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J. S. BACH

Œuvres complètes pour Orgue

Révision par Gabriel FAURÉ

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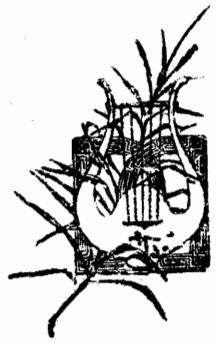
1er Volume

PRÉLUDES & FUGUES



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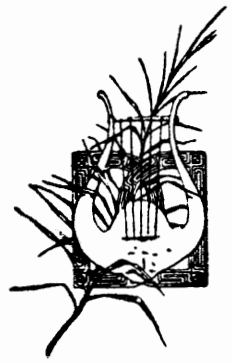
J. S. BACH

8 Petits PRÉLUDES et FUGUES

et pièces diverses

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

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*

D. & F. 9440 à 9450

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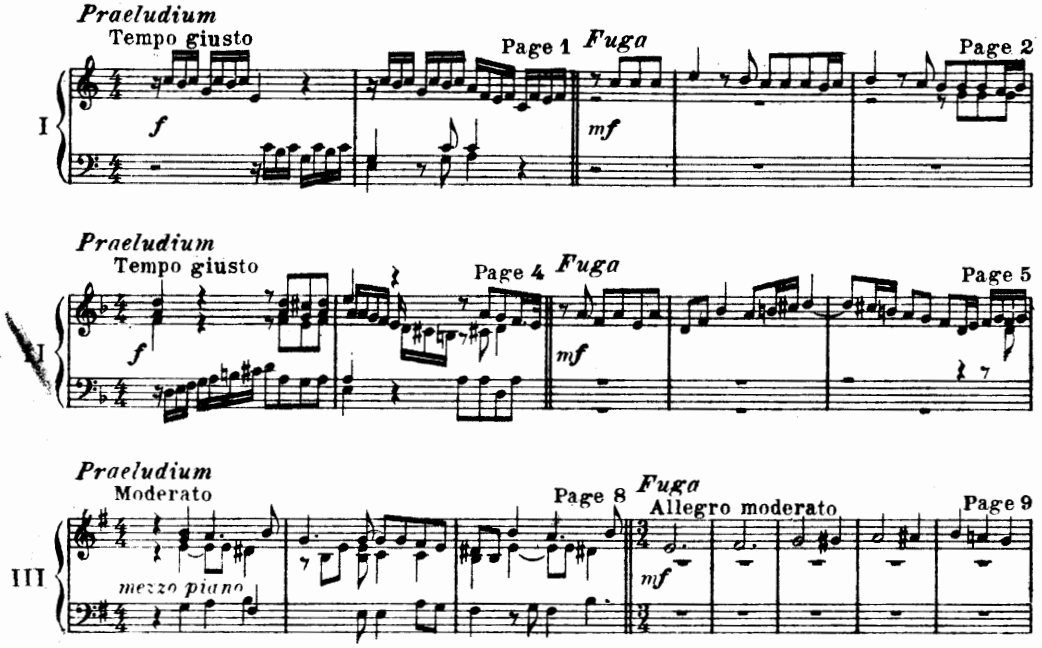

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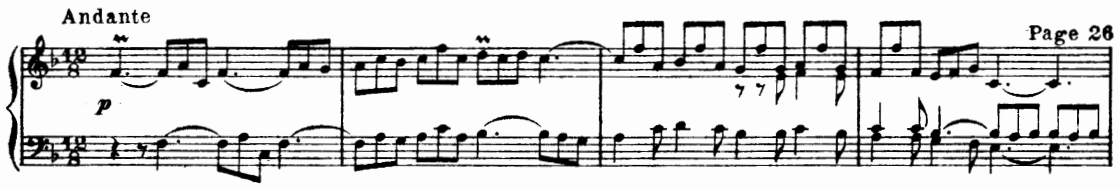

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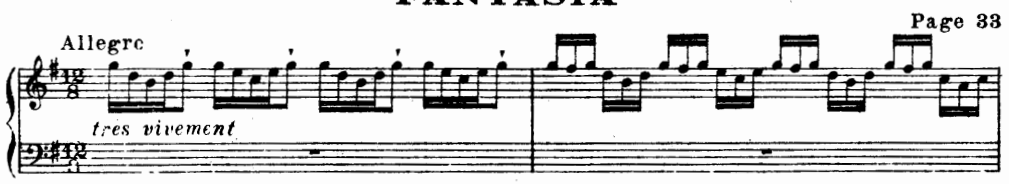

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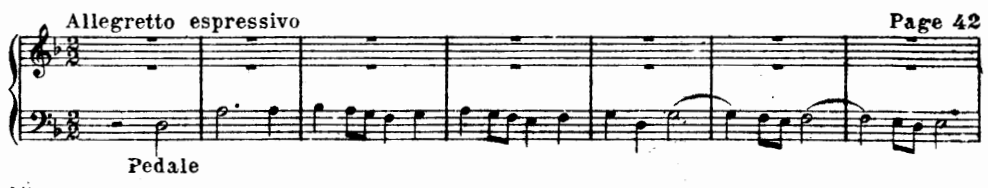

I

J. S. BACH

PRAELUDIUM

(Tempo giusto)

MANUALE

PEDALE

f

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Paris, 4, Place de la Madeleine.

mf

mf

mf

f

f

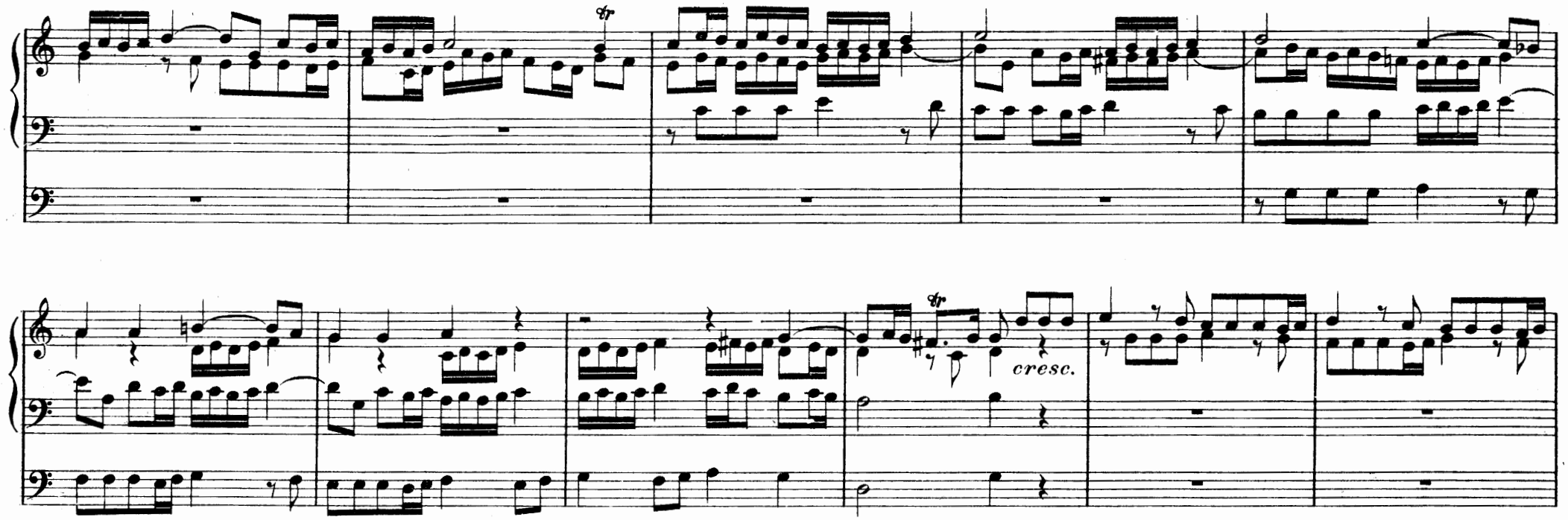
f

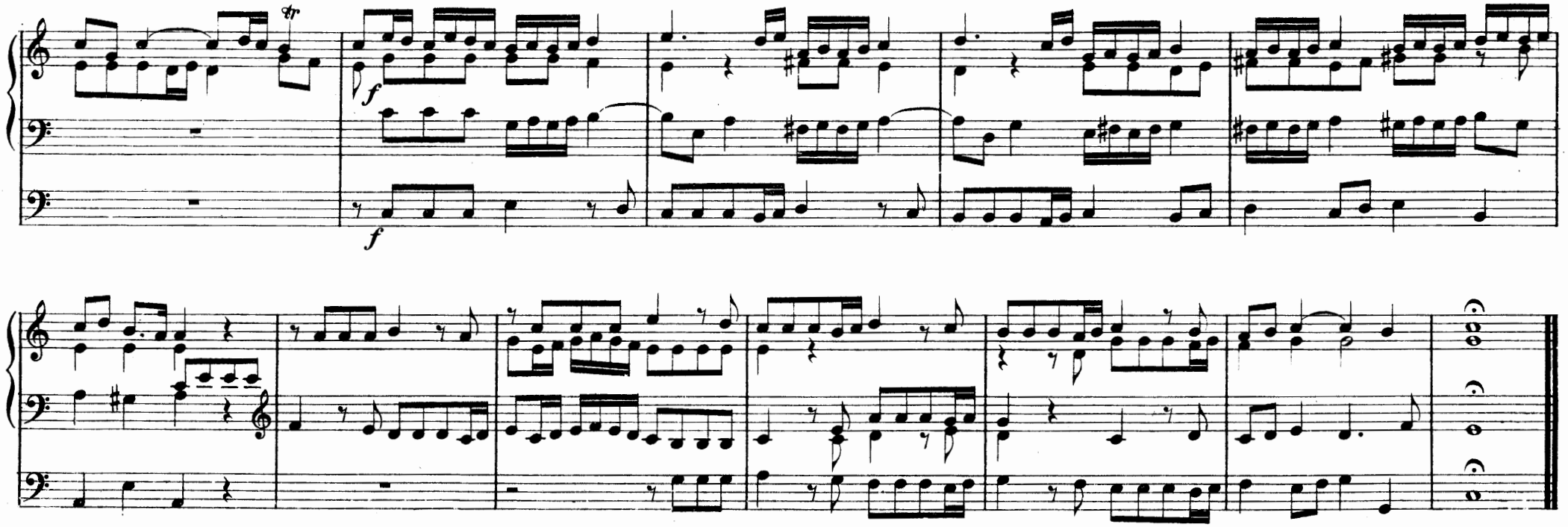
1ª

2ª

FUGA

mf


cresc.



II

PRAELUDIUM

(Tempo giusto)

MANUALE

PEDALE

f

tr

mf

2

V

cre - - - - scen - - - - do

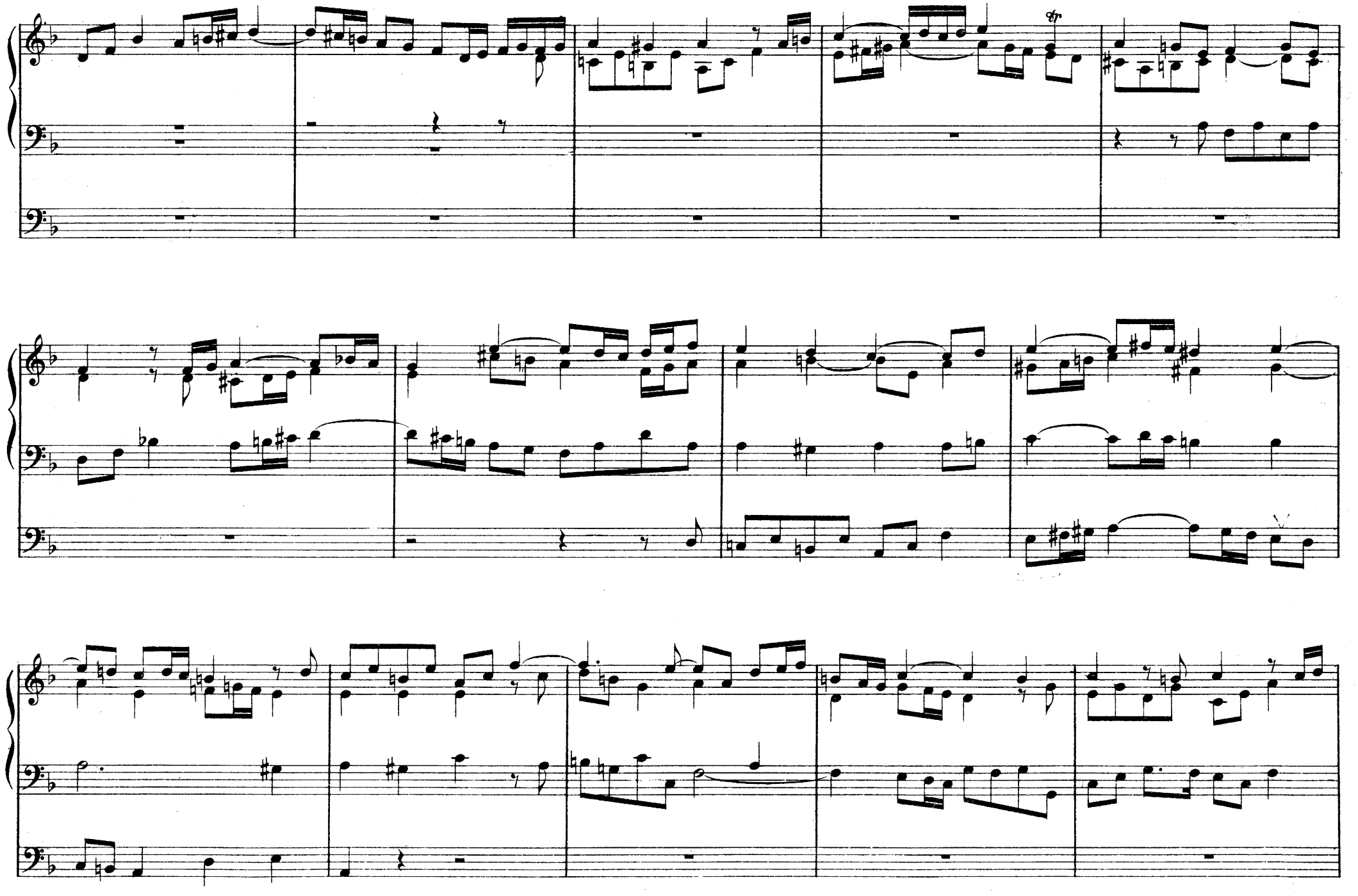
f

f

f

FUGA

mf



cre - scen - do

f

f

f

III

PRAELUDIUM
(Moderato)

MANUALE

PEDALE

mezzo piano

FUGA
(Allegro moderato)

mf

PRAELUDIUM
(Allegretto)

MANUALE

PEDALE

mf

mf

p

cre - - scen - - do

tr

p

cre - - - scen - - - do

mf

p

cre - - - scen - - - do

FUGA
(Allegro)

mf

cresc.

f

f

V

PRAELUDIUM

Grave

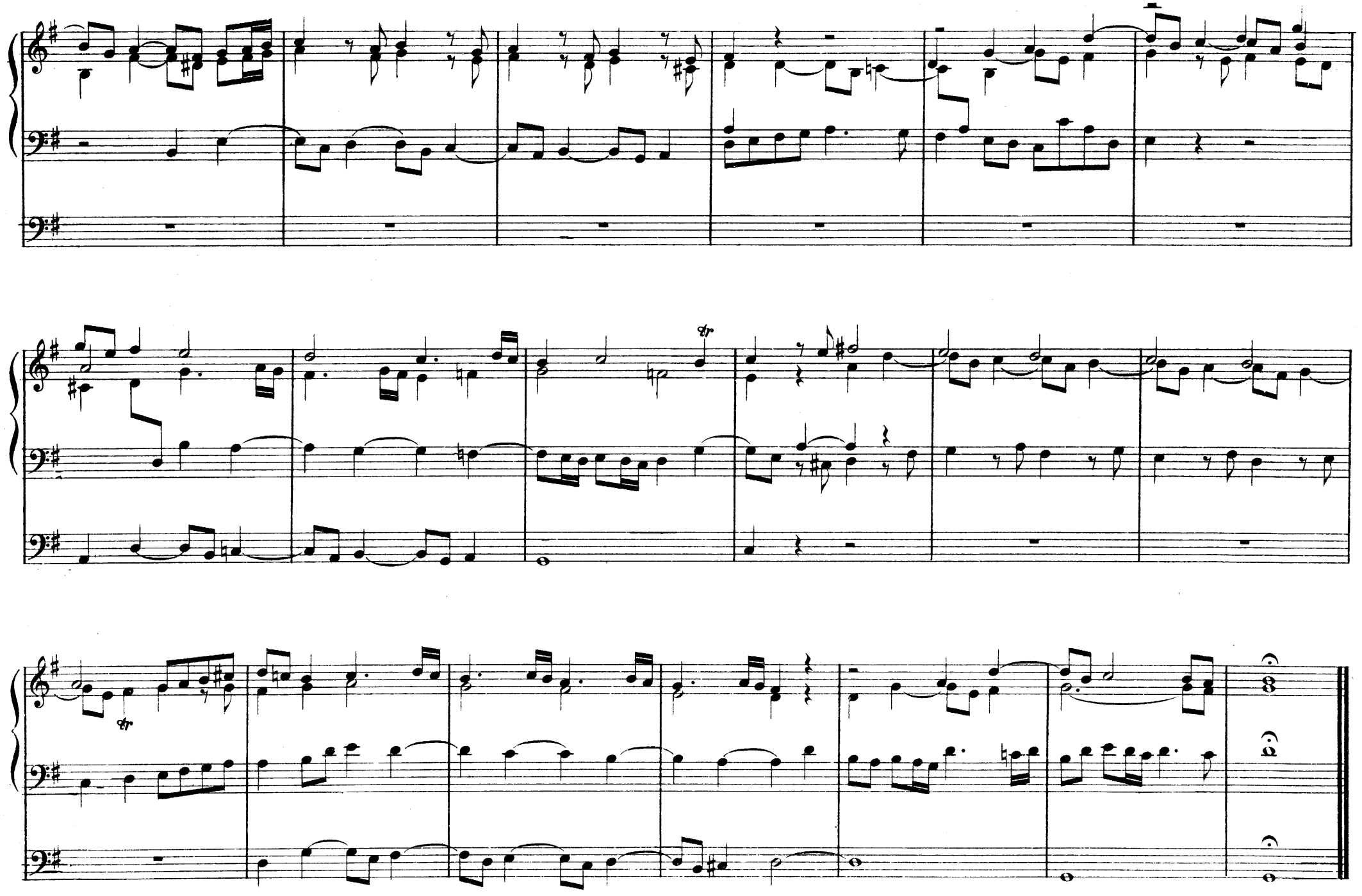
MANUALE

PEDALE

mf

tr

FUGA



VI

PRAELUDIUM

(Andantino)

MANUALE

PEDALE

FUGA

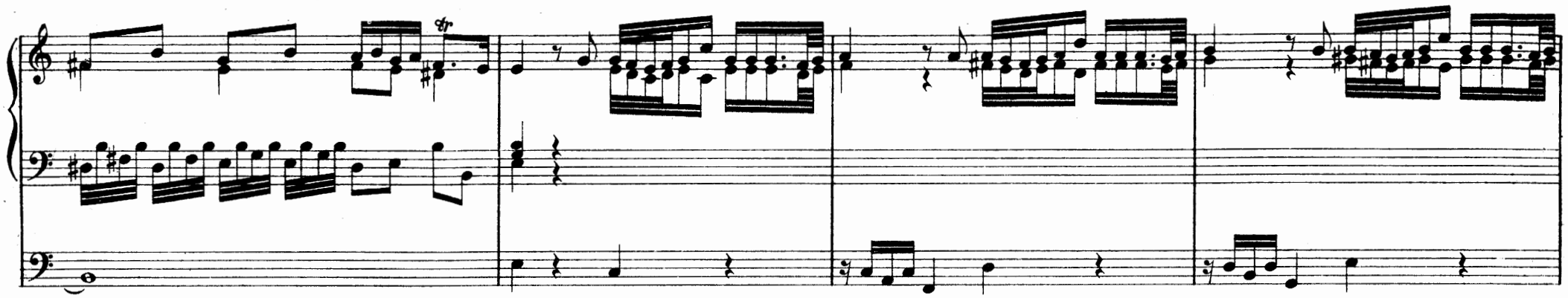
mf

VII

PRAELUDIUM
(Molto moderato)

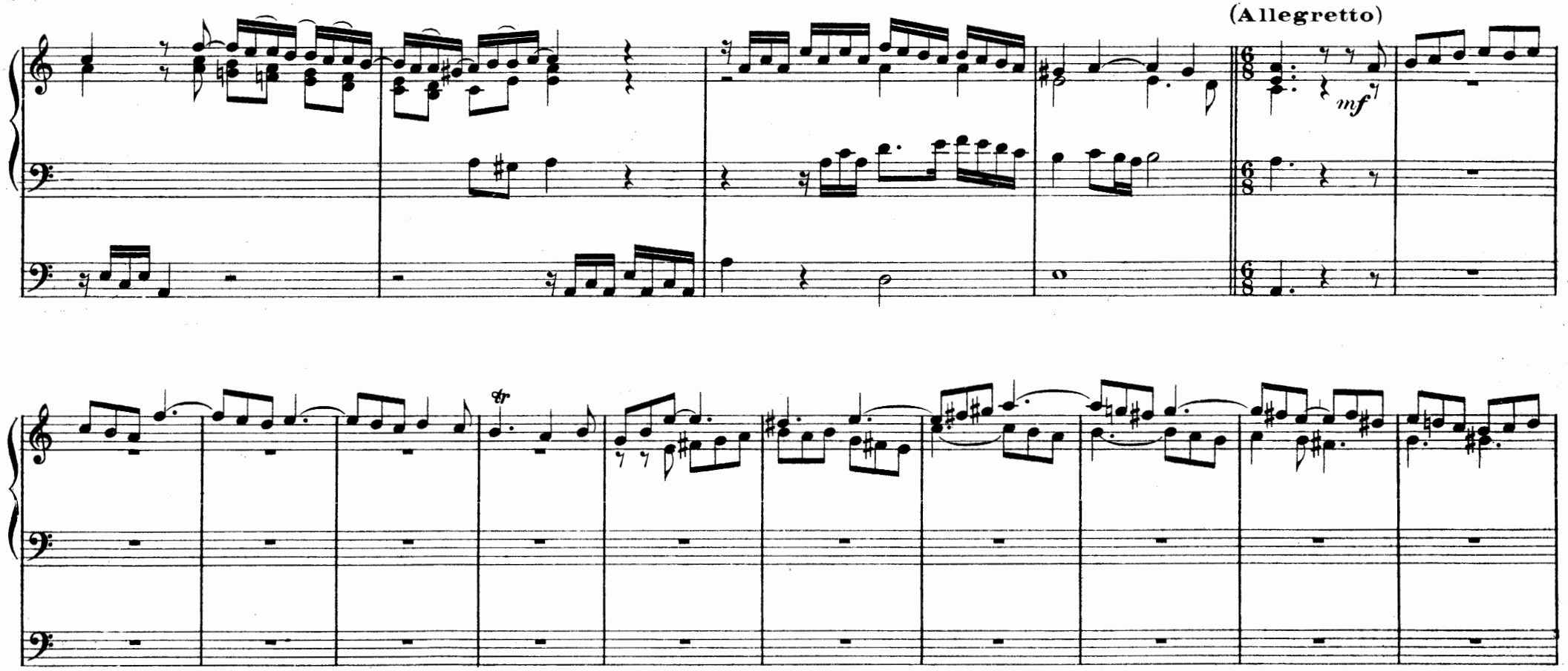
MANUALE

PEDALE



FUGA

(Allegretto)



f

f

f

Rit.

PRAELUDIUM
(Tempo giusto)

MANUALE

PEDALE

f

f

f

tr

FUGA

(Allegretto)

mf

tr

cre - - - scen - - - do

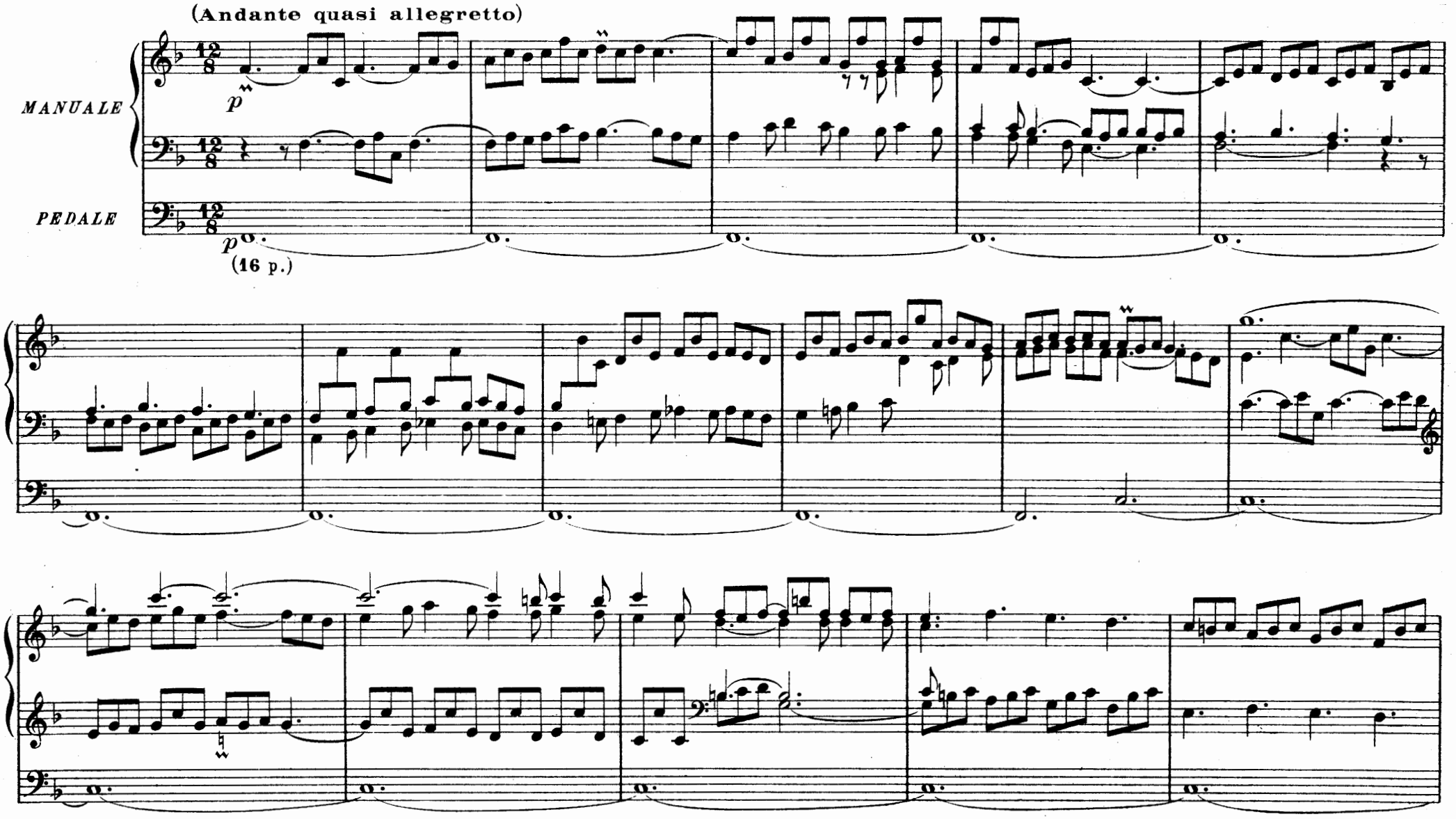
f

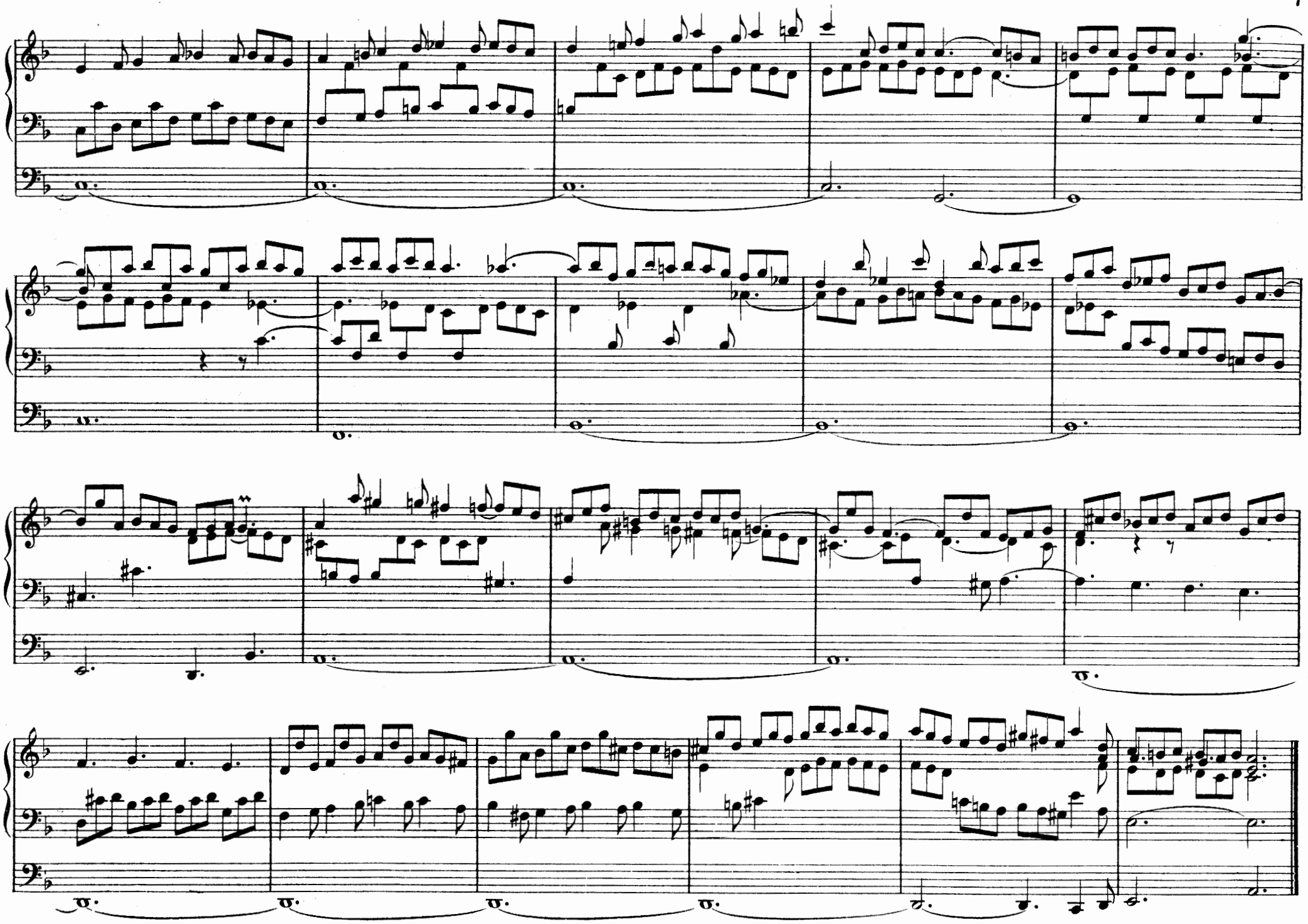
f

f

PASTORALE

L'exécutant devra établir et dégager par des nuances le caractère paisible et charmant de cette pièce. (Jeux doux de 8 pieds)
The performer must interpret and bring ont by the nuances the perceful and charming character of this piece. (Soft 8 feet stop)





(Moderato)

mf (8 p.)

senza Pedale

(Malinconico)

p à 2 Claviers

(Vivamente)

(Jeux doux 8 et 4 p.)

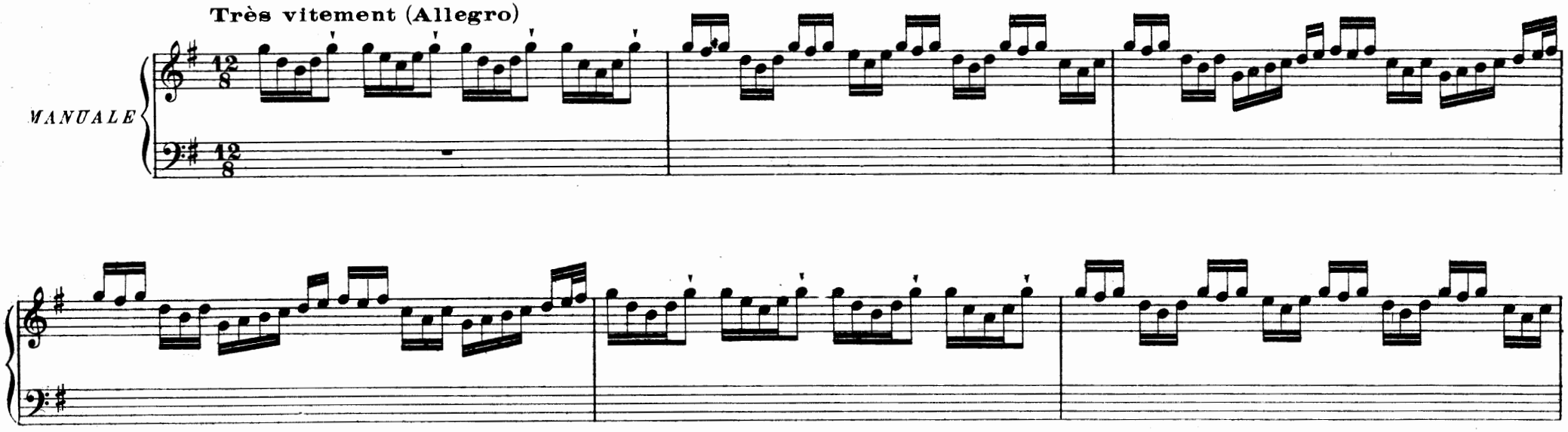
tr

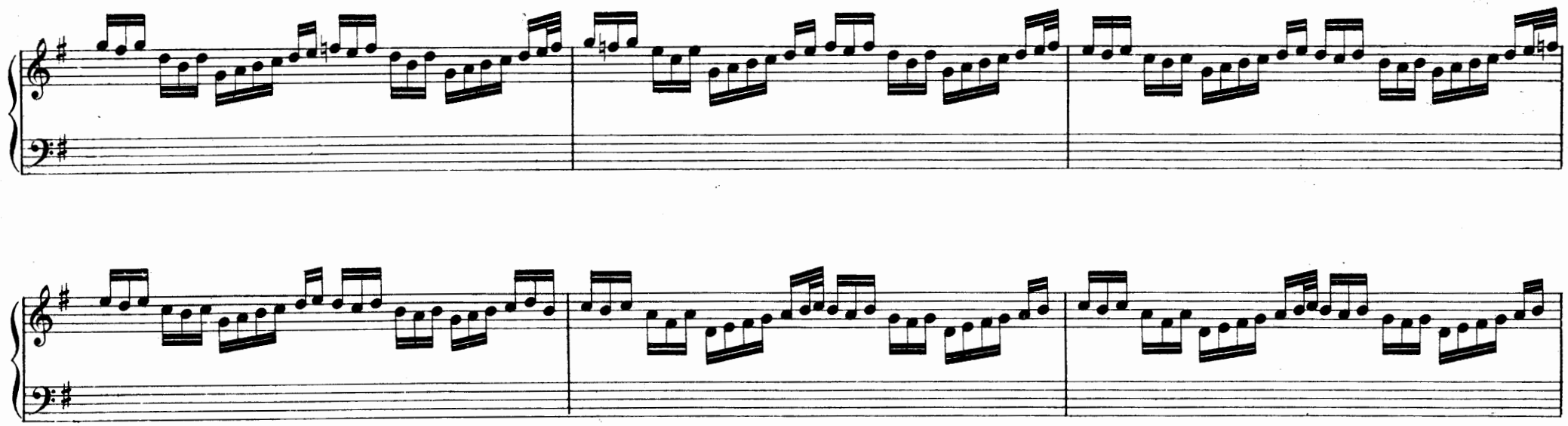
Fin

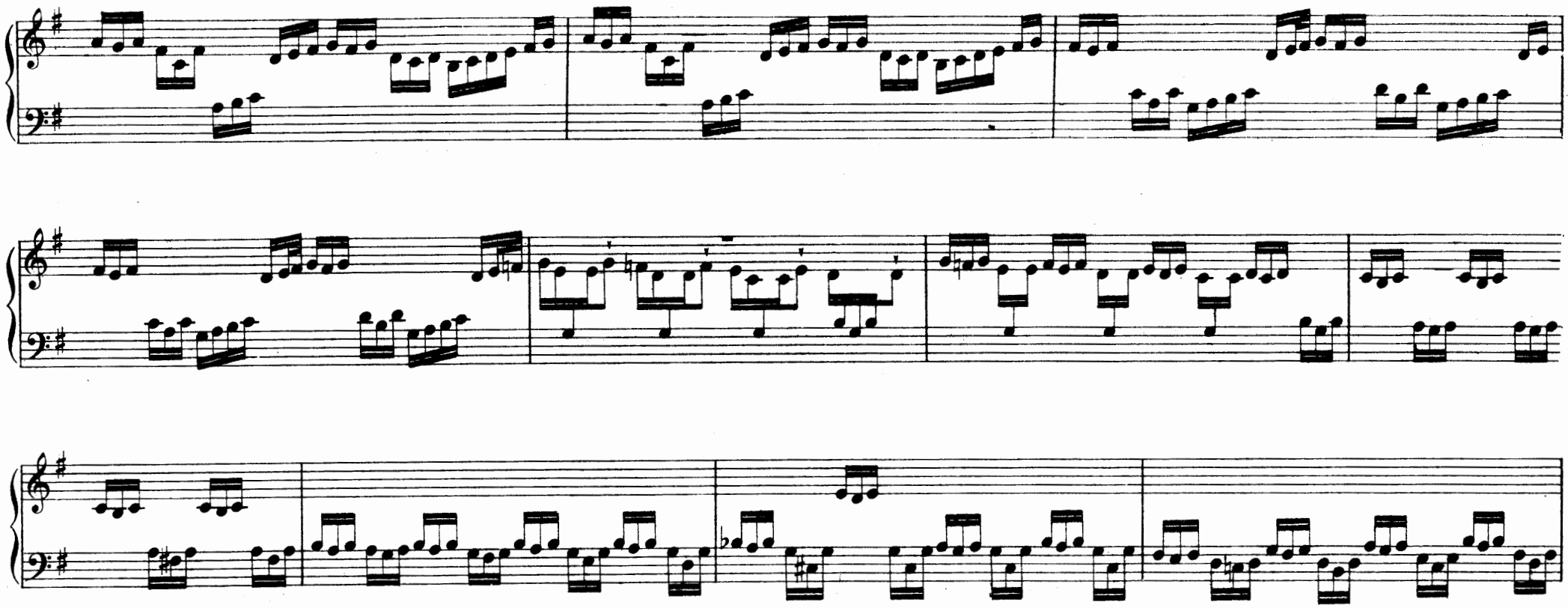
FANTASIA

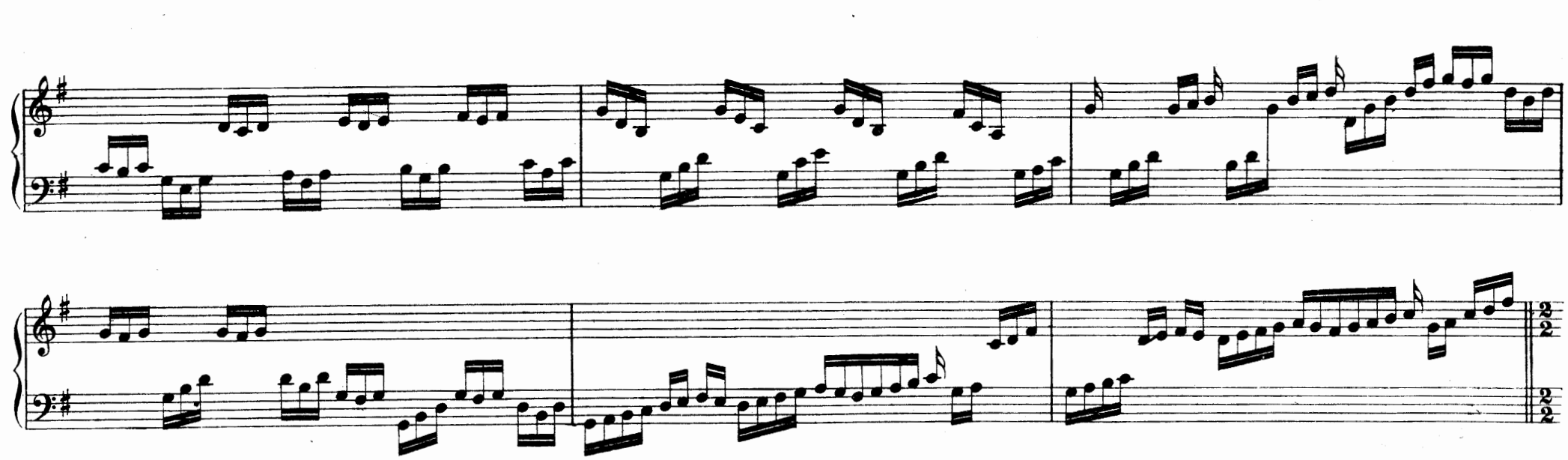
Très vitement (Allegro)

MANUALE





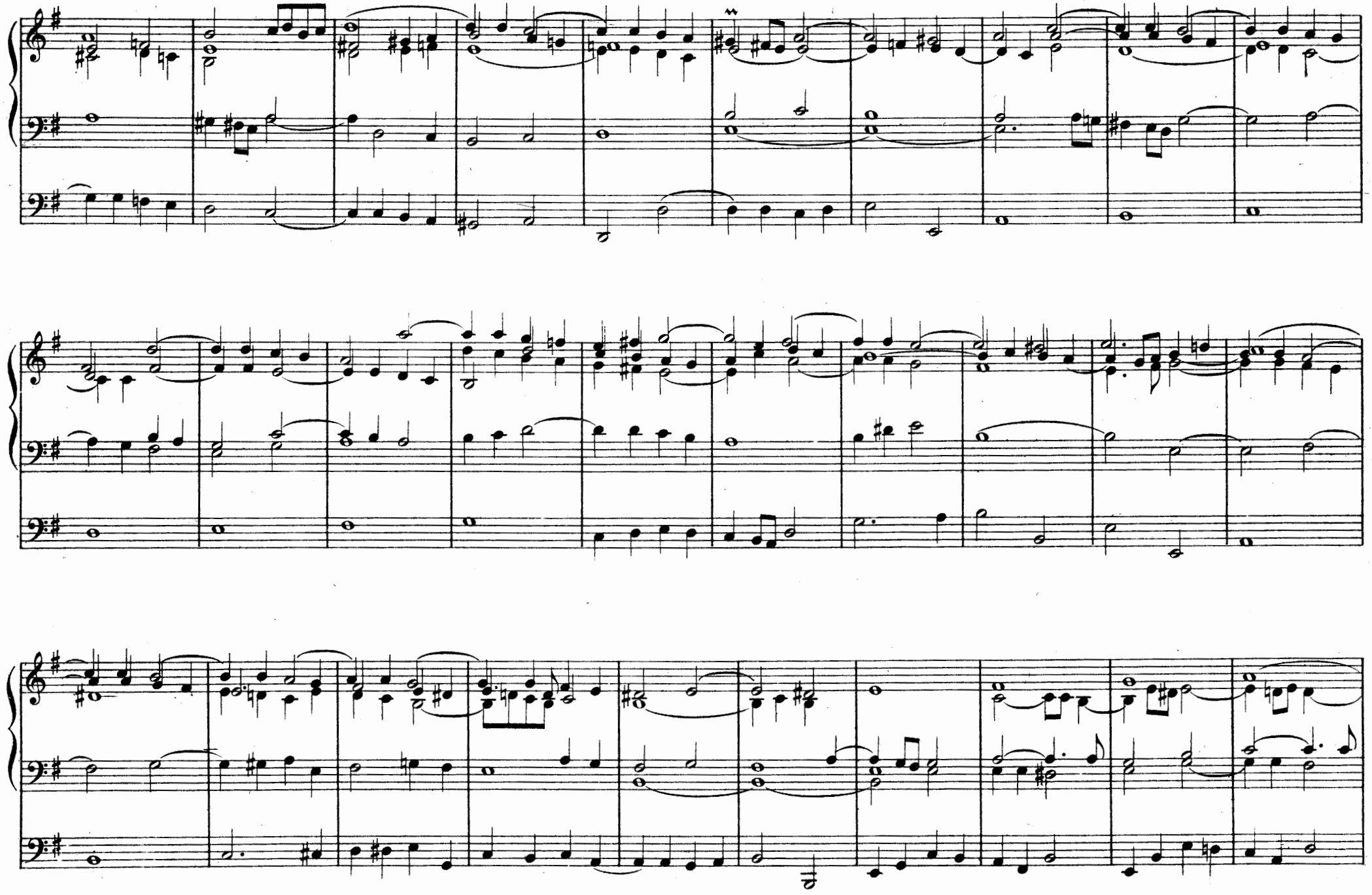


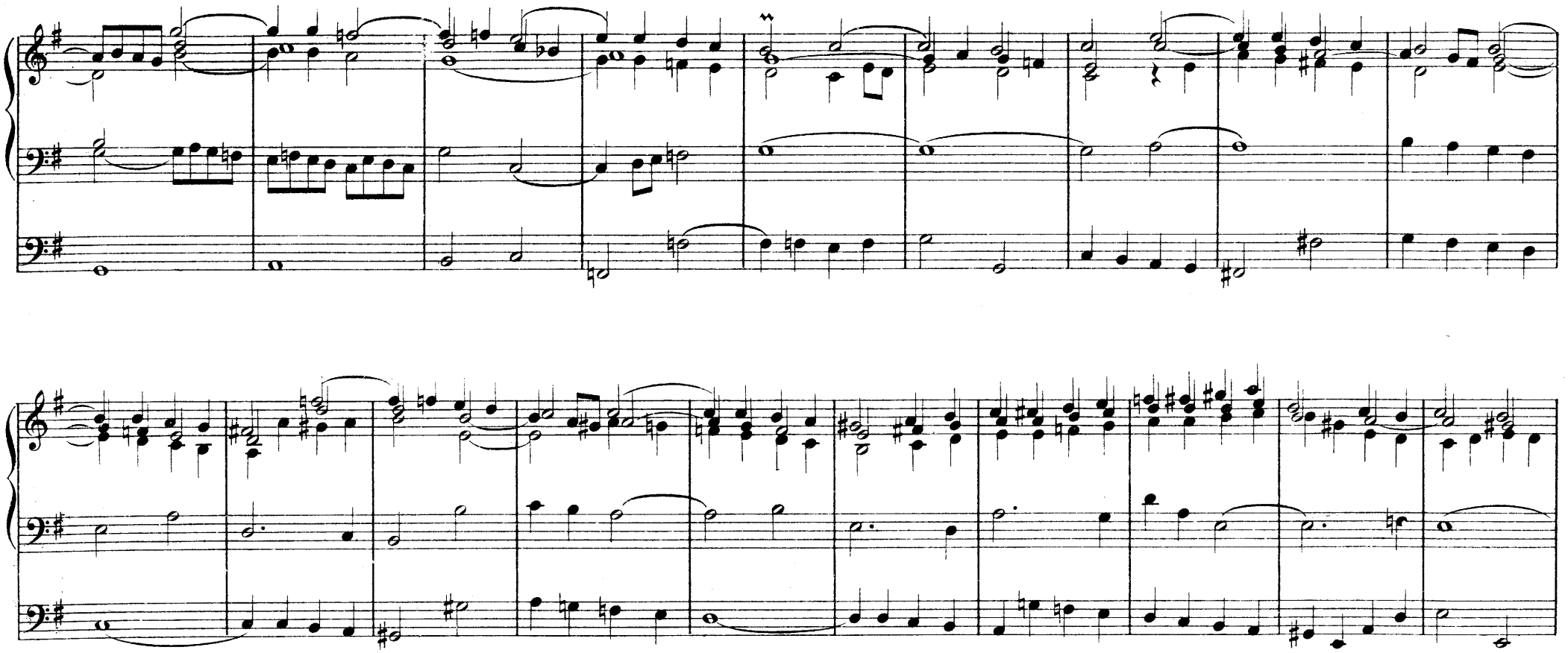


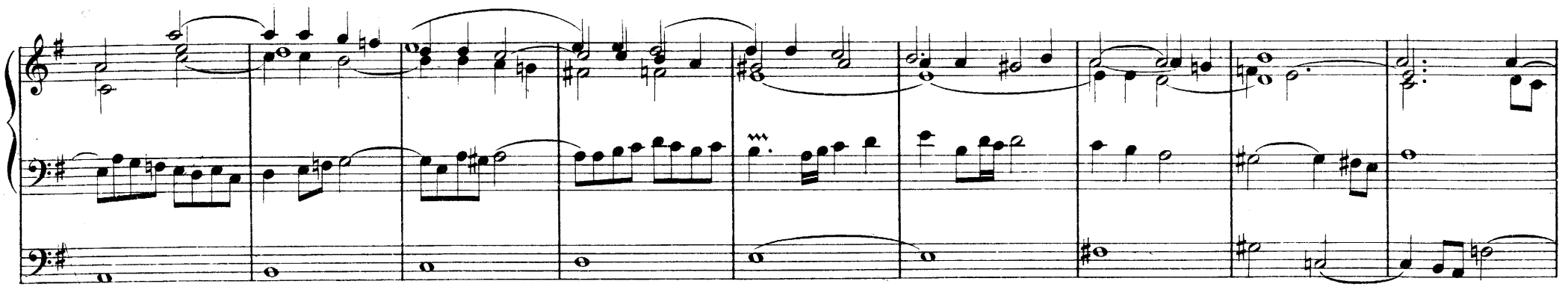
Grave

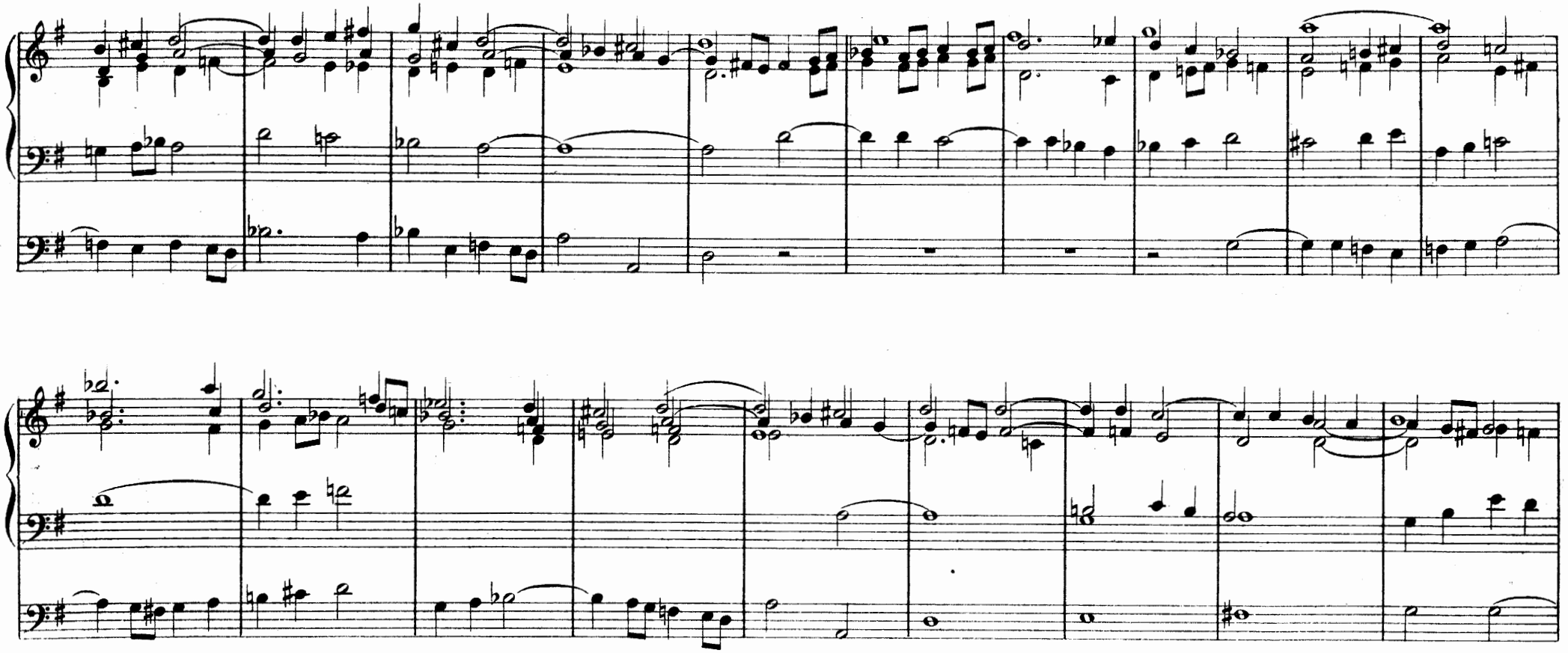
a 5 Voix

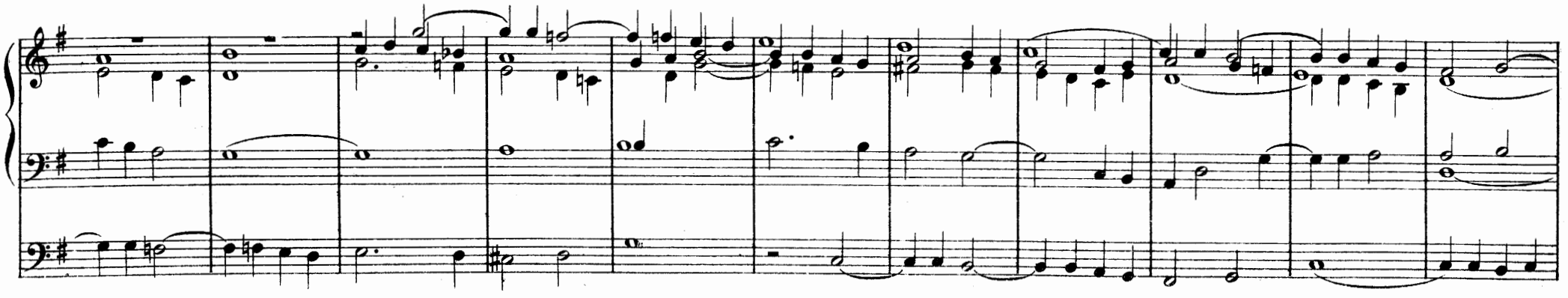
Pedale

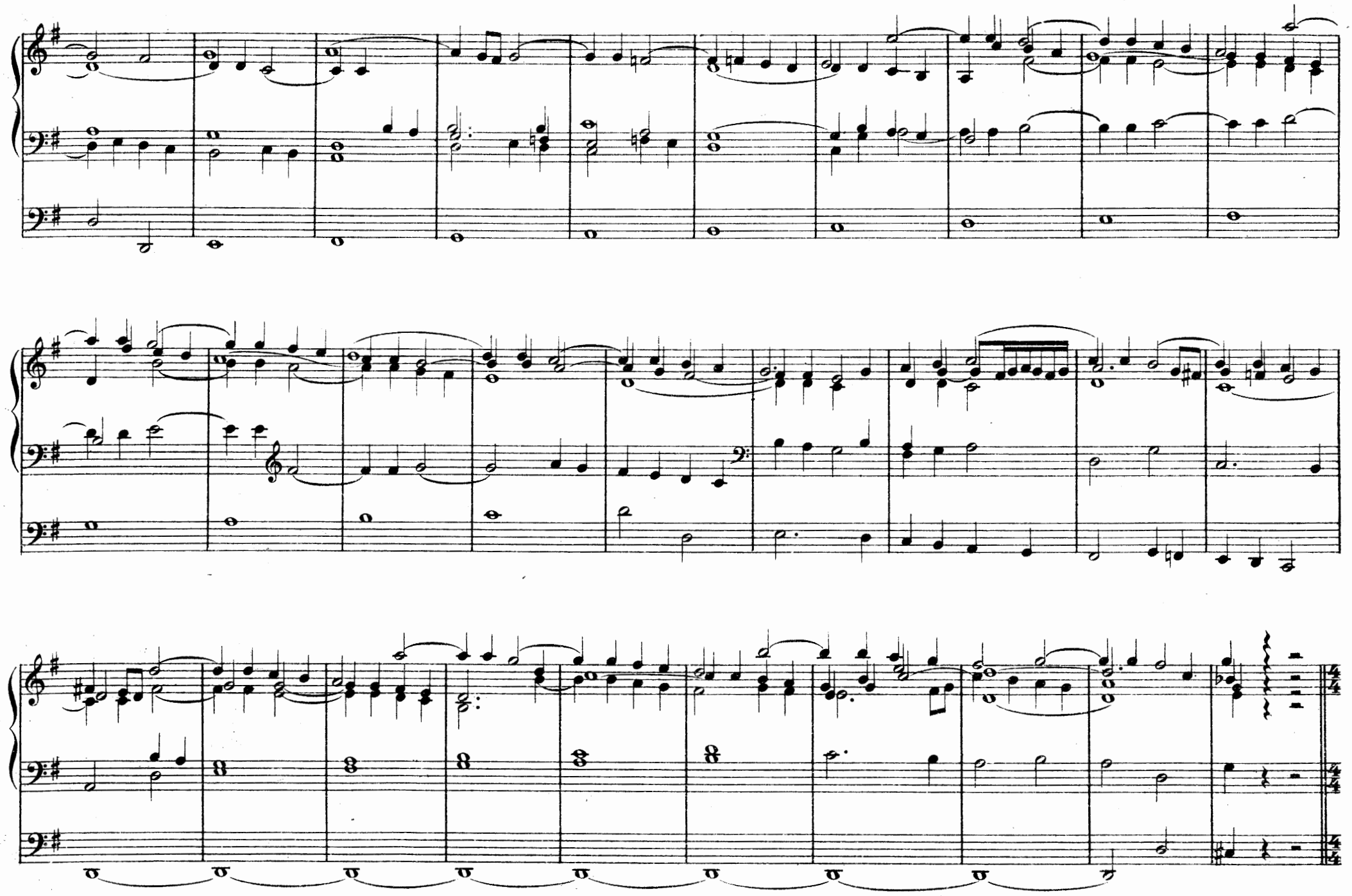












Lentement (Più lento)

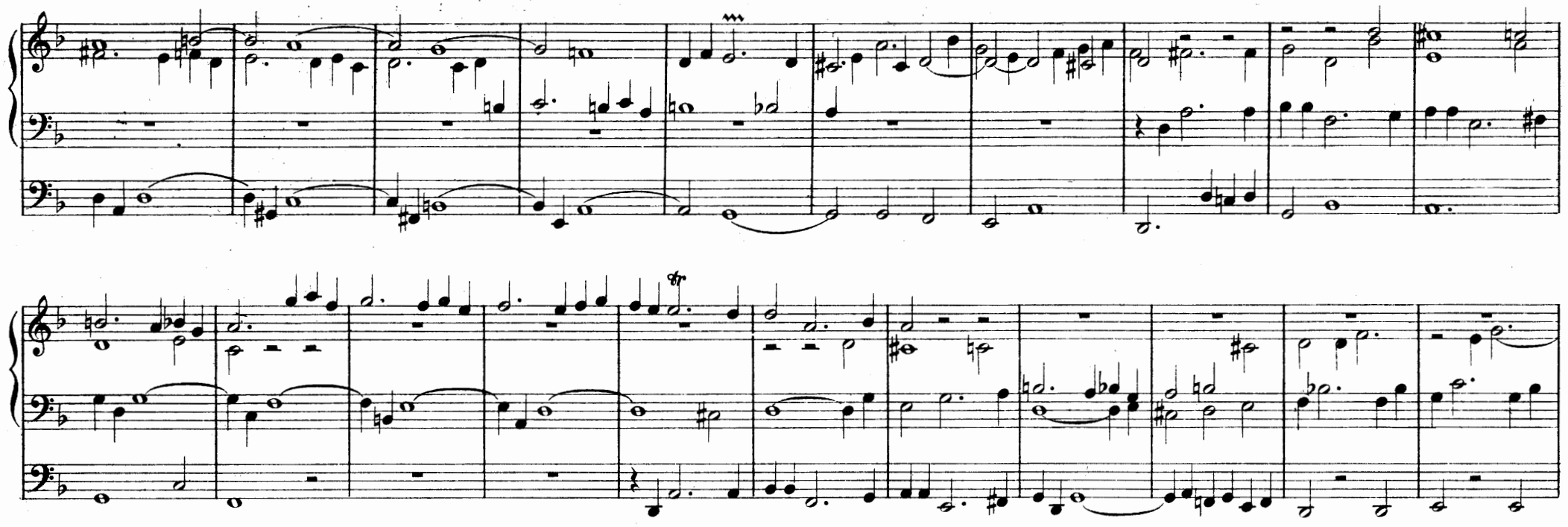
CANZONA

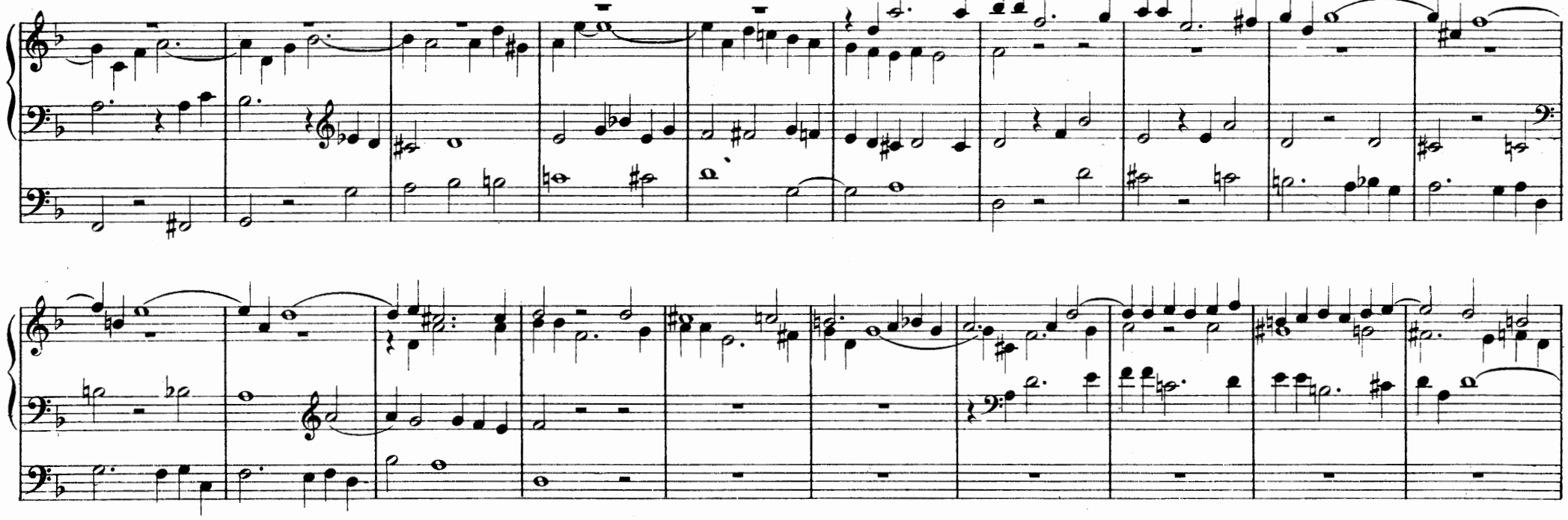
(Allegretto espressivo)

MANUALE

PEDALE

(Un poco più mosso)



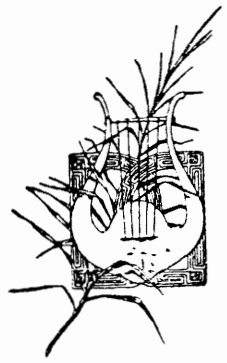


J. S. BACH

PRÉLUDES et FUGUES

1er Cahier

Révision par GABRIEL FAURÉ



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PRÉLUDES & FUGUES

1er CAHIER

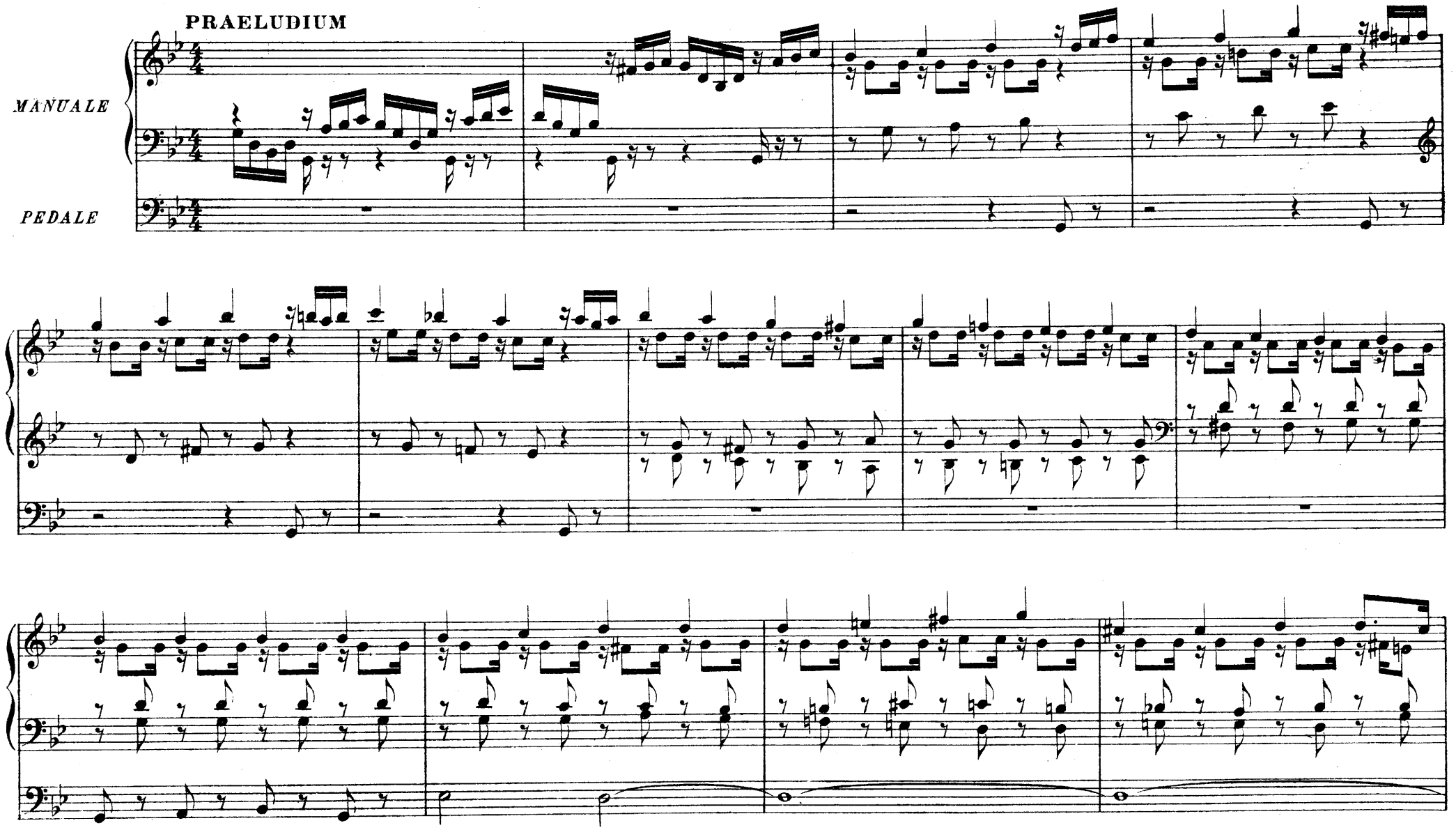
J. S. BACH

I

PRAELUDIUM

MANUALE

PEDALE



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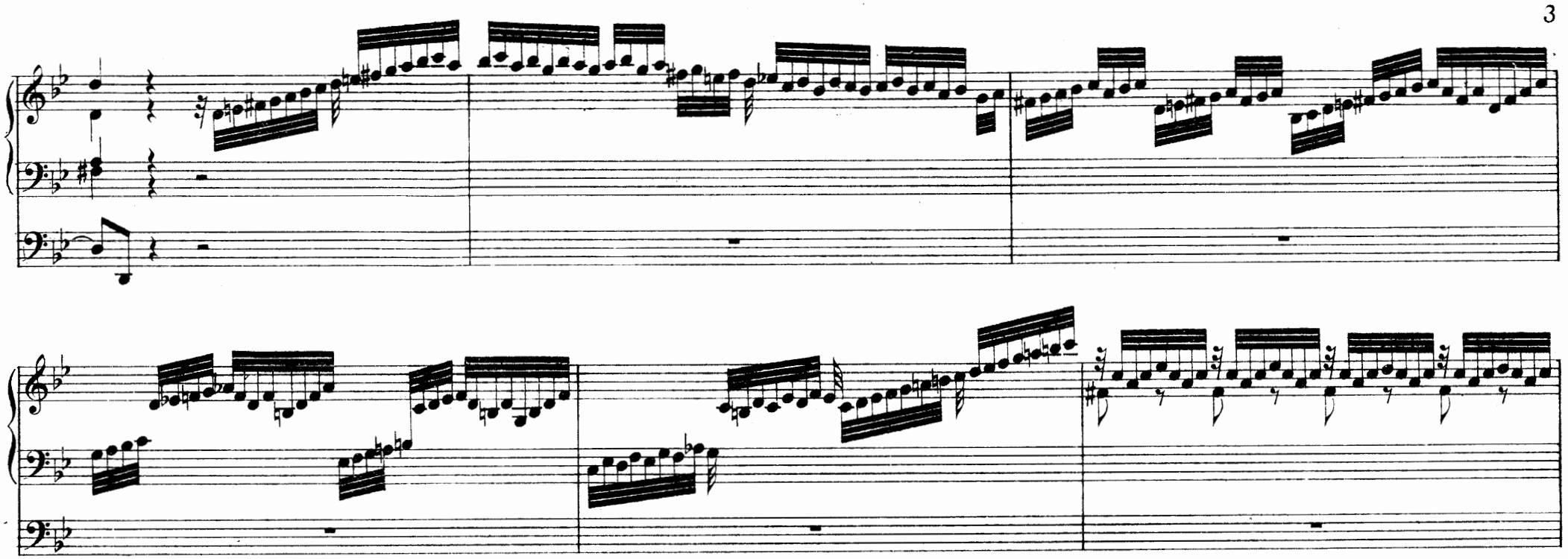
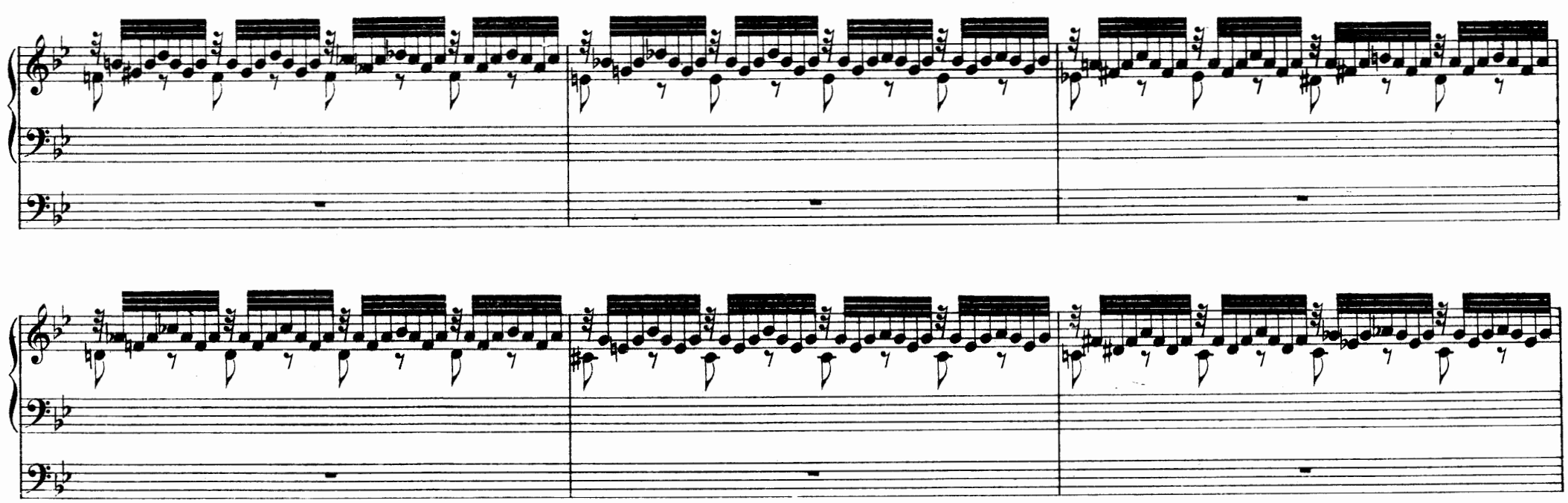
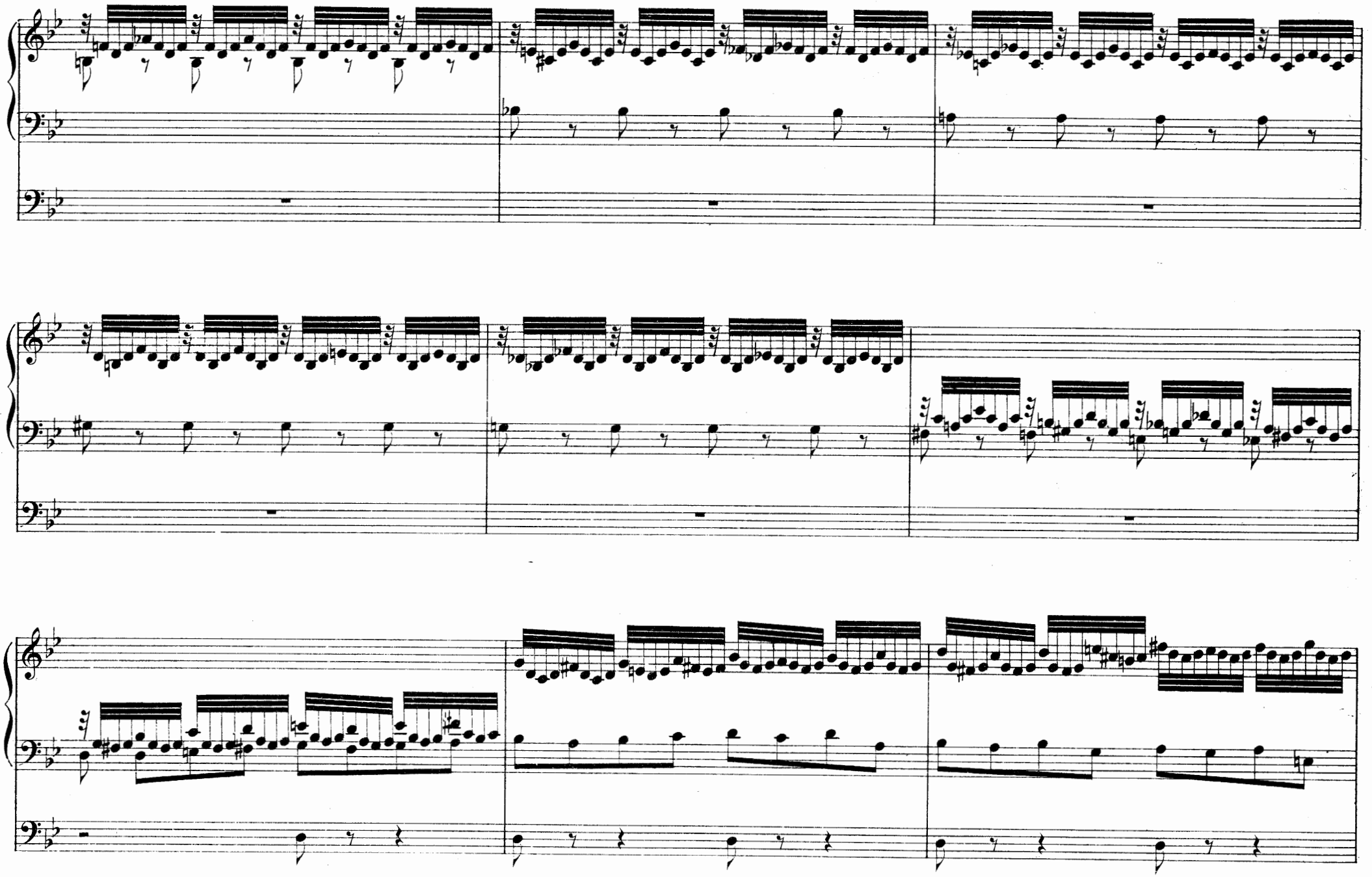
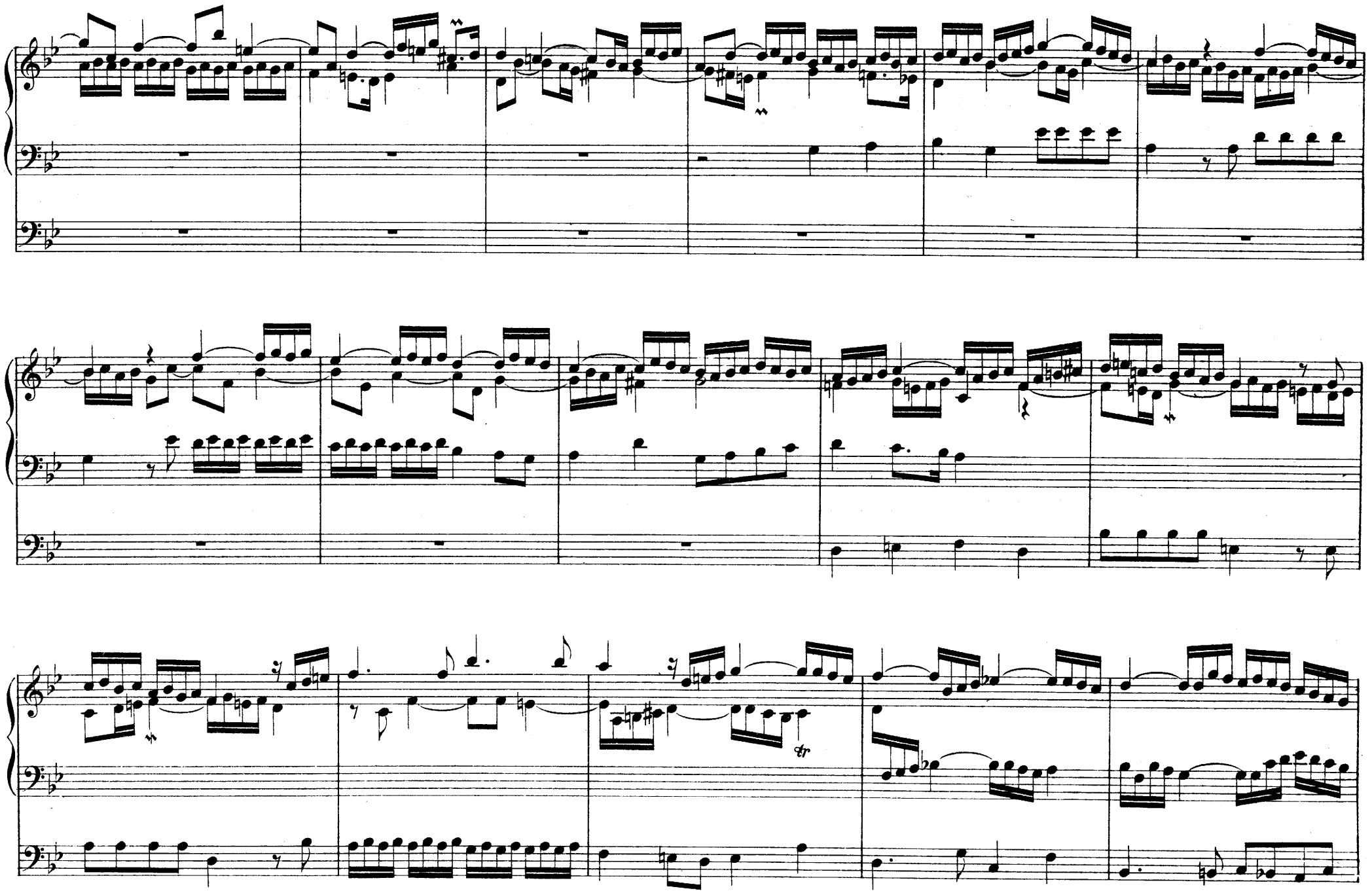
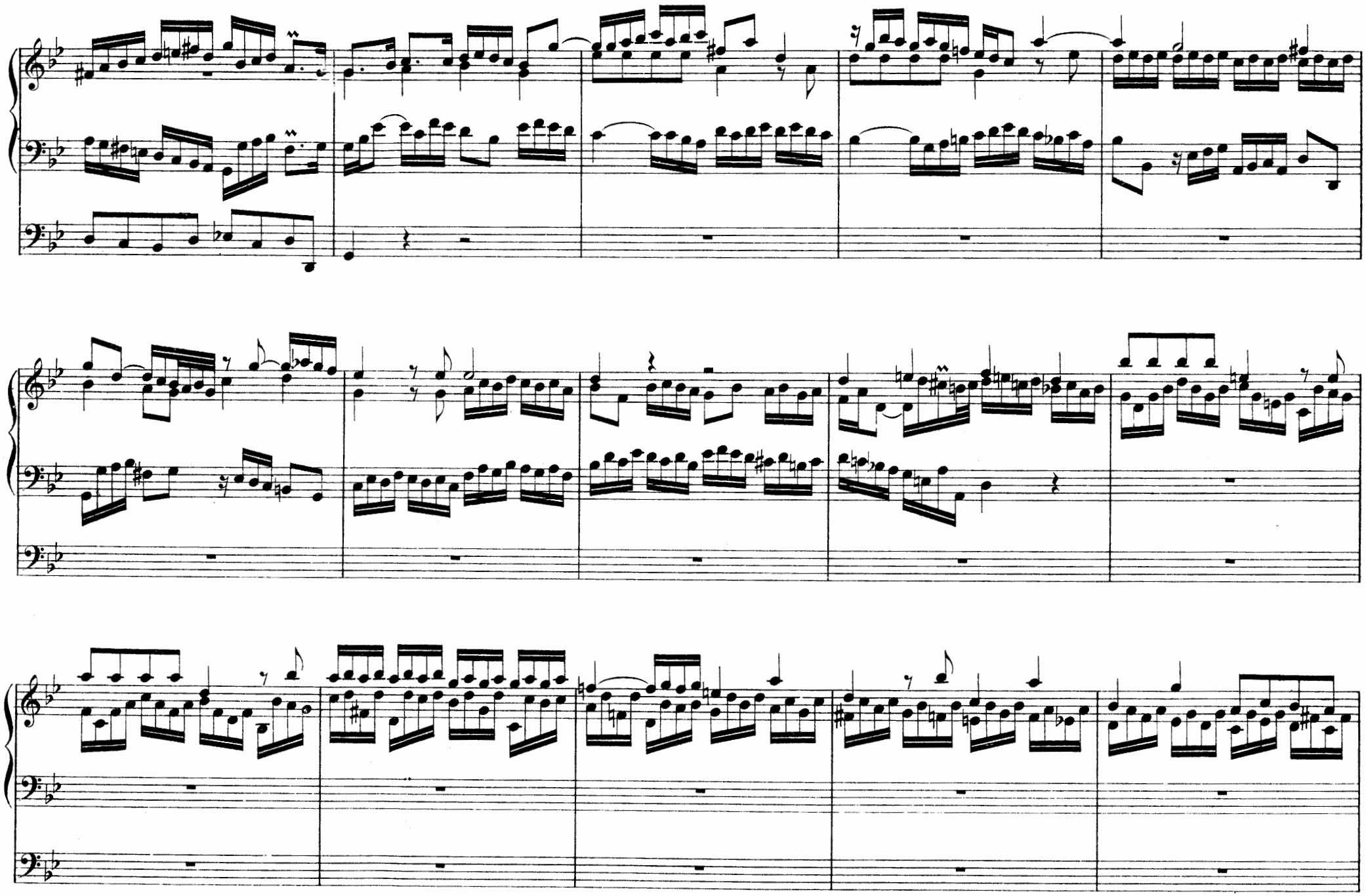


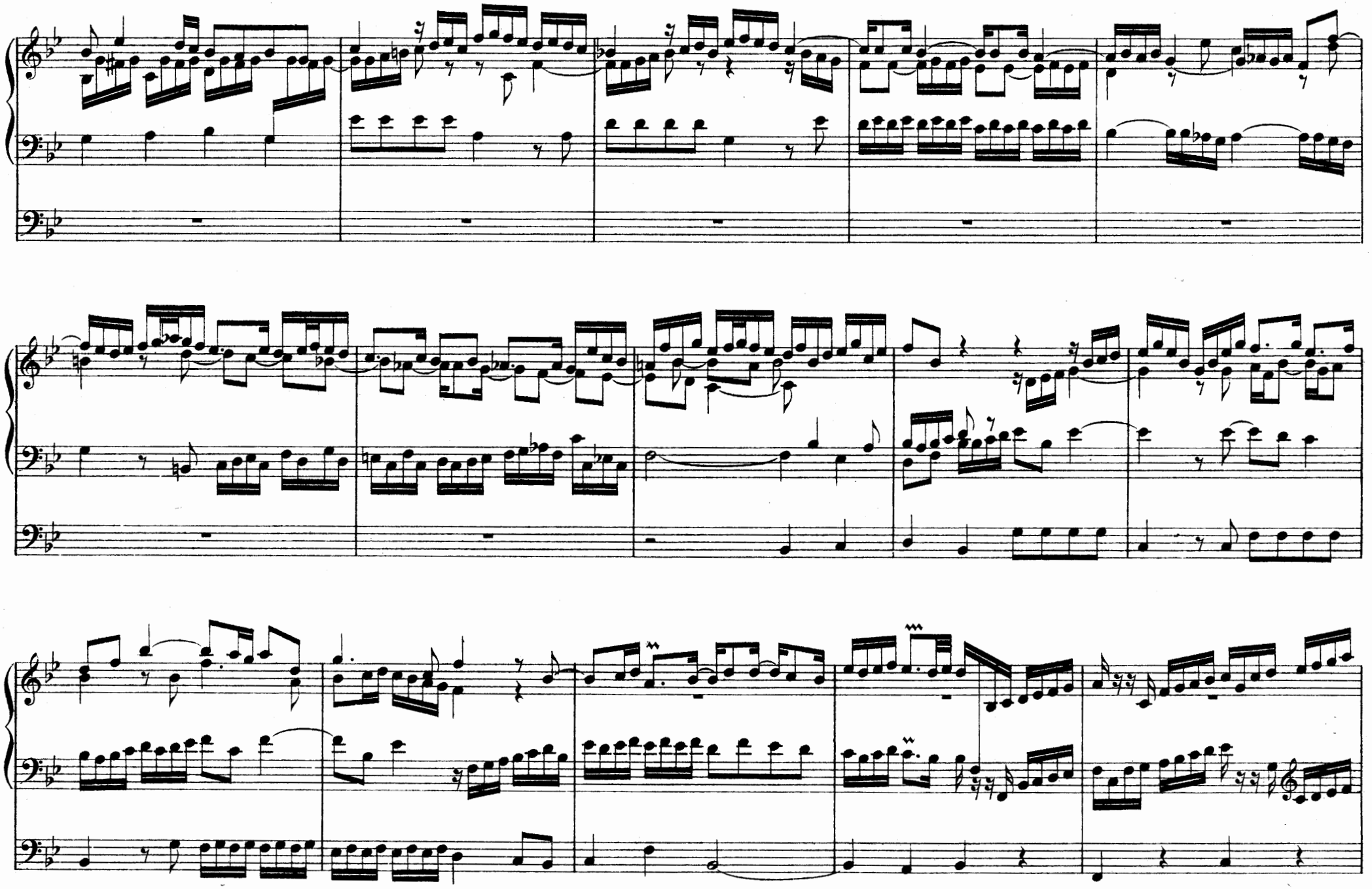


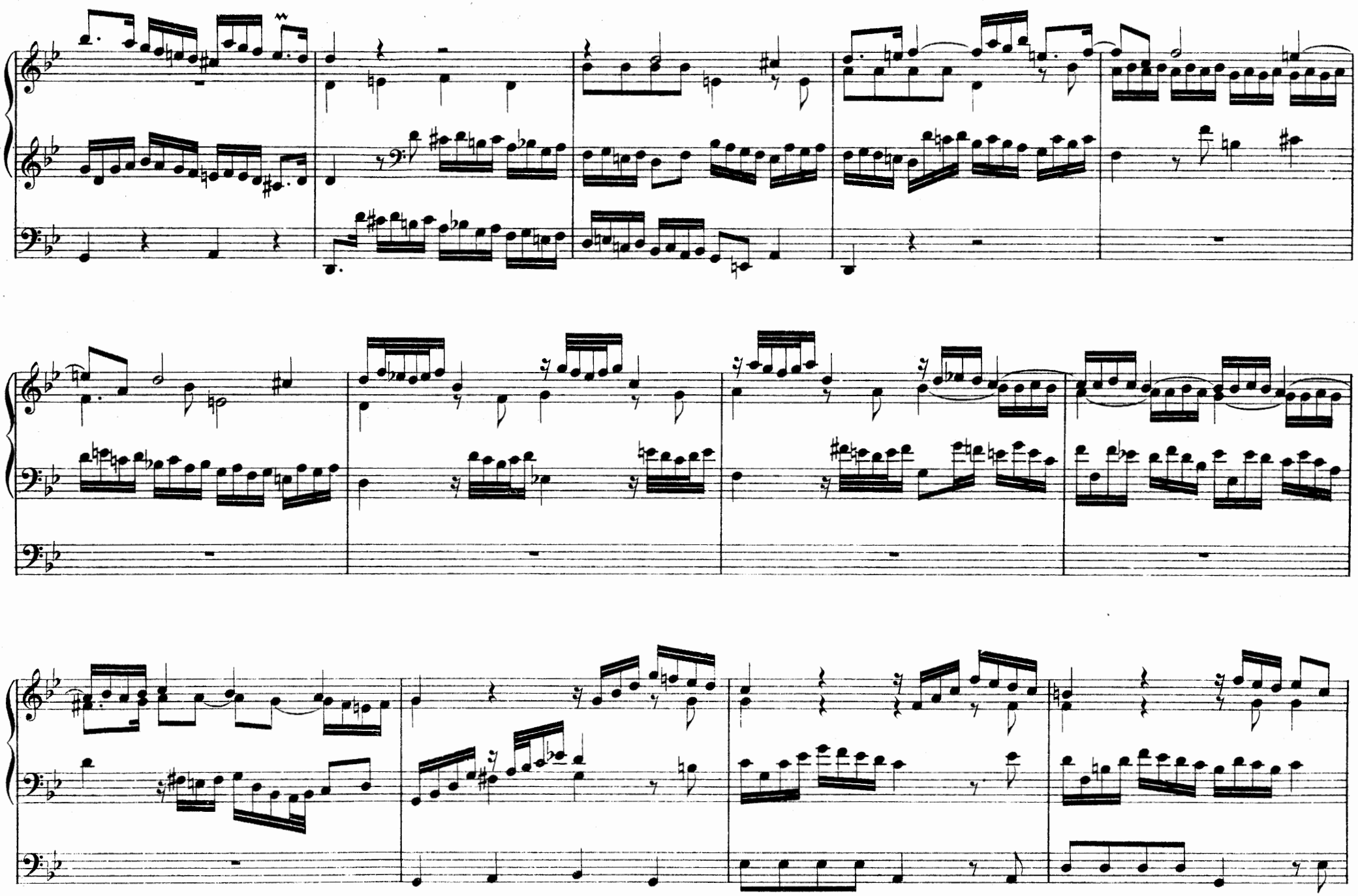


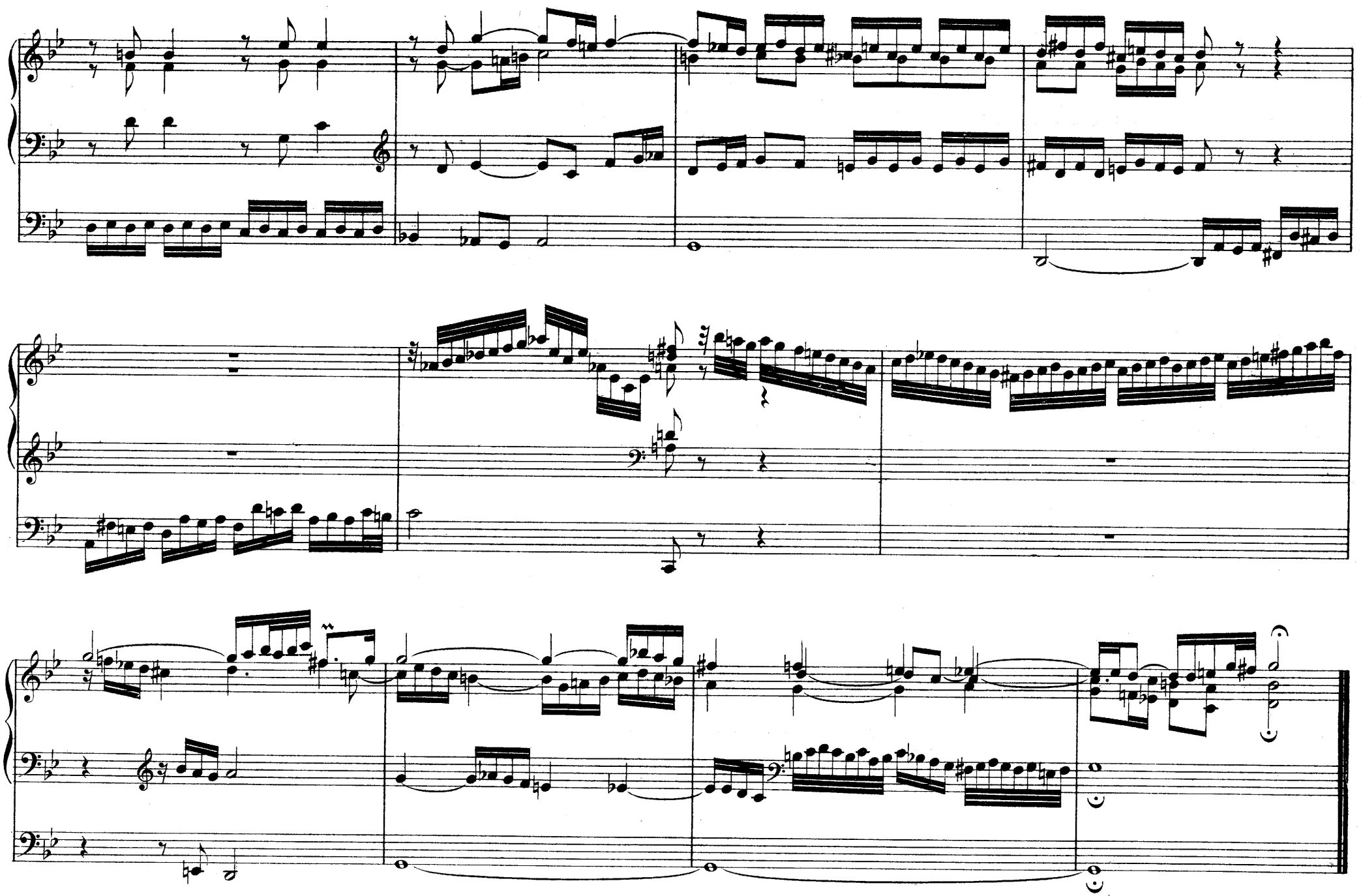
FUGA
(Allegro)











