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J. S. BACH

Œuvres complètes pour Orgue

Révision par Gabriel FAURÉ

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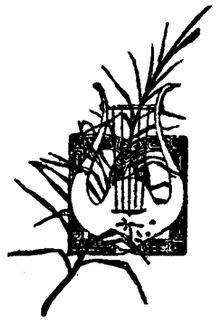
2me Volume

CHORALS



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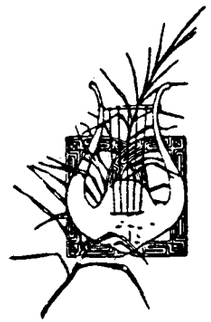
J.S. BACH

1er Cahier de CHORALS variés

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 ÉDITEURS

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*

NOTE DES EDITEURS

Dans cette édition des Chorals, l'ordre adopté est celui désigné par J. S. Bach dans les publications faites sous sa direction en *1717*, *1723*, *1739*, *1746* et *1749*. Exception faite cependant pour le 1er cahier de ces Chorals, qui contient les Partitas et les Variations sur des chorals dont la composition et la publication sont de *1747* et qui forment comme un hors d'œuvre dans la collection des Chorals.

Le 2ème volume de la présente édition, Nº **9446**, contient les Chorals réunis et publiés à Cöthen (*1717-1723*) sous le titre de "Petit Recueil d'orgue" (Orgelbüchlein). Ces Chorals en majeure partie avaient été écrits bien antérieurement à leur publication; ils se succèdent dans l'ordre Ecclésiastique ayant pour point de départ le Temps de l'Avent.

Le 3ème volume, Nº **9447**, est composé des Chorals publiés à Leipzig pour la première fois en *1739*, sous le titre de "Grand Recueil"; ils sont appelés "Chorals dogmatiques" et se rapportent aux enseignements donnés par le catéchisme sur les mystères de la religion chrétienne. Le "Grand Recueil" était encadré du Prélude et de la Triple Fugue en Mi♭ (3e cahier des Préludes et Fugues, édition classique Nº **9443**, page **17**). "Le Prélude lui servait d'introduction et devait dépeindre avec ses rythmes solennels et ses harmonies ensoleillées, la majesté et la sérénité du Dieu Eternel; la Triple Fugue clôturait et rappelait encore une fois par ses trois parties, que le dogme fondamental est celui de la Trinité" (J. S. Bach — A. Schweitzer, traduit par Ch. M. Widor, Edition Breitkopf et Hartel).

Dans le 4ème volume, Nº **9448**, se trouvent d'abord Six Chorals publiés en *1746* et composés sur des airs de Cantates. Suivent ensuite **18** Chorals dont J. S. Bach prépara la publication en **1749**, et dont l'ordre indiqué par l'auteur a été respecté.

Le 5ème volume, Nº **9449**, et dernier cahier de Chorals, comprend ceux qui n'ont jamais fait partie d'aucun recueil. Leur classement est chronologique quant aux époques. Les premiers datent de *1704* et ont été composés successivement à Arnstadt, Mulhouse, Weimar et Cöthen; les derniers à Leipzig, entre *1723* et *1750*.

Nous avons supprimé de cette collection des œuvres recueillies par les élèves du Grand Cantor et dont l'authenticité reste véritablement trop douteuse.

N.B. *Nous devons à l'obligeance de Monsieur A. DECAUX, organiste de la Basilique du Sacré-Cœur a Paris, les renseignements donnés dans cette Note.*

EDITOR'S NOTE

The order used in this edition of the Chorales is the one designed by J.S.Bach in the publications arranged under his direction in 1717, 1723, 1739, 1746 and 1749. However exception has been made in the 1st book of these Chorales which contains the Partitas and the Variations on the Chorales composed and published in 1747 and which make a digression in the collection of the Chorales.

The 2nd volume of this edition, Nº 9446, contains the Chorales collected and published at Cöthen (1717-1723) and called a "Small Collection for the Organ" (Orgelbüchlein). Most of these were written long before their publication; they follow each other in ecclesiastical order beginning with the Advent.

The 3rd volume, Nº 9447, is made up of the Chorales published for the first time at Leipzig in 1739, and called the "Complete Collection". They are known as the "Dogmatic Chorales", and treat of the instruction imparted in the catechism on the mysteries of the Christian religion. The "Complete Collection" opens with the Prelude and the Triple Fugue in E♭ (3rd book of the Preludes and Fugues, classical edition Nº 9443, page 17). He used the Prelude as an introduction and described the majesty and serenity of the Almighty in his stately rythm and pure harmonies. The Triple Fugue expresses and emphasises by its three parts the fundamental dogma of the Trinity. (J.S.Bach—A. Schweitzer, translation for Ch. M. Widor, Edition Breitkopf and Hartel).

In the 4th volume, Nº 9448, are first, the Six Chorales published in 1746 and composed on the airs of the Cantatas; then follow the 18 Chorales which J.S.Bach arranged for publication in 1749, and the order thus indicated by the author has been adhered to.

The 5th volume, Nº 9449, and last book of the Chorales, comprises those which have never been included in any other collection. They have been classified in chronological order according to date. The first are dated 1704 and were composed successively at Arnstadt, Mulhouse, Weimar and Cöthen, the last at Leipzig between 1723 and 1750.

In this collection we have not included the works collected by the pupils of the Grand Cantor as their authenticity is still extremely doubtful.

N.B. We are indebted to the kindness of Monsieur A. DECAUX, organist at the Basilique of the Sacred Heart in Paris, for the information given in this Note.

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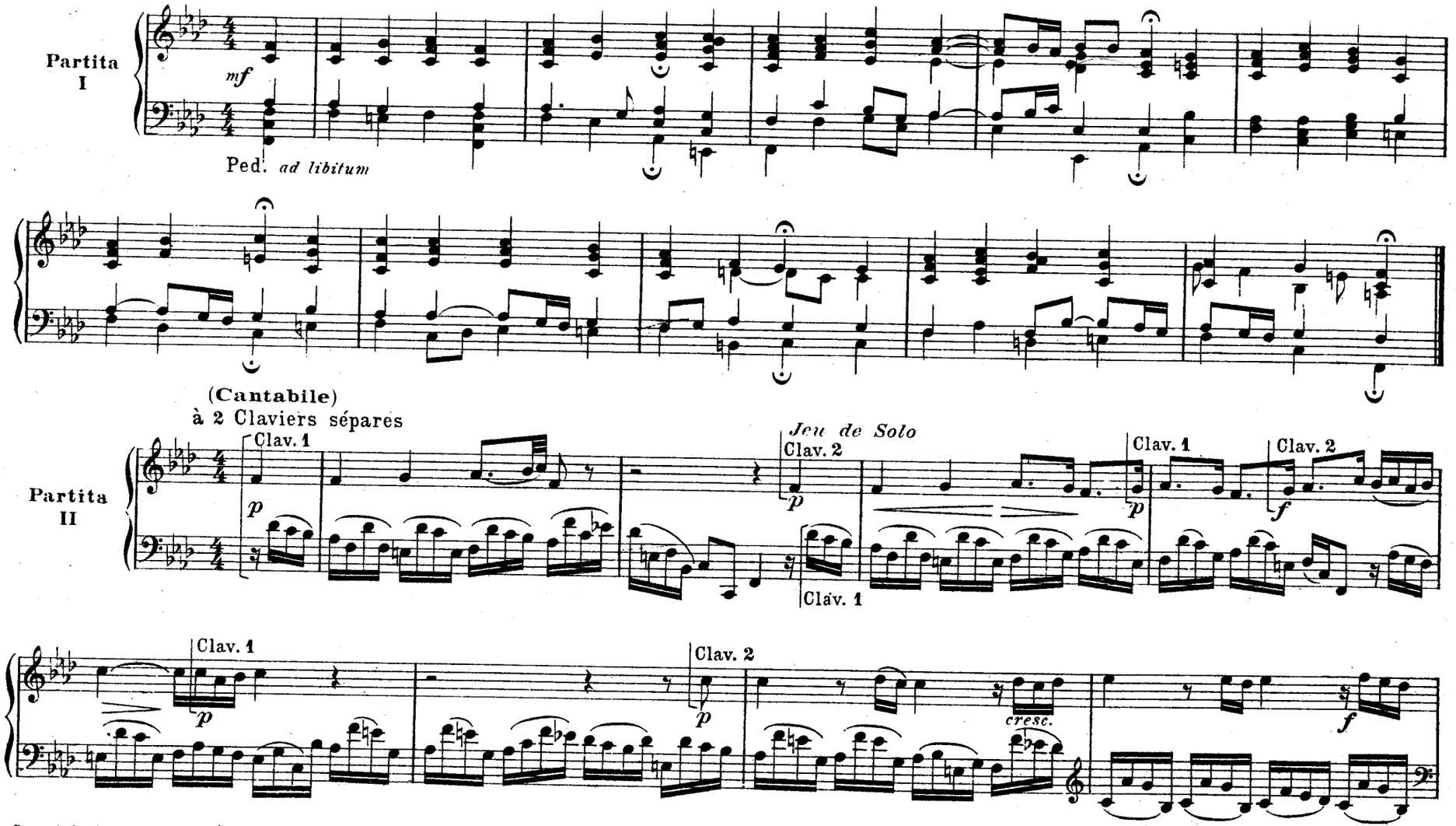
D. & F. 9445

CHORALS VARIÉS

J. S. BACH

Nº 1. – PARTITE DIVERSE SOPRA: *Christ, tu es la lumière du jour.* – Christ, der du bist der heller tag.

(Manualiter)



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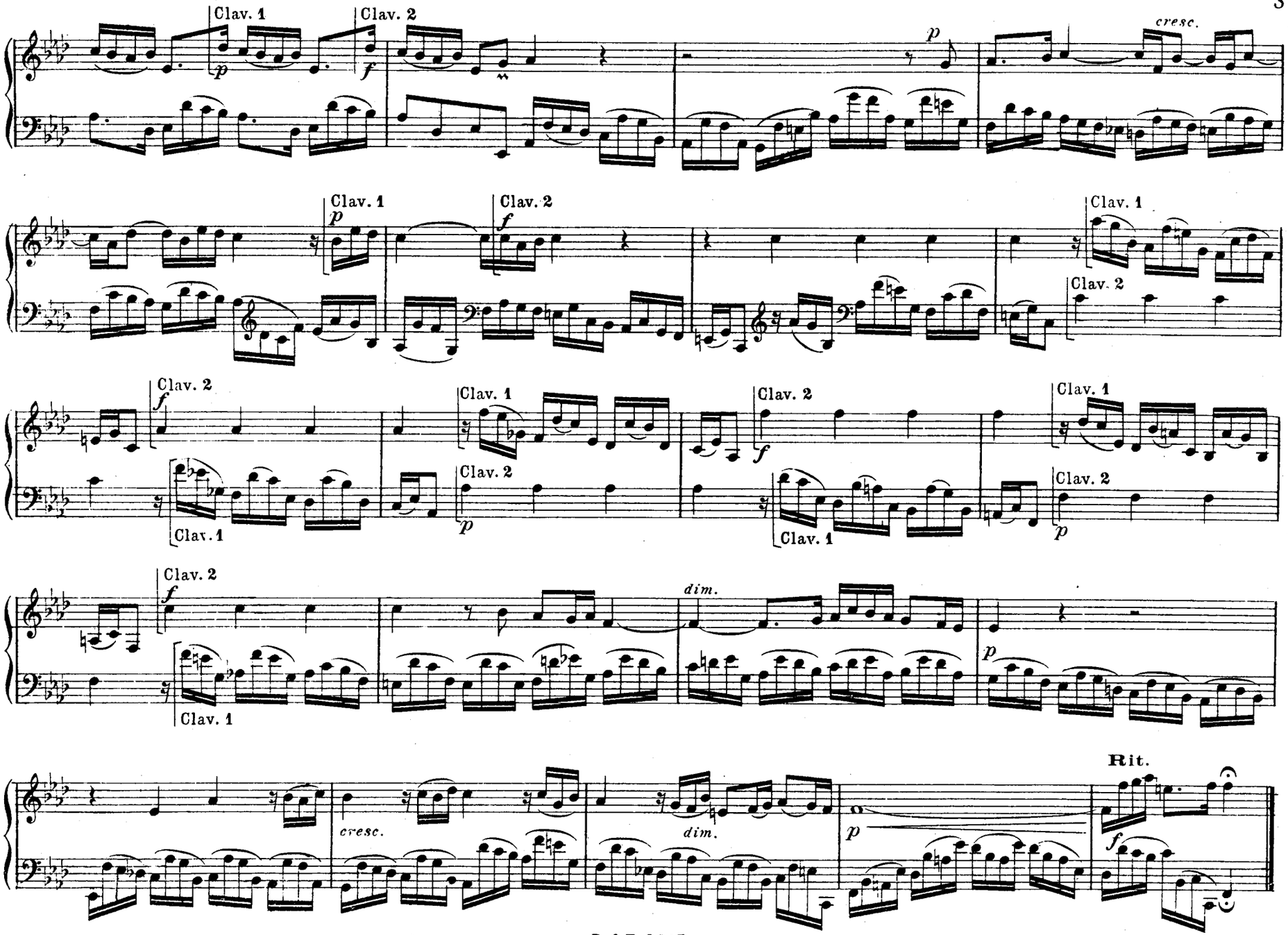
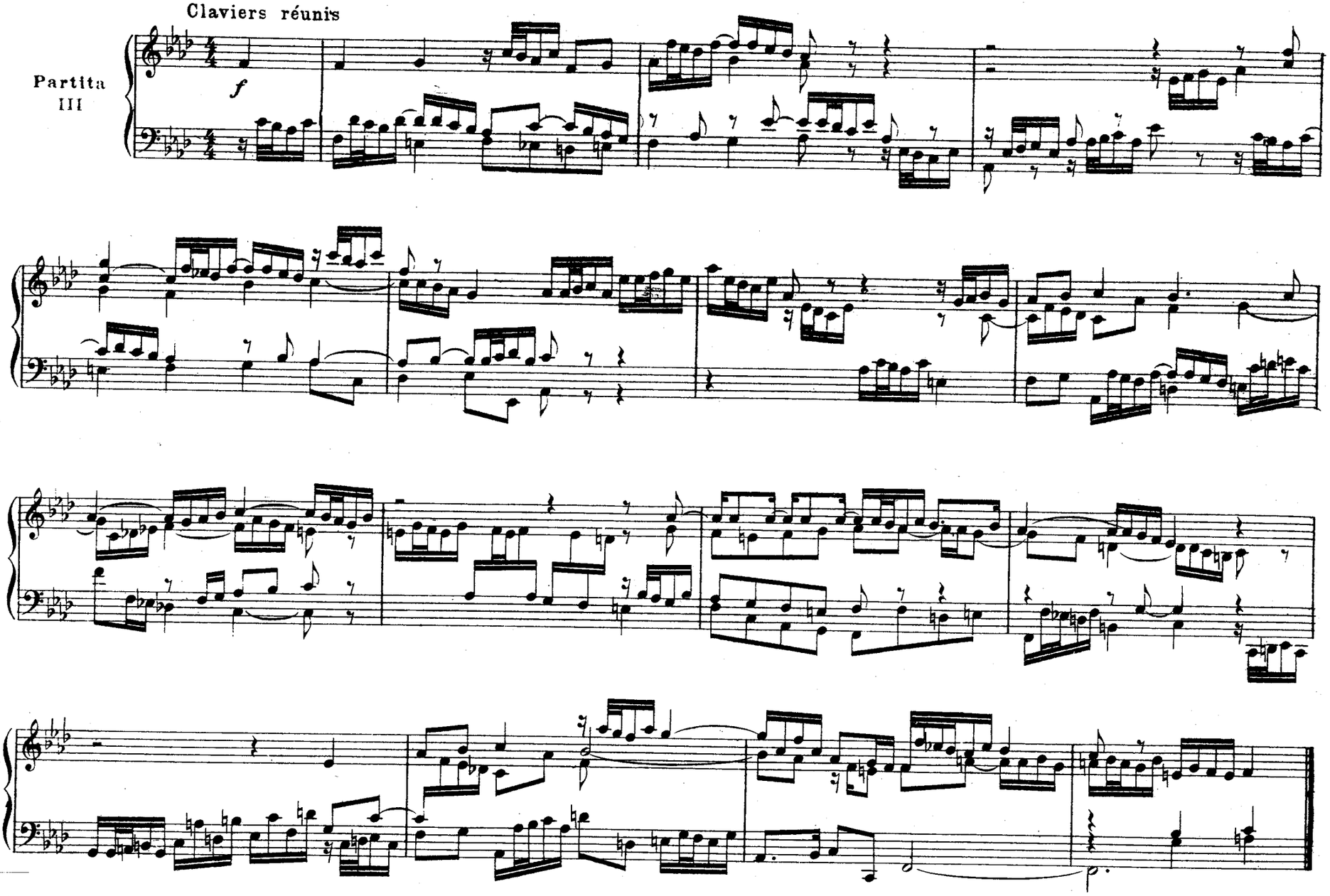

Clav. 1
Clav. 2
cresc.
dim.
Rit.

(Risoluto)

Claviers réunis

Partita III

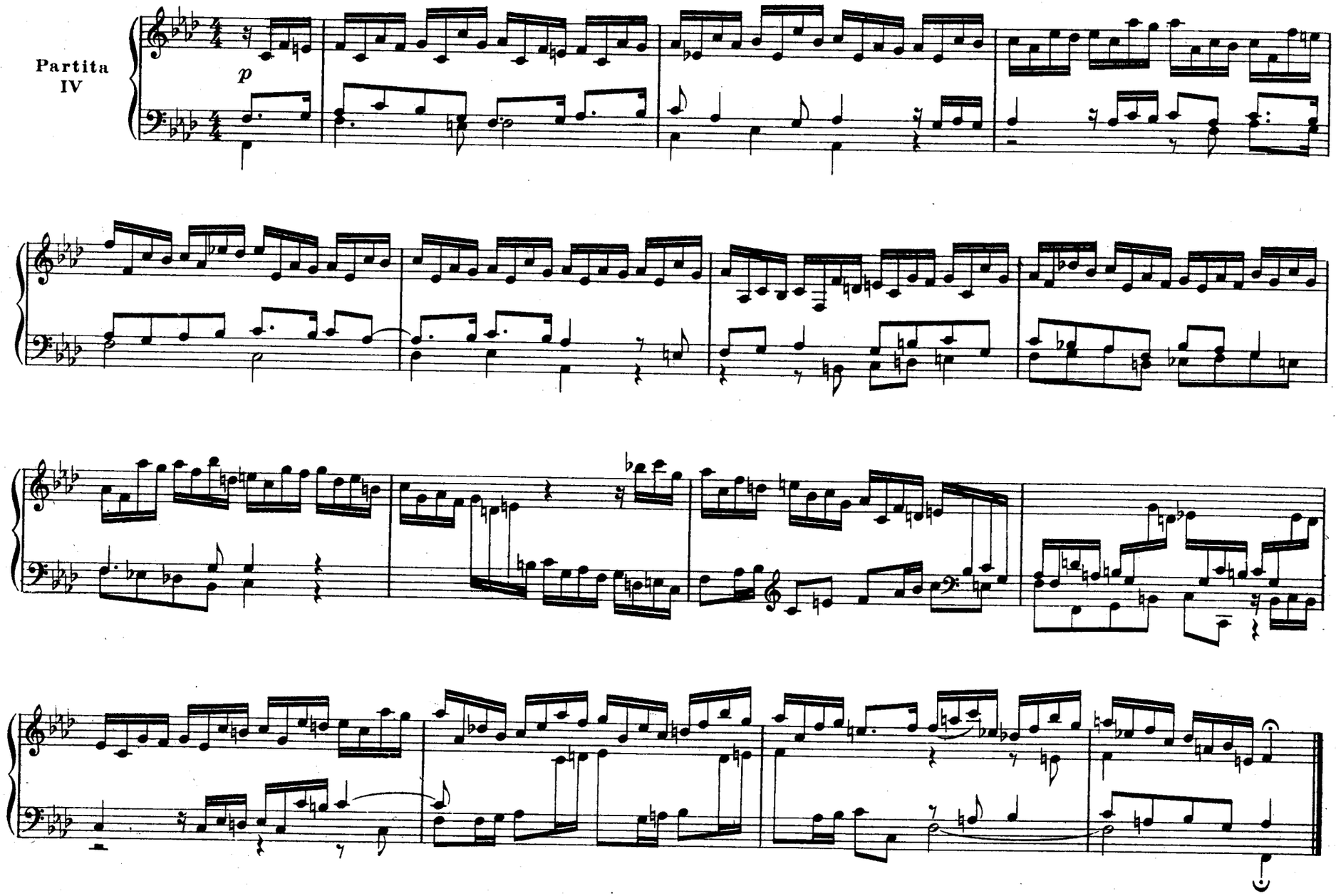
f



(Allegro)

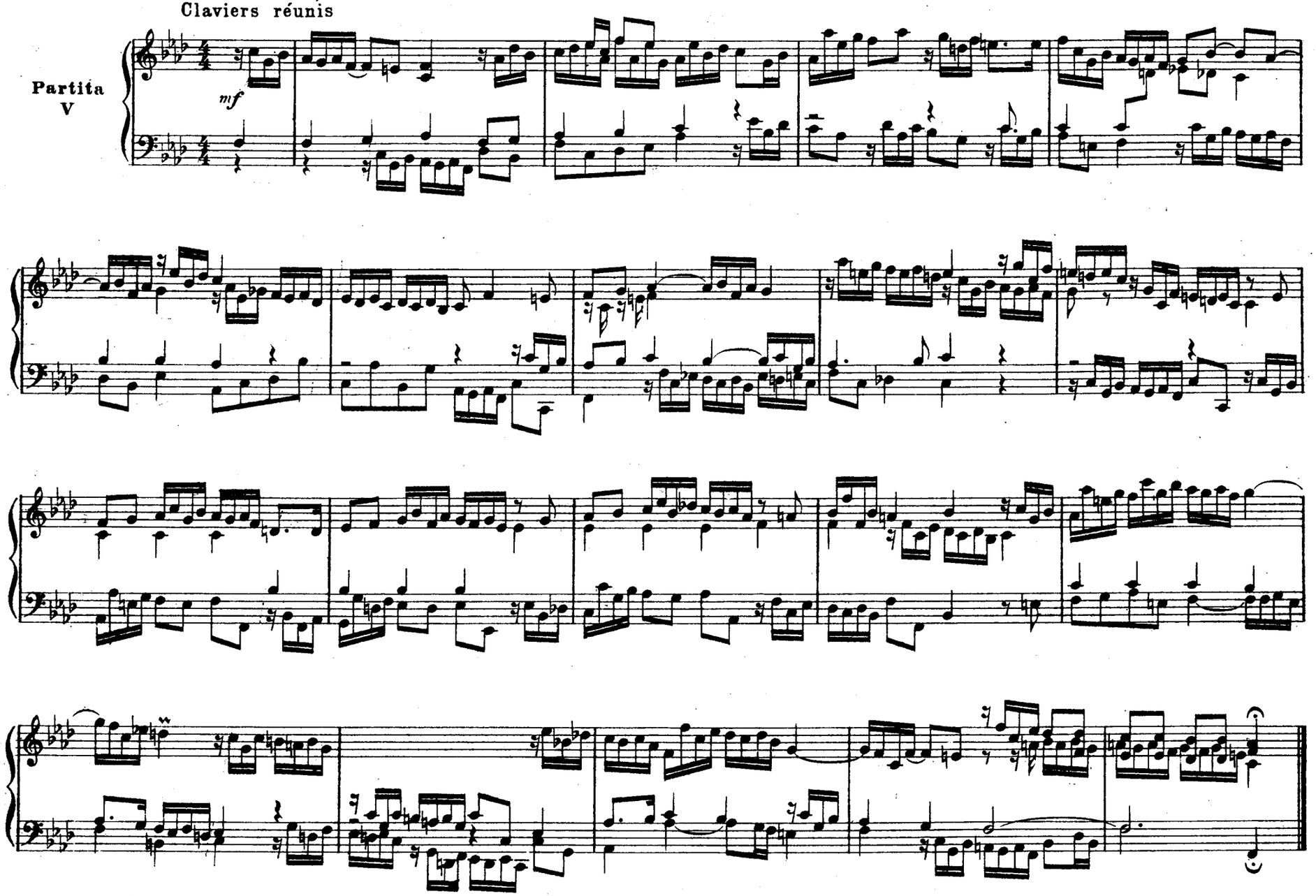
Claviers réunis

Partita
IV



(Tranquillo)
Claviers réunis

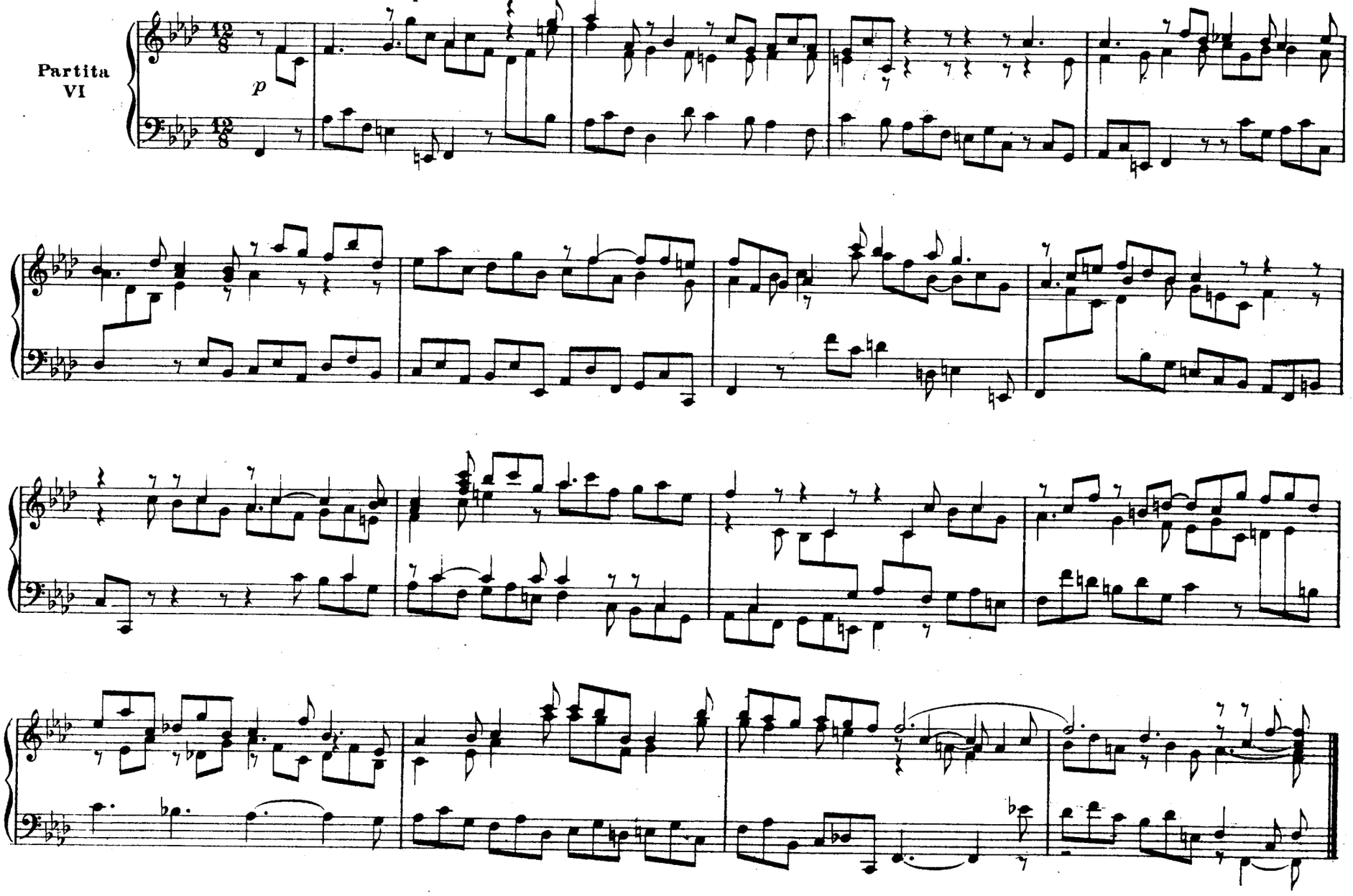
Partita
V



(Allegro)

Clavier de Récit - 8 et 4 pieds

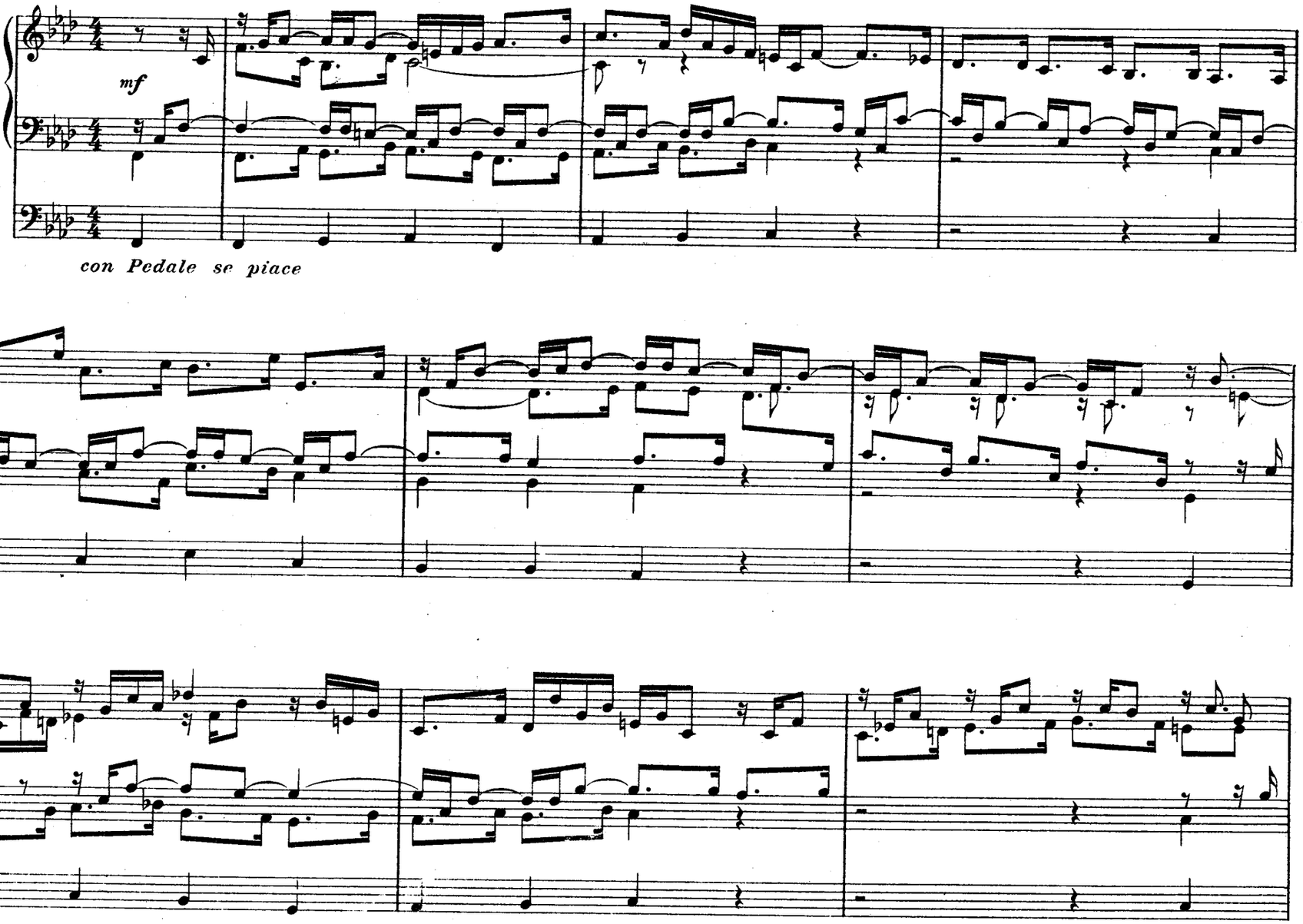
Partita VI

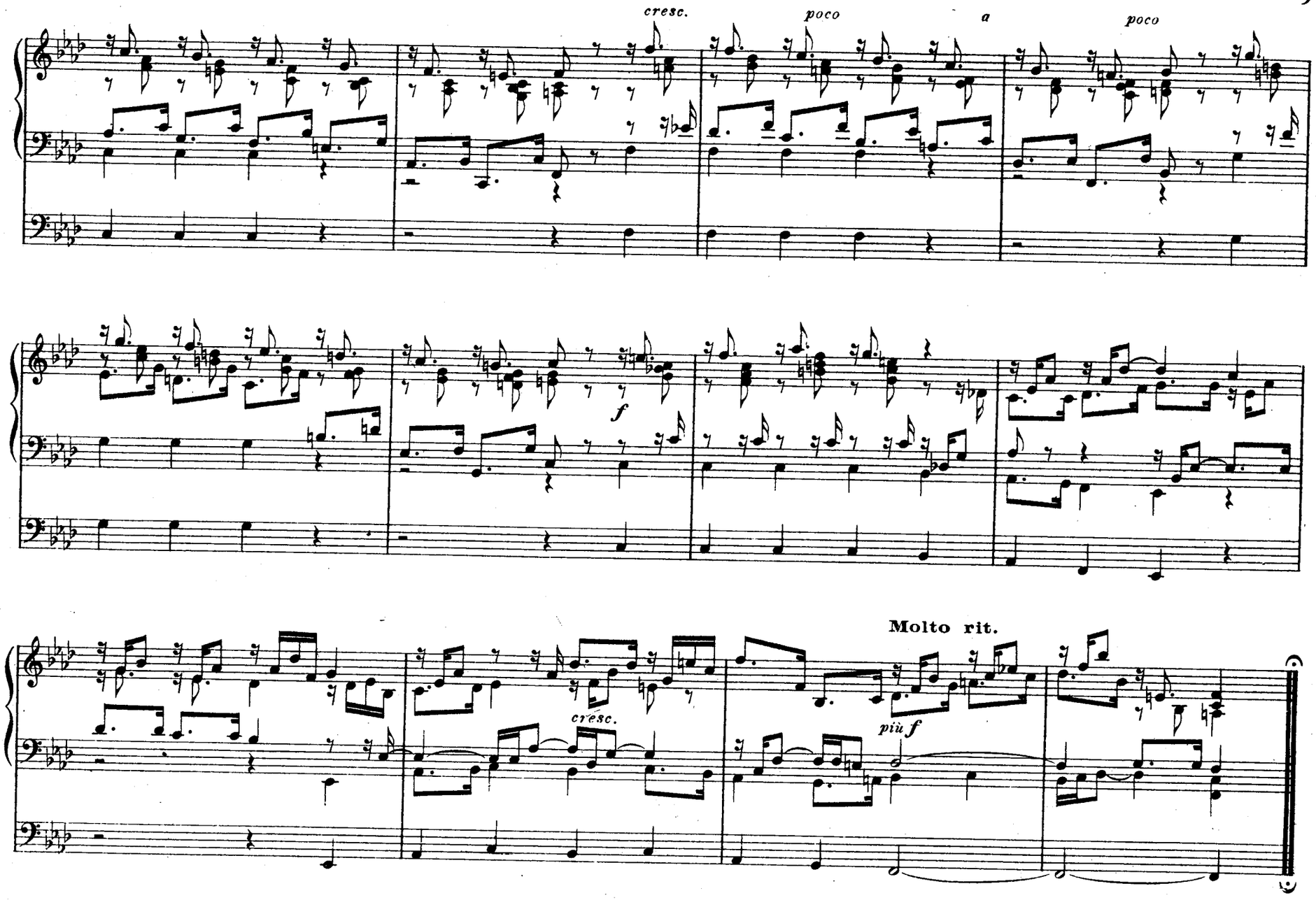


(Poco moderato)

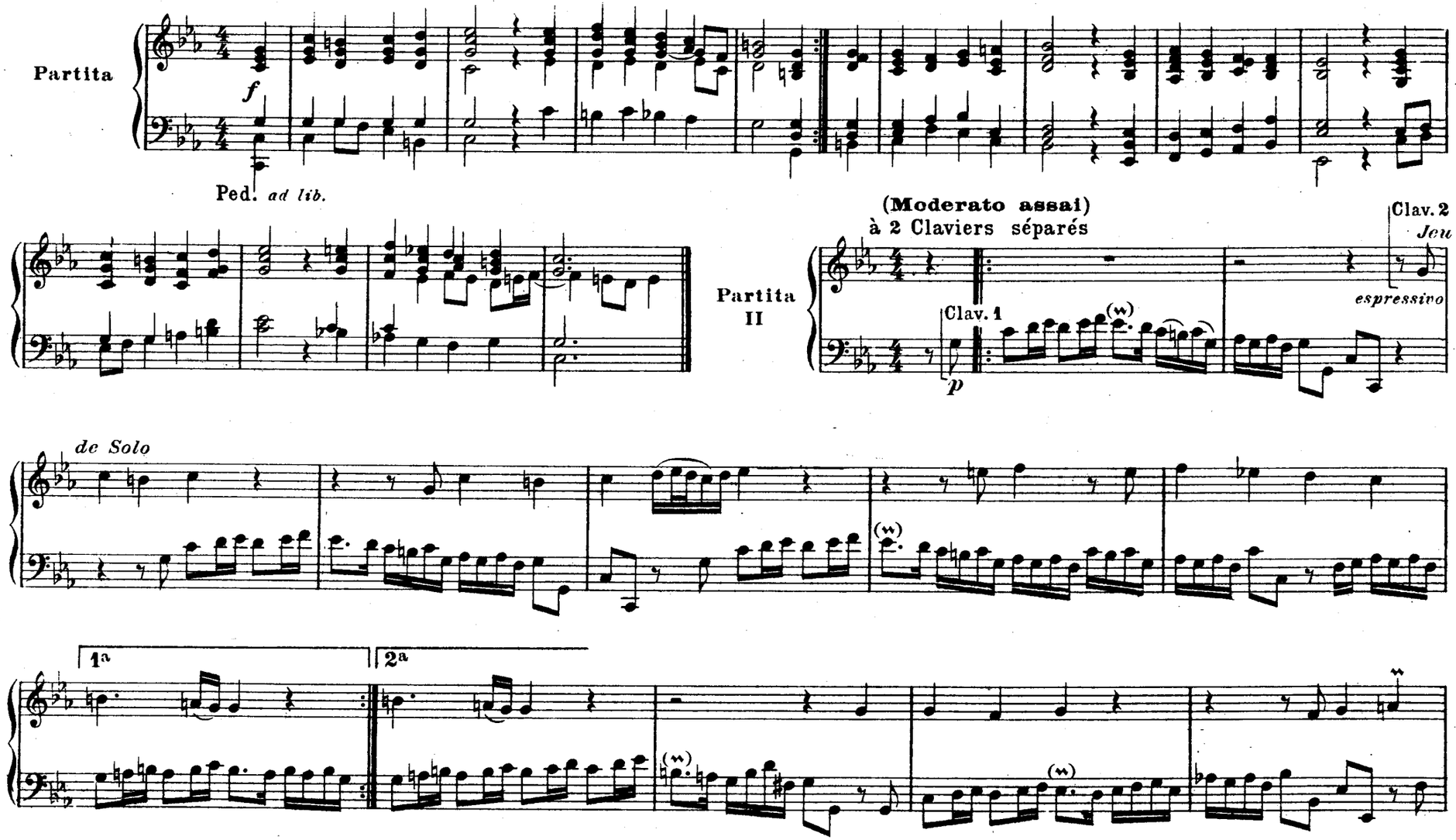
Claviers réunis

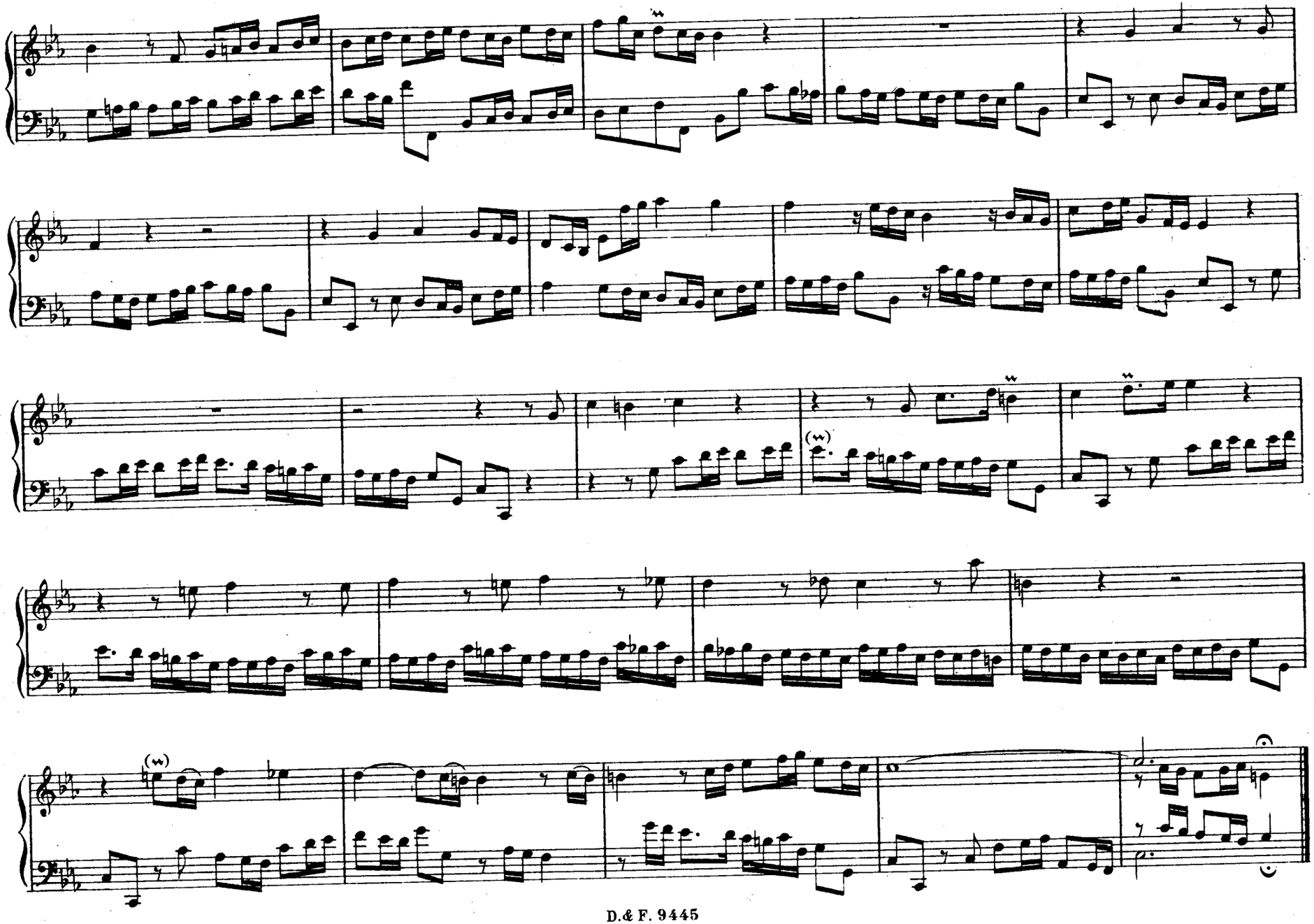
Partita VII




cresc.
poco
a
poco
f
Molto rit.
cresc.
più f

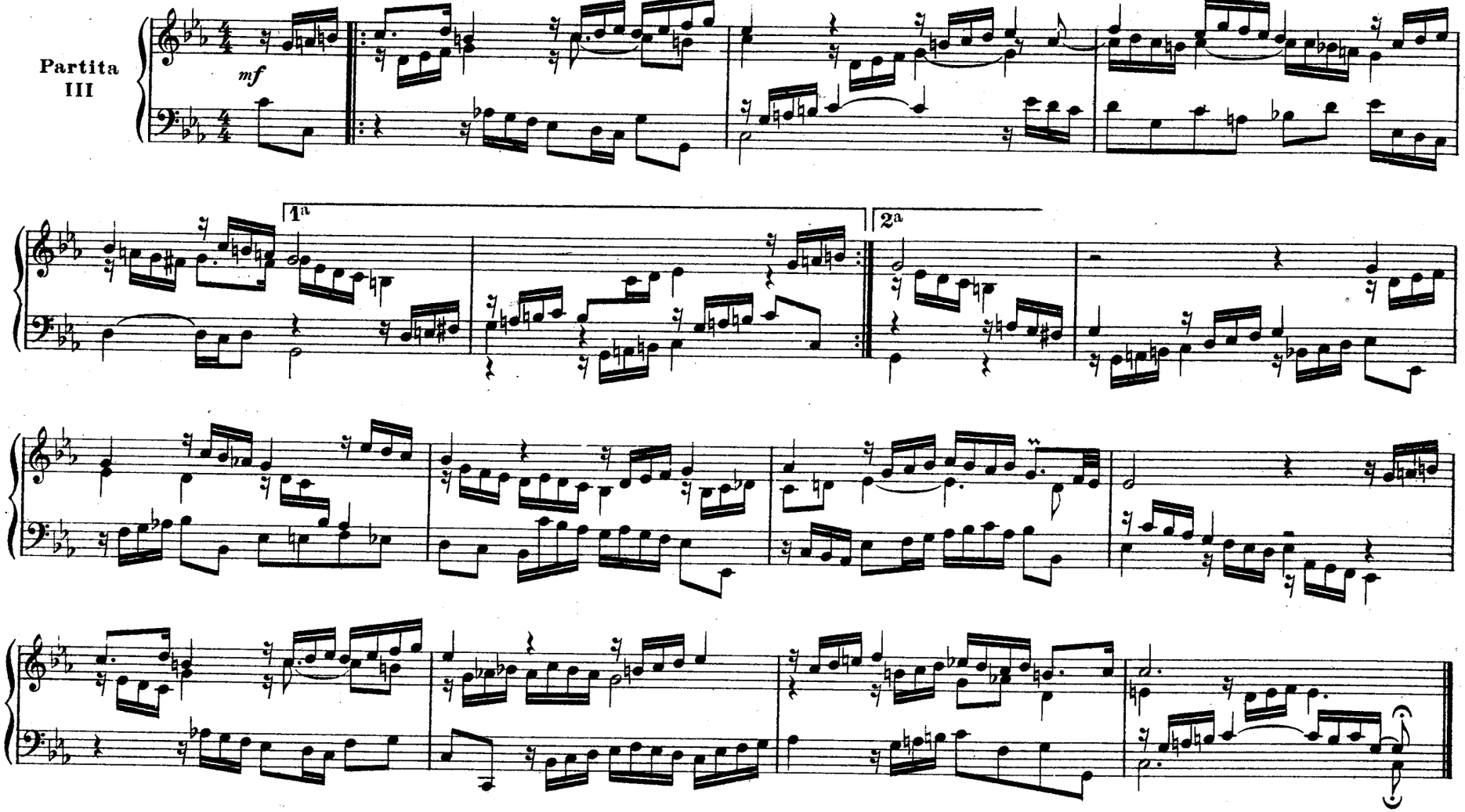
Nº 2. — PARTITE DIVERSE SOPRA: *O Dieu, juste Dieu!* — O Gott, du frommer Gott!





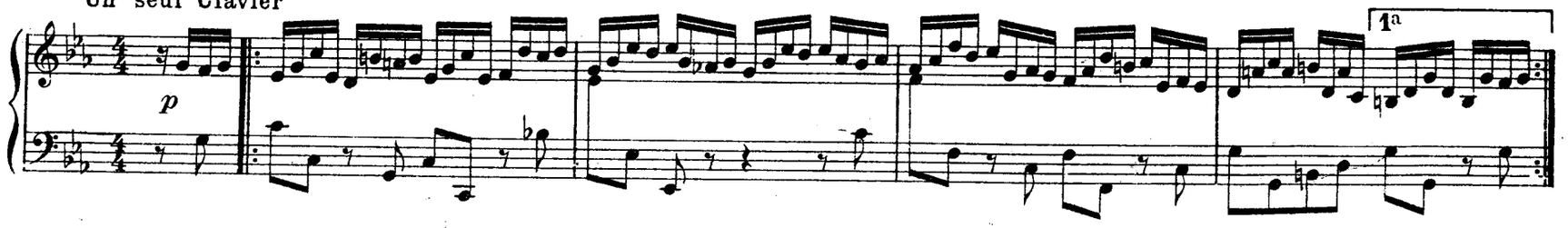
Claviers réunis

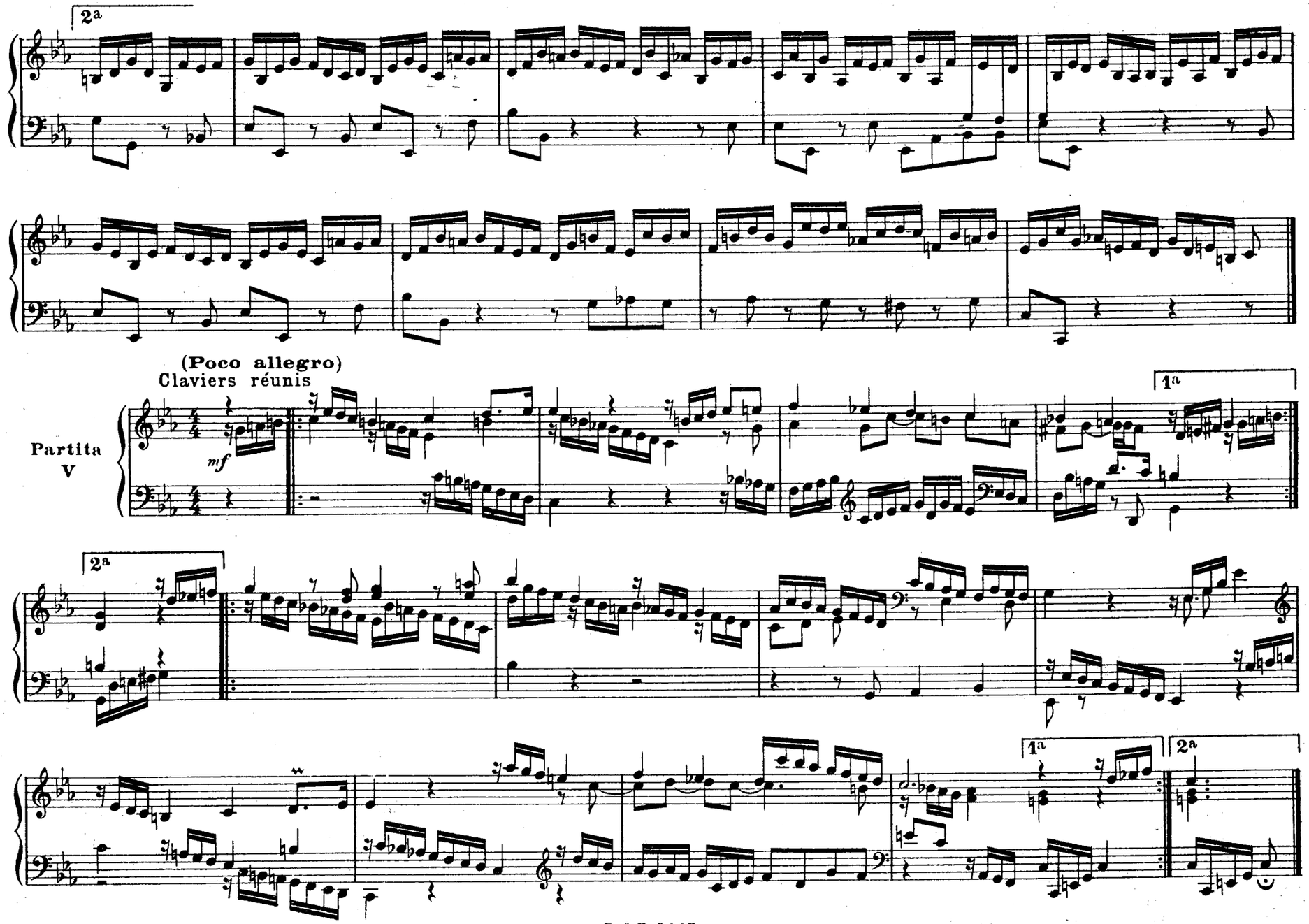
Partita III



Un seul Clavier

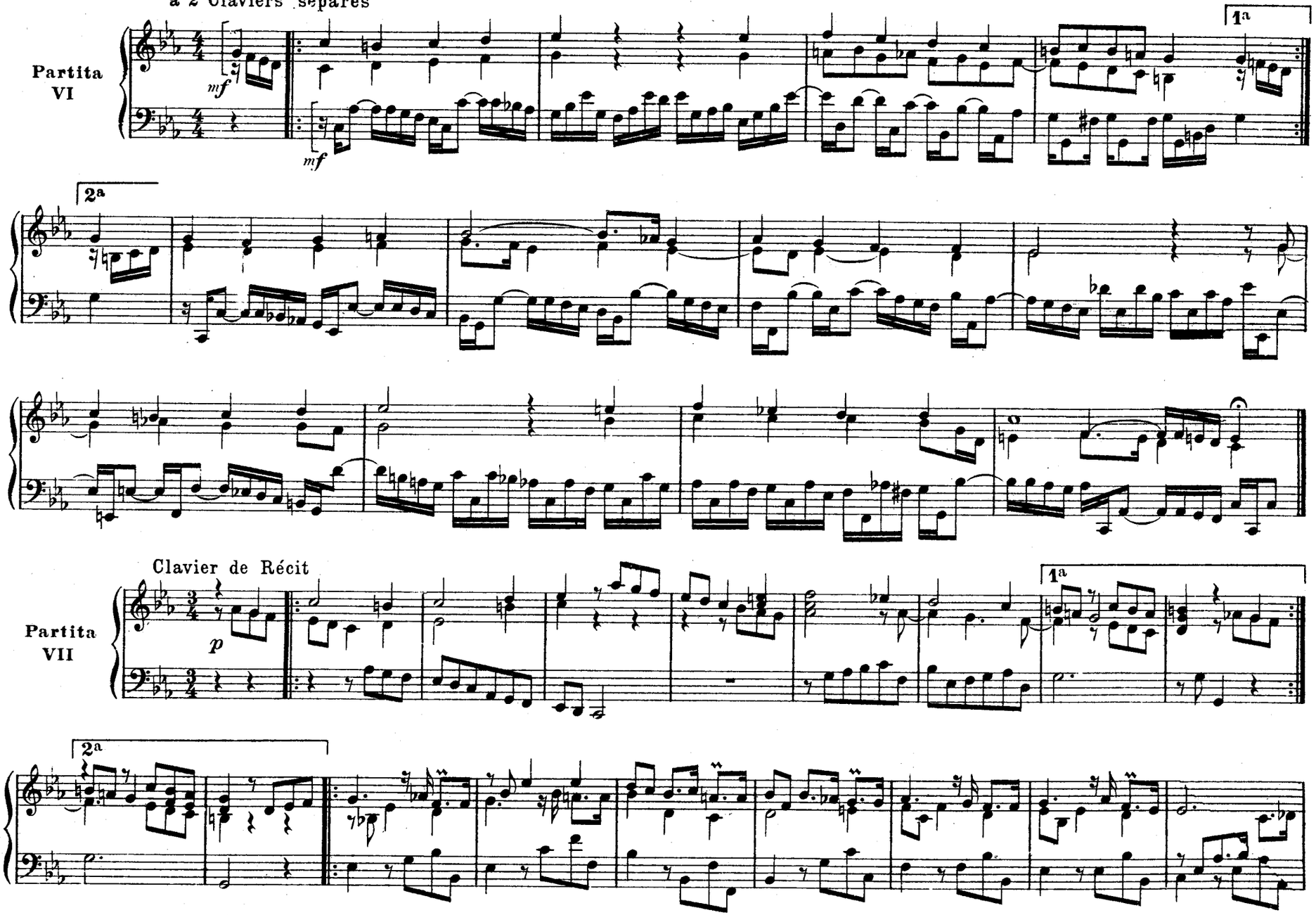
Partita IV




2a
(Poco allegro)
Claviers réunis
Partita
V
mf
1a
2a
1a
2a

à 2 Claviers séparés

Partita VI



1a 2a

Claviers réunis

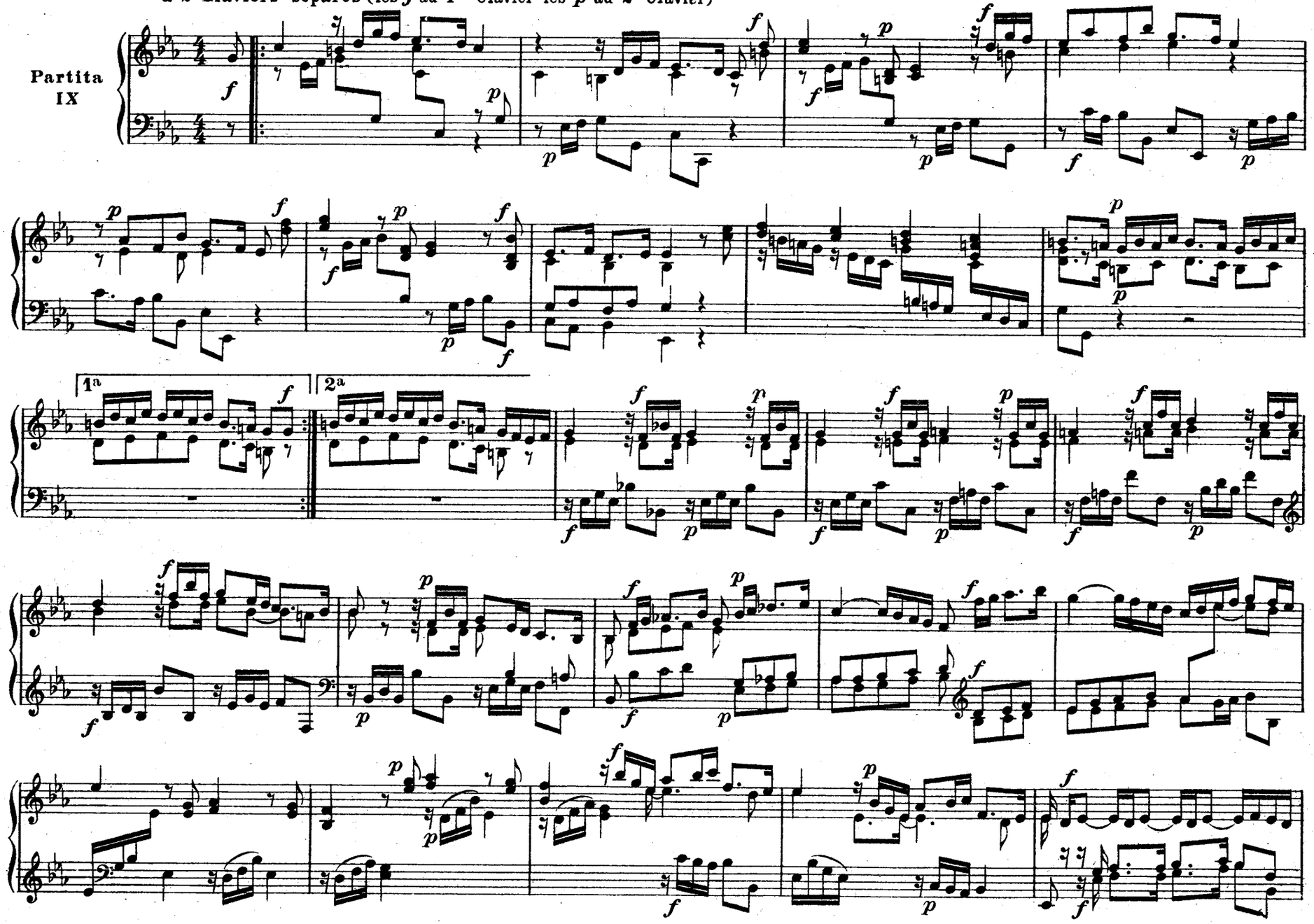
Partita VIII

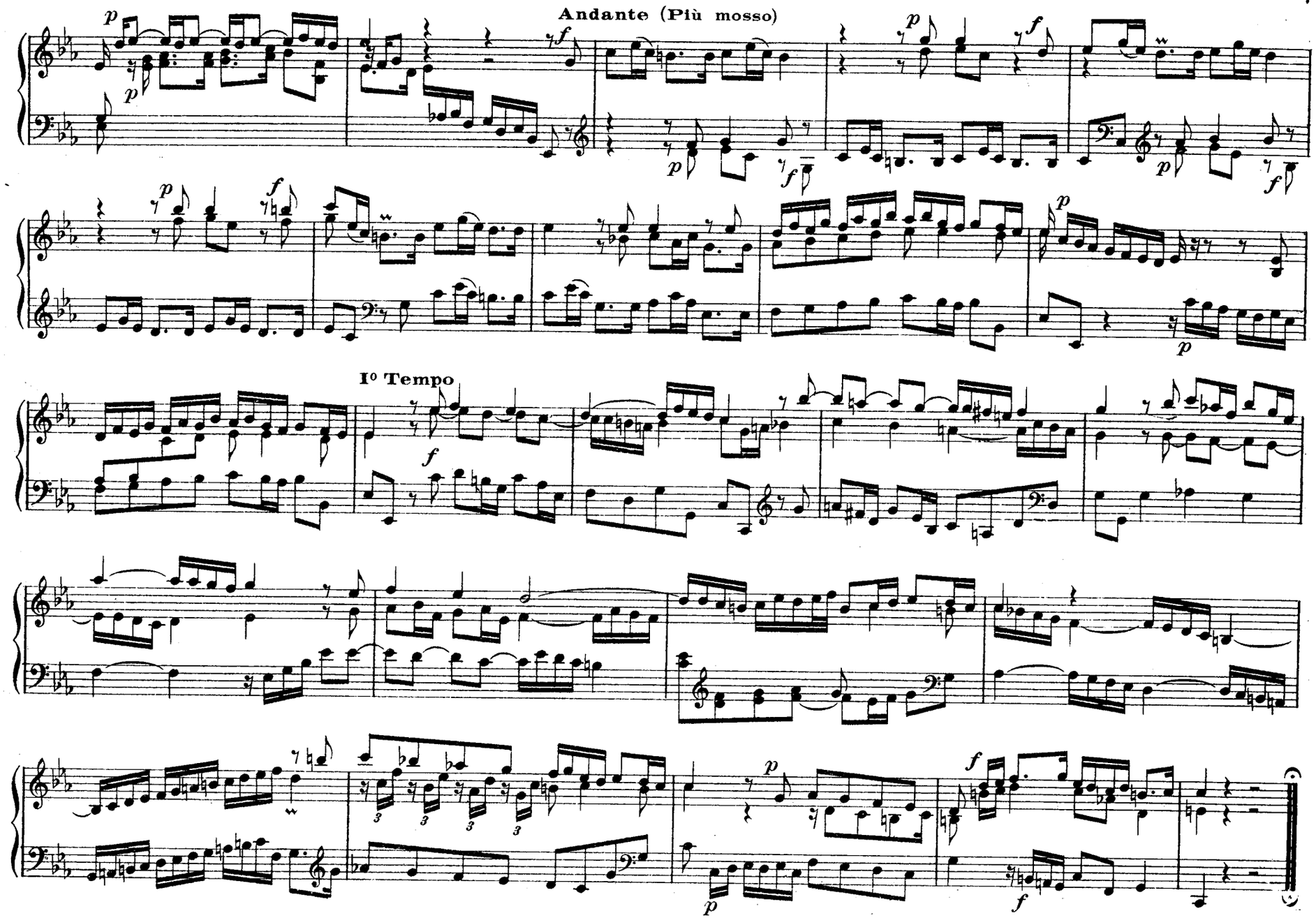
p espressivo

(Poco lento)

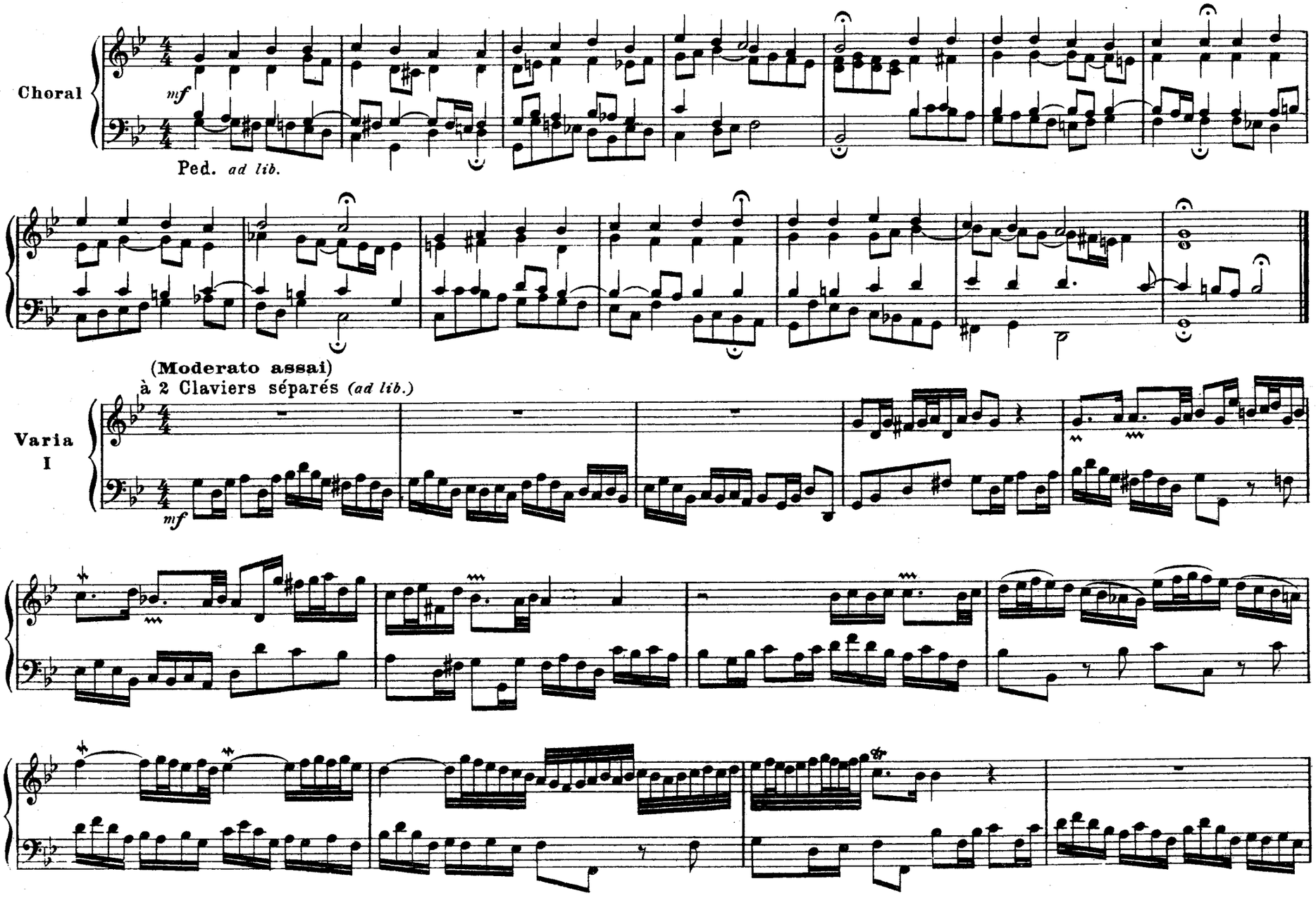
à 2 Claviers séparés (les *f* au 1er Clavier les *p* au 2d Clavier)

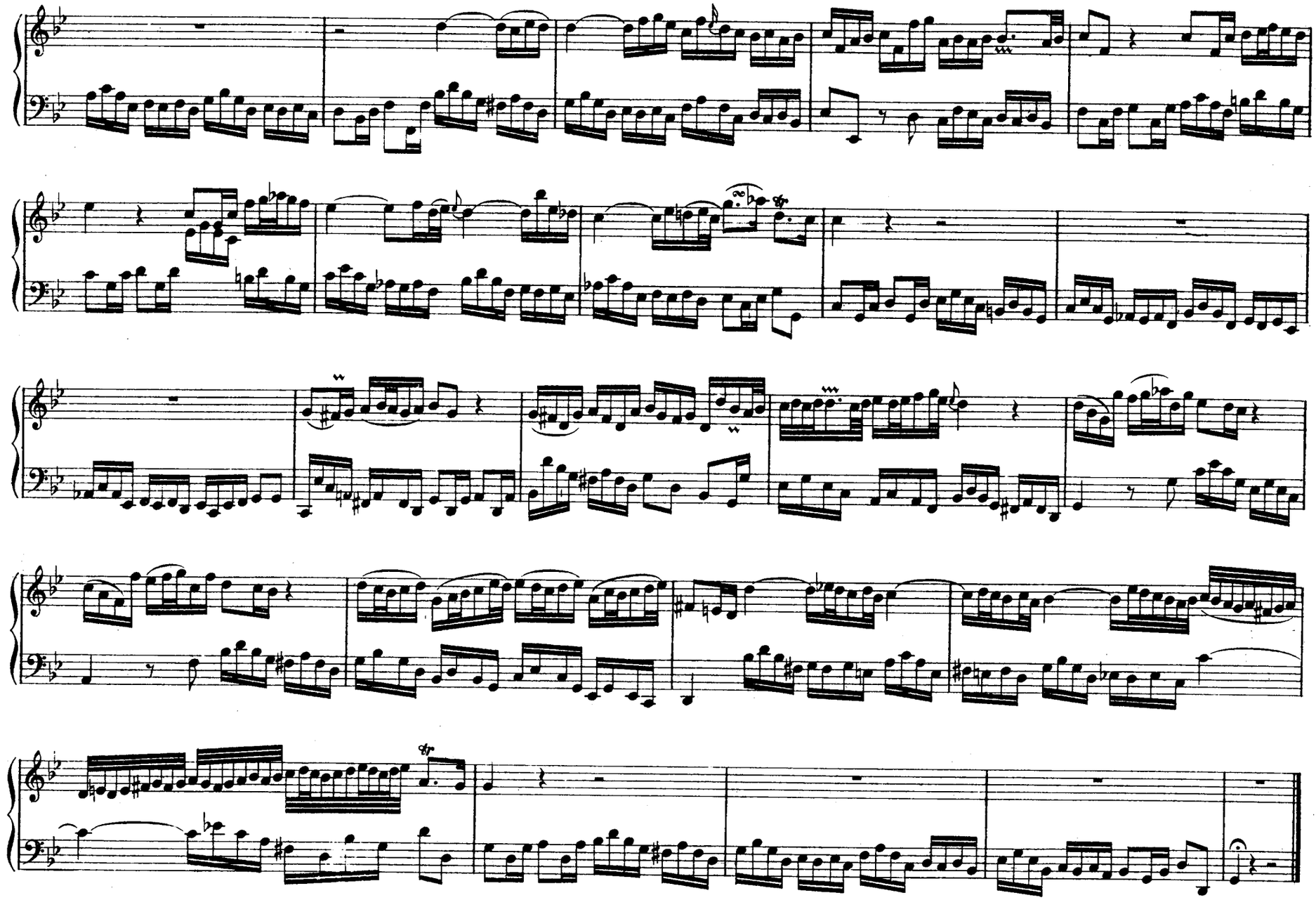
Partita IX




Andante (Più mosso)
Iº Tempo

Nº 3. – VARIATIONS SUR LE CHORAL: *Salut à Toi, ô doux Jésus.* – Sey gegrüsset, Jesu Gütig.





(Flebile)
Claviers réunis

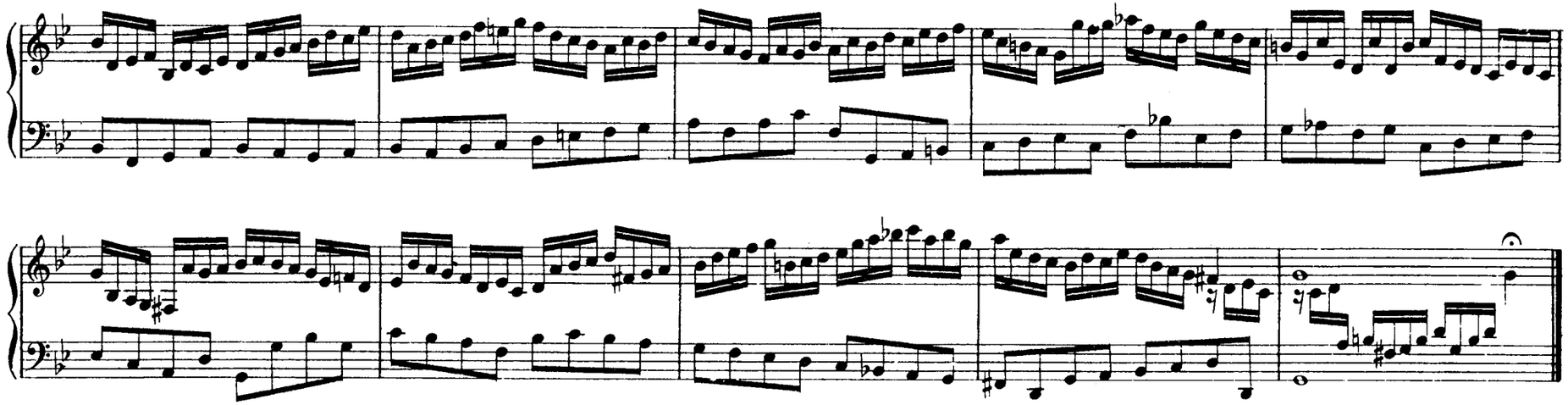
Varia II

p

(Giocosamente)
à 2 Claviers *(ad lib.)*

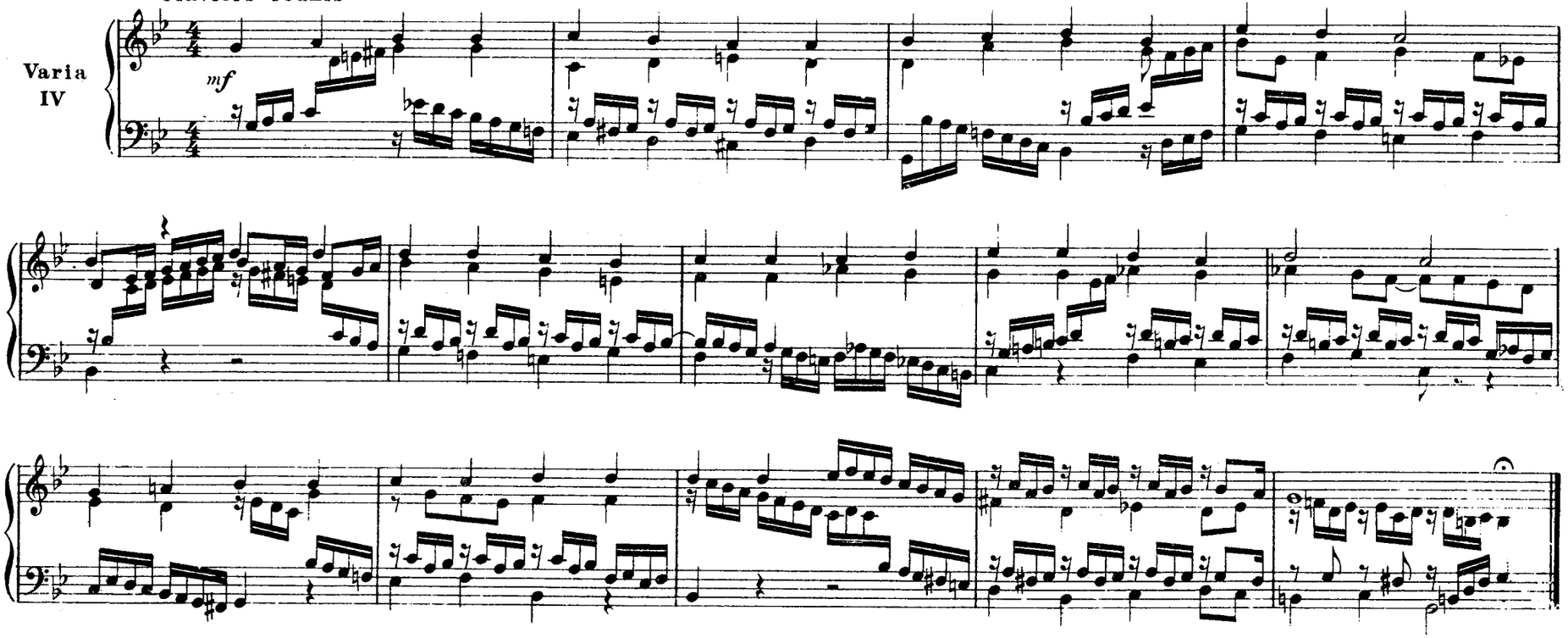
Varia III

p



(Sostenuto)
Claviers réunis

Varia
IV

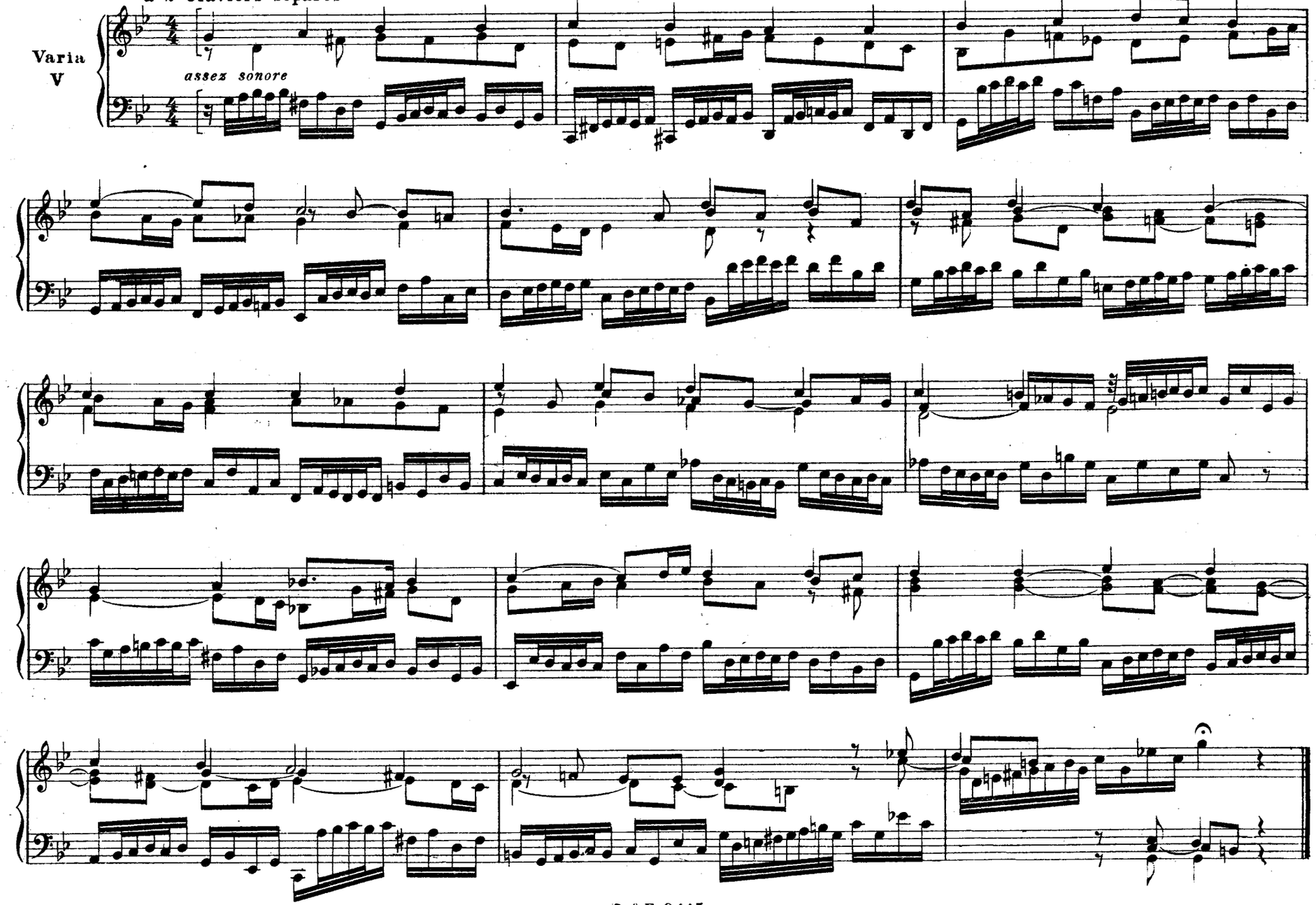


(Deciso)

à 2 Claviers séparés

Varia V

assez sonore



(Grandioso)

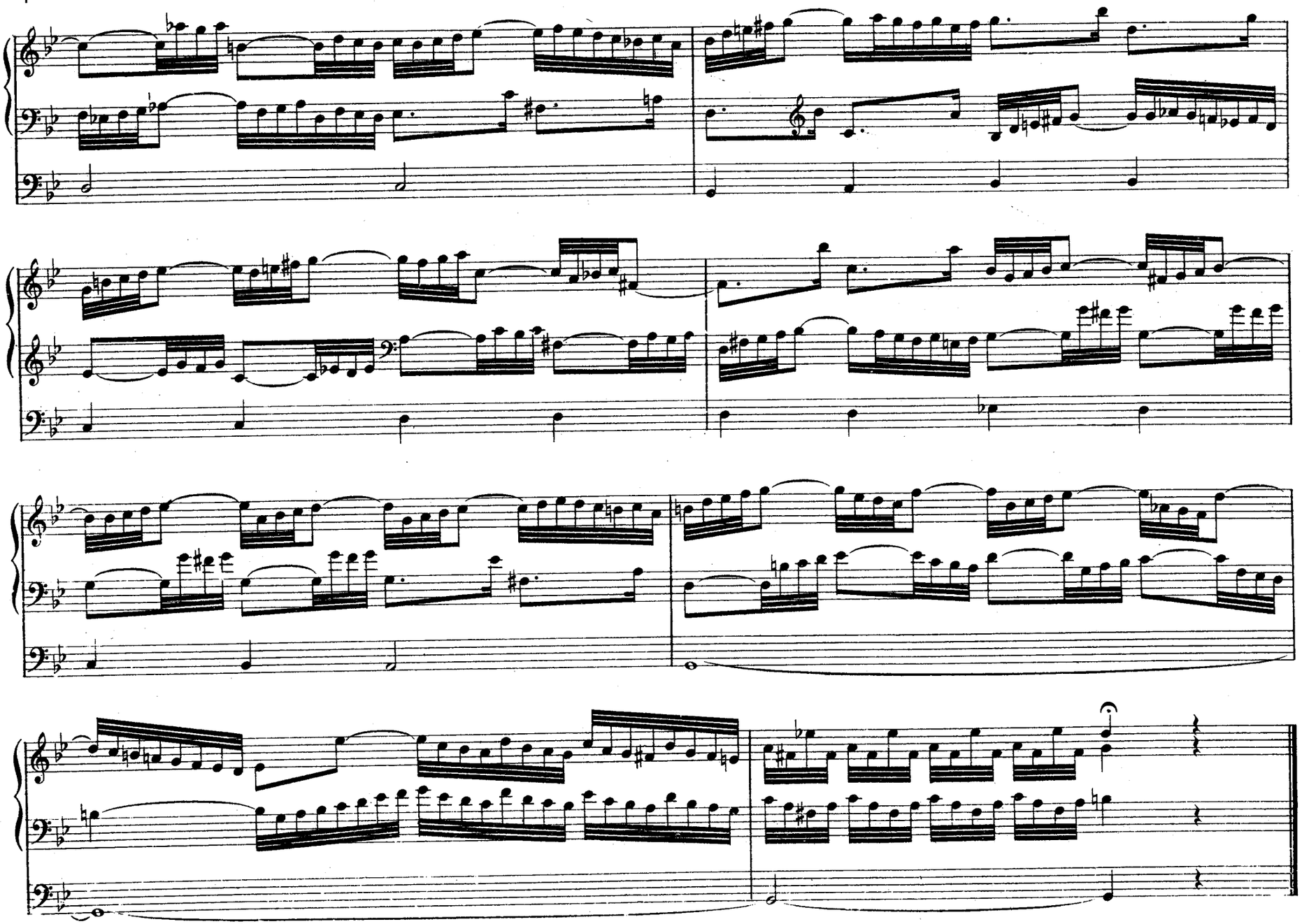
à 2 Claviers séparés

Varia VI

mf

mf

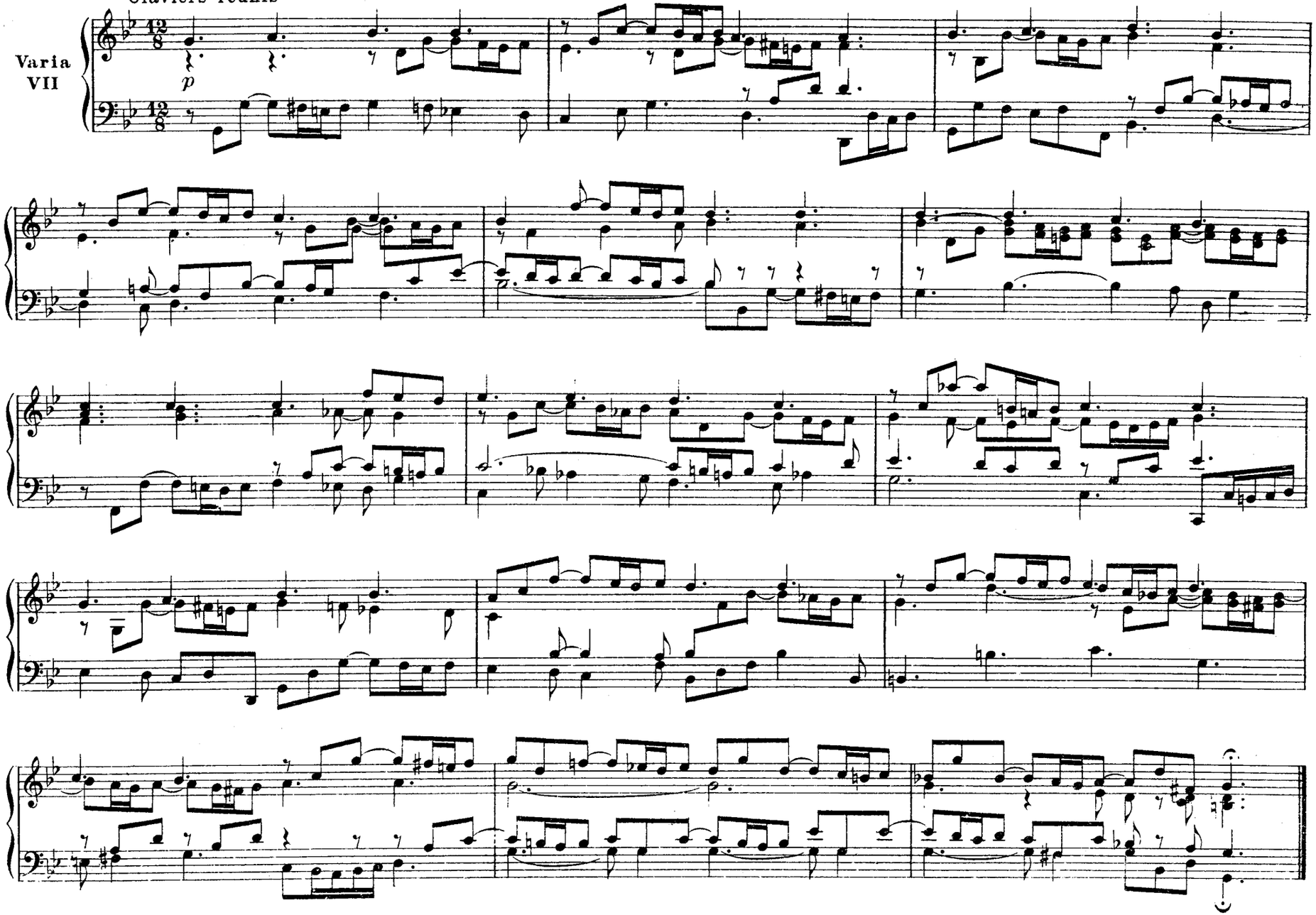
Ped.

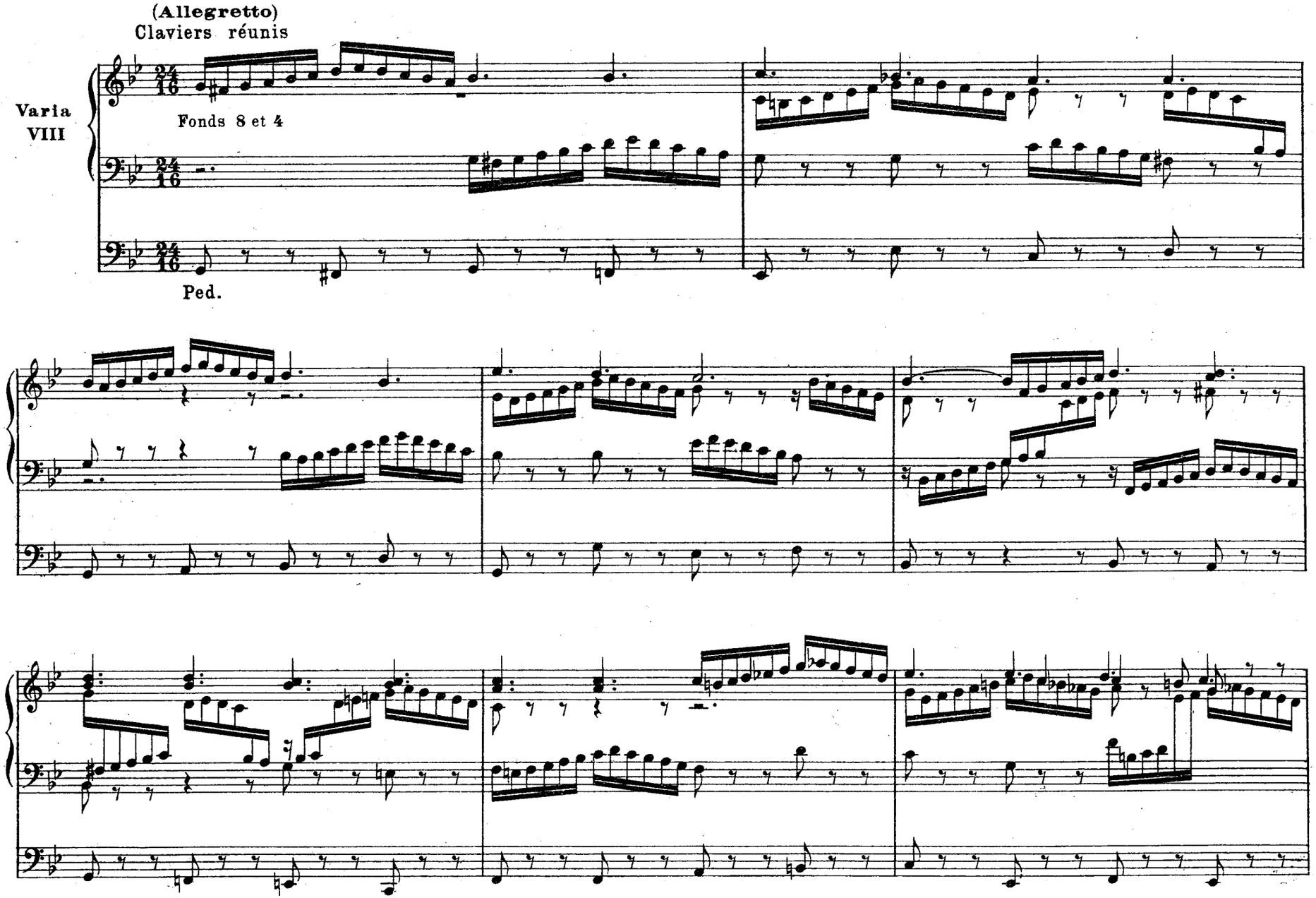


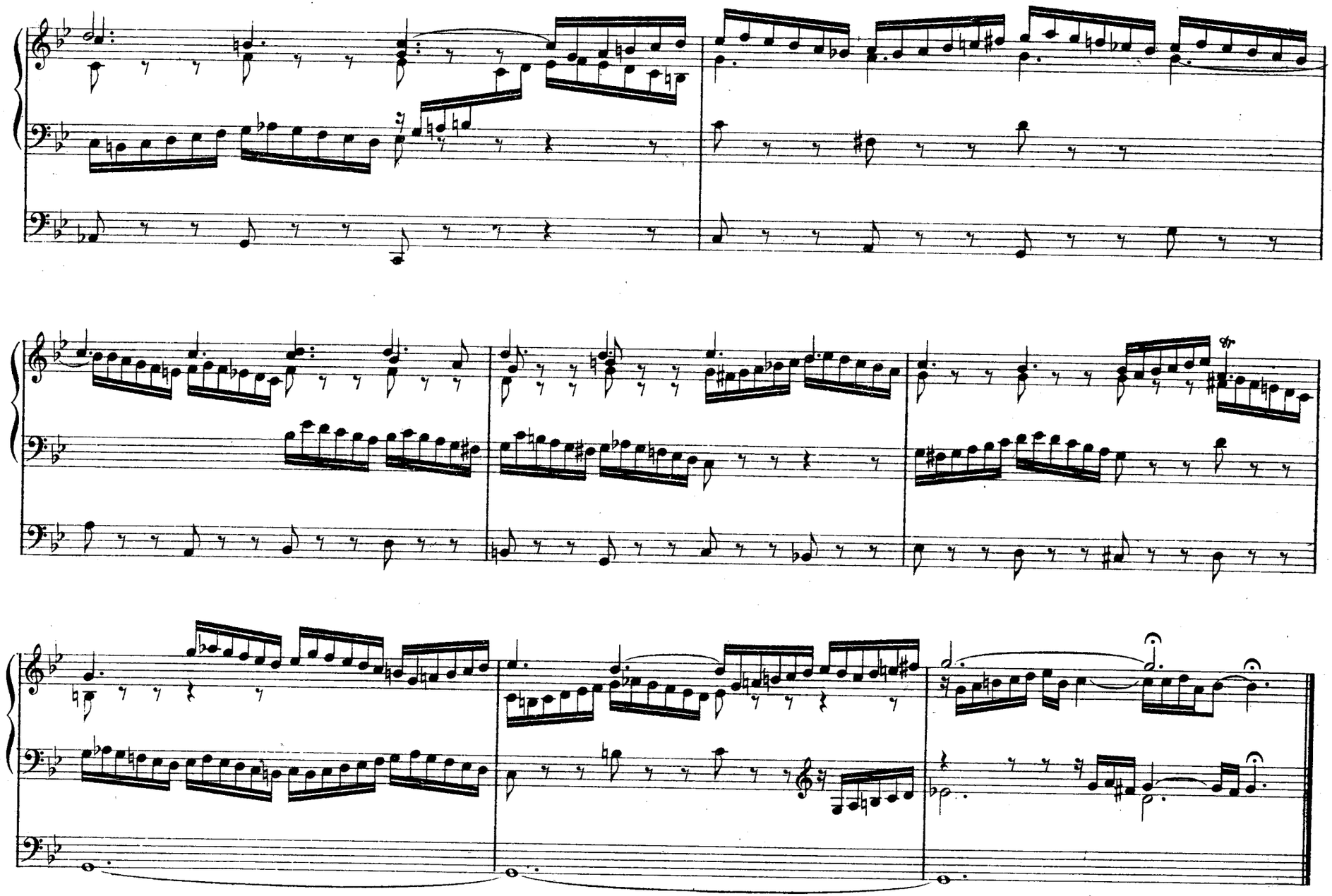
(Cantabile)

Claviers réunis

Varia VII




(Allegretto)
Claviers réunis
Varia
VIII
Fonds 8 et 4
Ped.

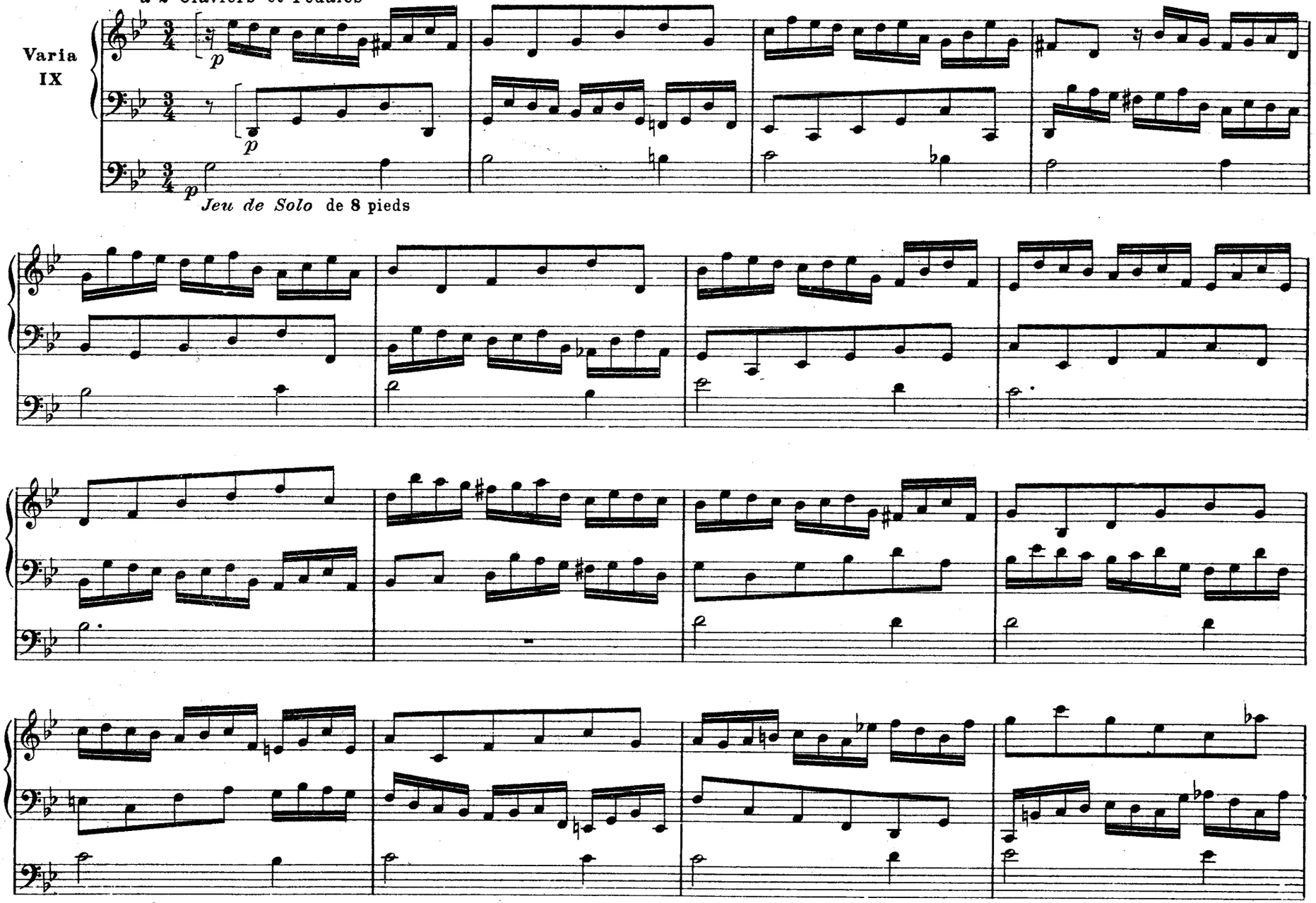


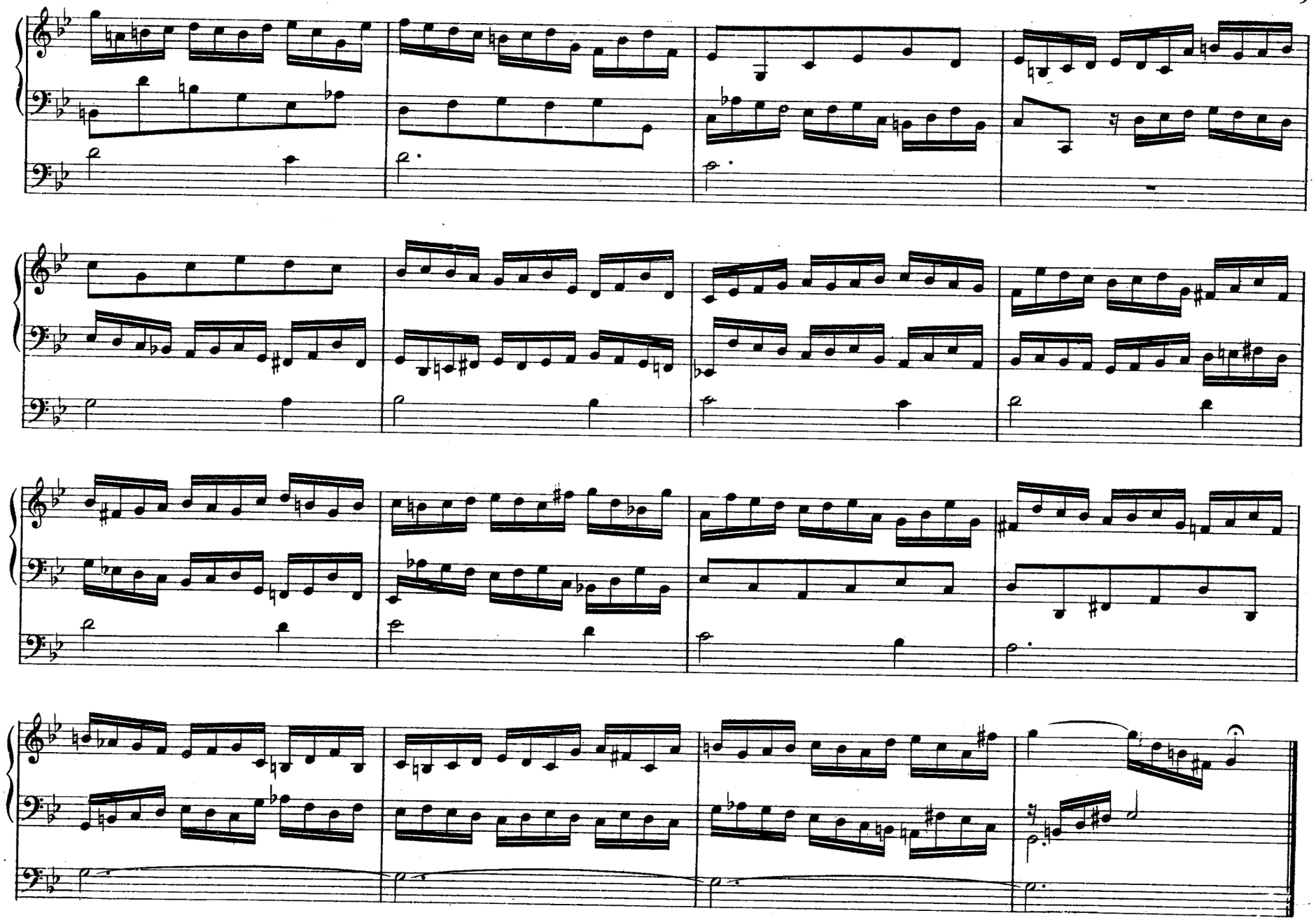
(Grazioso)

à 2 Claviers et Pédales

Varia IX

Jeu de Solo de 8 pieds

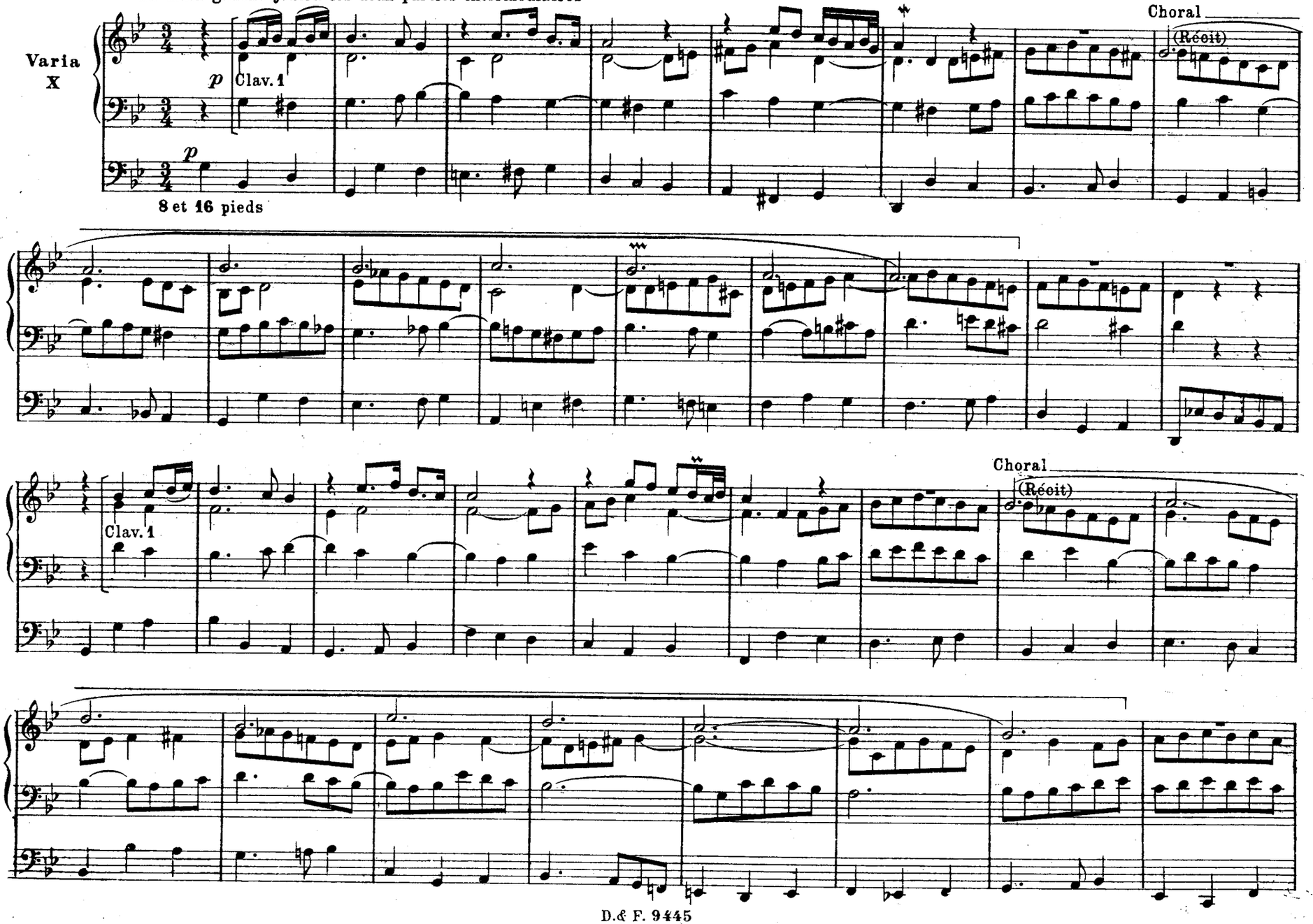


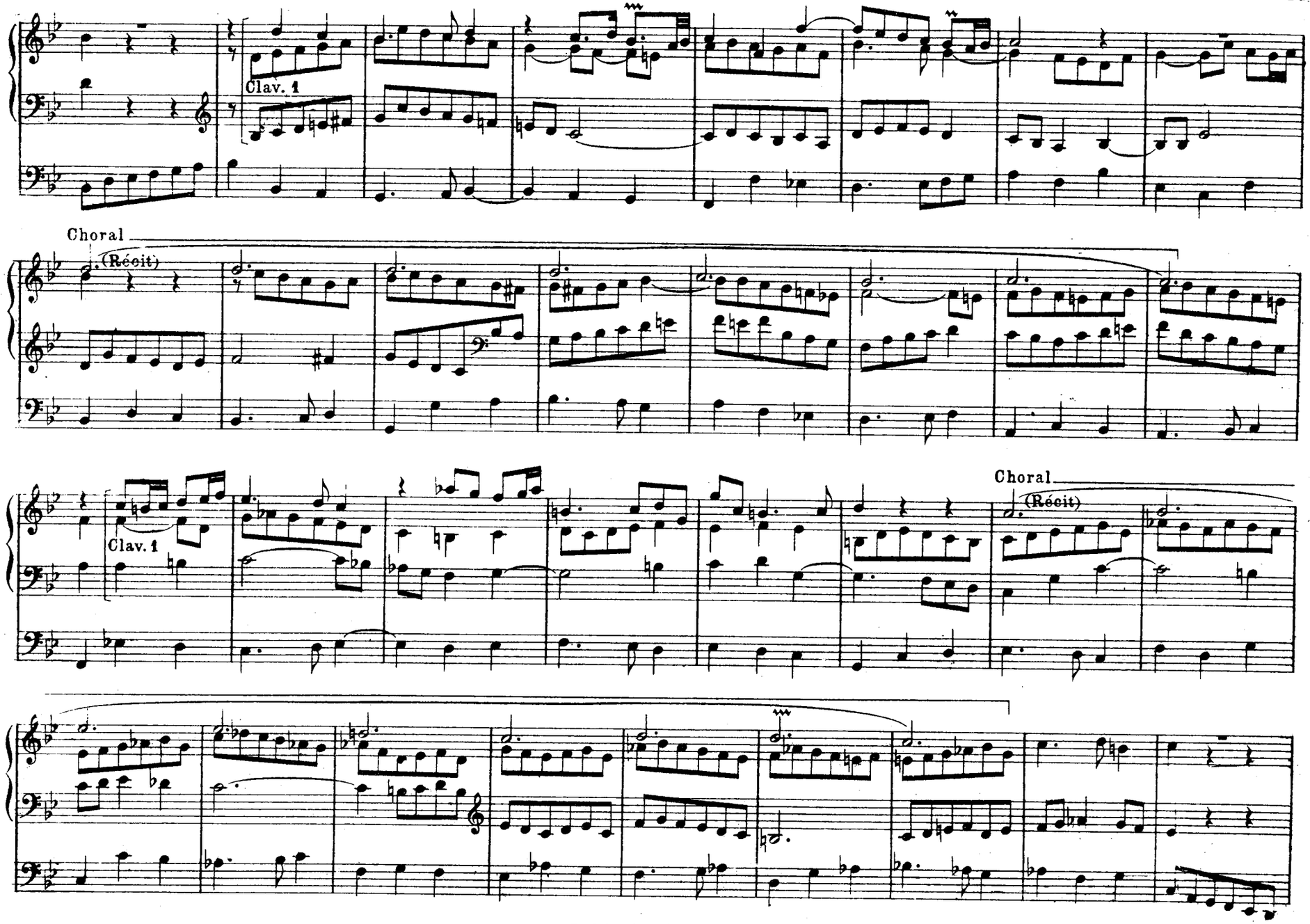


(Molto sostenuto)

à 2 Claviers et Pédales. Le Choral au **Récit**; *avec un Jeu de Solo*

La main gauche jouera les deux parties intermédiaires





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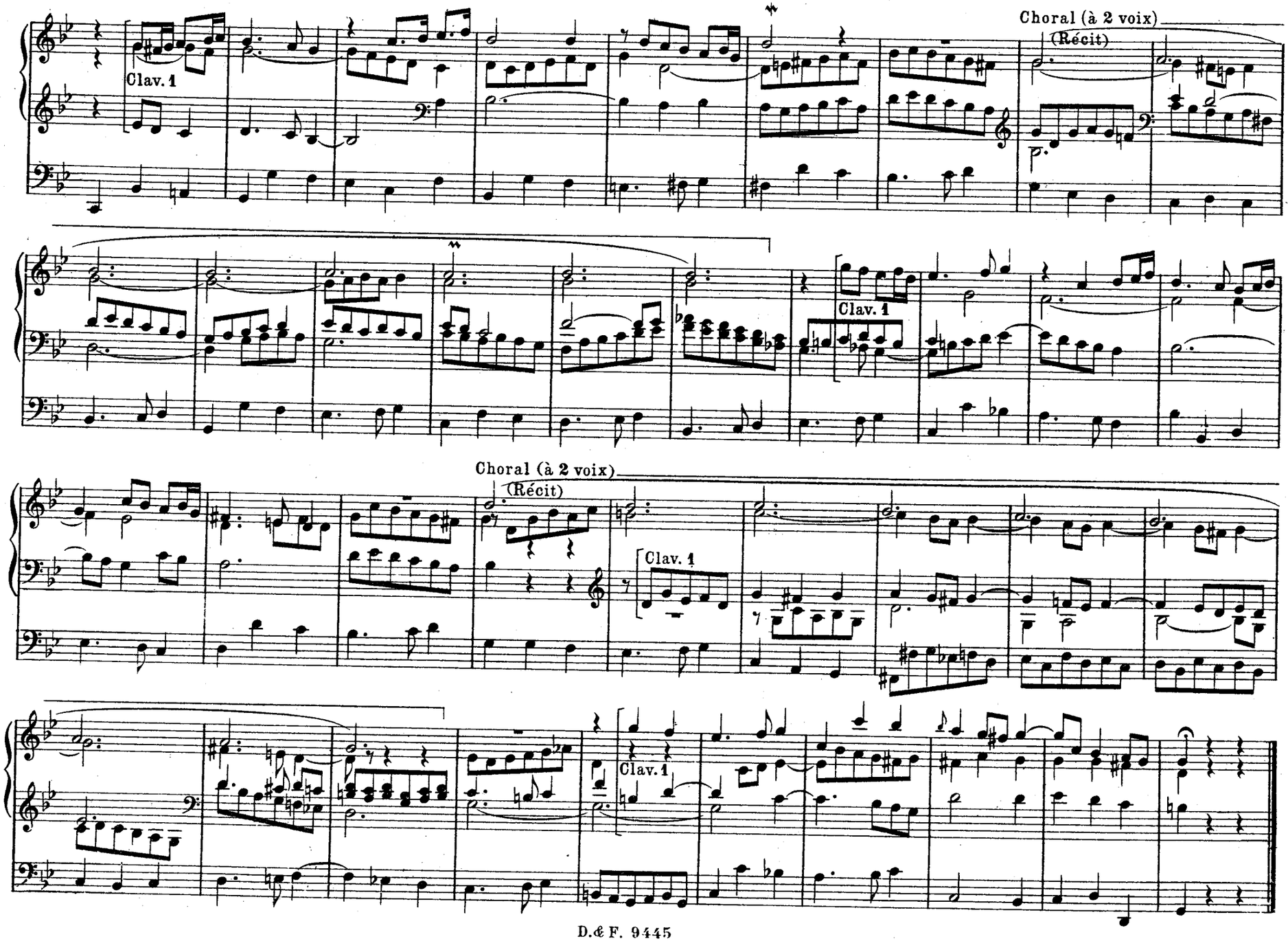
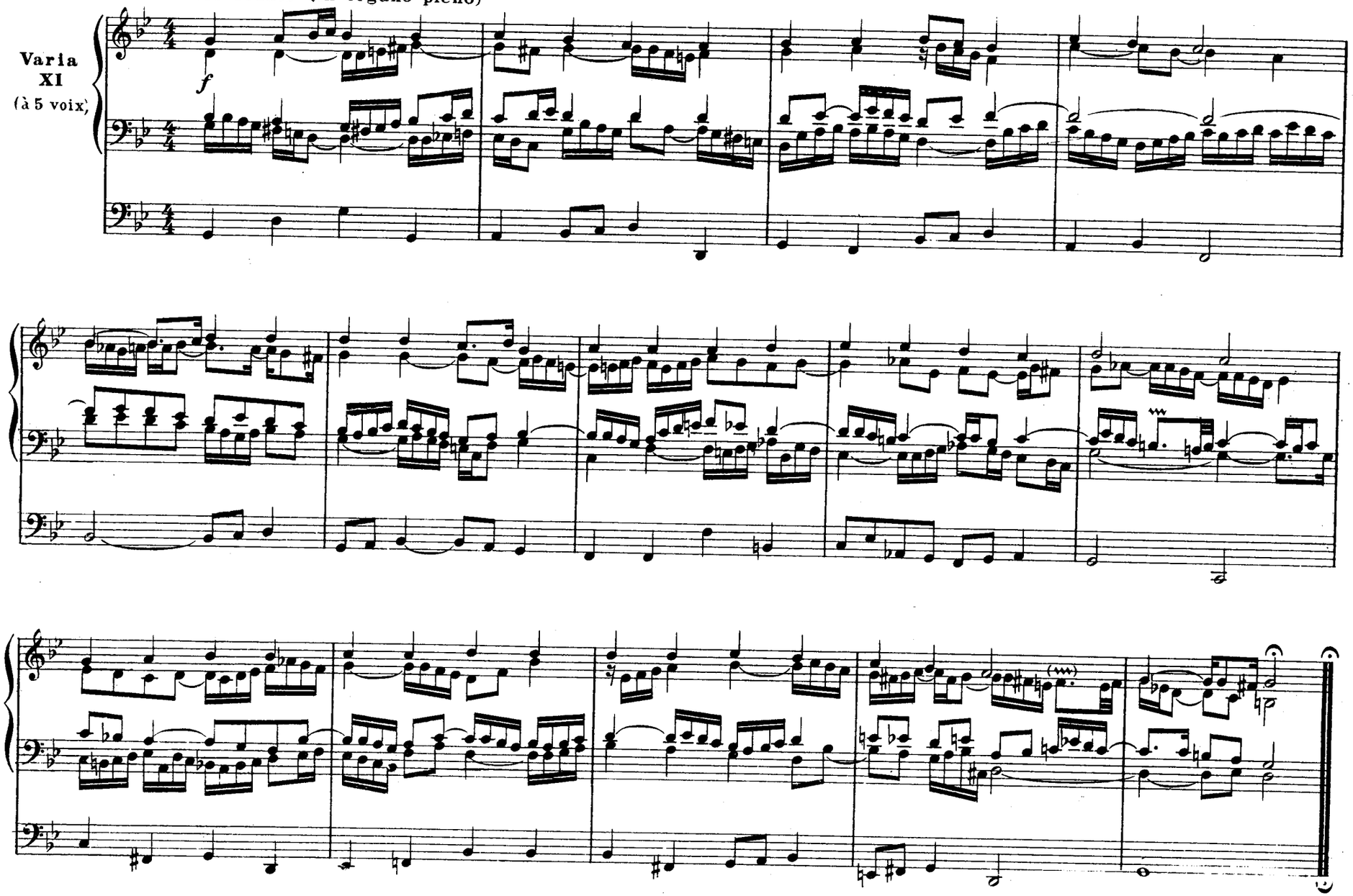

Clav. 1
Choral (à 2 voix)
(Récit)
Clav. 1
Choral (à 2 voix)
(Récit)
Clav. 1
Clav. 1

(Deciso)

Claviers réunis (in organo pleno)

Varia XI

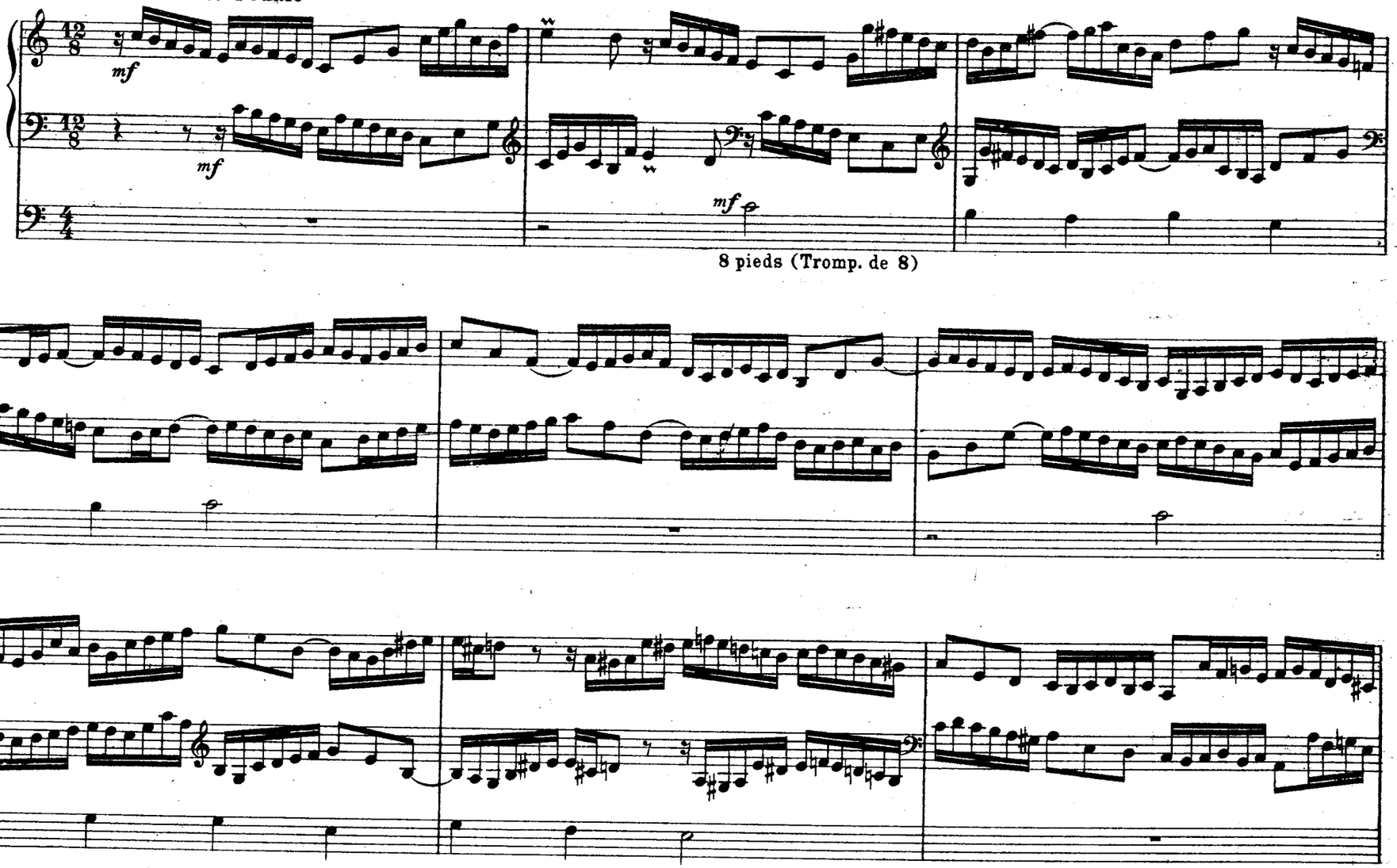
(à 5 voix)

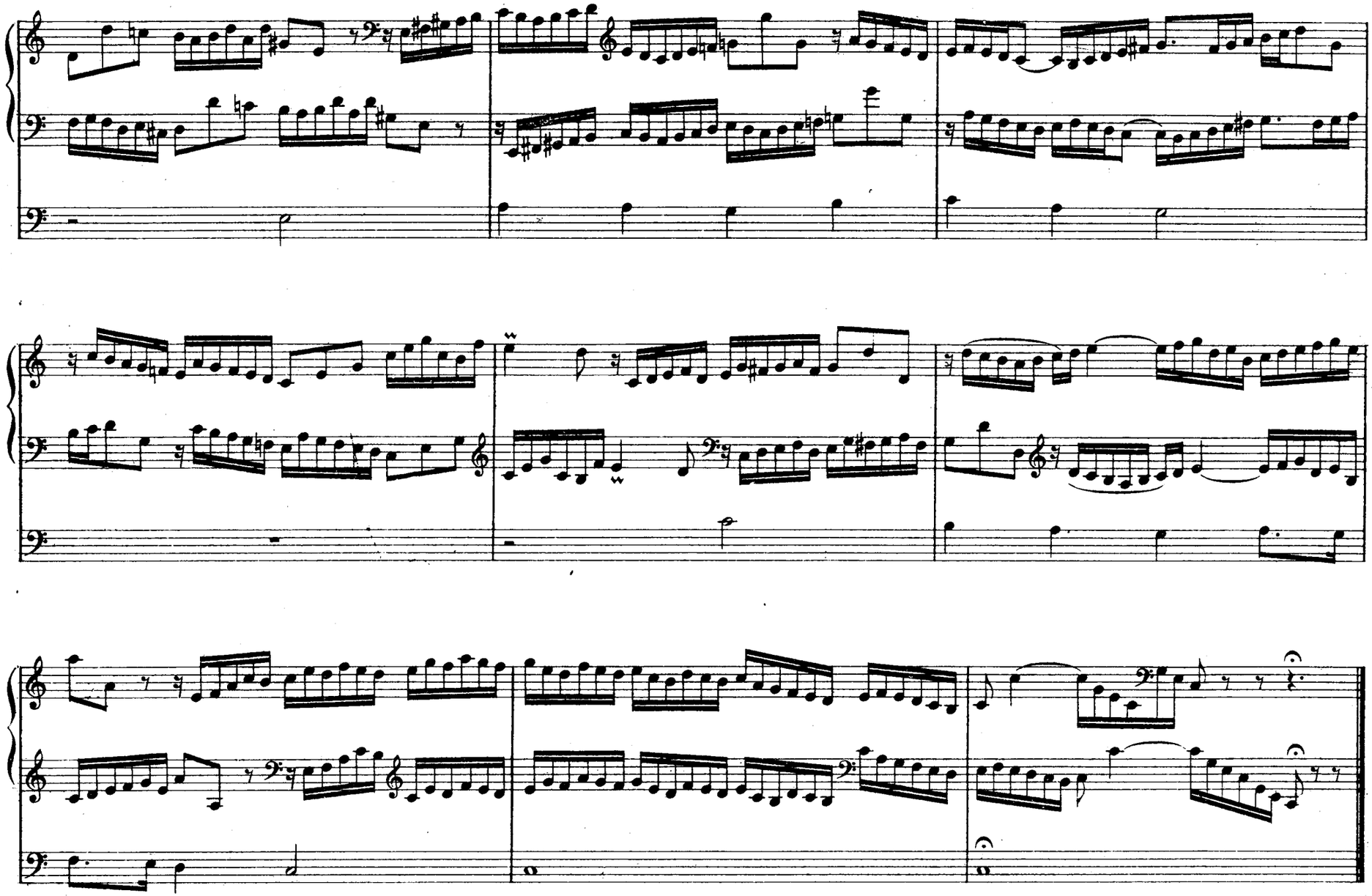


Nº 4. — QUELQUES VARIATIONS EN CANON

sur le Noël: *Du haut des cieux je suis descendu.* — Vom himmel hoch da komm'ich her.

