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

Belwin Mills Publishing Corp.
MELVILLE, N. Y. 11747
PRINTED IN U.S.A.

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.

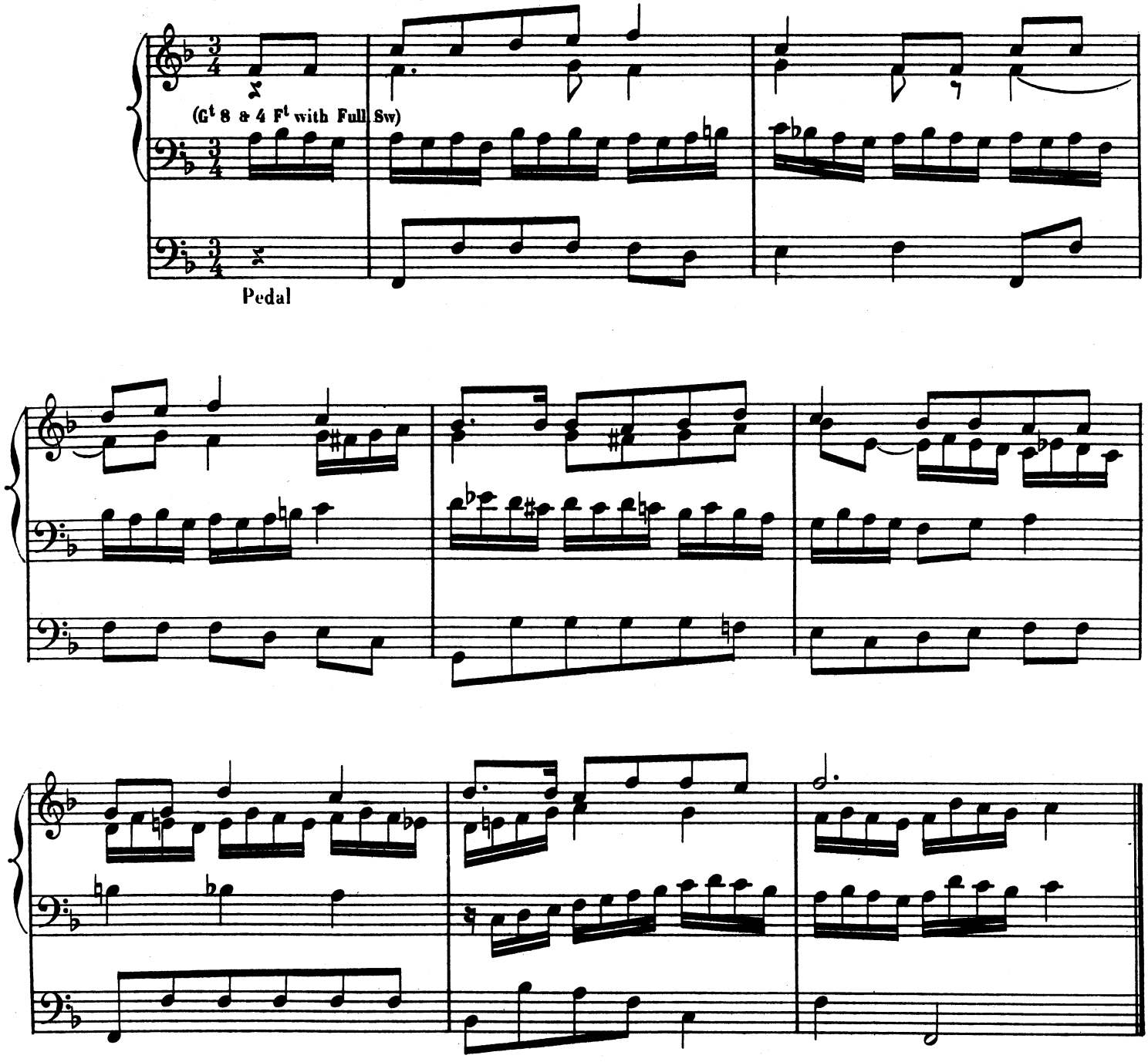
14 PRÉLUDES ou PIÈCES

Composés sur des Cantiques
de
DENIZOT (16e Siècle)

par **A. P. F. BOËLY** OP.15

Edited by Mr Herbert A. FRICKER
(Leeds city Organist)

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



BELWIN MILLS PUBLISHING CORP.

