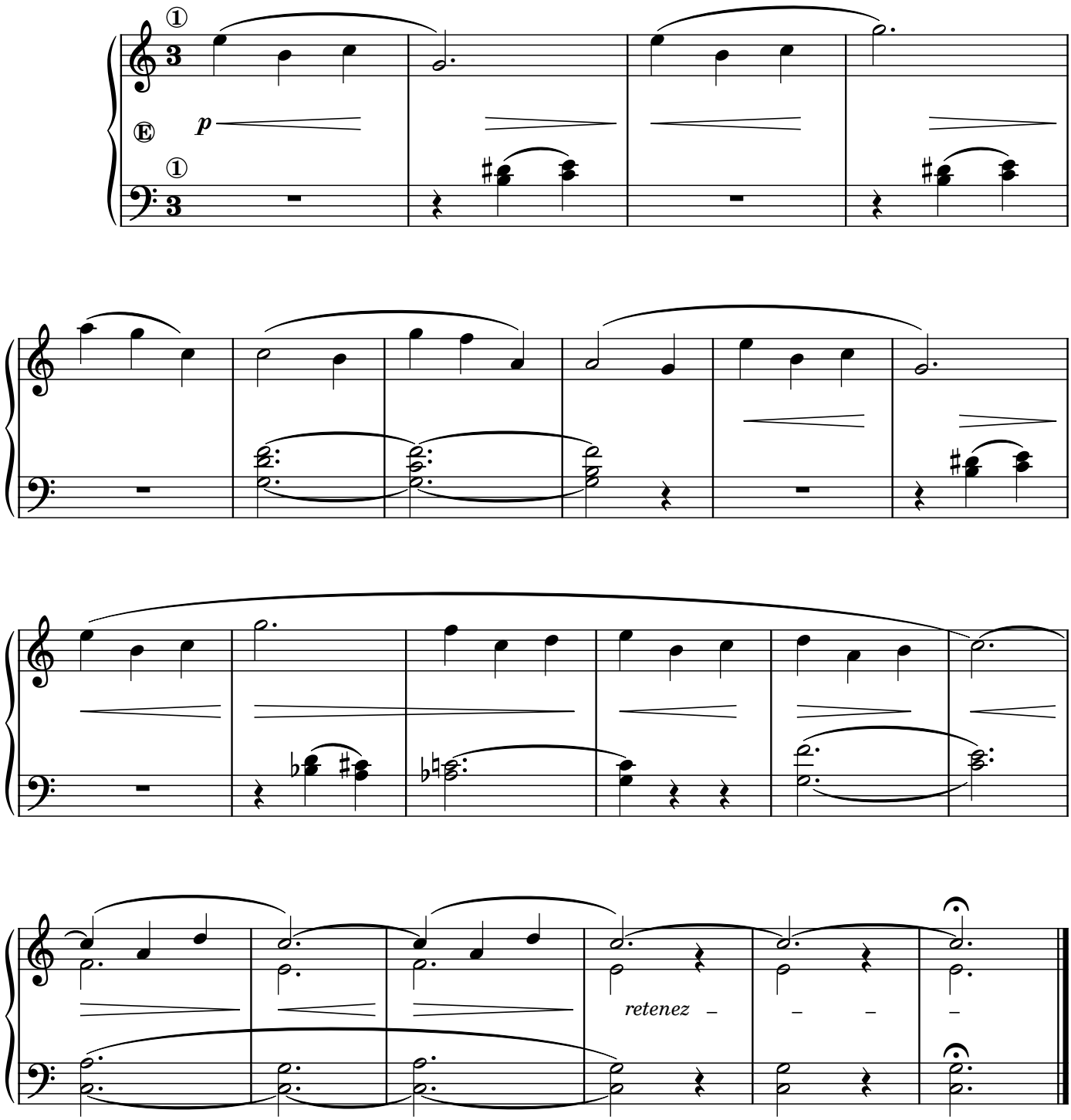
LEFÉBURE-WELY

Op. 187

MORCEAUX EN UT

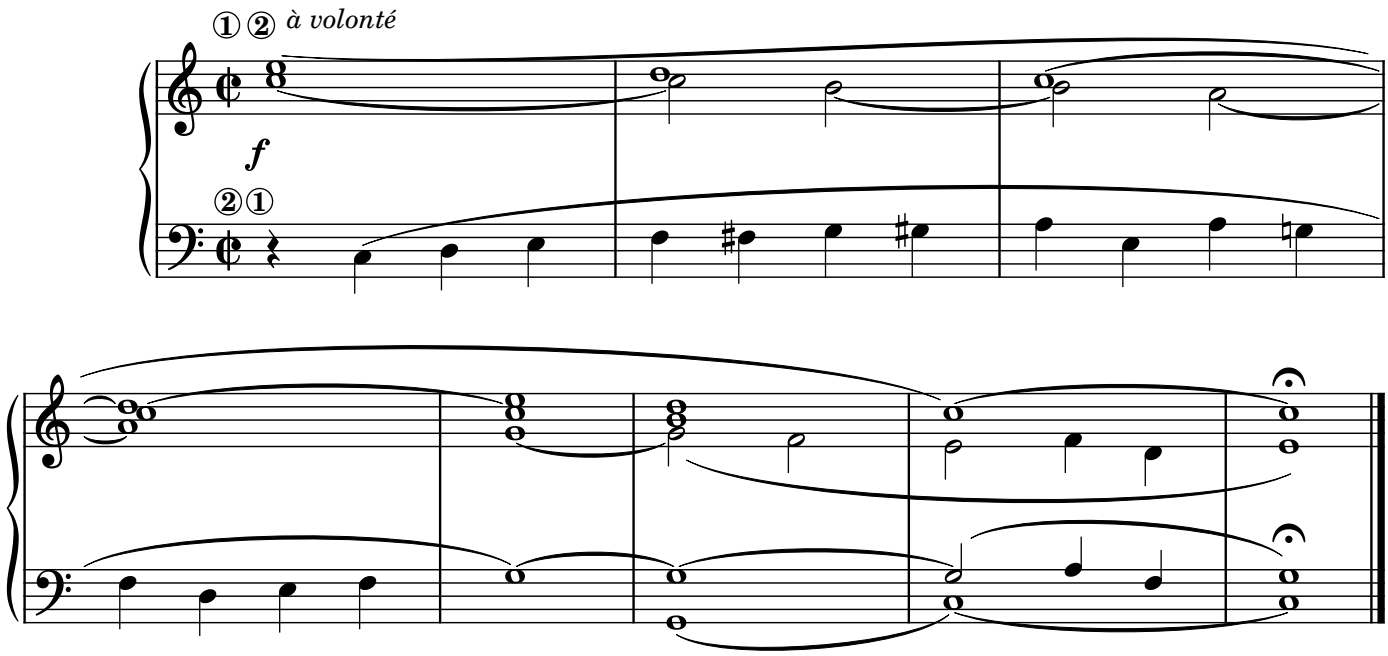
VERSET

Andantino

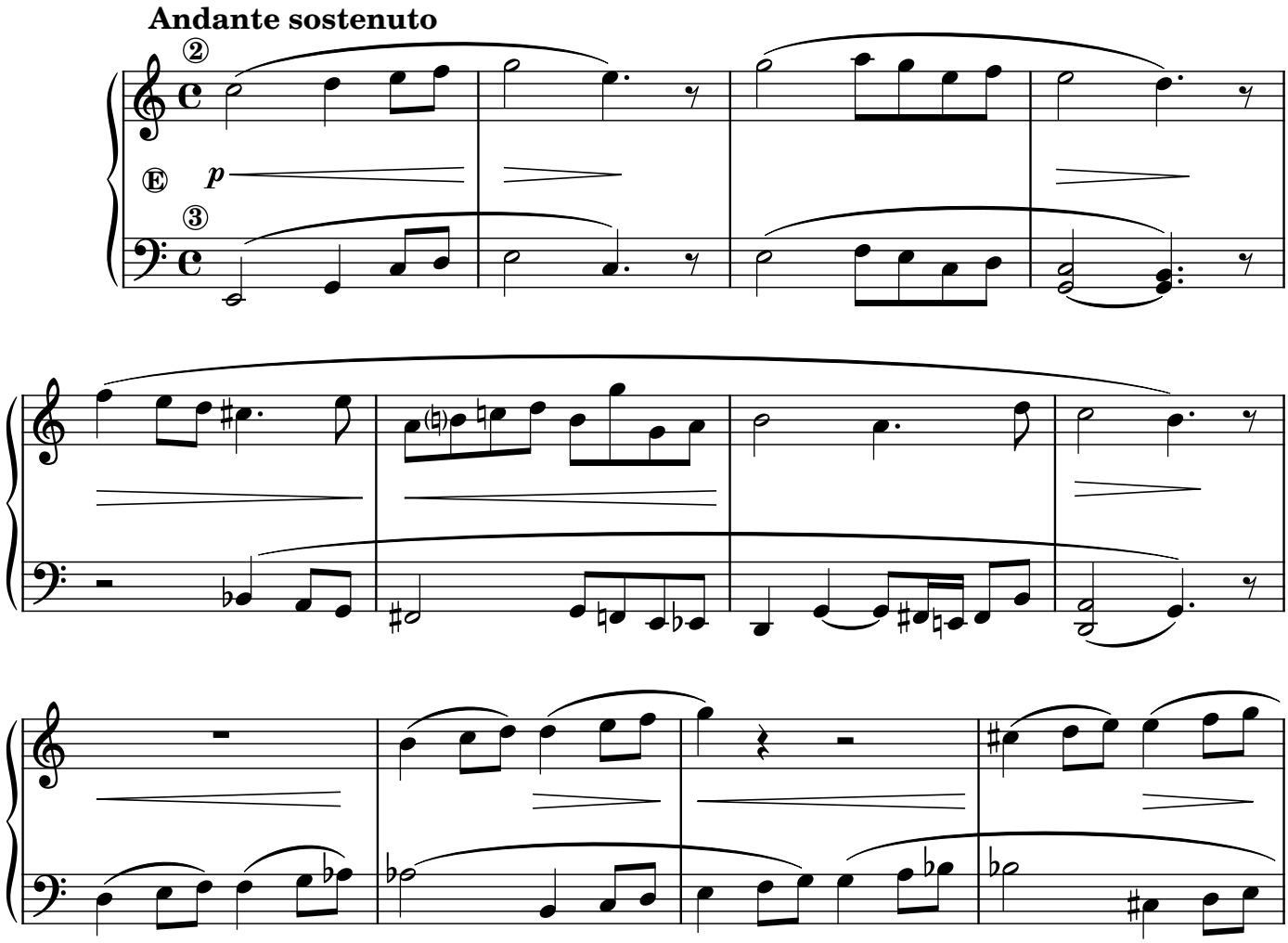


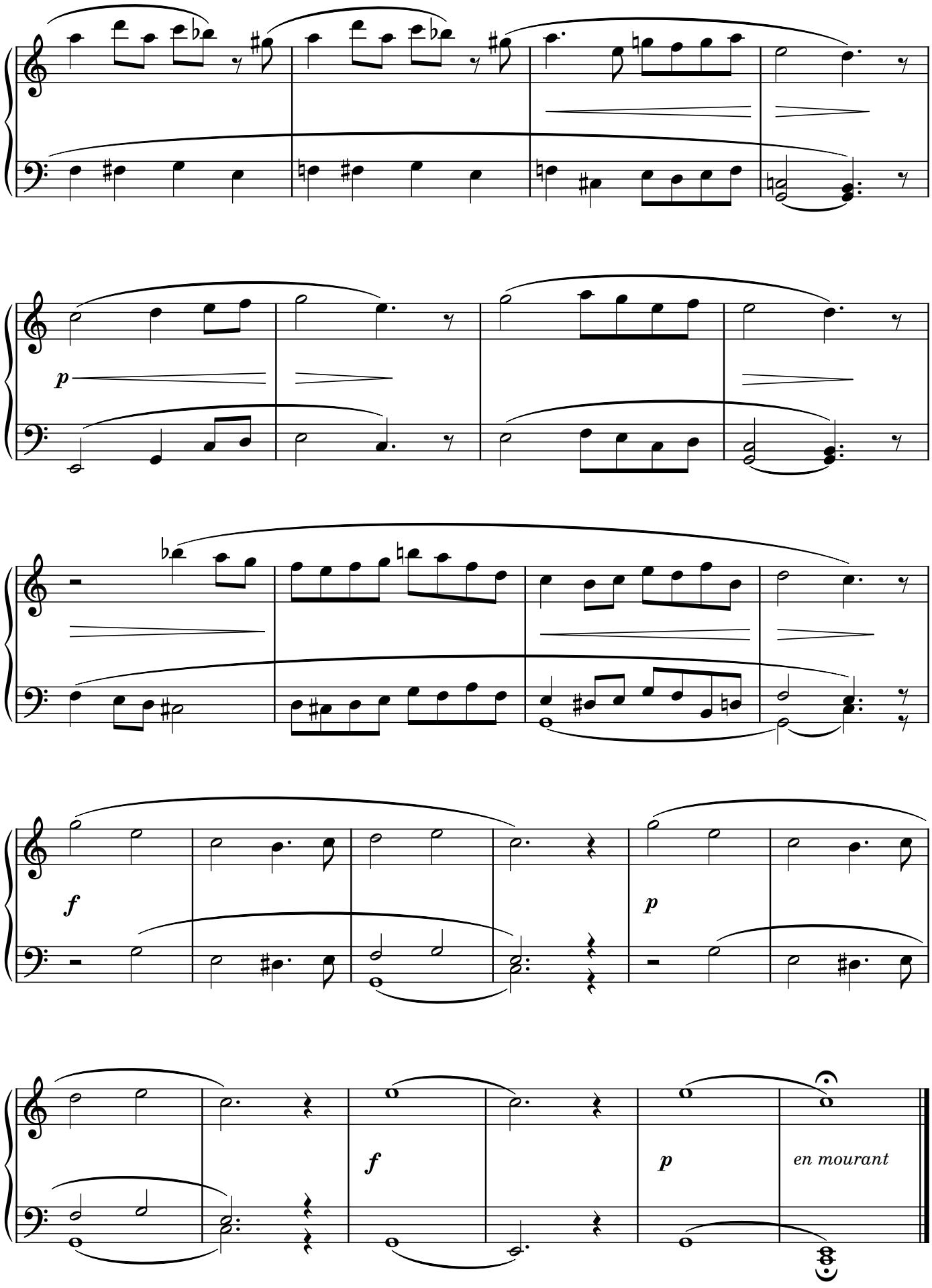
(NOTA) Ces morceaux, quoique spécialement écrits pour l'harmonium, peuvent être joués sur le grand orgue en ajoutant quelques notes pour la pédale.
(*It.*) Questi pezzi, sebbene siano stati scritti appositamente per l'harmonium, possono essere eseguiti all'organo aggiungendo alcune note al pedale.
(*Eng.*) Though these pieces were written specifically for the harmonium, they can be played on the organ with the addition of some notes to the pedal.

PRÉLUDE



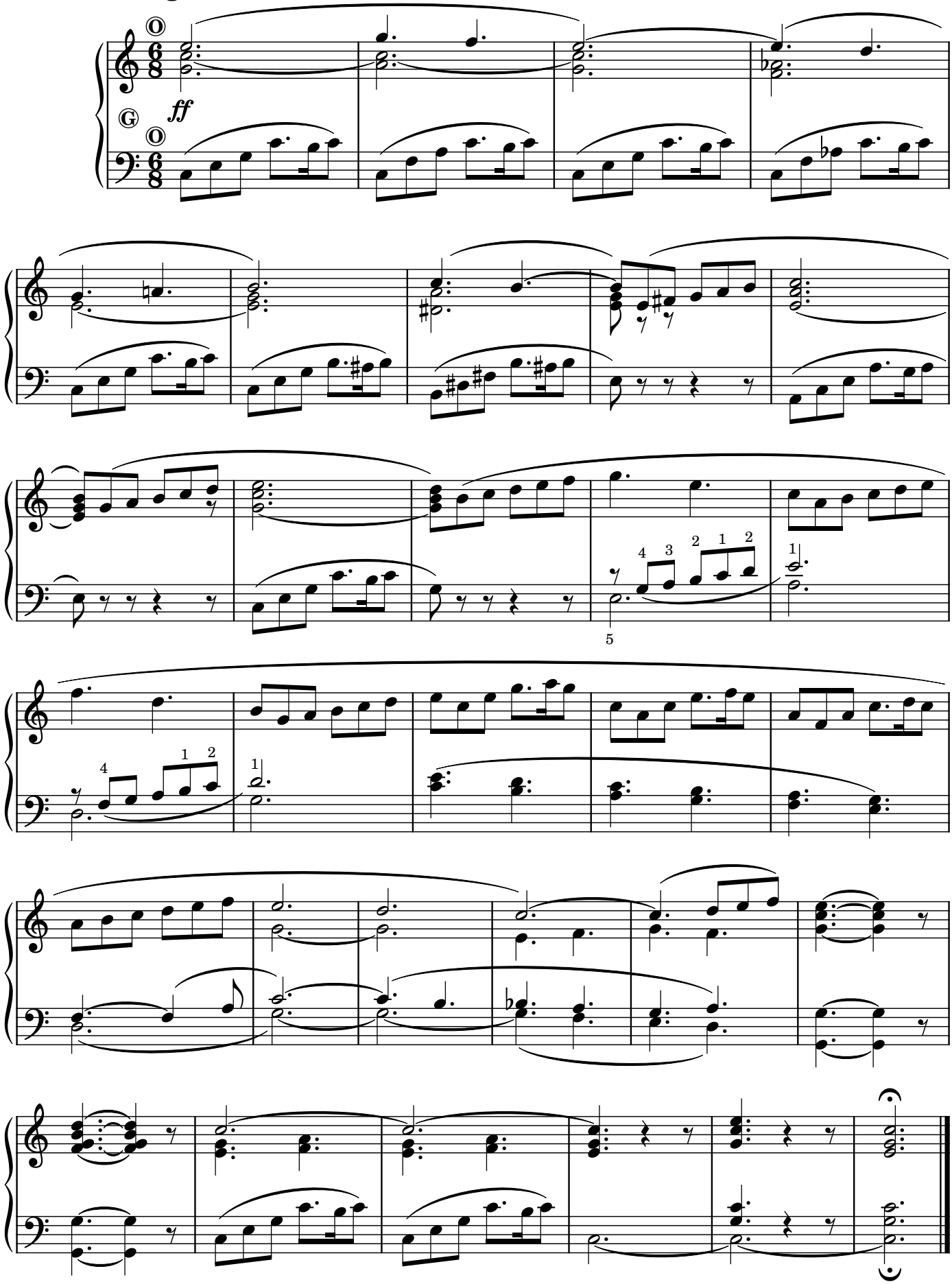
ÉLÉVATION




p
f
p
f
p
en mourant

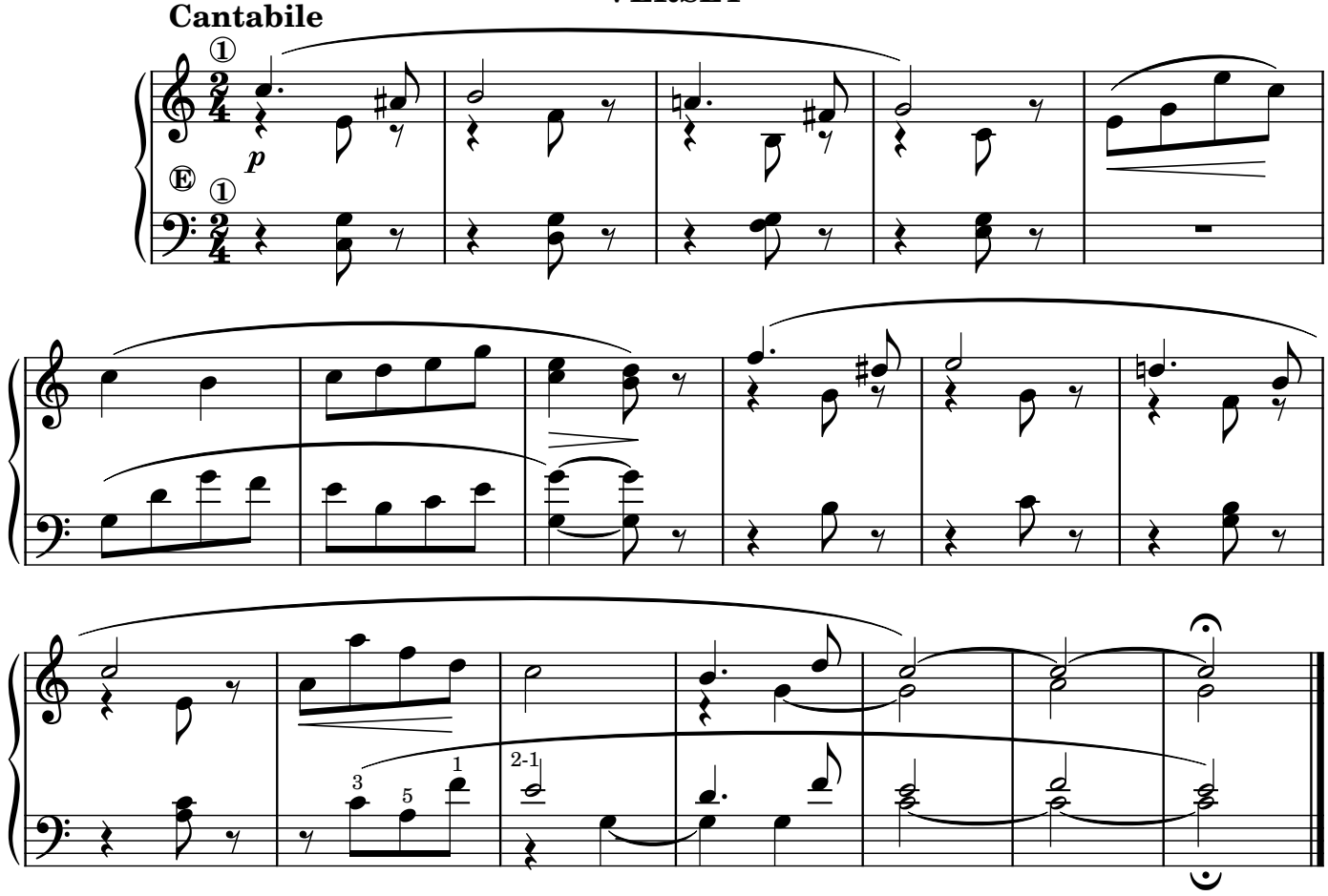
VERSET

Allegro maestoso



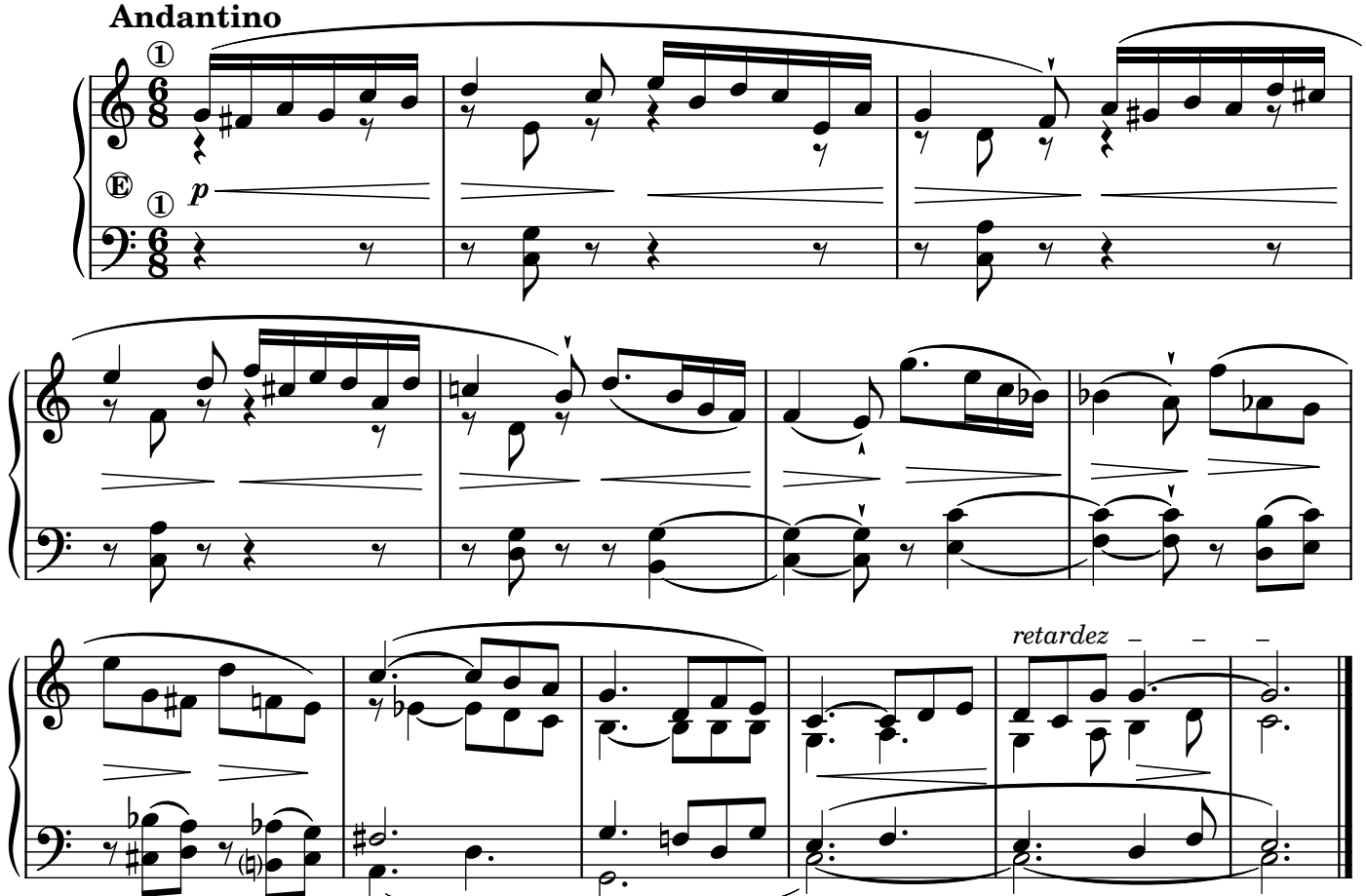
VERSET

Cantabile

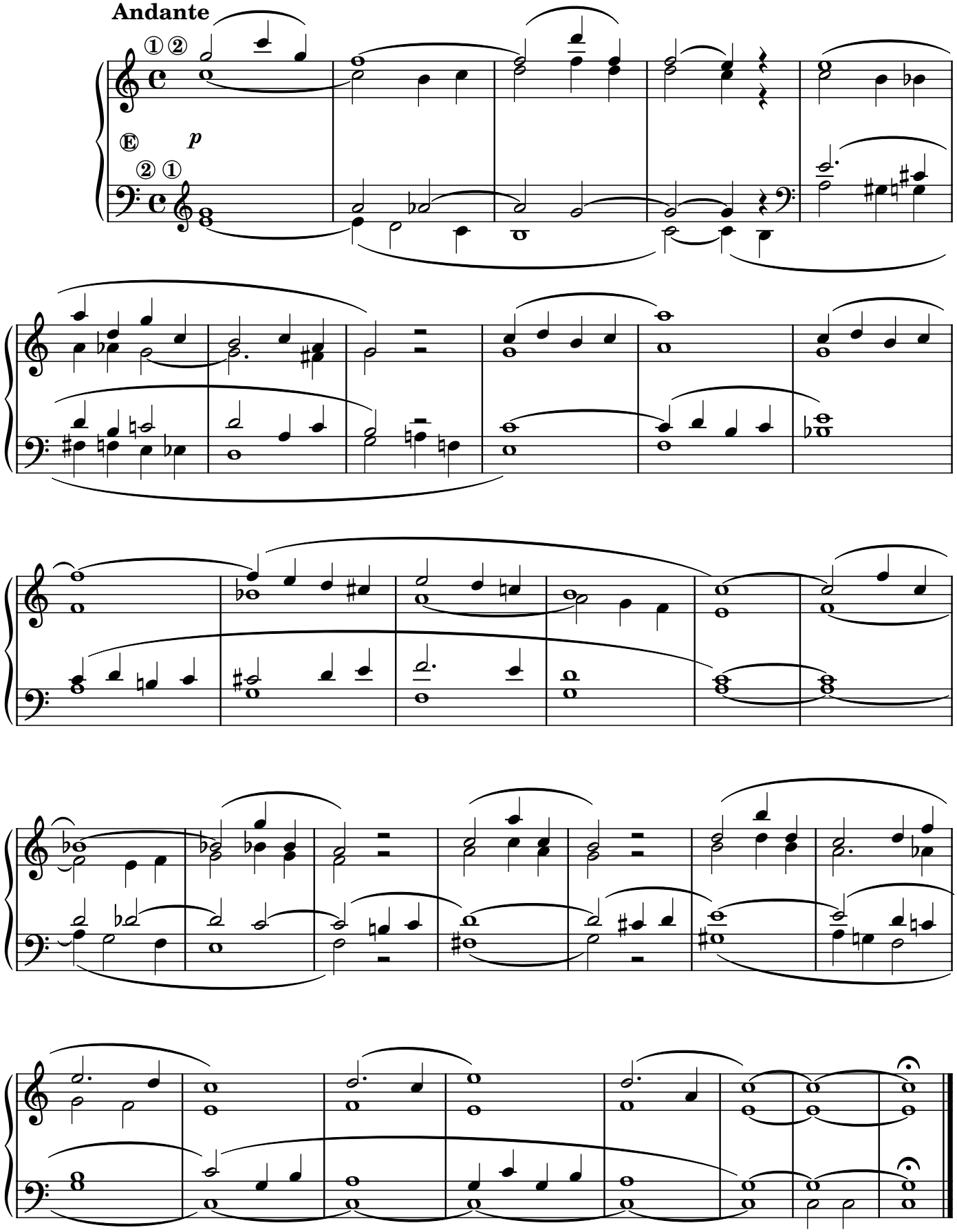


VERSET

Andantino

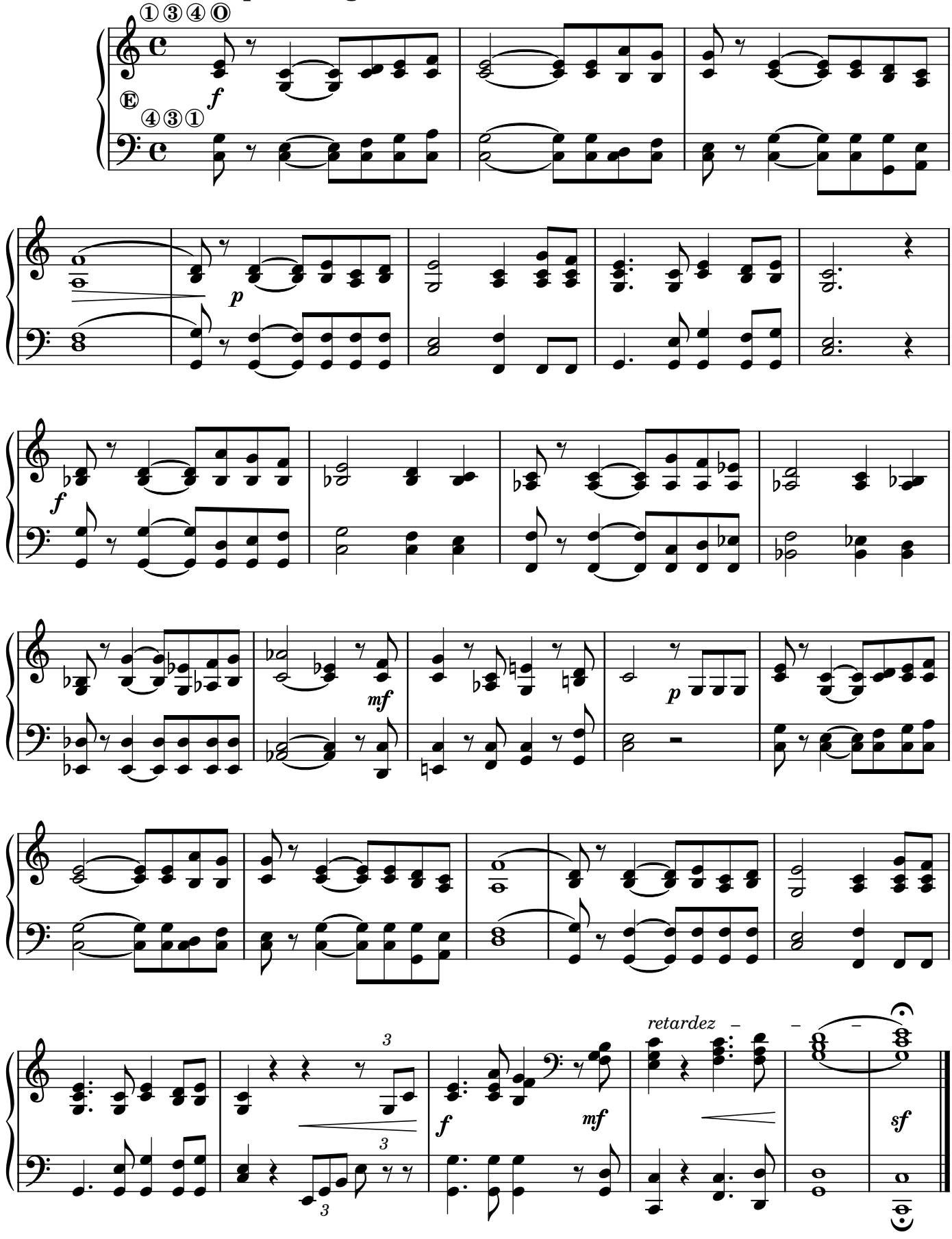


COMMUNION



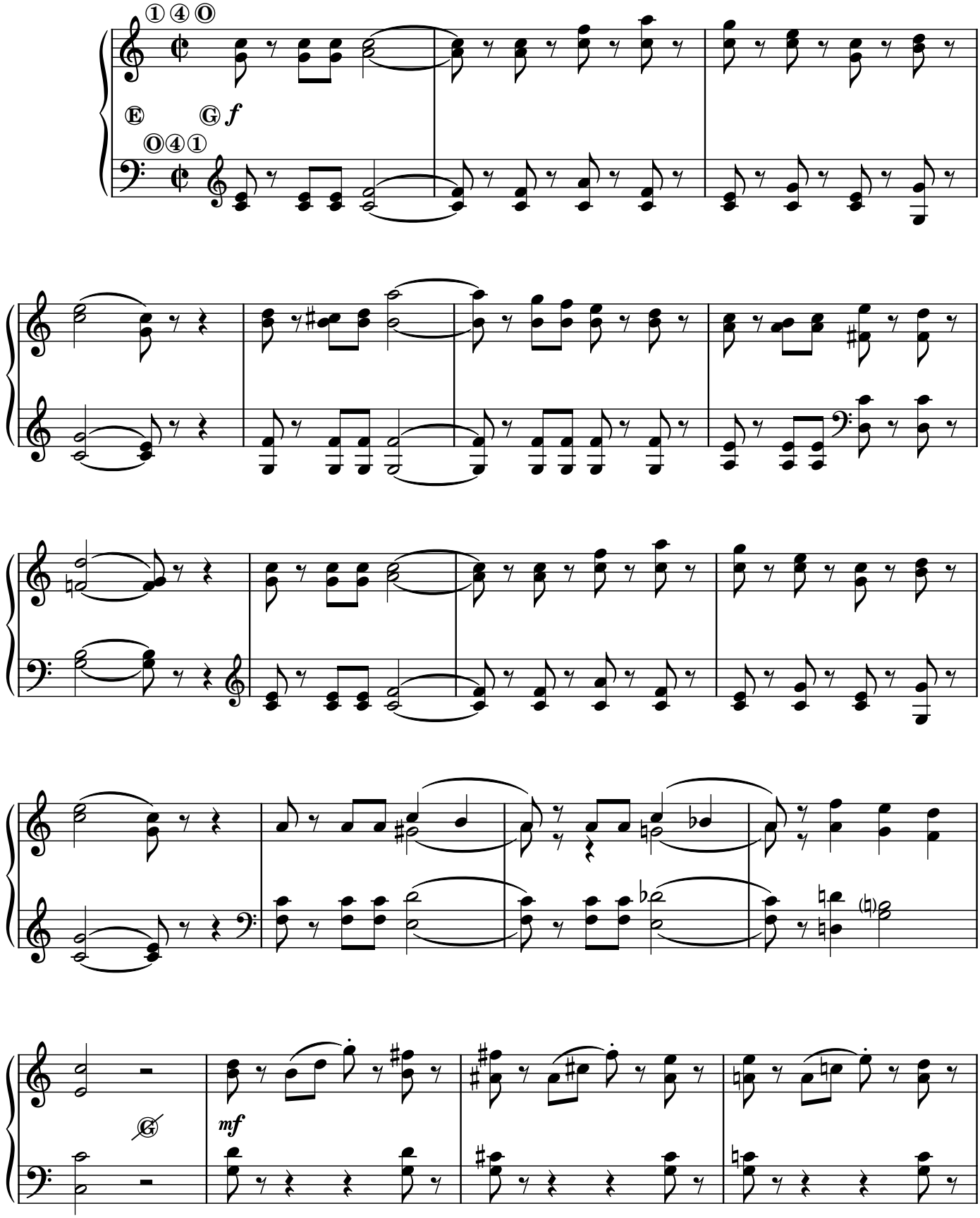
VERSET

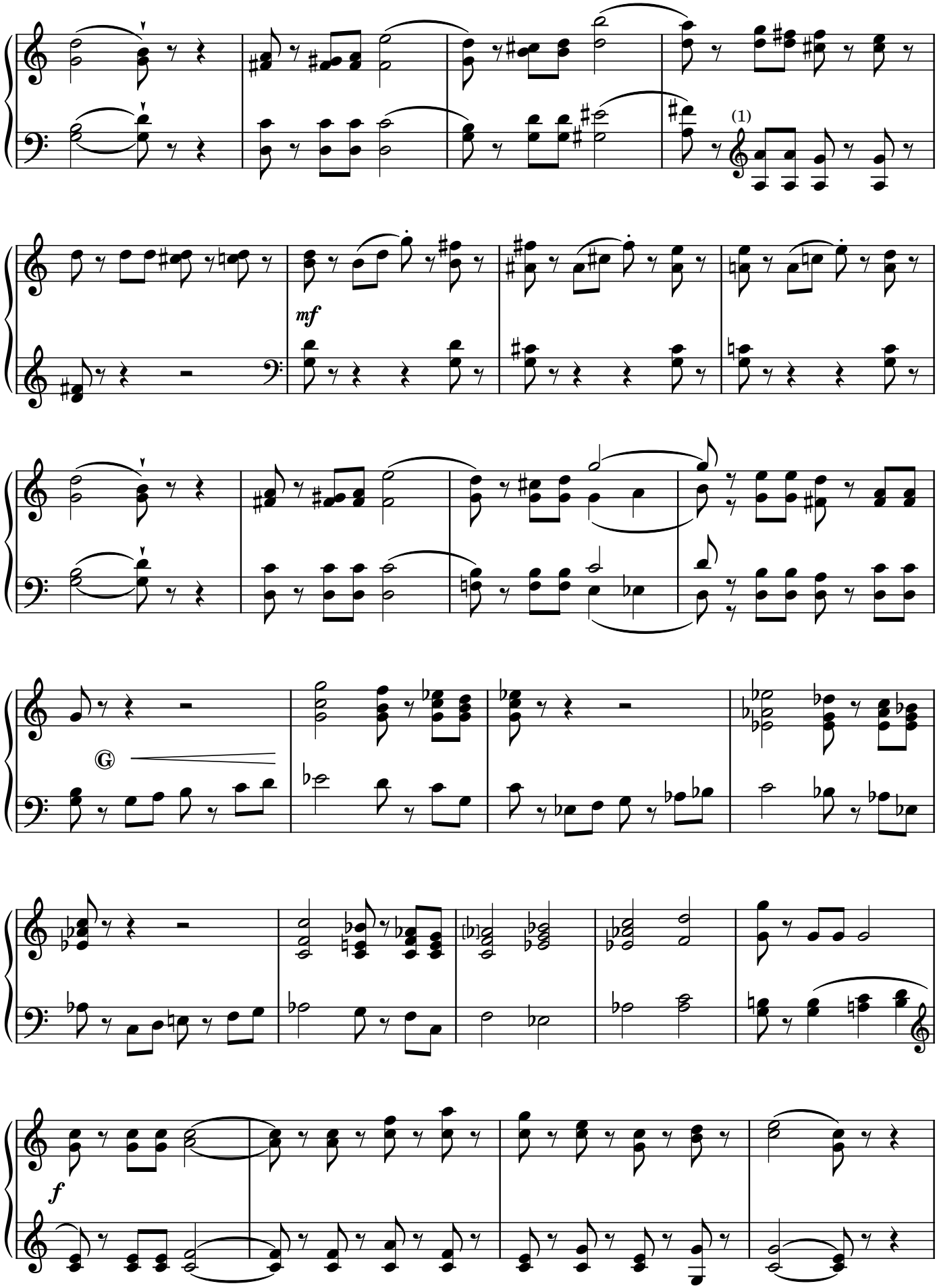
Andantino quasi allegretto



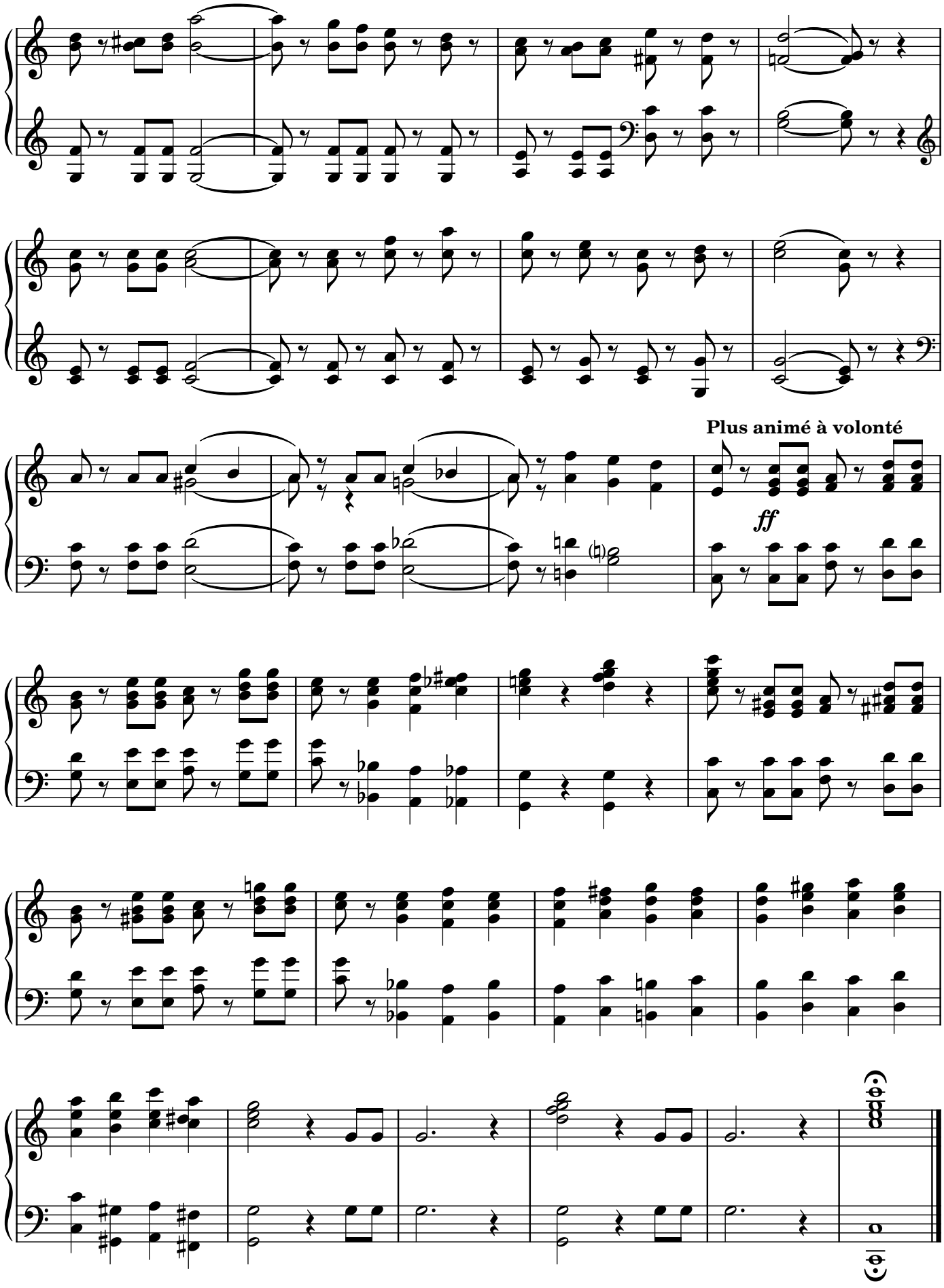
MARCHE

Allegro moderato



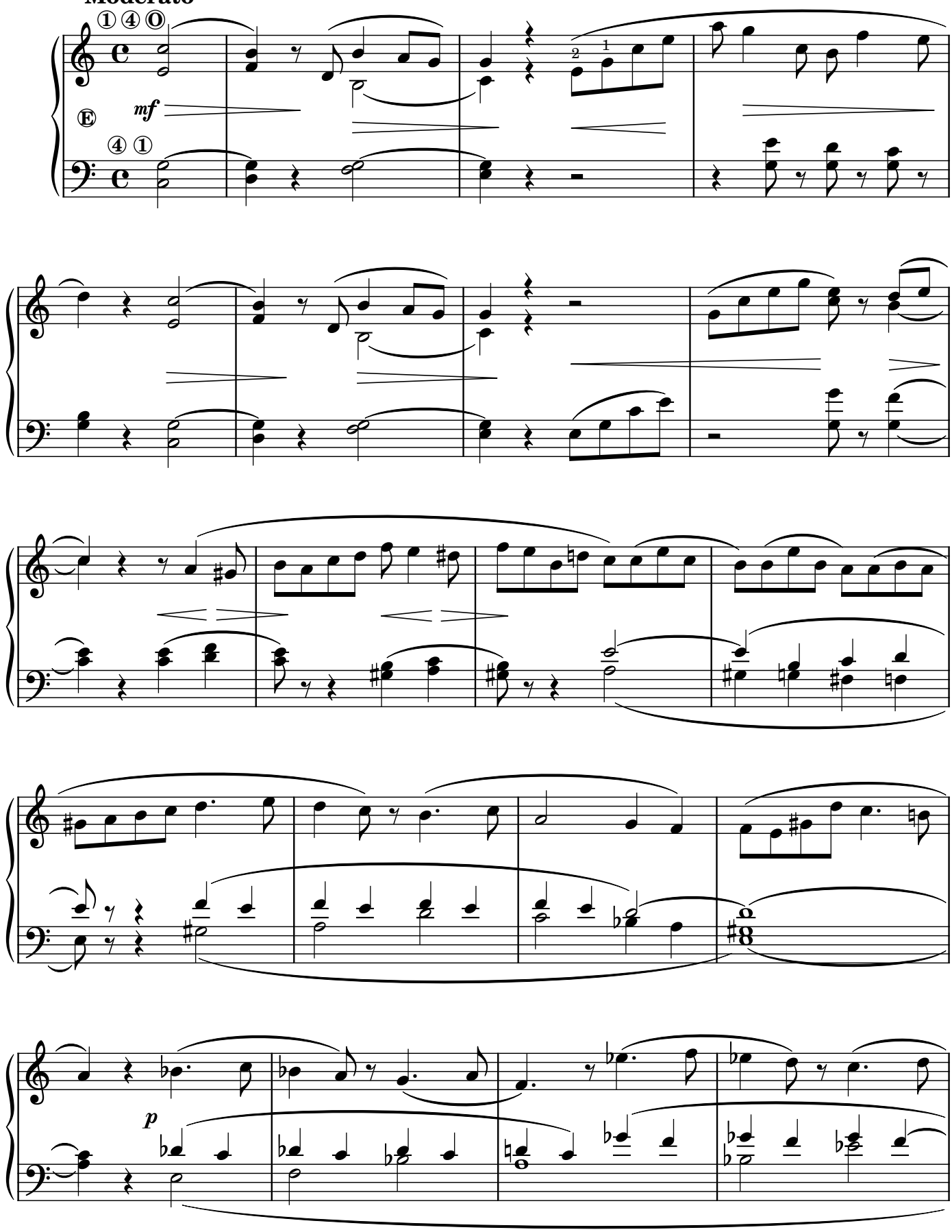


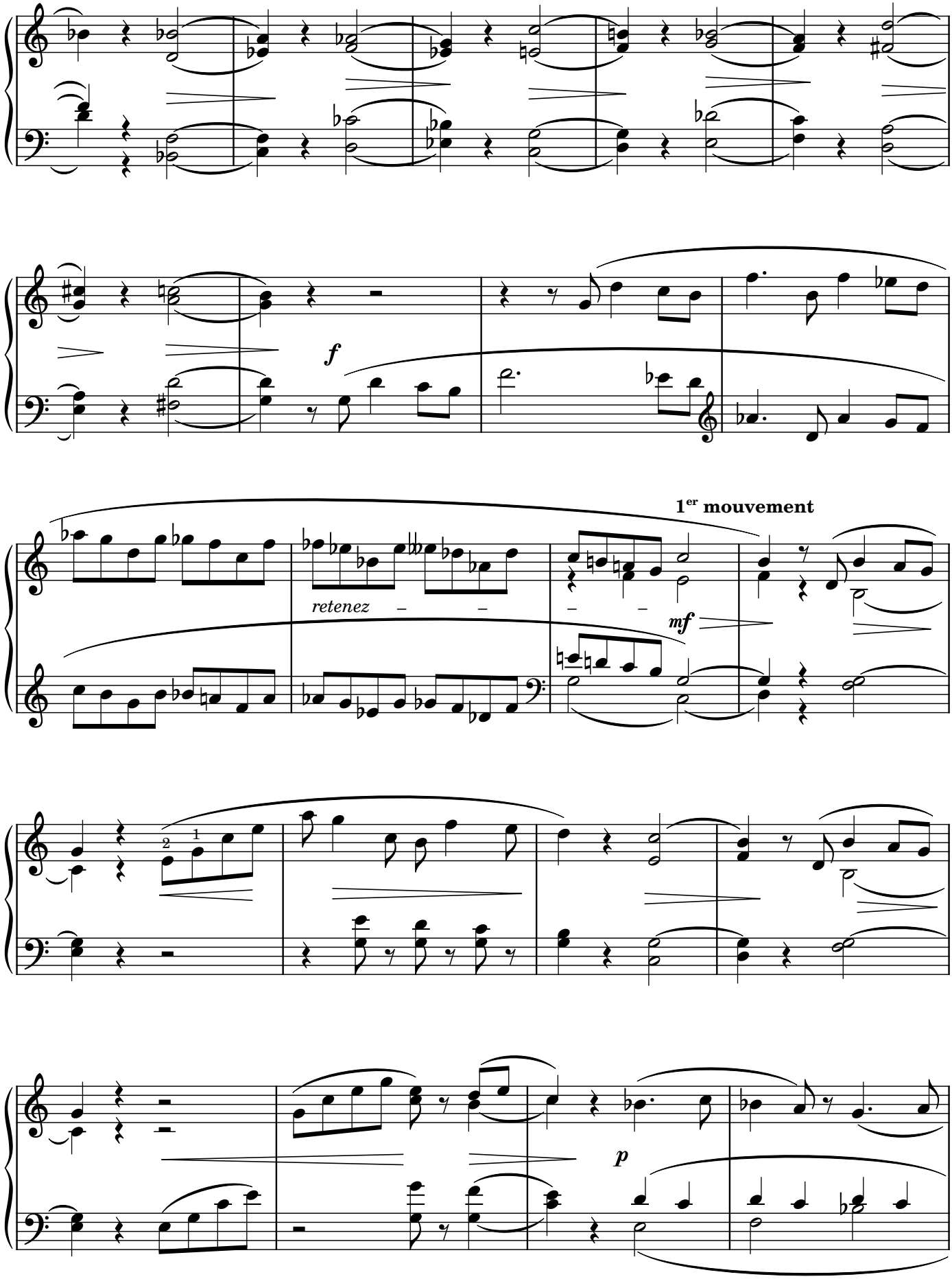
1) (*It.*) Questa chiave di Sol non è presente nell'ed. Originale - (*Eng.*) This G key does not exist in Original ed. [NdR]

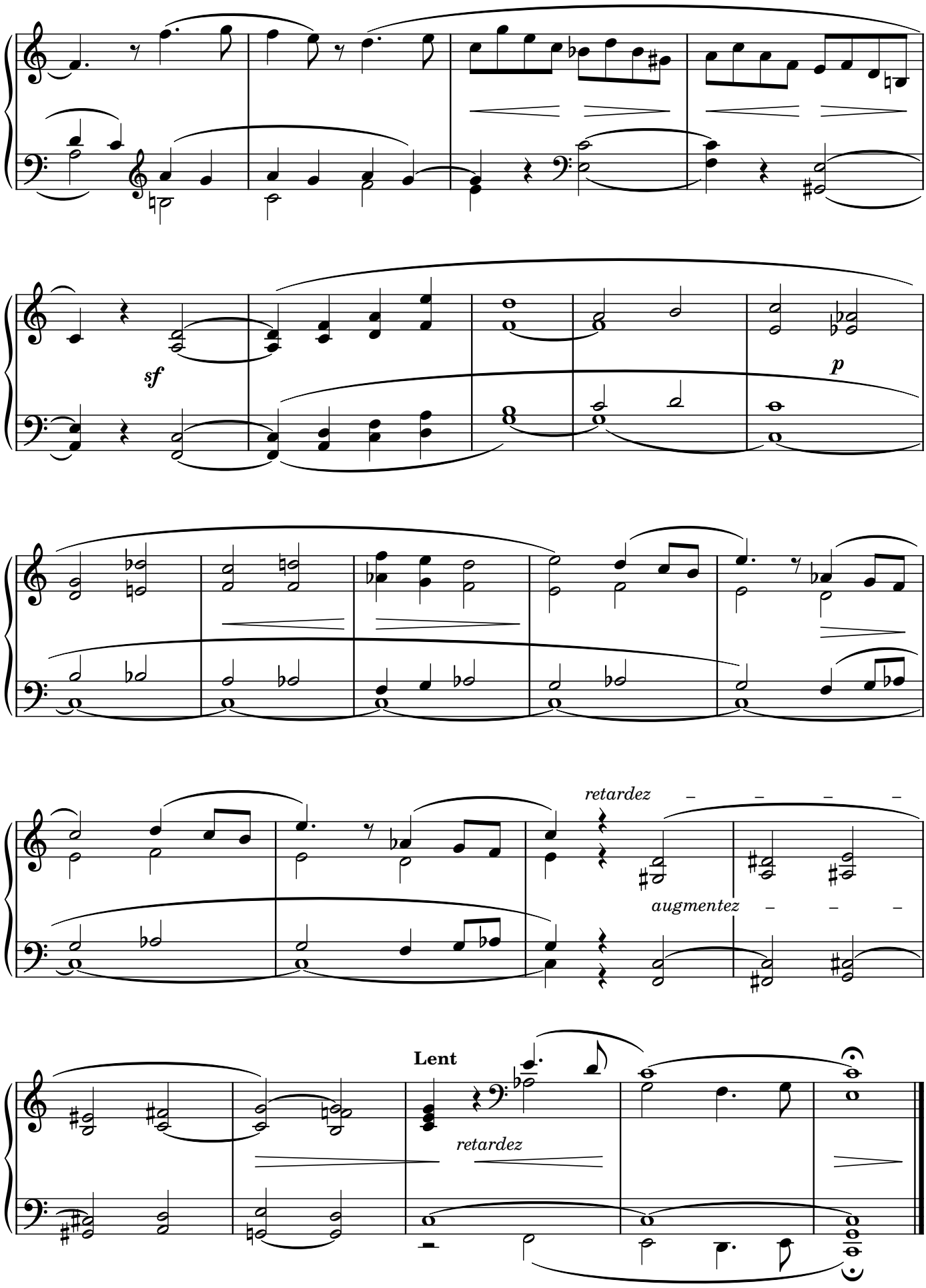

Plus animé à volonté
ff

OFFERTOIRE

Moderato

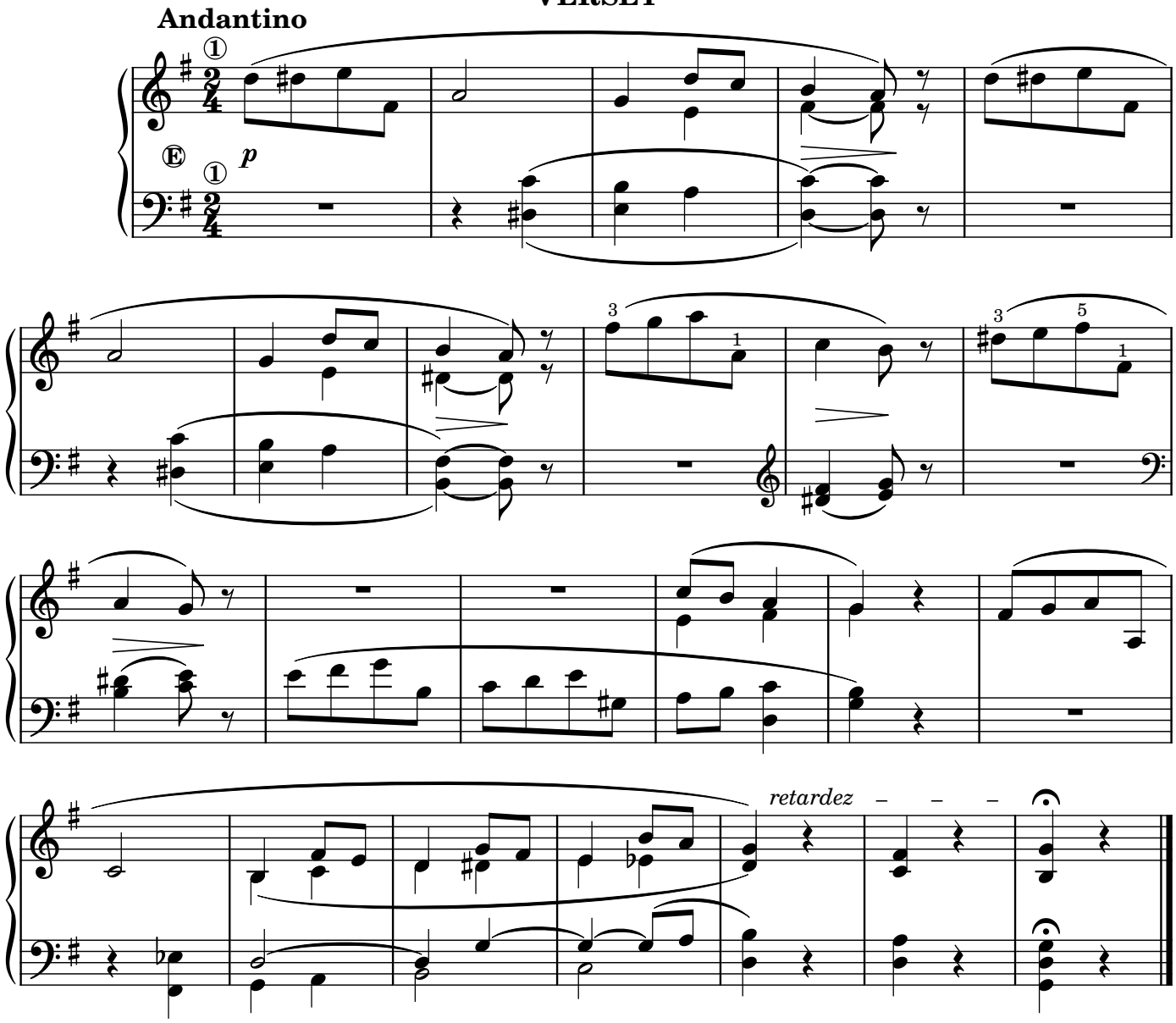



f
1er mouvement
retenez
mf
p

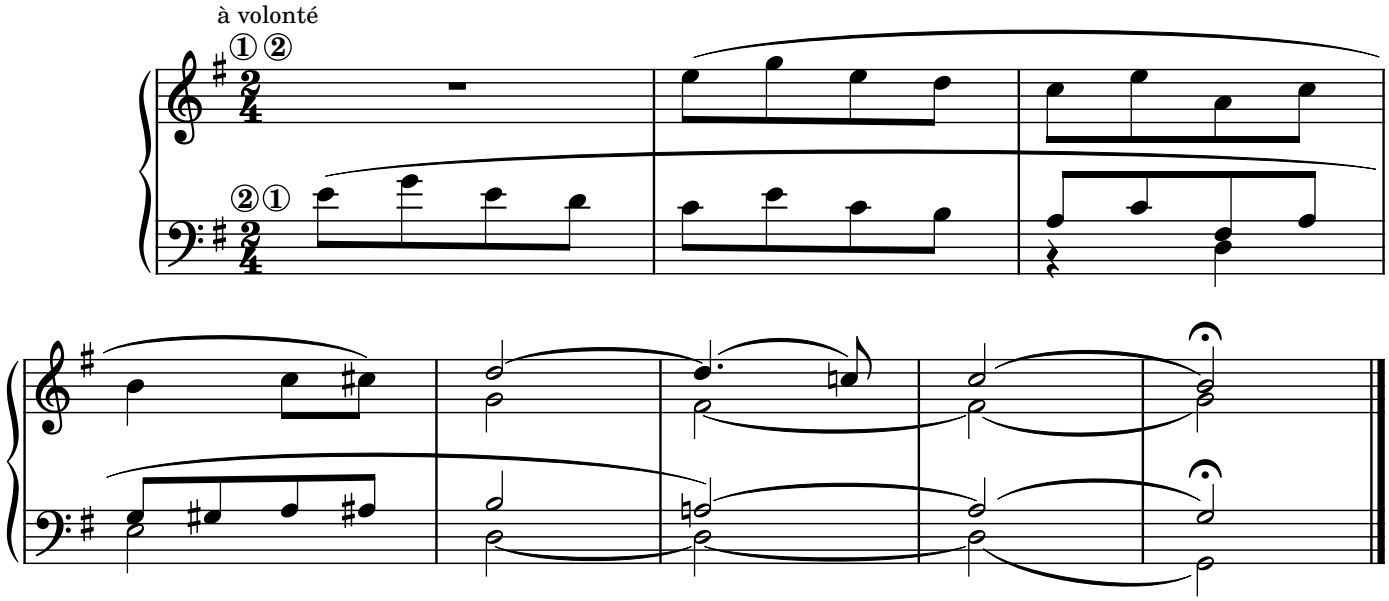

sf
p
retardez
augmentez
Lent
retardez

MORCEAUX EN SOL

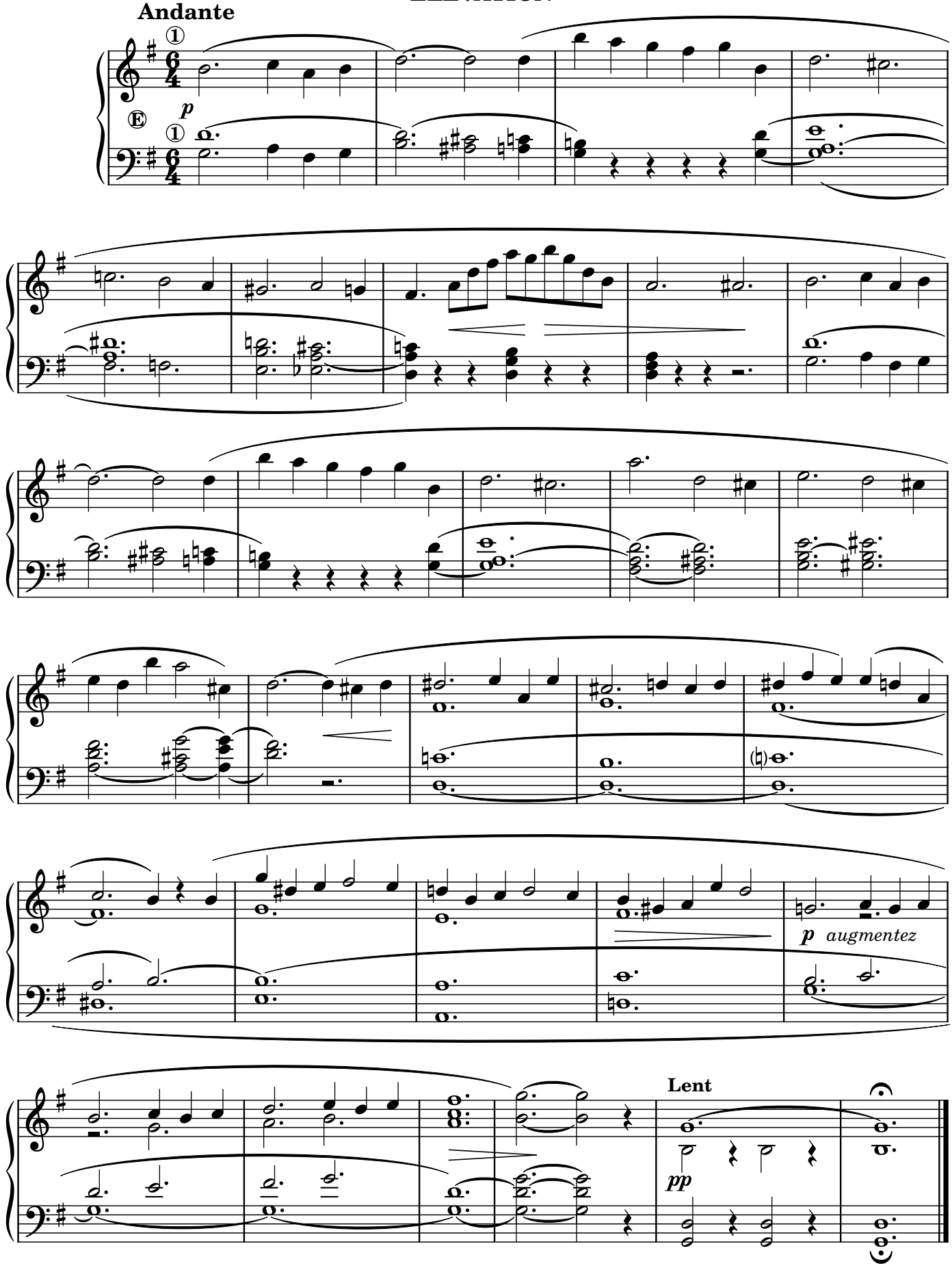
VERSET



PRÉLUDE

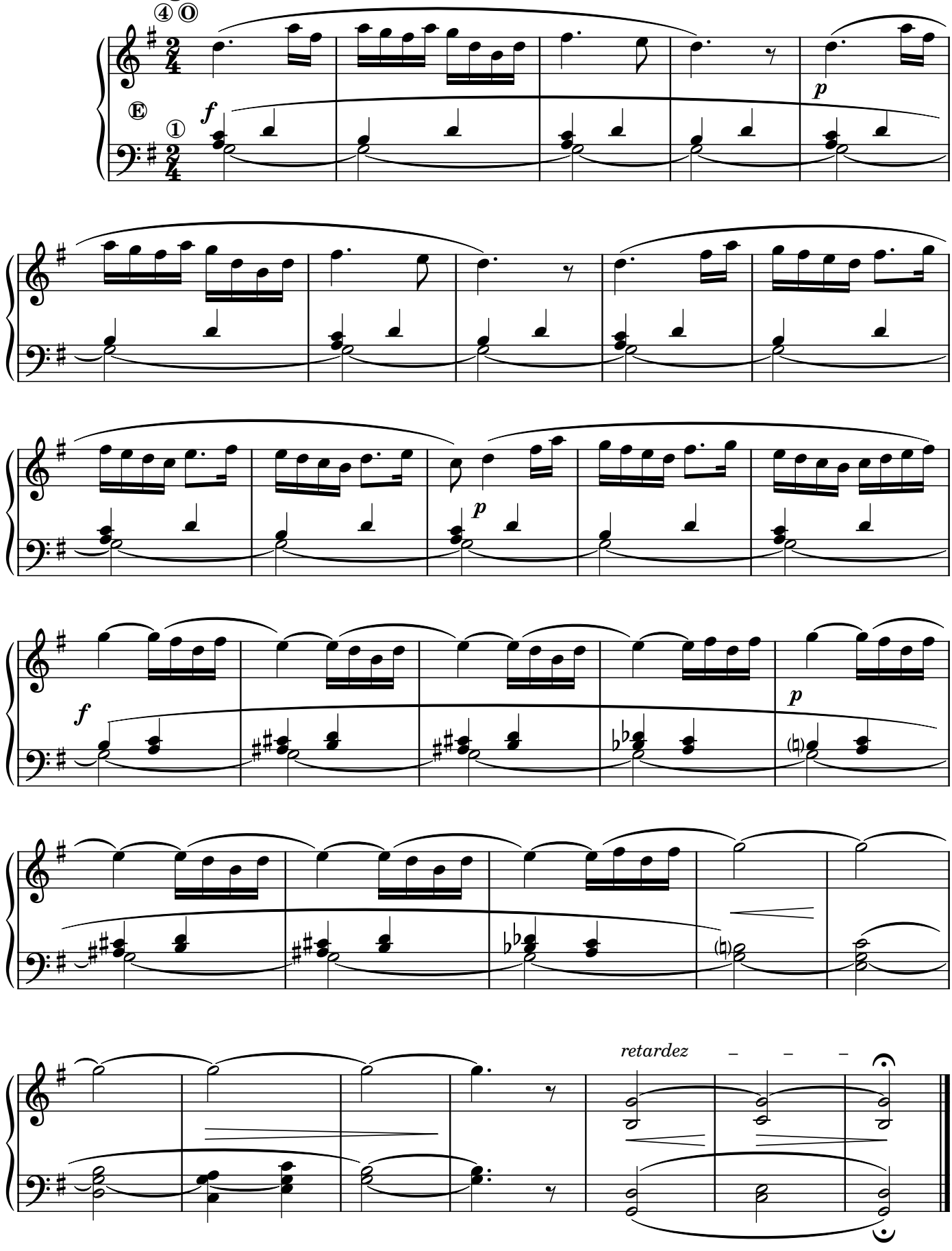


ÉLÉVATION

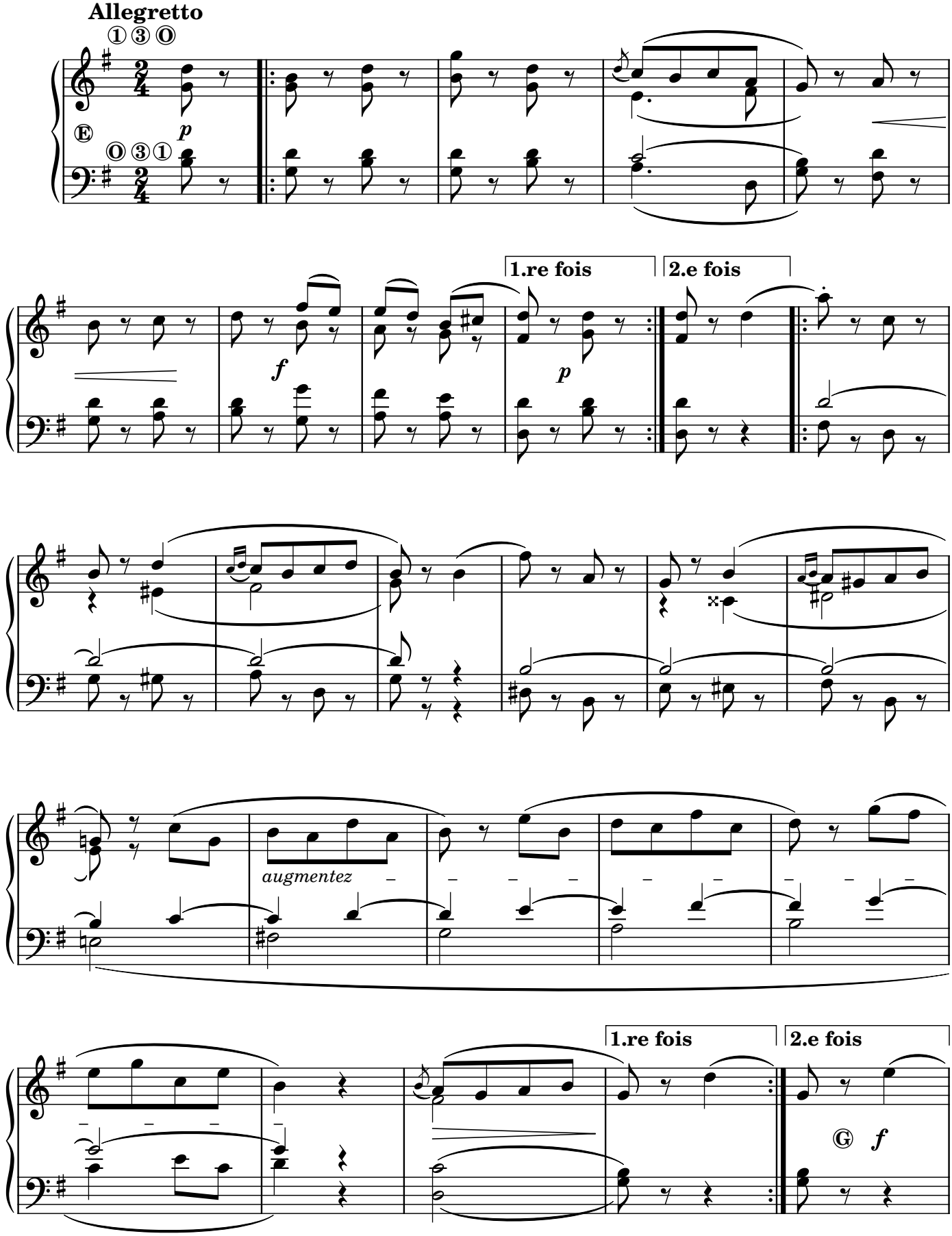


VERSET

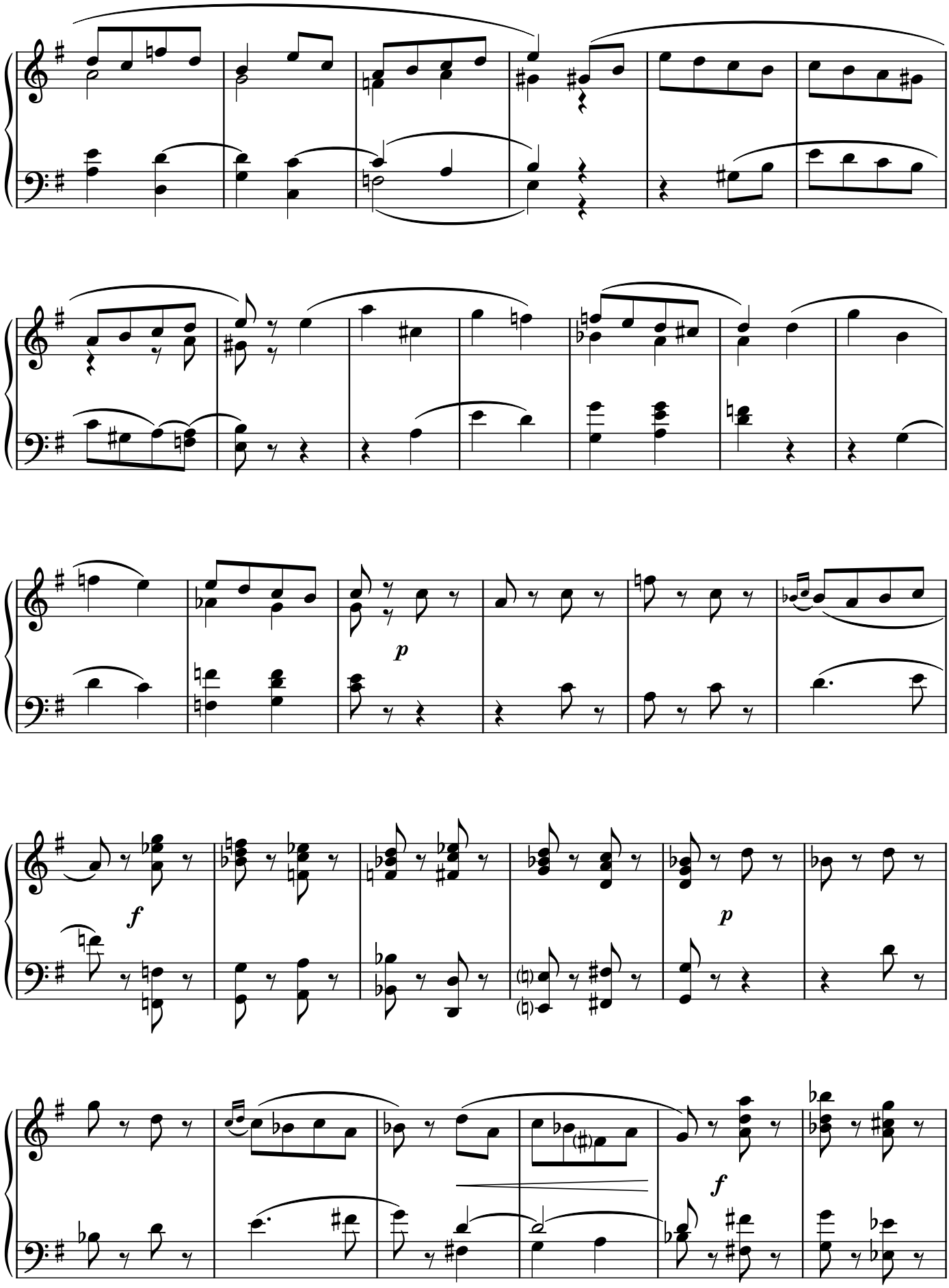
Allegretto

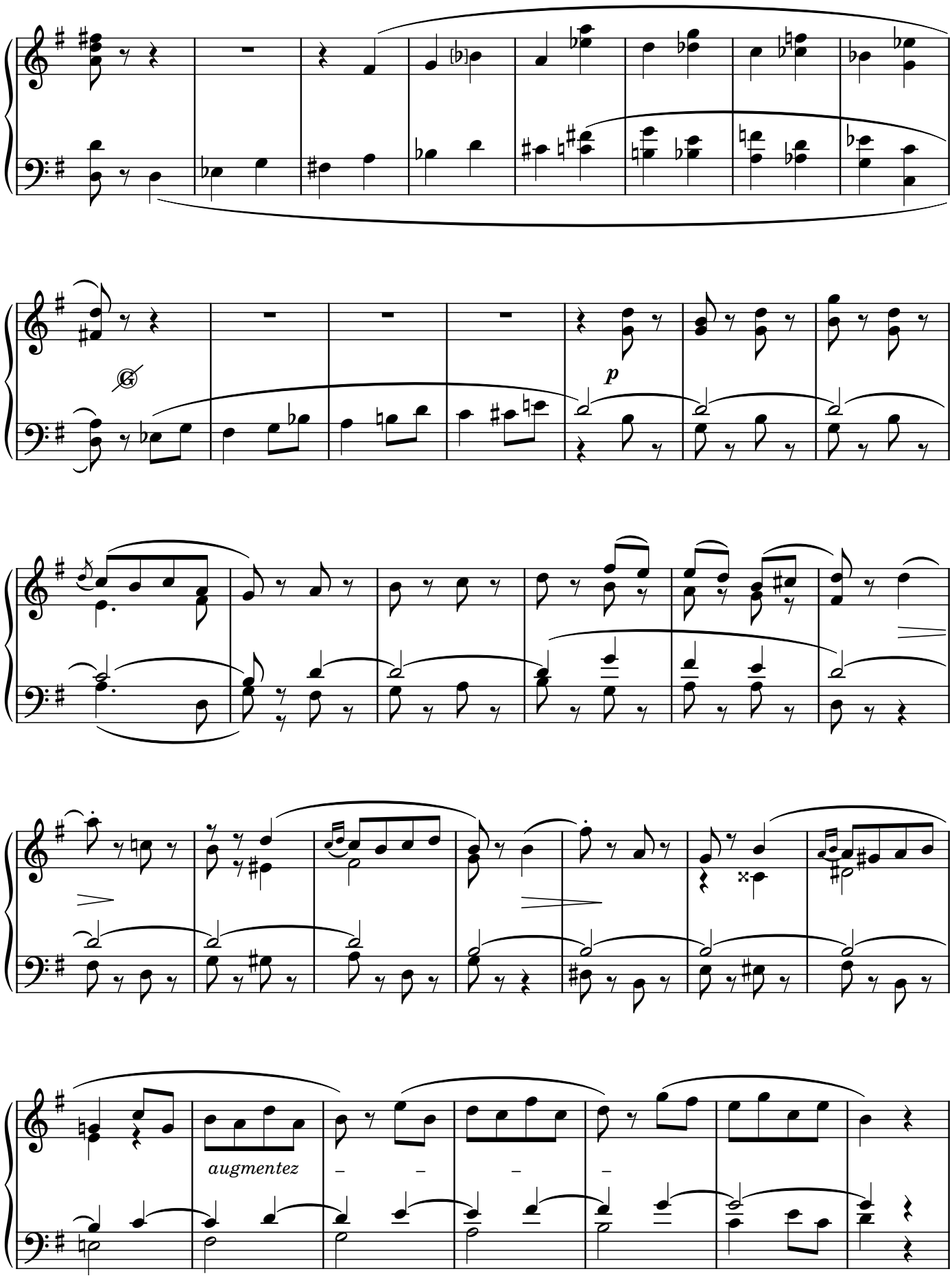


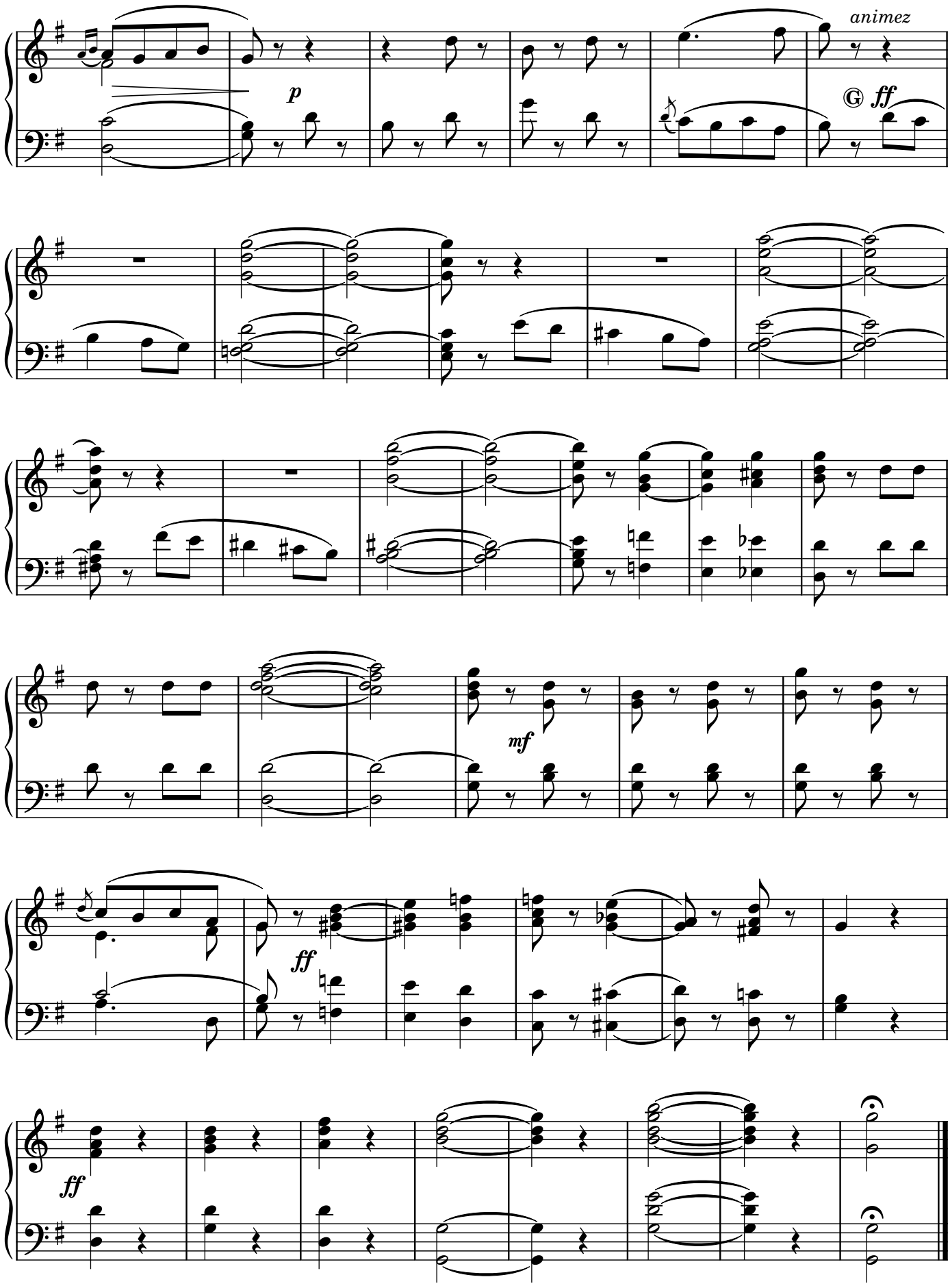
SORTIE[1)]