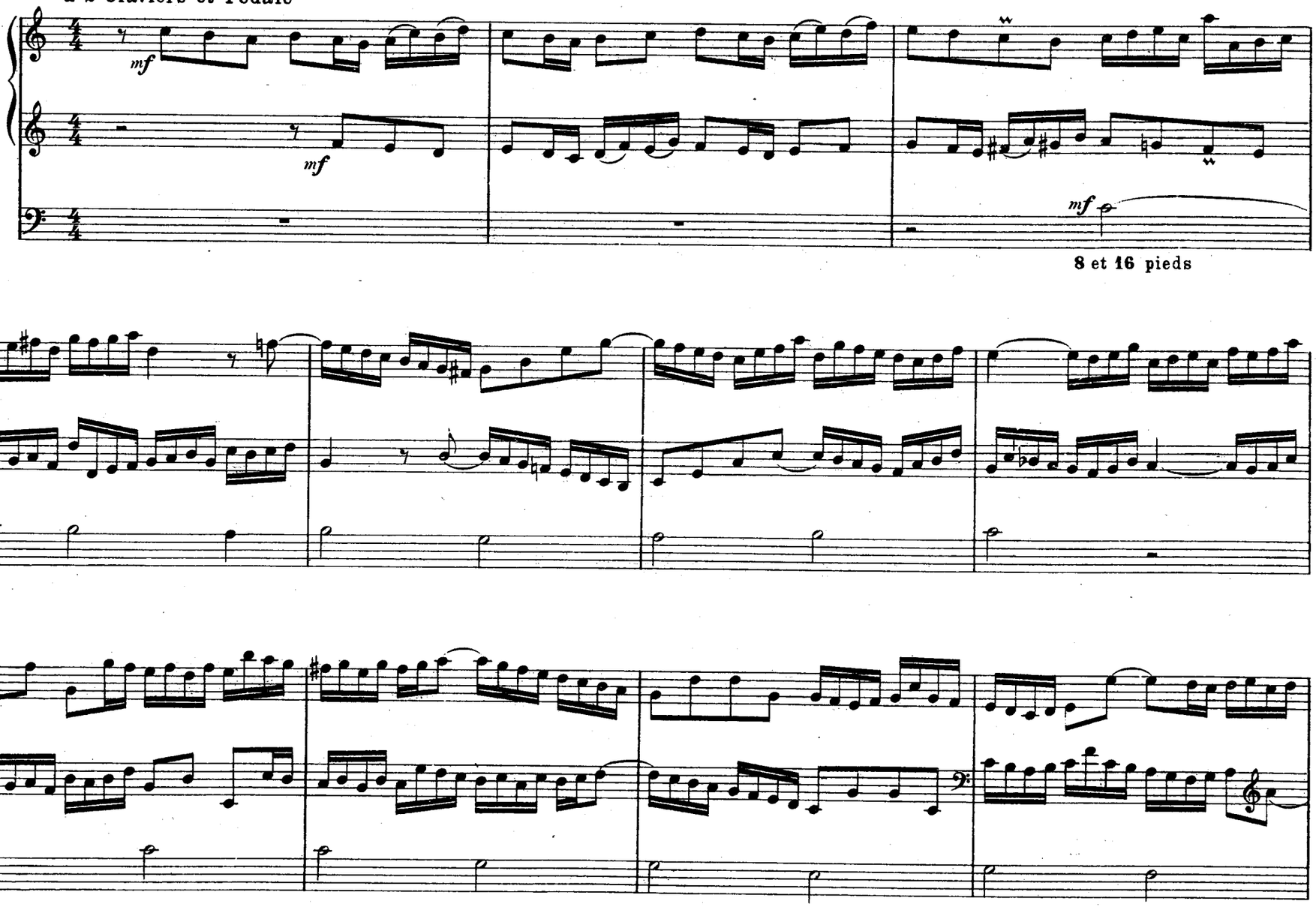
1ère Variation — In Canone all' Ottava
à 2 Claviers et Pédale

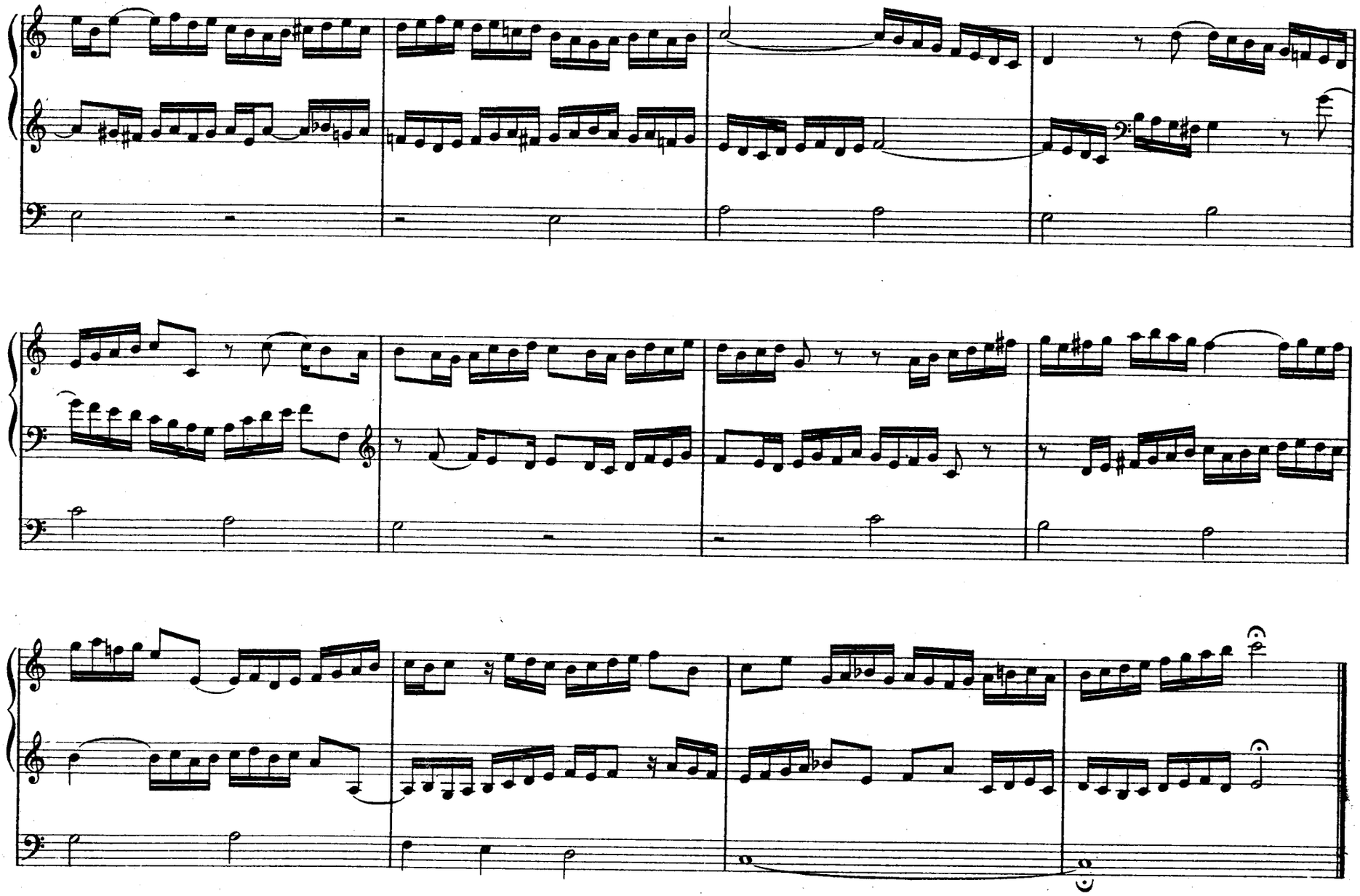




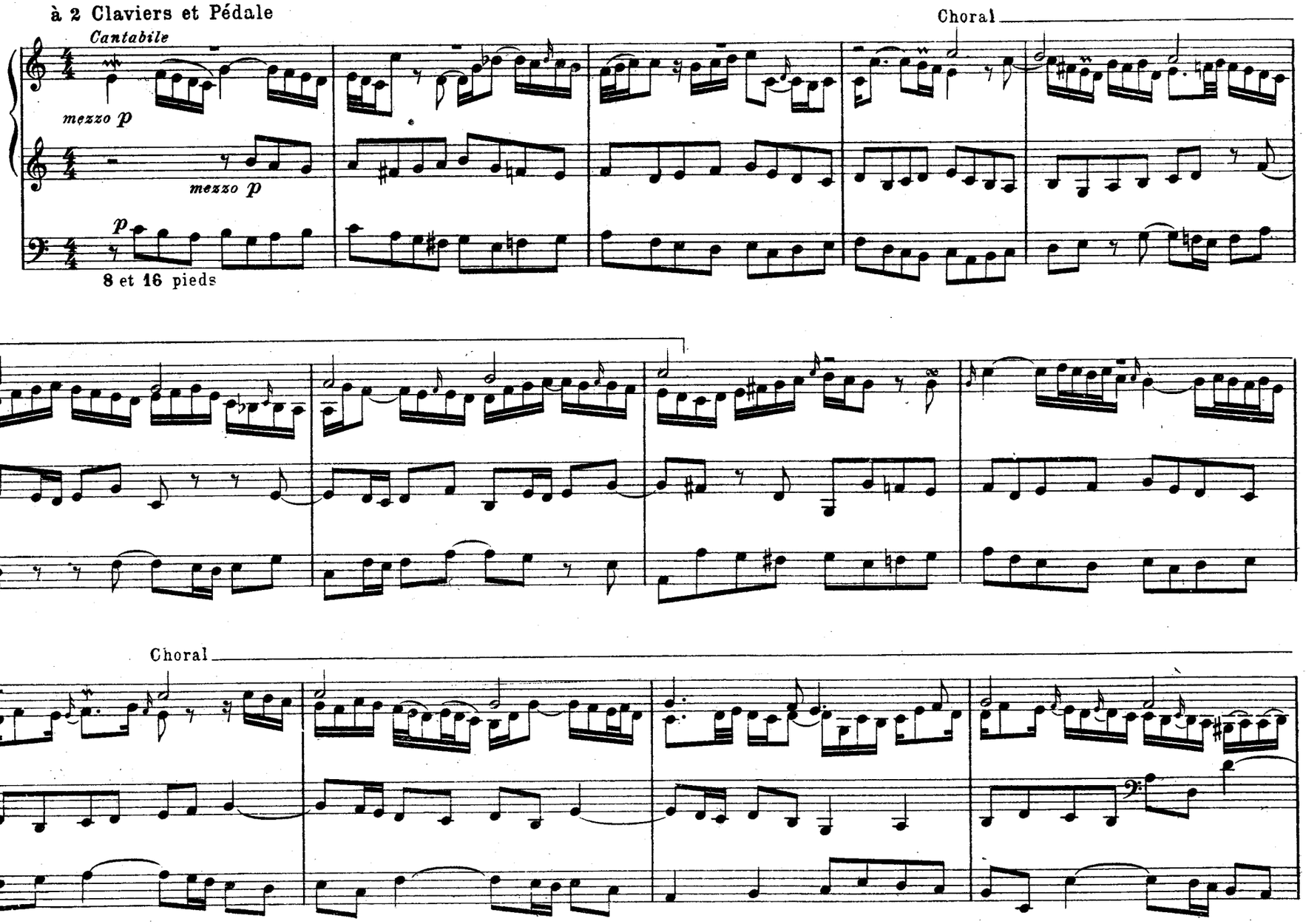
2e Variation – Alio modo in Canone alla Quinta

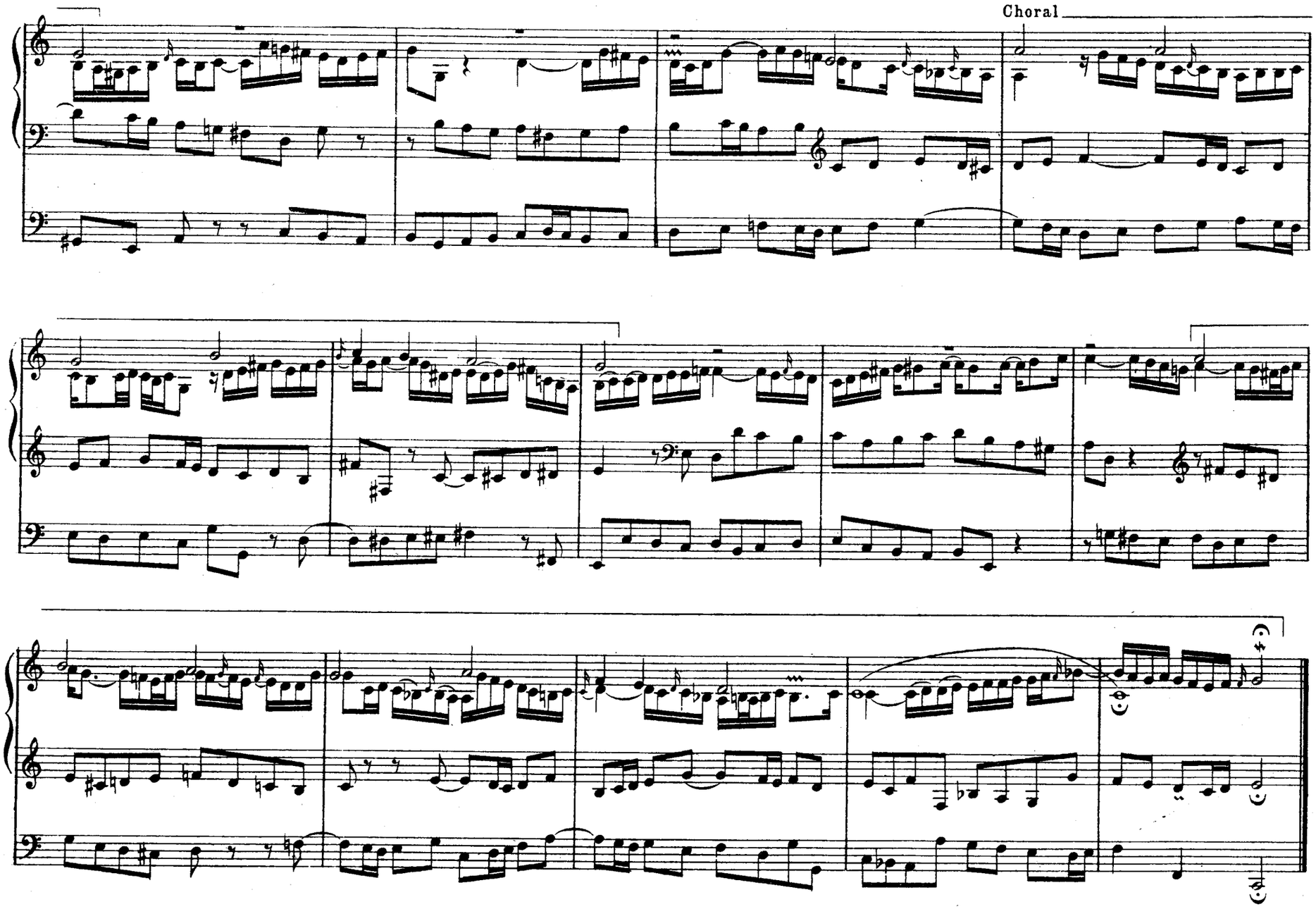
à 2 Claviers et Pédale





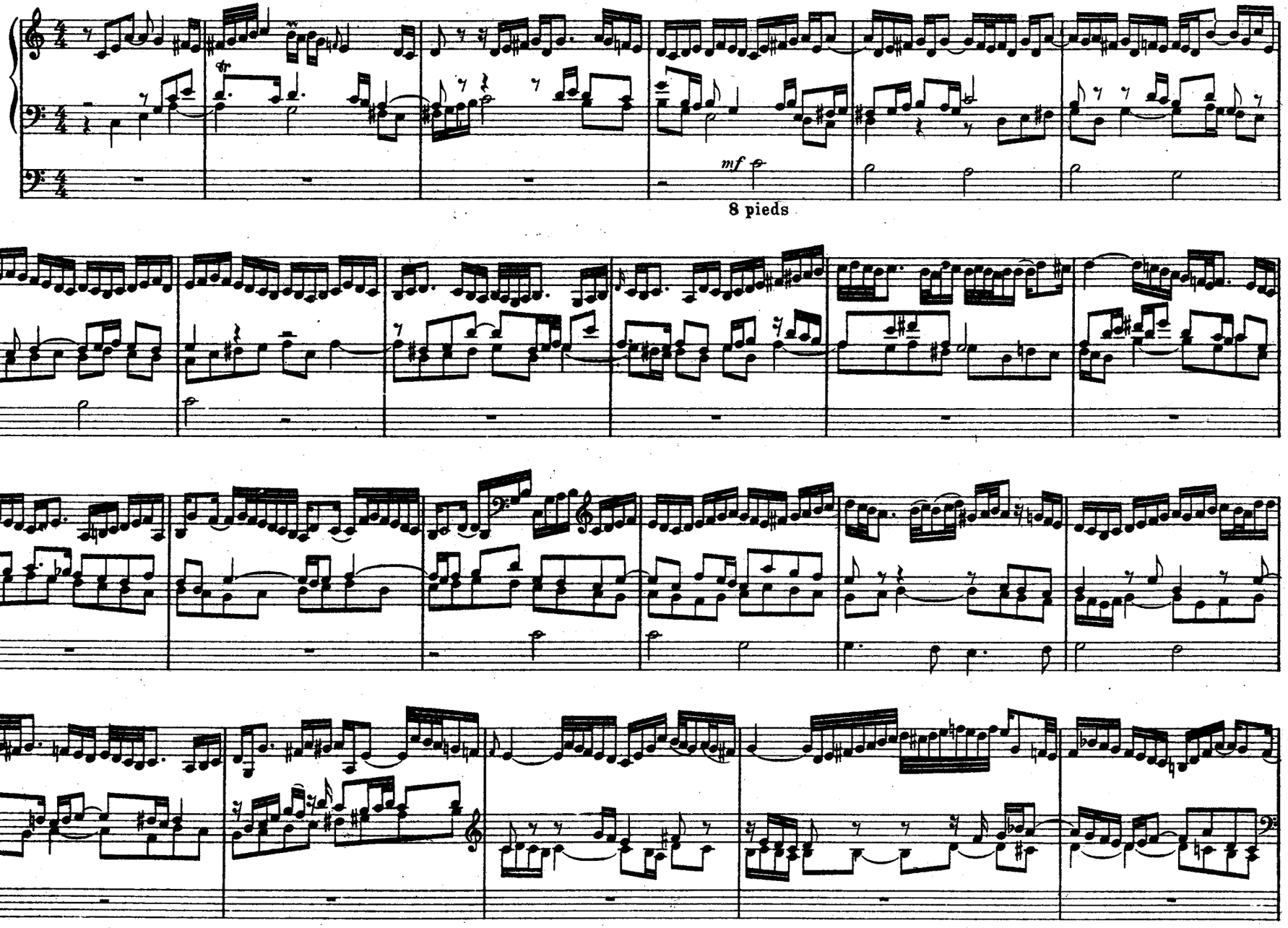
3e Variation – In Canone alla Settima
à 2 Claviers et Pédale

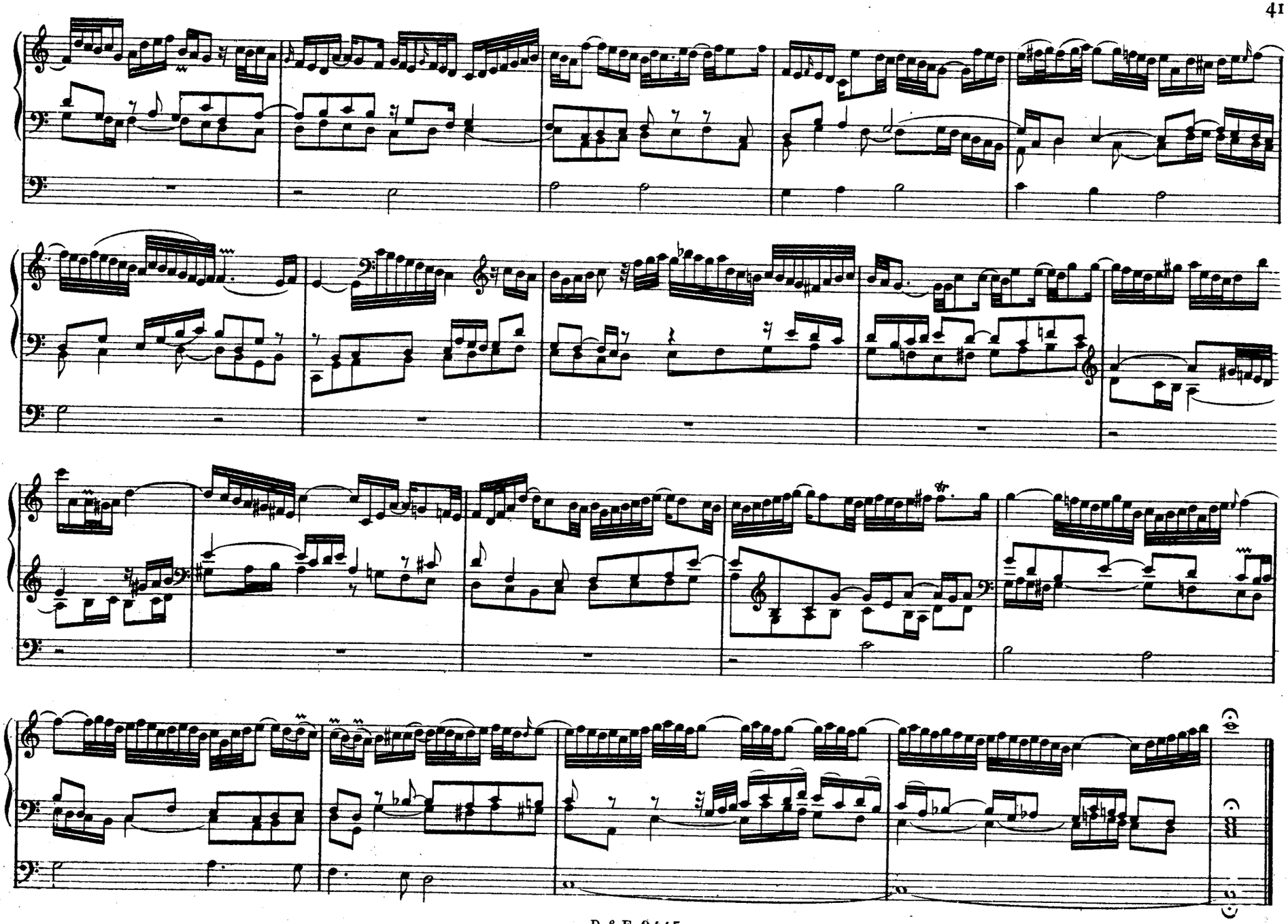



Choral

4e Variation – In Canone all'Ottava per augmentationem.

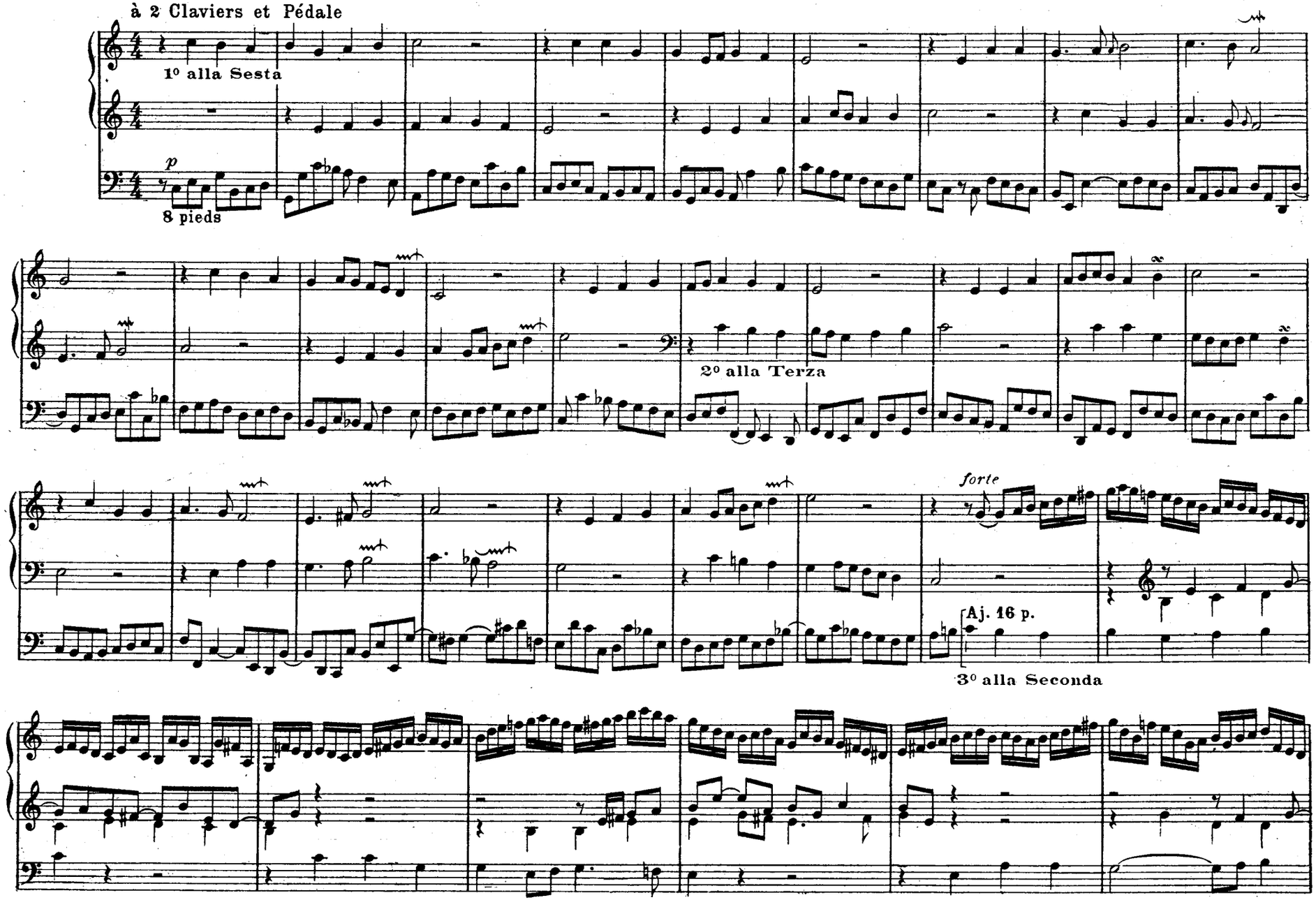
à 2 Claviers et Pédale

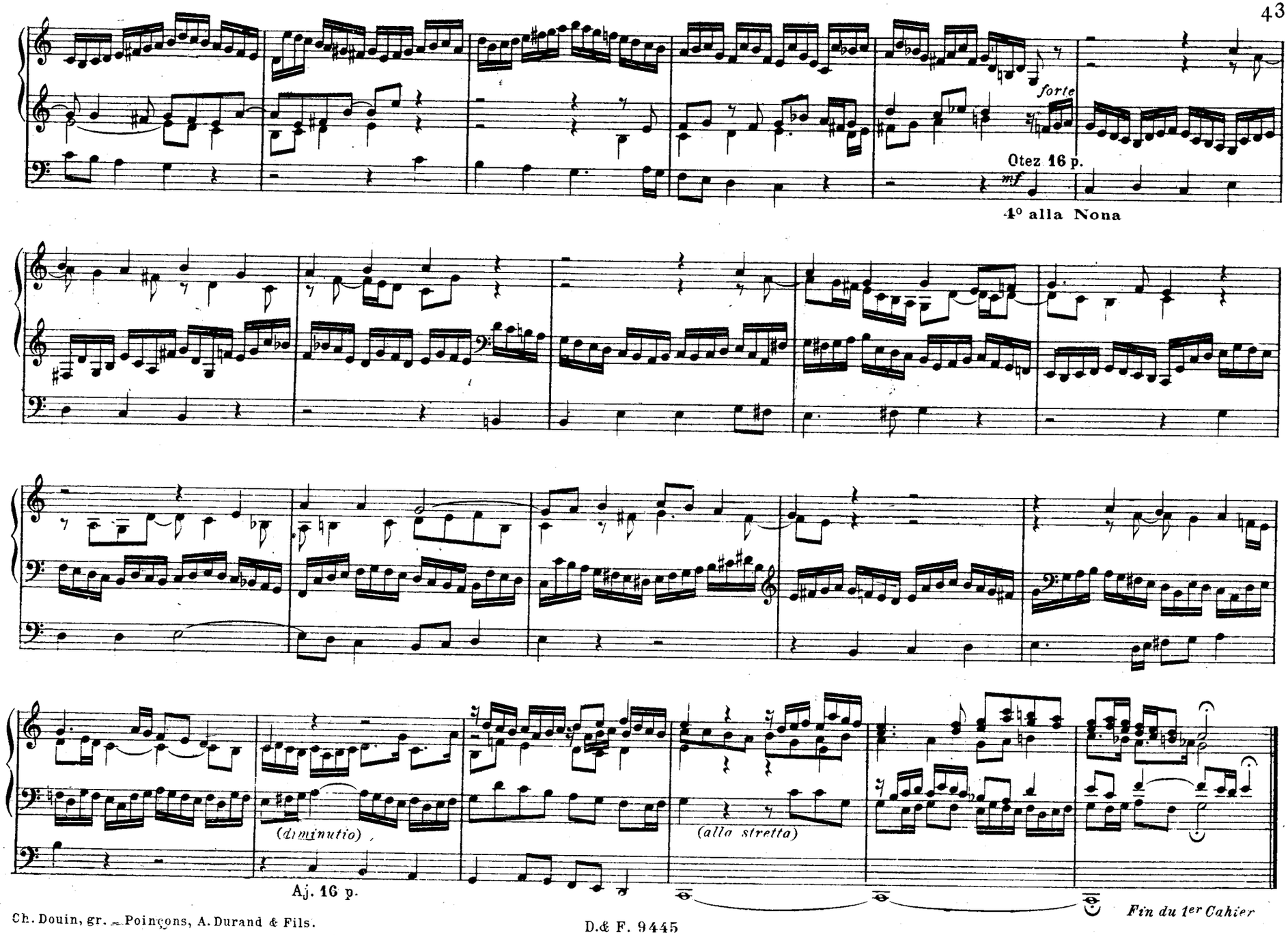




5e Variation – L'altra sorte del Canone al rovercio, 1o alla Sesta: 2o alla Terza: 3o alla Seconda e 1o alla Nona.

à 2 Claviers et Pédale





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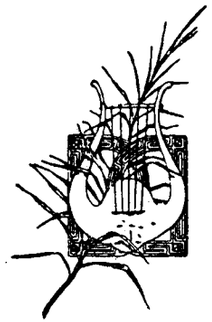
J.S.BACH

2me Cahier de CHORALS variés

Révision par GABRIEL FAURÉ



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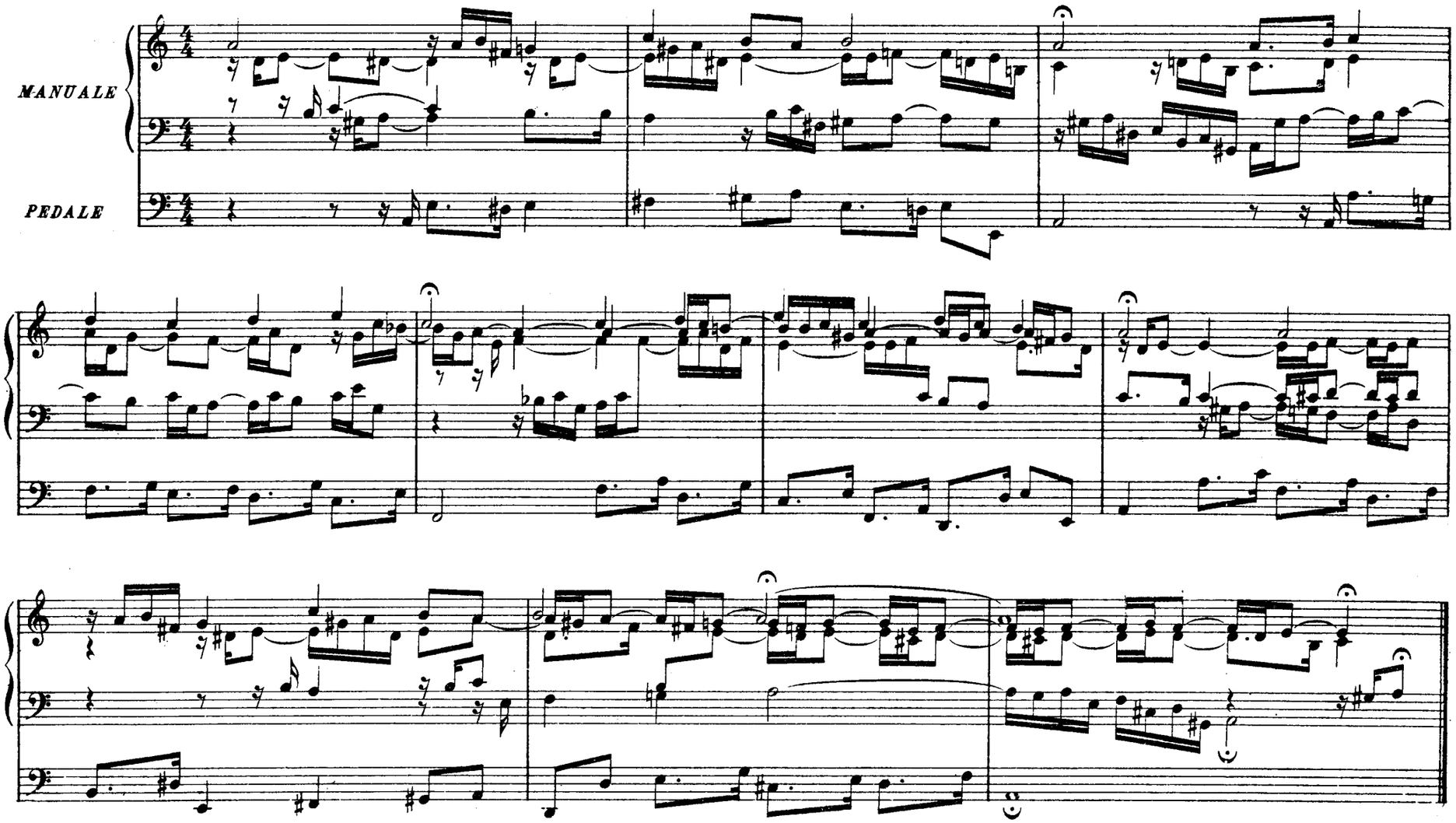
CHORALS VARIÉS

Publiés à Cöthen *(1717-1723) sous le titre de* Orgelbüchlein *(Petit Recueil d'Orgue)*

J. S. BACH

Nº 1. — *Voici maintenant Jésus Rédempteur des méchants.* — Nun komm' der Heiden Heiland.



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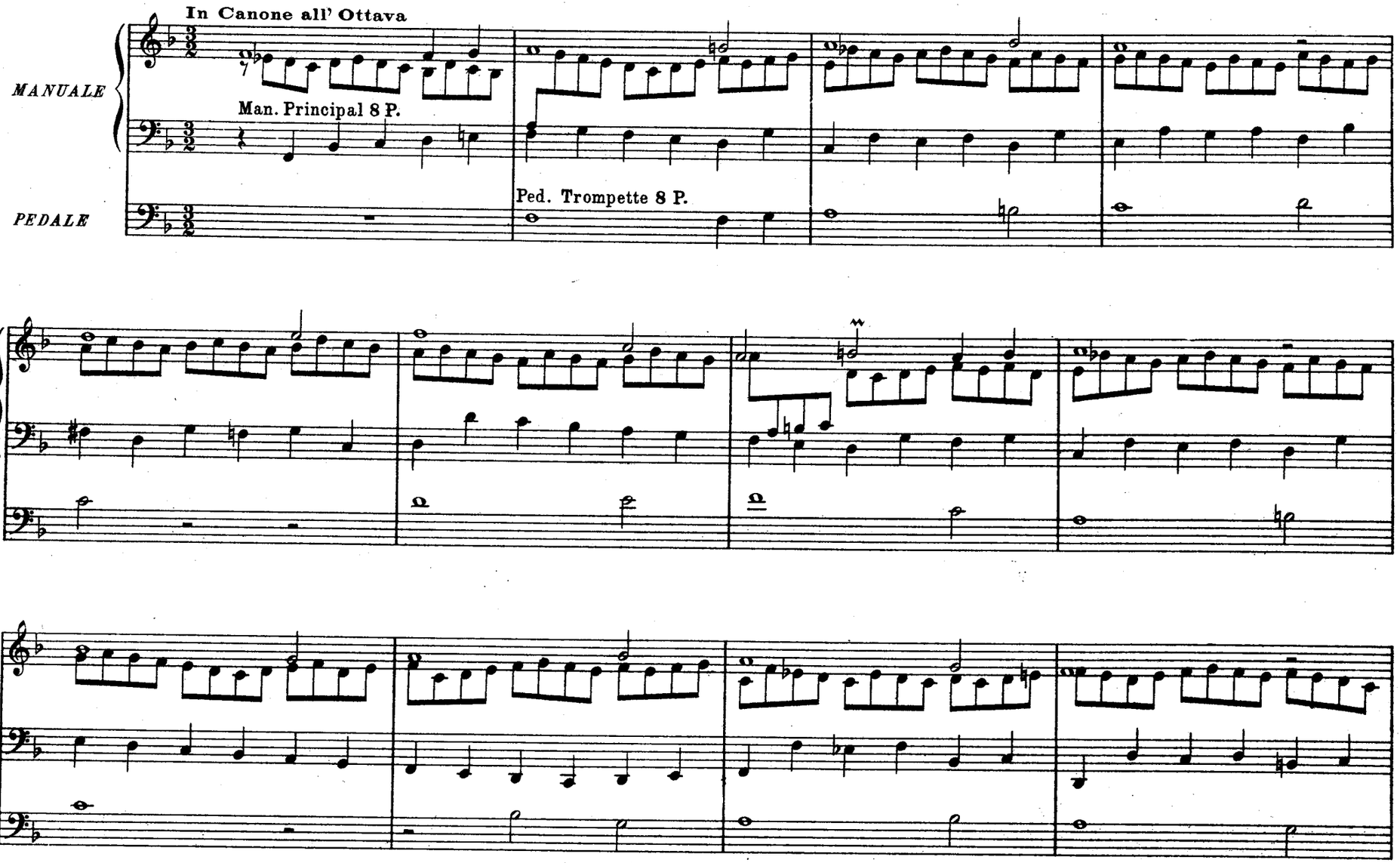
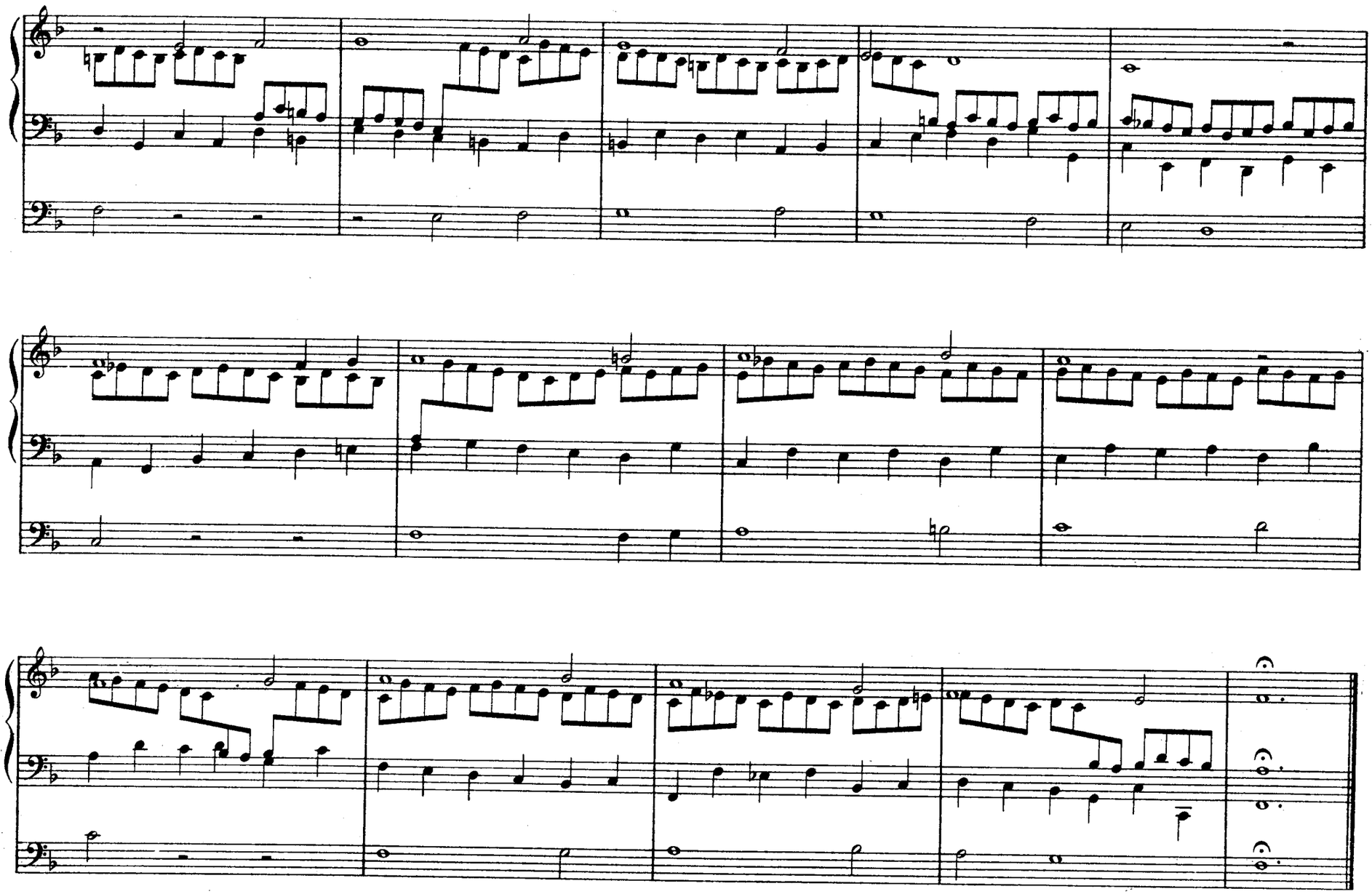
Paris, 4, Place de la Madeleine.

Nº 2. — *Seigneur par ta bonté.* ou: *Le Fils de Dieu est venu.*—
Gott durch deine Güte. *oder:* Gottes Sohn ist kommen.





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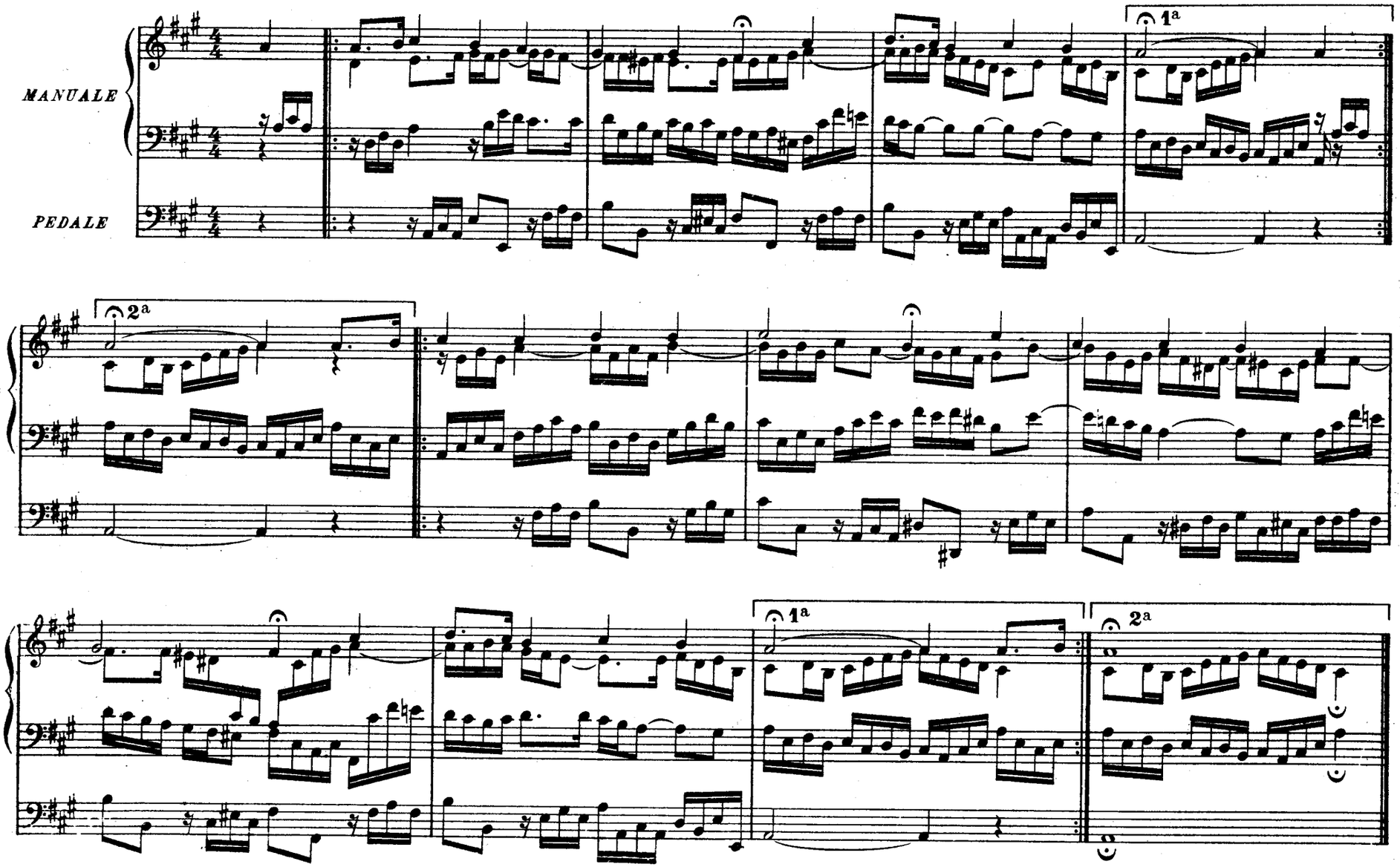

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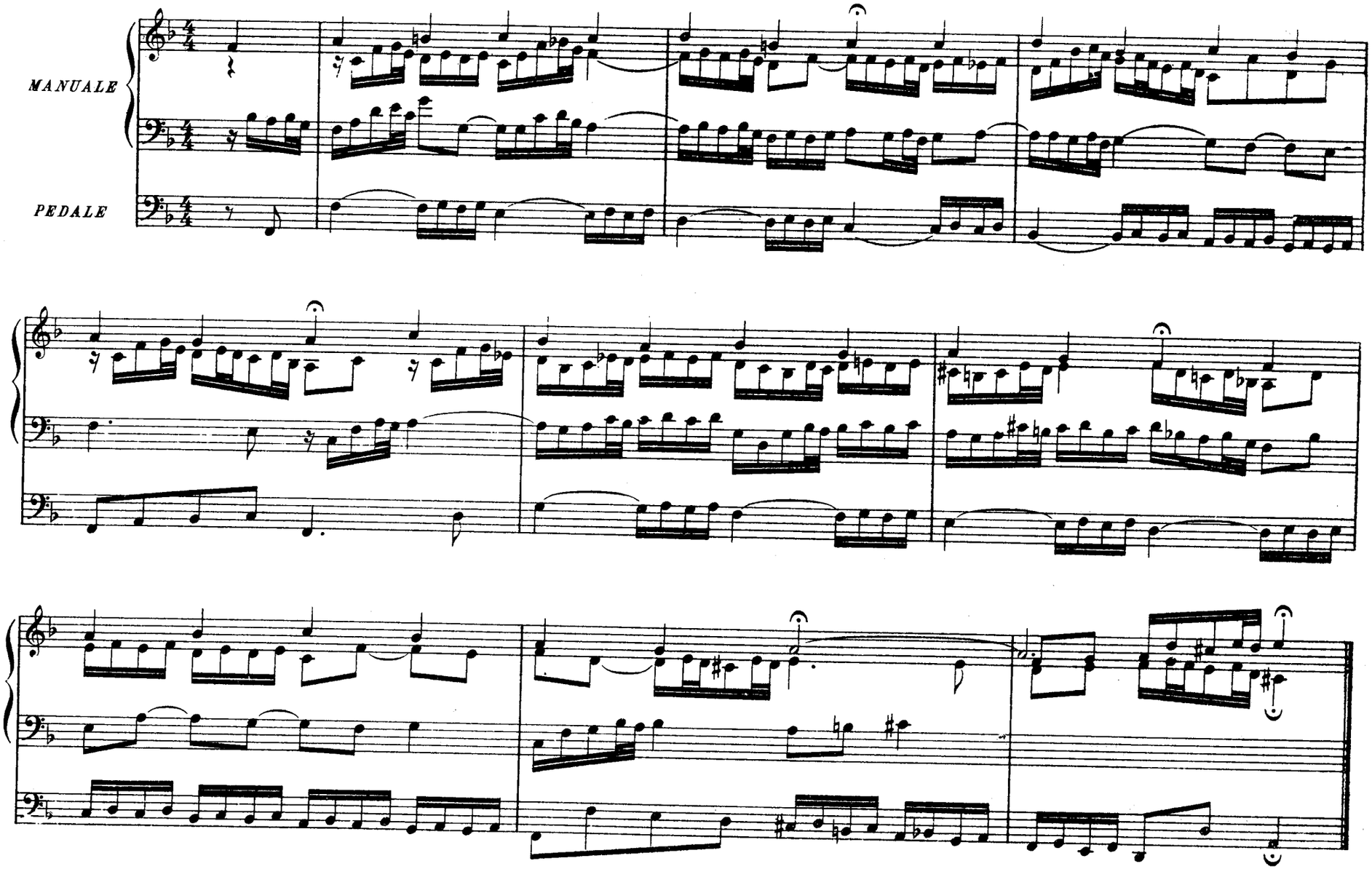
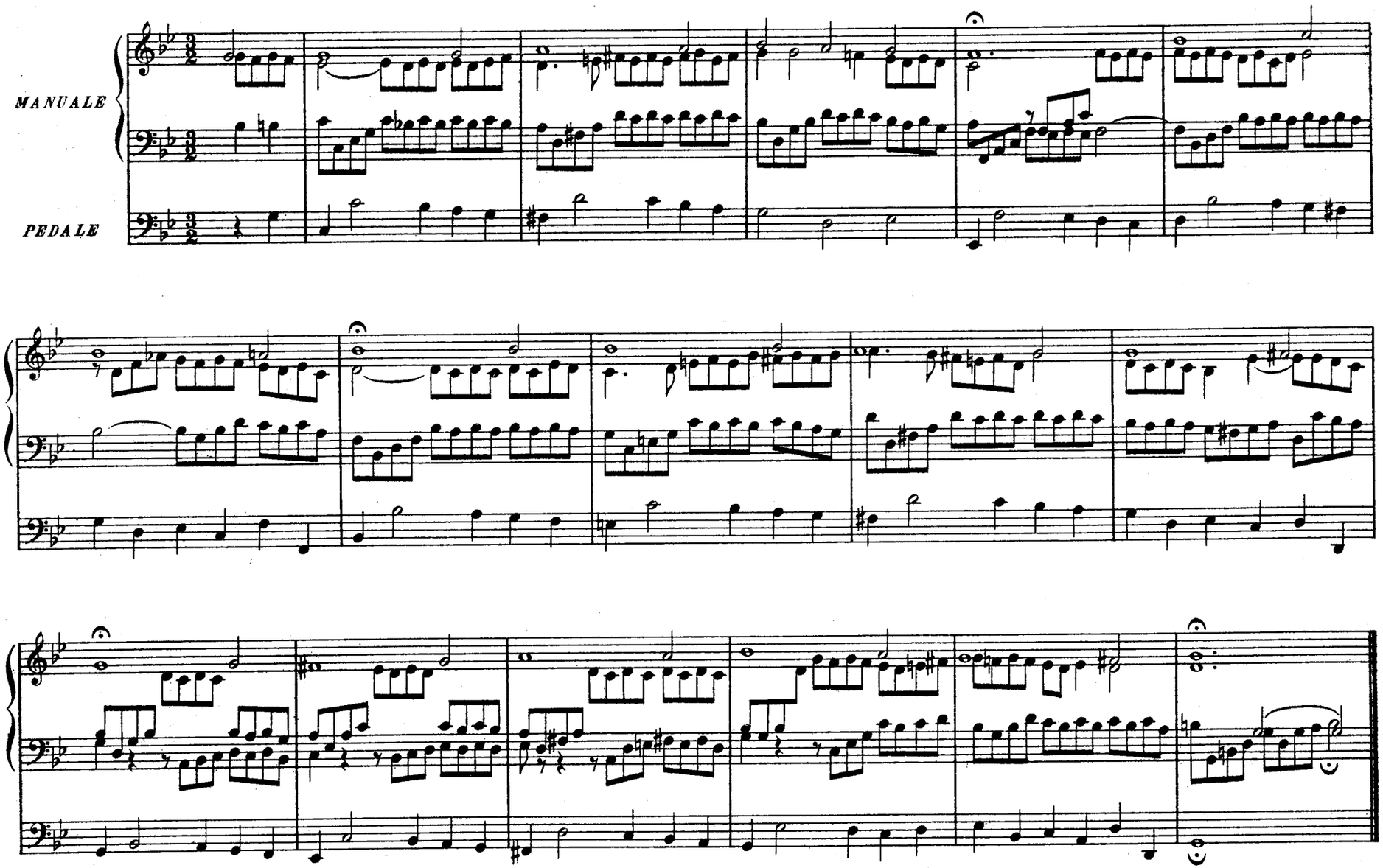
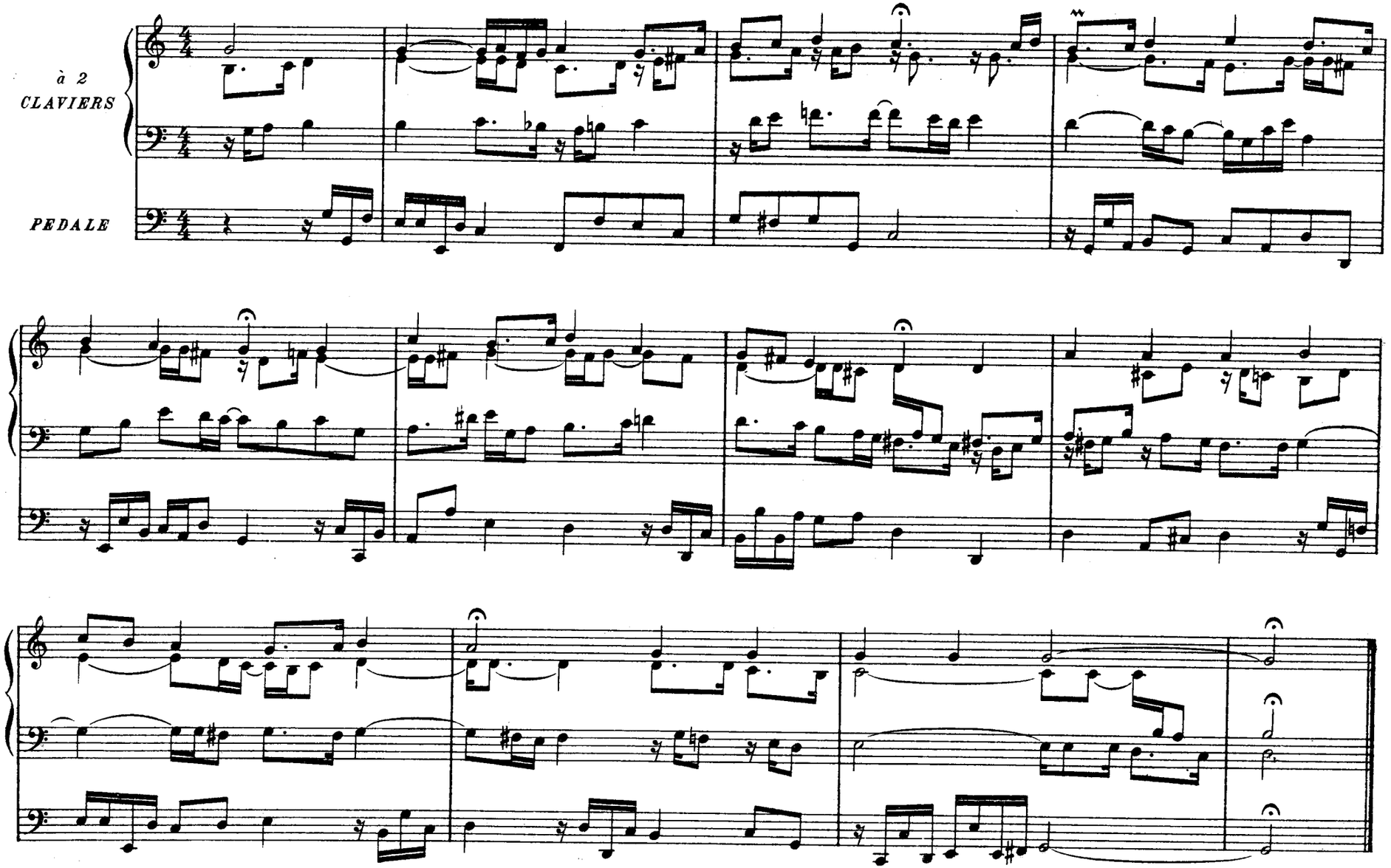


Nº 5._ *PUER NATUS IN BETHLEHEM*



Nº 6. — *Que Jésus soit loué* — Gelobet seist du, Jesu Christ.



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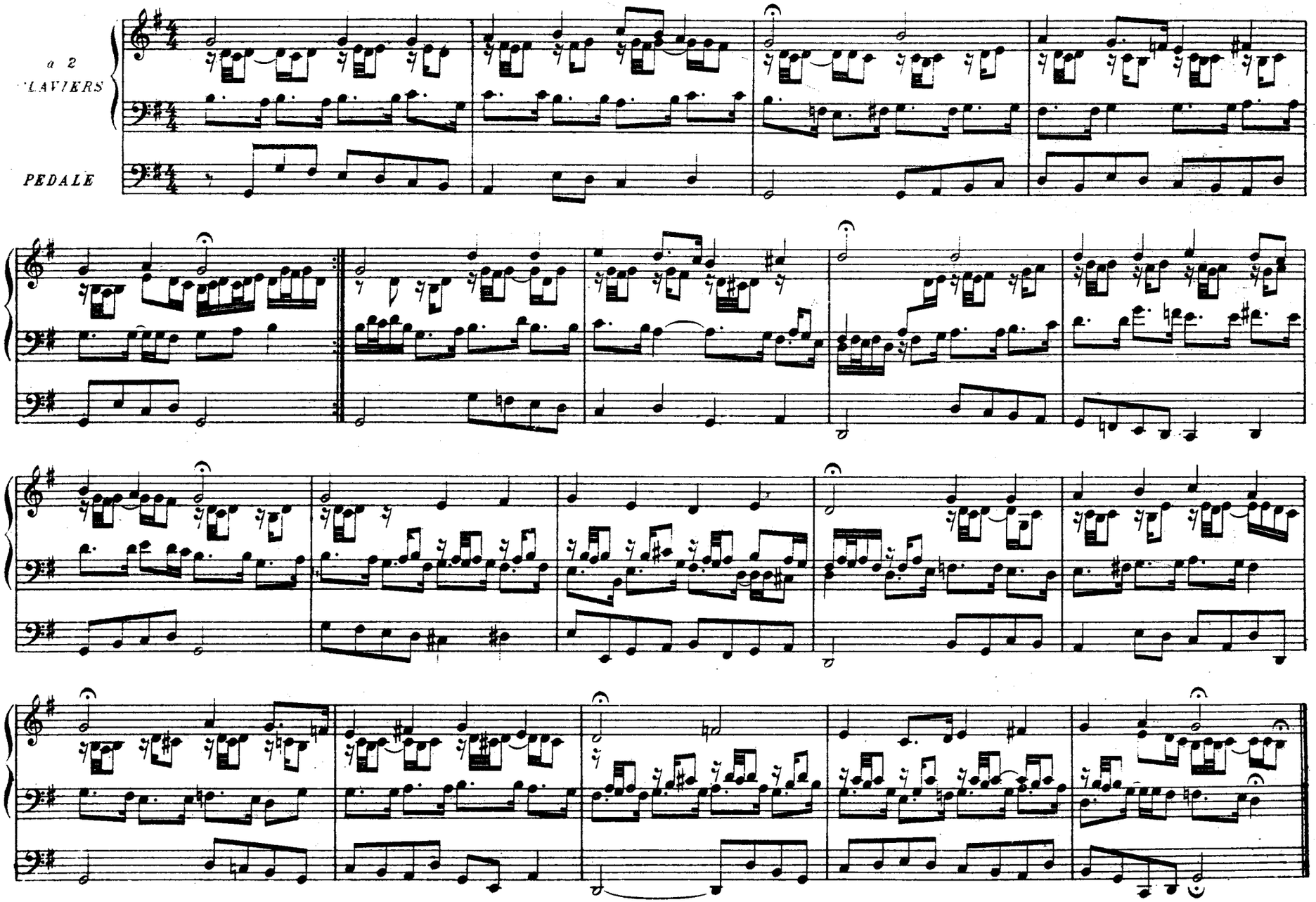
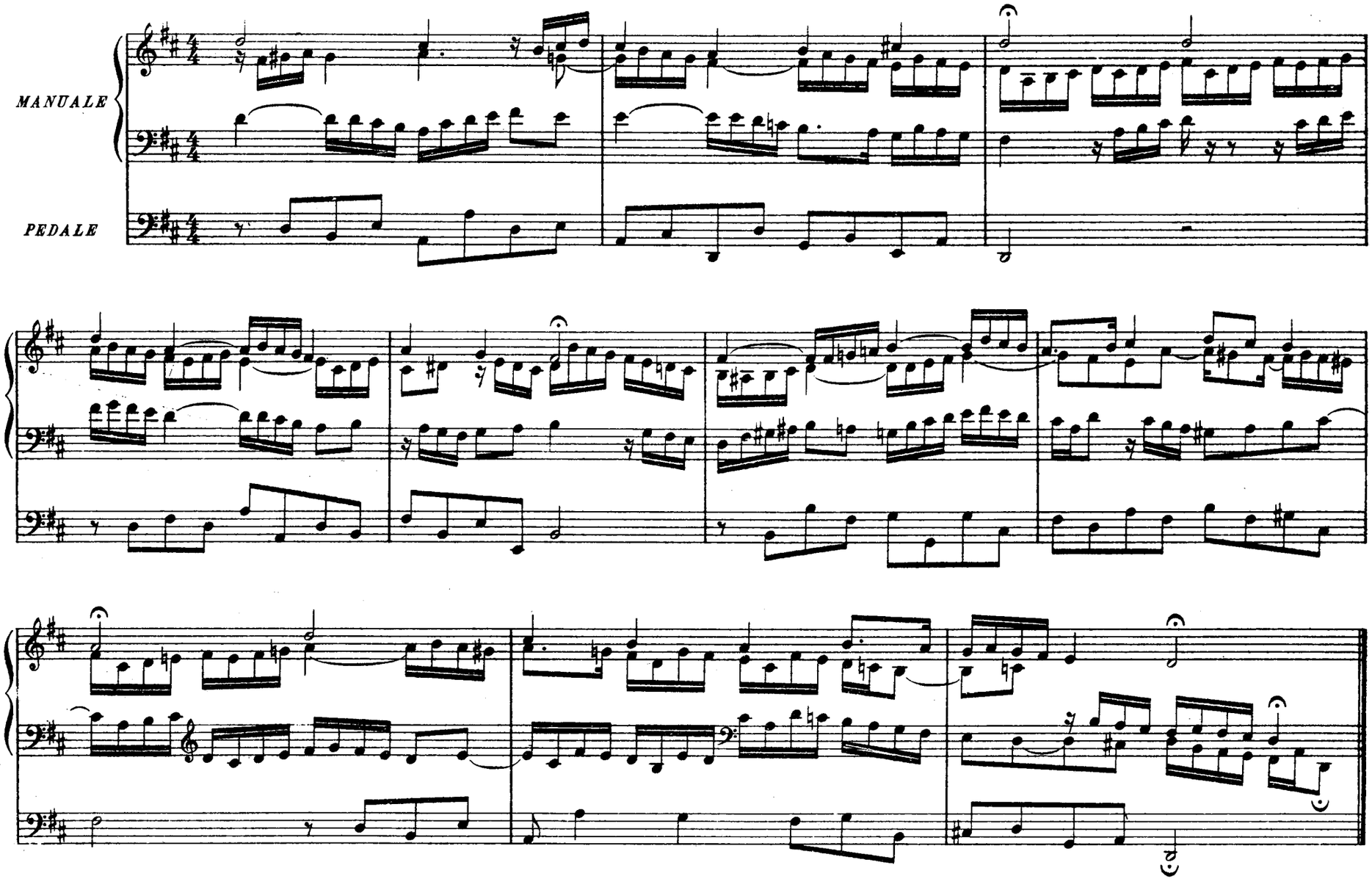
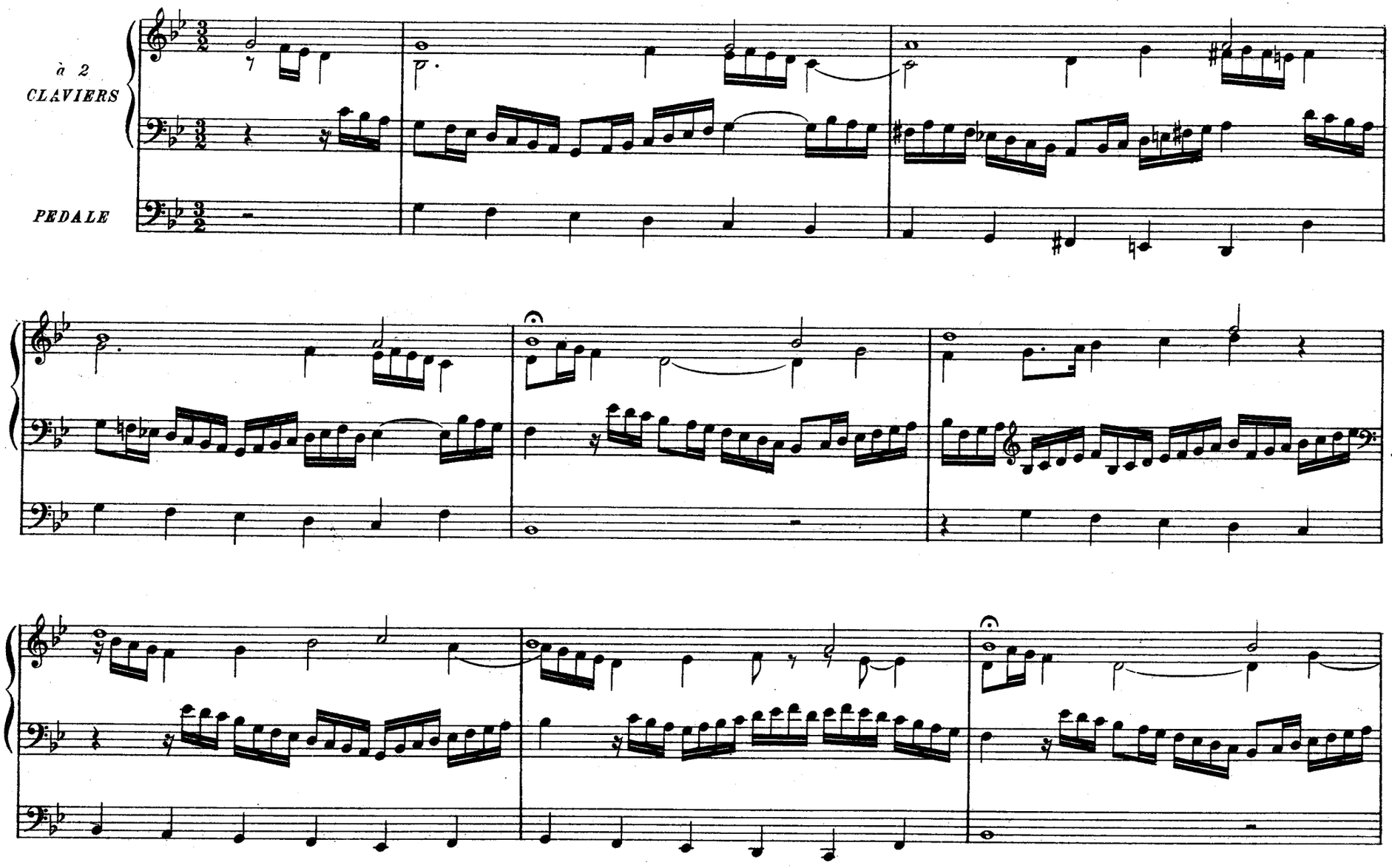
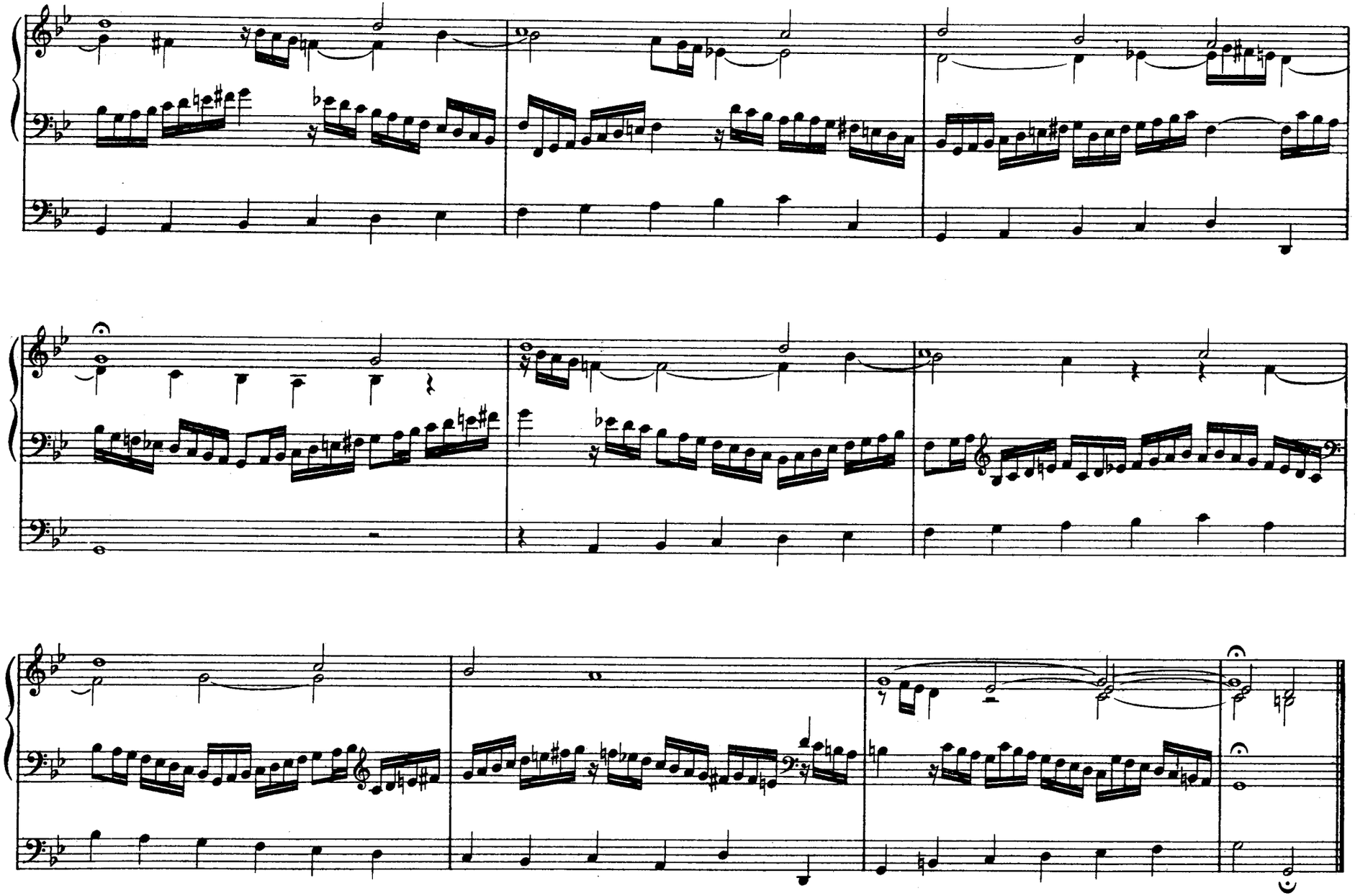


Nº 8. _ *Du haut des Cieux voici que Je viens sur la terre.* _ Vom Himmel hoch da komm' **Ich** her.

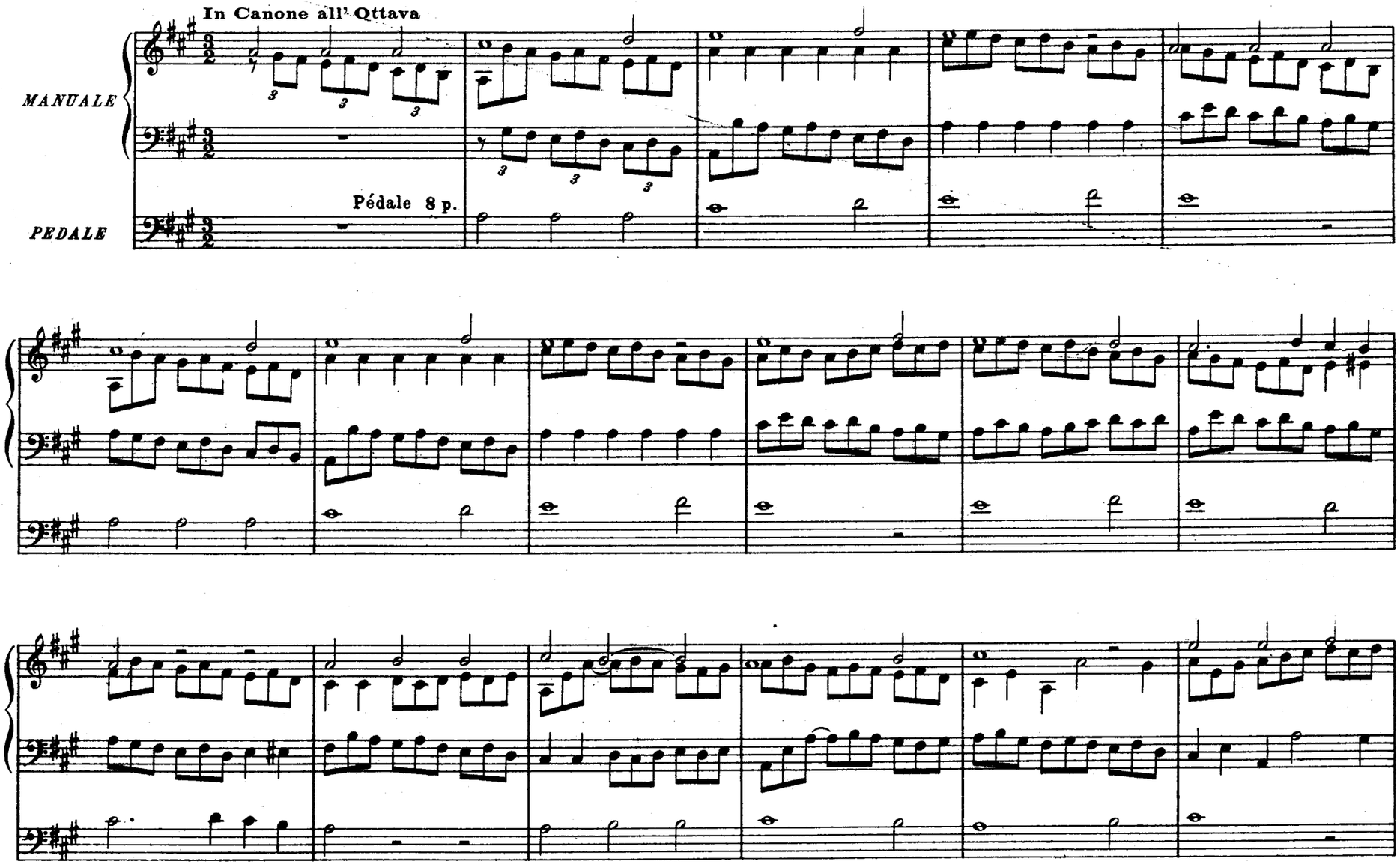


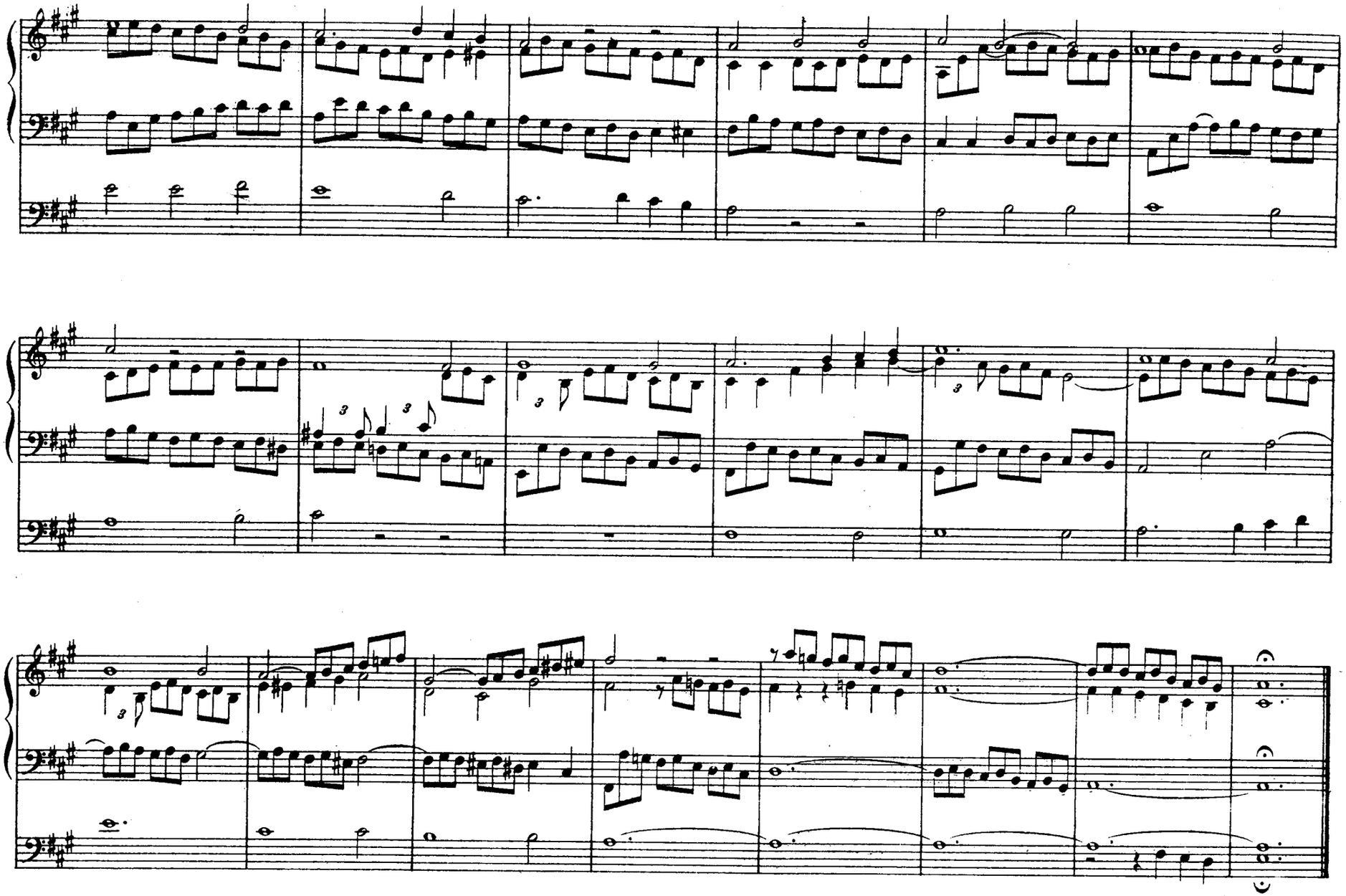
N° 9. — *Du Ciel descend la troupe des Anges.* — Vom Himmel kam der Engel Schaar.



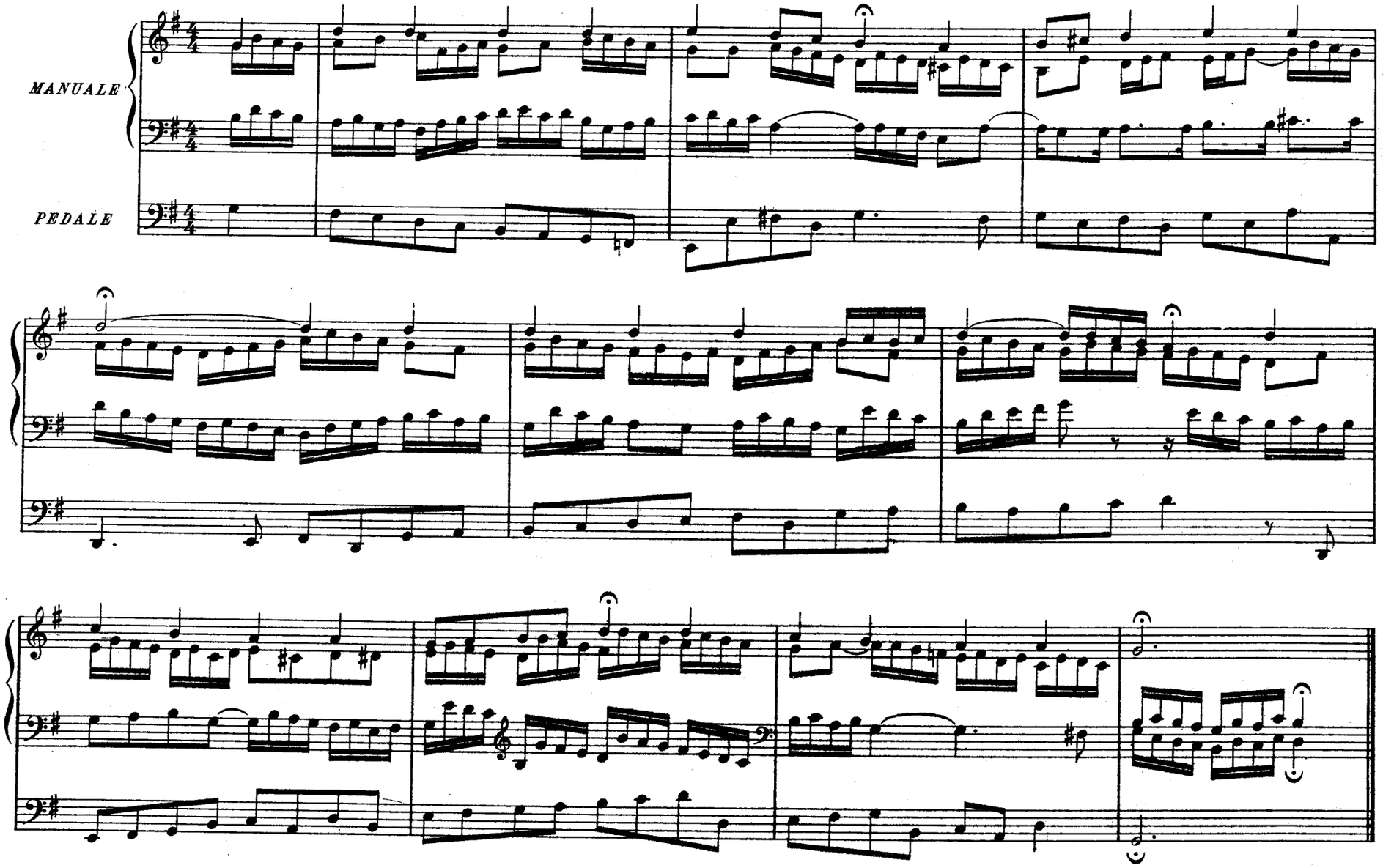


Nº 10. — *IN DULCI JUBILO*

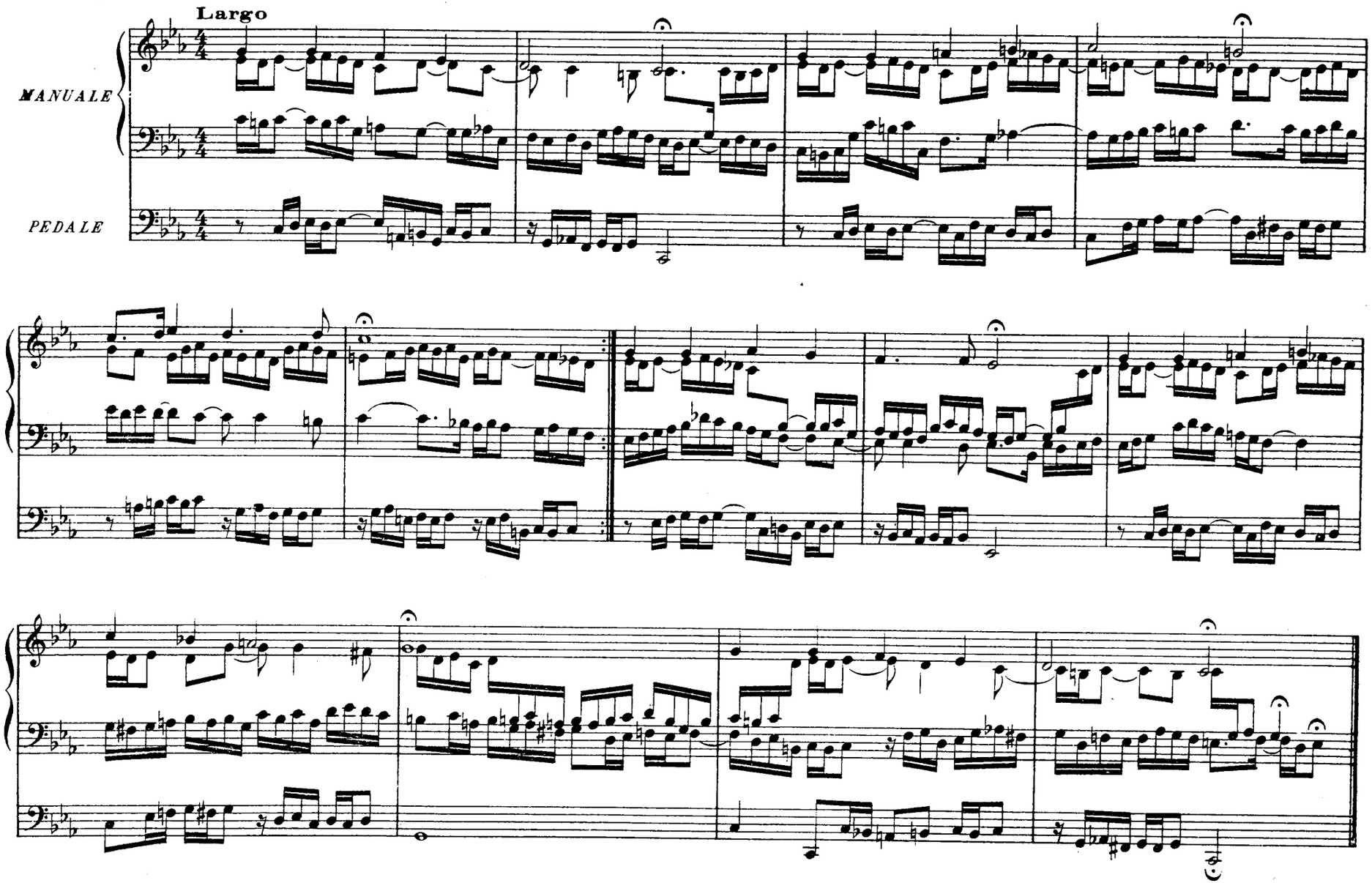




№ 11. — *Chrétiens, louez tous Dieu Notre Sauveur.* — Lobt Gott, ihr Christen allzugleich.

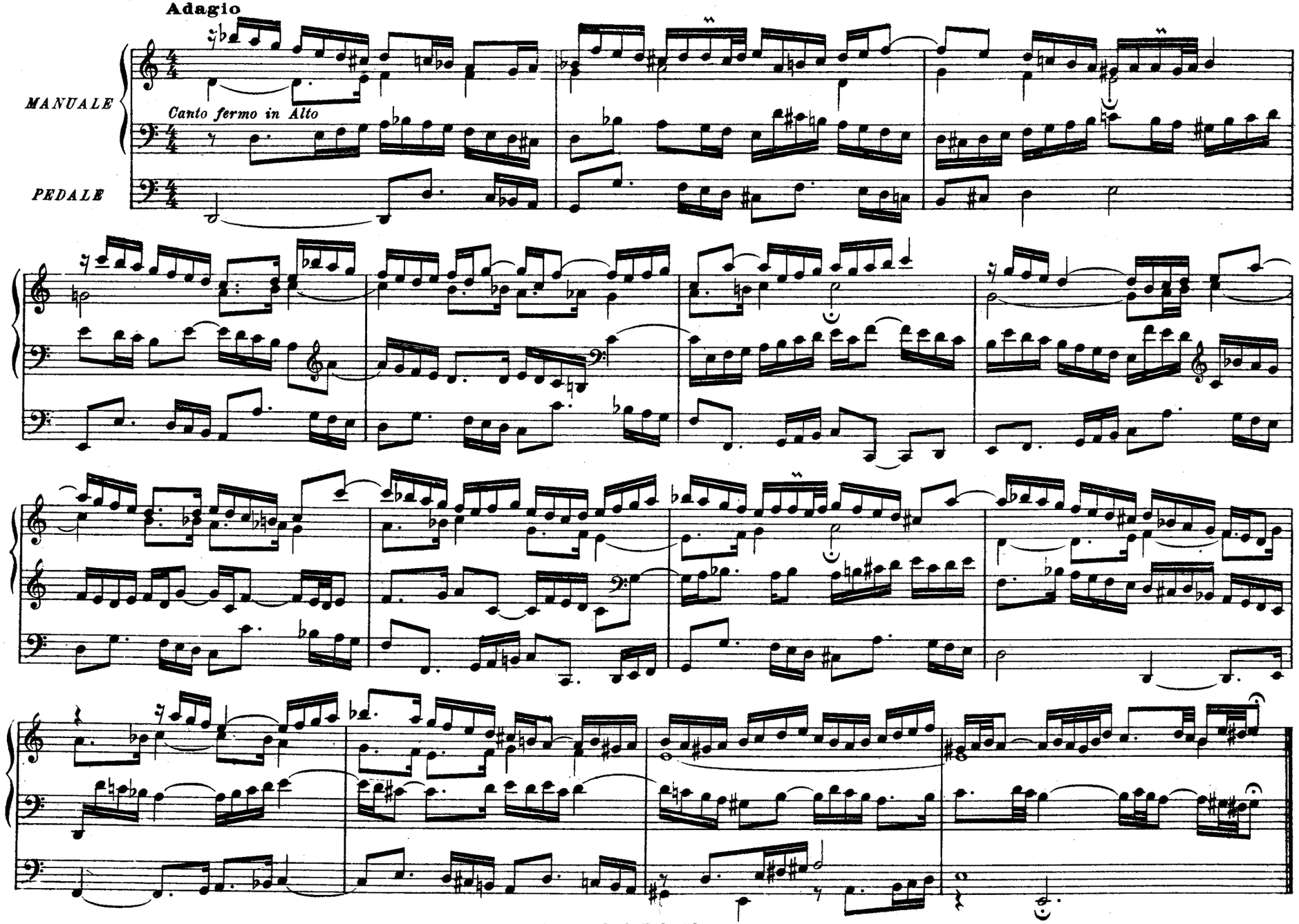


Nº 12. — *O Jésus, ma seule joie.* — Jesu, meine Freude.

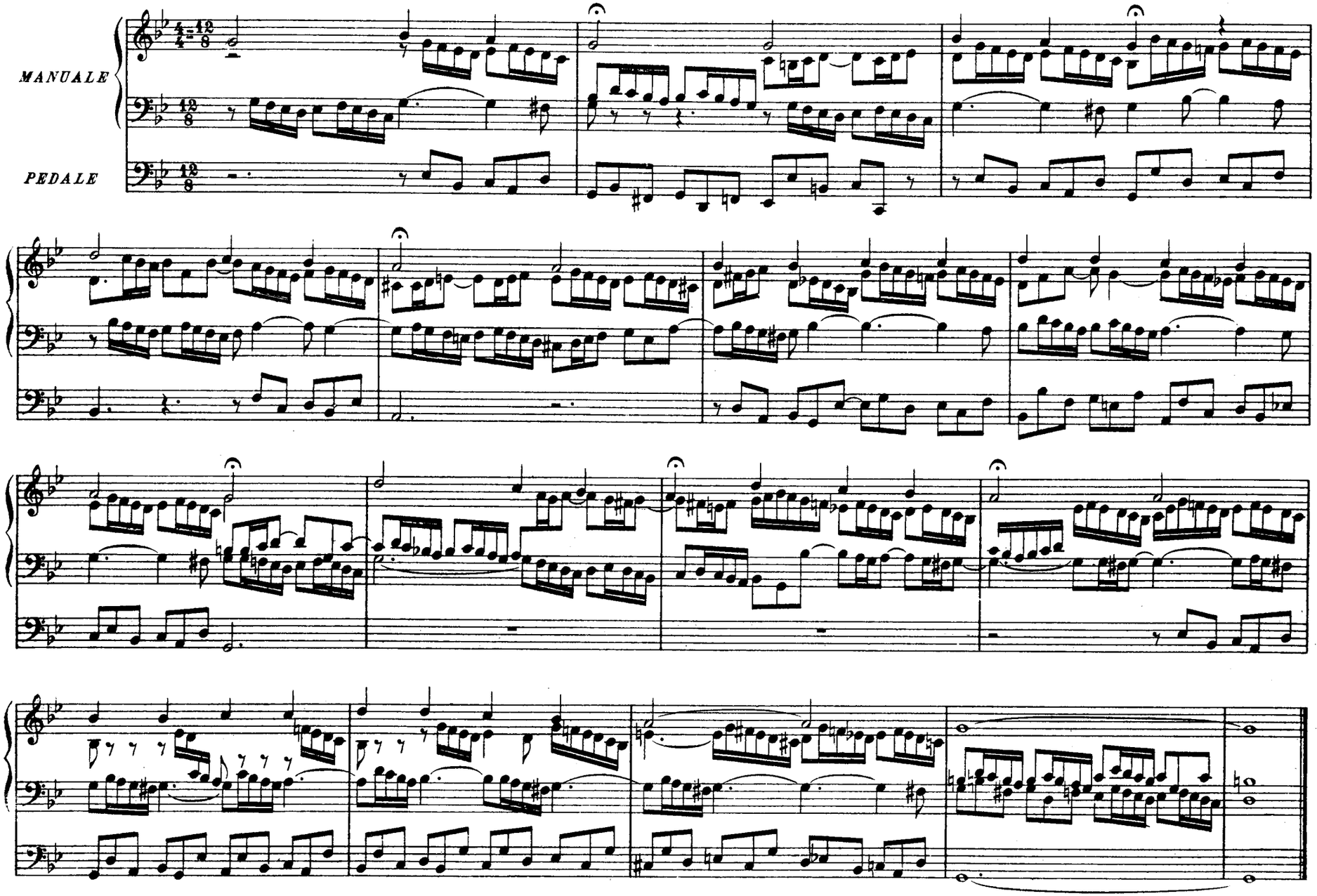


№ 13. — *Christ, nous devons Te glorifier.* — Christum, wir sollen loben schon.

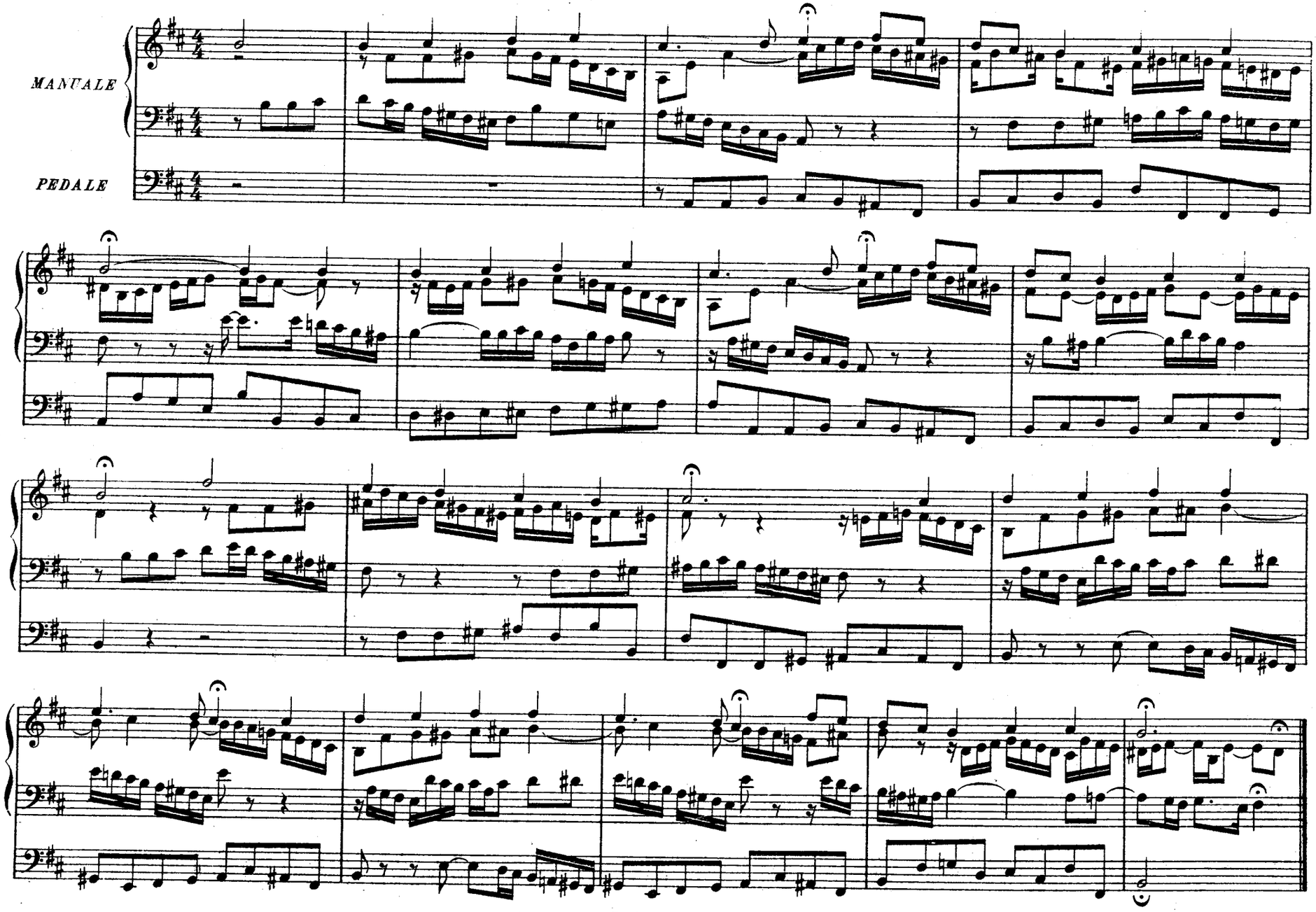
Adagio



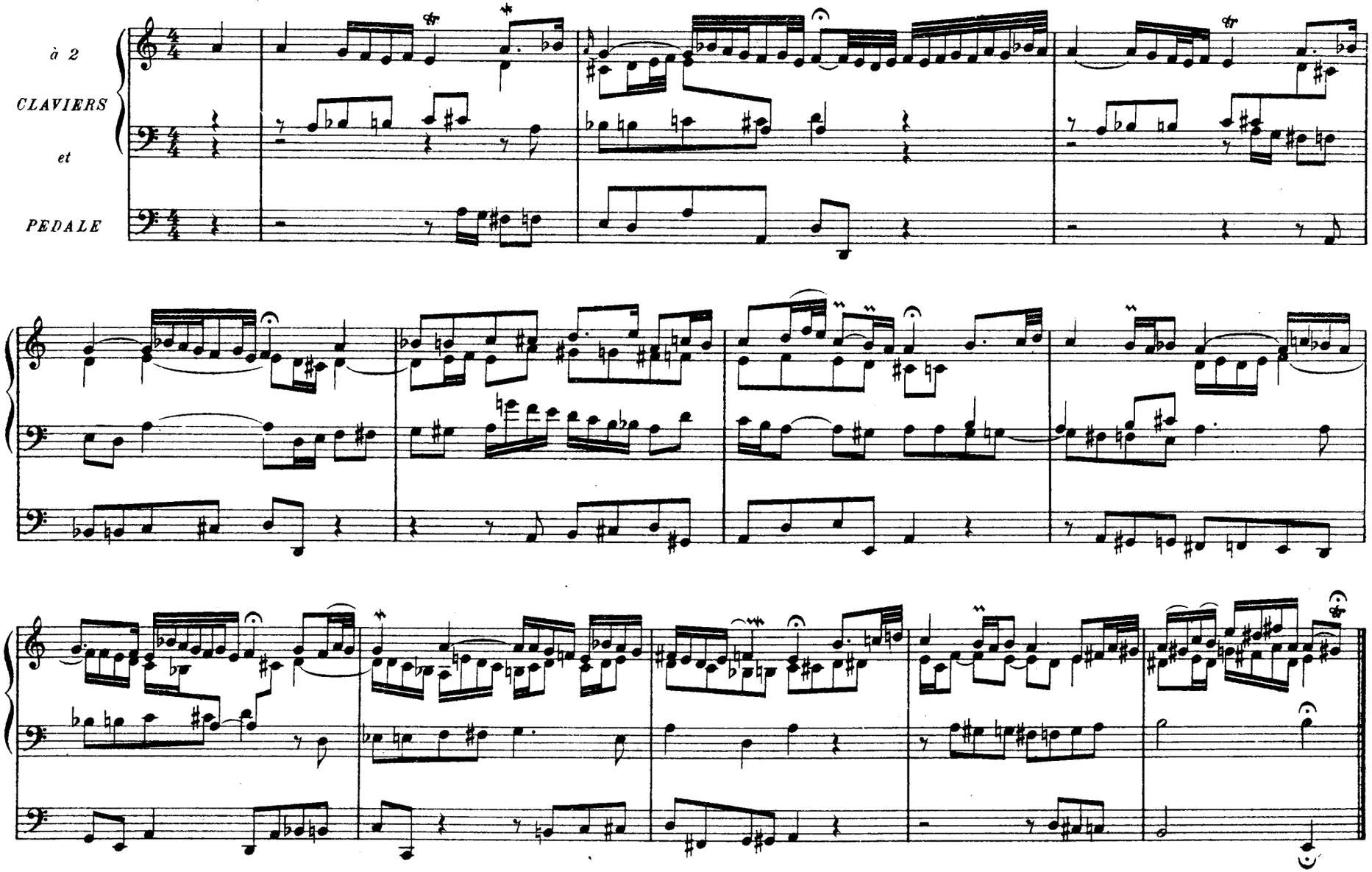
Nº 14. — *Nous sommes Chrétiens!* — Wir Christenleut'.



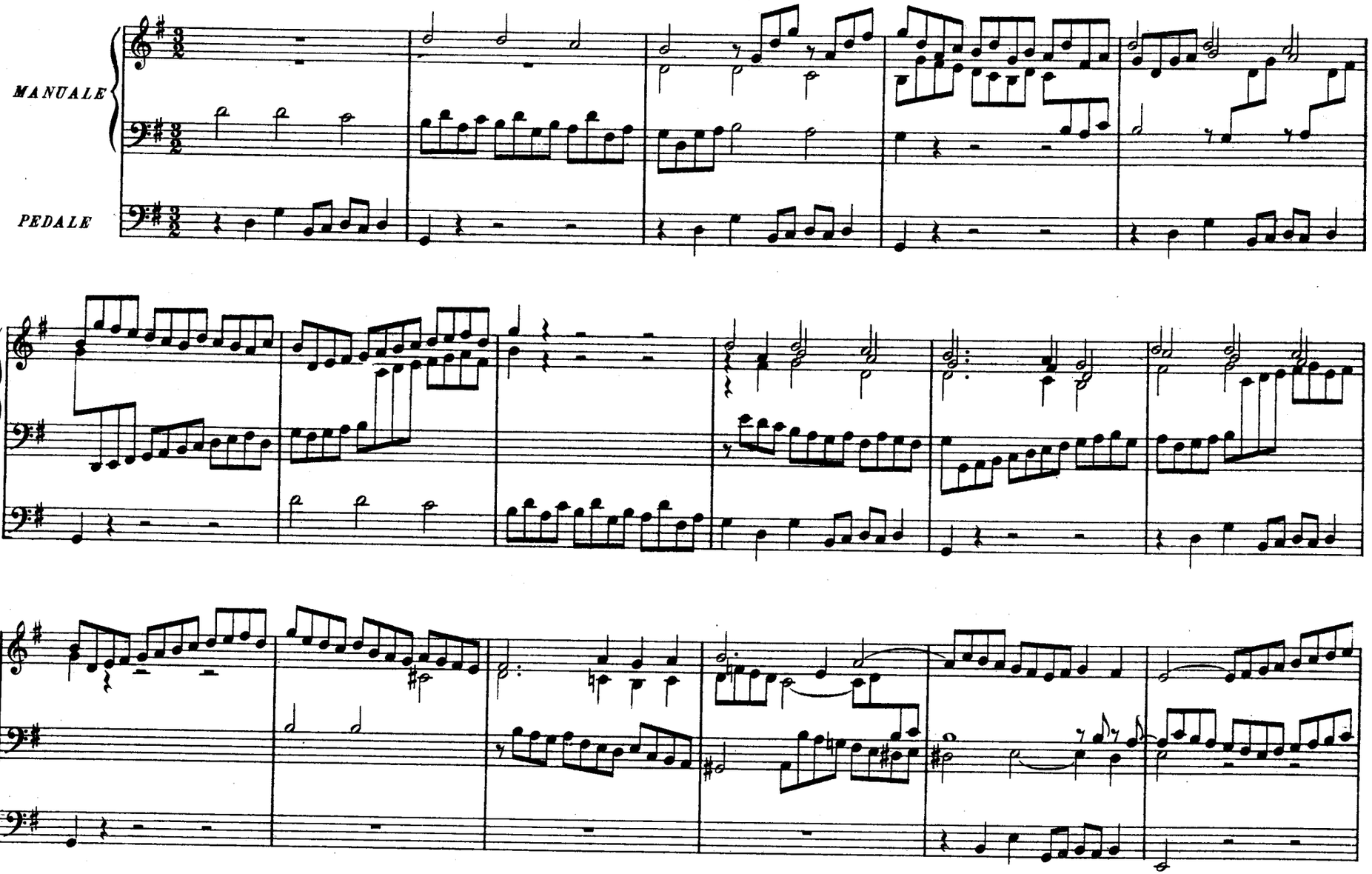
Nº 15. — *Louons la bonté de Dieu!* — Helft mir Gottes Güte preisen.

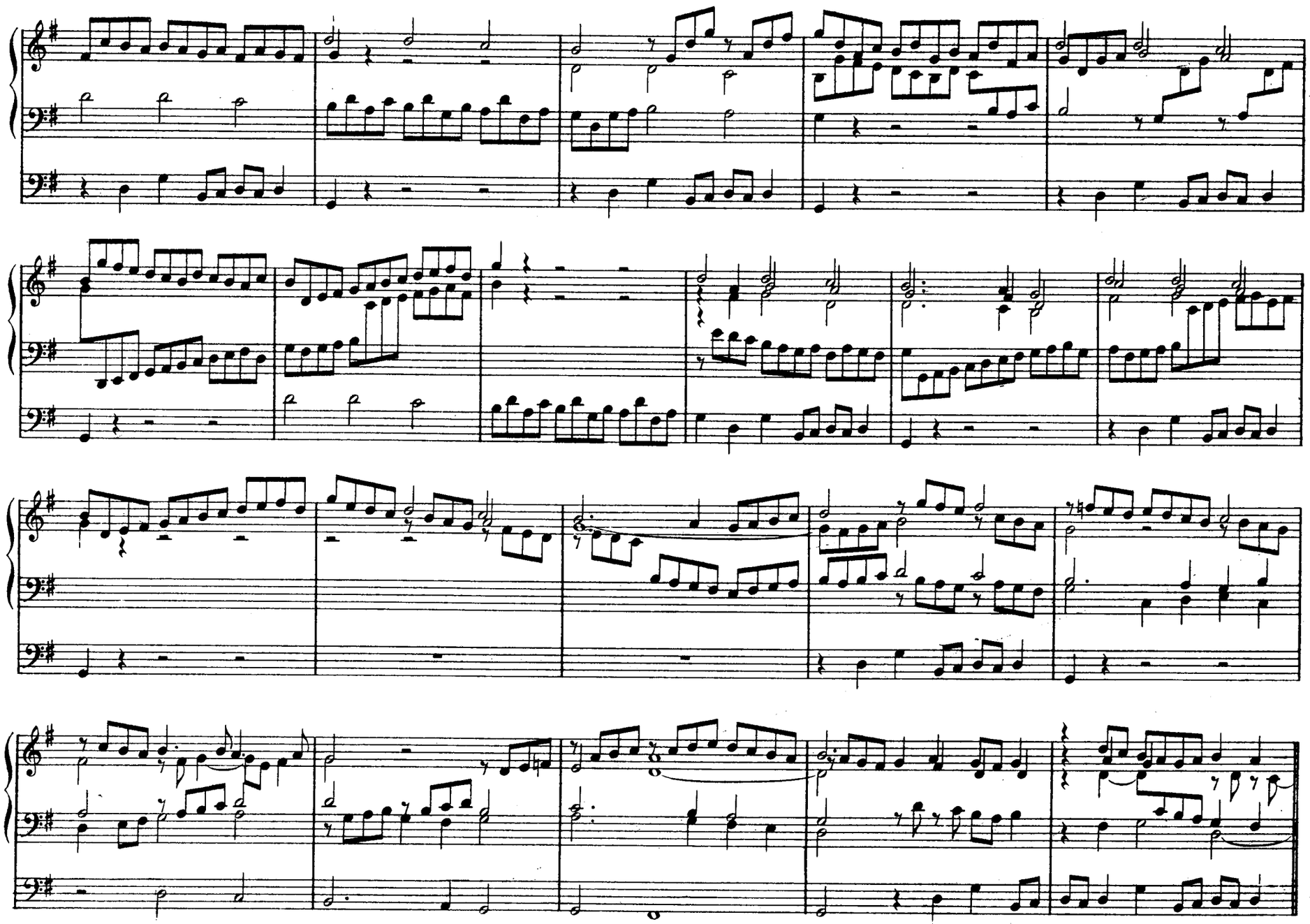


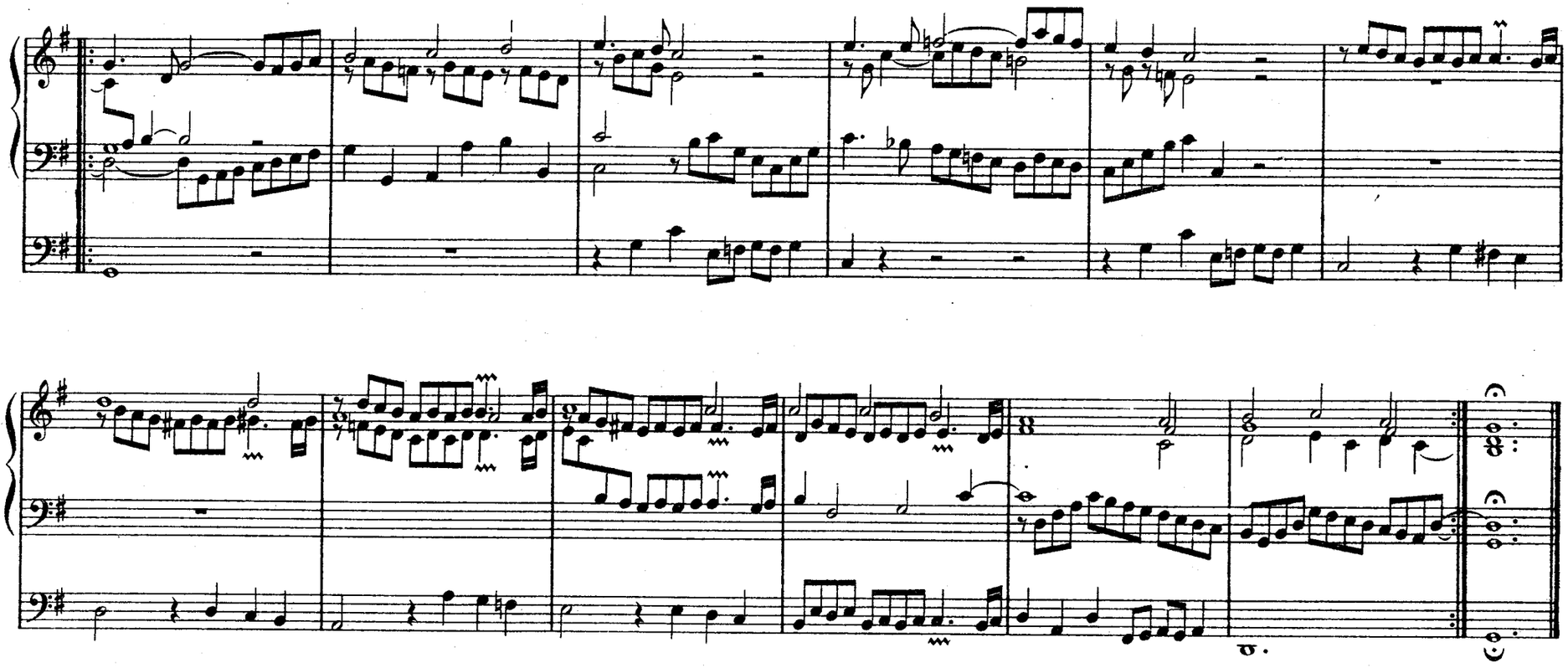
Nº 16. — *Déjà l'année s'est écoulée.* — Das alte Jahr vergangen ist.



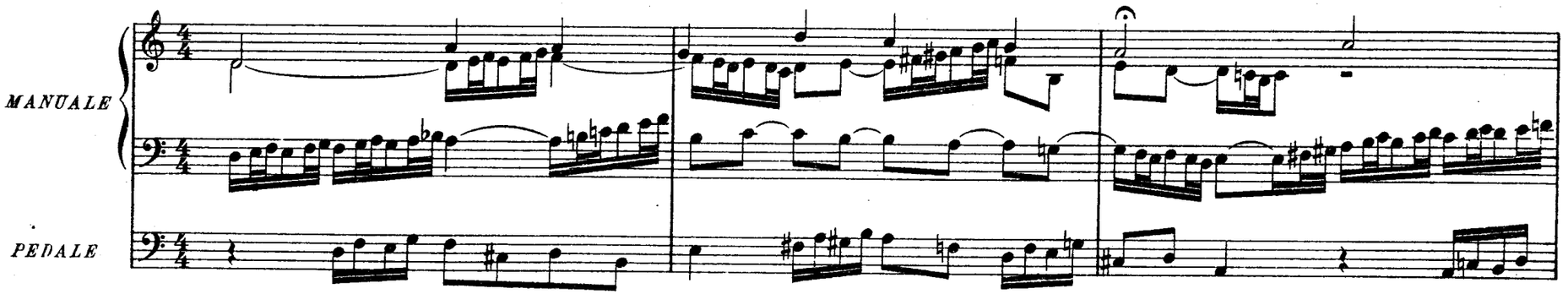
Nº 17. — *En Toi, Seigneur, est toute ma joie.* — In Dir ist Freude.

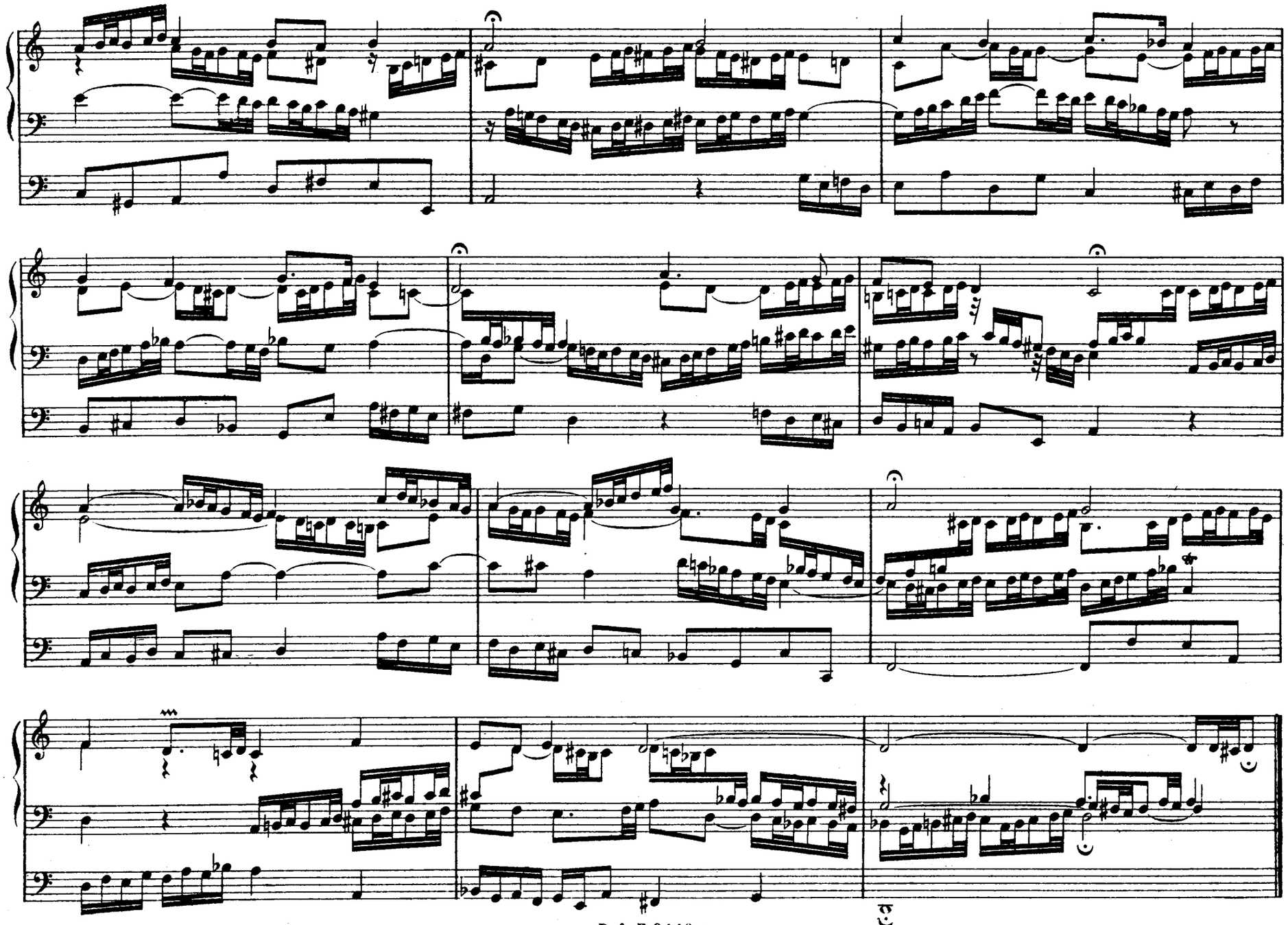




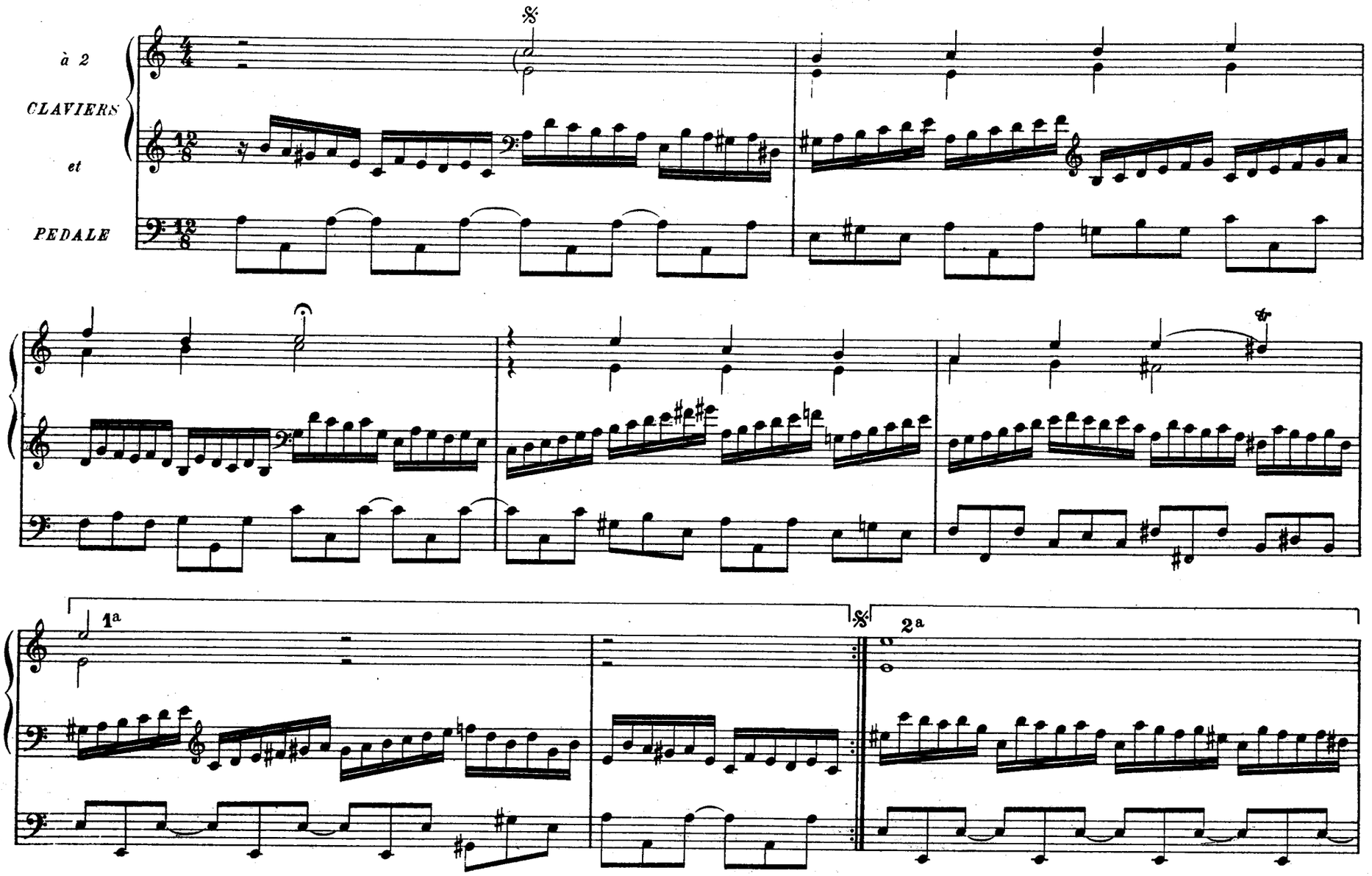


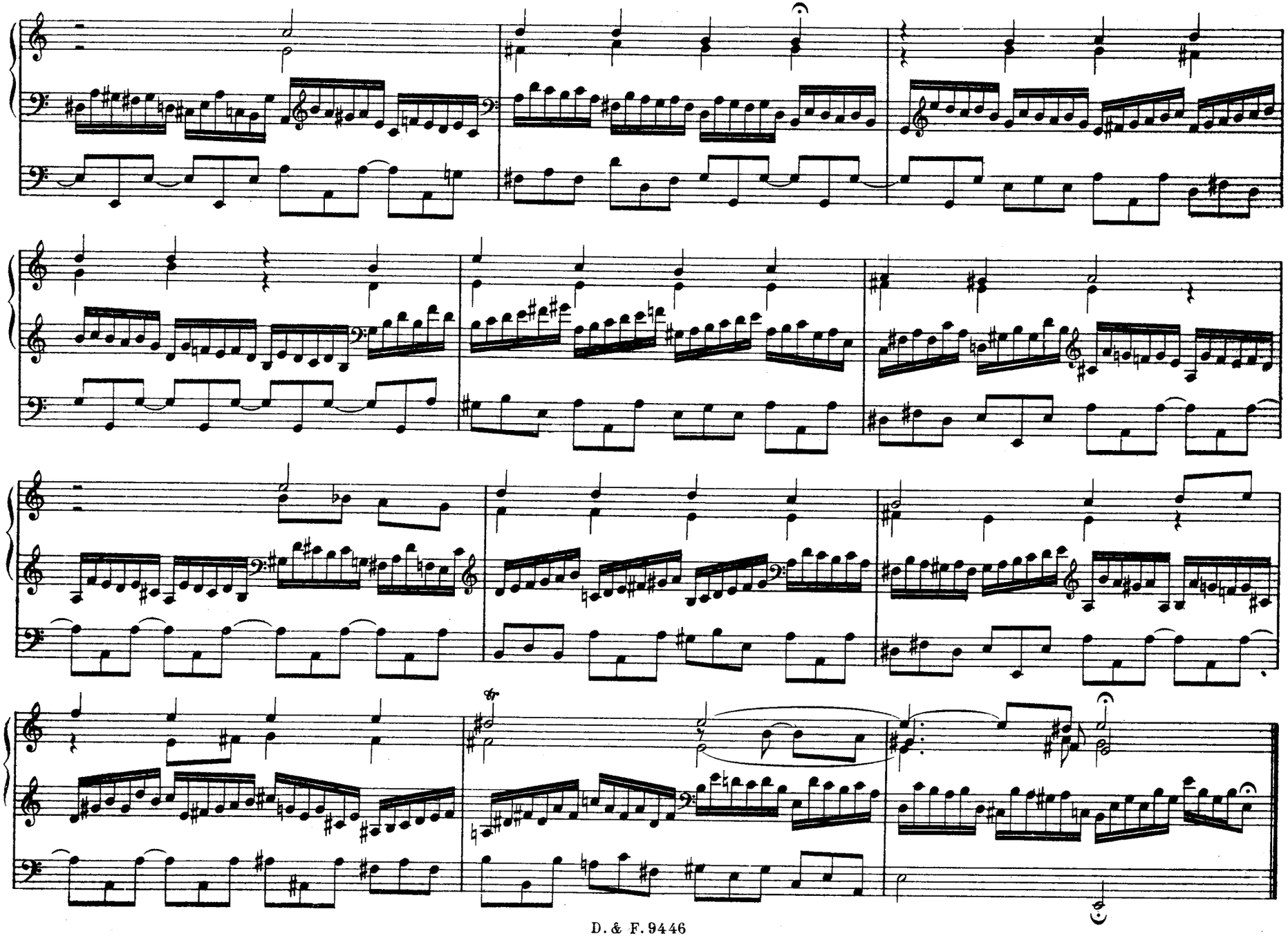
№ 18. — *En paix et en joie je me rends là-bas.* — Mit Fried' und Freud' ich fahr' dahin.





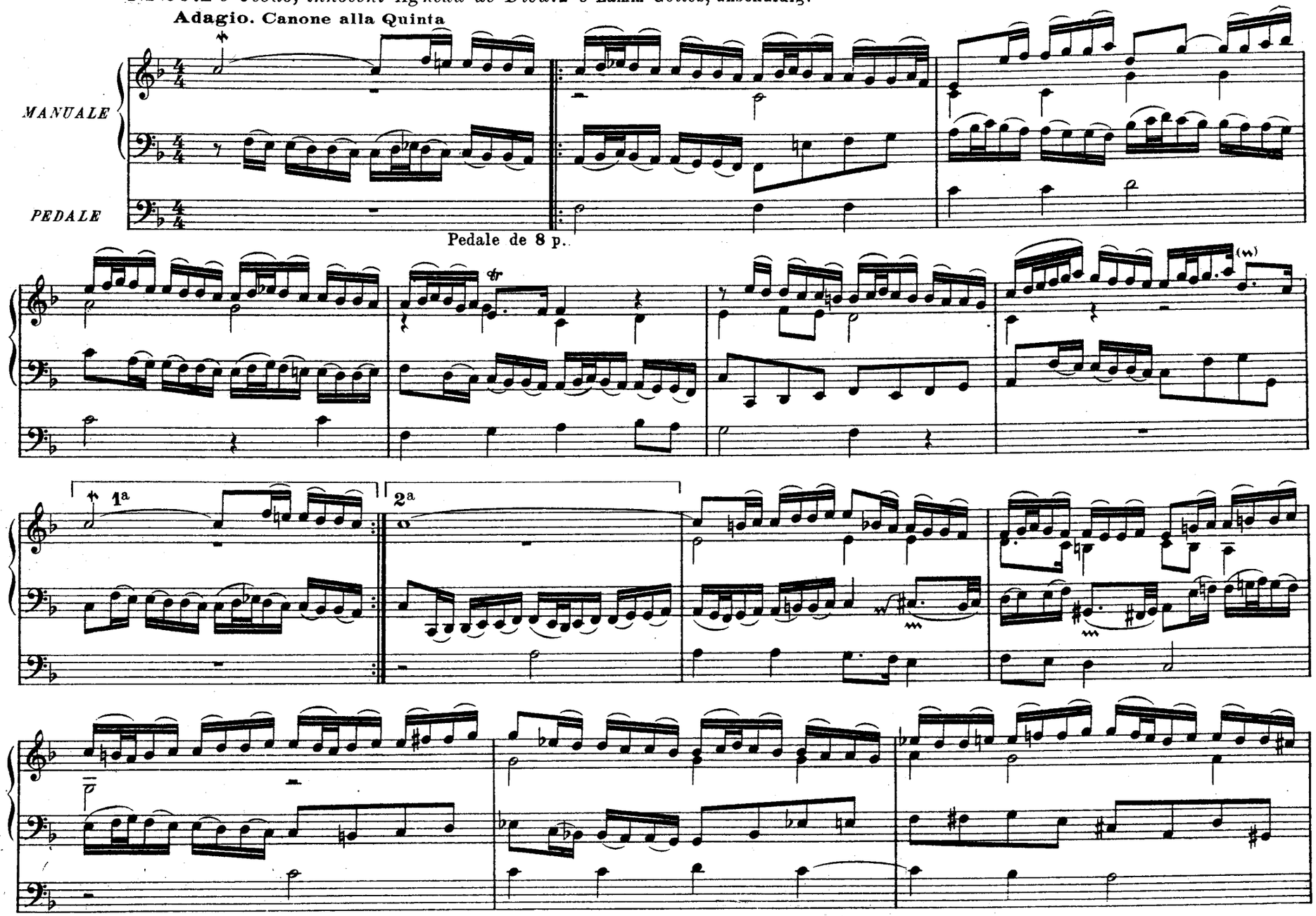
Nº 19. — *Maintenant, Dieu nous ouvre le Ciel.* — Herr Gott, nun schleuss den Himmel auf.

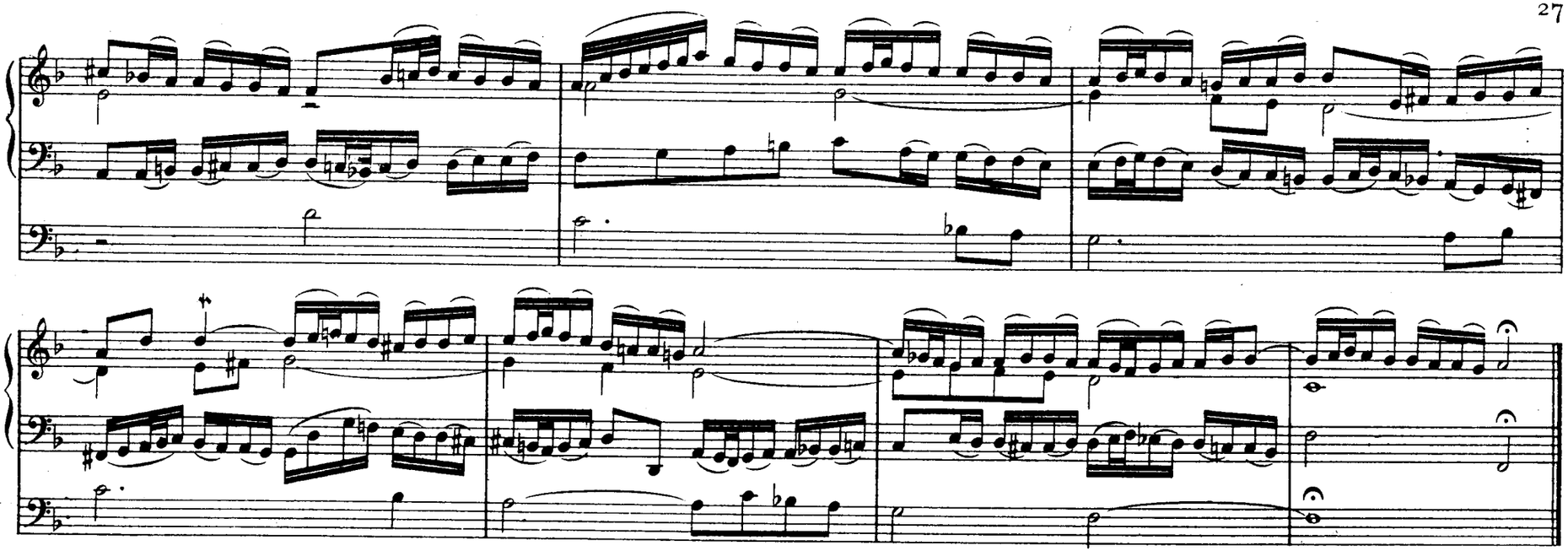




Nº 20. — *O Jésus, innocent Agneau de Dieu.* — O Lamm Gottes, unschuldig.

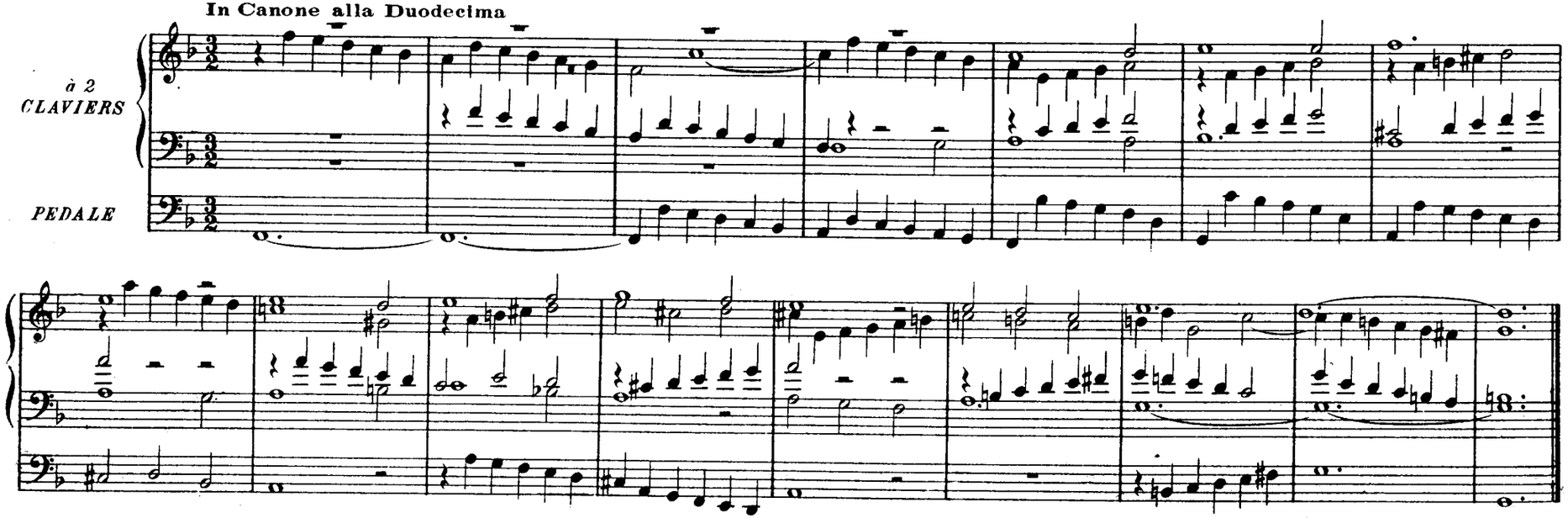
Adagio. Canone alla Quinta





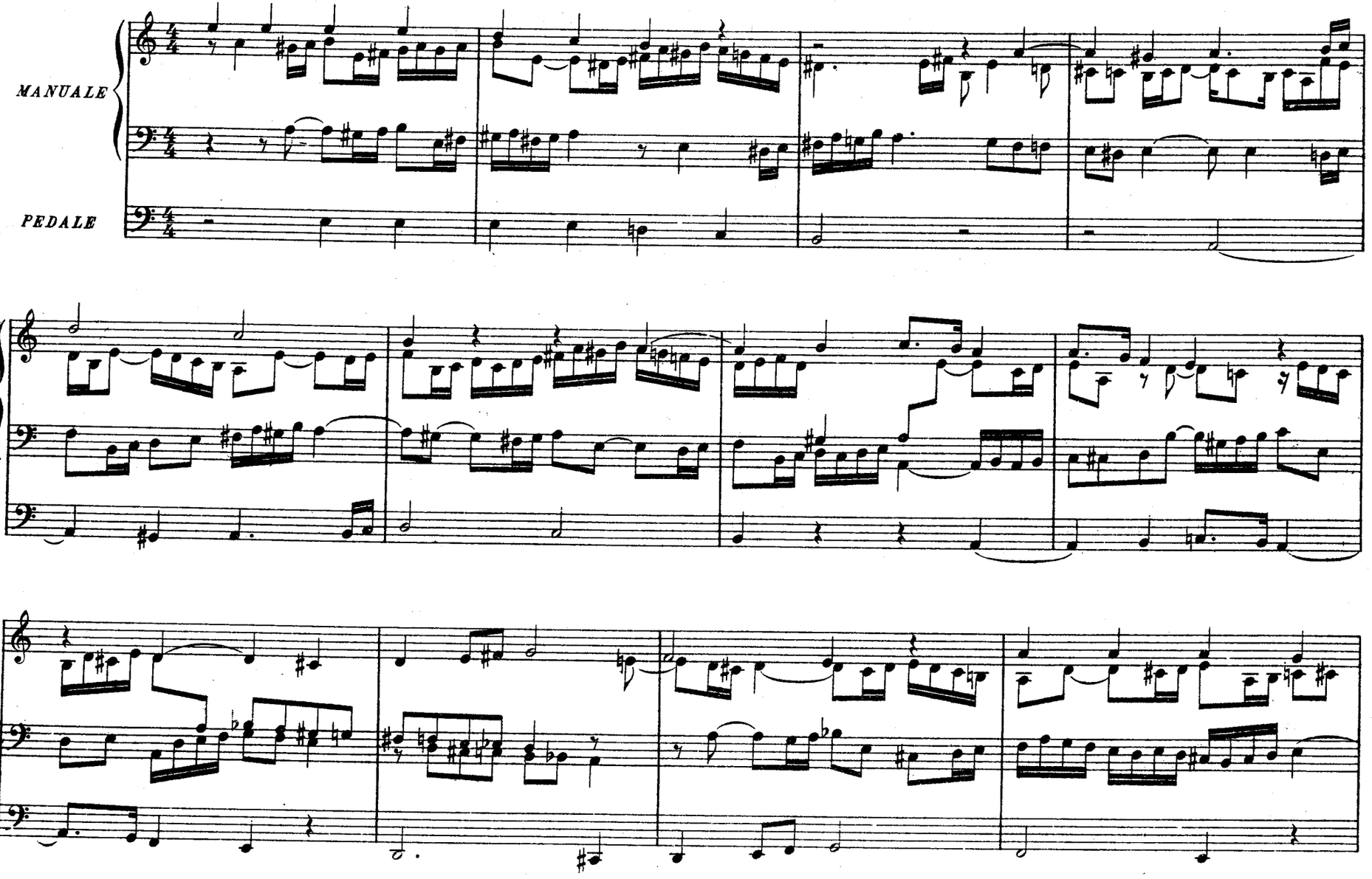
Nº 21. — *Doux Jésus, Agneau de Dieu.* — Christe, du Lamm Gottes.

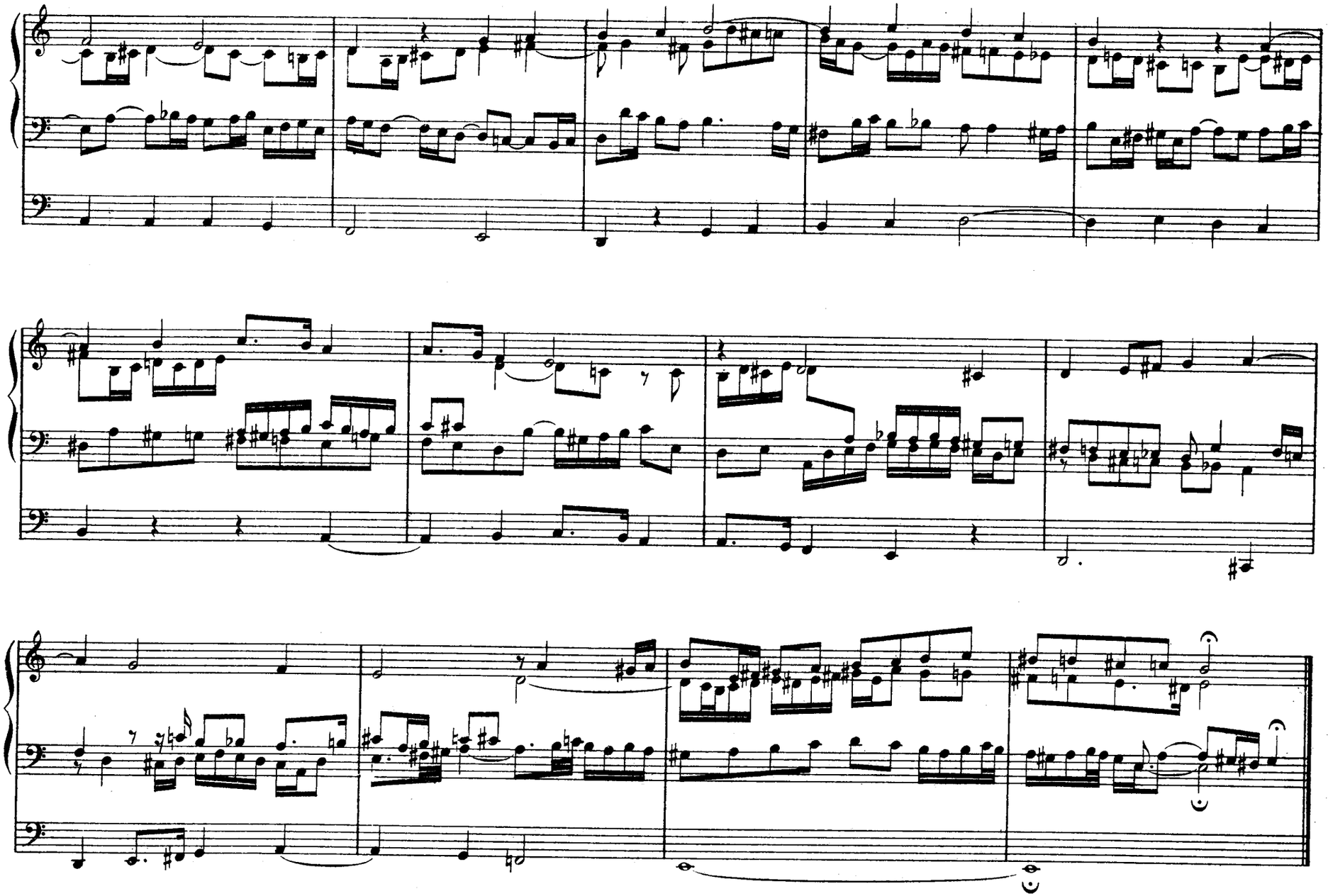
In Canone alla Duodecima



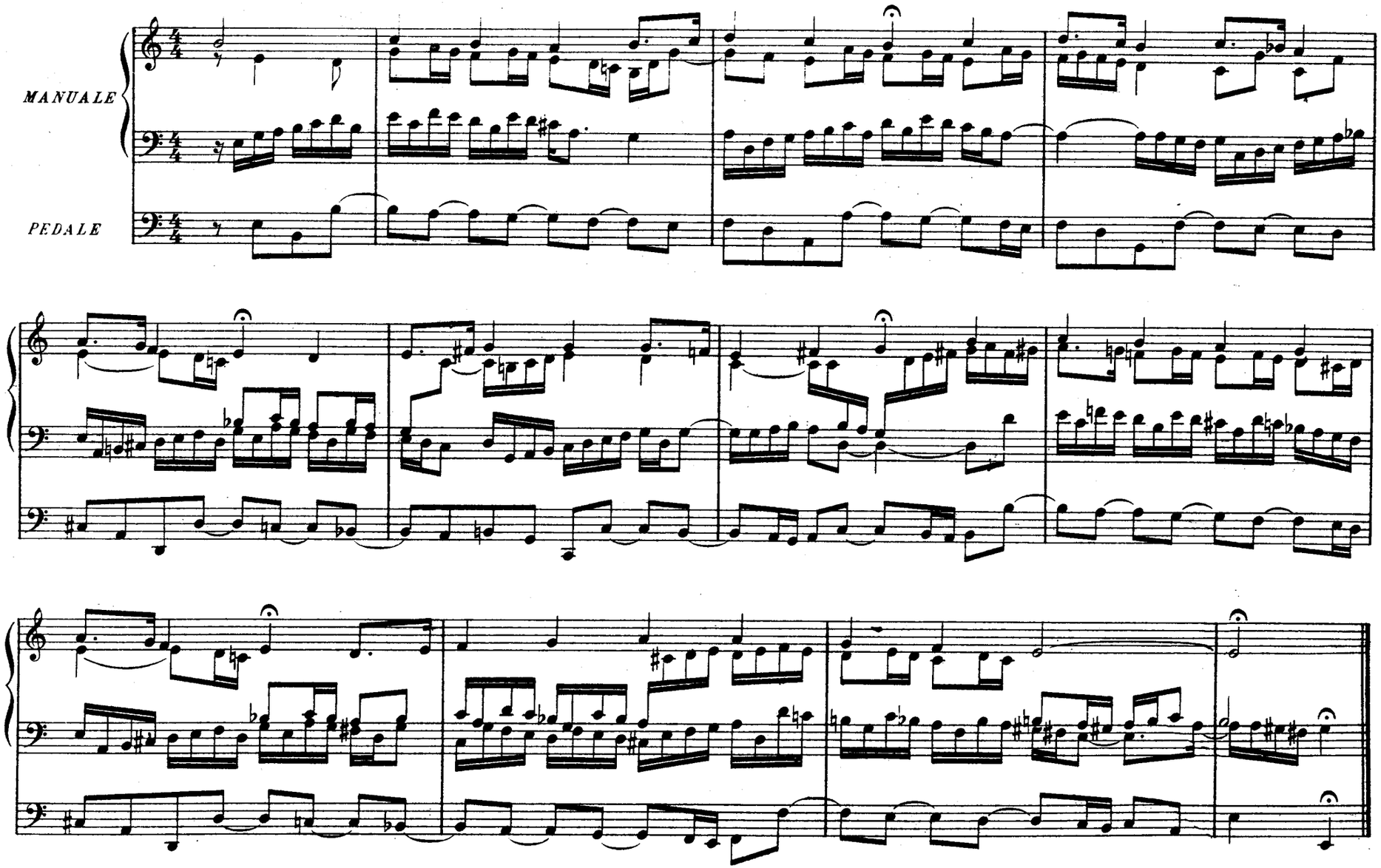
№ 22. — *Christ qui nous sanctifie....* — Christus, der uns selig macht.