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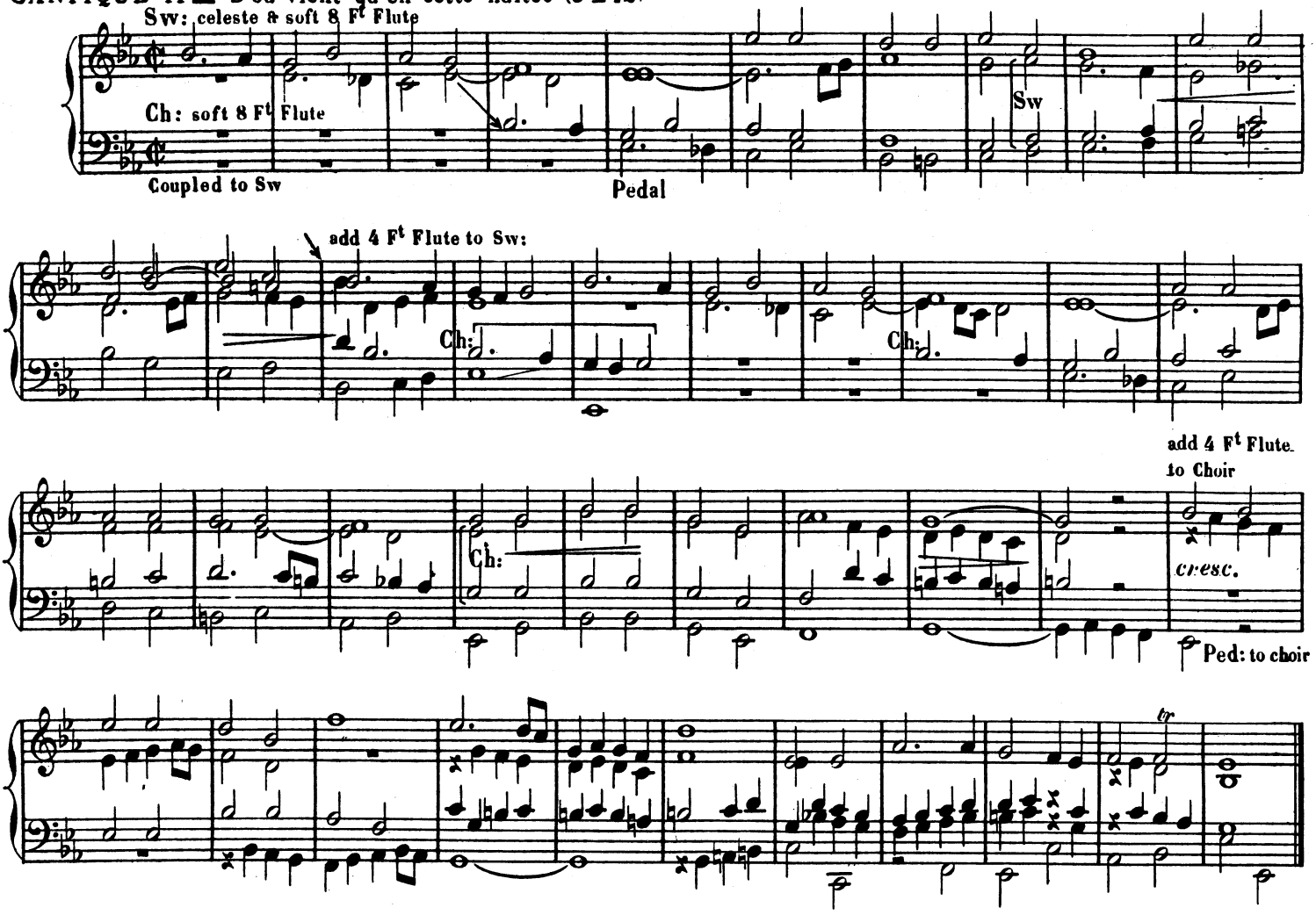
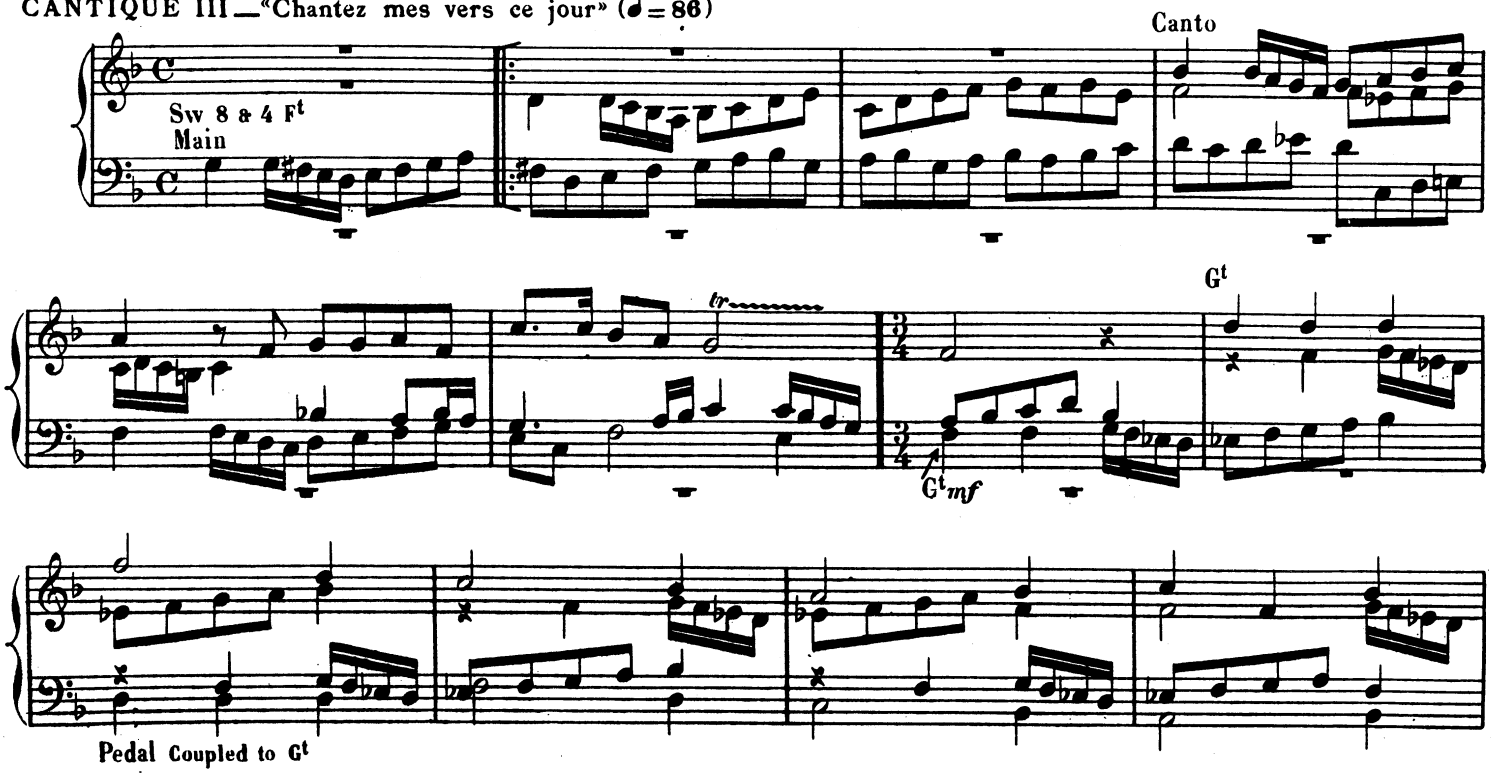
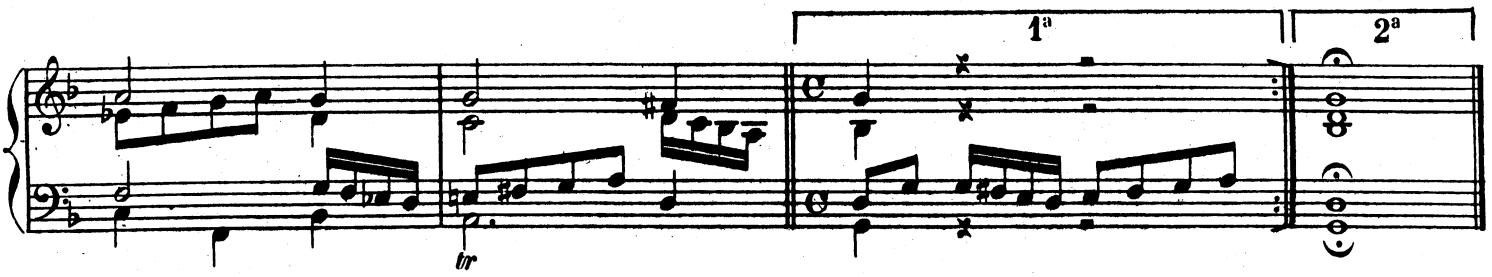
CANTIQUE II—"D'où vient qu'en cette nuitée" (♩ = 72)

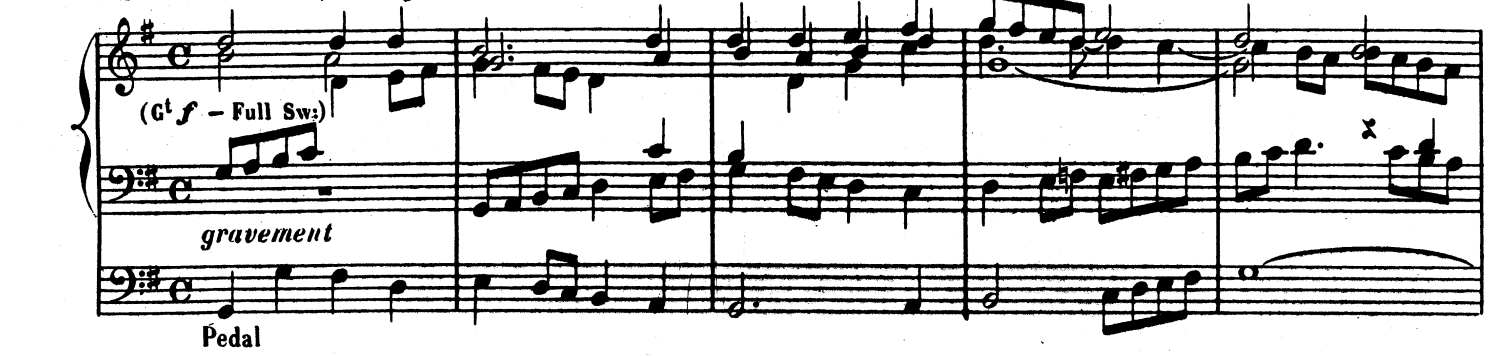


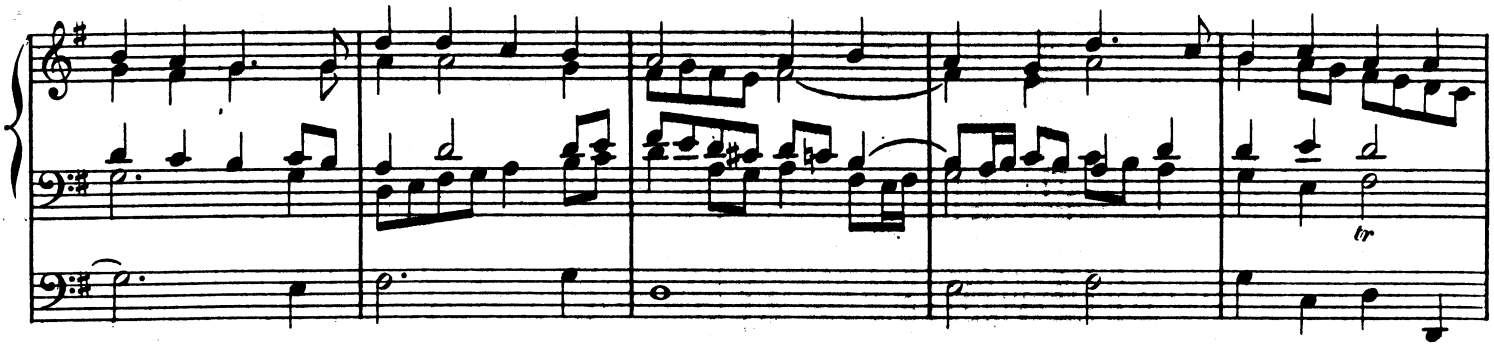
CANTIQUE III—"Chantez mes vers ce jour" (♩ = 86)

