



Molenaar Edition

# Boléro de Concert

Louis Lefébure-Wély

Feike van Tuinen

Art.nr: 043172050

Difficulty: D

Duration: 3:50

Brass Band

## Arrangement Classic

Colofon

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Mini - Score

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## Bolero de Concert

Composer: Louis Lefébure-Wély

Arranger: Feike van Tuinen

For Band  
Brass Band  
04.3172.05



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Mini Score

## Bolero de Concert

Composer: Louis Lefébure-Wély  
Arranger: Feike van Tuinen

04.3172.05

- 1 Full Score
- 4 Solo Cornet
- 1 Repiano
- 1 Flugelhorn Solo
- 1 Cornet Eb
- 4 Cornet II
- 4 Cornet III
- 1 Solo Horn
- 1 Horn I Eb
- 1 Horn II Eb
- 1 Trombone I Bb (TC)
- 1 Trombone II Bb (TC)
- 1 Trombone Bass C
- 2 Baritone Bb (TC)
- 2 Baritone II Bb (TC)
- 2 Euphonium Bb (TC)
- 2 Bas Bb (TC)
- 2 Bas Eb (TC)
- 1 Percussion I
- 1 Percussion II
- 1 Percussion III
- 1 Timpani

### BOLÉRO DE CONCERT - Louis Lefébure-Wély / arr. Feike van Tuinen

N

Louis James Alfred Lefébure-Wély

Tegenwoordig is Louis James Alfred Lefébure-Wély (1817-1869) bekend als decadent orgelcomponist, die enkele pompeuze marsen op zijn naam heeft staan. Die reputatie is onterecht want hij heeft een belangrijke rol gespeeld in de ontwikkeling van de Franse symfonische orgelstijl. Hij was een persoonlijke vriend van orgelbouwer Aristide Cavallé-Coll, en ook de vaste organist voor de inhuldiging van diens nieuwe orgels. Tevens was hij organist op drie prachtige instrumenten van Cavallé-Coll, namelijk de orgels van Saint-Roch, La Madeleine en Saint-Sulpice in Parijs. Lefébure-Wély was de eerste orgelcomponist die met groot effect de uitvindingen van Cavallé-Coll wist te gebruiken in zijn composities. Dat blijkt vooral uit zijn registratie aanwijzingen. Zo combineert hij vaak verschillende 8-voetsregisters en maakt hij optimaal gebruik van de 'Flûte harmonique' en de 'Basson-Hautbois' registers. Ook voor het harmonium verrichtte Lefébure-Wély baanbrekend werk. Hij schreef drie methodes voor dit instrument, en gebruikt alle mogelijkheden ten volle in zijn composities.

E

Louis James Alfred Lefébure-Wély

Nowadays, Louis James Alfred Lefébure-Wély (1817-1869) is considered a composer of decadent organ music, who wrote some pompous marches. The reproach is undeserved, as he played a major role in the development of the French symphonic organ style. He was a close friend of organ builder Aristide Cavallé-Coll, and he inaugurated many new Cavallé-Coll organs. Further more, he was appointed organist at, successively, three important Cavallé-Coll organs in Paris: at St.-Roch, La Madeleine and St-Sulpice. Lefébure-Wély was the first organ composer to use the characteristic possibilities of these organs effectively in his compositions. This can be concluded, for instance, from his registration indications: Lefébure-Wély often combined several 8 foot-stops, and made optimal use of stops like the Flûte harmonique and the Basson-Hobo. Lefébure-Wély was an advocate of the modern harmonium as well. He published three methods for the instrument; and explored all possibilities in his compositions.



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Mini Score

Mini Score

D

Louis James Alfred Lefebure-Wély

Heutzutage wird Louis James Alfred Lefebure-Wély (1817-1869) als ein dekadenter Komponist von Orgelmusik, der einige pompöse Märsche komponiert hat, betrachtet. Dieser Ruf ist aber unberechtigt denn er hat eine wichtige Rolle in der Entwicklung des französischen sinfonischen Orgelstils gespielt. Er war ein persönlicher Freund des Orgelbauers Aristide Cavaille-Coll und der ständige Organist bei der Inbetriebnahme dessen neuer Orgeln. Er war auch der ständige Organist auf drei prächtigen Orgeln in den Pariser Kirchen ‚Saint-Roch‘, ‚La Madeleine‘ und ‚Saint-Sulpice‘. Lefebure-Wély war der erste Organist der auf wirkungsvolle Weise die Erfindungen von Cavaille-Coll in seinen Kompositionen verwendete. Das ergibt sich aus seinen Registeranweisungen. Er kombiniert oft verschiedene 8-Fussregister und verwendet optimal die ‚Harmonieflöte‘ und ‚Fagott-Oboe‘ Register. Auch für das Harmonium verrichtete Lefebure-Wély bahnbrechende Arbeit. Er schrieb drei Methoden für dieses Instrument und verwendete vollendet alle Möglichkeiten des Instrumentes in seinen Kompositionen.

