

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

avec Pédale obligée.

14 PRÉLUDES OU PIÈCES

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 a treble clef with a 3/4 time signature. The middle staff is a bass clef with a 3/4 time signature and contains the instruction "(G^t 8 & 4 F^t with Full Sw)". The bottom staff is a bass clef with a 3/4 time signature and contains the instruction "Pedal". The music is in B-flat major and features a steady eighth-note accompaniment in the bass with a melodic line in the treble.

The second system continues the musical score with three staves. It maintains the same instrumentation and tempo. The melodic line in the treble staff moves through various intervals, while the bass accompaniment remains consistent.

The third system concludes the piece with three staves. The melodic line in the treble staff reaches its final notes, and the bass accompaniment provides a clear cadence.

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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

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 consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is indicated as *con fuoco*. The word *Manualmente* is written below the bass staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with some rests and slurs.

The second system continues the musical piece. The bass staff maintains the eighth-note accompaniment, while the treble staff has a more active melody with slurs and ties.

The third system shows further development of the melody in the treble and the accompaniment in the bass.

The fourth system continues the piece, with the treble staff showing some chromatic movement and the bass staff providing a consistent rhythmic base.

The fifth system features a change in the bass line, with some notes marked with 'x' symbols, possibly indicating specific fingerings or articulation.

The sixth system continues the musical texture, with the treble staff having a more melodic focus and the bass staff providing accompaniment.

The seventh system concludes the piece on this page, with the treble staff ending on a whole note chord and the bass staff continuing its accompaniment.

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)

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains the main melody and accompaniment. The label 'G^t' is placed above the grand staff. The music is in 3/4 time with a key signature of one flat (B-flat).

Ped: 16 & 8 F^t coupled to choir.
Ch: (or Sw.)

Second system of the musical score, continuing the melody and accompaniment from the first system.

Third system of the musical score. It includes a repeat sign in the grand staff. The label 'G^t' is placed above the grand staff.

Fourth system of the musical score, continuing the melody and accompaniment.

Fifth system of the musical score. It features a *tr* marking above the grand staff. The system concludes with a first ending (1^a) and a second ending (2^a). The text 'Repeat on Ch:' is written inside the first ending box.

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, and the bottom staff is the pedal part. The music is in a minor key with a common time signature. The first system includes performance instructions: 'Sw: Full', 'G^t 16, 8 & 4 F^t', 'Ped 16 & 8 F^t', and 'Coupled to G^t'. The second system continues the piano and guitar parts. The third system features a trill (tr) in the piano part and a dynamic marking '(16 F^t in)'. The fourth system includes another trill (tr) in the piano part. The fifth system concludes with a 'cresc al fine' instruction 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

The first system of the score consists of 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 notation is written for a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings.

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

Full organ

Organo pieno

Largo

Canto nella Pedale

The second system of the score is titled "CANTIQUE XIV. — 'Mon âme dormez-vous?' (♩ = 68)". It features a grand staff with three parts: "Full organ" (top staff), "Organo pieno" (middle staff), and "Canto nella Pedale" (bottom staff). The tempo is marked "Largo" and the time signature is common time (C). The notation includes various musical notations such as notes, rests, and dynamic markings.

The third system of the score continues the organ and pedal parts from the previous system. It features a grand staff with three parts: "Full organ" (top staff), "Organo pieno" (middle staff), and "Canto nella Pedale" (bottom staff). The notation includes various musical notations such as notes, rests, and dynamic markings.

The fourth system of the score continues the organ and pedal parts from the previous system. It features a grand staff with three parts: "Full organ" (top staff), "Organo pieno" (middle staff), and "Canto nella Pedale" (bottom staff). The notation includes various musical notations such as notes, rests, and dynamic markings.

The fifth system of the score continues the organ and pedal parts from the previous system. It features a grand staff with three parts: "Full organ" (top staff), "Organo pieno" (middle staff), and "Canto nella Pedale" (bottom staff). The notation includes various musical notations such as notes, rests, and dynamic markings.

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)