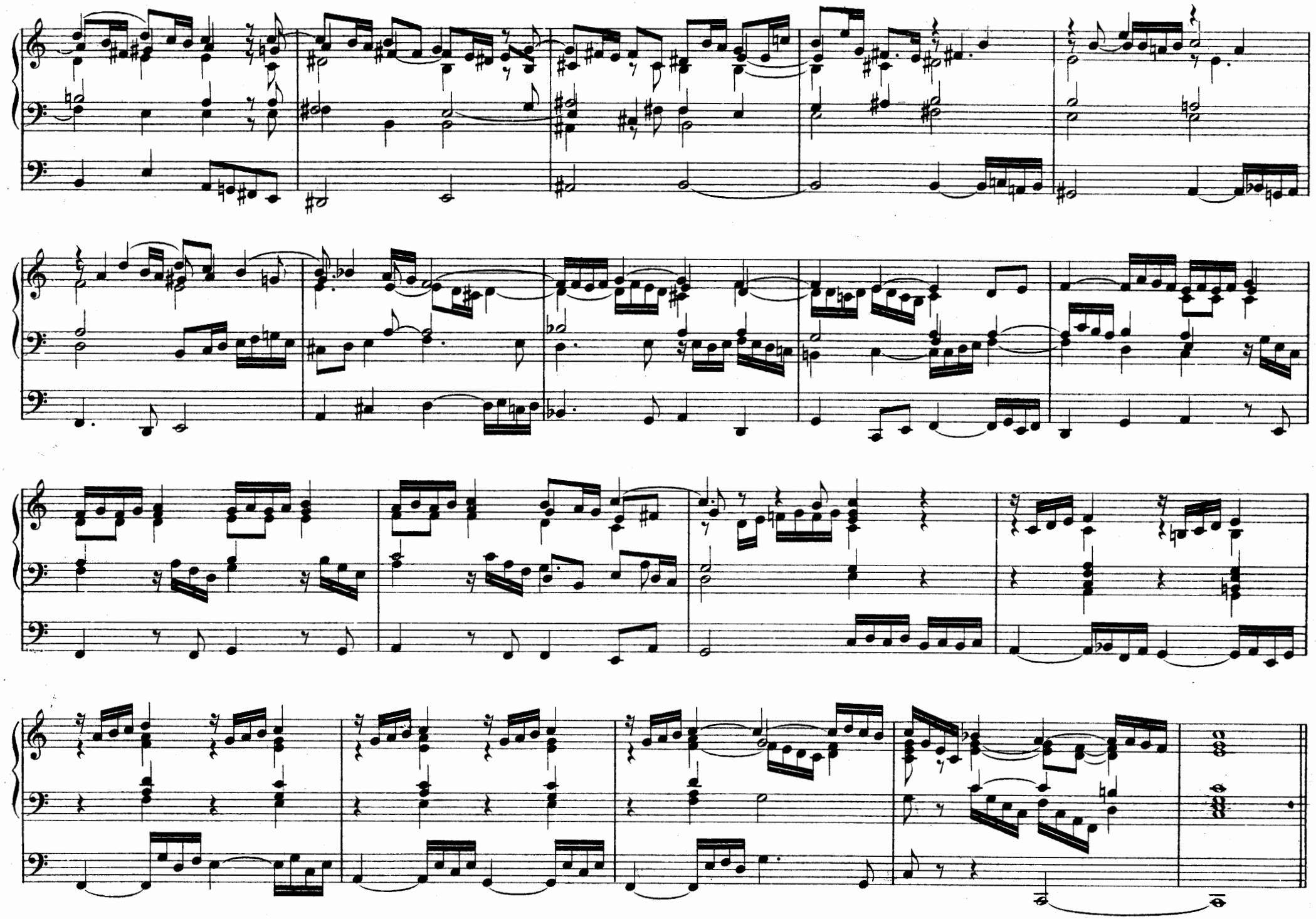
II (*)

PRAELUDIUM

MANUALE

PEDALE

(*) *Existe aussi en Mi maj.*



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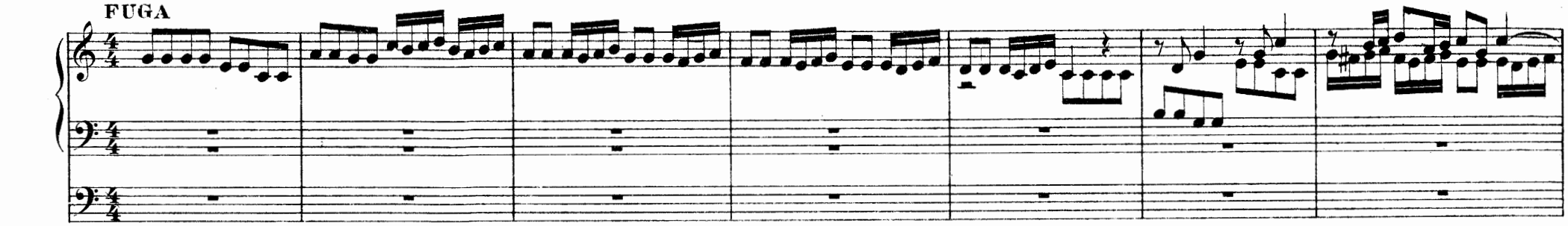

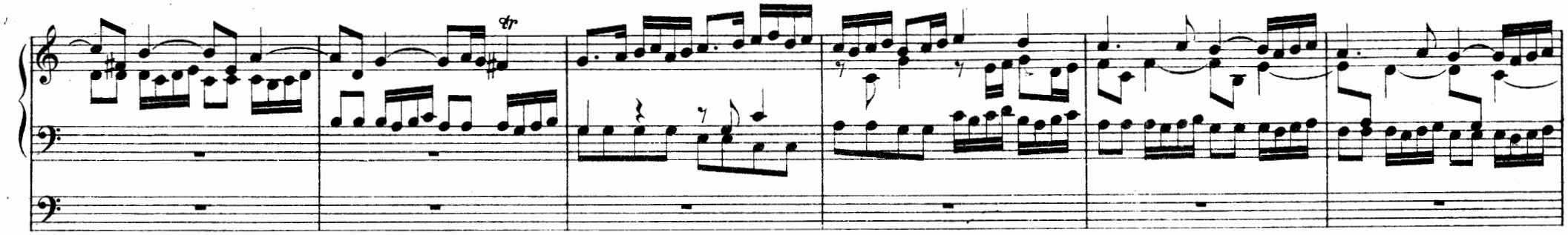

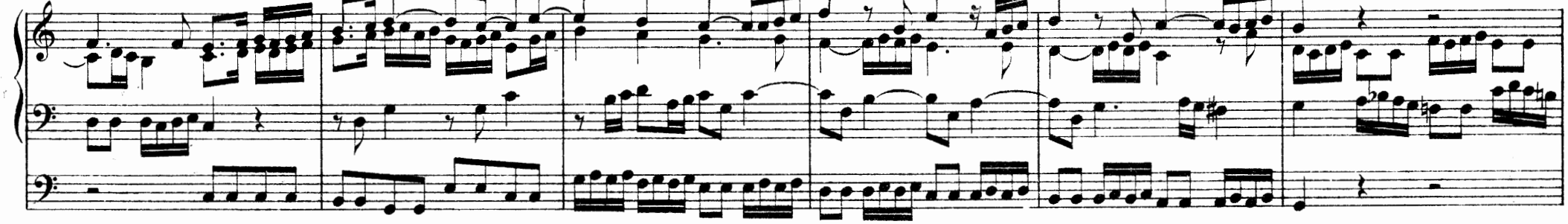

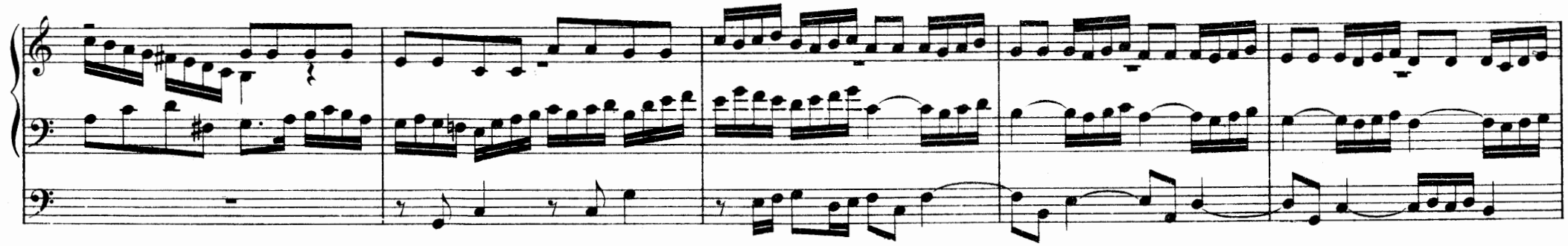

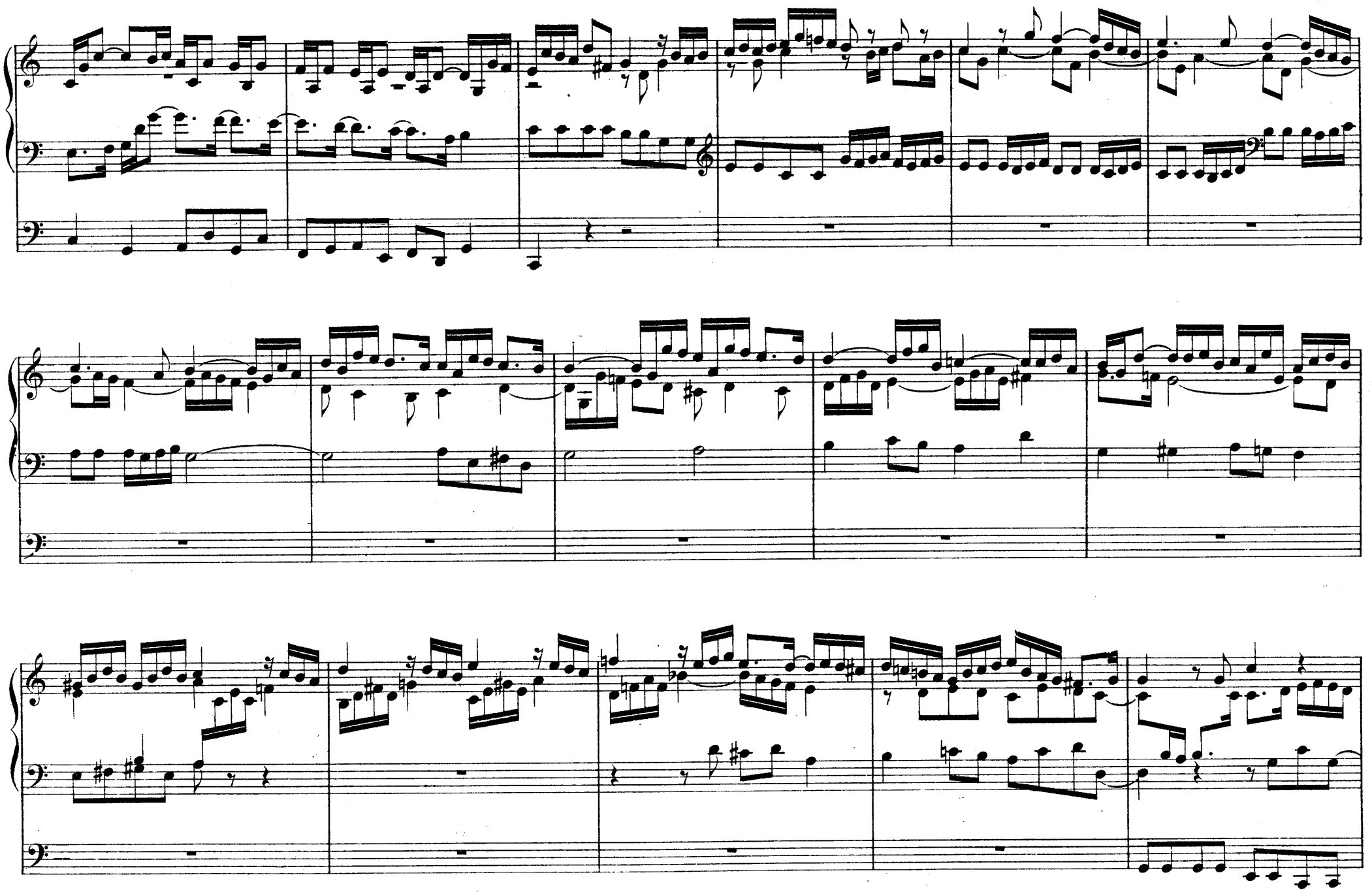

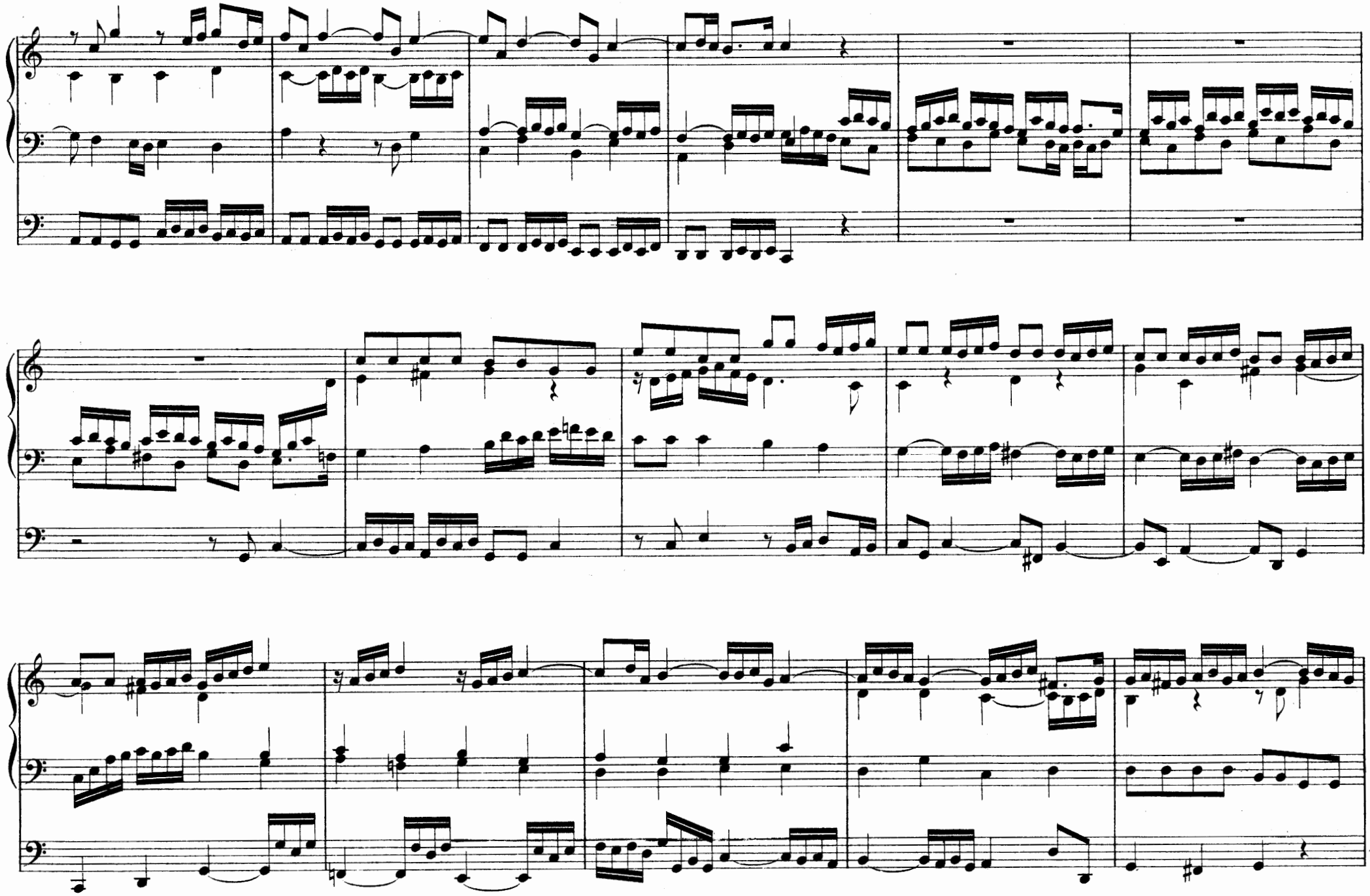

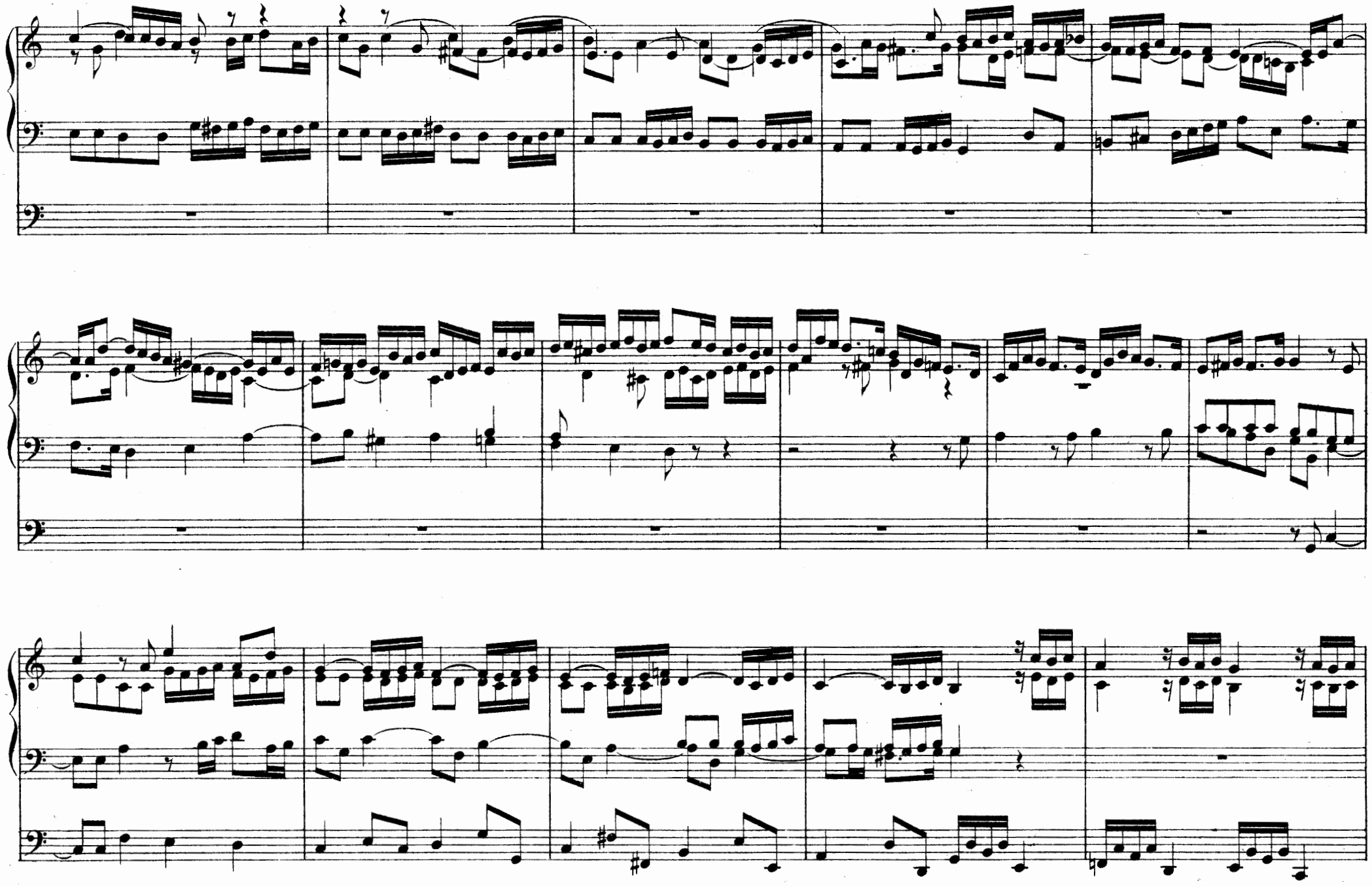

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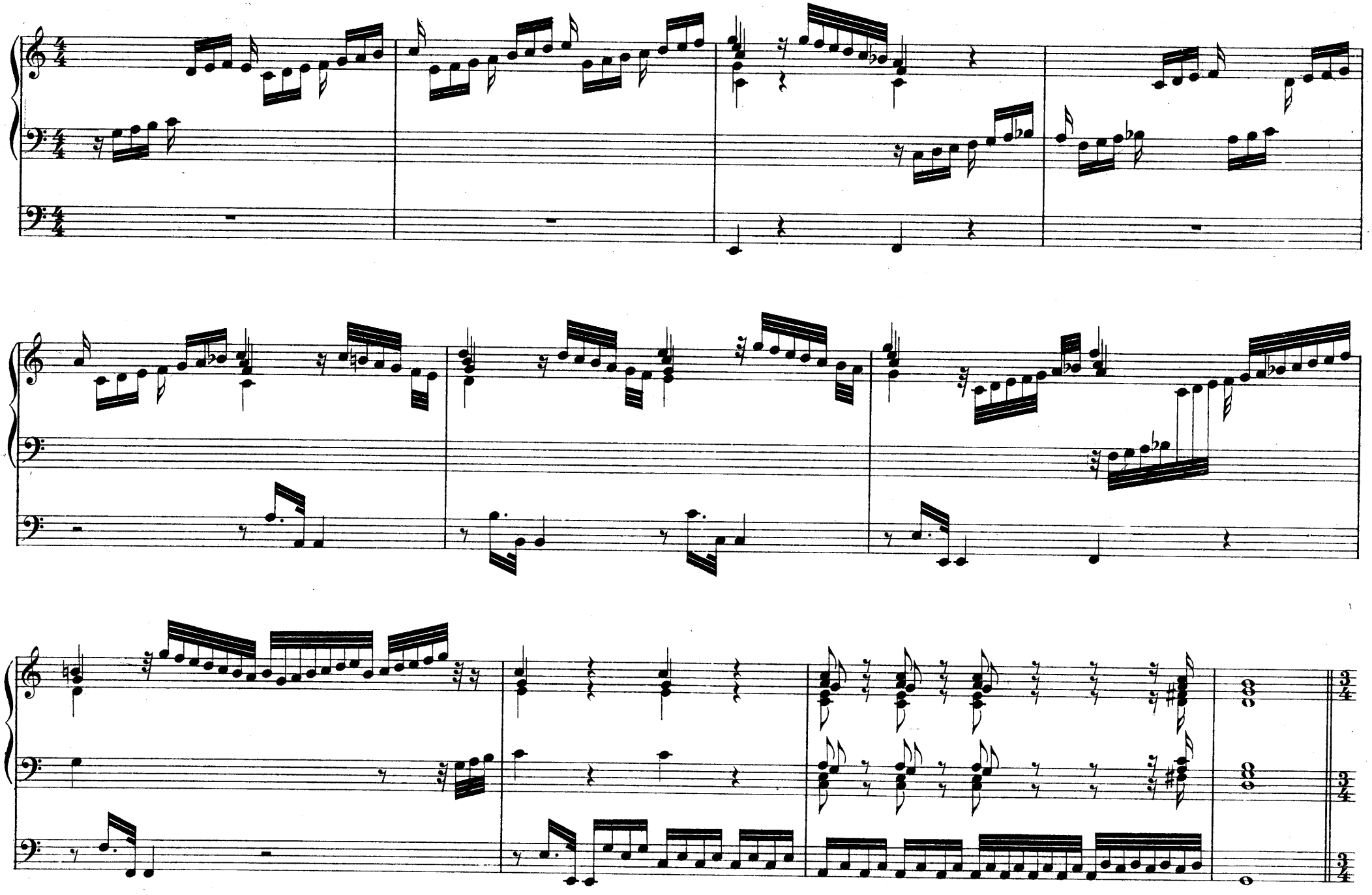
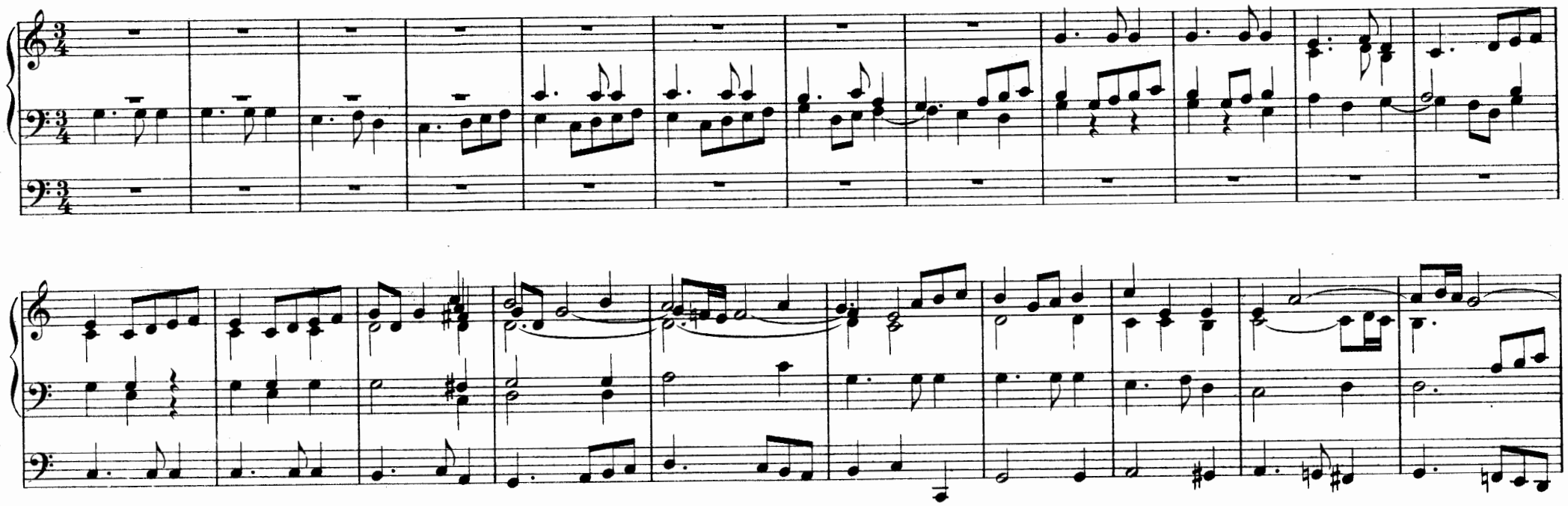
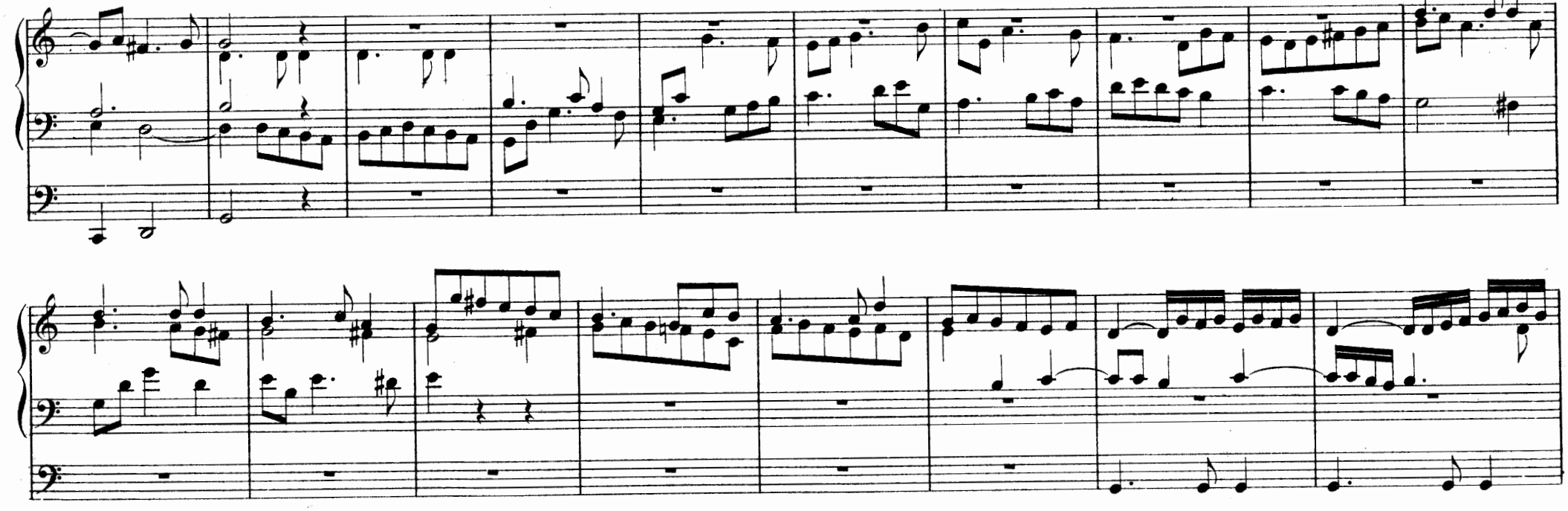
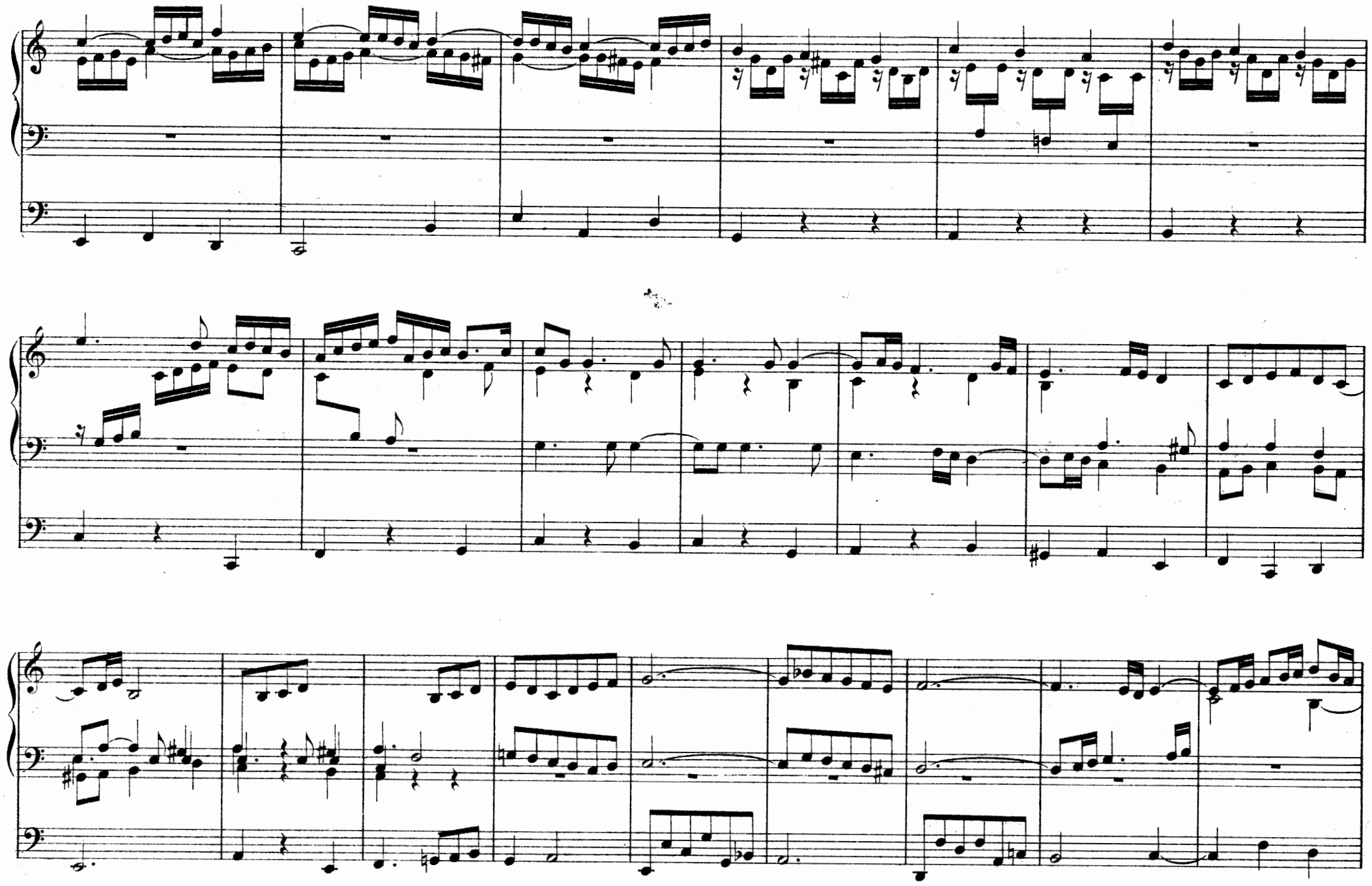
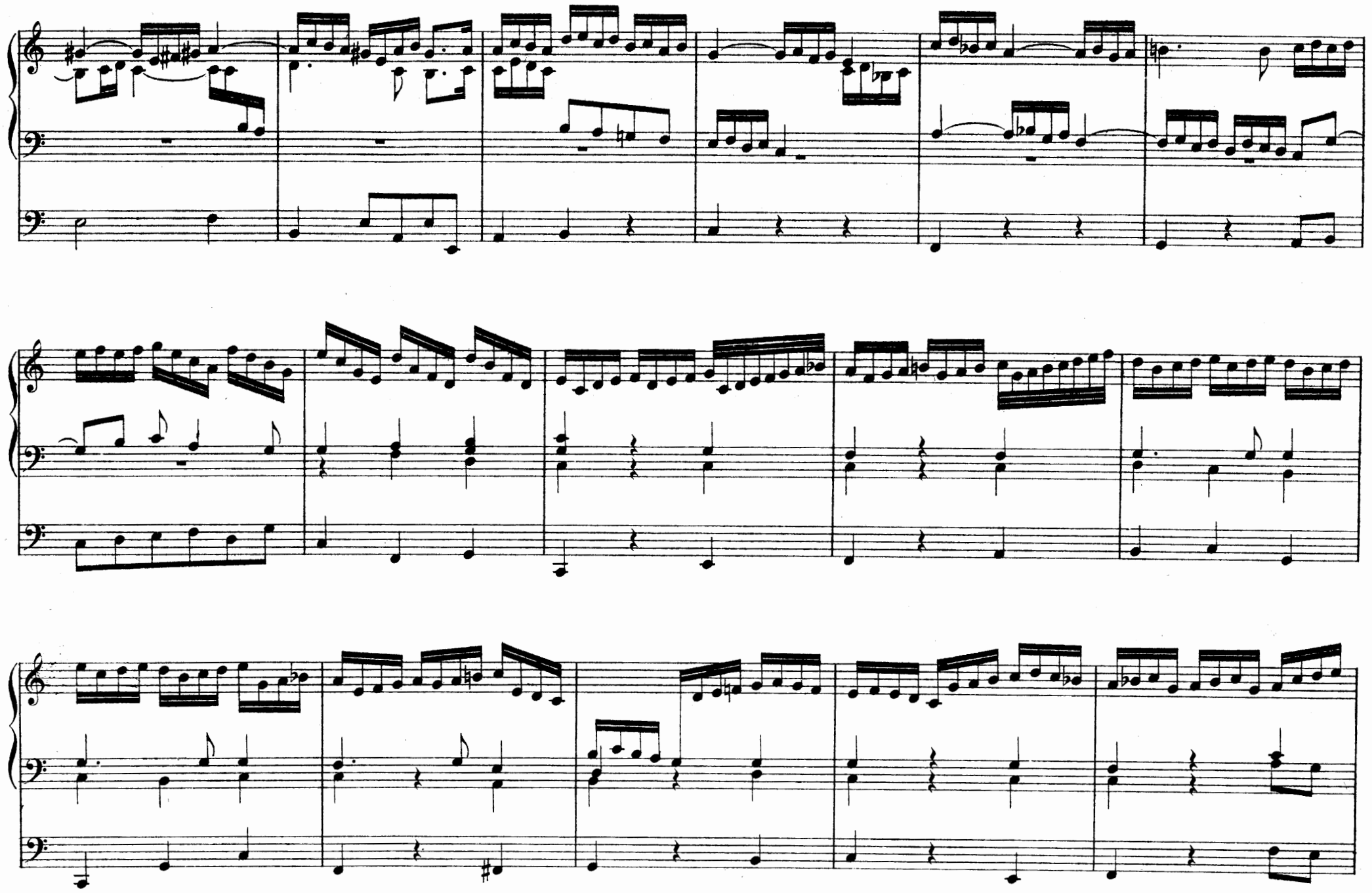
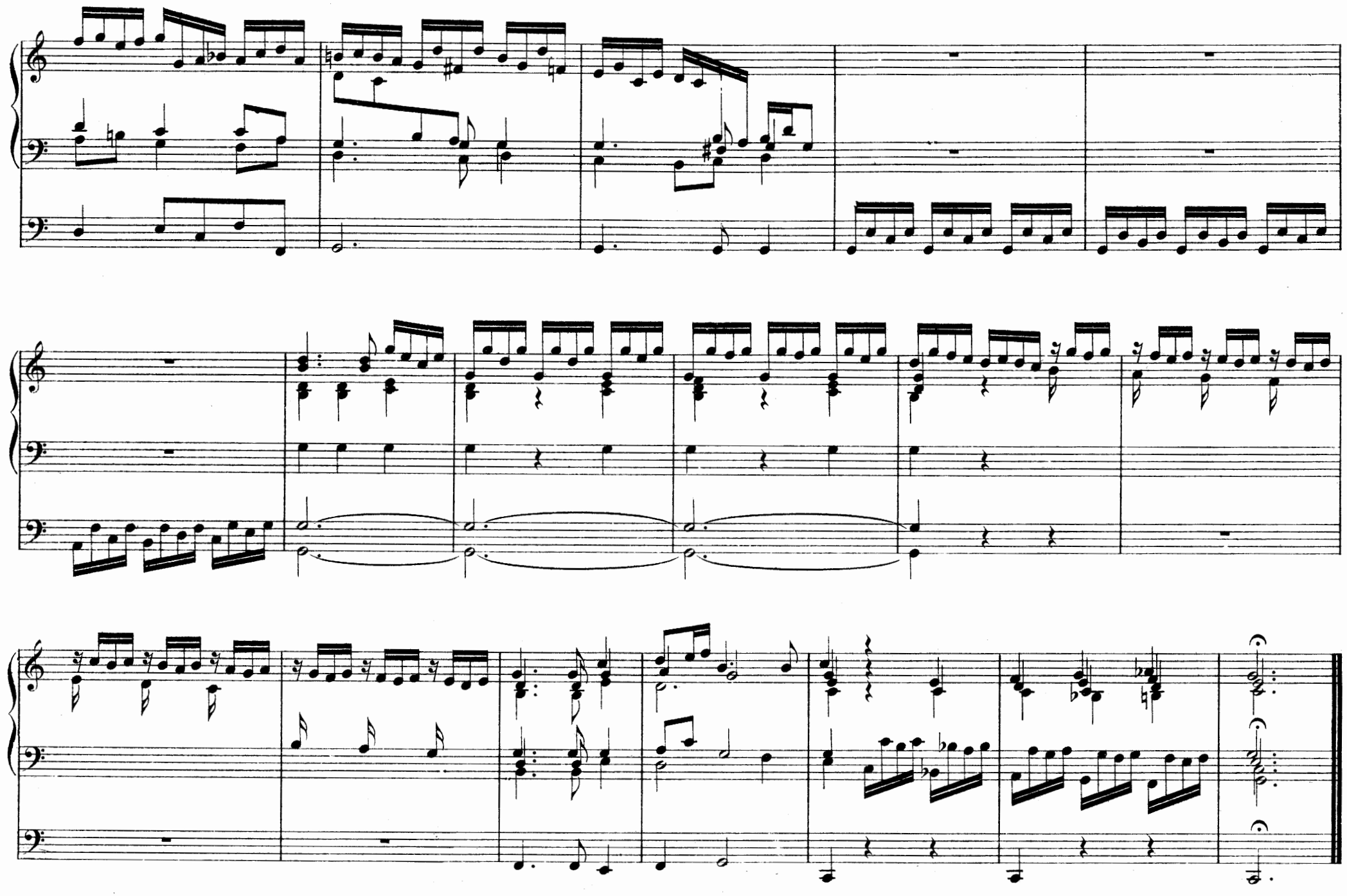








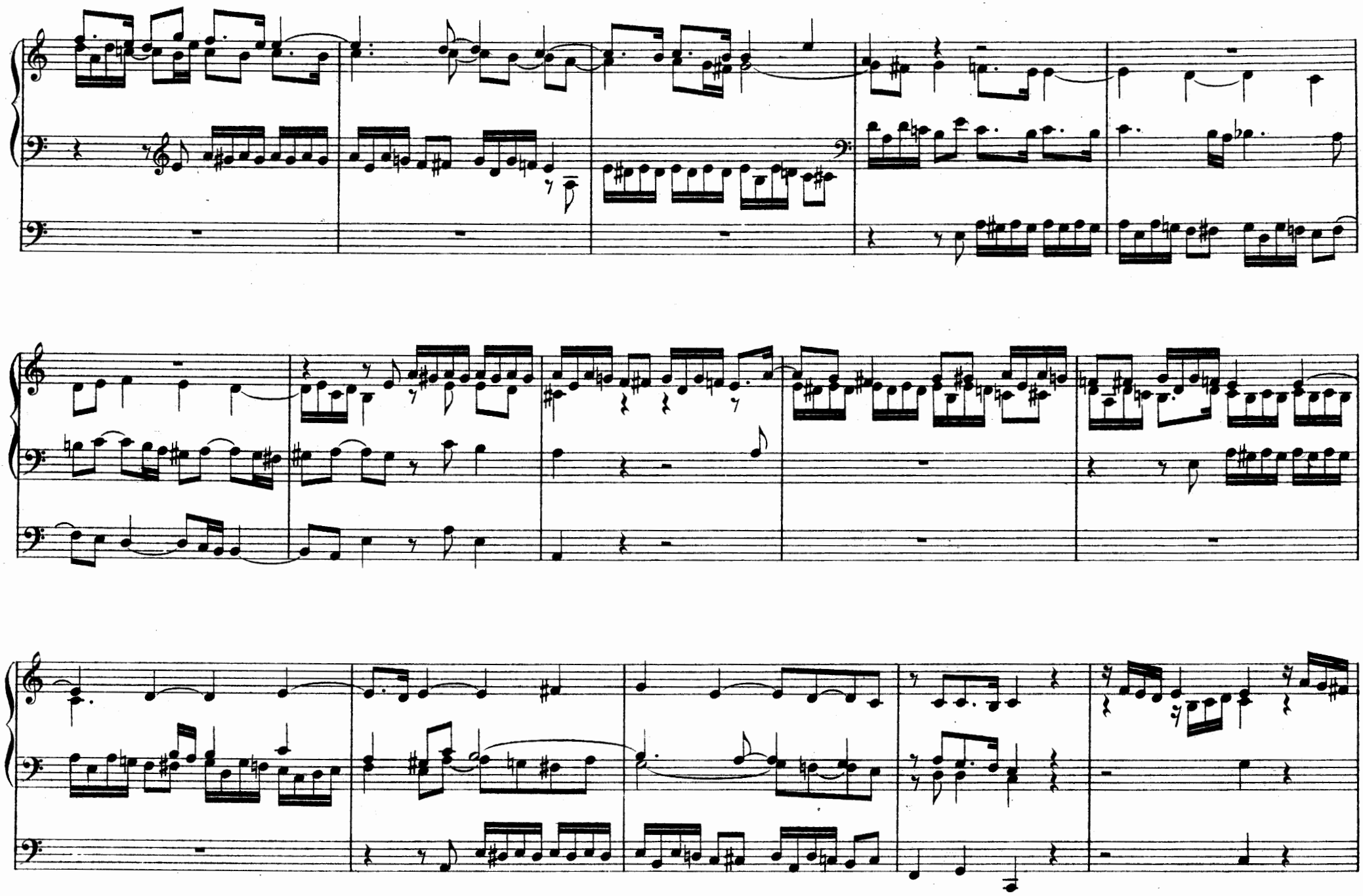




PRAELUDIUM

MANUALE

PEDALE



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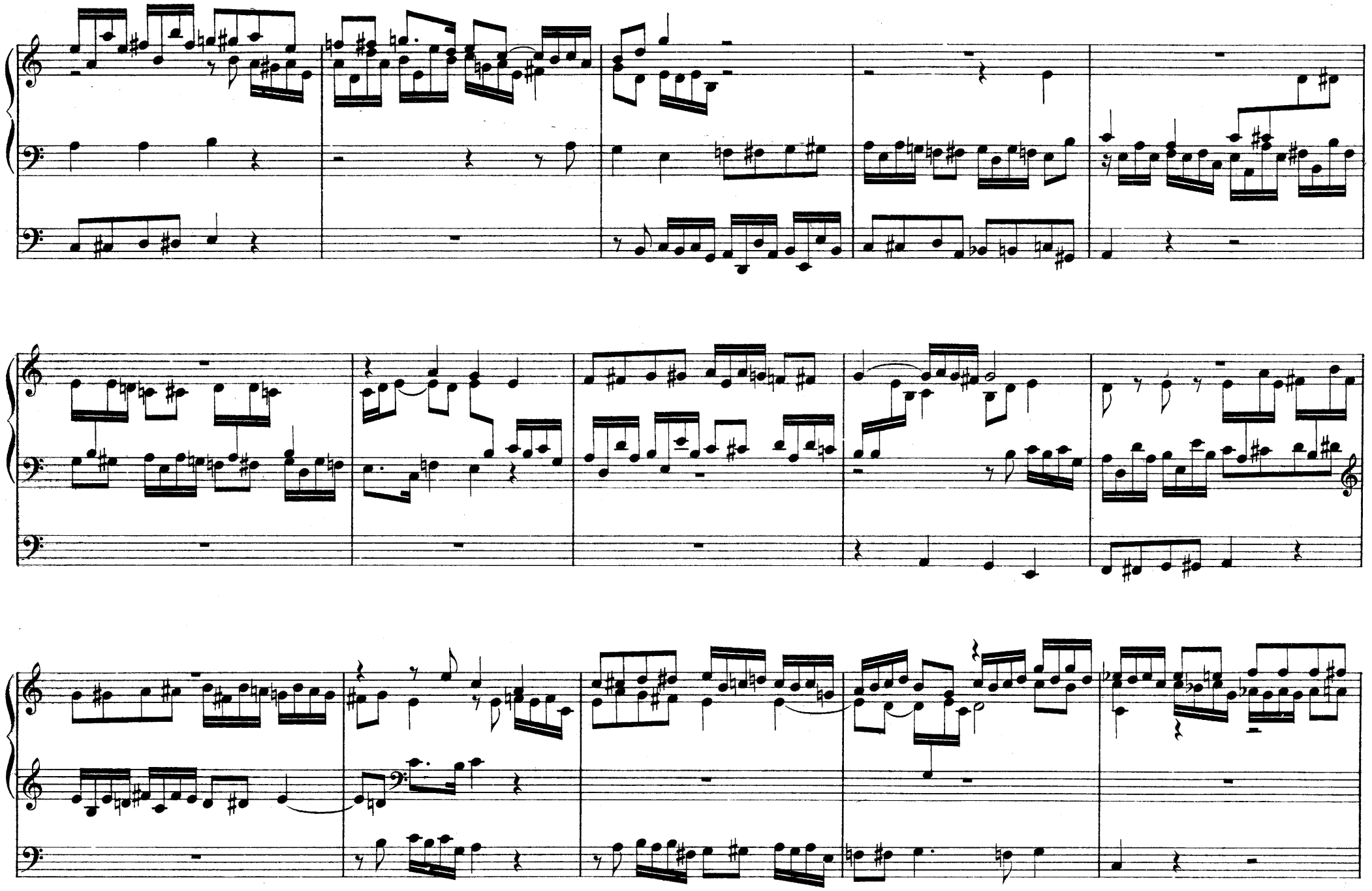

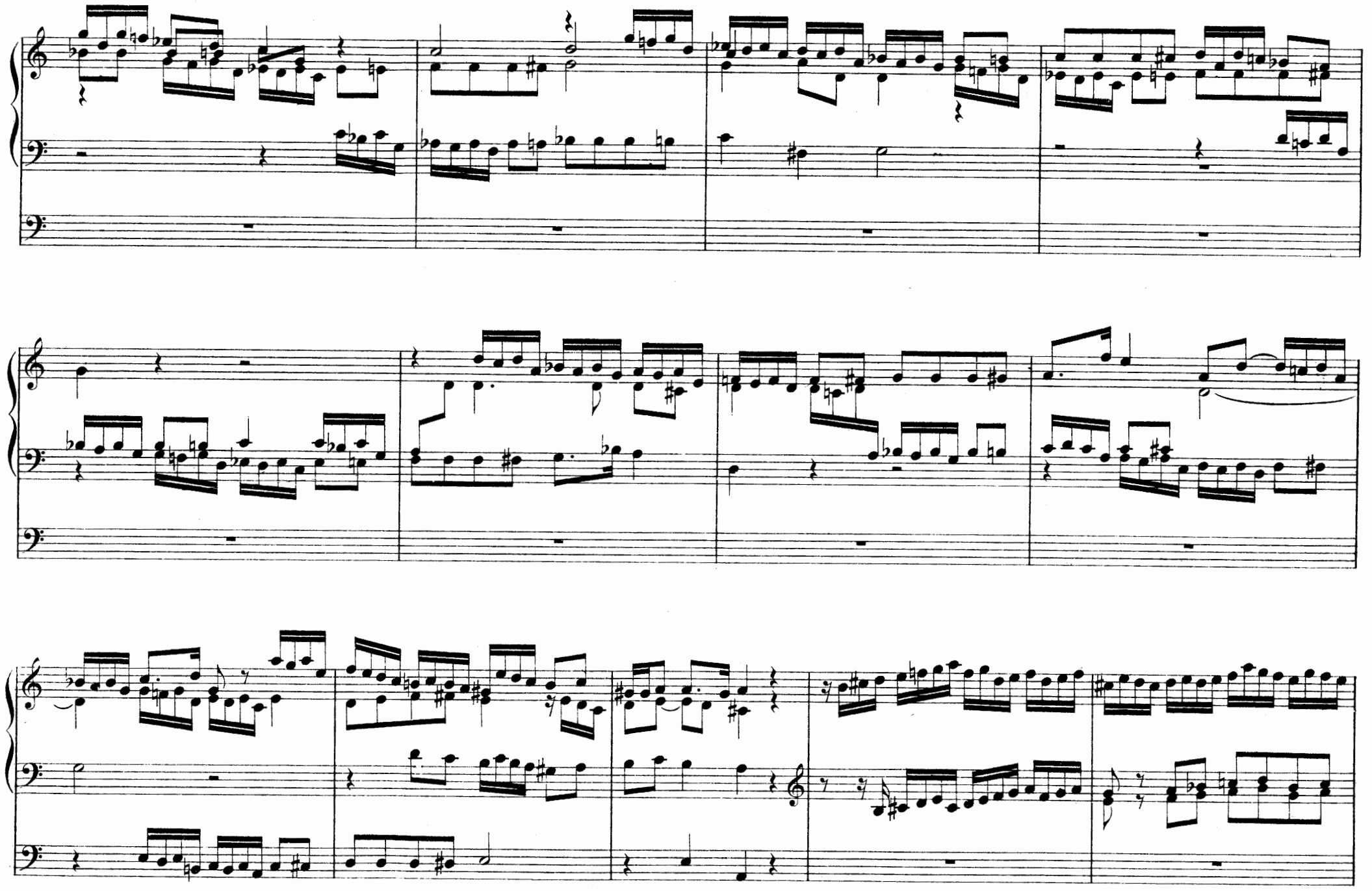

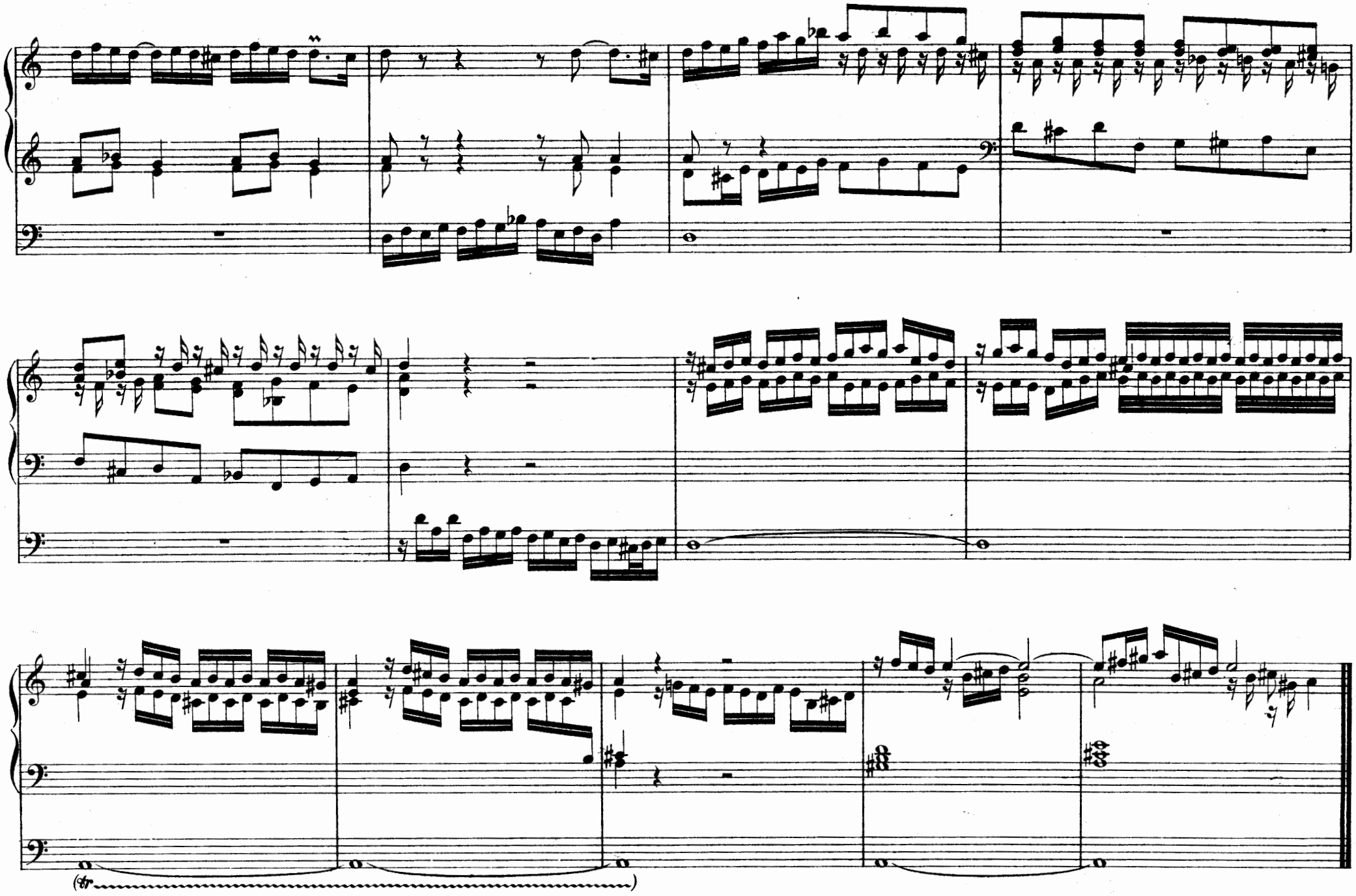
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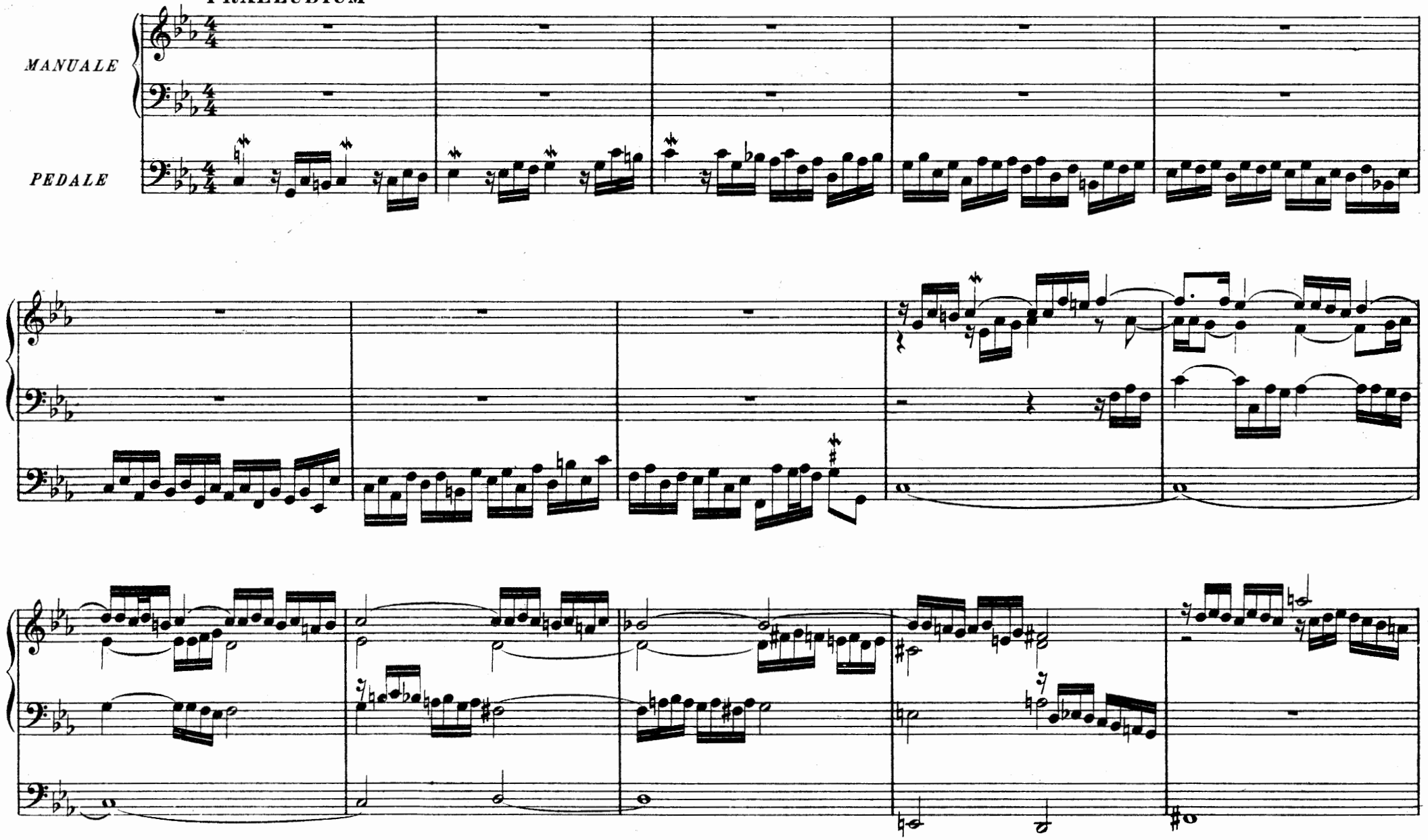
PRAELUDIUM

MANUALE

PEDALE



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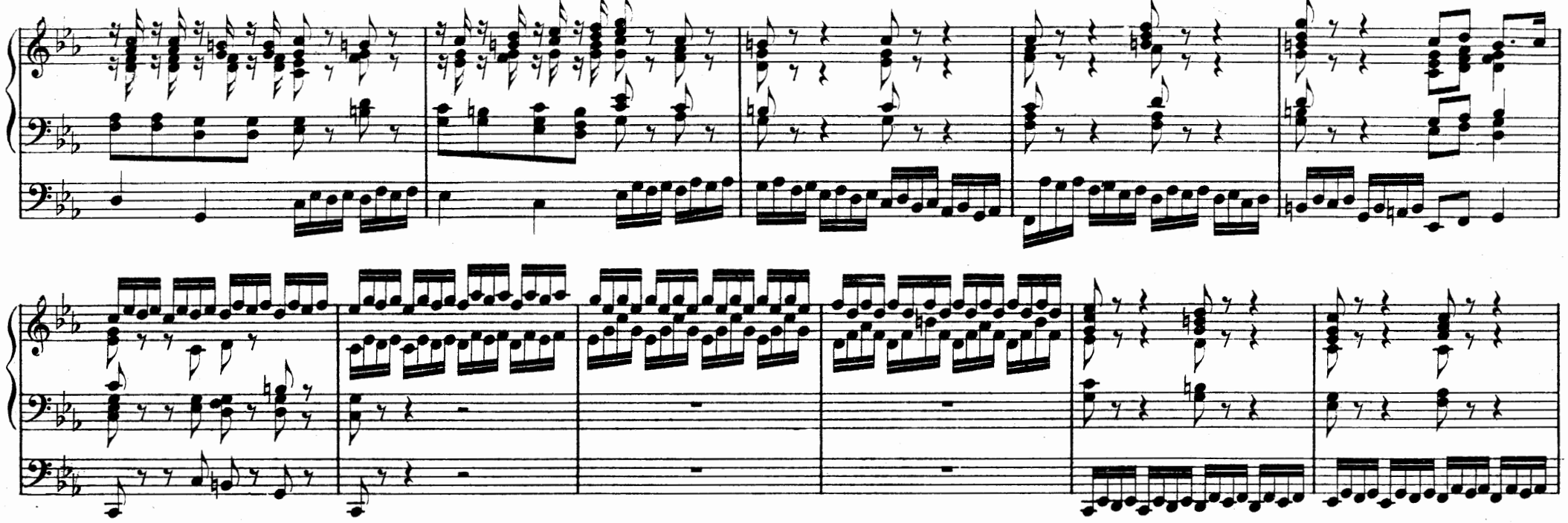
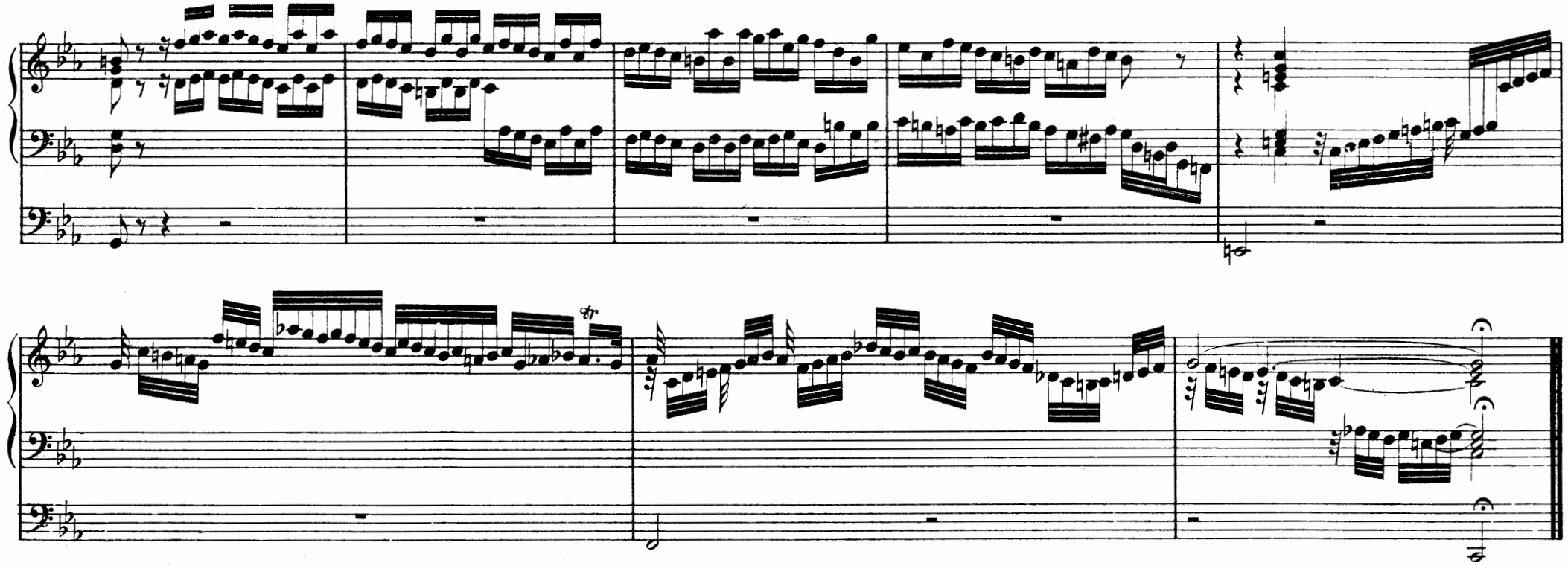




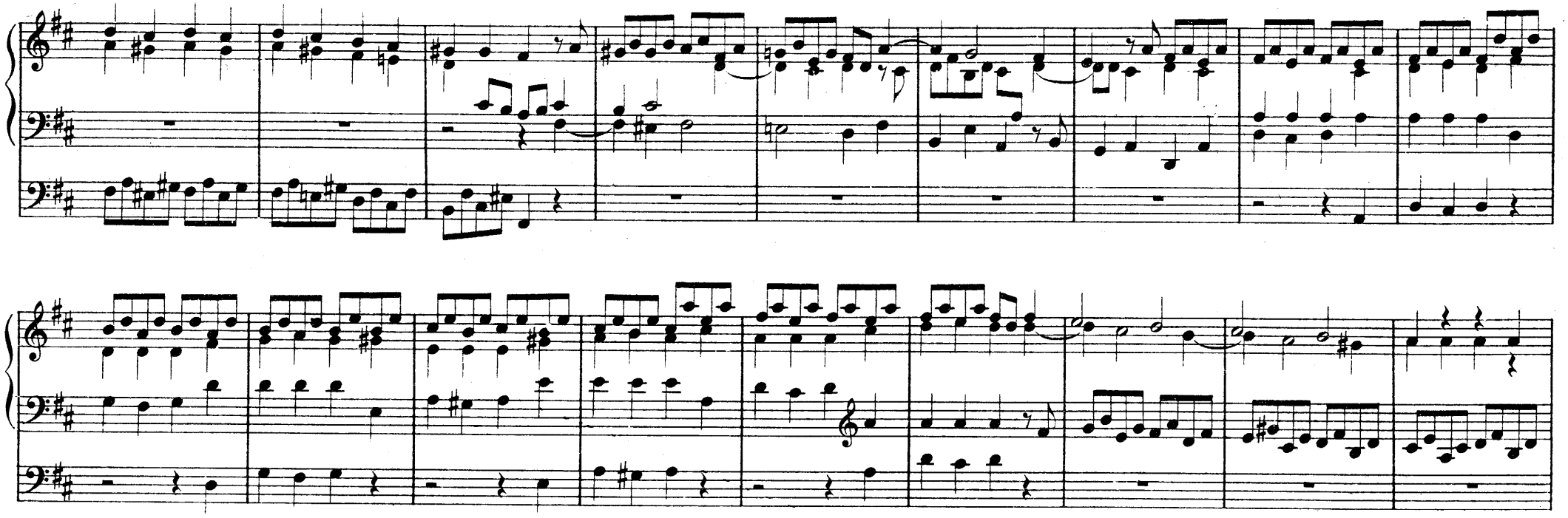
V

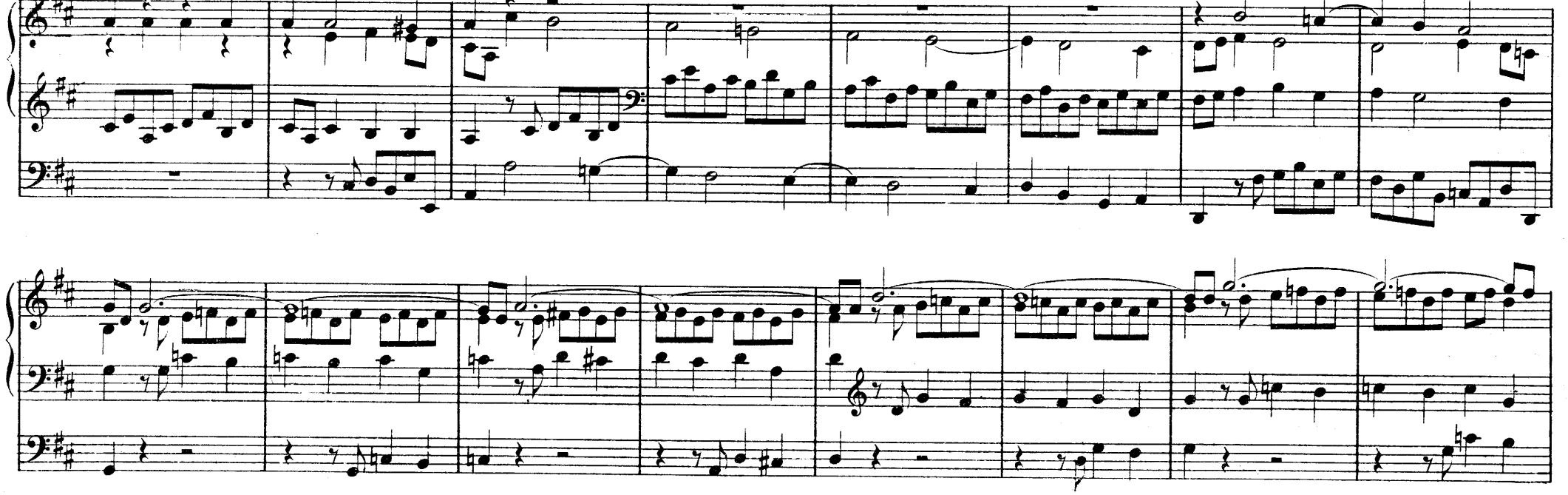
PRAELUDIUM

MANUALE

PEDALE

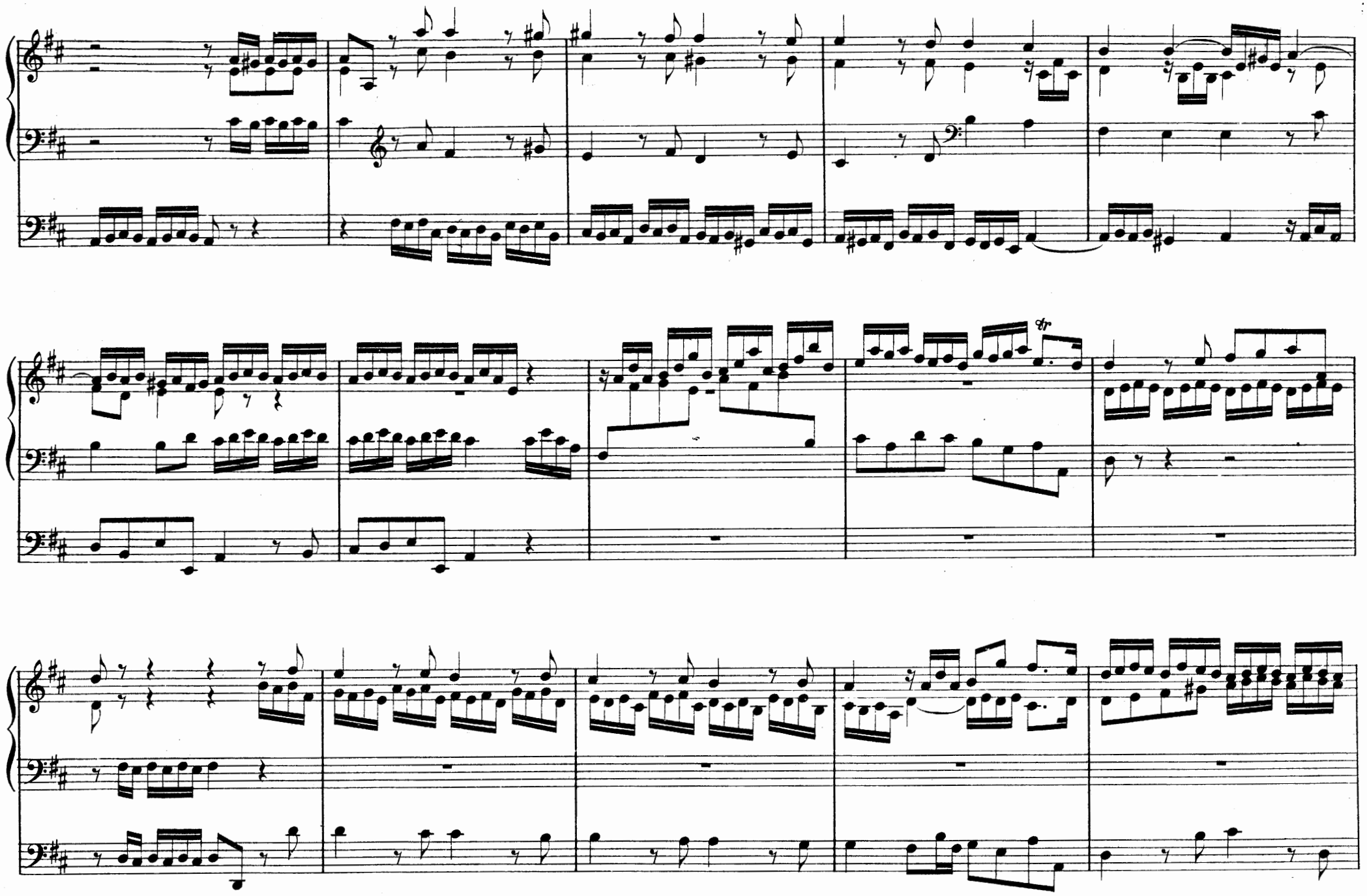
Alla breve

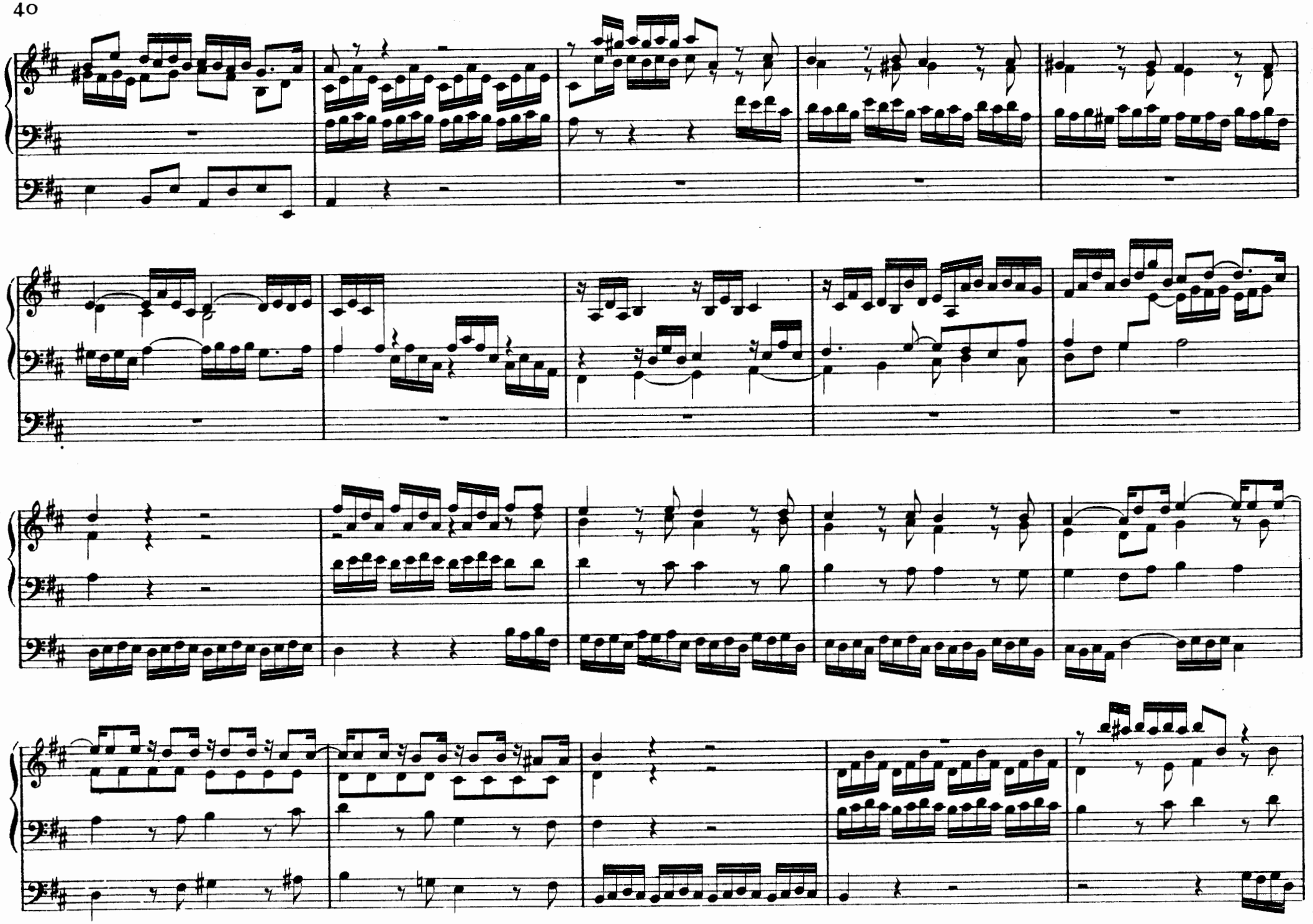




Adagio

FUGA





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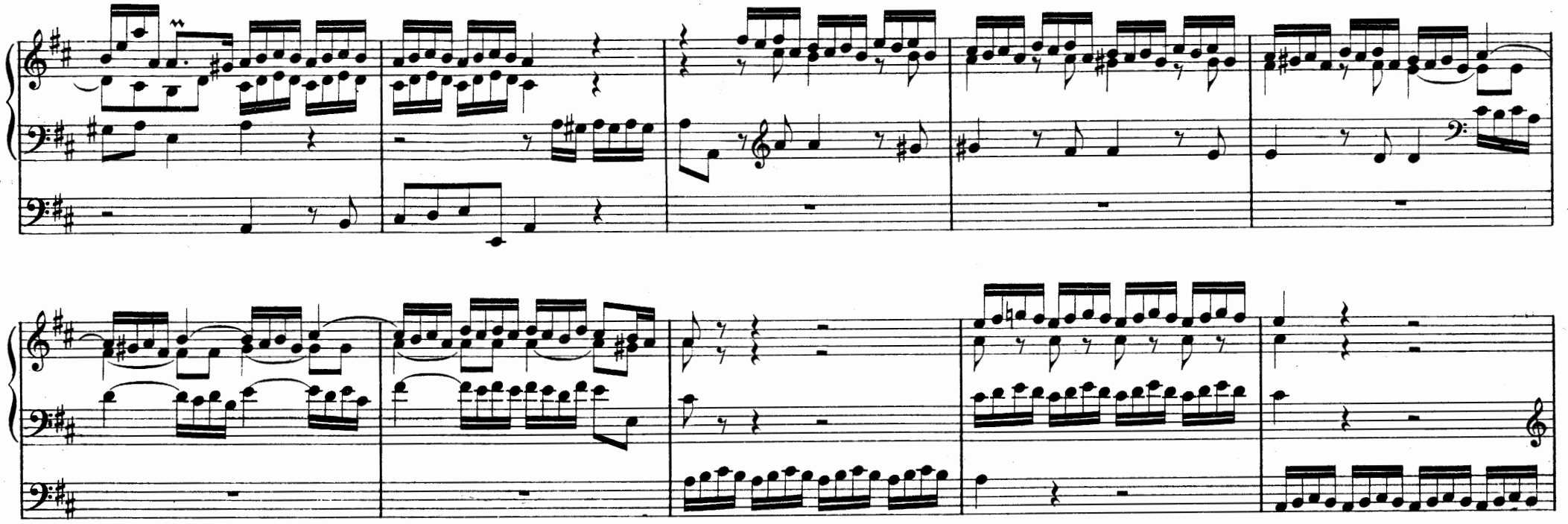
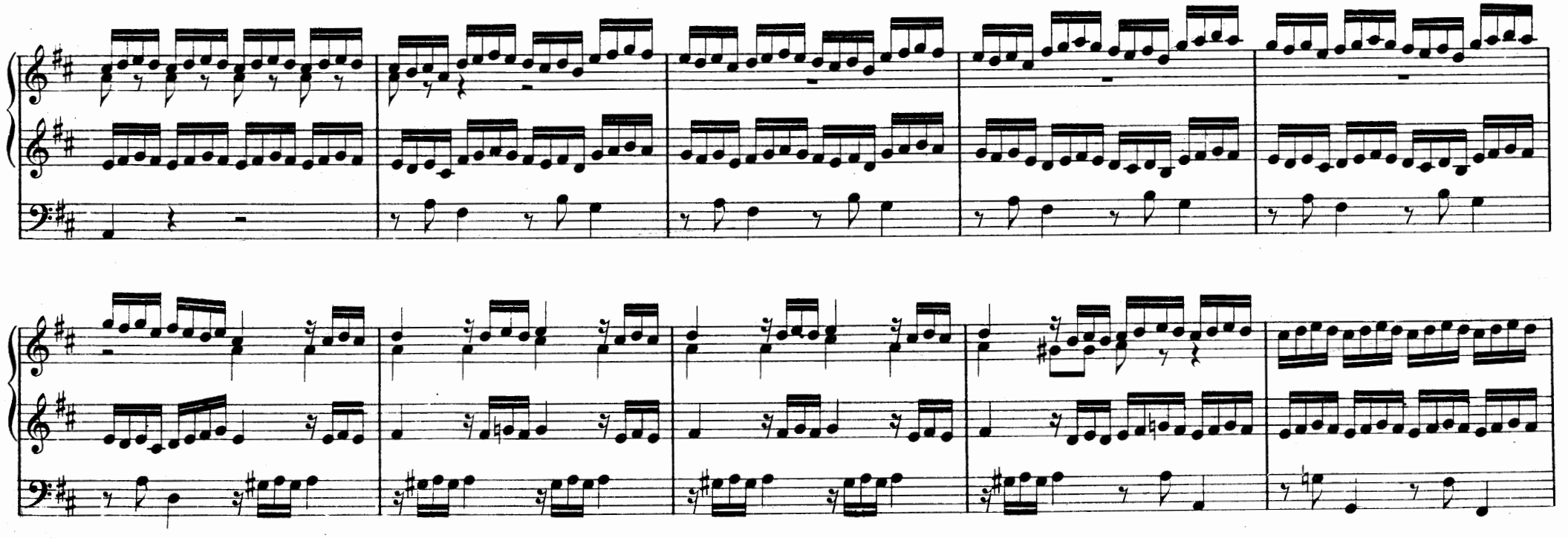
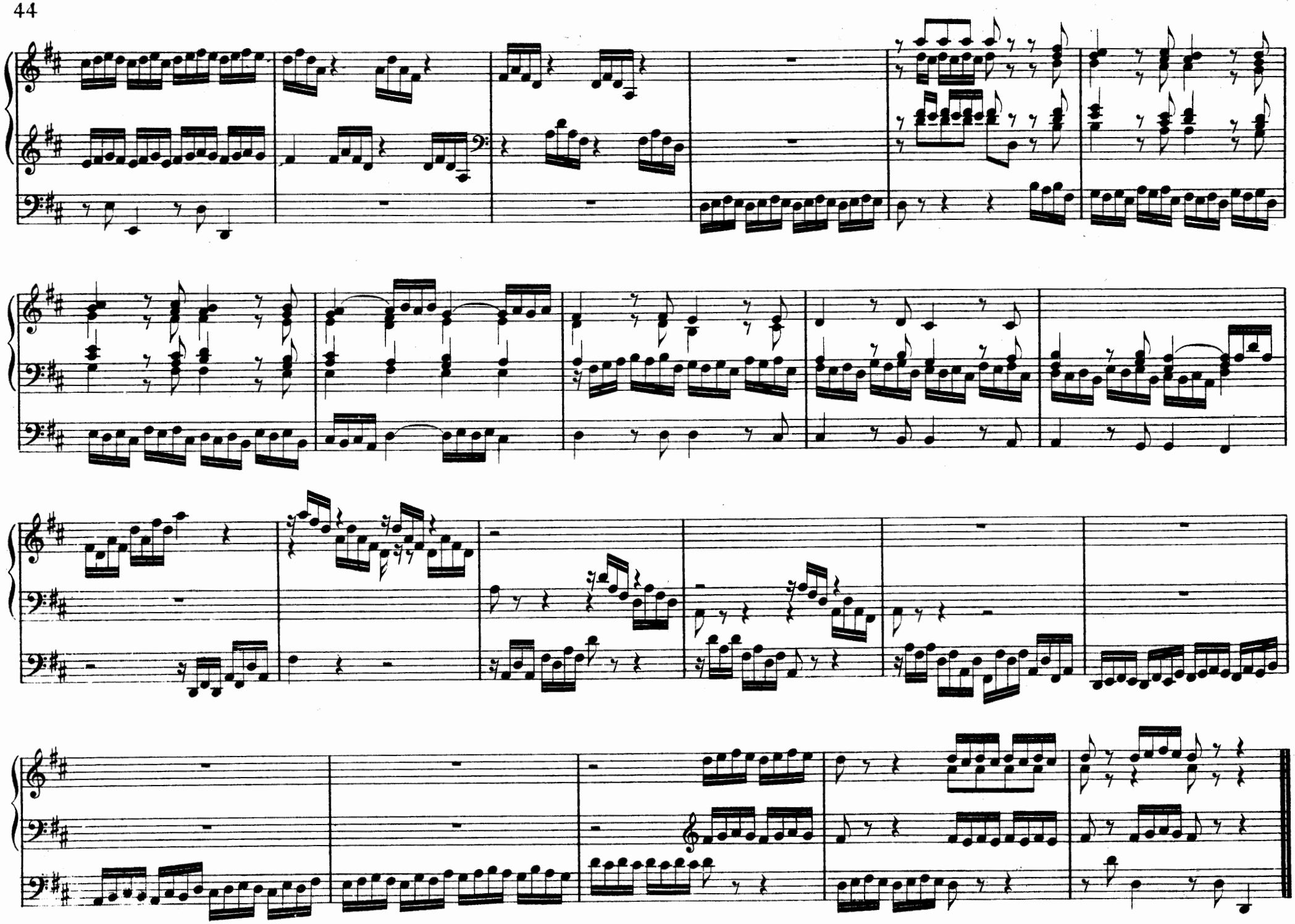