1) (*It.*) Questo pezzo è stato pubblicato separatamente nel 1872 da Léon Grus come: "*Air Pompadour*", caprice pour Orgue Expressif, **L. G. 4044**
(*Eng.*) This piece was published separately in 1872 by Léon Grus as: [NdR]

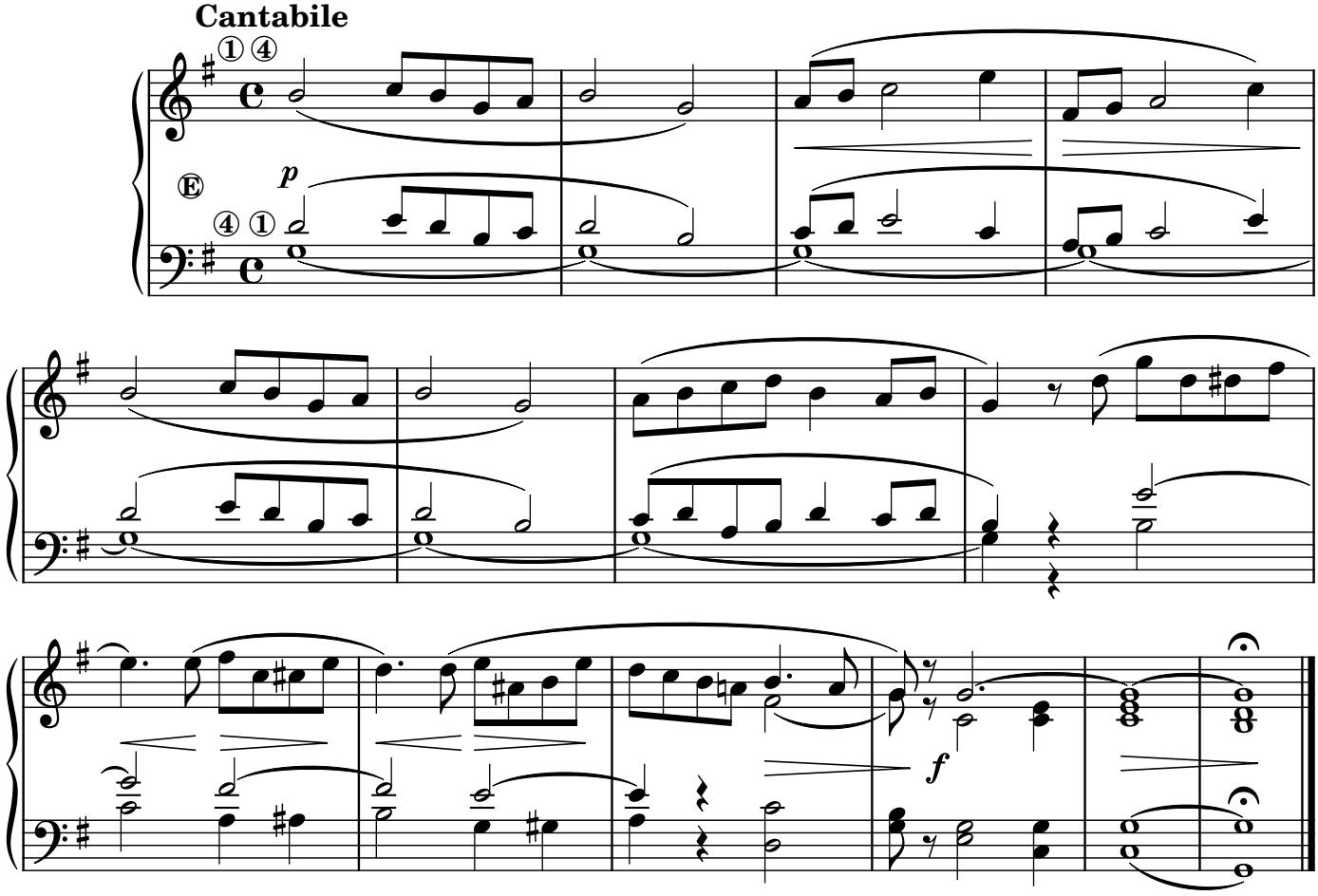

p
f
p
f


p
augmentez


animez
p
G ff
mf
ff
ff

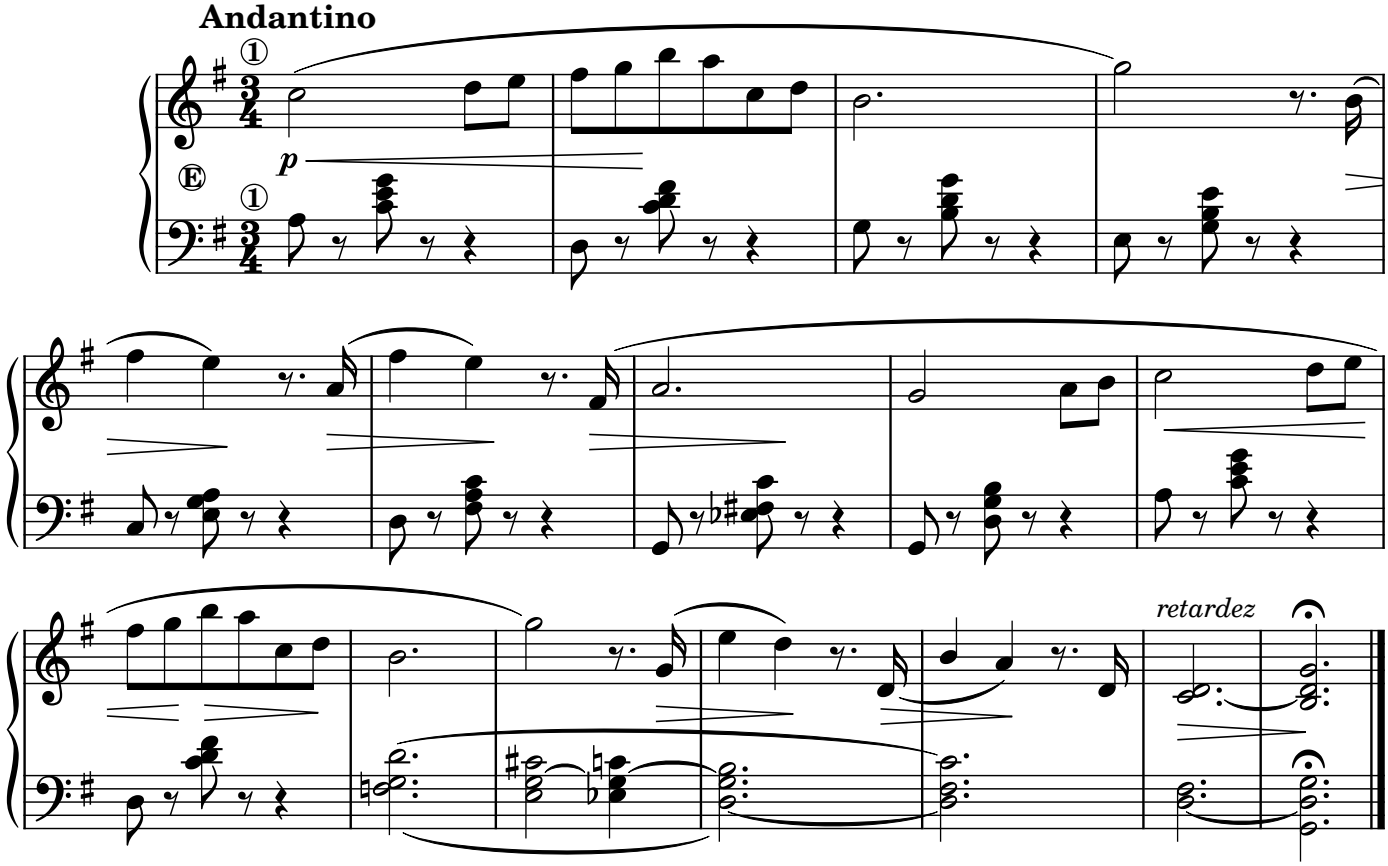
VERSET

Cantabile

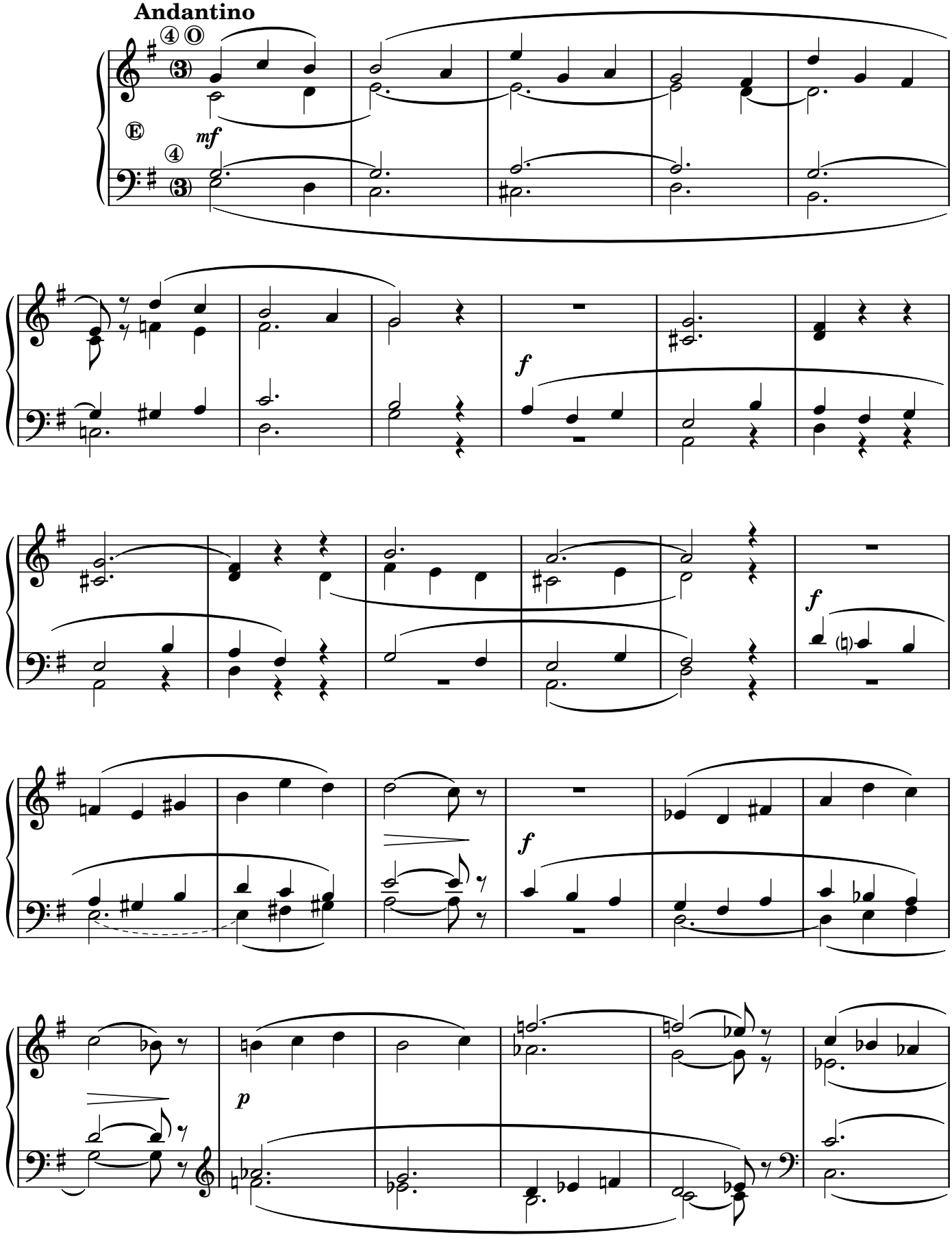


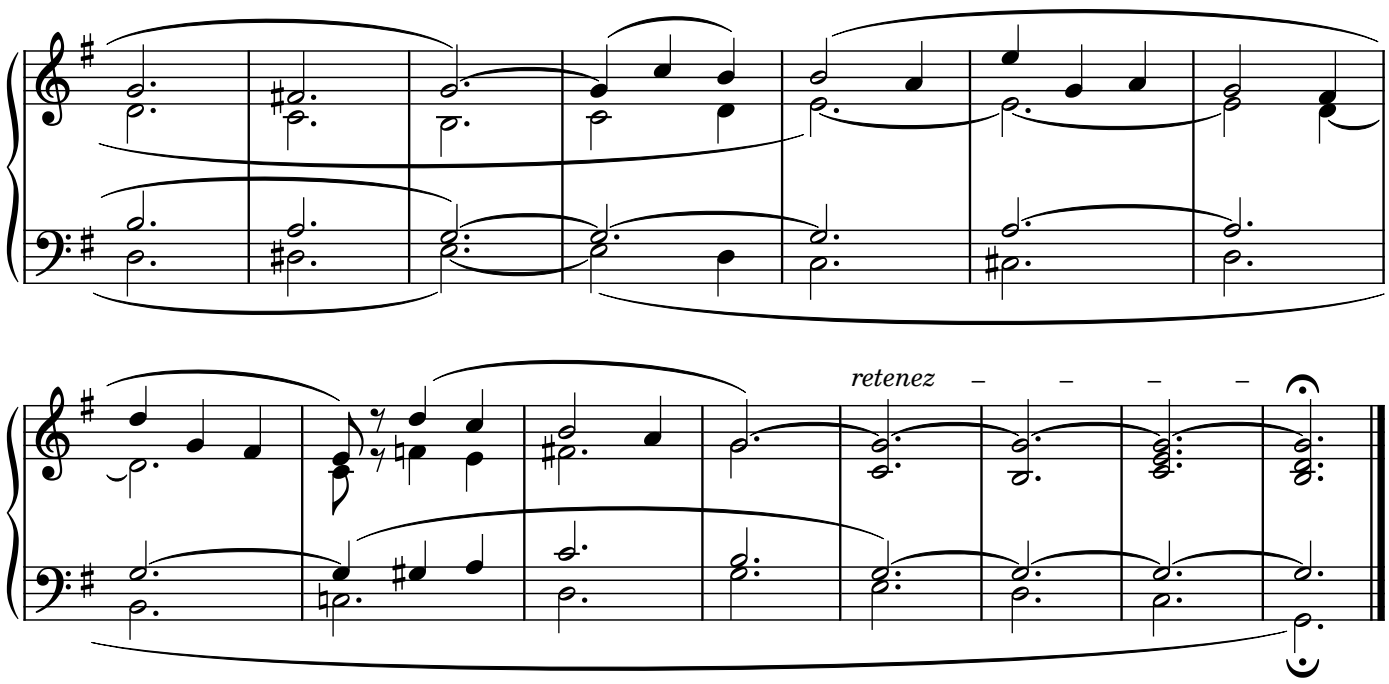
VERSET

Andantino



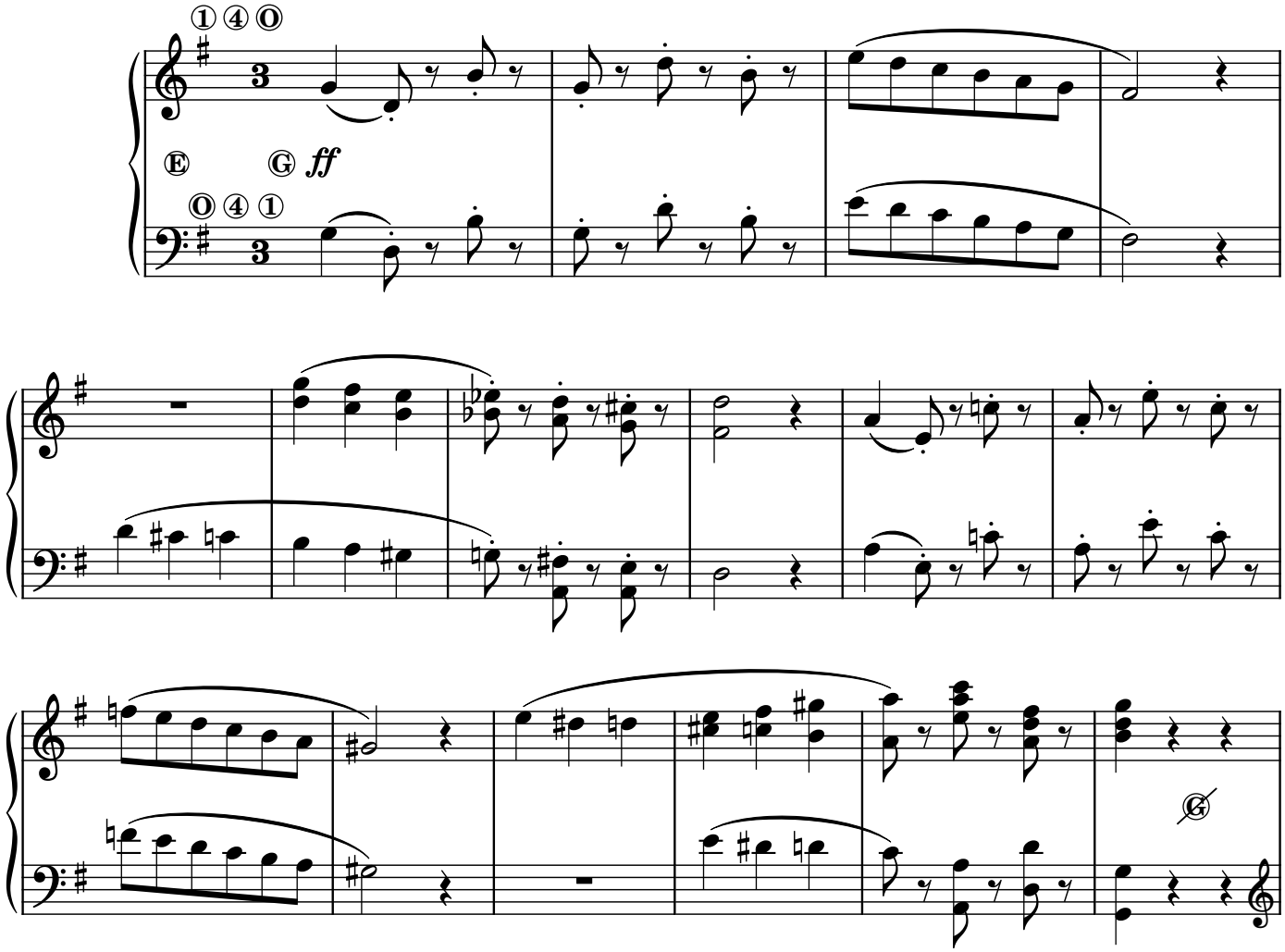
COMMUNION

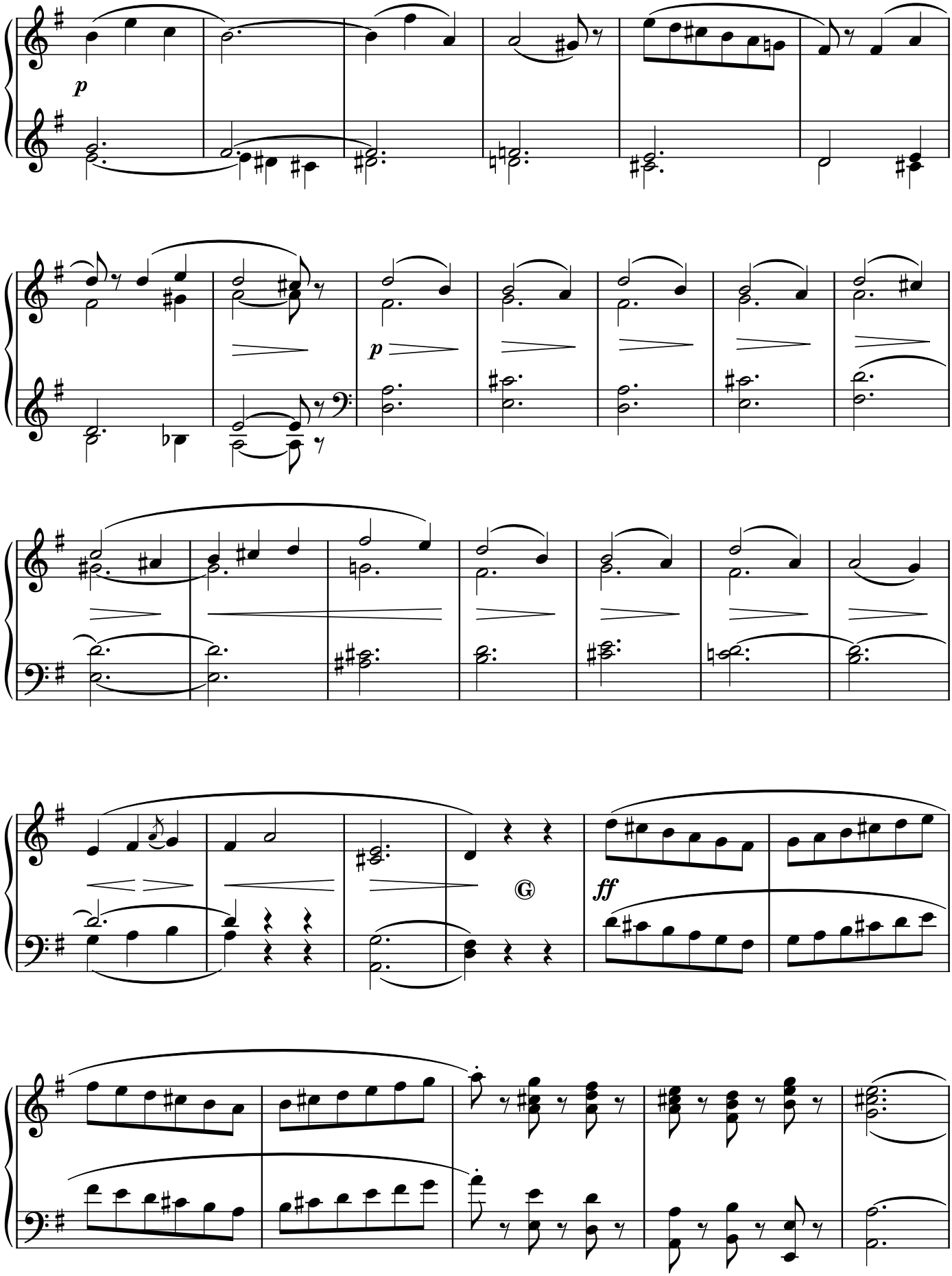


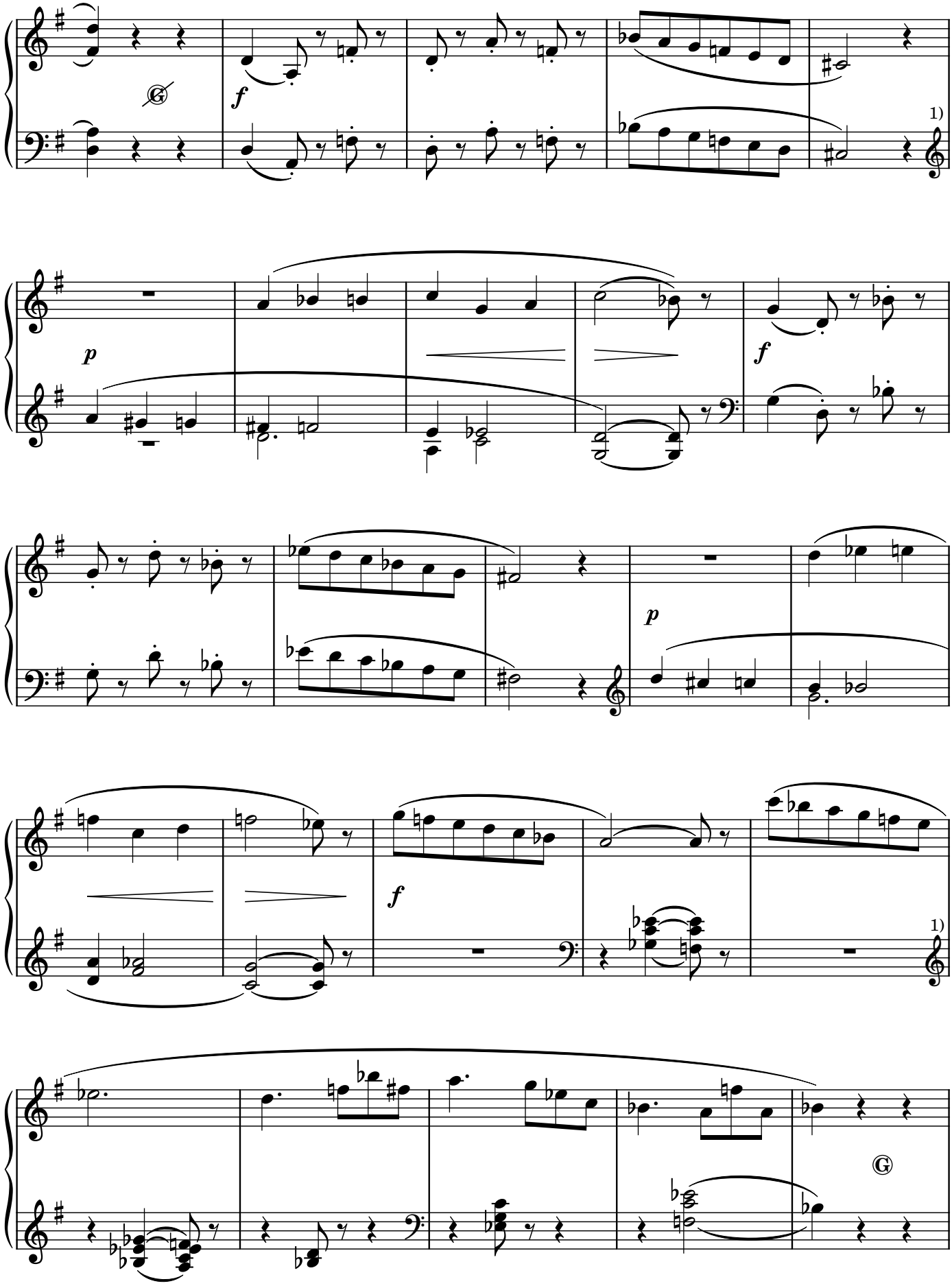


OFFERTOIRE

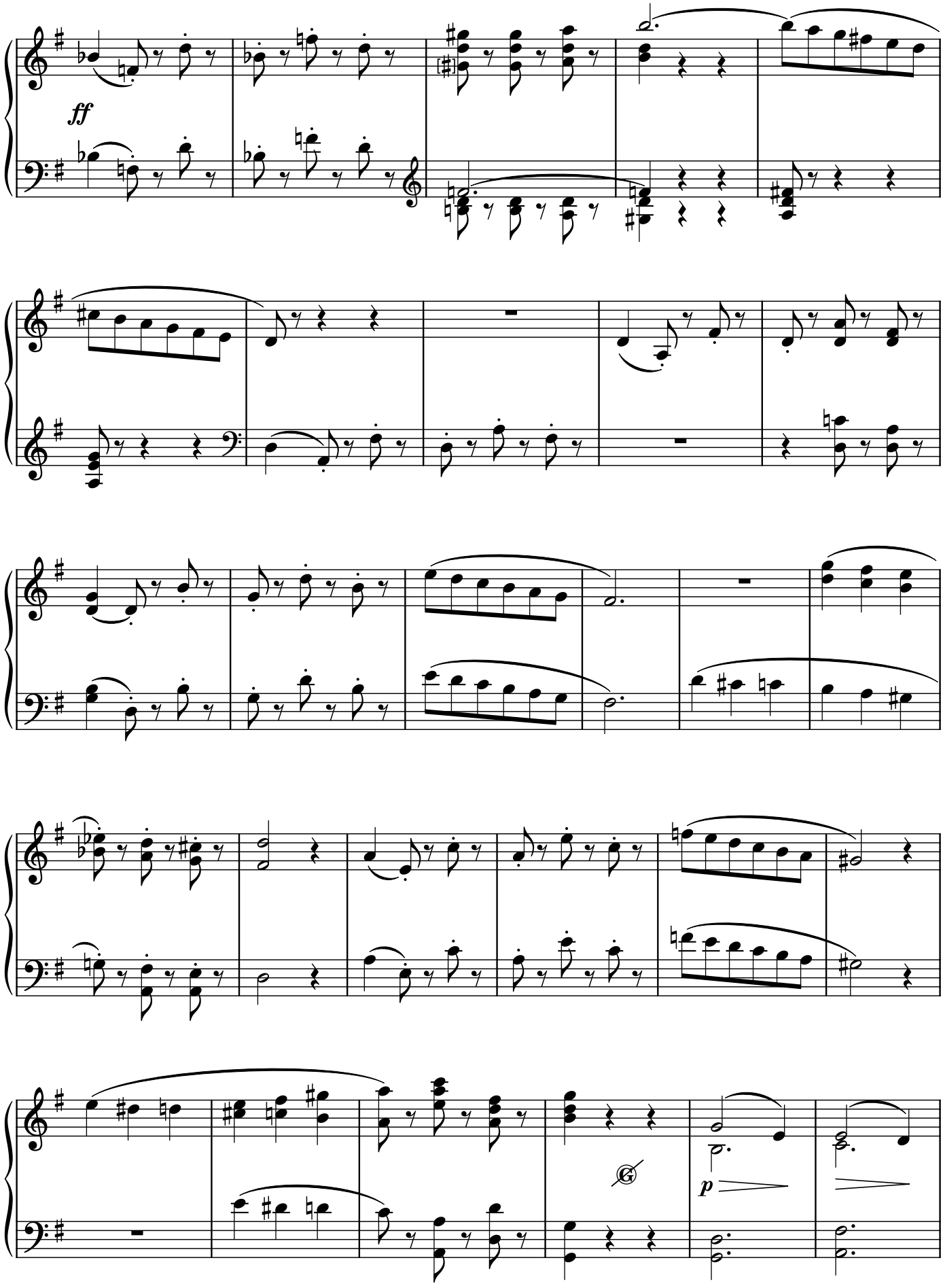
Allegro risoluto

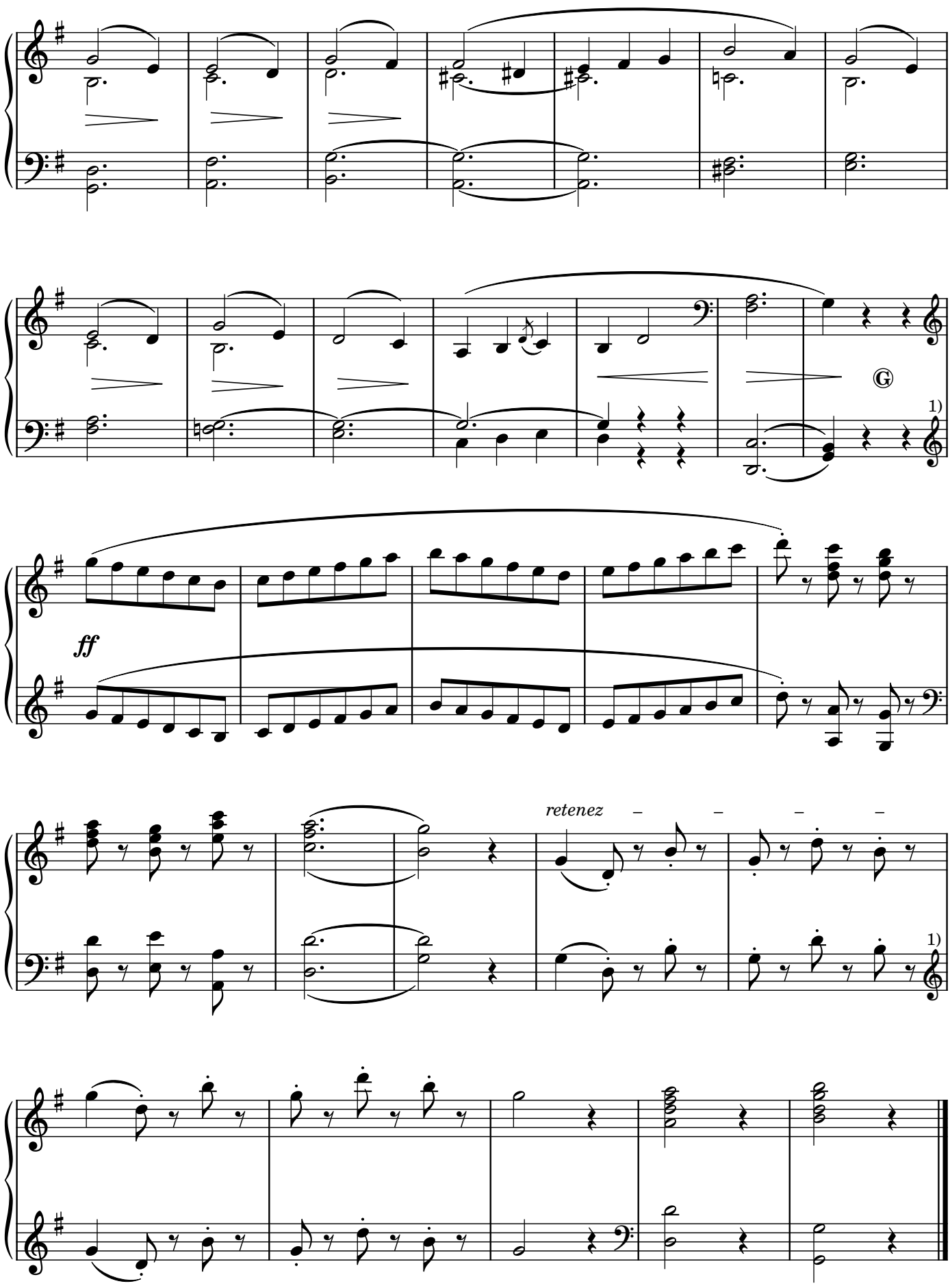



p
p
G
ff



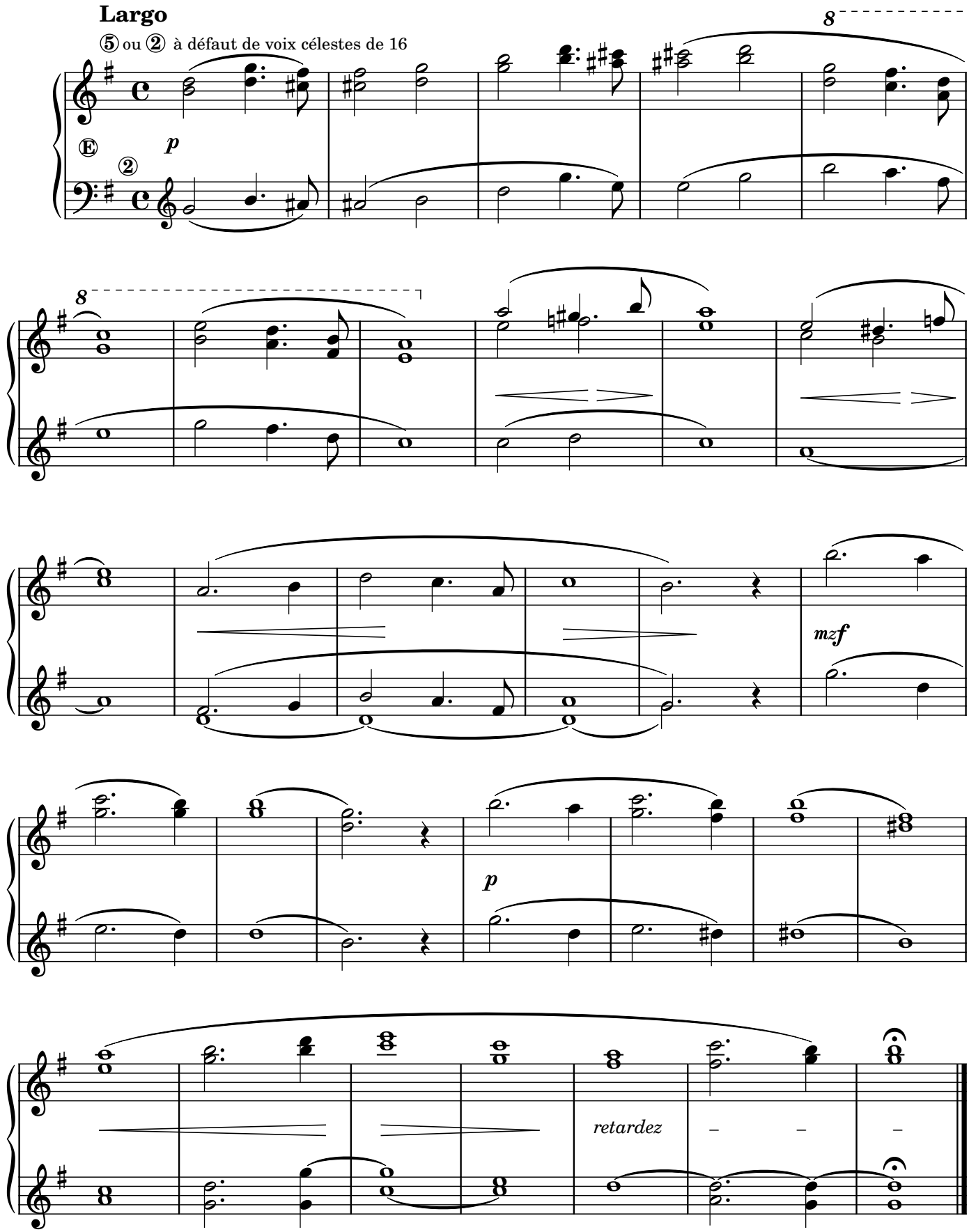
1) Chiave di Sol di cortesia mancante in ed. originale - Courtesy G key missing in original ed. [NdR]


ff
p



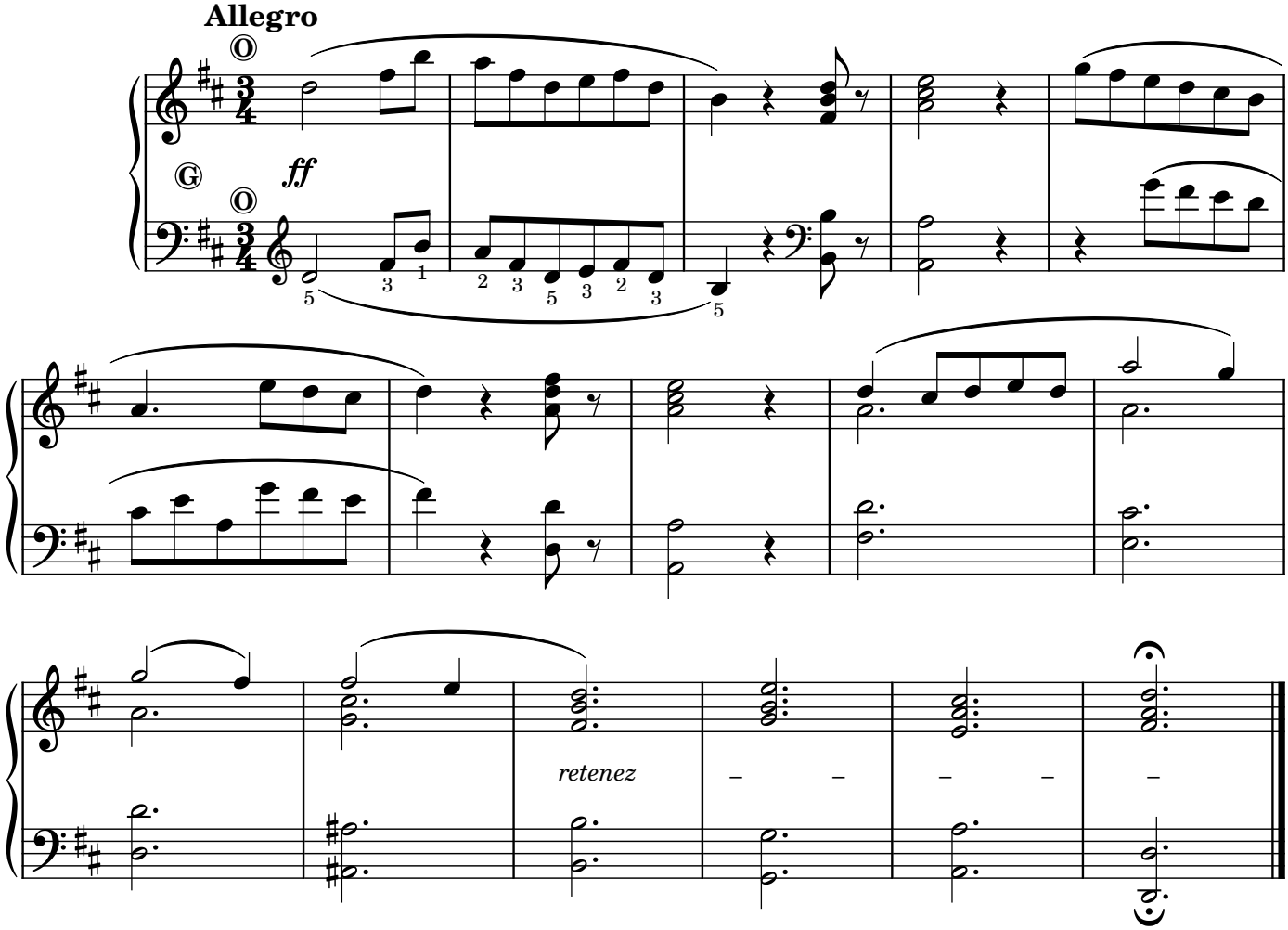
1) Vedi nota 1) pag. 25 - See nota 1) page 25 [NdR]

ÉLÉVATION

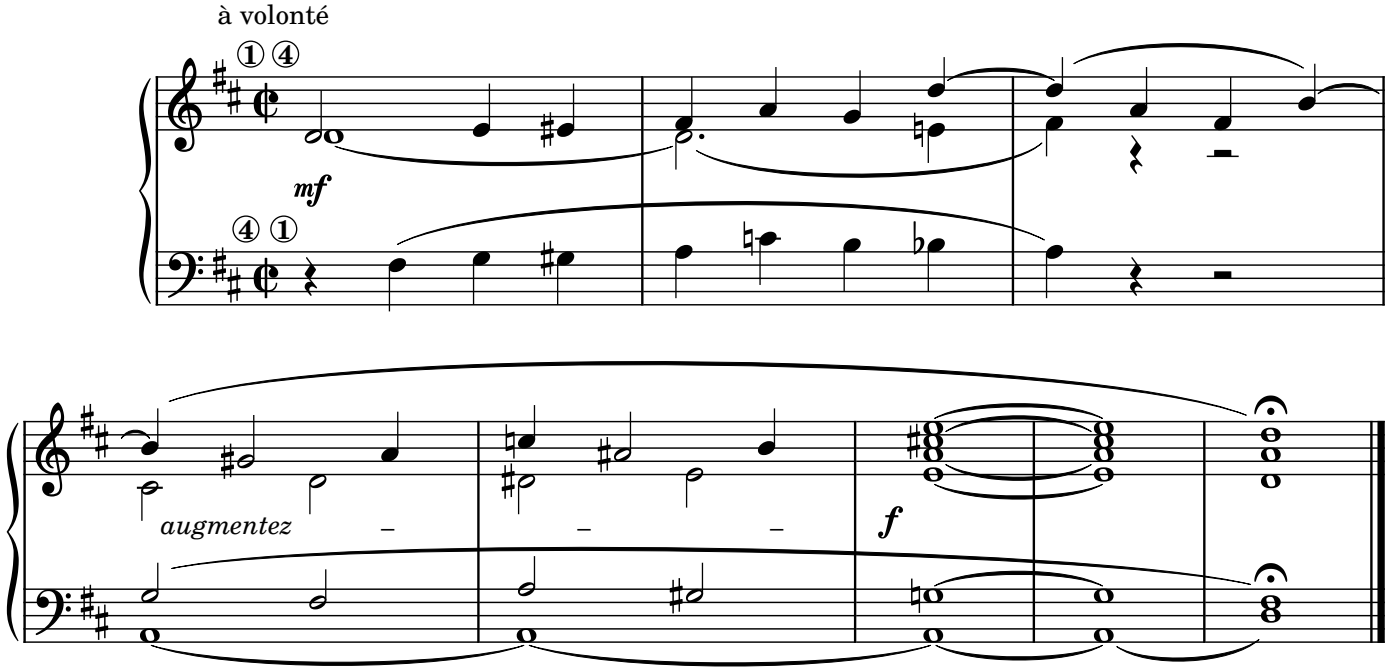

Largo
⑤ ou ② à défaut de voix célestes de 16
8
Ⓔ
p
②
8
mzf
p
retardez

MORCEAUX EN RÉ

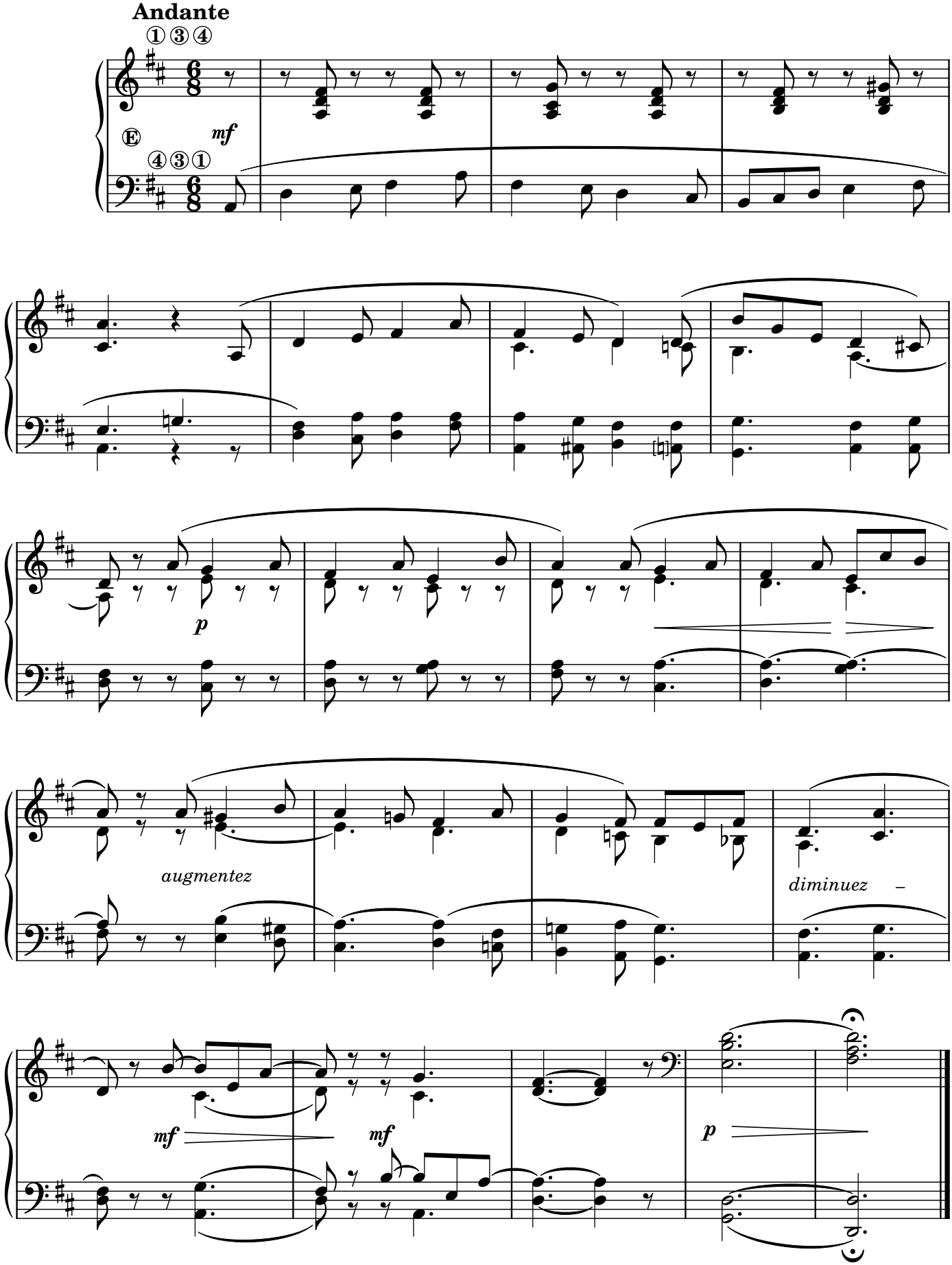
VERSET



PRÉLUDE

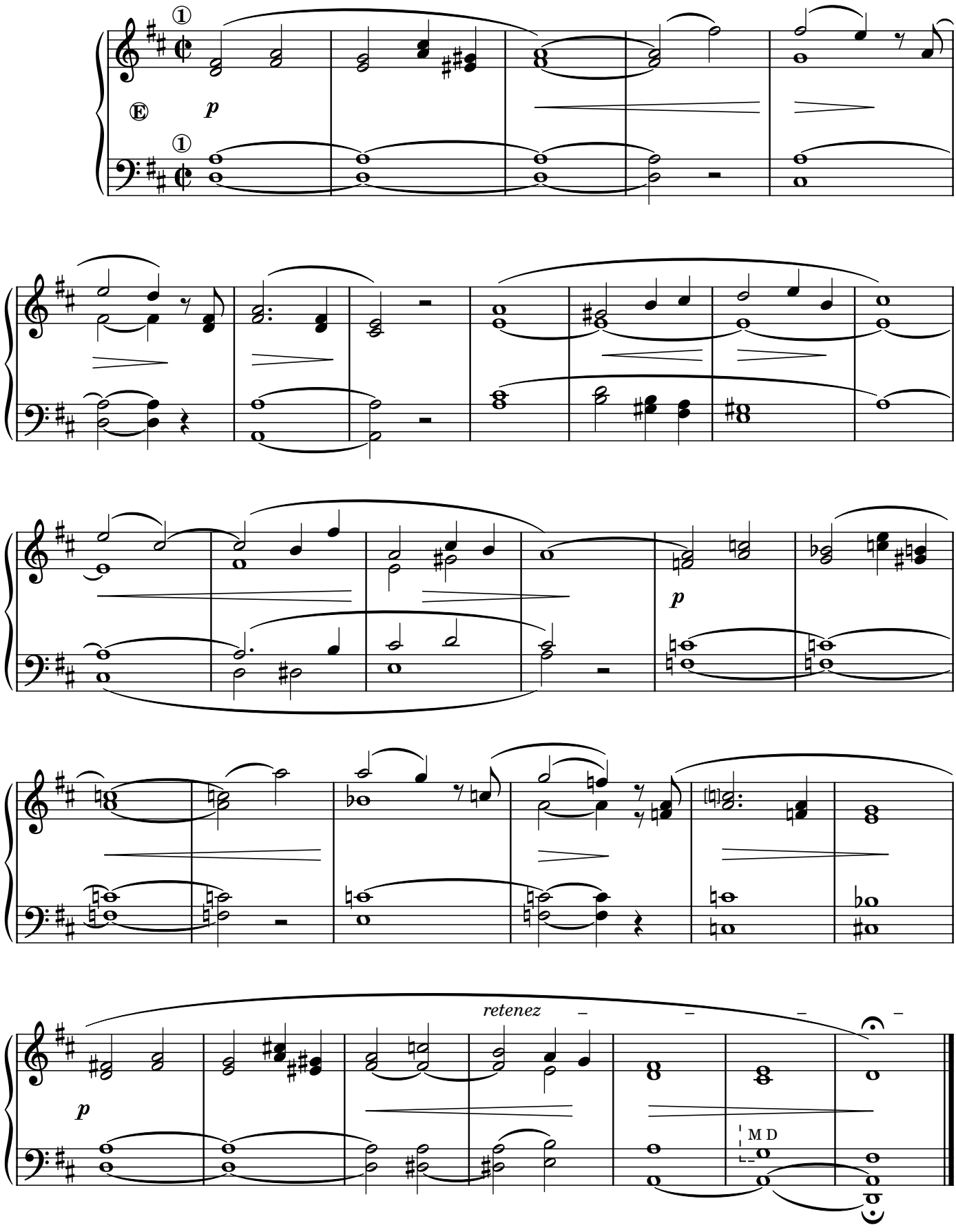


VERSET

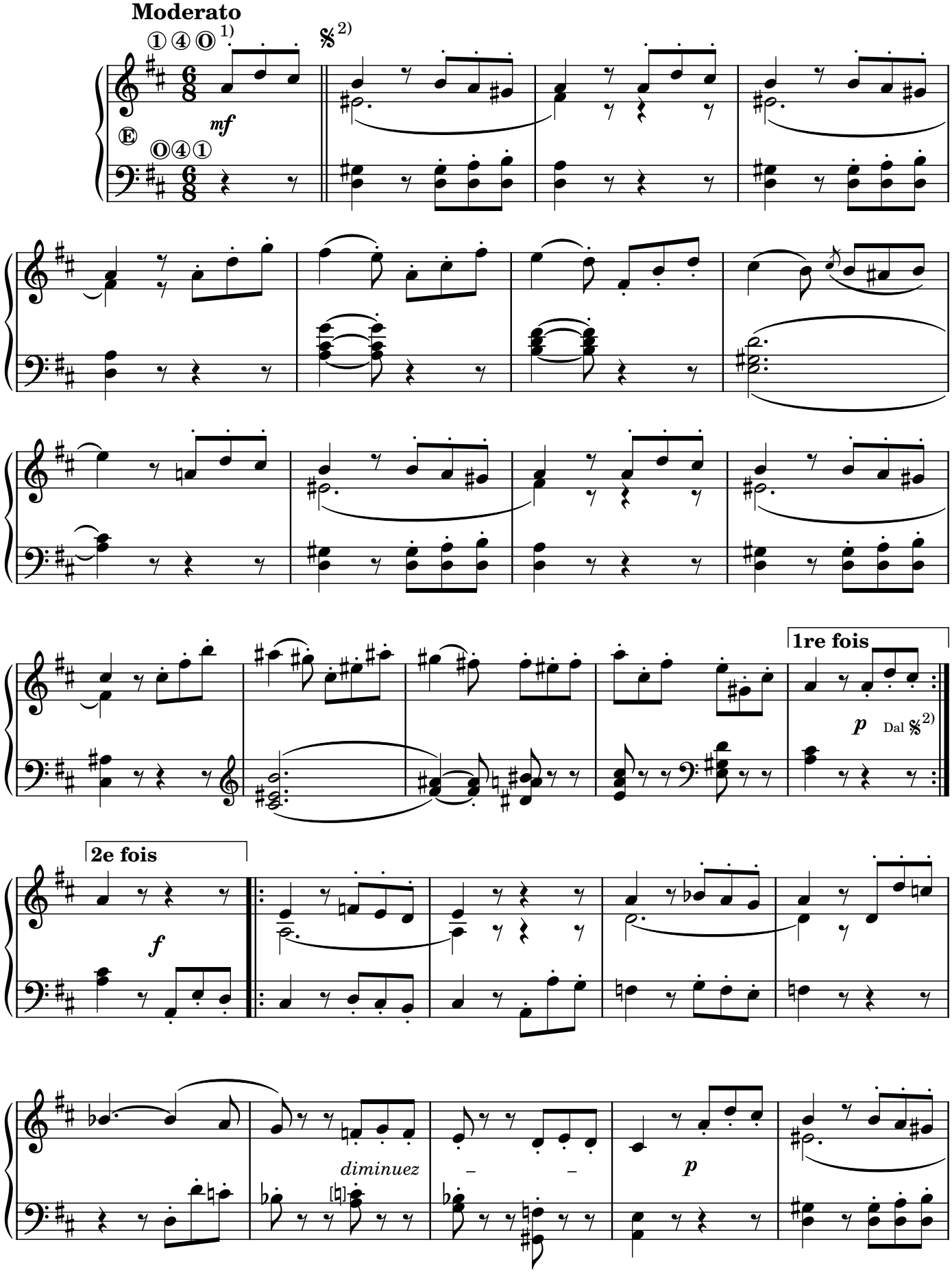


ÉLÉVATION

Andantino

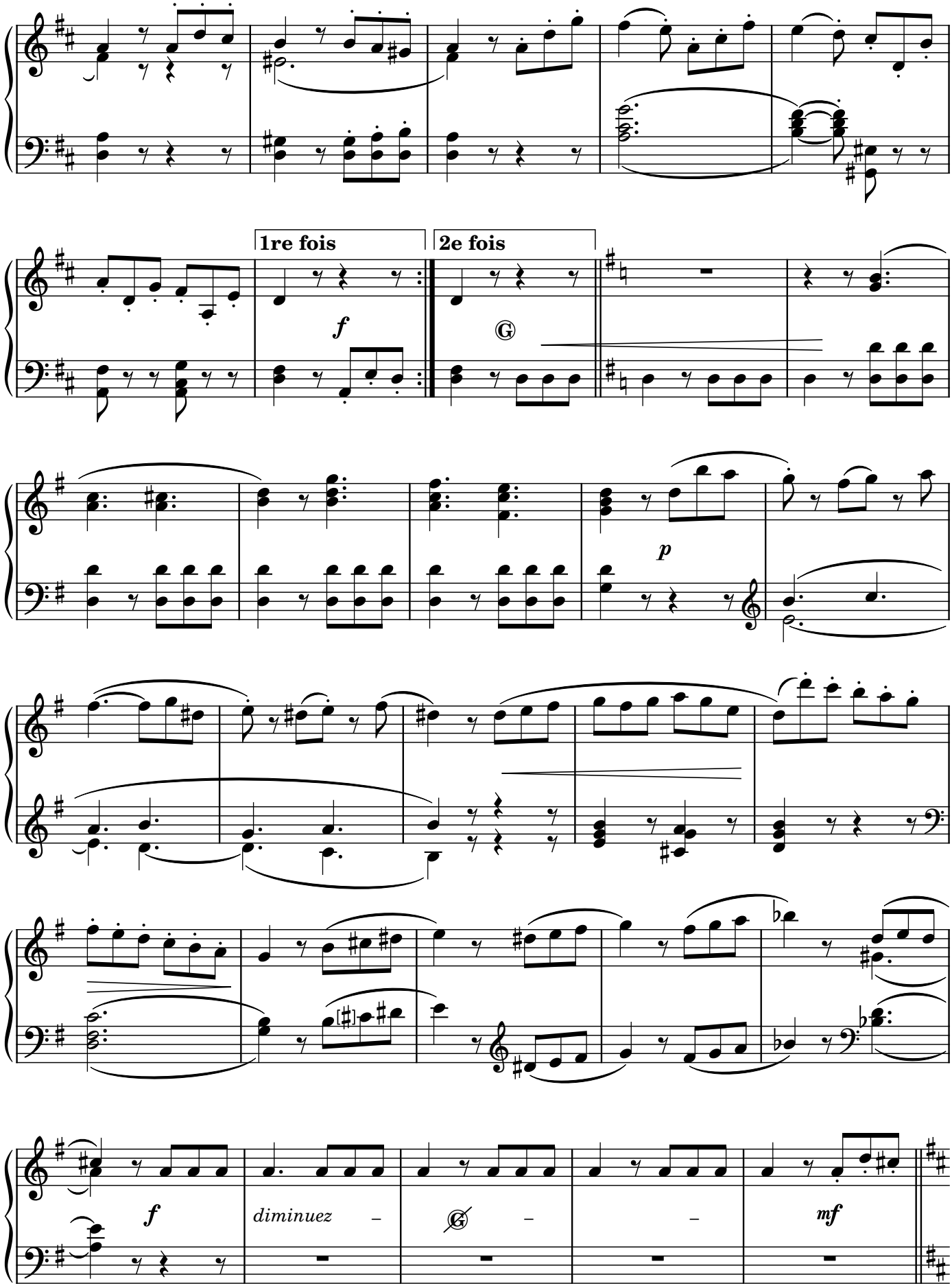


MARCHE



1) Orig. ⓪ ④ ① [NdR]

2) (*It.*) Segno non presente nell'Edizione Originale - (*Eng.*) Sign not included in the Original Edition [NdR]


1re fois
2e fois
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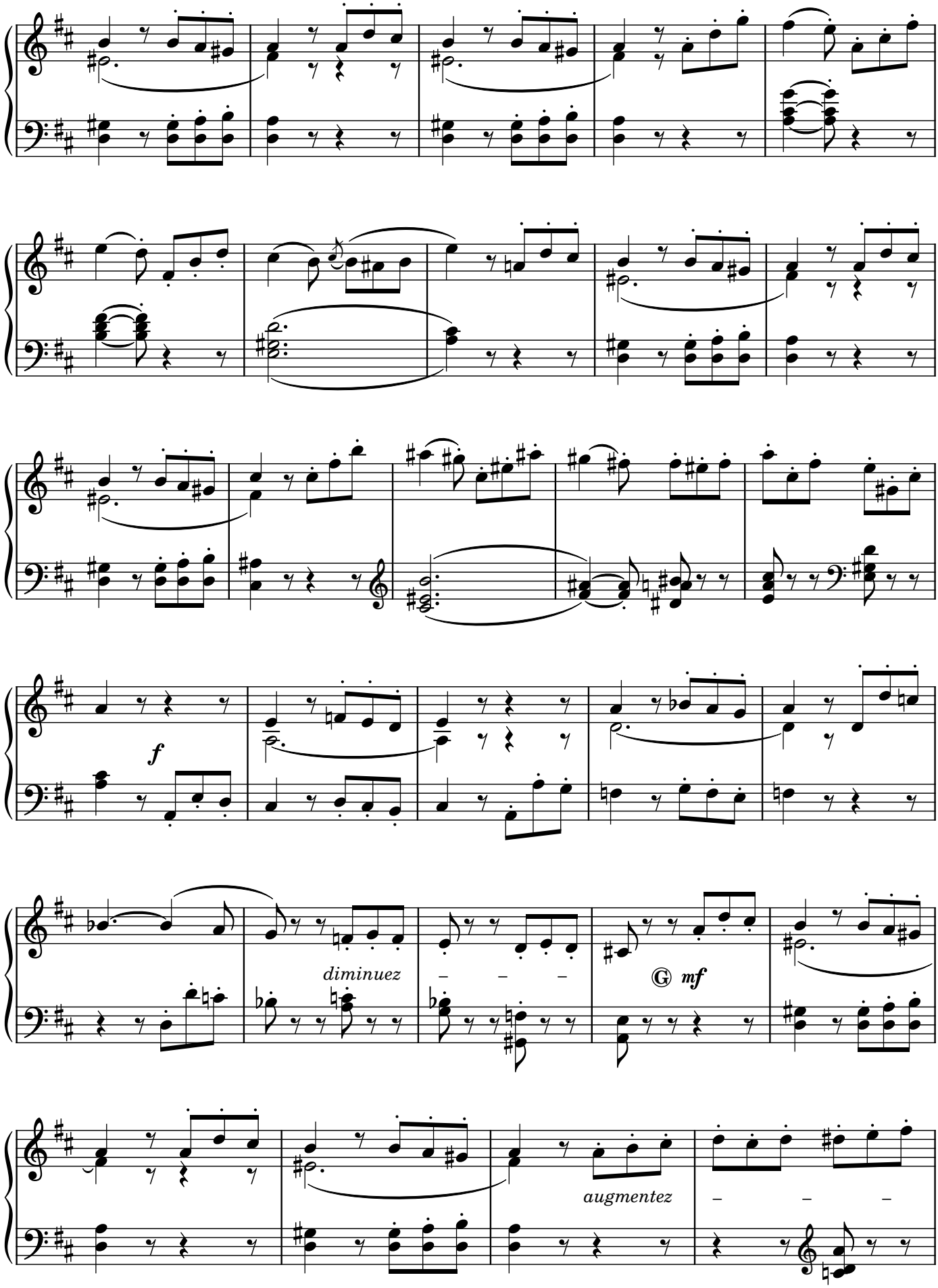
p
f
diminuez
mf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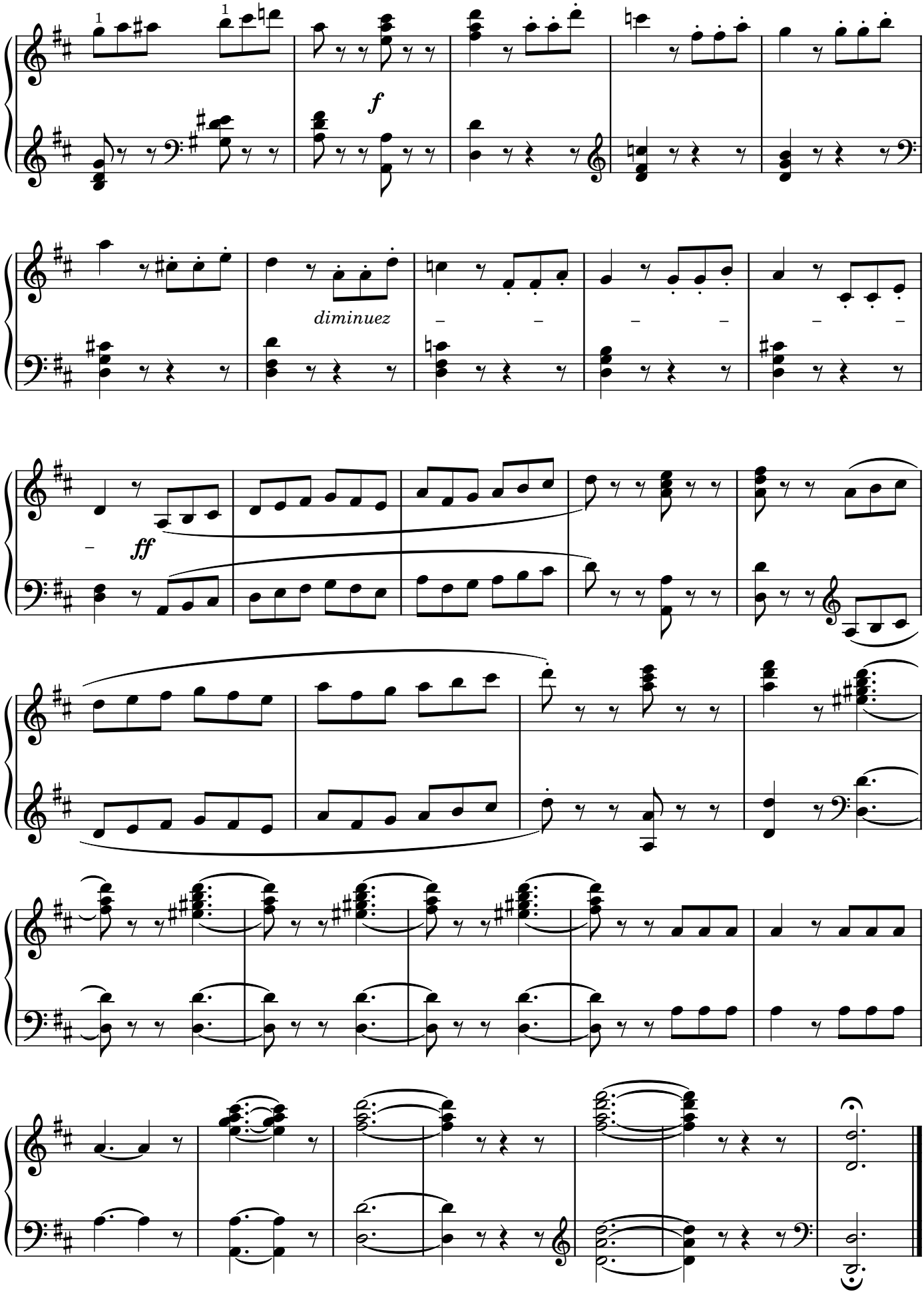
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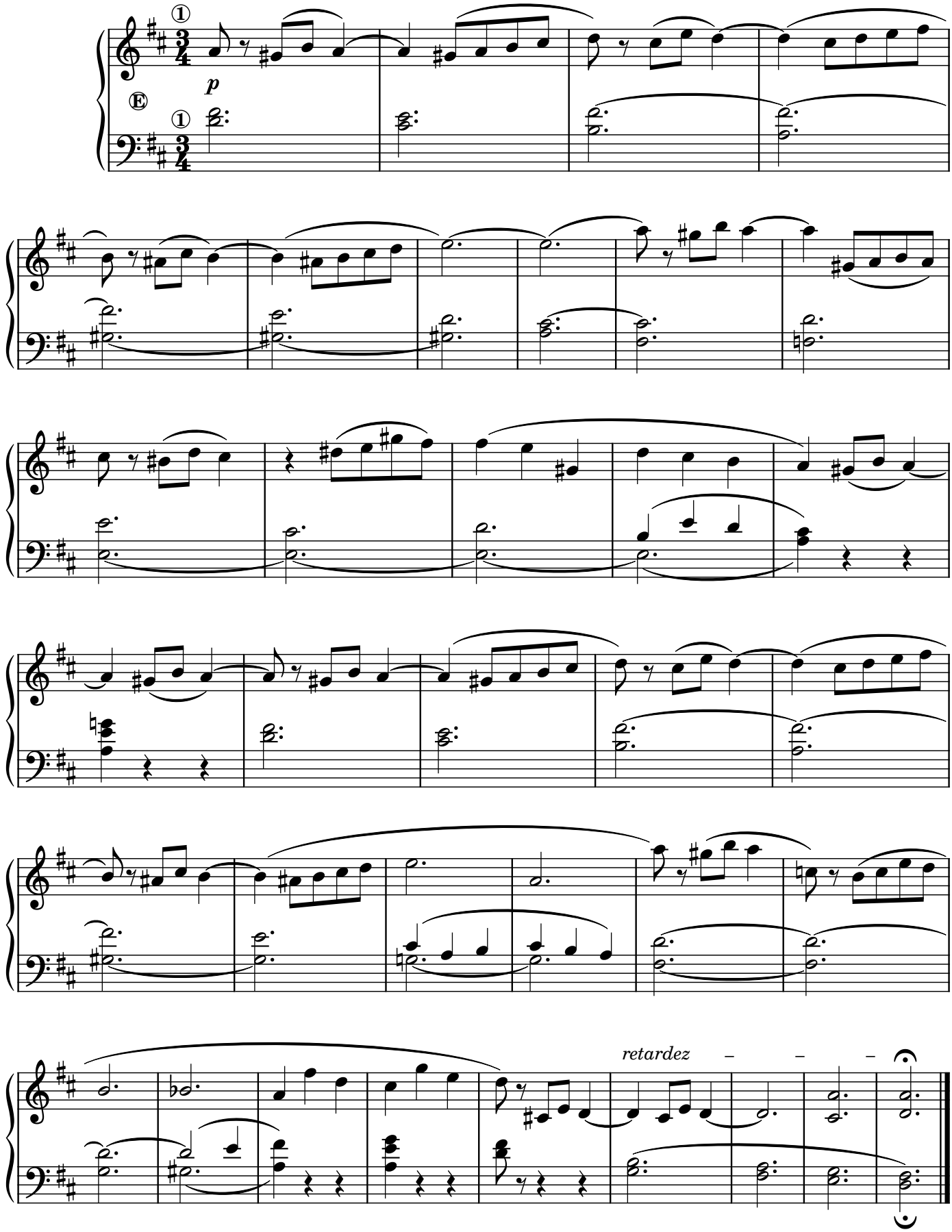
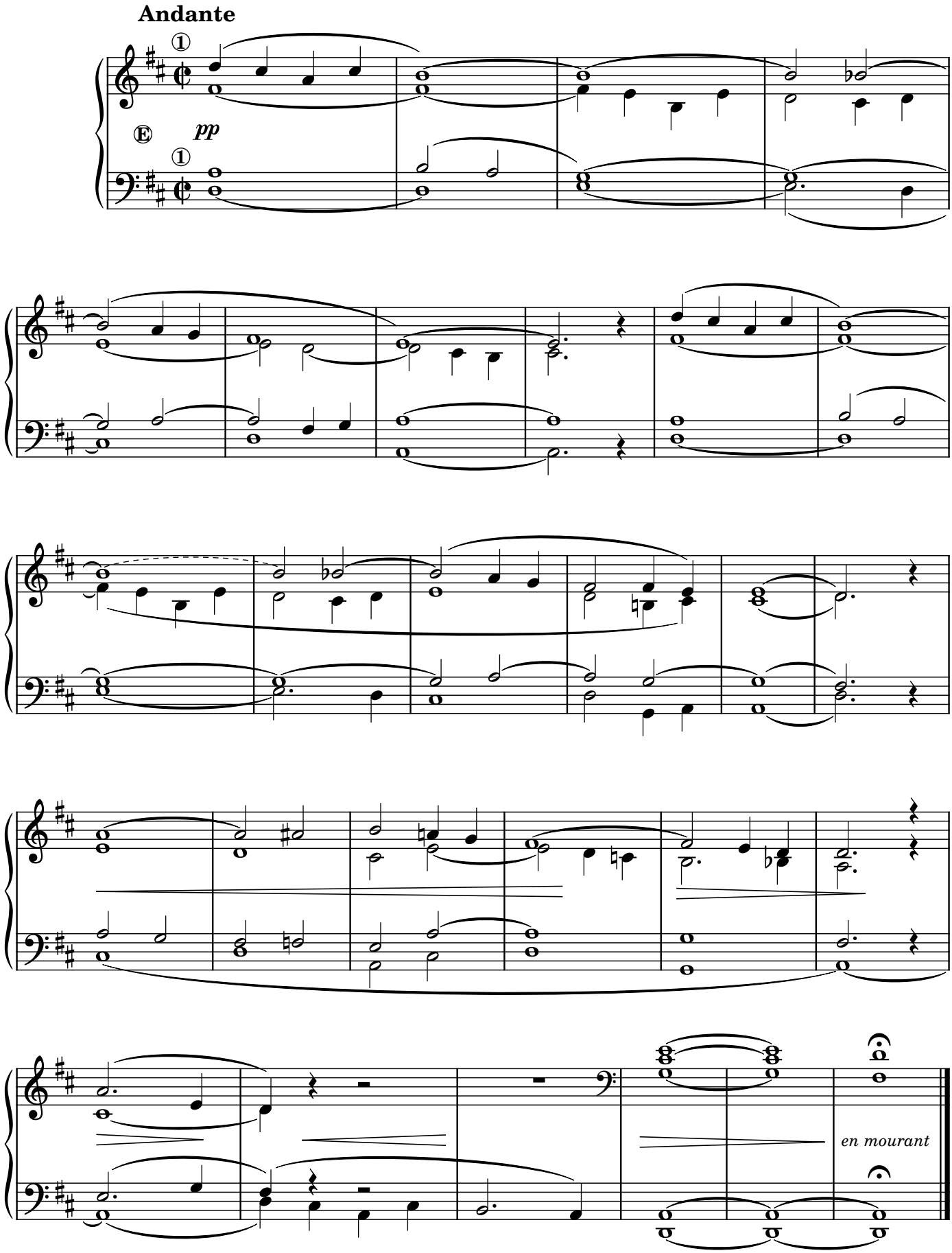
VERSET

