



# Jean-François Laffay

France, Nantes

## PIECE POUR ORGUE (Psaume 61)

### A propos de l'artiste

Jean-françois Laffay, musicien français, organiste protestant est l'auteur de diverses pièces pour orgue, pour flûte et orgue, alto et orgue et trompette et orgue. il est élève de Jean Langlais, a poursuivi ses études et a obtenu son diplôme à la Schola Cantorum à Paris.

Il vit maintenant à Nantes, en Loire atlantique (France).

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_jean-francois-laffay.htm](https://www.free-scores.com/partitions_gratuites_jean-francois-laffay.htm)

### A propos de la pièce

<b>Titre :</b>	PIECE POUR ORGUE [Psaume 61]
<b>Compositeur :</b>	Laffay, Jean-François
<b>Droit d'auteur :</b>	Copyright © Laffay, Jean-Francois
<b>Instrumentation :</b>	Orgue seul
<b>Style :</b>	Classique moderne

### Jean-François Laffay sur [free-scores.com](https://www.free-scores.com)

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# PSAUME 61: "Ecoute moi quand je crie"

Jean-François LAFFAY

♩ = 100

Orgue

R: Hautbois

GO: Bourdon 8  
Flûte 4

id

16 p  
+ Tirasse GO

3

6

Musical score for measures 2-8. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a whole rest and a bass clef staff with a complex melodic line. The separate bass staff contains a simple harmonic line. The key signature has one flat (B-flat), and the time signature is 7/8.

Musical score for measures 10-11. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a whole rest and a bass clef staff with a complex melodic line. The separate bass staff contains a simple harmonic line. The key signature has one flat (B-flat), and the time signature is 7/8.

Musical score for measures 12-13. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a whole rest and a bass clef staff with a complex melodic line. The separate bass staff contains a simple harmonic line. The key signature has one flat (B-flat), and the time signature is 7/8.

14

Musical score for measures 14-15. The system consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bass line consists of a simple melodic line.

16

Musical score for measures 16-17. The system consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The bass line consists of a simple melodic line.

18

Musical score for measures 18-19. The system consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The bass line consists of a simple melodic line.

Musical score for measures 20-21. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in 4/4 time. Measure 20 features a complex piano accompaniment with sixteenth-note patterns in the right hand and a simple bass line in the left hand. Measure 21 continues this pattern with a slight change in the bass line.

Musical score for measures 22-24. The system consists of three staves: a grand staff and a single bass clef staff. Measure 22 shows a melodic line in the right hand of the grand staff, while the piano accompaniment continues. Measure 23 and 24 continue the melodic and accompanimental lines.

Musical score for measures 25-28. The system consists of three staves: a grand staff and a single bass clef staff. Measure 25 features a melodic line in the right hand of the grand staff that includes a long note with a fermata. The piano accompaniment continues with sixteenth-note patterns. Measures 26, 27, and 28 continue the melodic and accompanimental lines, ending with a double bar line.