VI

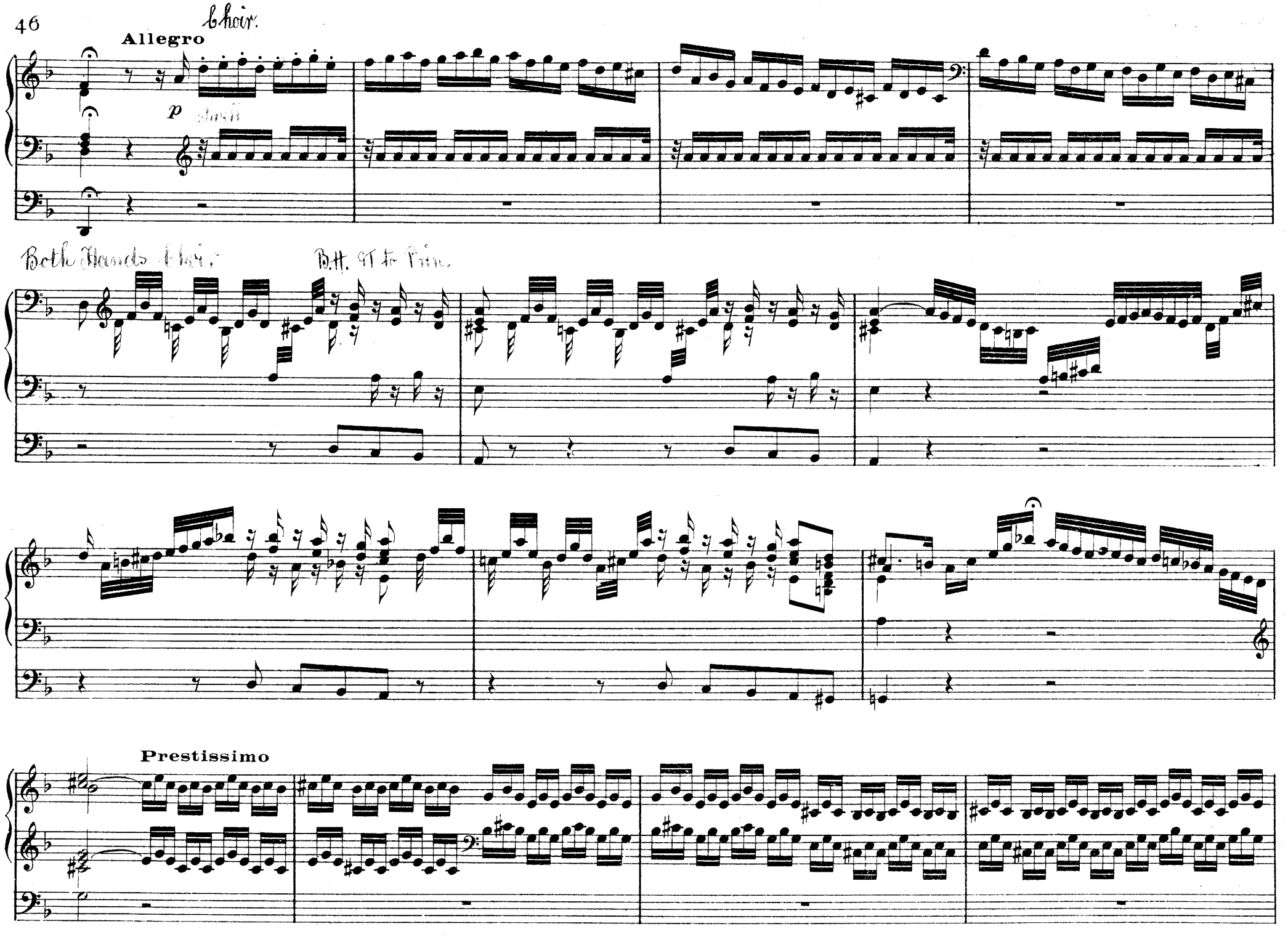
TOCCATA
Adagio

MANUALE

PEDALE

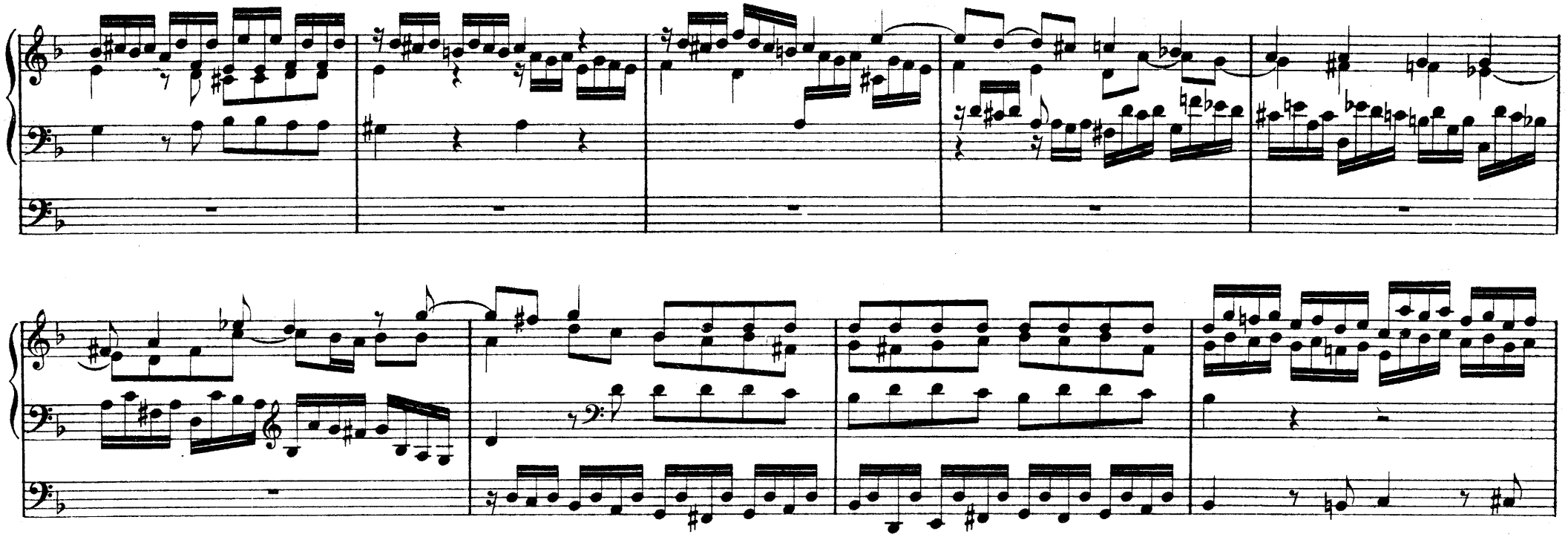
Prestissimo

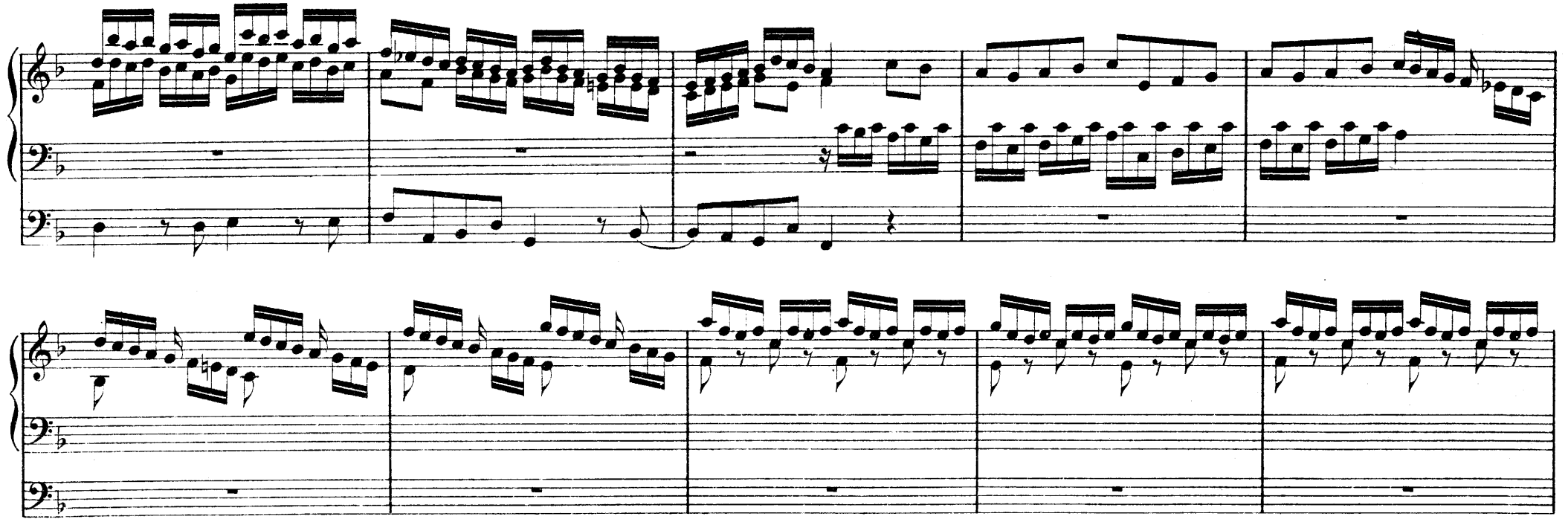
Lento

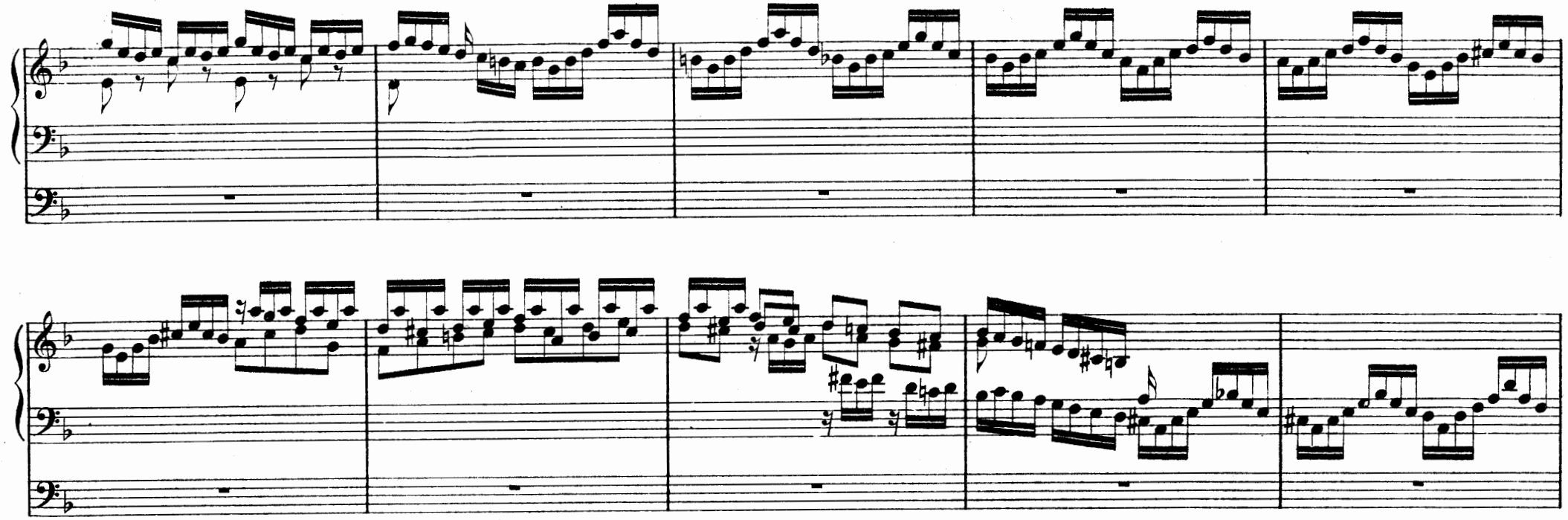

Choir.
Allegro
p
Both Hands Choir
B.H. 9T to Prin.
Prestissimo

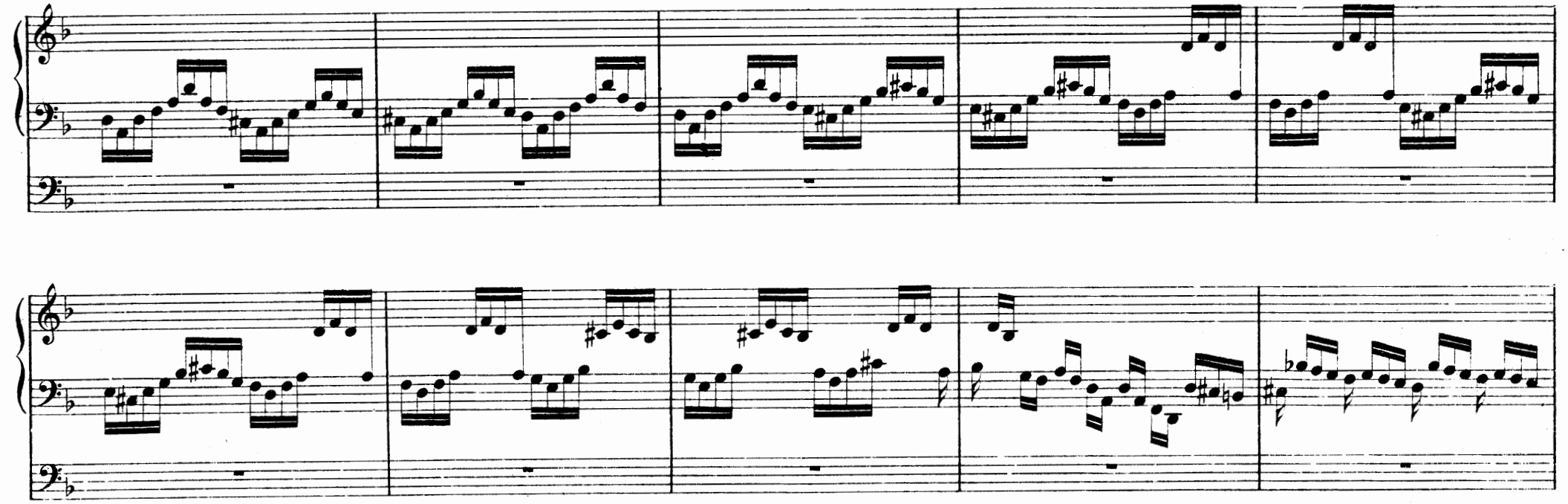
Maestoso

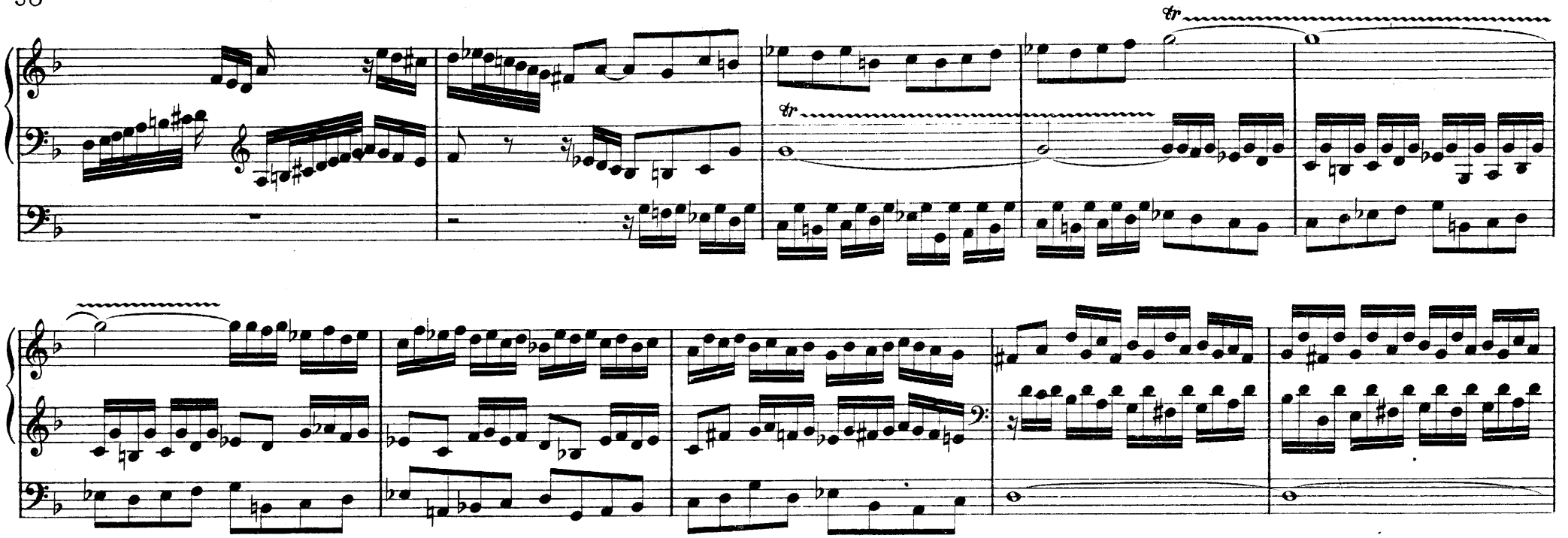
FUGA (*Mod^to*)

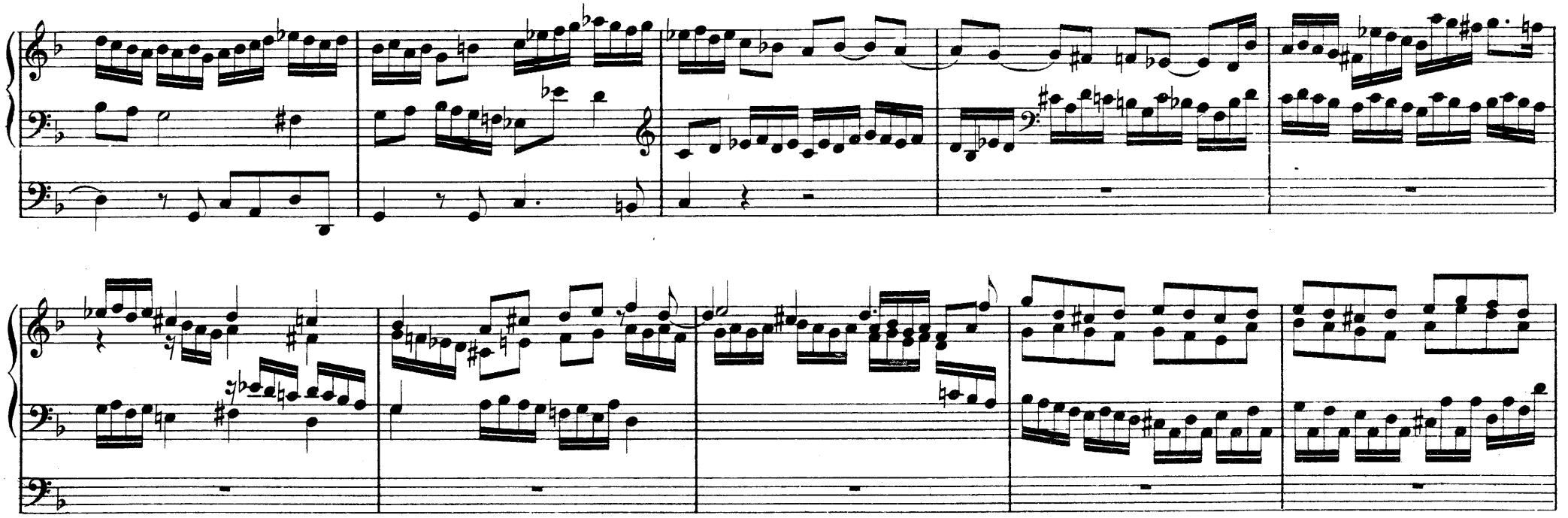


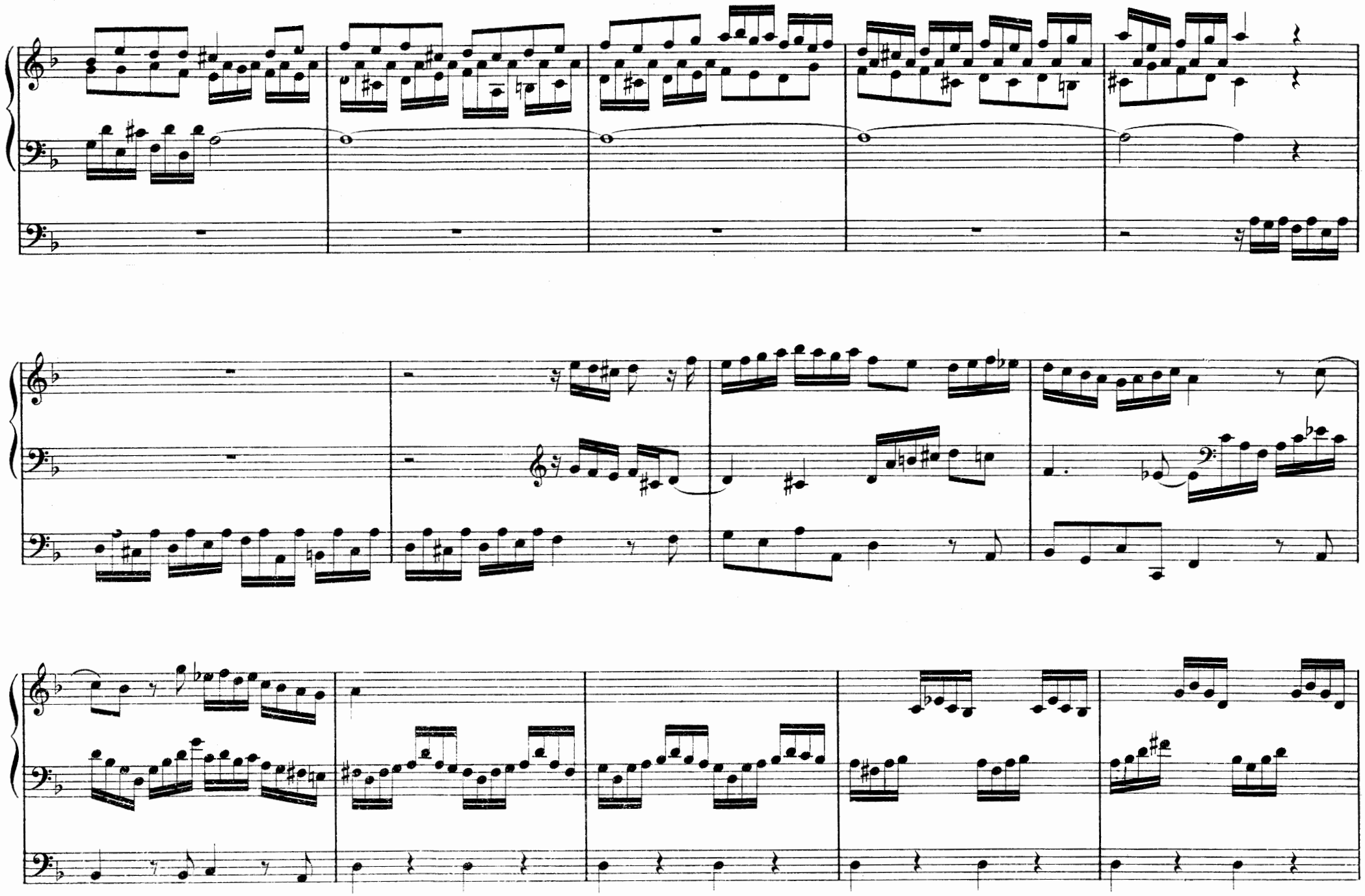












Recitativo

Adagiosissimo

Presto

Adagio

Vivace

Molto adagio

VII

TOCCATA

G^d Orgue

MANUALE

PEDALE

ff

Positif

G.O.

G.O.

Pos.

Pos.

G.O.(𝆑)

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

G.O.

Pos.

Pos.

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

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

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G.O. Pos. G.O.

tr

tr

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

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

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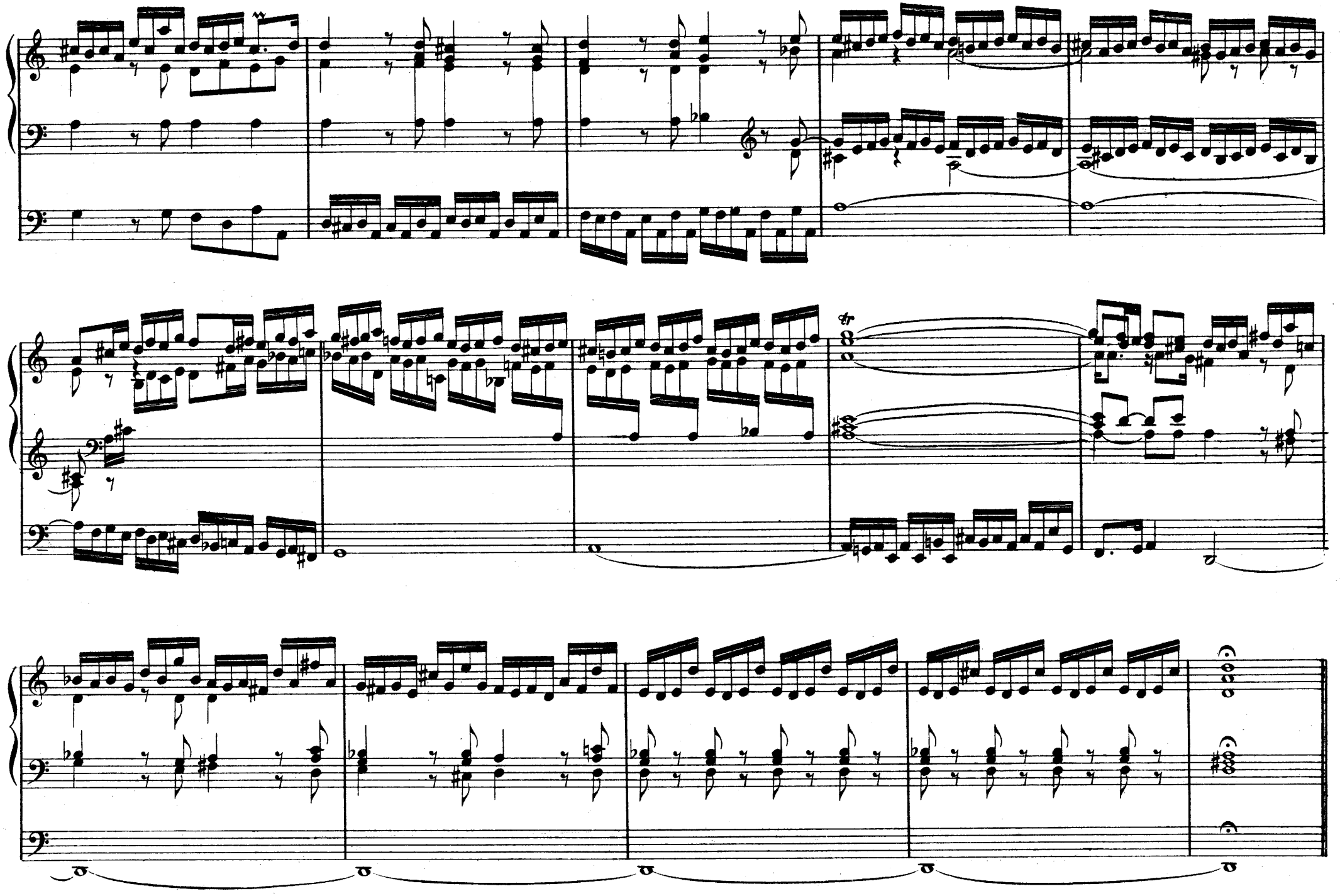
Pos. G.O. Pos.

G.O. Pos. G.O.

G.O.



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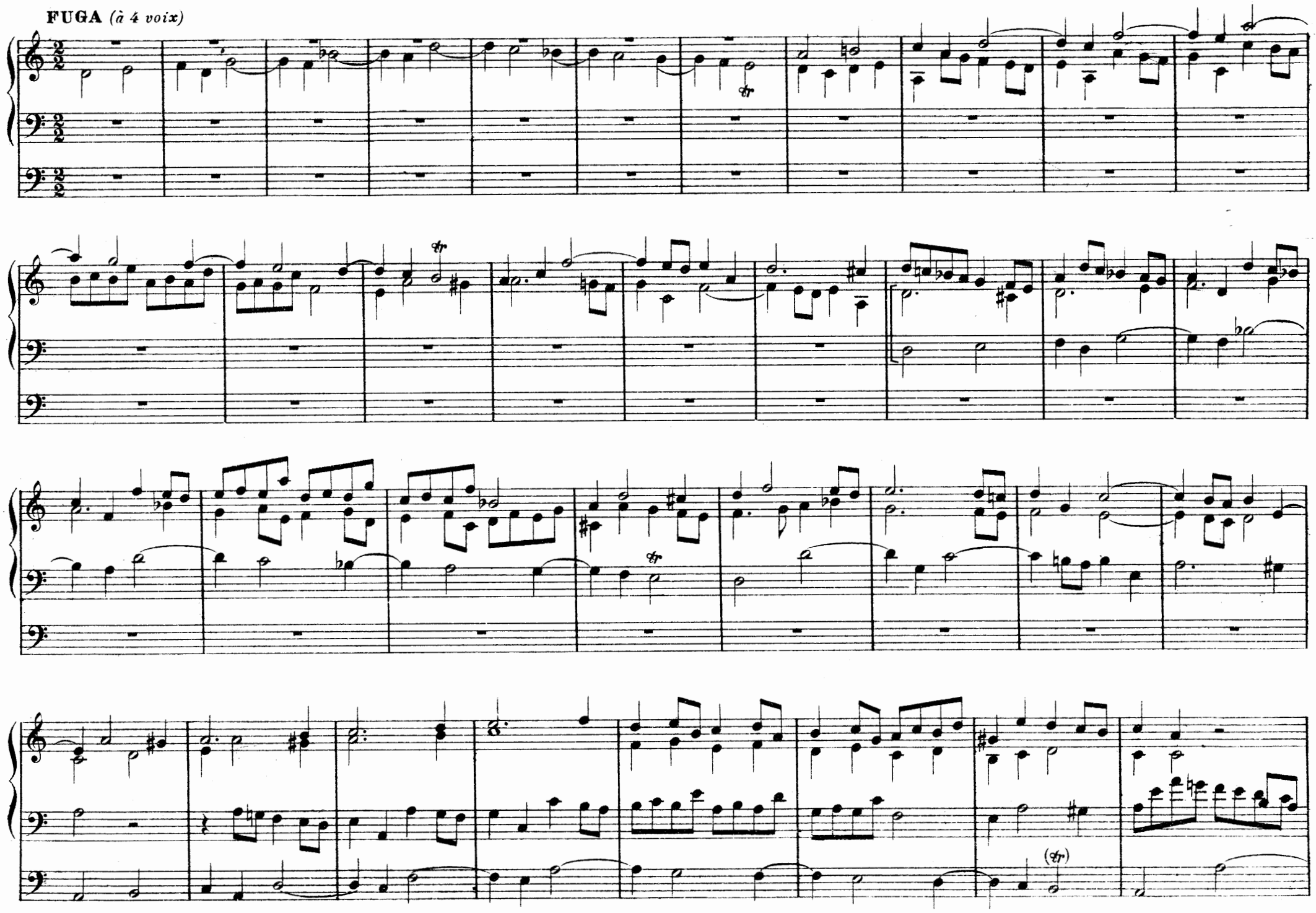
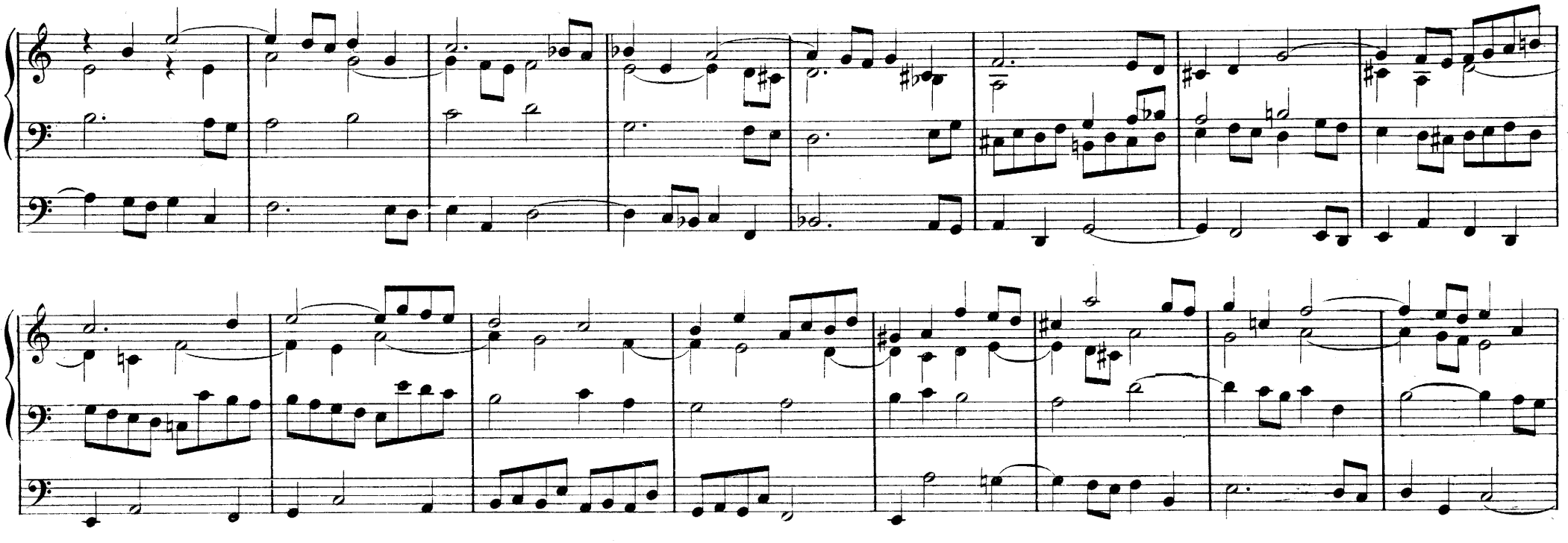
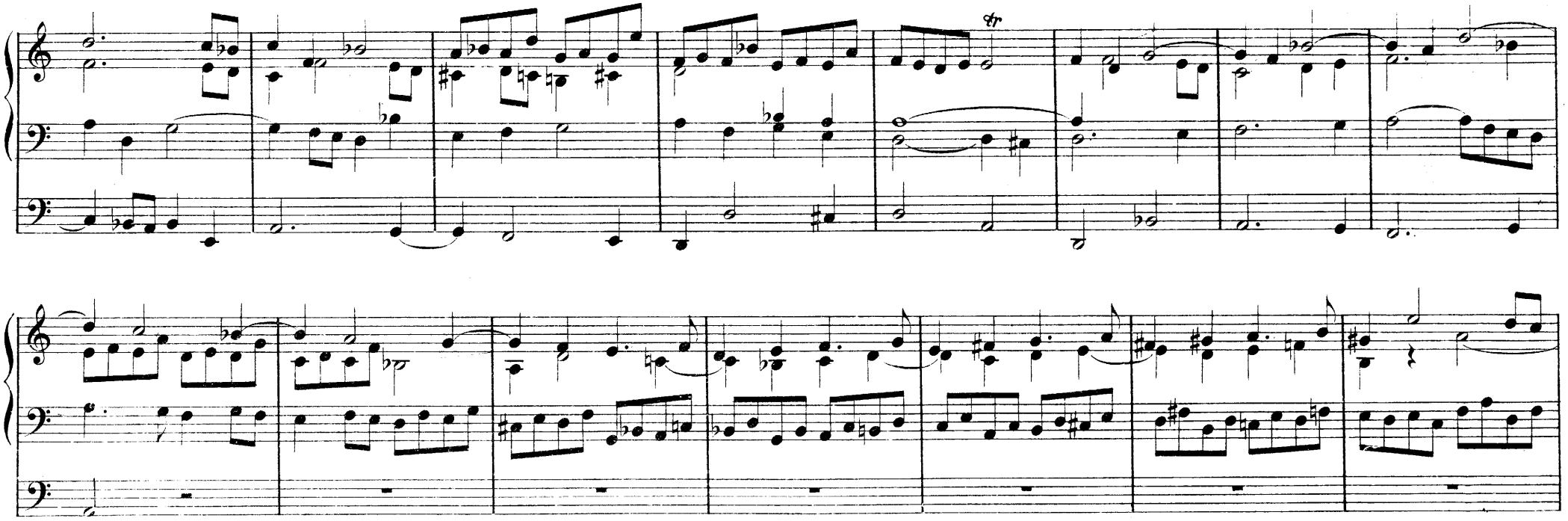
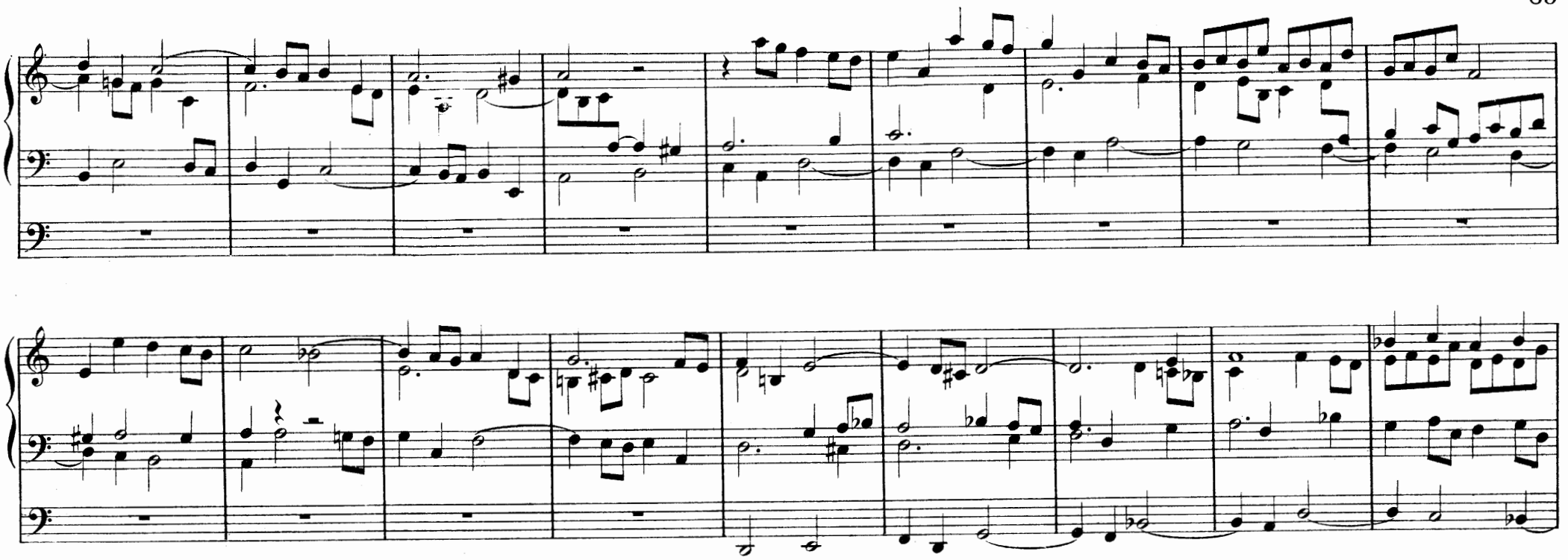
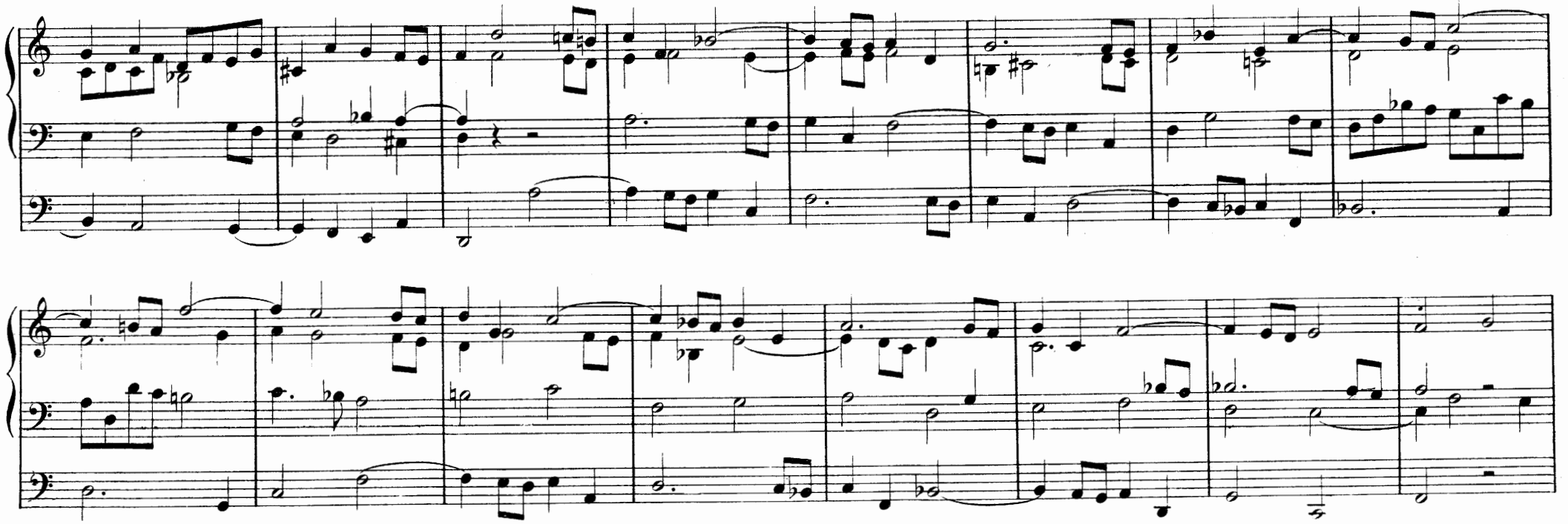
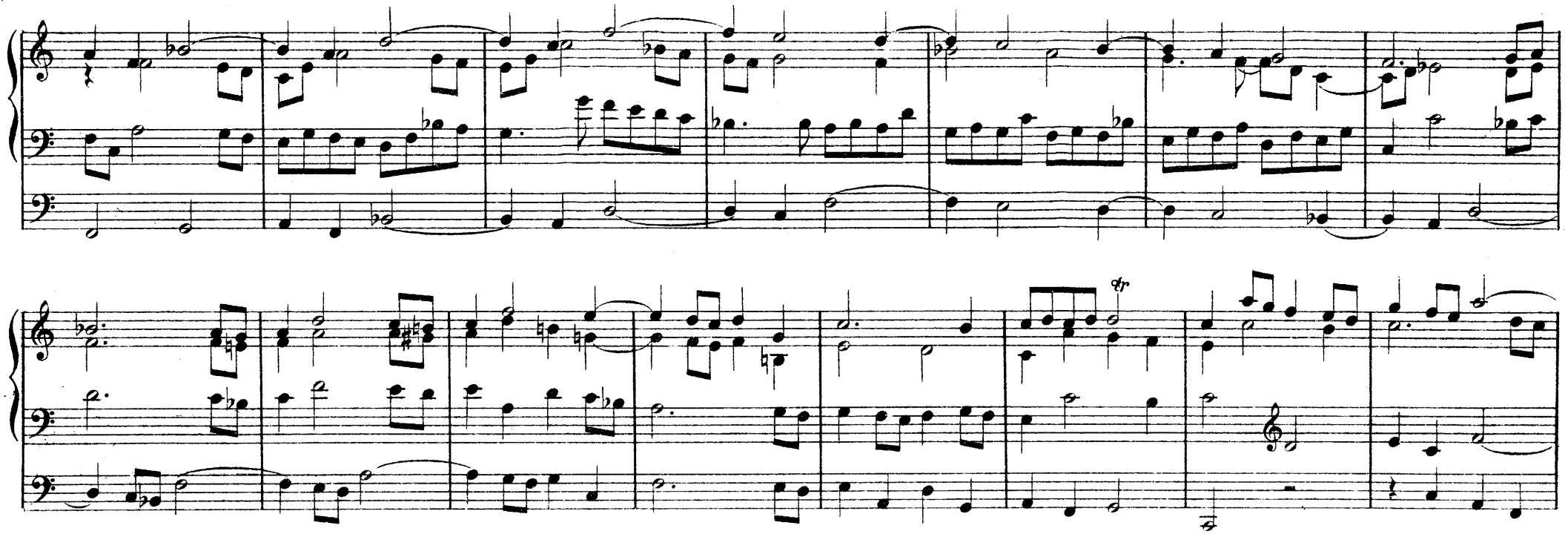


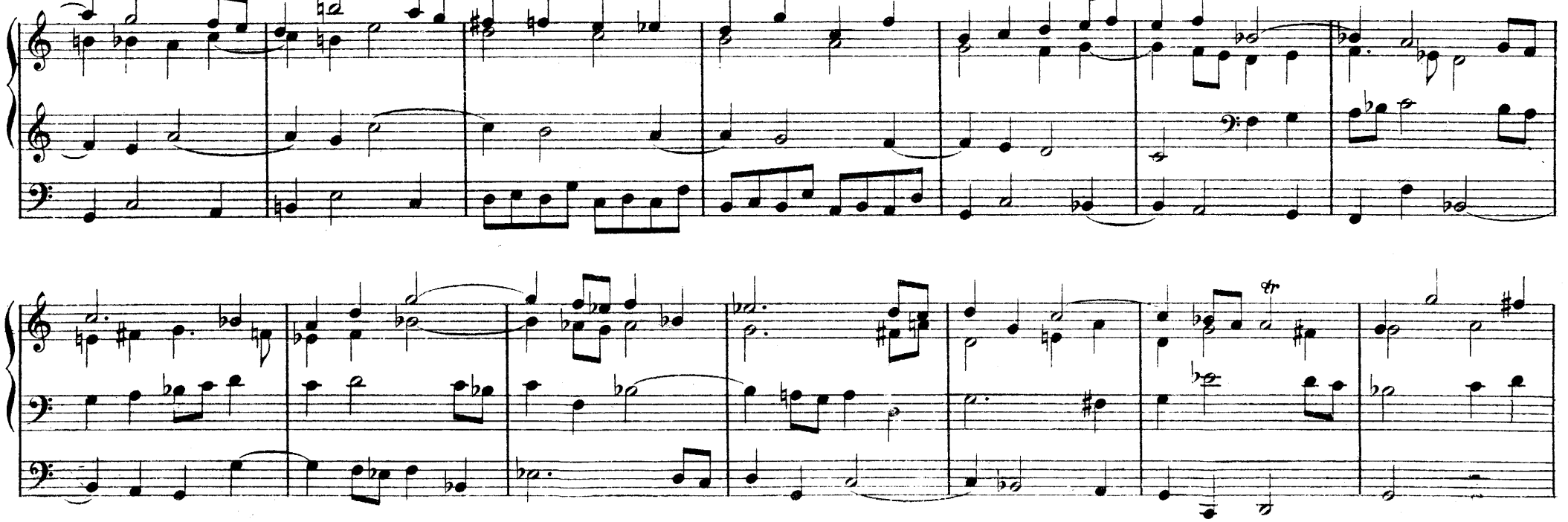


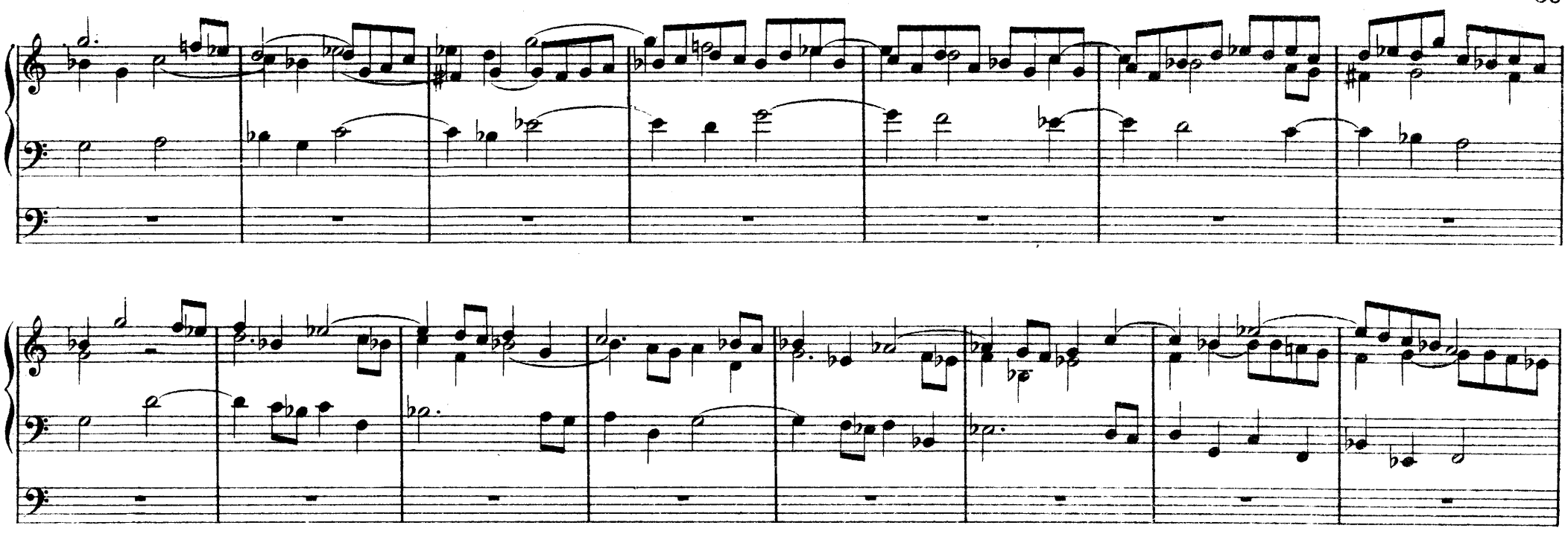


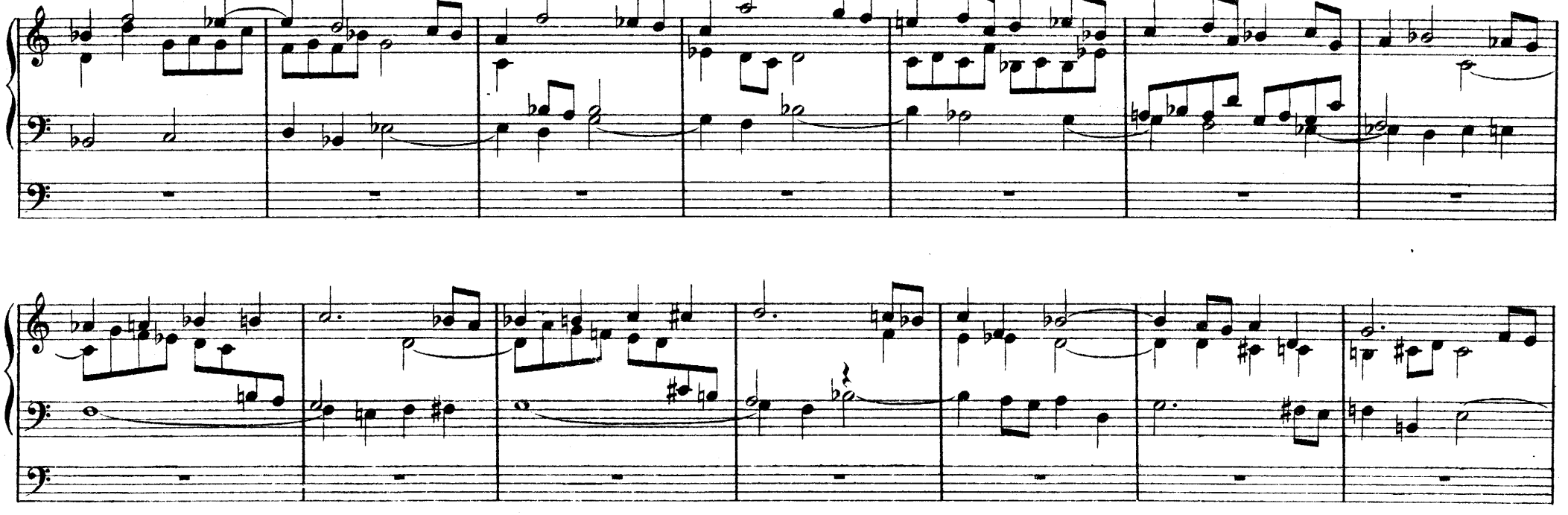


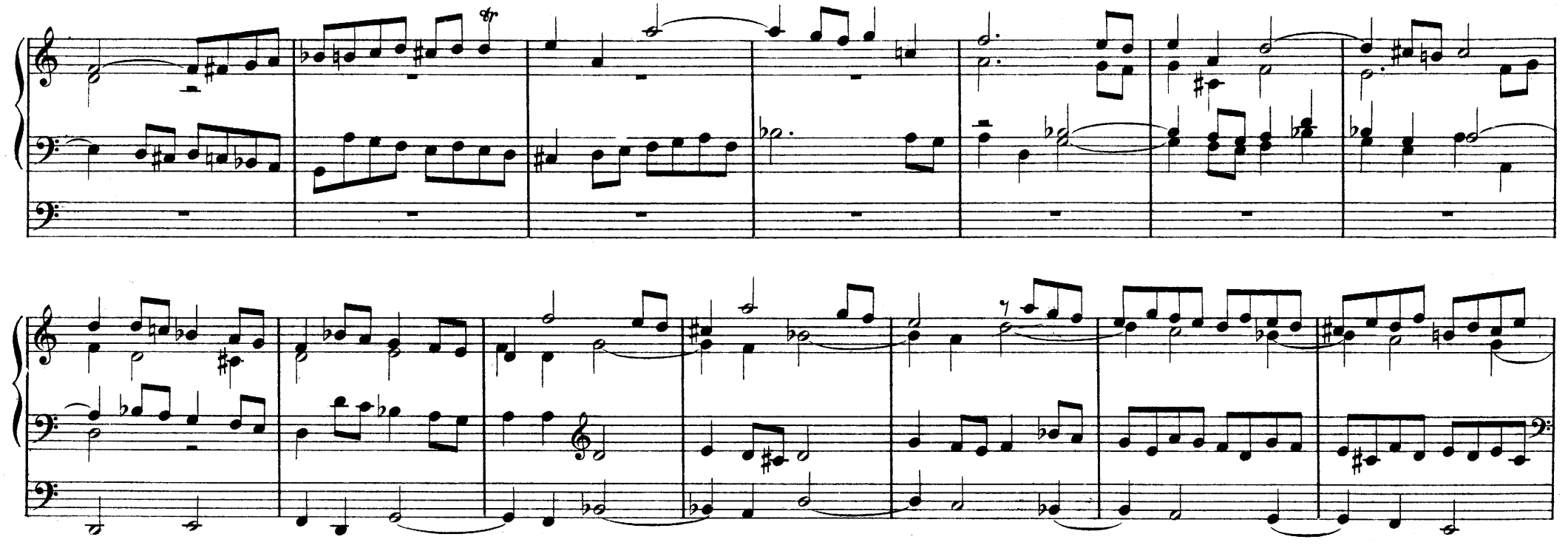


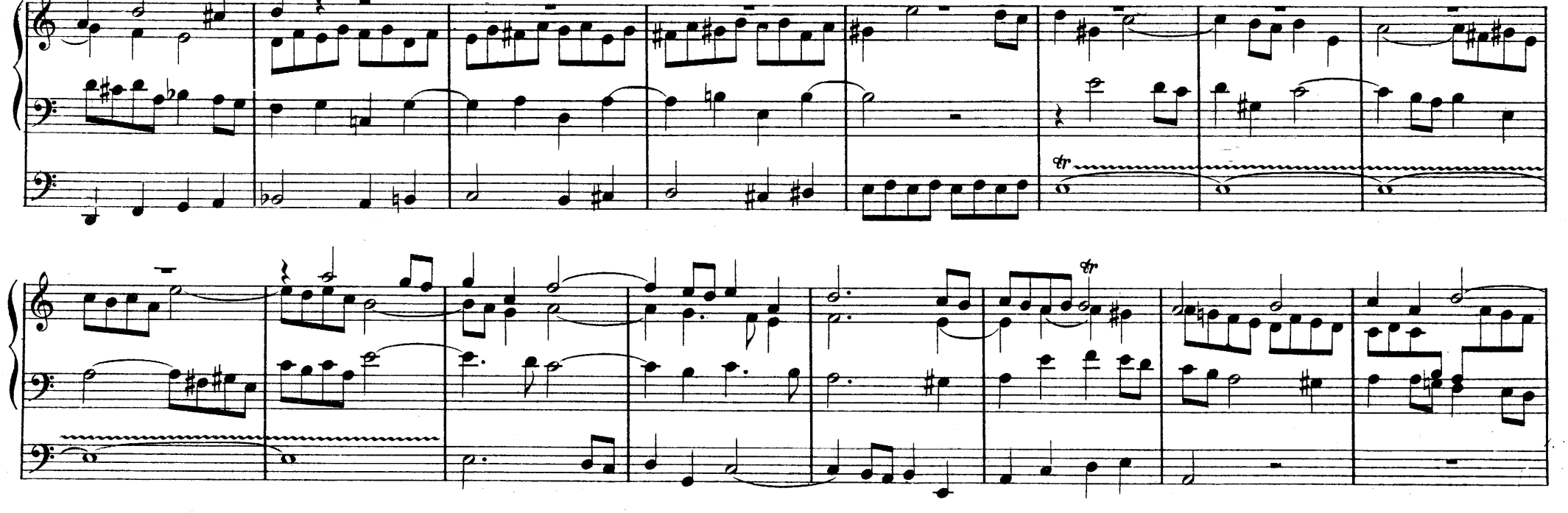










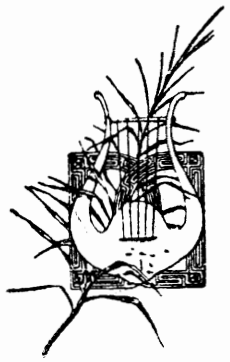


J. S. BACH

PRÉLUDES et FUGUES

2me Cahier

Révision par GABRIEL FAURÉ



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PRÉLUDES & FUGUES

2e CAHIER

I

J. S. BACH

PRAELUDIUM: *(Moderato)*

MANUALE

PEDALE

(mf)

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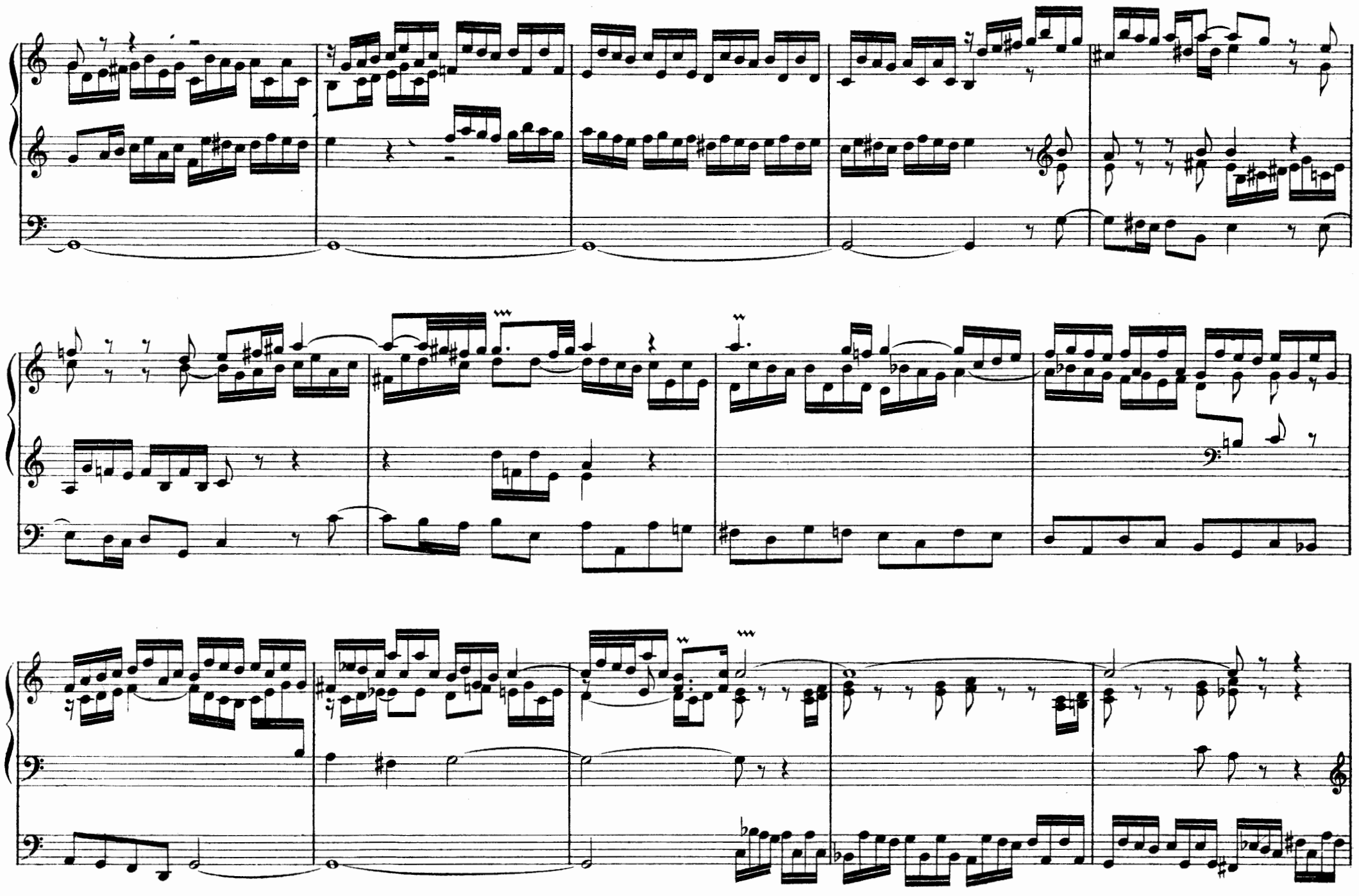
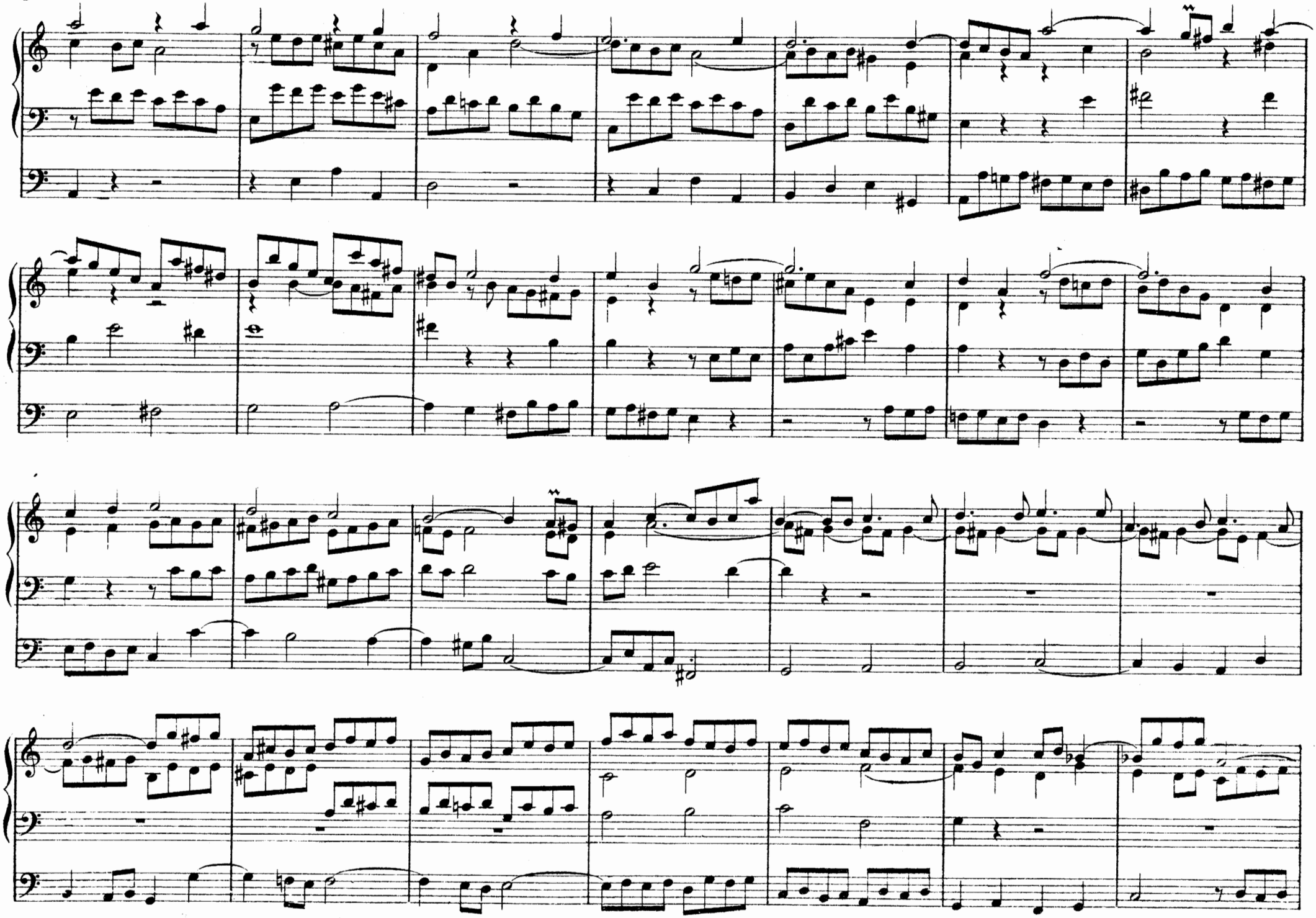
D.& F. 9442

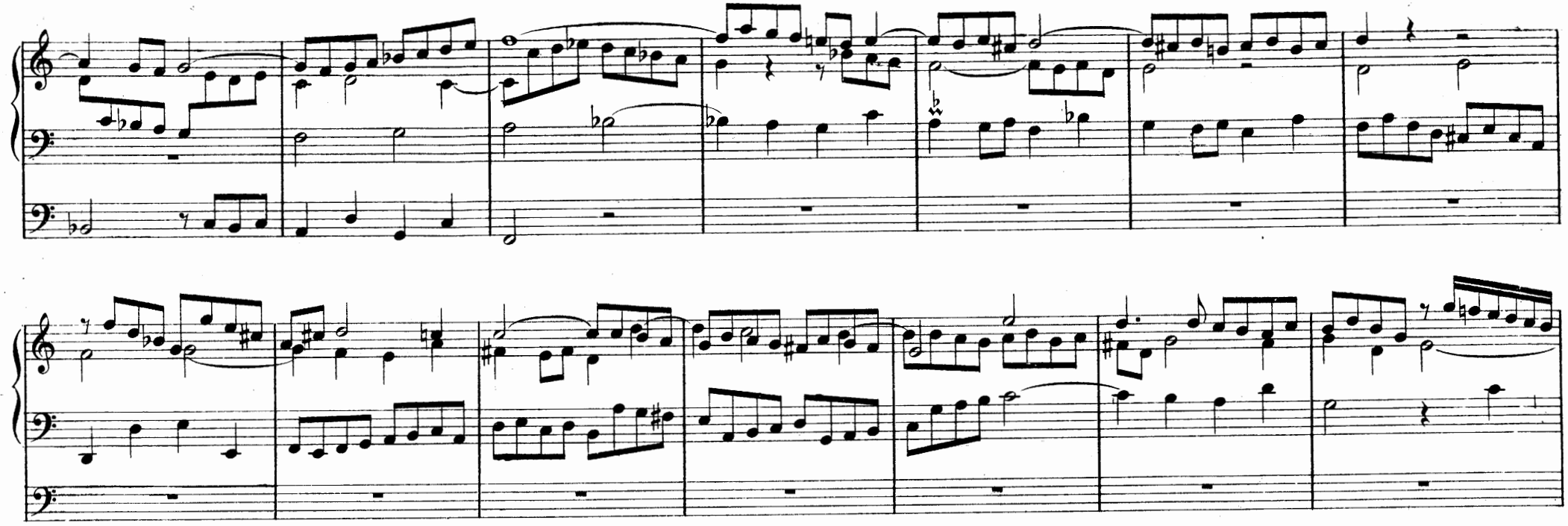
Paris, 4, Place de la Madeleine.

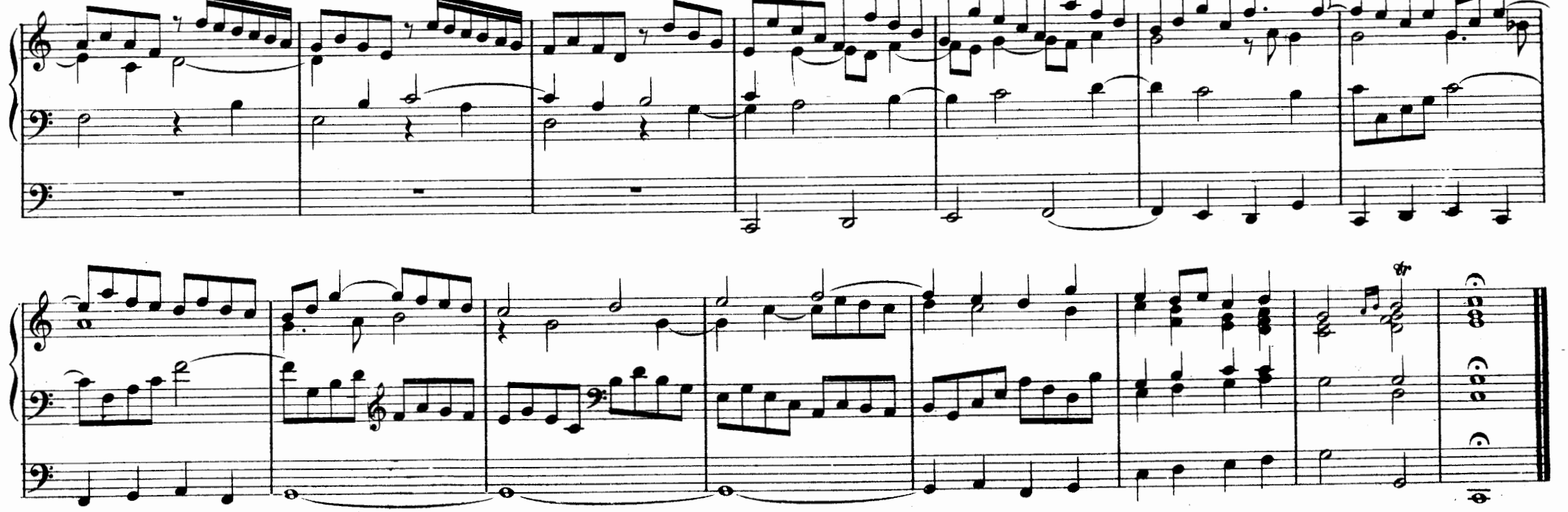


FUGA: *(Commodo)*

(mf)







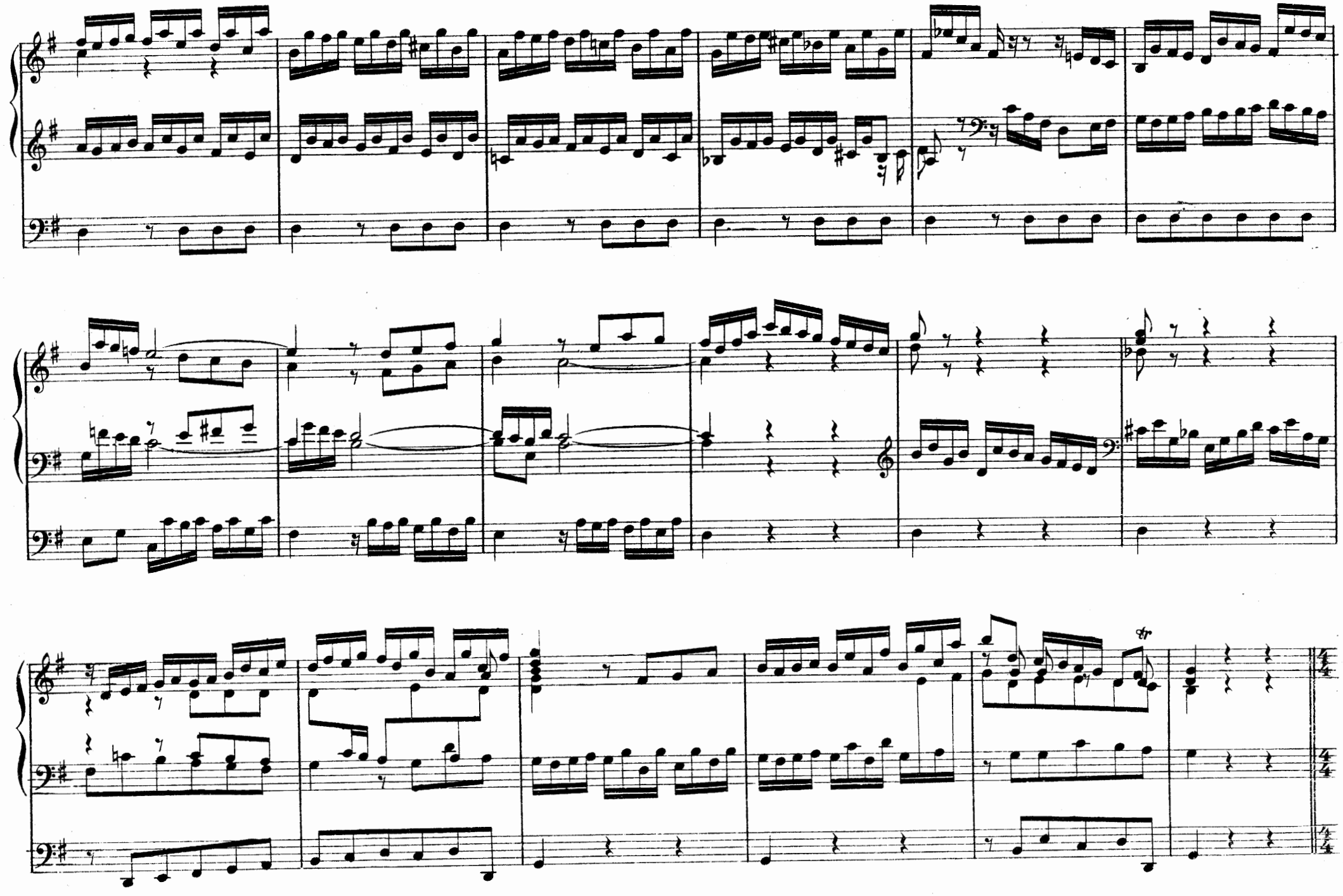
II

PRAELUDIUM
Vivace

MANUALE

PEDALE

(f)



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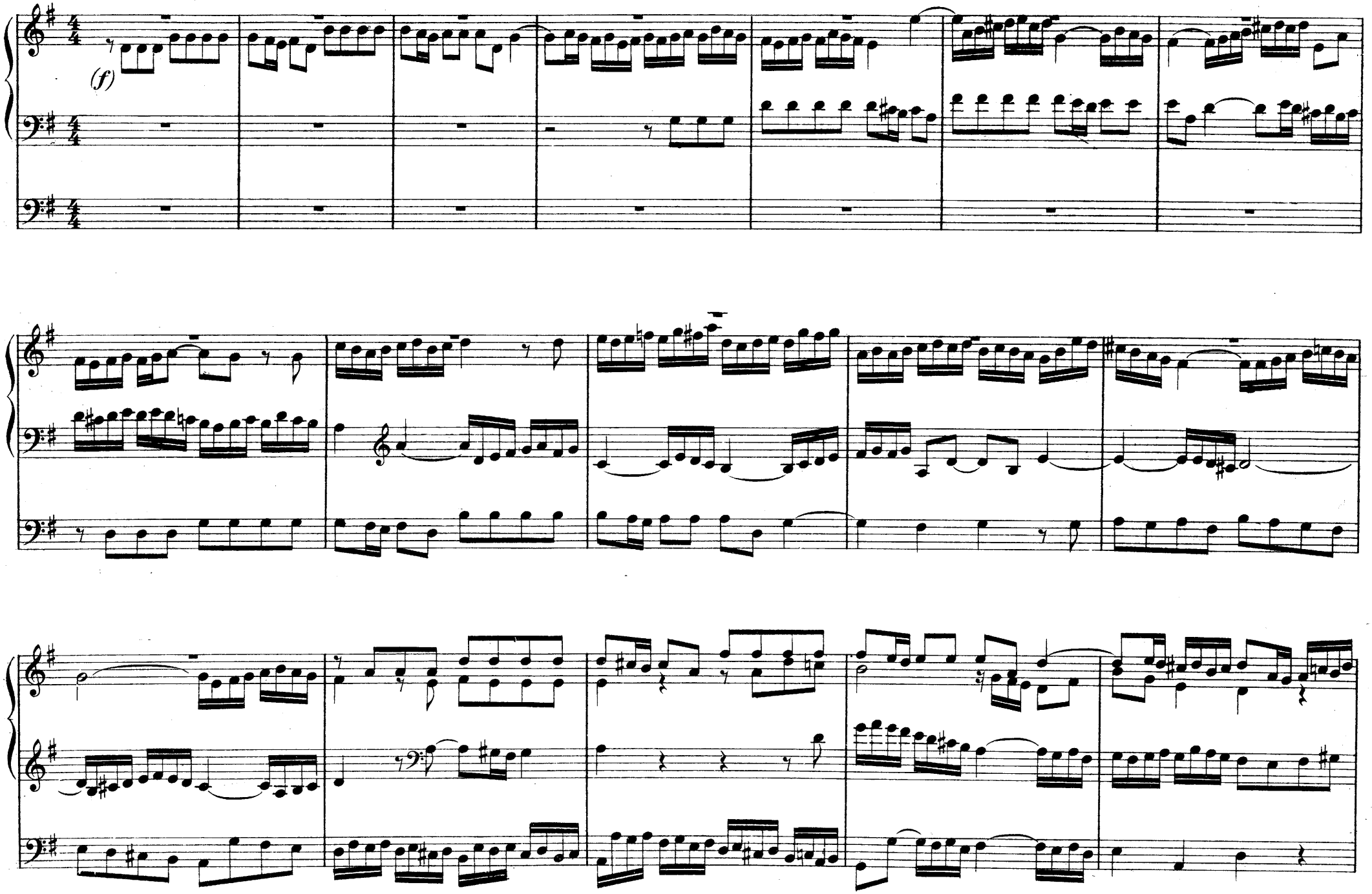
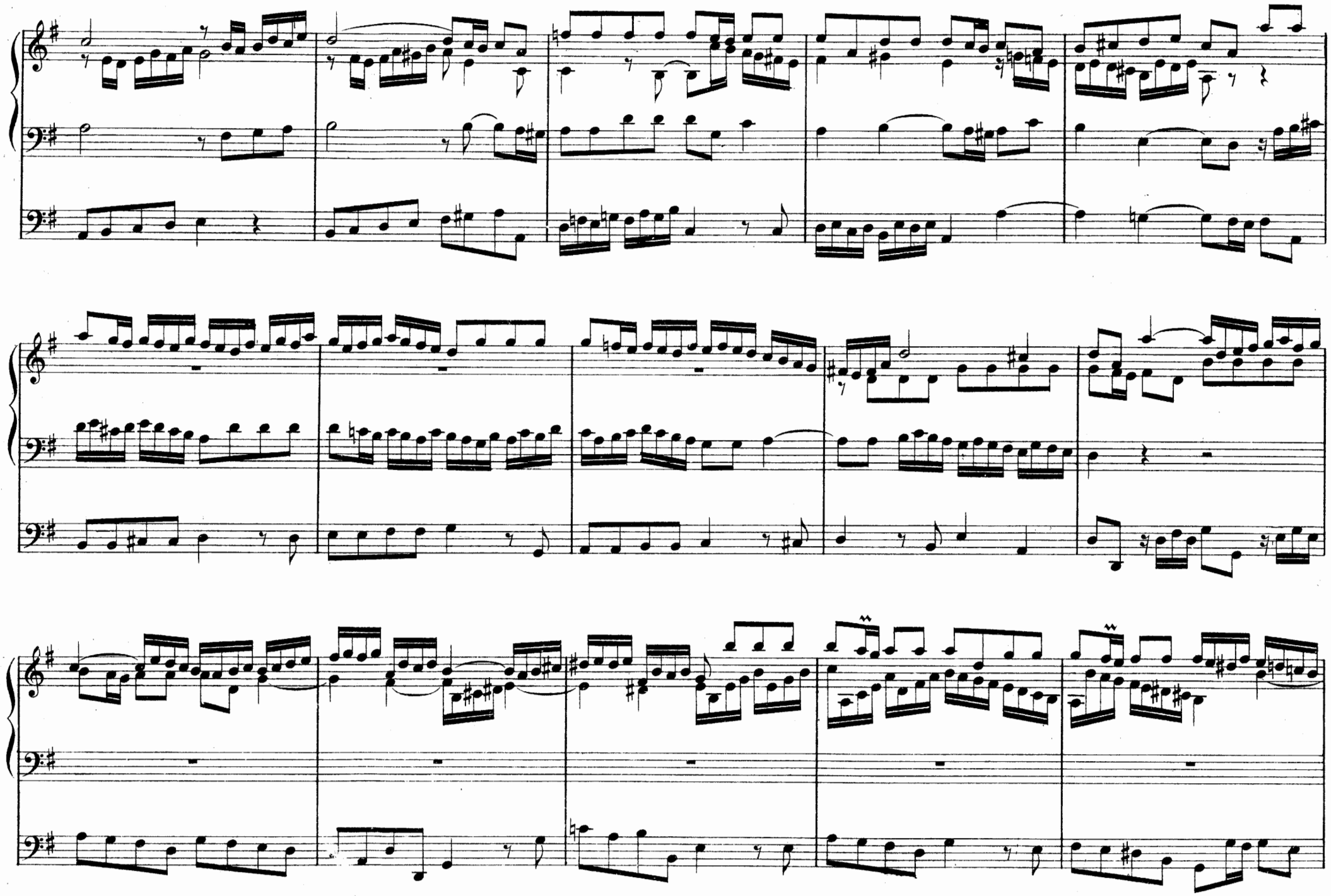
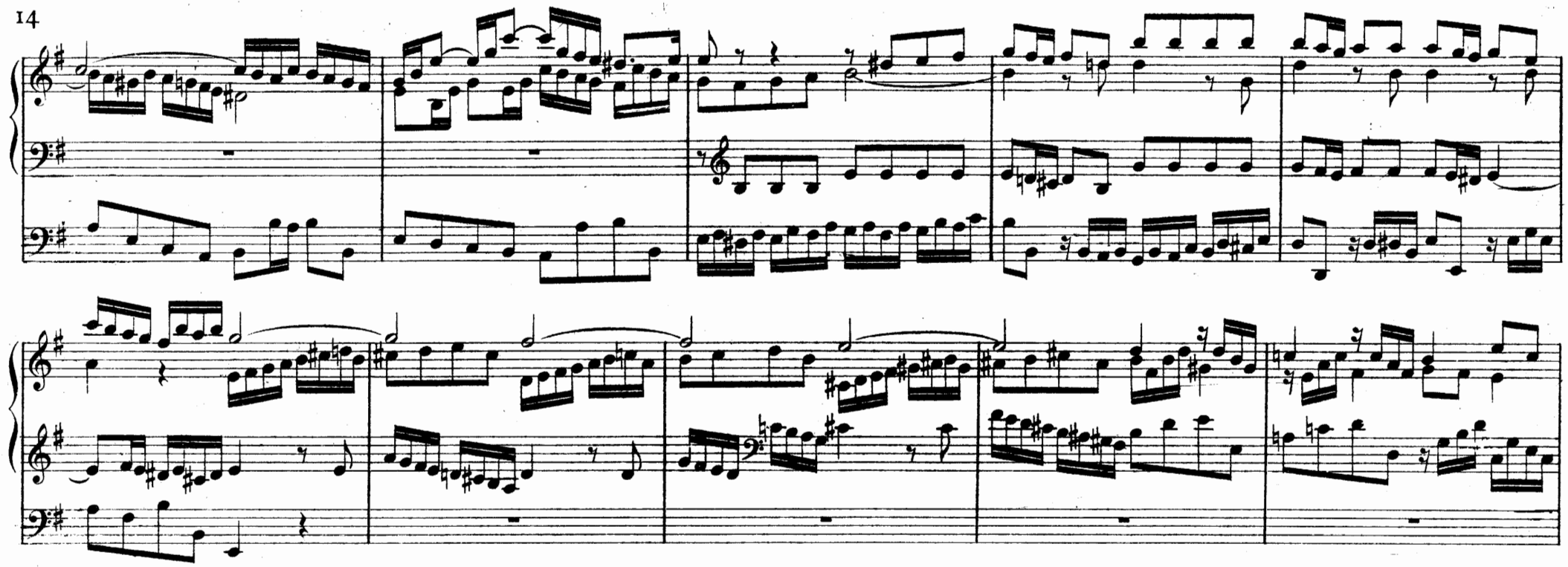
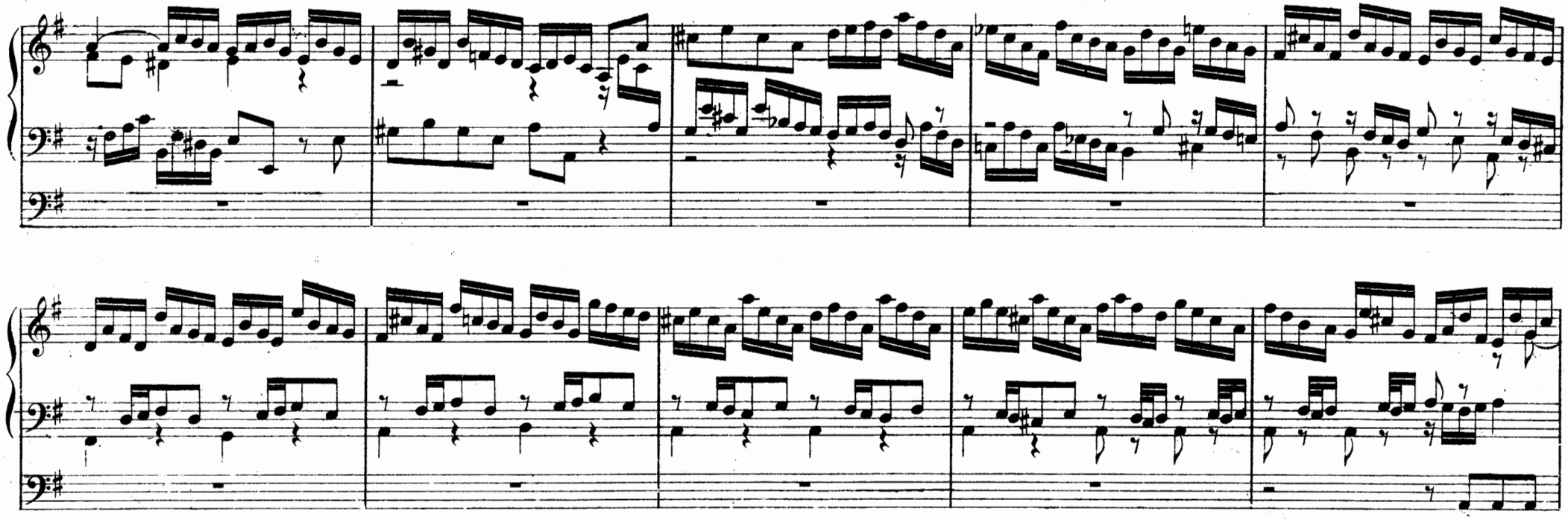
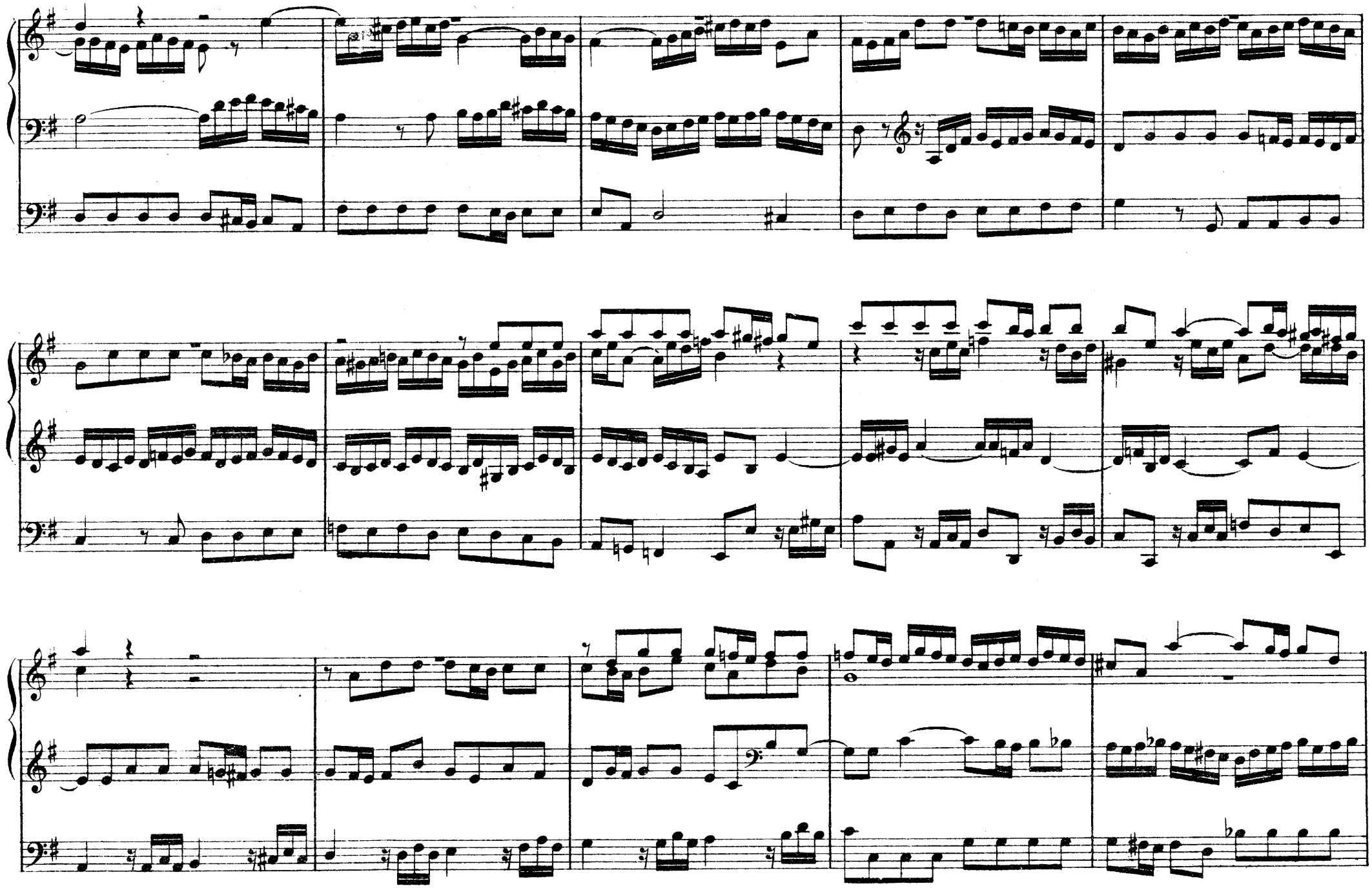
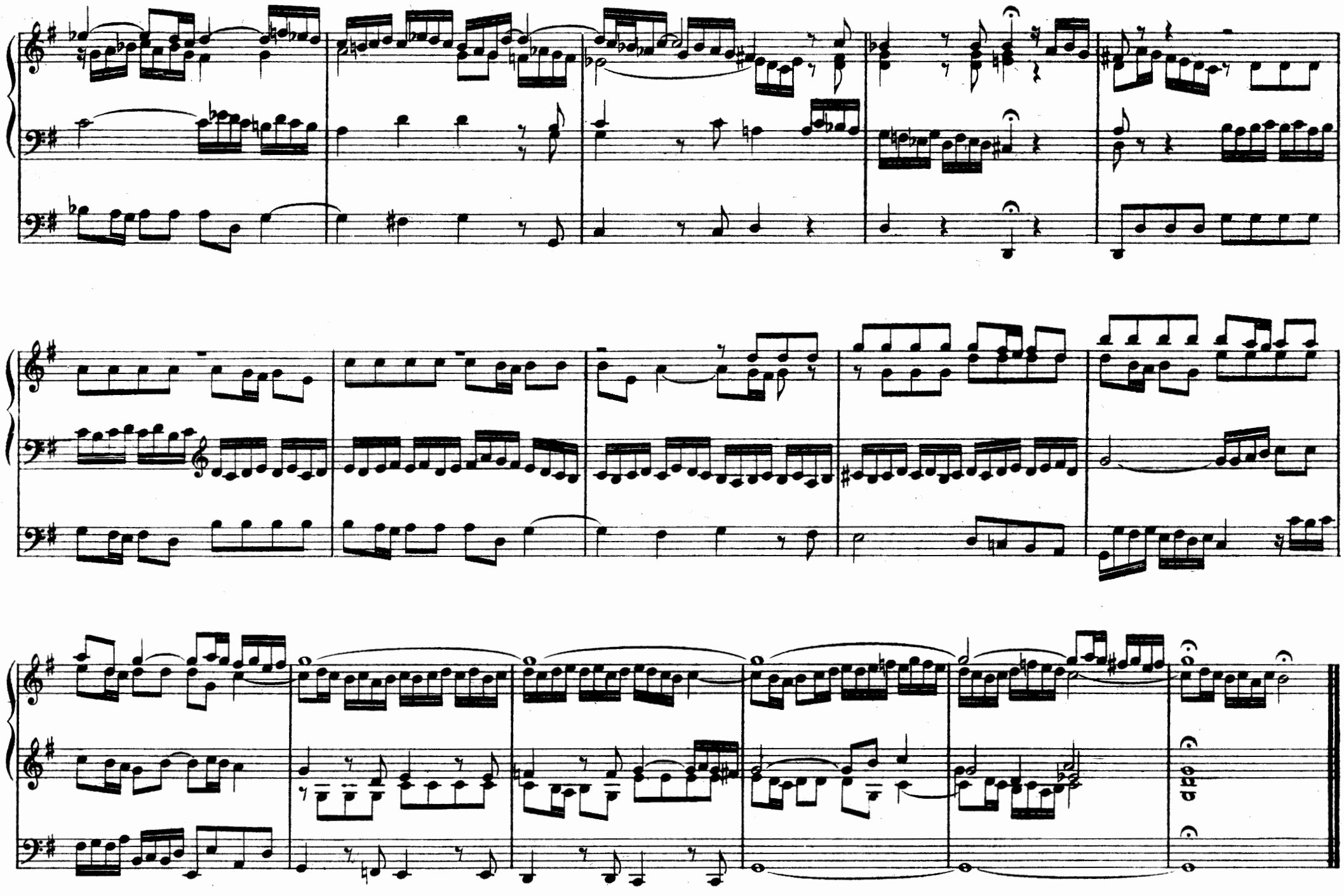












