Messe d'Orgue

1834

A.P.F.BOËLY

edition after Ms. 169, 192, & 170 (BMV)

by M. Cloney

(2023)

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Forward

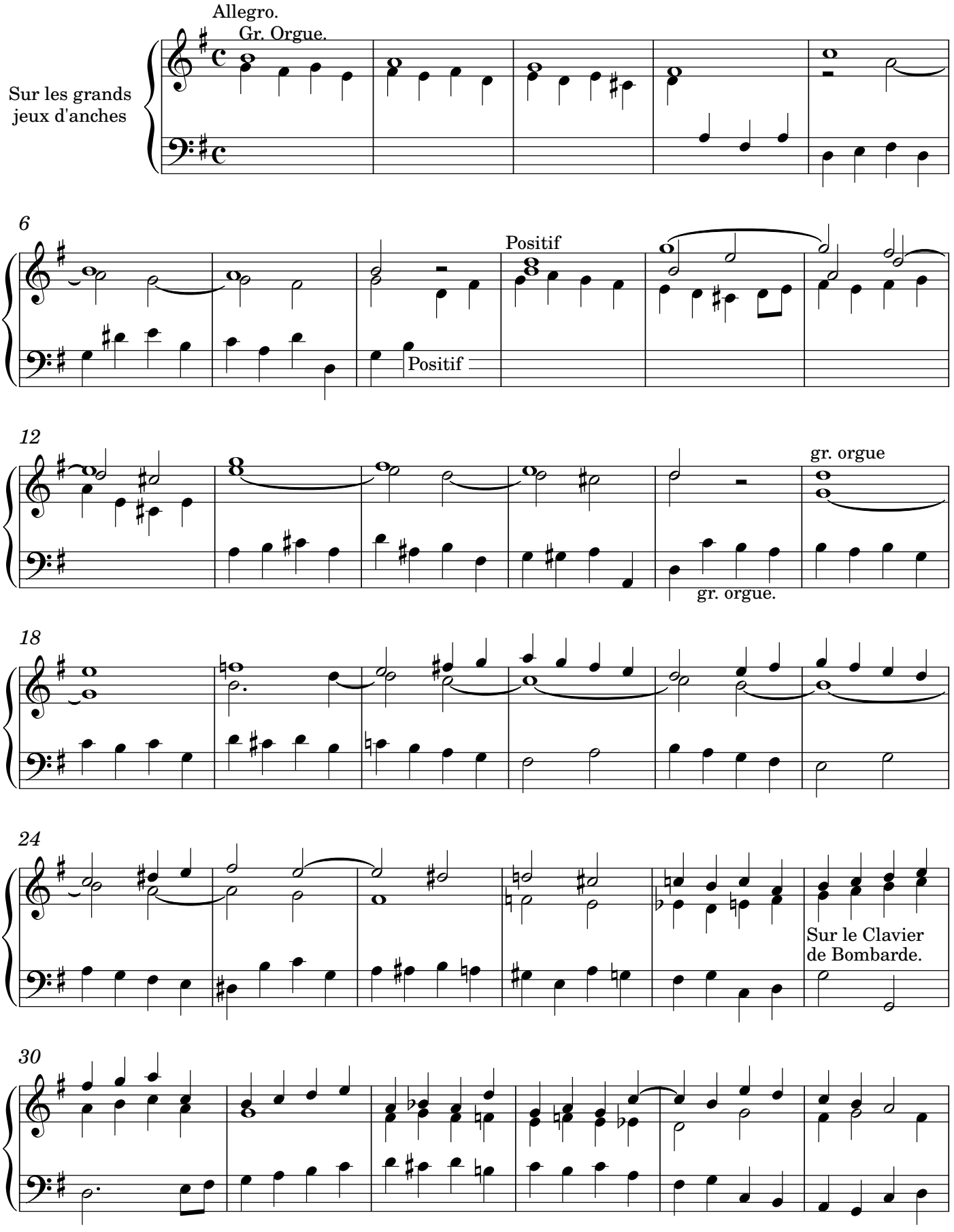
The first version of the Mass is contained in 10 pages dispersed between the Ms. 170 and 195 (BMV), the first page of the Trio and the last page of the Dernier Kyrie being in the Ms. 170, the rest in the Ms. 192. Several corrections in the same pen indicate this to be possibly in the stage of initial composition. Some of the pieces are dated from 13 July to 8 August 1834 when Boëly was organist at Saint-Gervais (between the death of Jean-Nicolas Marrigues in March 1834 to November 1838, when Marie Bigot was named organist), this mass was most likely composed with this organ in mind. The Rentrée de Procession and the Fugue are not present in these pages (the Christe being on the same page as the Plain Chant, following directly afterwards, indicating the Fugue to not be part of the original conception). This version is presented in its entirety in Appendix I. On the recto of the page containing the beginning of the verset “Domine Deus Rex Caelestis” is an unfinished piece which was crossed out. This may have originally been intended for the same verset before it was abandoned, so it is included as Appendix II.

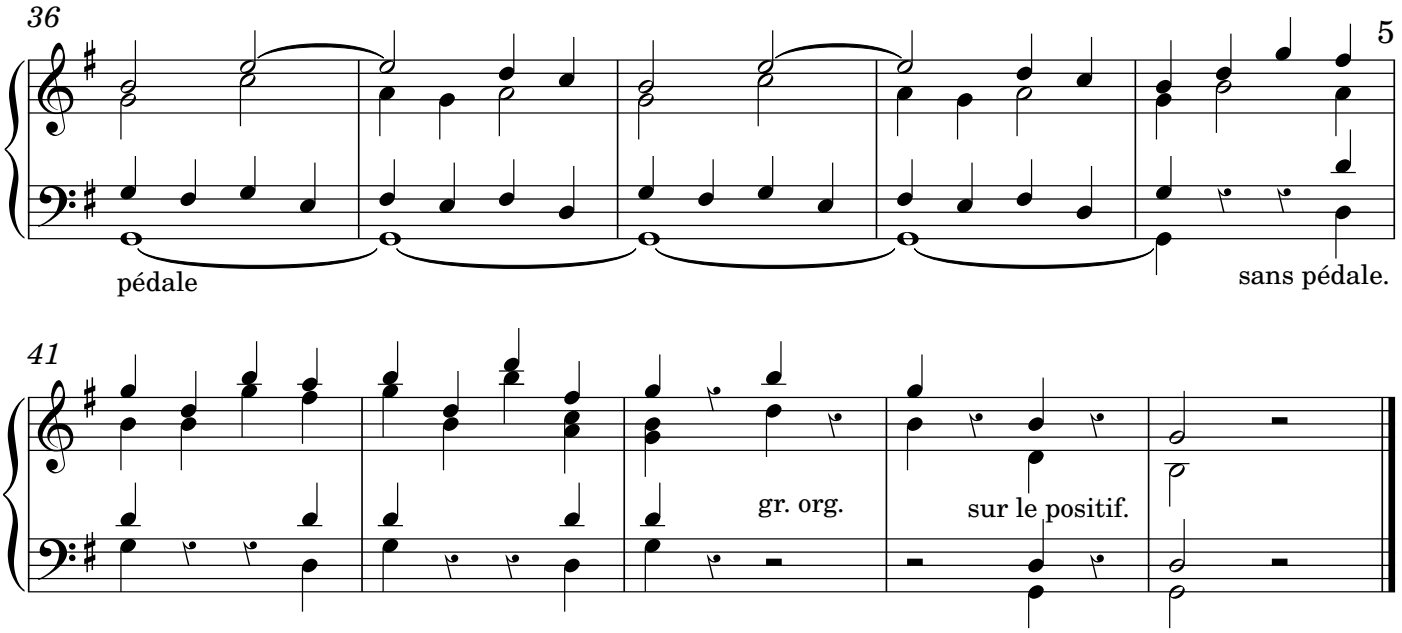
The second version is on 16 pages of the Ms. 169 (BMV). While there are no dates associated with this version, the editor is inclined to believe that it was made some time in the late 1840's or early 50's (the writing is similar to copies of pieces in the same Ms. dated to 1848 at the earliest). This copy seems to have been meticulously made and there are no corrections in the Ms. of this version. Some of the pieces are refined to some extent from their earlier counterparts.

The Rentrée de Procession, Fugue, Larghetto, Trio, and Andante were published in 1842 by Canaux as Op. 10. Nos. 1, 8, 9, 10, and 11 respectively. This publication was not consulted for this edition.

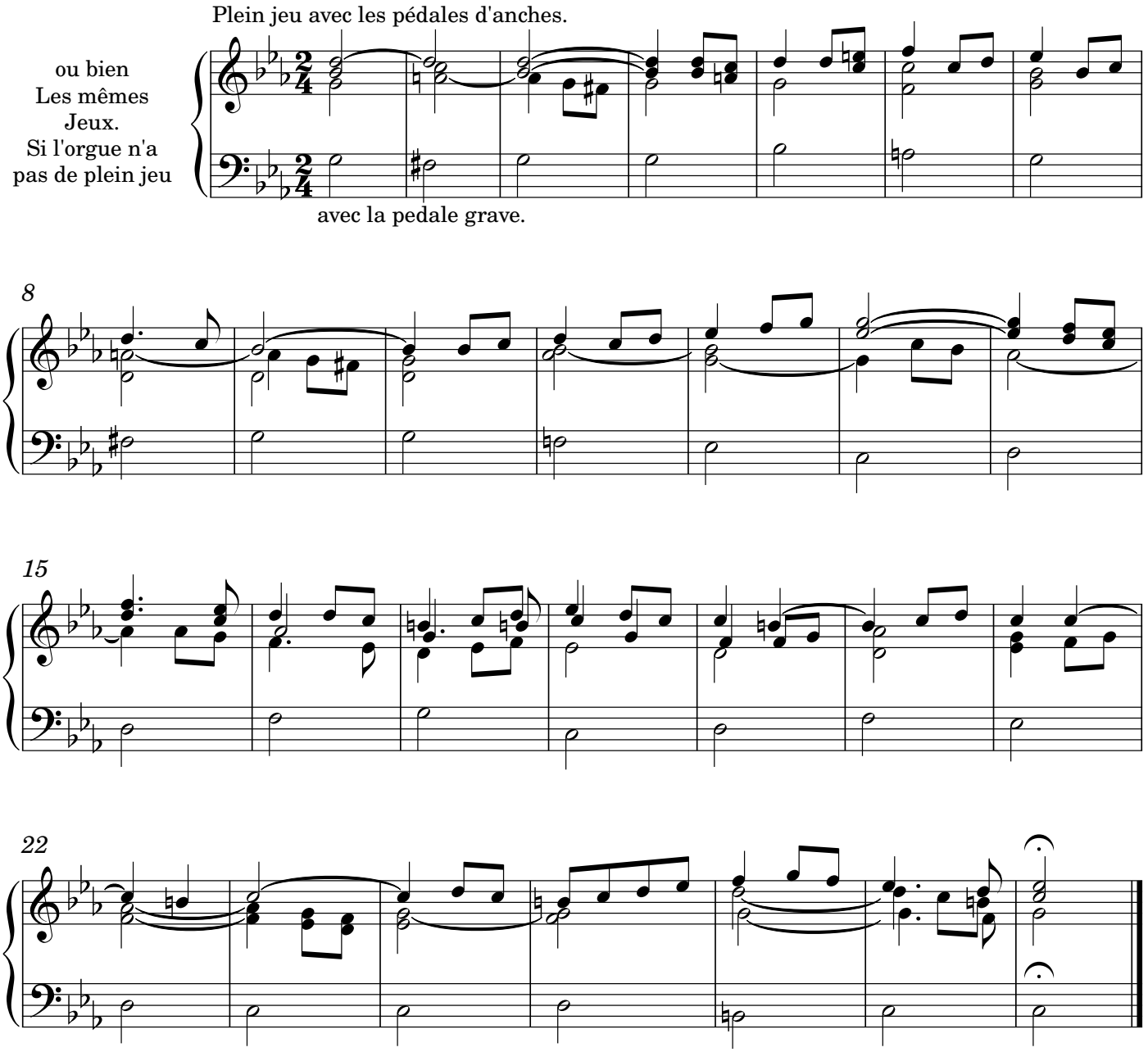
It must be noted that the Pleins-Jeux of the organ of Saint-Gervais were removed in an 1812 renovation by Dallery. The Plain Chants of Gervais-François Couperin (then organist of Saint-Gervais) are specifically written for the Grand Chœur. While the Plain Chants of the earlier version contain no registration indications, Grand Chœur has been editorially suggested. In the second version, the registration indication for the first Plain Chant includes “ou bien les mêmes Jeux. Si l'orgue n'a pas du plein jeu" (referring to the grands jeux d'anches of the preceding Rentrée de Procession) despite Boëly being organist at Saint-Germain-l'Auxerrois at the time or shortly after his dismissal in 1851. The Pleins-Jeux would have been reinstated at Saint-Gervais in 1848, so this indication may also apply to smaller instruments where no Plein-Jeu was common as is the case with several pieces of G-F Couperin.