In Canone all' Ottava

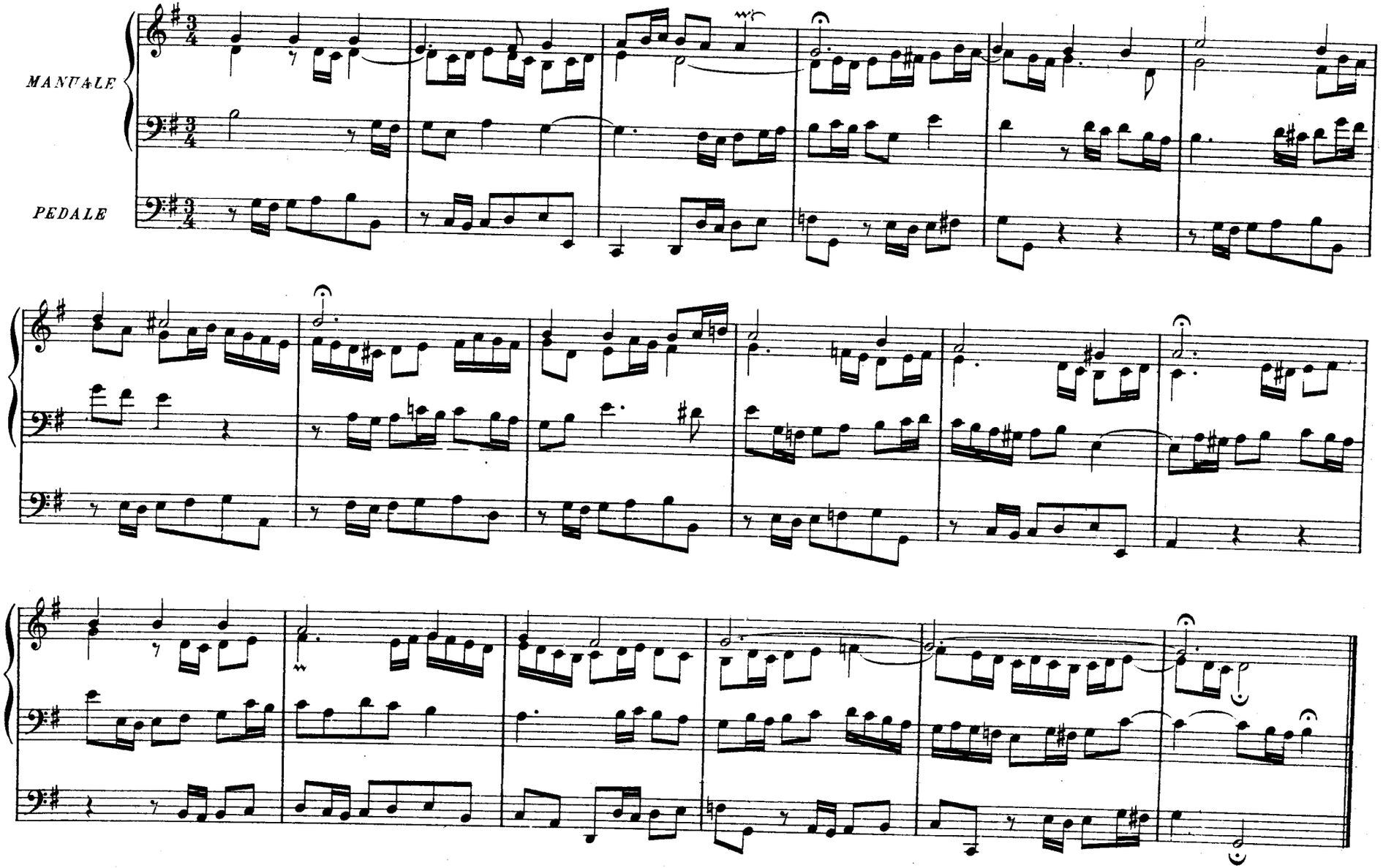




Nº 23. — *Pendant que Jésus expirant sur la croix....* — Da Jesus an dem Kreuze stund....



Nº 24. — *A Toi, merci, Jésus Notre Seigneur.* — Wir danken Dir, Herr Jésu Christ.

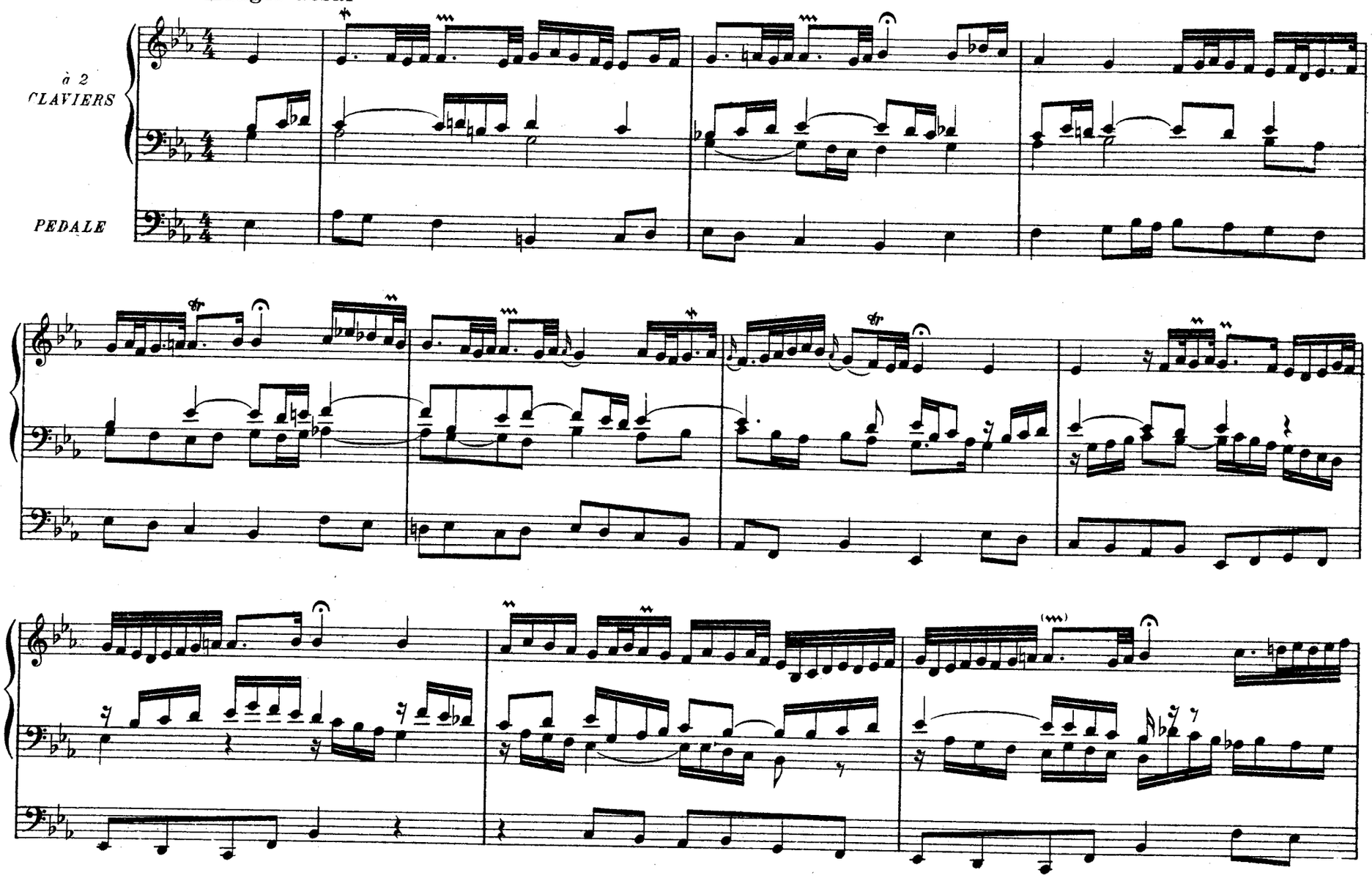


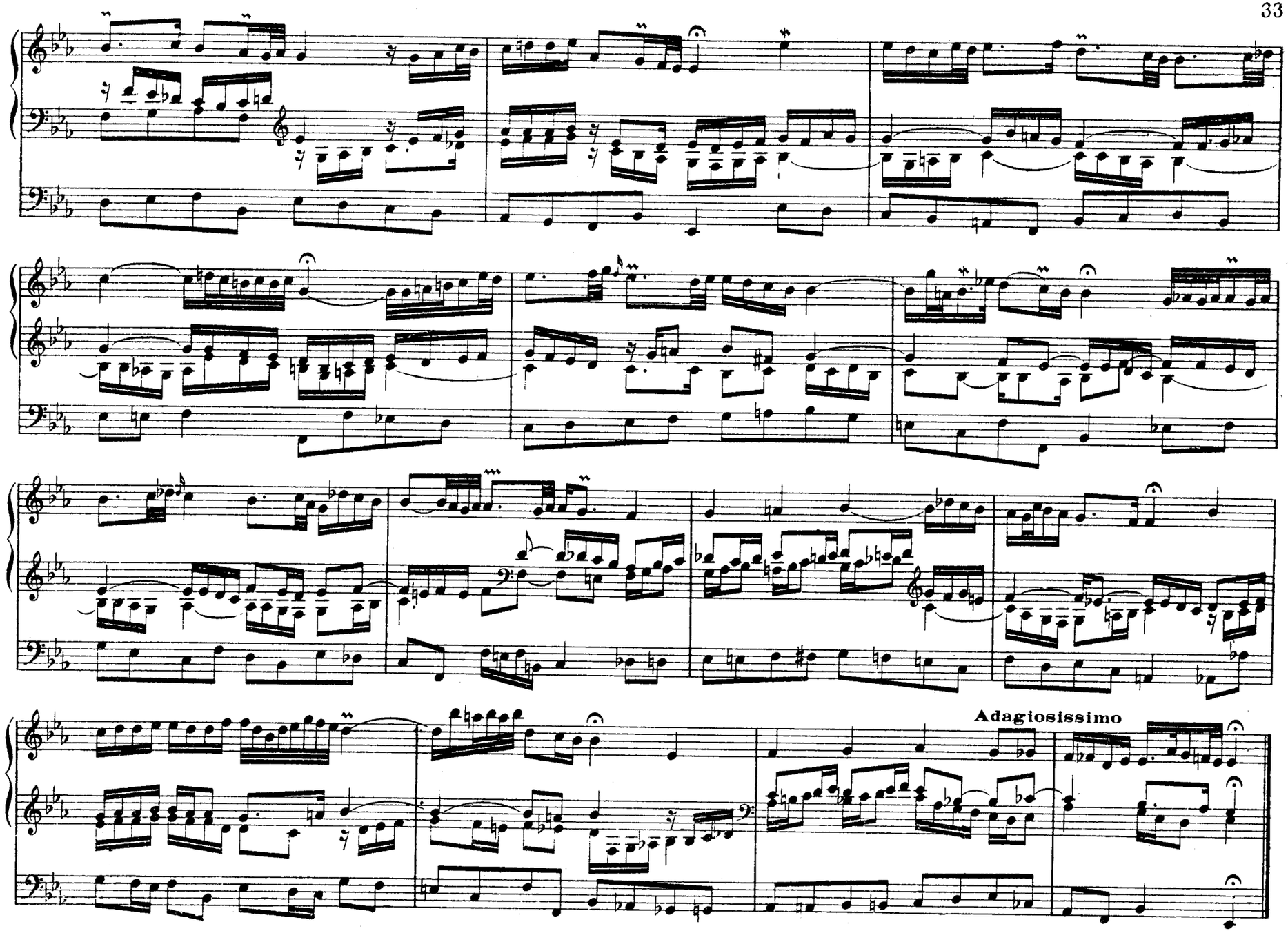
Nº 25. — *O mortel! pleure sur tes iniquités sans nombre.* — O mensche Bewein' dein' Sünde gross.

Adagio assai

à 2 CLAVIERS

PEDALE



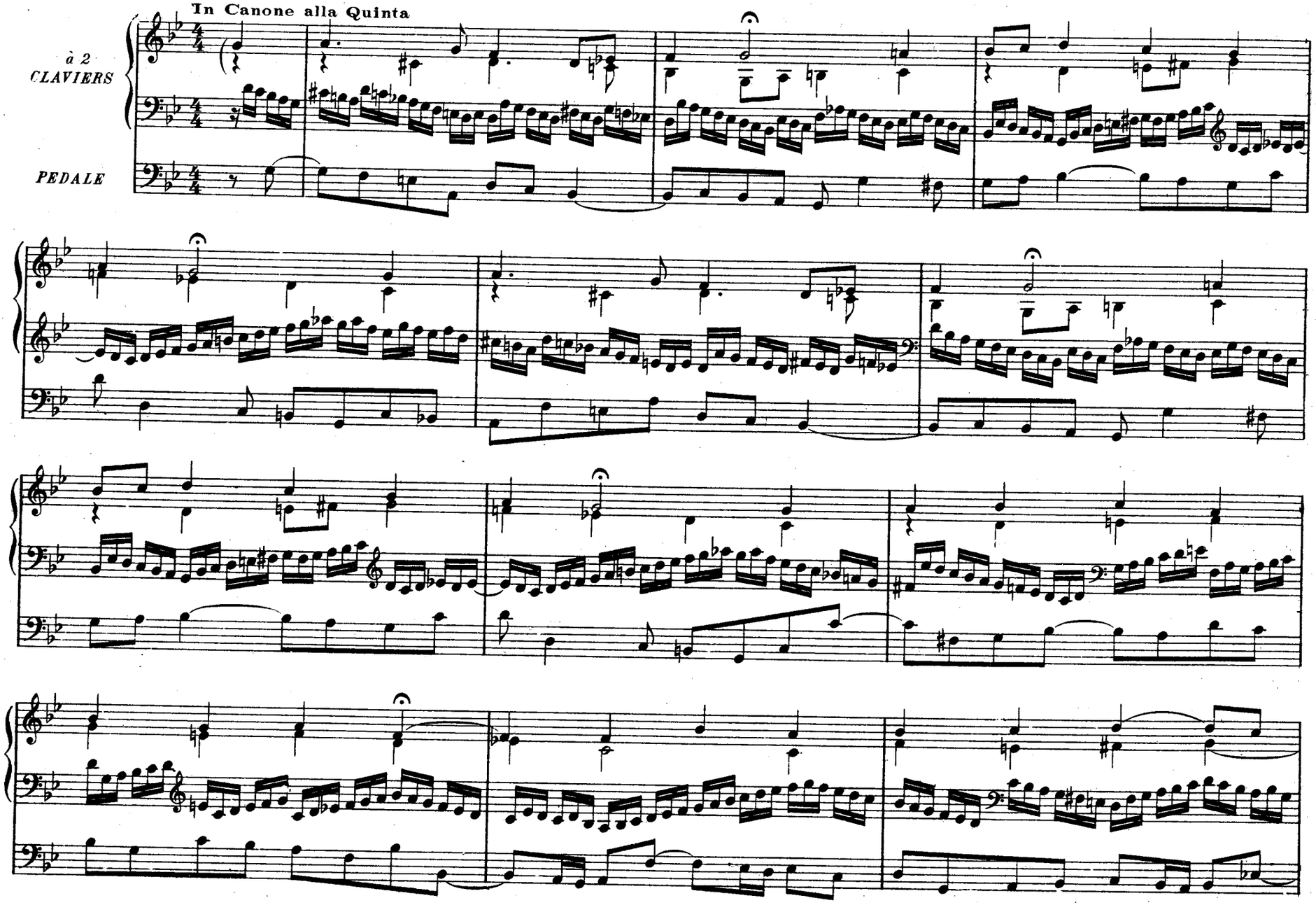

Adagiosissimo

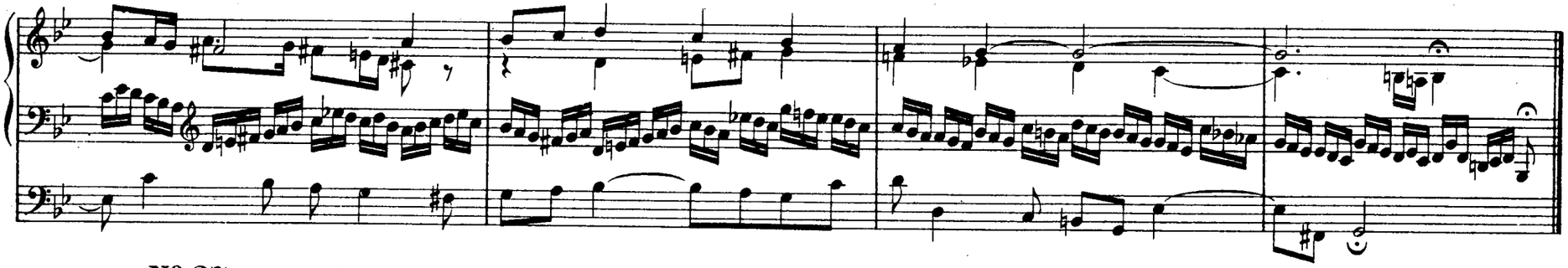
Nº 26. — *Dieu, viens à mon secours* — Hilf, Gott, dass mir's gelinge.

In Canone alla Quinta

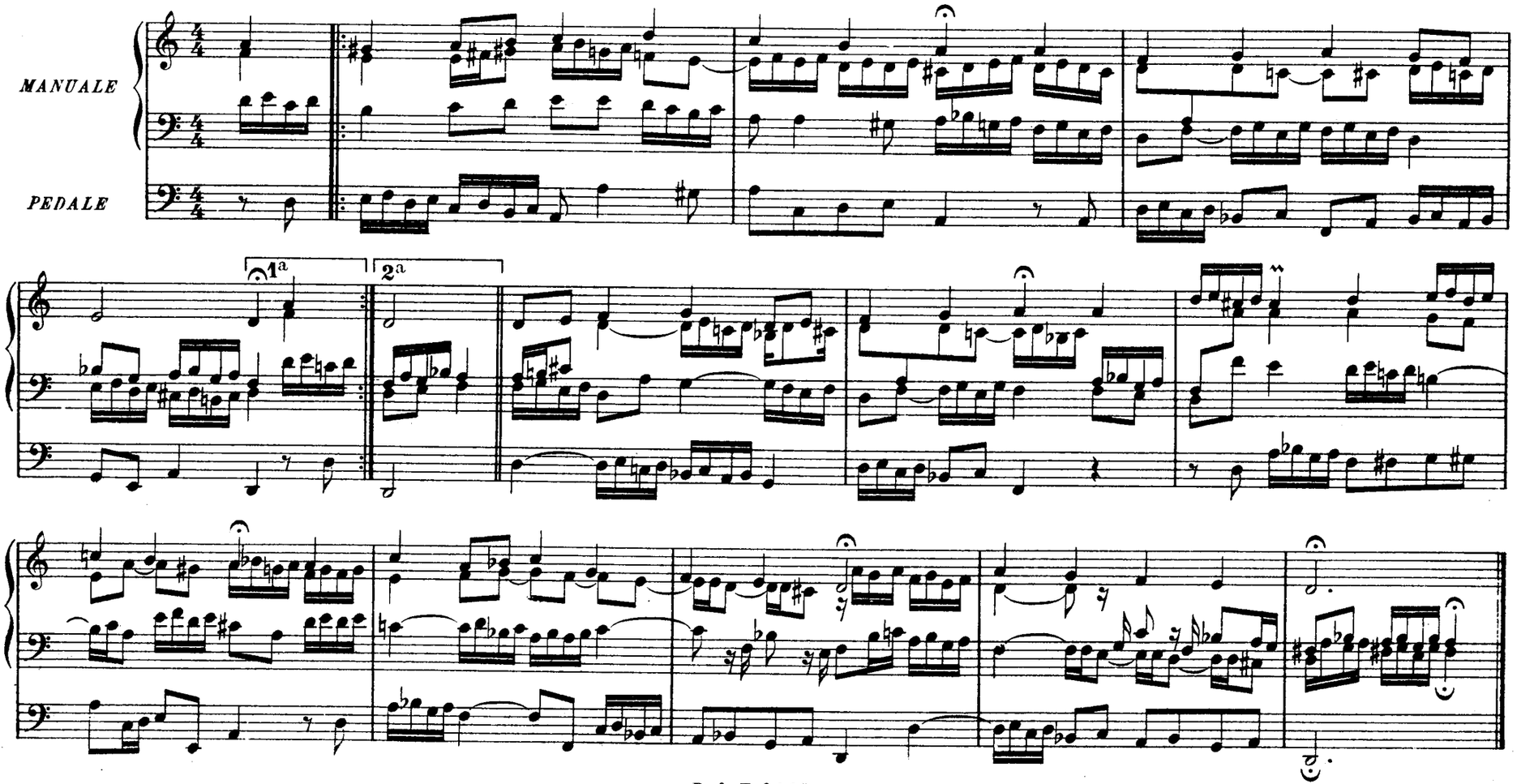
à 2 CLAVIERS

PEDALE

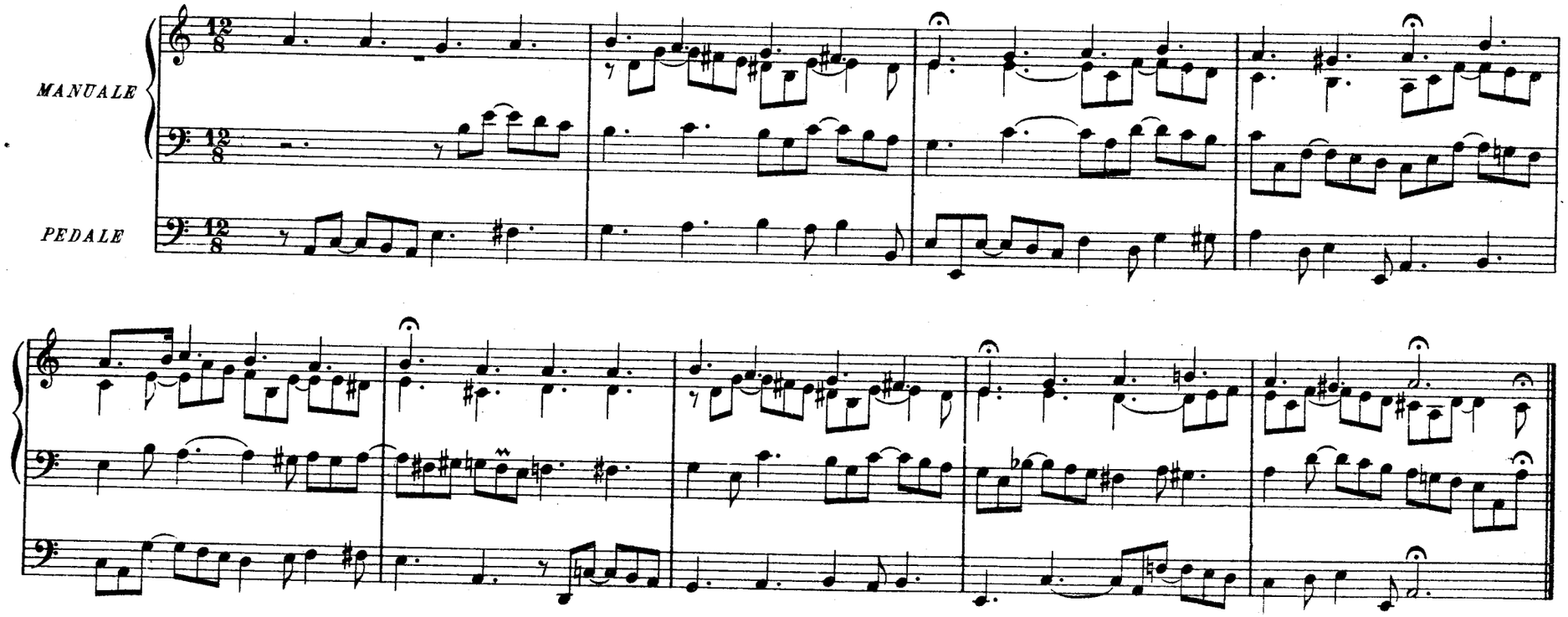




Nº 27.— *Le Christ gisait dans le tombeau.*— Christ lag in Todes Banden. *(VICTIMÆ PASCHALI LAUDES)*

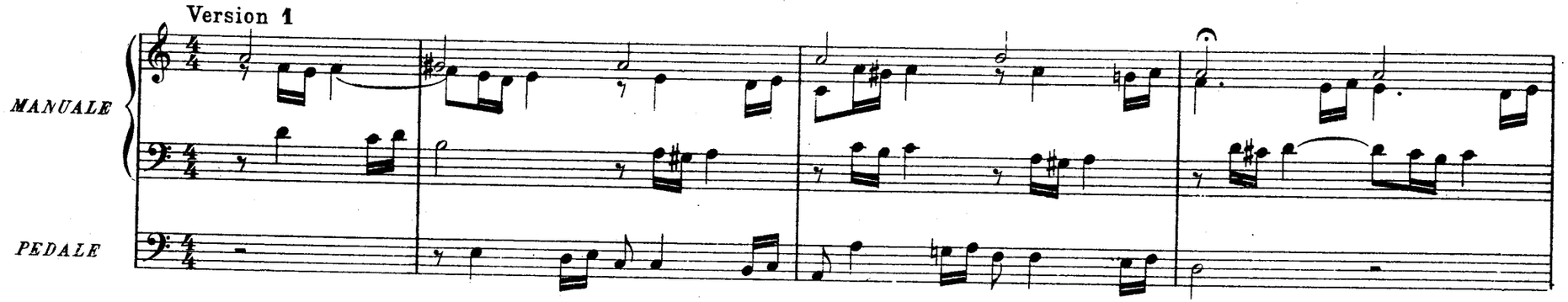


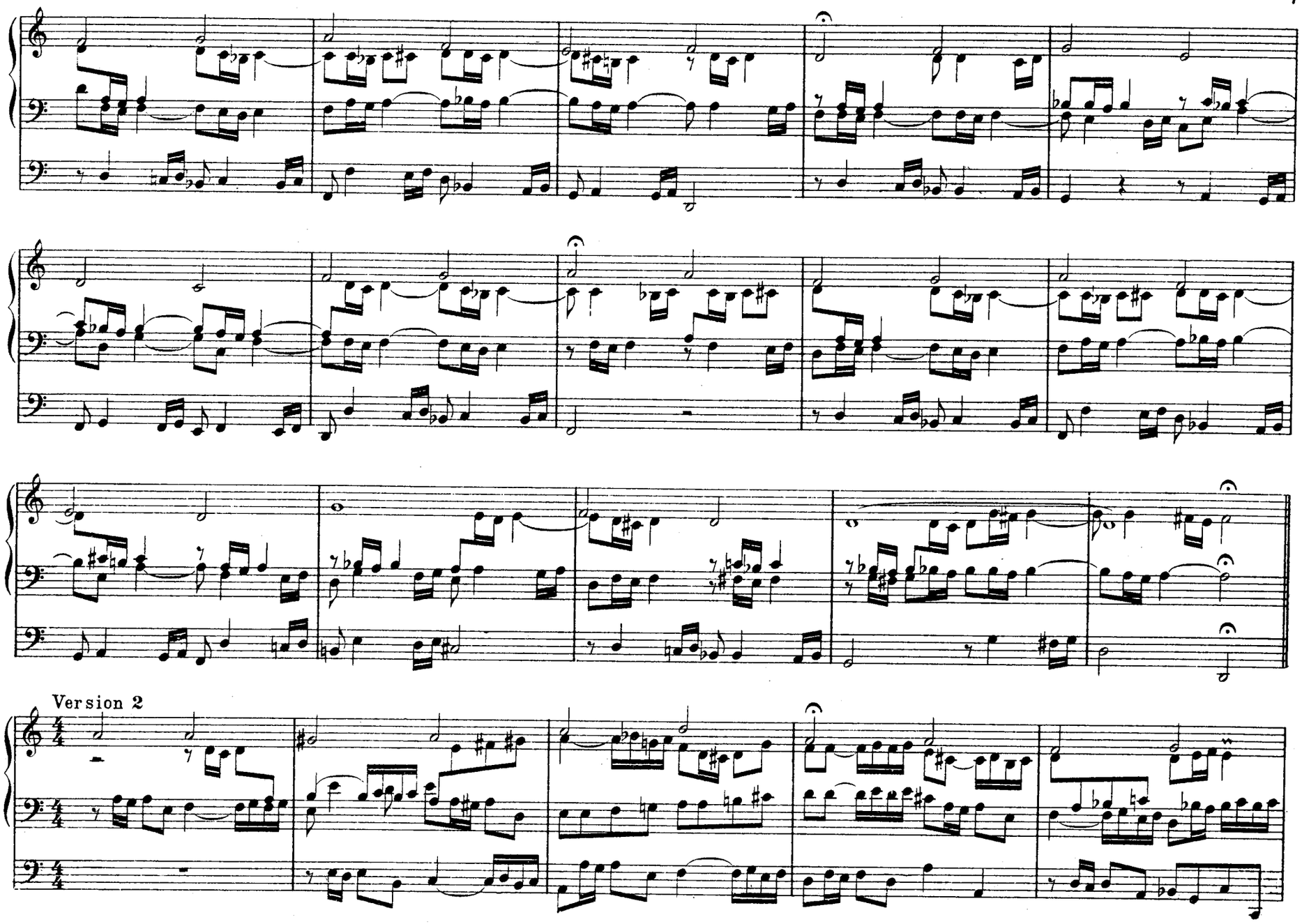
Nº 28._ *O Jésus, notre Sauveur.*_ Jésus Christus, unser Heiland.



Nº 29._ *Christ est ressuscité.*_ Christ ist erstanden. *(VICTIMÆ PASCHALI LAUDES)*

Version 1

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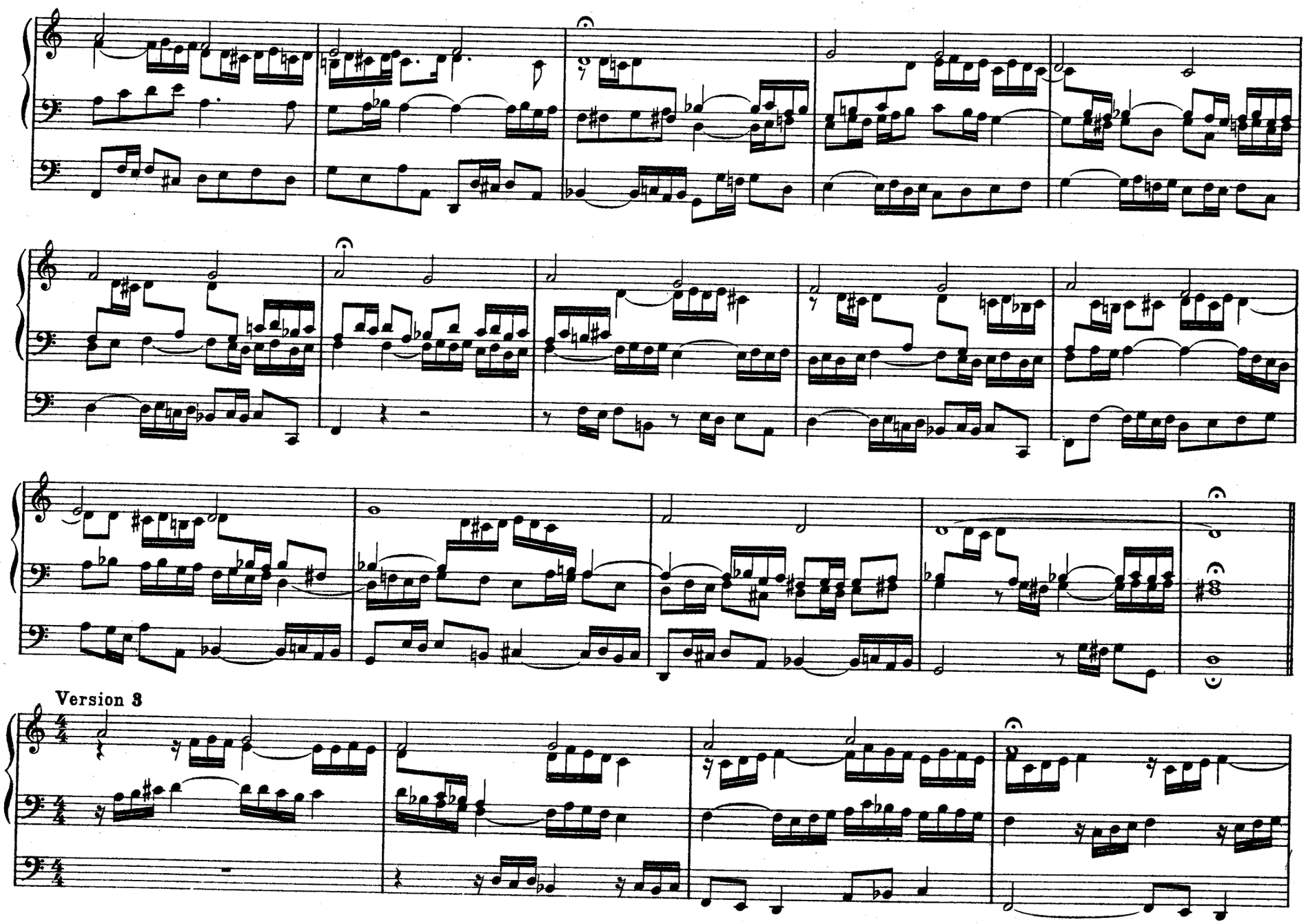
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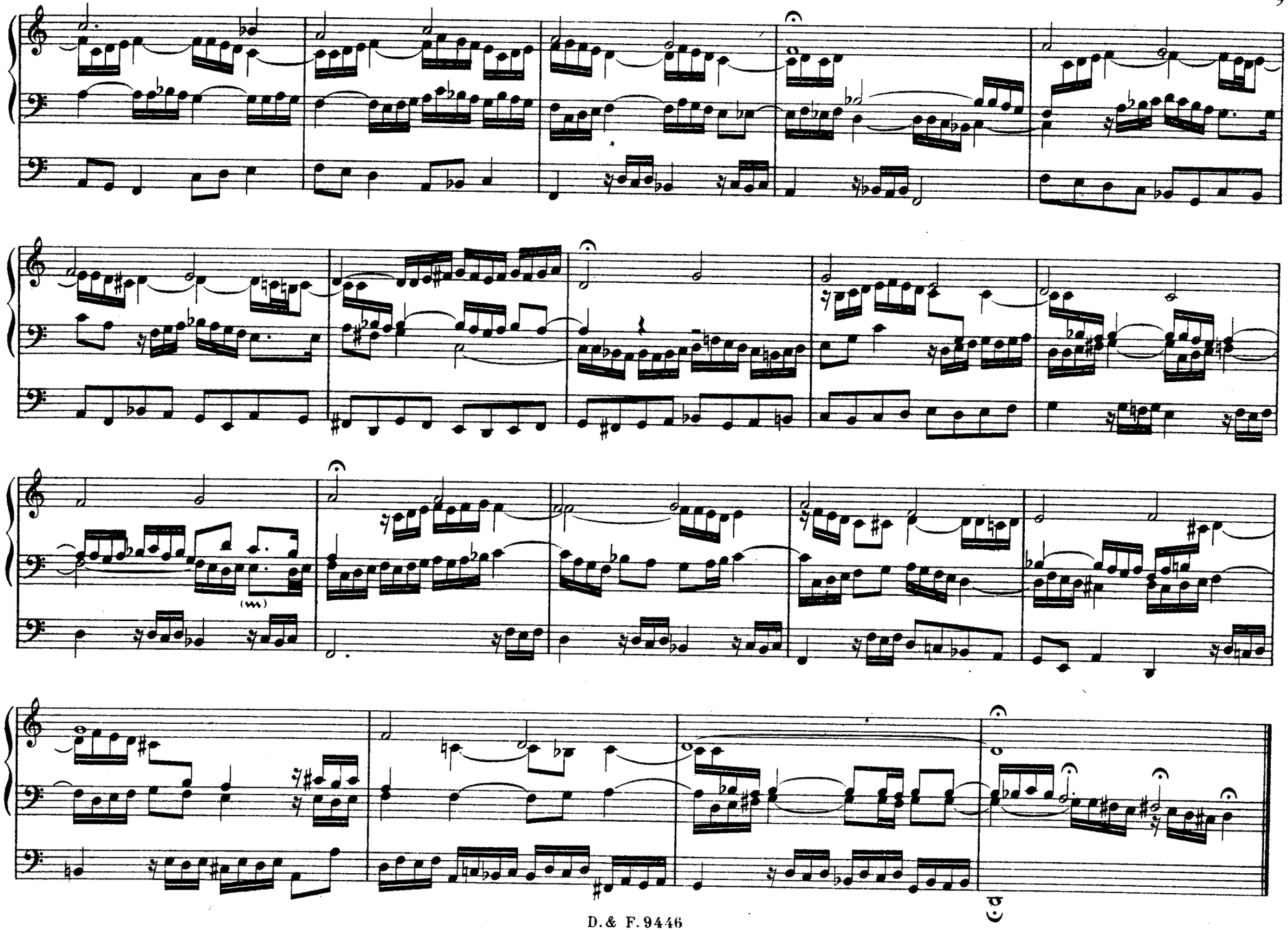
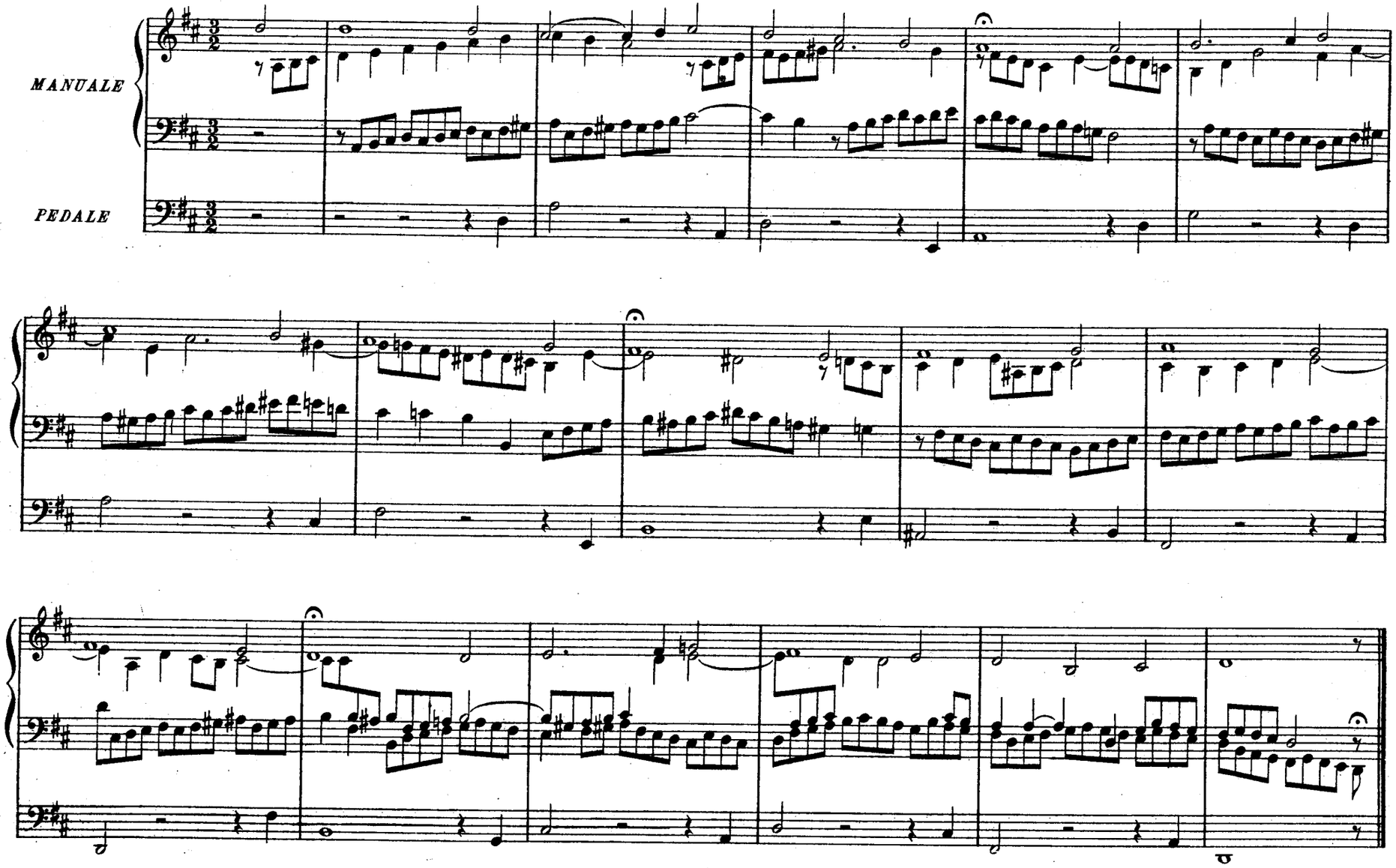
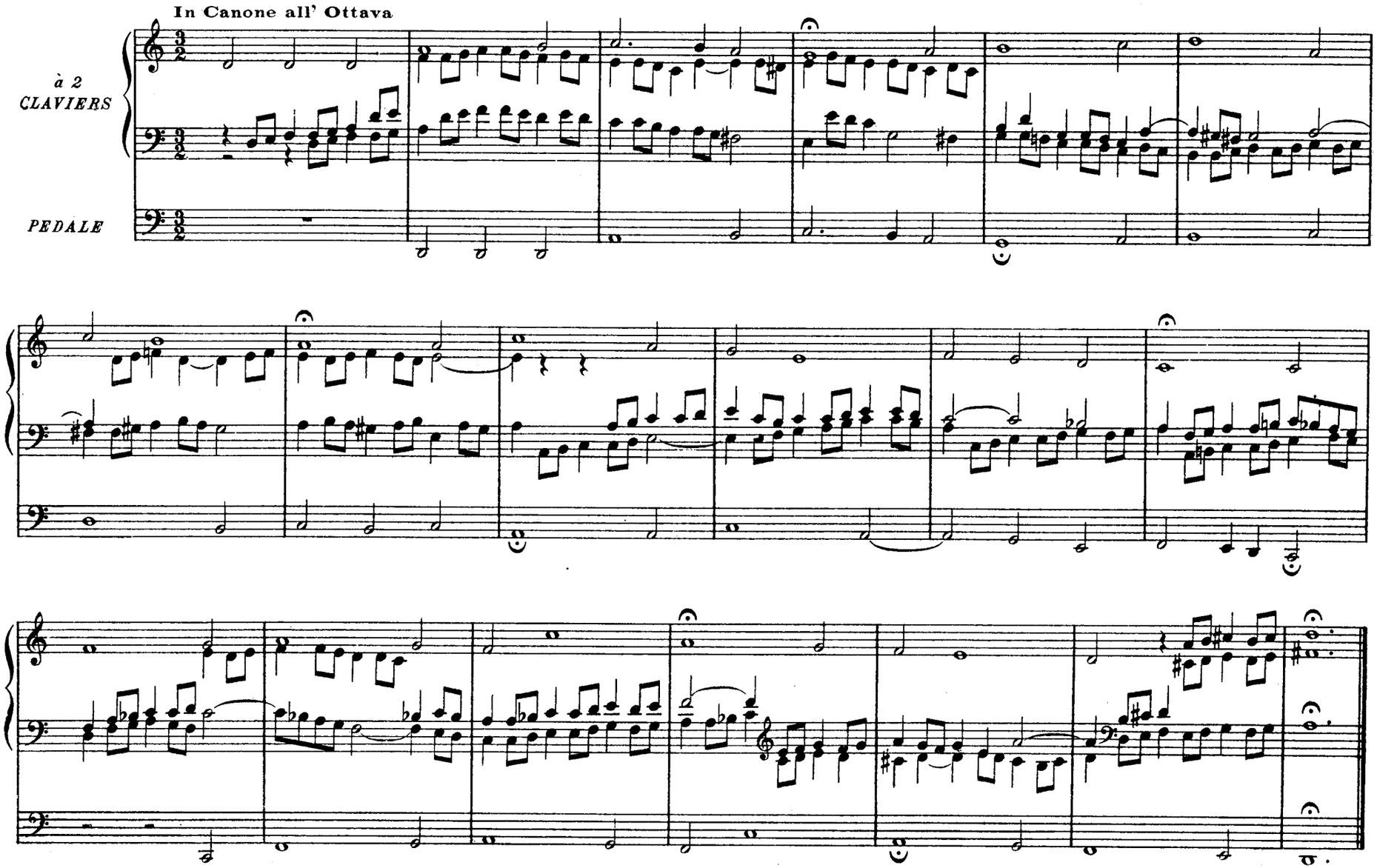


Nº 30. — *Christ est ressuscité.* — Erstanden ist der heil'ge Christ.

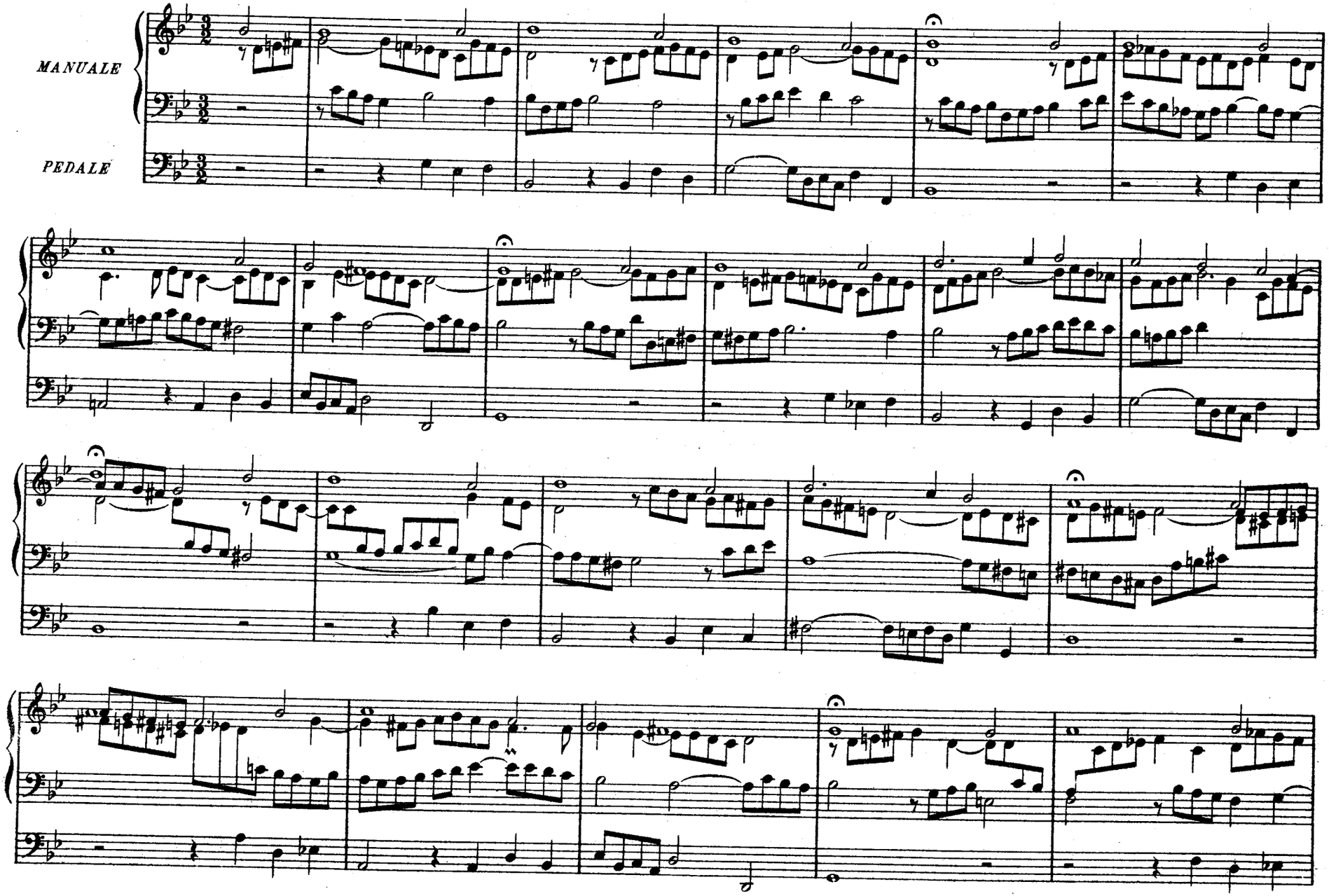


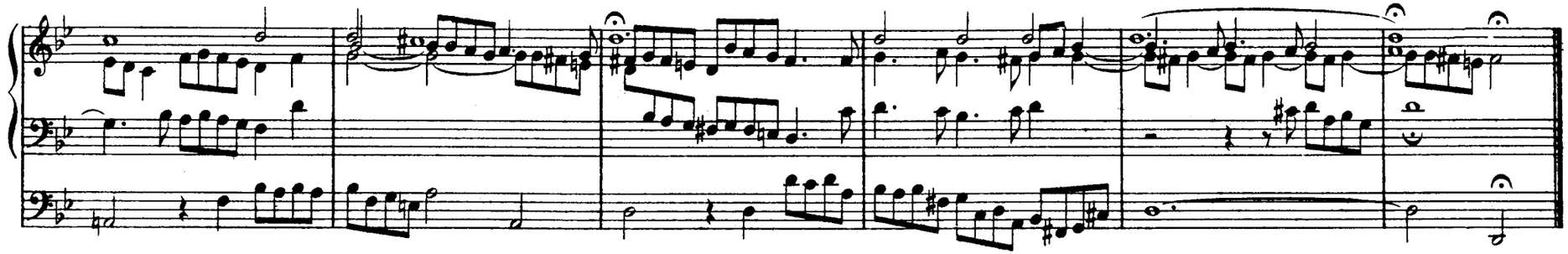
Nº 31. *Le jour divin est arrivé.* Erschienen ist der herrliche Tag.

In Canone all' Ottava

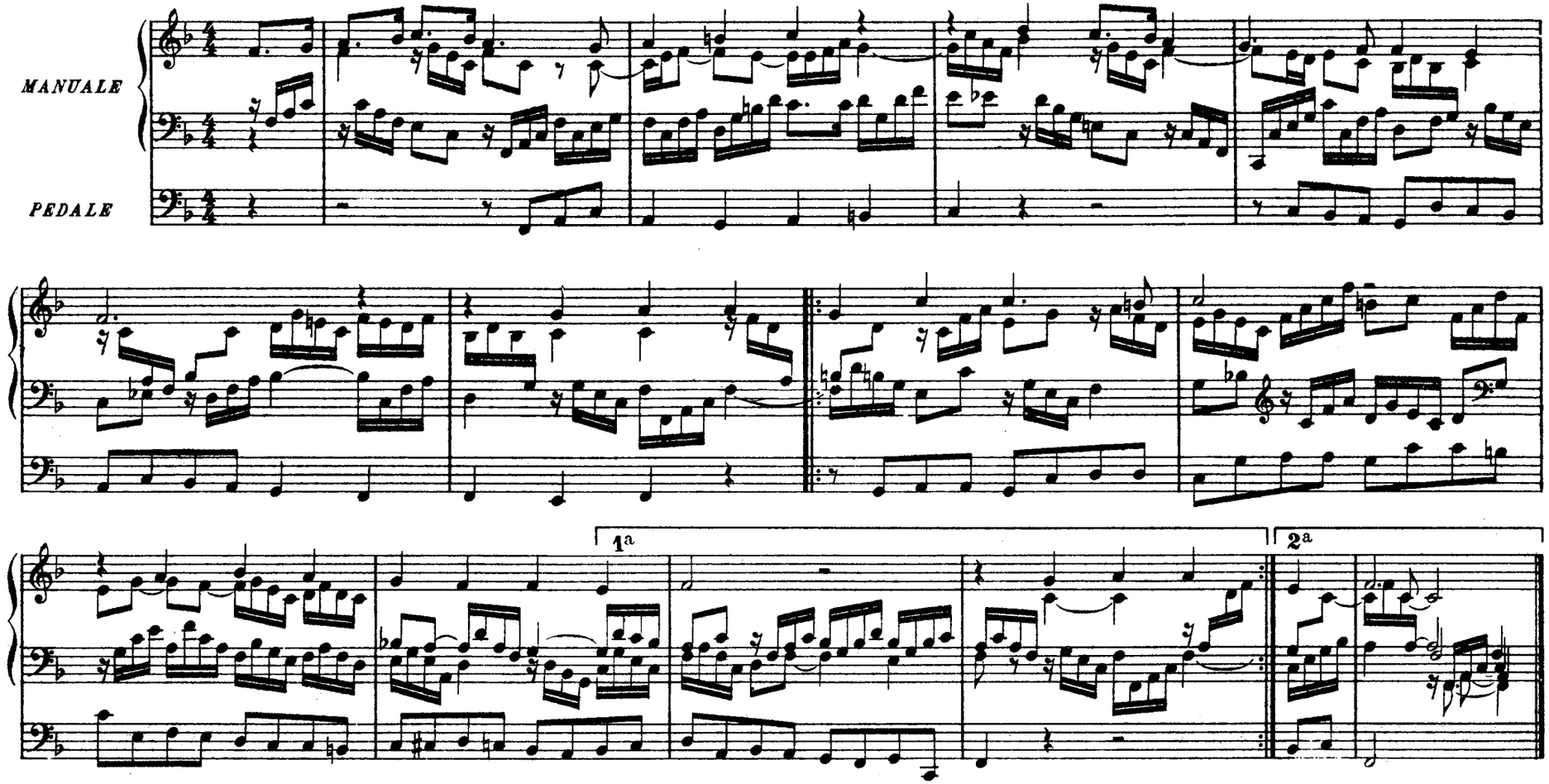


Nº 32. — *Aujourd'hui triomphe le Fils de Dieu.* — Heut triumphiret Gottes Sohn.



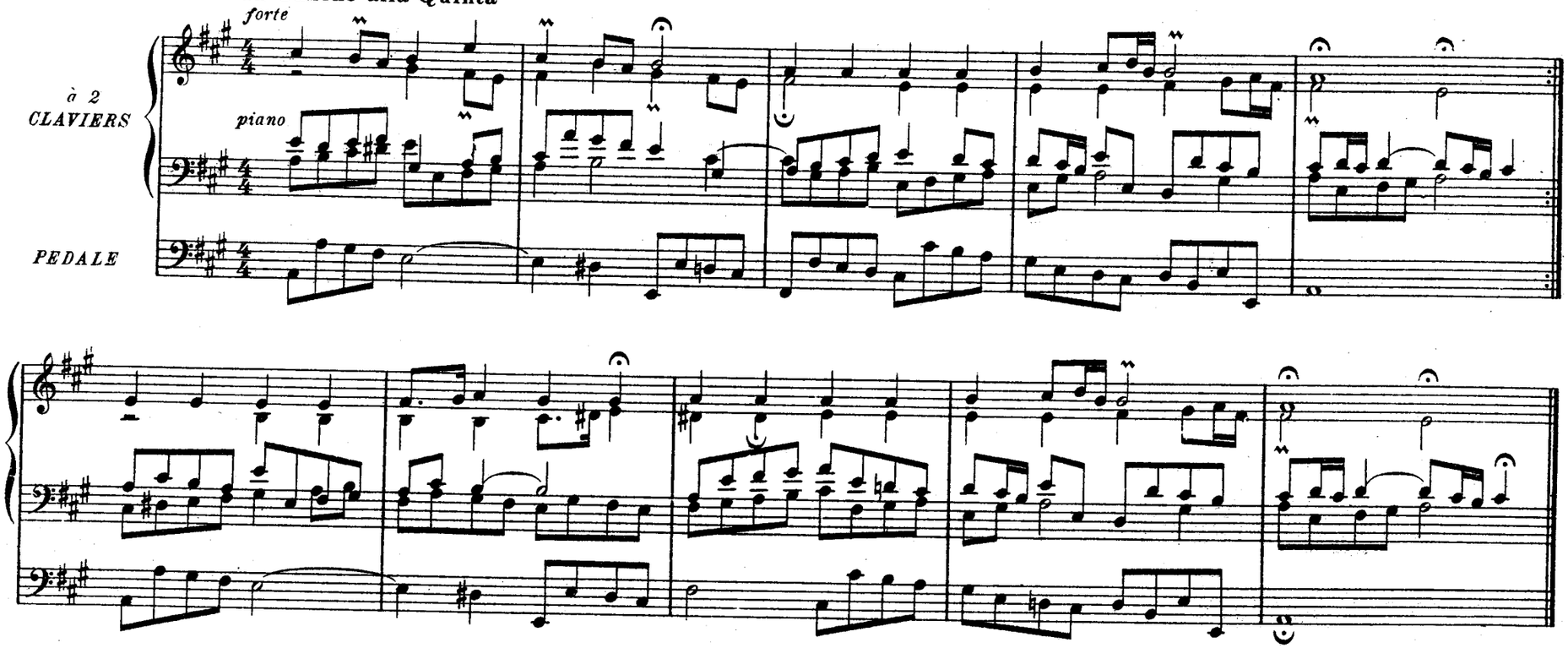


Nº33. *O Seigneur Jésus-Christ, Toi qui viens à nous!* Herr Jesu Christ, Dich zu uns wend'!

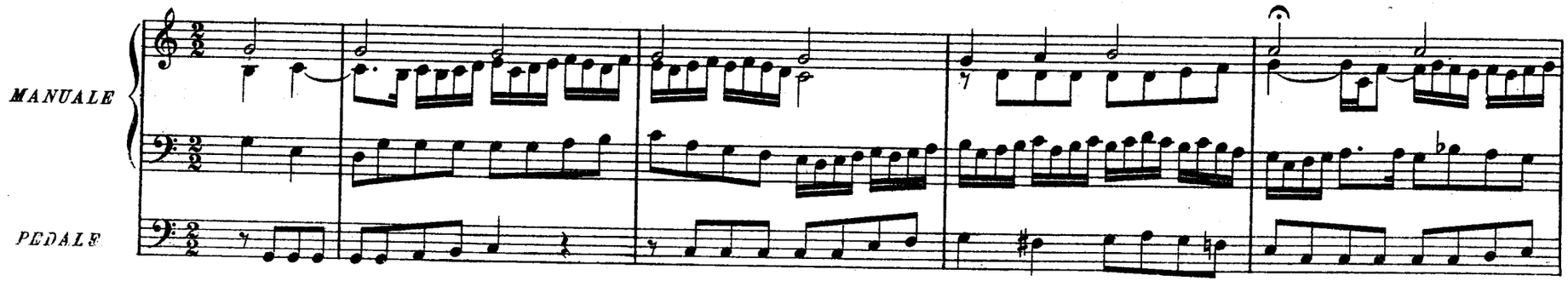


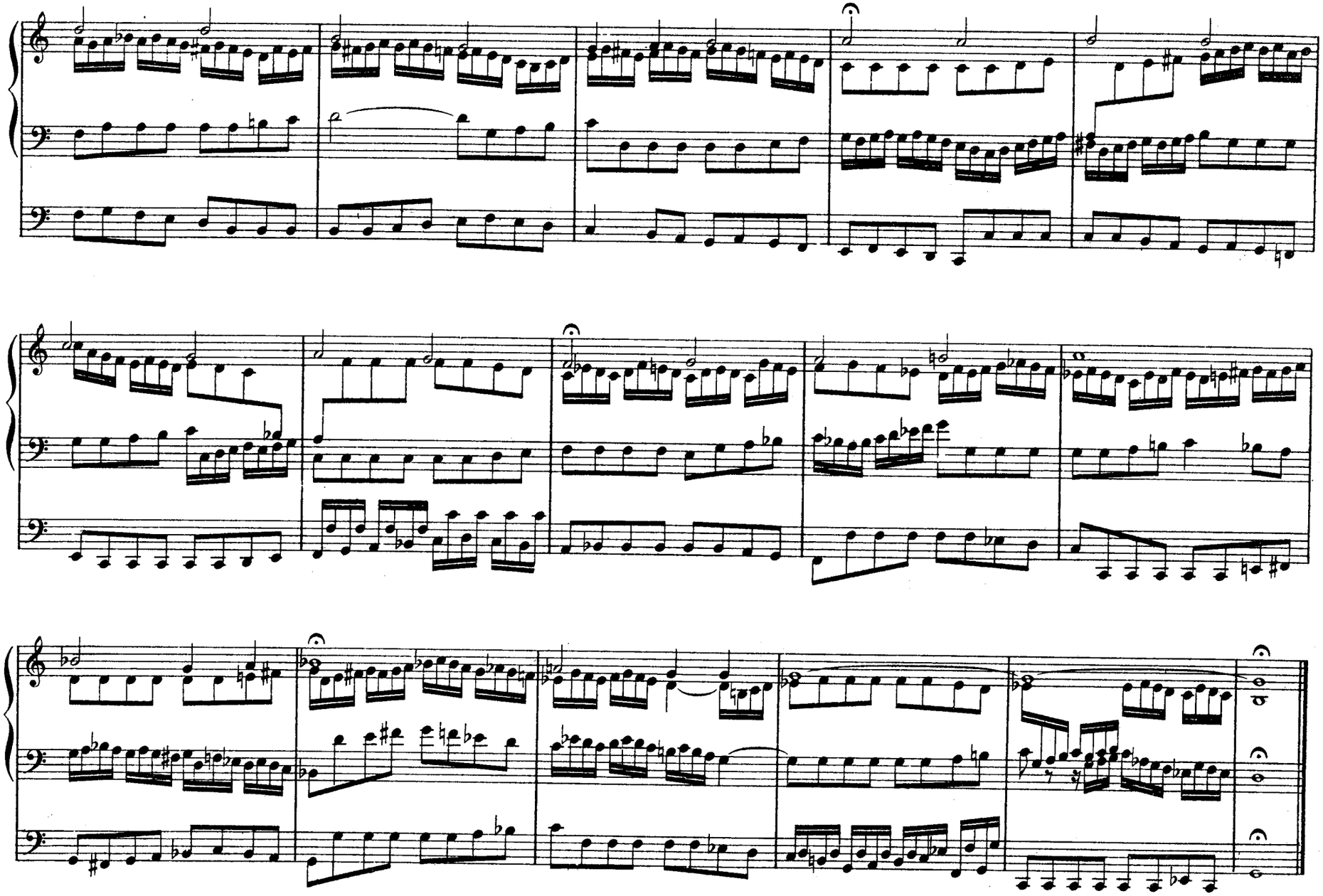
Nº 34.— *O doux Jésus, nous sommes ici près de Toi.*— Liebster Jésu, wir sind hier.

In Canone alla Quinta

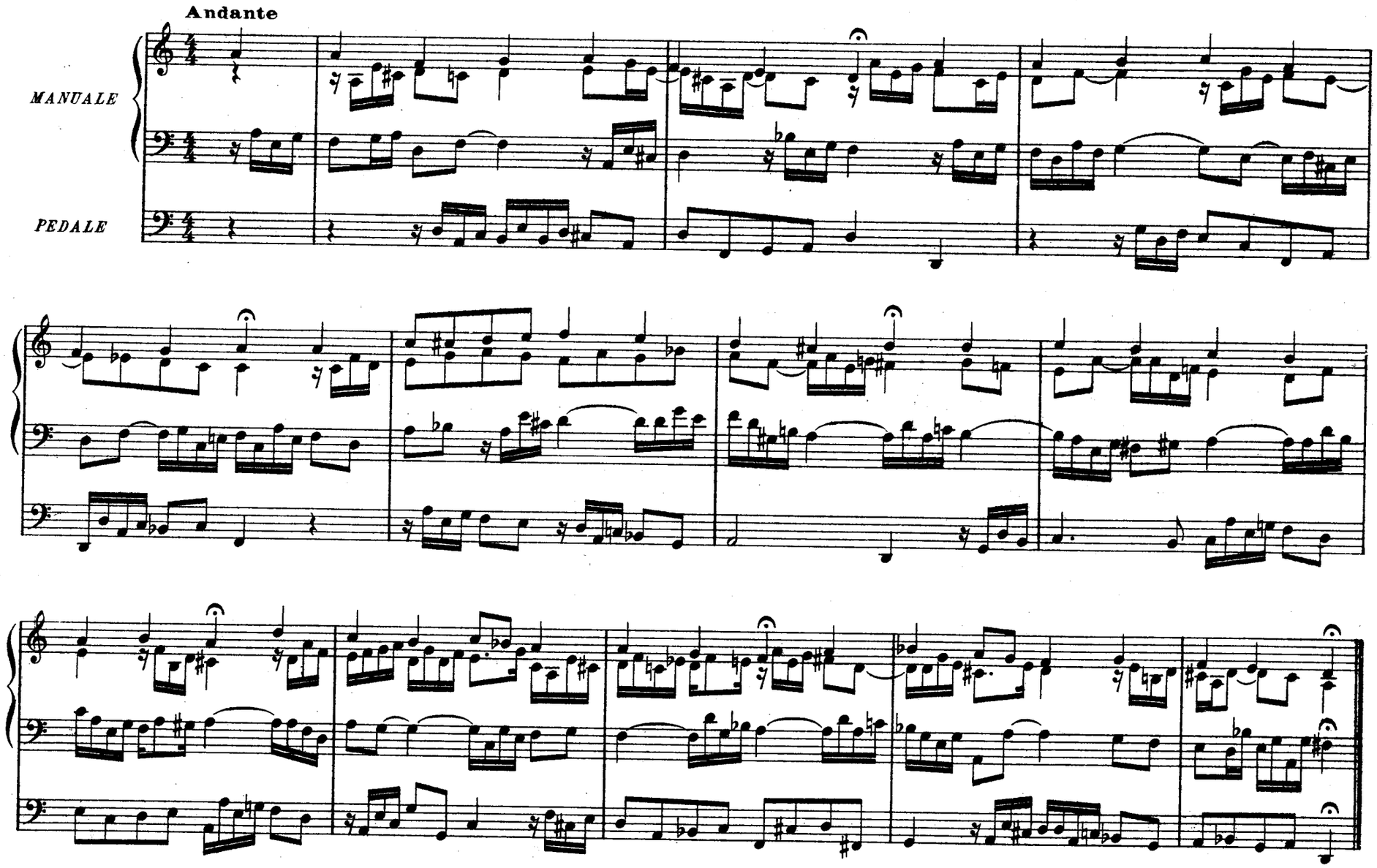


Nº 35.— *Voici quels sont les dix commandements de Dieu.*— Dies sind die heil'gen zehn Gebot'.

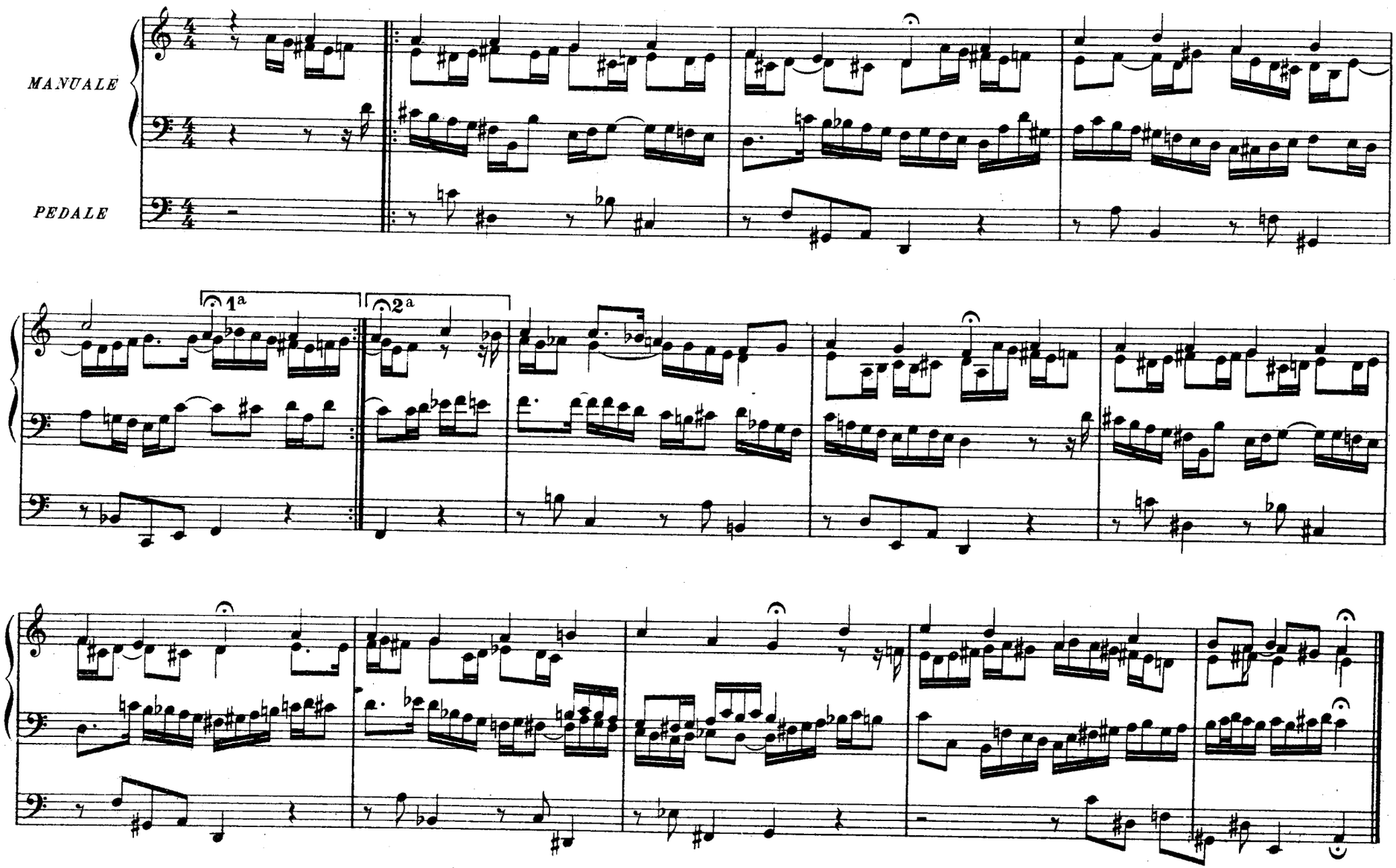




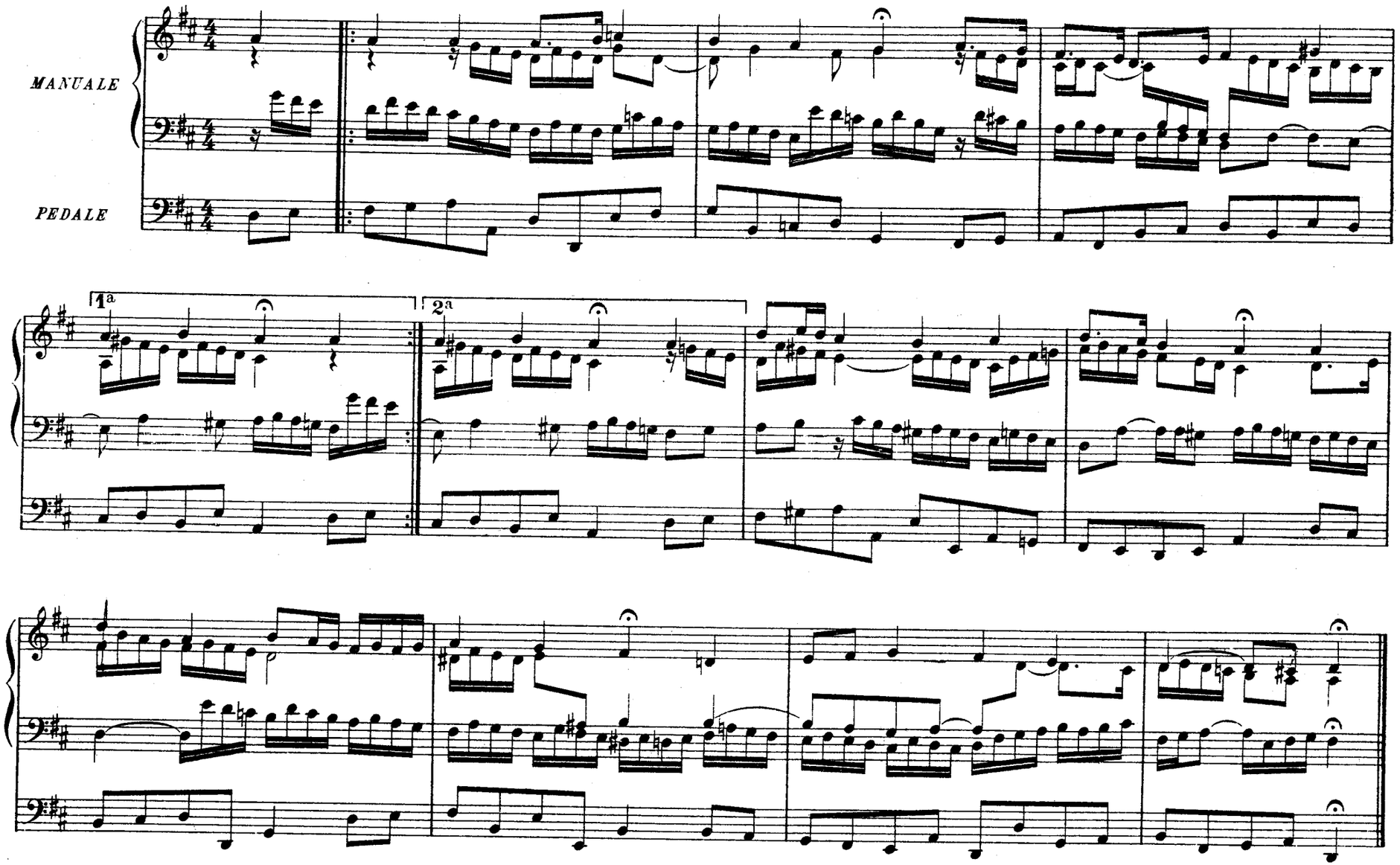
Nº 36.– *PATER NOSTER.*– Vater Unser im Himmelreich.



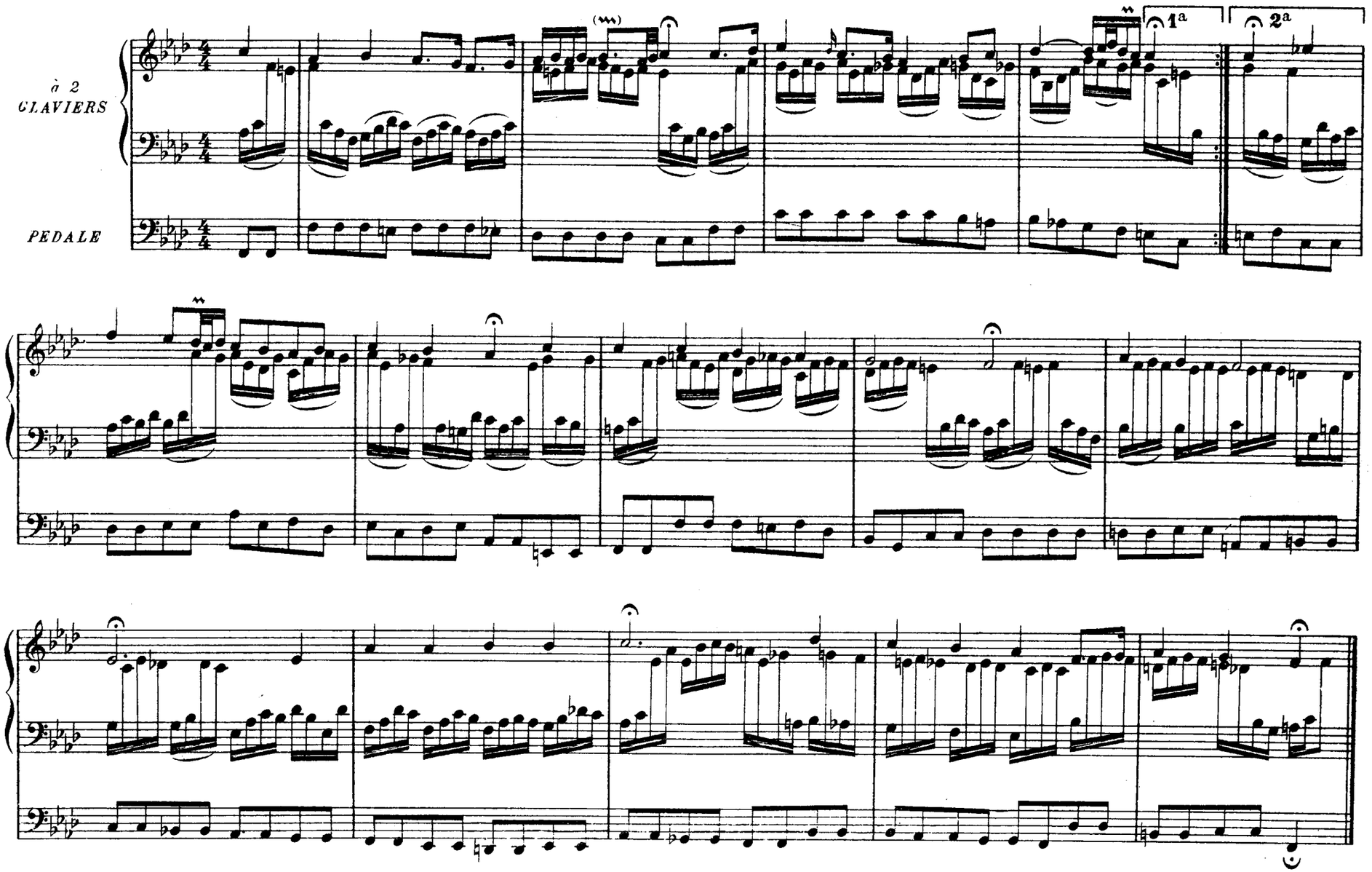
Nº 37. — *Par la chute d'Adam le monde est corrompu.* — Durch Adam's Fall ist ganz verderbt.



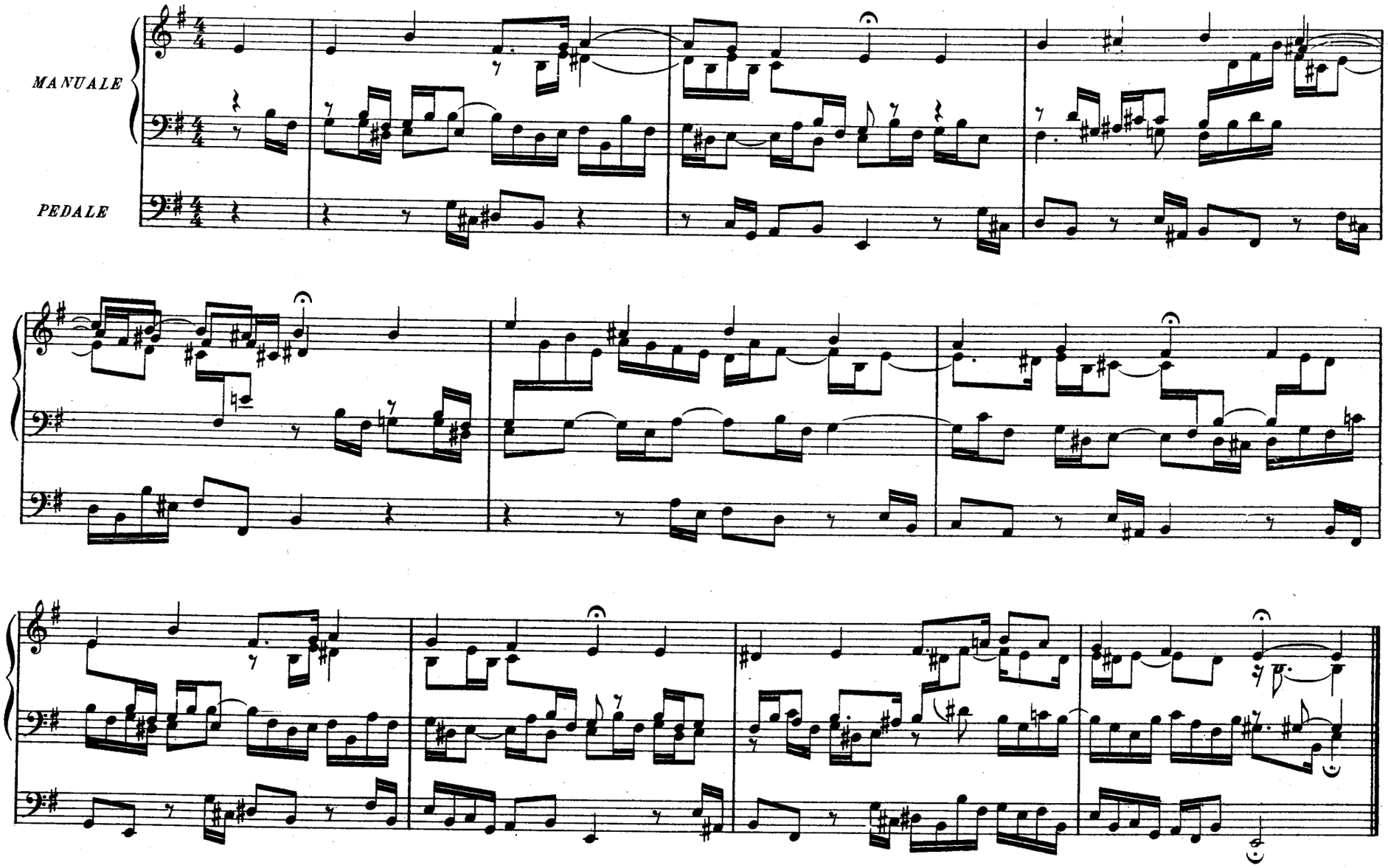
№ 38. — *Par Toi nous est venu le Salut.* — Es ist das Heil uns kommen her.



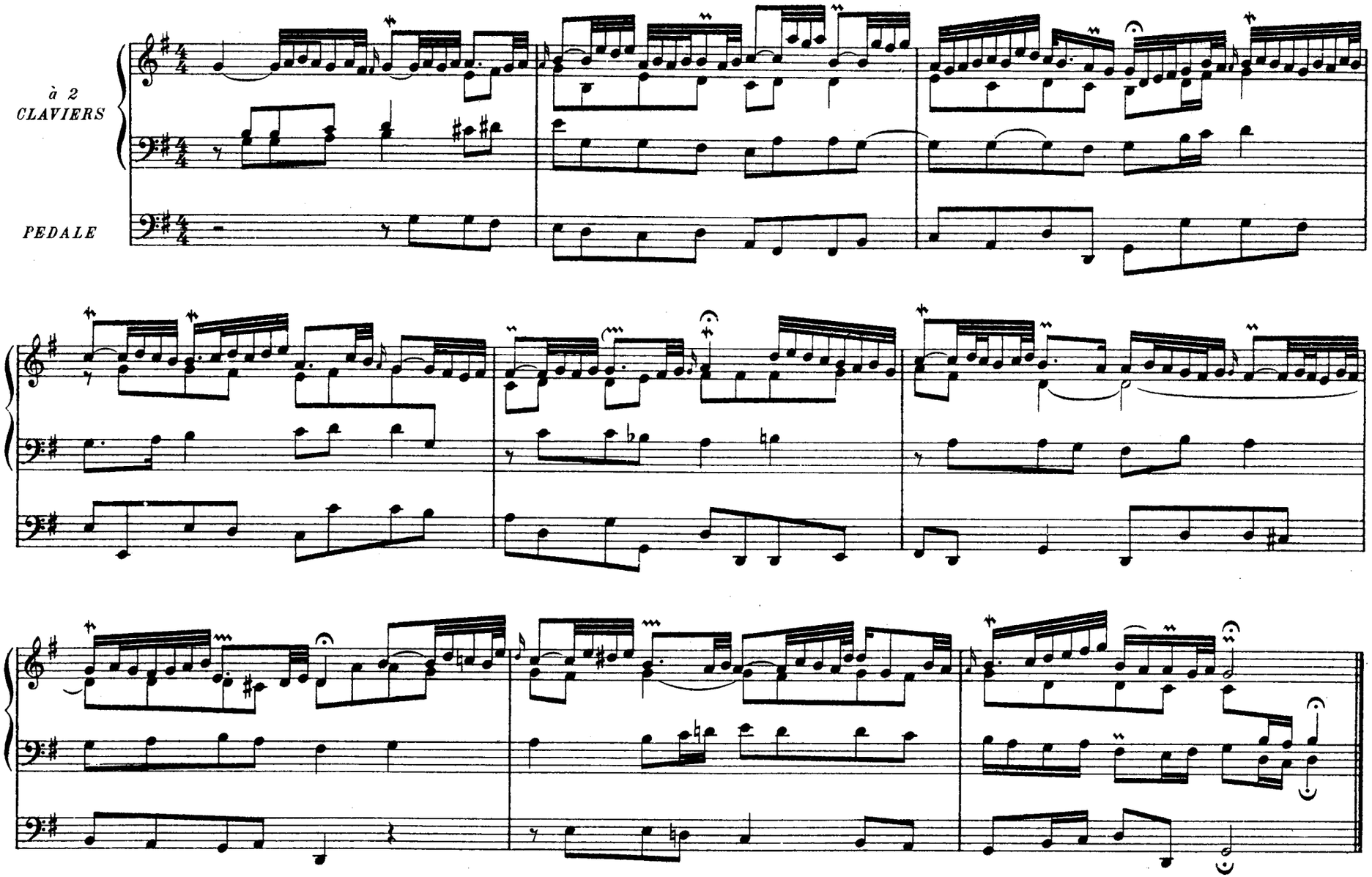
Nº 39. — *O Jésus-Christ! Je T'implore!* — Ich ruf' zu Dir, Herr Jésu Christ



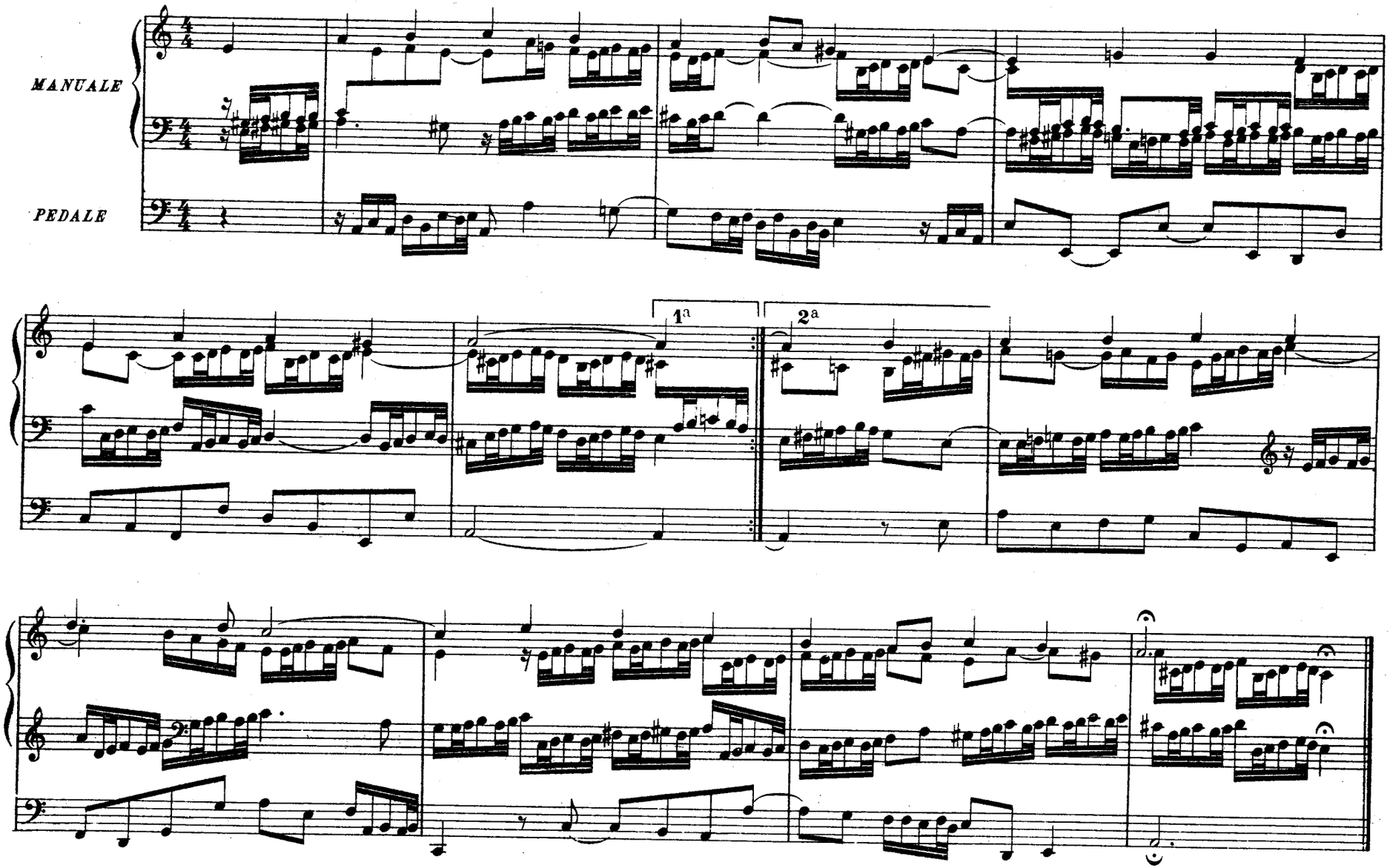
Nº 40. — *En Toi, Seigneur, j'ai mis tout mon espoir.* In Dich hab' ich gehoffet, Herr.



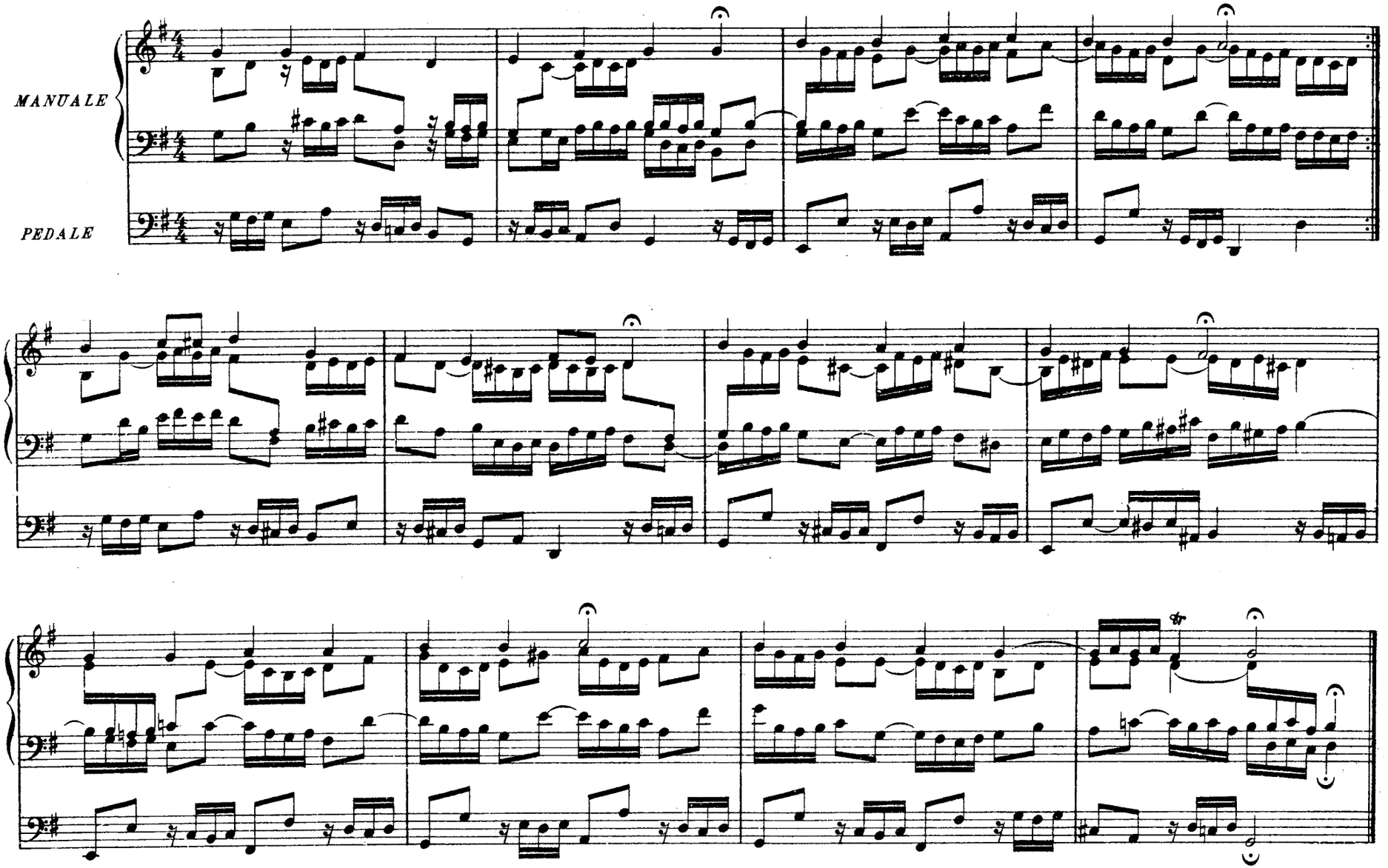
Nº 41. — *Lorsque nous sommes tombés dans la détresse.* — Wenn wir in höchsten Nöthen sein.



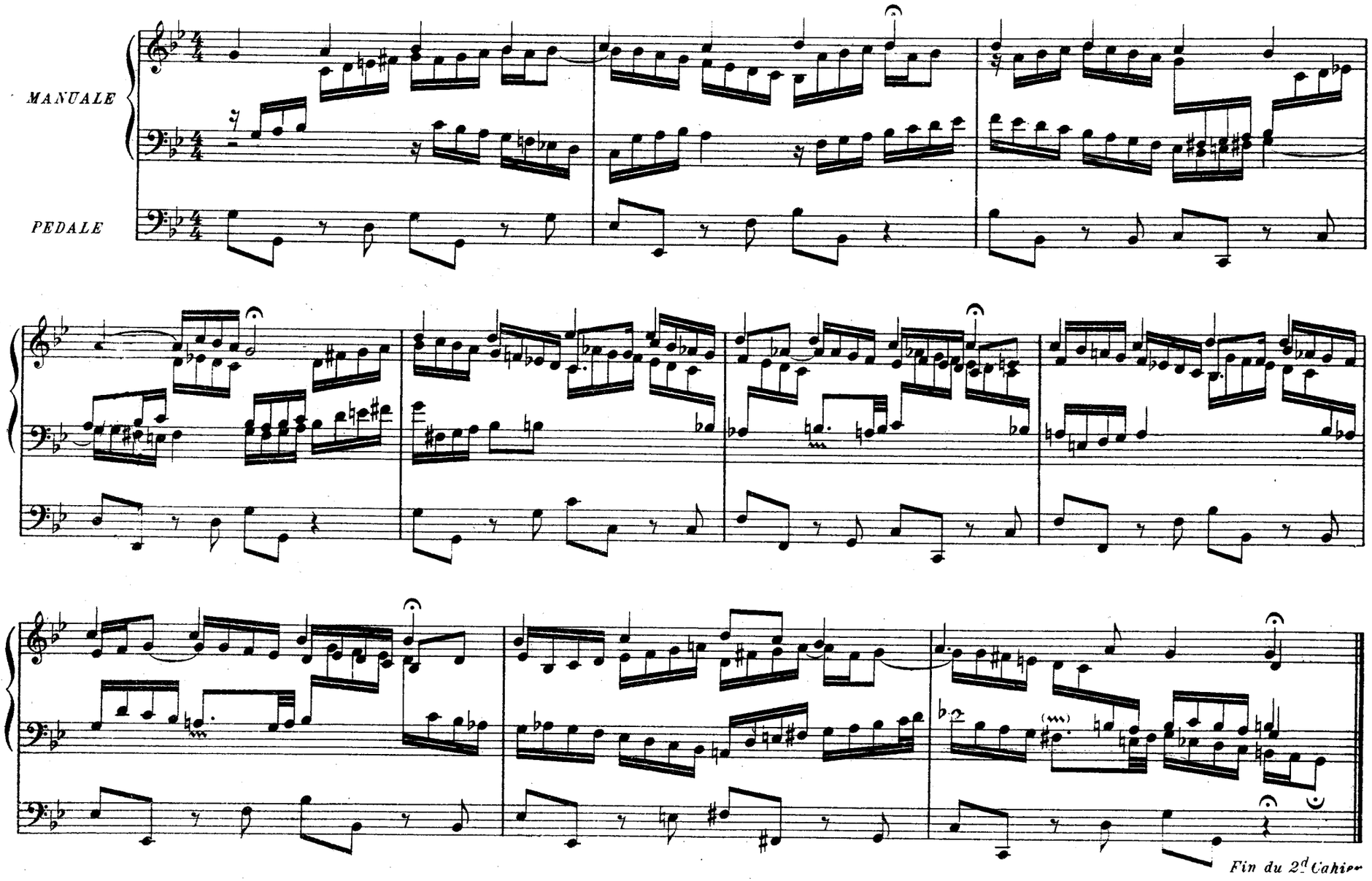
Nº 42. *Celui qui maintenant laisse dans son cœur regner le doux Seigneur.* Wer nur den lieben Gott lässt walten.



№ 43. — *Nous sommes tous mortels.* — Alle Menschen müssen sterben.



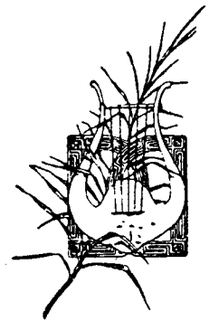
Nº 44. — *Ah! Que tout est vain et fugitif.* — Ach! wie nichtig, ach! wie flüchtig



J.S.BACH

3me Cahier de CHORALS variés

Révision par GABRIEL FAURÉ



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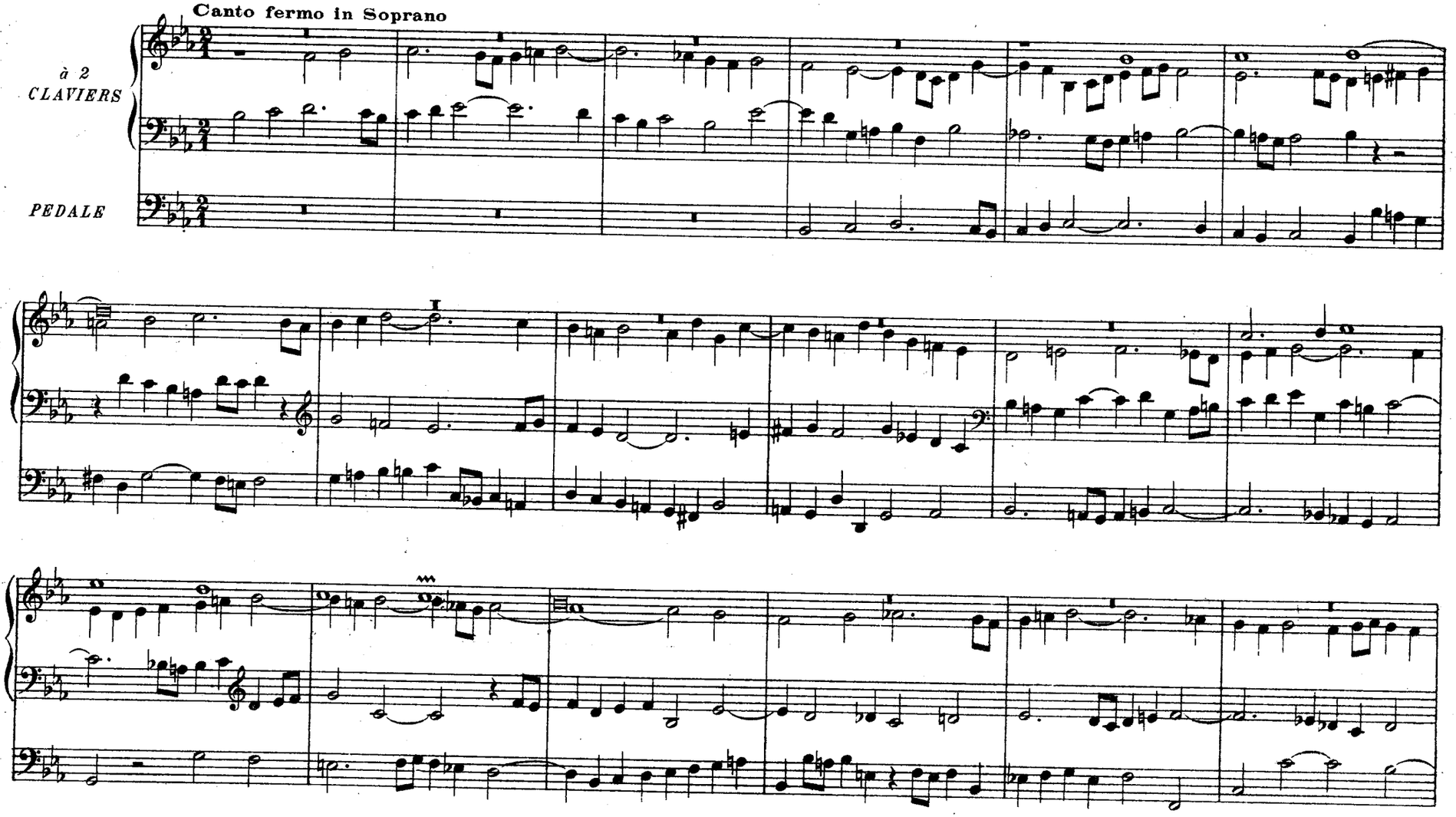
CHORALS VARIÉS

Grand Recueil des "Chorals dogmatiques"
(publiés en 1739)

J. S. BACH

Nº1. – *Dieu, Père Eternel.* – Kyrie, Gott Vater in Ewigkeit.



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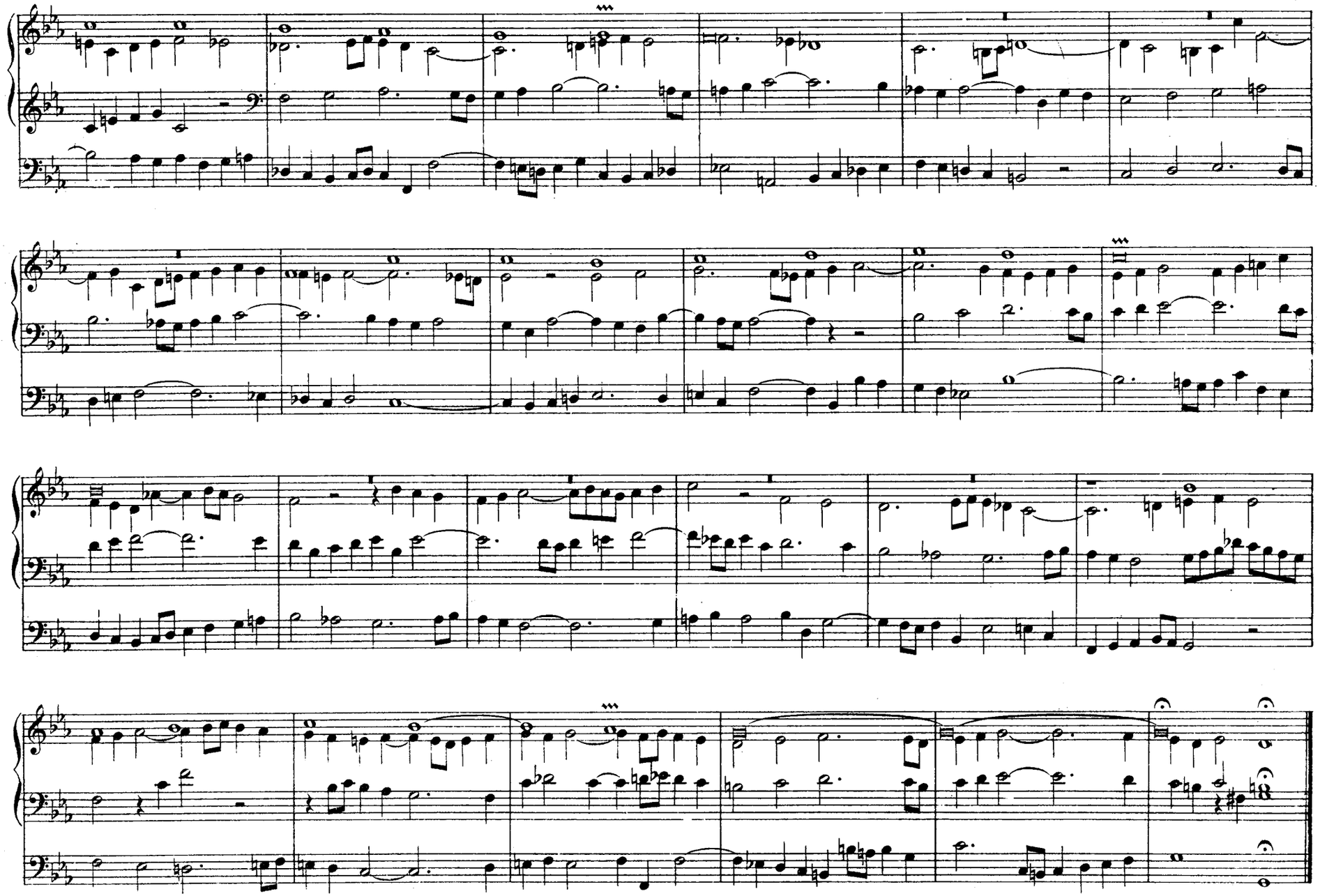
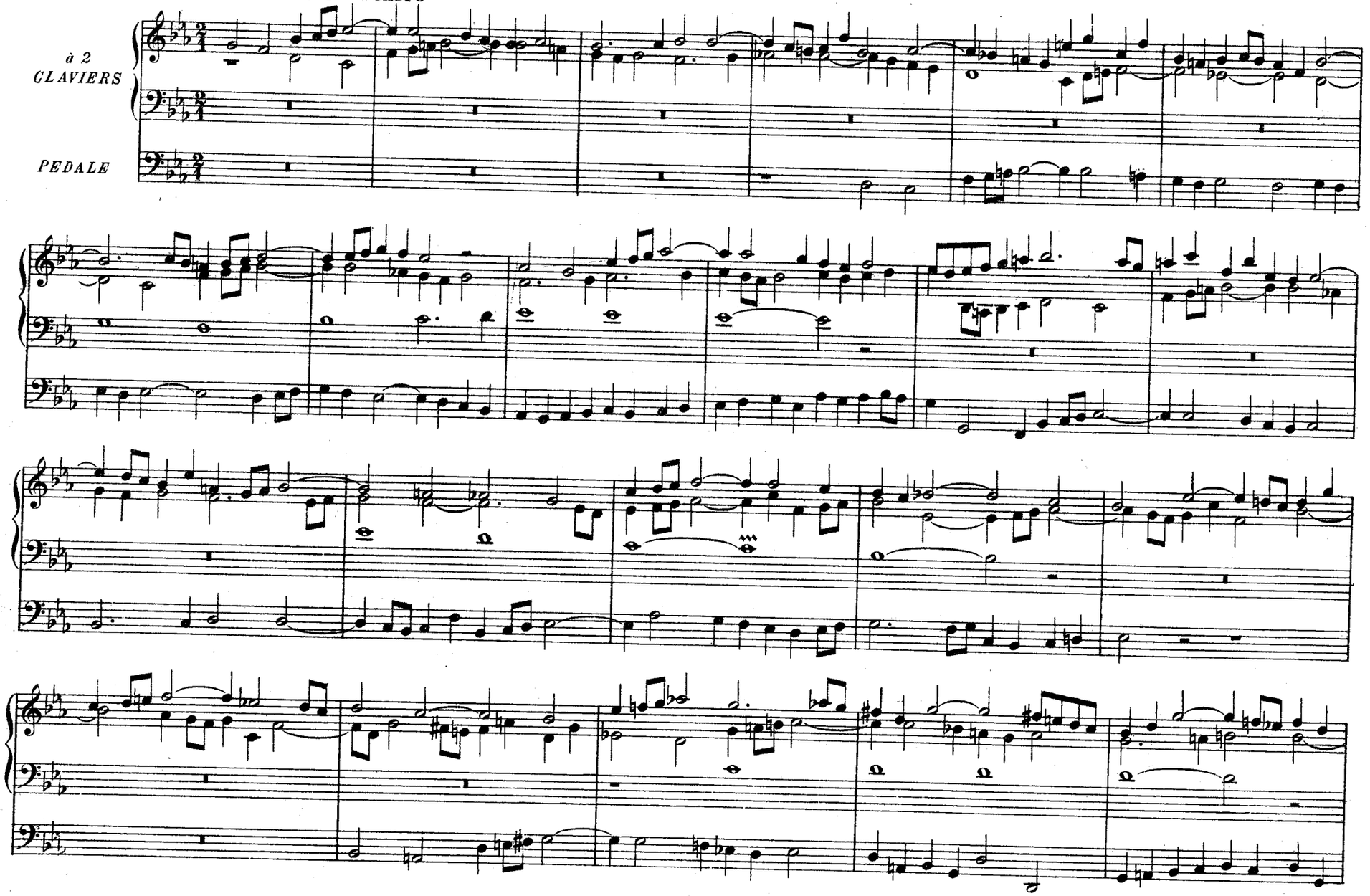


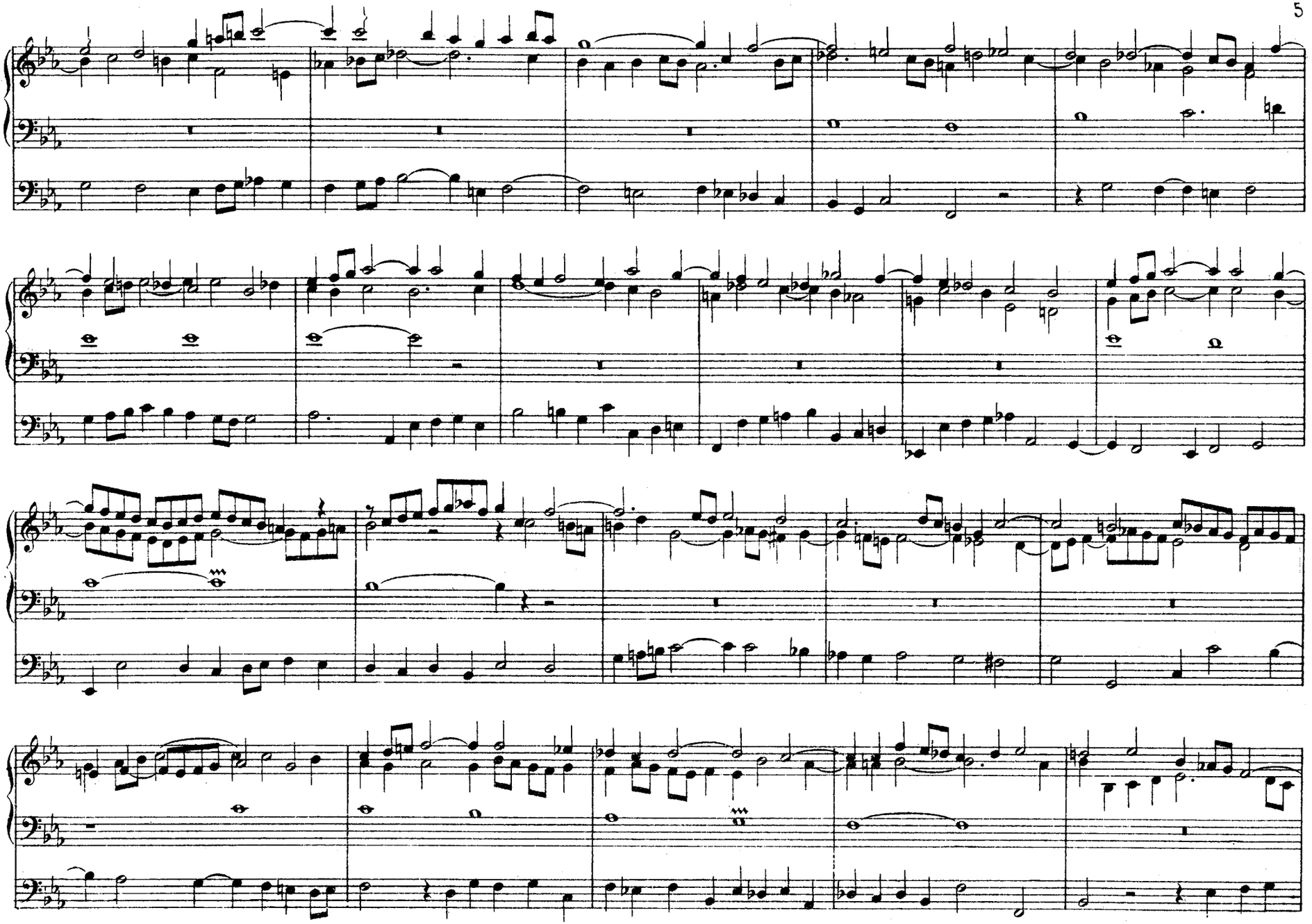
Nº 2. – *Christ Consolateur du monde.* – Christe, aller Welt Trost.

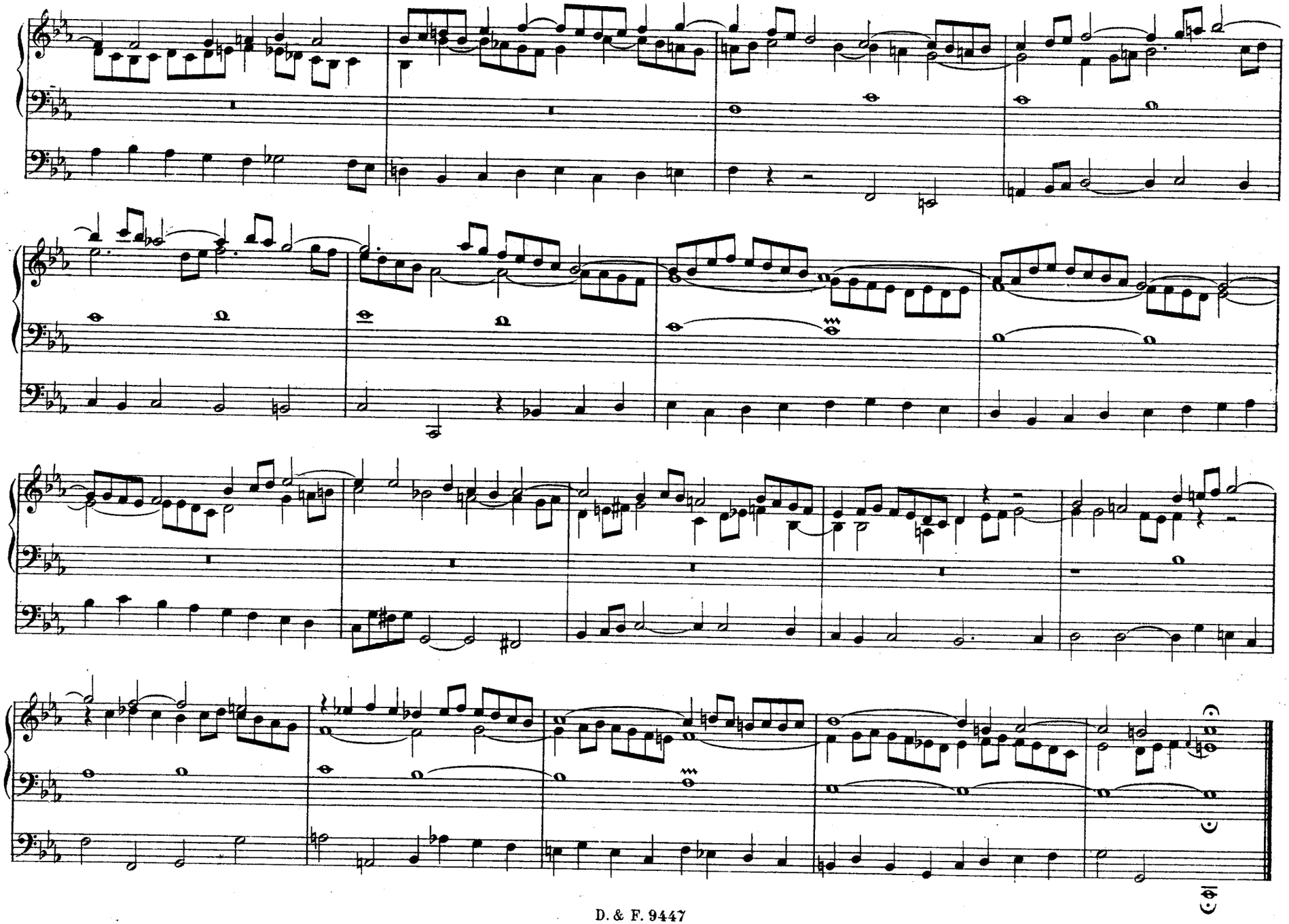
Canto fermo in Tenore

à 2 CLAVIERS

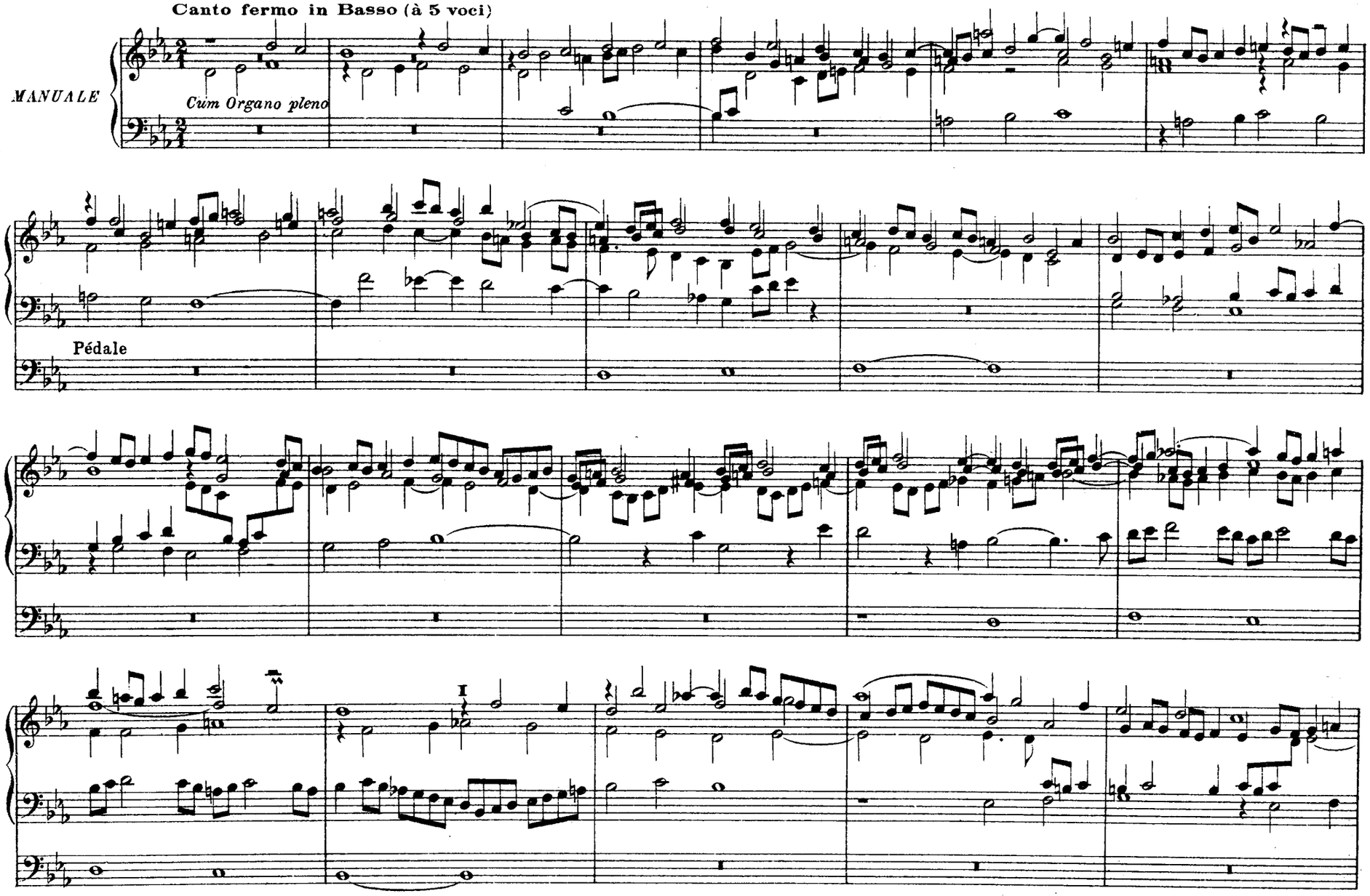
PEDALE

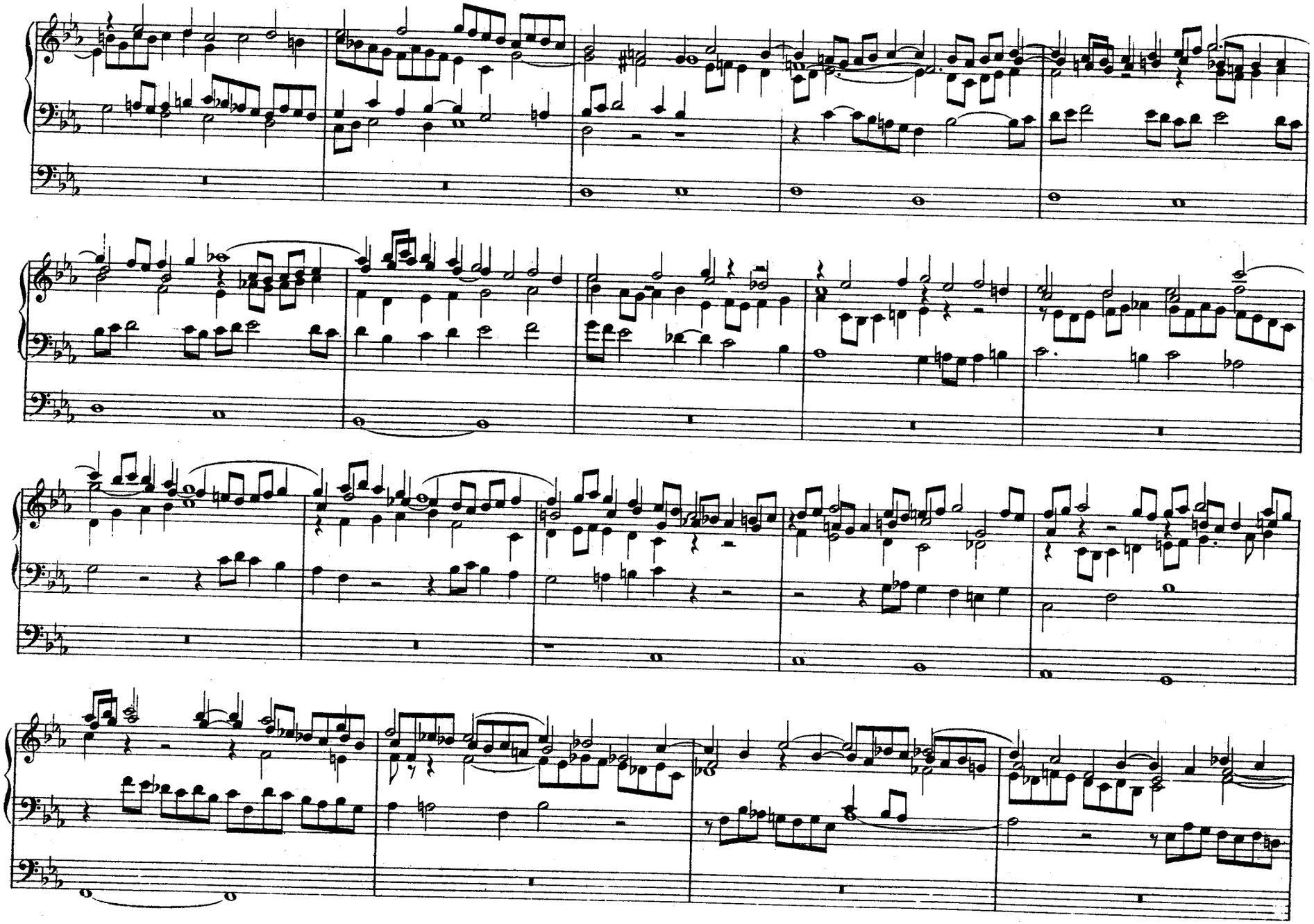


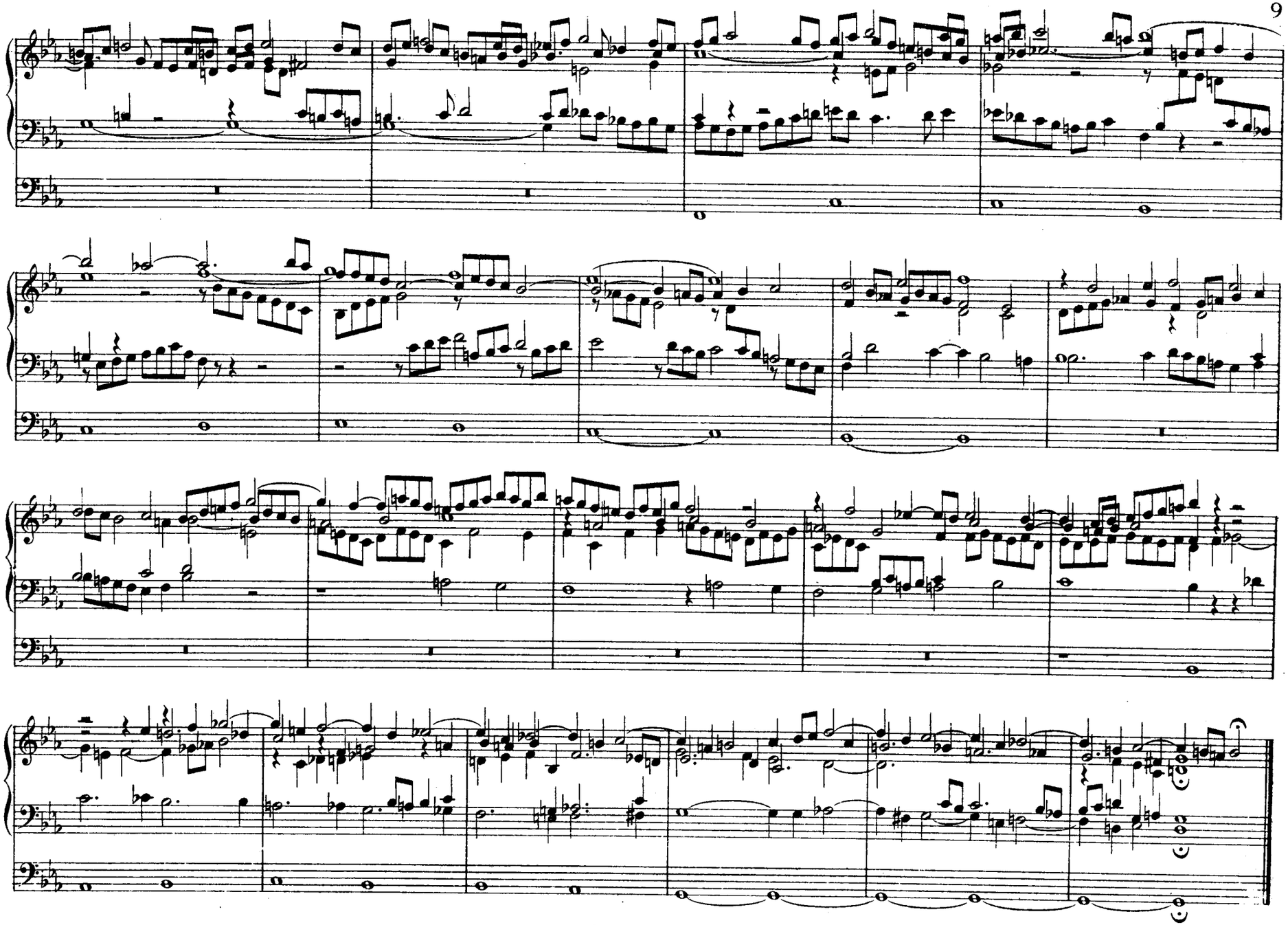




N°3. — *Esprit-Saint Dieu de Lumière.* — Kyrie, Gott heileiger Geist.



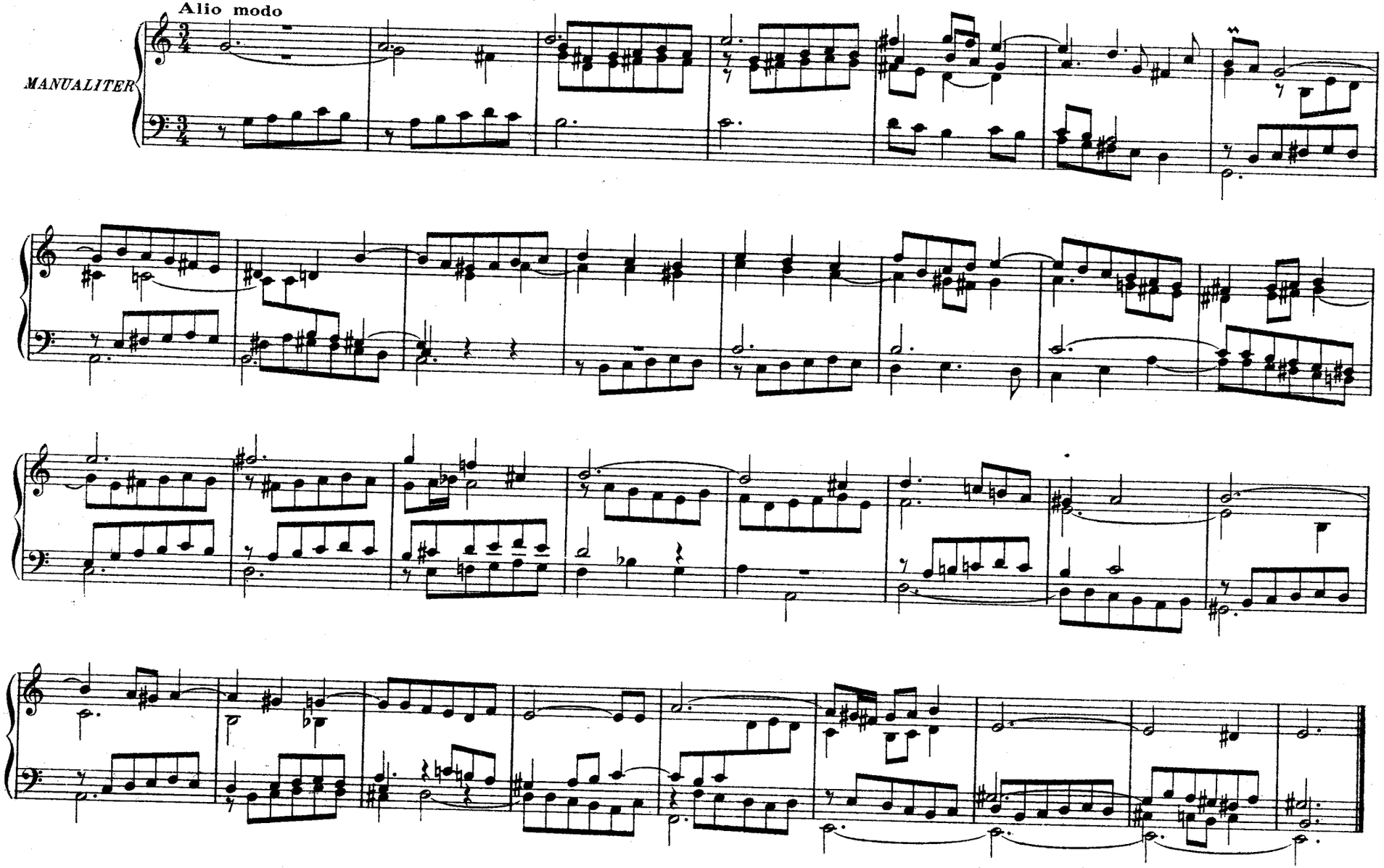




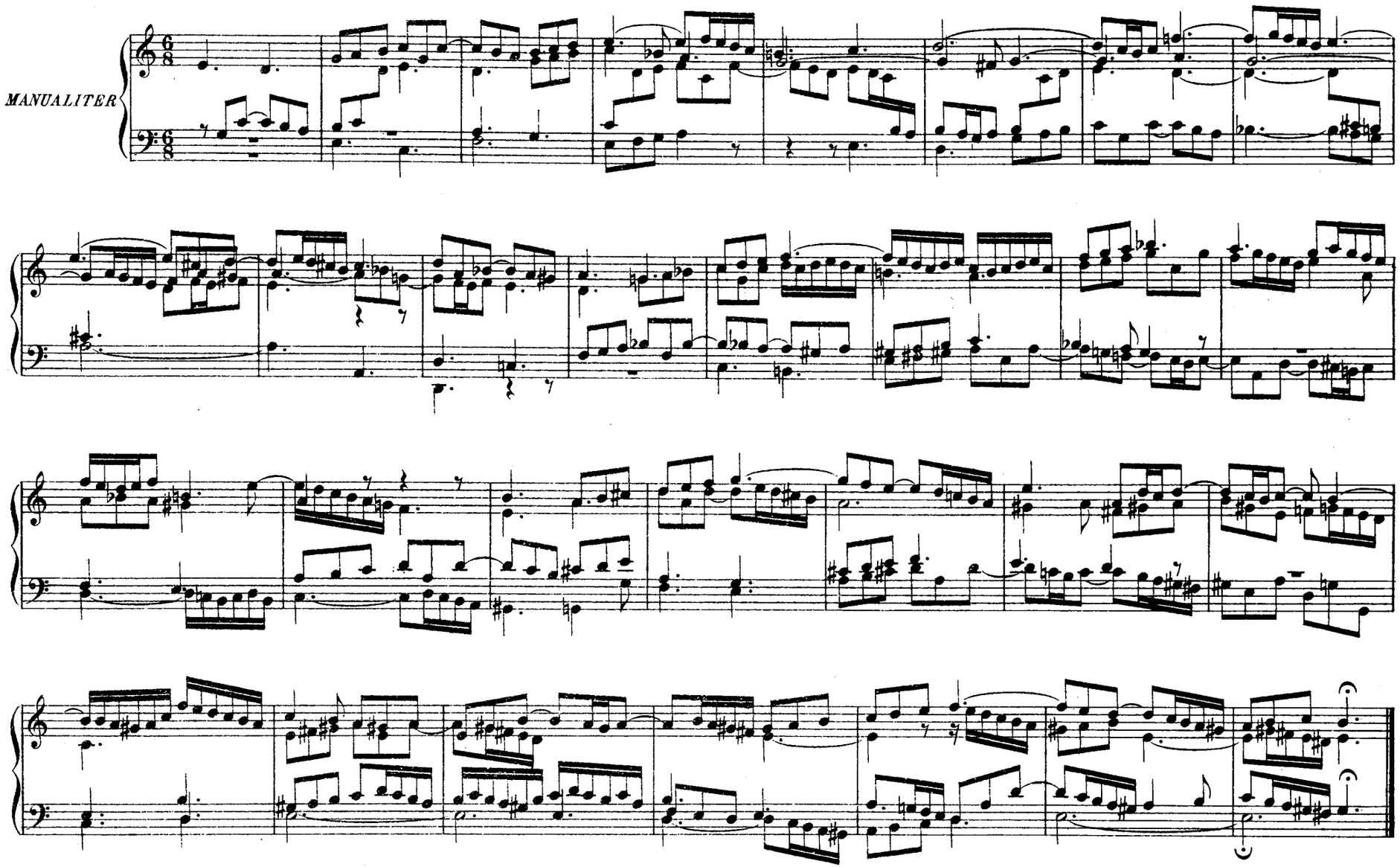
N°4. – *Dieu, Père Eternel.* – Kyrie Gott Vater in Evigkeit.