Allegretto

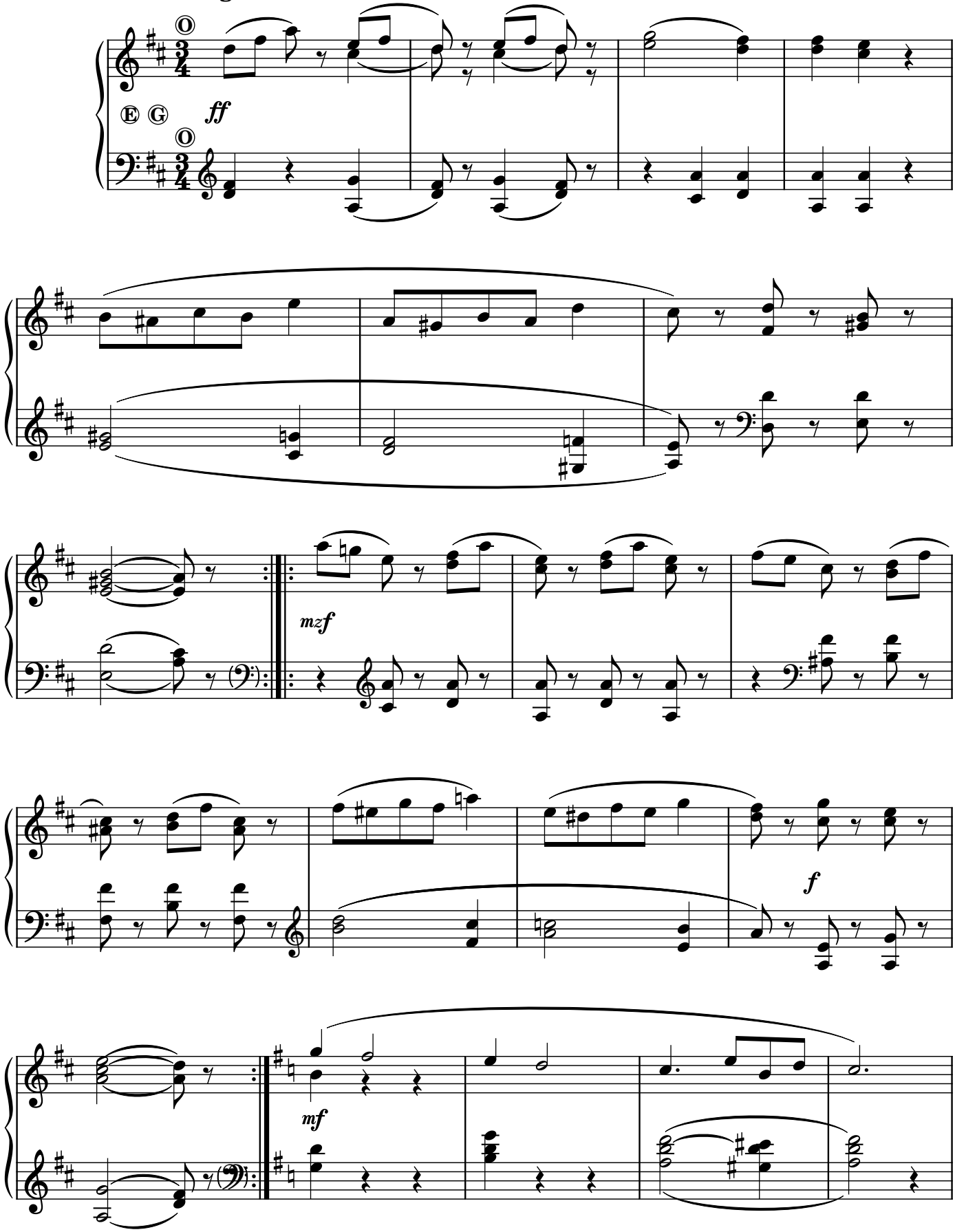


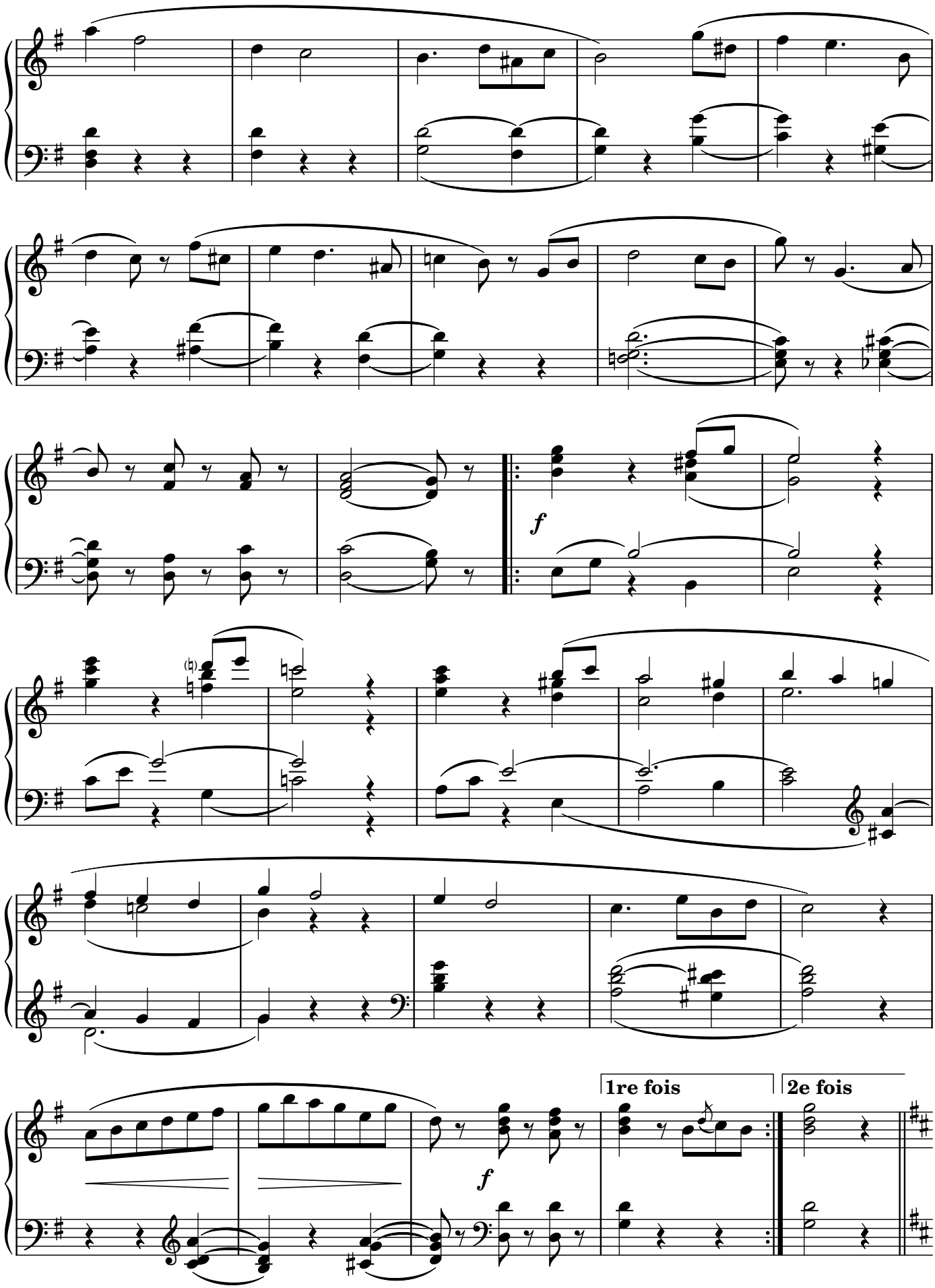
COMMUNION



SORTIE - SCHERZO

Allegro moderato

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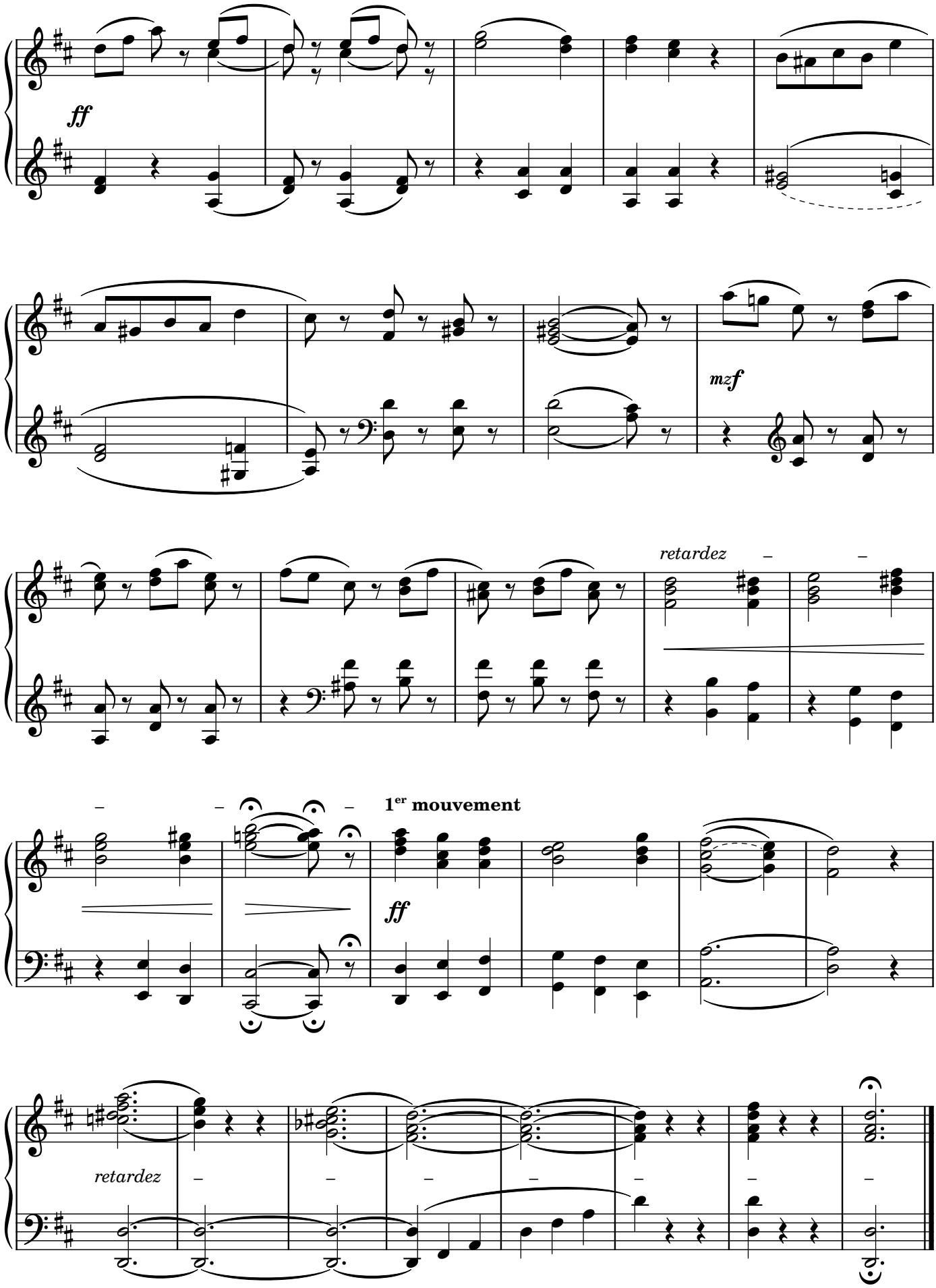
1re fois
2e fois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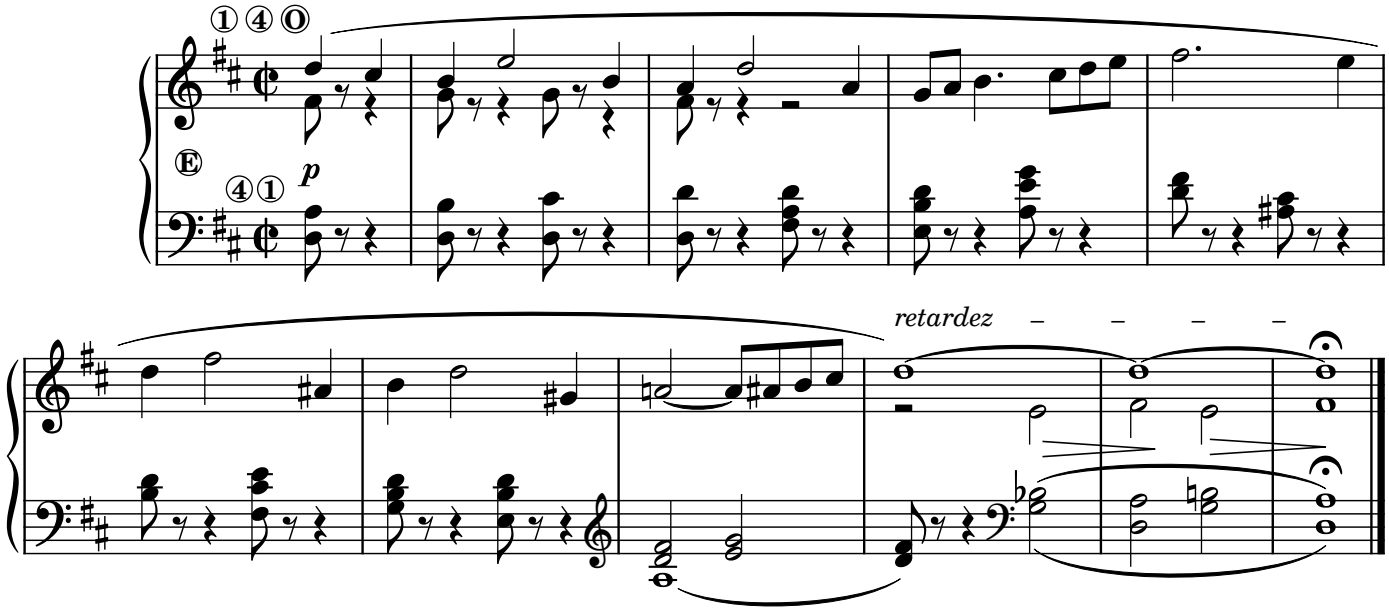
1er mouvement
ff
retardez

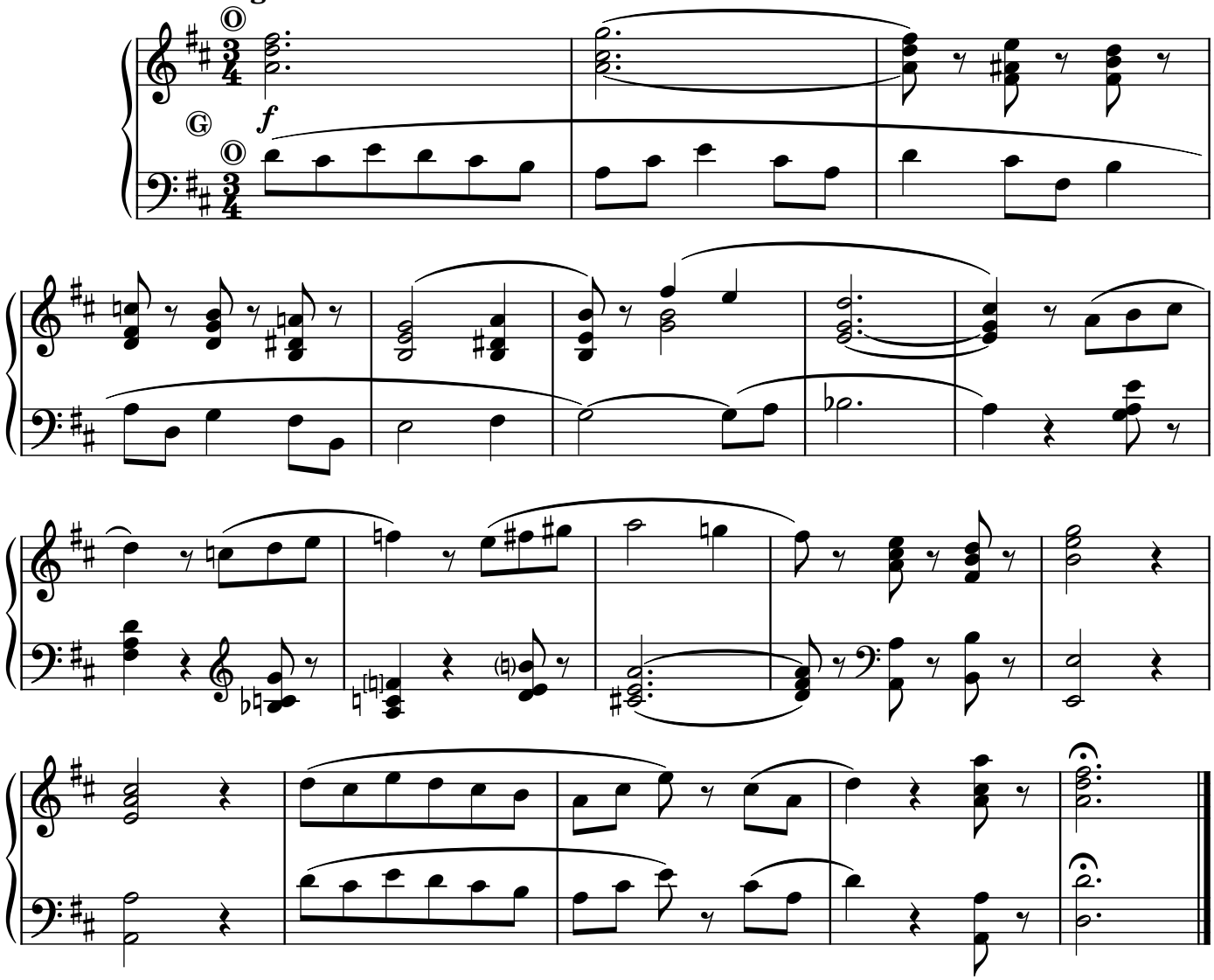
VERSET

Andantino



VERSET

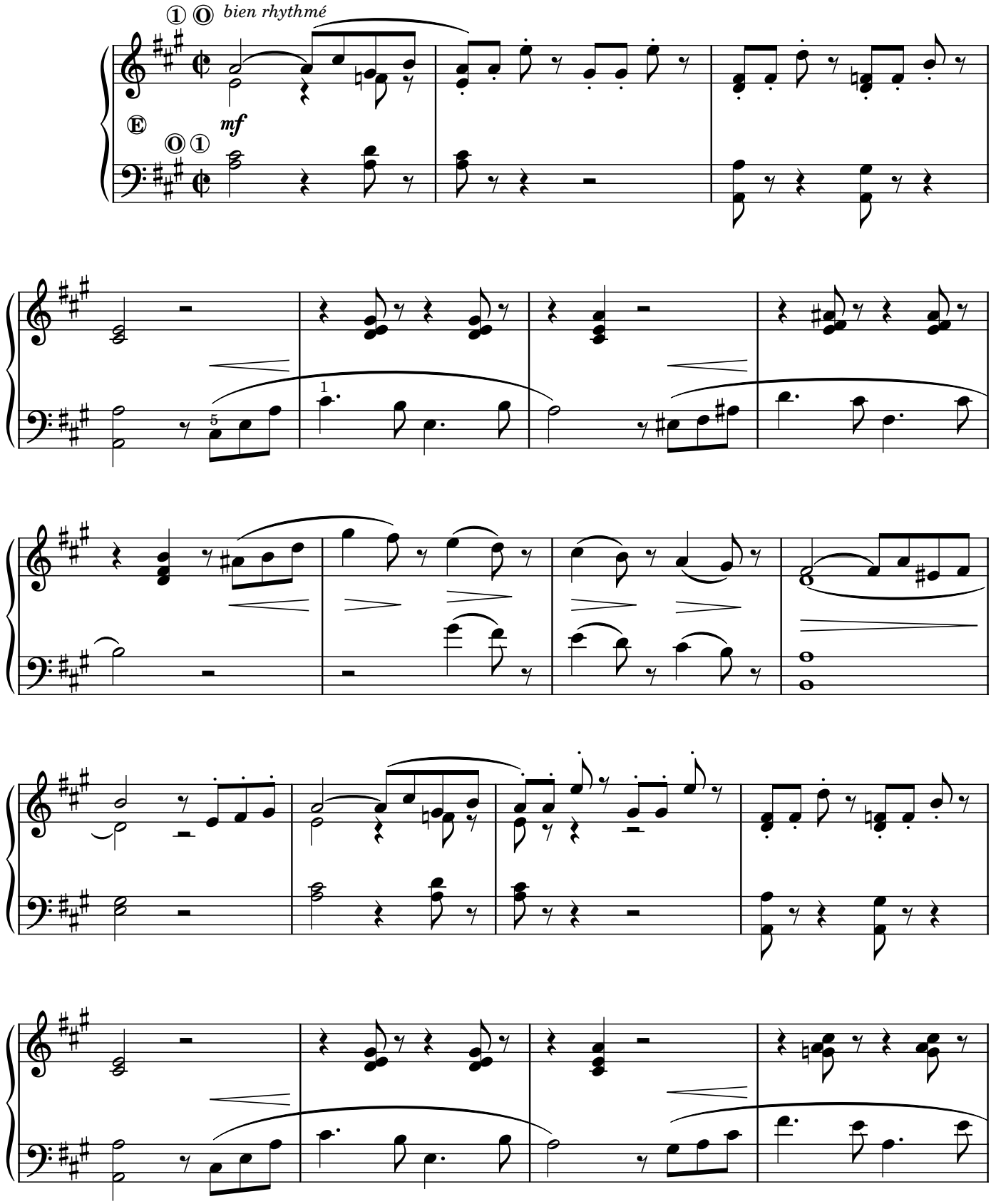
Allegro

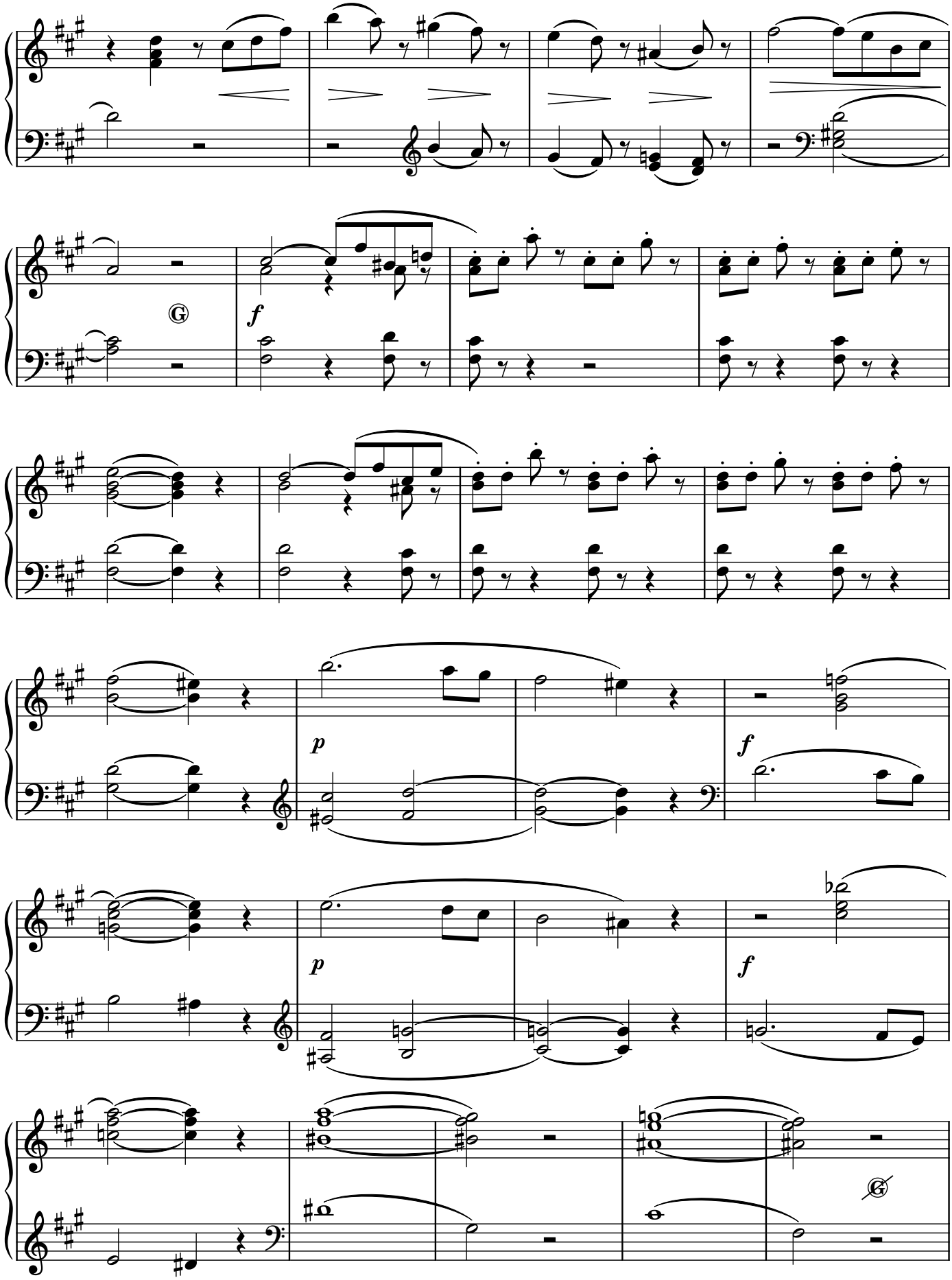


MORCEAUX EN LA

OFFERTOIRE

Allegro moderato

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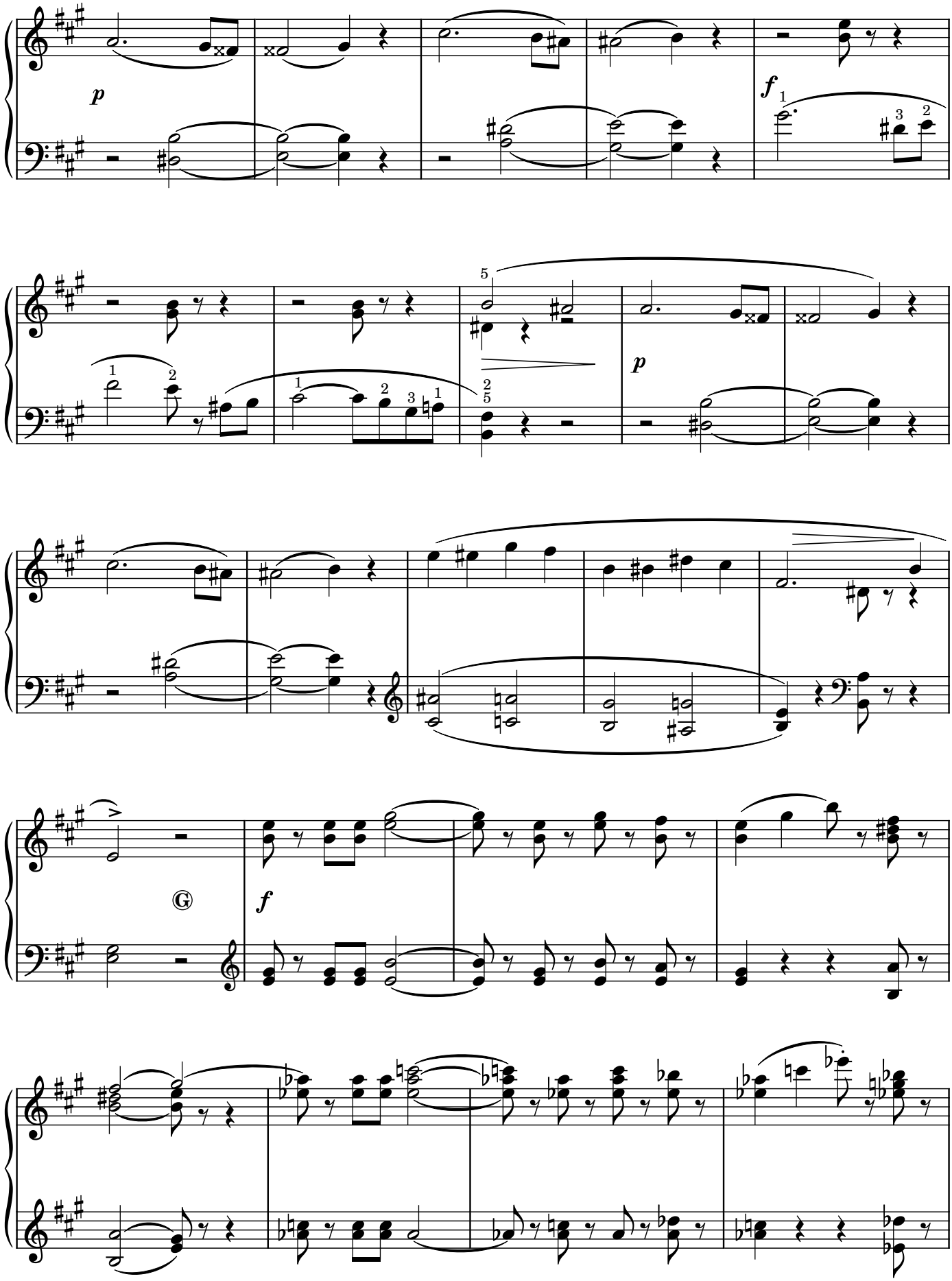
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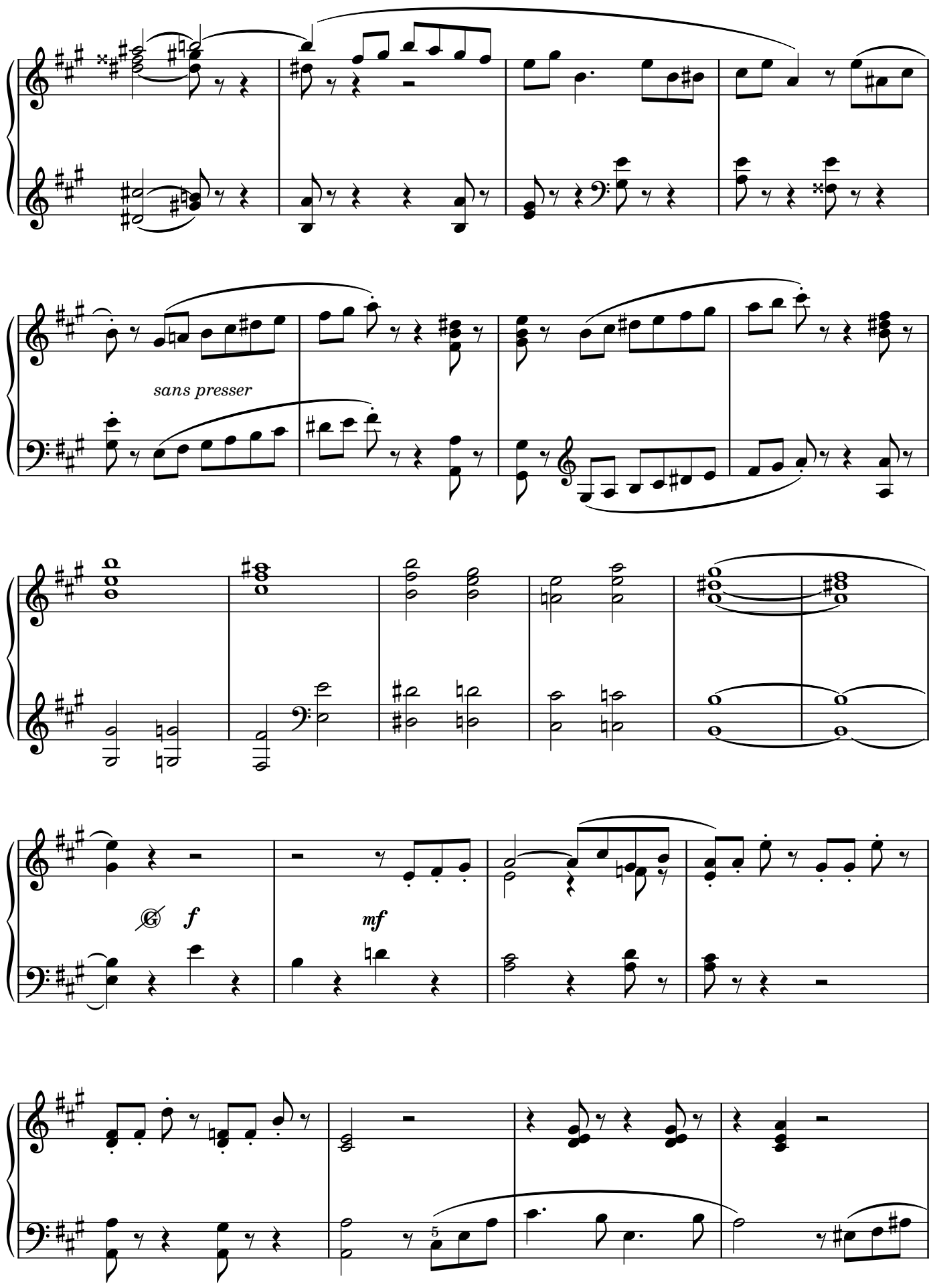
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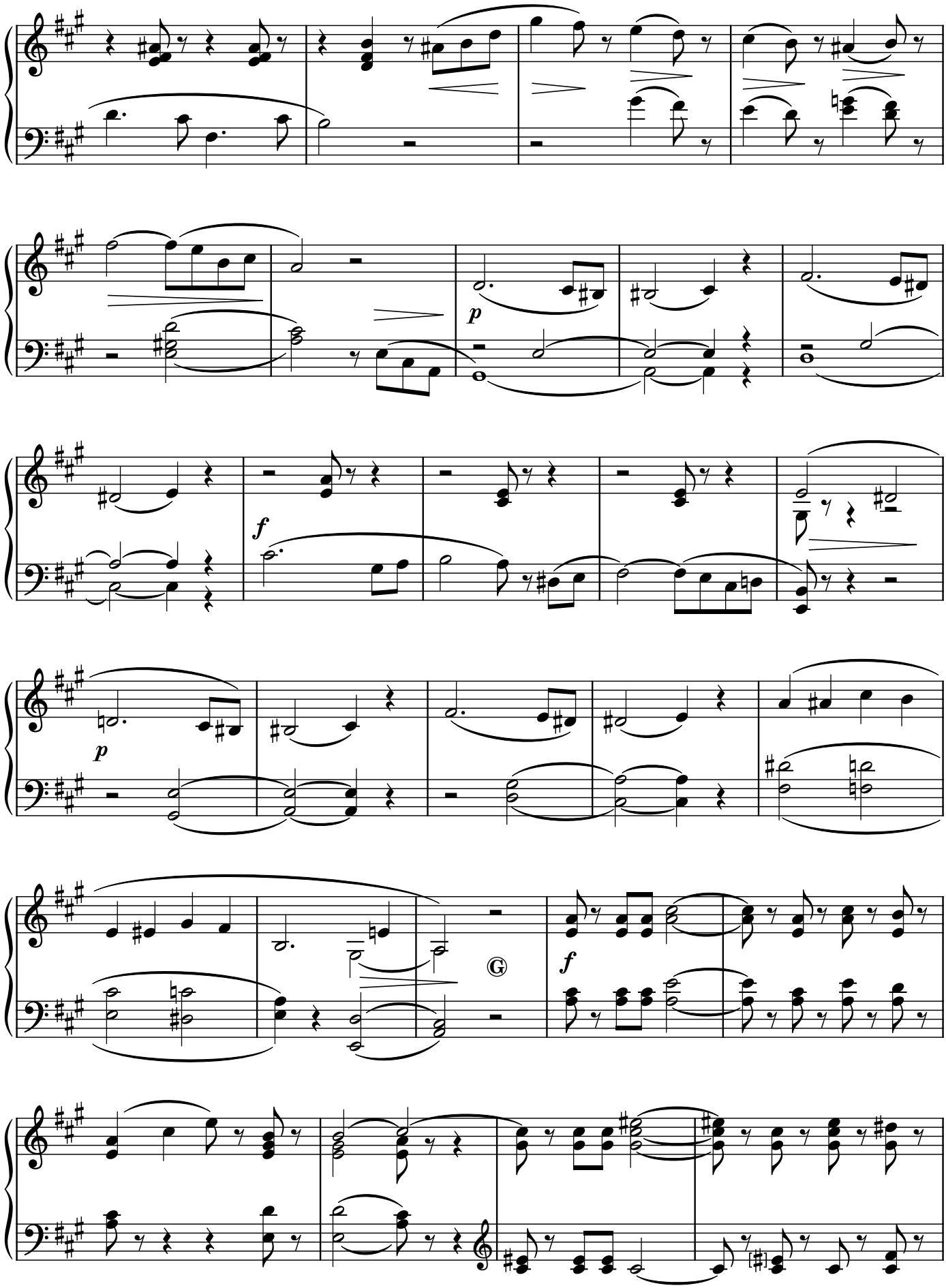
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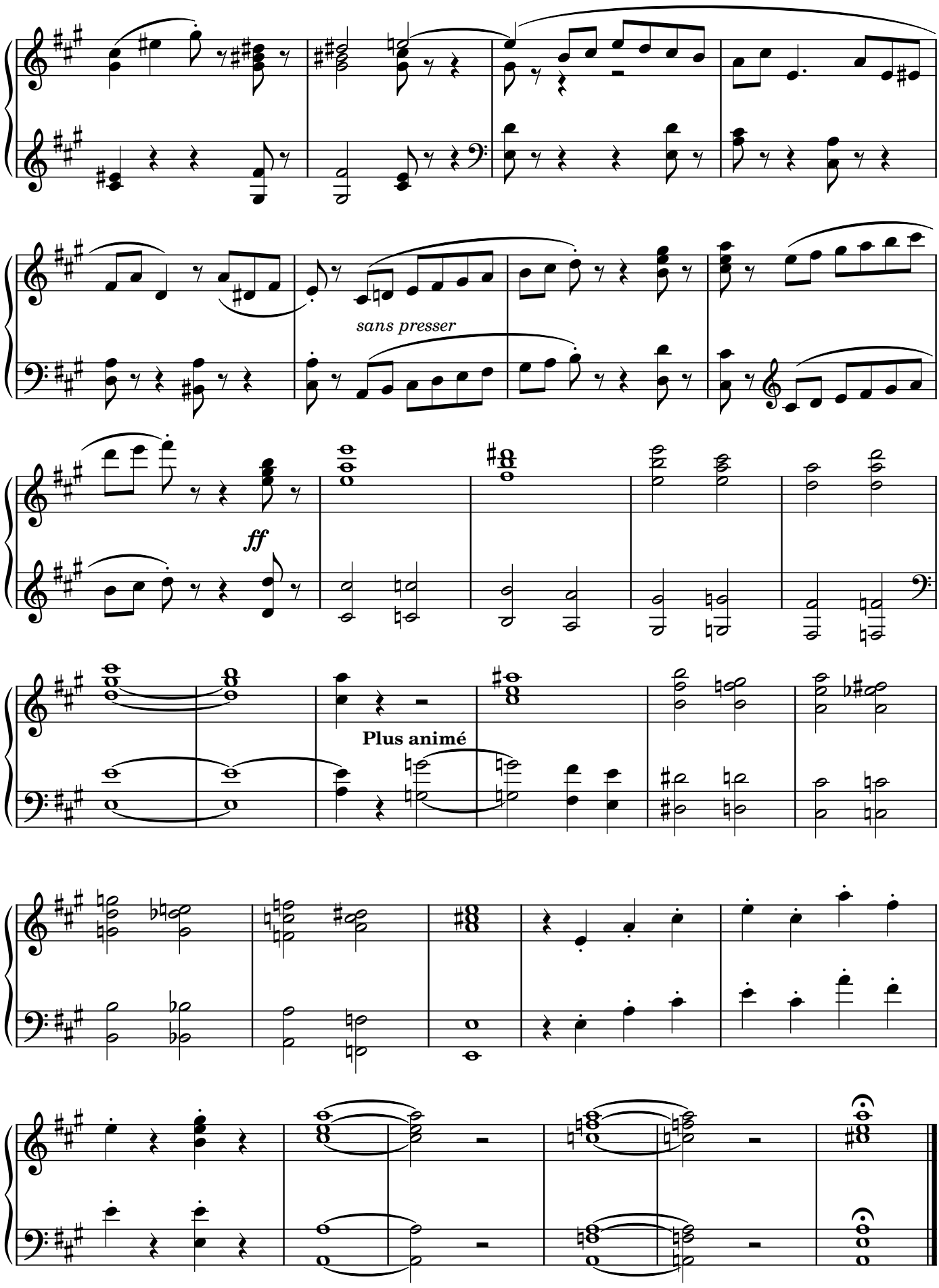
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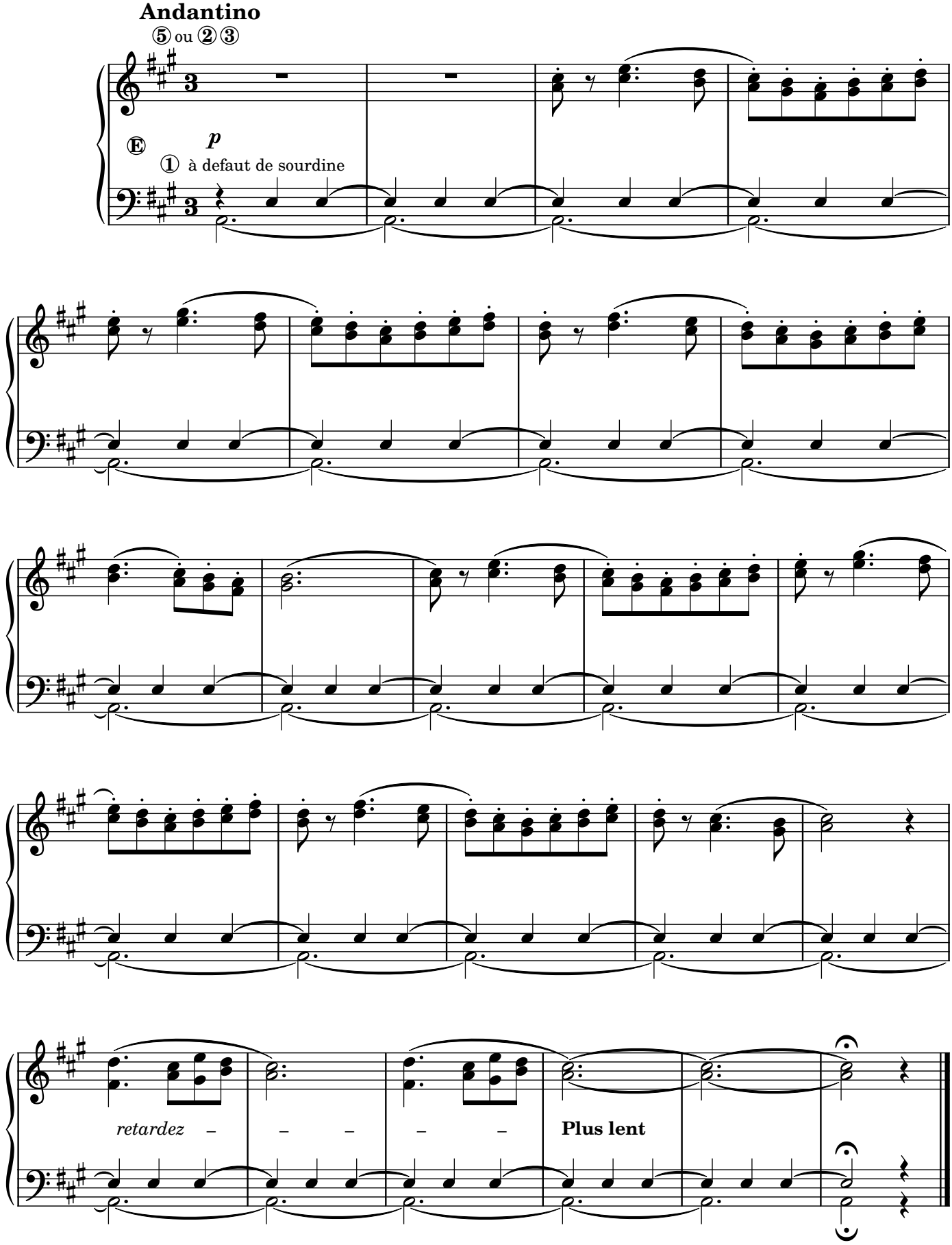
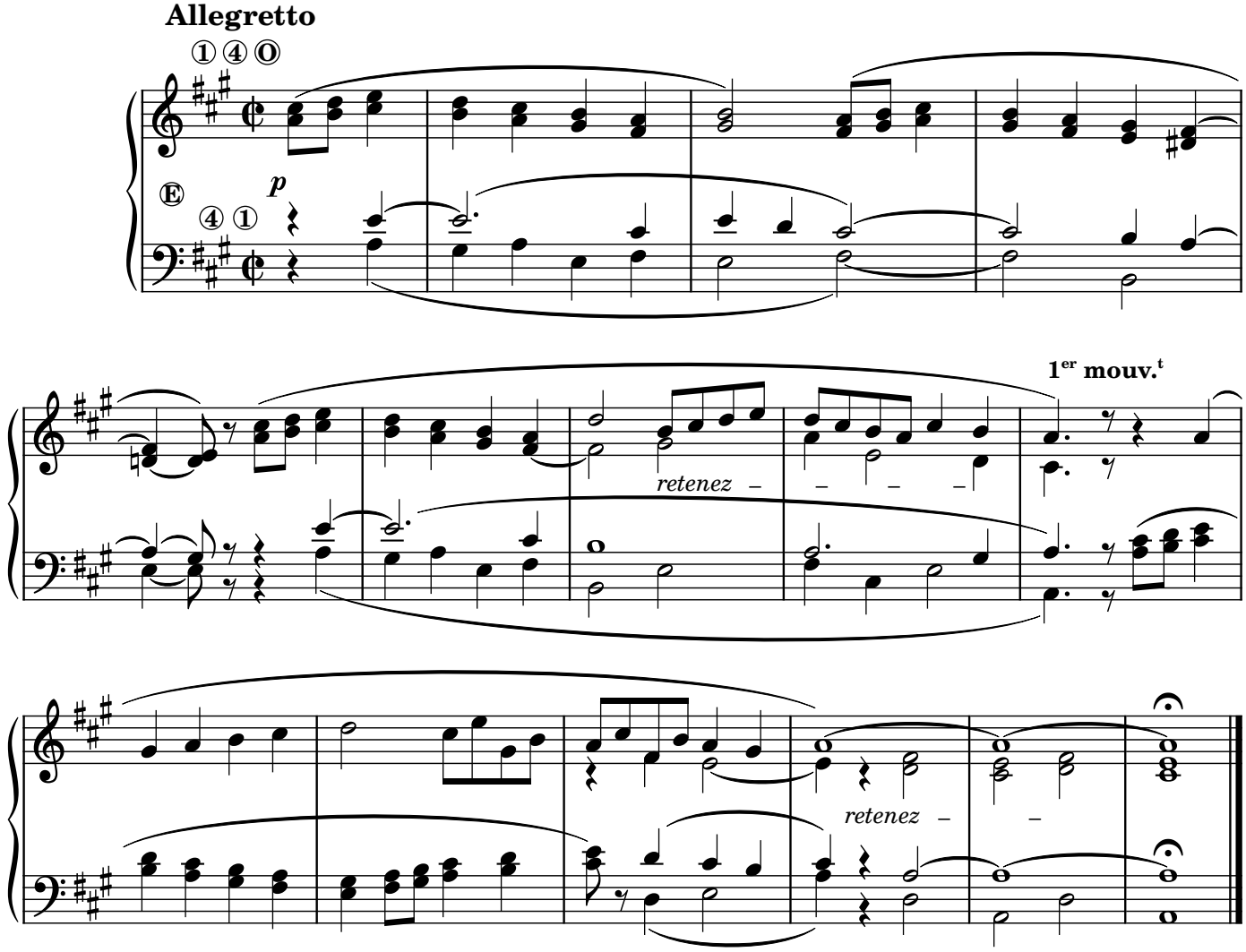
ff
Plus animé

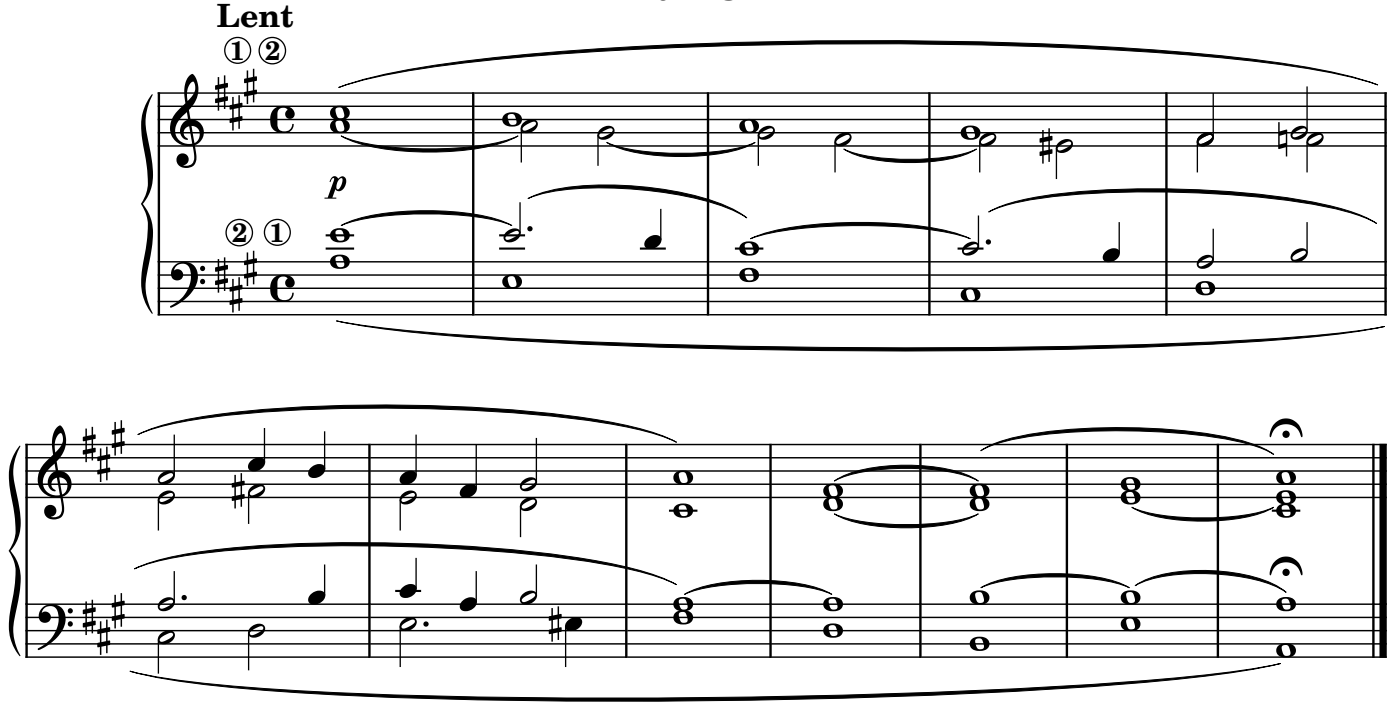
VERSET



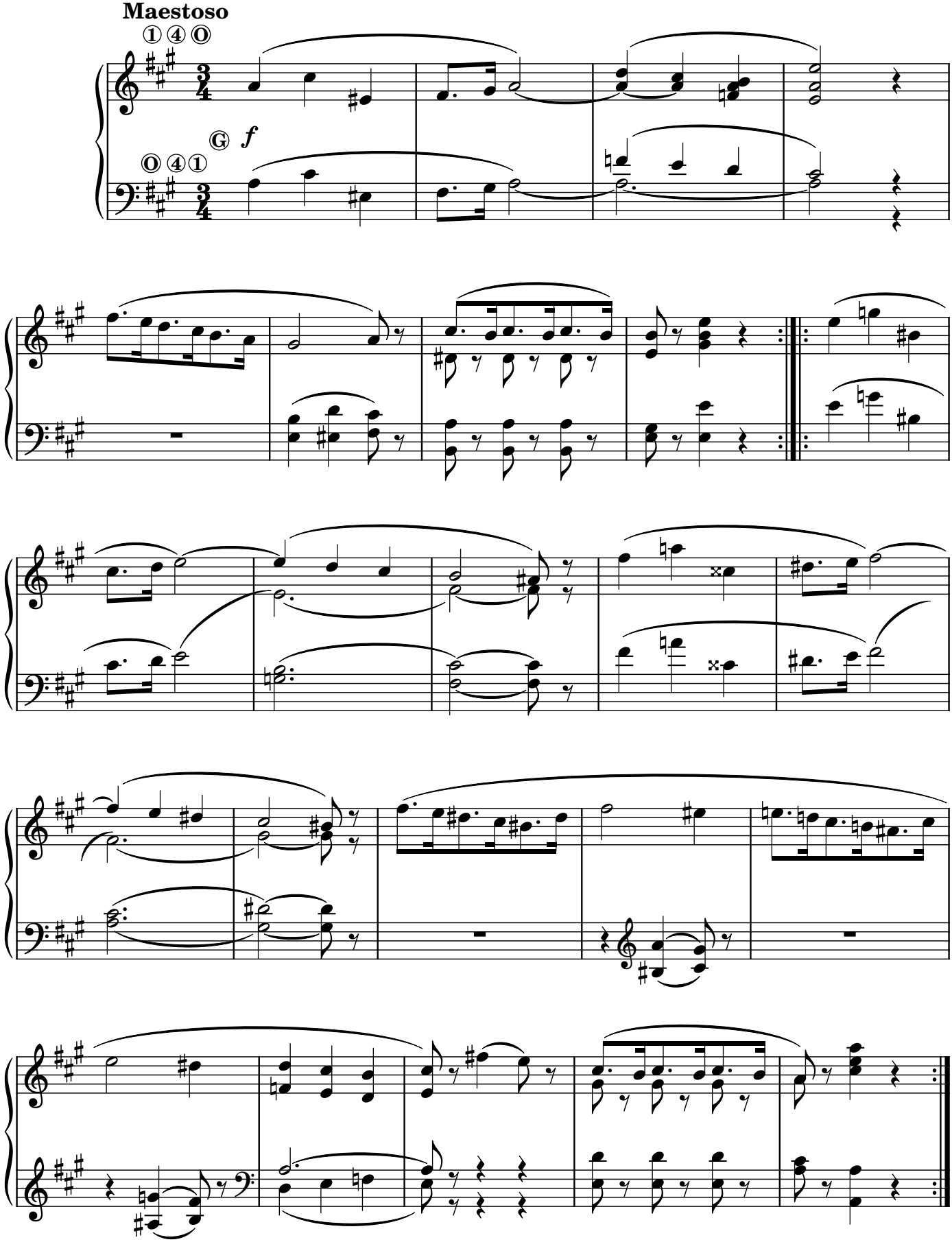
VERSET

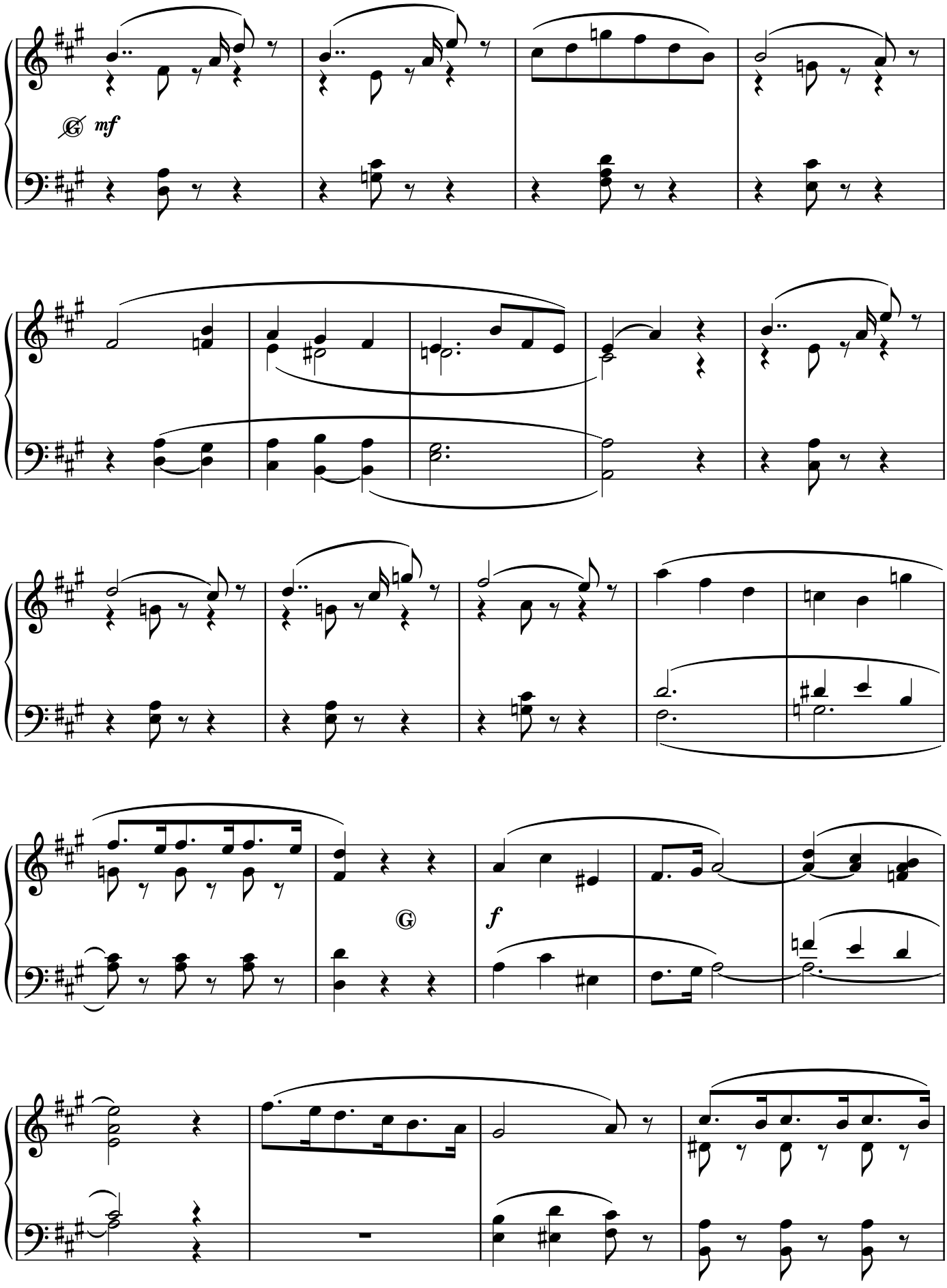


PRÉLUDE



RENTRÉE DE PROCESSION

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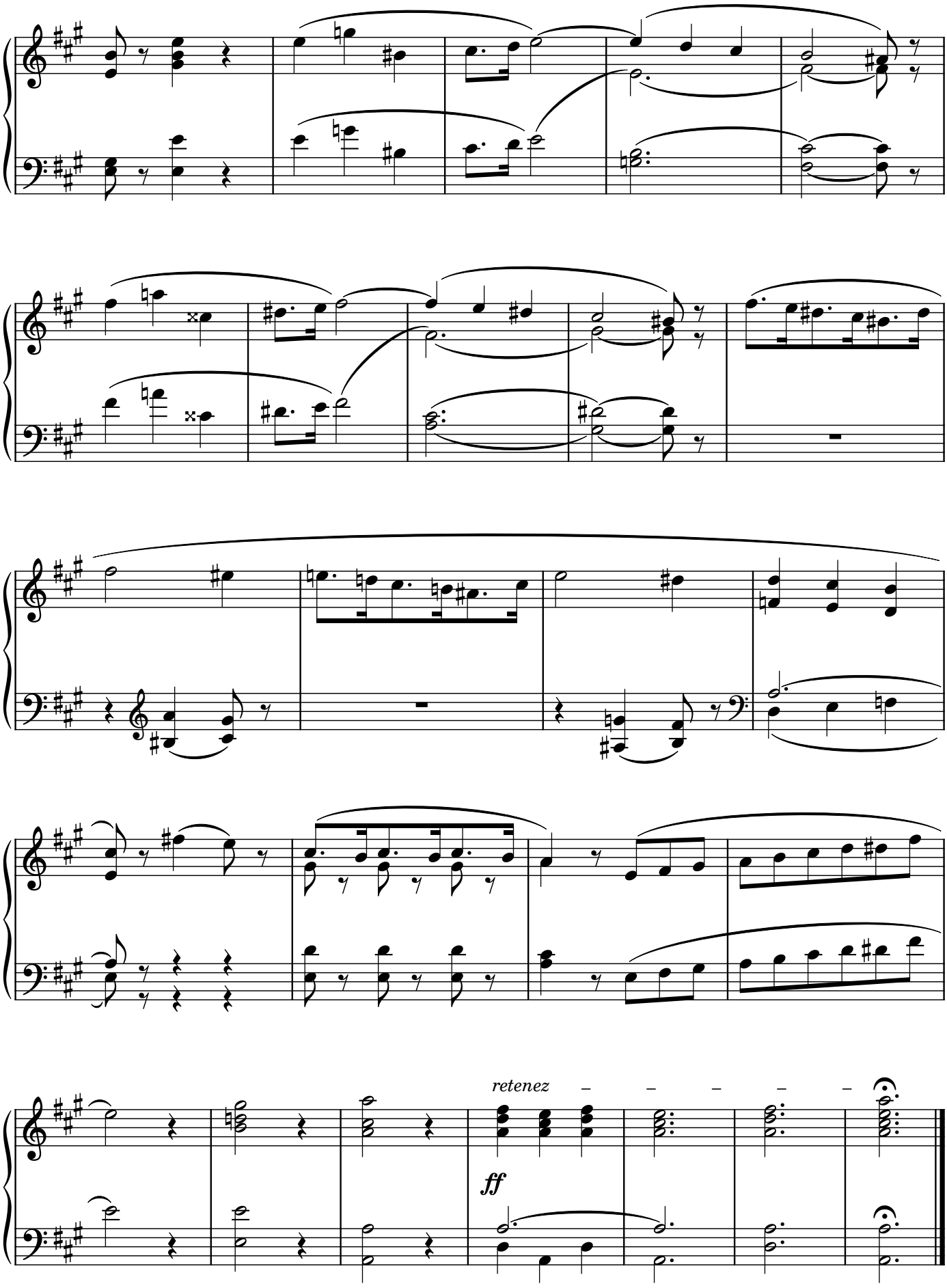
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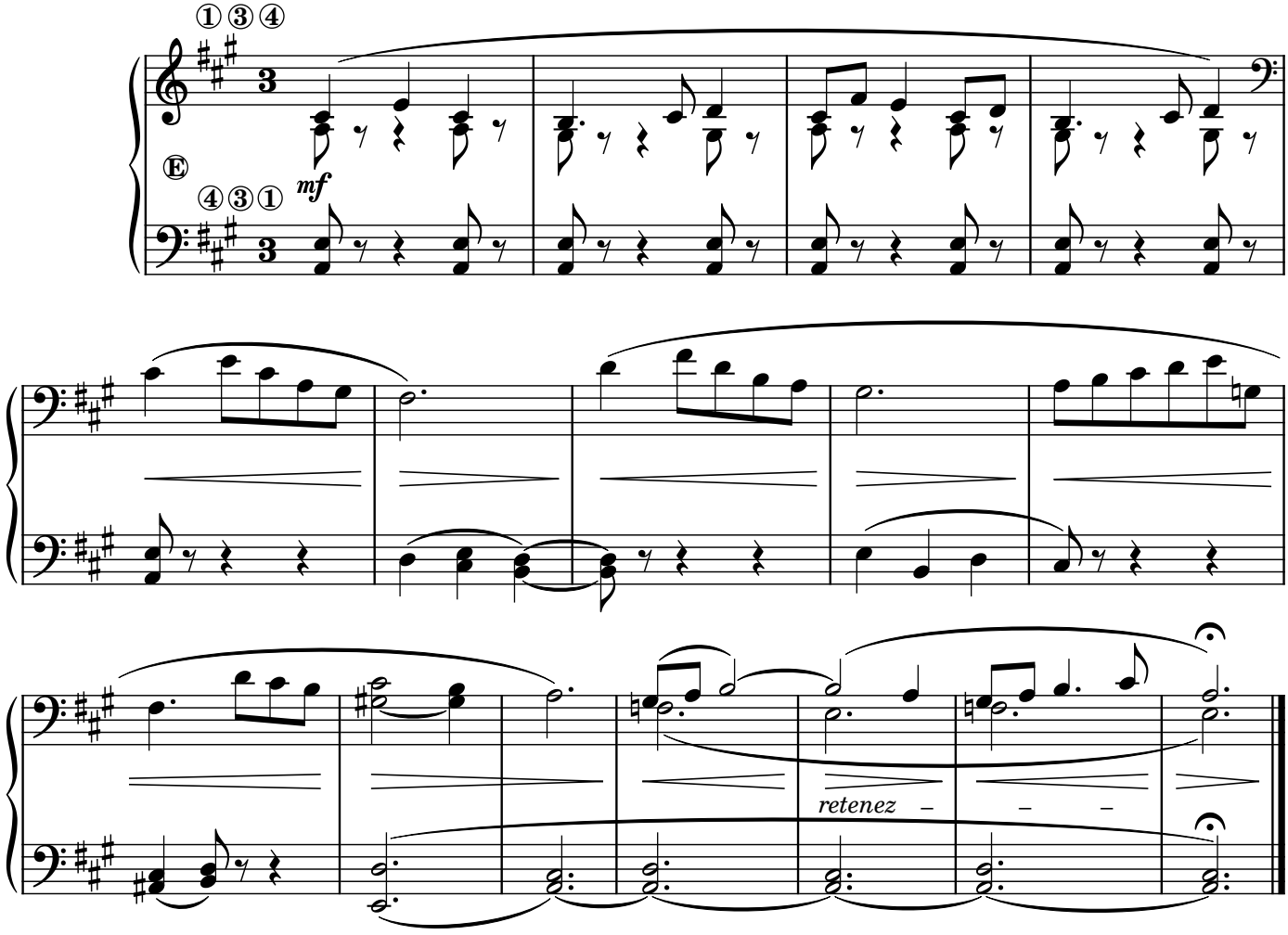
ff