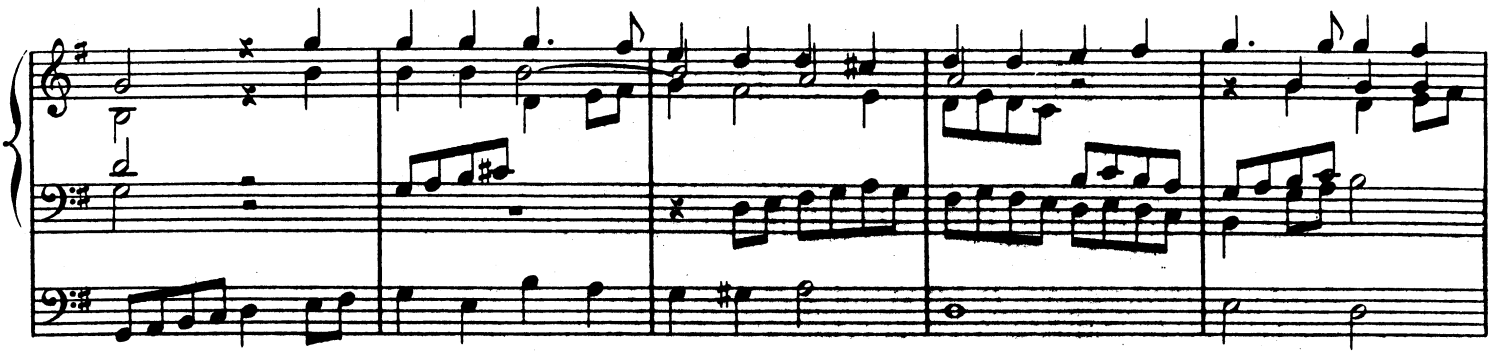


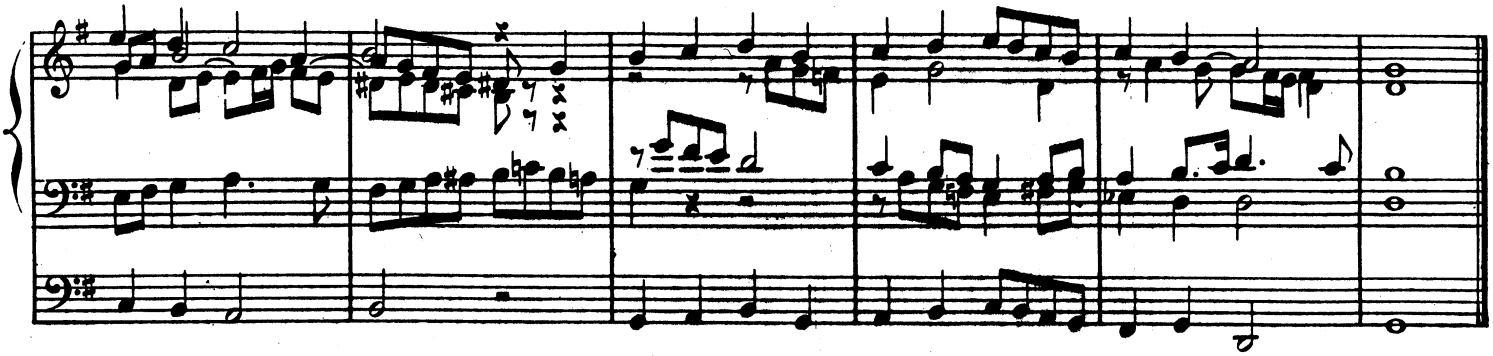


CANTIQUE IV (à 5 Voix) — "Esprits divins" (♩ = 76)

