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J. S. BACH

Œuvres complètes pour Orgue

Révision par Gabriel FAURÉ

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3me Volume

SONATES, CONCERTOS, PIÈCES DIVERSES

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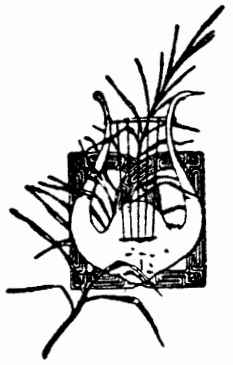
J. S. BACH

SONATES

Révision par GABRIEL FAURÉ



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PREFACE

De ce que les ressources de l'orgue, au temps de J.-S. Bach, étaient fort limitées, s'en suit-il que pour exécuter de nos jours les œuvres qu'il écrivit pour cet instrument, on doive se priver des avantages dont tant de successifs perfectionnements ont enrichi les orgues modernes ? Ce serait aussi puéril que de s'abstenir d'exécuter sur le piano les *Préludes et Fugues*, les *Suites*, les *Inventions*, les *Concertos* du même auteur, sous prétexte que ces pièces furent composées pour le clavecin. Quelques organistes estiment au contraire qu'on ne saurait appliquer les moyens d'expression actuels à l'exécution des œuvres de Bach sans risquer d'en altérer le caractère. S'appuyant sur ce que ses manuscrits (comme la plupart des manuscrits de cette époque) sont dépourvus d'indications de nuances, ils s'en tiennent à faire alterner le *forte* et le *piano*, le *piano* et le *forte*, ce qui constitue déjà de l'arbitraire; alors pourquoi ne pas l'étendre à tout ce qui peut revivifier l'intérêt de ces œuvres, au lieu d'exagérer ce qu'elles présentent parfois d'un peu suranné ? Le mal dont souffrent les chefs-d'œuvre, c'est le respect excessif dont on les entoure et qui finit par les rendre ennuyeux.

Néanmoins, en faisant entendre certaines pièces de Bach, il y aura lieu de tenir compte de ce que telle ou telle sonorité très particulière aux anciennes orgues ne se retrouve plus dans les orgues modernes. Un exécutant doué d'ingéniosité et de *goût* saura obtenir, par des combinaisons de jeux, des sonorités équivalentes.

Gabriel FAURÉ

Because the resources of the organ in the time of Bach were very limited, does it follow that in order to execute nowadays the works that he wrote for this instrument, one must put aside the improvements which enrich the modern organ? It would be as senseless as if one refrained from playing on the piano the Preludes and Fugues, *the* Suites, *the* Inventions *and the* Concertos *by the same author, because the pieces were composed for the clavecin. Some organists, however, think that if the modern improvements were applied to Bach's works they would lose much of their original character. Their theory is that these manuscripts as most manuscripts of this epoch, are written without indications of nuance: they only indicated the alternations from* forte *to* piano *and from* piano *to* forte *which makes them rather arbitary. So why not do all one can to revive the interest in these works instead of exaggerating the antiquated style that now and then makes itself apparent? The reason why the chefs d'œuvre are not always fully appreciated is the excessive respect with which one surrounds them and which in the end is inclined to make them tedious.*

It is undeniable that when certain of Bach's works are played, different "timbres", found only on old organs, are impossible to reproduce on the modern ones.

However, a performer gifted with skill and taste will find by means of a combination of stops, the equivalent "timbre".

Gabriel FAURÉ

D. & F. 9440 *à* 9450

NOTE DES EDITEURS

Dans la majorité des œuvres de J.-S. Bach, comme dans celles de tous les auteurs de la même époque, l'indication de mouvement fait défaut. Dans ce cas, le mouvement initial était le "tempo giusto" qui équivaut au mouvement métronomique 60 = ♩

Les indications de clavier, de registration et de nuances n'ont rien d'absolu. Elles sont données pour guider l'exécutant qui pourra les modifier suivant les ressources de l'instrument dont il dispose : de même, pour les mouvements indiqués entre parenthèses.

D'après ce qui précède, on pourra employer :

pour le ***f*** ou ***ff***.	Tous les fonds avec jeux d'anches
pour le ***mf***.	Tous les fonds de 8 p. avec jeux d'anches du Récit (boîte fermée)
pour le ***p***.	Jeux de fonds de 8 p.
pour le ***pp***.	Jeux de fonds doux

EDITORS NOTE

In the majority of J. S. Bach's works, as in those of all the authors of the same epoch, the indication of the time is misleading. For instance the first movement was indicated "tempo giusto" wich is equivalent to 60 = ♩ according to the metronome.

The indications of manuels, registration and "nuances" are not to be taken absolutely. They are given to help the performer who must modify them according to the capacity of the organ he has at his disposal.

Thus one may use:

for the ***f*** ou ***ff***.	*Foundation stops with reeds and mixtures.*
for the ***mf***.	*All the 8 ft. foundation stops with swell reeds and mixtures (box closed).*
for the ***p***.	*8 ft foundation stops.*
for the ***pp***.	*Soft foundation stops.*

TABLE DES EXPRESSIONS SPÉCIALES EMPLOYÉES POUR L'ORGUE

TABLE OF SPECIAL EXPRESSIONS EMPLOYED FOR THE ORGAN

Claviers (à mains)	*Manuels*
– de pédale	*Pedals*
– de Grand Orgue	*Great Organ*
– de Positif	*Choir*
– de Récit	*Swell*
– réunis	*Manuels coupled*
– séparés	*Manuels uncoupled*
Jeu de solo	*Solo-stop*
Jeux doux	*Soft stops*
Jeux de fonds	*Foundation-stops*
Jeux d'anches	*Reeds*

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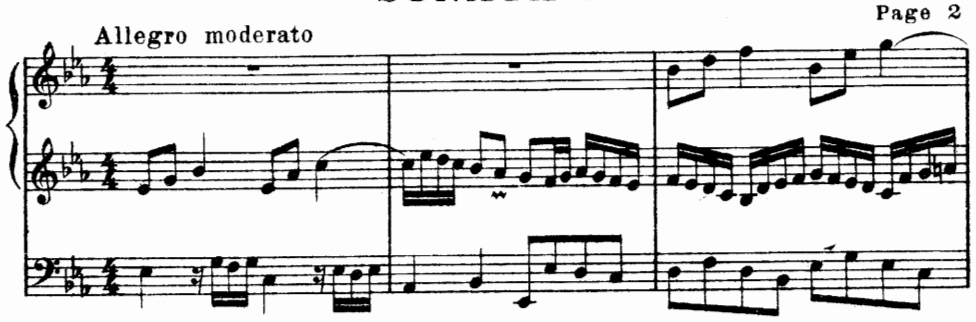

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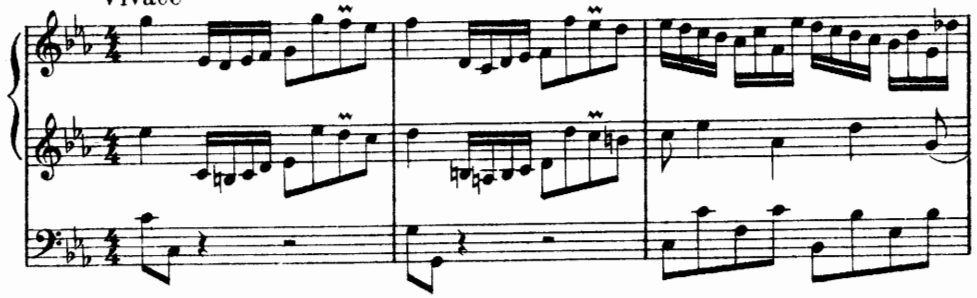
Vivace



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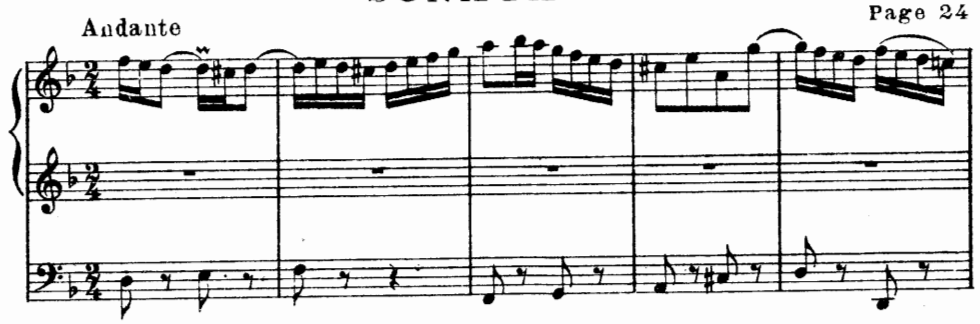

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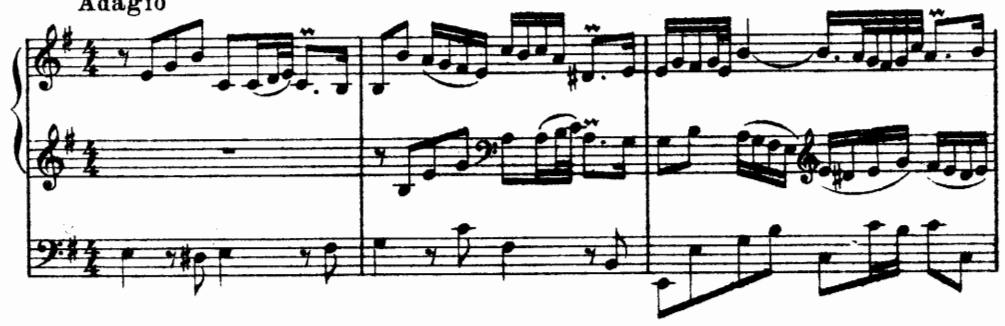

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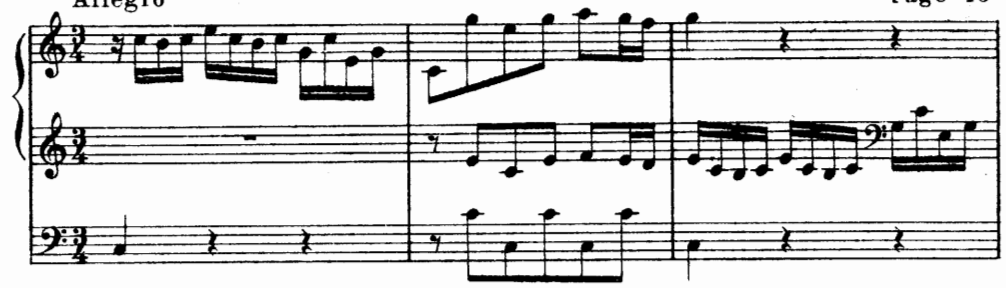

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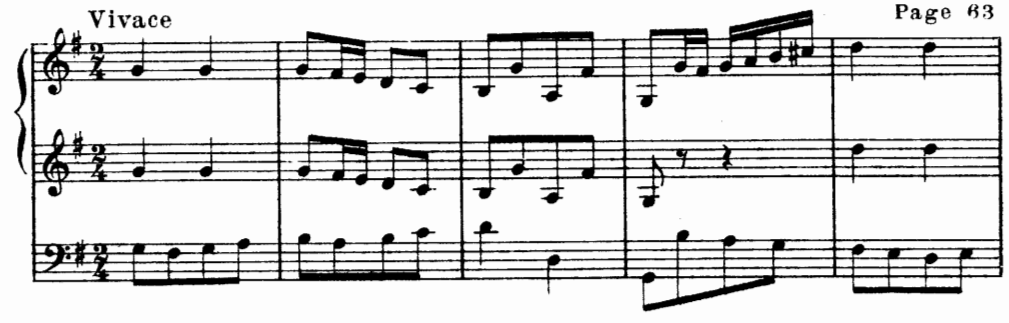


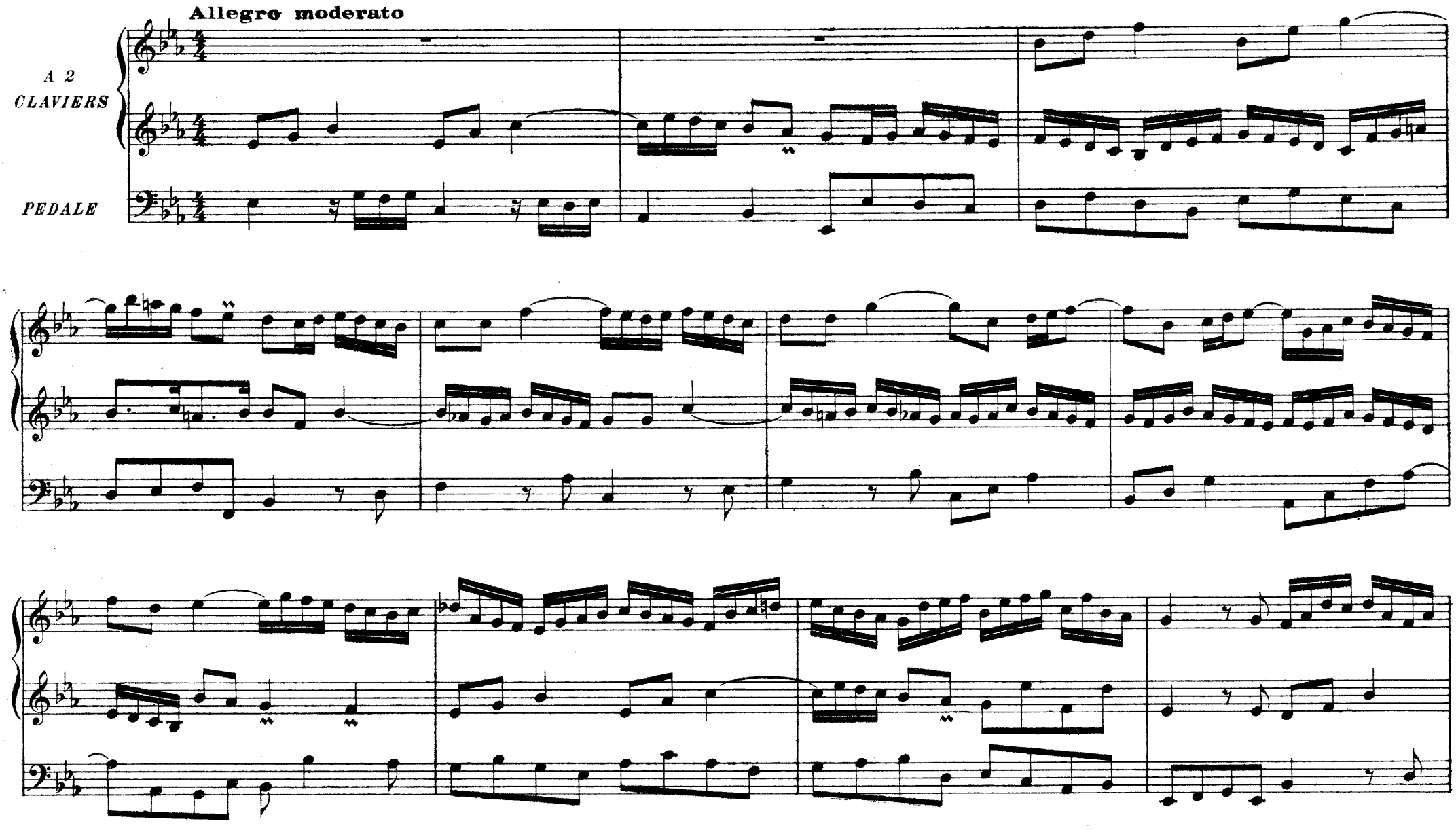
SONATA I

J. S. BACH

Allegro moderato

A 2 CLAVIERS

PEDALE



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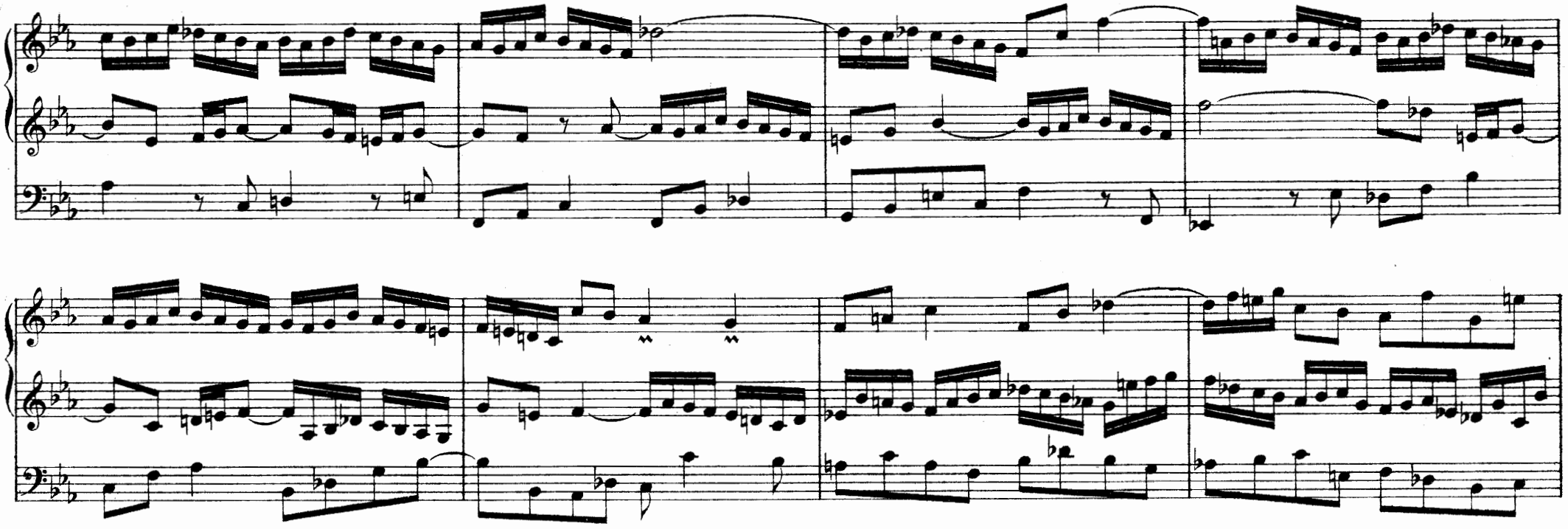
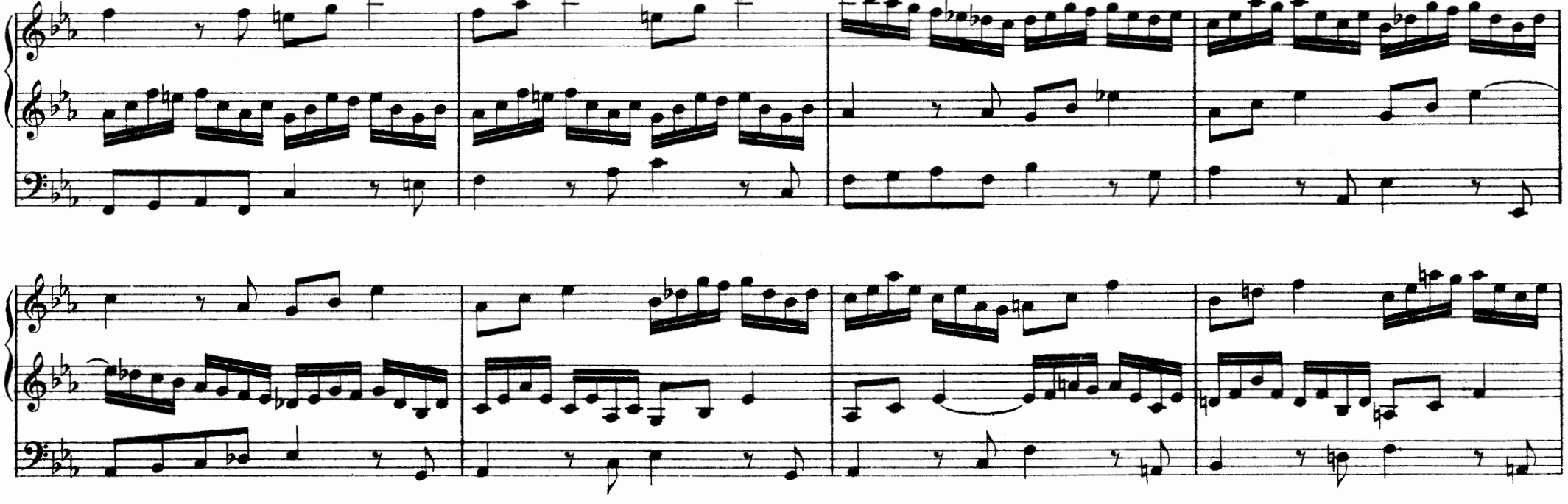
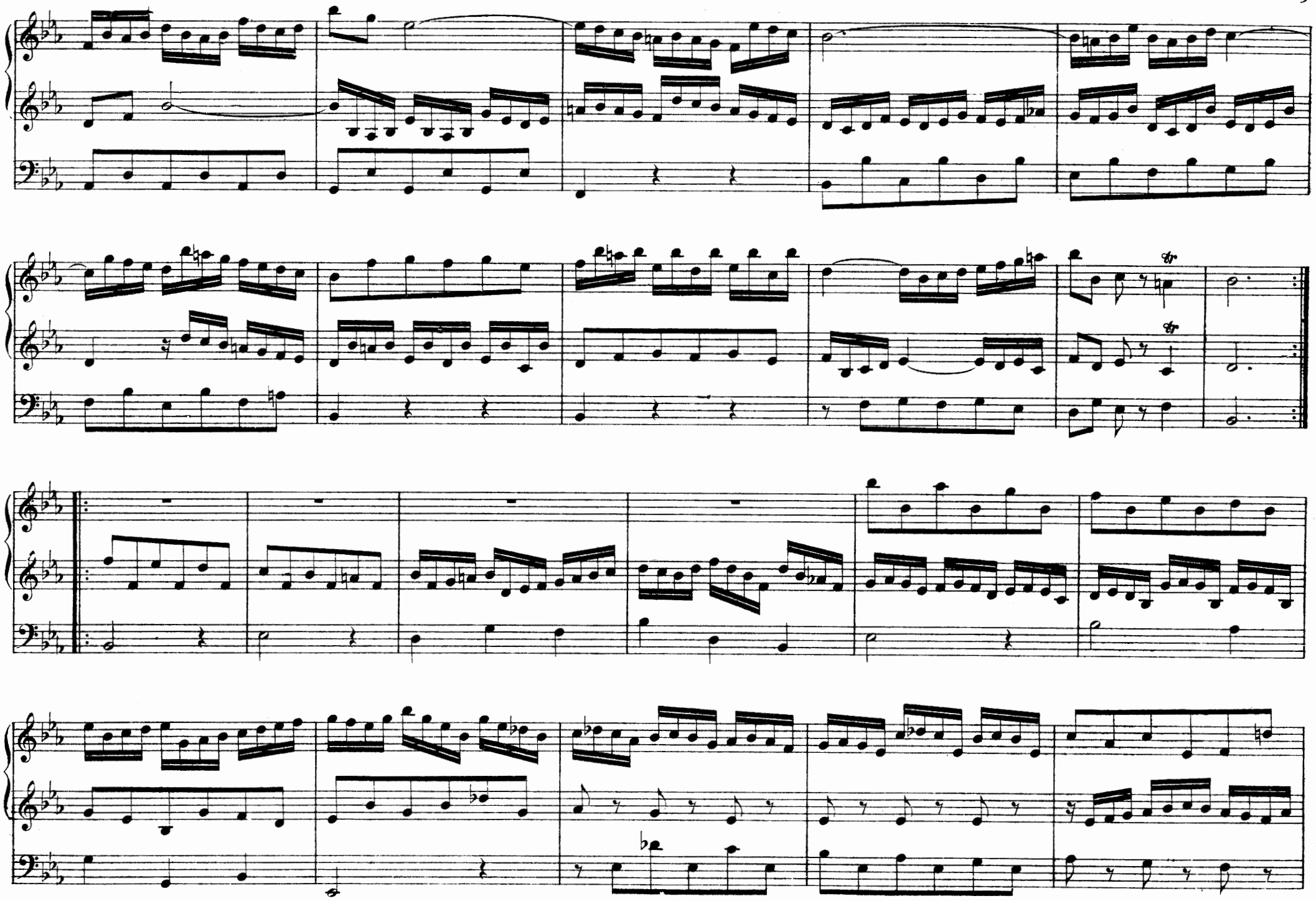
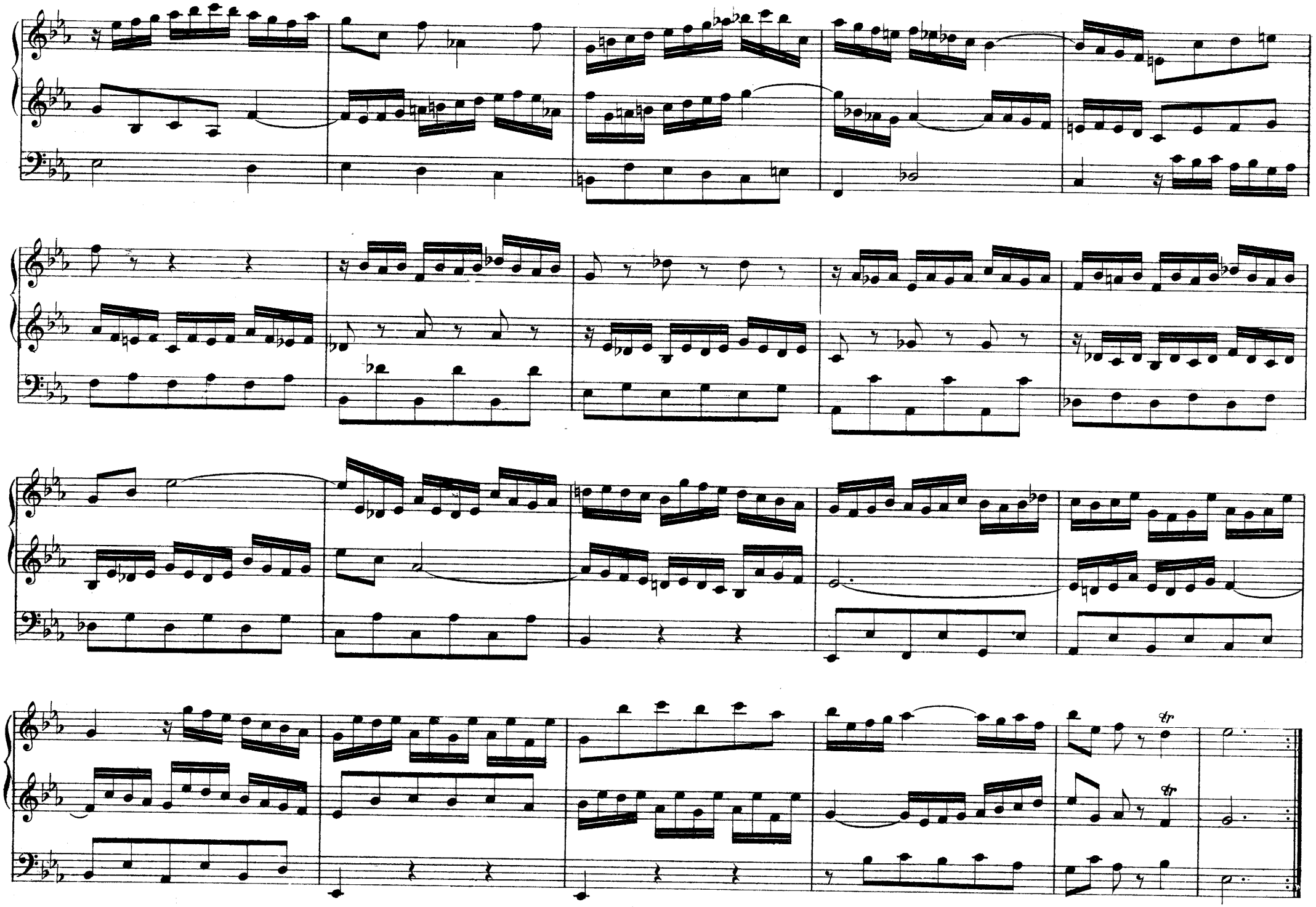




Adagio

Allegro



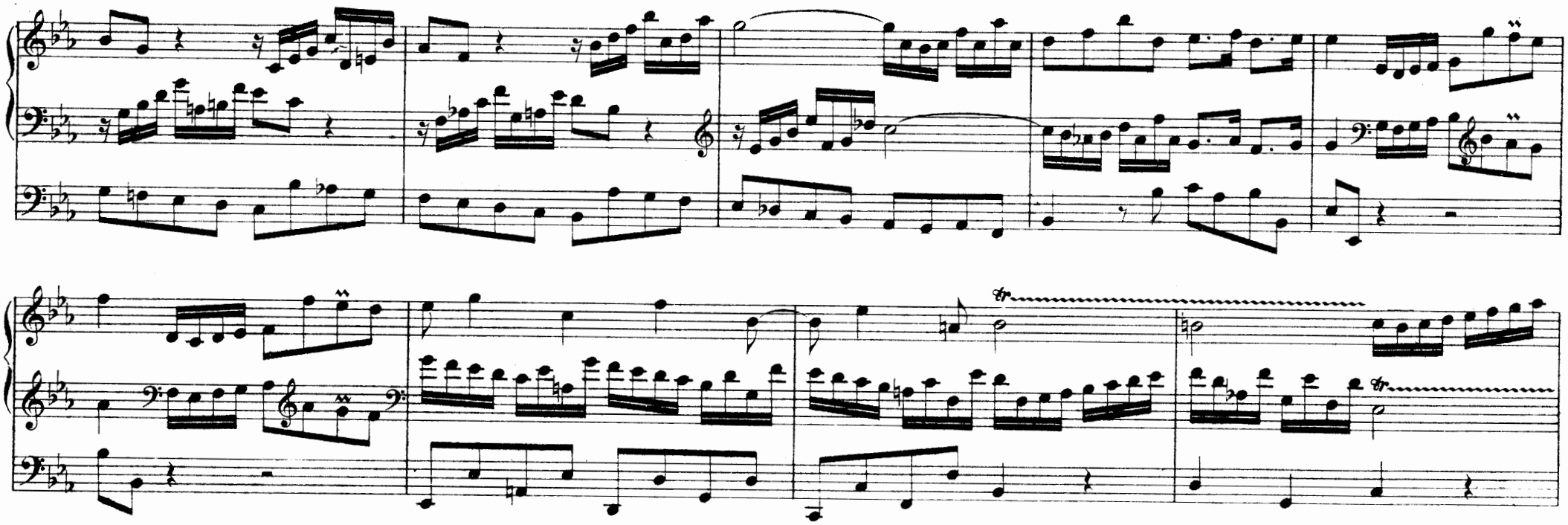


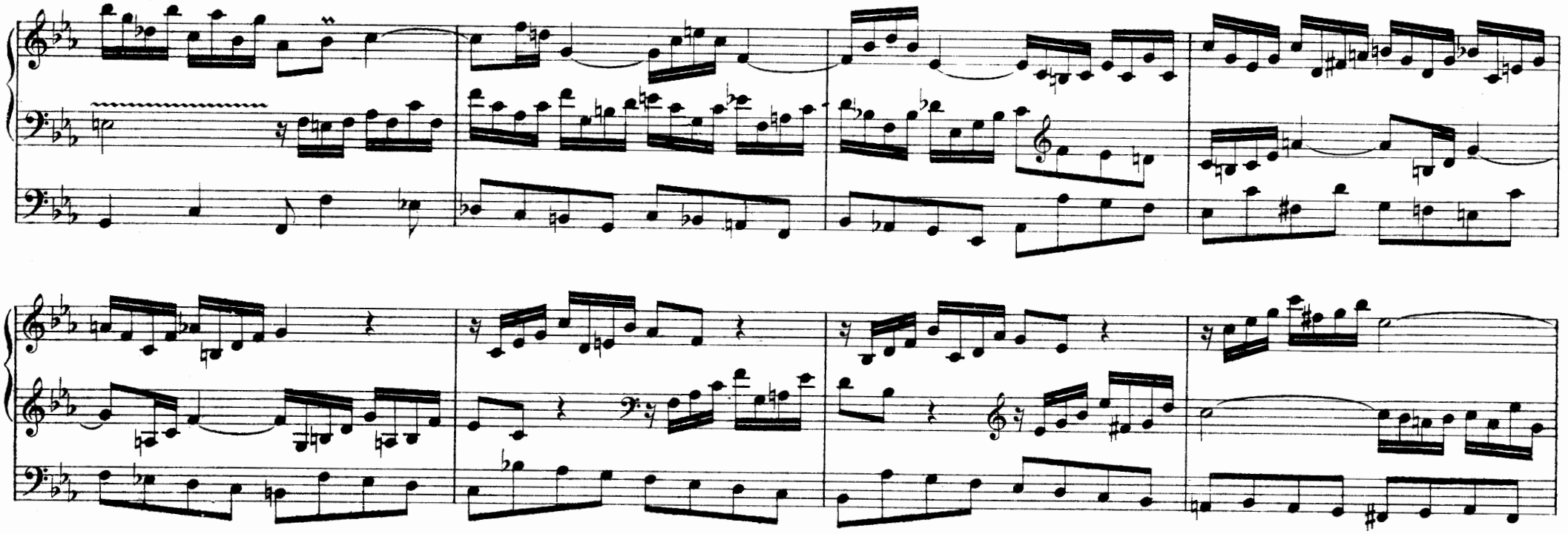
SONATA II

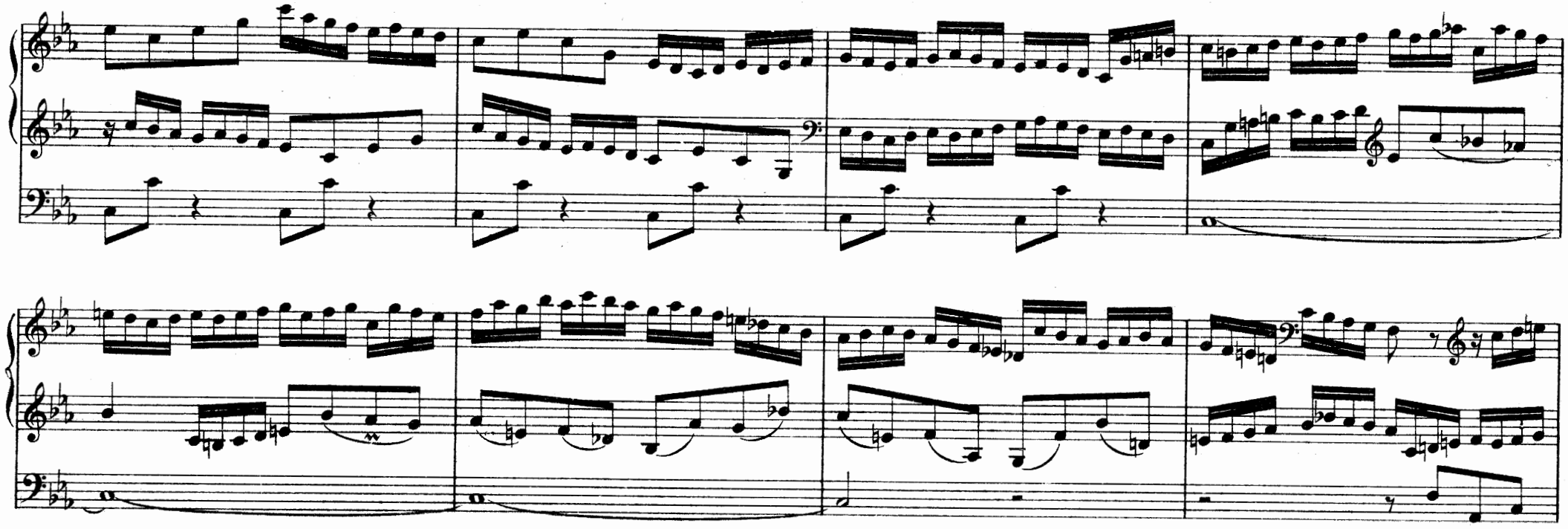
Vivace

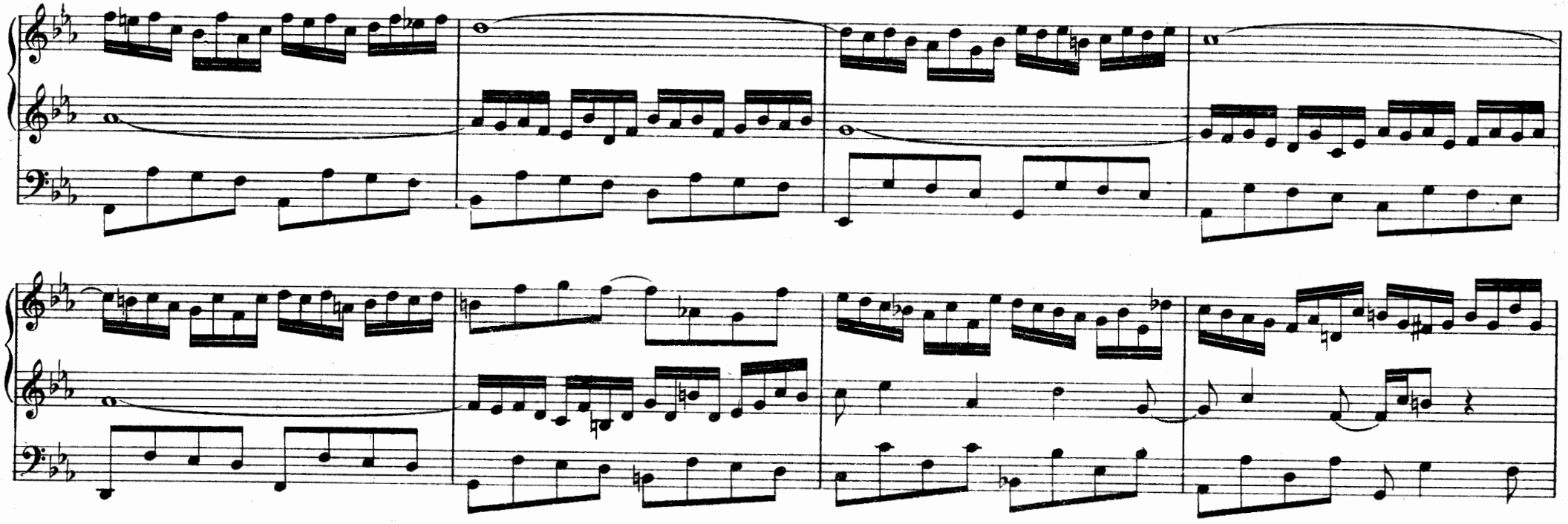
A 2 CLAVIERS

PEDALE









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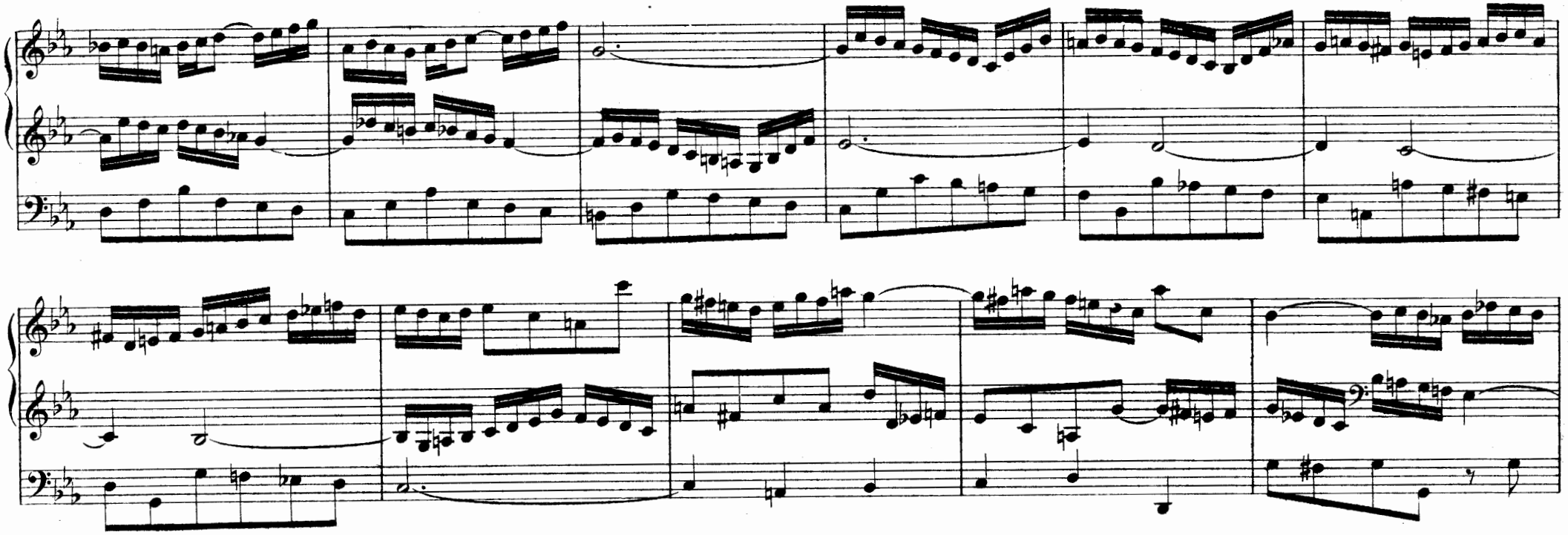

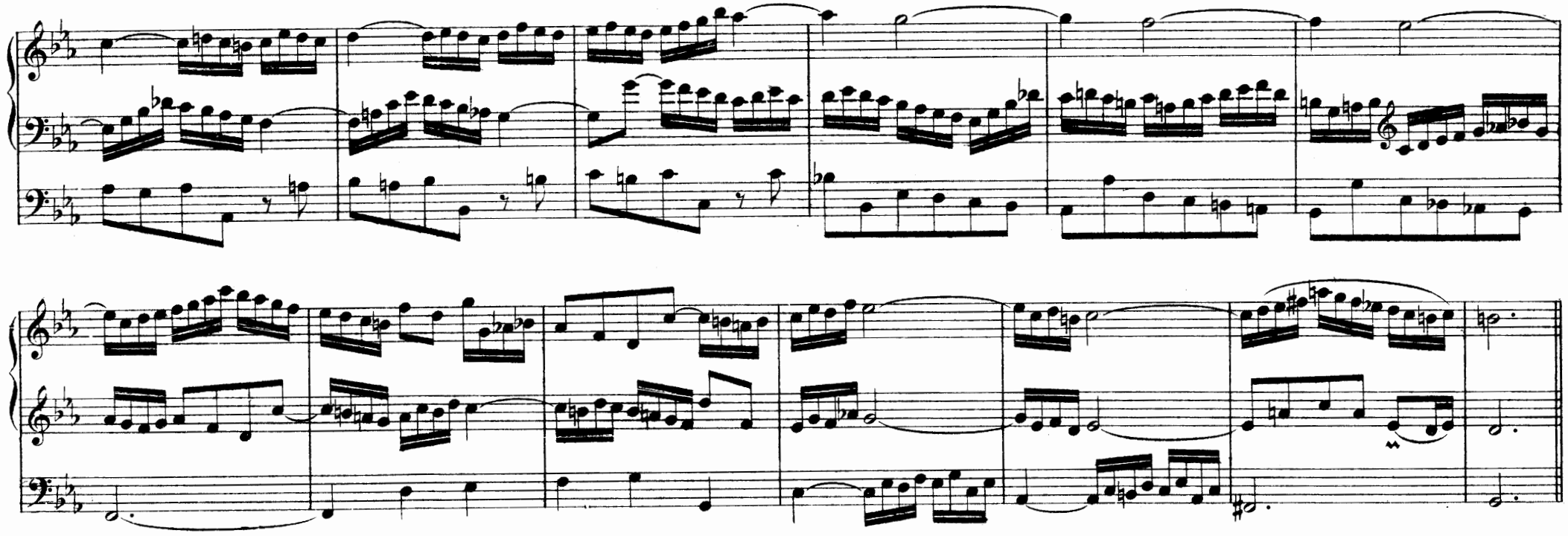

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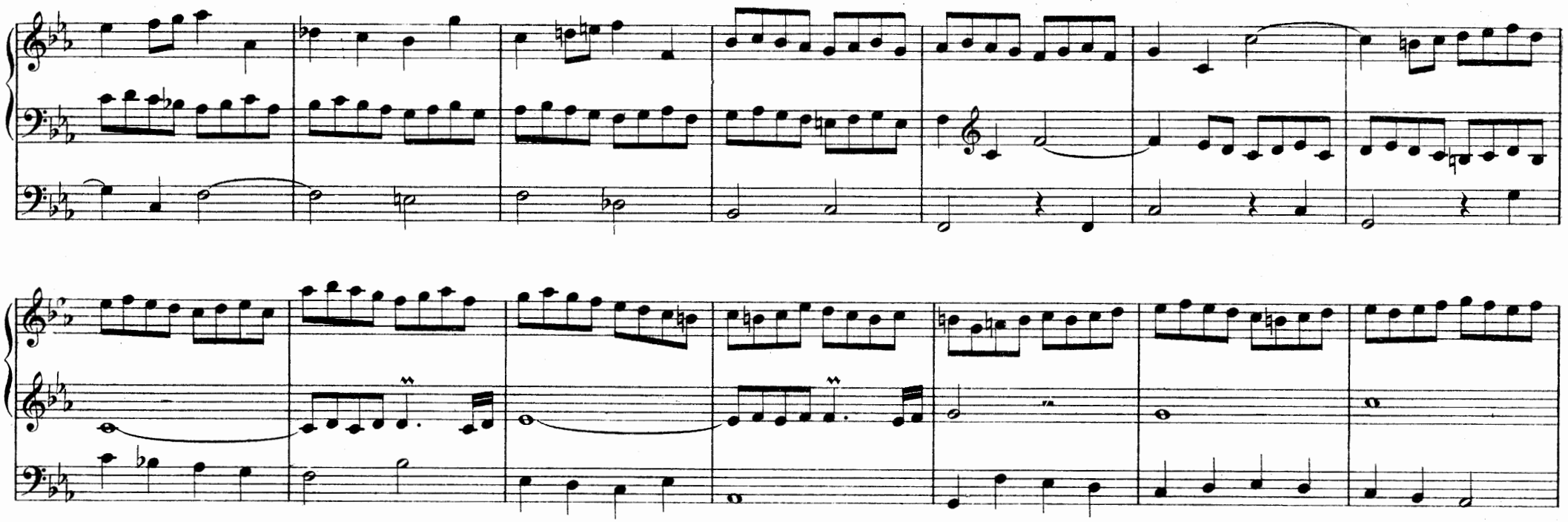
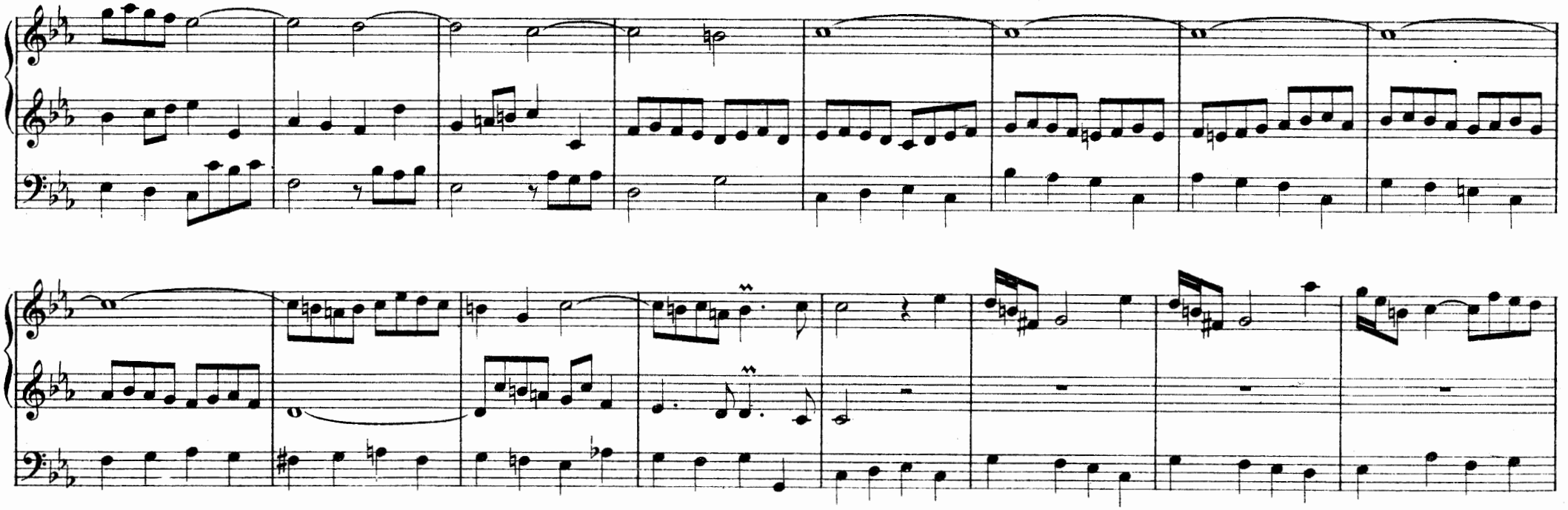
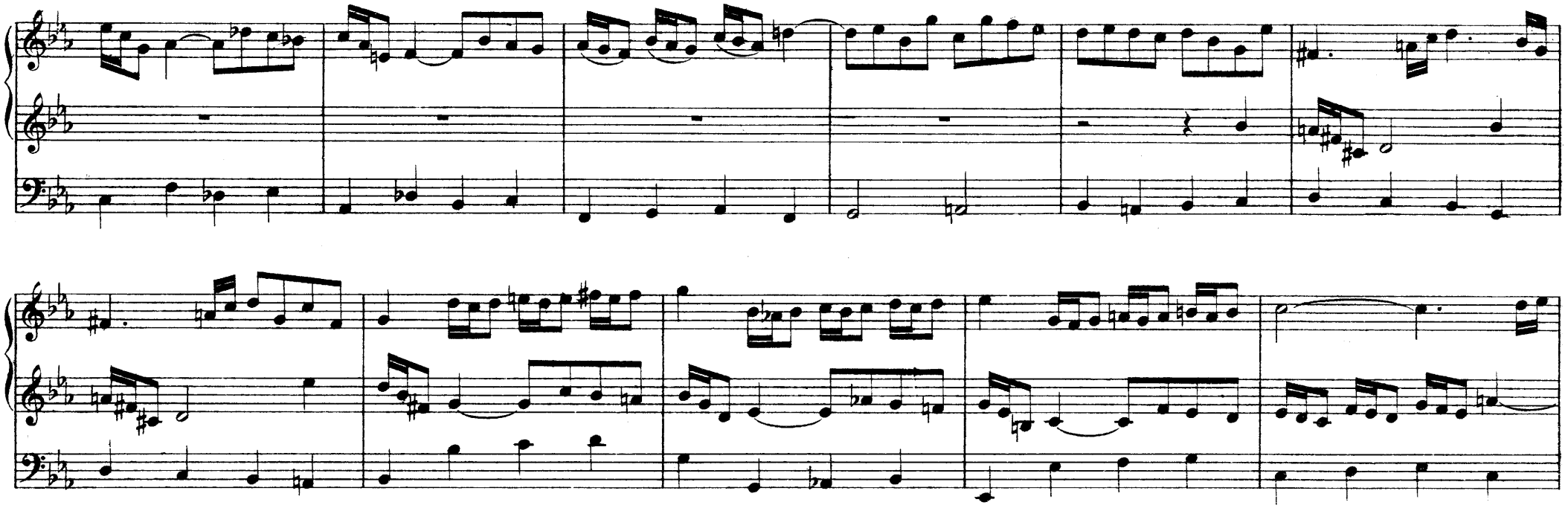
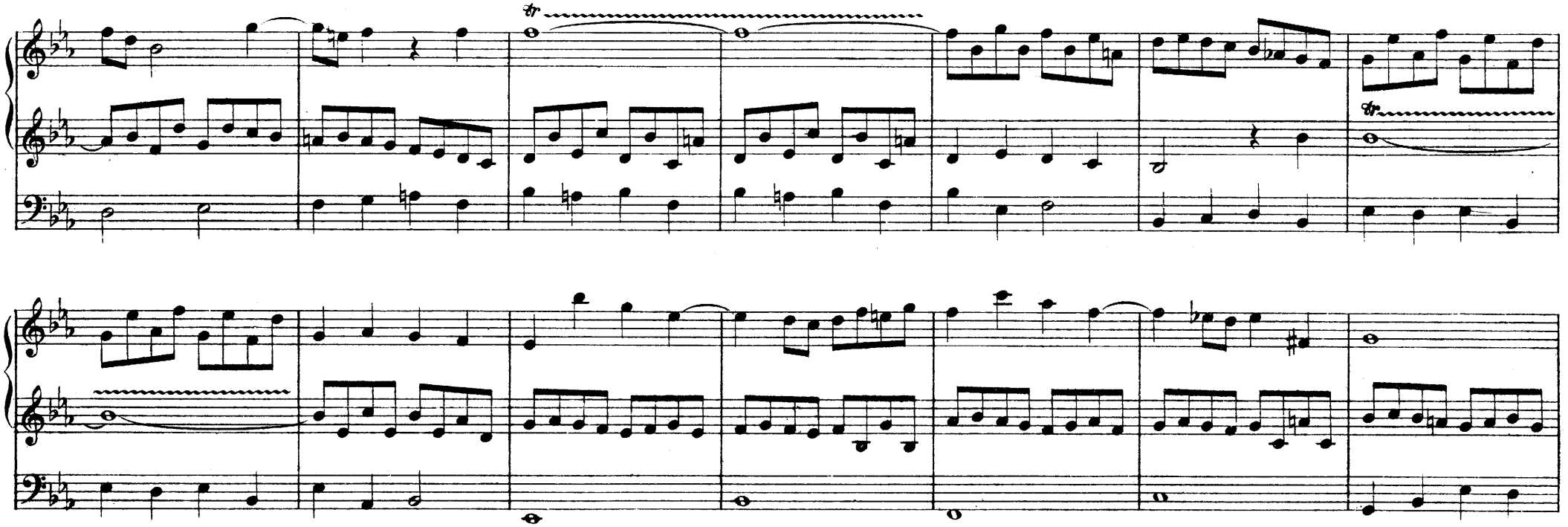
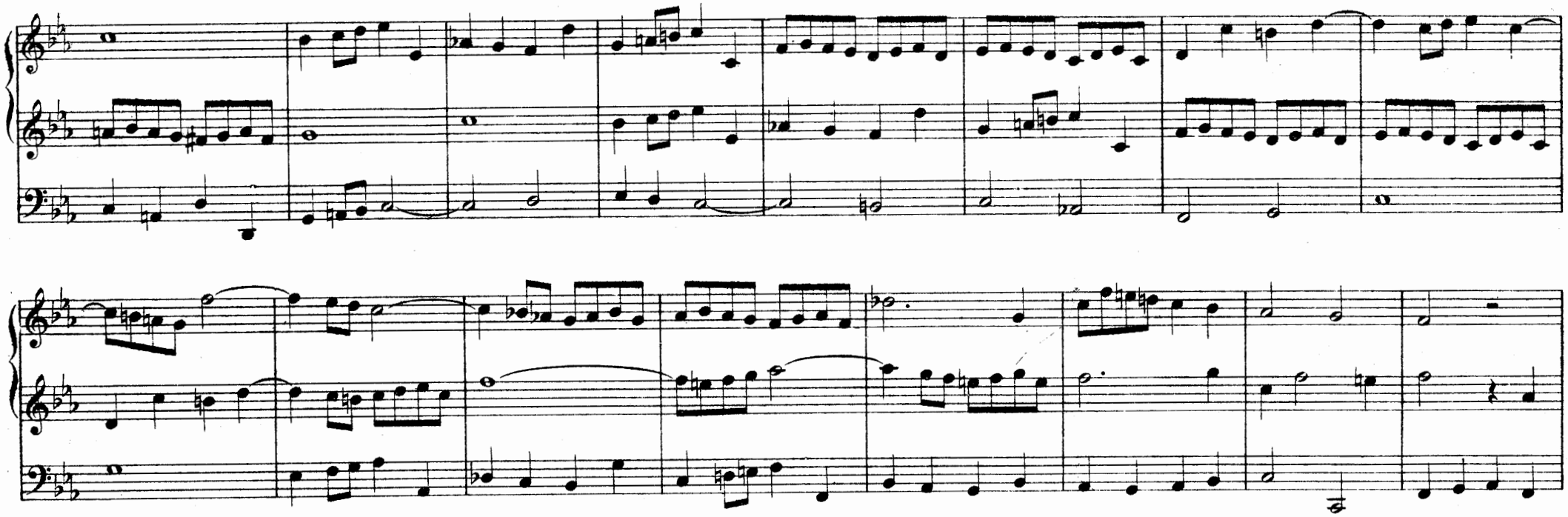
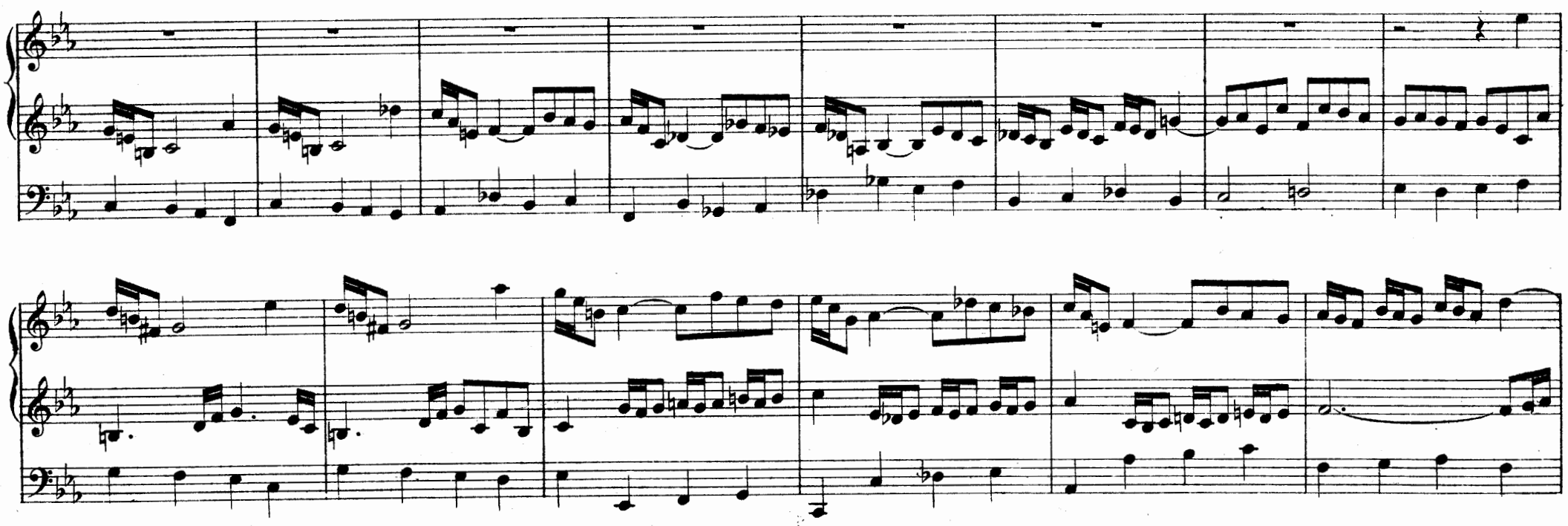