Alio modo

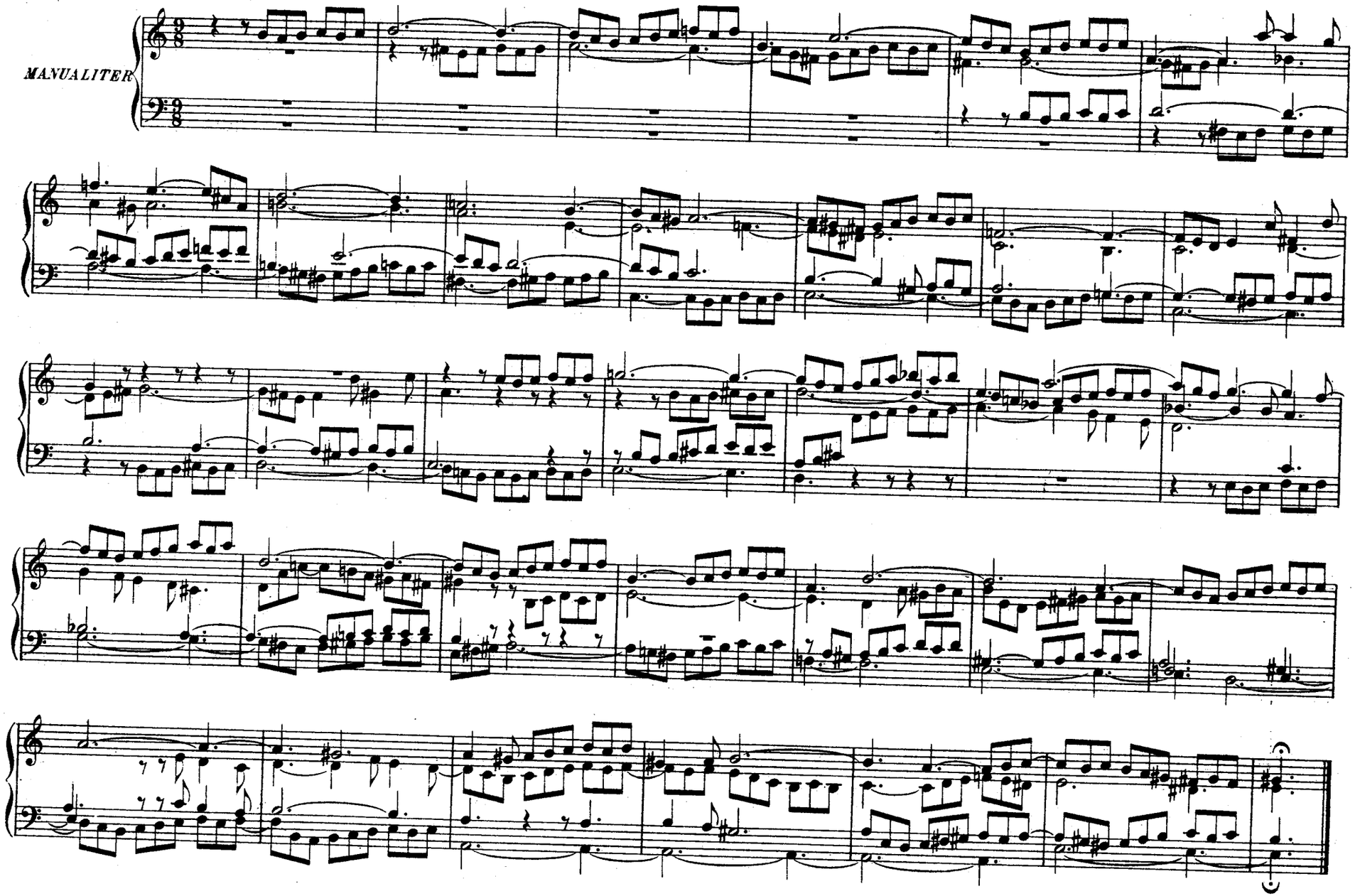
MANUALITER



№5. — *Christ Consolateur du monde.* — Christe, aller Welt Trost.



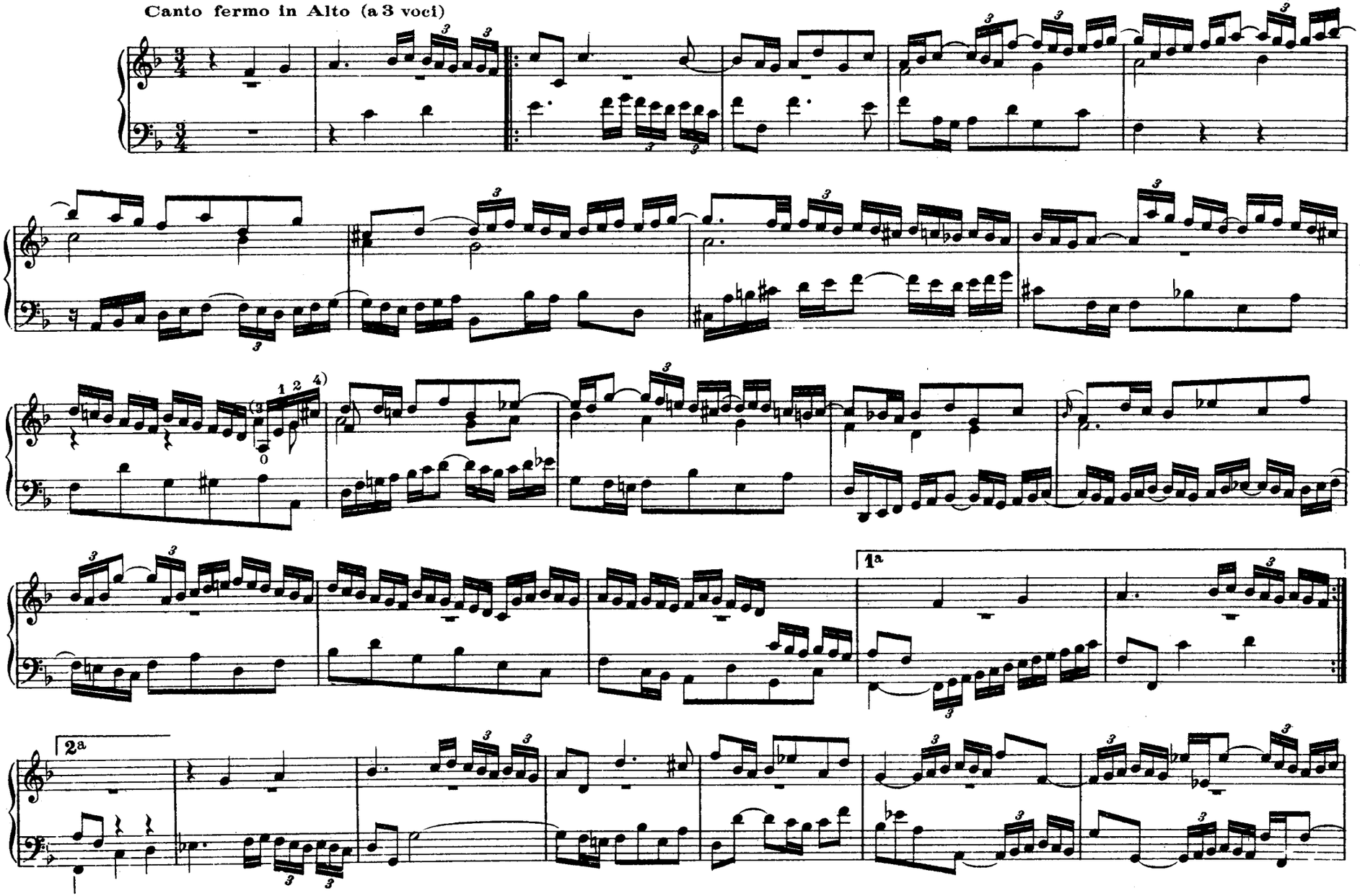
N°6. – *Esprit-Saint Dieu de lumière.* – Kyrie, Gott heiliger Geist.

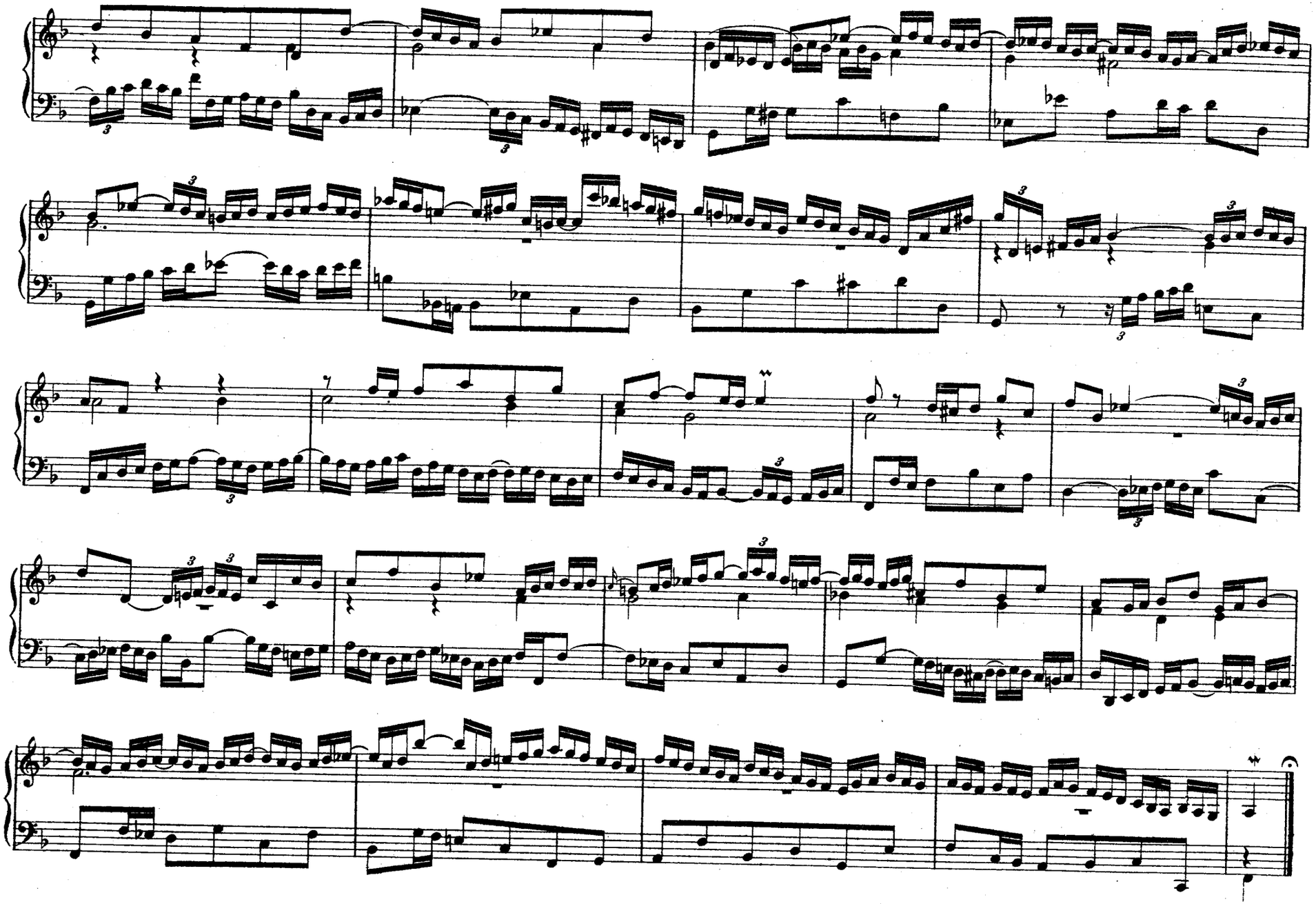


Nº 7. – *Gloire à Dieu au plus haut des Cieux.* – Allein Gott in der Höh' sei Ehr'.

(GLORIA IN EXCELSIS DEO)

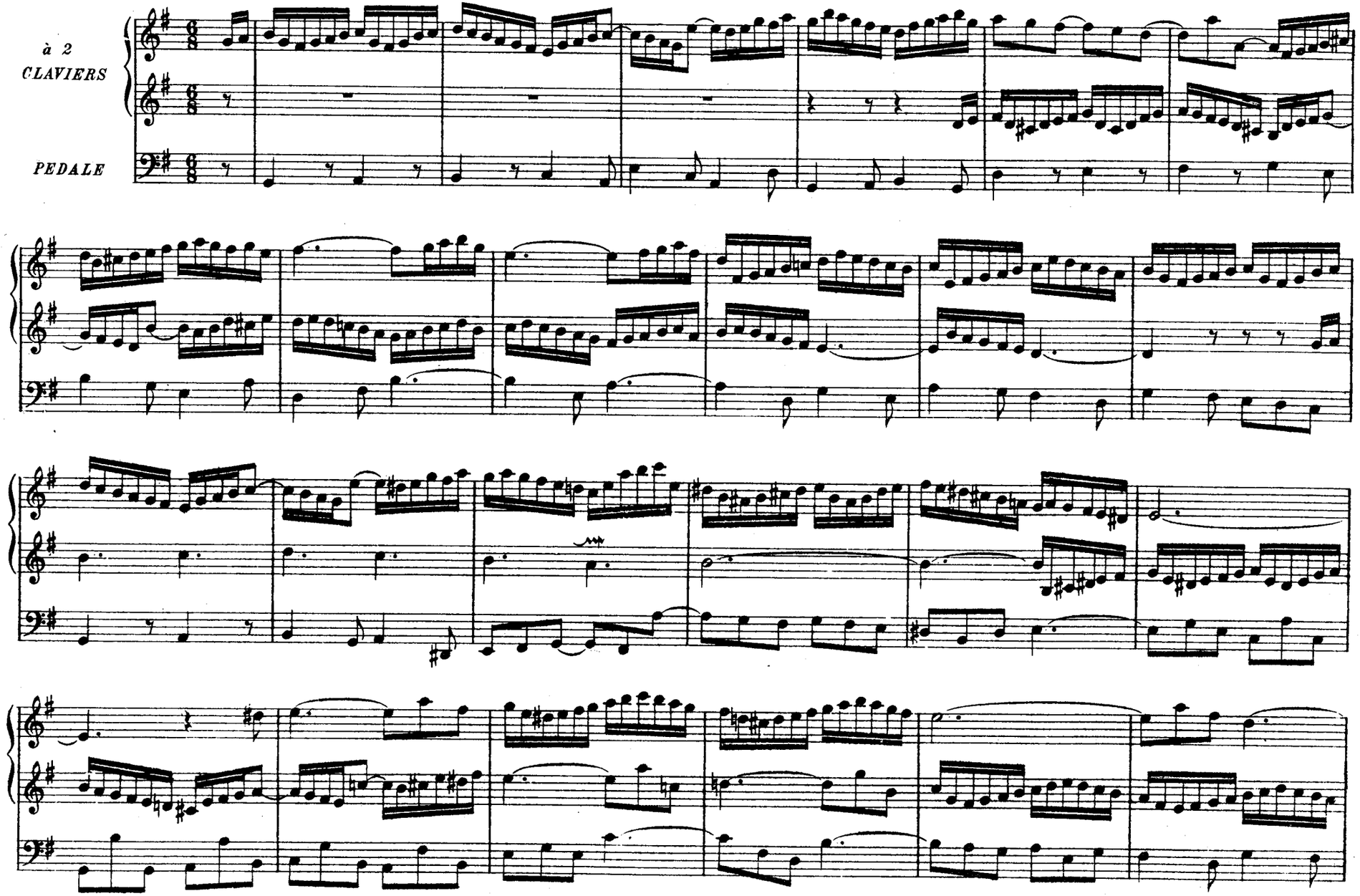
Canto fermo in Alto (a 3 voci)

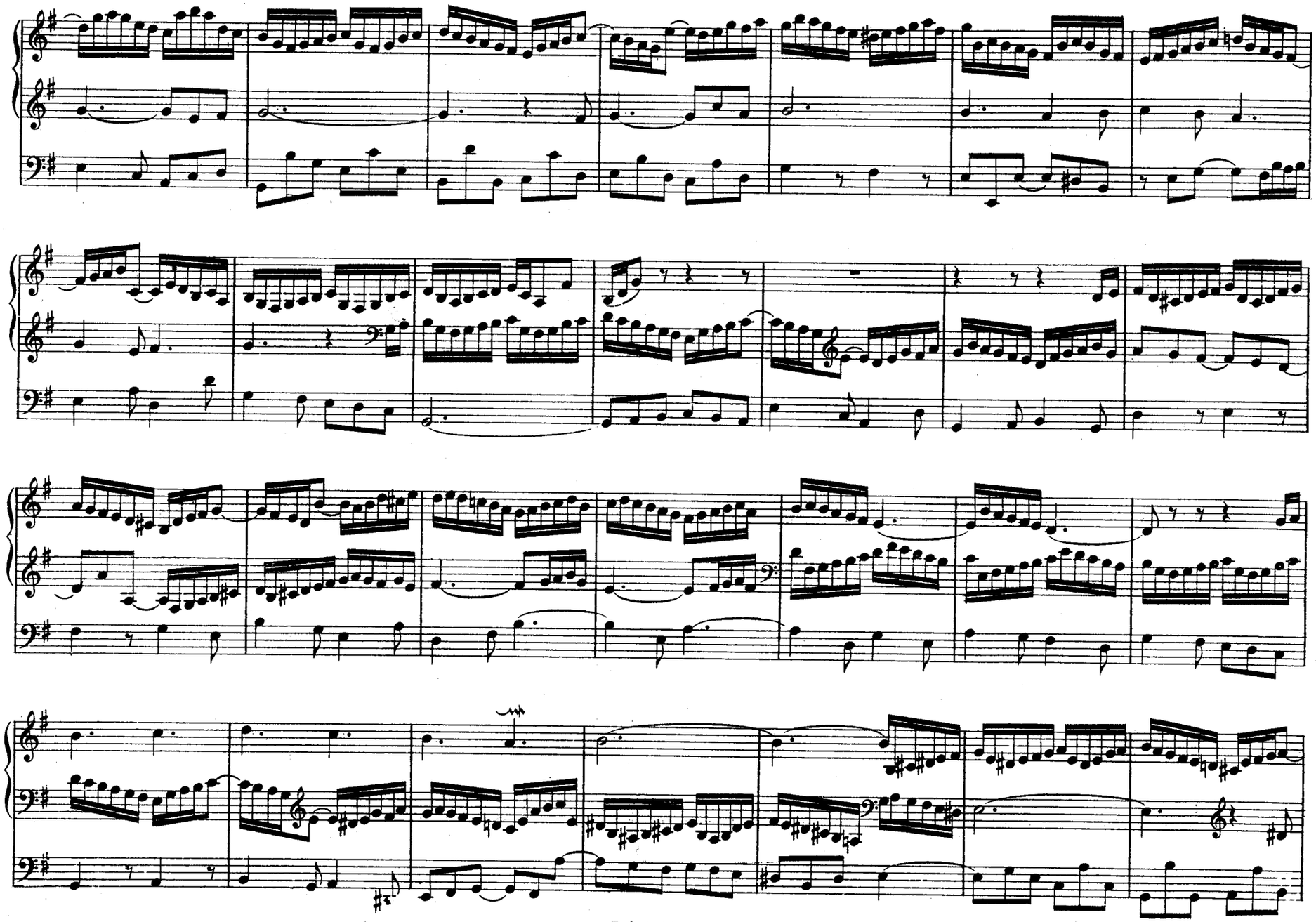


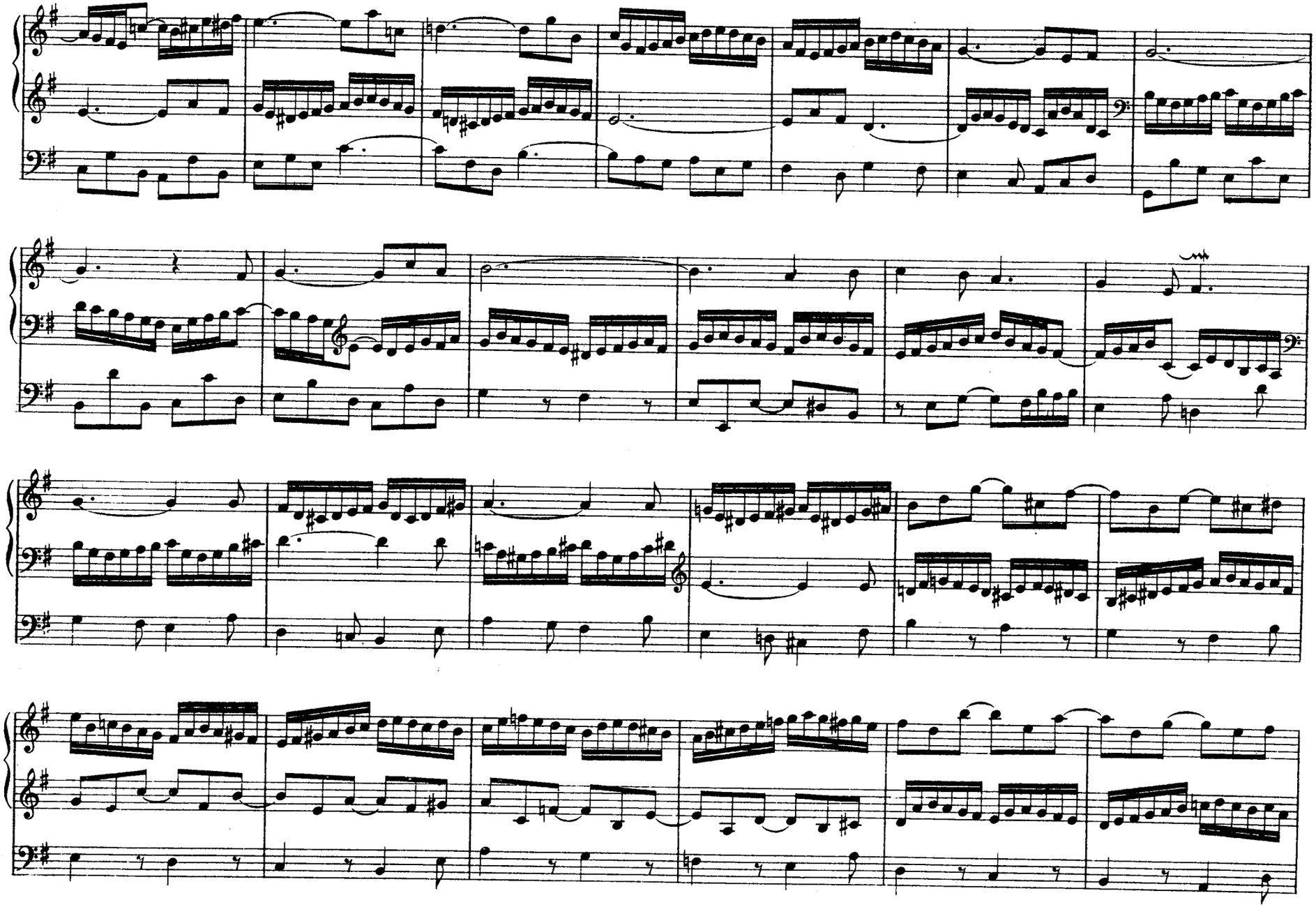


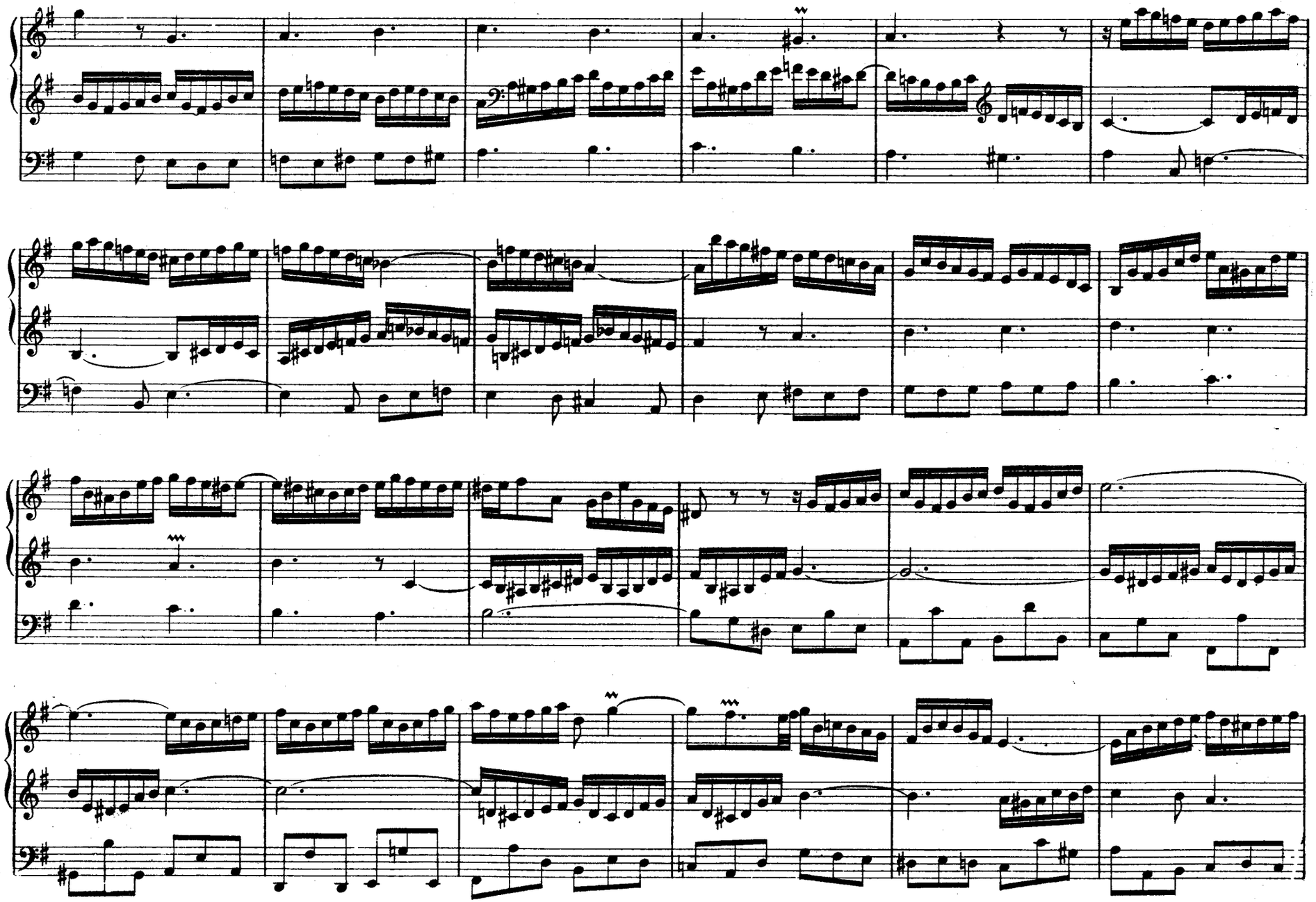
Nº 8. – *Gloire à Dieu au plus haut des Cieux.* – Allein Gott in der Höh' sei Ehr'.

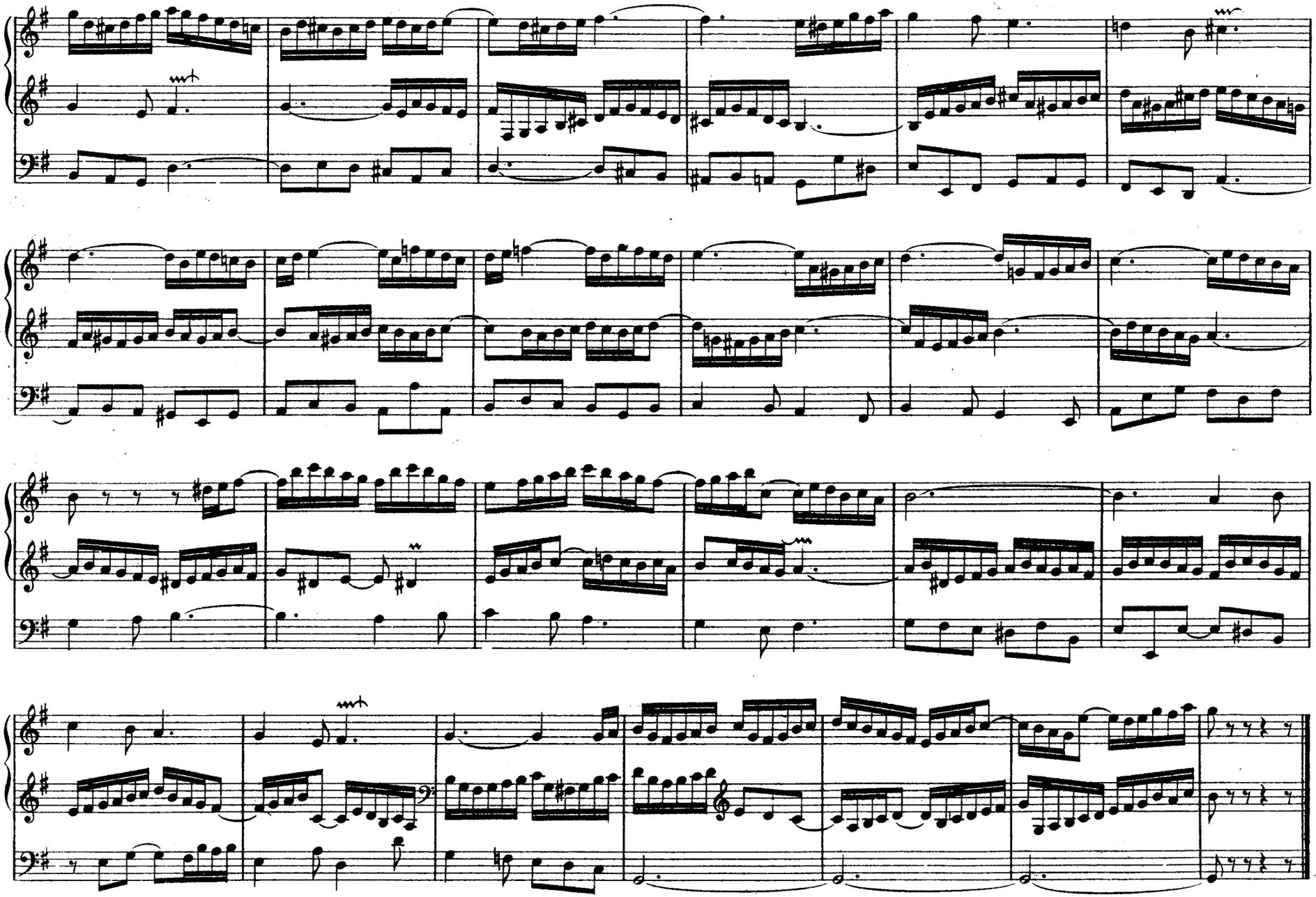
(*GLORIA IN EXCELSIS DEO*)









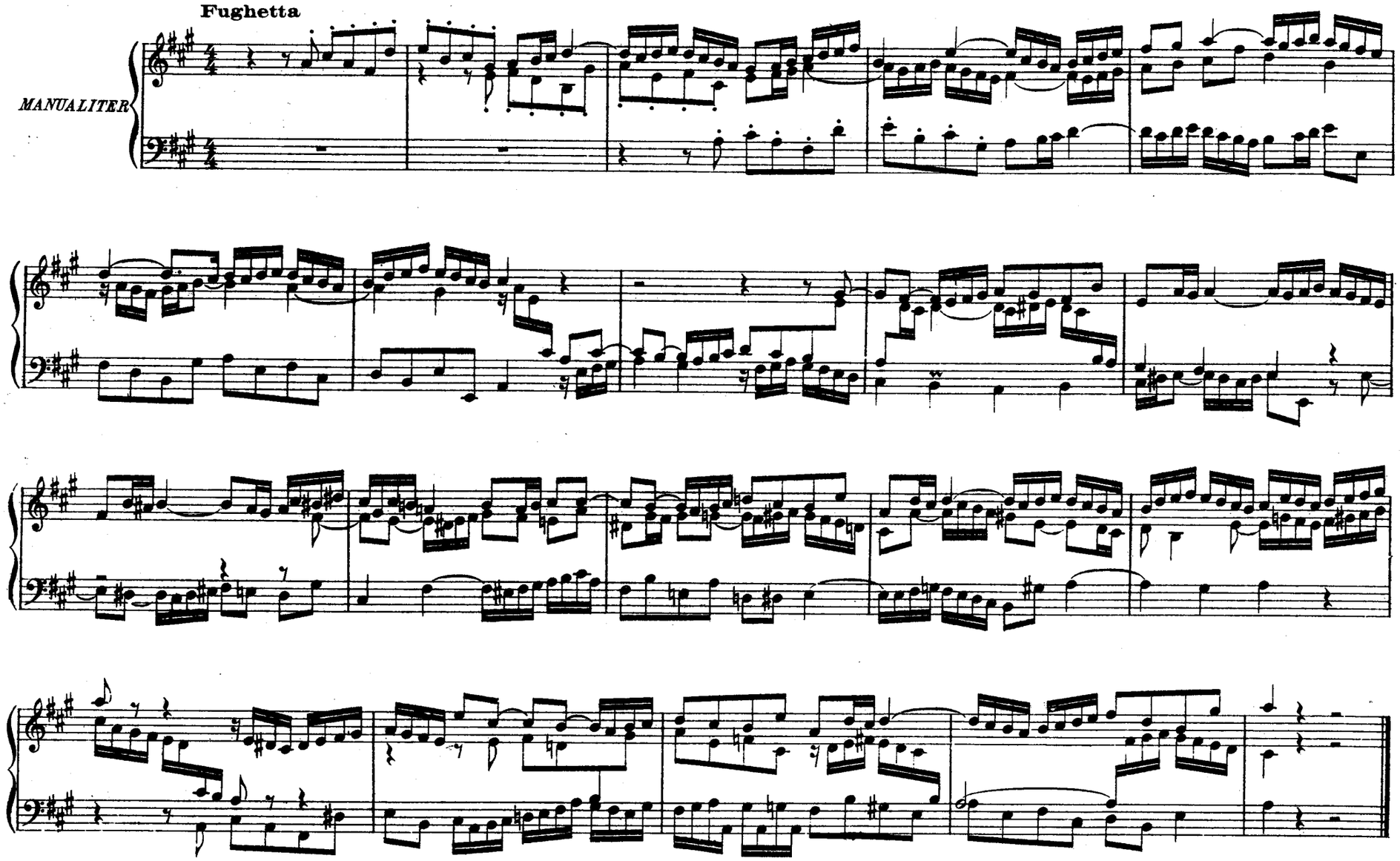


Nº 9. – *Gloire à Dieu au plus haut des Cieux.* – Allein Gott in der Höh' sei Ehr'.

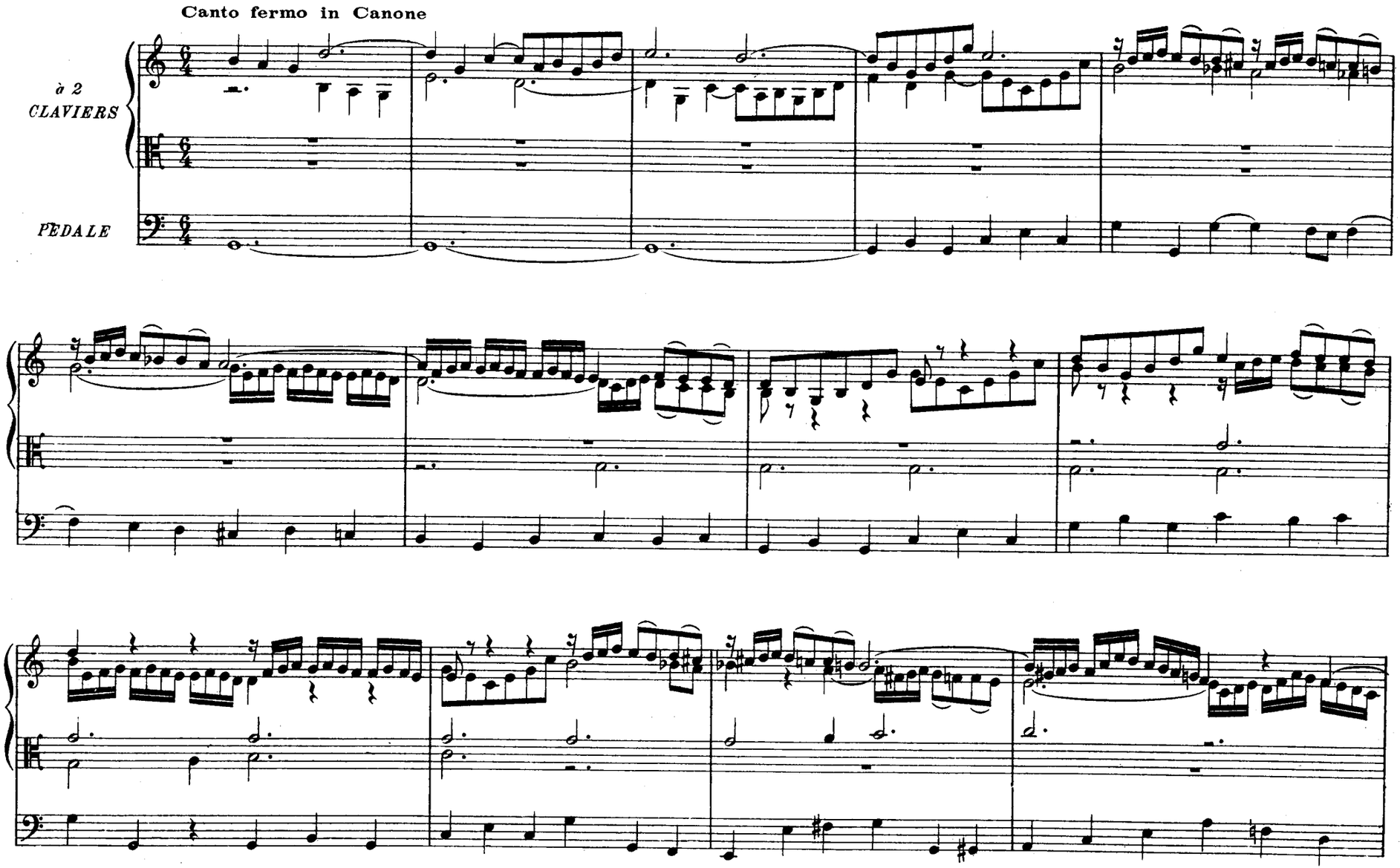
(GLORIA IN EXCELSIS DEO)

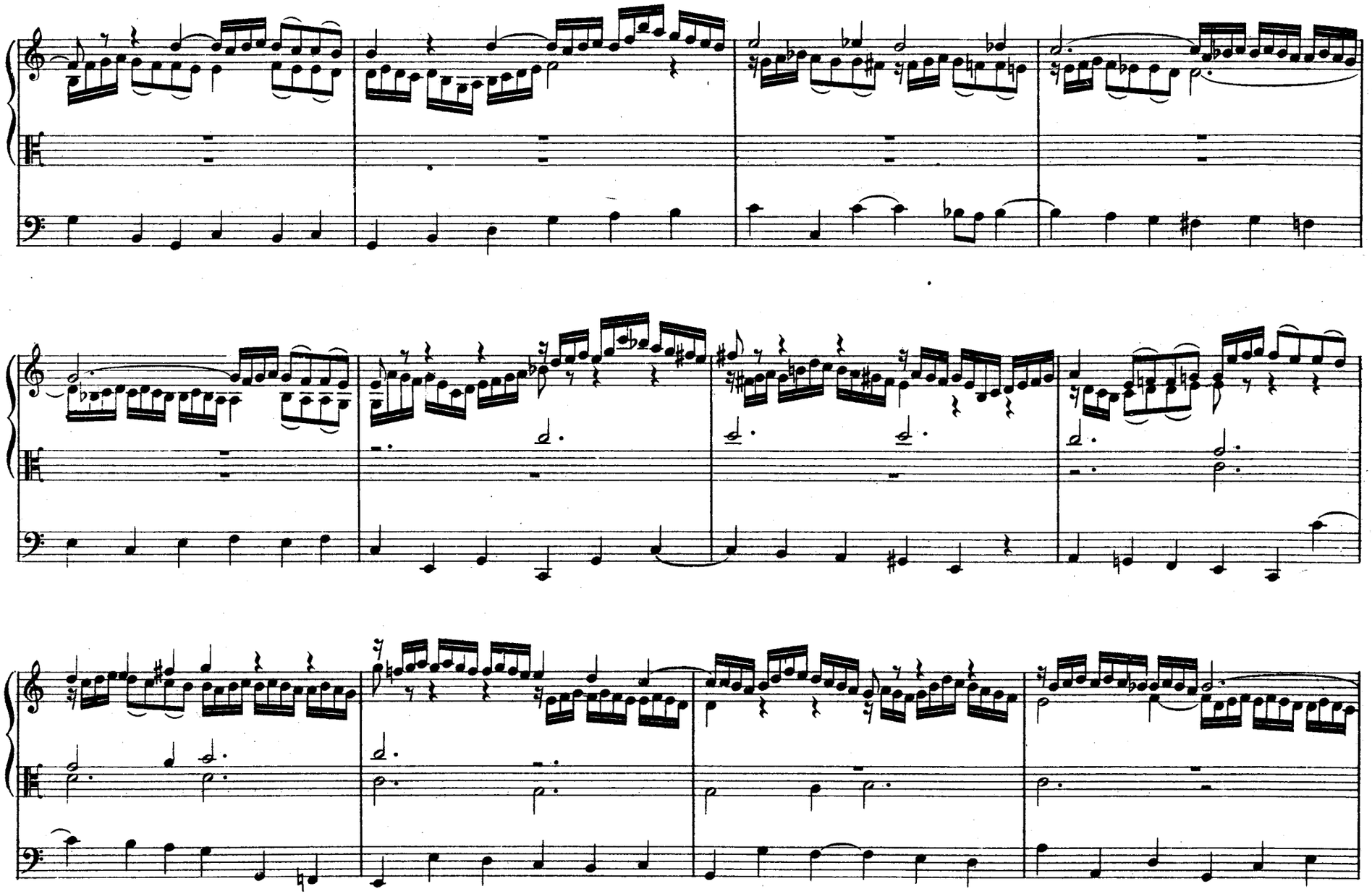
Fughetta

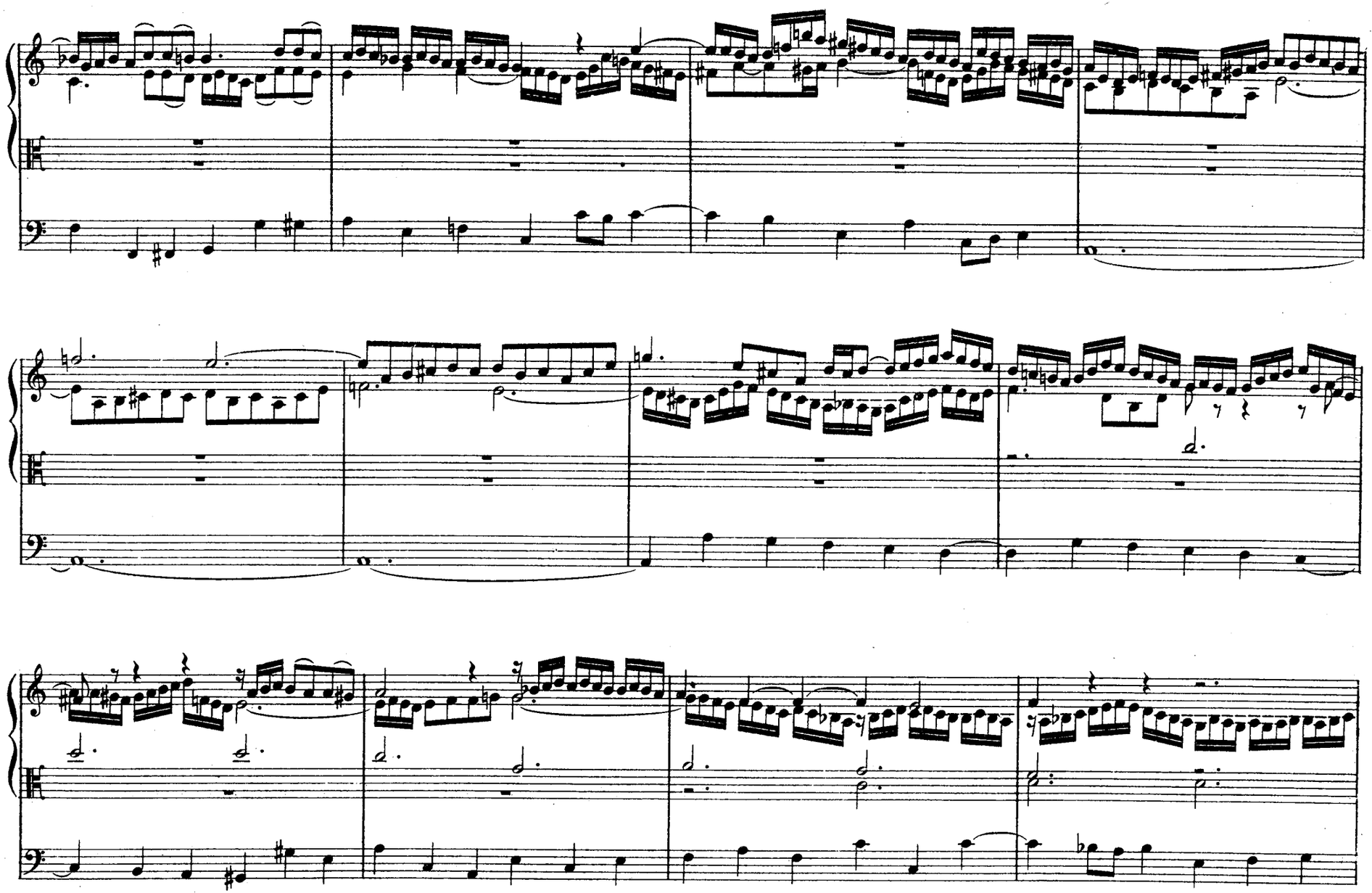
MANUALITER

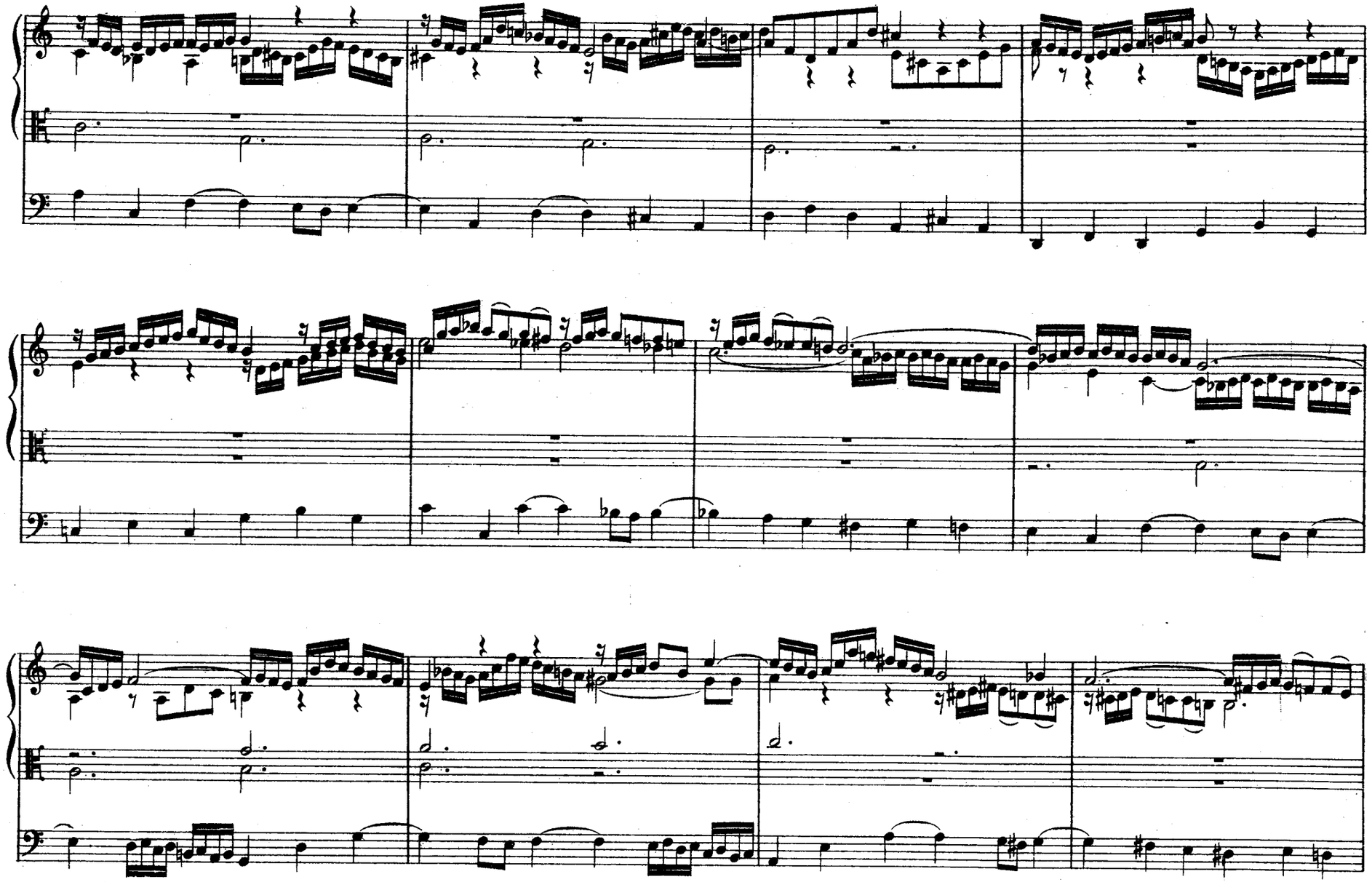


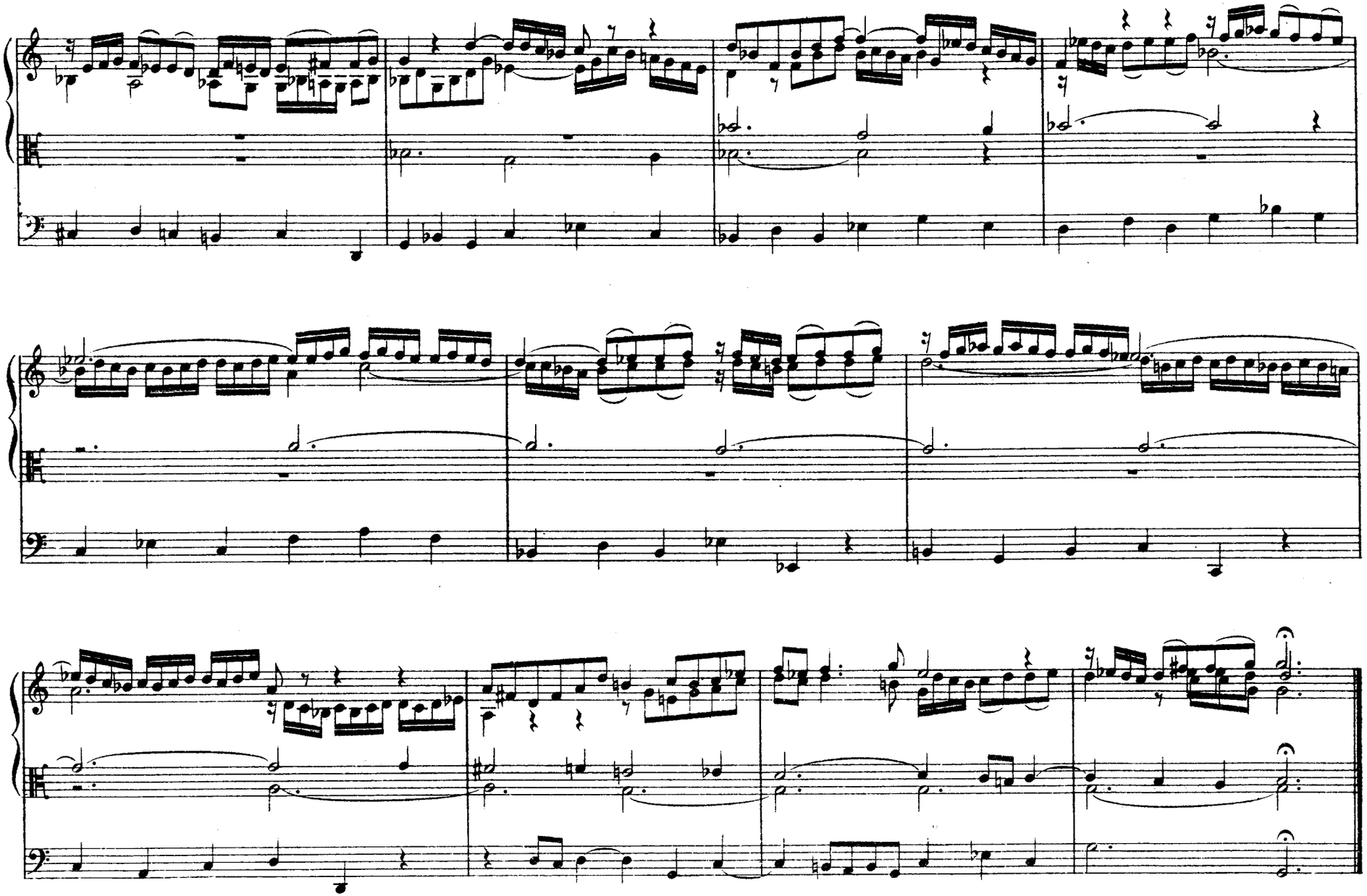
Nº 10. – *Voici quels sont les Dix Commandements de Dieu.* – Dies sind die heil'gen zehn Gebot'.



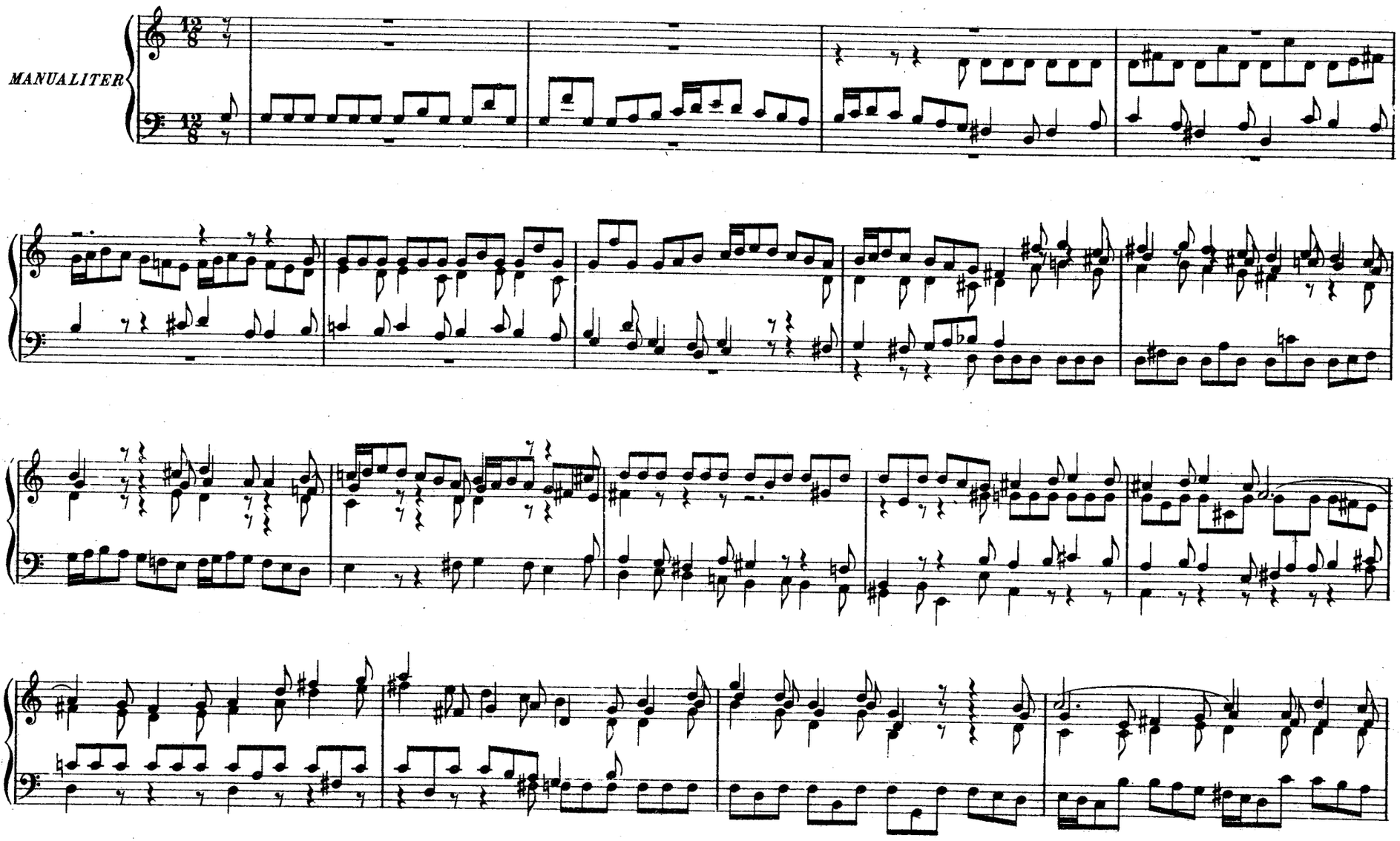


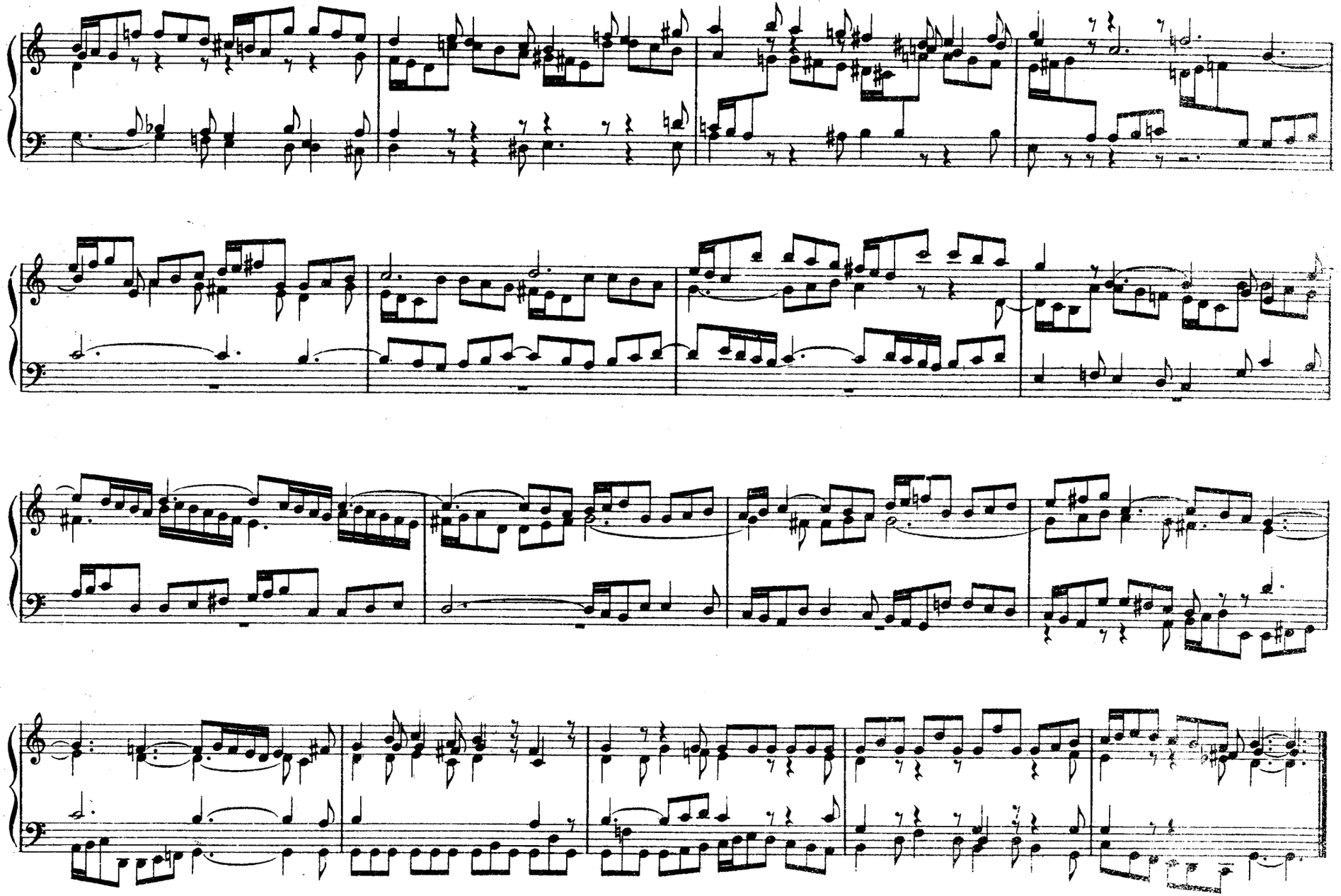






№ 11.– FUGHETTA SUPER: *Voici quels sont les Dix Commandements de Dieu.*– Dies sind die heil'gen zehn Gebot'.



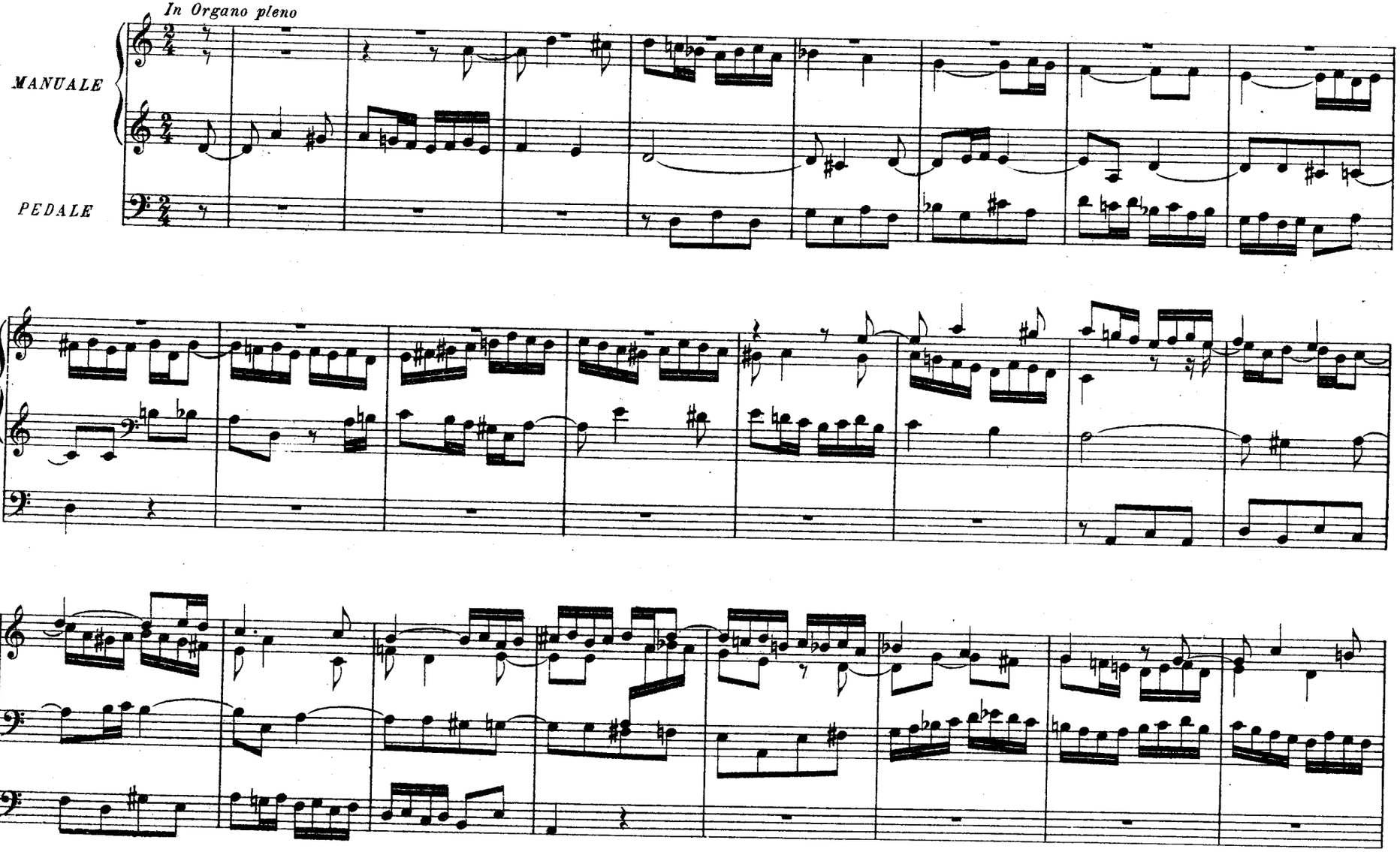


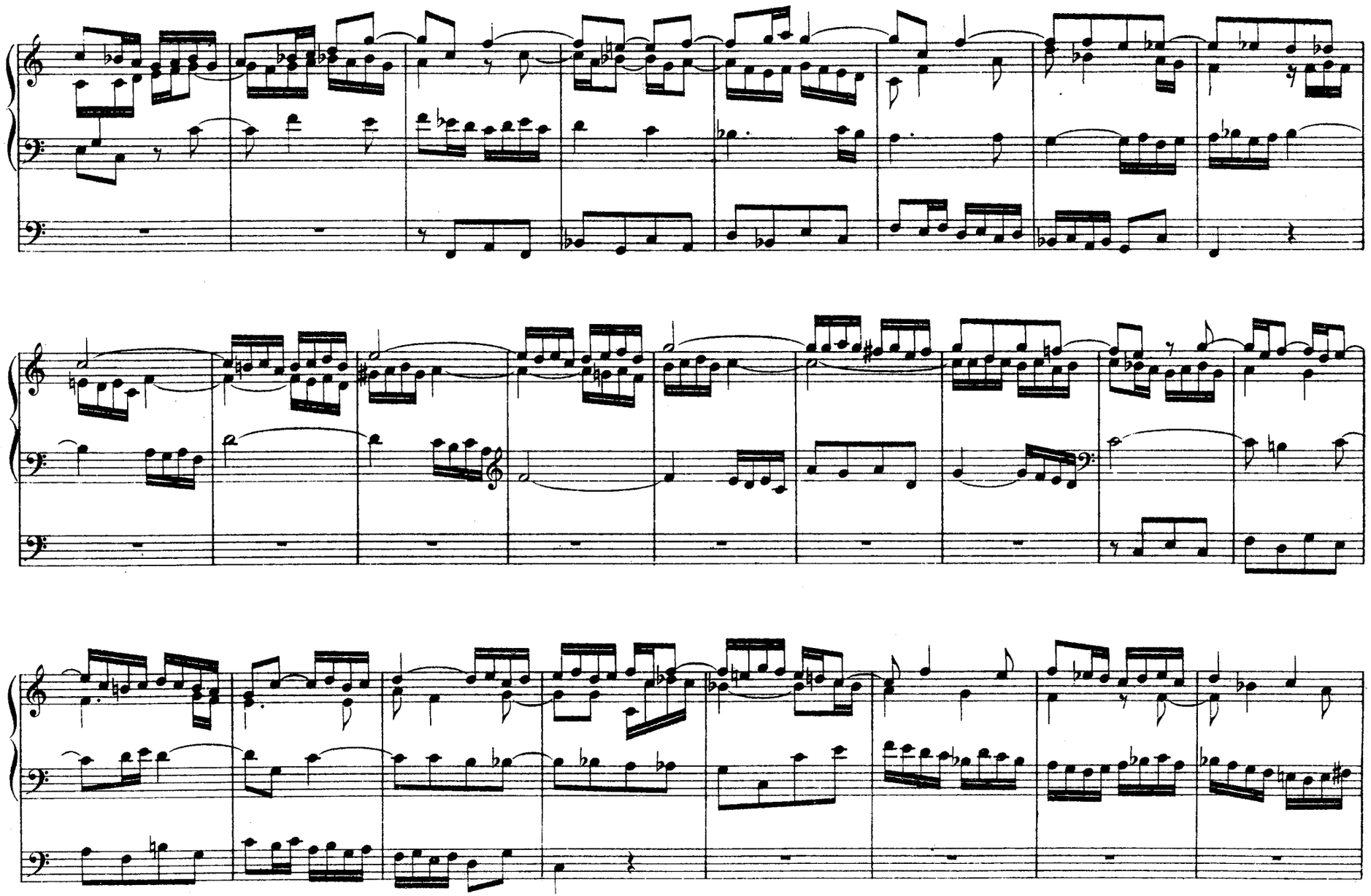
Nº 12. – *Nous croyons tous au seul Dieu Créateur.* – Wir glauben all' an einen Gott, Schöpfer.
(CREDO IN UNUM DEUM)

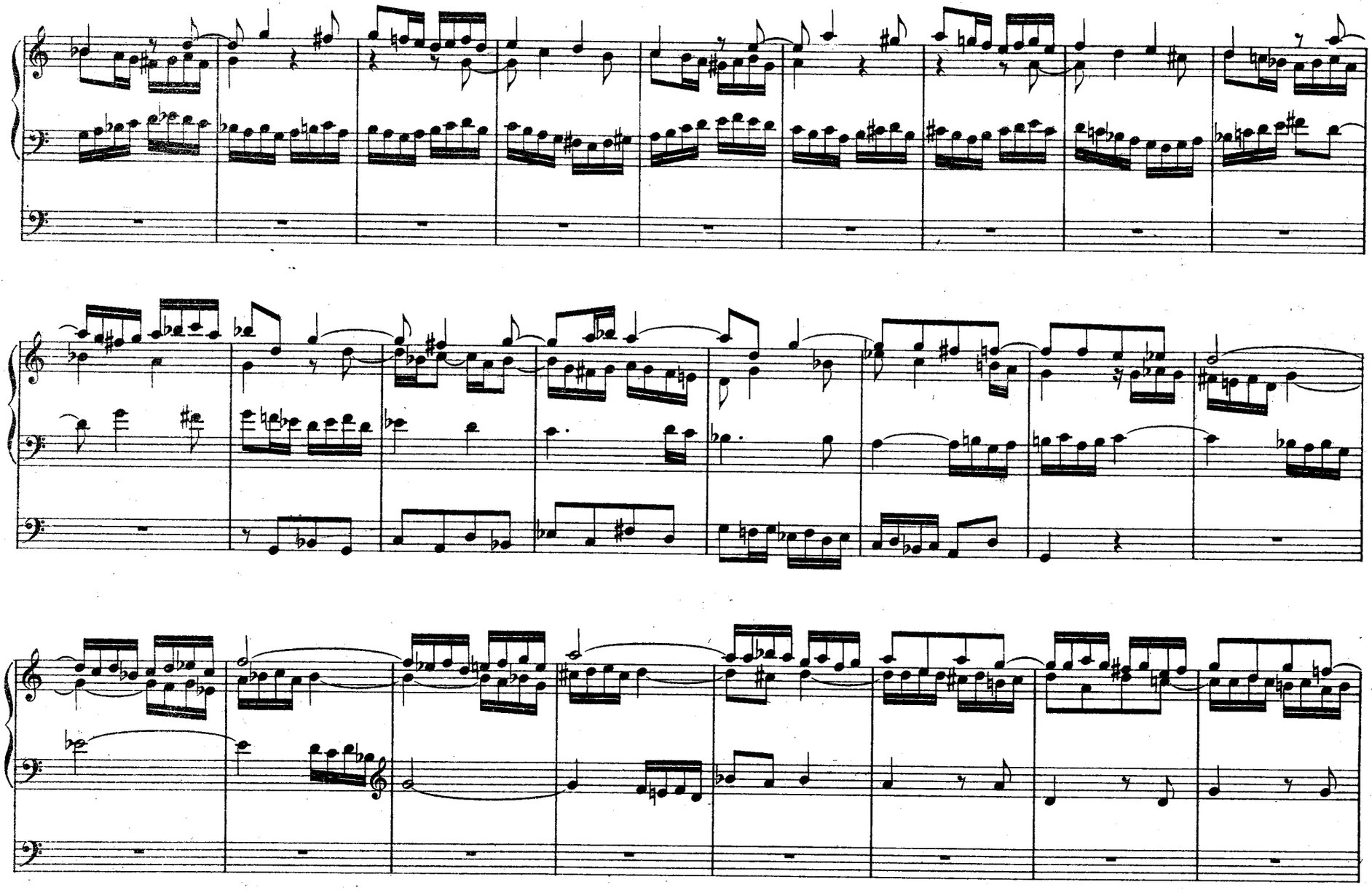
In Organo pleno

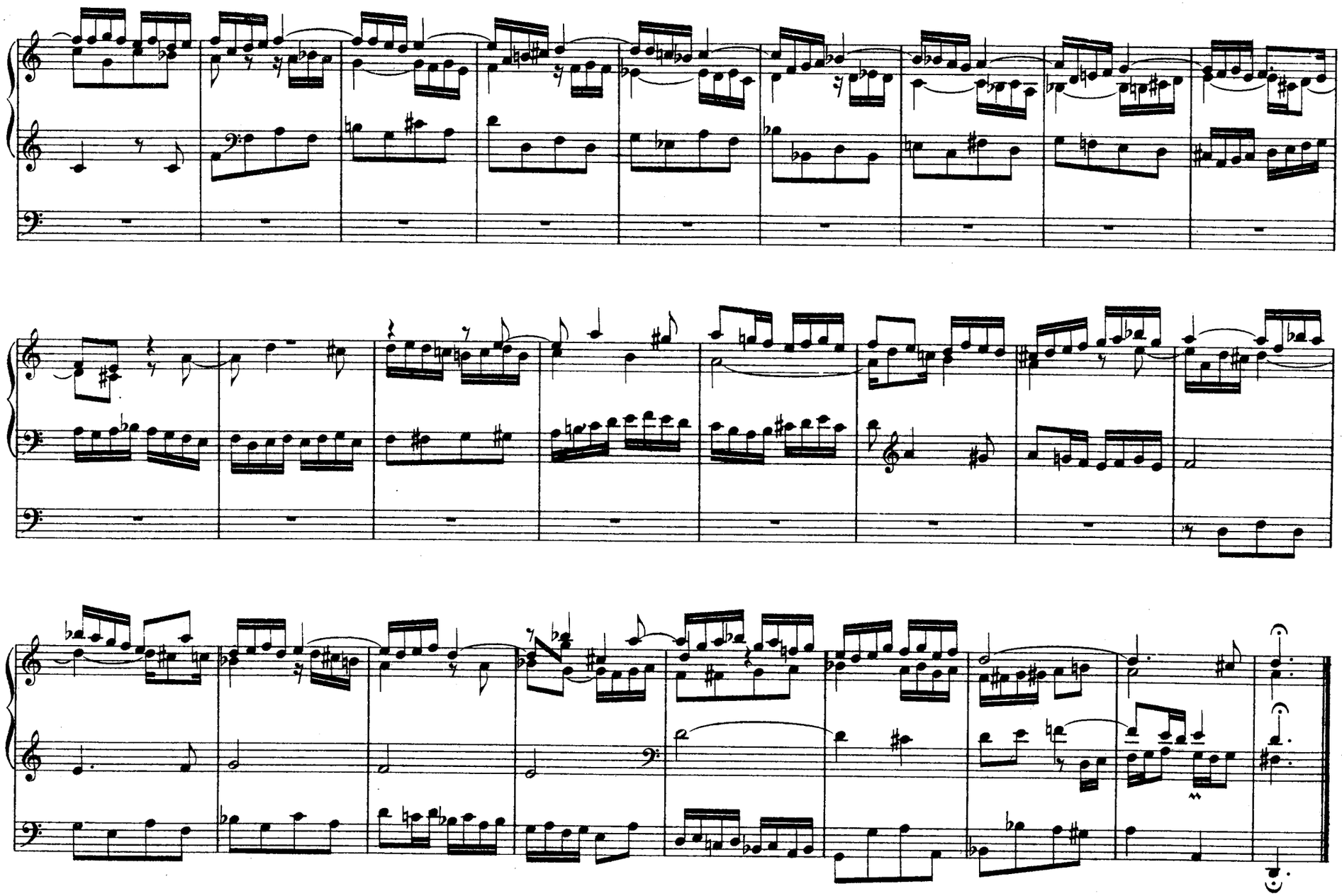
MANUALE

PEDALE





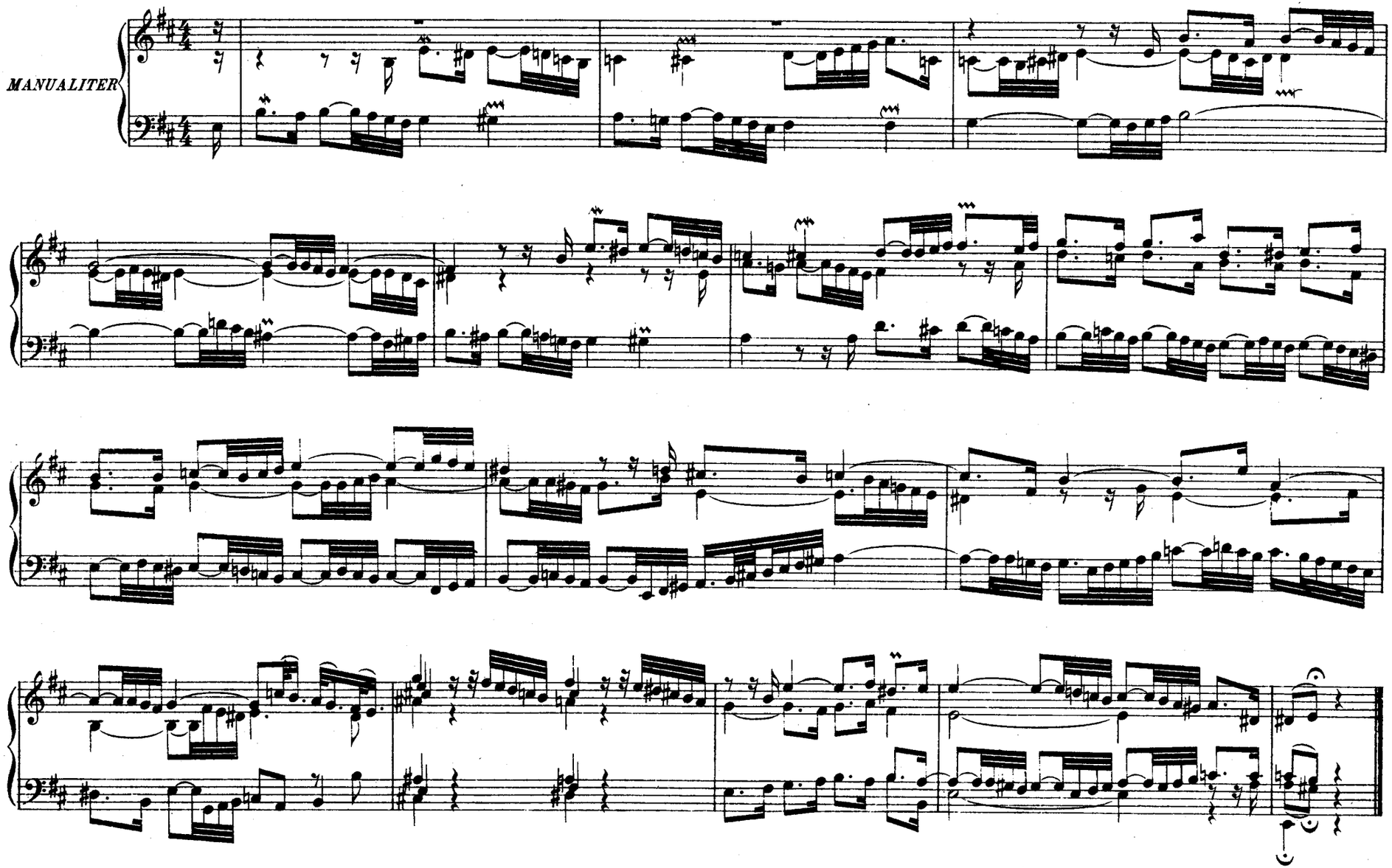




Nº13. – FUGHETTA SUPER: *Nous croyons tous au seul Dieu Créateur.* – Wir glauben all'an einen Gott, Schöpfer.

(CREDO IN UNUM DEUM)

MANUALITER



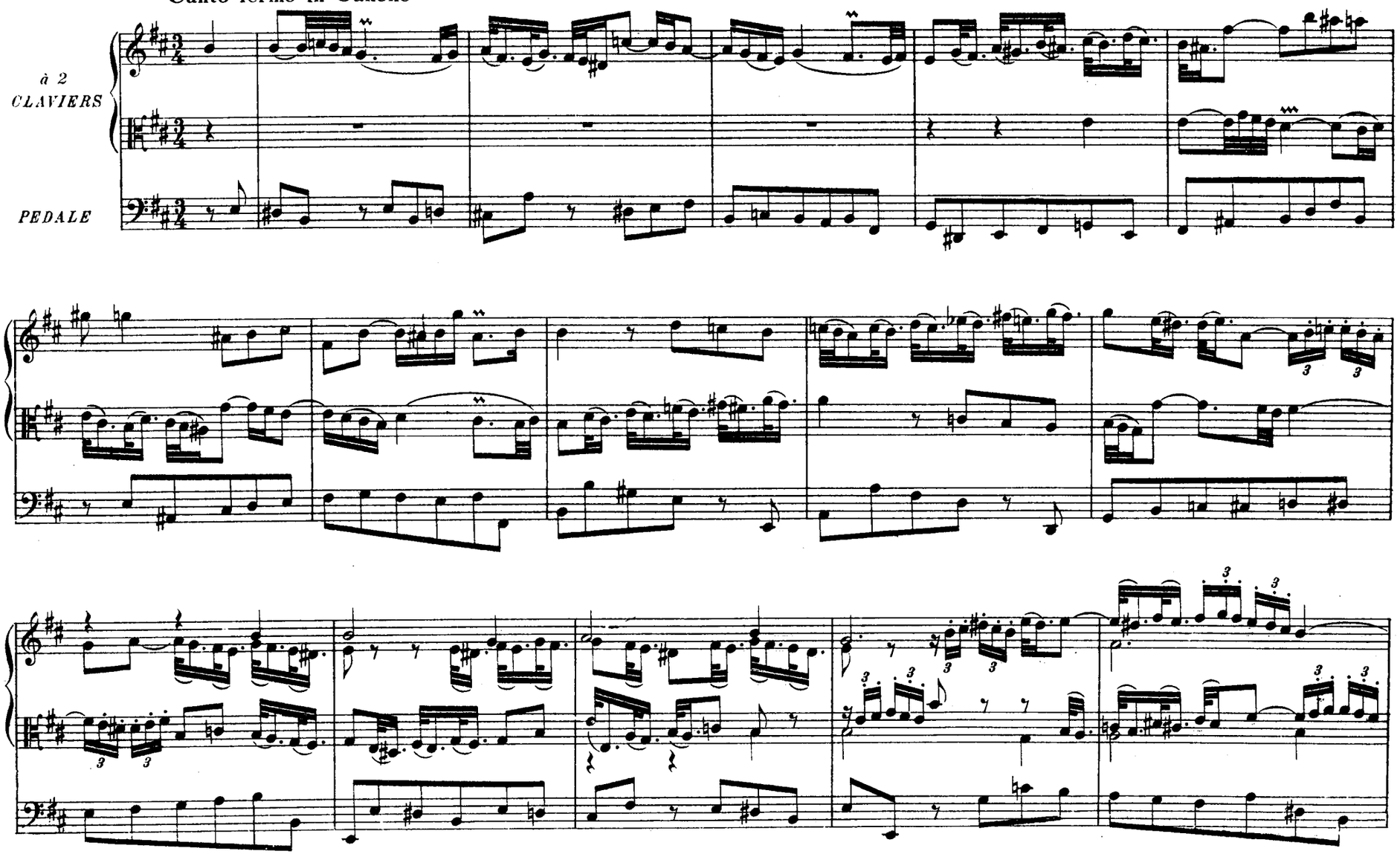
N° 14. – *Notre Père qui êtes aux cieux.* – Vater unser im Himmelreich.

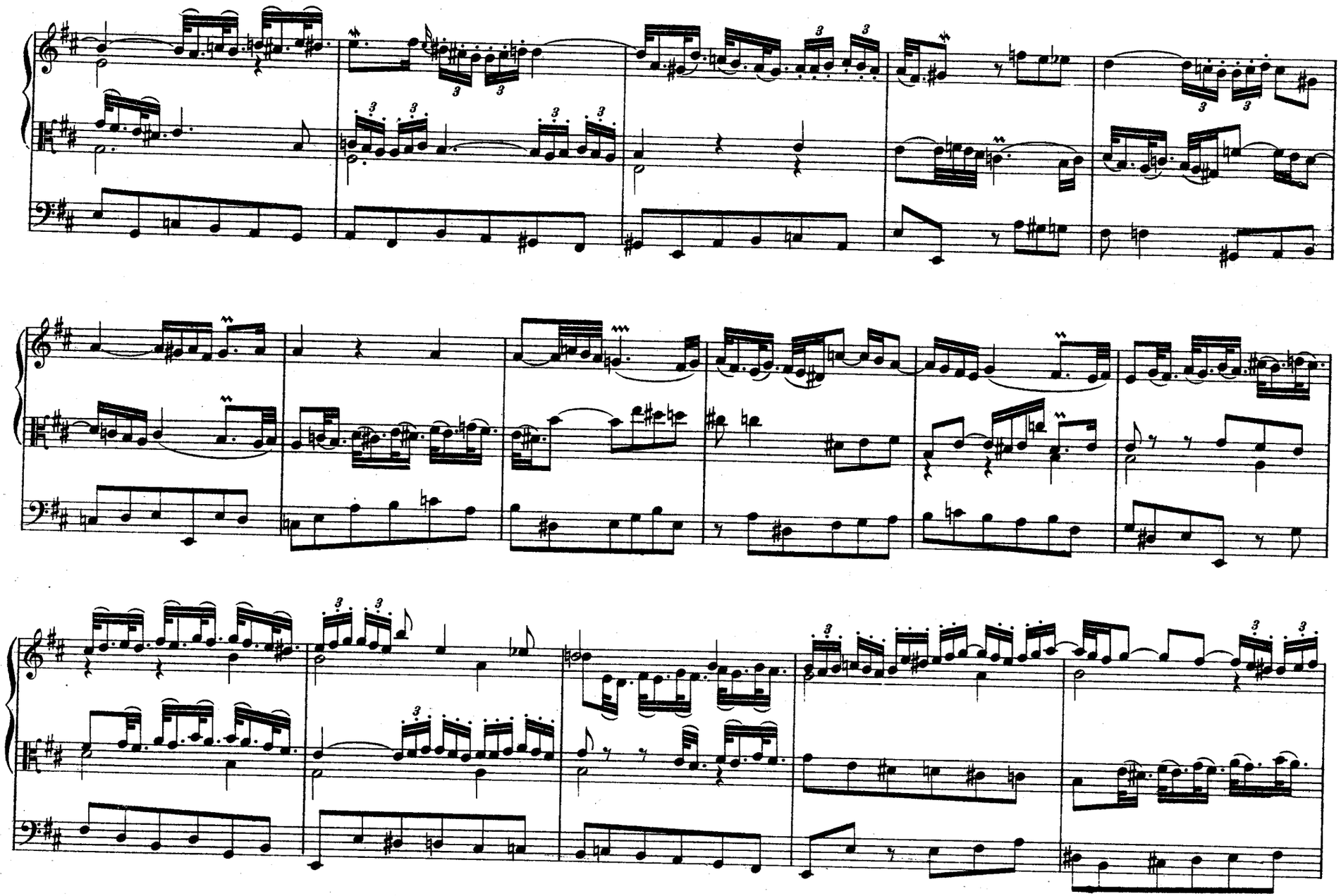
(PATER NOSTER)

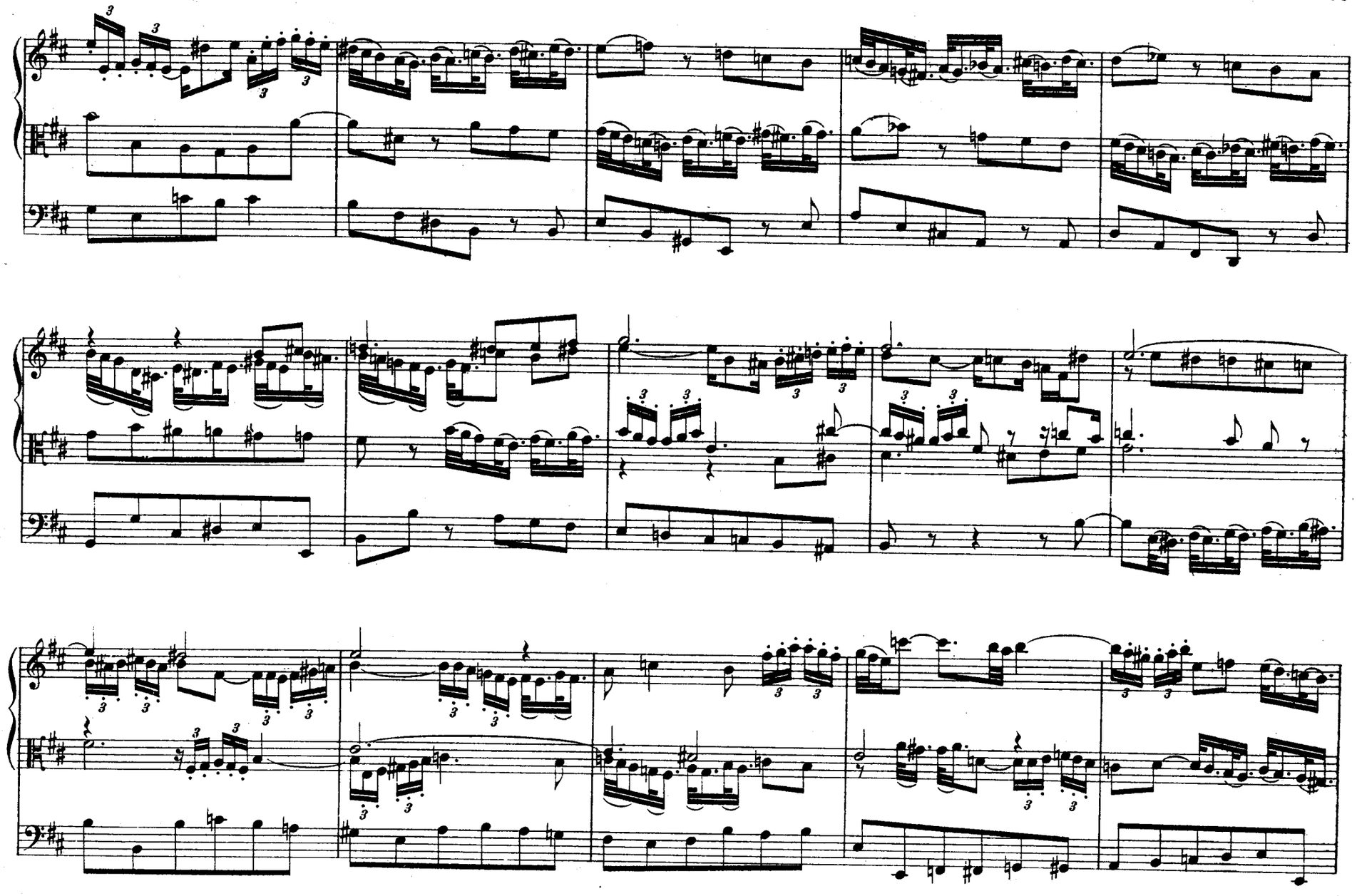
Canto fermo in Canone

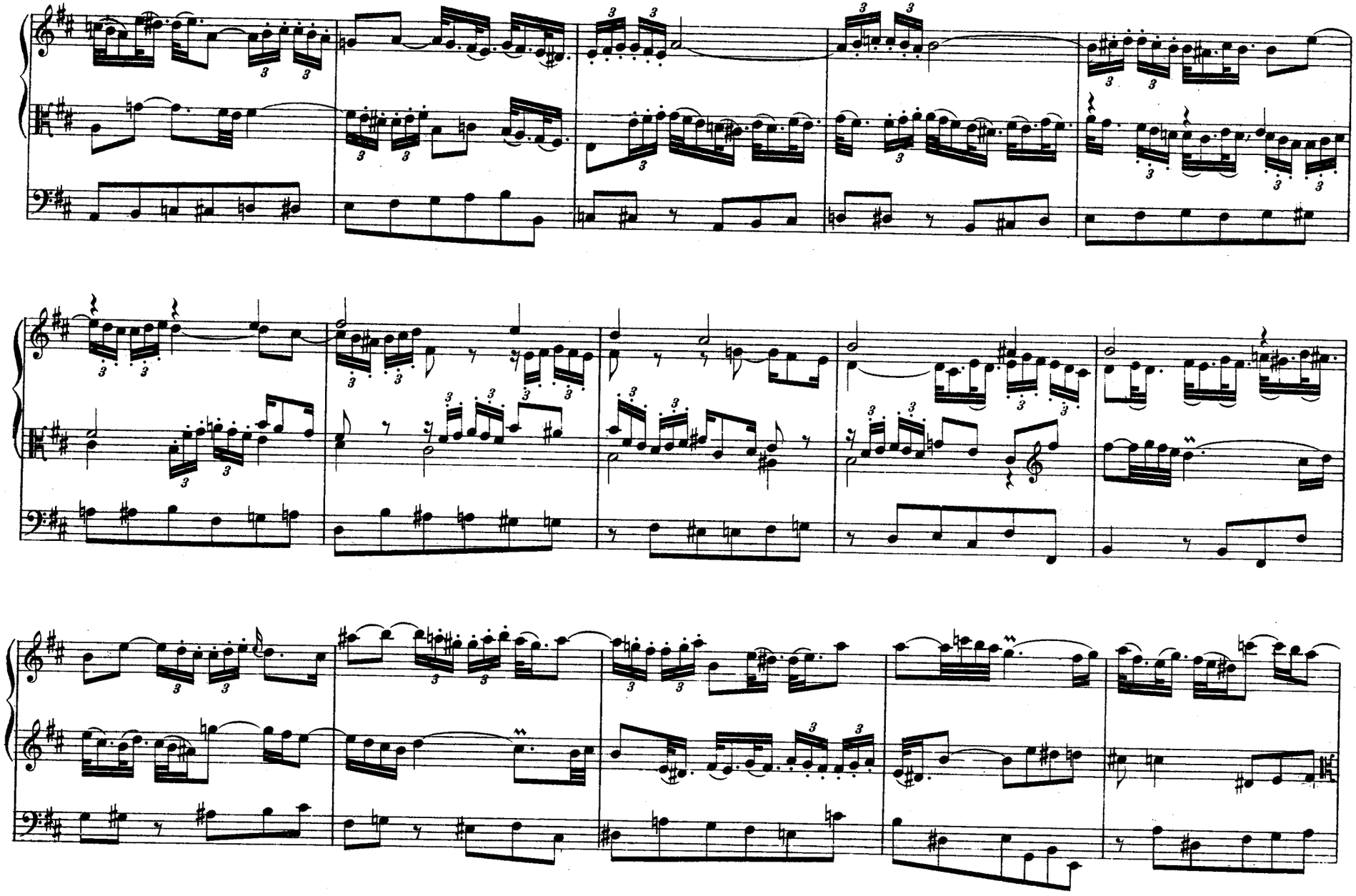
à 2 CLAVIERS

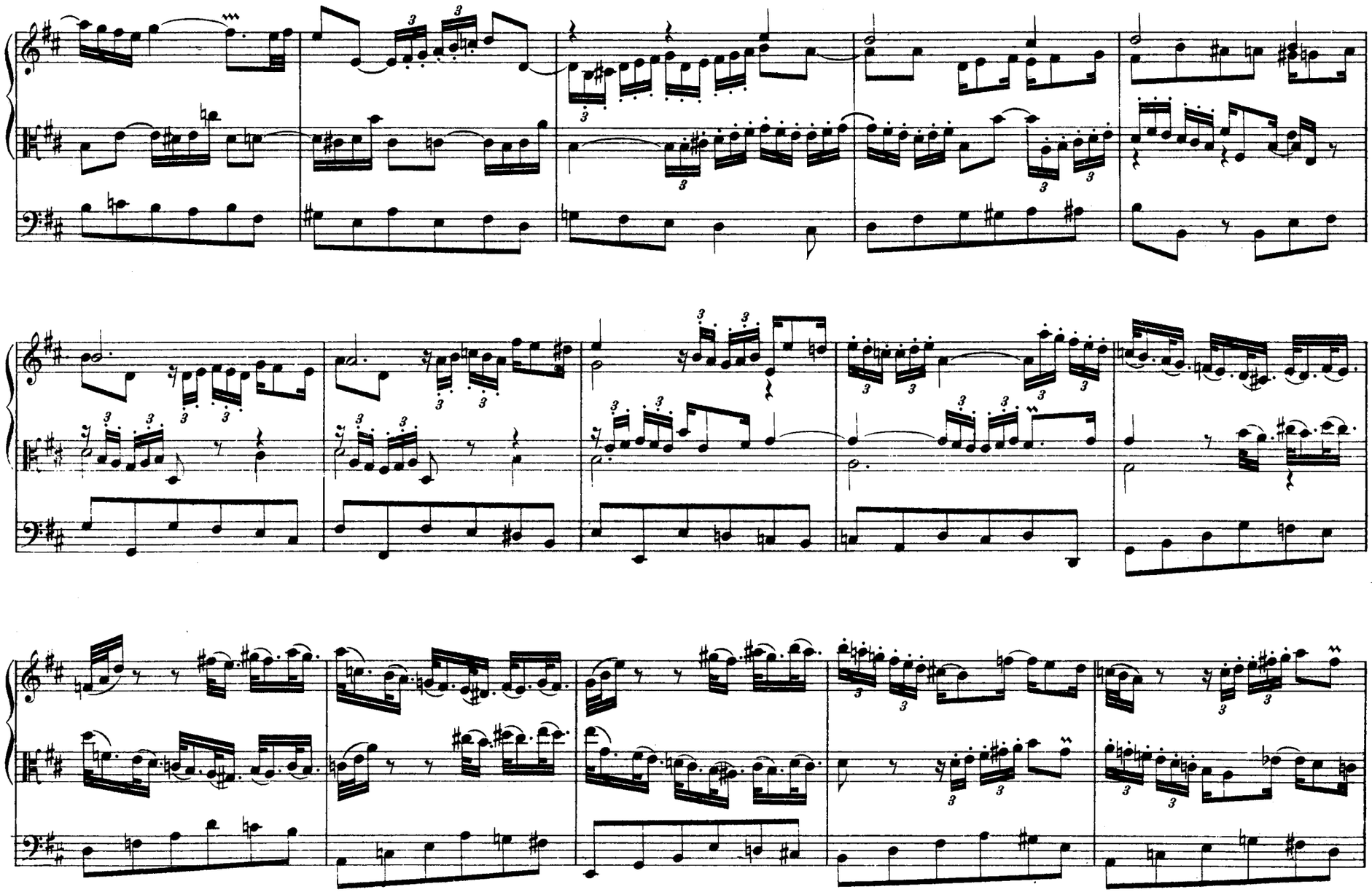
PEDALE

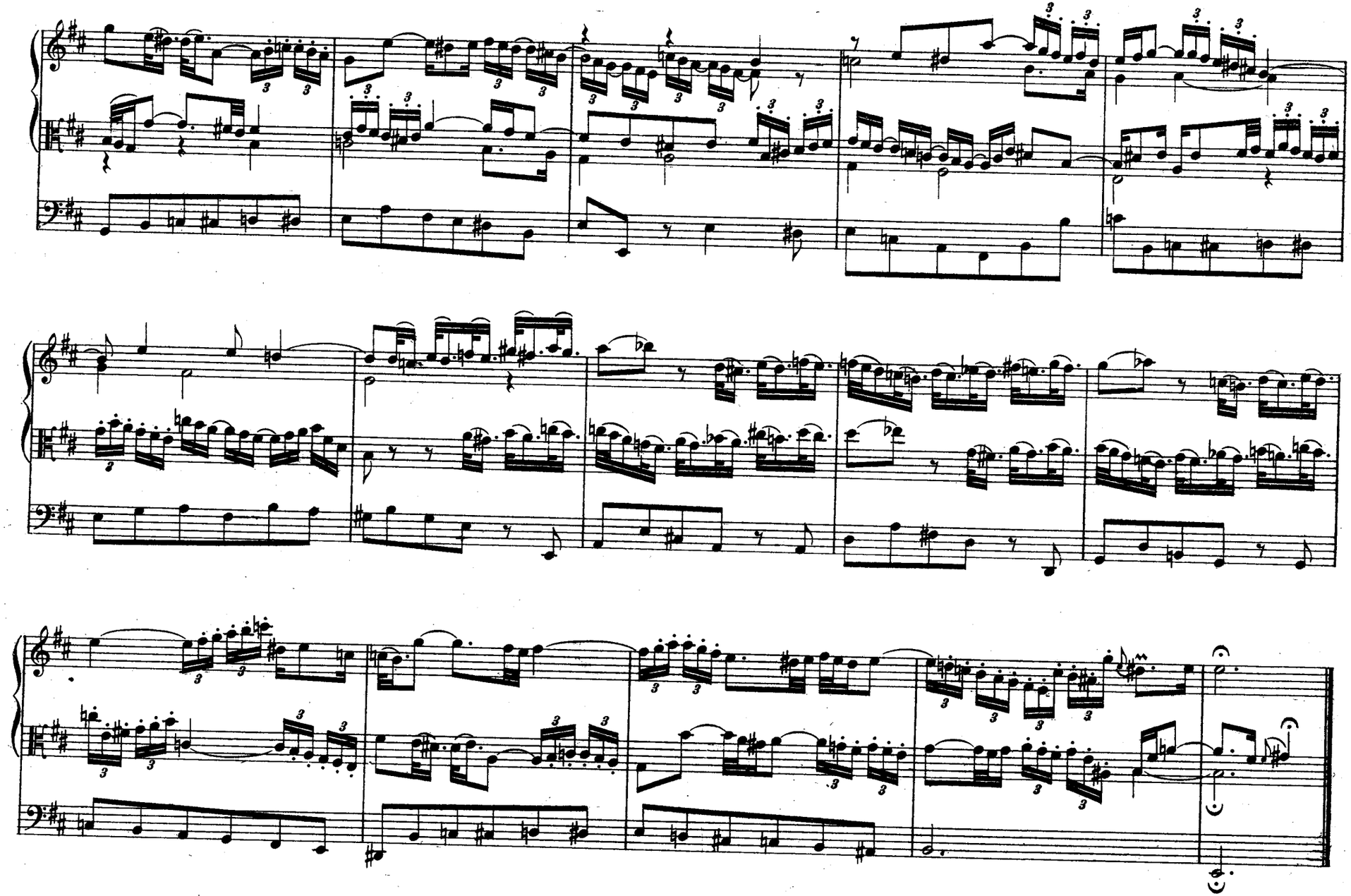




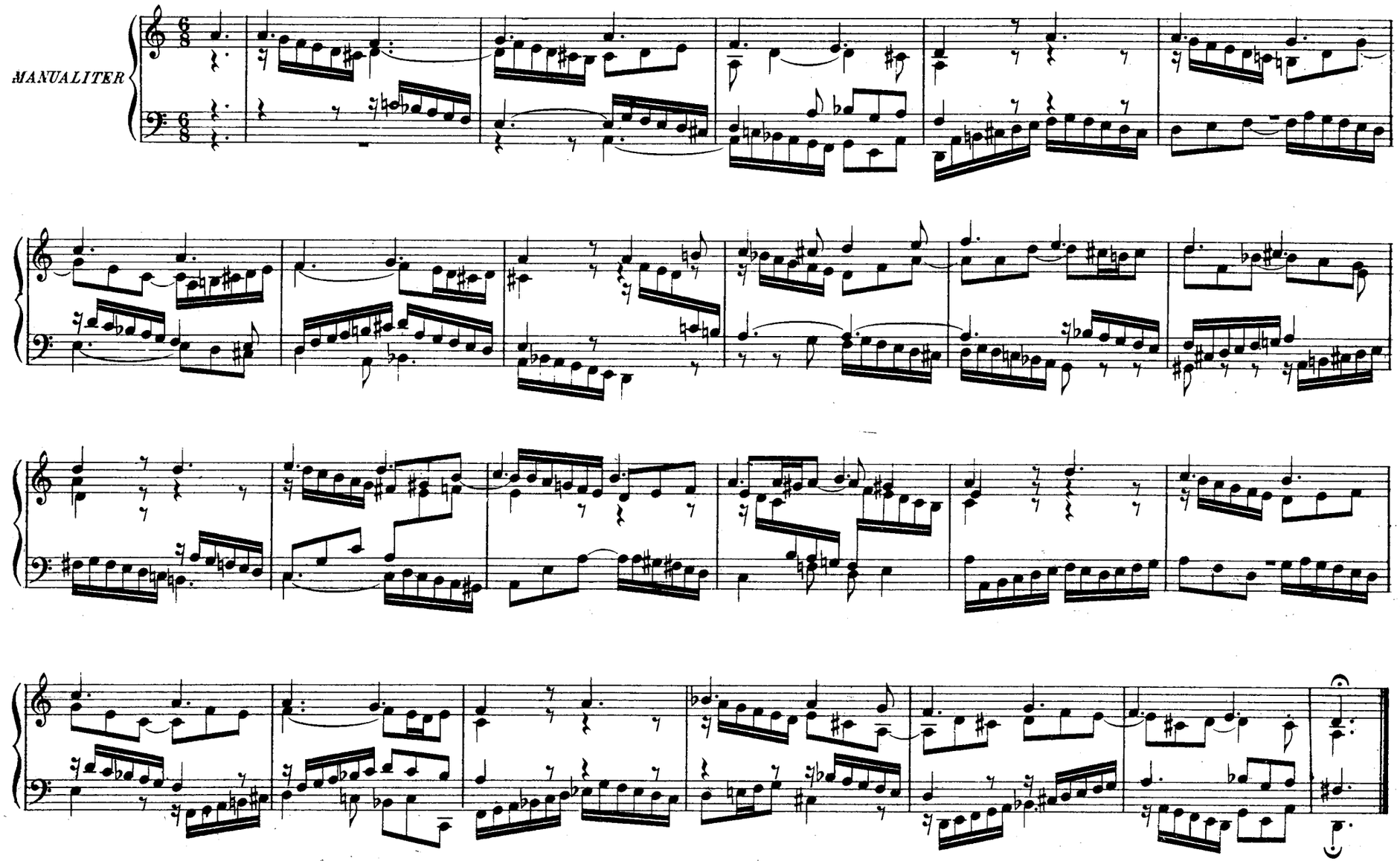




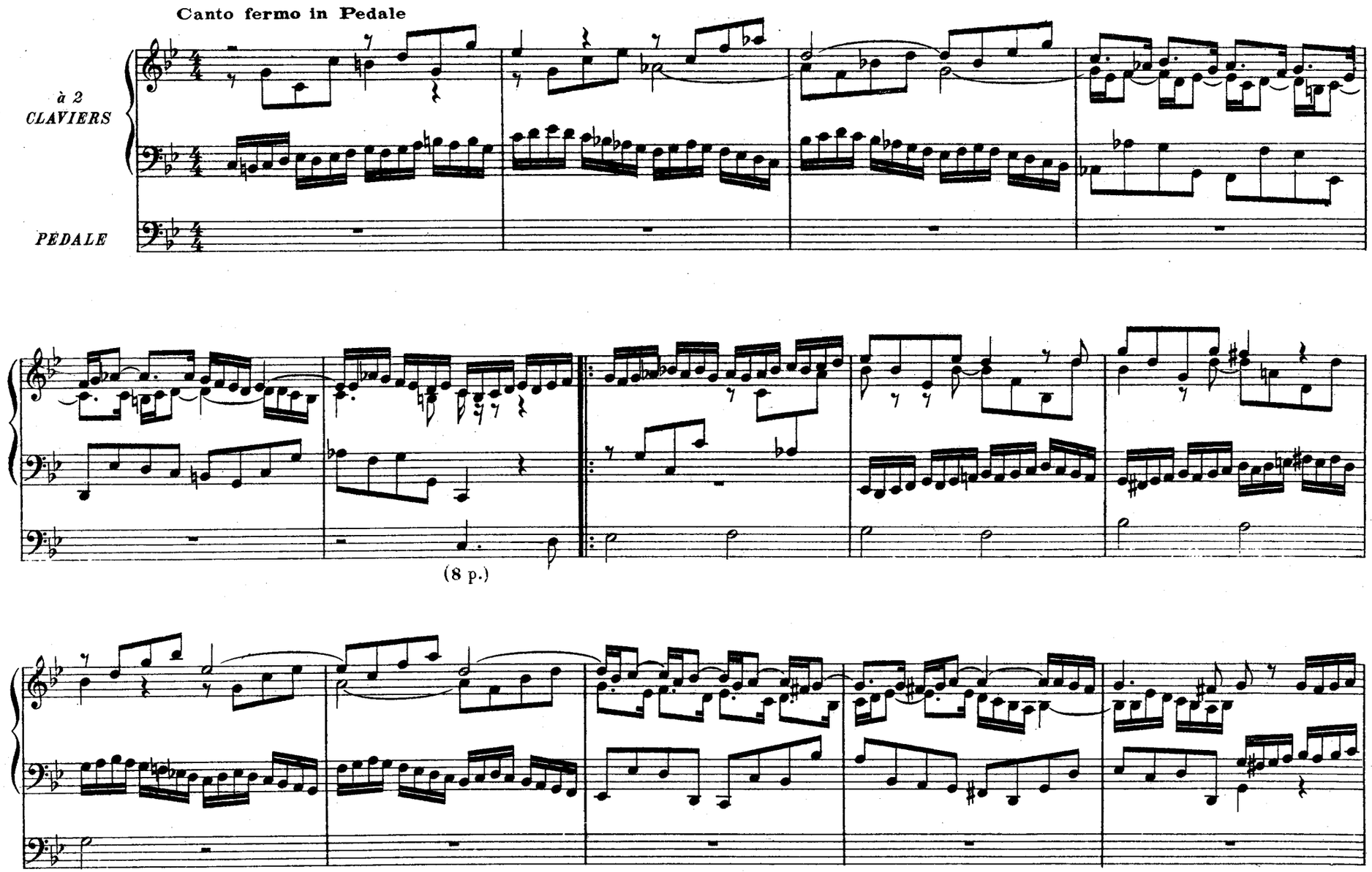


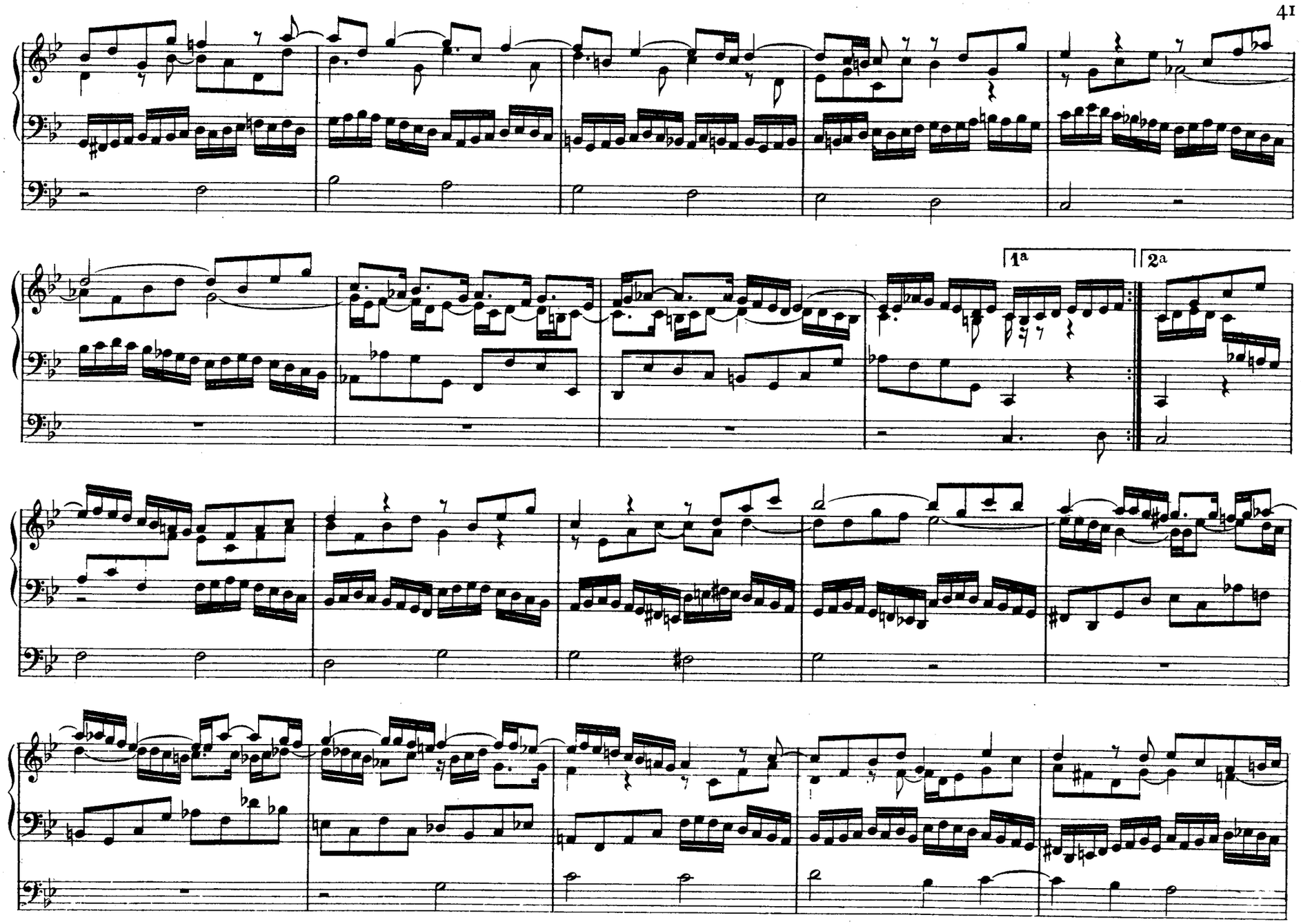


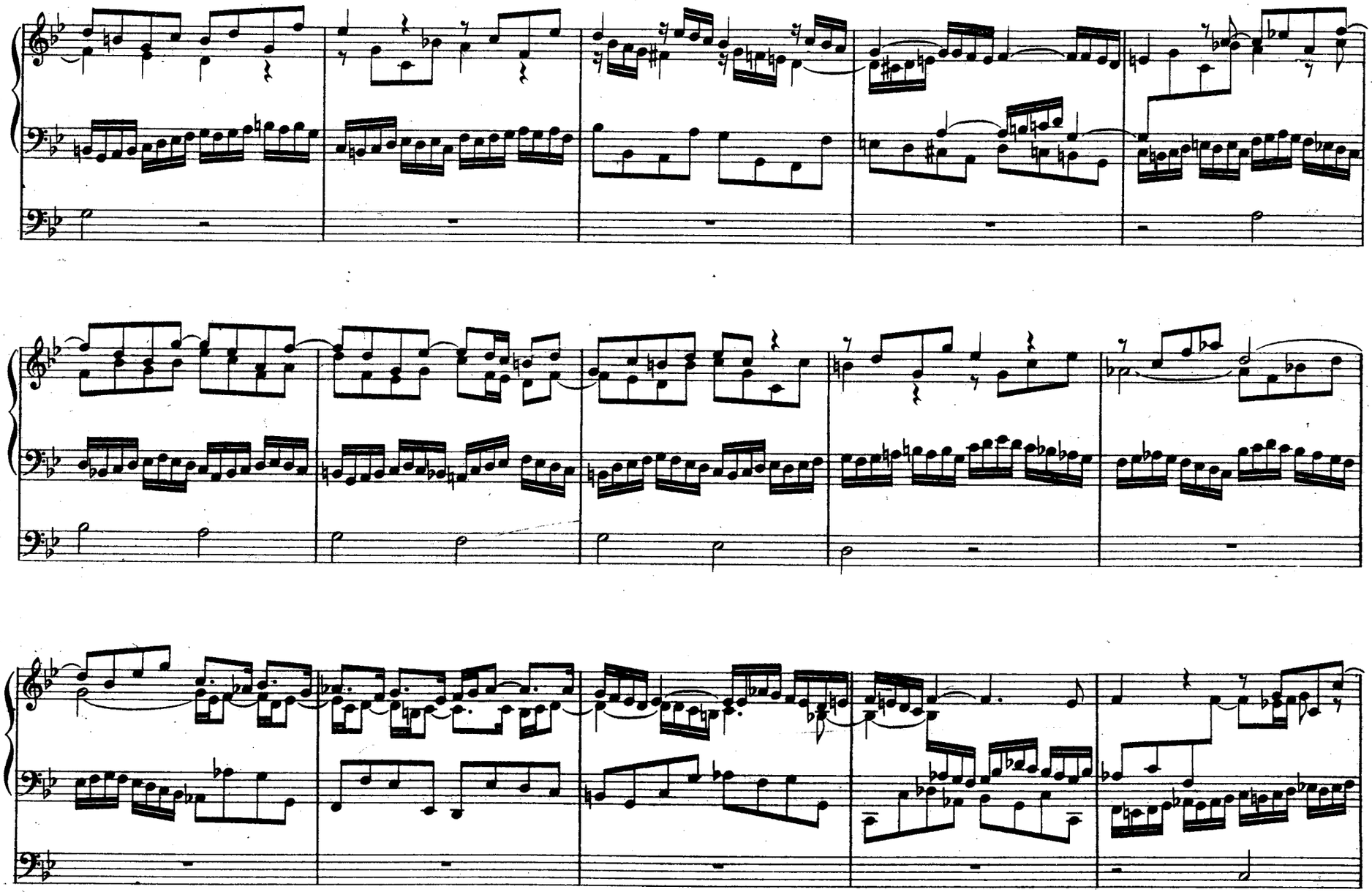
№ 15. – ***Notre Père qui êtes aux cieux.*** – Vater unser im himmelreich.
(PATER NOSTER)

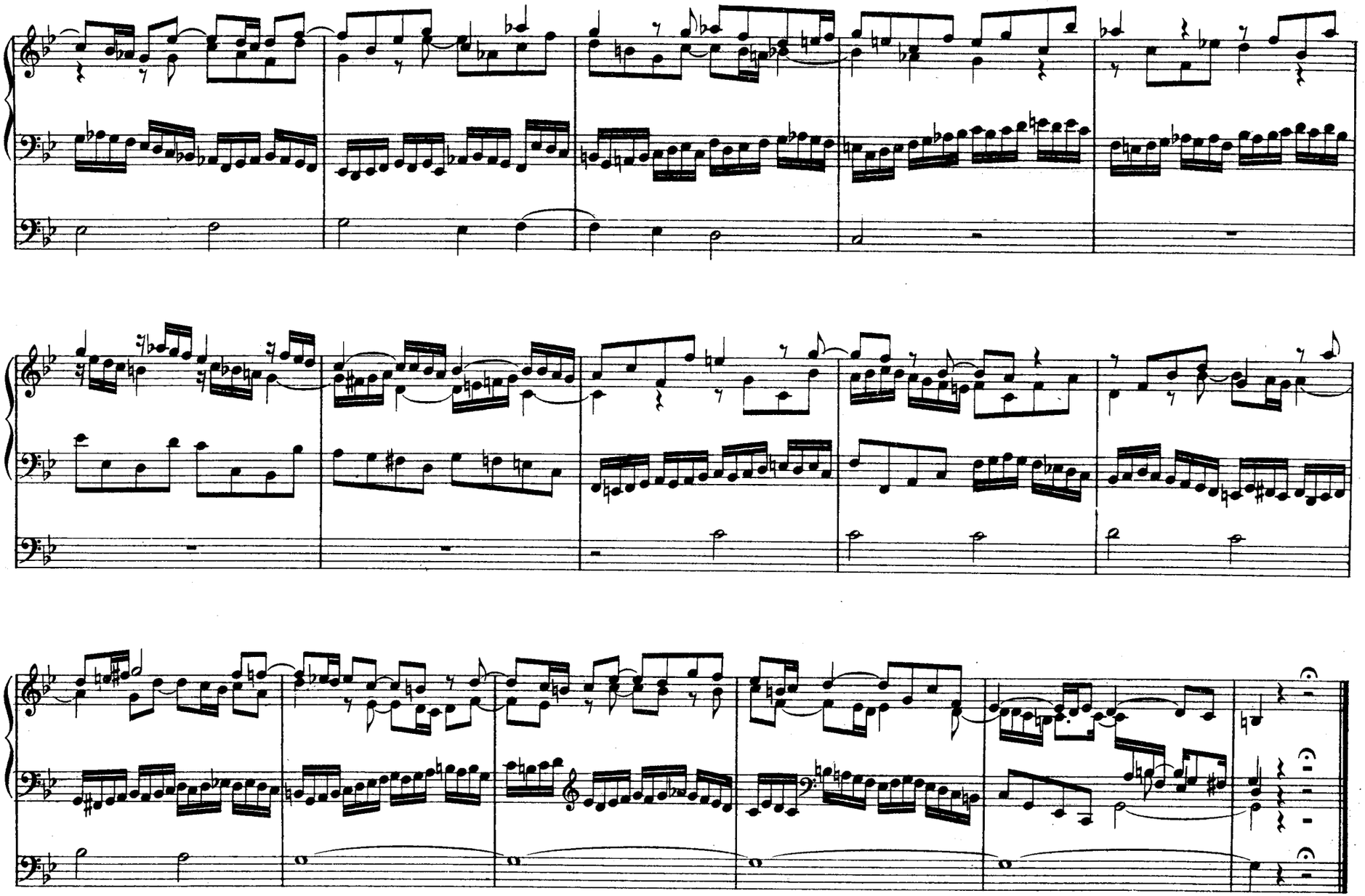


№ 16. *Jésus-Christ, Notre Seigneur, vint au Jourdain.* – Christ, unser Herr, zum Jordan kam.




1ª
2ª

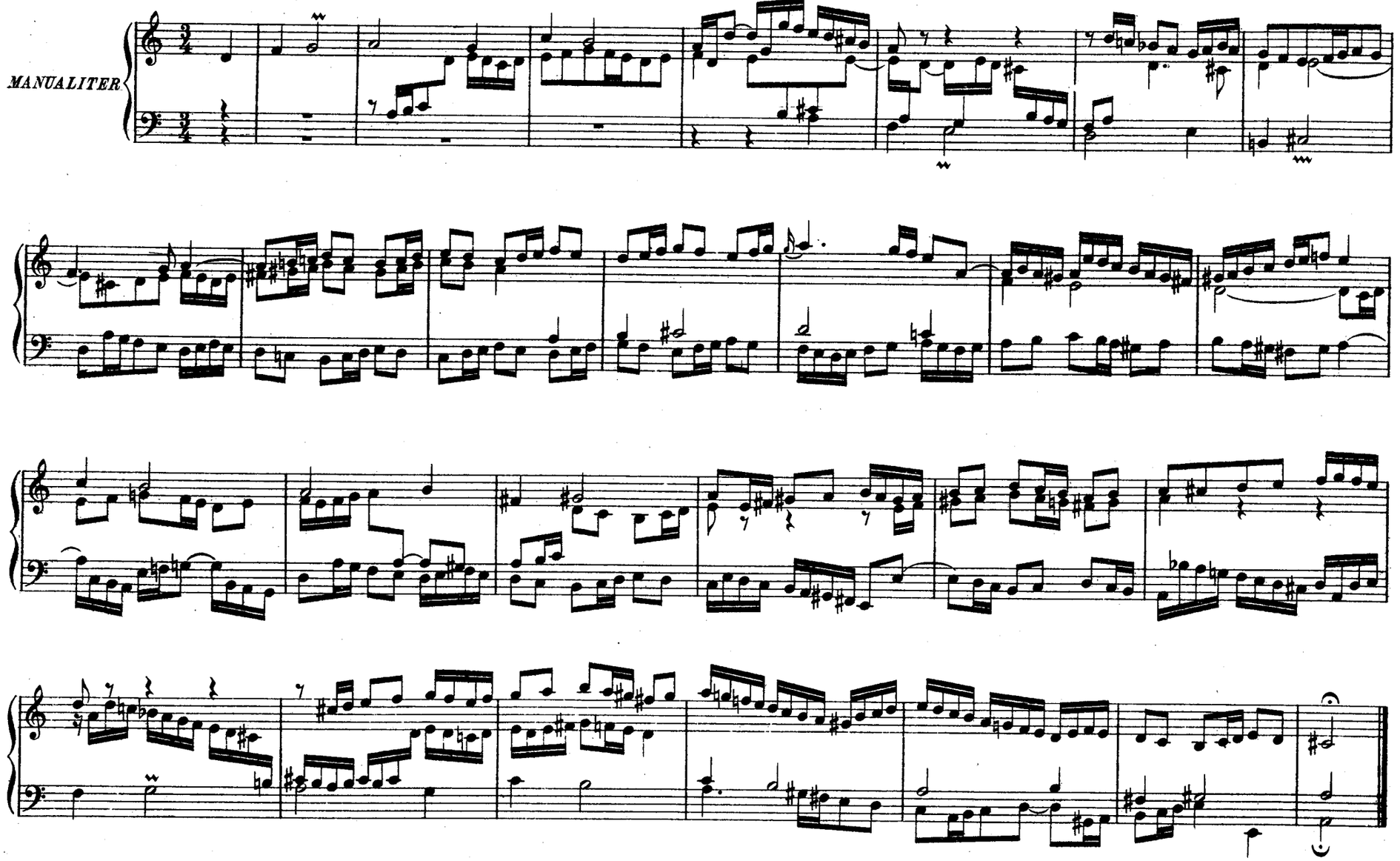




№ 17. – *Jésus-Christ, Notre Seigneur, vint au Jourdain.* – Christ, unser Herr, zum Jordan kam.

