83845

A. P. F. BOËLY

PIÈCES CHOISIES

POUR ORGUE

Revues et annotées

PAR

Alexandre Guilmant

Prix net : 5 fr.

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SHELF

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A. P. F. BOËLY

Versailles 1785 — Paris 1858

BOËLY est le premier français qui à travers l'école insignifiante de la Révolution, de l'Empire et de la Restauration, se rattache aux traditions de Bach, faisant de l'Orgue non pas un succédanné du Clavecin mais un instrument propre utilisant des ressources spéciales. **M. SAINT-SAËNS** dans sa "Préface" sur le **Recueil de Noëls pour Orgue** de **BOËLY**, a déja apprécié si excellemment les qualités de style du Compositeur que nous n'avons pas cru devoir y revenir.

La musique de BOËLY est écrite sur trois portées, avec une partie de pédale obligée indépendante cette partie de pédale indique qu'il disposait d'un clavier beaucoup plus compliqué que les petits pédaliers à la française, où il n'était possible que de piquer les les notes avec la pointe du pied et le talon. De plus, sa registration montre que l'Orgue avait déjà été à cette époque purgé des *Mutations* et des *2 pieds* en quantité telle que la sonorité des *fonds* s'y trouvait noyée. BOËLY avait fondé une Ecole d'Orgue, d'après les principes qu'on ignorait depuis les grands maîtres allemands du XVIIIme siècle. Il a fait des élèves au point de vue de la Composition technique aussi bien que du jeu de l'instrument.

Dans le recueil considérable des œuvres de Maîtres de l'Orgue qu'il avait entrepris, **GUILMANT avait soigné particulièrement l'œuvre de BOËLY.** Aux douze pièces déjà éditées, il en avait recueilli et ajouté **vingt-cinq à peu près inconnues**, que nous publions ici, et qui présentent la physionomie musicale du viel organiste de St-Germain l'Auxerrois sous un jour particulièrement flatteur.

C'est le dernier travail entrepris par l'éminent auteur de l'Anthologie des maîtres de l'Orgue.

A. P. F. BOËLY

Versailles 1785 — Paris 1858

BOELY was the first Frenchmann who, right through the period of the insignificant school of the Revolution, the Empire, and the Restoration, clung to the traditions of Bach, by treating the organ not as a successor of the harpsichord, but as a proper instrument, and by making use of its special resources. In his "Preface" to the **Collection of Carols for the Organ by BOËLY, M. SAINT-SAËNS** has already written such an excellent appreciation of the Composer's qualities that we have not thought it necessary to return to the subject.

BOELY's music is written on three staves, with an independent obbligato pedal part. That pedal part indicates that he had at his disposal a much more complicated key-board than the little French pedalboards on which it was only possible to touch the notes with the tip of one's foot or the heel. Moreover, his registration shows that the organ had, in his time already, been purged of *mutation* and *2 ft.* stops at such a rate that the sonorousness of the *foundation* stops was being drowned. BOELY had founded an organ school, in accordance with the principles forgotten since the time of the great Germans of the 18th century. He has found pupils both from the point of view of his technical composition and his playing of the instrument.

In his considerable collection of the works of the masters of the organ which he had undertaken, **GUILMANT had taken special care of BOËLY'S work.** He had collected and added to the twelve pieces already edited **25 that were almost unknown,** and these we are publishing here ; they present the musical characteristics of the old organist of St. Germain-l'Auxerrois in a specially favourable light.

It is the last work undertaken by the eminent author of the «Anthology of the Masters of the Organ ».

PIÈCES CHOISIES

POUR GRAND ORGUE

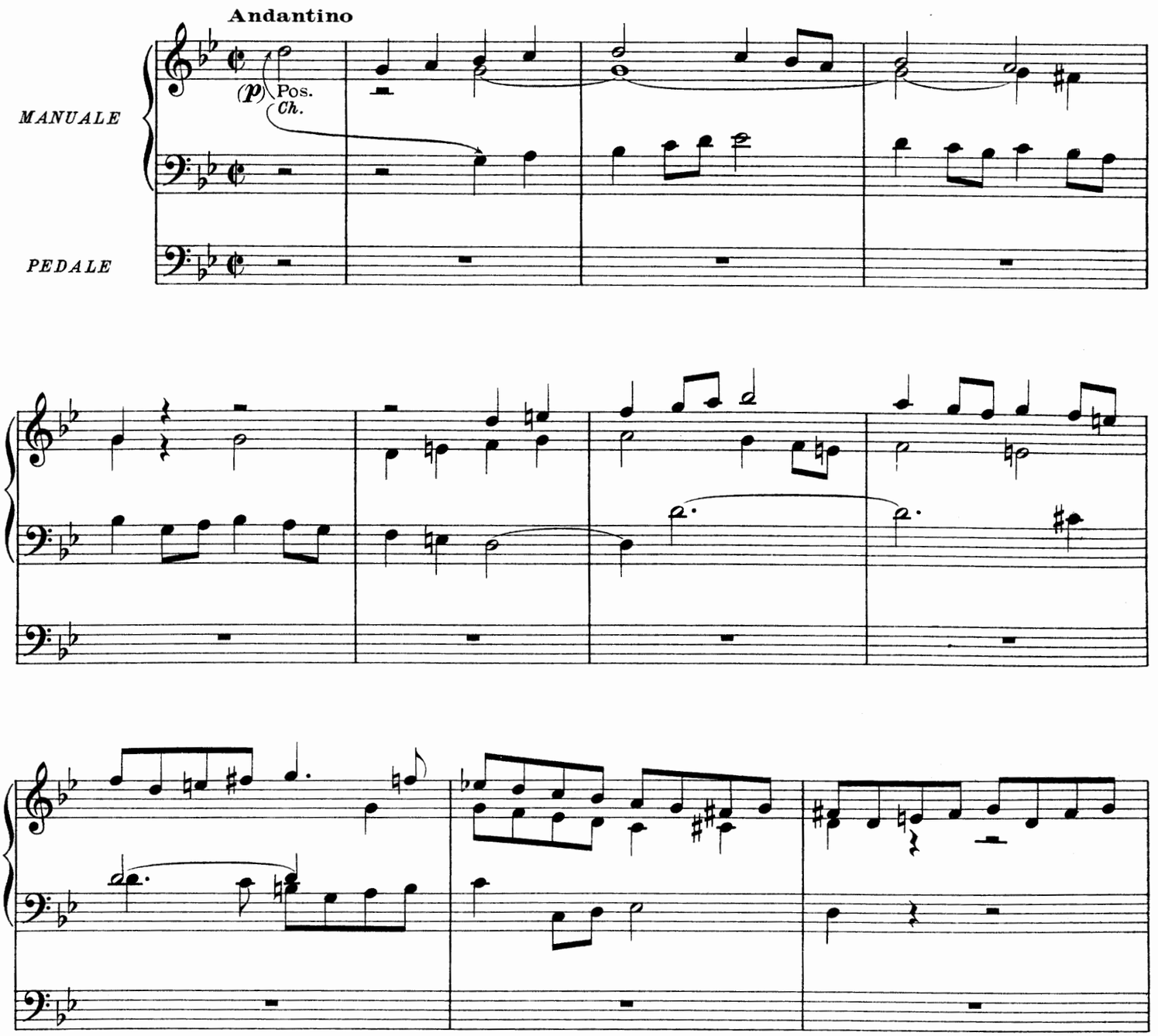
Selected Pieces for Organ

Revues et Annotées par
ALEXANDRE GUILMANT

A. P. F. BOËLY

Nº 1

La voix humaine avec le tremblant doux et tous les fonds. Le Nazard au Positif. Pédales de Flûtes.(1)



(1) INDICATION DES JEUX
RÉCIT: Voix humaine avec le tremblant ou Basson-Hautbois & Bourdon de 8.
POSITIF: Jeux doux avec Salicional de 8 p.
Gd ORGUE: Bourdon, Fl. Harm. de 8, Récit accouplé.
PÉDALE: Jeux doux de 16 et 8 p.

PREPARE
SWELL: *Vox humana with tremolant or Oboe 8 Ft and Stop. Diap. 8 Ft*
GREAT: *Stop. Diap. and Clarabella 8 Ft, Sw. coupled.*
CHOIR: *Soft 8 Ft with Dulciana 8 Ft.*
PEDAL: *Soft 16 and 8 Ft.*

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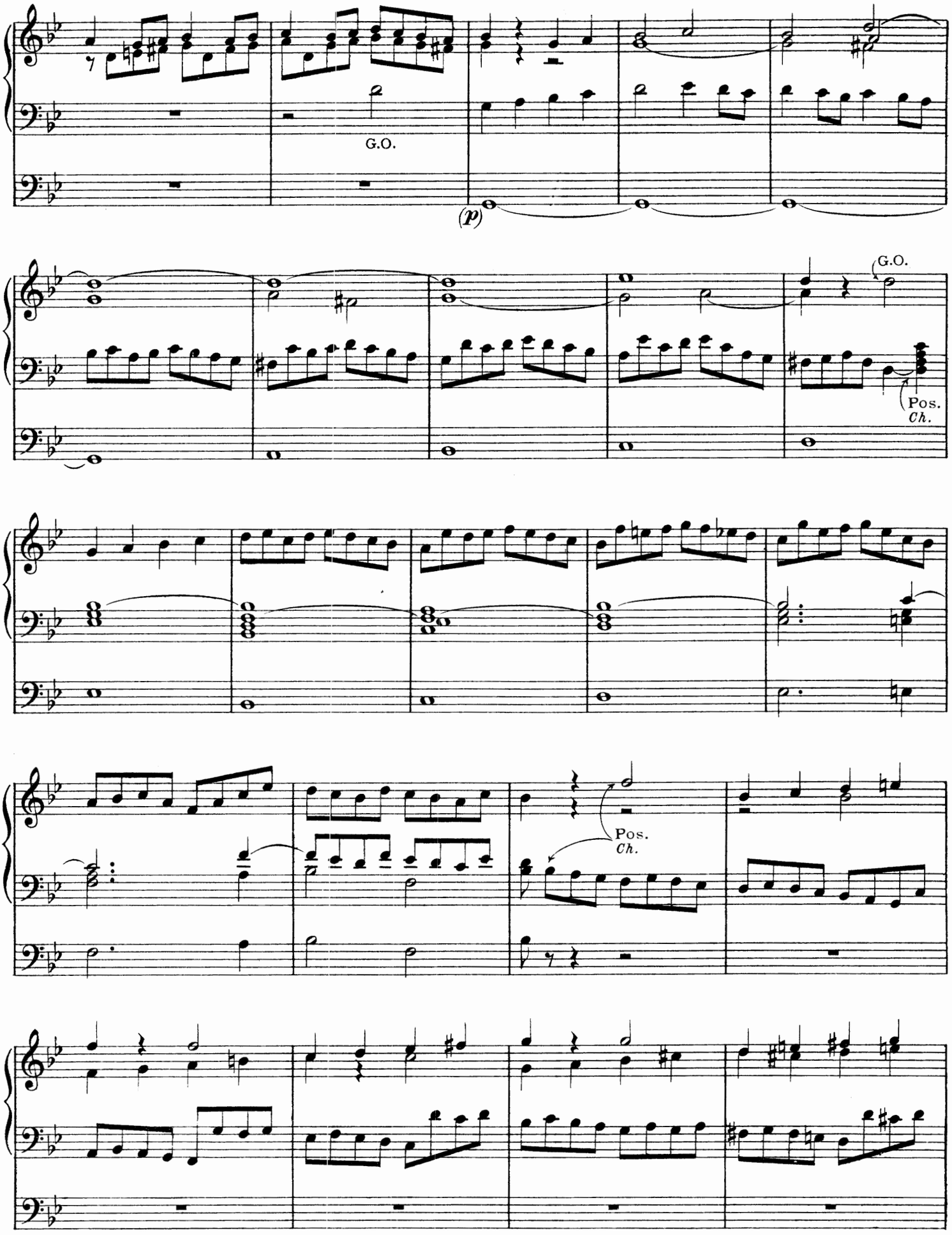
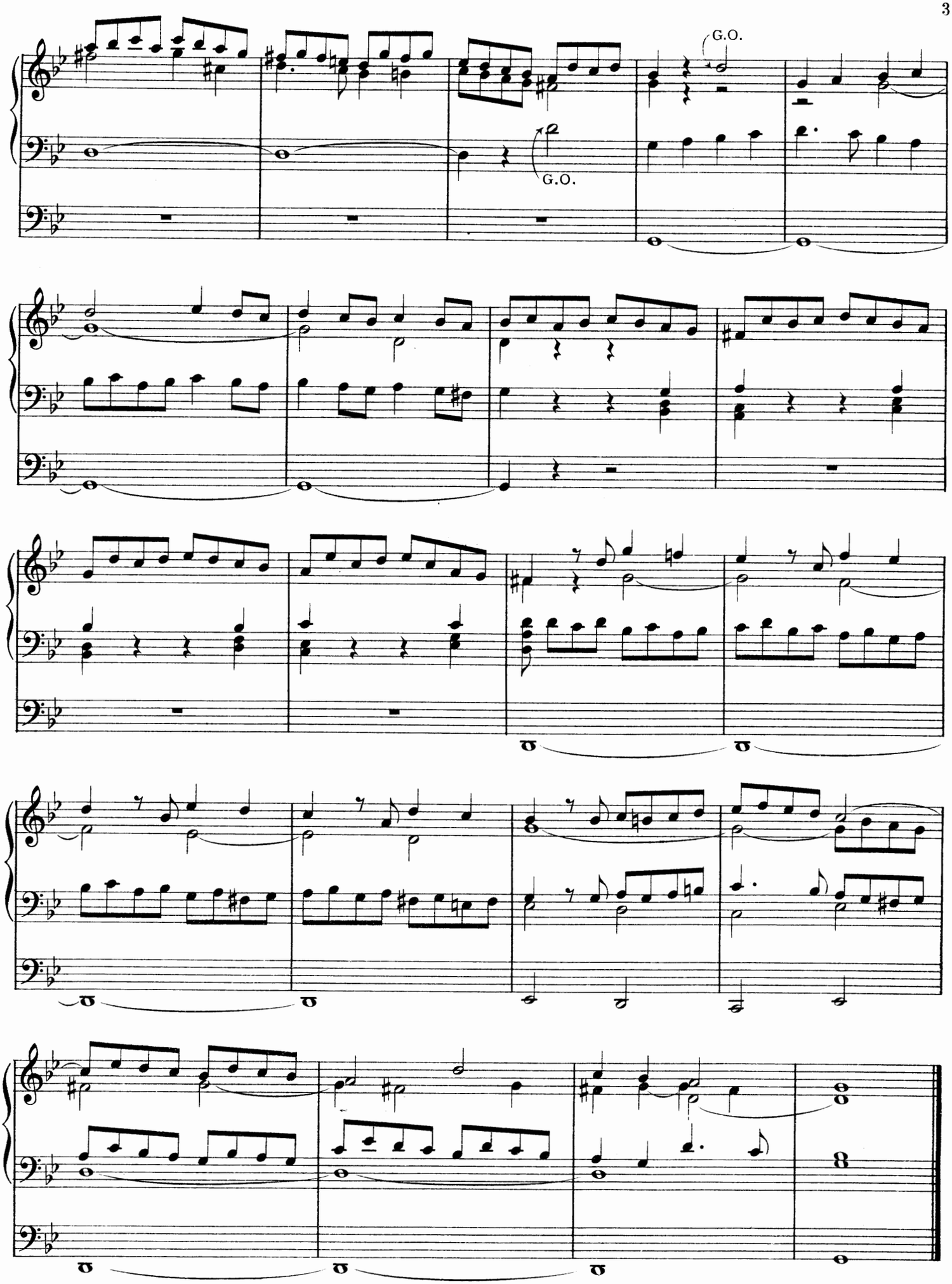
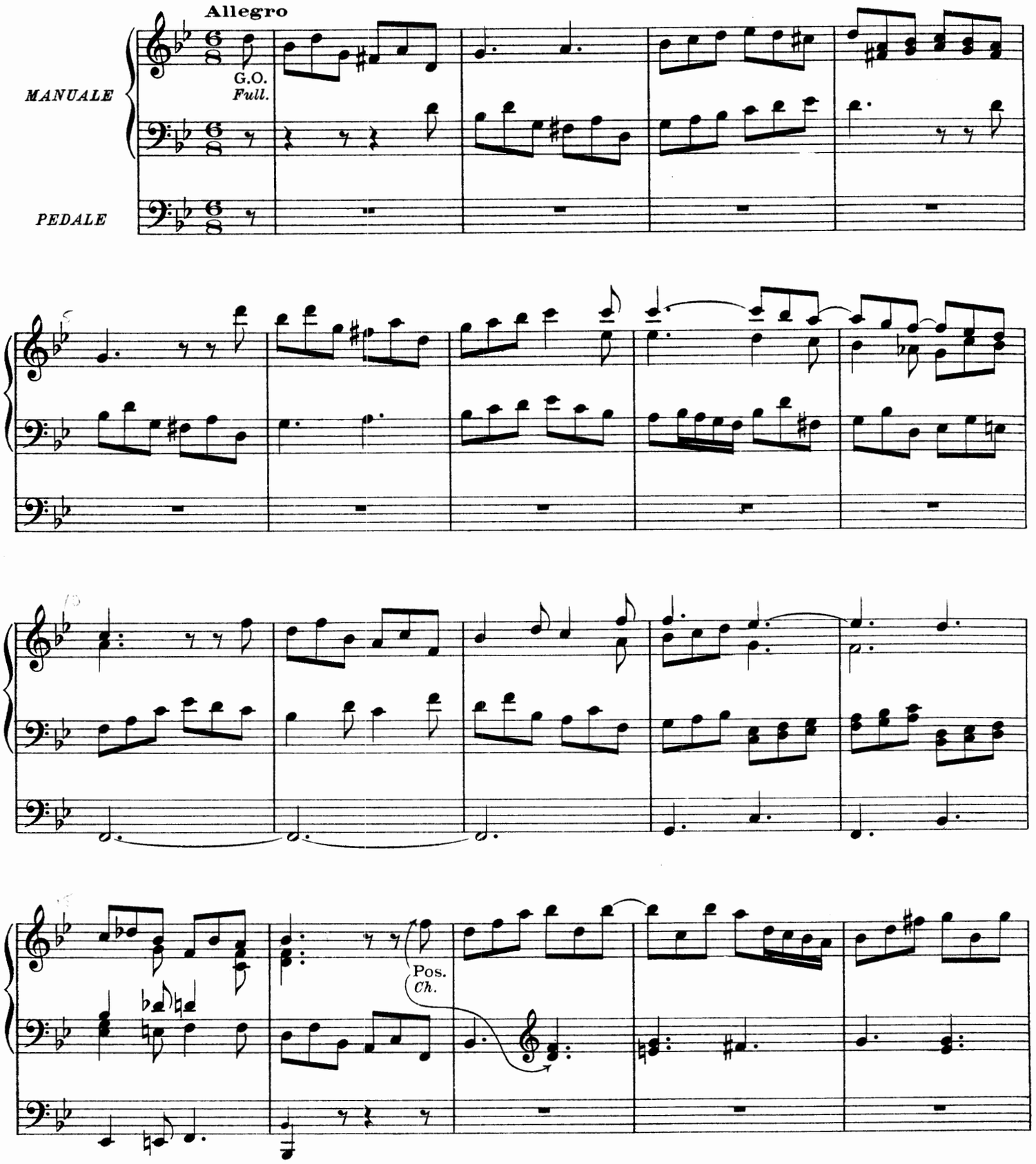
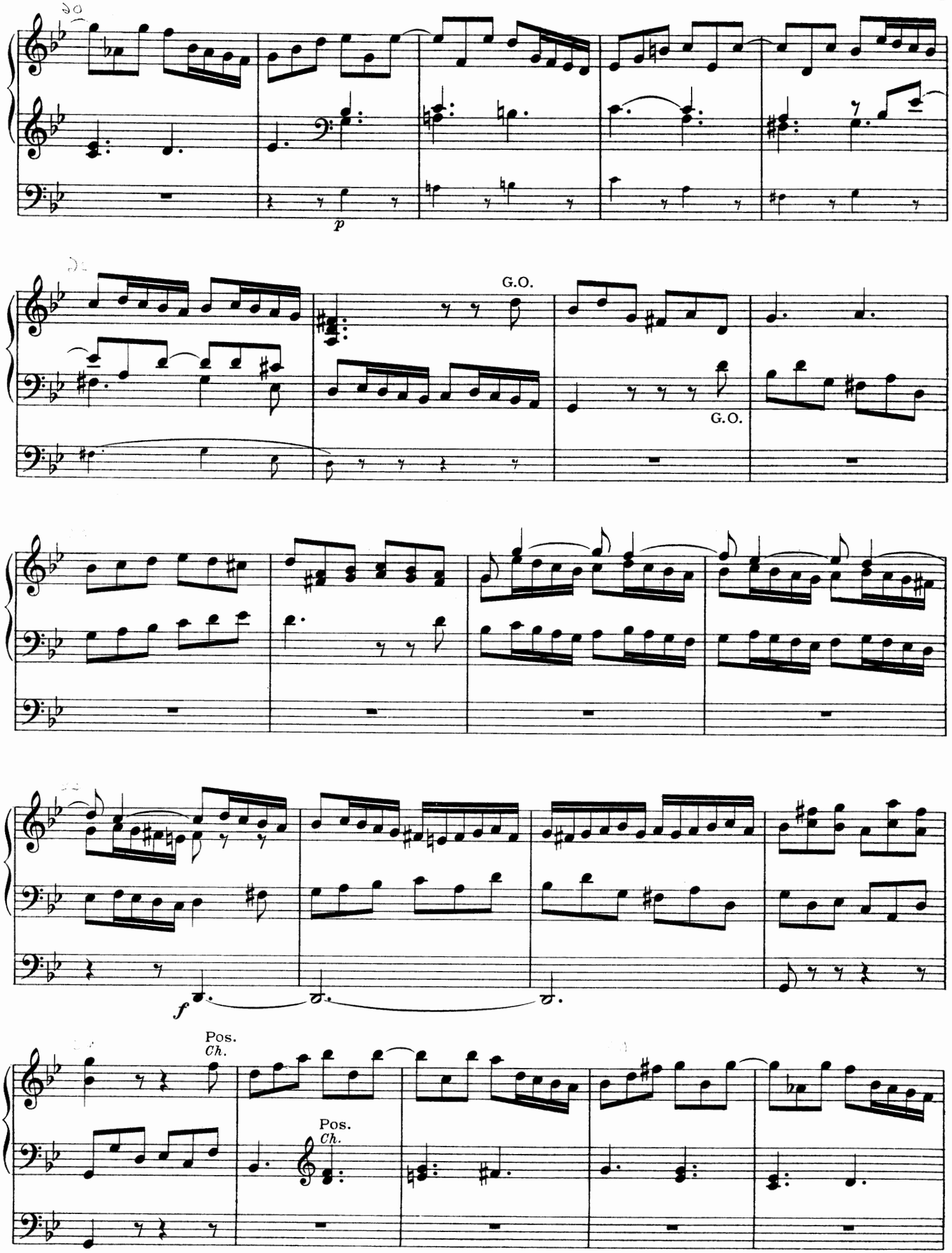

G.O.
(p)
G.O.
Pos.
Ch.
Pos.
Ch.

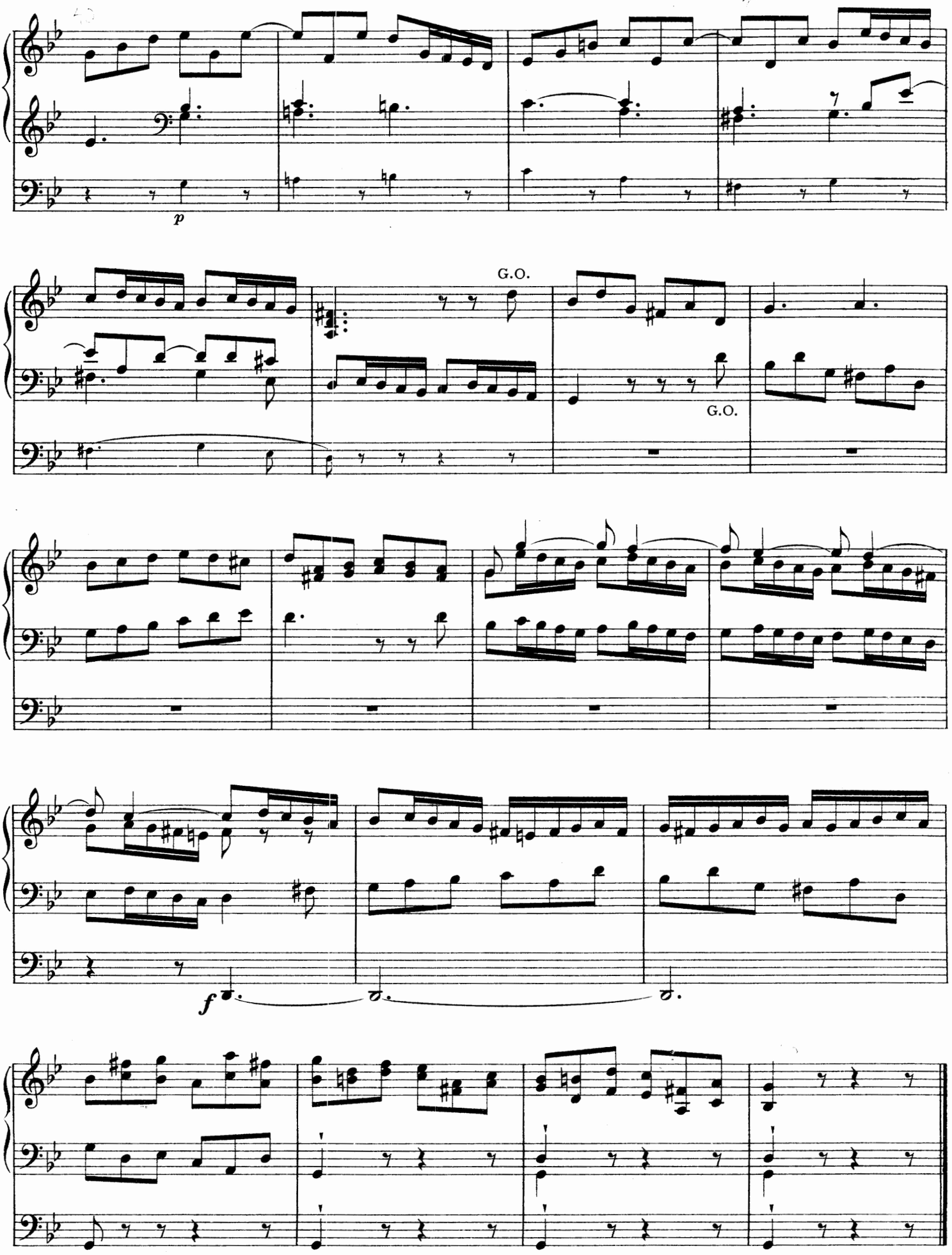

G.O.
G.O.

N° 2

Grand Chœur
Full Organ



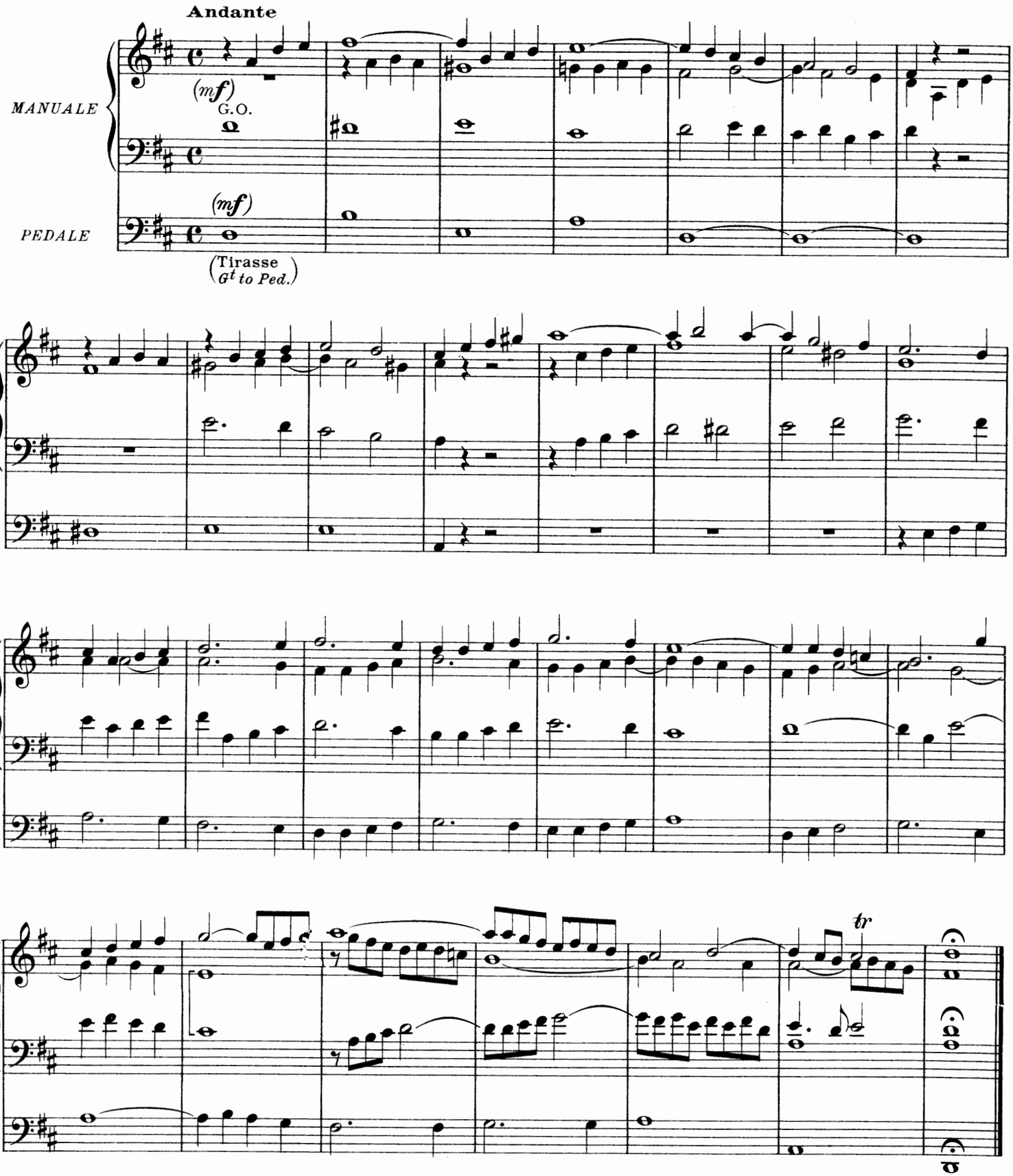

p
G.O.
G.O.
f
Pos.
Ch.
Pos.
Ch.


p
G.O.
G.O.
f

N° 3 - Op 2, 15 5

Sur les Jeux de fonds
Foundation Stops

Prélude



Nº 4

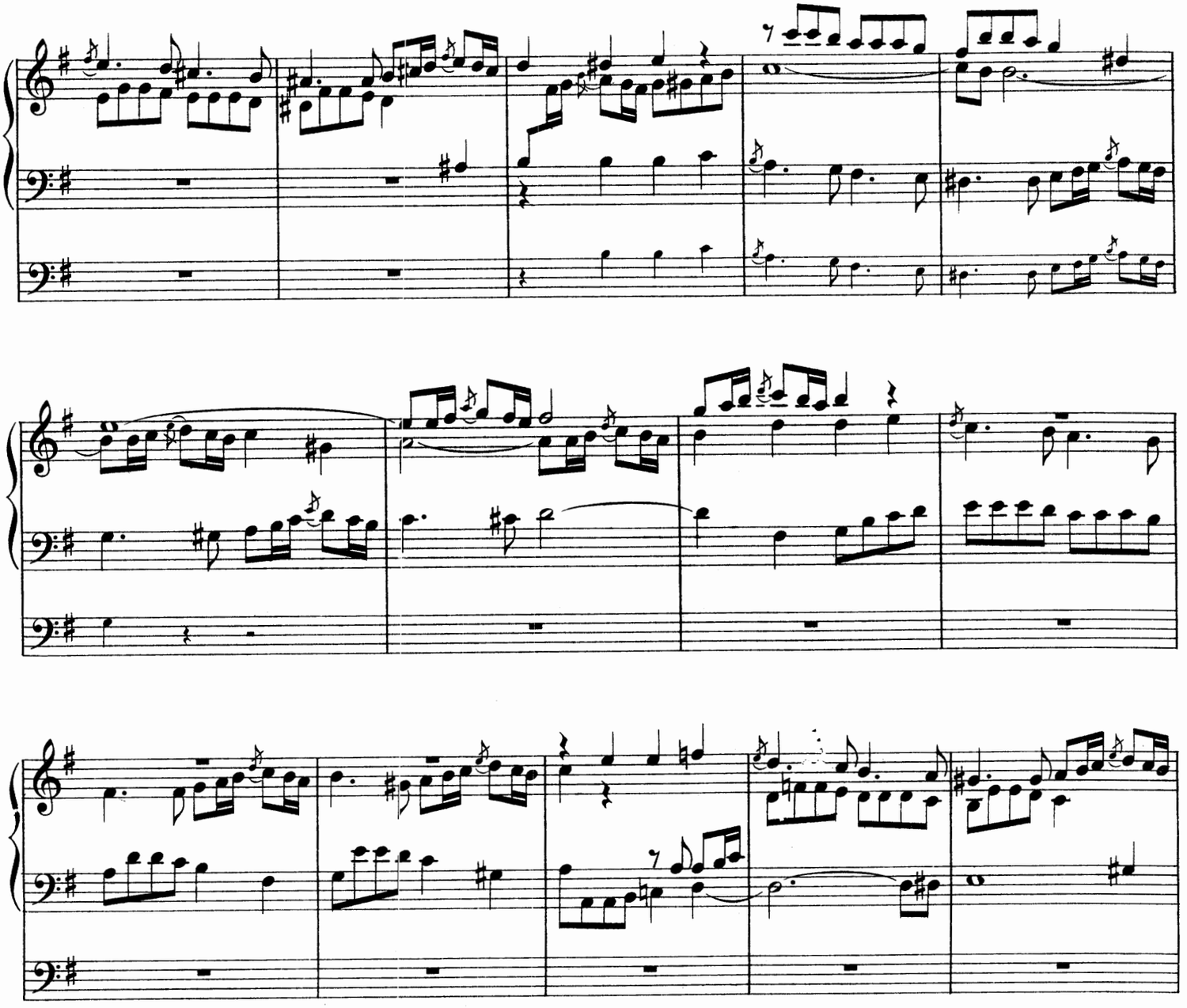
Grand Chœur
Full Organ

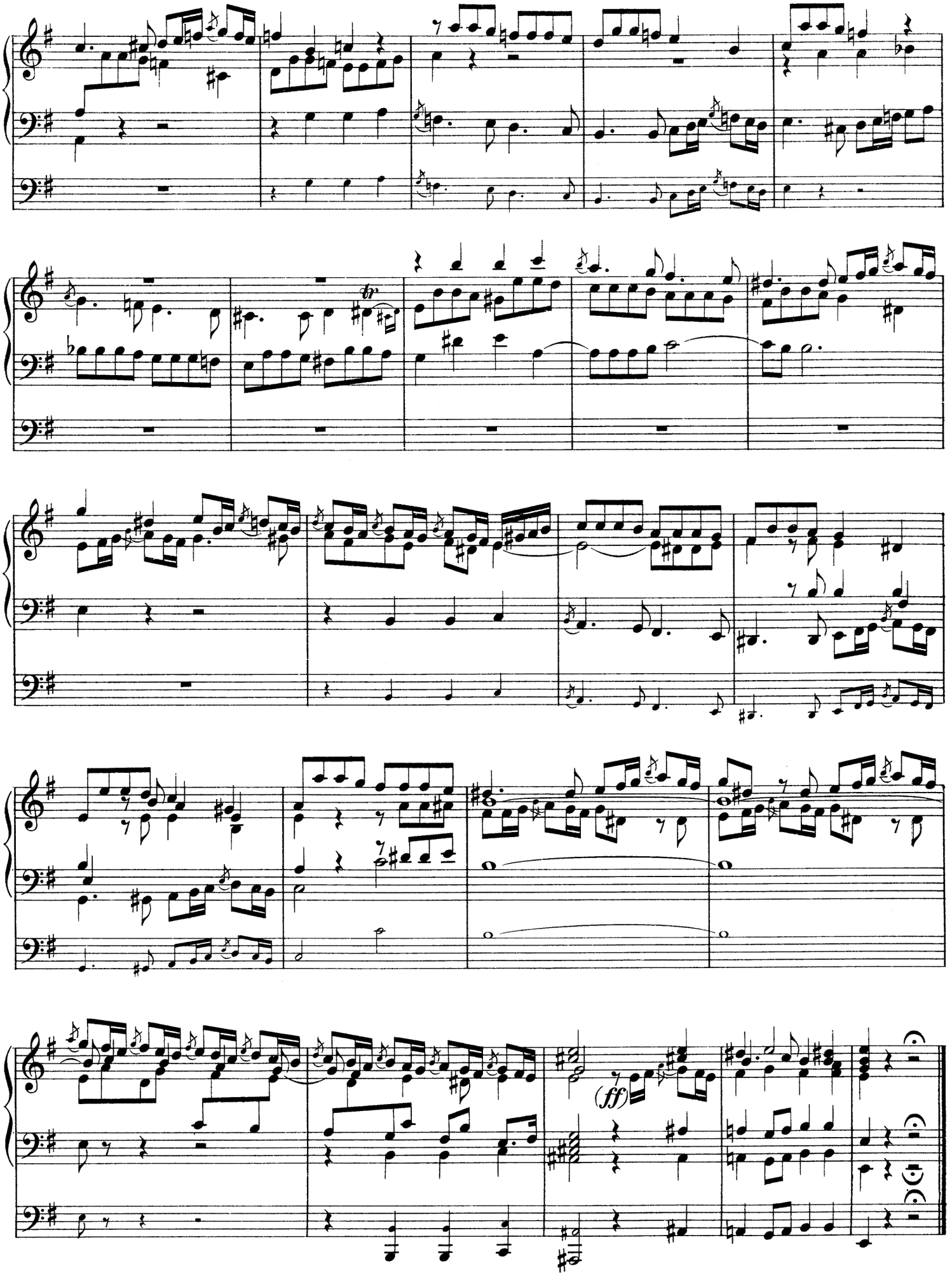
Allegro moderato

G.O.
Full.

MANUALE

PEDALE




(ff)

N° 5

Fuga

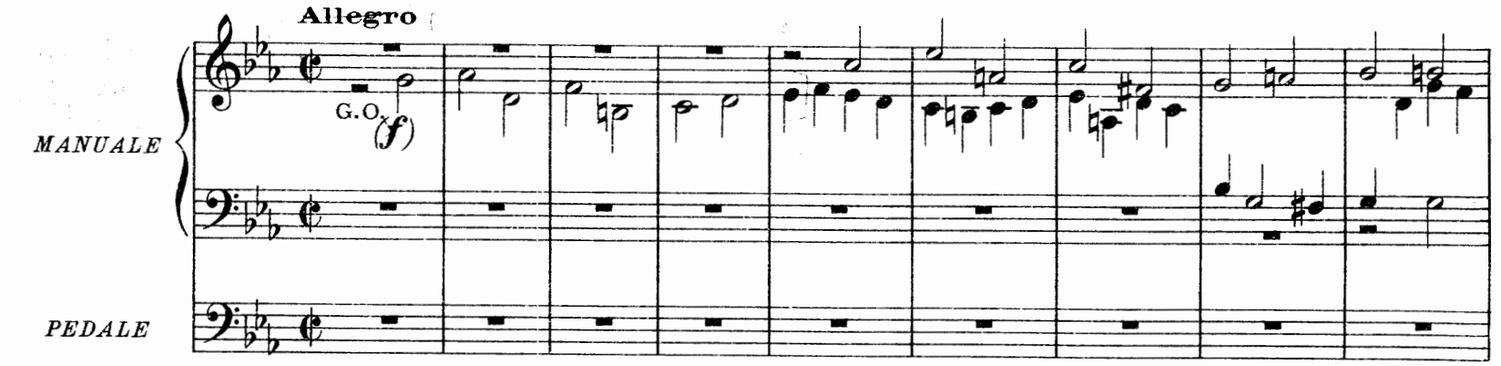
Grand Chœur
Full Organ

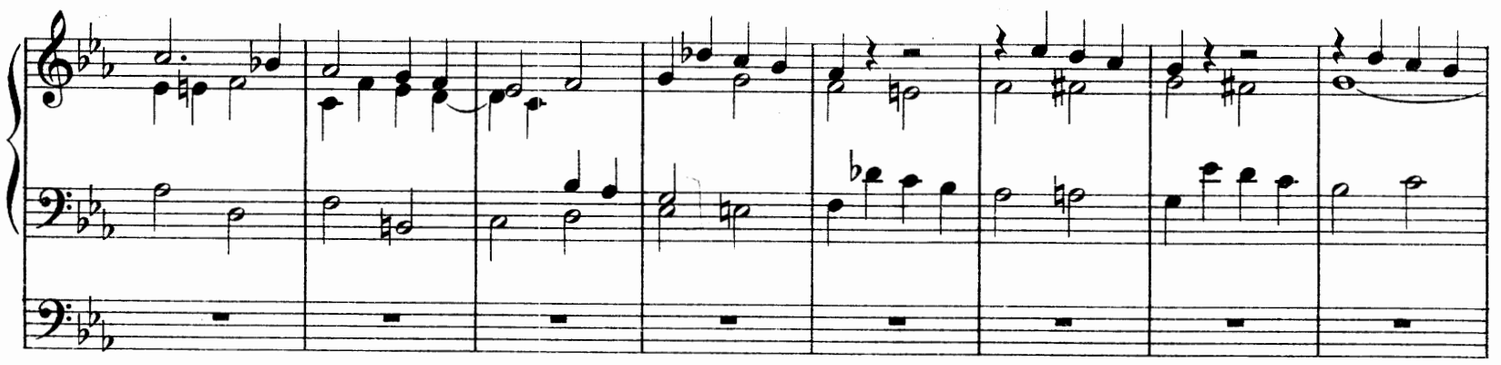
Allegro

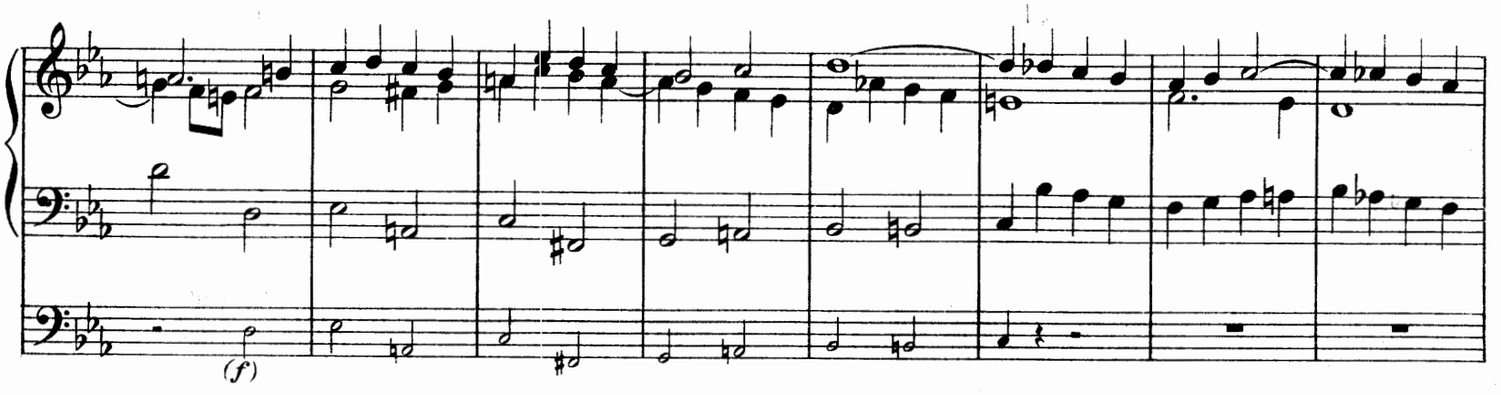
MANUALE

PEDALE

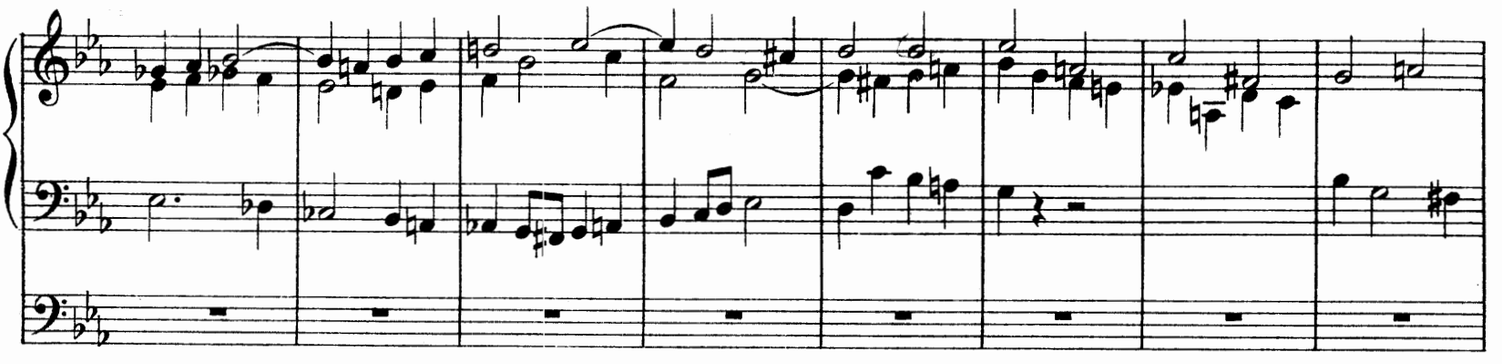
G.O. *(f)*

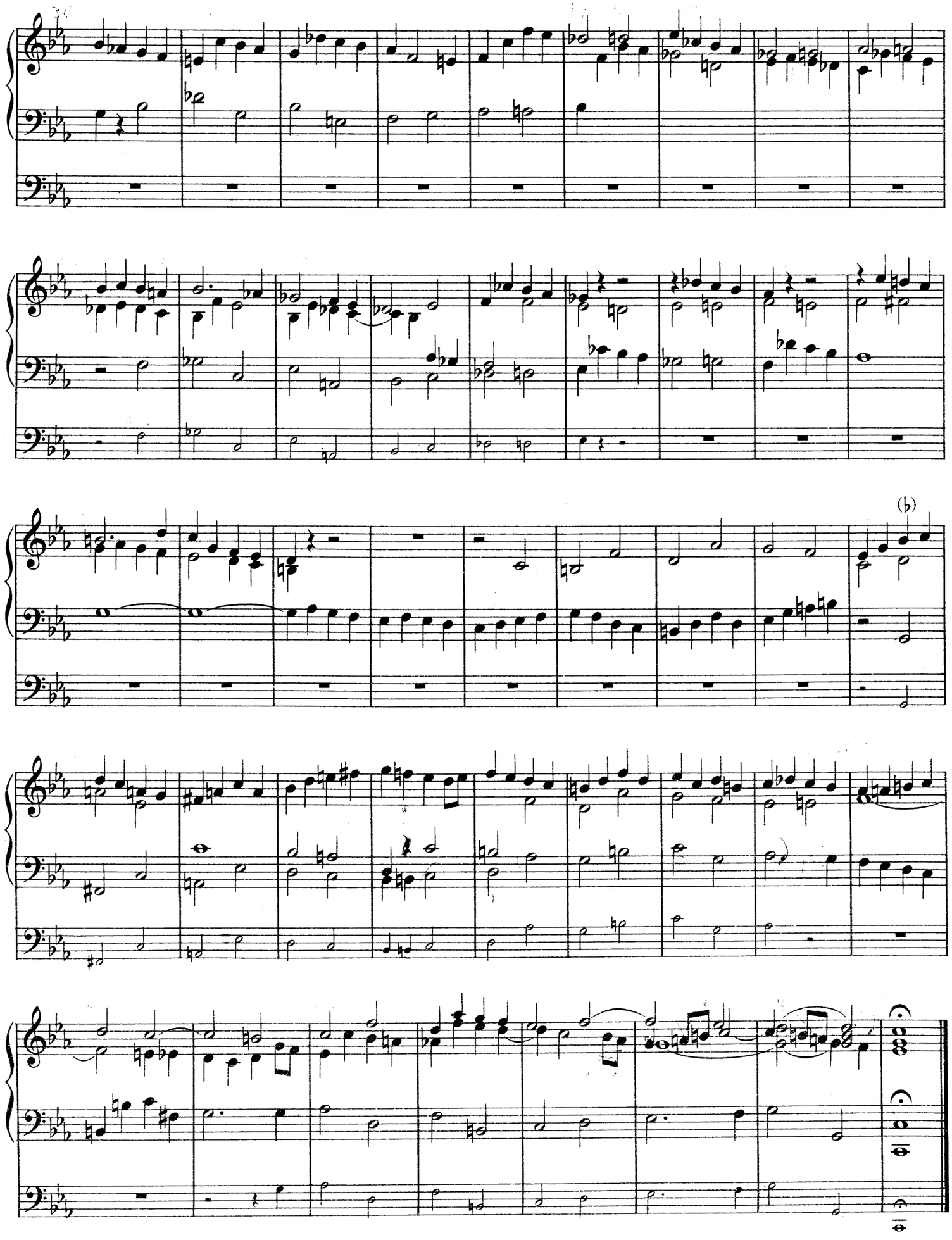






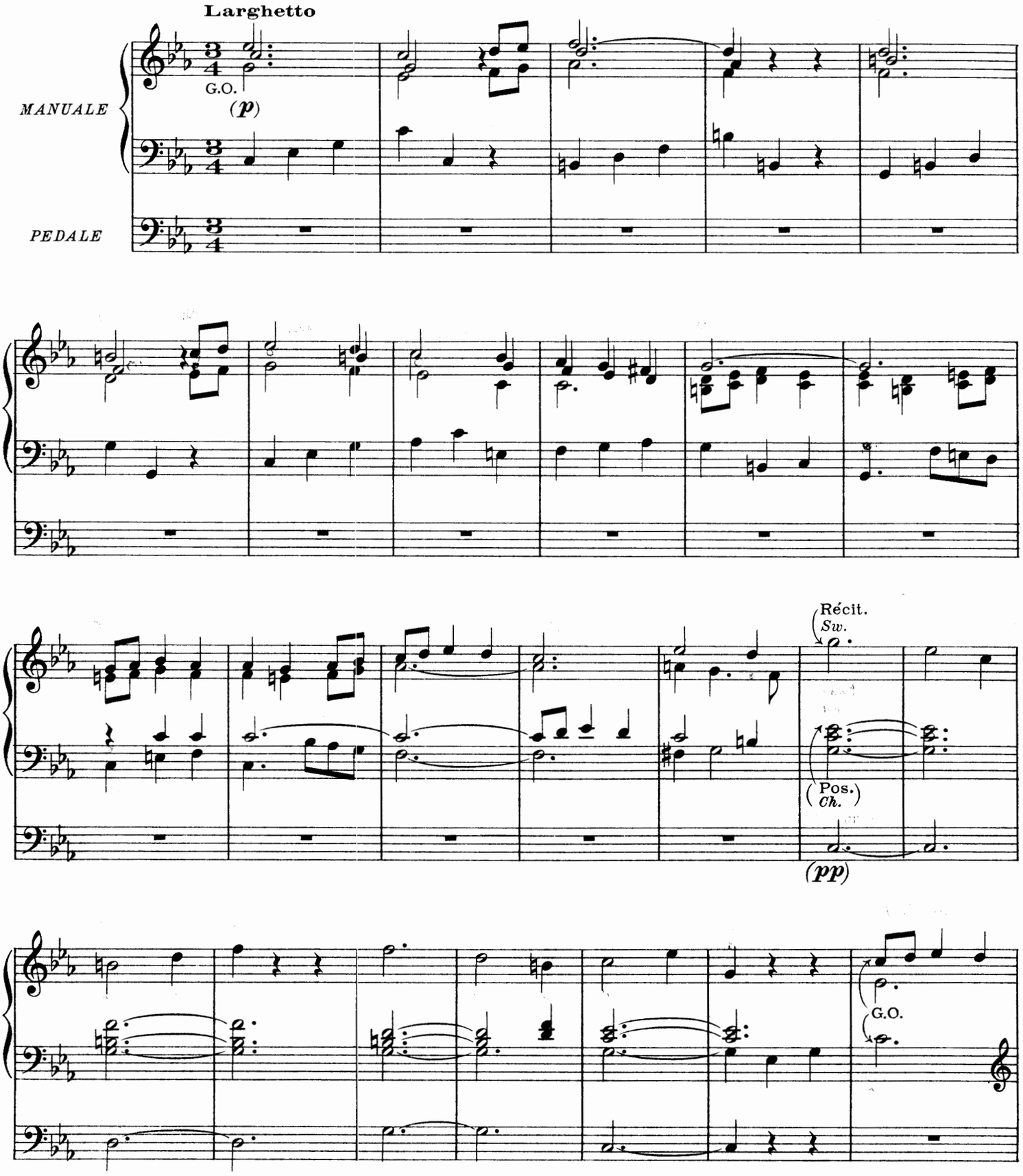
(f)

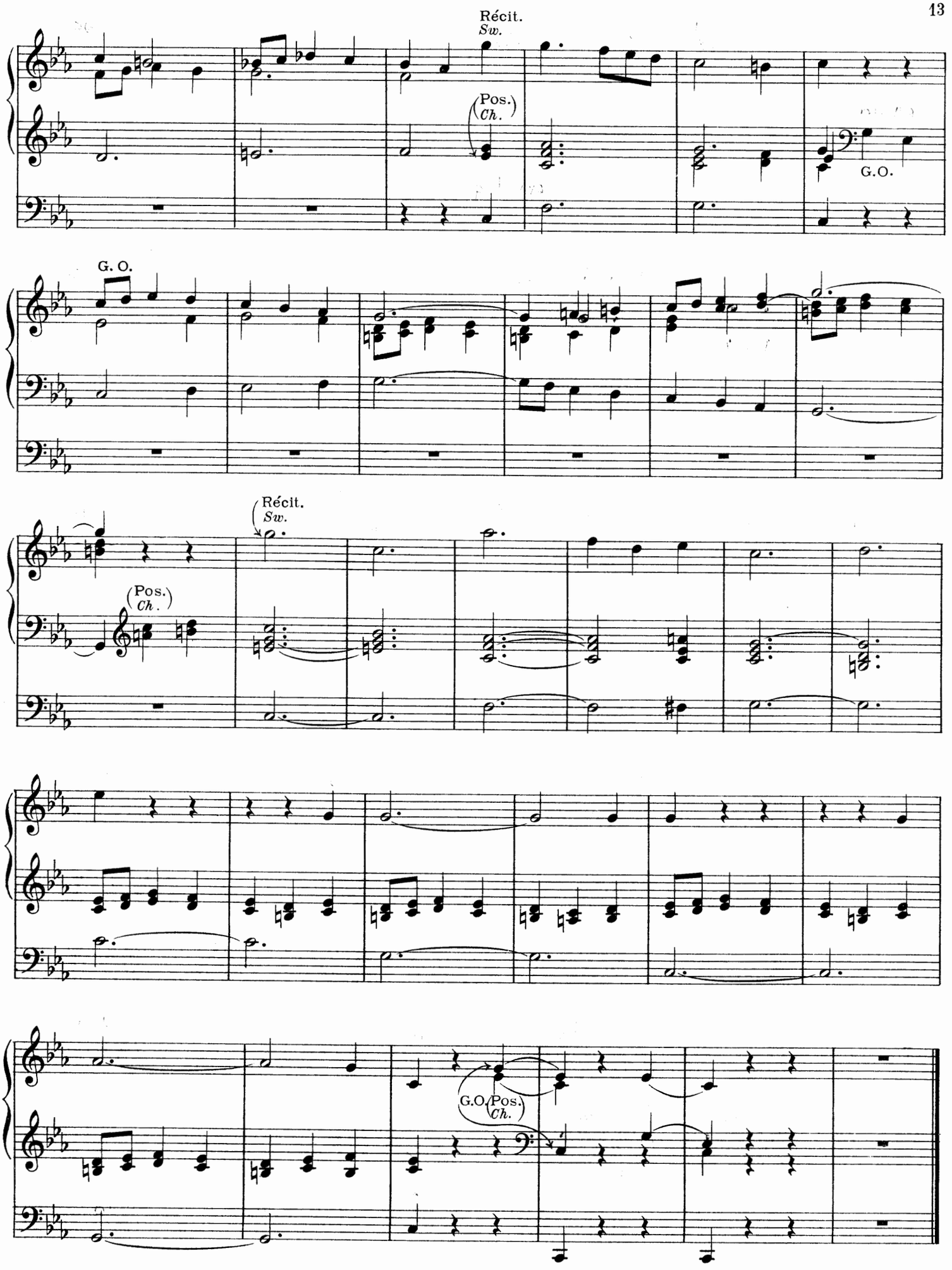




Nº 6.