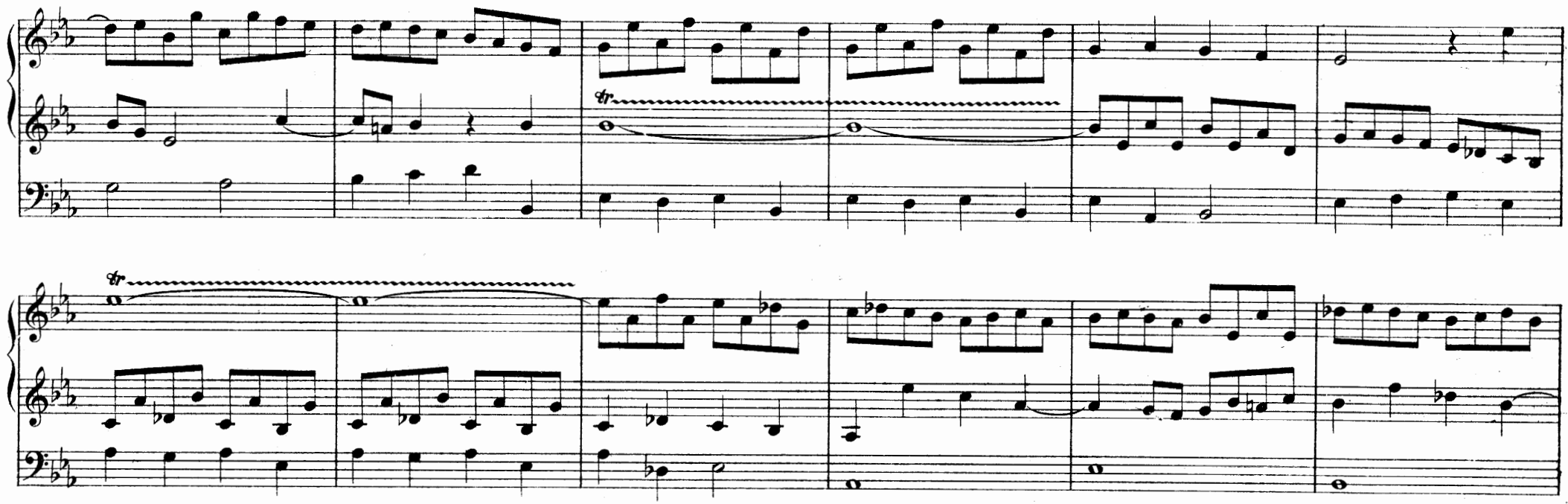












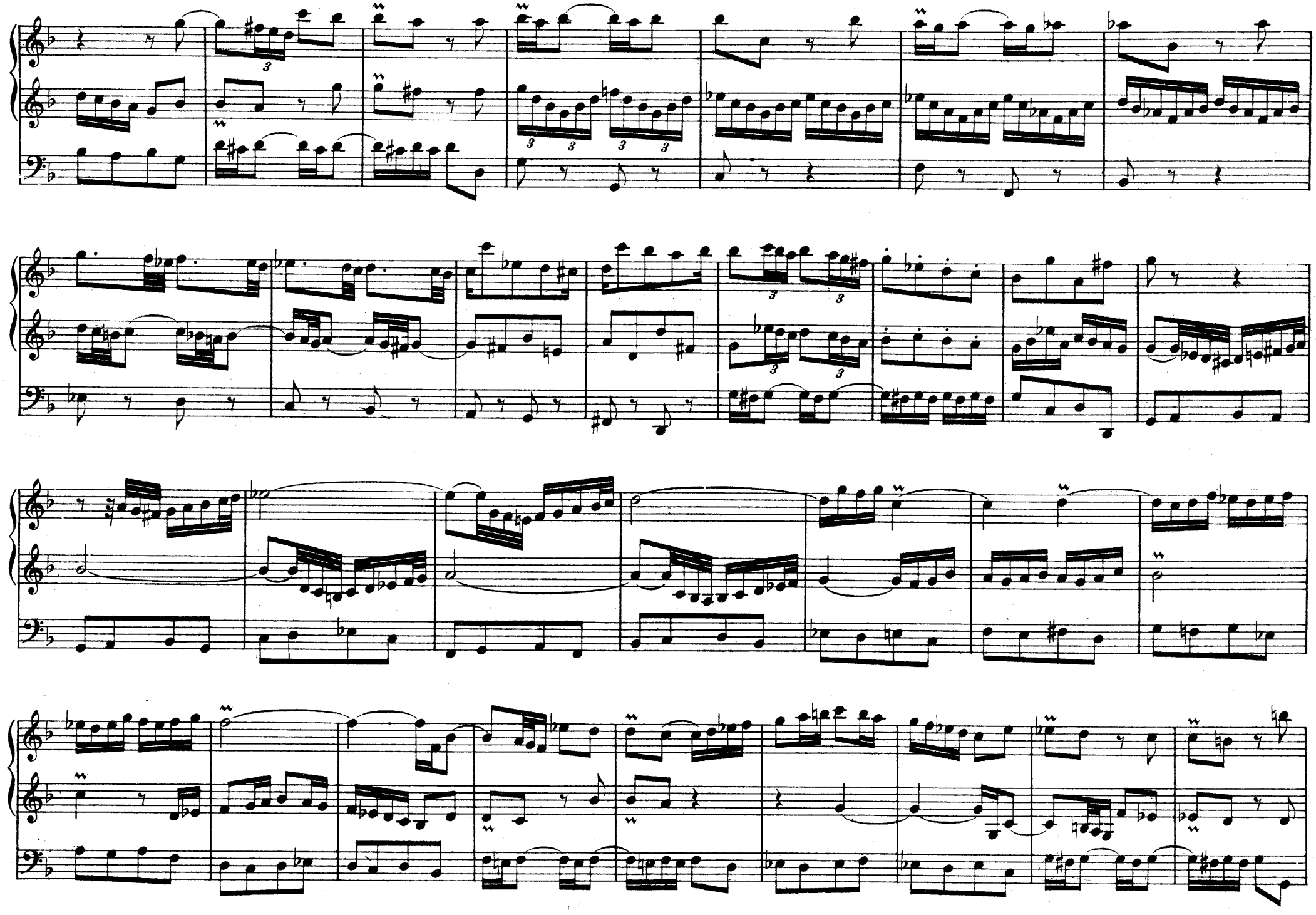
SONATA III

Andante

A 2
CLAVIERS

PEDALE

Fine



Da Capo sin' al fine

Adagio e dolce

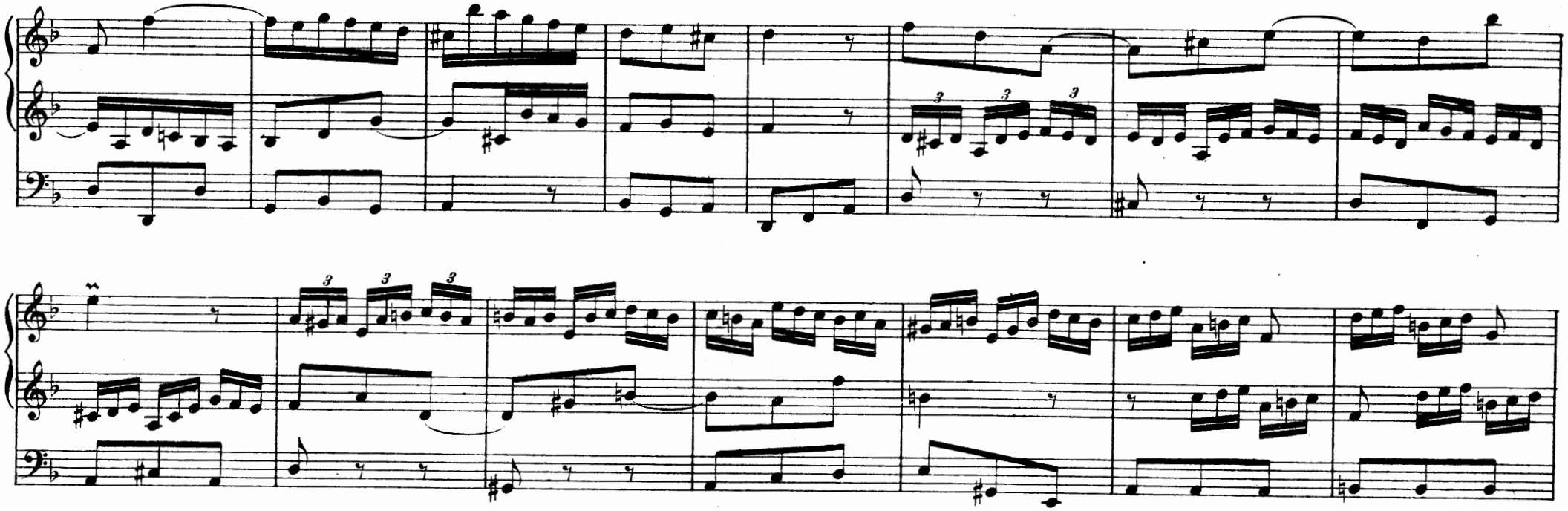
1a

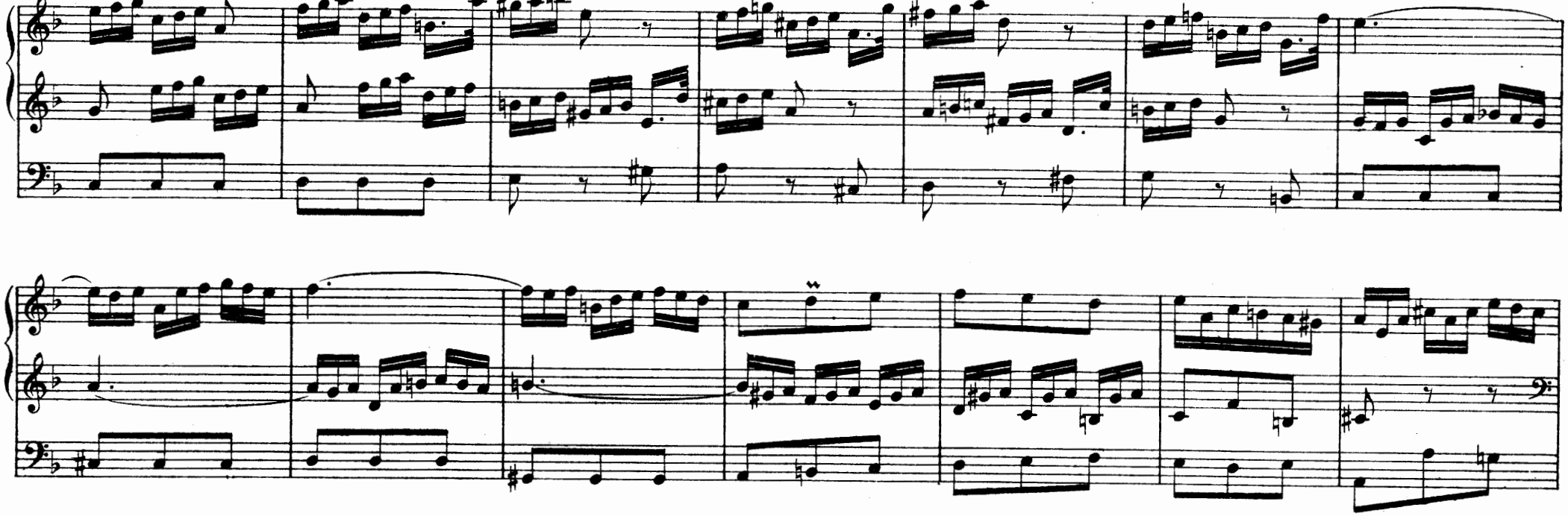
2a

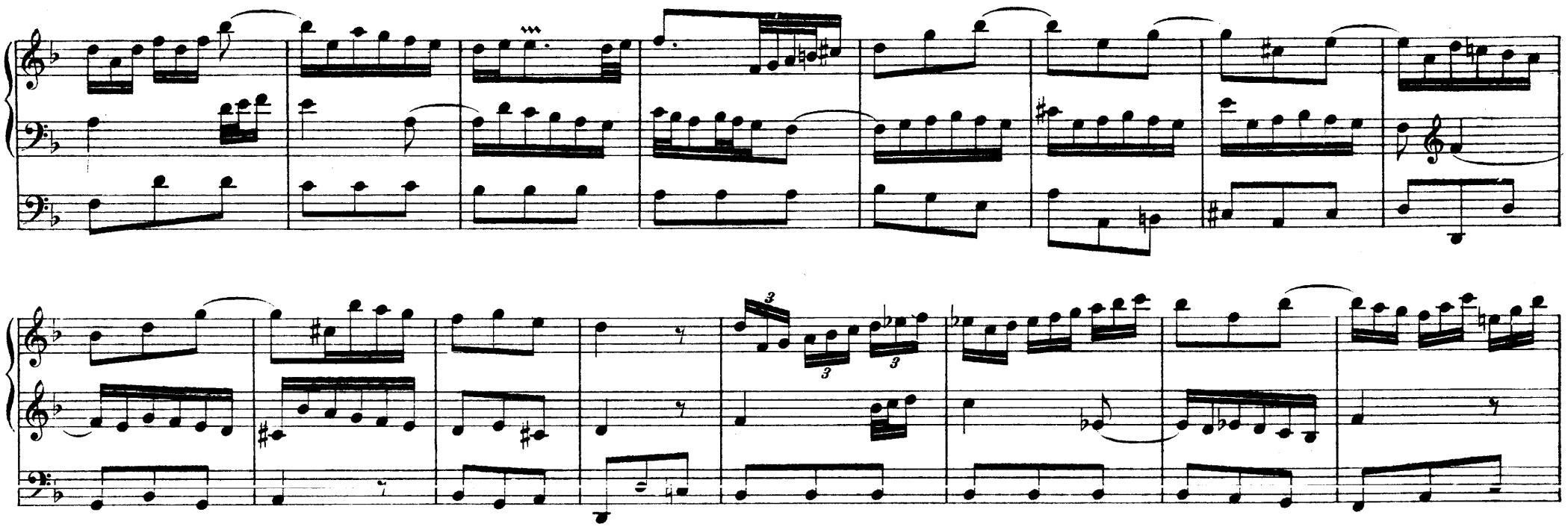
1ª

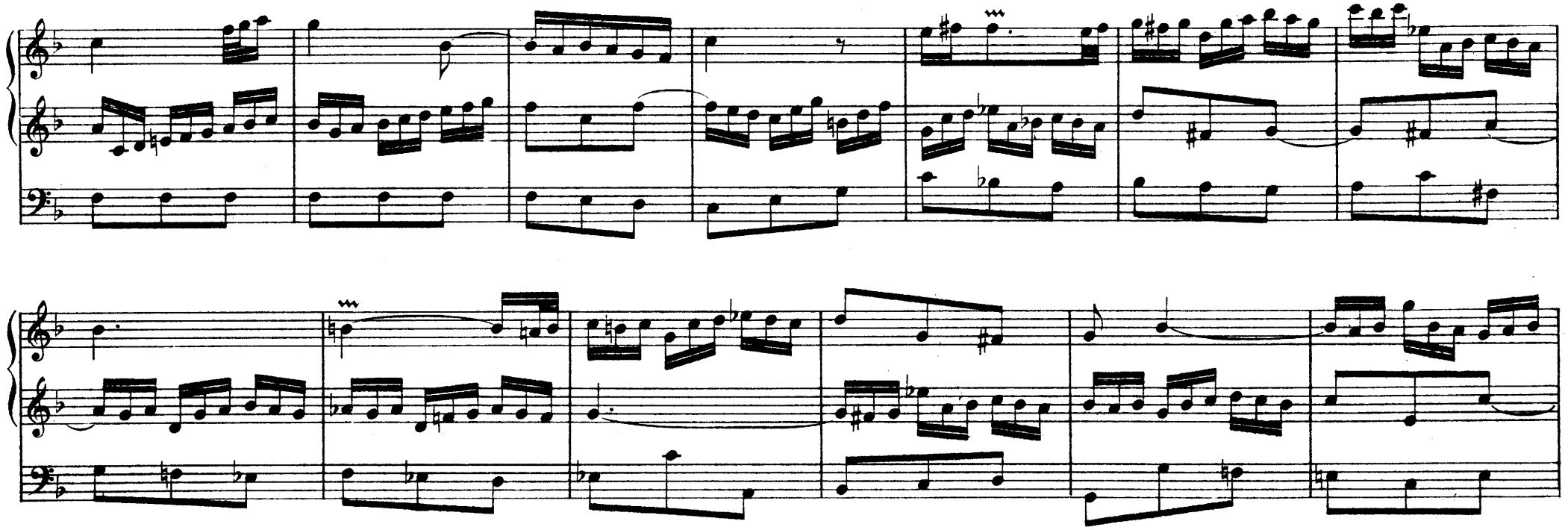
2ª

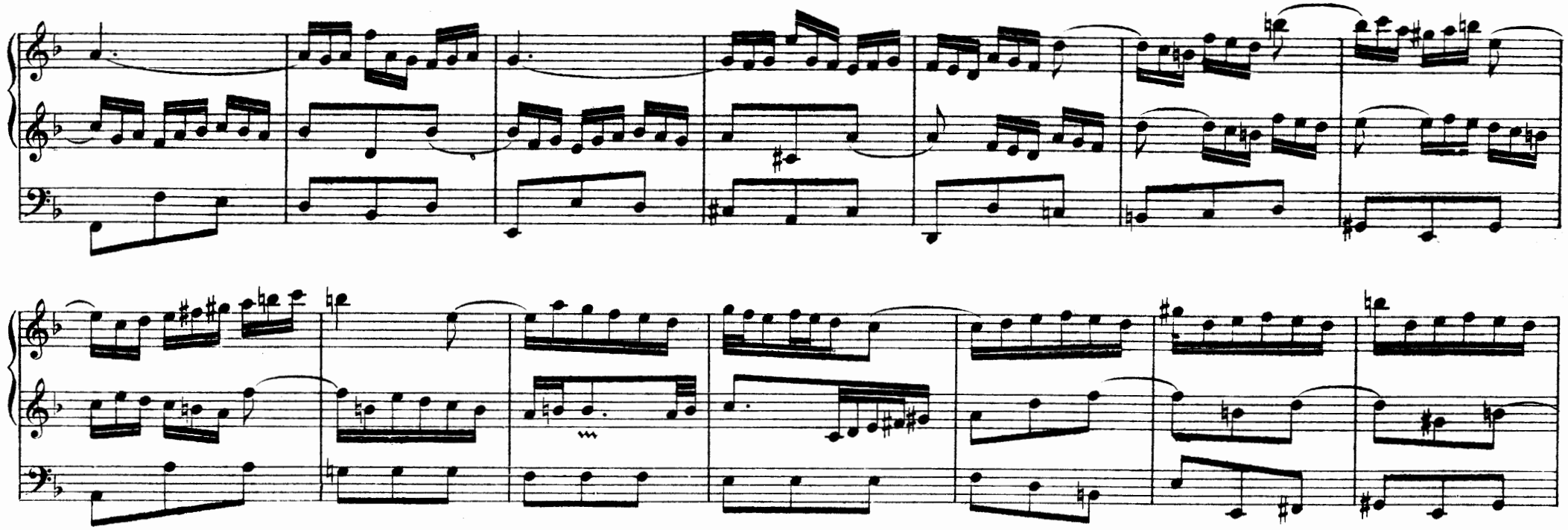
Vivace

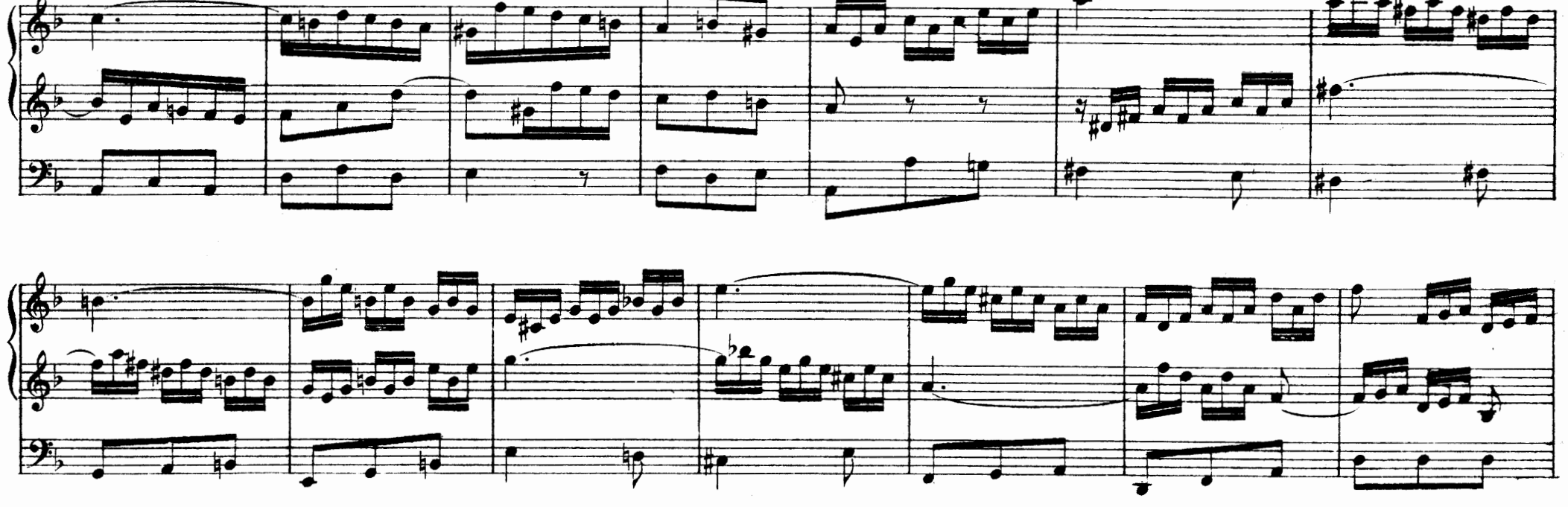


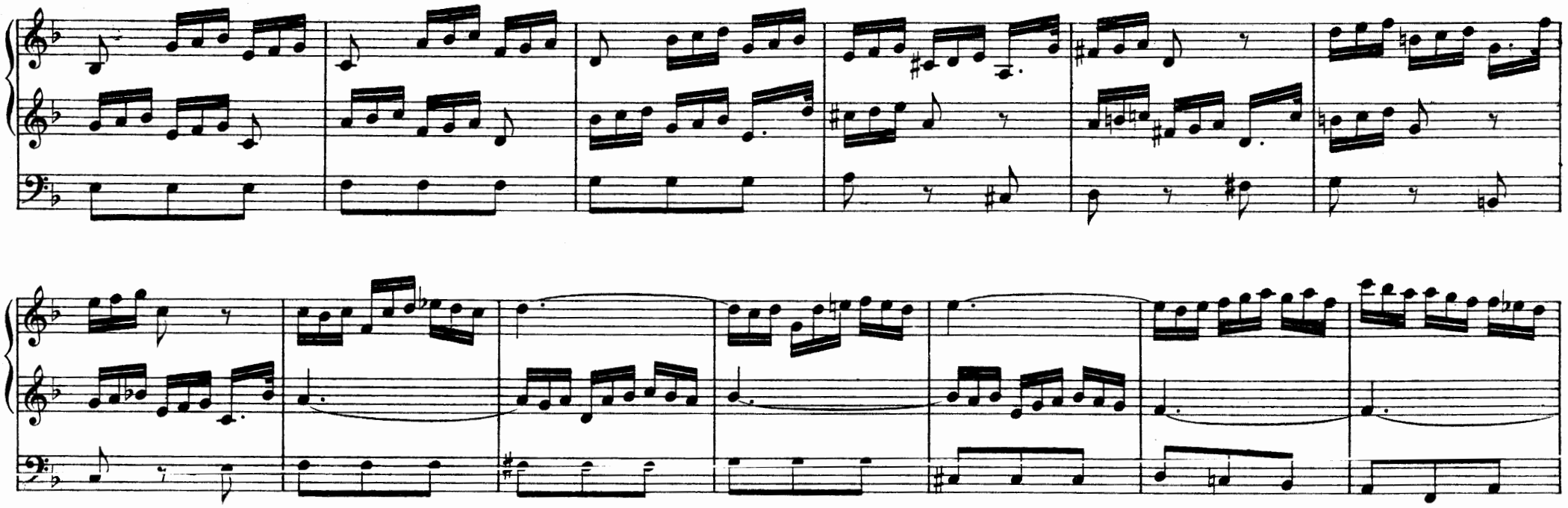


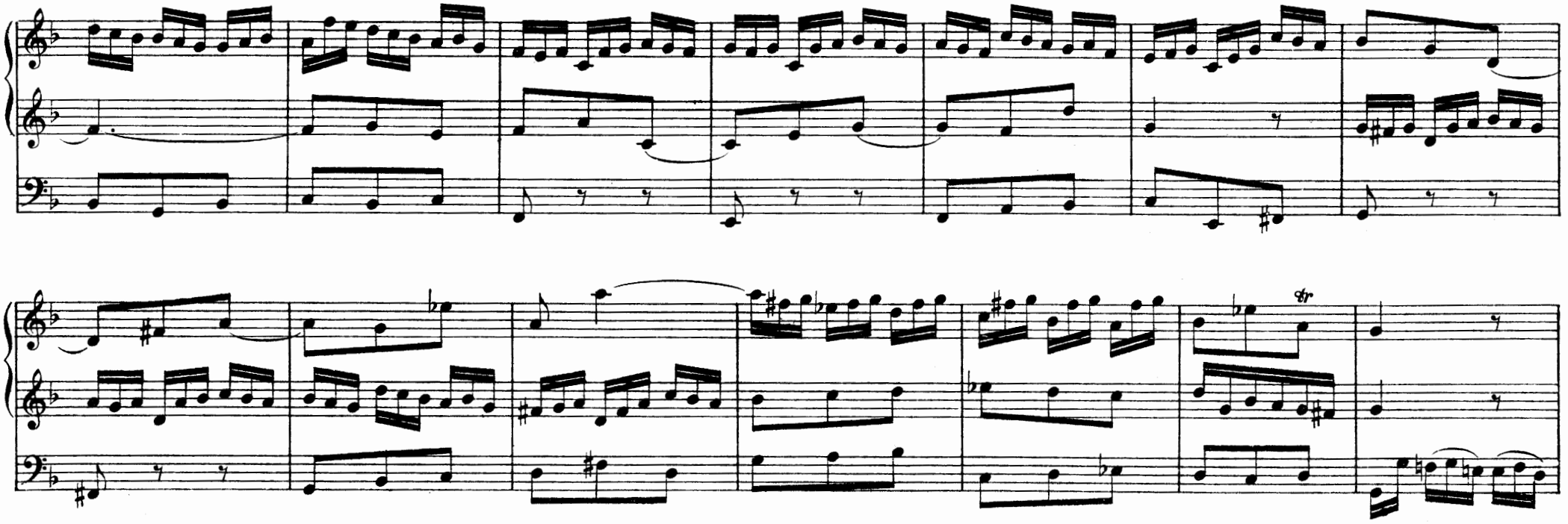


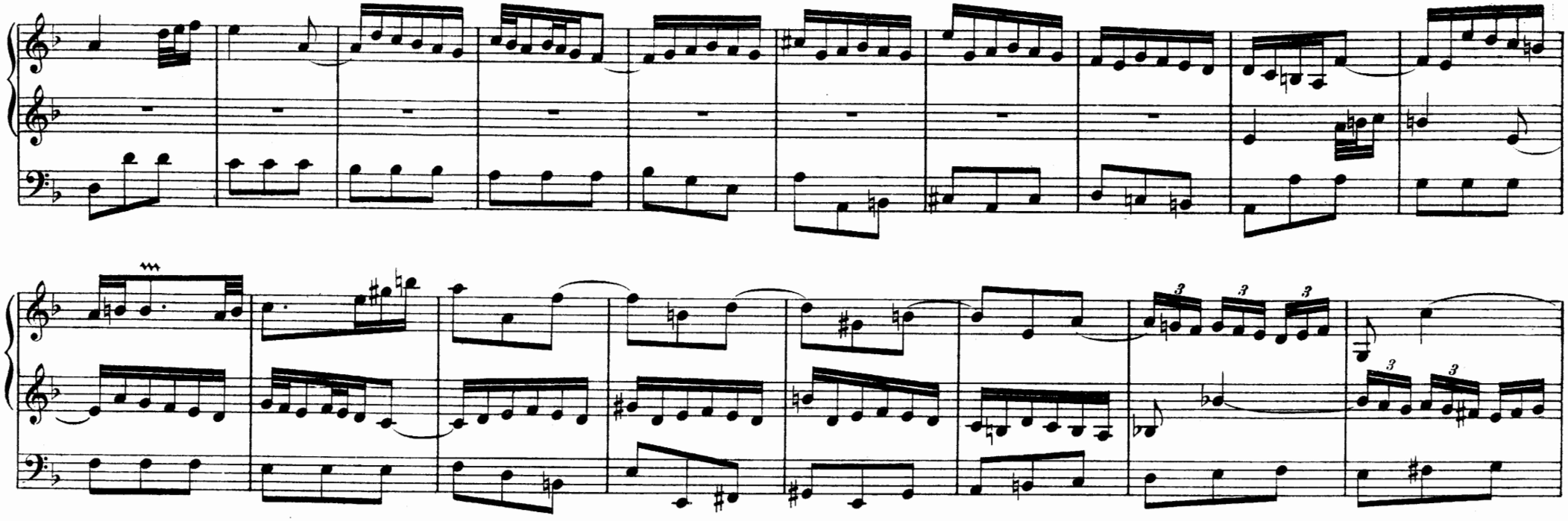


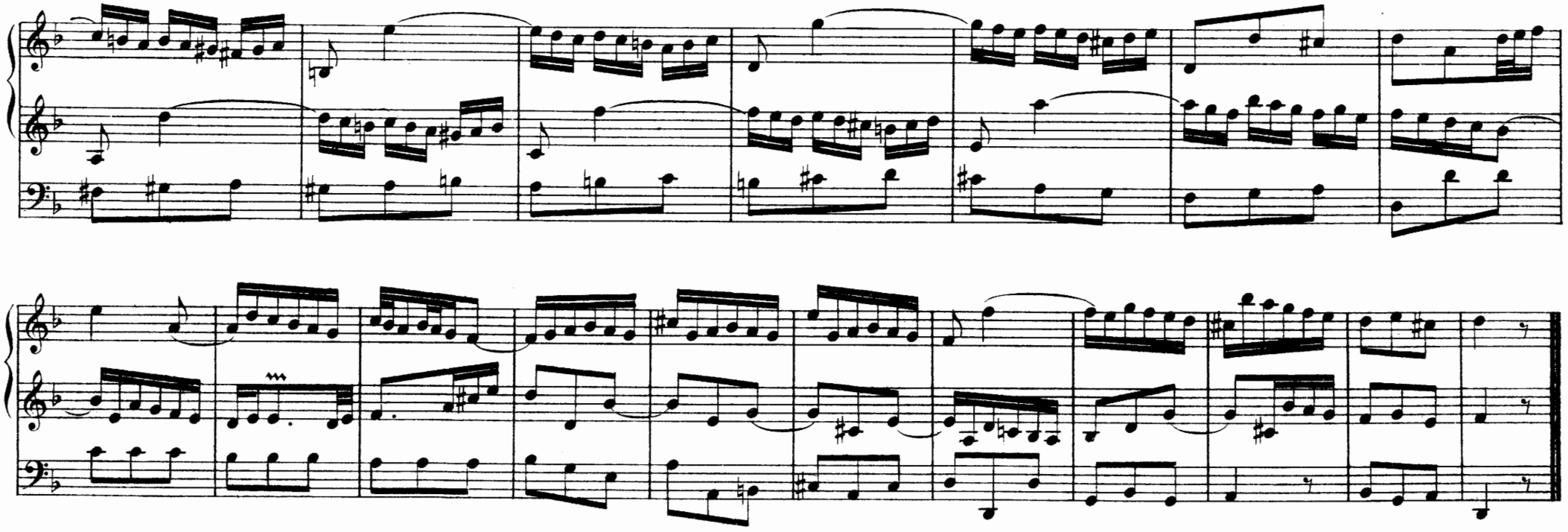












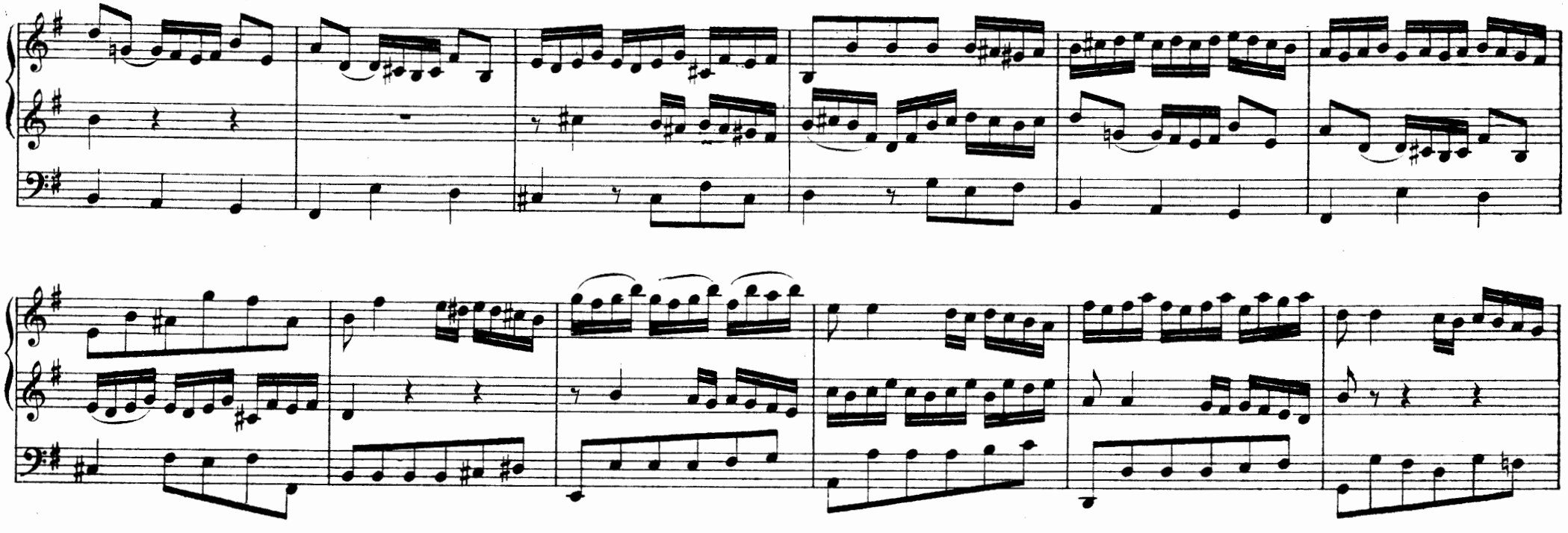
SONATA IV

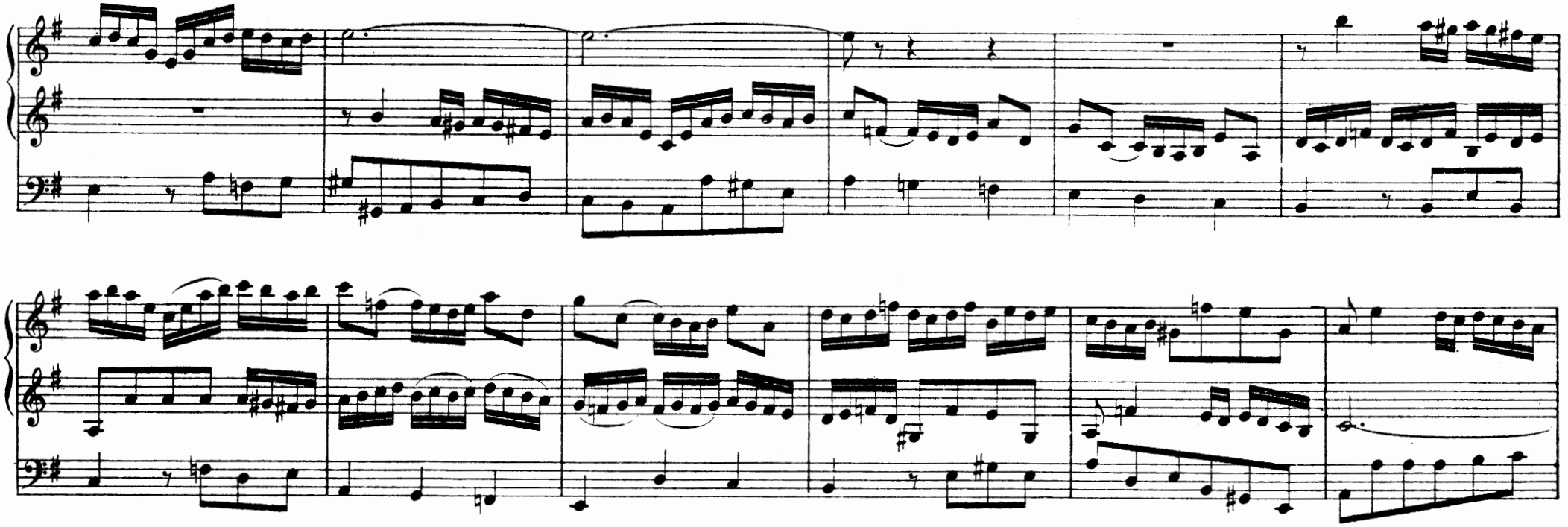
Adagio

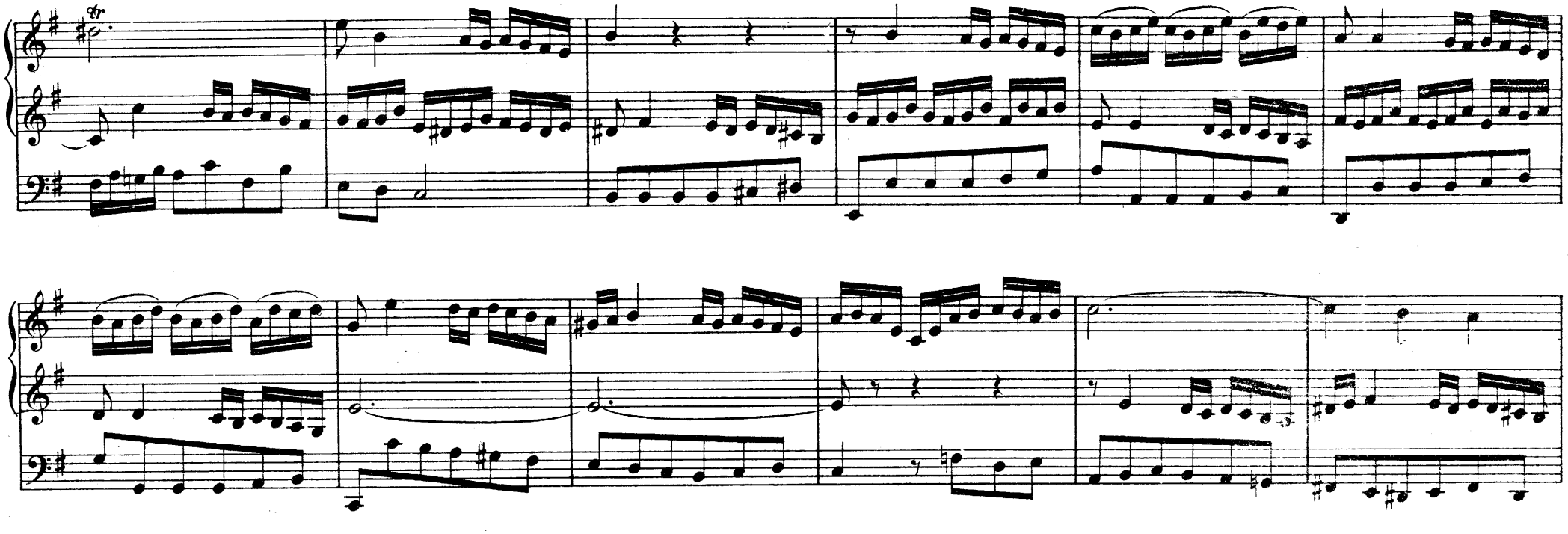
A 2
CLAVIERS

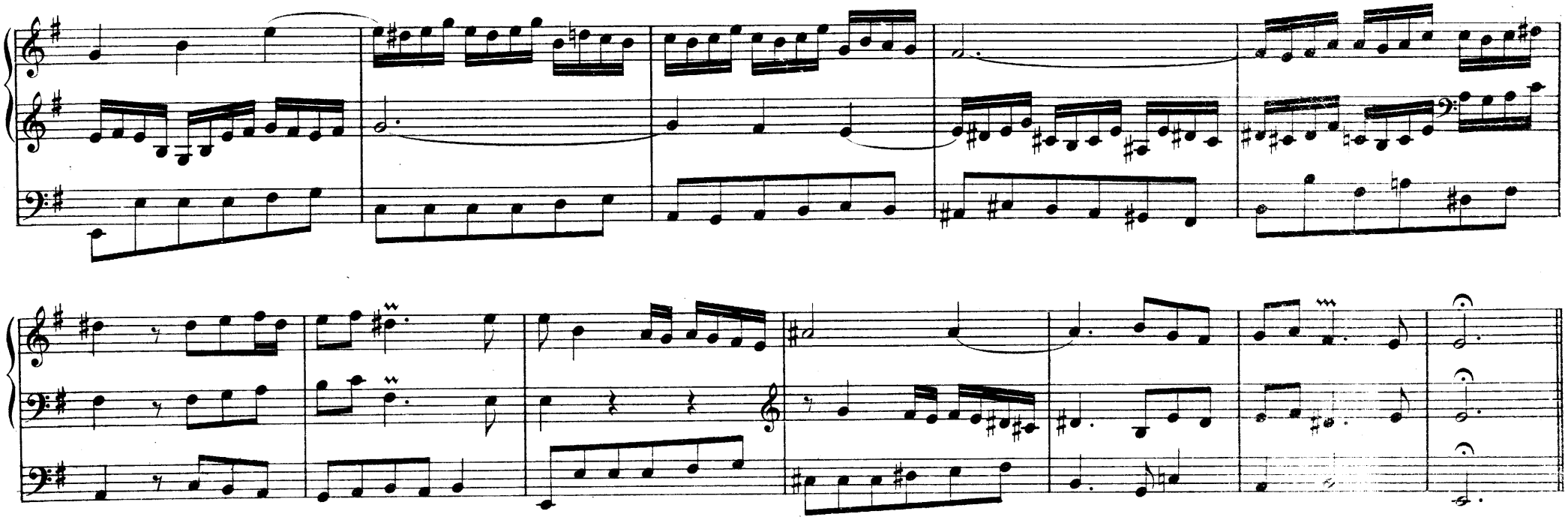
PEDALE

Vivace

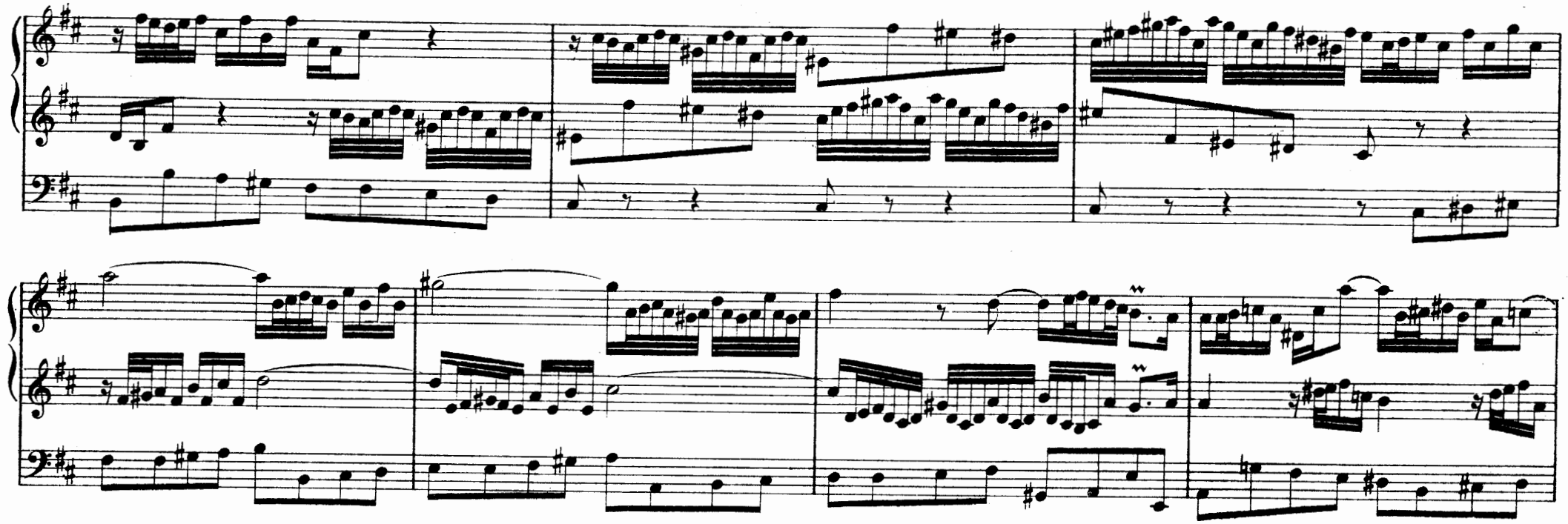


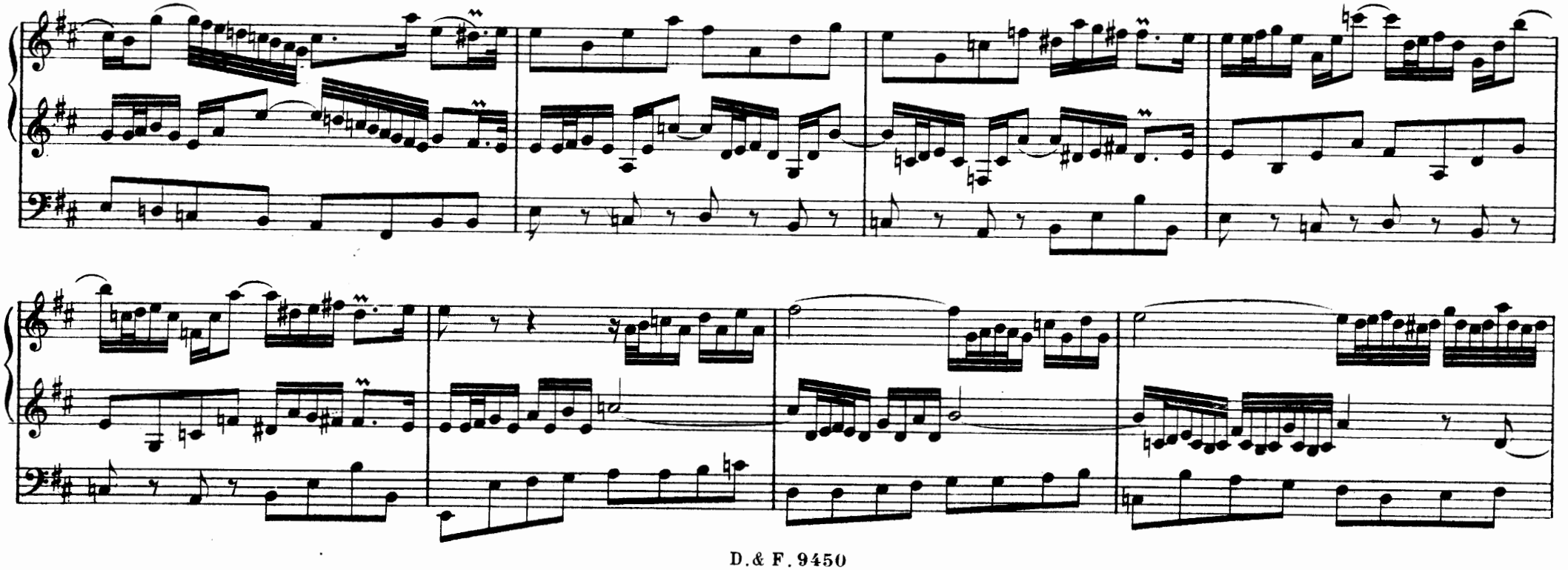




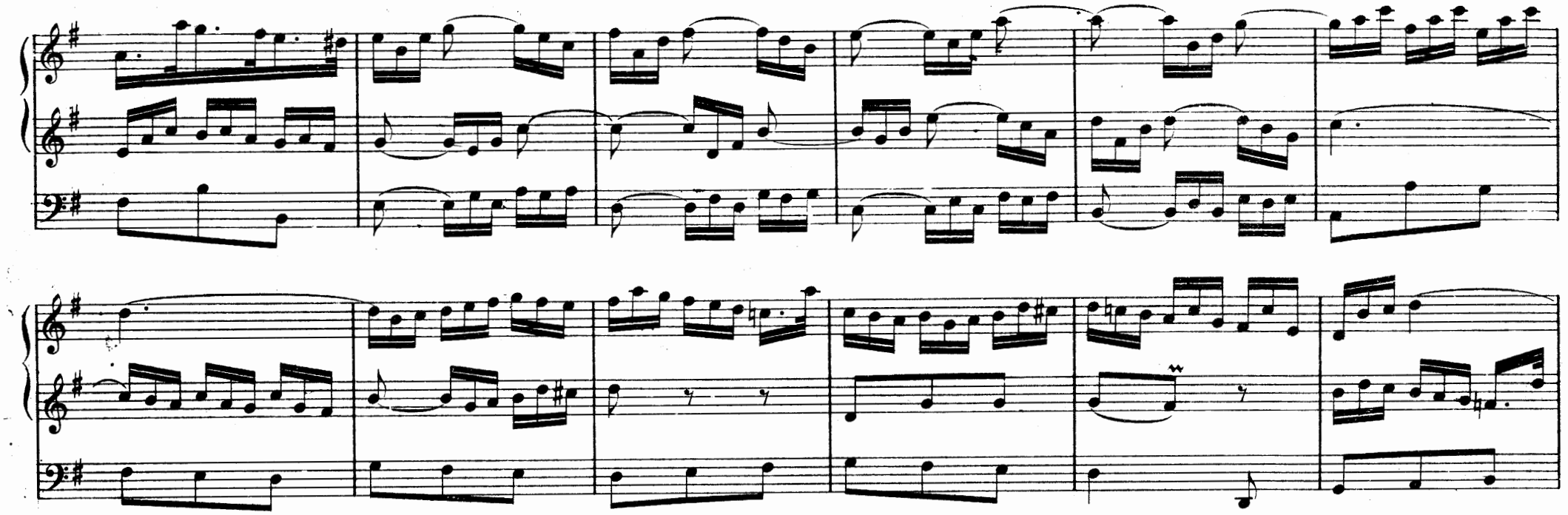


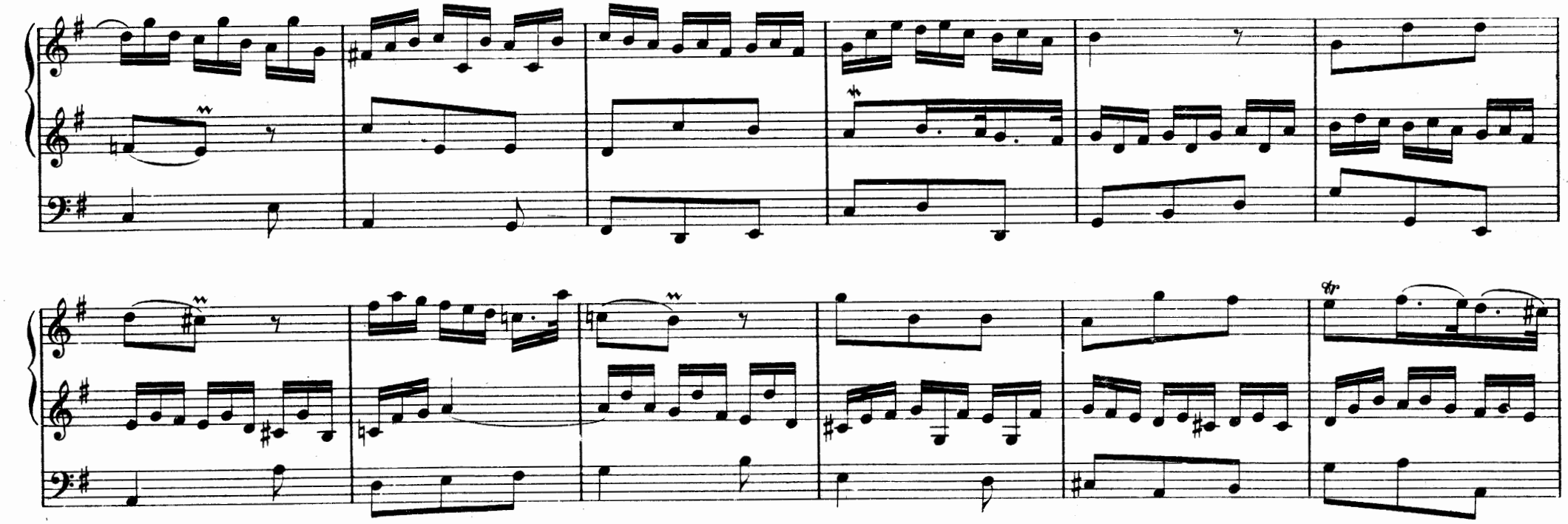
Andante

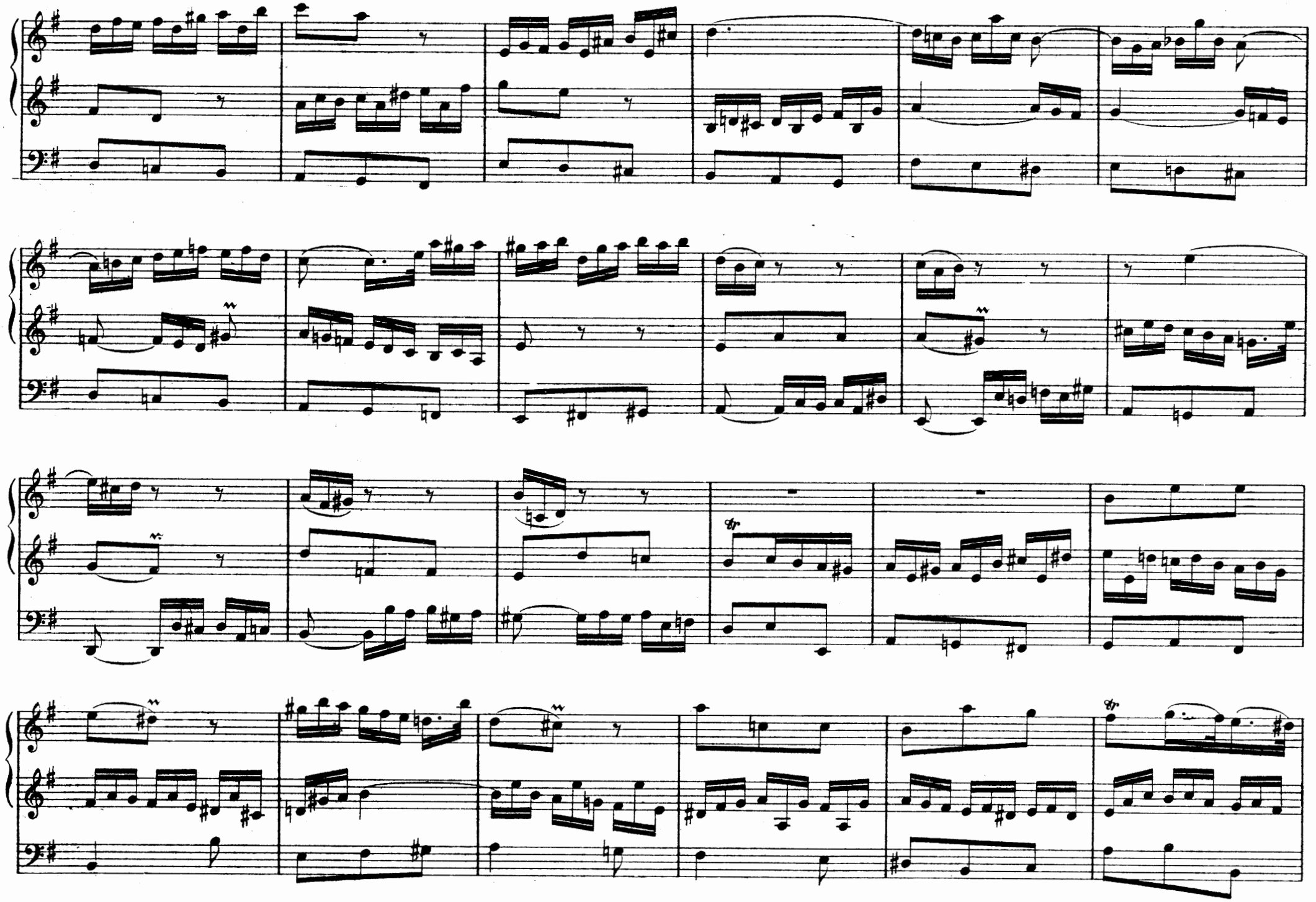




Un poco allegro





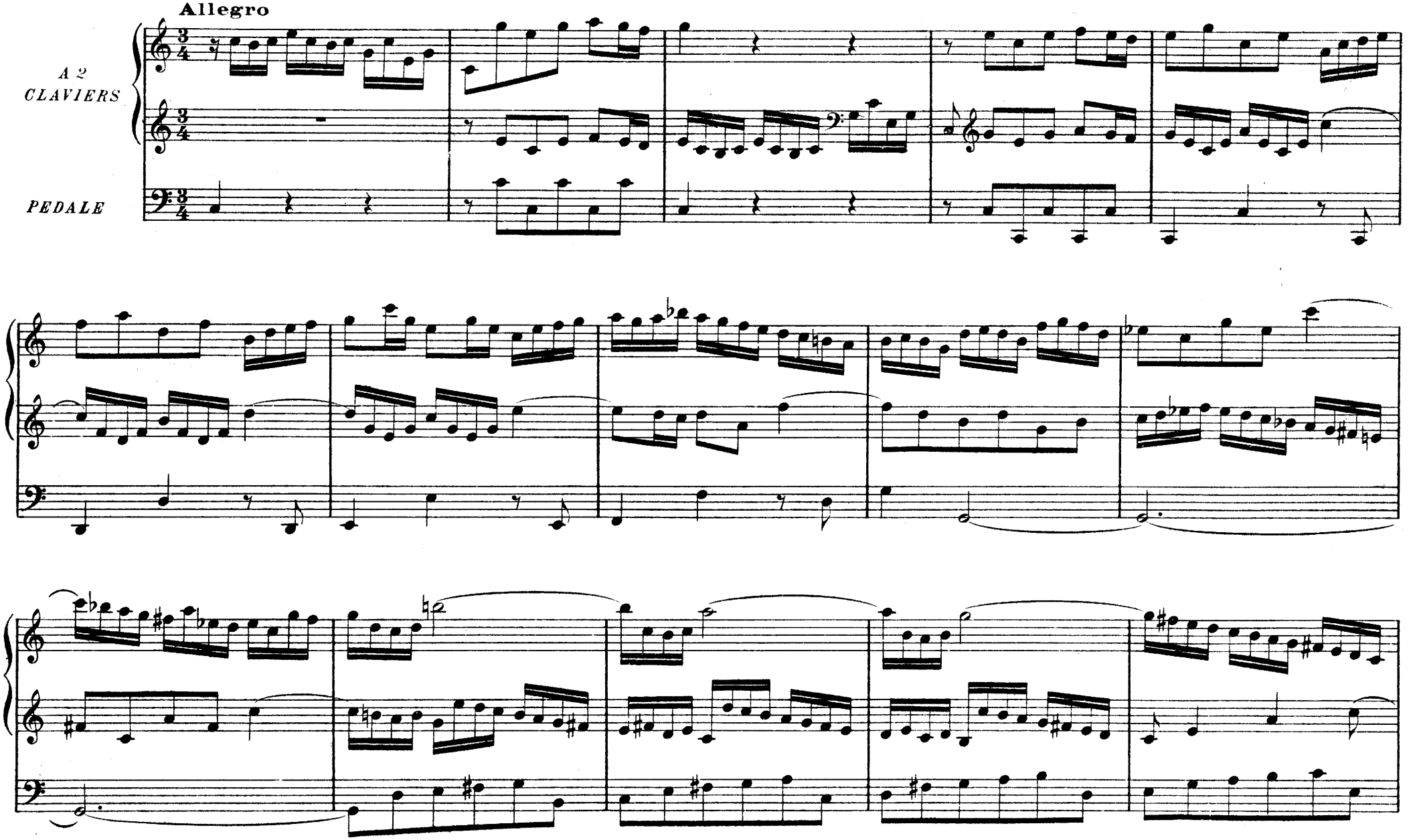


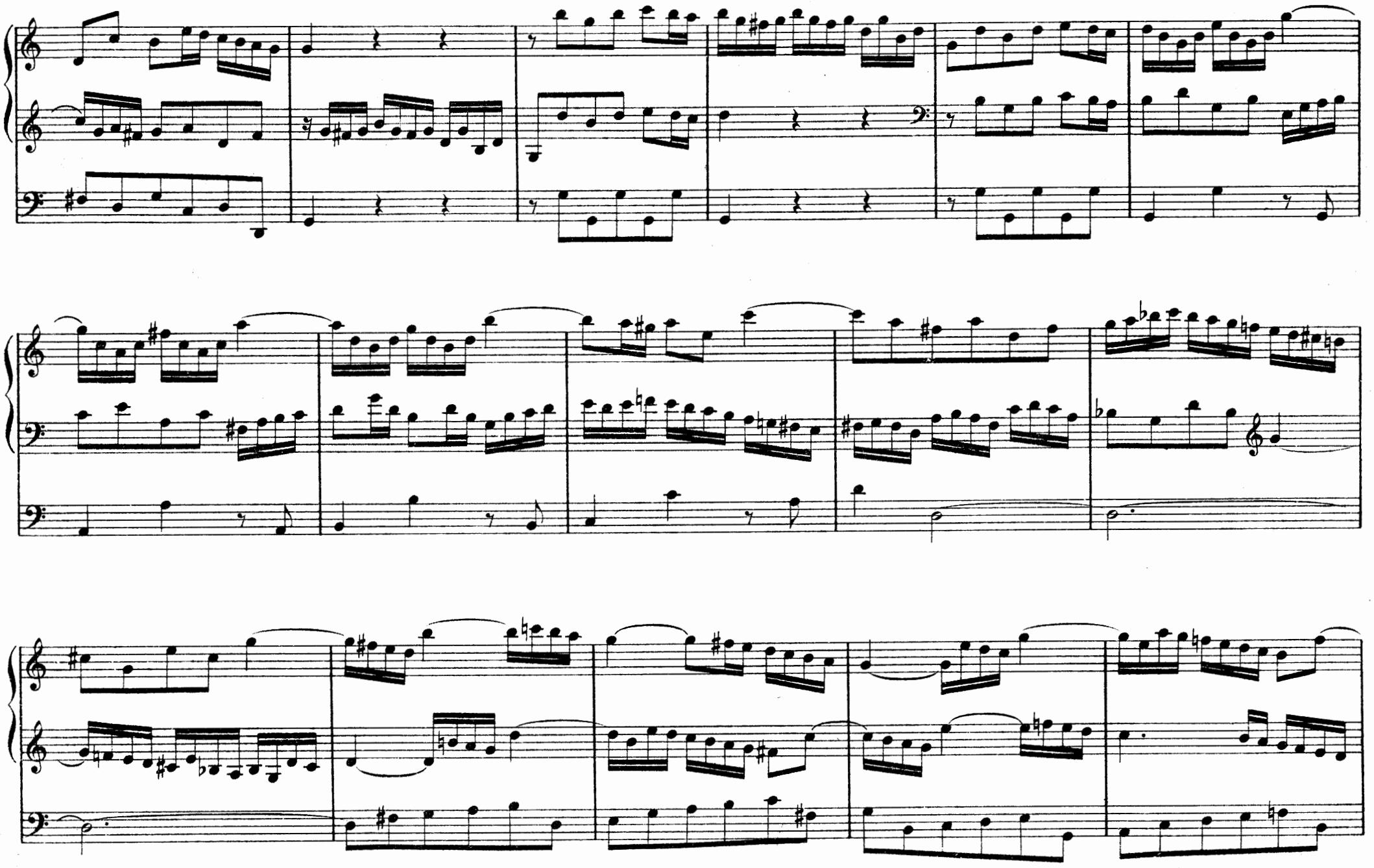
SONATA V

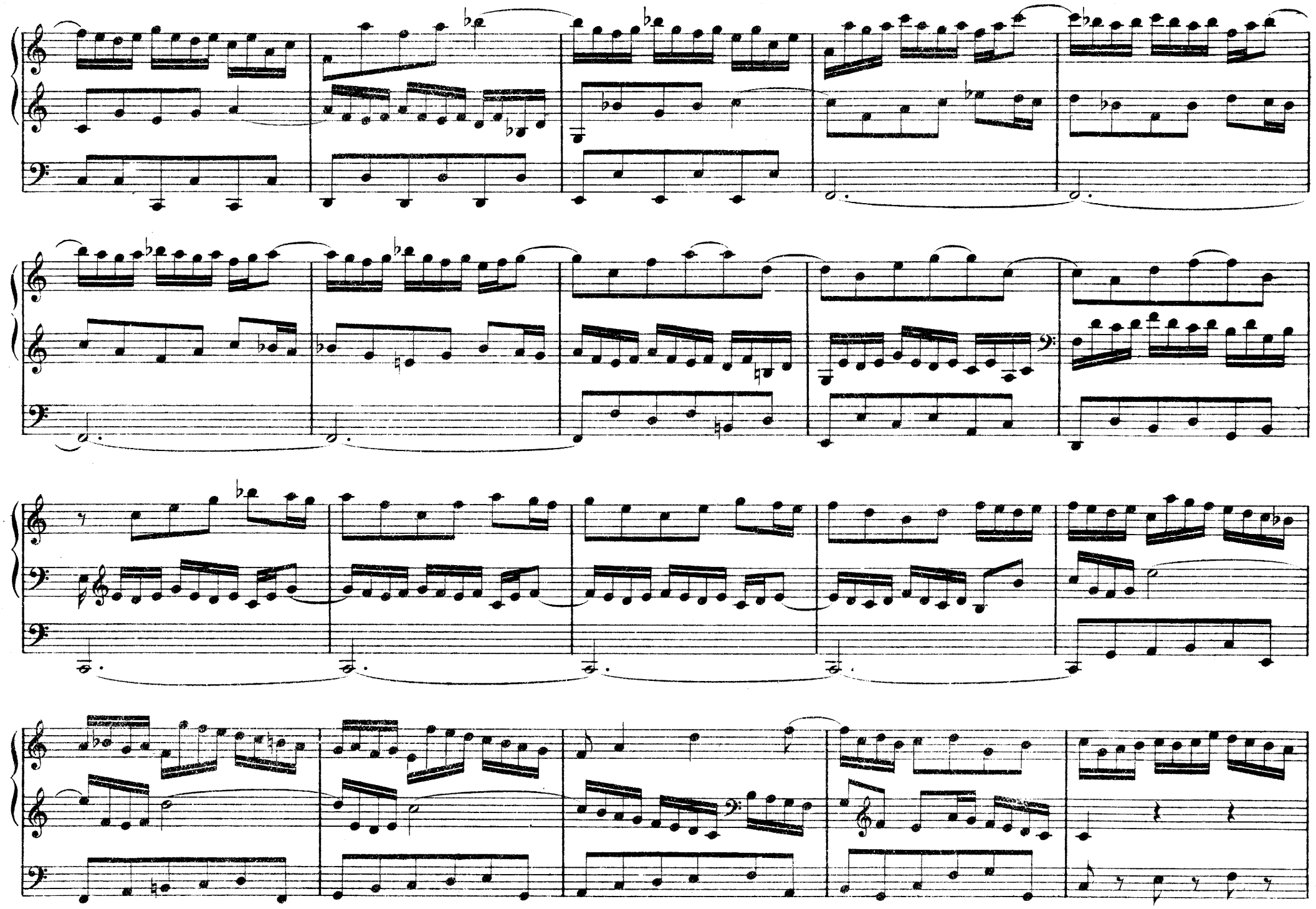
Allegro

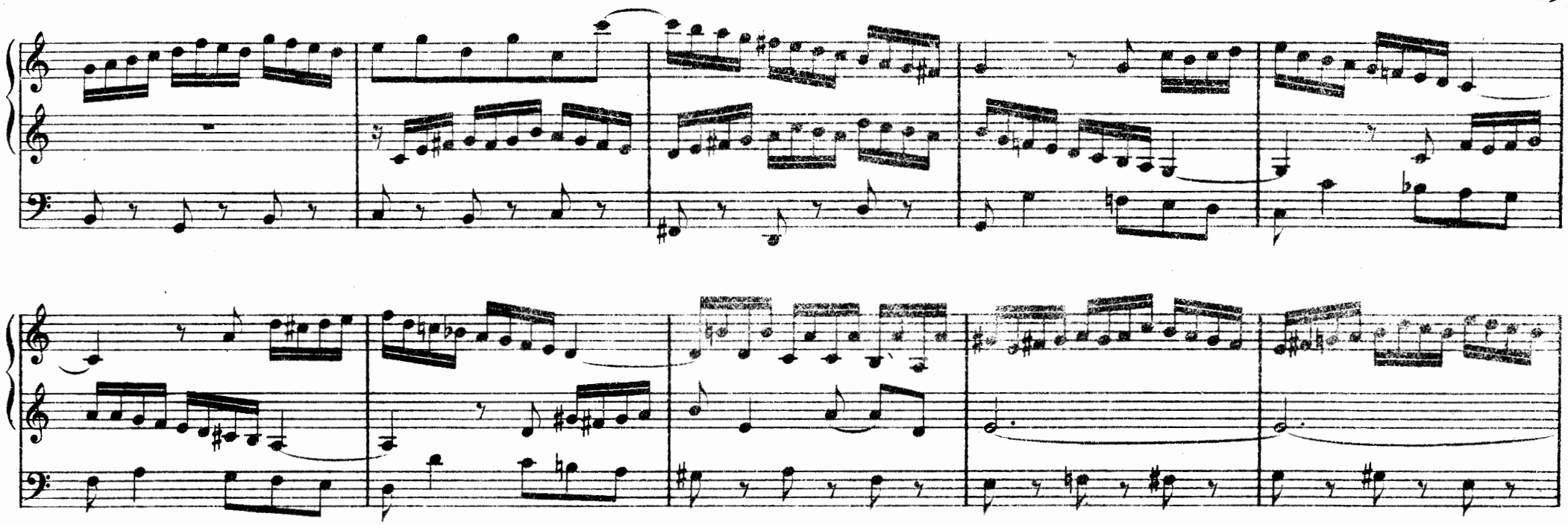
A 2 CLAVIERS

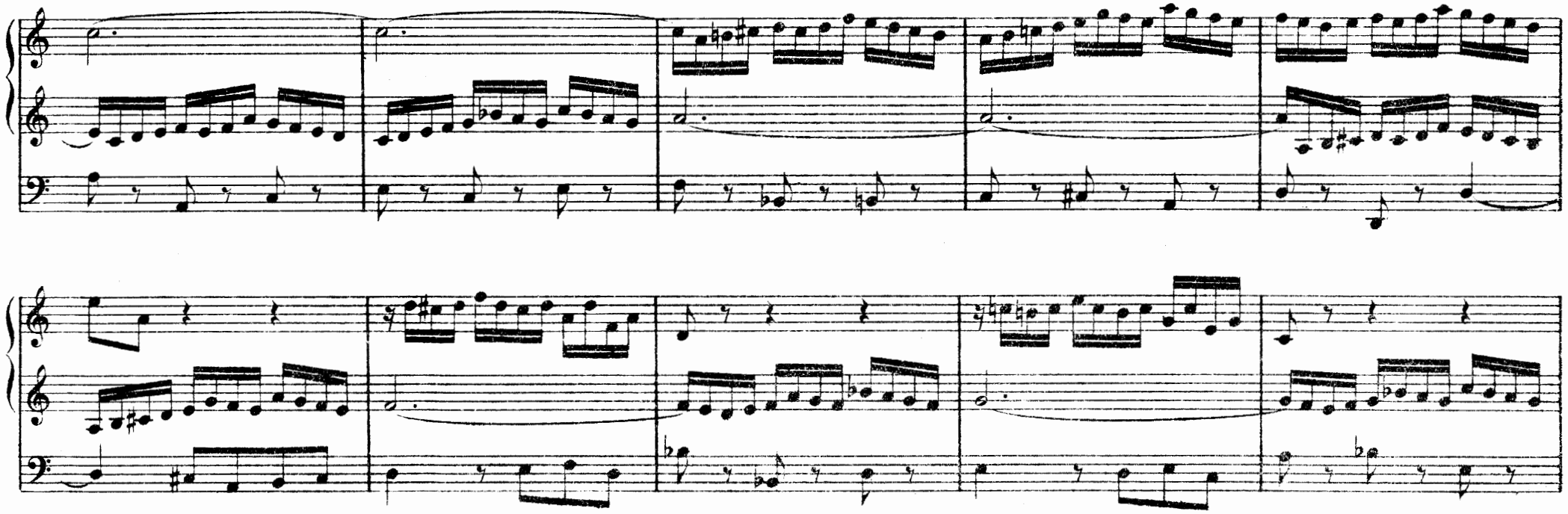
PEDALE

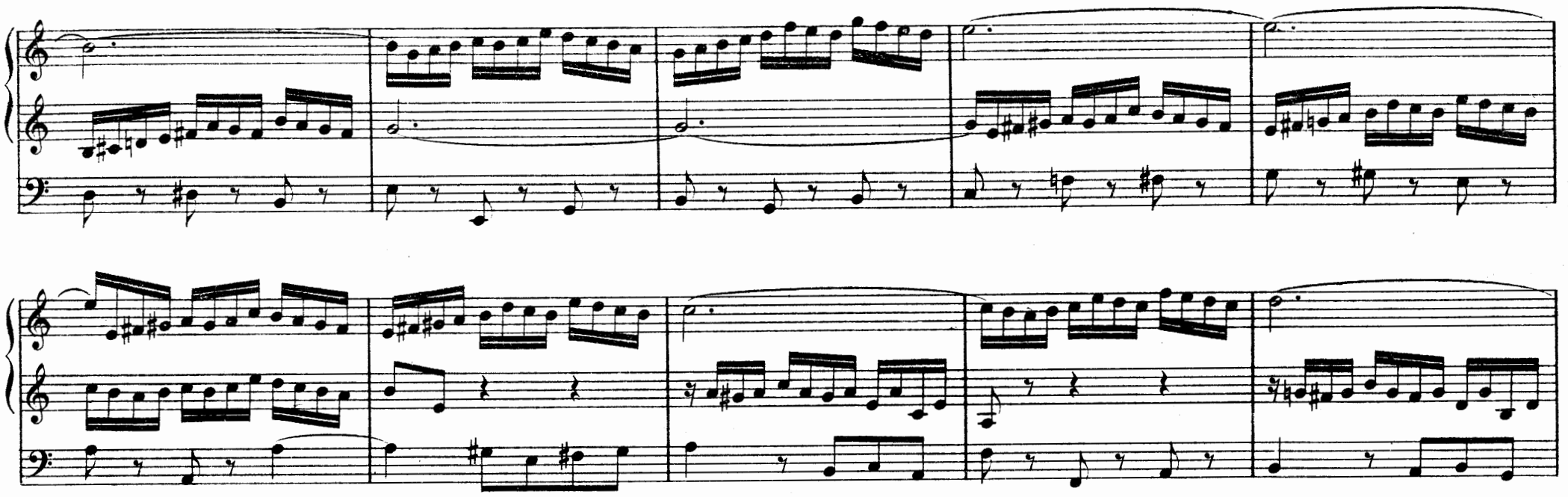


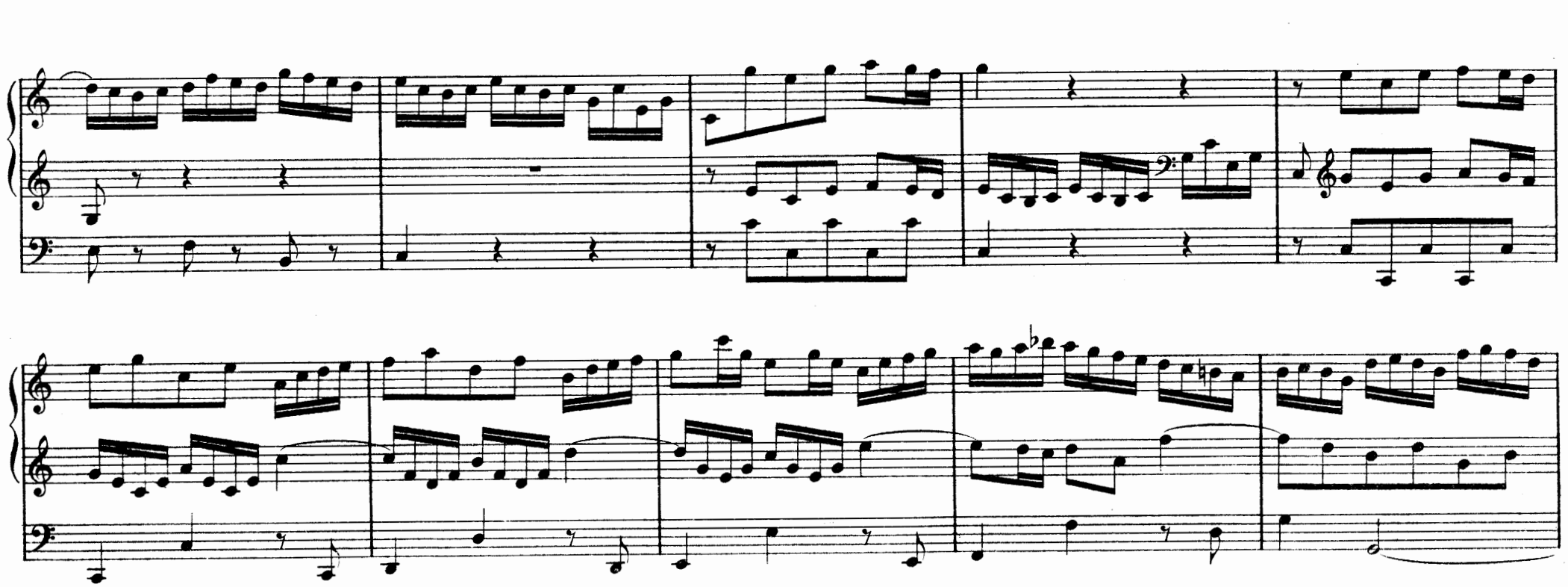