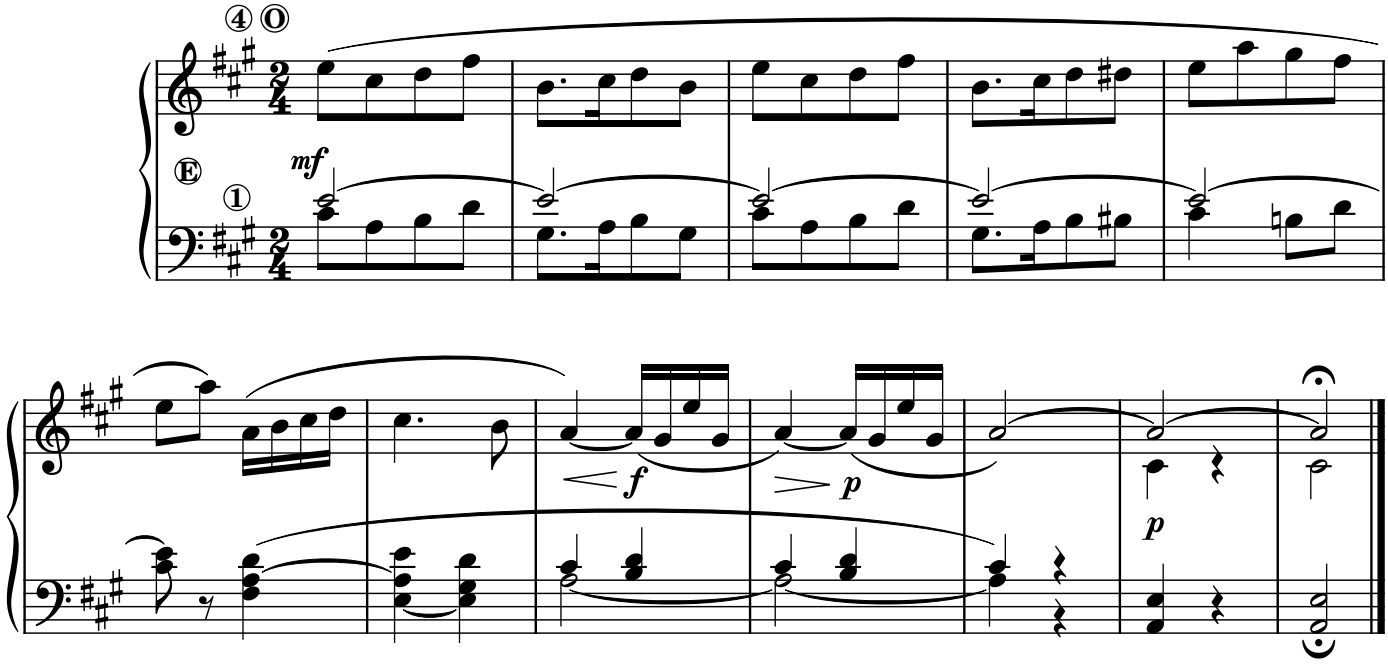
VERSET

Cantabile



VERSET

Andantino



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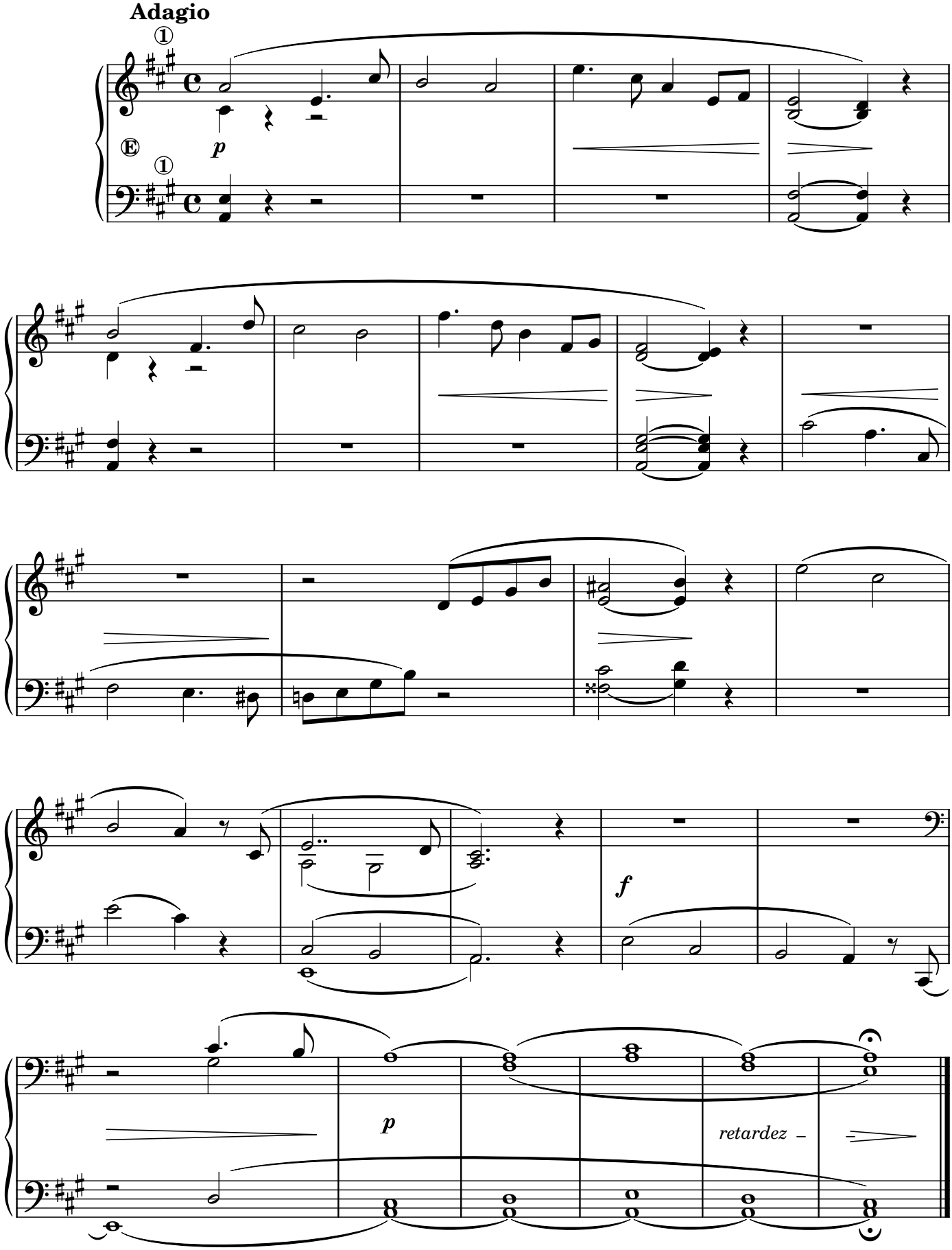
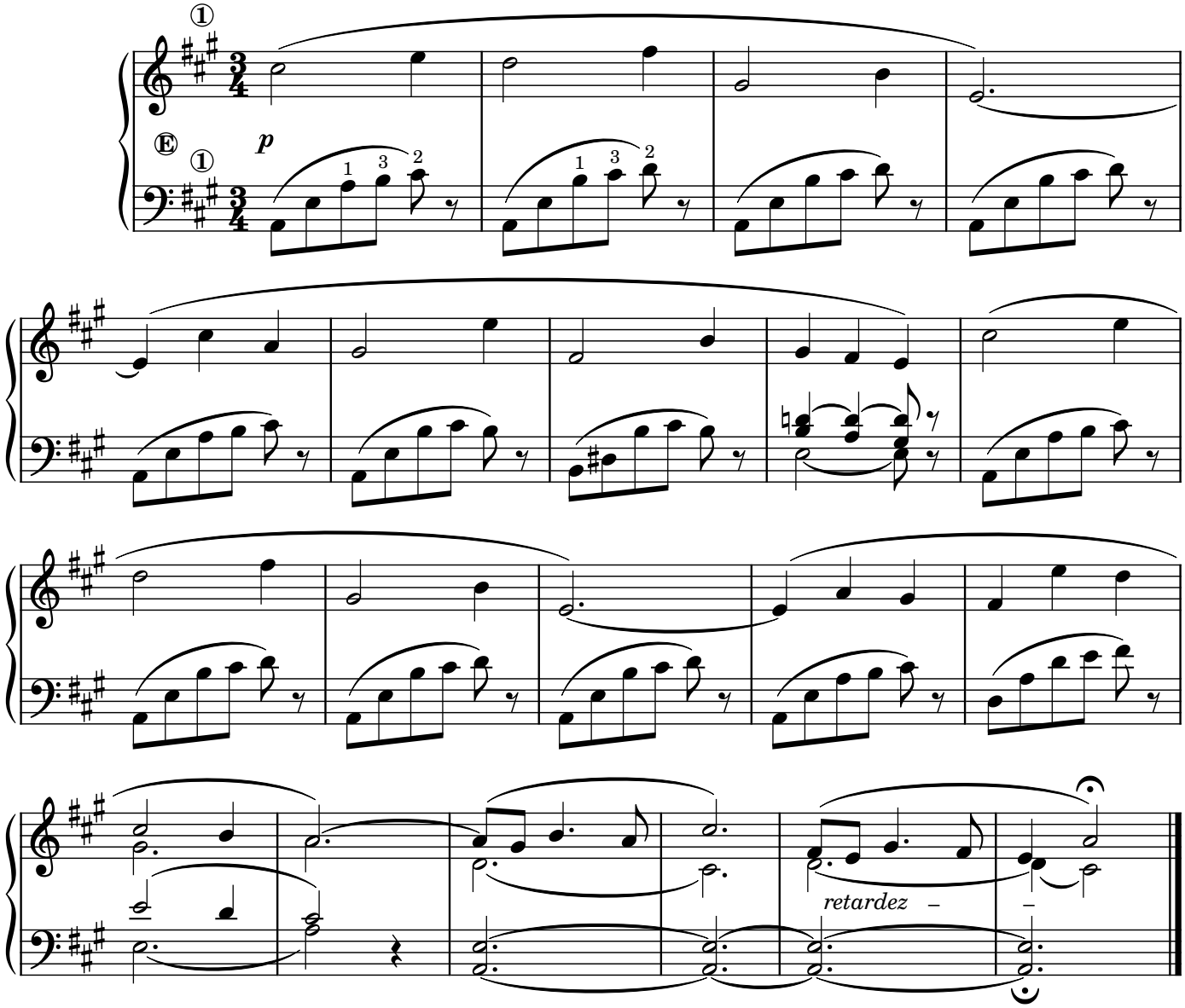


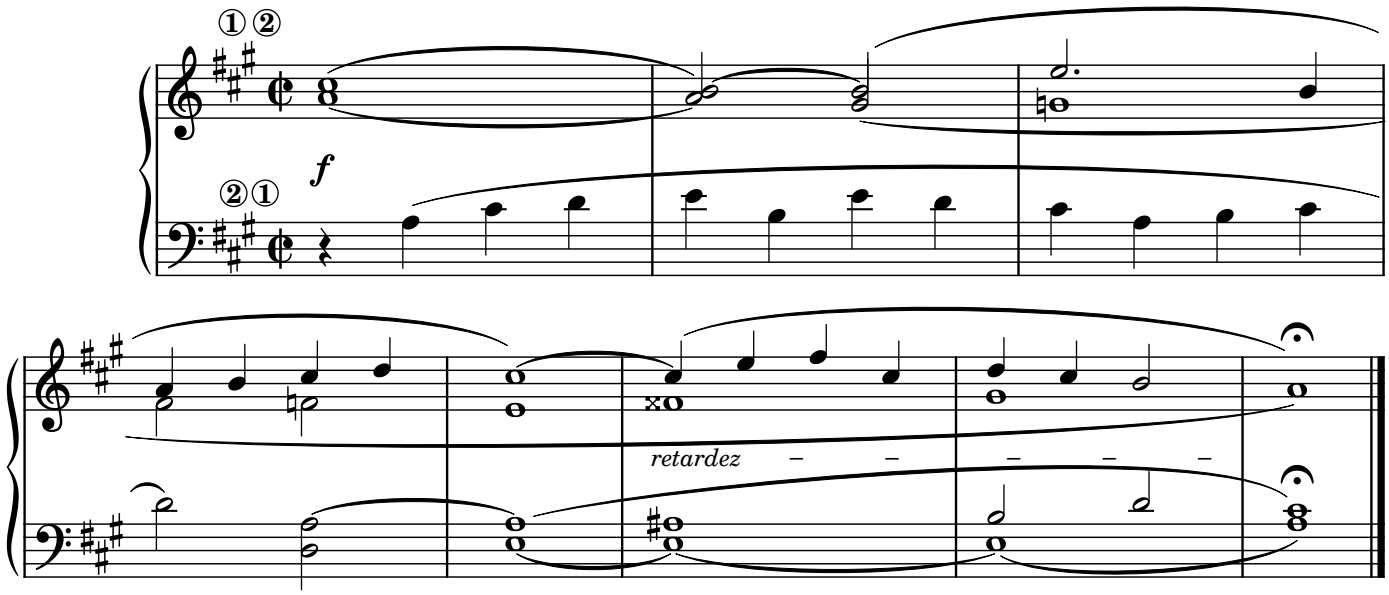
VERSET

Andantino



PRÉLUDE

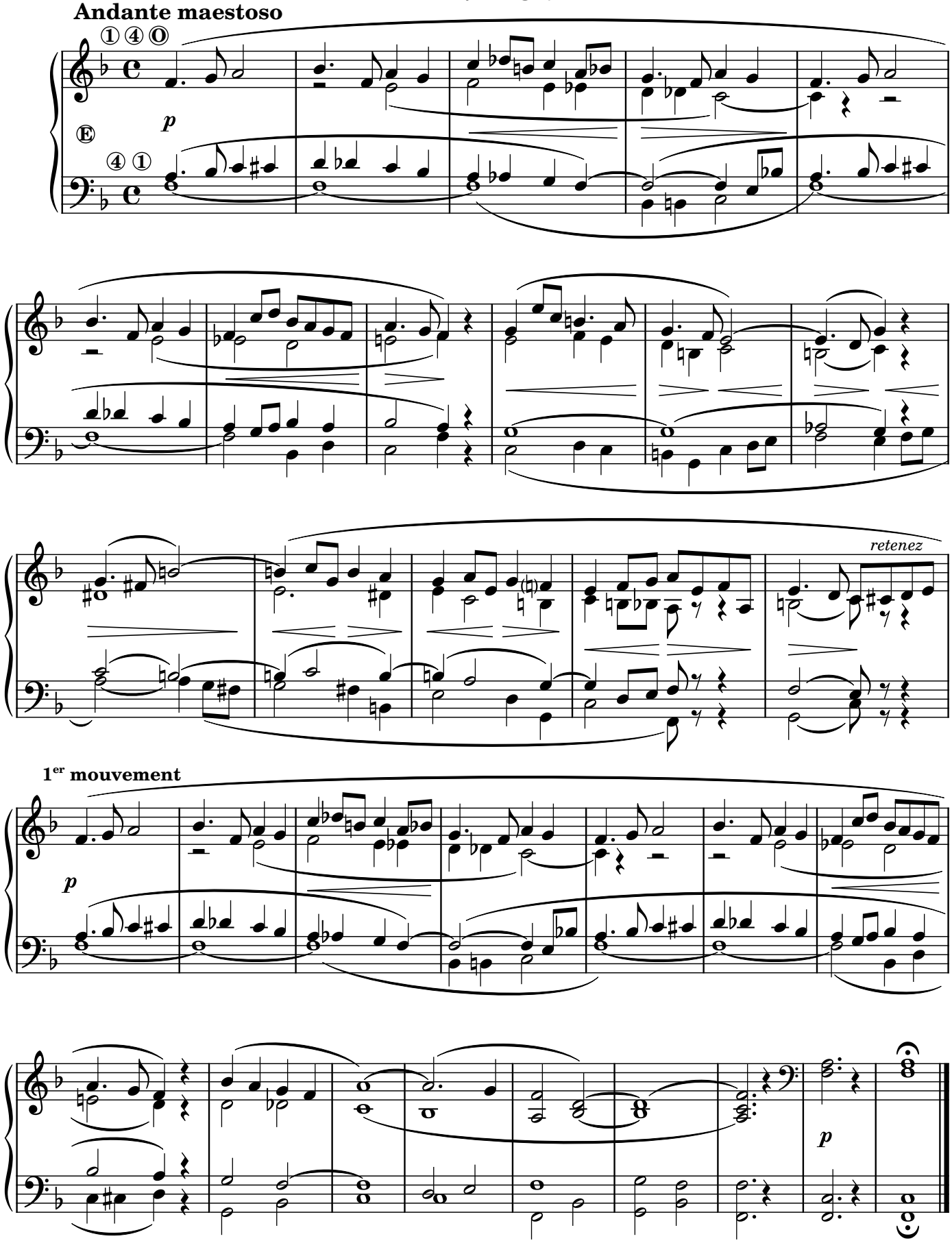
à volonté



MORCEAUX EN FA

ÉLÉVATION

Andante maestoso



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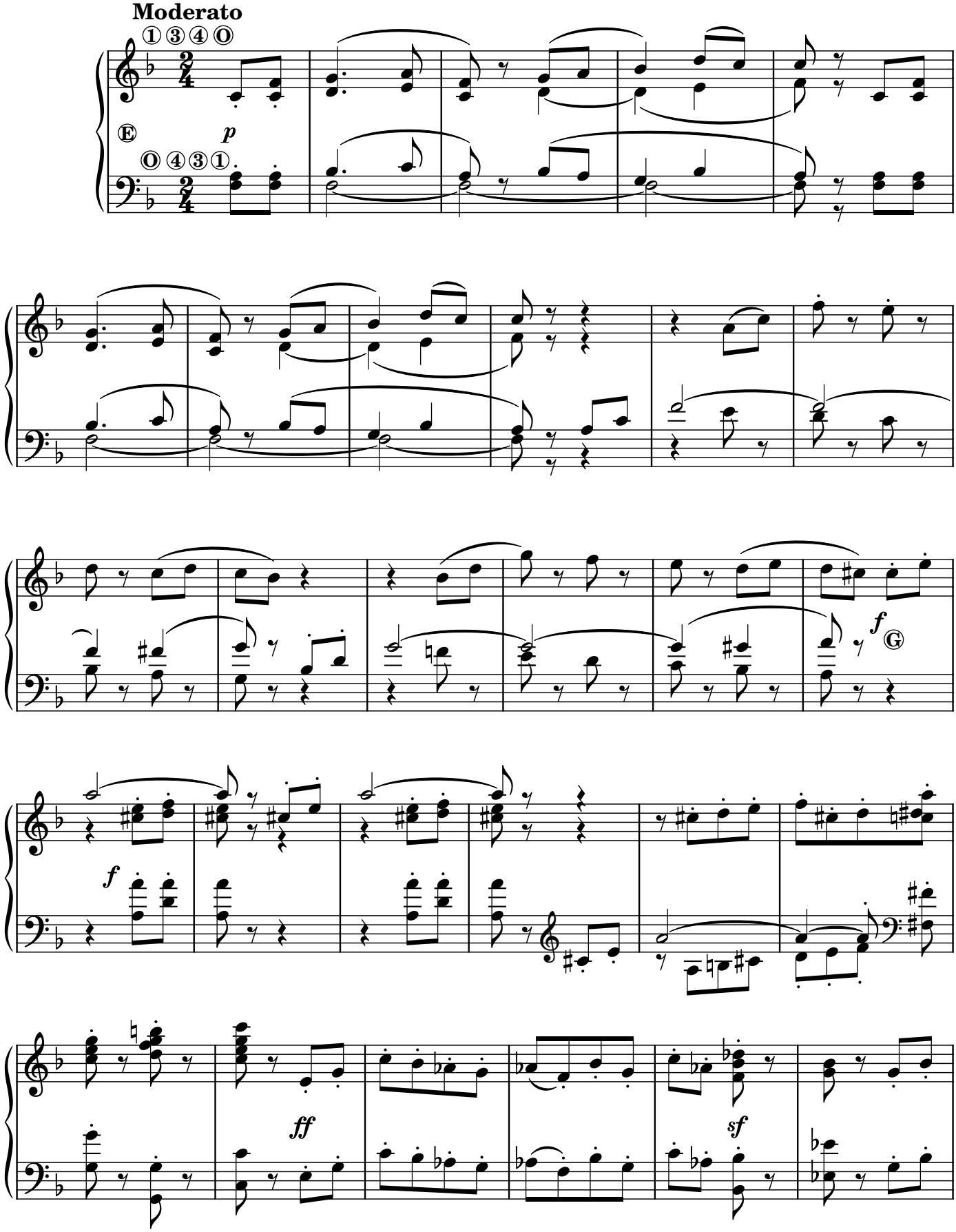

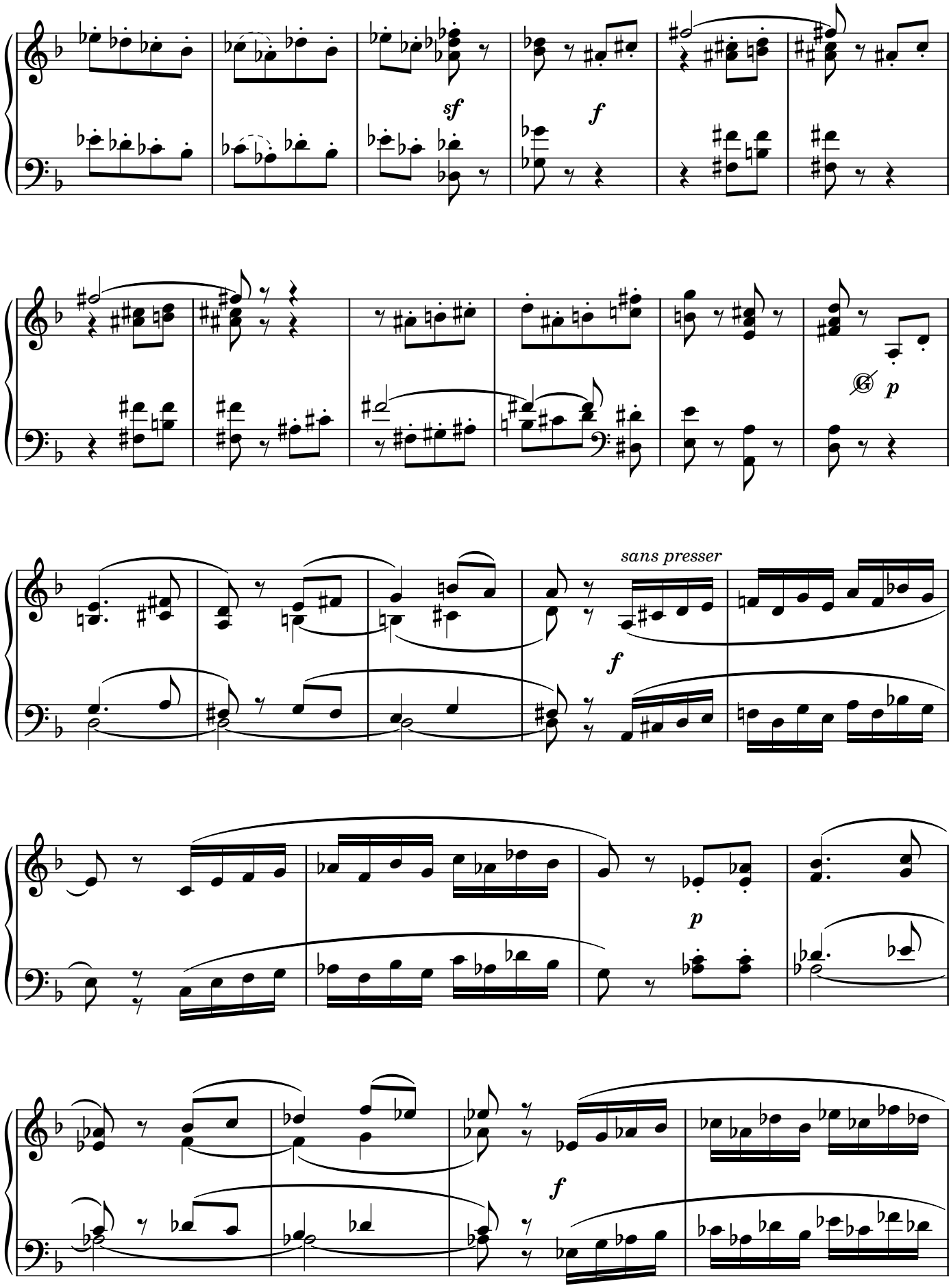
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f
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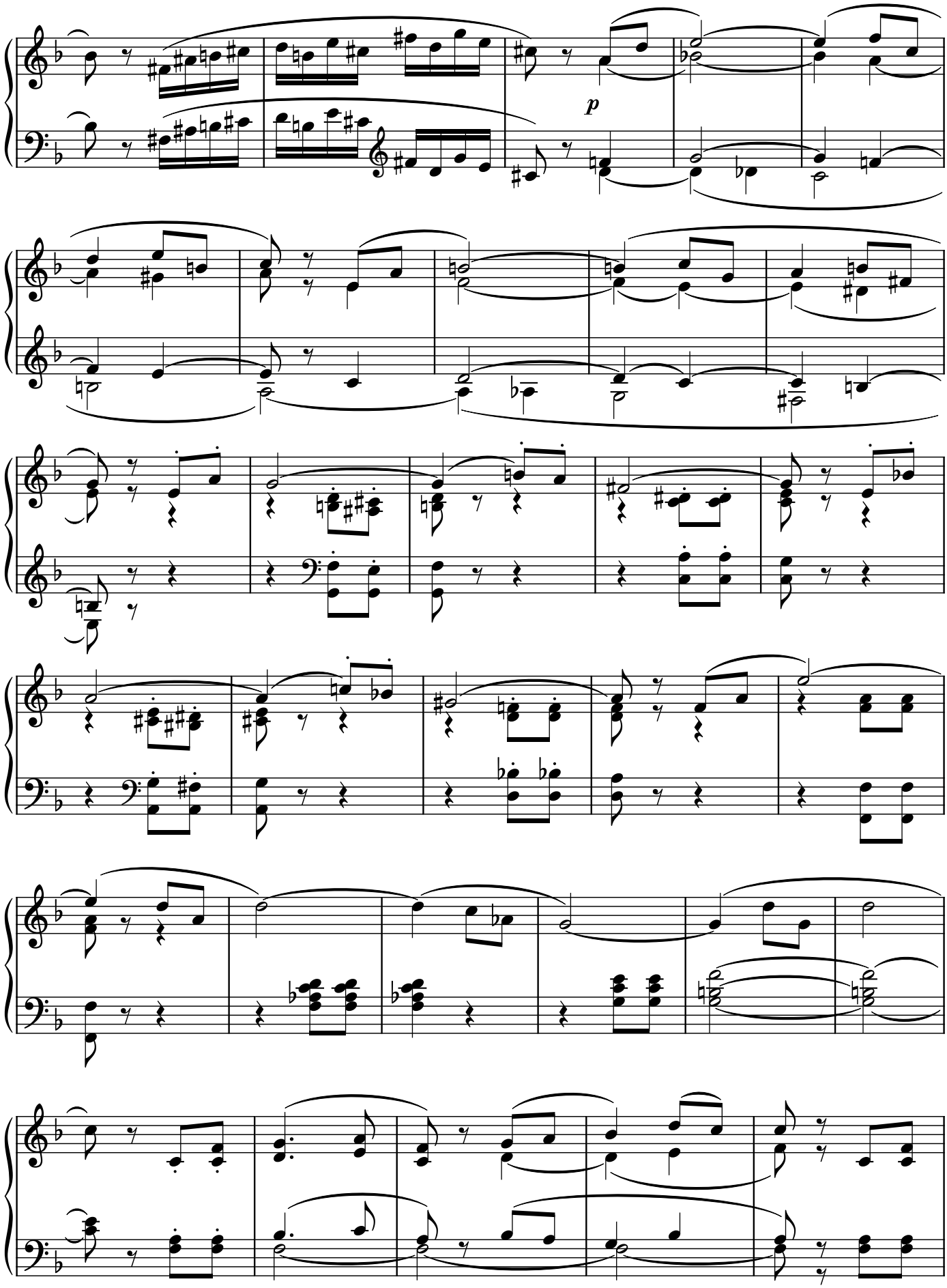
sans presser
f
p
f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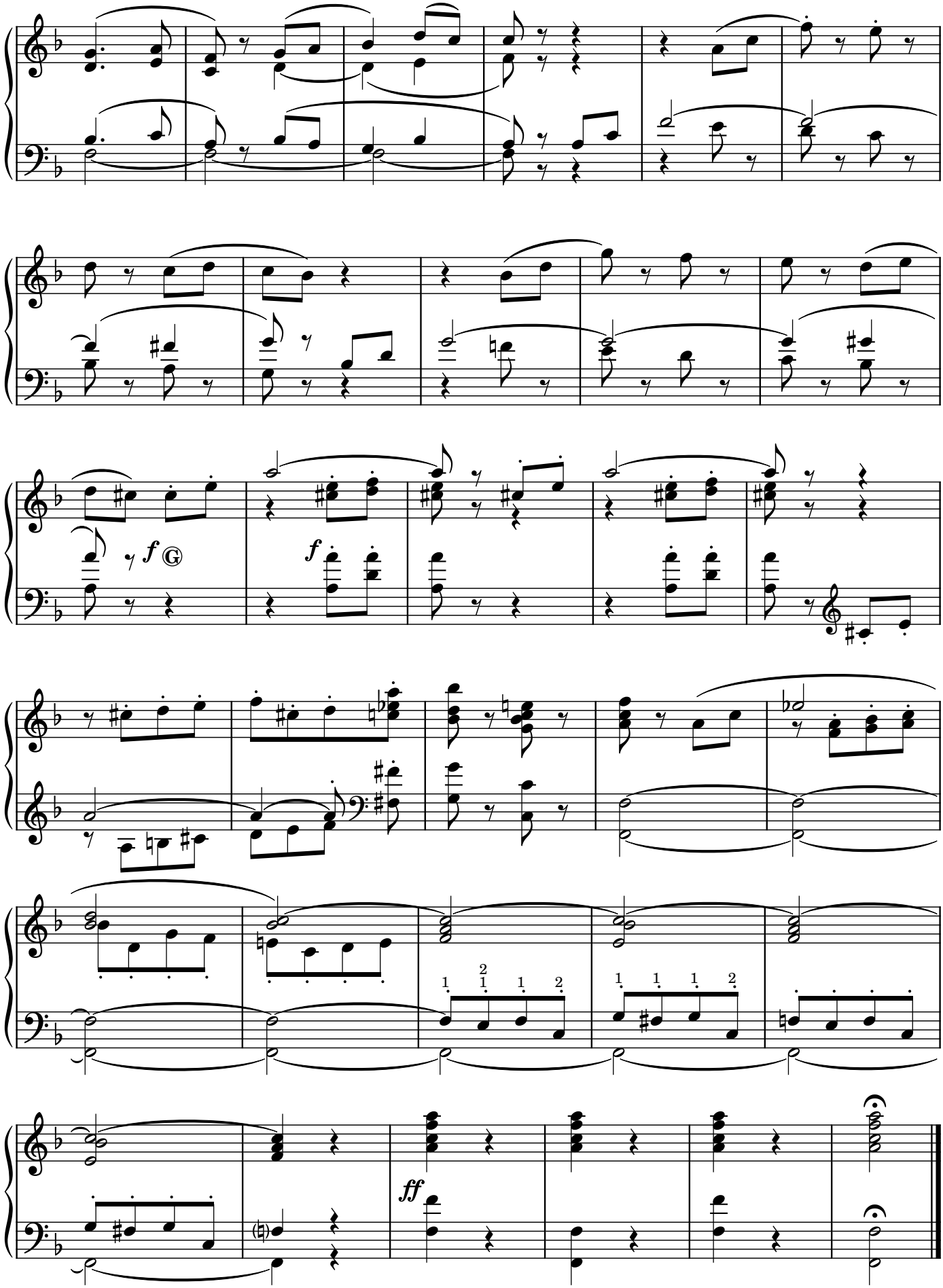
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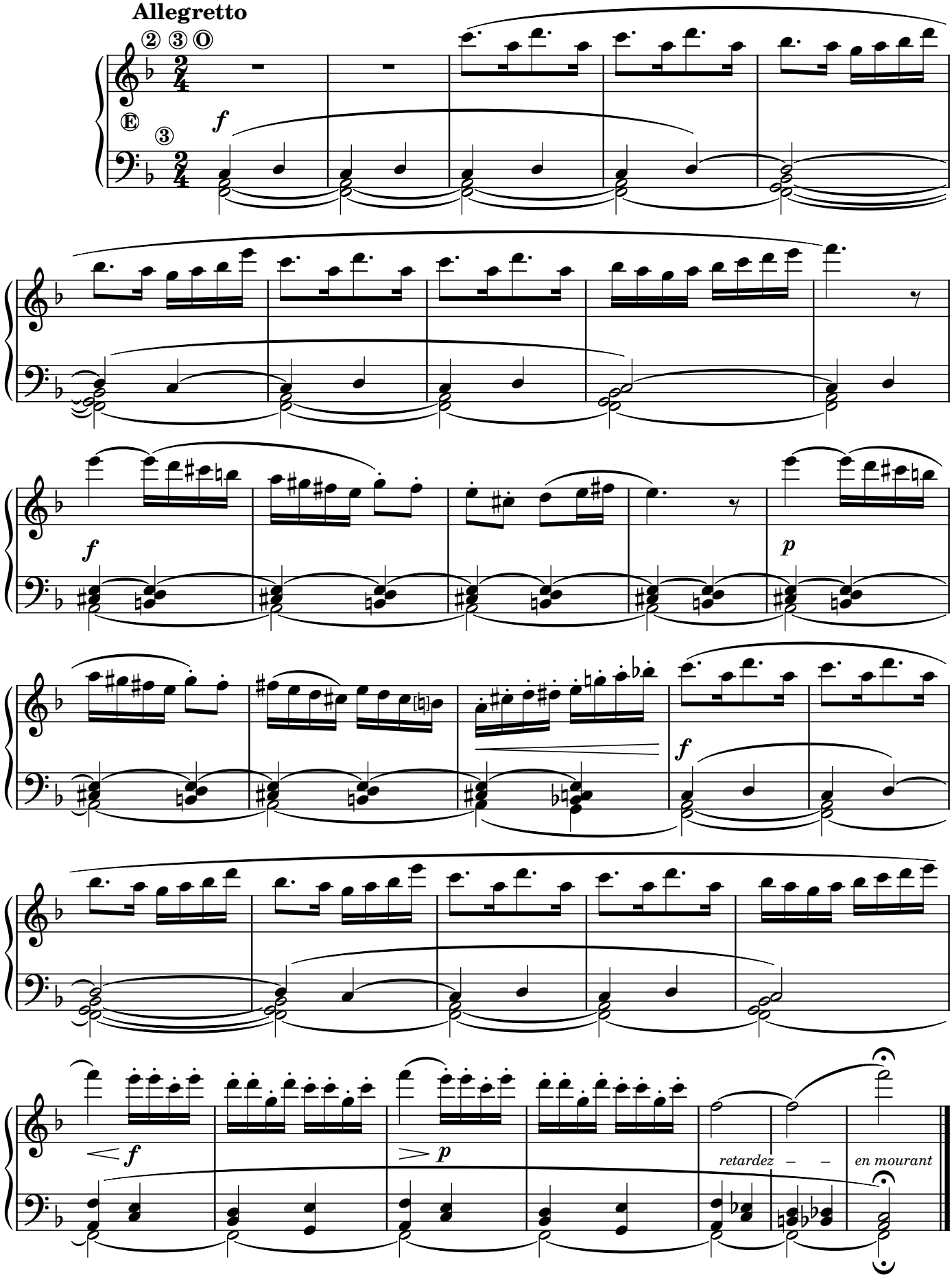
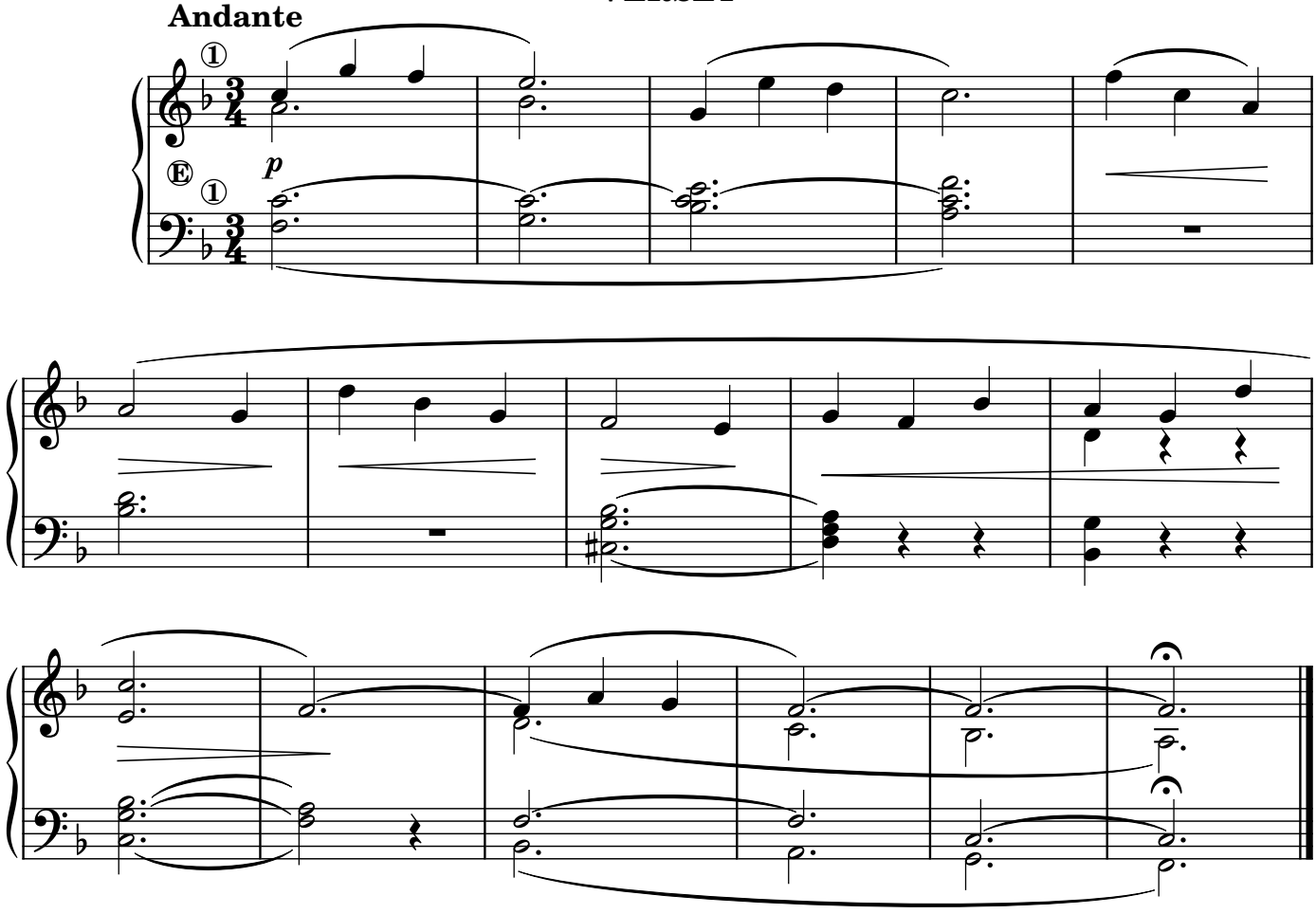
VERSET



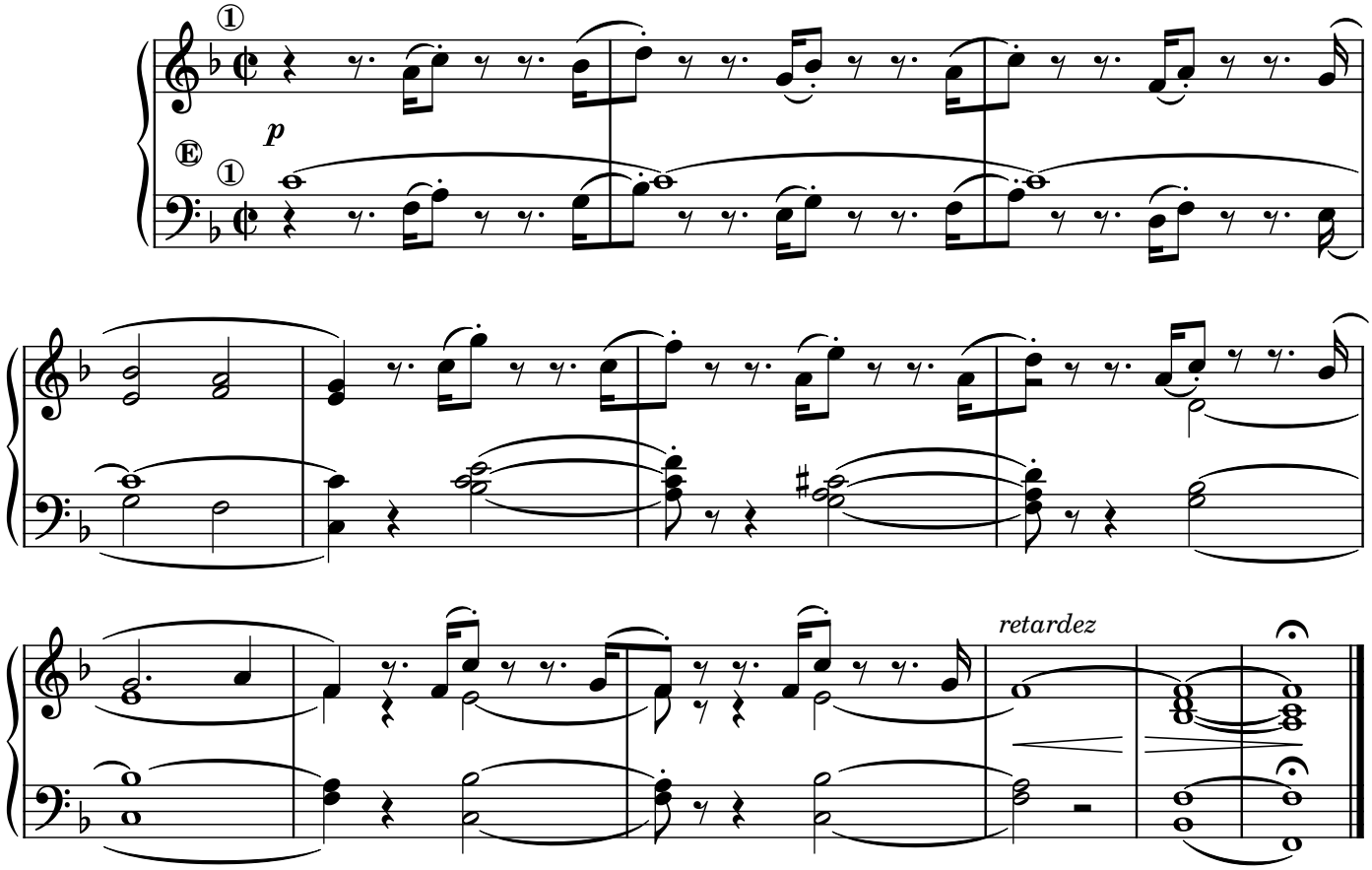
VERSET

Andante

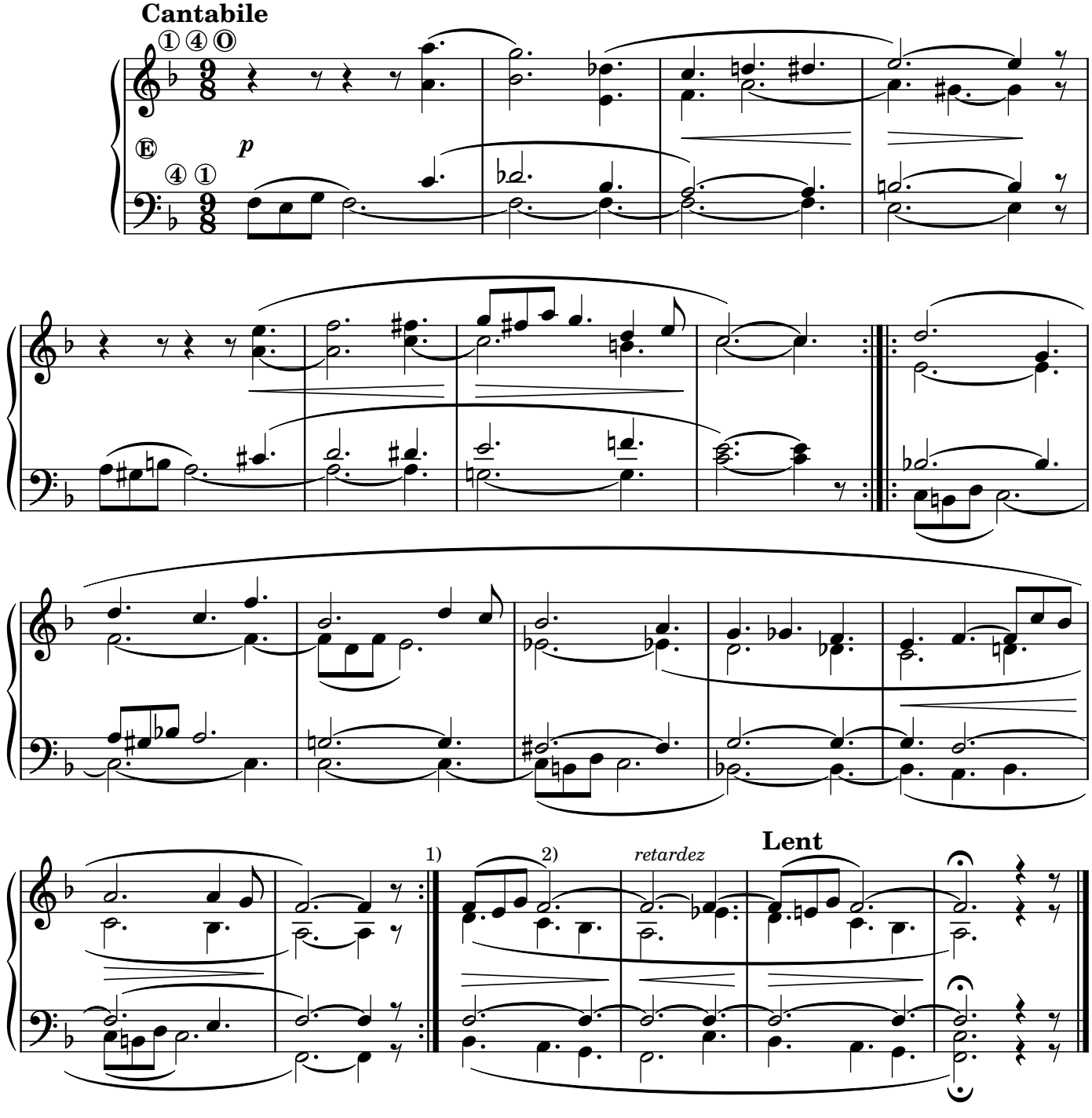


VERSET

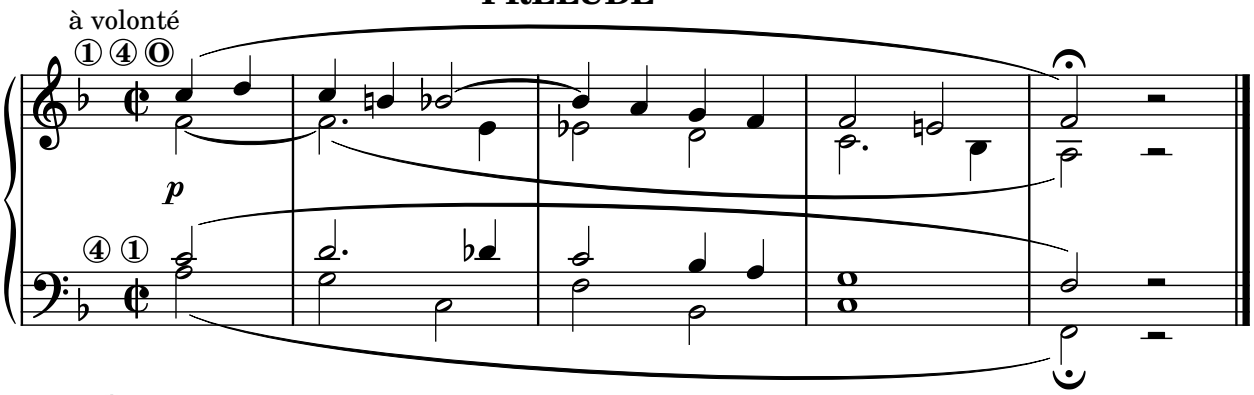
Andantino



COMMUNION



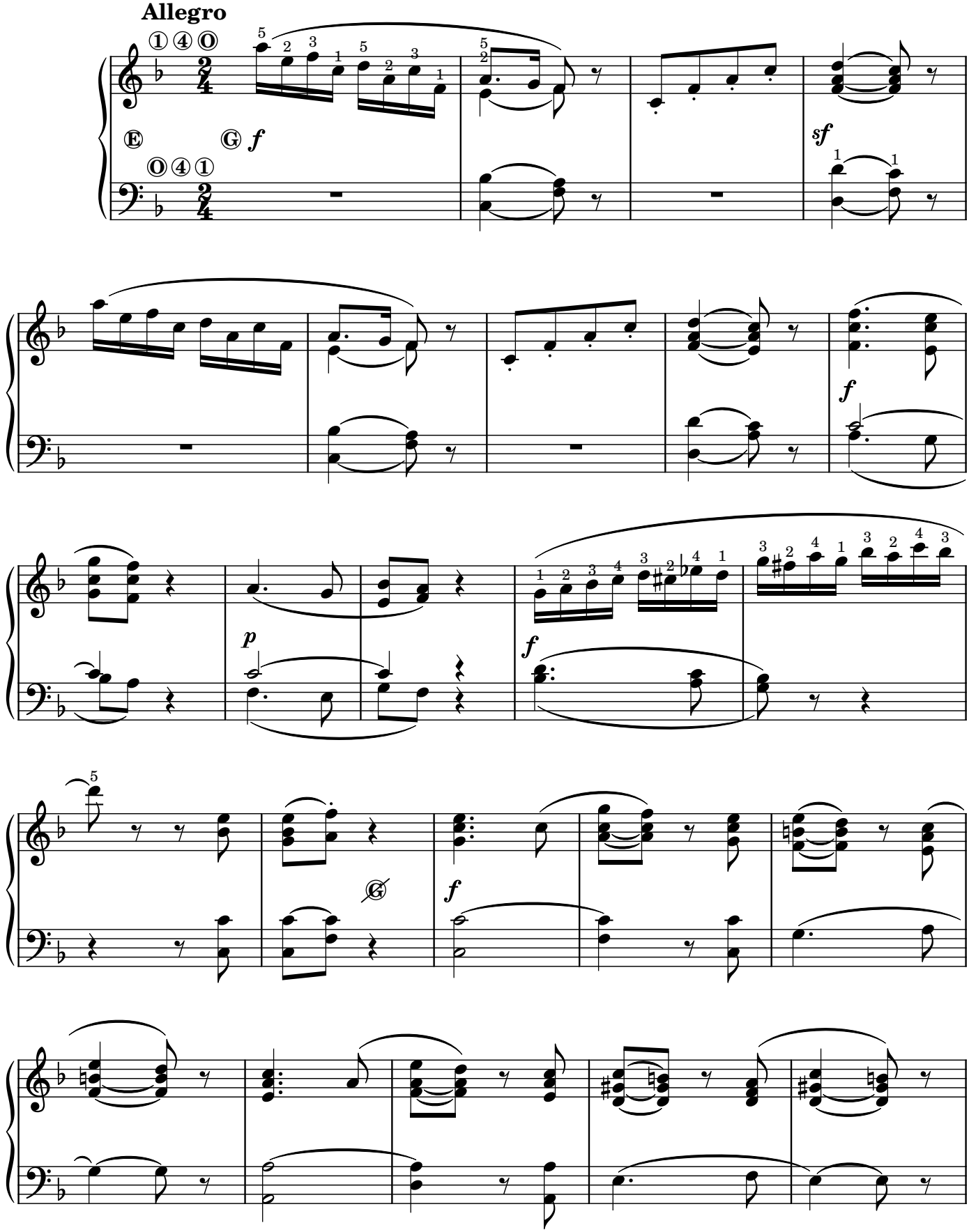
PRÉLUDE

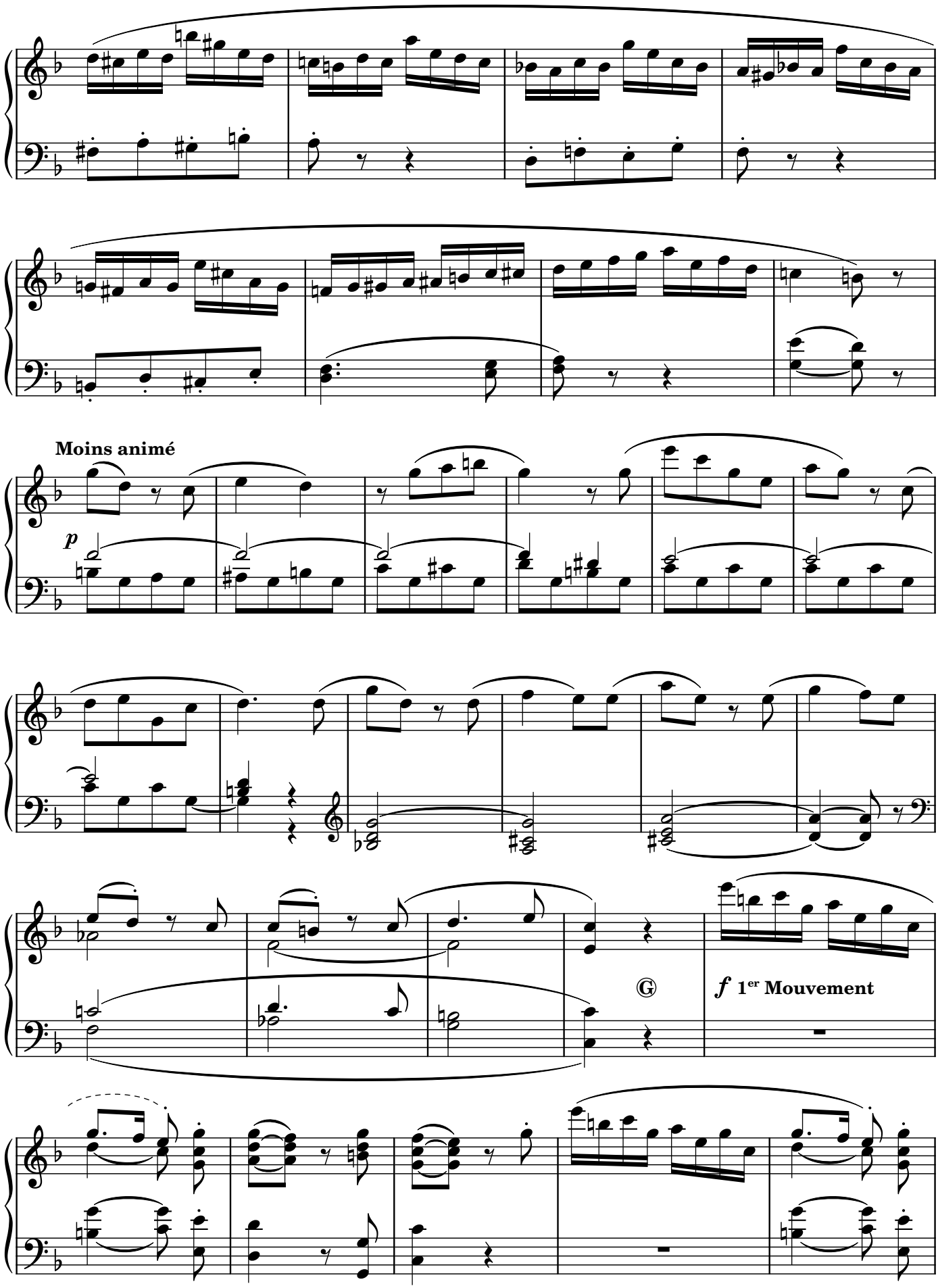


1) Orig. 𝄆 𝄇 [NdR]

2) Orig. 𝅗𝅥 [NdR]

OFFERTOIRE




Moins animé
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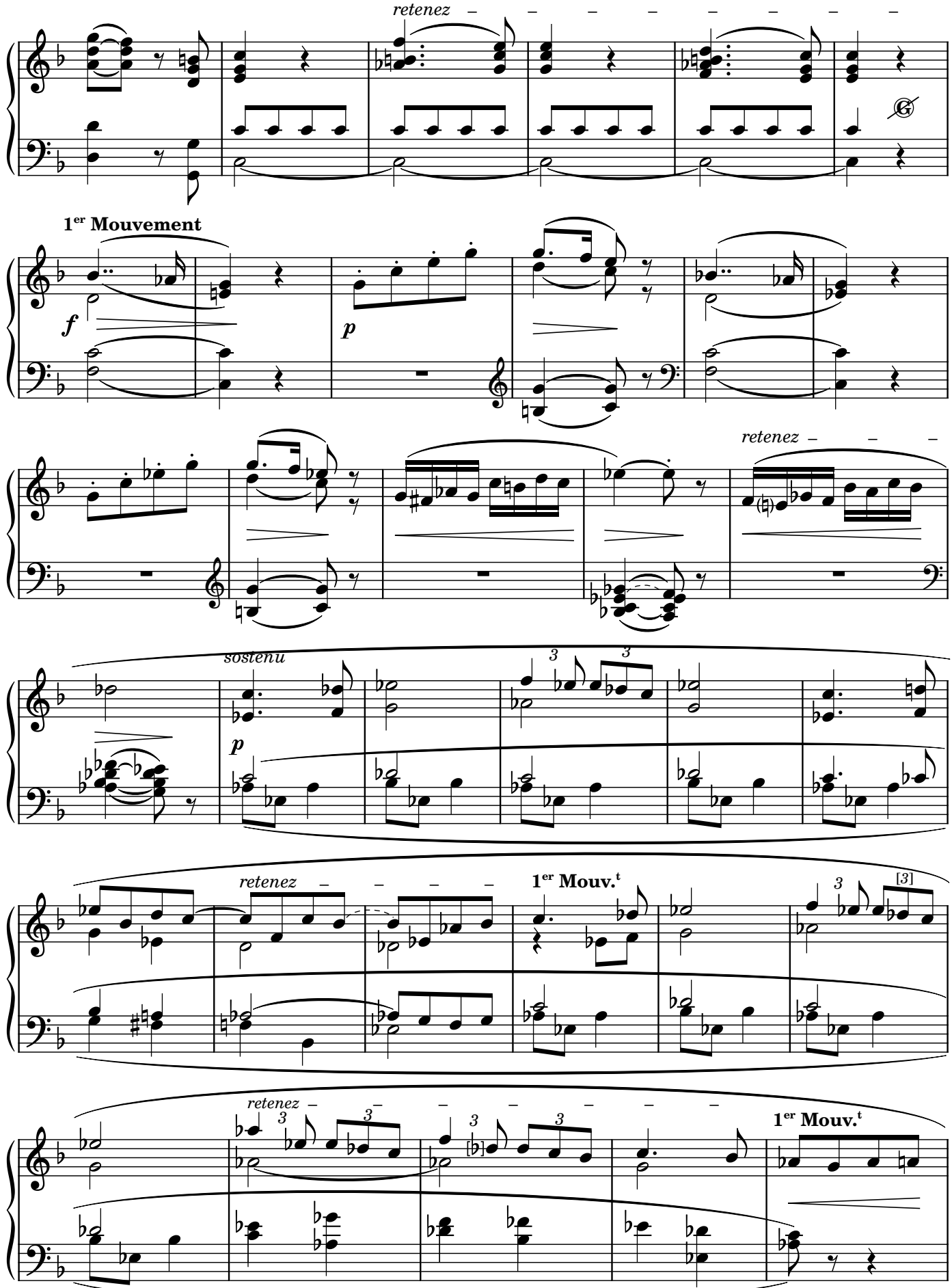
Ⓖ
f 1er Mouvement


retenez
1er Mouvement
f
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1er Mouv.t
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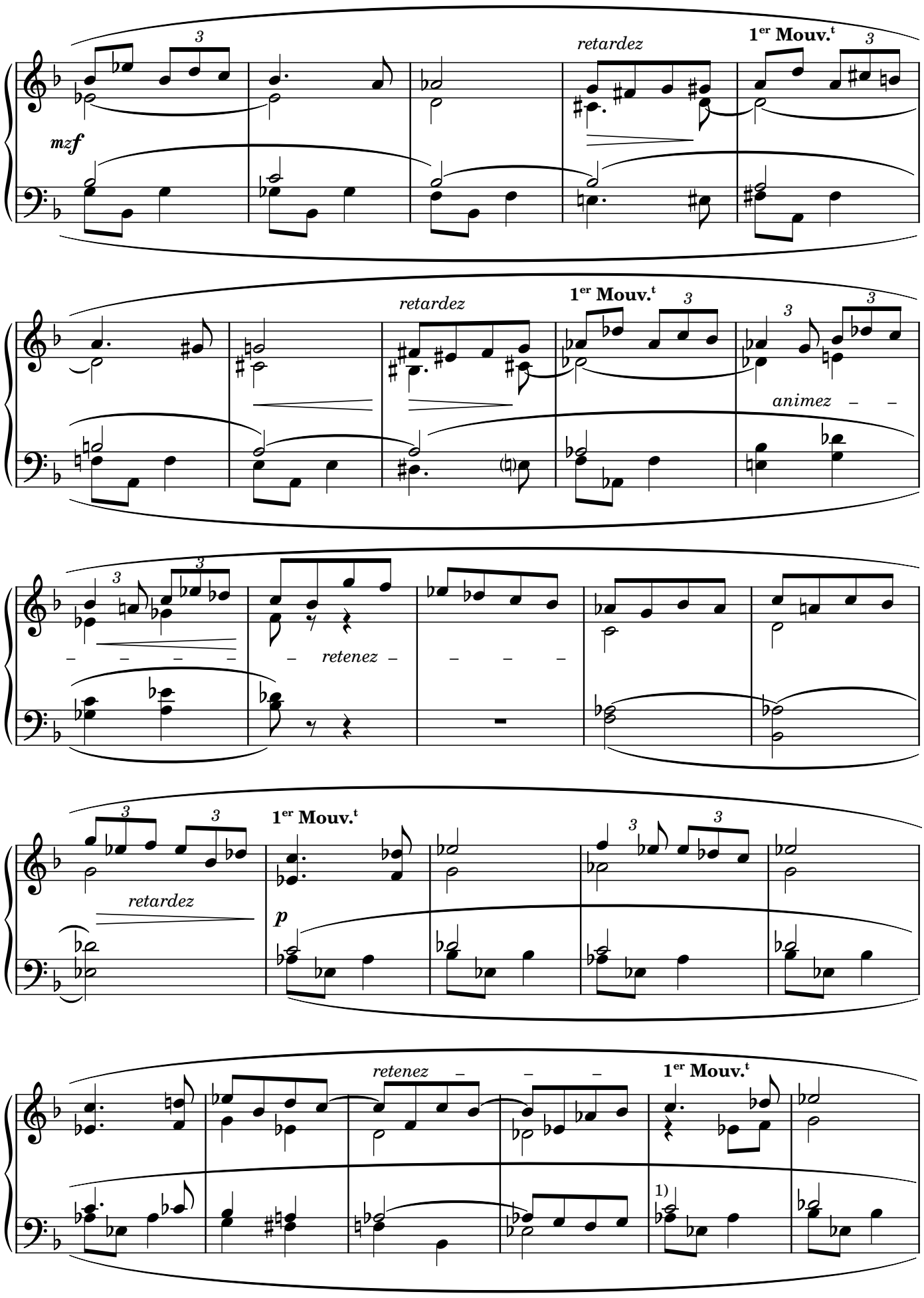
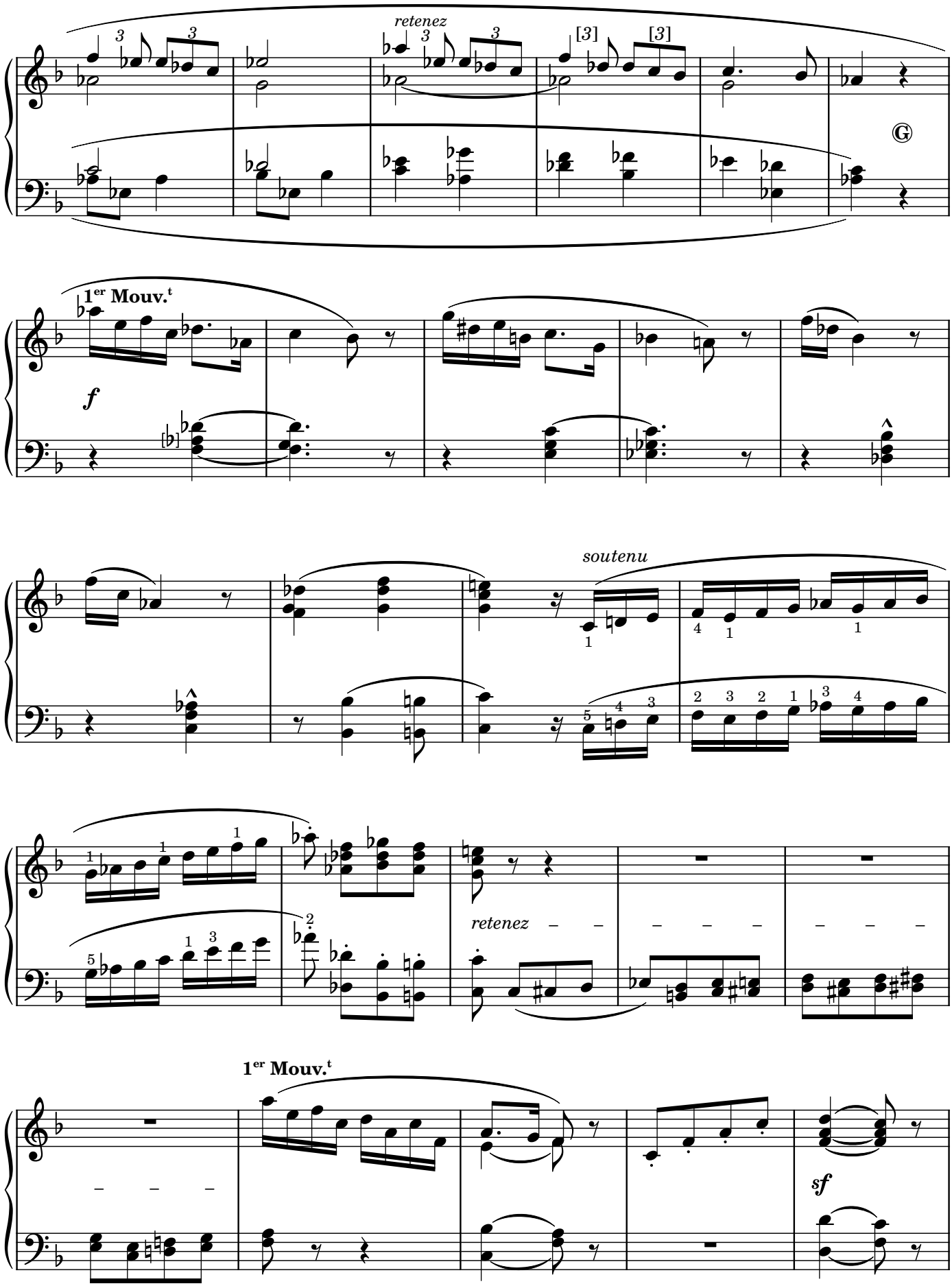
1er Mouv.t



1) Orig. Do♭ invece di La (C♭ instead of A) [NdR]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1er Mouv.t
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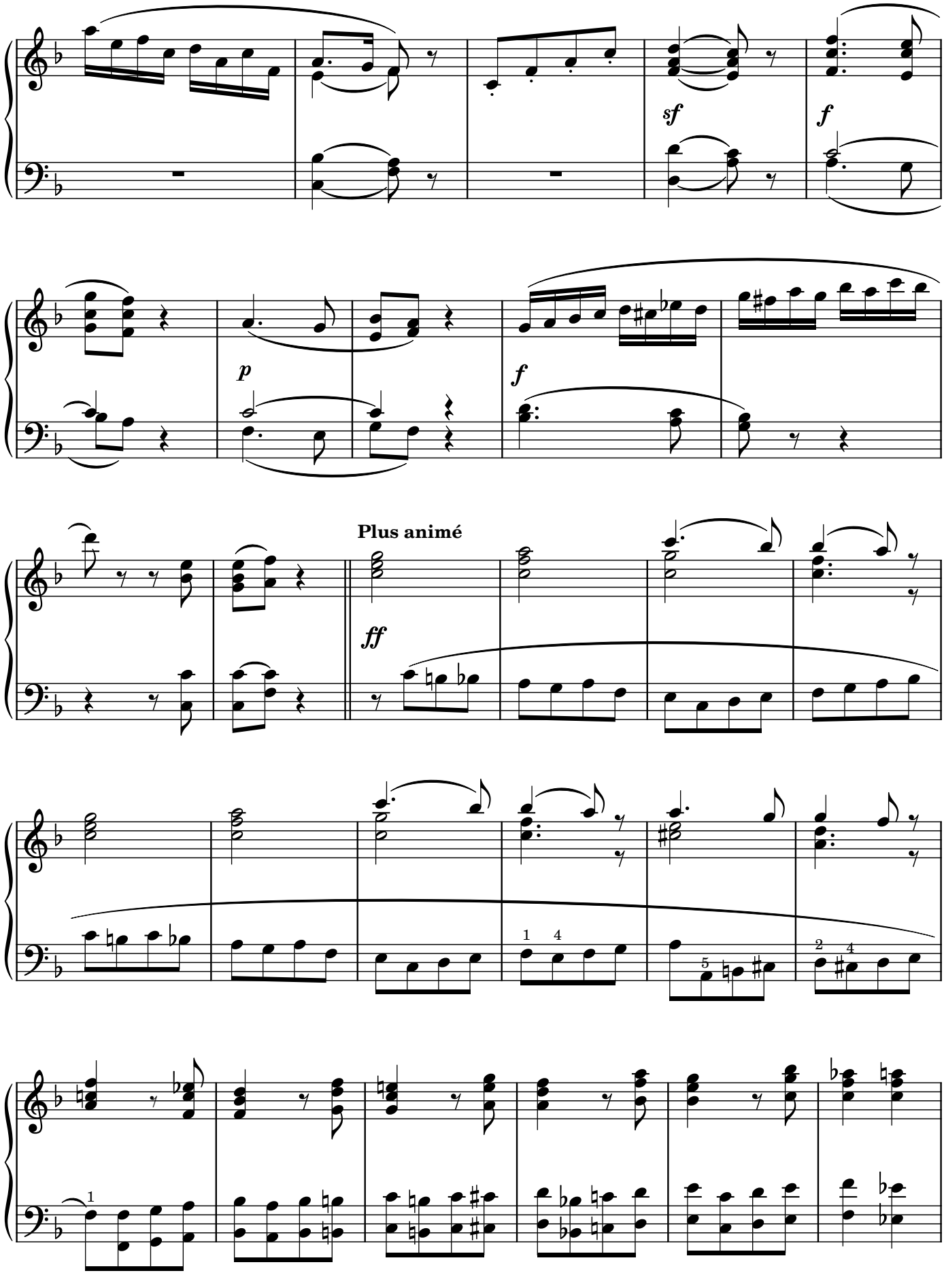
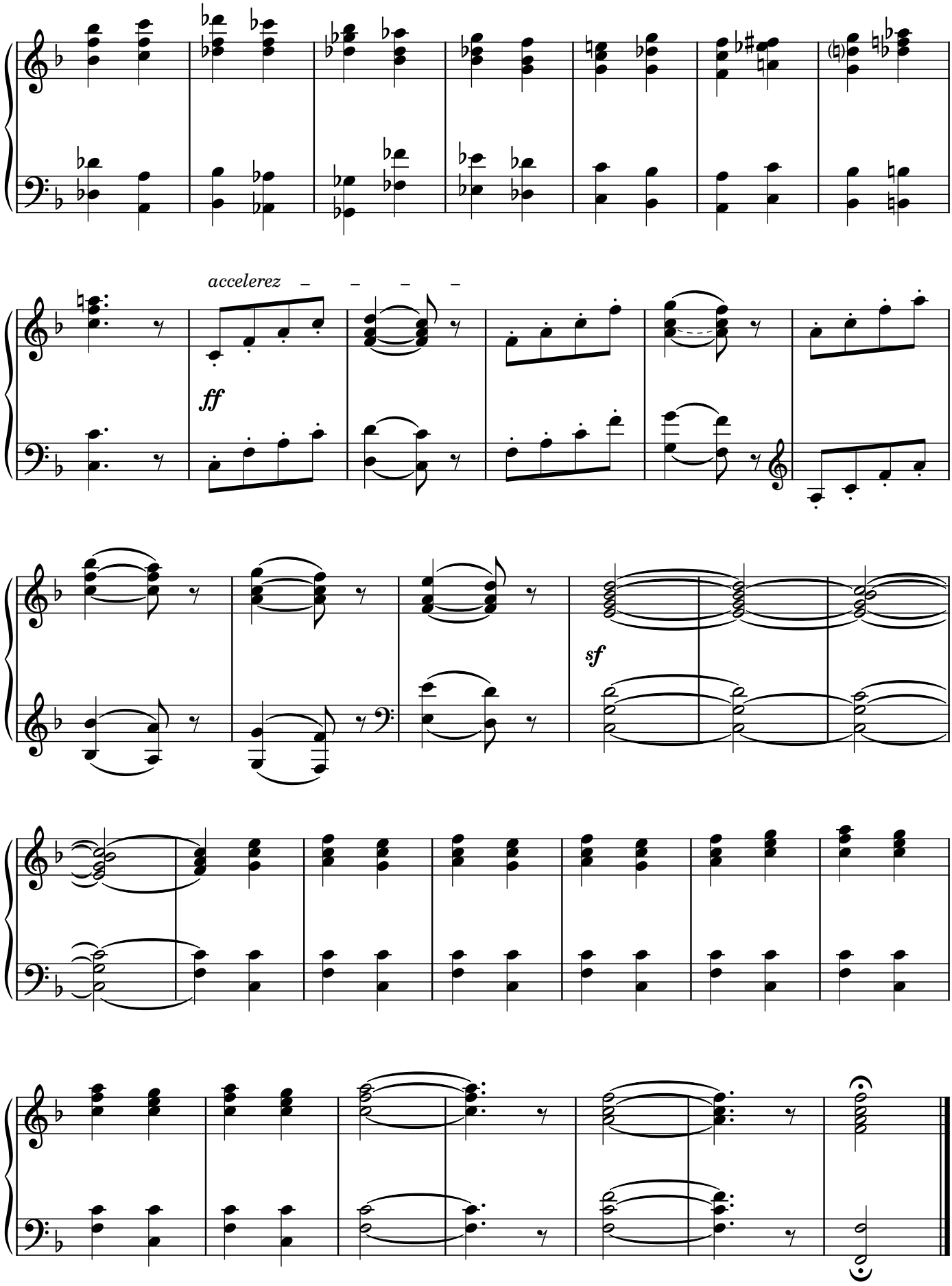
soutenu
retenez
1er Mouv.t
sf


sf
f
p
f
Plus animé
ff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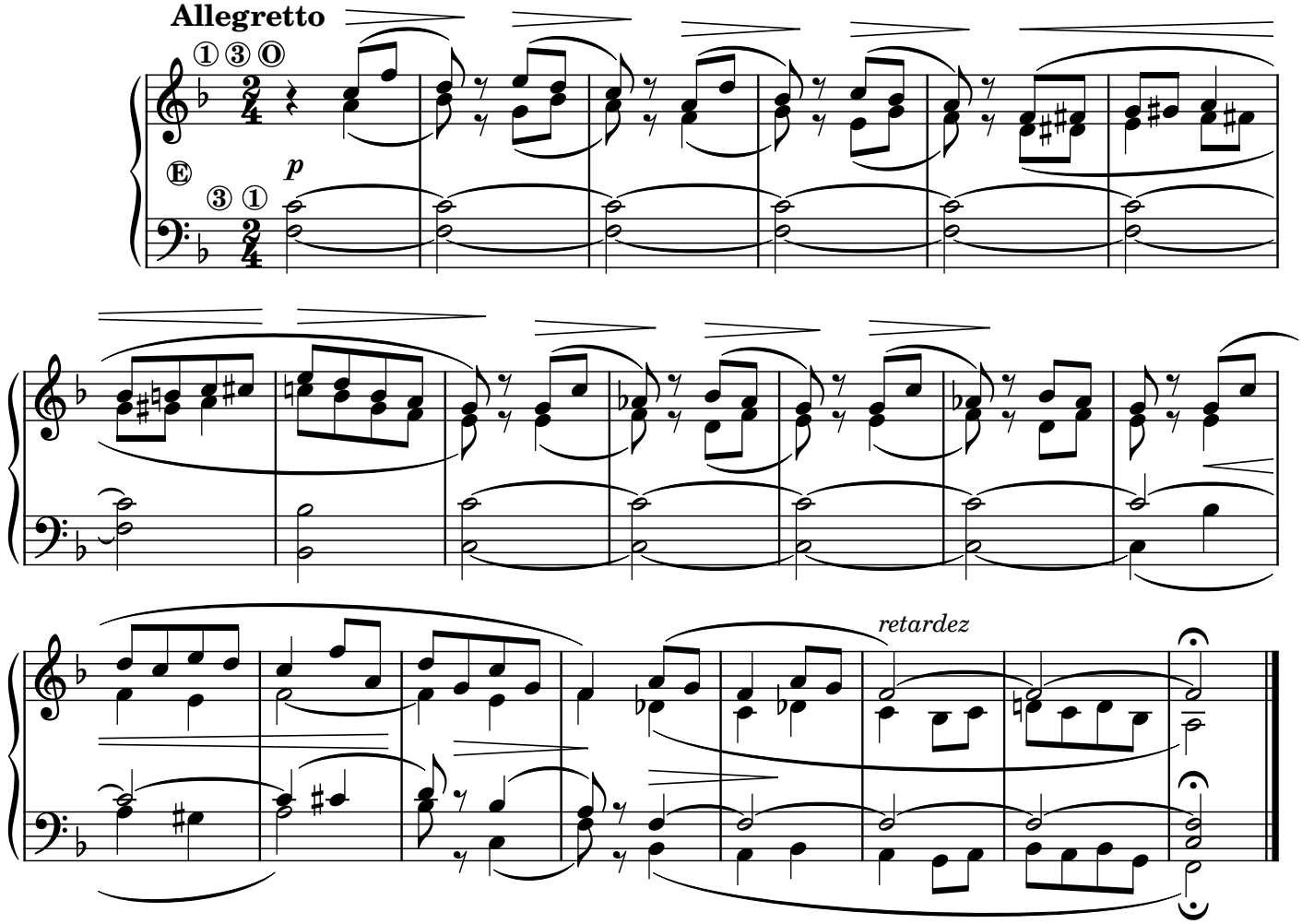
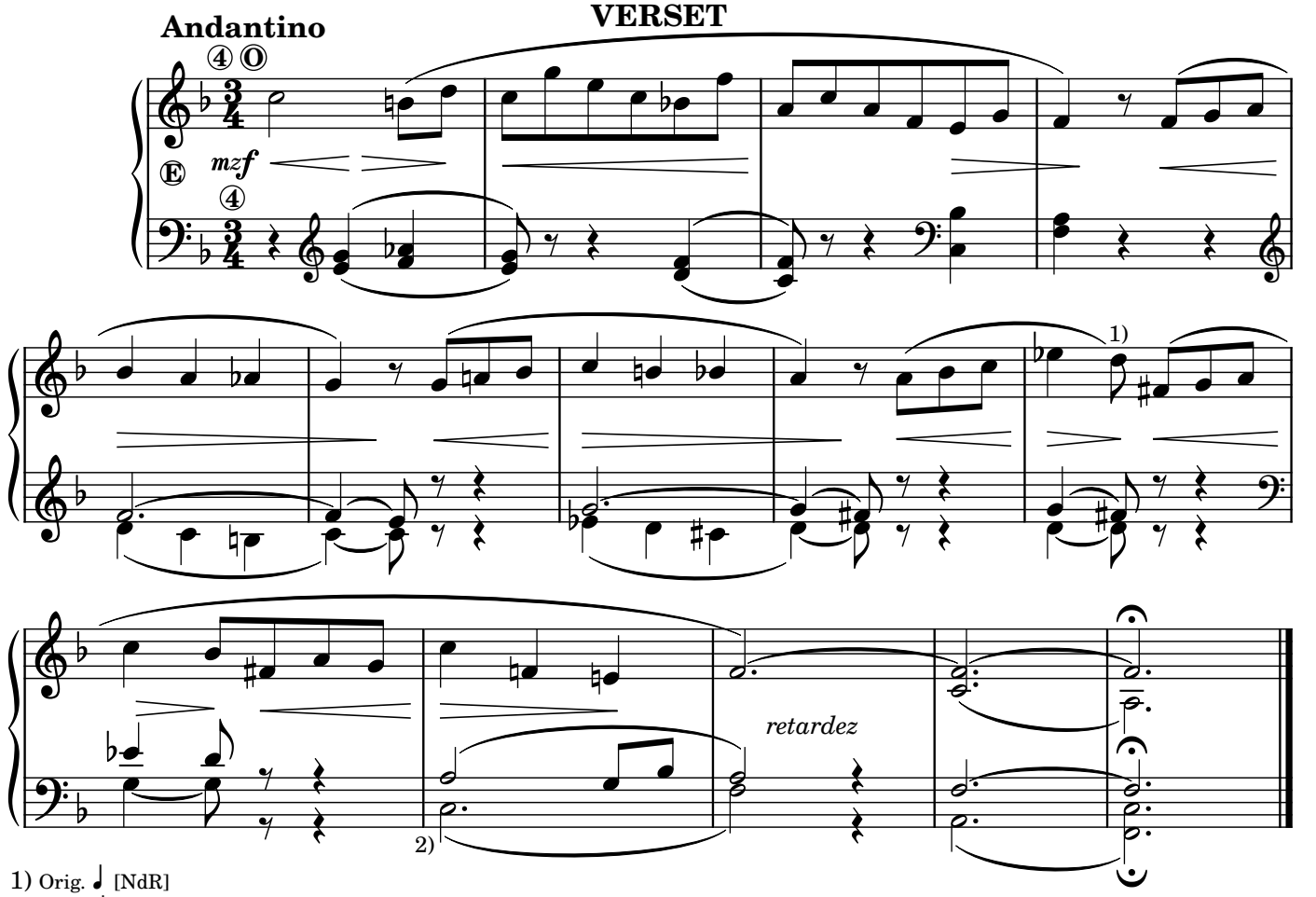
VERSET

