

PIECES D'ORGUE.

MESSE,

En ut Mineur

Dédiée à Madame

DE MONTMORENCY LAVAL

Abbesse de l'Abbaye Royale de Montmartre

COMPOSÉE

PAR M. BENAUT, Maître de Clavecin.

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Avec Privilege du Roy.

Benaud

PREFACE

De récentes études ont permis d'en savoir plus sur Benaut¹.

Cette œuvre a été « *écrit par Ribière* », tout comme la *Messe en sol mineur* de Jean-Jacques Beauvarlet-Charpentier².

Musique post-classique par définition, contemporaine des œuvres de J.J. Beauvarlet-Charpentier³, Lasceux et autres compositeurs, cette œuvre déploie toutes ses dimensions sur des instruments contemporains tels les orgues Cliquot de Poitiers (1789) ou Souvigny (1783), l'orgue Isnard de St Maximin la Sainte Beume (1775) ou encore le Dom Bedos de l'église Ste Croix à Bordeaux.

Cette gravure⁴ respecte en grande partie les notations d'origine (hampes, présentation, orthographe...). Cependant, des fautes ont été corrigées et des manques comblés (notés en pointillés ou entre parenthèses). Certaines notations ont été changées afin de permettre une meilleure lisibilité de la partition. Quelques pièces dont l'accompagnement est écrit en clé d'ut troisième ont été restituées en utilisant les clés de sol et fa quatrième ligne actuellement en usage. Beaucoup d'accents manquent dans les textes et n'ont pas été corrigés. Le choix a été fait de ne pas faire d'appendice critique.

La présente gravure sur vingt deux pages de musique se veut fidèle à l'édition d'origine, sur onze pages seulement, conservée à la BIBLIOTHEQUE HUMANISTE de SELESTAT (France, Alsace, 67600-Bas-Rhin) sous la cote N1255.

Je tiens à remercier M. Hubert MEYER, conservateur de la BIBLIOTHEQUE HUMANISTE de SELESTAT, ainsi que tous ses collaborateurs, pour l'accueil, la serviable mise à disposition des fonds musicaux de la collection VOGELIS ainsi que la municipalité de la ville de Sélestat pour l'autorisation de publication de cette œuvre.

Cette gravure est vouée à un usage non commercial.

R. Lopes
Avril 2007

¹ http://fr.wikipedia.org/wiki/Josse-Fran%C3%A7ois-Joseph_Benaut

² <http://icking-music-archive.org/scores/beauvarlet-charpentier/Beauvarlet-Messe-g.pdf>

³ Voir aussi les 12 noëls : <http://icking-music-archive.org/scores/beauvarlet-charpentier/Beauvarlet-Noels.pdf>

⁴ Après celle d'Eberhard Hofmann chez Musica Rinata (2000)

Messe en ut mineur

Josse-François-Joseph BENAUT

(né vers 1743 à B-Gullegem – guillotiné à Paris le 13.7.1794)