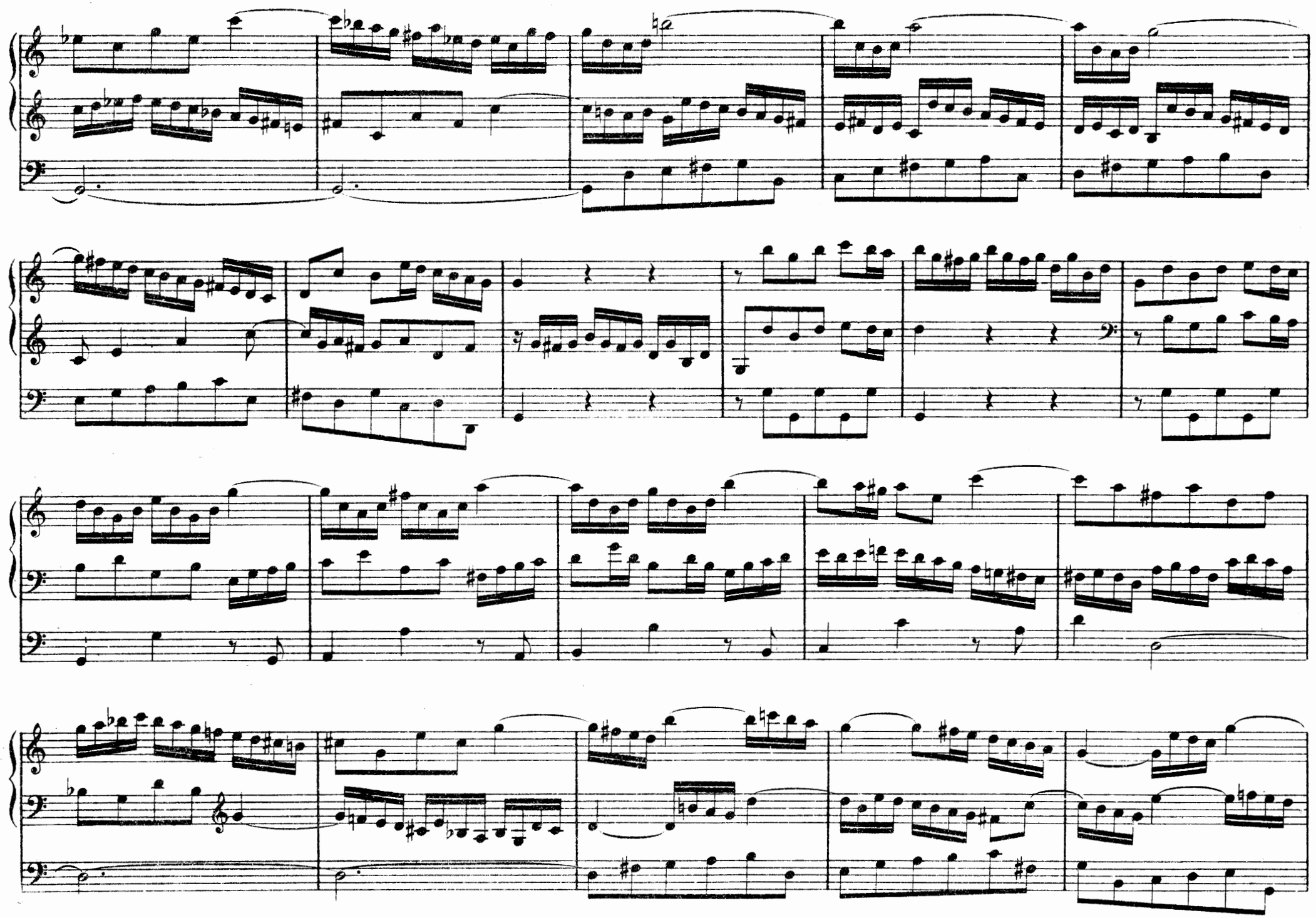


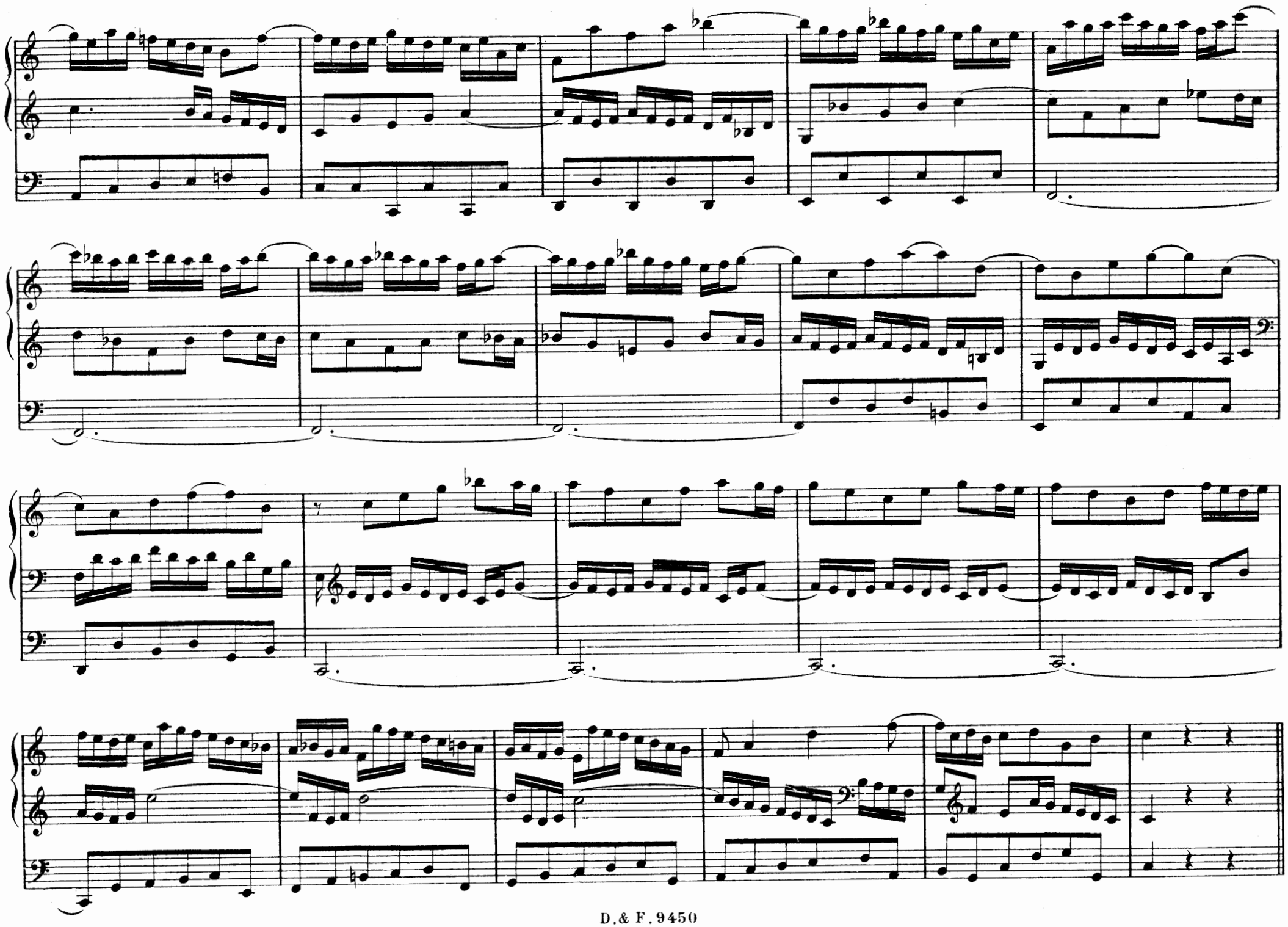




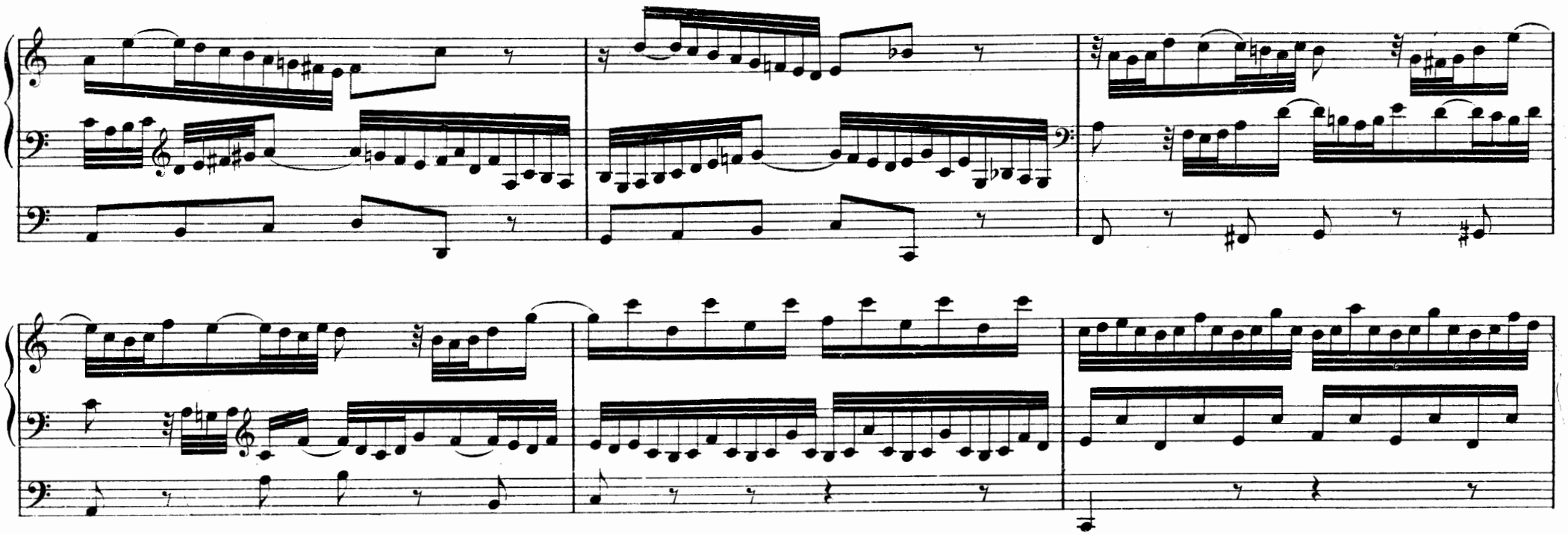


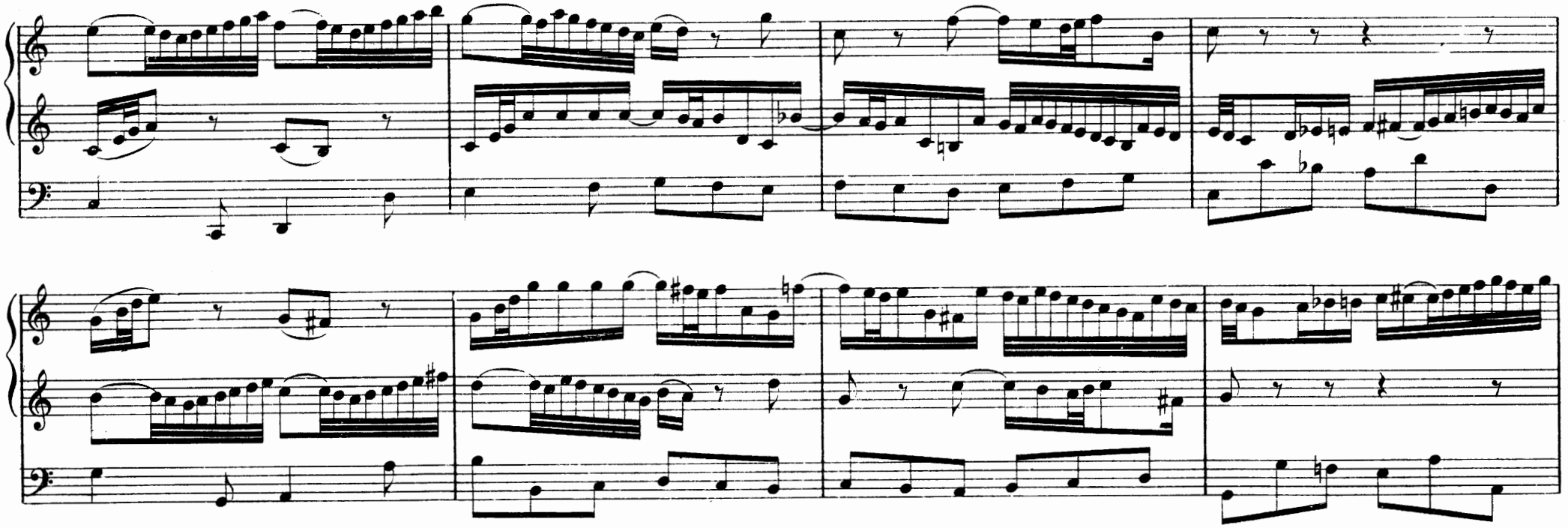


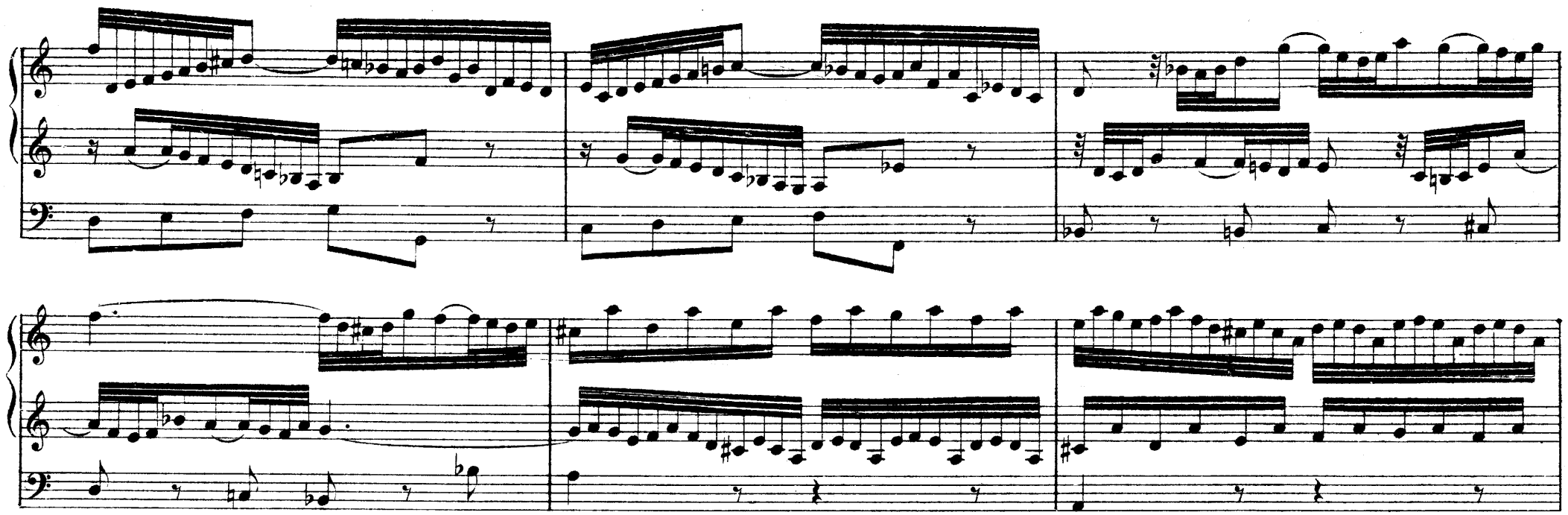


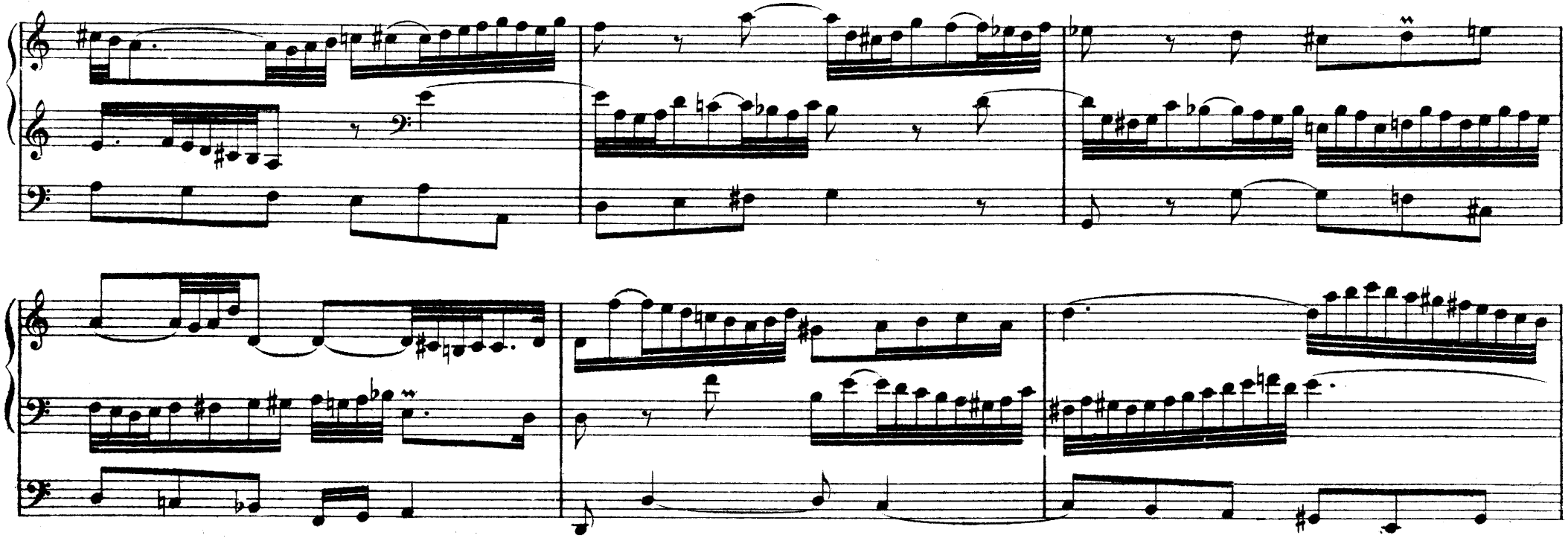


Largo

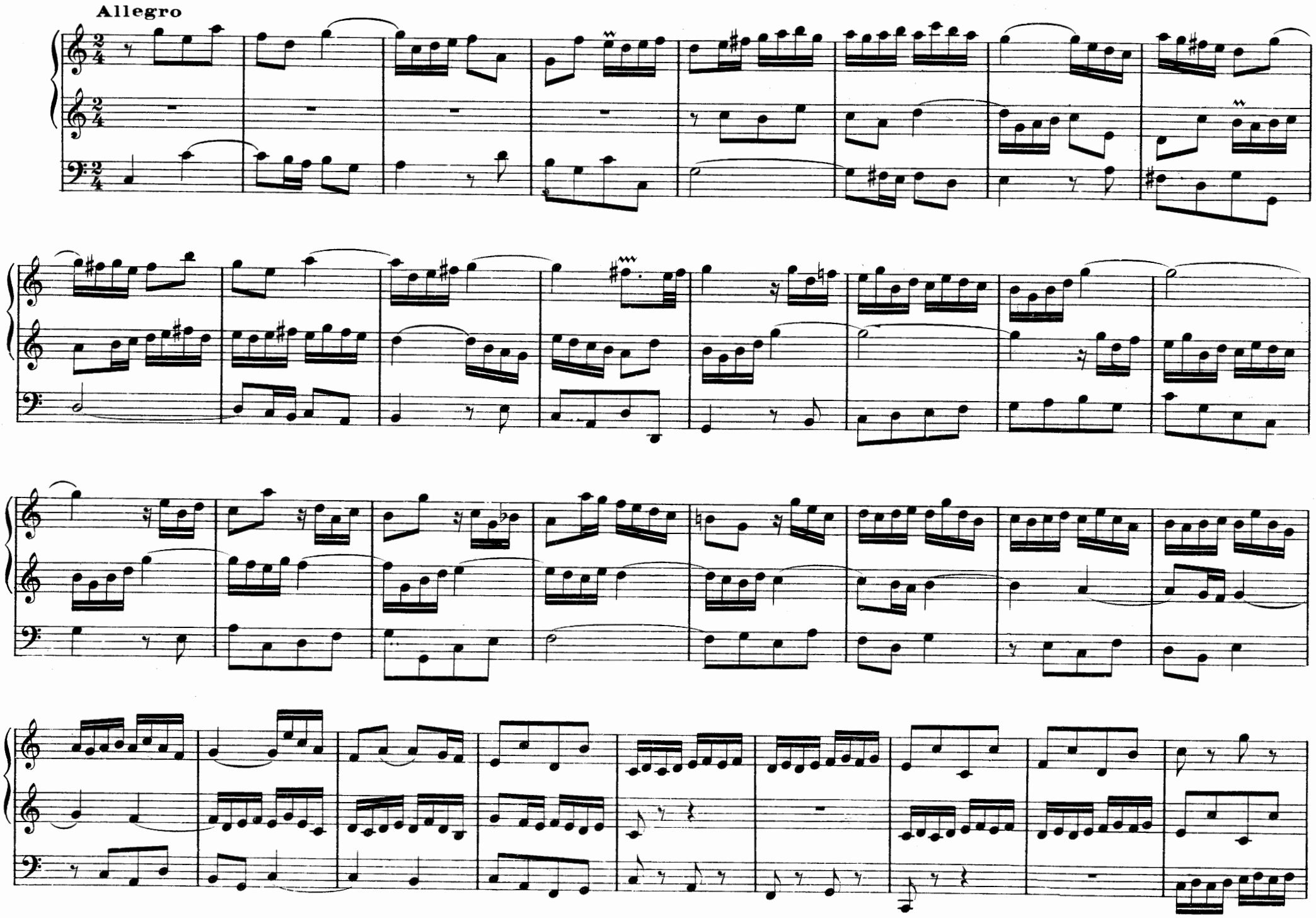


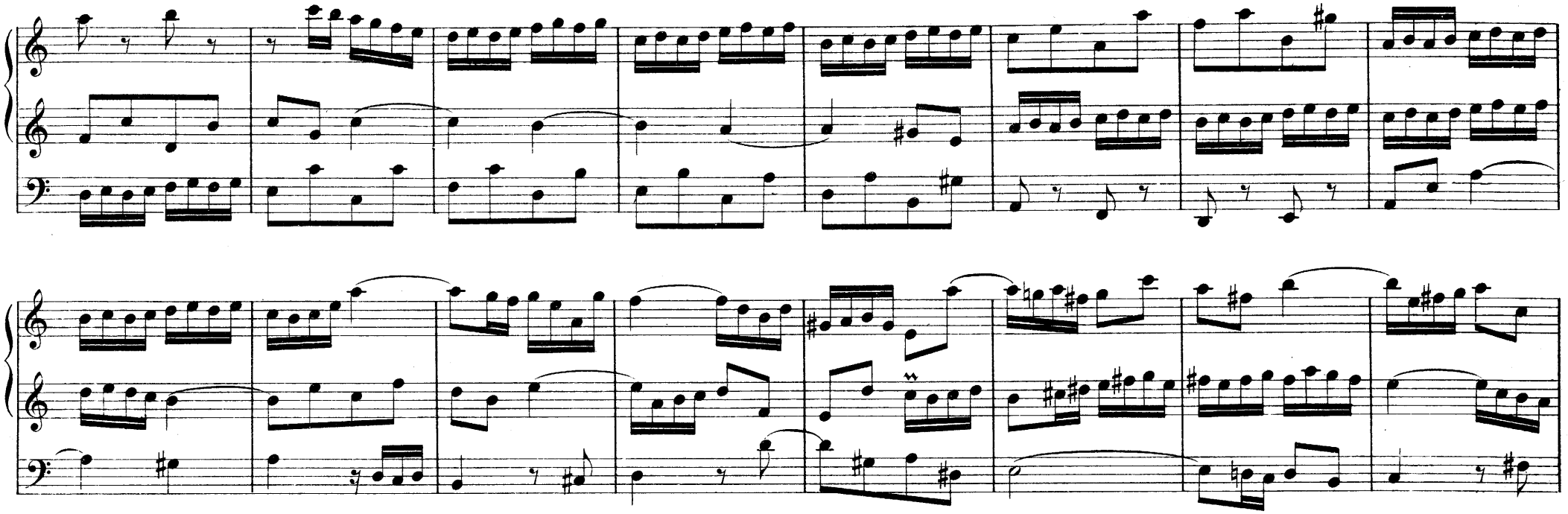


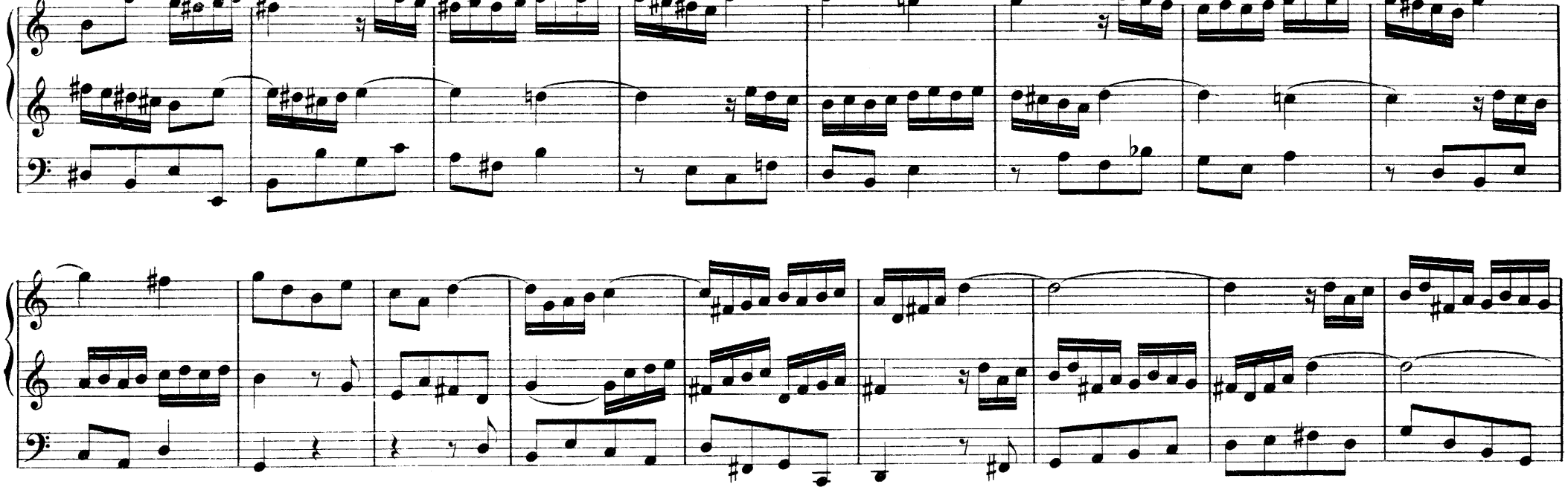


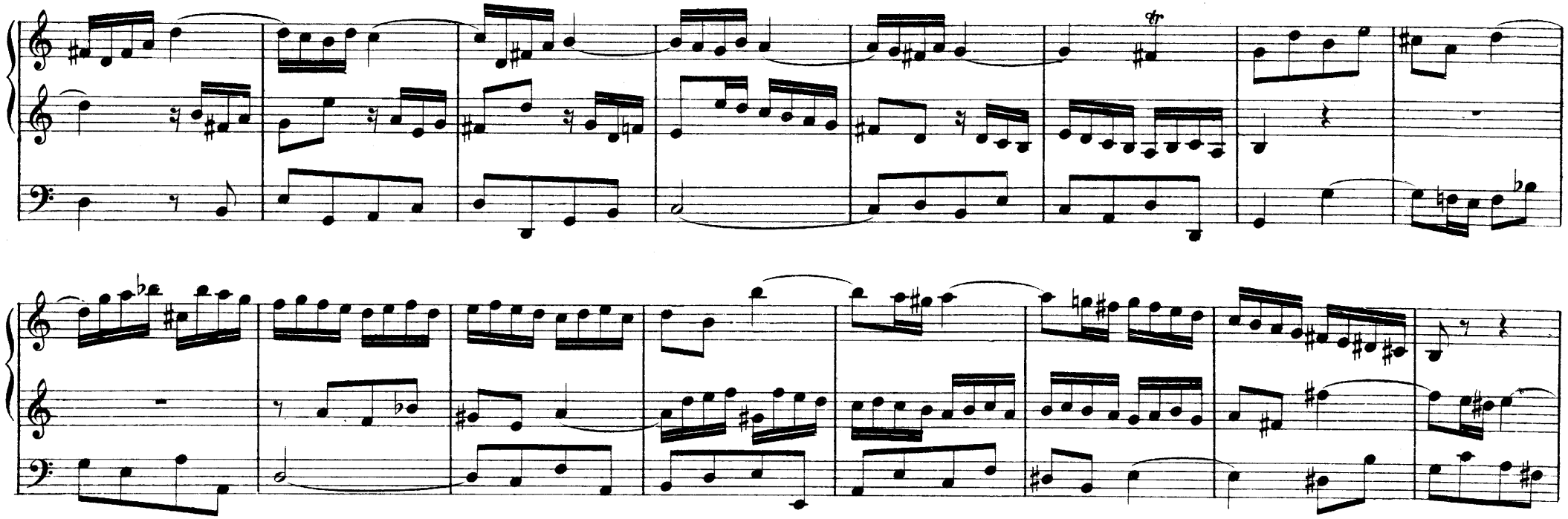


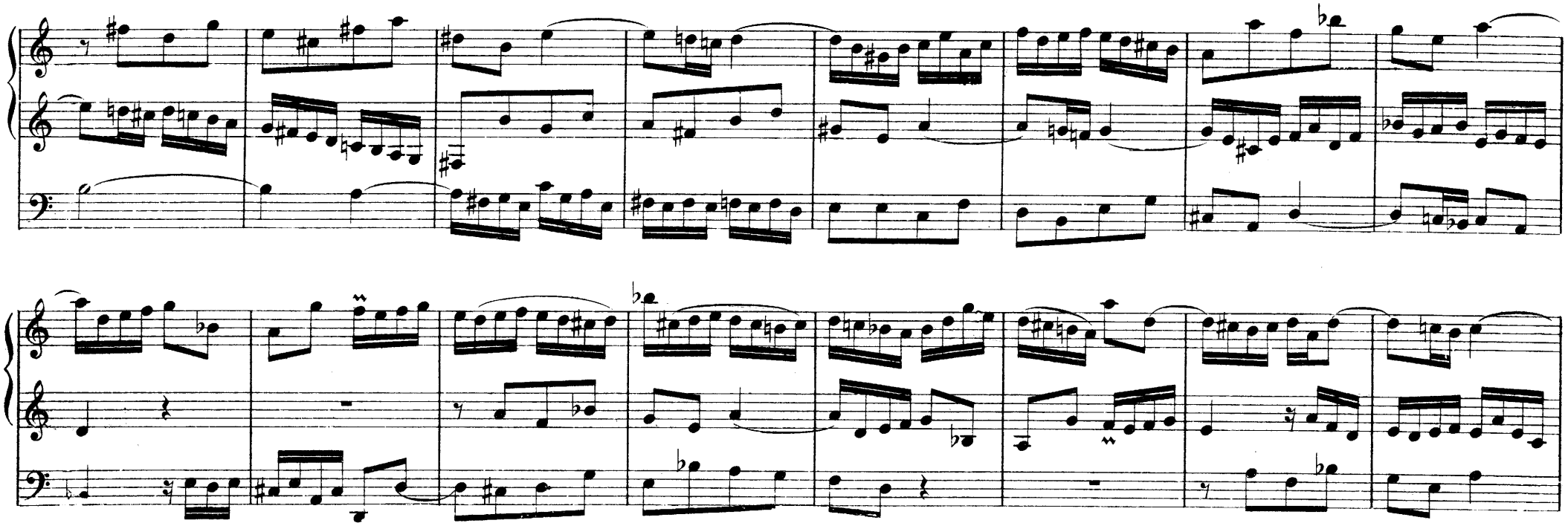
Allegro

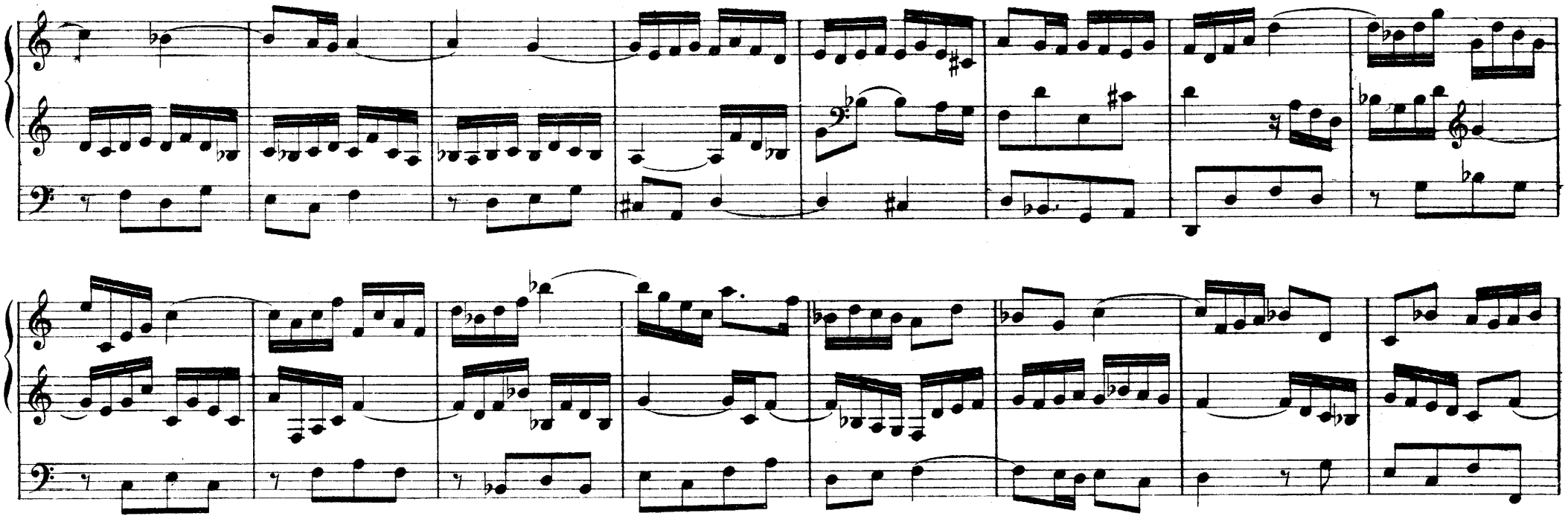


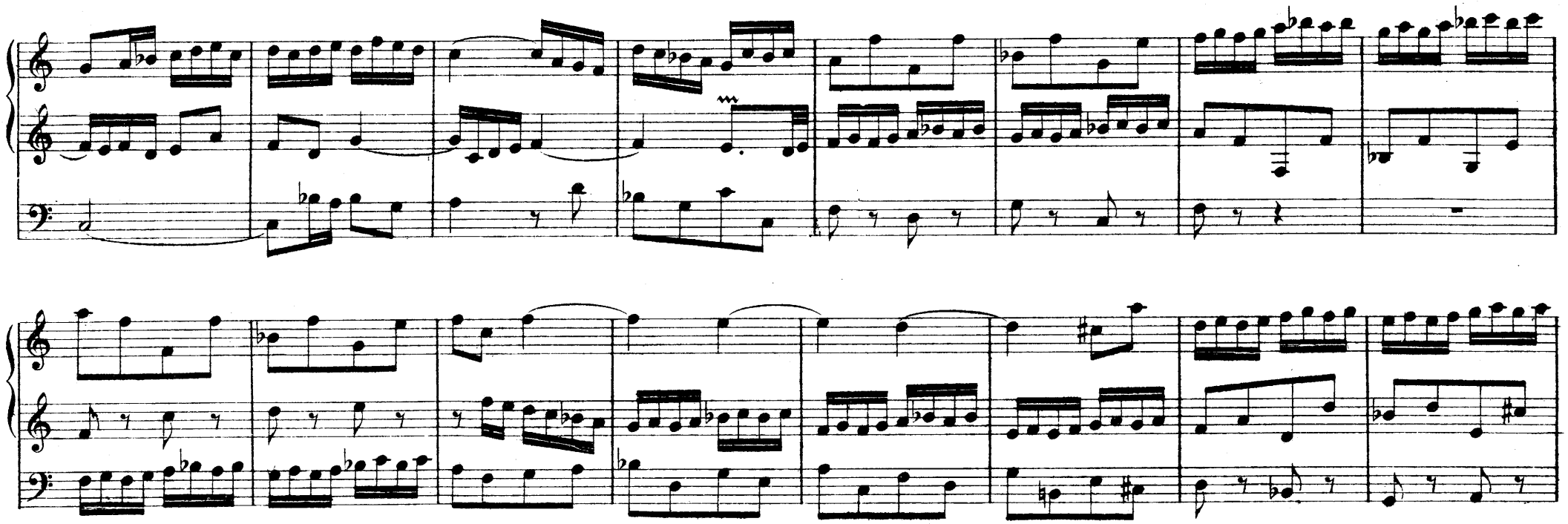


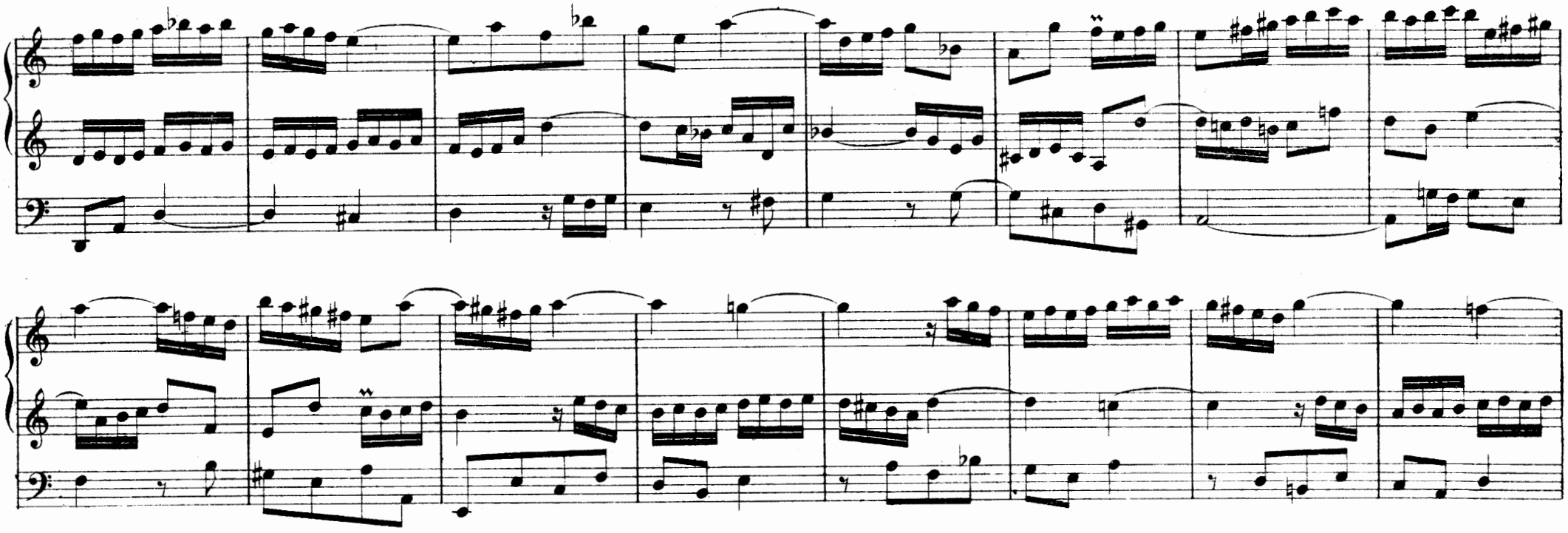


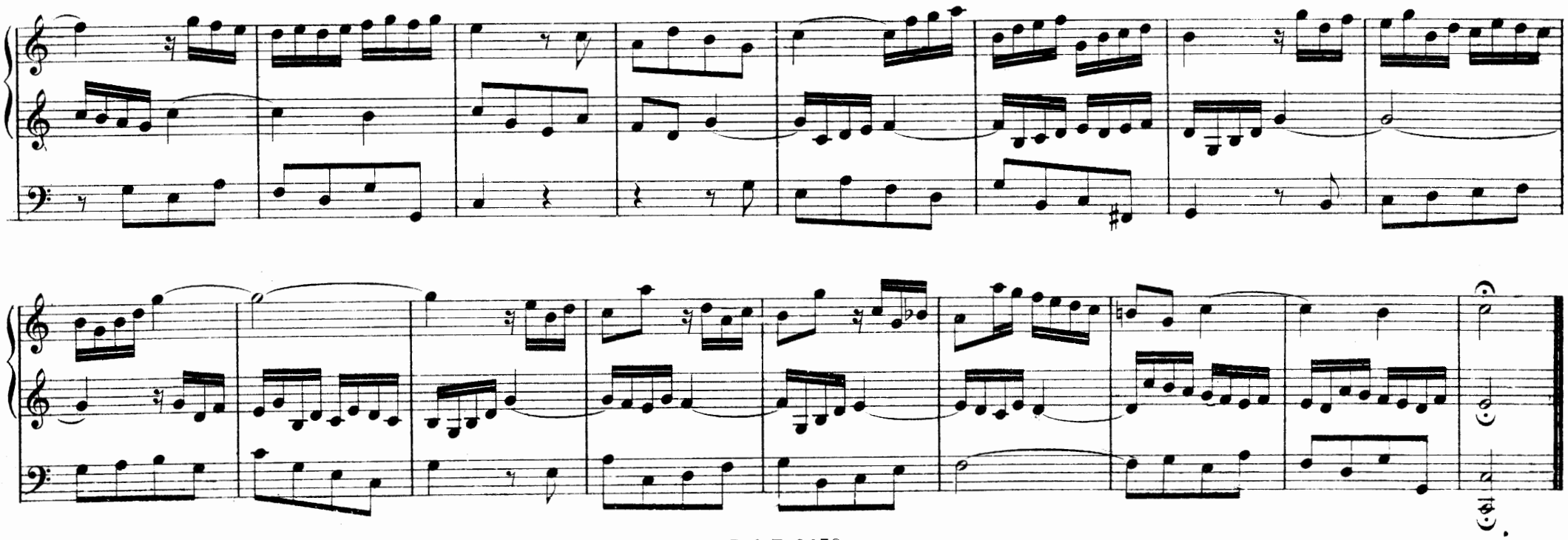










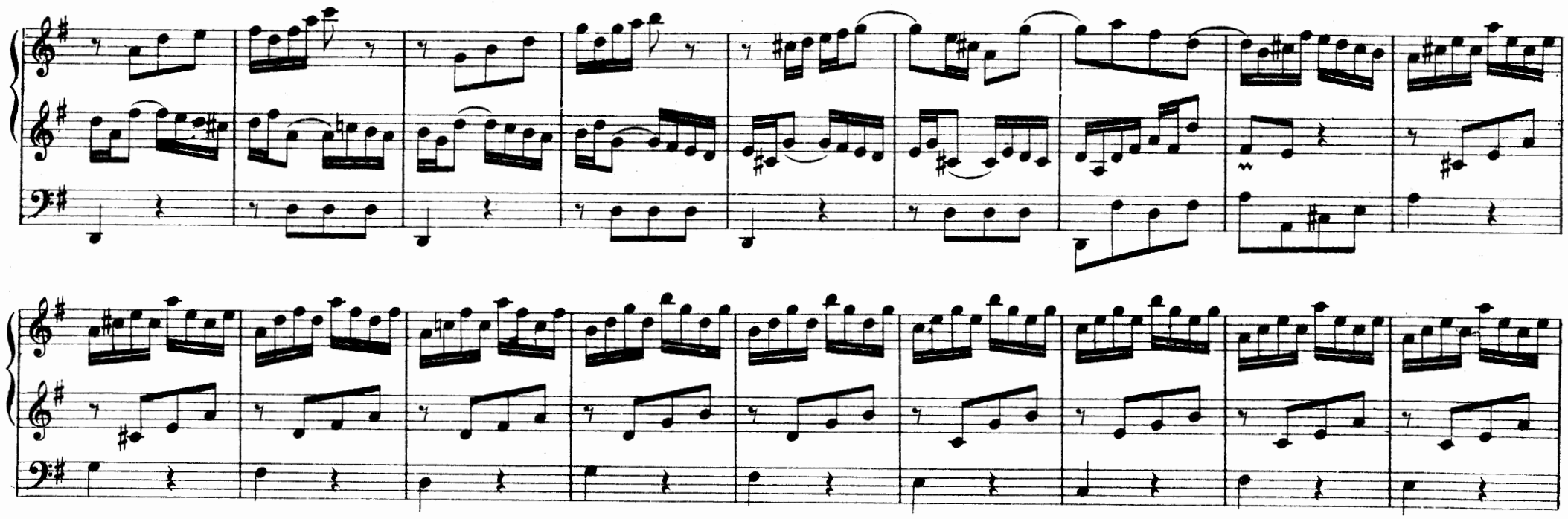


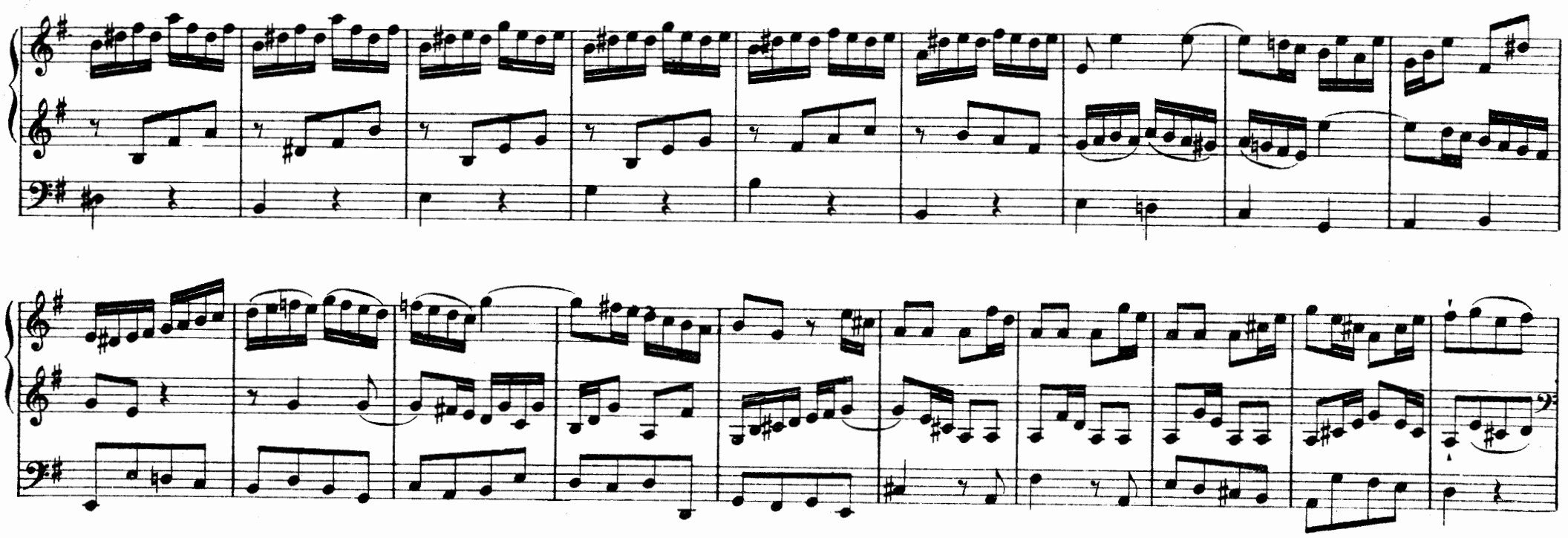
SONATA VI

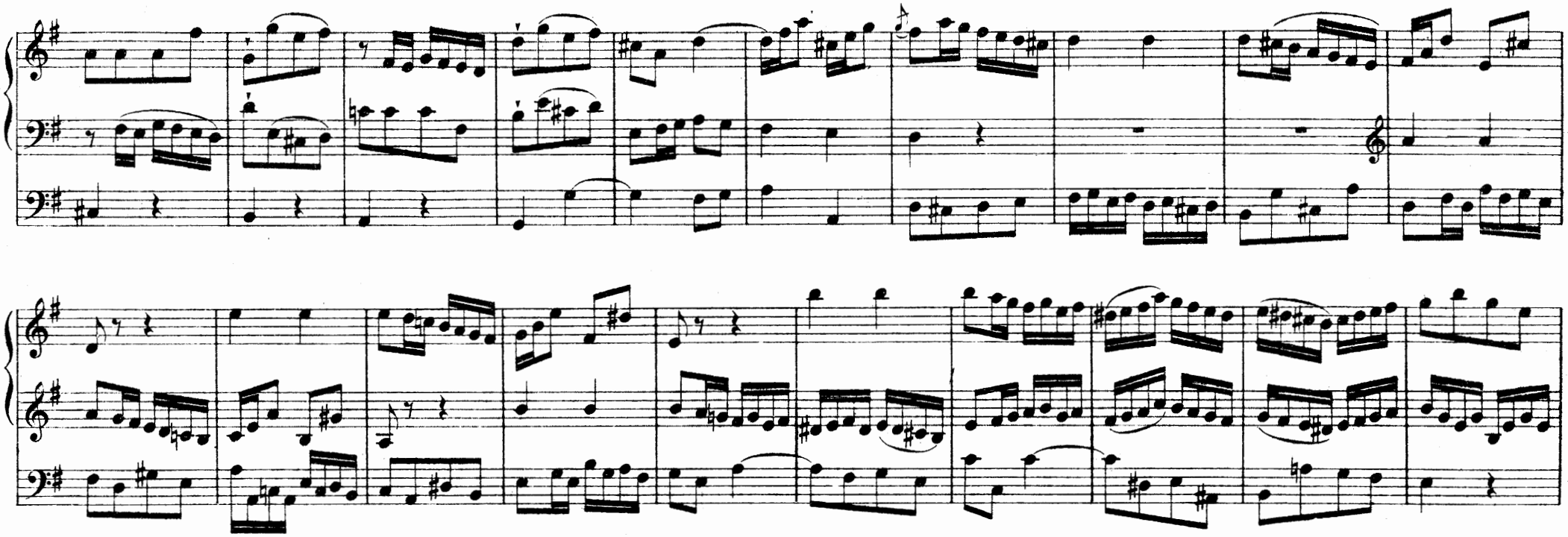
Vivace

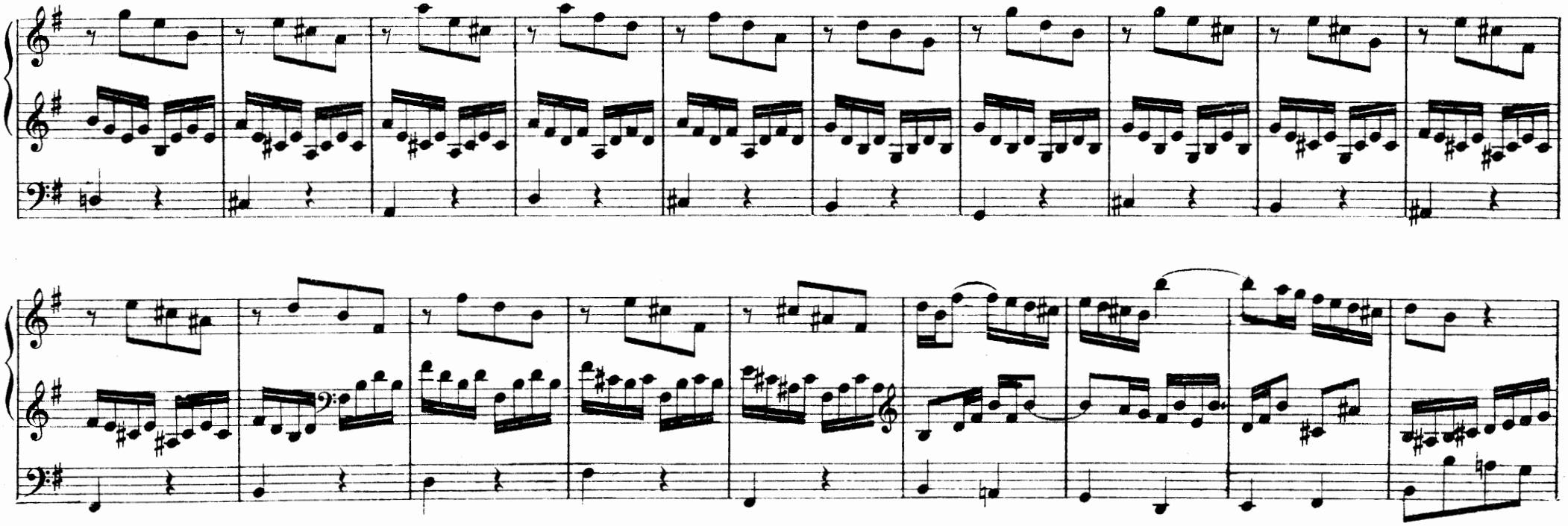
A 2
CLAVIERS

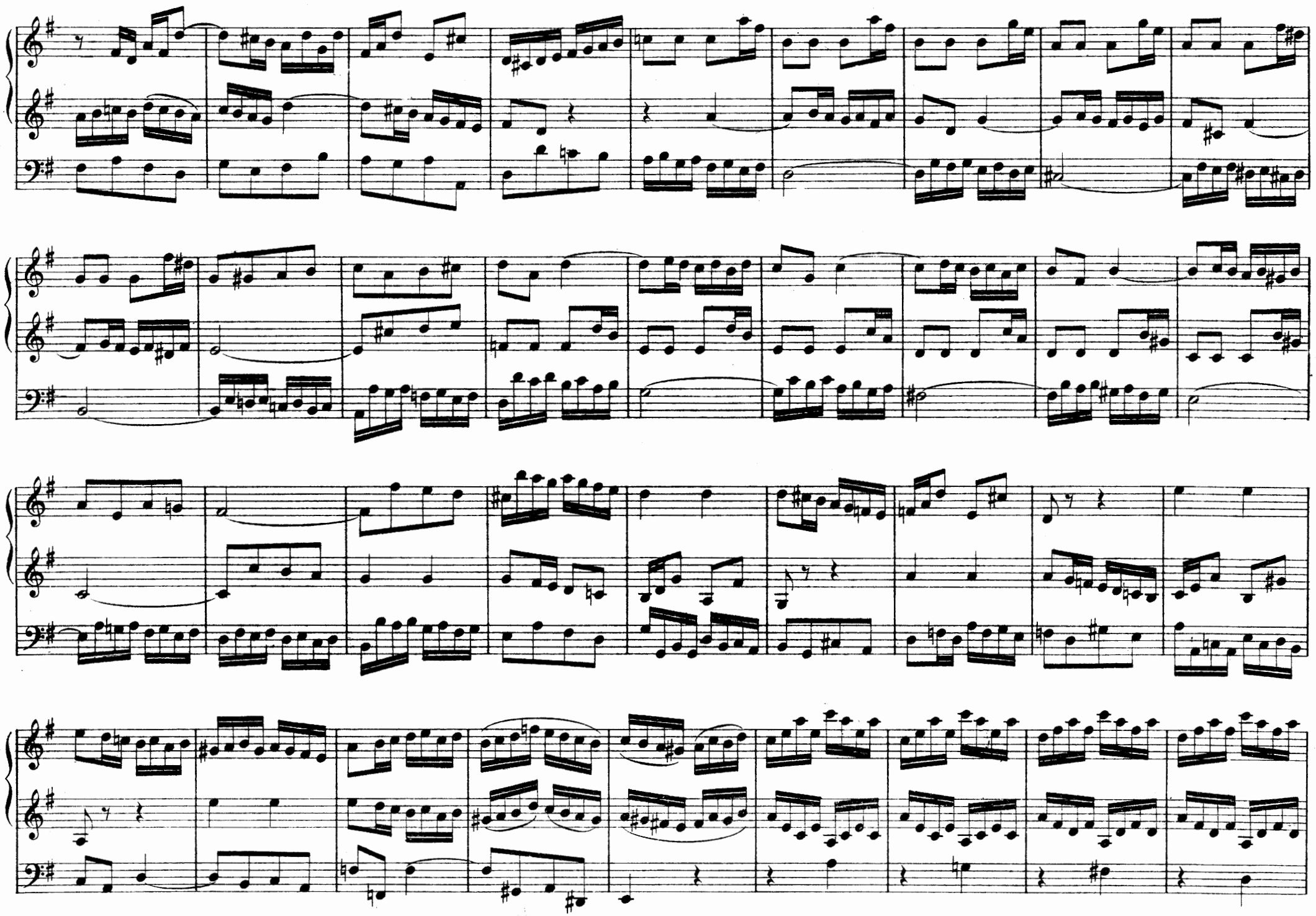
PEDALE

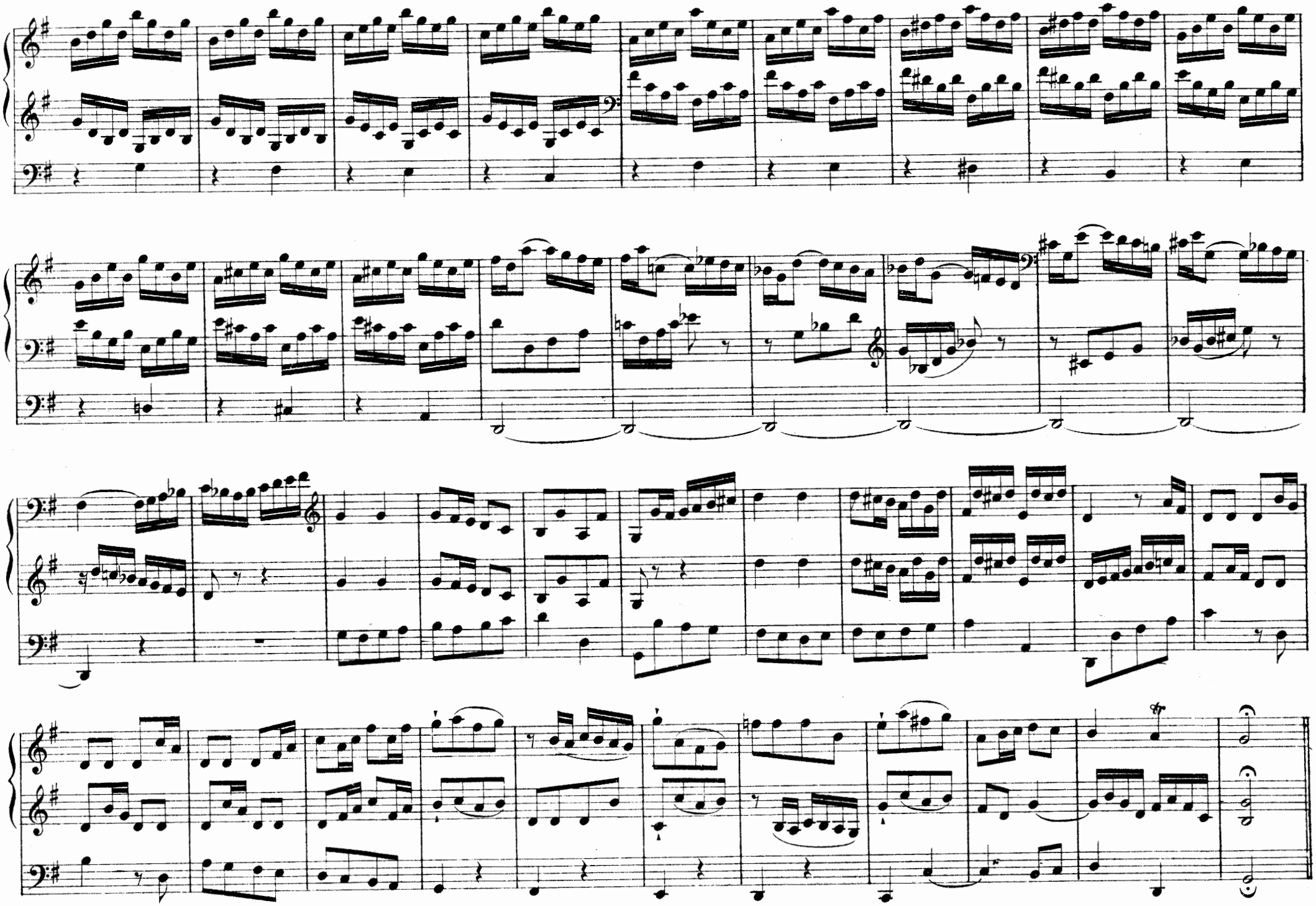










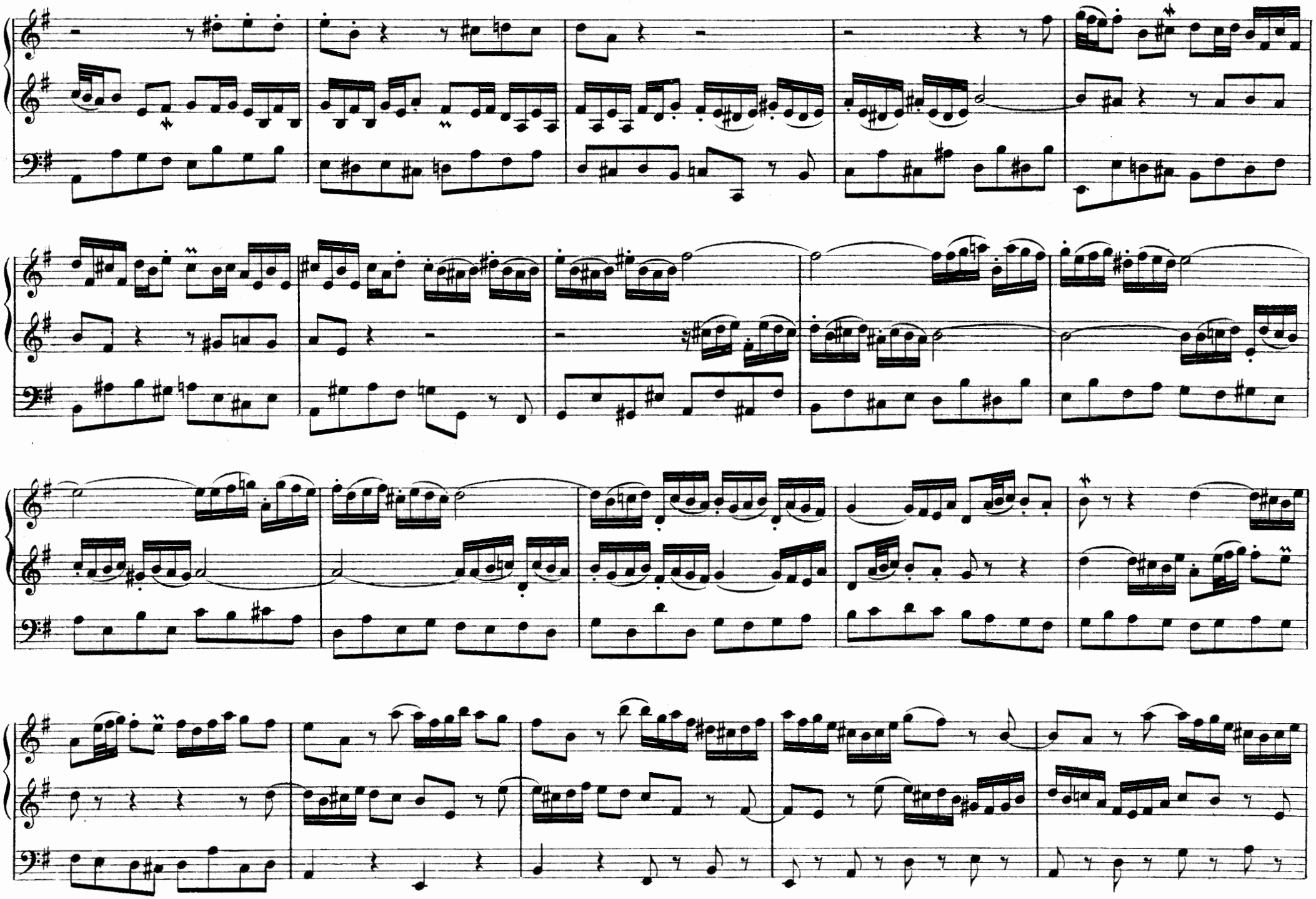


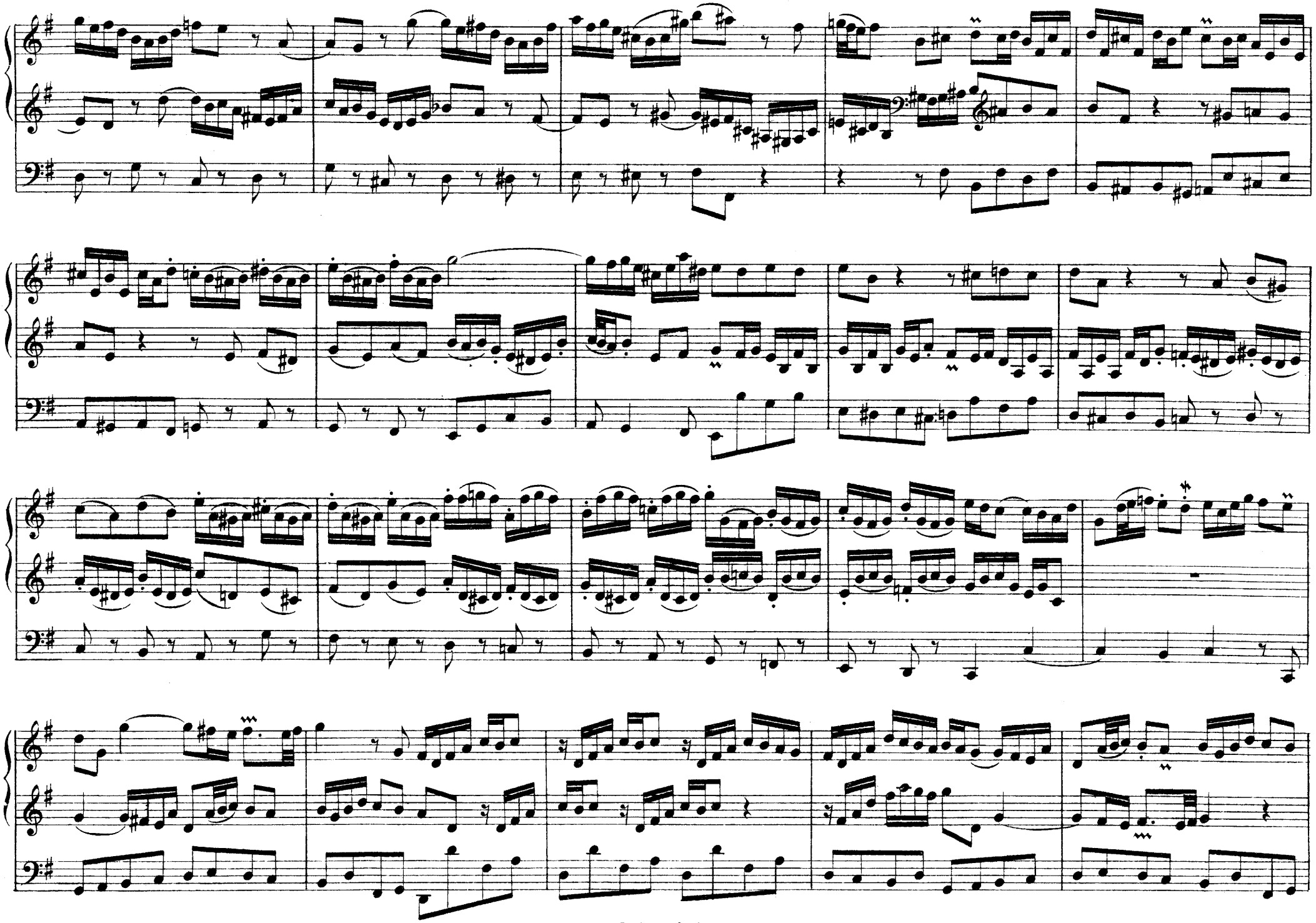
Lento

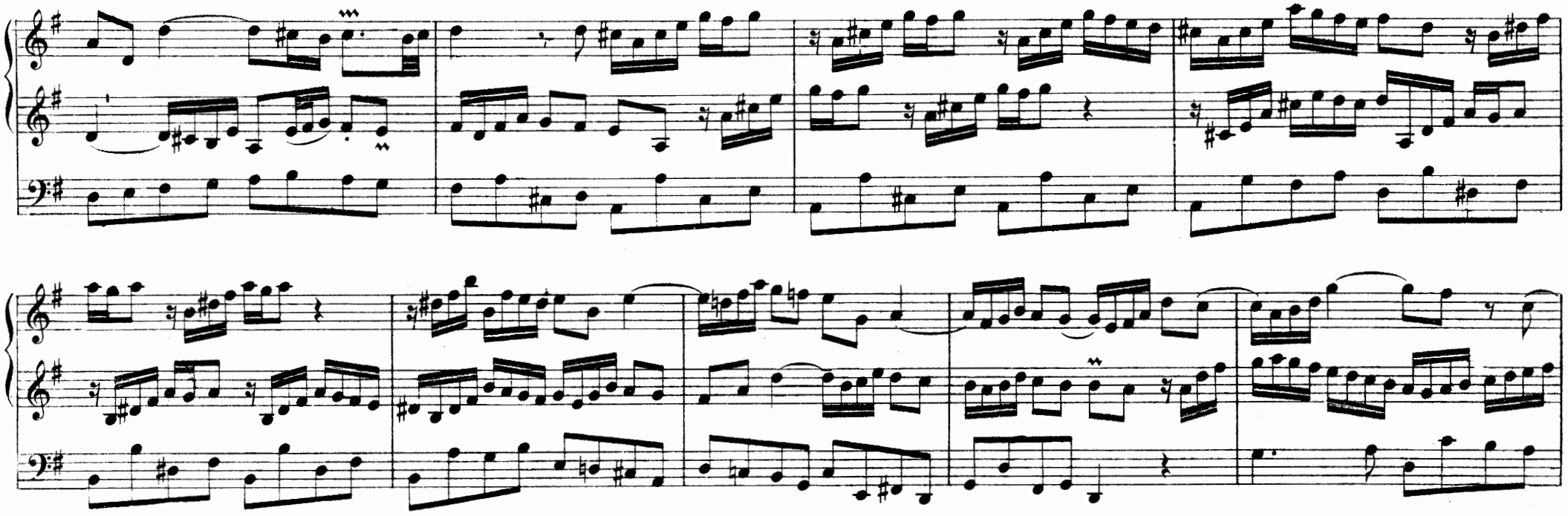
1ª 2ª

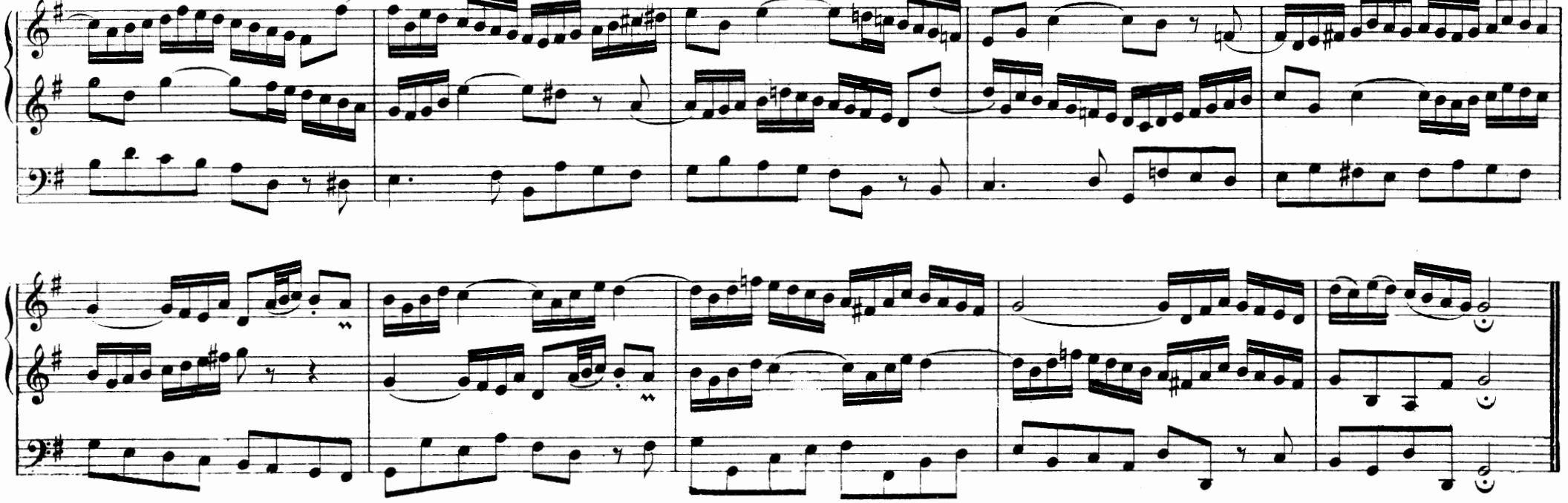
1ª 2ª

Allegro









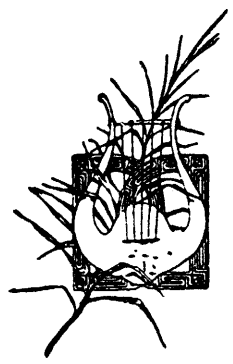
J.-S. BACH

SUPPLÉMENT

CONCERTOS

d'après VIVALDI

Révision par GABRIEL FAURÉ



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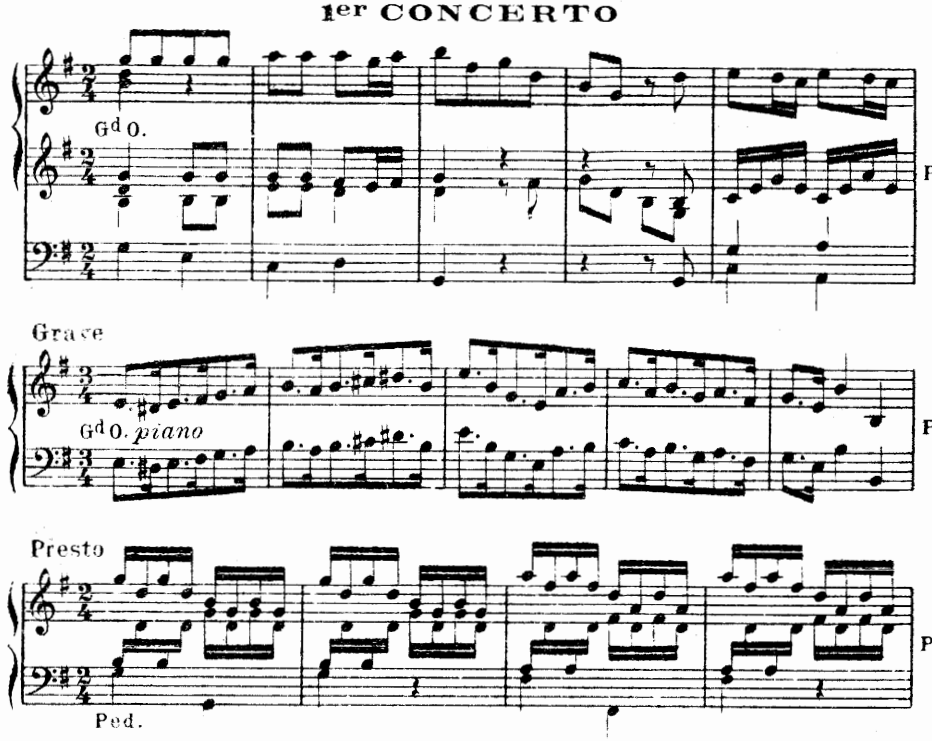