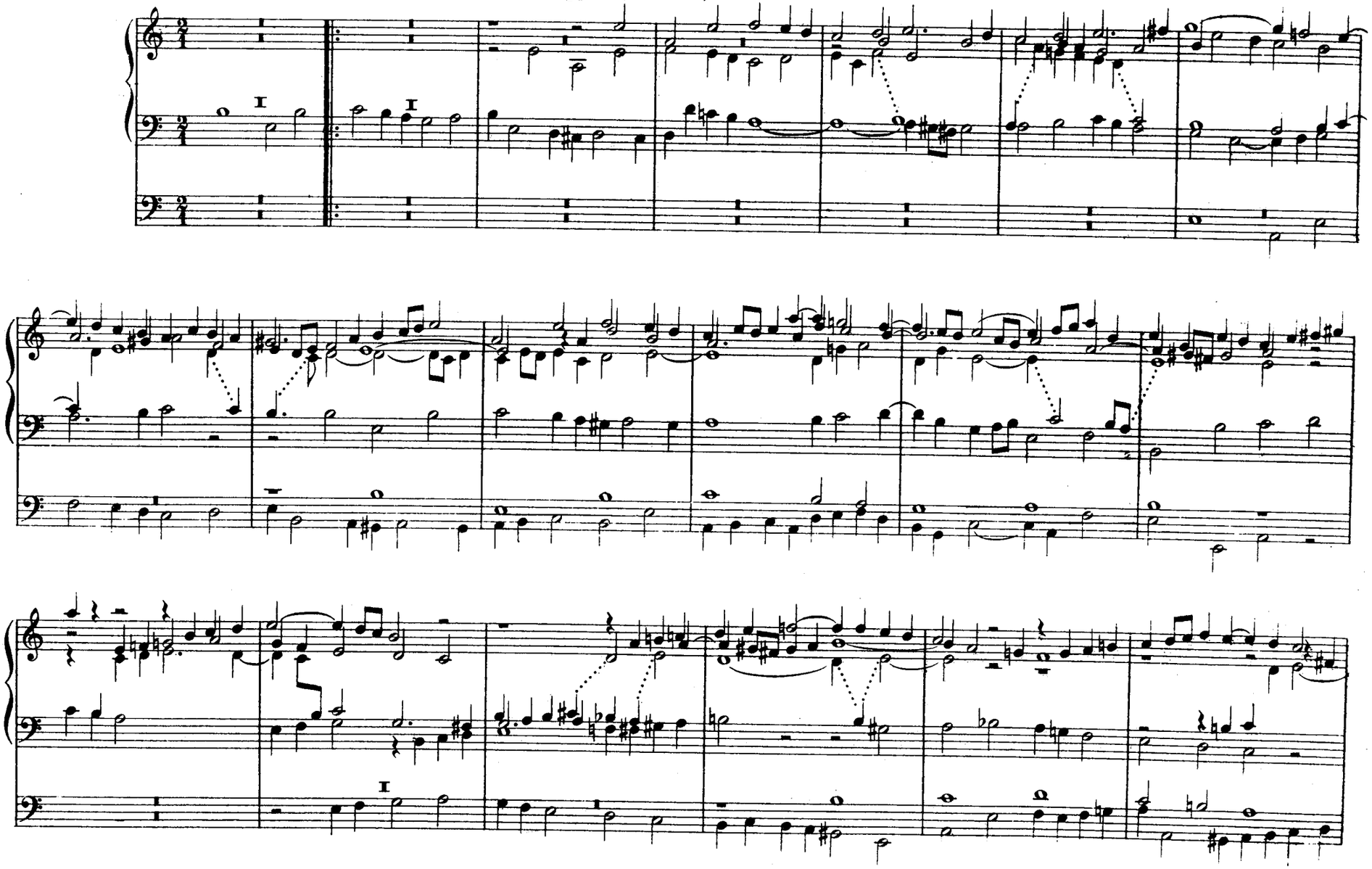
(Alio modo)

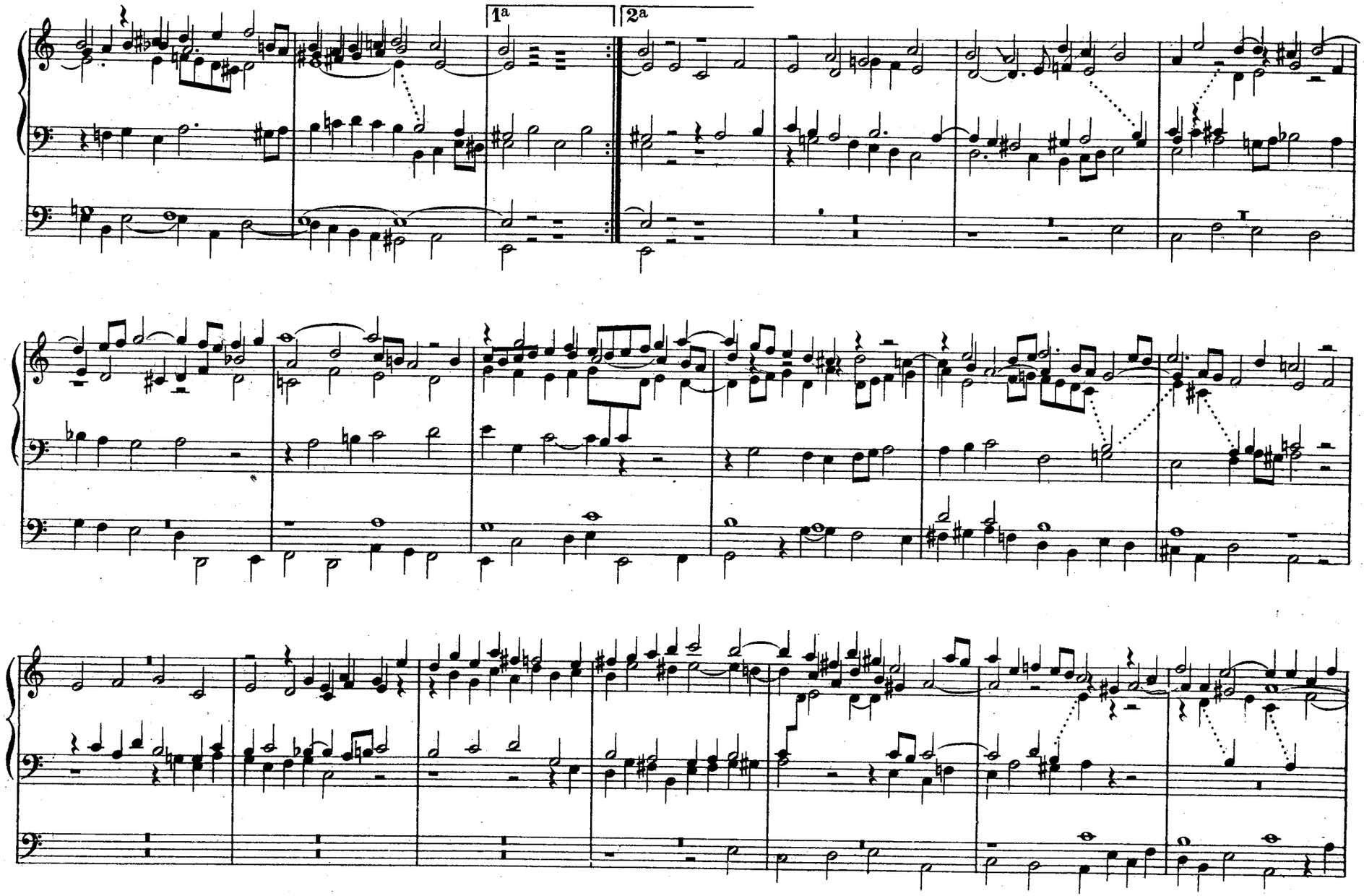
MANUALITER



Nº 18. – *Je crie vers toi Seigneur dans ma détresse profonde.* – Aus tiefer Noth schrei' ich zu dir.
(DE PROFUNDIS)

Pro Organo pleno (Manuale e Pedale doppio) (a 6 voci)




1a
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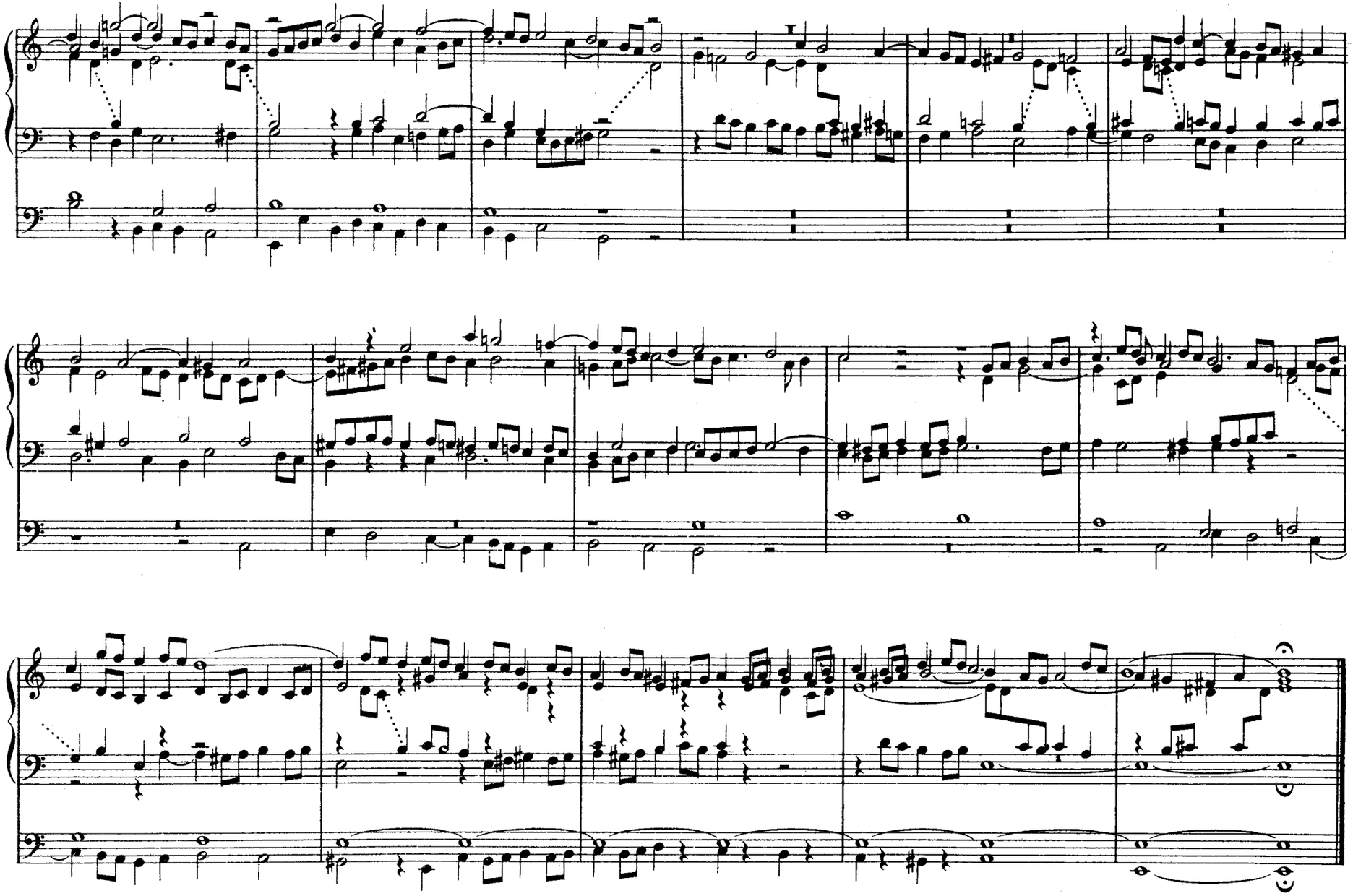
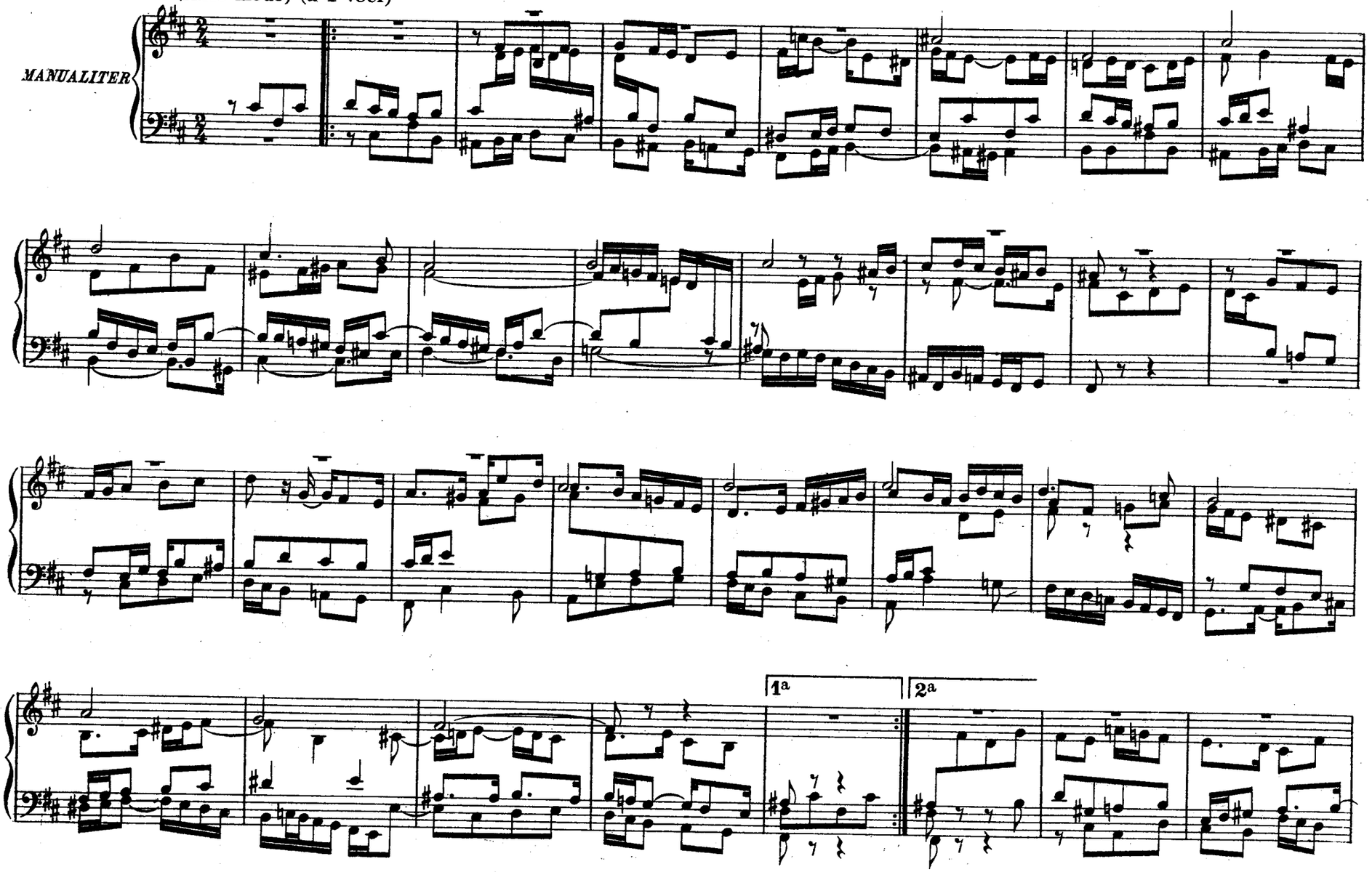
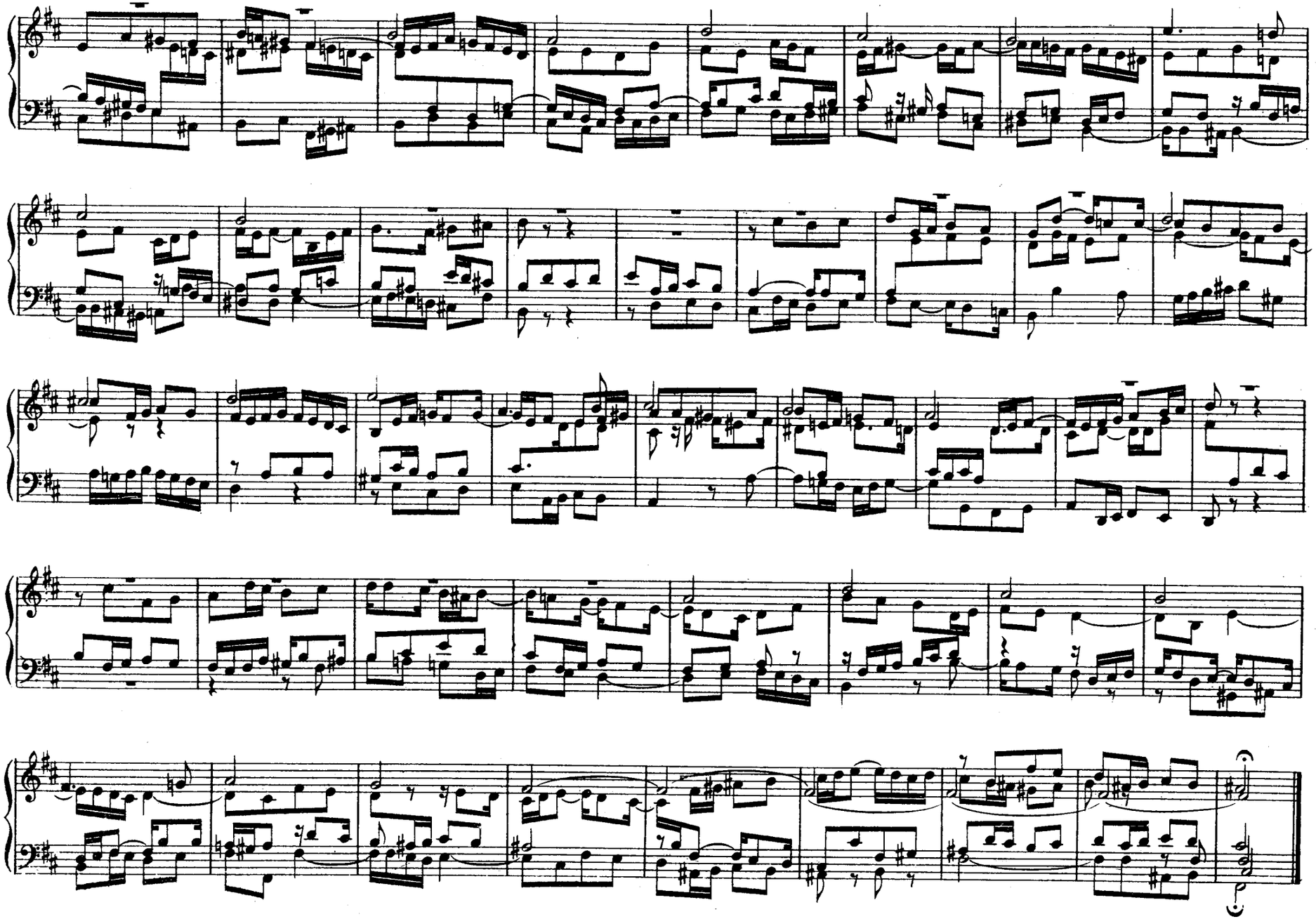


Nº 19. – *Je crie vers toi Seigneur dans ma détresse profonde.* – Aus tiefer Noth schrei' ich zu dir.

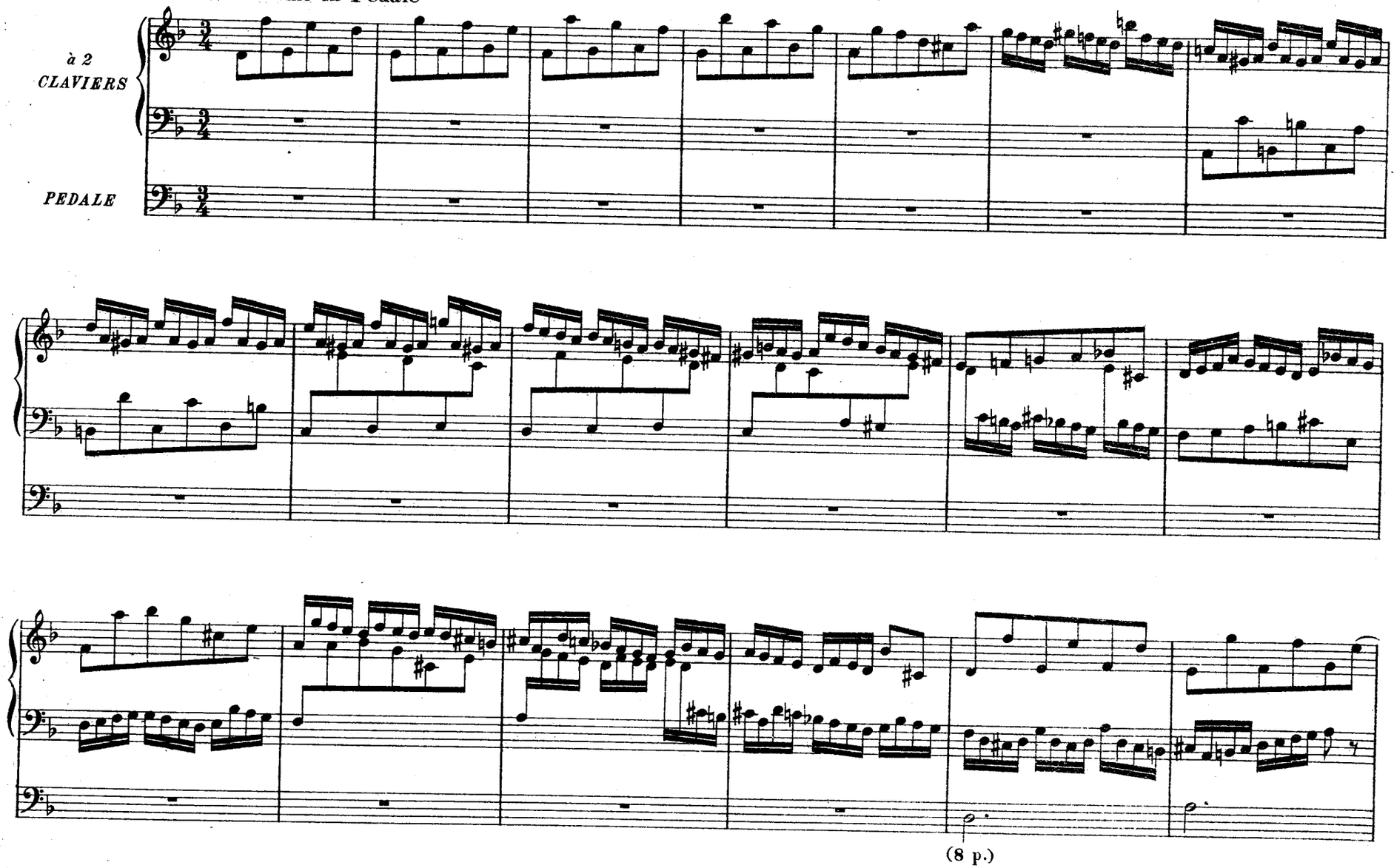
(Alio modo) (a 4 voci)

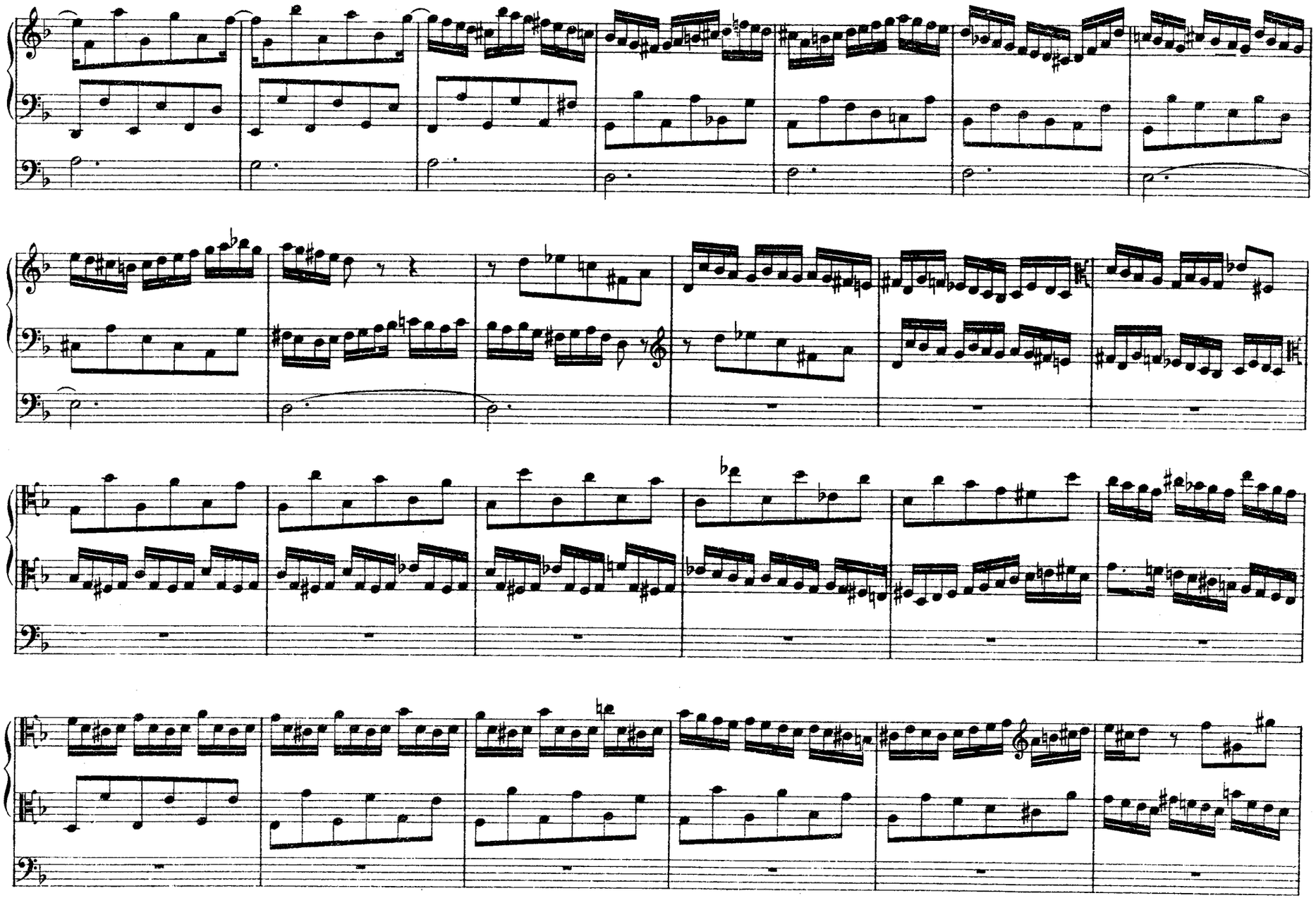


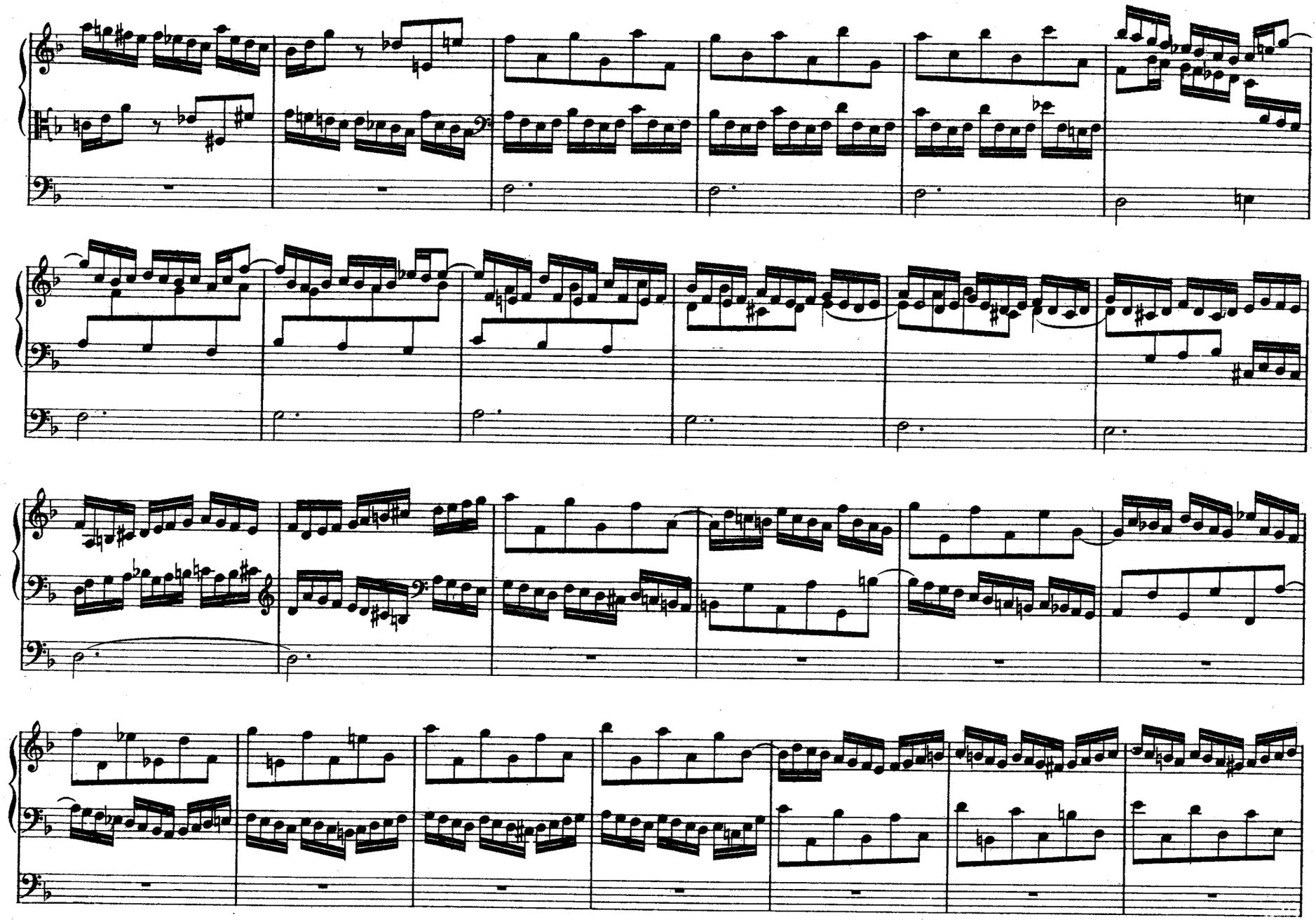


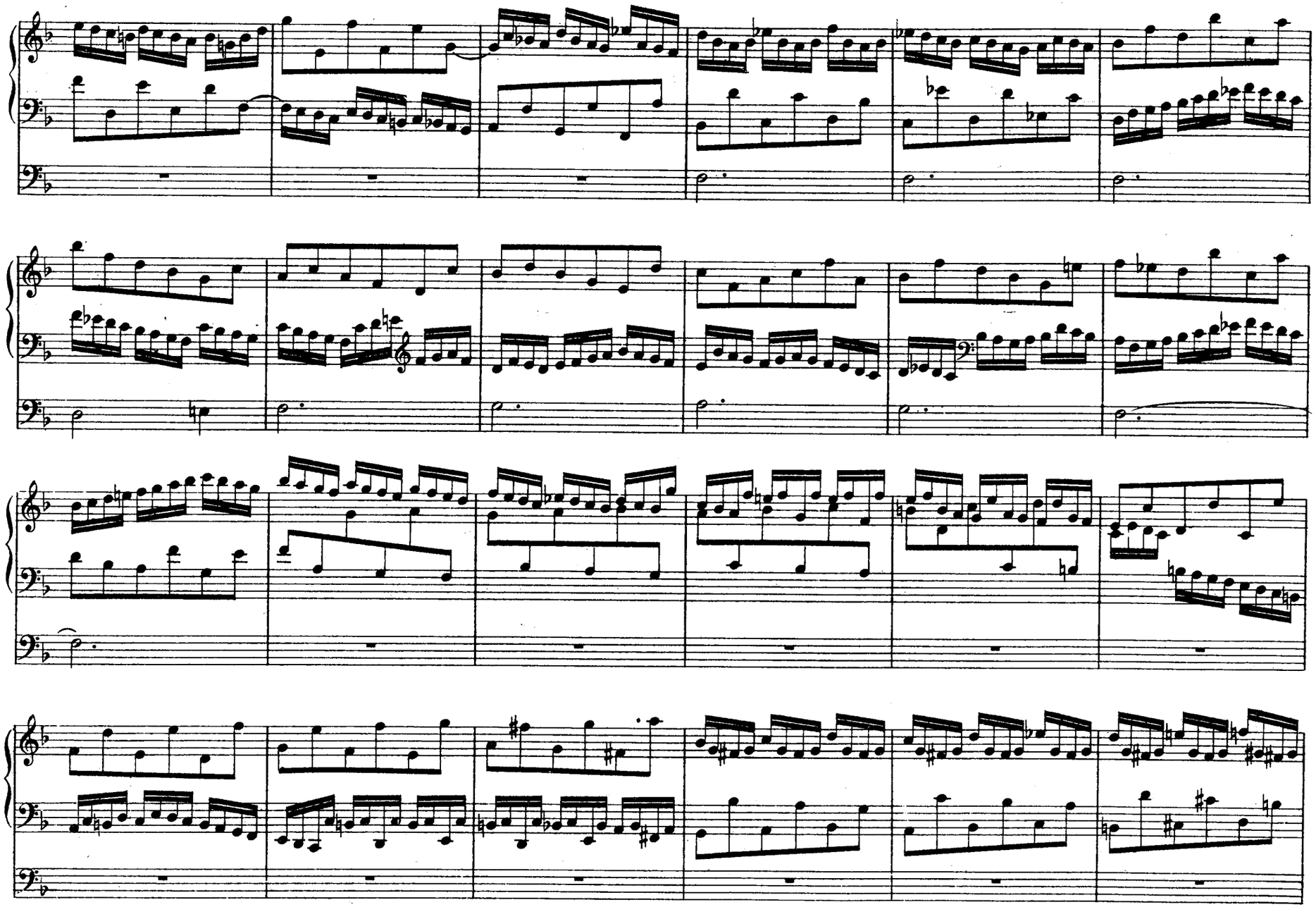
Nº 20. – *Jésus-Christ, notre Sauveur, qui détourna de nous la colère de Dieu.* – Jesus Christus, unser Heiland, der von uns den Zorn Gottes wand.

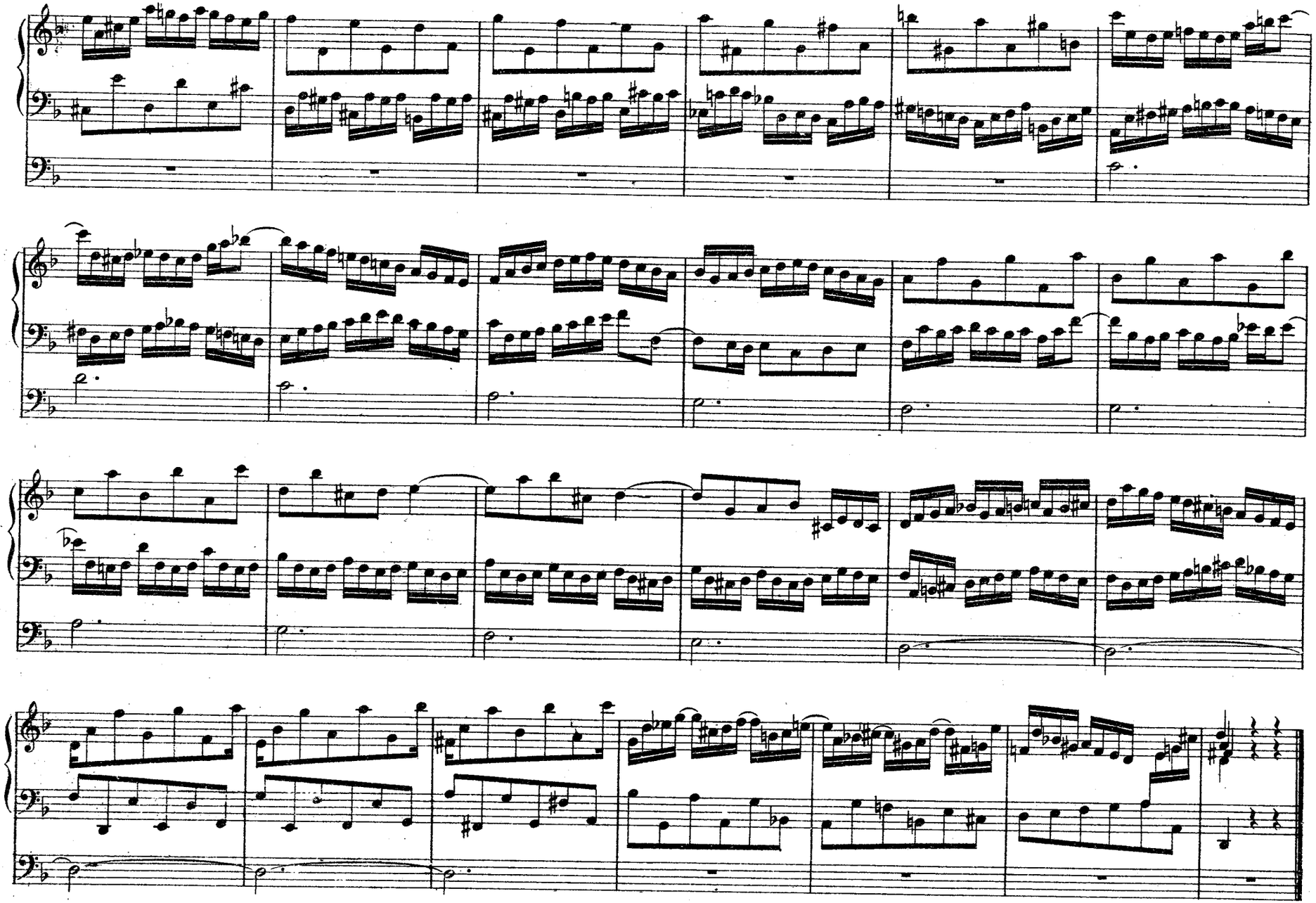
Canto fermo in Pedale







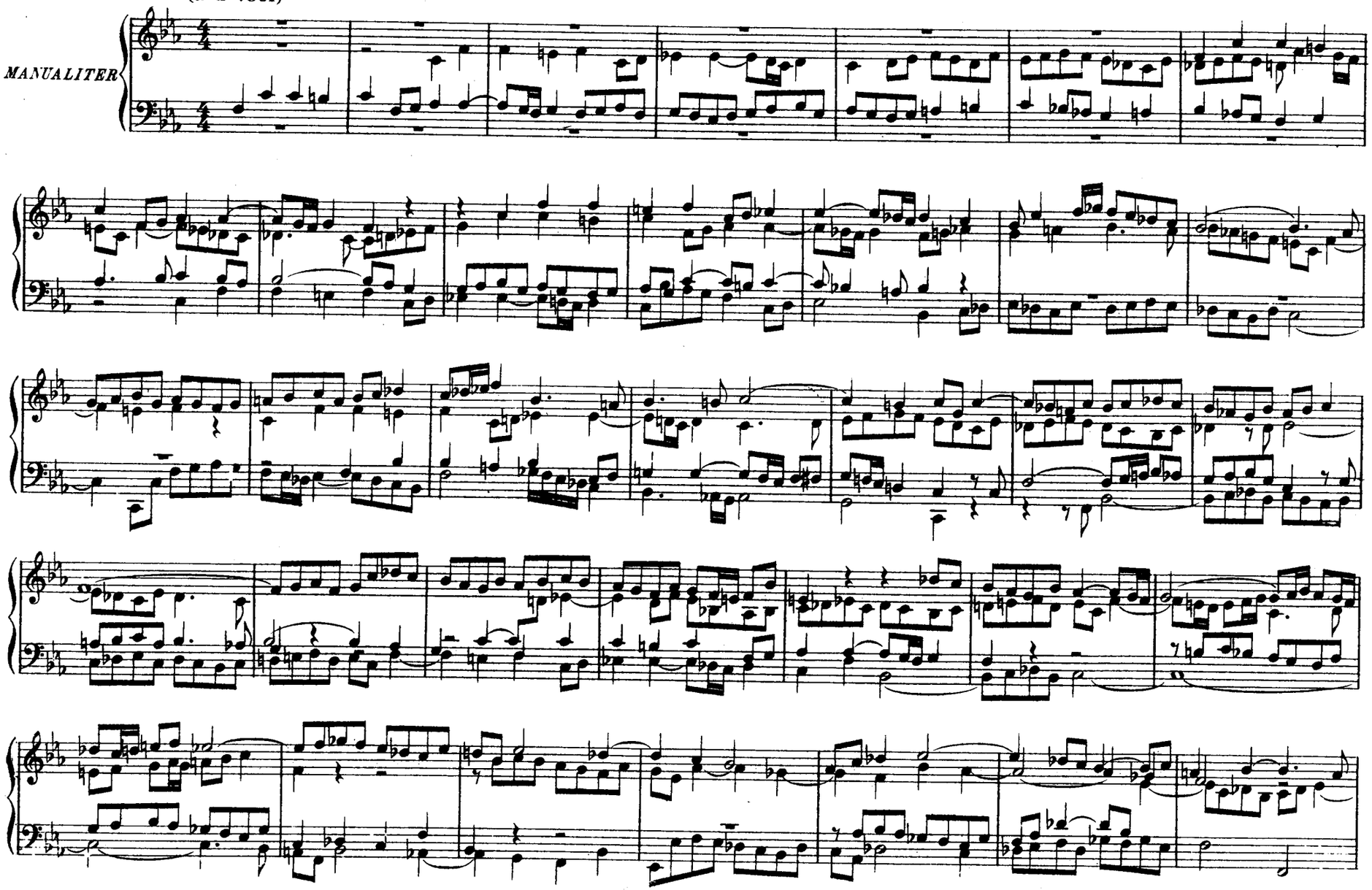


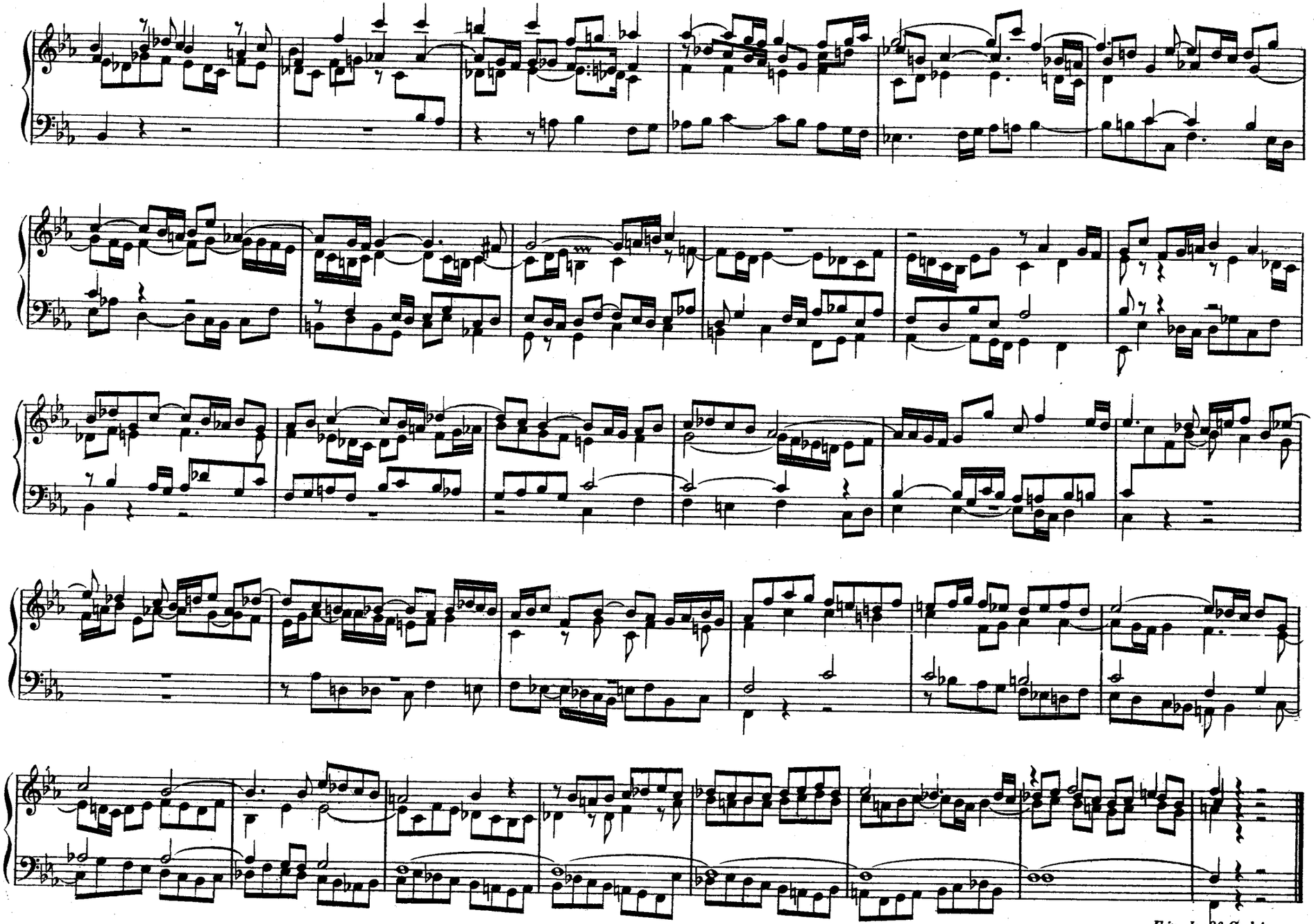


Nº 21. – FUGA SUPER: *Jésus-Christ, Notre Sauveur.* – Jesus Christus, unser Heiland.

(a 4 voci)

MANUALITER





Fin du 3e Cahier

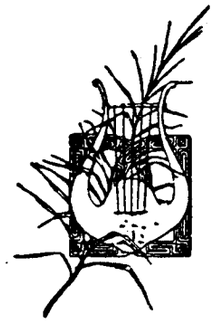
Ch. Douin gr. – Poinçons Durand & Cie

D.& F. 9447

J. S. BACH

4me Cahier de CHORALS variés

Révision par GABRIEL FAURÉ



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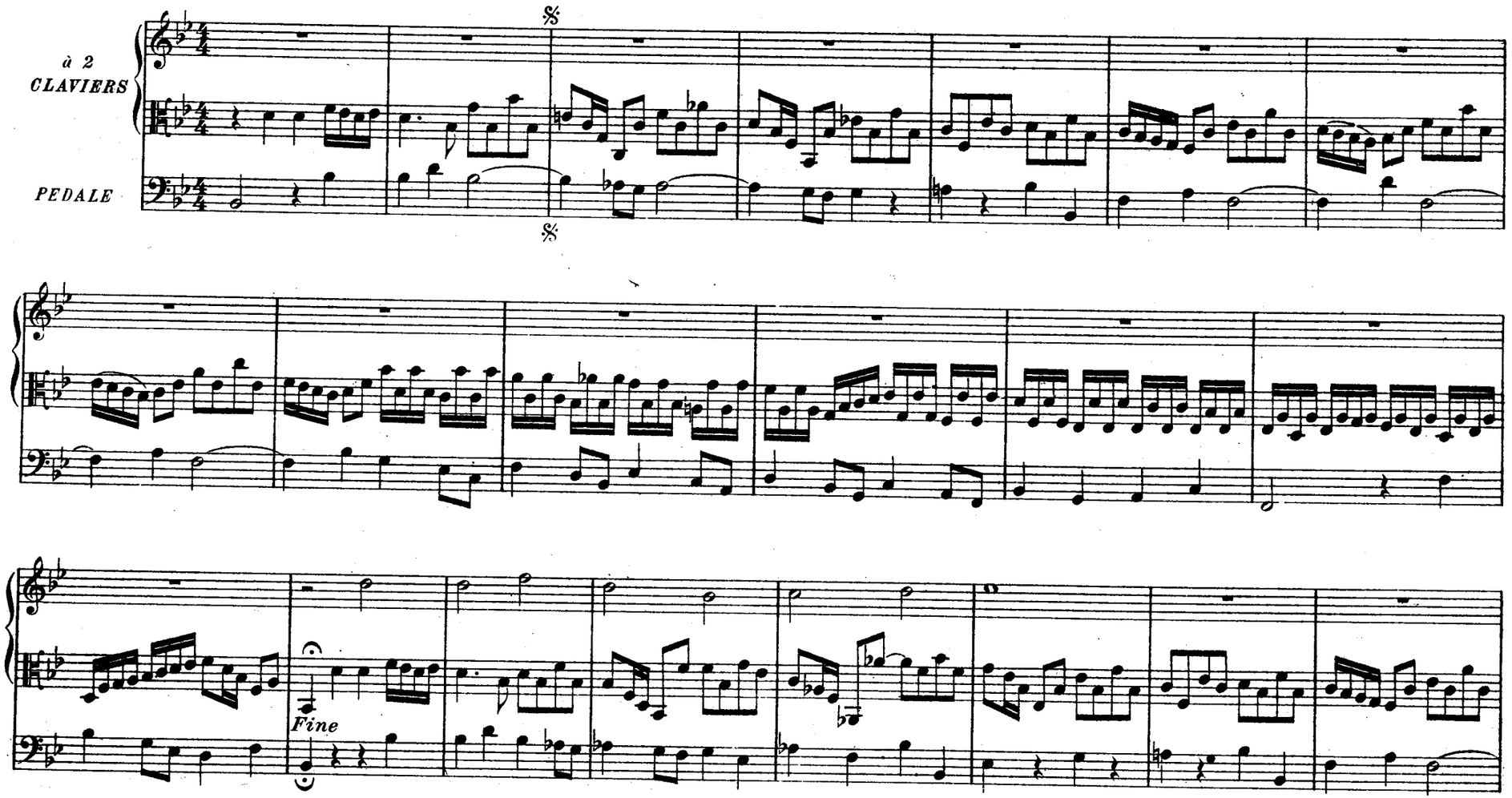
J. S. BACH

6 Chorals sur des Airs de Cantates publiés en 1746

Air de Soprano de la Cantate pour le Mardi de Pâques

Nº 1. — *Ah! reste parmi nous, Jésus-Christ notre Seigneur.* — Ach! bleib bei uns, Herr Jesu Christ.



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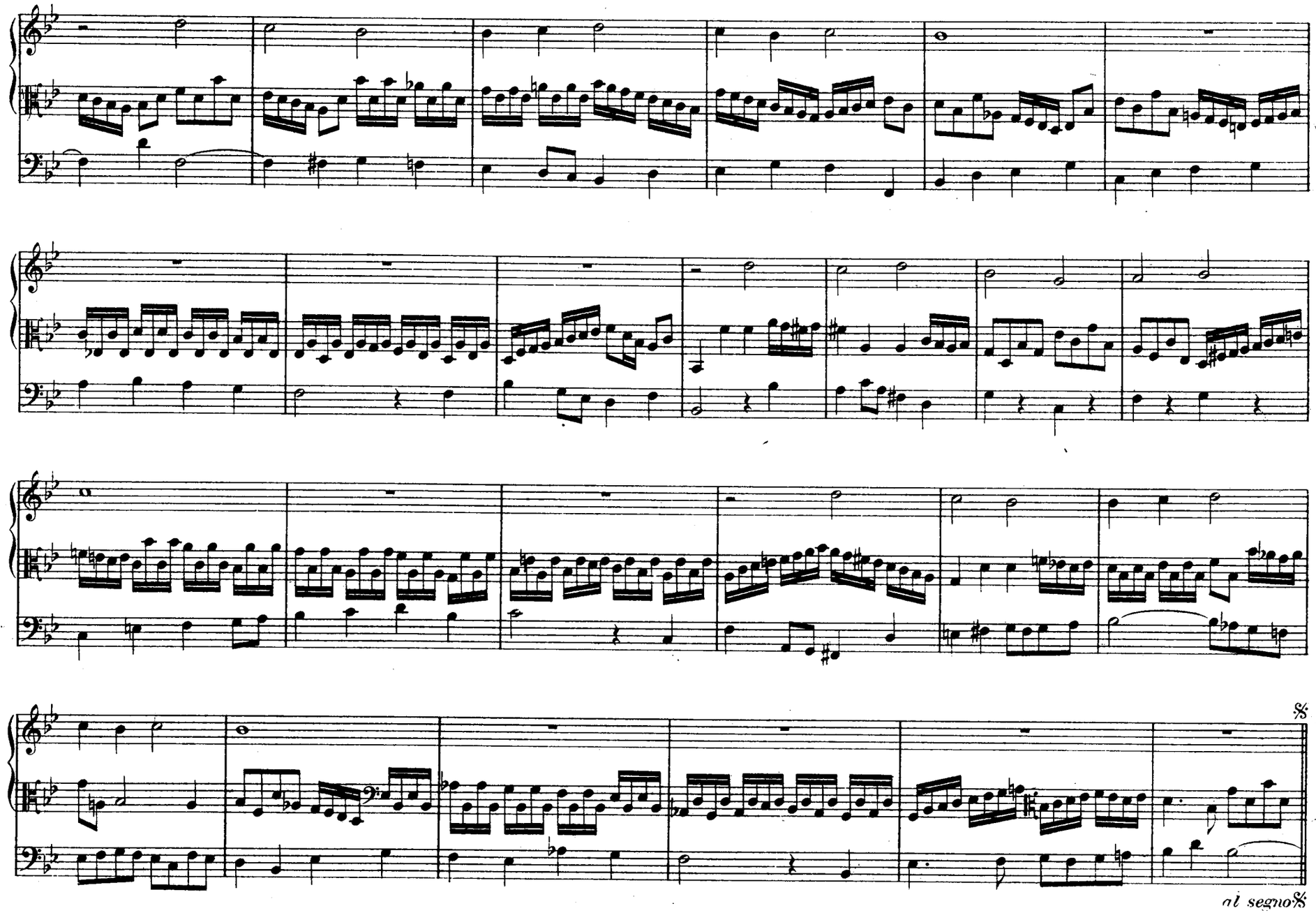
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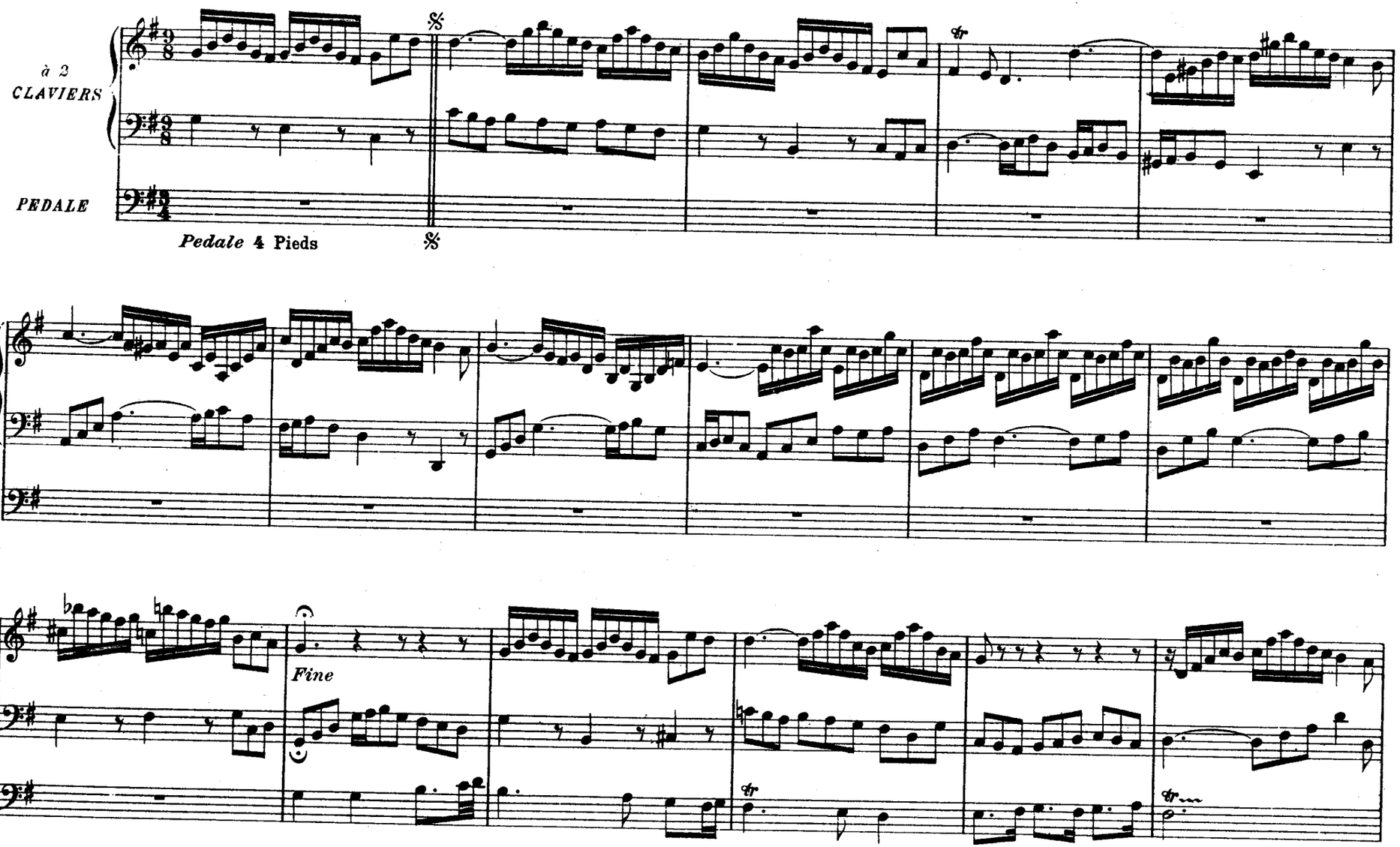
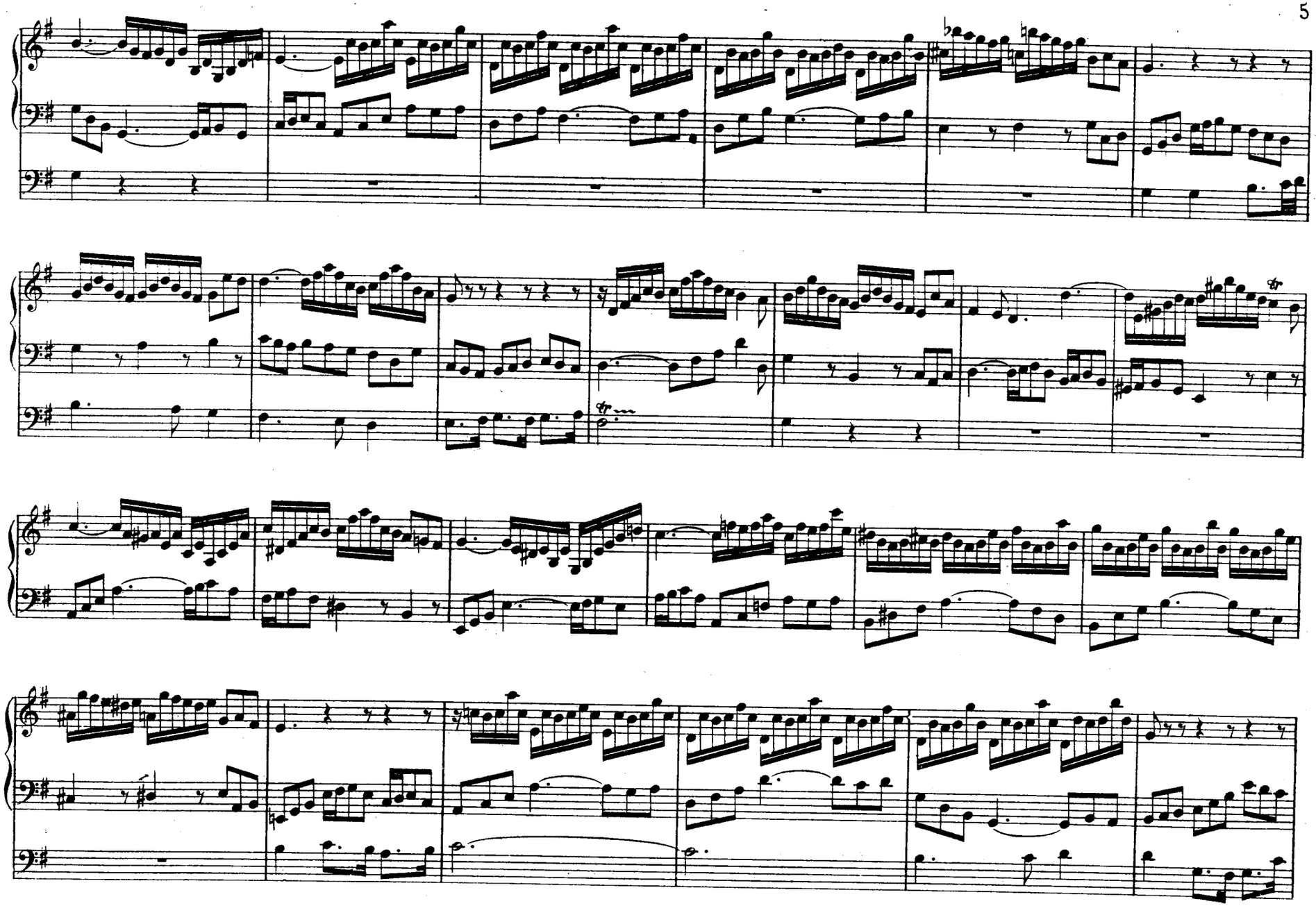
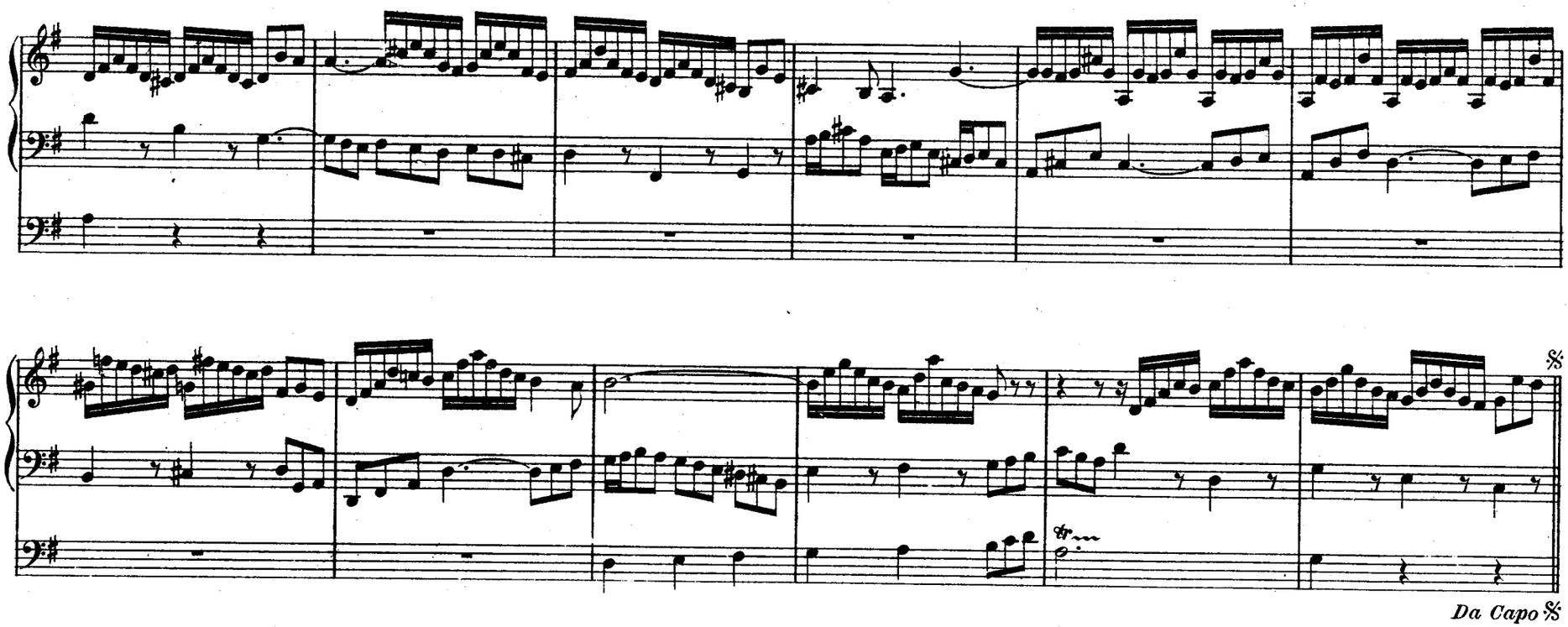
Nº 2. — *Jésus, descends maintenant du Ciel.* — Kommst du nun, Jesu, vom Himmel herunter.







Cantate pour la fête de l'Annonciation

Nº 3. — ***Mon âme s'élève vers le Seigneur.*** — **Meine Seele ehrebt den Herren.**
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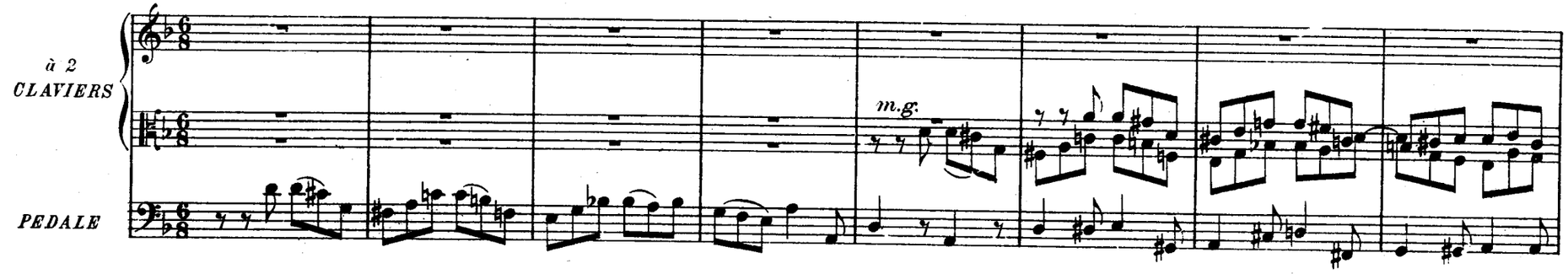

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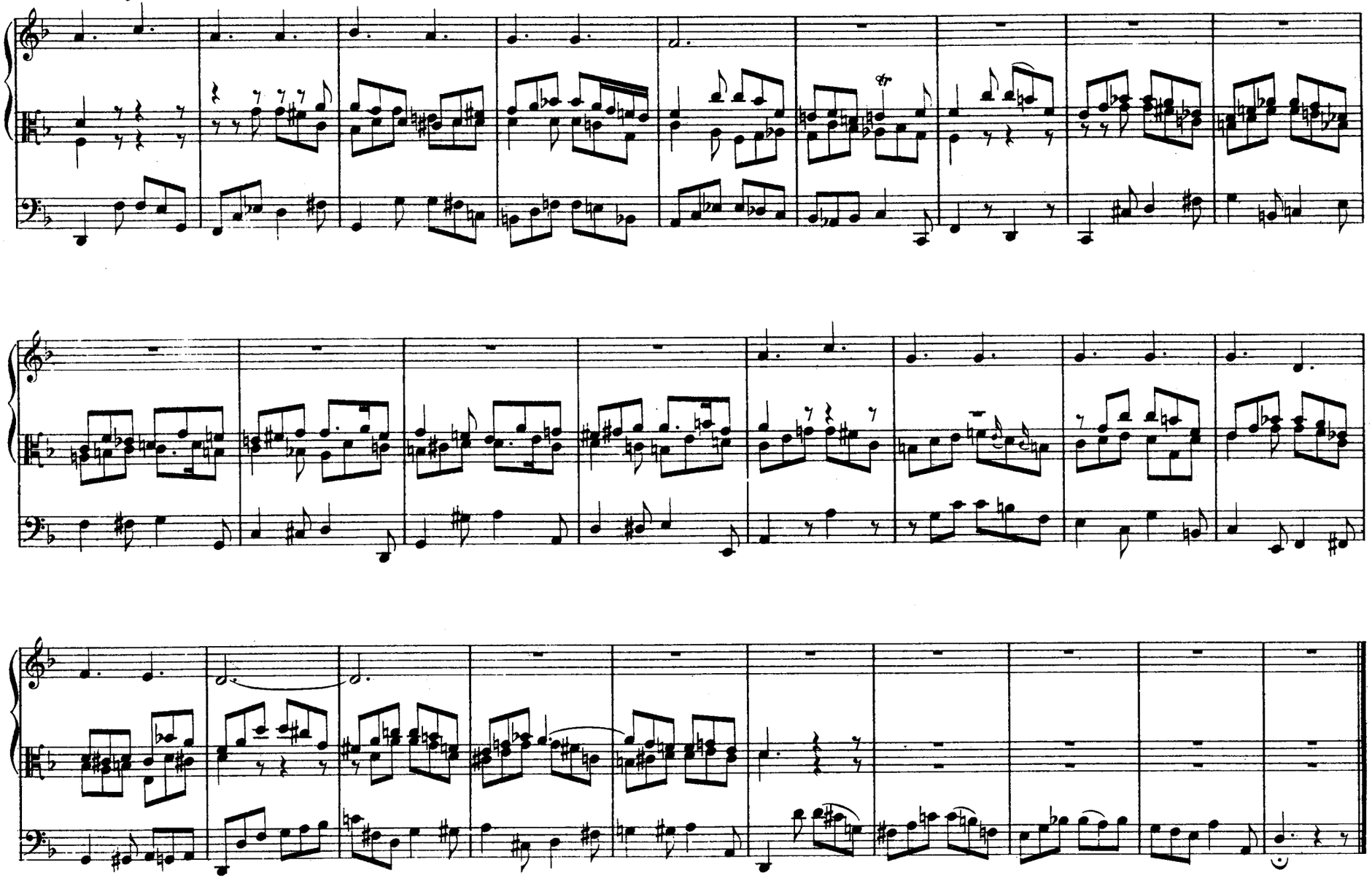
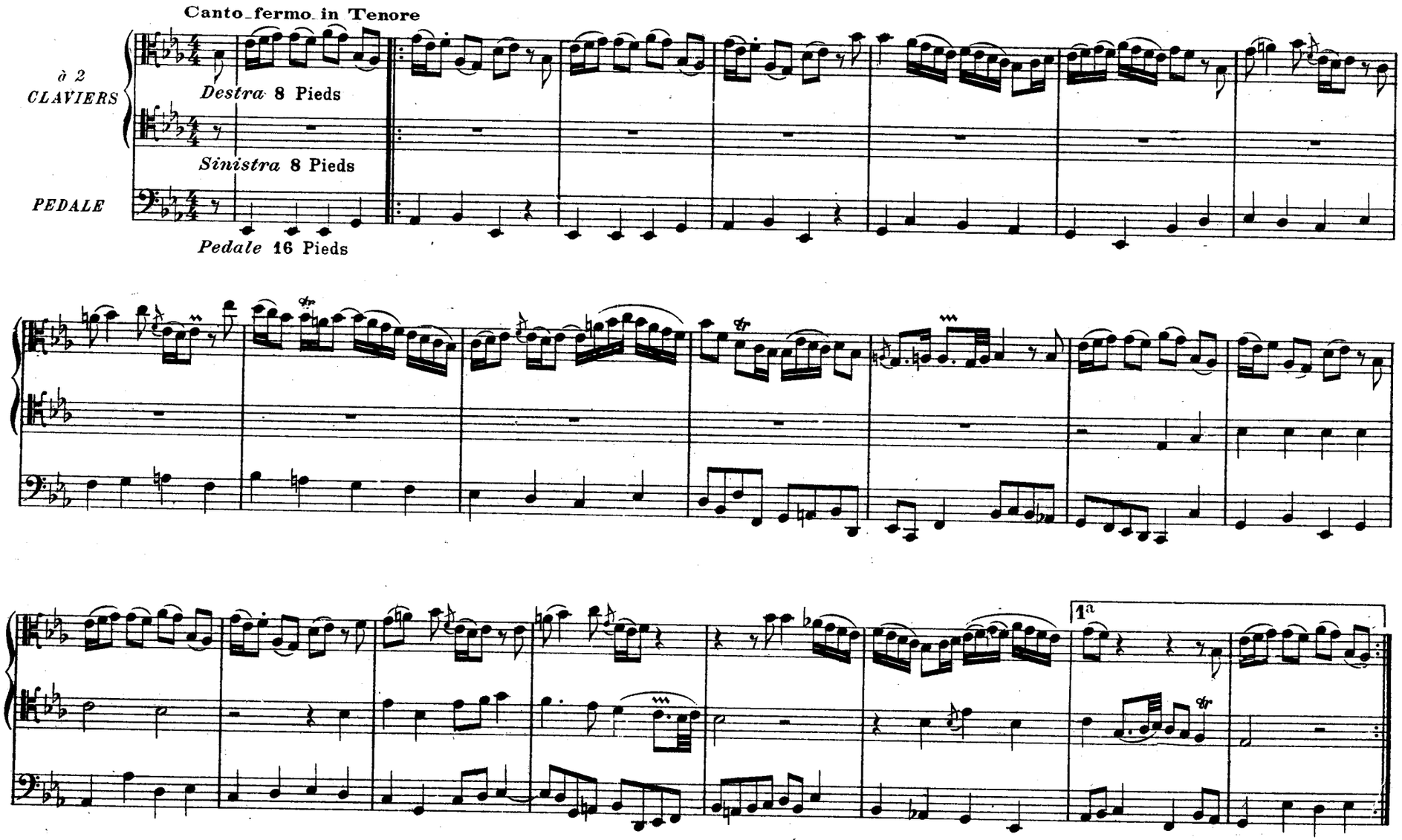
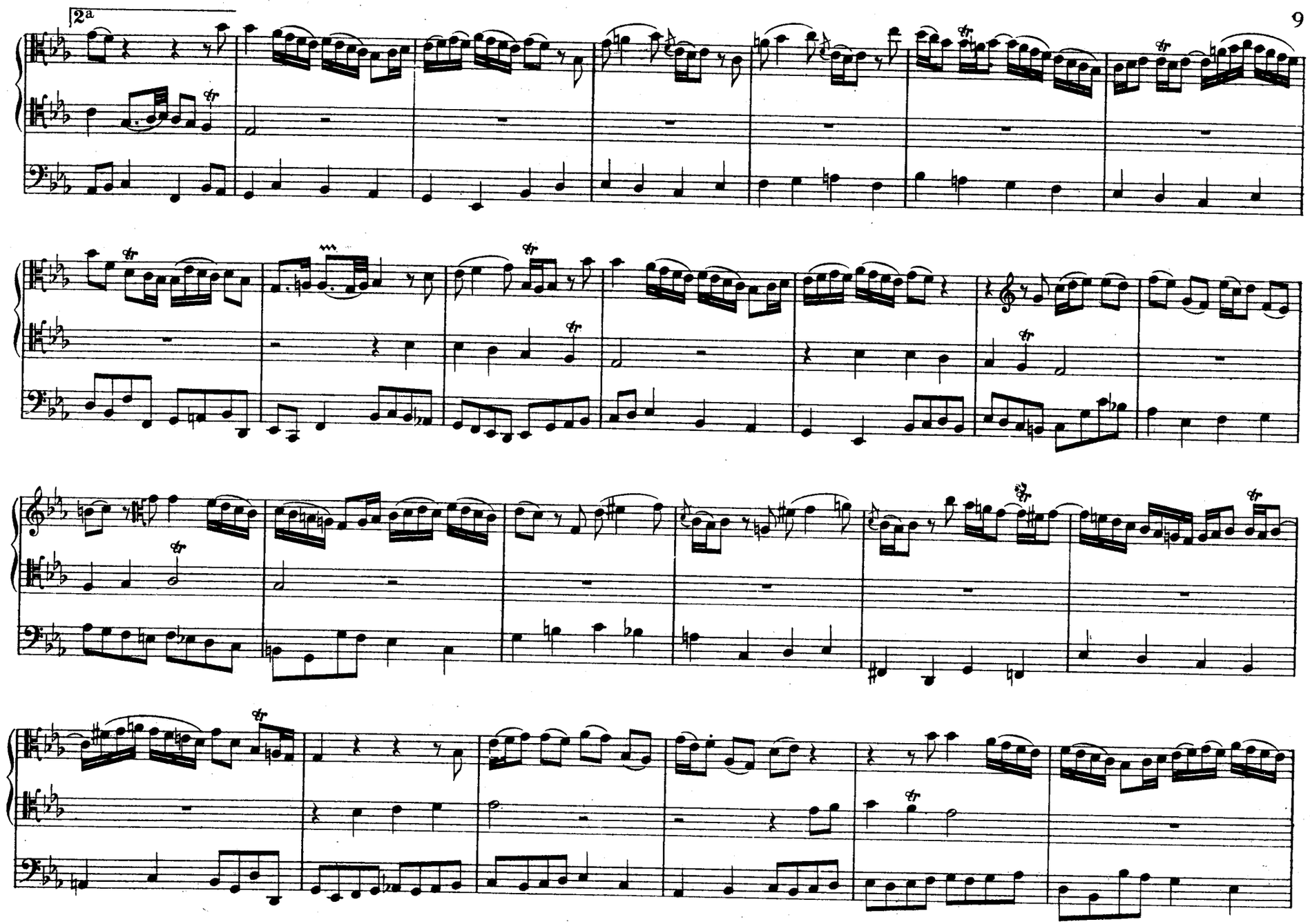


Cantate pour le 27e Dimanche après la Trinité

Nº 4. – *Eveillez-vous, nous dit une voix d'En-Haut.* – Wachet auf, ruft uns die Stimme.

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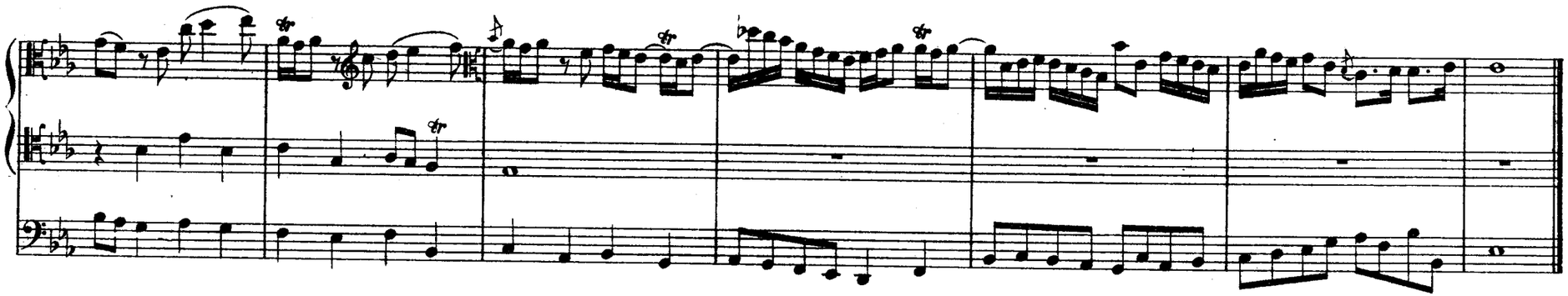
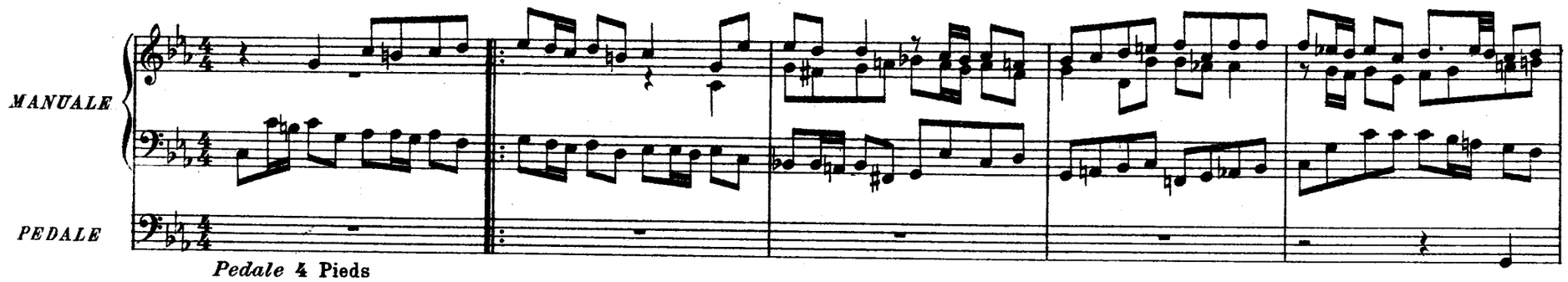
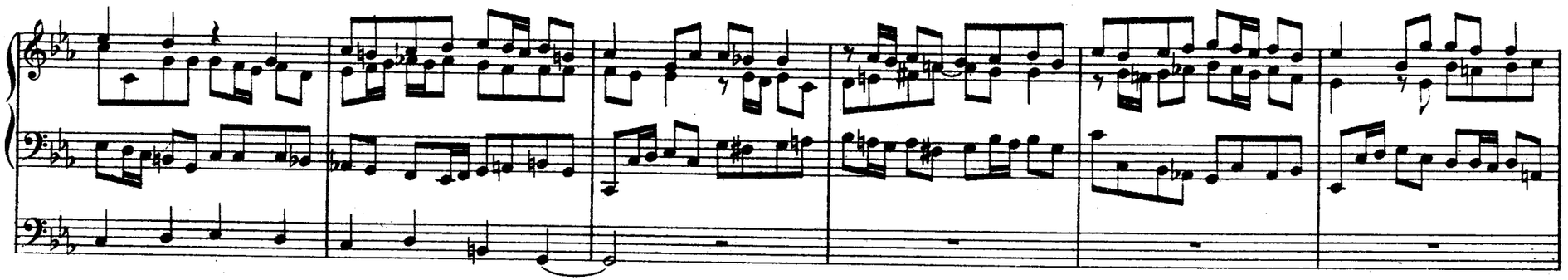


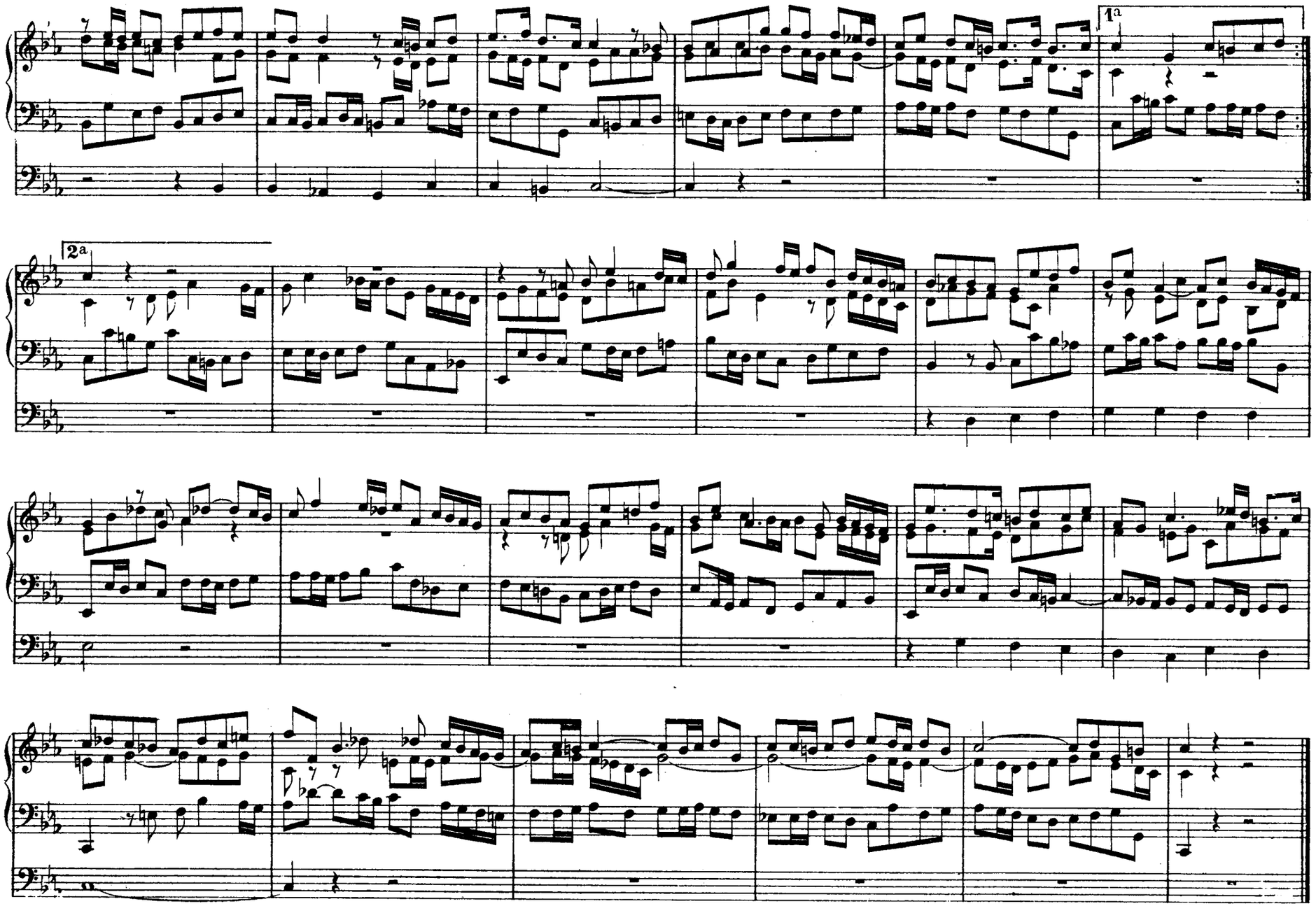
Cantate pour le 5e Dimanche après la Trinité

№ 5. — *Qui laisse maintenant régner Dieu.* — Wer nur den lieben Gott lässt walten.



Pedale 4 Pieds

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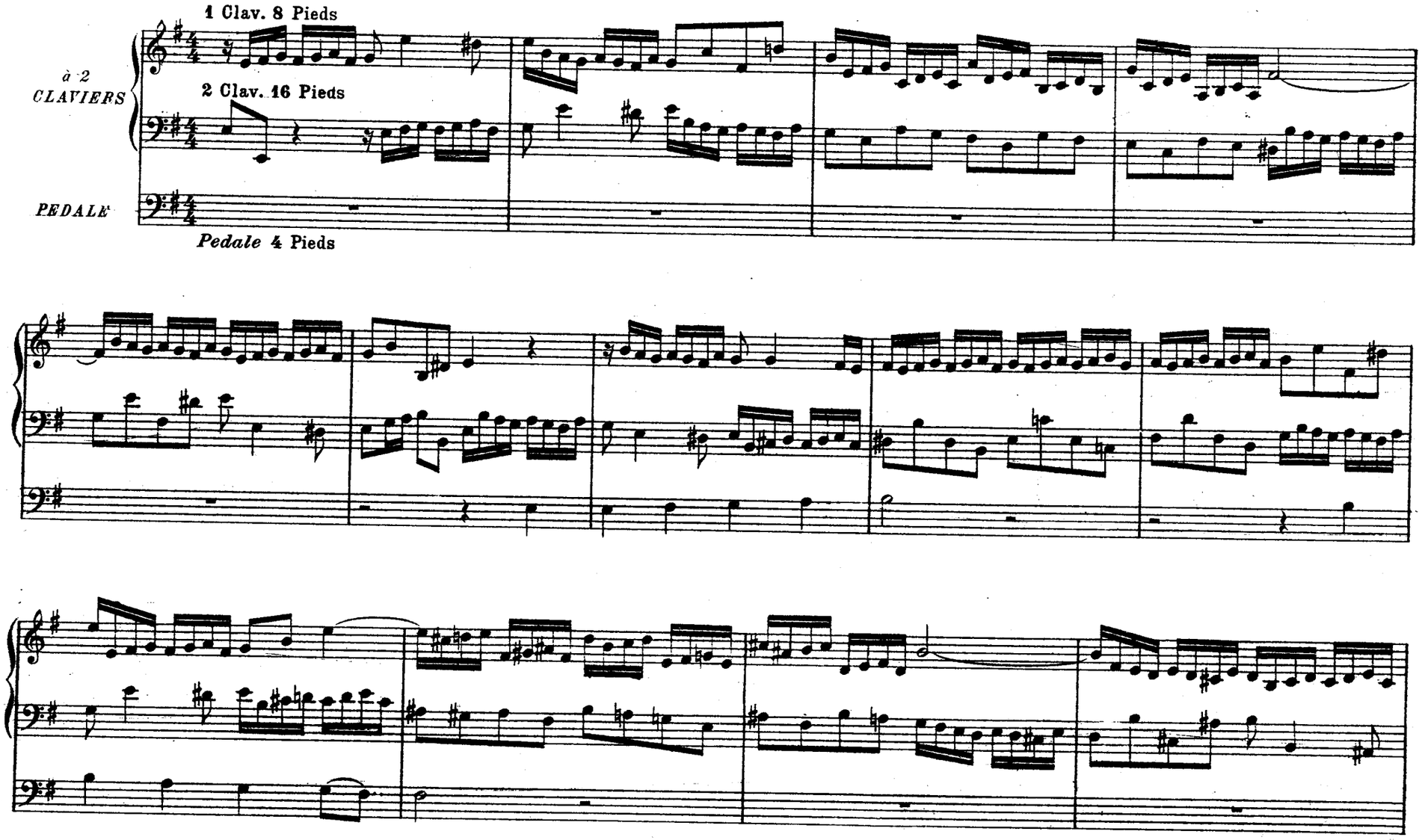
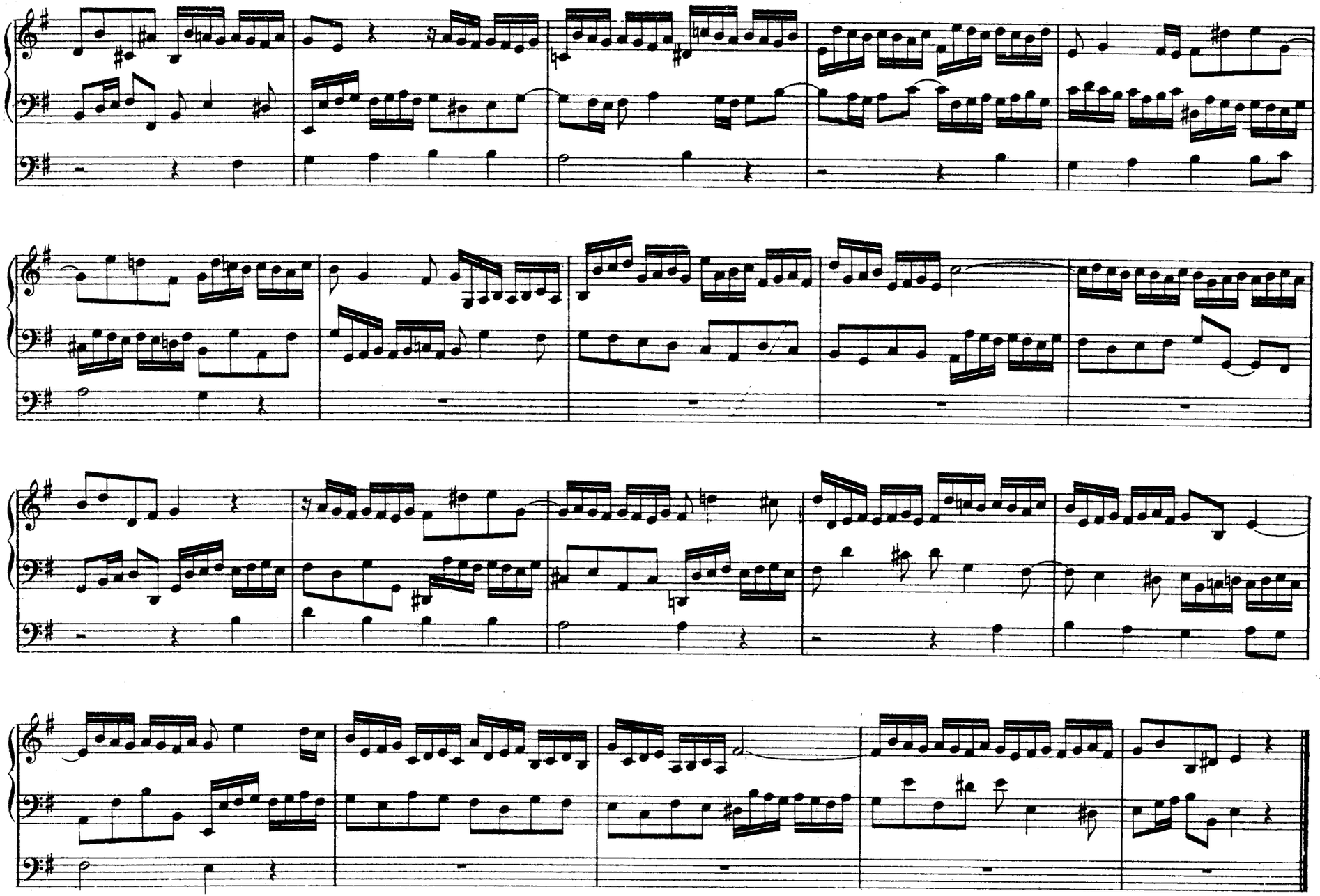
Cantate pour le 19e ou le 21e Dimanche après la Trinité

N°6. — *Quel sera mon refuge?* ou: *Oh! Dieu aimé!*
Wo soll ich fliehen hin *oder:* Auf meinem lieben Gott.





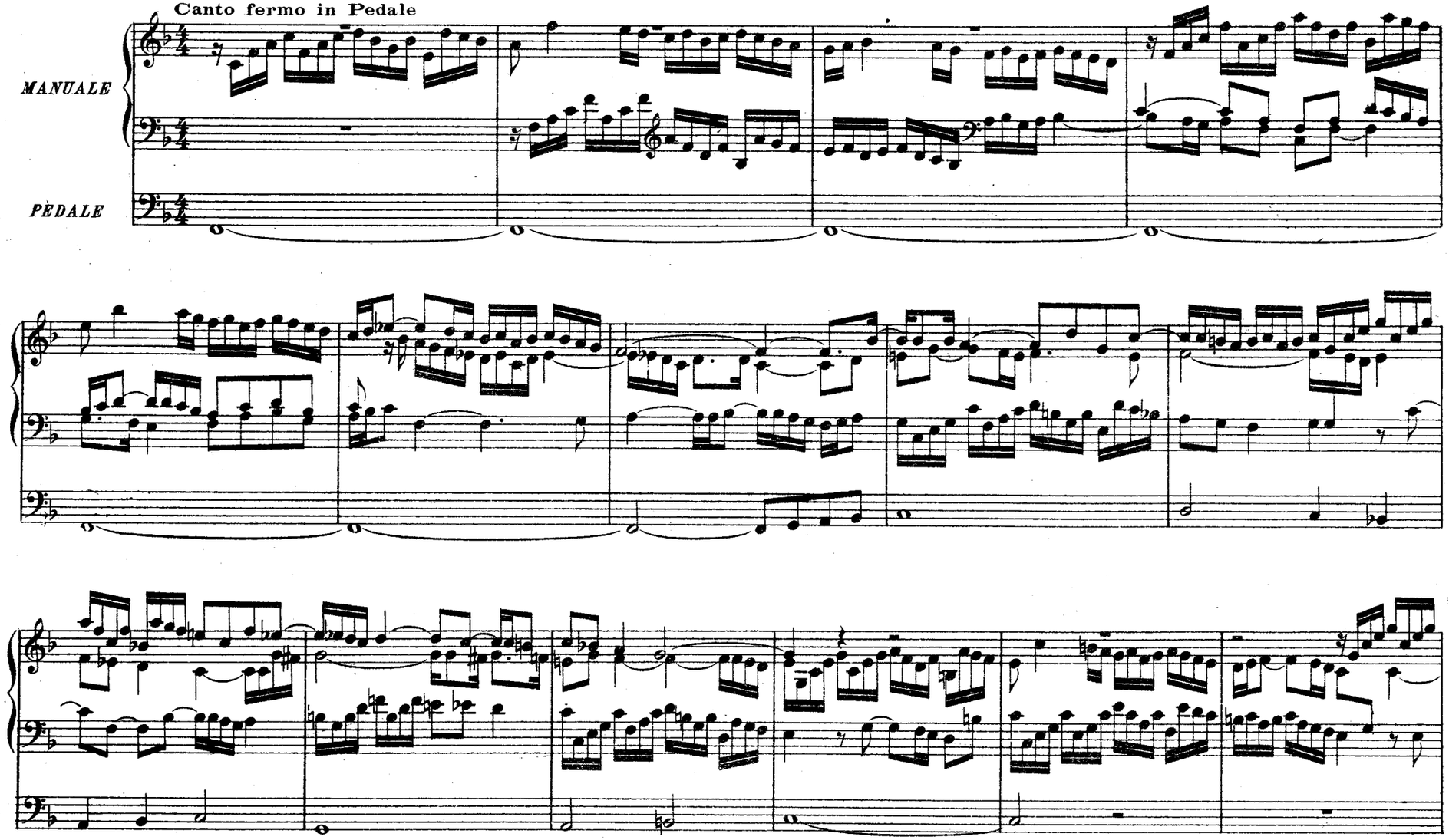
Nº1. – FANTASIA SUPER: *Viens, Esprit-Saint.* – Komm, heiliger Geist, Herre Gott.

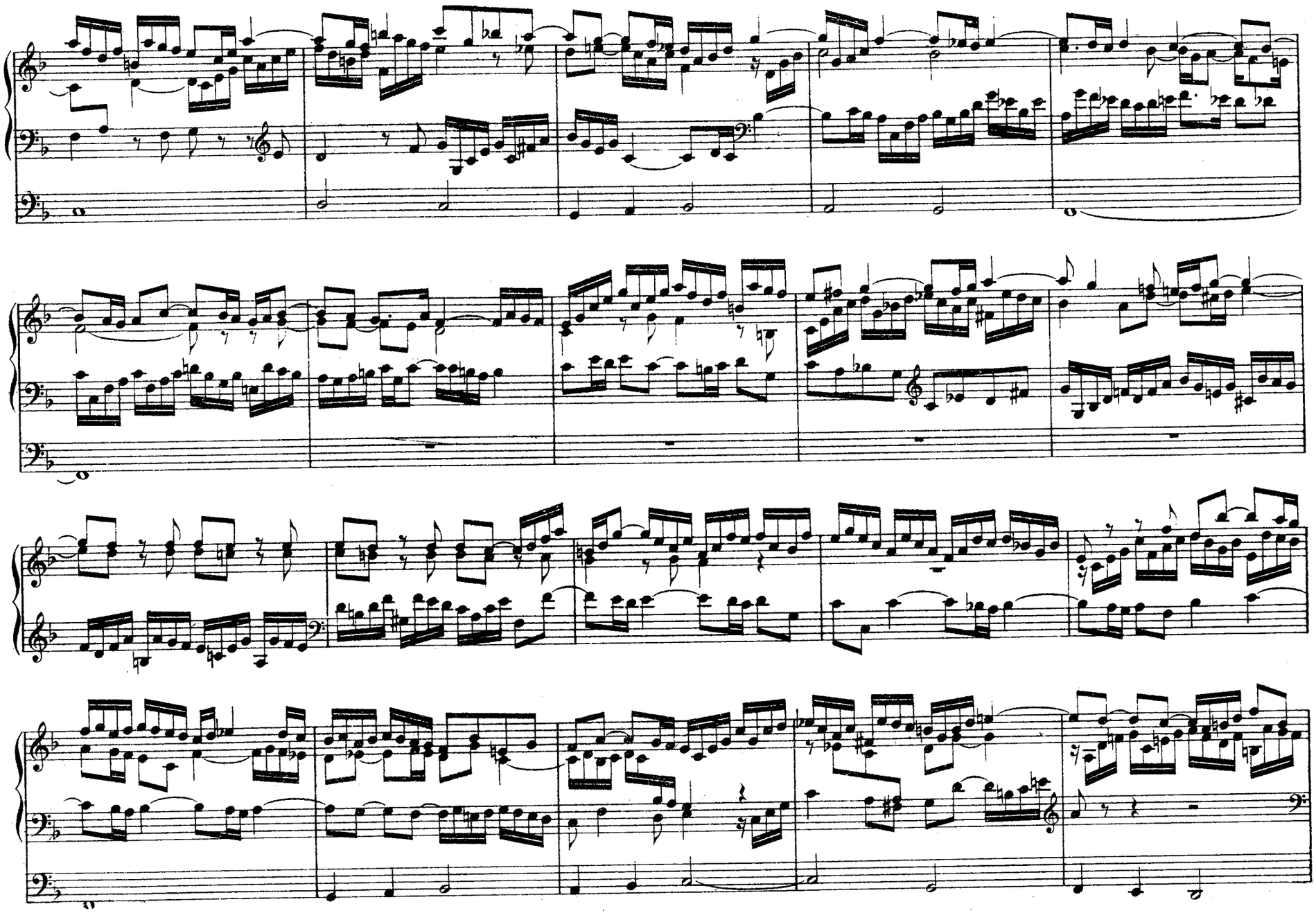
In Organo pleno

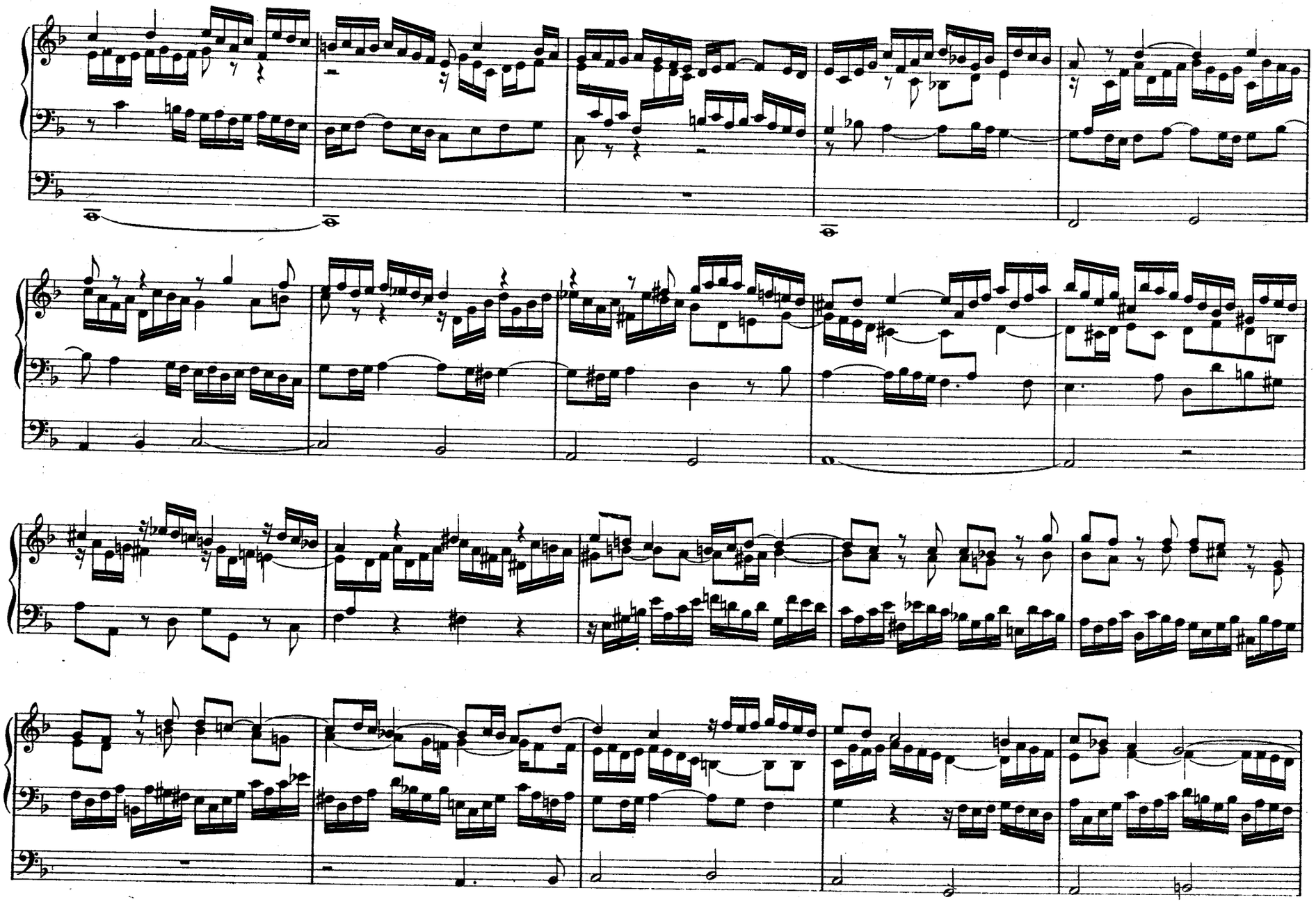
Canto fermo in Pedale

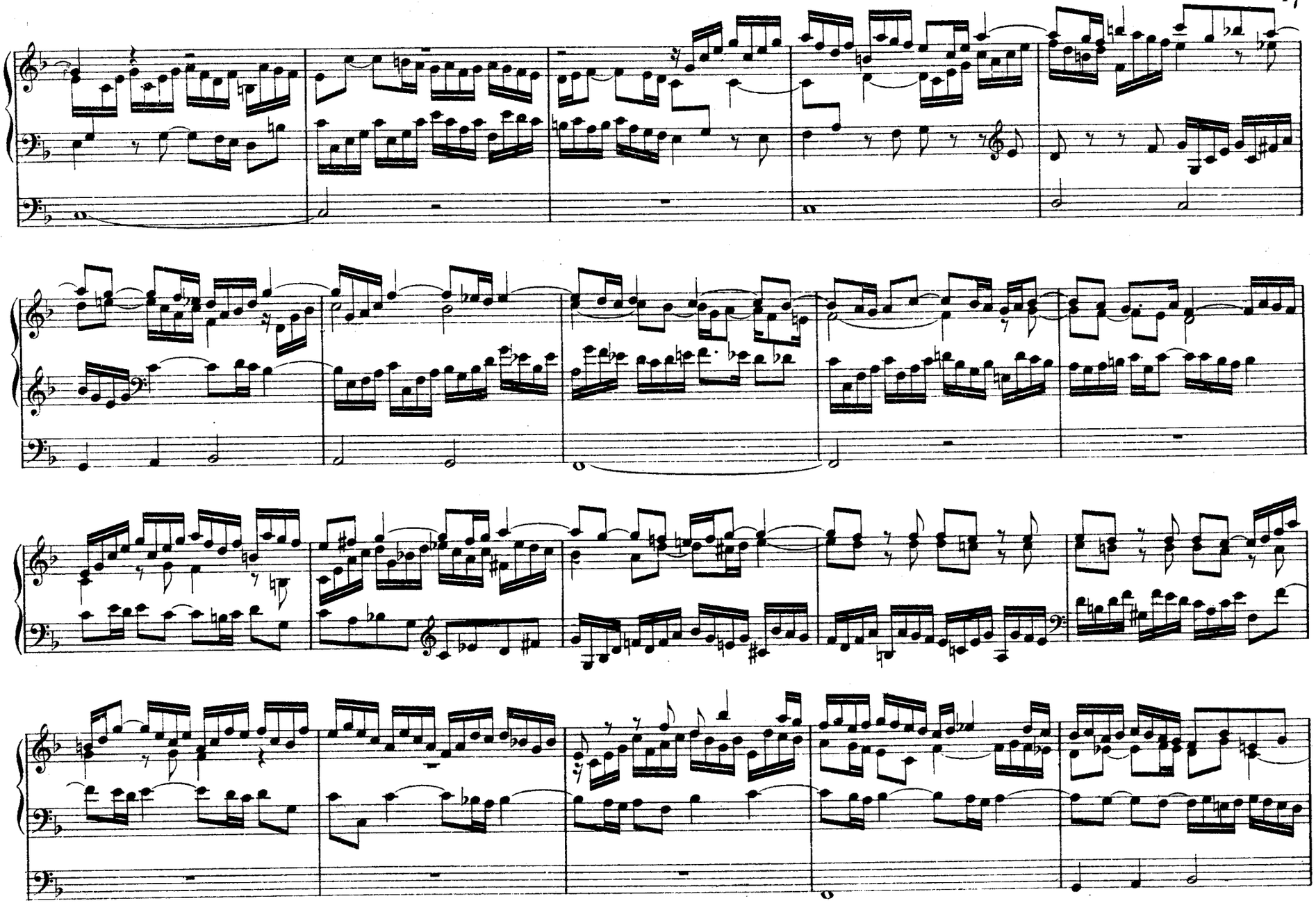
MANUALE

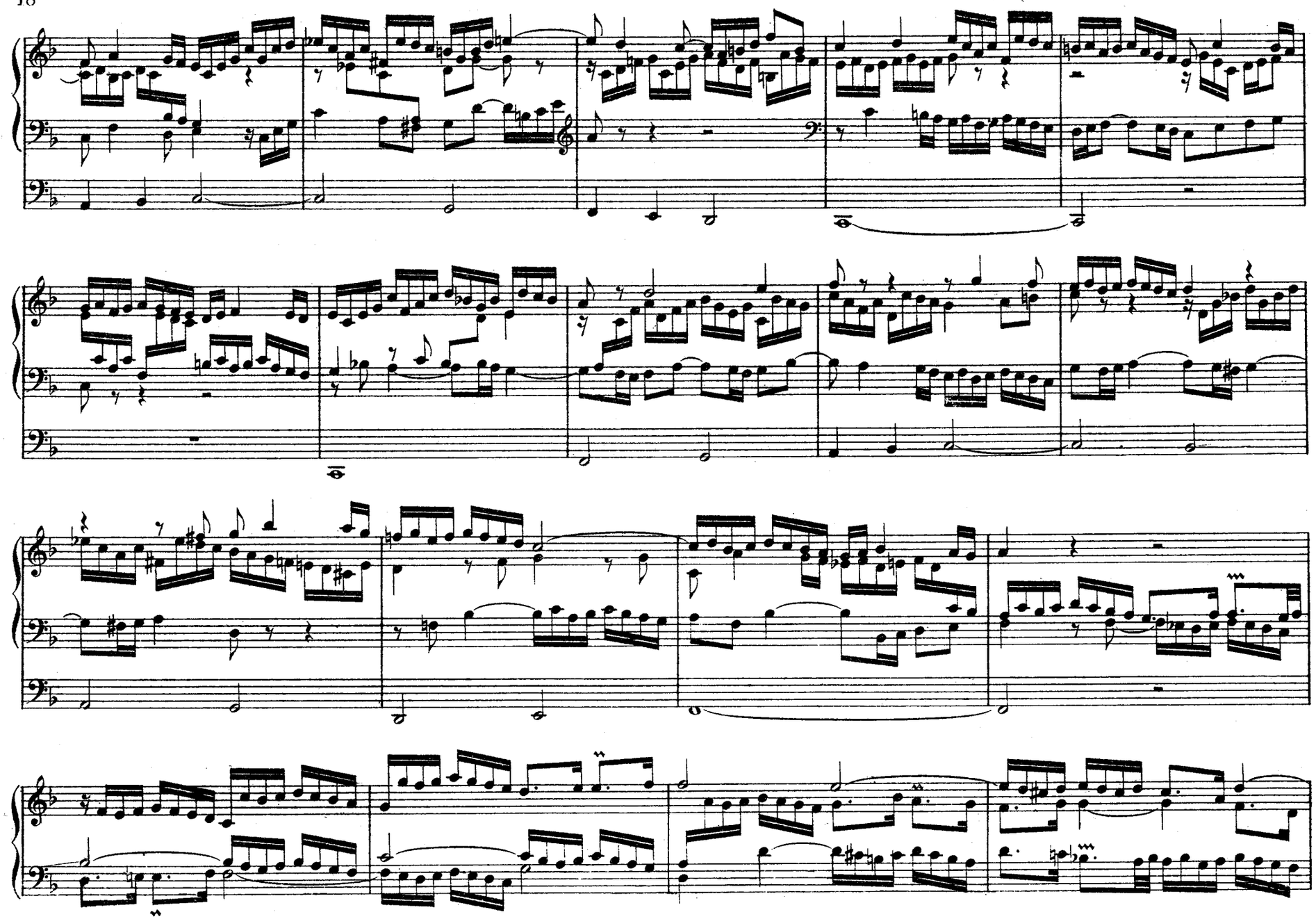
PÉDALE

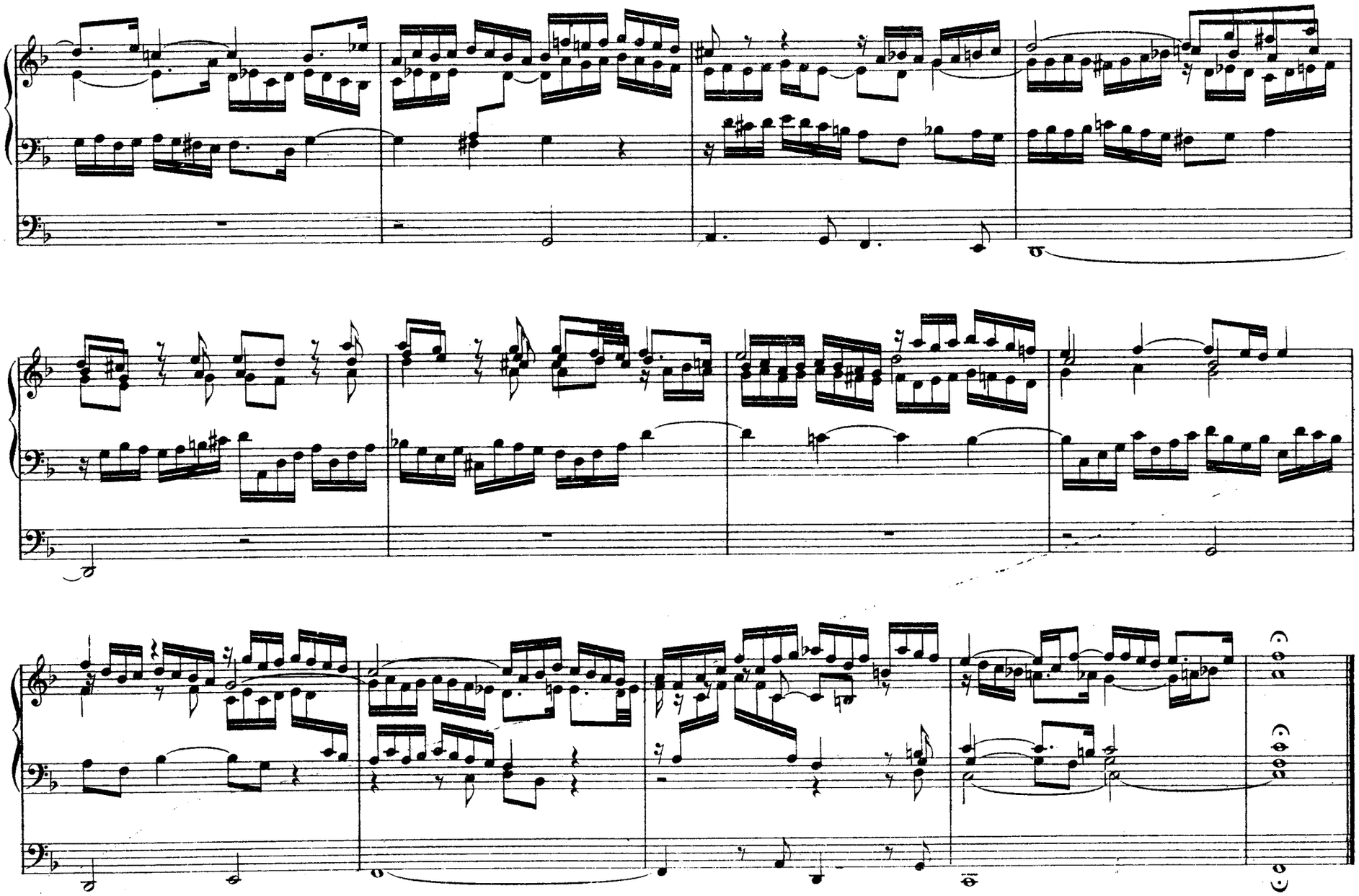




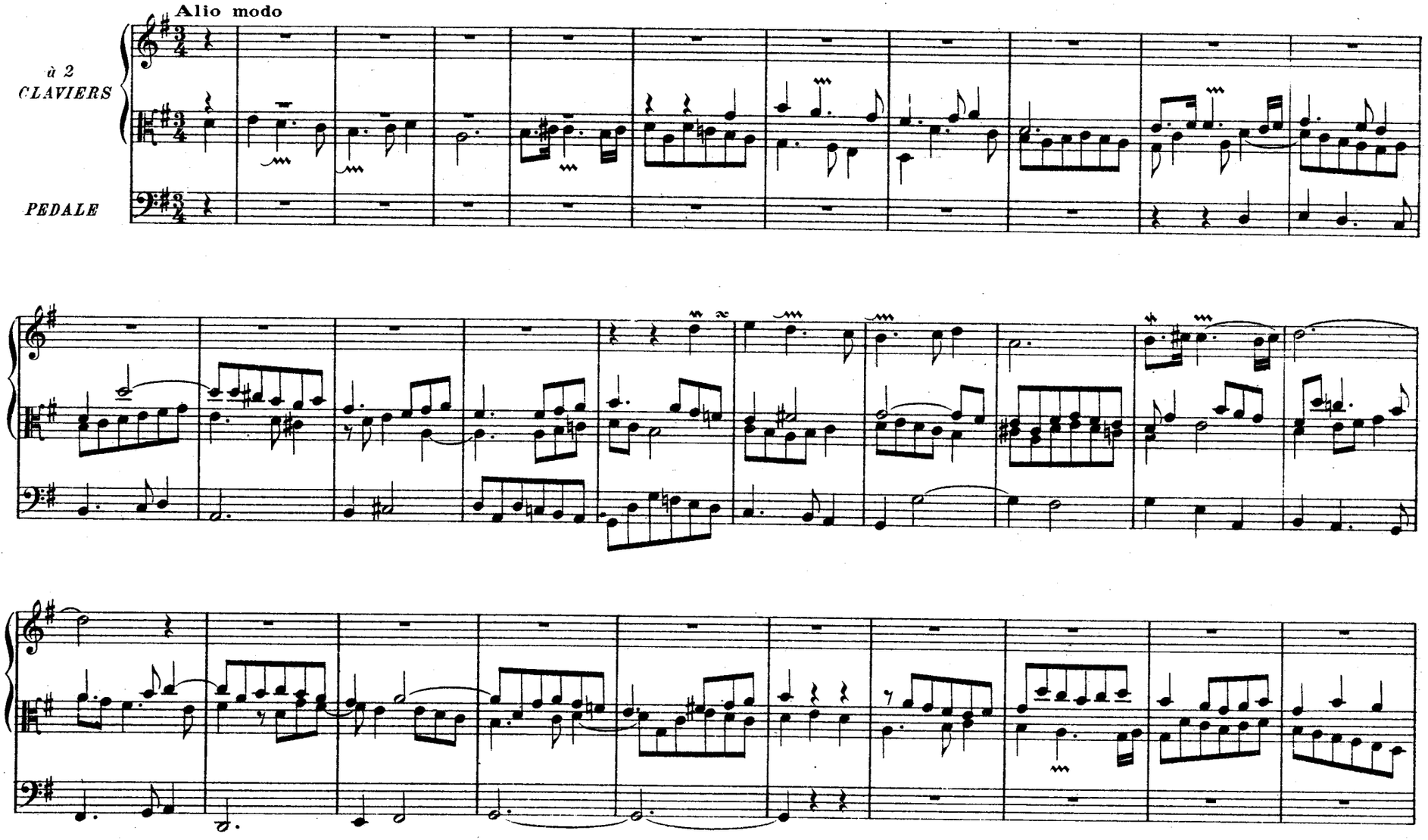


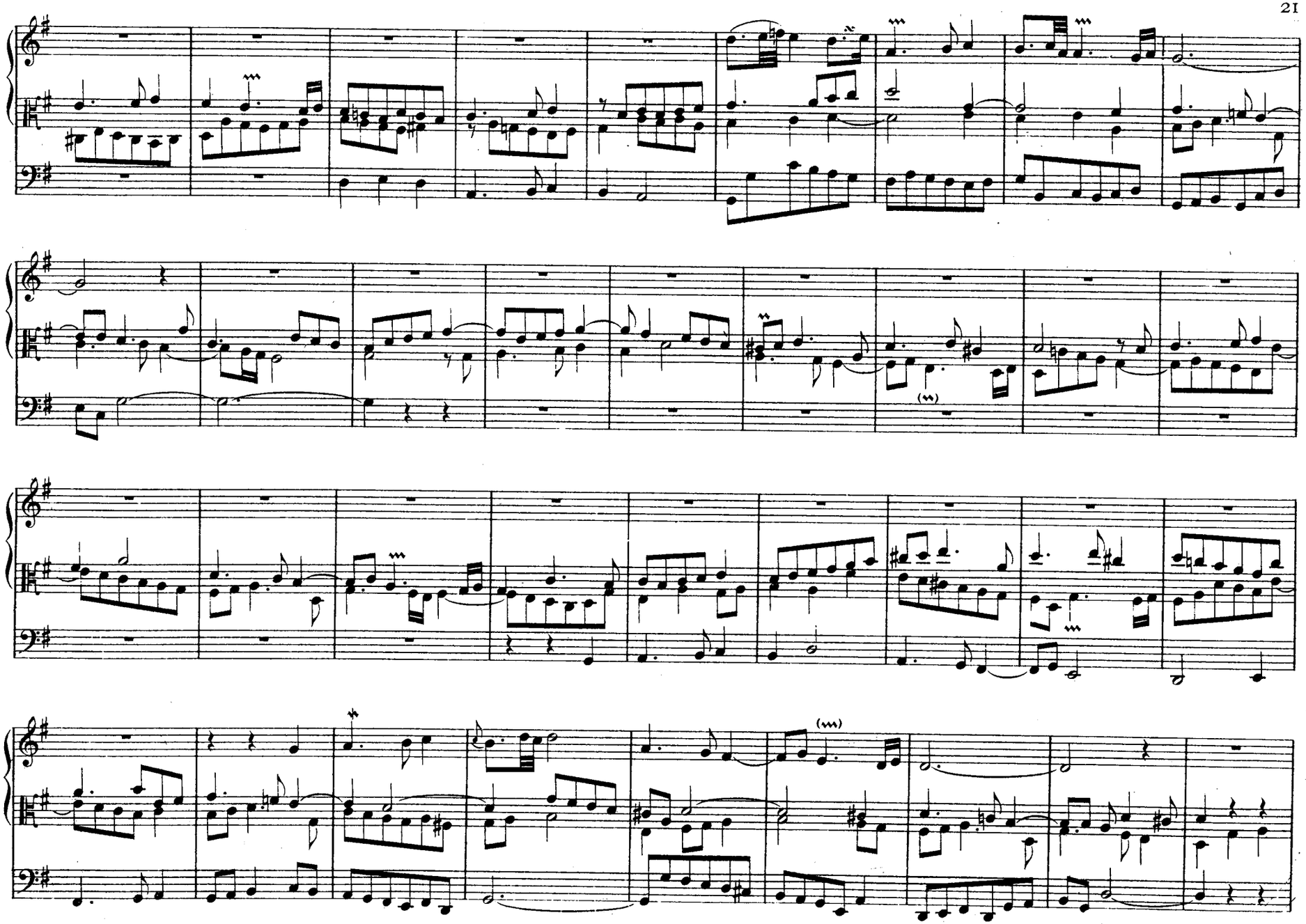


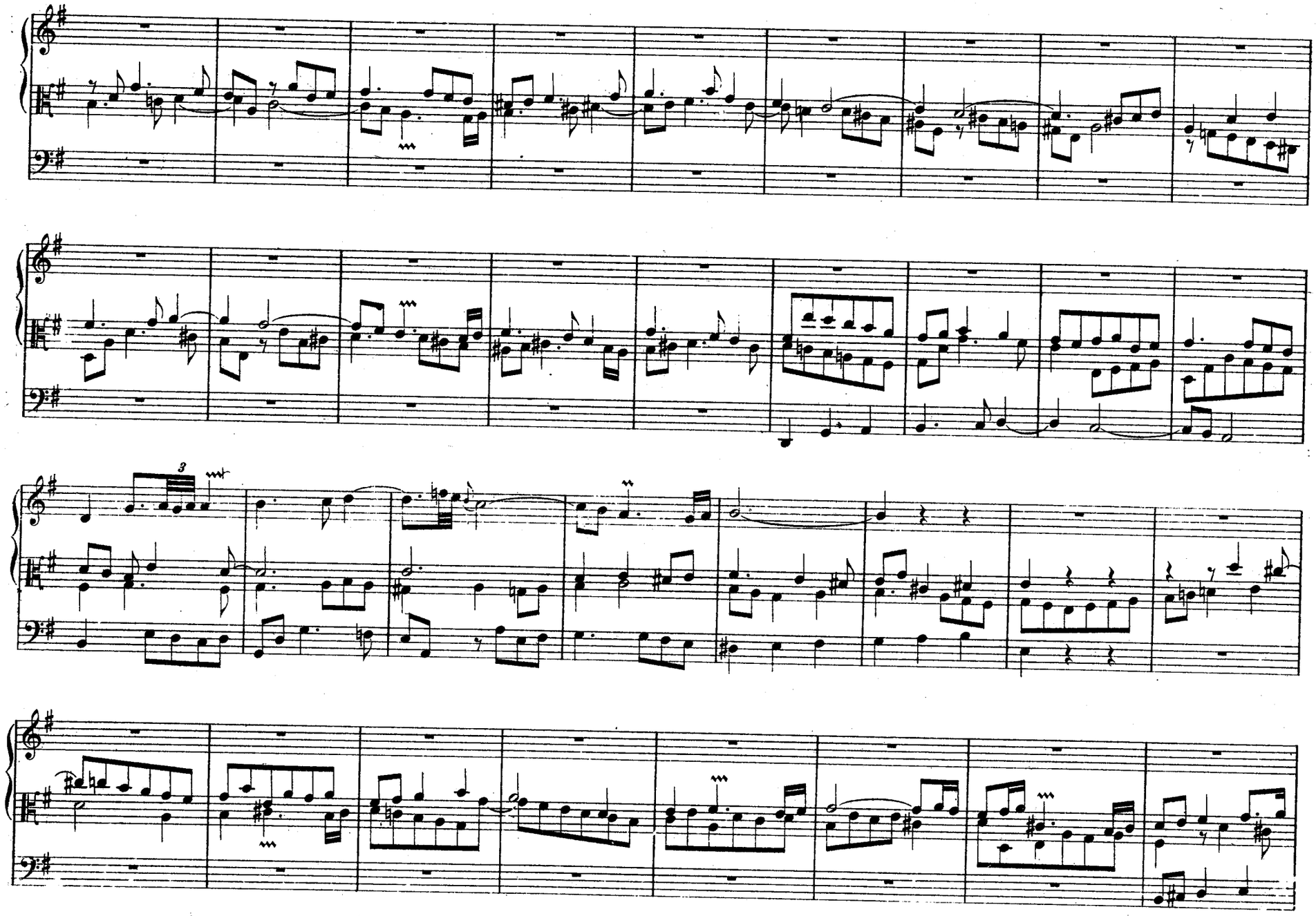


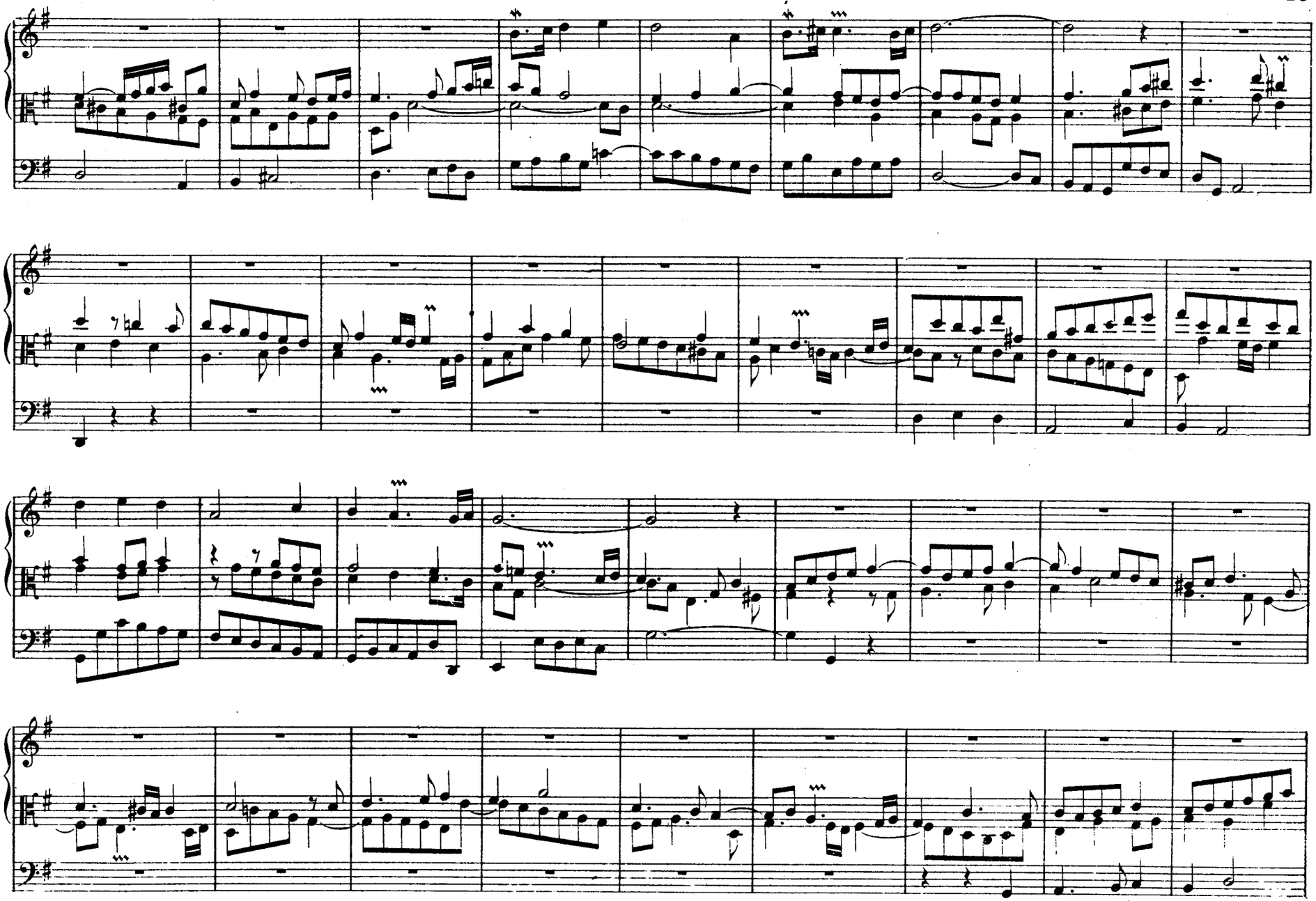


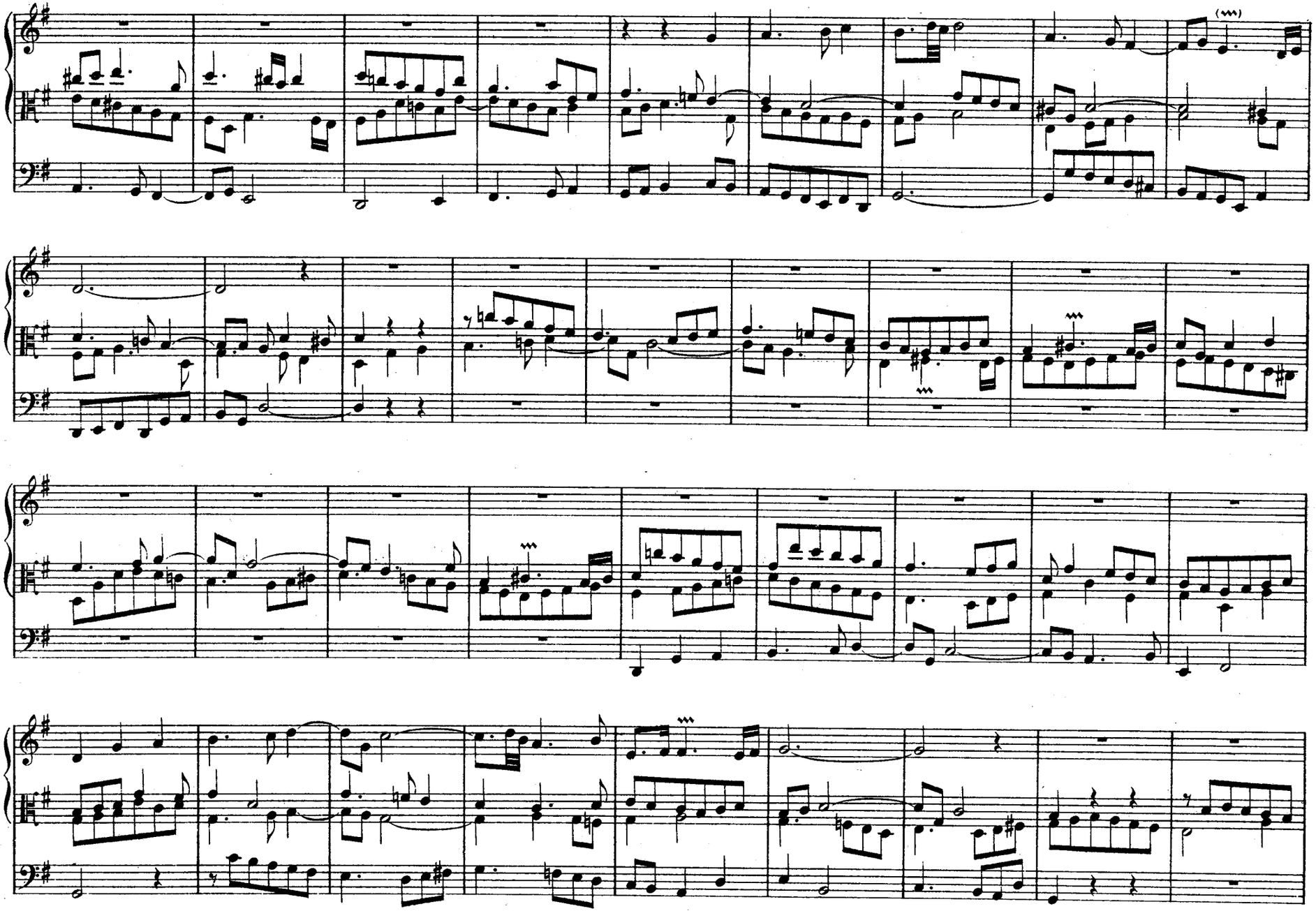
Nº 2. — *Viens, Esprit-Saint.* — Komm, heiliger Geist, Herre Gott.

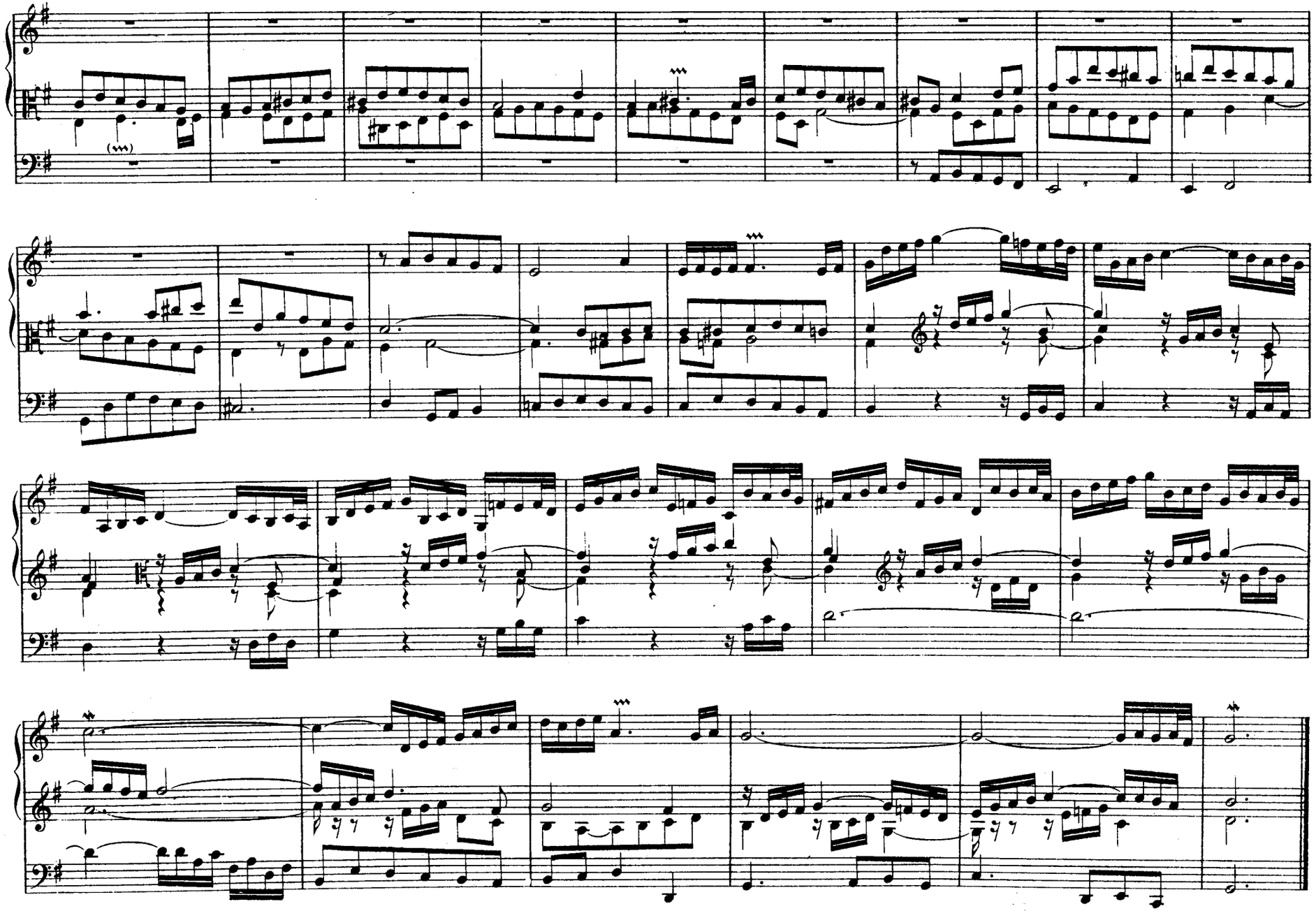






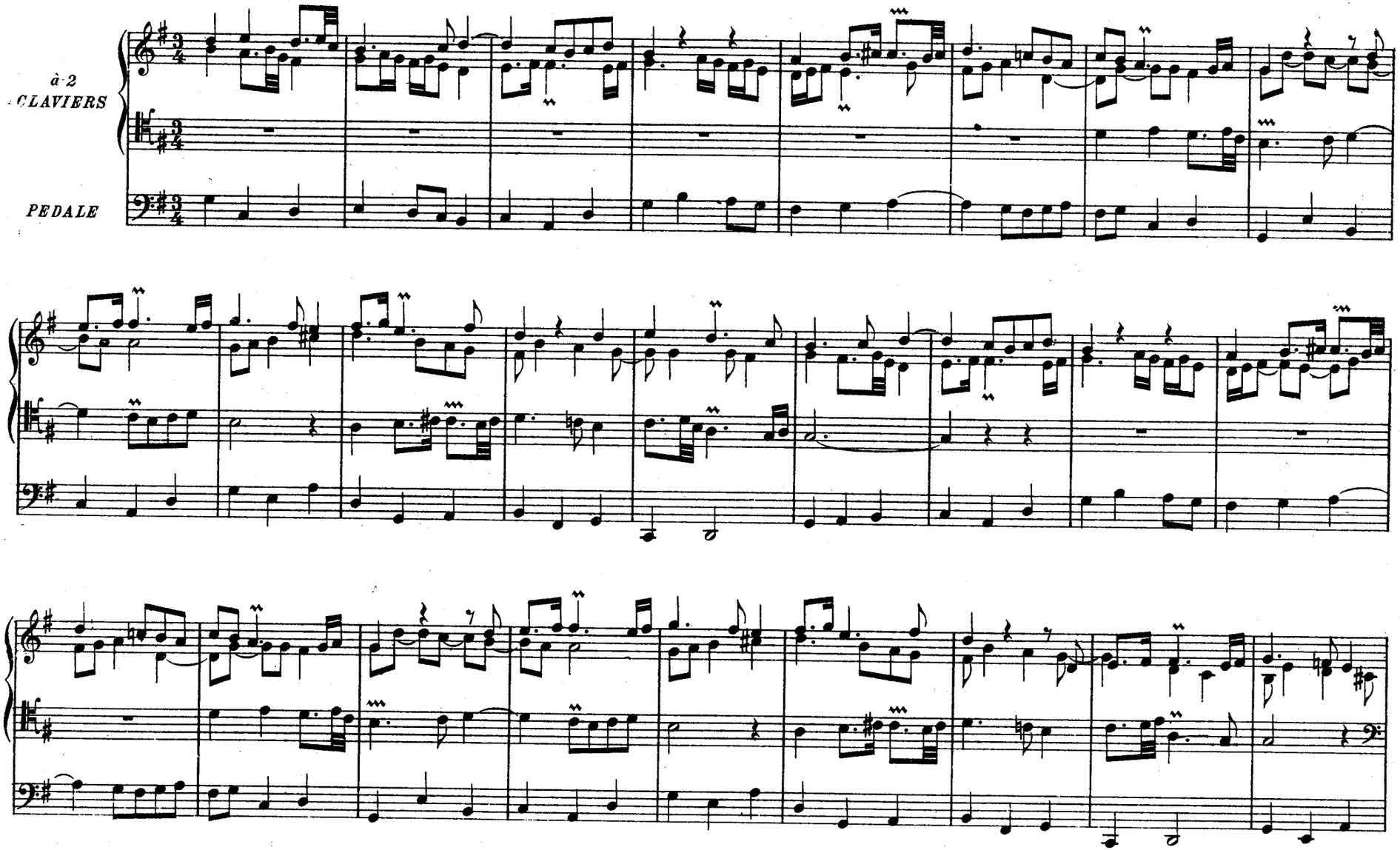


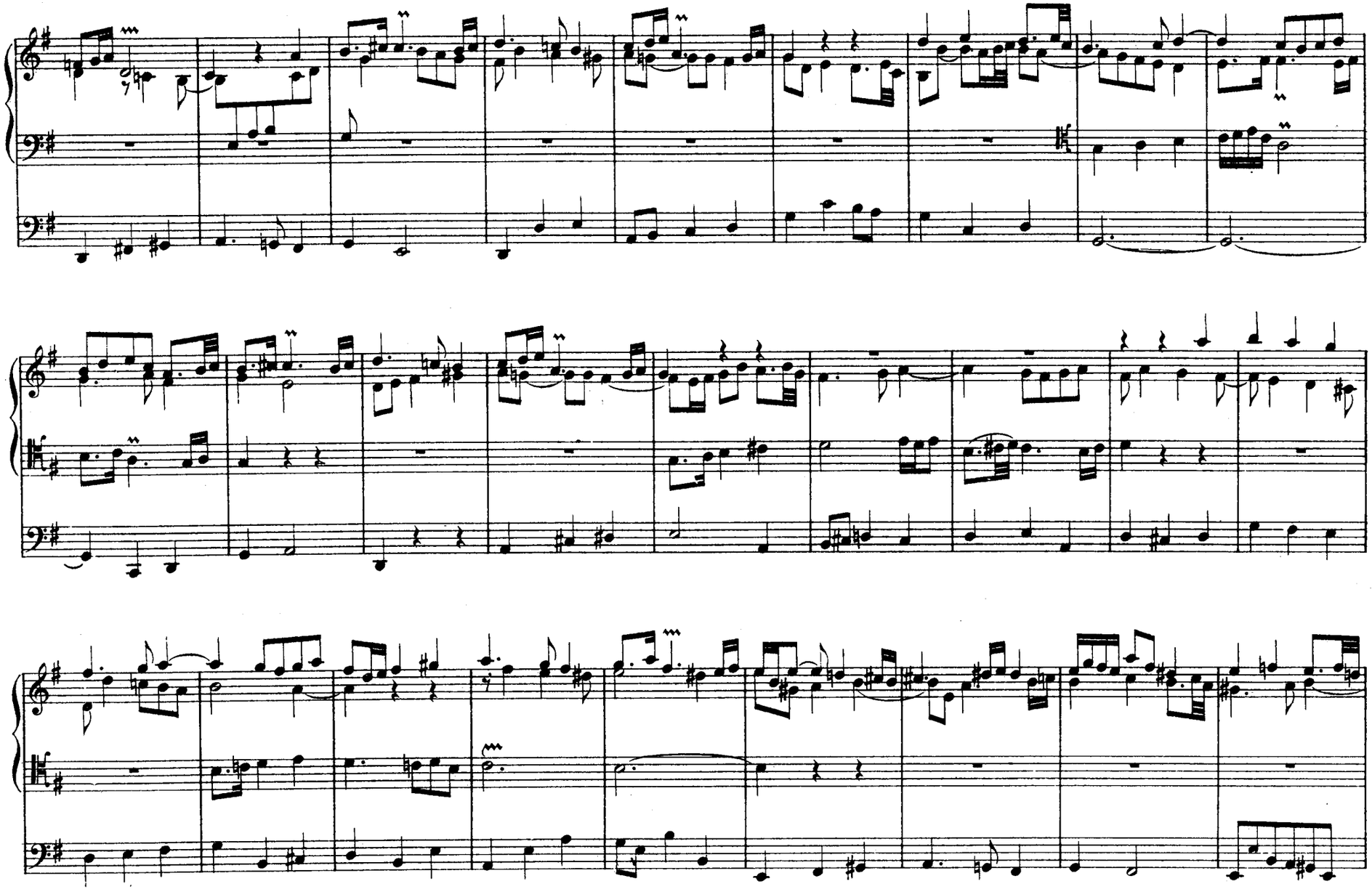


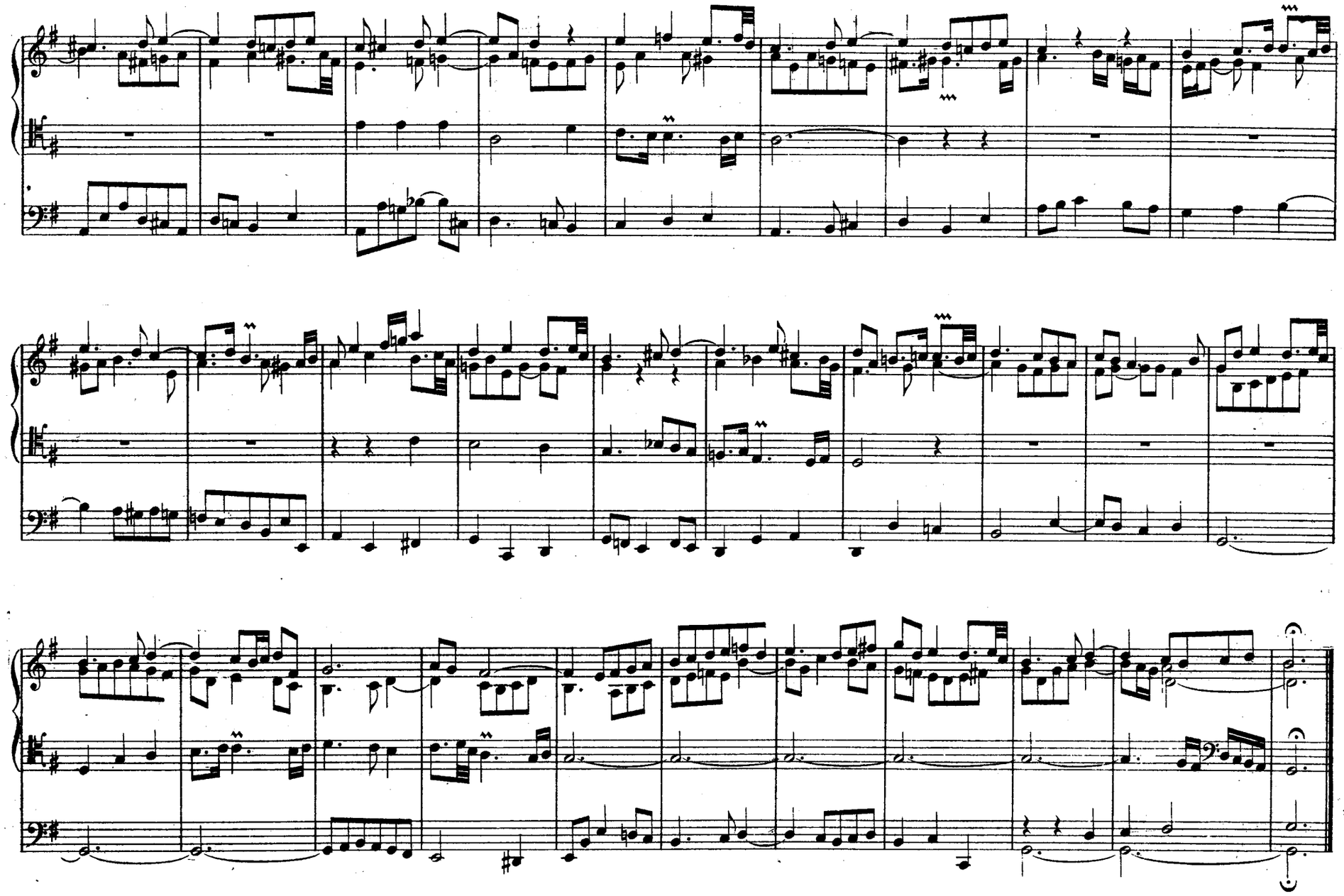


Nº 3. – *Sur les Rives du Fleuve de Babylone.* – An Wasserflussen Babylon.

