

KALMUS ORGAN SERIES

9781

A. P. F. BOËLY

ALBUM OF NOËLS

14 PRELUDES OR PIECES COMPOSED ON
DENIZOT'S CAROLS (16th CENTURY)

FOR THE ORGAN

Op. 15

EDITOR'S NOTE

The Registration and Metronome works are to be regarded only in the light of suggestions, having in view the importance of obtaining contrasts in tempi, tone Colour in a succession of comparatively short movements.

A part from the intrinsic merits of music, these Preludes are warmly commended to students by virtue of the technical resources required for their neat and effective performance.

H. A. F.

RECUEIL DE NOËLS

POUR

ORGUE

14 PRÉLUDES OU PIÈCES

avec Pédale obligée.

Composés sur des Cantiques
de
DENIZOT (16^e Siècle)

par **A. P. F. BOËLY** OP.15
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(Leeds city Organist)

CANTIQUE I — "Seigneur Dieu ouvre la porte" (♩ = 76).

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The middle staff includes the instruction "(G^t 8 & 4 F^t with Full Sw)". The word "Pedal" is written below the bottom staff. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voices.

The second system continues the musical score with three staves in the same key signature and time signature. The notation includes various rhythmic patterns and rests, maintaining the melodic and accompanimental structure established in the first system.

The third system concludes the piece with three staves. The final measures show a resolution of the melodic line and a sustained accompaniment, ending with a fermata on the final note of the upper voice.

CANTIQUE II — "D'où vient qu'en cette nuitée" (♩ = 72)

Sw: celeste & soft 8 Ft Flute

Ch: soft 8 Ft Flute

Coupled to Sw

Pedal

add 4 Ft Flute to Sw:

Ch:

Ch:

add 4 Ft Flute to Choir

cresc.

Ped: to choir

CANTIQUE III — "Chantez mes vers ce jour" (♩ = 86)

Sw 8 & 4 Ft
Main

Canto

G^t

G^t mf

Pedal Coupled to G^t

1^a

2^a

tr

CANTIQUE IV (à 5 Voix) — "Esprits divins" (♩ = 76)

(Gt f - Full Sw:)

gravement

Pedal

tr

tr

tr

CANTIQUE V — "Réveillez - vous pasteurs" (♩ = 76)

Siv: soft 8 & 4 Ft

Gt: soft 8 Ft (*)

Ch: soft 8 Ft - Coupled to Sw

Ped: 16 Ft - Coupled to Siv:

(*) The Canto in the Alto part to be divided between the thumbs of the hands & played on the G^t manual. An alternative = Play both hands on Ch: with the above combination of stops

CANTIQUE VI — "Quel étonnement vient saisir mon âme" (♩ = 72)

(G^t *mf* to Sw: *mf*)

Moderato

CANTIQUE VII — "Ici je ne bâtis pas" (♩ = 76)

G^t: 8 & 4 F^t
Sw: Full

Canto

Ped: 8 F^t only including Trumpet 8 F^t

CANTIQUE VIII — "Sus, sus qu'on se réveille" (♩ = 84)

Sw: Full
(Coupled to G)
G^t: 8 & 4 Ft

The first system of musical notation features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked *con fuoco* and the performance instruction is *Manualmente*. The music begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

The second system continues the musical piece, showing further development of the melodic and harmonic lines in both hands.

The third system of the score, maintaining the 3/4 time signature and *con fuoco* tempo.

The fourth system of the score, showing the continuation of the musical themes.

The fifth system of the score, featuring more complex harmonic textures.

The sixth system of the score, continuing the melodic and rhythmic patterns.

The seventh and final system of the score on this page, concluding with a final chord.

Sw: 8 & 4 F^t (Oboe ad lib)

G^t: 8 F^t Flute & Small open Diapason (or Gamba)

Choir 8 & 4 F^t Flute - Coupled to Sw.

CANTIQUe IX "Le vermeil du Soleil" (♩ = 120)

The musical score is arranged in five systems, each with three staves. The top staff is for the Soprano (Sw), the middle for the Treble (G^t), and the bottom for the Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked as ♩ = 120. The score includes various musical notations such as slurs, ties, and repeat signs. The first system includes the instruction "G^t". The second system includes "Ped: 16 & 8 F^t coupled to choir." and "Ch: (or Sw:)". The third system includes "G^t". The fourth system includes "tr". The fifth system includes first and second endings marked "1^a" and "2^a", with the instruction "Repeat on Ch:".

CANTIQUE X (à 5 Voix) — "Lyre ce n'est pas en ce chant" (♩ = 88 — poco maestoso)

Sw: Full

G^t 16, 8 & 4 F^t

Ped 16 & 8 F^t

Coupled to G^t

The musical score is presented in five systems, each with three staves. The top staff is the piano part, the middle staff is the guitar part (G^t), and the bottom staff is the pedal part (Ped). The music is in a minor key with a common time signature. The tempo is marked 'poco maestoso' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as slurs, trills (tr), and dynamic markings like 'cresc at fine'. The guitar part is specifically marked with 'G^t 16, 8 & 4 F^t' and 'Coupled to G^t'. The pedal part is marked with 'Ped 16 & 8 F^t'. The score concludes with a double bar line and a final chord marked with a fermata and a dynamic marking.