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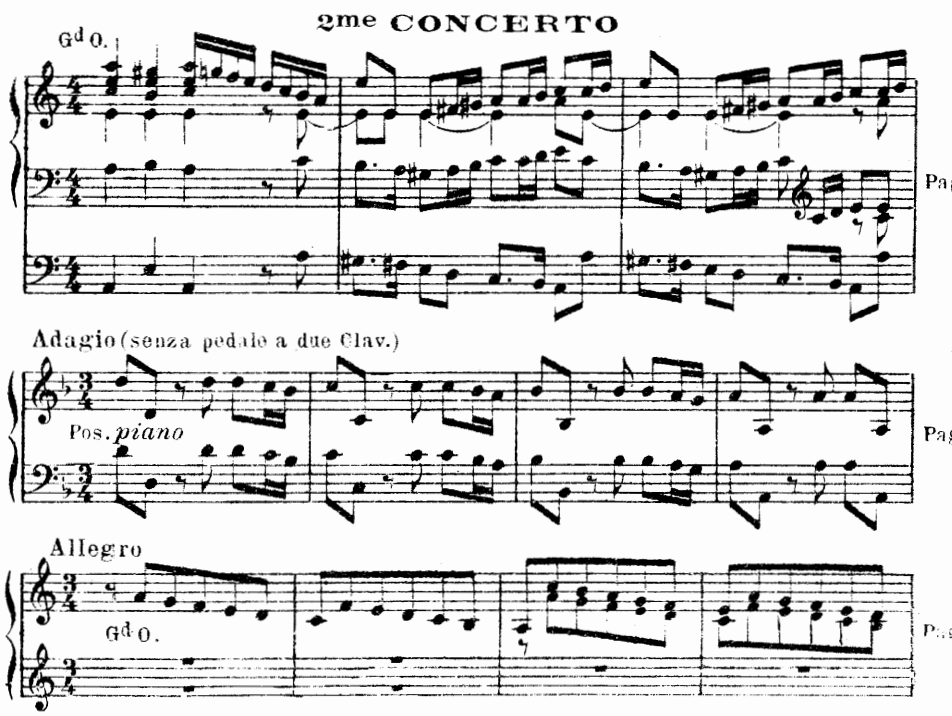

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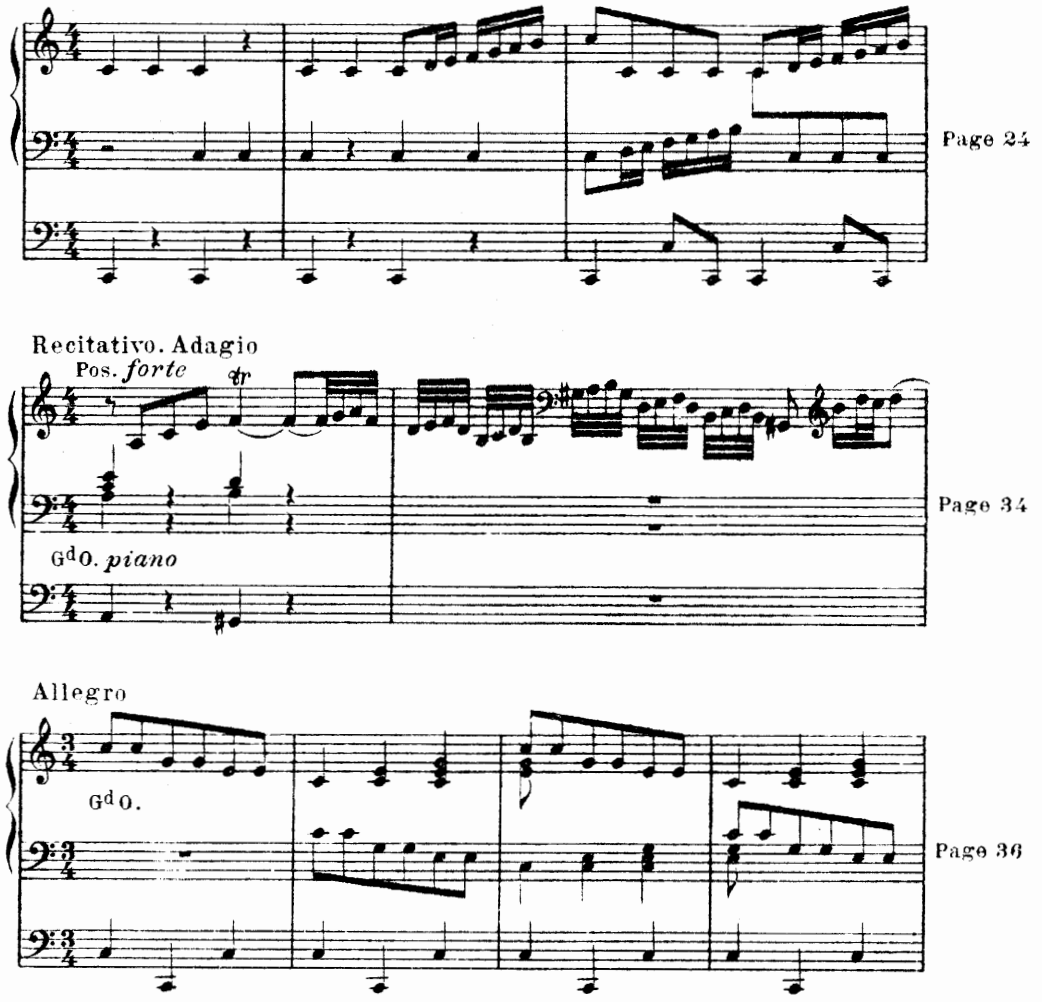

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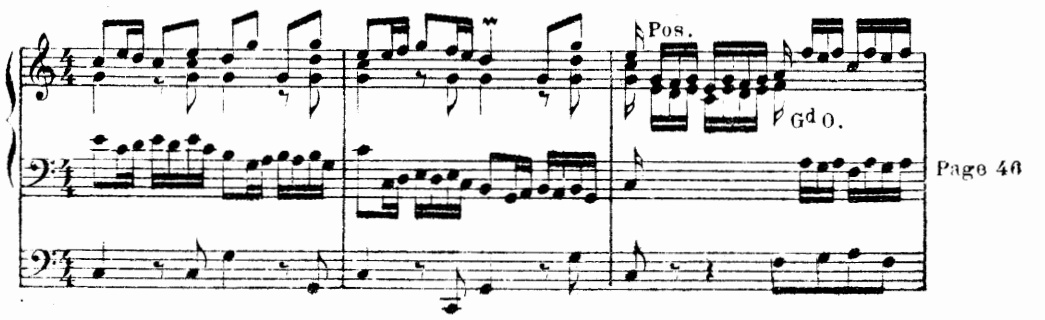

1er CONCERTO

à 2 Claviers et Pédale

J. S. BACH

MANUALE

PEDALE

Gd O.

Pos.

Gd O.

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D. & F. 9824

Paris, 4, Place de la Madeleine.

Pos.

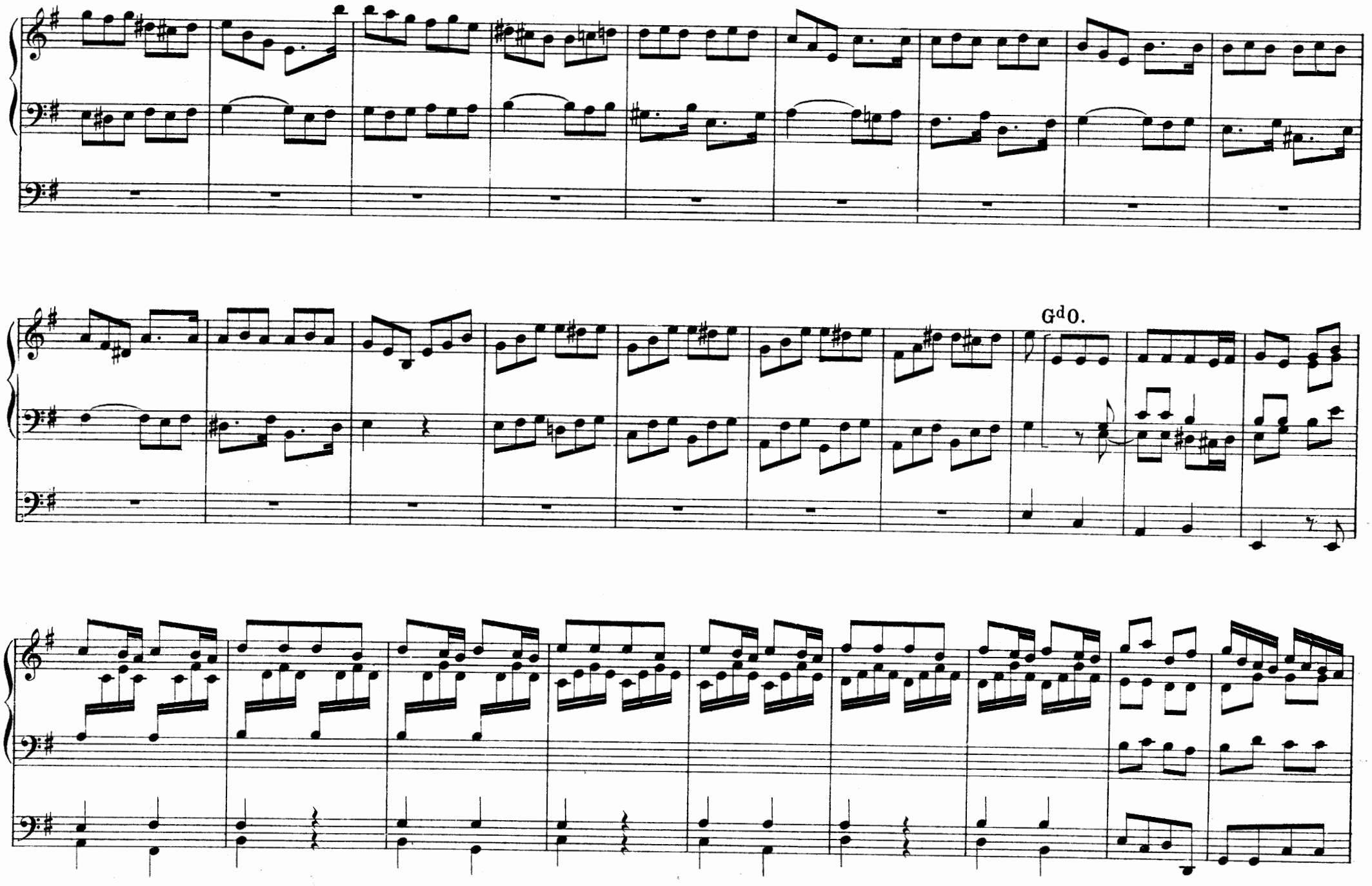
G^d O.

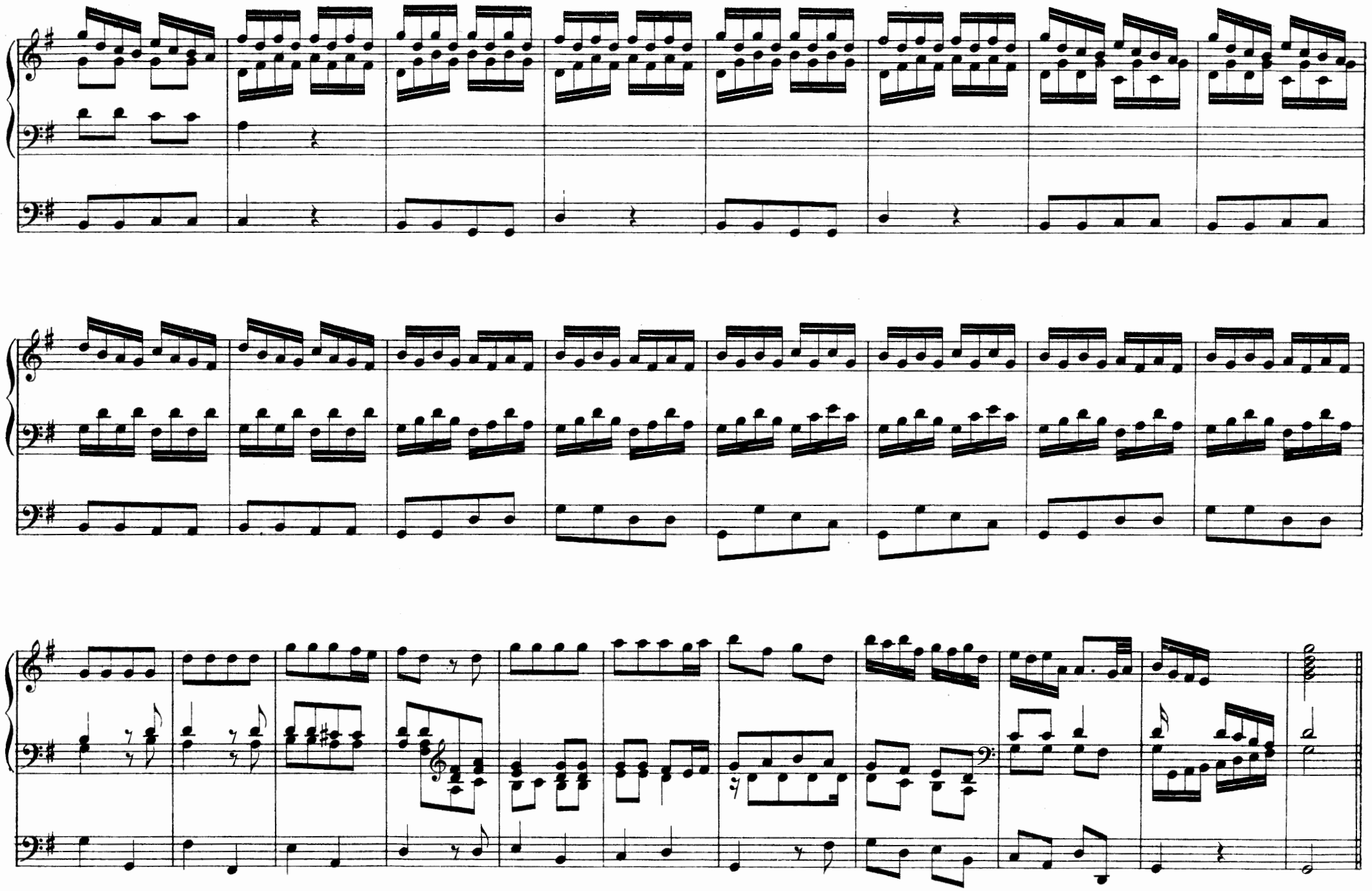
Pos.

Gd0.

Pos.

Pos.


G d O.



Grave

G^d O. *piano*

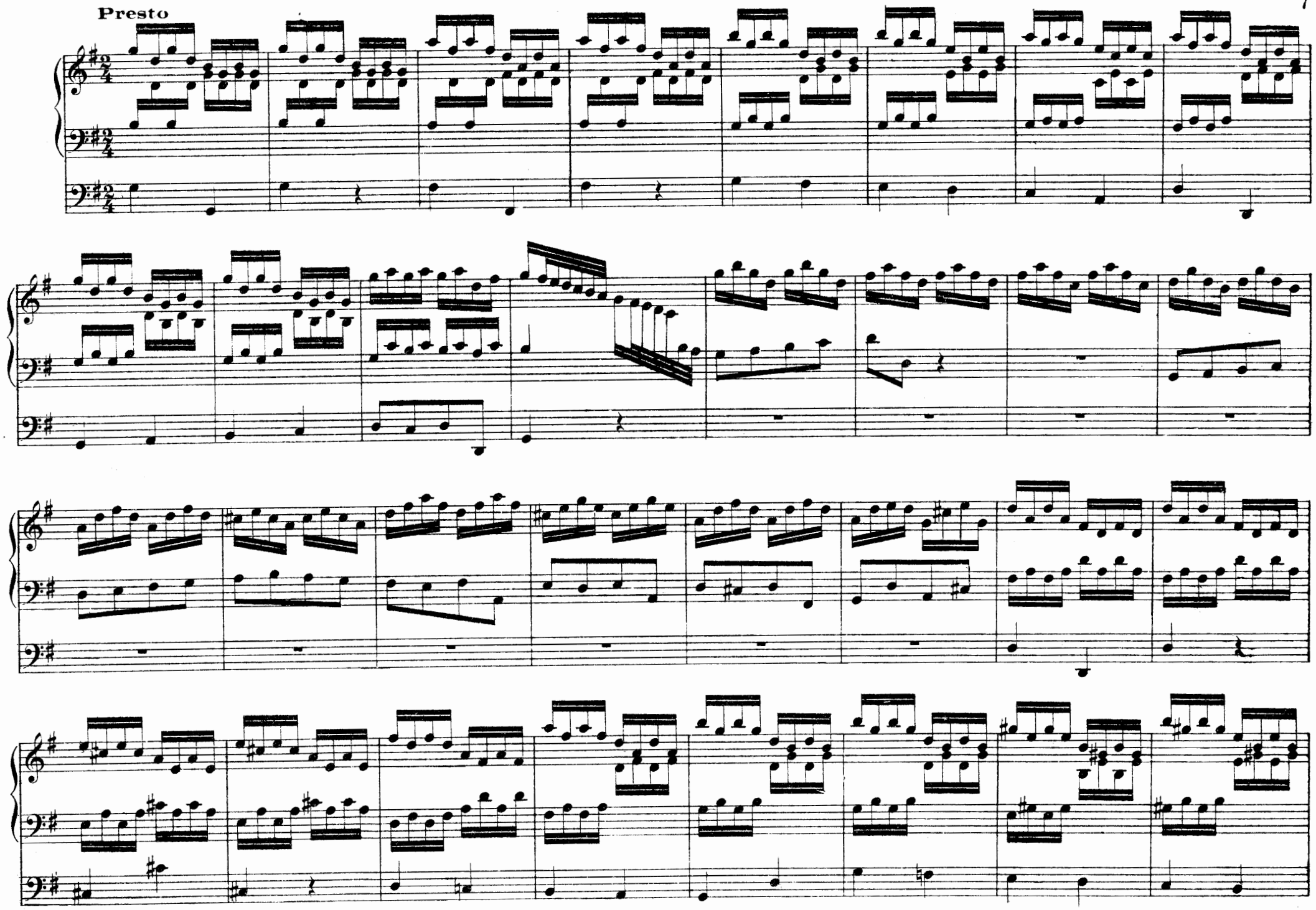
Pos. *forte*

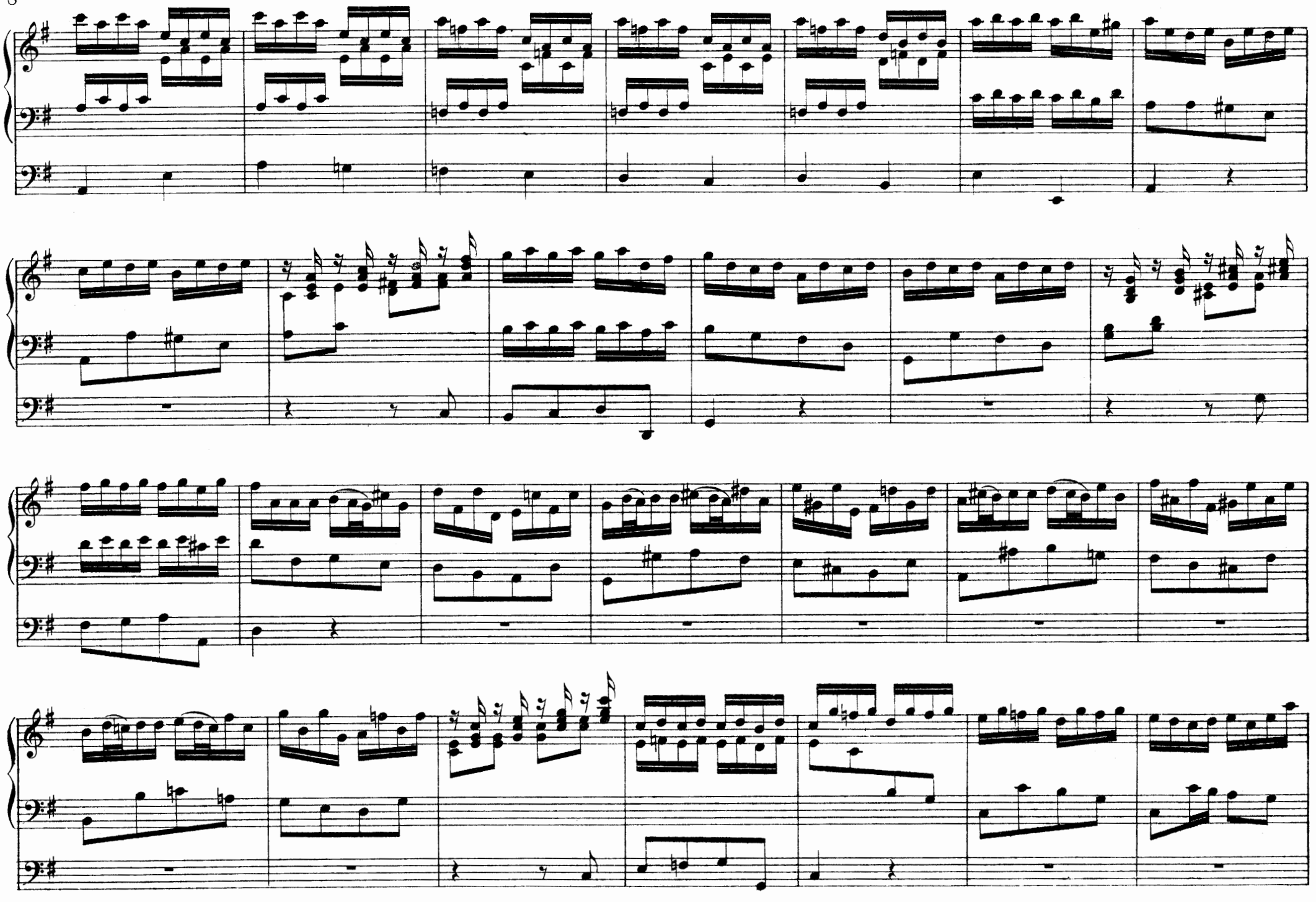
Pos.

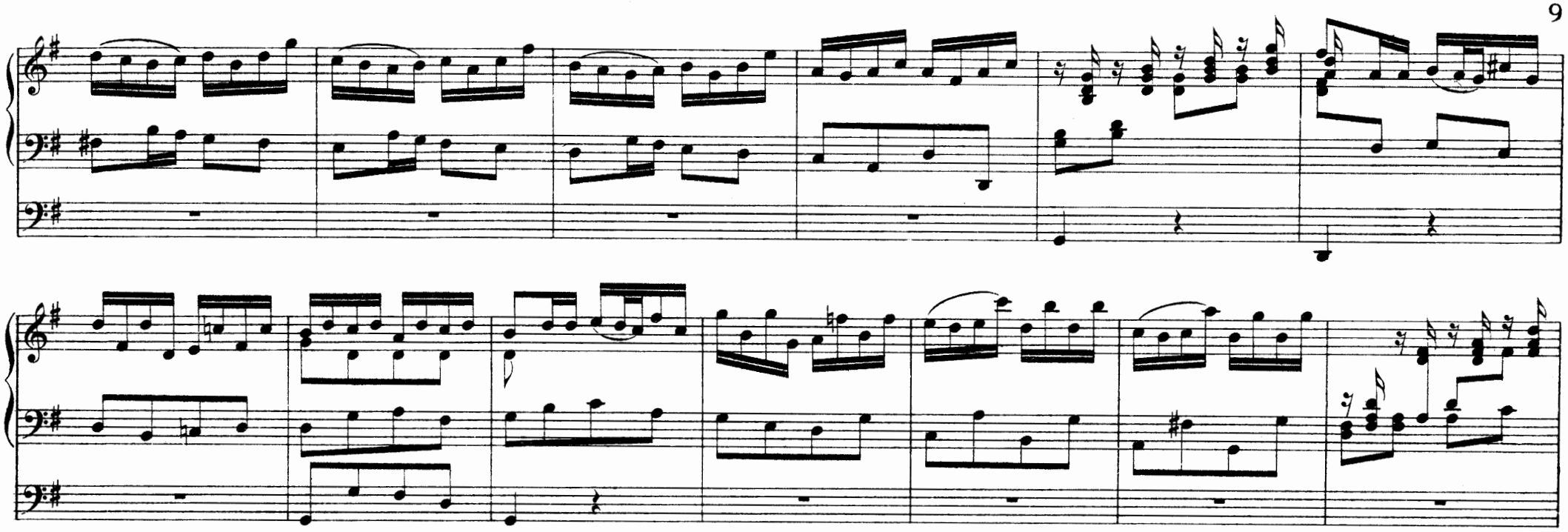
Pos.

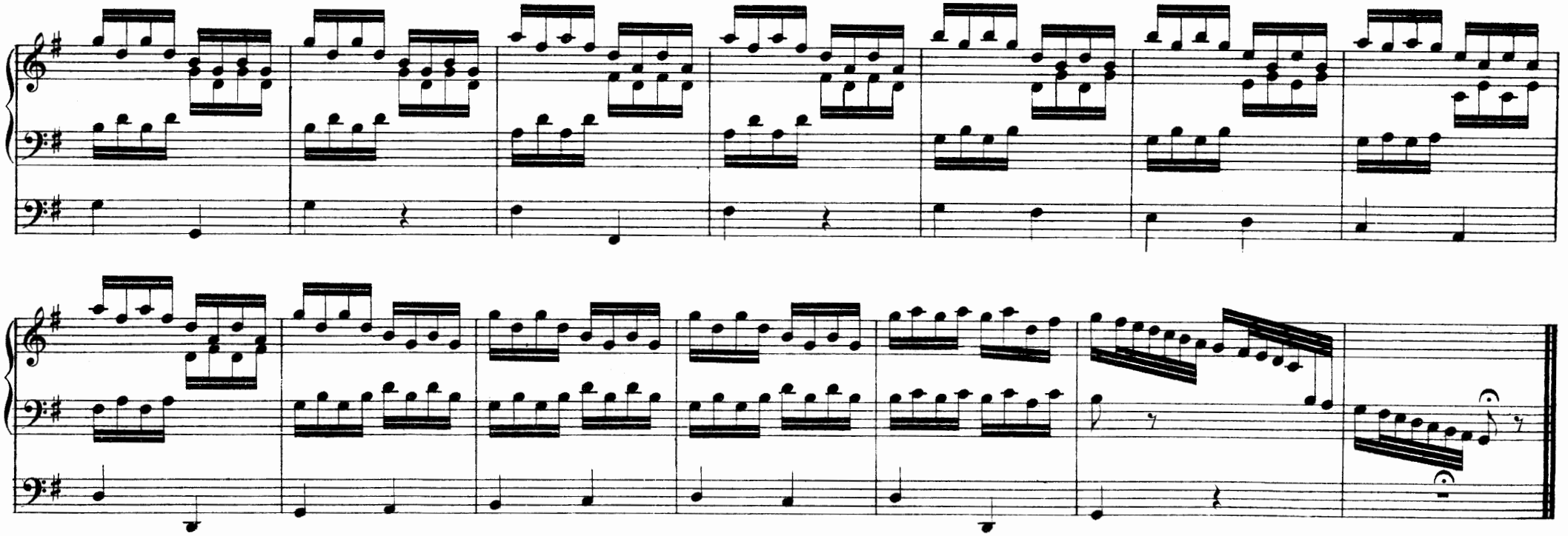
G^d O.

Presto









2me CONCERTO

à 2 Claviers et Pédale

Gd 0.

MANUALE

PEDALE

Pos.

Pos.

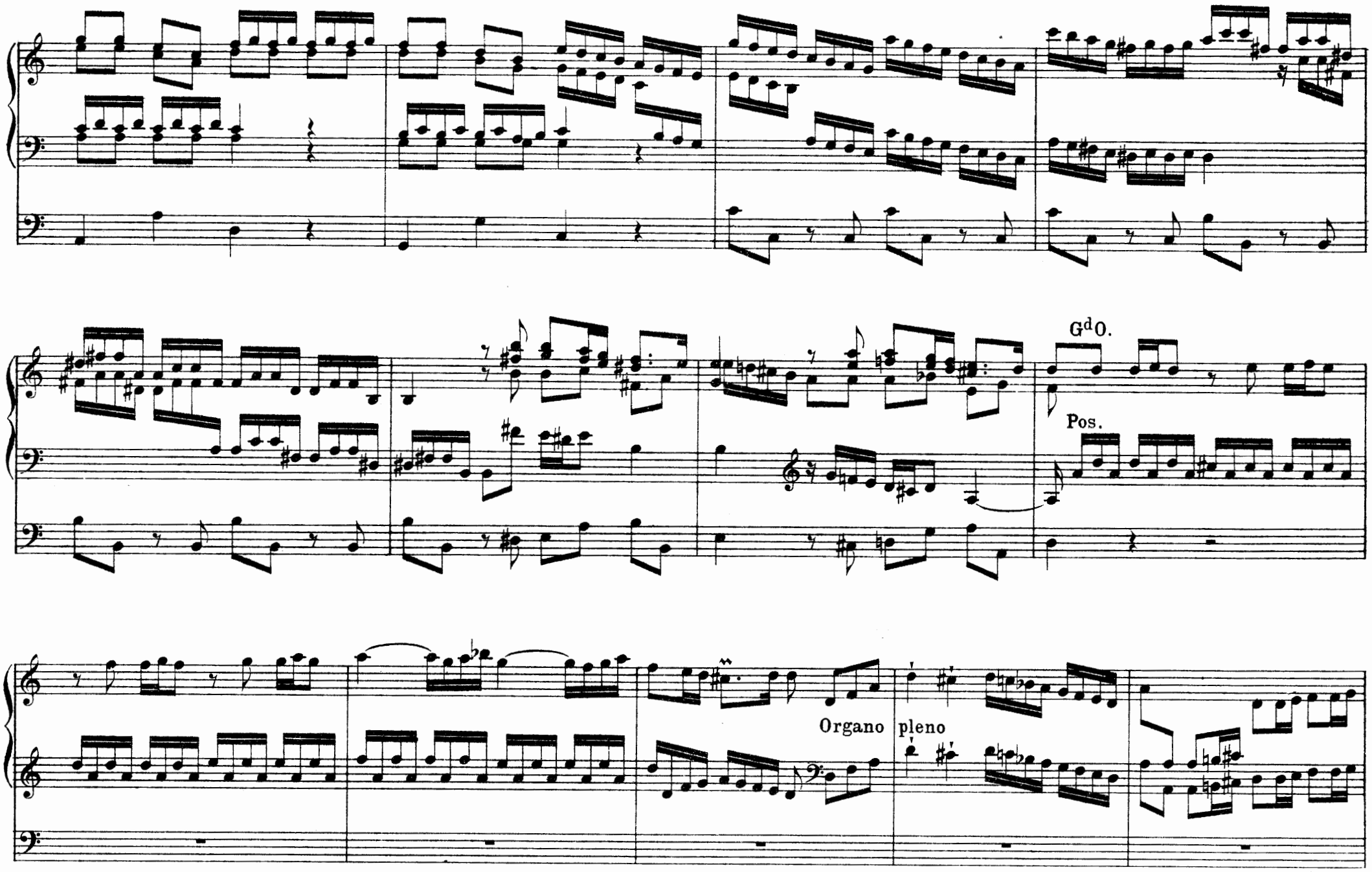
G^d 0.

Pos.

Pos.

G^d 0.

G^d 0.


Gd 0.
Pos.
Organo pleno

G^d O.

Pos.

Organo pleno

Pos.

Pos.

G^d O.

G^d 0.

Pos.

G^d 0.

G^d O.

Pos.

Organo pleno

Poco rit.

Adagio (senza pedale a due Clav.)

Pos. *piano*

Cantabile

piano

Allegro

G^d O.

Pos.

G^d O.

Gd O.

Pos.

Gd O.

Pos.

Pos.

G^d 0.

Pos.

G^d 0.

G^d 0.

Pos.

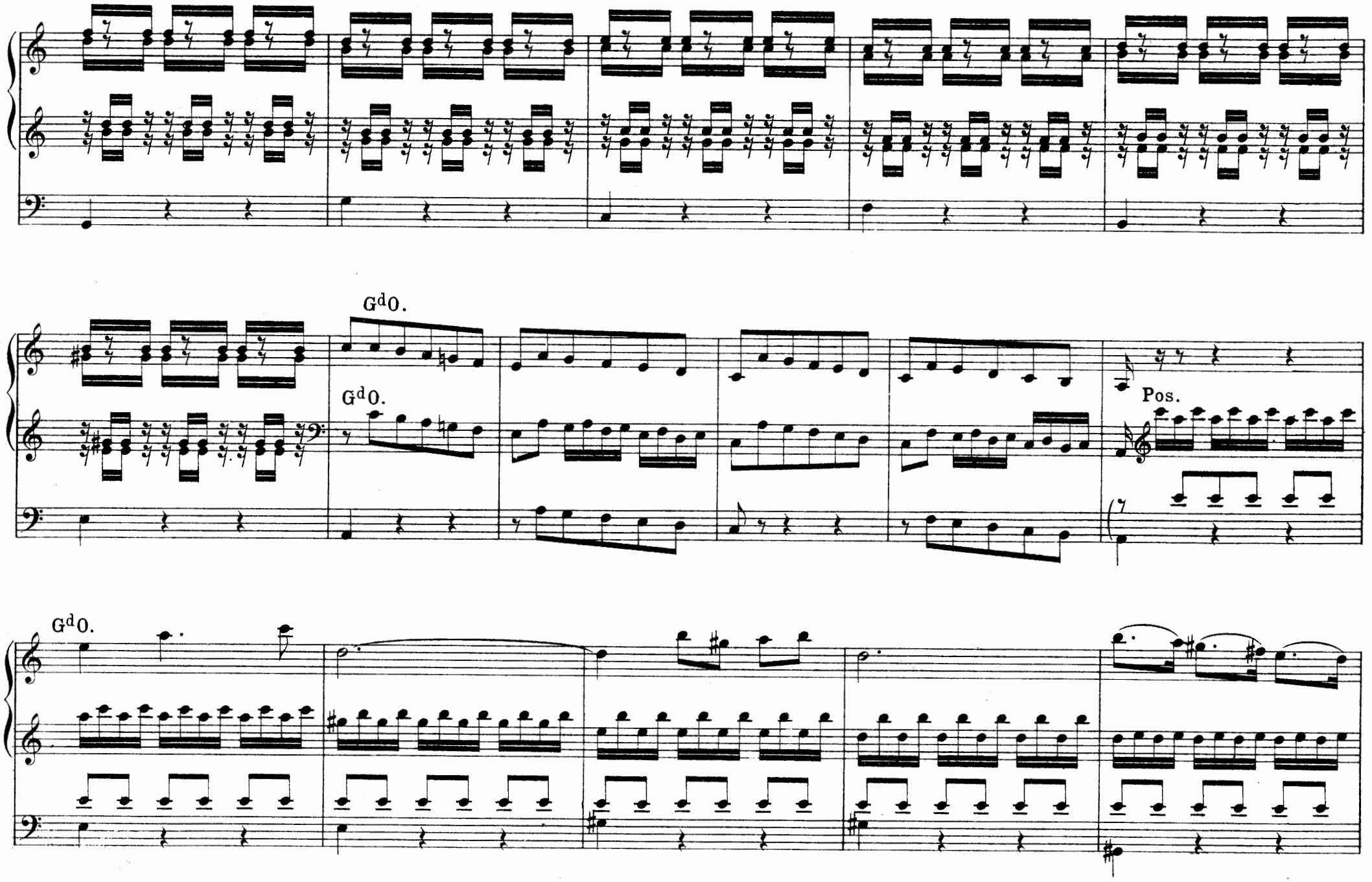
G^d 0.

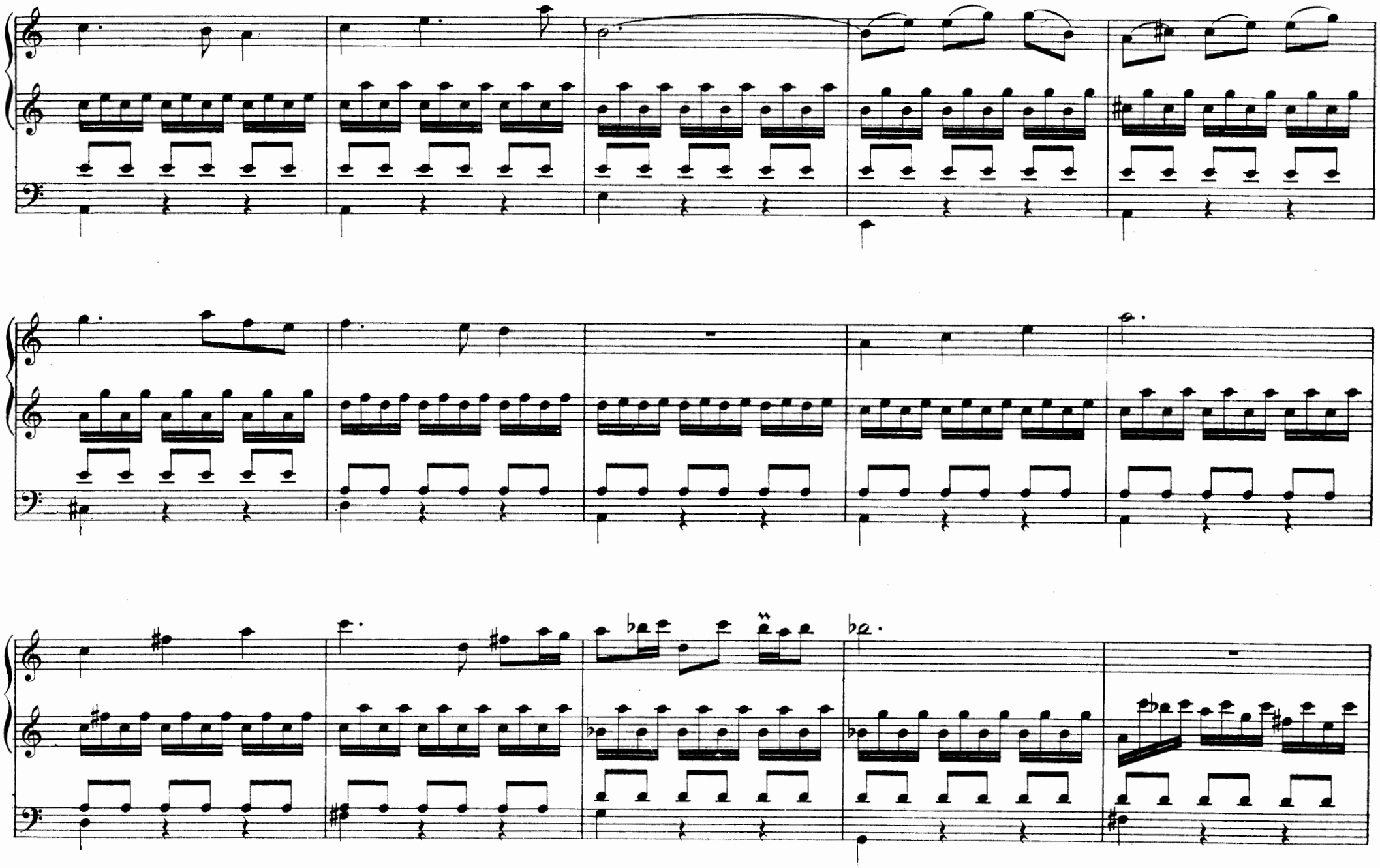
Pos.

Pos.

G^d 0.

Pos.