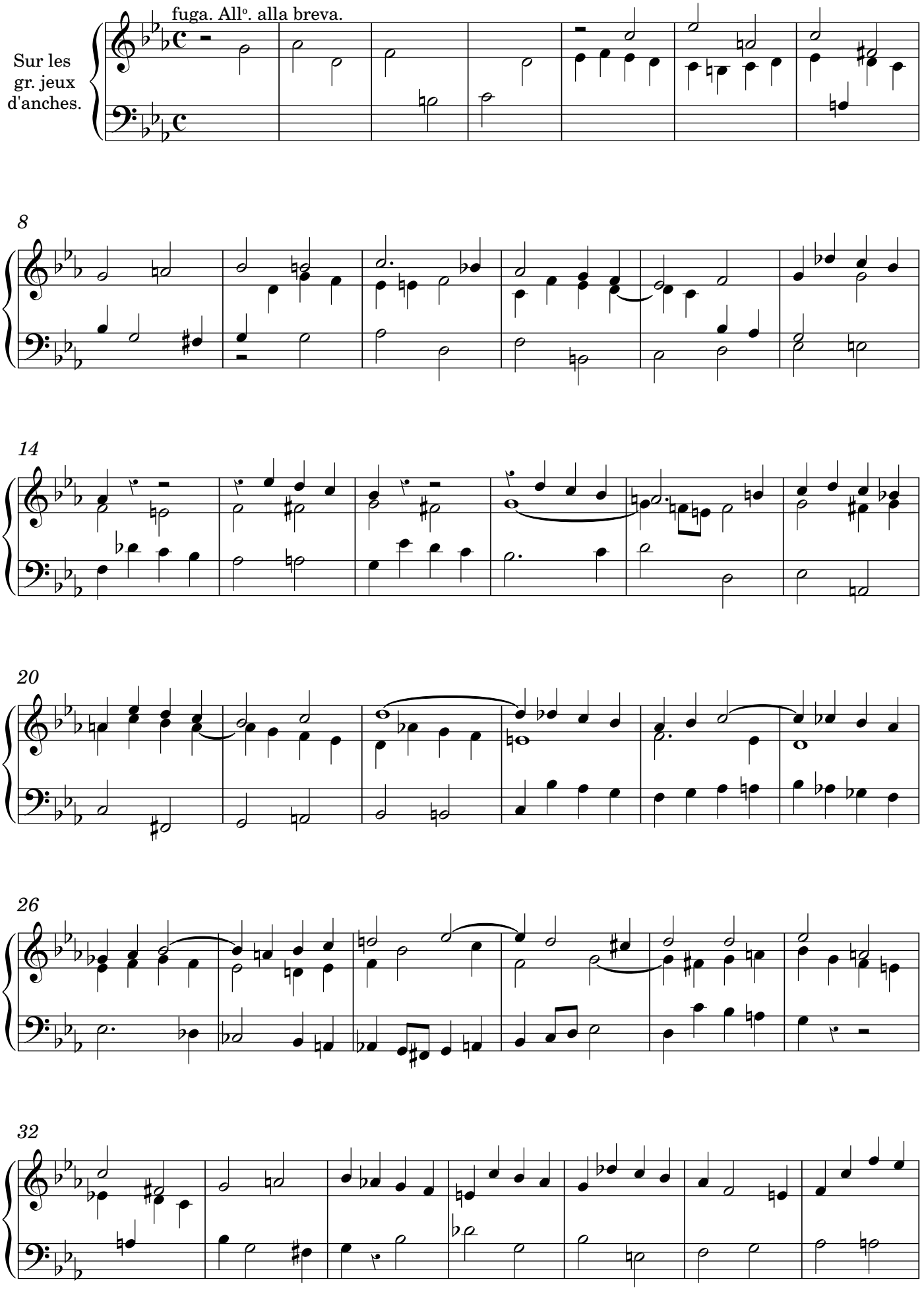
Rentrée de la Procession

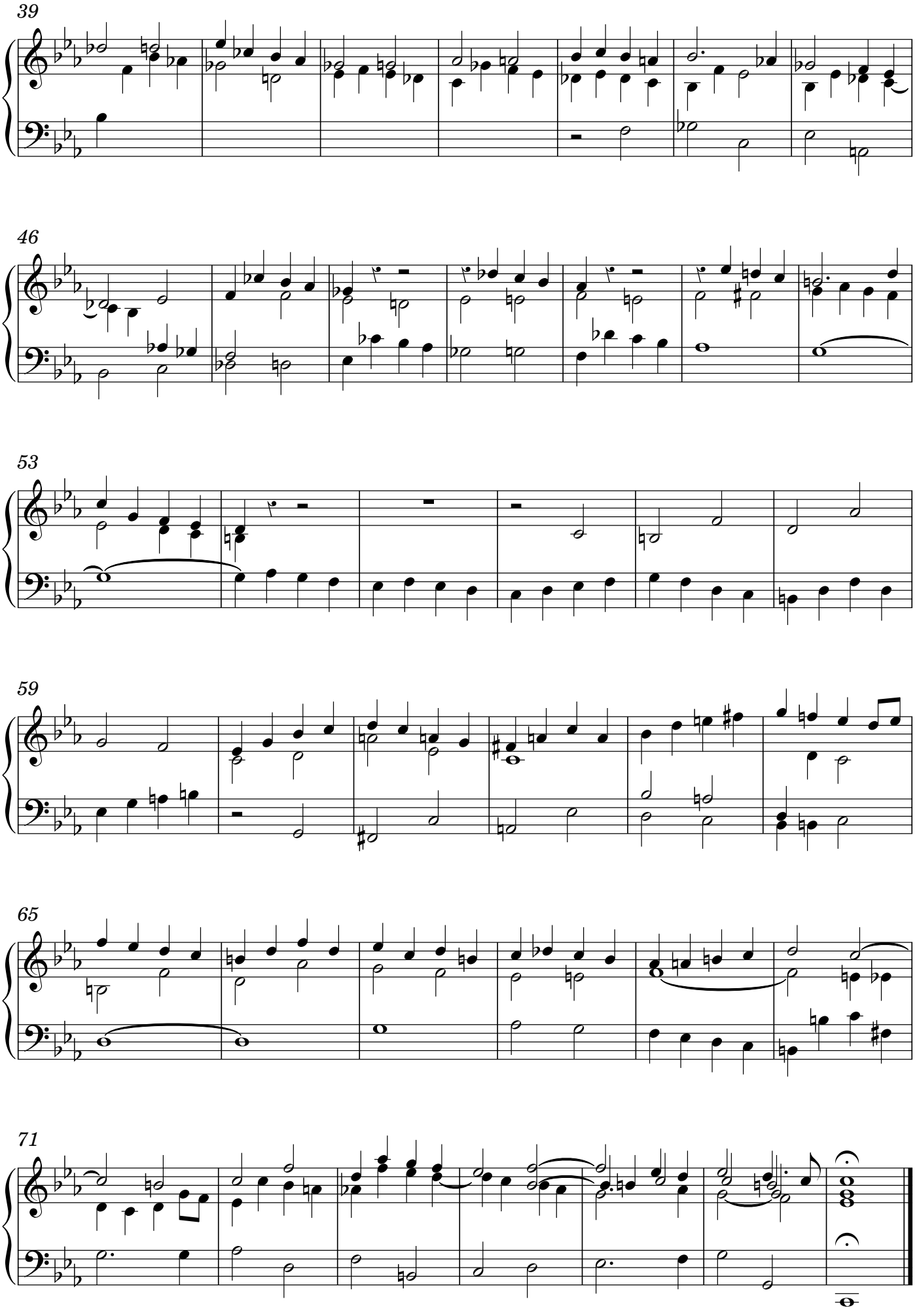




Plain Chant du Kyrie eleison




fuga. Allo. alla breva.
Sur les
gr. jeux
d'anches.
8
14
20
26
32


39
46
53
59
65
71

Christe Eleison. Larghetto

Récit de Hautbois
-
flûtes de 8. p.
du gr.org. et du
positif.
Pédales de 4, 8 et 16.

Les 2. mains sur le gr. clavier.

5

9

13

Récit de hautbois.

m.g.

pédale.

19

24

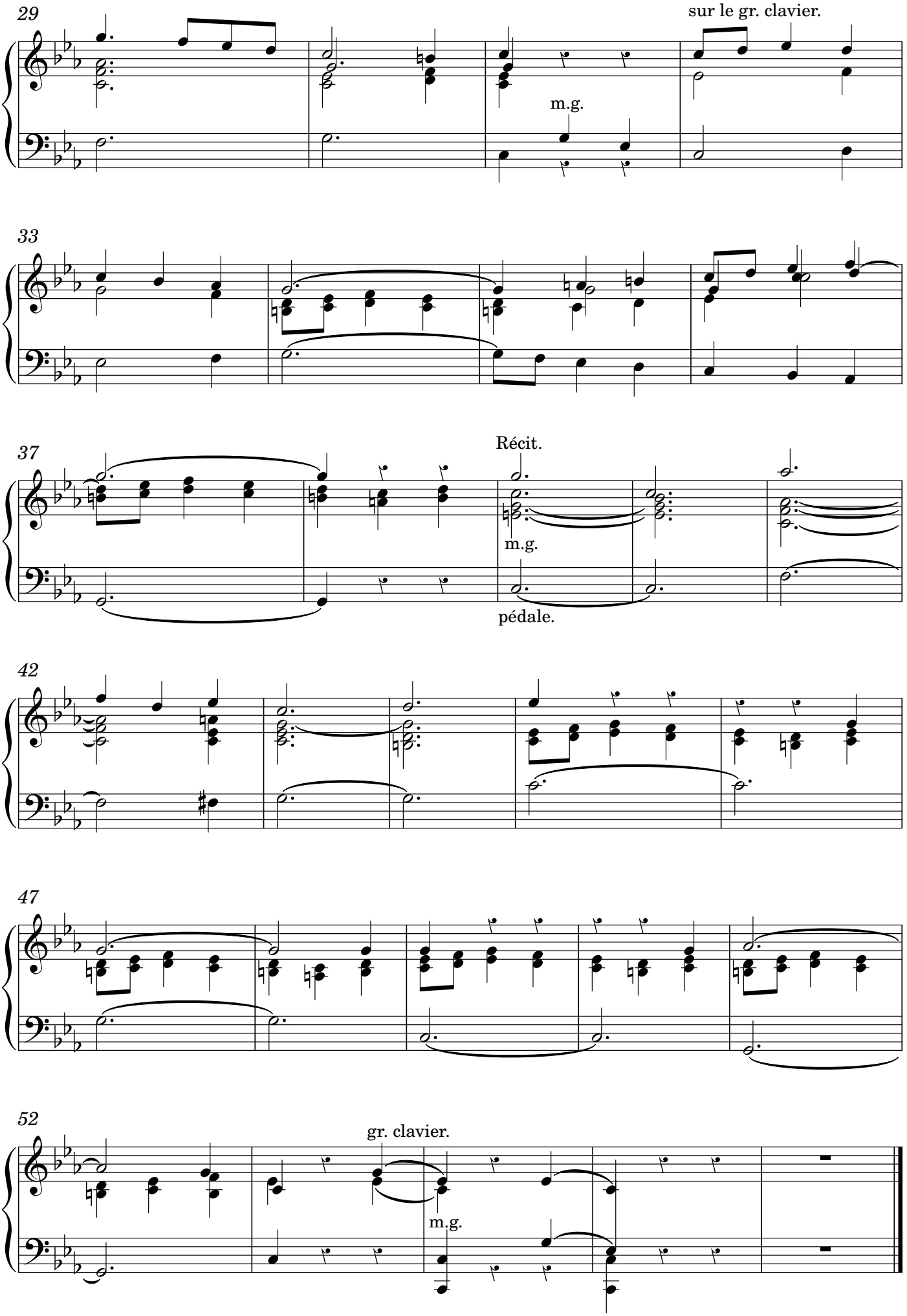
m.d. sur le gr. clavier.

main gauche

m.g.

récit.

pédale.


29
sur le gr. clavier.
m.g.
33
37
Récit.
m.g.
pédale.
42
47
52
gr. clavier.
m.g.

Trio à dessus de cromorne et basse de tierce.

Kyrie.

Allegretto.

les 2 mains sur le cromorne.

3

7

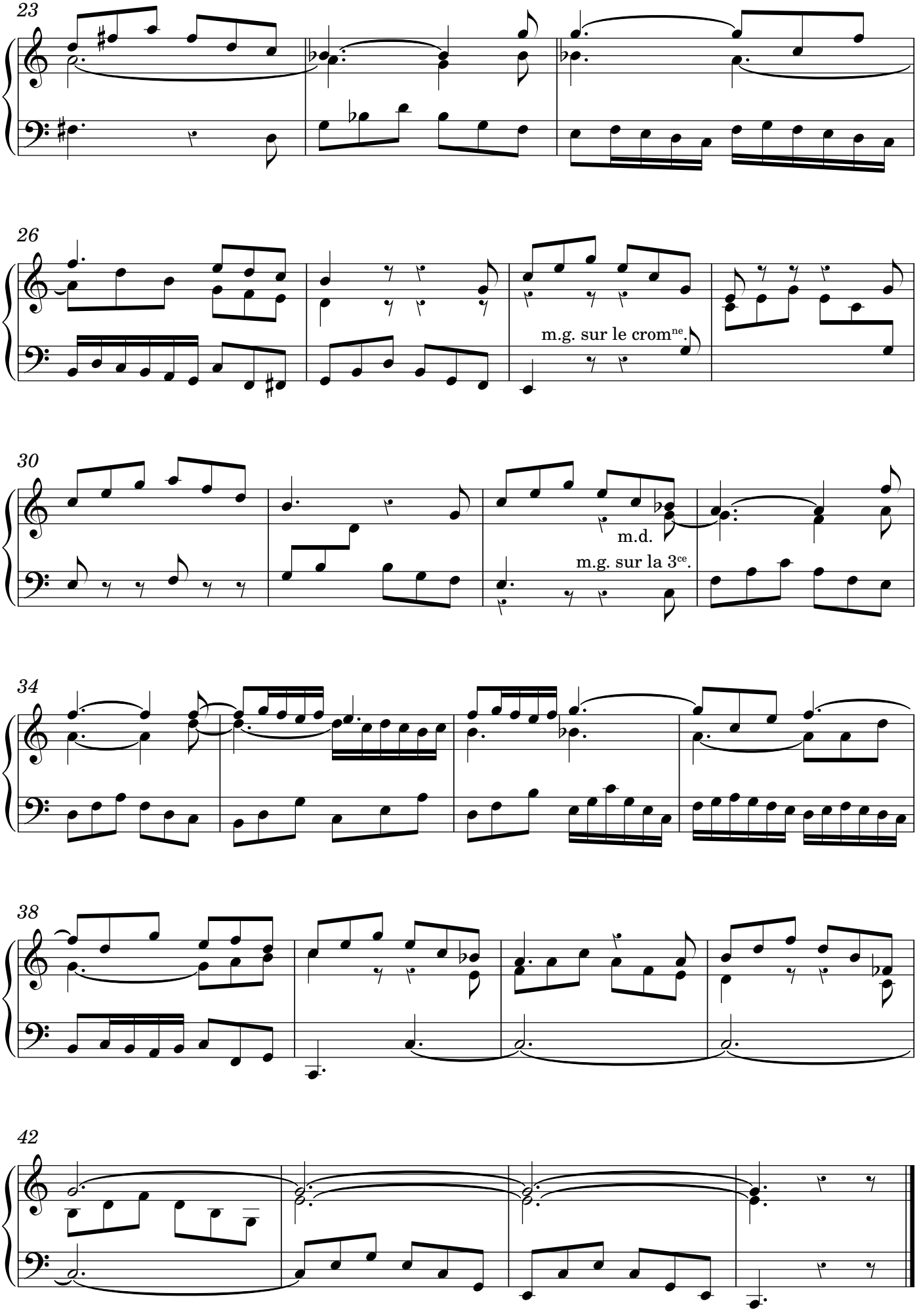
11

m.d.

la main gauche sur la 3ce.