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AVERTISSEMENT

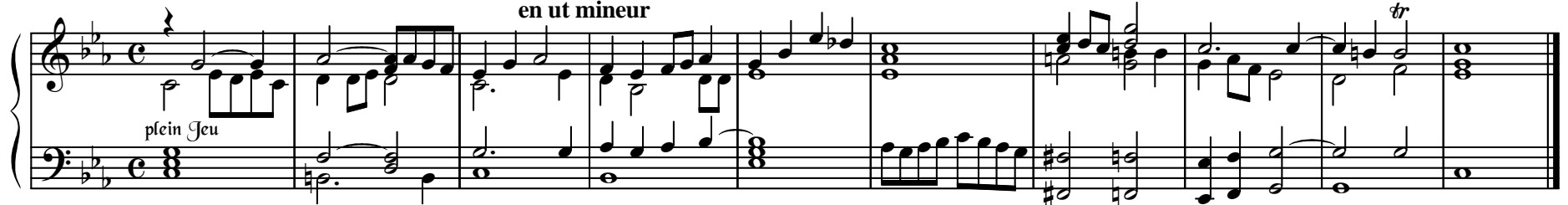
- 1° Dans les Eglises ou l'on est en usage de toucher le plein-chant au premier verset du Kyrie, Gloria, Sanctus et Agnus, il faut supprimer le plein jeu.
- 2° Les récits peuvent servir à plusieurs usages, selon le goût de l'exécuteur, soit pour récit d'Hautbois, Trompette, Nasard, Cromorne ou Voix humaine, et l'accomp^l. du récit sera quelques jeux des fonds d'orgue sur l'autre clavier séparé.
- 3° Les récits de Cornet peuvent être exécutés tant sur le positif que sur le grand orgue.
- 4° Les Duo sont destinés à servir pour le Nasard et la Tierce et aussi si l'on veut, pour le Cornet de récit avec la Trompette ou cromorne du positif.
- 5° Quand les Fêtes ne seront pas solennelles, on peut supprimer aux Versets en Rondeaux, la première ou seconde reprise.
- 6° L'auteur trouve inutile de mettre à chaque Fugue ou récit un accompagnement pour les Pédales &, puisque c'est l'un des premiers Eléments du talent de toucher de l'orgue, et qu'une personne instruite doit connoître la Basse fondamentale avec ses dérivés.
- 7° Le changement du Clavier du grand Orgue sera marqué par G^d. Org: pour le positif par pos. le cornet de récit par cor. et l'écho par ec.
- 8° La Muzette en rondeau sera jouée avec le cromorne du positif et l'accomp^l. à la P^{re}. fois au g^d. Org. et la 2^{de} fois sur le positif et si l'accomp^l. monte plus haut que le chant alors on le touchera d'une octave plus bas et ainsi de même sur les Org^s. à un clavier.
- 9° Lorsqu'il n'y a point de Cornet de récit ni echo à de certaines Orgues, on pourra alors exécuter les mêmes chants sur le positif ou sur la grande Orgue s'il n'y a qu'un Clavier.
- 10° Le même Auteur continuera de Composer des Messes dans tous les Tons soit en Mineur soit en Majeur dans le même genre et avec autant de Pieces qu'il y en a au présent exemplaire et aussi des Magnificat, Hymnes et Lires de versets sur tous les Tons &.
- 11° L'abonnement pour l'Orgue consistera chaque Année en douze ouvrages, sçavoir trois Messes, trois Magnificats, trois Hymnes et trois Lires de Versets, Le prix de cet Abonnement est de 30^l. pour la Province et de 24^l. pour Paris franc de port. l'On pourra s'abonner en tout tems.

Messe en ut mineur

KYRIE

en ut mineur

plein Jeu



FUGUE

Gd. Jeu



recit

The image displays a musical score for a recitativo piece, featuring a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is divided into four systems. The first system shows the vocal line with triplets and trills, and the piano accompaniment with chords and single notes. The second system includes a 'Fin' marking in the piano part. The third system features a 'dac' (crescendo) marking in the piano part. The fourth system is labeled 'Cornet de recit' and shows a more active piano accompaniment with sixteenth-note patterns.

Cornet de recit

fin majeure dac

Gd Jeu

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of staves. The first system shows the Grand Jeu (Gd Jeu) with a treble and bass staff. The second system continues the Grand Jeu and includes a section labeled 'fin' and 'Positif'. The third system introduces the Cornet and Organ (Gd. Orgue) parts, with the Cornet playing an echo pattern. The fourth system continues the Cornet and Organ parts, with the Cornet playing a melodic line and the Organ providing a harmonic accompaniment.

fin *Positif*

Cornet echo *Cornet echo* *Cornet echo* *Cornet echo* *Gd. Orgue*

Cornet *Positif*

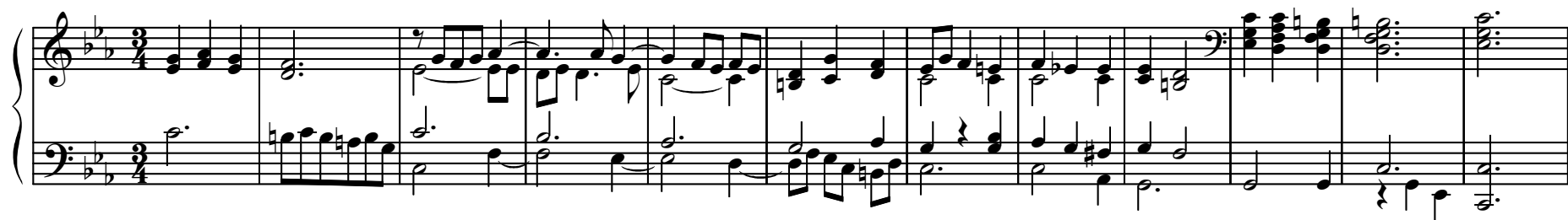
A musical score for a piece in B-flat major, featuring a grand organ and a dac. The score is written for two staves, with the grand organ part in the upper staff and the dac part in the lower staff. The piece begins with a treble clef and a key signature of two flats (B-flat major). The grand organ part starts with a series of eighth notes in the right hand, while the dac part provides a steady accompaniment of eighth notes in the left hand. The score includes various musical notations such as trills, slurs, and dynamic markings. The piece concludes with a final chord in the grand organ and a single note in the dac.