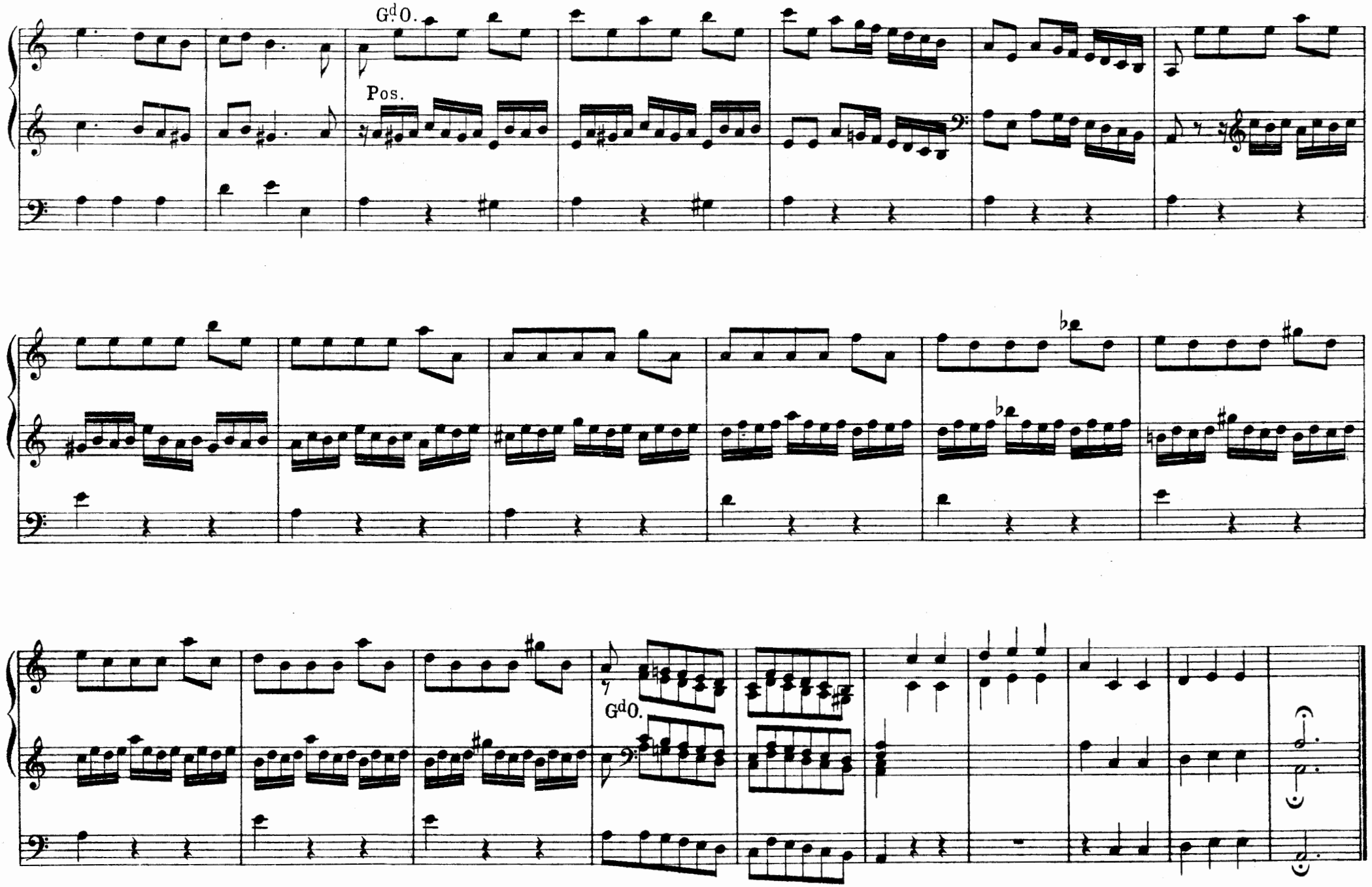

Gd0.
Gd0.
Pos.
Gd0.



Pos.

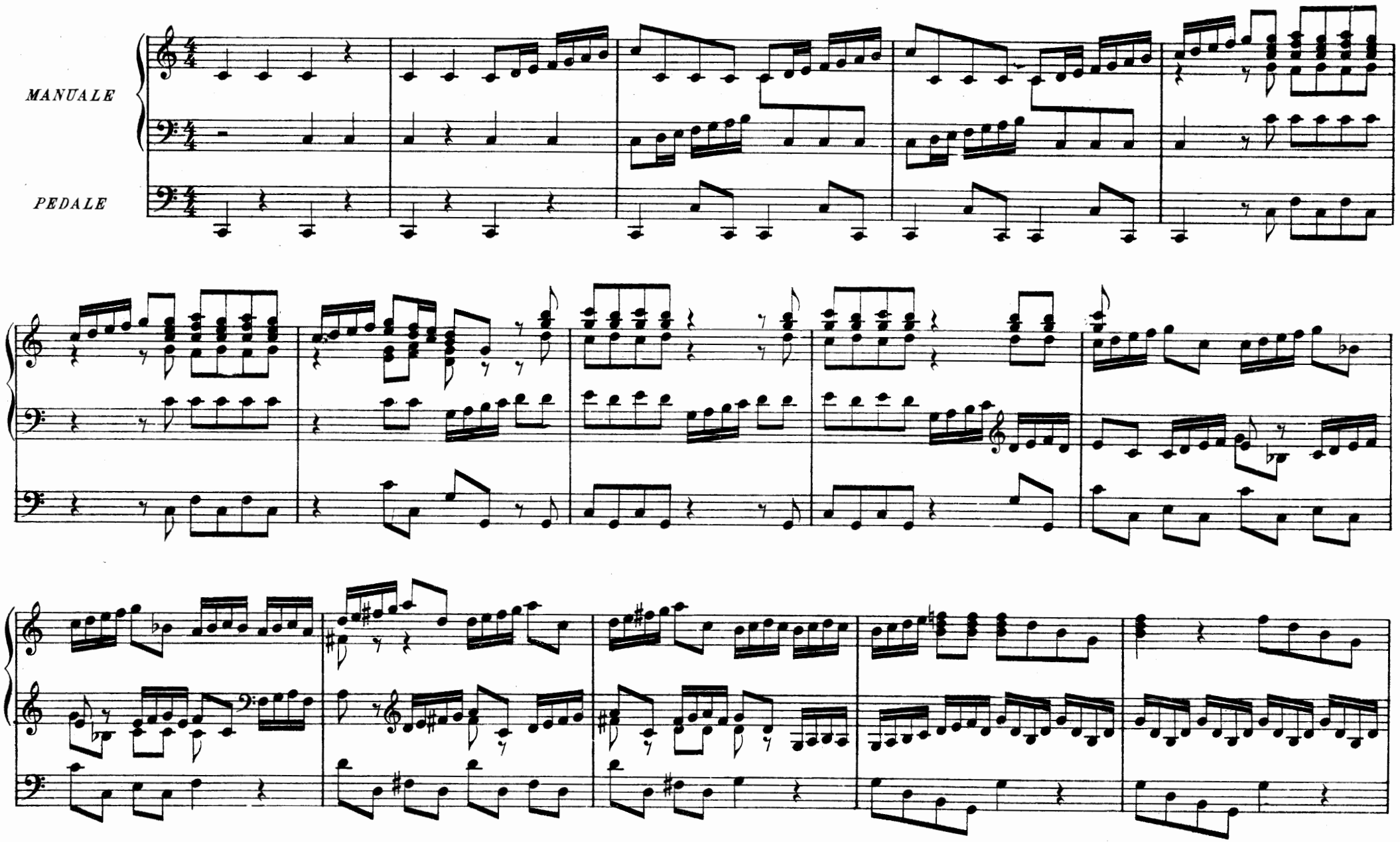
Organo pleno

G[d]0.


G.d O.
Pos.
G.d O.

3me CONCERTO

à 2 Claviers et Pédale



Pos.

G^d O.

dextra

sinistra

Gd O.

Gd O.

Gd O.

Pos.

(Pos.)

Gd O.

Pos.

Gd 0.

Pos.

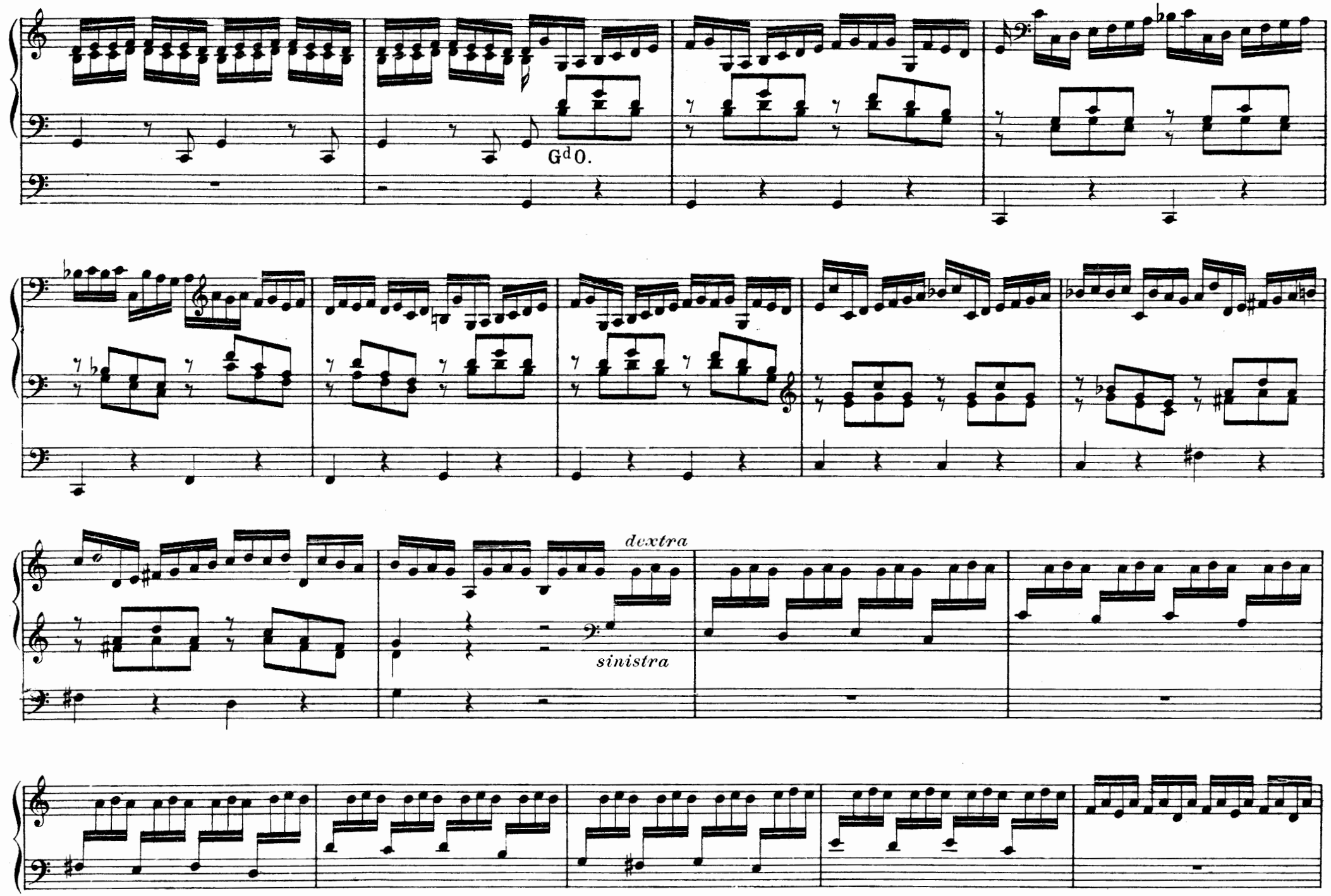
G^d O.

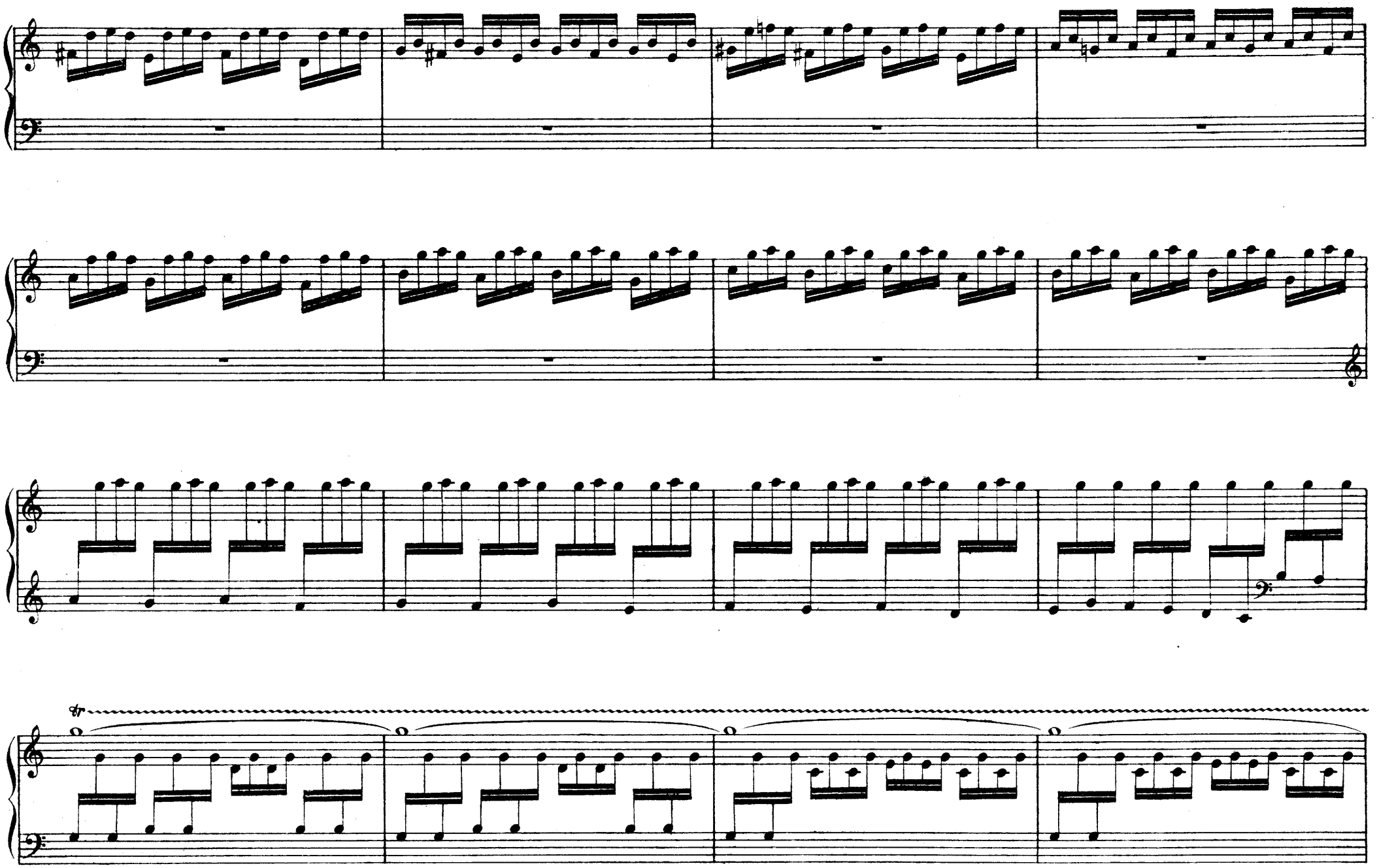
G^d O.

G^d O.

Pos.

Pos.


Gd O.
dextra
sinistra



dextra

sinistra

G^d 0.

G^d 0.

Poco rit.

Recitativo. Adagio

Pos. *forte*

G.d O. *piano*

segue Allegro

Allegro

G[d] 0.

Pos.

G^d 0.

Gd 0.

Pos.

Pos.

Gd 0.

Pos

Pos.

Gd 0.

Gd 0.

Pos. 3

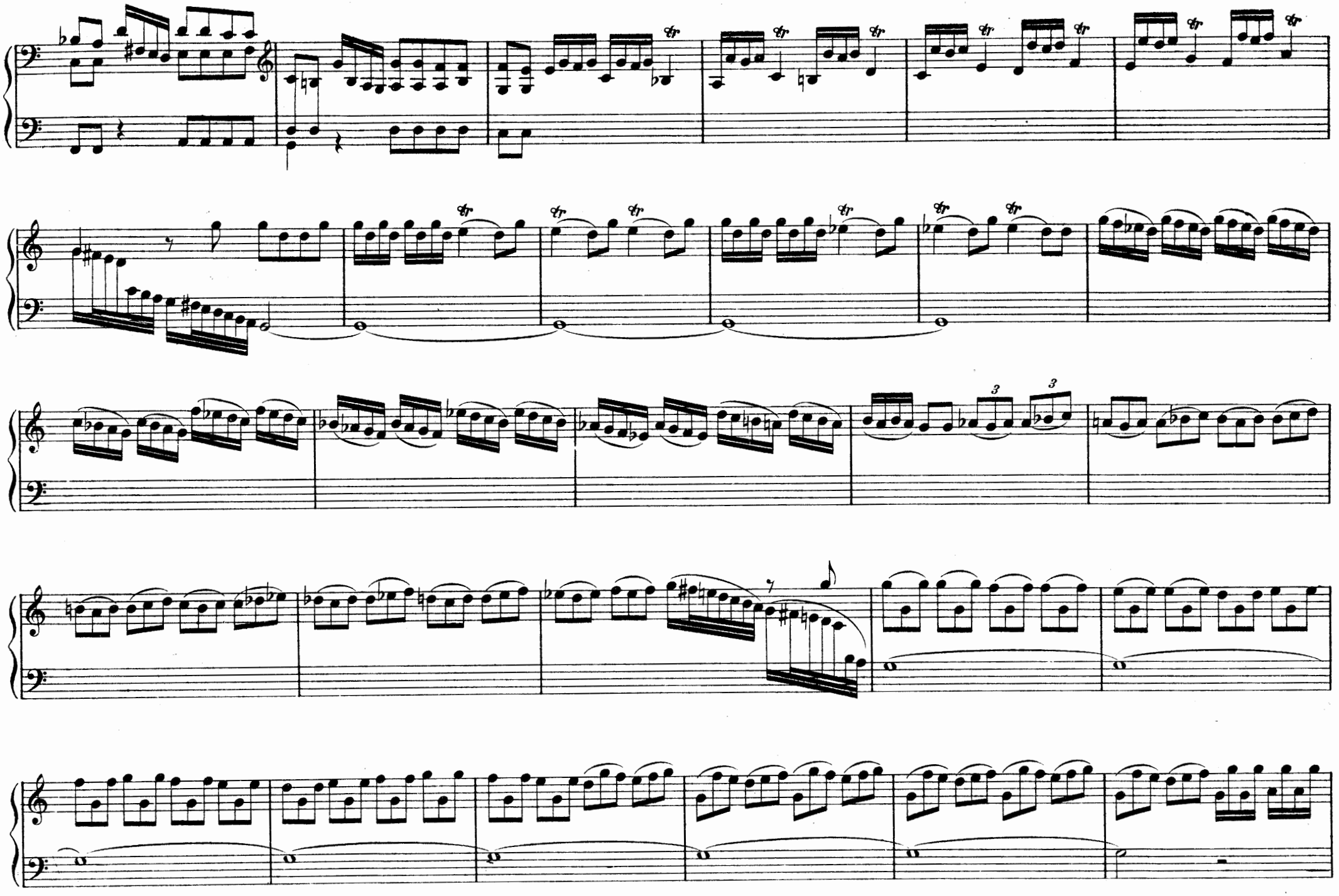
Pos.

Pos.

G^d 0.

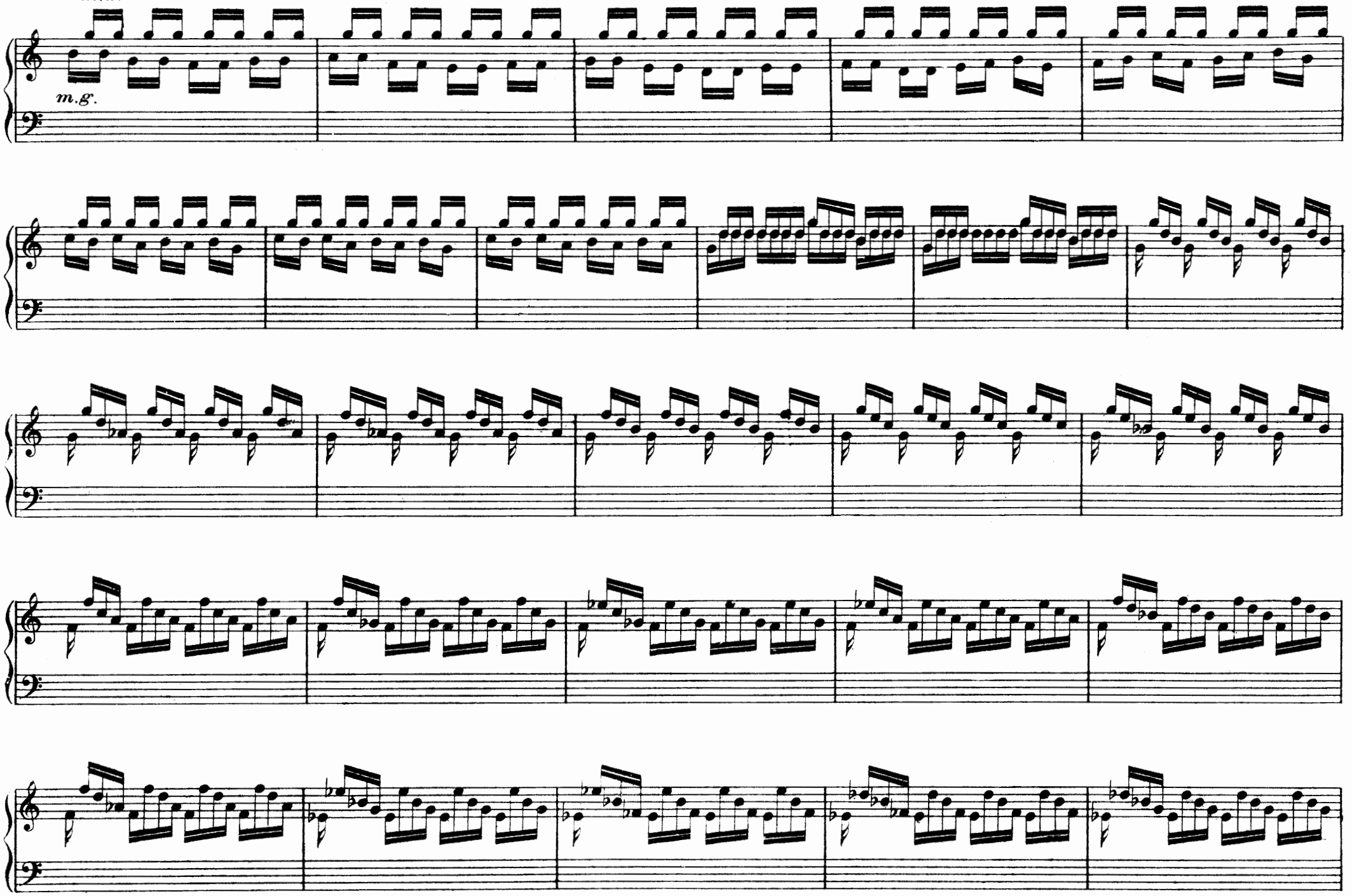
Solo

Pos.



m.d.

m.g.



G^d O.

4me CONCERTO

à 2 Claviers et Pedale

MANUALE

PEDALE

Pos. Gd 0. Pos. Gd 0.

Pos. Gd 0. Pos. Gd 0.

Pos. Gd 0. Pos.

Gd 0. Pos. Gd 0. Pos. Gd 0.

Pos.

Gd 0. Pos. Gd 0. Pos. Gd 0. Pos. Gd 0.

Pos. Pos.

G^d 0. G^d 0.

Pos. Pos.

G^d 0. G^d 0.

Pos. Pos.

G^d 0.

Pos.

Gd 0.

Gd 0.

Pos.

Gd 0.

Pos.

Gd 0.

Pos.

Gd 0.

Pos.

Gd O.

Gd O.

Pos.

G^d 0. Pos. G^d 0. Pos. G^d 0.

Pos. G^d 0. Pos. G^d 0.

Pos. G^d 0. Pos. G^d 0.

Ch. Douin, gr.- Poinçons Durand & Cie

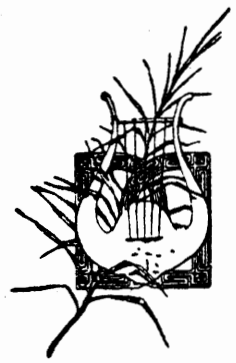
D. & F. 9824

J.-S. BACH

SUPPLÉMENT

PRÉLUDES et FUGUES

Révision par GABRIEL FAURÉ



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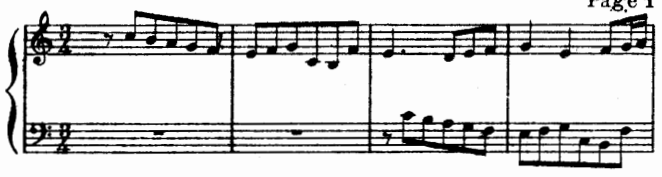

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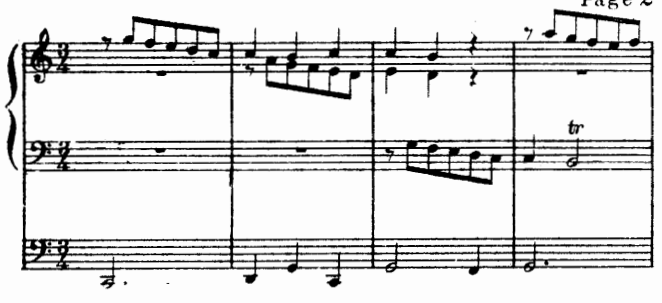

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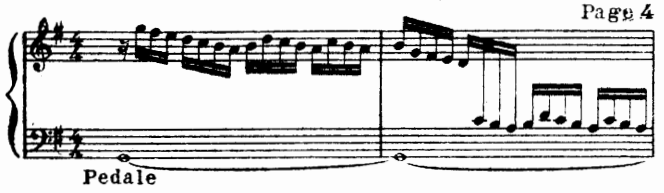

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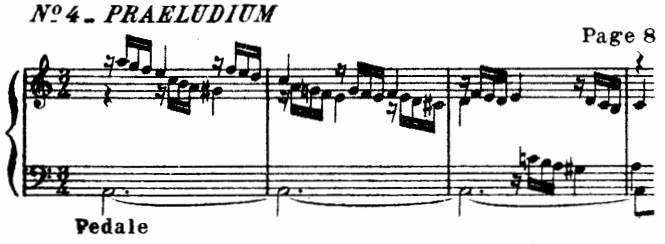

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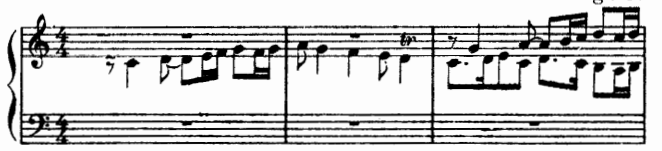

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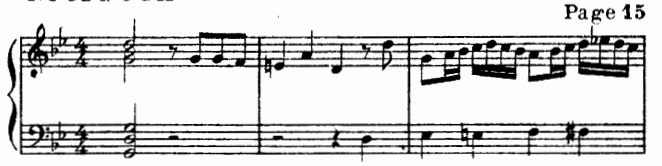

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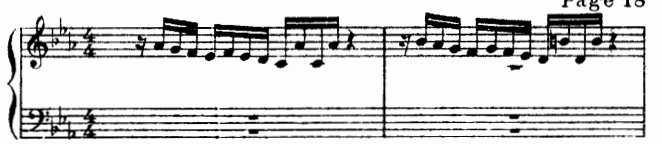

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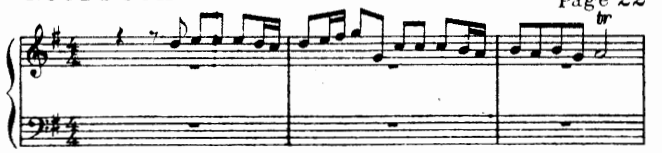

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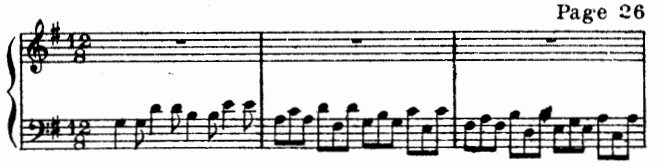

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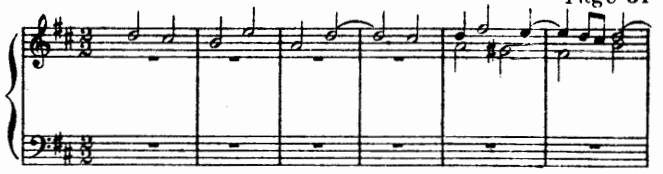

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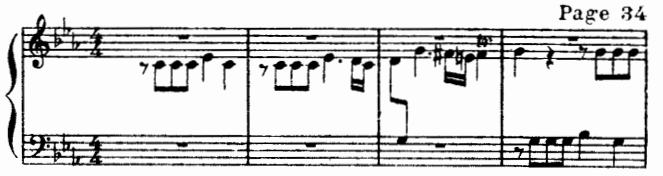

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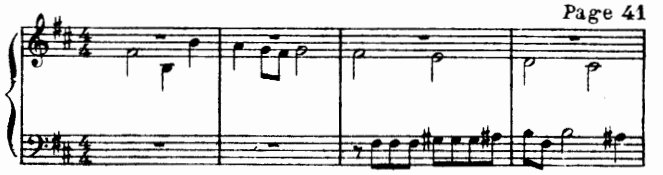

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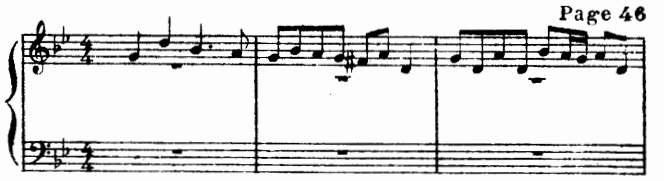

PRÉLUDES & FUGUES

J. S. BACH

Nº 1. PRAELUDIUM

MANUALE

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Pedale

Nº 2. PRAELUDIUM

MANUALE

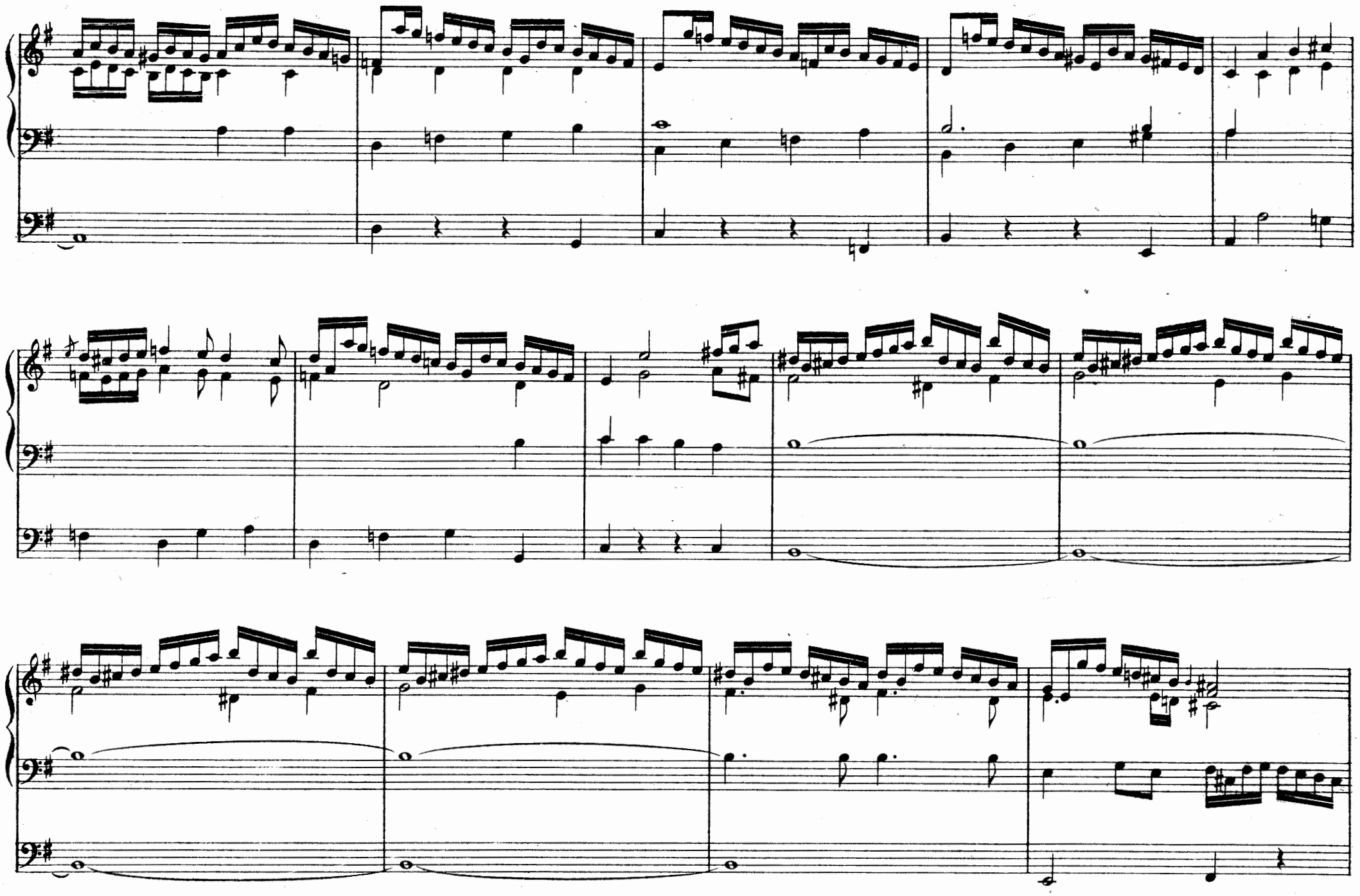
PEDALE

Nº 3 - PRAELUDIUM

MANUALE

PEDALE

(tr)



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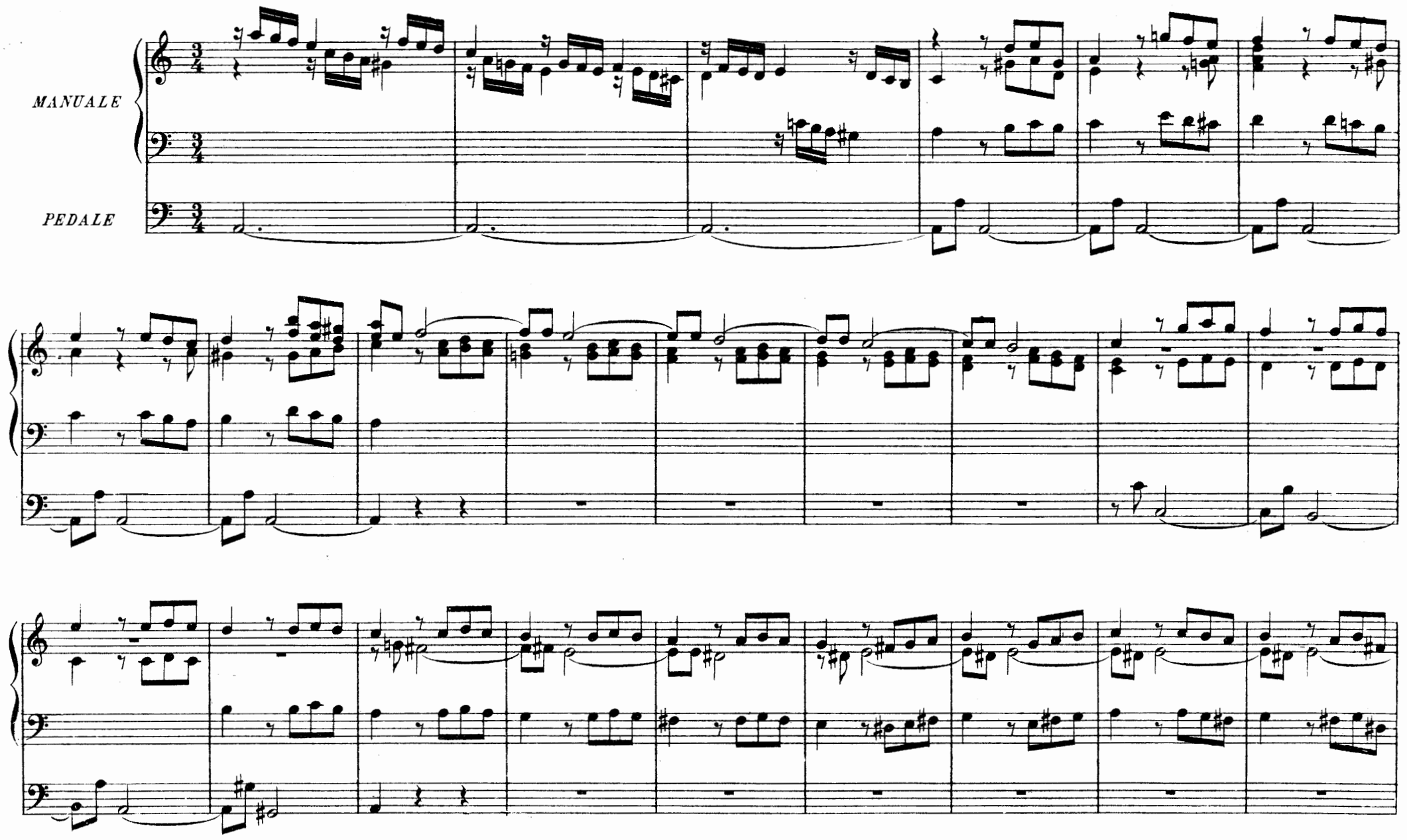

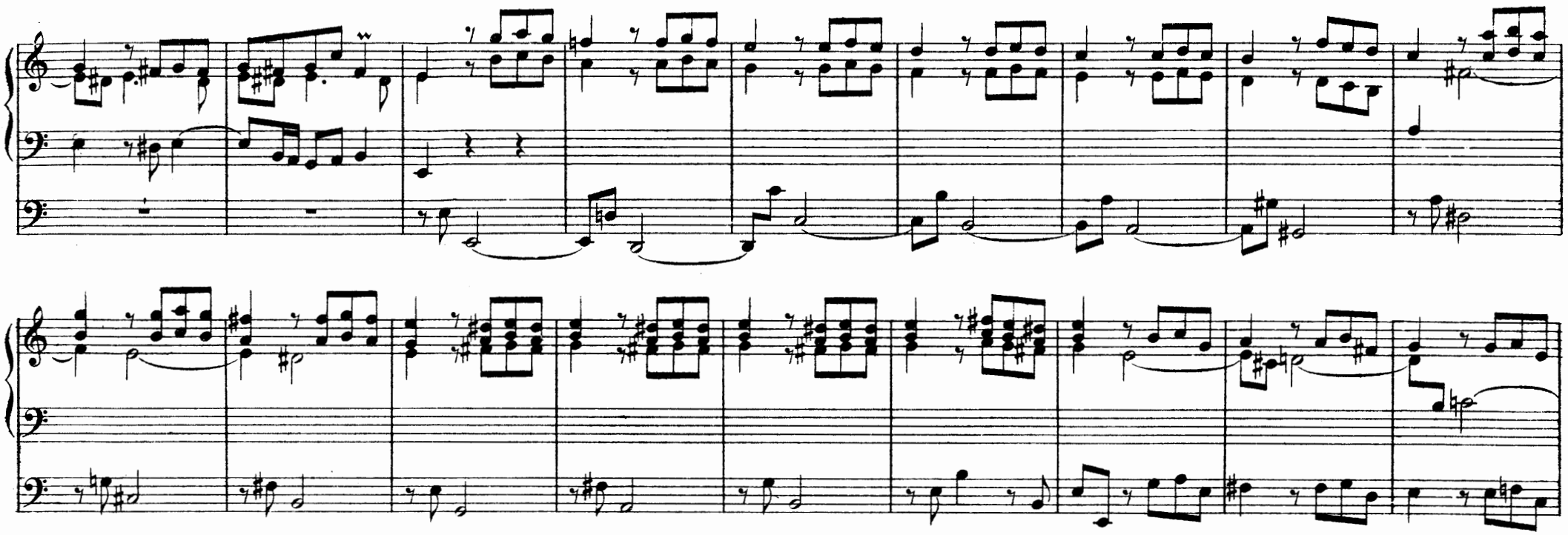

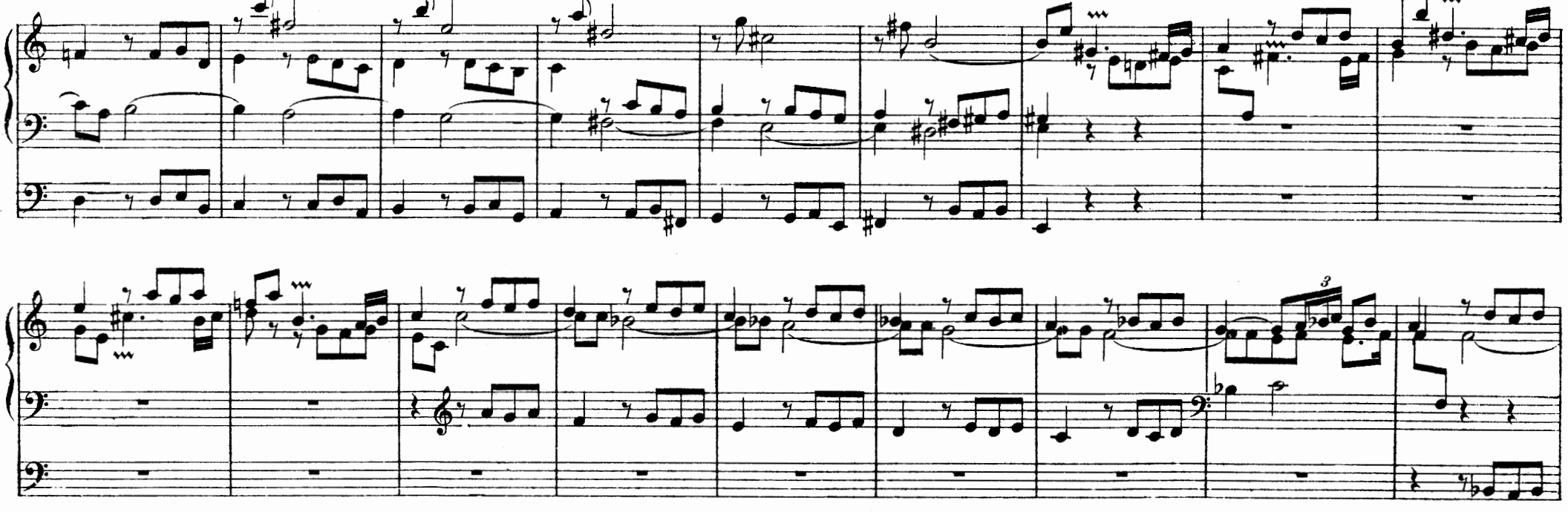

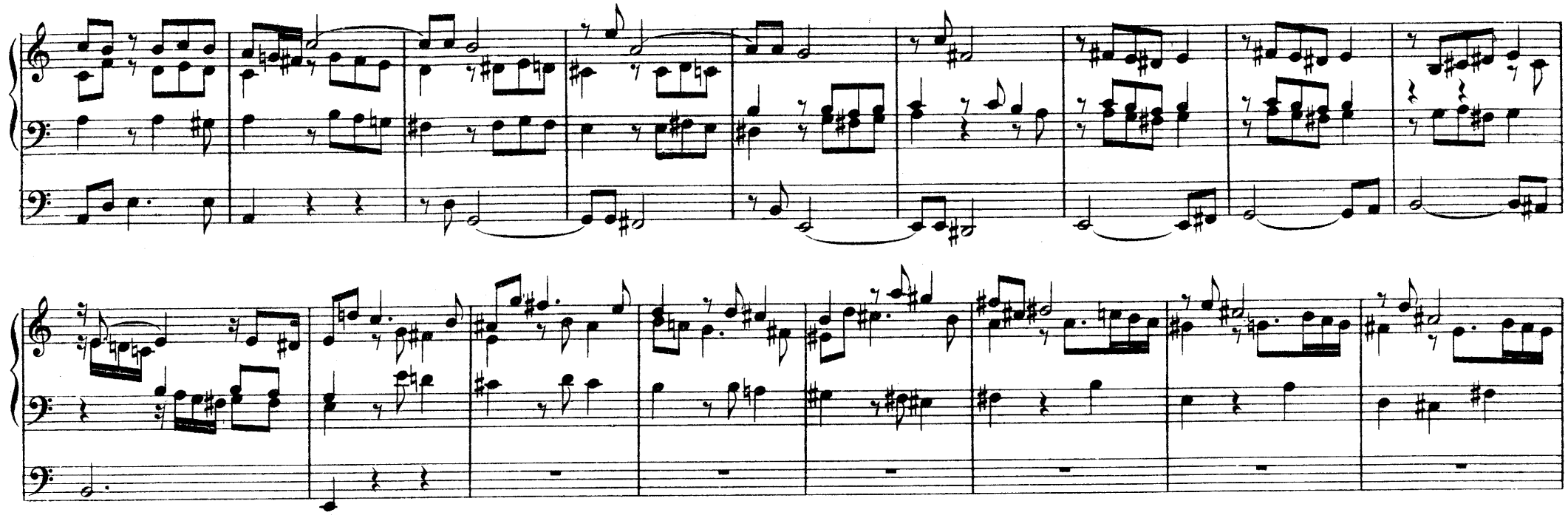

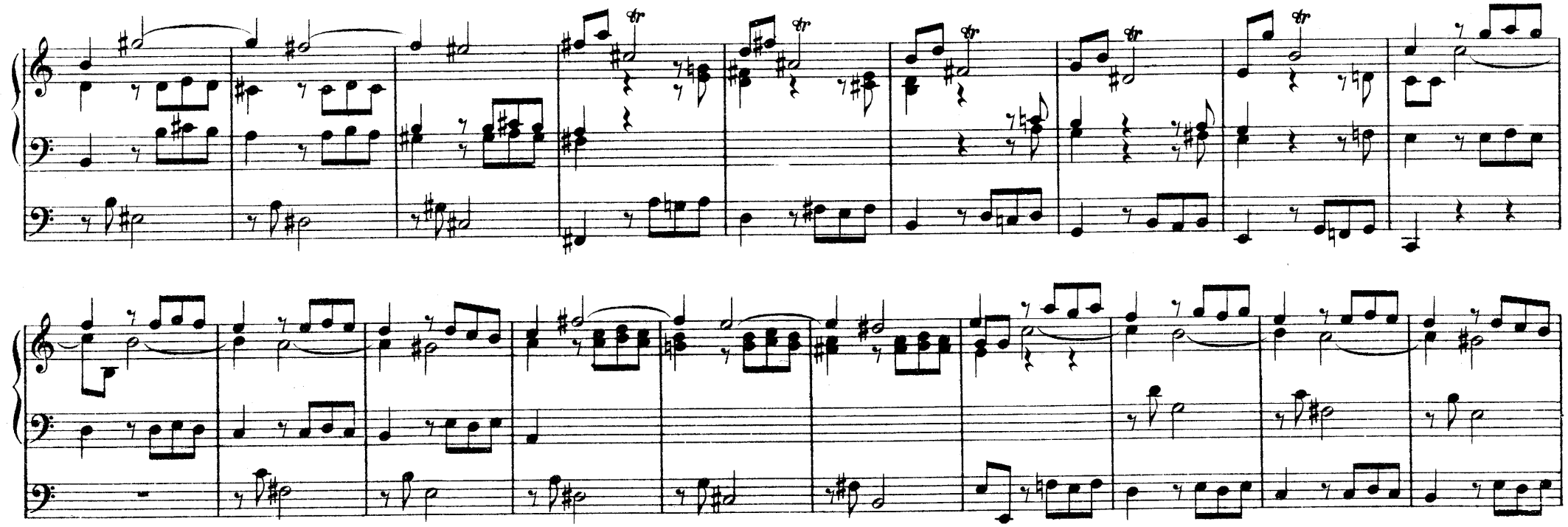

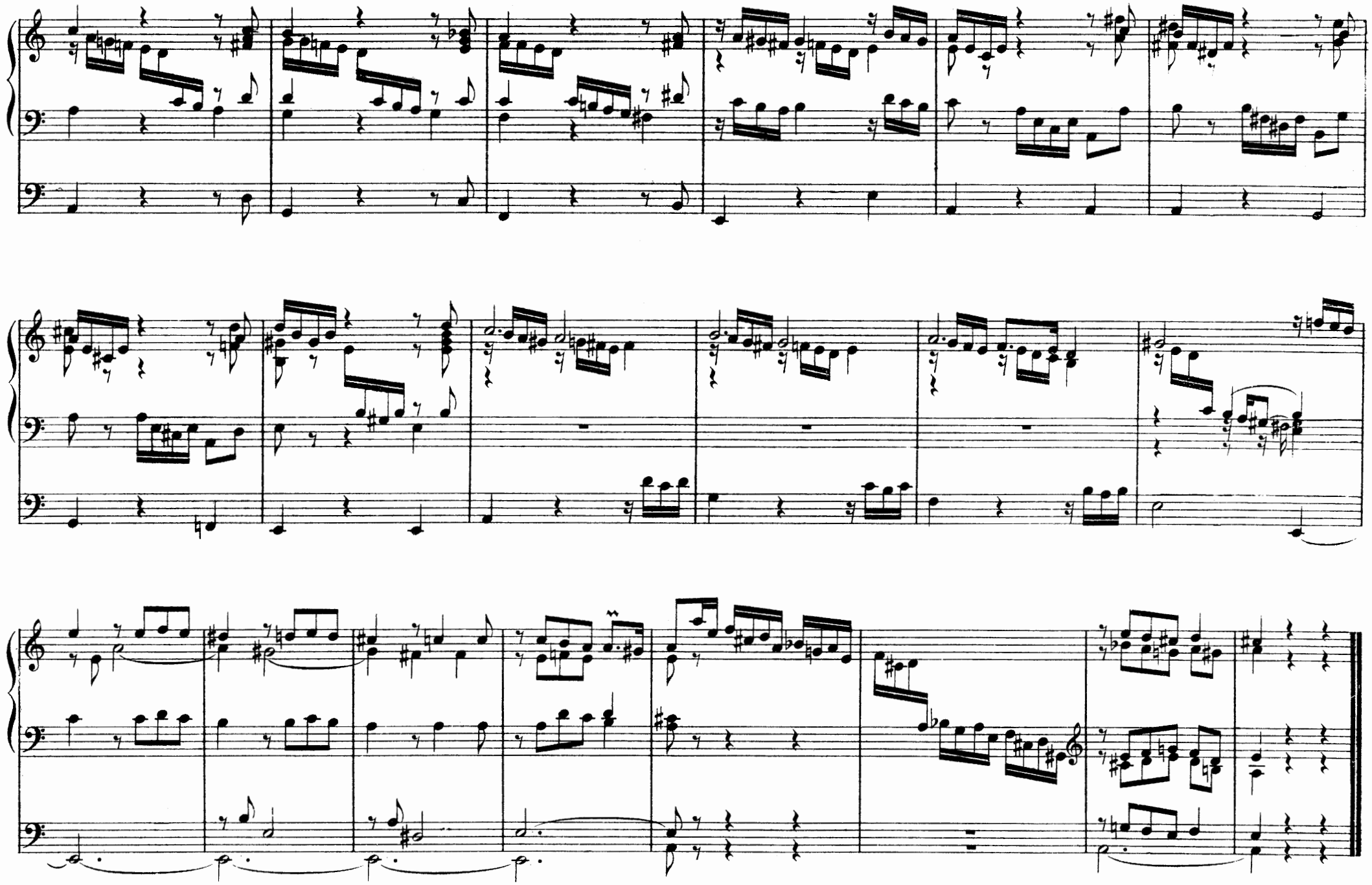

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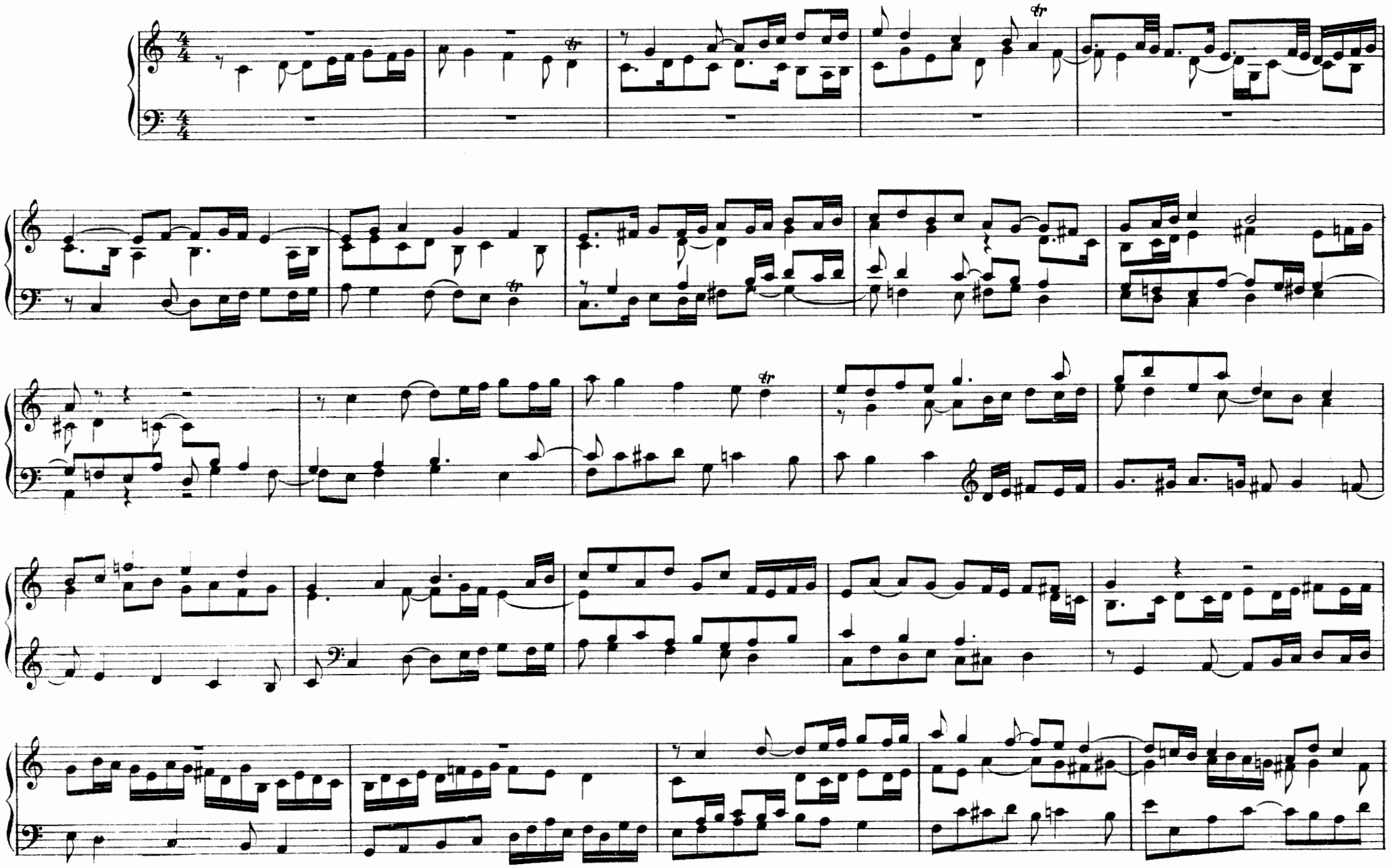
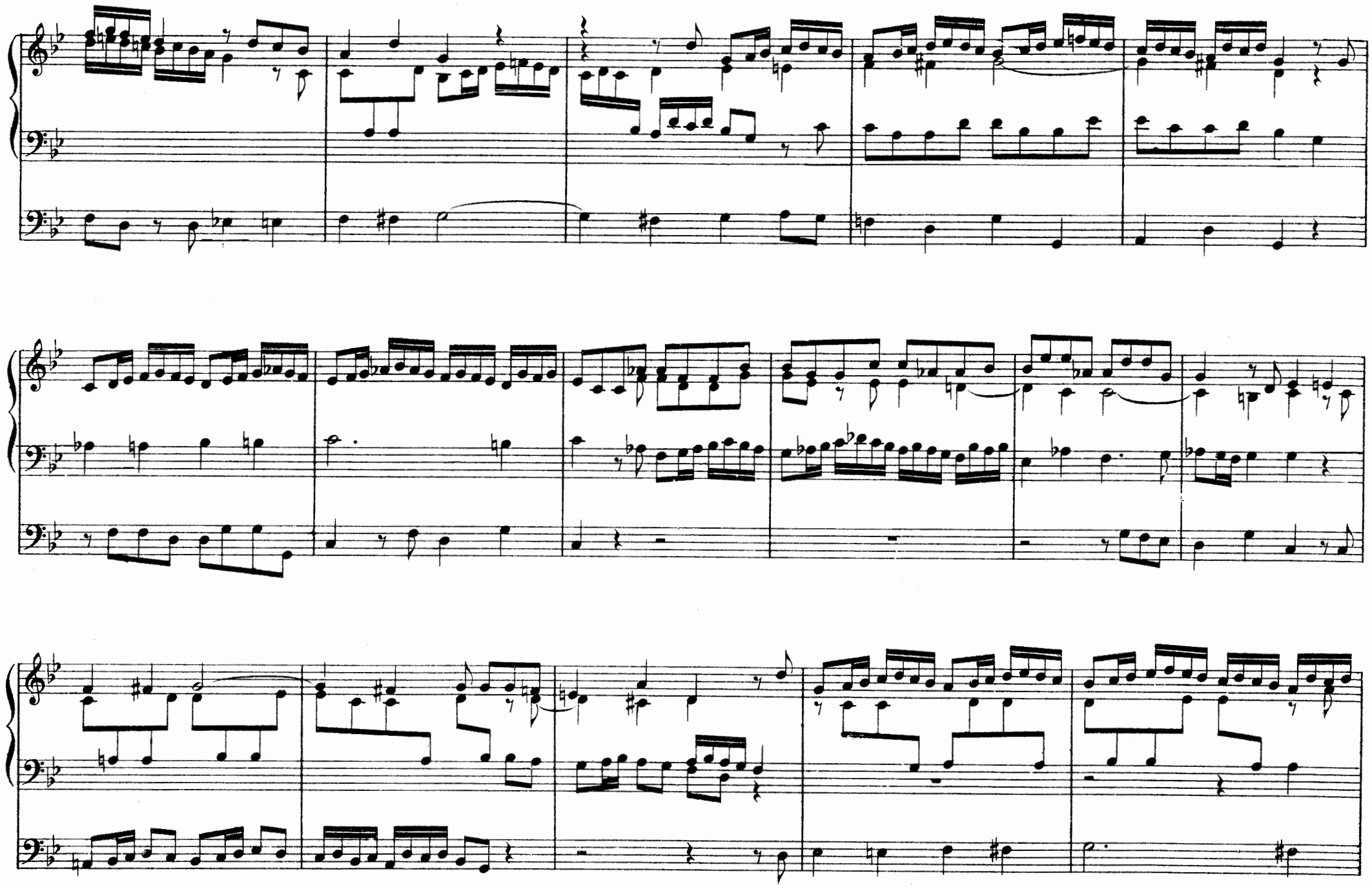


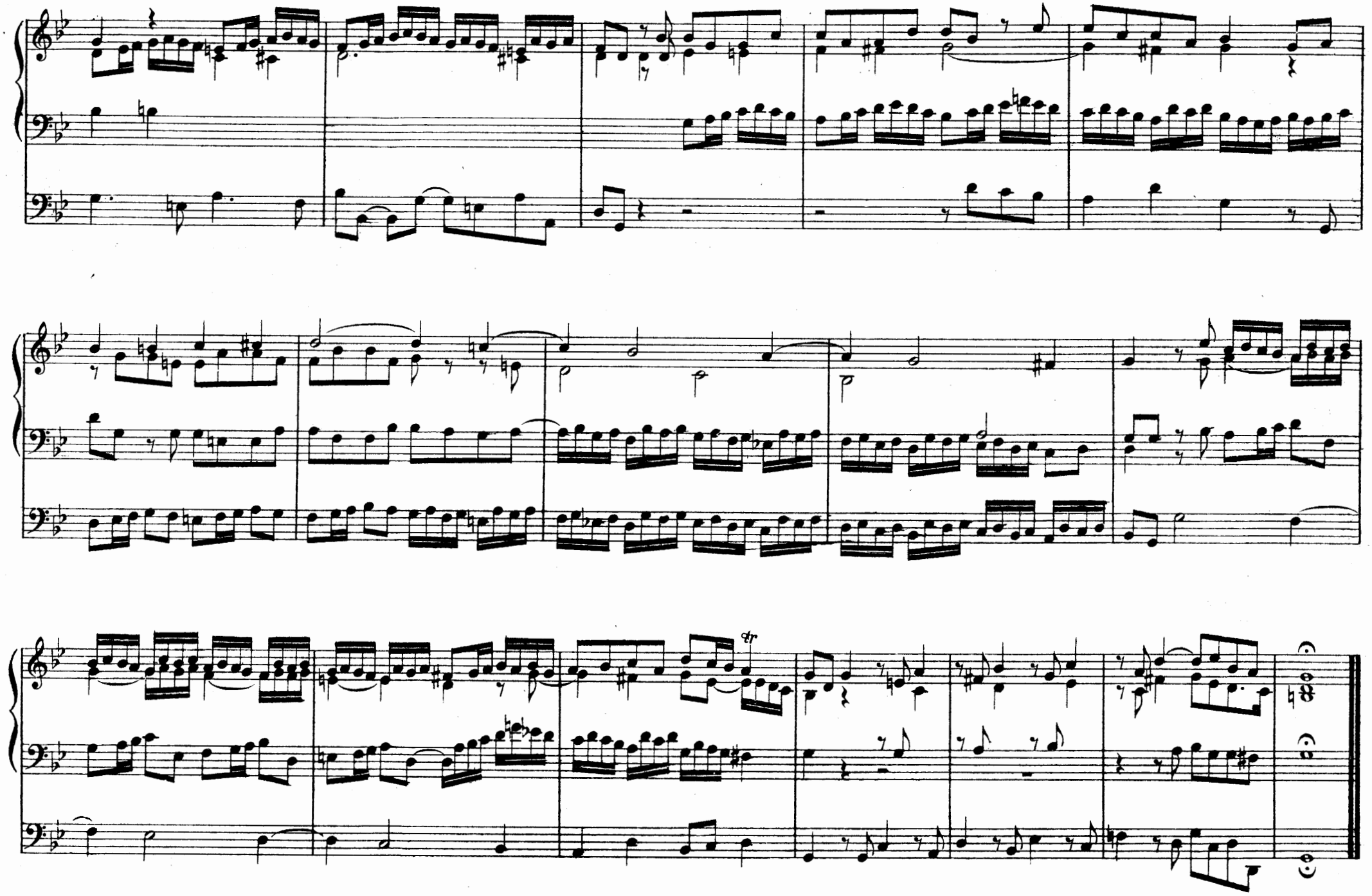
Pedale

Nº 6. FUGA

MANUALE

PEDALE

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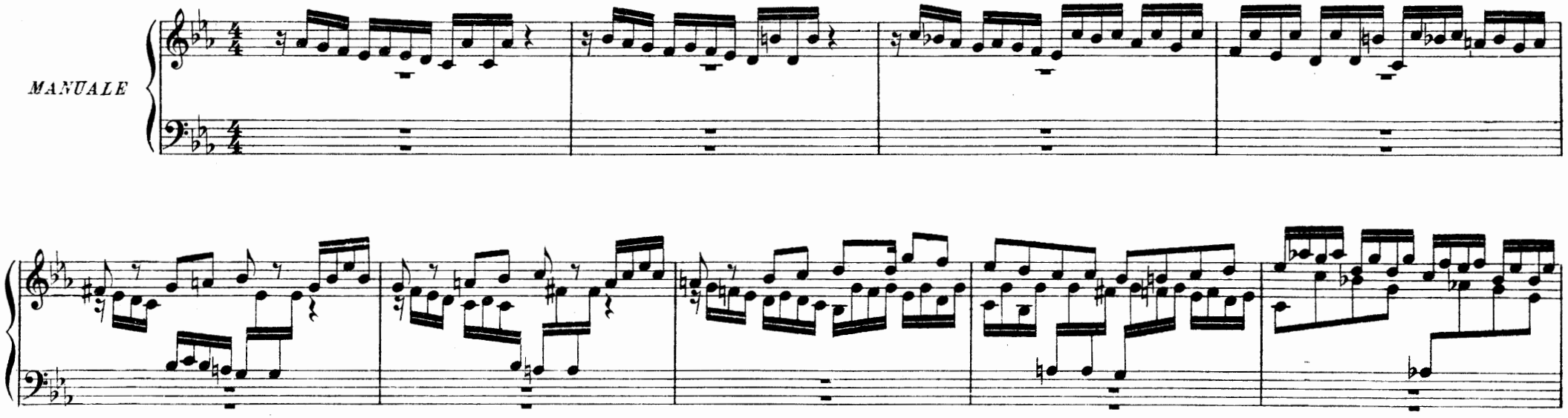
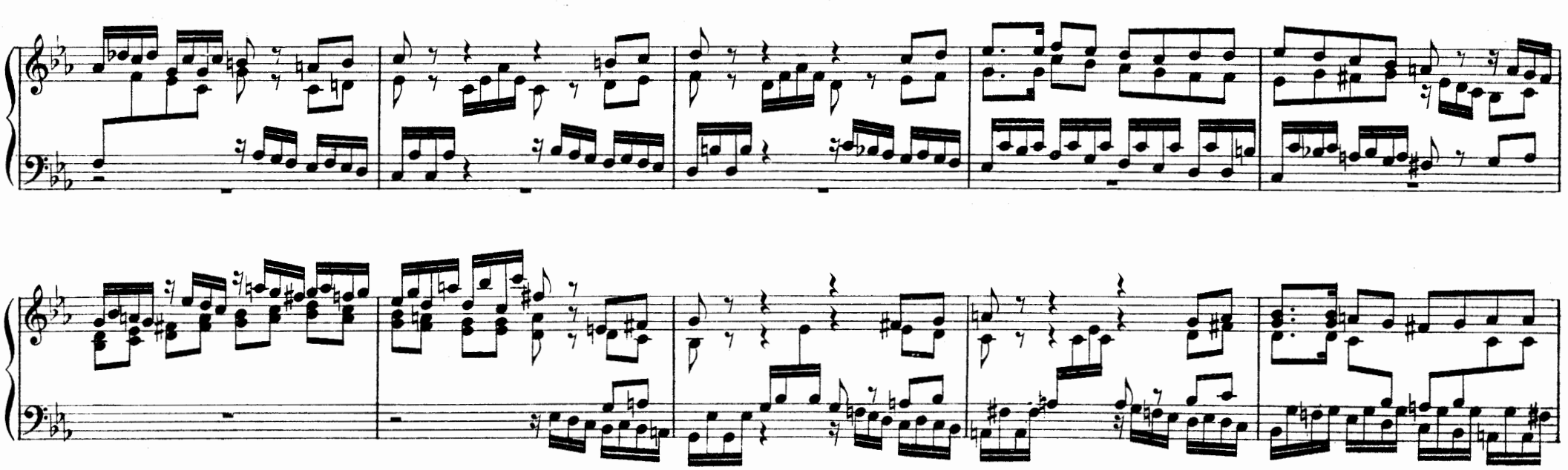
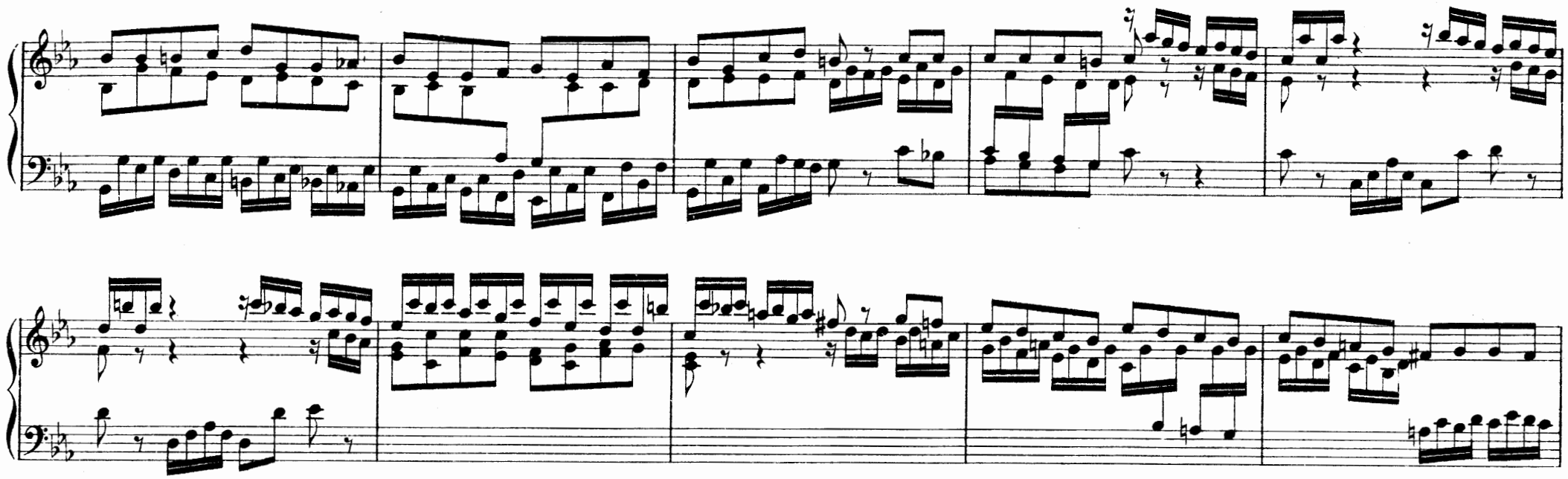
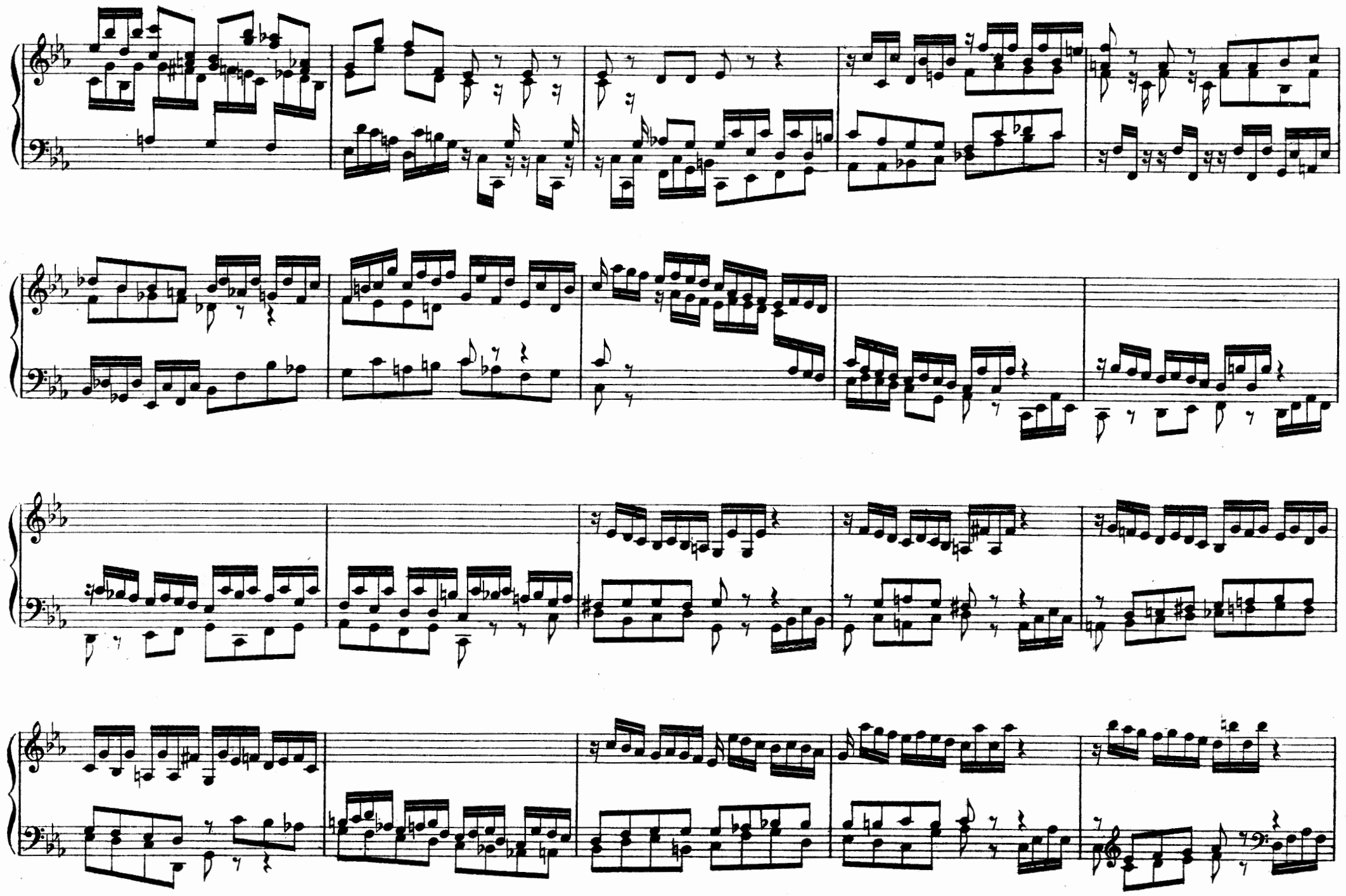








Più lento

Pedale

Pedale

Pedale

Adagio

Nº 8_ FUGA

MANUALE

Ped.