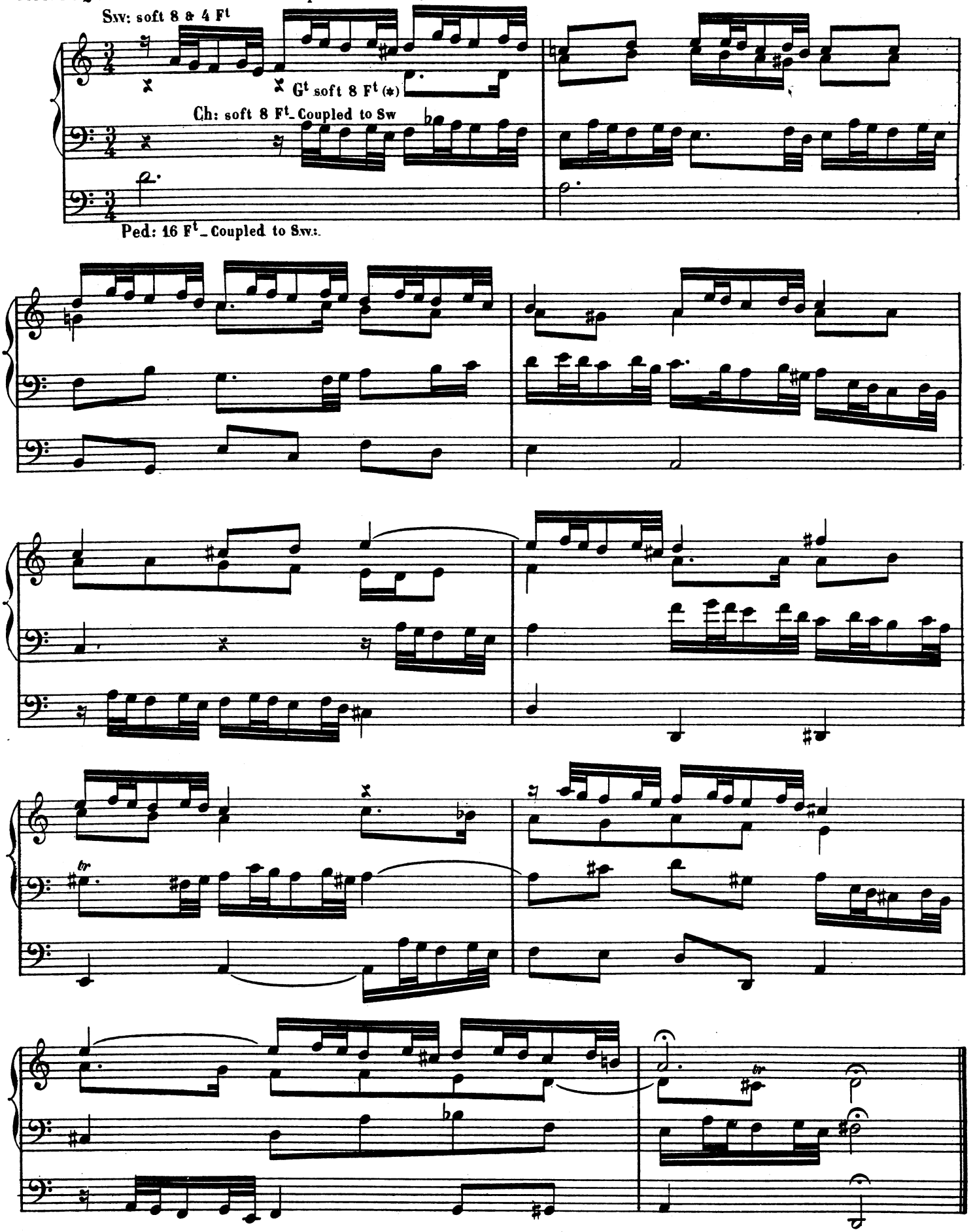






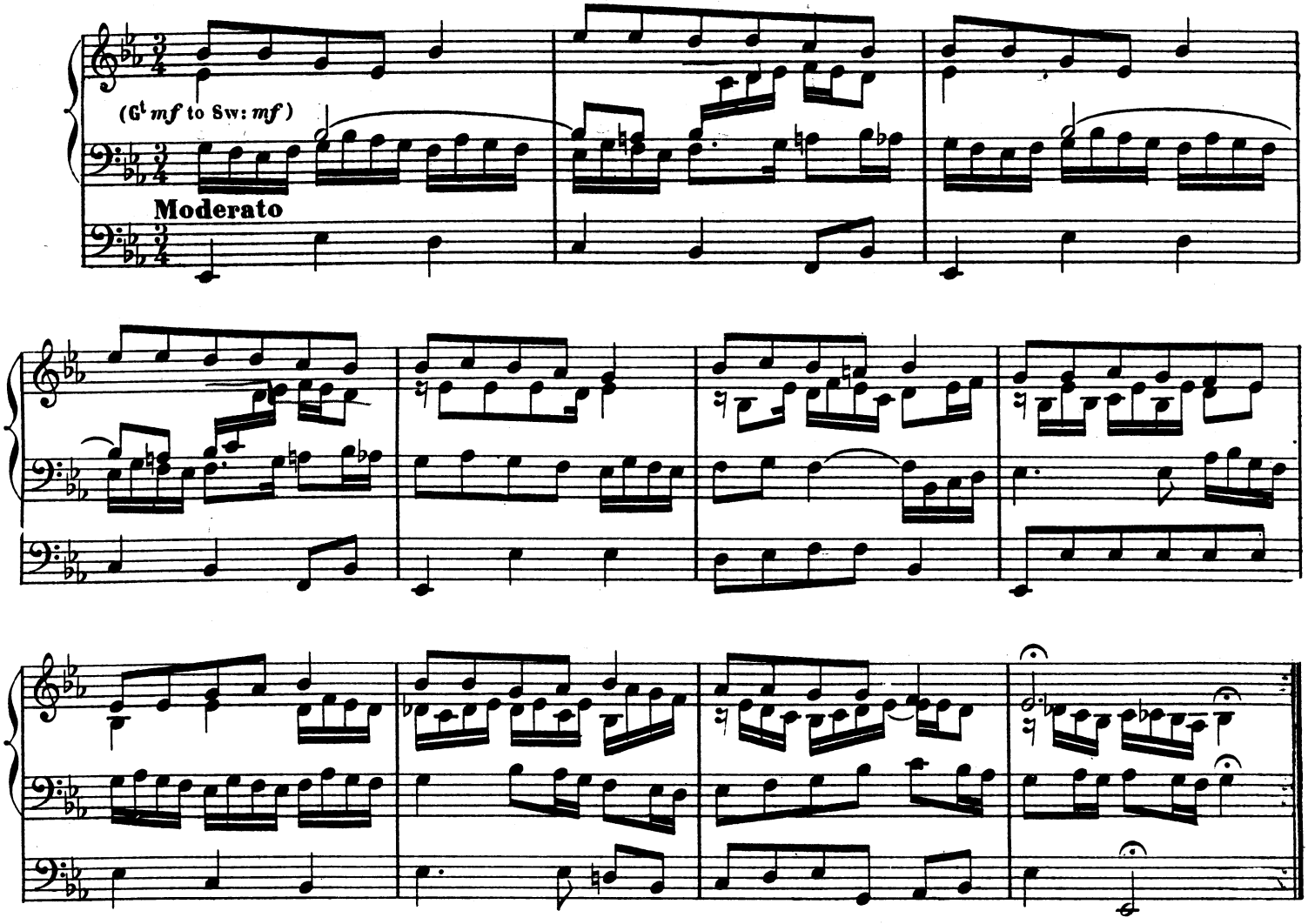


CANTIQUE V—"Réveillez-vous pastoureaux" (♪ = 76)

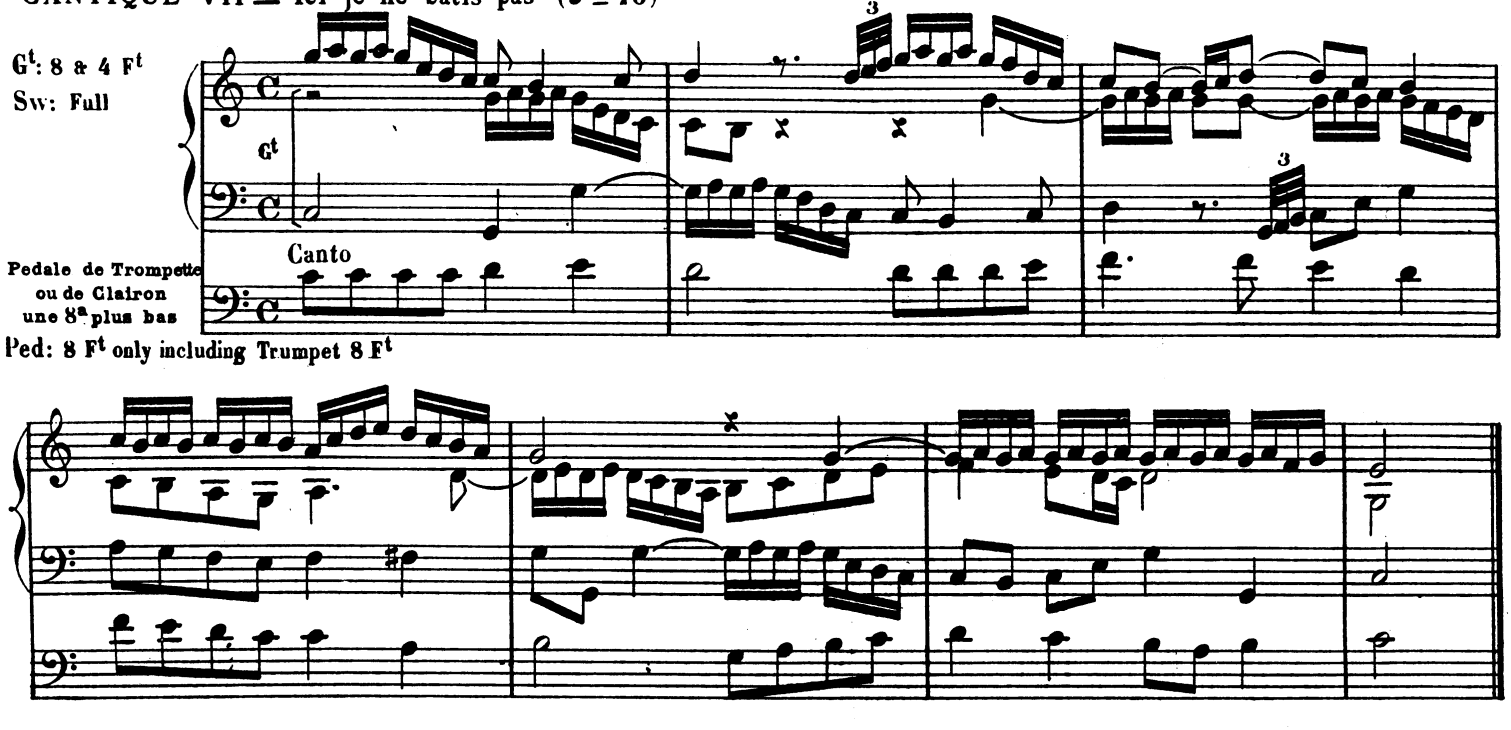


(*) The Canto in the Alto part to be divided between the thumbs of the hands & played on the Gt manual. An alternative = Play both hands on Ch: with the above combination of stops