III

PRAELUDIUM: *(Allegro non troppo)*

MANUALE

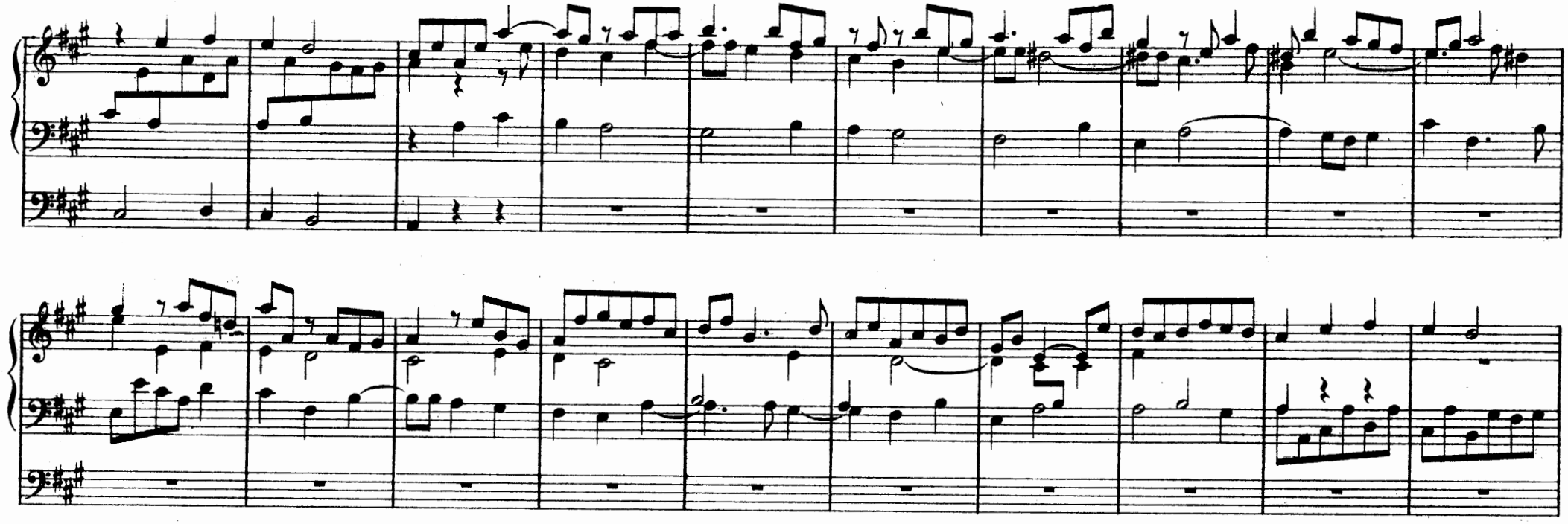
PEDALE

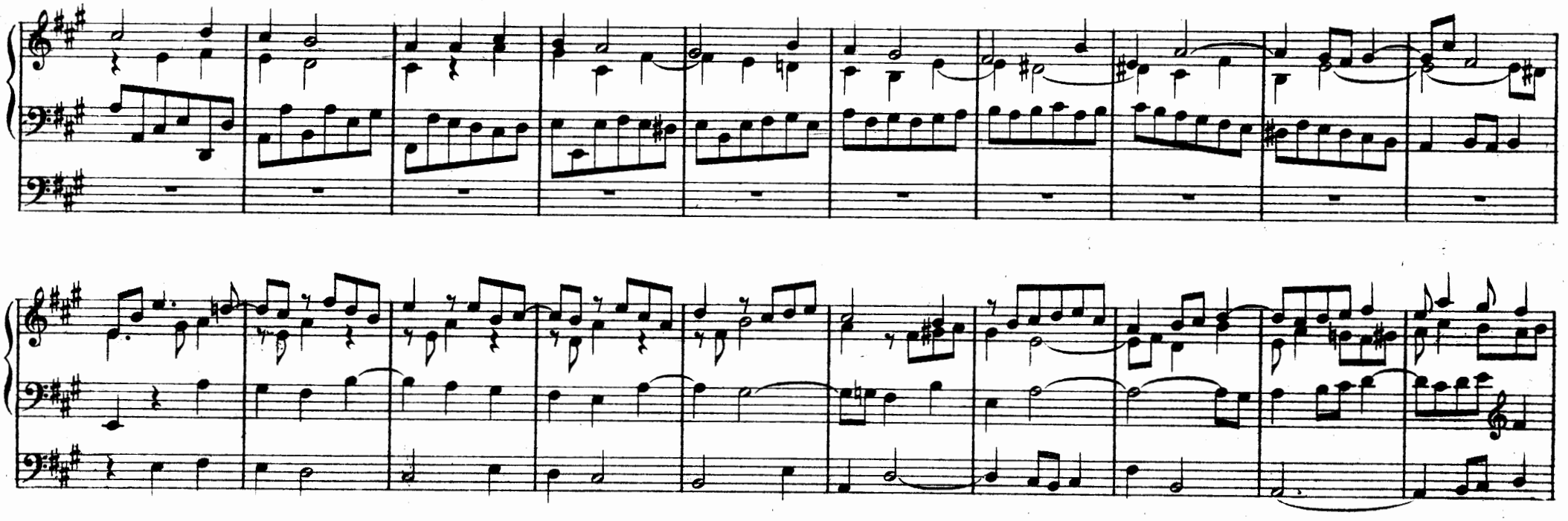
(mf)

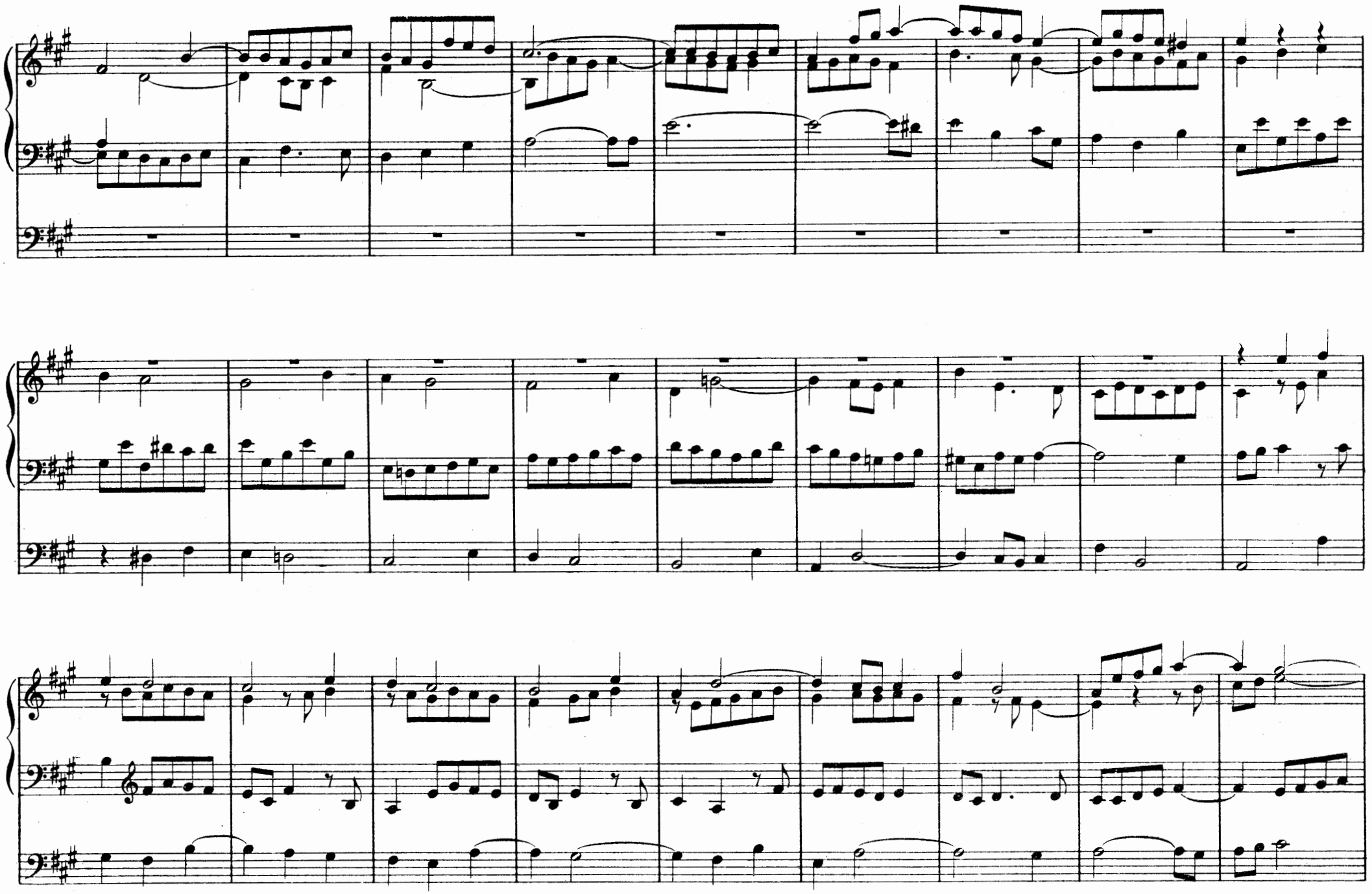
FUGA

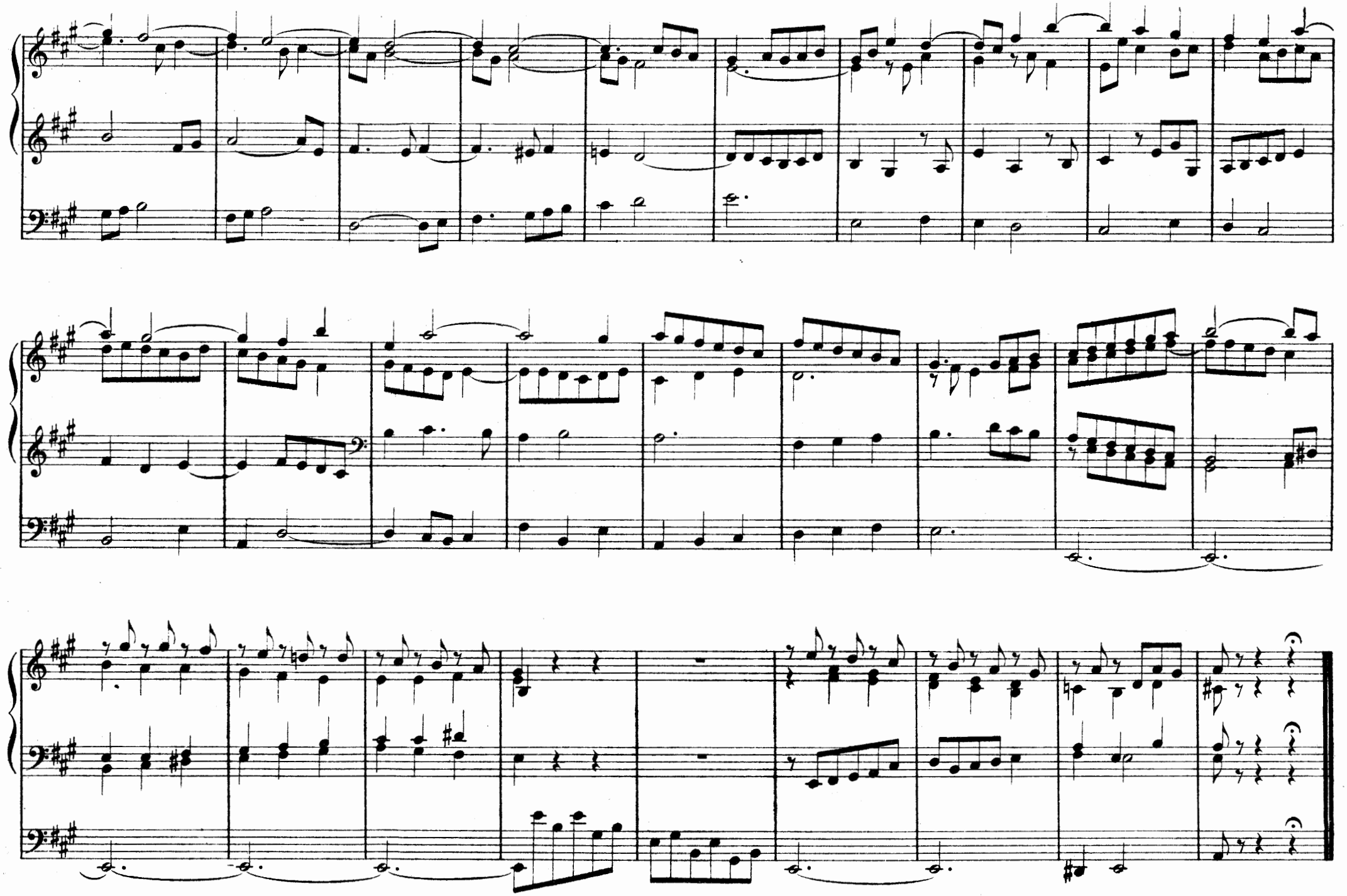
Allegro *(Moderato)*

(mf)









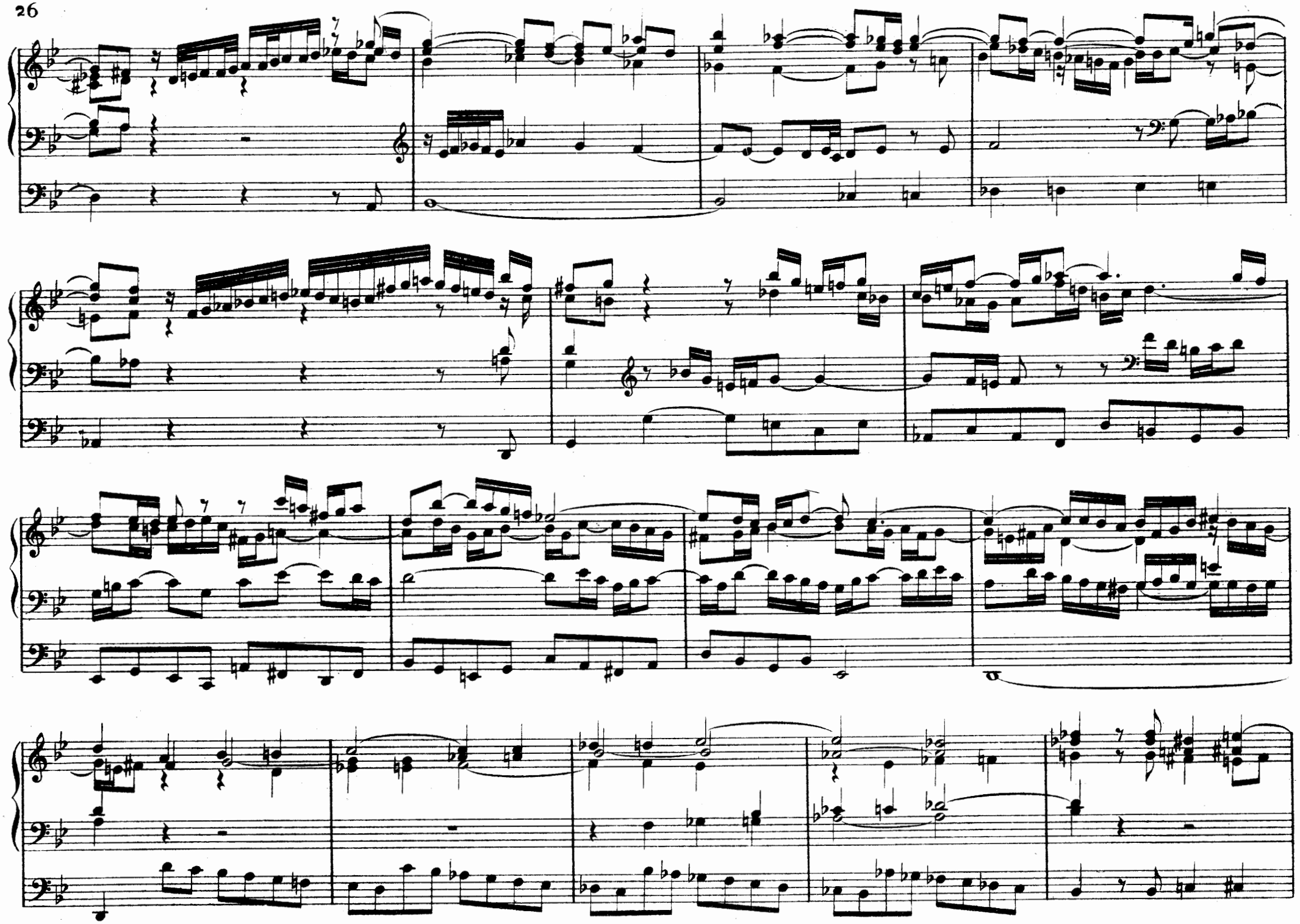
IV

FANTASIA *(Maestoso)*

MANUALE

PEDALE

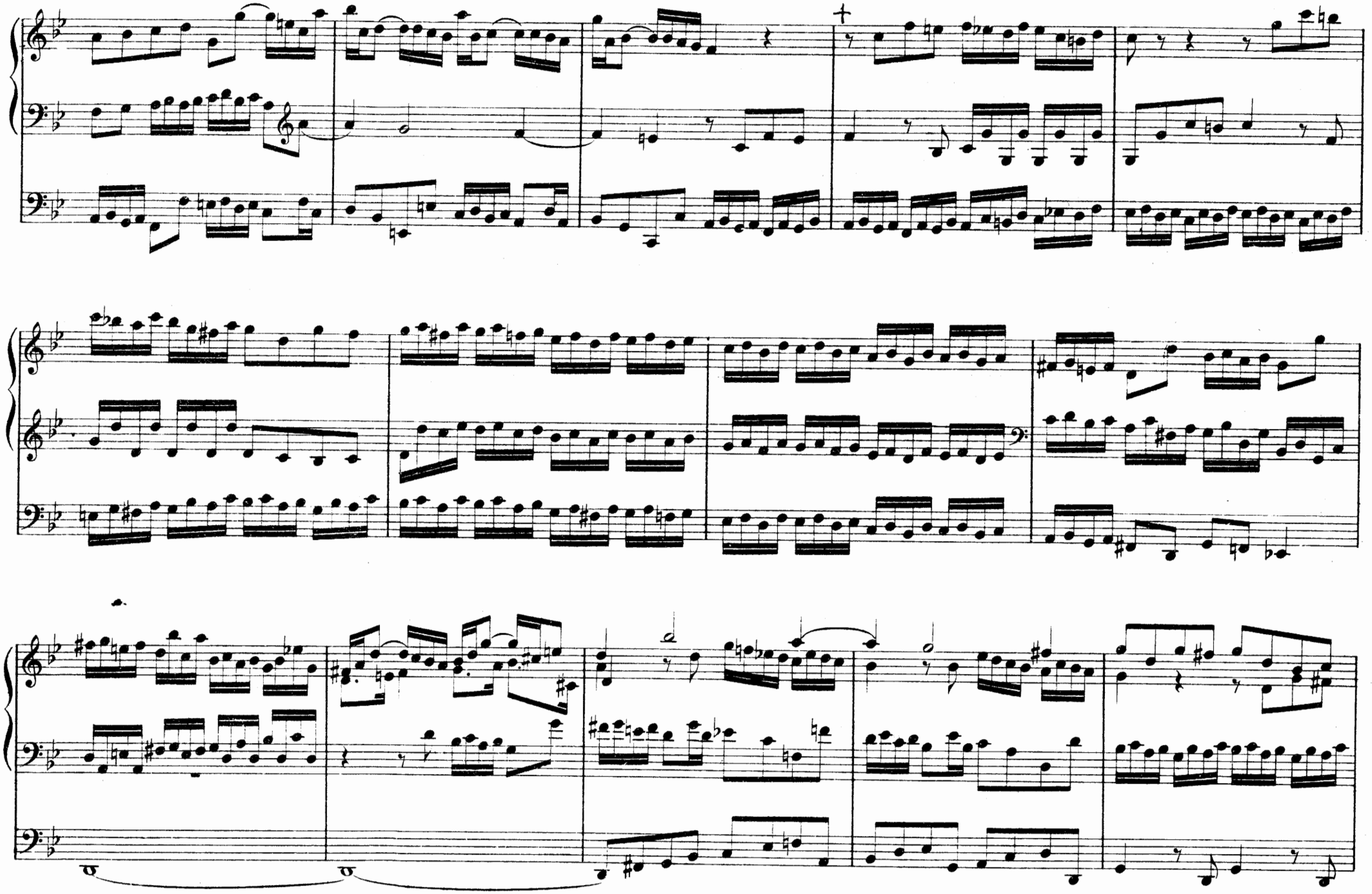
(f)

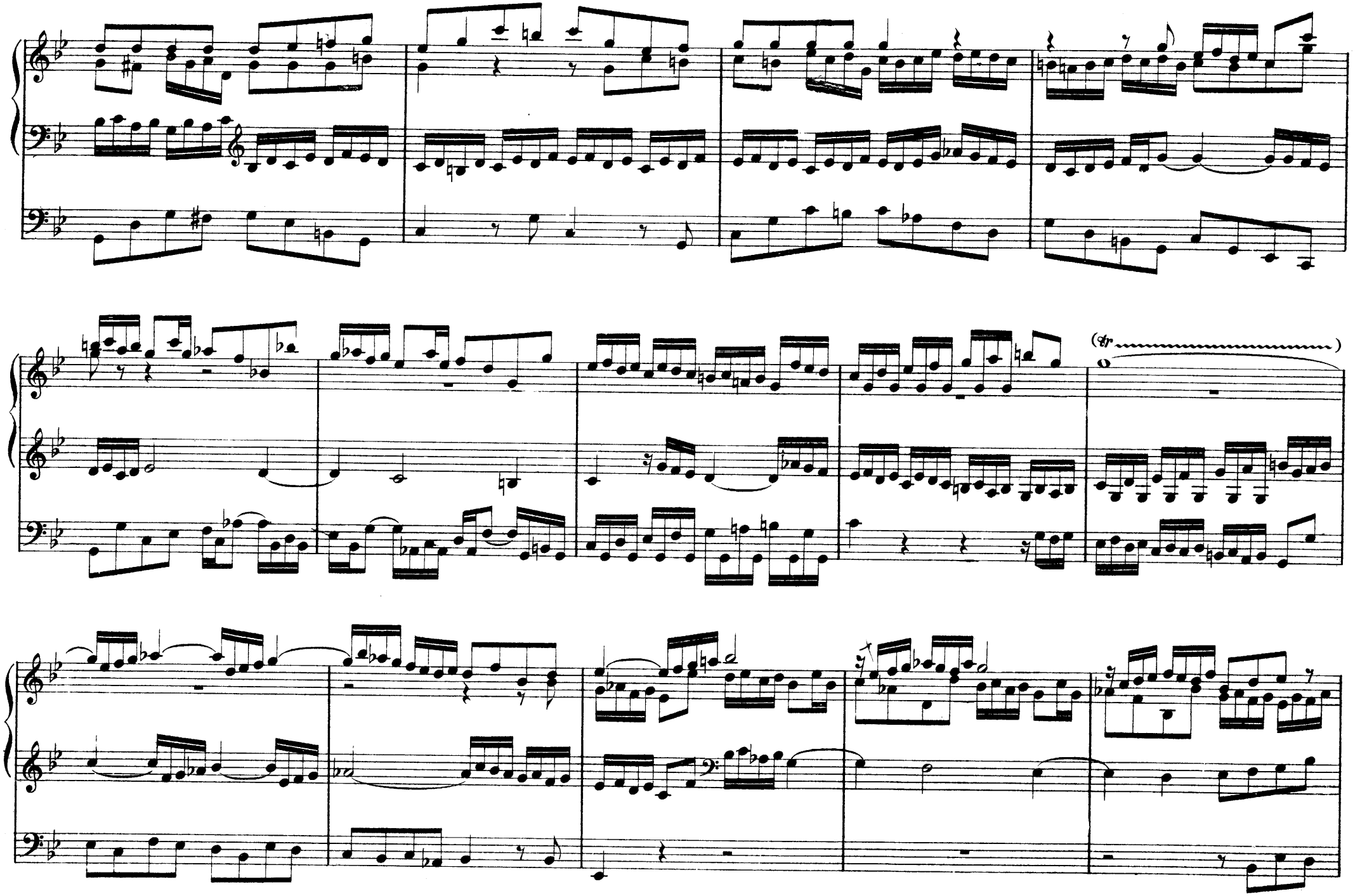


FUGA (*Allegro mod^to*)

(*f*)

(tr)

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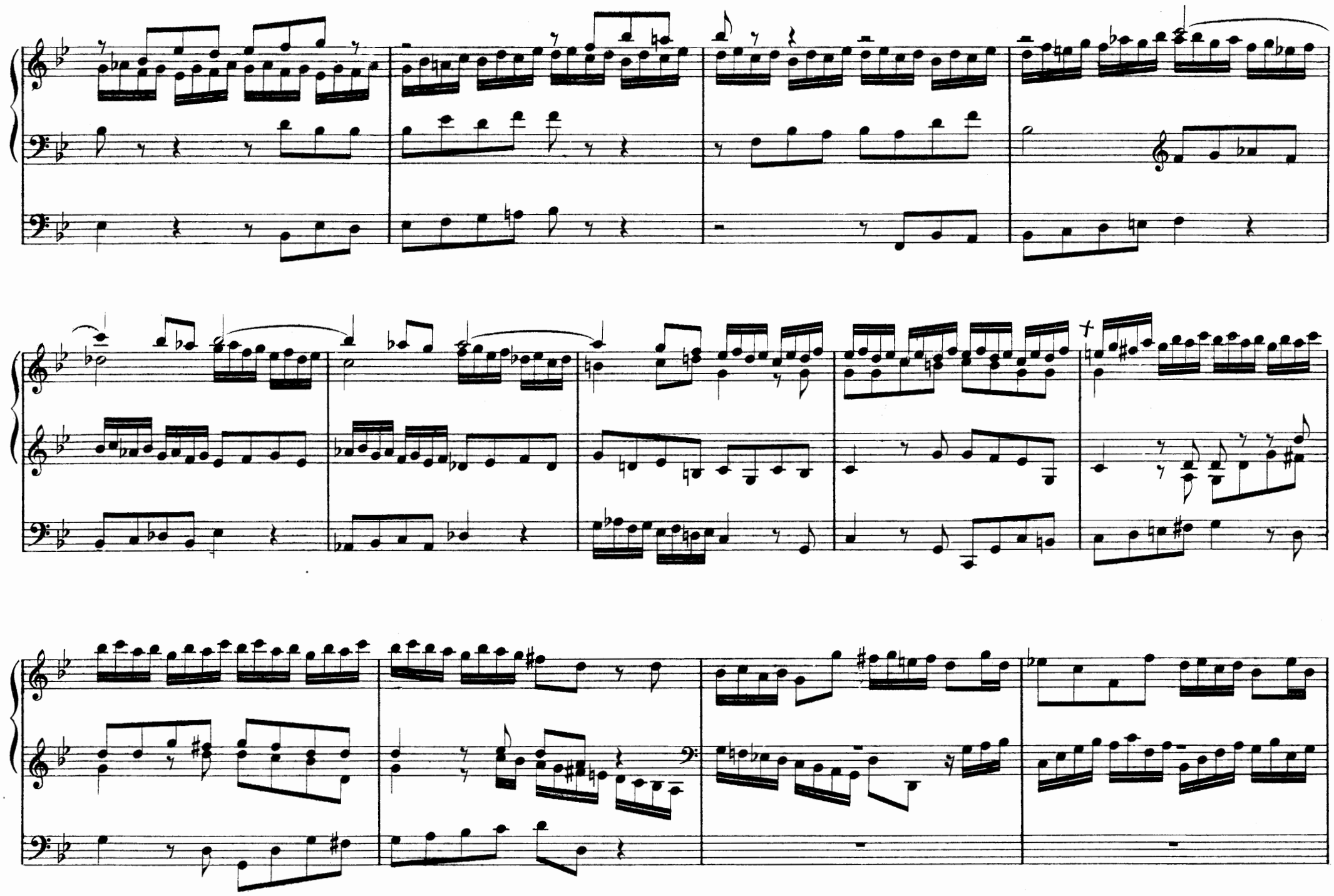
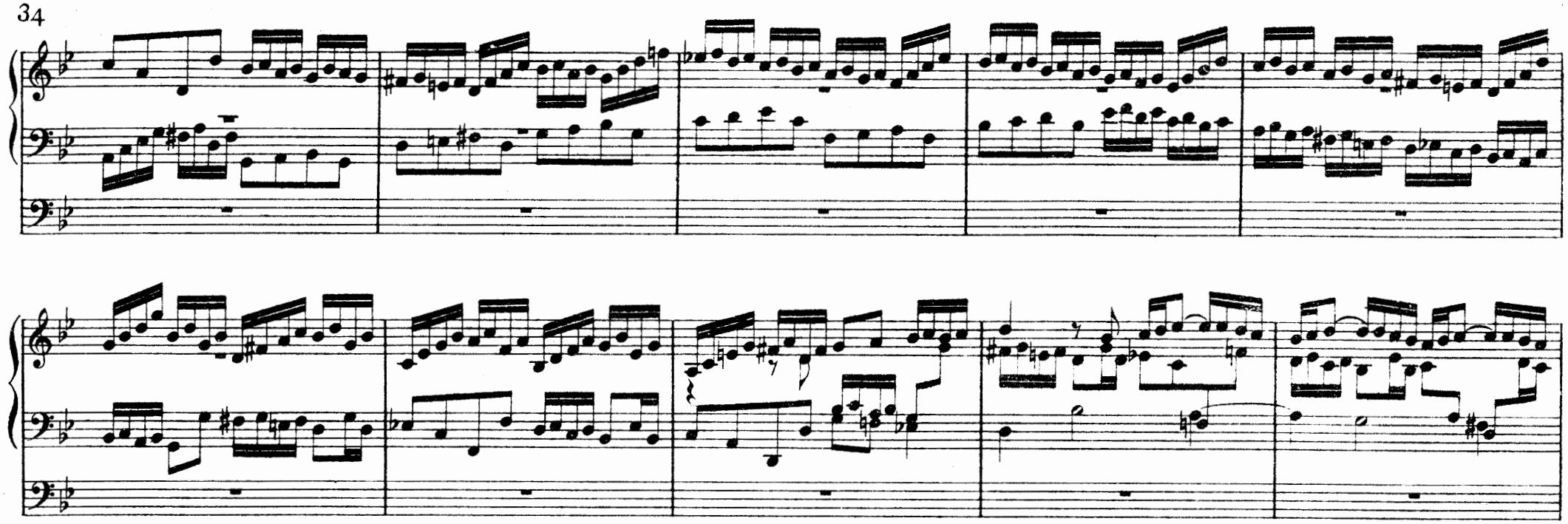
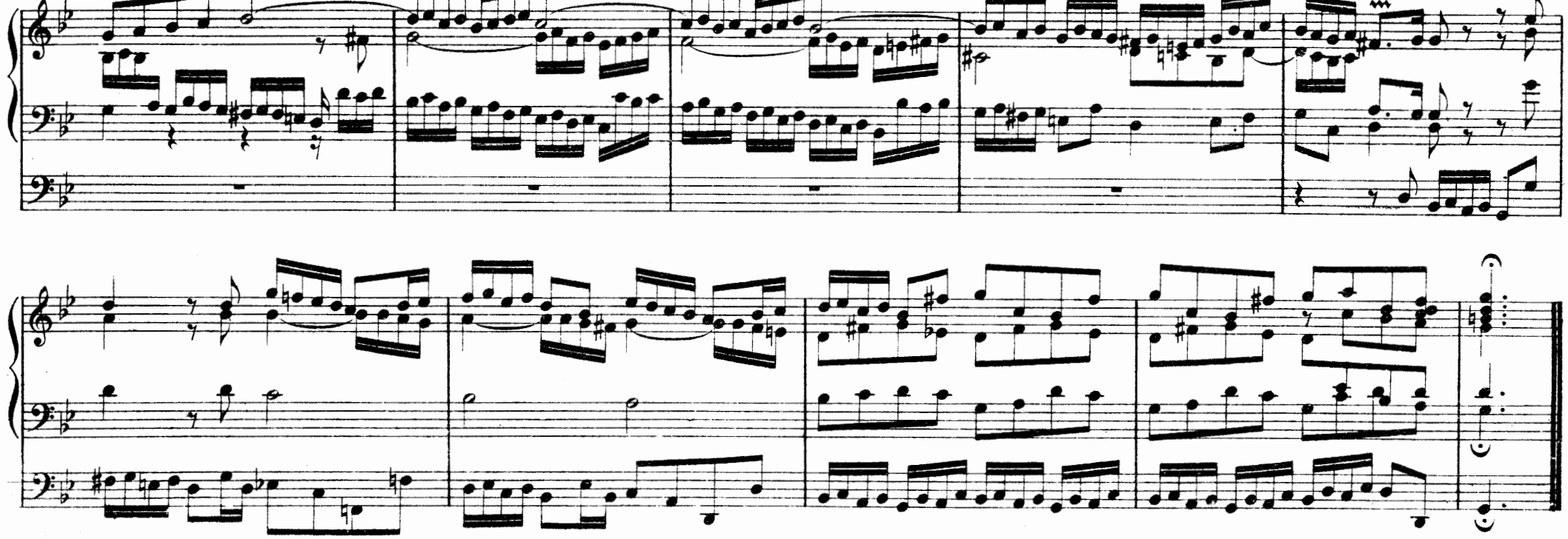
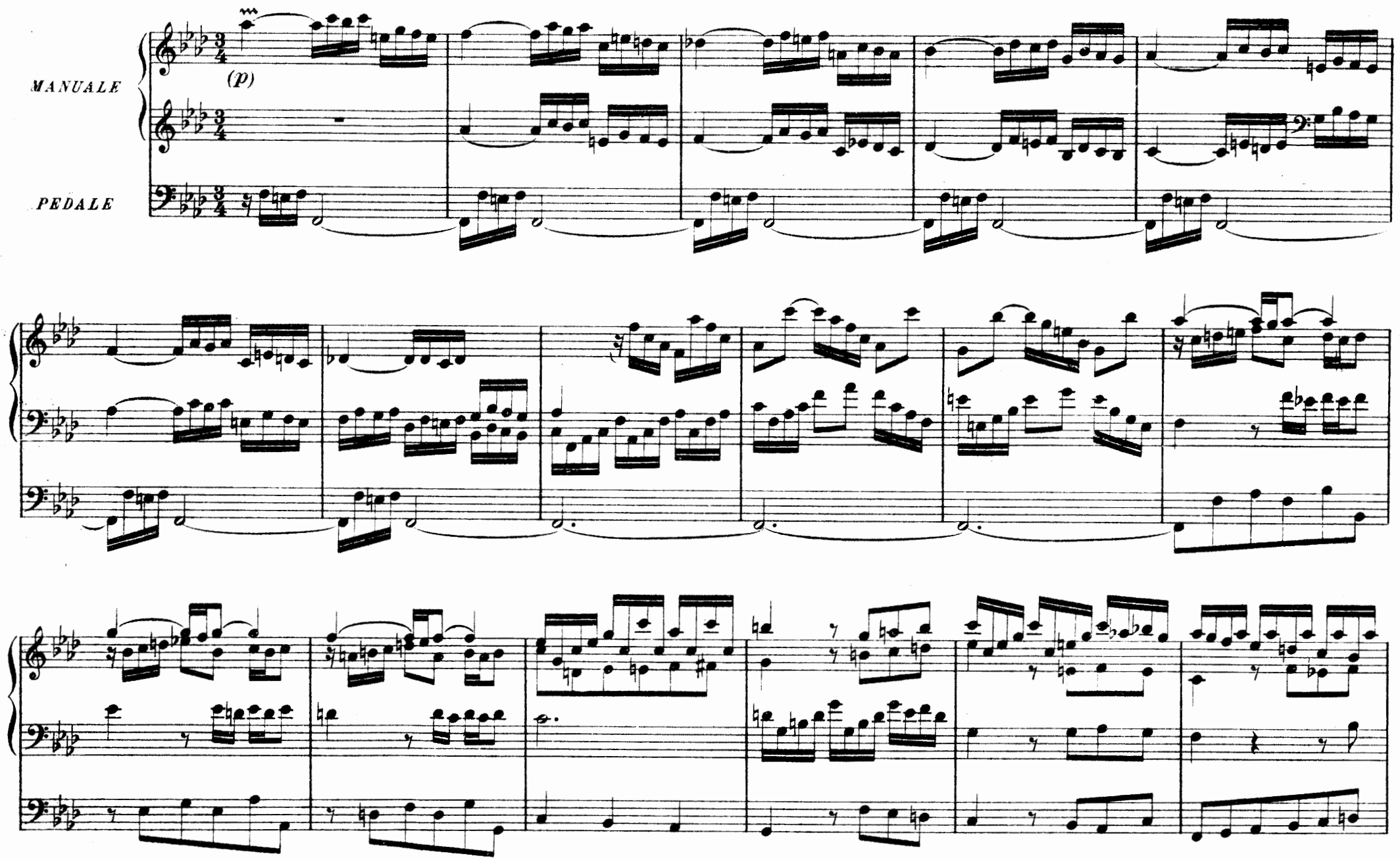


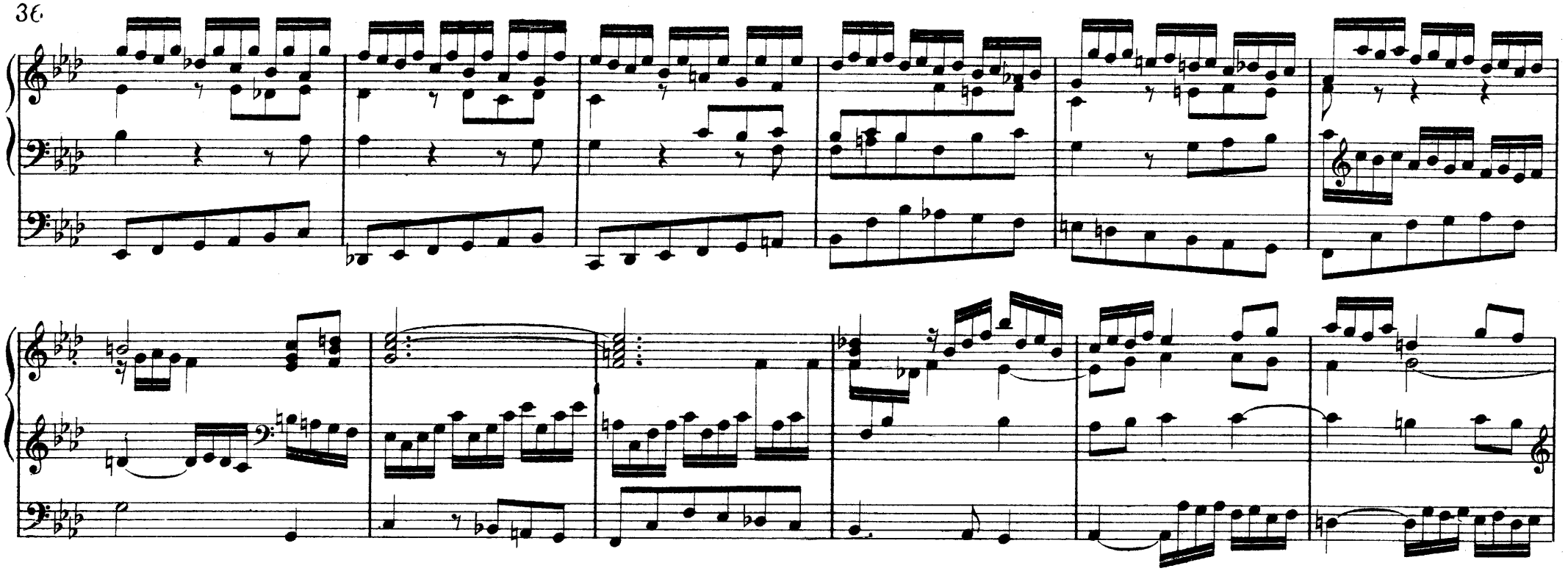


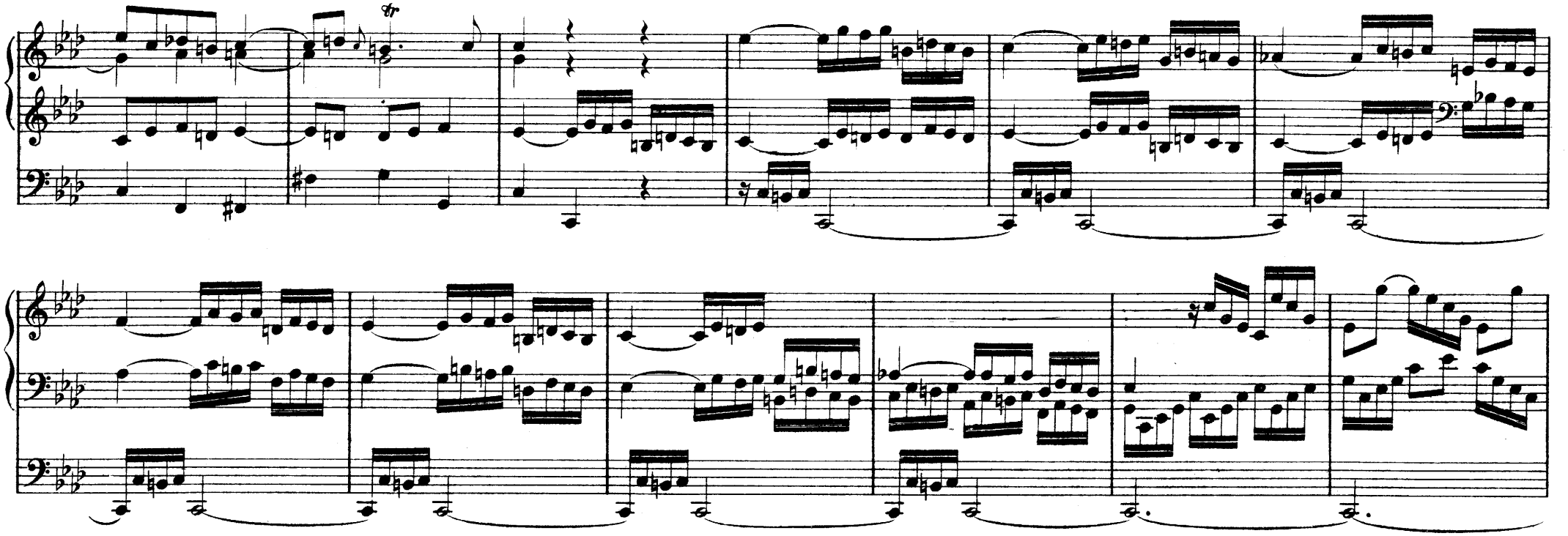


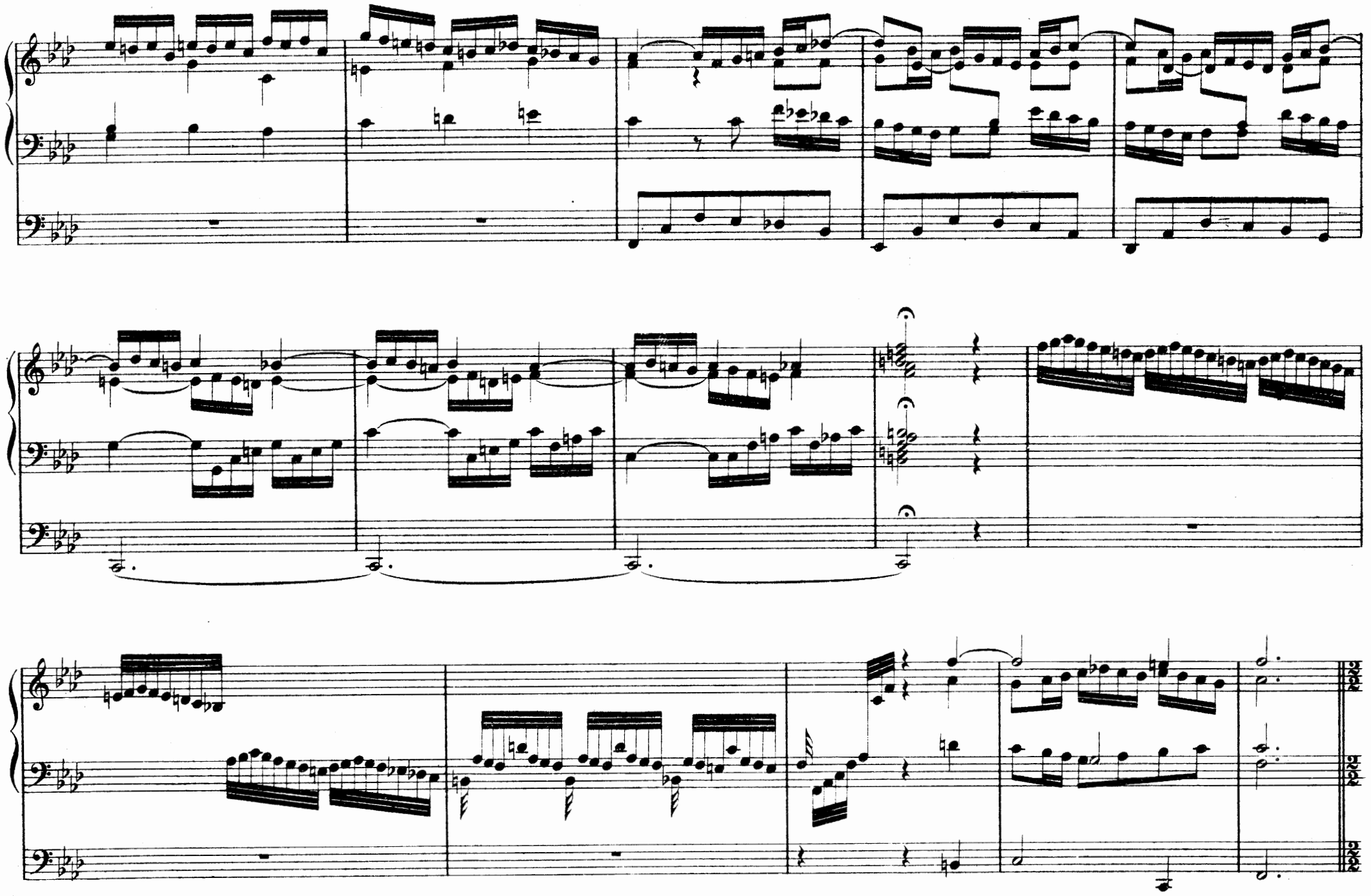
V

PRAELUDIUM (*Moderato assai*)



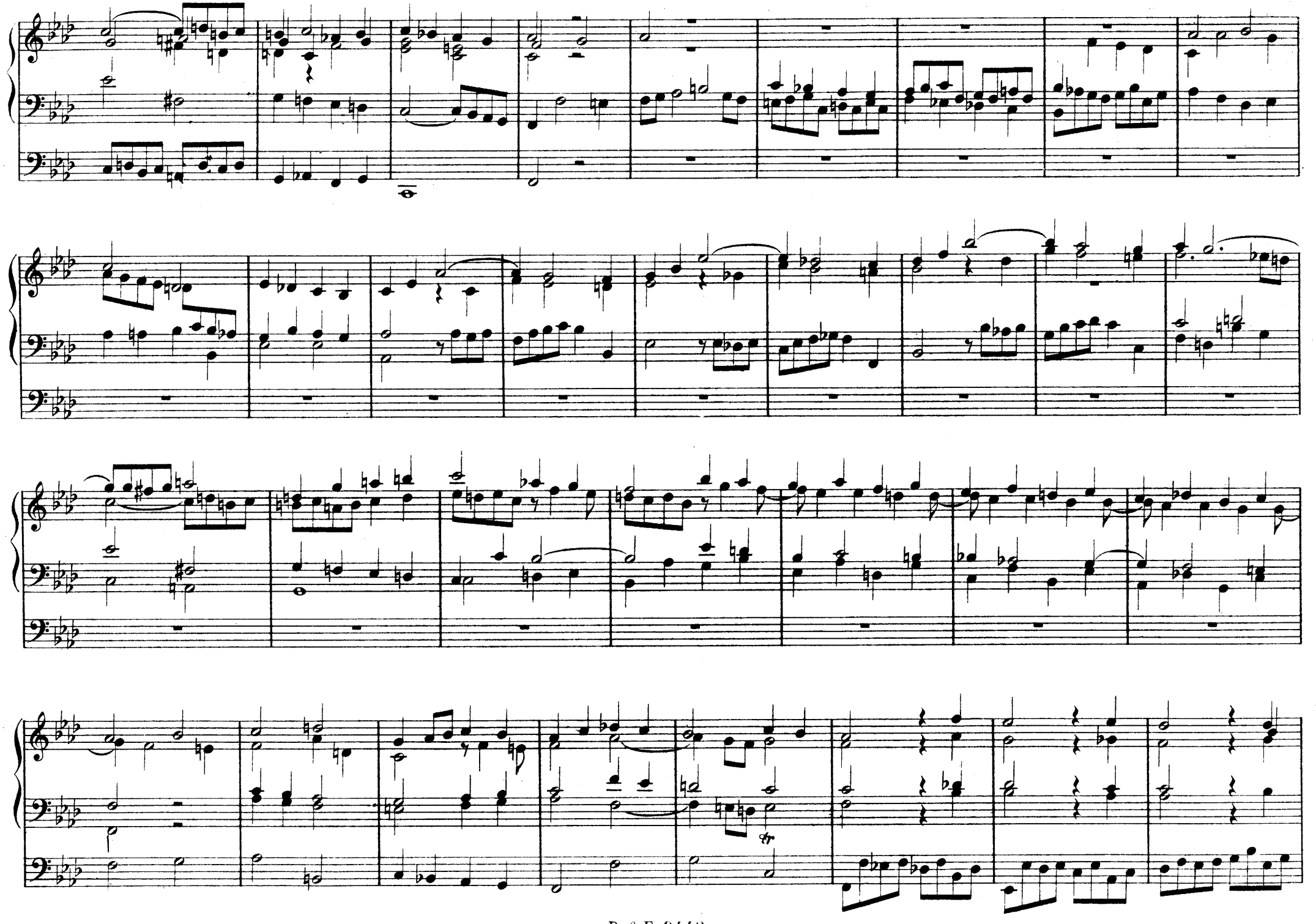


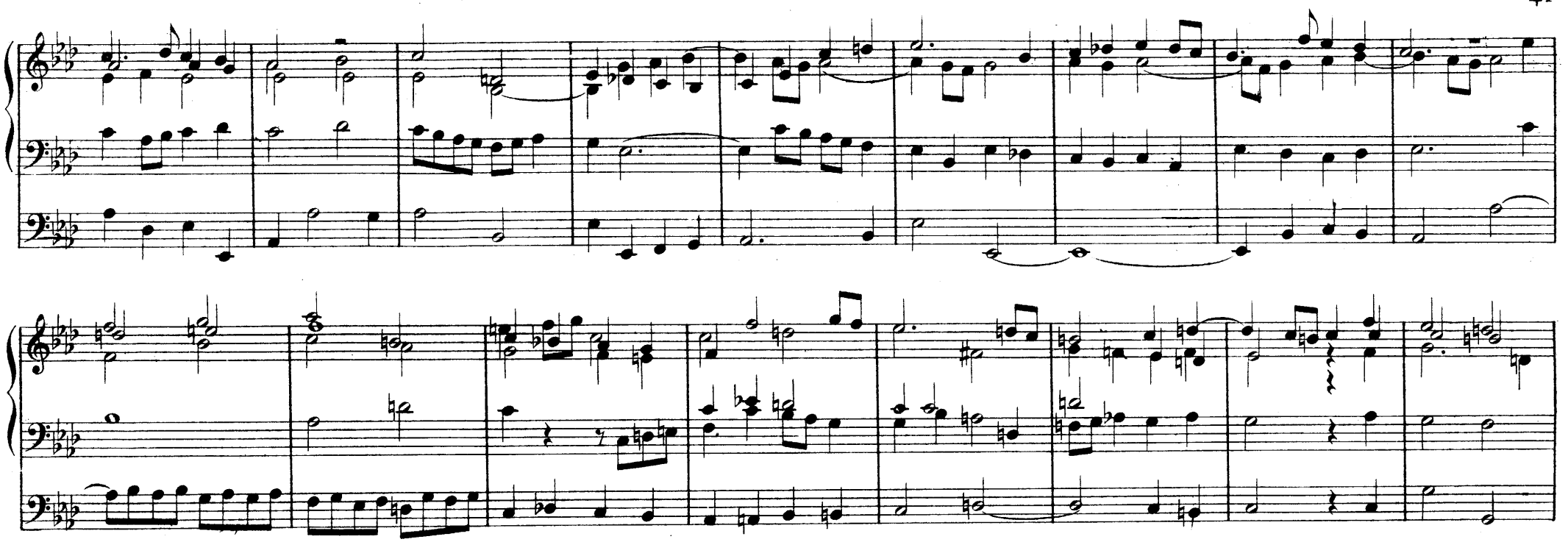


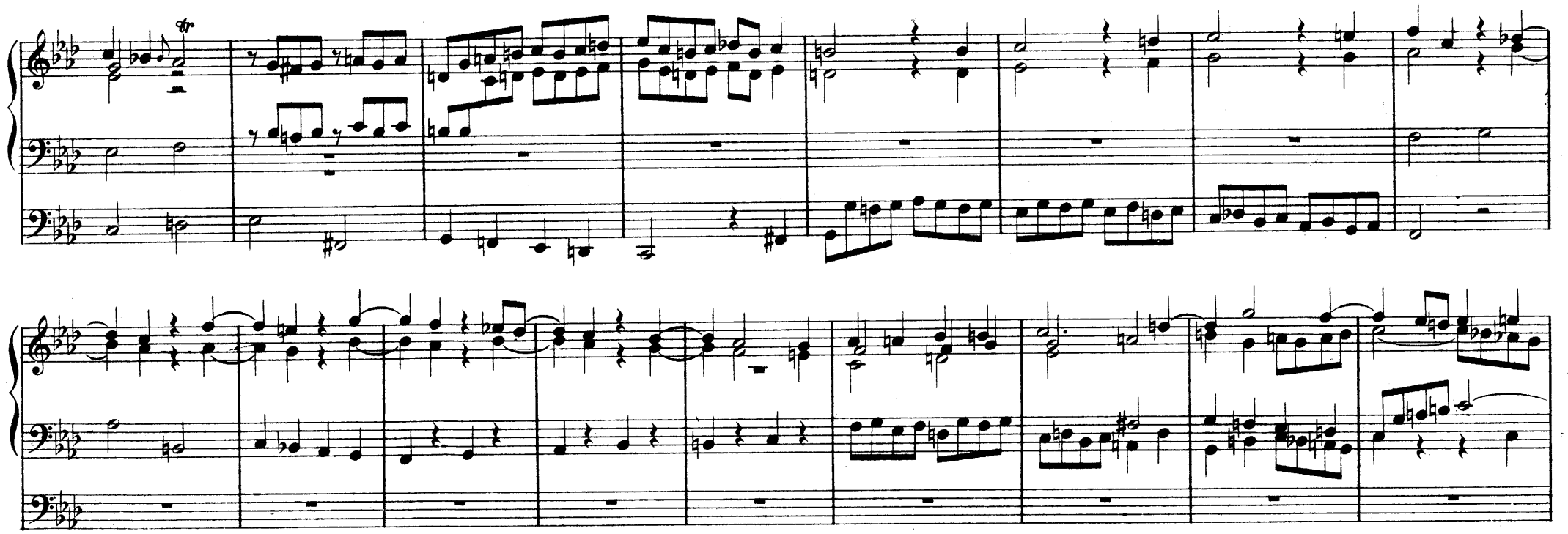


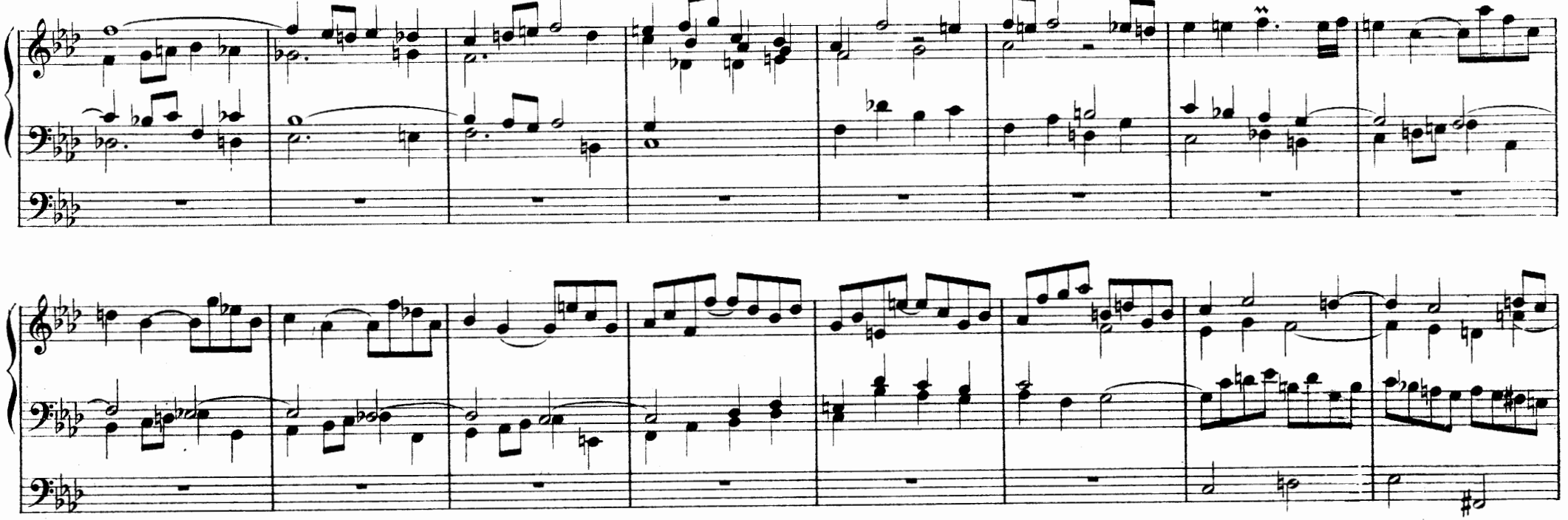
FUGA (*Commodo*)

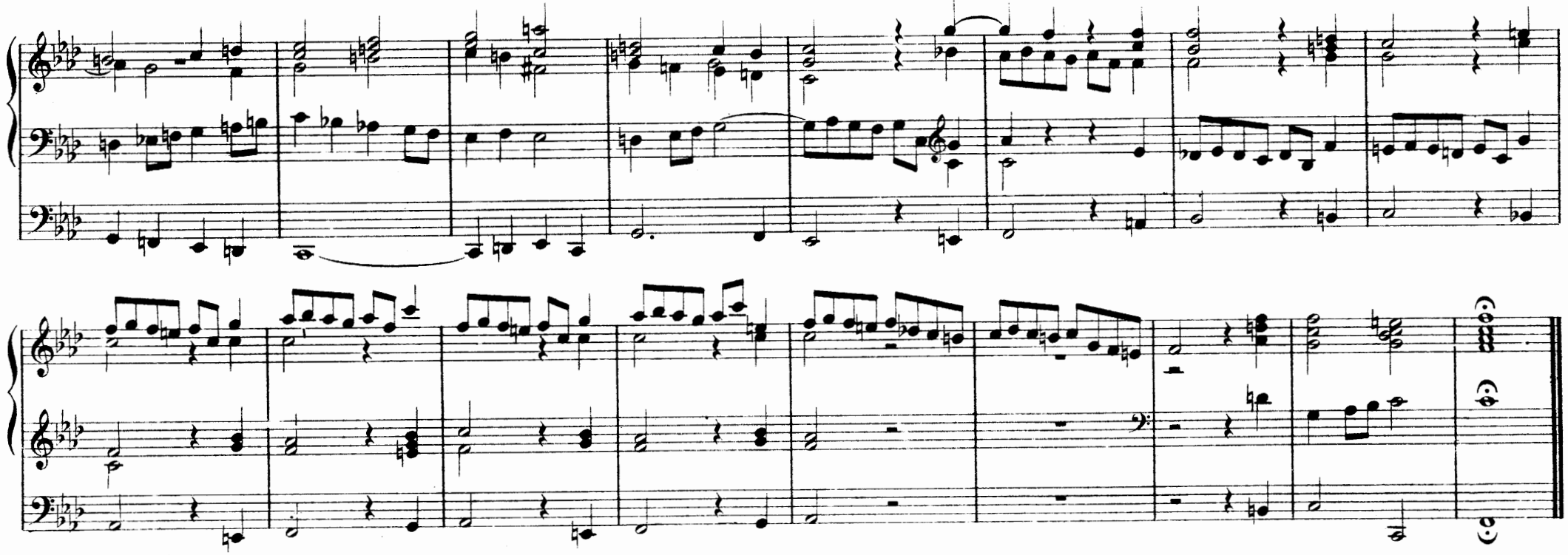
(*mf*)