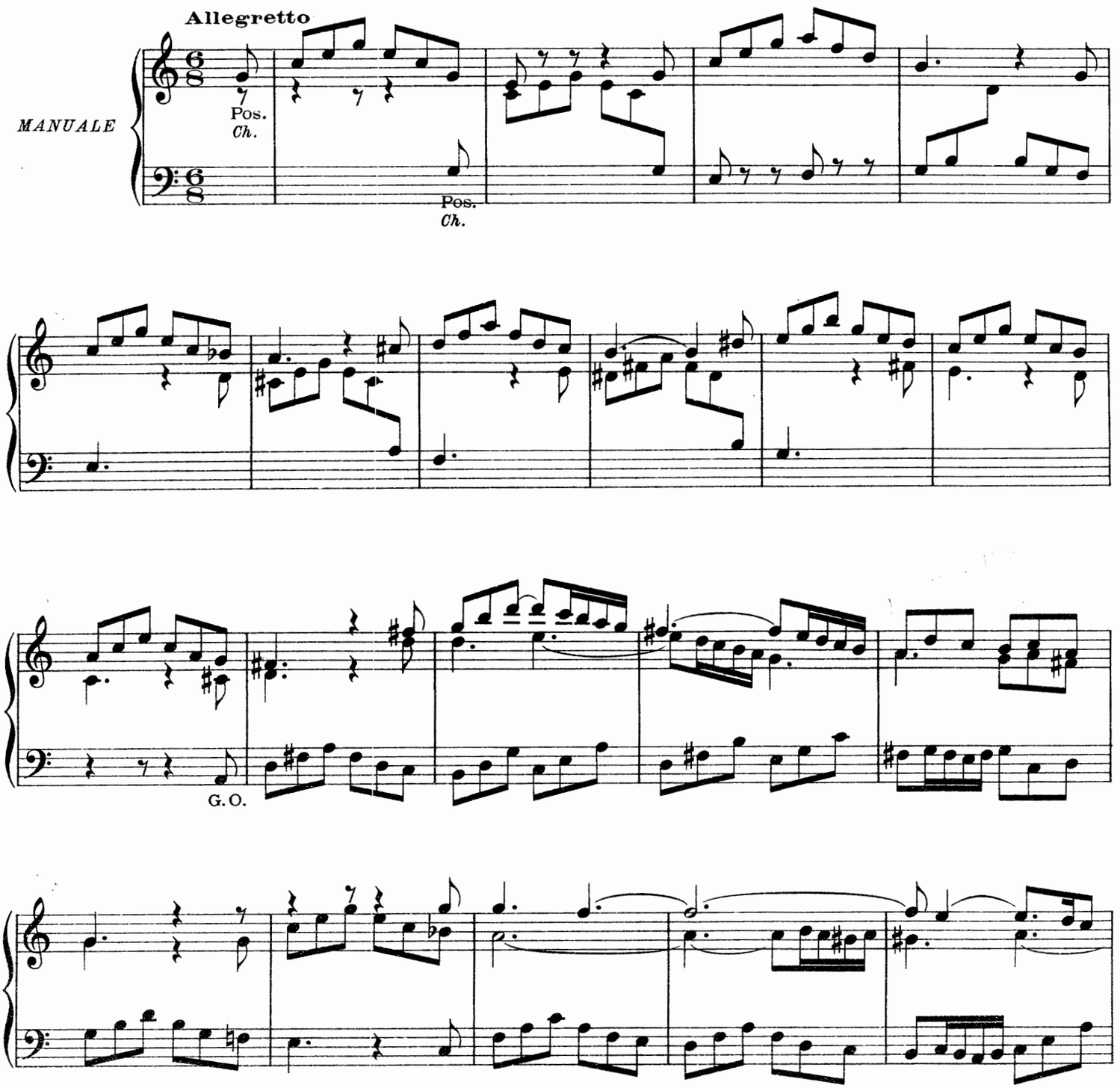
Récit de Hautbois. Flûtes de 8 P. au Grand Orgue (et au Positif), Pédales de Flûtes, (ou Bourdons).
SWELL: Oboe. _GREAT and CHOIR, Clarabella. _PEDAL, Soft 16 and 8 Ft.



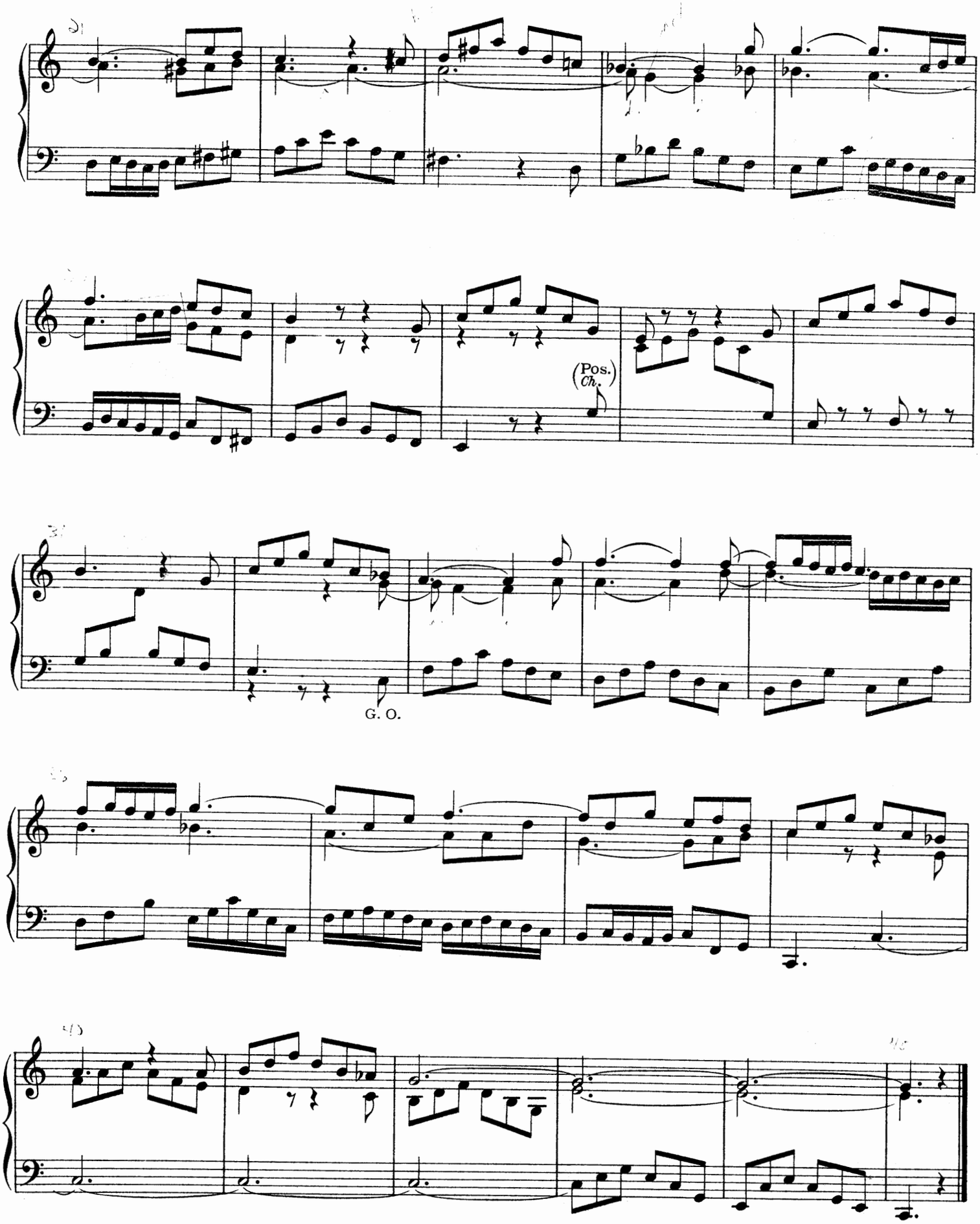

Récit.
Sw.
Pos.
Ch.
G.O.
G. O.
Récit.
Sw.
Pos.
Ch.
G.O.
Pos.
Ch.

N° 7

TRIO à claviers séparés. Dessus de Cromorne sur le positif. Basse de Tierce sur le gr. clavier.(1)



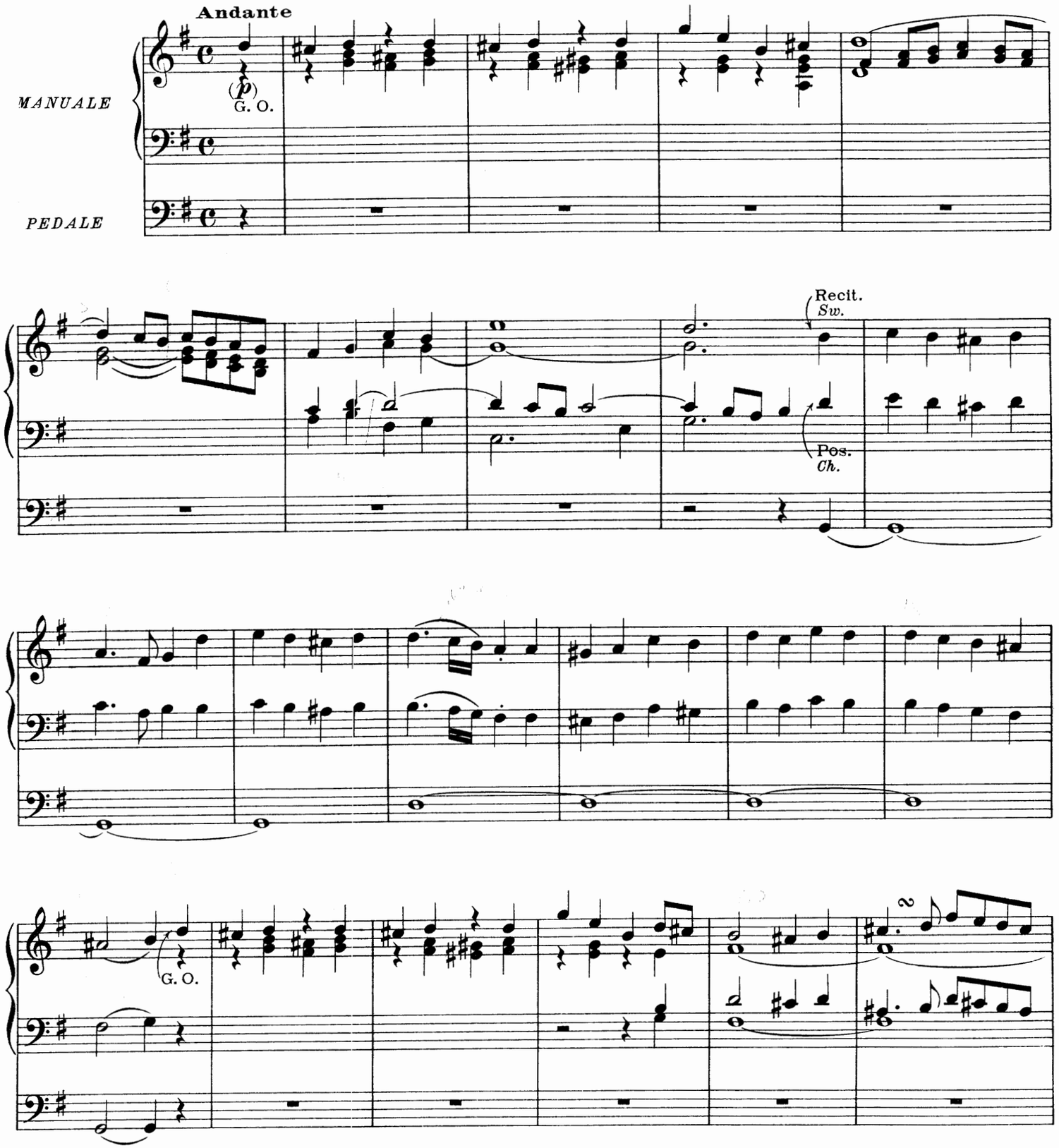
INDICATION DES JEUX	RÉCIT: Basson de 8, Flûtes de 8 et 4, Octavin de 2 p. Gd ORGUE: Salicional, Récit accouplé. POSITIF: Cromorne (ou Clarinette) et Bourdon de 8.	*PREPARE*	*SWELL: Bassoon (or Oboe) 8 F^t Flute 8 & 4 F^t & 2 F^t.* *GREAT: Salicional (or soft 8 F^t) Couplet to Sw.* *CHOIR: Cremona (or Clarinet) & Stop. Diap. 8 F^t.*

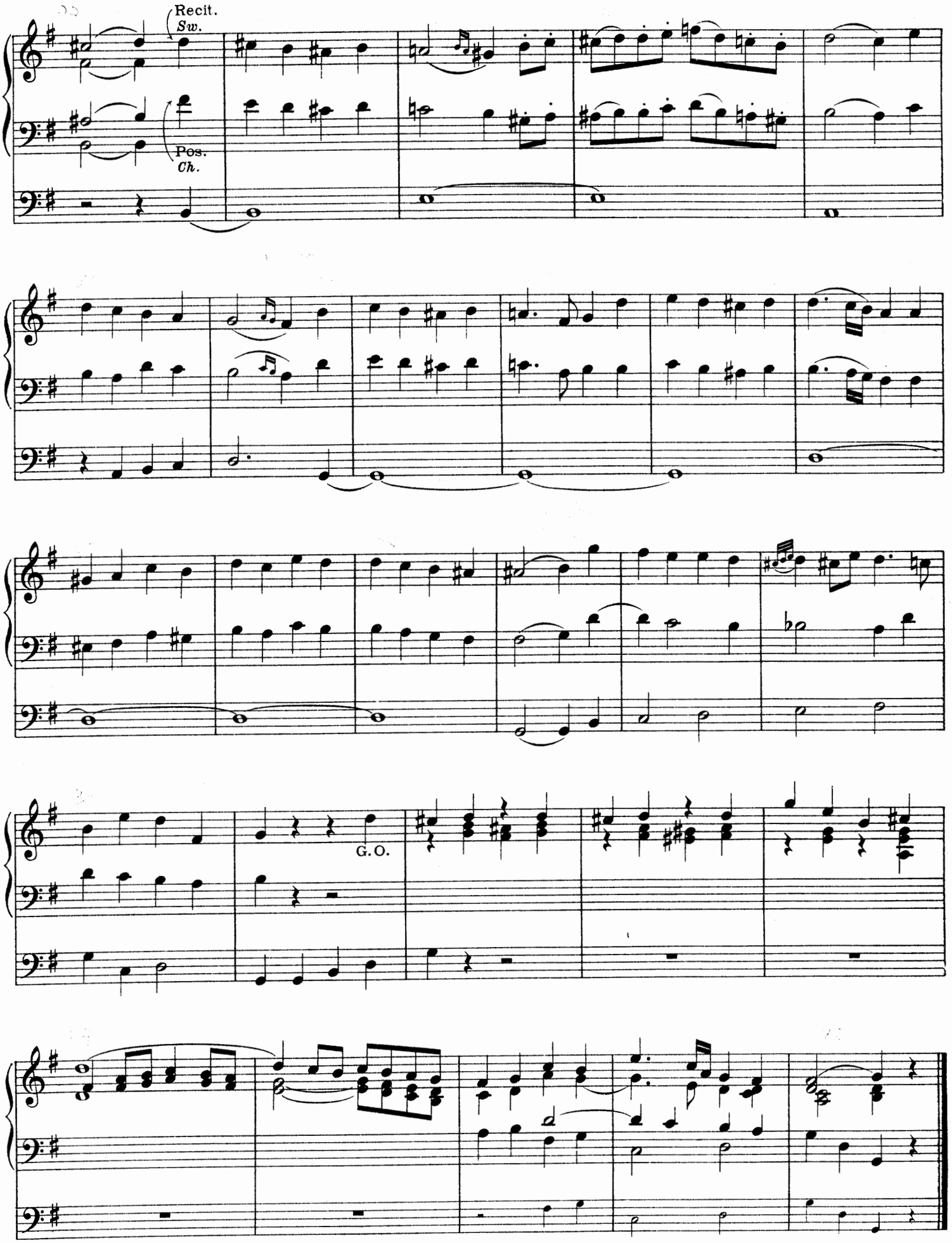

(Pos.
Ch.
G. O.

SWELL: 8 F^t Reed (Solo)
GREAT: Soft 8 F^t.
CHOIR: Clarinet 8 F^t.
PEDAL: Soft 16 F^t & 8 F^t (or Bourdon 16 F^t Conpled to G^t.)

N° 8.

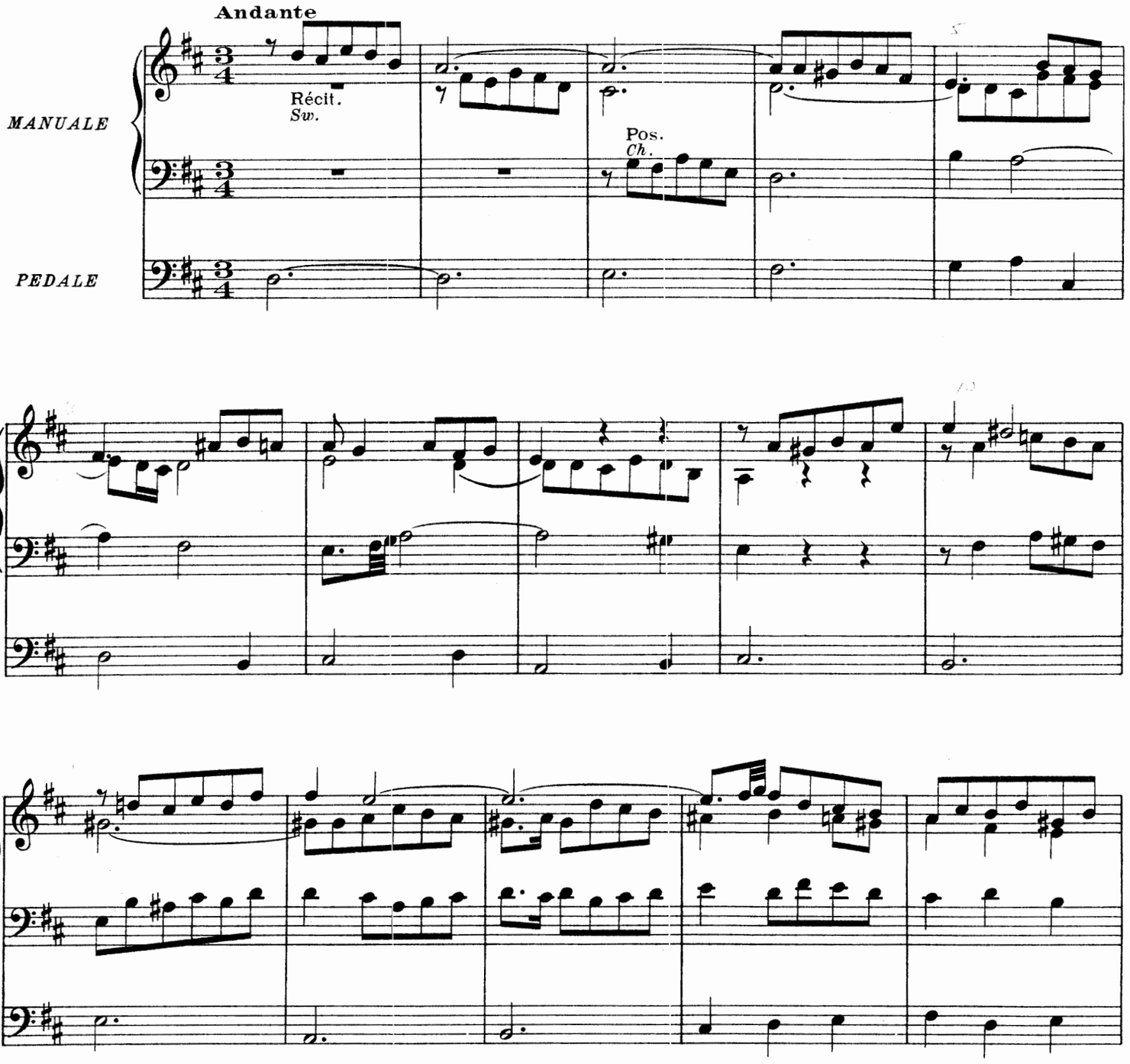
Les claviers séparés - Récit de main droite ou Cornet (de Récit). Récit de main gauche sur le Cromorne ou le Basson (du Positif) - Les ritournelles sur les 8 p. du Grand Orgue - Pédales de Flûtes (ou de Bourdons).




Recit.
Sw.
Pos.
Ch.
G.O.

N° 9

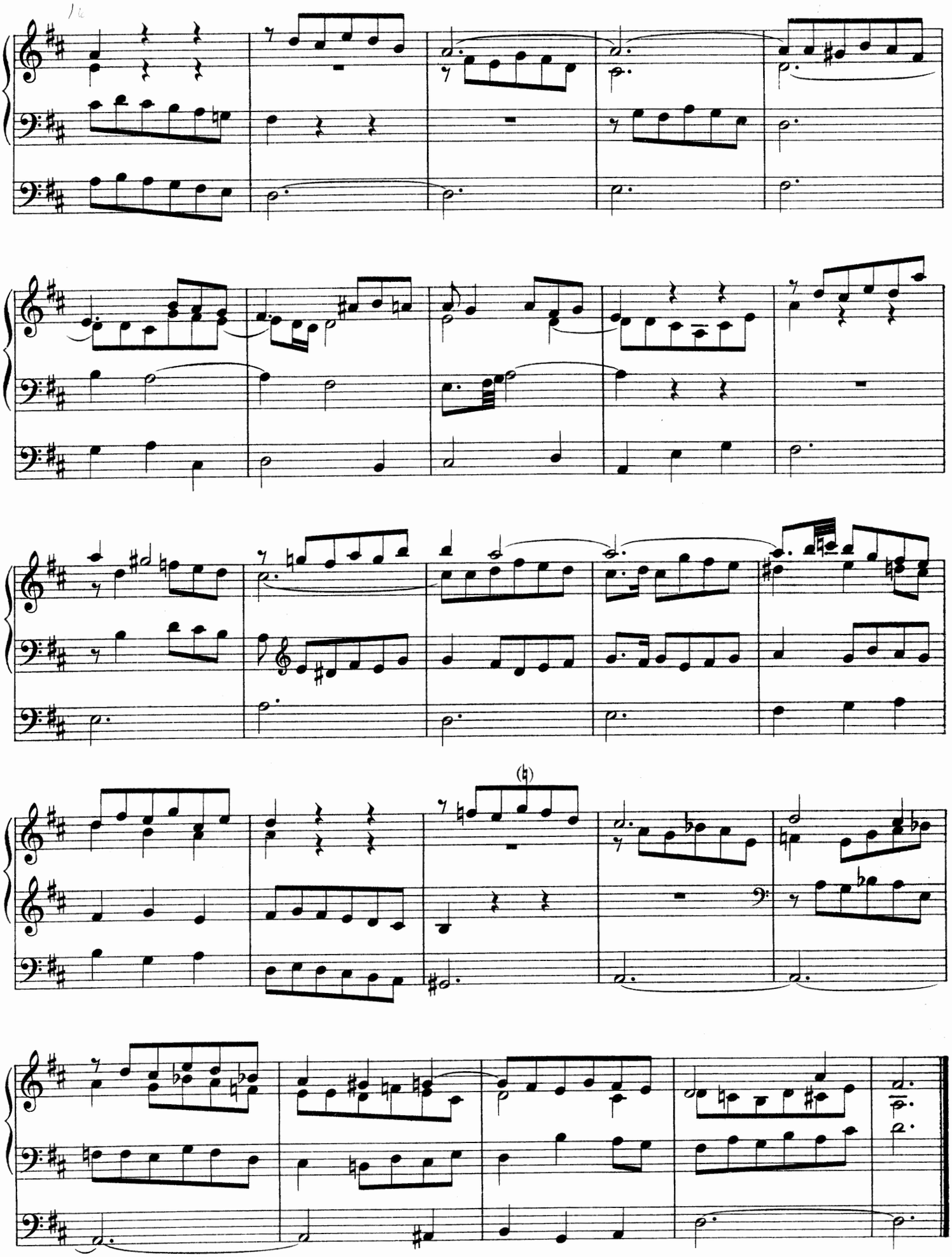
QUATUOR à 2 claviers séparés et pédale obligée. Le même mélange que dans le morceau précédent.(*)



*)On peut aussi jouer cette pièce avec tous les jeux de fonds, les claviers réunis. On ajoutera la pédale de Nazard pour renforcer les basses. Les deux mains sur le Grand Orgue.(1)

INDICATION DES JEUX (1)
RÉCIT: Hautbois et Bourdon de 8 P.
POSITIF: Clarinette de 8, et Flûte de 4.
PÉDALE: Soubasse de 16, Flûte de 8.

PREPARE
SWELL: Oboe and Stop. Diap. 8 F^t
CHOIR: Clarionet 8 F^t and Flute 4 F^t
PEDAL: Soft 16 and 8 F^t



N° 10

DUO de Cornet de Récit et de Trompette du Positif.
SWELL: Cornopean. (The quavers Staccato.)

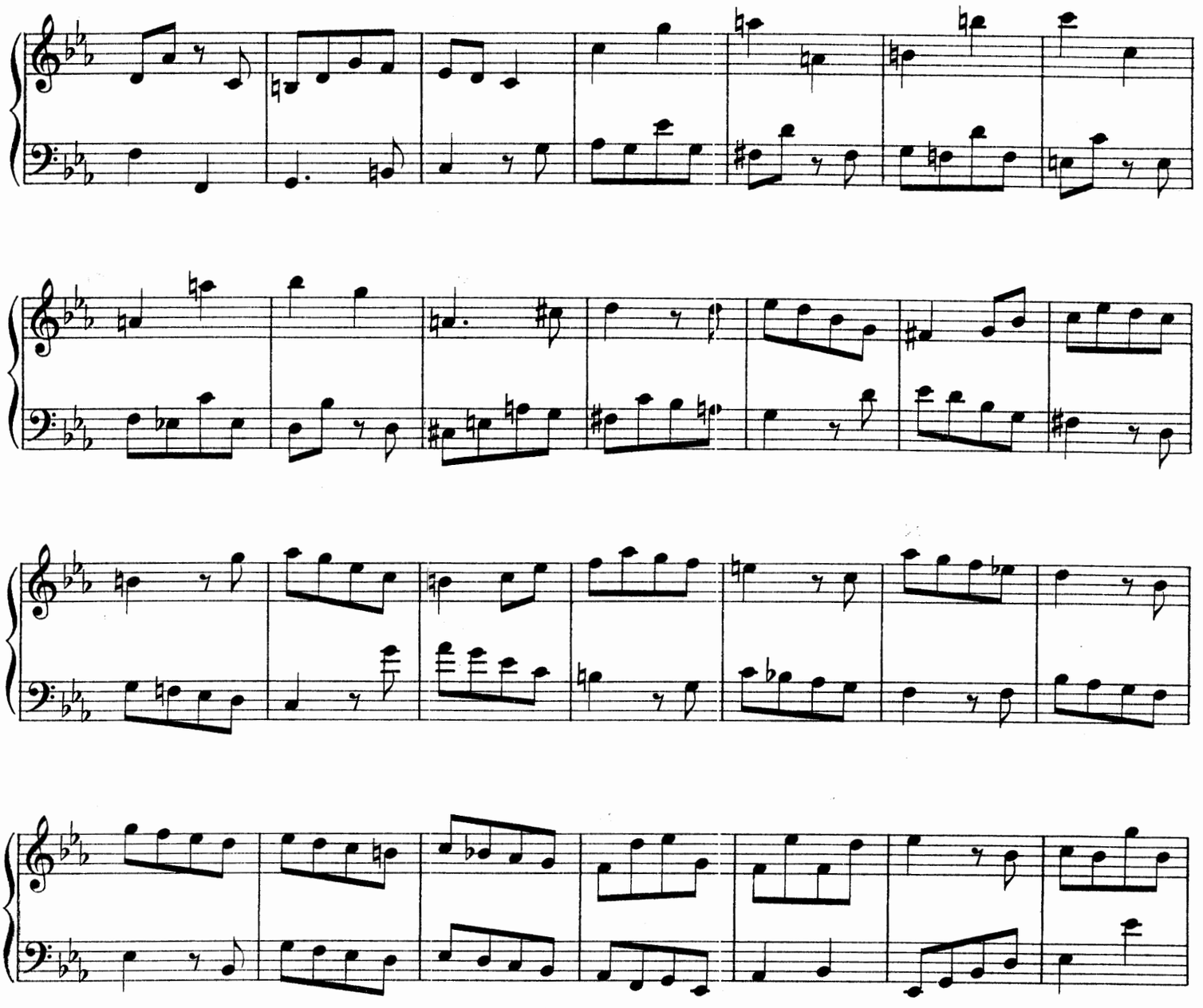
Allegro vivace

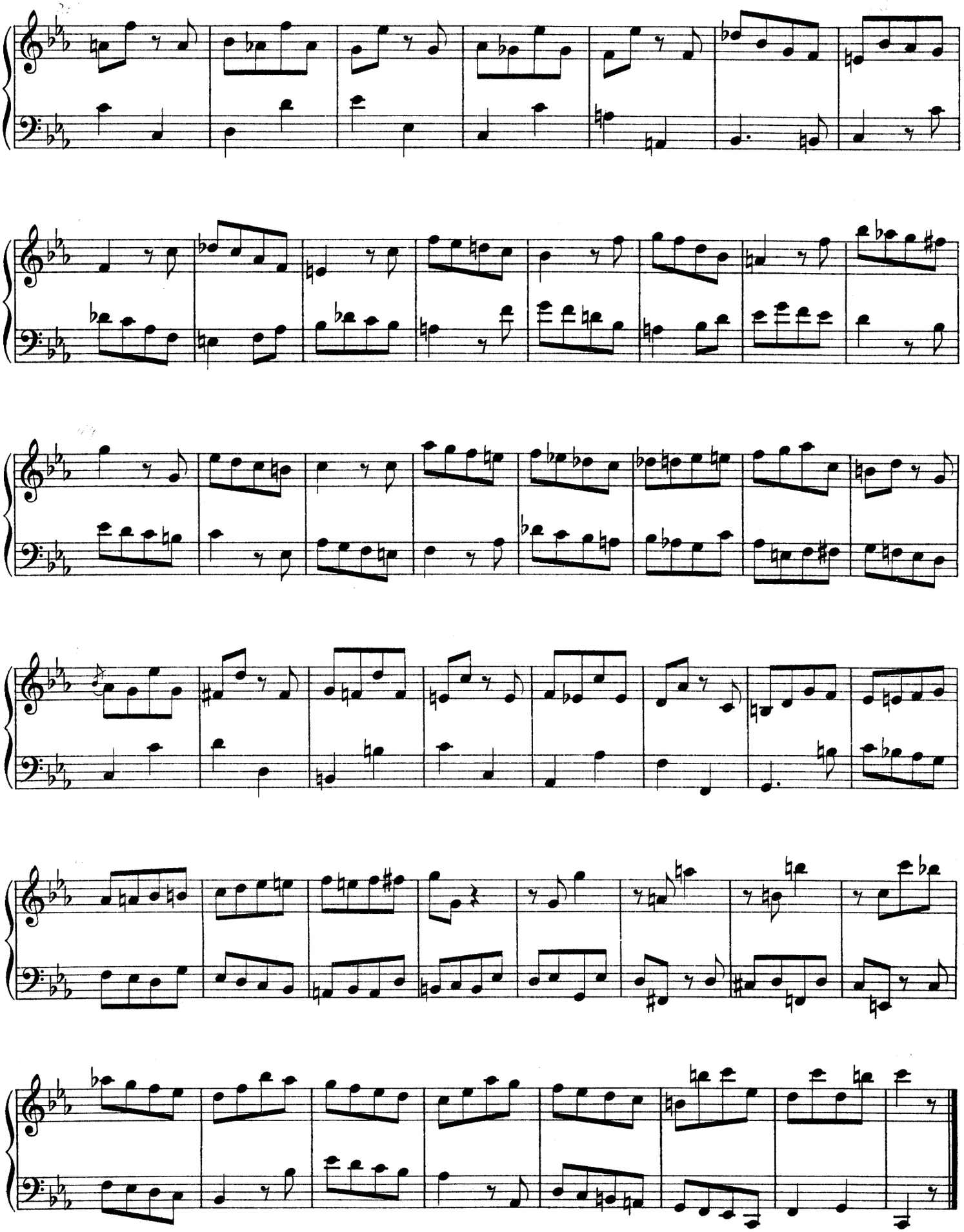
Récit. *(Sw.)*

MANUALE

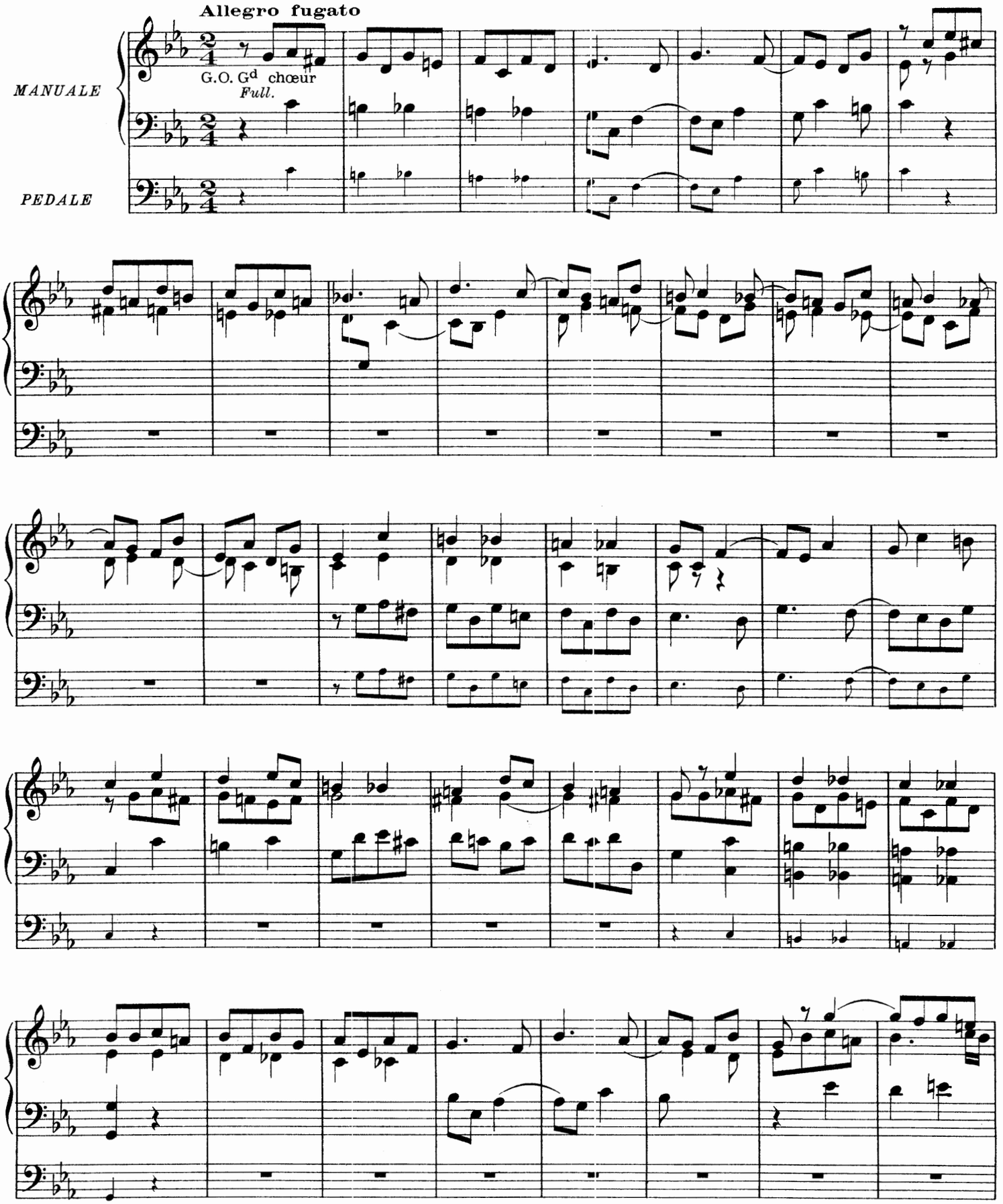
Les croches détachées

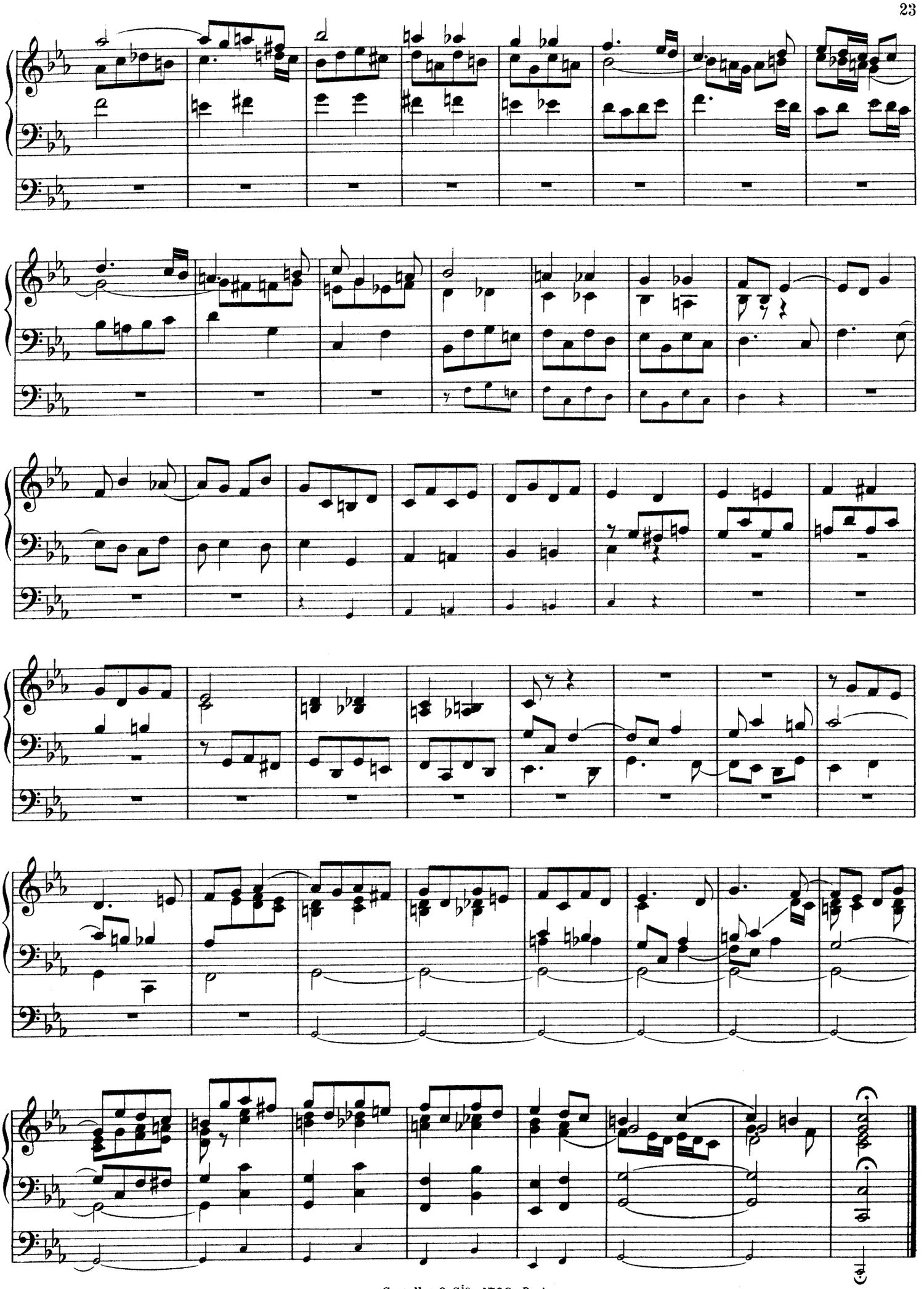
Pos.
(Ch.)





N° 11

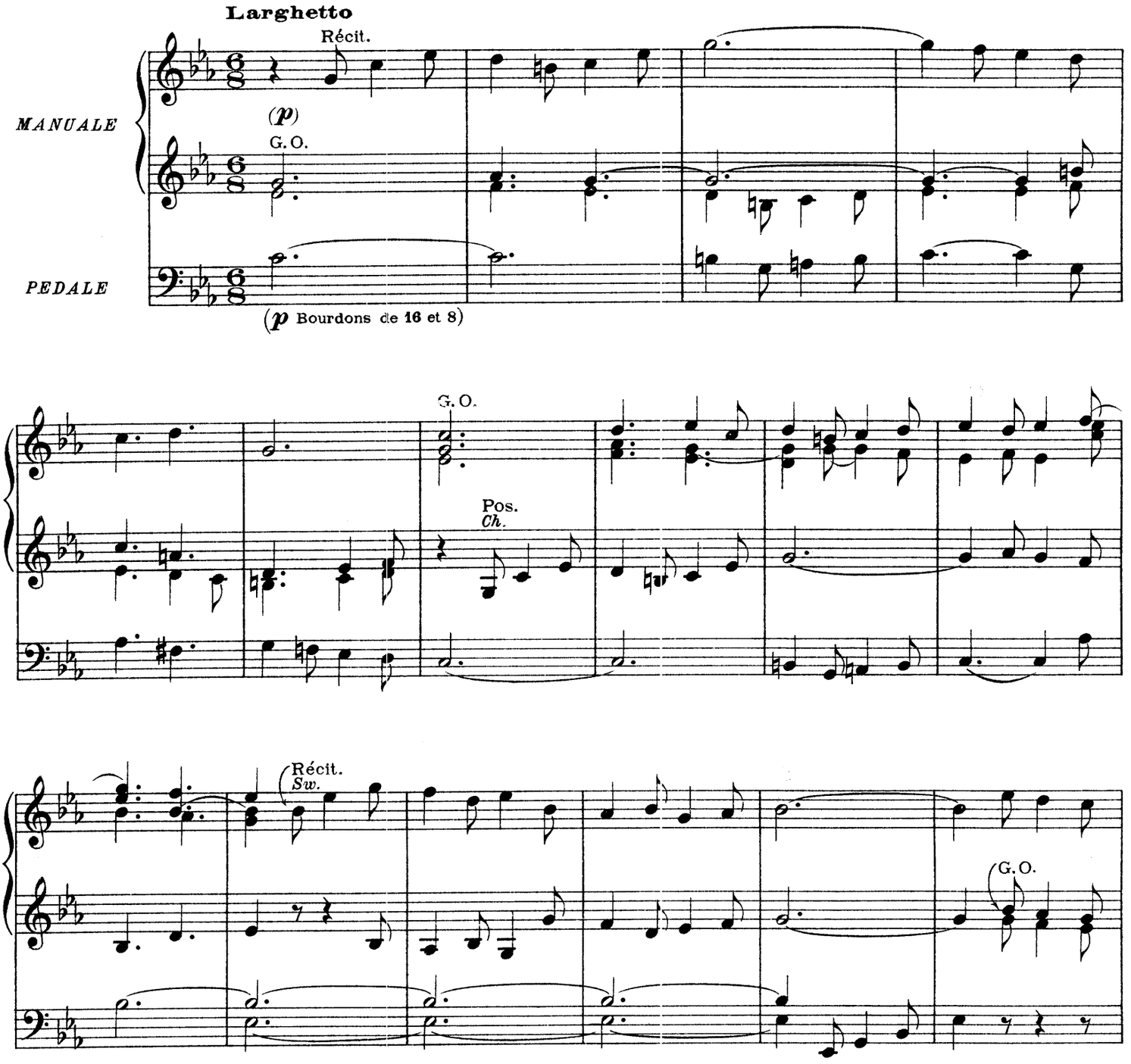




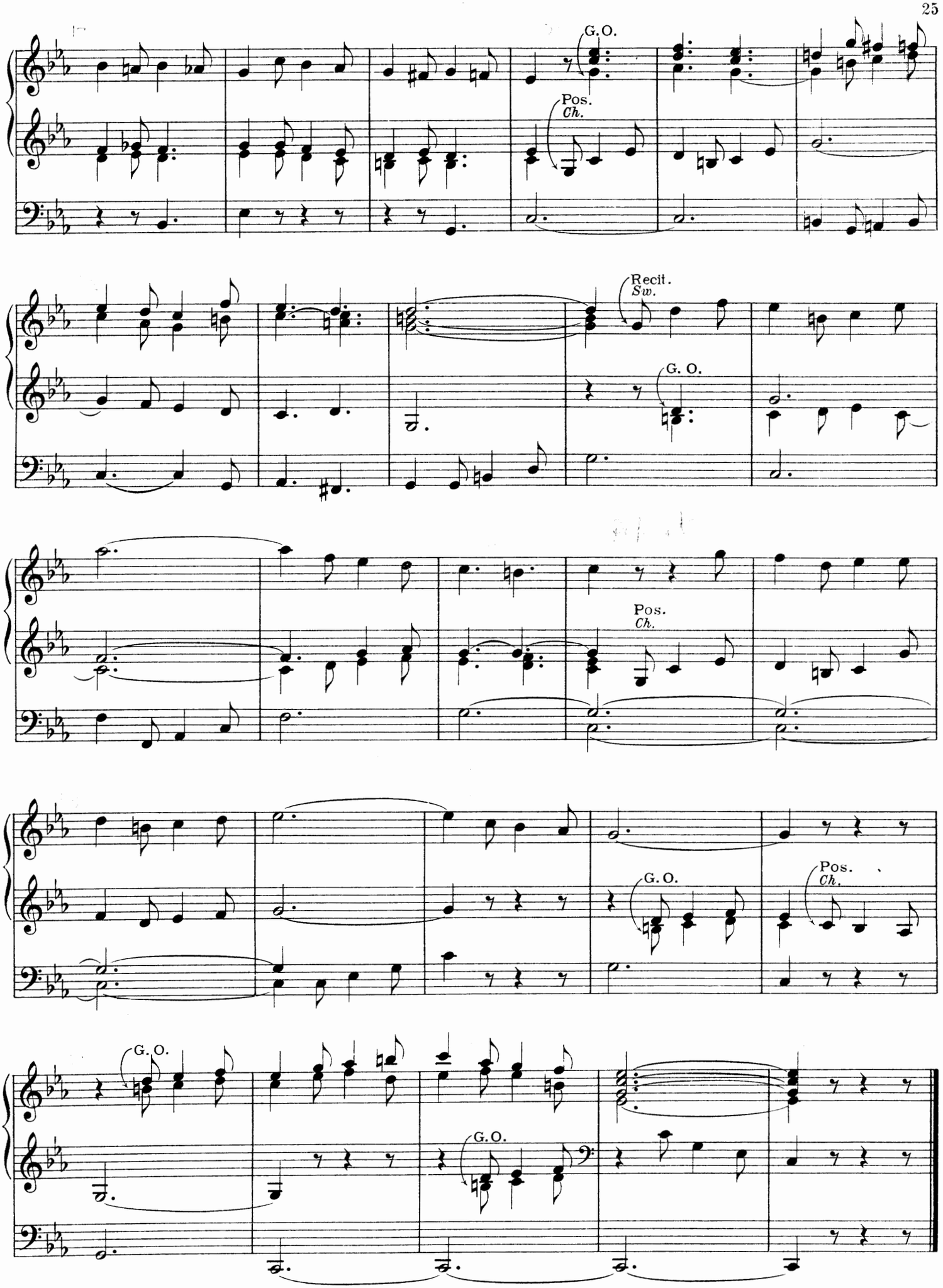
N° 12

Dialogue de Hautbois et Cromorne à **3** Claviers et Pédale obligée. Les Claviers séparés.