tr

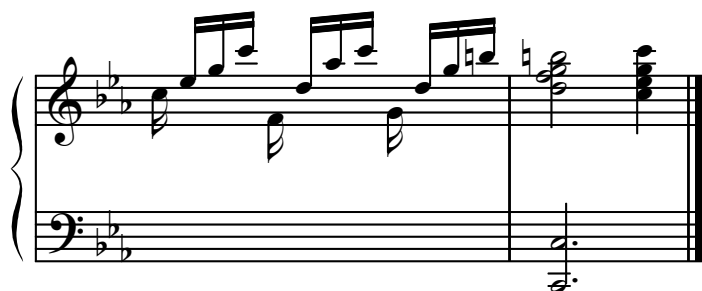
Gd. Orgue

dac

GLORIA
Plein Jeu



Fonds
d'Orgue



RECIT
Gratoso



First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, including trills and slurs. The left hand accompaniment includes a section with repeated eighth notes in the bass line. The system concludes with a double bar line and a repeat sign.

DUO
Legerement

Third system of musical notation, measures 9-12. The tempo and mood are indicated by the text "DUO" and "Legerement". The music is in 3/2 time. The right hand has a melodic line with trills and slurs, while the left hand features a more active, rhythmic accompaniment.

Fourth system of musical notation, measures 13-16. The right hand continues with a melodic line, including trills and slurs. The left hand accompaniment features a rhythmic pattern of eighth notes. The system ends with a double bar line.

*Jeux
d'Hautbois
et Basson*

Muzette

fin

2 mains positif

dac *majeur*

Dac

The musical score is written for a single melodic instrument, likely a flute or a lute, in B-flat major (two flats). The time signature is 2/4. The piece is titled 'Muzette' and concludes with a 'fin' marking. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and trills (marked 'tr'). The score is divided into four systems. The second system is labeled '2 mains positif'. The third system features a key signature change to C major, indicated by the text 'dac' and 'majeur'. The fourth system concludes with the marking 'Dac'.

Flutes
adagio

Fin *majeur*

Dacapo al mineur

Grand Jeu

The musical score for "Grand Jeu" is written in 3/2 time and consists of four systems of piano accompaniment. The key signature has two flats (B-flat and E-flat). The first system includes trill ornaments (tr) in the right hand. The second system features a repeat sign followed by the instruction "majeur" (major). The third system includes a repeat sign followed by the instruction "positif" and then "Dacapo al majeur" (Da Capo in major). The fourth system is labeled "Final" and ends with a double bar line. The score includes various musical notations such as notes, rests, trills, and ornaments.

OFFERTOIRE

Caprice

Staccato

tr

tr

tr

tr

Rondeau

3

3

tr

3

3

3

tr

fin

Gd. Orgue

positif

Cornet
 Positif
 Gd. Orgue
 Reprise

Musical score for Cornet, Positif, and Gd. Orgue. The score is divided into four systems. The first system shows the Cornet and Positif parts. The second system shows the Positif and Gd. Orgue parts. The third system shows the Gd. Orgue and Reprise parts. The fourth system shows the Reprise and Positif parts.

First system of musical notation, piano accompaniment. The right hand features a melody with several trills (tr) and a sharp sign (#). The left hand provides a steady bass line with eighth-note patterns.

Second system of musical notation, piano accompaniment. The right hand continues the melodic line with trills and a 'Dacapo al Staccato' instruction. The left hand maintains the eighth-note bass line.

Third system of musical notation, piano accompaniment. The right hand includes a 'Positif' section and a 'Cornet' section. The left hand continues the eighth-note bass line. A 'tempo di minuetto' marking is present.

Fourth system of musical notation, piano accompaniment. The right hand features a 'Positif' section, a 'd'acapo' section, and a 'mineur' section. The left hand continues the eighth-note bass line. Trills (tr) are marked in the right hand.

First system of musical notation. The treble staff contains several measures with trills (tr) and slurs. The bass staff contains corresponding notes and rests. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The treble staff contains several measures with trills (tr), slurs, and dynamic markings. The bass staff contains corresponding notes and rests. The key signature is two flats (B-flat and E-flat). The text "Gd. Orgue" is written above the first measure of the treble staff. The text "positif" is written below the fifth measure of the treble staff. The text "dac al mineur ensuite al majeur" is written below the eighth measure of the treble staff.