F

Louis James Alfred Lefebure-Wély

De nos jours, Louis James Alfred Lefebure-Wély (1817-1869) est considéré comme un compositeur de musique pour orgue décadente qui a également quelques marches pompeuses. Ce reproche est injuste, car il a joué un rôle très important dans le développement du style de l'orgue symphonique français. Ami proche du manufacturier d'orgues Aristide Cavaille-Coll, il a inauguré de nombreux nouveaux orgues Cavaille-Coll. Il était également titulaire de trois grandes pièces maîtresses de ce manufacturier d'orgues, notamment les instruments des églises Saint Roch, La Madeleine et Saint Sulpice à Paris. Lefebure-Wély fut le premier compositeur de musique d'orgue à utiliser avec succès les inventions de Cavaille-Coll dans ses compositions. On le voit notamment dans ses indications de registres : souvent il combine plusieurs registres à huit pieds et il utilise de façon optimale les registres Flûte harmonique et Basson-Hautbois. Lefebure-Wély a également été un innovateur de la musique pour harmonium, instrument pour lequel il a écrit trois méthodes et plusieurs compositions utilisant toutes les possibilités de l'harmonium.

Allegro non troppo 3 4 5 6 7 8

Eb Cornet  
 Bb Solo Cornet  
 Bb Reptano Cornet  
 Bb Cornet 2  
 Bb Cornet 3  
 Bb Flugel  
 Eb Solo Horn  
 Eb Horn 1  
 Eb Horn 2  
 Bb Baritone 1  
 Bb Baritone 2  
 Bb Trombone 1  
 Bb Trombone 2  
 Bass Trombone  
 Bb Euphonium  
 Eb Bass  
 Bb Bass  
 Timpani  
 Percussion 1 Suspended Cymbal / Tambourne  
 Percussion 2 Castanets  
 Percussion 3 Open Drum / Wood Block  
 Sn. Dr.

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6 9 10 11 Rall. 12 A tempo 13 14 15

Eb Cnt.  
 Bb S. Cnt.  
 Bb Rep. Cnt.  
 Bb Cnt. 2  
 Bb Cnt. 3  
 Eb S. Hn.  
 Eb Hn. 1  
 Eb Hn. 2  
 Bb Bar. 1  
 Bb Bar. 2  
 Bb Tbn. 1  
 Bb Tbn. 2  
 Bb Tbn.  
 Bb Euph.  
 Eb Bs.  
 Bb Bs.  
 Timp.  
 Perc. 1 Susp. Cymb.  
 Perc. 2  
 Perc. 3

16 17 18 19 20 21 22 7

Eb Cnt.  
 Bb S. Cnt.  
 Bb Rep. Cnt.  
 Bb Cnt. 2  
 Bb Cnt. 3  
 Eb S. Hn.  
 Eb Hn. 1  
 Eb Hn. 2  
 Bb Bar. 1  
 Bb Bar. 2  
 Bb Tbn. 1  
 Bb Tbn. 2  
 Bb Tbn.  
 Bb Euph.  
 Eb Bs.  
 Bb Bs.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

Score for measures 23-29. Includes parts for E-Cnt., B.S. Cnt., B. Rep. Cnt., B. Cnt. 2, B. Cnt. 3, E.S. Hn., E.Hn. 1, E.Hn. 2, B. Bar. 1, B. Bar. 2, B. Tbn. 1, B. Tbn. 2, B. Tbn., B. Euph., E. Bs., B. Bs., Timp., Perc. 1, Perc. 2, Perc. 3.

Score for measures 30-35. Includes parts for E-Cnt., B.S. Cnt., B. Rep. Cnt., B. Cnt. 2, B. Cnt. 3, E.S. Hn., E.Hn. 1, E.Hn. 2, B. Bar. 1, B. Bar. 2, B. Tbn. 1, B. Tbn. 2, B. Tbn., B. Euph., E. Bs., B. Bs., Timp., Perc. 1, Perc. 2, Perc. 3.

Score for measures 36-41. Includes parts for E-Cnt., B.S. Cnt., B. Rep. Cnt., B. Cnt. 2, B. Cnt. 3, E.S. Hn., E.Hn. 1, E.Hn. 2, B. Bar. 1, B. Bar. 2, B. Tbn. 1, B. Tbn. 2, B. Tbn., B. Euph., E. Bs., B. Bs., Timp., Perc. 1, Perc. 2, Perc. 3.