15

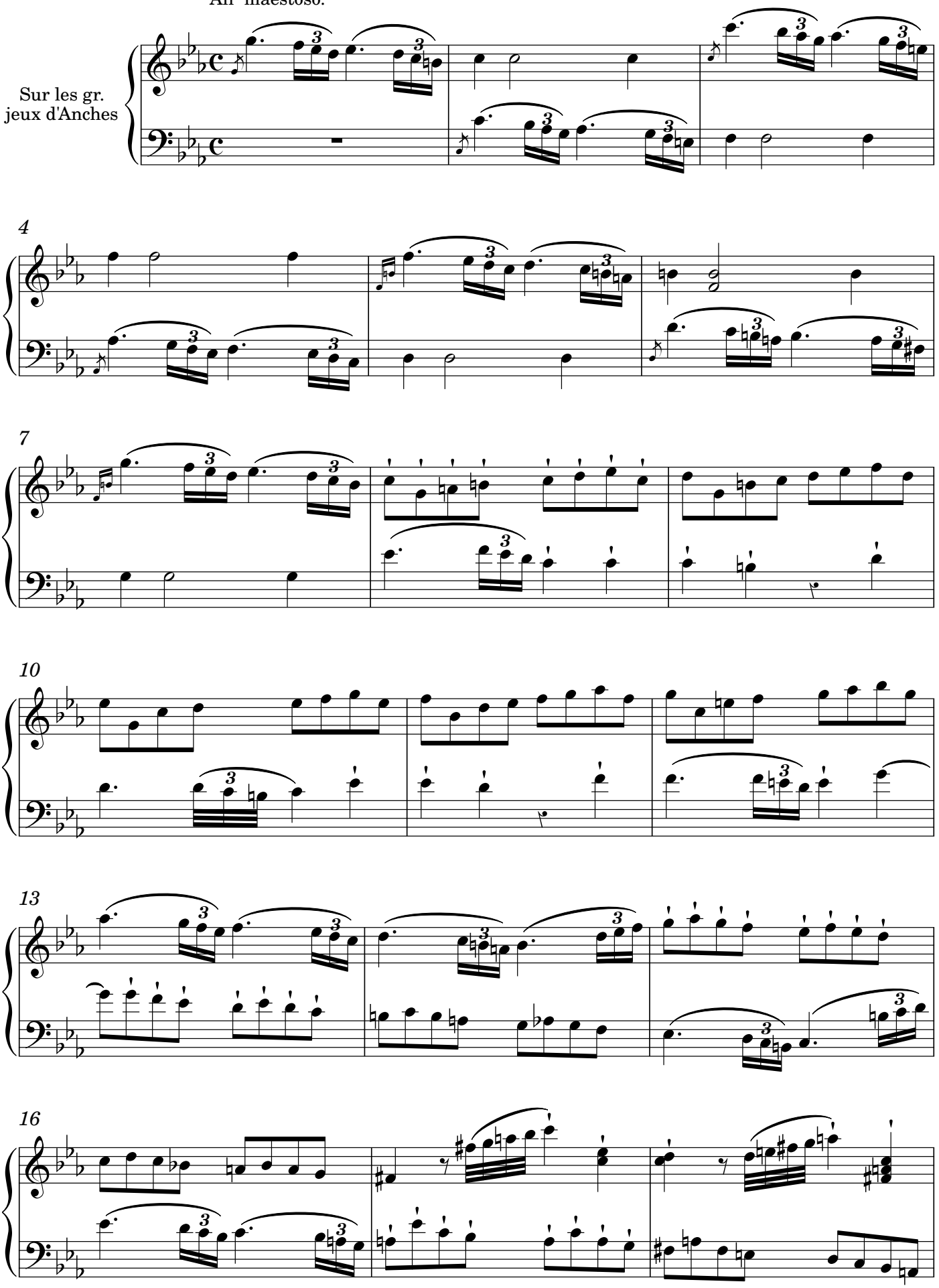
19

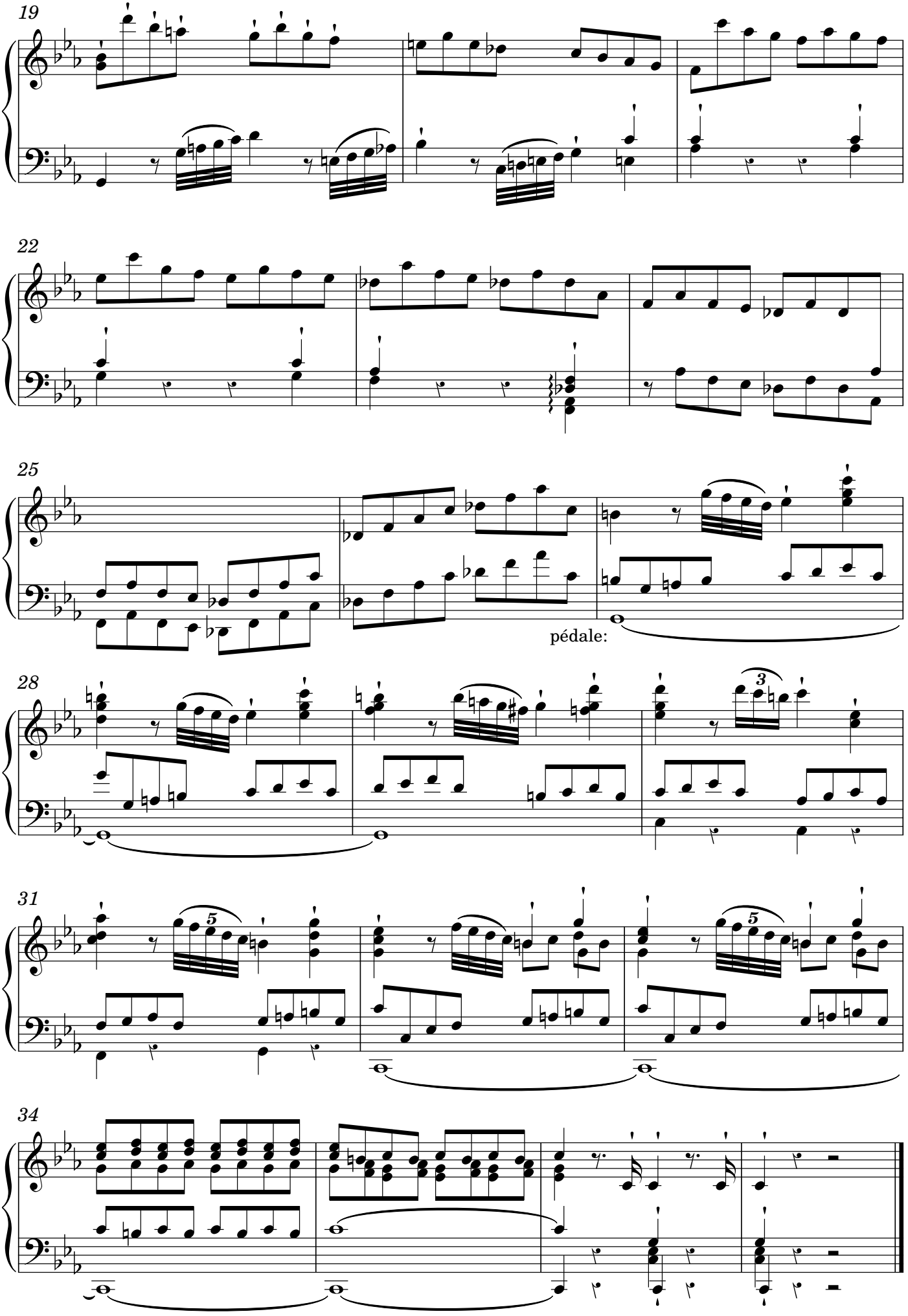

23
26
m.g. sur le crom^ne.
30
m.d.
m.g. sur la 3^ce.
34
38
42

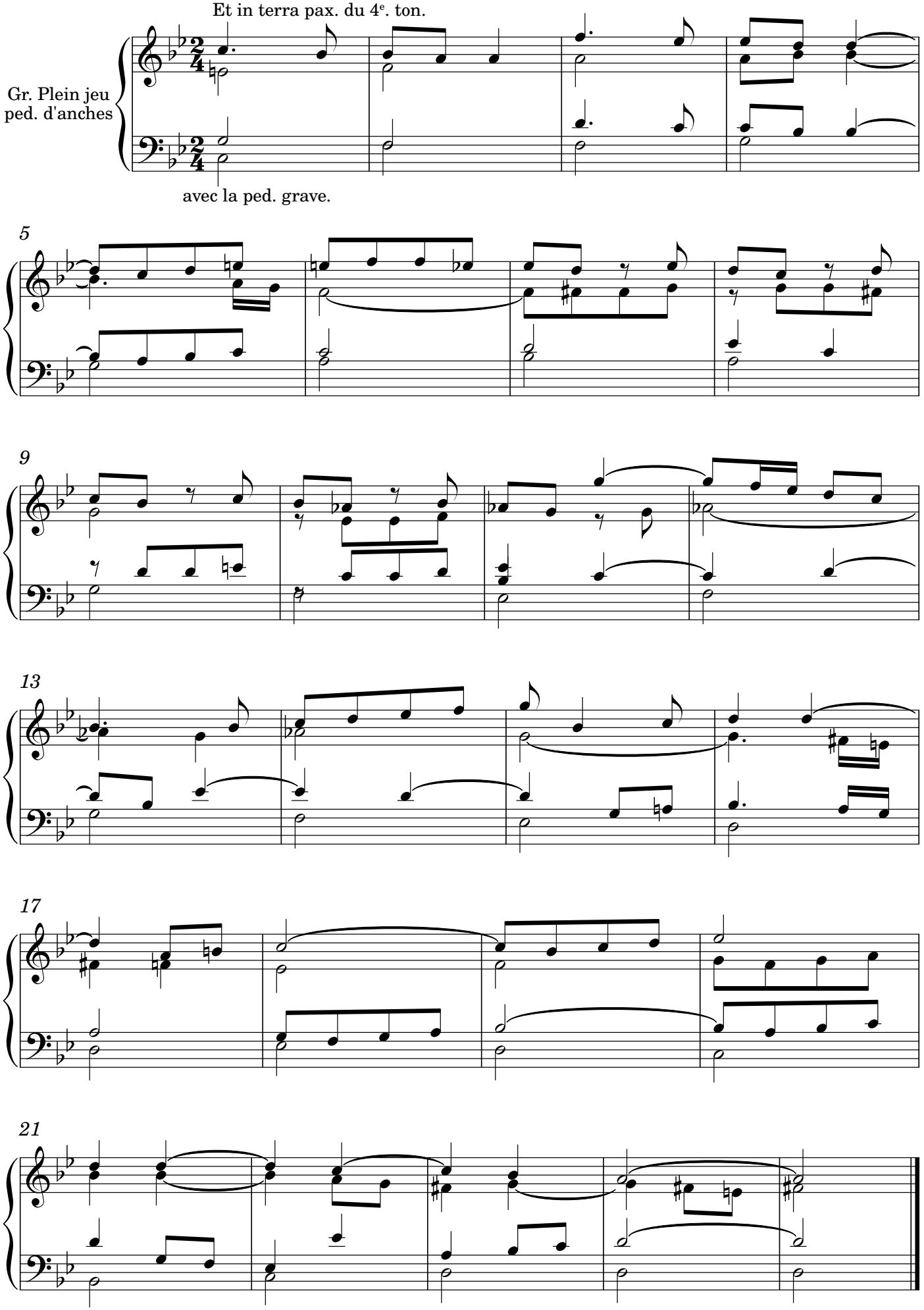
Dernier Kyrie.

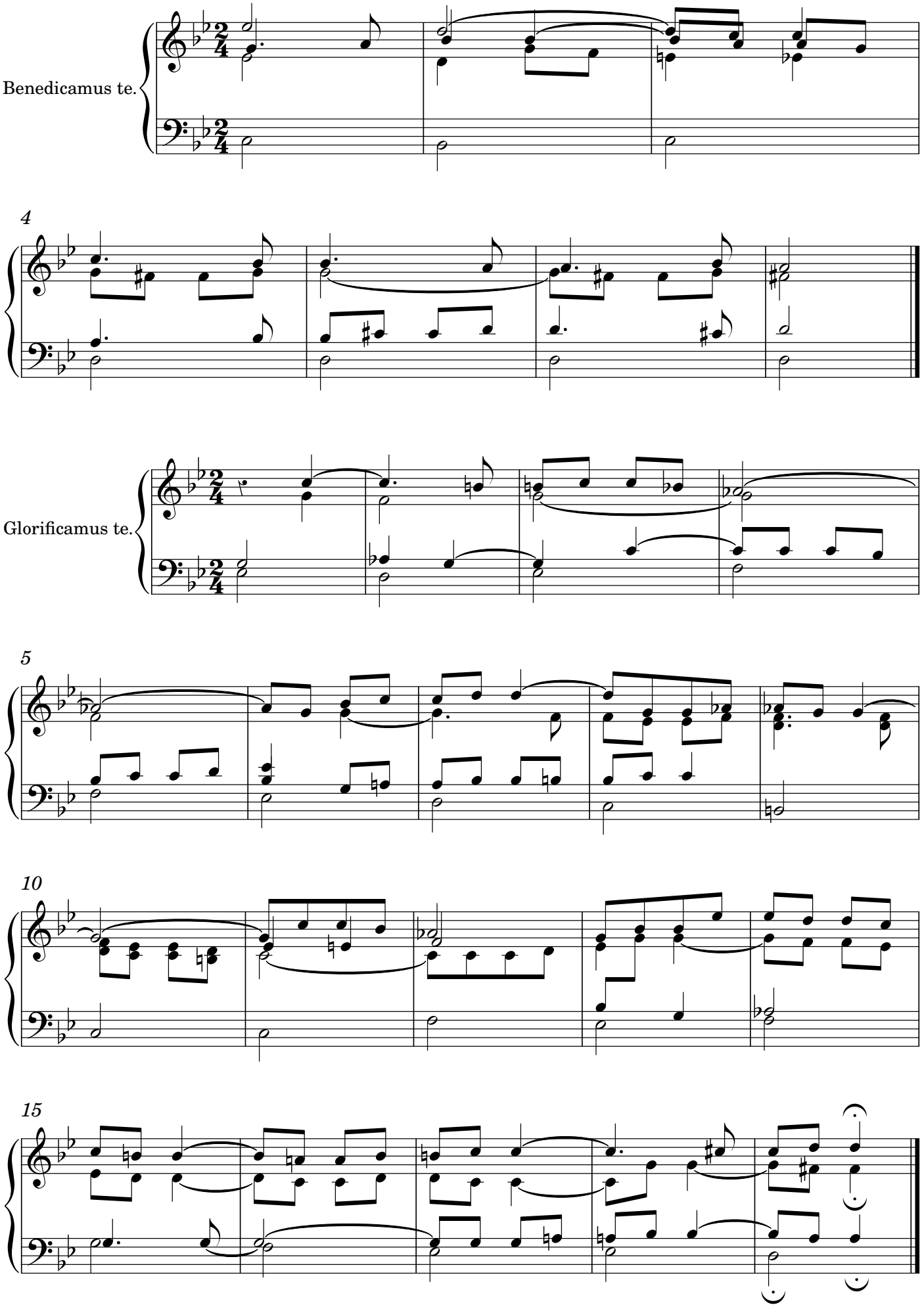
All° maestoso.

Sur les gr. jeux d'Anches




19
22
25
pédale:
28
31
34

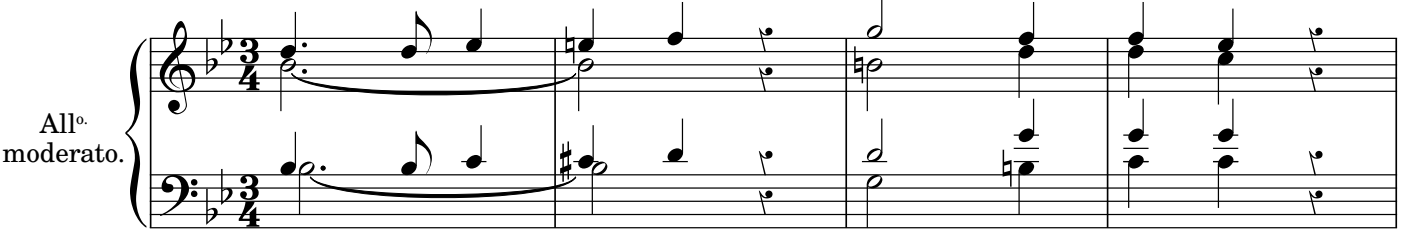

Et in terra pax. du 4e. ton.
Gr. Plein jeu
ped. d'anches
avec la ped. grave.
5
9
13
17
21


Benedicamus te.
4
Glorificamus te.
5
10
15

Domine Deus, Rex caelestis.