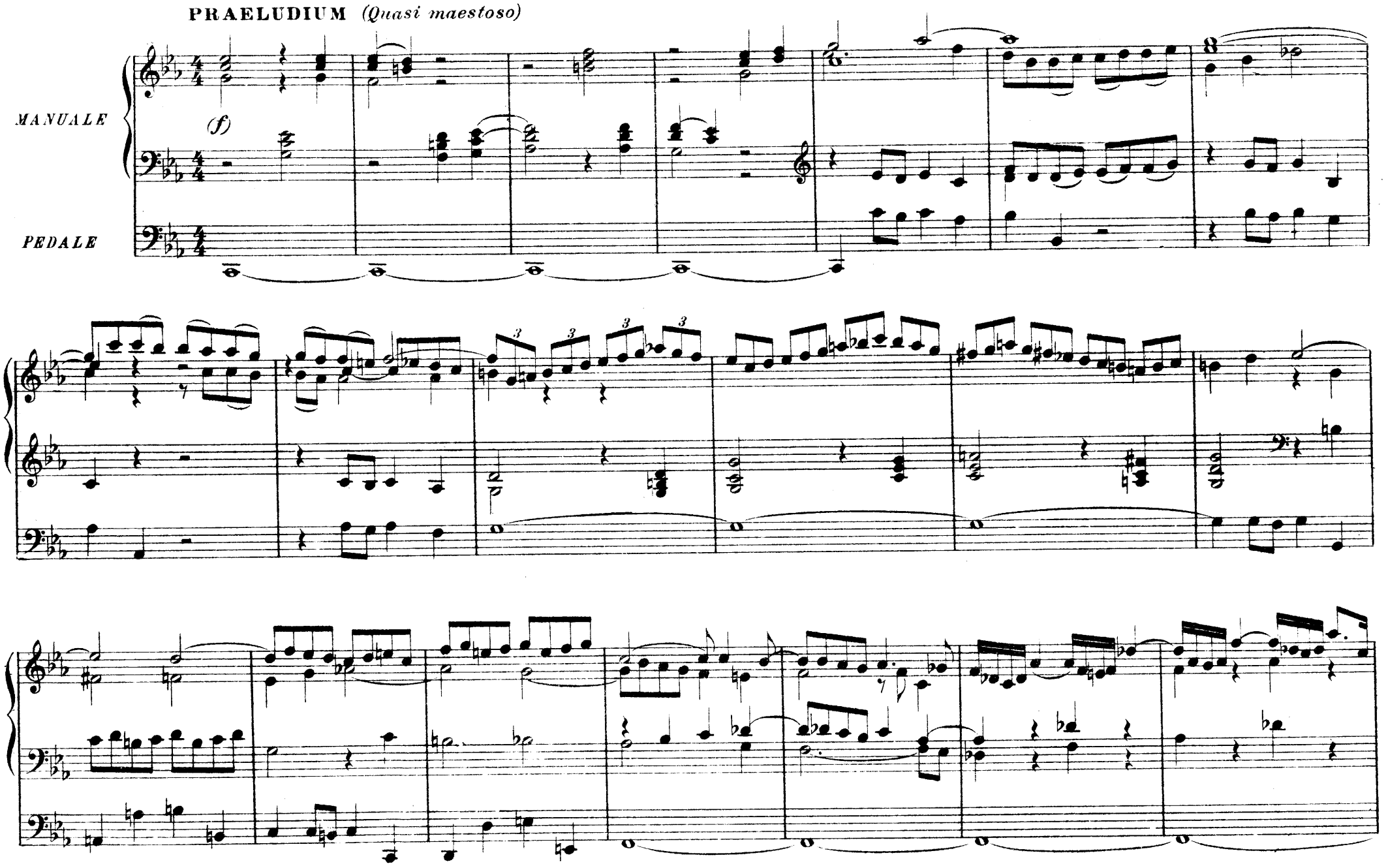


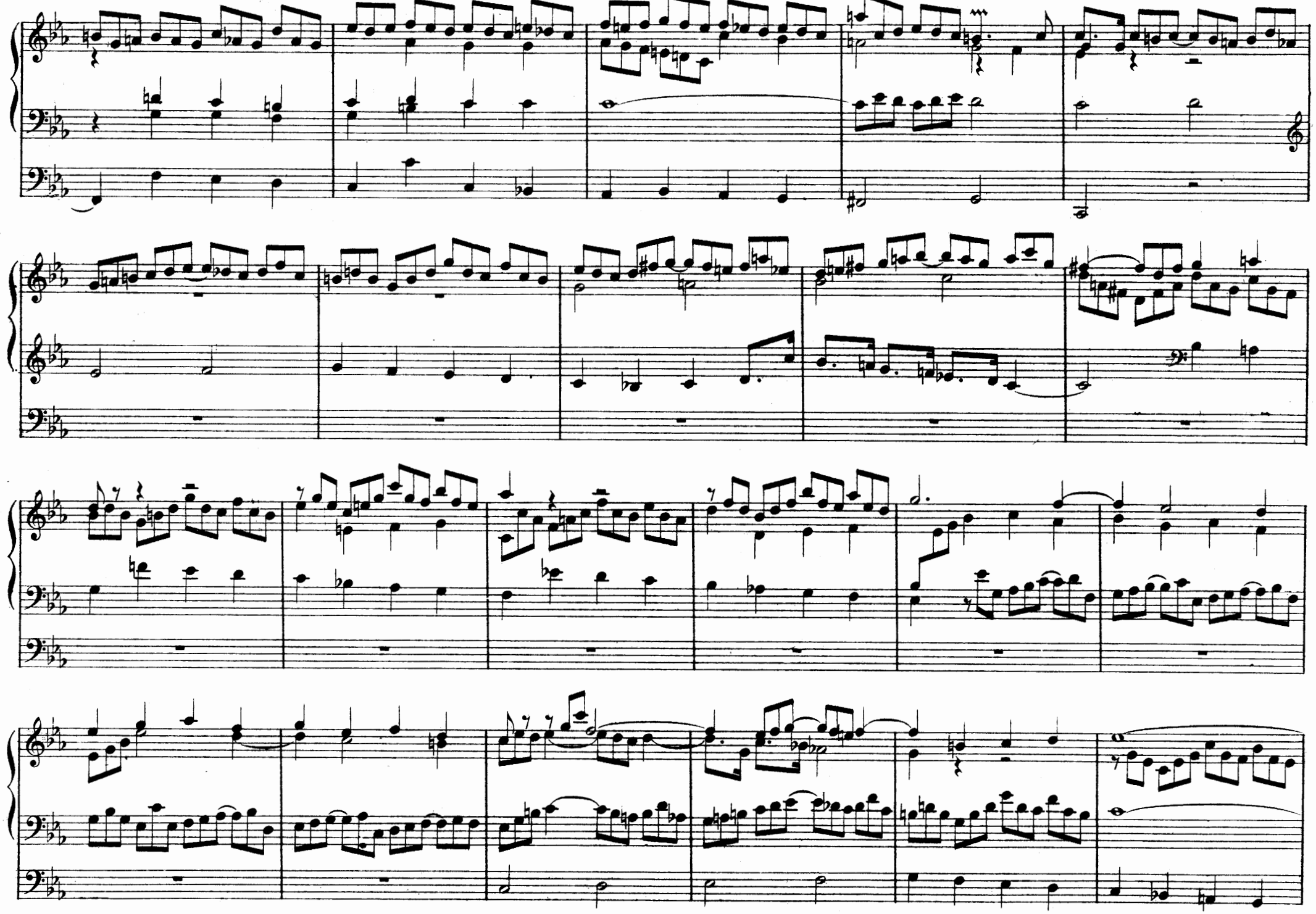


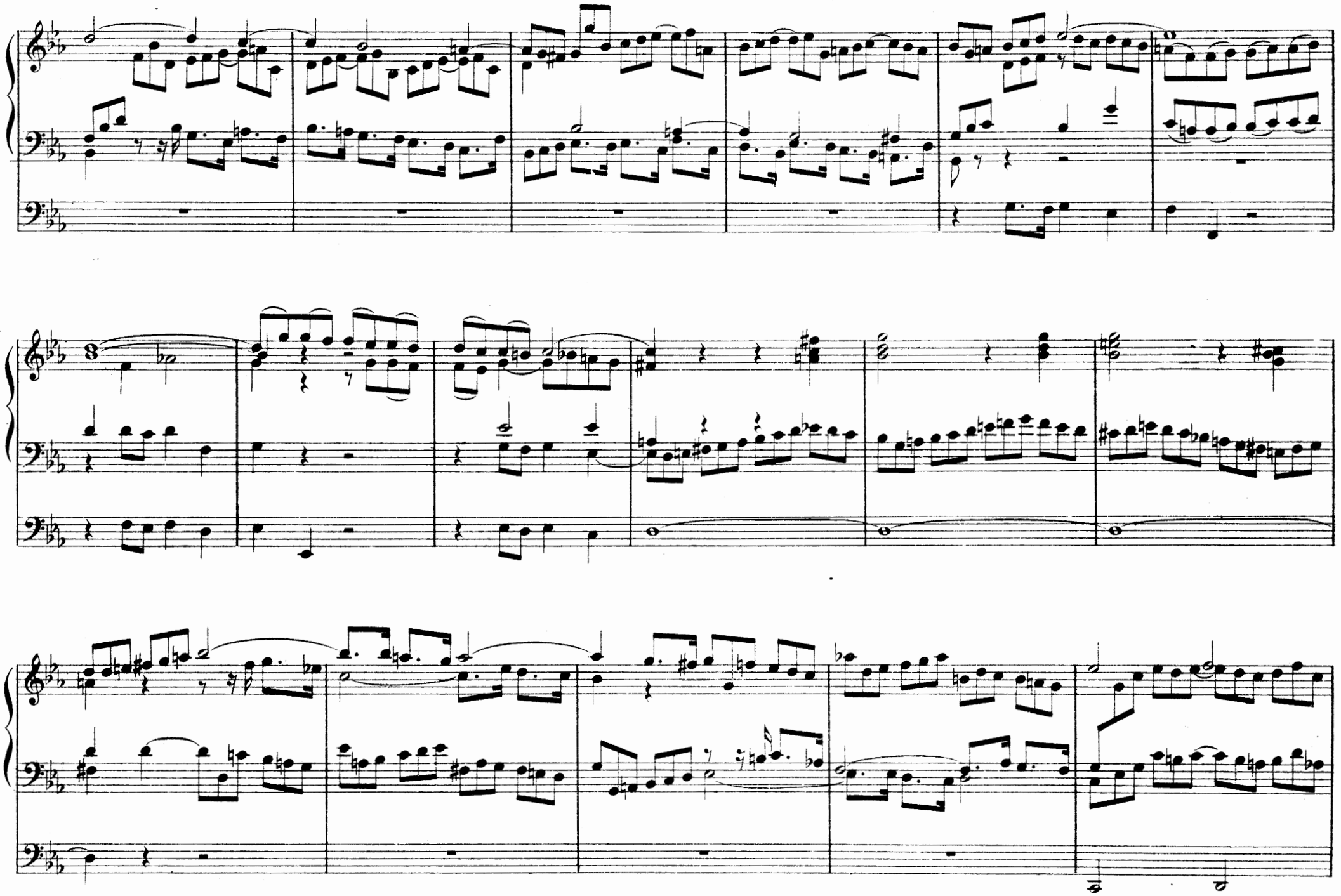


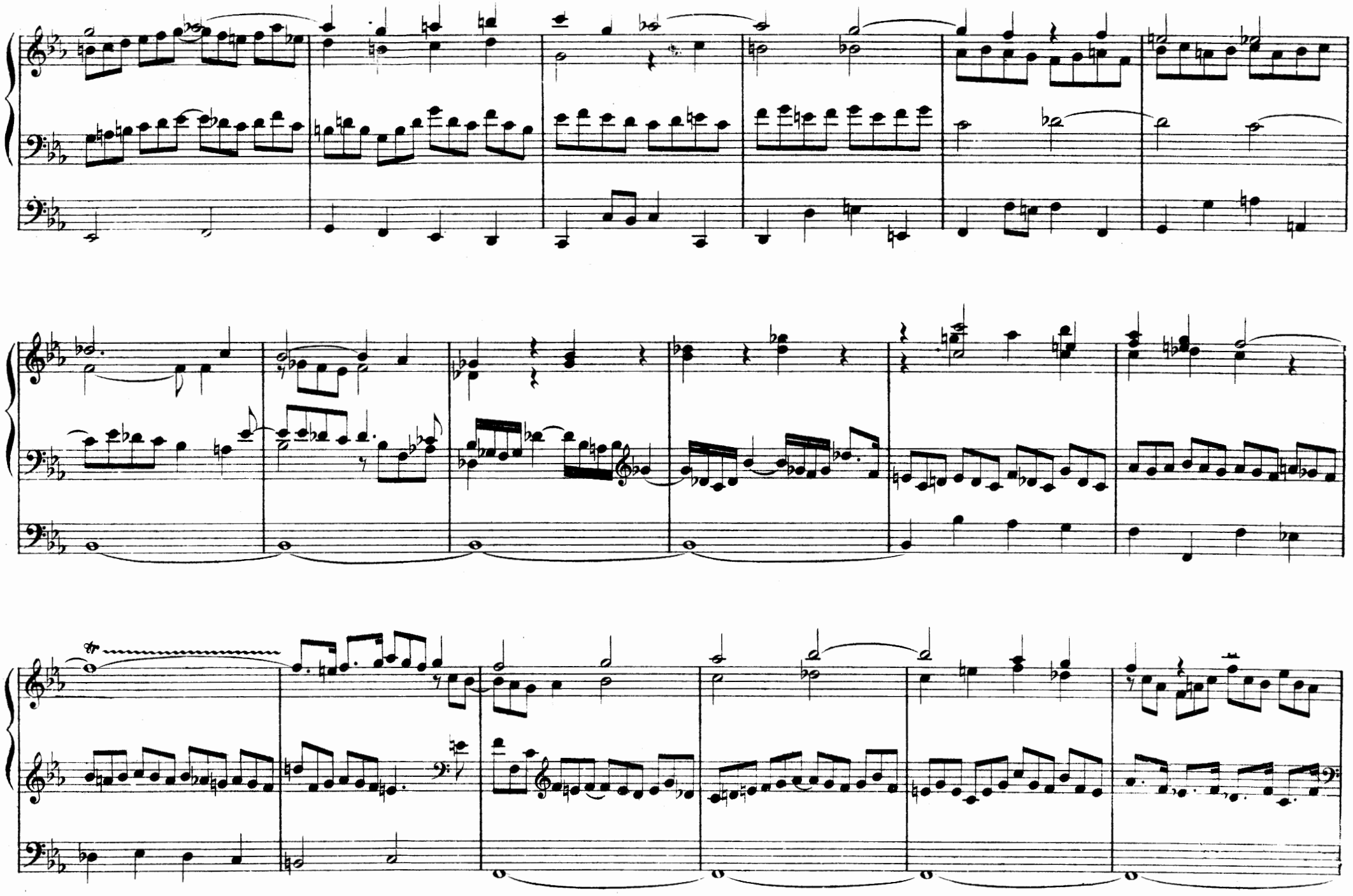
VI

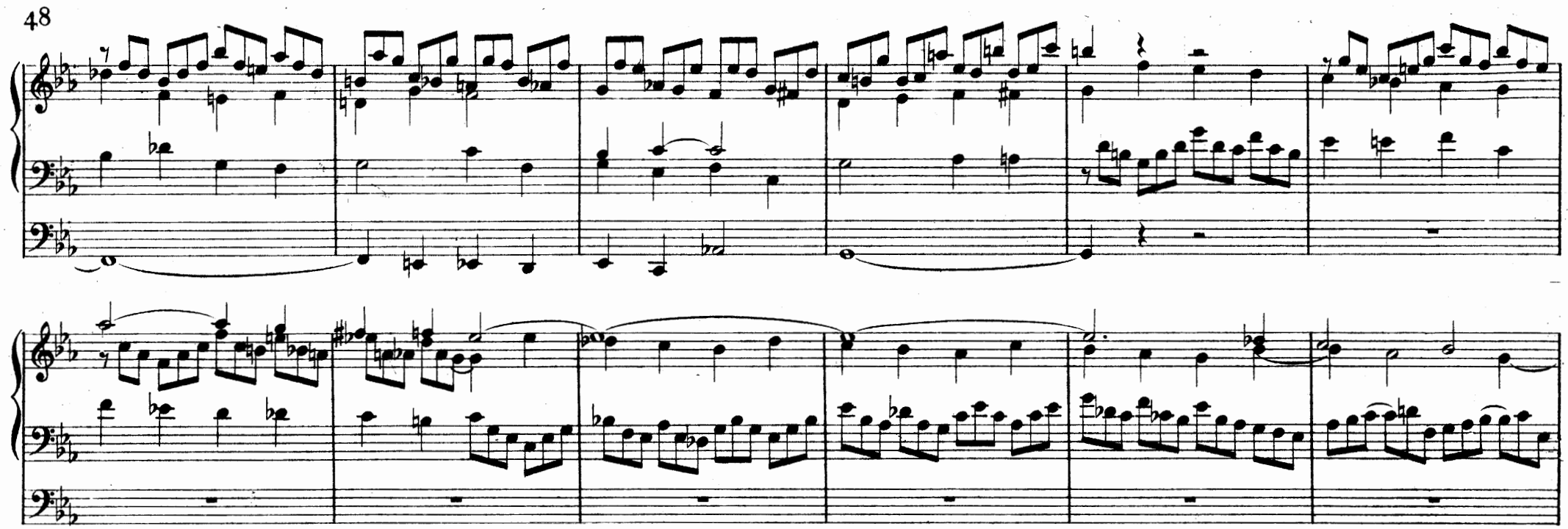
PRAELUDIUM *(Quasi maestoso)*



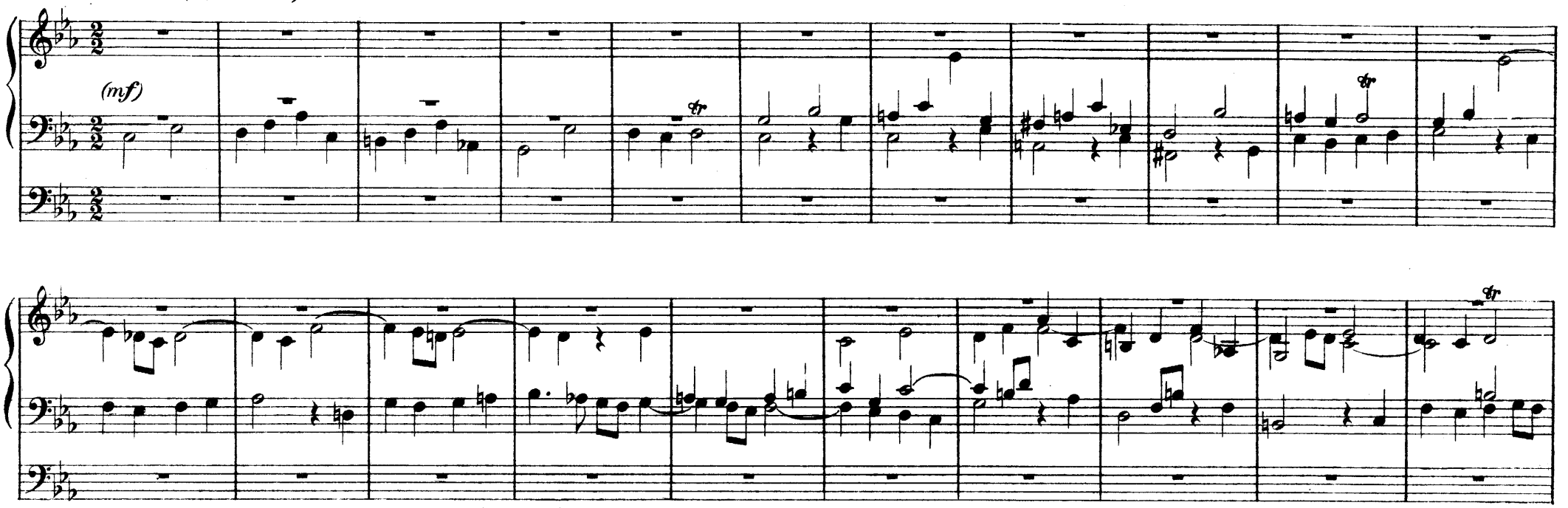


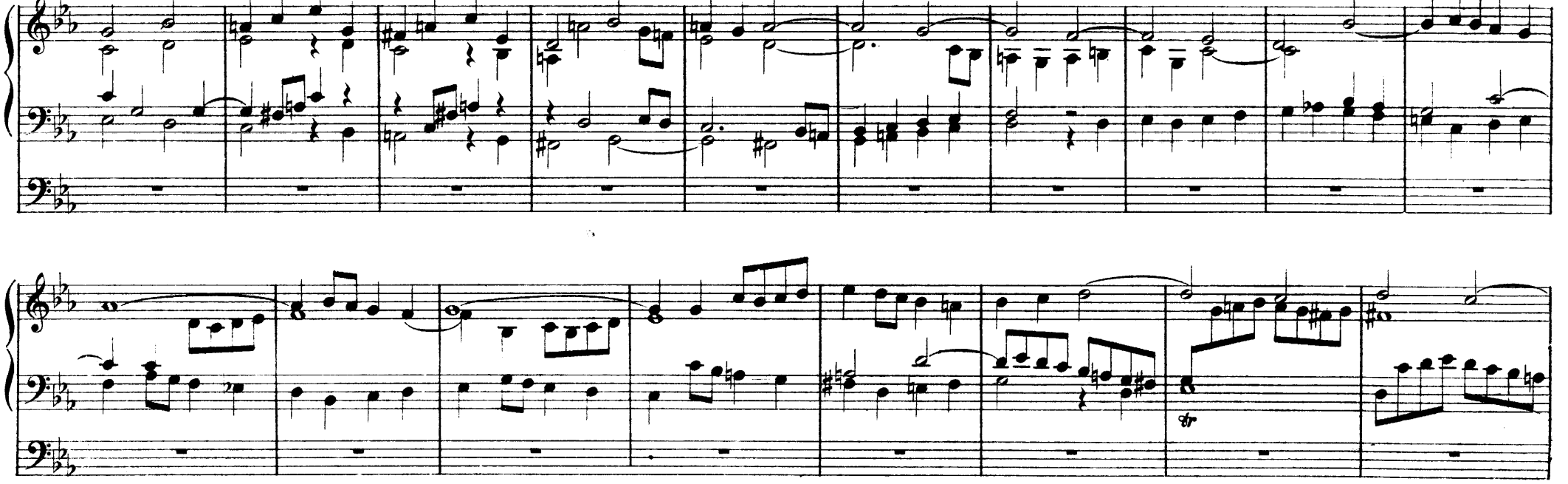


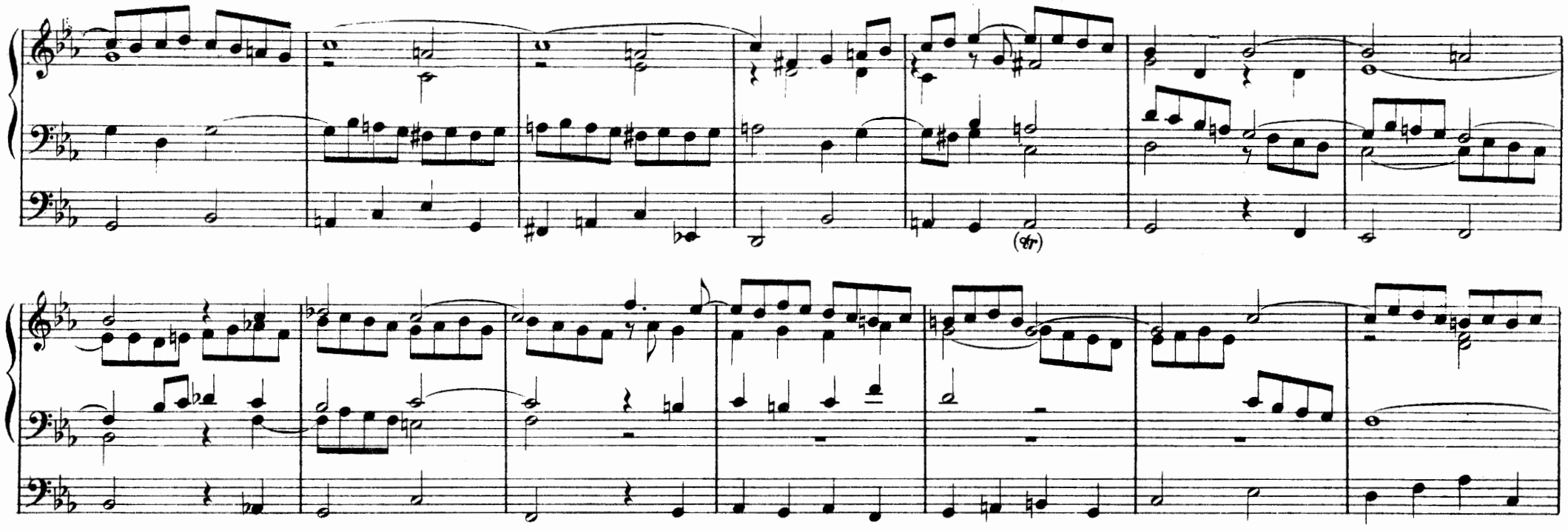




FUGA *(Moderato)*



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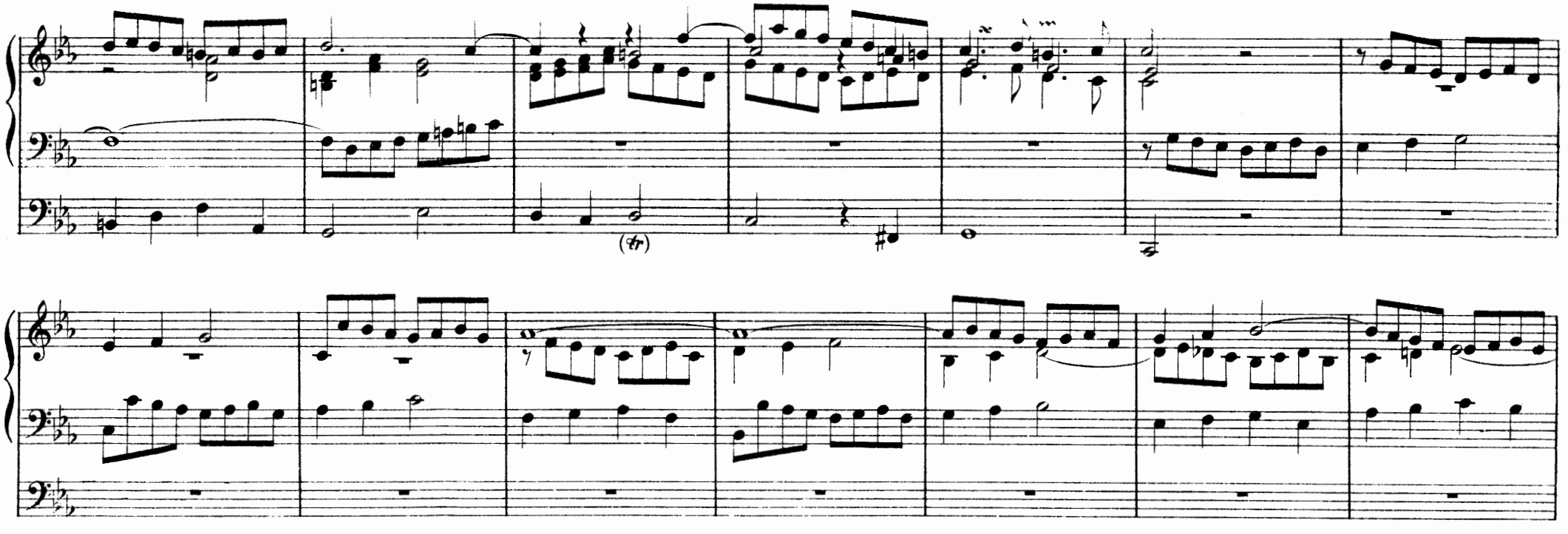
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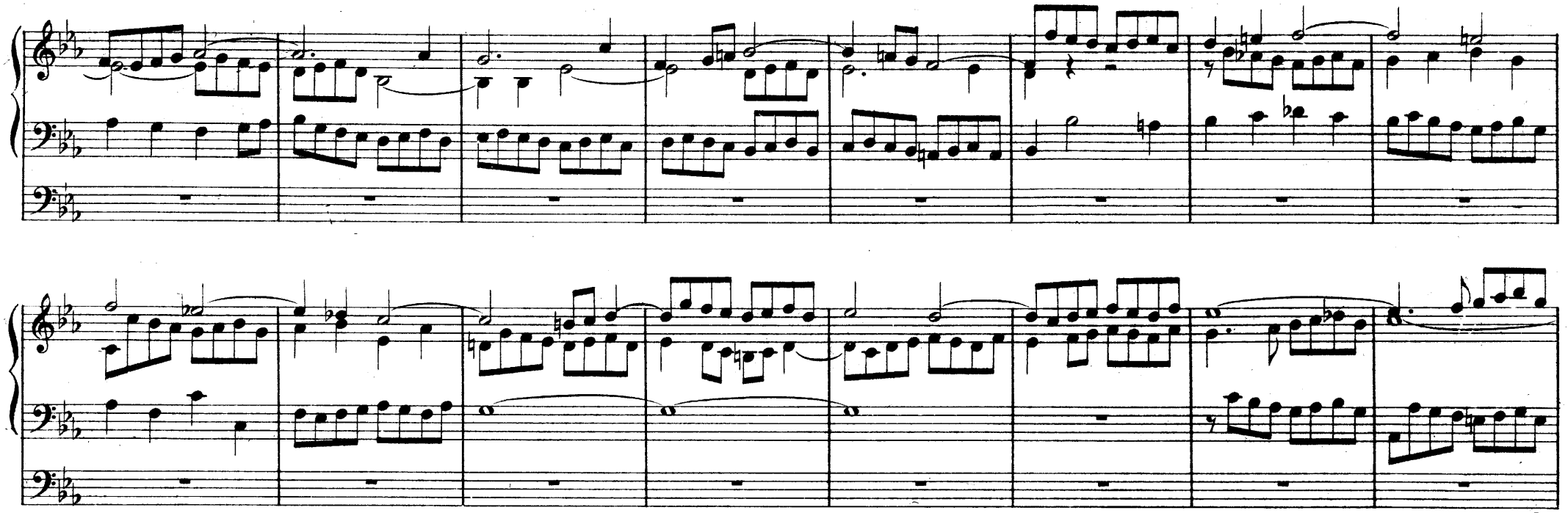
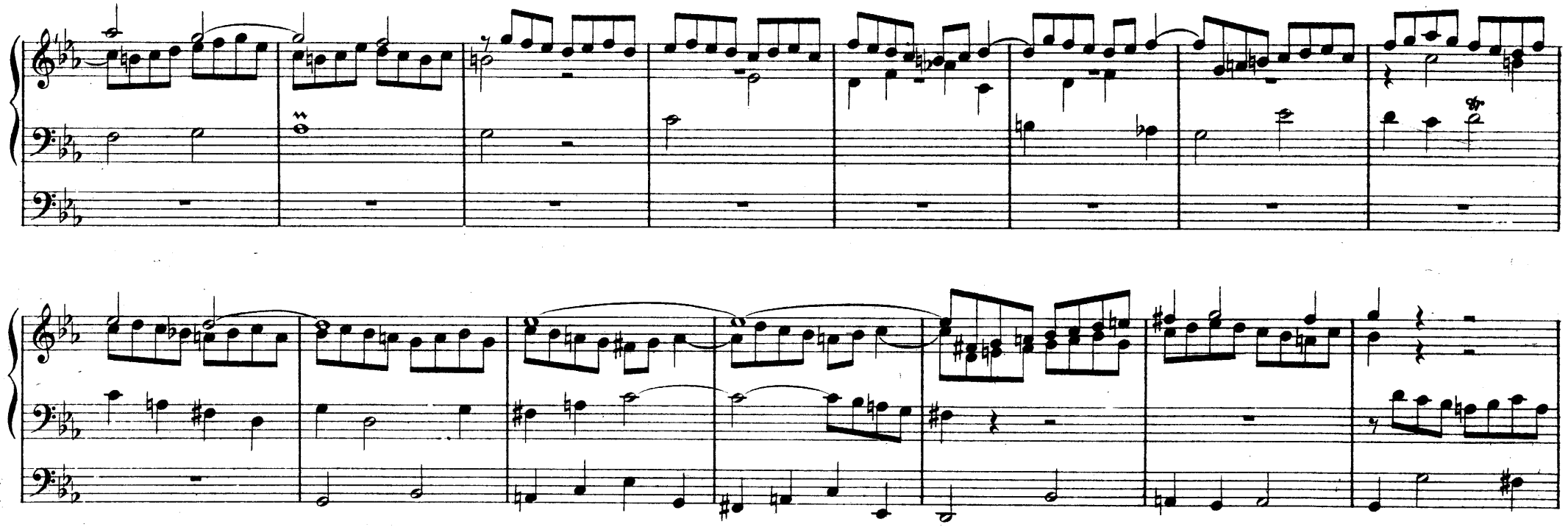
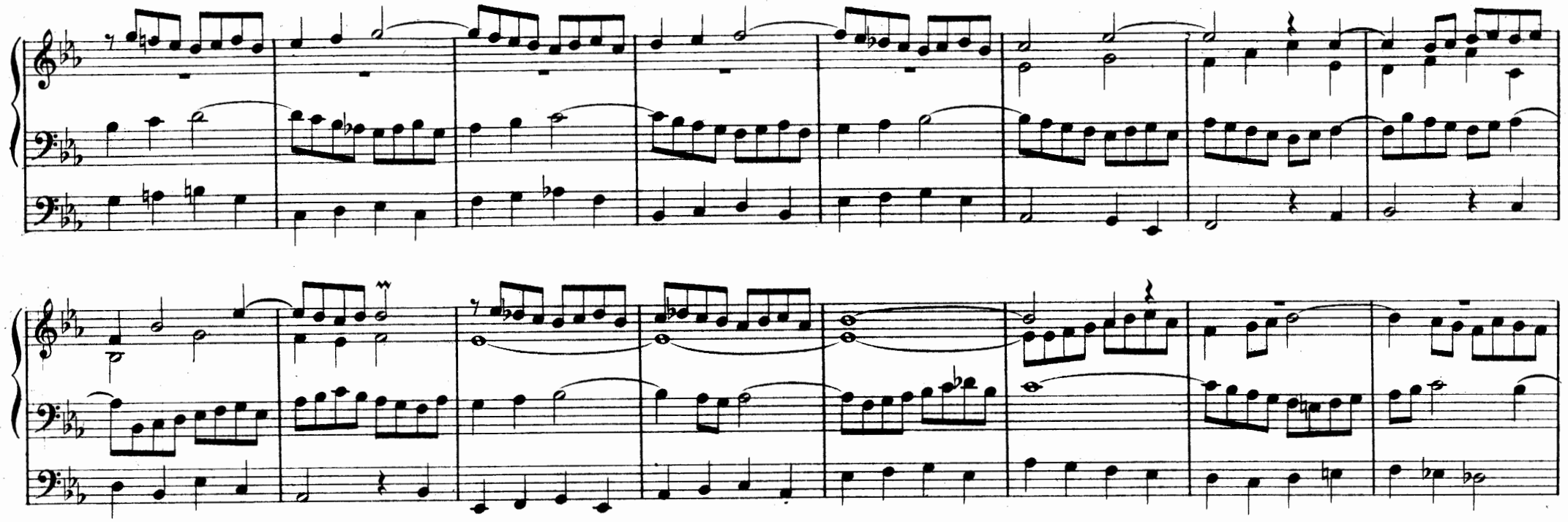
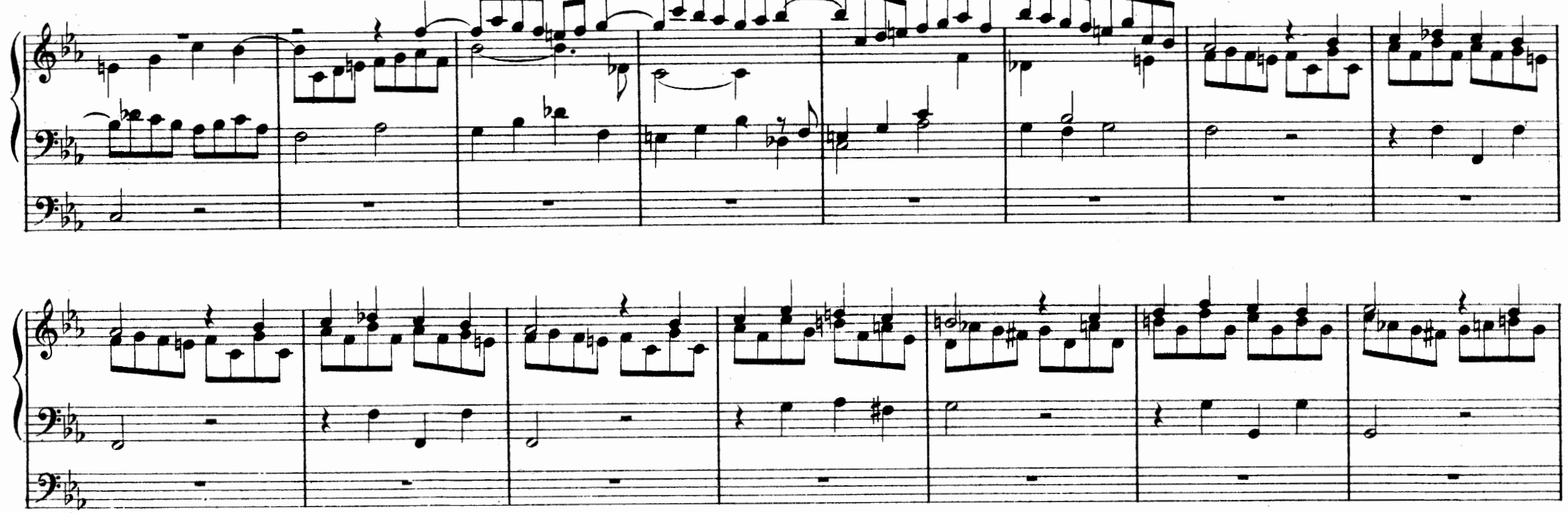






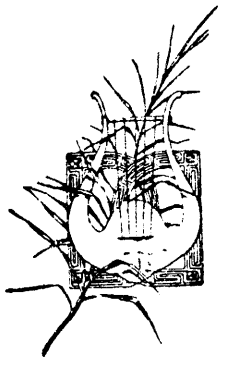


J. S. BACH

PRÉLUDES et FUGUES

3me Cahier

Révision par GABRIEL FAURÉ



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VI *Toccata* Page 51 — *Fuga* Page 60

PRÉLUDES & FUGUES

3e CAHIER

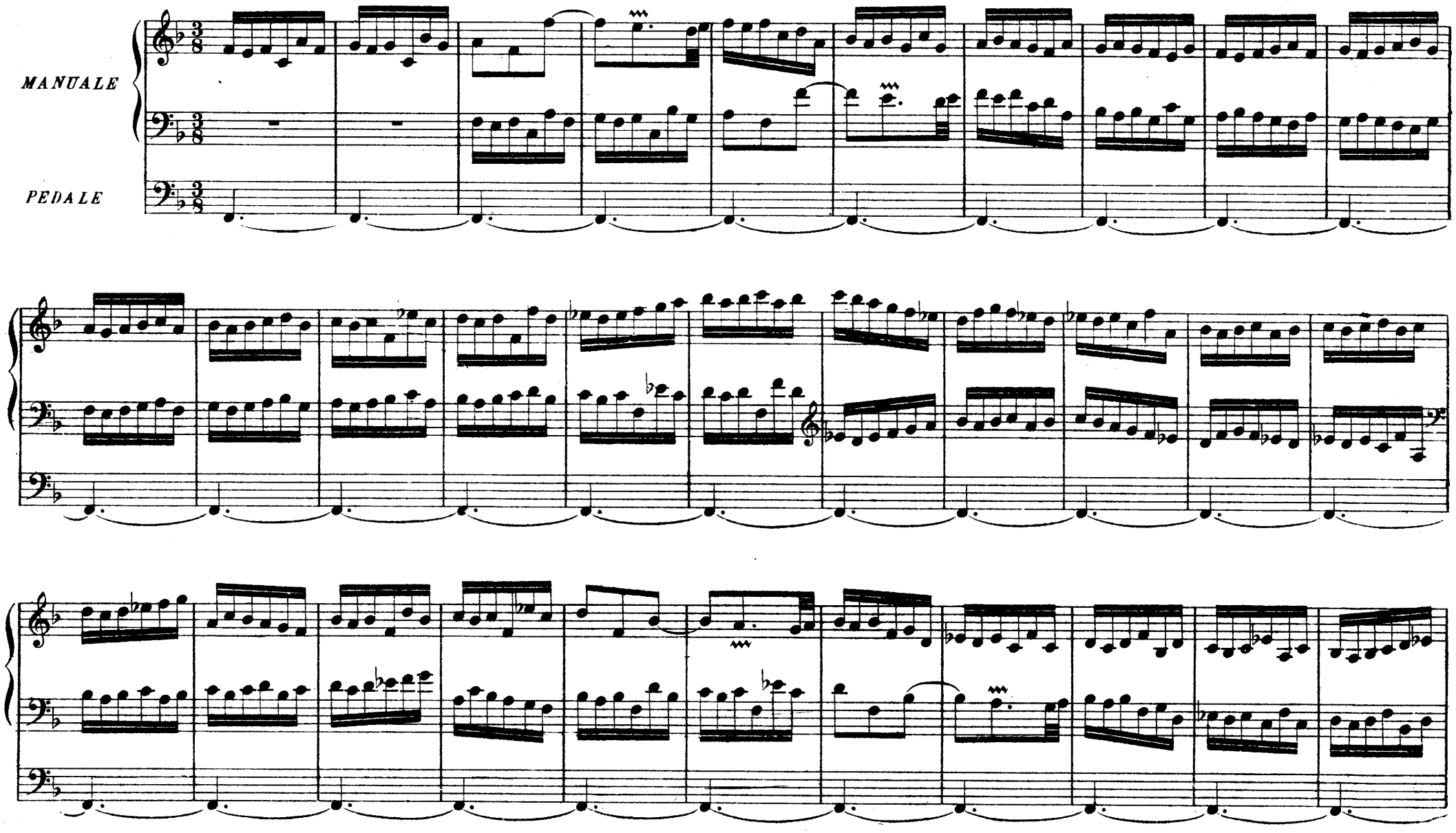
J. S. BACH

I

TOCCATA

MANUALE

PEDALE



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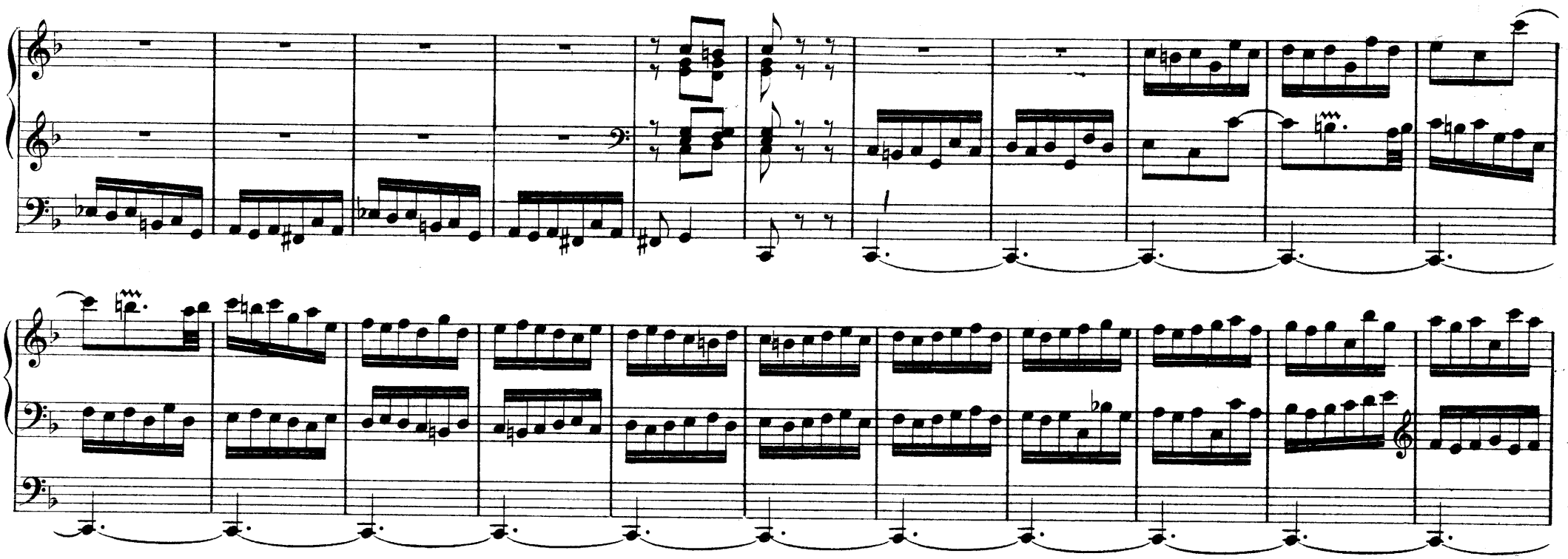
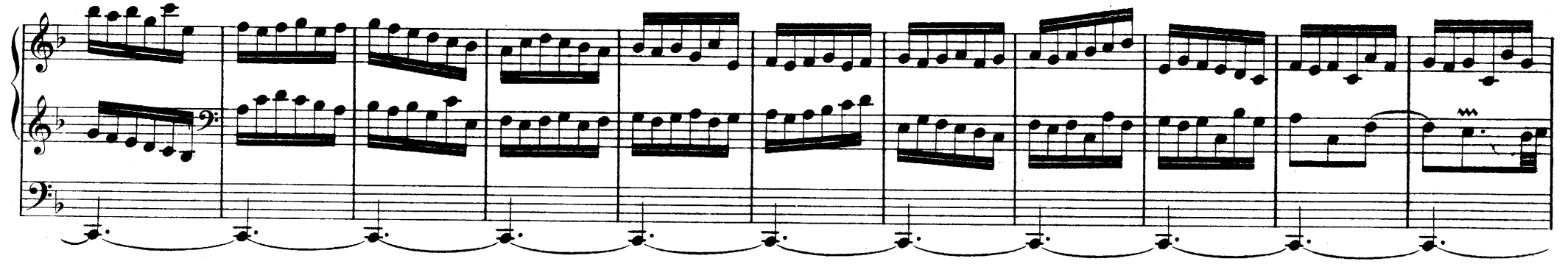
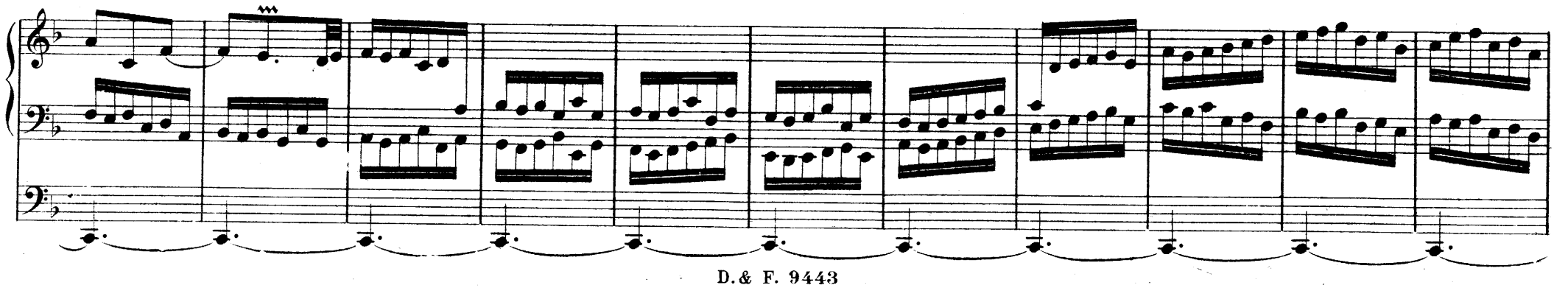
Paris, 4, Place de la Madeleine.

Solo







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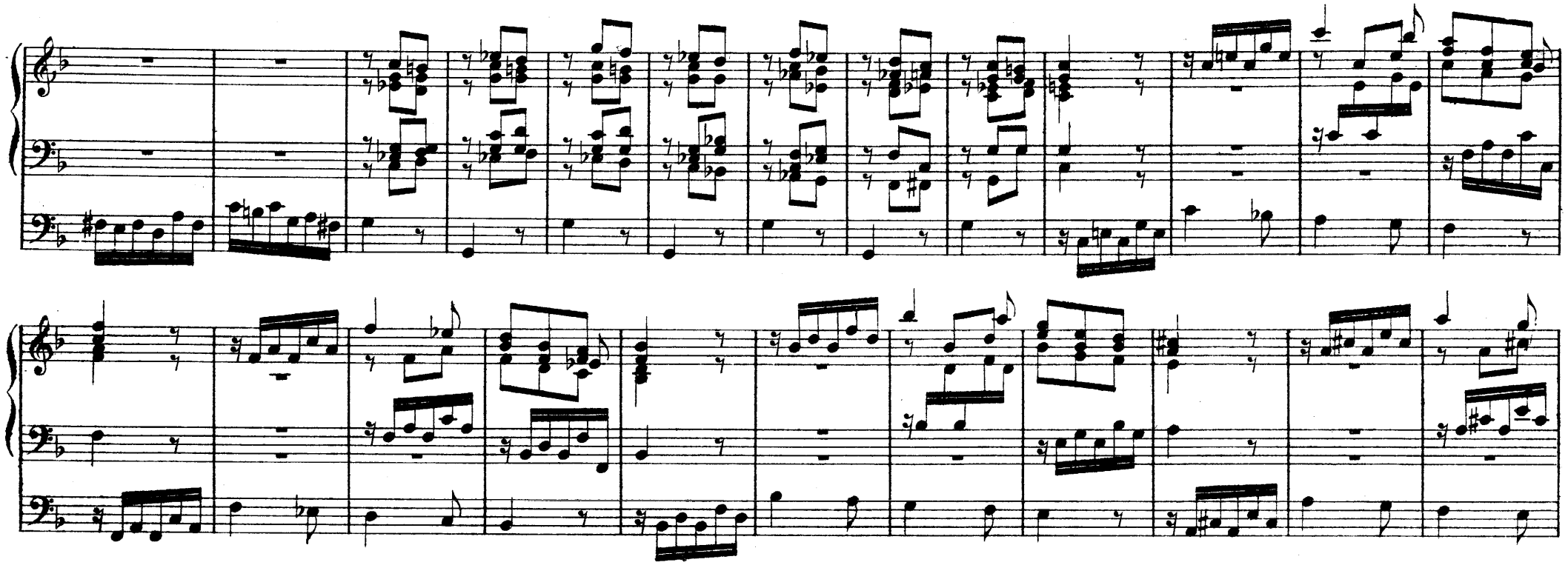
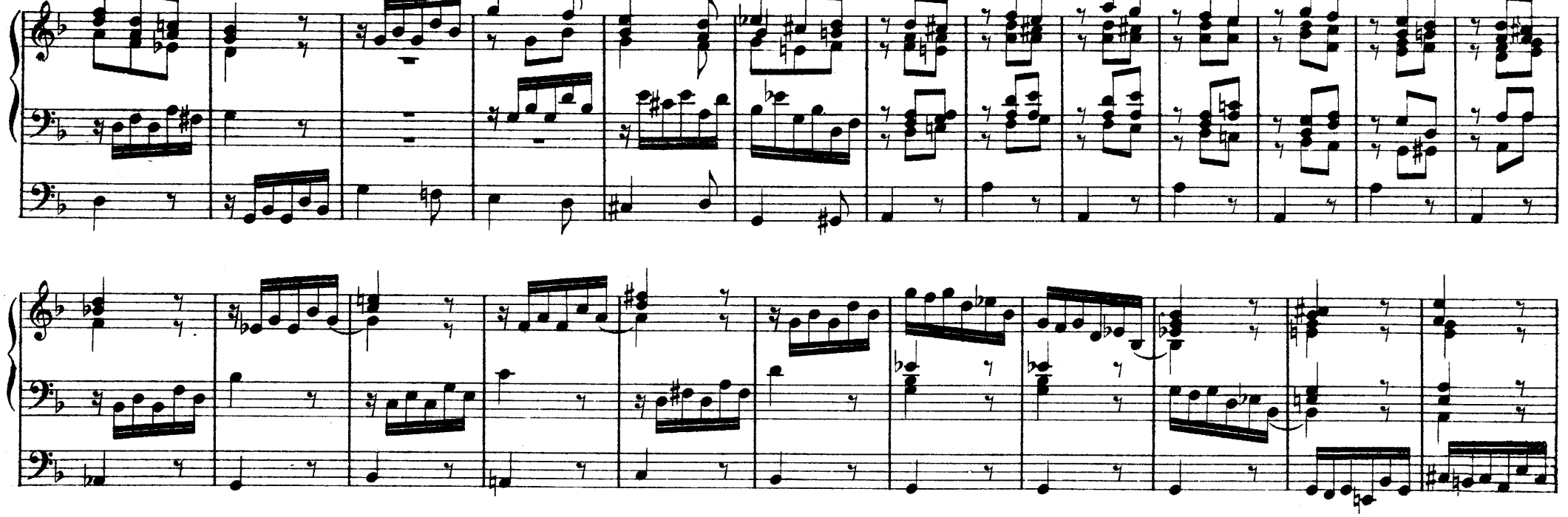
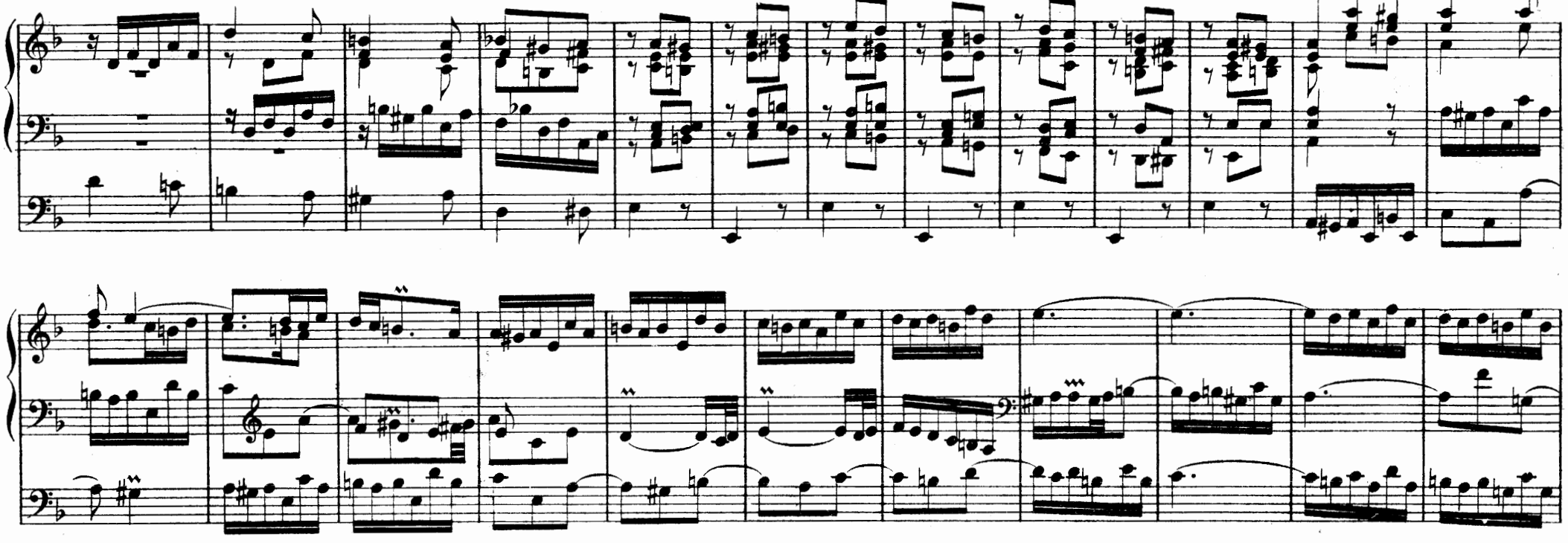
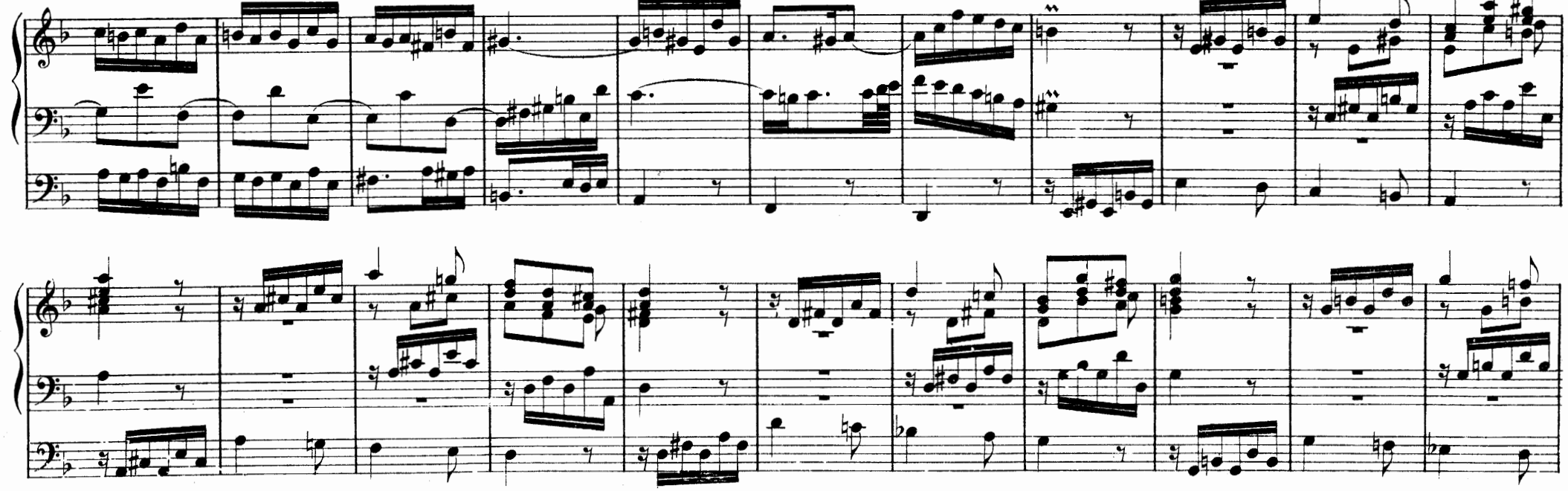
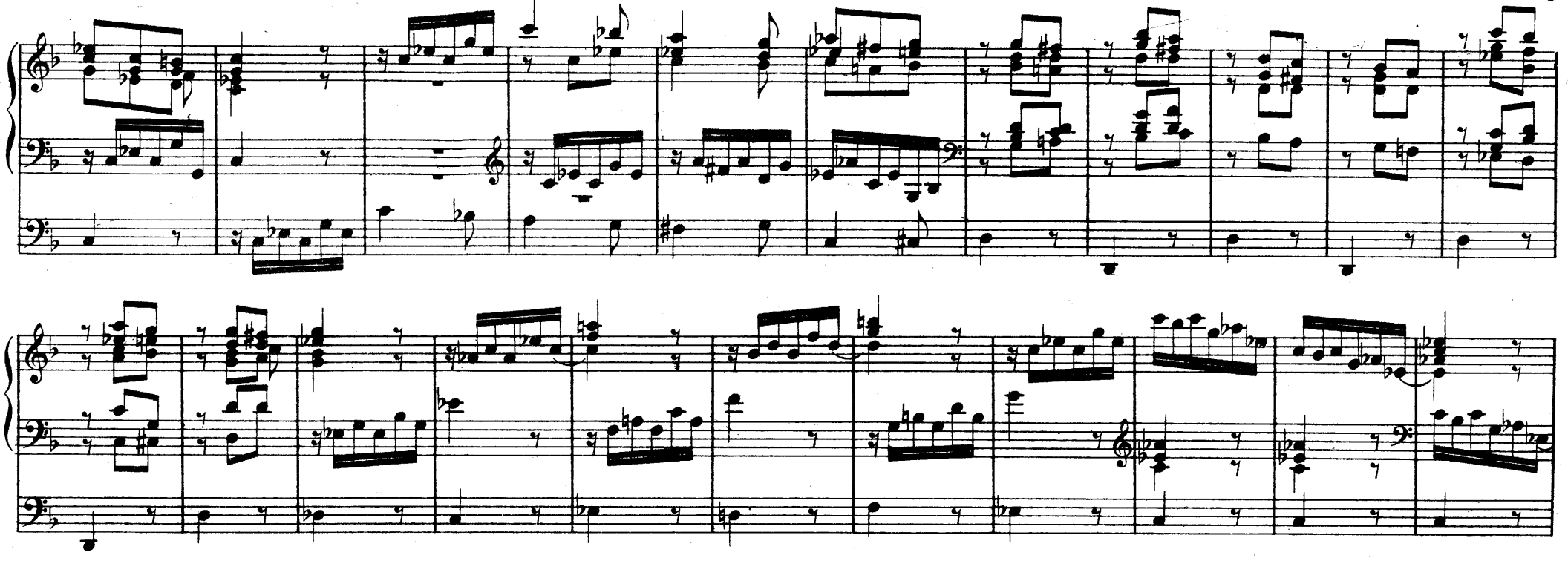
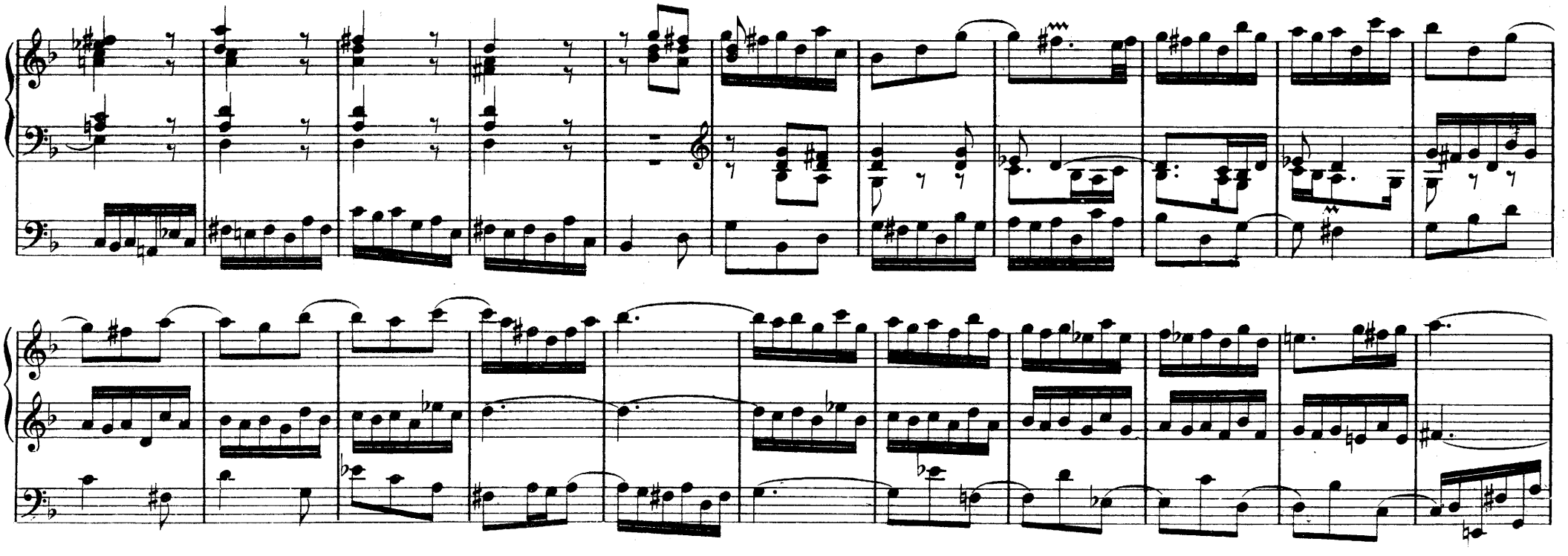




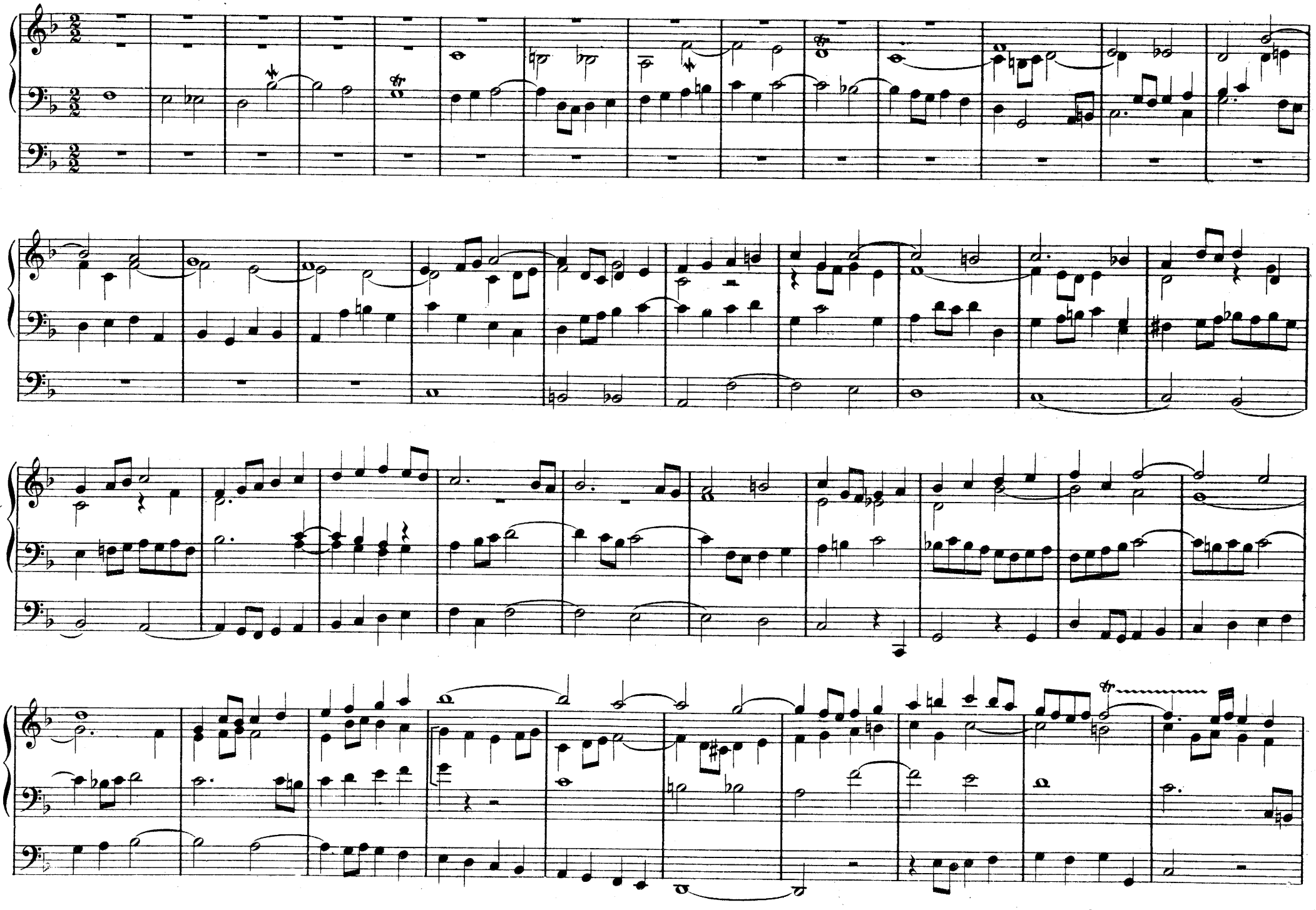


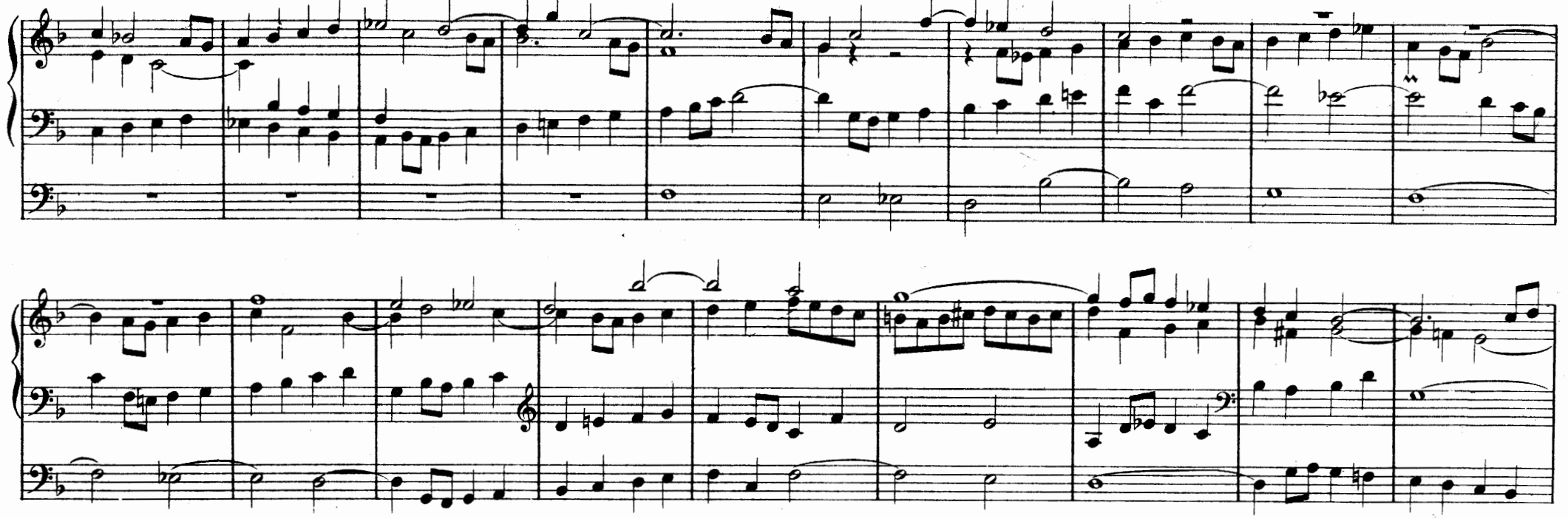


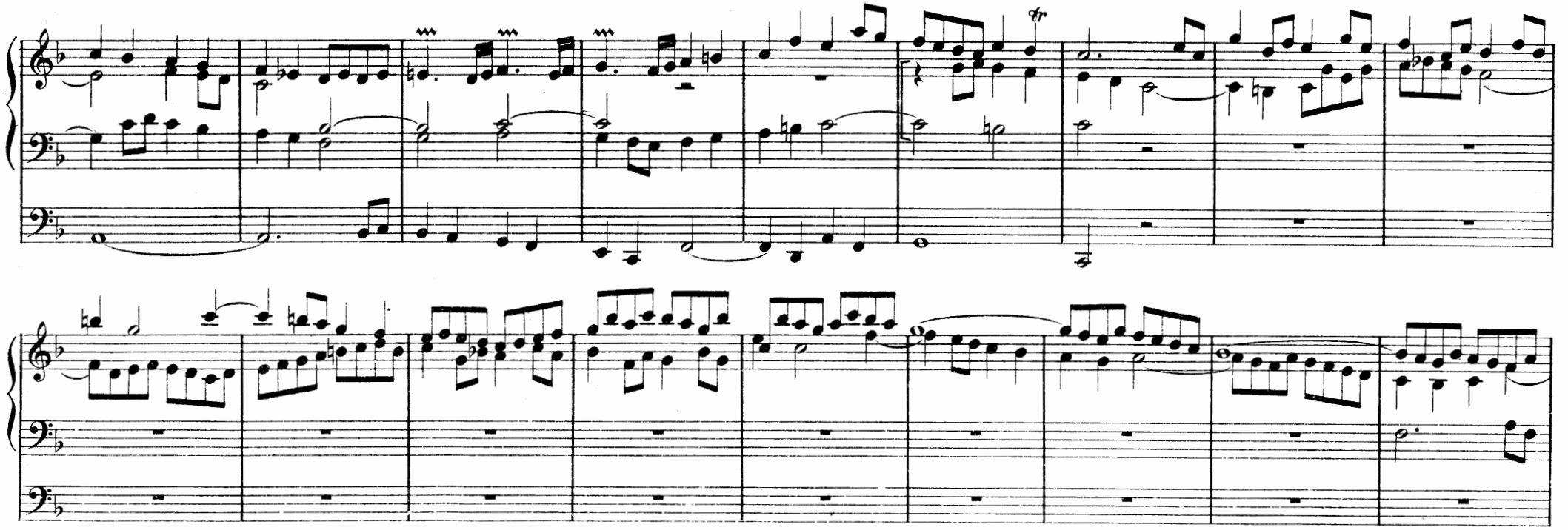


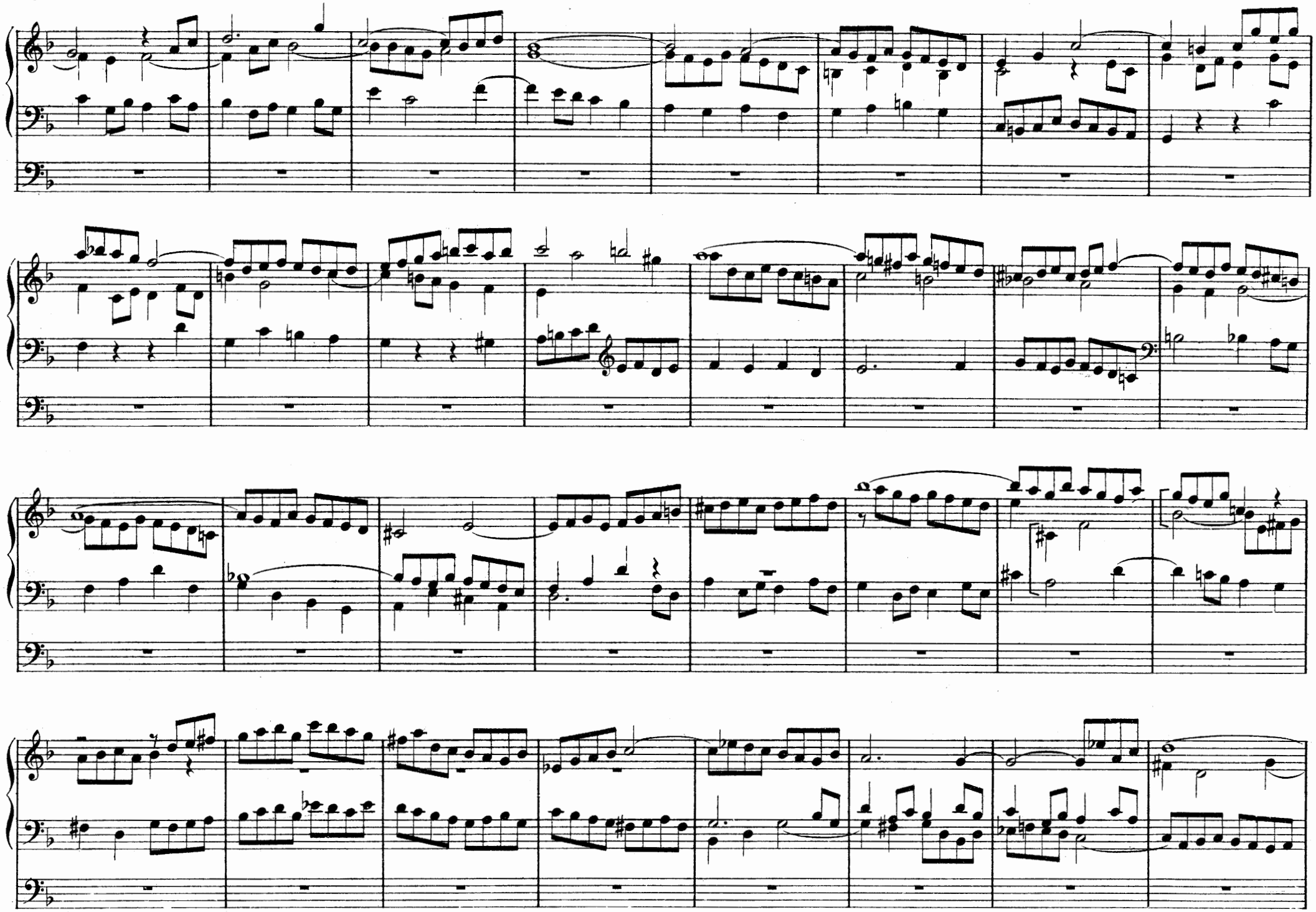


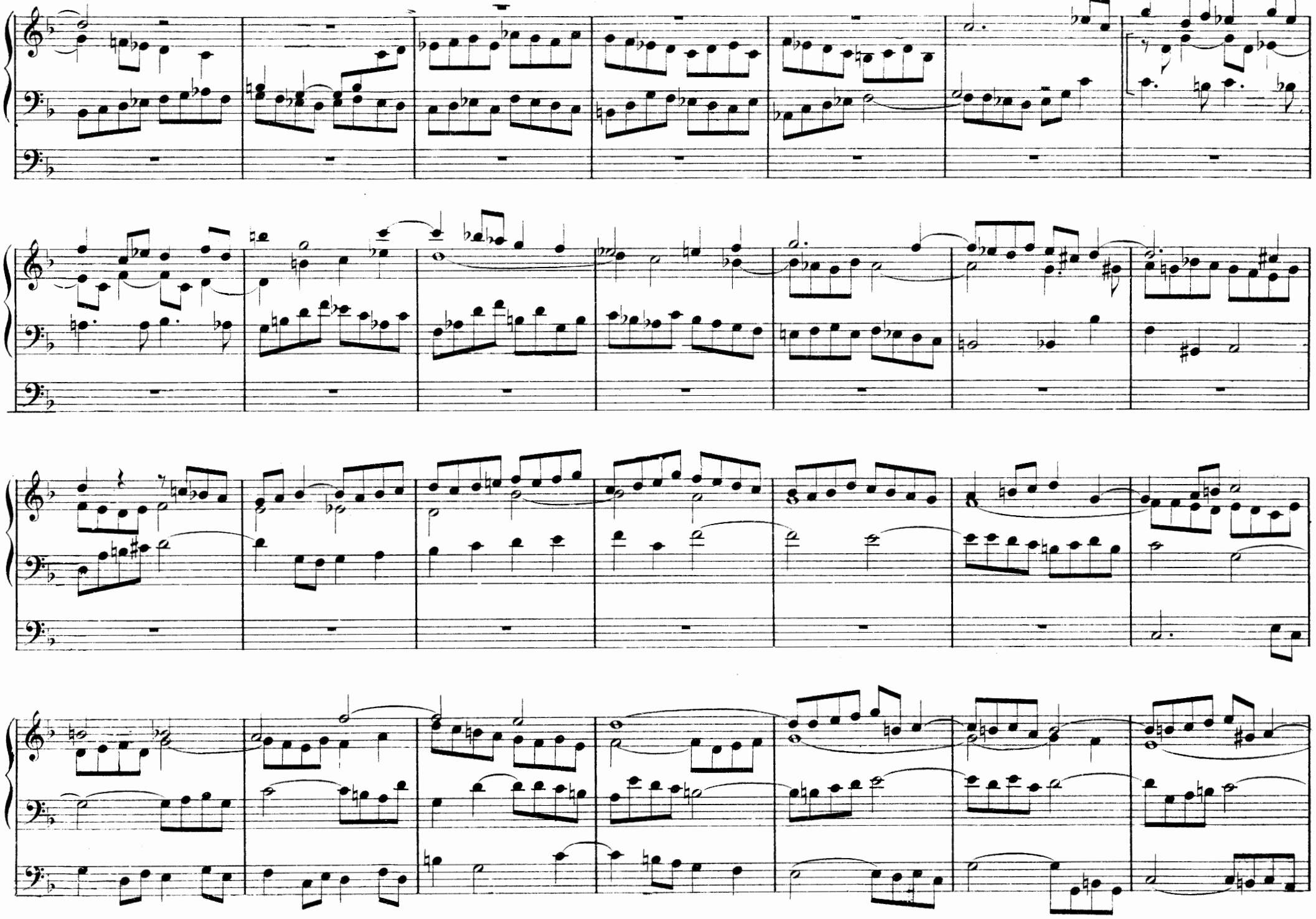
FUGA *(à 4 voix)*









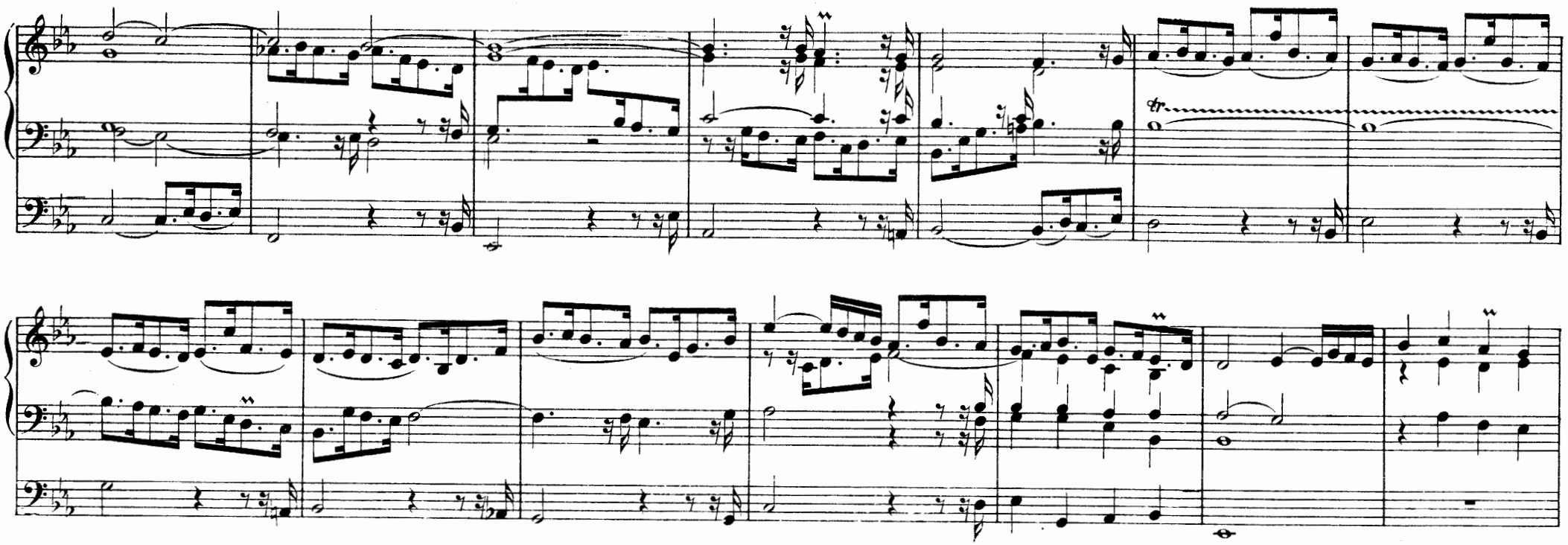


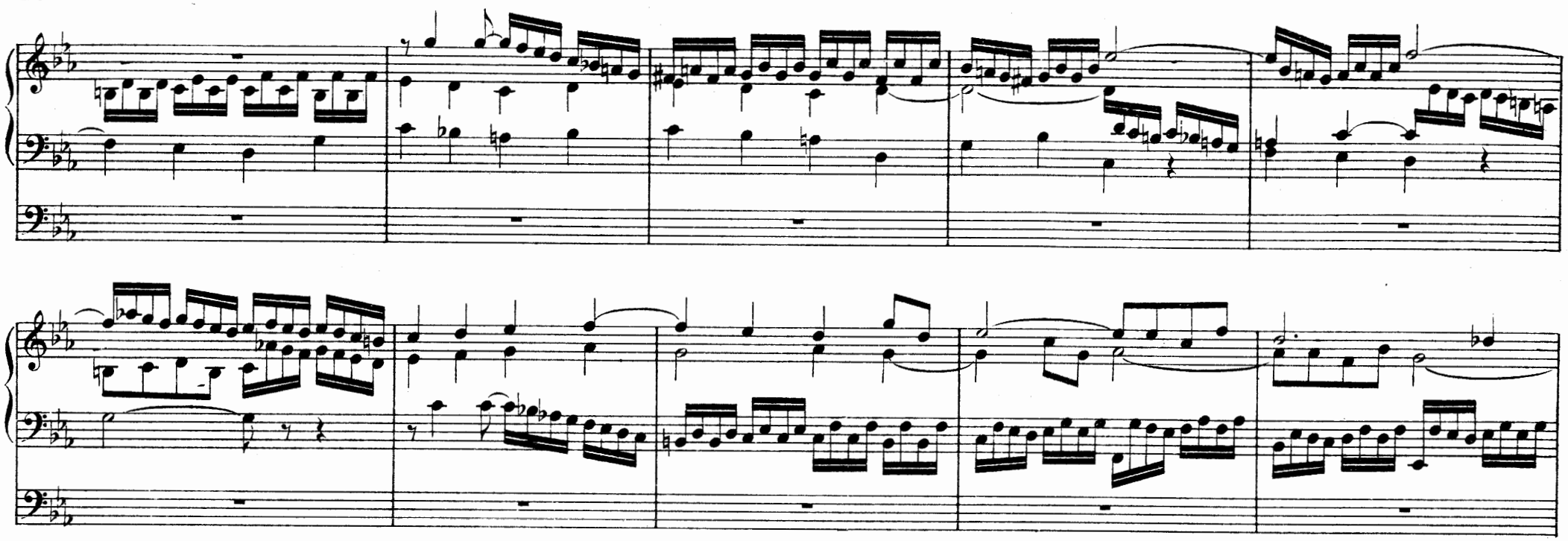
II

PRAELUDIUM

MANUALE

PEDALE


tr
piano
forte
piano
forte



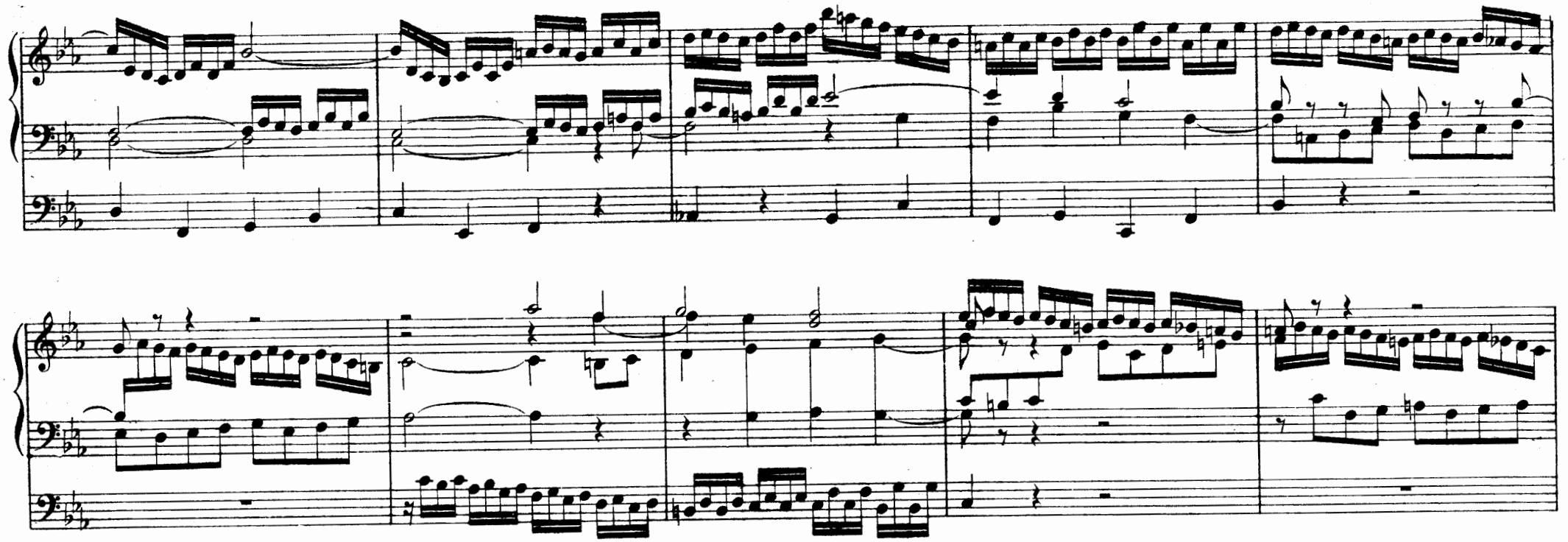
fr

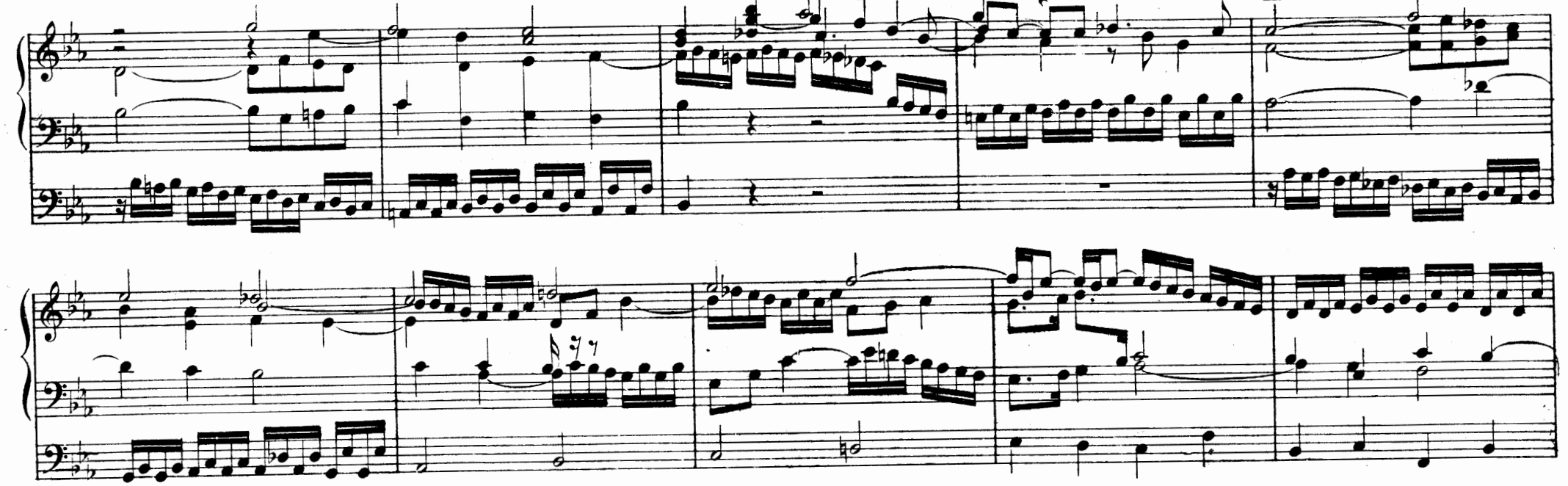
piano

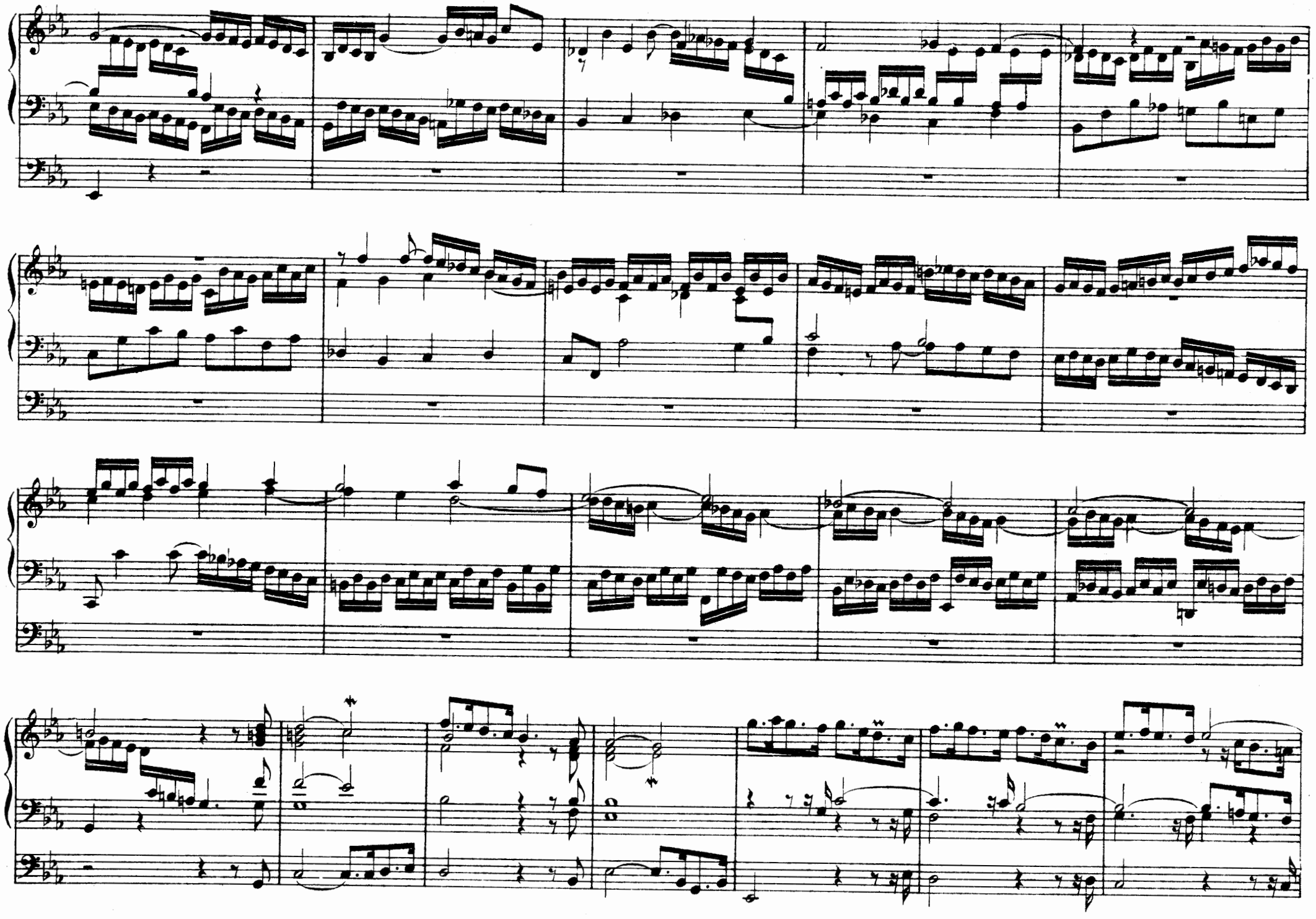
forte

piano

forte







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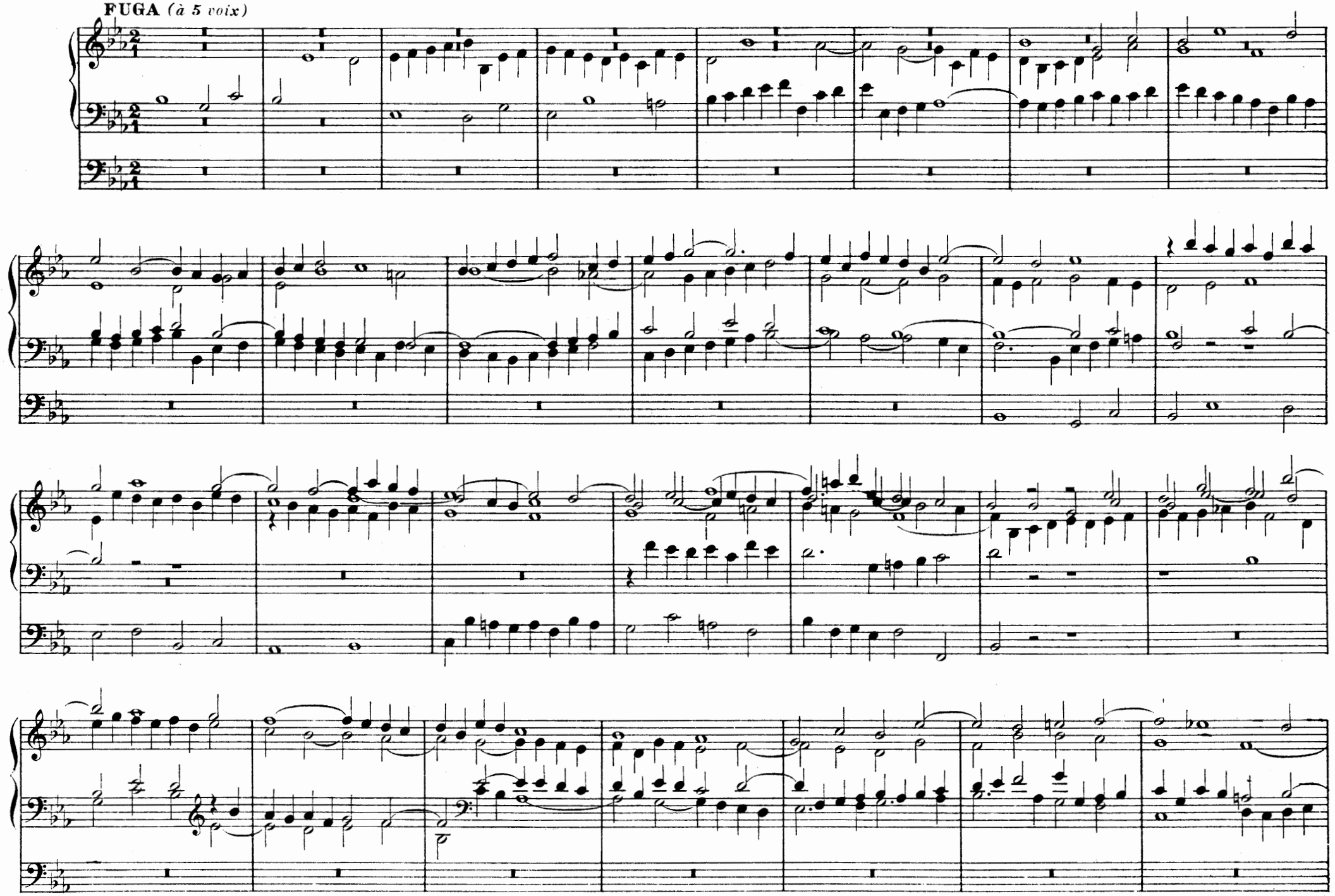
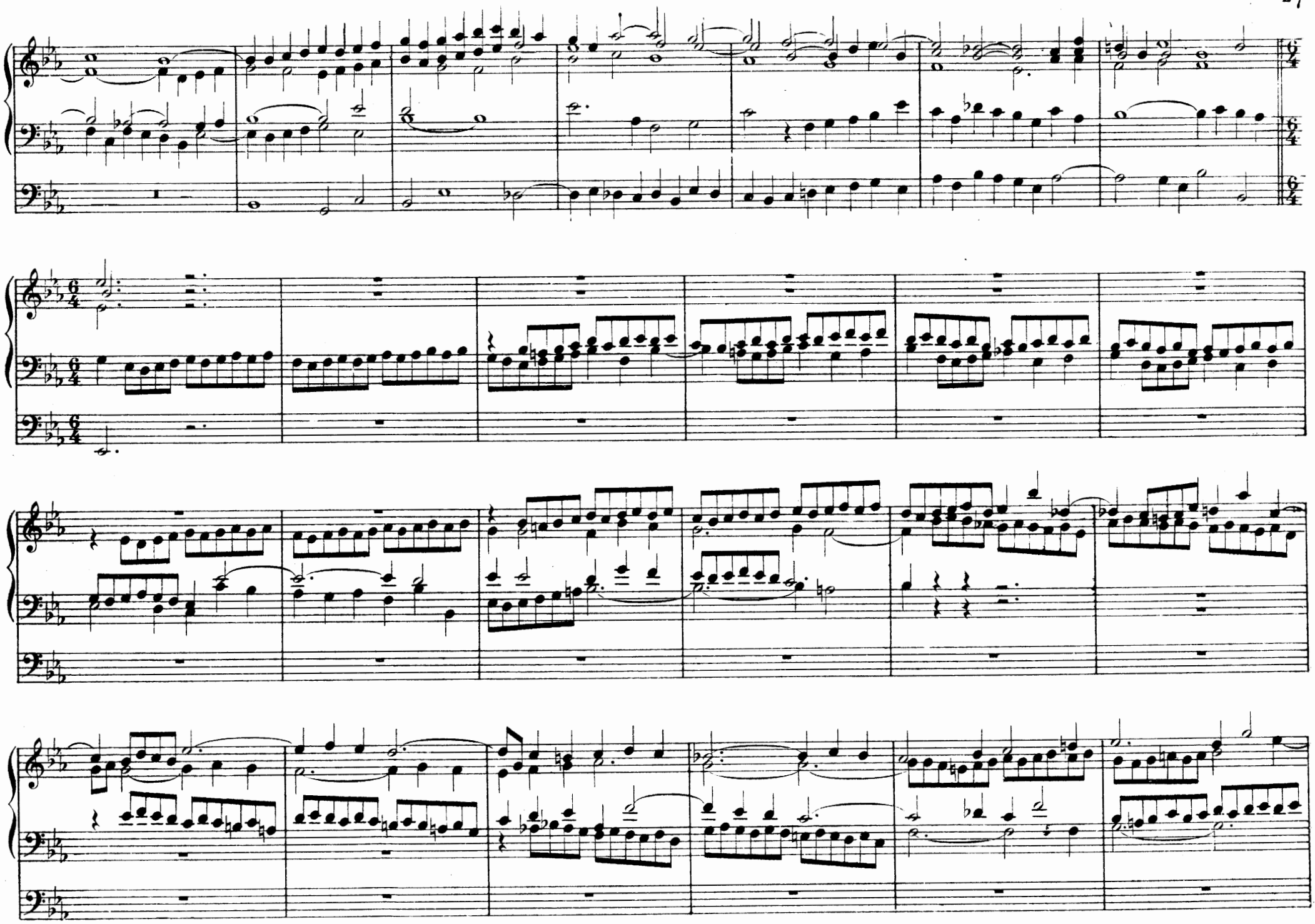
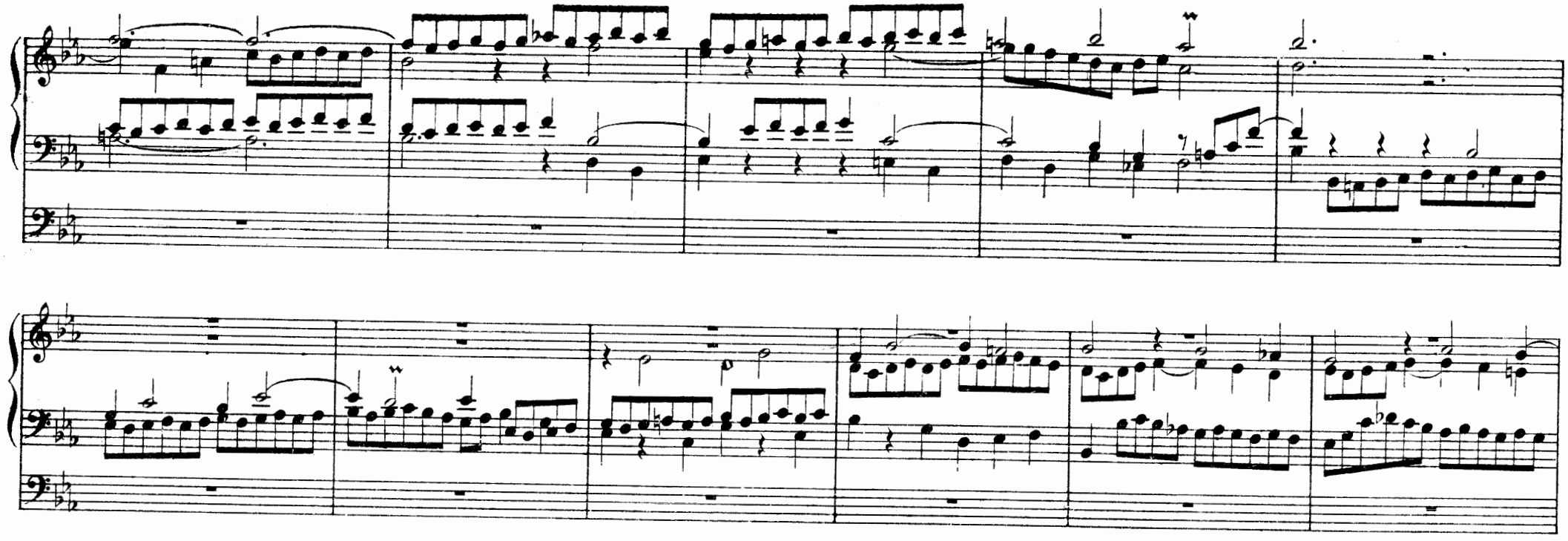
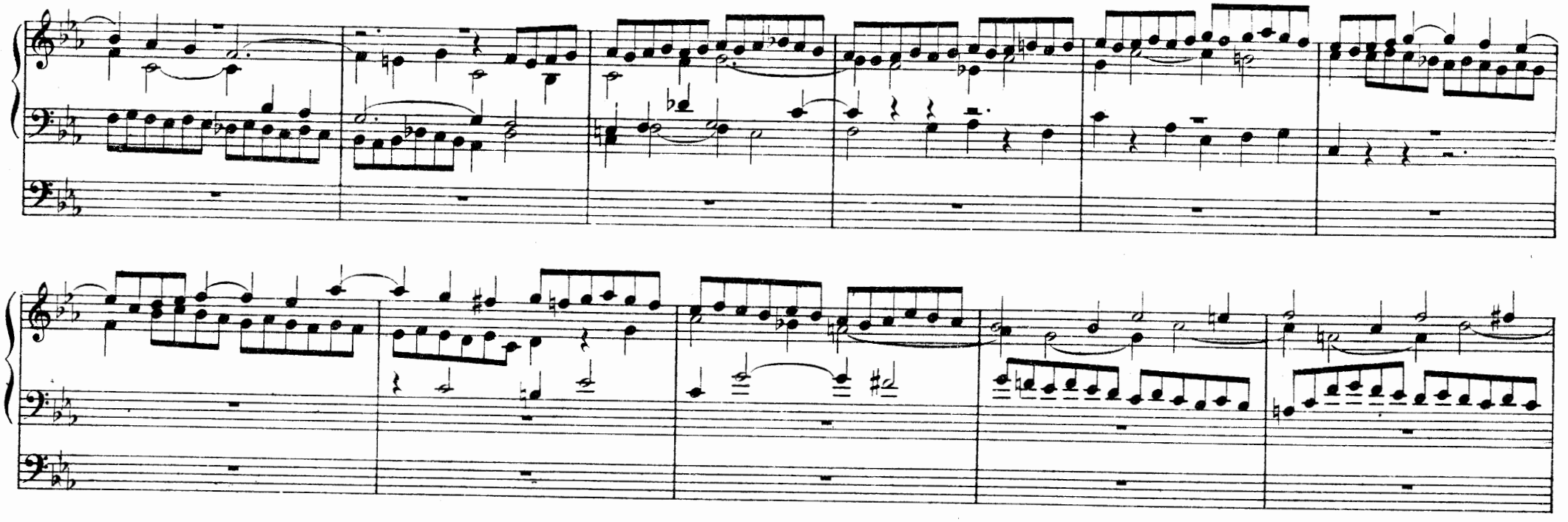
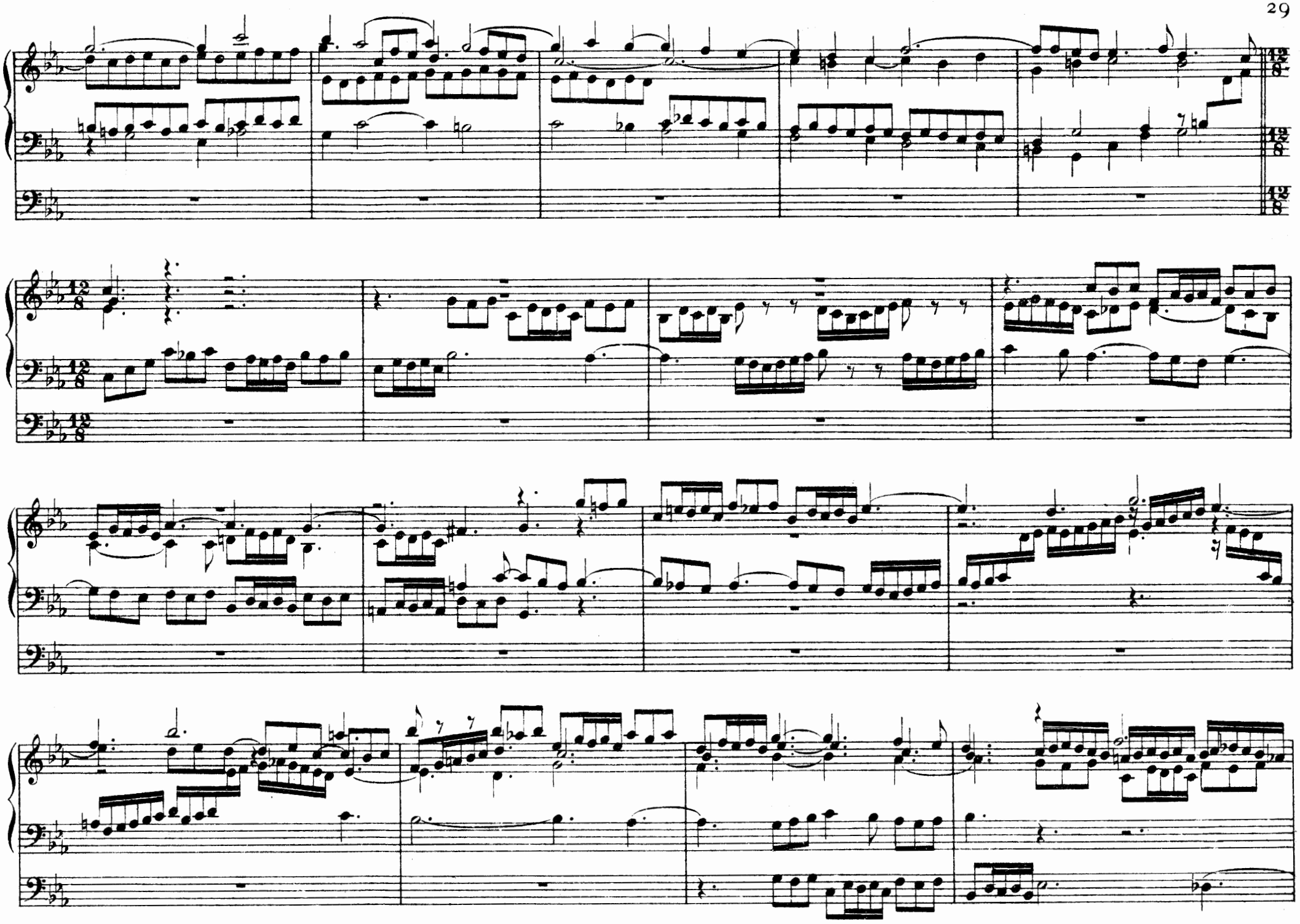
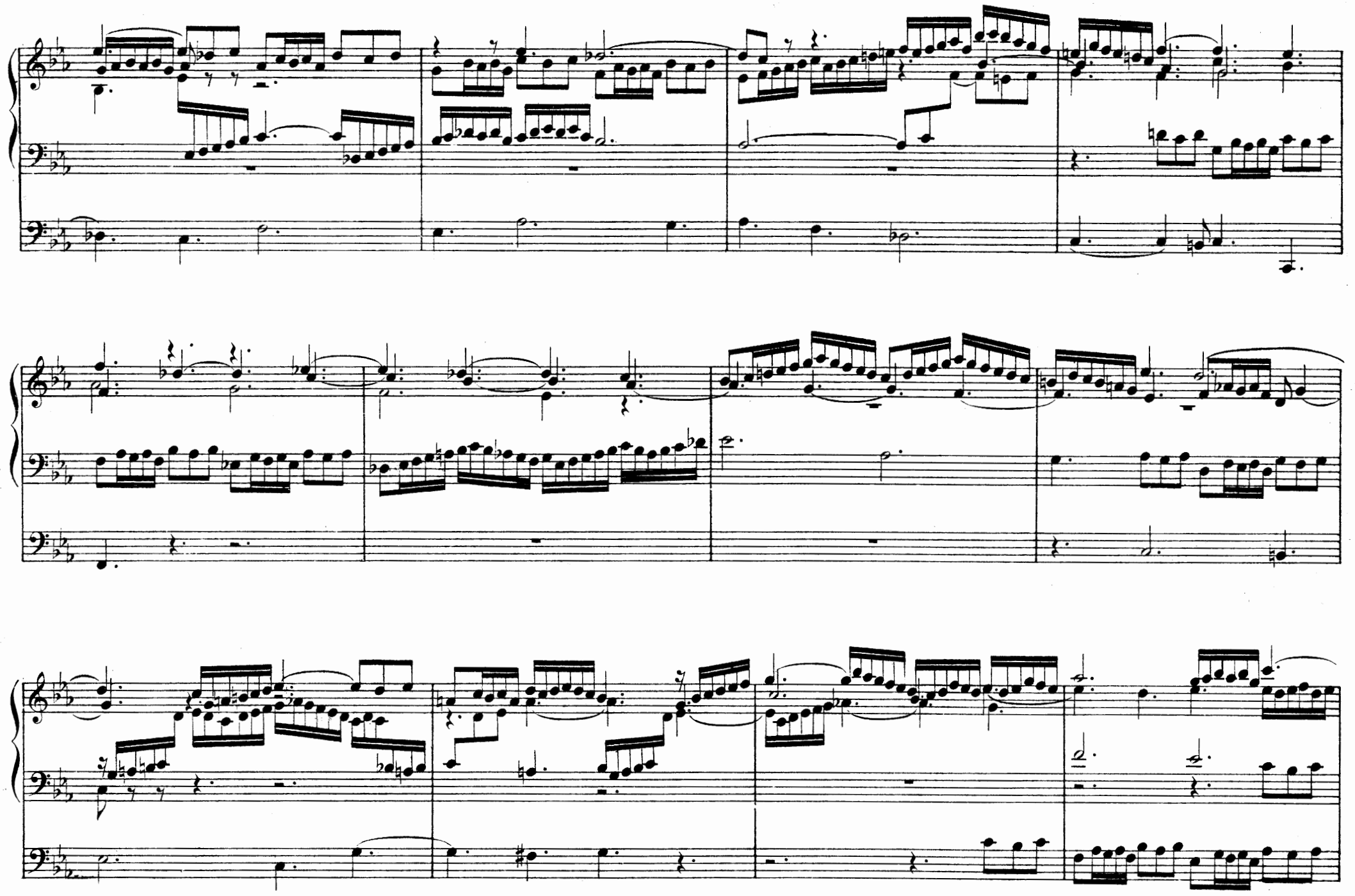