(*) RÉCIT: Hautbois.
Gd ORGUE: Flûtes de 8.
POSITIF: Cromorne et Bourdon de 4.
PÉDALE: 16, 8 et 4 p. Nazard ou Quinte.



(*) *SWELL: Oboe.*
GREAT: Hohlflute 8 Ft.
CHOIR: Clarionet and Stop. Diap. 8 Ft.
PEDAL: Bourdons 16 and 8 Ft


G.O.
Pos.
Ch.
Recit.
Sw.
G. O.
Pos.
Ch.
G. O.
Pos.
Ch.
G. O.
G.O.

N° 13

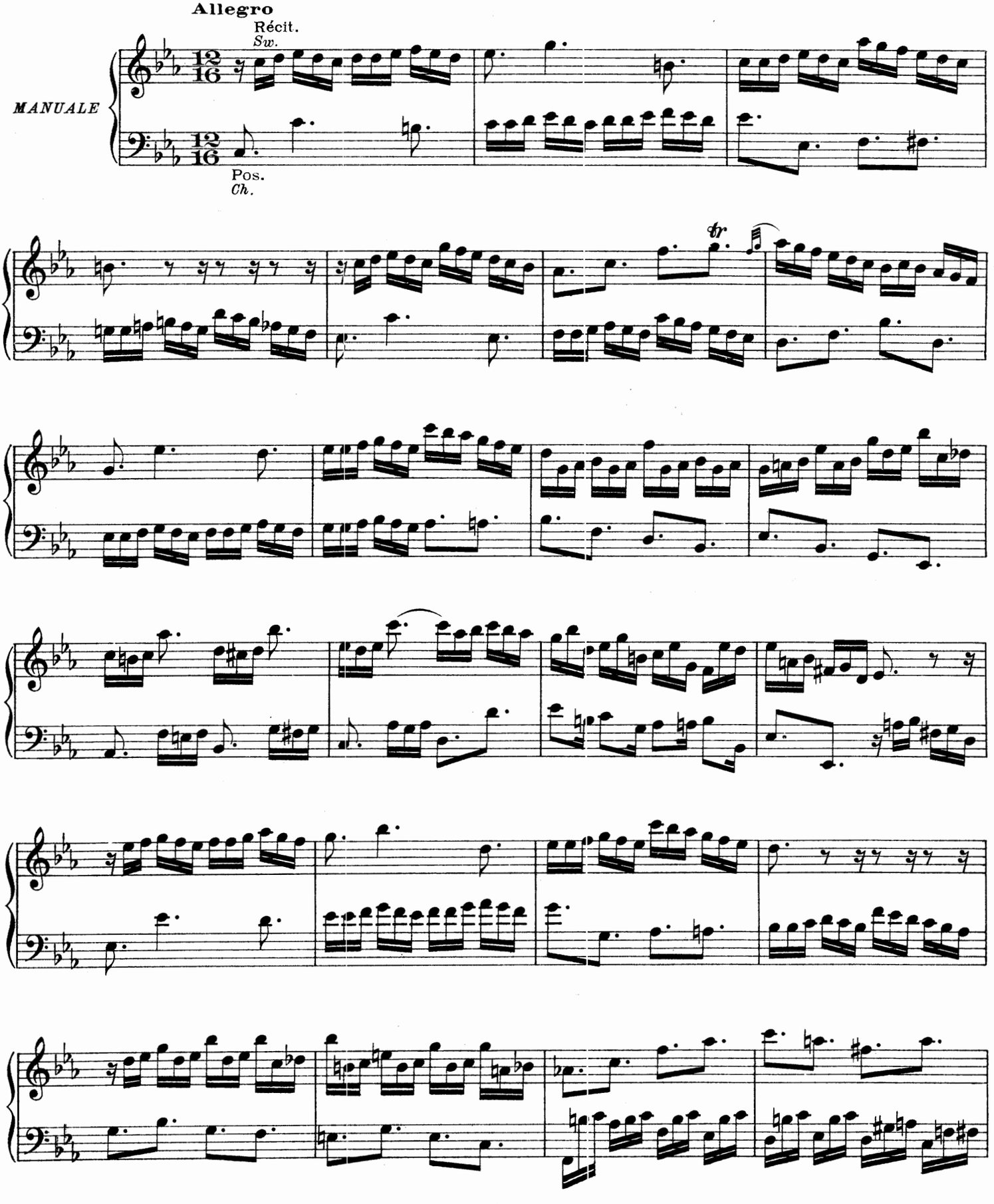
DUO de Cornet de Récit et Trompette du Positif.

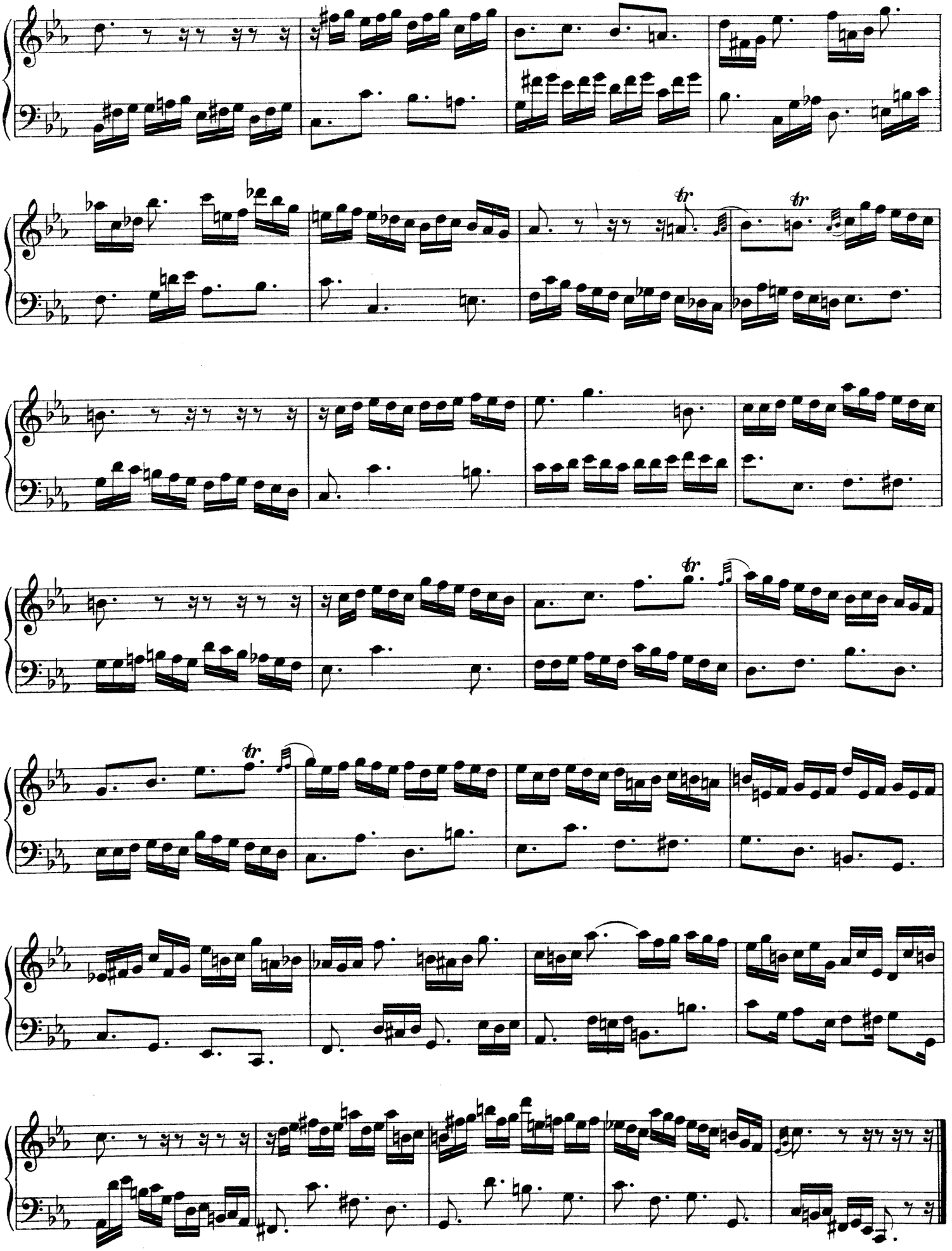
Allegro

Récit.
Sw.

MANUALE

Pos.
Ch.





N° 14

Fughetta

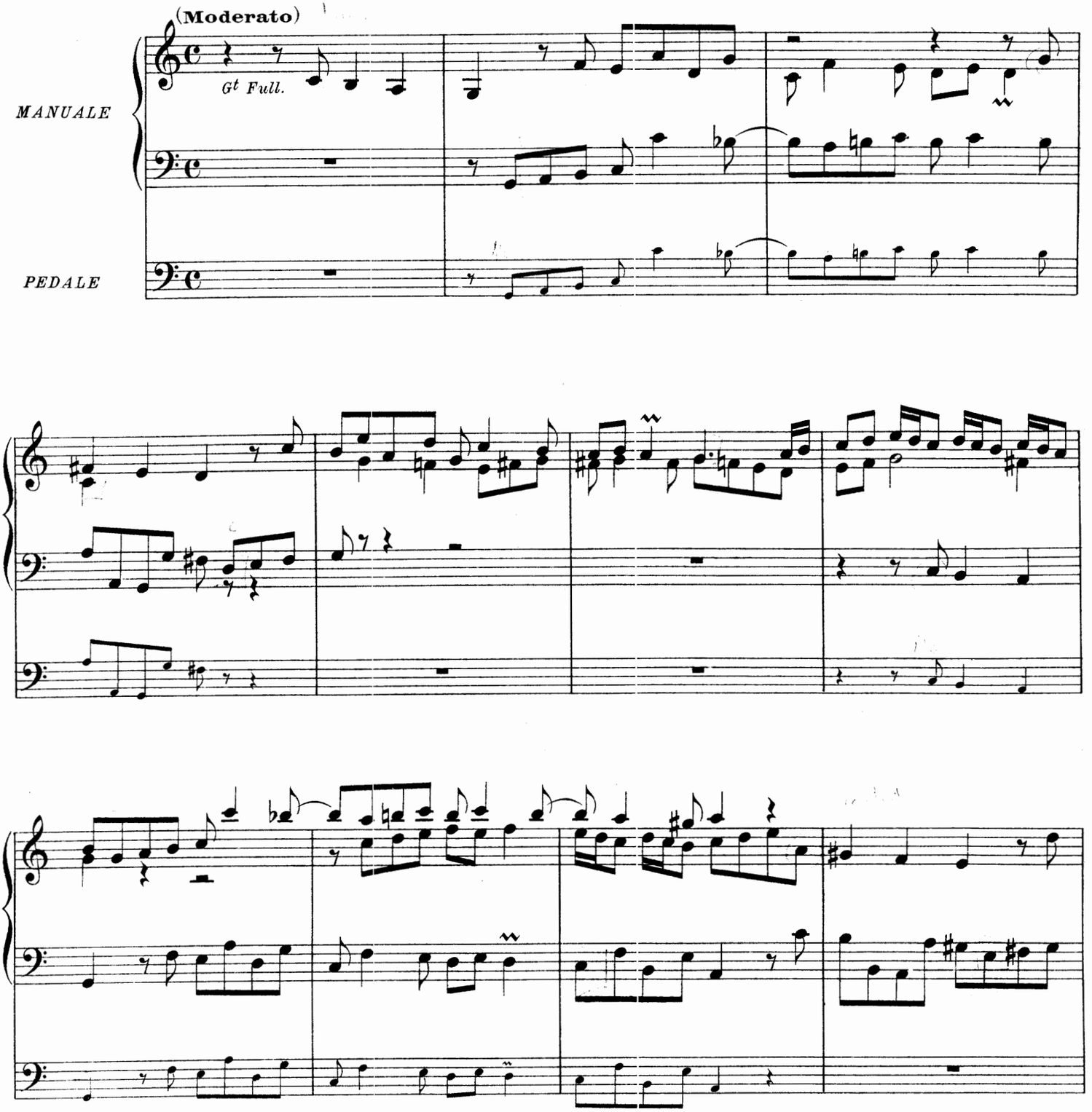
Grand Chœur
Full Organ

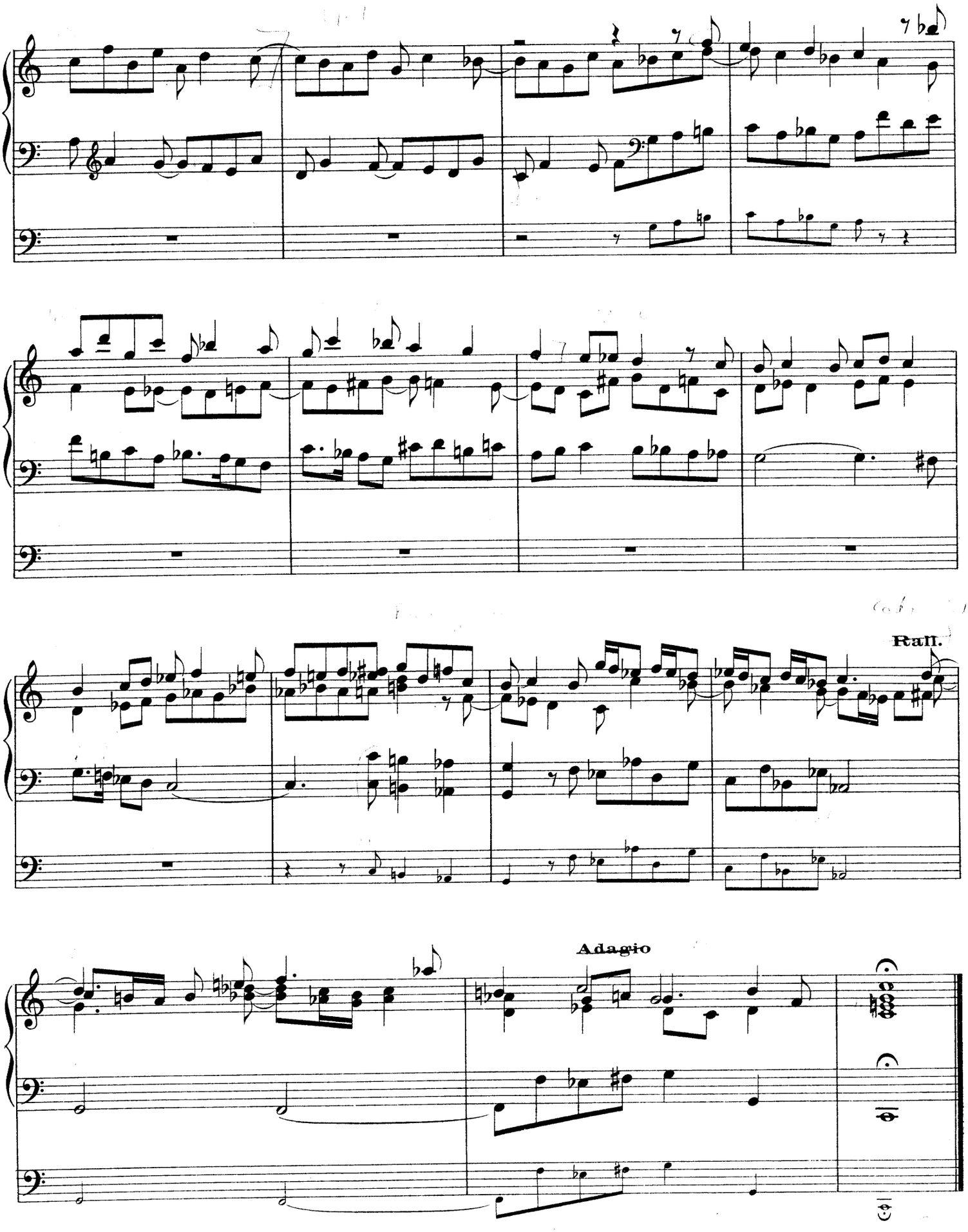
(Moderato)

MANUALE

PEDALE

Gt Full.




Rall.
Adagio

N° 15

Prélude

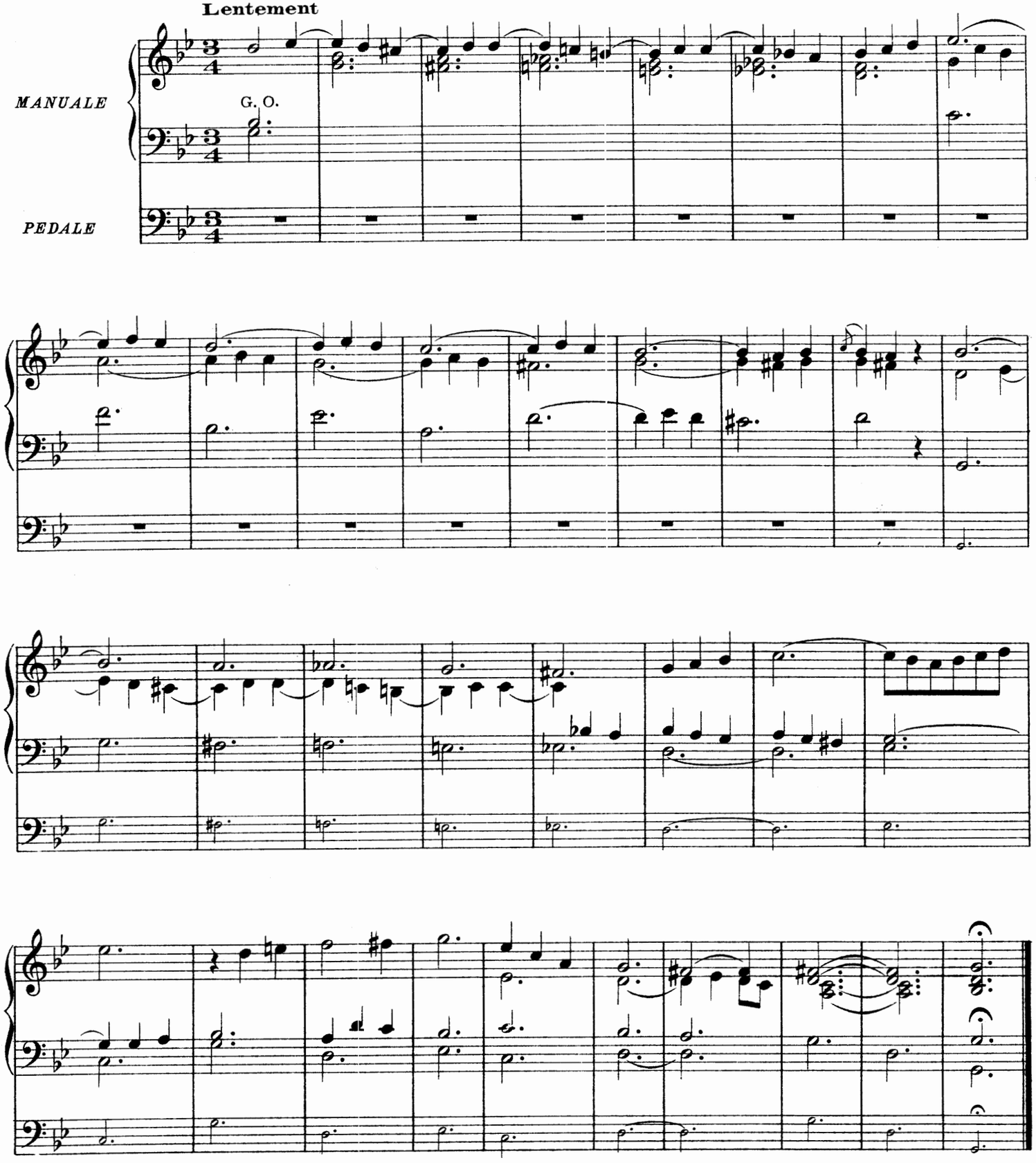
Sur les Jeux de fonds (16, 8, 4.)
Foundation Stops

Lentement

MANUALE

G. O.

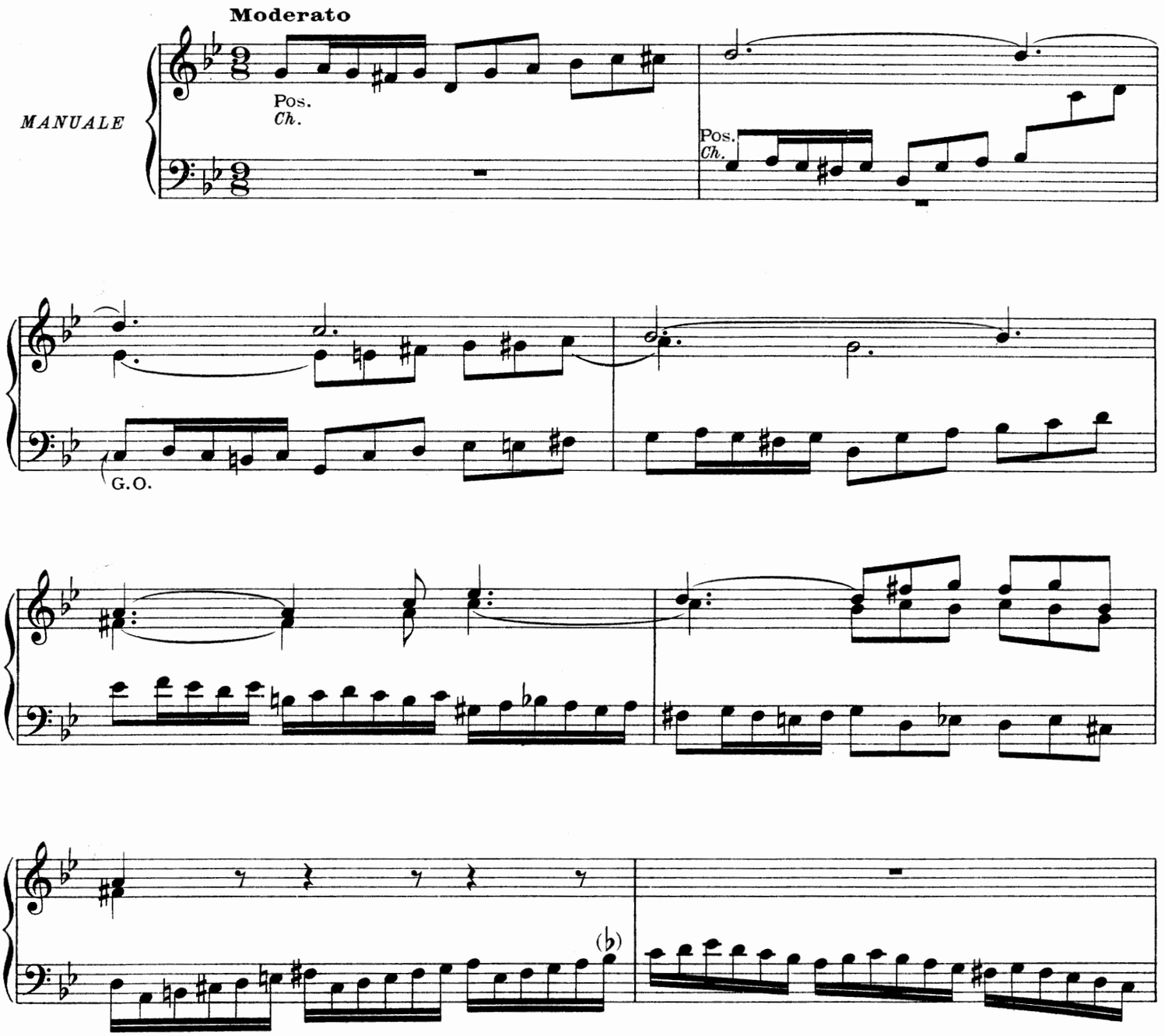
PEDALE



N° 16

Trio sur deux Claviers séparés. Dessus de Cromorne et Basse de Tierce.(1)

Gd ORGUE: tous les Fonds avec les **16** p: le Nazard la Tierce et la Quarte de Nazard ou Doublette.
POSITIF: Cromorne, Flûte et Bourdon.

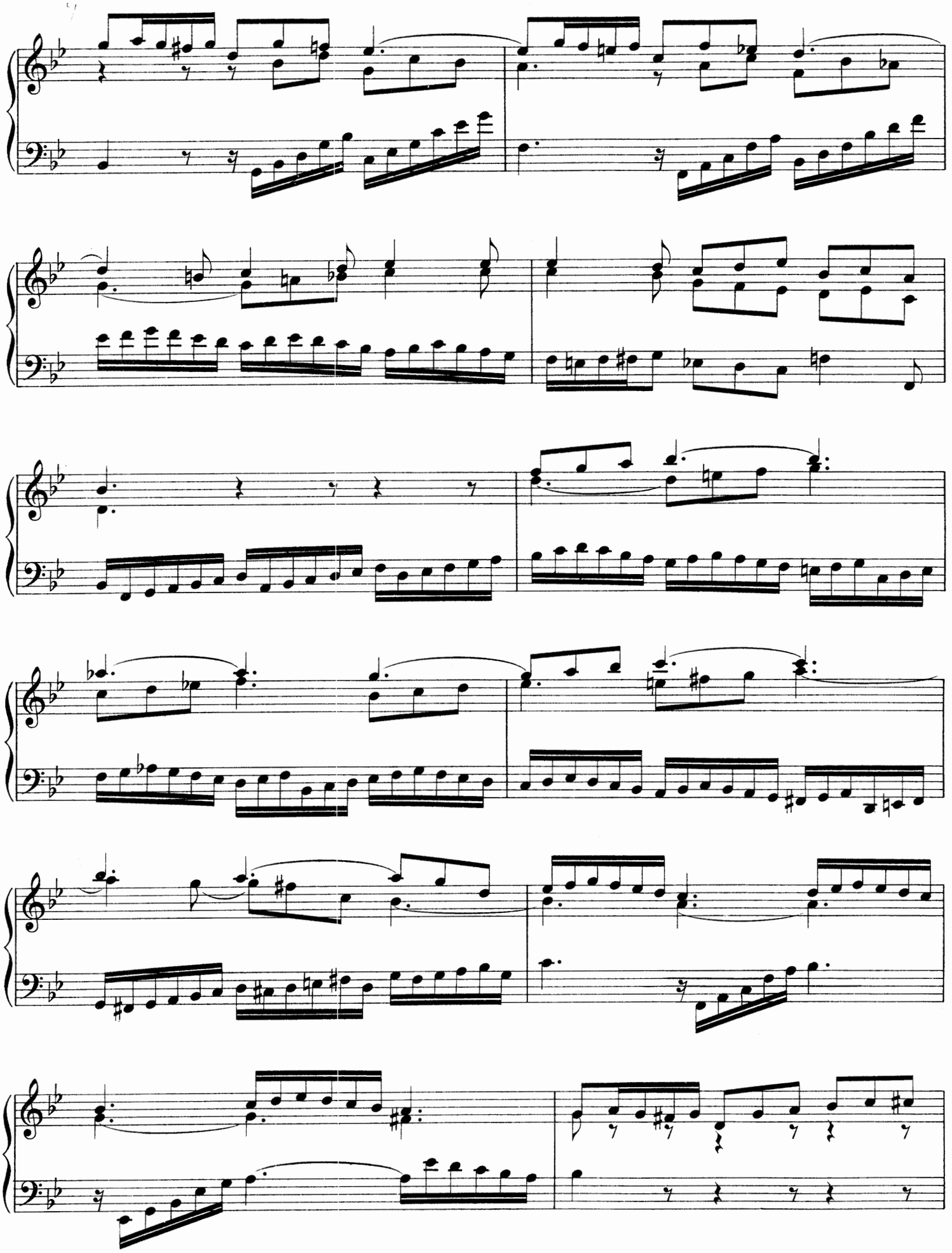


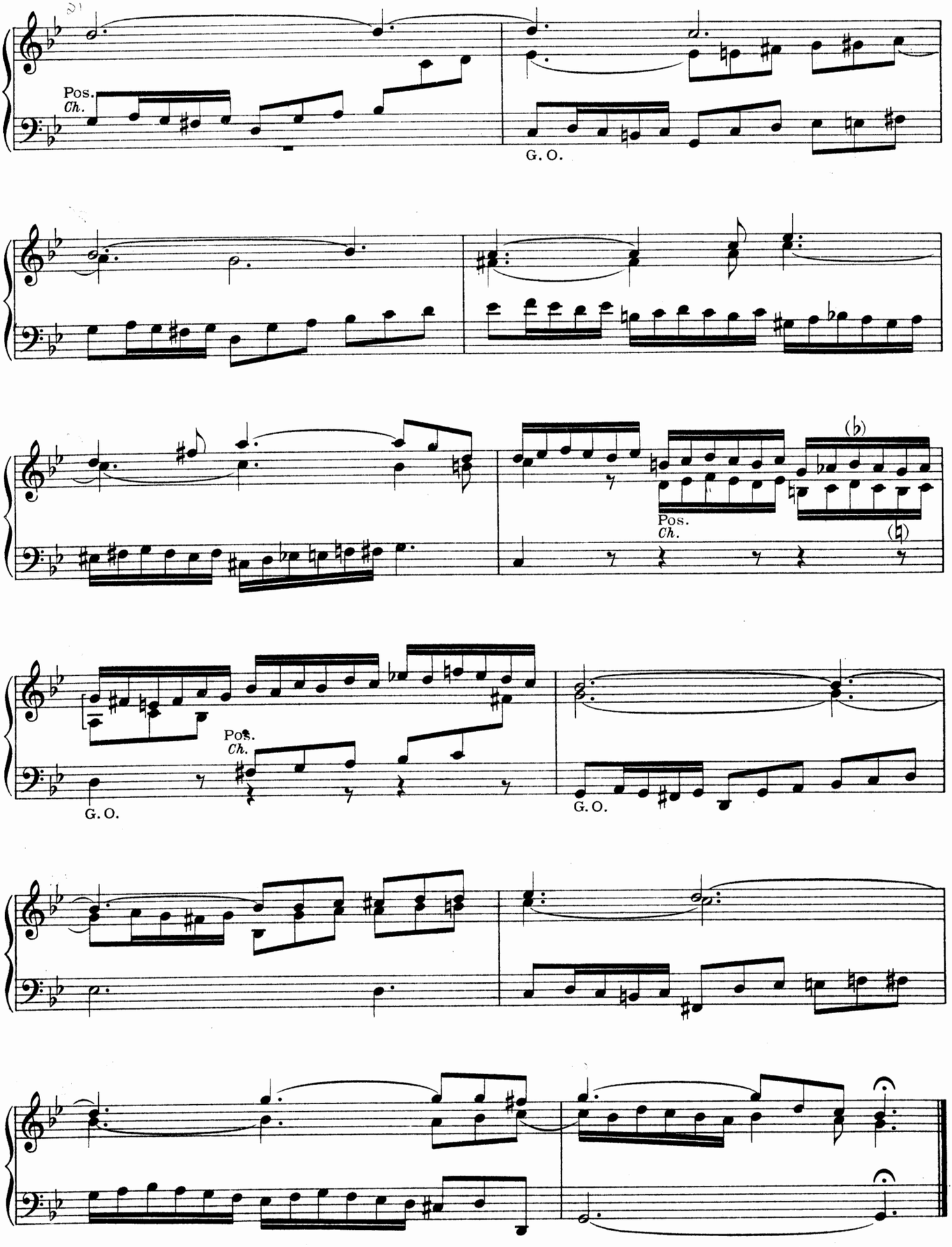
INDICATION DES JEUX (1)
- RÉCIT: Basson et Flûte de 8 p, Dulciana de 4 p. Doublette ou Octavin de 2 p.
- POSITIF: Cromorne, Flûte et Bourdon de 8 p.
- Gd ORGUE: Bourdon de 8, Recit accouplé.

PREPARE
- *SWELL:* *Bassoon and Stop. Diap. 8 Ft Dulciana 4 Ft Piccolo 2 Ft*
- *GREAT:* *Stop. Diap. 8 Ft, Sw. to Gt*
- *CHOIR:* *Clarionet, Stop. Diap. and Clarabella 8 Ft.*

Costallat & Cie - 1709 - Paris

63845

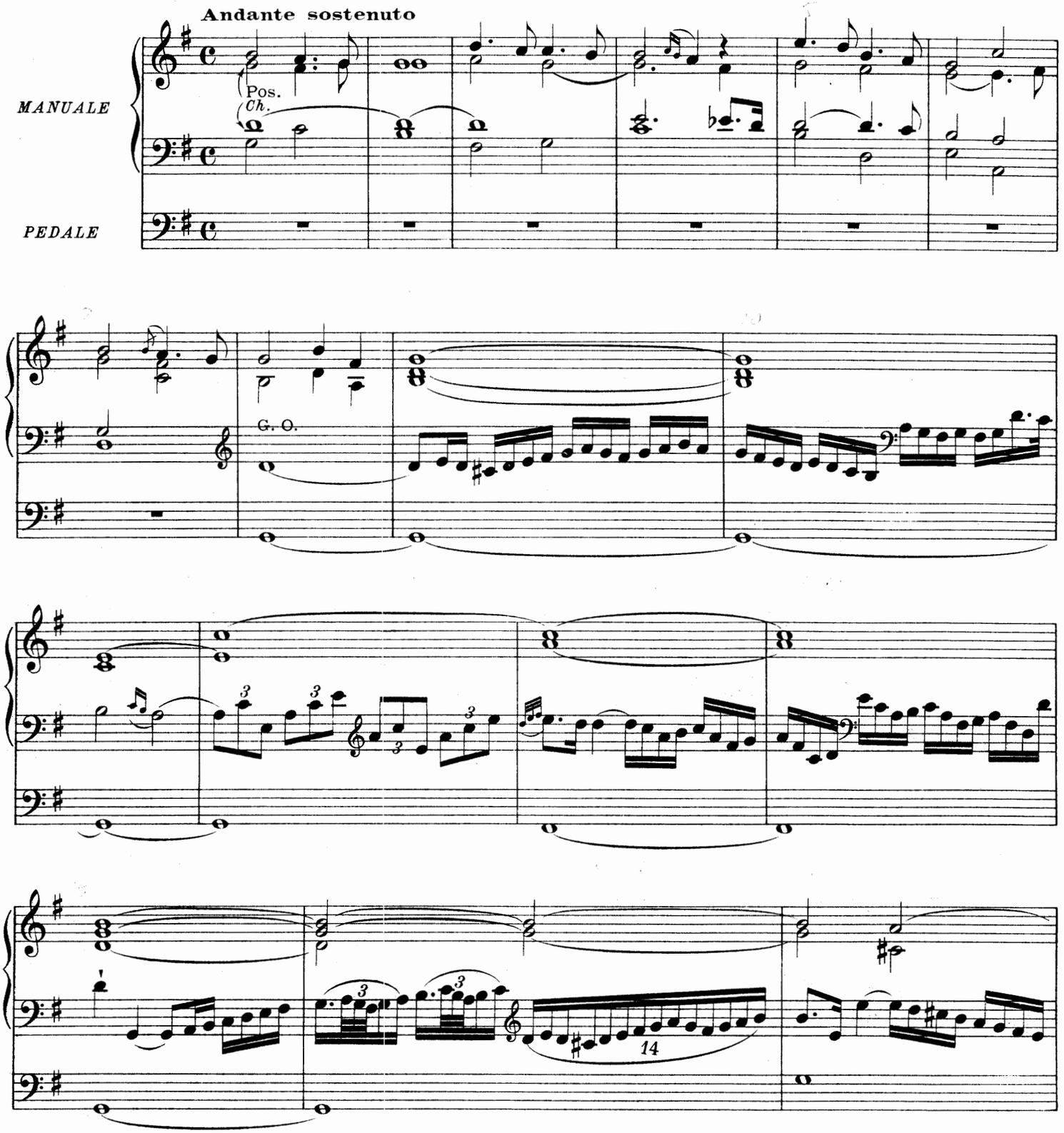



Pos.
Ch.
G. O.
Pos.
Ch.
Pos.
Ch.
G. O.
G. O.

N° 17

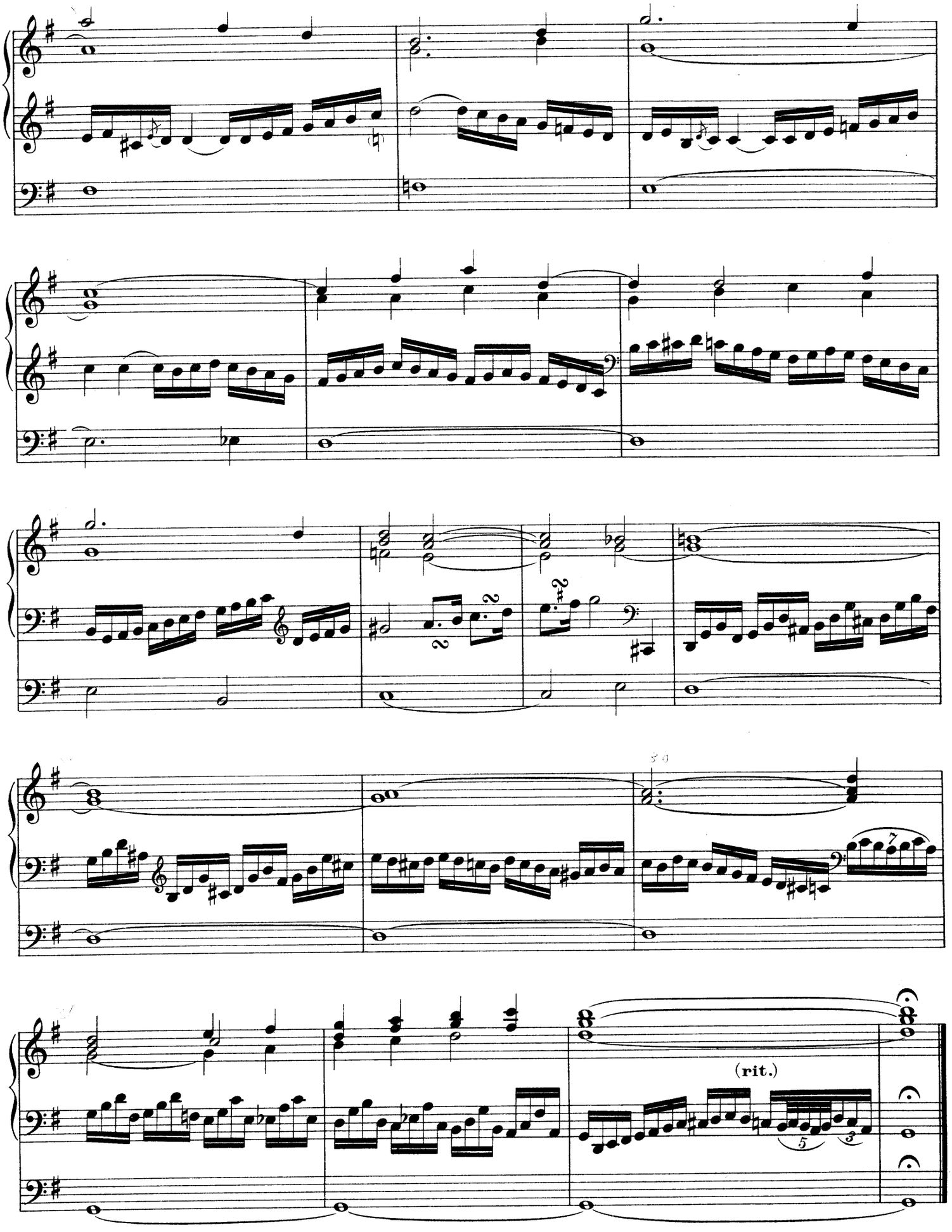
Les Claviers séparés.

Récit de la main gauche, sur le jeu de Tierce du Grand Orgue. Accompagnement sur les jeux doux du Positif. Pédales de Flûtes[1]



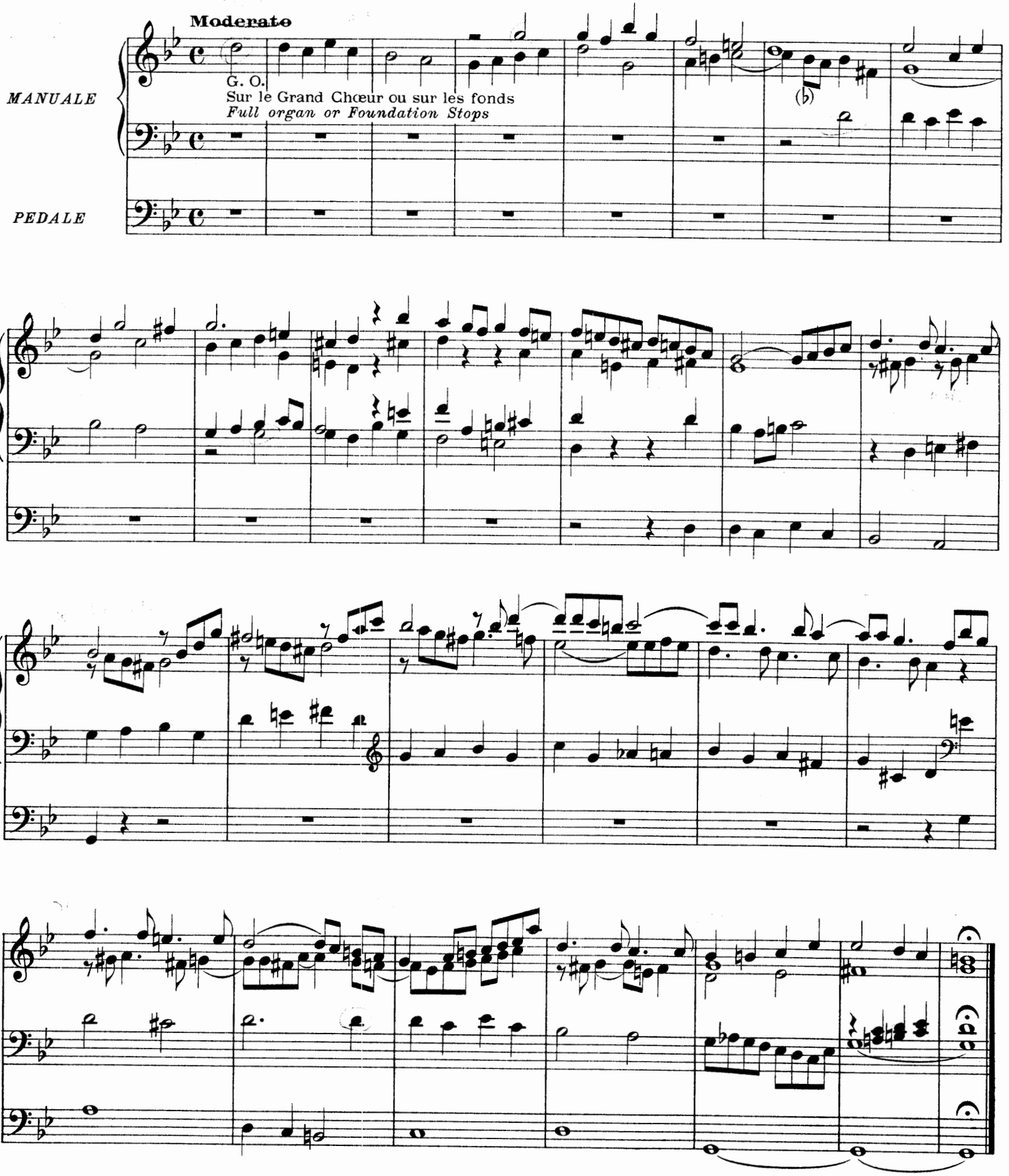
[1] INDICATION DES JEUX
- POSITIF (ou RÉCIT): Flûte Creuse de 8 p.
- Gd ORGUE: Gambe et Bourdon de 8 p. (Fl. douce de 4 ad libitum).
- PÉDALE: Bourdons de 16 et 8 p.

PREPARE
- *CHOIR: Clarabella 8 Ft*
- *GREAT or SW: Keraulophon and Stop. Diap. 8 Ft*
- *PEDAL: Soft 16 and 8 Ft*


(rit.)

N° 18

Fughetta



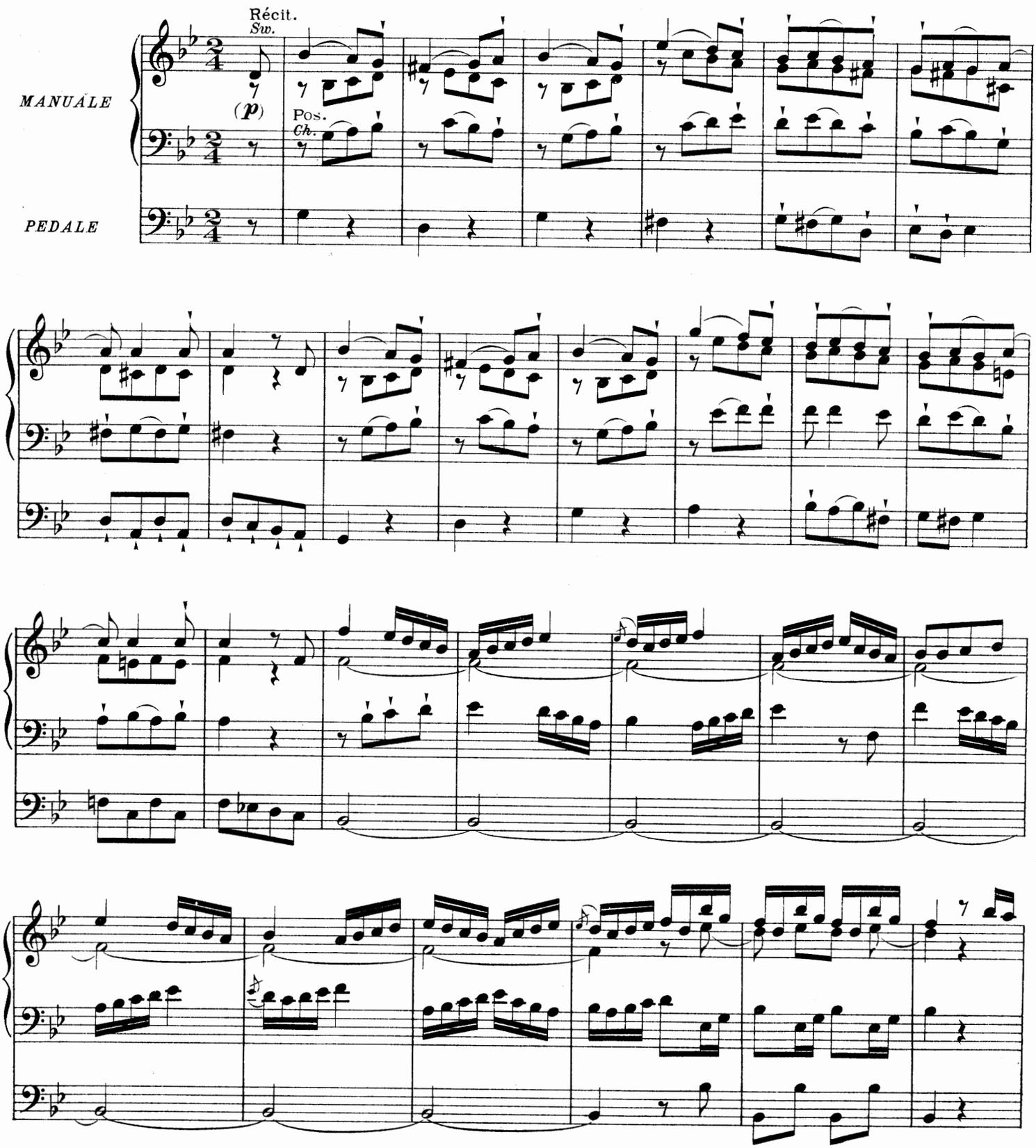
Nº 19

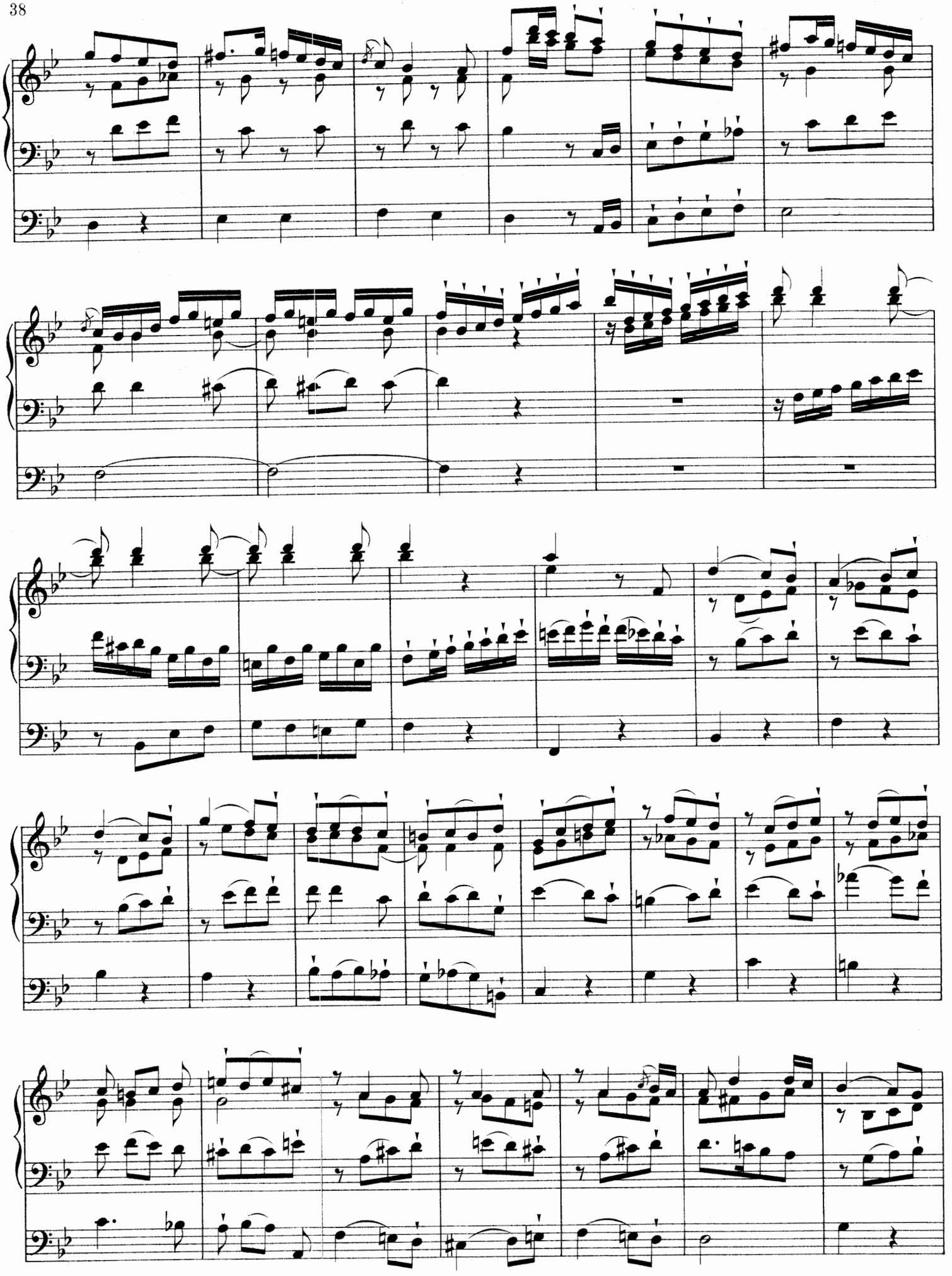
RÉCIT: Hautbois.
POSITIF: Cromorne et Bourdon.
PÉDALES: 16, 8, 4 p. et Nazard (ou Violoncelle.)