Les jeux de fonds avec le cromorne. ped. de fonds.

All^o. moderato.



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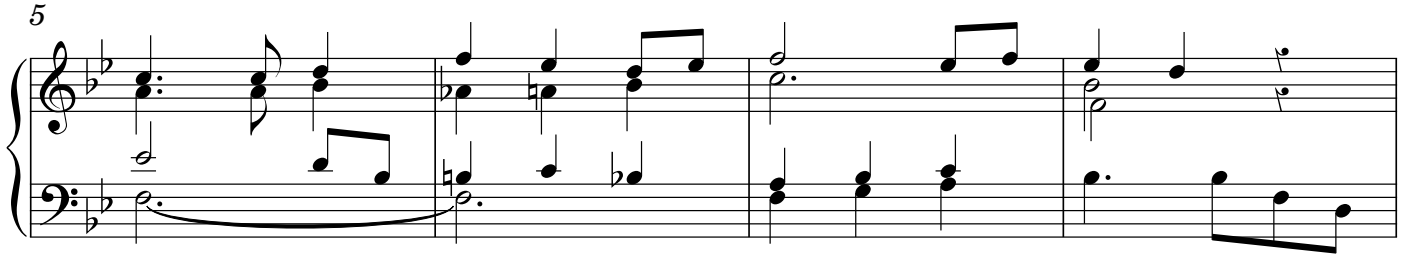

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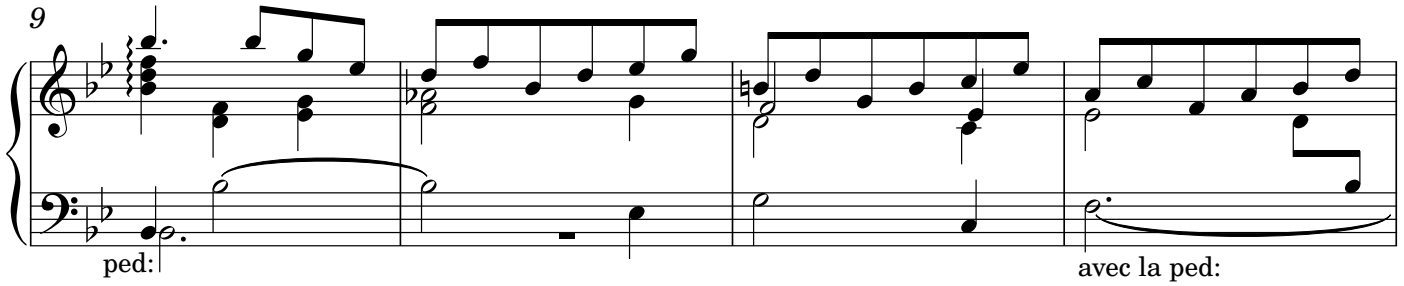

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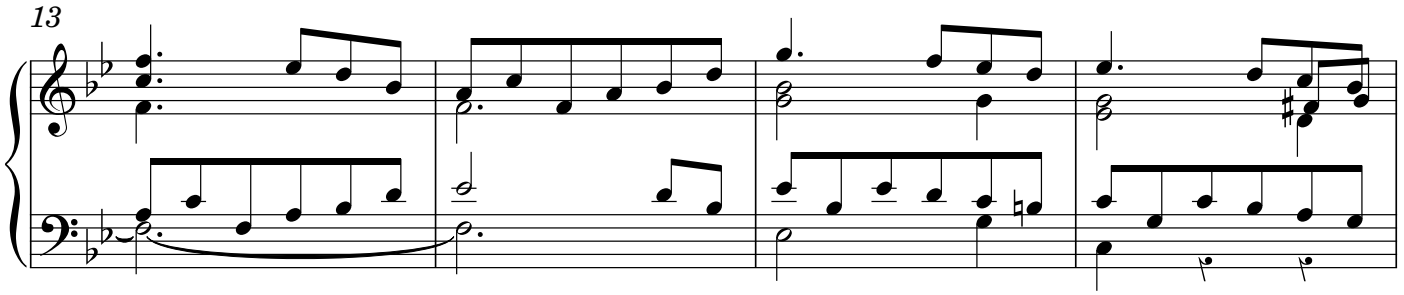

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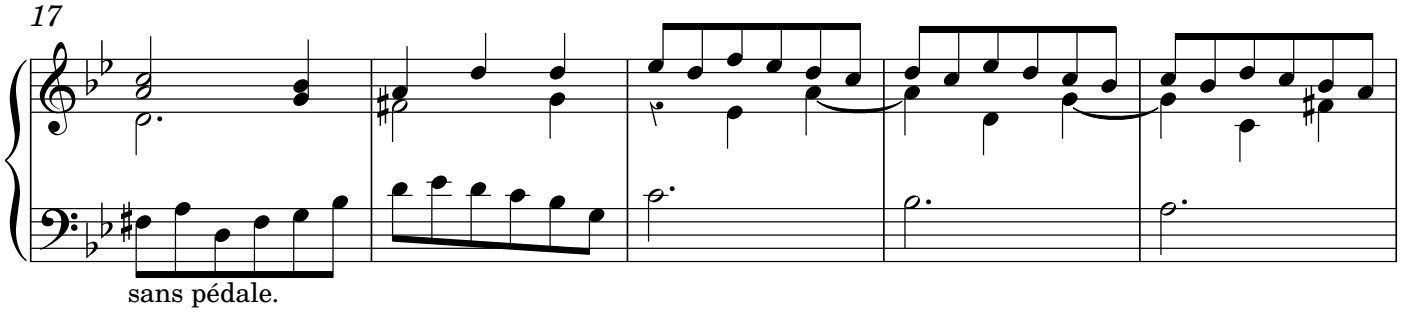
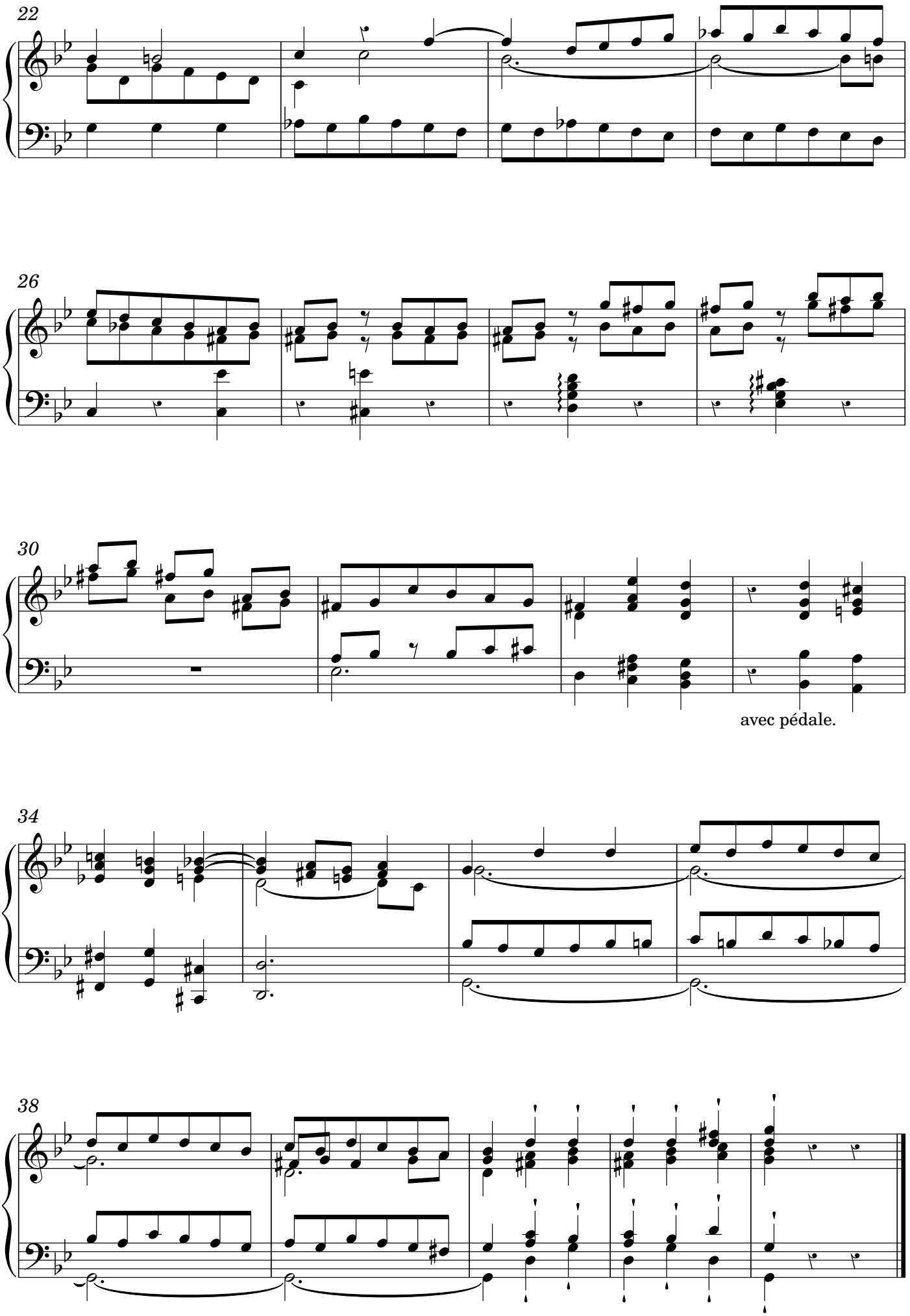
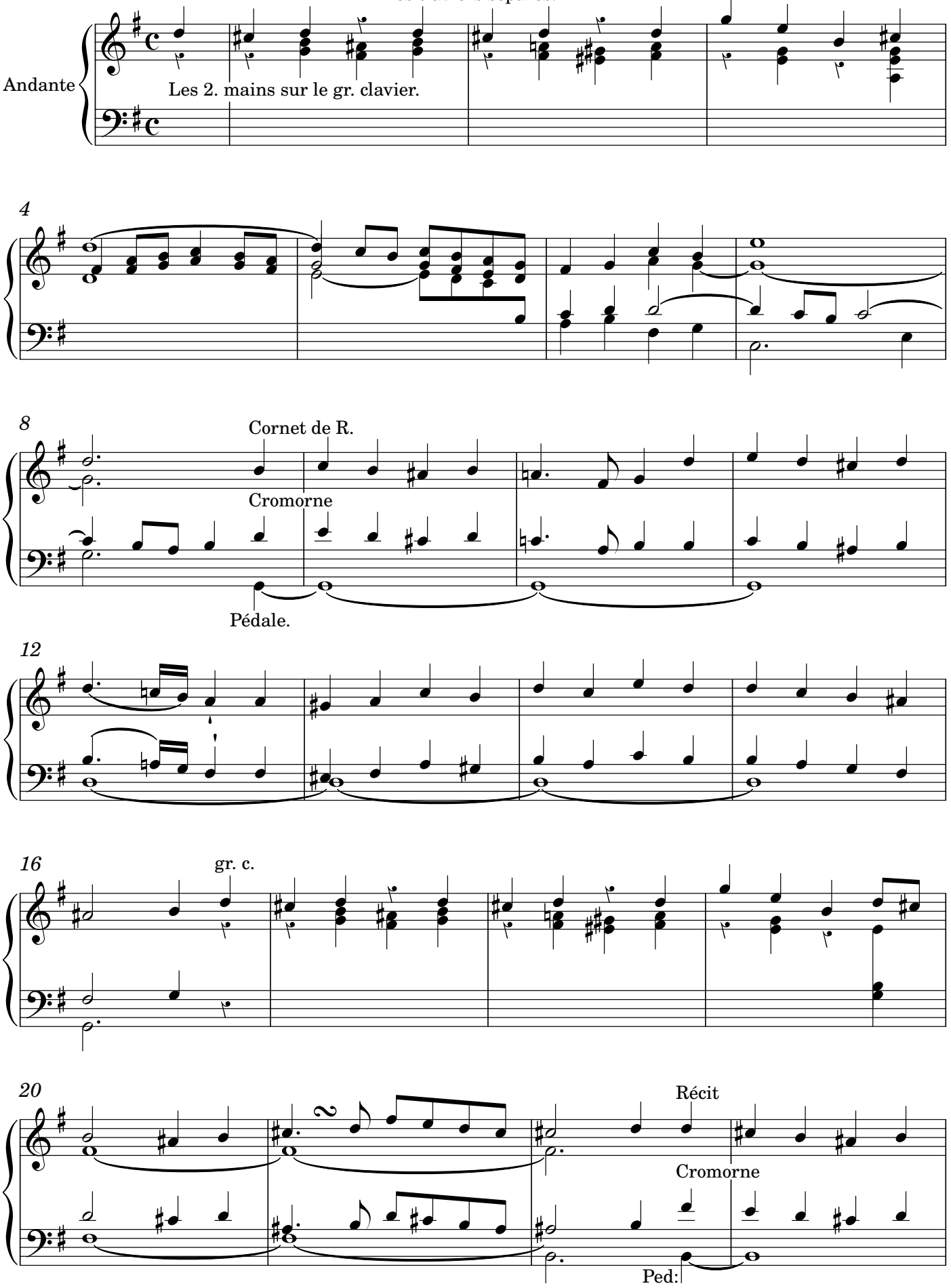
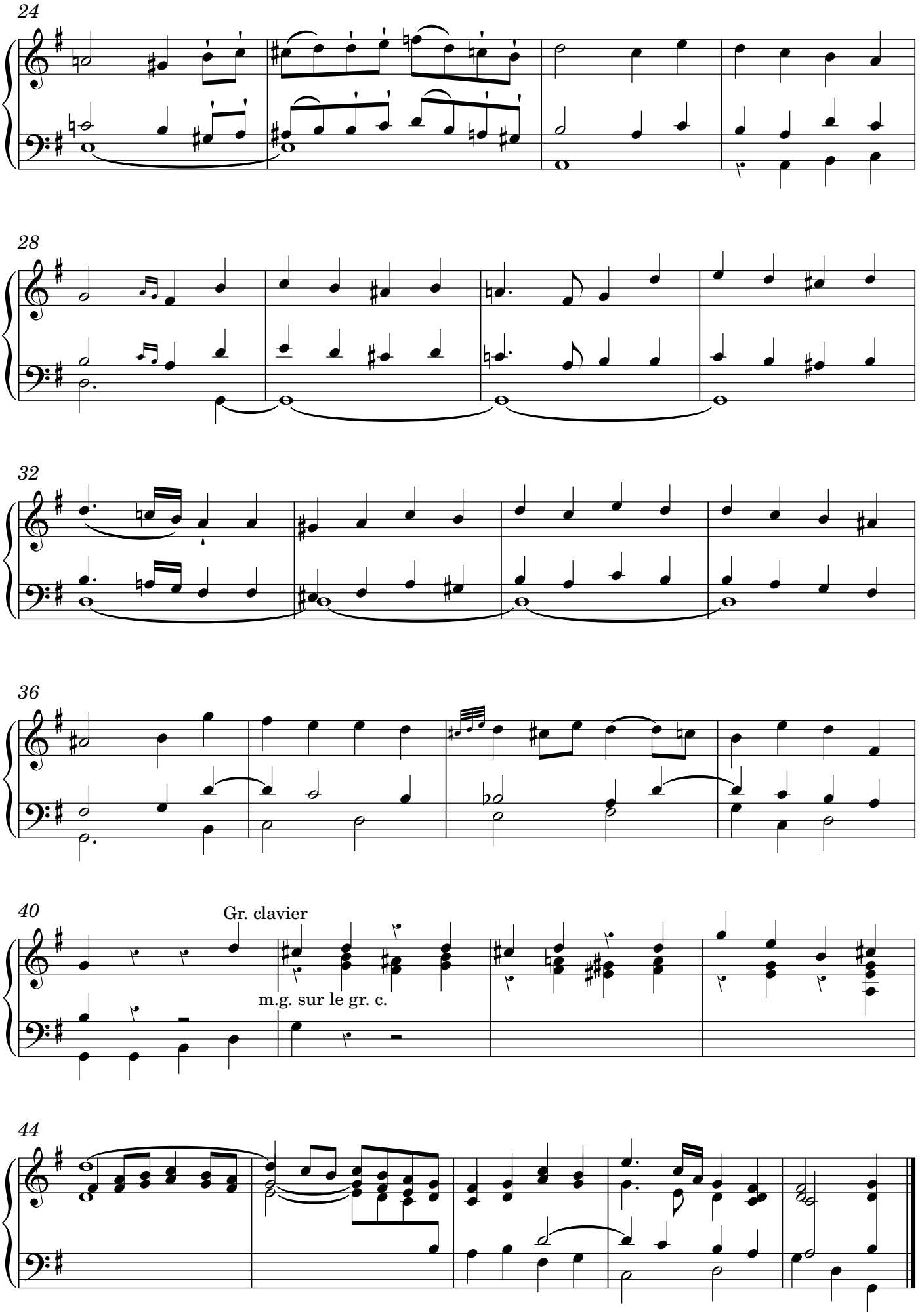
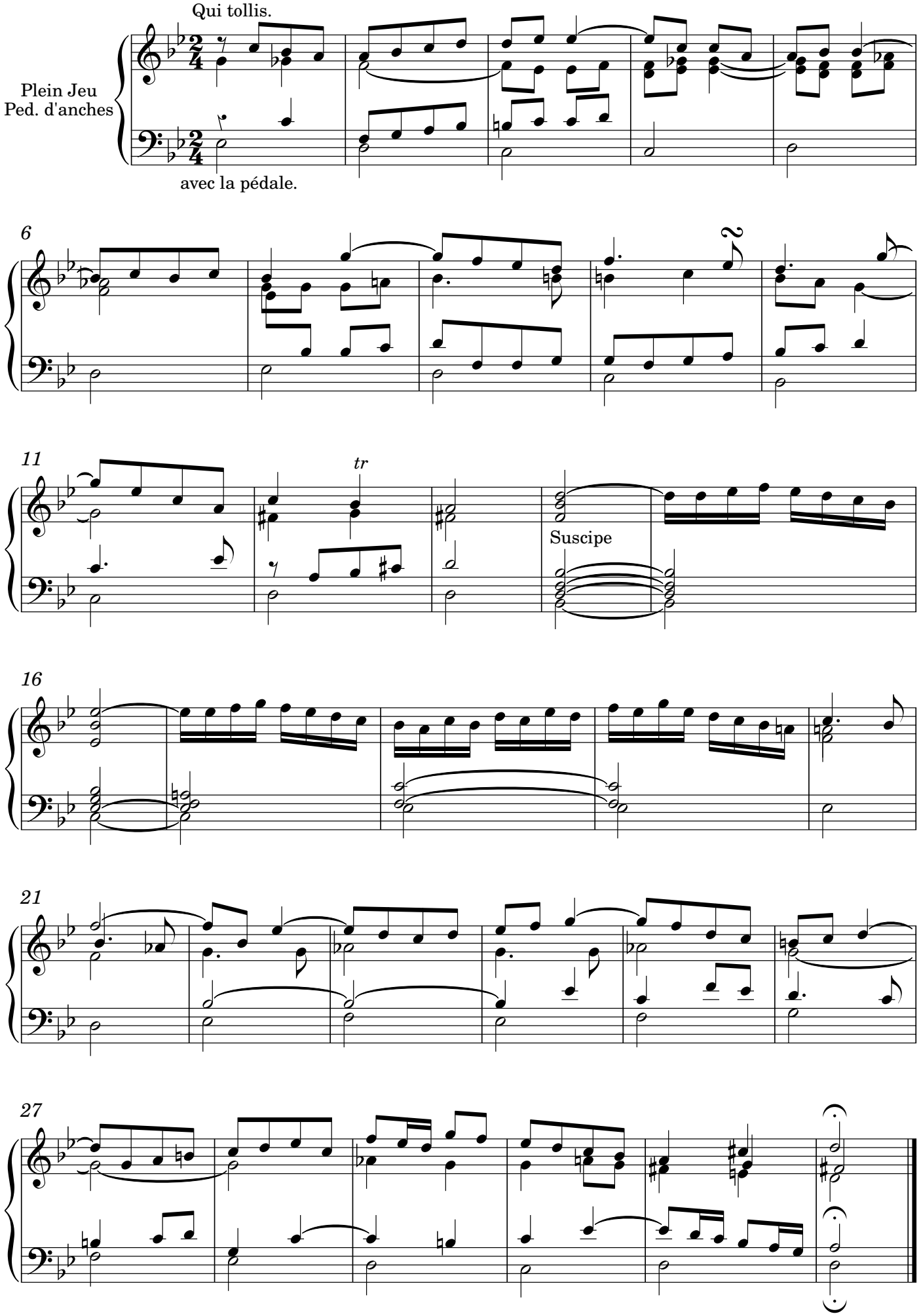