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



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

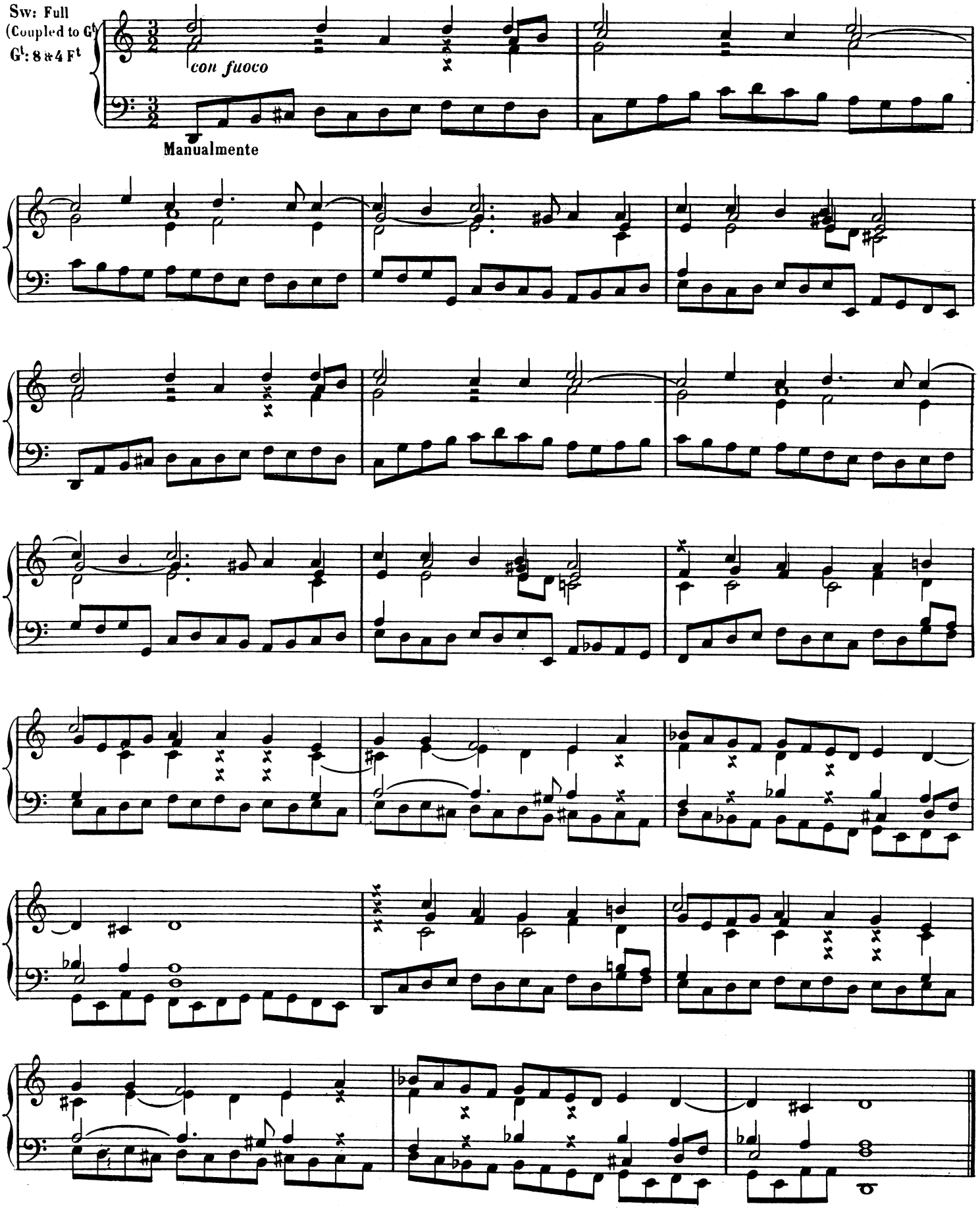


CANTIQUE VIII—"Sus, sus qu'on se réveille" (𝅗𝅥 = 84)