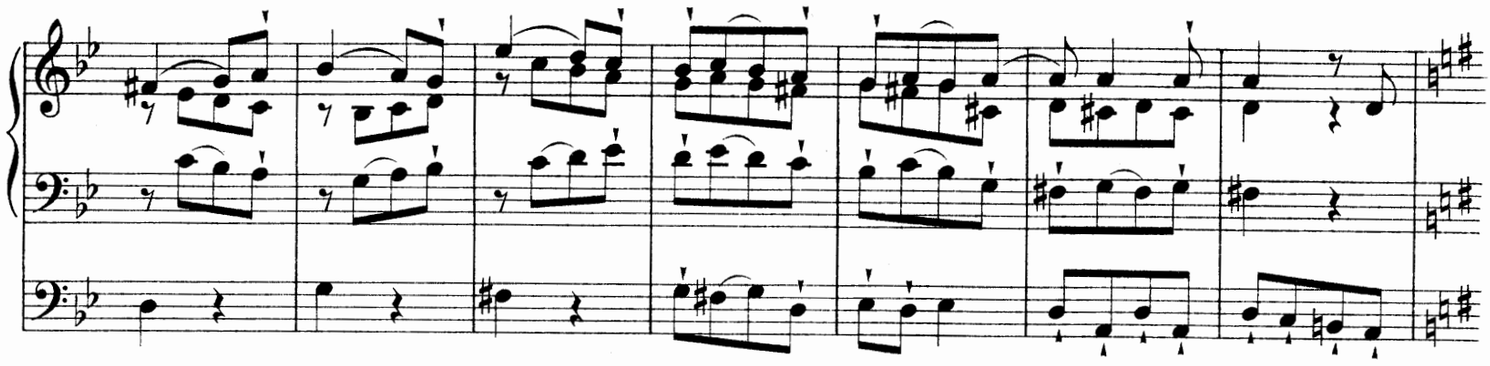
SWELL: Oboe.
CHOIR: Clarinet and Stop. Diap
PEDAL: Bourdon 16 and 8 Ft and Nazard (or Cello)

Quatuor sur deux Claviers et Pédale obligée.

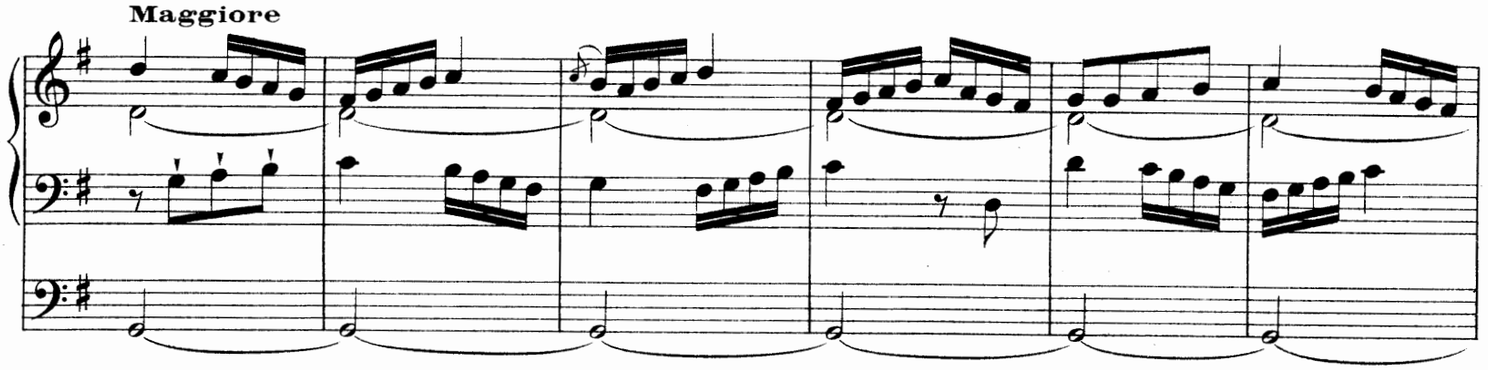
Andante con moto

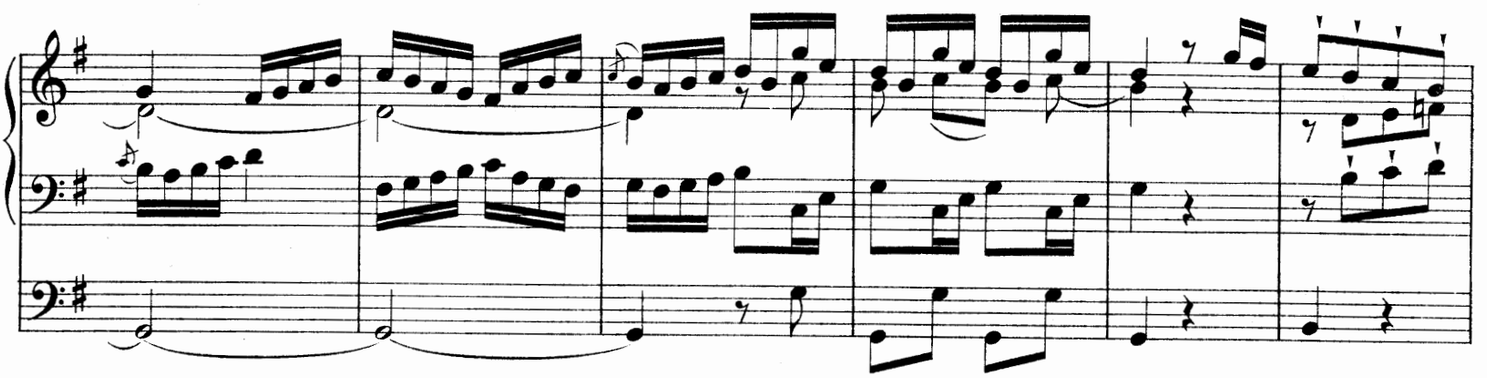


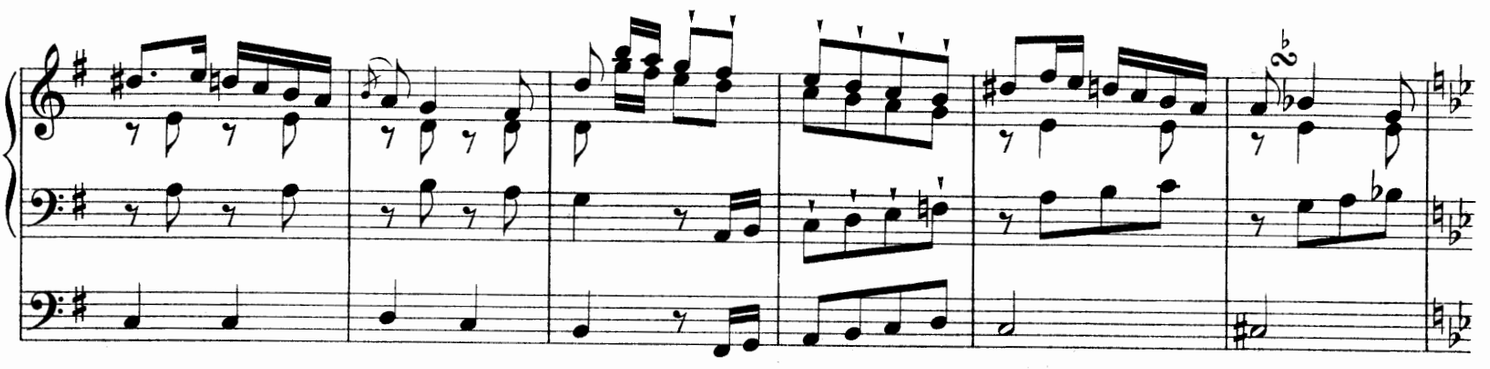




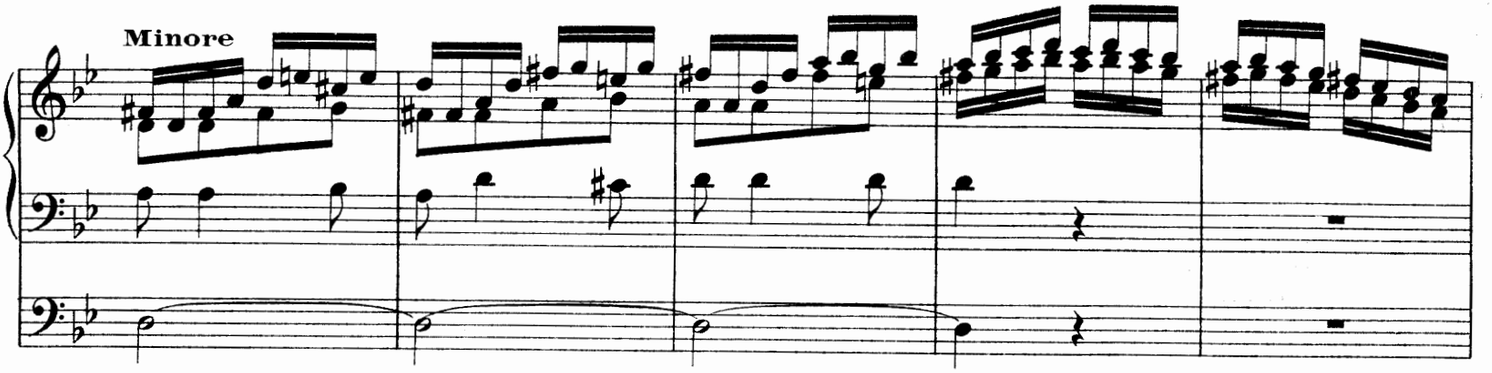
Maggiore

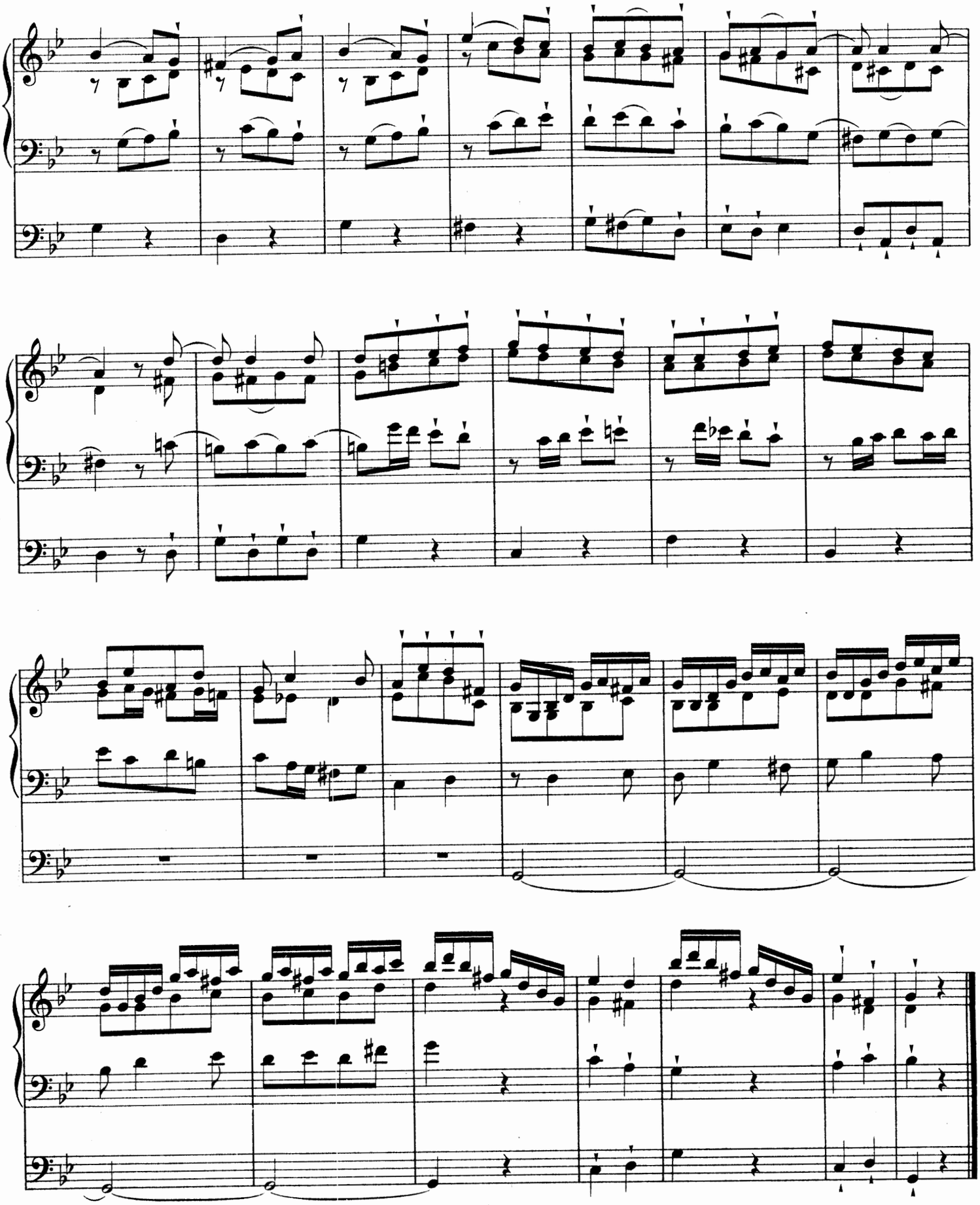






Minore





Costallat & Cie-1709 - Paris

N° 20

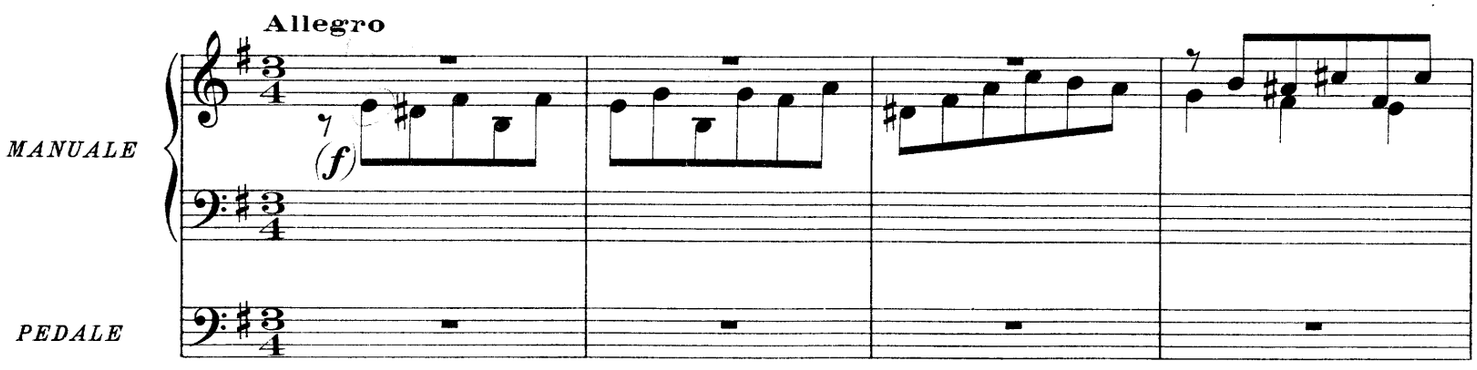
Grand Chœur
Full Organ

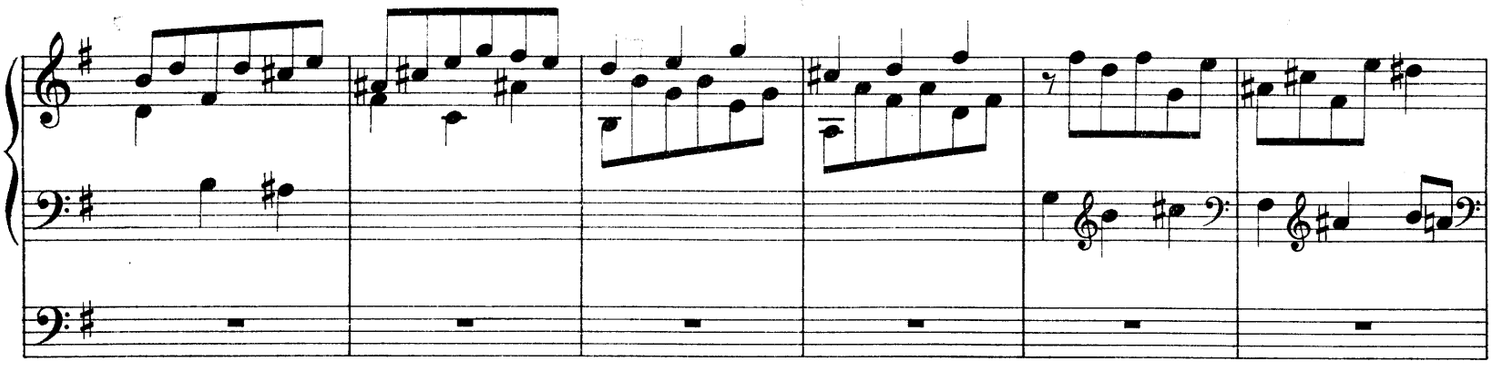
Fuga

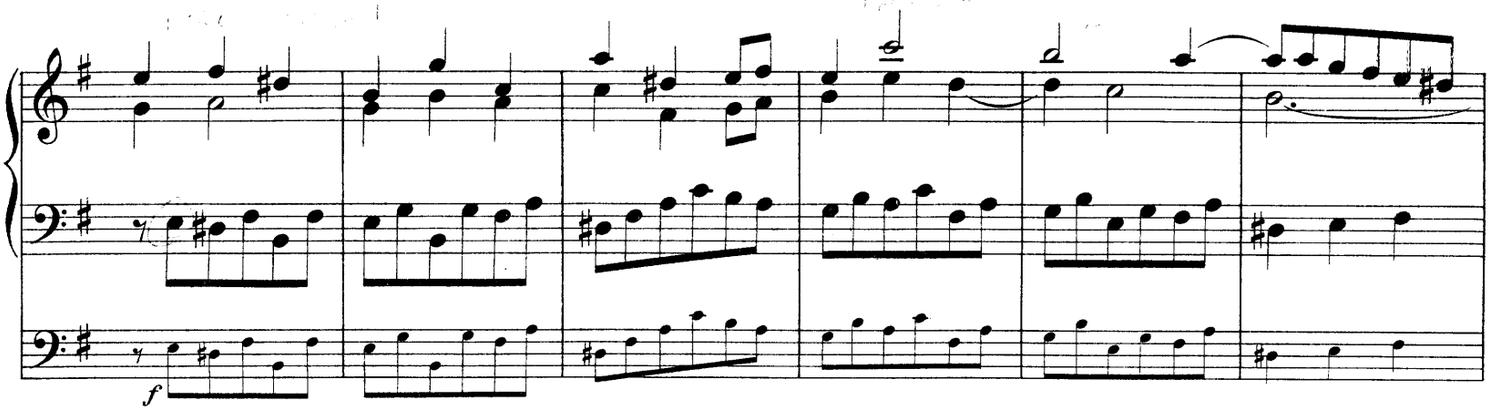
Allegro

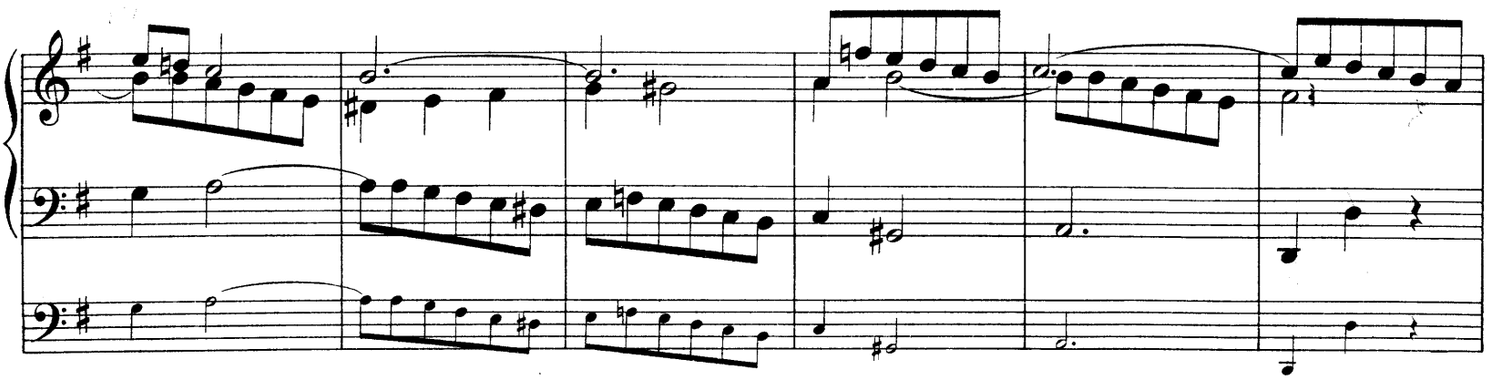
MANUALE

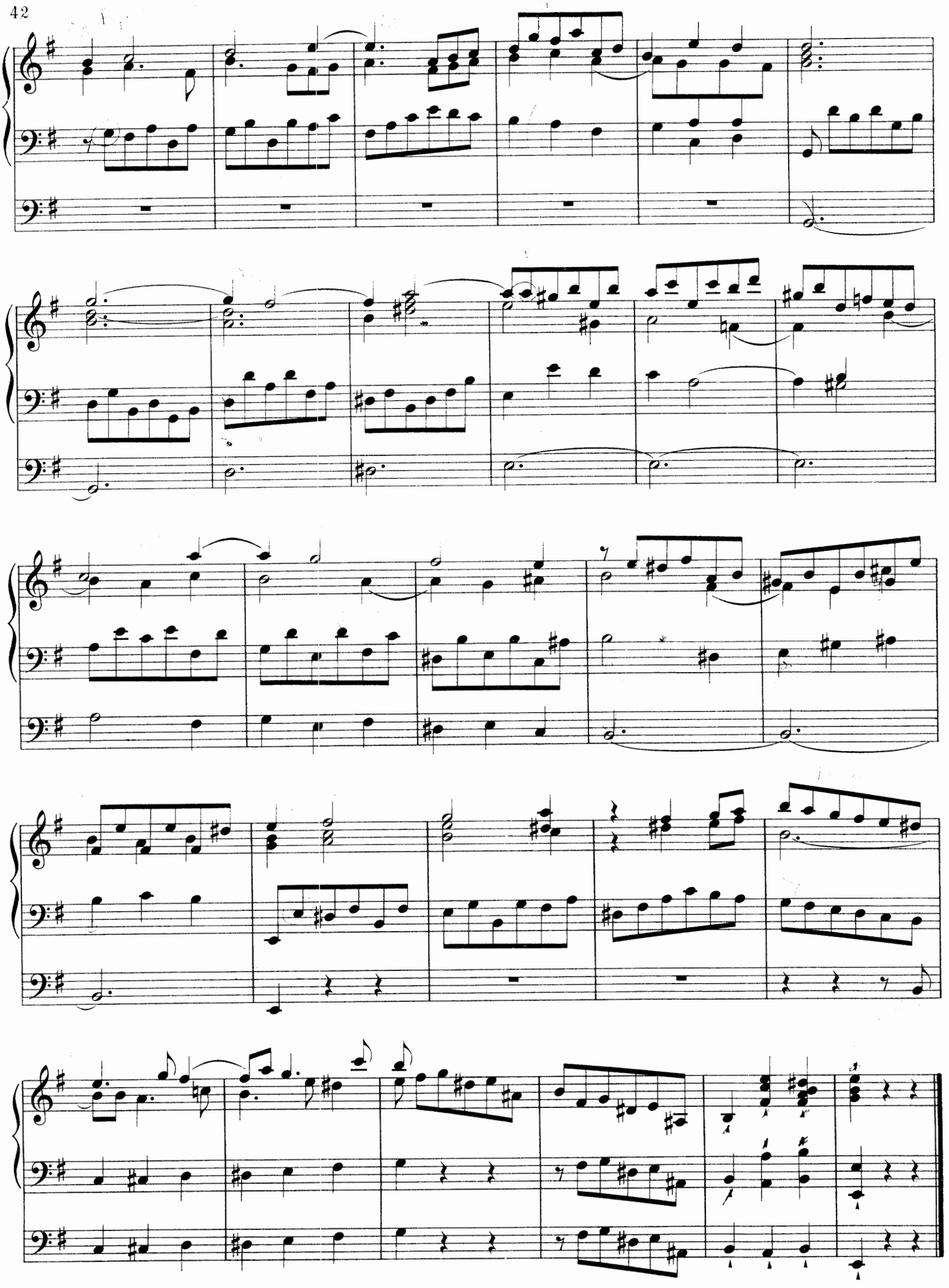
PEDALE







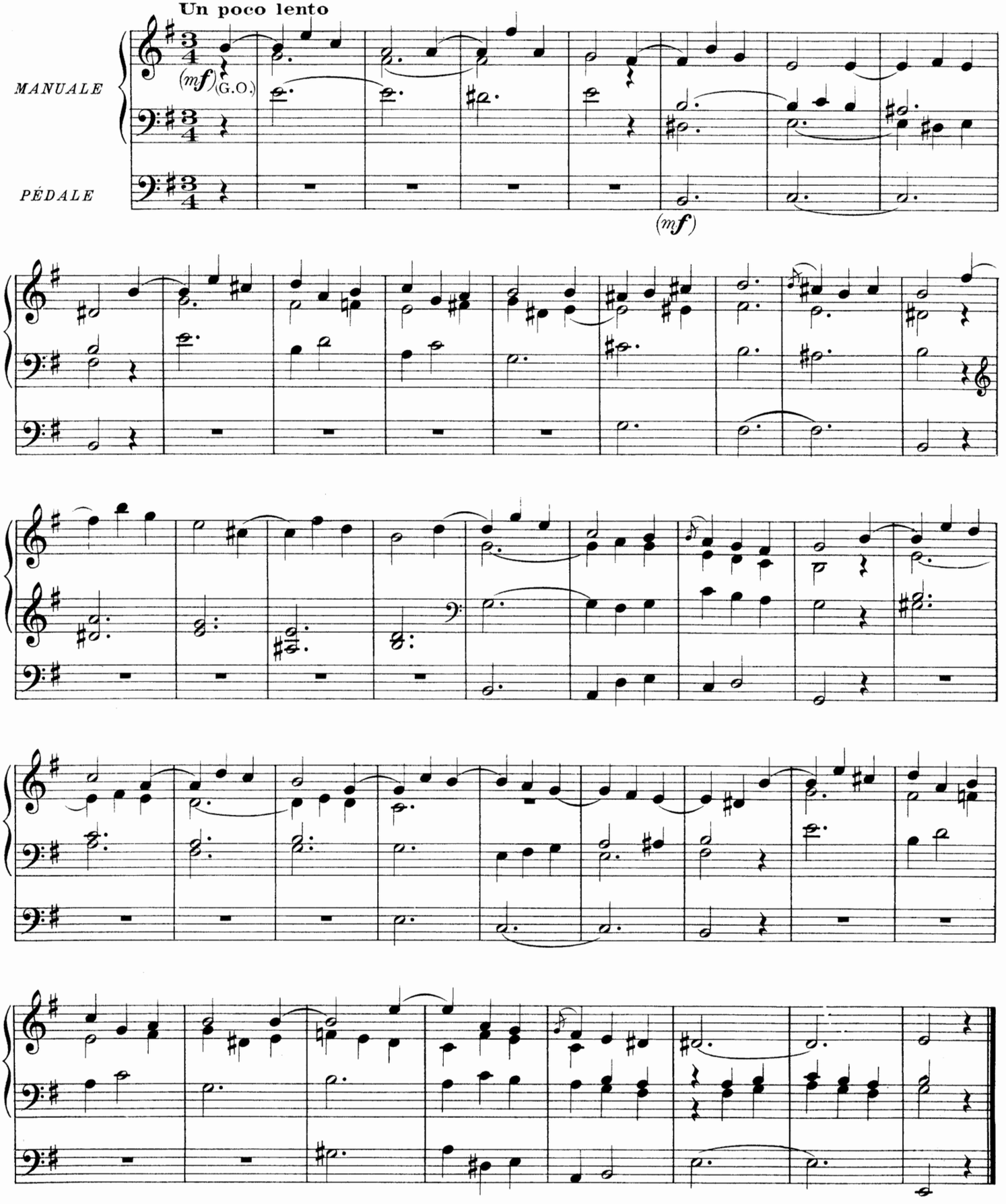




N° 21

Sur les Jeux de fonds. La Pédale séparée et obligée.
Foundation Stops

Un poco lento

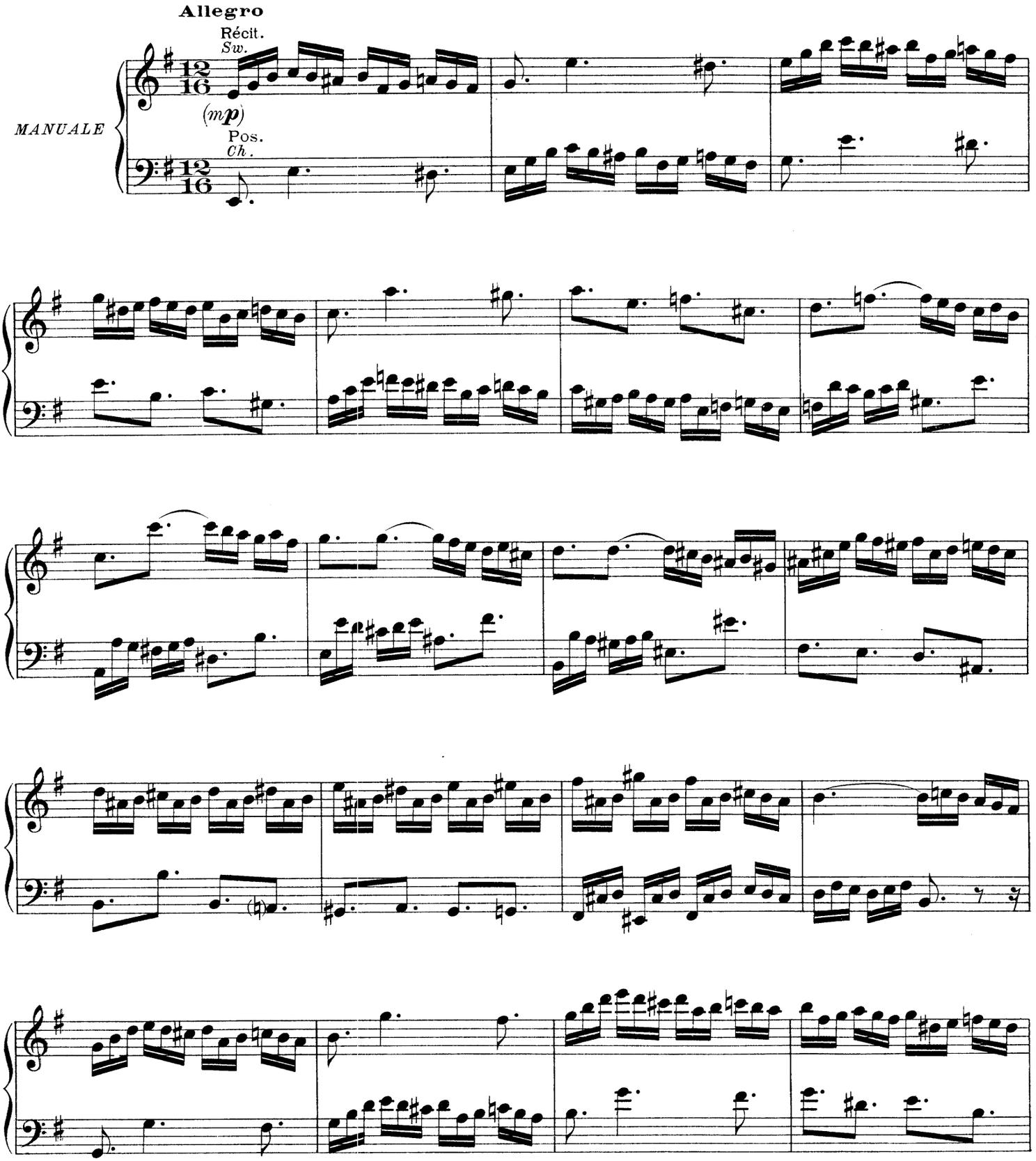


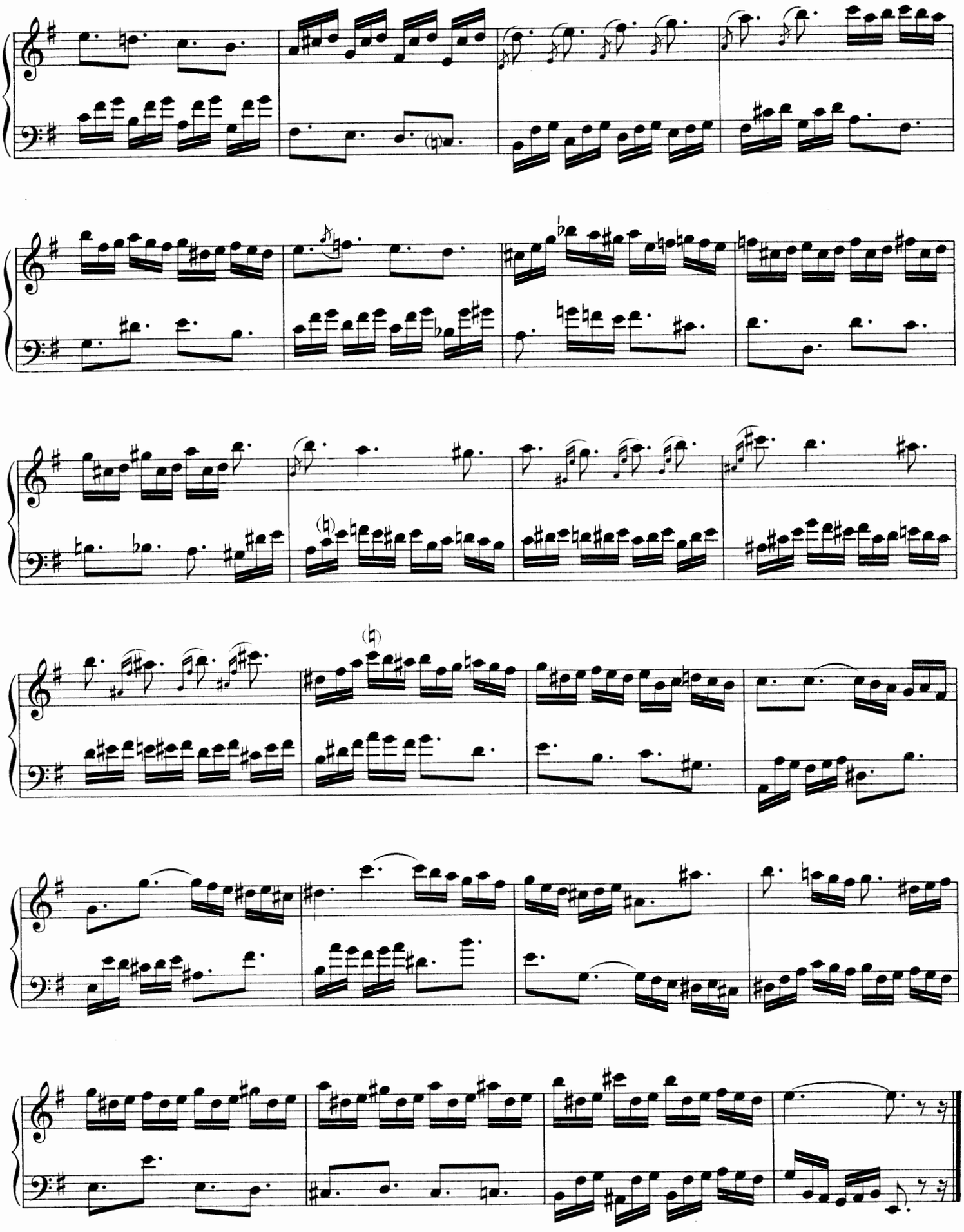
N° 22

Duo

Cornet de Récit et Trompette du Positif.
SWELL: Cornet. — CHOIR: Trumpet or Clarionet.

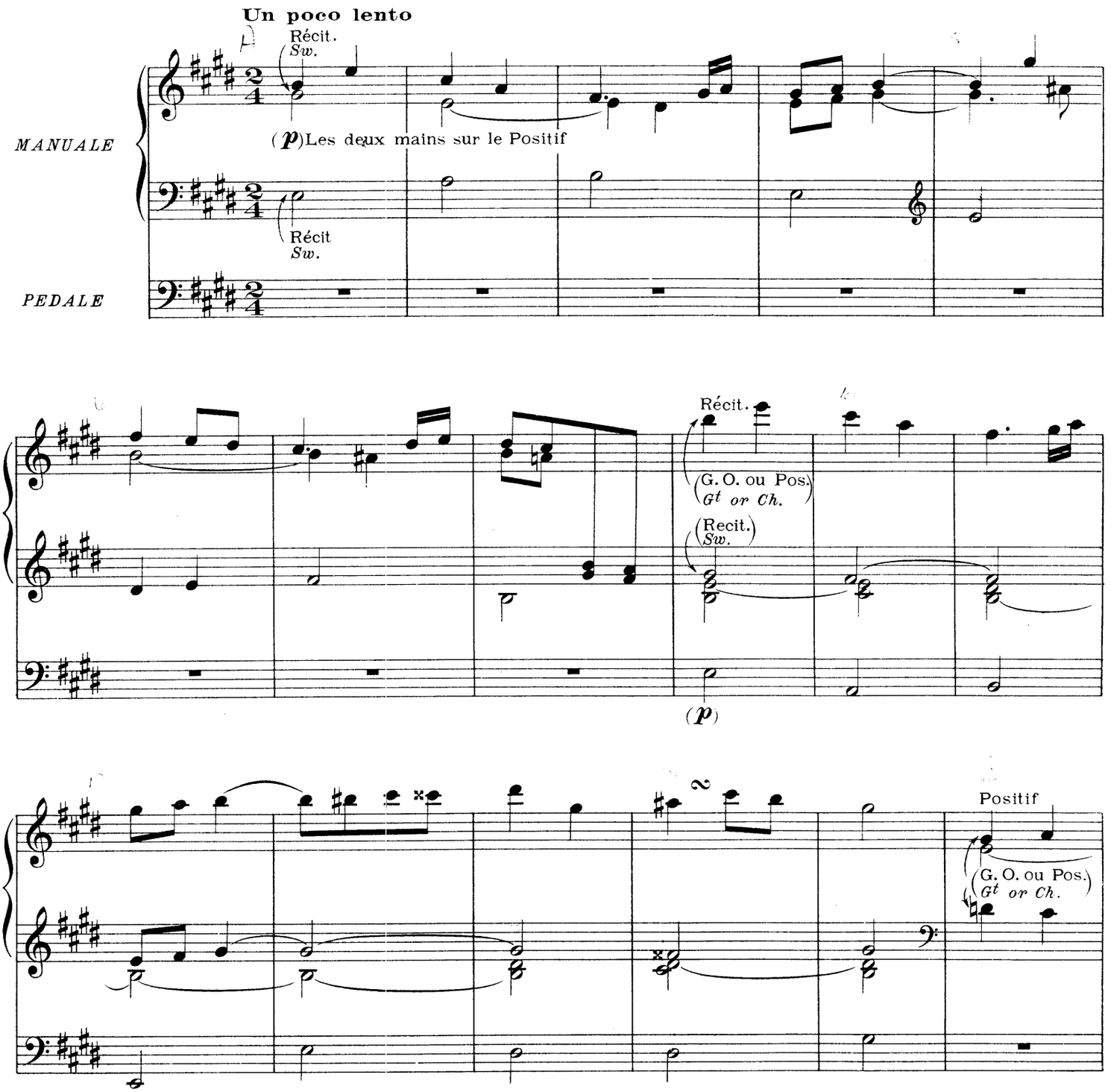
Allegro





N° 23

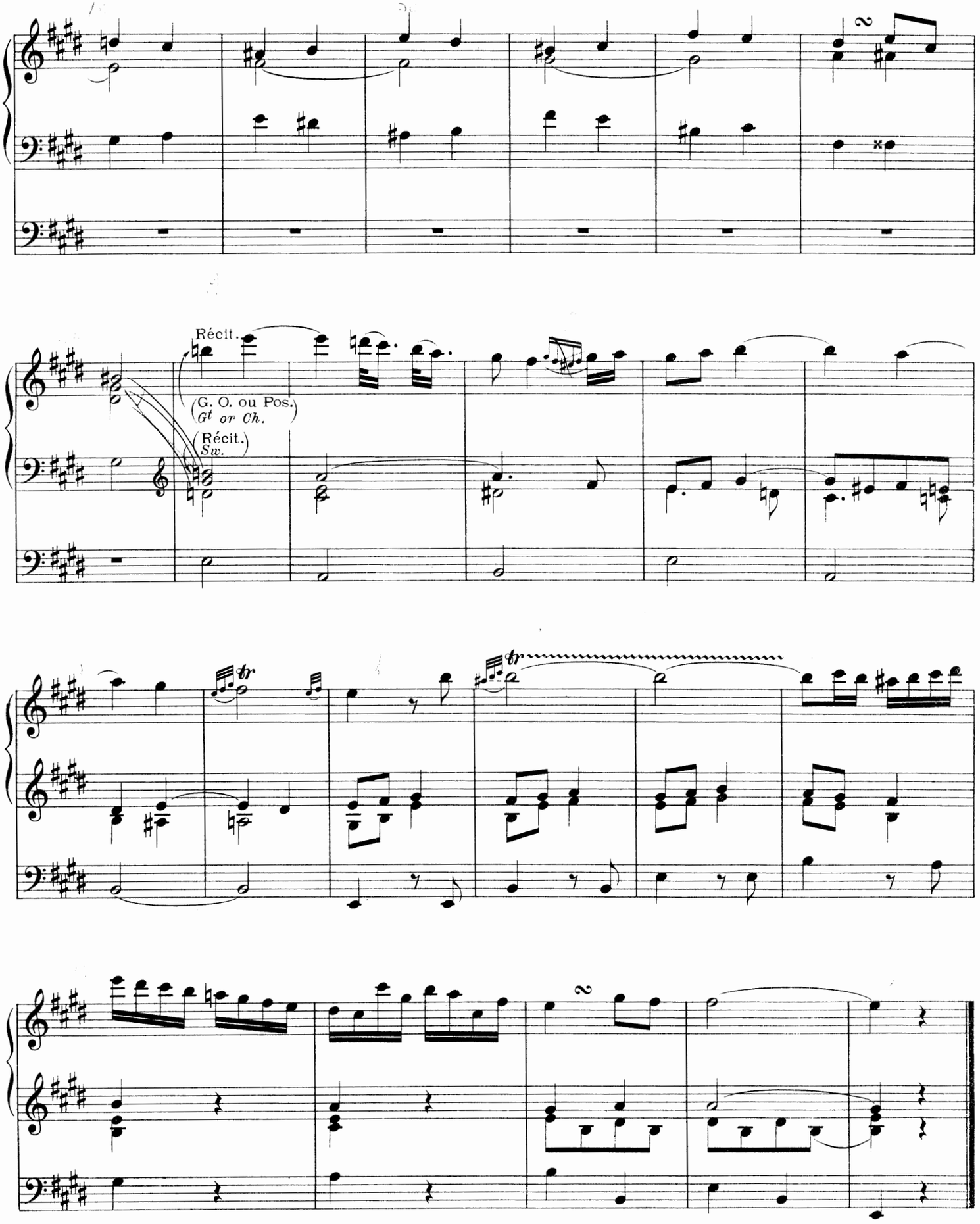
Récit de Flûte. Accompagnement sur les 8 p. du Positif. Pédales de Flûtes.(1)



(1) INDICATION DES JEUX
RÉCIT: Voix céleste et Gambe de 8 p.
Gd ORGUE ou POSITIF: Fl. harm. de 8 p.
PÉDALE: Bourdons de 16 et 8 p.

PREPARE
SWELL: Vox angelica 8 Ft
GREAT or CHOIR: Harmonic Flute 8 Ft
PÉDAL: Bourdons 16 and 8 Ft

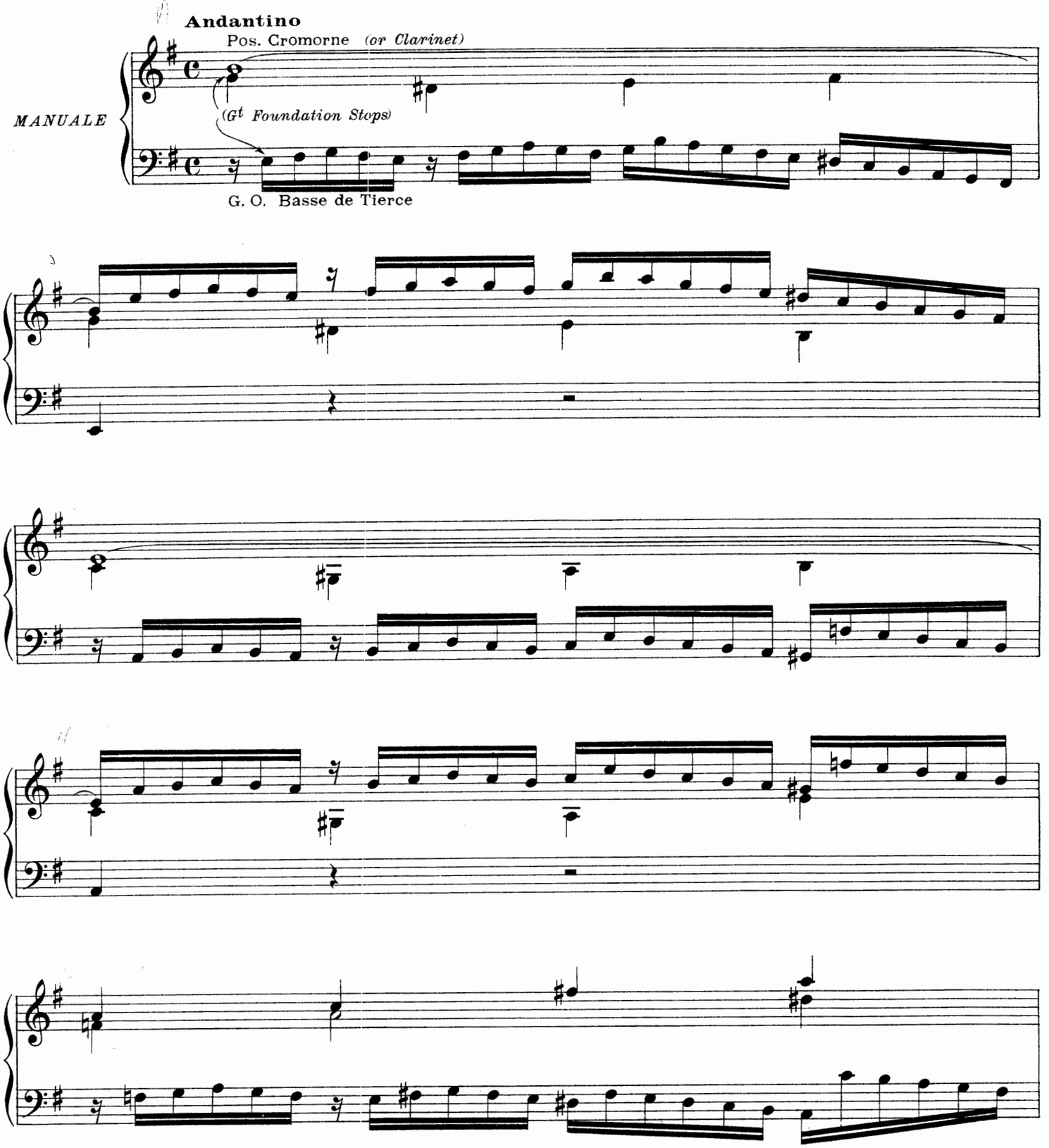
N. B. L'indication entre-parenthèses des claviers ne sert que pour cette registration moderne.

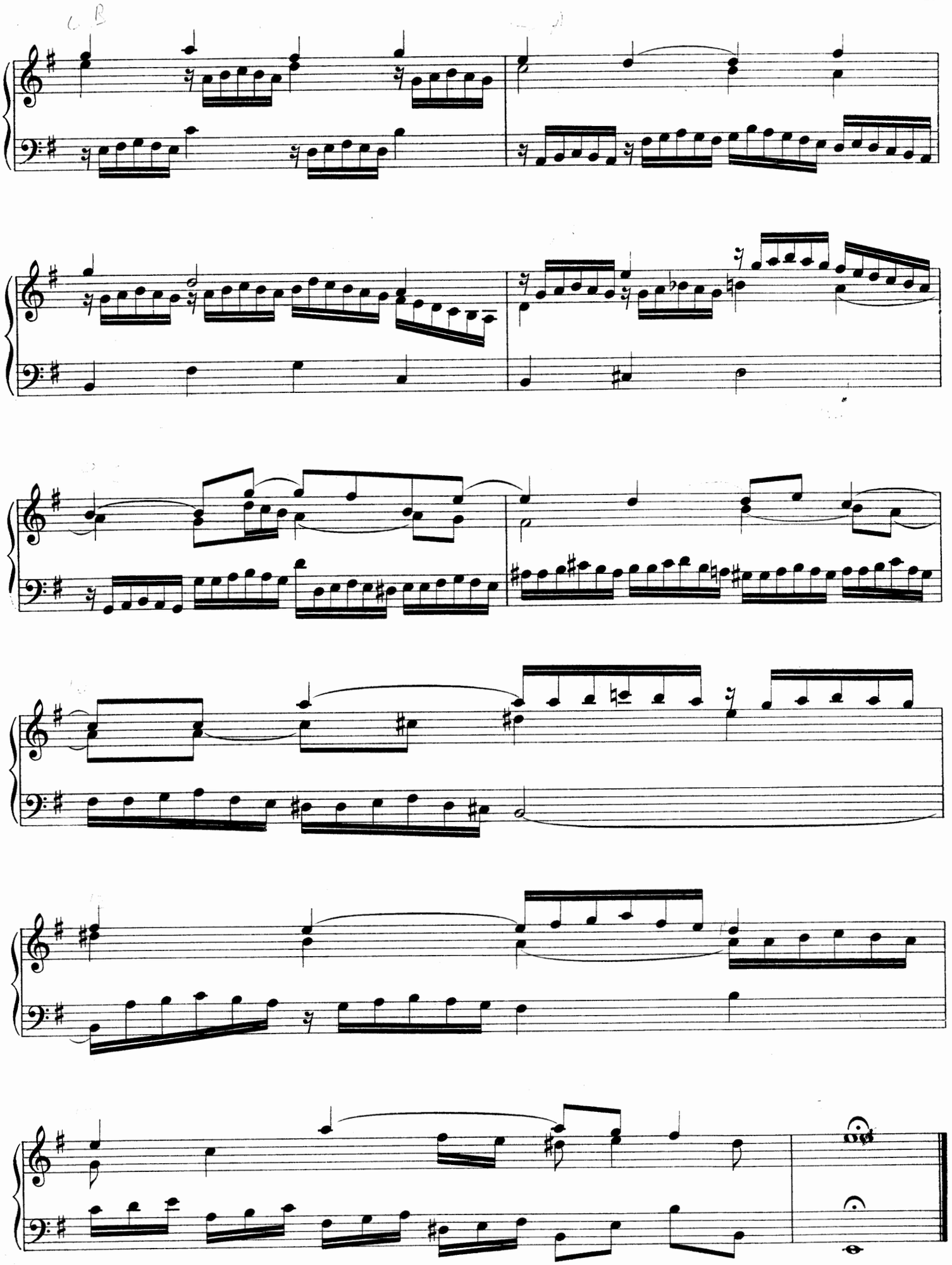

Récit.
(G. O. ou Pos.
Gt or Ch.)
(Récit.
Sw.)
tr
tr

N° 24

Trio

Dessus de Cromorne et Basse de Tierce, les Claviers séparés. On peut aussi jouer cette pièce sur tous les fonds en y ajoutant le Cromorne ou le Nazard avec les Claviers réunus.