(Ped.)

Ped.

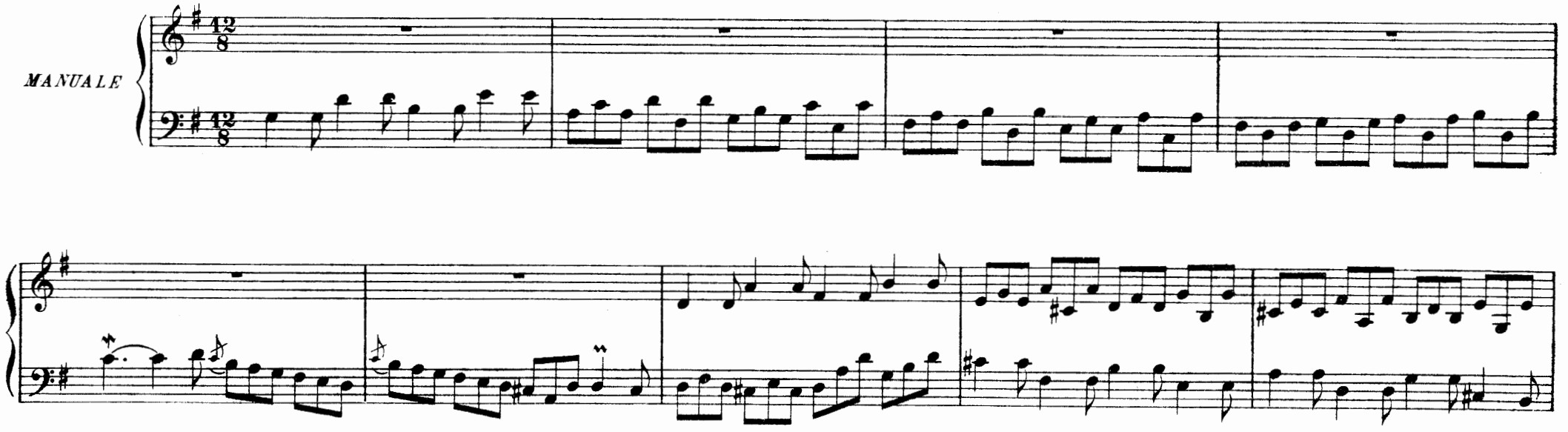
Ped.

Ped.

Ped.

Nº 9 _ FUGA

MANUALE



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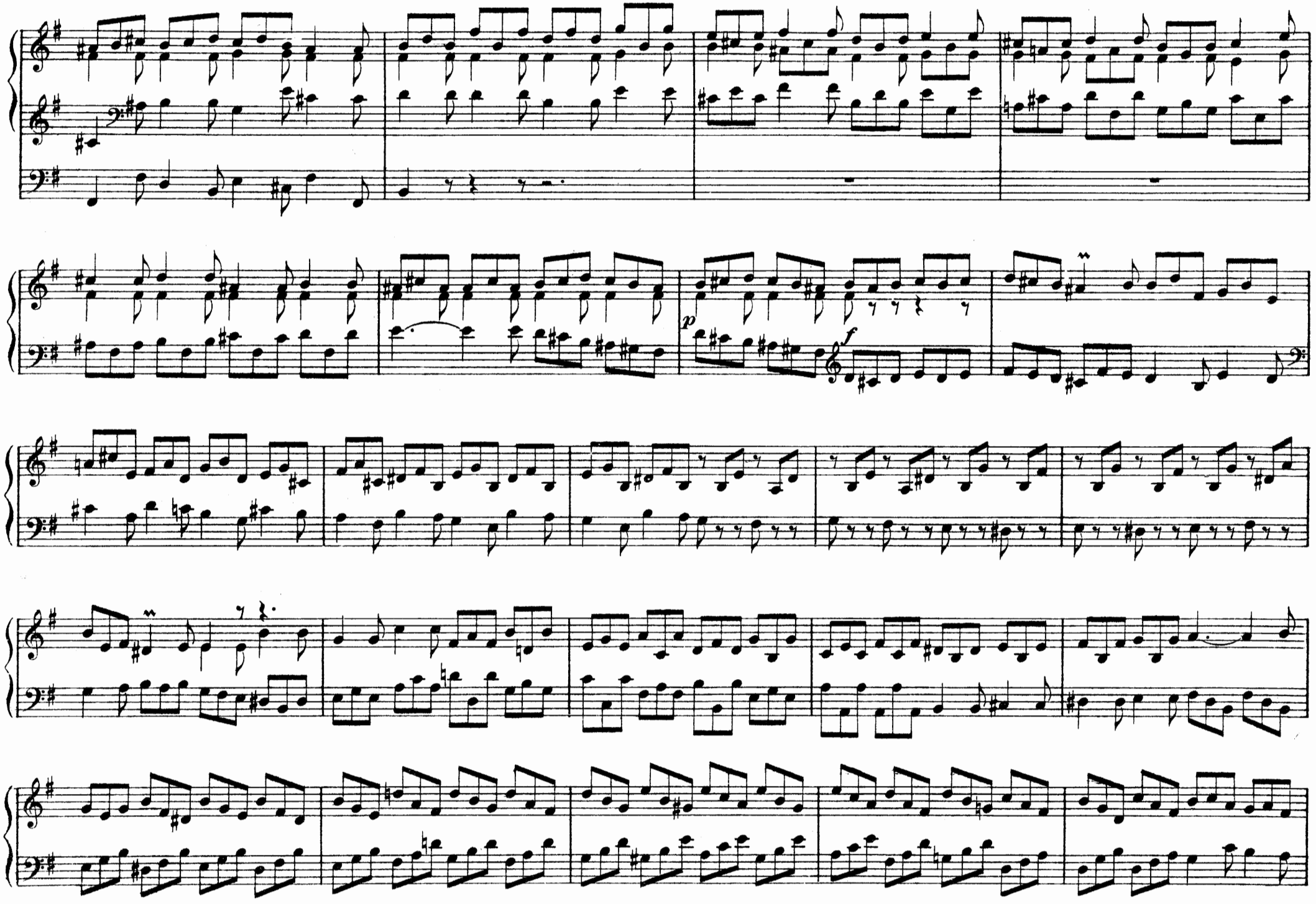
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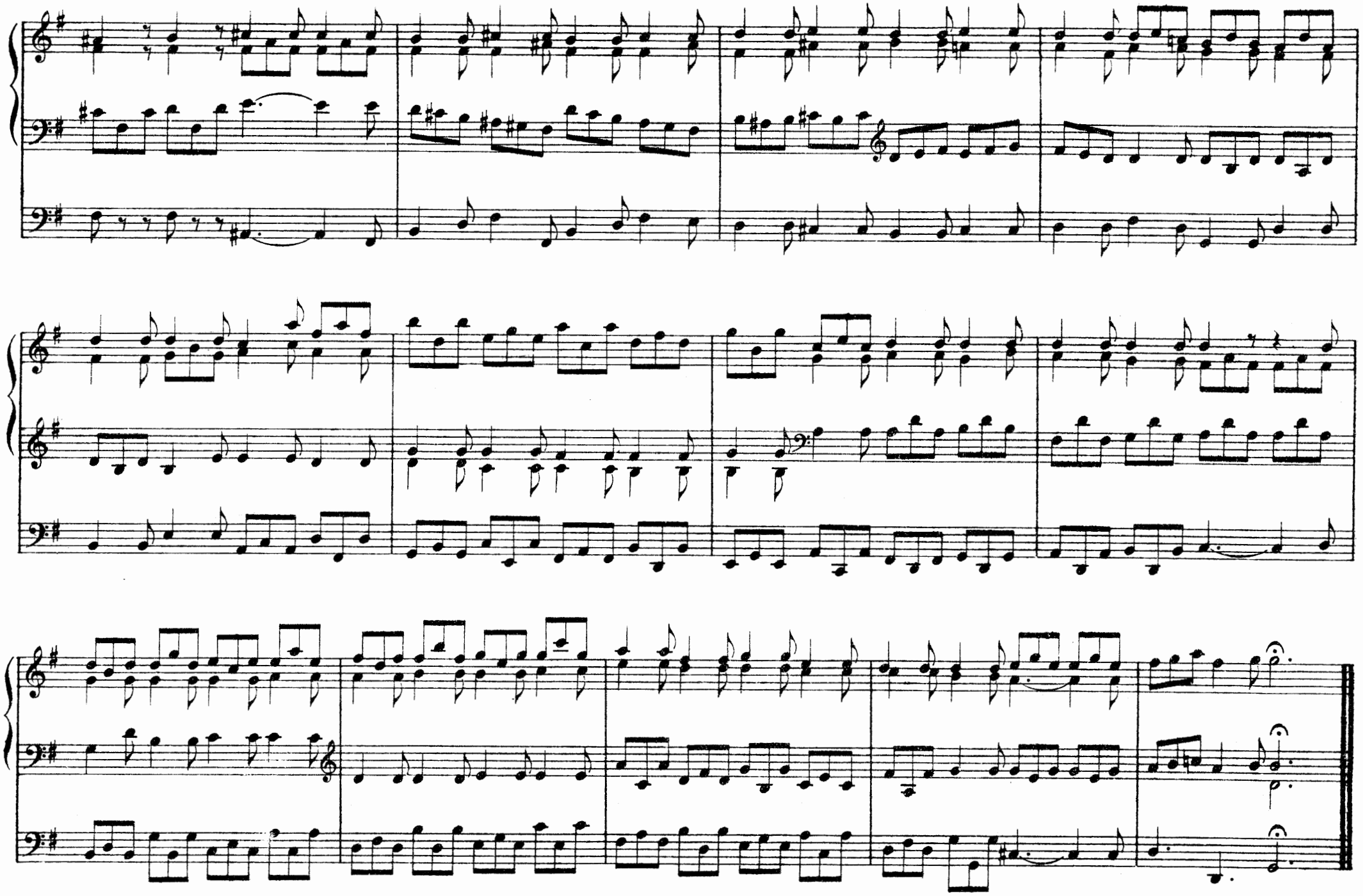

Nº 10 _ FUGA

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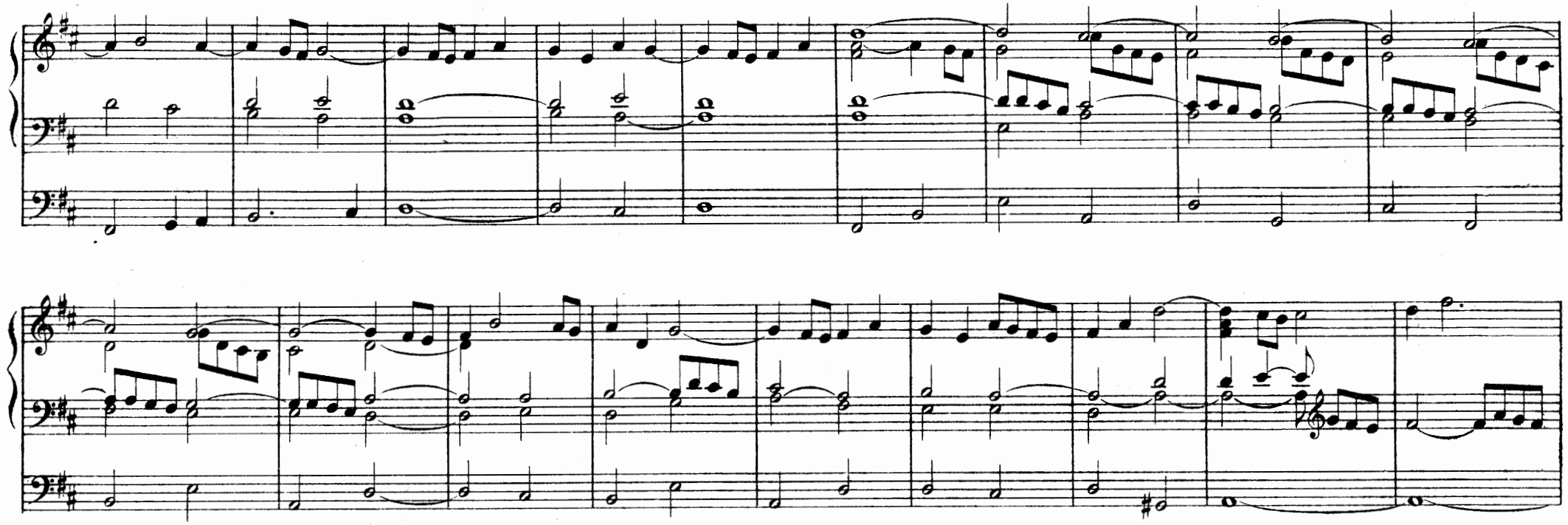
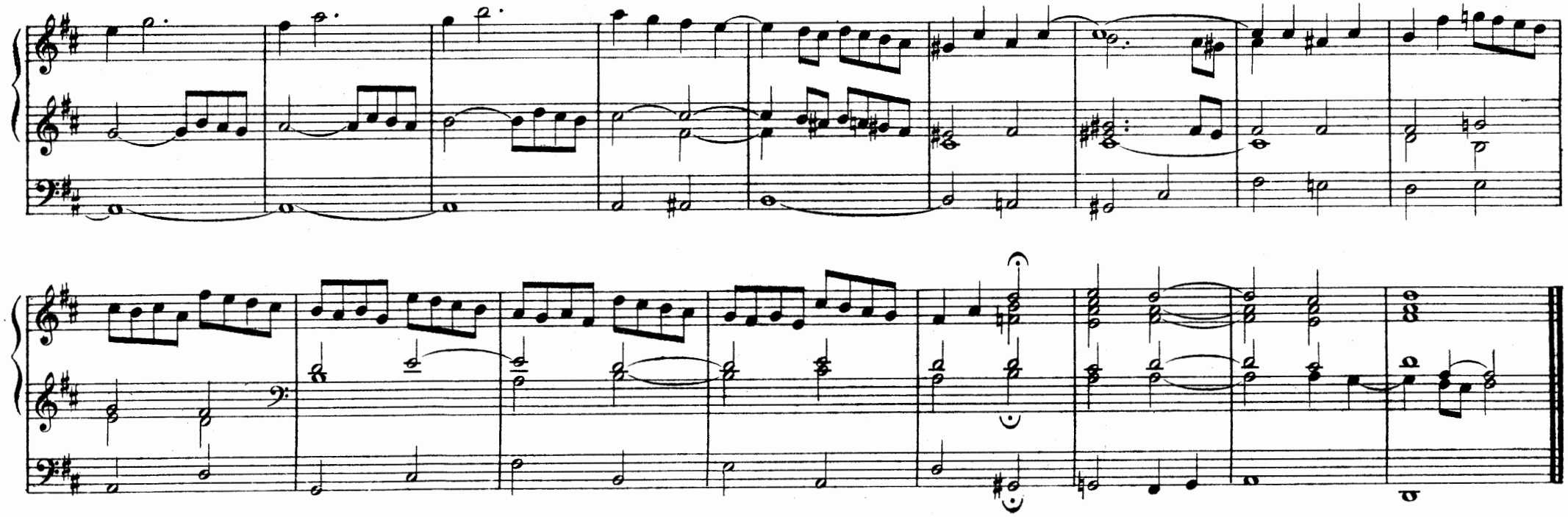
Ped.

Ped.





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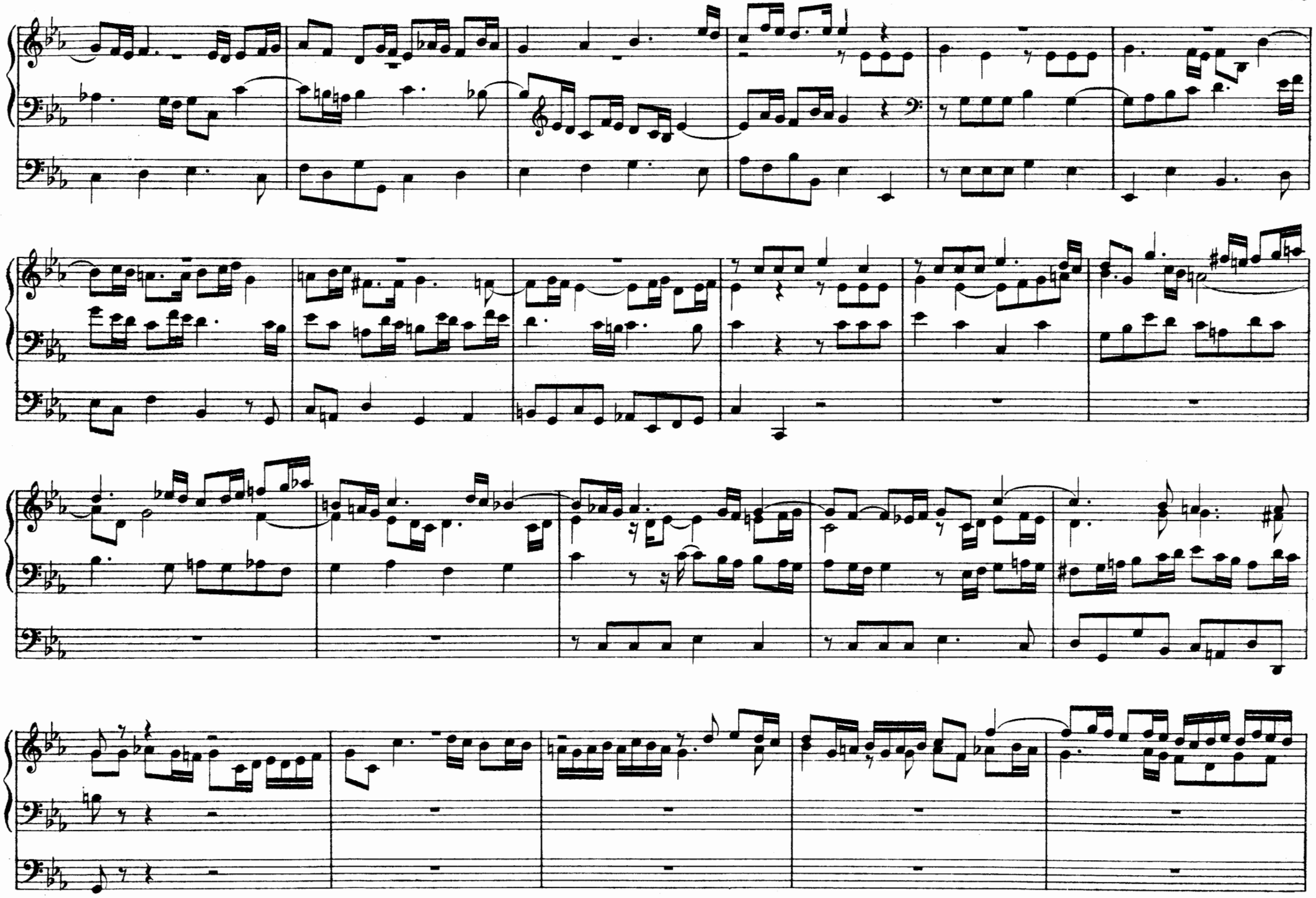
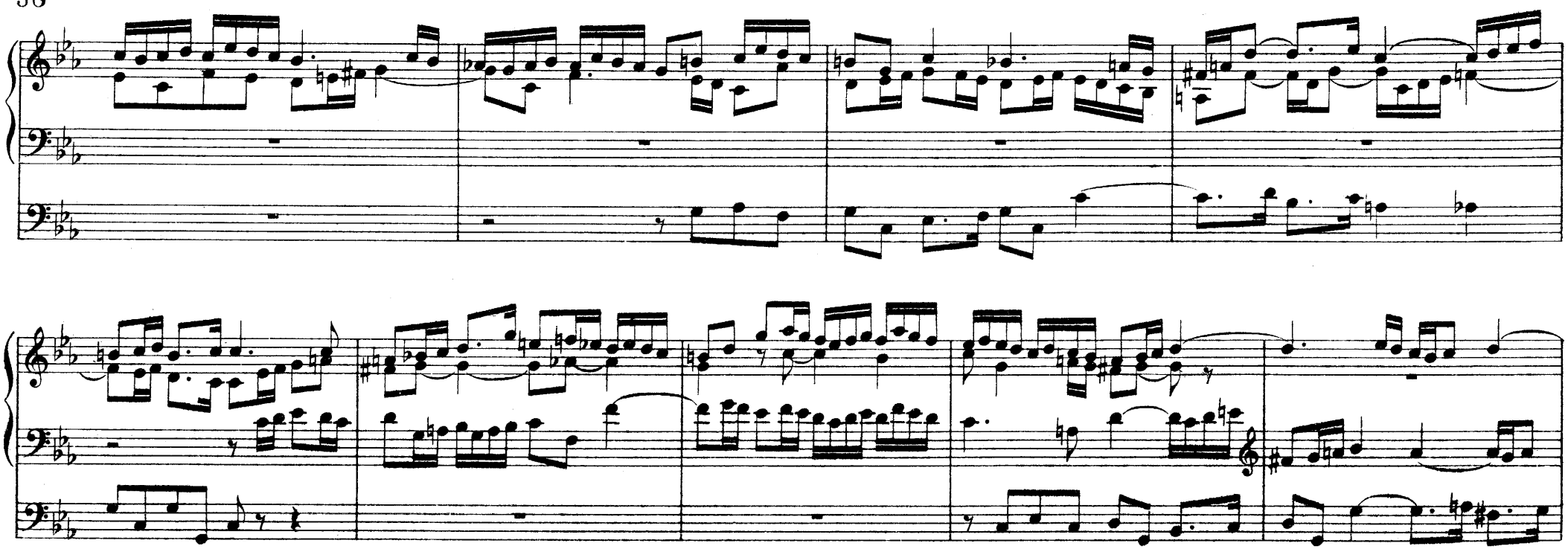
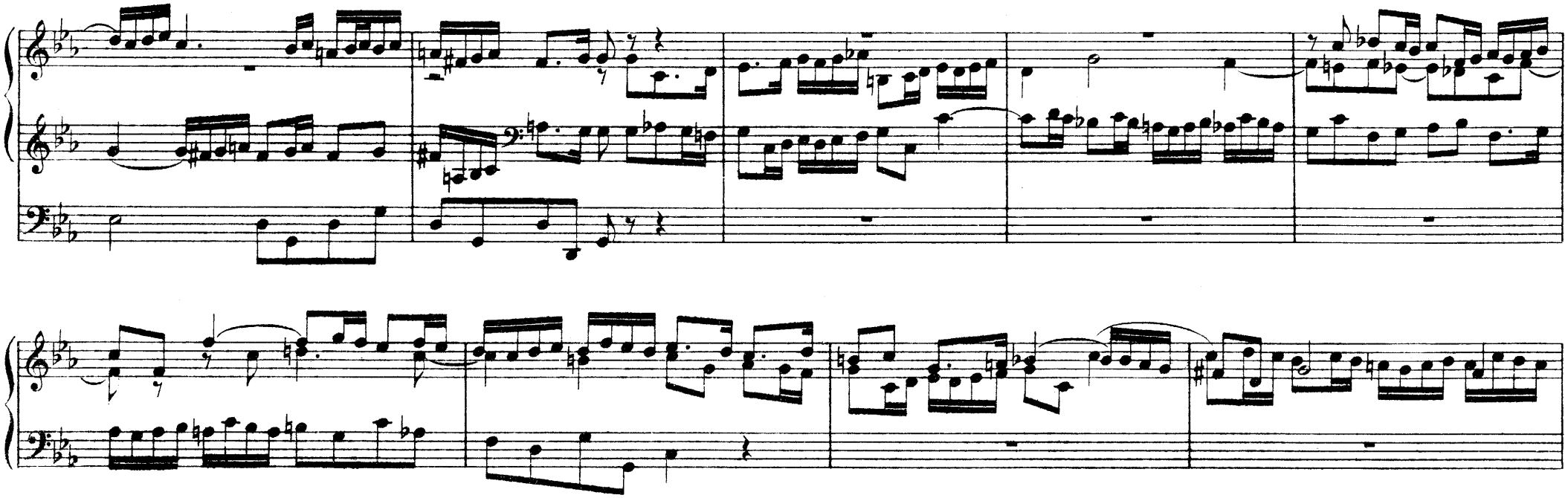
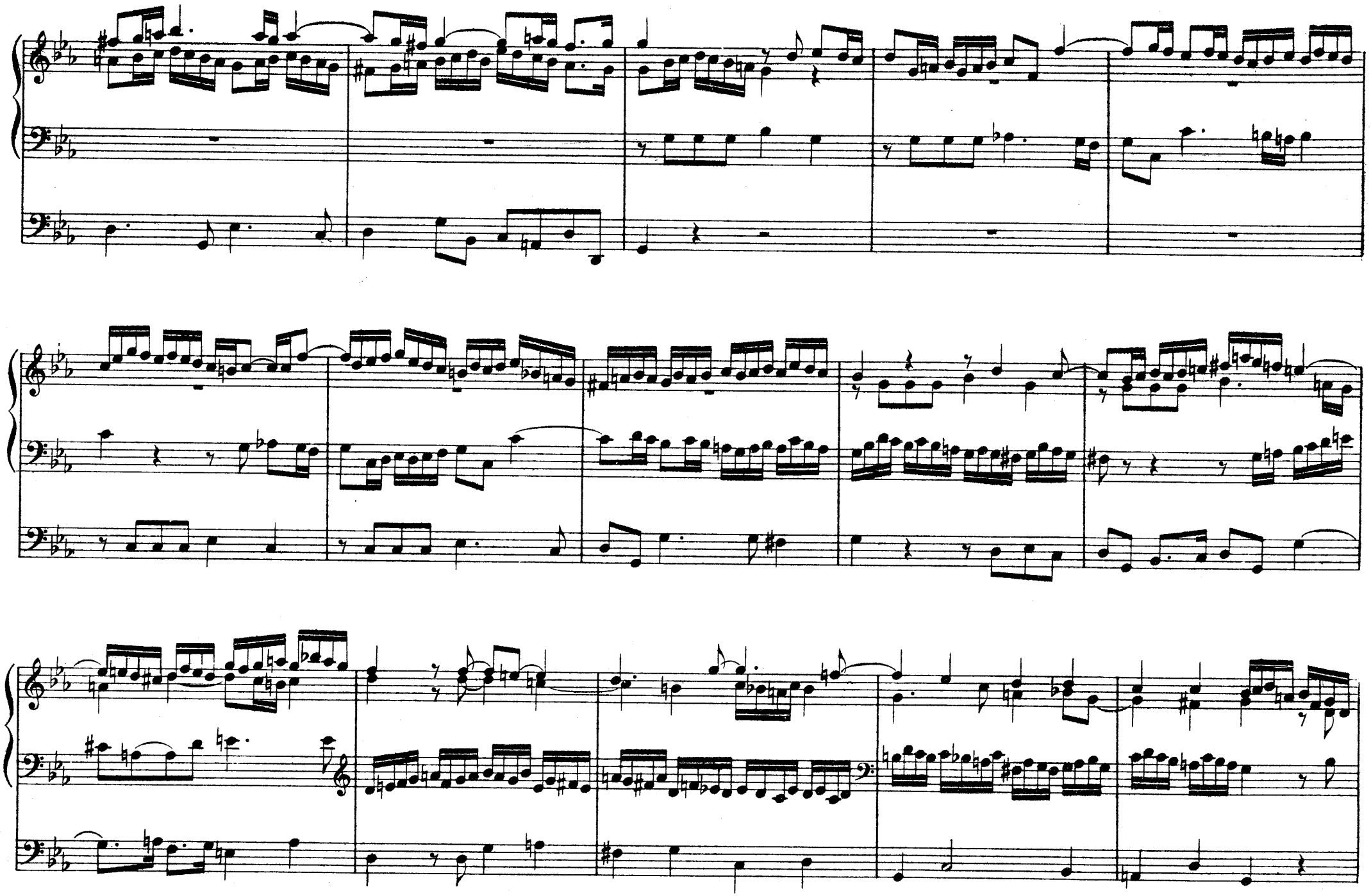
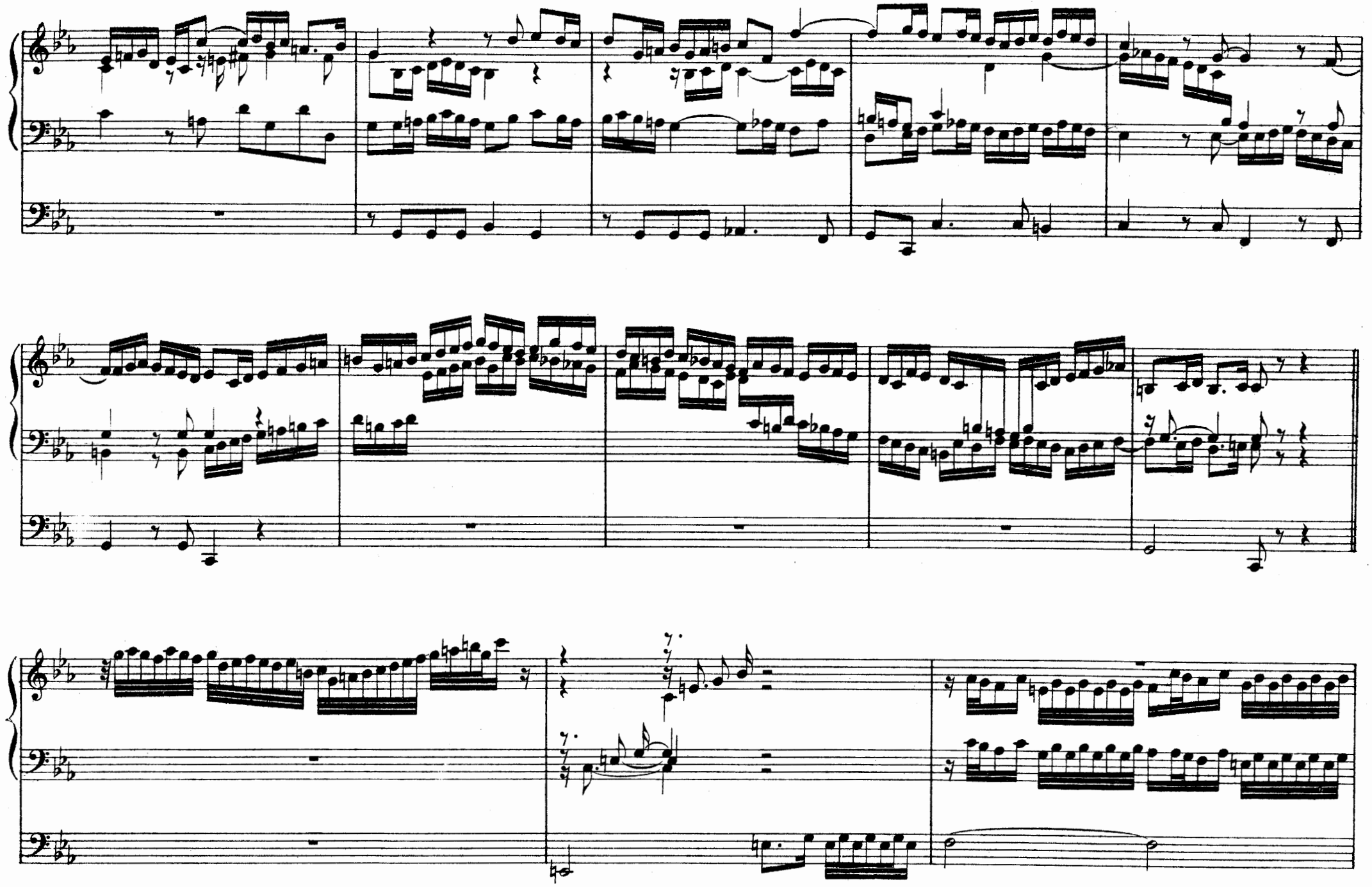
PEDALE

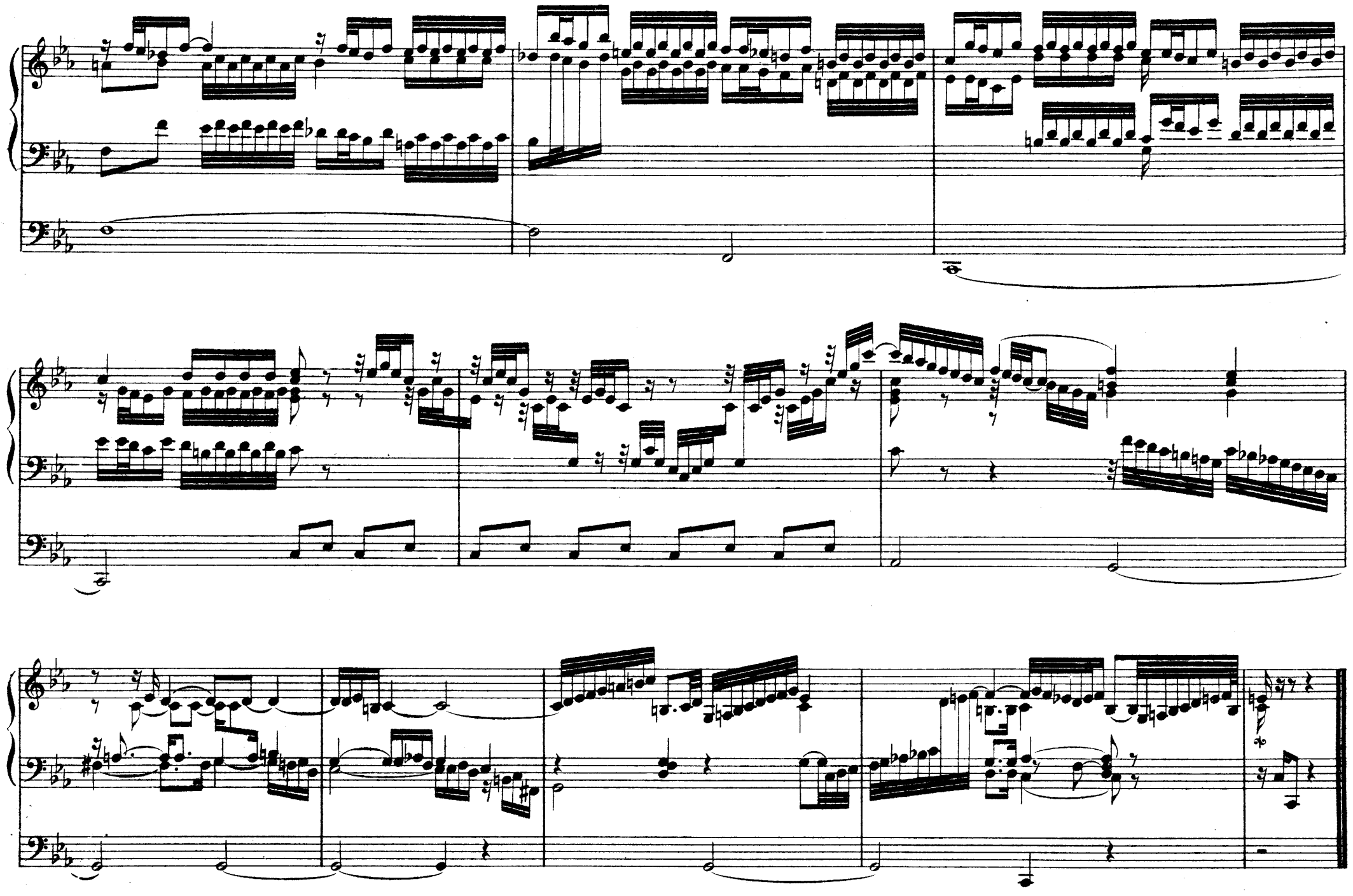












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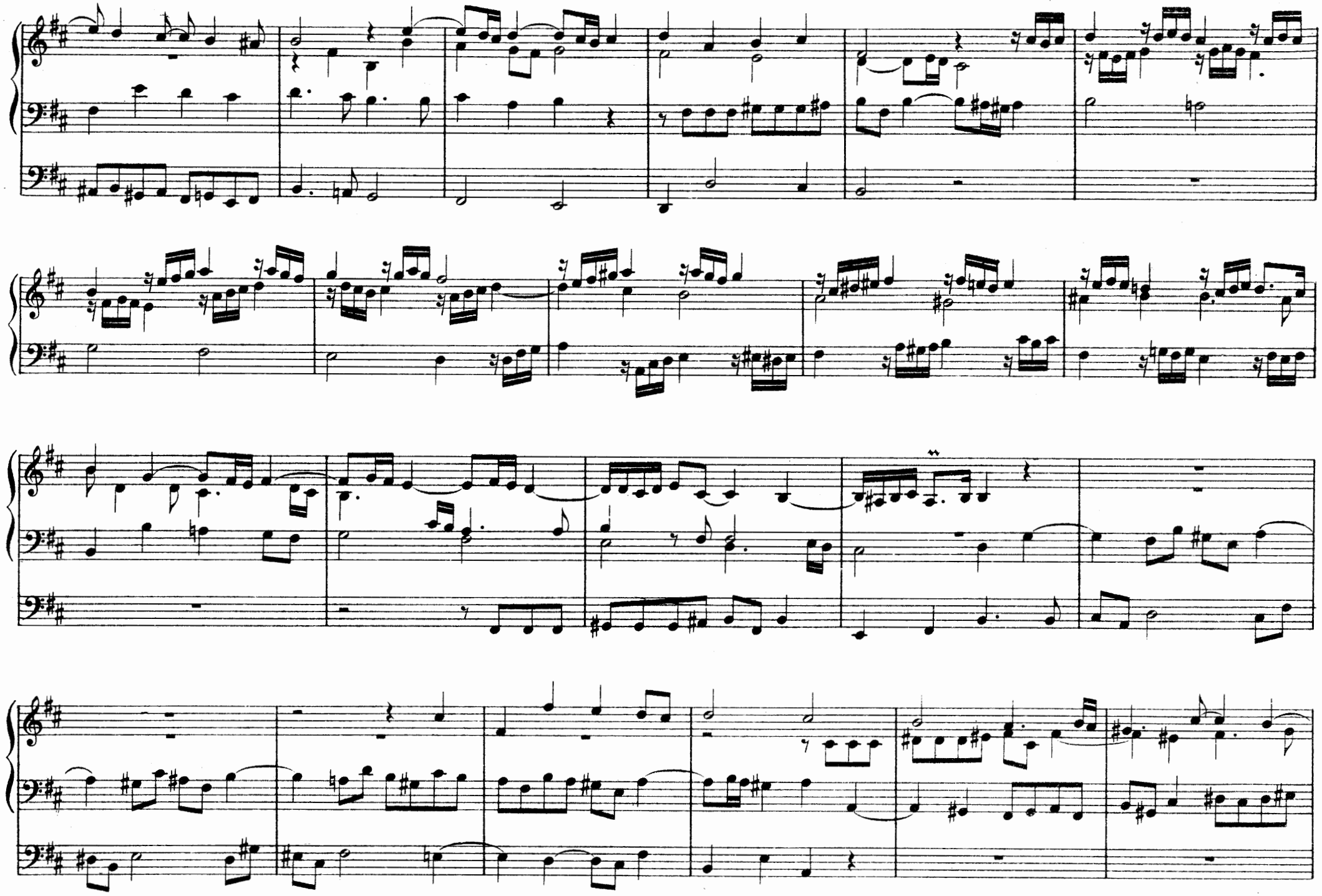
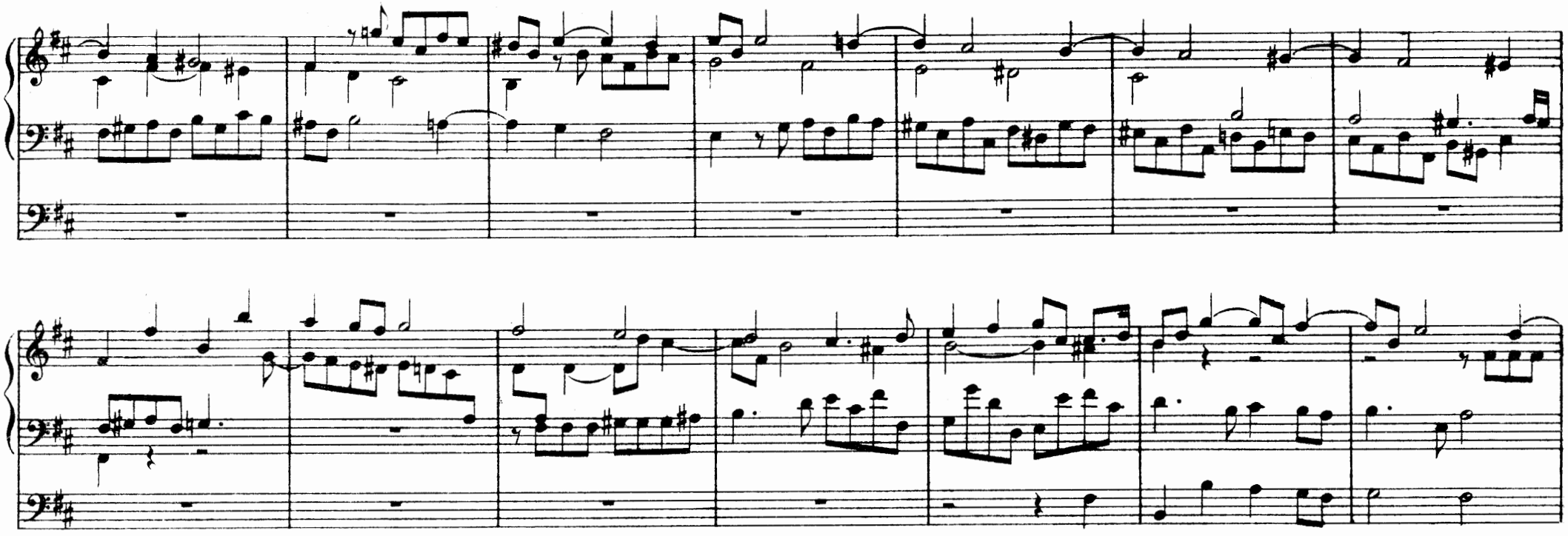
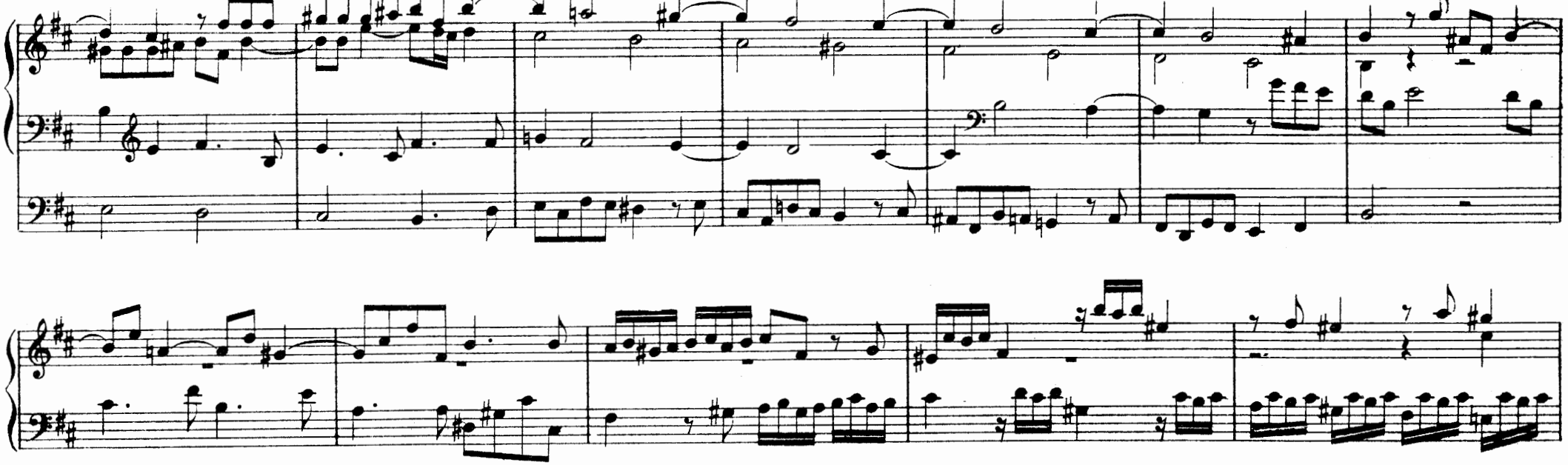
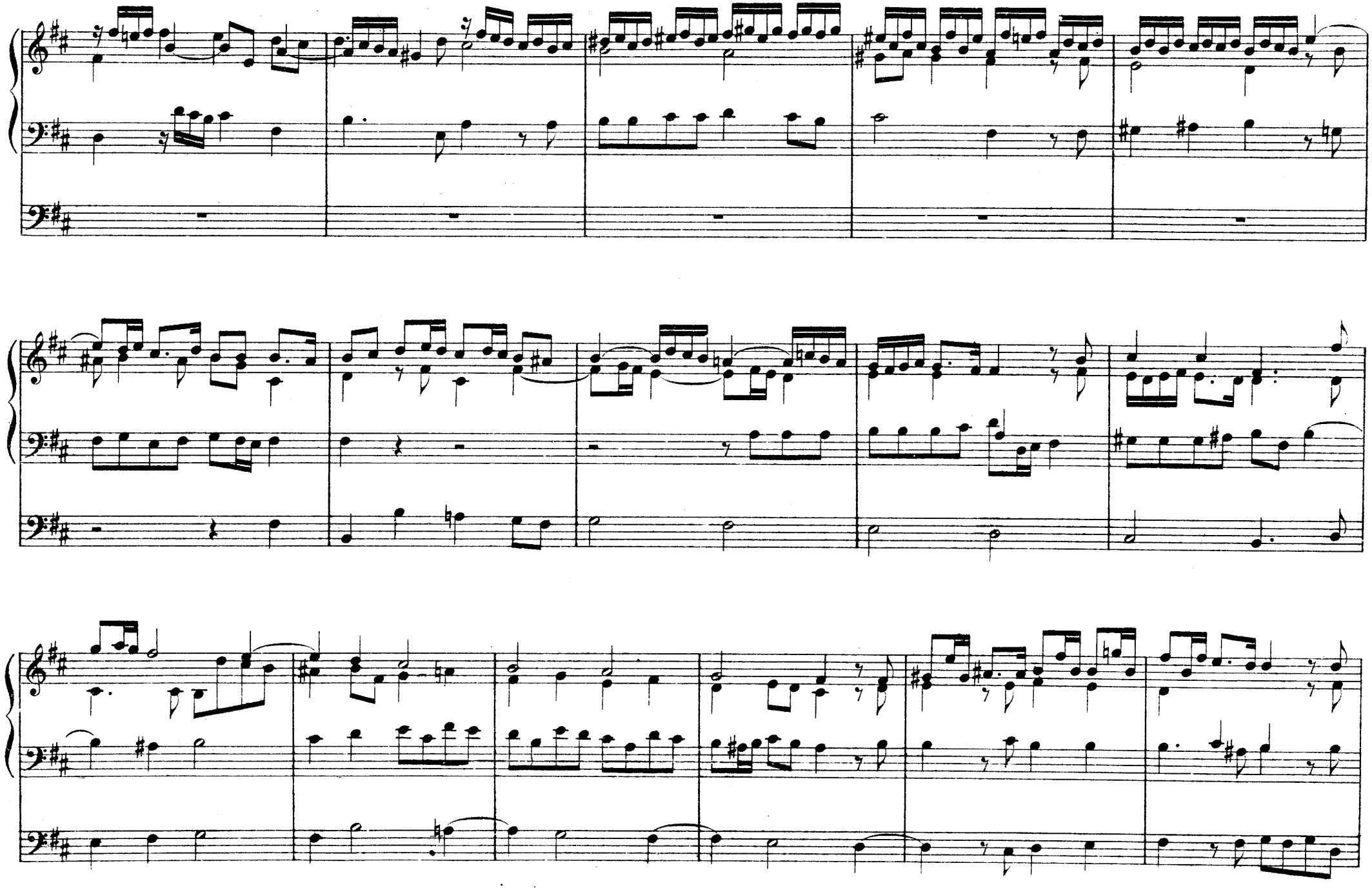
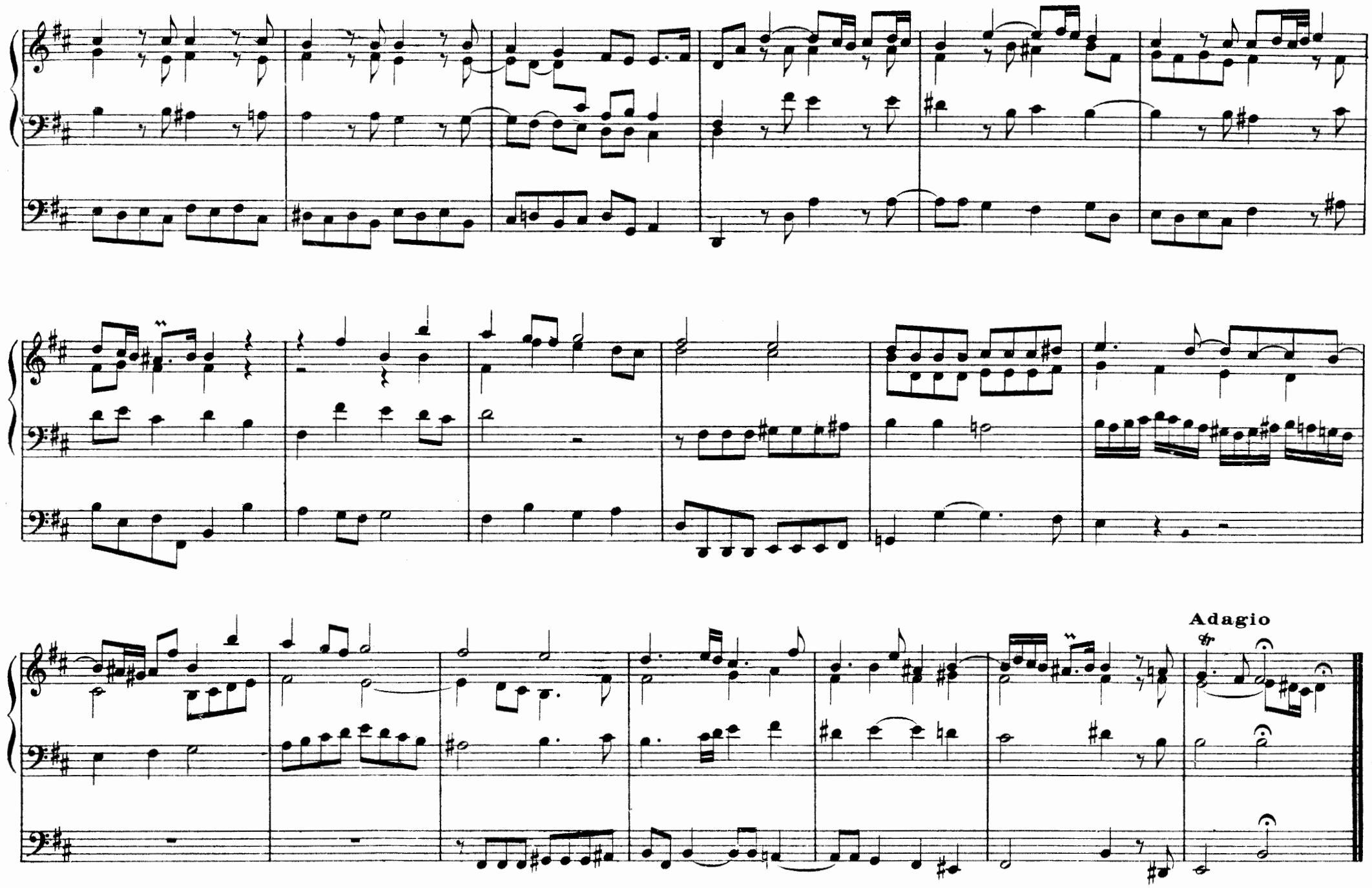
PEDALE