Score for measures 42-47. Includes parts for E-Cnt., B.S. Cnt., B. Rep. Cnt., B. Cnt. 2, B. Cnt. 3, E.S. Hn., E.Hn. 1, E.Hn. 2, B. Bar. 1, B. Bar. 2, B. Tbn. 1, B. Tbn. 2, B. Tbn., B. Euph., E. Bs., B. Bs., Timp., Perc. 1, Perc. 2, Perc. 3.

Ensemble score for measures 48-53. The score includes parts for E♭ Cor Anglais (E♭ Cnt.), B♭ Soprano Cornet (B♭ S. Cnt.), B♭ Repetitive Cornet (B♭ Rep. Cnt.), B♭ Cornet 2 (B♭ Cnt. 2), B♭ Cornet 3 (B♭ Cnt. 3), E♭ Saxophone Horn (E♭ S. Hn.), E♭ Saxophone Horn 1 (E♭ Hn. 1), E♭ Saxophone Horn 2 (E♭ Hn. 2), B♭ Baritone 1 (B♭ Bar. 1), B♭ Baritone 2 (B♭ Bar. 2), B♭ Trombone 1 (B♭ Tbn. 1), B♭ Trombone 2 (B♭ Tbn. 2), Bass Trombone (Bs. Tbn.), E♭ Euphonium (E♭ Euph.), E♭ Bass (E♭ Bs.), B♭ Bass (B♭ Bs.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). A dynamic marking of *mp* is present in measure 52.

Ensemble score for measures 54-59. The score includes parts for E♭ Cor Anglais (E♭ Cnt.), B♭ Soprano Cornet (B♭ S. Cnt.), B♭ Repetitive Cornet (B♭ Rep. Cnt.), B♭ Cornet 2 (B♭ Cnt. 2), B♭ Cornet 3 (B♭ Cnt. 3), E♭ Saxophone Horn (E♭ S. Hn.), E♭ Saxophone Horn 1 (E♭ Hn. 1), E♭ Saxophone Horn 2 (E♭ Hn. 2), B♭ Baritone 1 (B♭ Bar. 1), B♭ Baritone 2 (B♭ Bar. 2), B♭ Trombone 1 (B♭ Tbn. 1), B♭ Trombone 2 (B♭ Tbn. 2), Bass Trombone (Bs. Tbn.), E♭ Euphonium (E♭ Euph.), E♭ Bass (E♭ Bs.), B♭ Bass (B♭ Bs.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Dynamic markings of *mp* and *f* are present.

Ensemble score for measures 60-65. The score includes parts for E♭ Cor Anglais (E♭ Cnt.), B♭ Soprano Cornet (B♭ S. Cnt.), B♭ Repetitive Cornet (B♭ Rep. Cnt.), B♭ Cornet 2 (B♭ Cnt. 2), B♭ Cornet 3 (B♭ Cnt. 3), E♭ Saxophone Horn (E♭ S. Hn.), E♭ Saxophone Horn 1 (E♭ Hn. 1), E♭ Saxophone Horn 2 (E♭ Hn. 2), B♭ Baritone 1 (B♭ Bar. 1), B♭ Baritone 2 (B♭ Bar. 2), B♭ Trombone 1 (B♭ Tbn. 1), B♭ Trombone 2 (B♭ Tbn. 2), Bass Trombone (Bs. Tbn.), E♭ Euphonium (E♭ Euph.), E♭ Bass (E♭ Bs.), B♭ Bass (B♭ Bs.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). A dynamic marking of *mp* is present in measure 64.

Ensemble score for measures 66-71, ending with *D.C. al Coda*. The score includes parts for E♭ Cor Anglais (E♭ Cnt.), B♭ Soprano Cornet (B♭ S. Cnt.), B♭ Repetitive Cornet (B♭ Rep. Cnt.), B♭ Cornet 2 (B♭ Cnt. 2), B♭ Cornet 3 (B♭ Cnt. 3), E♭ Saxophone Horn (E♭ S. Hn.), E♭ Saxophone Horn 1 (E♭ Hn. 1), E♭ Saxophone Horn 2 (E♭ Hn. 2), B♭ Baritone 1 (B♭ Bar. 1), B♭ Baritone 2 (B♭ Bar. 2), B♭ Trombone 1 (B♭ Tbn. 1), B♭ Trombone 2 (B♭ Tbn. 2), Bass Trombone (Bs. Tbn.), E♭ Euphonium (E♭ Euph.), E♭ Bass (E♭ Bs.), B♭ Bass (B♭ Bs.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). A dynamic marking of *mp* is present in measure 69.