Nº 25

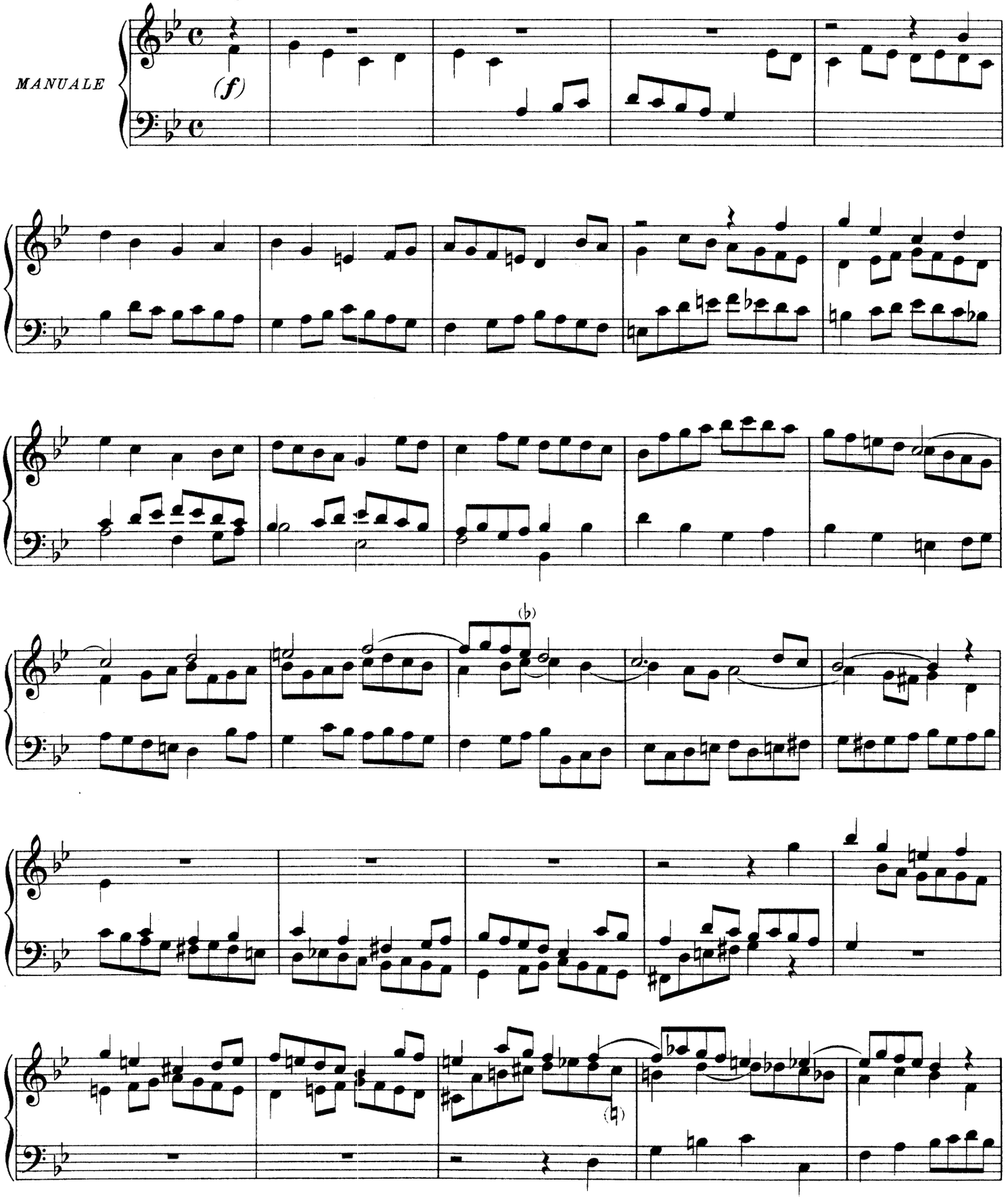
Allegro Fugato

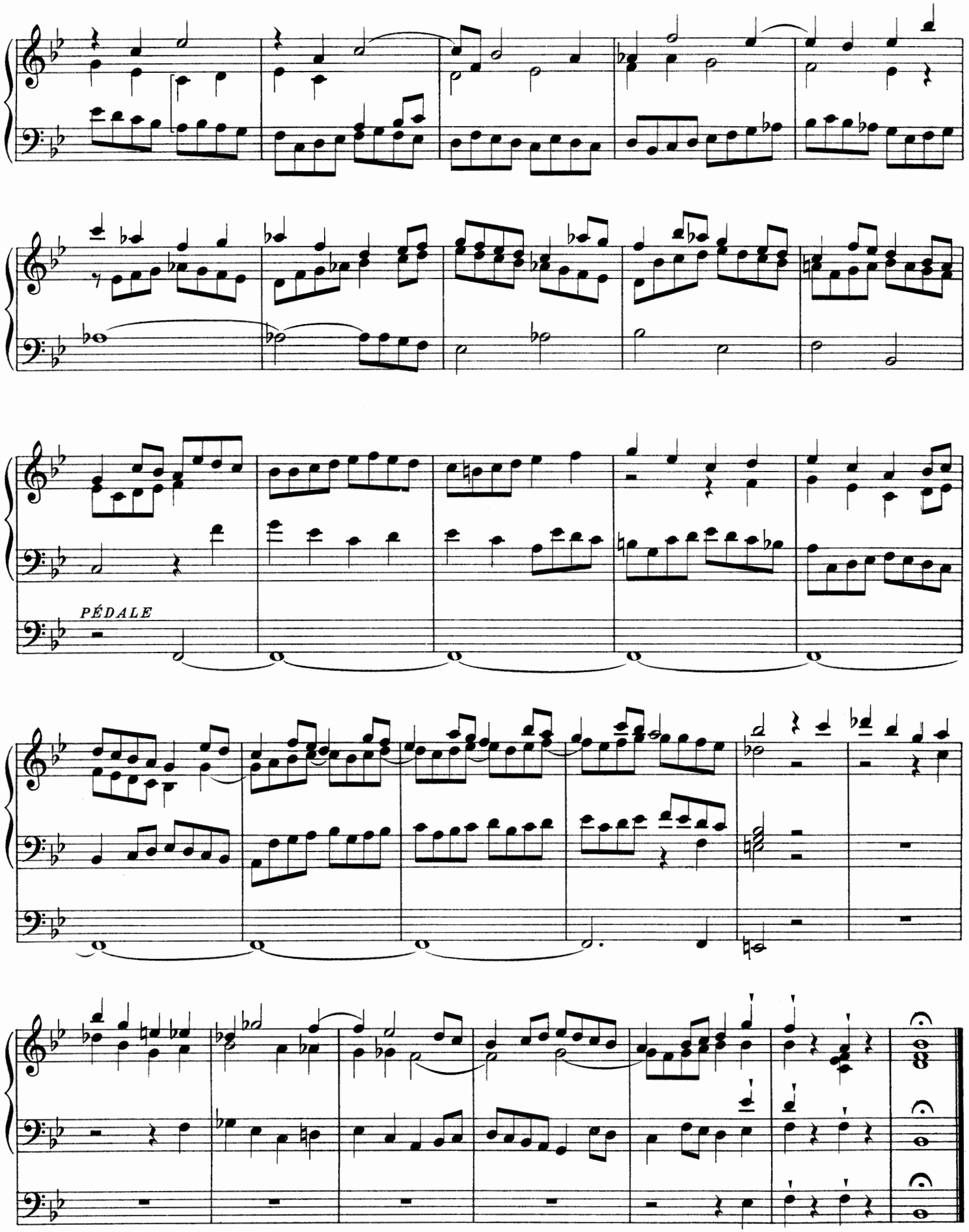
Grand Chœur
Full Organ

Allegro

MANUALE

(f)




PÉDALE

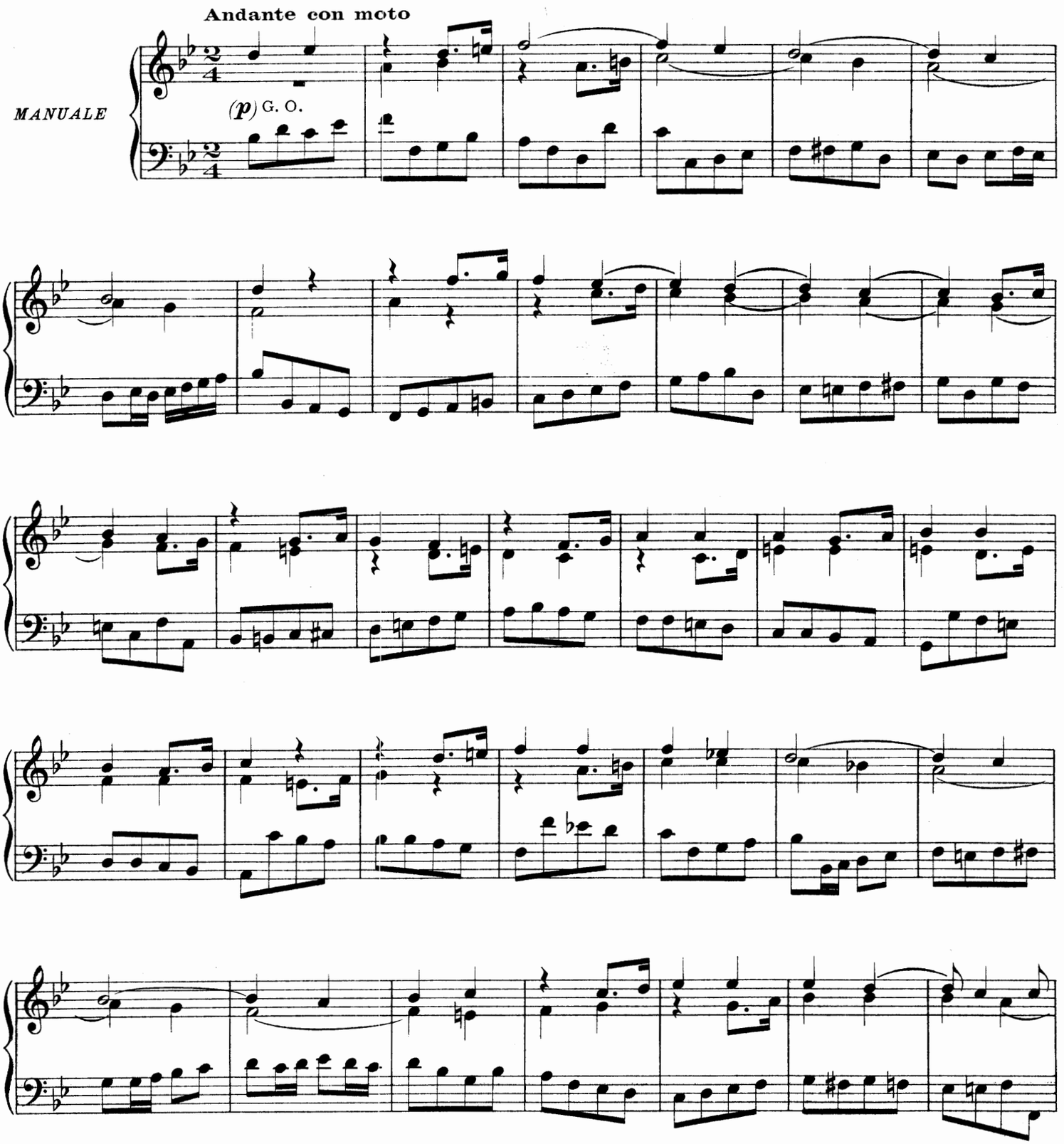
N° 26

Canon à la Quarte

Sur les Jeux de fonds avec le Crömorne[1]

Andante con moto

MANUALE



INDICATION DES JEUX[1] { RÉCIT: Trompette et Fl. Harm. de 8 p. (Boîte fermée.) / G^d ORGUE: { Flûte Harm. et Bourdon de 8 p. / Claviers réunis. } } *PREPARE* { *SWELL: Cornopean and Stop. Diap. 8 F^t.* / *GREAT:* { *Stop. Diap. and Harmonic Fl. 8 F^t* / *(or Clarabella) Sw. to G^t.* }

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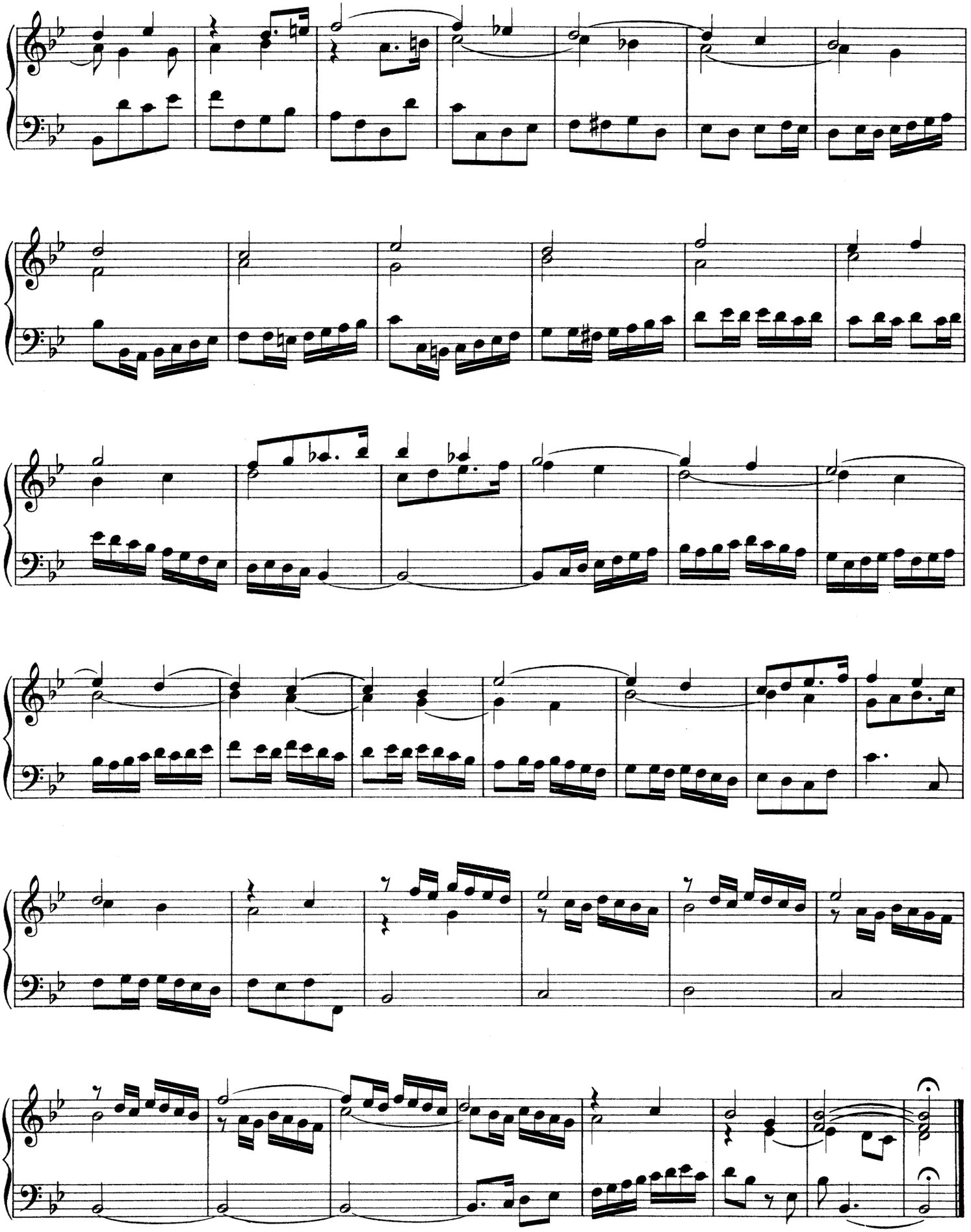
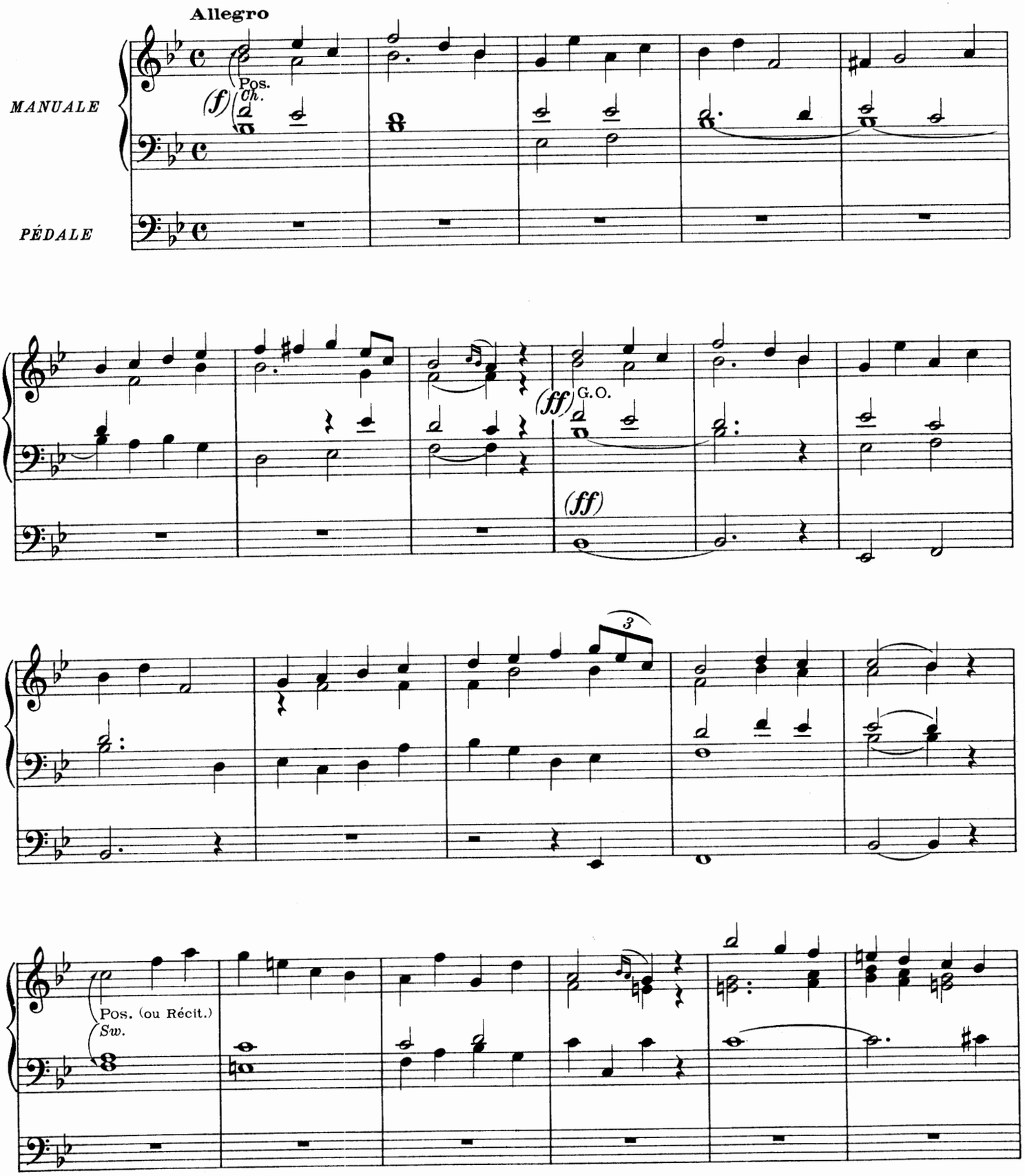
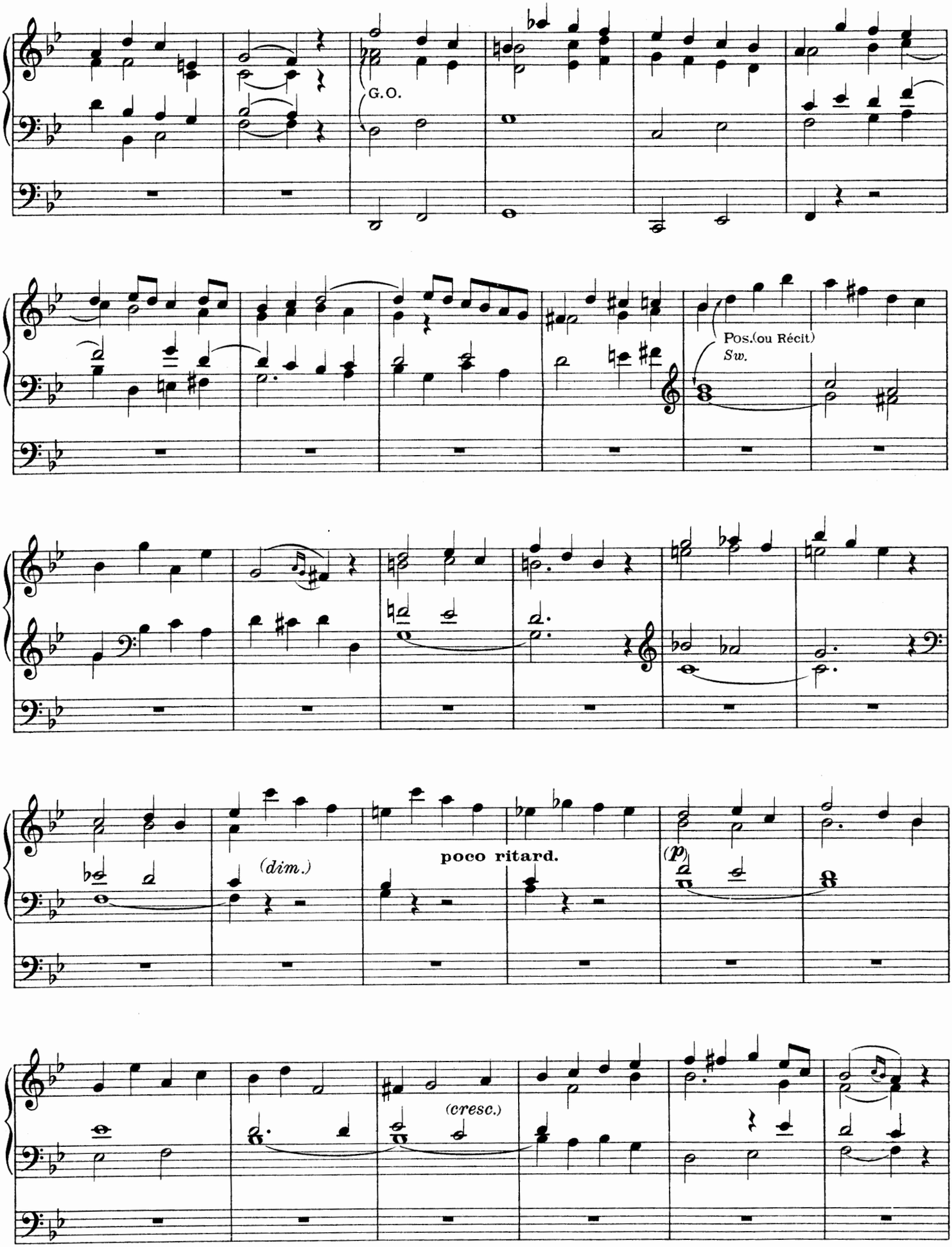
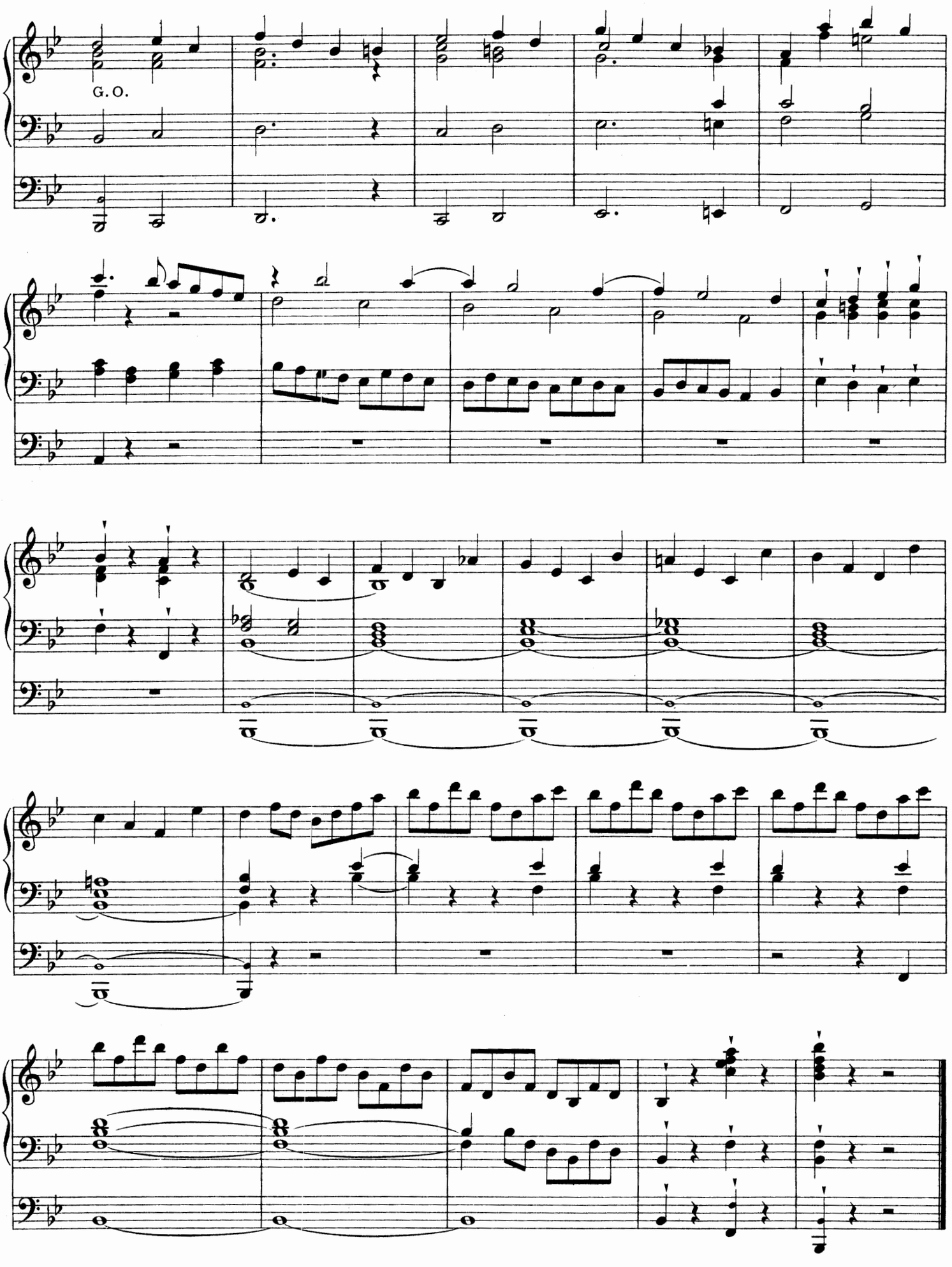


N° 27

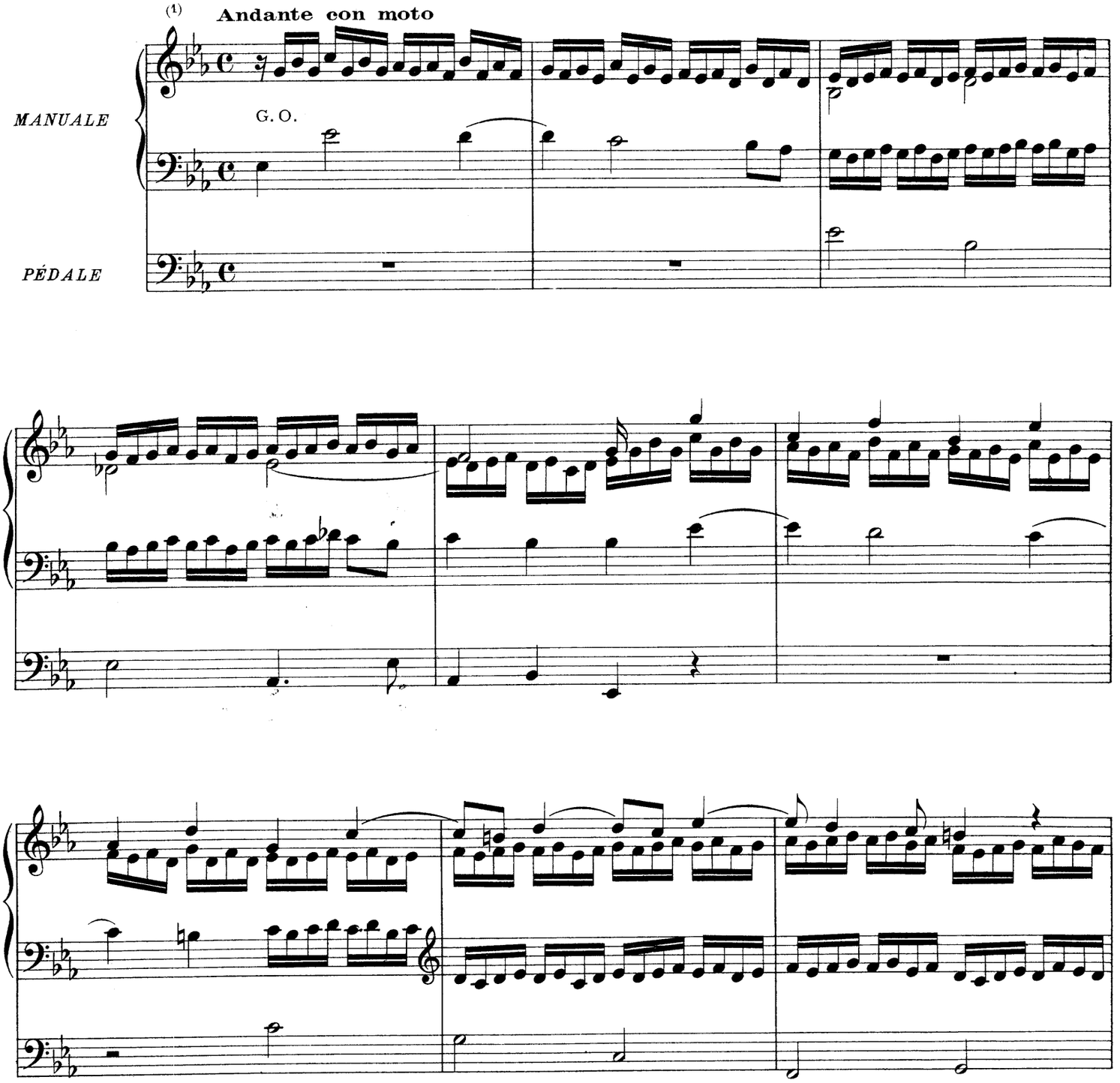
Grand Chœur
Full Organ




G.O.
Pos.(ou Récit)
Sw.
(dim.)
poco ritard.
(p)
(cresc.)

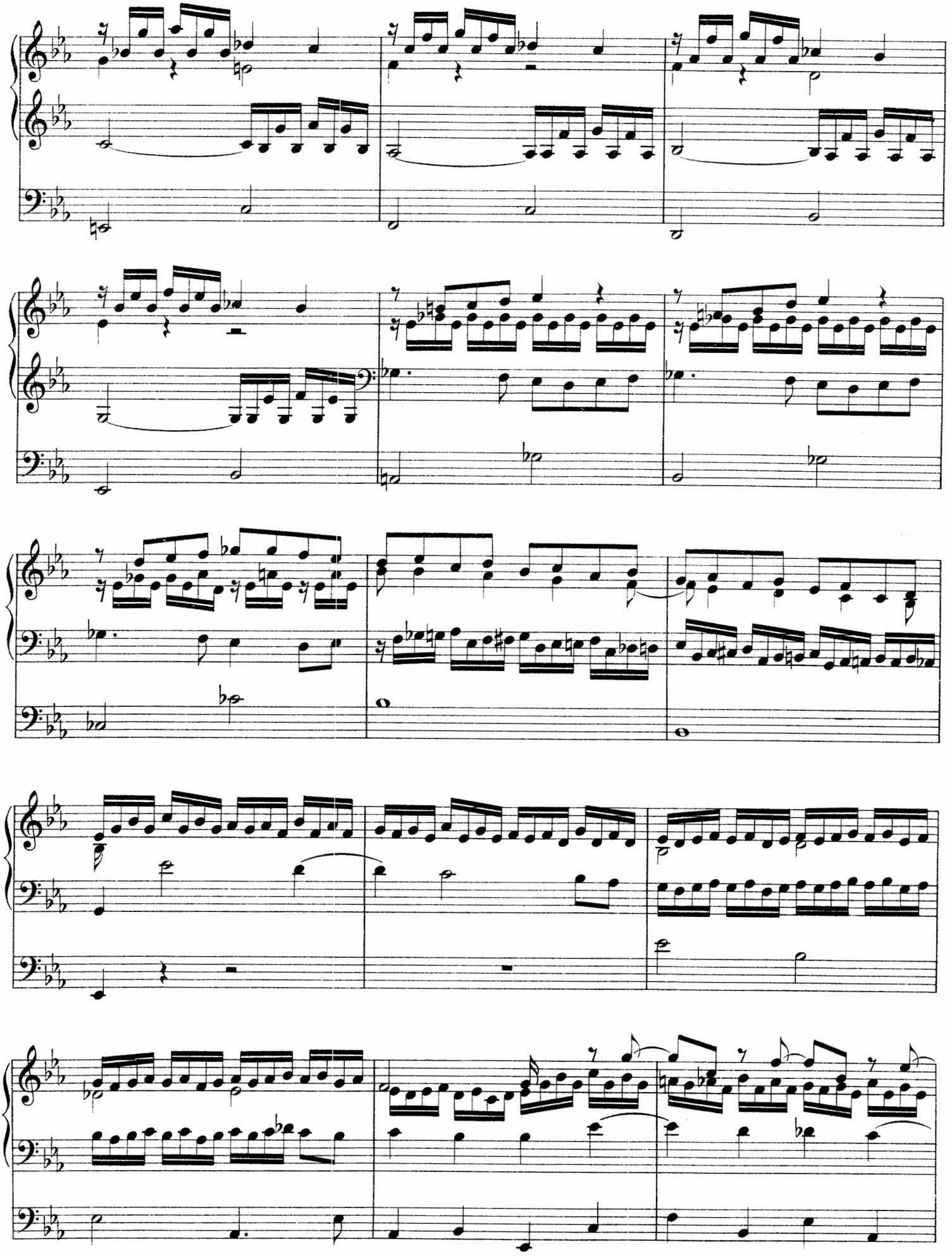

G. O.

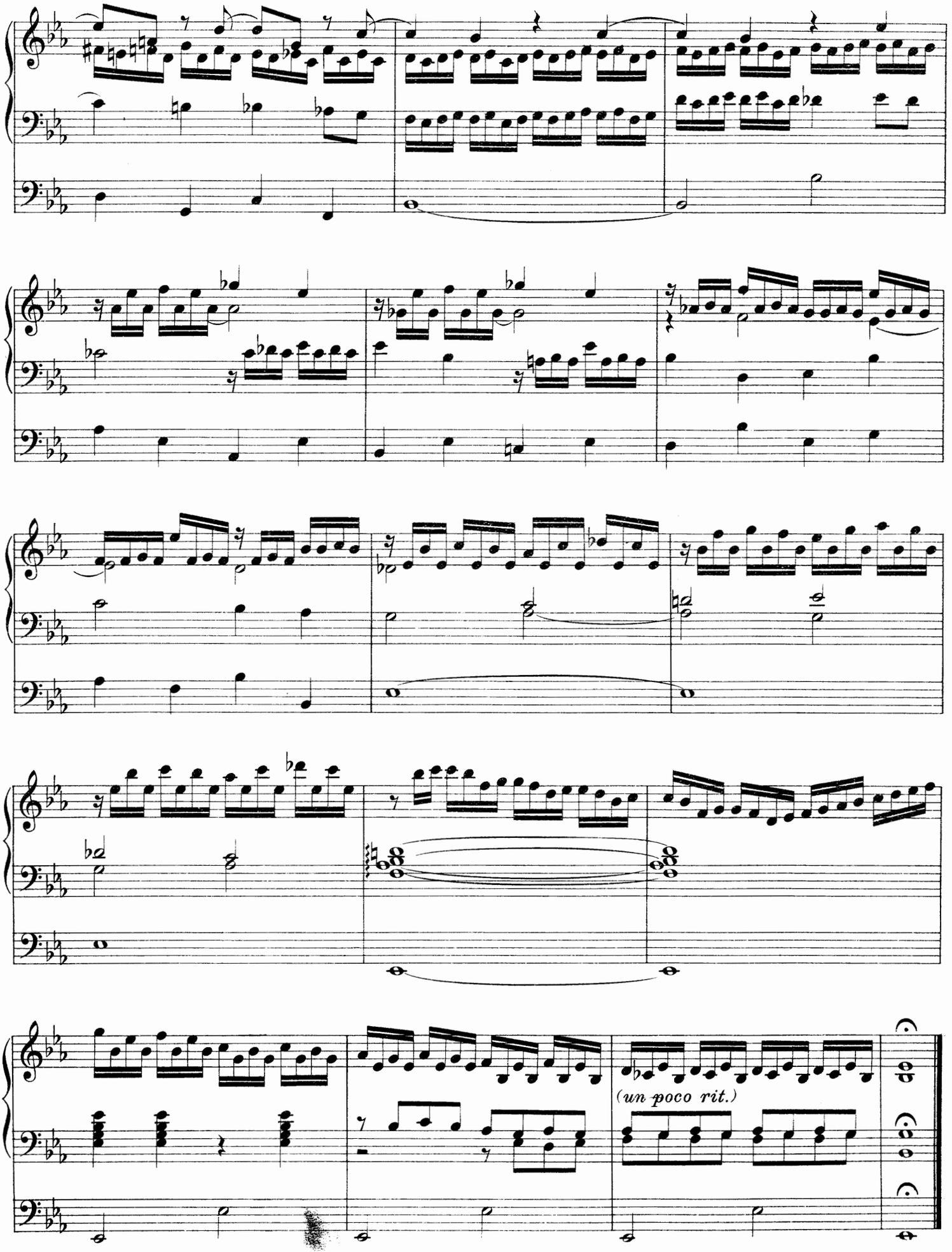
N° 28



INDICATION DES JEUX (1)
RÉCIT: Flûte Harm. Dulciana de 8 p.
POSITIF: Flûte et Principal de 8 p.
Gd ORGUE: Flûte Harm. et Bourdon de 8 p. Claviers reunis.
PÉDALE: Soubasse 16, Flûte et Bourdon de 8 p.

PREPARE
SWELL: Clarabella, Open Diap. 8 Ft.
GREAT: Stop. and Open Diap. (Smoll) 8 Ft Sw. to Great.
PEDAL: Soft 16 and 8 Ft.




(un poco rit.)

N° 29

à 2 Claviers *)

Andante

Récit.
Sw

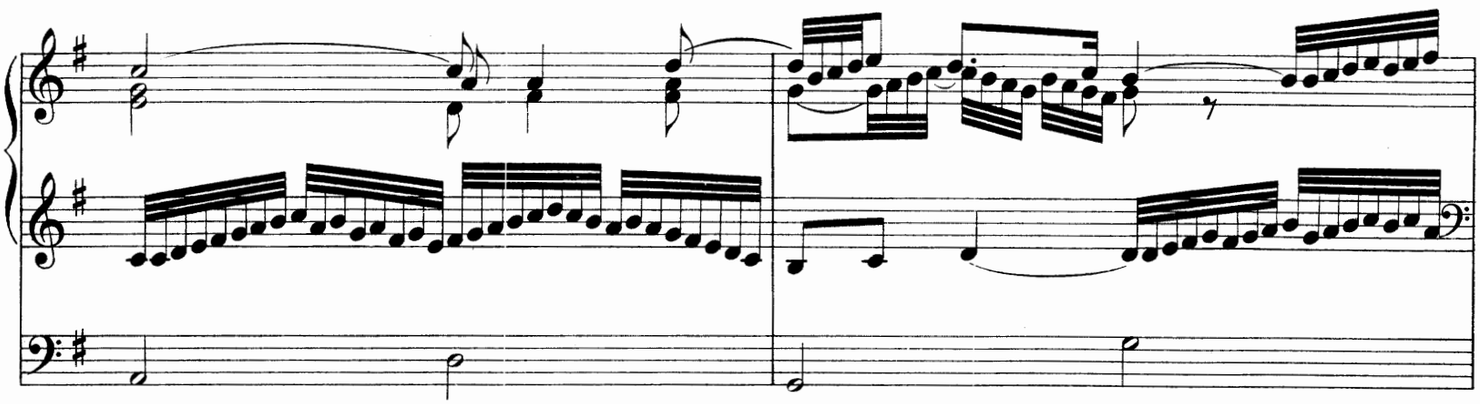
MANUALE

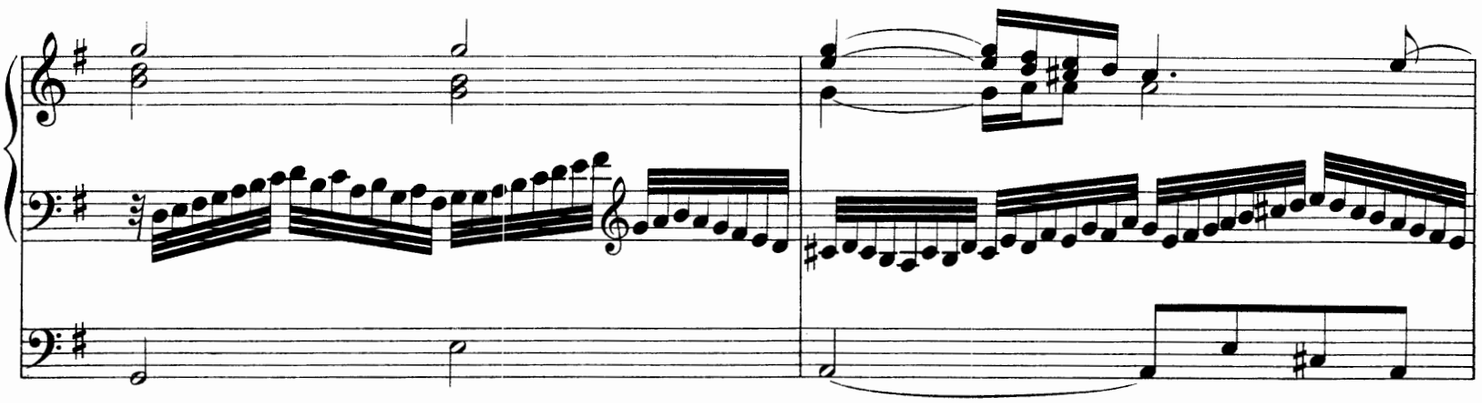
(*p*)

Pos.
Ch.

PÉDALE

(*p*)





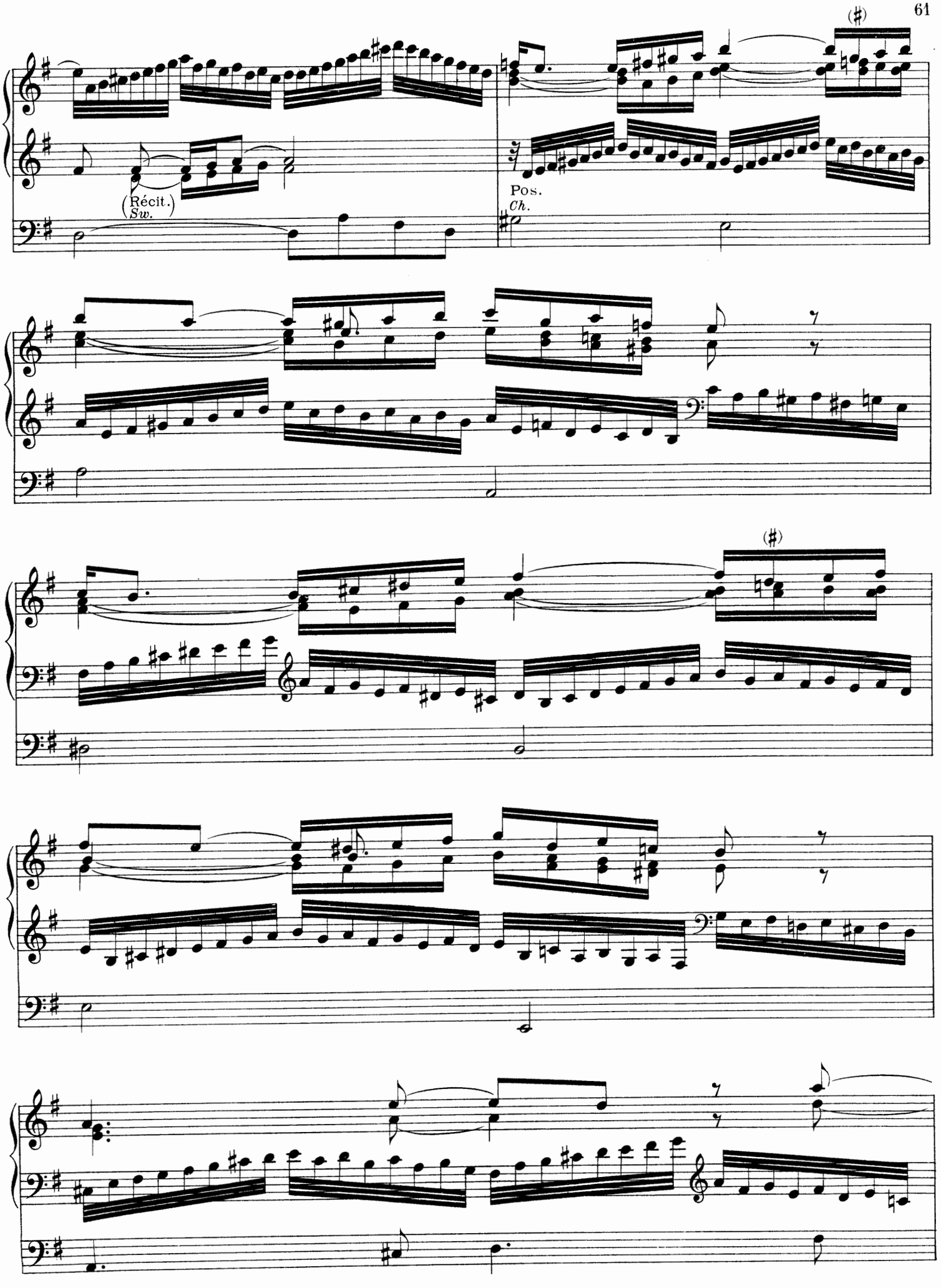
*) Lorsque l'on jouera cette pièce sur le Piano, il faudra jouer la partie du 2e Clavier une octave plus bas.