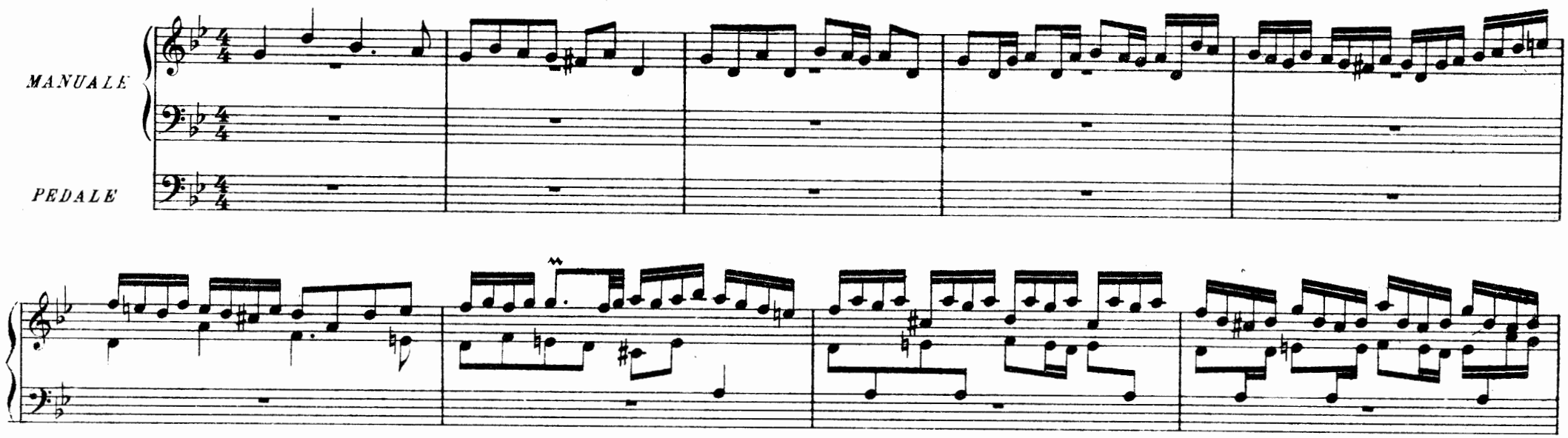


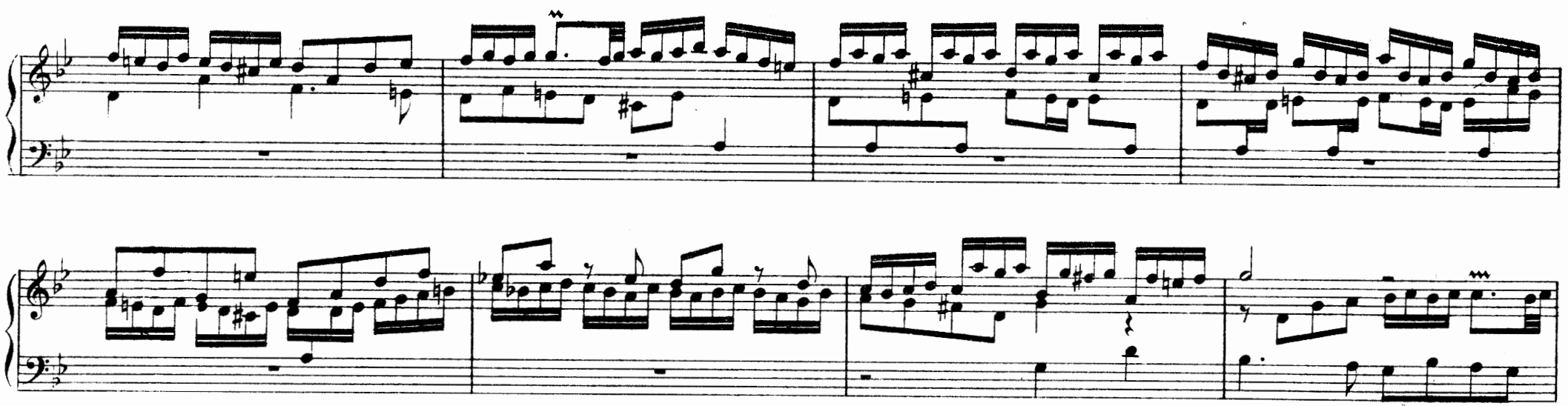


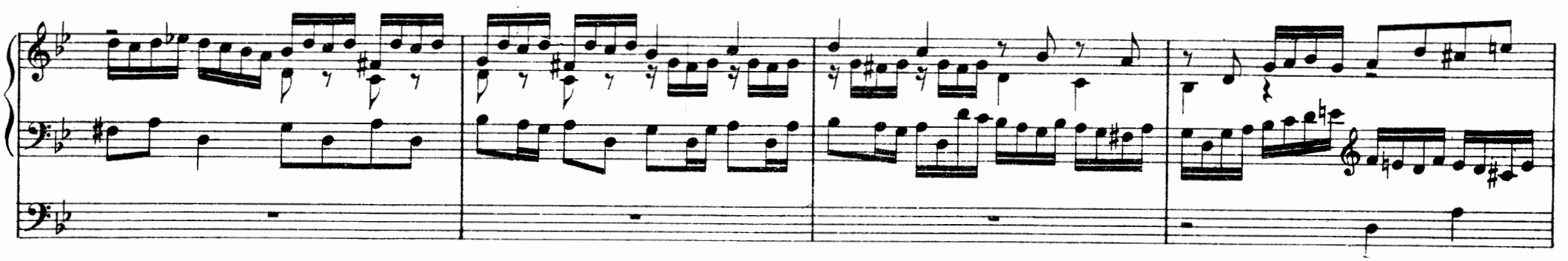



Adagio

Nº 13. FUGA







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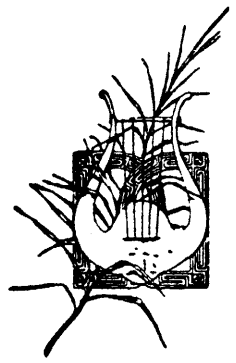
J.-S. BACH

SUPPLÉMENT

PIÈCES DIVERSES

Révision par GABRIEL FAURÉ



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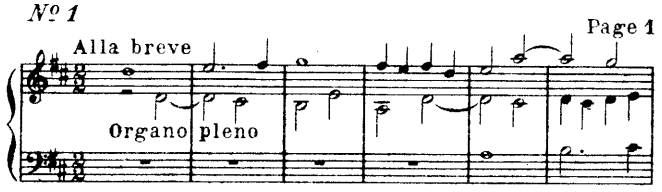

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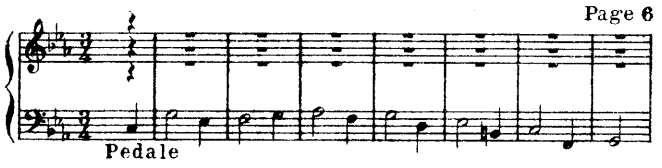

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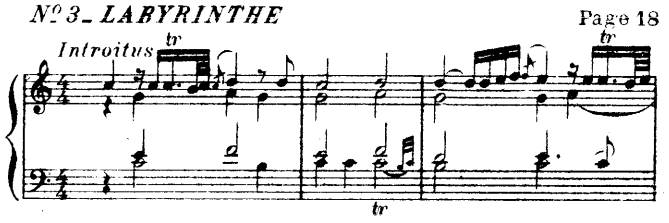

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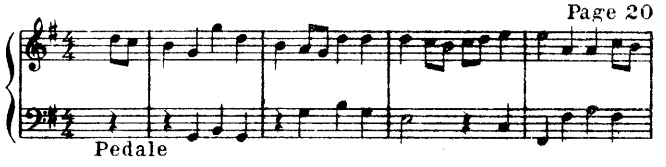

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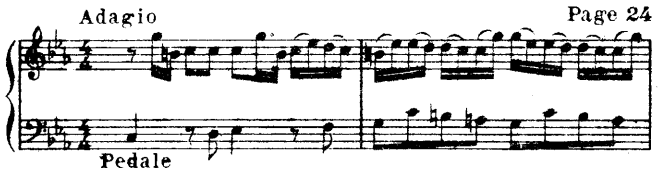

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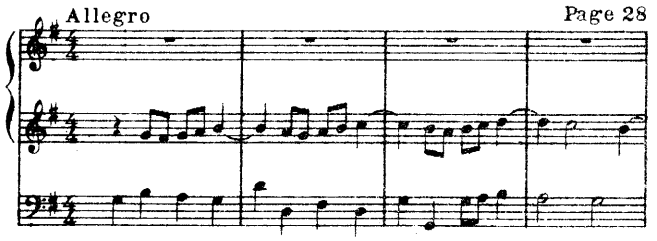

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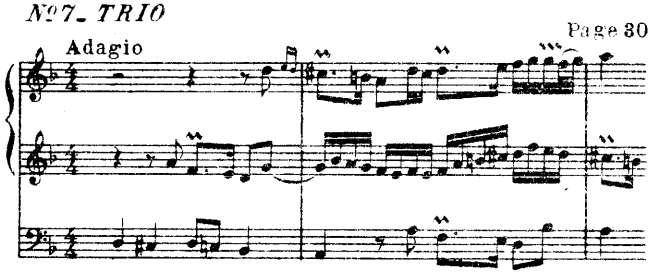

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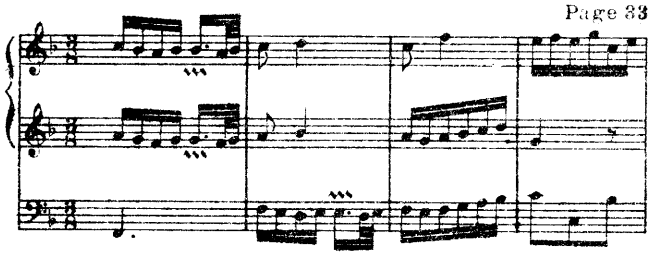

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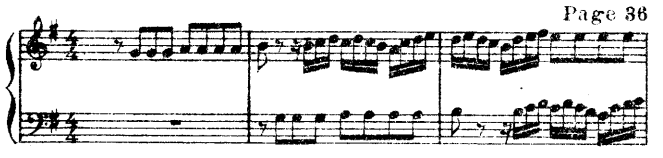

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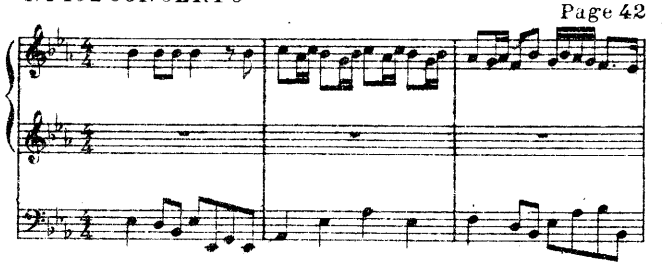

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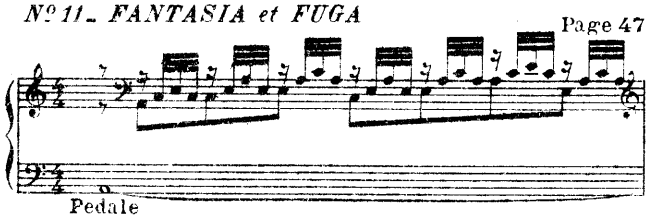

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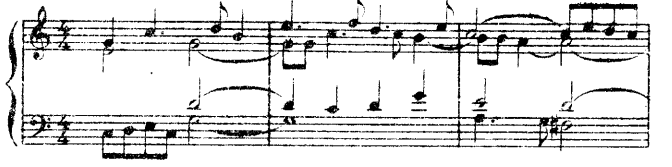

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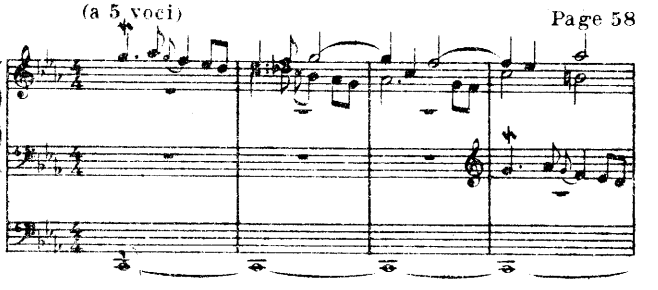

J. S. BACH

Nº 1

Alla breve

MANUALE

Organo pleno

PEDALE

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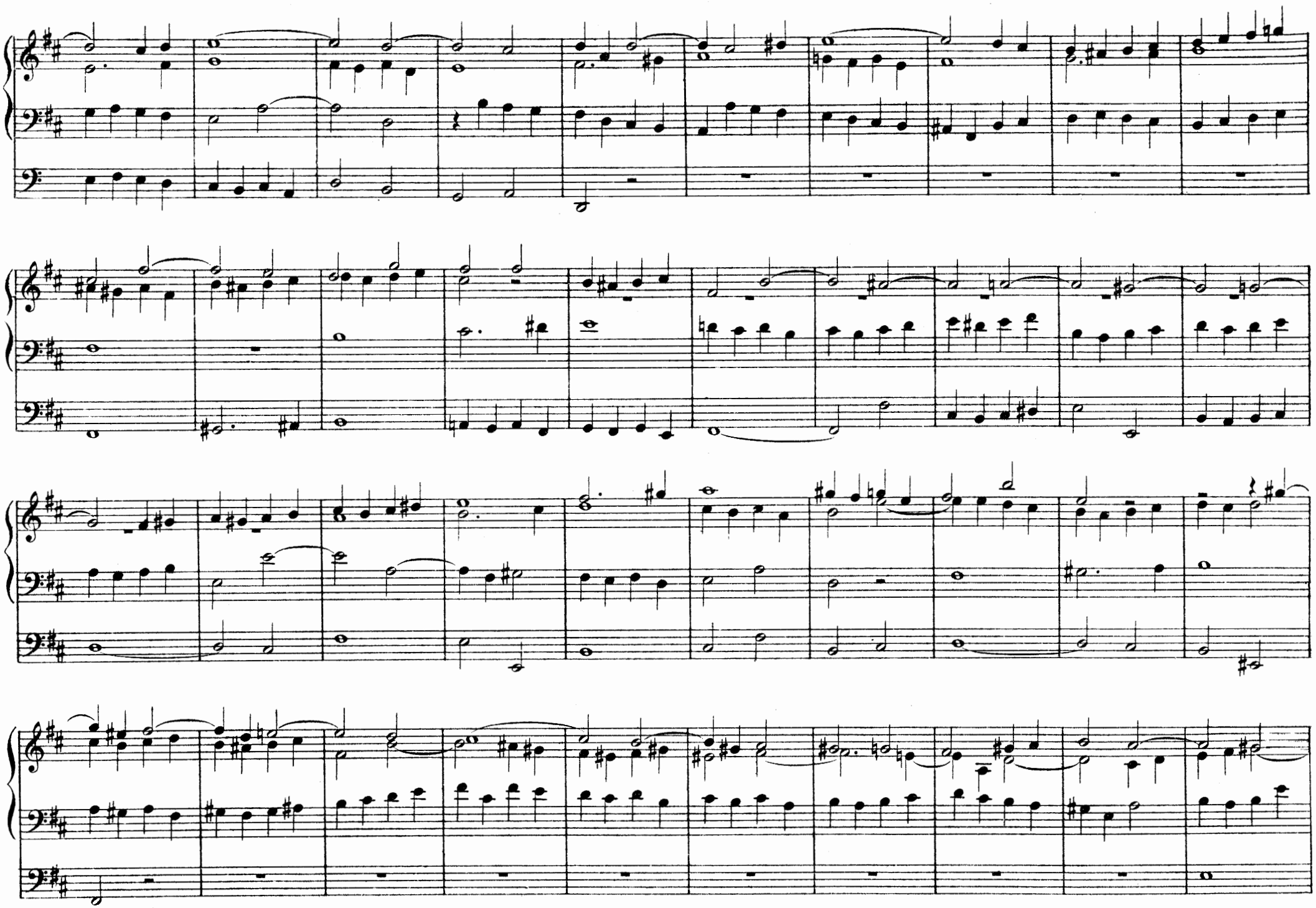

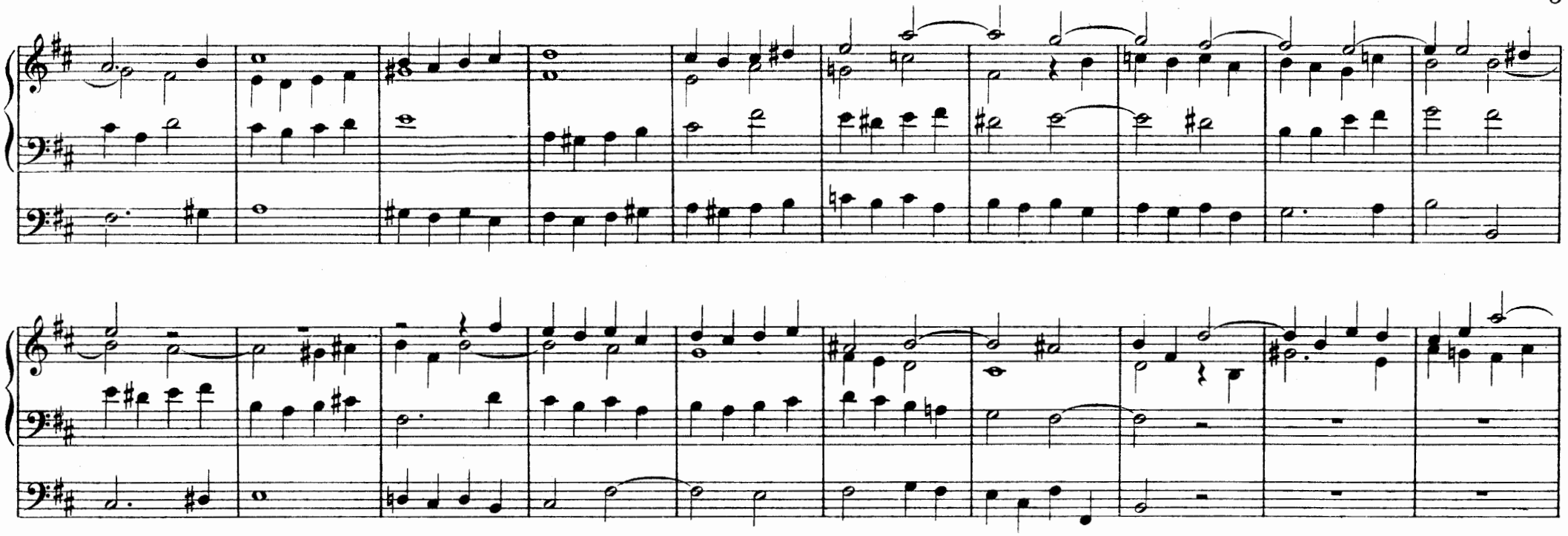

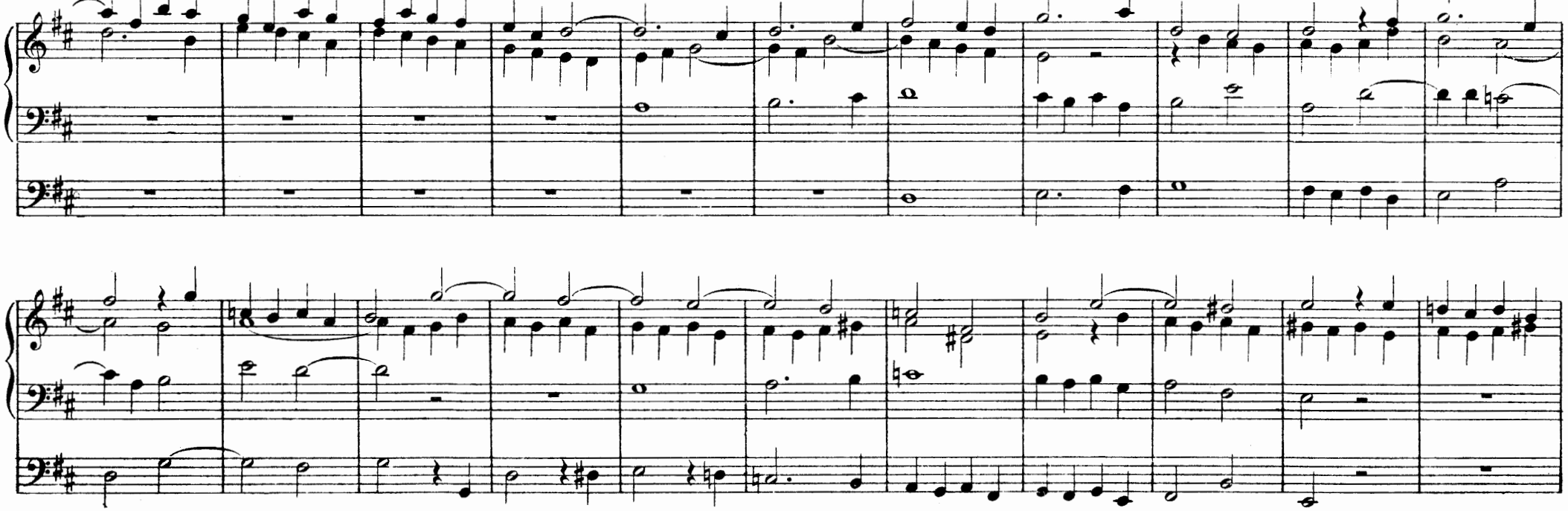

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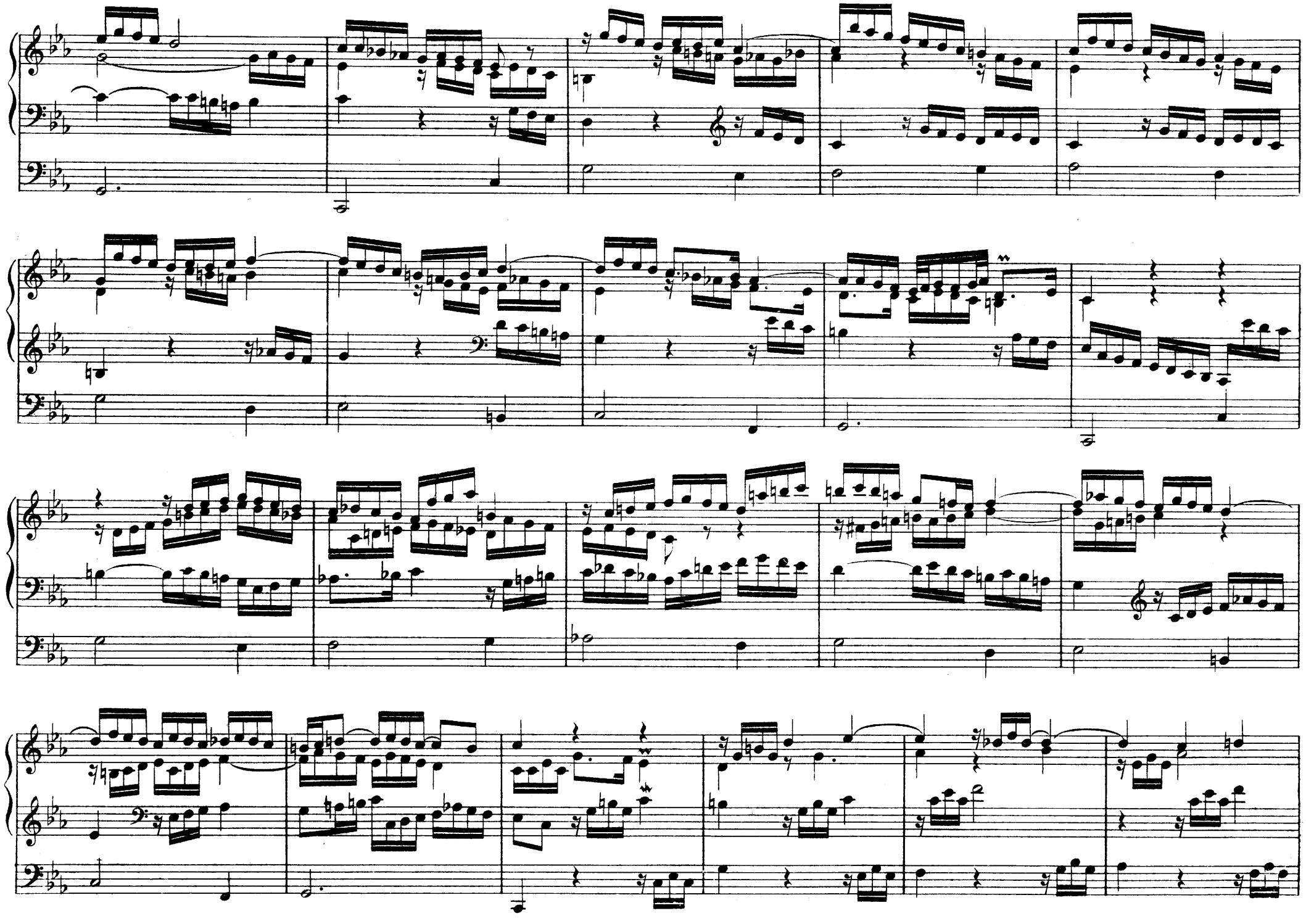

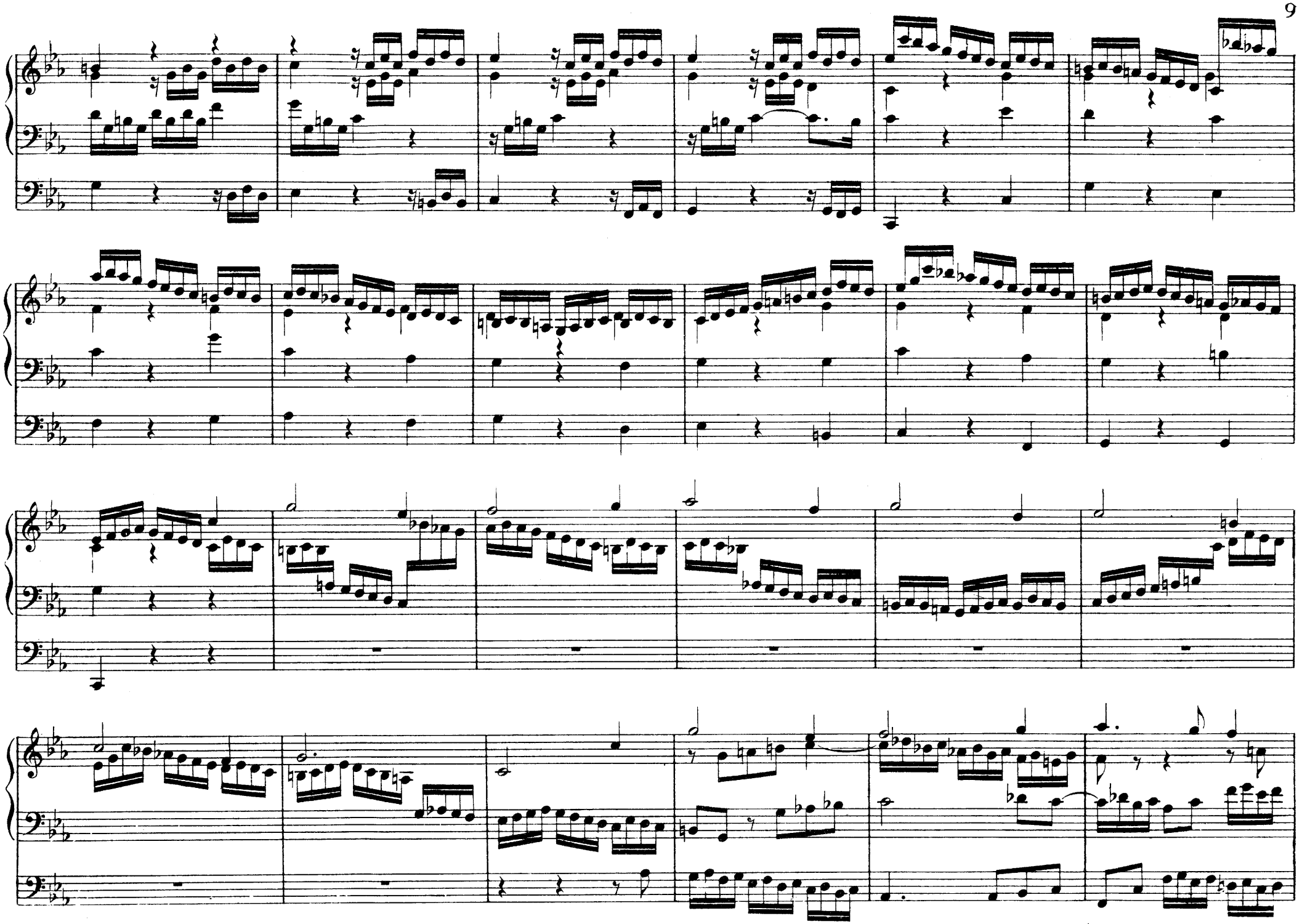

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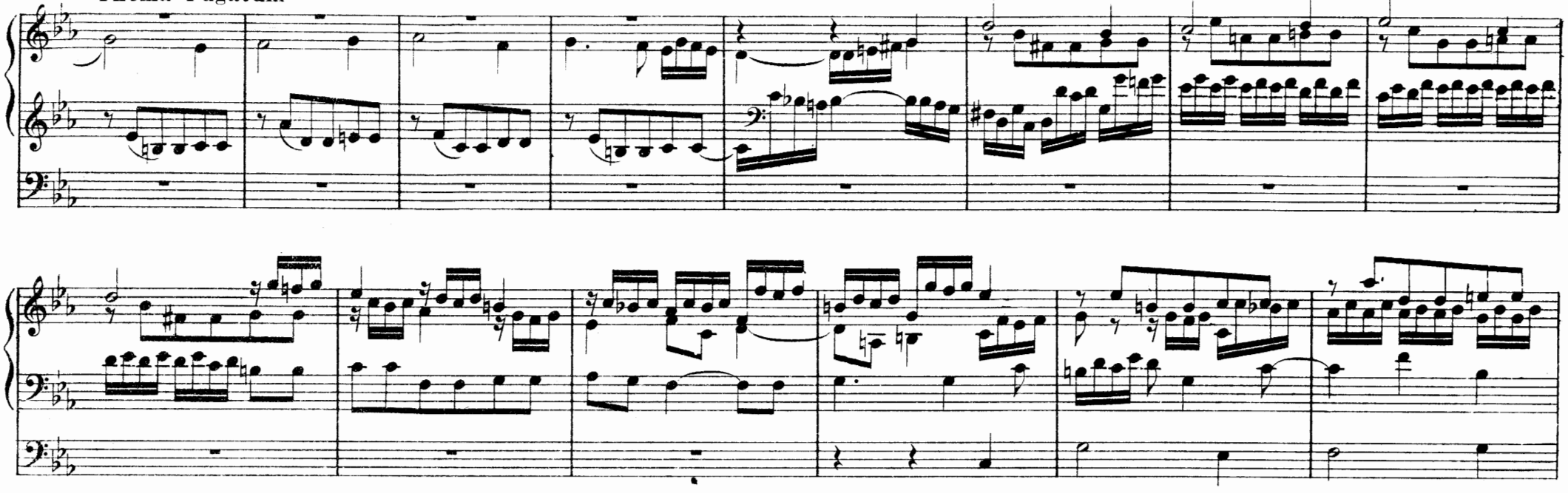

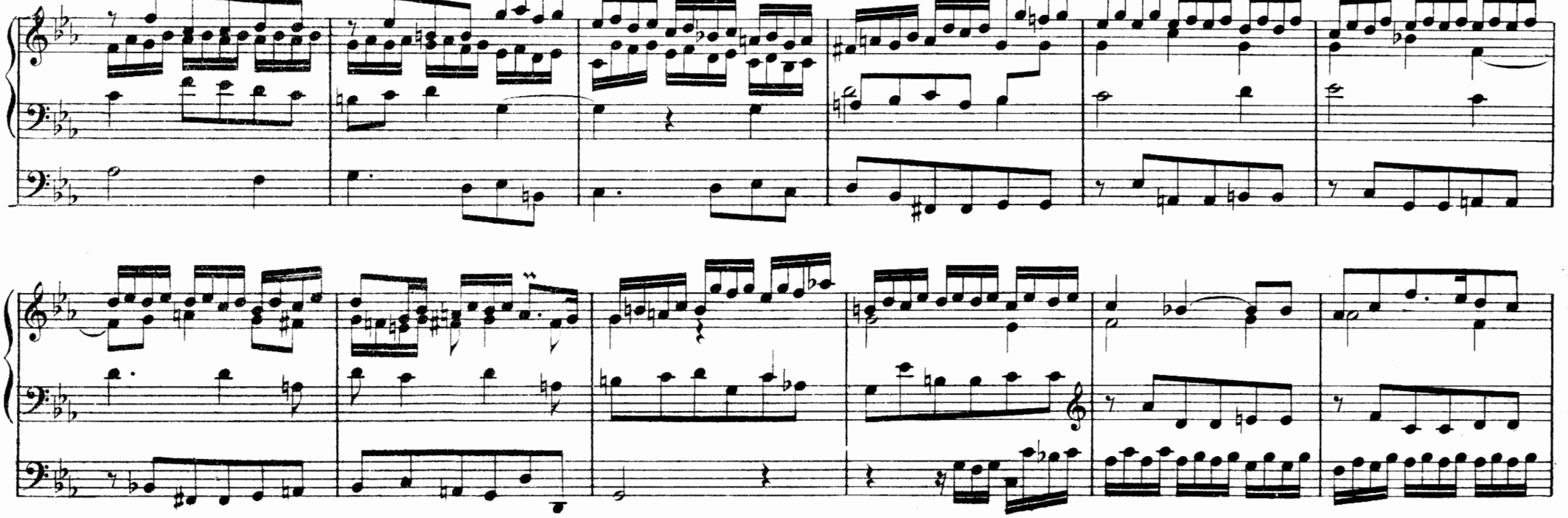

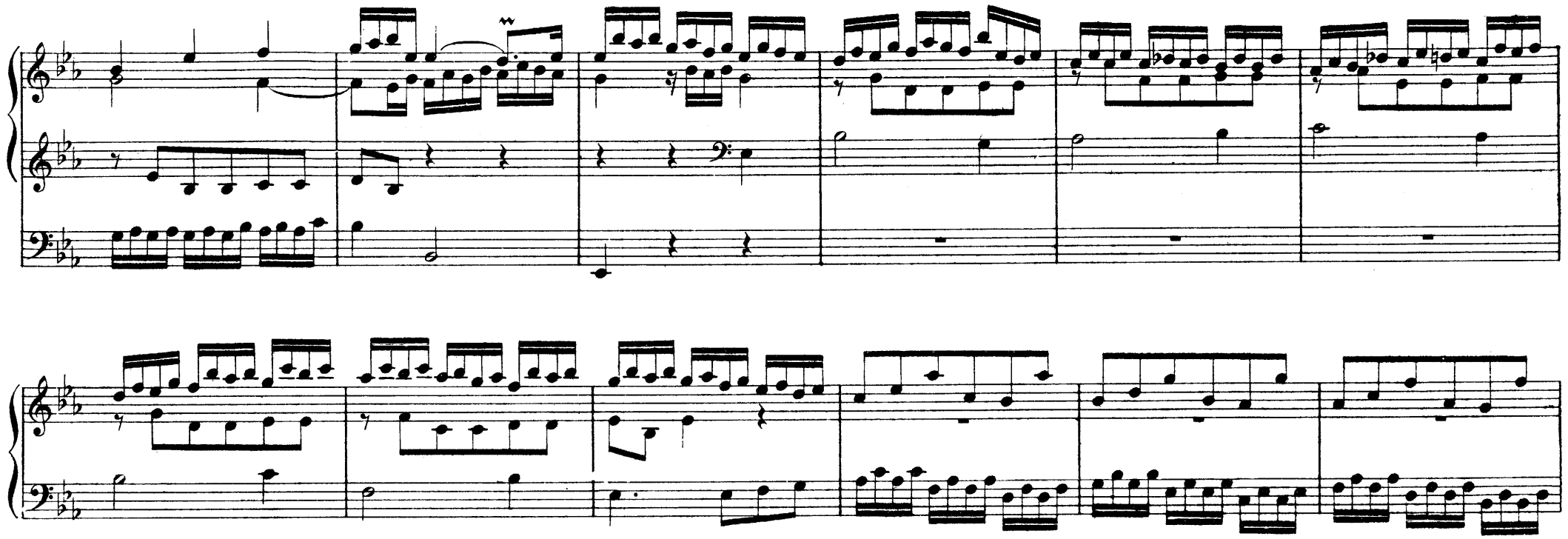

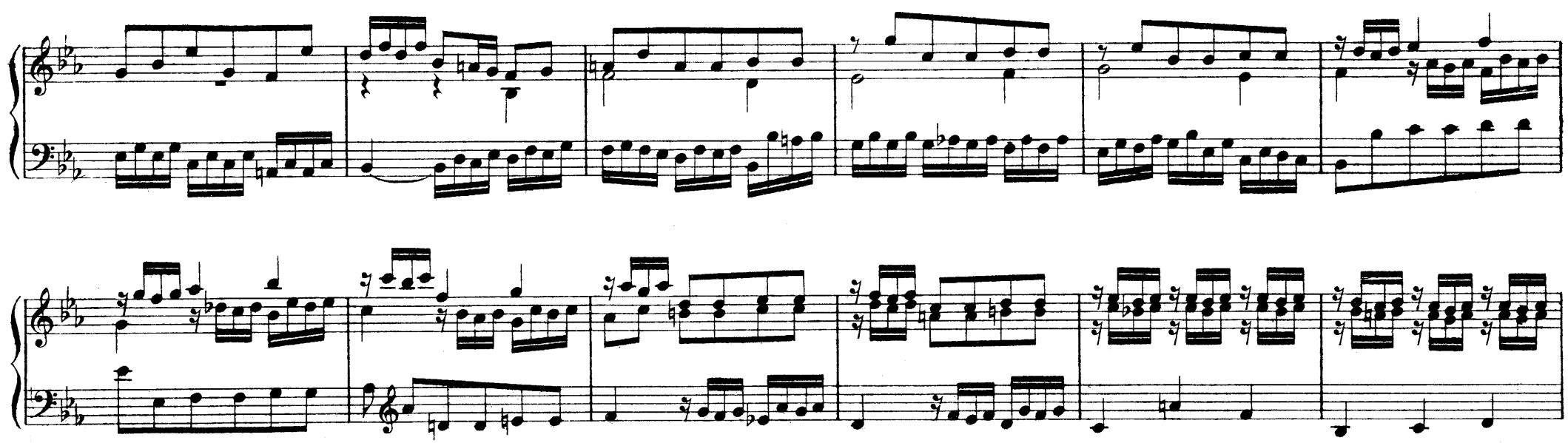

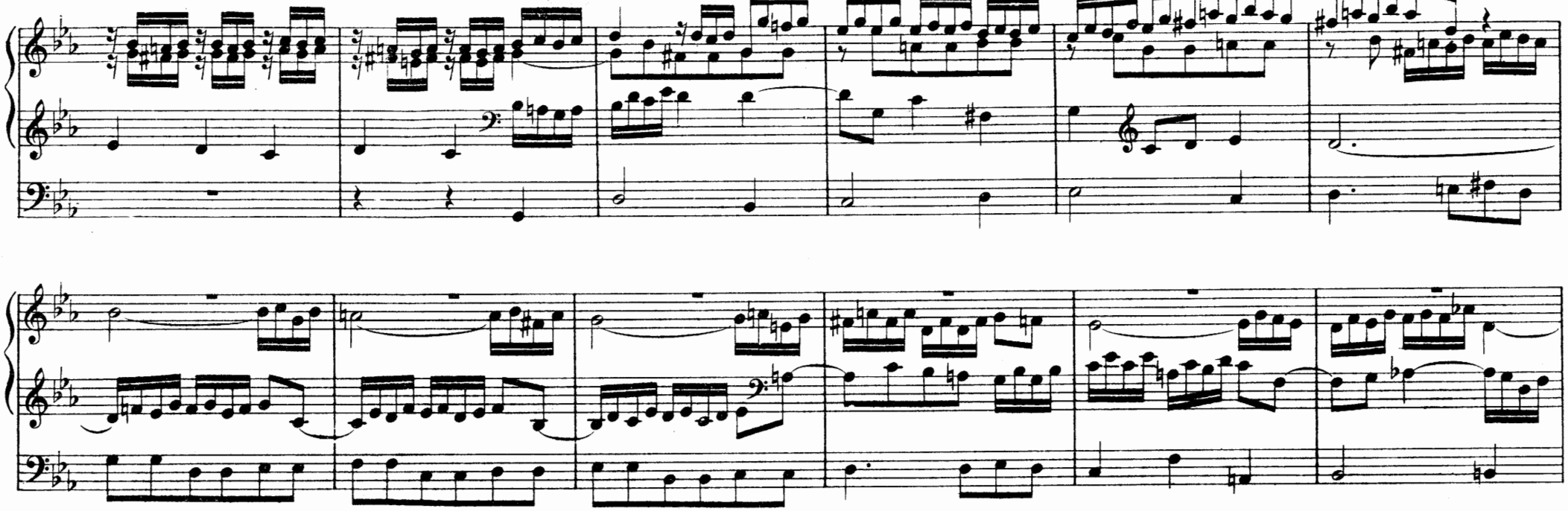

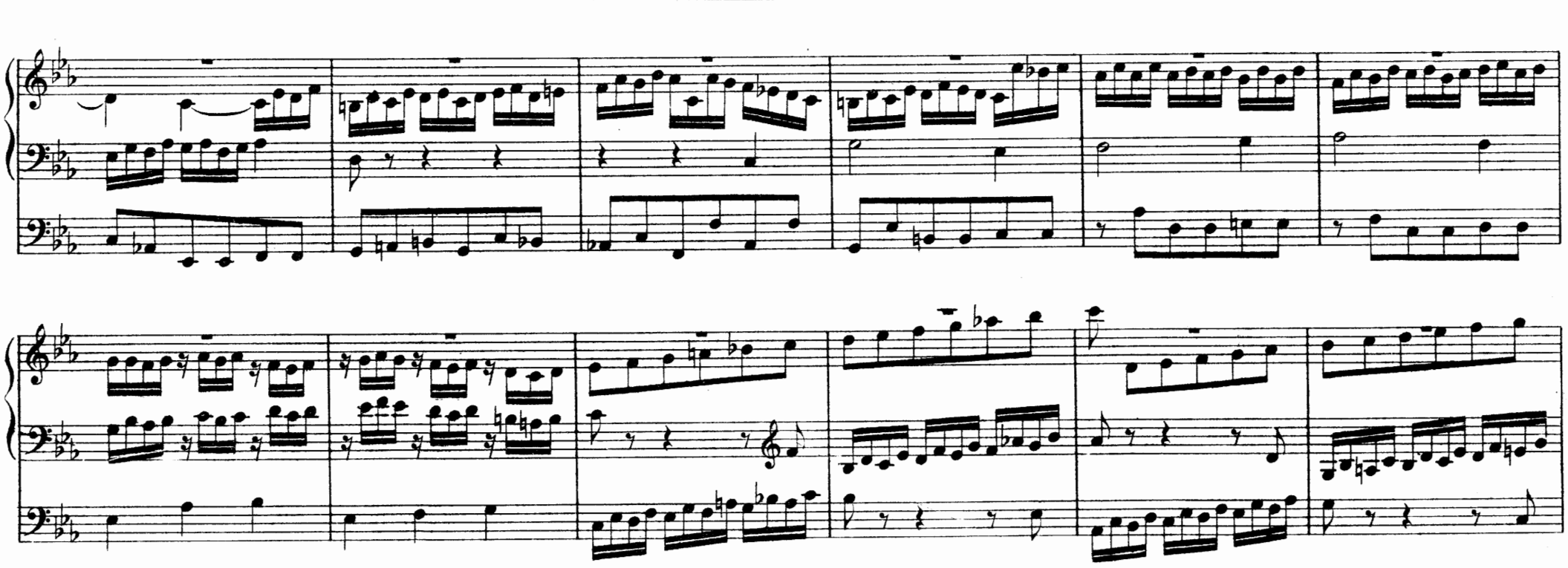

tr

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Adagio

LABYRINTHE

№ 3

Introitus

Centrum

Exitus
Andante

TRIO

Nº 4

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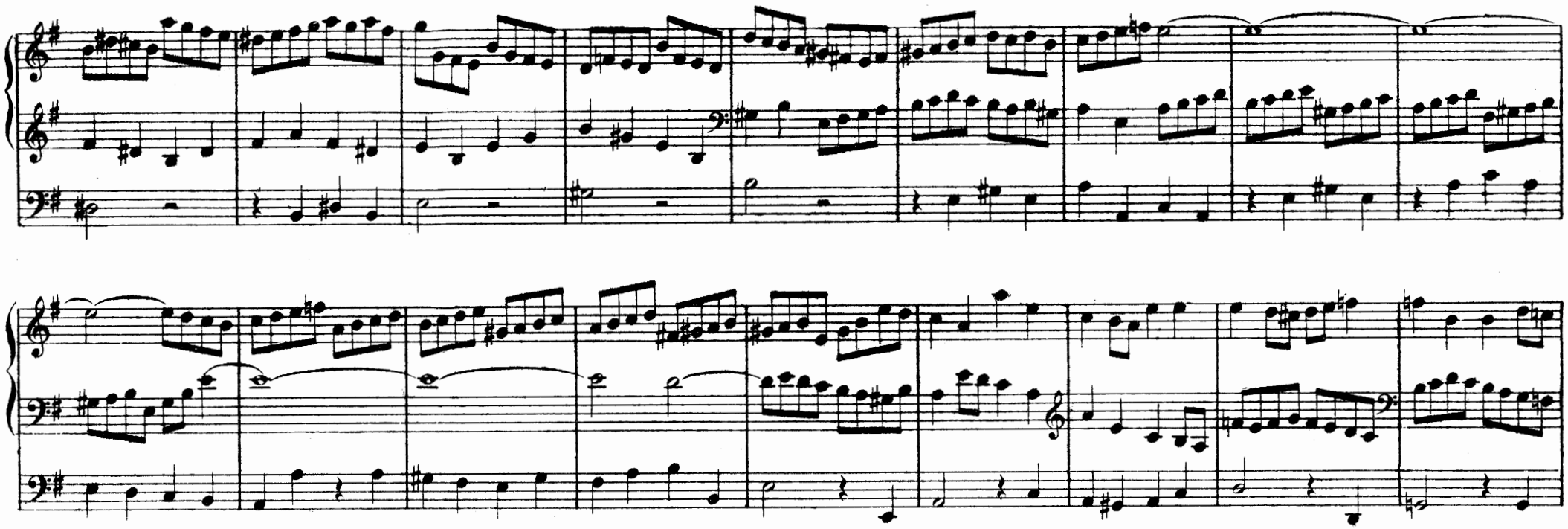

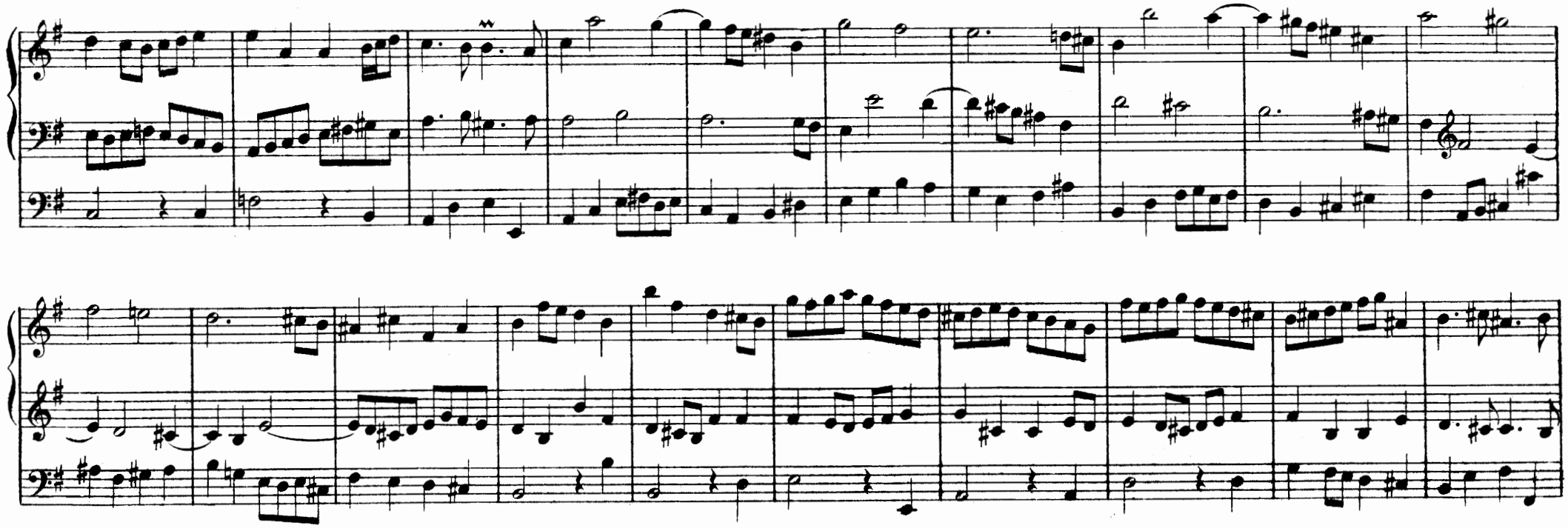

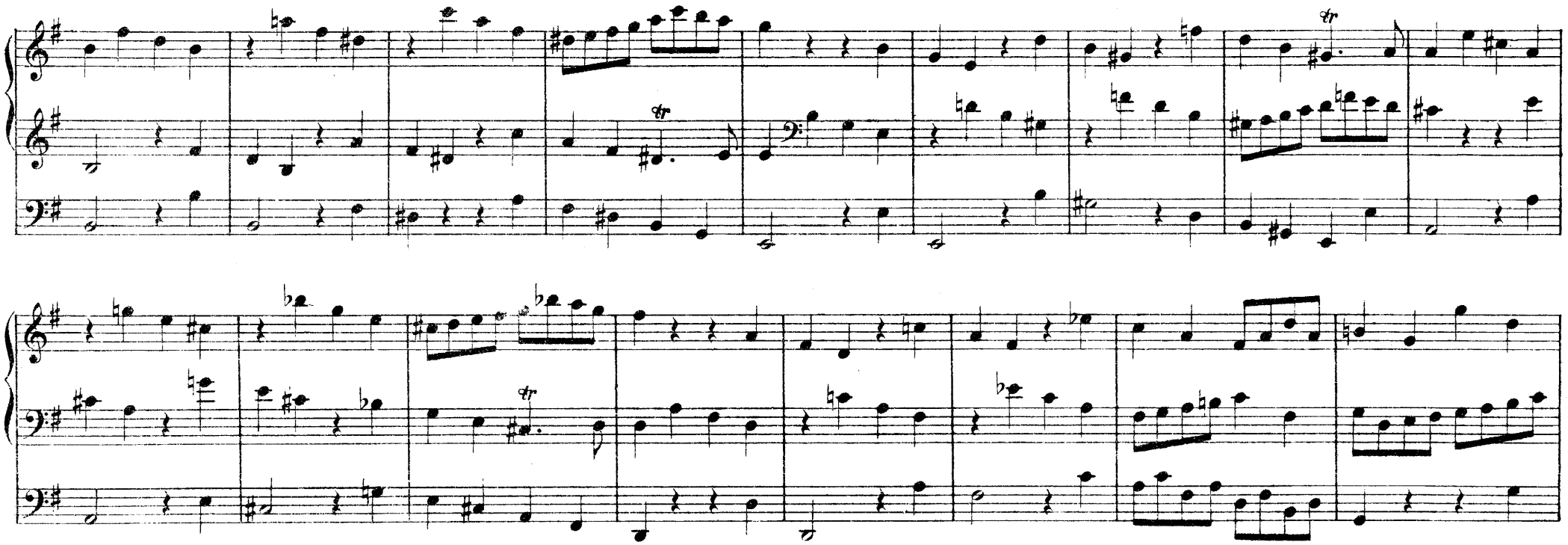

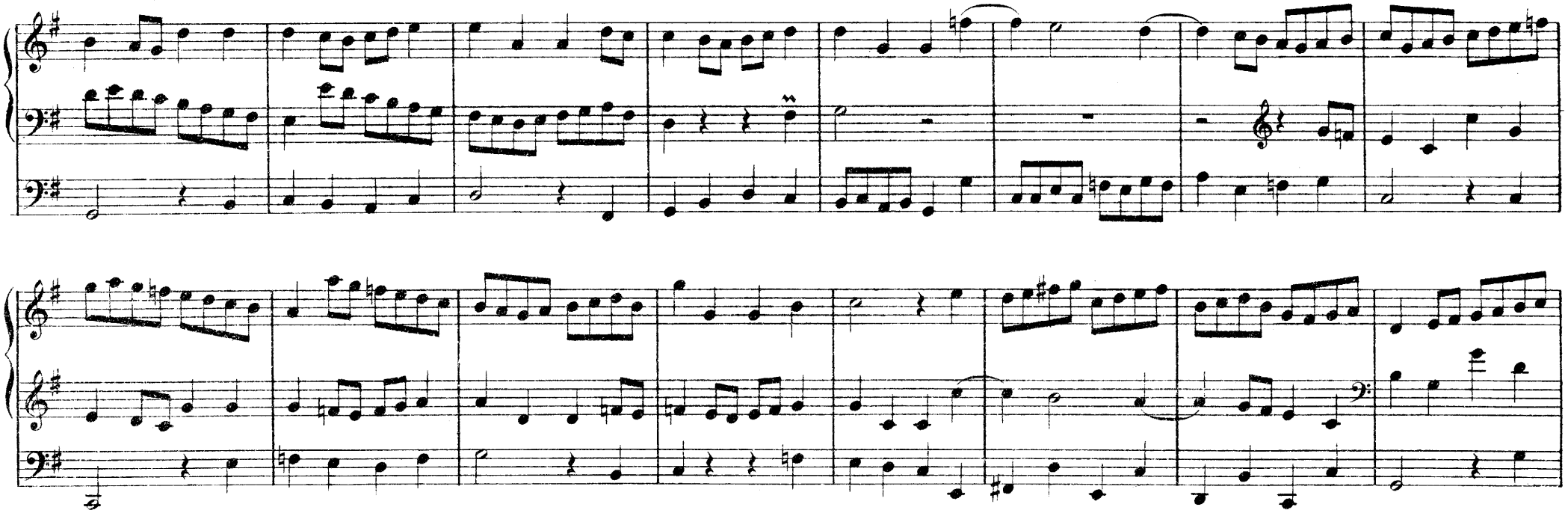

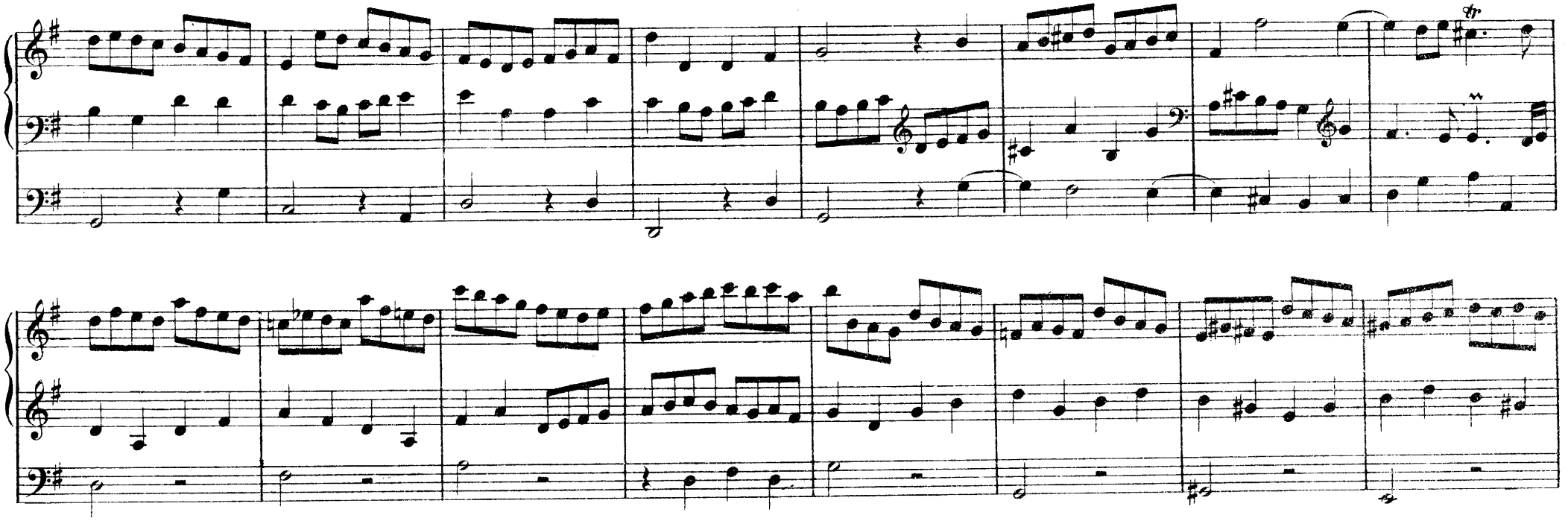

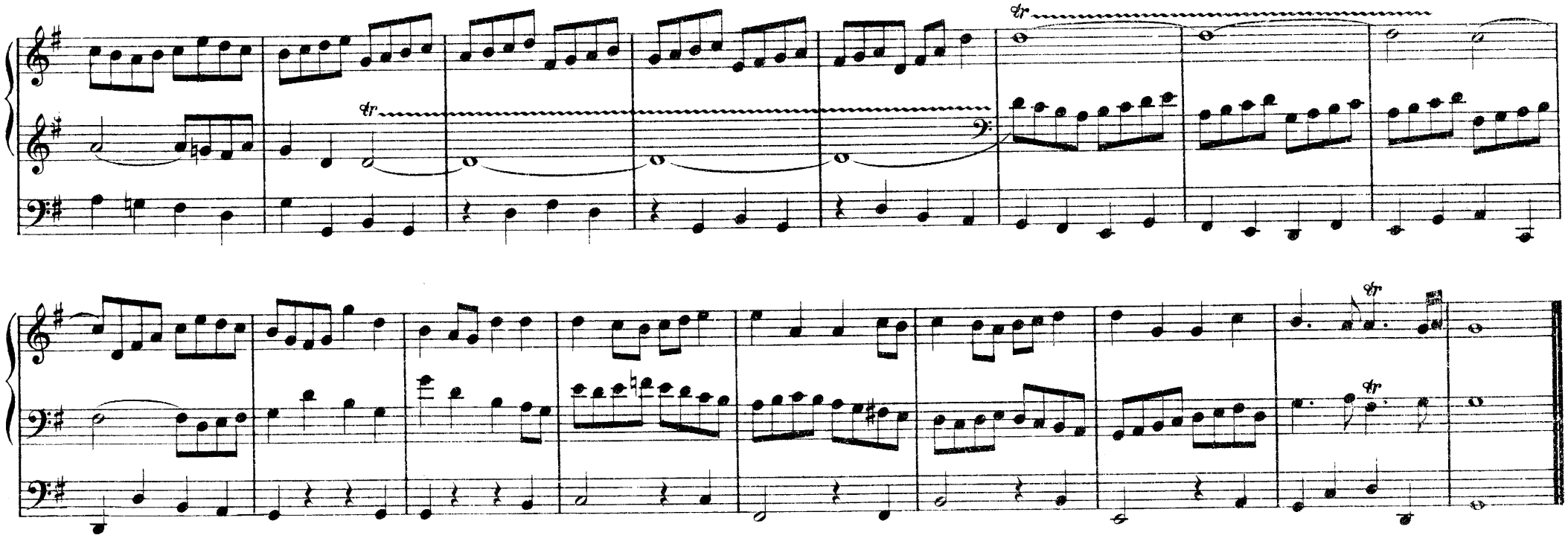

TRIO

Nº 5

Adagio

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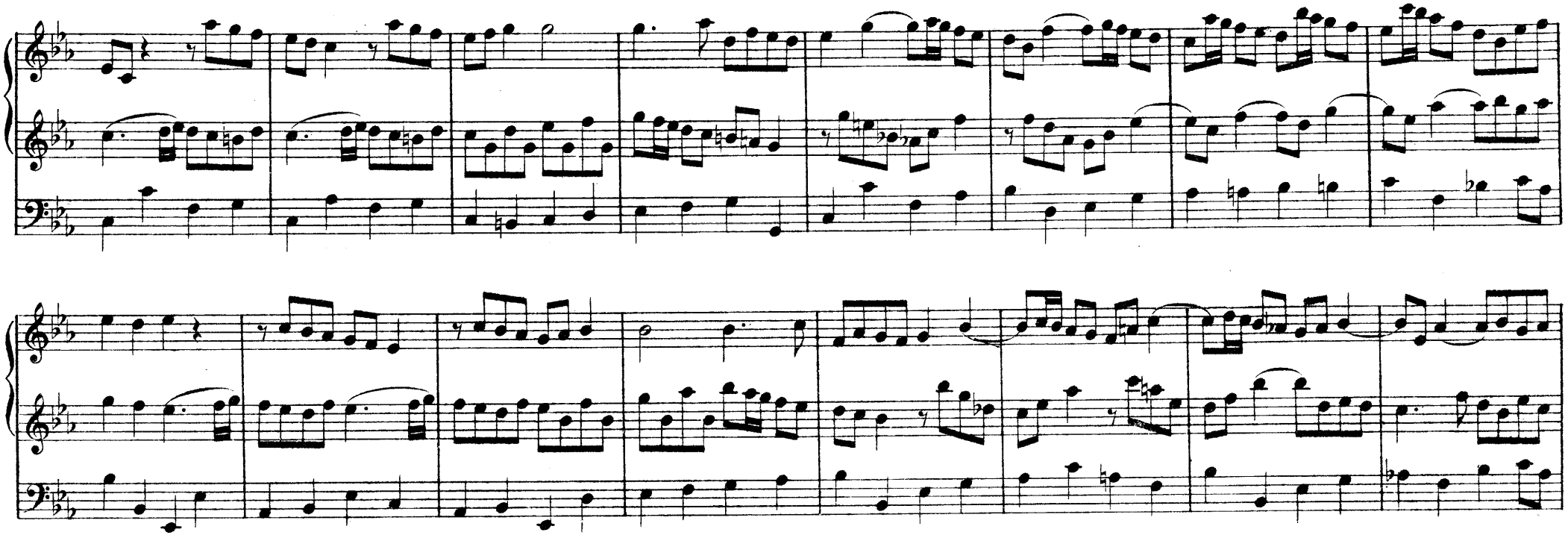