22
26
30
avec pédale.
34
38

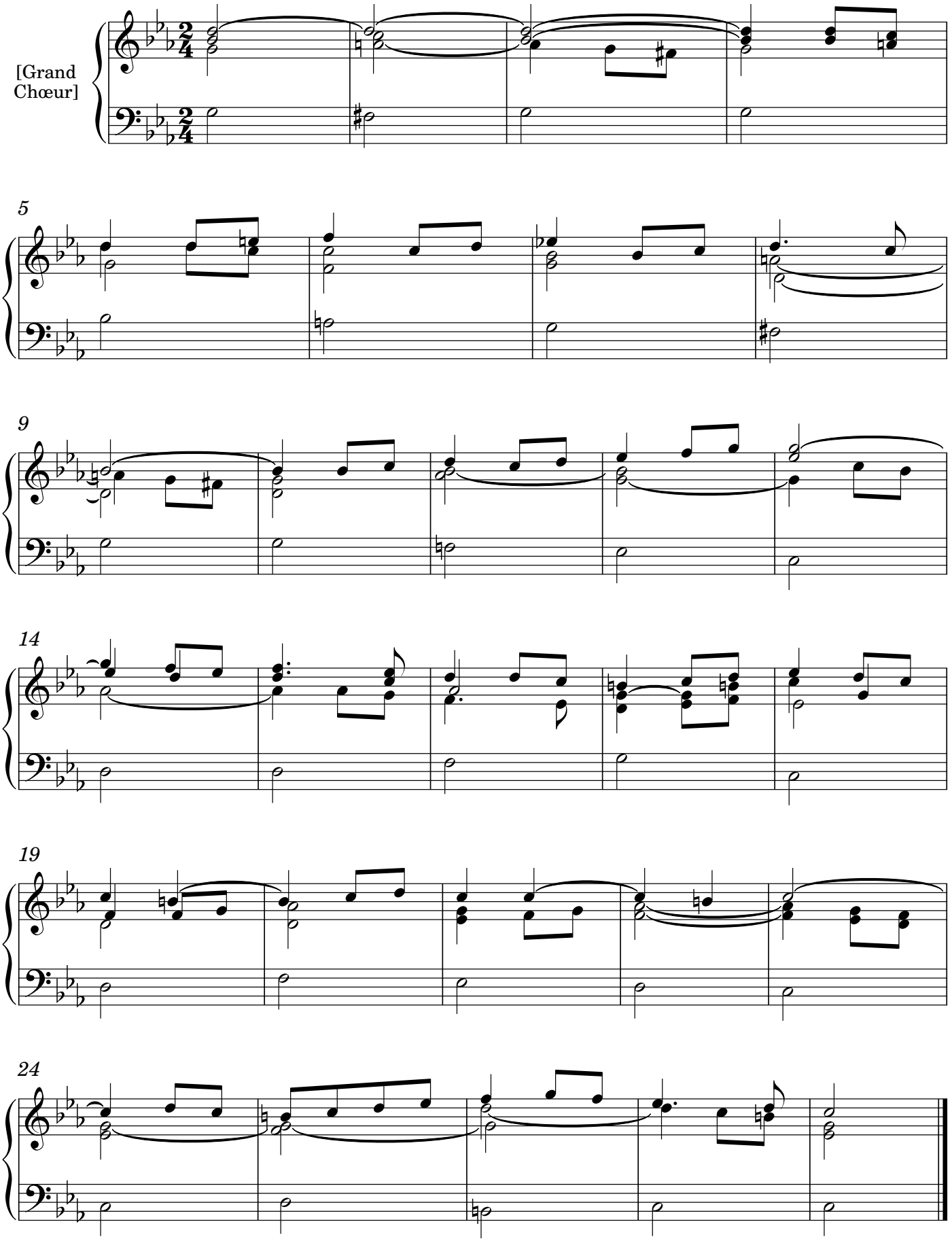
Domine Deus, Agnus Dei.
Cornet de Récit et Cromorne en Duo avec accompagnem^{t}. sur les 8 p. du gr. org. Pédales des fonds.
les claviers séparés.