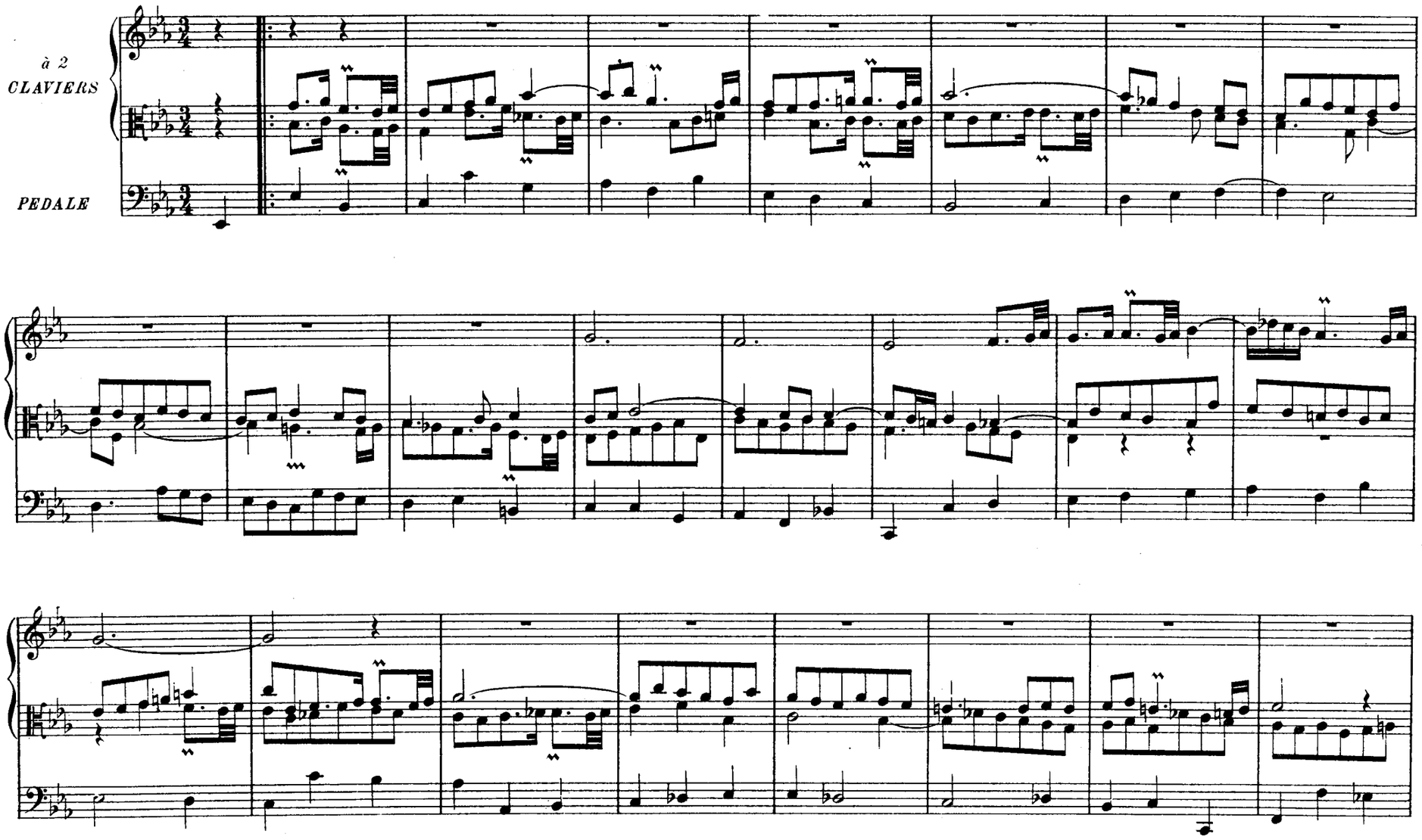
Alio modo (à 4 voci)

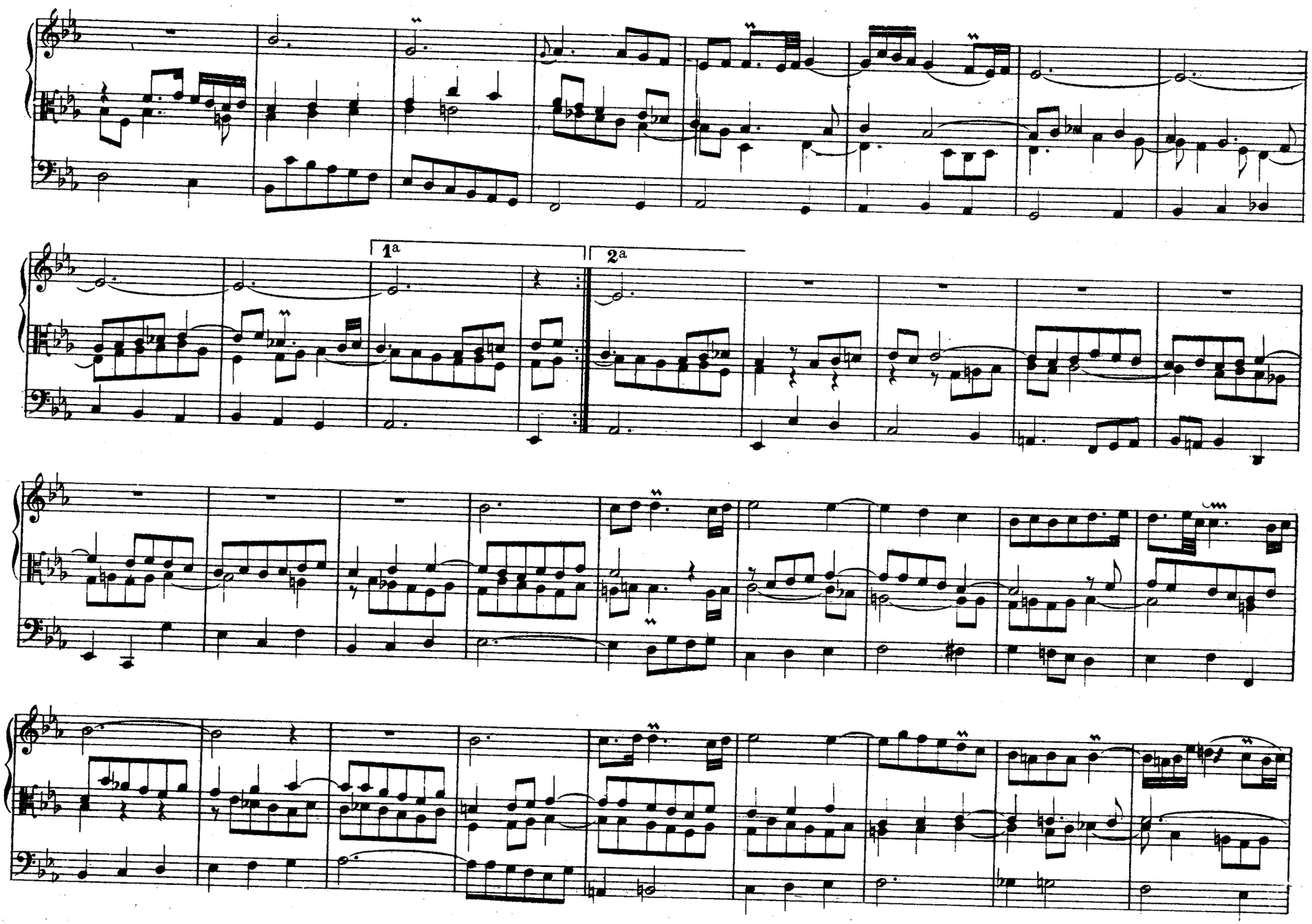






№ 4. ***O mon âme, revêts tes plus beaux ornements.*** – Schmücke dich, o liebe Seele.

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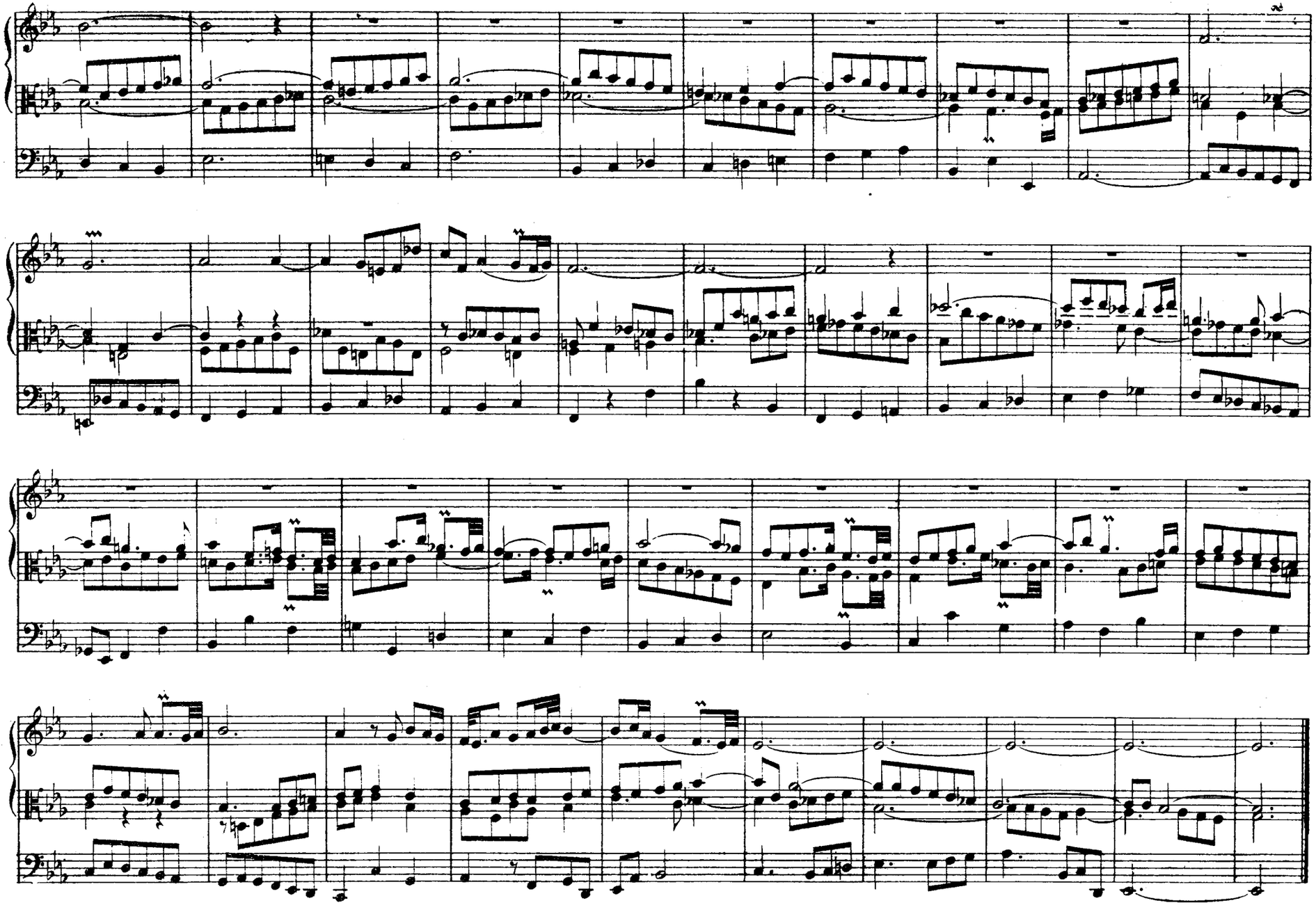
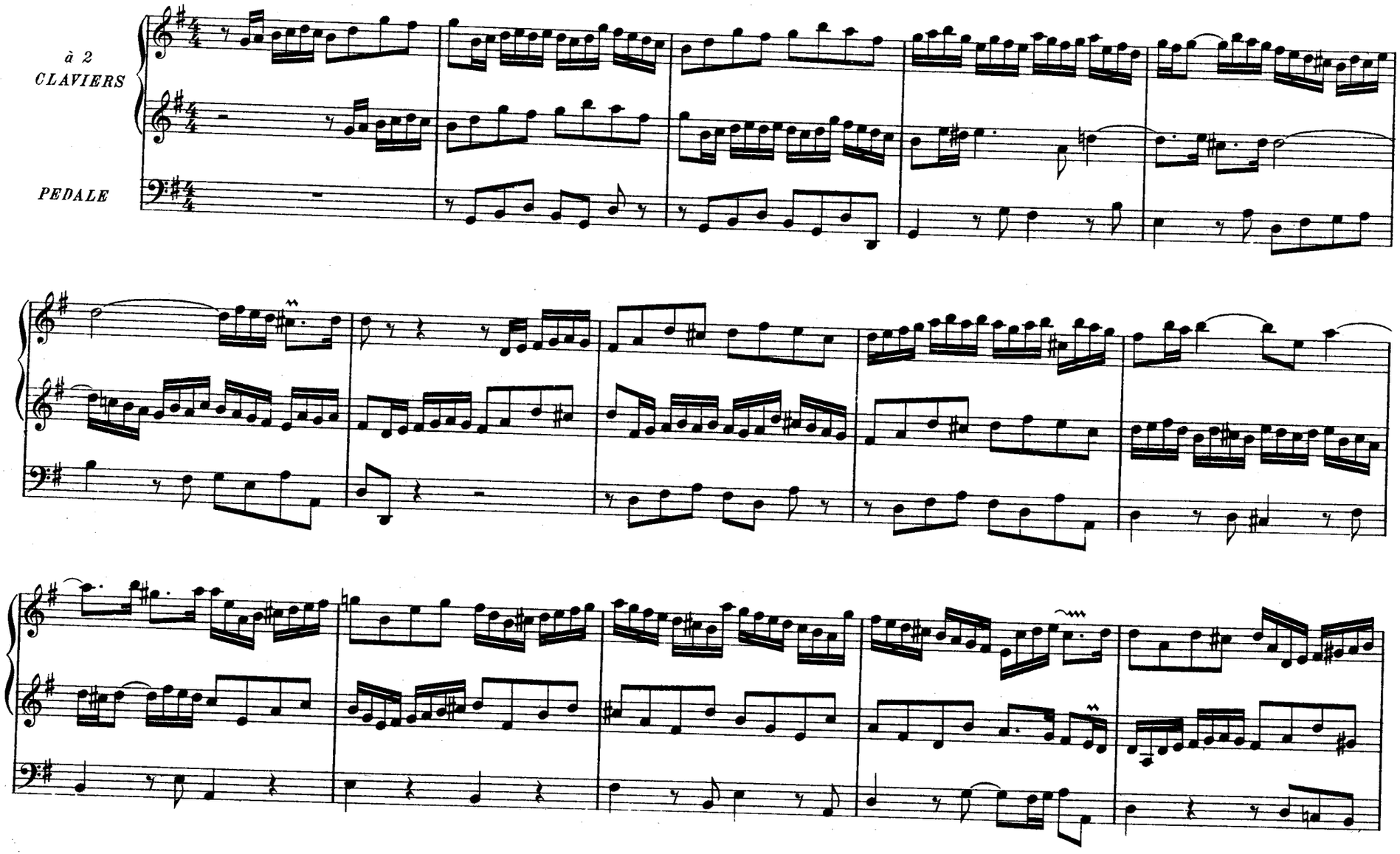
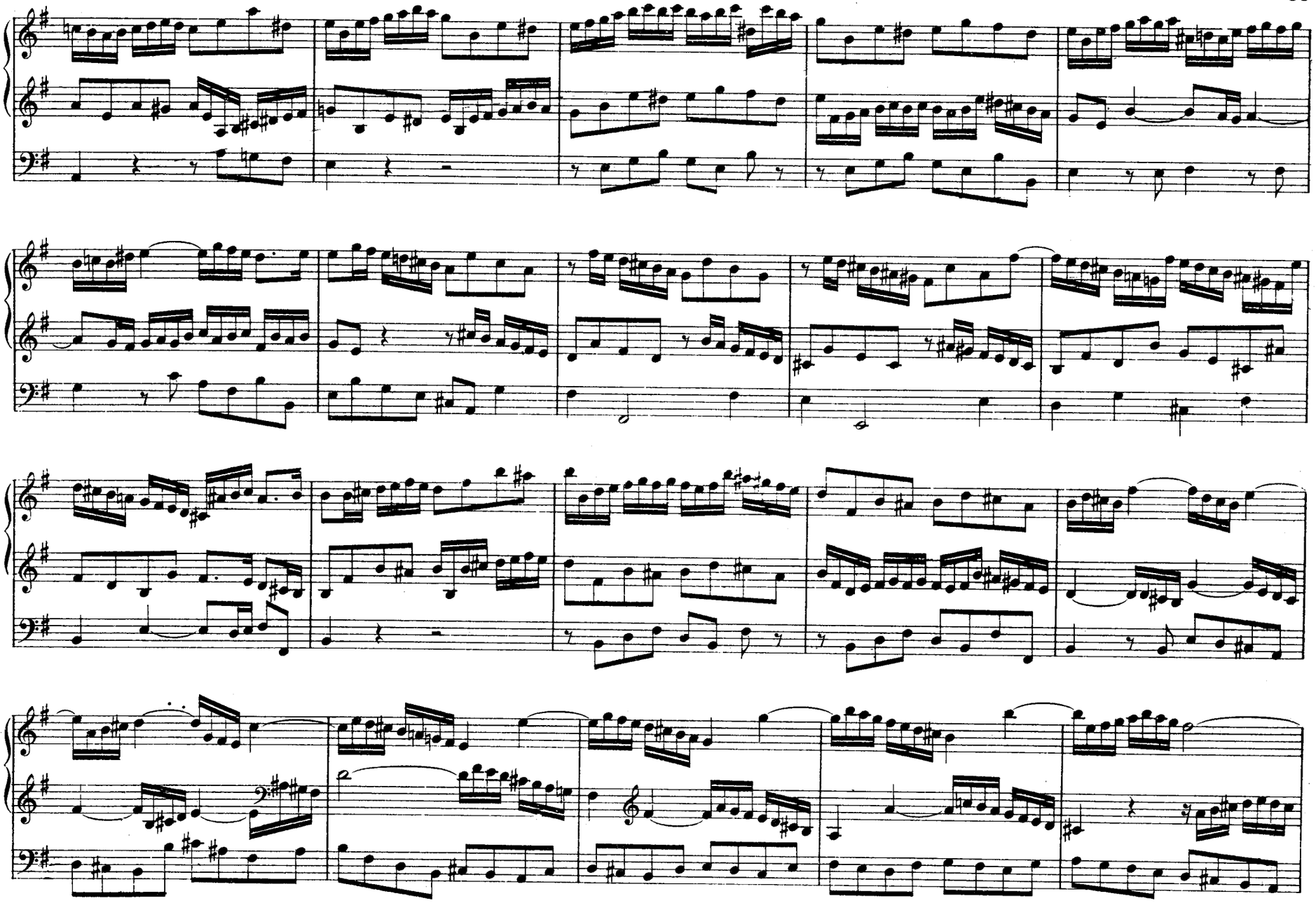
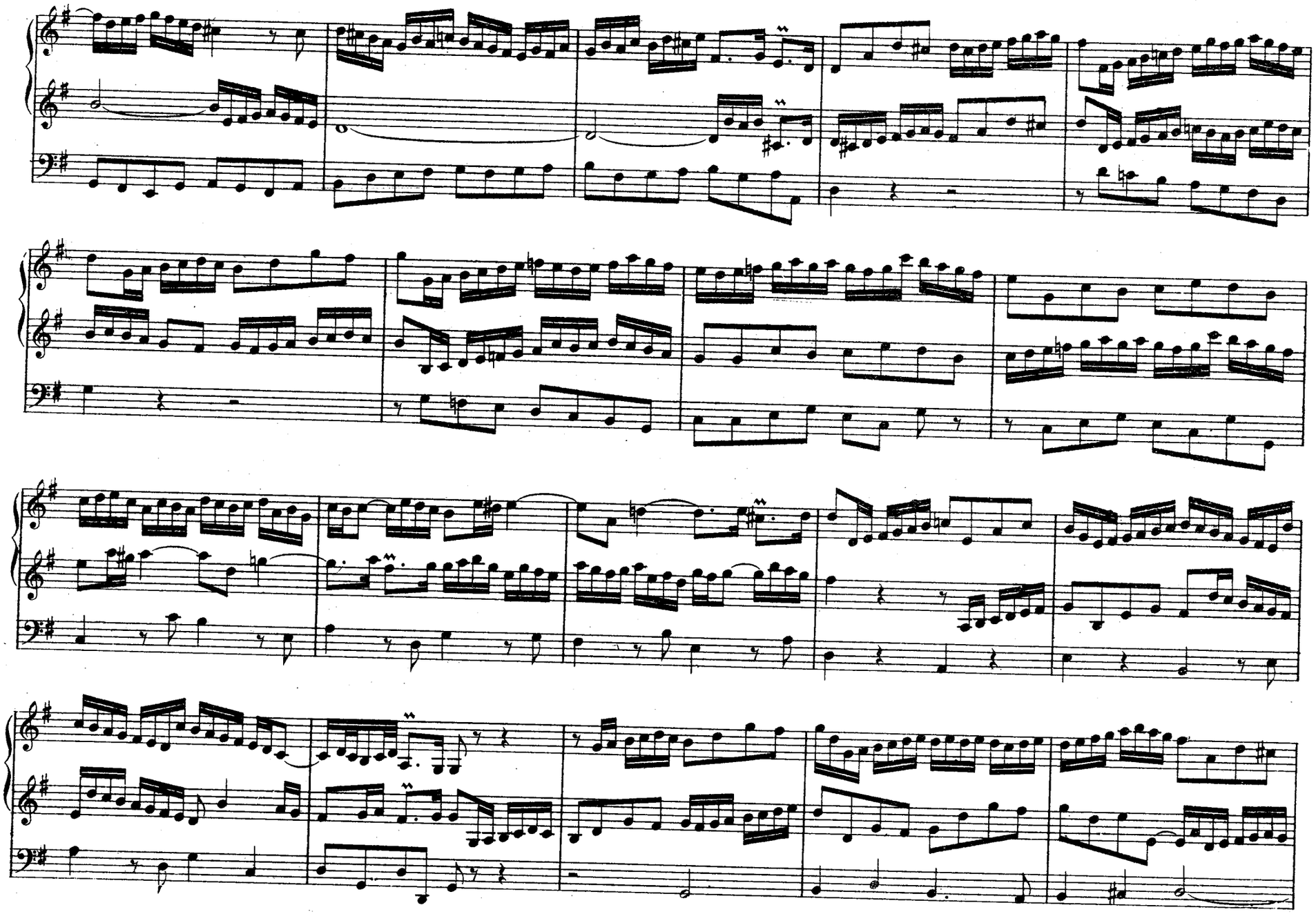
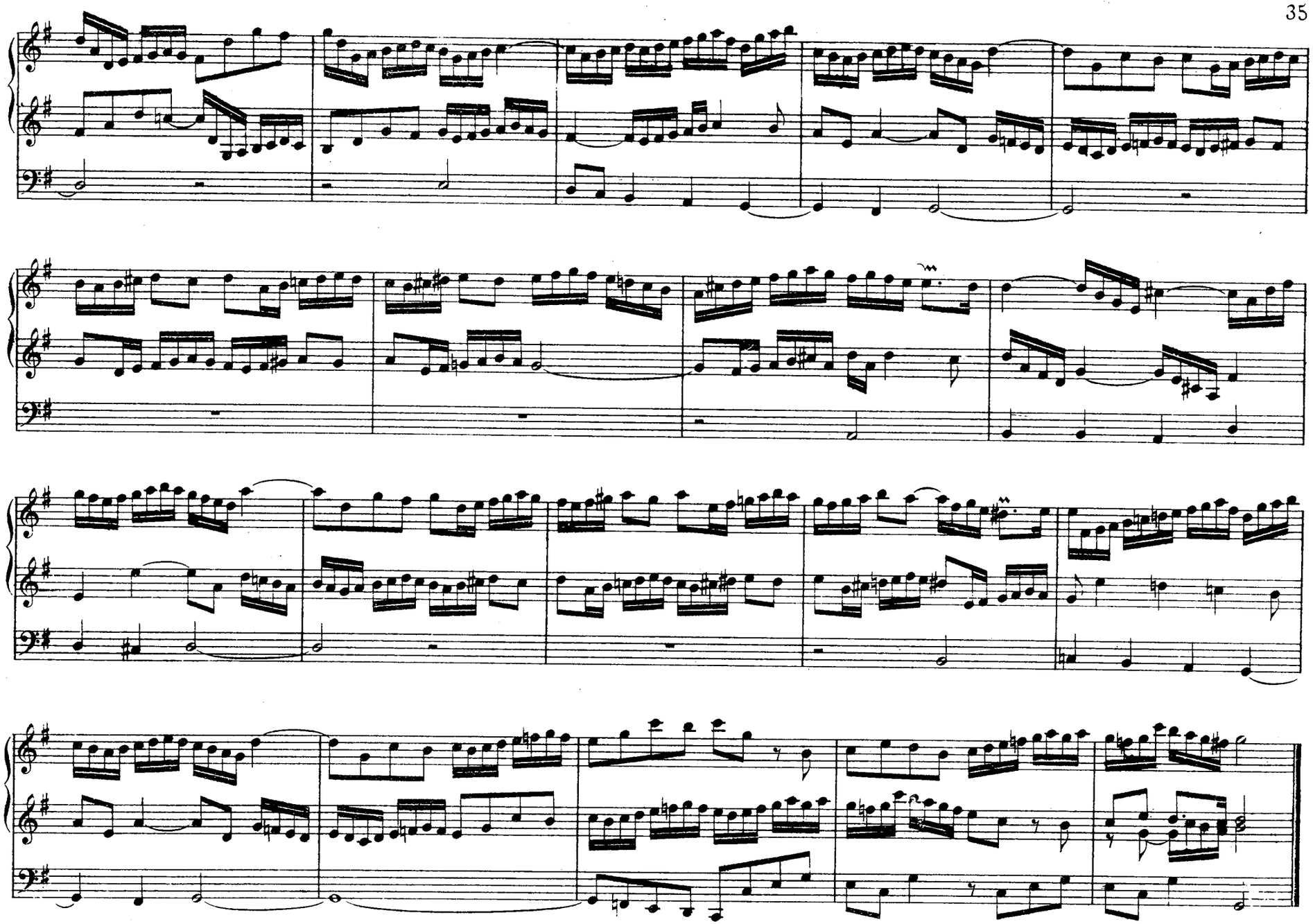


N°5. – TRIO SUPER: *Jette sur nous tes yeux, Seigneur Jésus-Christ.* – Herr Jesu Christ, dich zu uns wend'.

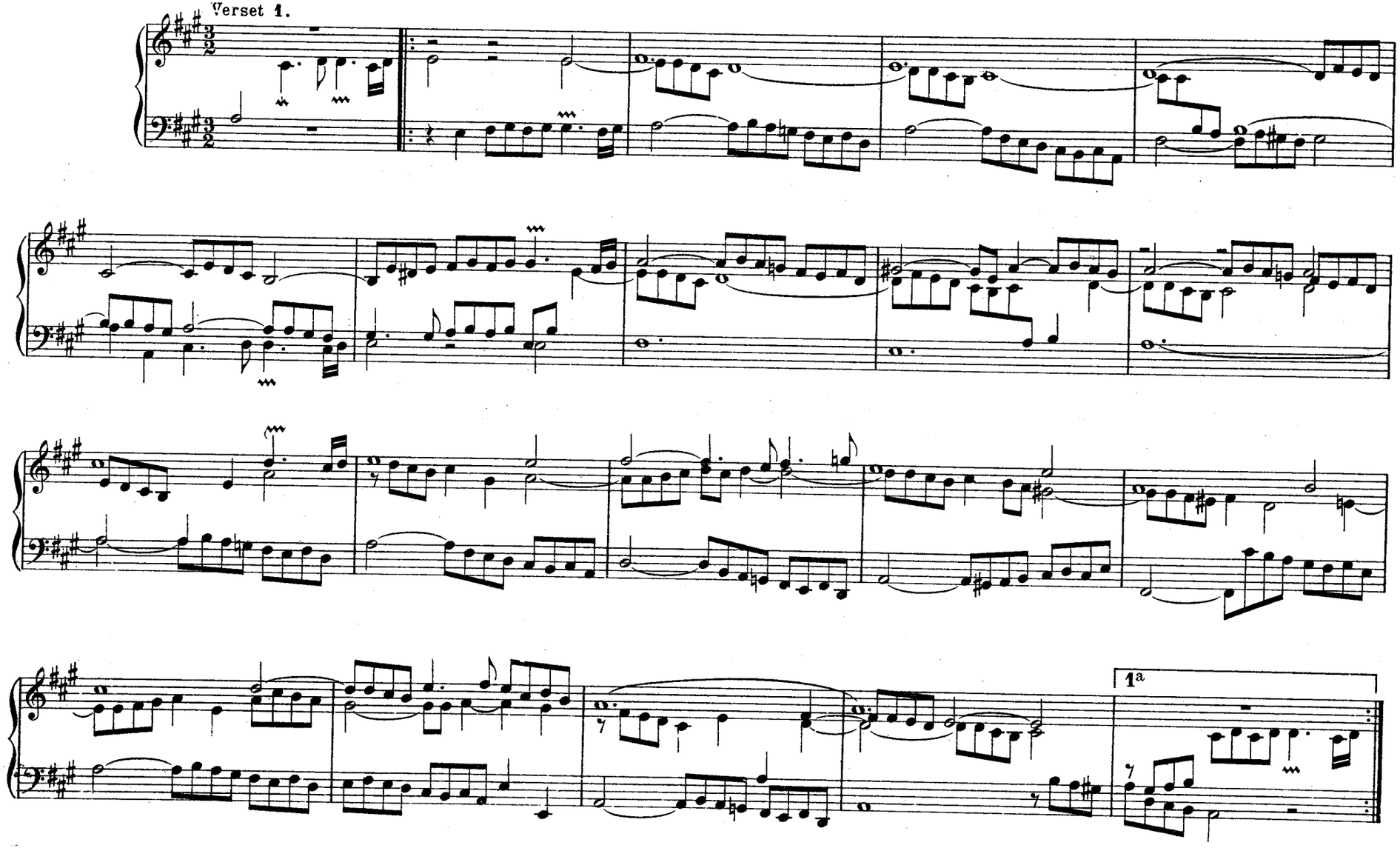


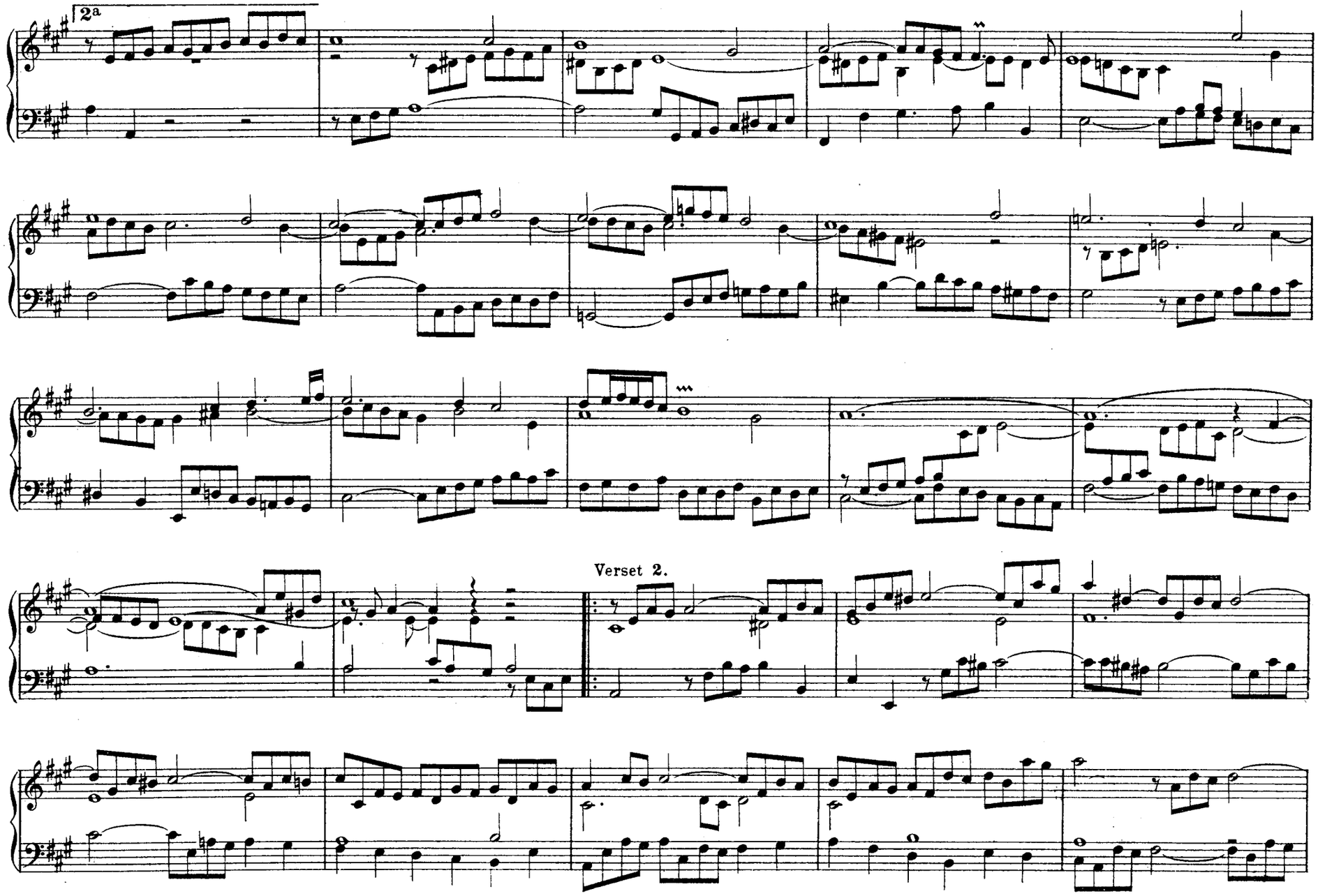






N° 6. – *O doux Agneau faible et innocent.* – O Lamm Gottes, unschuldig.
(AGNUS DEI)

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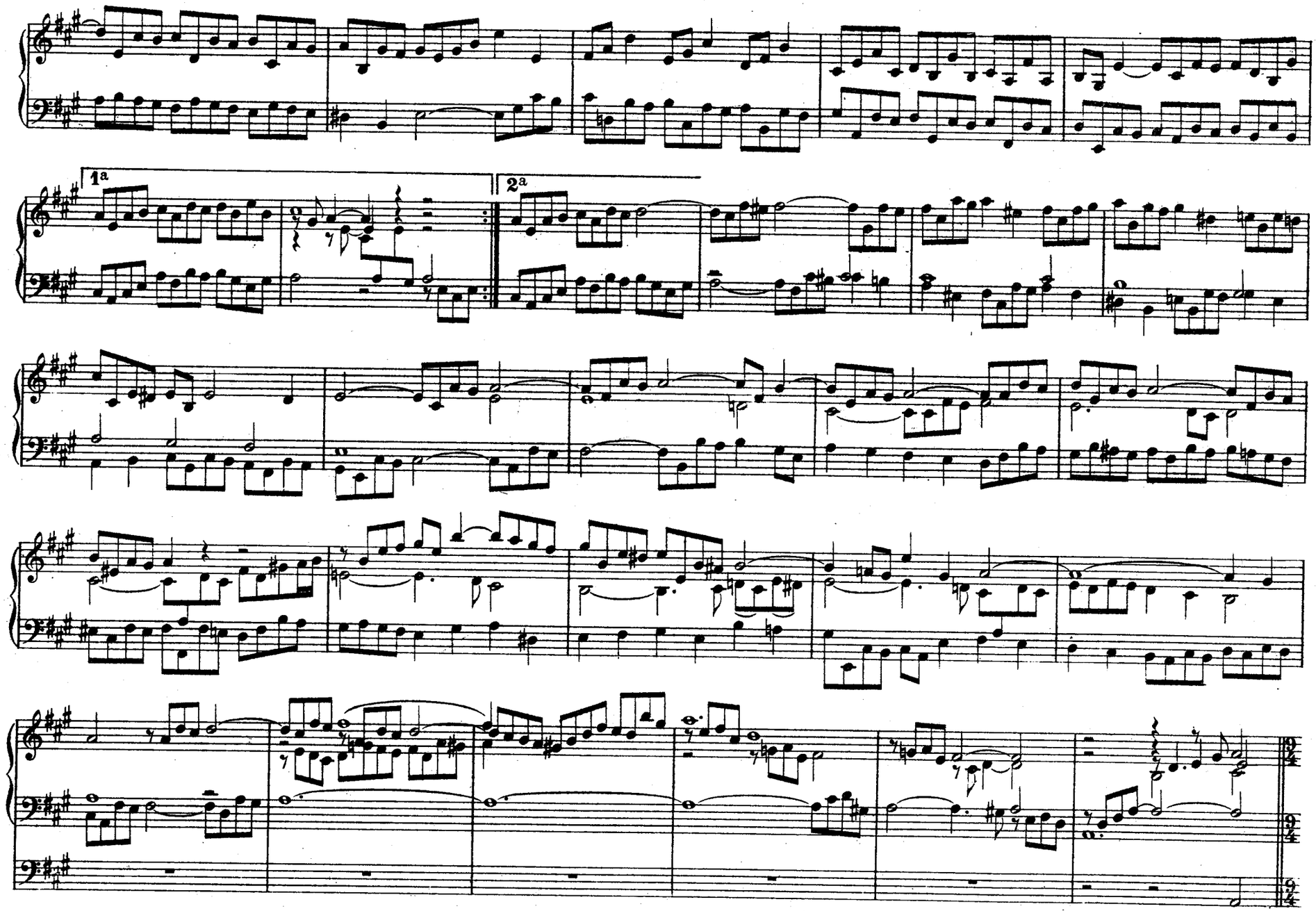
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(Un poco più mosso)

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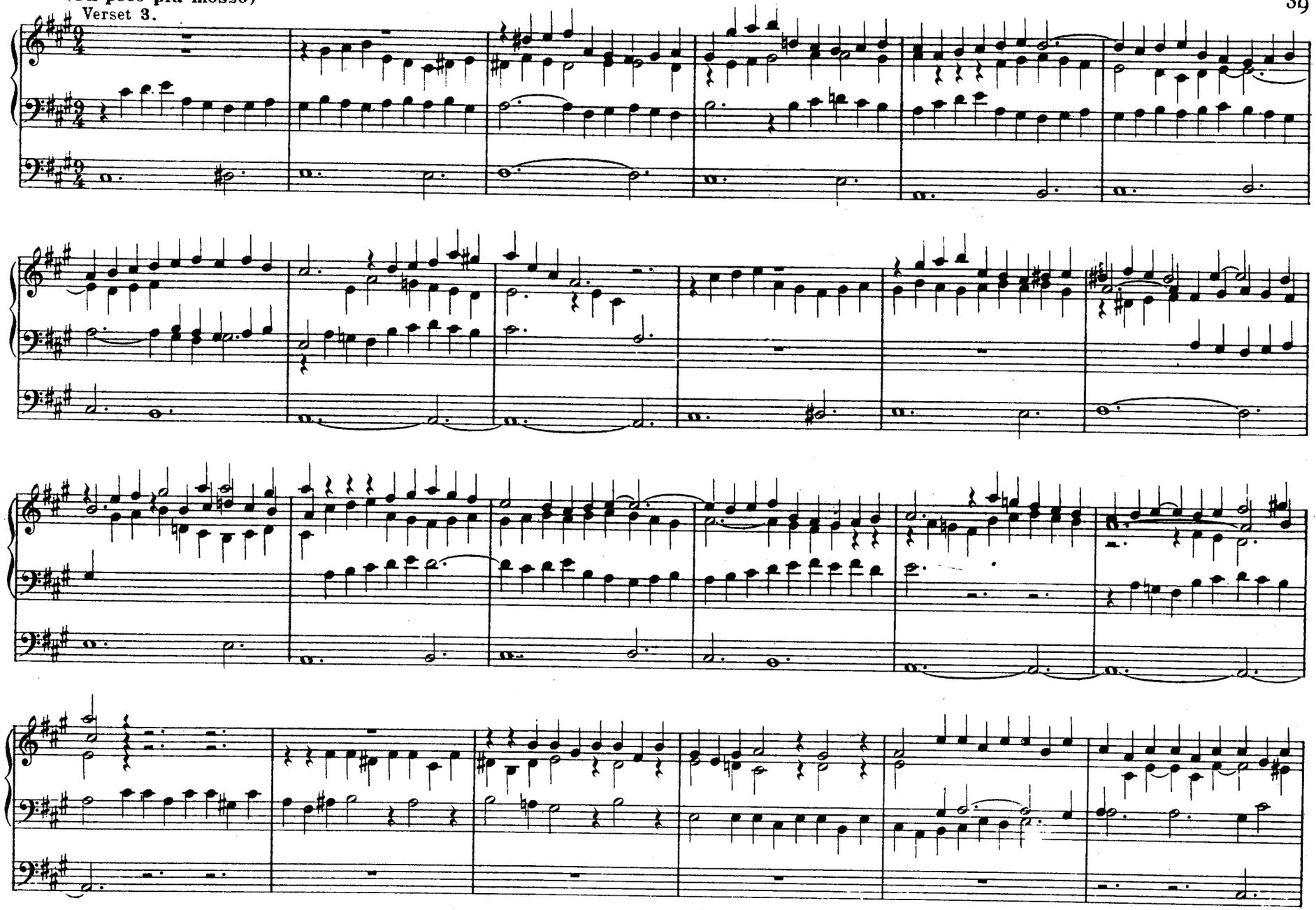
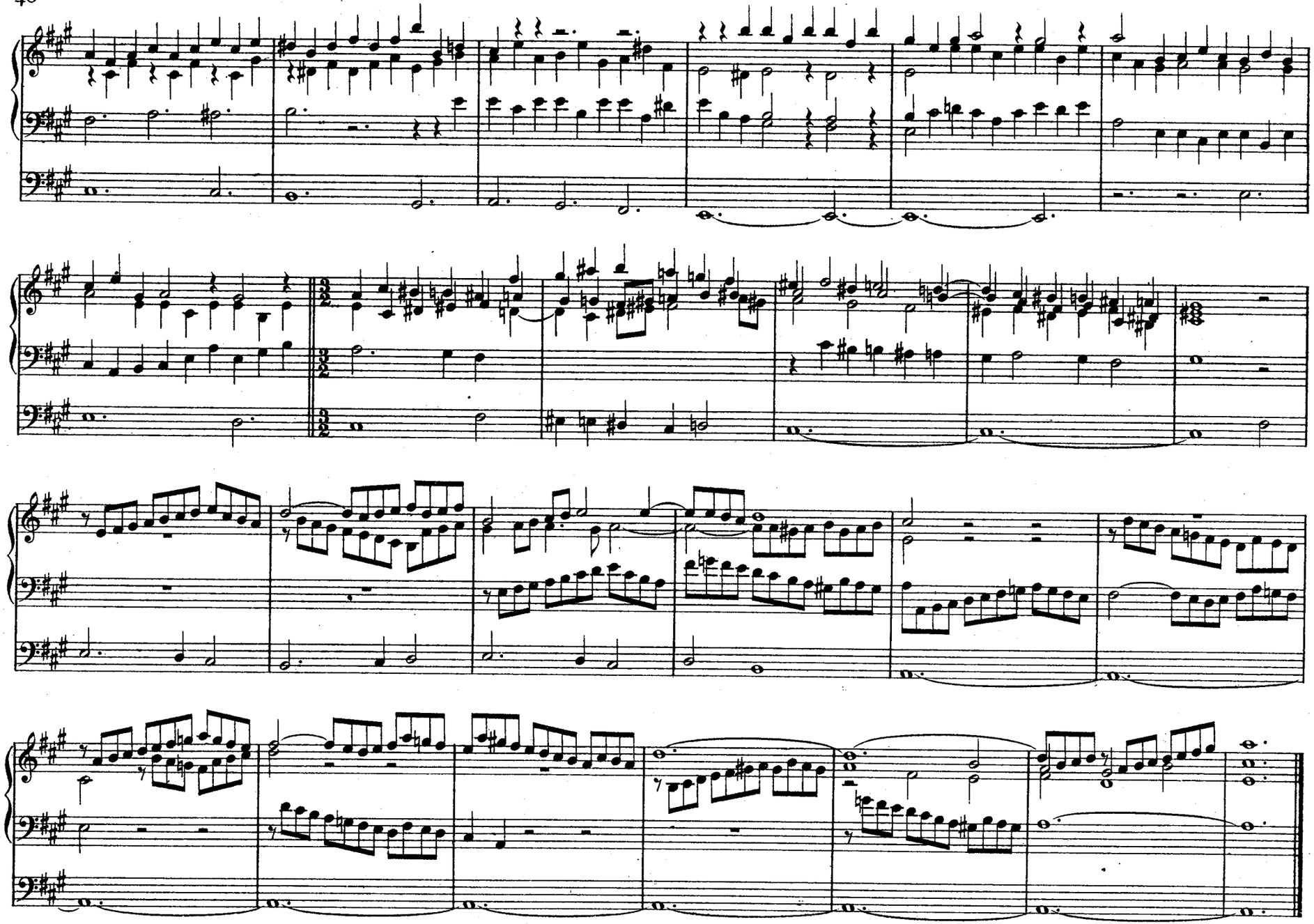
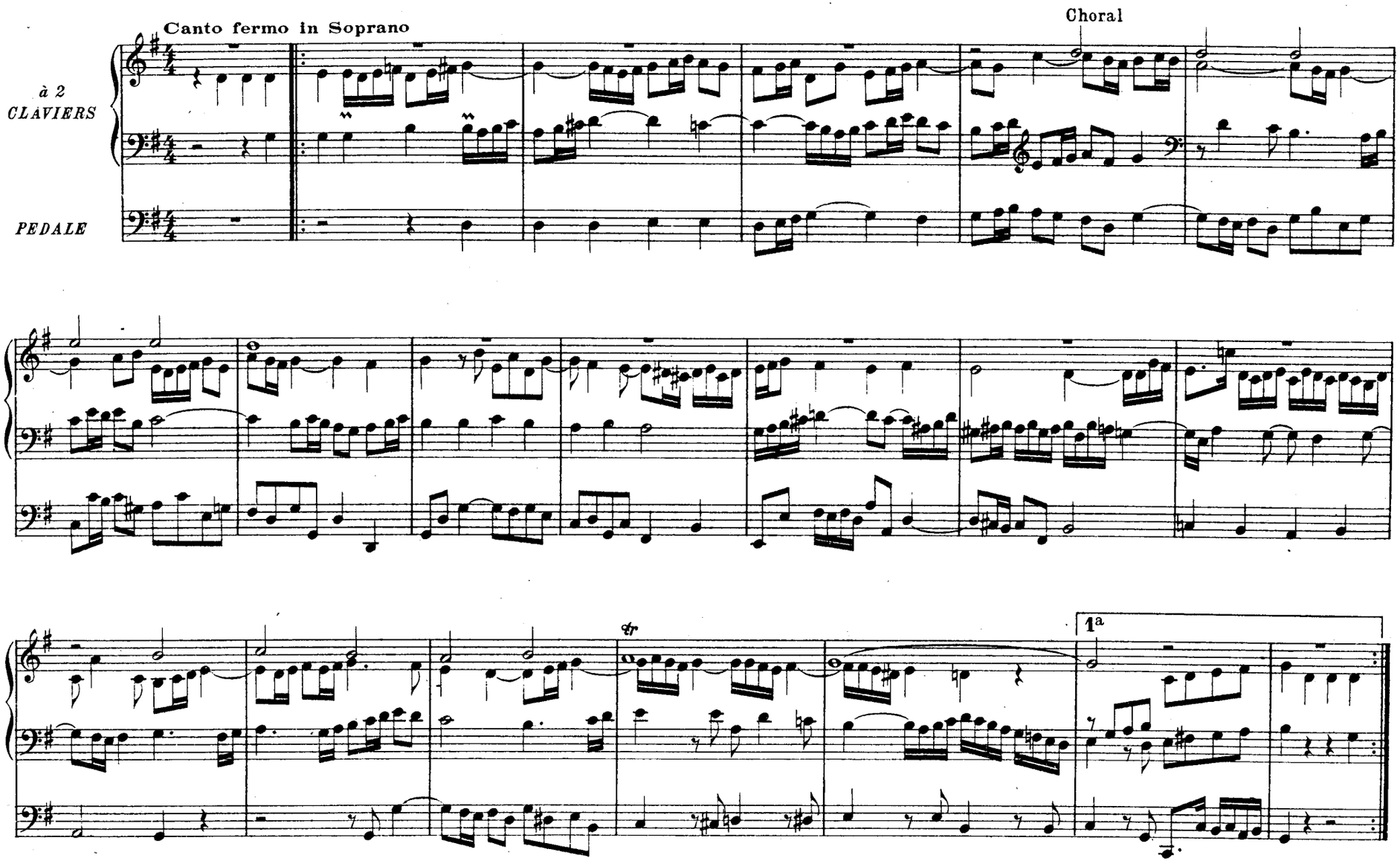
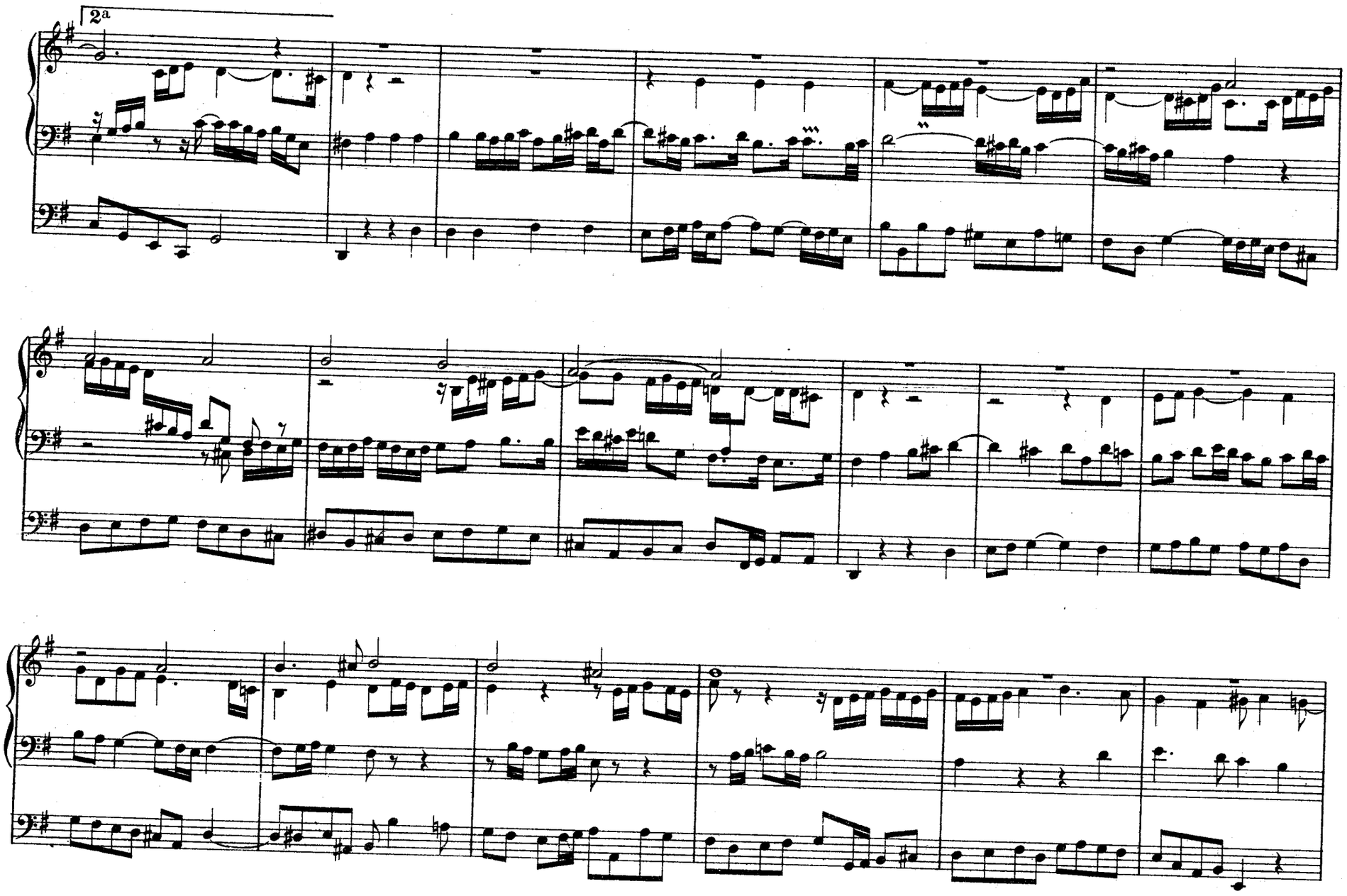




Nº 7. – *Tous maintenant remercions Dieu.* – **Nun danket alle Gott.**

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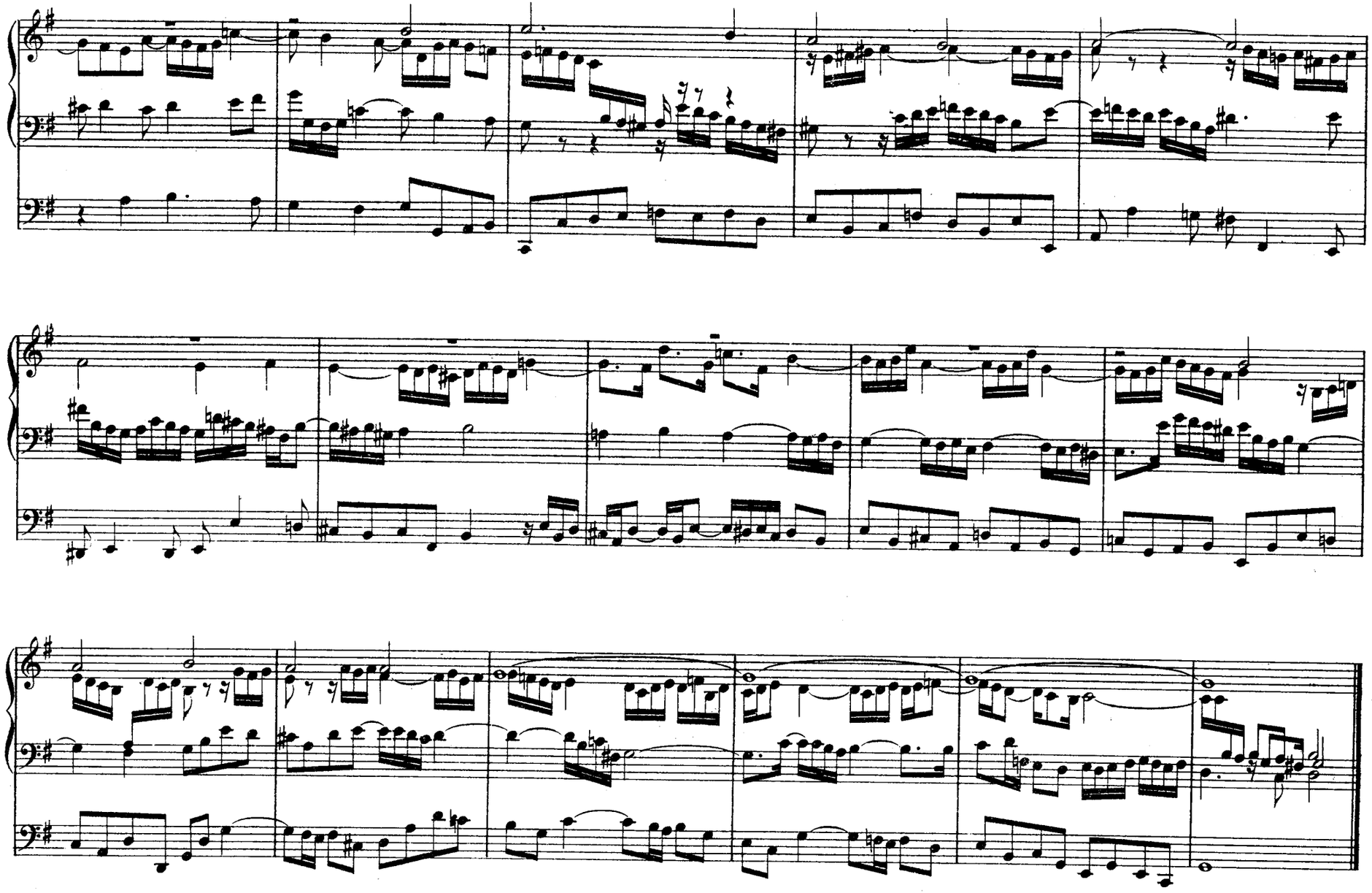
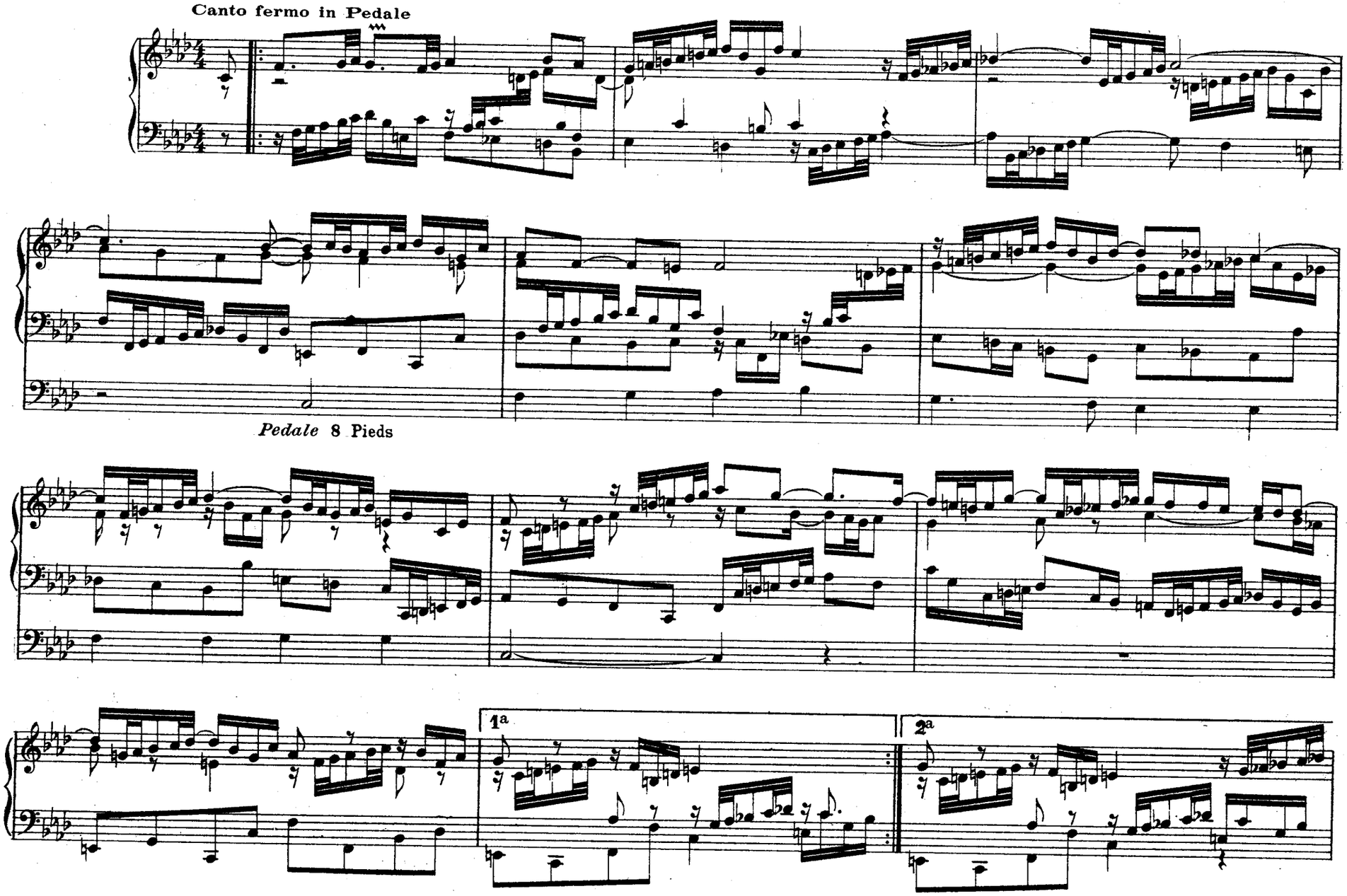
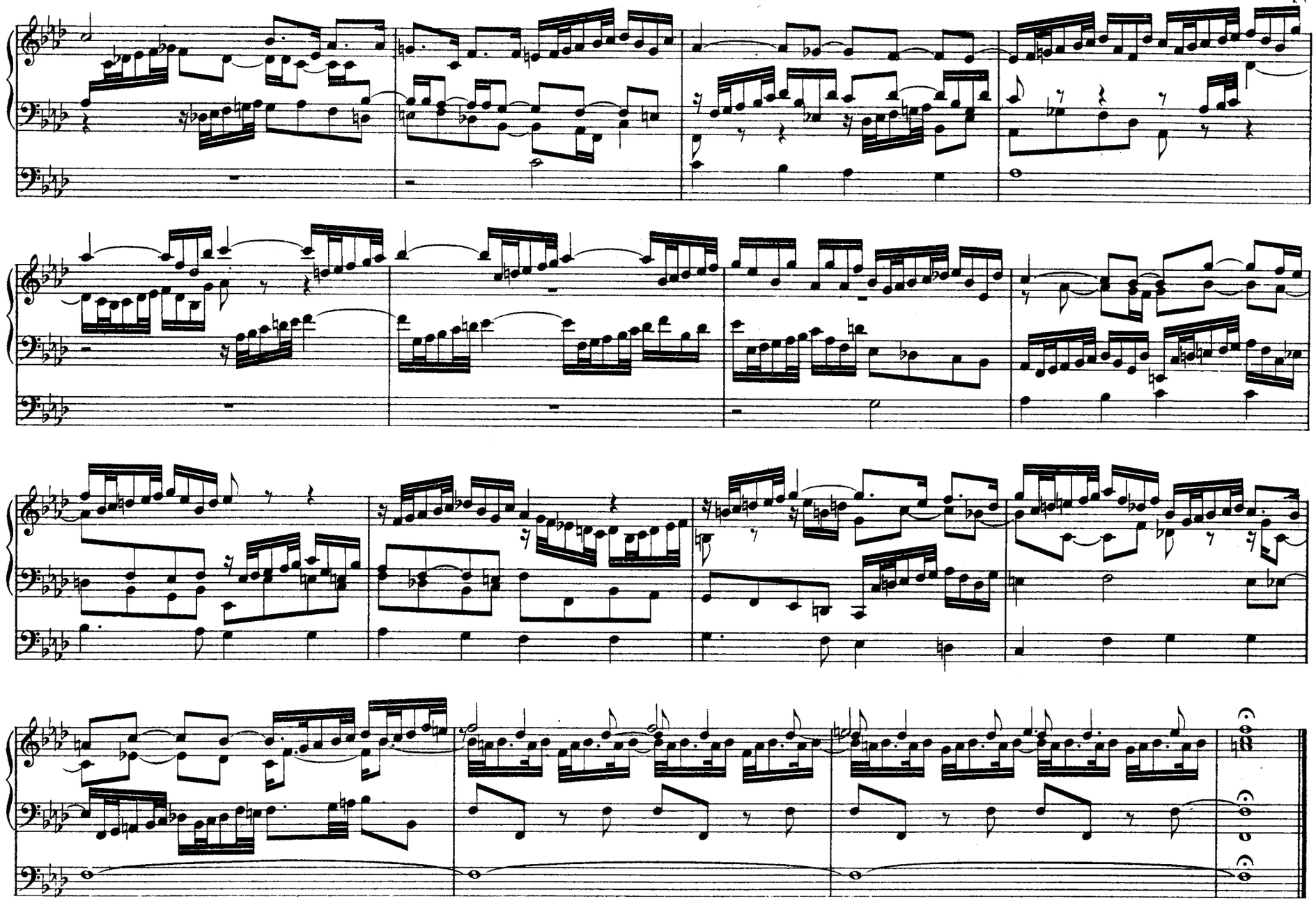
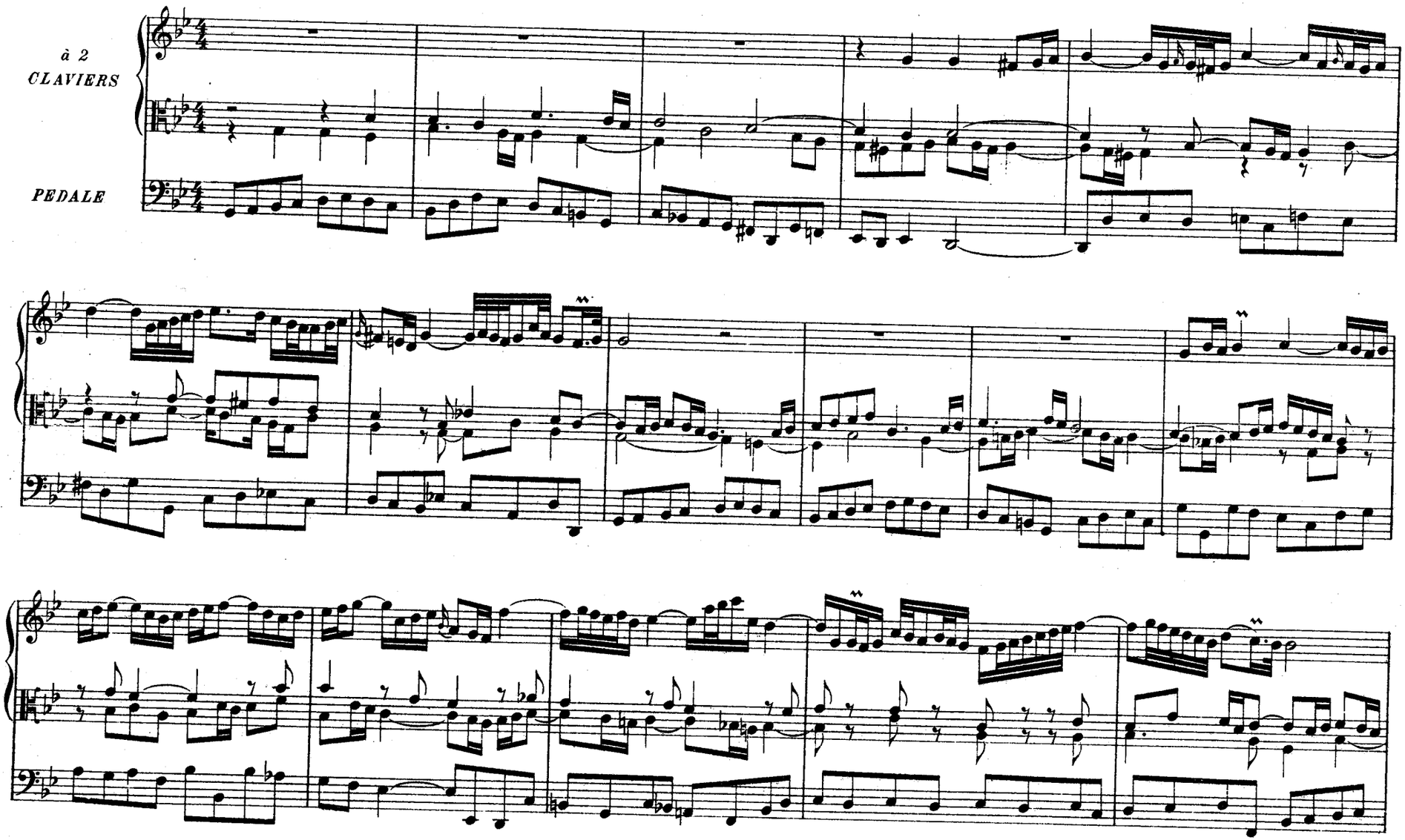


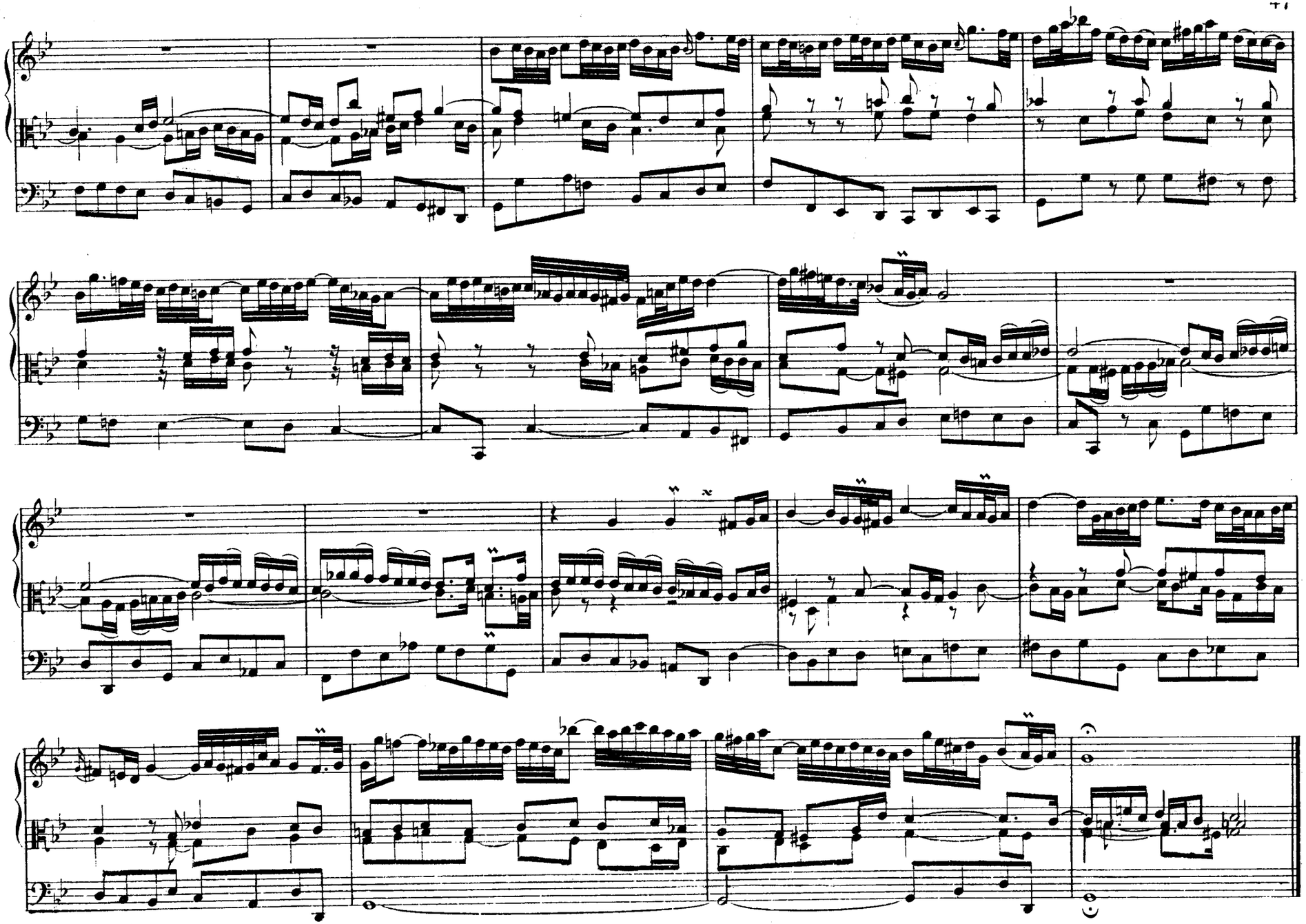
№ 8. – *Je ne veux pas m'éloigner de Dieu.* – Von Gott will ich nicht lassen.



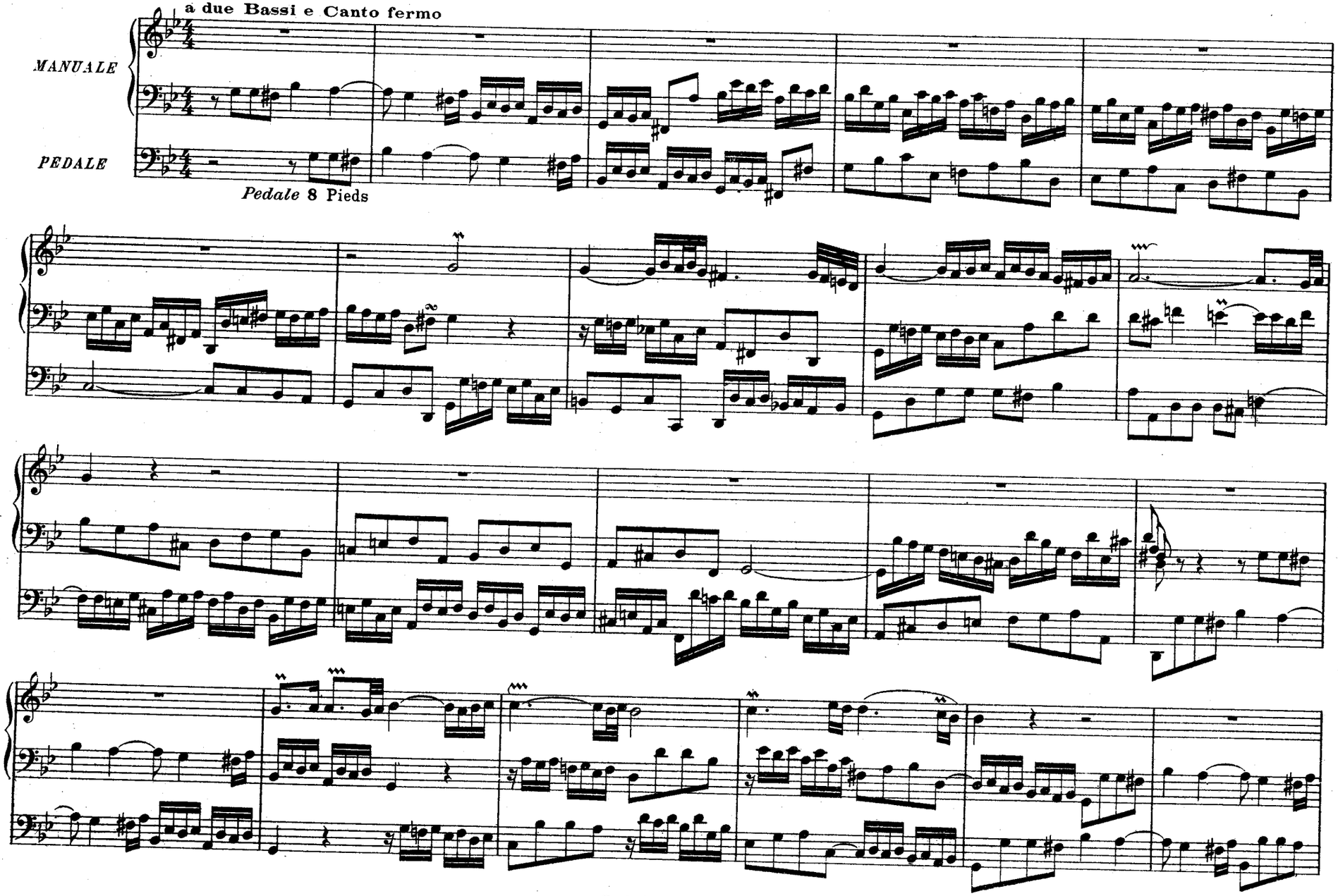


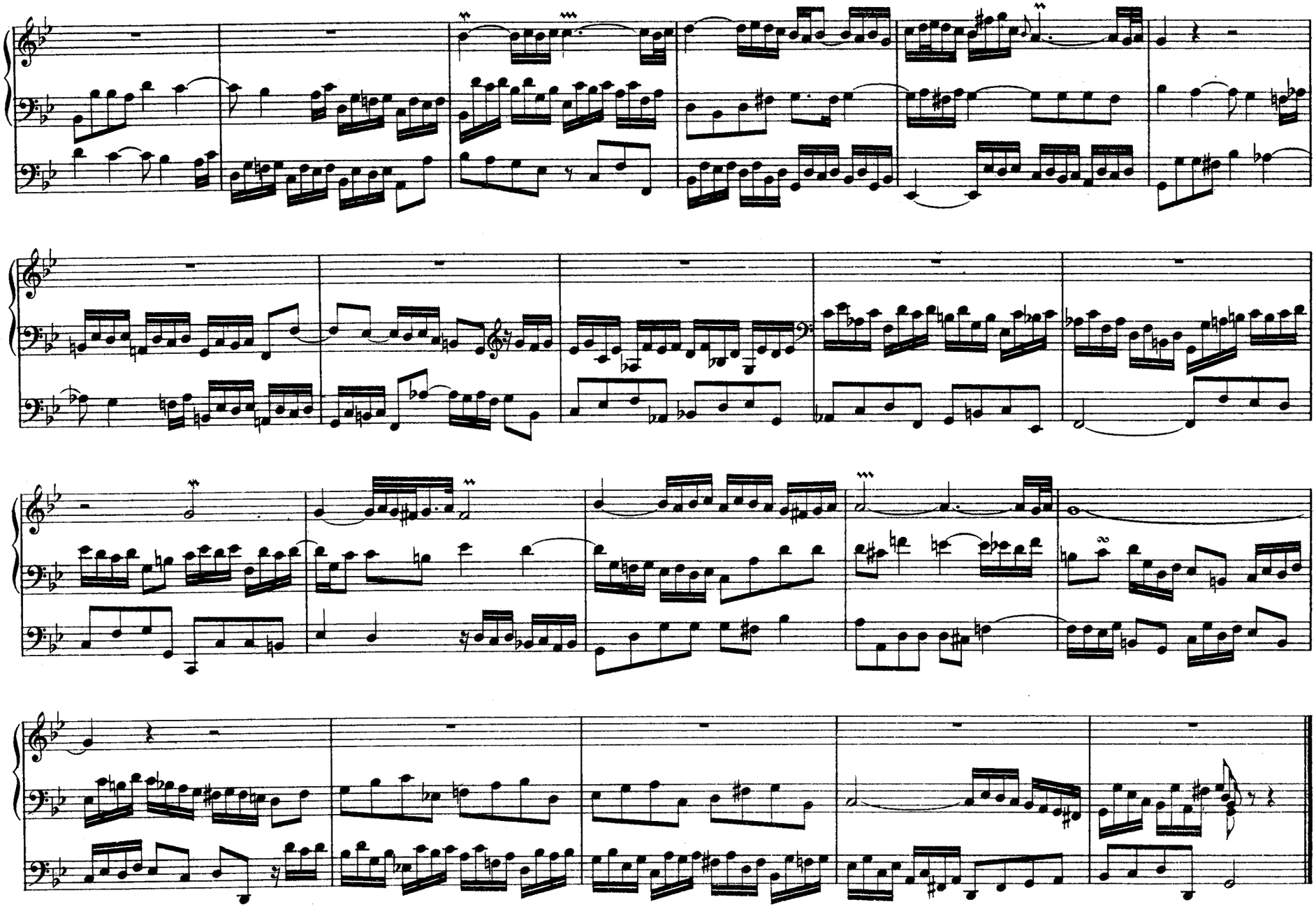
Nº 9. – *Viens, Seigneur, Sauveur des Gentils.* – Nun komm', der Heiden Heiland.





Nº 10. – TRIO SUPER: *Viens, Seigneur, Sauveur des Gentils.* – Nun komm', der Heiden Heiland.





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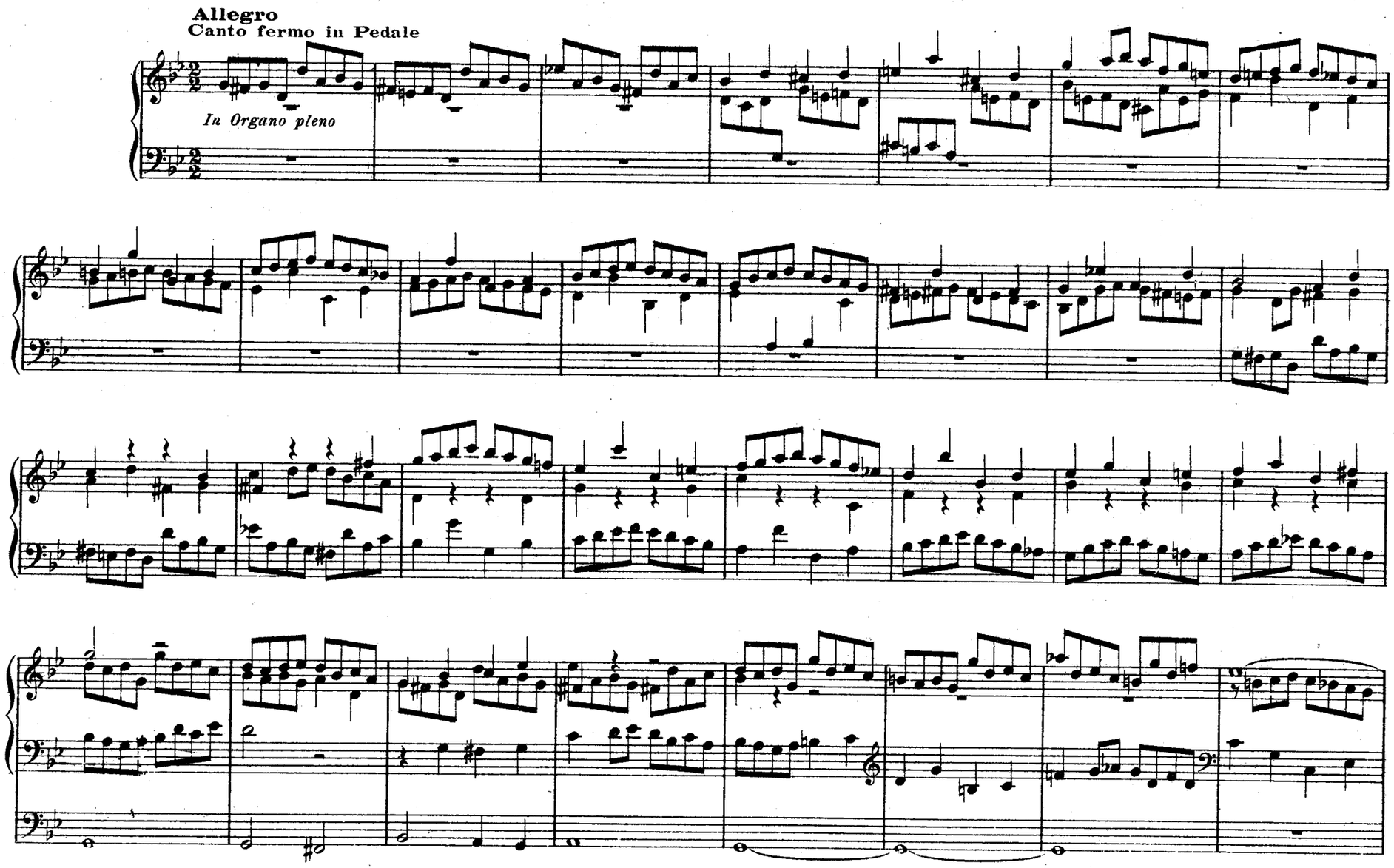
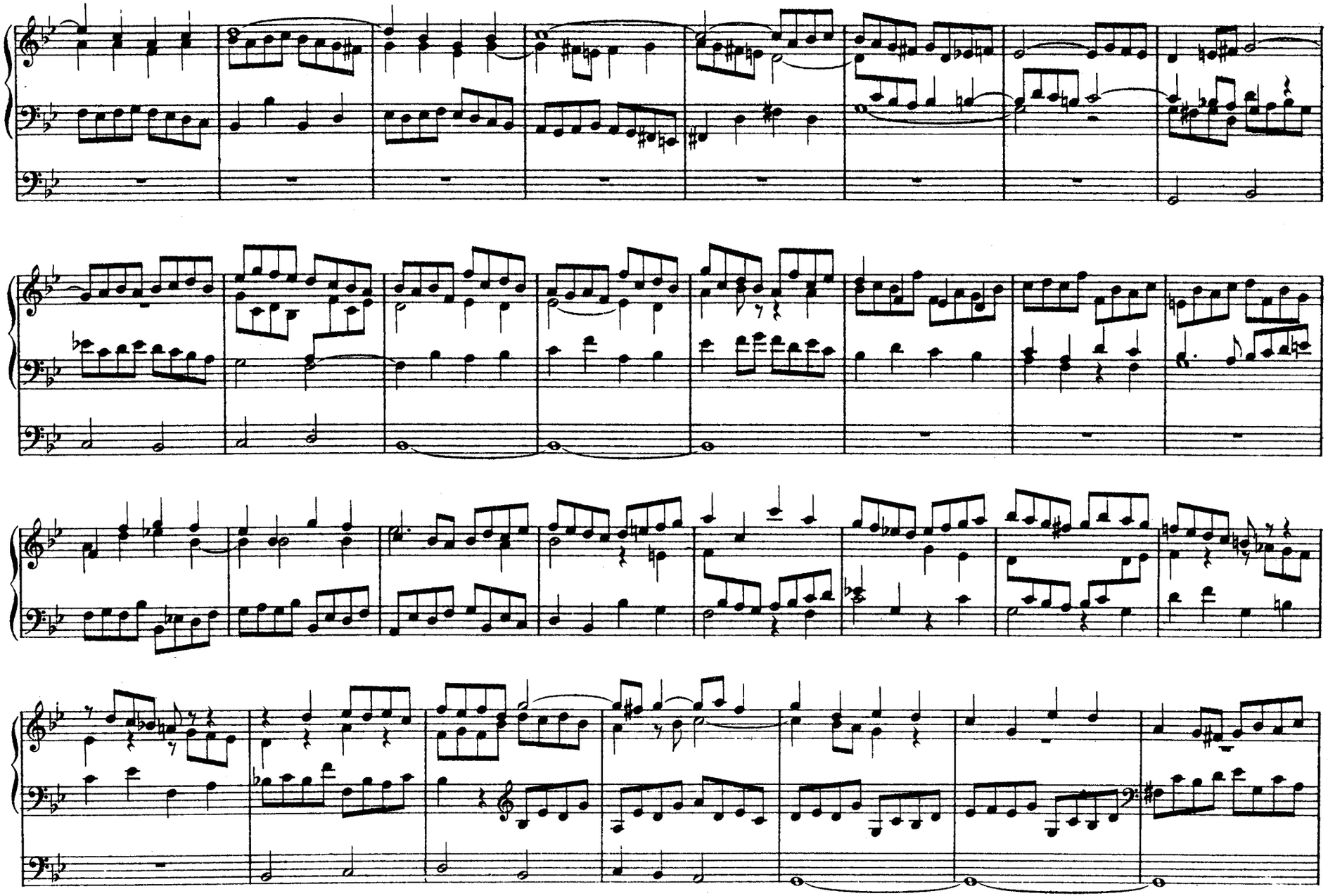
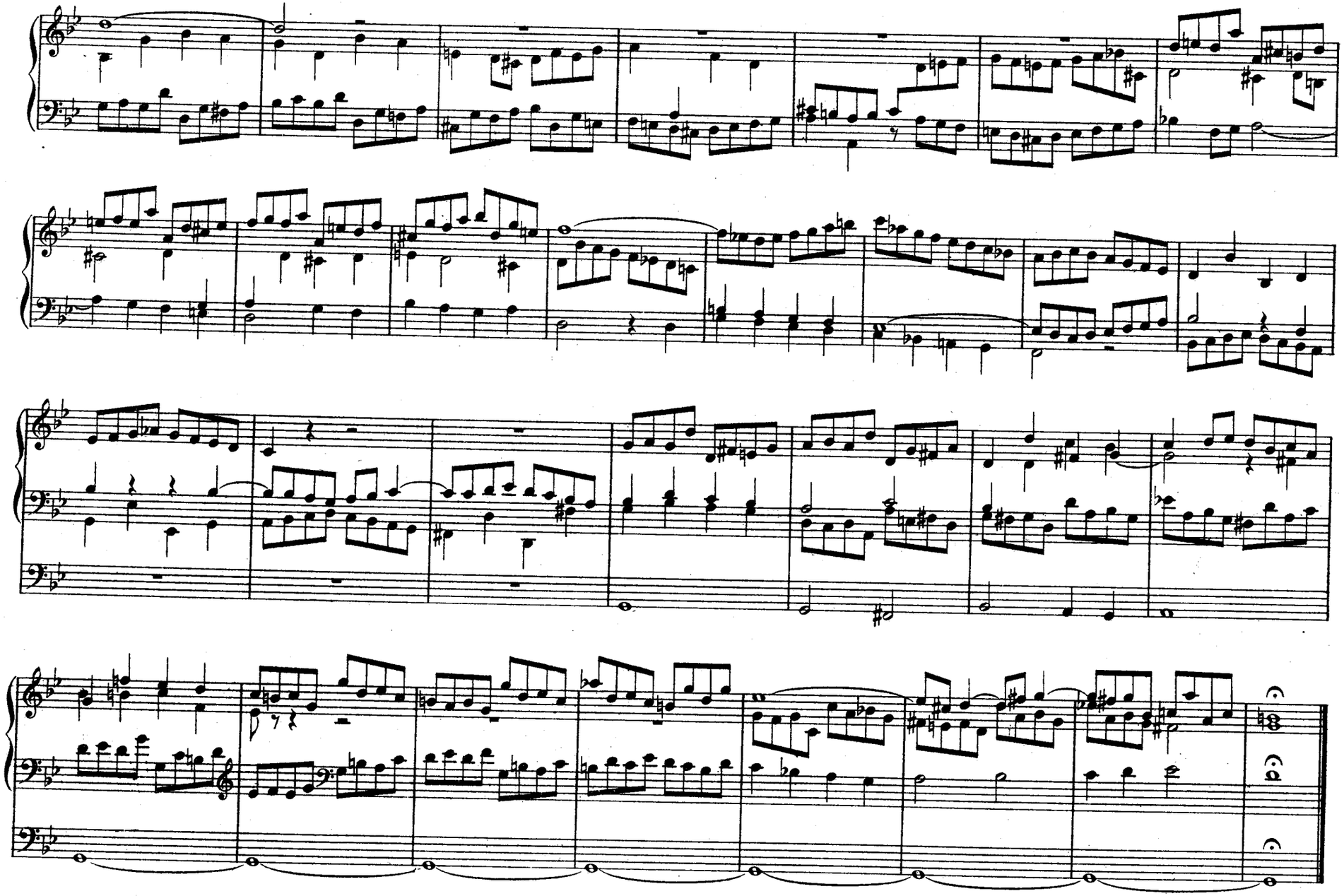






Nº 12. – *Gloire à Dieu au plus haut des cieux.* – Allein Gott in der Höh' sei Ehr'.

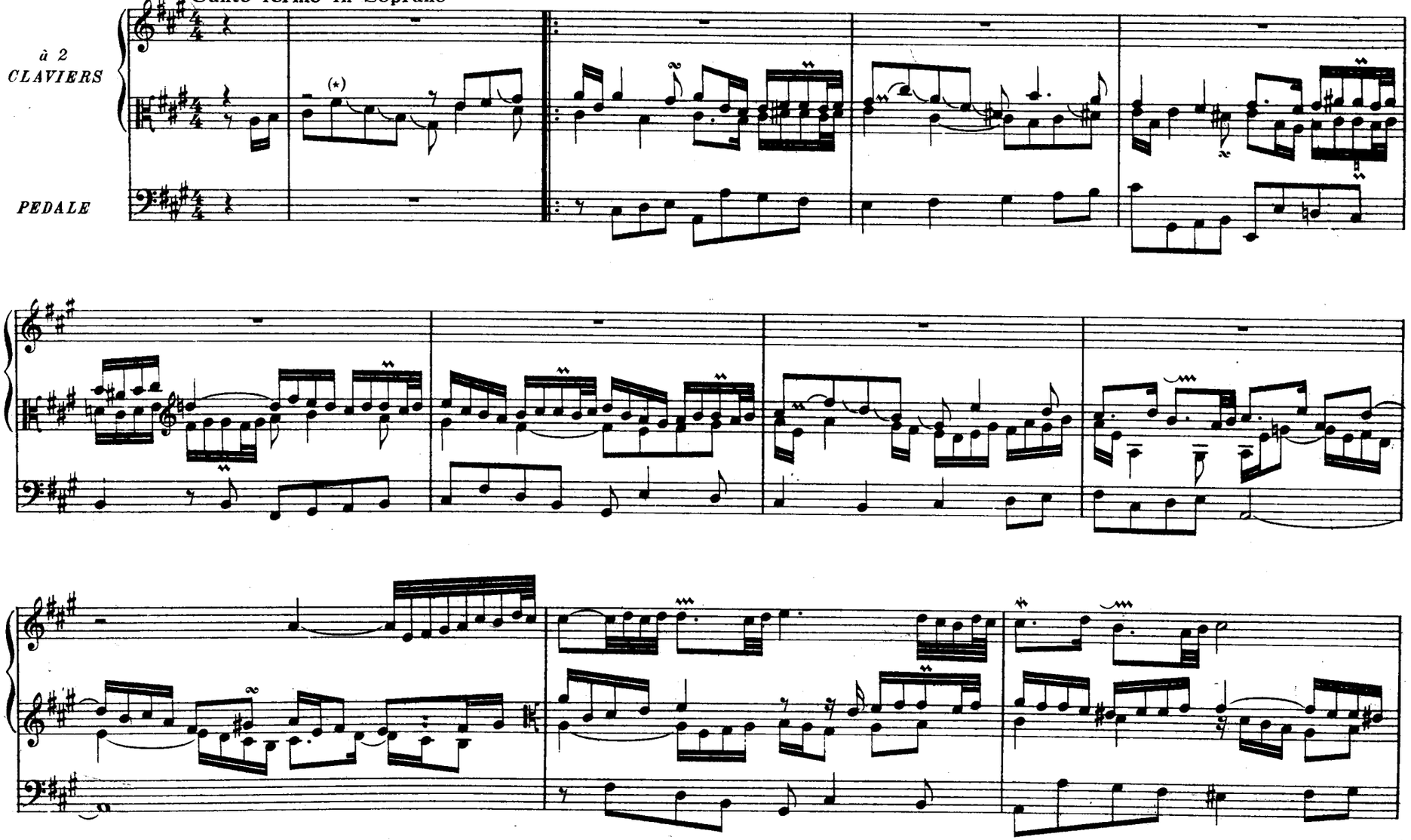
(GLORIA IN EXCELSIS DEO)

Adagio

Canto fermo in Soprano

à 2 CLAVIERS

PEDALE



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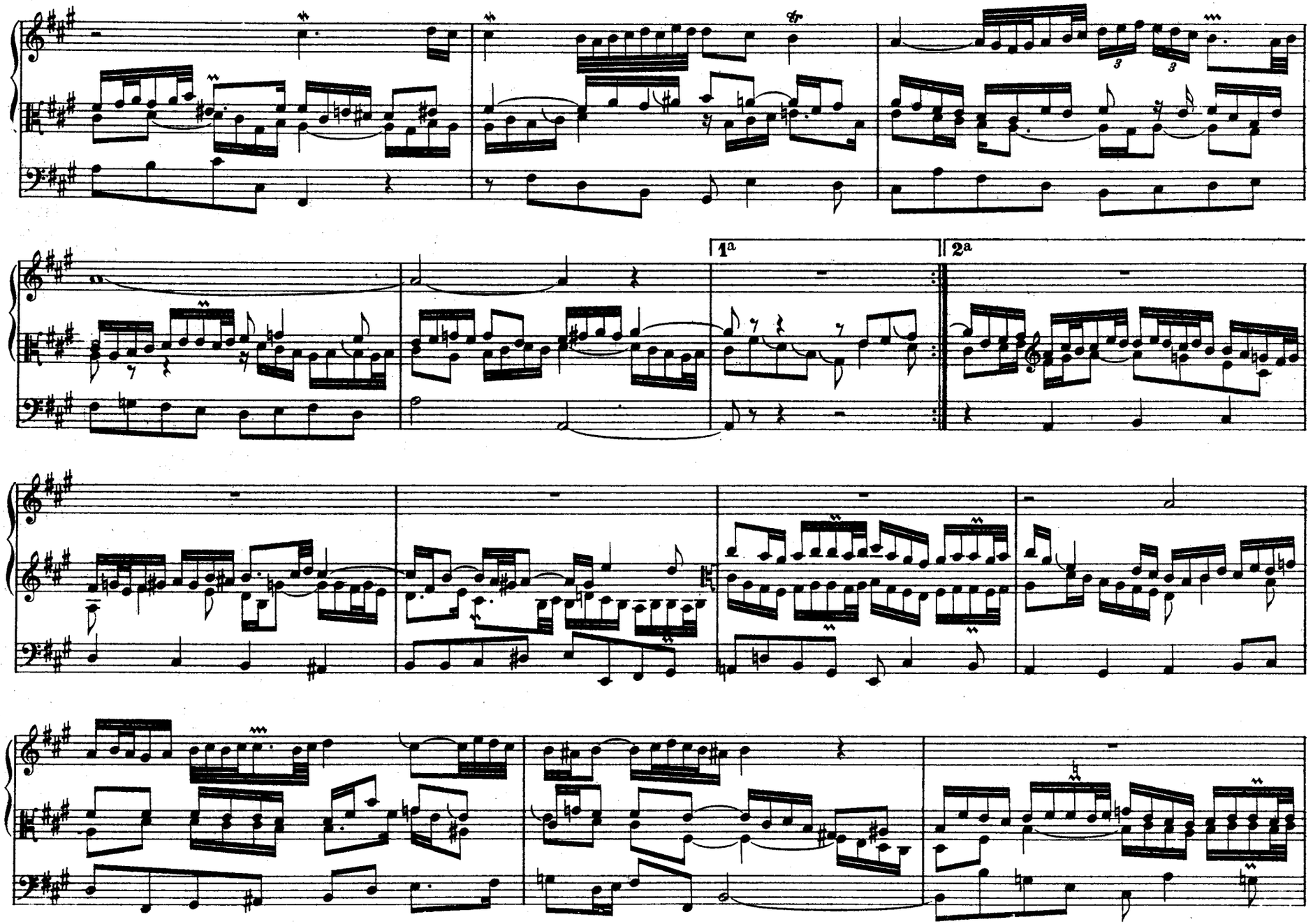
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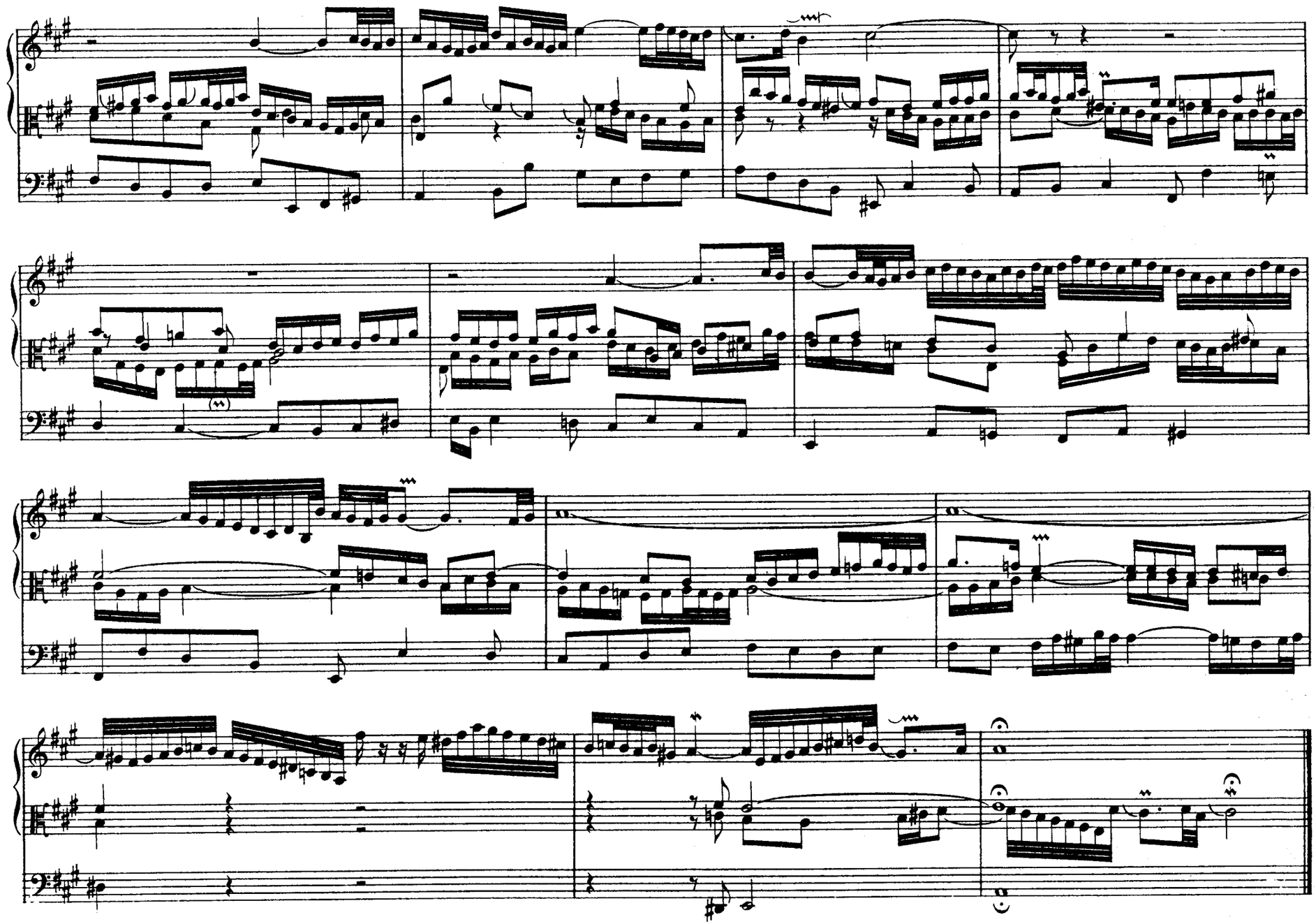
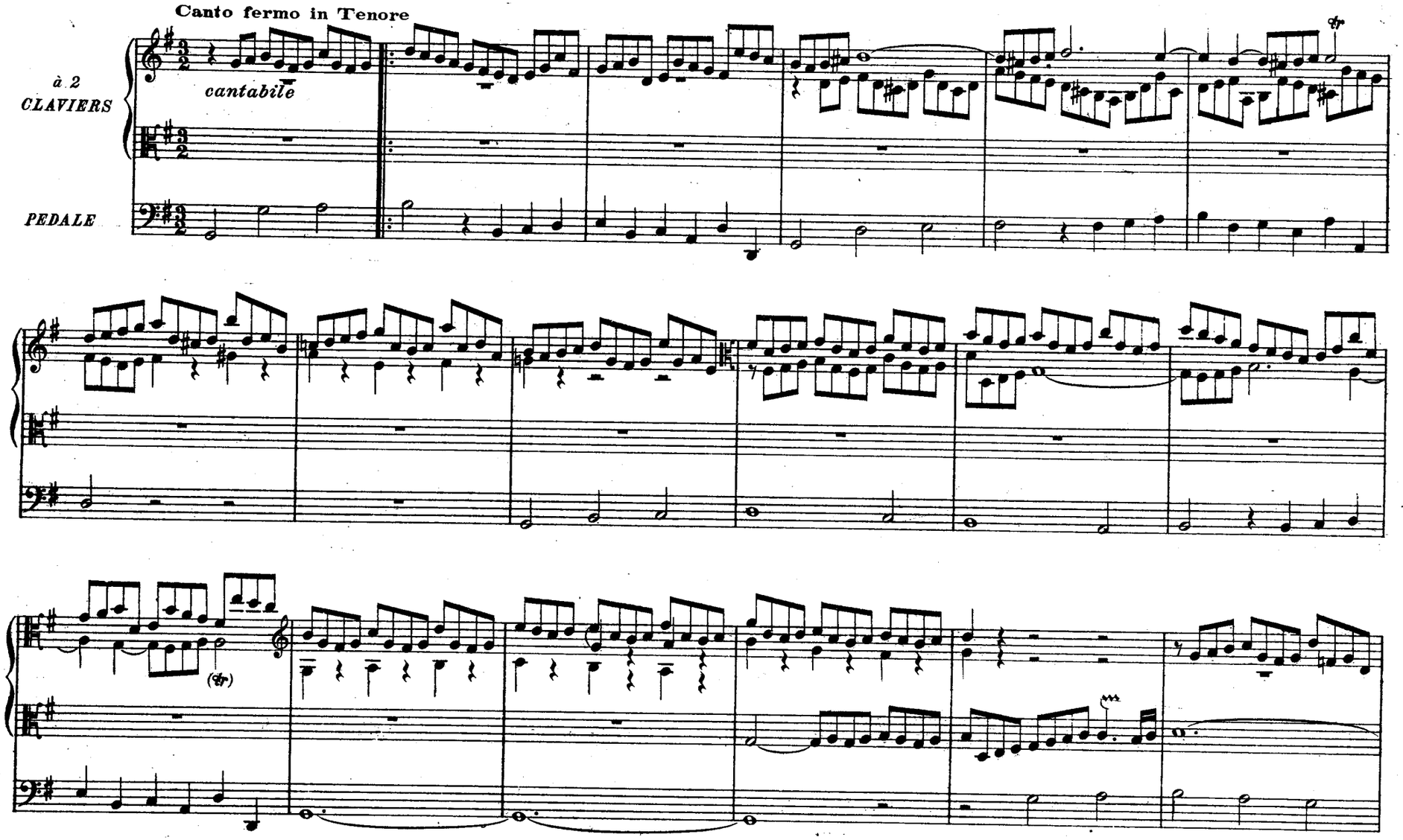
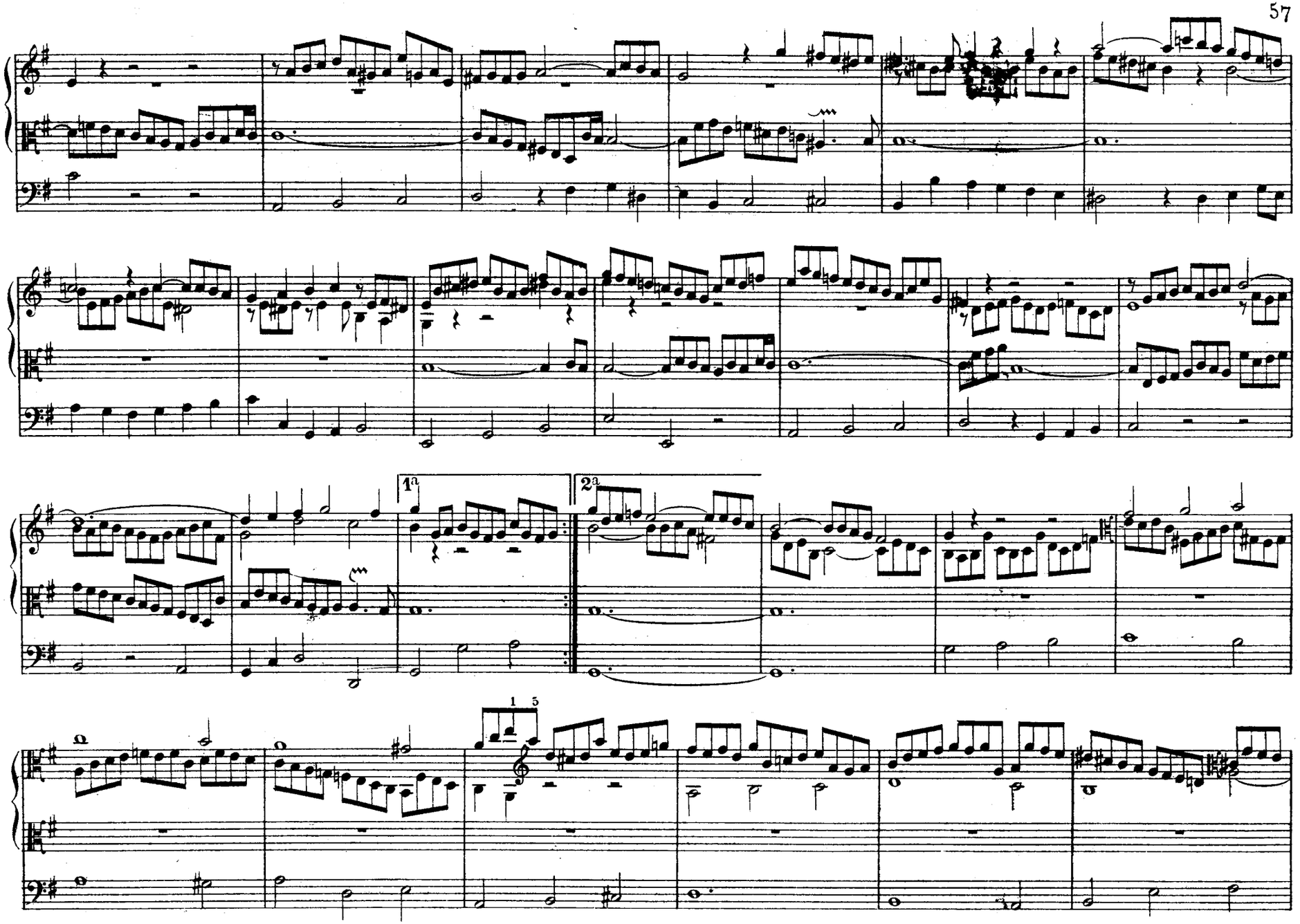


Nº 13. – *Gloire à Dieu au plus haut des cieux.* – Allein Gott in der Höh' sei Ehr'

(GLORIA IN EXCELSIS DEO)

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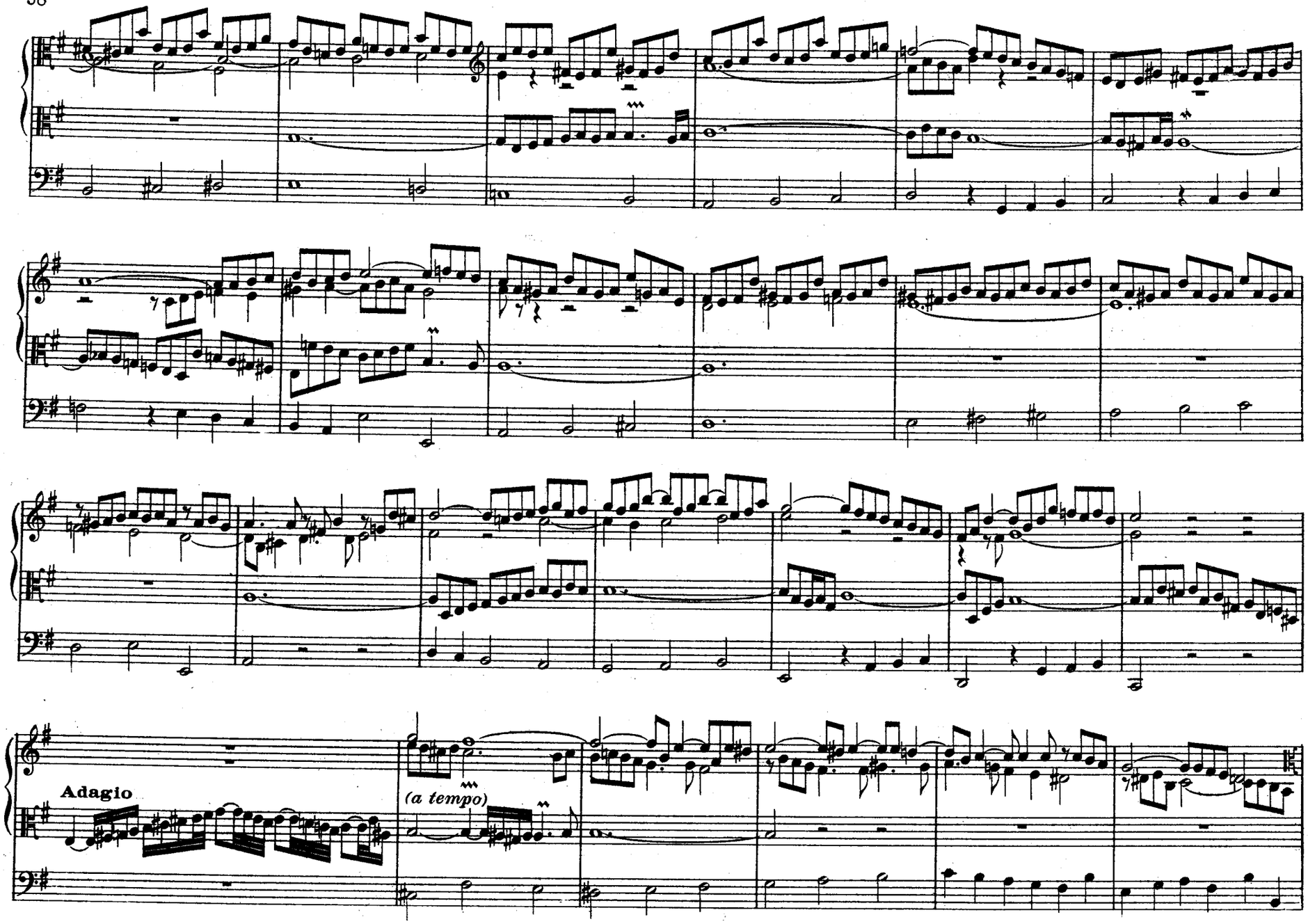
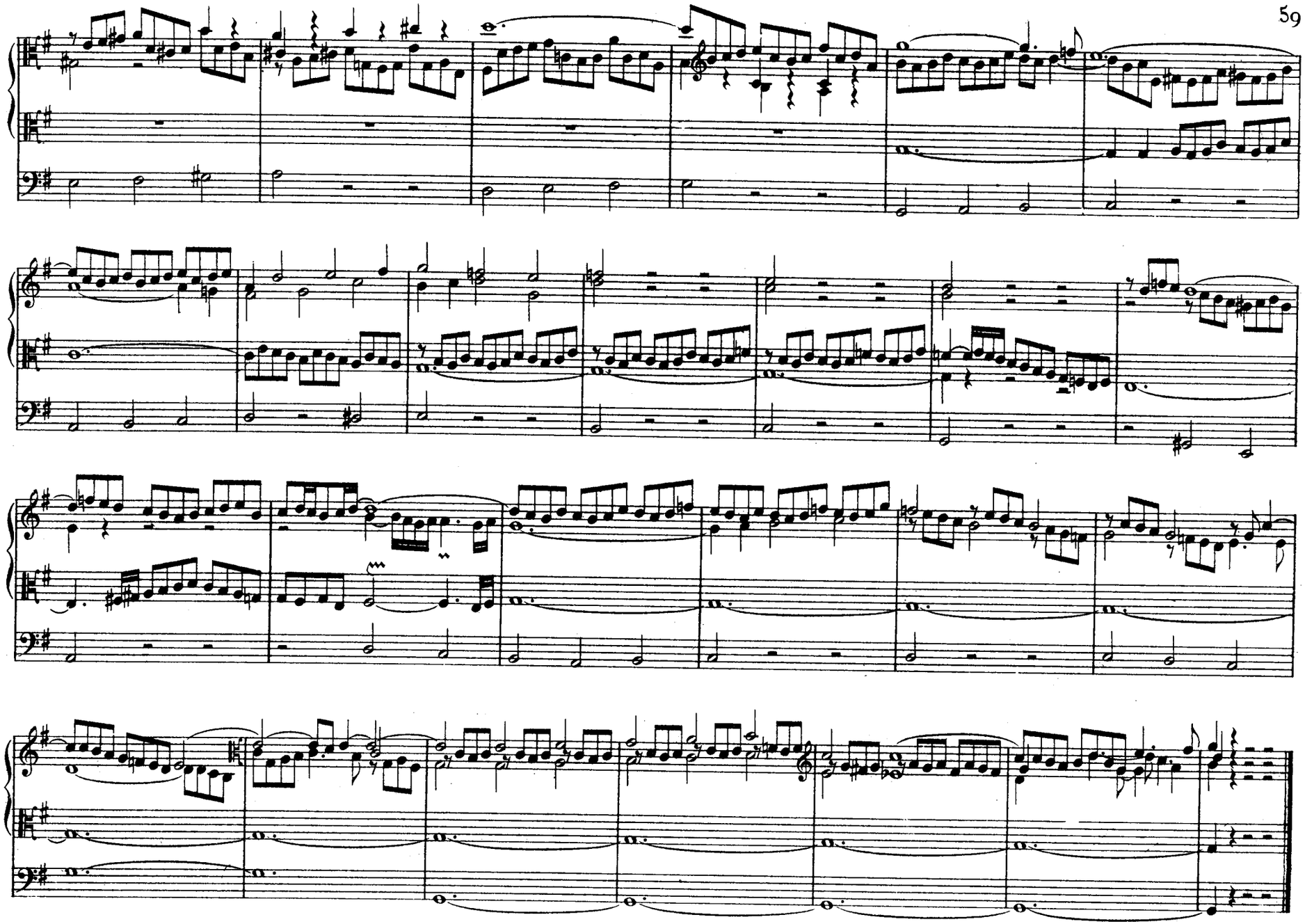
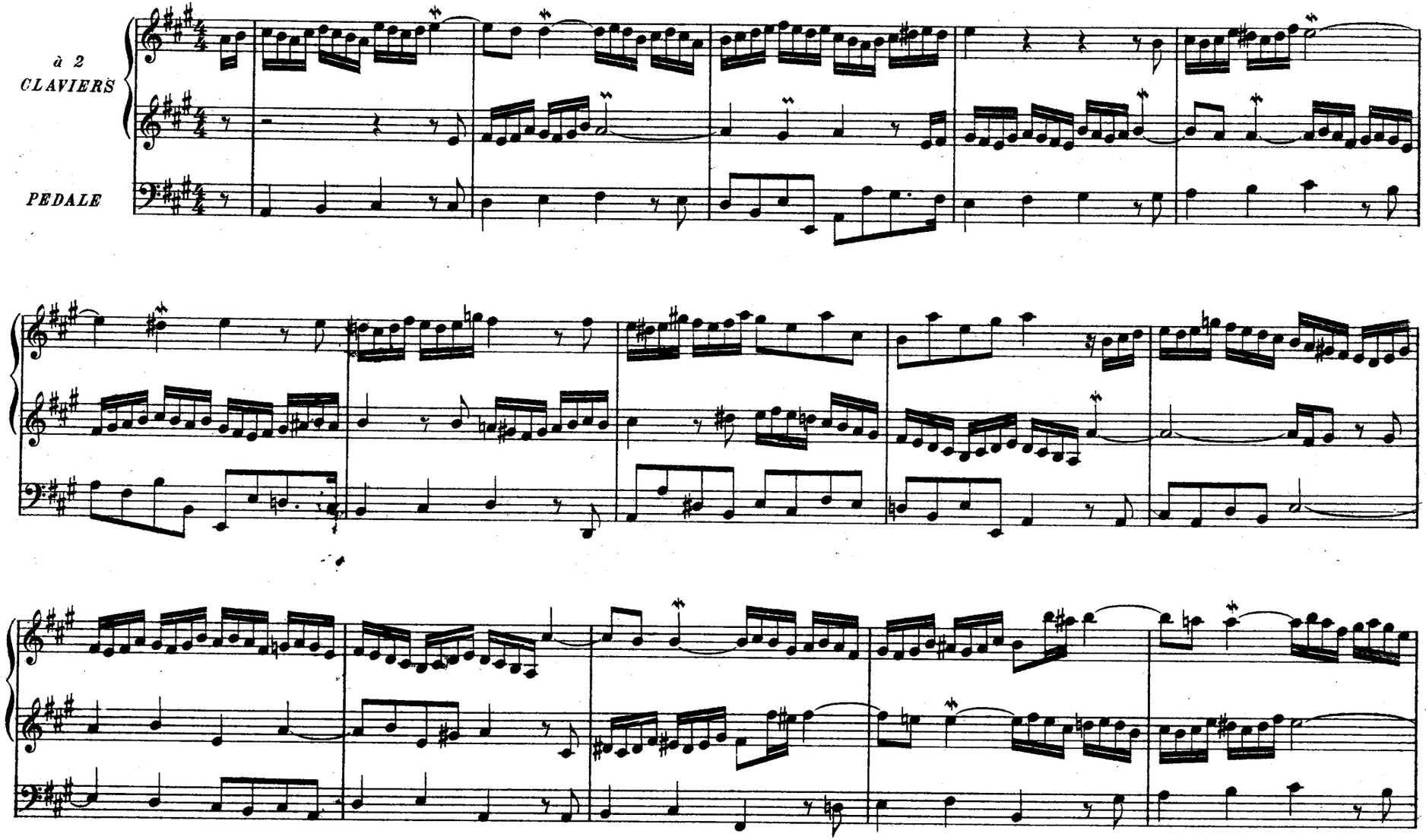
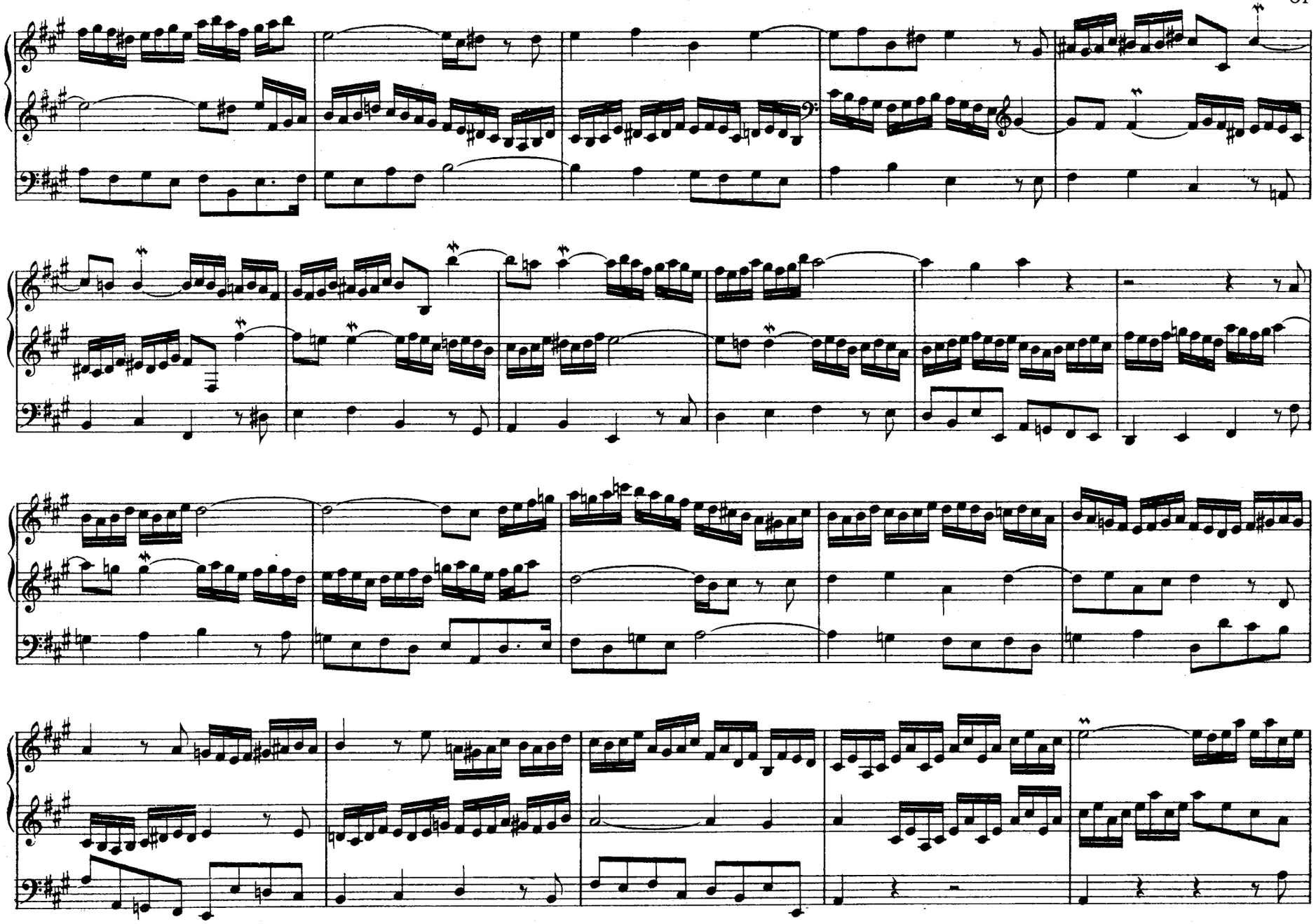

Adagio
(a tempo)

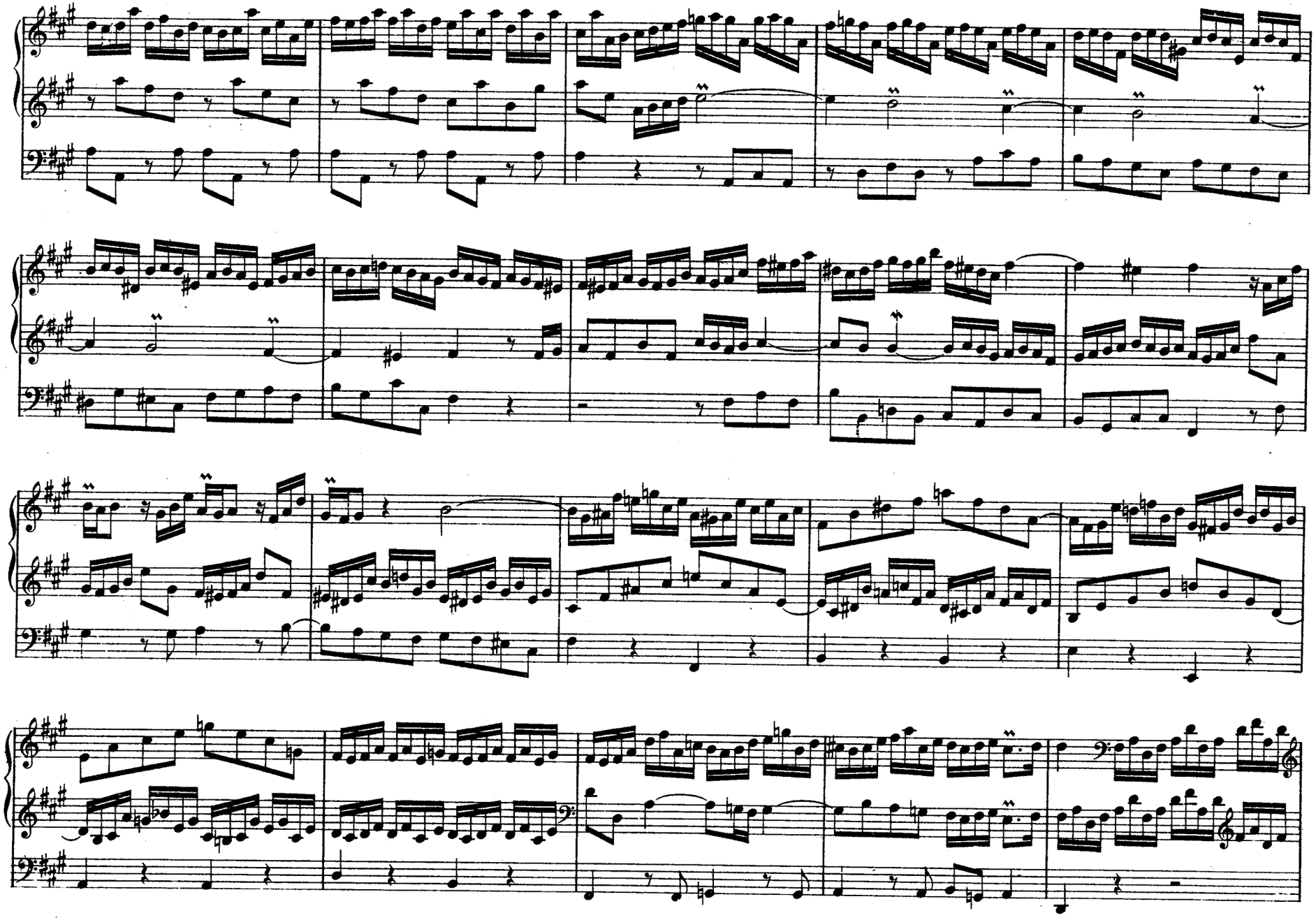


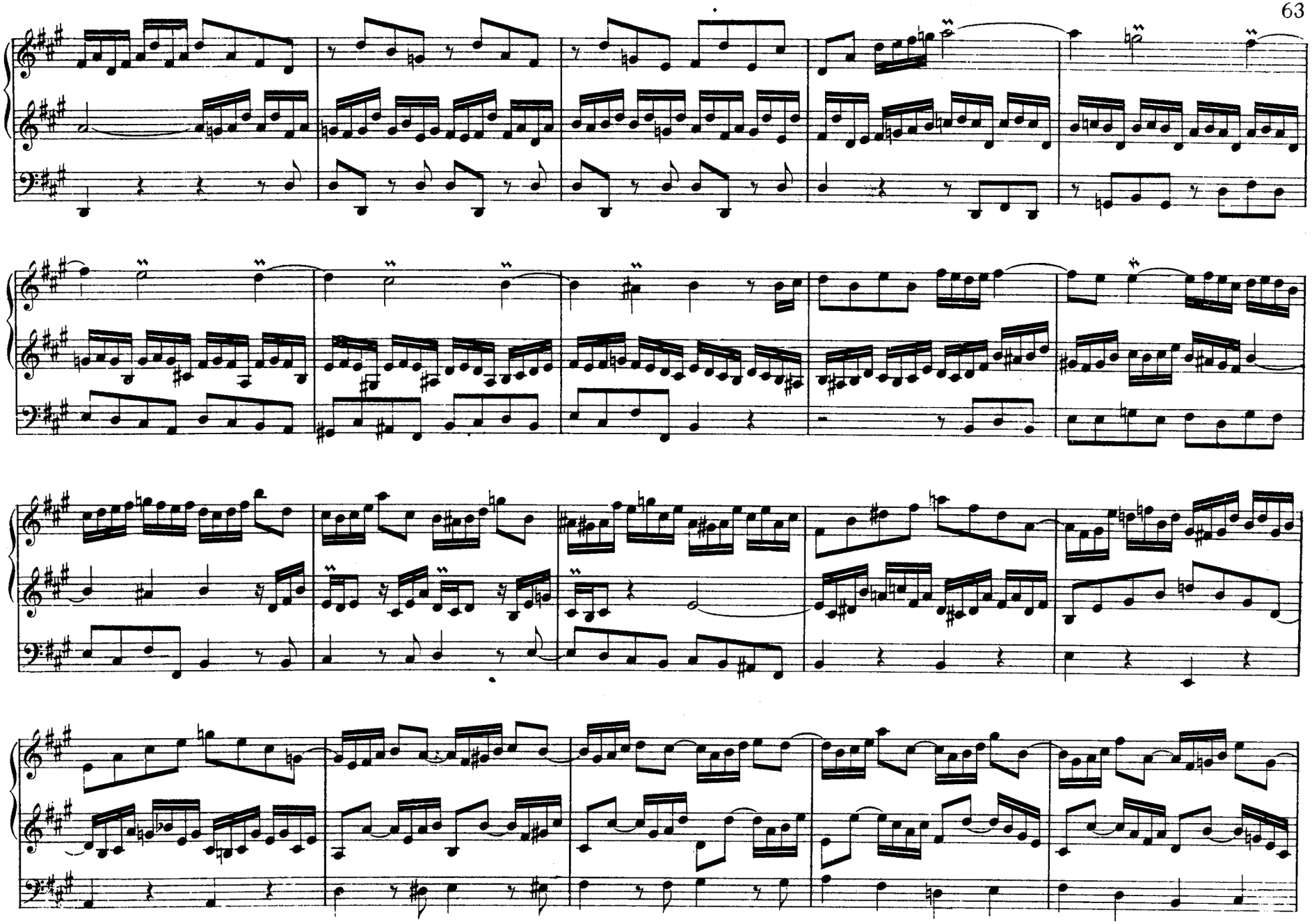
Nº 14. – TRIO SUPER: *Gloire à Dieu au plus haut des cieux.* – Allein Gott in der Höh' sei Ehr'.