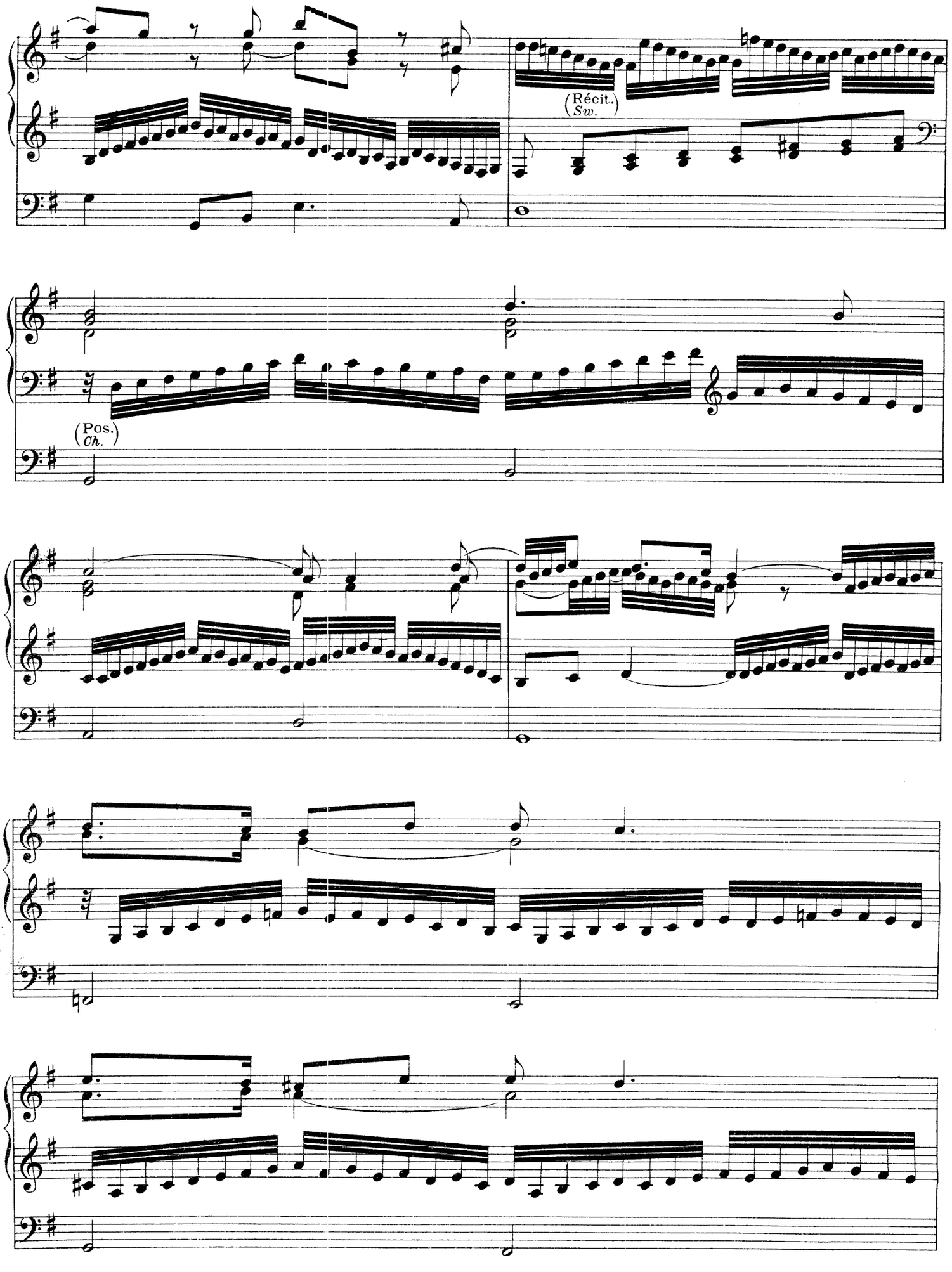
INDICATION DES JEUX

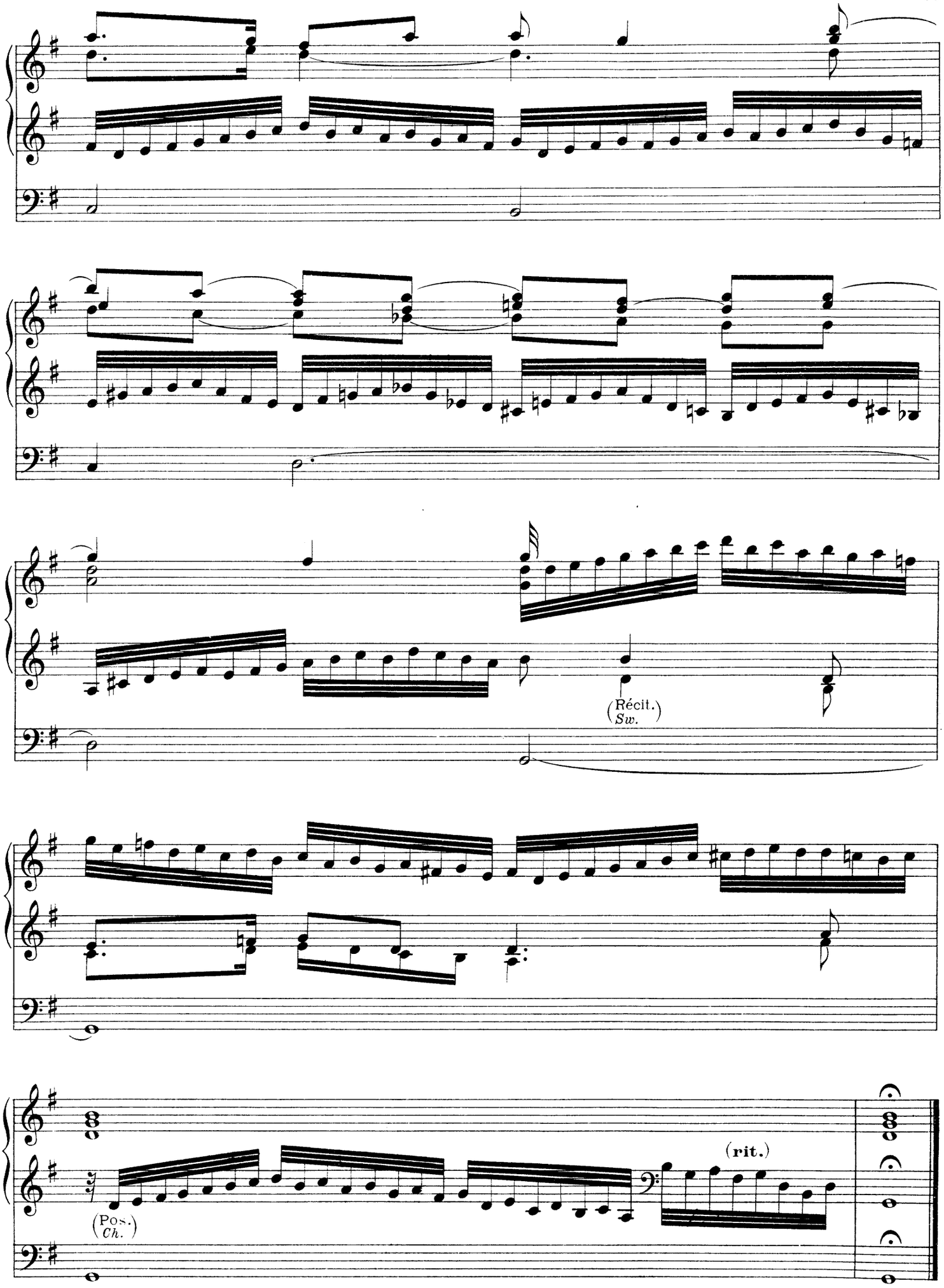
RÉCIT: Voix céleste et Gambe de 8.
POSITIF: Bourdon ou Flûte de 8.
PÉDALE: Soubasse 16, Bourdon de 8.

PREPARE

SWELL: Vox Angelica 8 Ft.
CHOIR: Stop. Diap. 8 Ft.
PEDAL: Bourdon 16 Ft Ch. to Ped.

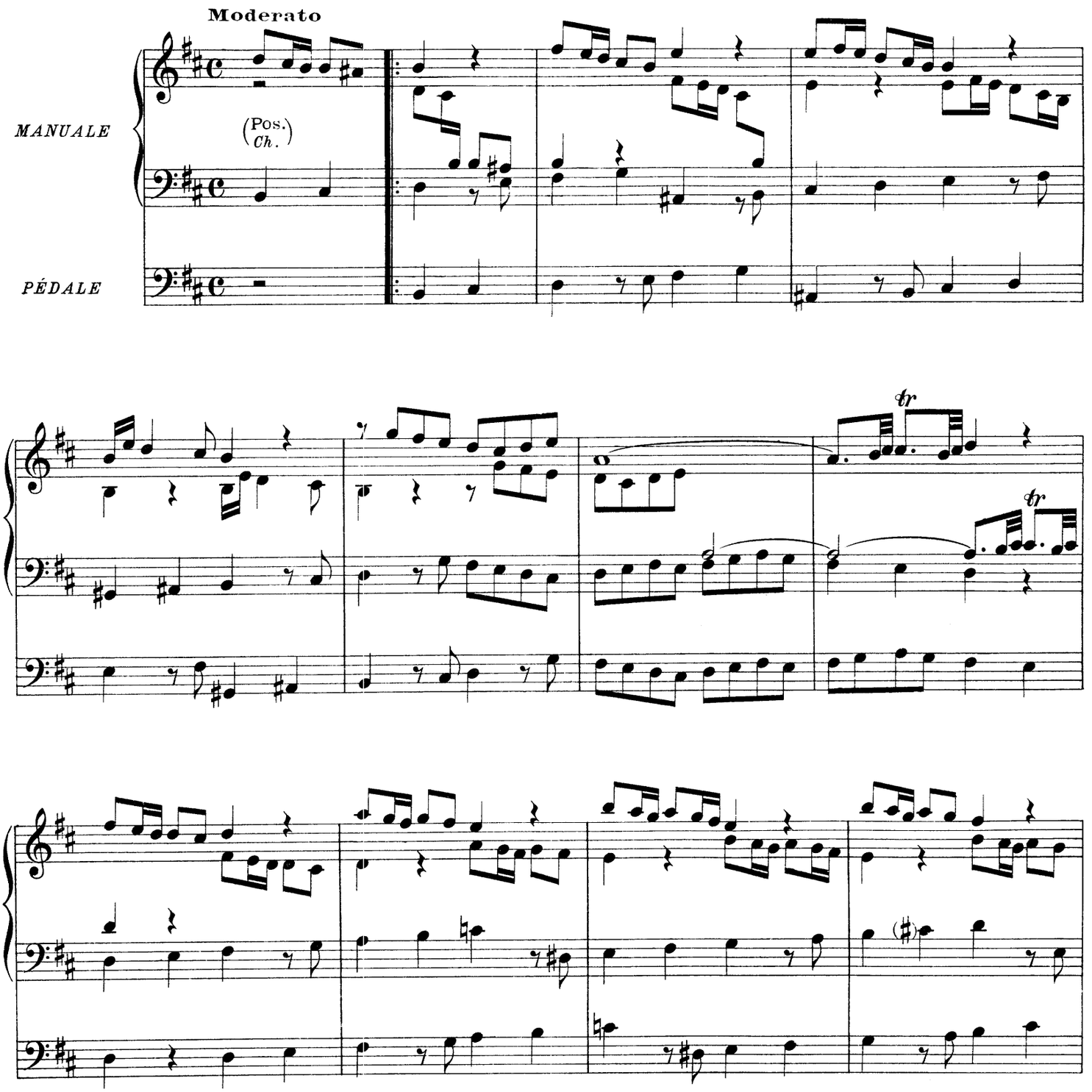

(♯)
(Récit.)
Sw.
Pos.
Ch.
(♯)


(Récit.
Sw.
(Pos.
Ch.


(Récit.
Sw.)
(Pos.
Ch.)
(rit.)

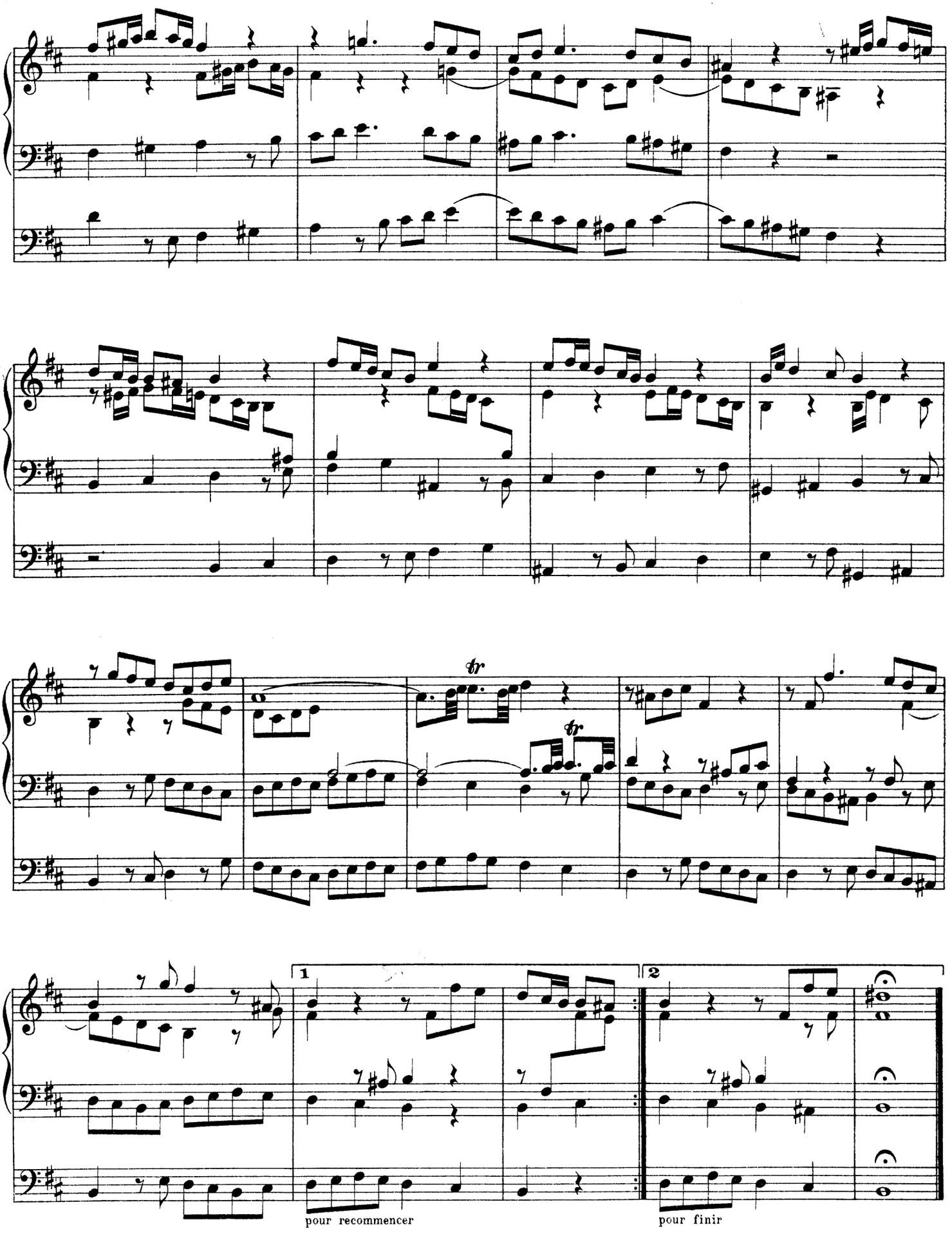
Nº 30

Canon perpétuel, double, à l'octave.[1]

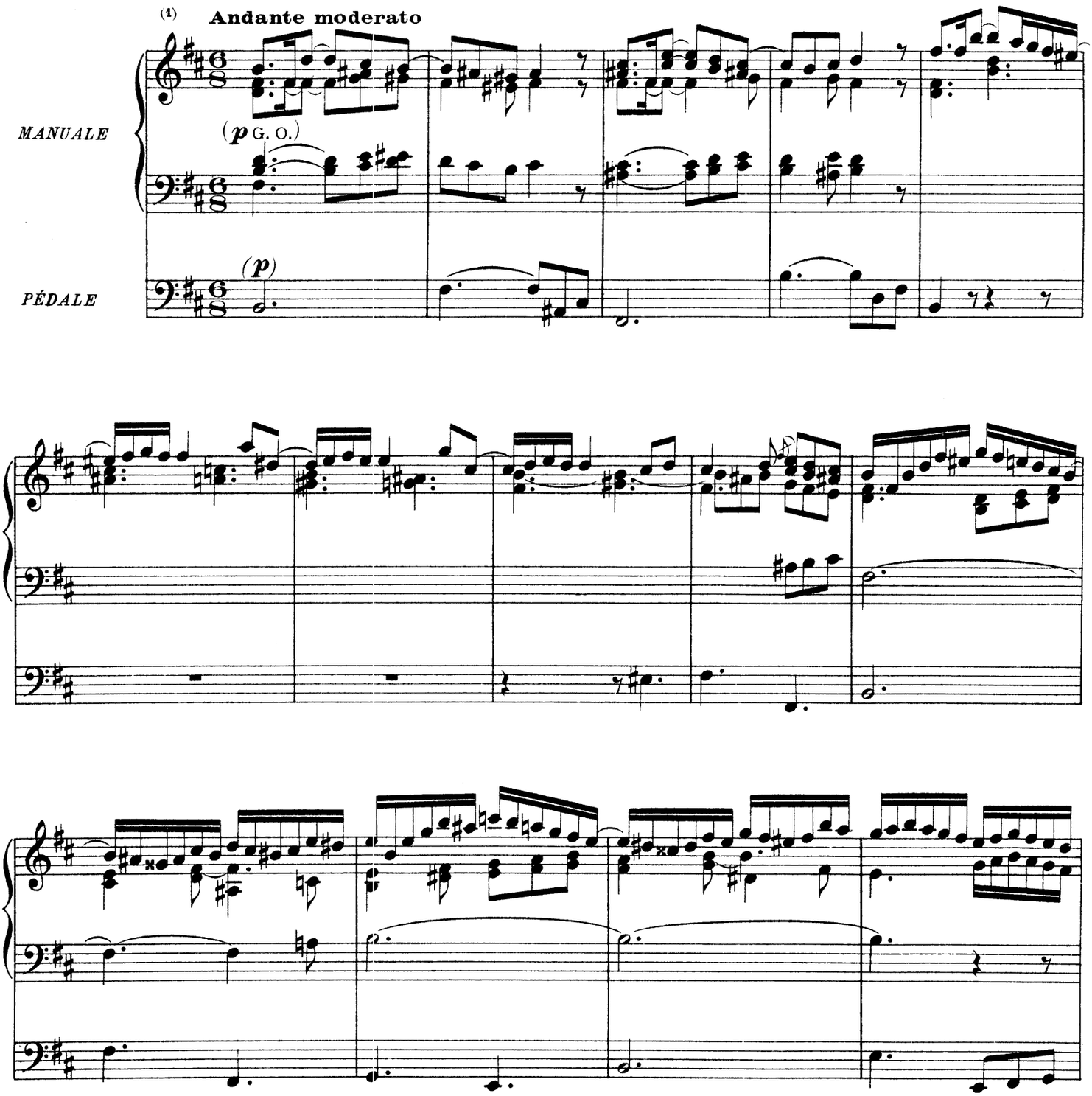


INDICATION DES JEUX[1] { POSITIF: { Bourdon et Salicional de 8 avec Flûte douce de 4 p. / PÉDALE: Soubasse de 16, Flute de 8.

PREPARE { *CHOIR:* { *Stop. Diap. and Salicional (or Dulciana) 8 Ft.* / *PEDAL: Soft 16 and 8 Ft.*

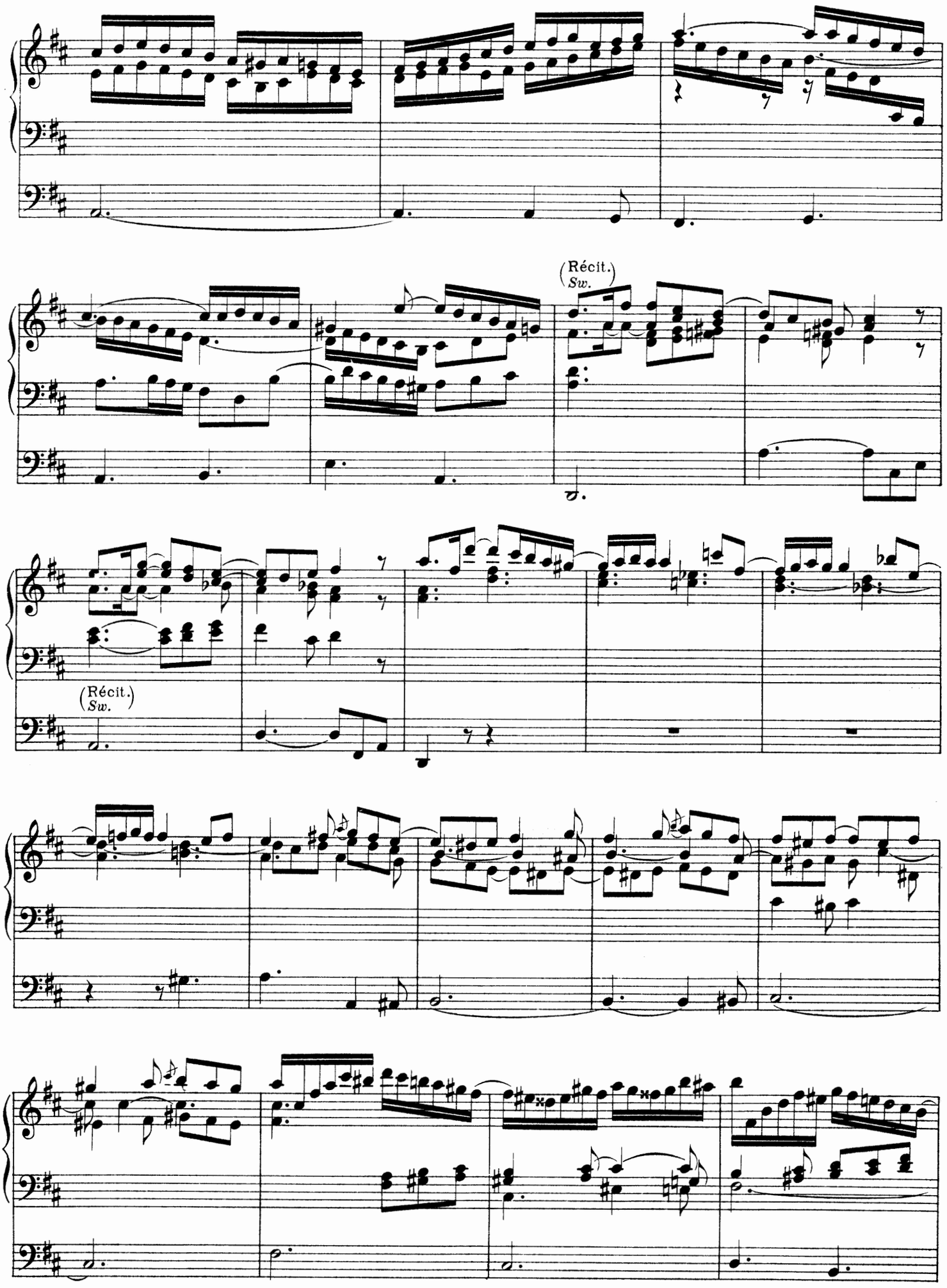

1
2
pour recommencer
pour finir

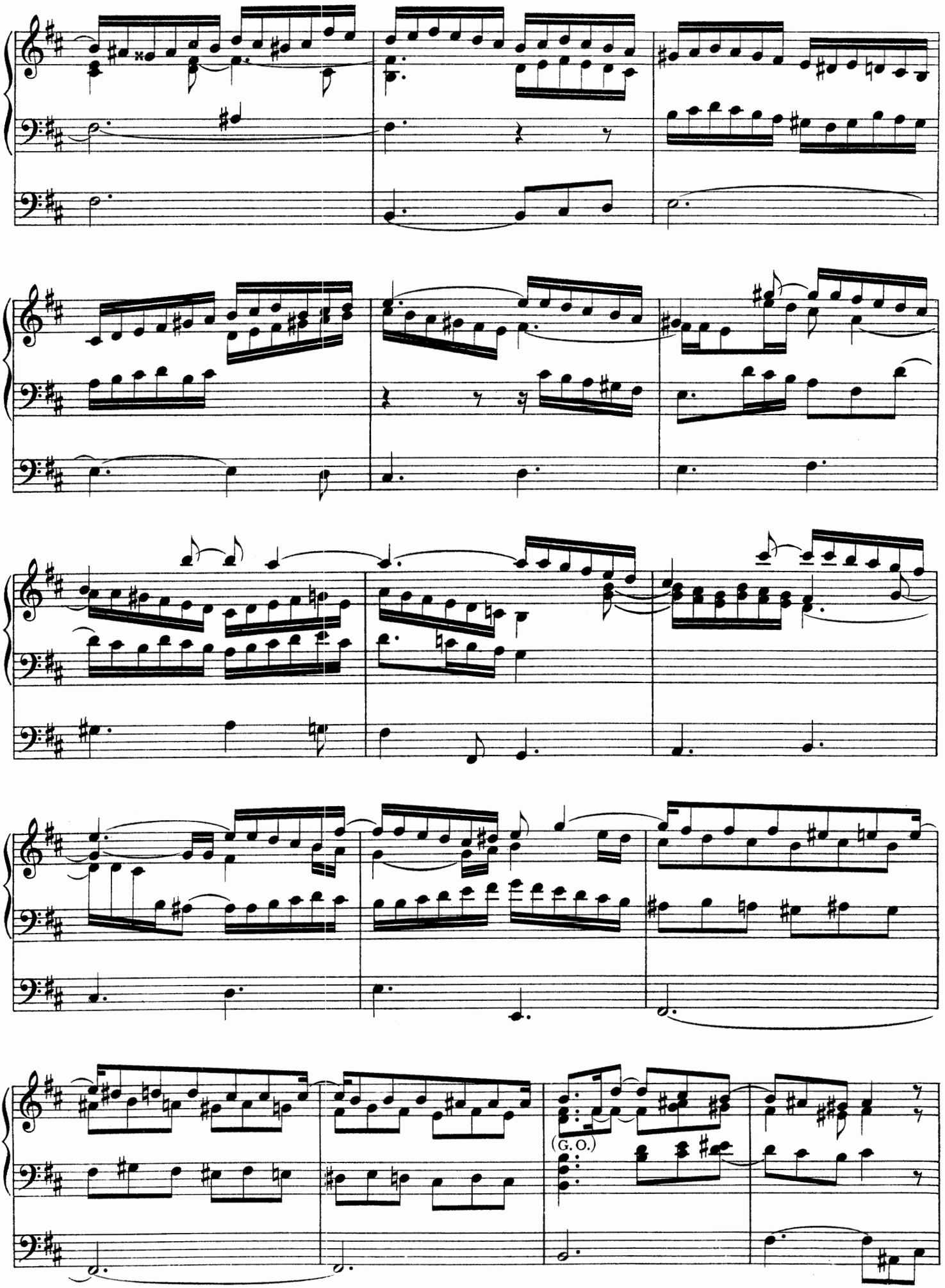
Nº 31.

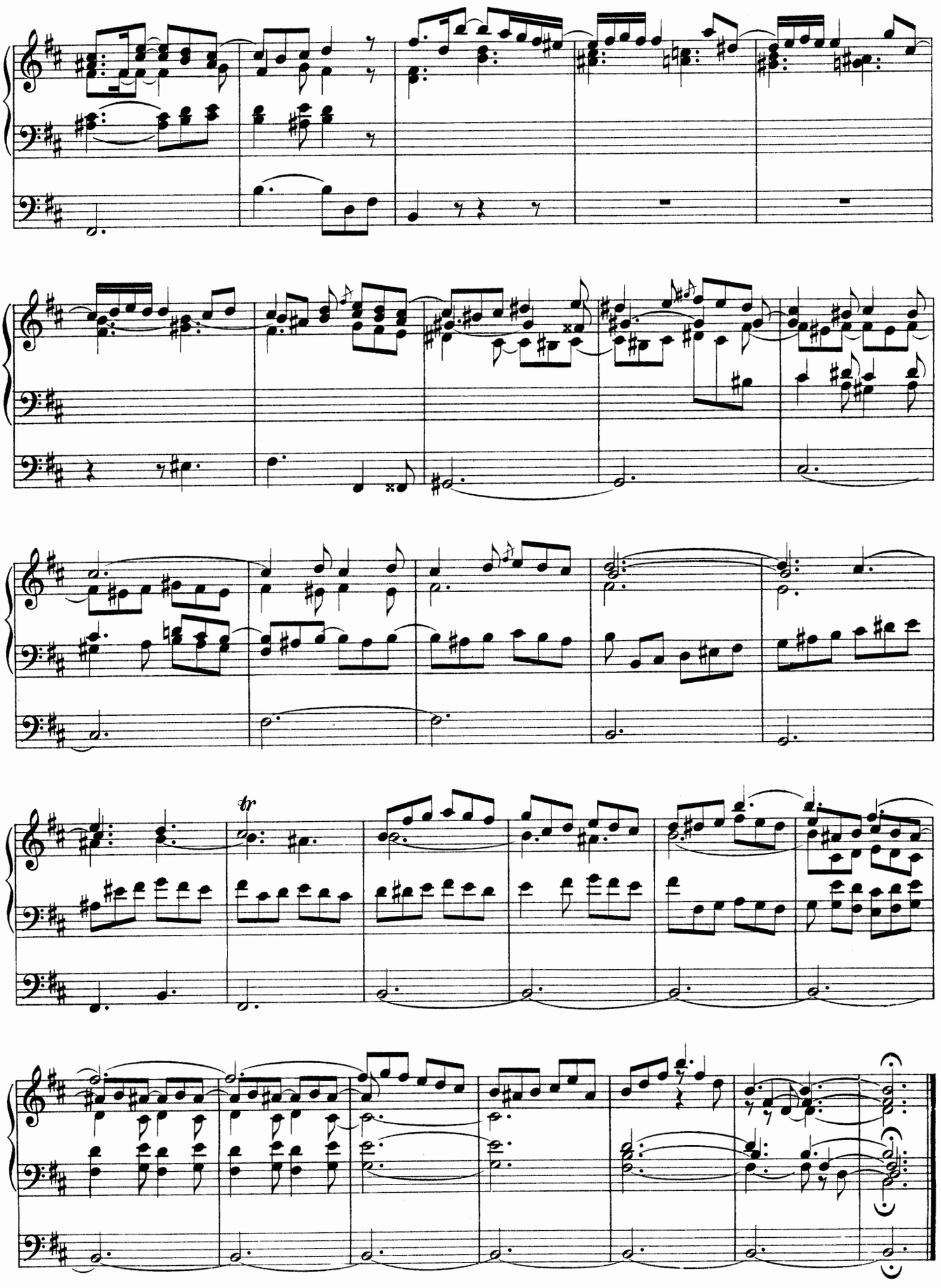


INDICATION DES JEUX
(1) RÉCIT: Bourdon, Fl. Harm. Gambe 8.
Gd ORGUE: Bourdon, Fl. Harm. Salicional 8 (ad libitum) Claviers réunis.
PÉDALE: Soubasse 16, Flûte 8.

PREPARE
SWELL: Clarabella and Gamba 8 Ft.
GREAT: Clarabella, Stop. Diap. and Salicional 8 Ft Sw. to Gt.
PEDAL: Soft 16 and 8 Ft.

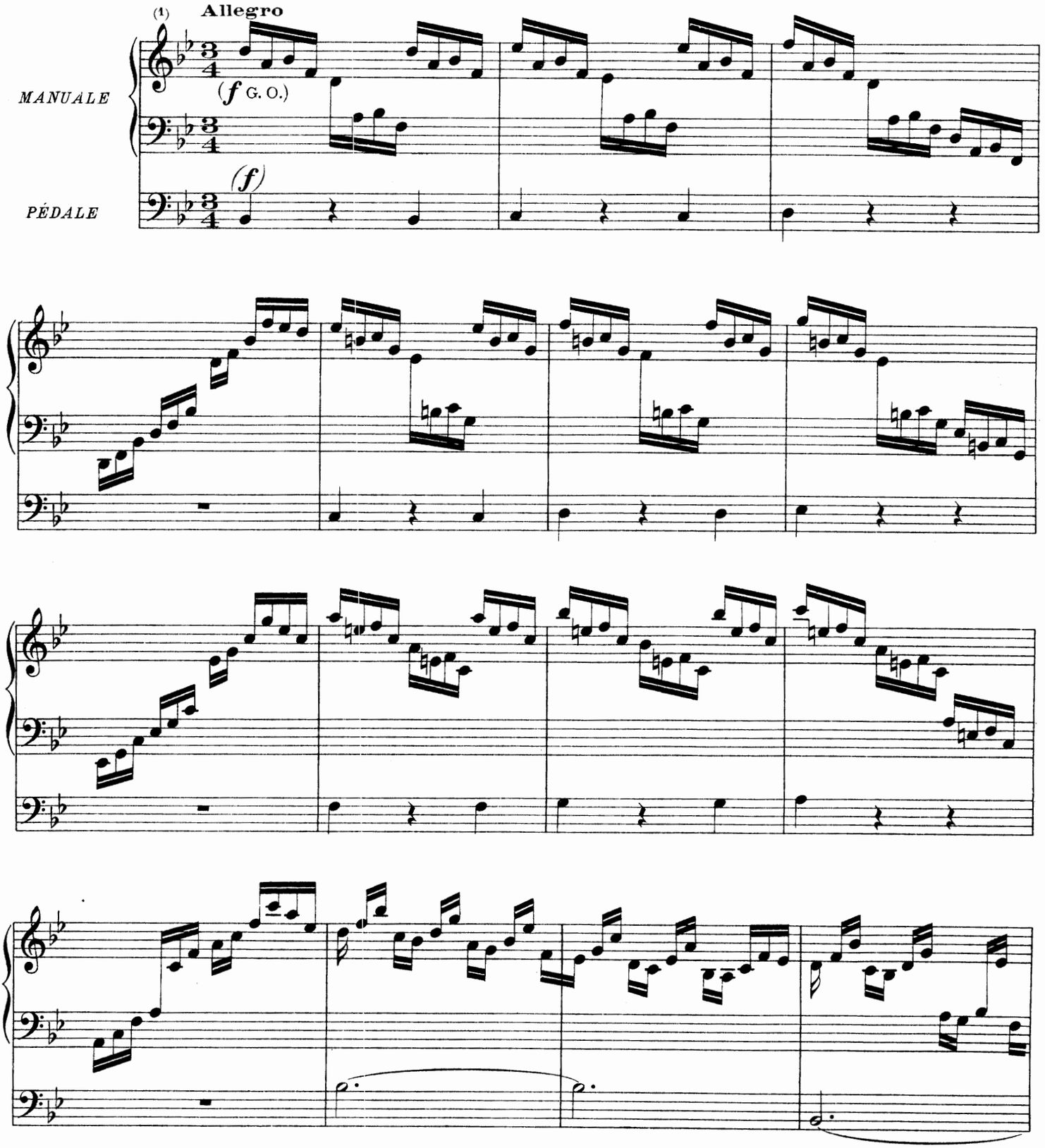

(Récit.
Sw.
(Récit.
Sw.


(G. O.)


tr

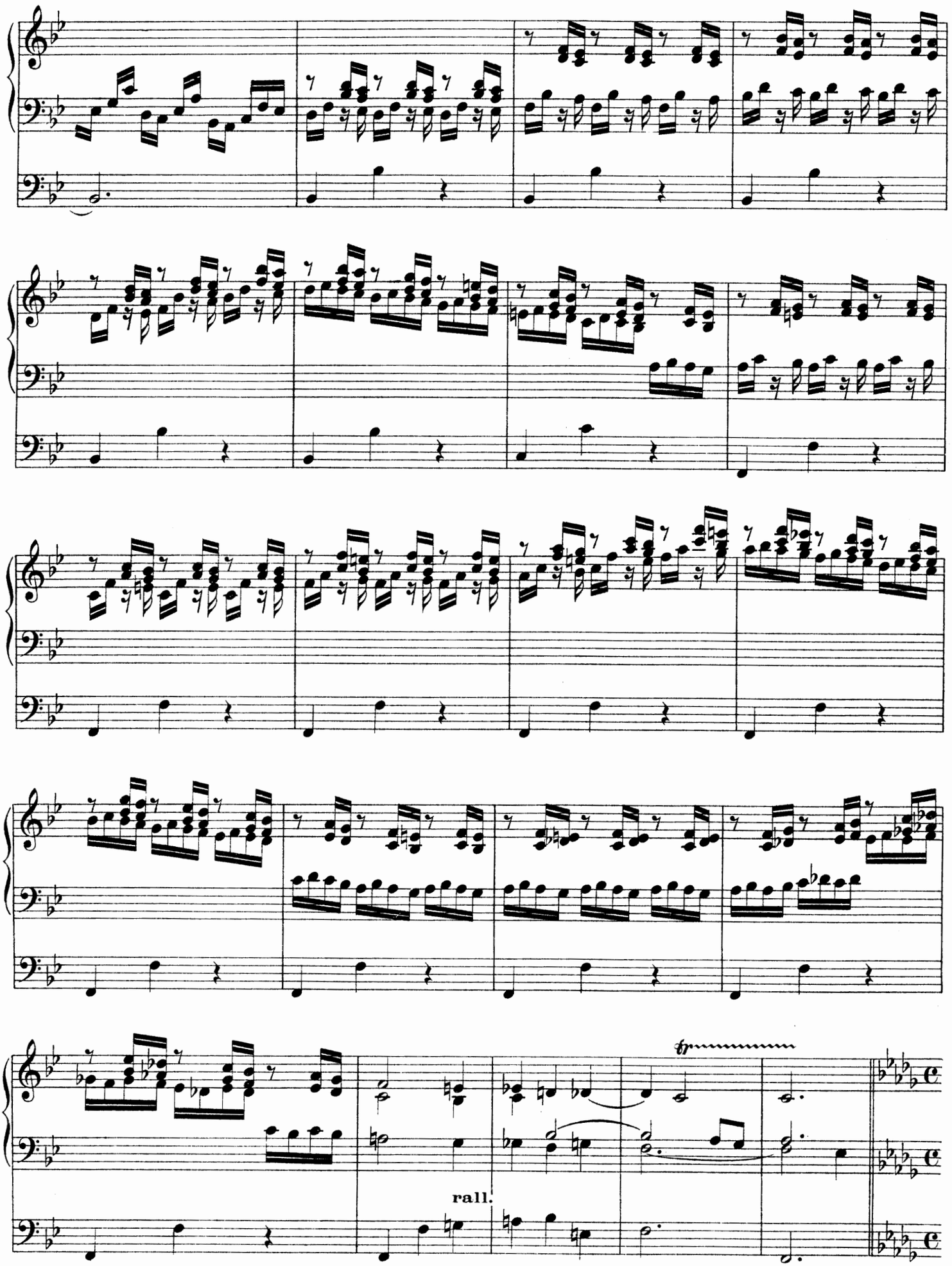
N° 32

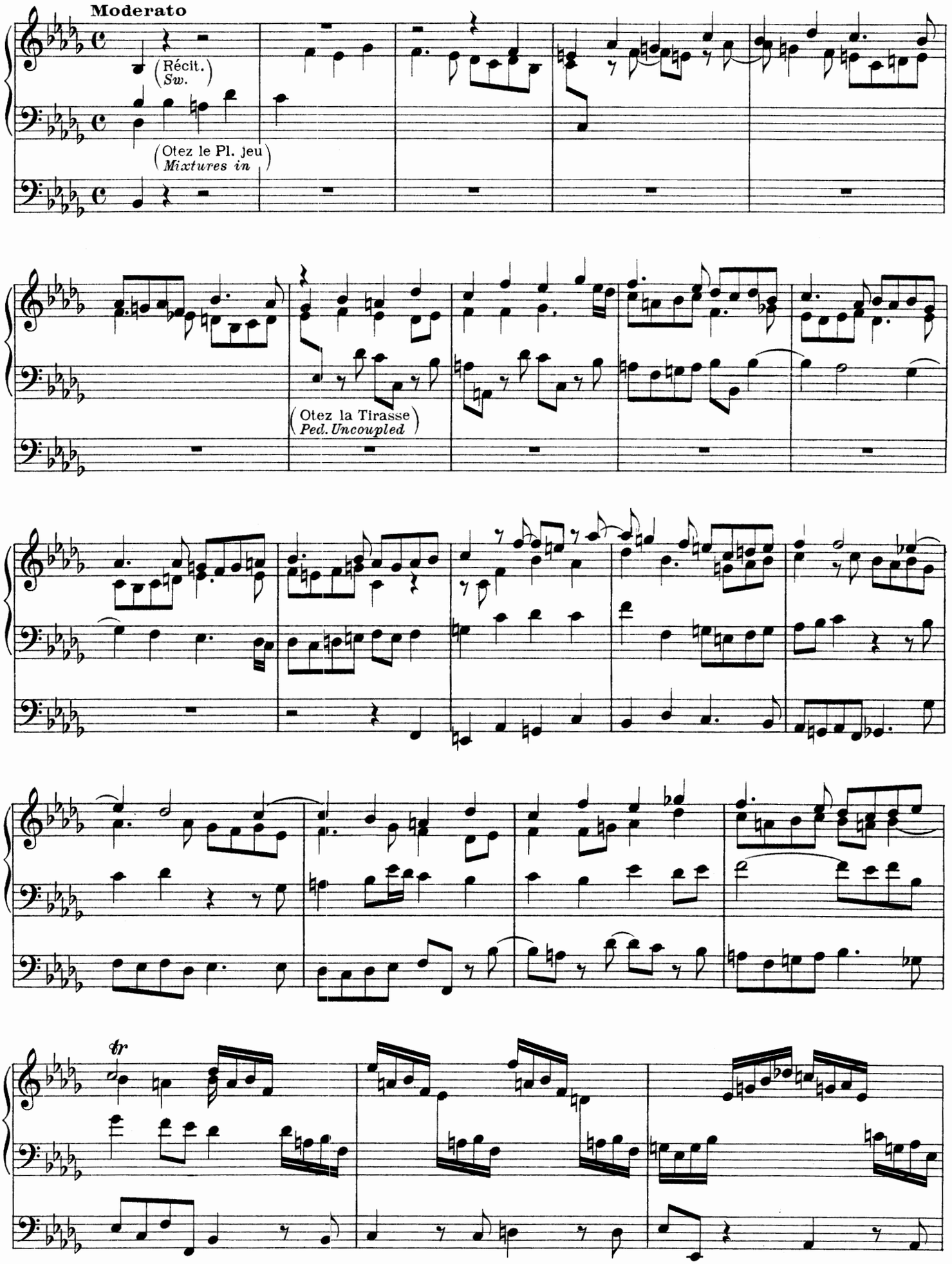
Fantaisie et Fugue

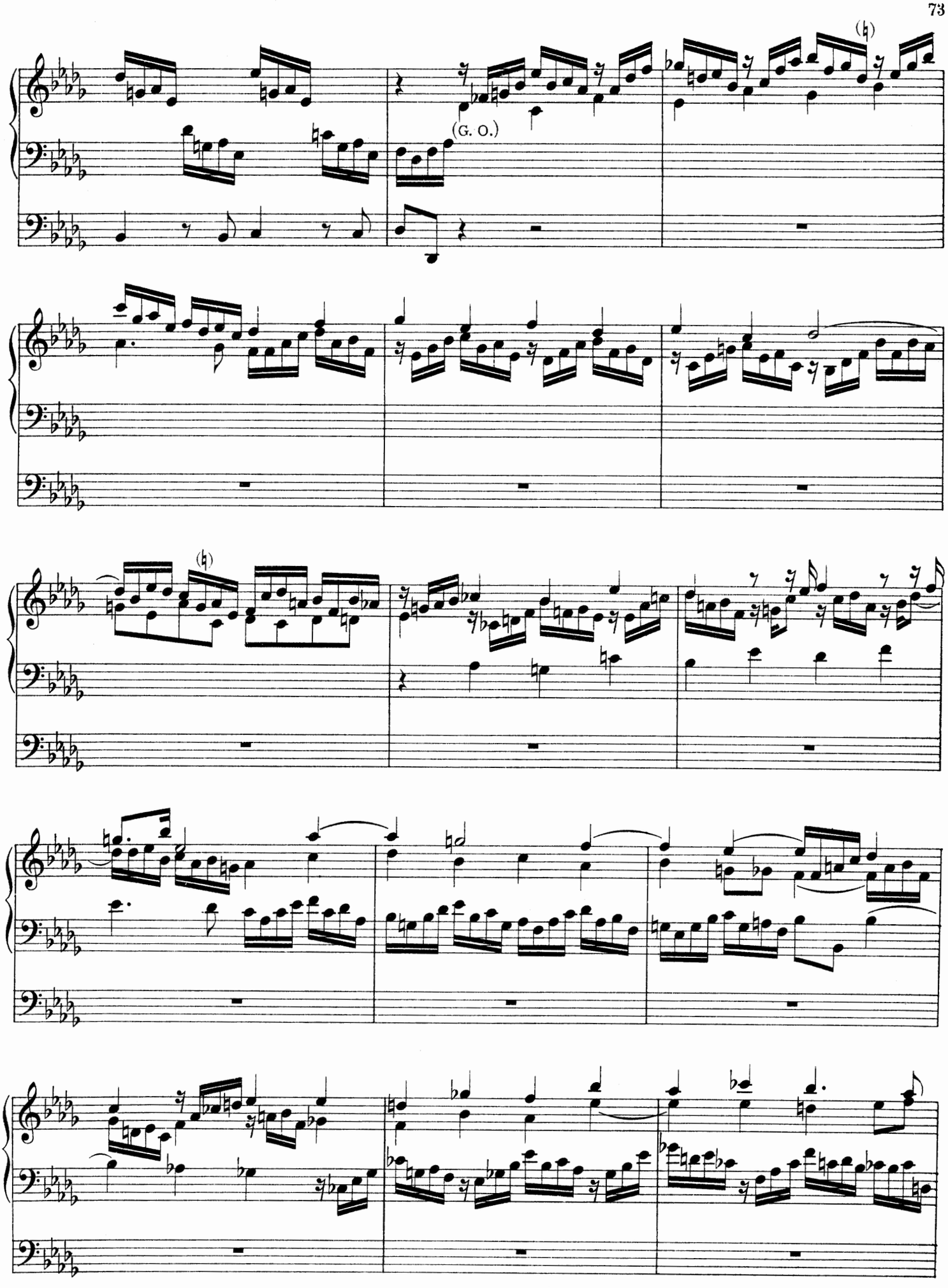


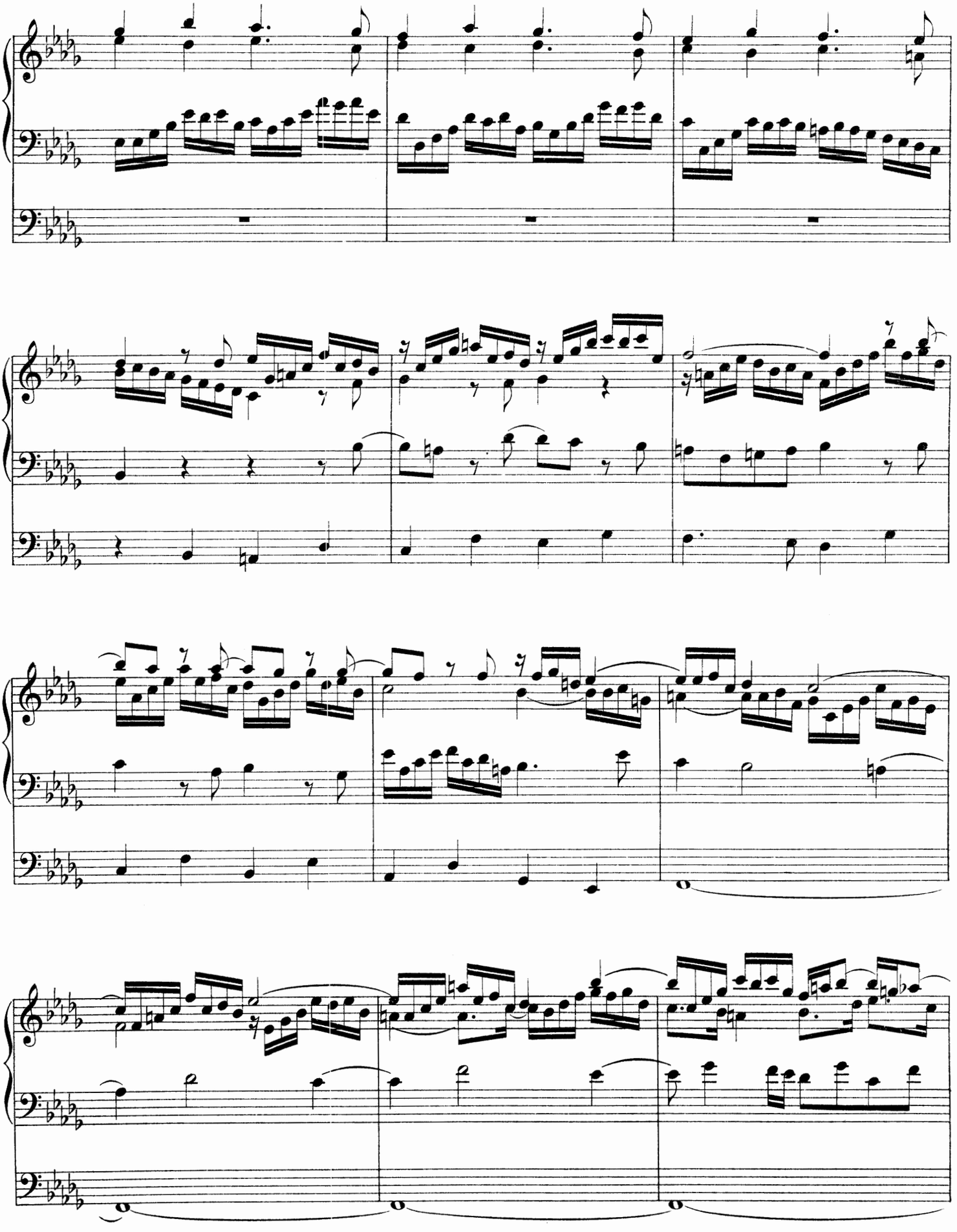
(1) INDICATION DES JEUX
- RÉCIT: Fonds et Anches 8, 4 p.
- Gd ORGUE: Fonds 8, 4 Pl. jeu; Claviers réunis.
- PÉDALE: Fonds 16, 8, Tirasse du Récit.

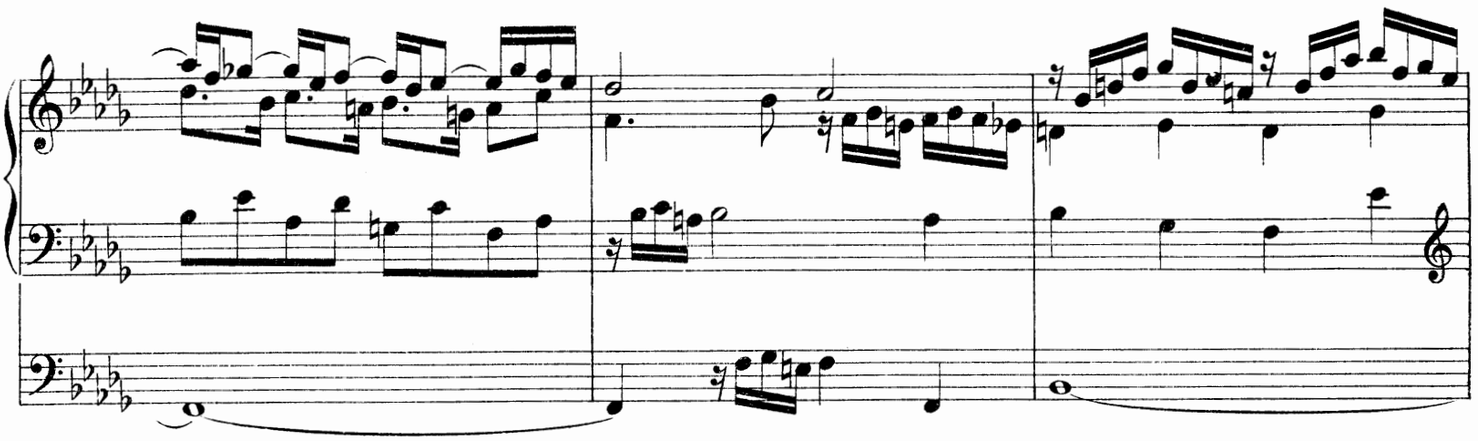
PREPARE
- *SWELL: 8 and 4 Ft Cornopean.*
- *GREAT: 8 and 4 Ft Mixtures Sw. to Gt.*
- *PEDAL: 16 and 8 Ft, Gt to Ped.*

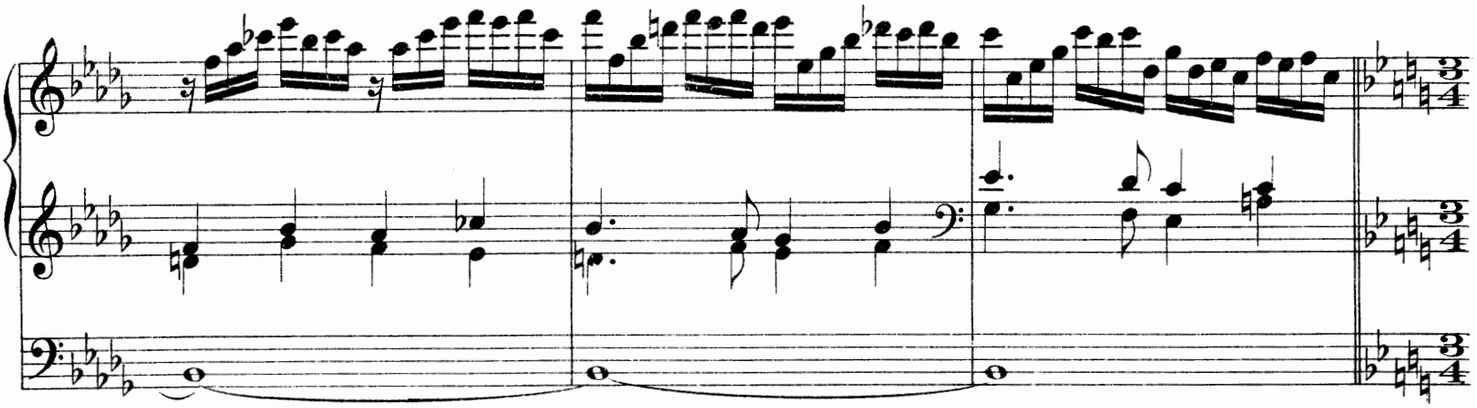

rall.