Allegretto



VERSET

Andantino

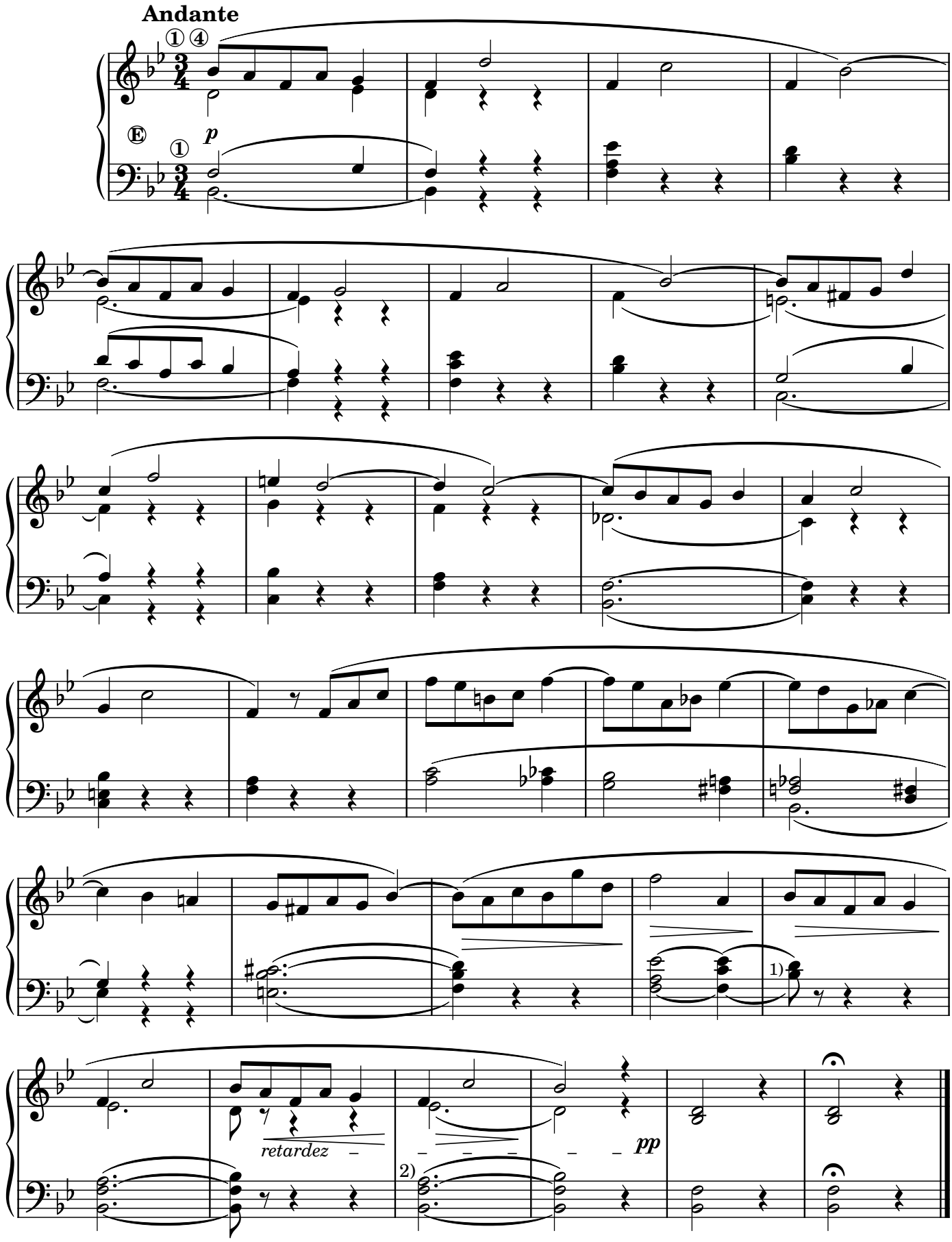


1) Orig. ♩ [NdR]

2) Orig. 𝅗𝅥 [NdR]

MORCEAUX EN SI ♭

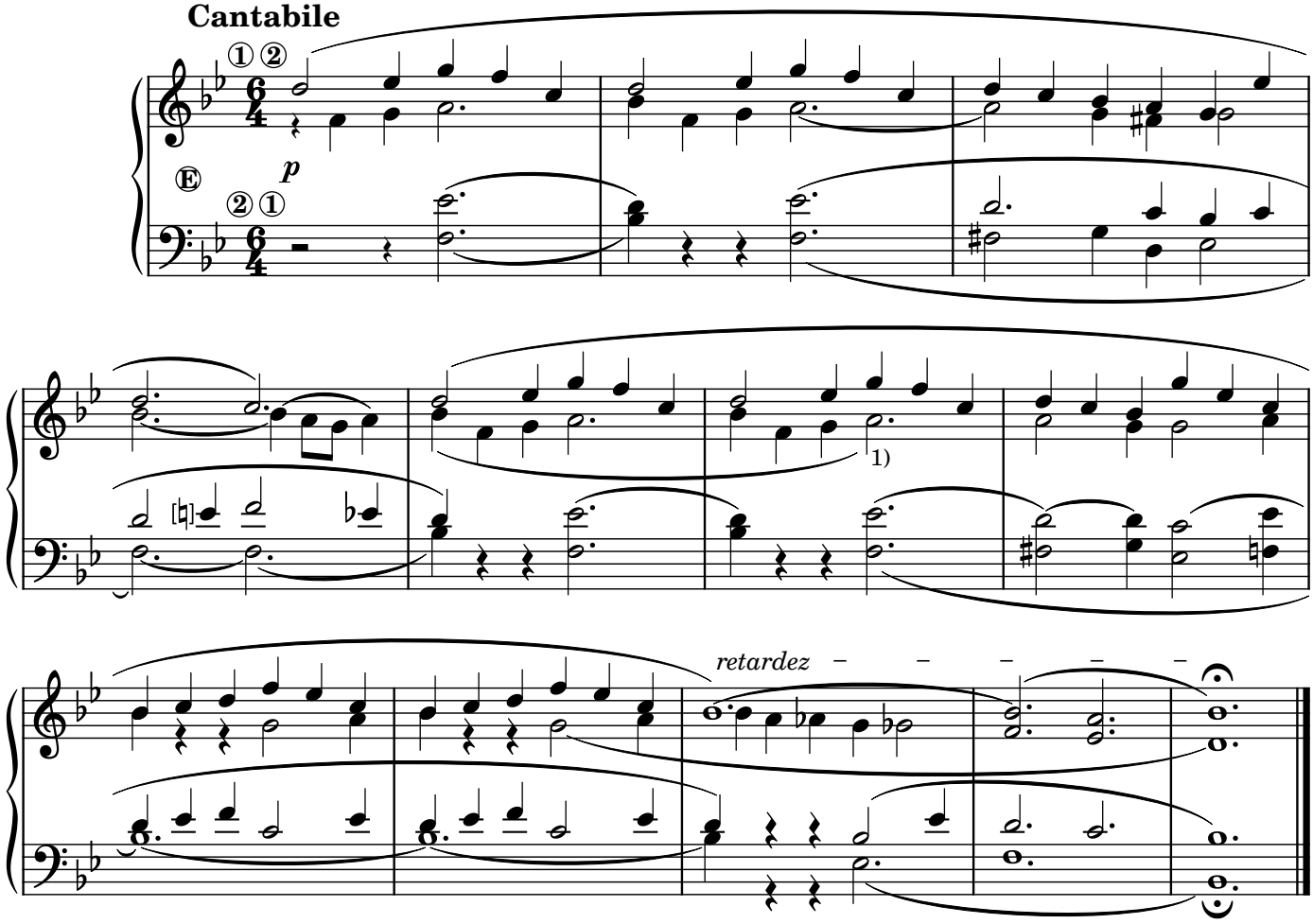
VERSET



1) Orig. ♩ [NdR]
2) Orig. 𝅗𝅥 [NdR]

VERSET

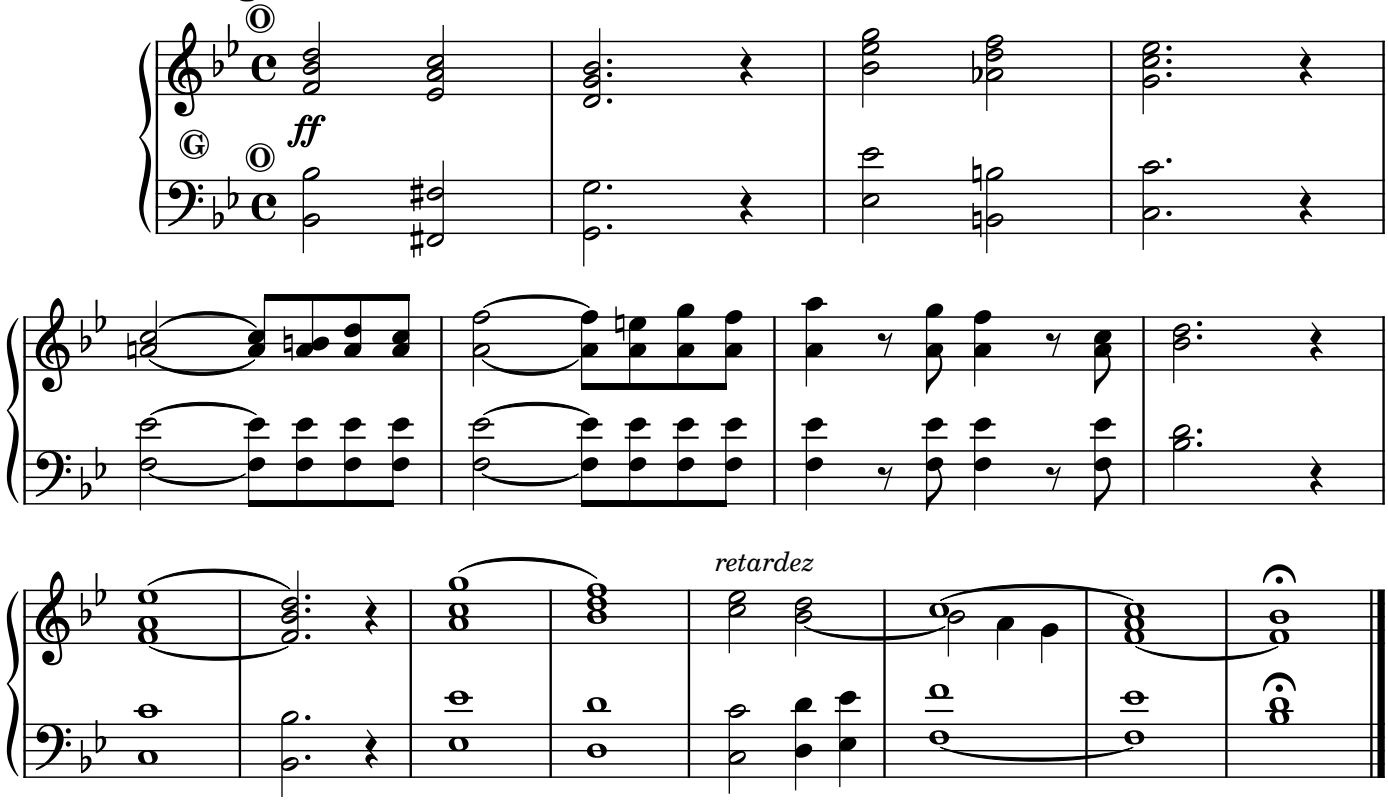
Cantabile



1) Orig. 𝅗𝅥 [NdR]

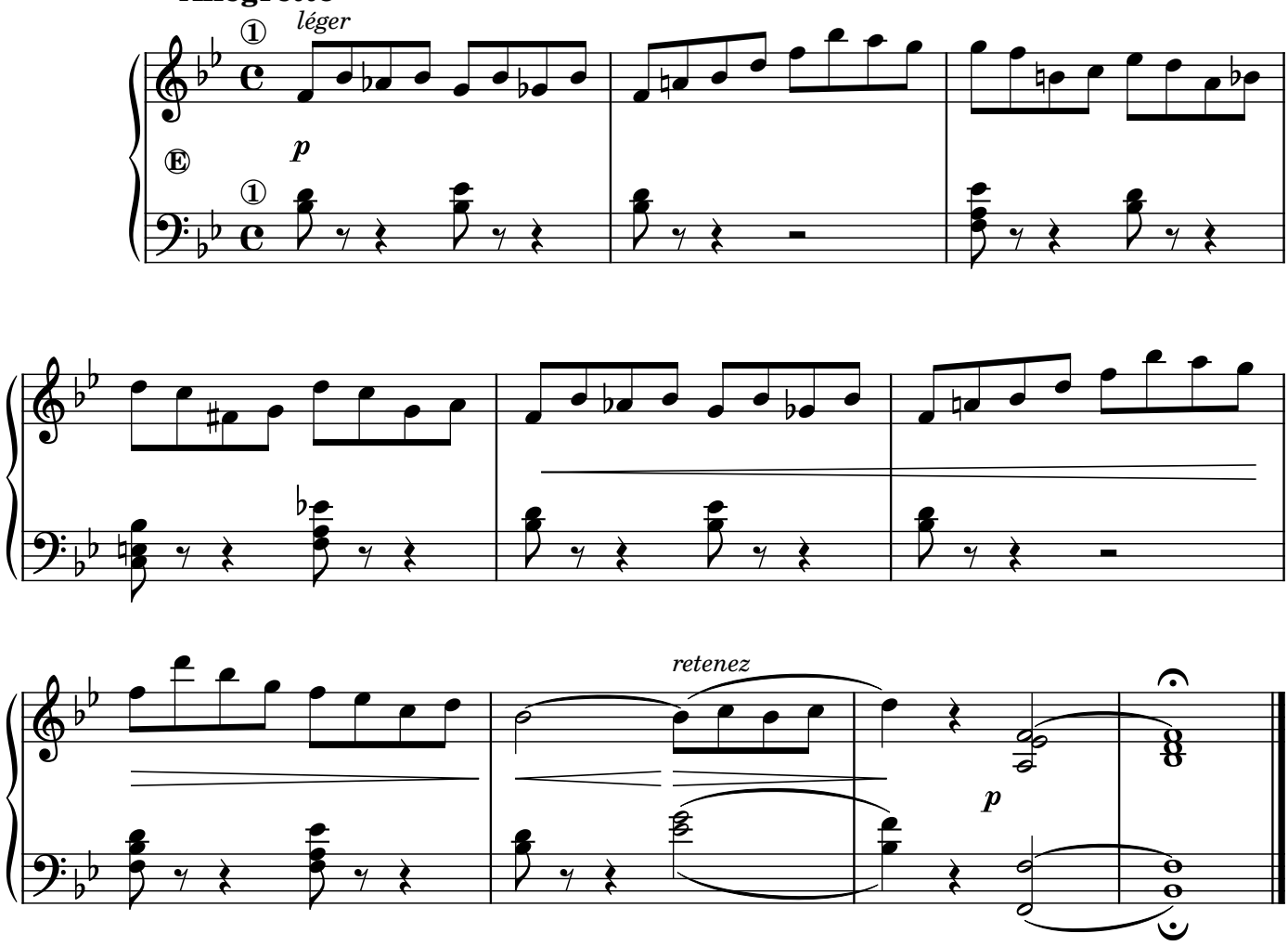
VERSET

Allegro maestoso



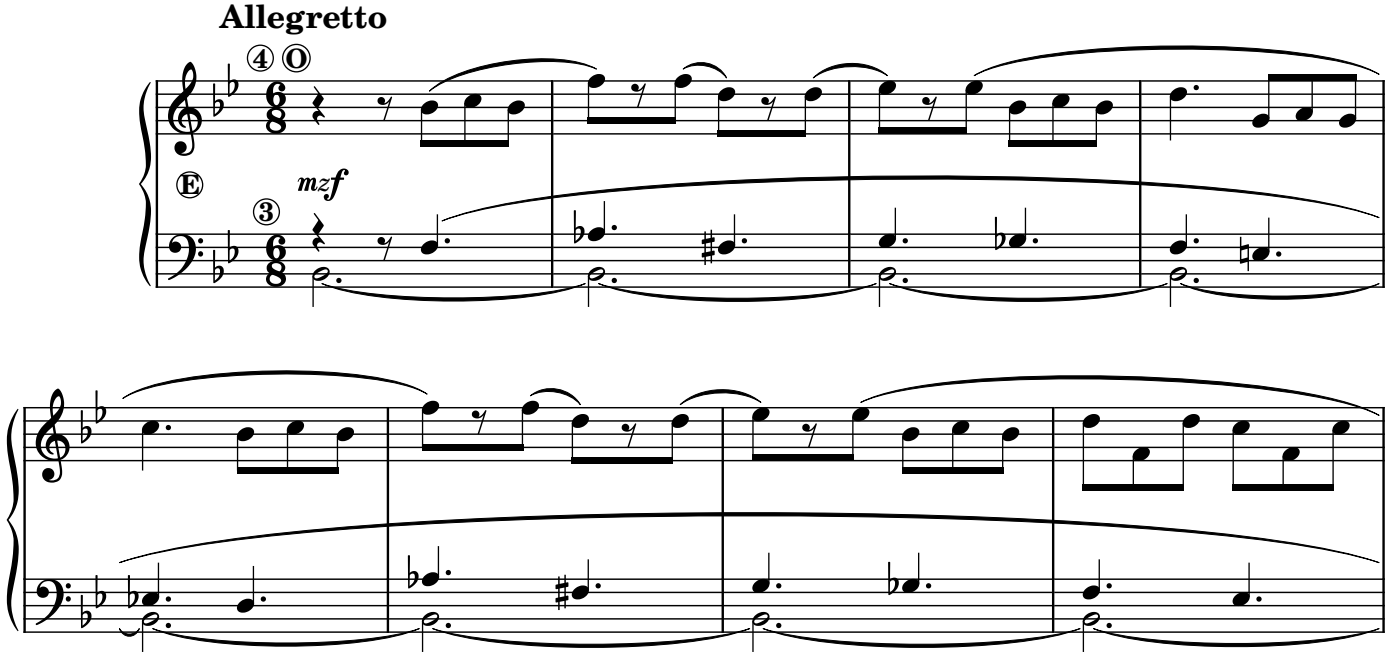
VERSET

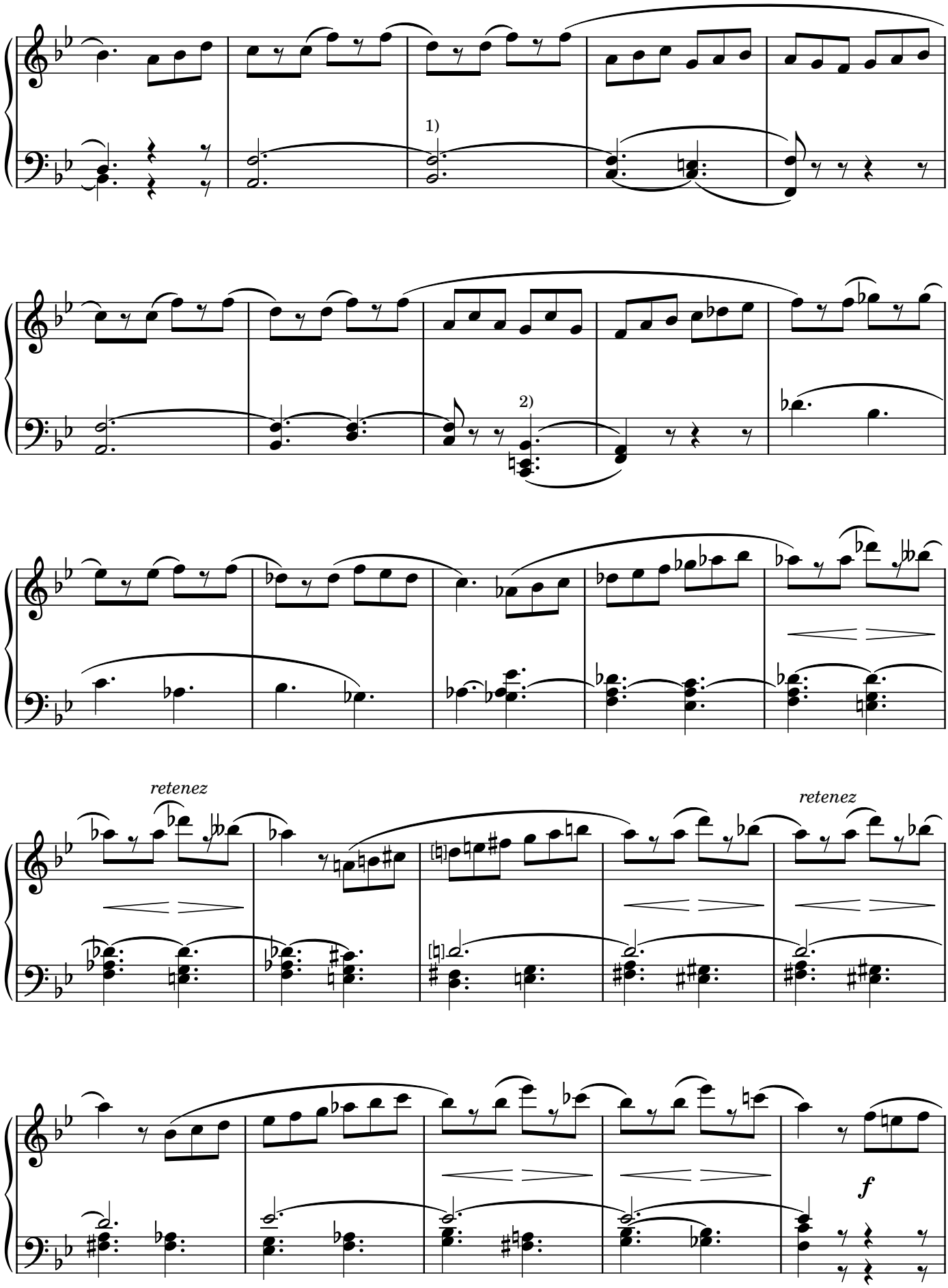
Allegretto



VERSET

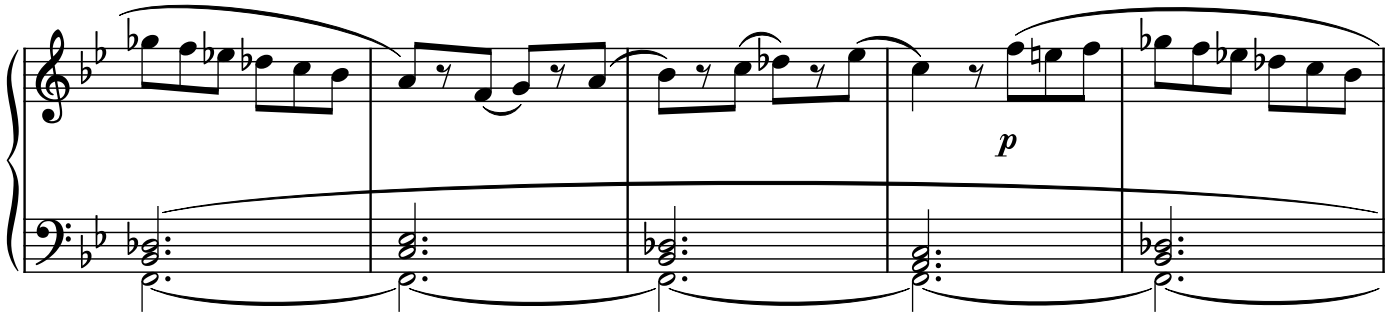
Allegretto



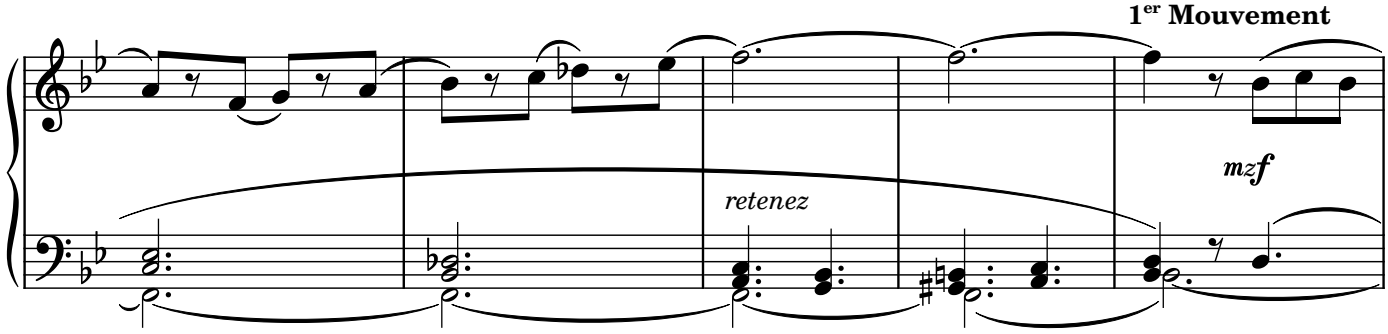


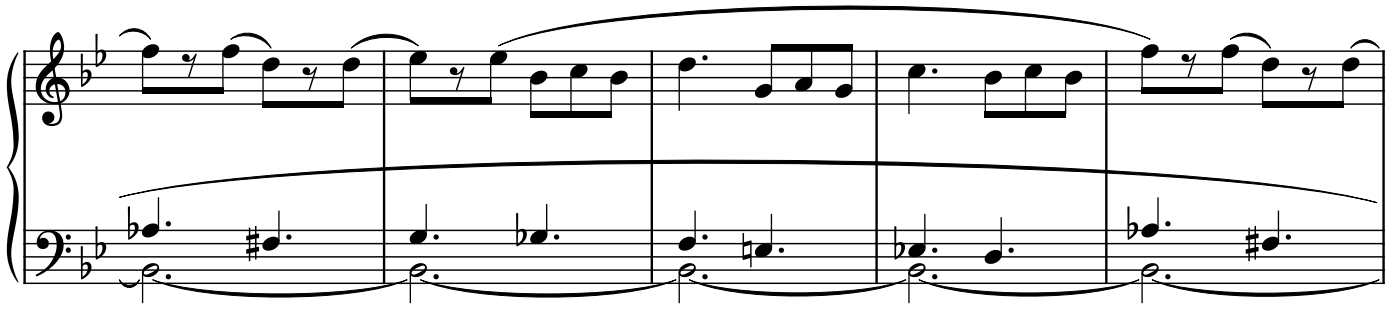
1) Orig. 𝅗𝅥 [NdR]

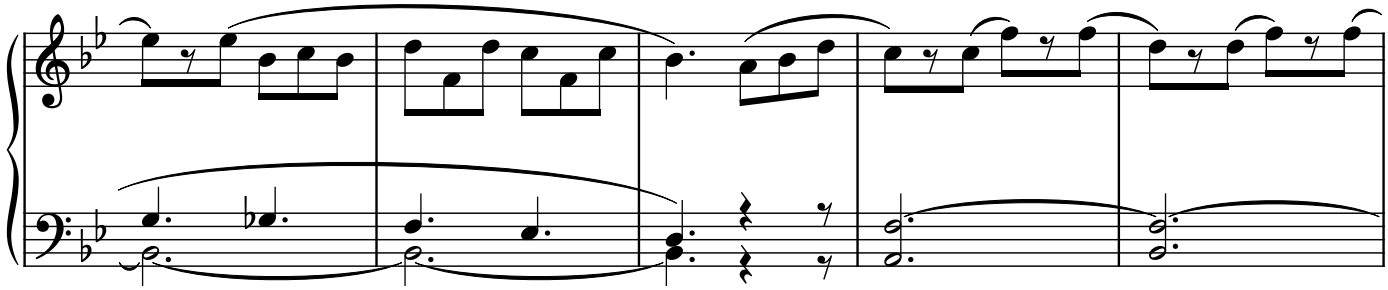
2) Orig. ♩ [NdR]

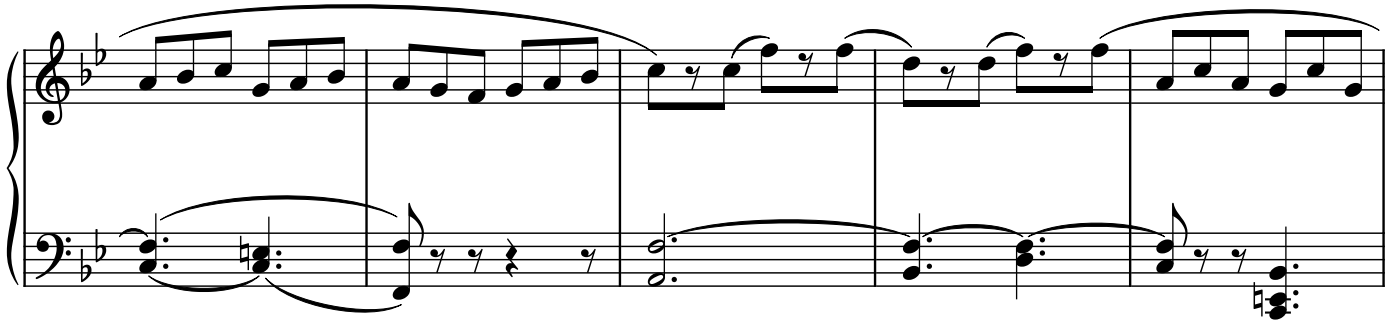


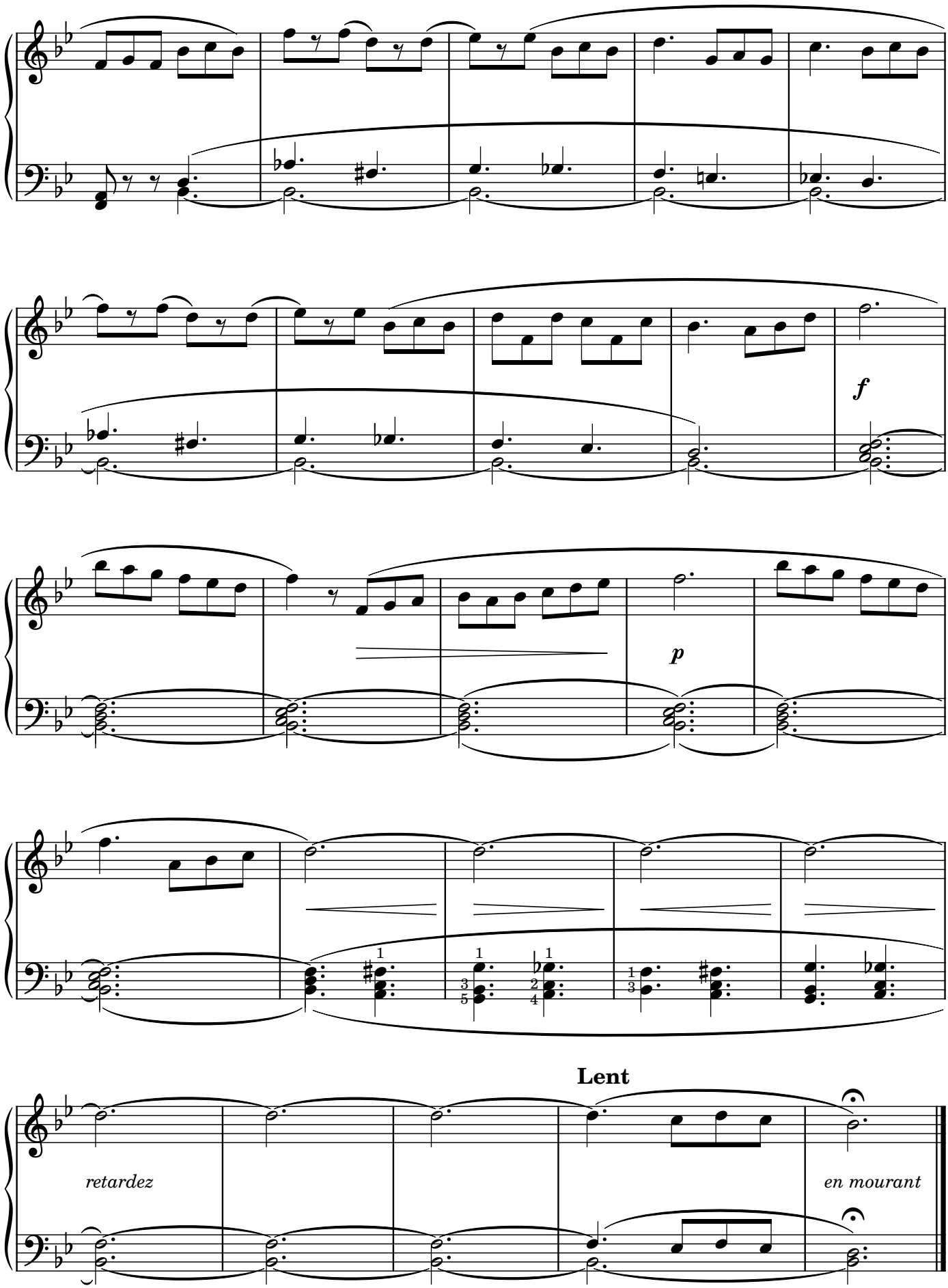
1er Mouvement



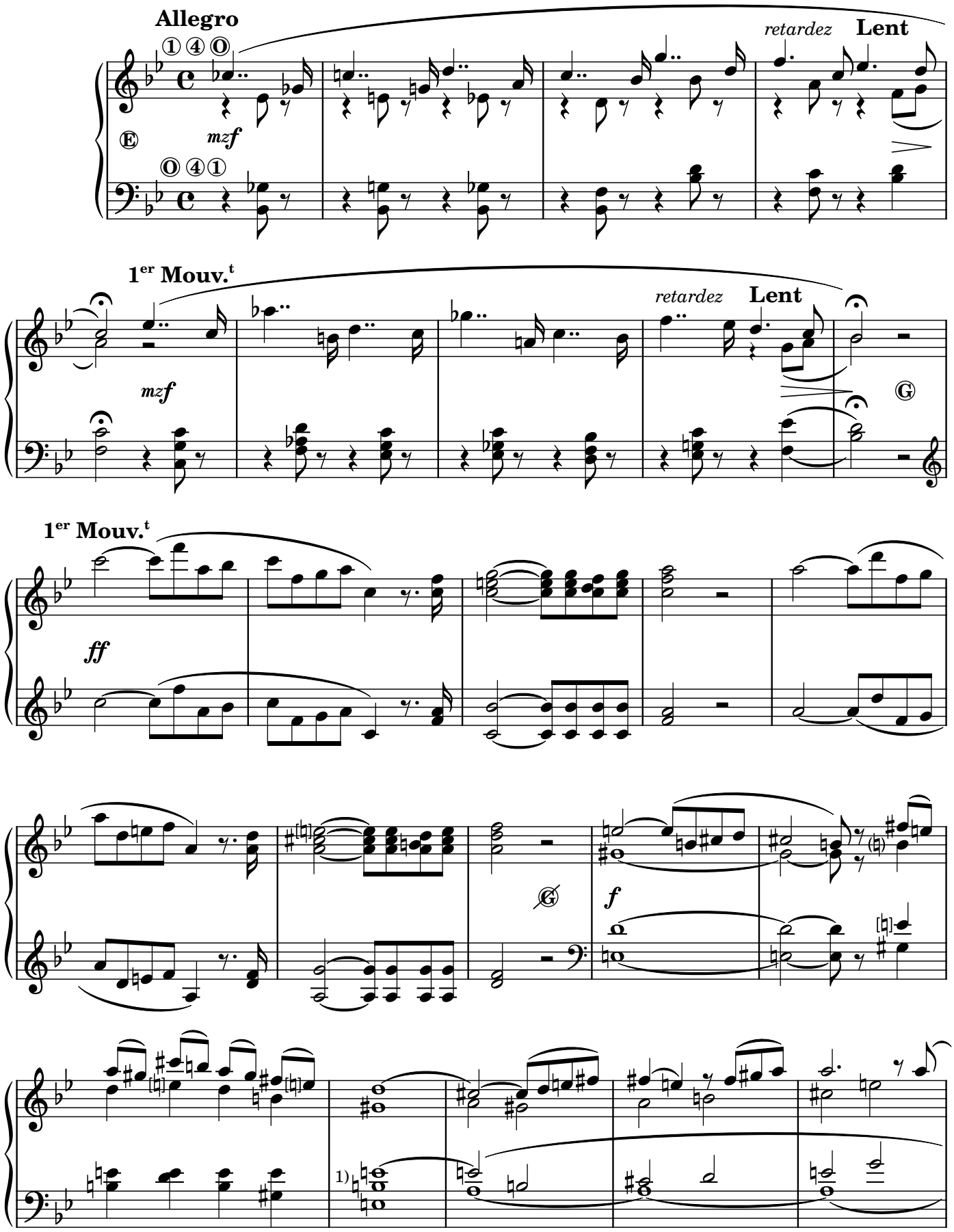




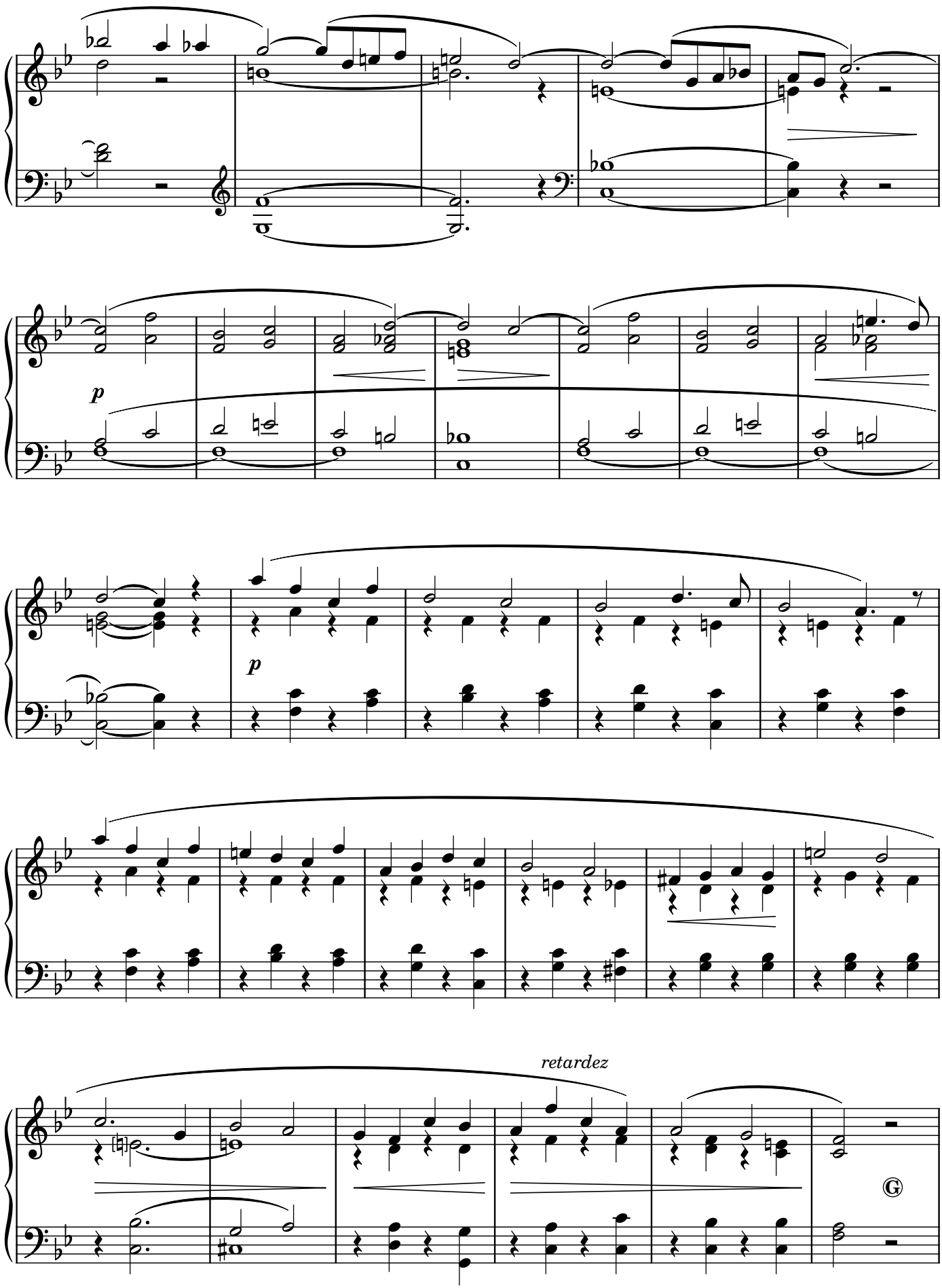


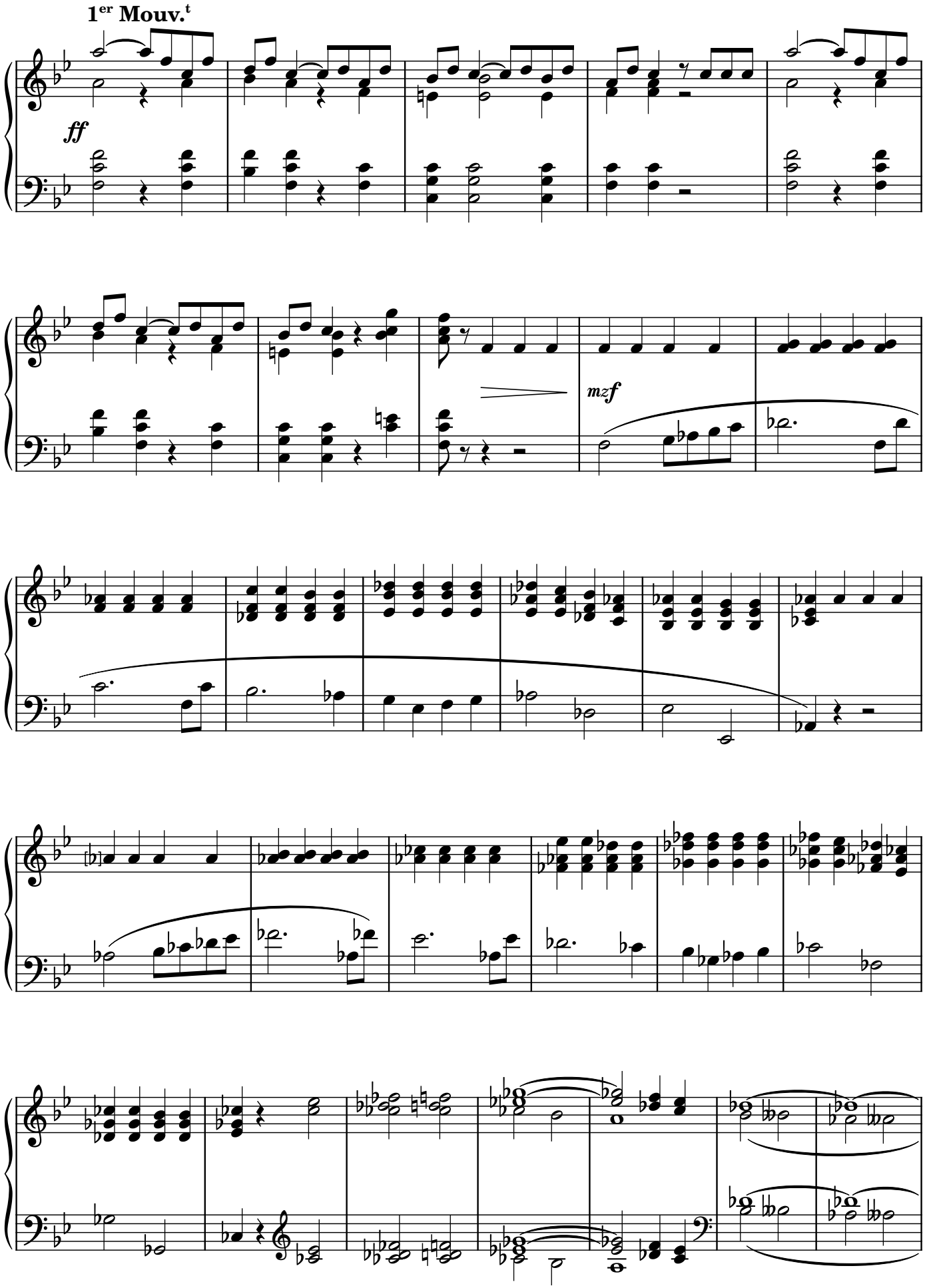

f
p
Lent
retardez
en mourant

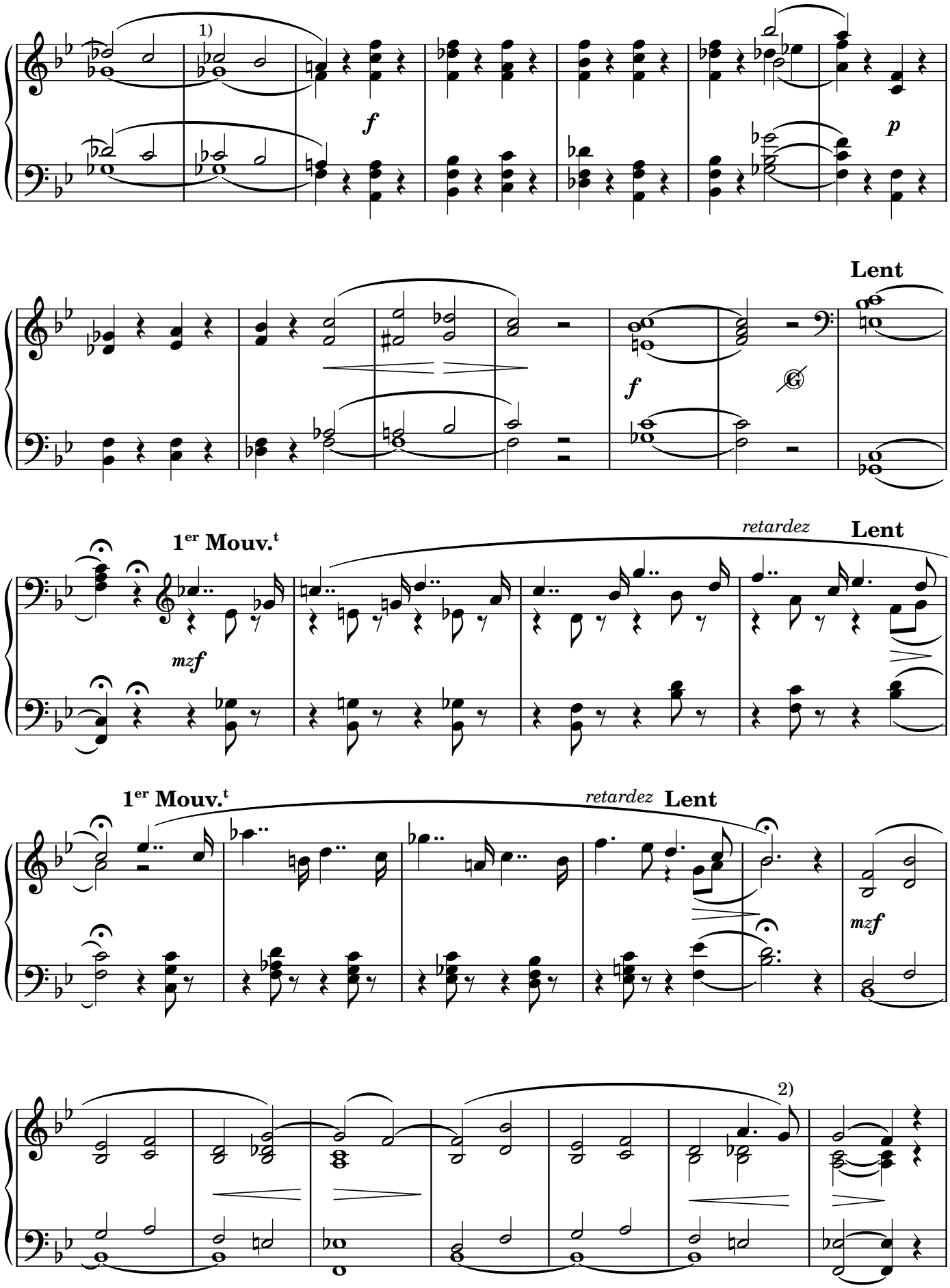
OFFERTOIRE



1) Orig. Si♯ - B♯ [NdR]

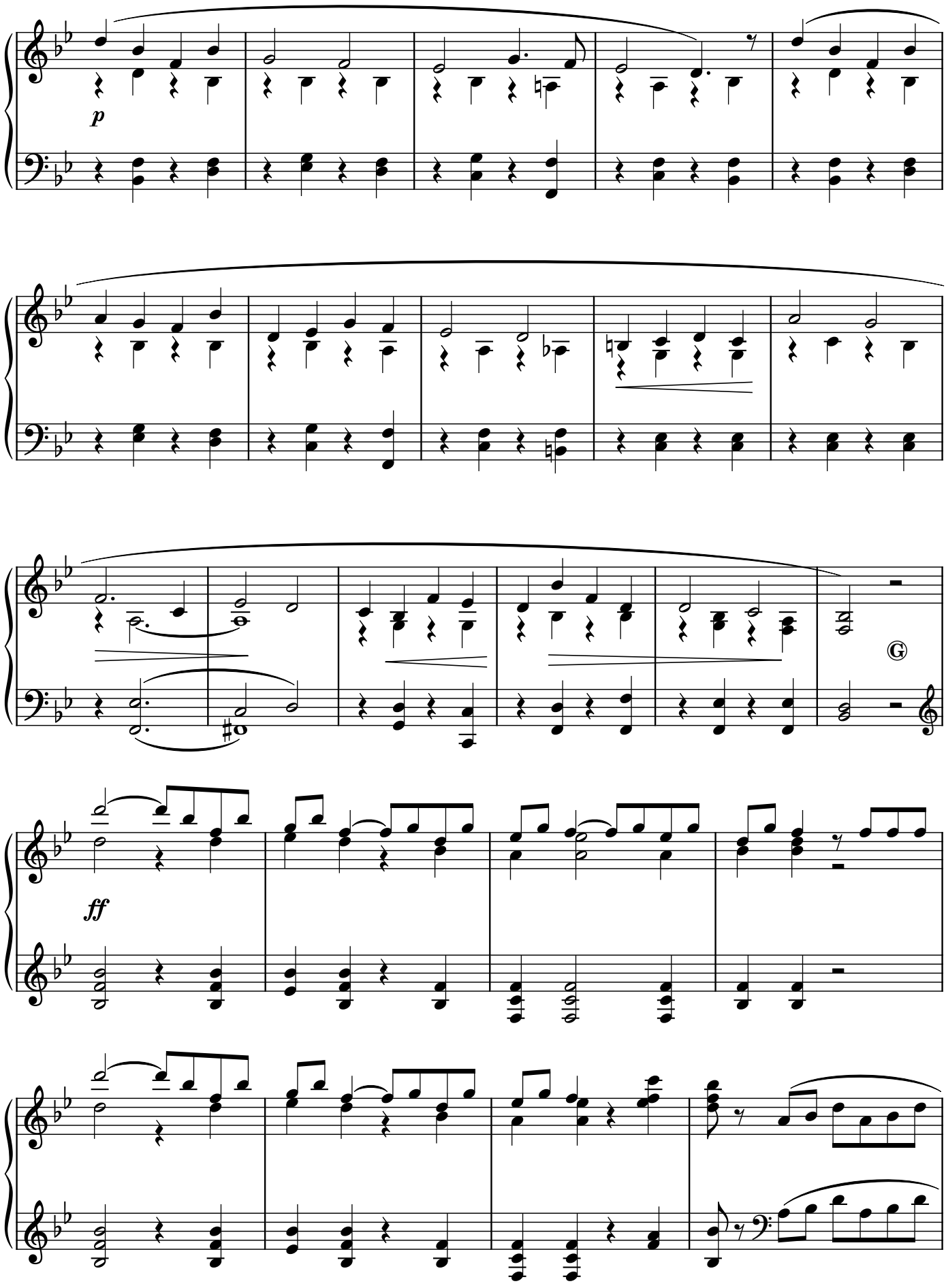

p
p
retardez
G

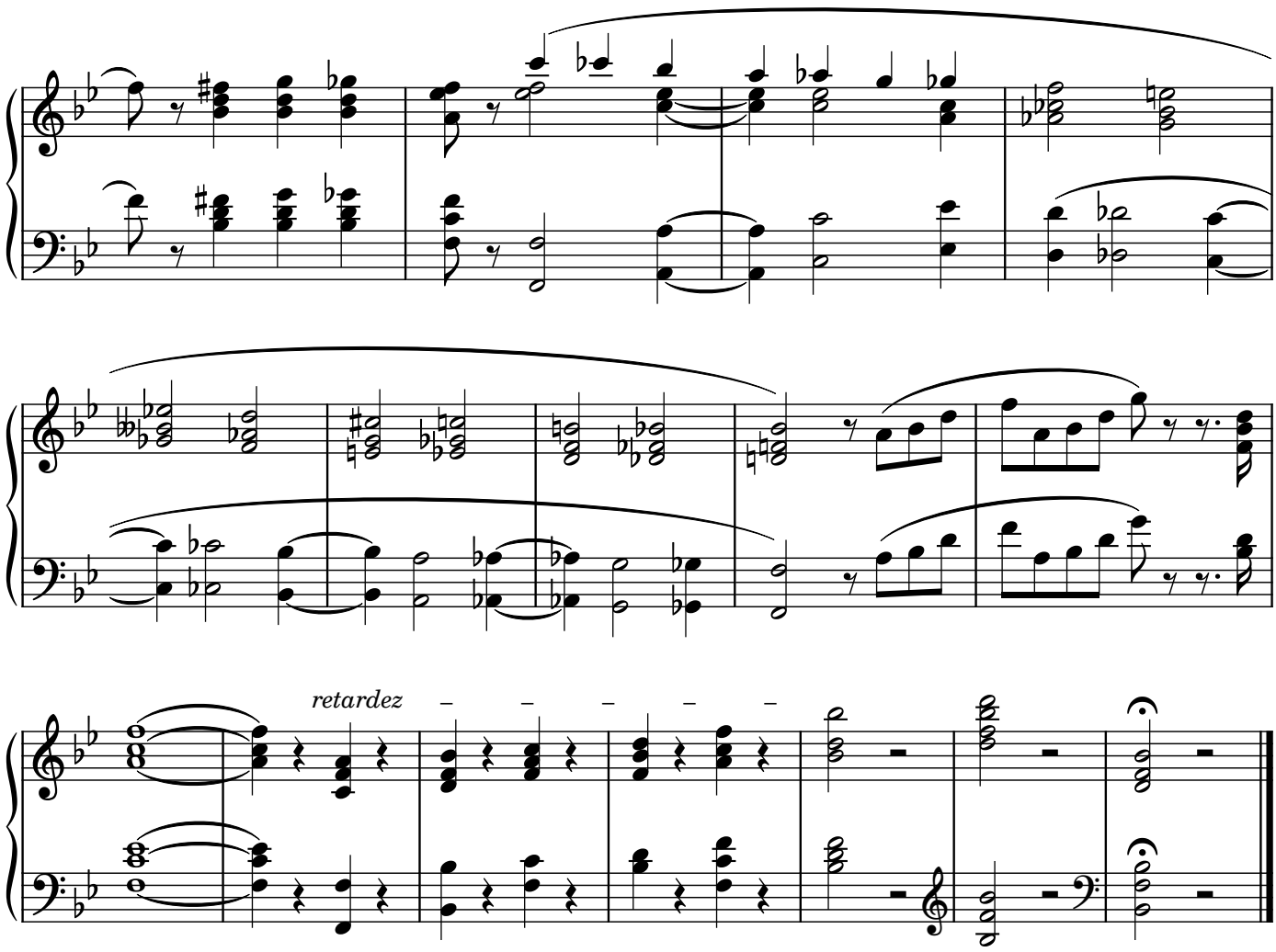

1er Mouv.t
ff
mzf



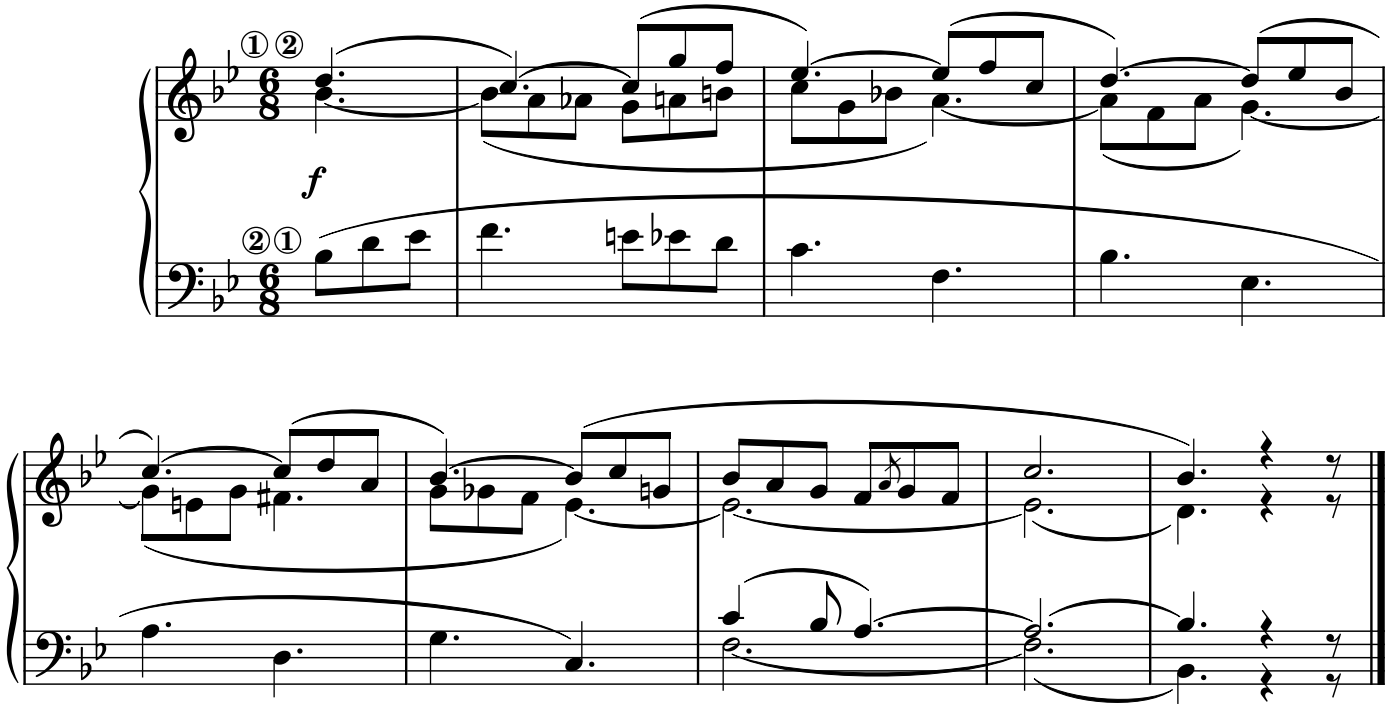
1) Orig. Do𝄫 - C𝄫 [NdR]

2) Orig. F [NdR]


p
G
ff

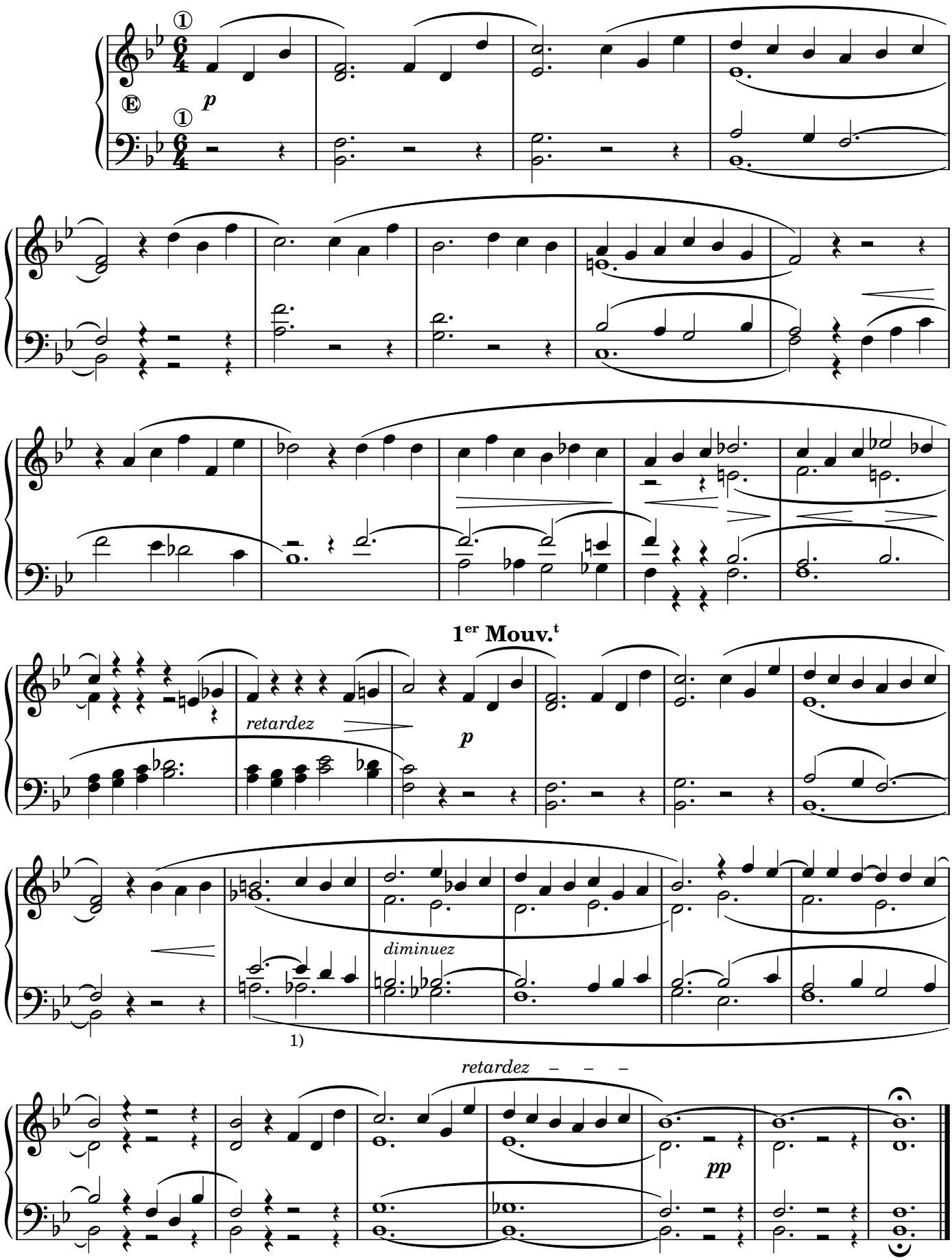


PRELUDE



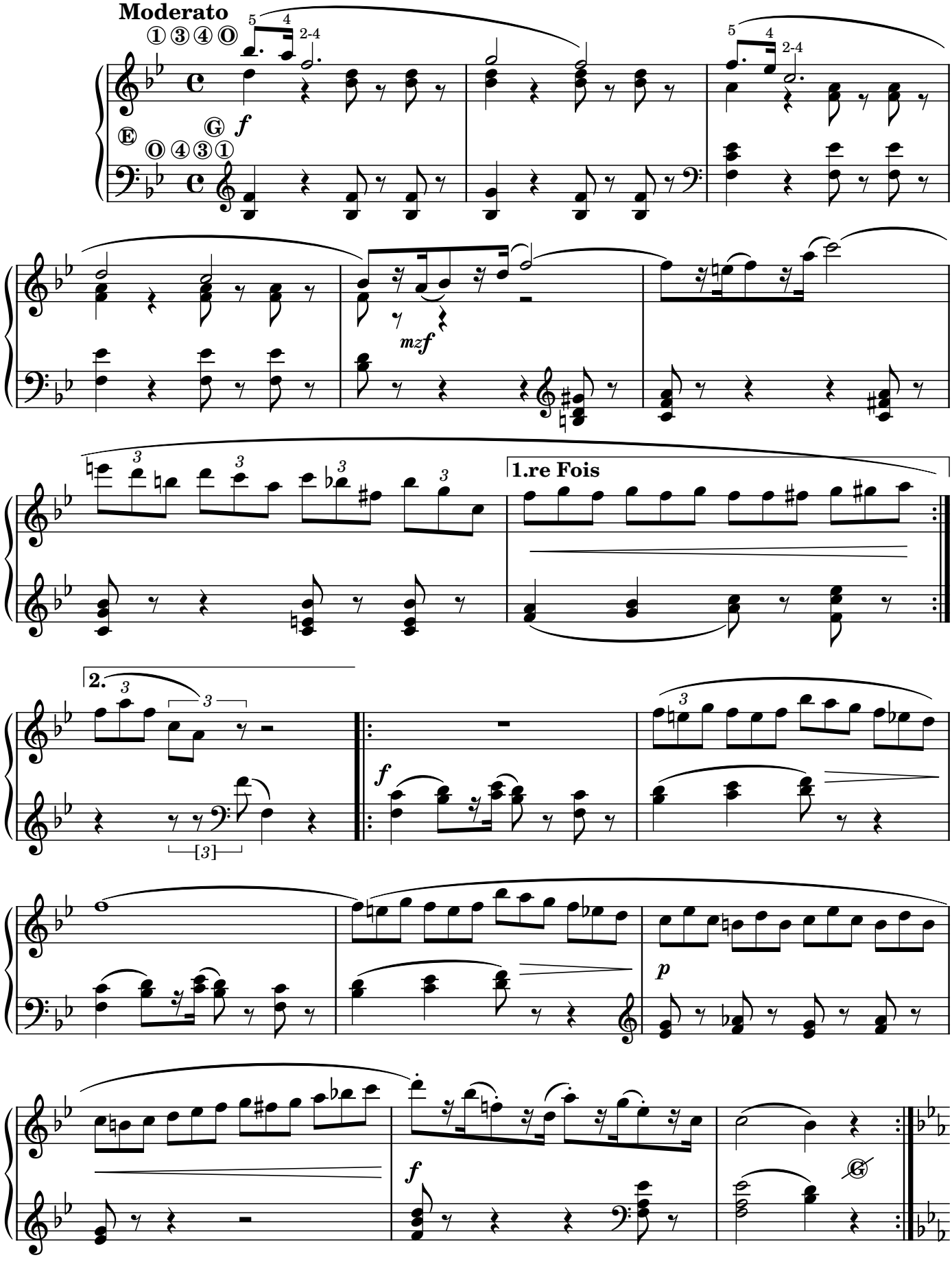
ÉLÉVATION

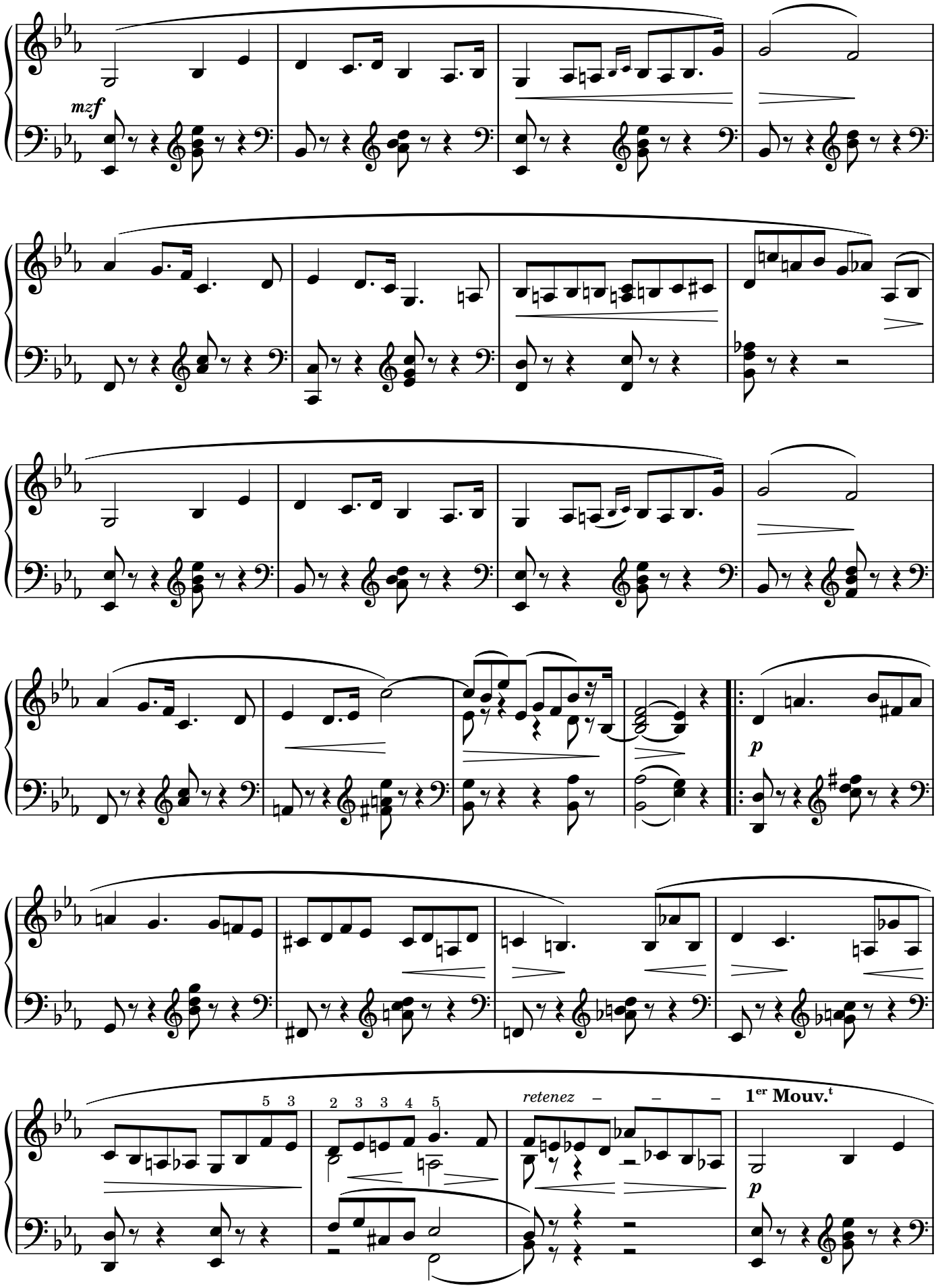
Andante

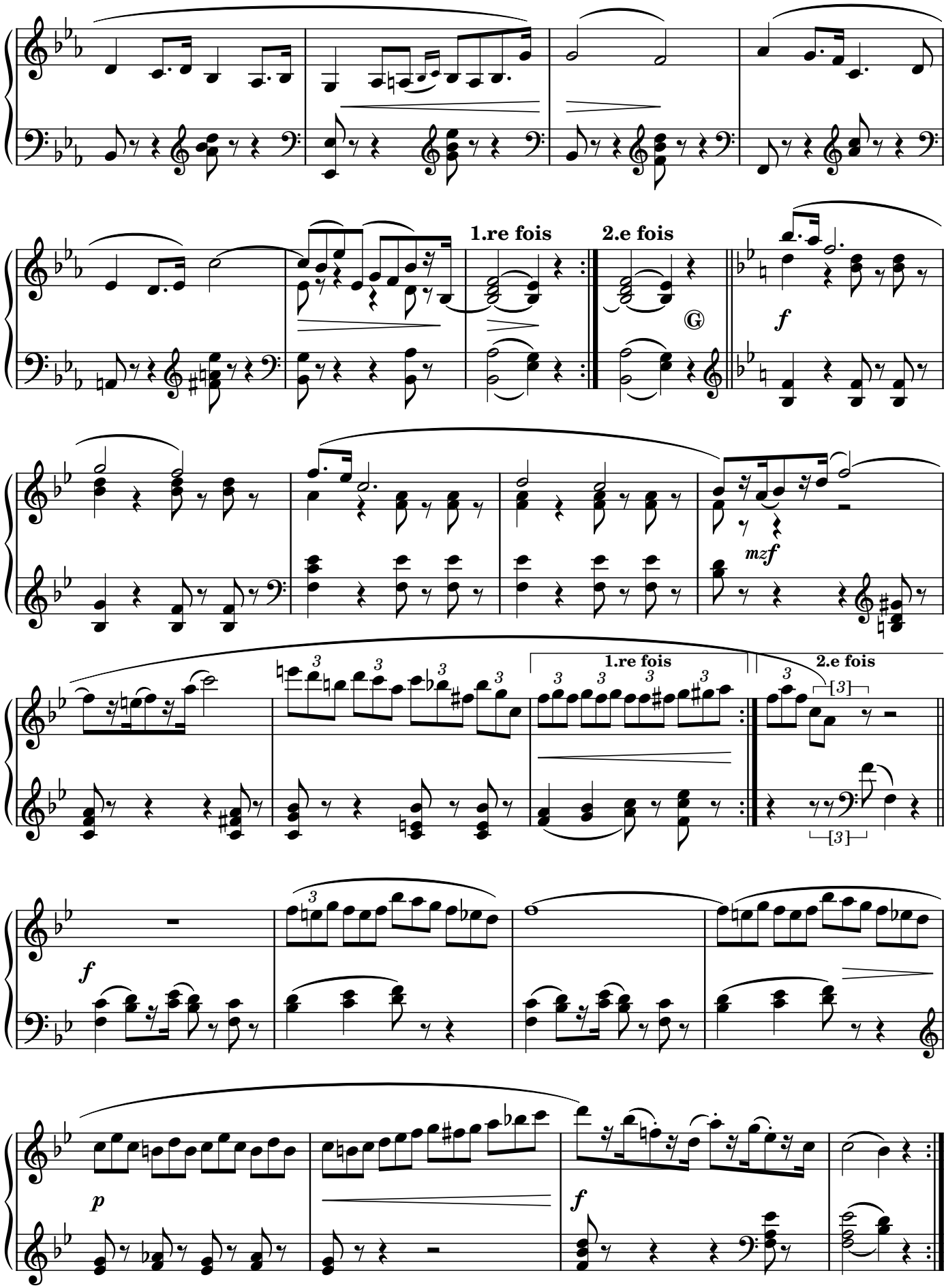


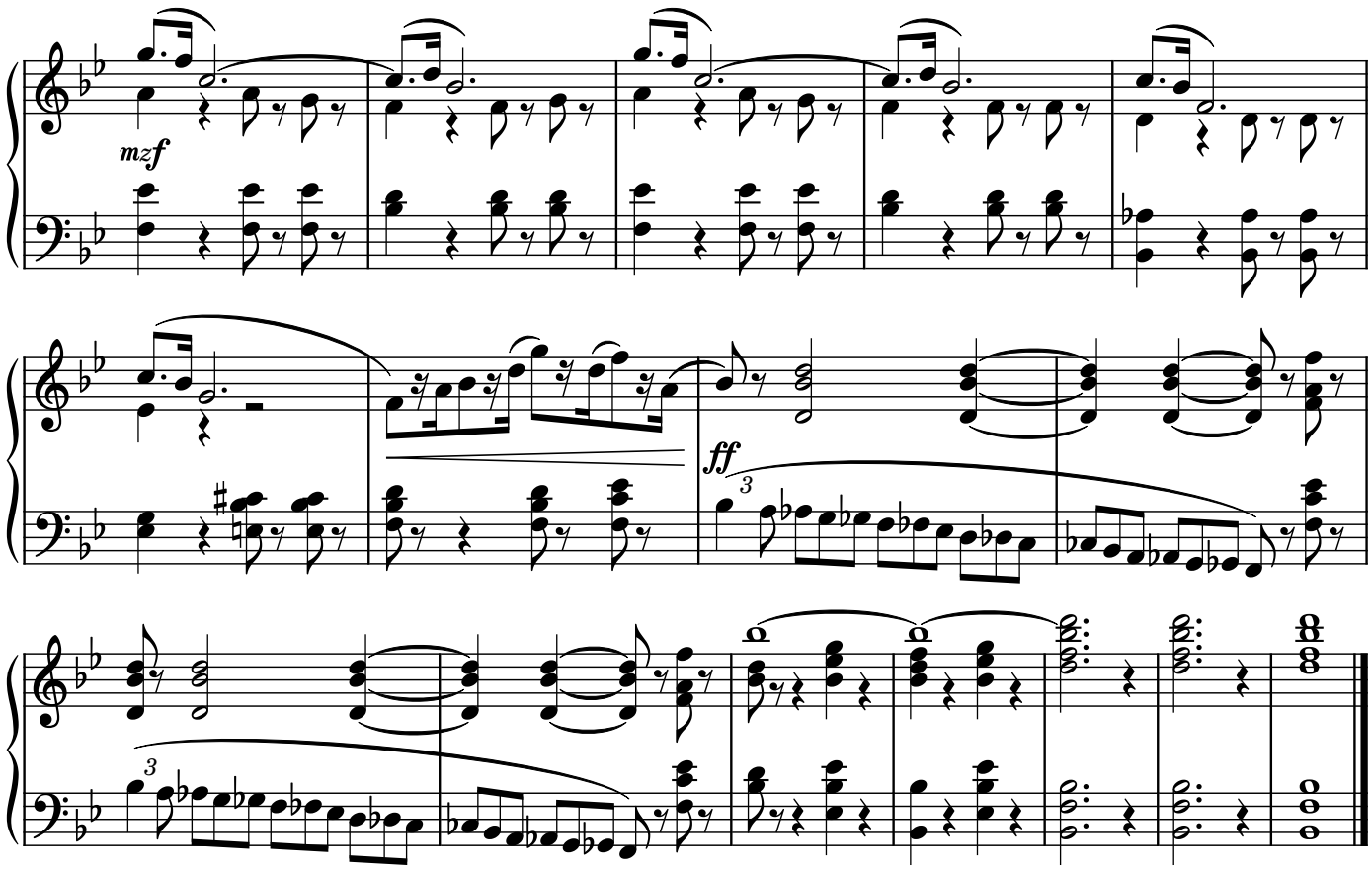
1) Orig. ♩ [NdR]