24
28
32
36
40
Gr. clavier
m.g. sur le gr. c.
44

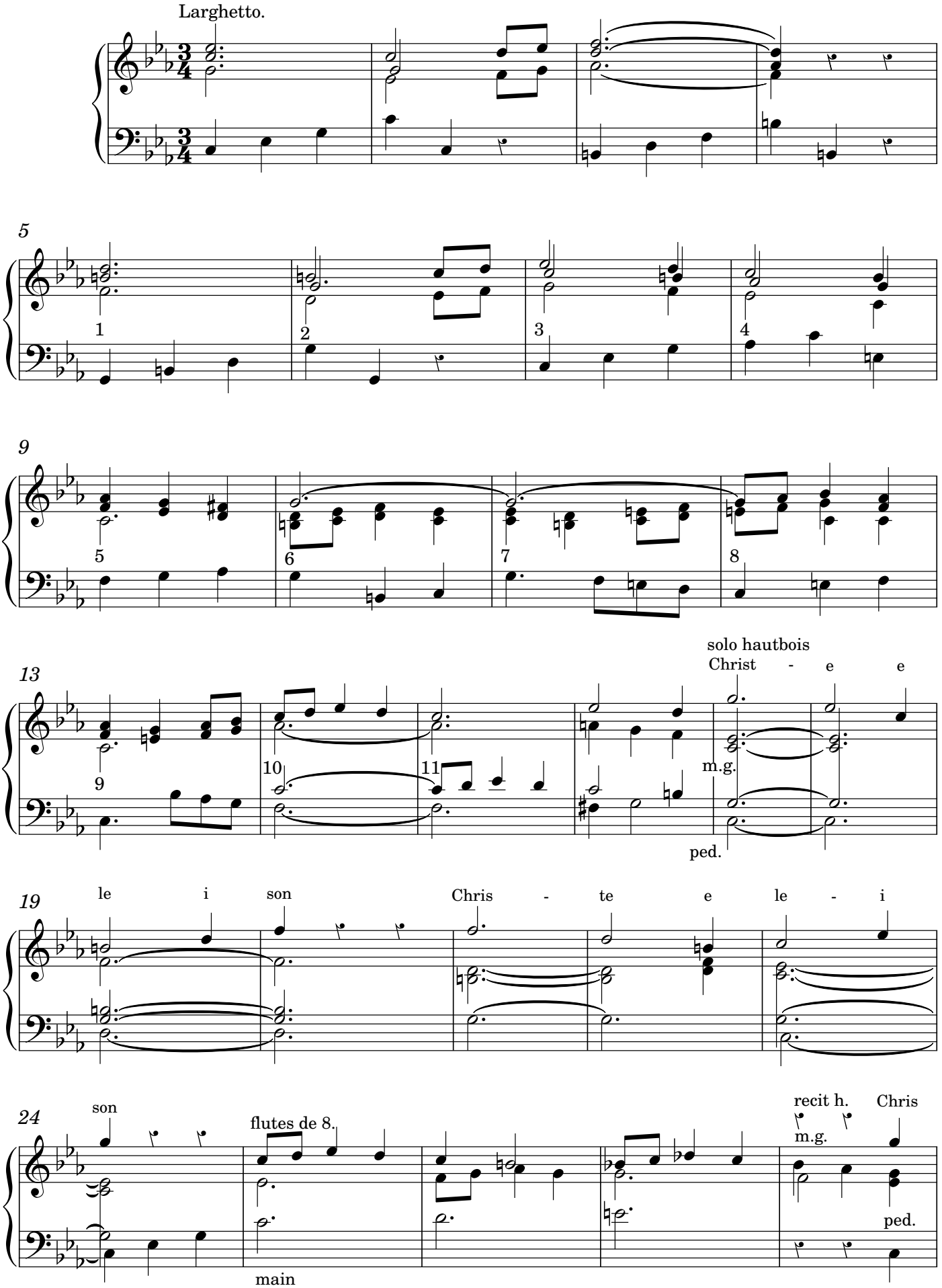

Qui tollis.
Plein Jeu
Ped. d'anches
avec la pédale.
6
11
tr
Suscipe
16
21
27

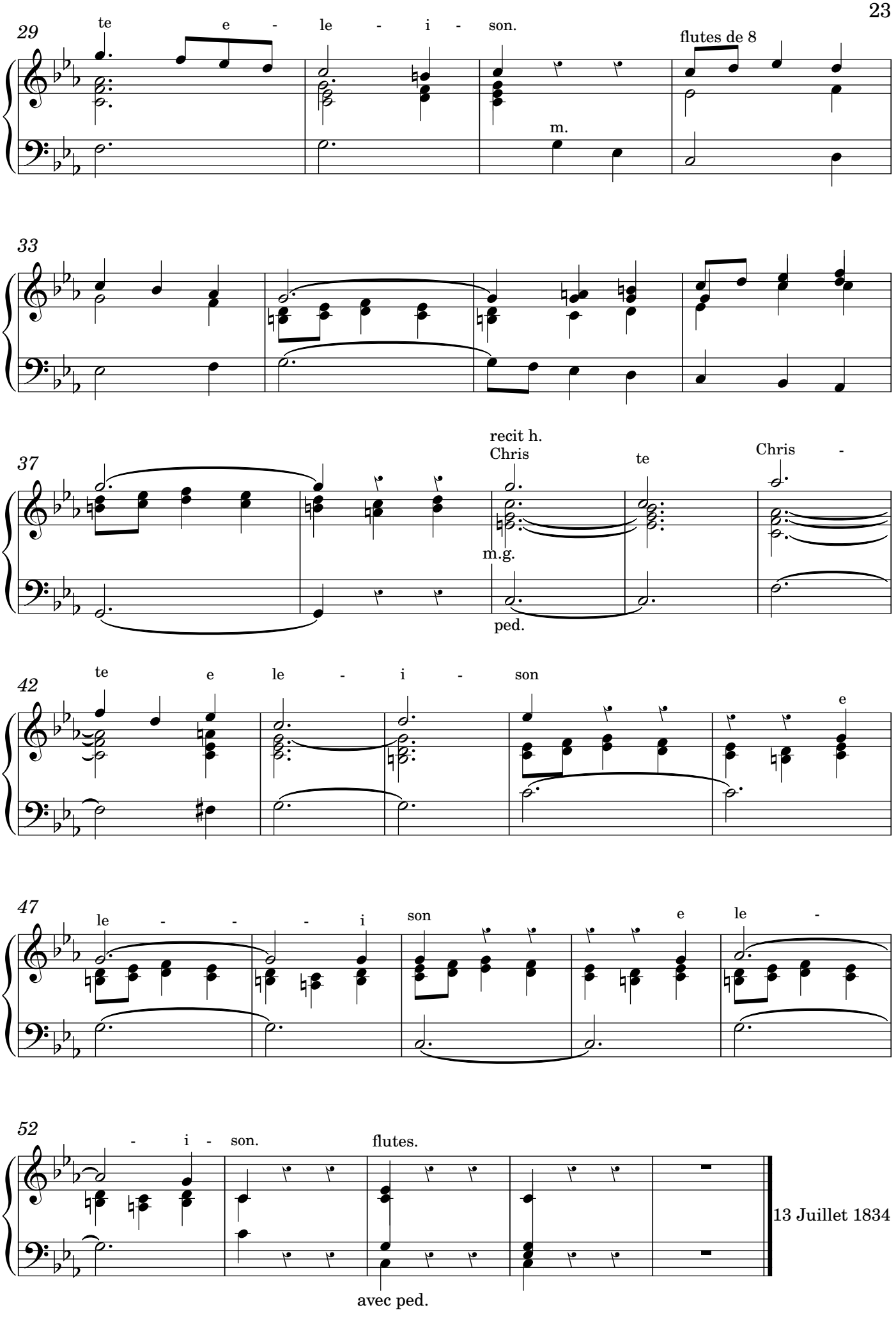
Appendix I
[Messe d'orgue 1834]
[Kyrie]



[Christe]

Larghetto.




29
te e - le - i - son.
flutes de 8
m.
33
37
recit h.
Chris
te
Chris -
m.g.
ped.
42
te e le - i - son
e
47
le - - - i
son
e
le -
52
- i - son.
flutes.
avec ped.
13 Juillet 1834

[Kyrie, Trio]

Allegretto con moto

les 2 m. sur le cromorne.

4

8

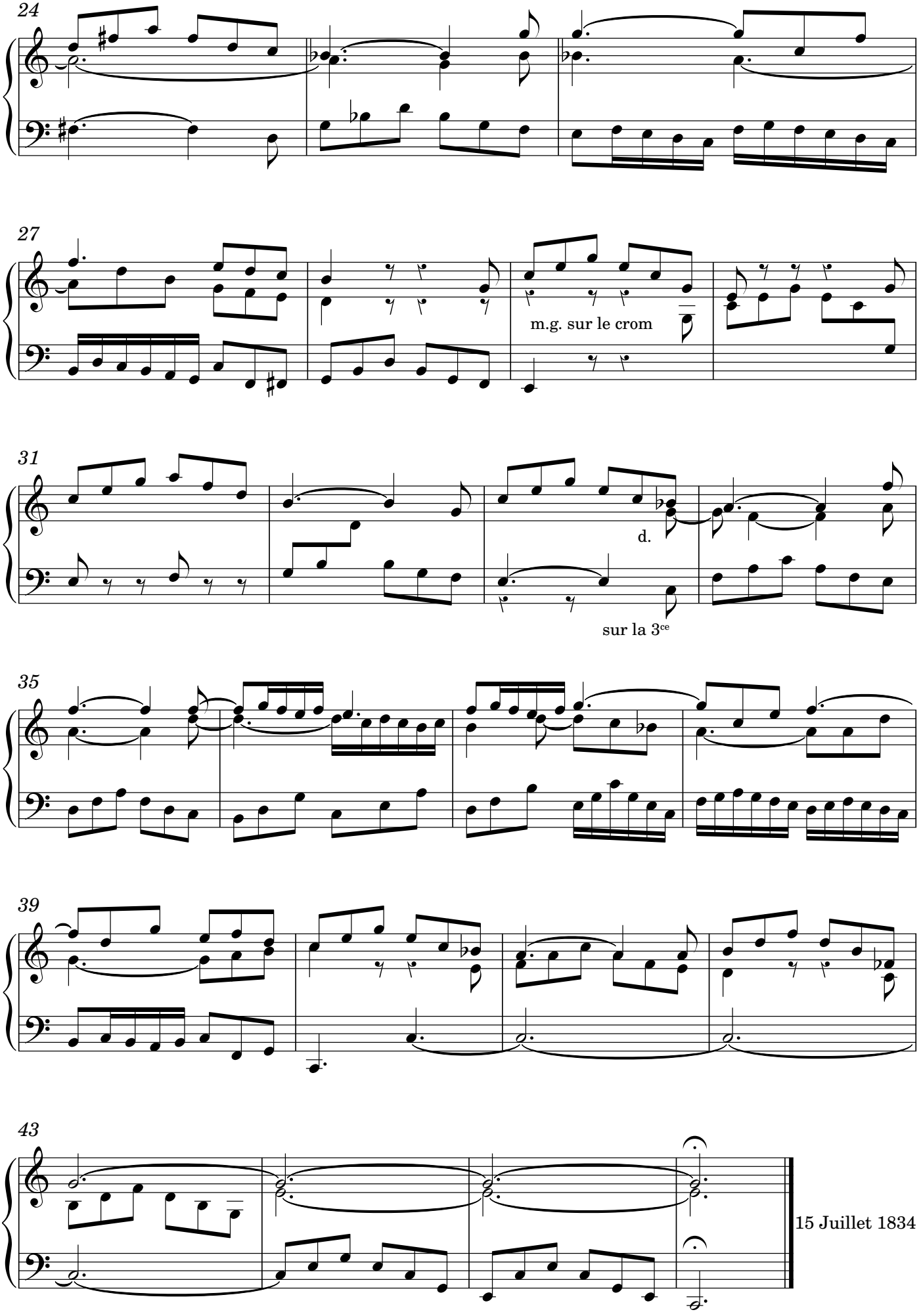
12

m.d.