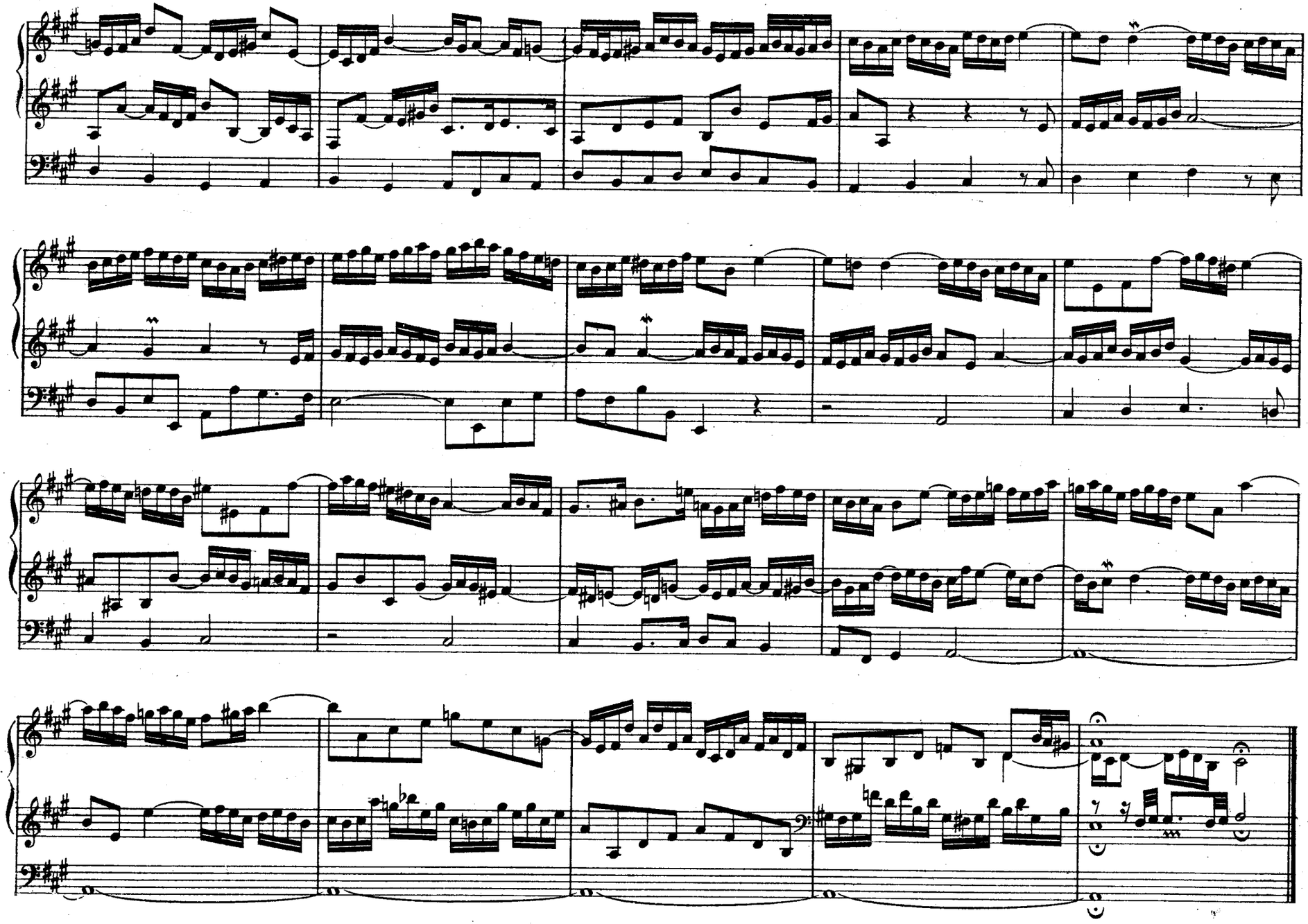
(GLORIA IN EXCELSIS DEO)



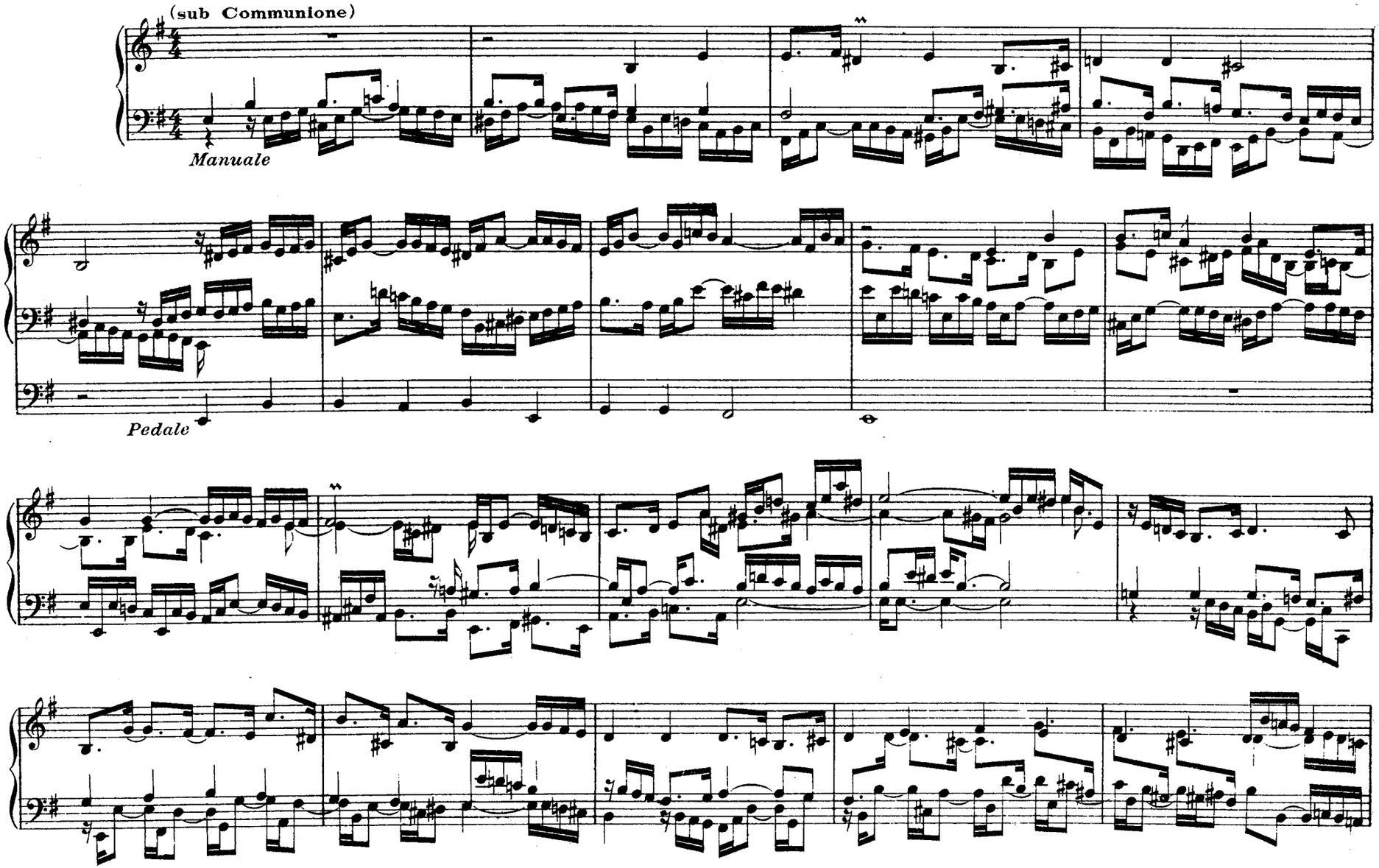


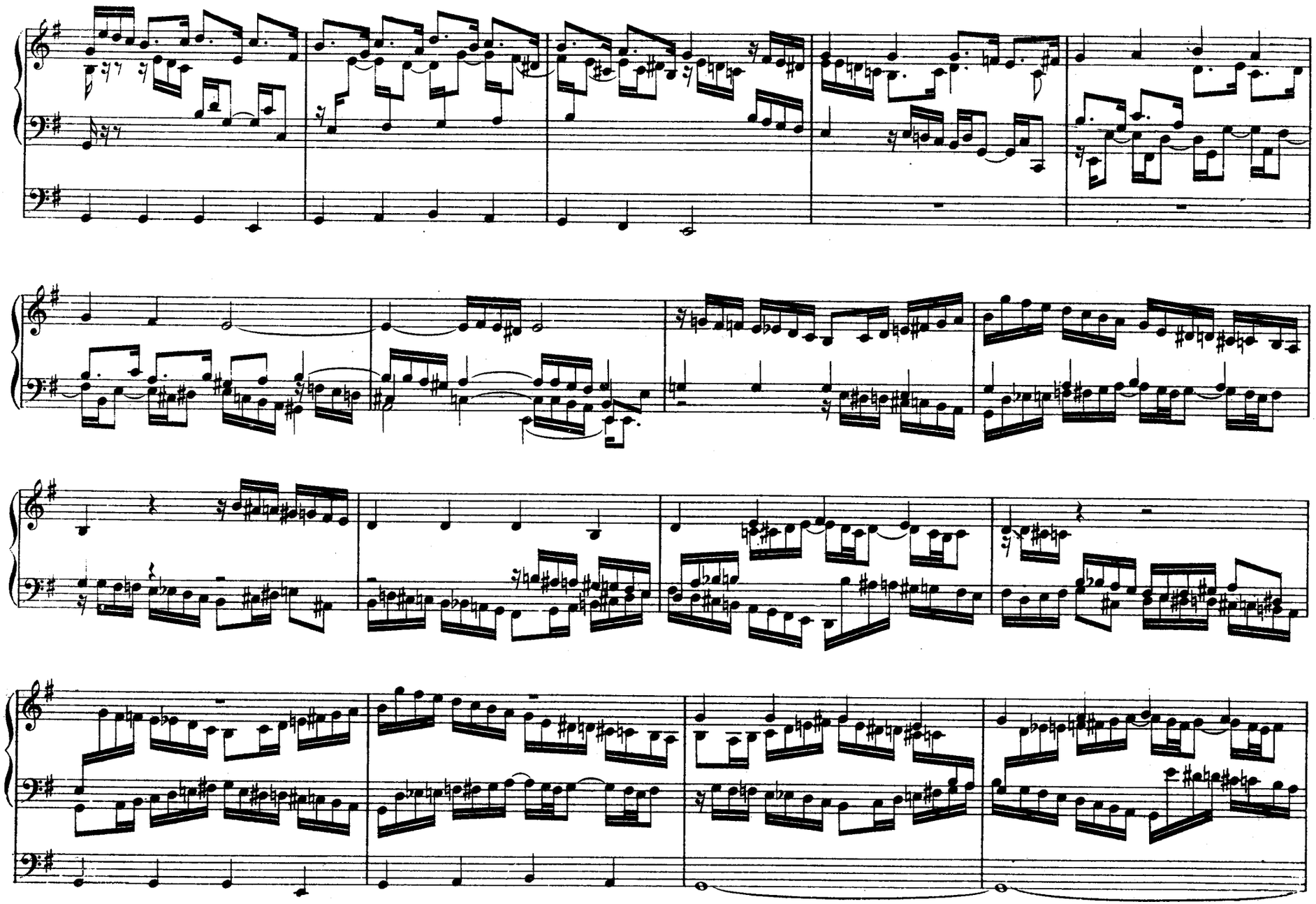


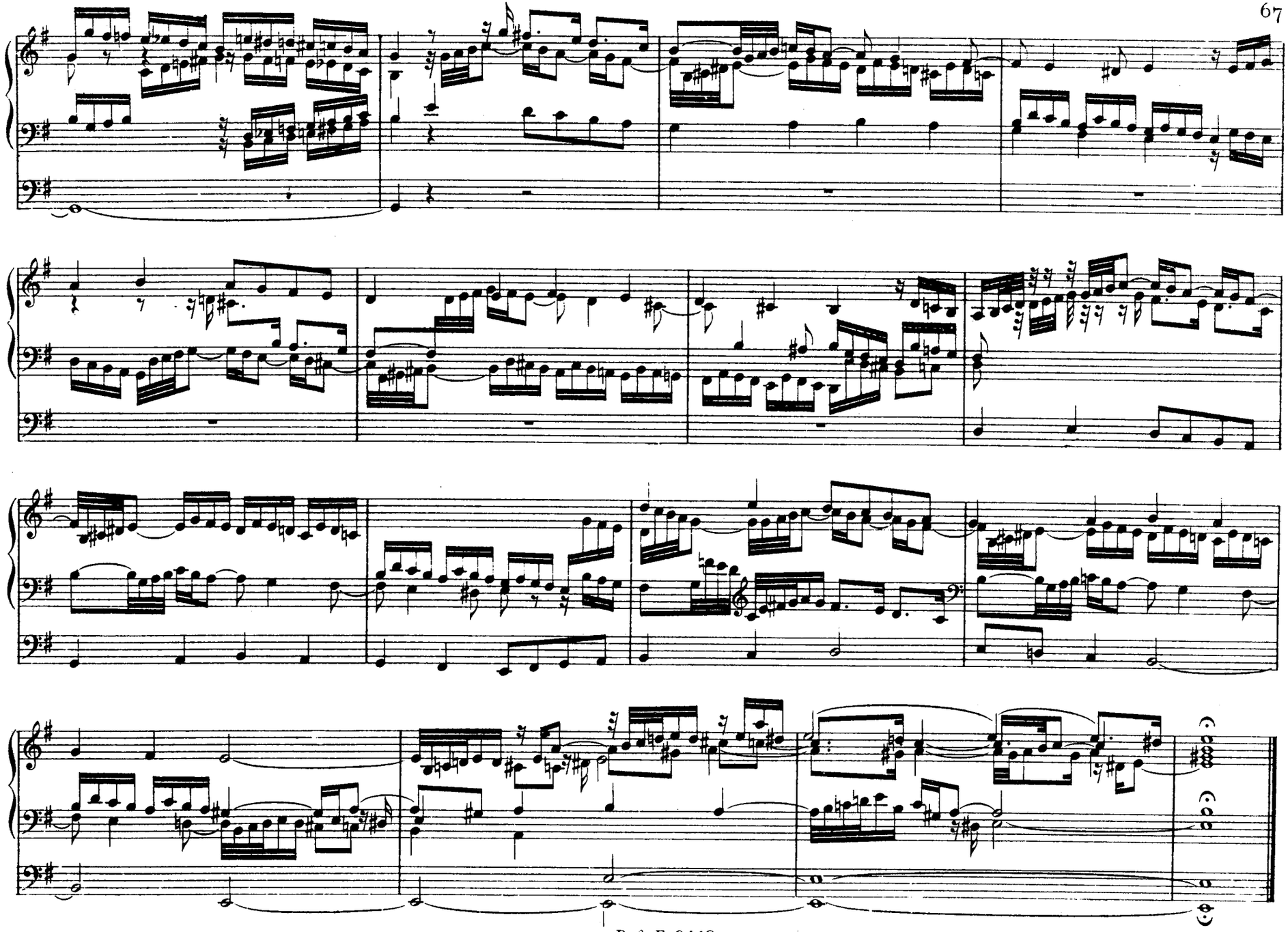




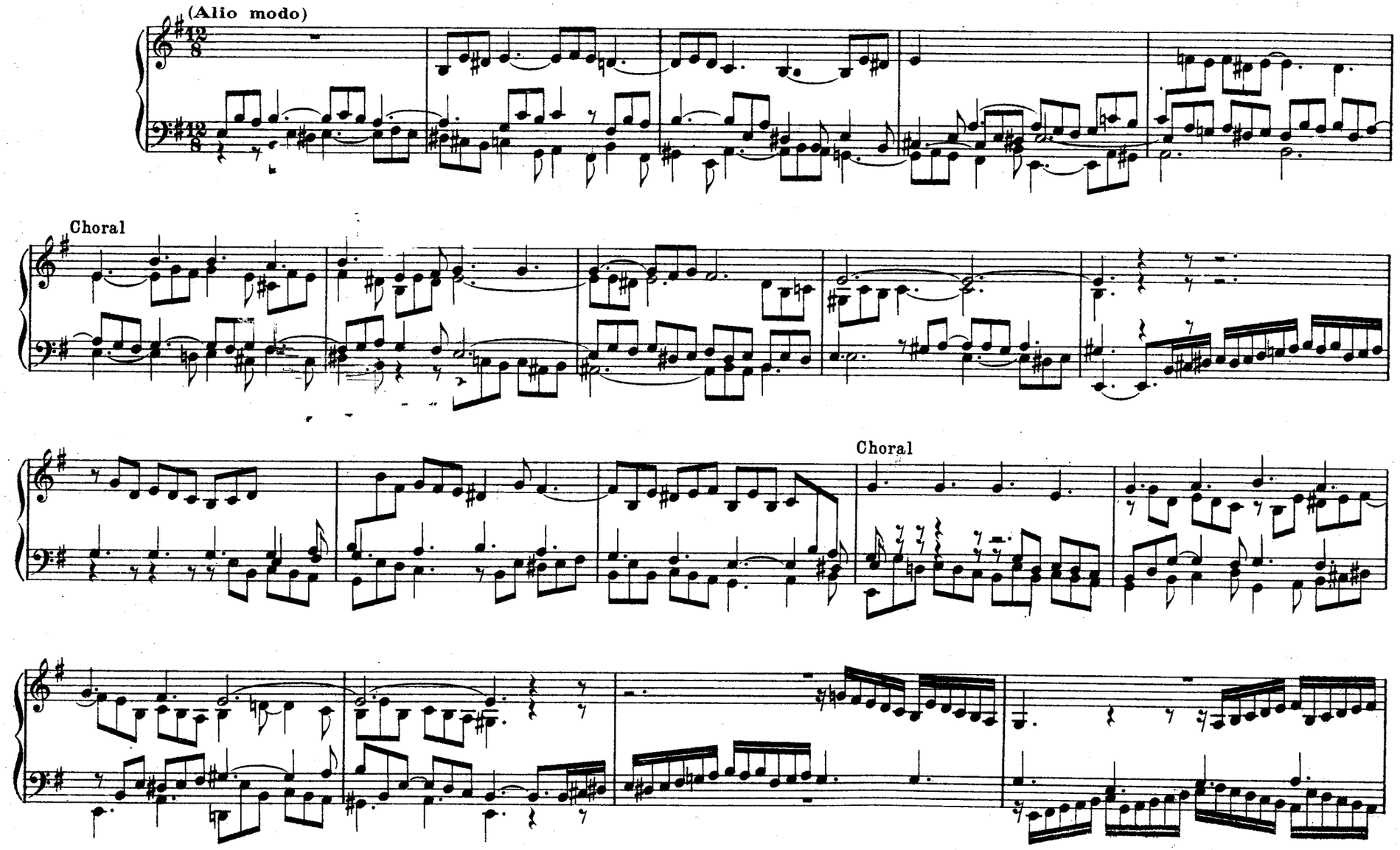
№ 15. — *Jésus-Christ notre Sauveur.* — Jesus Christus, unser Heiland, der von uns

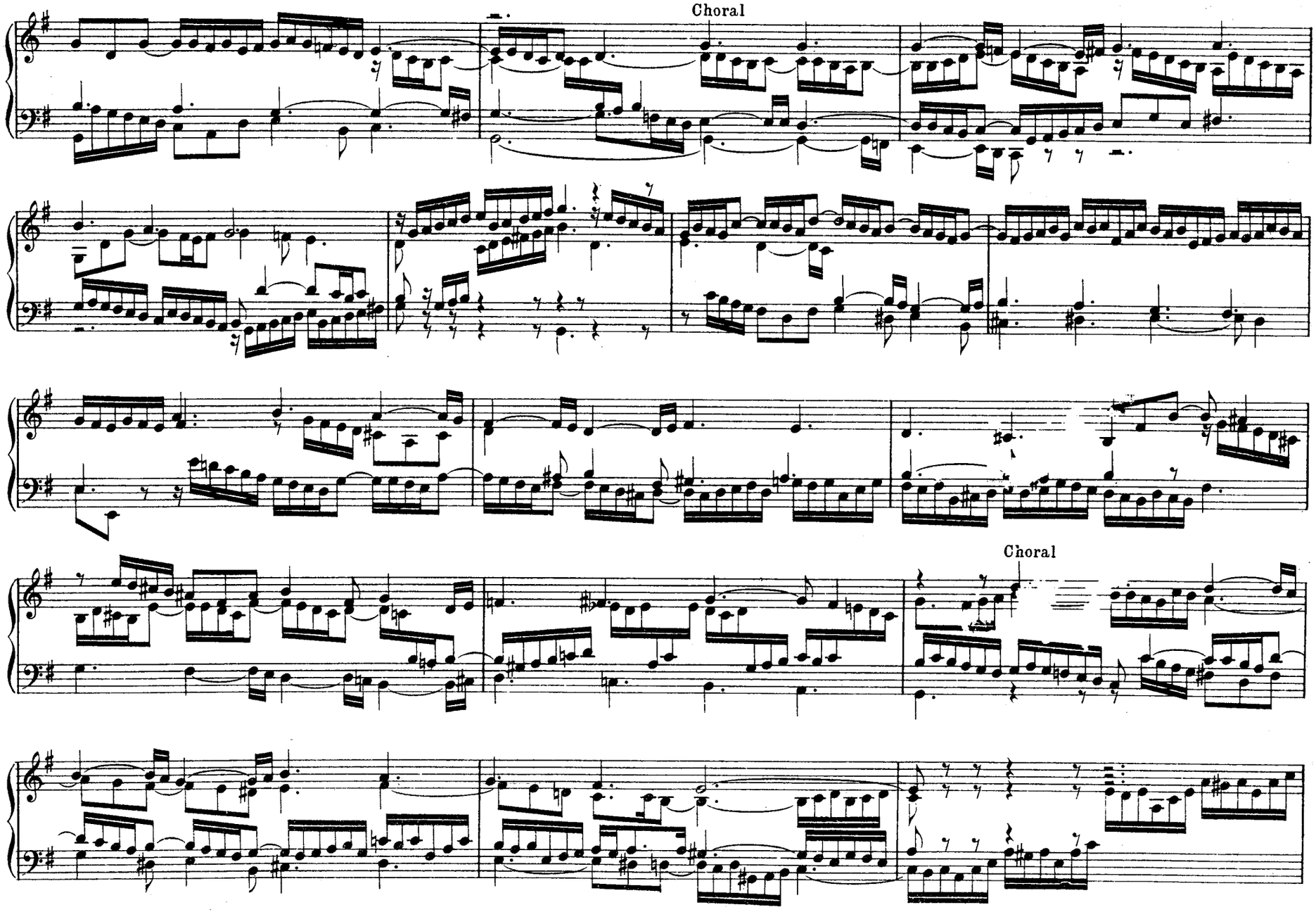


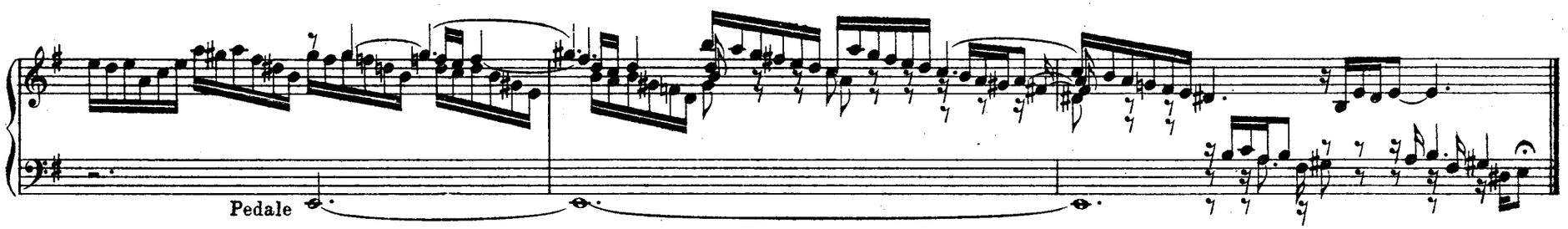




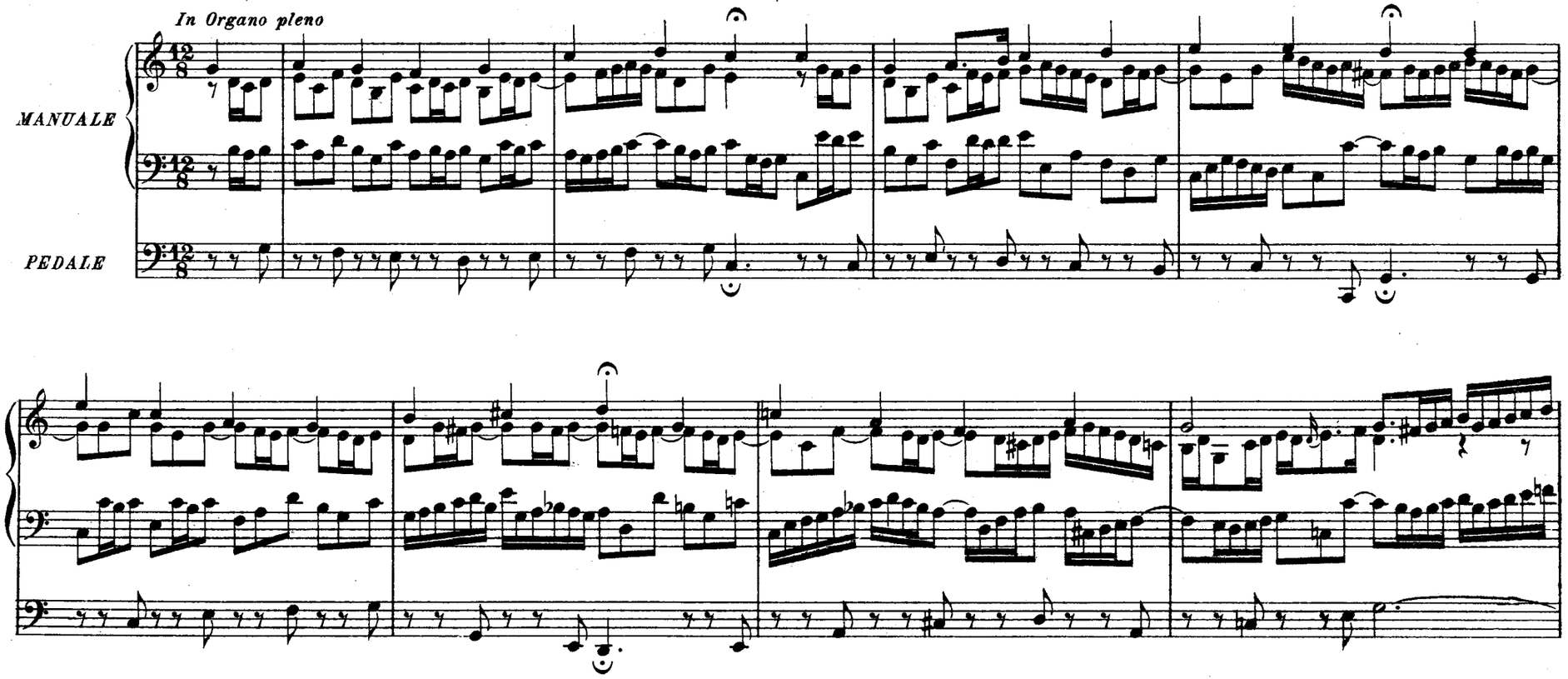
№ 16. – *Jésus-Christ notre Sauveur.* – Jesus Christus, unser Heiland, der von uns.

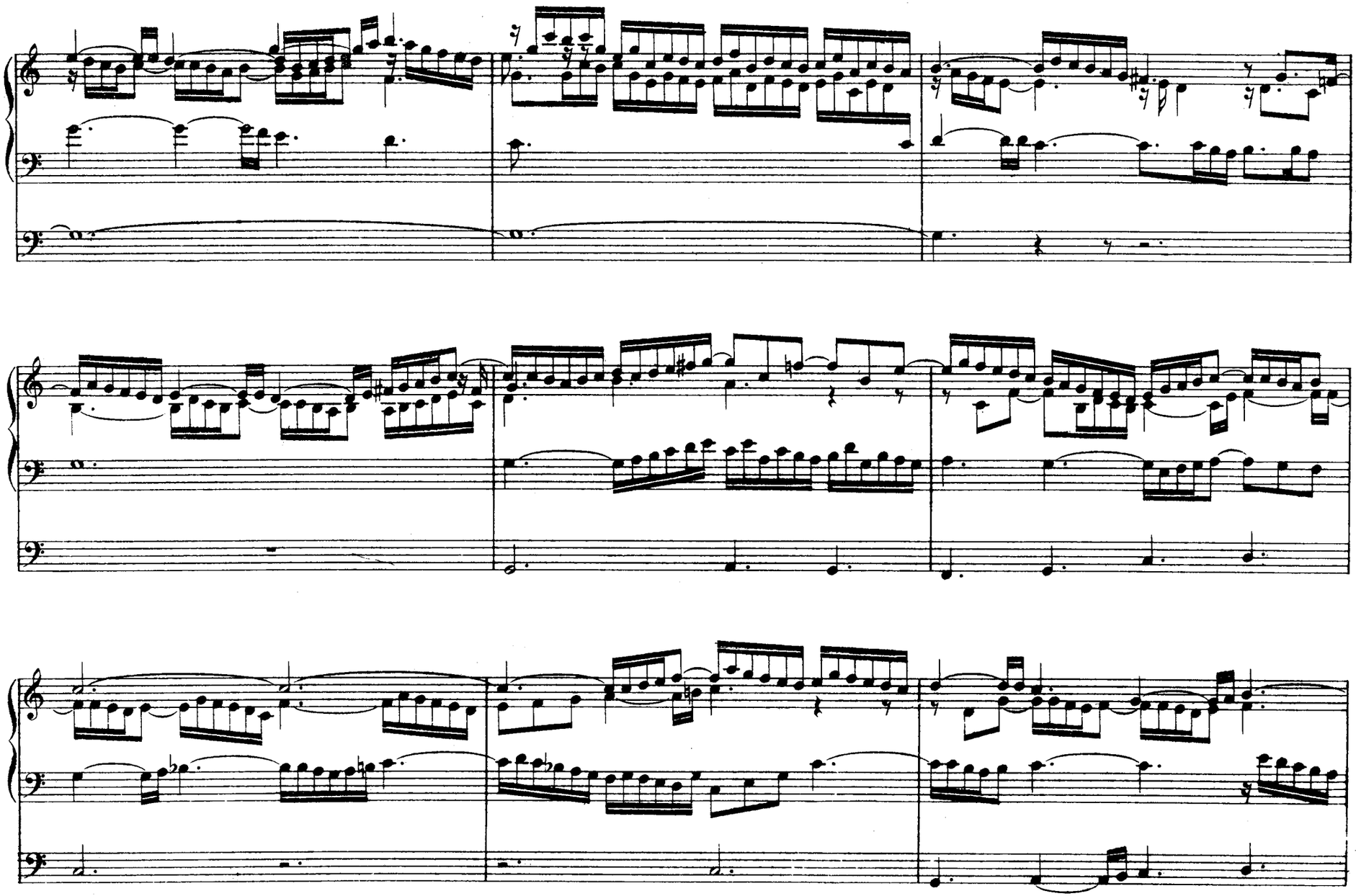


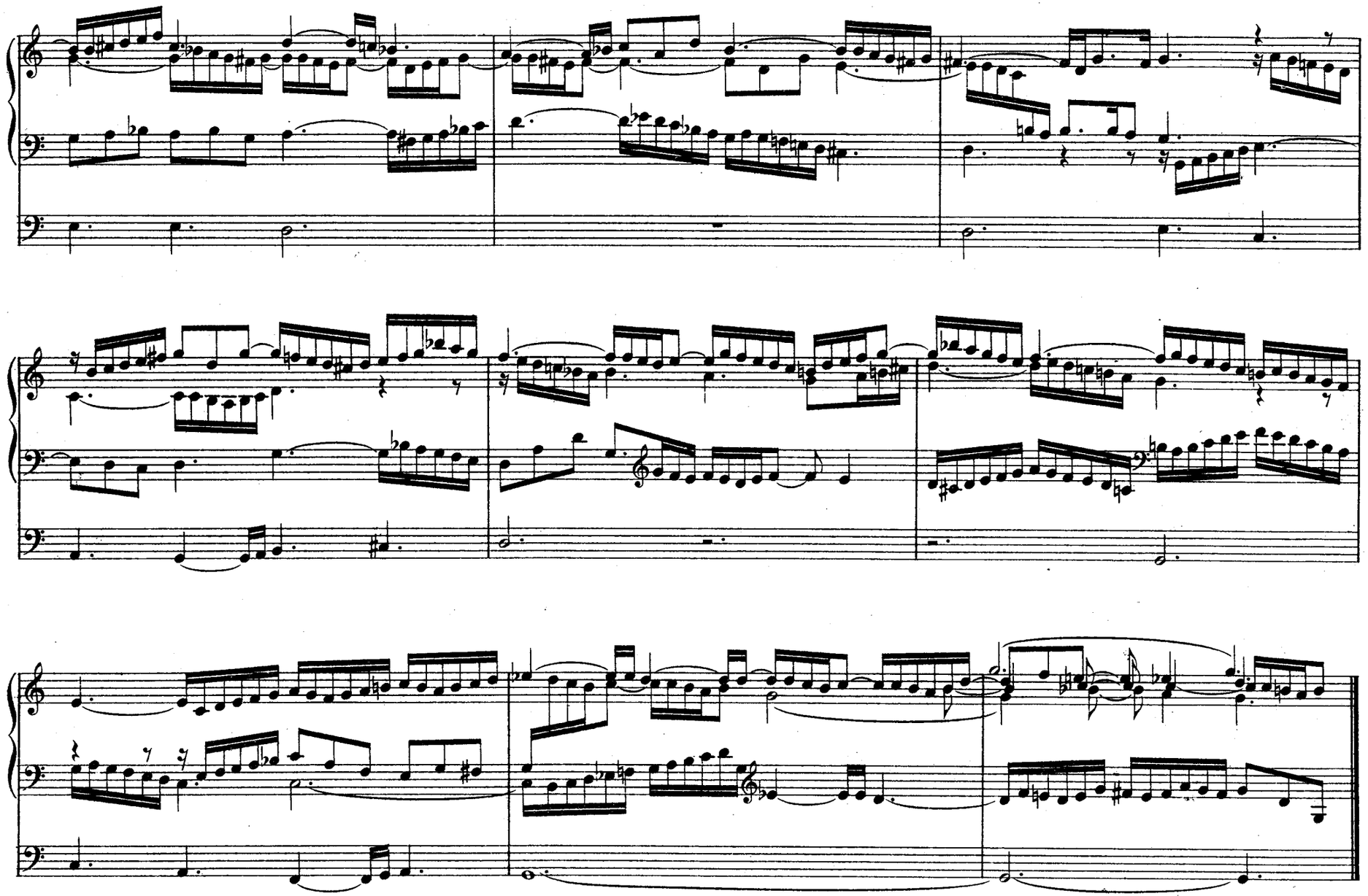

Choral
Choral



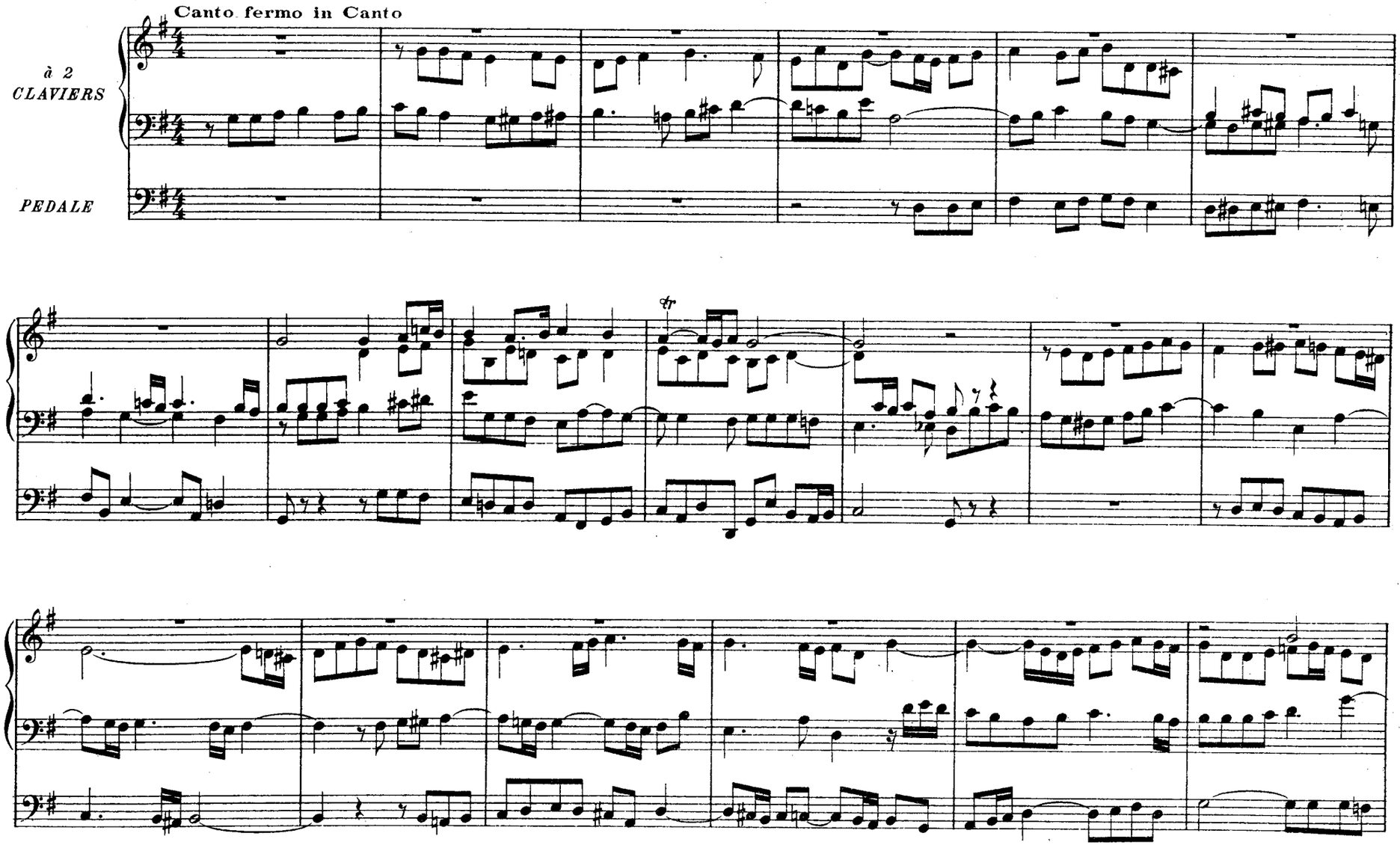
Nº 17. — *Viens, Esprit-Saint, Dieu Créateur.* — Komm, Gott, Schöpfer, Heiliger Geist.
(VENI SANCTE SPIRITUS)

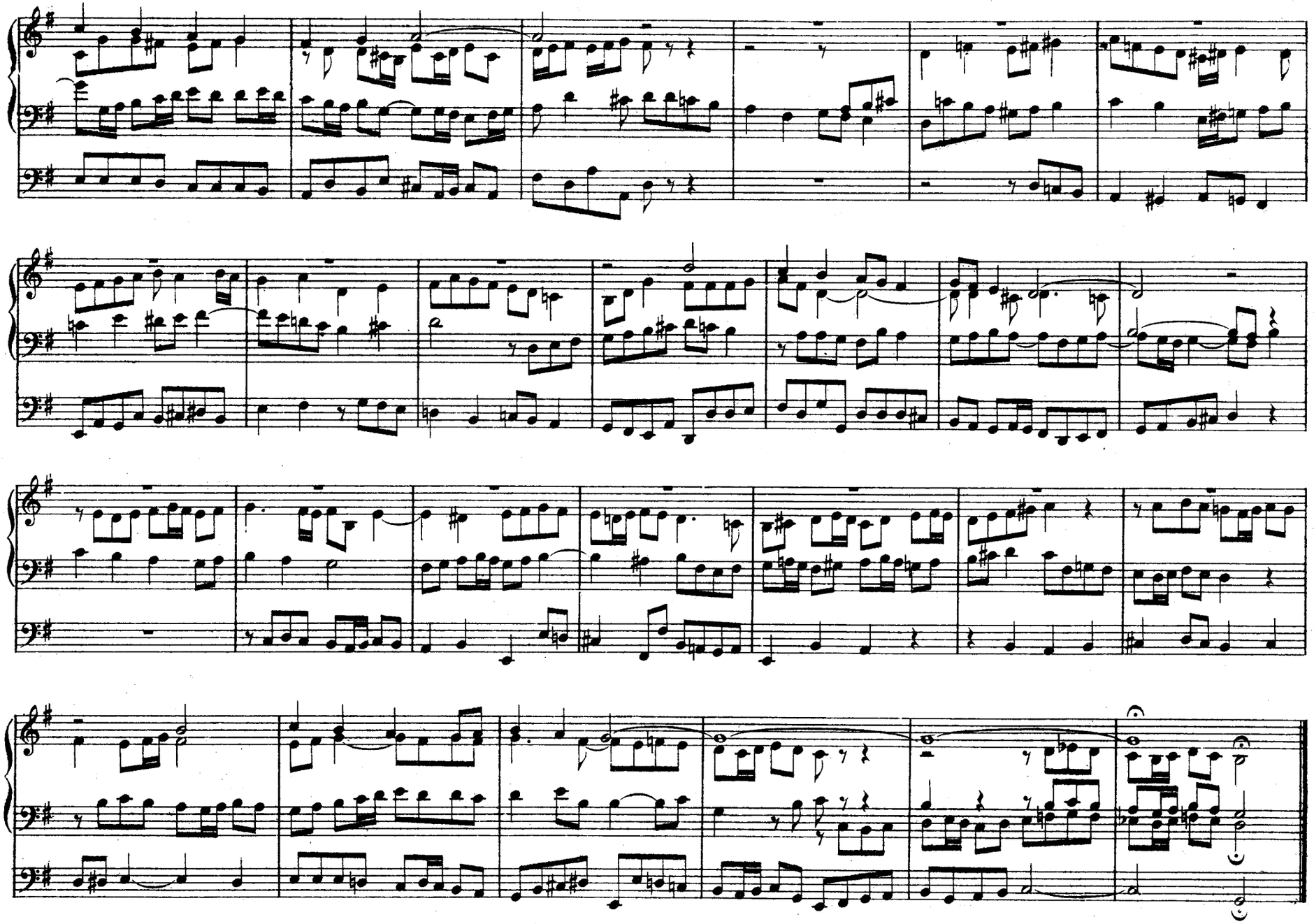






Nº 18. – *Nous voici dans une grande détresse.* – Wenn wir in höchsten Nöthen sein.





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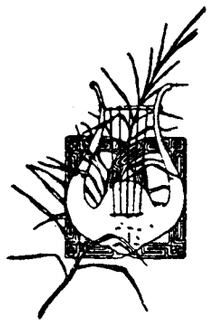
Fin du 4e Cahier.

J. S. BACH

5me Cahier de CHORALS variés

Révision par GABRIEL FAURÉ



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Publiés entre les années 1704 et 1750

J. S. BACH

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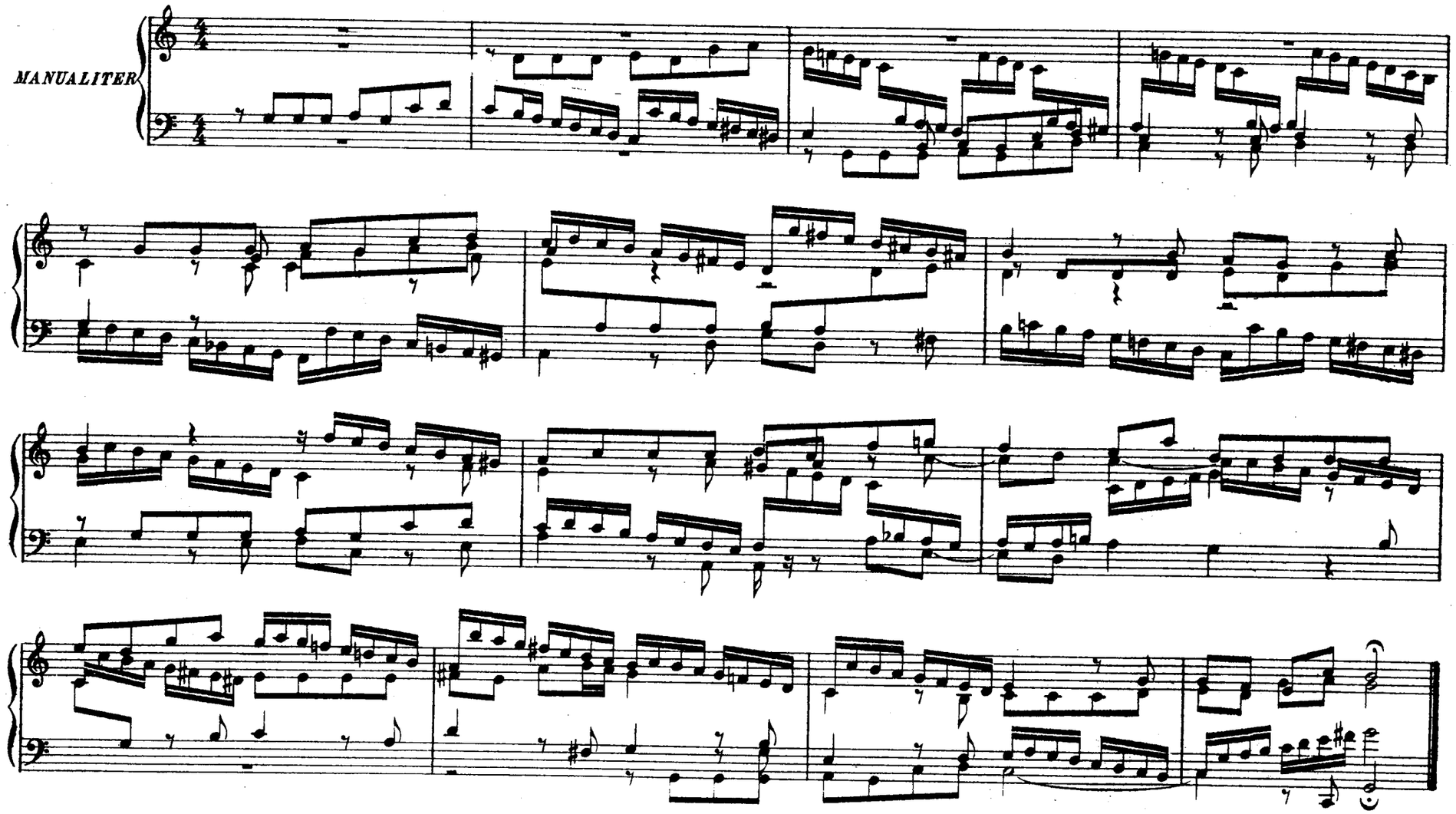
MANUALITER



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Nº 2. – FUGHETTA SUPER: *Le fils de Dieu est venu.* – Gottes Sohn ist kommen.

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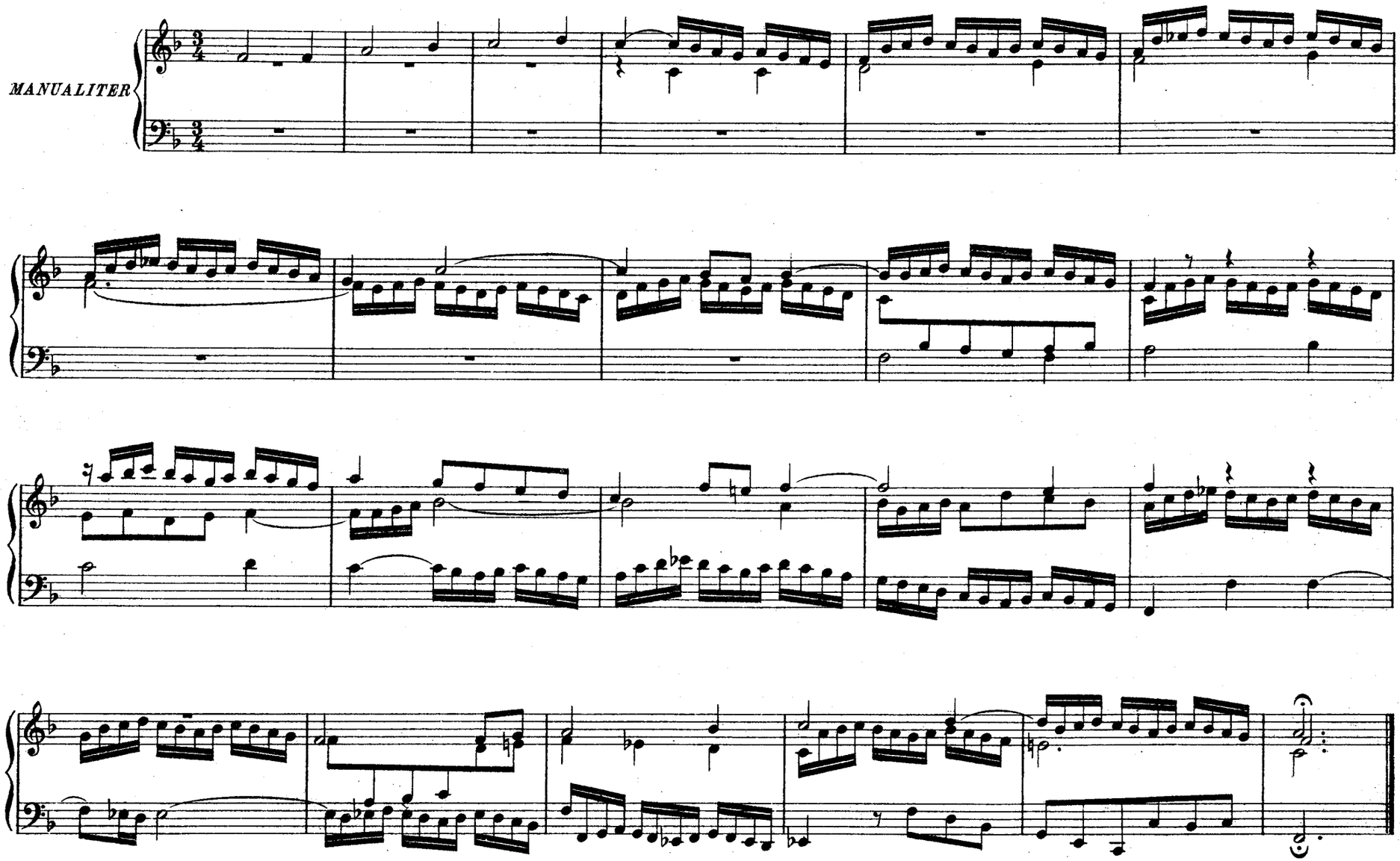
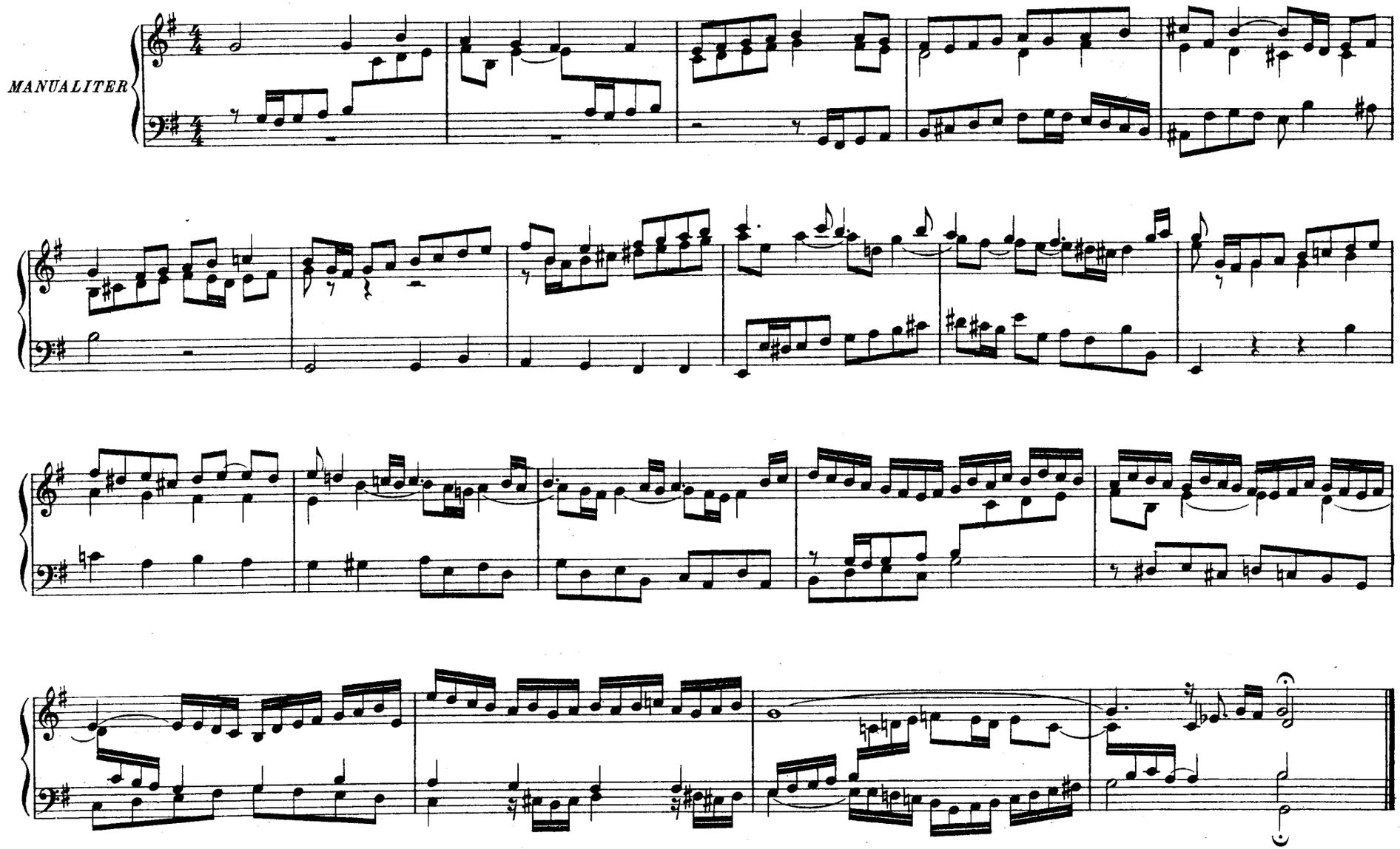
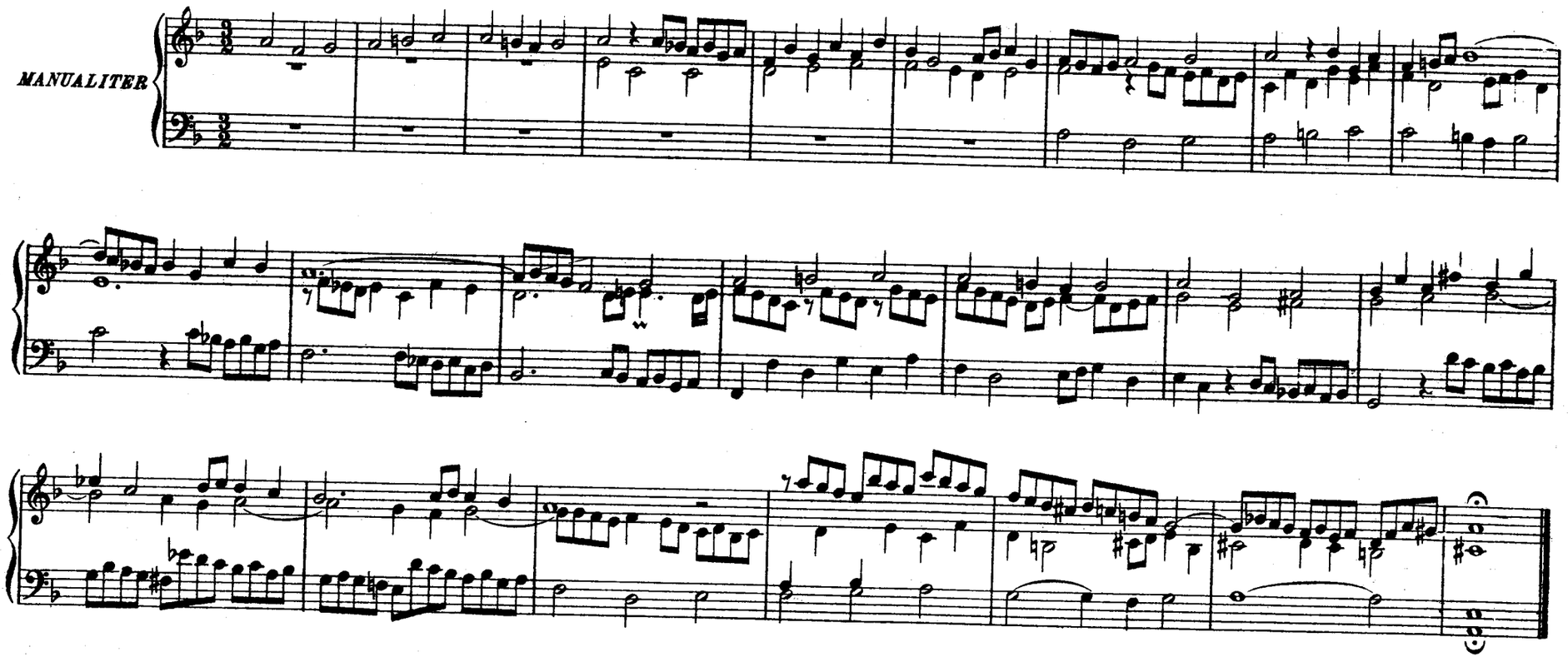


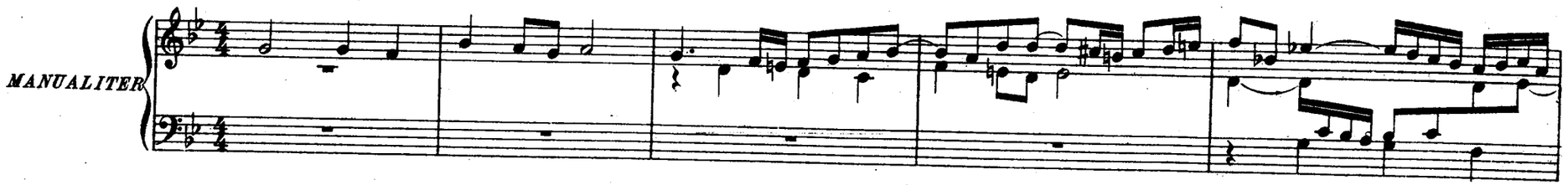
Nº 3. – FUGHETTA SUPER: *Seigneur Jésus-Christ, seul Fils de Dieu.* – Herr Christ, der ein'ge Gottes Sohn.

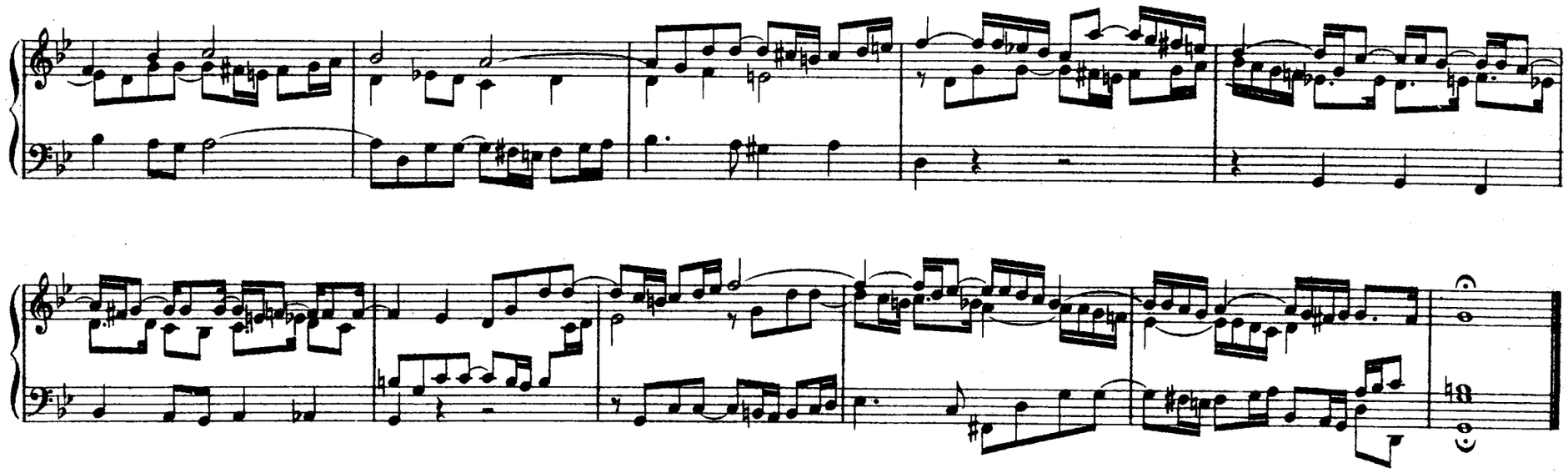


№ 4. – FUGHETTA SUPER: ***Loué soit le Seigneur Tout-Puissant.*** **– Lob sei dem allmächtigen Gott.**

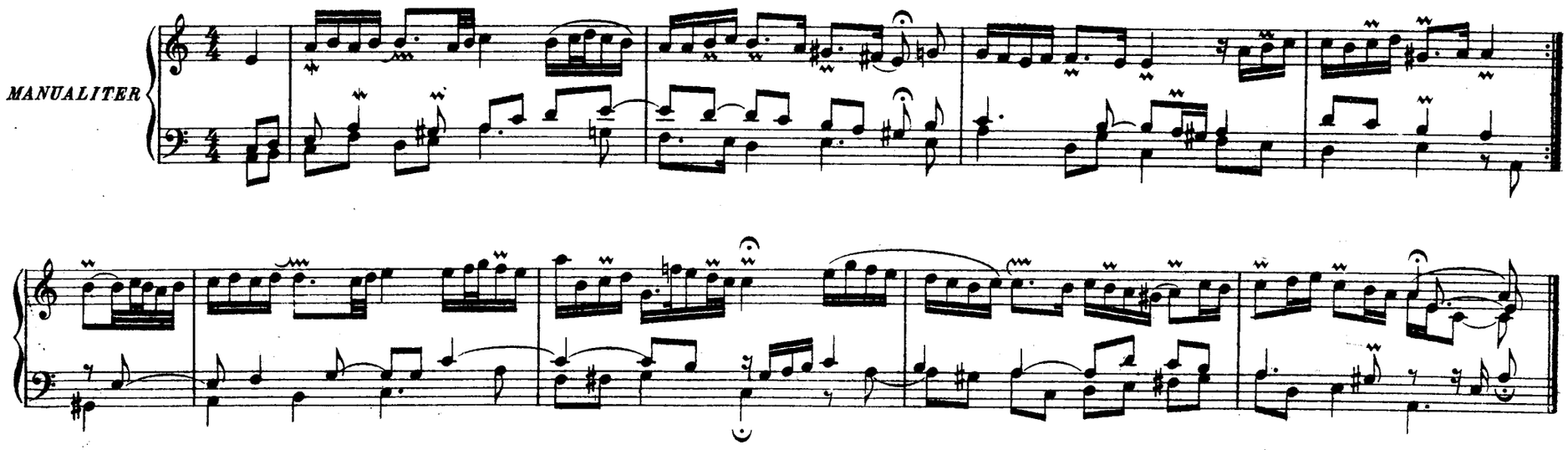


№ 5. – FUGHETTA SUPER: ***Voici maintenant Jésus, Rédempteur des méchants.*** **– Nun komm' der Heiden Heiland.**

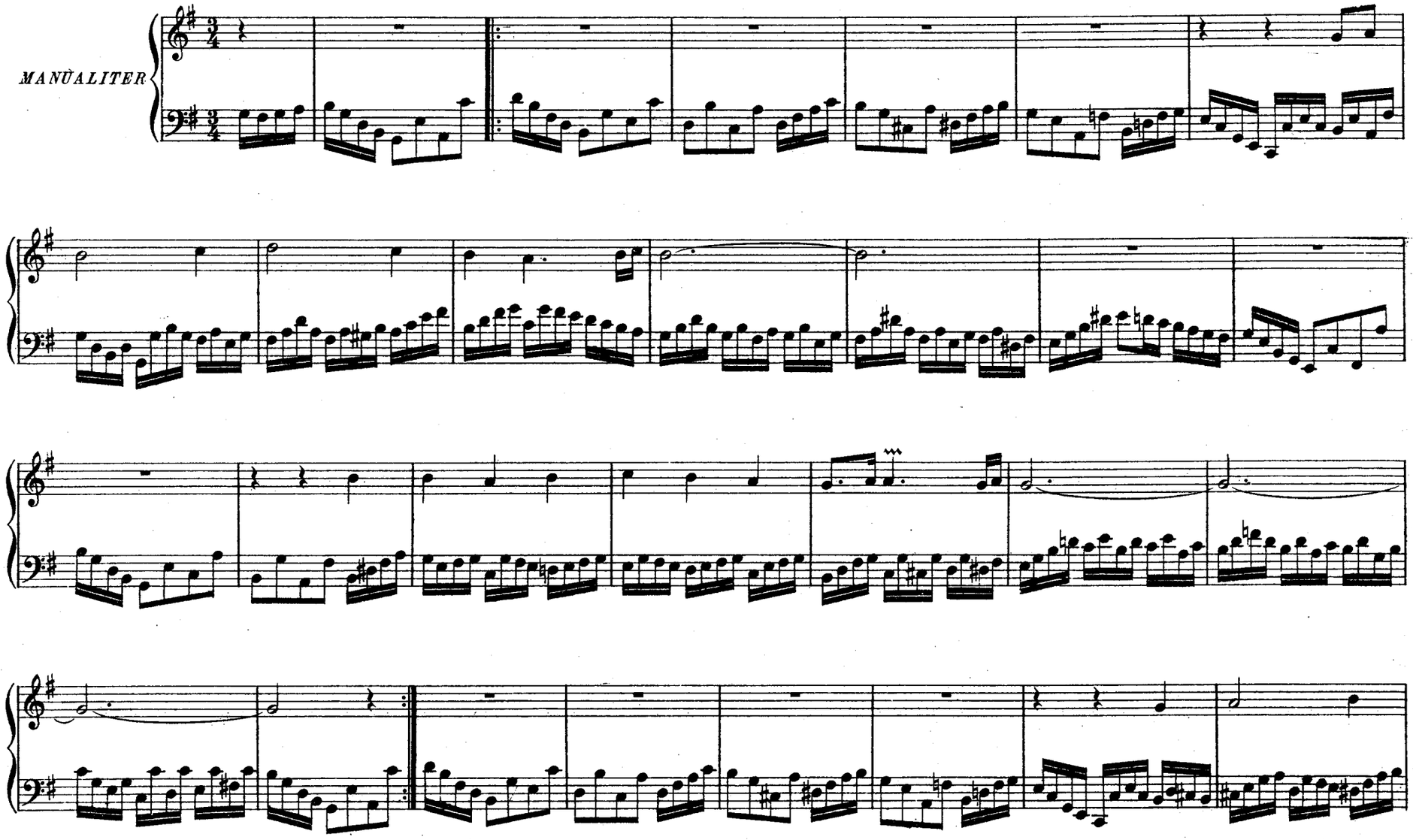


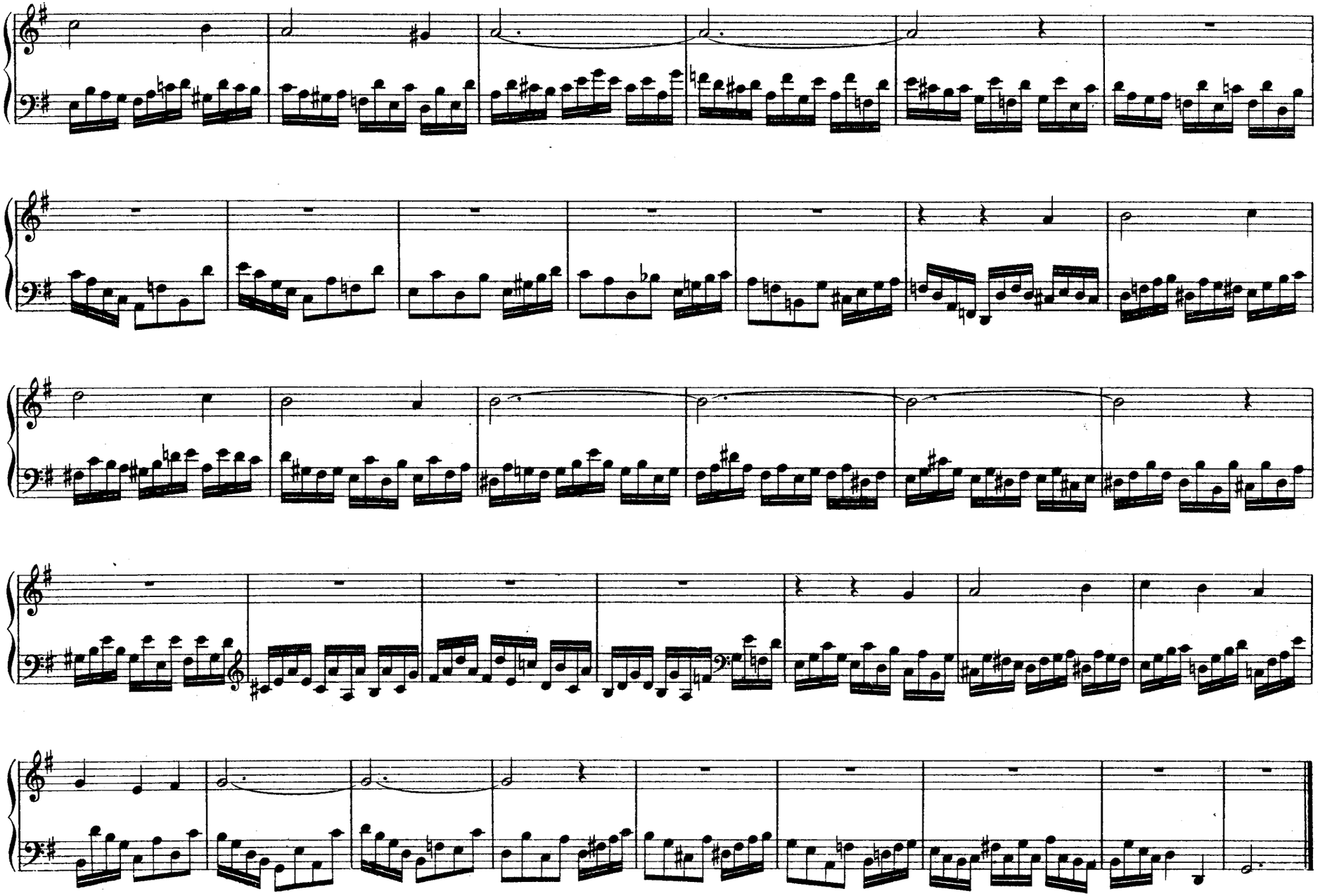


№ 6. – *Celui qui ne laisse régner dans son cœur que le doux Seigneur.* – Wer nur den lieben Gott lässt walten.

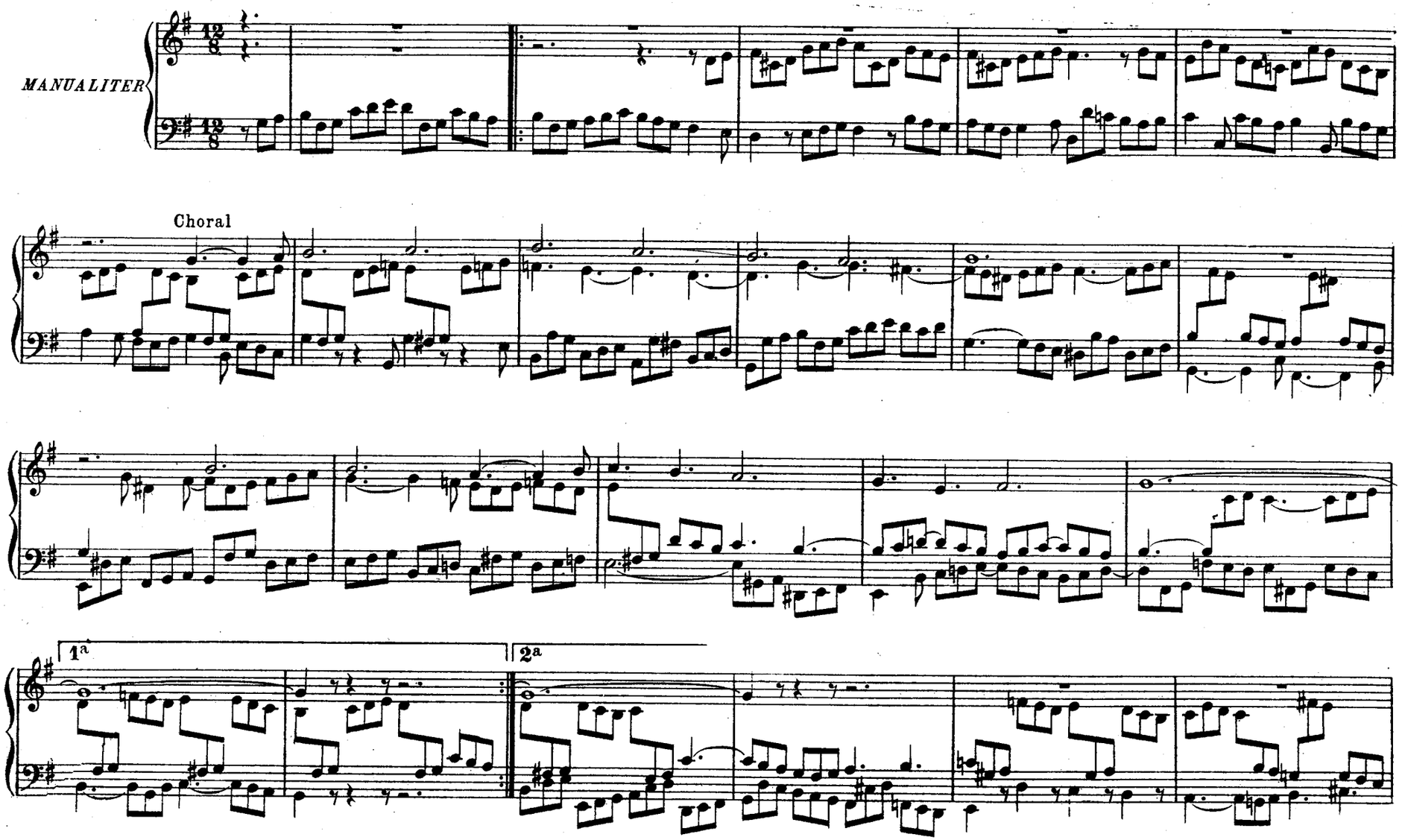


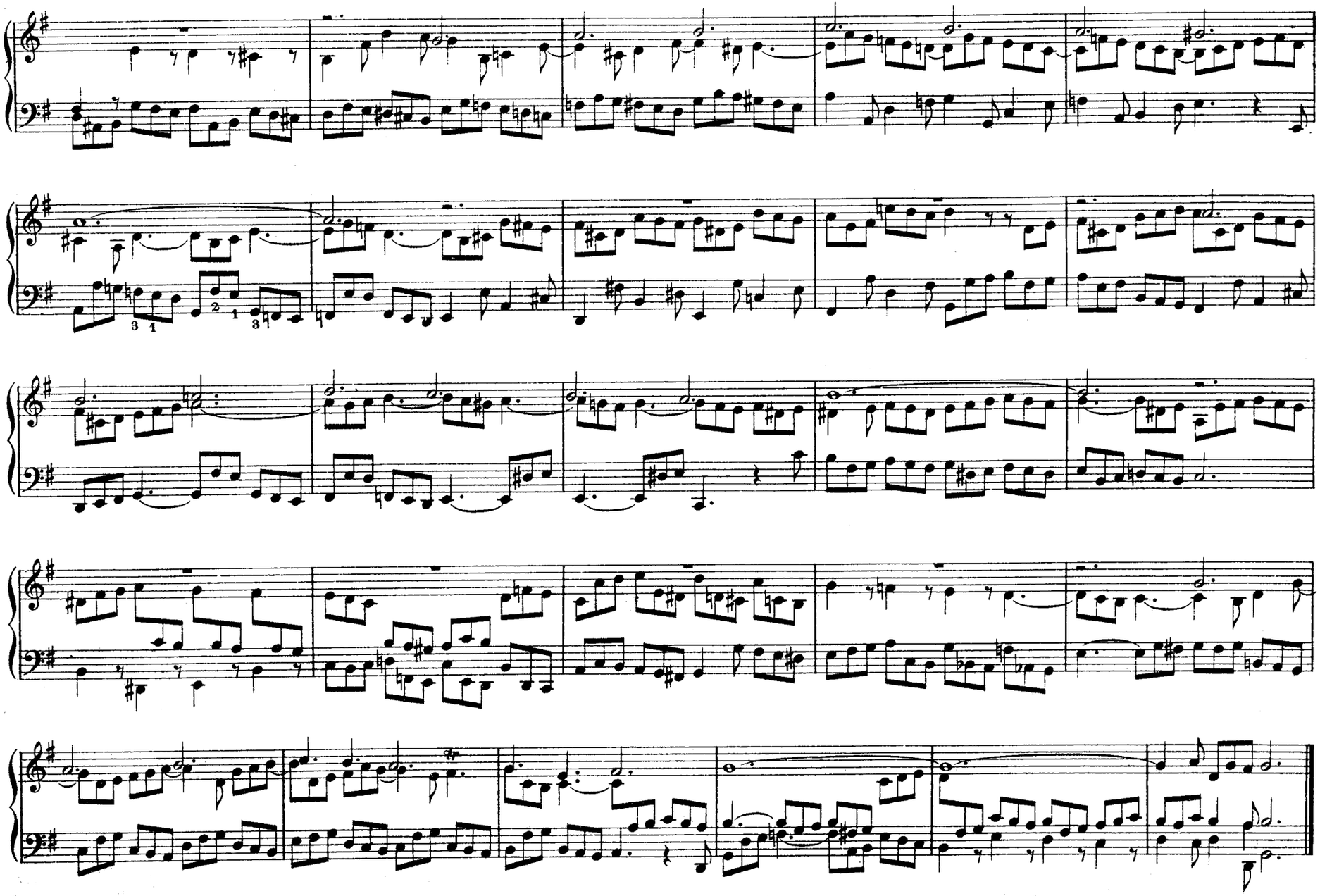
№ 7. – *Gloire à Dieu au plus haut des Cieux.* – Allein Gott in der Höh' sei Ehr'.
(GLORIA IN EXCELSIS DEO)





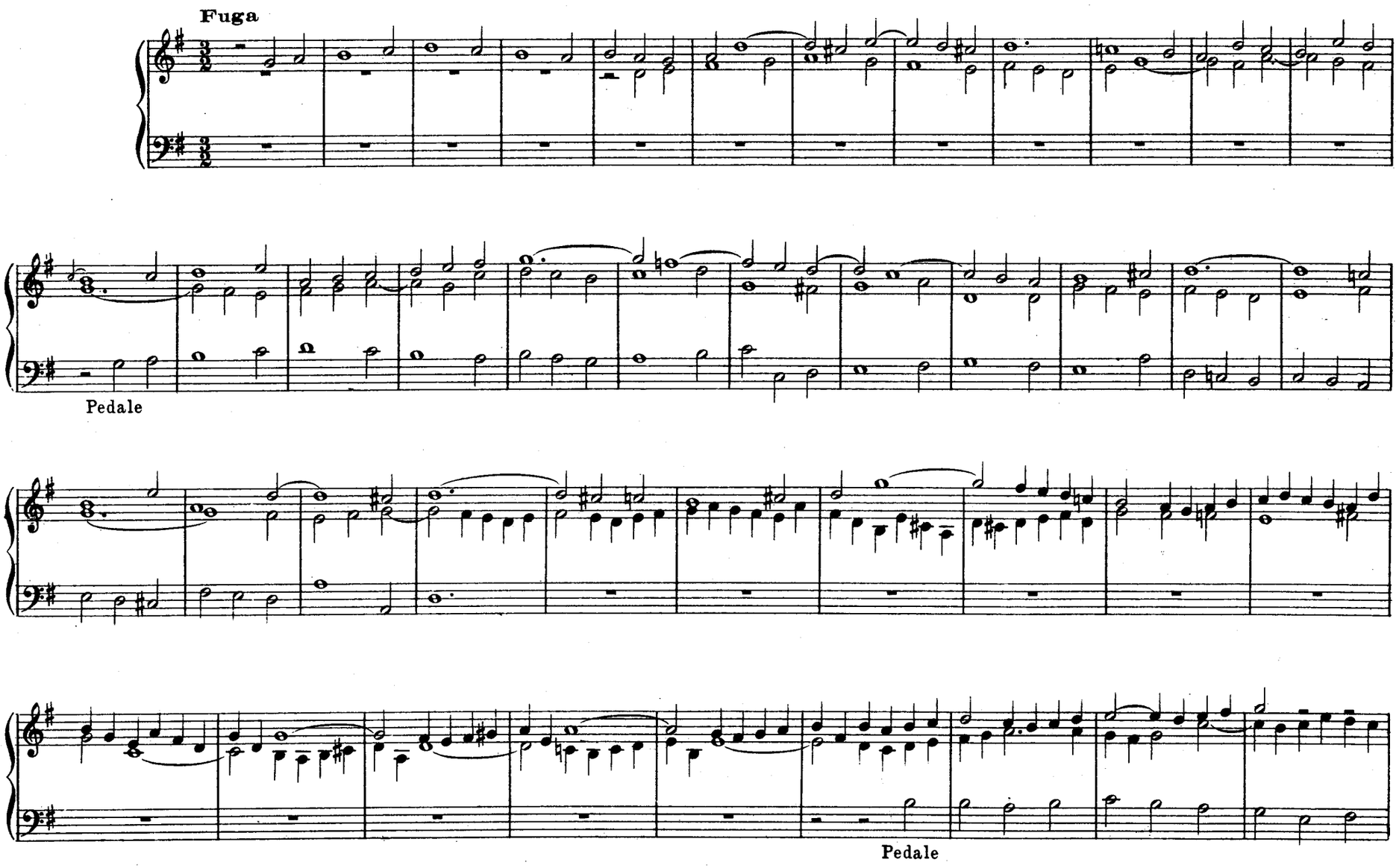
Nº 8. *Gloire à Dieu au plus haut des Cieux.* – Allein Gott in der Höh' sei Ehr'.
(*GLORIA IN EXCELSIS DEO*)

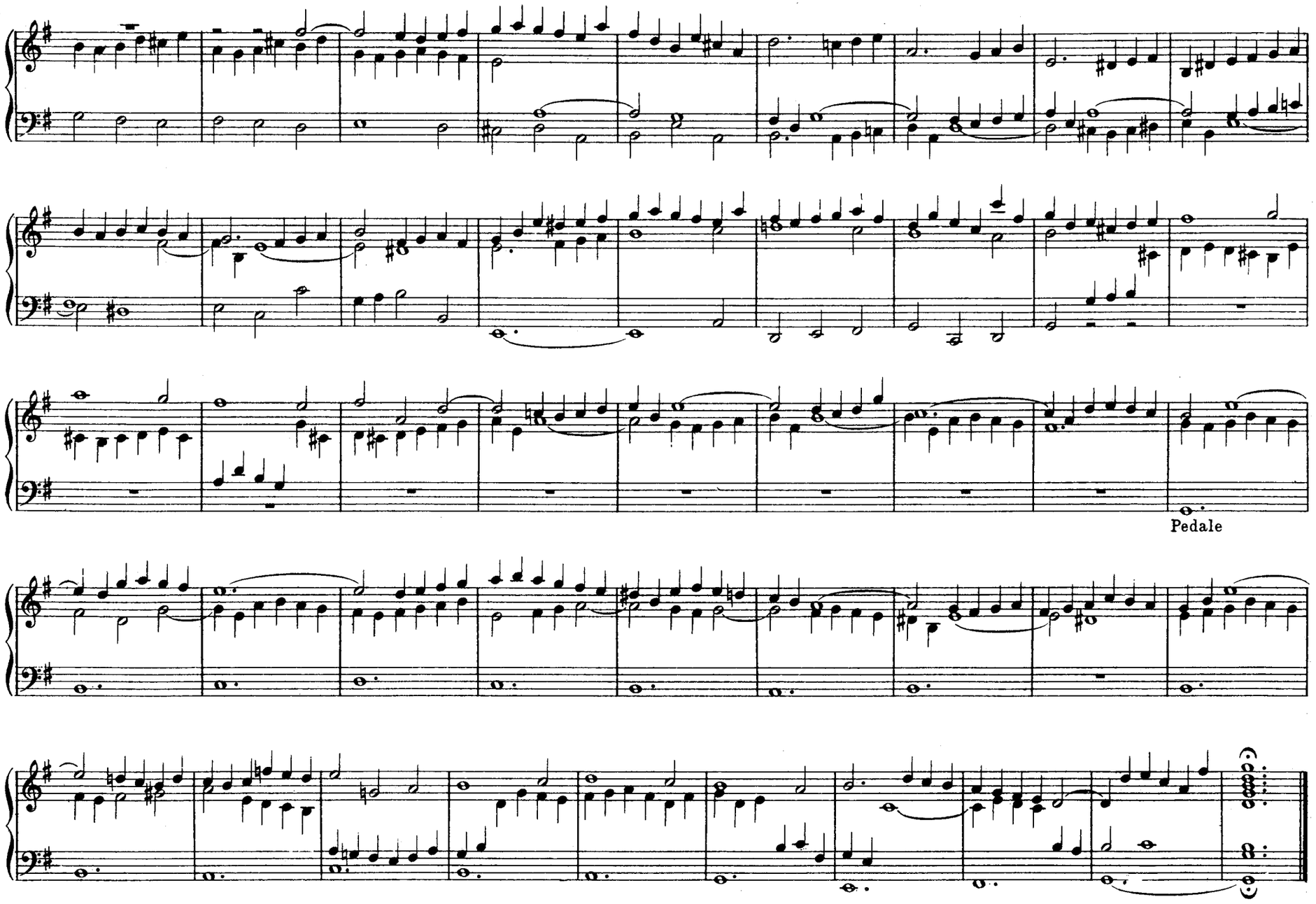




Nº 9. – *Gloire à Dieu au plus haut des Cieux.* – Allein Gott in der Höh' sei Ehr'.

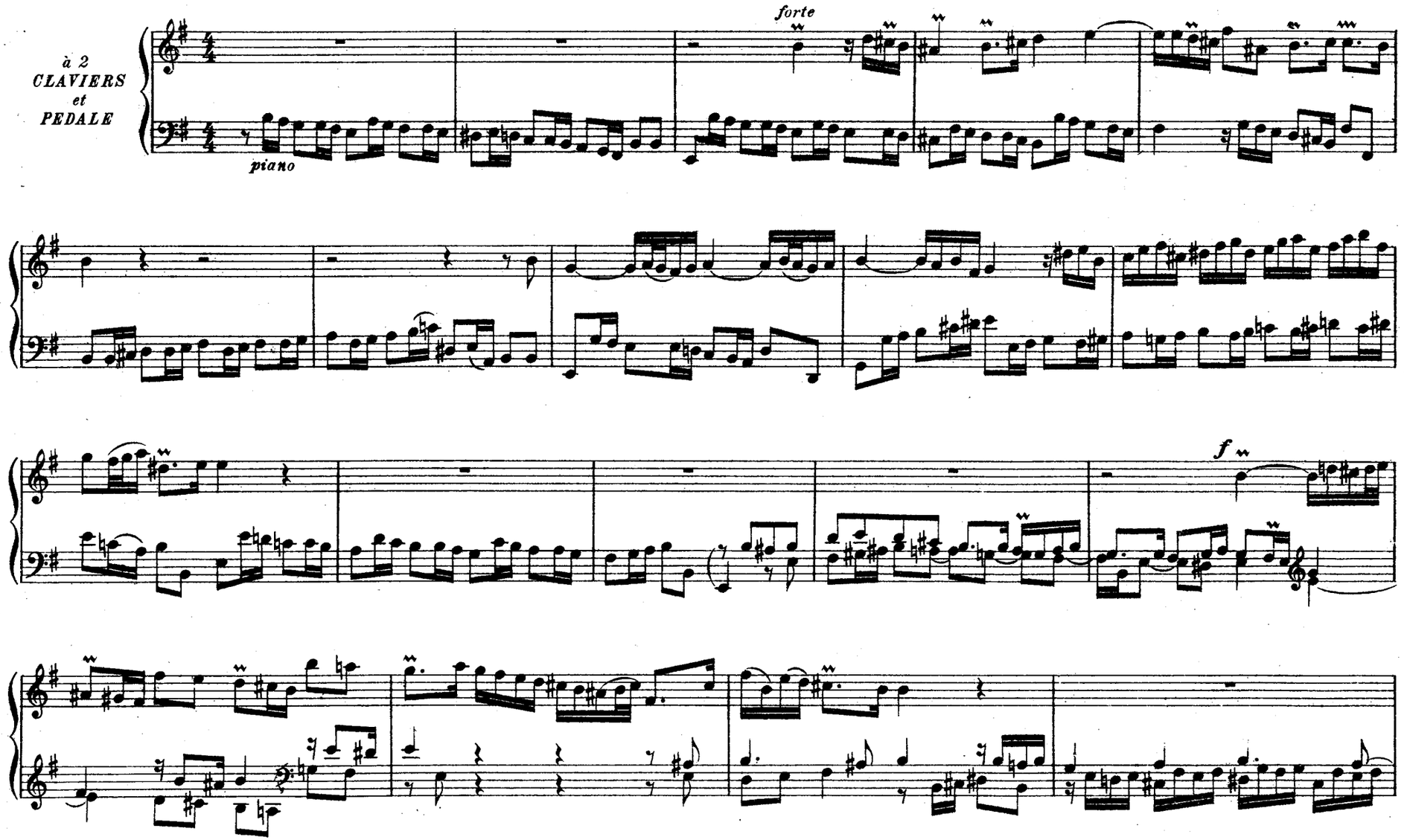
(GLORIA IN EXCELSIS DEO)

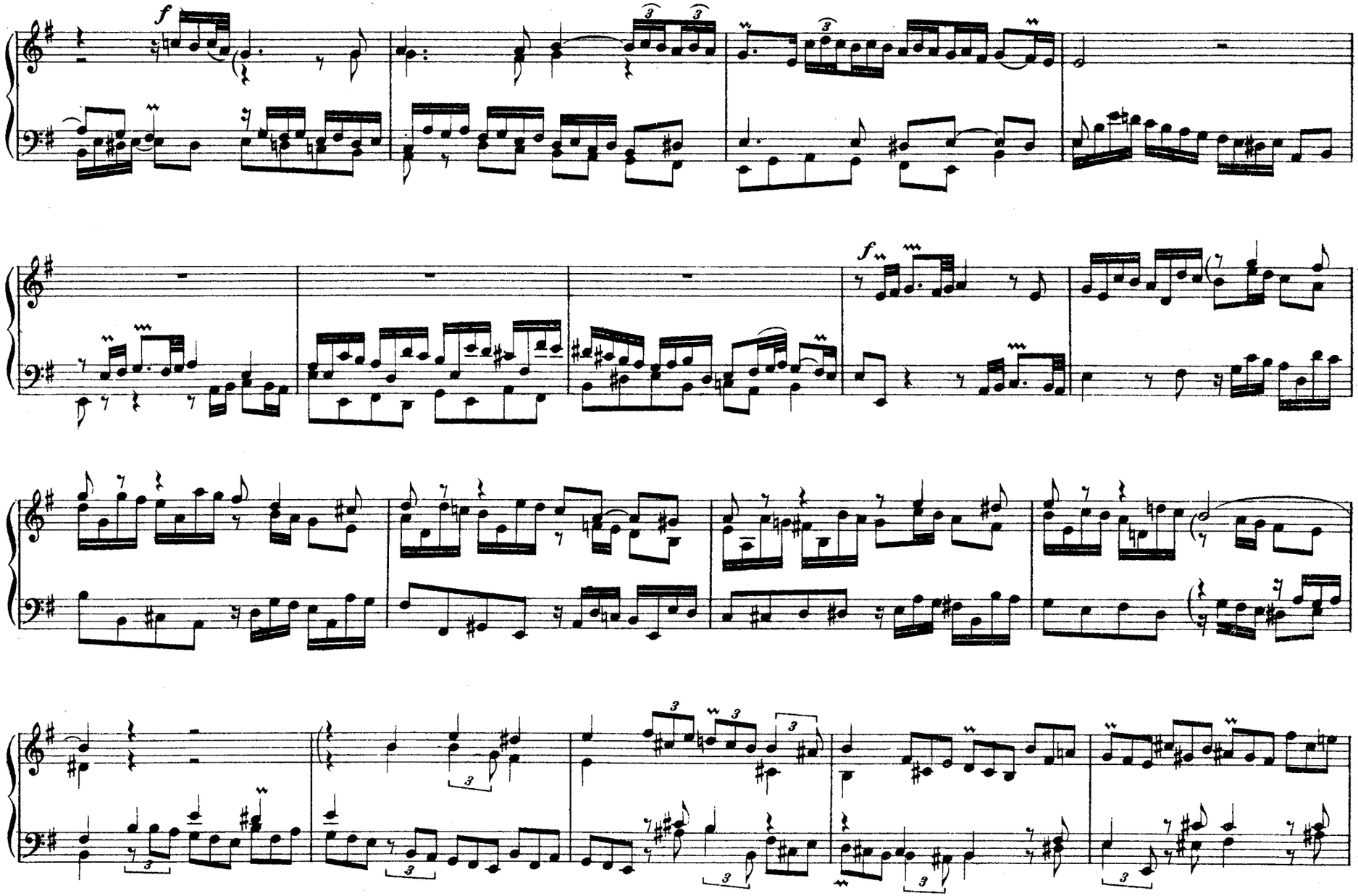


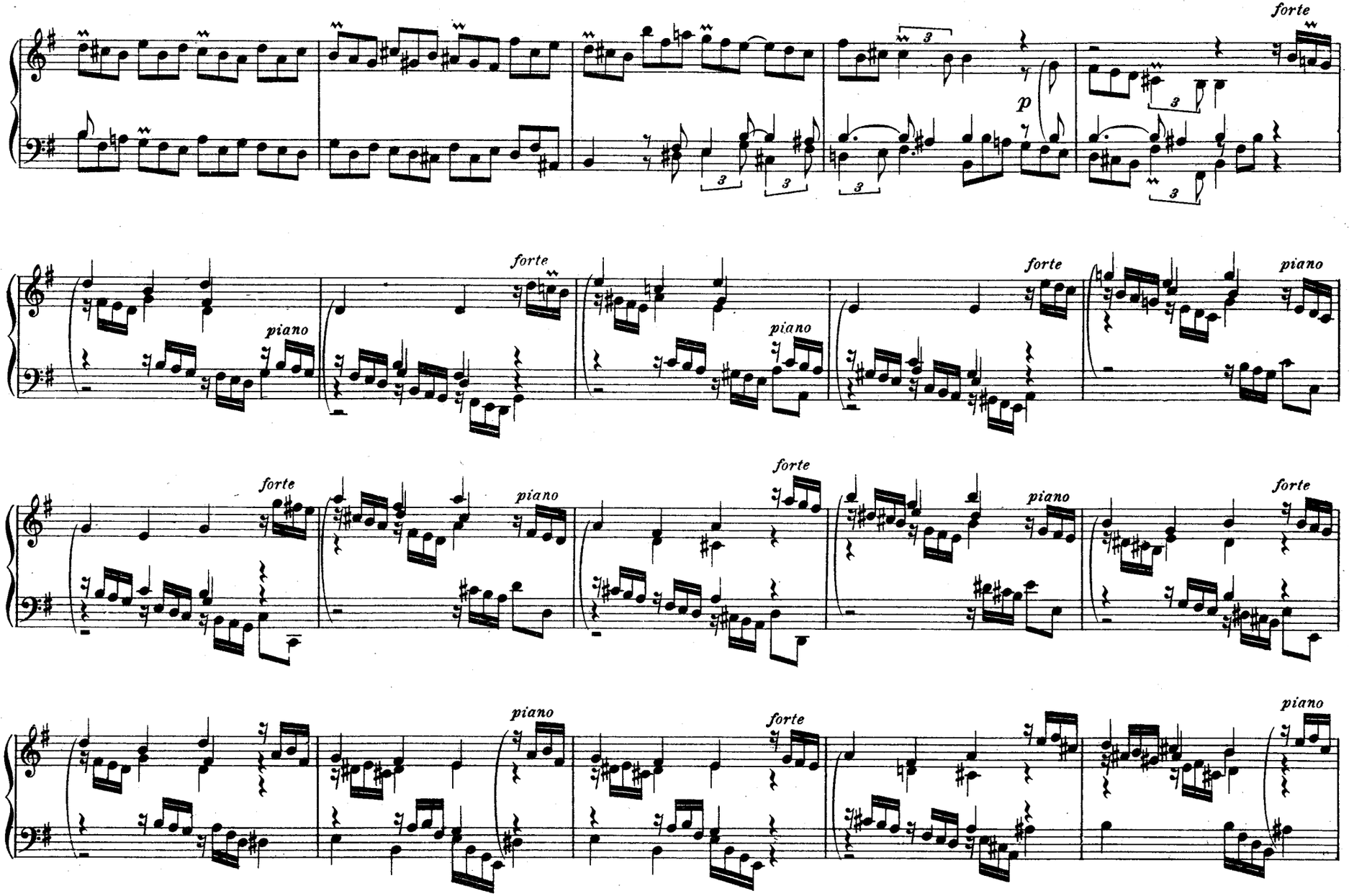

Pedale

№ 10. – *Le Christ gisait dans le tombeau.* – Christ lag in Todes Banden.

(VICTIMÆ PASCHALI LAUDES)




f
f


forte
p
piano
forte
piano
forte
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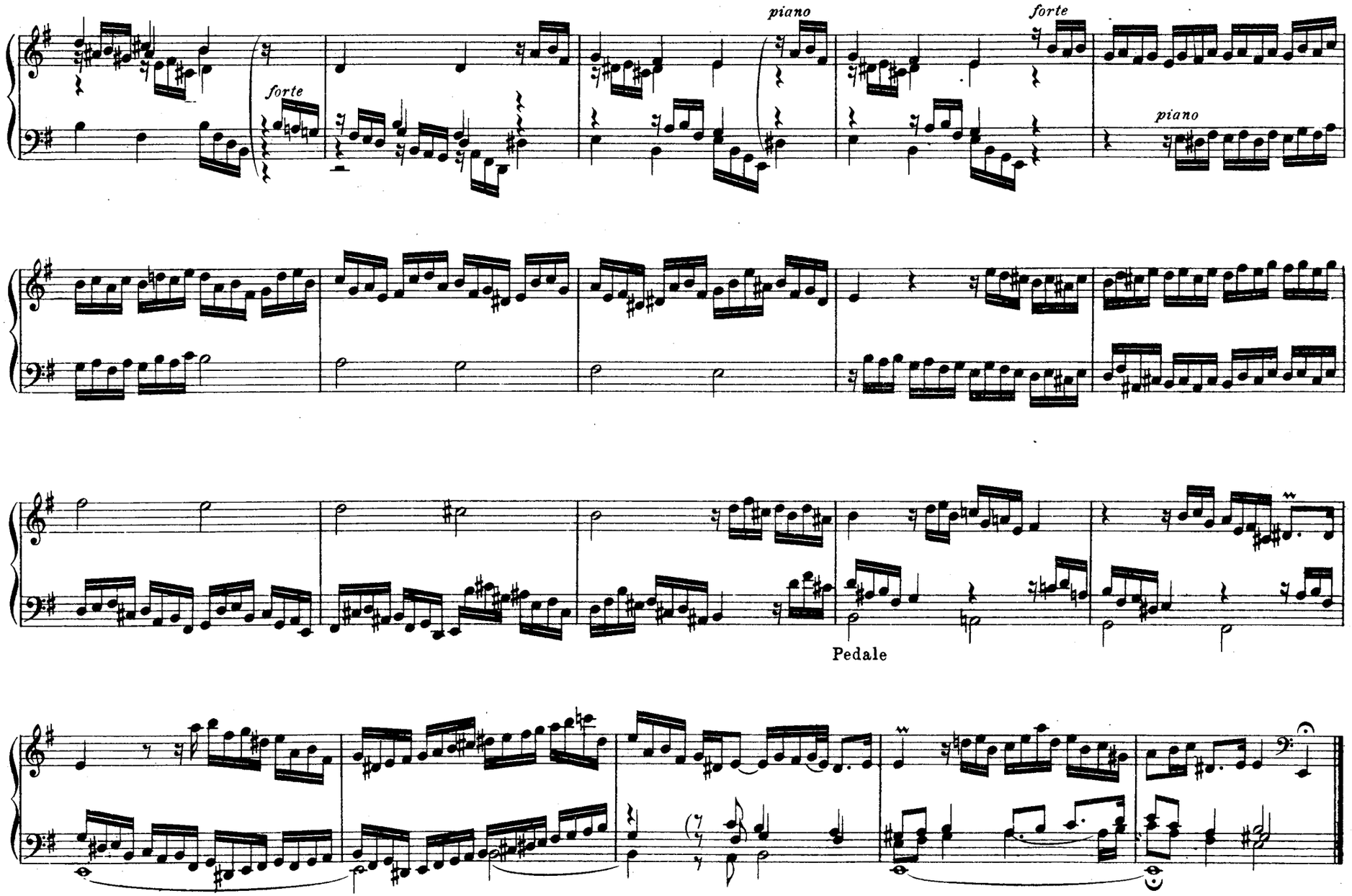
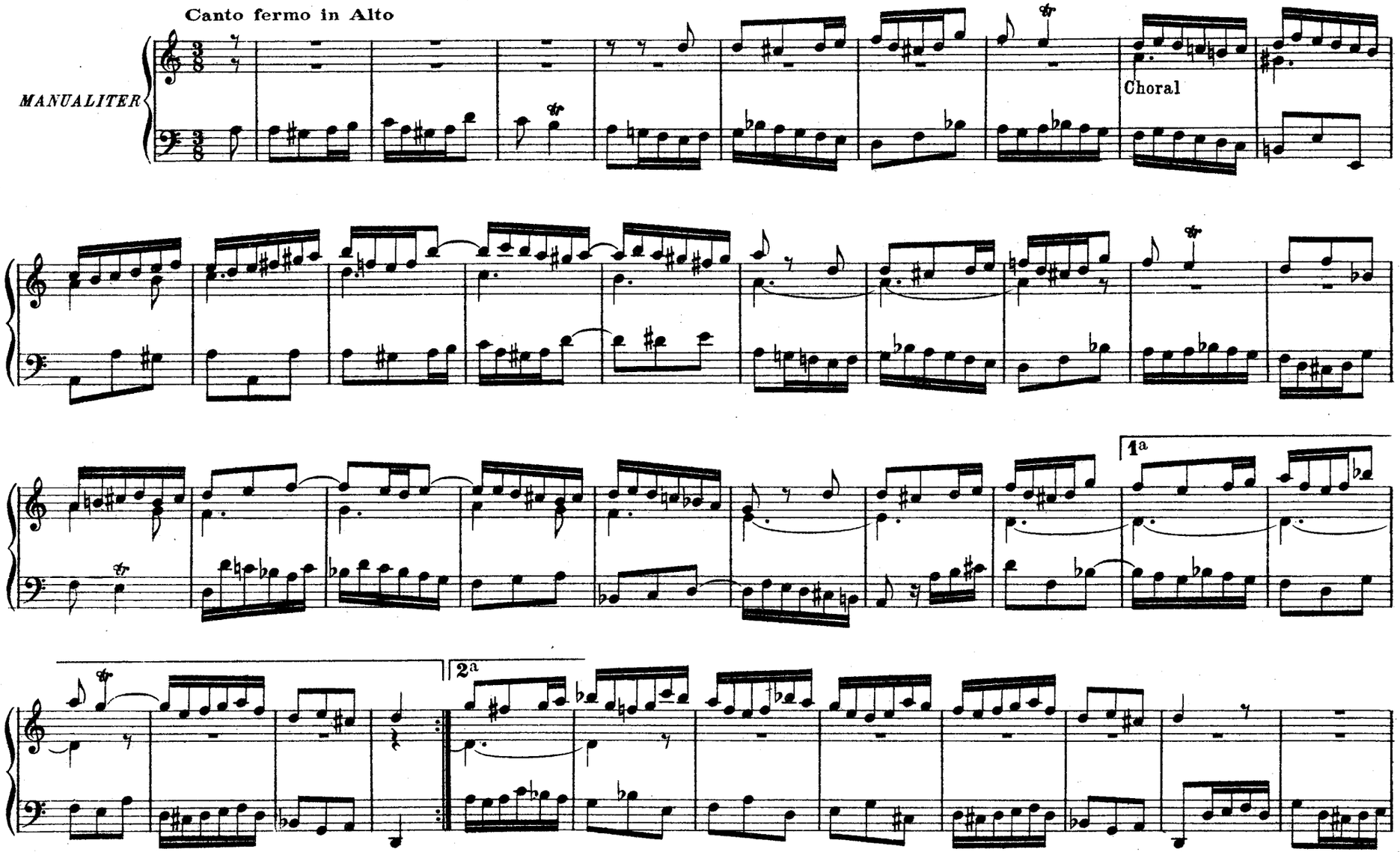
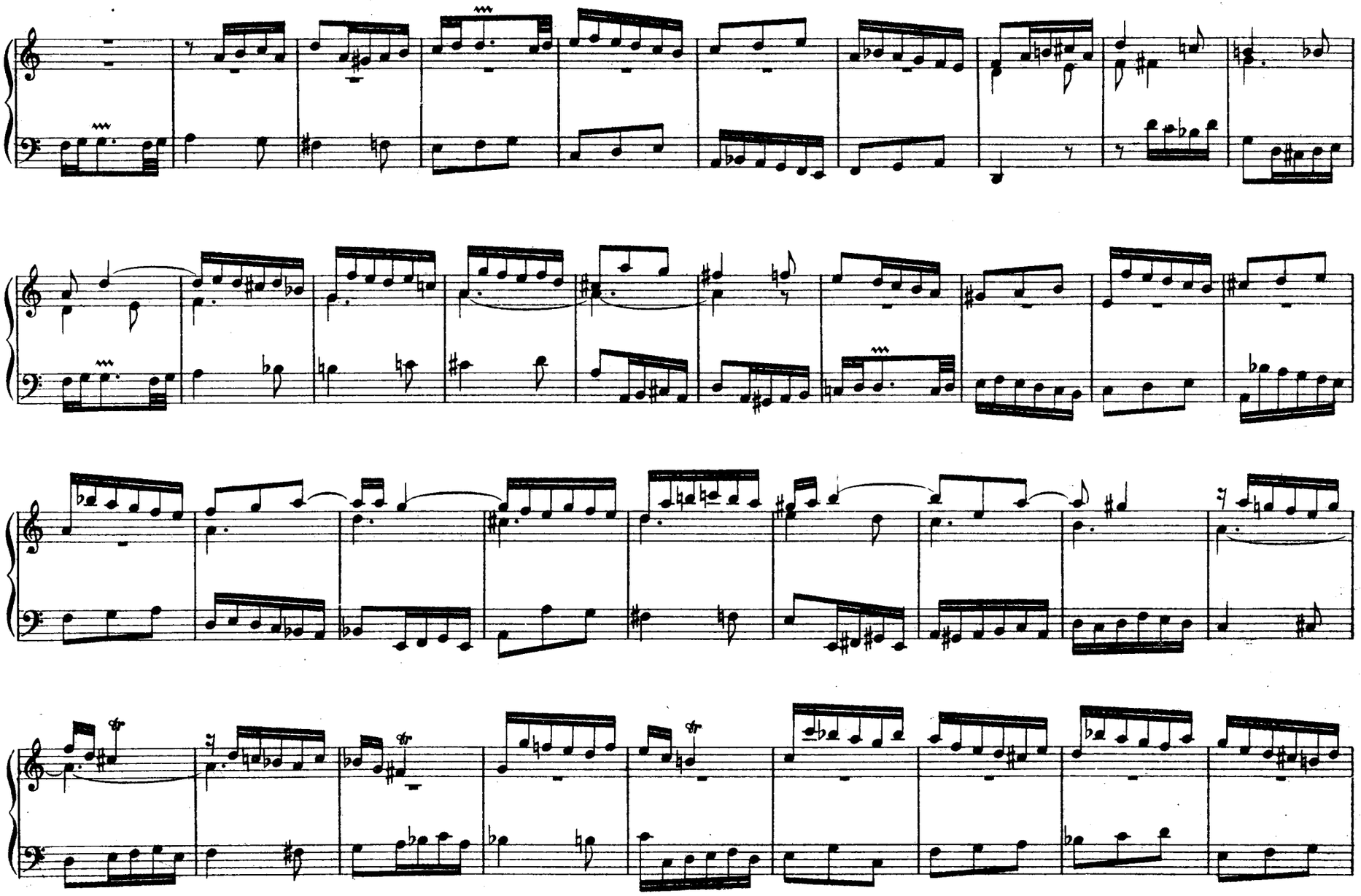
piano

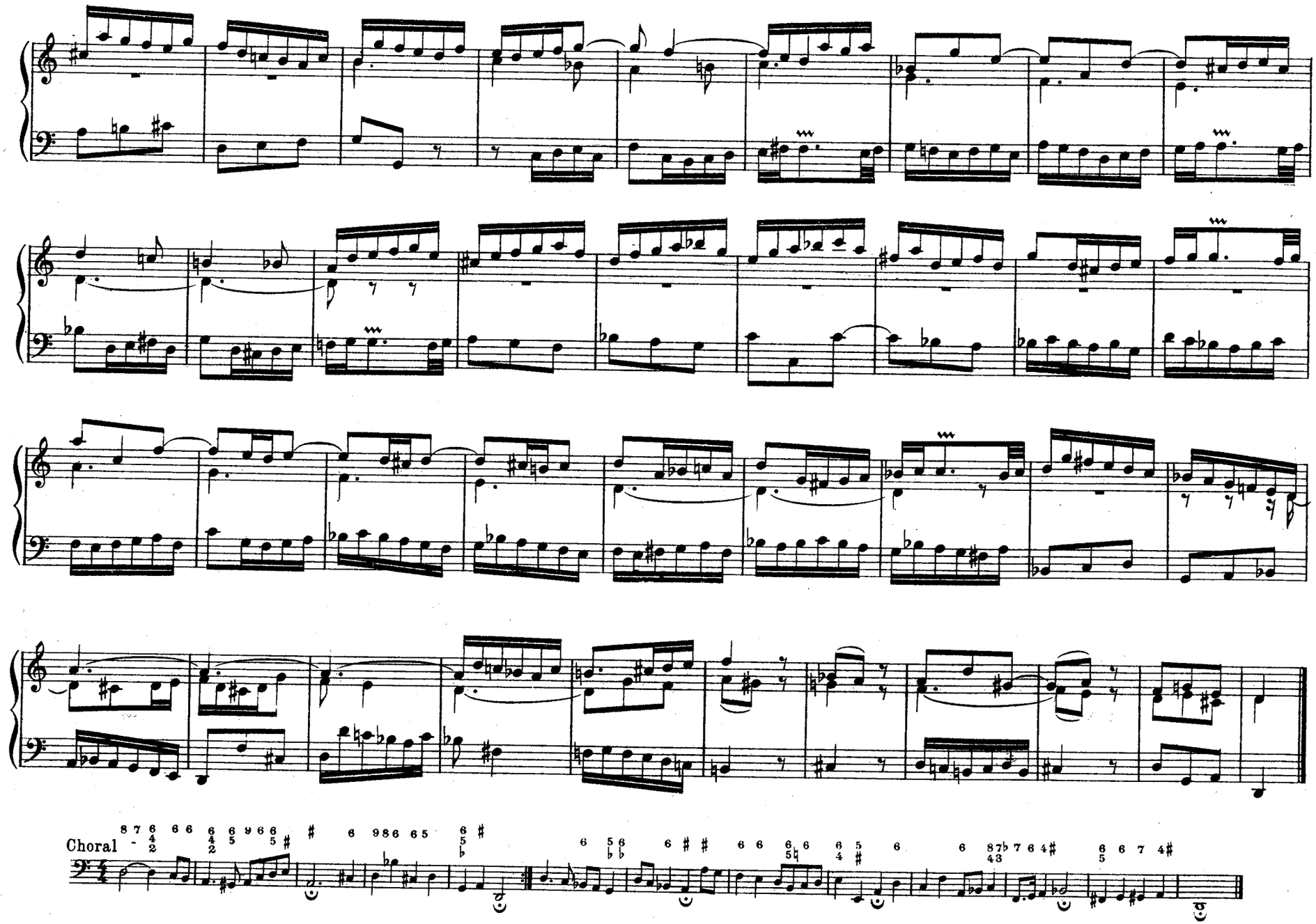

piano
forte
forte
piano
Pedale

Nº 11. – FANTASIA SOPRA: *Le Christ gisait dans le Tombeau.* – Christ lag in Todes Banden.

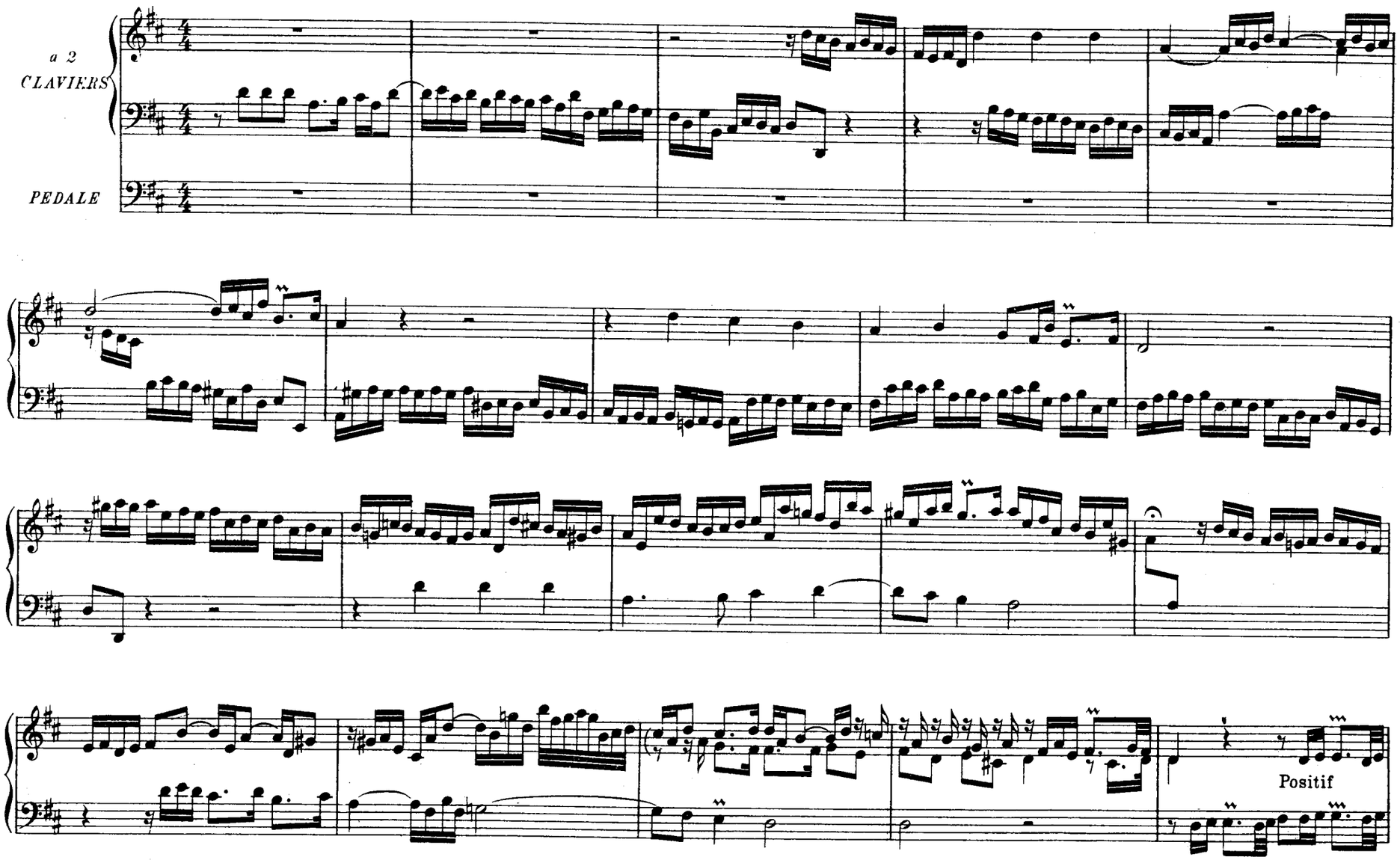
(VICTIMÆ PASCHALI LAUDES)

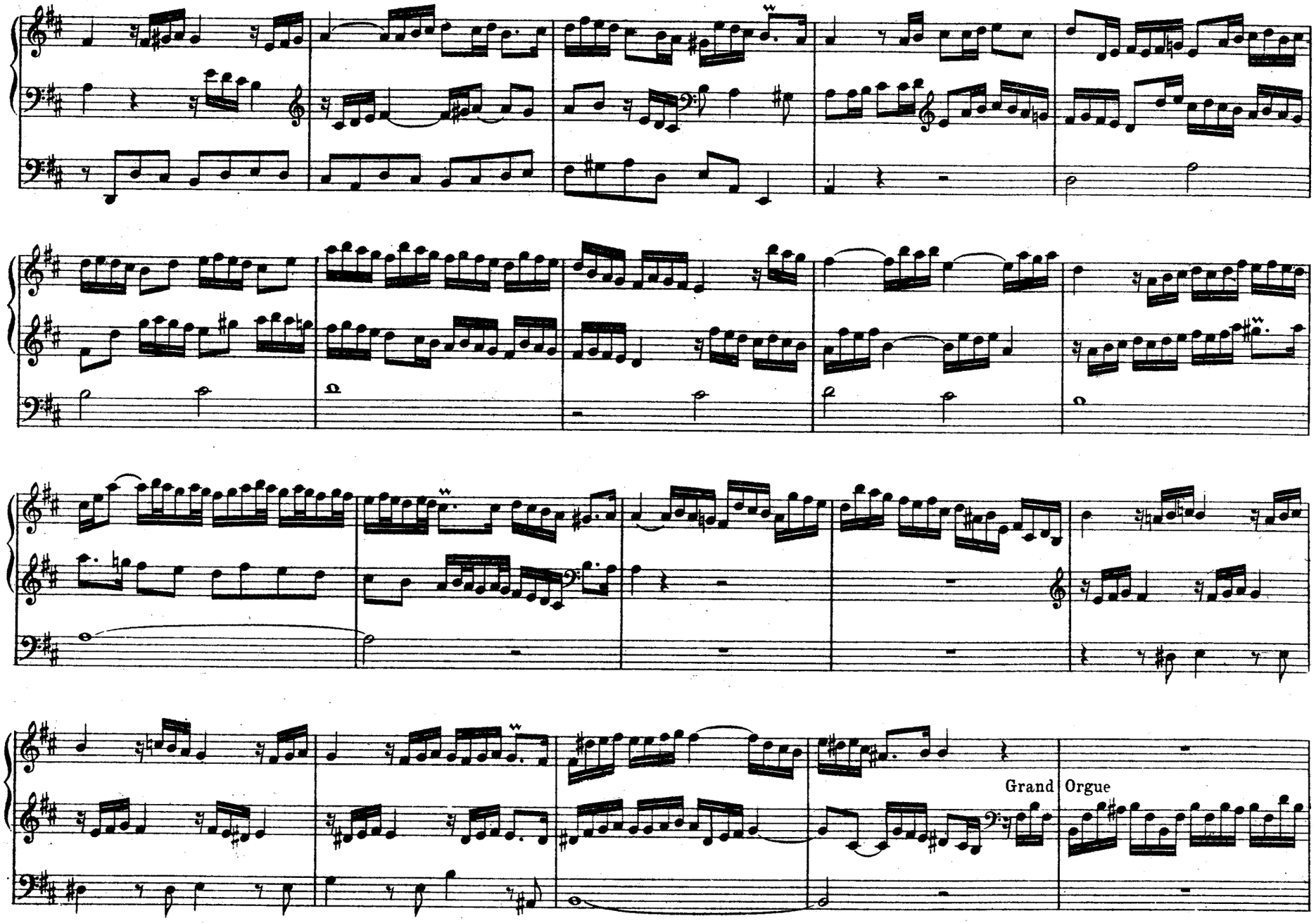


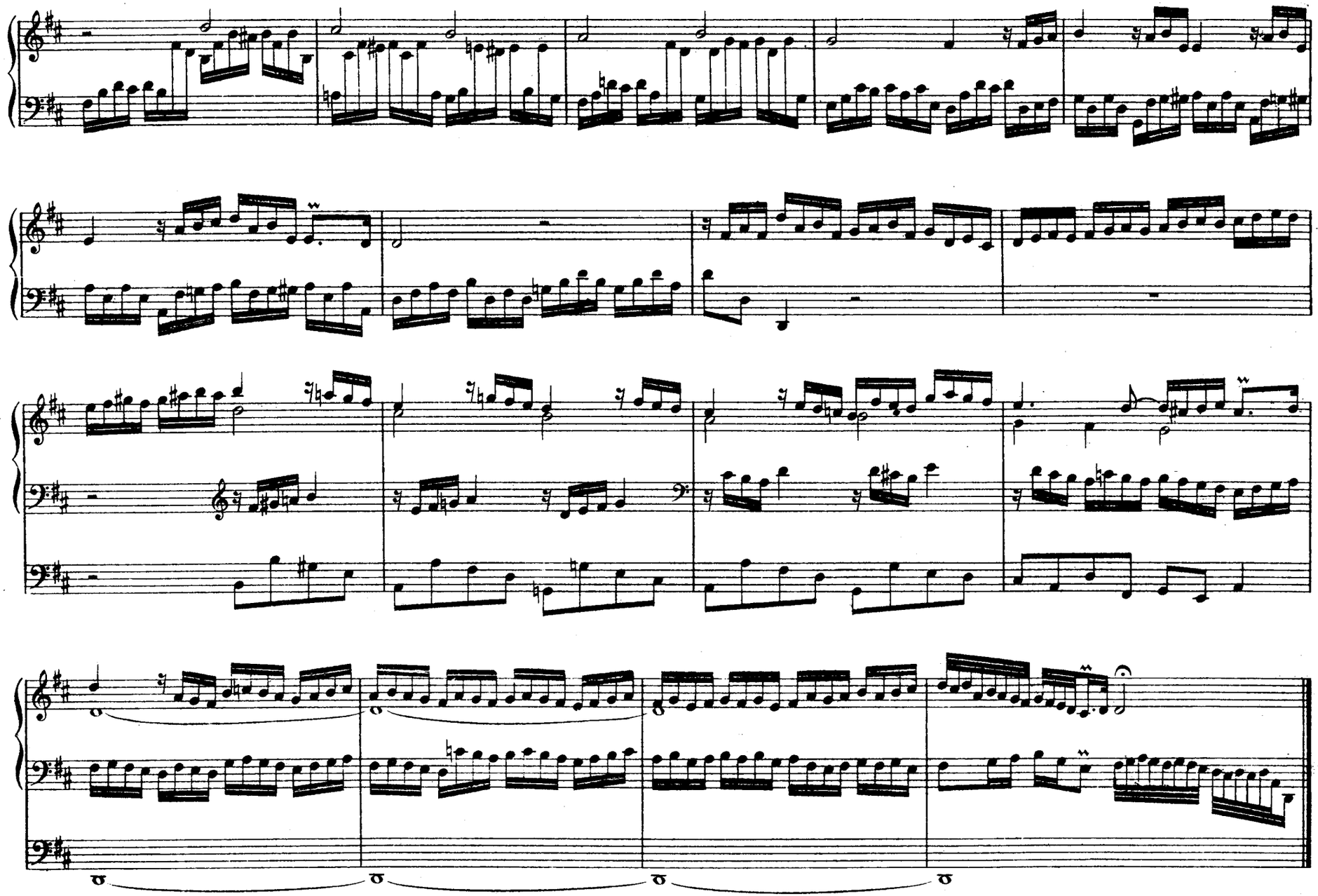



Choral

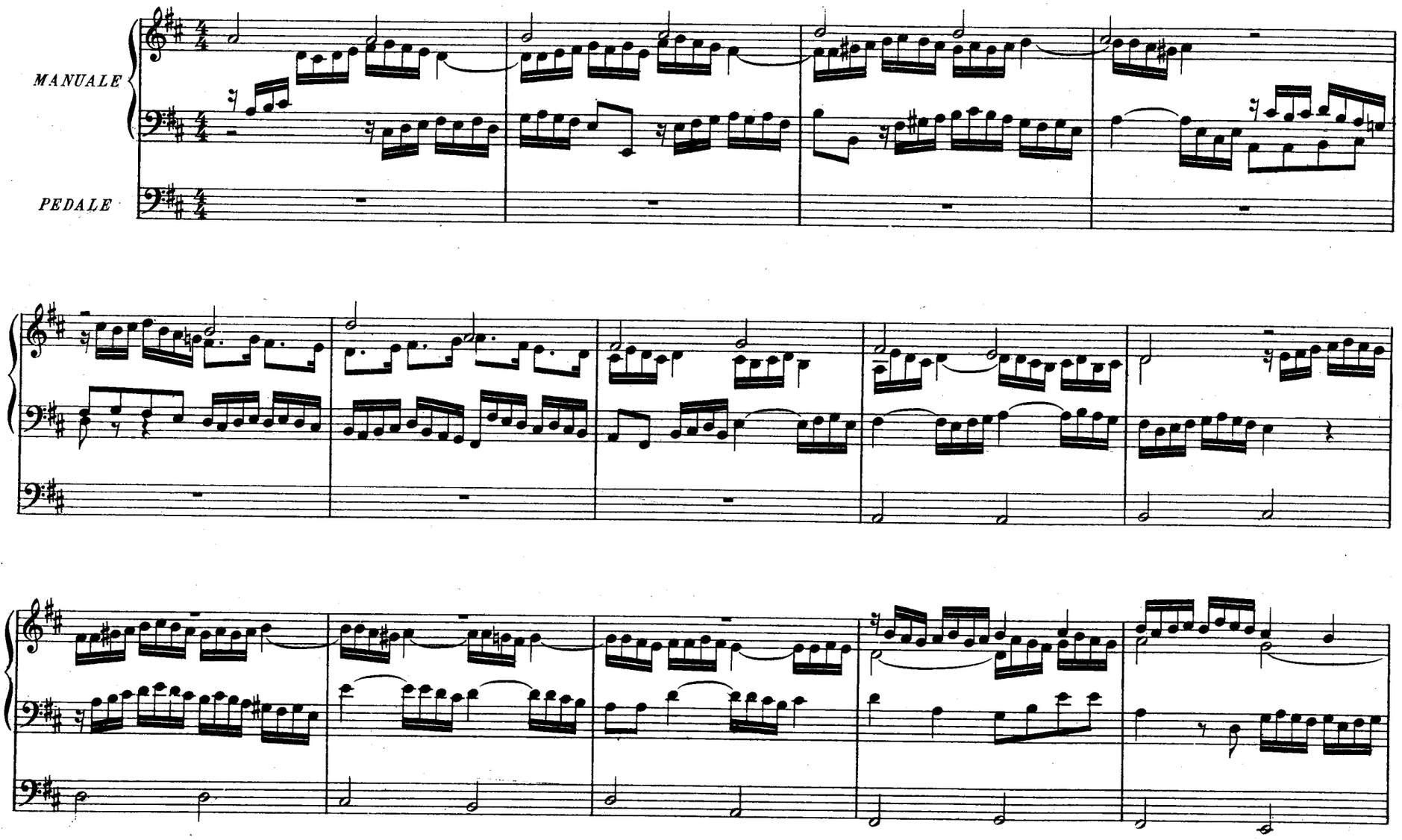
Nº 12. – *Dieu est notre refuge.* – Ein' feste Burg ist unser Gott.