Sw: Full
(Coupled to G^{t})
G^{t}: 8 & 4 F^{t}

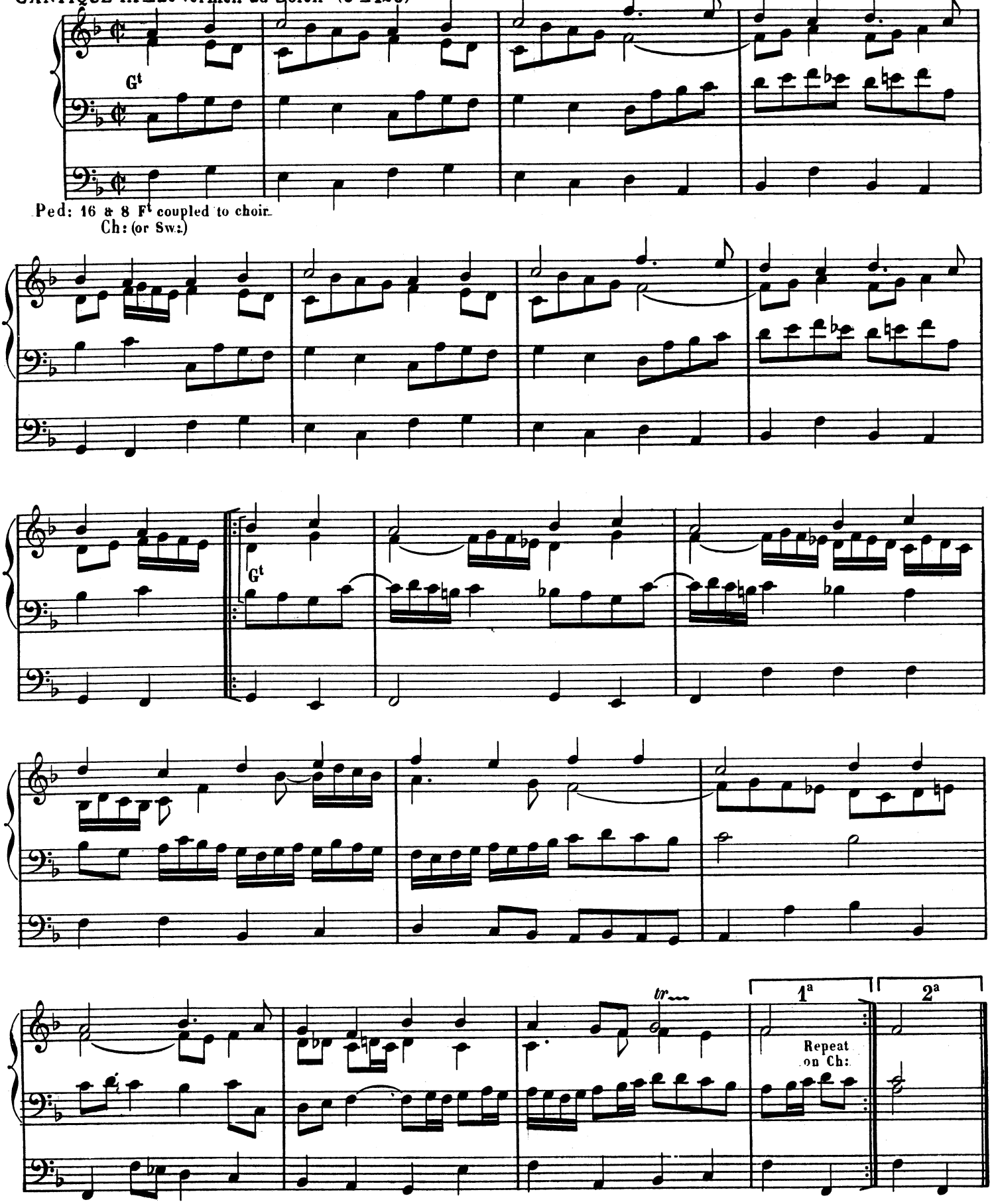
con fuoco

Manualmente

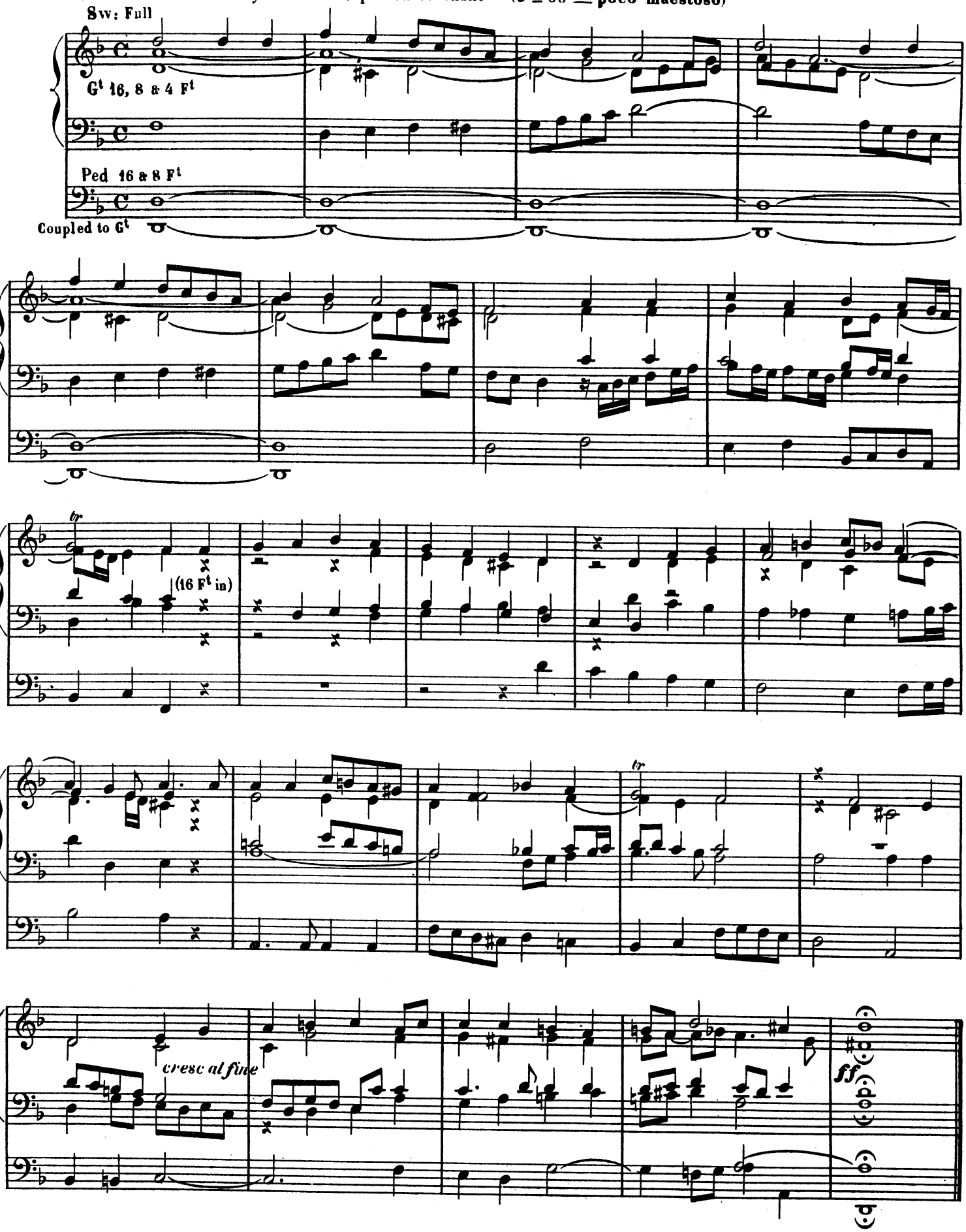


Sw: 8 & 4 F^t (Oboe ad lib)
G^t : 8 F^t Flute & Small open Diapason (or Gamba)
Choir 8 & 4 F^t Flute_Coupled to Sw.

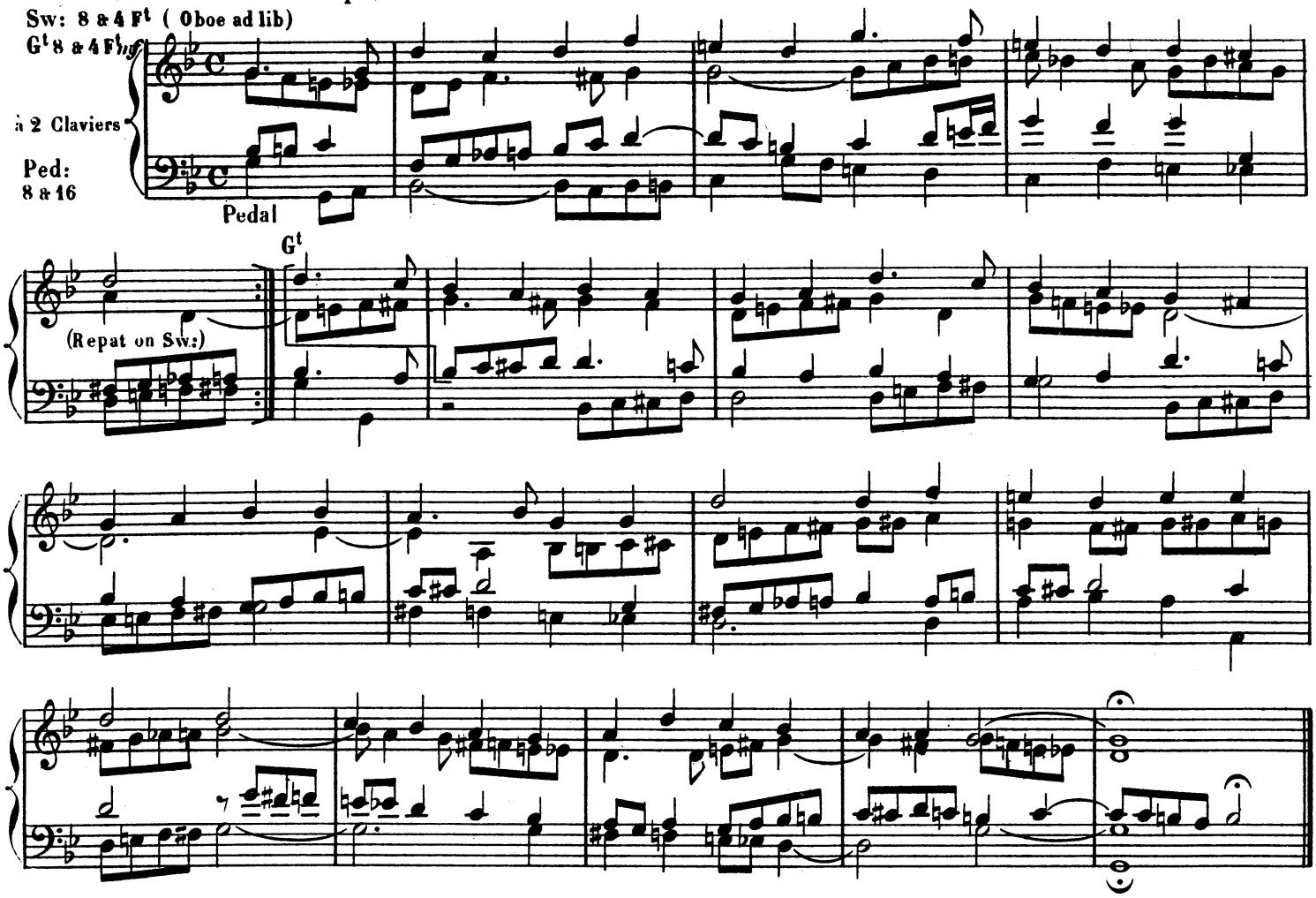
CANTIQUE IX_"Le vermeil du Soleil" (♩=120)