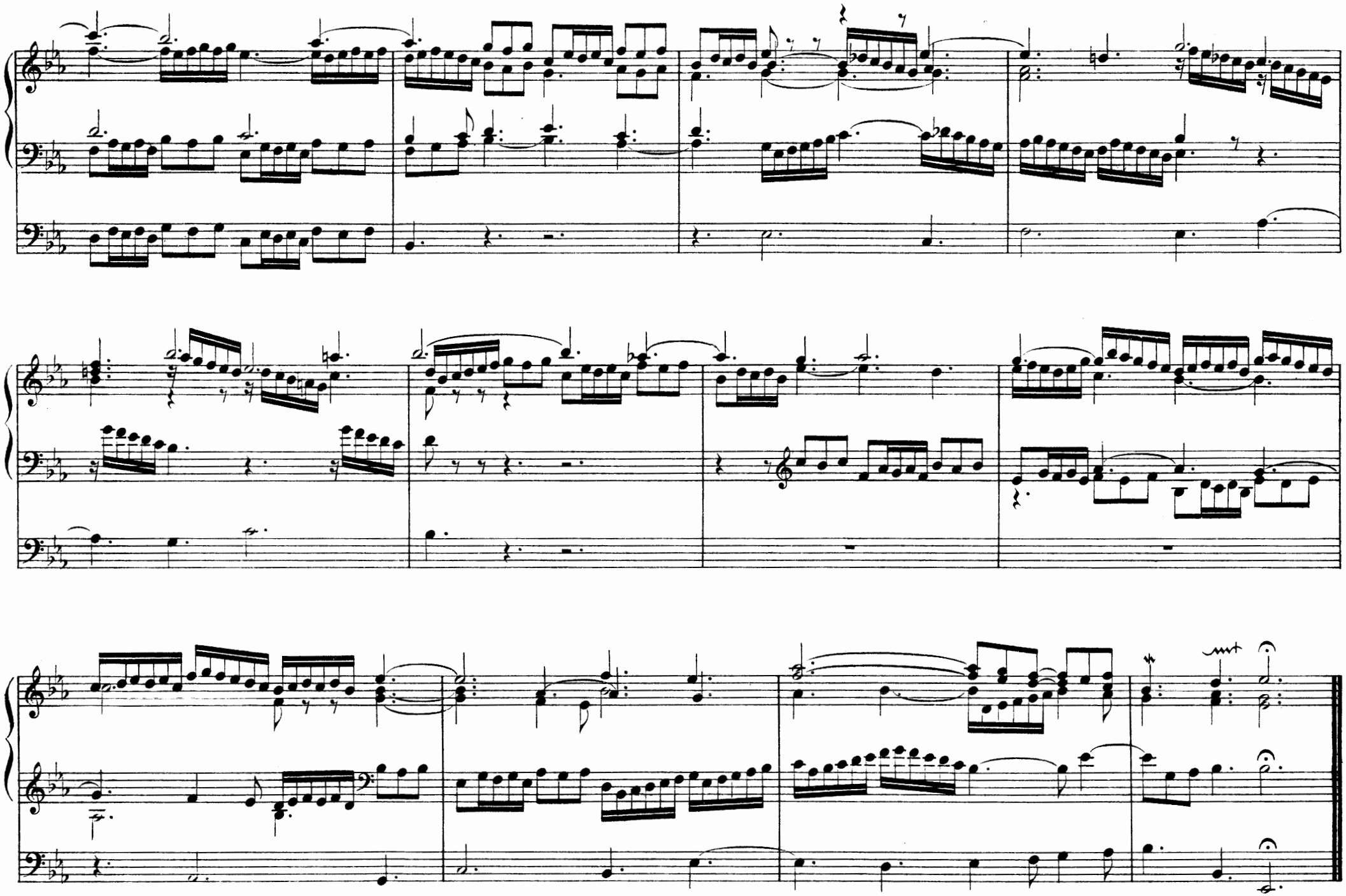










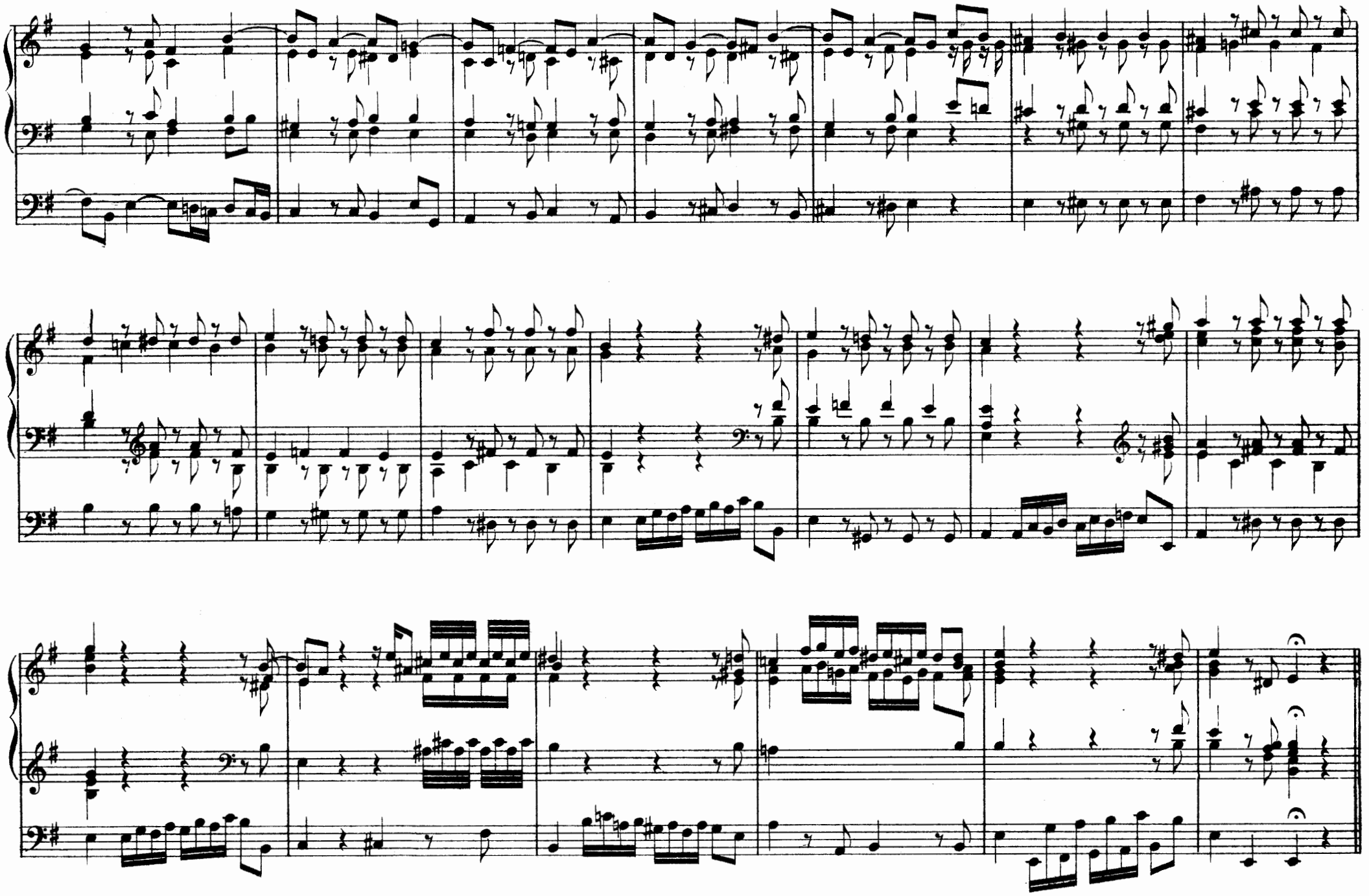


III

PRAELUDIUM

MANUALE

PEDALE



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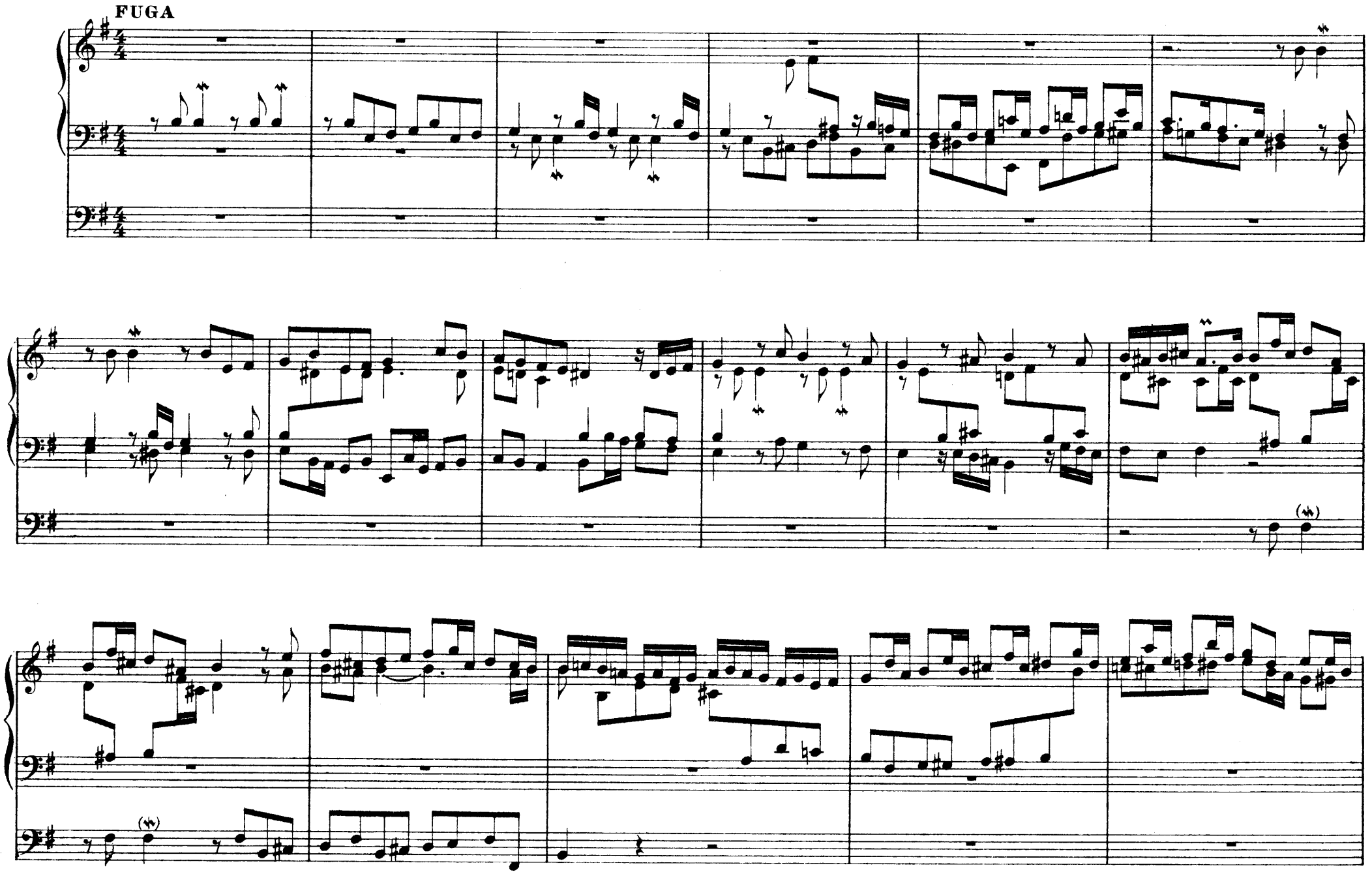
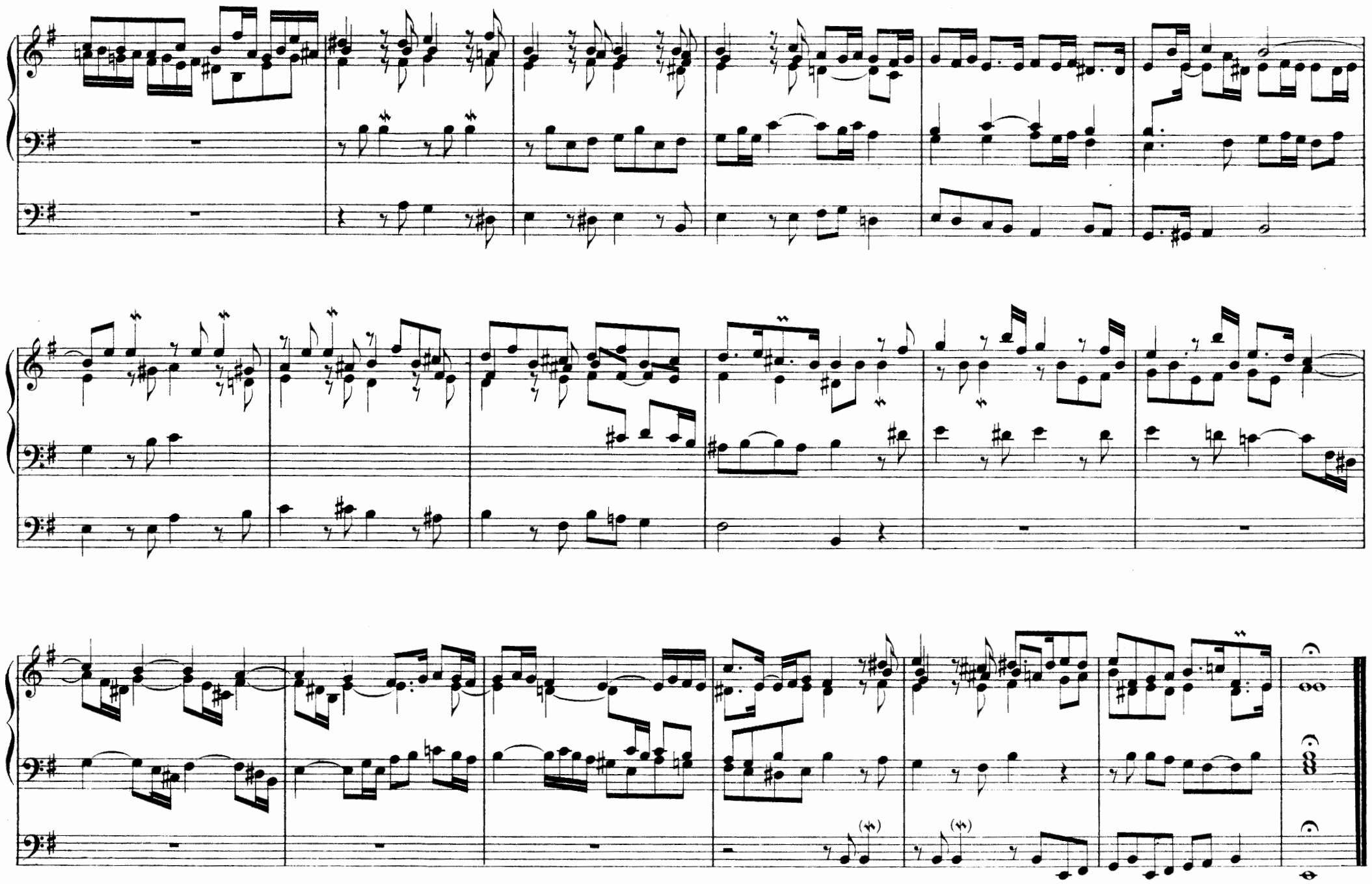


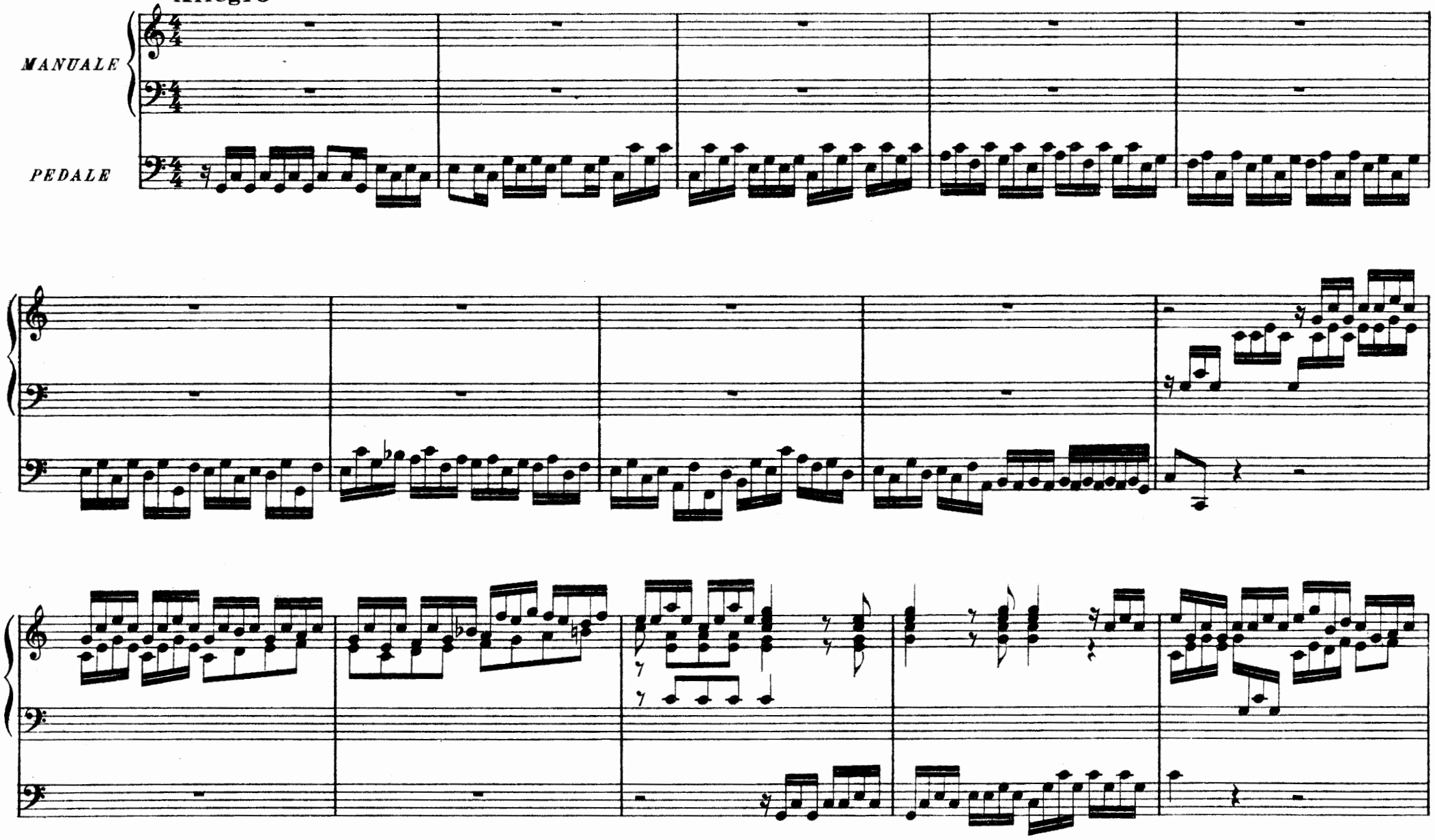


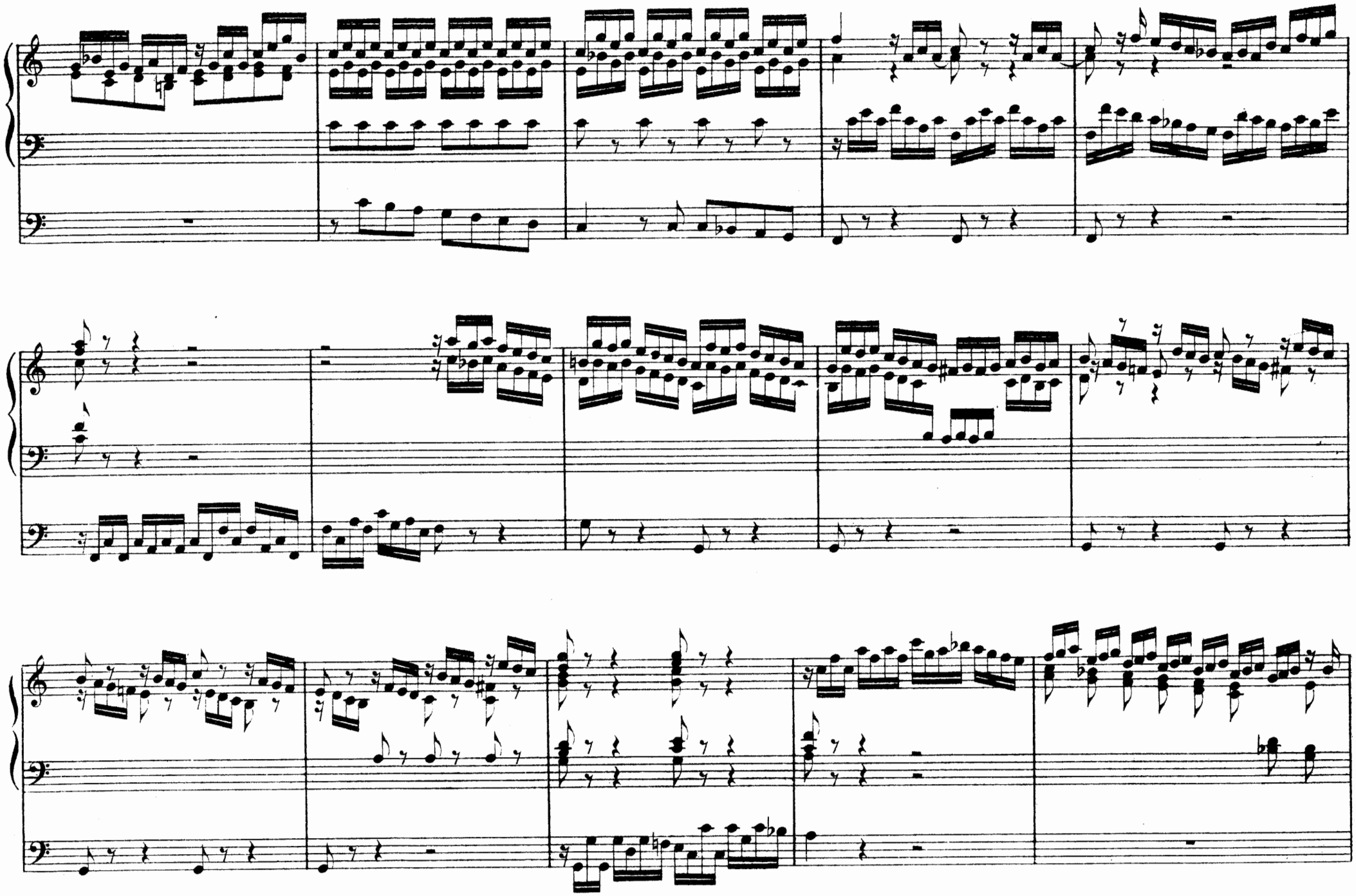
IV

PRAELUDIUM
Allegro

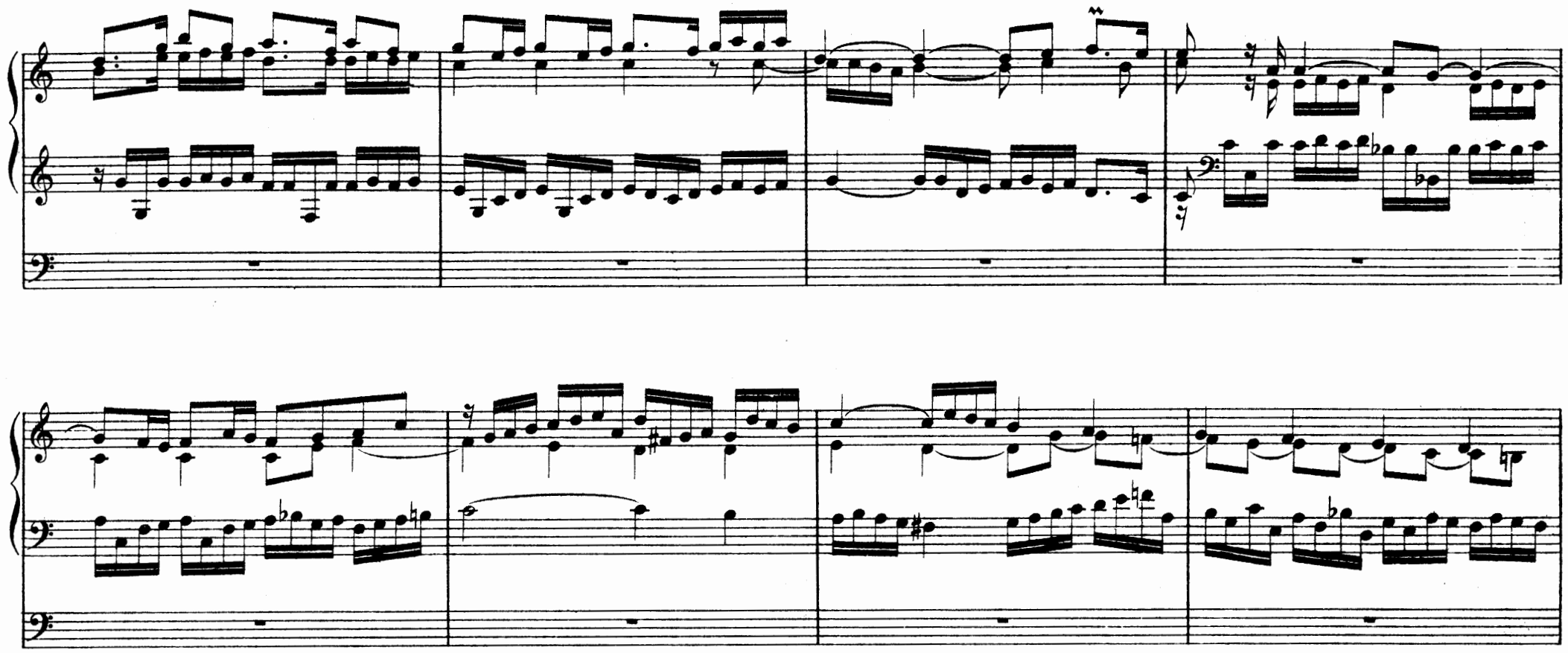
MANUALE

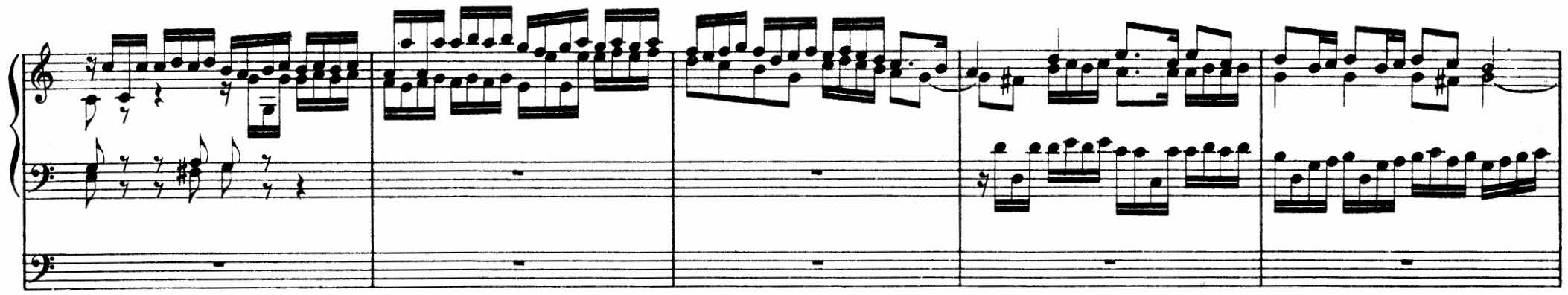
PEDALE

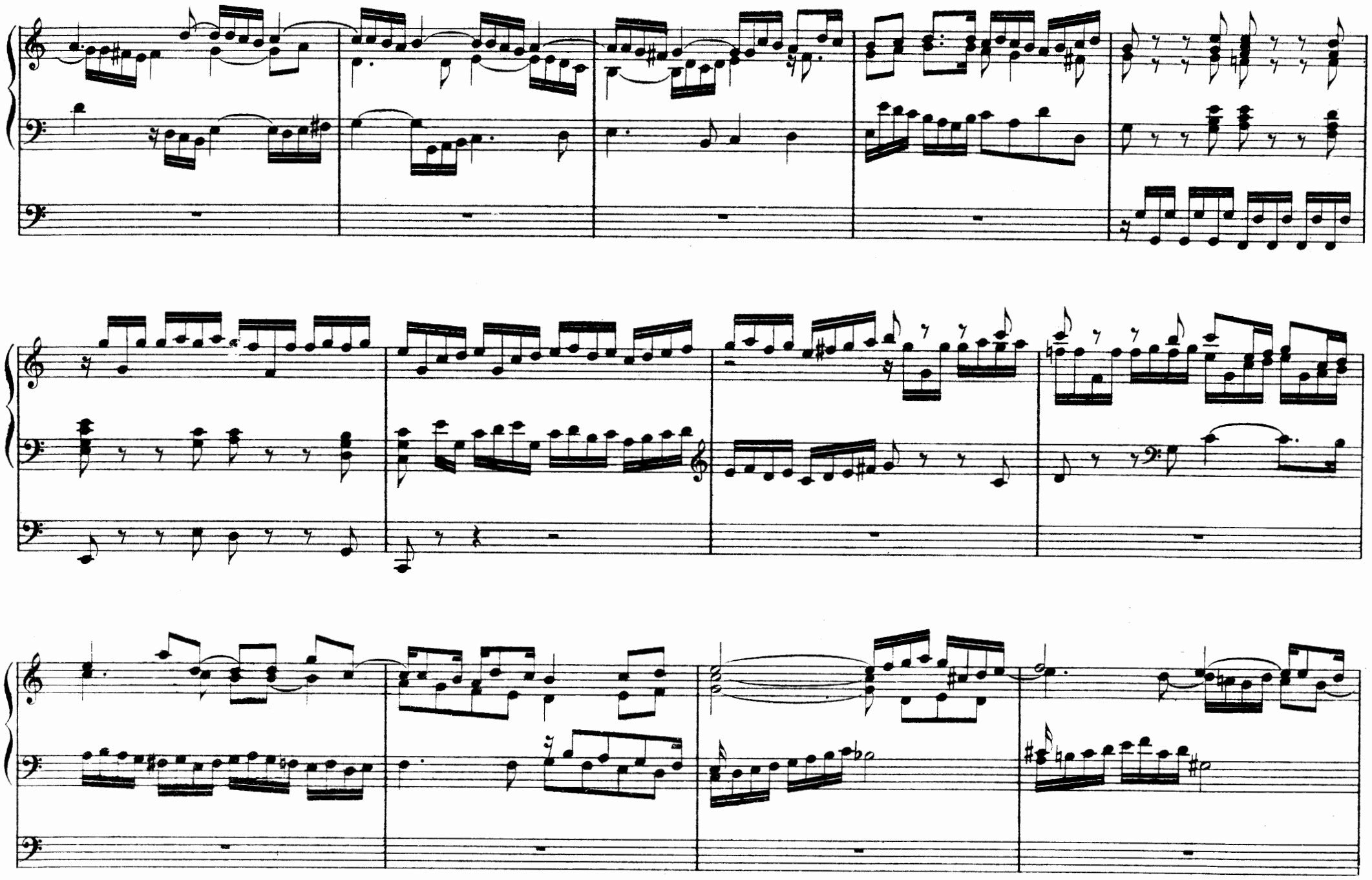


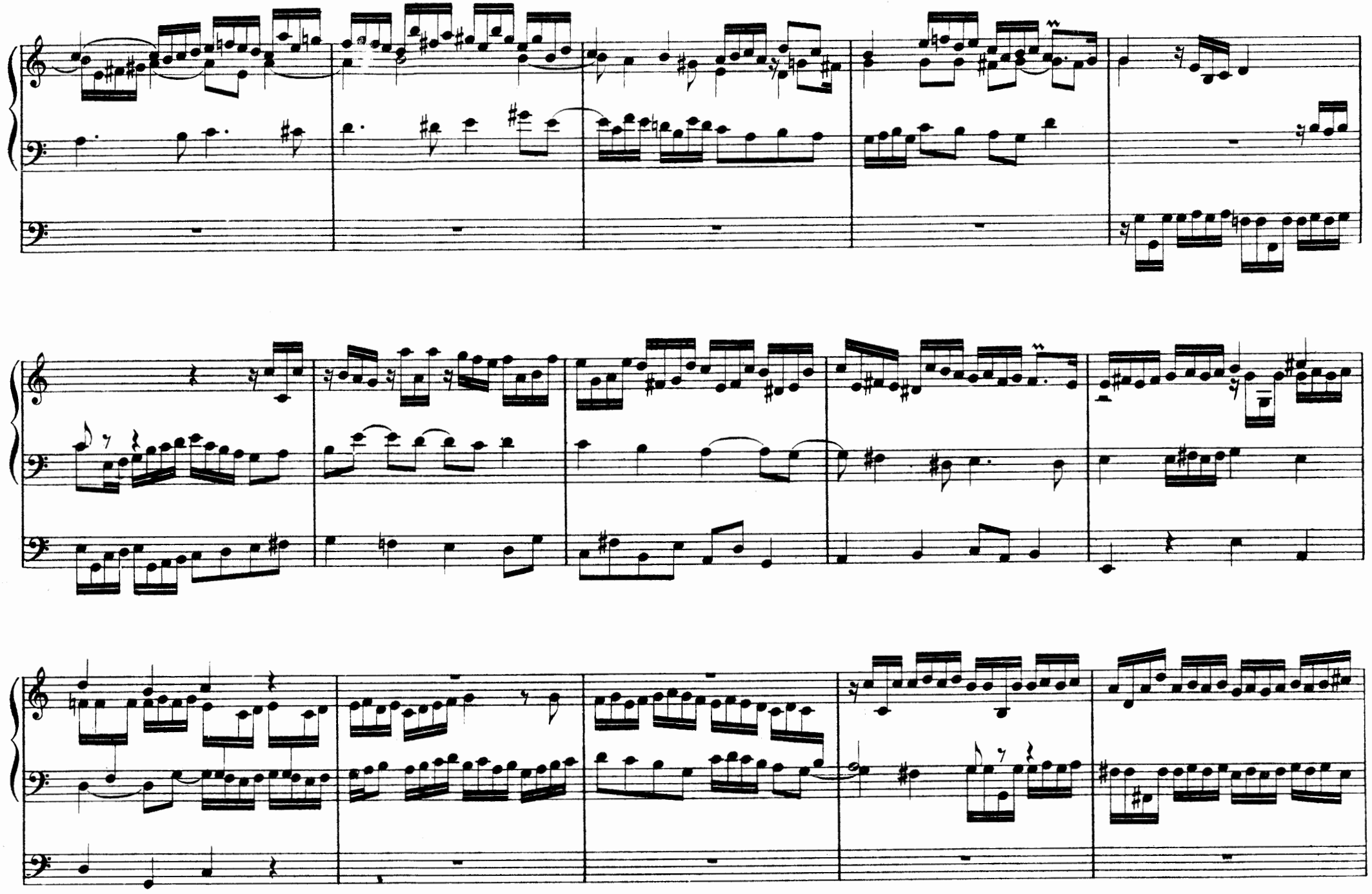


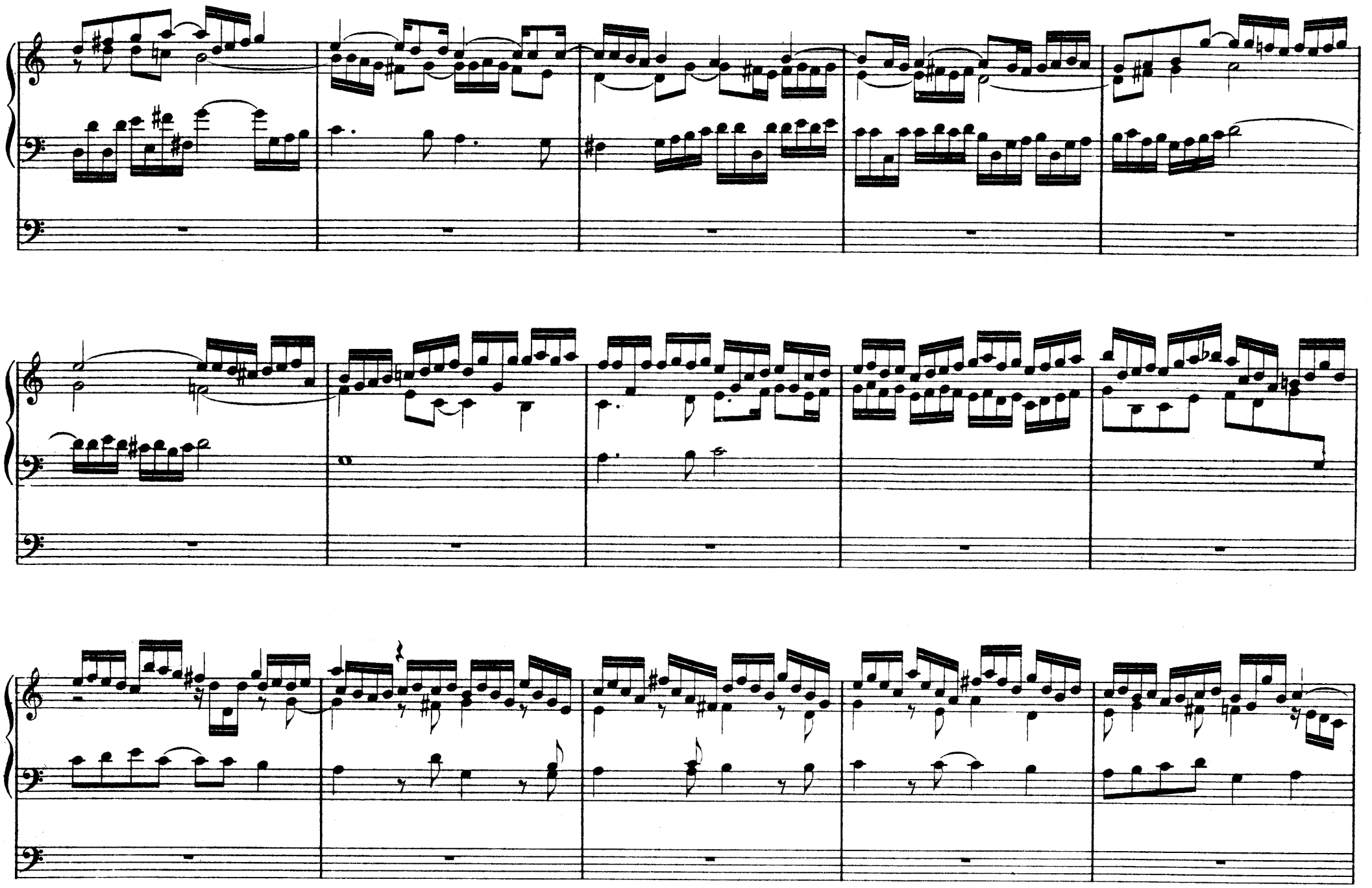
FUGA

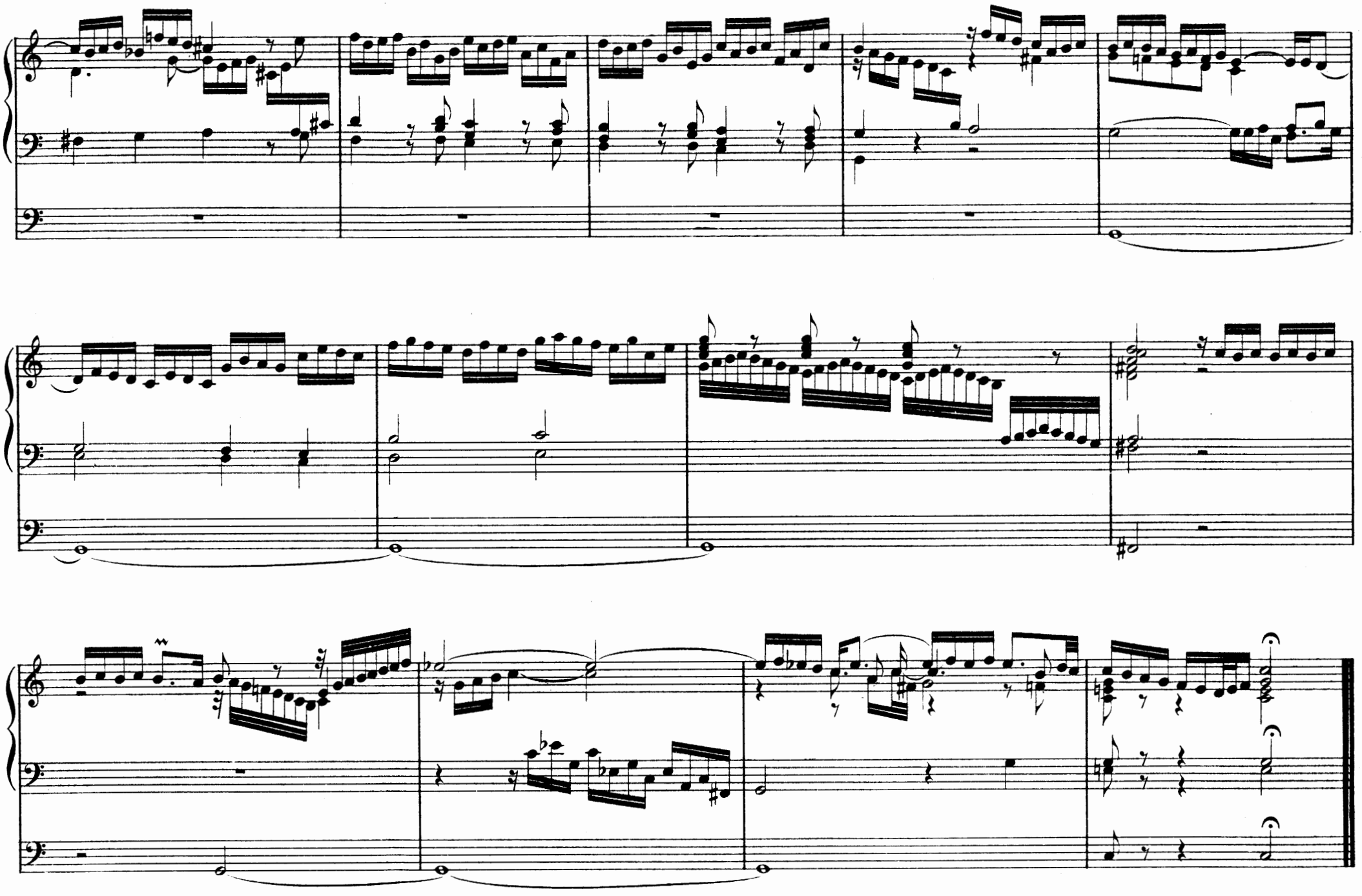










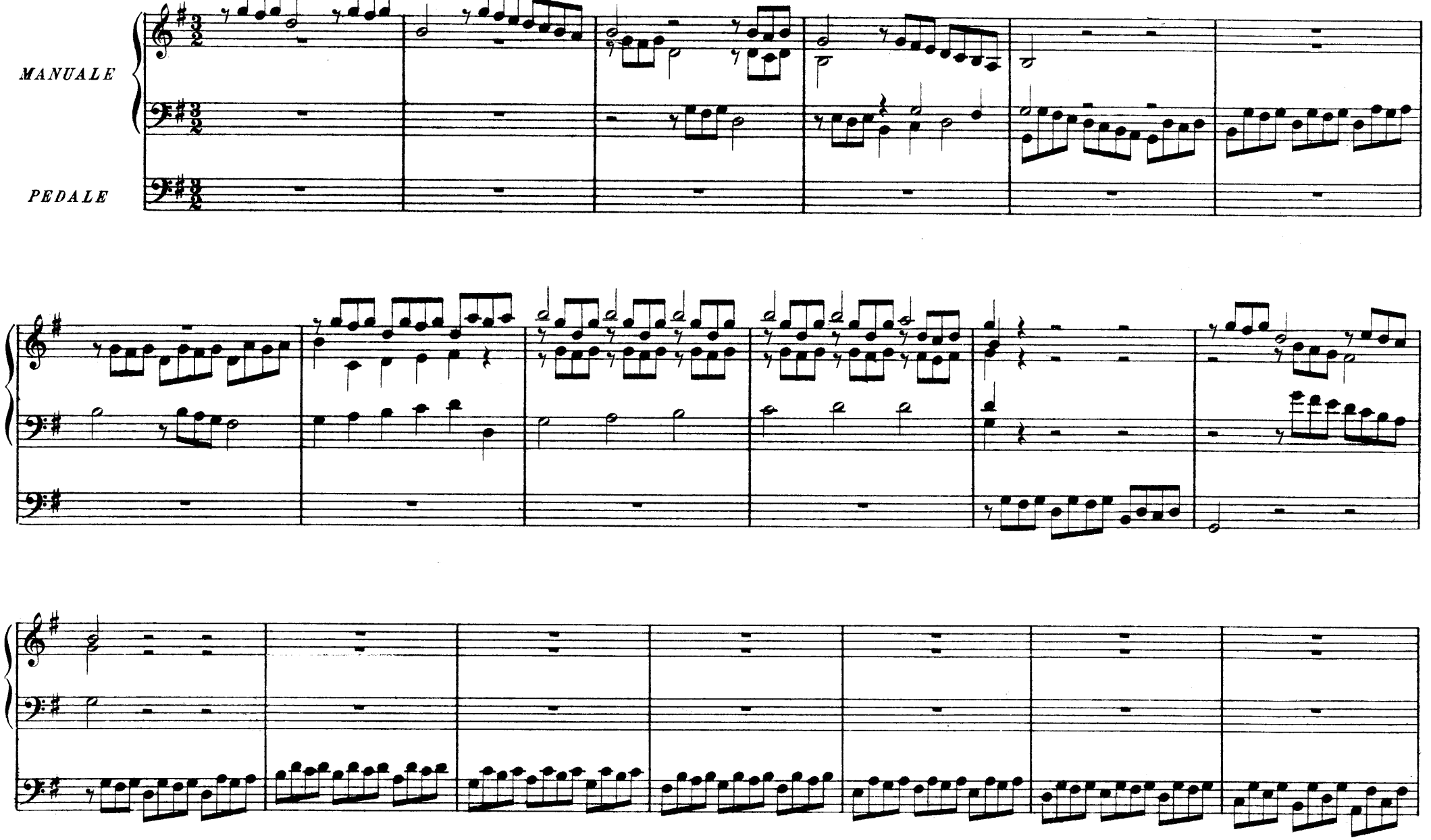


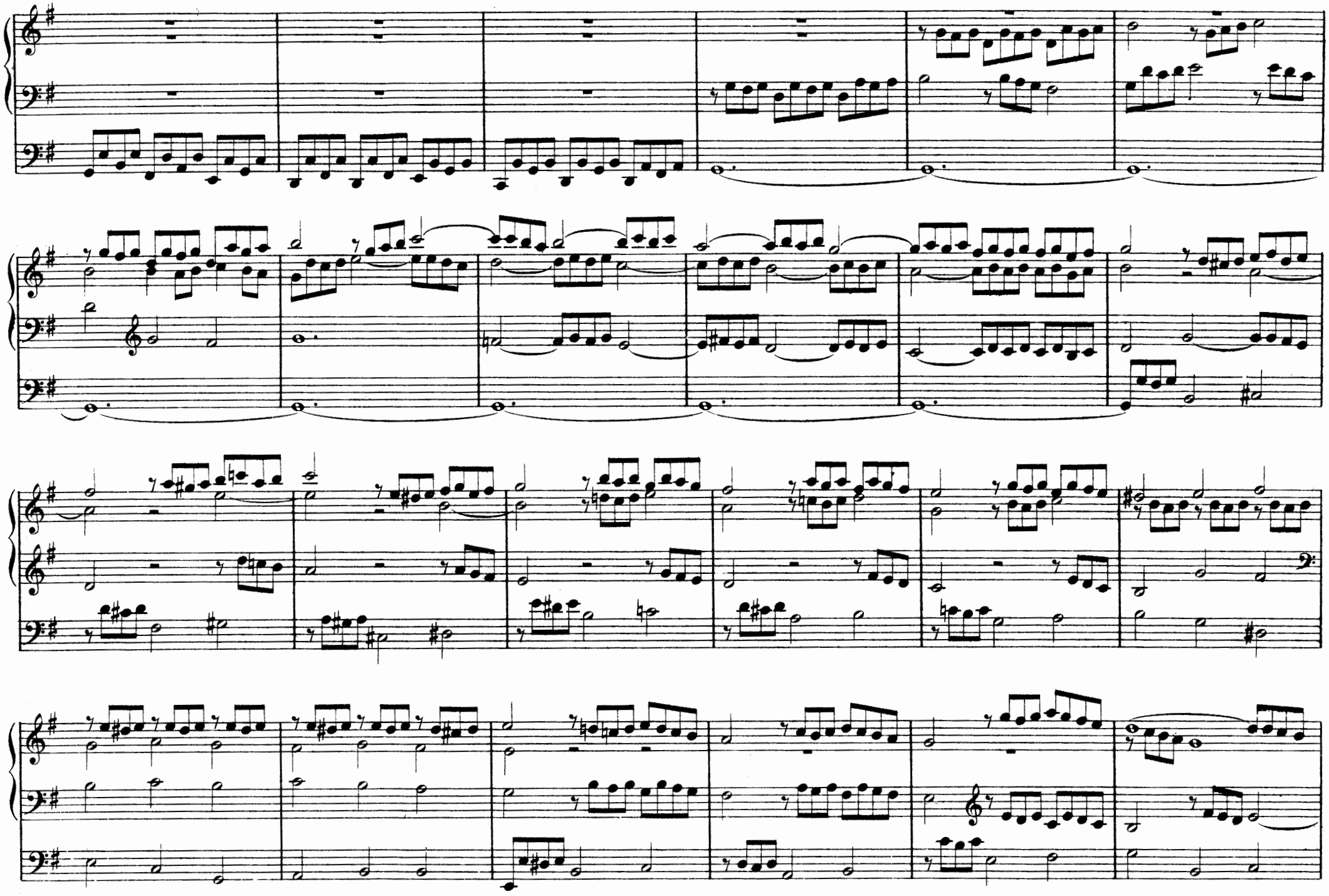
V

PRAELUDIUM

MANUALE

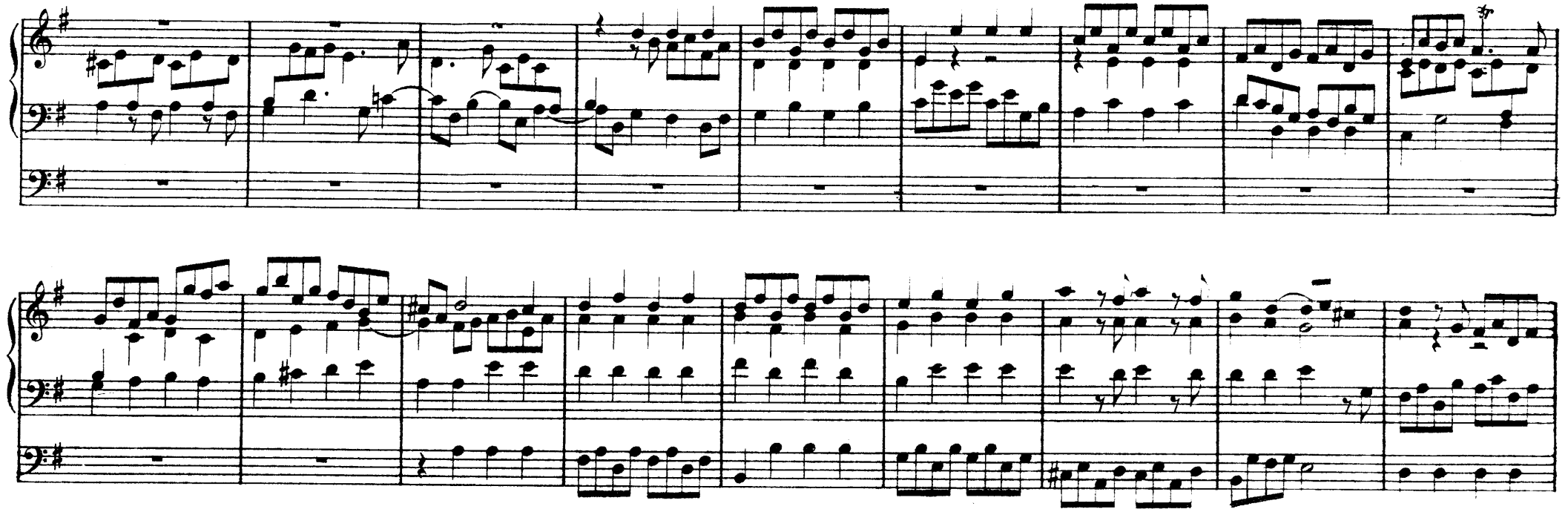
PEDALE

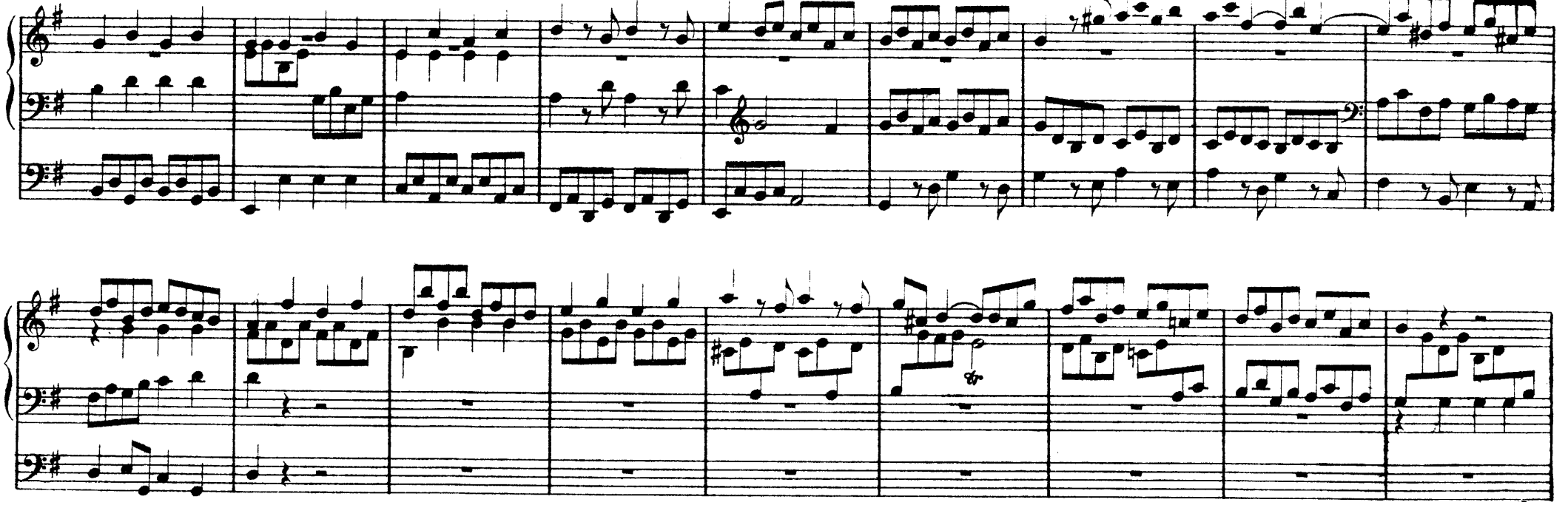


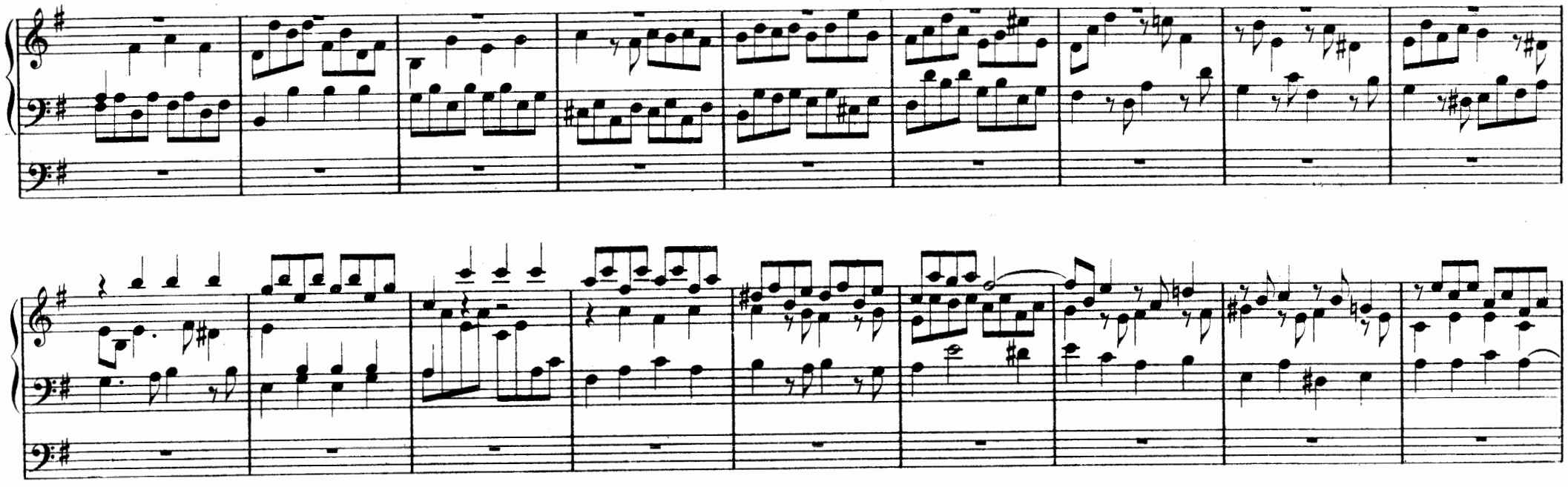


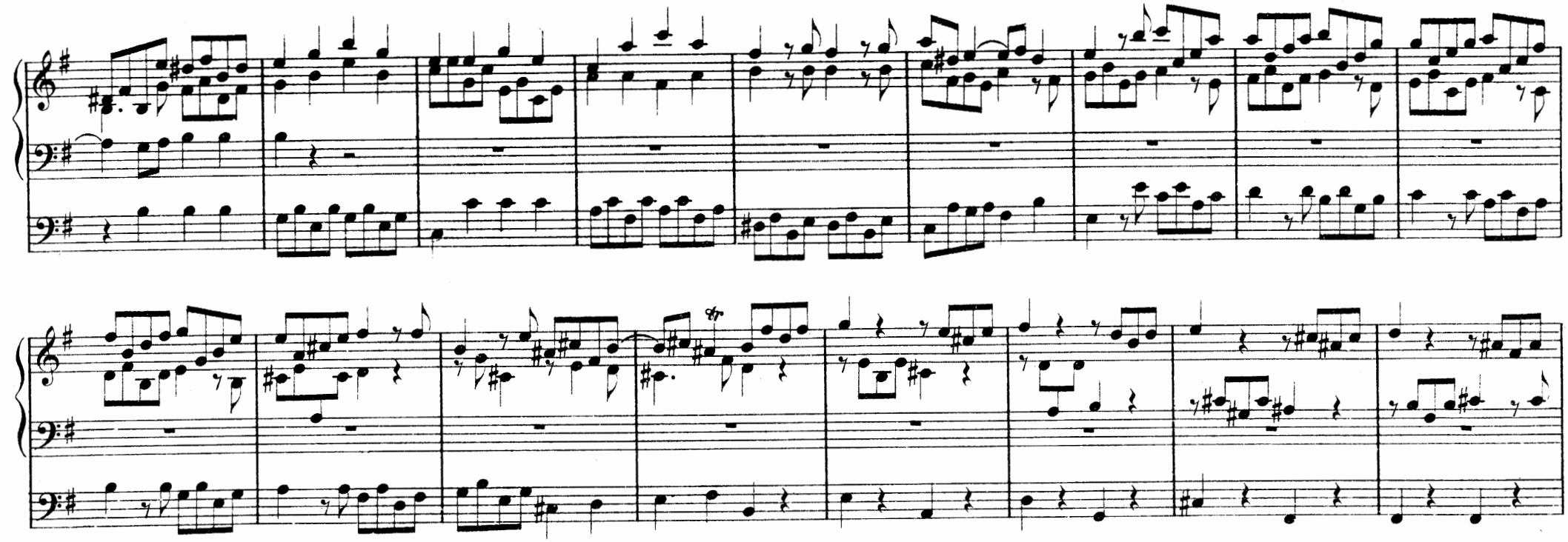
Grave

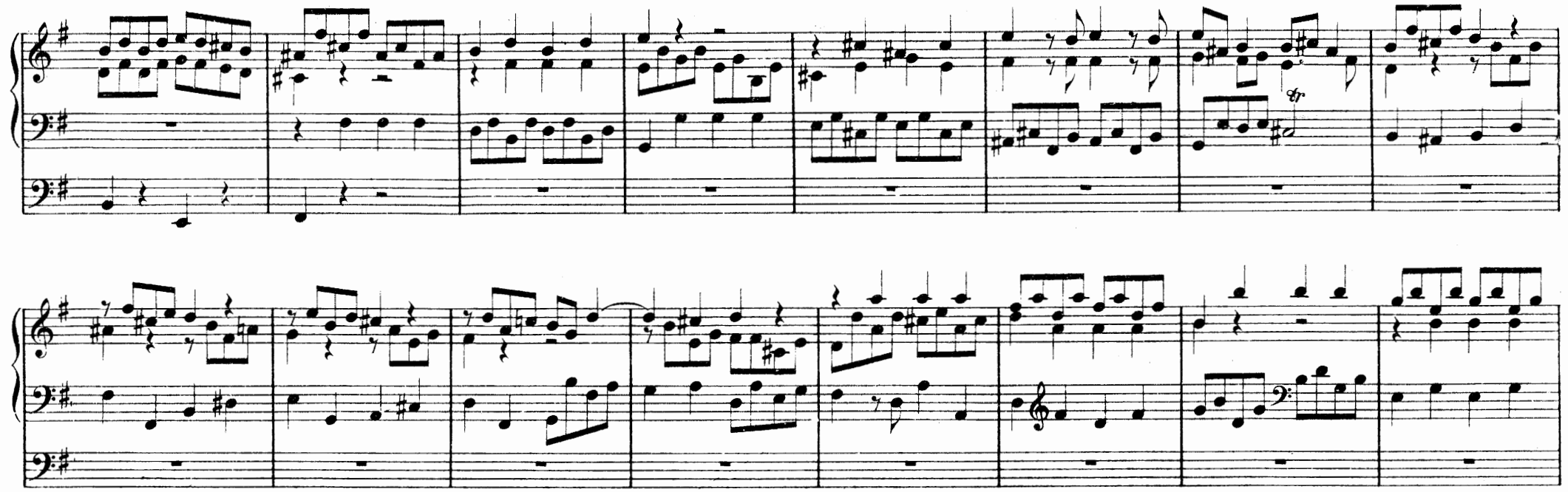
FUGA
Alla breve

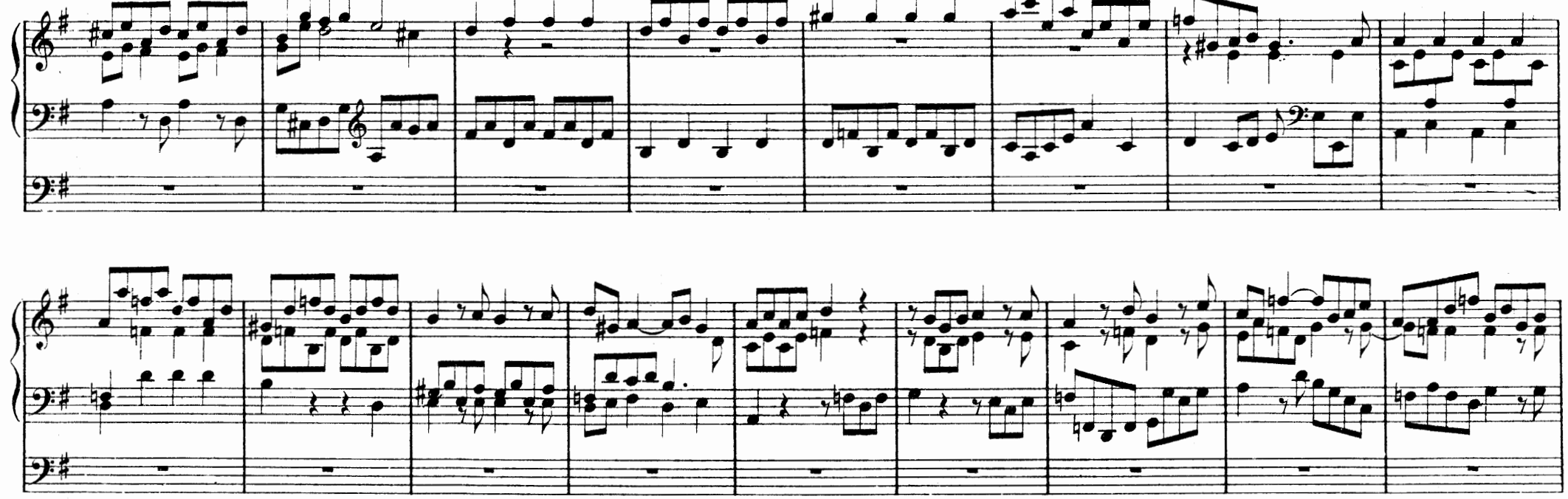










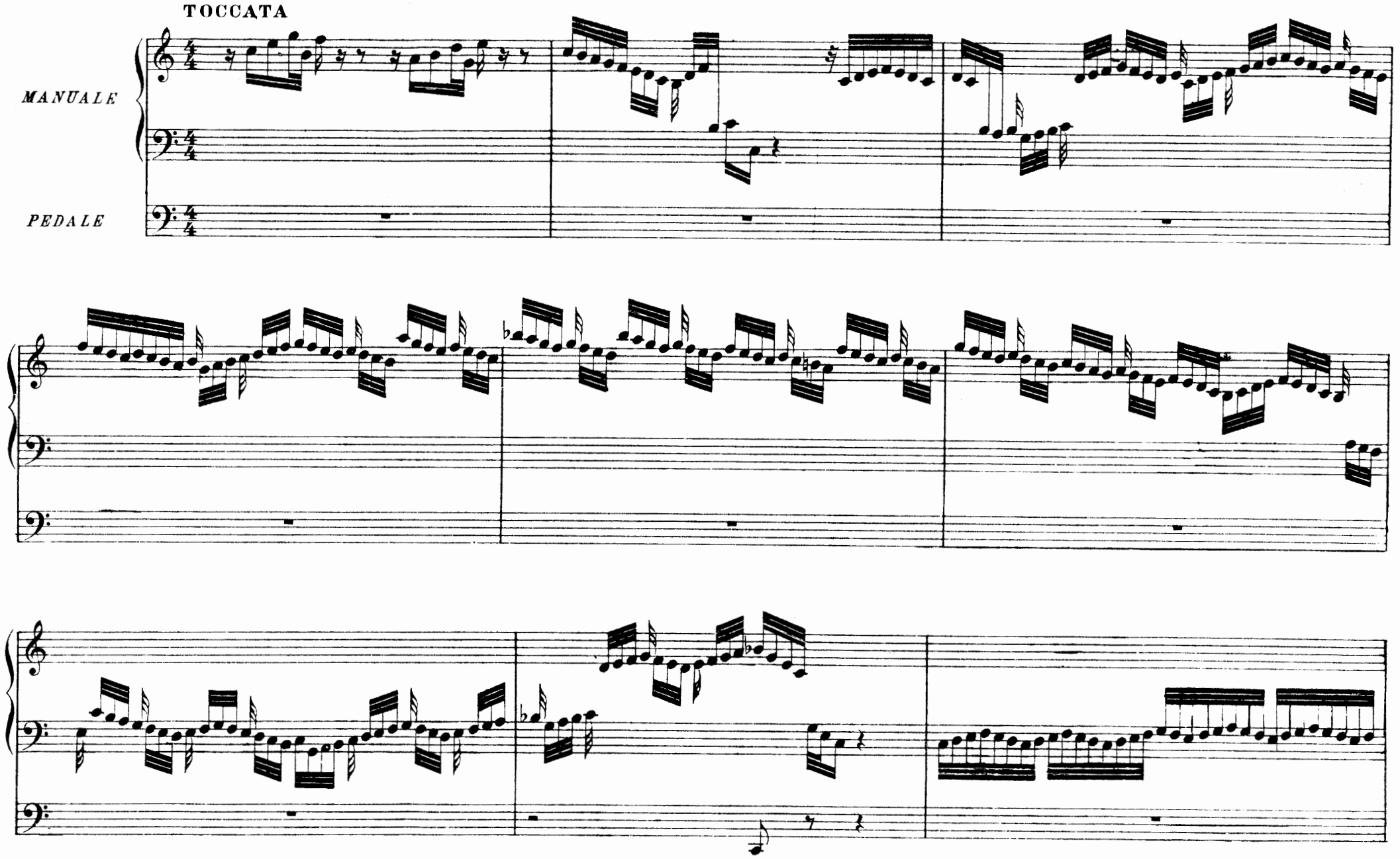


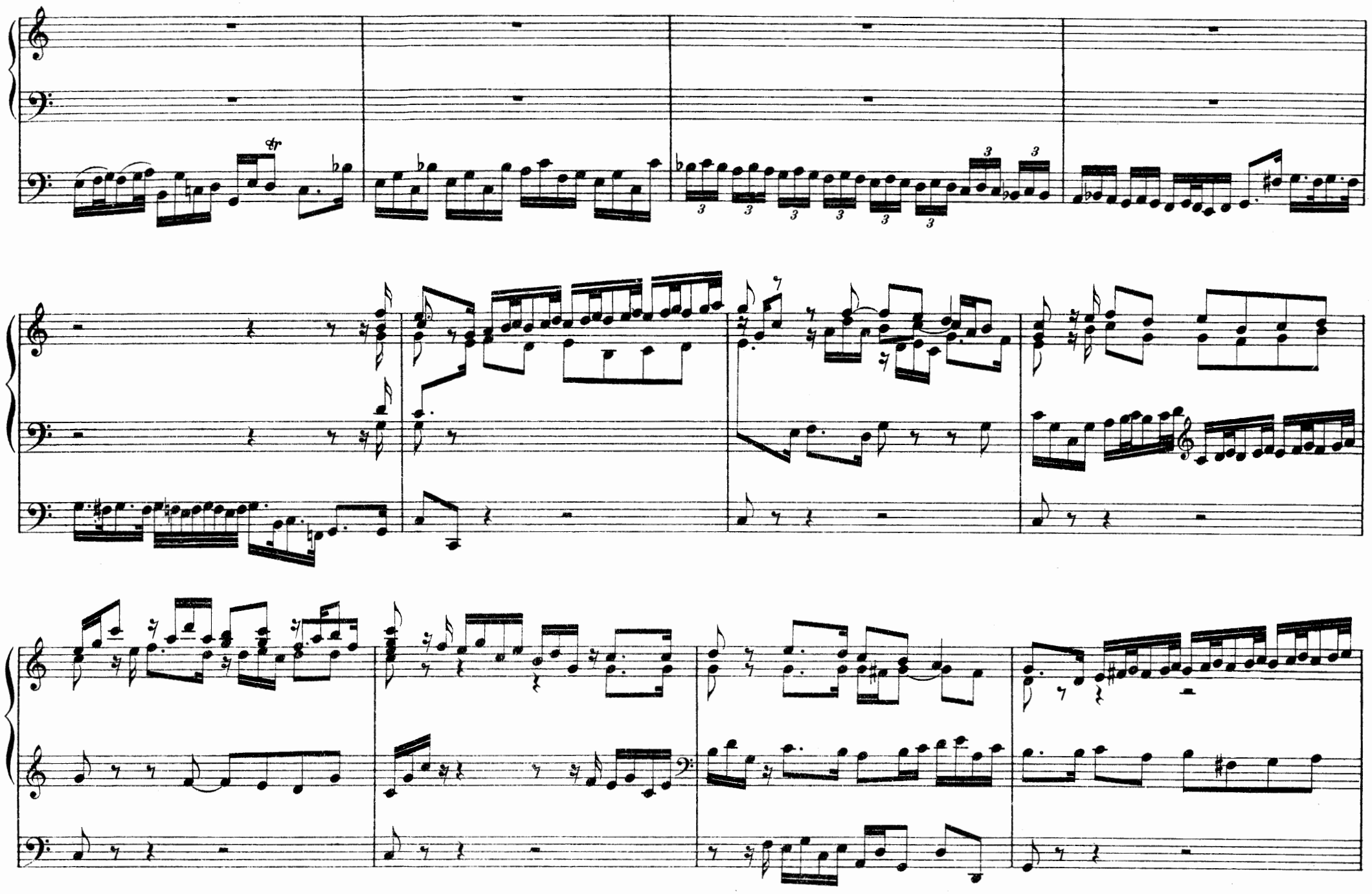
VI

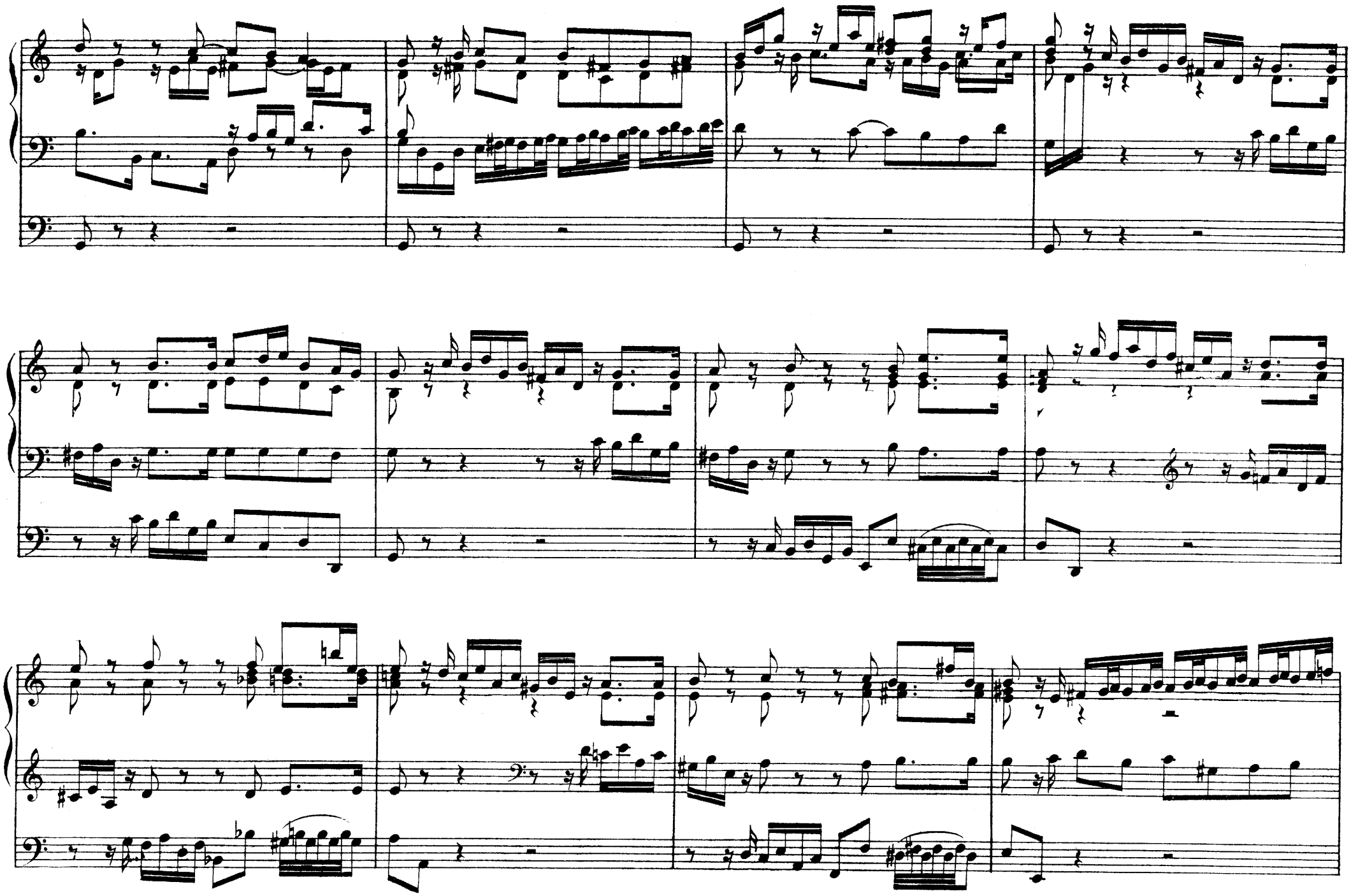
TOCCATA

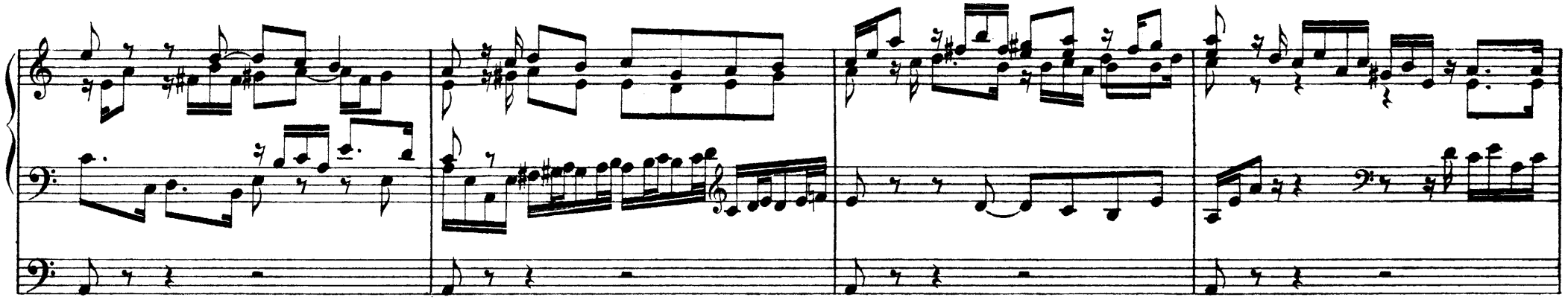
MANUALE

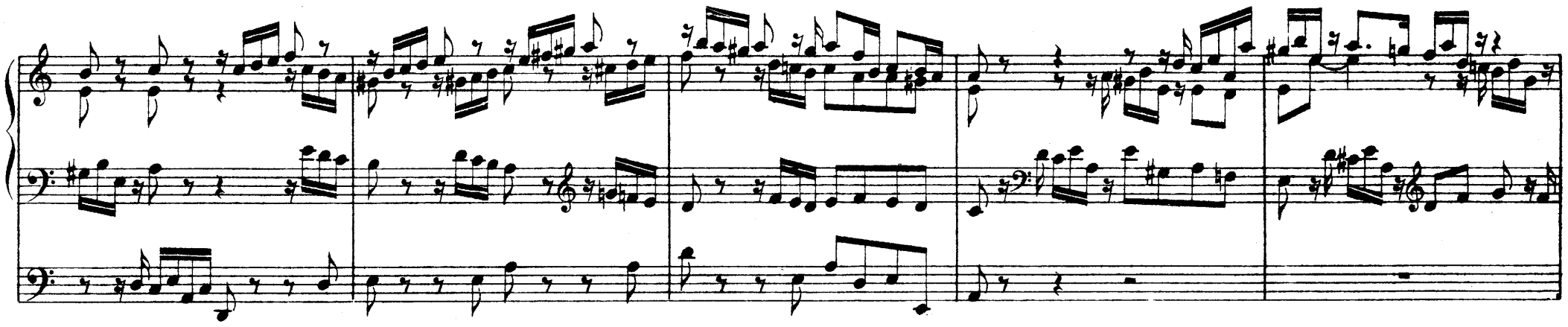
PEDALE

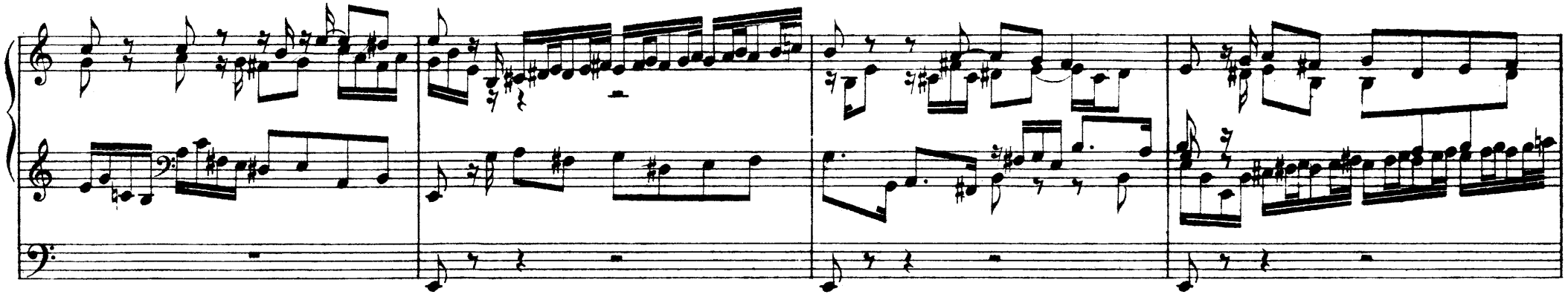


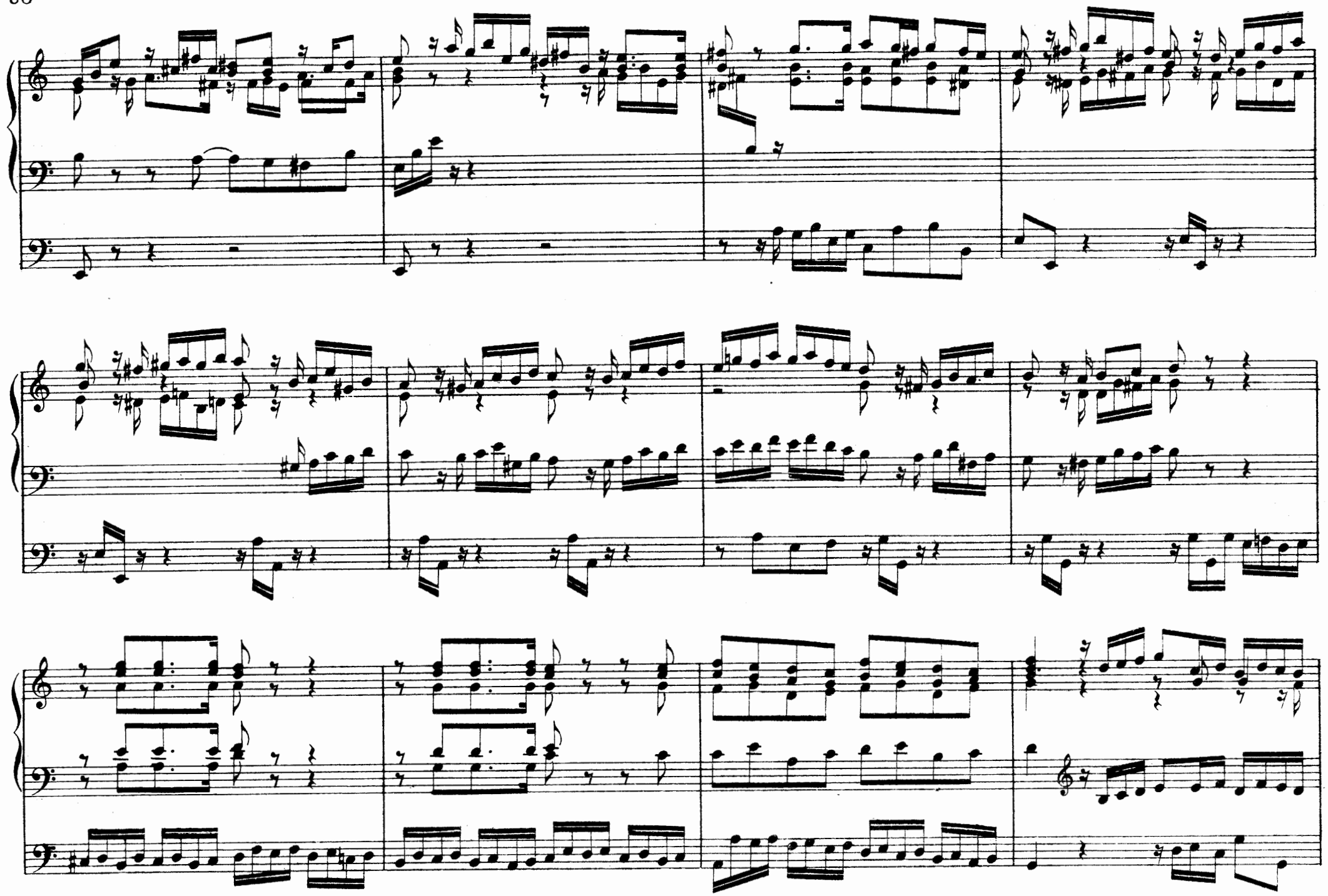












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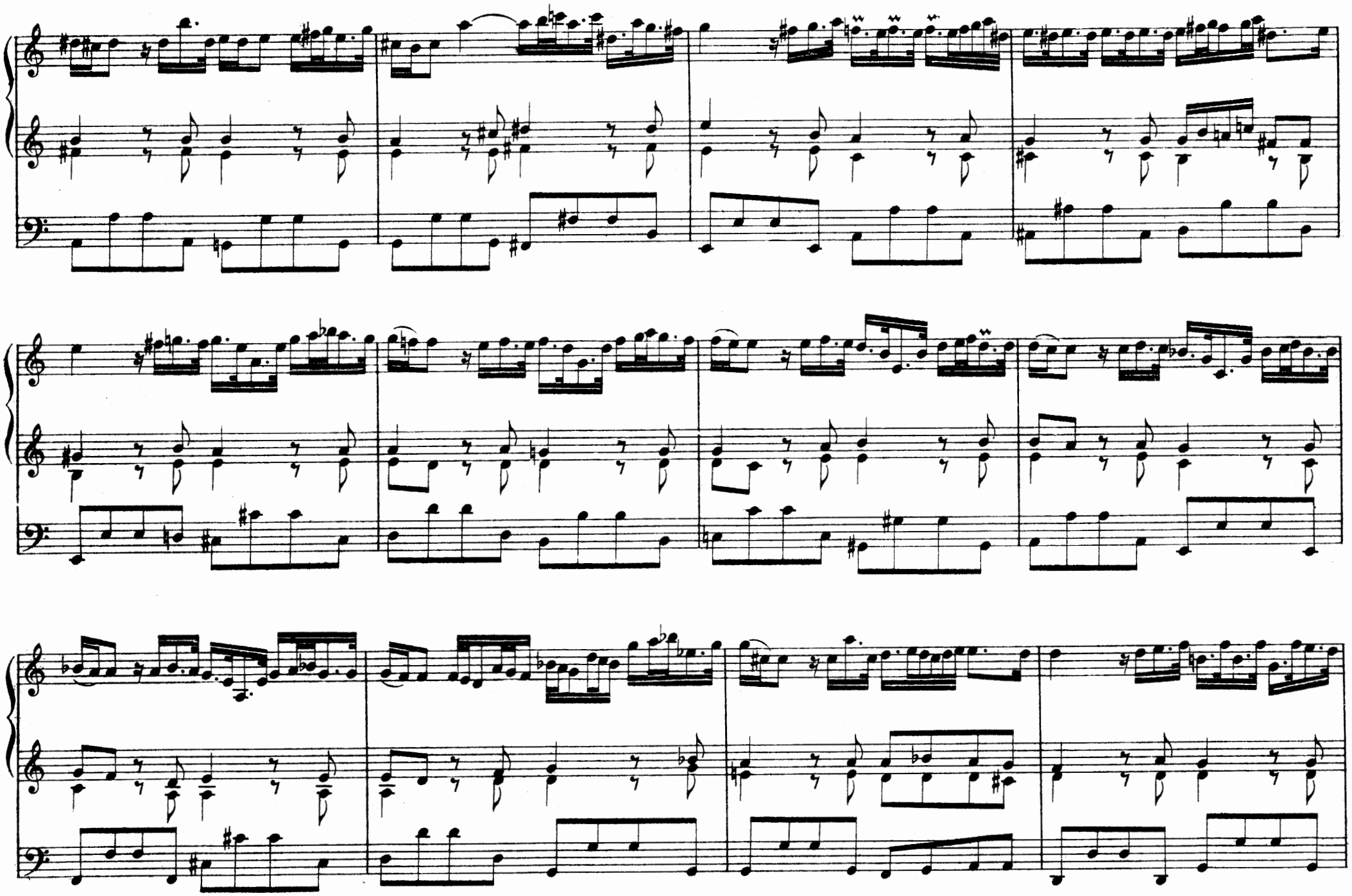
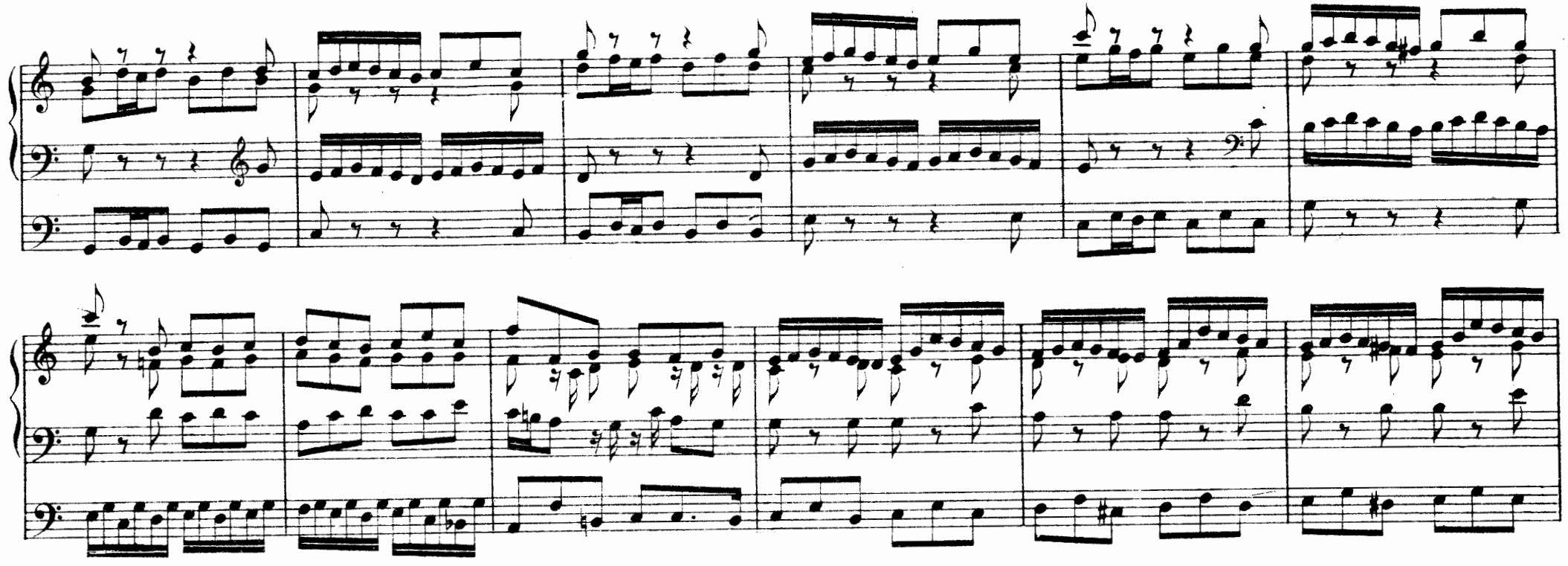
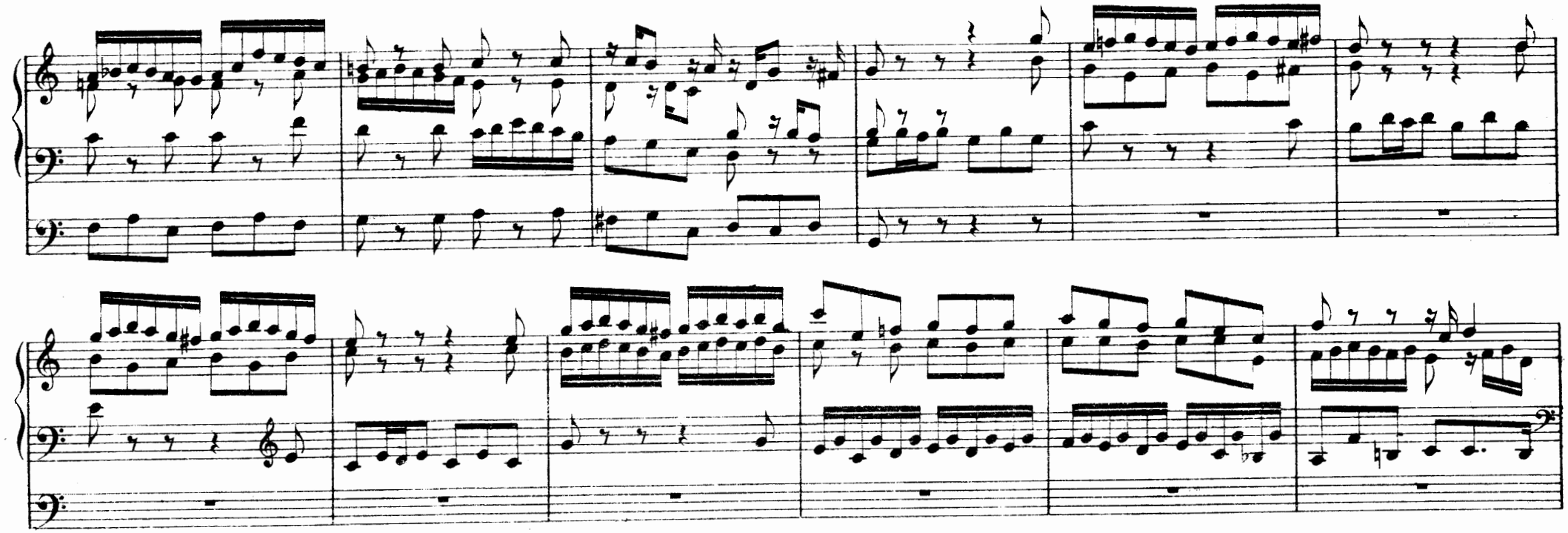
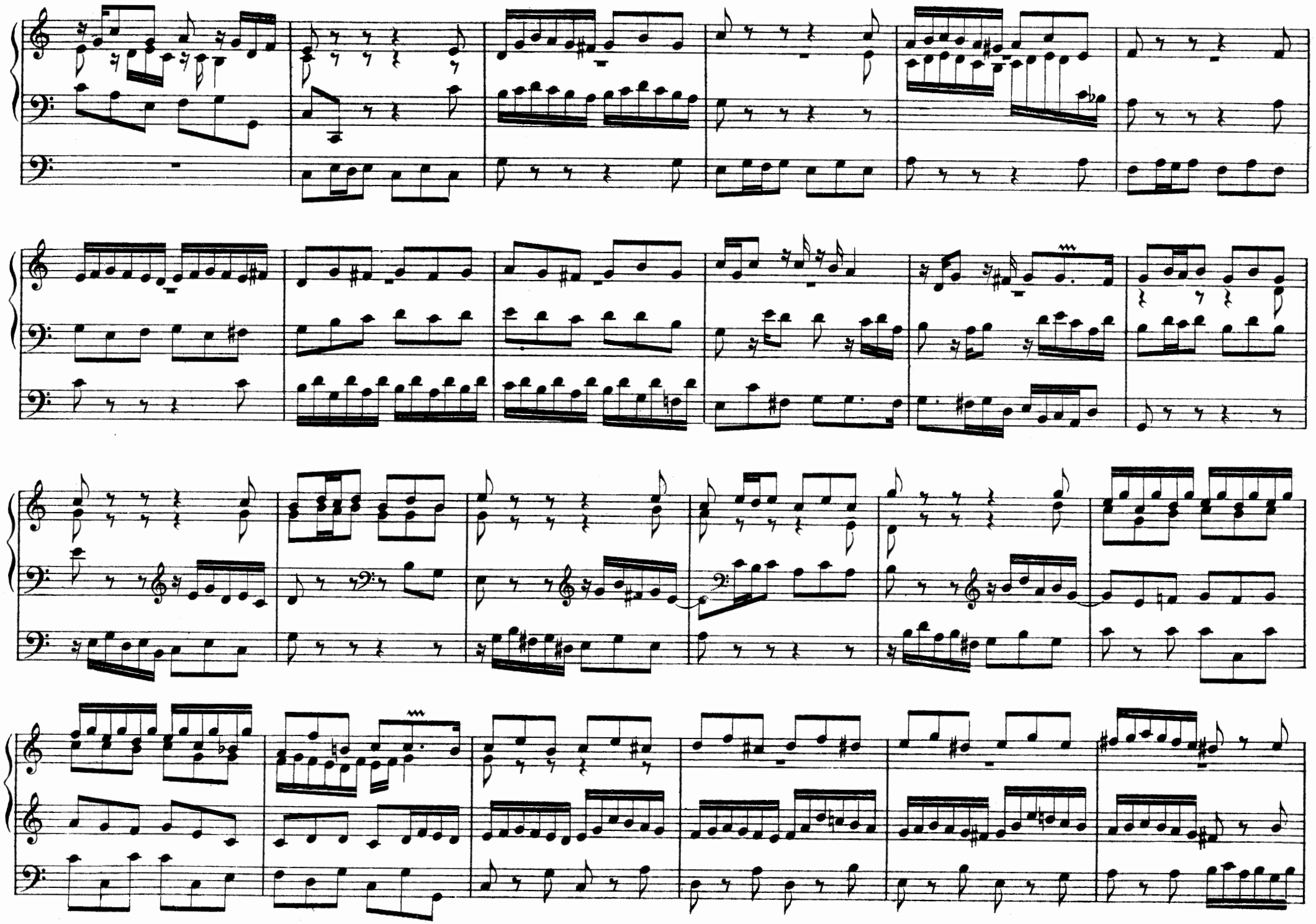