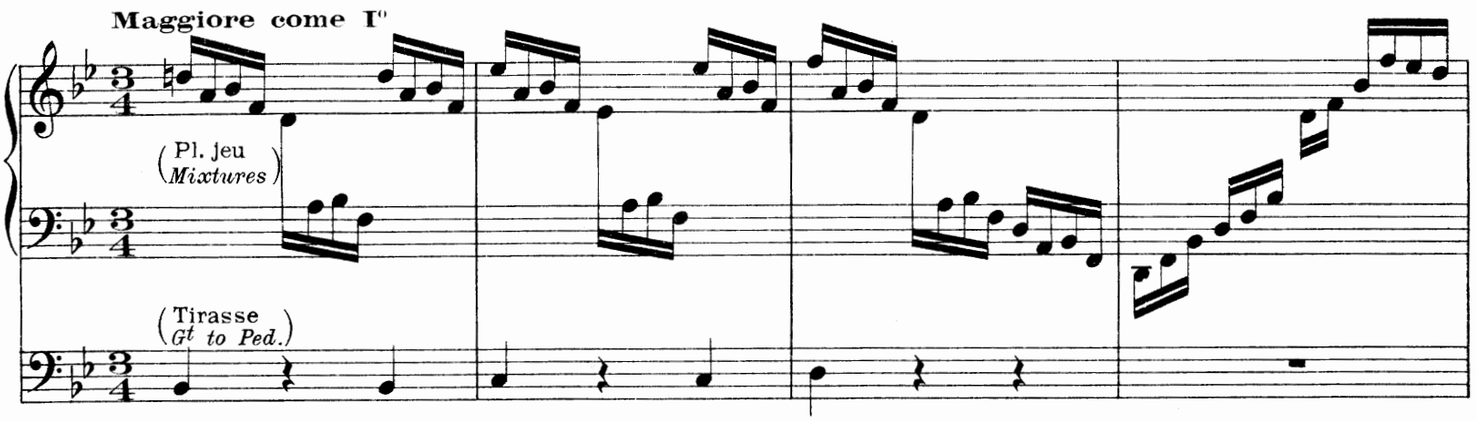

Moderato
(Récit.
Sw.)
(Otez le Pl. jeu
Mixtures in)
(Otez la Tirasse
Ped. Uncoupled)
tr

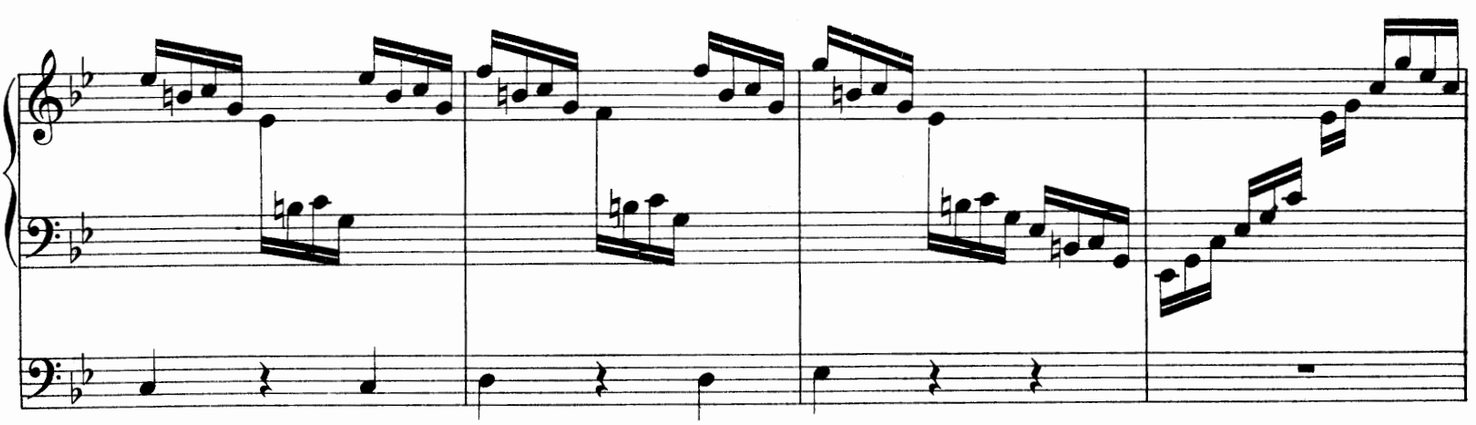

(♮)
(G. O.)
(♮)

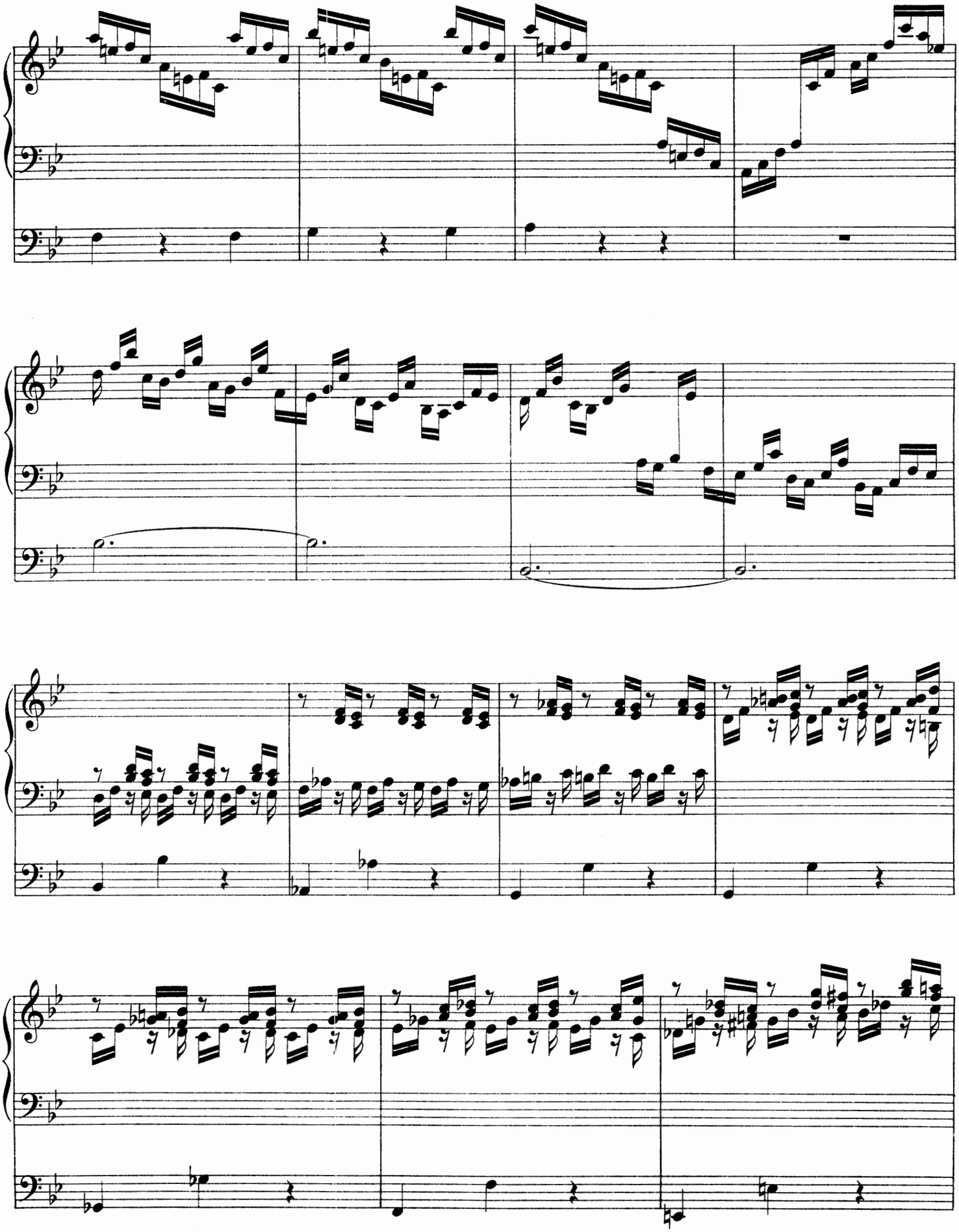


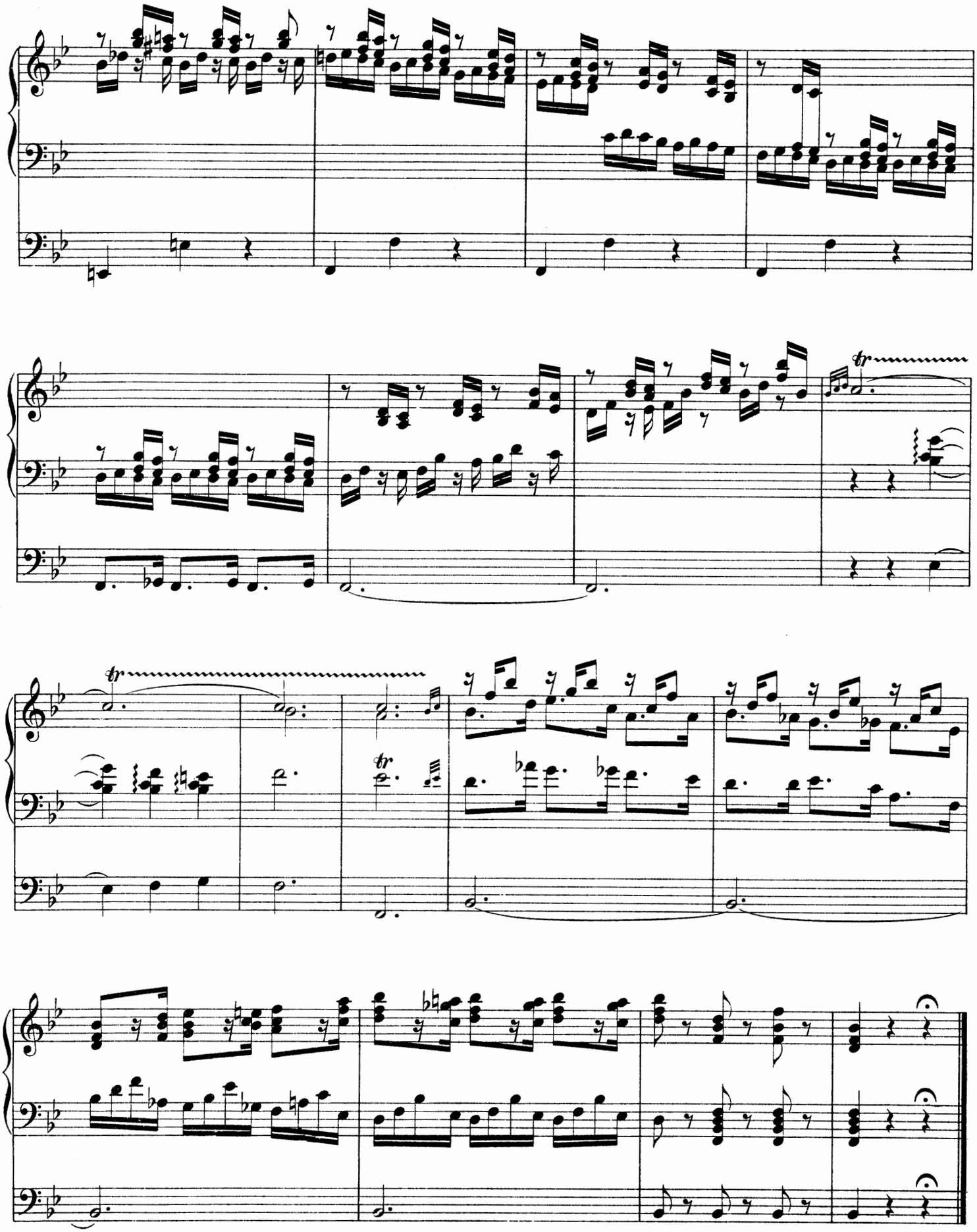




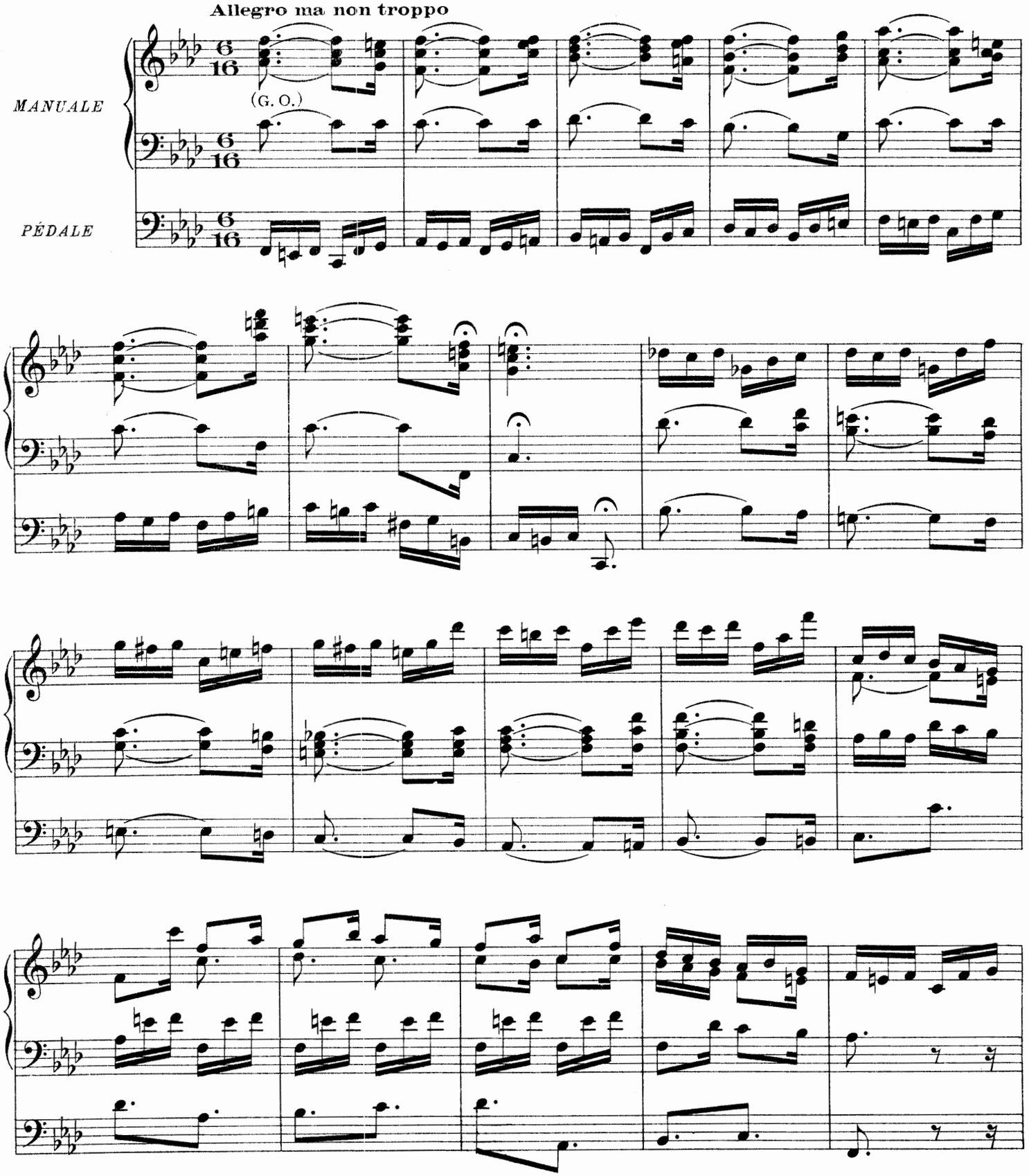

Maggiore come I°
(Pl. jeu
Mixtures)
(Tirasse
Gt to Ped.)





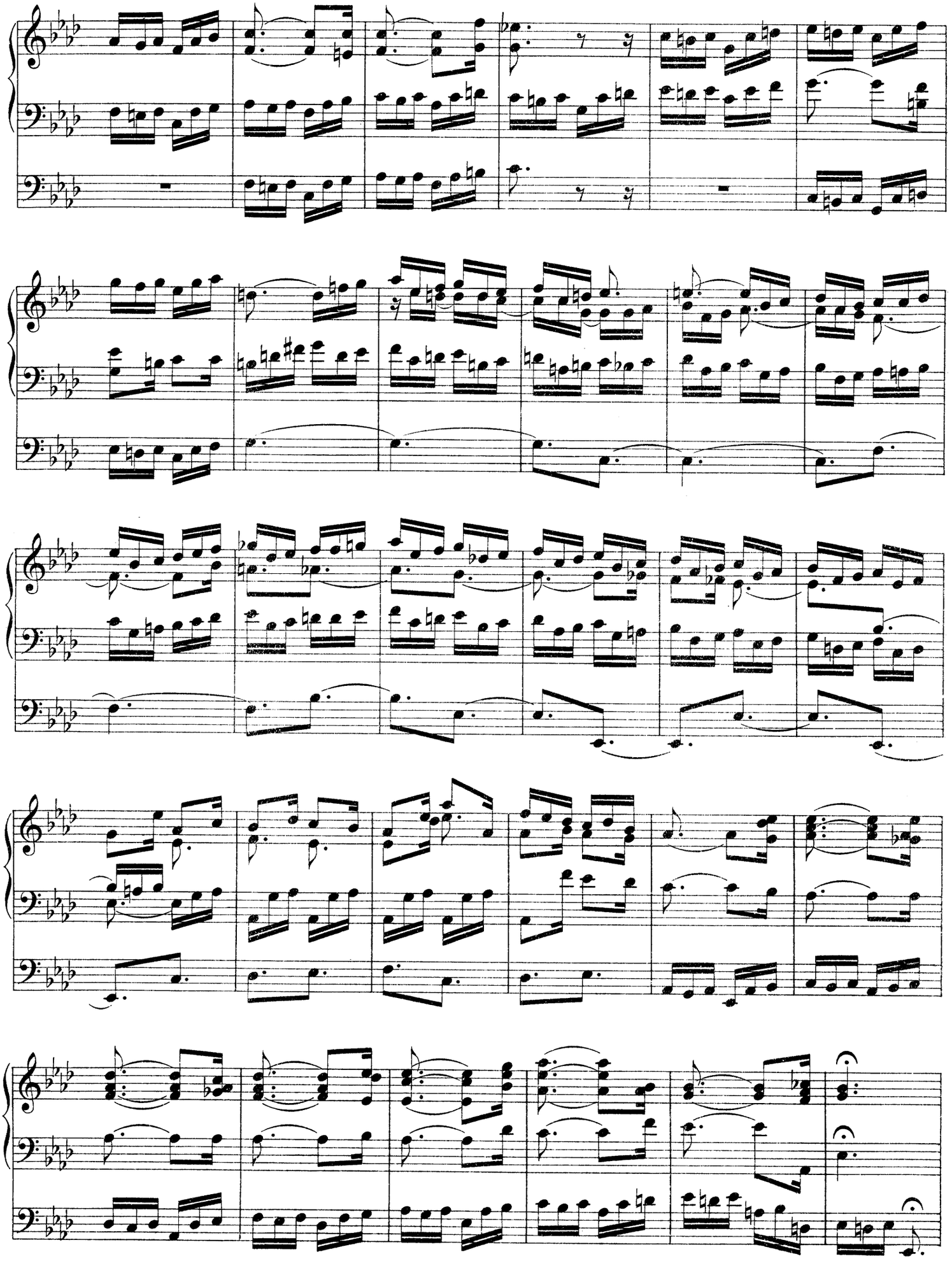


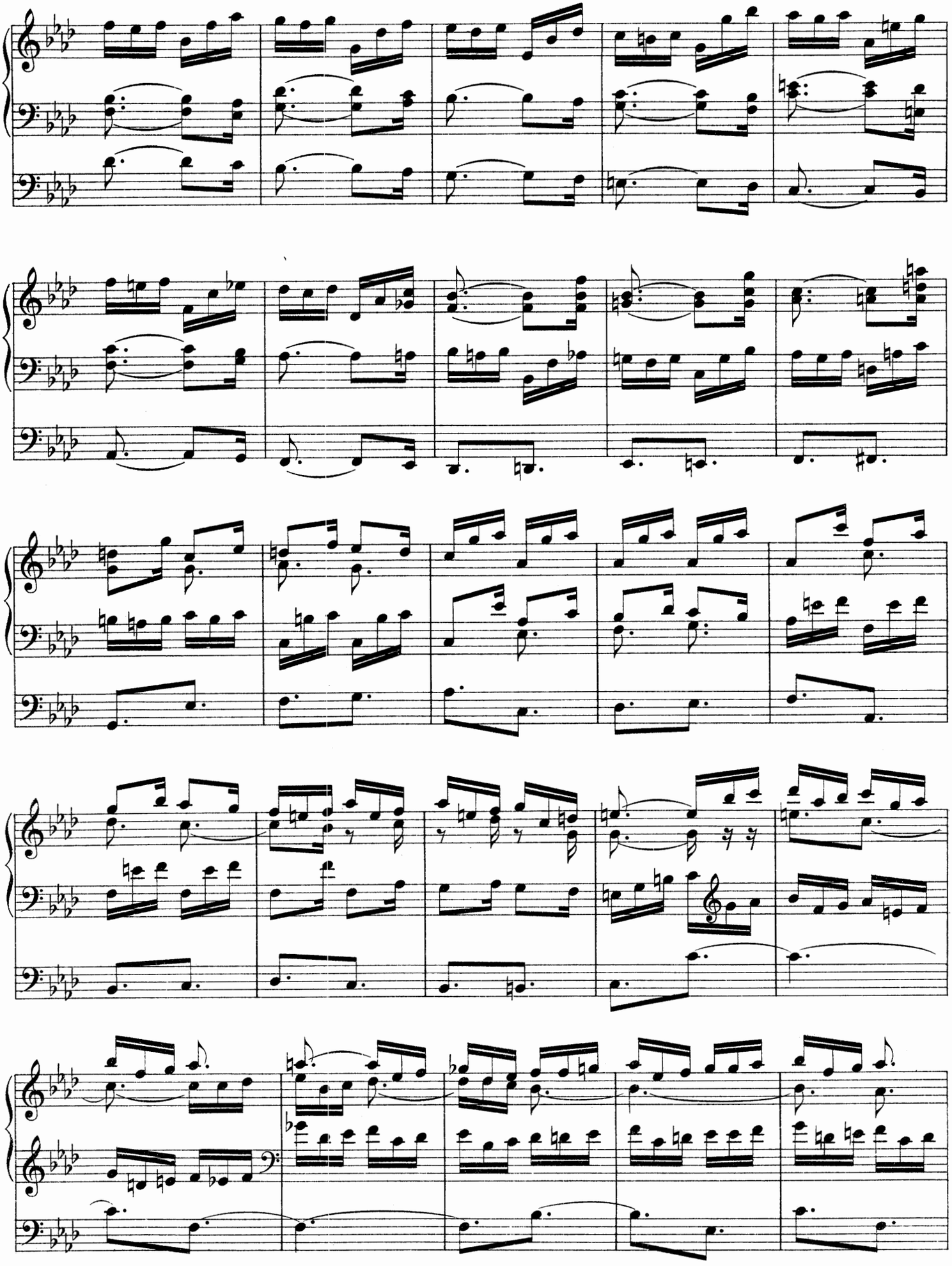
Nº 33

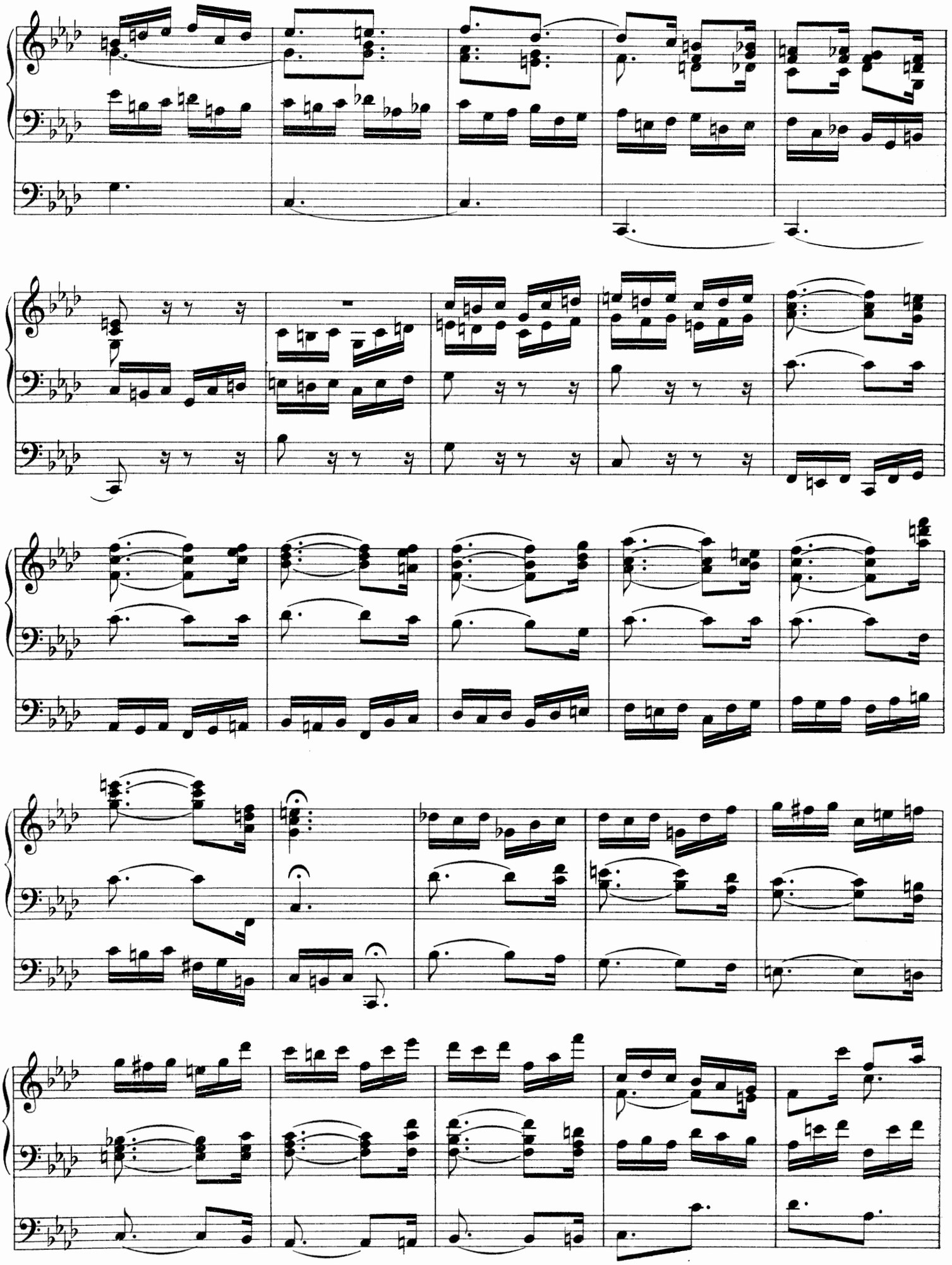


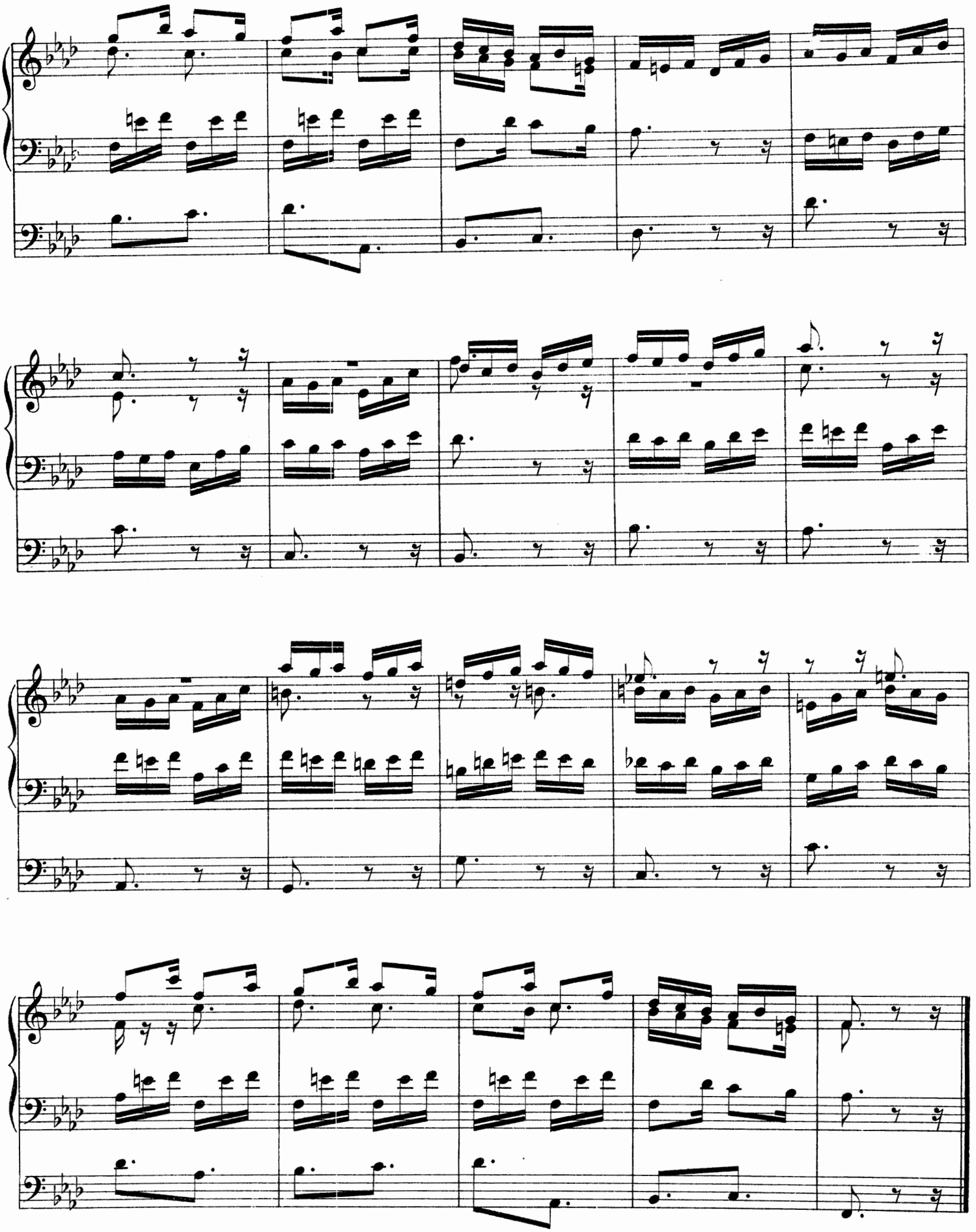
Fonds 8, 4, avec le Grand Ch. du Récit.
PÉDALE 16, 8, 4, Tirasse.

PREPARE { *SWELL: Full without 16 Ft.*
GREAT: 8 and 4 Ft Sw. to Gt.
PEDAL: 16, and 8 Ft to Ped.









Nº 34

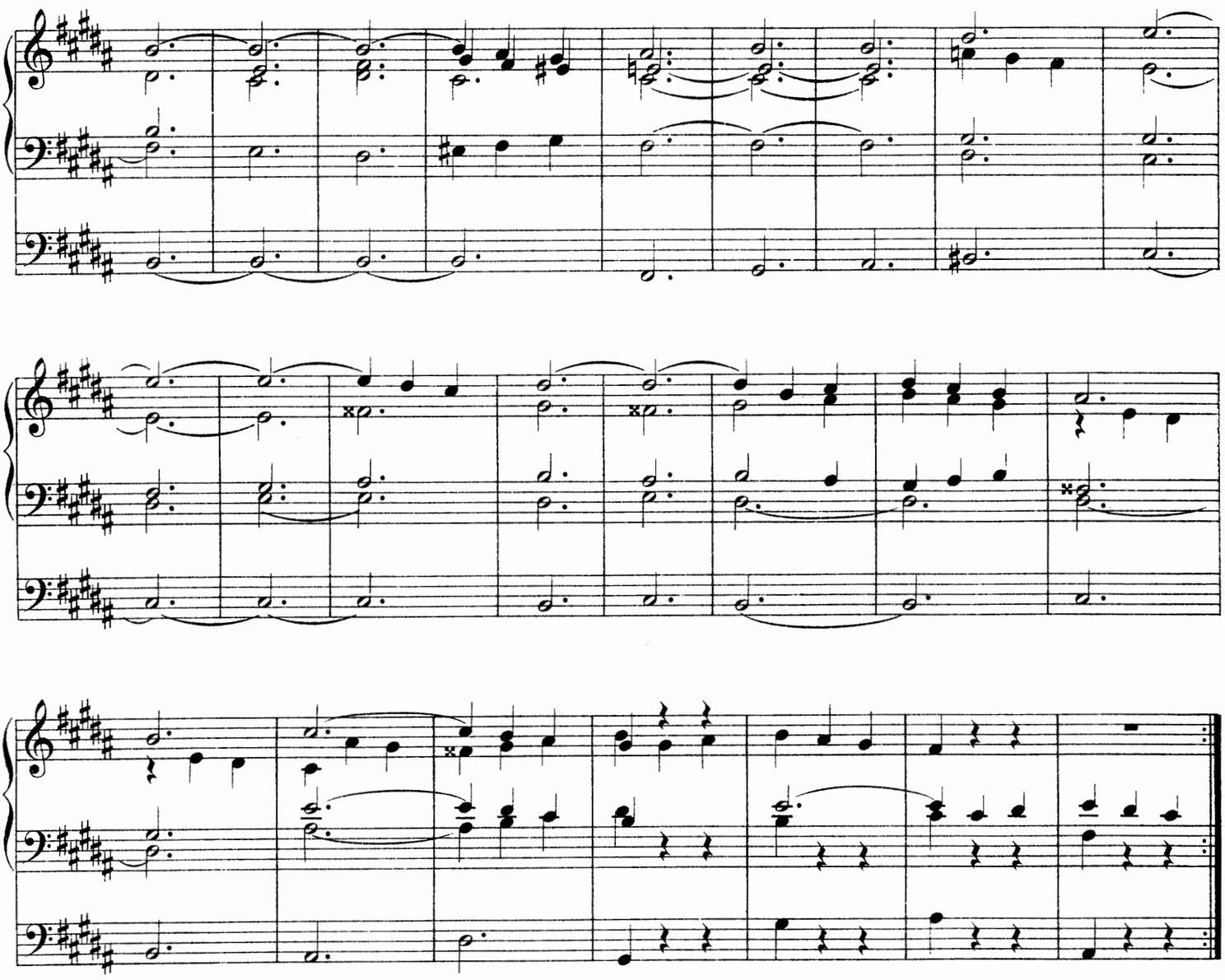
Scherzo

(1) **Moderato**
à 5 voci

G. O.

MANUALE

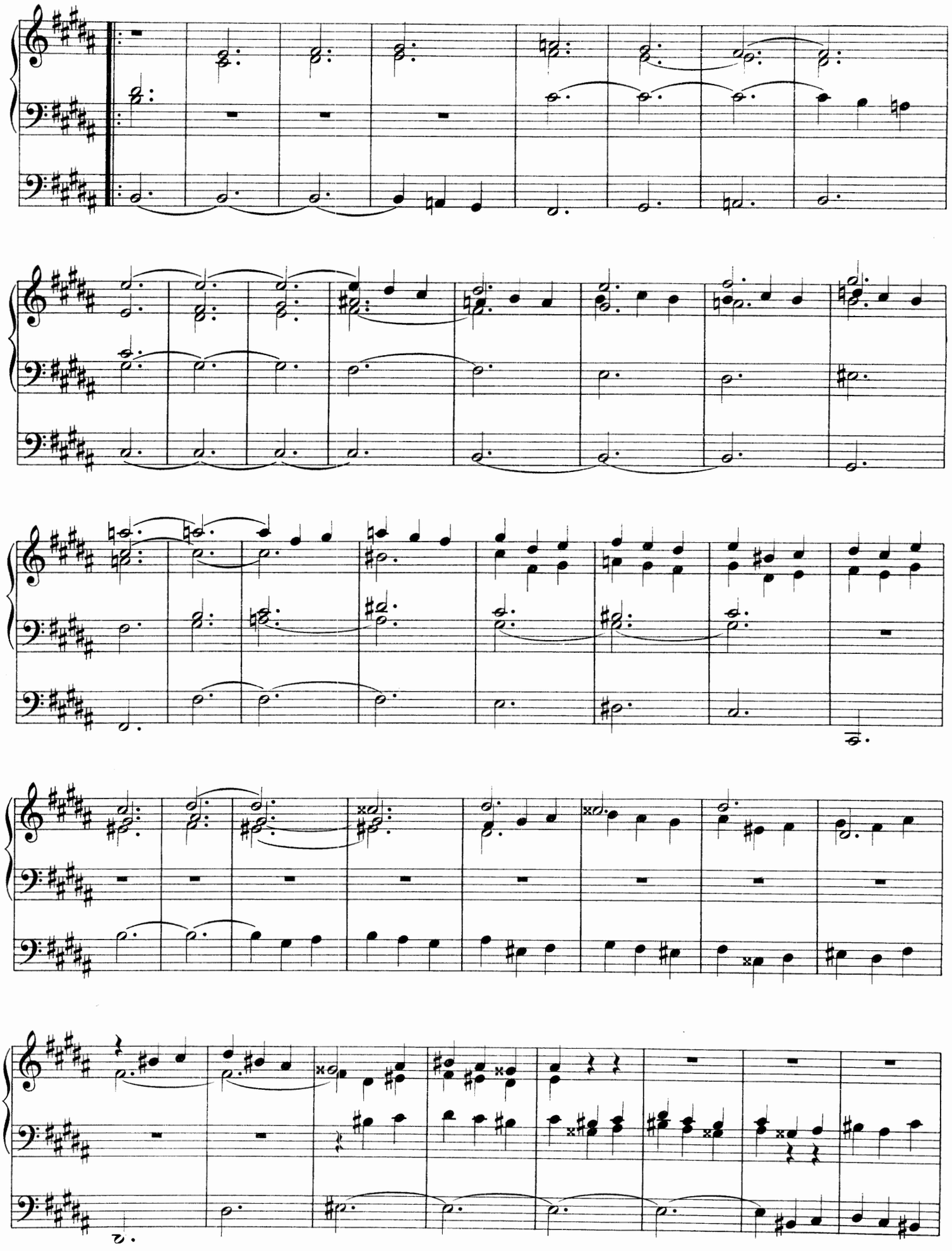
PÉDALE

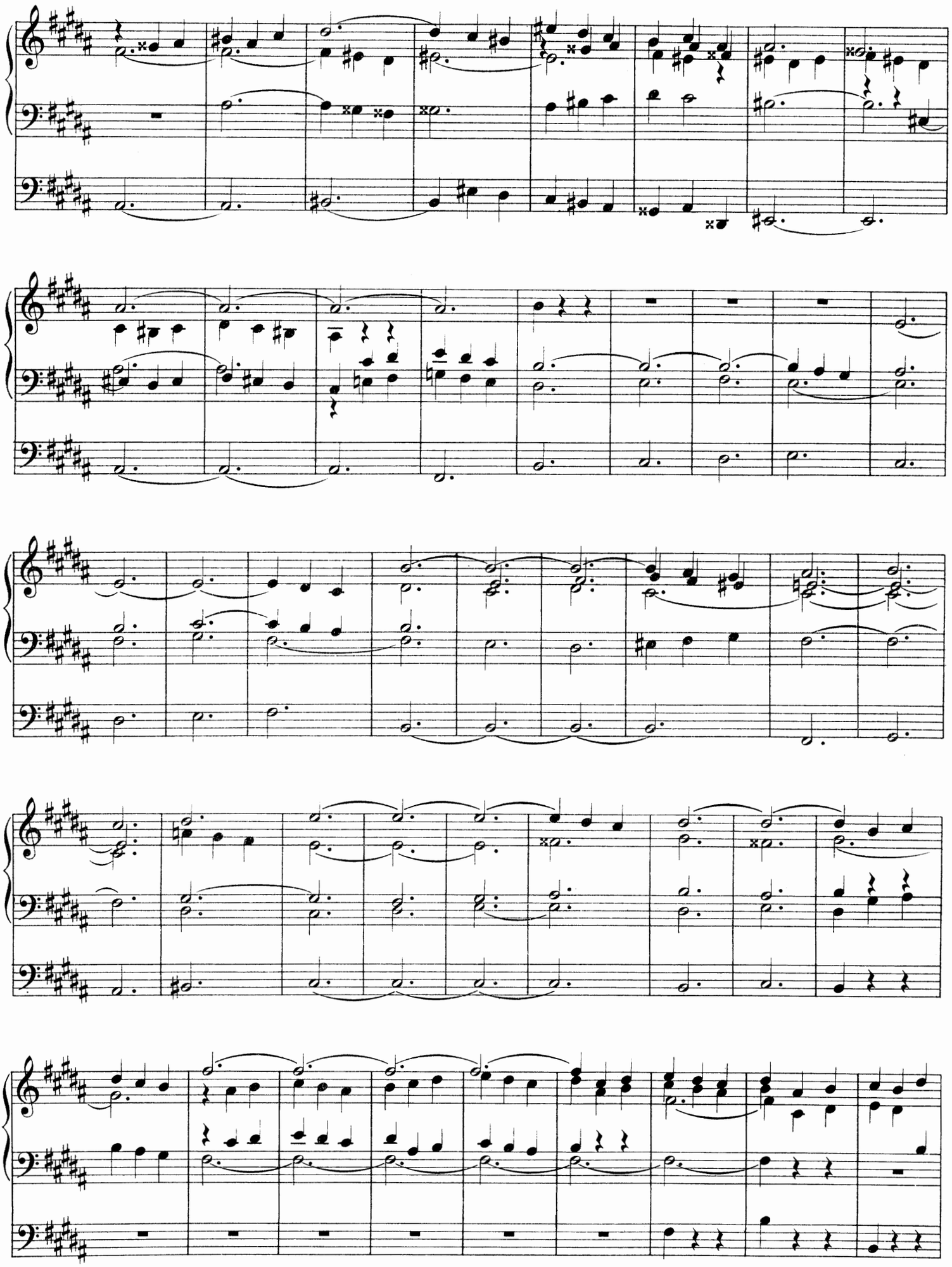


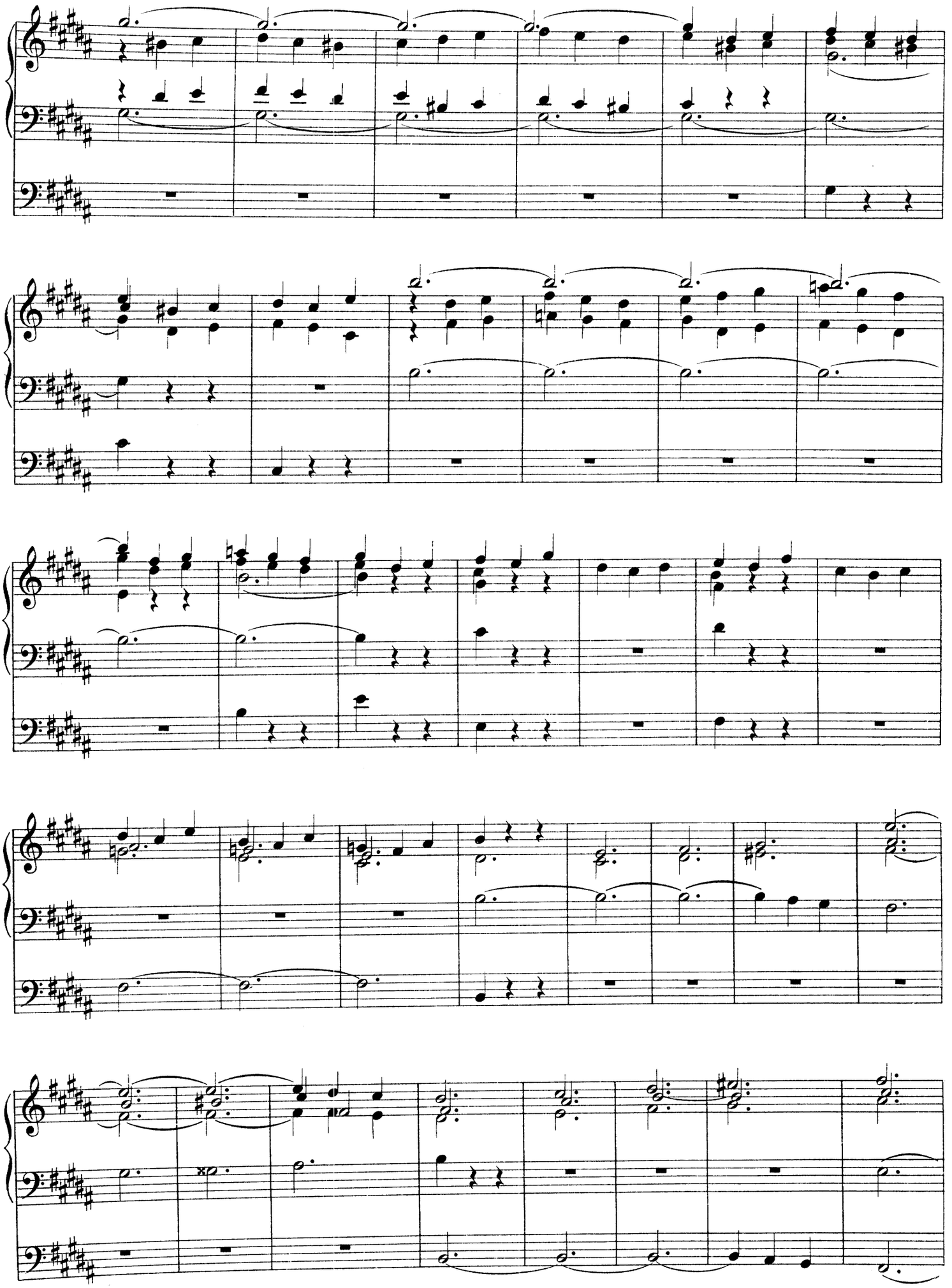
INDICATION DES JEUX (1)
RÉCIT: Fonds 8, 4, Trompette, Basson-Hautbois.
Gd ORGUE: Fonds 8, 4, Clav. réunis.
PÉDALE: Fonds 16, 8, Tirasse Gd Orgue.

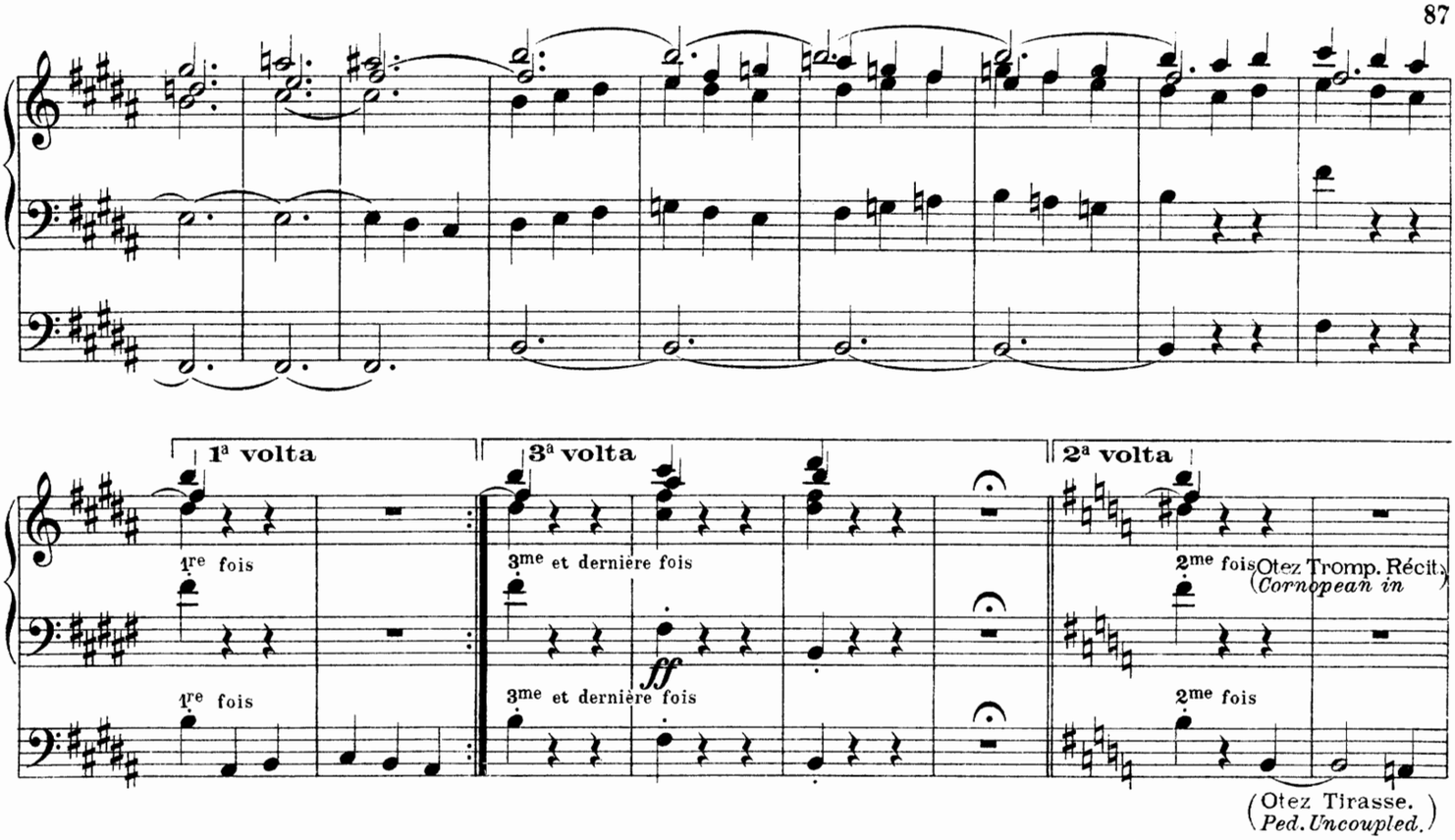
PREPARE
SWELL: 8 and 4 Ft Cornopean and Oboe
GREAT: 8 and 4 Ft Sw. to Gt.
PEDAL: 16 and 8 Ft Gt to Ped.