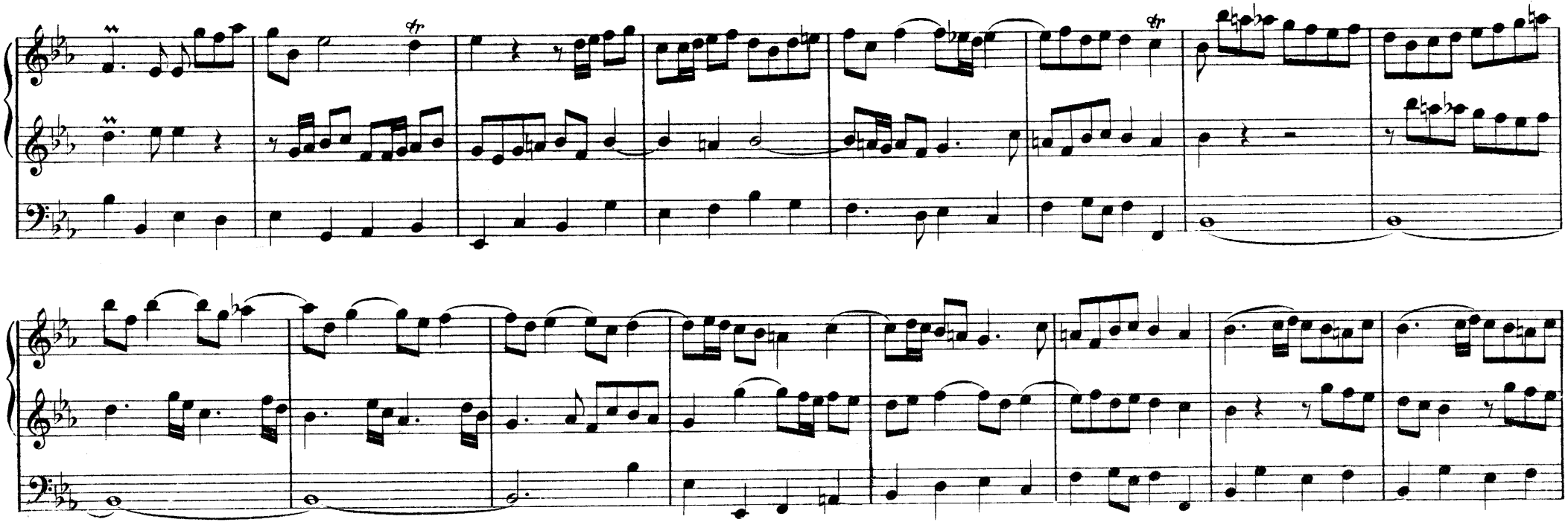

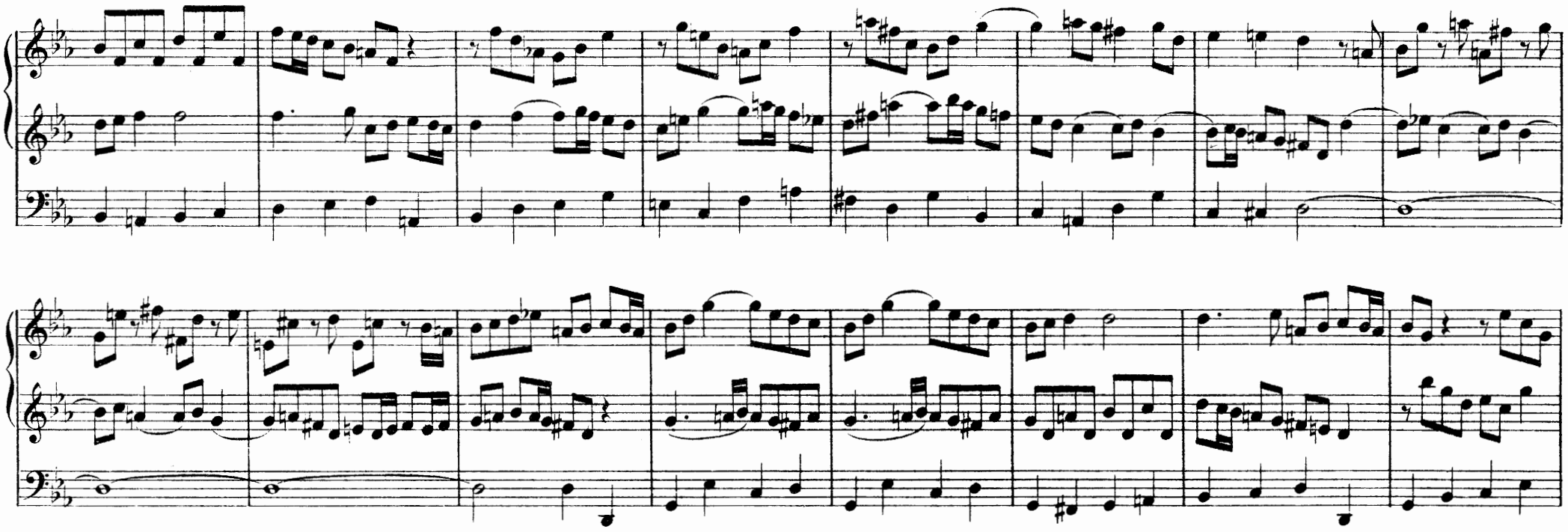

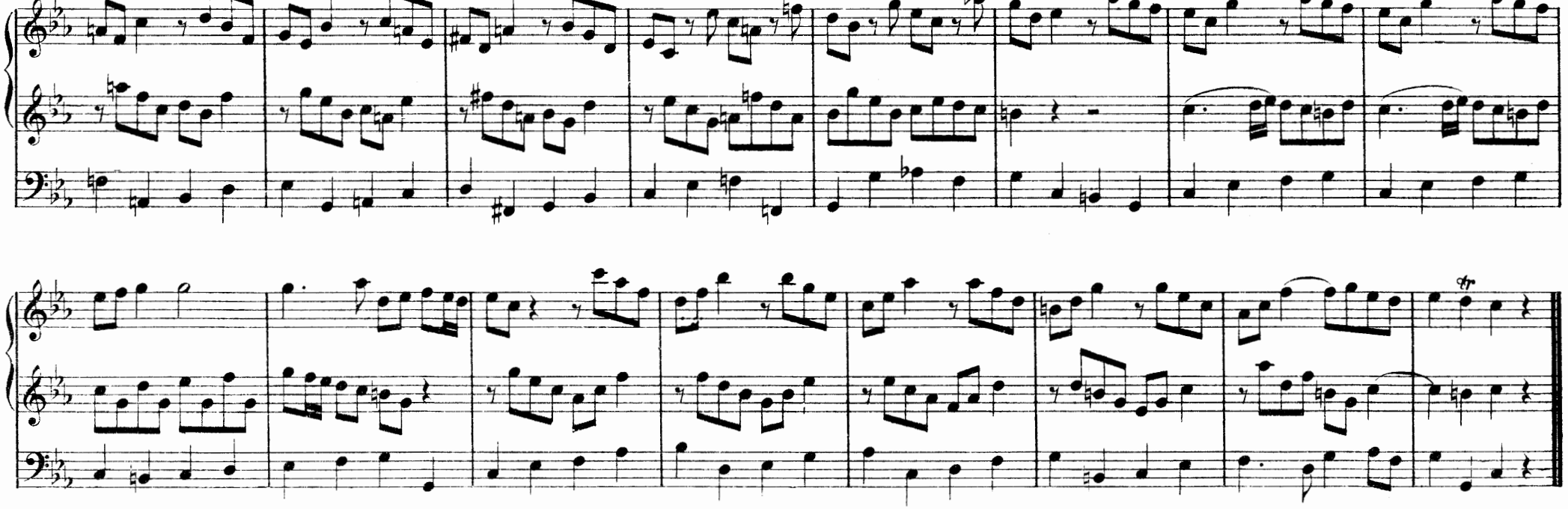

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Allegro

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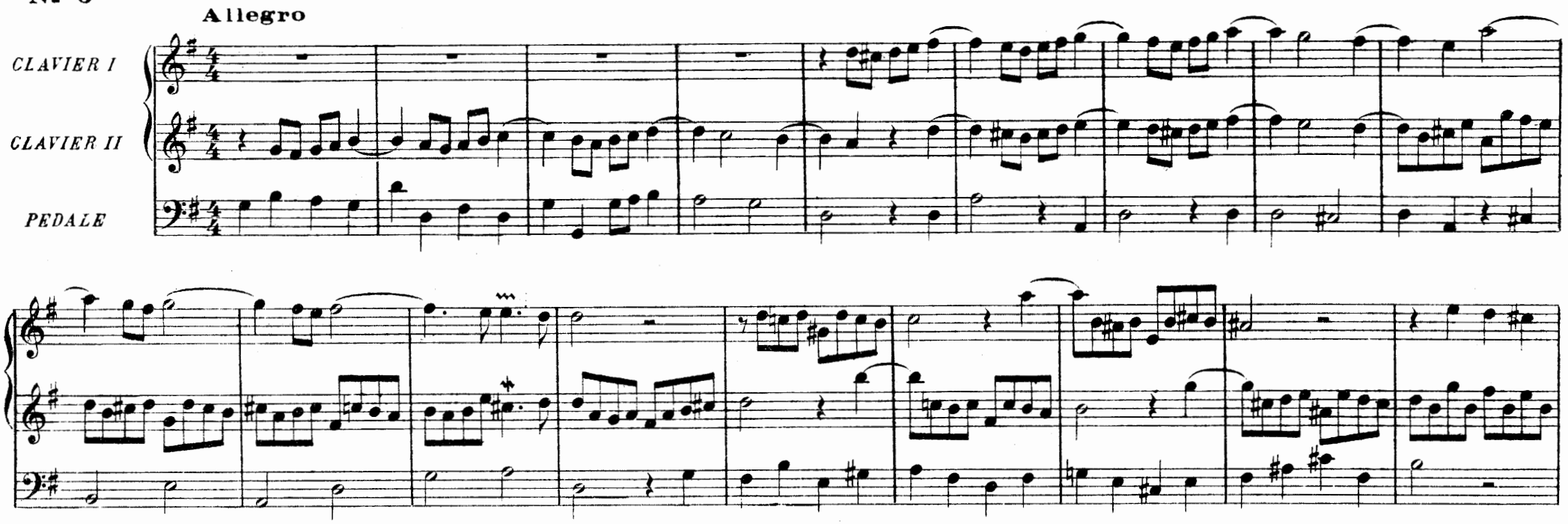

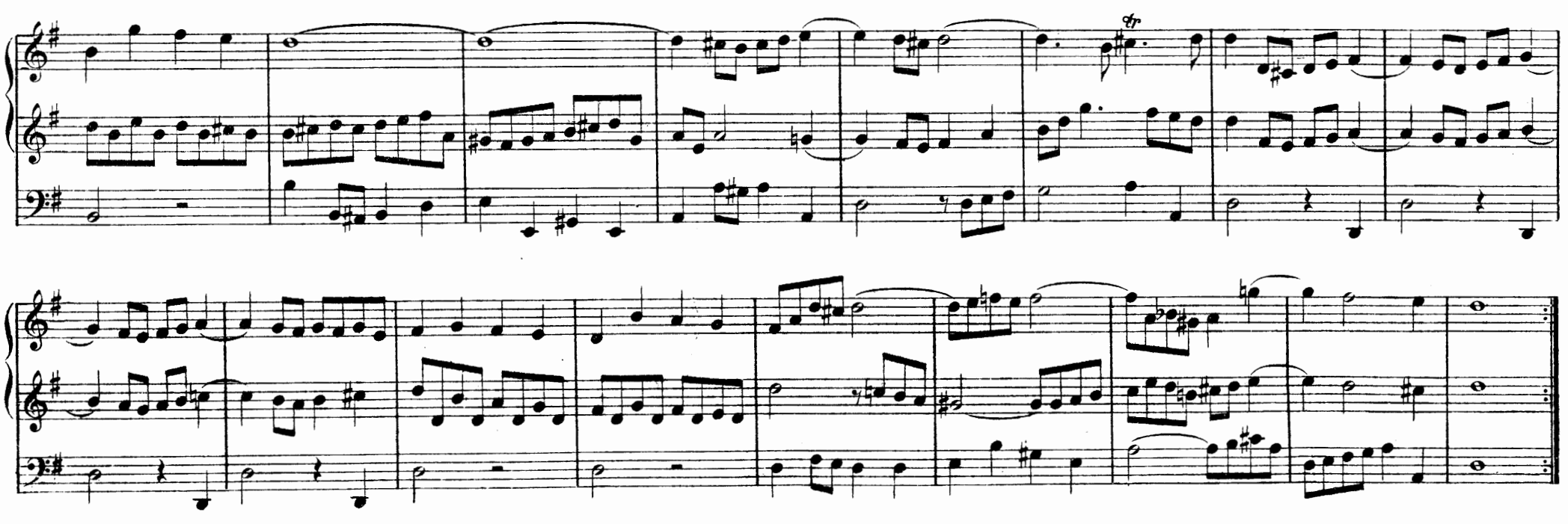

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(Adagio)

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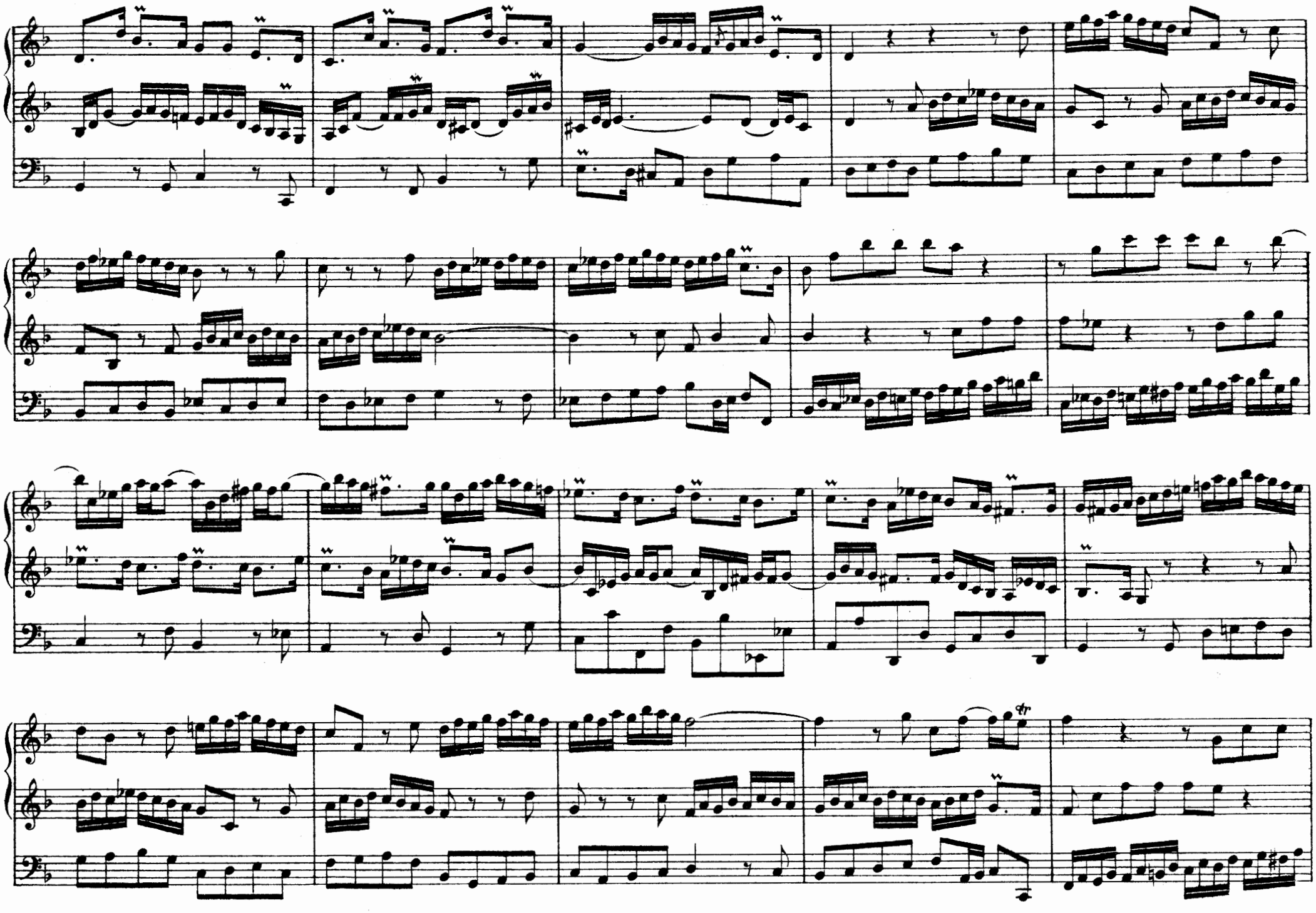

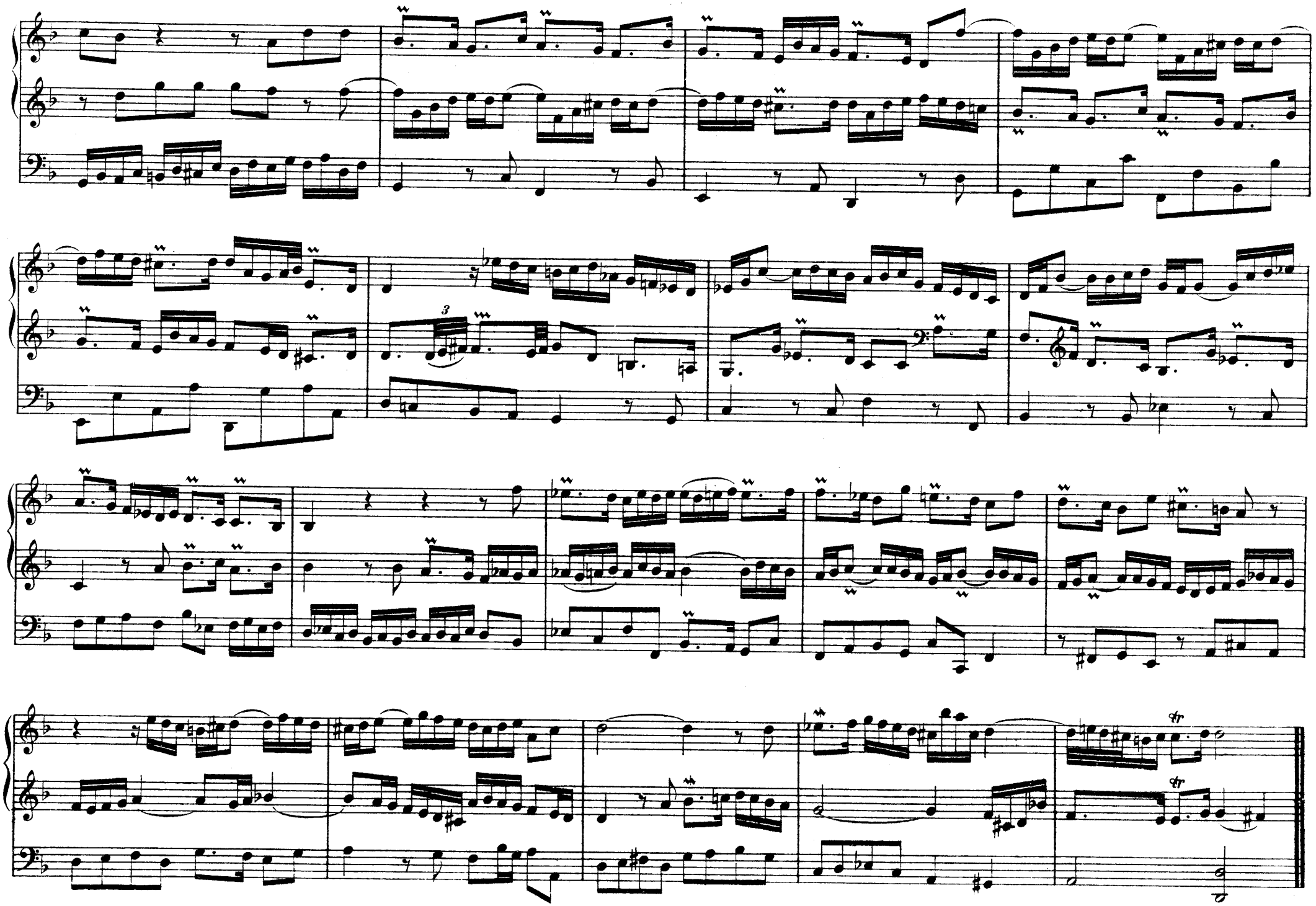

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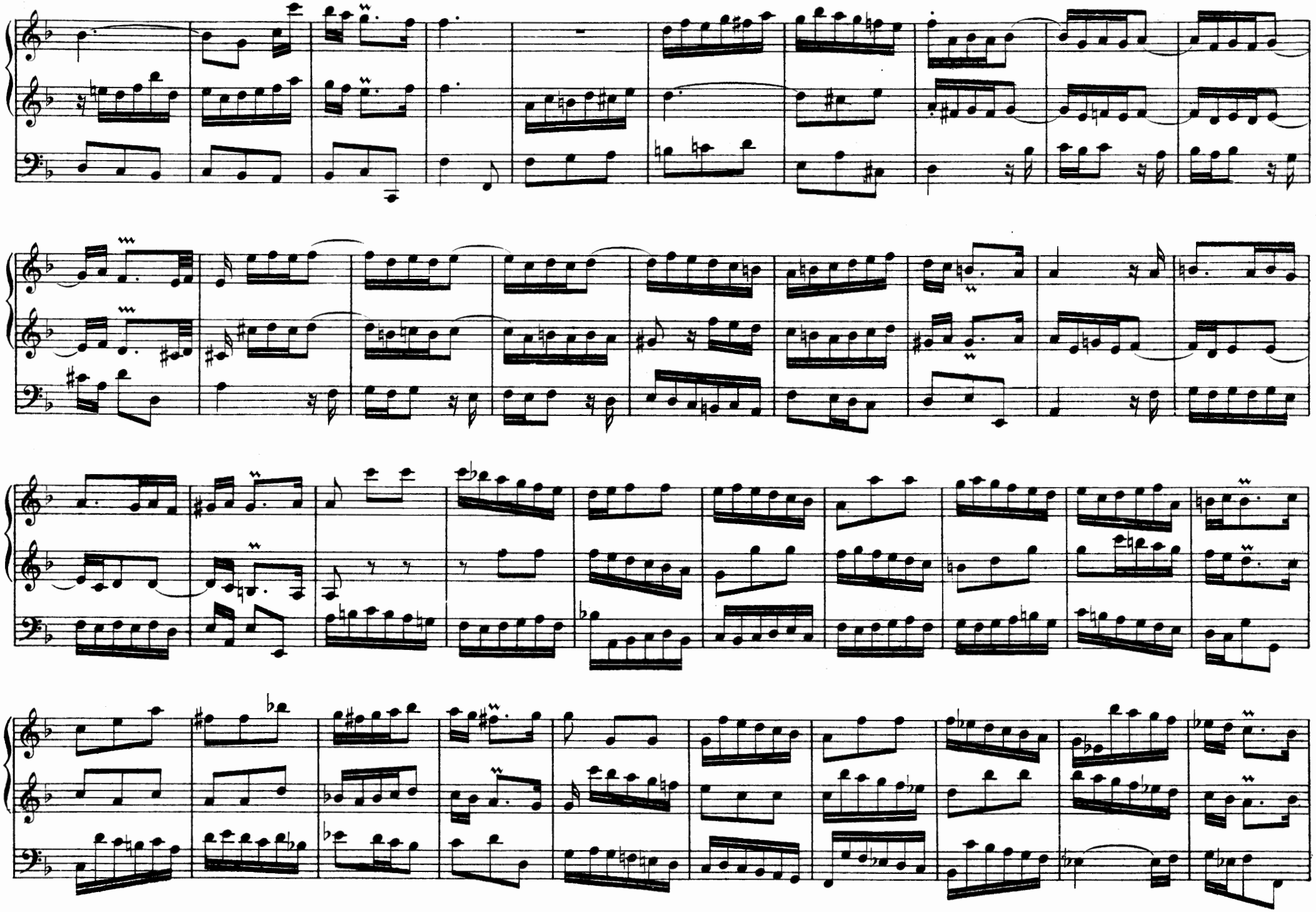
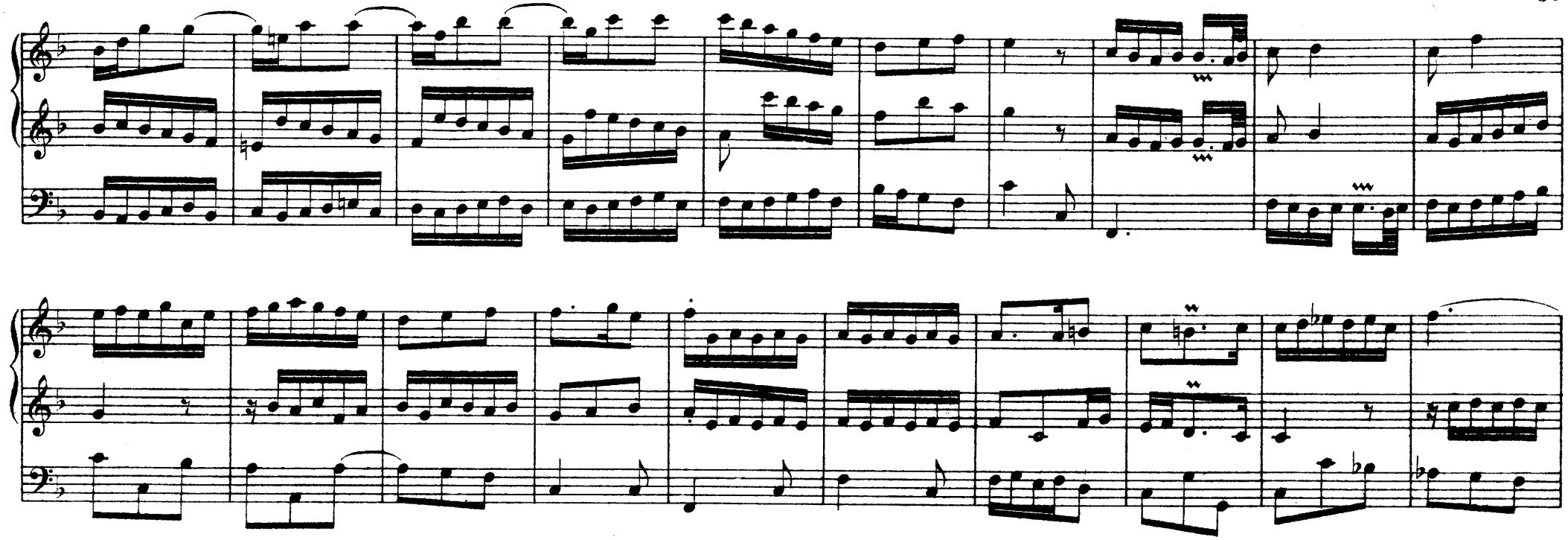
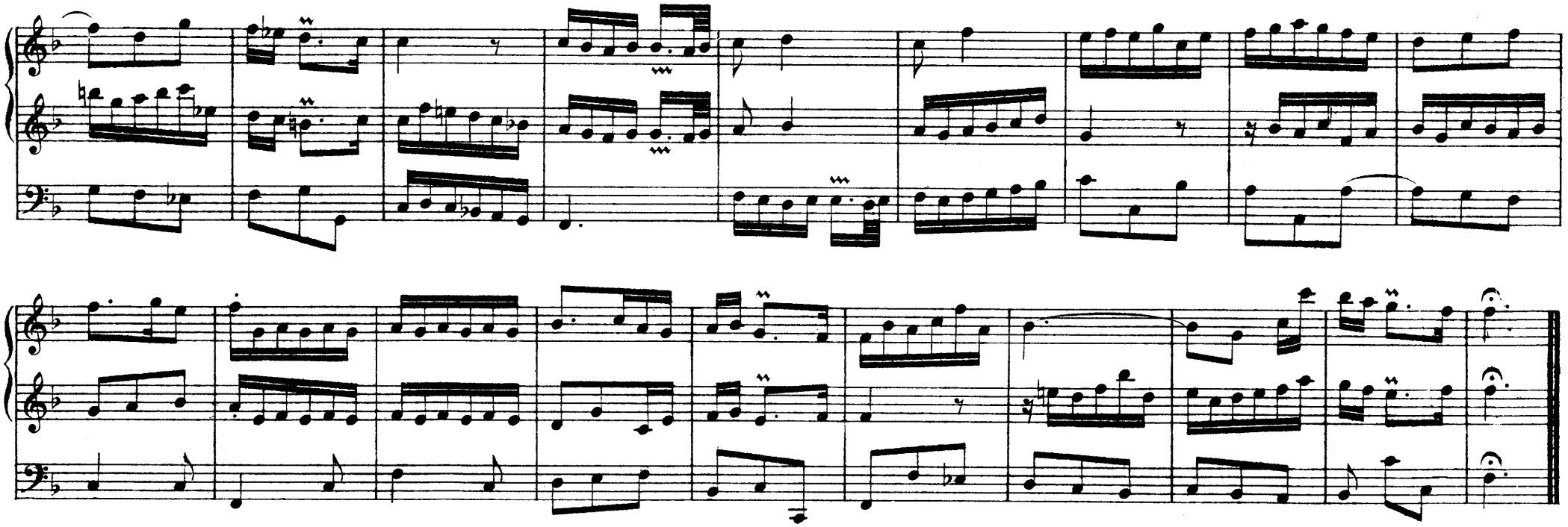




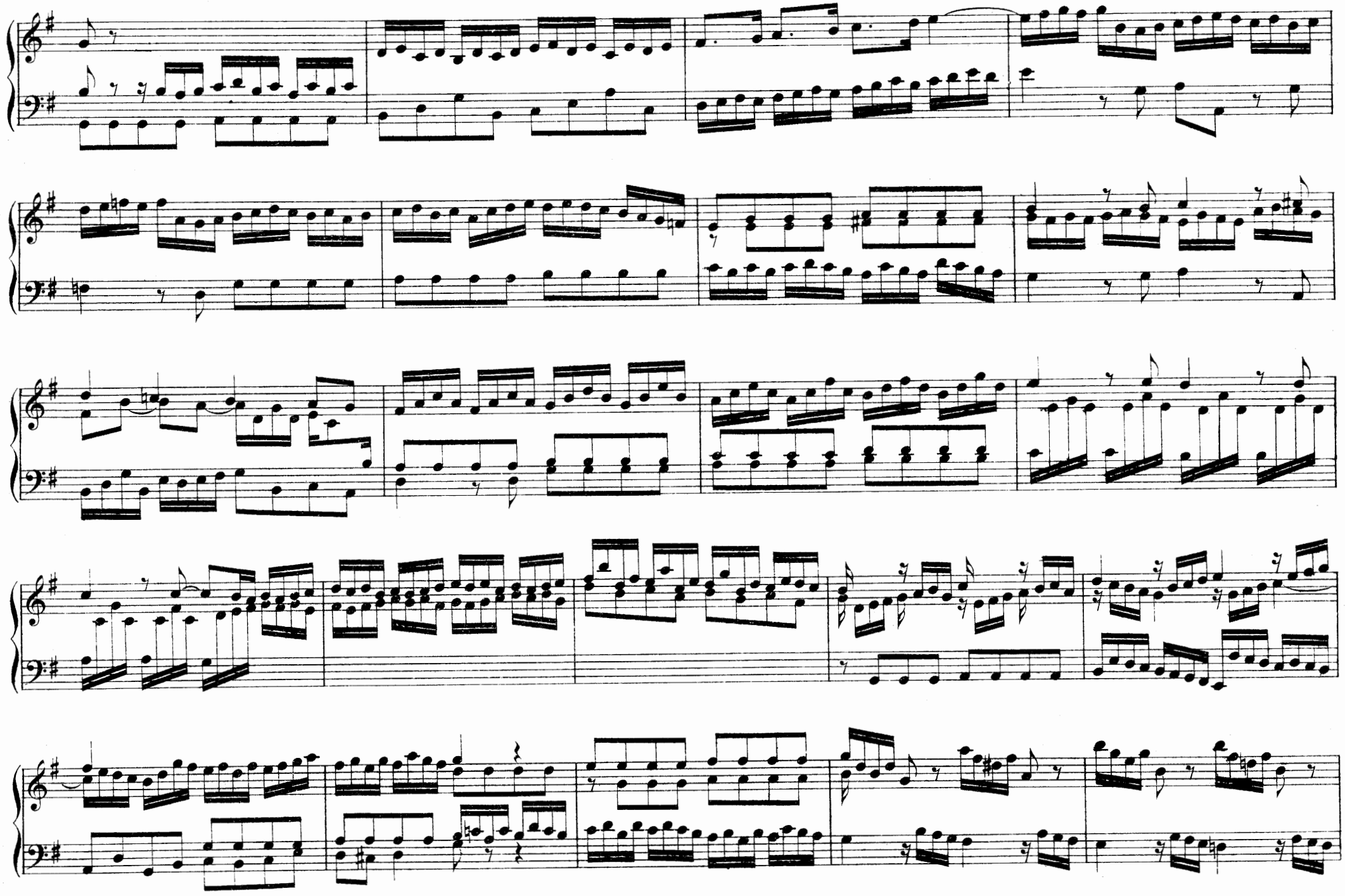


CONCERTO

Nº 9

MANUALE

(Ped.)



(Ped.)

d. d. g. d. g.

(Ped.)

Adagio

Allegro

(Ped.)

(Ped.)

Pedale

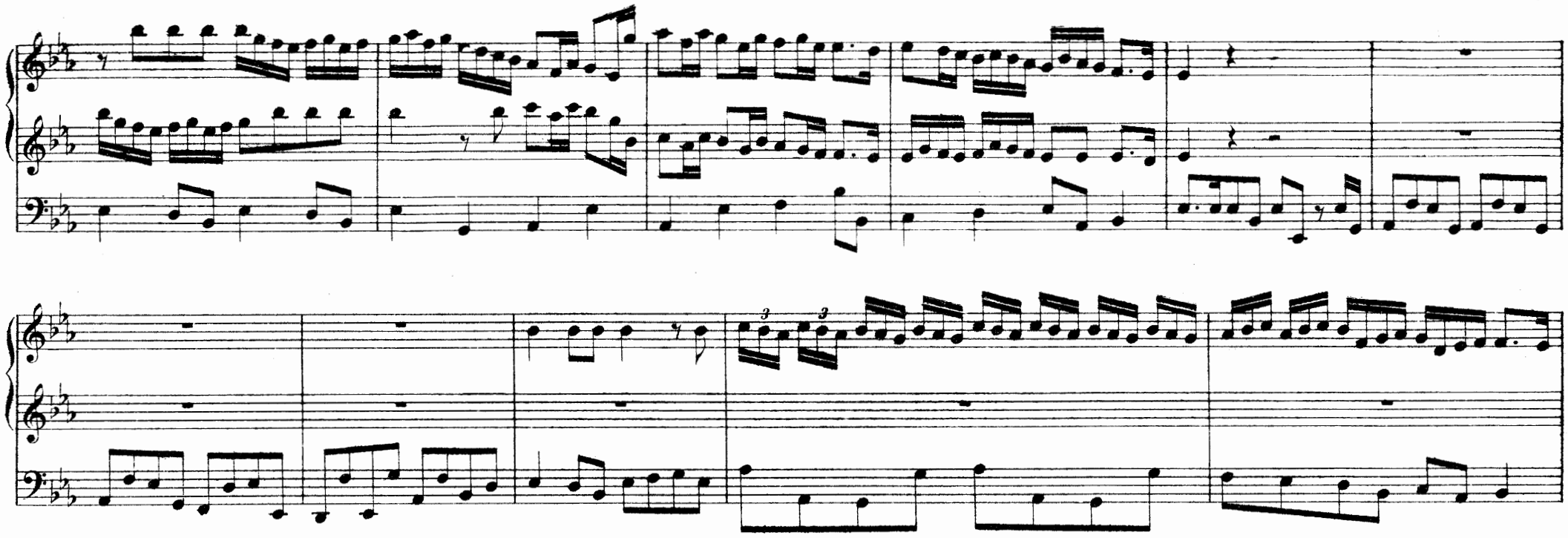
CONCERTO

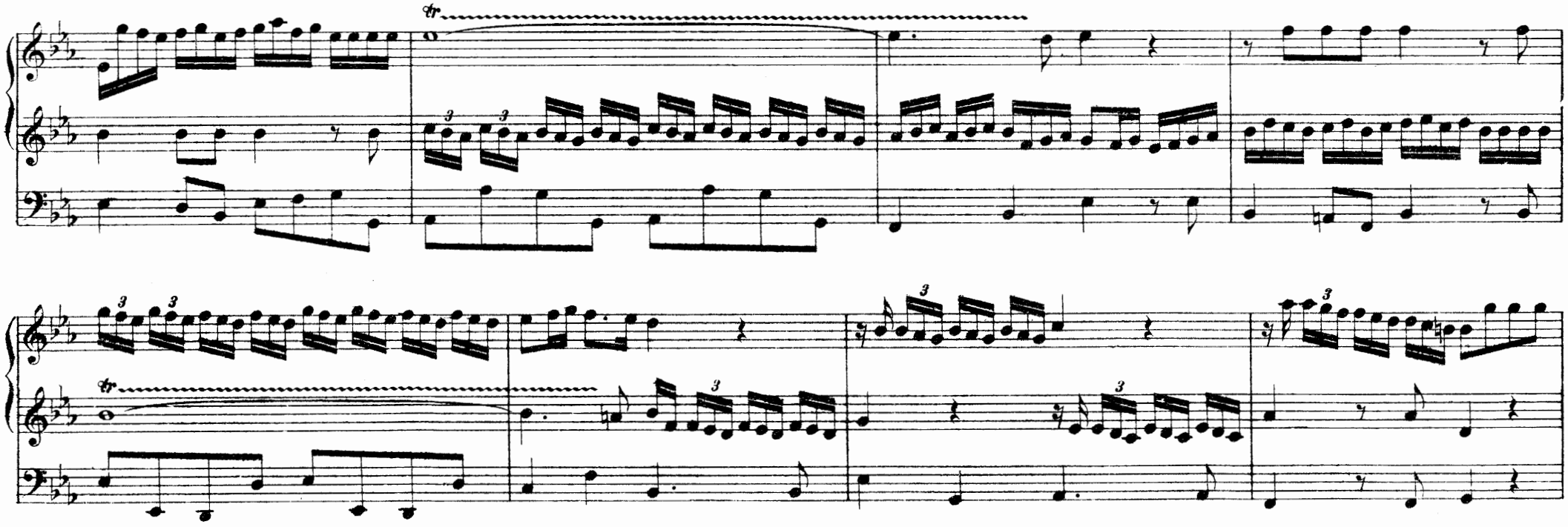
Nº 10

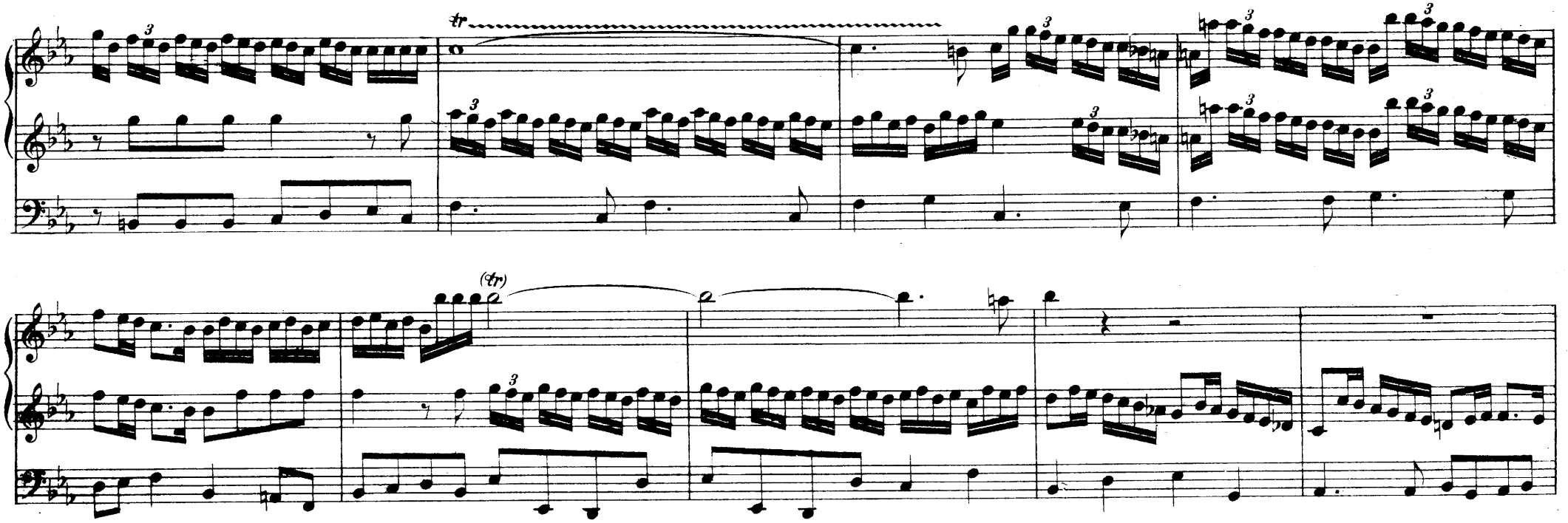
CLAVIER I

CLAVIER II

PEDALE



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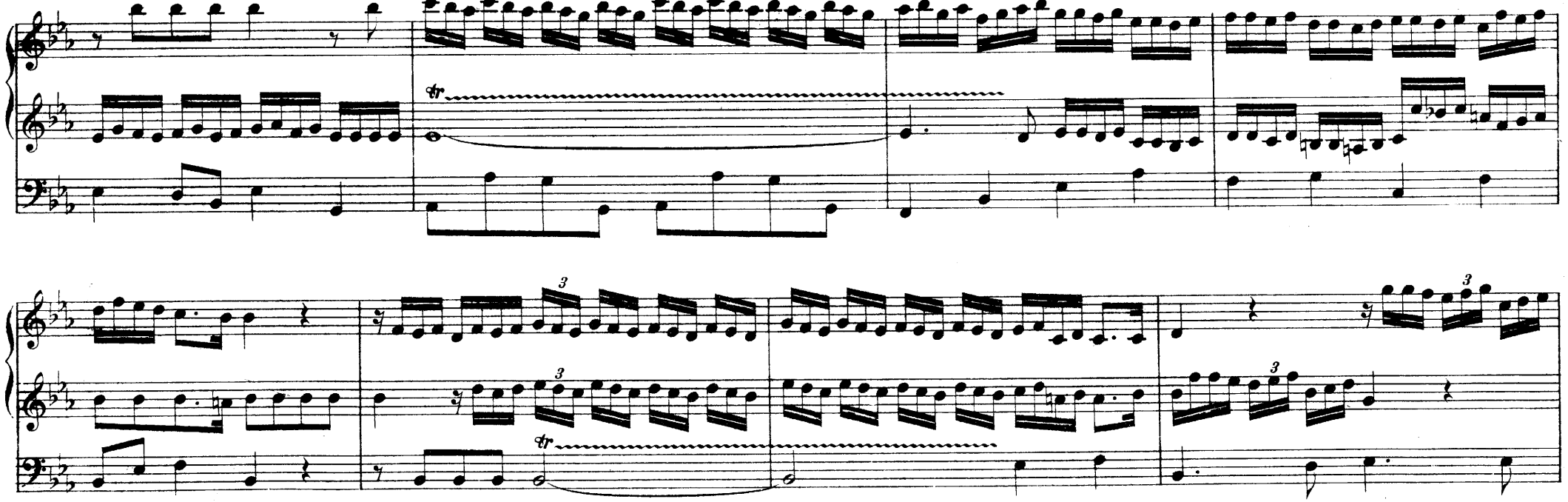
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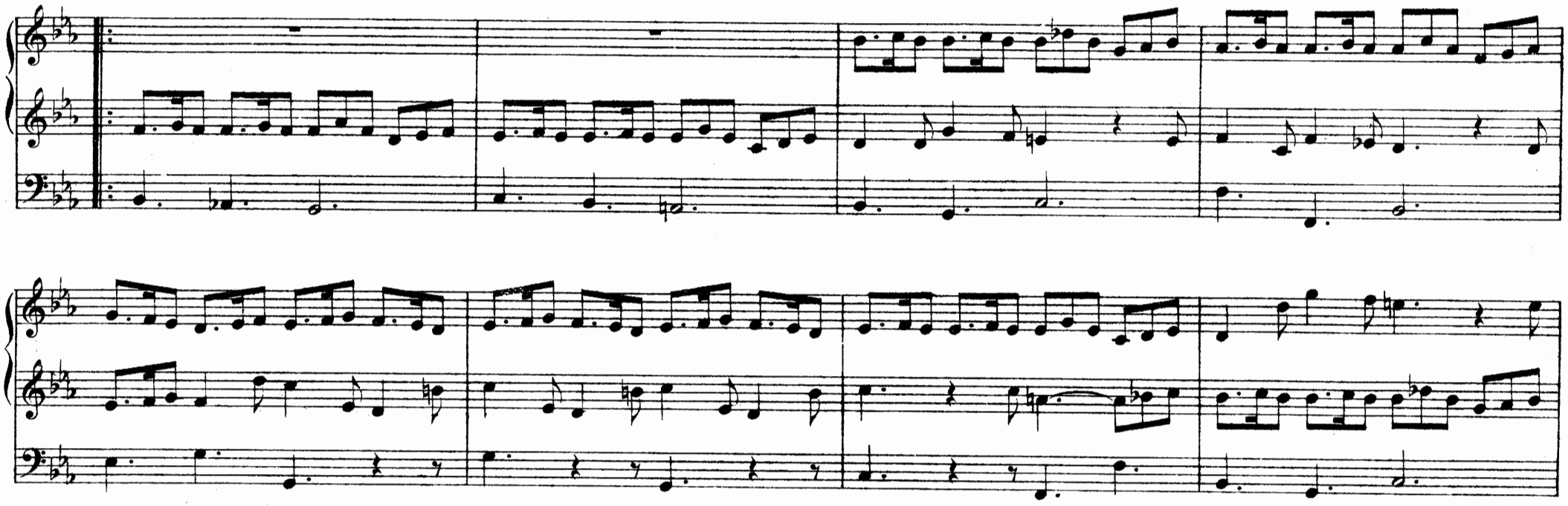
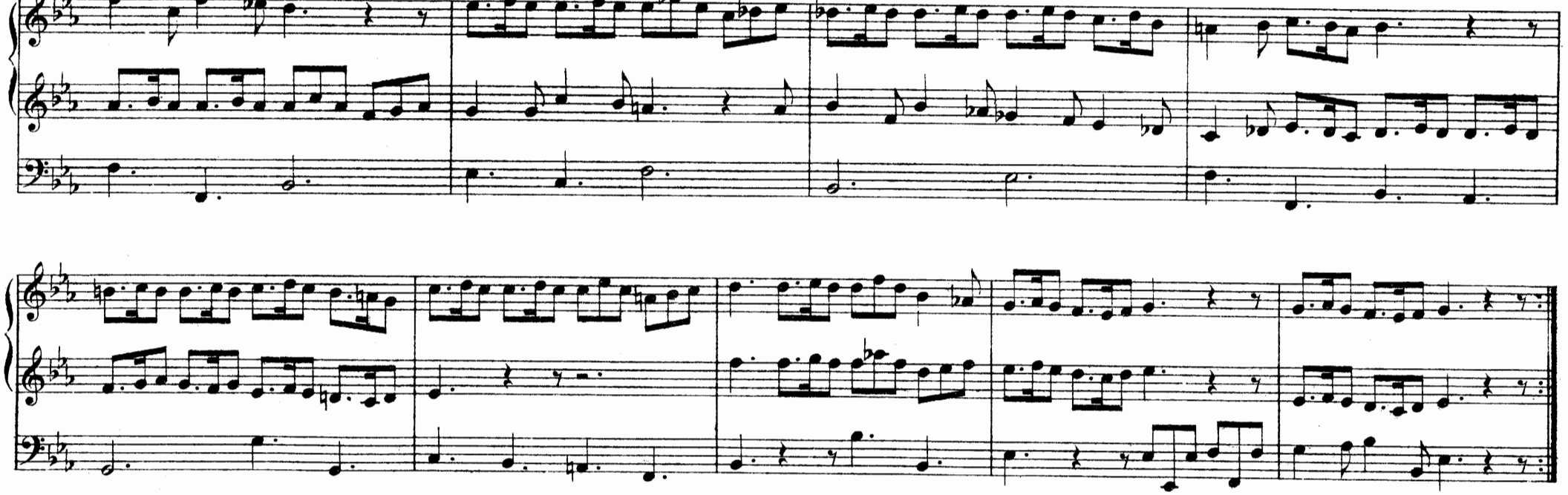




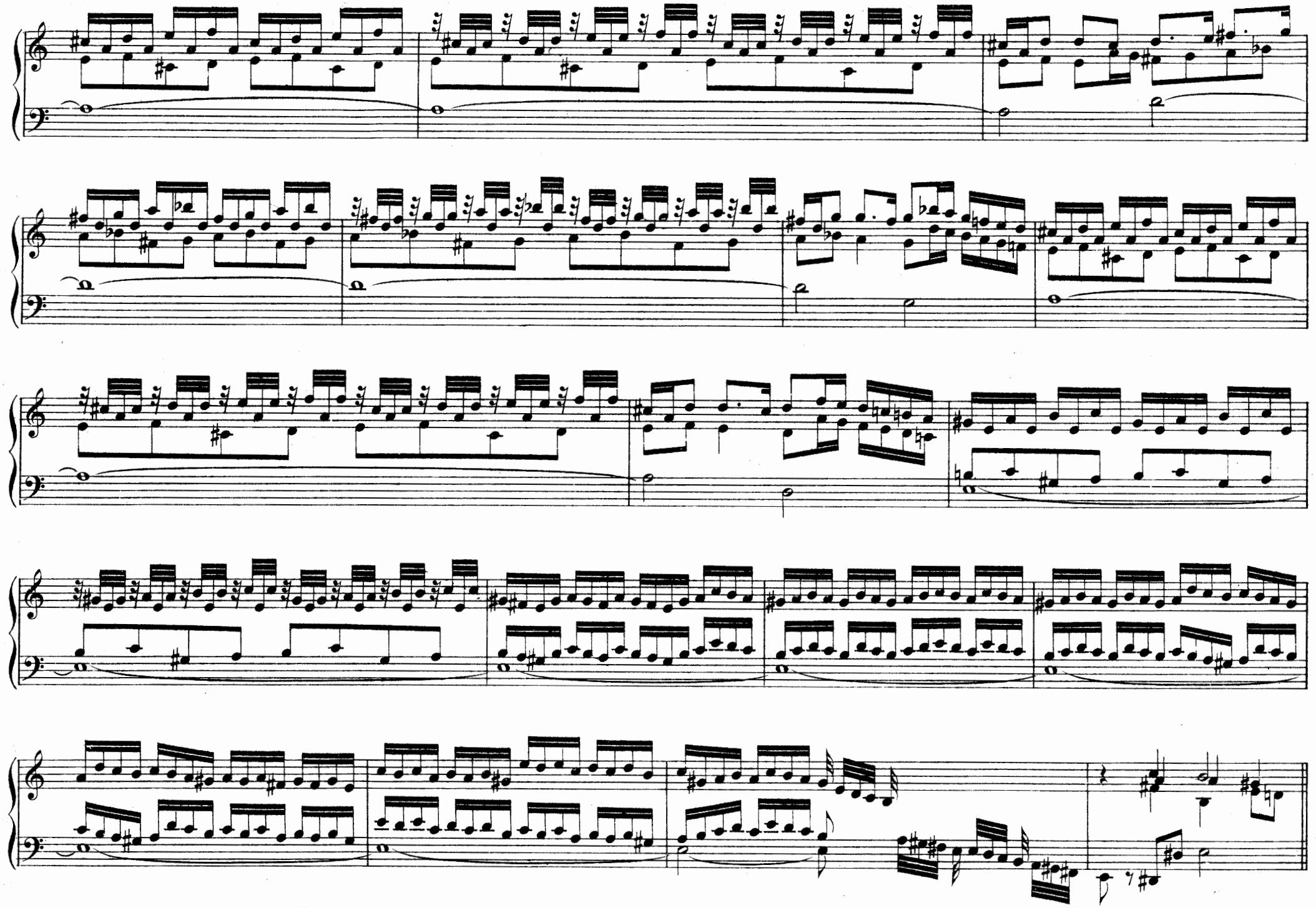
Nº 11

MANUALE

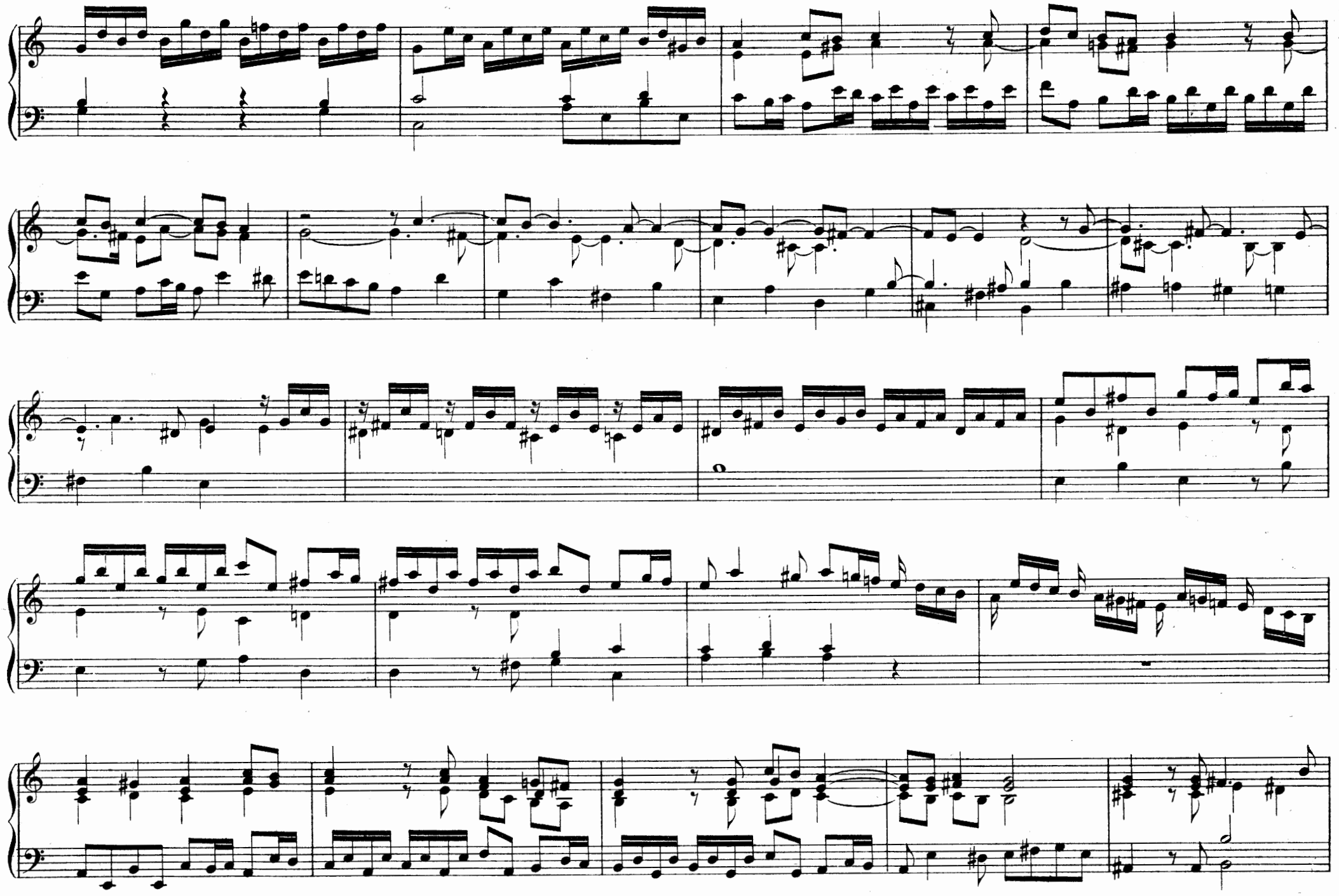
(Pedale)

Presto

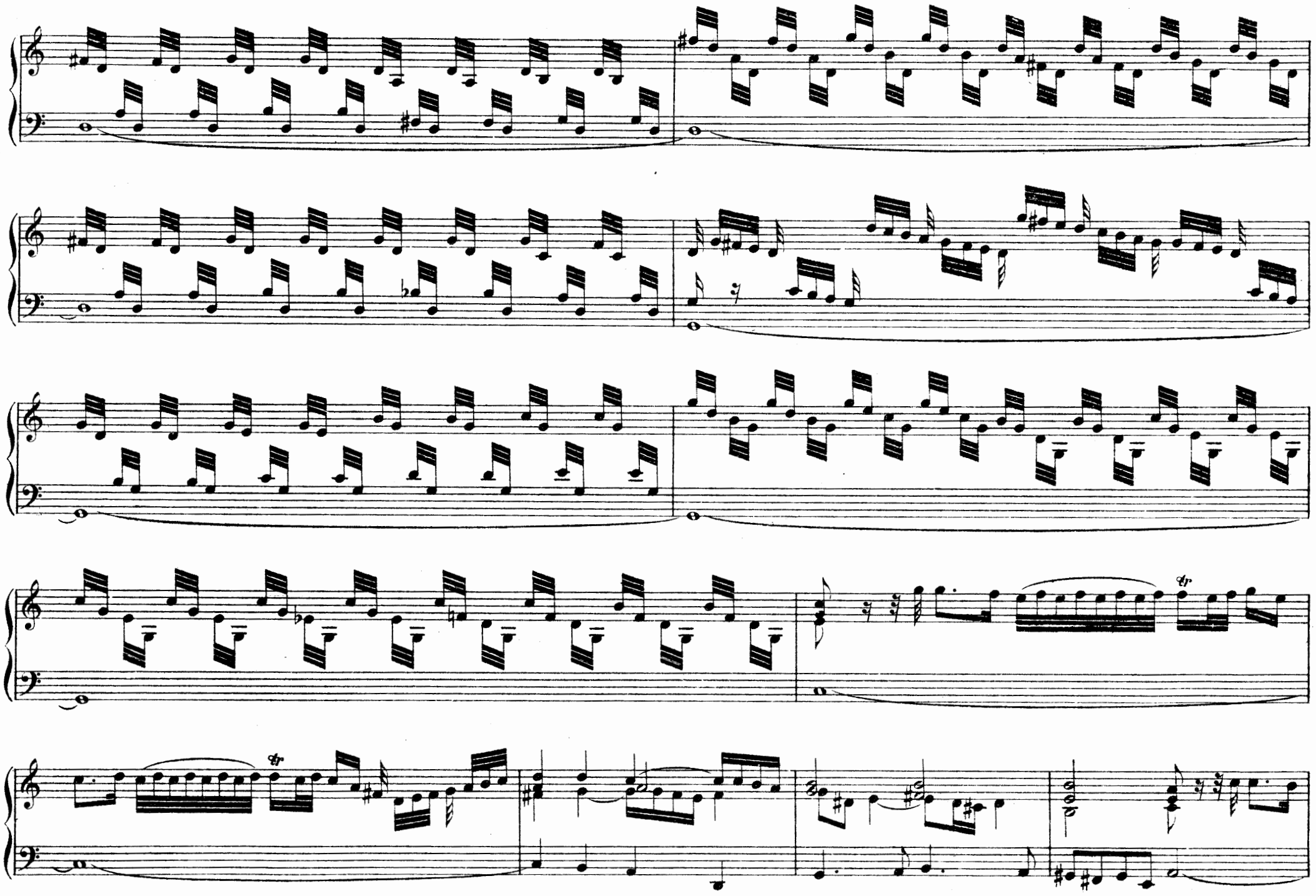
(Ped.)



FUGA



Adagio



FANTASIA

Nº 12

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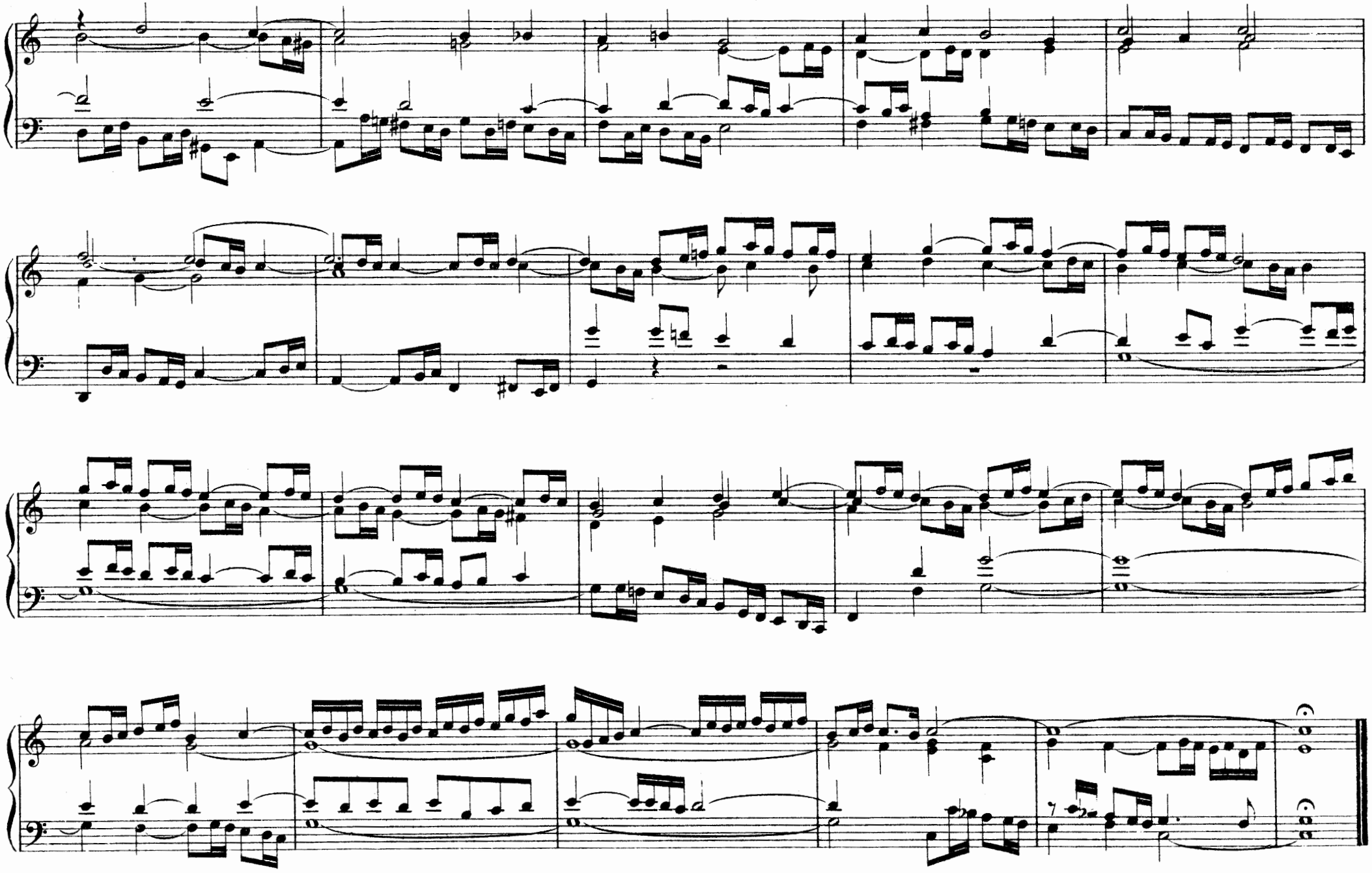


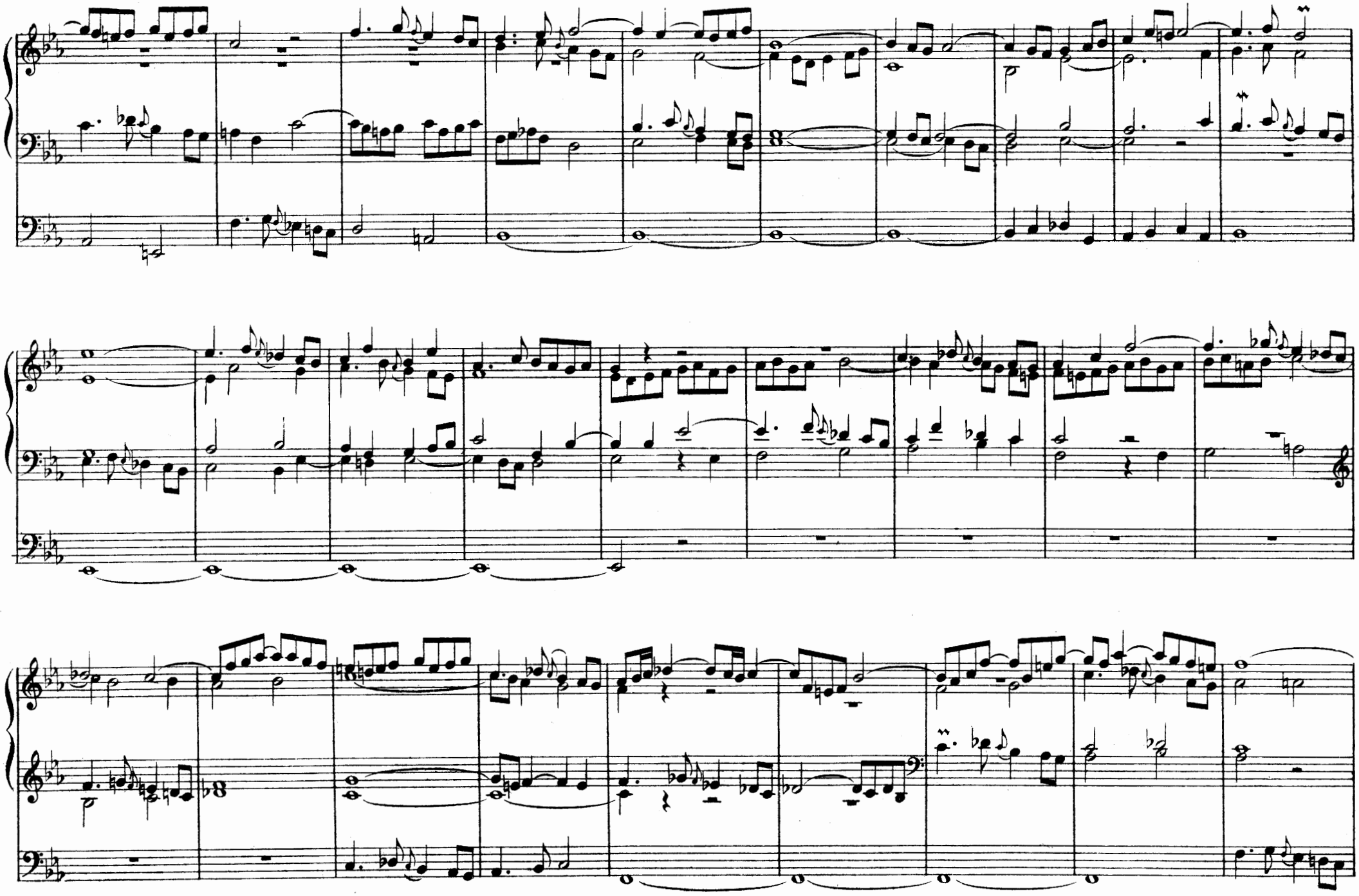
FANTASIA

Nº 13

(a 5 voci)

MANUALE

PEDALE



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