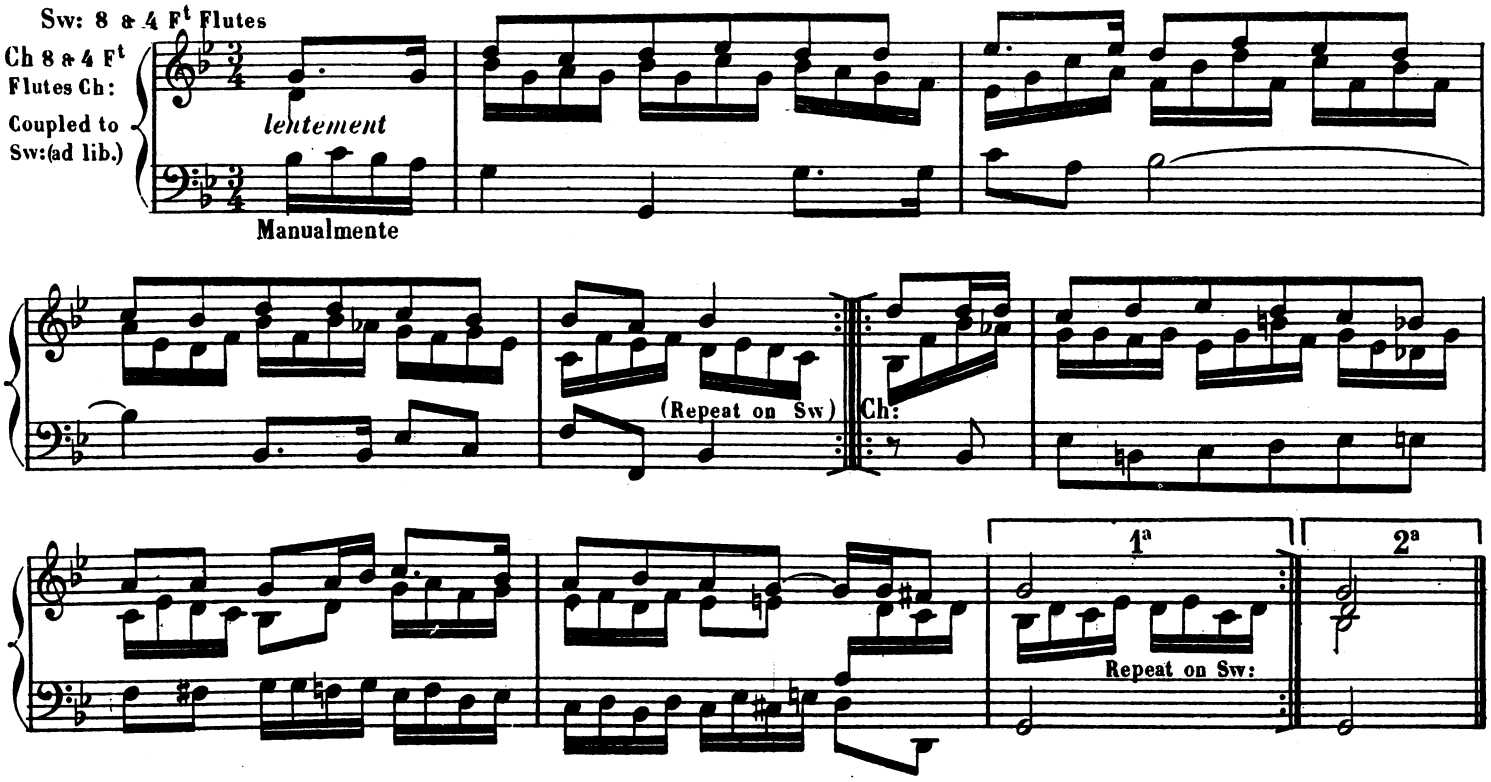
CANTIQUE X (à 5 Voix) — "Lyre ce n'est pas en ce chant" (♩ = 88 — poco maestoso)



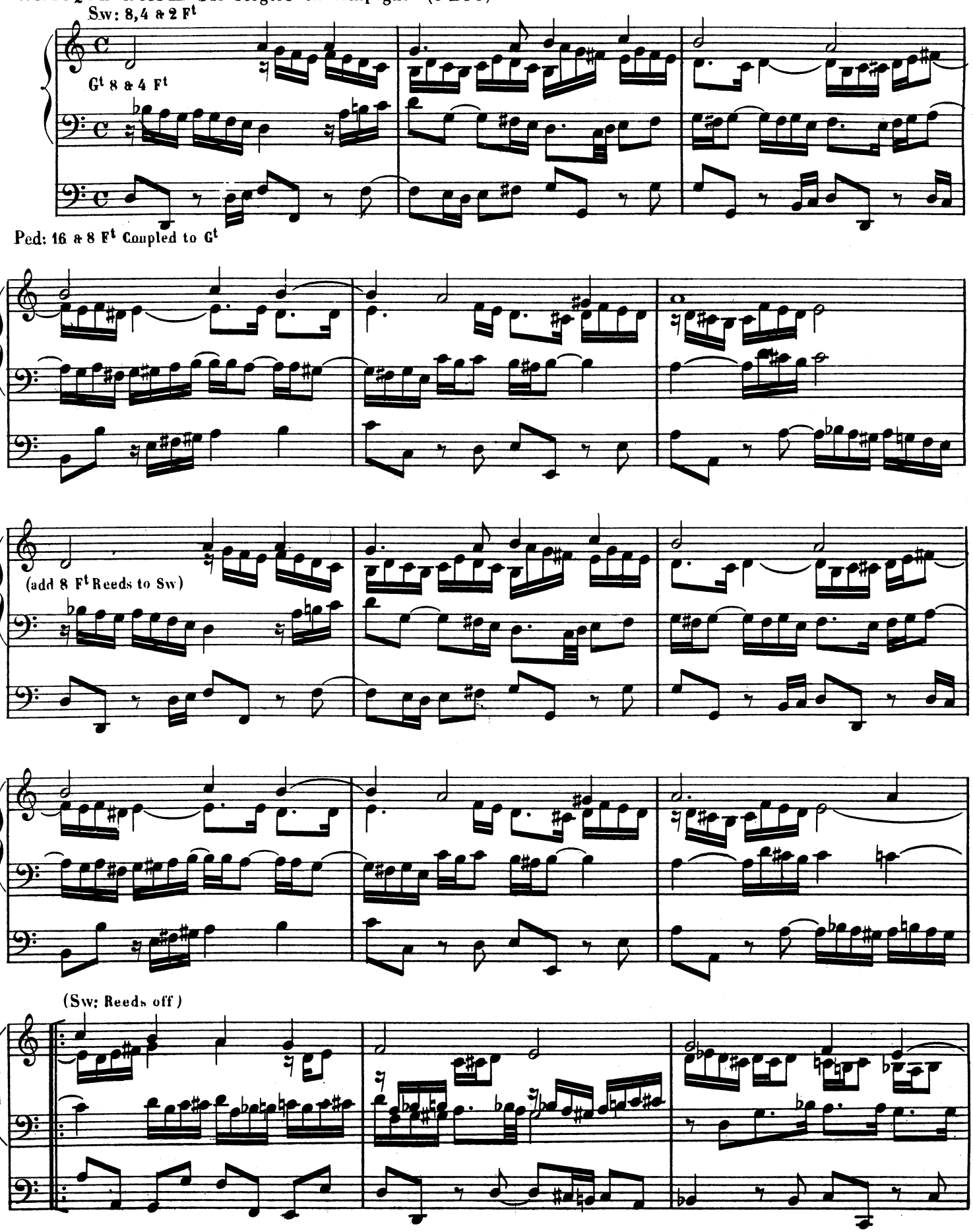
CANTIQUE XI — "Voici la première entrée" (♩ = 92)

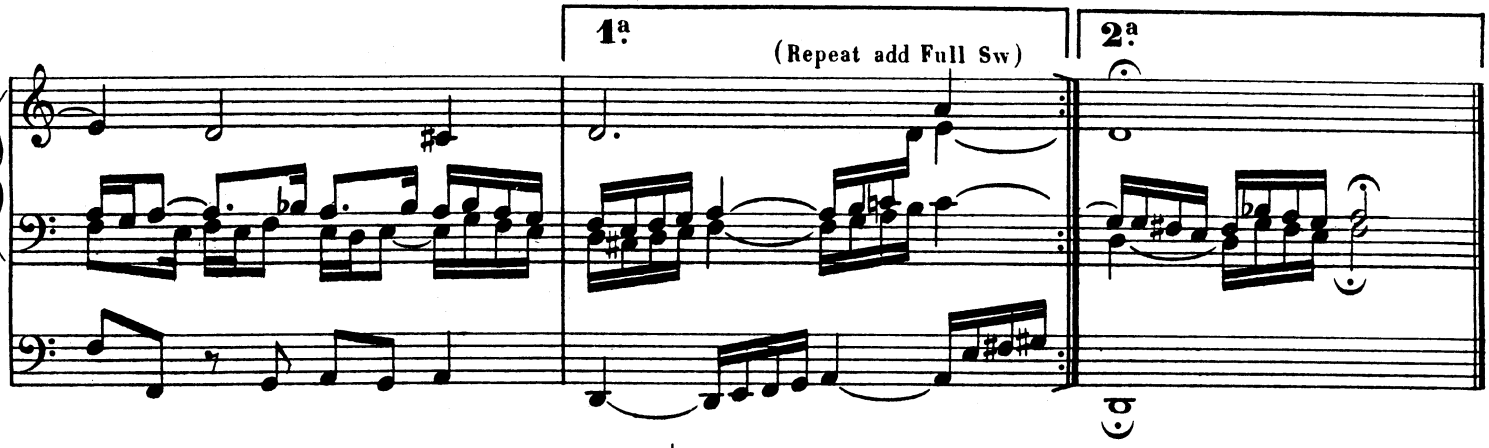


CANTIQUE XII — "Muses sœurs de la peinture" (♩ = 88)