MARCHE



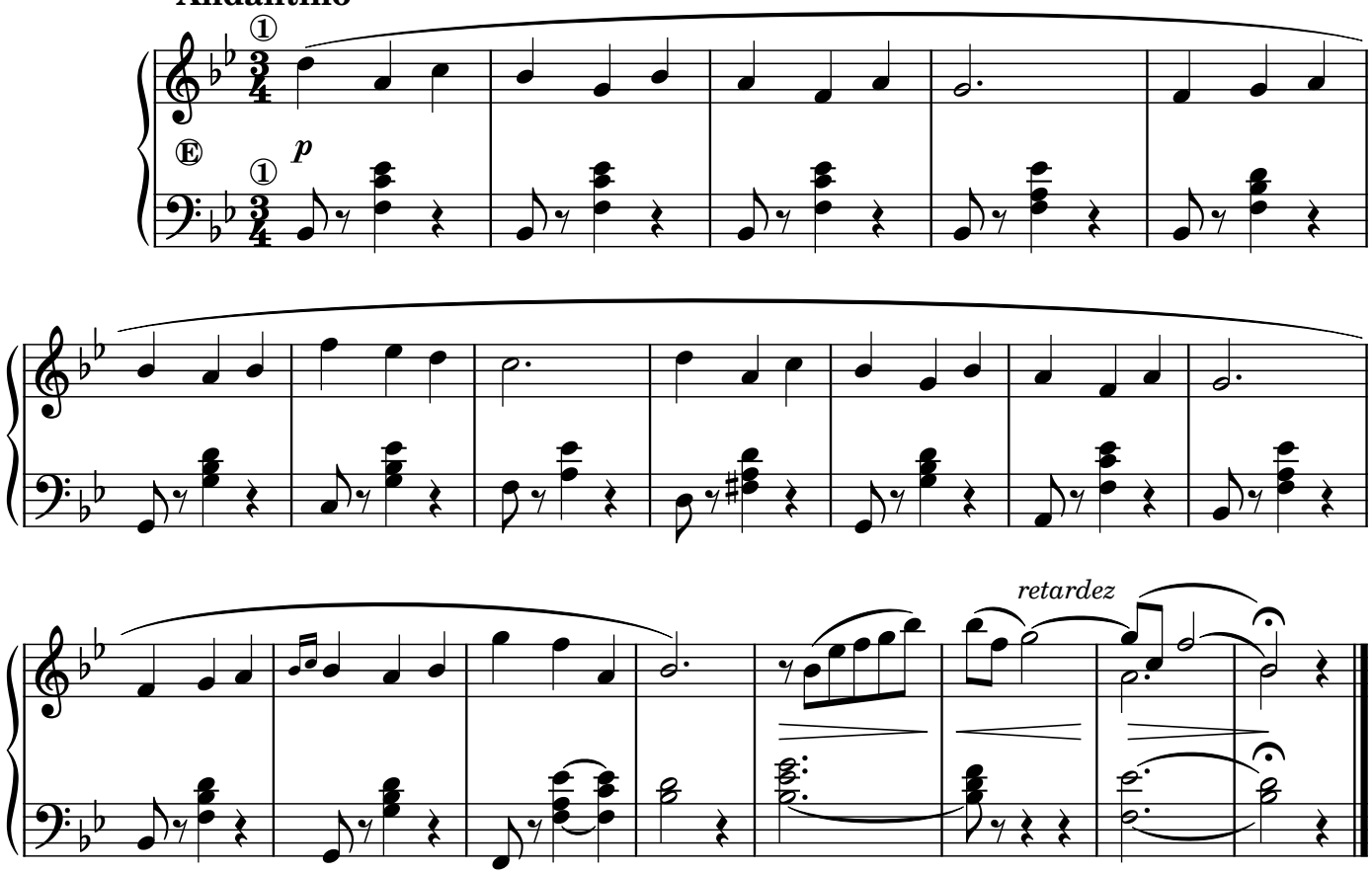

mzf
p
retenez
1er Mouv.t
p


1.re fois
2.e fois
G
f
mzf
1.re fois
2.e fois
[3]
f
p
f



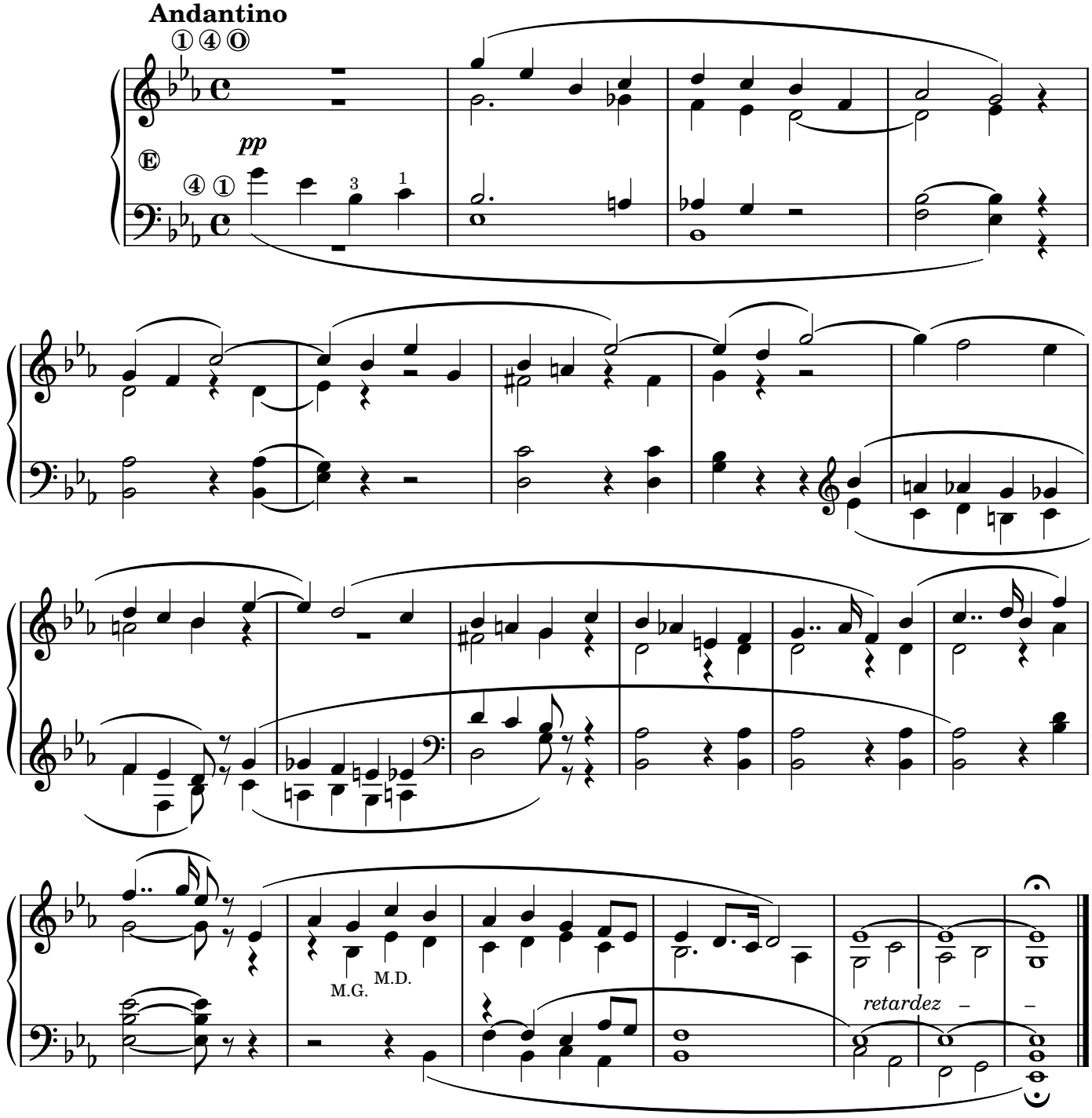
VERSET

Andantino

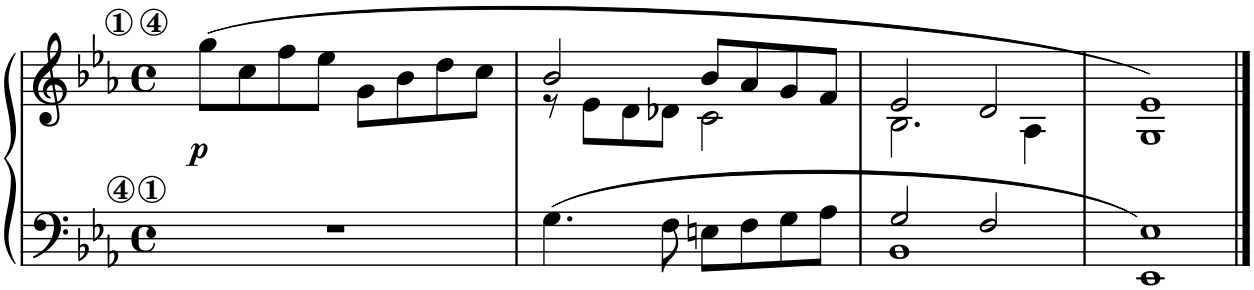


MORCEAUX EN MI ♭

VERSET

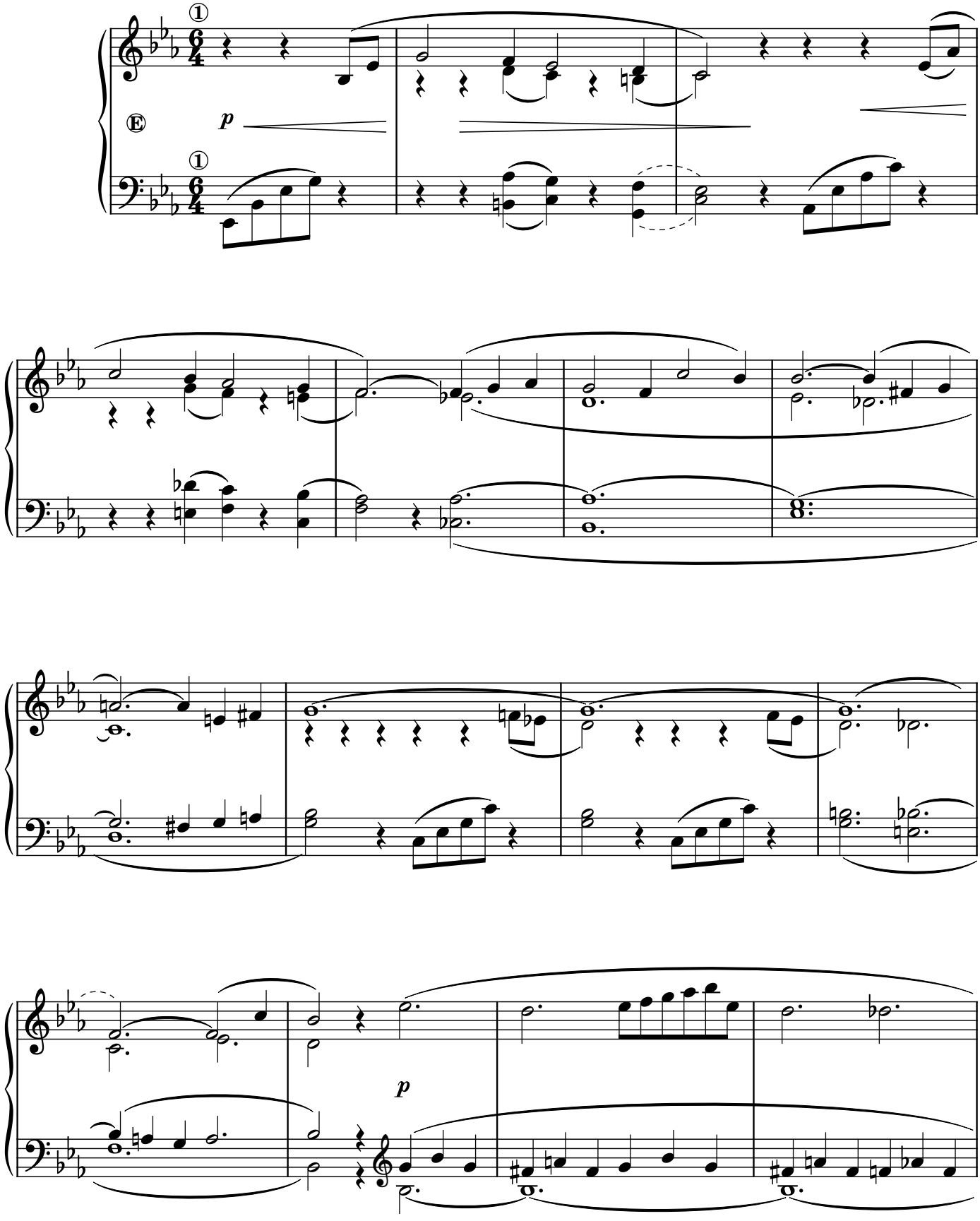


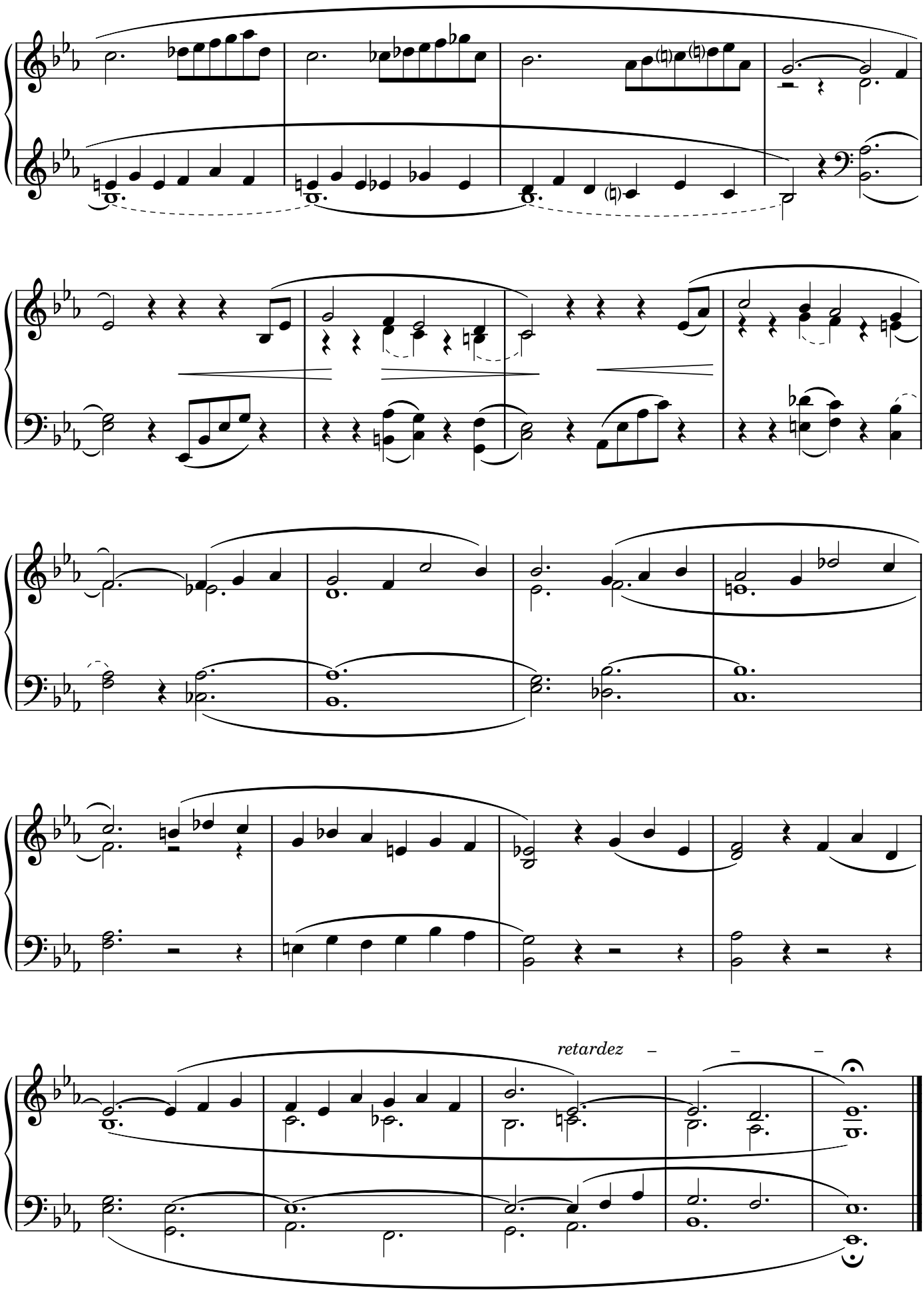
PRÉLUDE



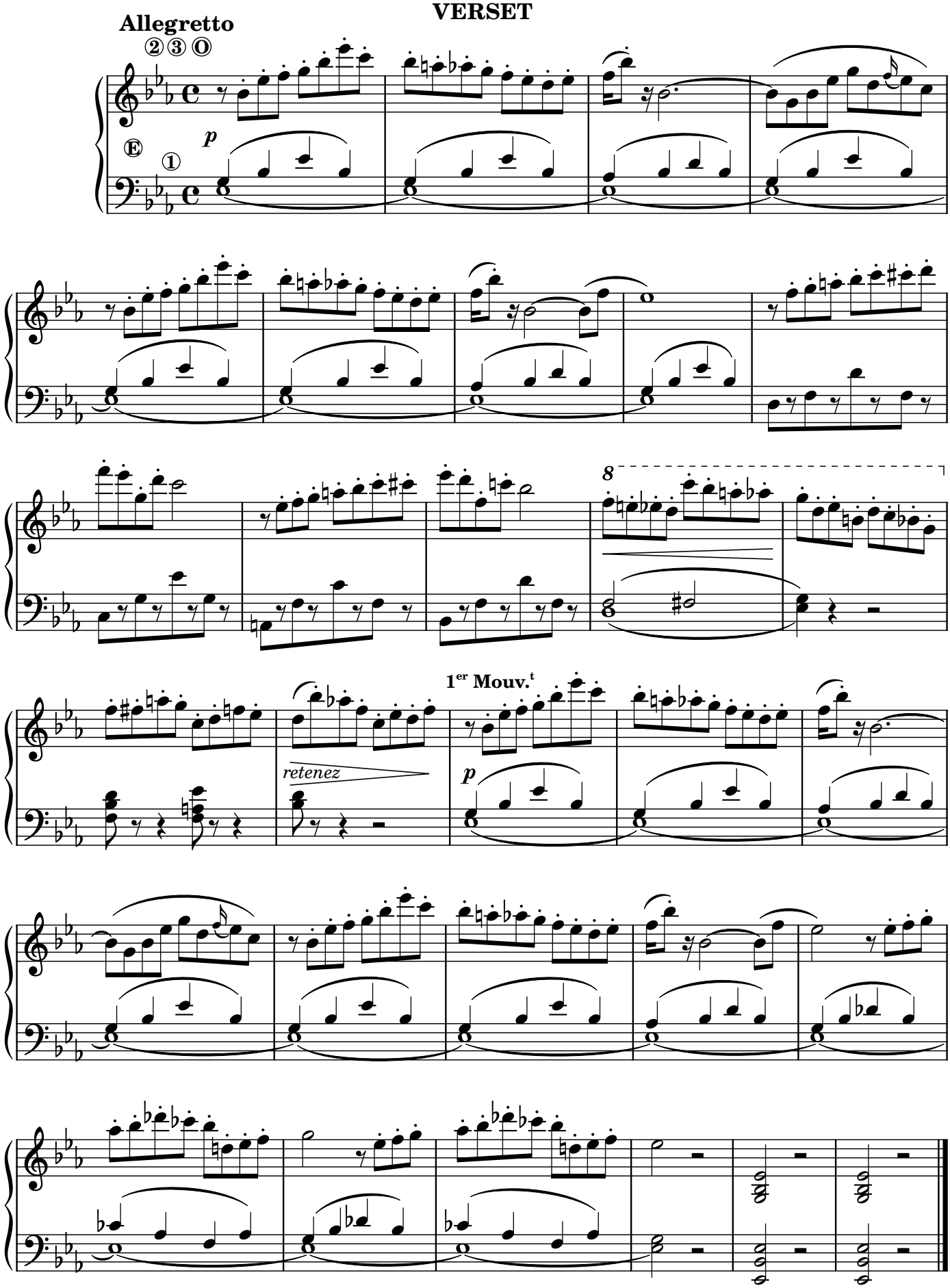
COMMUNION

Cantabile



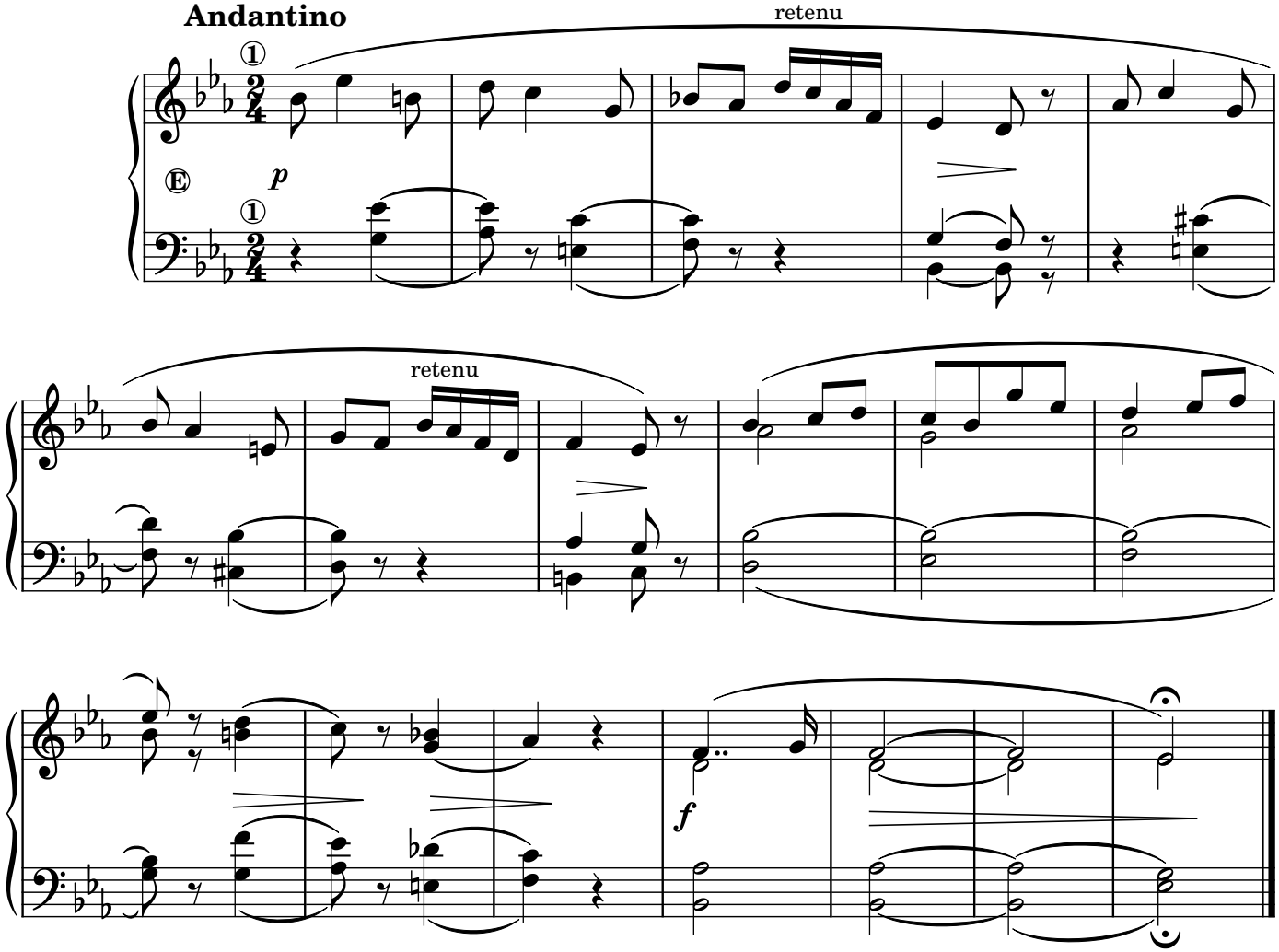

retardez

VERSET



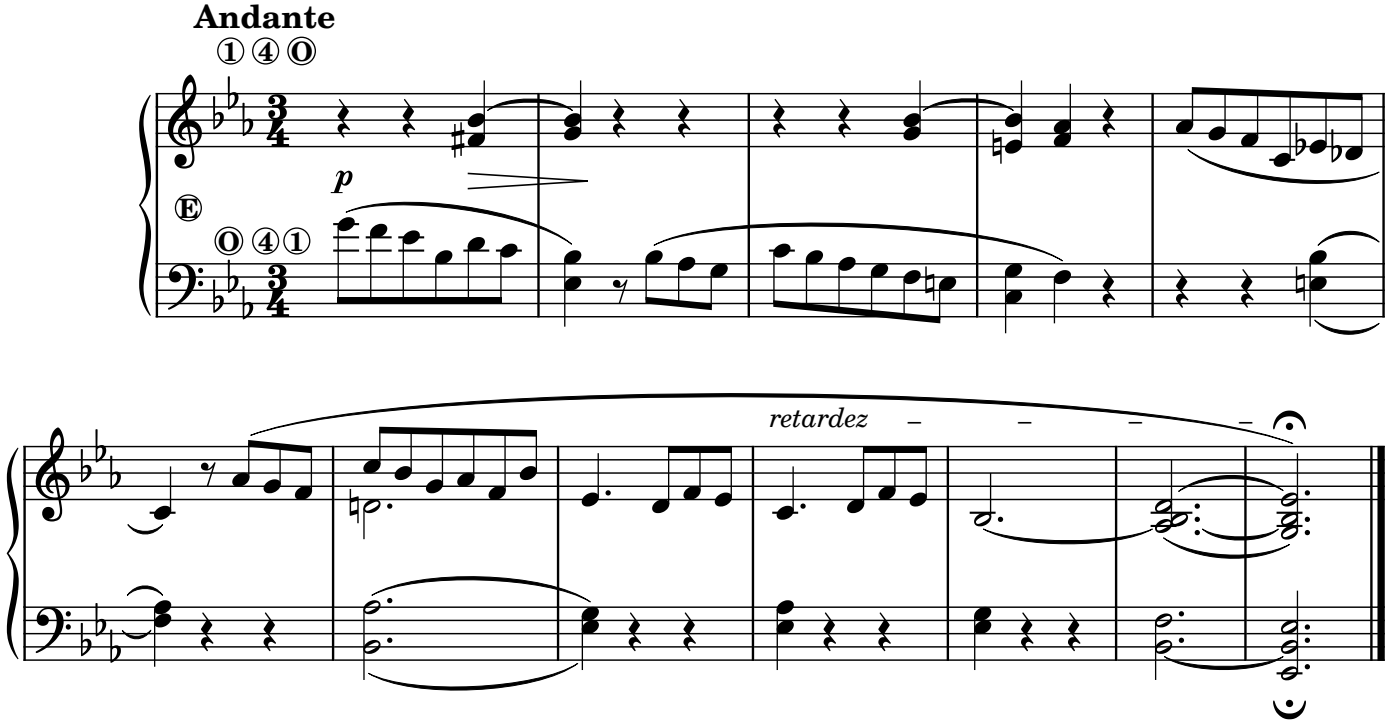
VERSET

Andantino



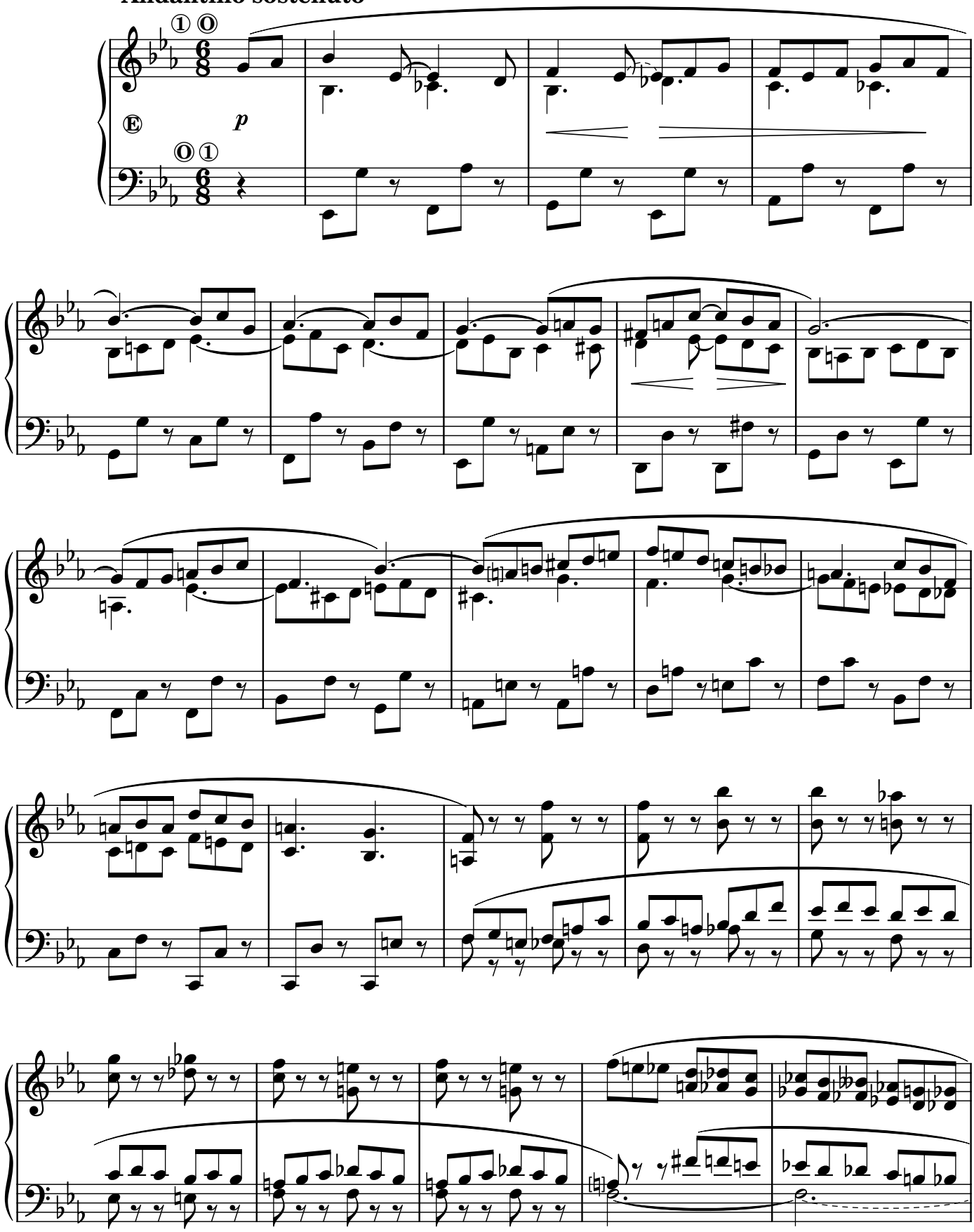
VERSET

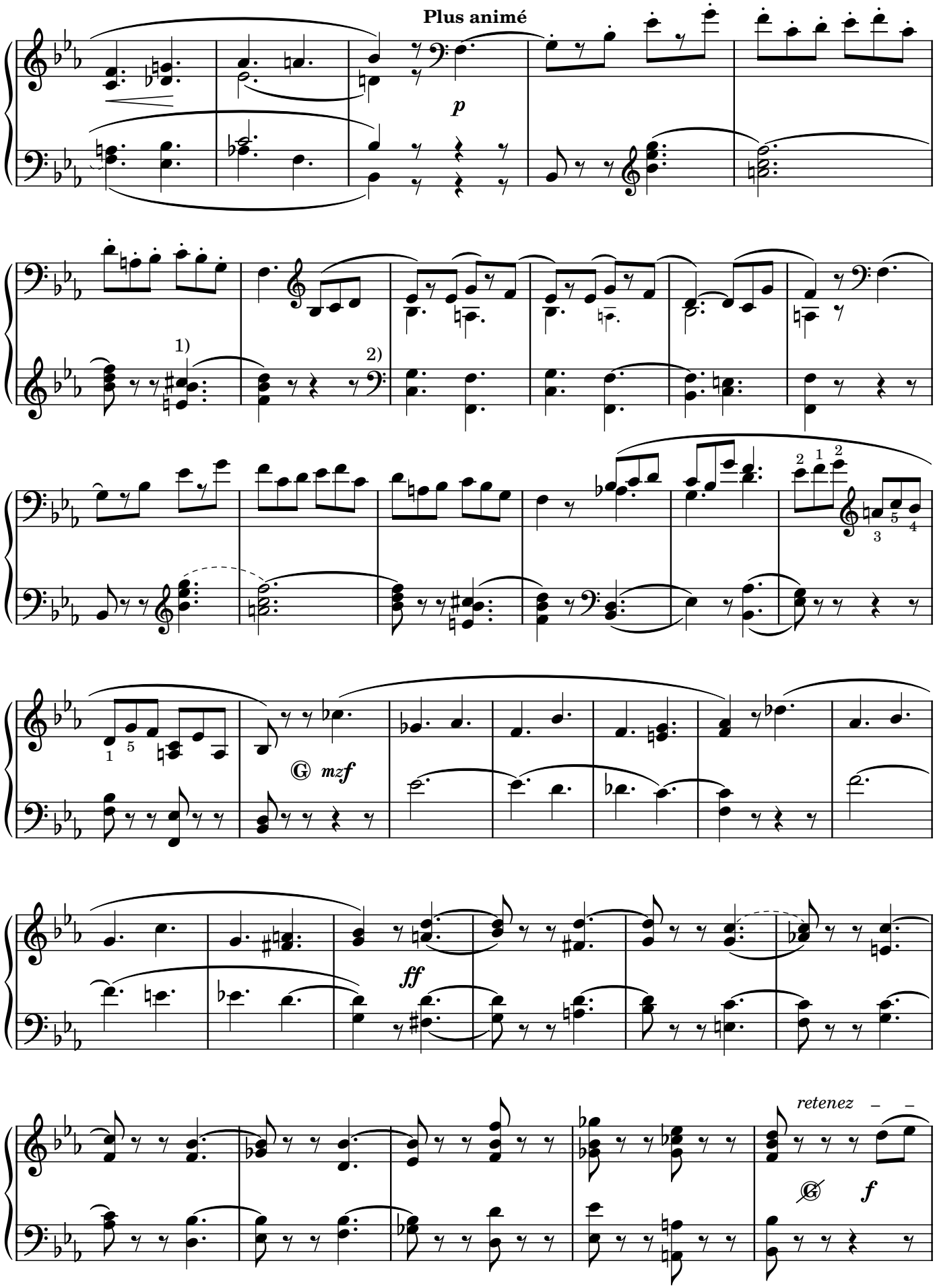
Andante



OFFERTOIRE

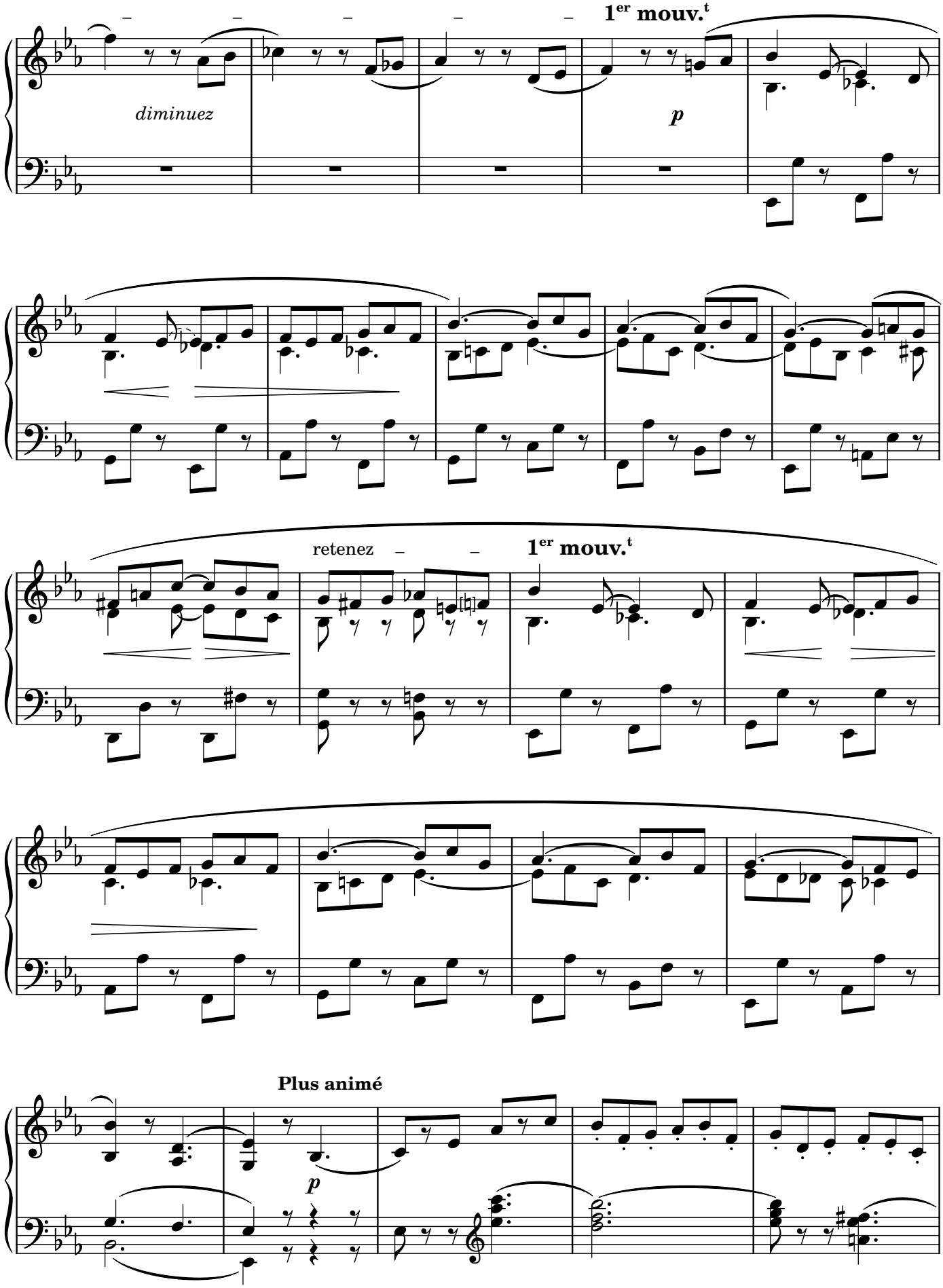
Andantino sostenuto

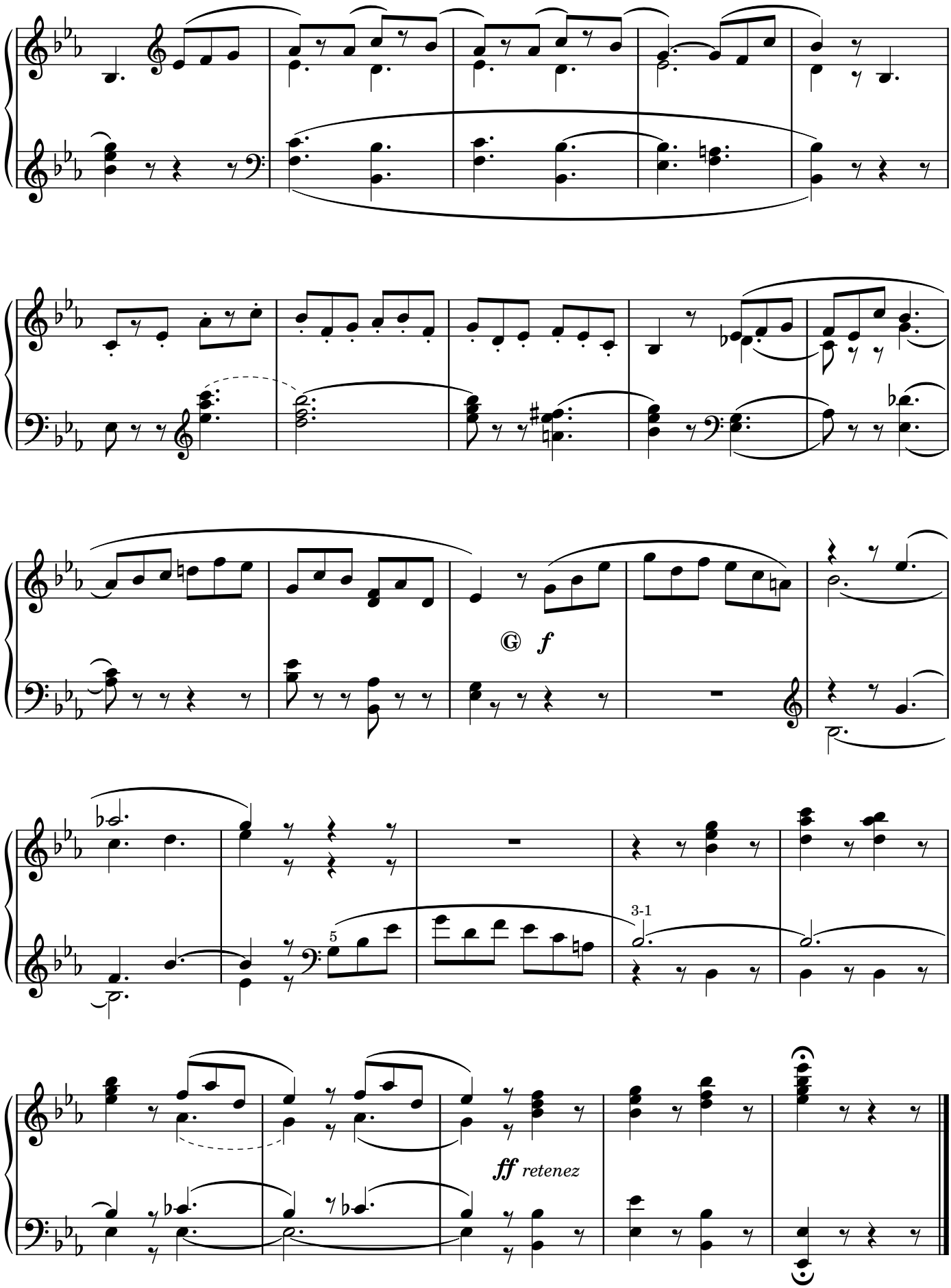




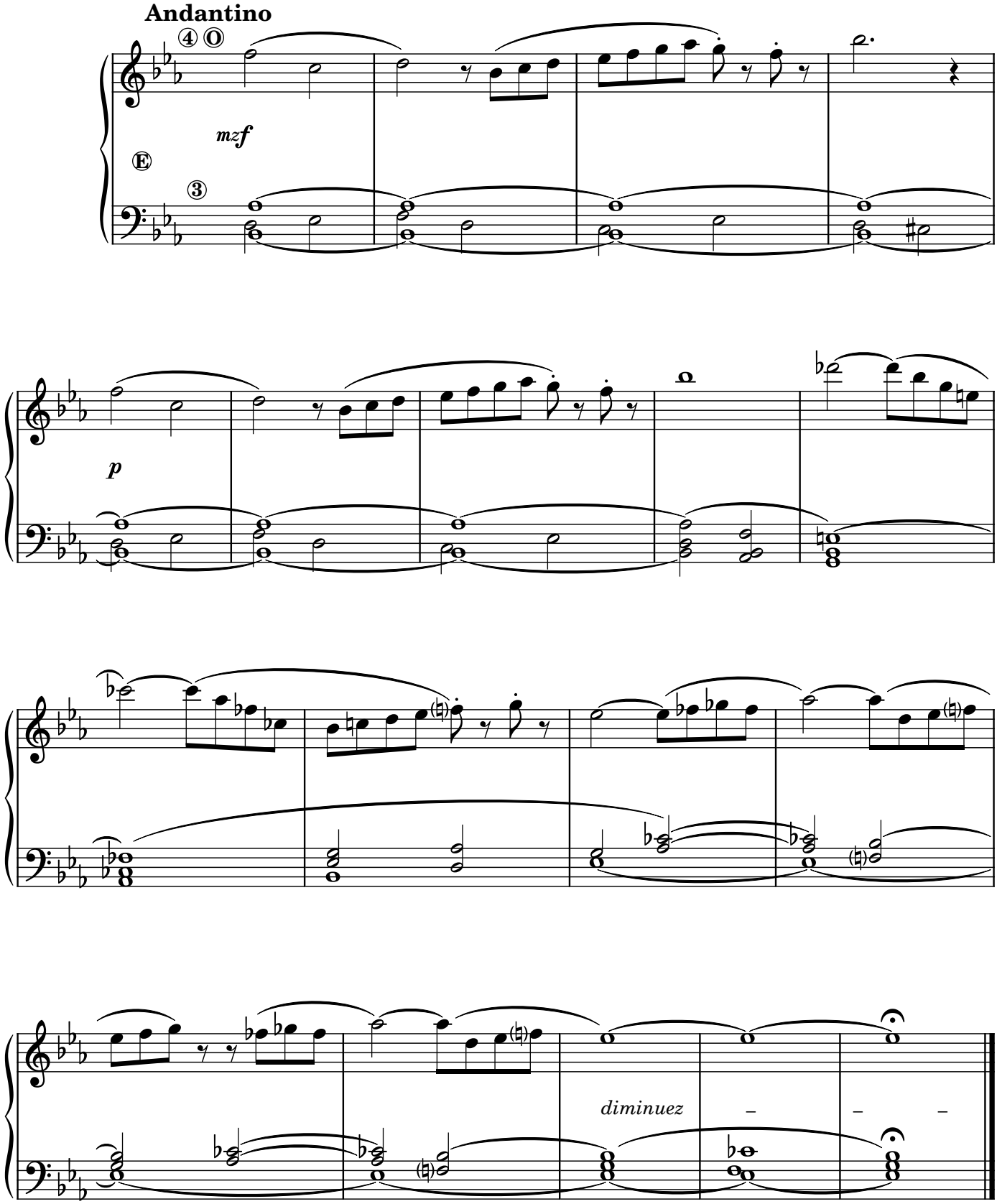
1) (*It.*) Originale: ♩ anche altri ♩. seguenti - (*Eng.*) Original: other following ♩. also [NdR]

2) (*It.*) Chiave di Basso mancante in Originale - (*Eng.*) Missing Bass Key in Original [NdR]


1er mouv.t
diminuez
p
retenez
1er mouv.t
Plus animé
p

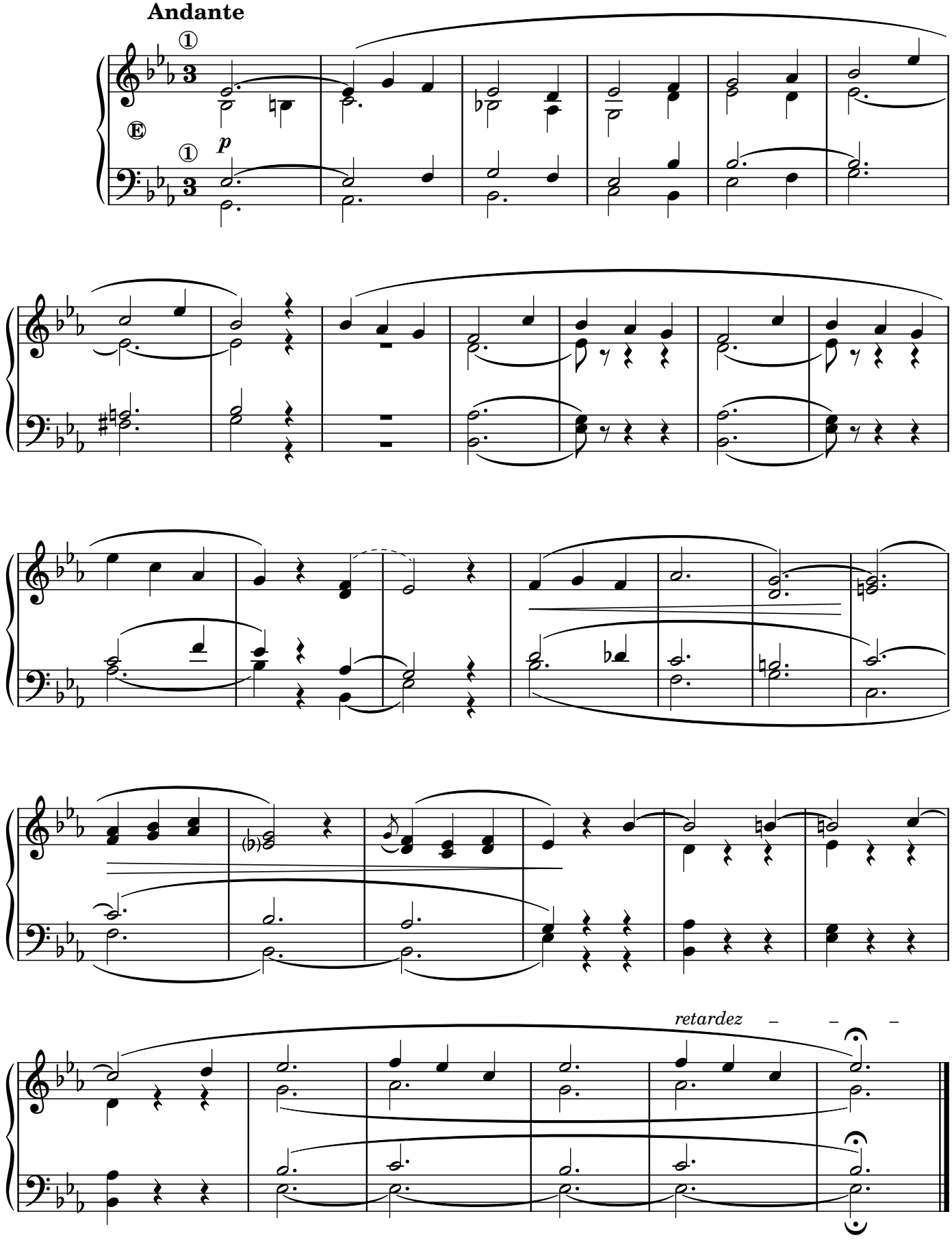

Ⓖ f
5
3-1
ff retenez

VERSET



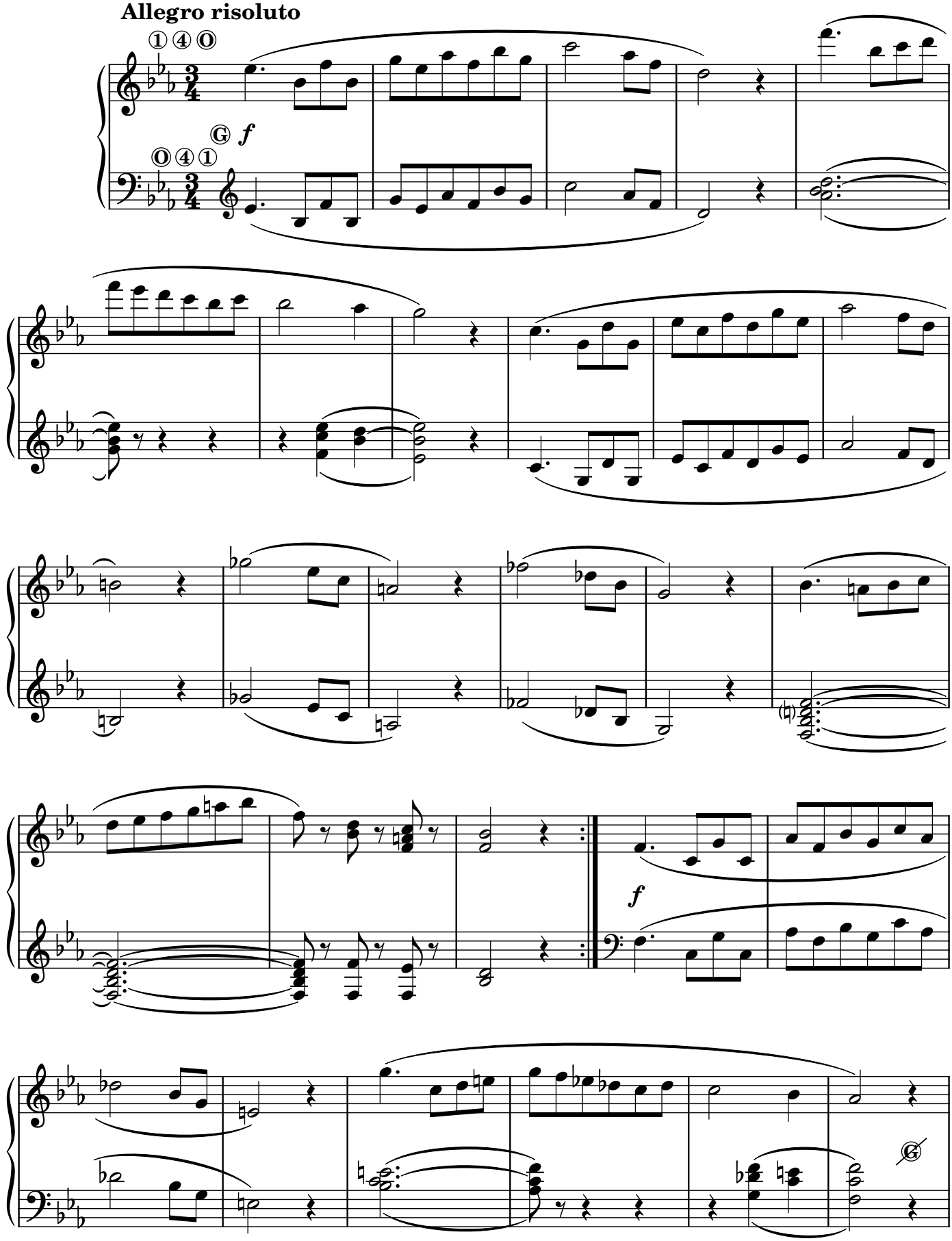
VERSET

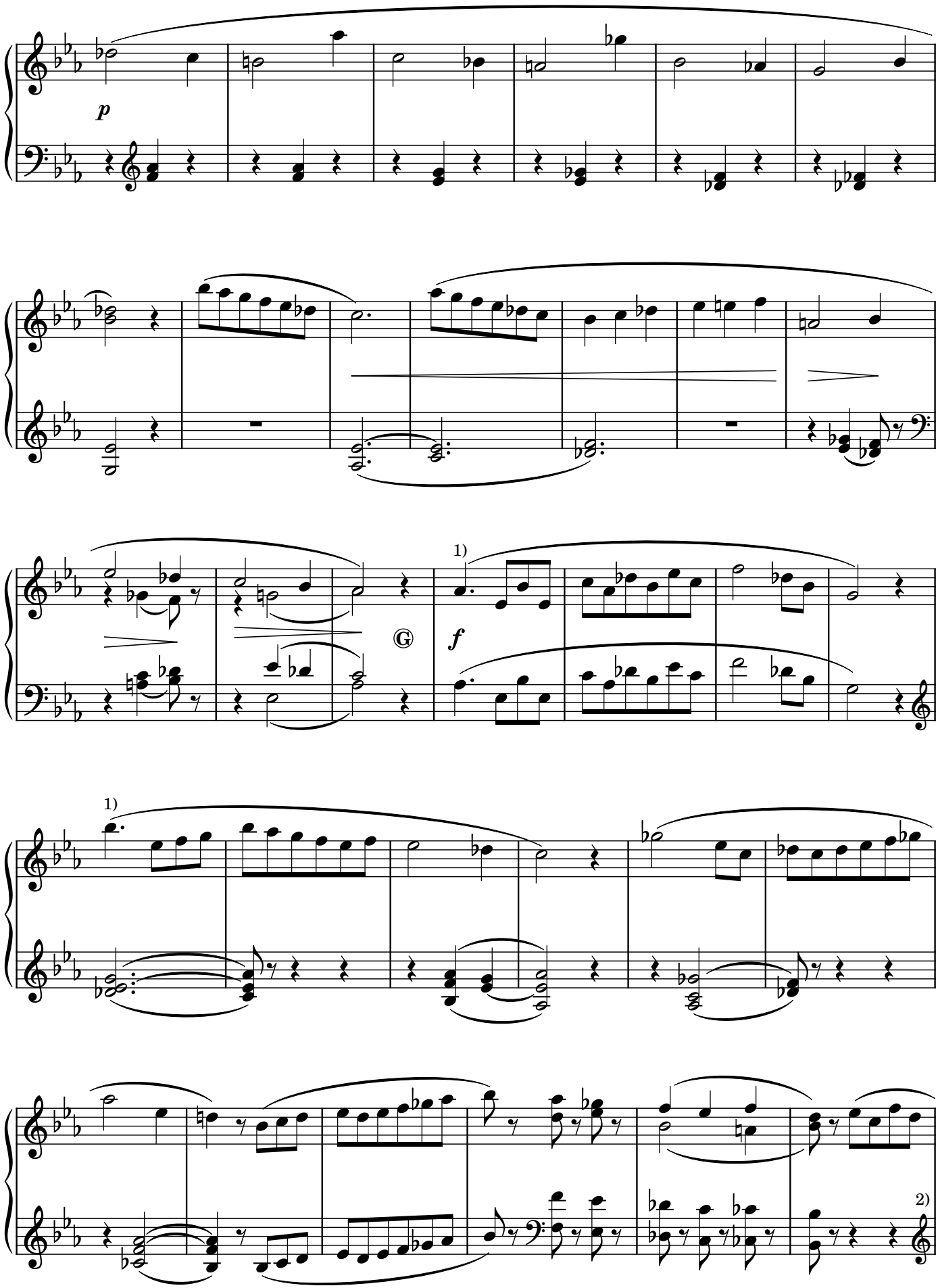
Andante



SORTIE

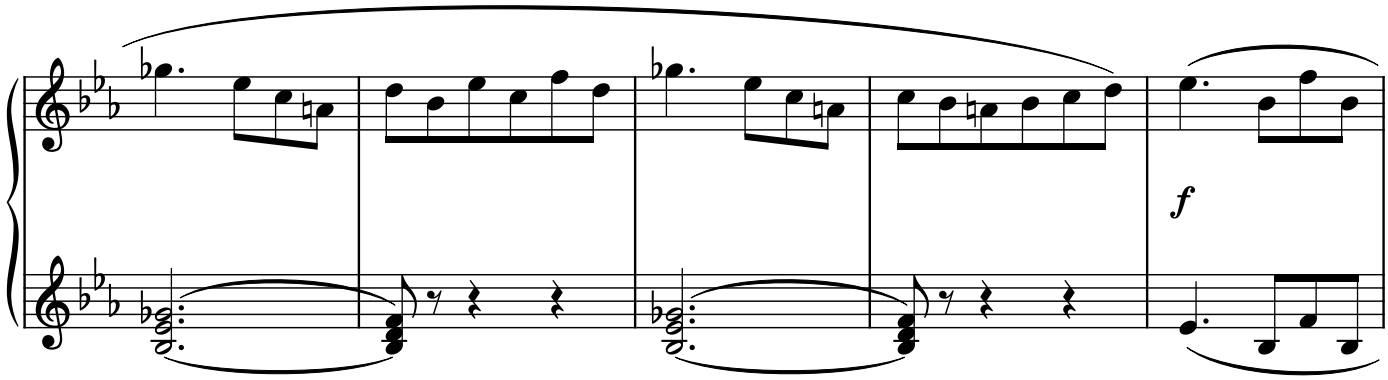
Allegro risoluto

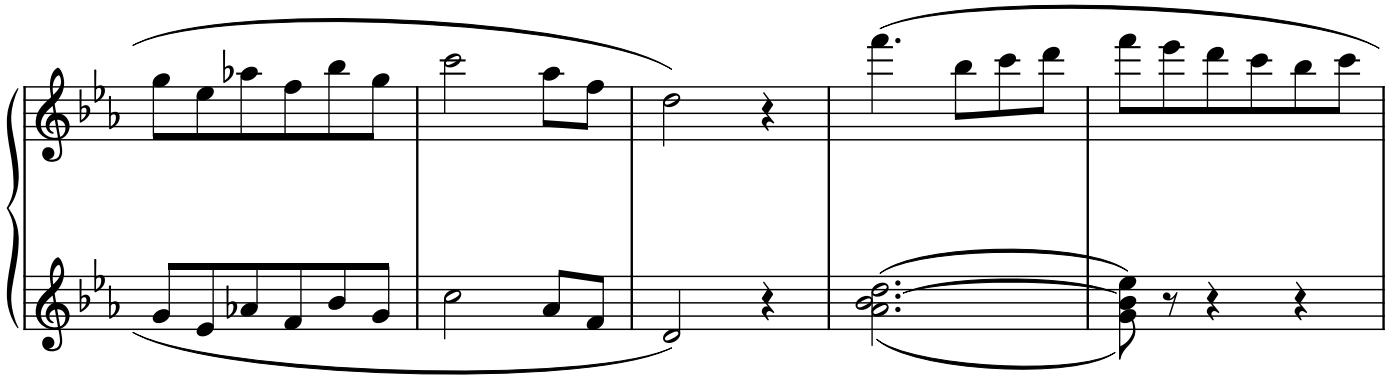


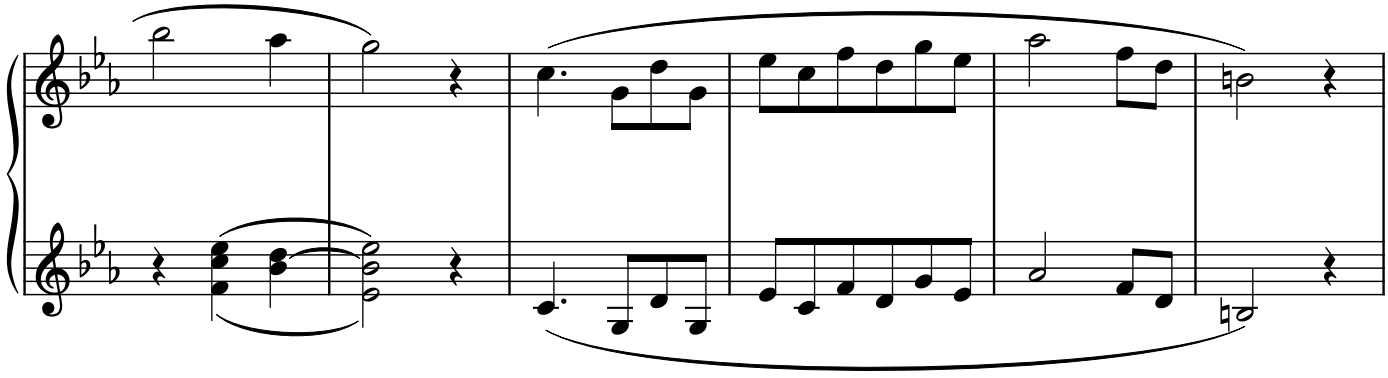


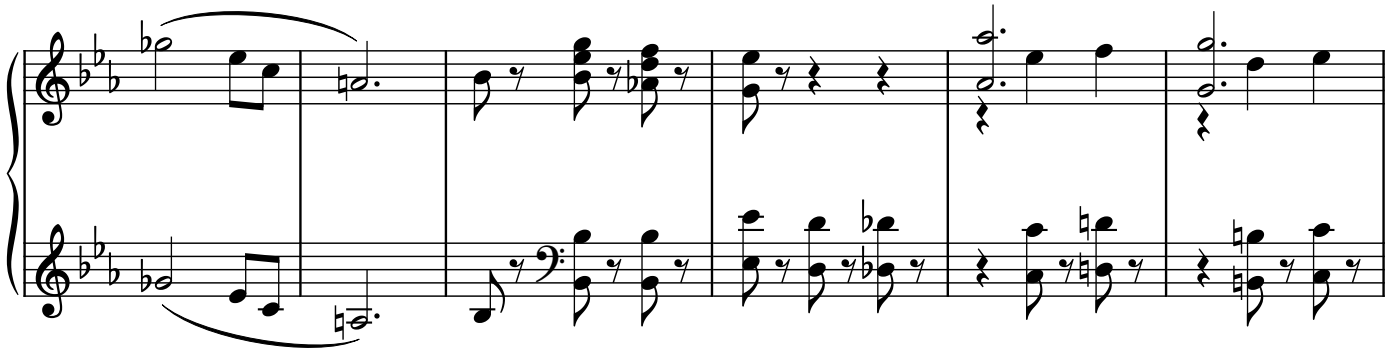
1) Orig.♩ [NdR]

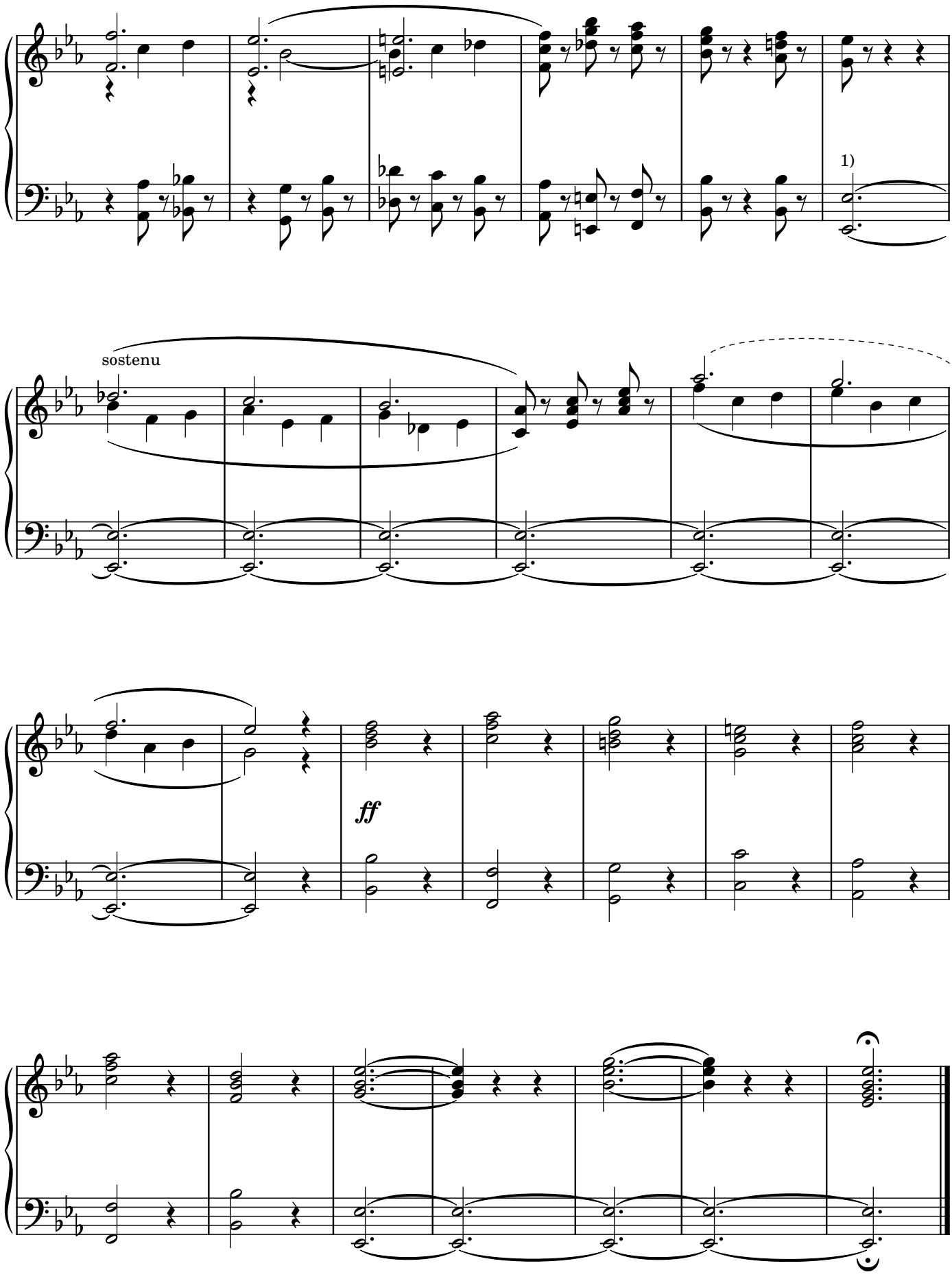
2) (*It.*) Chiave di Sol mancante in Originale - (*Eng.*) Missing G Key in Original [NdR]


f





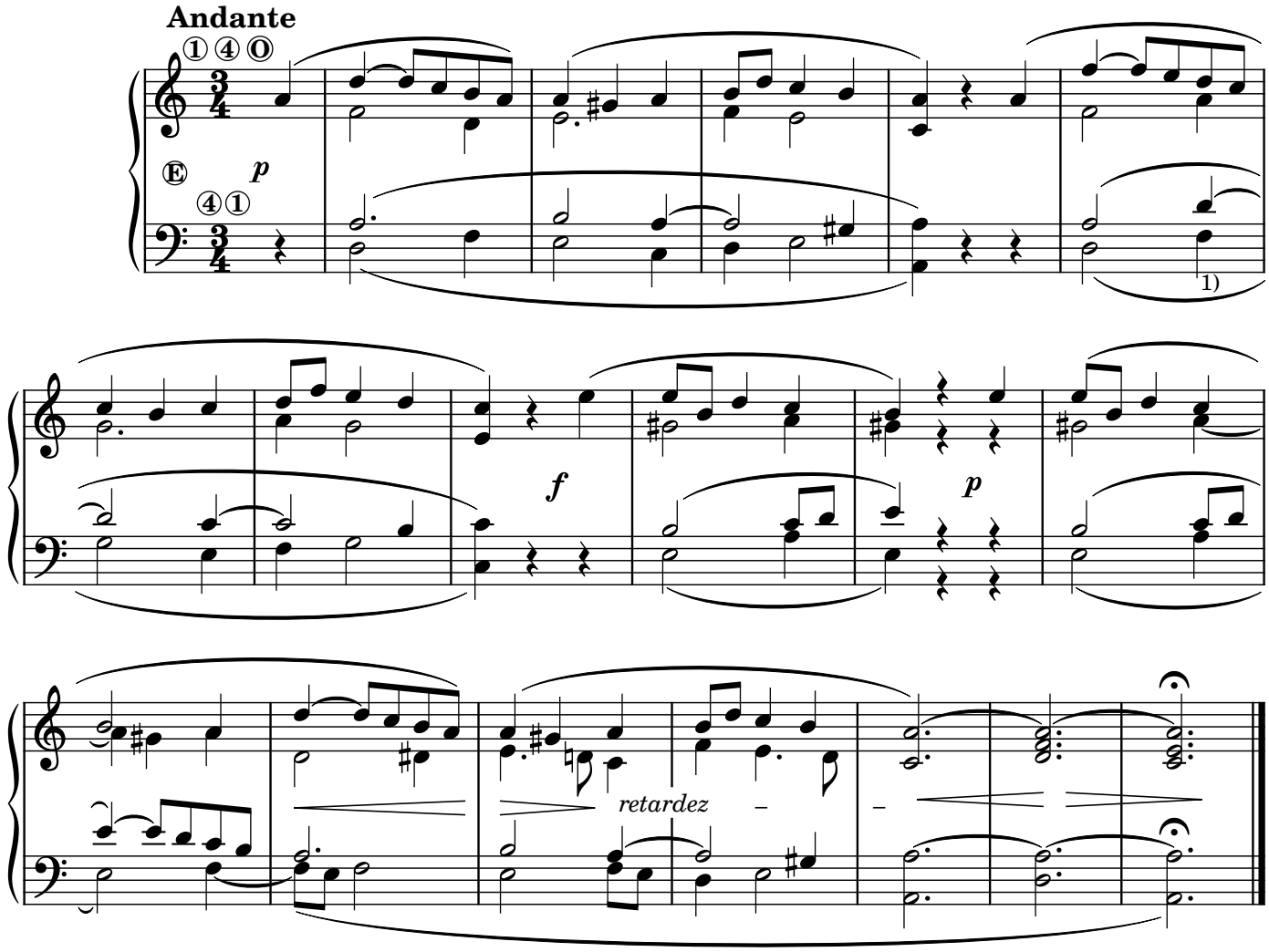




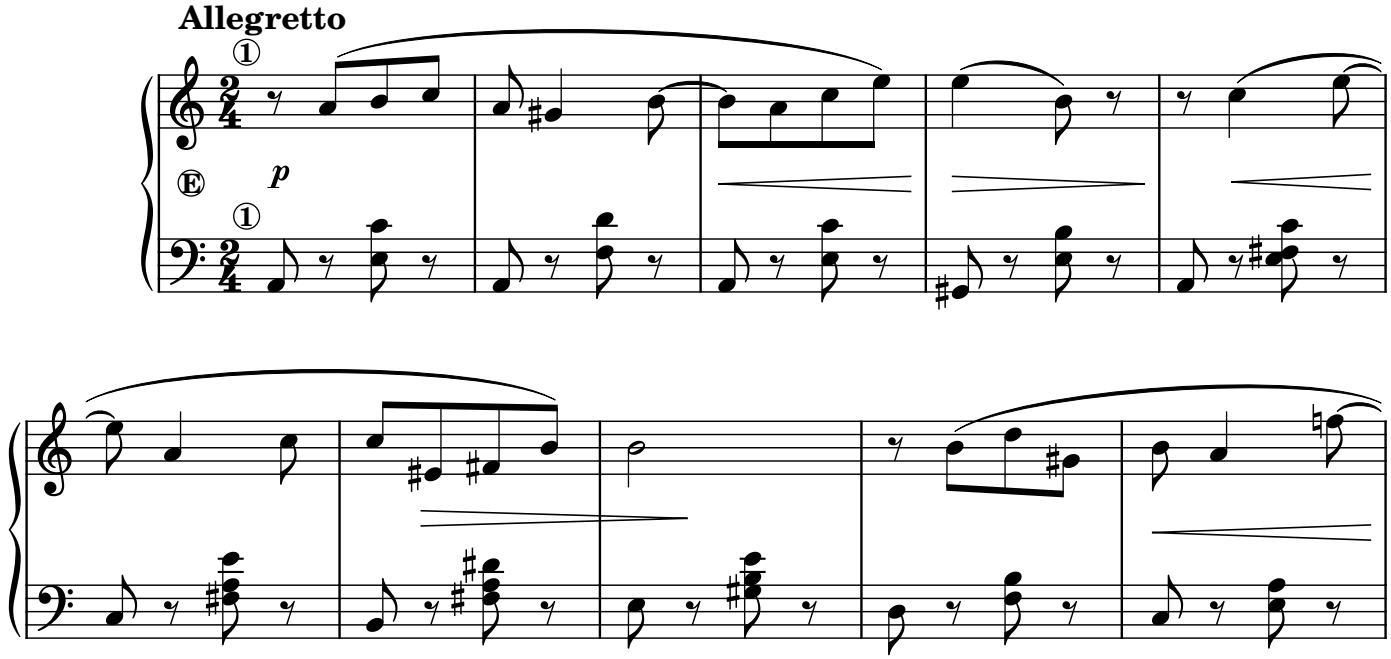
1) Orig. 𝅗𝅥 [NdR]