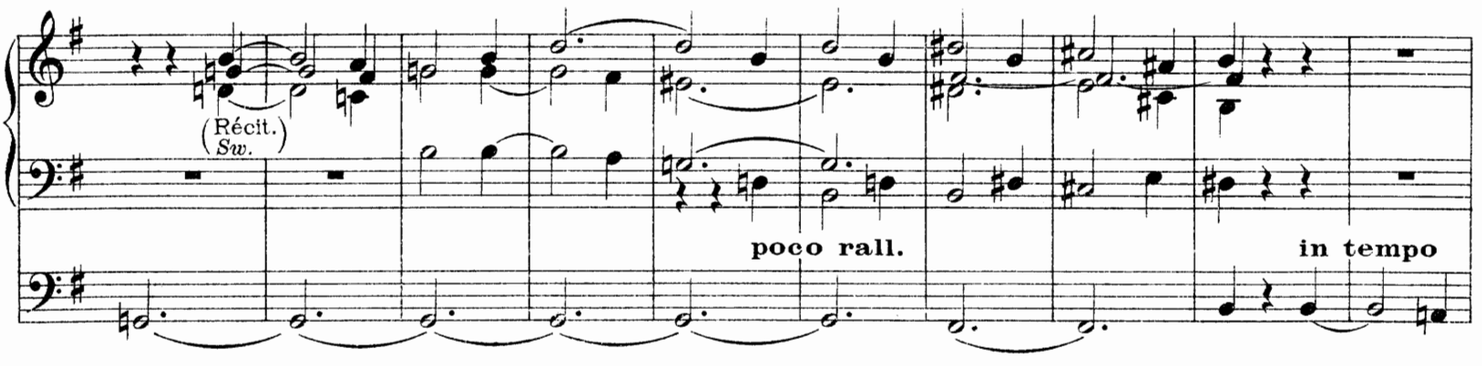
Costallat & Cie - 1709 - Paris

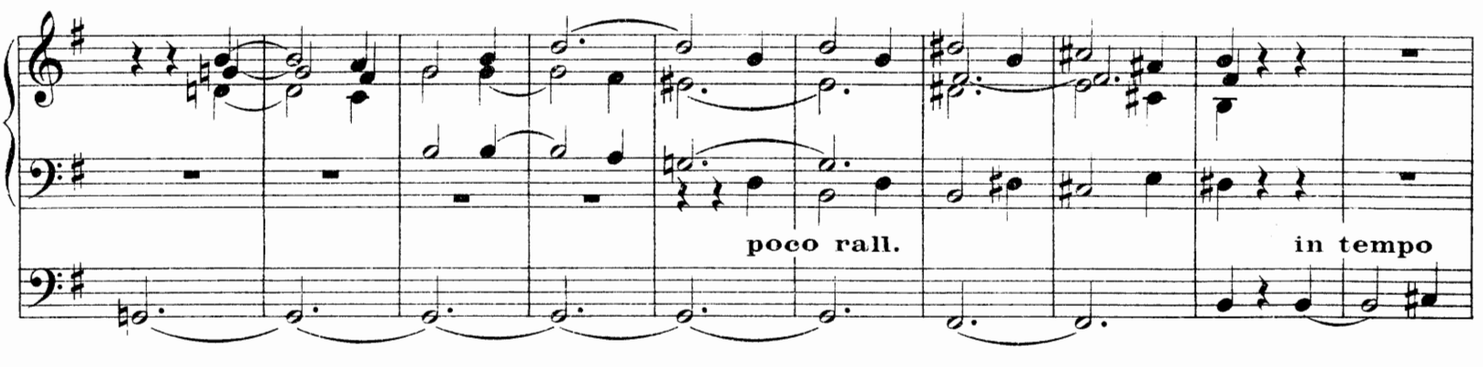


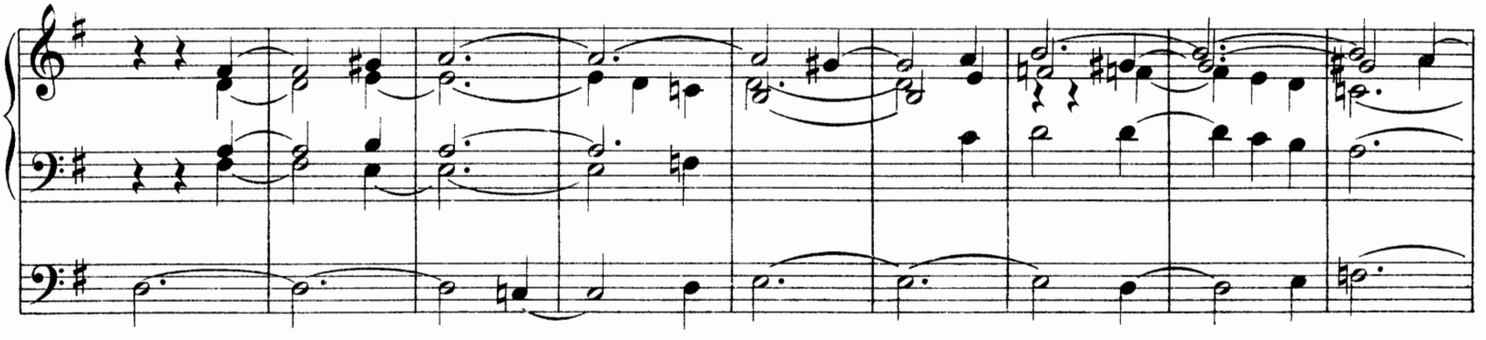


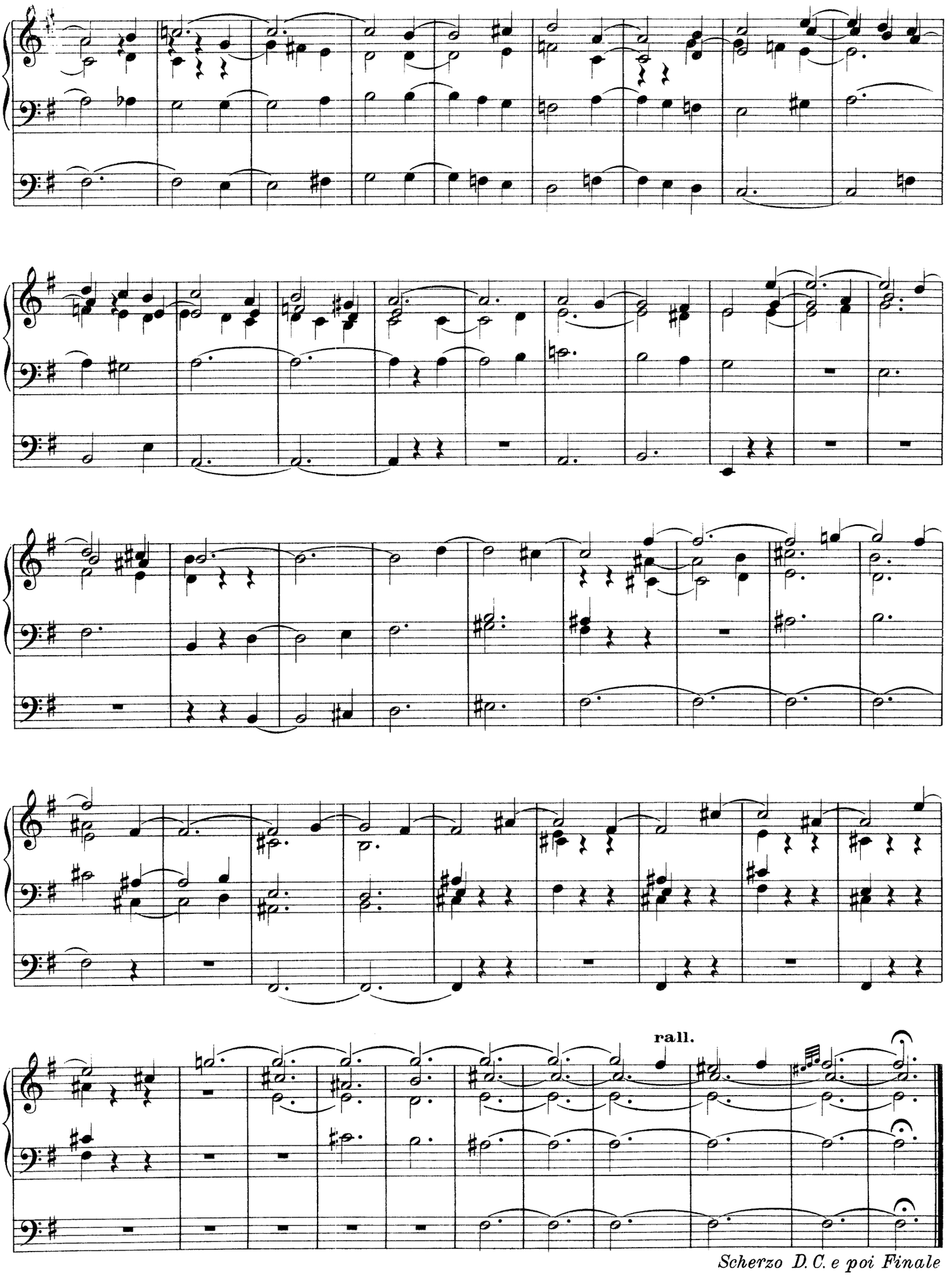



1ª volta
3ª volta
2ª volta
1re fois
1re fois
3me et dernière fois
3me et dernière fois
ff
2me fois
2me fois
Otez Tromp. Récit.
(Cornopean in
(Otez Tirasse.
Ped. Uncoupled.)


(Récit.
Sw.)
poco rall.
in tempo

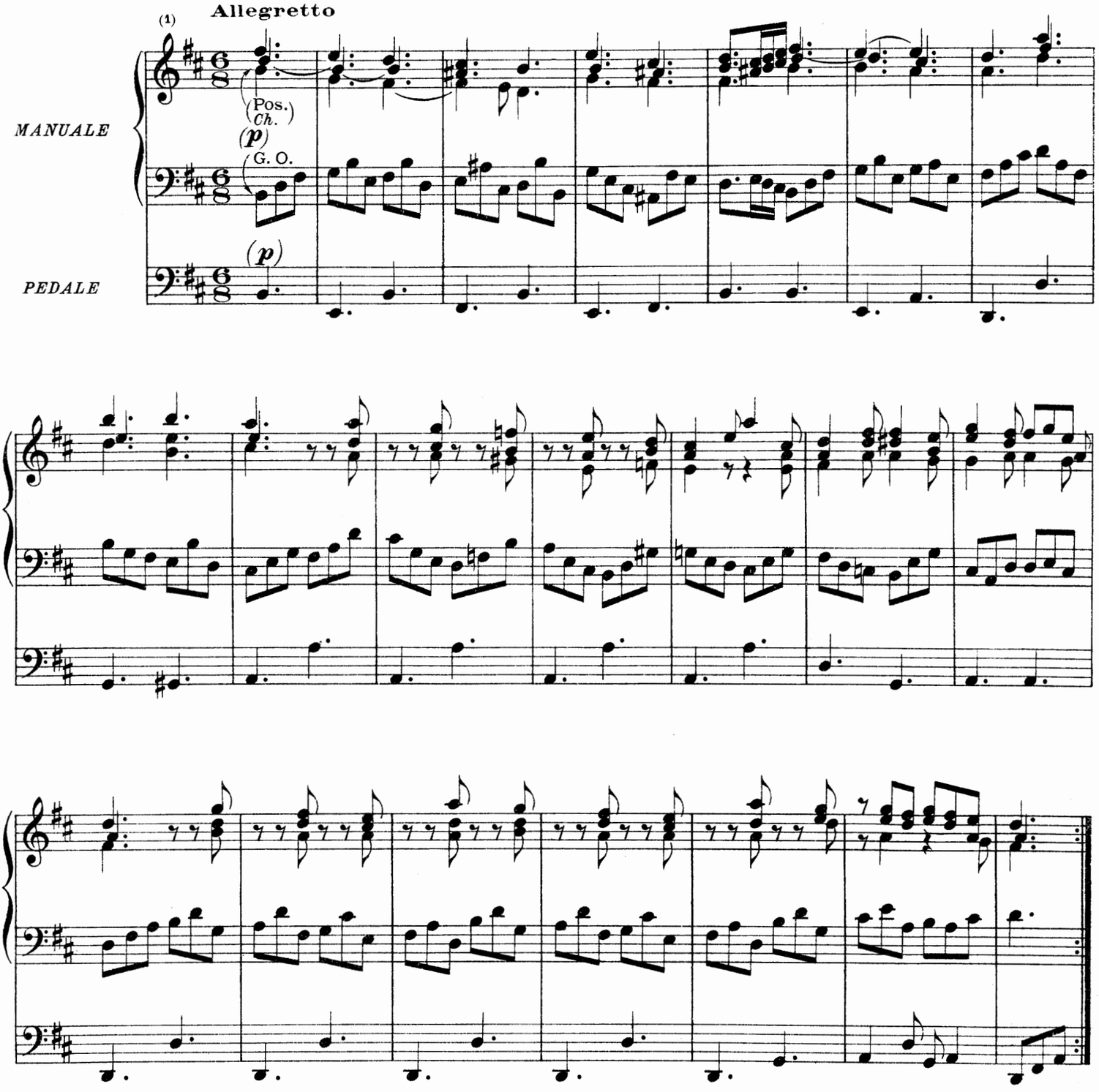

poco rall.
in tempo





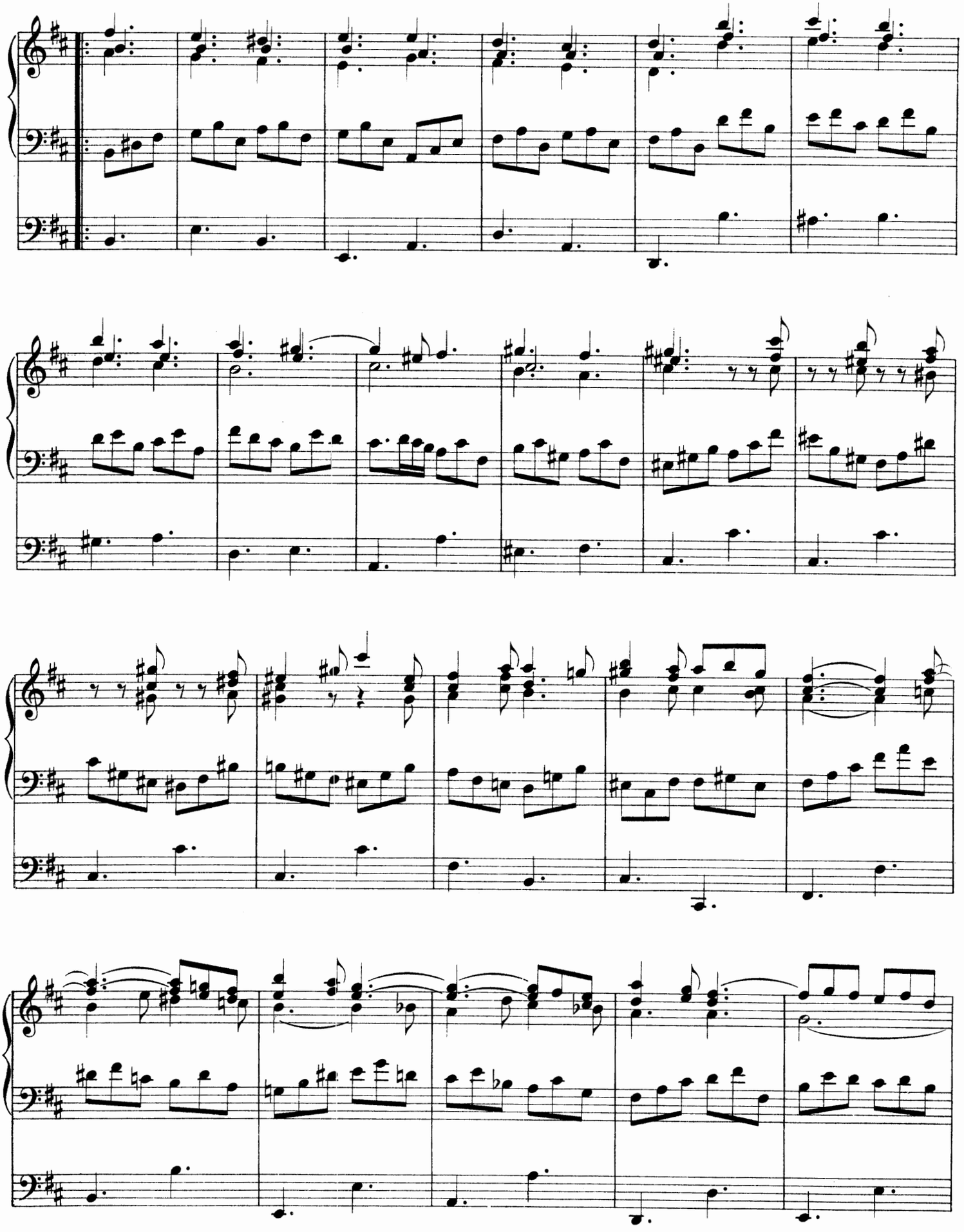
Scherzo D.C. e poi Finale

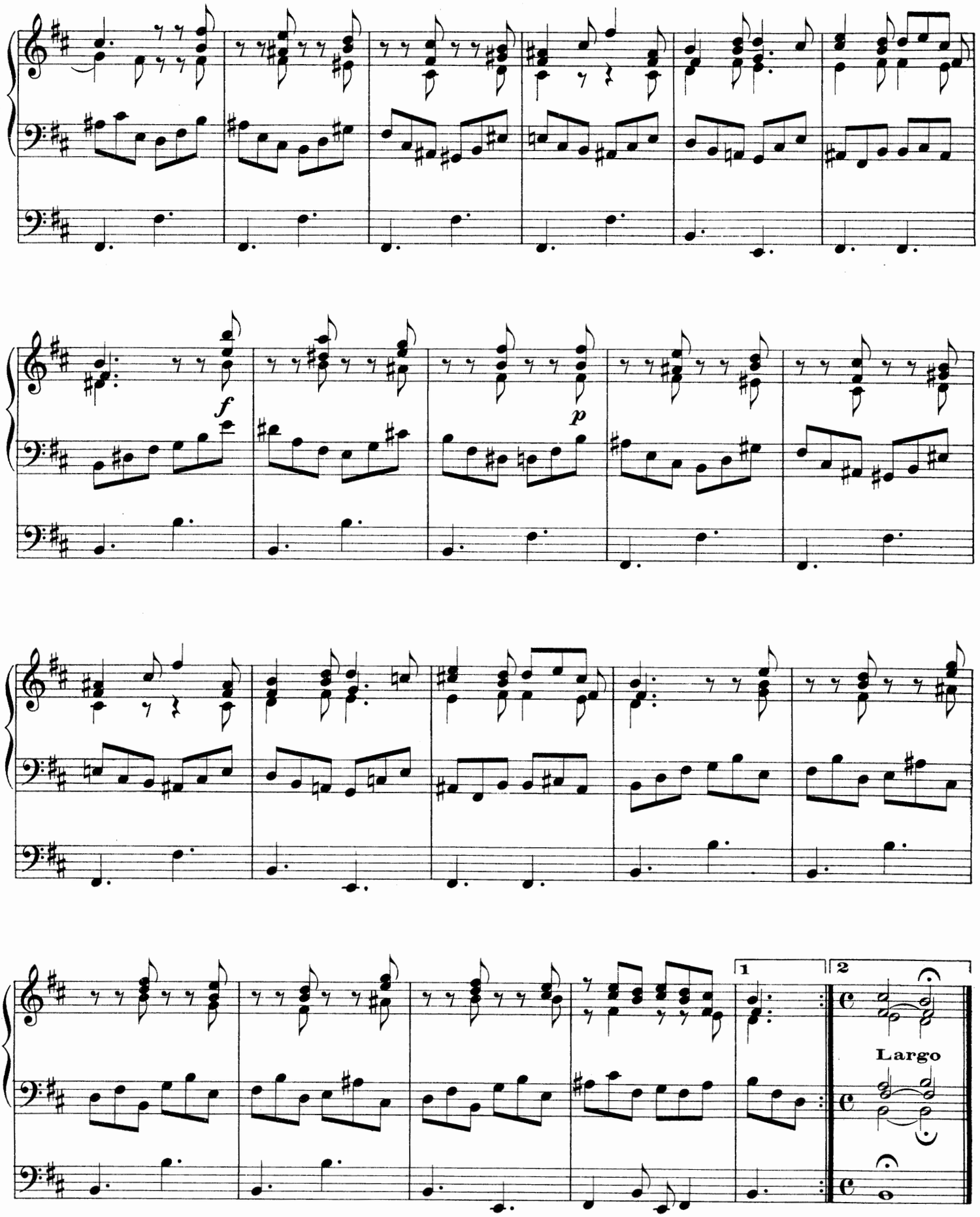
N° 35



(1) INDICATION DES JEUX
- RÉCIT: (fermé) Flûtes de 8 et 4, Basson-Hautbois.
- POSITIF: Bourdon et Flûte de 8.
- Gd ORGUE: Salicional de 8, Récit accouplée.
- PÉDALE: Soubasse 16, Flûte 8.

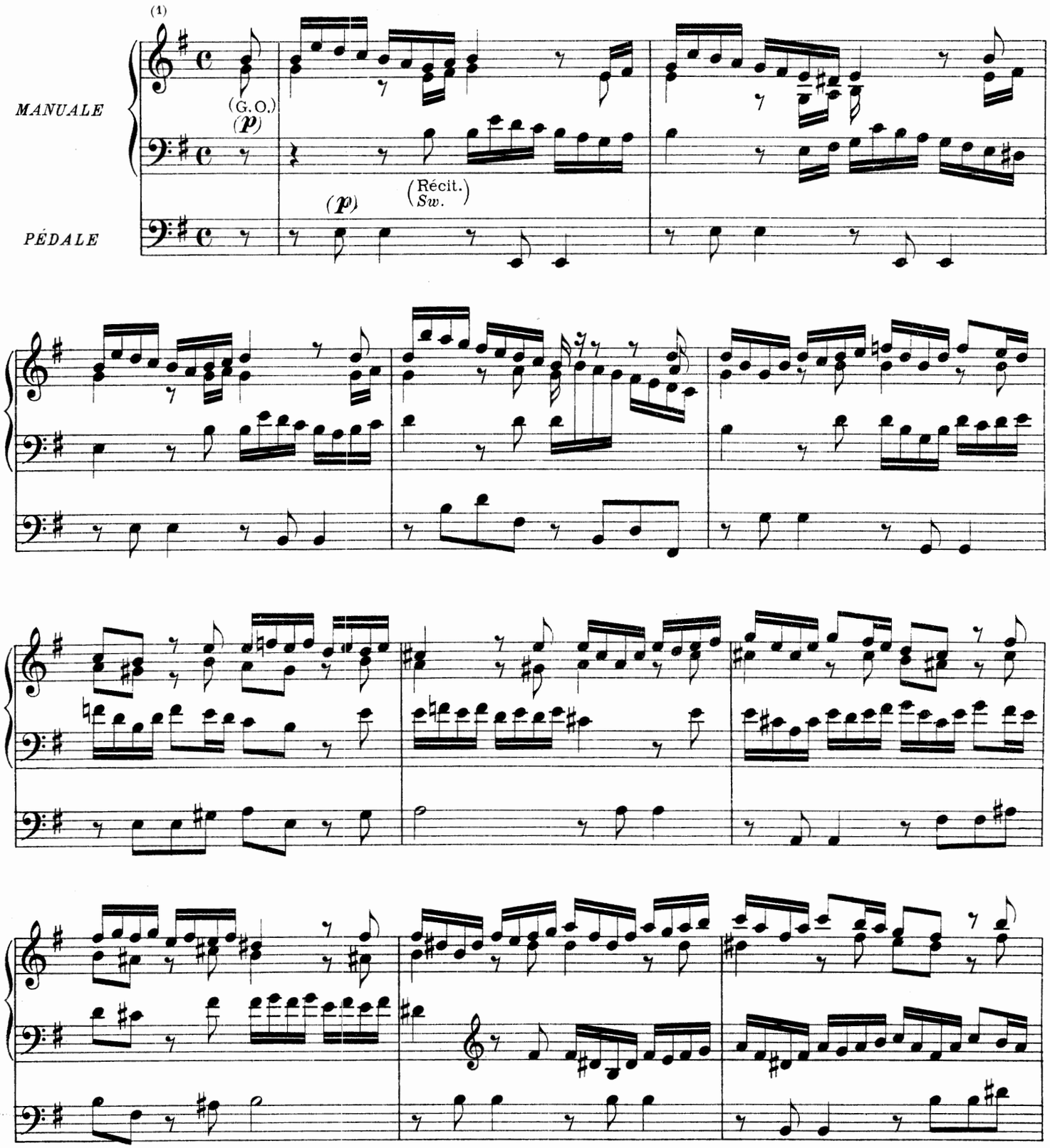
PREPARE
- *SWELL: Flutes 8 and 4 Ft, Oboe.*
- *GREAT: Salicional 8 Ft Sw. to Gt.*
- *CHOIR: Stop. Diap. and Clarabella.*
- *PEDAL: Soft 16 and 8 Ft.*




f
p
1
2
Largo

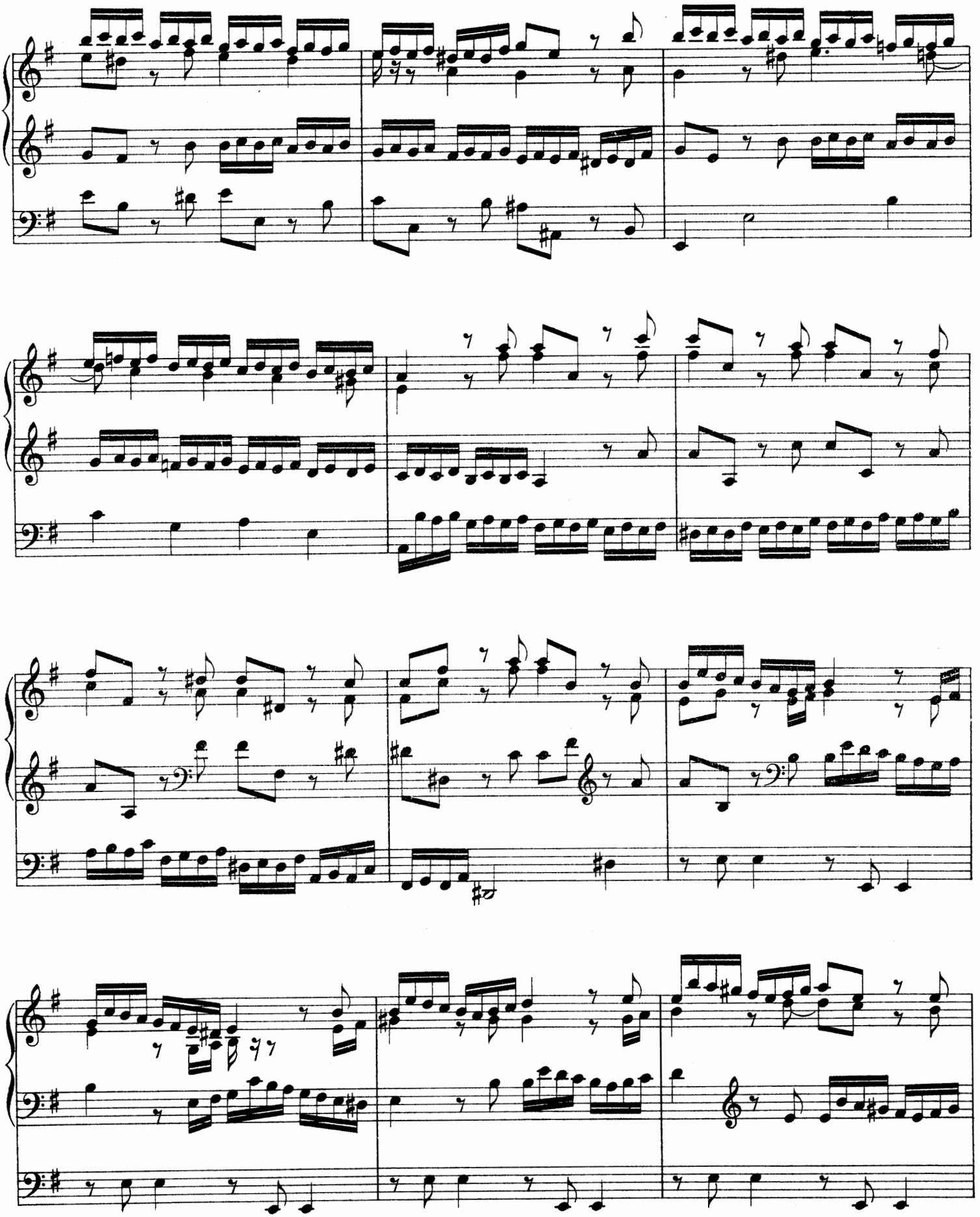
N° 36

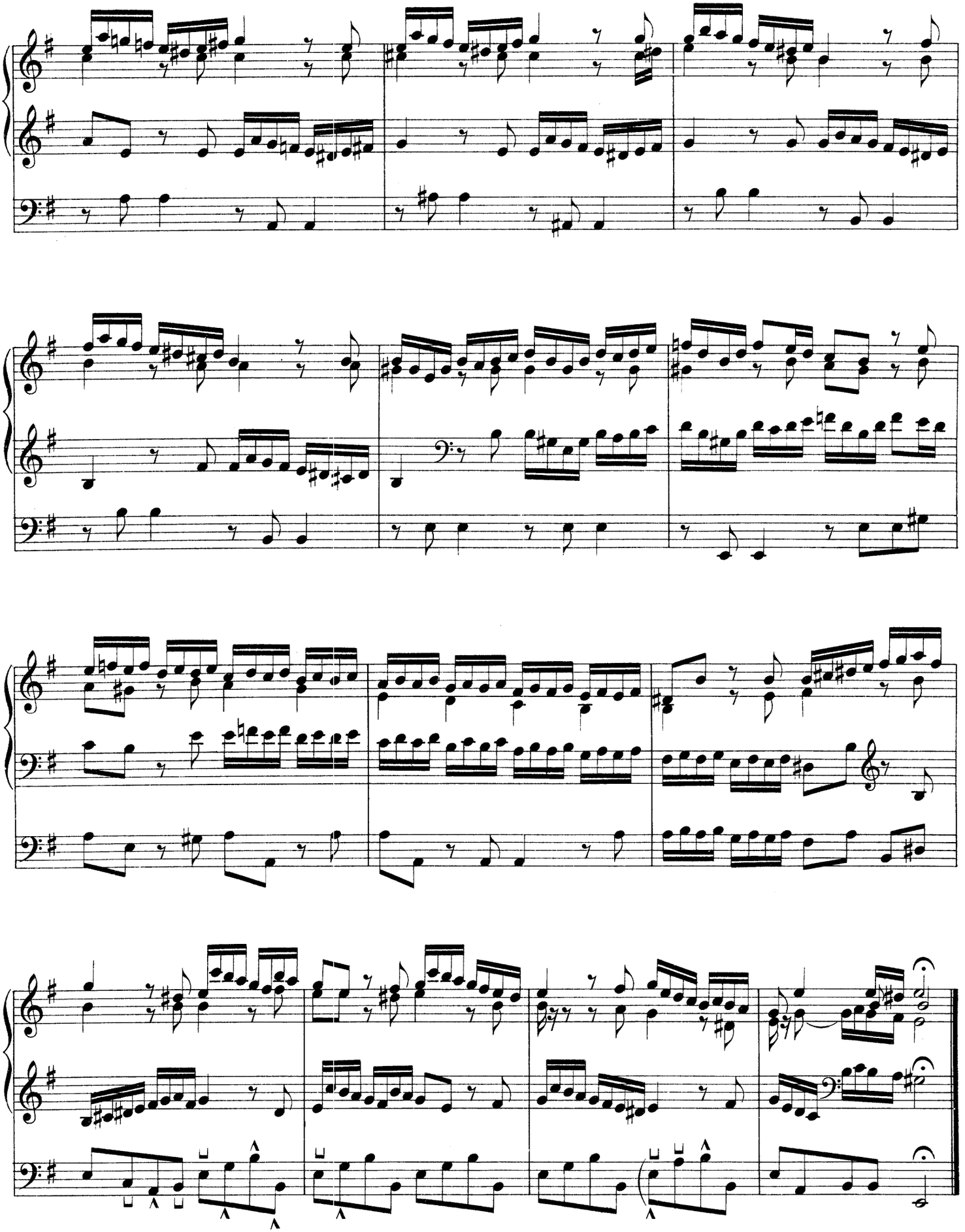
Canon à l'Octave



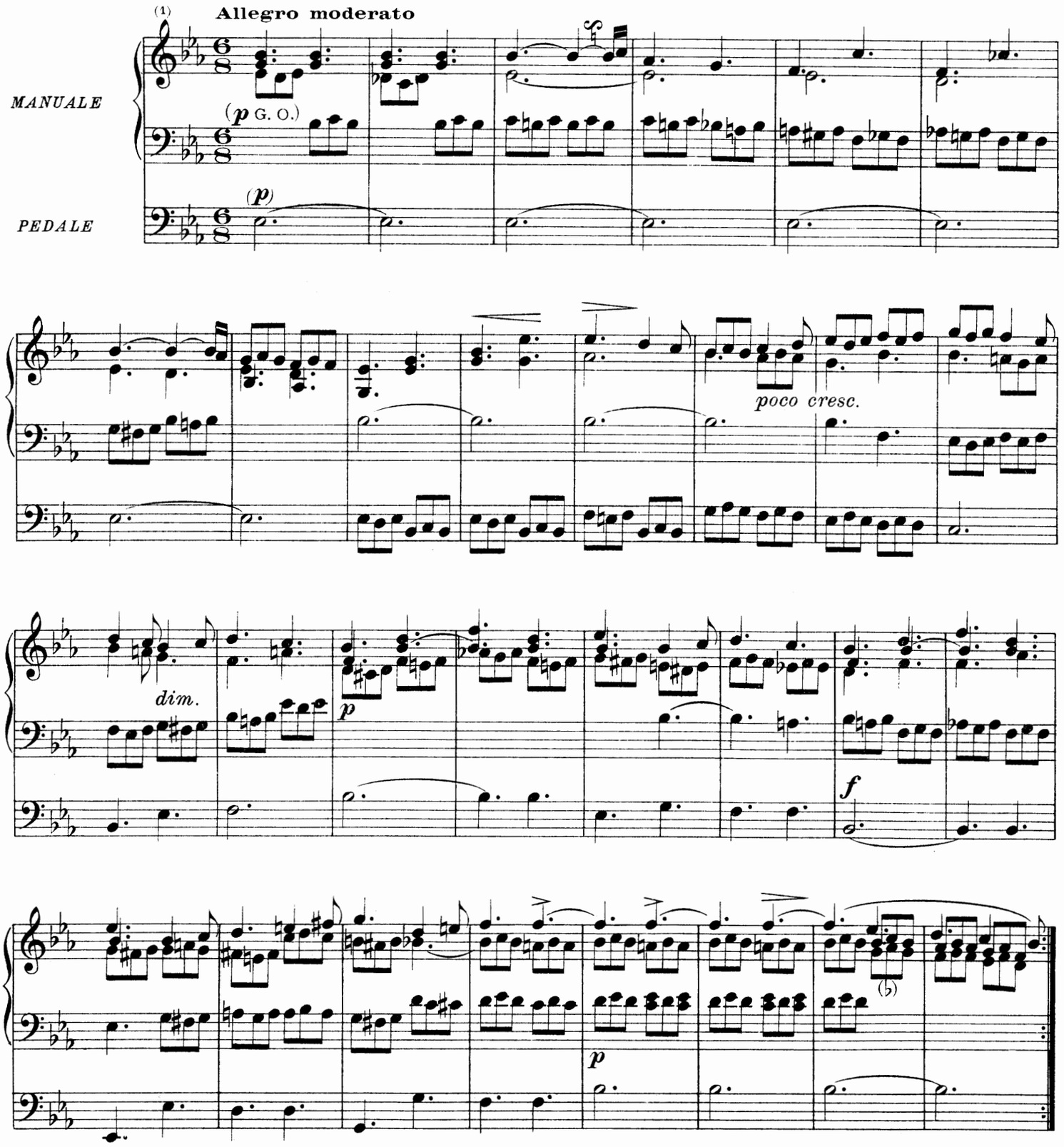
INDICATION DES JEUX (1)
RÉCIT: Gambe et Bourdon de 8
Gd ORGUE ou POSITIF: Fl. Harm. 8.
PÉDALE: Soubasse 16, Flute 8.

PREPARE
SWELL: Gamba and Stop. Diap. 8 Ft.
GREAT or CHOIR: Clarabella 8 Ft.
PEDAL: Soft 16 and 8 Ft.



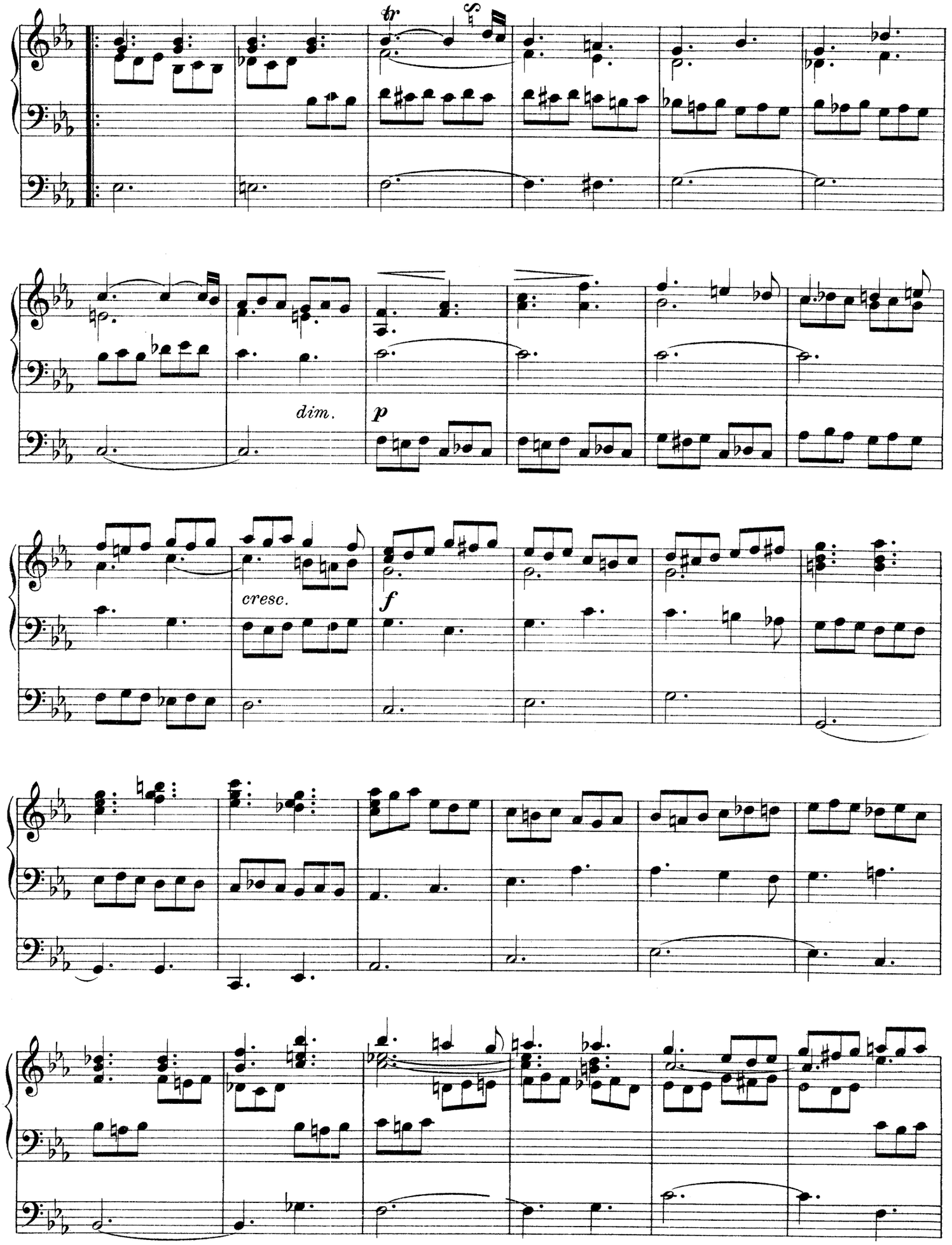


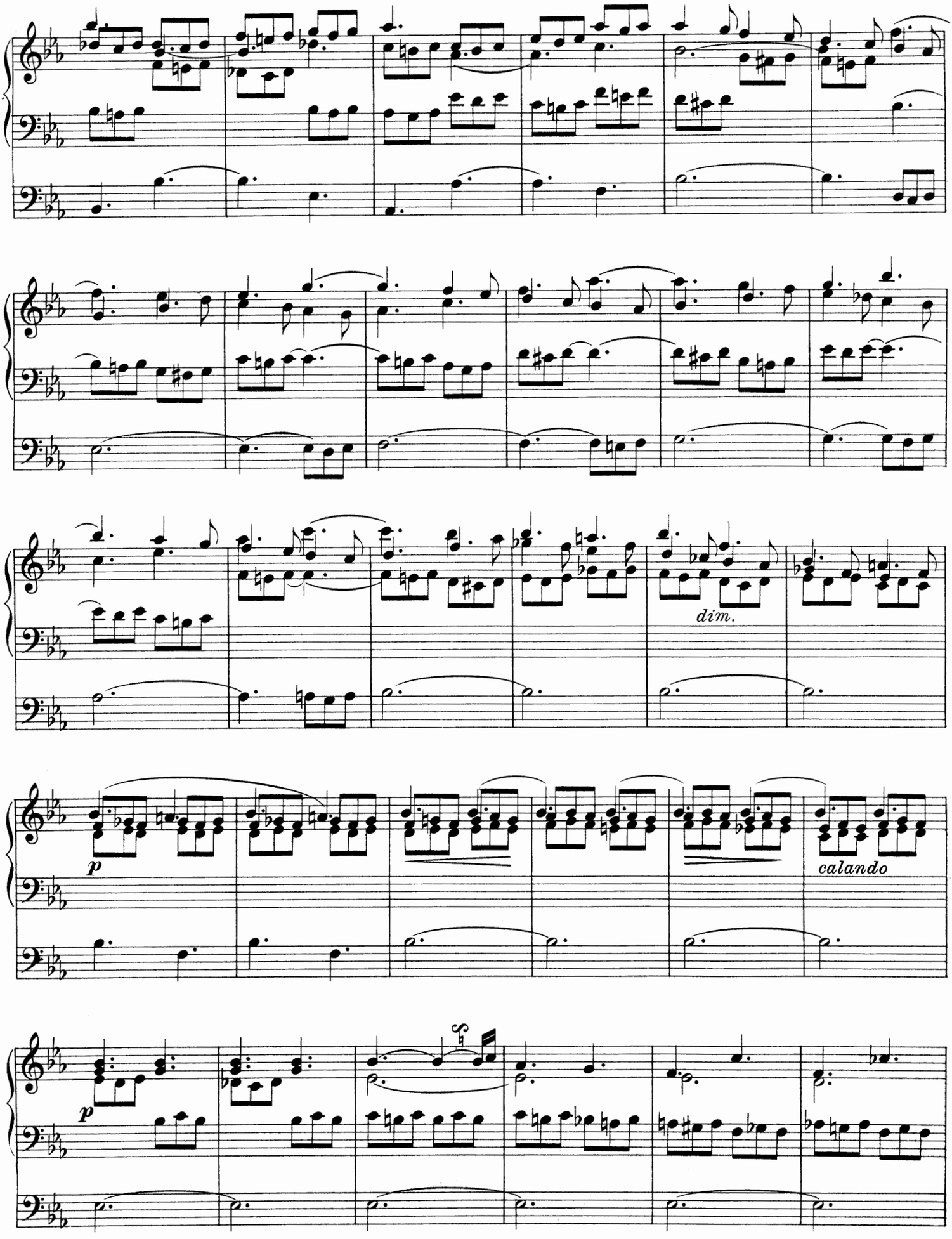
N° 37

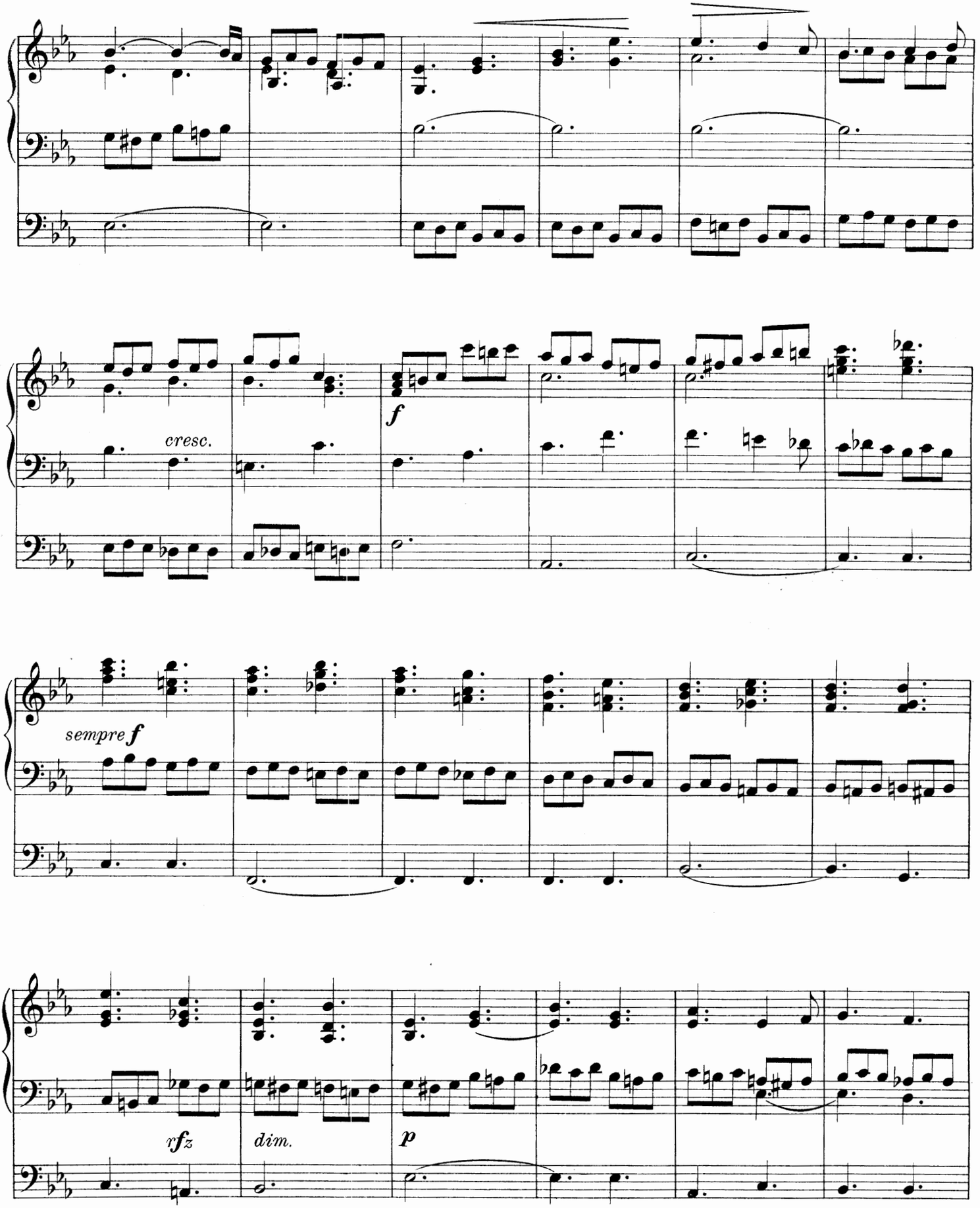


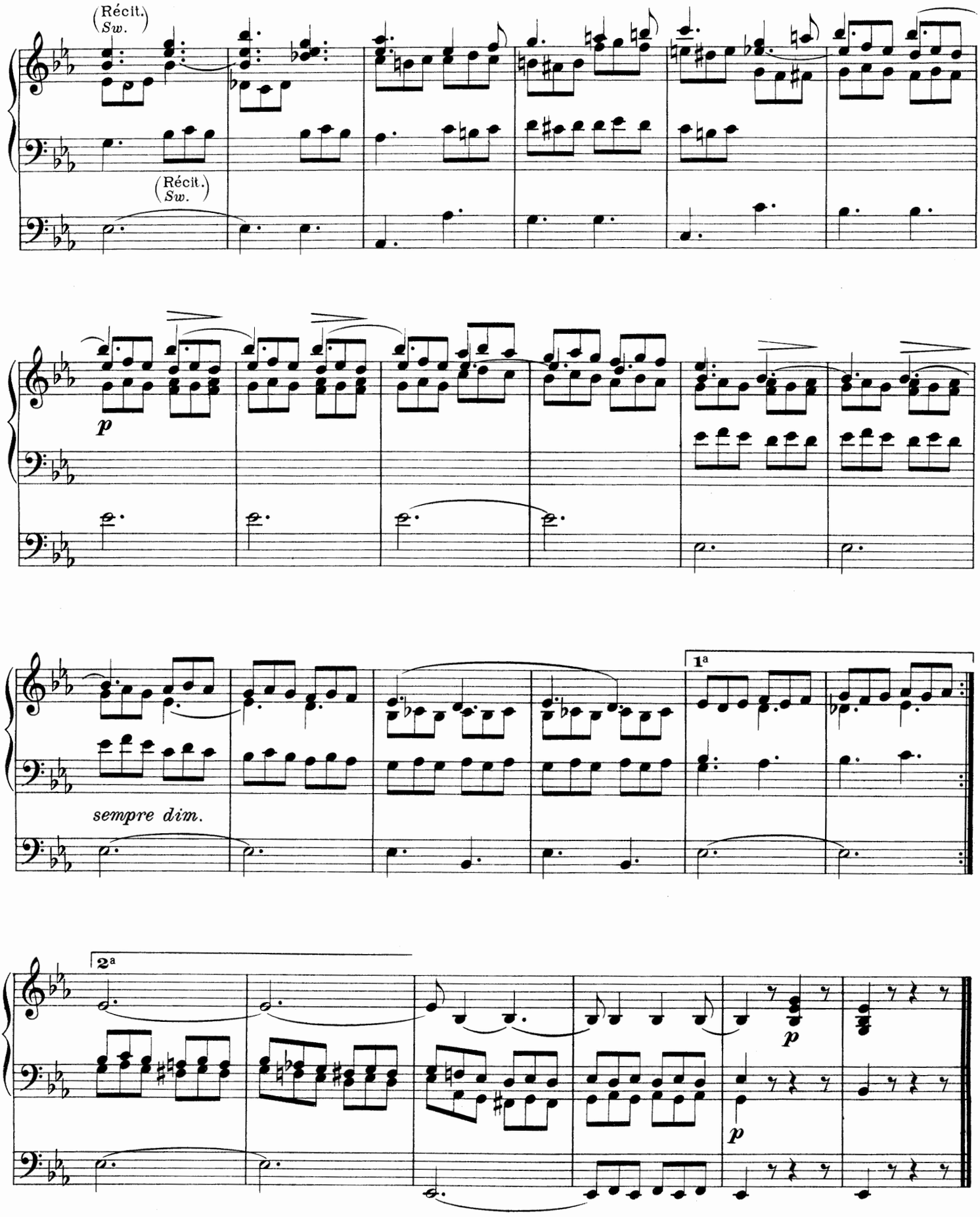
INDICATION DES JEUX (1)
- RÉCIT: Flûte et Gambe de 8.
- Gd ORGUE: Fl. Harm. de 8, Claviers réunis.
- PÉDALE: Soubasse de 16 Bourdon de 8 avec Tirasse du Récit.

PREPARE
- *SWELL: Clarabella and Gamba 8 Ft.*
- *GREAT: Harmonic Fl. 8 Ft (or Clarabella) Sw. to Gt.*
- *PEDAL: Bourdon 16 Ft Bass Flute 8 Ft Sw. to Ped.*


tr
dim.
p
cresc.
f


dim.
p
calando
p


cresc.
f
sempre f
rfz
dim.
p



Gravure - Imp. CHAIMBAUD & Cie
20 - 22, rue de La Tour d'Auvergne, Paris.

Costallat & Cie - 1709 - Paris