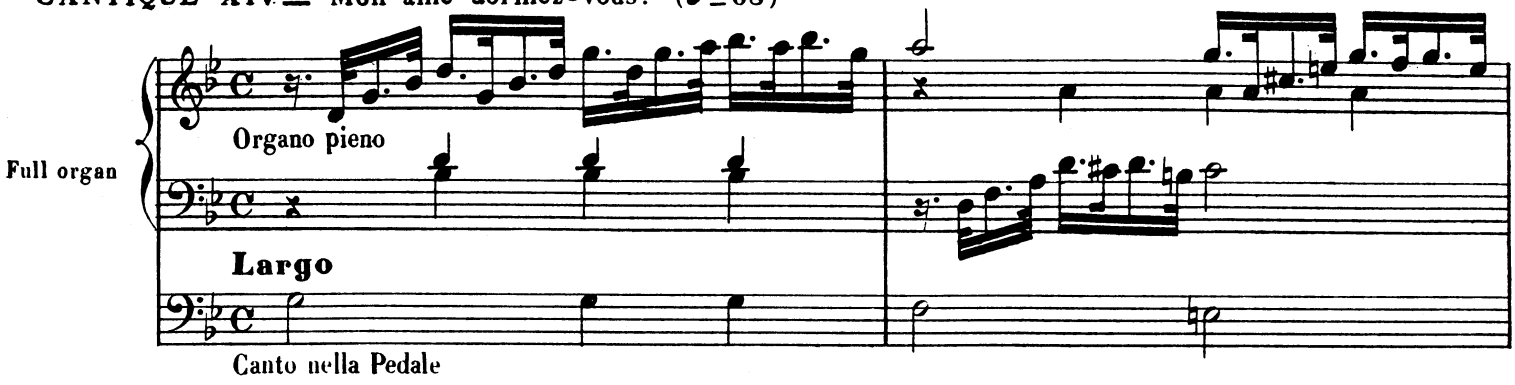


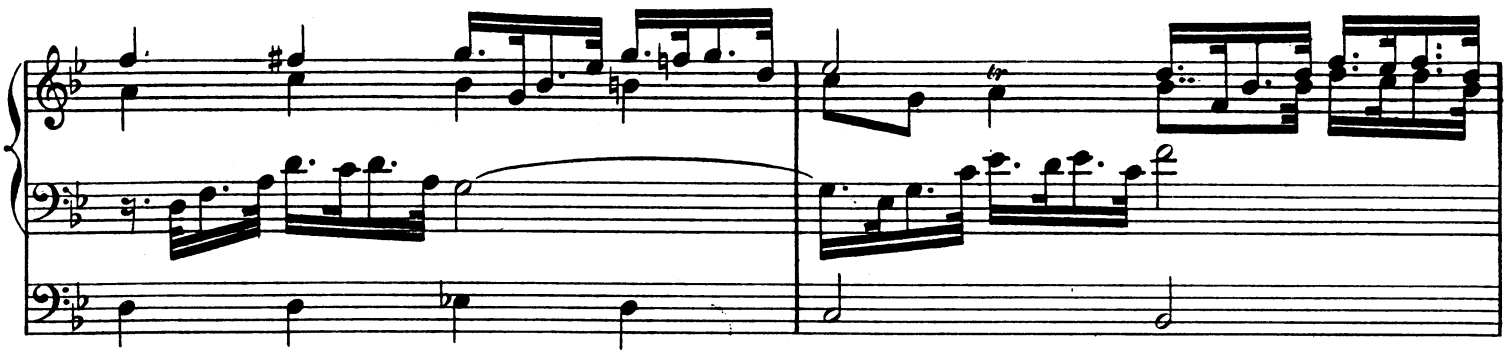
CANTIQUE XIII — "Sus bergers en campagne" (♩=76)

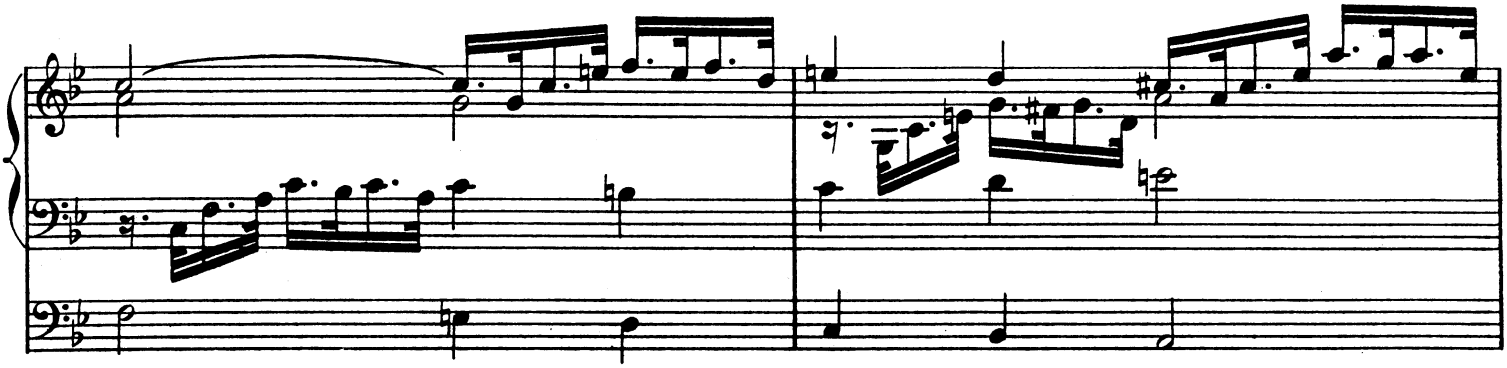


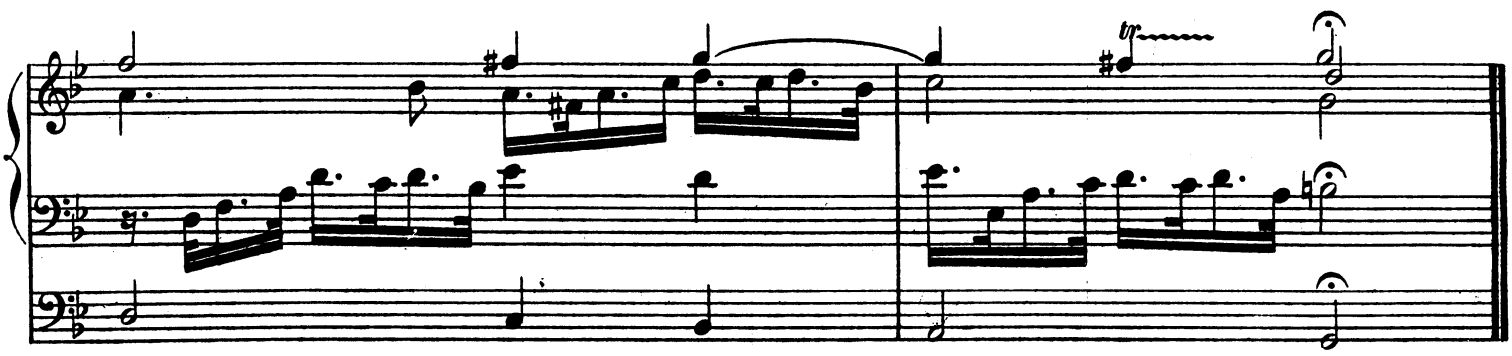


CANTIQUE XIV.—"Mon âme dormez-vous?" (♩=68)









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 Noëls du 16e 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 Noëls 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 endeavowed 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)