m.g. sur la Tierce

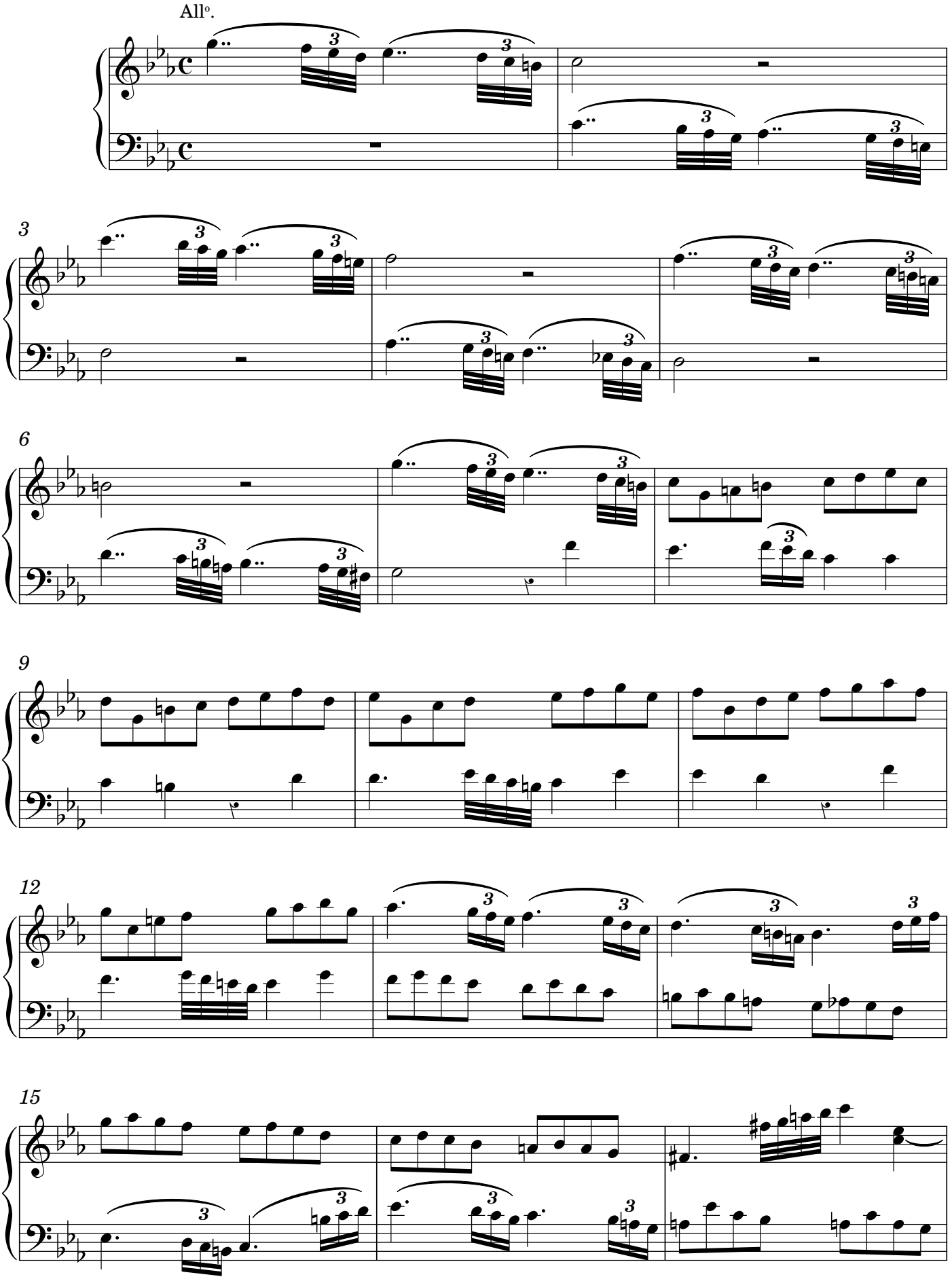
16

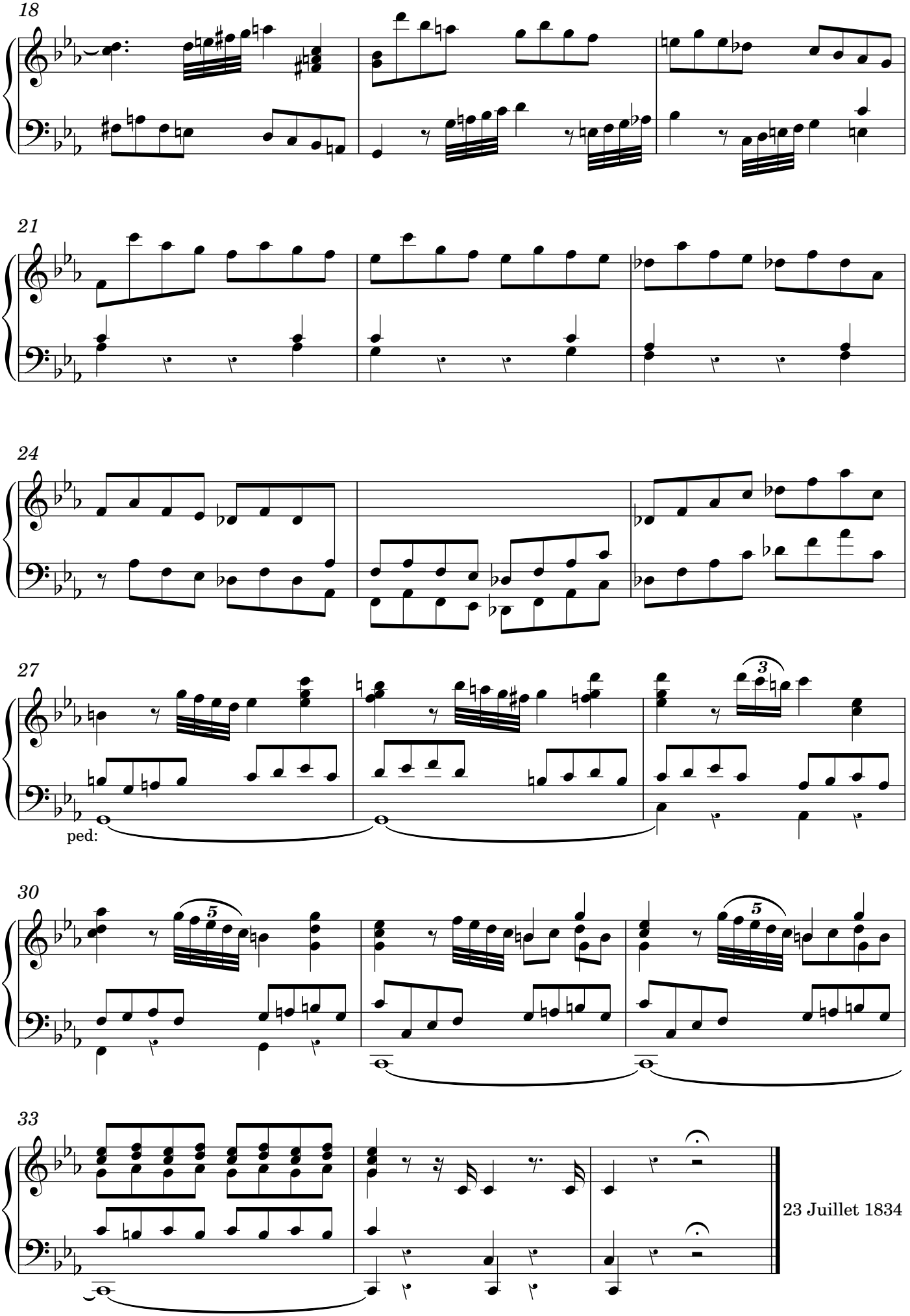
20

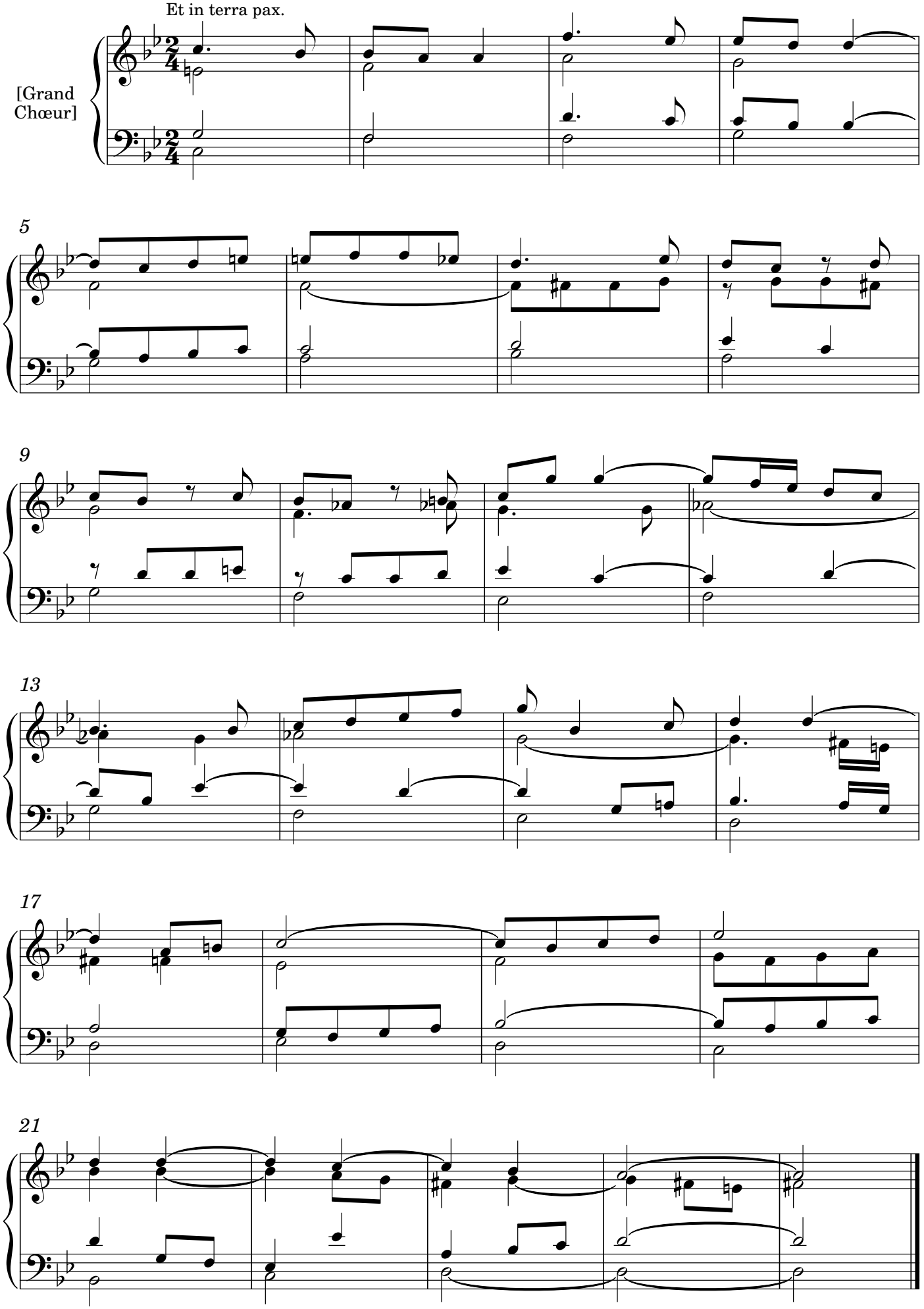

24
27
m.g. sur le crom
31
d.
sur la 3ce
35
39
43
15 Juillet 1834

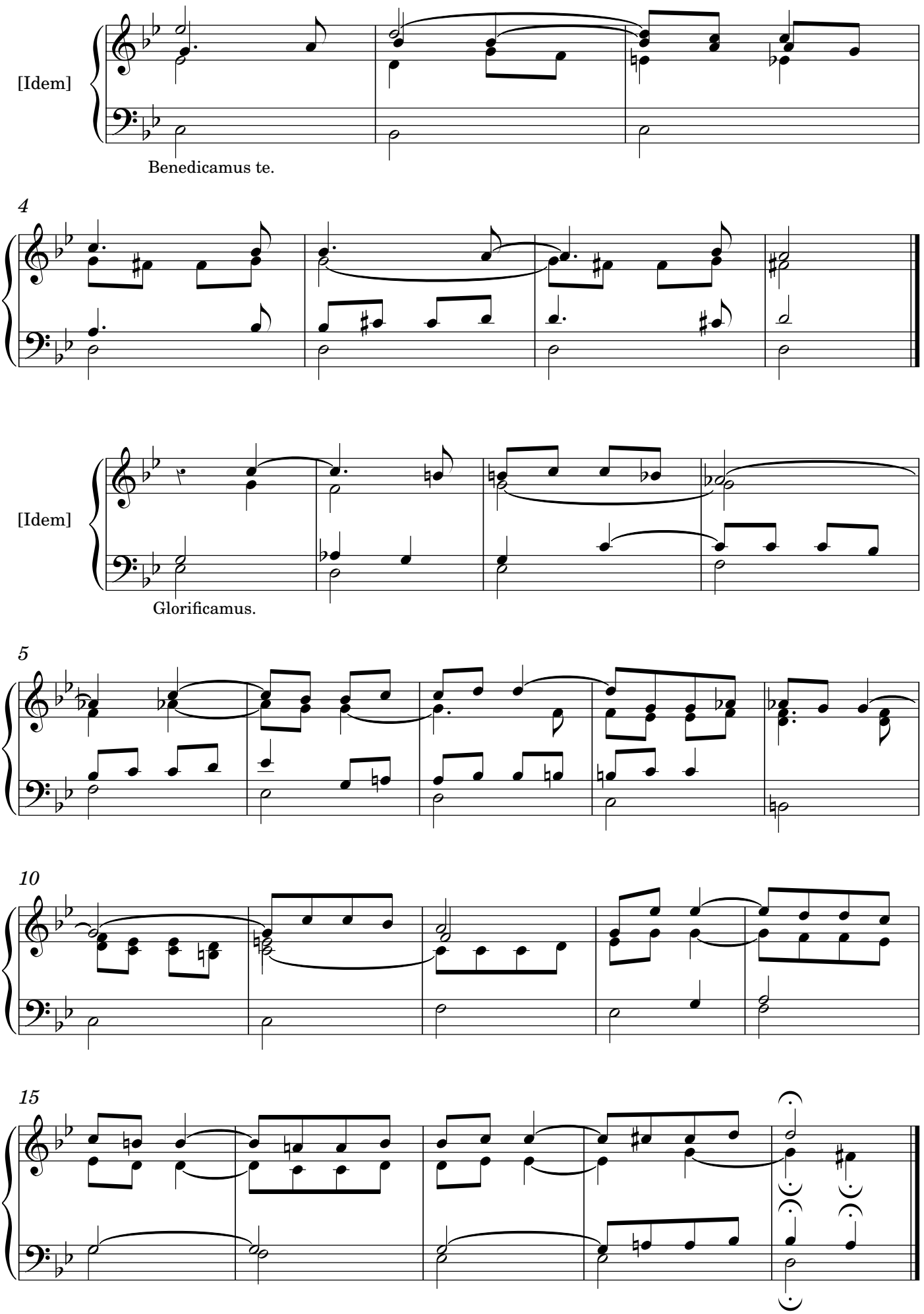
[Dernier Kyrie]

All°.