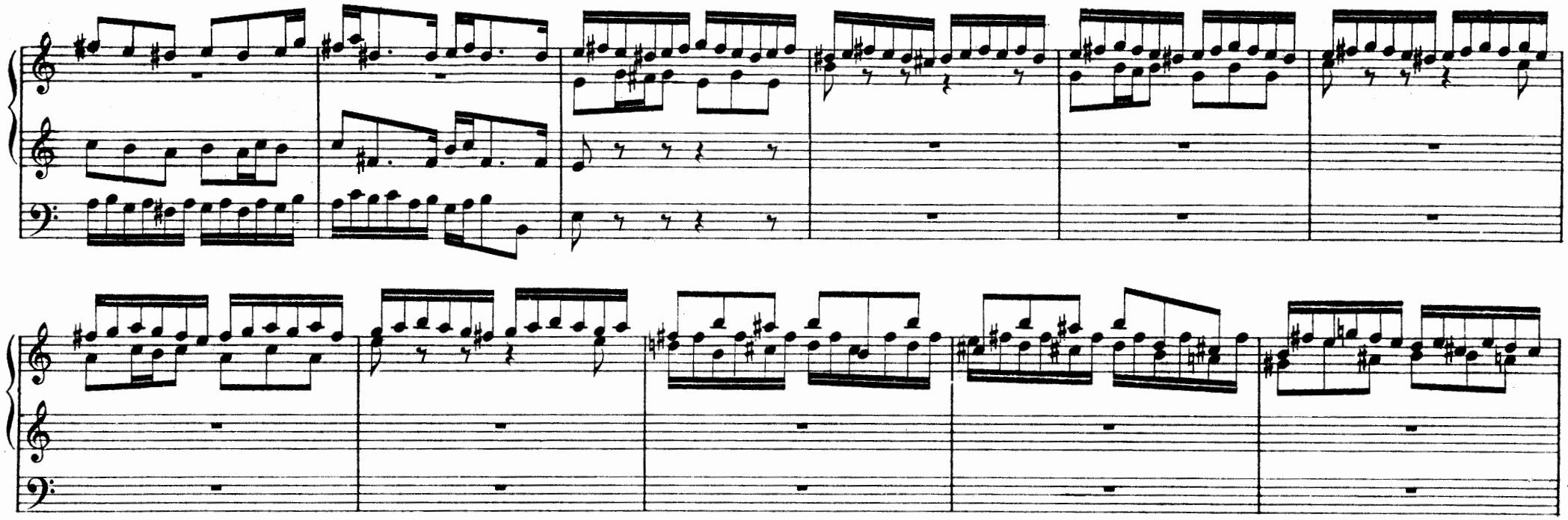
Grave

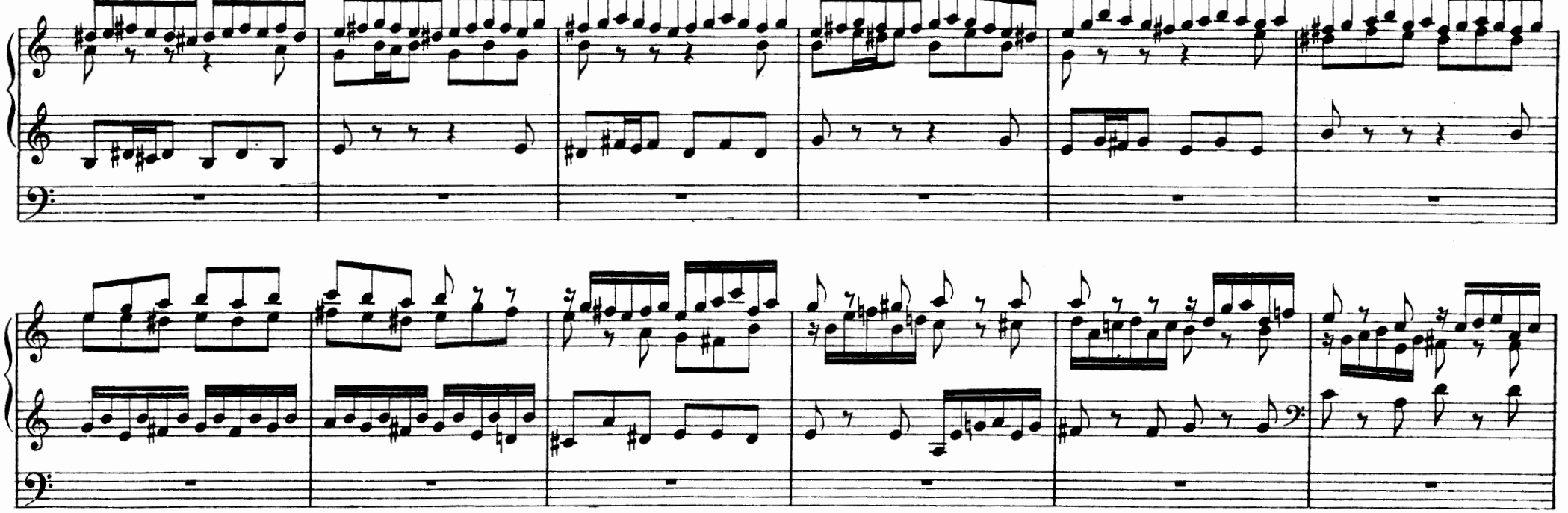
FUGA

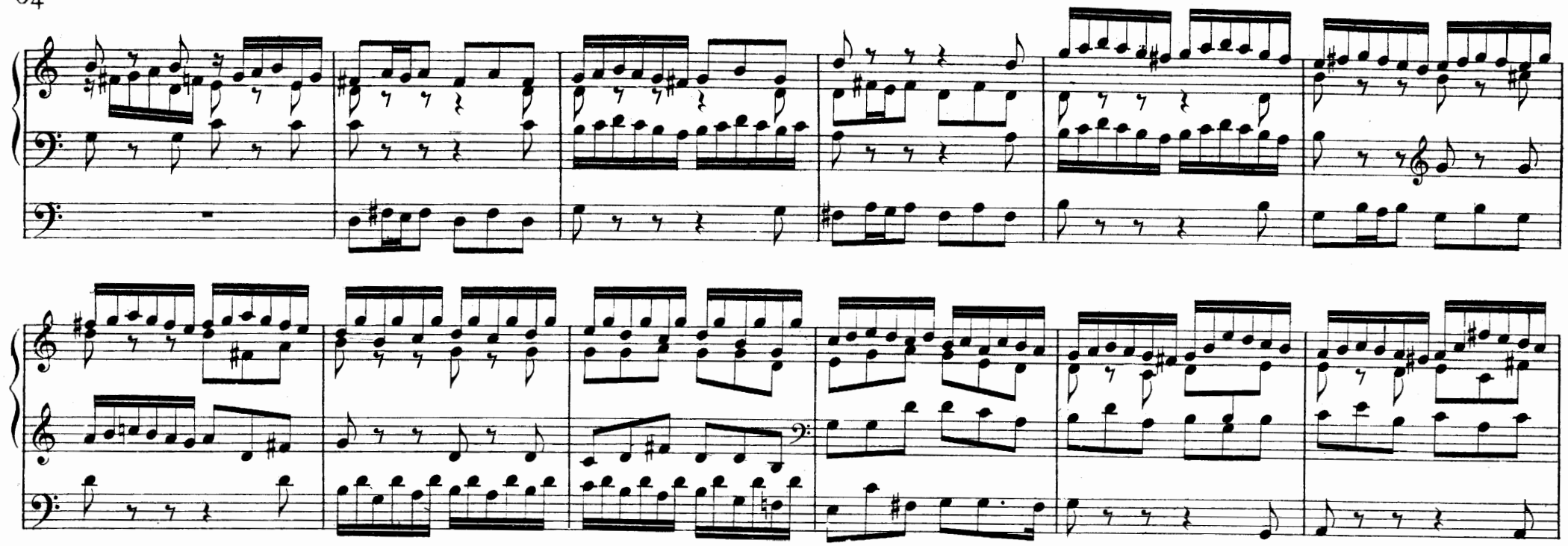


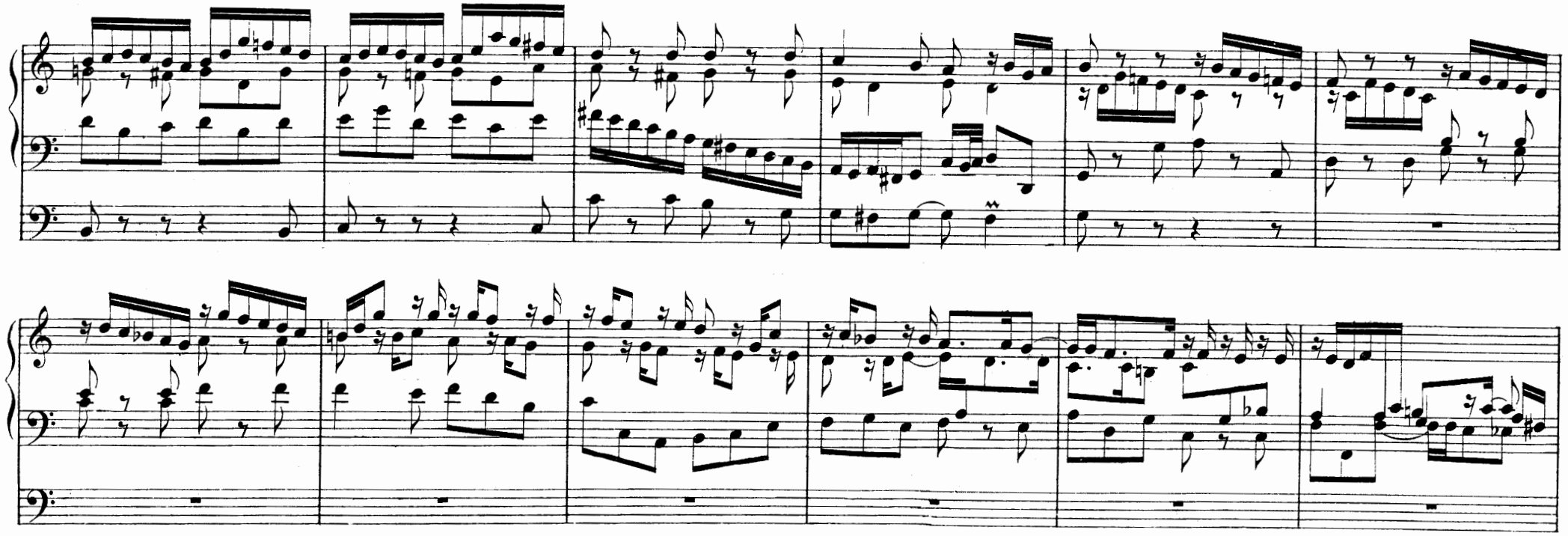












Ch. Douin, gr. – Poinçons Durand & Cie

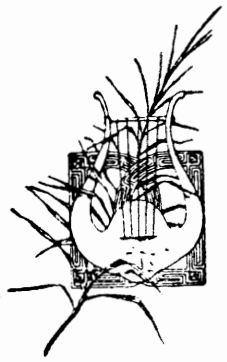
D. & F. 9443

J. S. BACH

PRÉLUDES et FUGUES

4me Cahier

Révision par GABRIEL FAURÉ



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PRÉLUDES & FUGUES

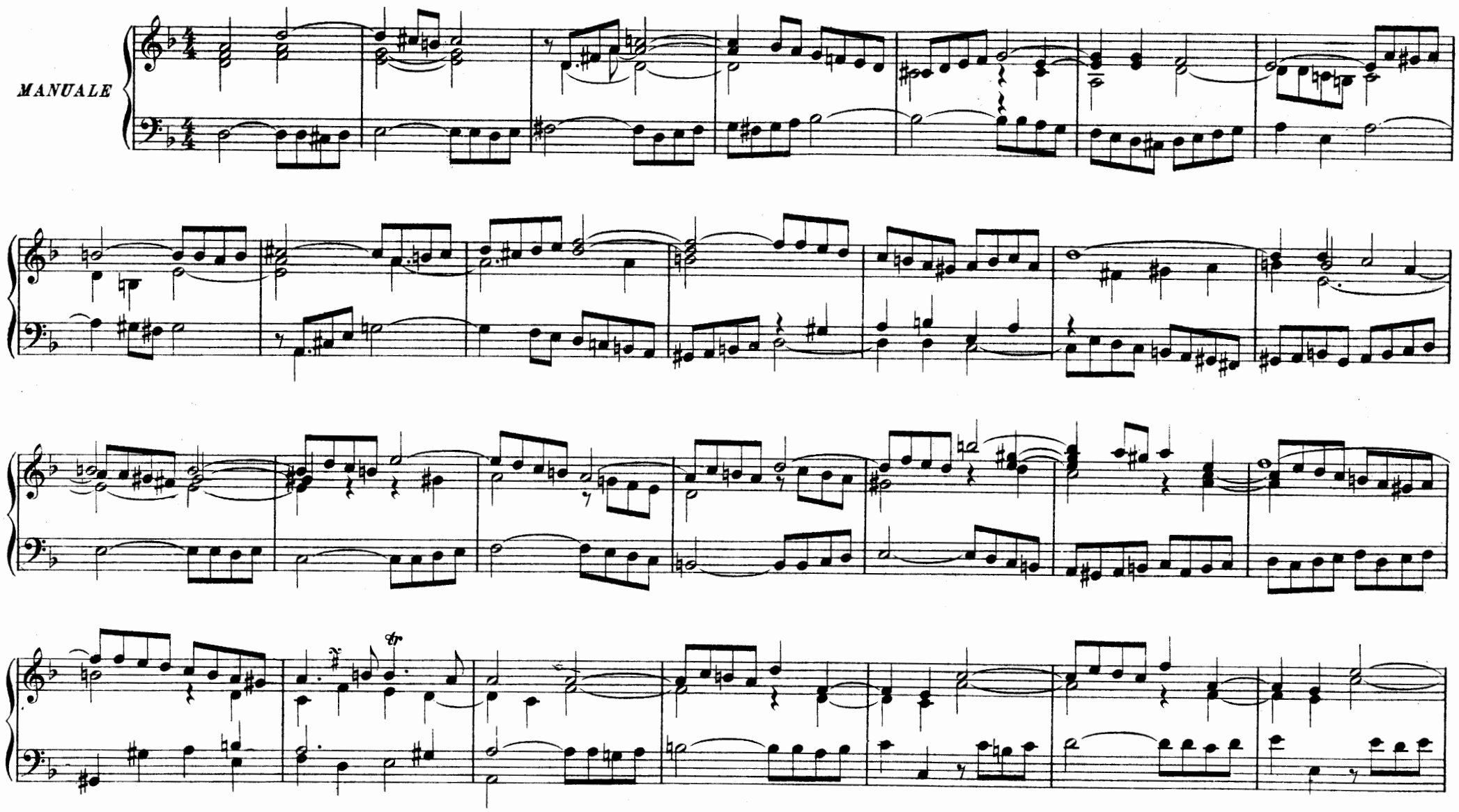
4e CAHIER

J. S. BACH

I

PRAELUDIUM

MANUALE



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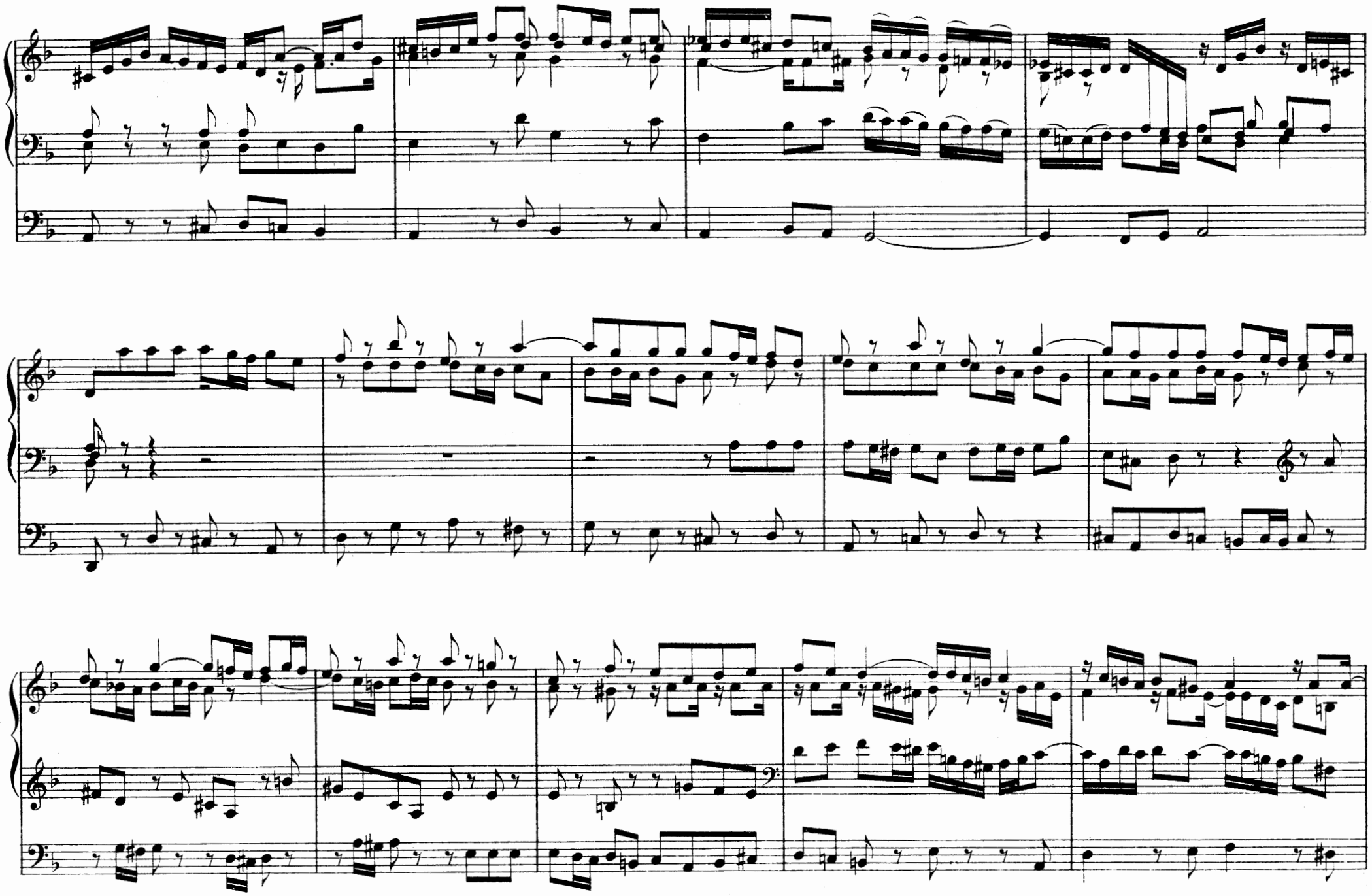
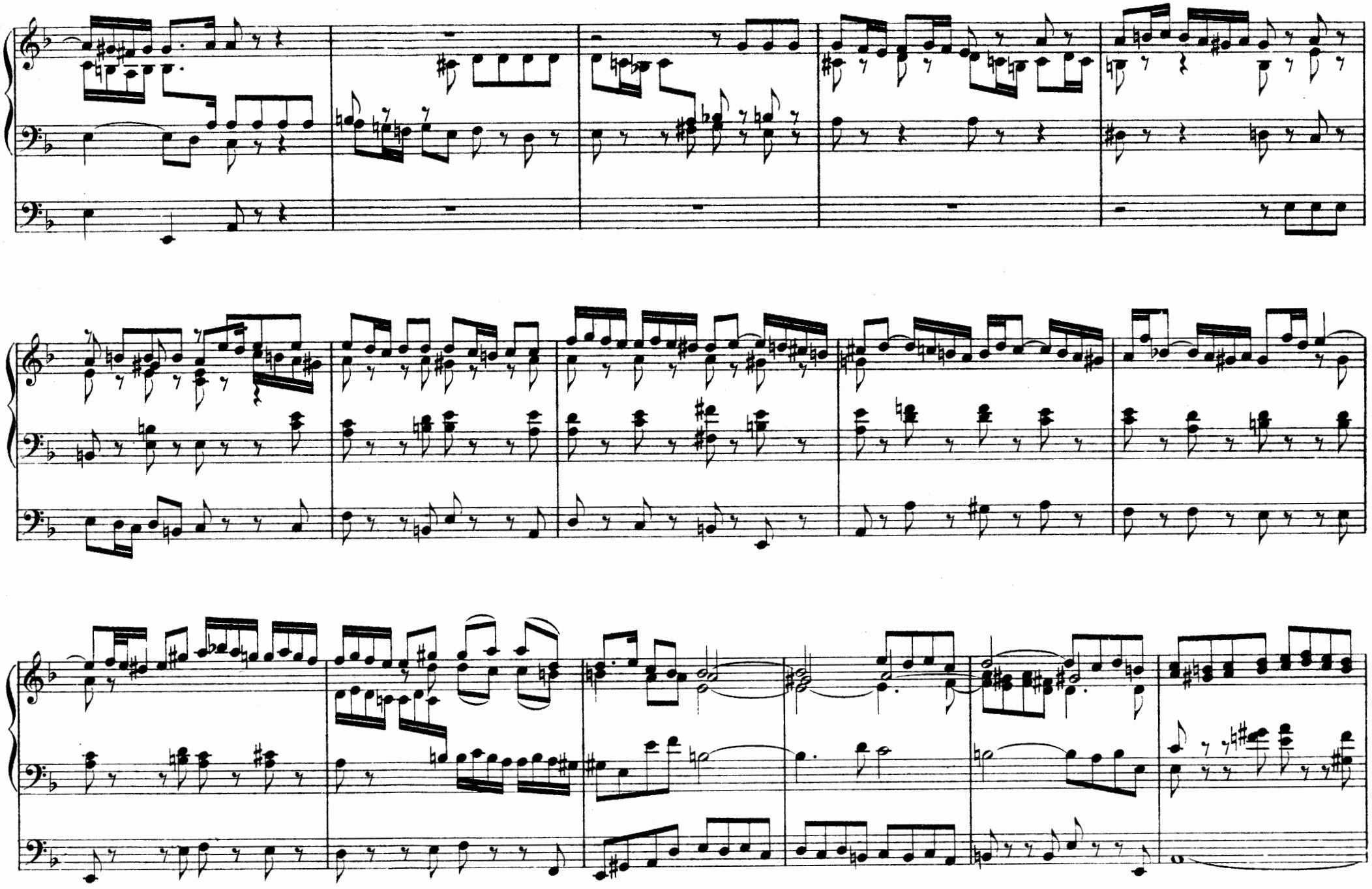
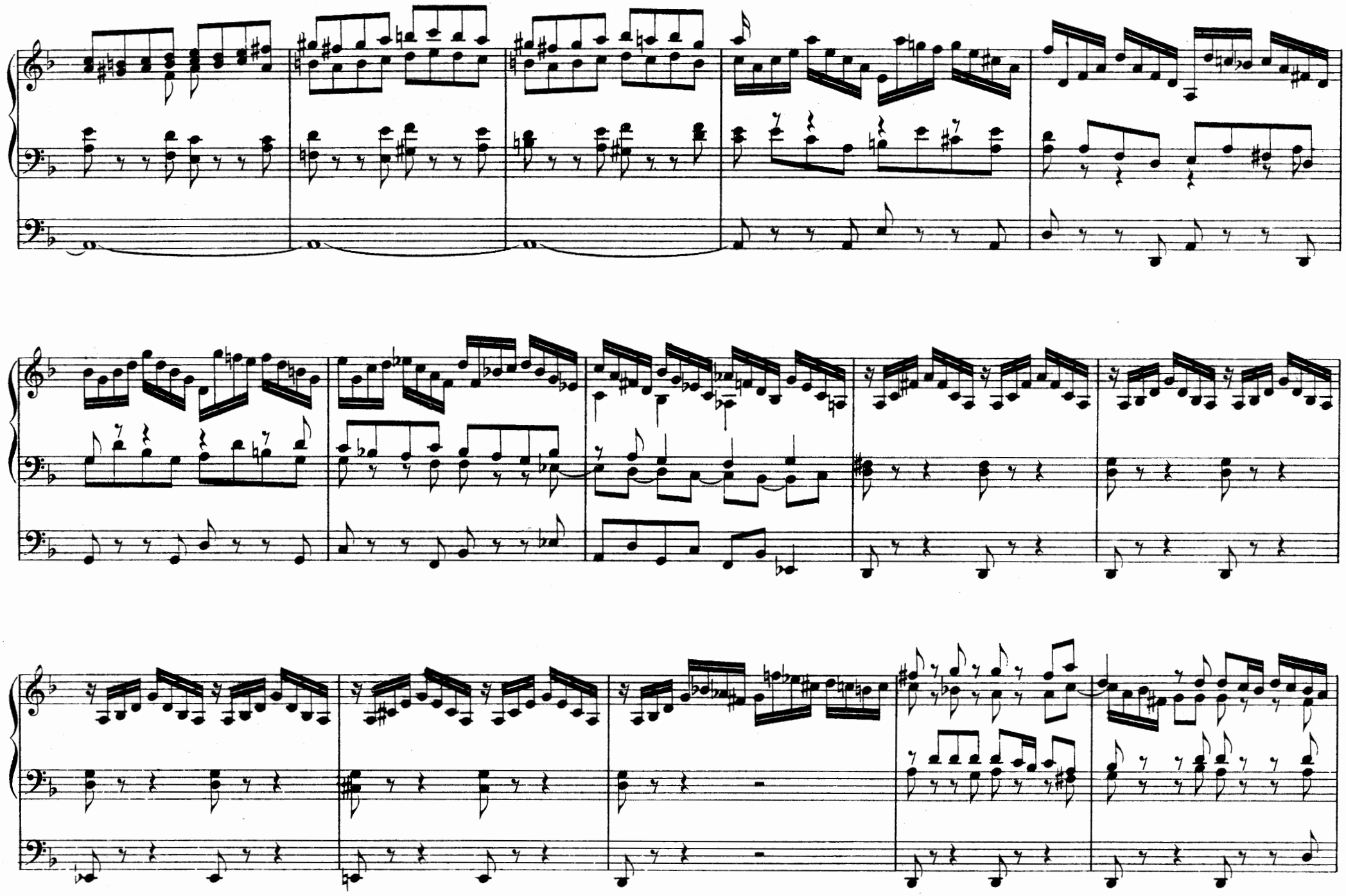
FUGA

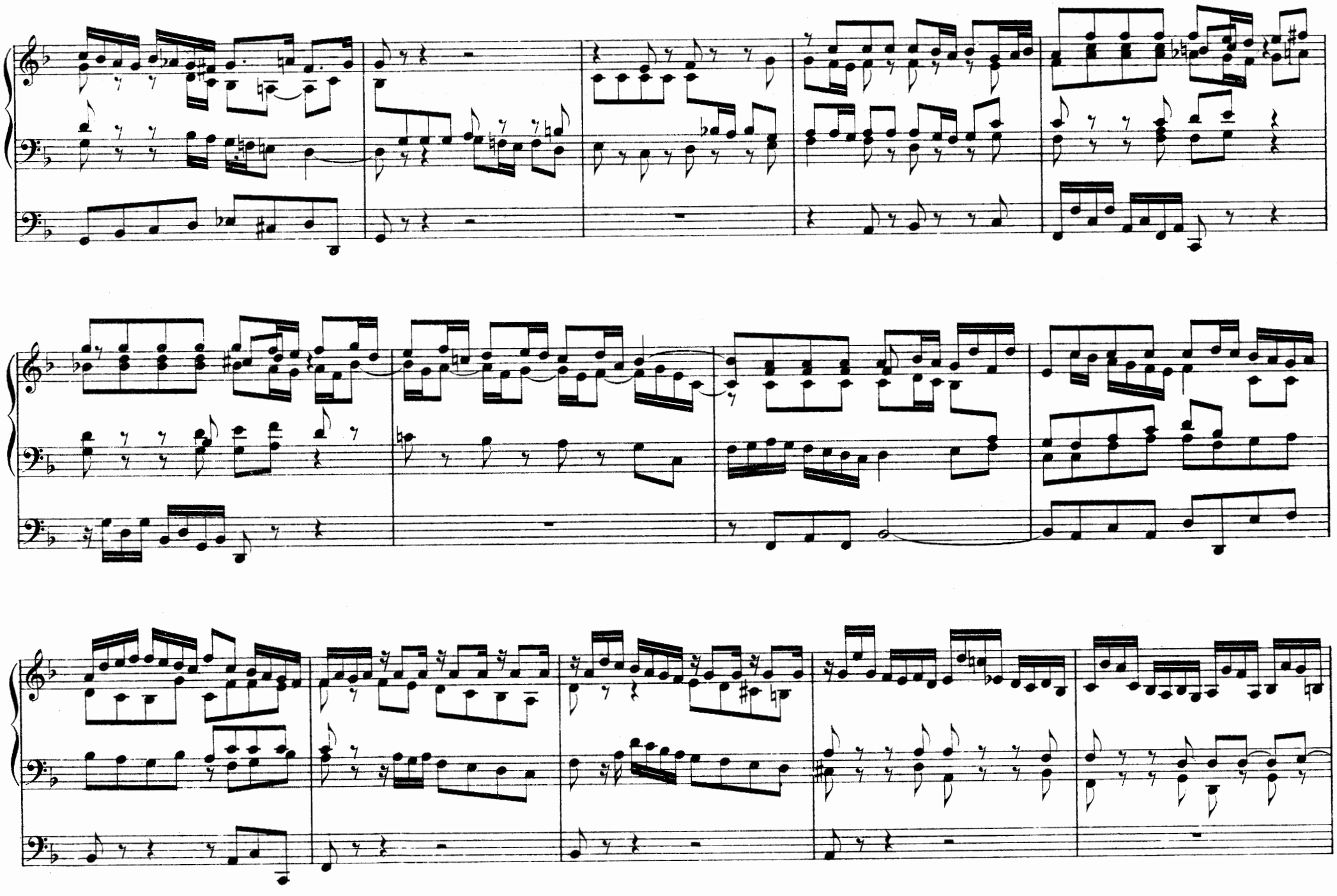
MANUALE

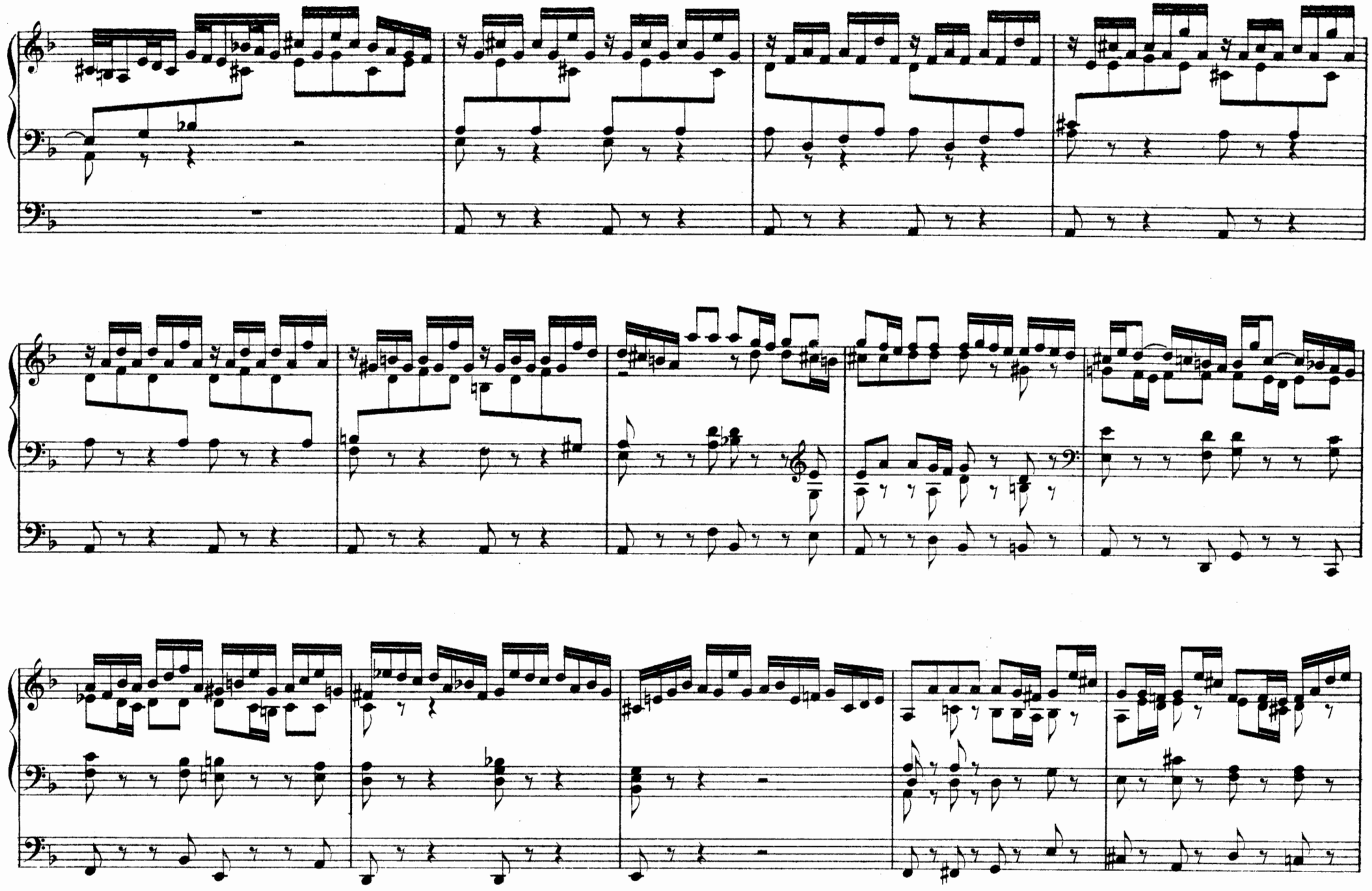
PEDALE

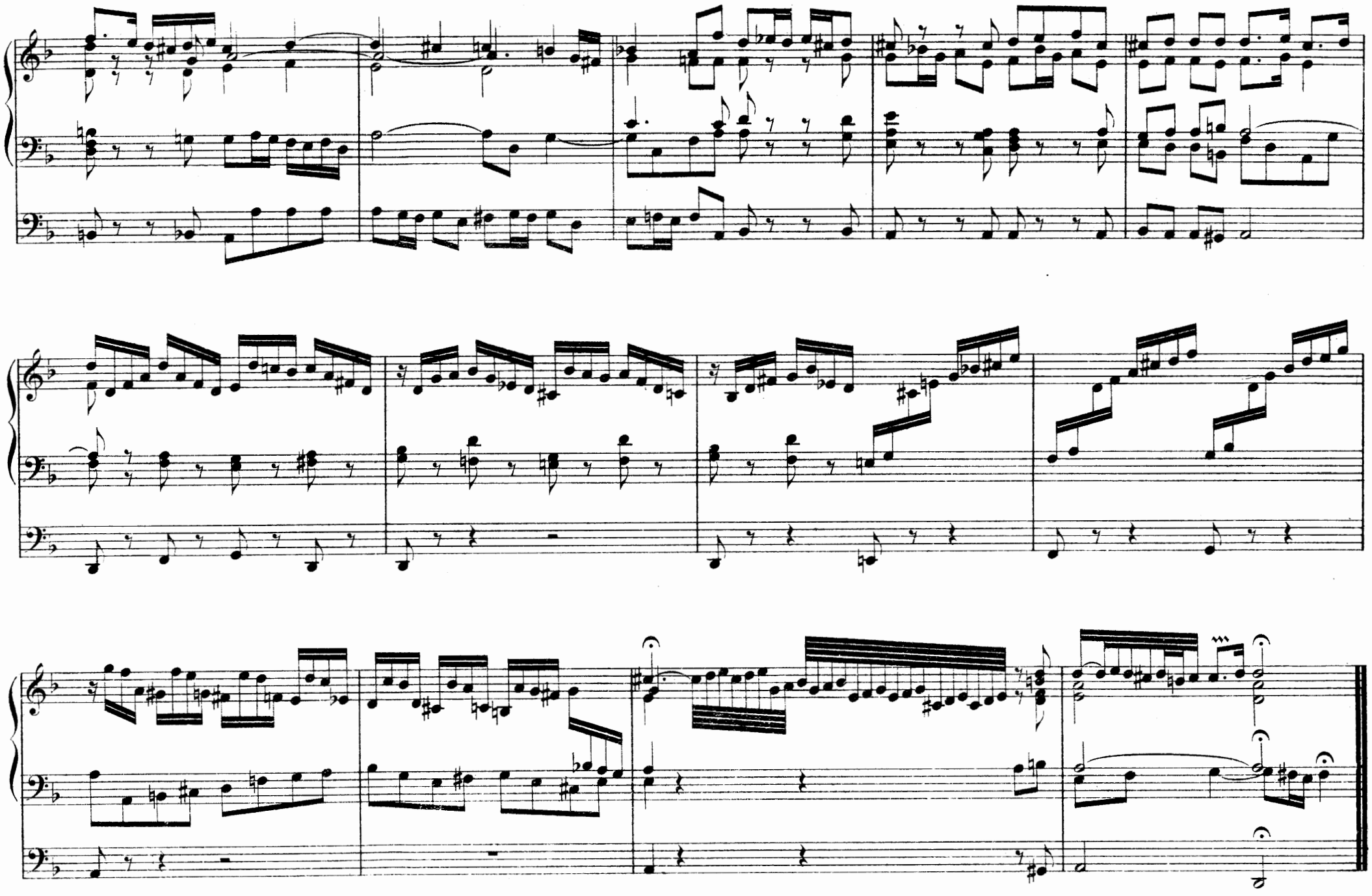












II

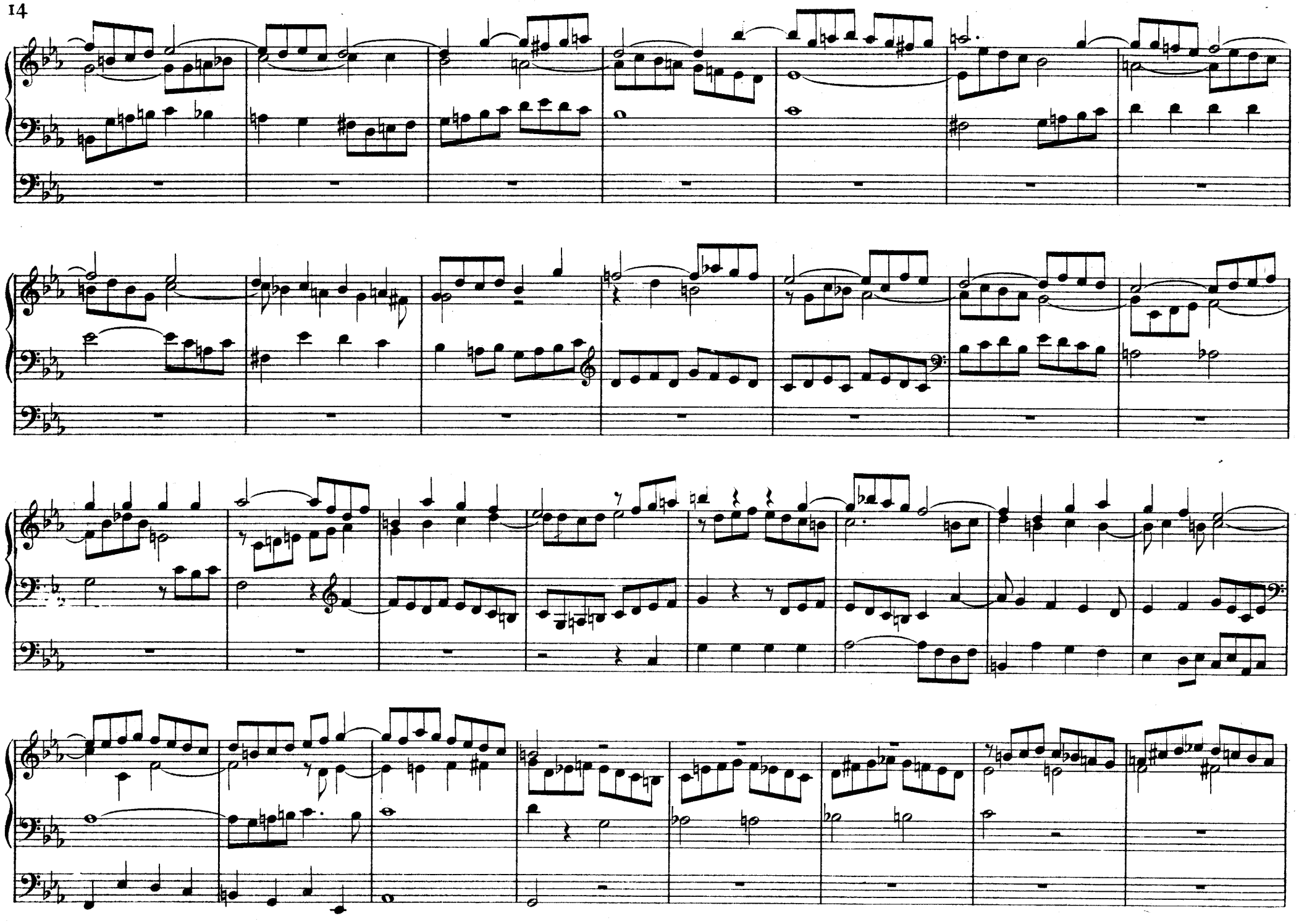
FANTASIA

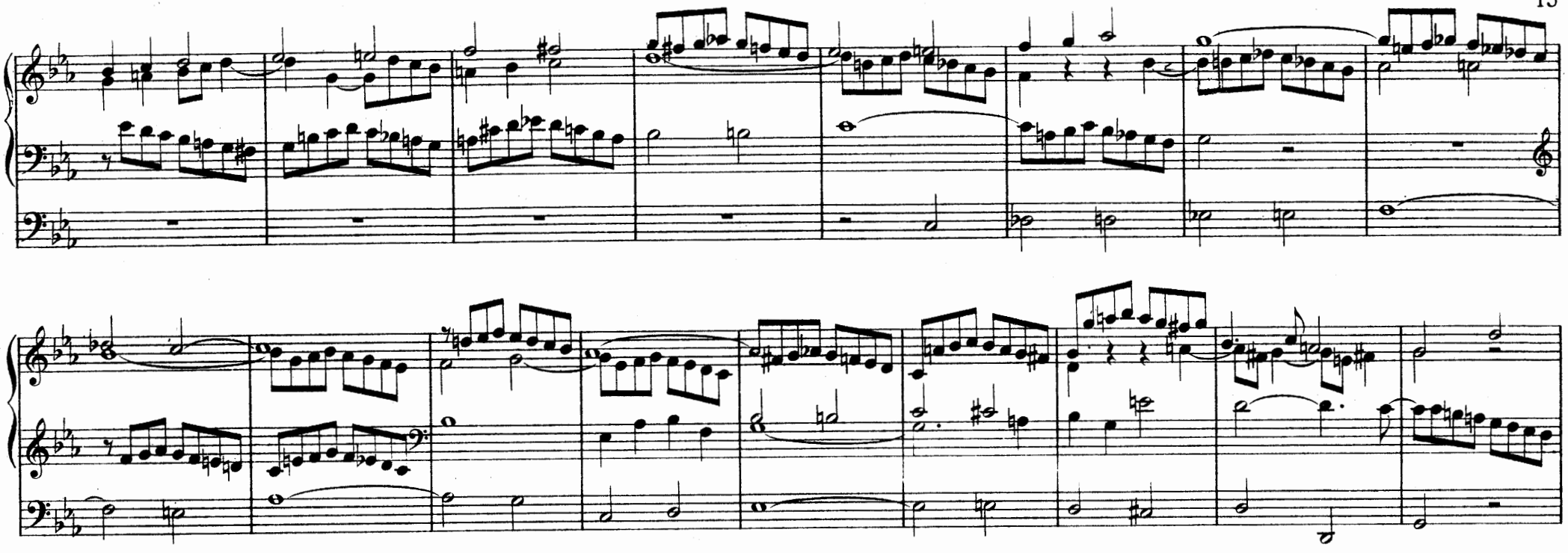
MANUALE

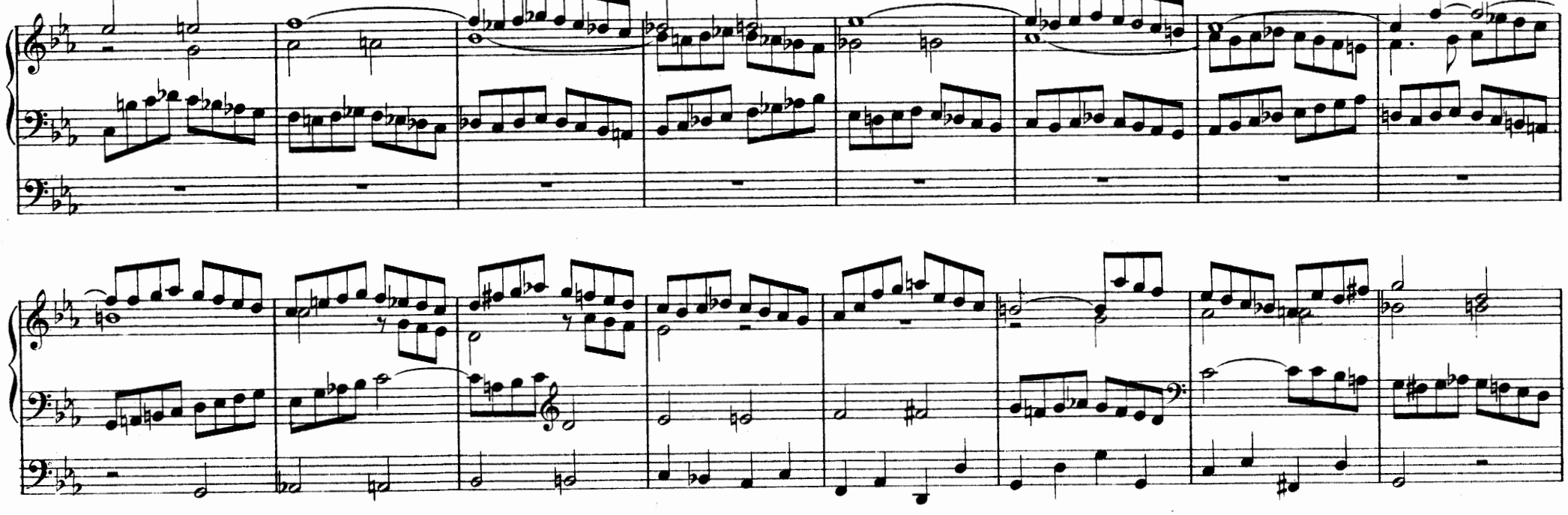
PEDALE

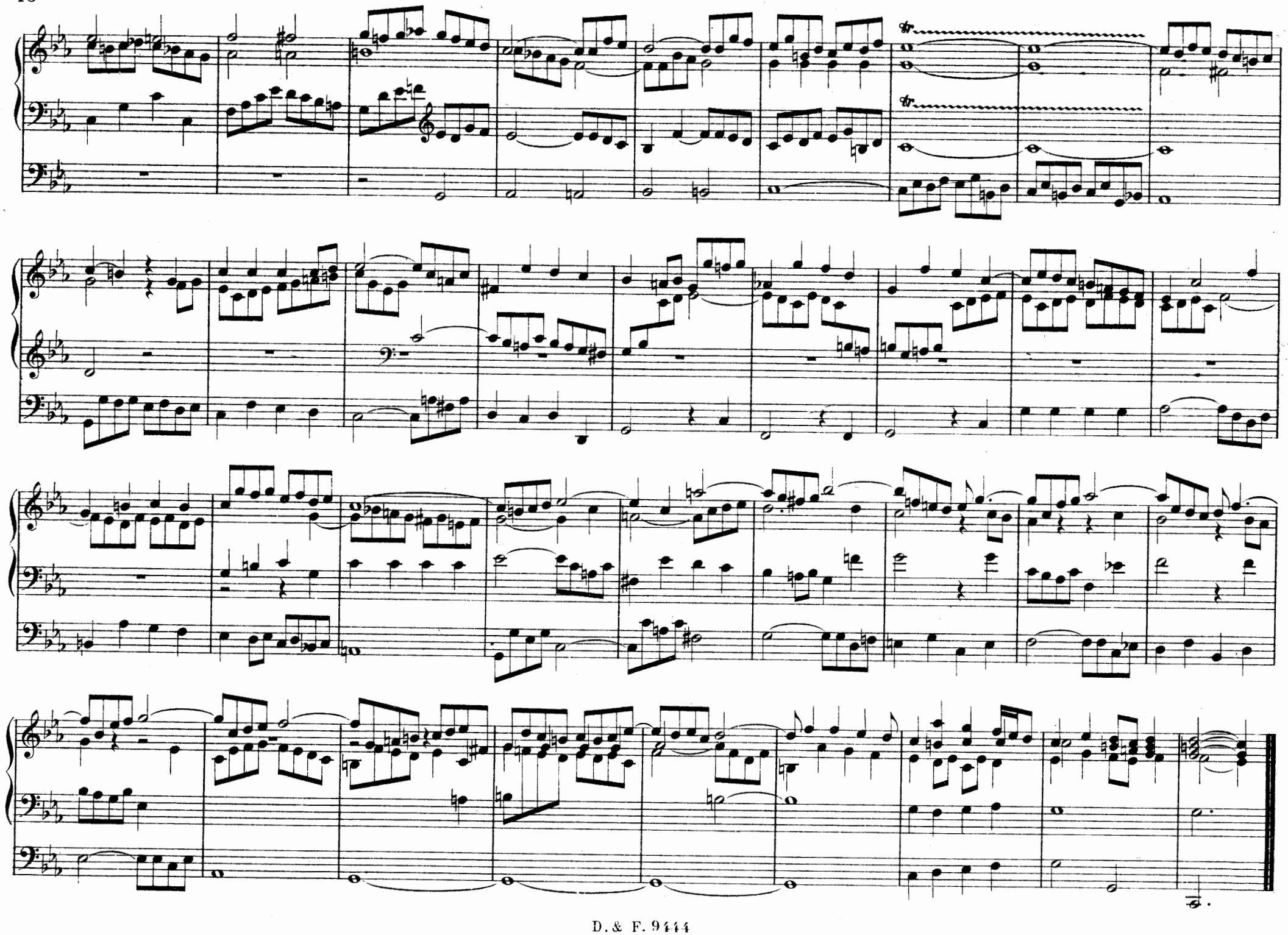
attacca

FUGA







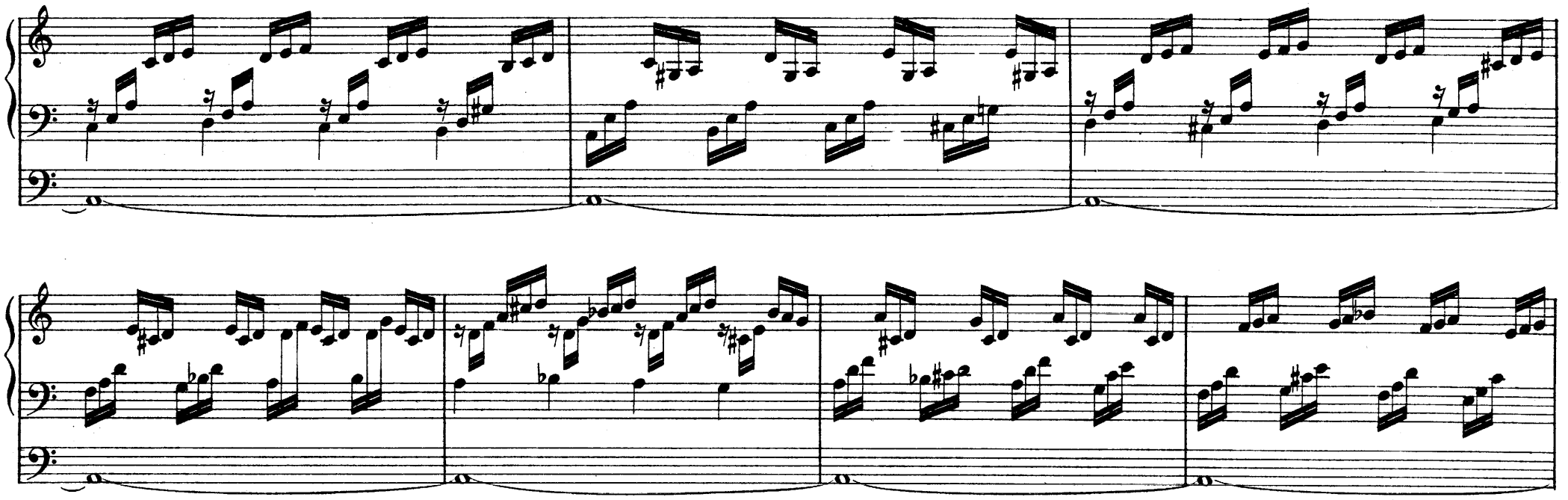


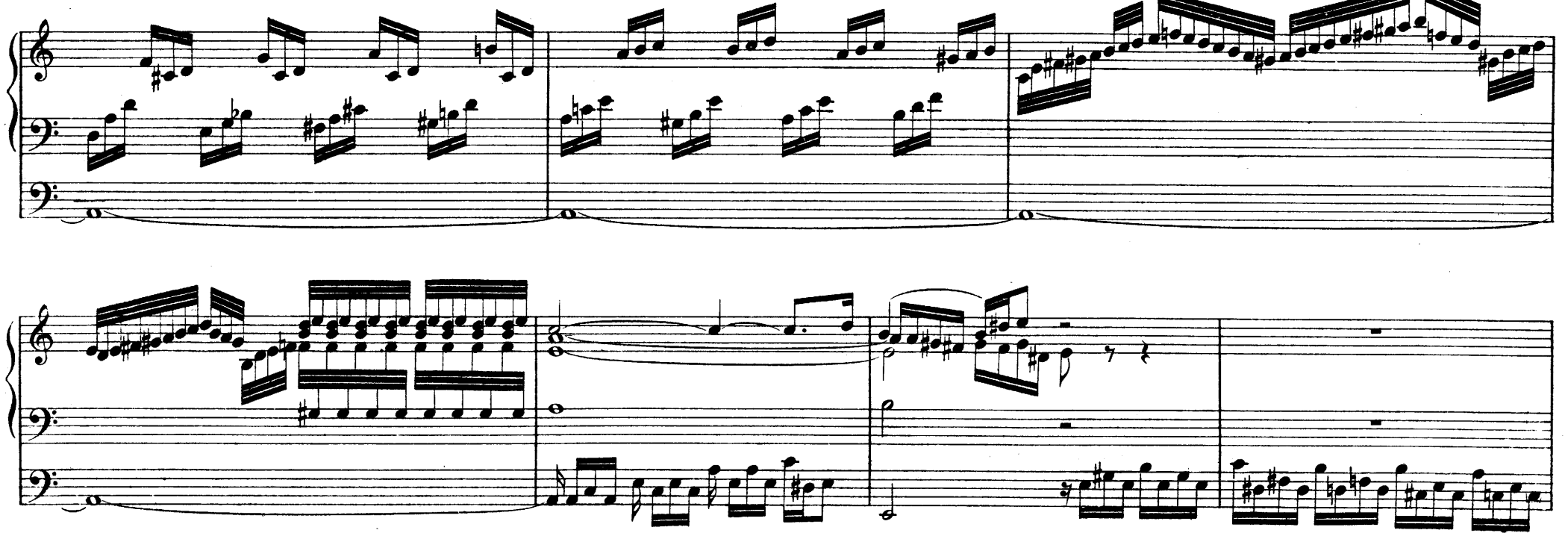
III

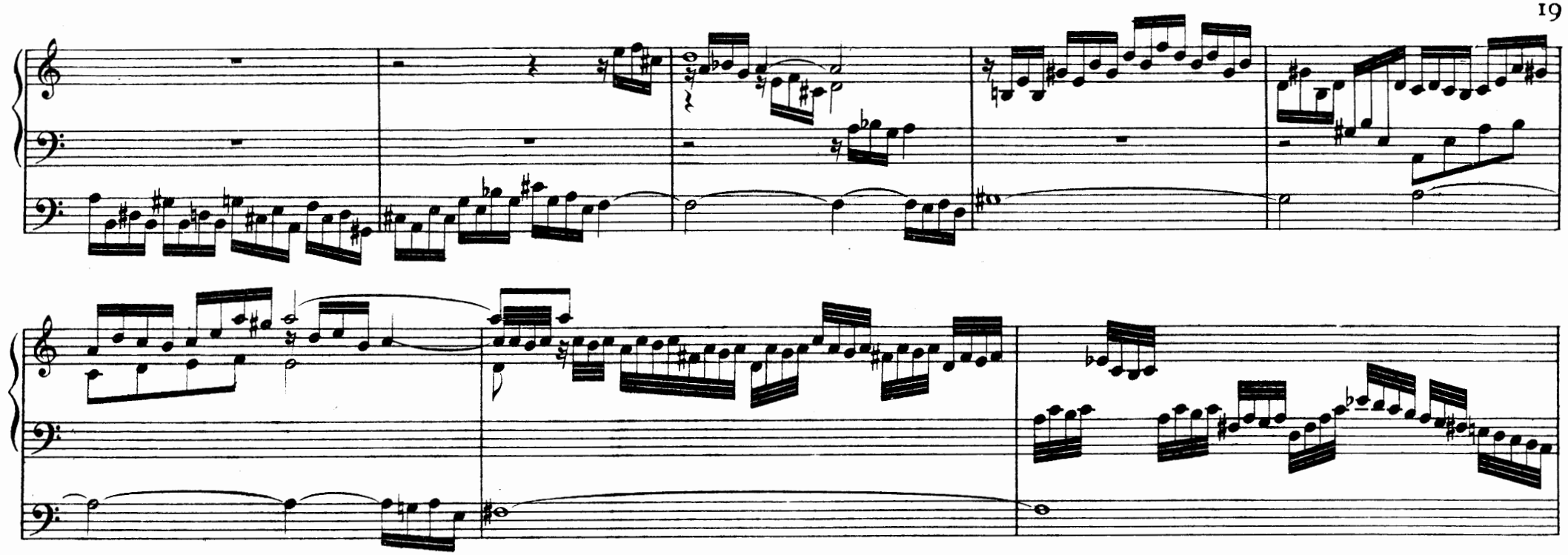
PRAELUDIUM

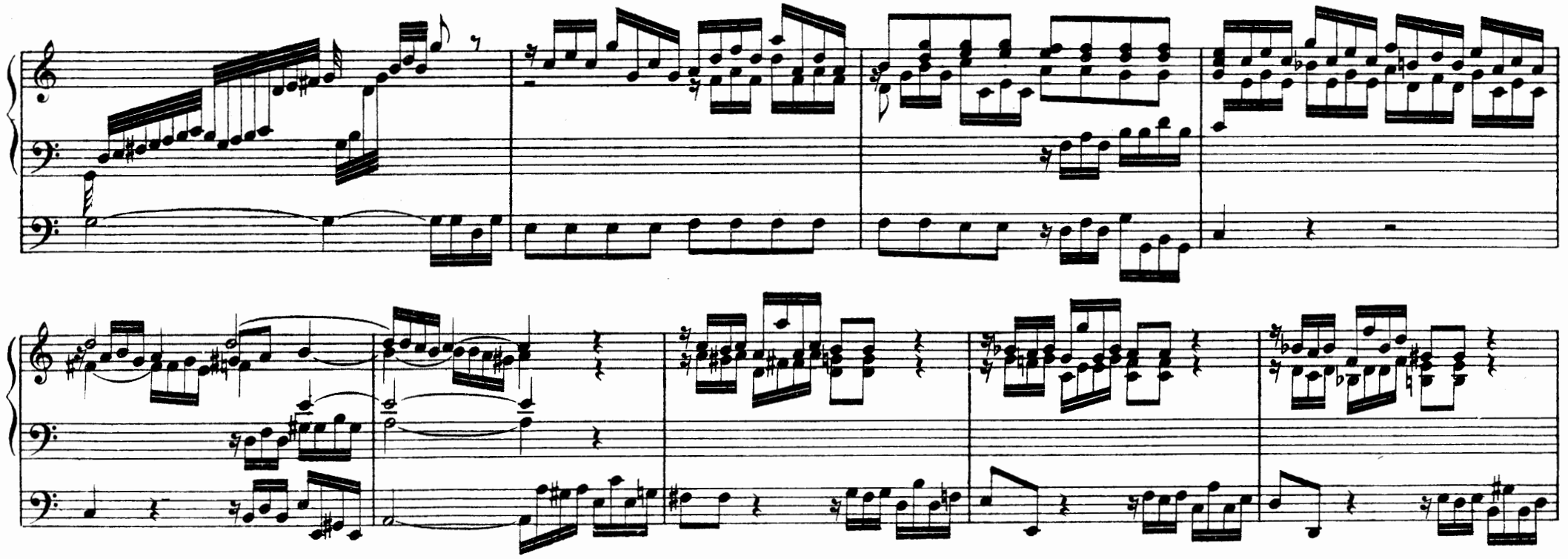
MANUALE

PEDALE









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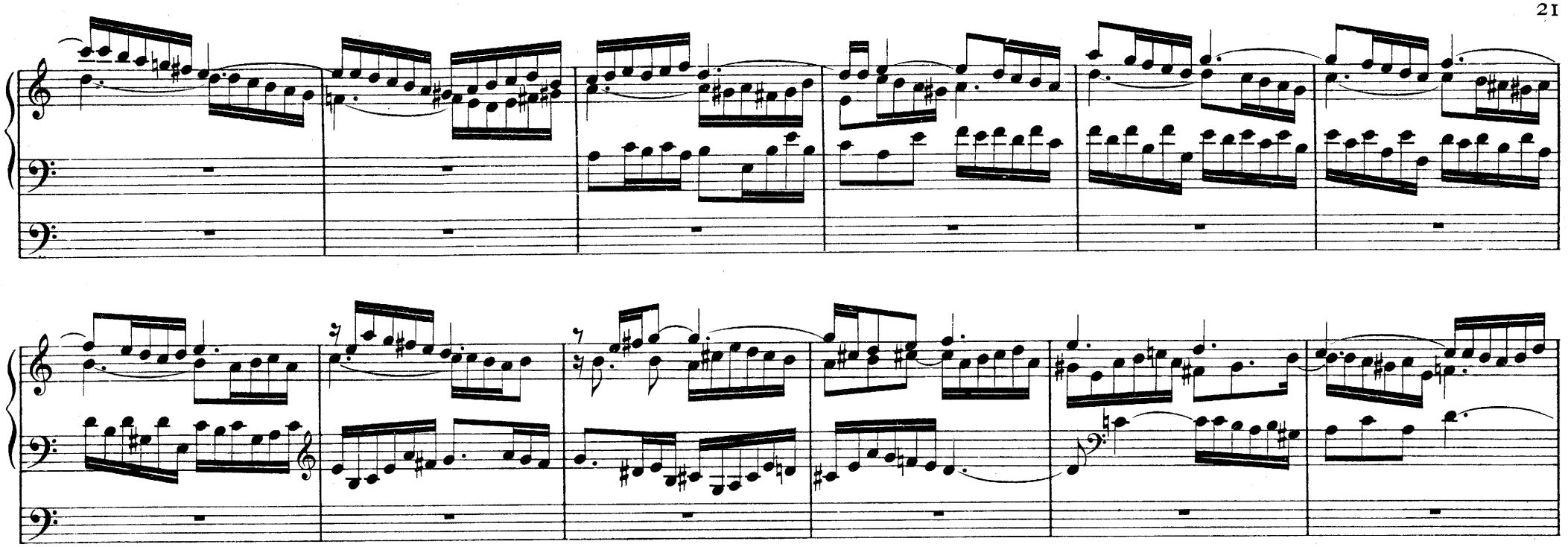
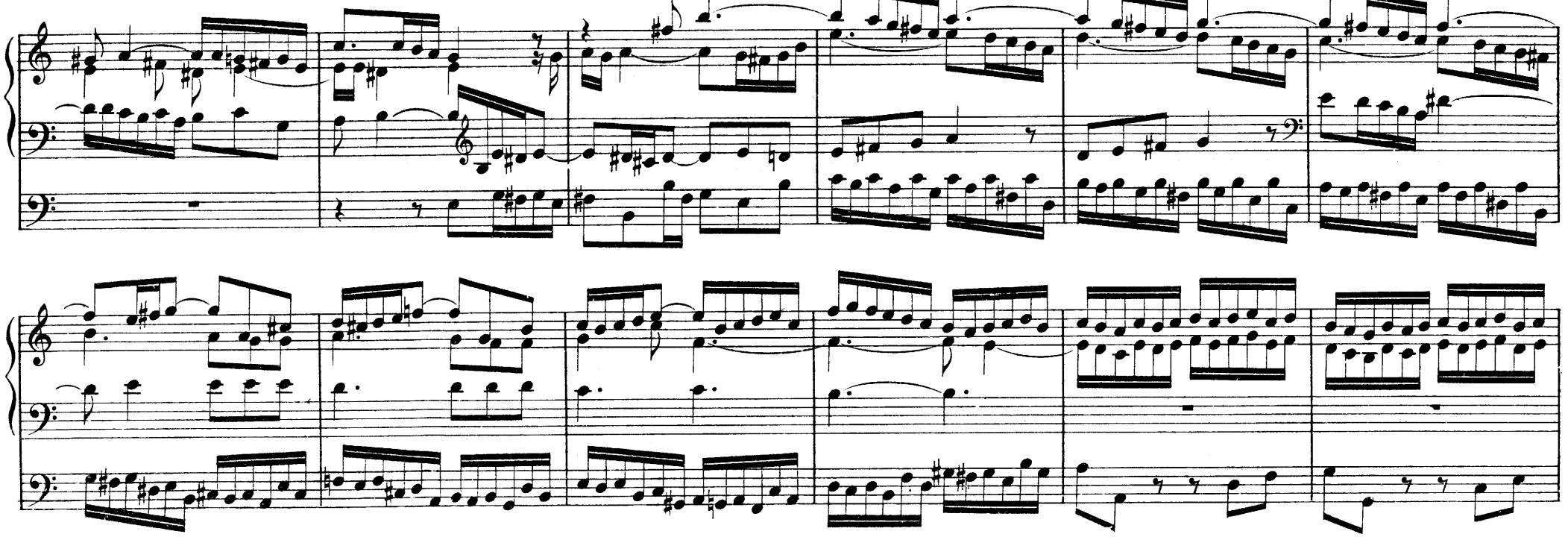
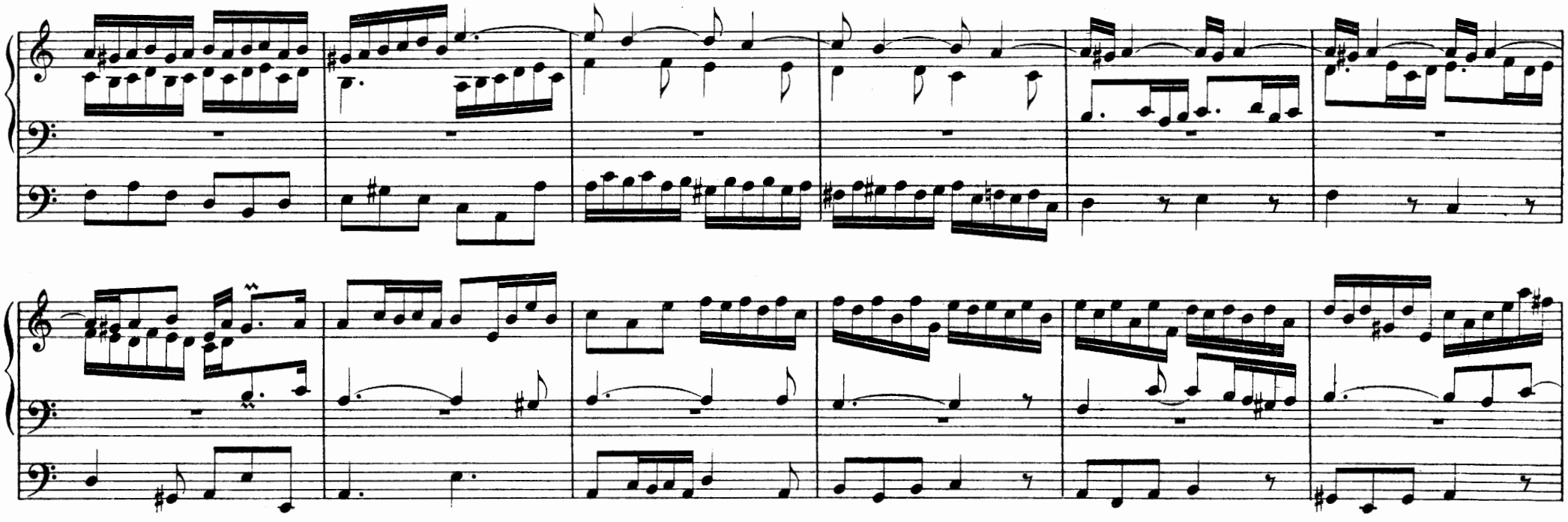
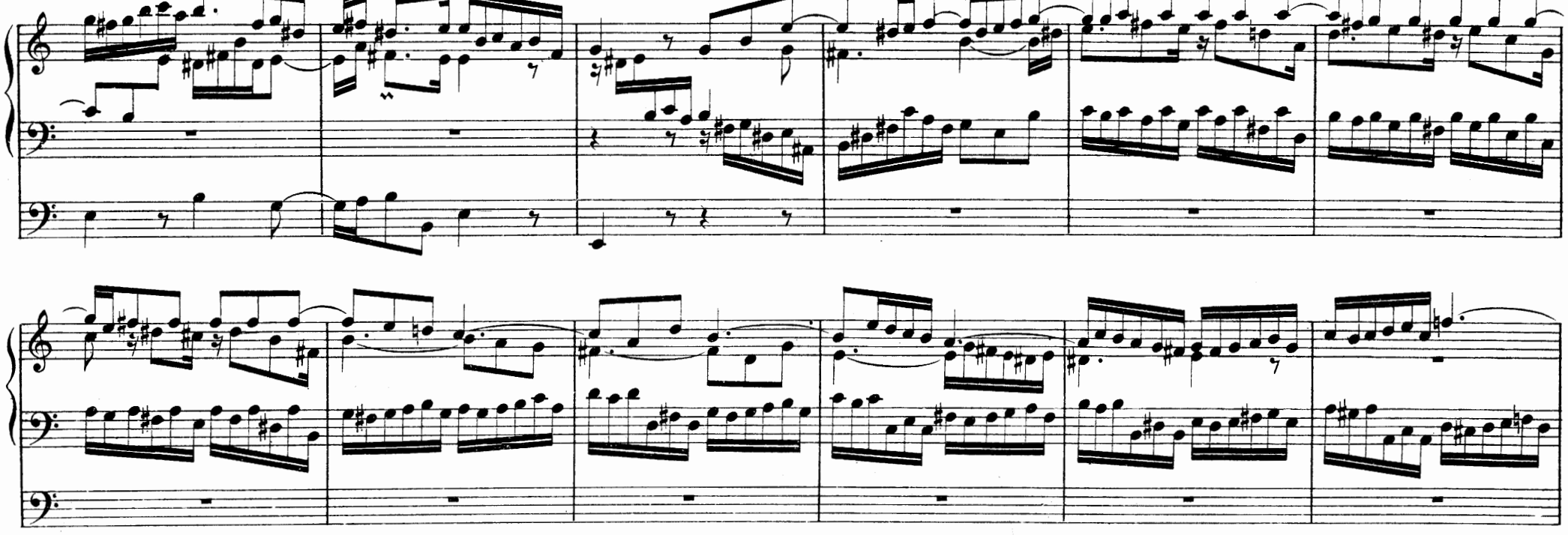
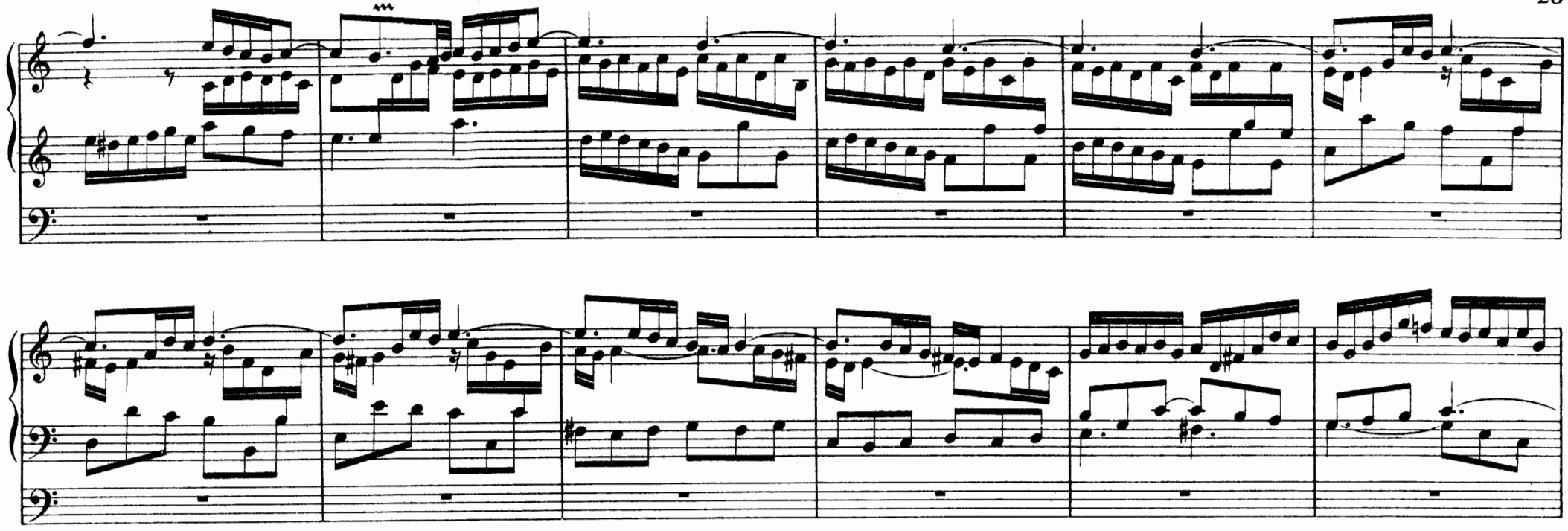
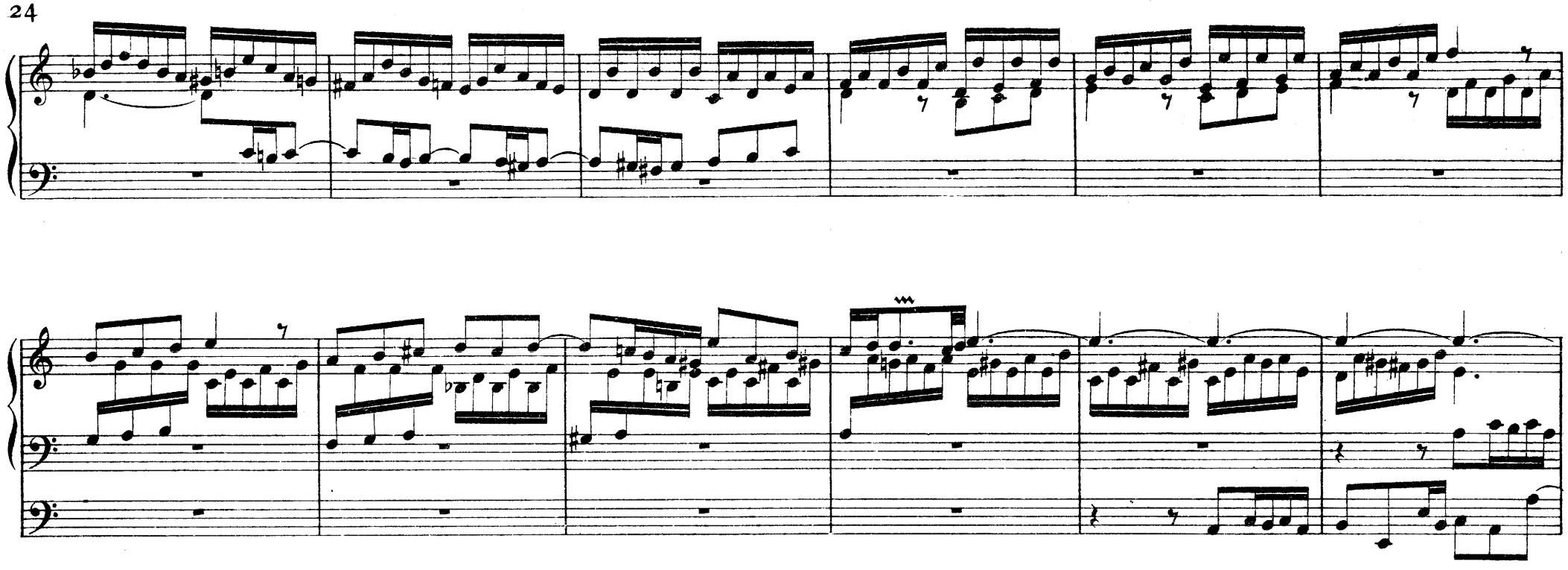