MORCEAUX EN LA MINEUR

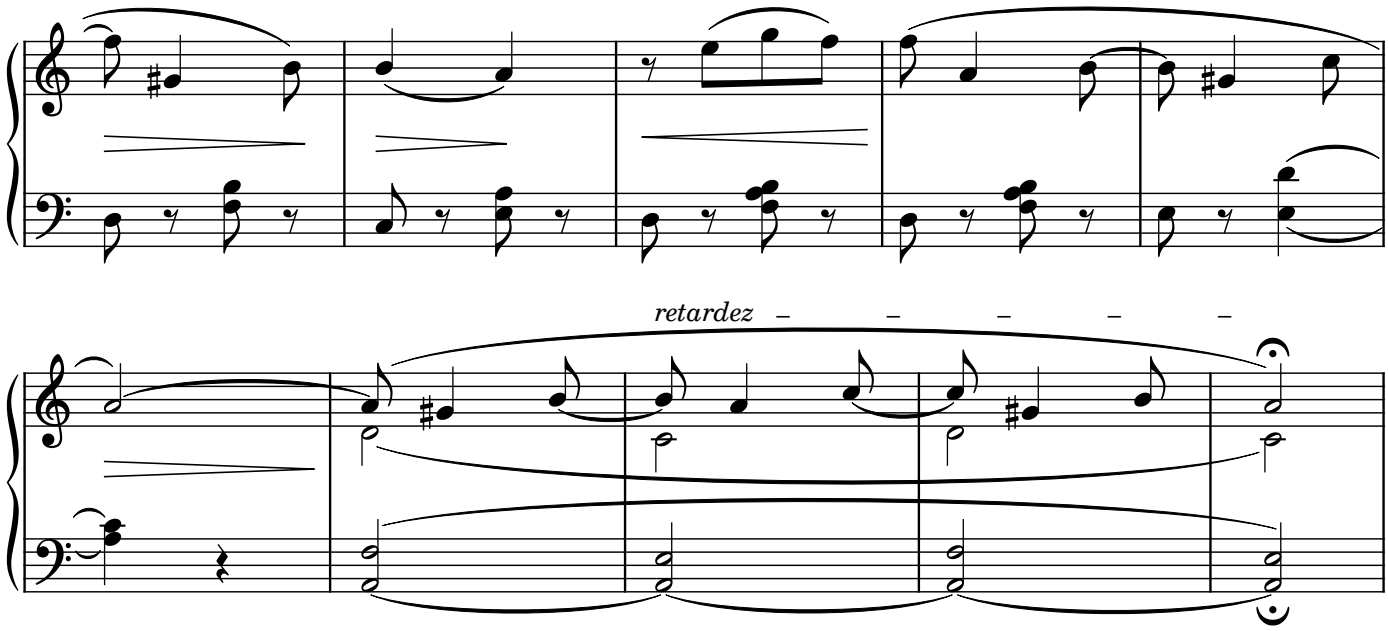
VERSET



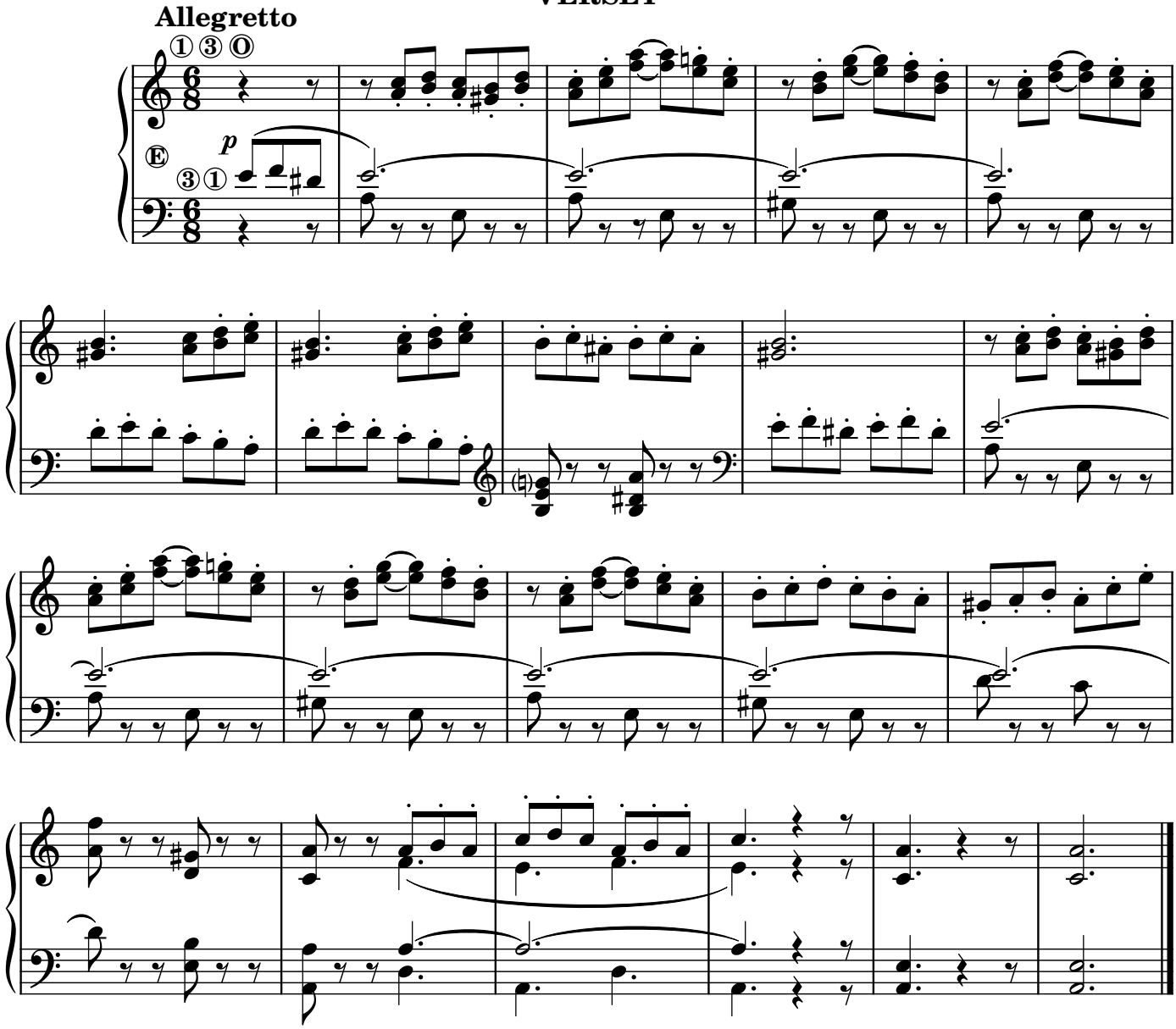
VERSET



1) Orig. ♩. [NdR]

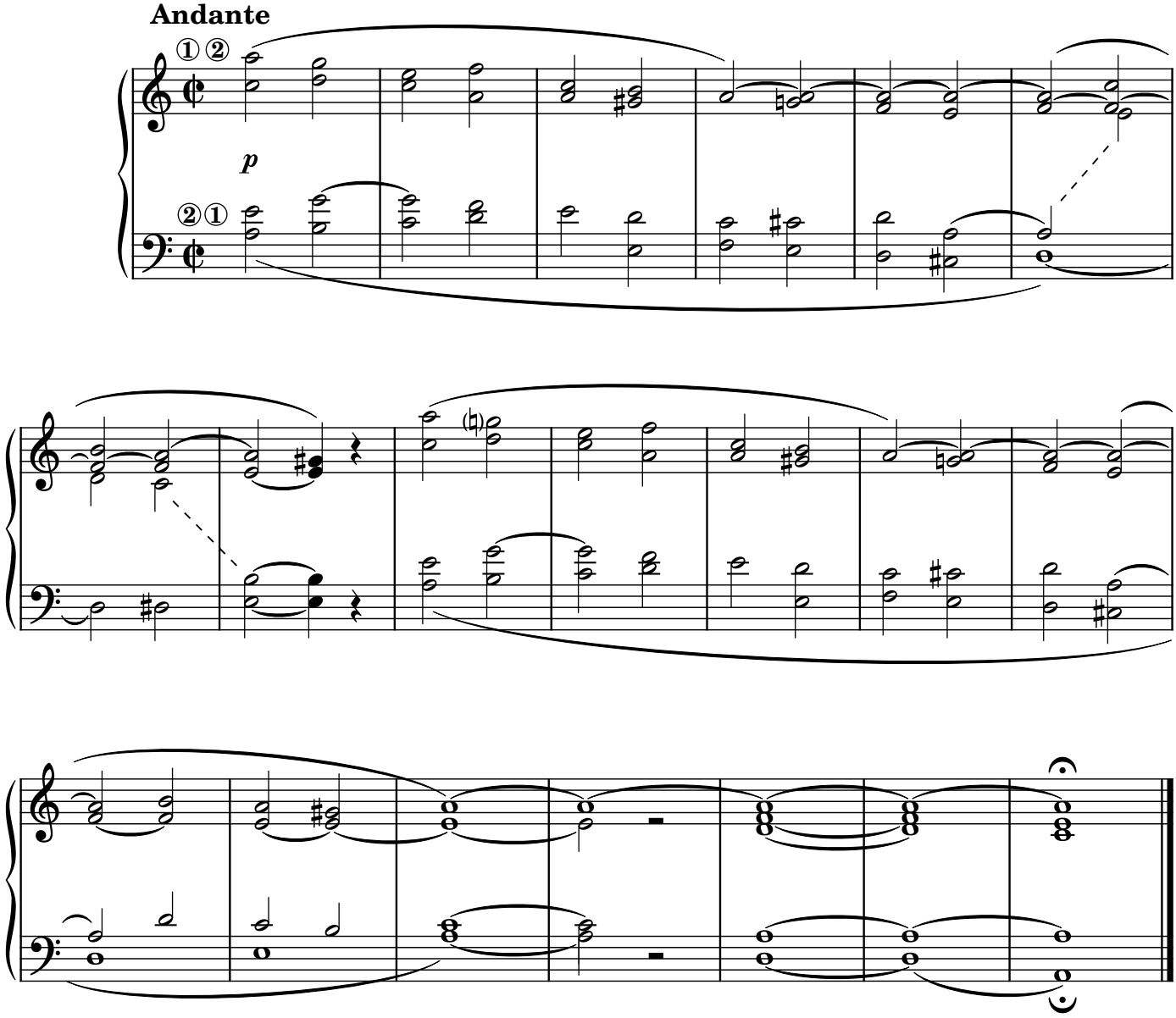


VERSET



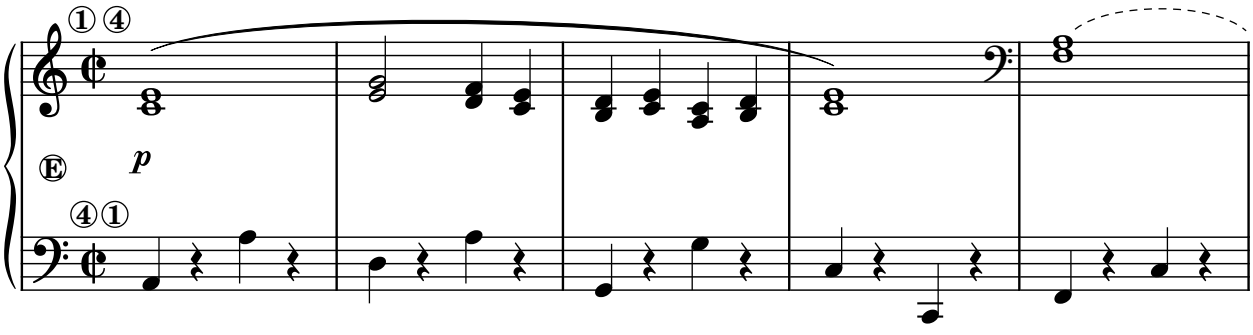
VERSET

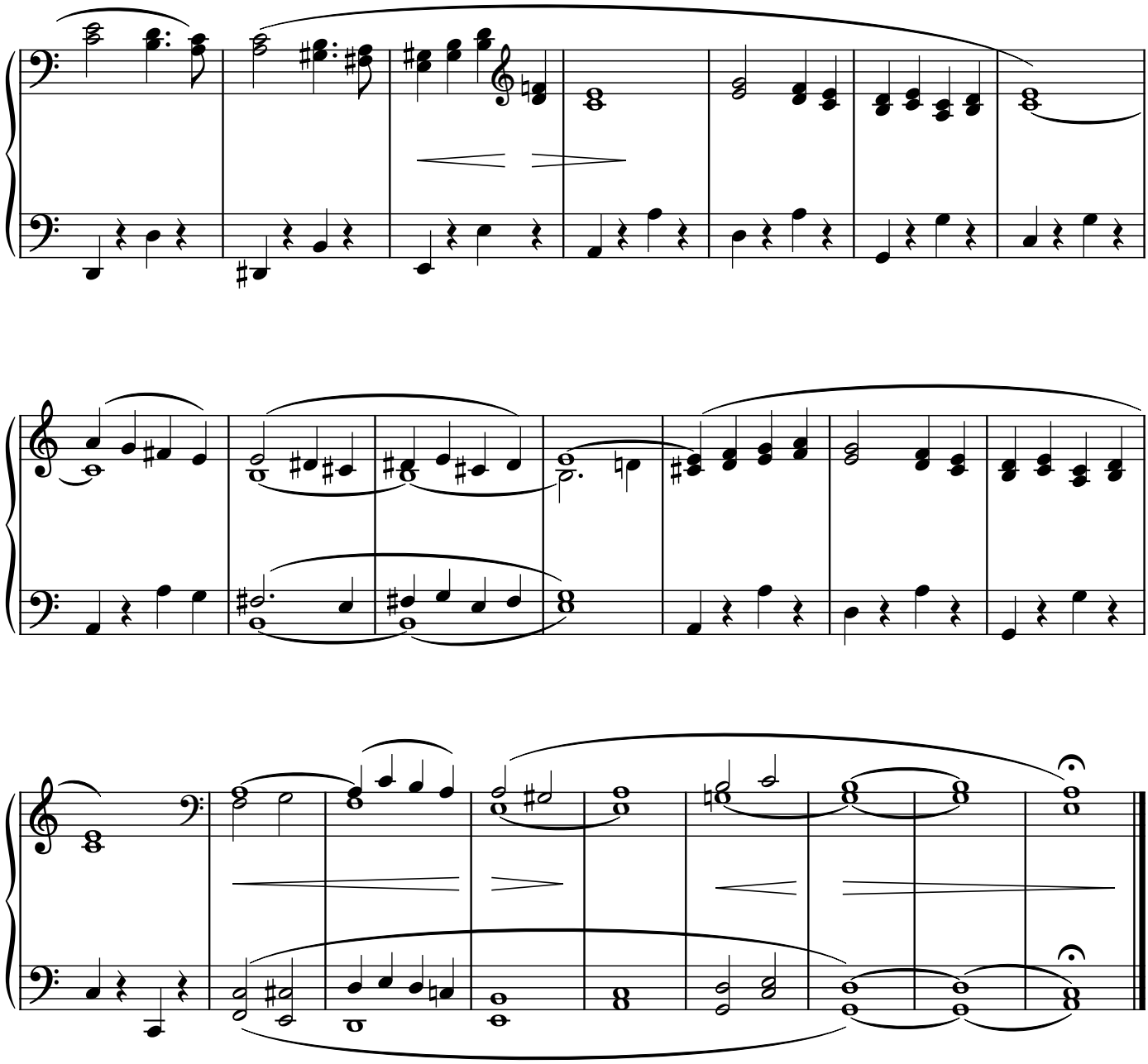
Andante



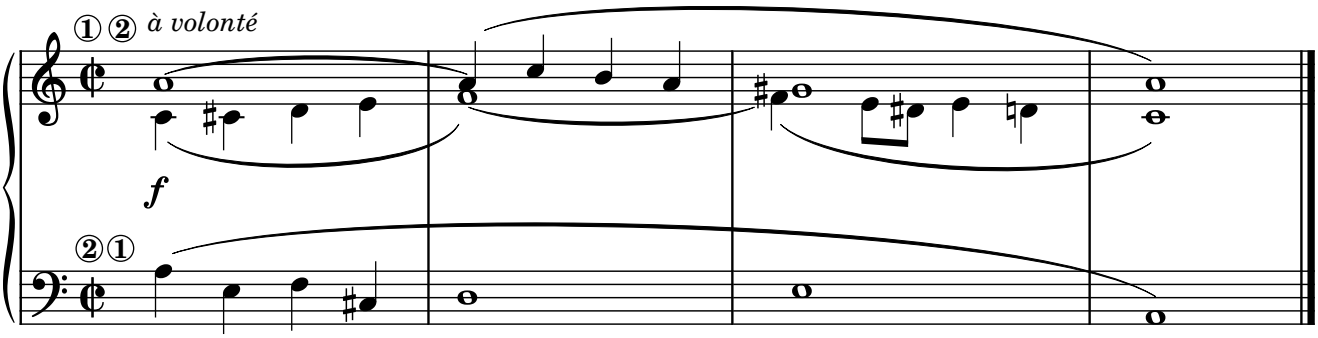
VERSET

Andante, sans lenteur





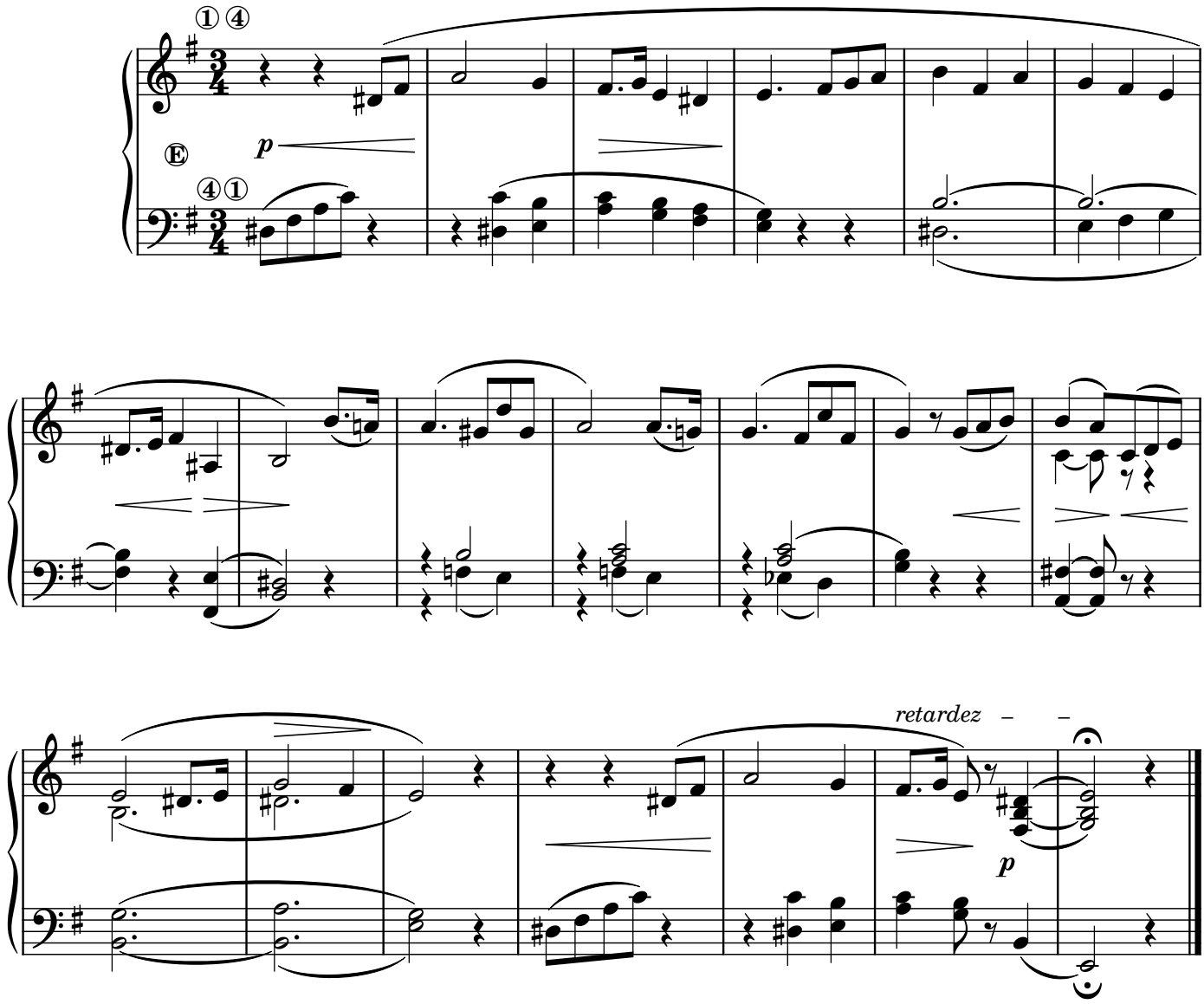
PRÉLUDE



MORCEAUX EN MI MINEUR

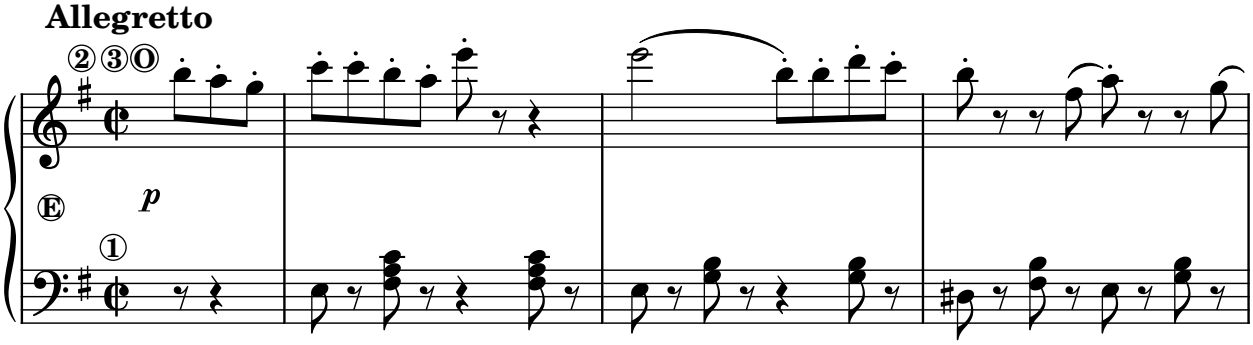
VERSET

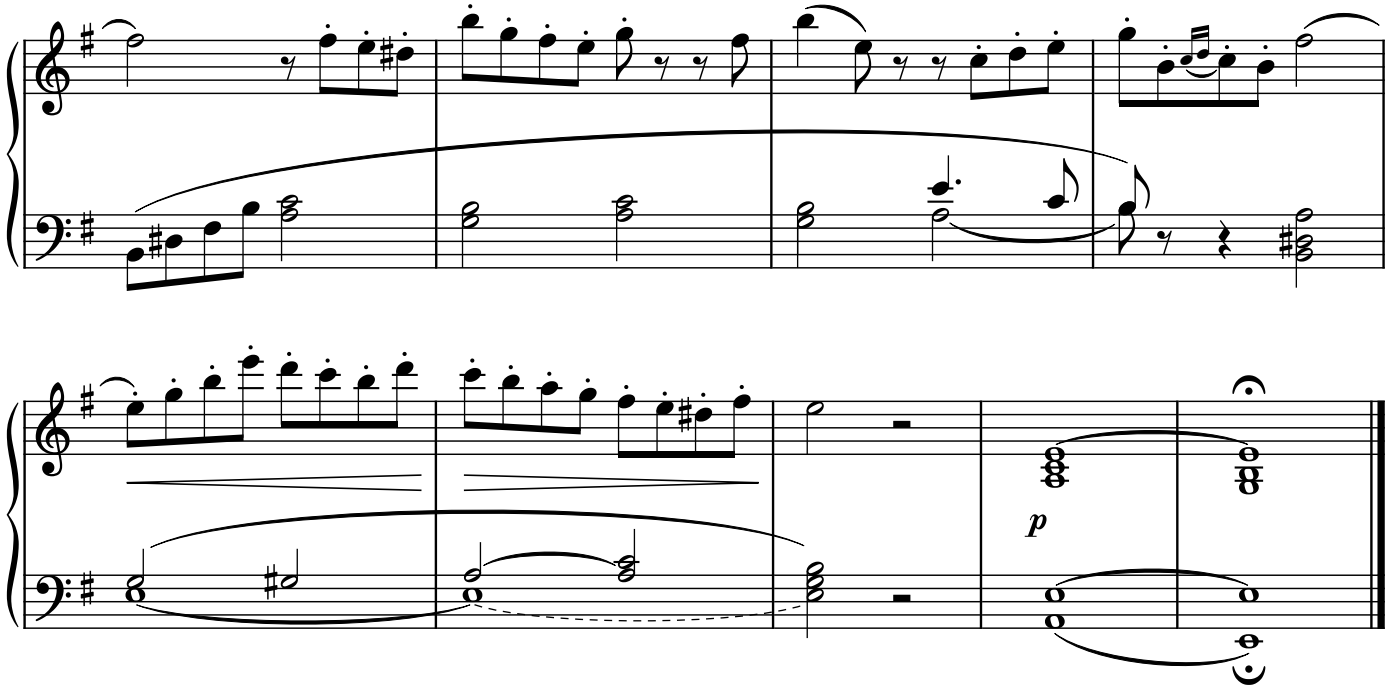
Andantino



VERSET

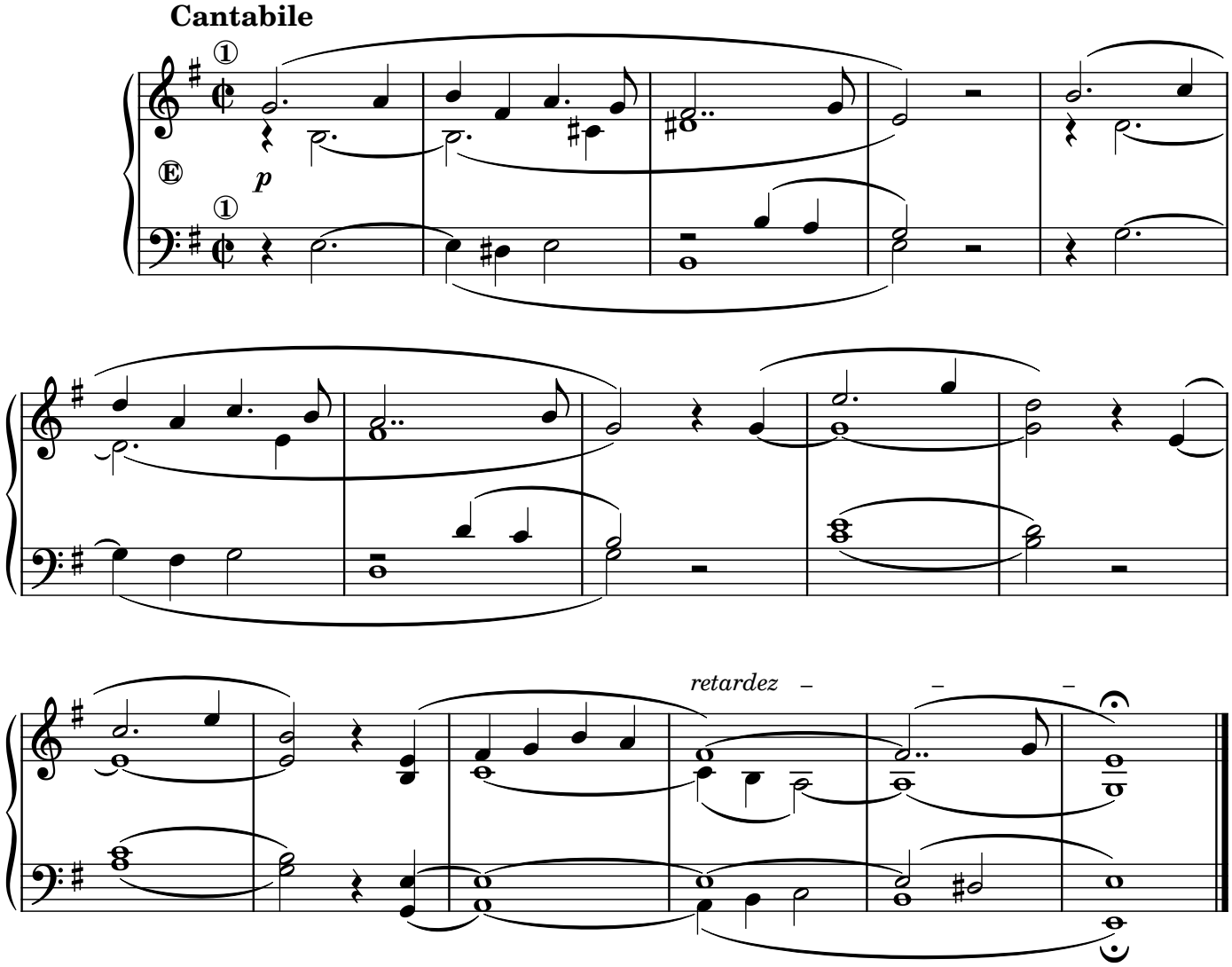
Allegretto



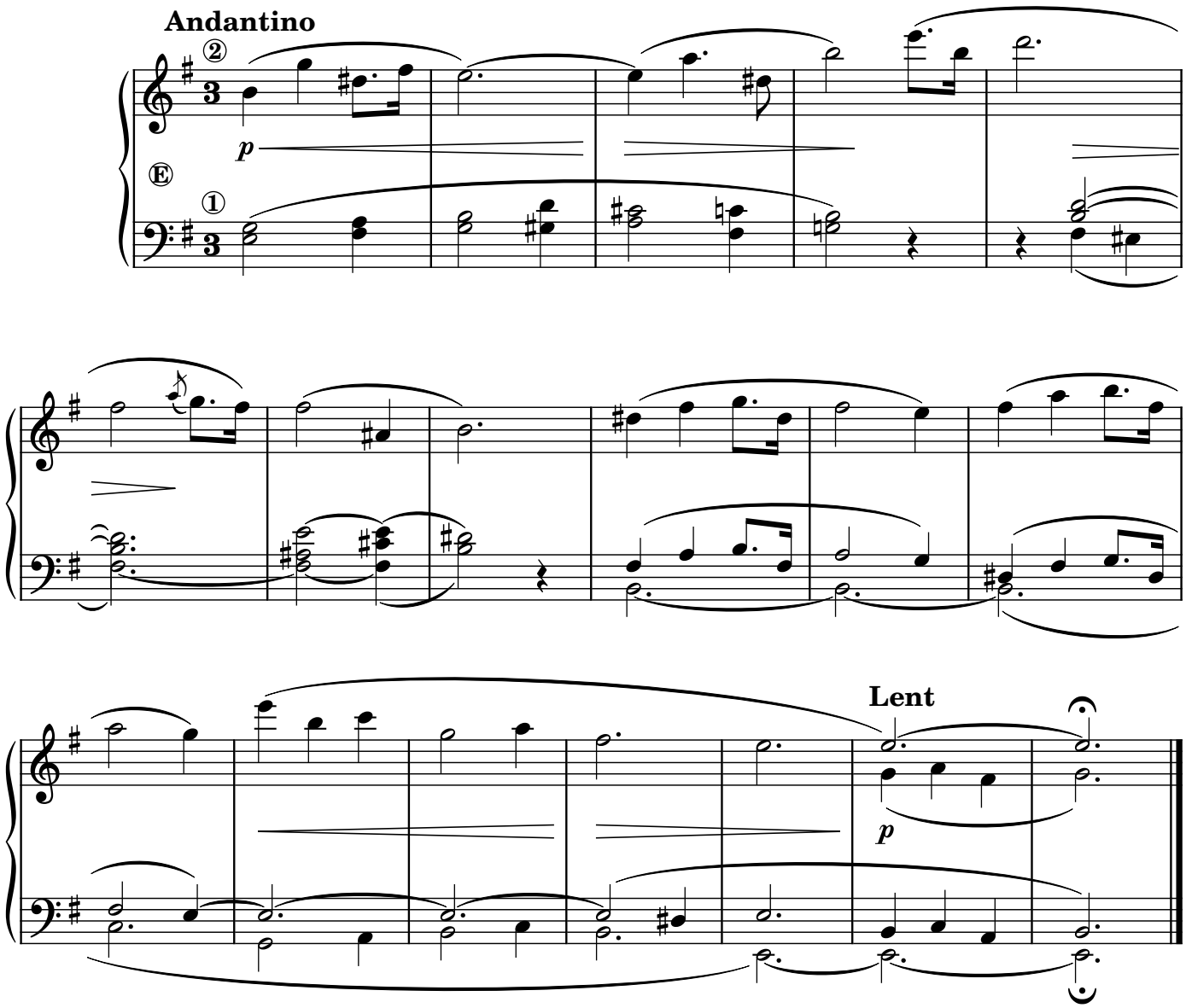


VERSET

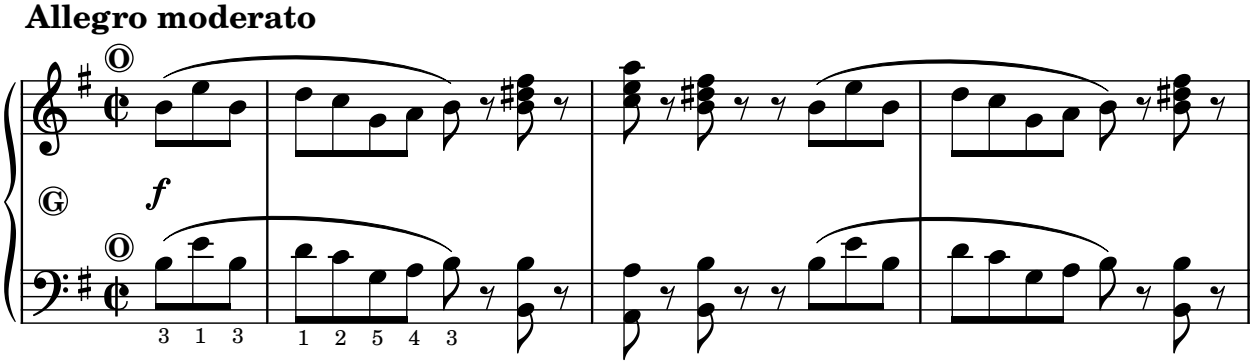
Cantabile

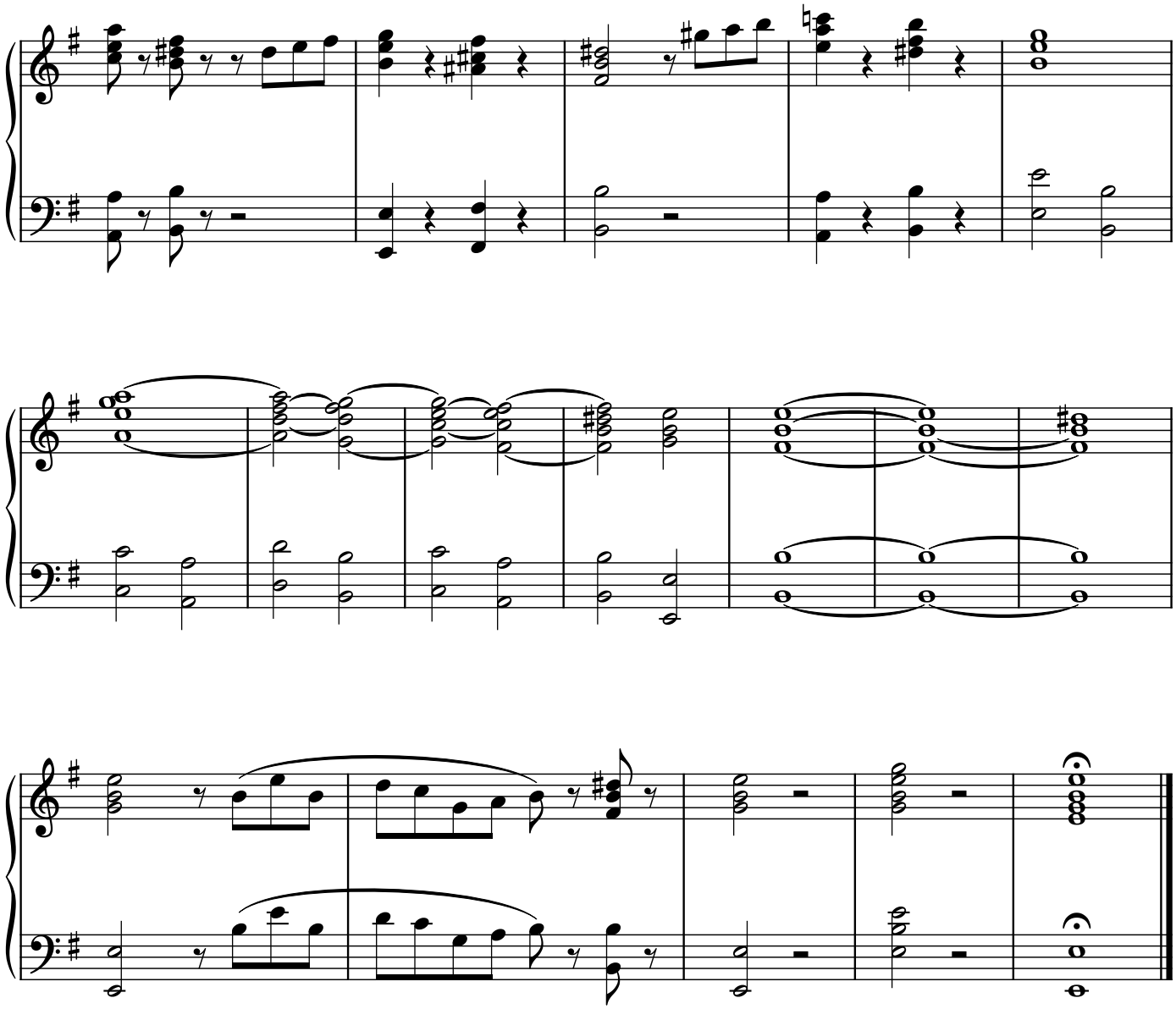


VERSET

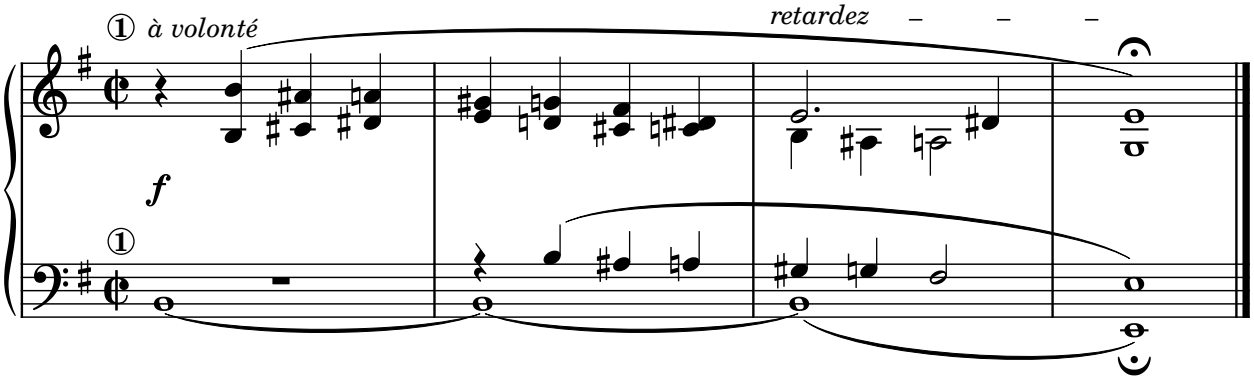


VERSET





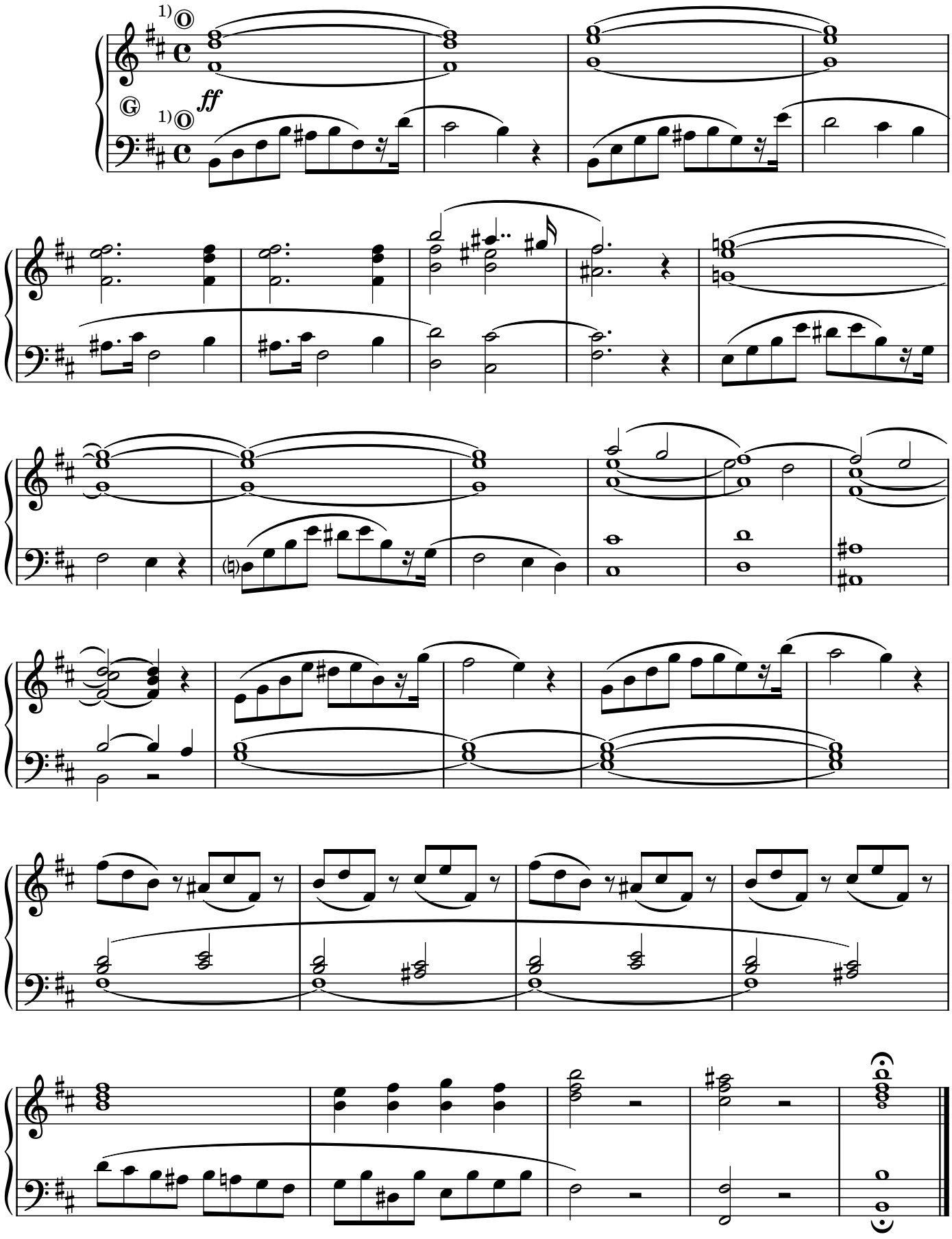
PRÉLUDE



MORCEAUX EN SI MINEUR

VERSET

Allegro maestoso

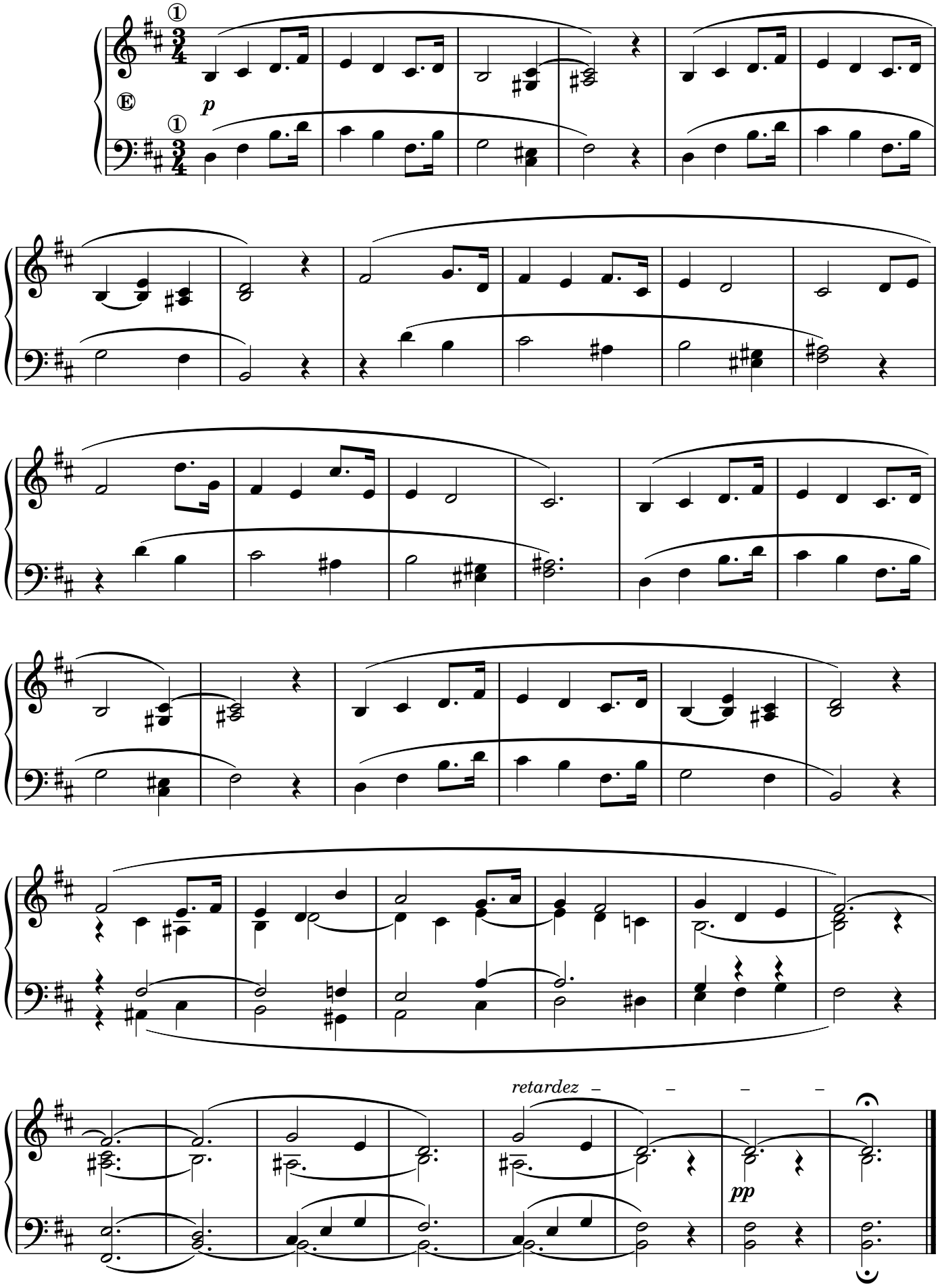


1) *(It.)* L'indicazione del gioco, sull'Originale, era ① ma si tratta probabilmente di un refuso, perché per tutto il Versetto non viene mai disinserito il *Grand Jeu* e questo rende inutile l'impiego del gioco ①. Inoltre, in altri casi analoghi, con il *G. J.* è stato usato ⓪. [NdR]

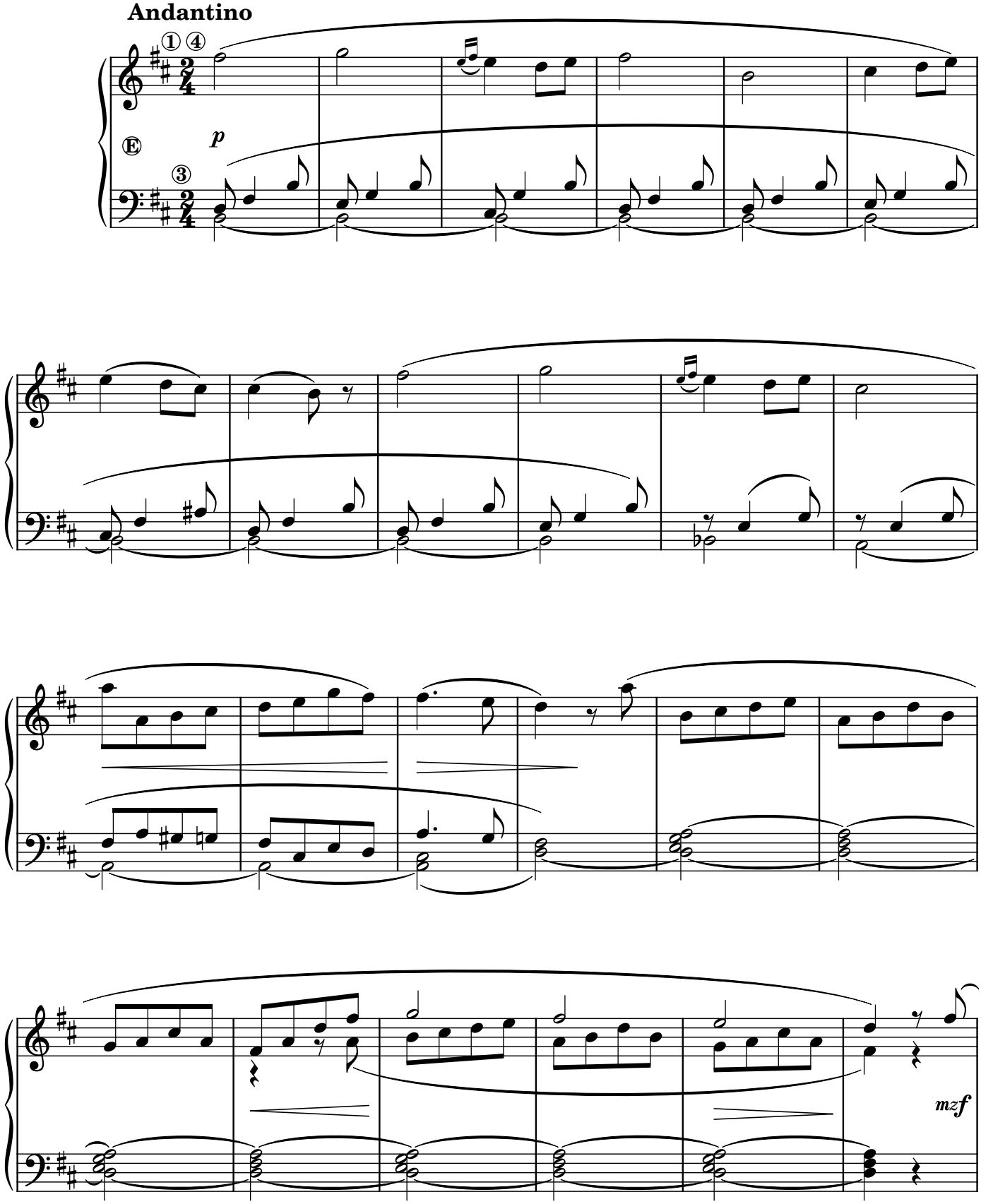
(*Eng.*) On the Original is marked the stop ① but probably it is a misprint, because for the whole Verset *Grand Jeu* is never removed and that makes ① useless. Moreover, in other same cases, it is marked always ⓪ when the *G. J.* is inserted. [NdR]

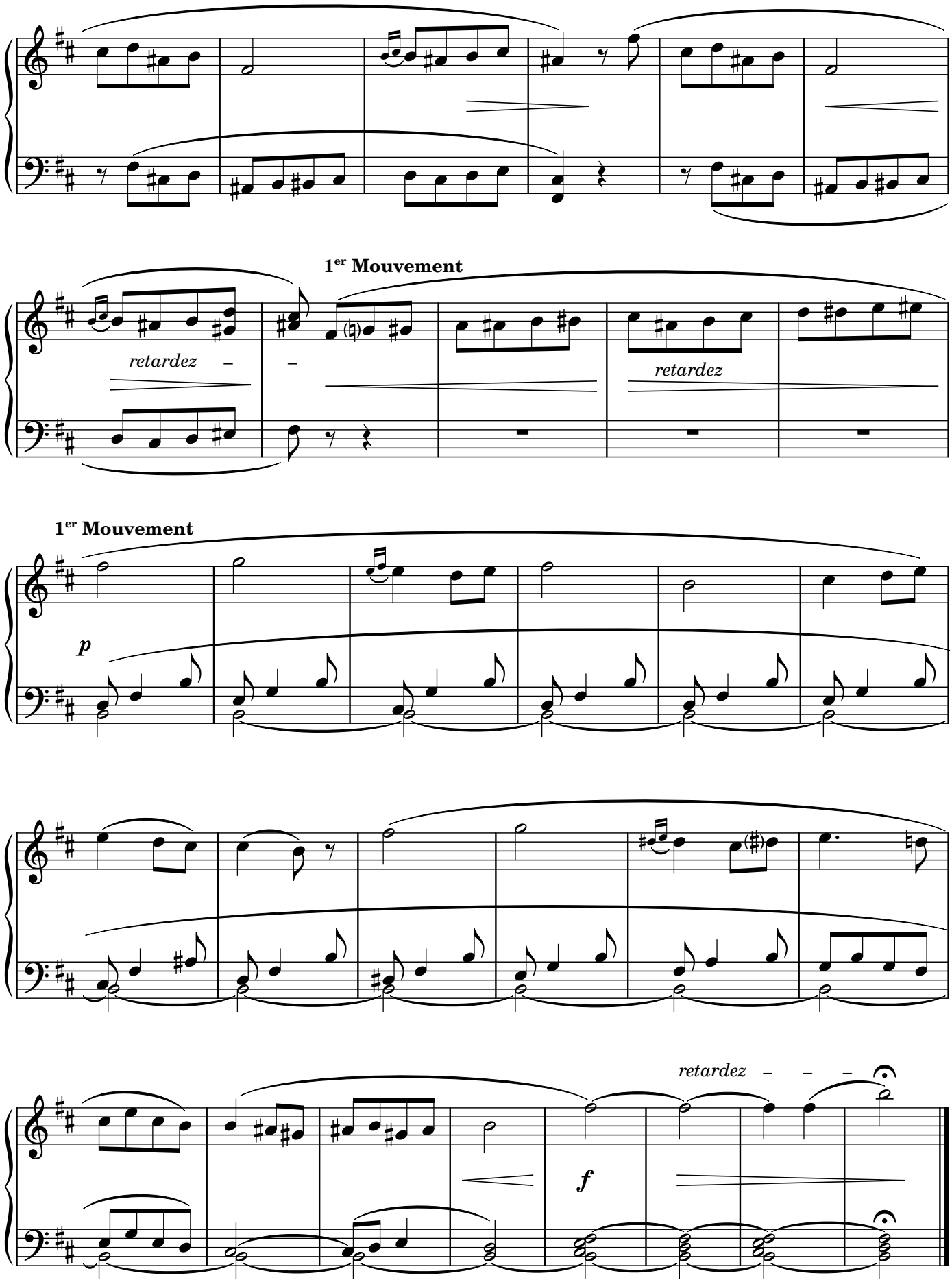
COMMUNION

Andante

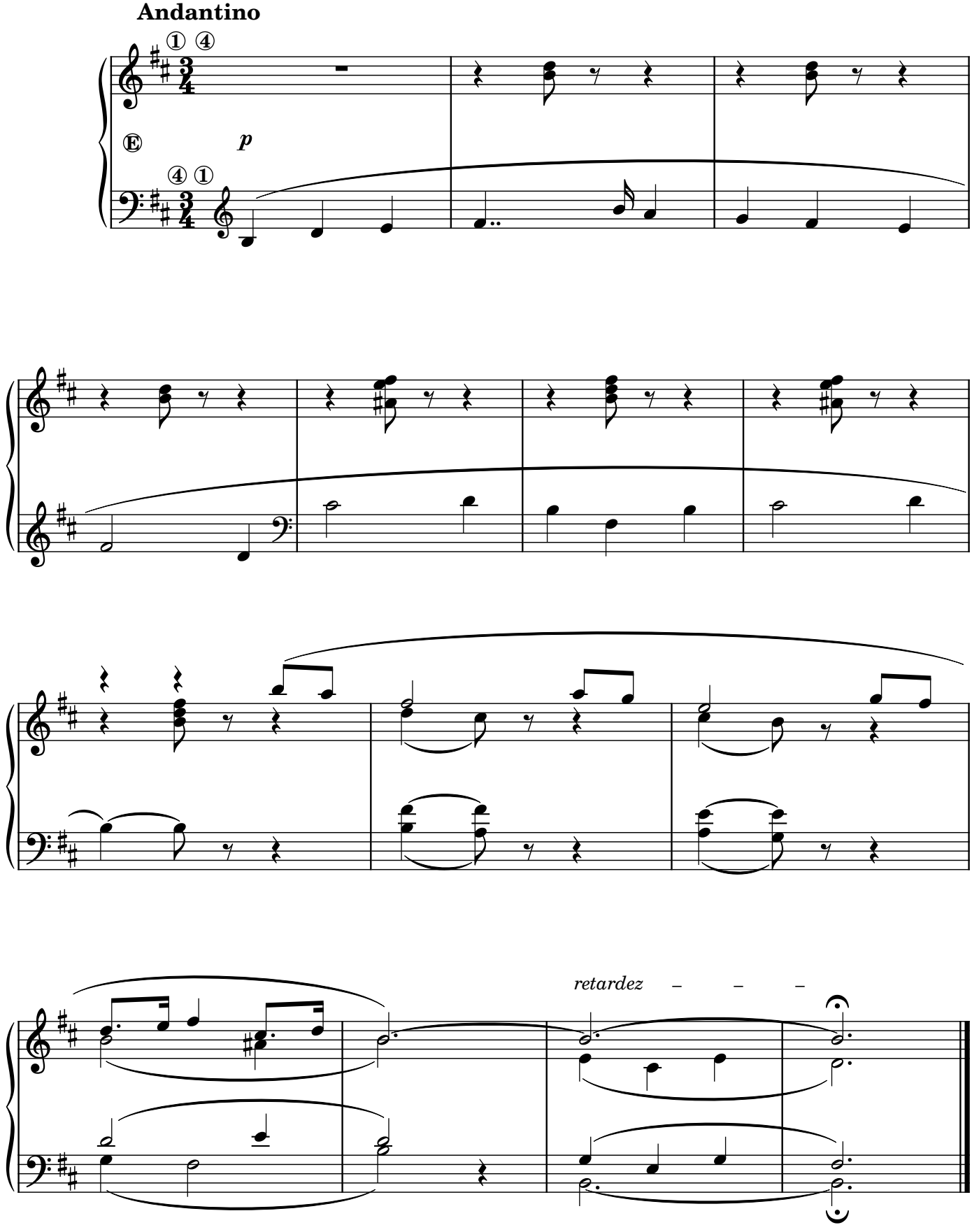


VERSET

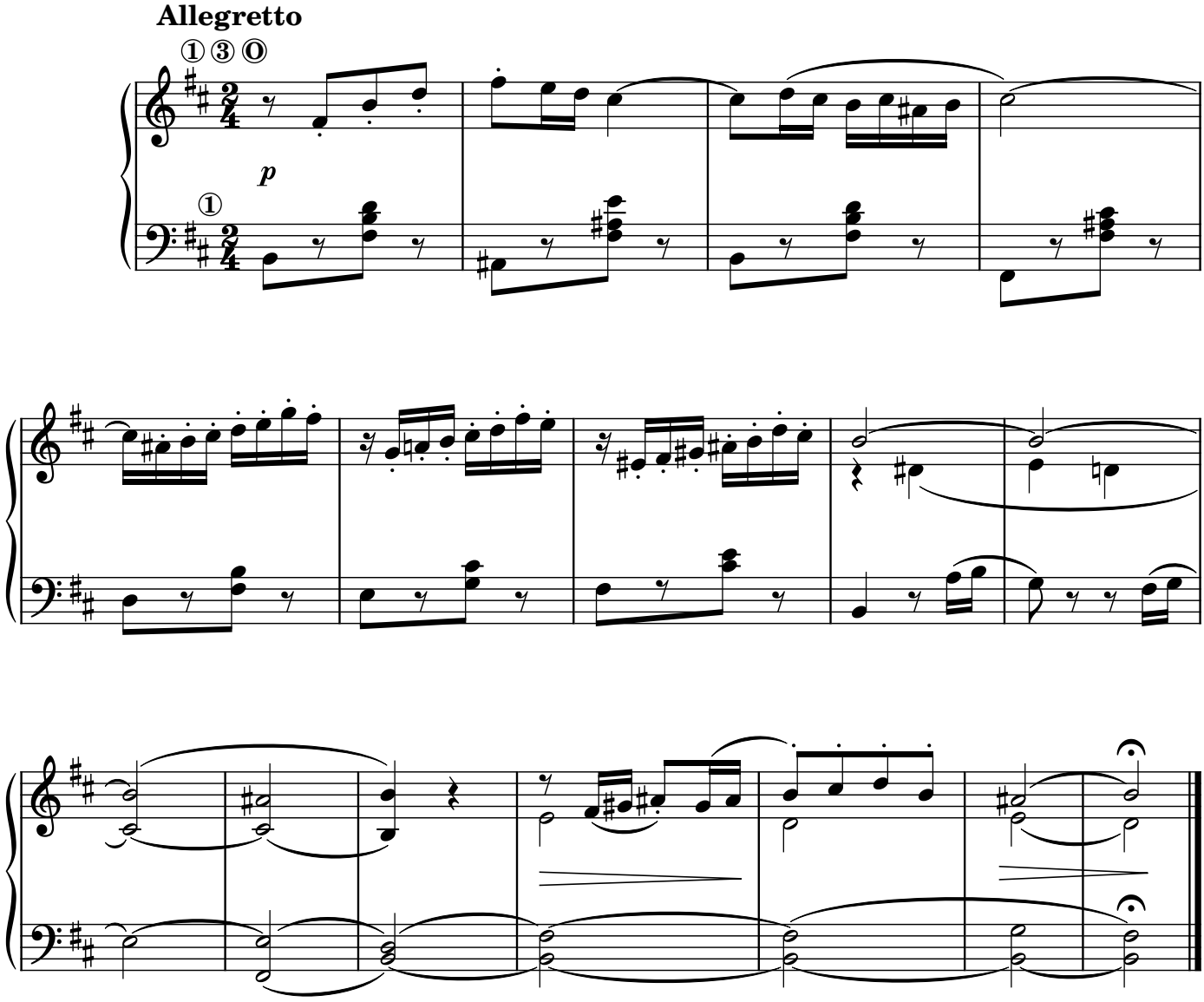



1er Mouvement
retardez – –
retardez
1er Mouvement
p
retardez – – –
f

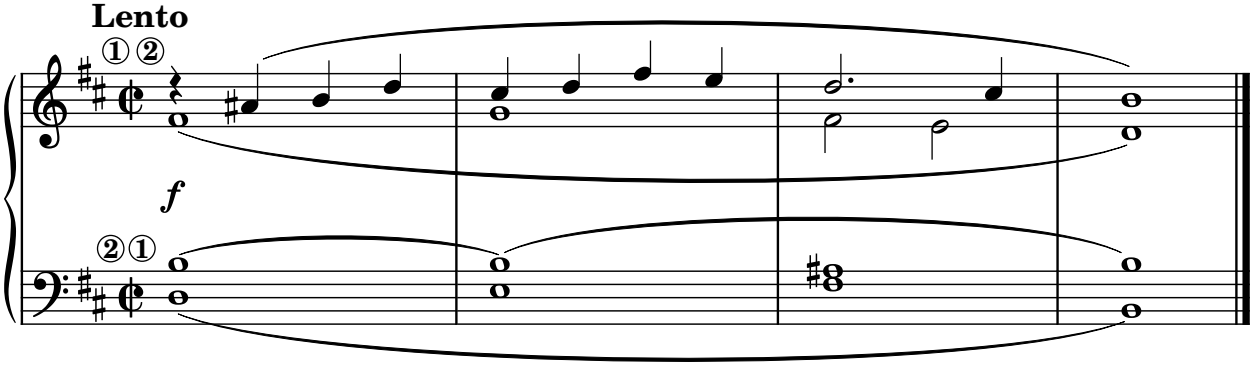
VERSET



VERSET

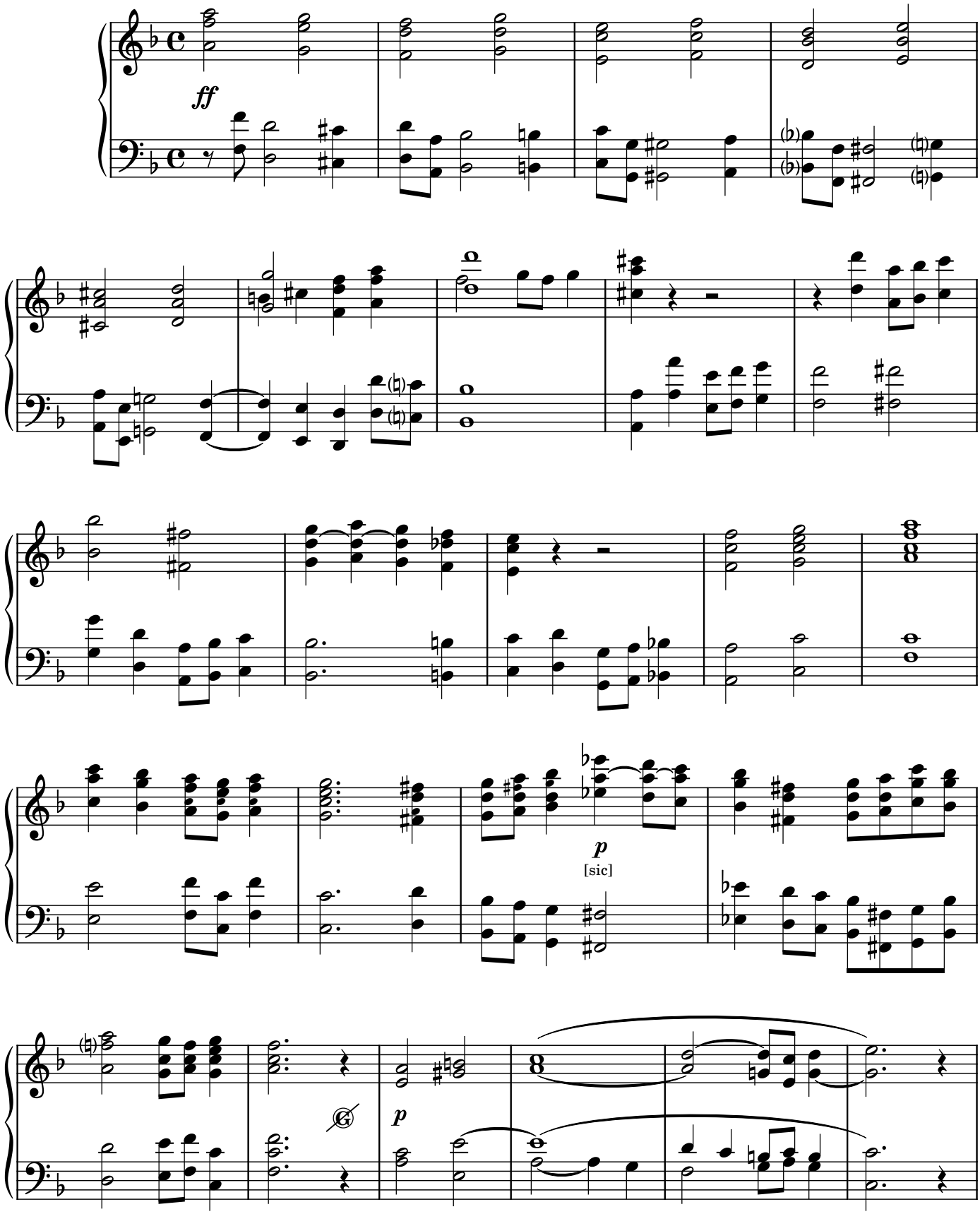


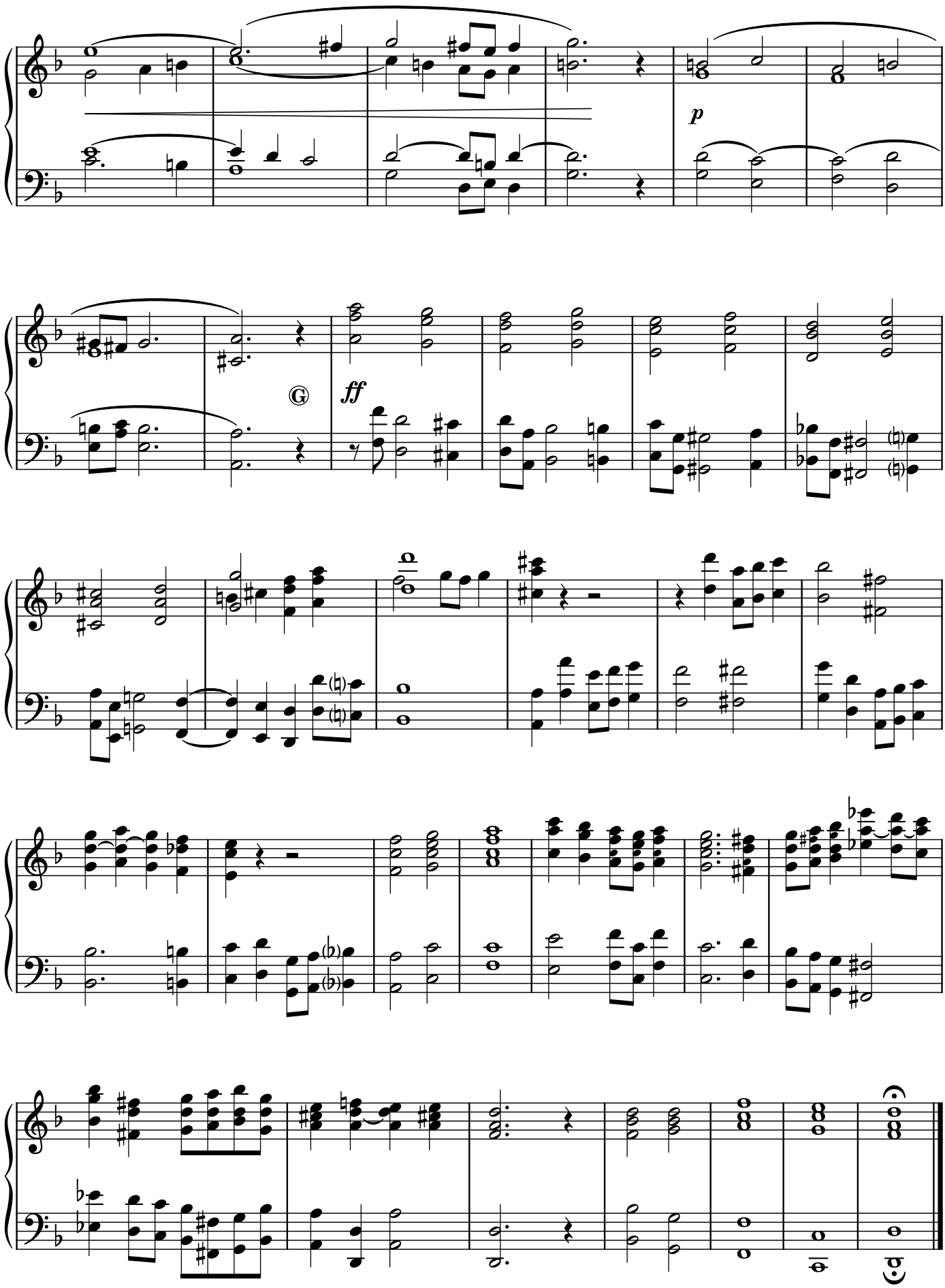
PRÉLUDE



MORCEAUX EN RÉ MINEUR

VERSET POUR UNE PROCESSION

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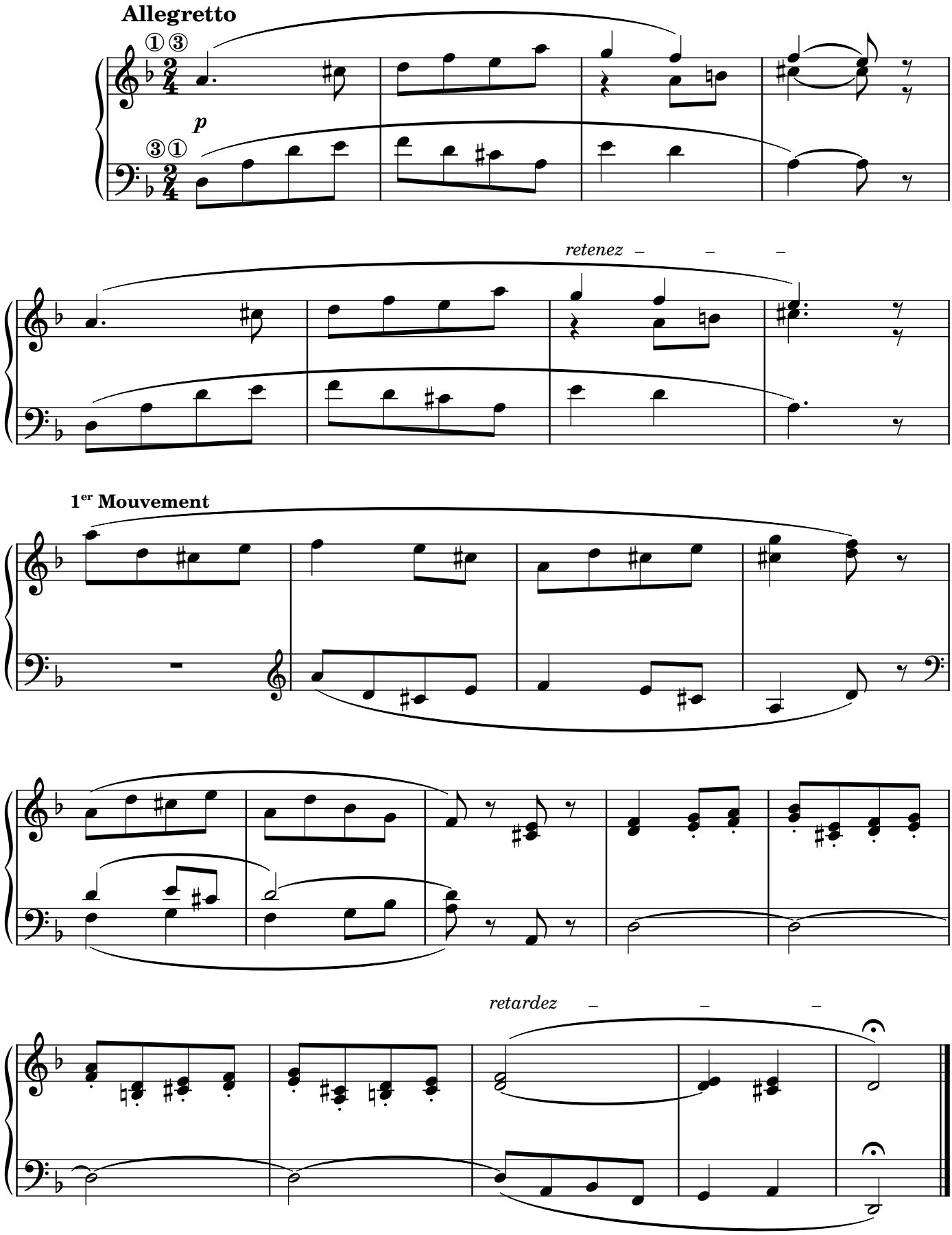
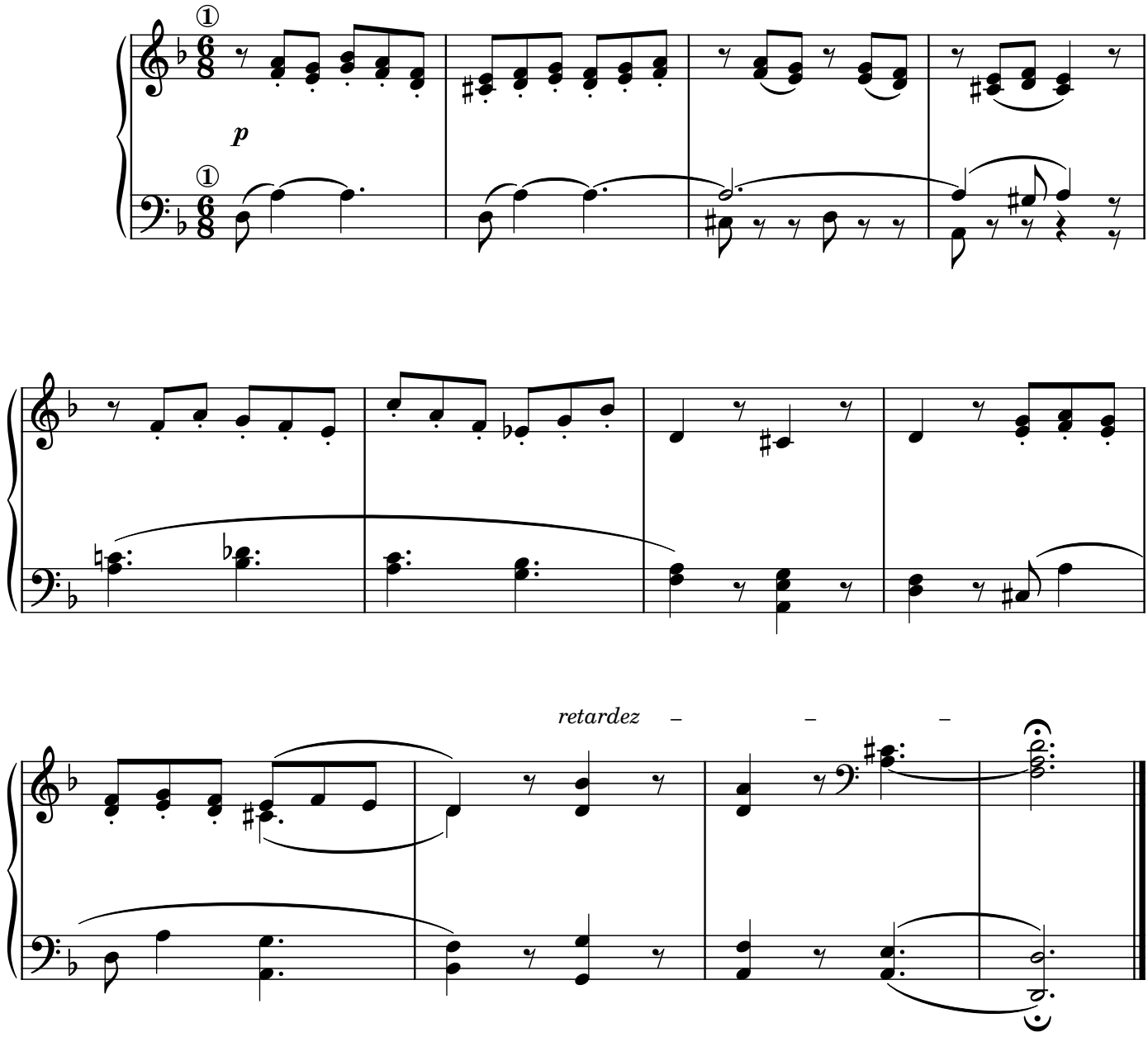
VERSET