SANCTUS
*Plein
Jeu*

First system of the musical score for 'SANCTUS, Plein Jeu'. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The lower staff is in bass clef with the same key signature and common time. It begins with a whole note G3, followed by a half note A3, and a whole note B3. The system concludes with a double bar line.

DUO

Second system of the musical score, labeled 'DUO'. It consists of two staves in 2/4 time. The upper staff begins with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The lower staff begins with a quarter rest, followed by eighth notes G3, A3, B3, and A3. The system concludes with a double bar line.

Third system of the musical score, continuing the 'DUO' section. It consists of two staves in 2/4 time. The upper staff features a series of eighth and sixteenth notes, including a trill on B4. The lower staff features a series of eighth and sixteenth notes. The system concludes with a double bar line.

Fourth system of the musical score, continuing the 'DUO' section. It consists of two staves in 2/4 time. The upper staff features a series of eighth and sixteenth notes, including a trill on B4. The lower staff features a series of eighth and sixteenth notes. The system concludes with a double bar line.

ELEVATION
Recit

This musical score is for a piece titled "ELEVATION" in a recitative style. It is written for a single melodic line and a keyboard accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score consists of four systems of music. The first system begins with a brace on the left, indicating the start of the piece. The melodic line features several trills (marked "tr.") and a complex, rapid passage in the final measure of the first system. The keyboard accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the melodic development with more trills and a change in the keyboard's texture. The third system shows a more active keyboard part with sixteenth-note patterns. The fourth system concludes the piece with a final melodic phrase and a keyboard accompaniment that ends with a series of chords. The word "Dac" is written at the end of the fourth system, likely indicating the end of the recording or a specific performance instruction.

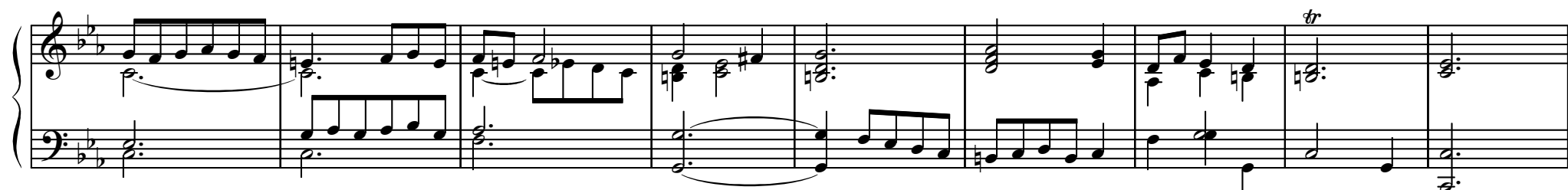
majeur

(tr)

Dac. al maj.

Après le majeur l'on recommence le mineur

AGNUS
DEI
plein Jeu



tournez pour
le troisième Agnus

Rondeau

The musical score is written for three instruments: Cornet de recit, Gd. Orgue, and Positif. It is in 2/4 time and consists of four systems of music.

- System 1:** Features the *Cornet de recit* and *Gd. Orgue*. The Cornet part includes several trills (*tr*) and a final trill. The Gd. Orgue part provides a steady accompaniment.
- System 2:** Features the *Positif*. The Positif part includes several trills (*tr*) and a final trill. The Gd. Orgue part continues with a steady accompaniment.
- System 3:** Features the *Cornet* and *Gd. Orgue*. The Cornet part includes several trills (*tr*) and a final trill. The Gd. Orgue part includes a section labeled *echo* and a section labeled *Cornet*.
- System 4:** Features the *Gd. Orgue* and *Positif*. The Gd. Orgue part includes a section labeled *adagio* and a section labeled *dacapo*. The Positif part includes a section labeled *mineur* and a final trill.

First system of musical notation. The piano part consists of two staves. The right staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The left staff has a bass clef and the same key signature. The cornet part is written on a single staff with a treble clef and the same key signature. It features trills (tr) and echoes (echo) in measures 5, 6, and 7. The text "Gd. Orgue" is written above the piano part in measure 8.

Second system of musical notation. The piano part continues with two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The cornet part is written on a single staff with a treble clef and the same key signature. It features a position change (pos.) in measure 5, and the text "Cornet", "echo", and "dac." are written above the piano part in measures 6, 7, and 8 respectively.

DEO gratias

Third system of musical notation. The piano part consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The text "Plein Jeu" is written above the piano part in measure 1. The cornet part is written on a single staff with a treble clef and the same key signature. It features a position change (pos.) in measure 5, and the text "Cornet", "echo", and "dac." are written above the piano part in measures 6, 7, and 8 respectively.