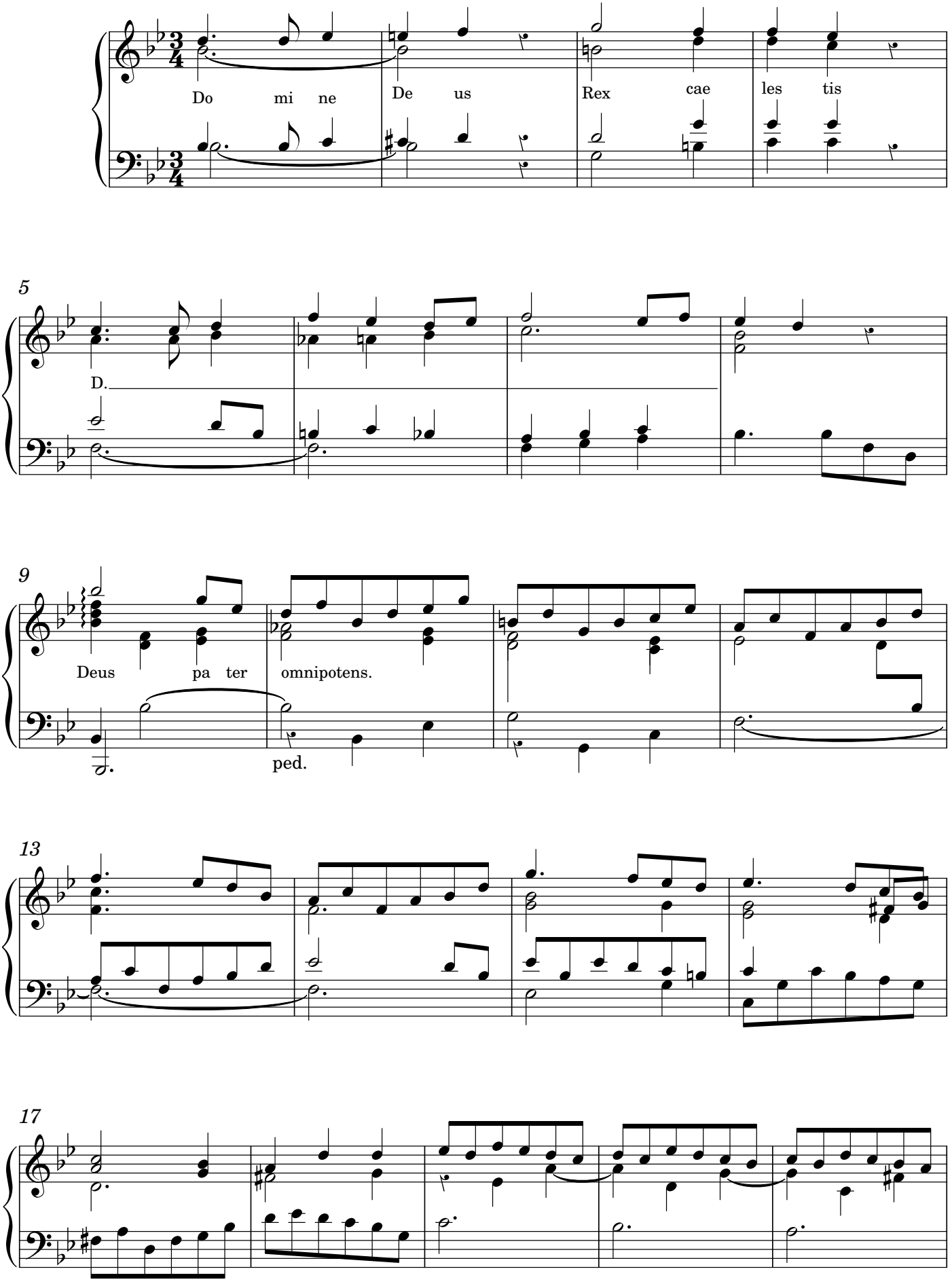


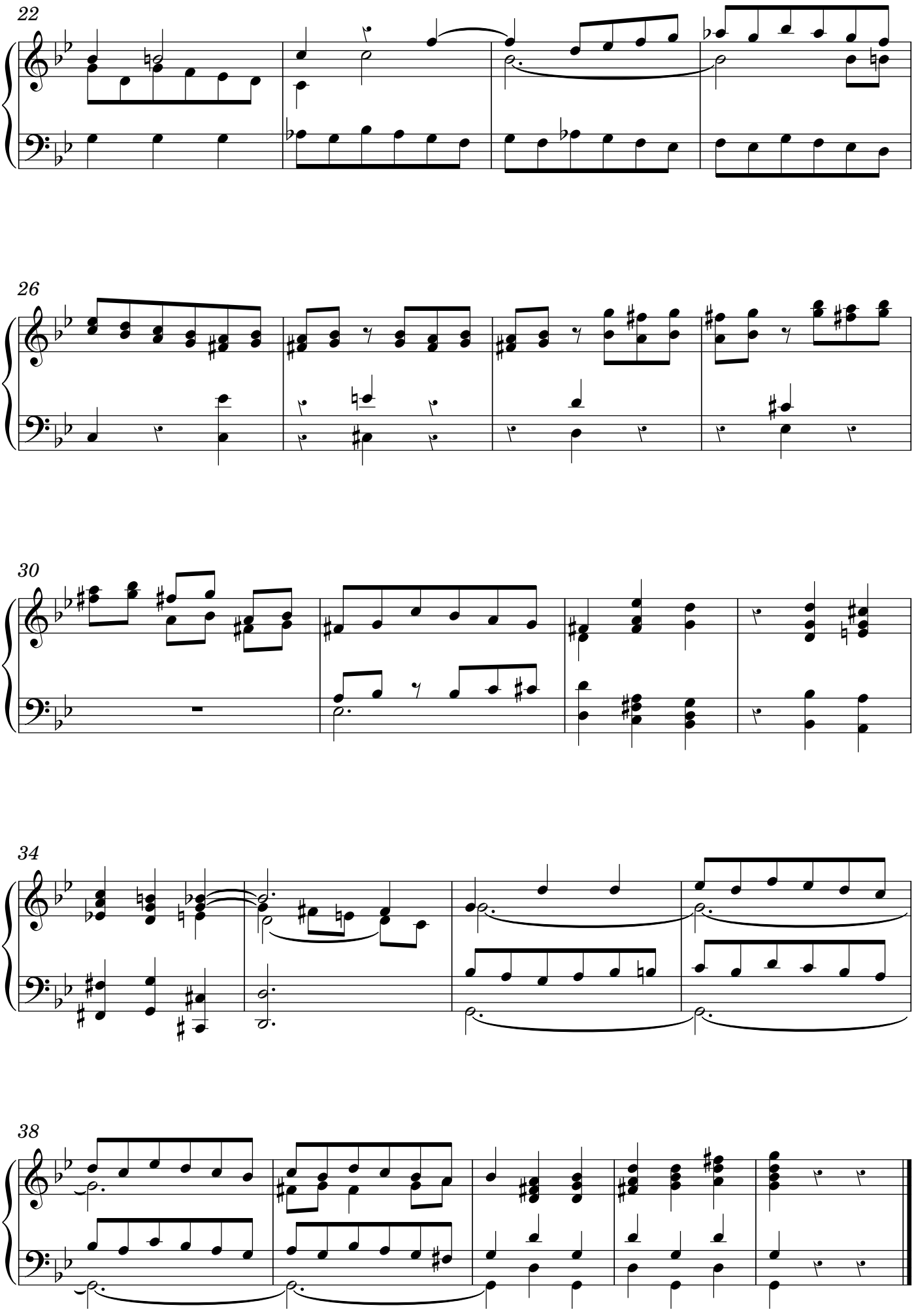

18
21
24
27
ped:
30
33
23 Juillet 1834


Et in terra pax.
[Grand Chœur]
5
9
13
17
21

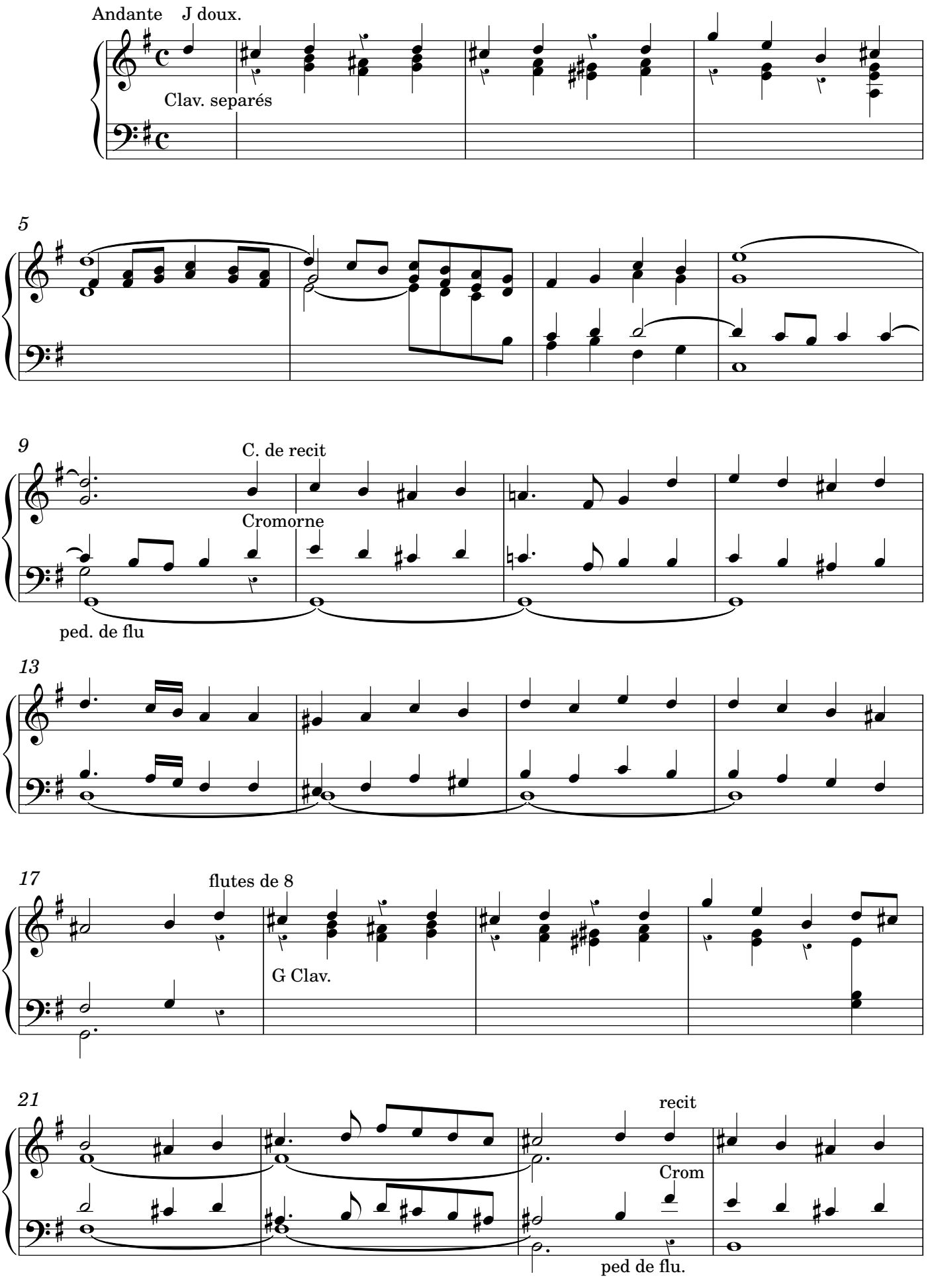

[Idem]
Benedicamus te.
4
[Idem]
Glorificamus.
5
10
15

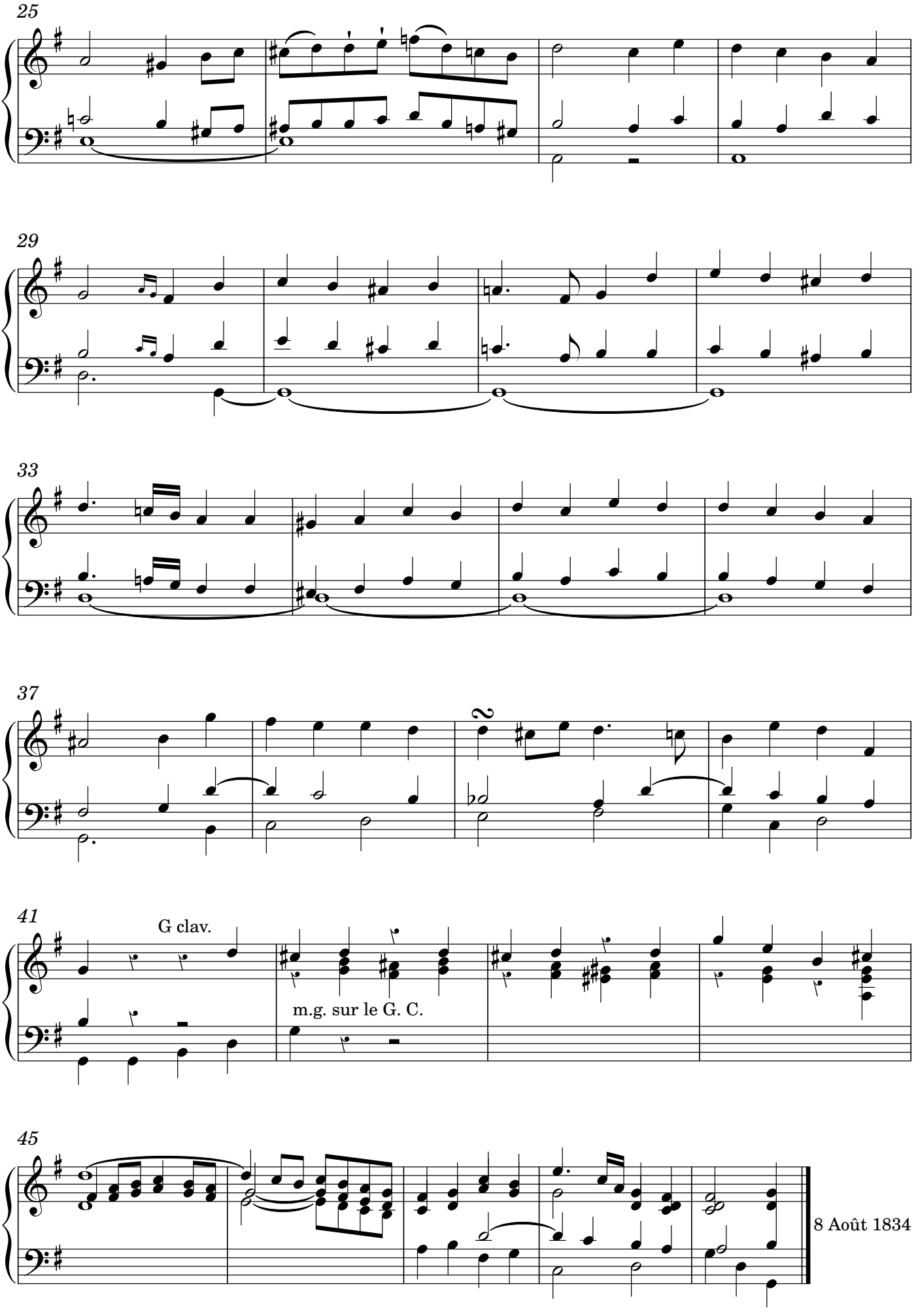
[Domine Deus Rex caelestis]

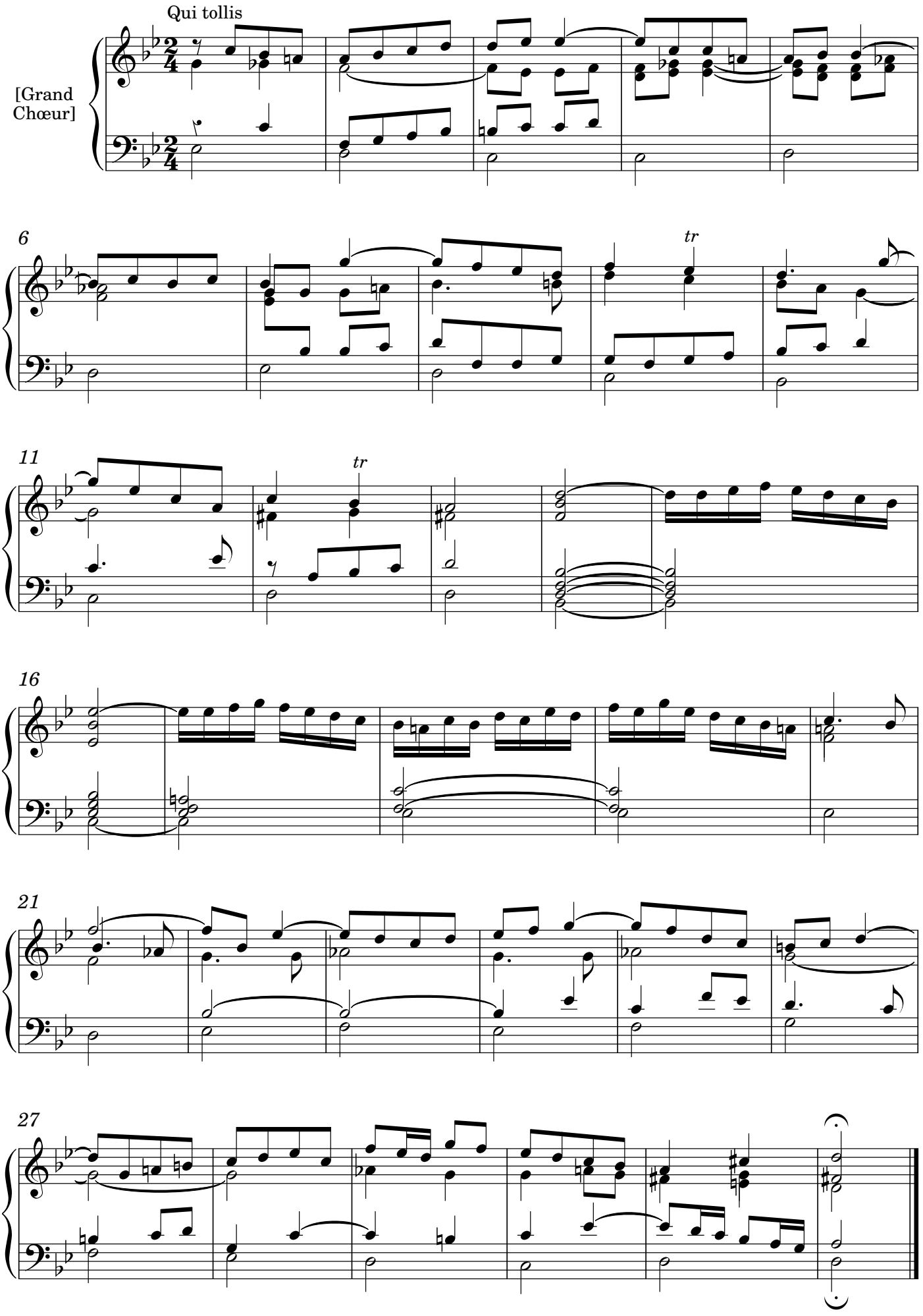
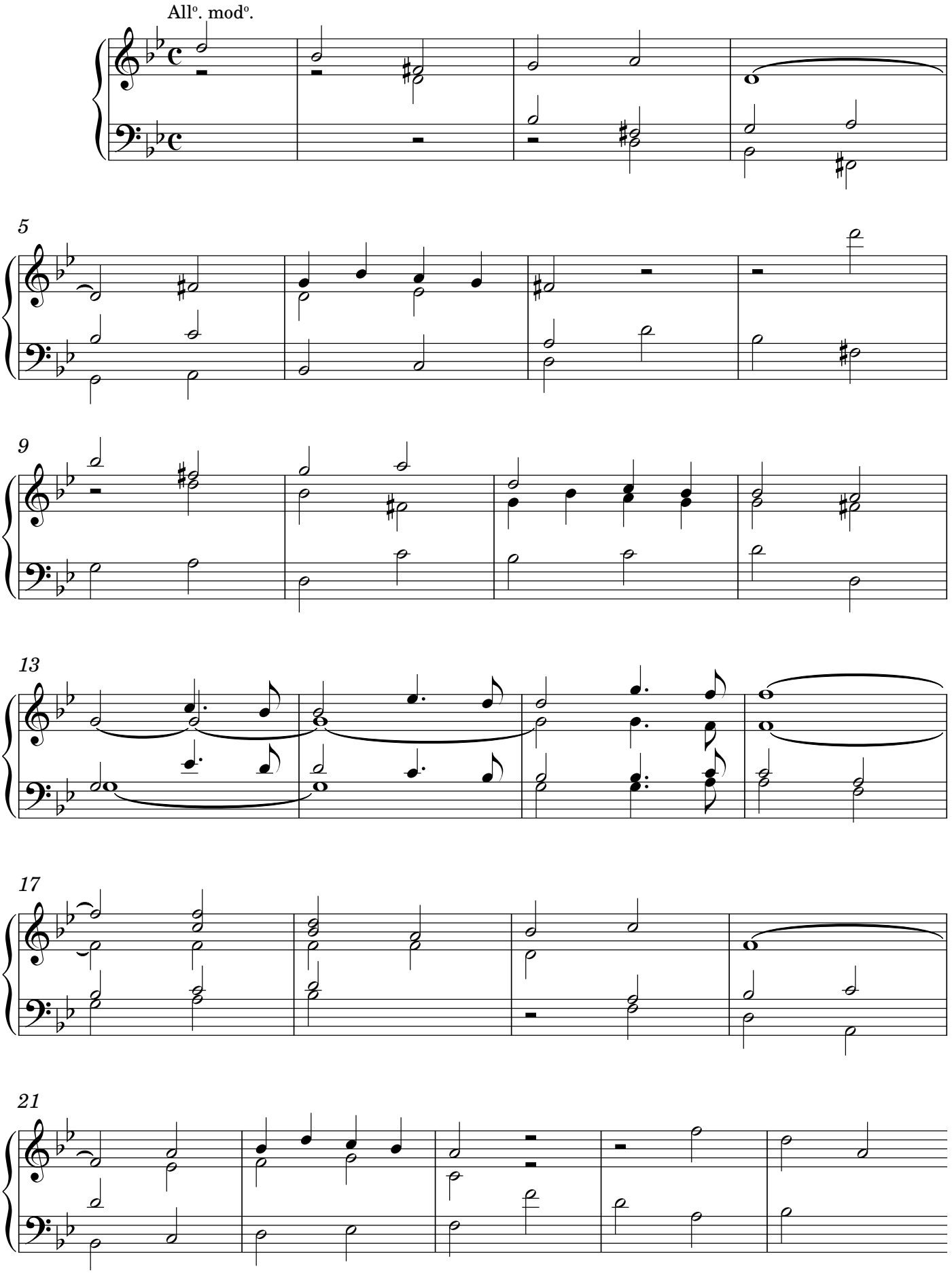



22
26
30
34
38

[Domine Deus, Agnus Dei]




25
29
33
37
41
G clav.
m.g. sur le G. C.
45
8 Août 1834


Qui tollis
[Grand Chœur]
6
tr
11
tr
16
21
27

Appendix II
[Domine Deus, Rex Caelestis]