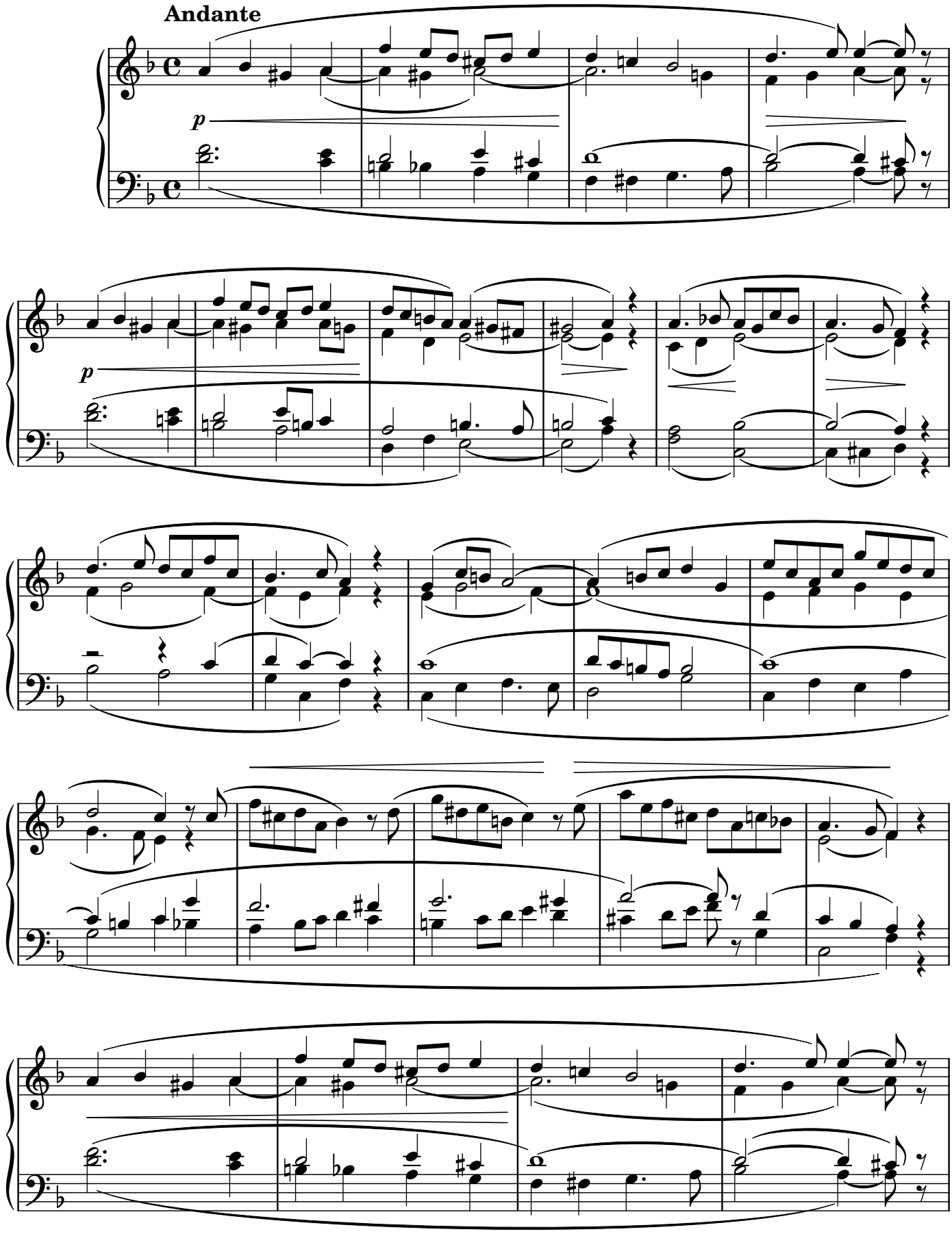


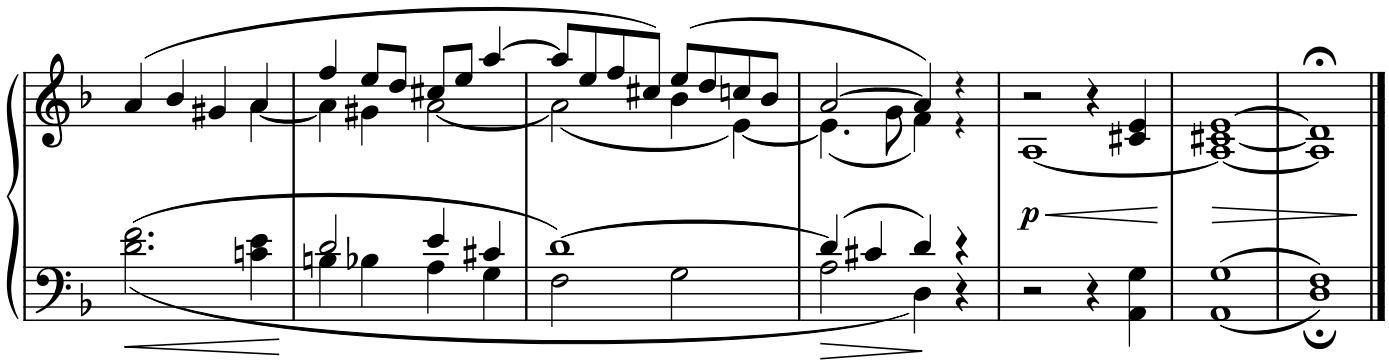
VERSET

Allegretto



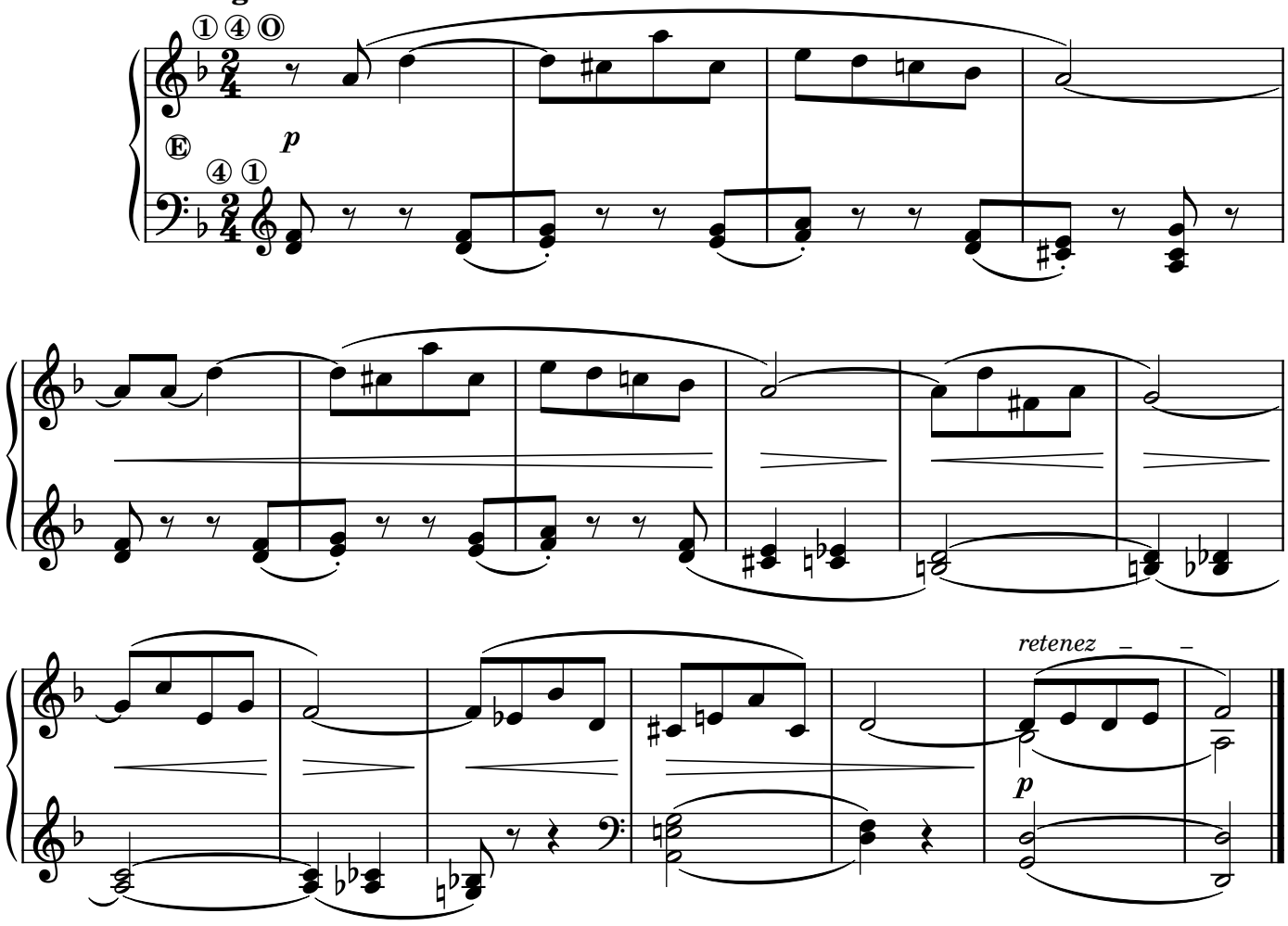
COMMUNION



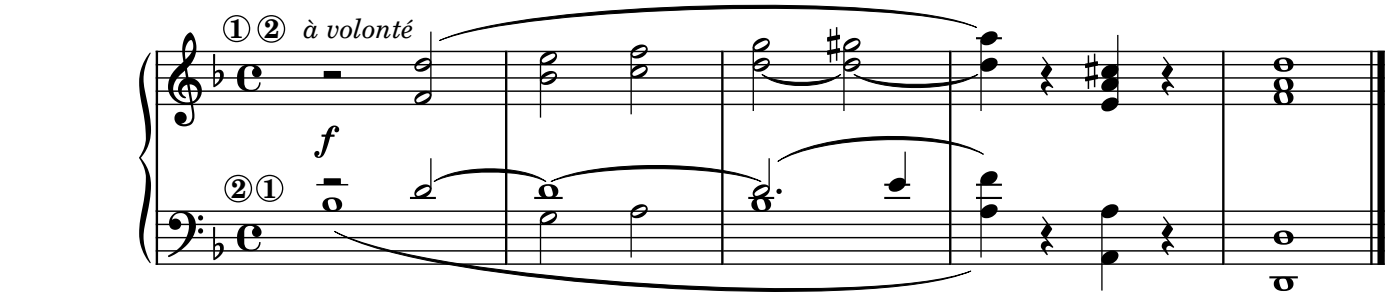


VERSET

Allegretto

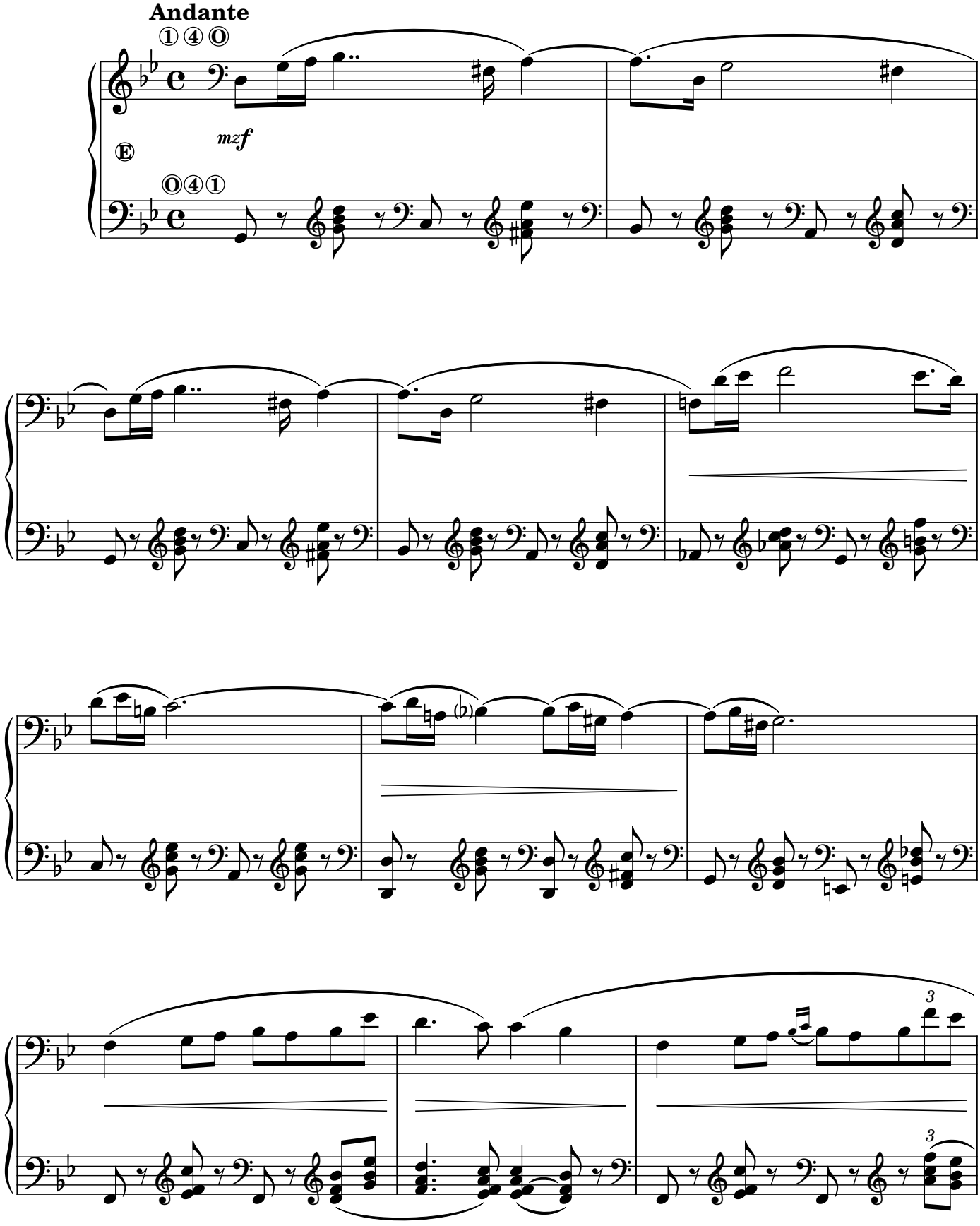


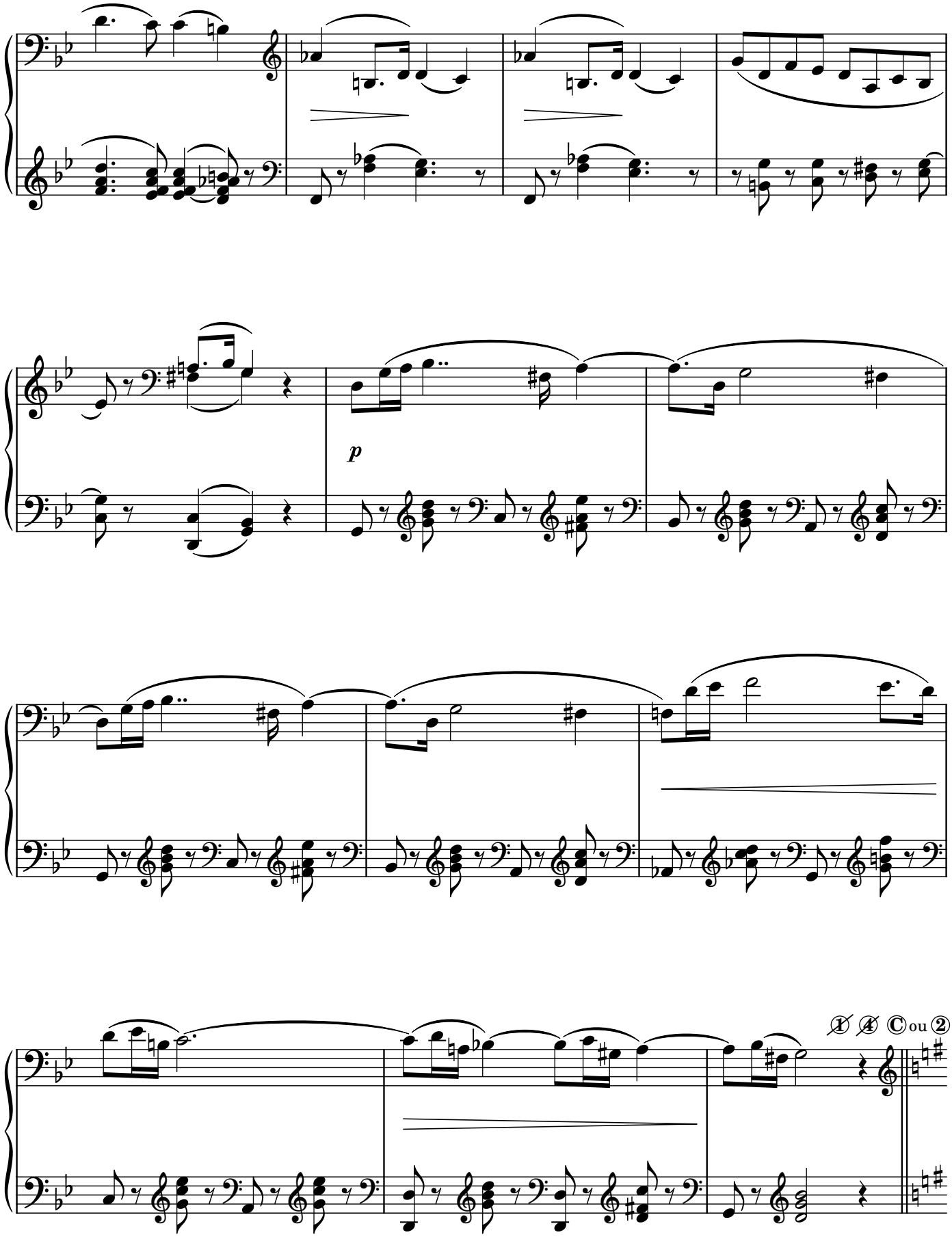
PRÉLUDE



MORCEAUX EN SOL MINEUR

MARCHE FUNÈBRE

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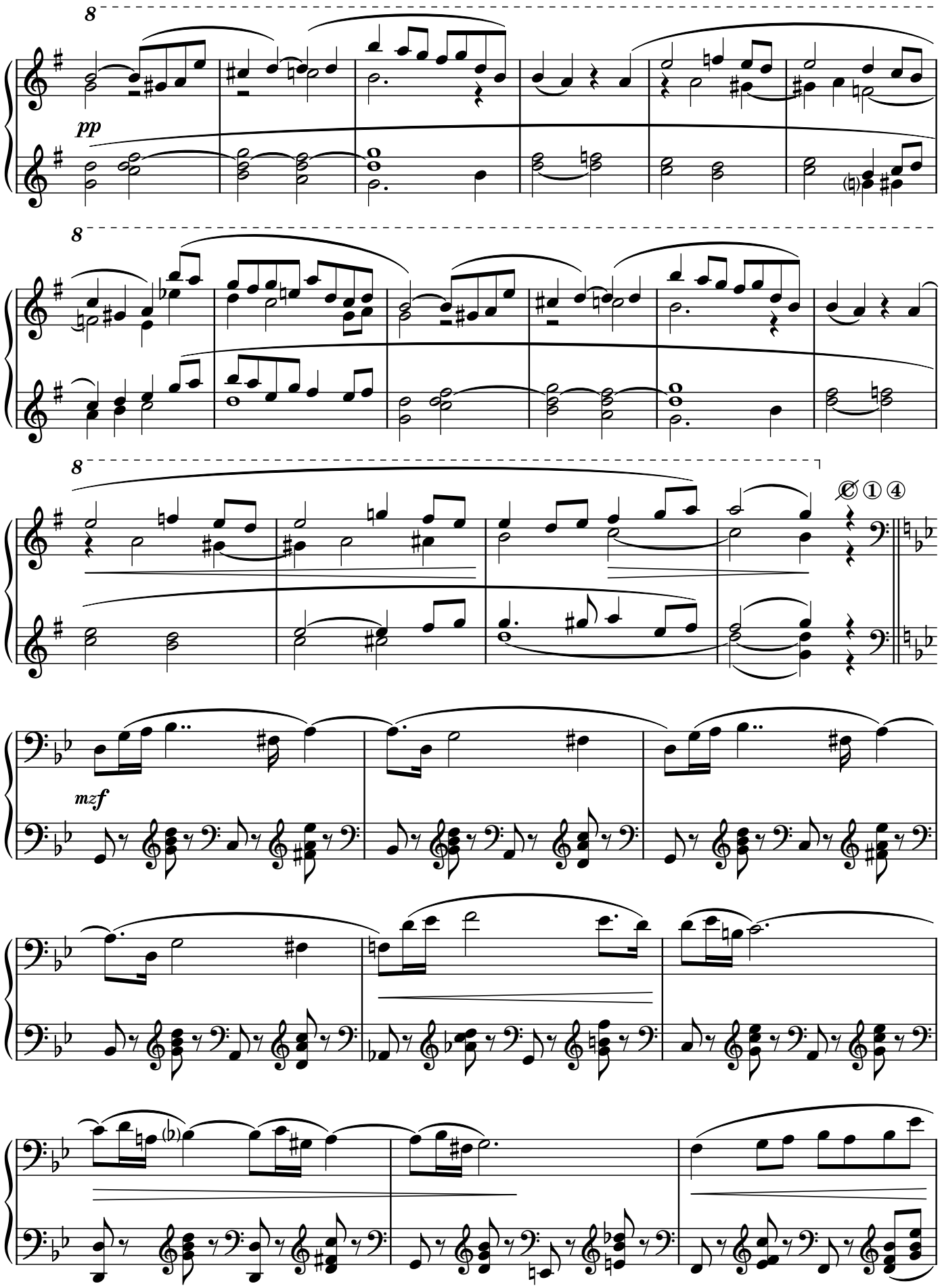
① ④ Ⓒ ou ②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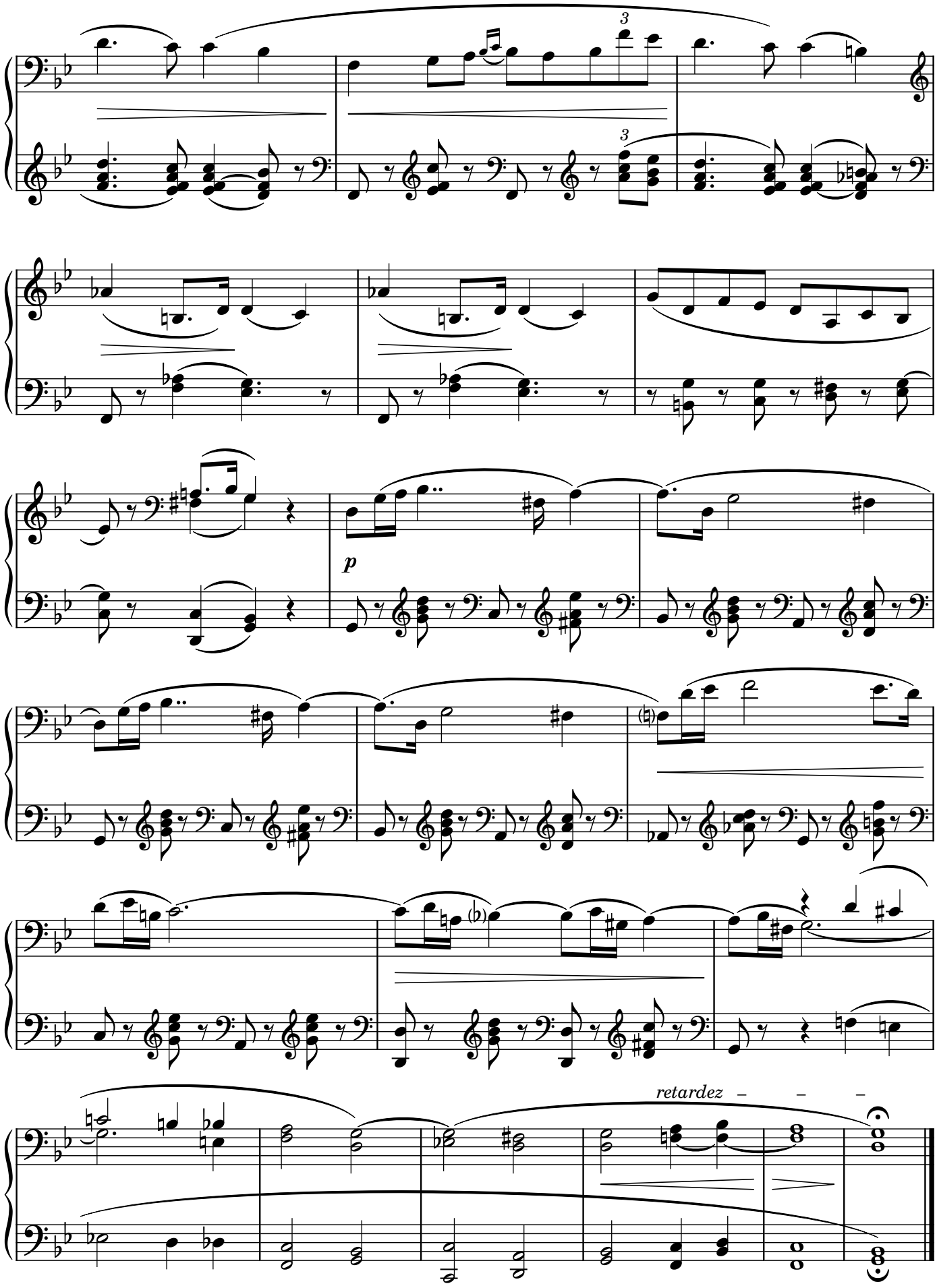
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3
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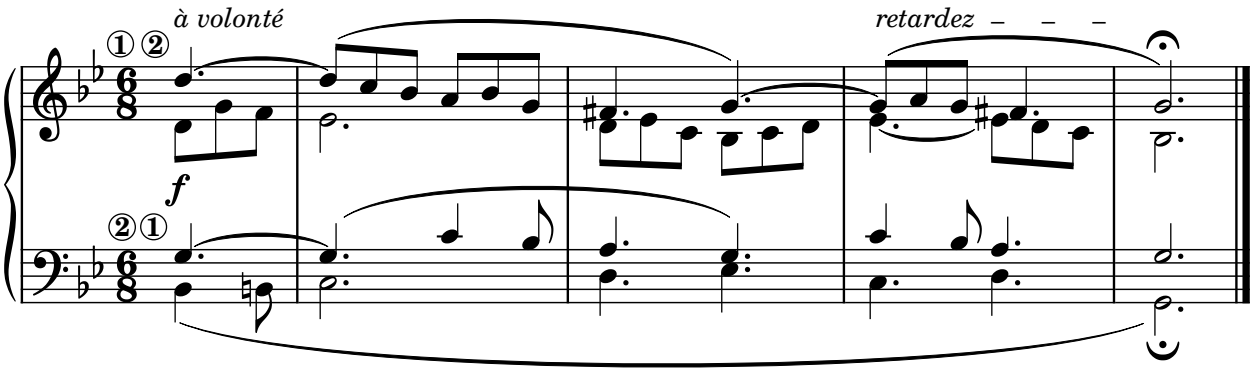
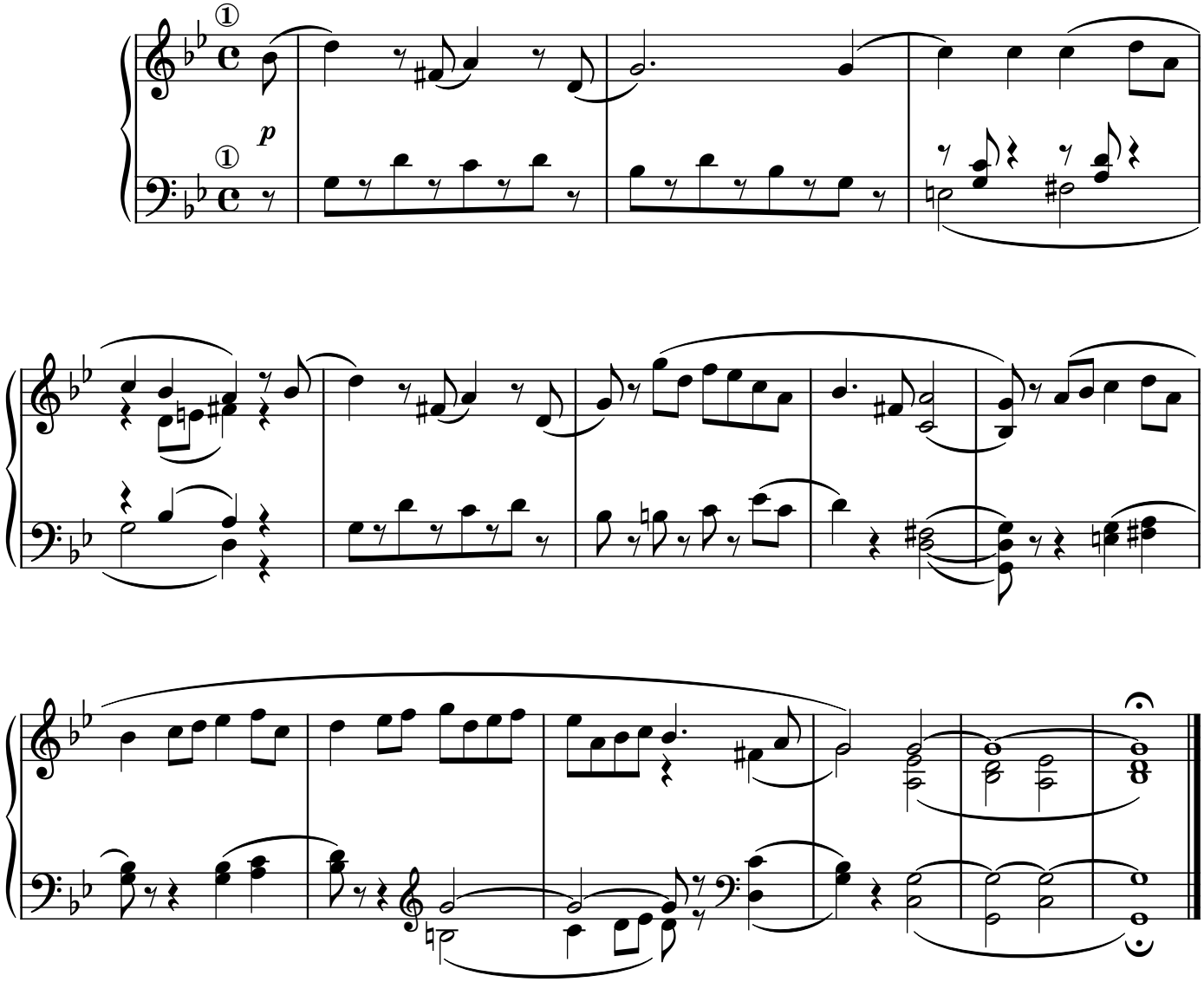
retardez

PRÉLUDE

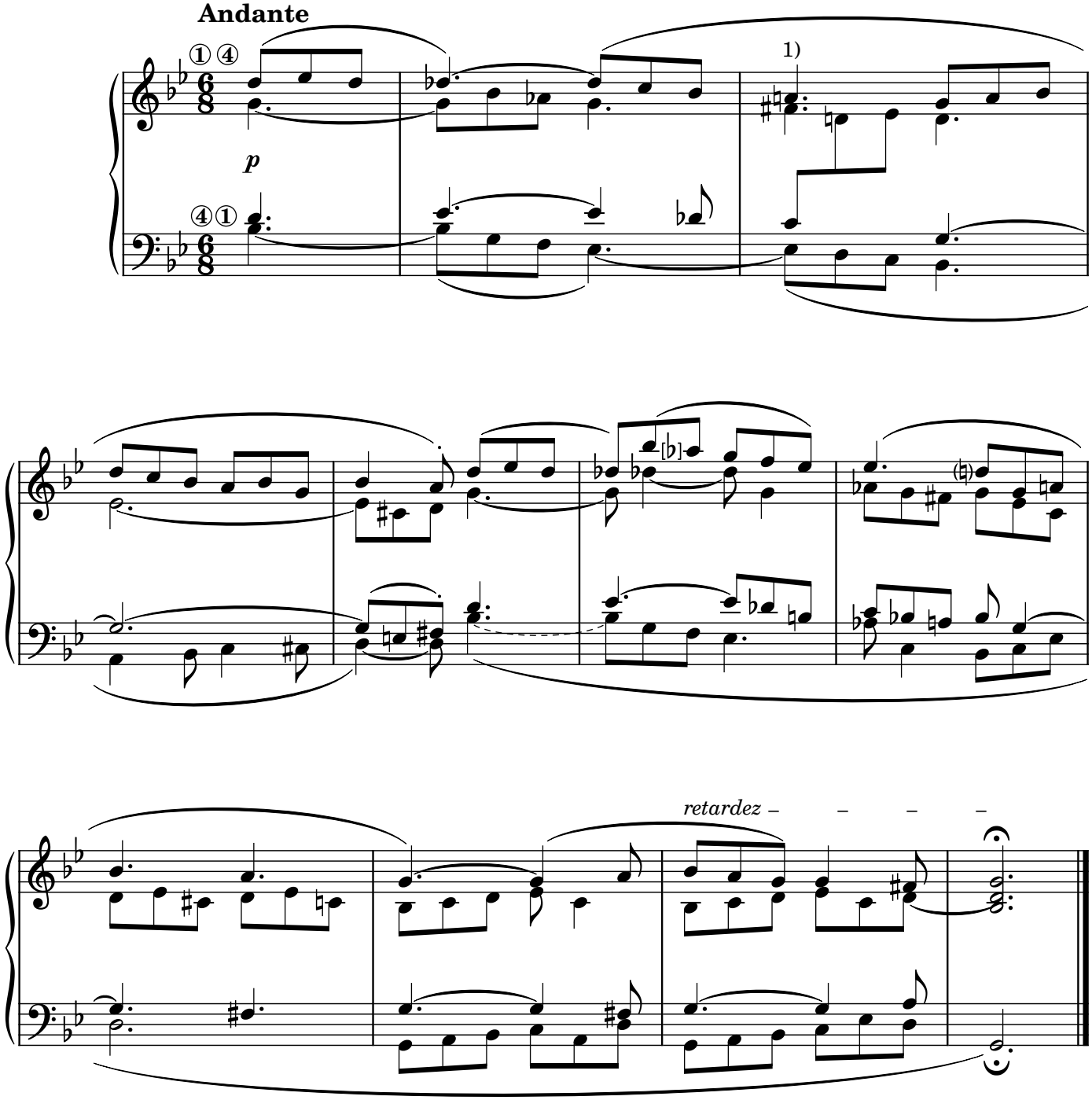


VERSET

Andantino

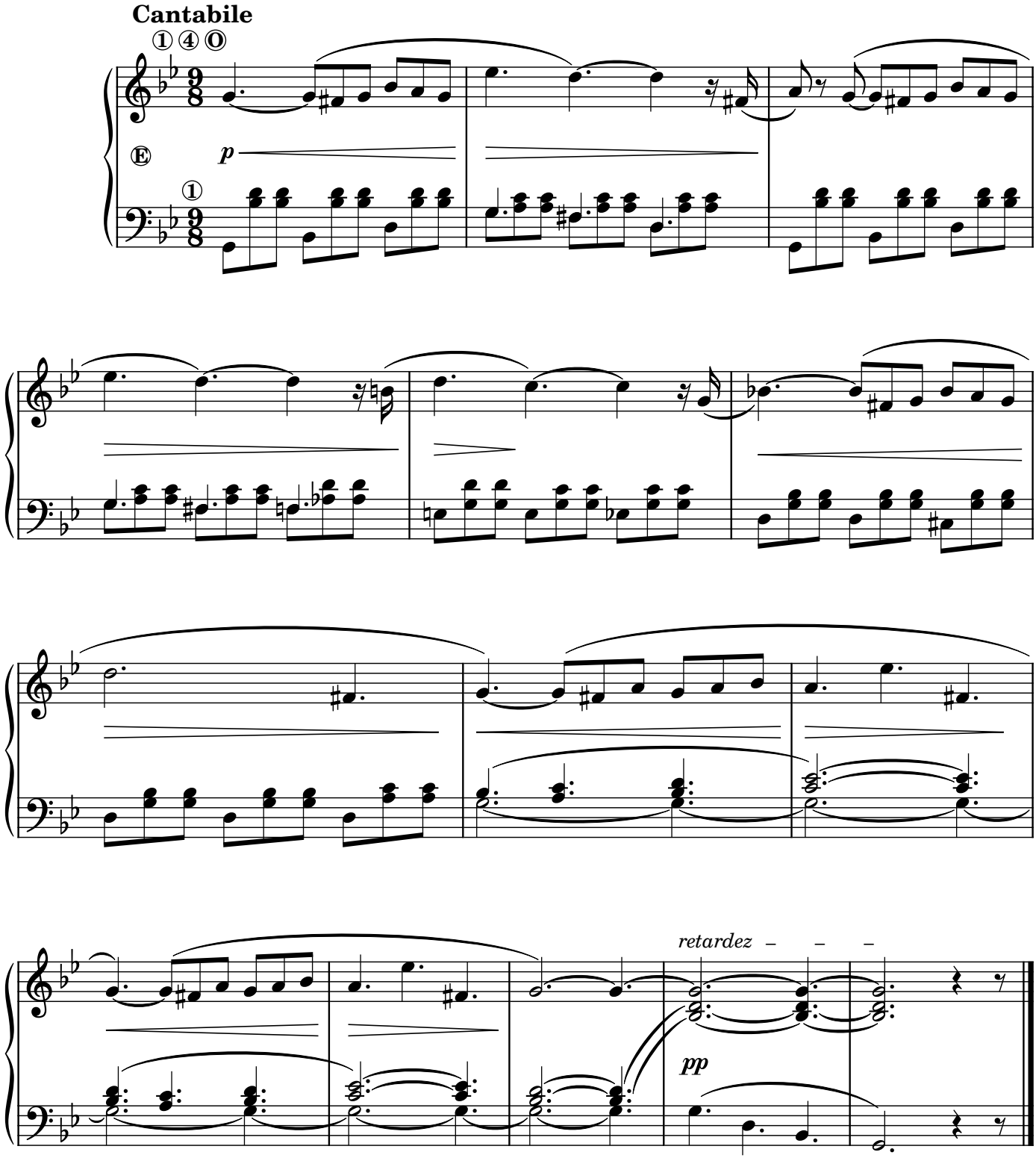


VERSET

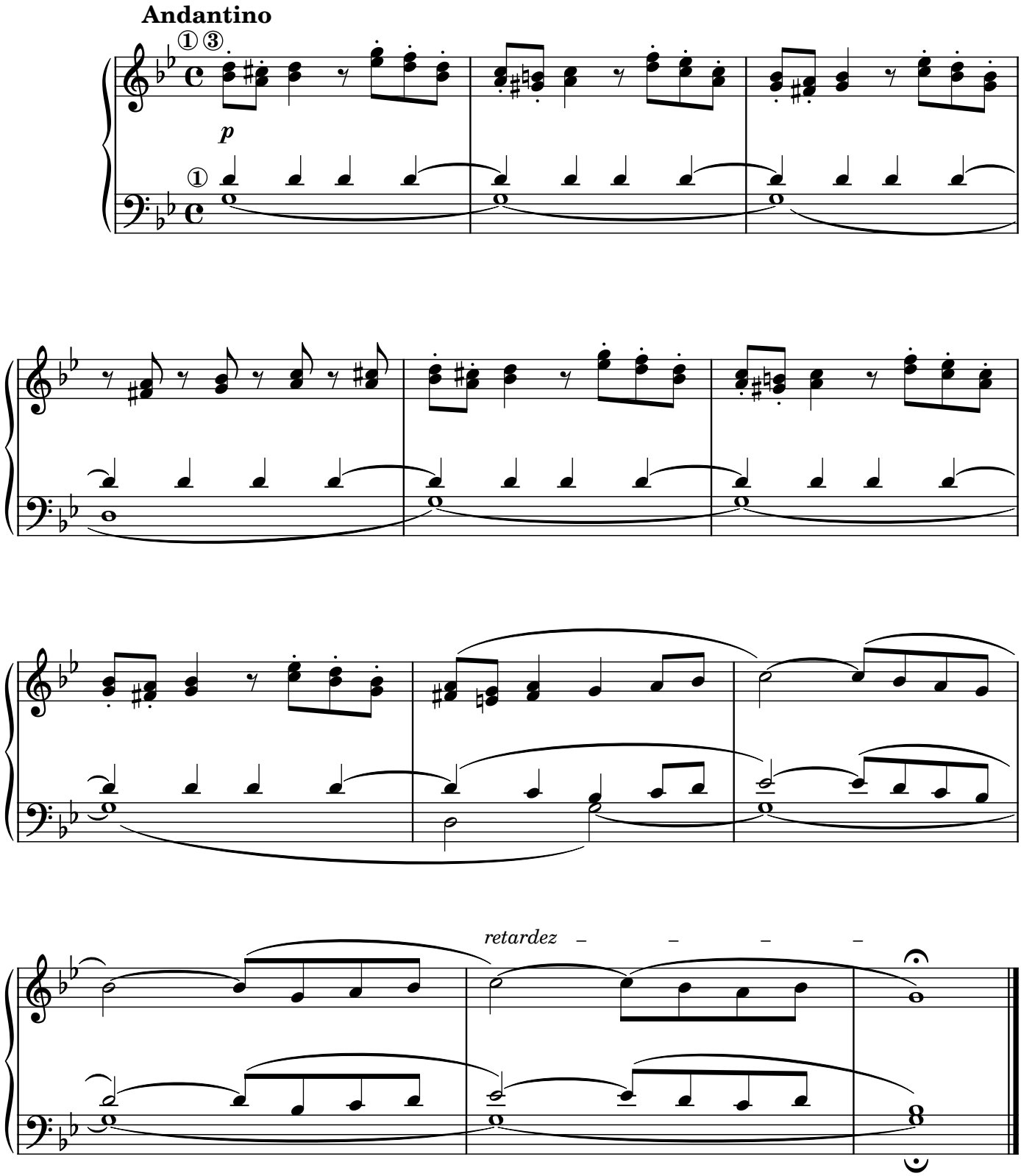


1) Orig. ♩ [NdR]

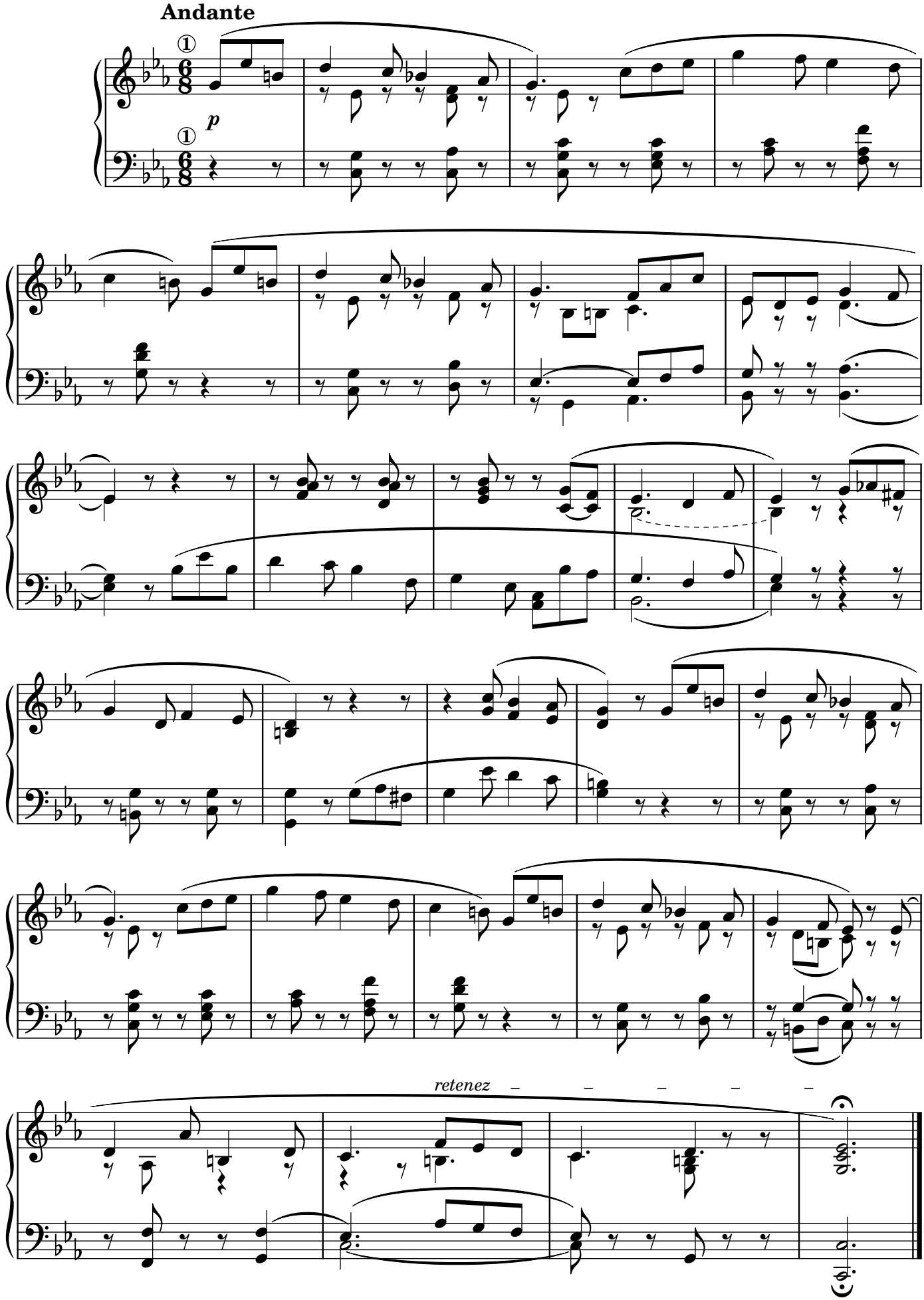
VERSET



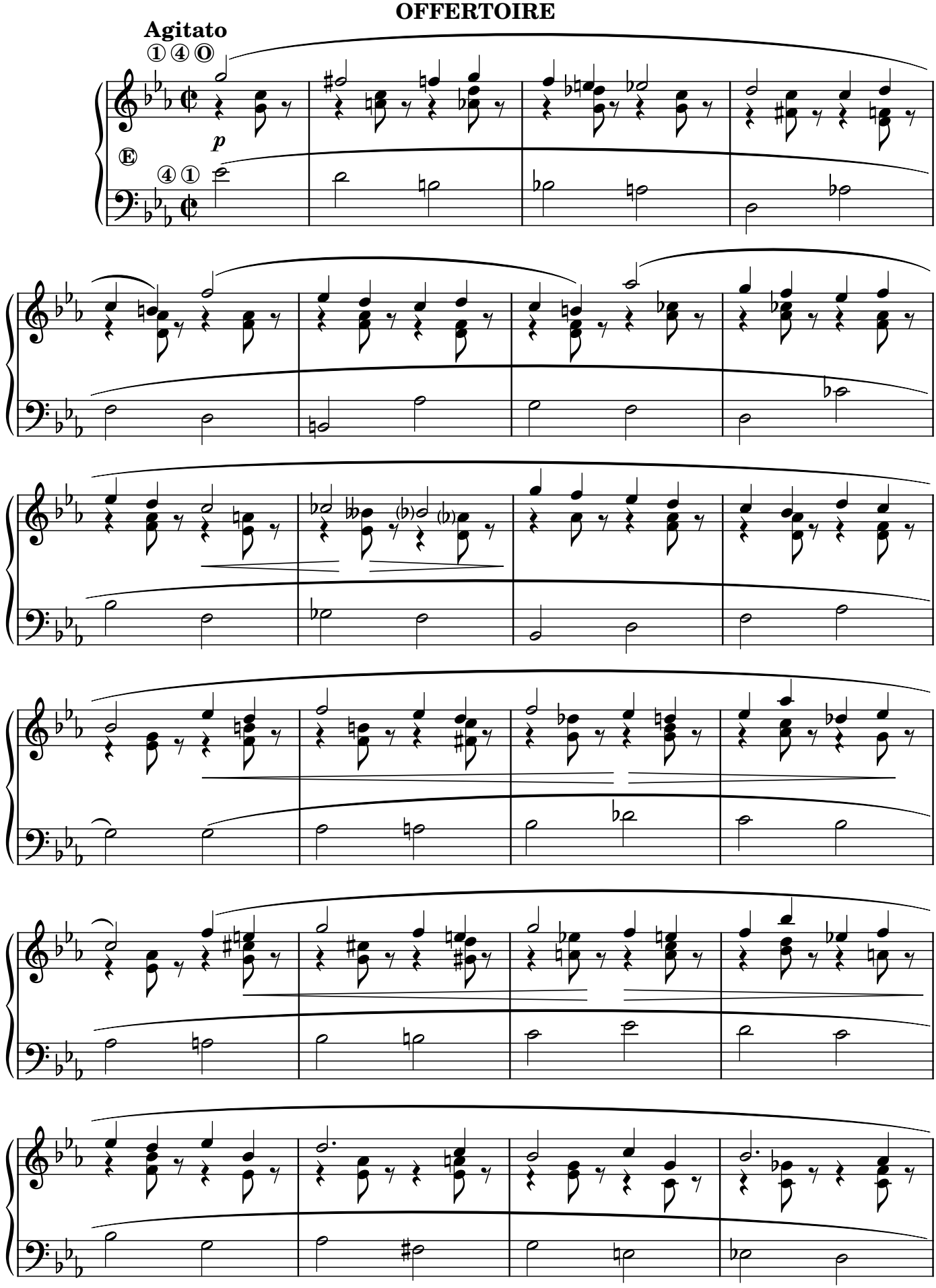
VERSET

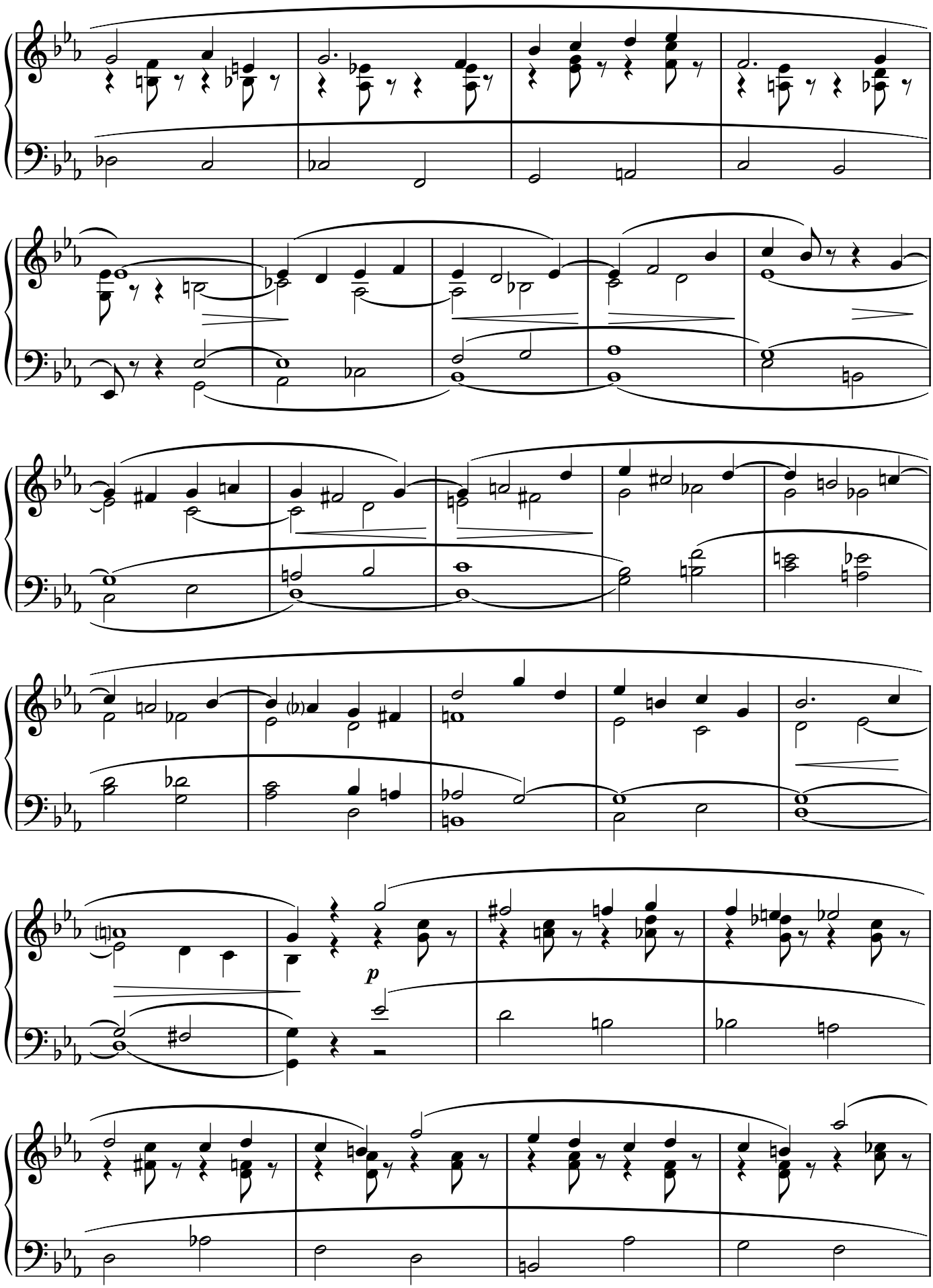


MORCEAUX EN UT MINEUR



OFFERTOIRE

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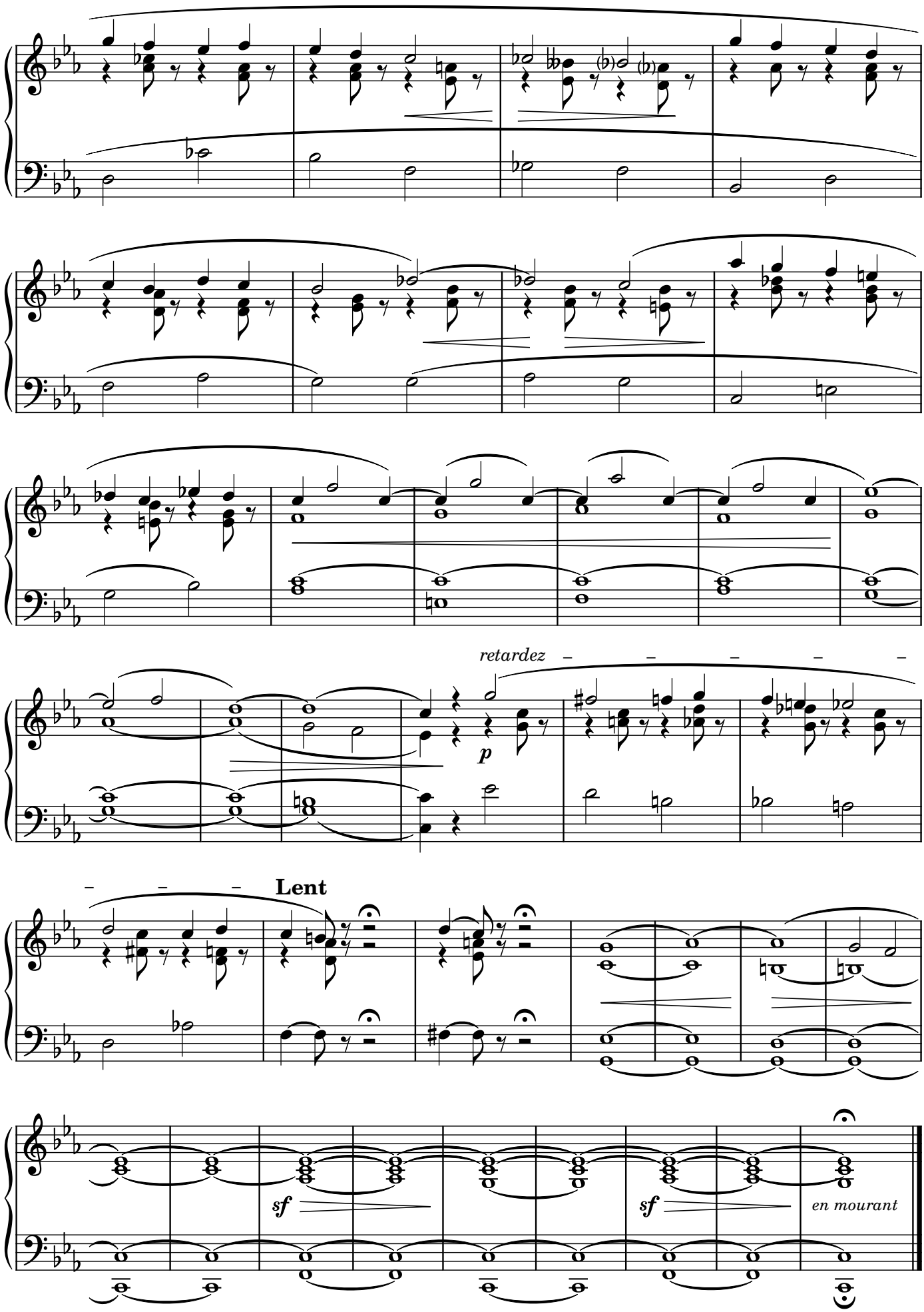
retardez
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Lent
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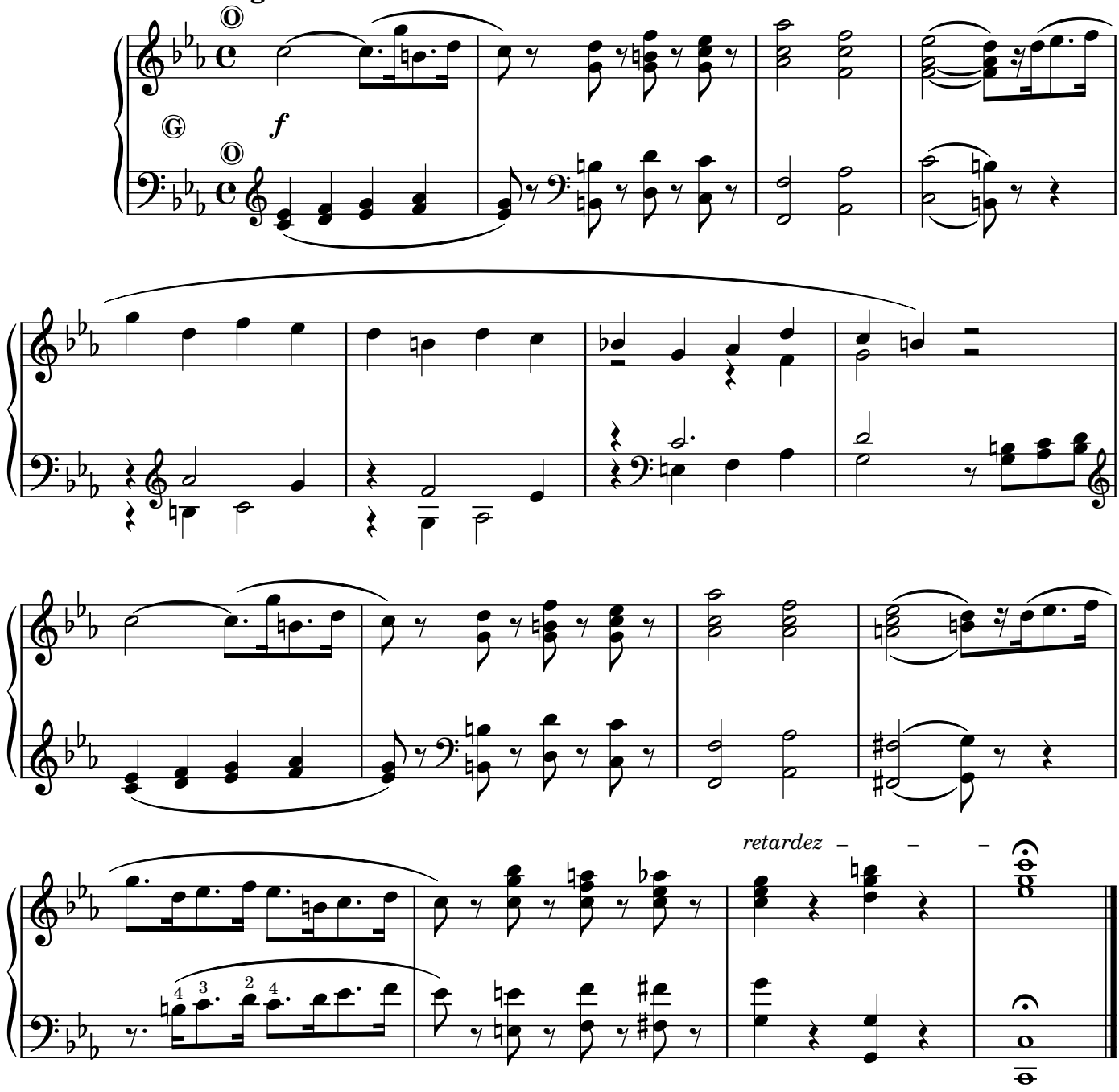
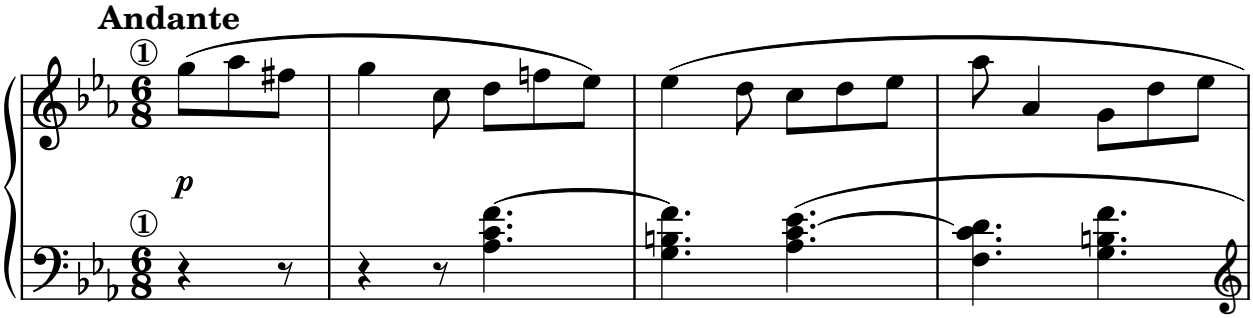
VERSET

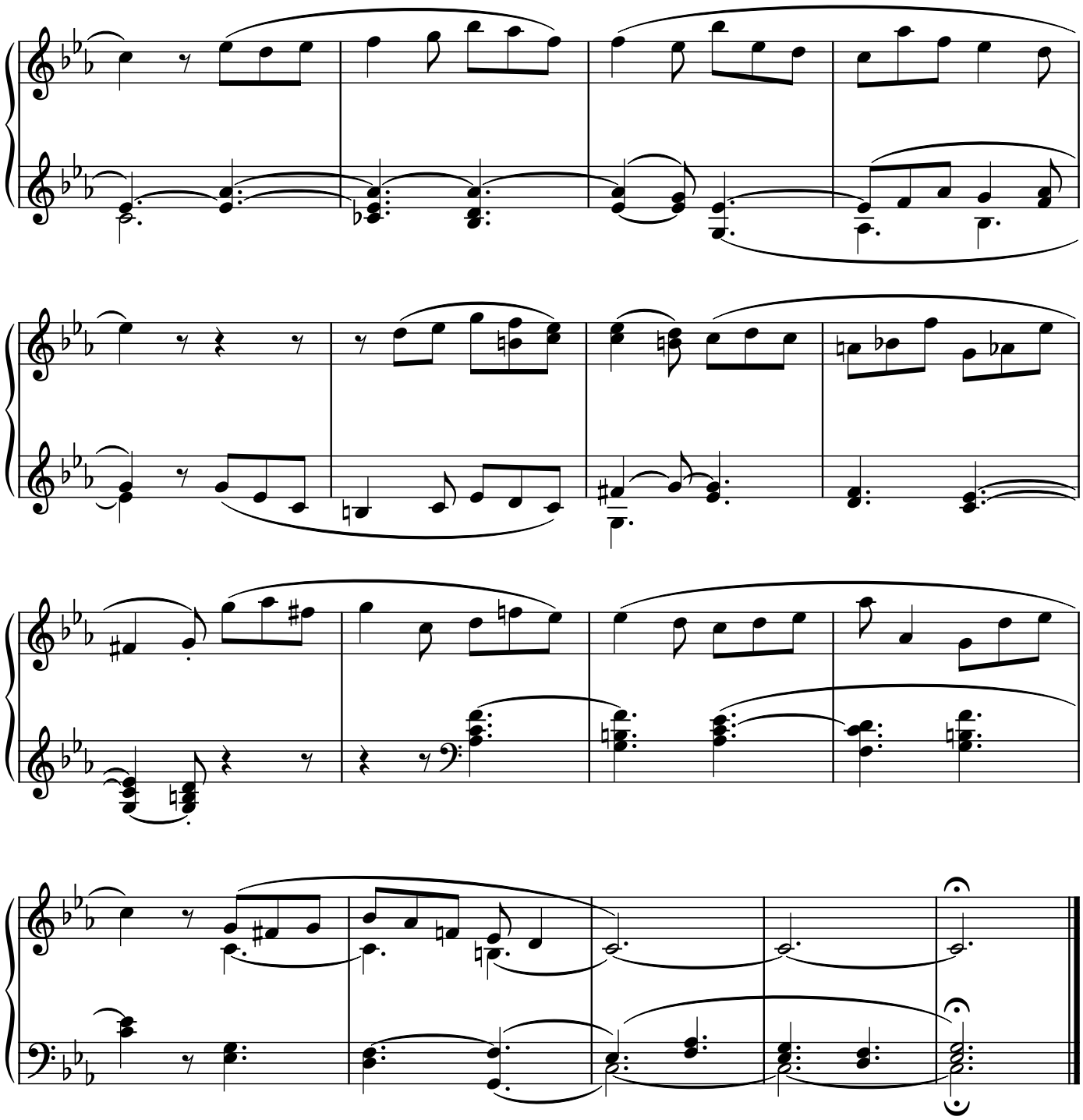
Allegro maestoso



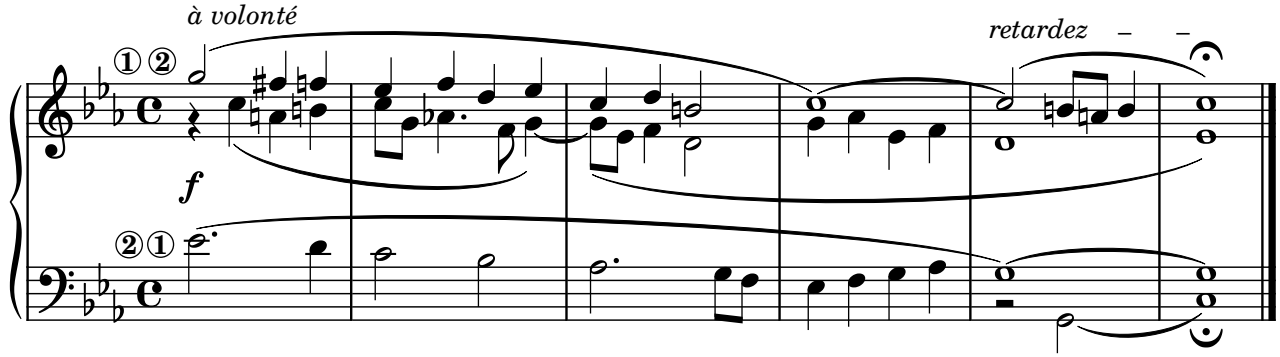
VERSET

Andante



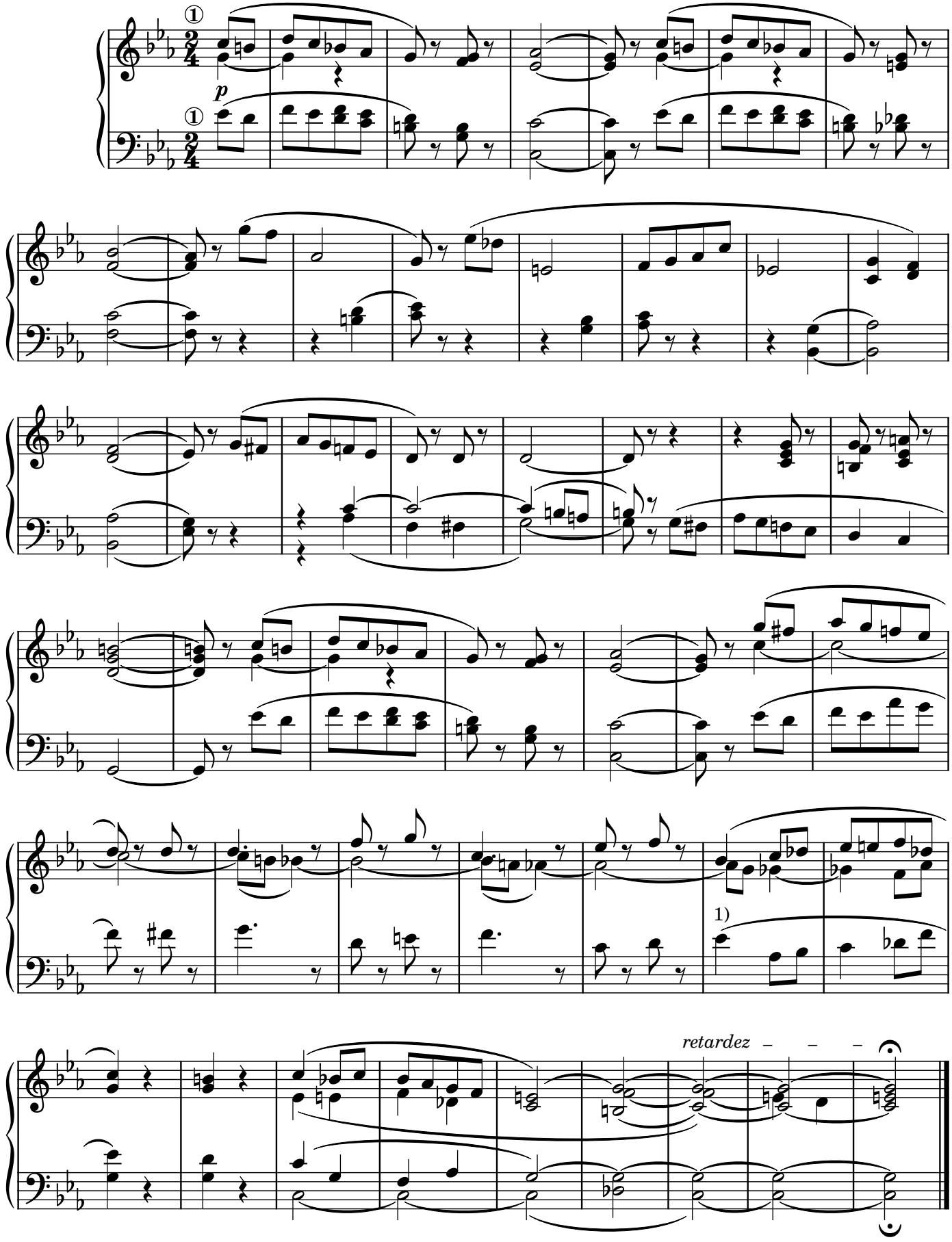


PRÉLUDE



VERSET

Andantino



1) Orig. ♩.[NdR]