CANTIQUE XI — "Voici la première entrée" (♩ = 92)

Sw: 8 & 4 Ft (Oboe ad lib)

Gt 8 & 4 Ft

à 2 Claviers

Pedal:
8 & 16

CANTIQUE XII — "Muses sœurs de la peinture" (♩ = 88)

Sw: 8 & 4 Ft Flutes

Ch 8 & 4 Ft
Flutes Ch:

Coupled to
Sw:(ad lib.)

lentement

Manualmente

CANTIQUE XIII — "Sus bergers en campagne" (♩ = 76)

Sw: 8, 4 & 2 Ft

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains the main melody and accompaniment. The tempo is marked as ♩ = 76. The key signature has one flat (B-flat). The first staff of the grand staff is labeled "Gt 8 & 4 Ft".

Ped: 16 & 8 Ft Coupled to Gt

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system.

Third system of musical notation. The first staff of the grand staff includes the instruction "(add 8 Ft Reeds to Sw)".

Fourth system of musical notation, continuing the piece.

(Sw: Reeds off)

Fifth system of musical notation, the final system on this page. The first staff of the grand staff includes the instruction "(Sw: Reeds off)".

1^a (Repeat add Full Sw) 2^a

This system contains two first endings, labeled 1^a and 2^a, and a second ending. The 1^a ending is marked with a first ending bracket and includes the instruction "(Repeat add Full Sw)". The 2^a ending is marked with a second ending bracket. The music is written for piano with treble and bass staves.

CANTIQUE XIV. — "Mon âme dormez-vous?" (♩ = 68)

Full organ

Organo pieno

Largo

Canto nella Pedale

This system is the beginning of the hymn. It features a 'Full organ' part with 'Organo pieno' and a 'Canto nella Pedale' part. The tempo is marked 'Largo' and the time signature is common time (C). The tempo marking indicates a quarter note equals 68 beats per minute (♩ = 68). The organ part is written in treble and bass staves, while the pedal part is in the bass staff.

This system continues the organ and pedal parts from the previous system. The organ part features a melodic line in the treble staff and accompaniment in the bass staff. The pedal part consists of a simple harmonic line in the bass staff.

This system continues the organ and pedal parts. The organ part has a more active melodic line with some grace notes. The pedal part remains a simple harmonic accompaniment.

This system concludes the organ and pedal parts. The organ part ends with a final chord and a fermata. The pedal part also concludes with a final chord and a fermata.

OEuvres de BOËLY

PRÉFACE

Ecrivain musical impeccable, théoricien de premier ordre, Boëly avait cette originalité bizarre de chercher à vivre dans le passé. Il s'efforçait d'écrire dans le style de Scarlatti et de Jean-Sébastien Bach, l'objet de sa plus grande admiration.

Un artiste imbu d'un pareil système n'a pas à compter sur l'appui de ses contemporains ; il ne peut attirer l'attention que plus tard, quand la question d'actualité n'existe plus. C'est pourquoi le temps est venu d'apprécier les œuvres de ce musicien de grand talent et de grande conscience.

Aux mélodies grégoriennes, il a appliqué, souvent avec succès, les procédés par lesquels Sébastien Bach a tiré parti des chorals allemands ; il en est résulté un grand nombre de pièces qui s'adaptent parfaitement à la liturgie catholique. On est heureux de ne pas y rencontrer une faute de goût, une écriture insuffisante, un écho du style mondain qui détonnerait dans l'austérité de l'église.

Ses meilleures pièces appartiennent au style ancien. Quelques-unes sont de purs chefs-d'œuvre, comme la pièce en si mineur op. 43, N° 13 (*Toccata*) des œuvres posthumes ; mais l'œuvre hors ligne, celle qui le met au rang des plus grands musiciens, c'est le petit recueil des Noël's du 16^e siècle, op. 15, harmonisés pour l'orgue.

Au mérite d'avoir découvert et mis en lumière ces chansons d'un admirable caractère, dans un style lapidaire et achevé, l'élève de J.-S. Bach a égalé son modèle.

Ce cahier des Noël's doit faire partie du Répertoire de tous les organistes. A la naïveté, indispensable aux chants de la Nativité, se joint une hauteur, une perfection de style qui fait songer aux enluminures des missels, aux statuettes des cathédrales. C'est un pur chef-d'œuvre.

CAMILLE SAINT-SAENS
(MEMBRE DE L'INSTITUT)

BOËLY'S Works

PREFACE

An impeccable writer of music and a theorist of the first rank, Boëly had that bizarre originality of trying to live in the past. He endeavored to write in the style of Scarlatti and J.-S. Bach, who excited his greatest admiration.

An artist impregnated with such a system must not count on the approbation of his contemporaries ; he can only draw attention to himself later when the question of actuality does not exist any longer. That is why the time has come now when the works of this greatly talented and very conscientious musician should be appreciated.

He applied, often with success, to the Gregorian melodies the methods by which Sebastian Bach made good use of the German chorals ; and the result has been a great number of pieces which adapt themselves perfectly to the Catholic Liturgy. It pleases one to find in them no error of taste, no unequal passages, no echo of the worldly style which would jar with the austerity of the church.

His best pieces are in the old style. Some are simply masterpieces, as that in B minor, op. 43 N° 13 (*Toccata*), of his posthumous works ; but his finest work, that which places him in the ranks of the greatest musicians, is the little collection of Christmas carols of the 16th century, op. 15, harmonized for the organ.

By his merit of having discovered and brought to light these admirable songs in a terse and finished style, J.-S. Bach's pupil has come up to his model.

This book of carols should form part of the repertory of all organists. They combine with the simplicity indispensable to songs of the Nativity a loftiness, a perfection of style that reminds one of the illuminations of missals, of statnettes in cathedrals. It is simply a masterpiece.

CAMILLE SAINT-SAENS
(MEMBRE DE L'INSTITUT)