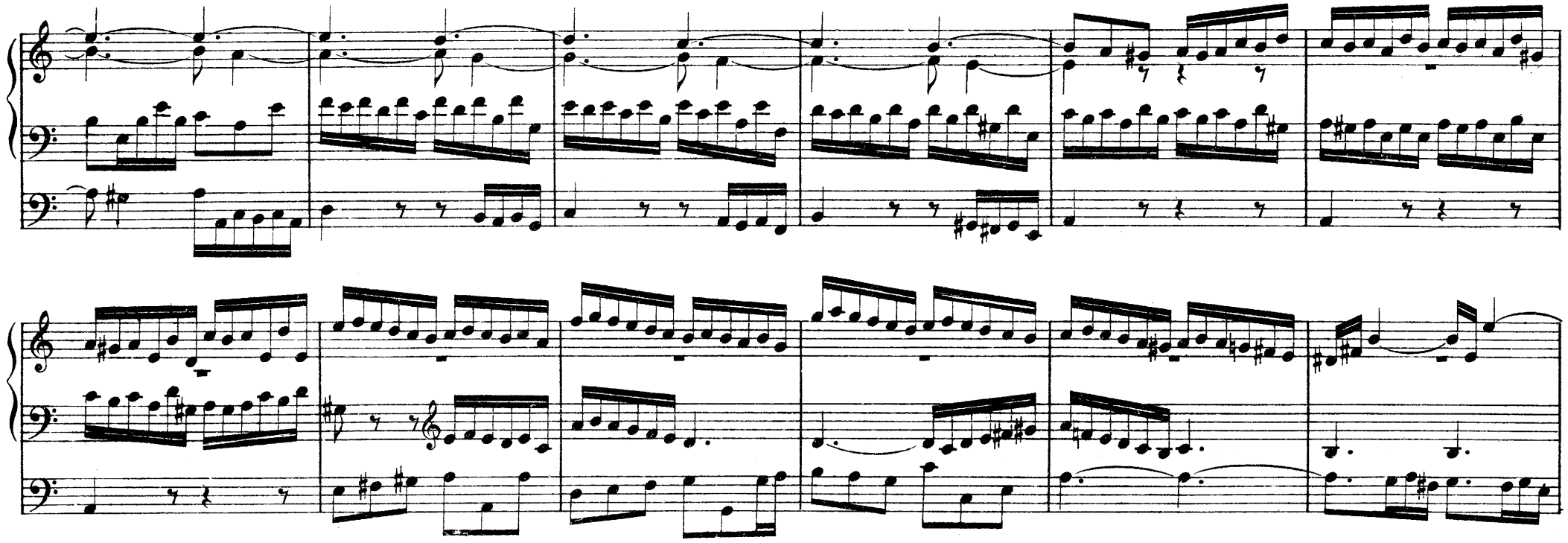










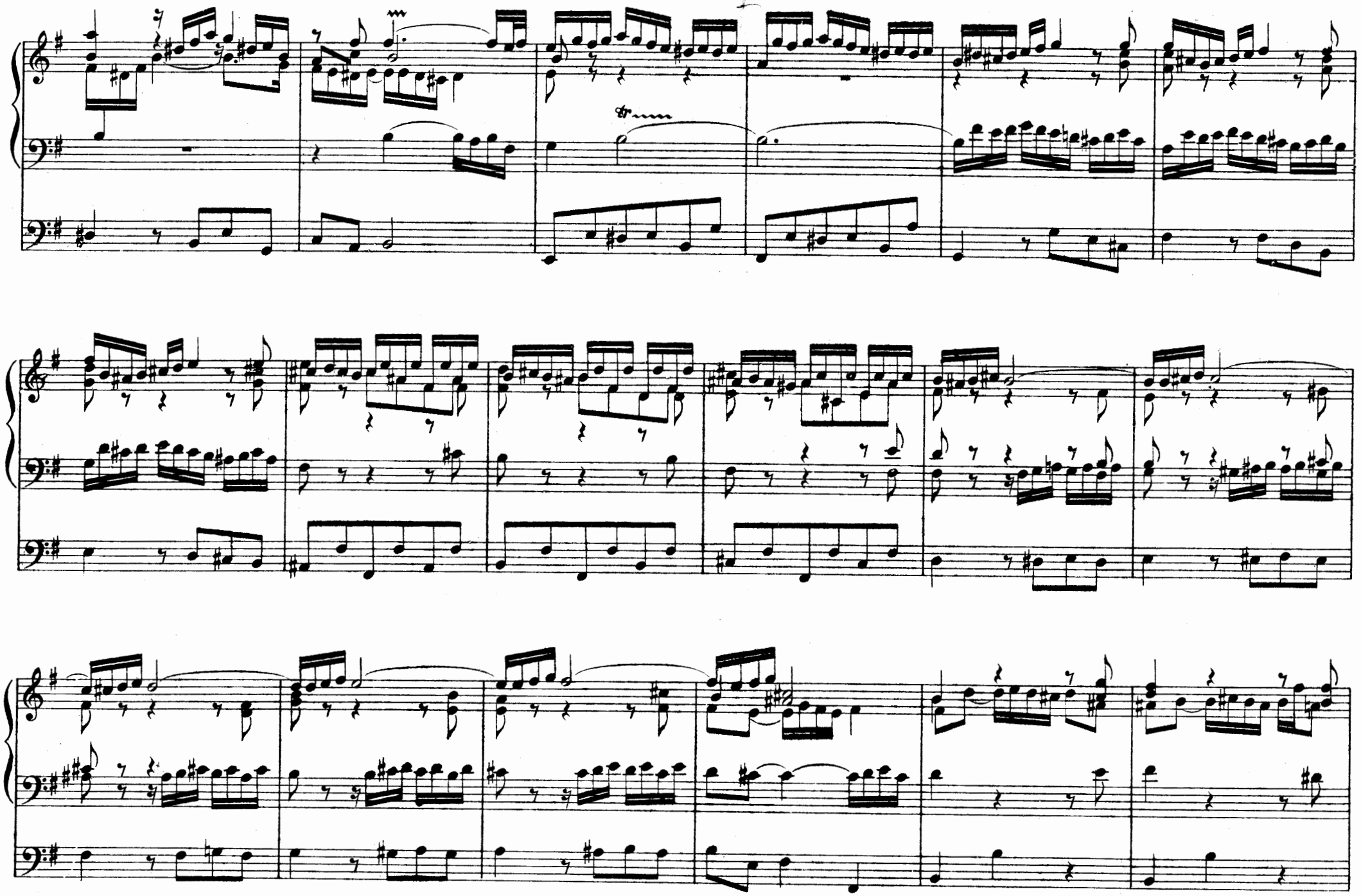


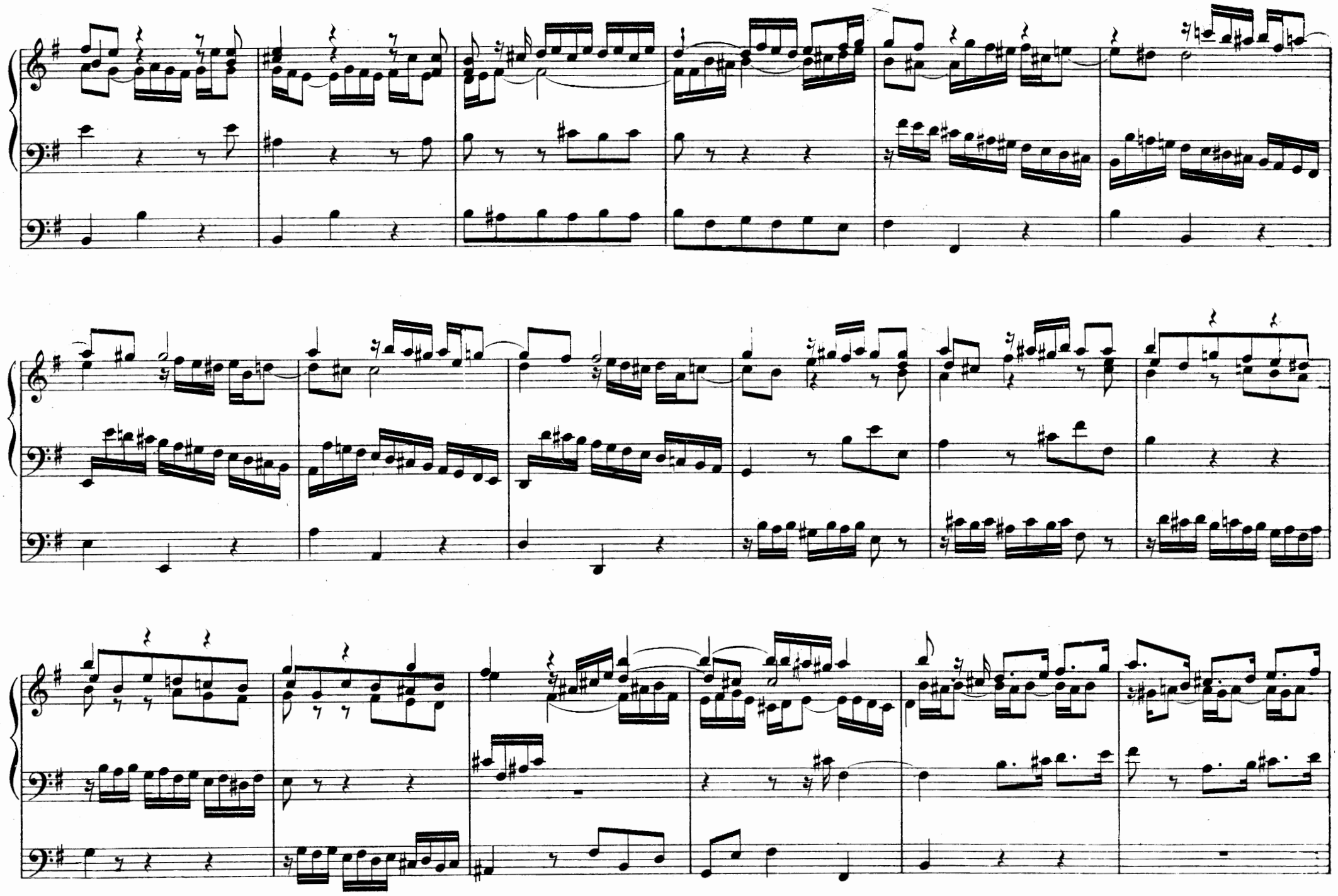
IV

PRAELUDIUM

MANUALE

PEDALE





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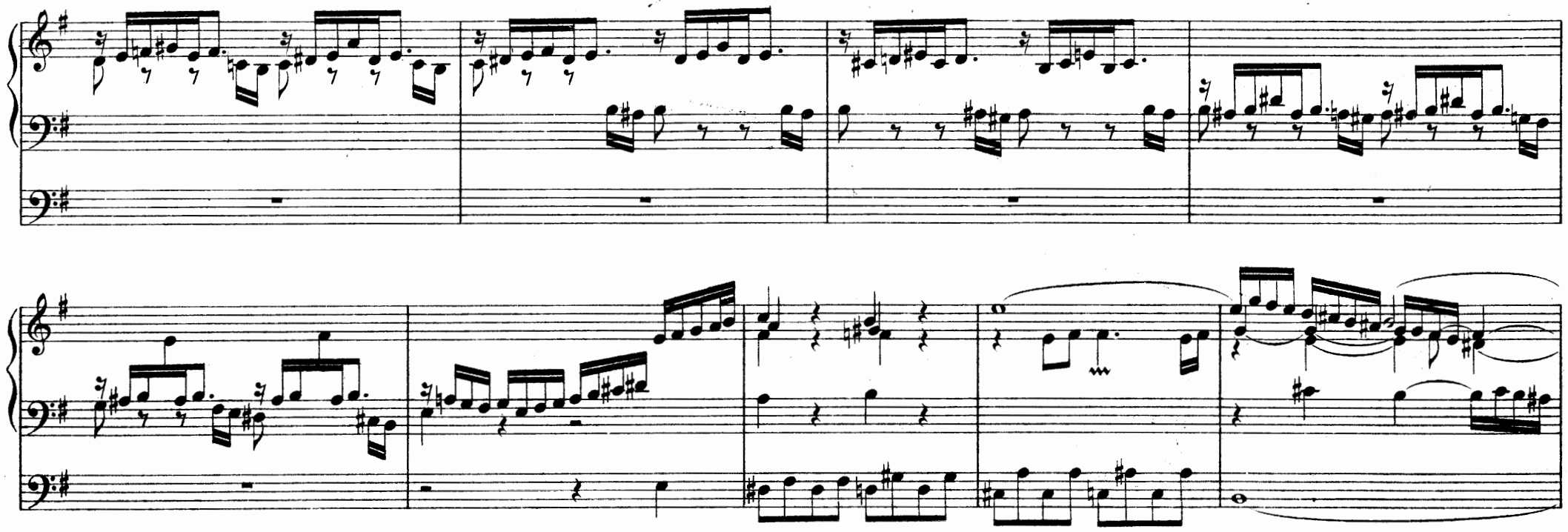
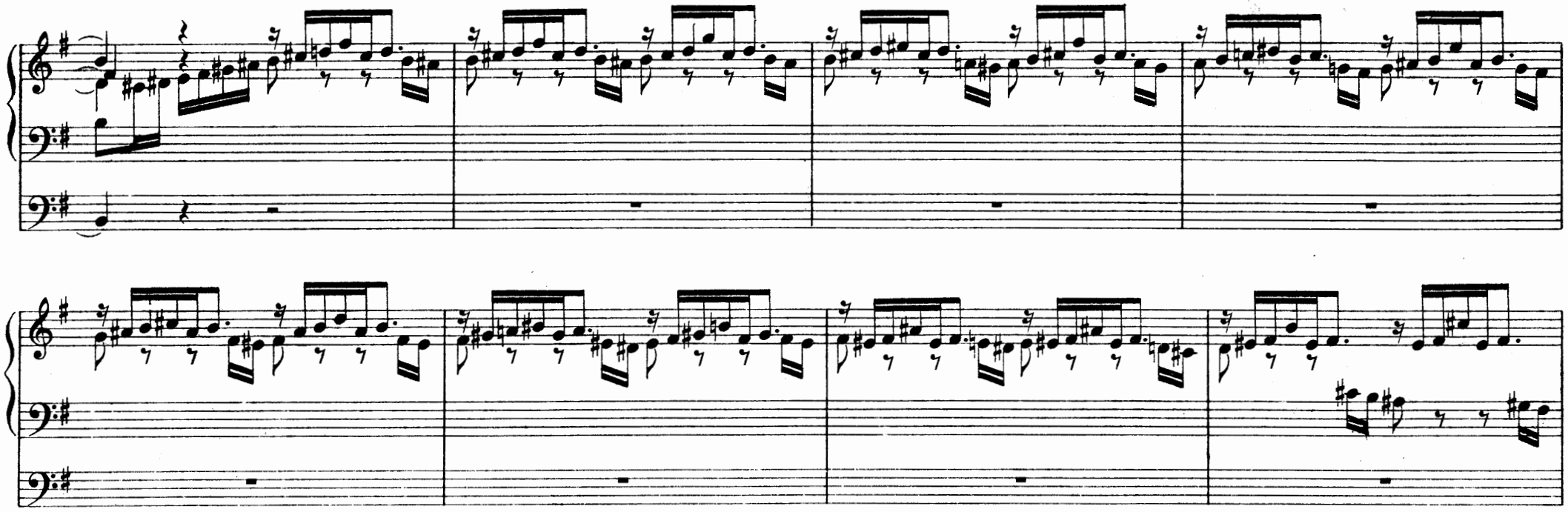
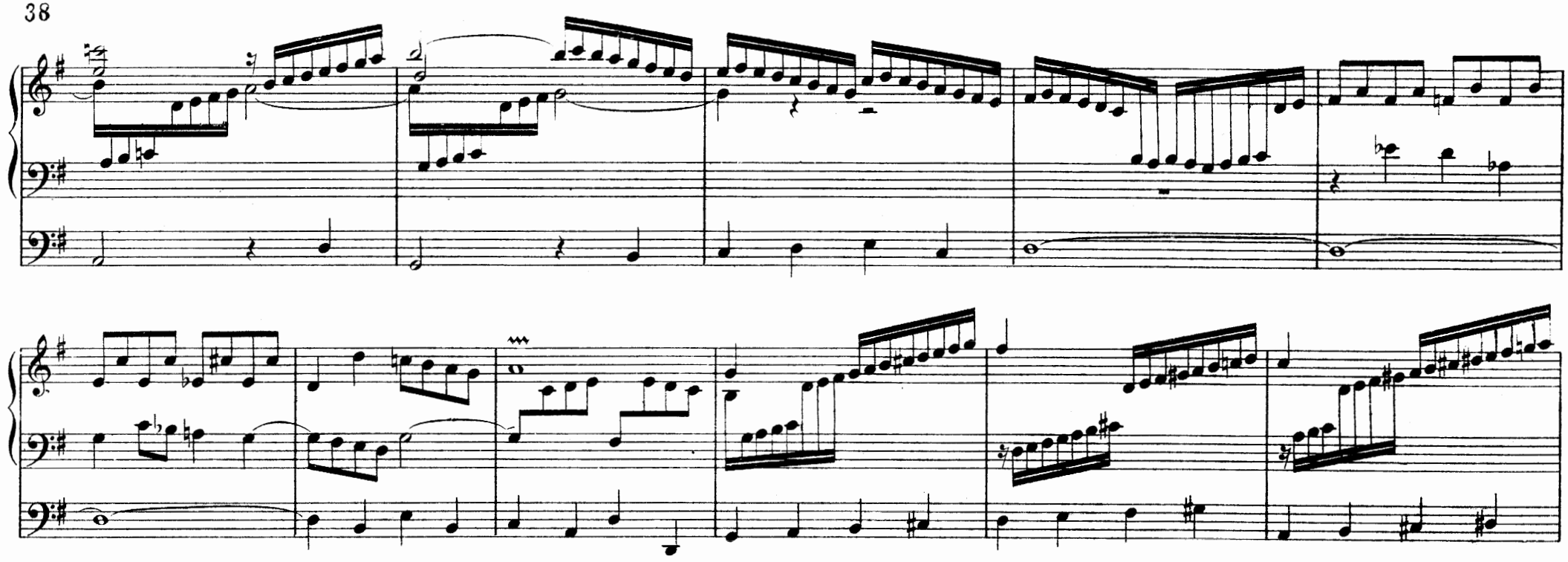
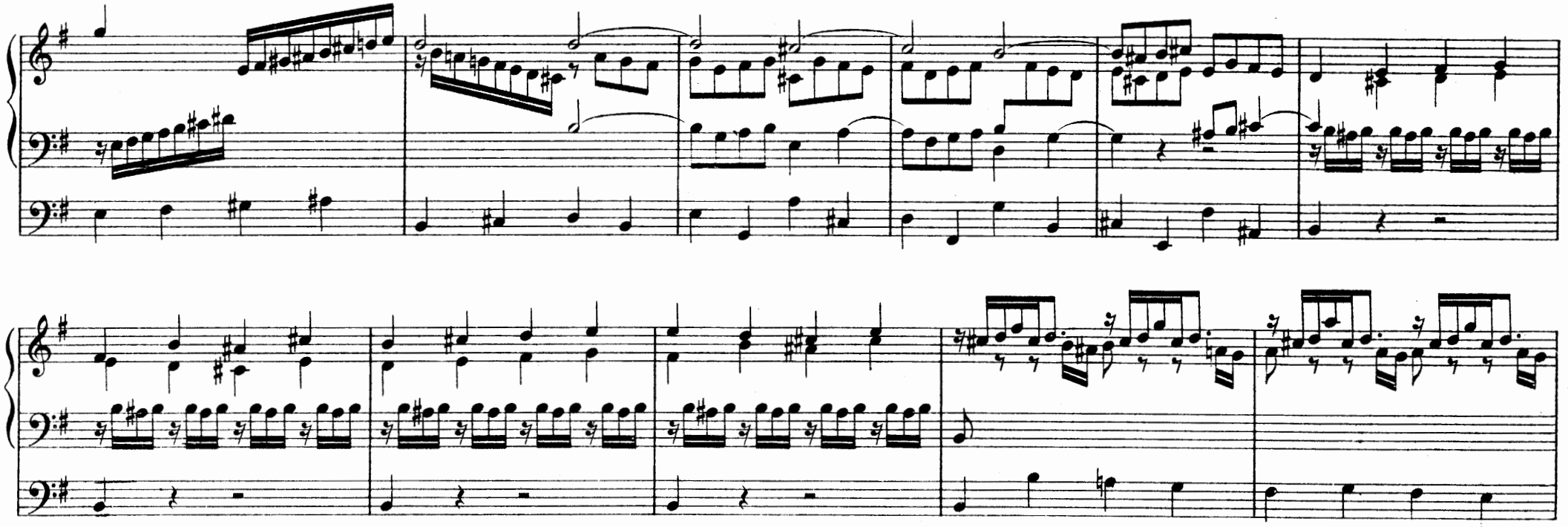
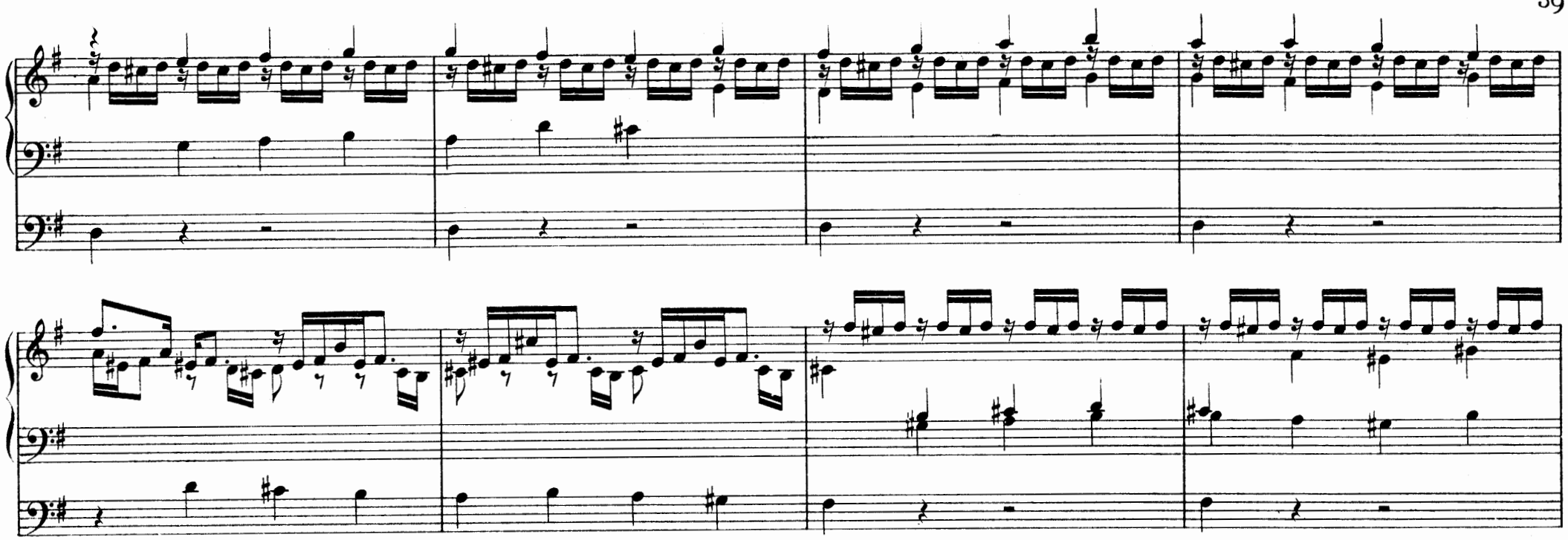
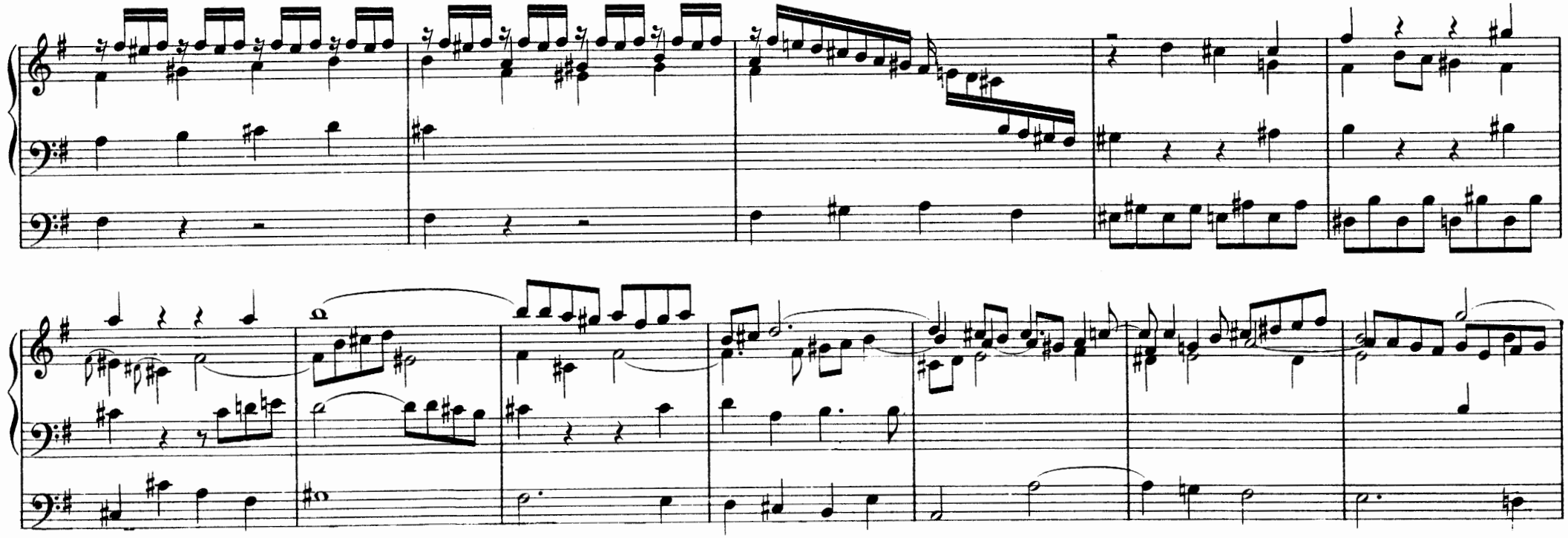


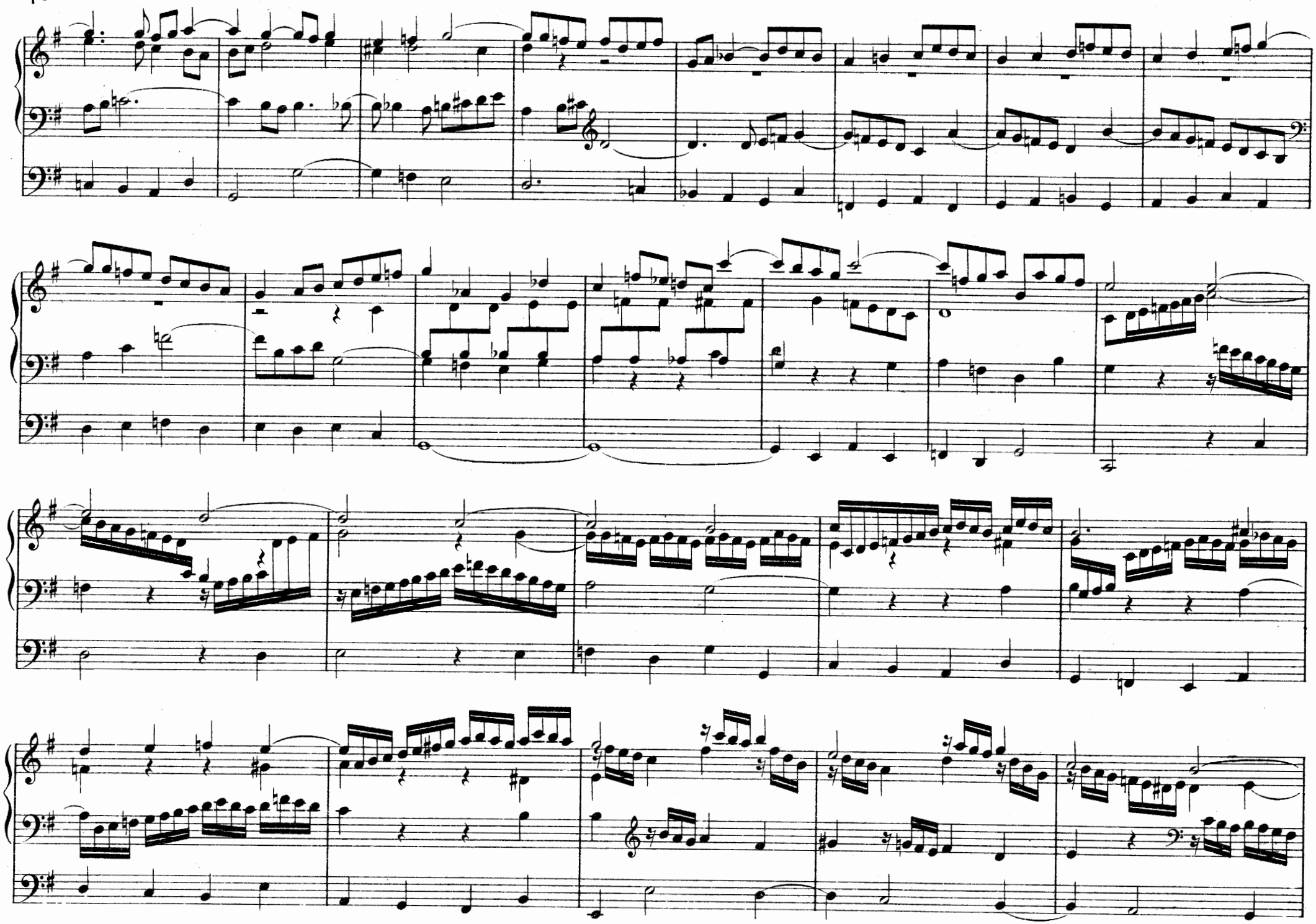


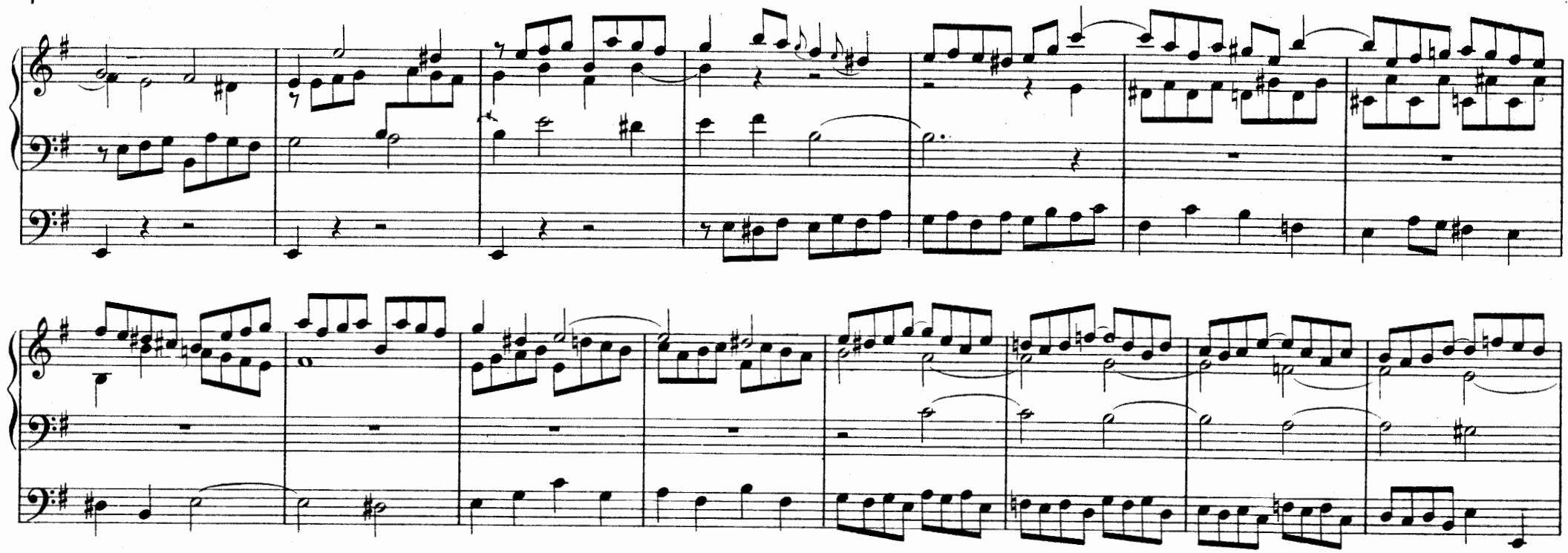


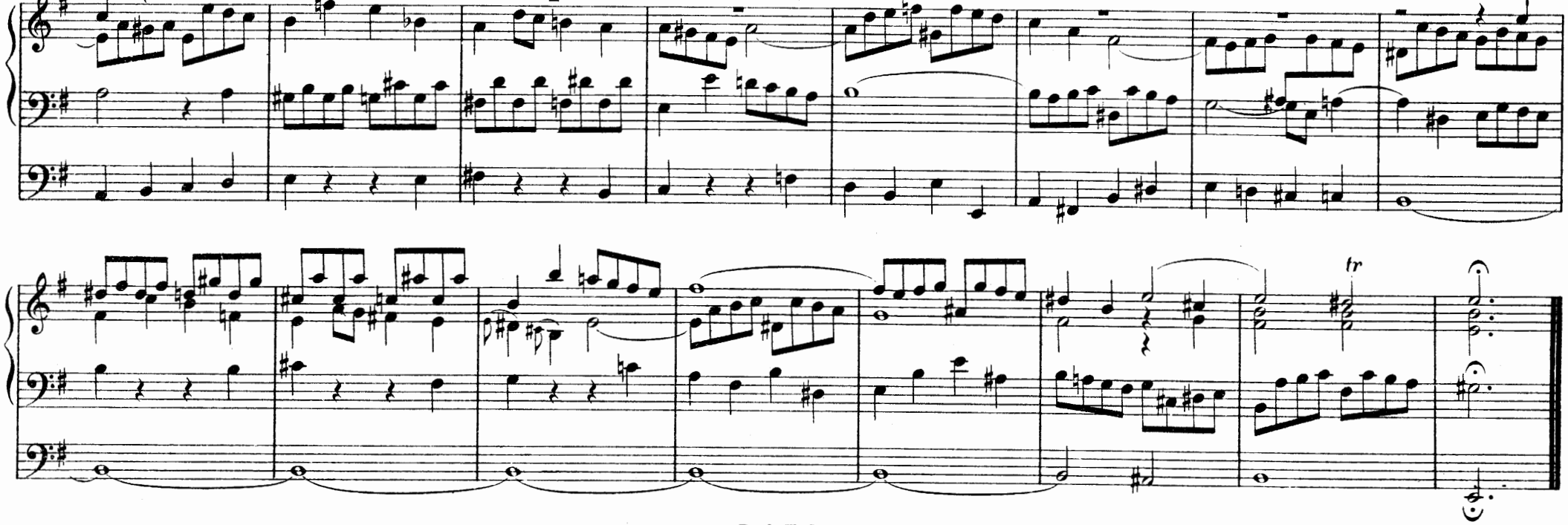










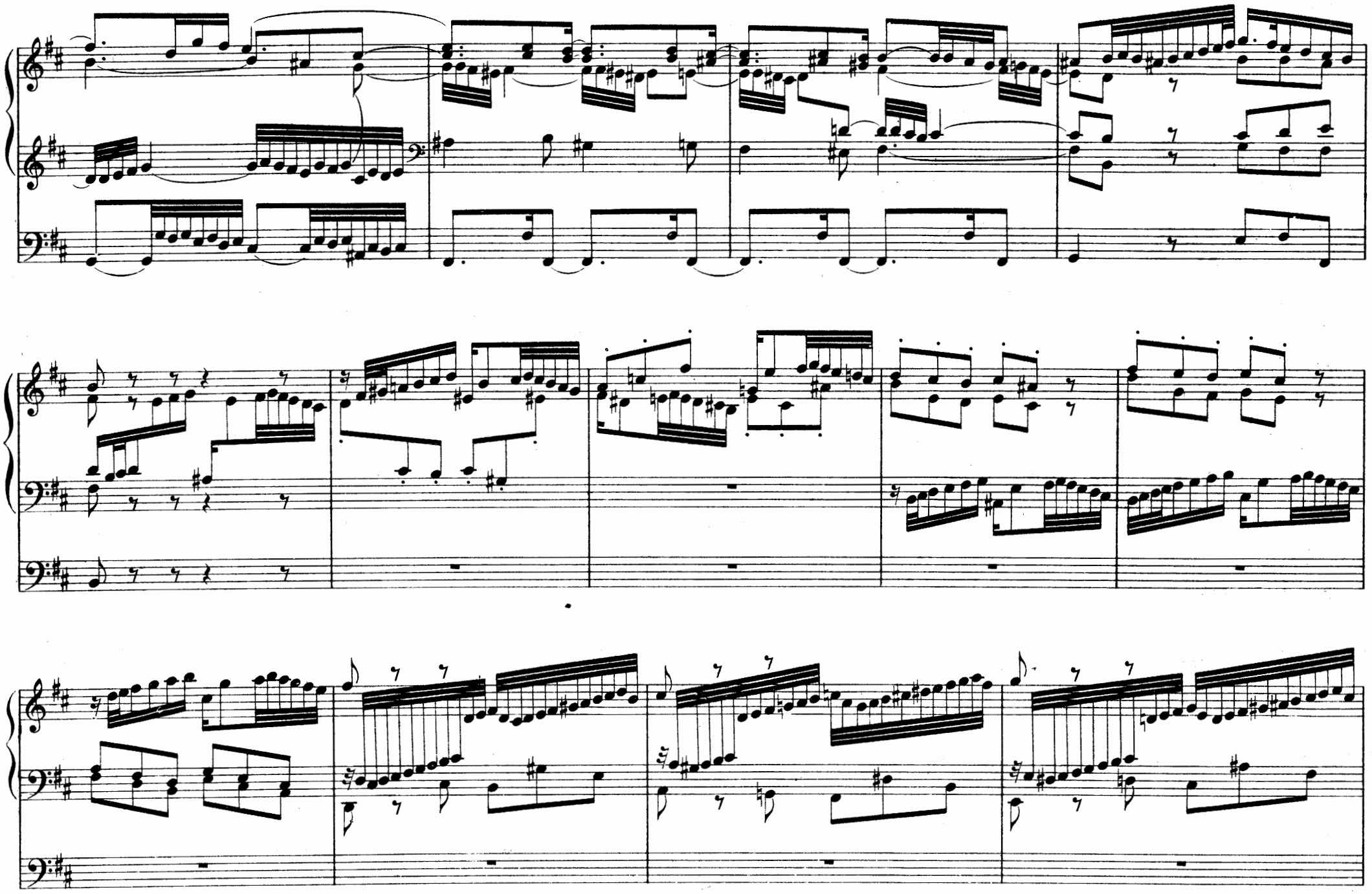


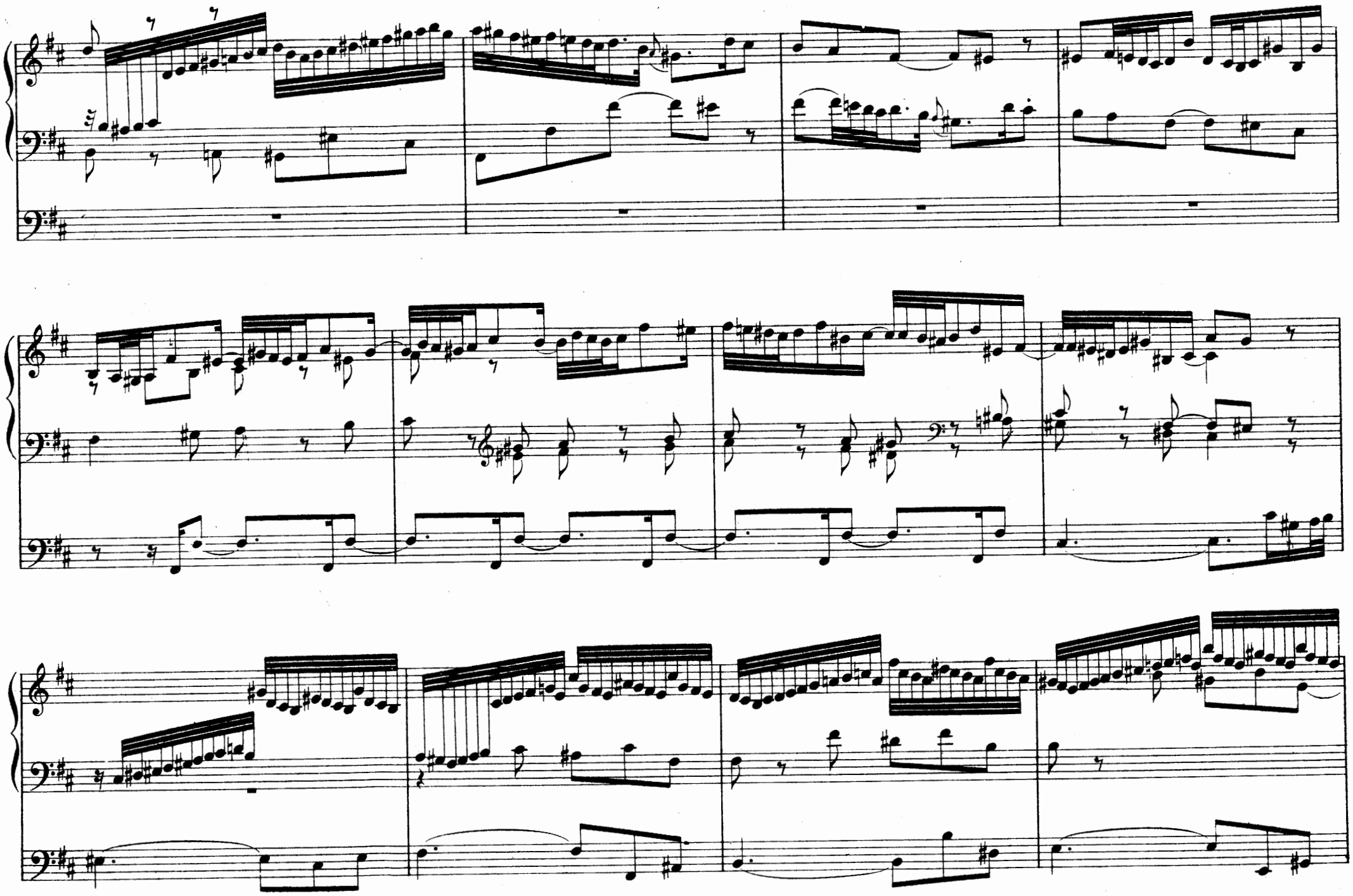
V

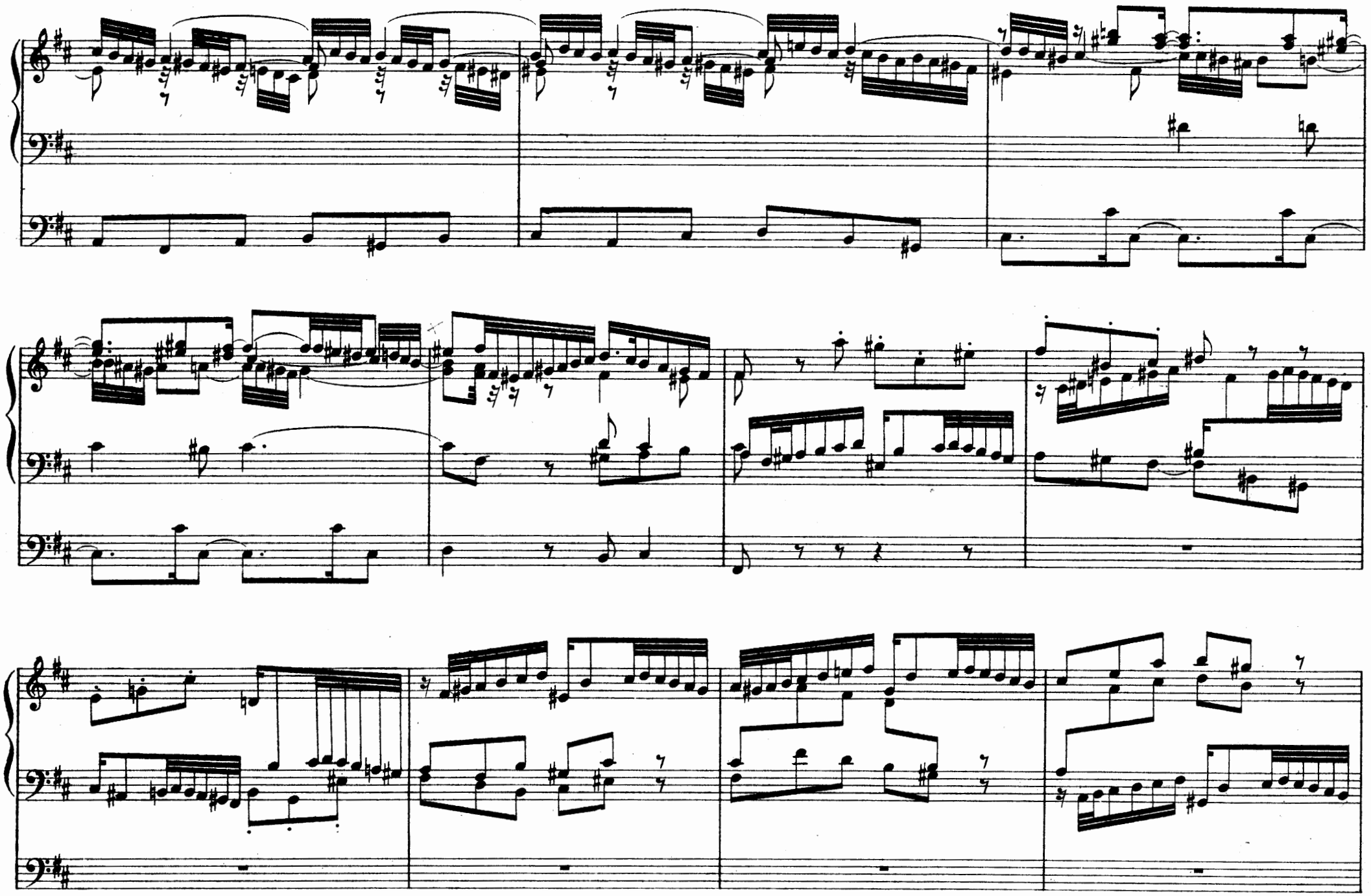
PRAELUDIUM

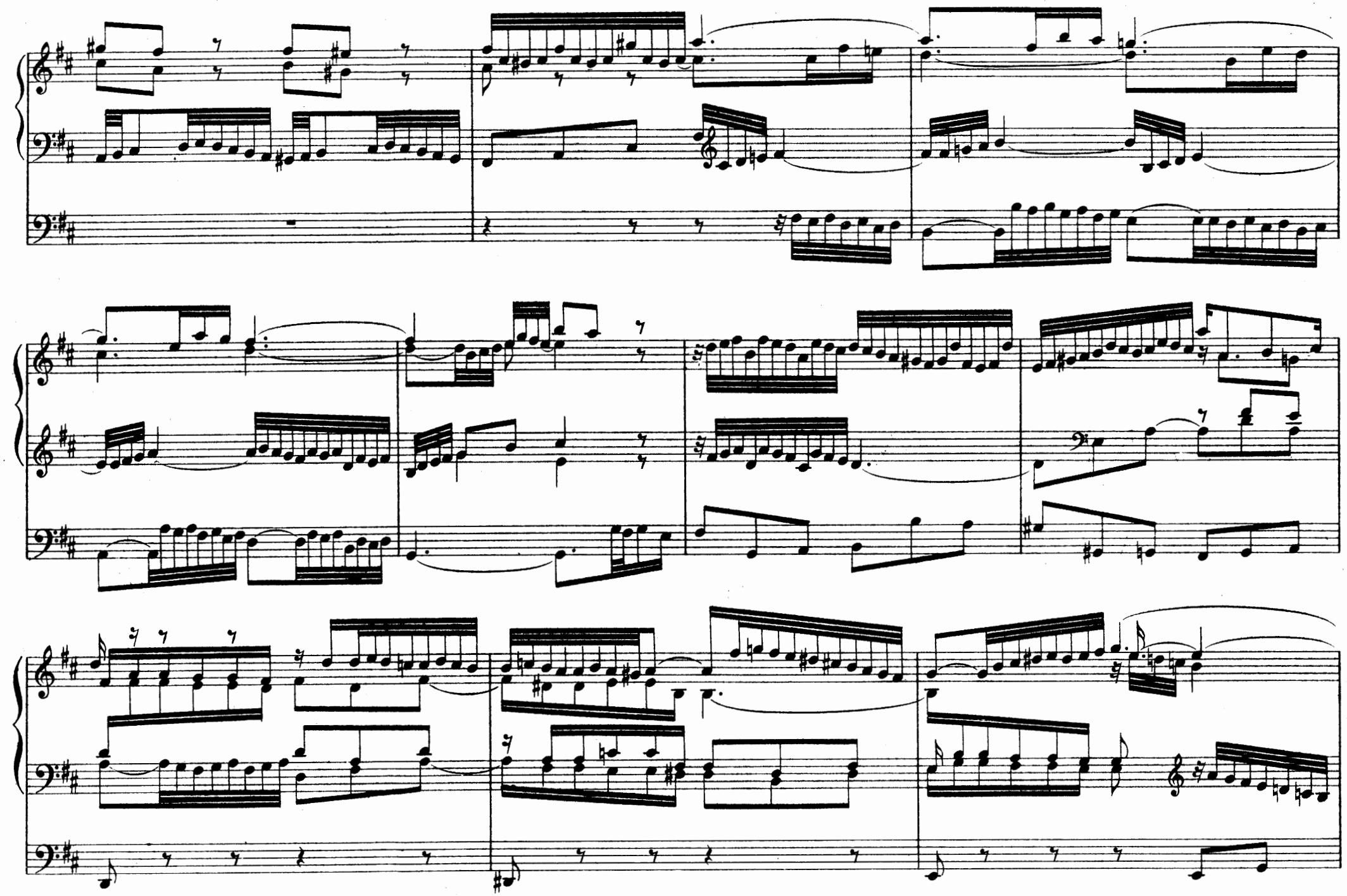
MANUALE

PEDALE









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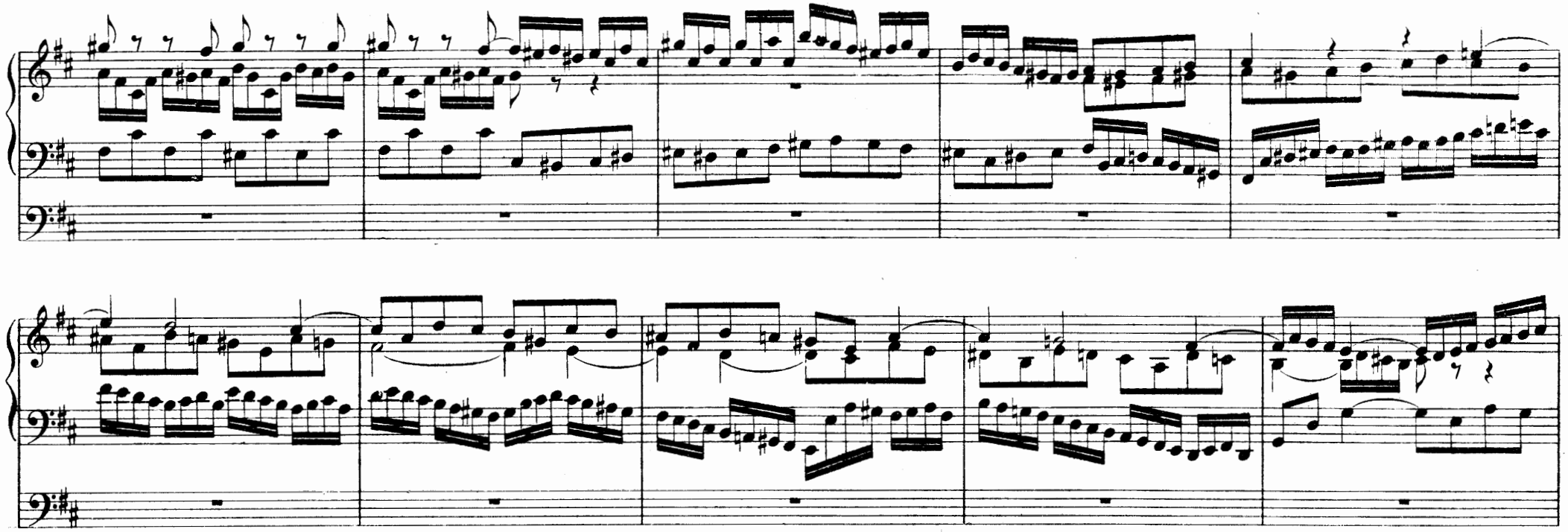
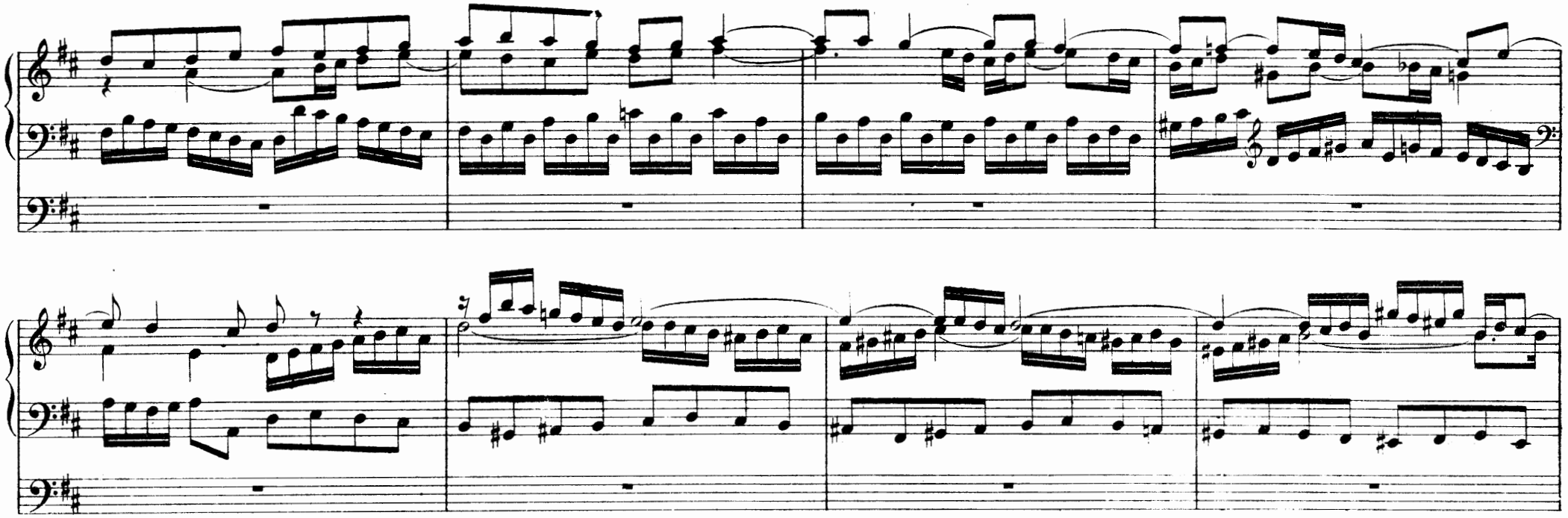
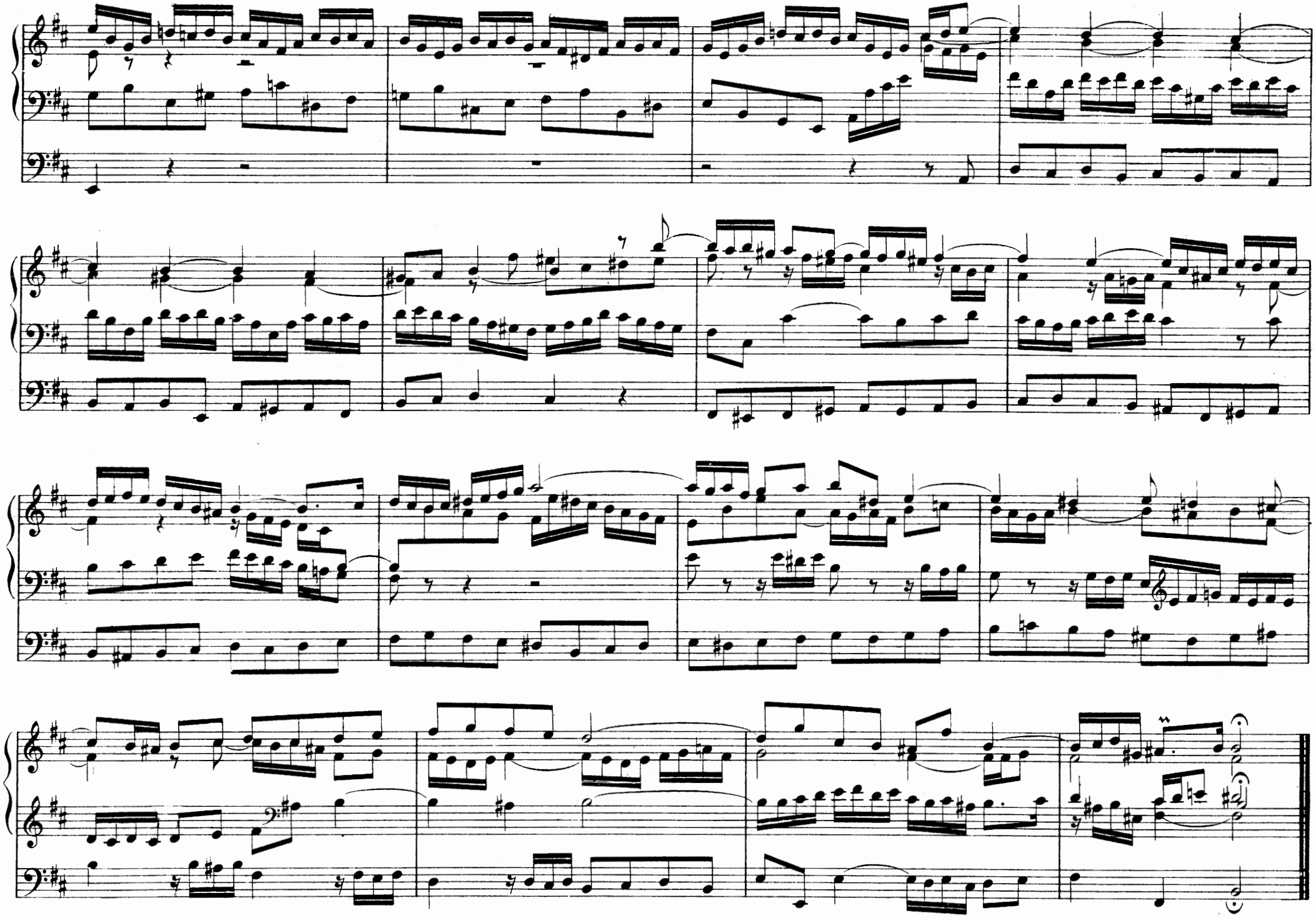
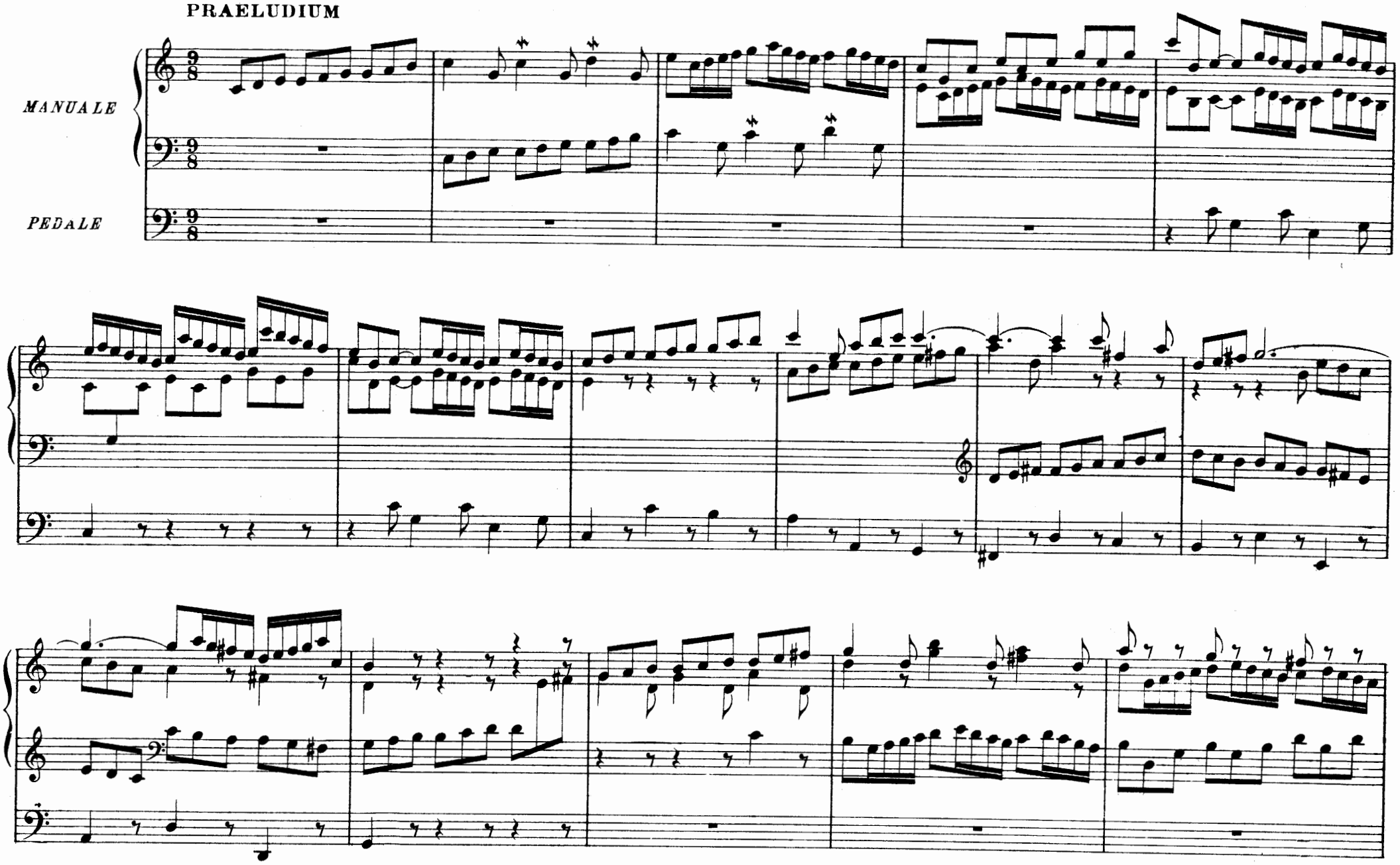


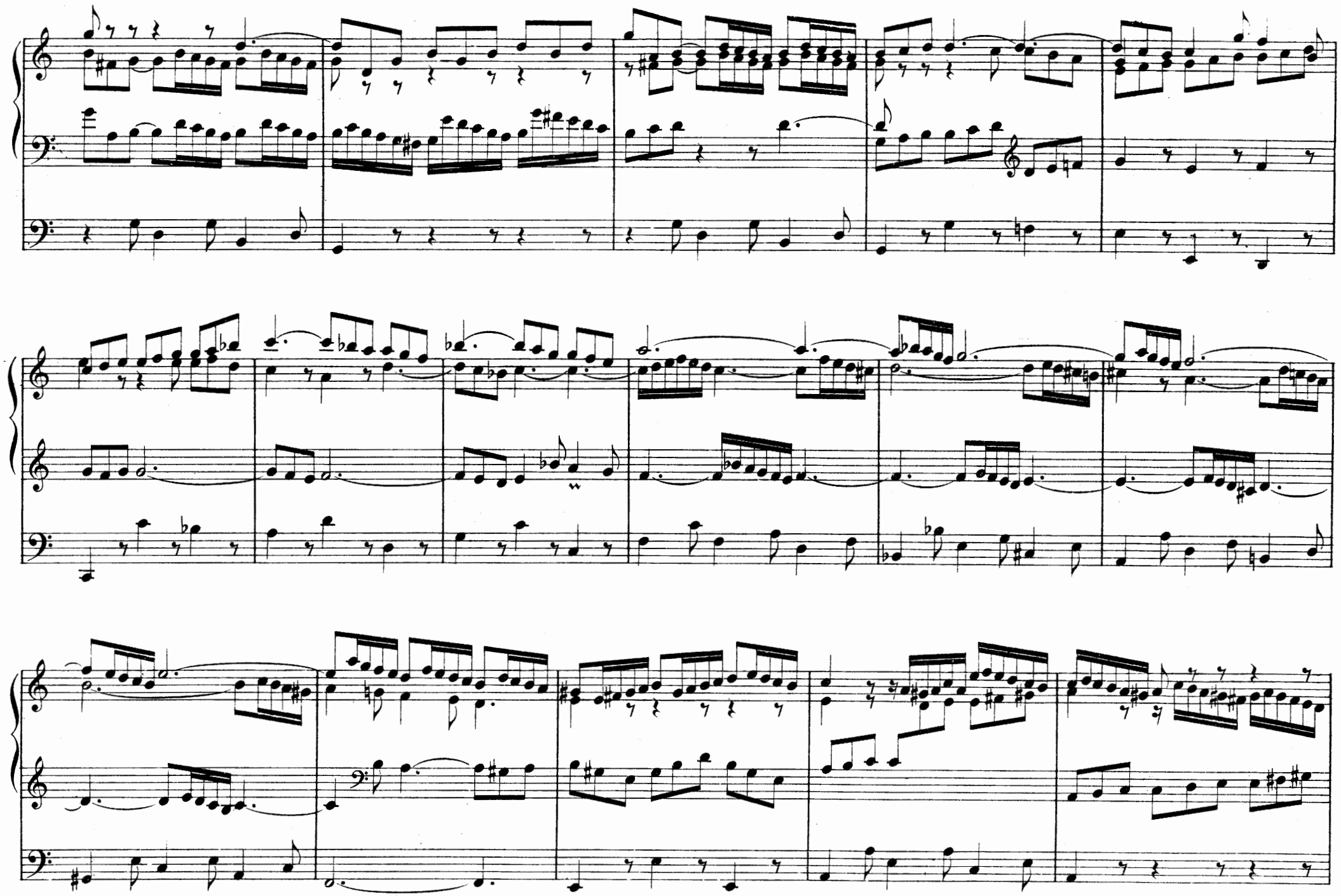


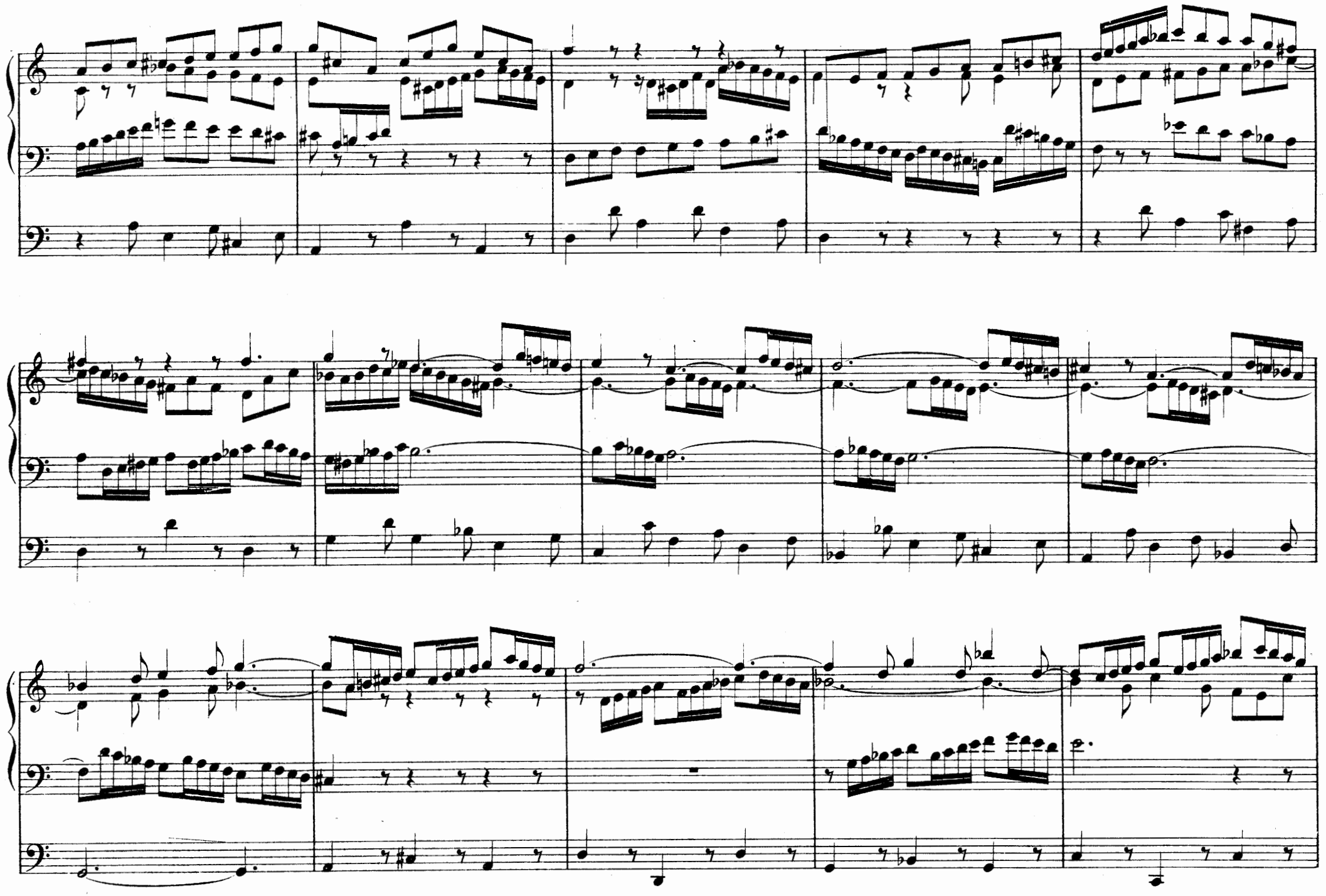


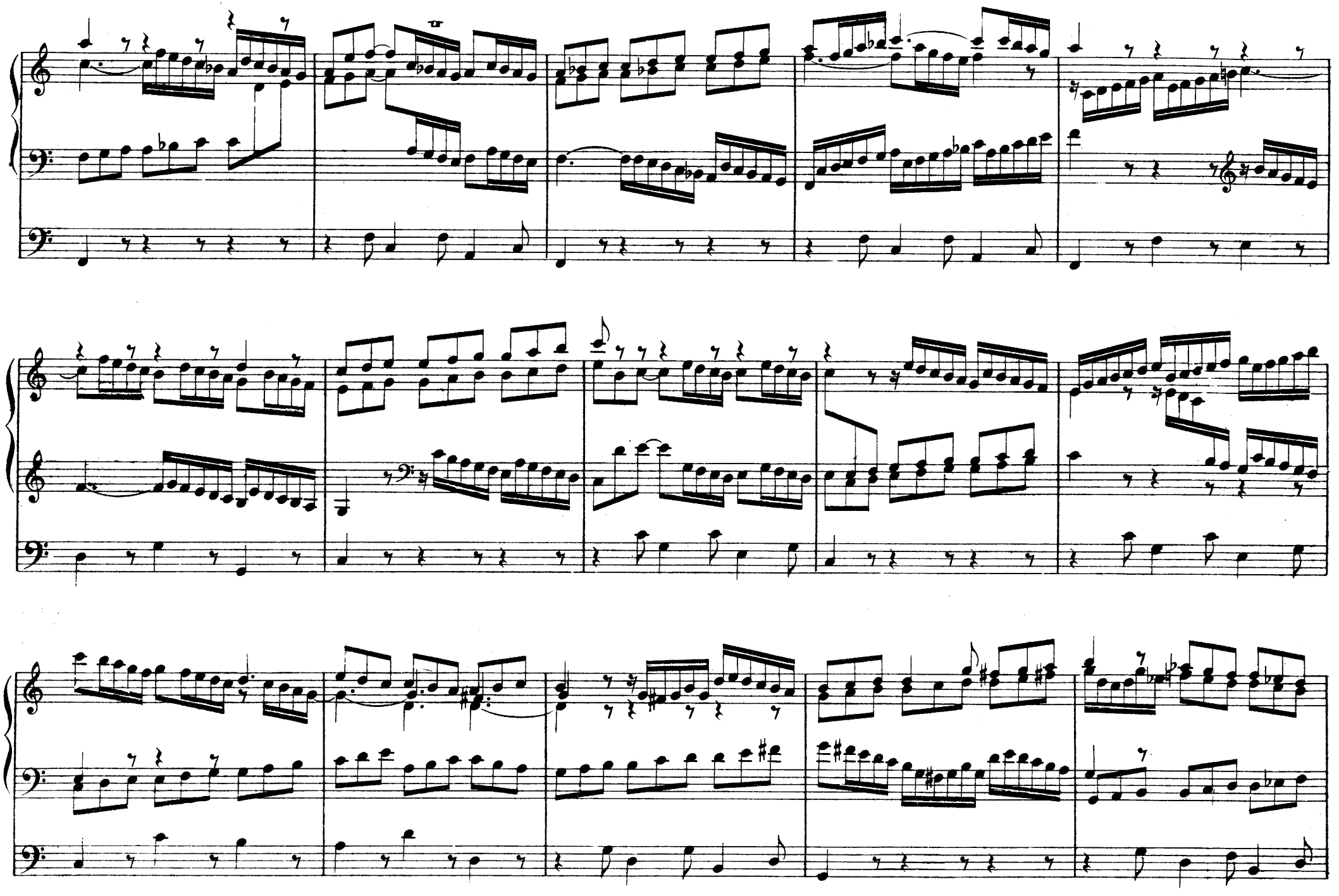
VI

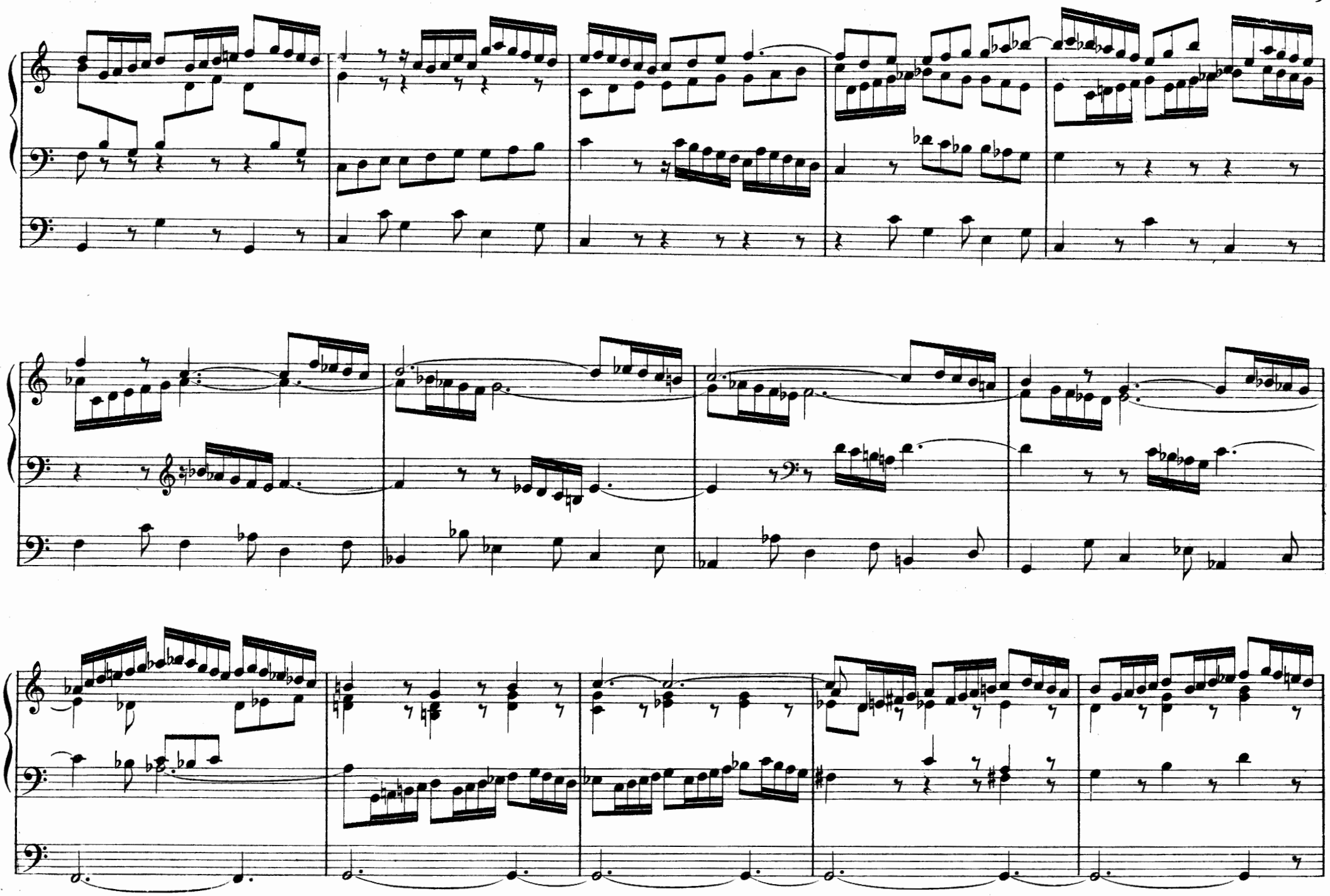
PRAELUDIUM











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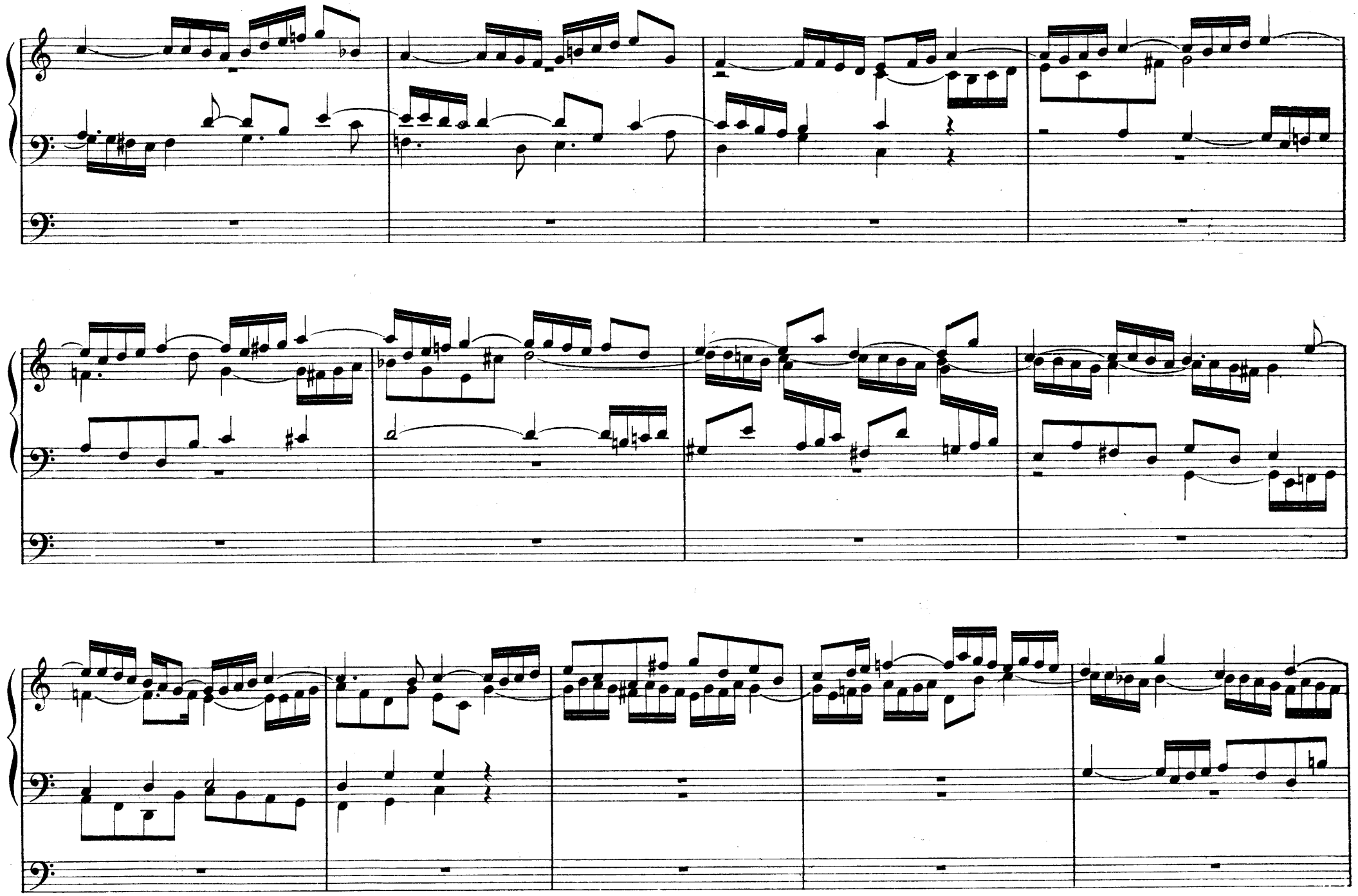

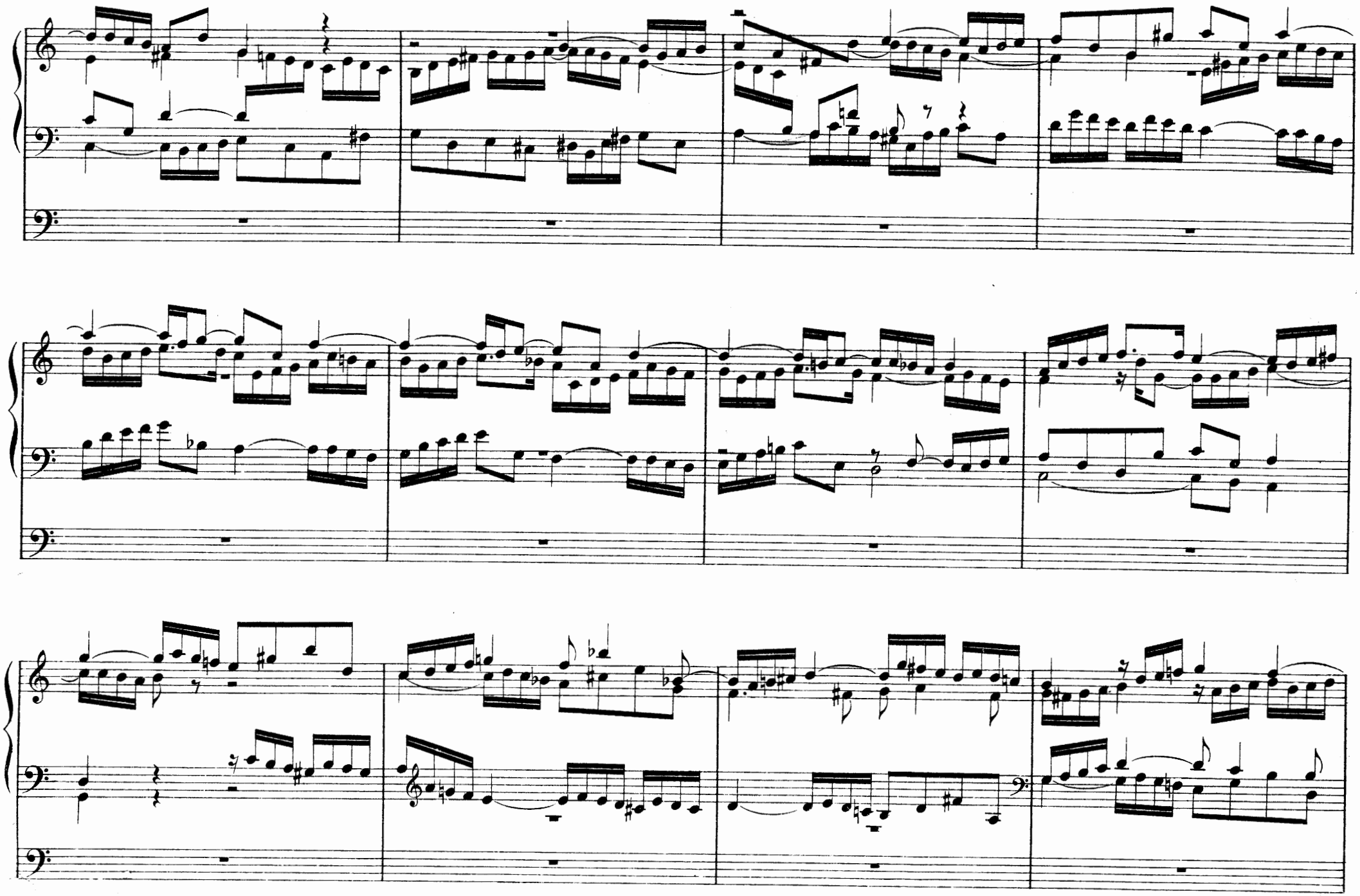

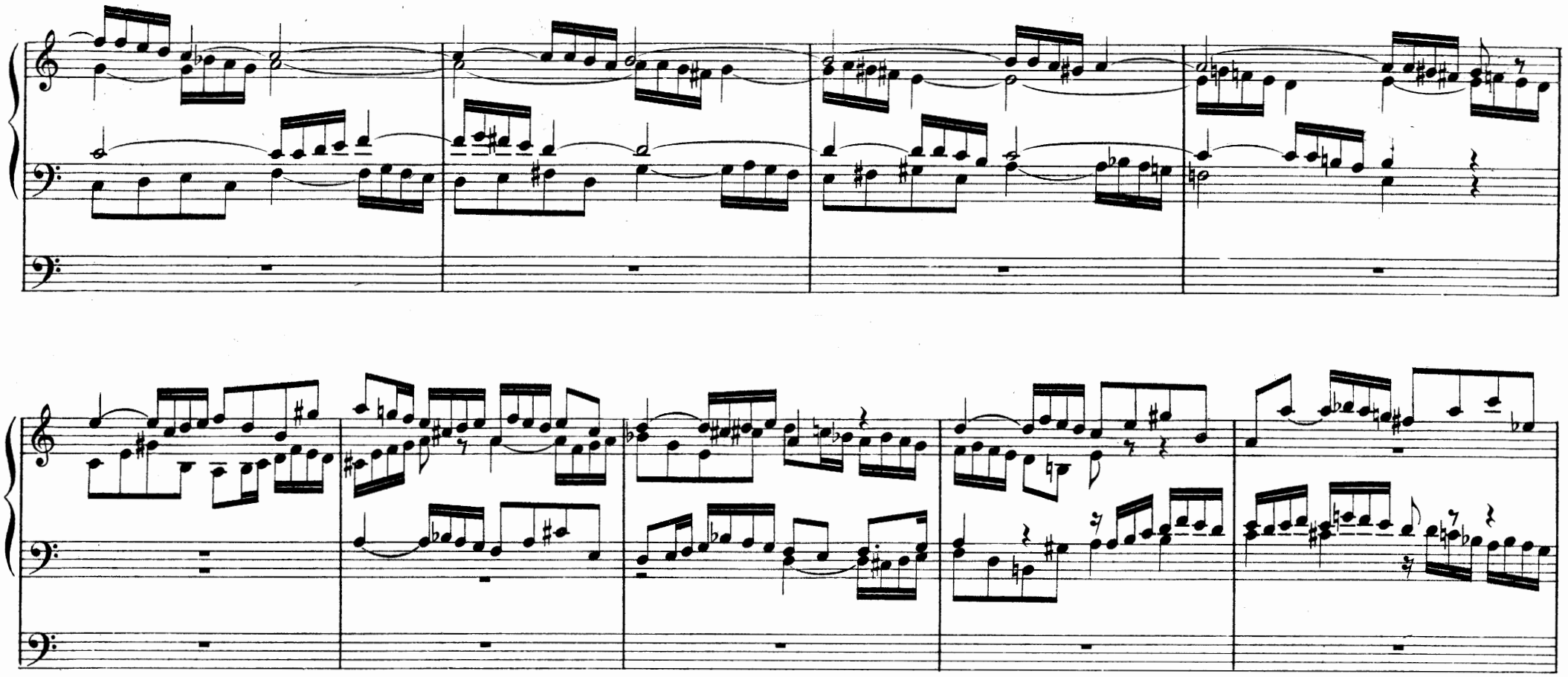

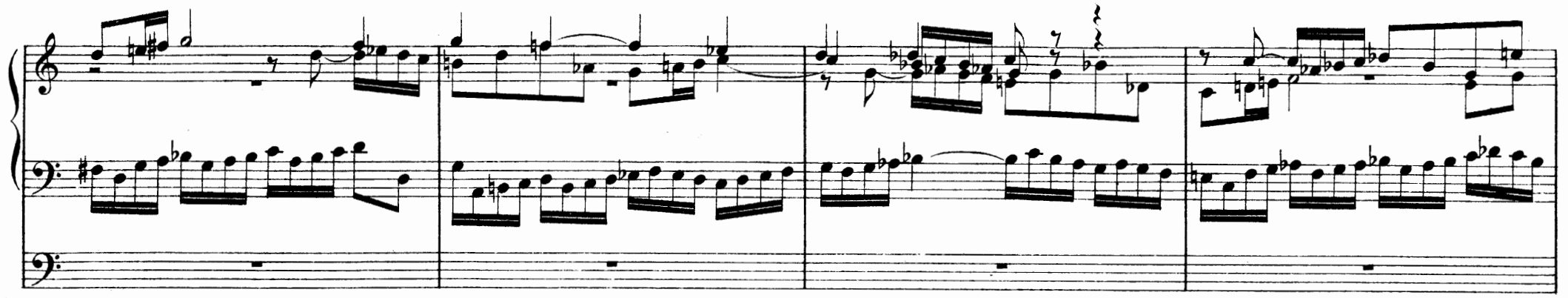

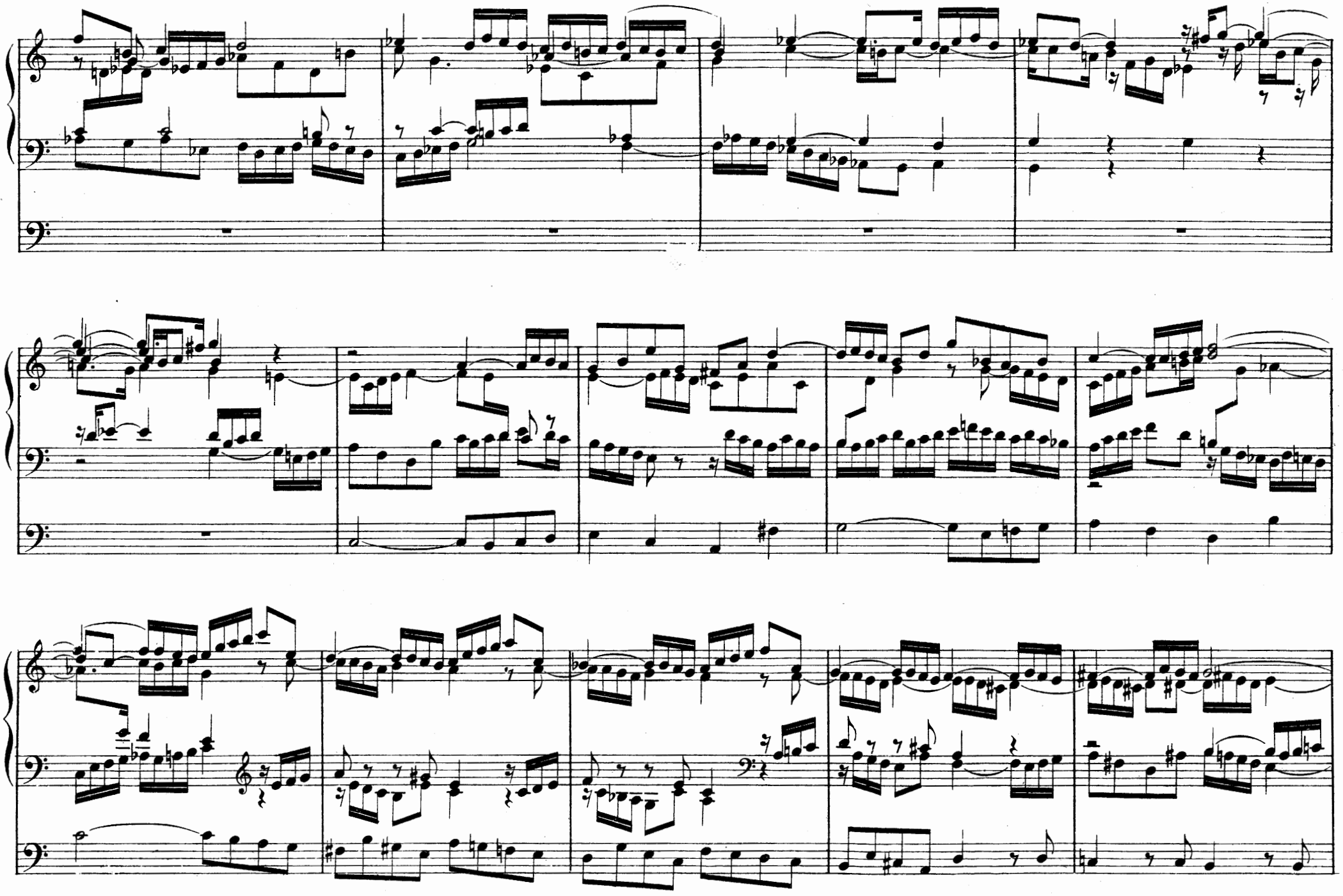

Ch. Douin, gr.- Poinçons Durand & Cie

D. & F. 9444

Paris, Imp. LAROCHE & Cie 141, rue de Clignancourt.