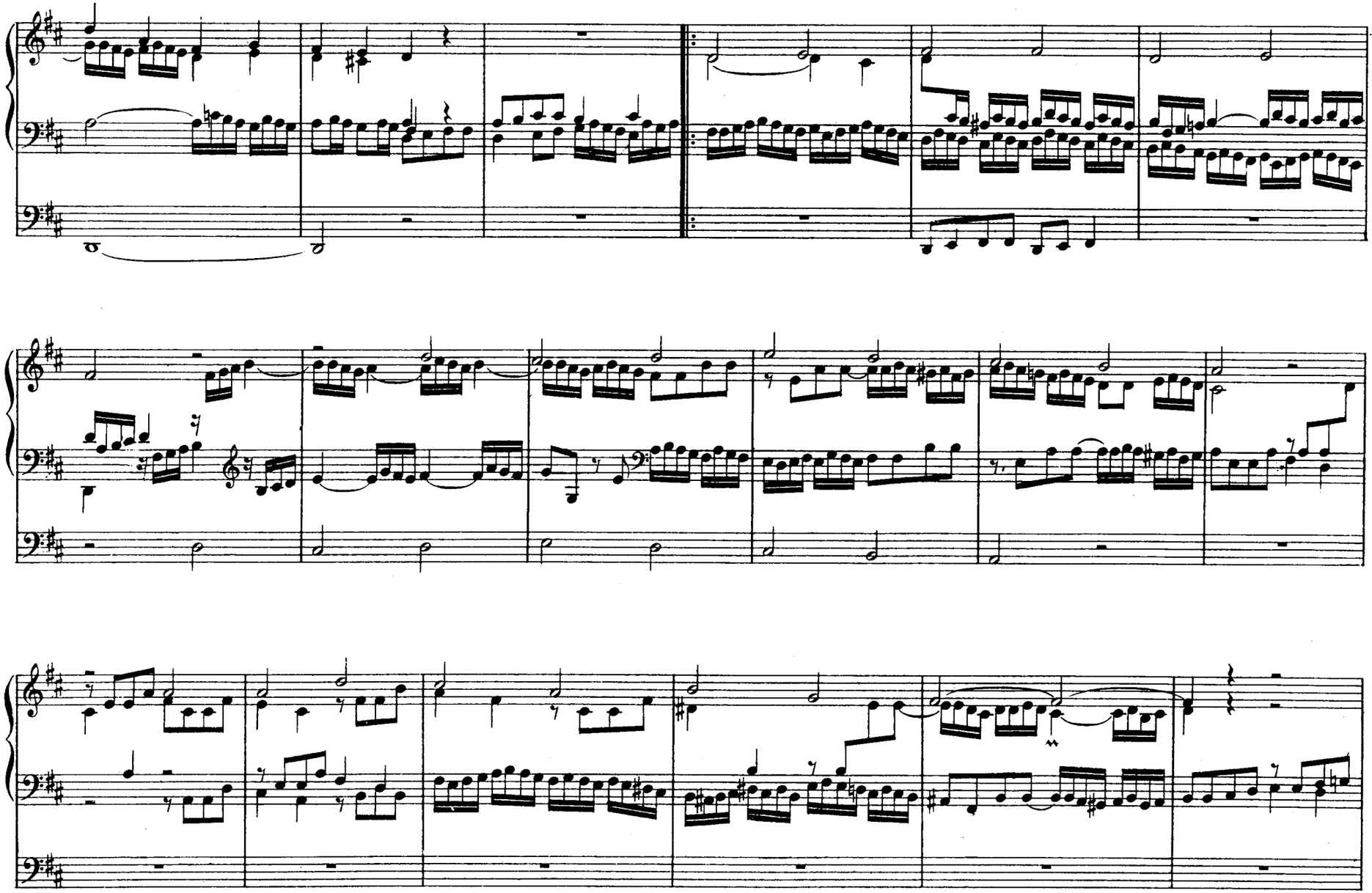


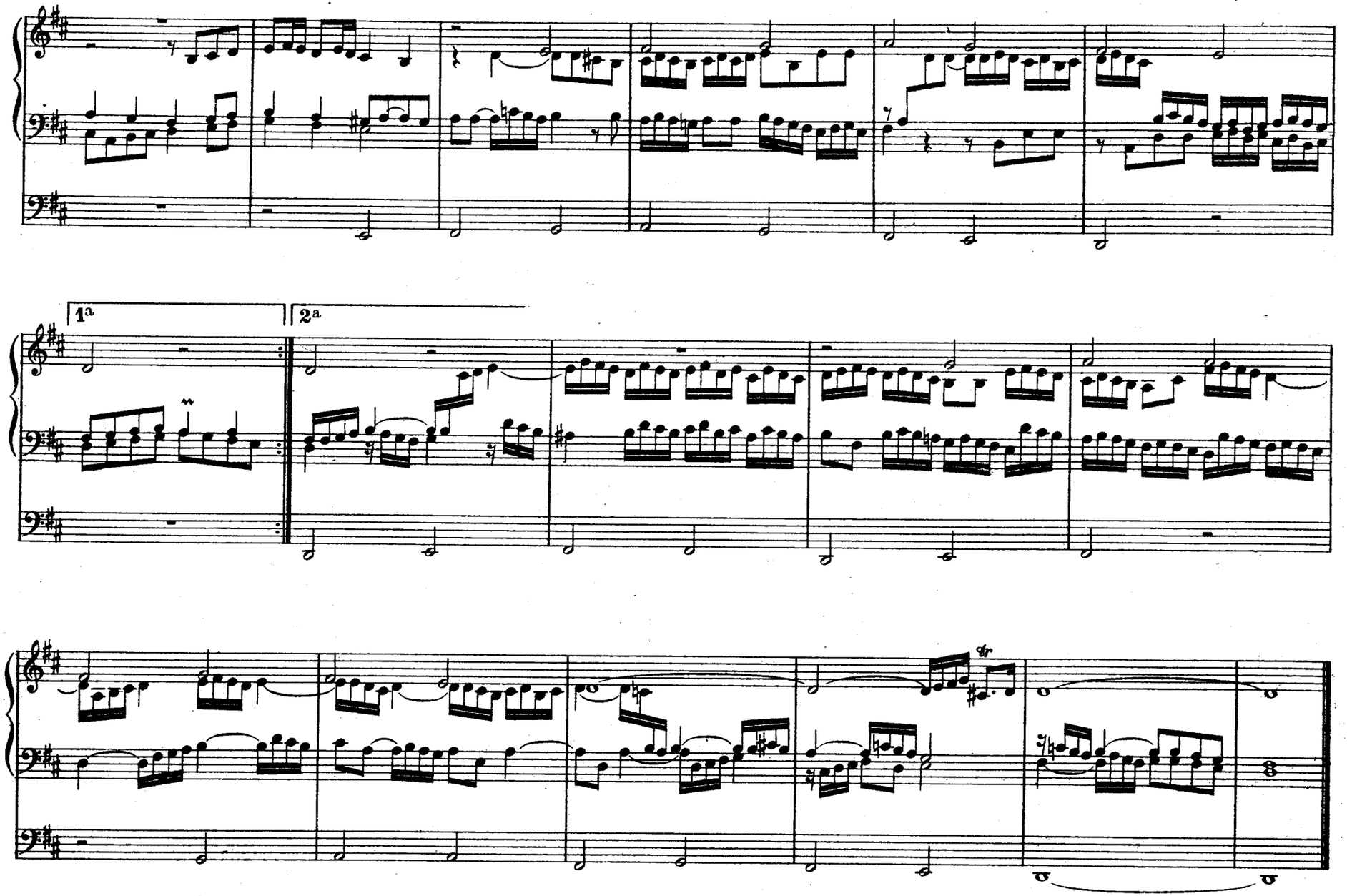

Grand
Orgue



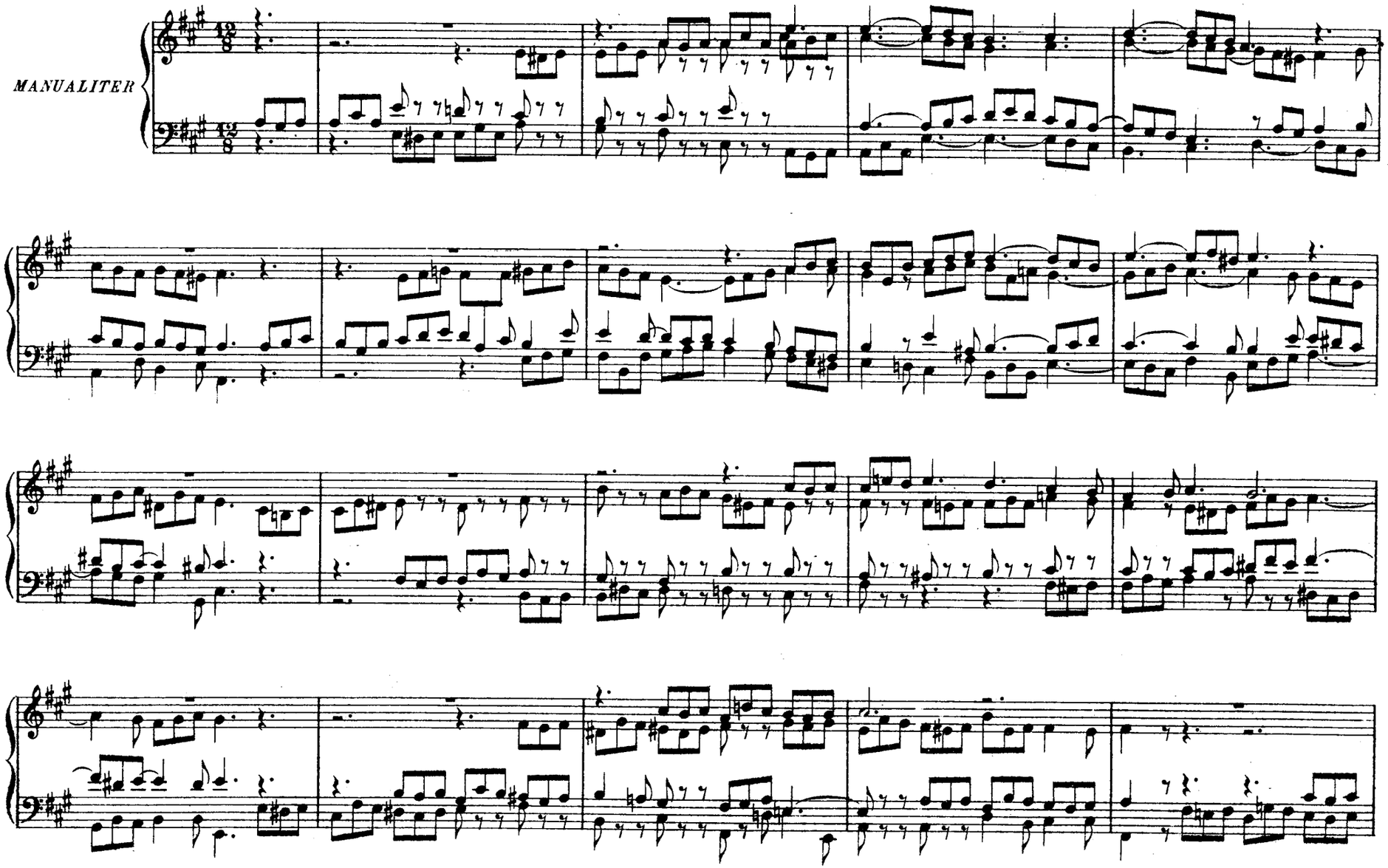
Nº 13. - *Dieu notre Père est parmi nous.* - Gott der Vater wohn' uns bei.

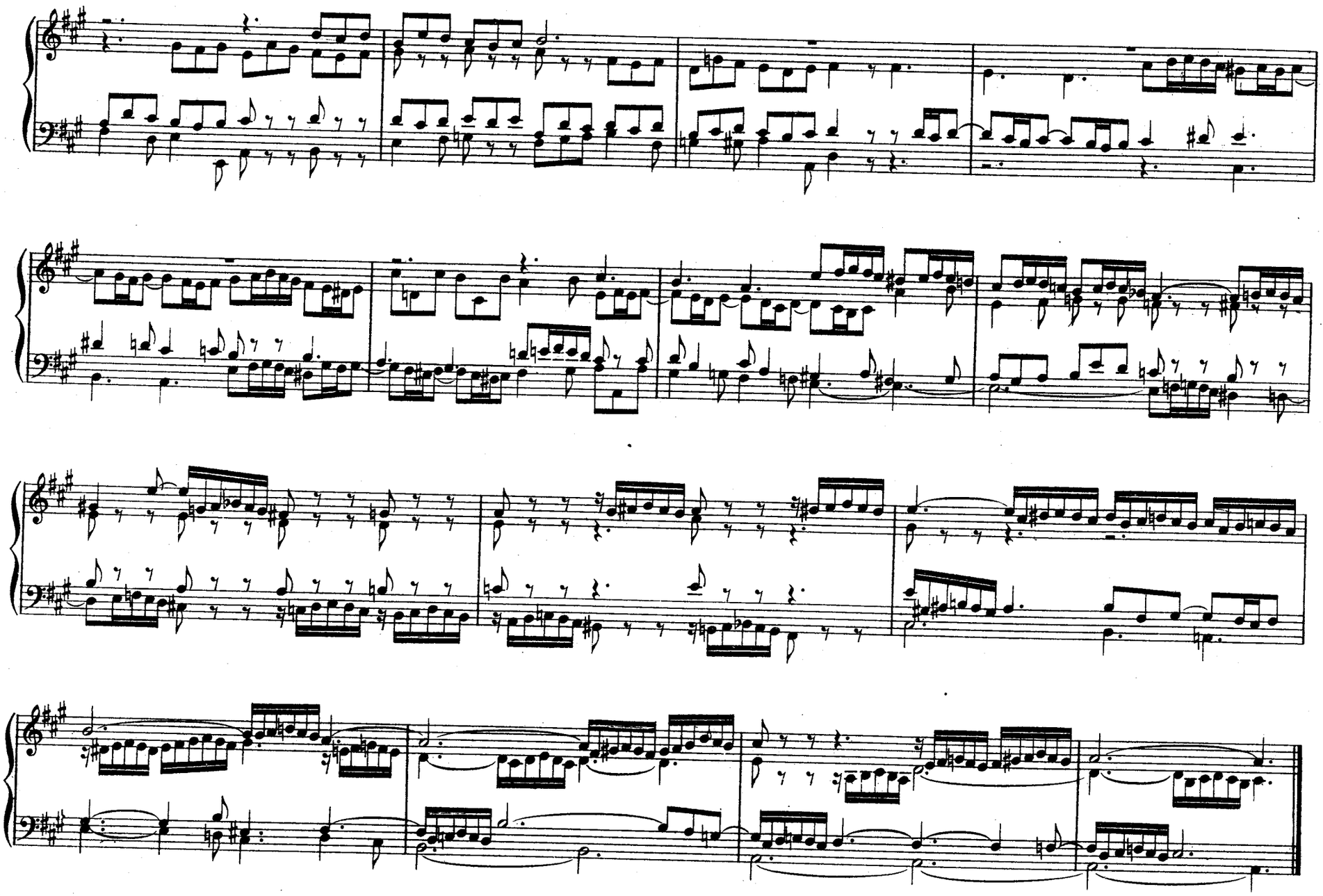





1a
2a

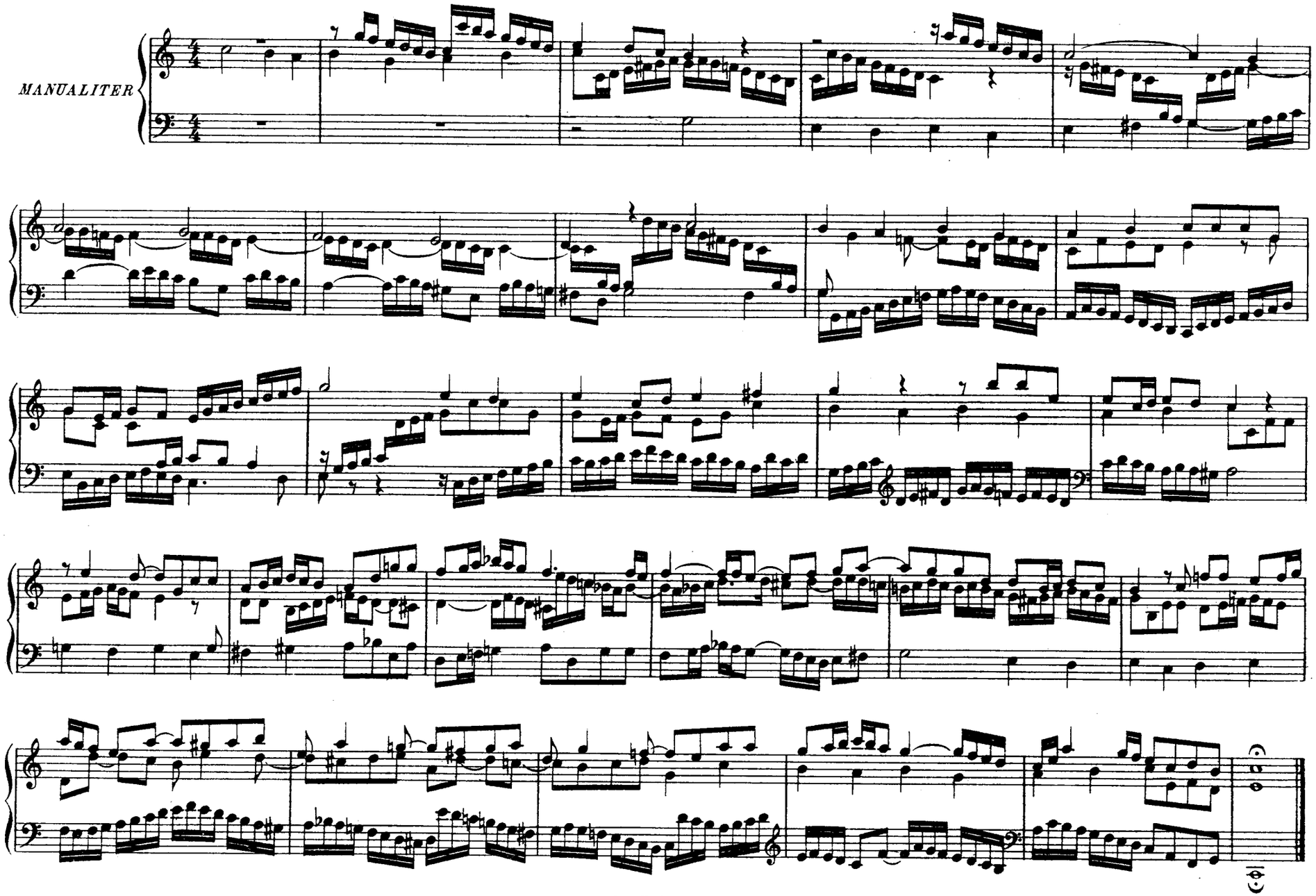
Nº 14. – FUGHETTA SUPER: *Seigneur, c'est en Toi que j'espère.* – In dich hab' ich gehoffet, Herr.



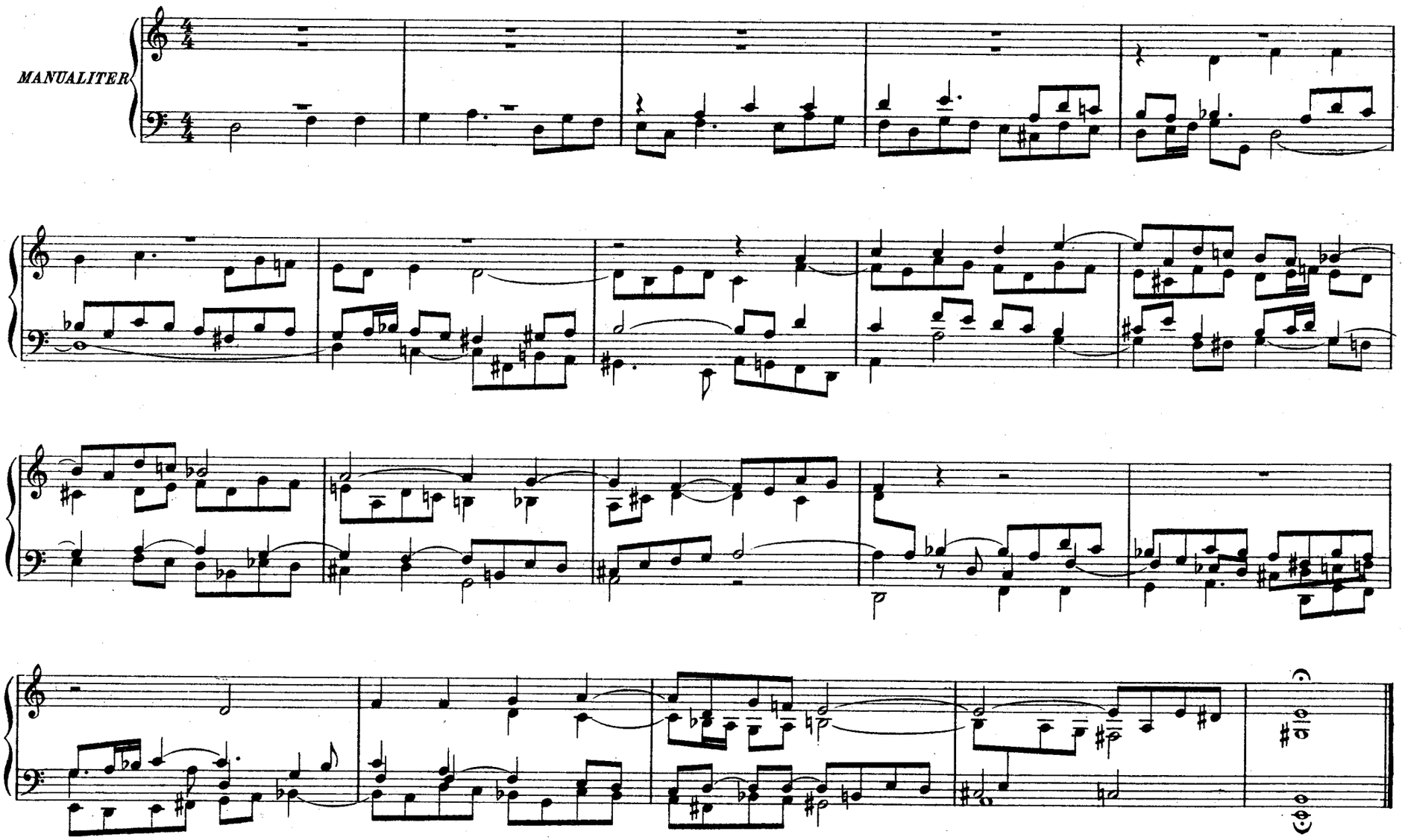


Nº 15.- FUGHETTA SUPER: *Du haut des Cieux Je viens à vous.* - Vom Himmel hoch da komm' Ich her.

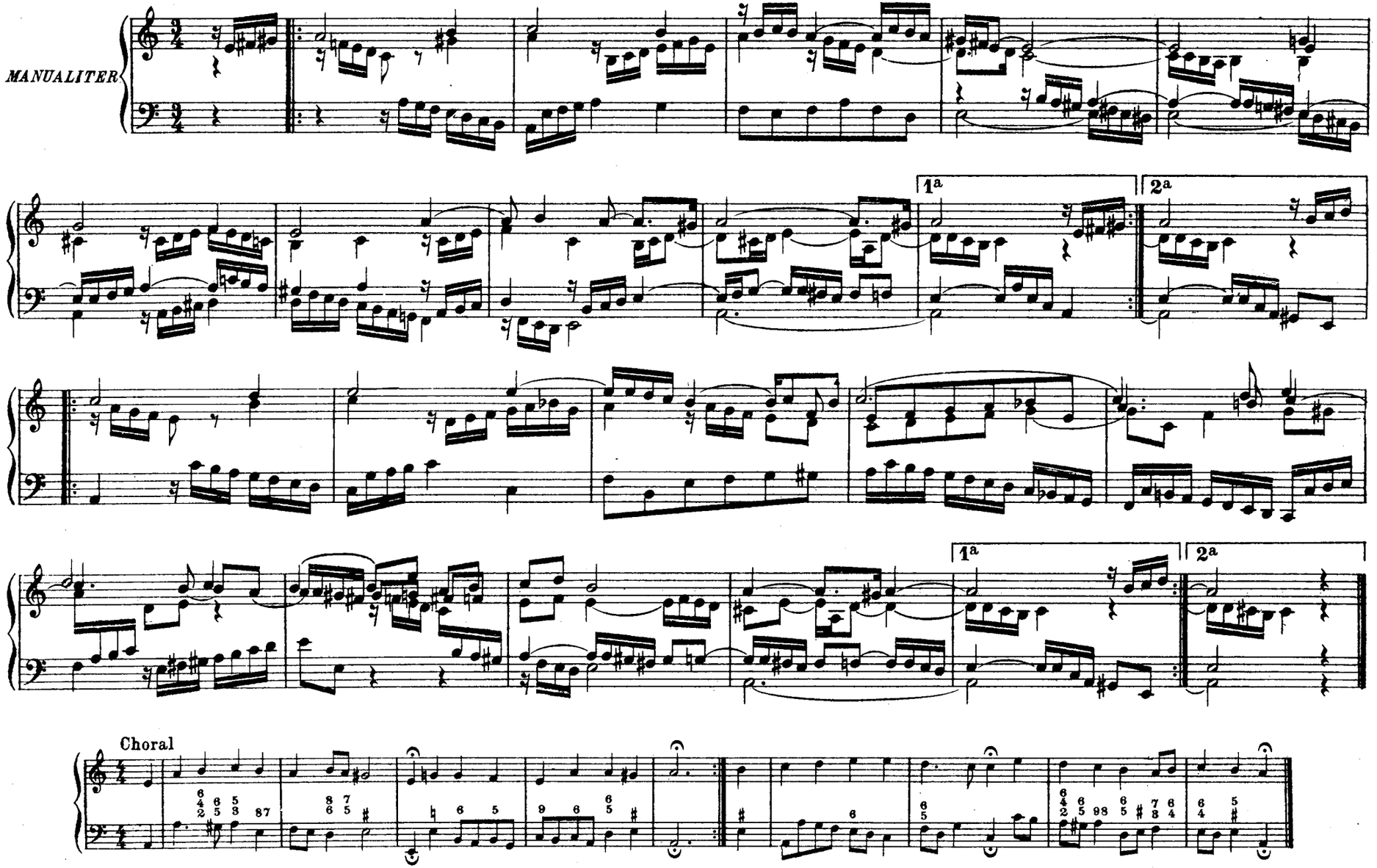
MANUALITER



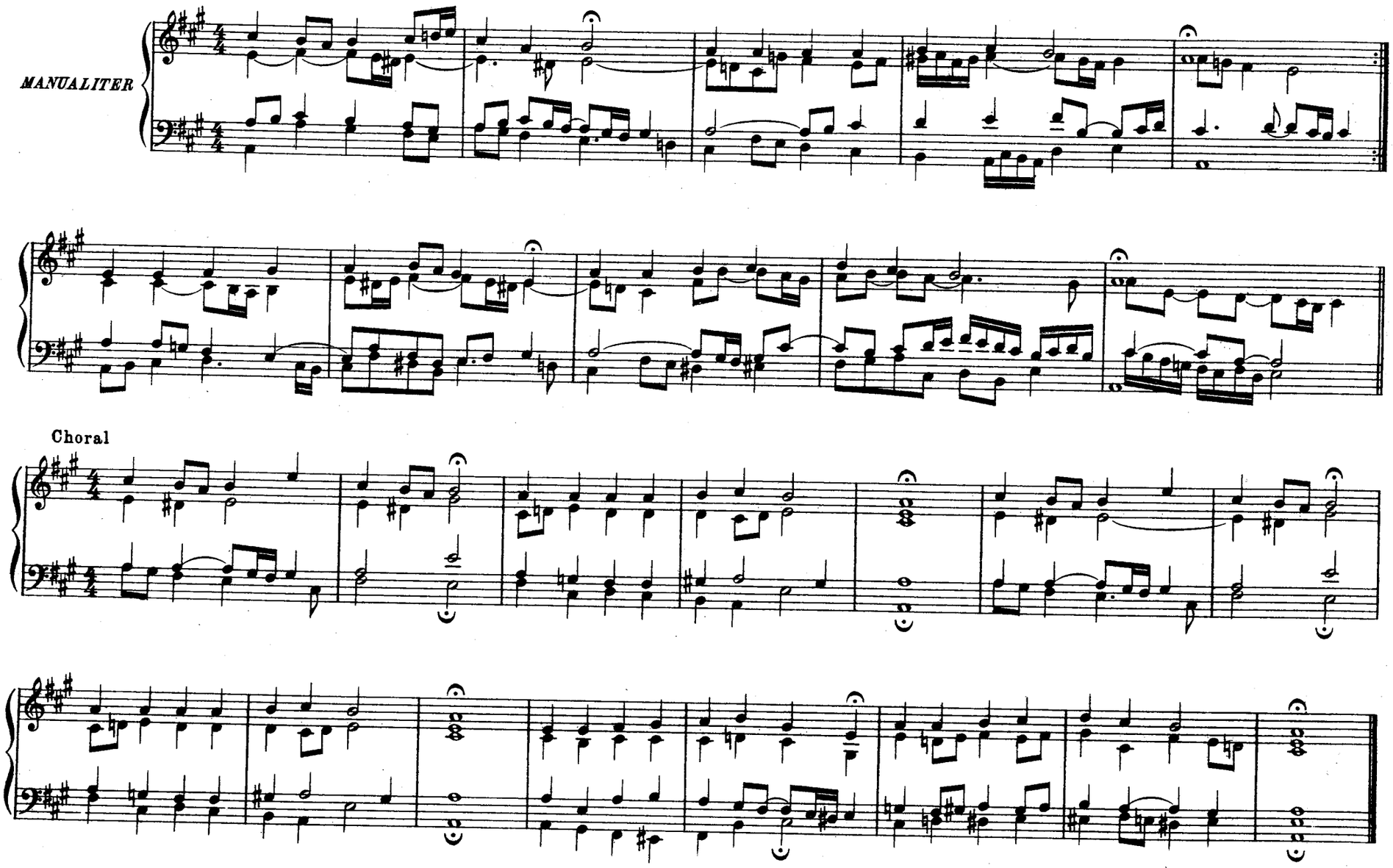
Nº 16.. FUGHETTA SUPER: *Christ nous devons te glorifier.* ou: *Que crains-tu donc si fort, ennemi d'Hérode?*
Christum wir sollen loben schon. *oder:* Was fürcht'st du, Feind Herodes, sehr.



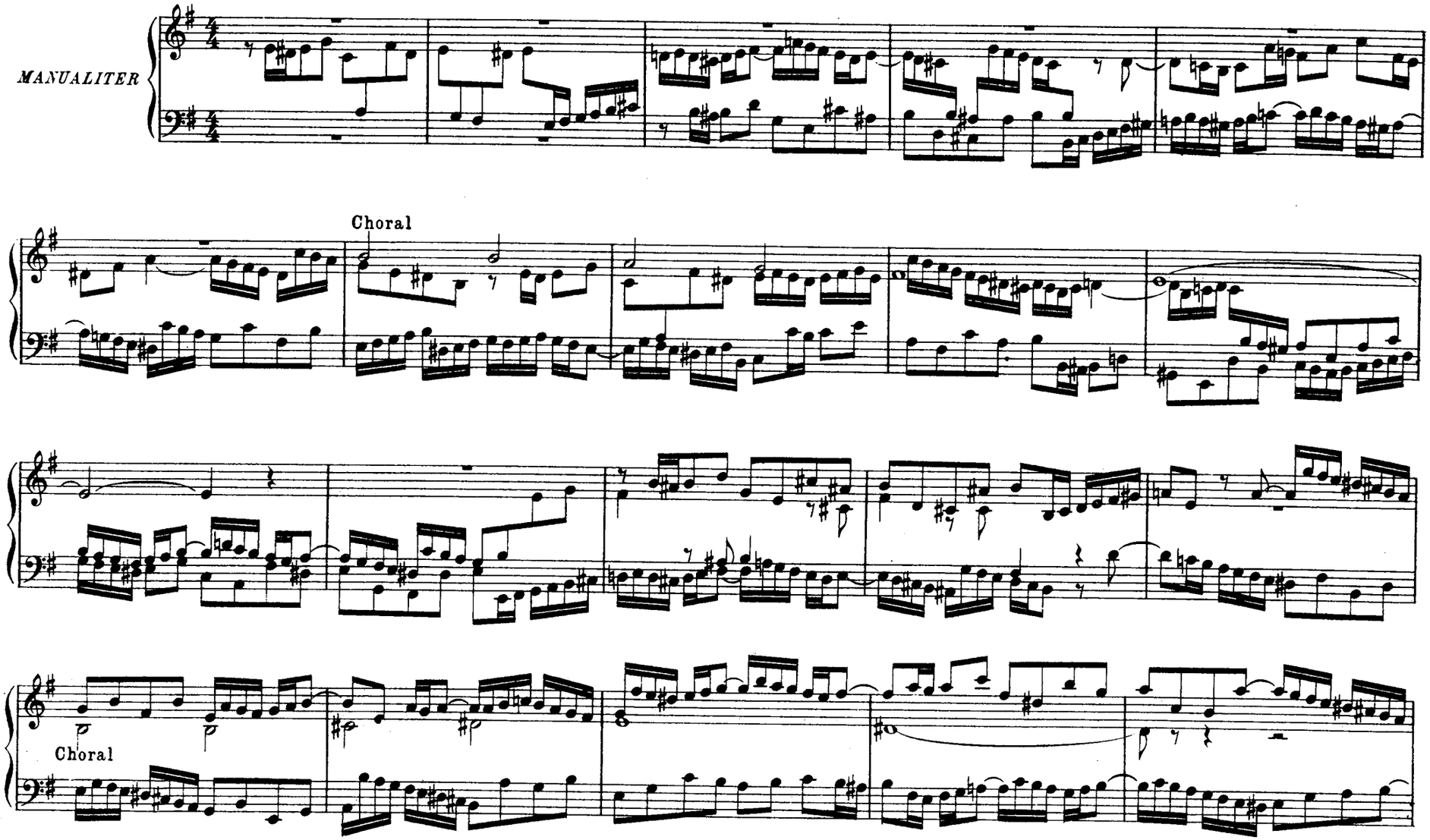
Nº 17. – *Celui qui ne laisse régner dans son cœur que le doux Seigneur.* – Wer nur den lieben Gott lässt walten.

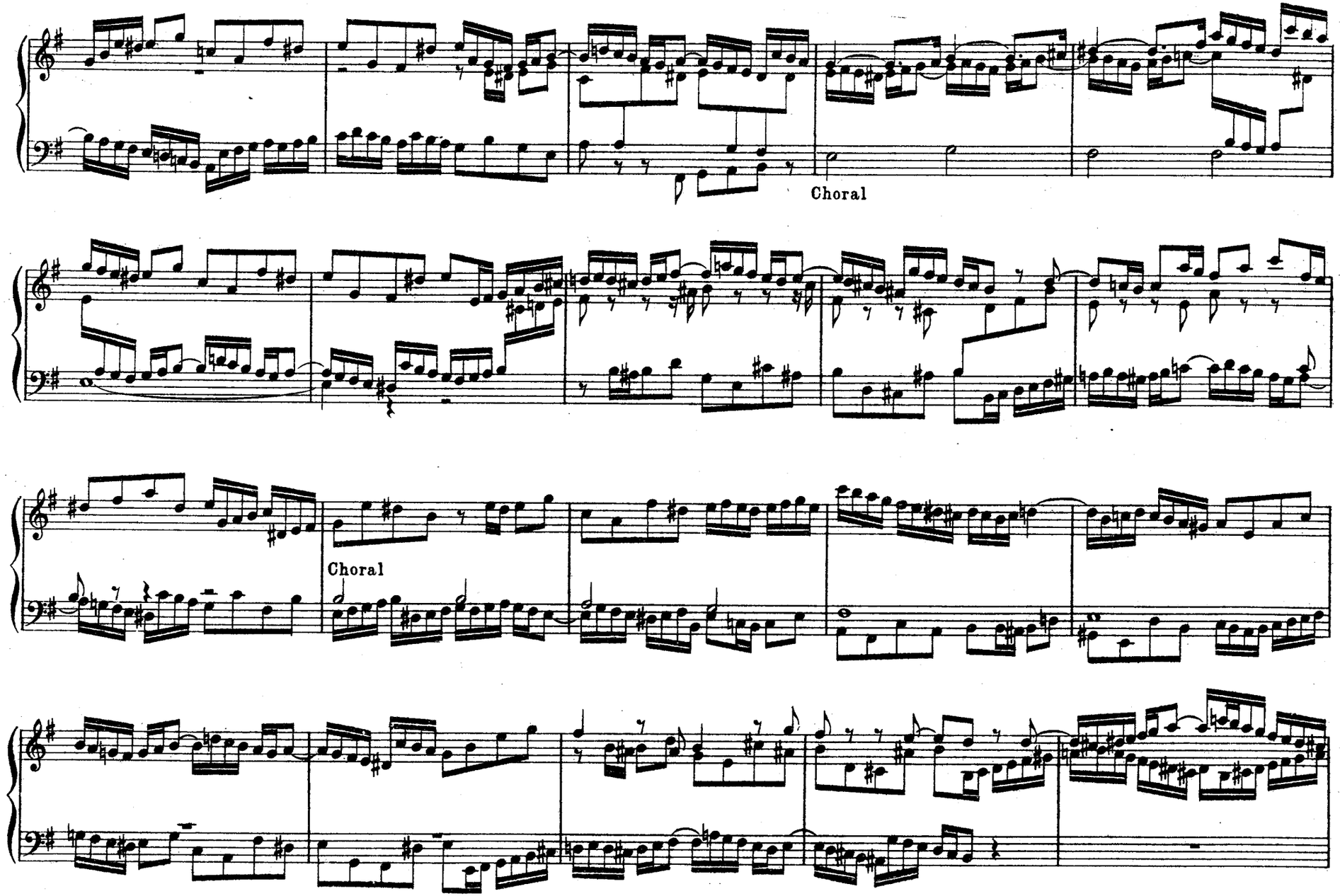


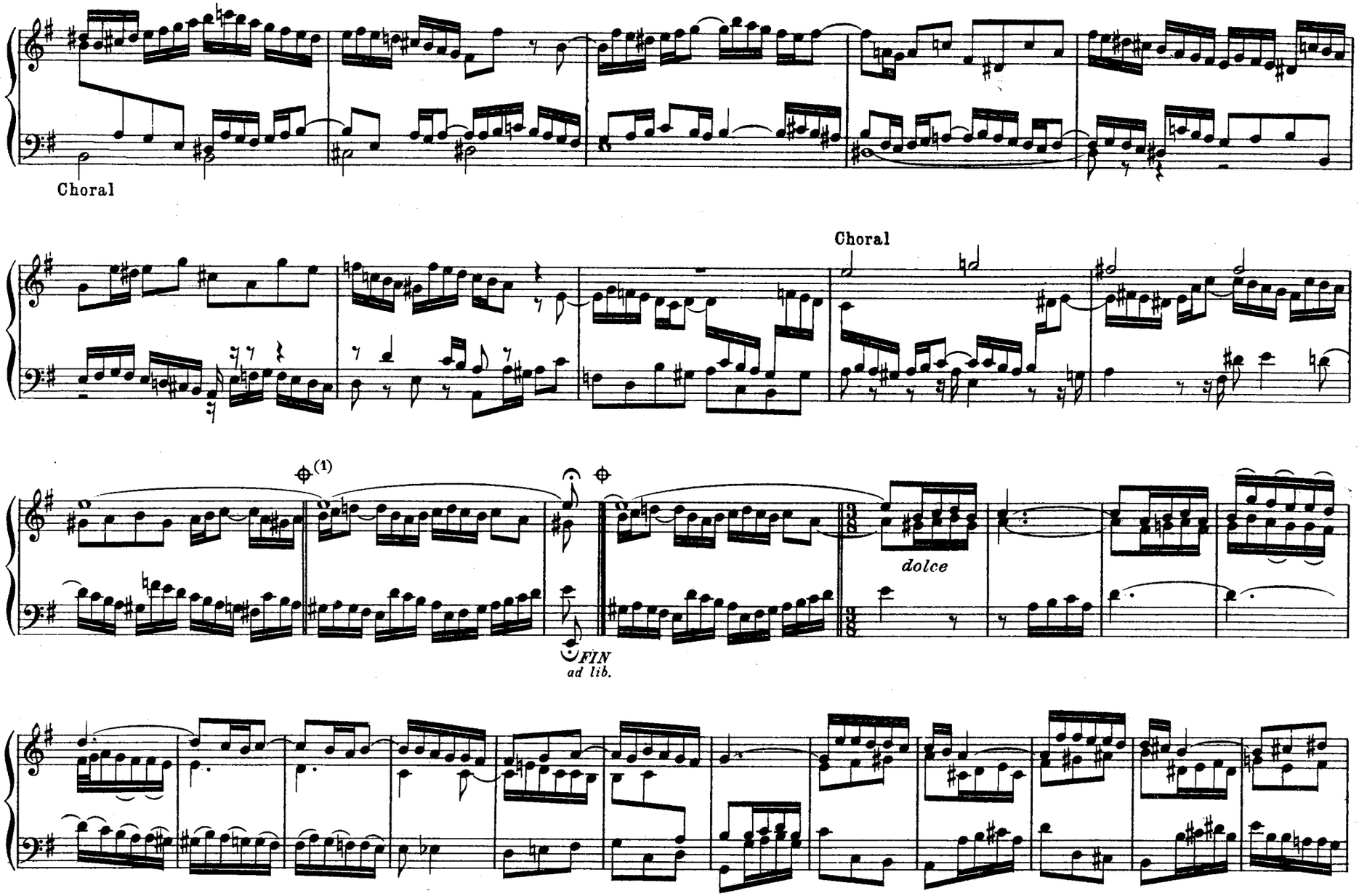
№ 18. – *O Doux Jésus, nous sommes ici près de toi.* – Liebster Jesu, wir sind hier.



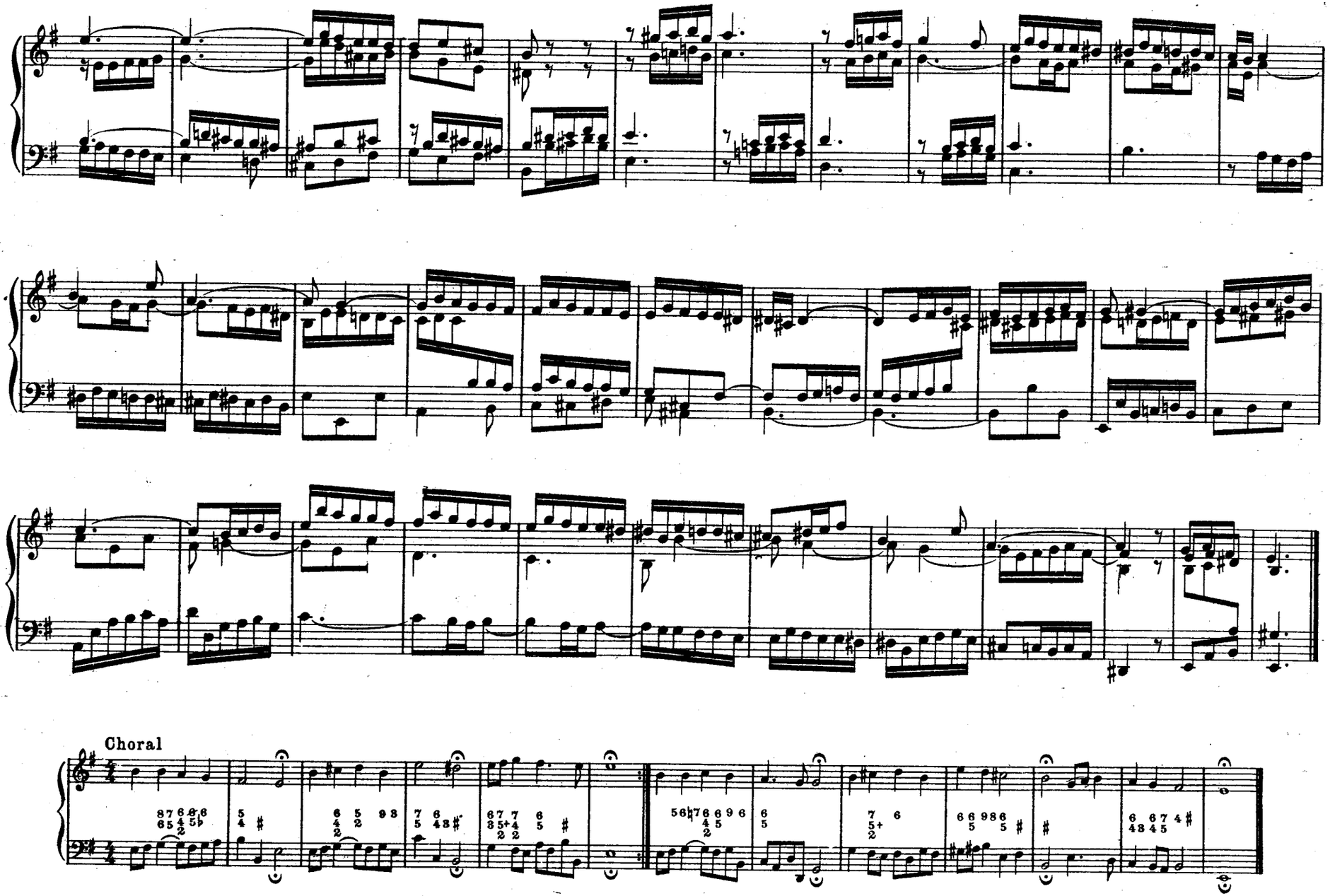
Nº 19. – FANTASIA SOPRA: *O Jésus, ma seule joie.* – Jesu, meine Freude.



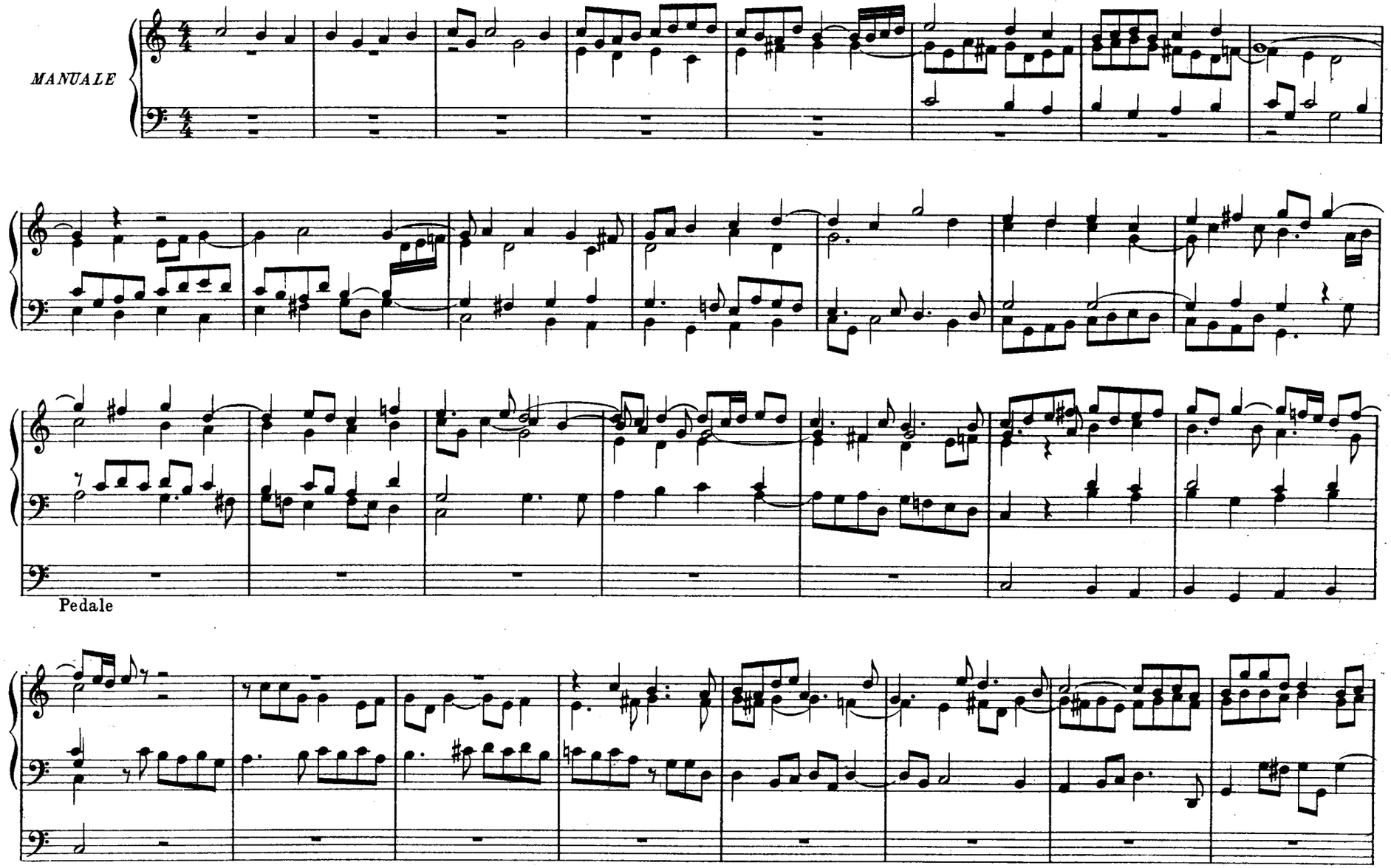

Choral
Choral

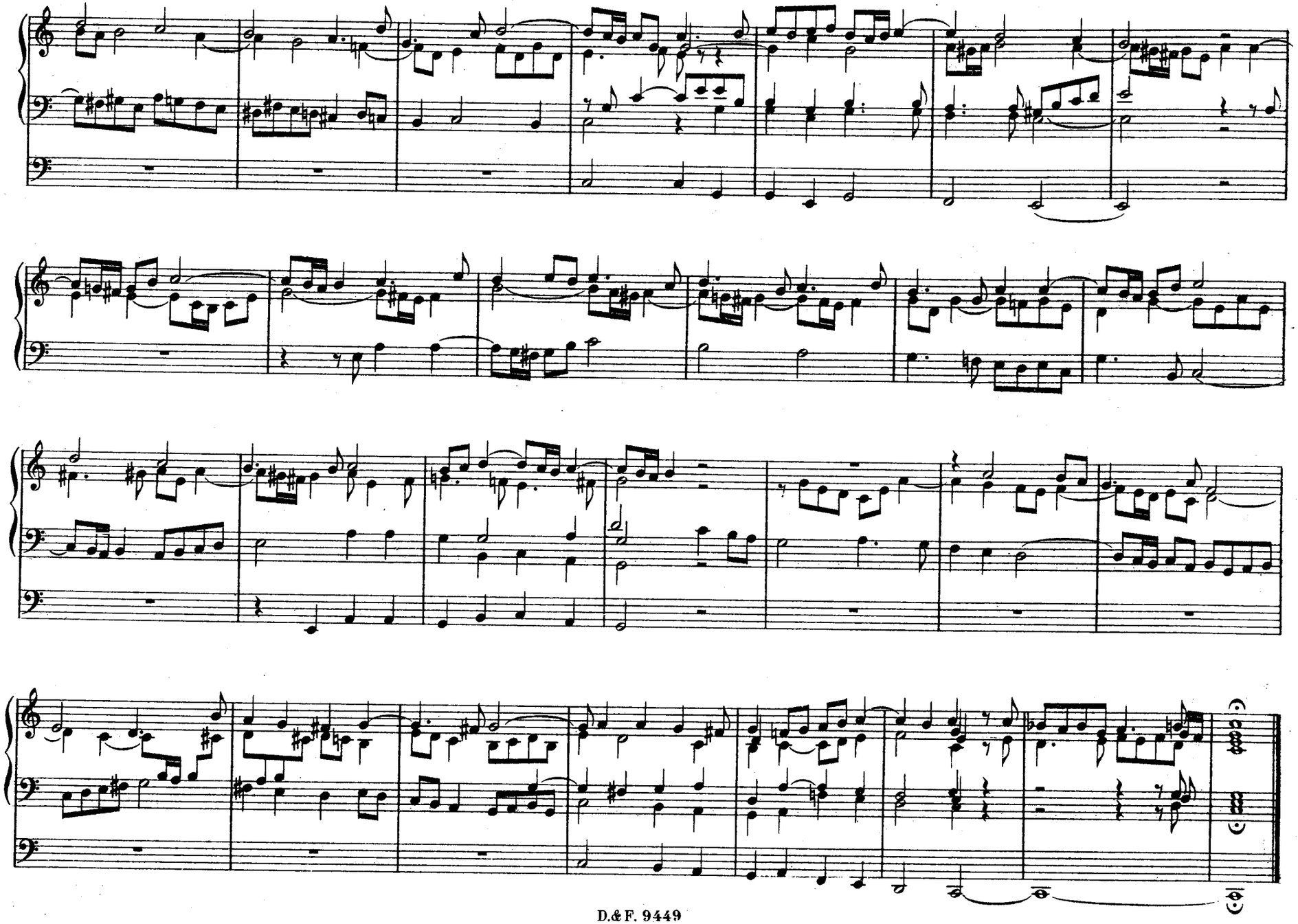


(1) Cette mesure ne s'exécute que pour terminer. Dans le cas contraire passer à la 2e astérisque.

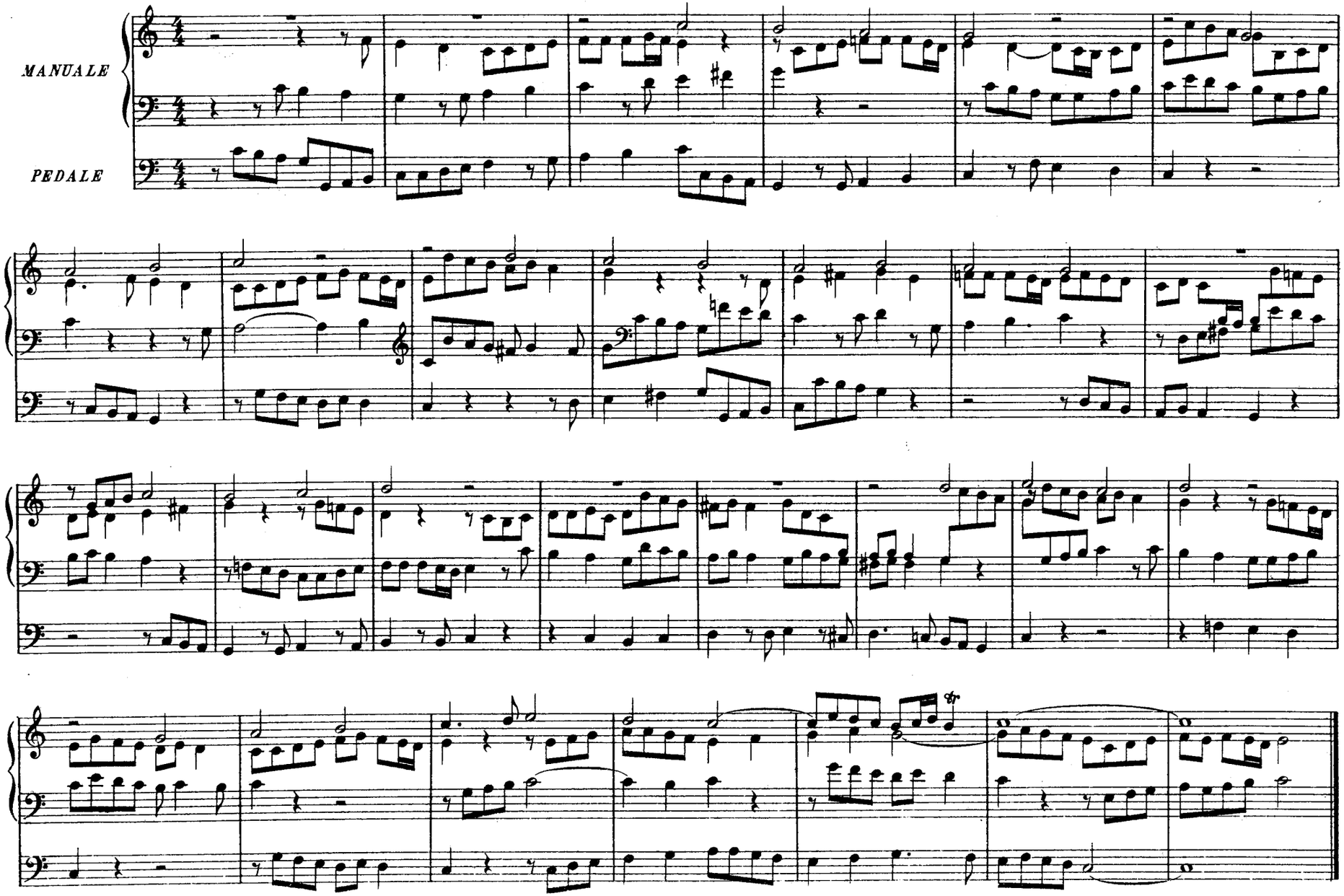

Choral

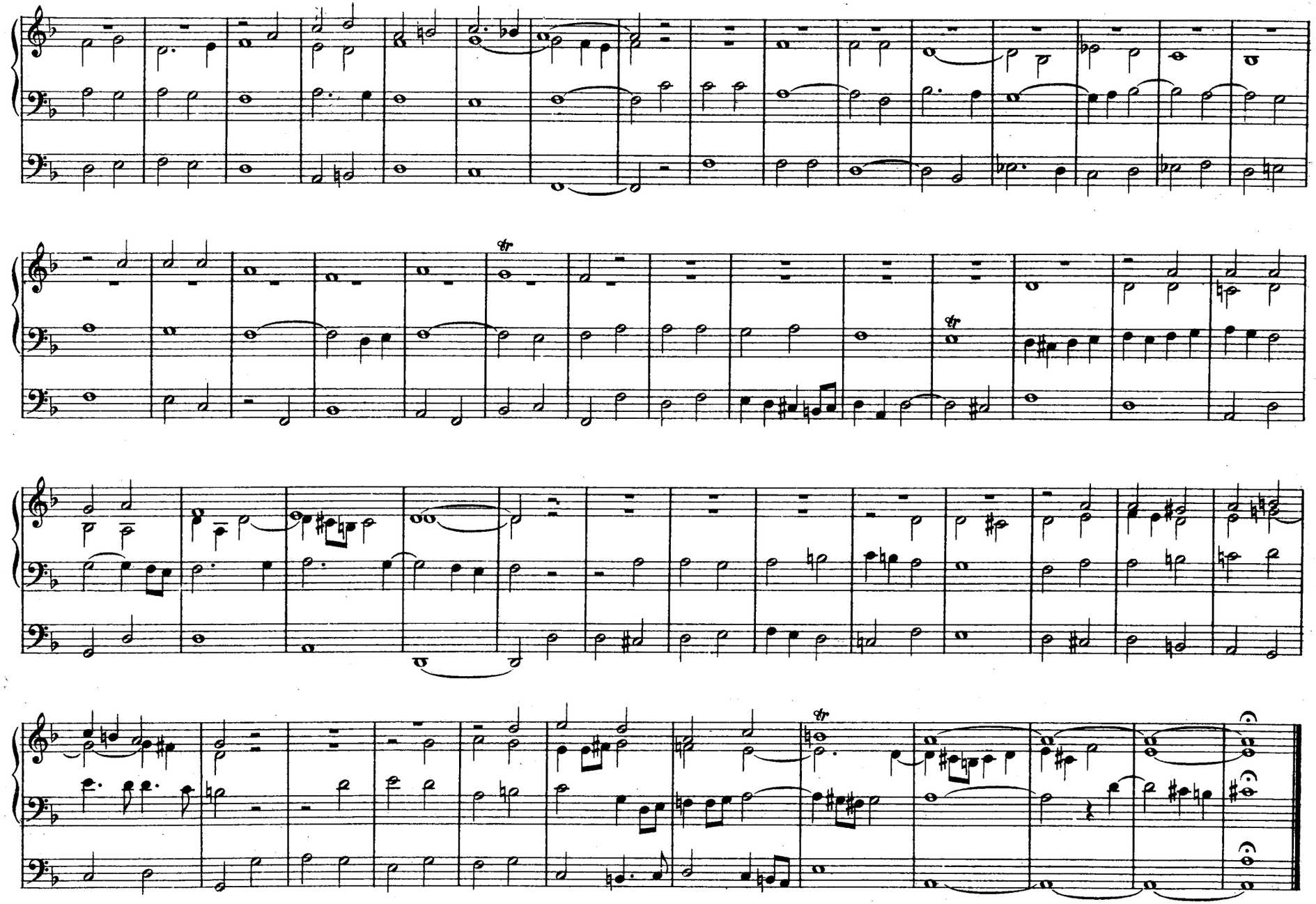
Nº 20. – **FUGA SOPRA:** *Du haut des Cieux Je viens vers vous.* – Vom Himmel hoch da komm' Ich her.



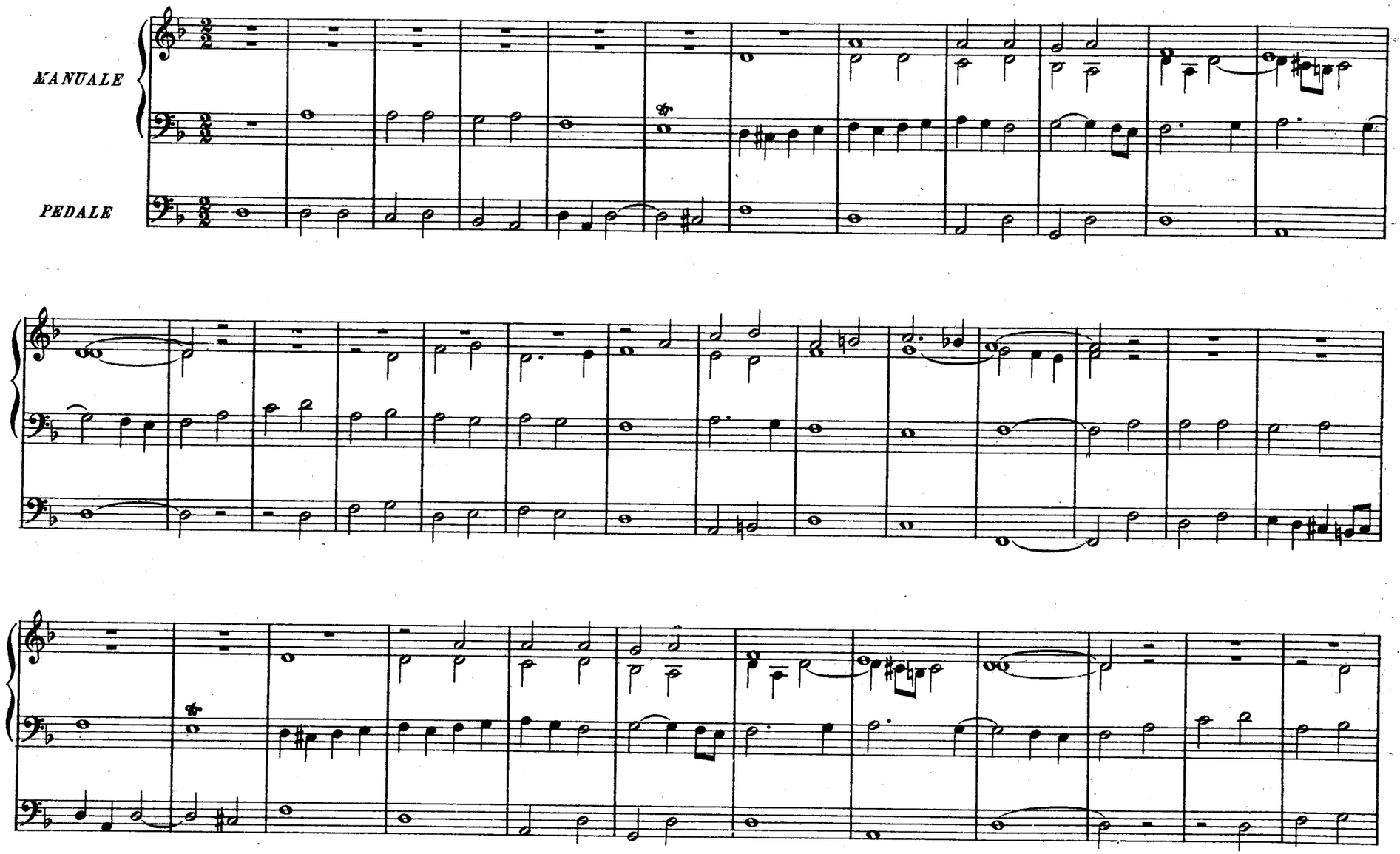


№ 21. – *Ah! Seigneur Dieu.* – Ach! Gott und Herr.

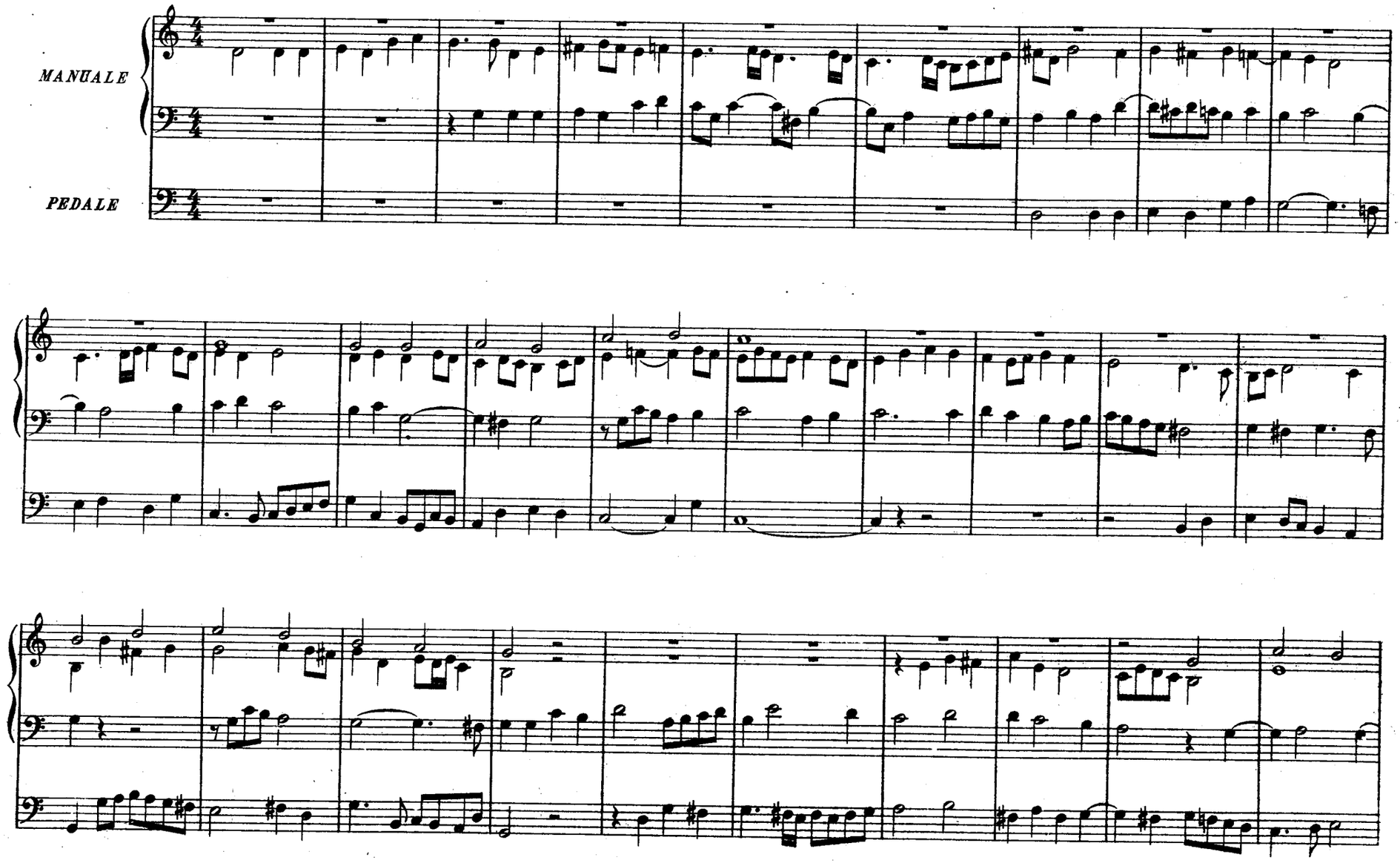


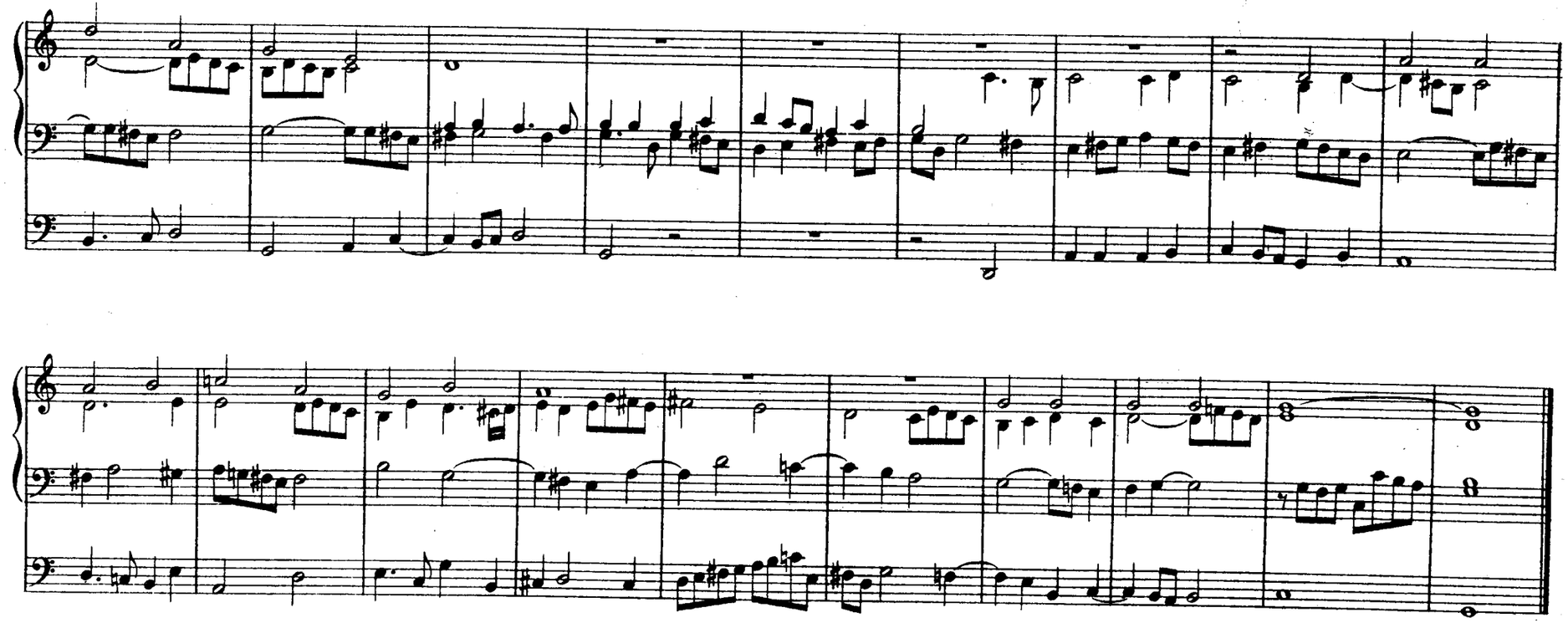


№ 22. — **FUGA SOPRA:** ***Par la chute d'Adam le monde est corrompu.*** — **Durch Adams Fall ist ganz verderbt.**

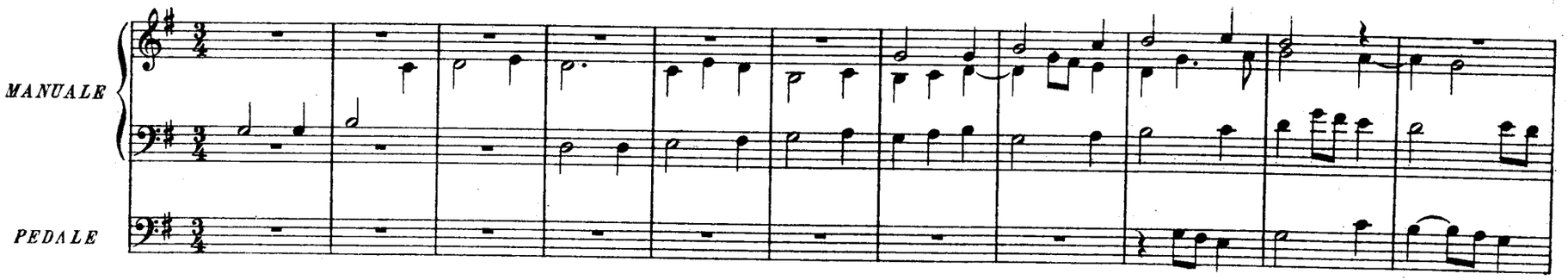


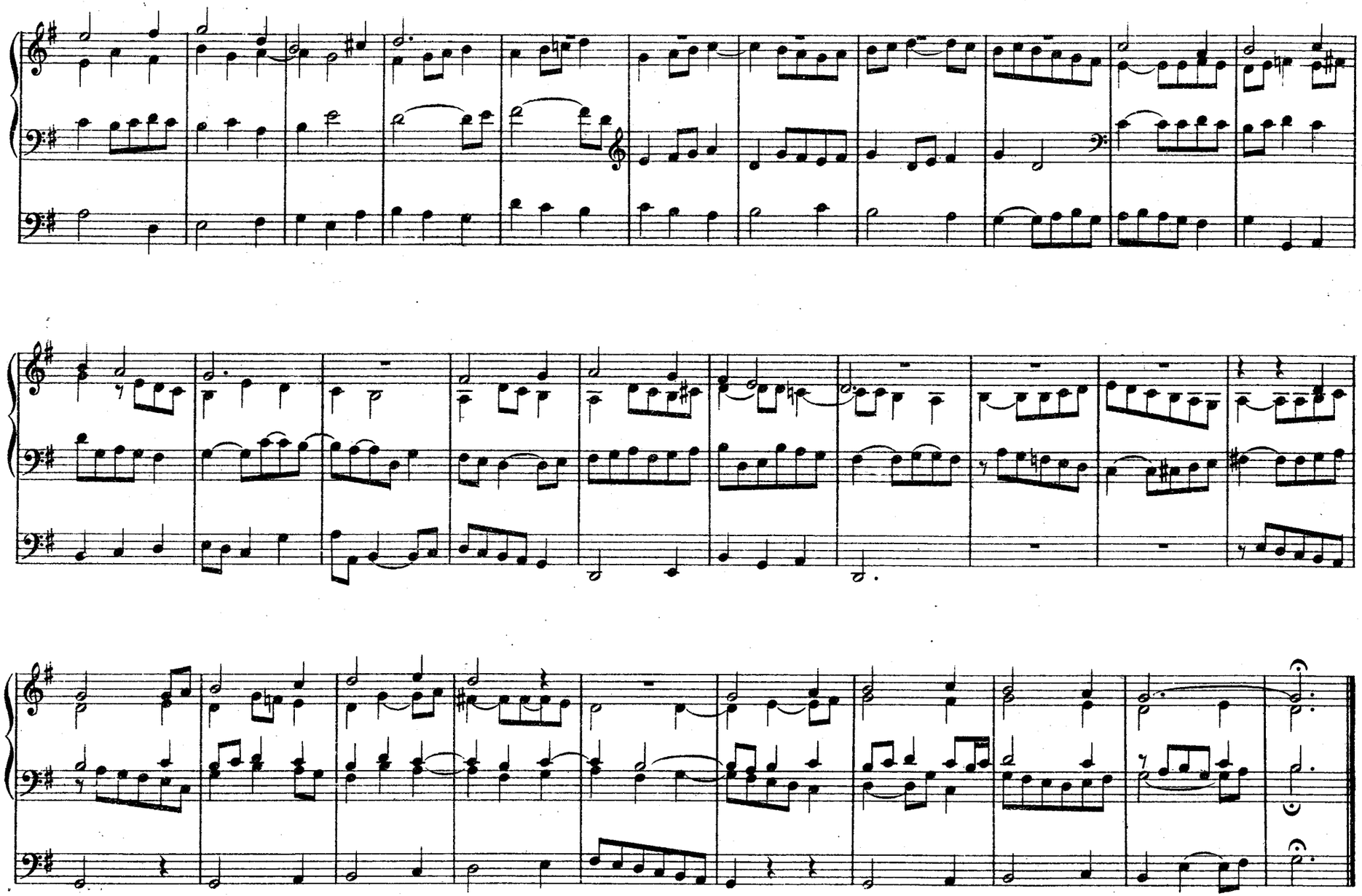
№ 23. – *Sois loué, Jésus-Christ Notre Dieu!* – Gelobet seist du, Jesu Christ.



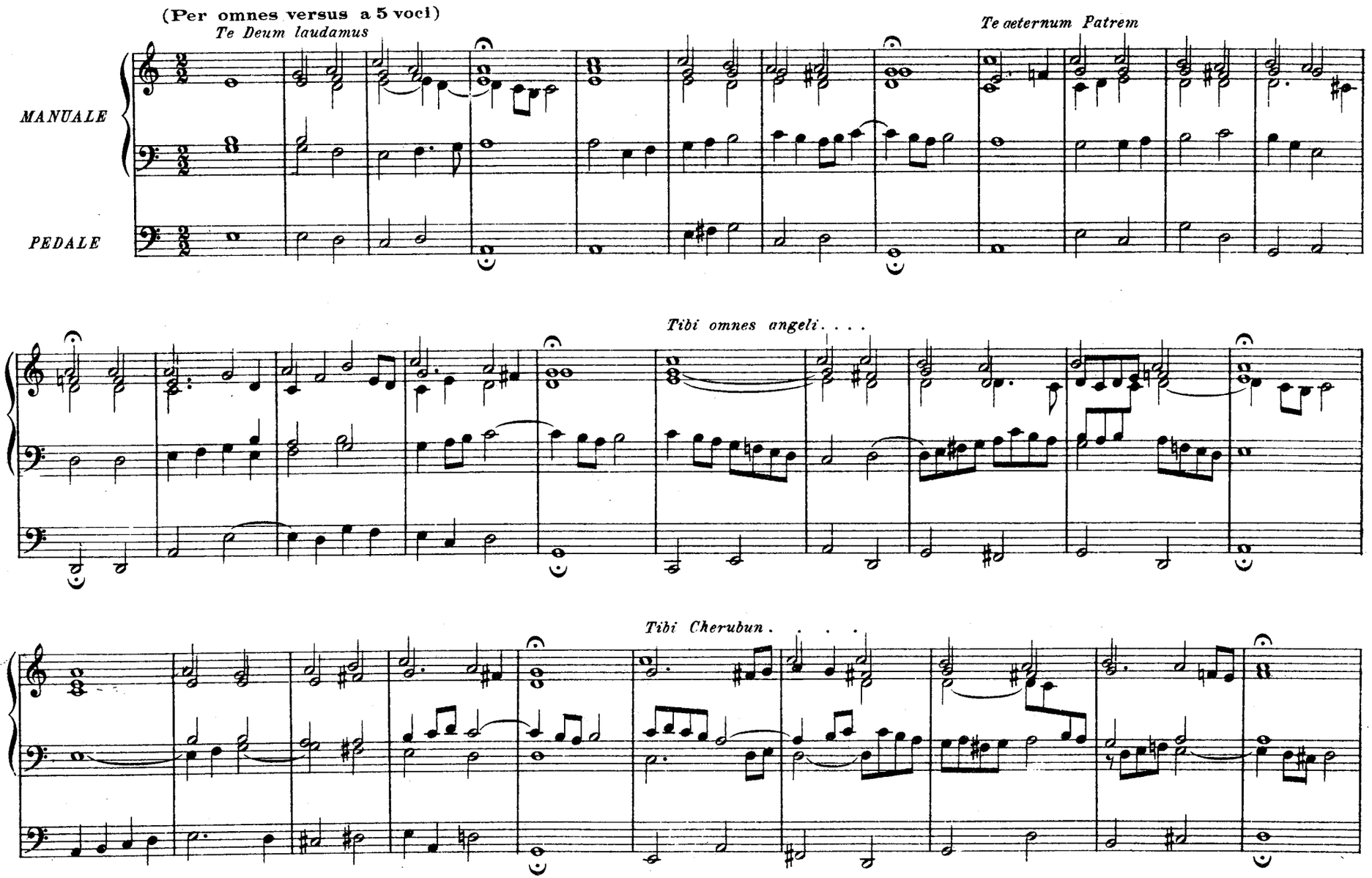


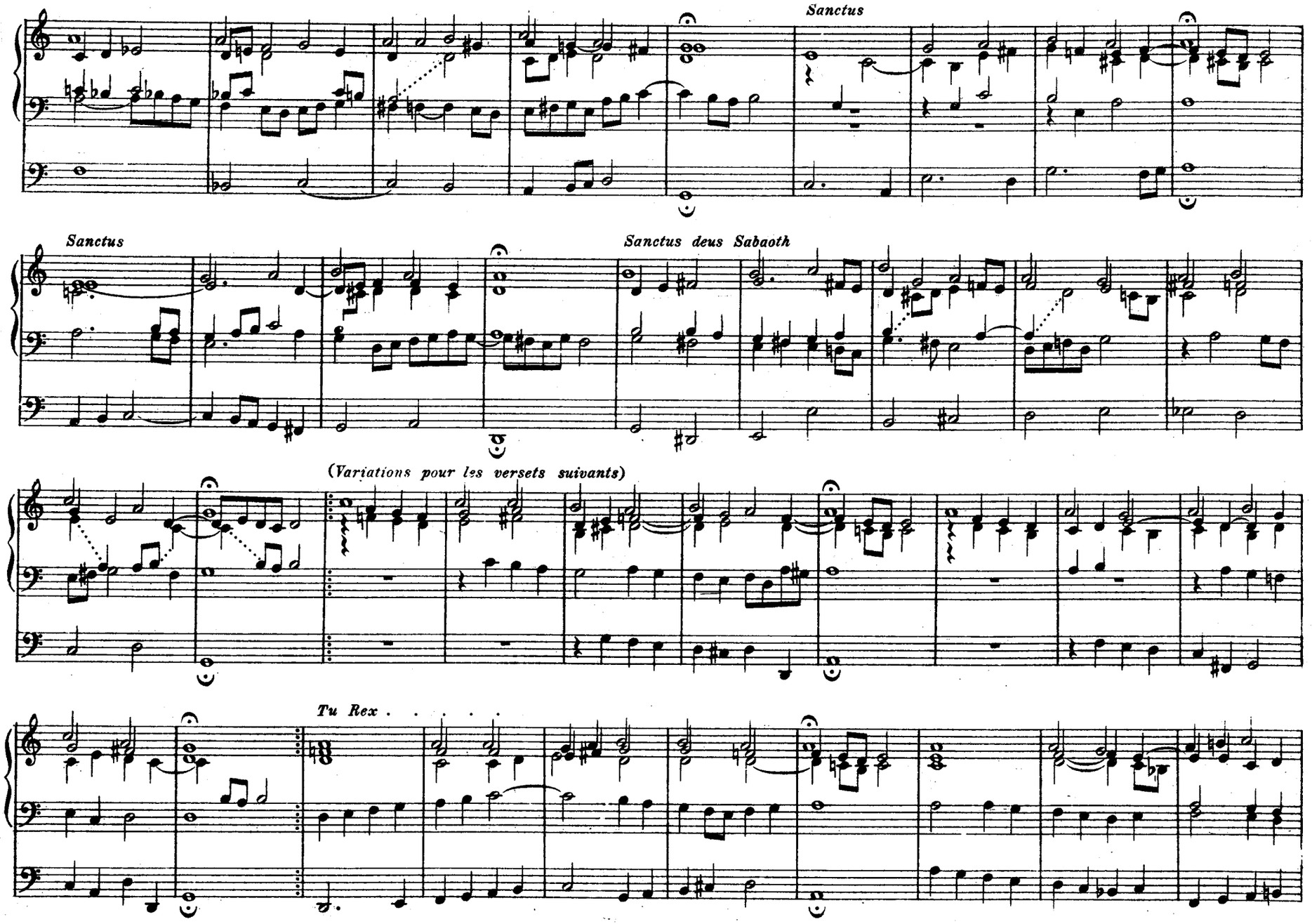
№ 24. — *Le Fils de Dieu est descendu sur la Terre.* — Gottes Sohn ist kommen.

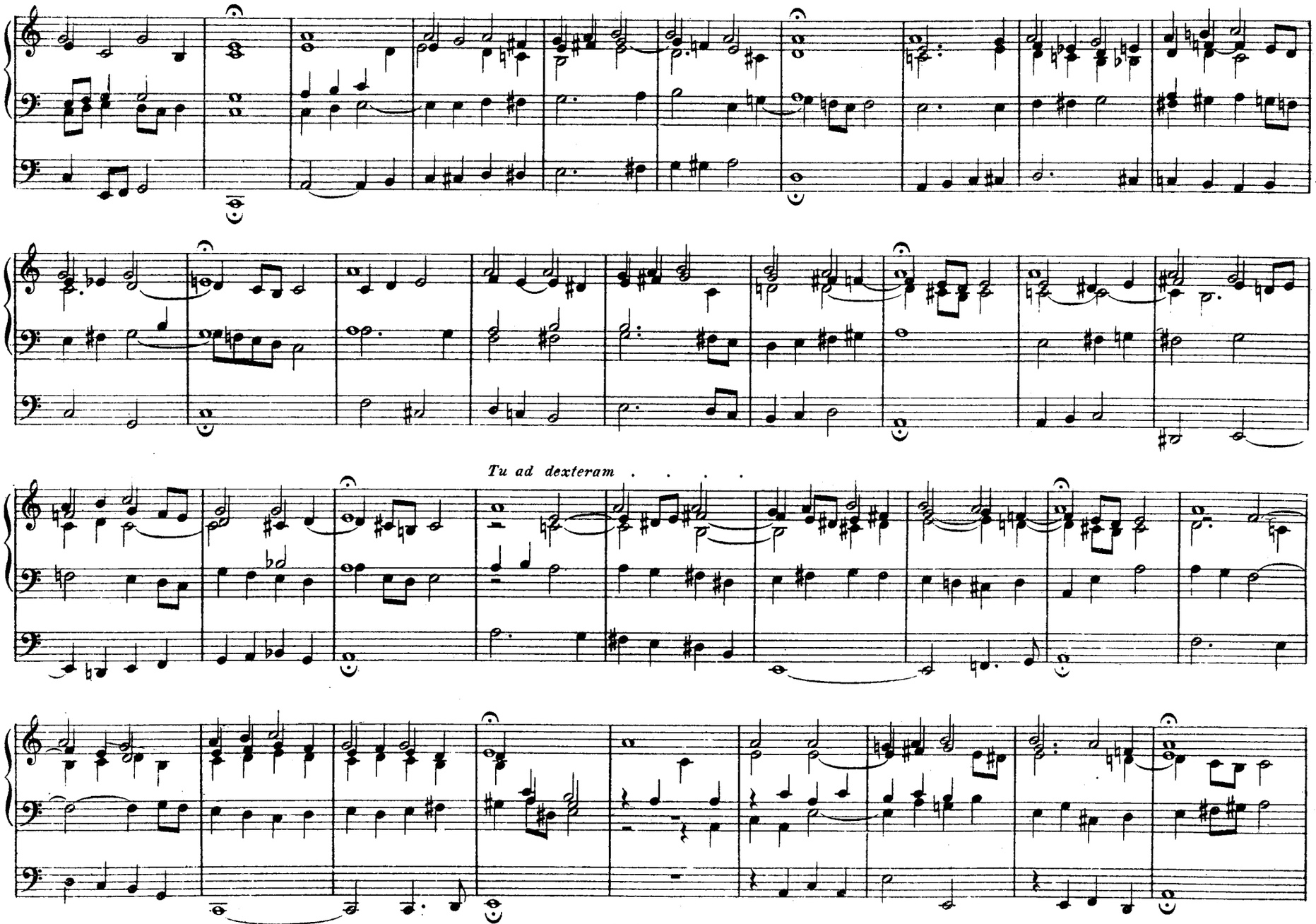


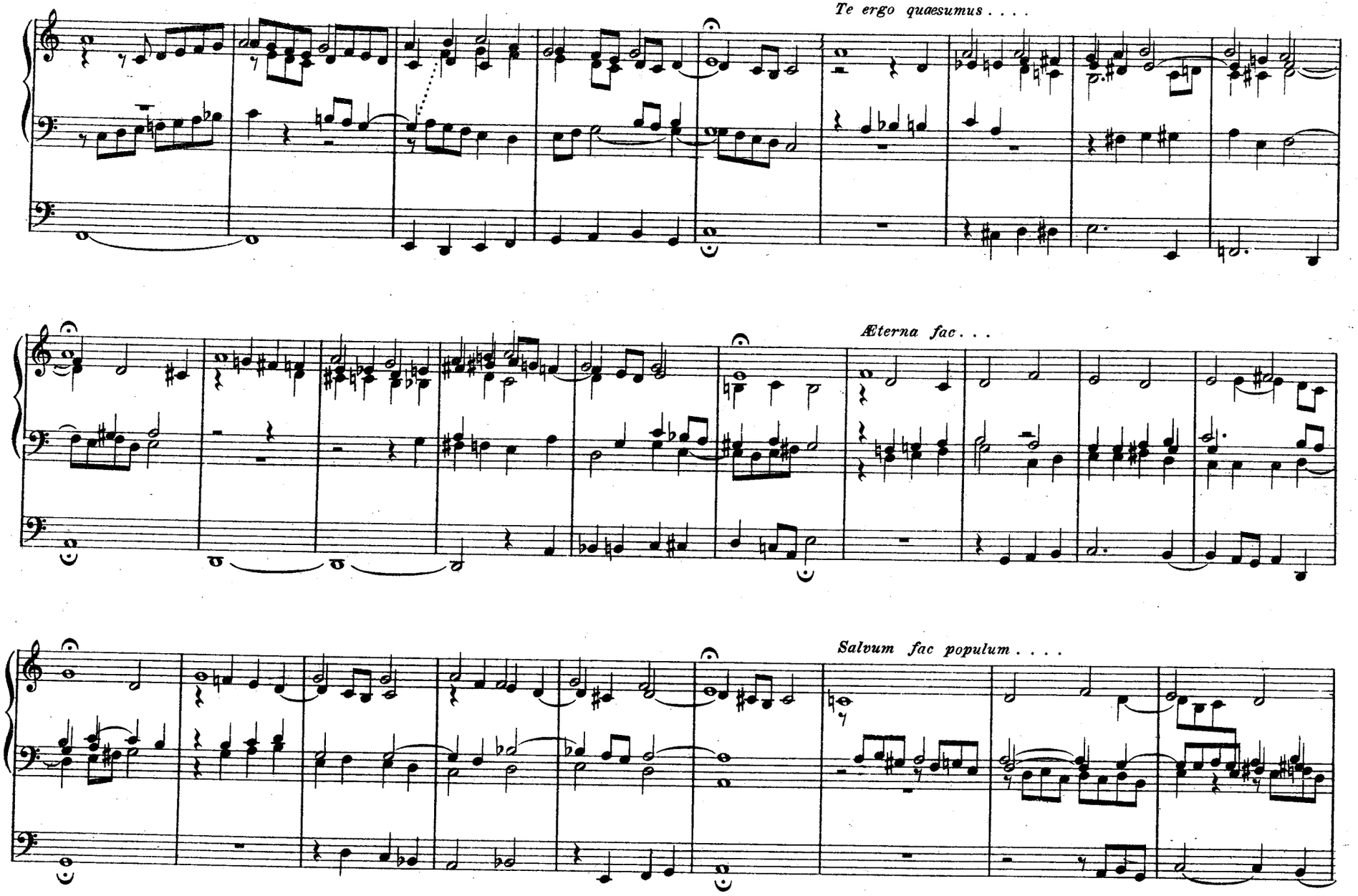


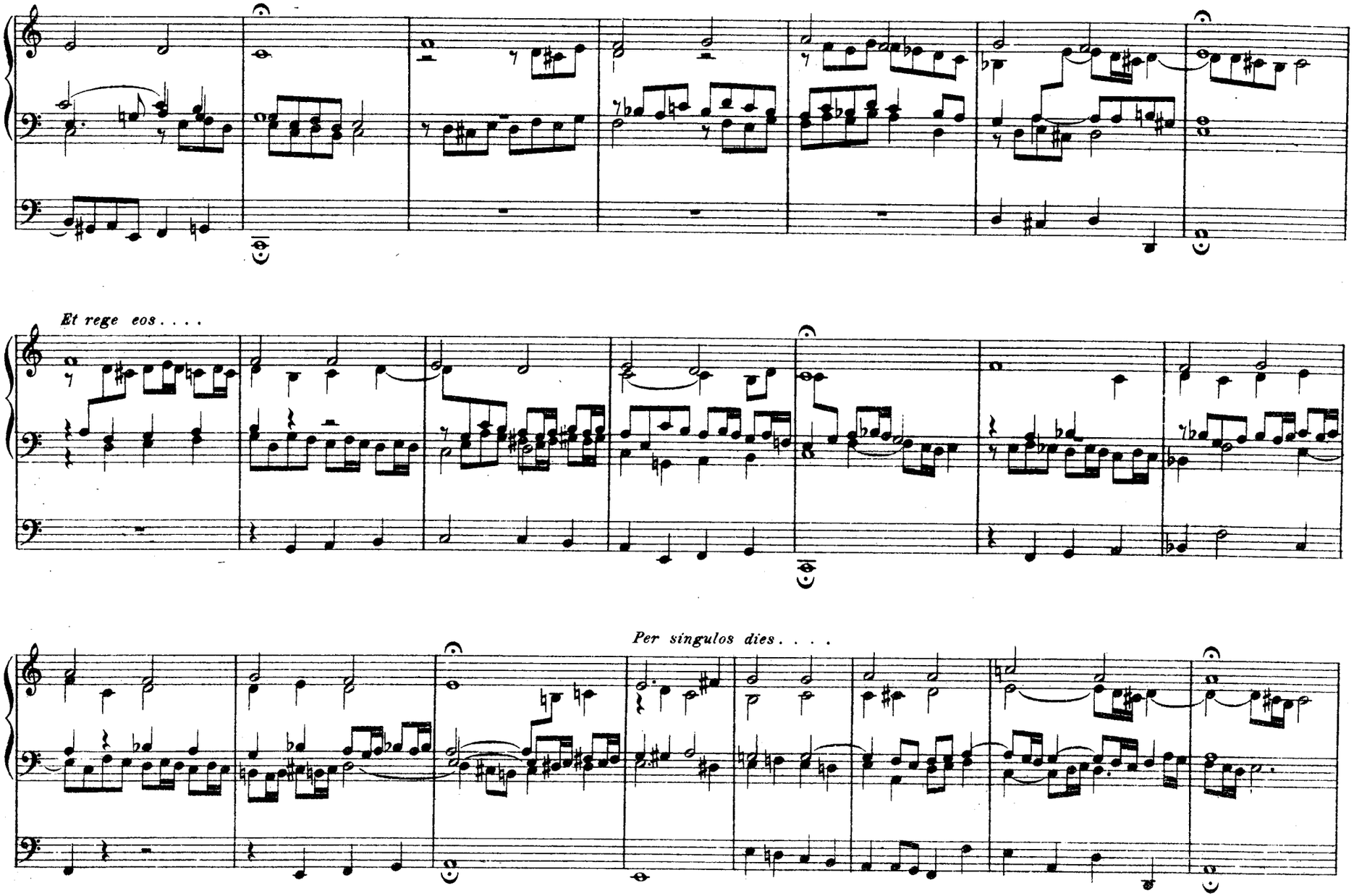
№ 25. – *Nous te louons Seigneur Dieu.* – Herr Gott, dich loben wir. *(TE DEUM LAUDAMUS)*

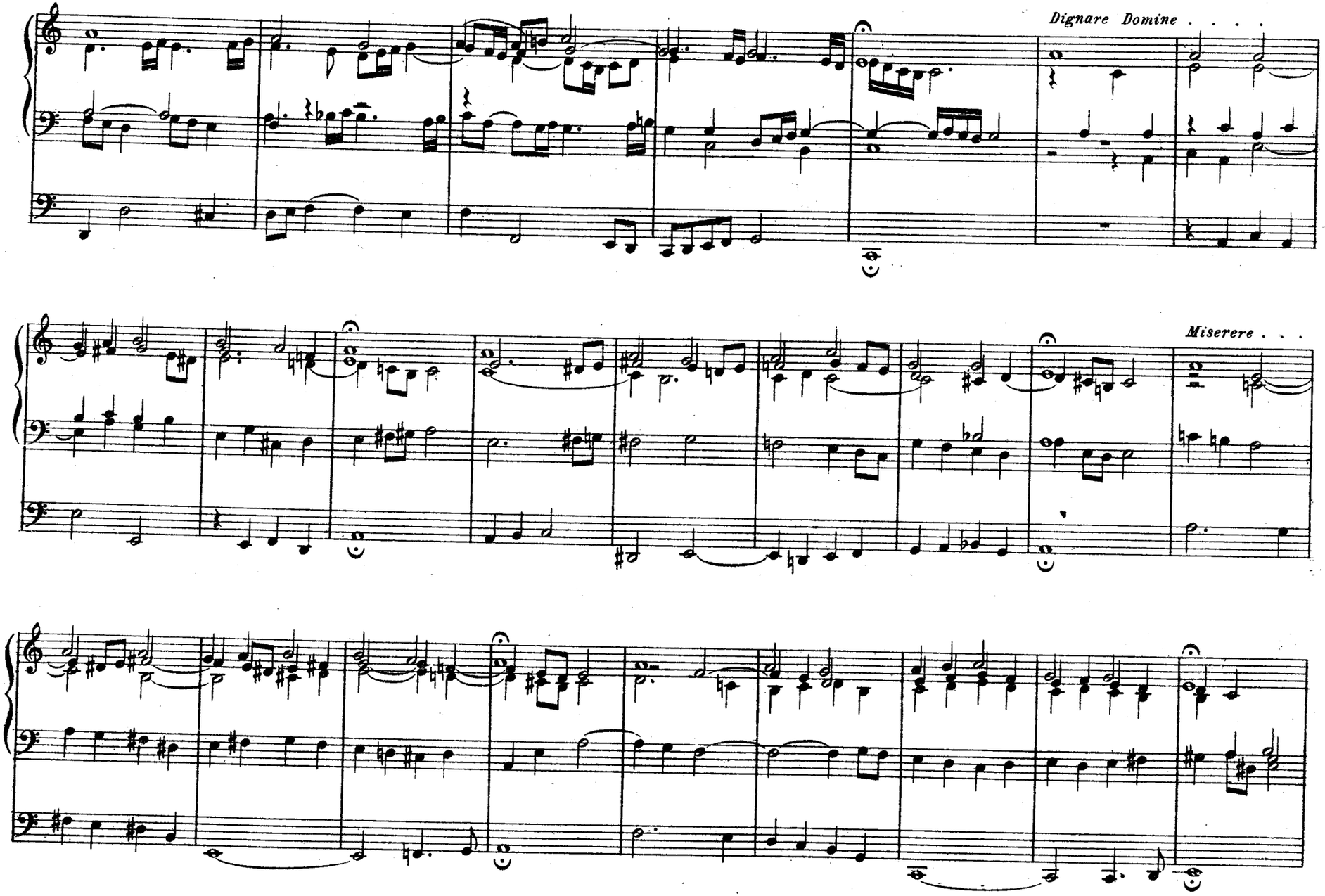



Sanctus
Sanctus
Sanctus deus Sabaoth
(Variations pour les versets suivants)
Tu Rex . . . . . .


Tu ad dexteram . . . .

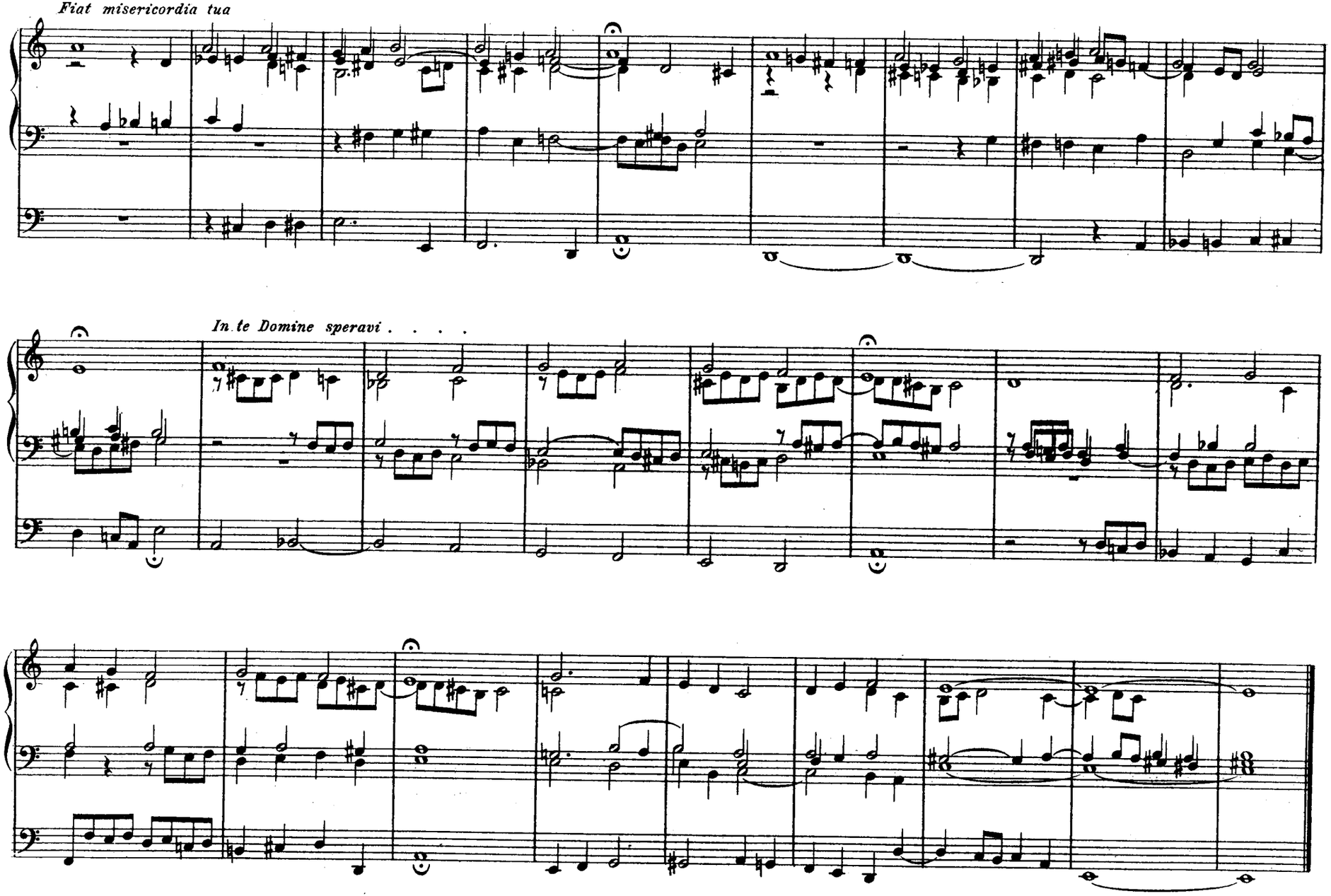

Te ergo quaesumus . . . .
Æterna fac . . .
Salvum fac populum . . . .


Et rege eos . . . .
Per singulos dies . . . .

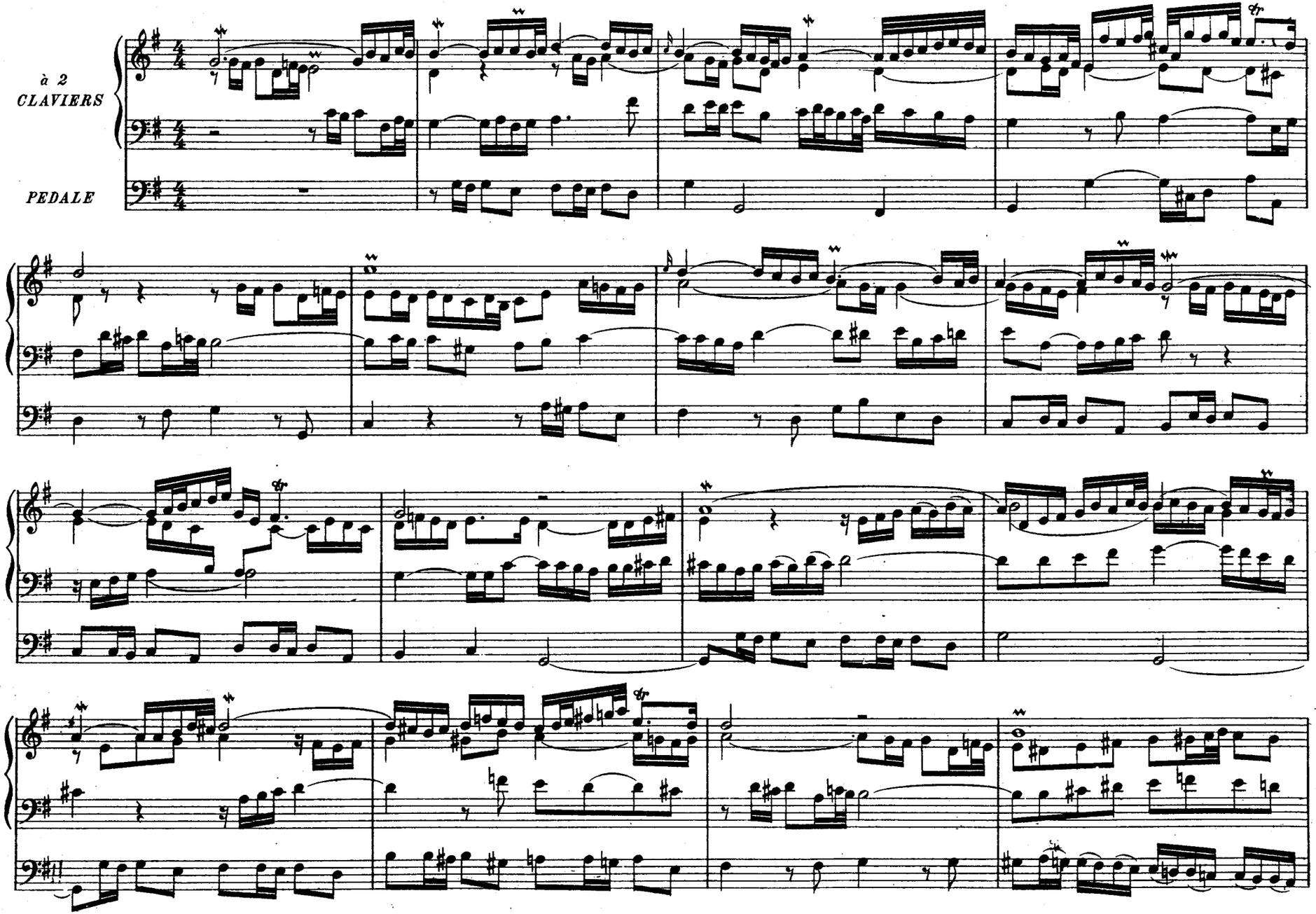

Dignare Domine . . . .
Miserere . . .

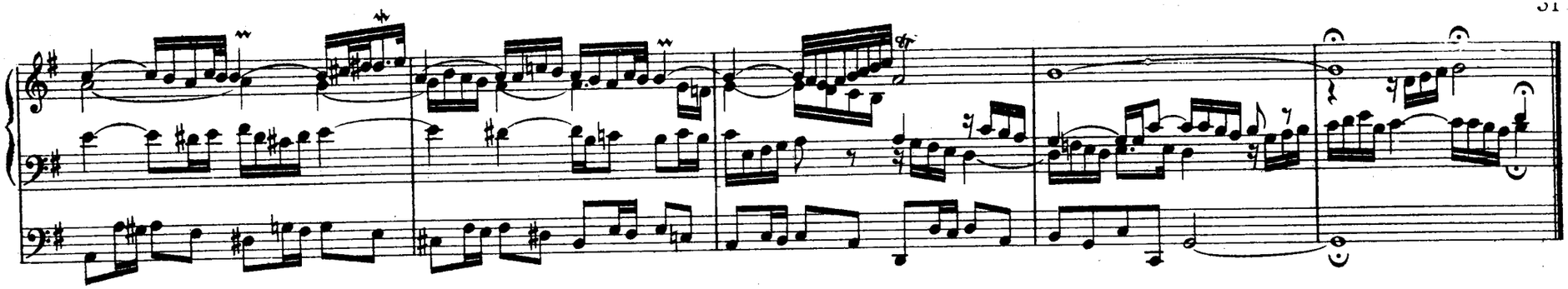
Fiat misericordia tua

In te Domine speravi . . . .

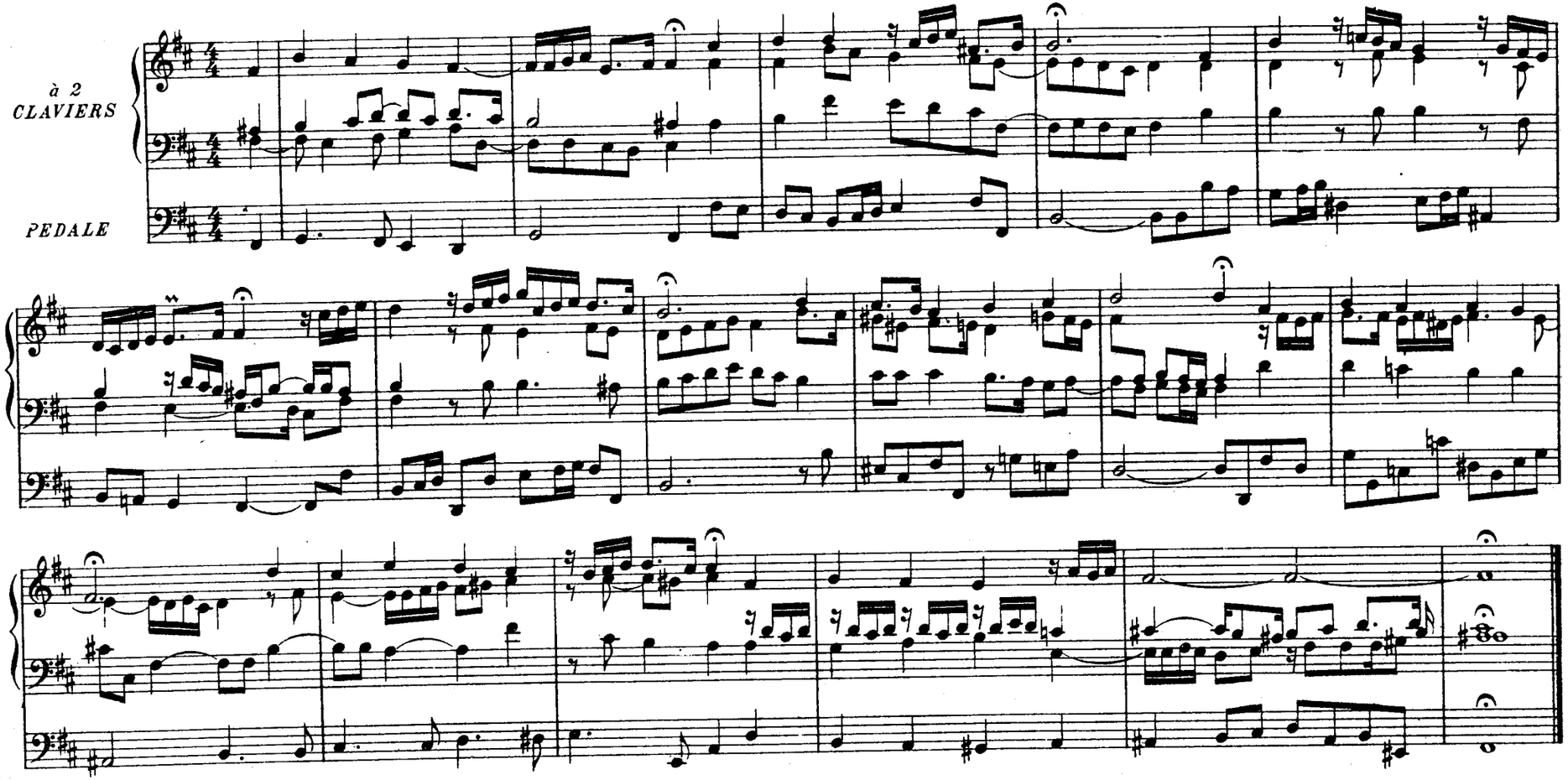


№ 26. — *O Seigneur, Jésus Christ, tourne-toi vers nous!* — Herr Jesu Christ, dich zu uns wend'!

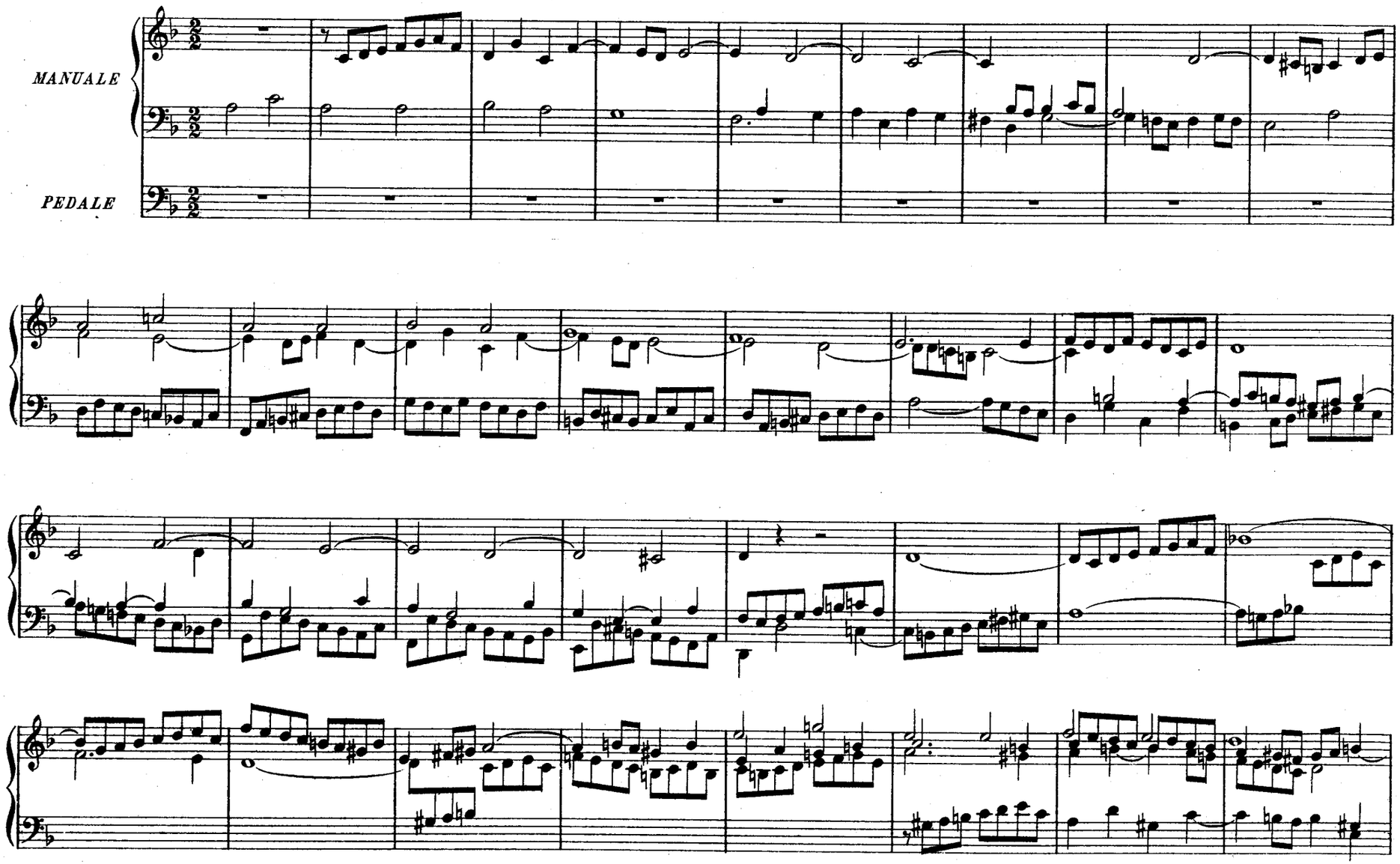


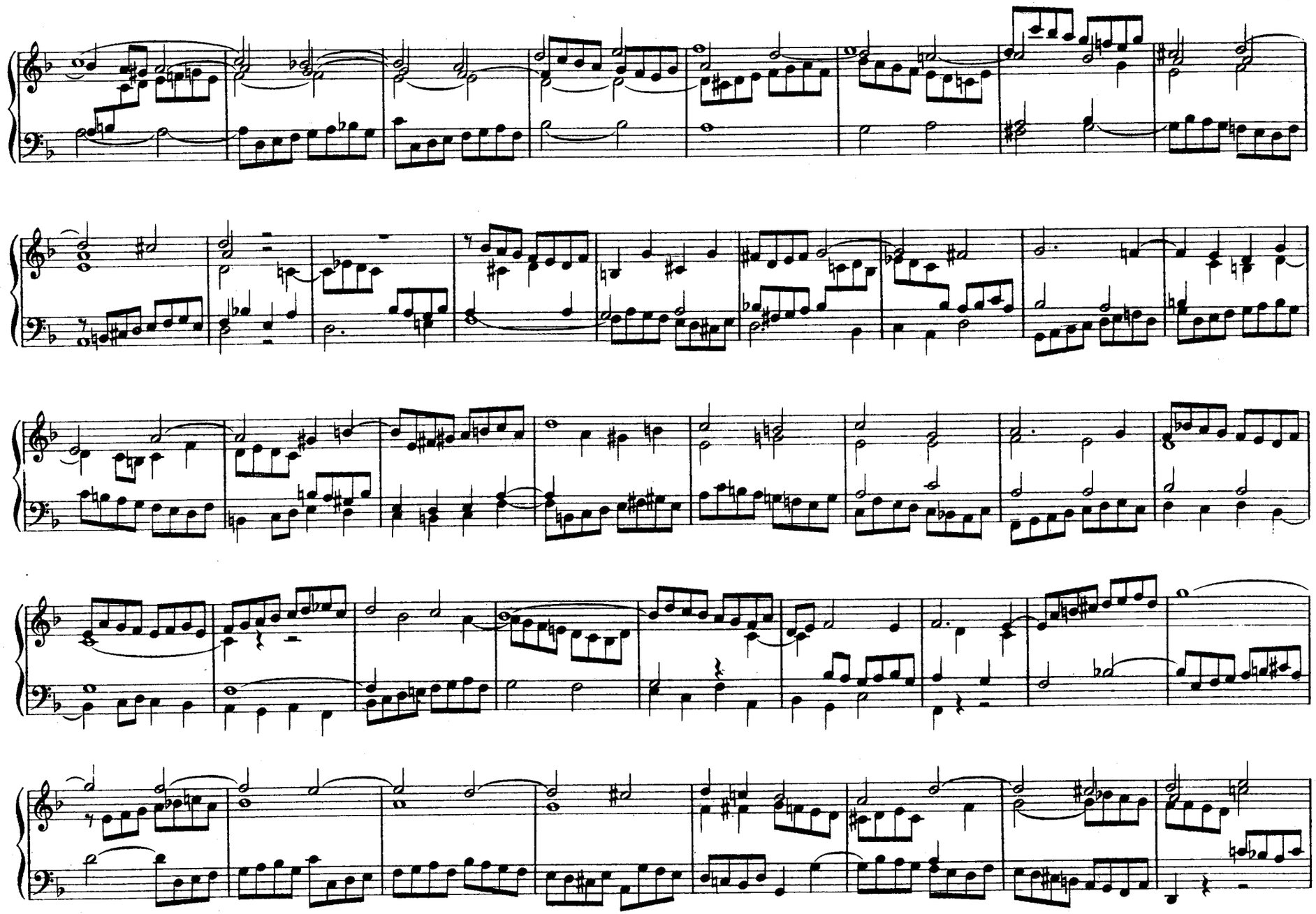


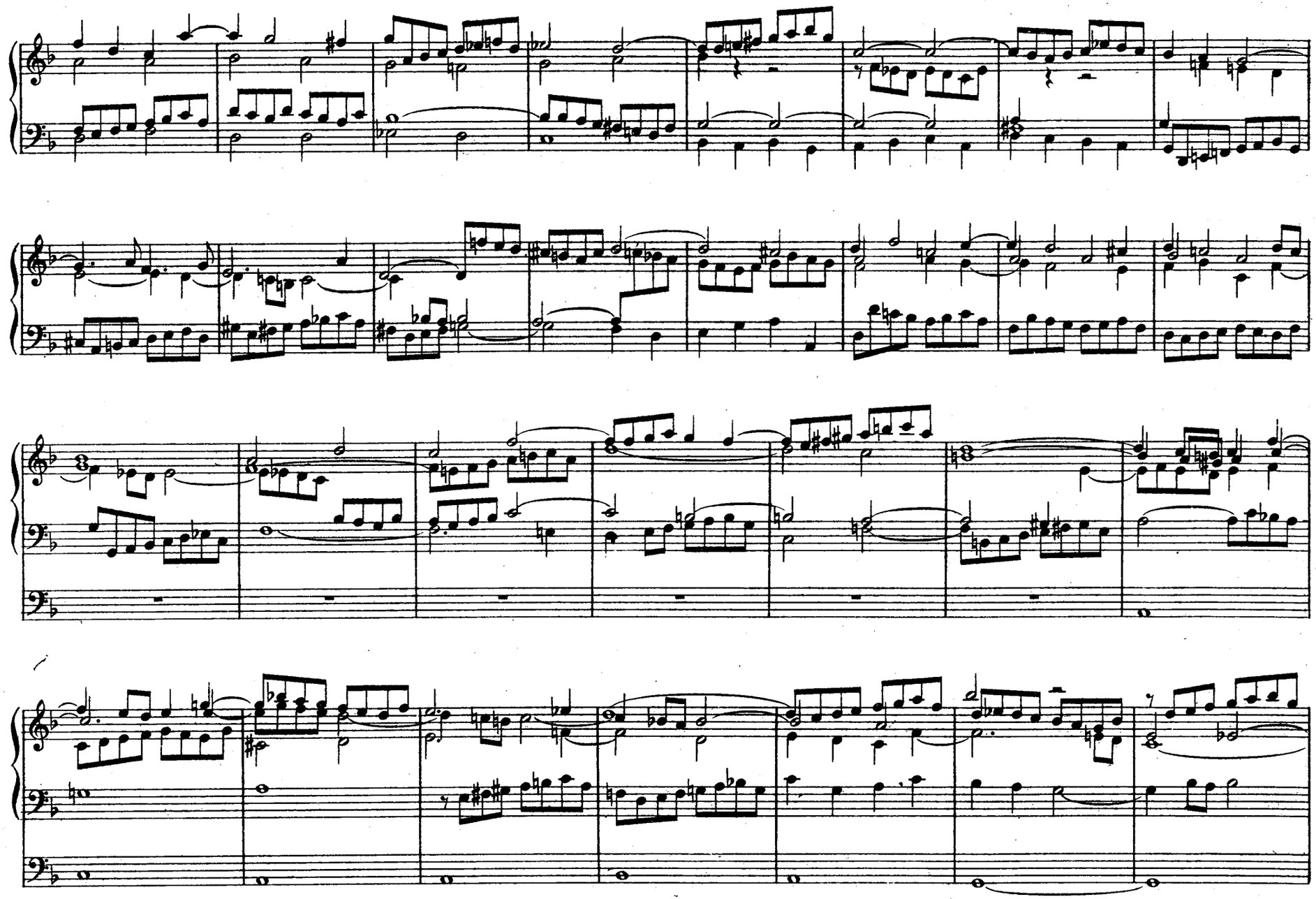
Nº 27. – *Je désire de tout cœur.* – Herzlich thut mich verlangen.

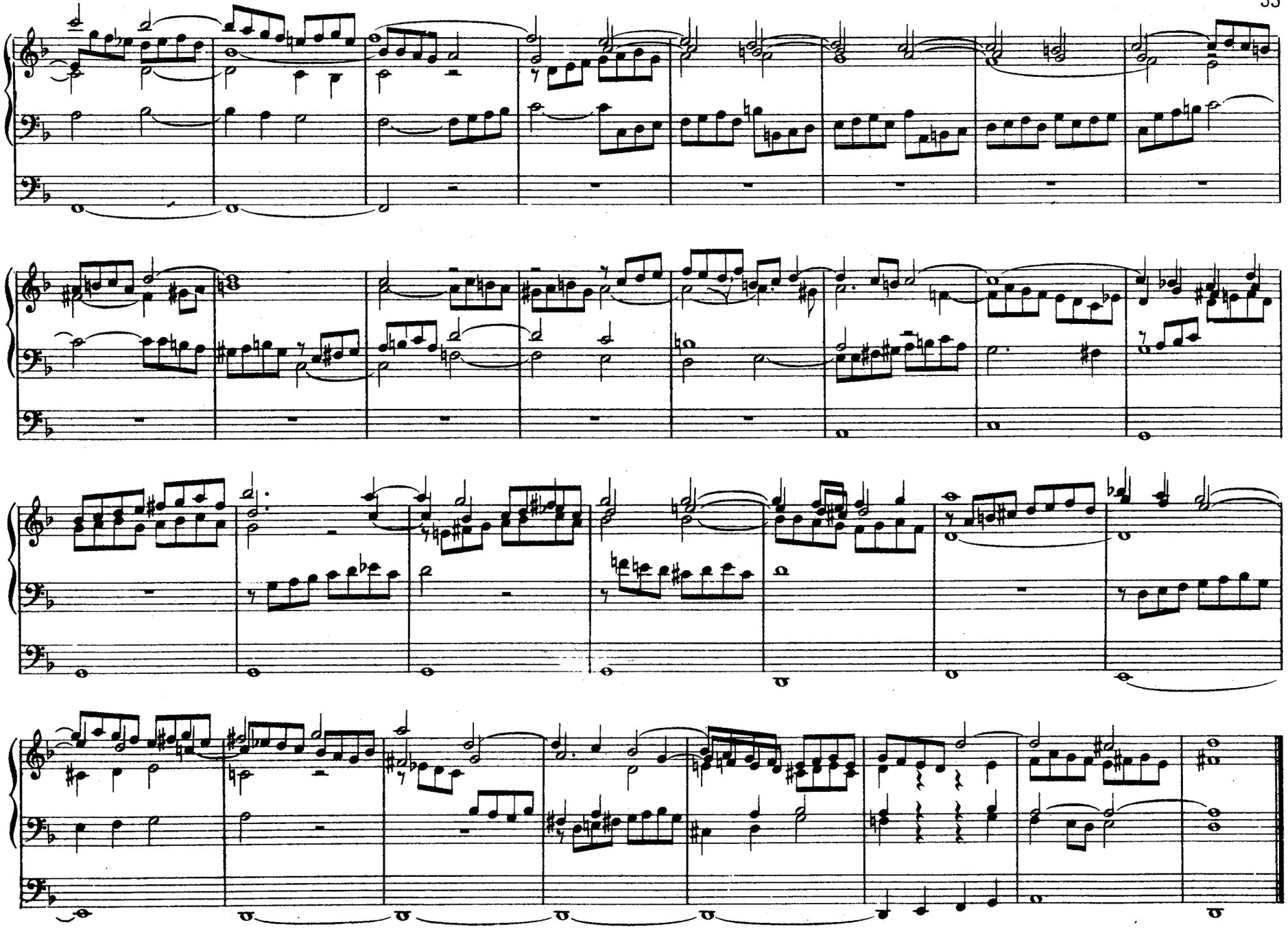


Nº 28. - FUGA SOPRA: Magnificat

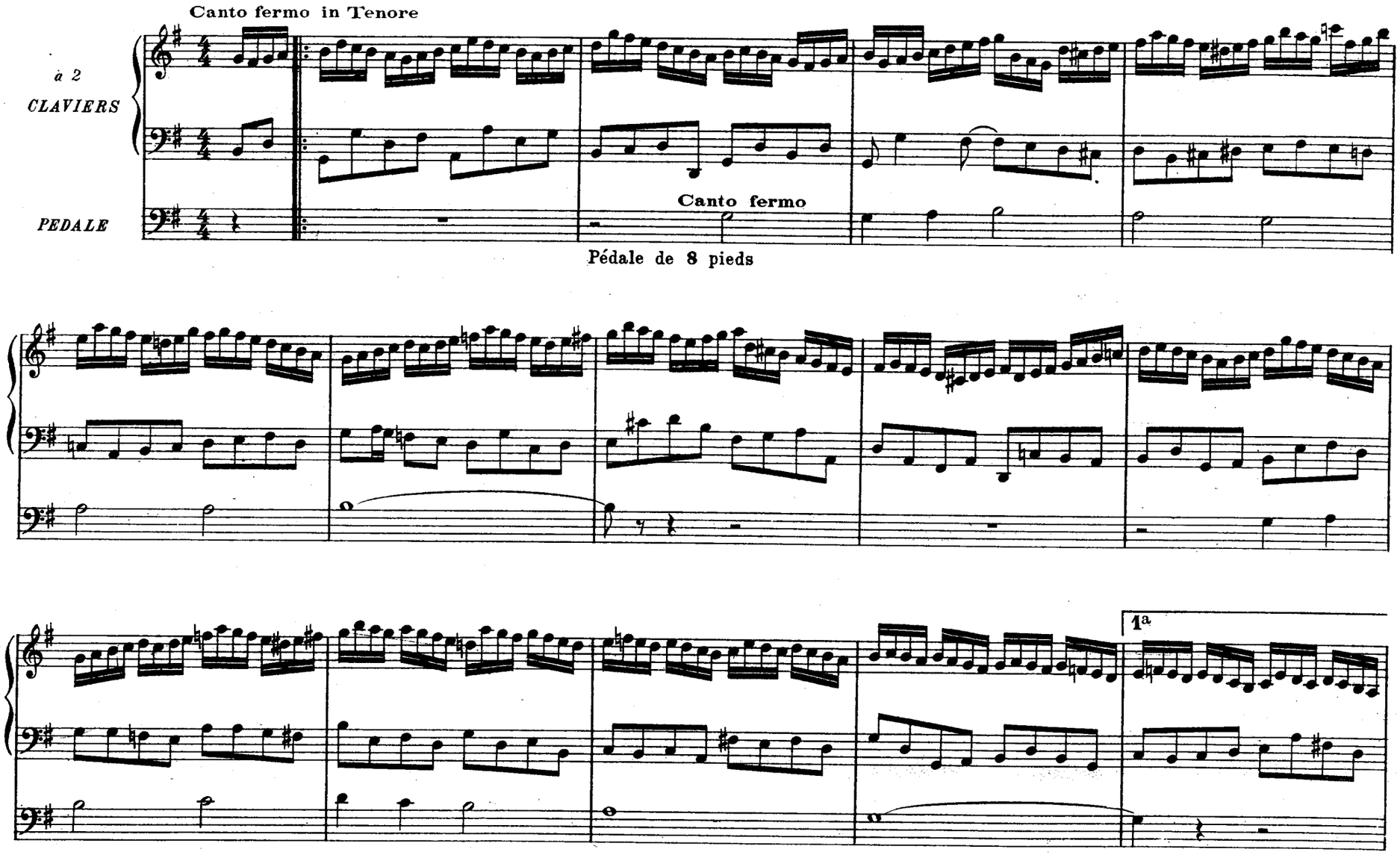


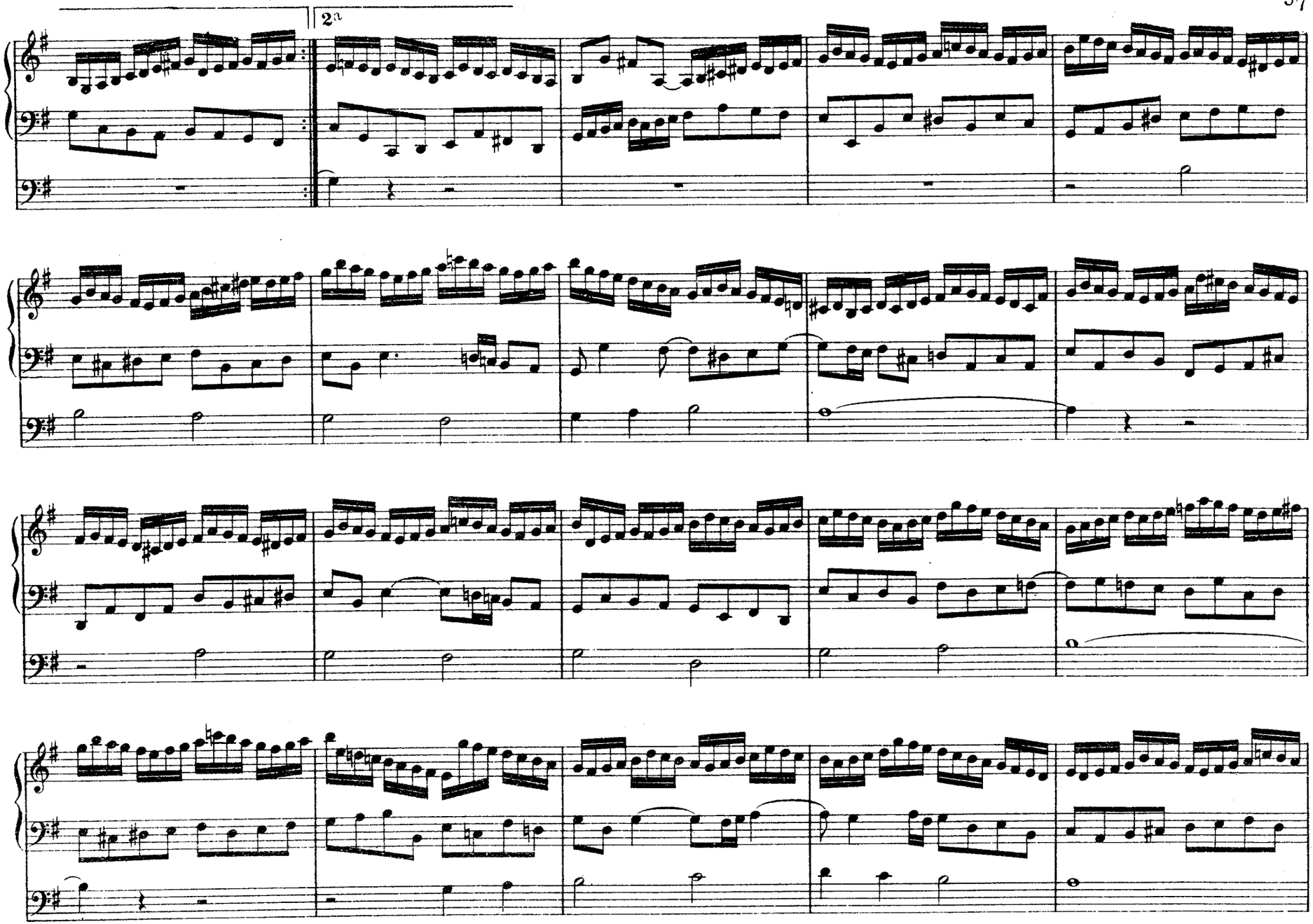






N° 29. – *Chrétiens réjouissez-vous maintenant.* ou: *L'heure est sûrement venue.*
Nun freut euch, lieben Christen g'mein. *oder:* Es ist gewisslich an der Zeit.

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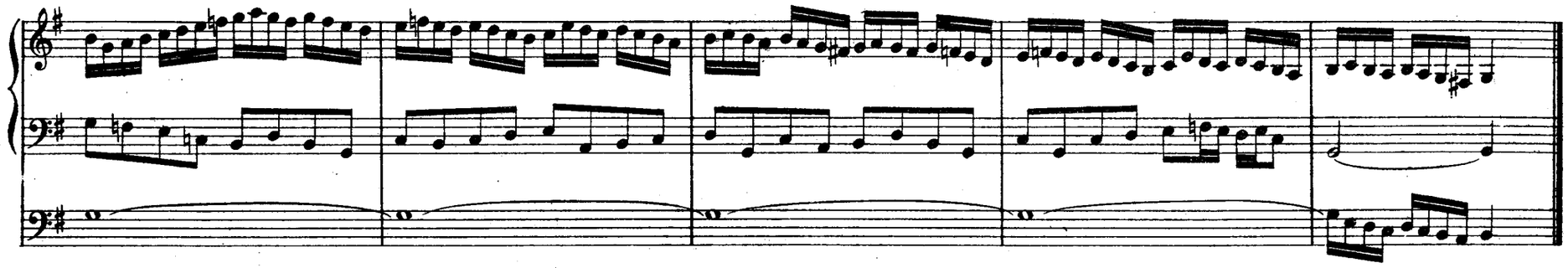
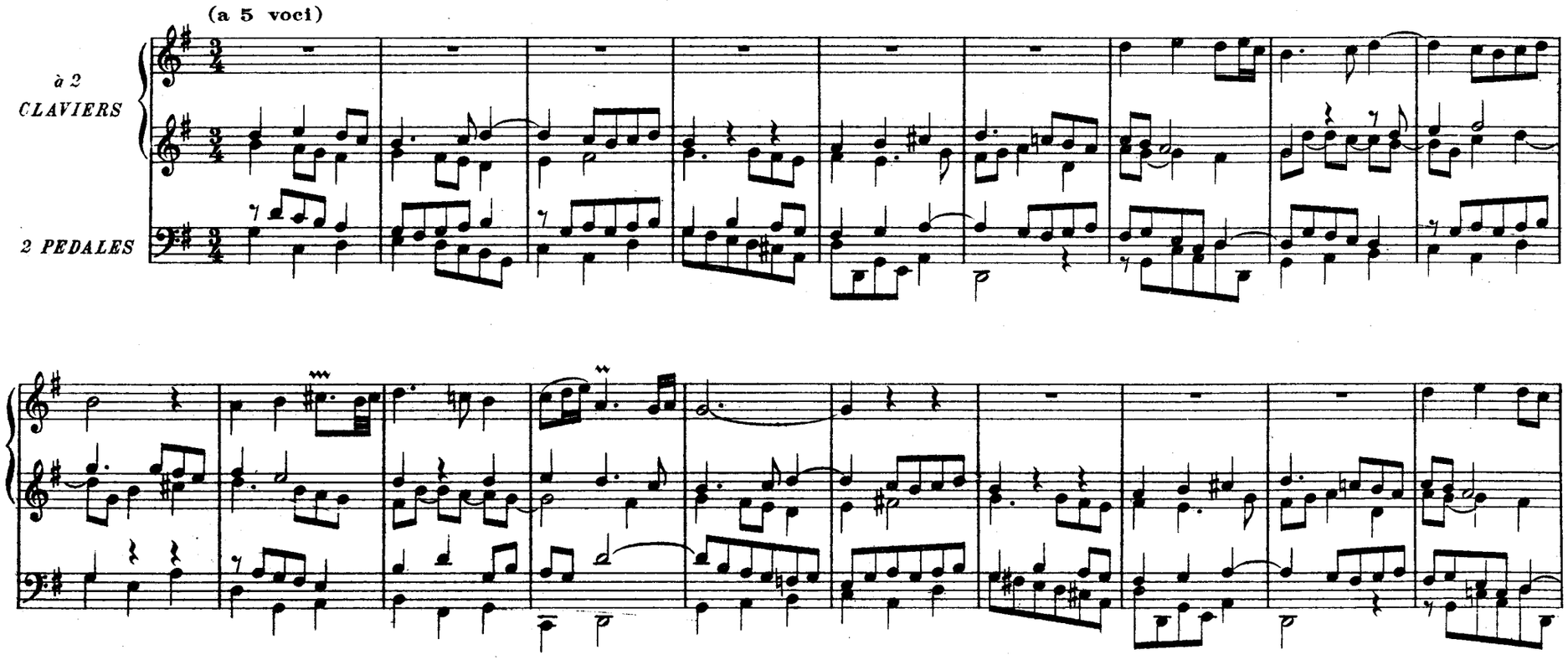
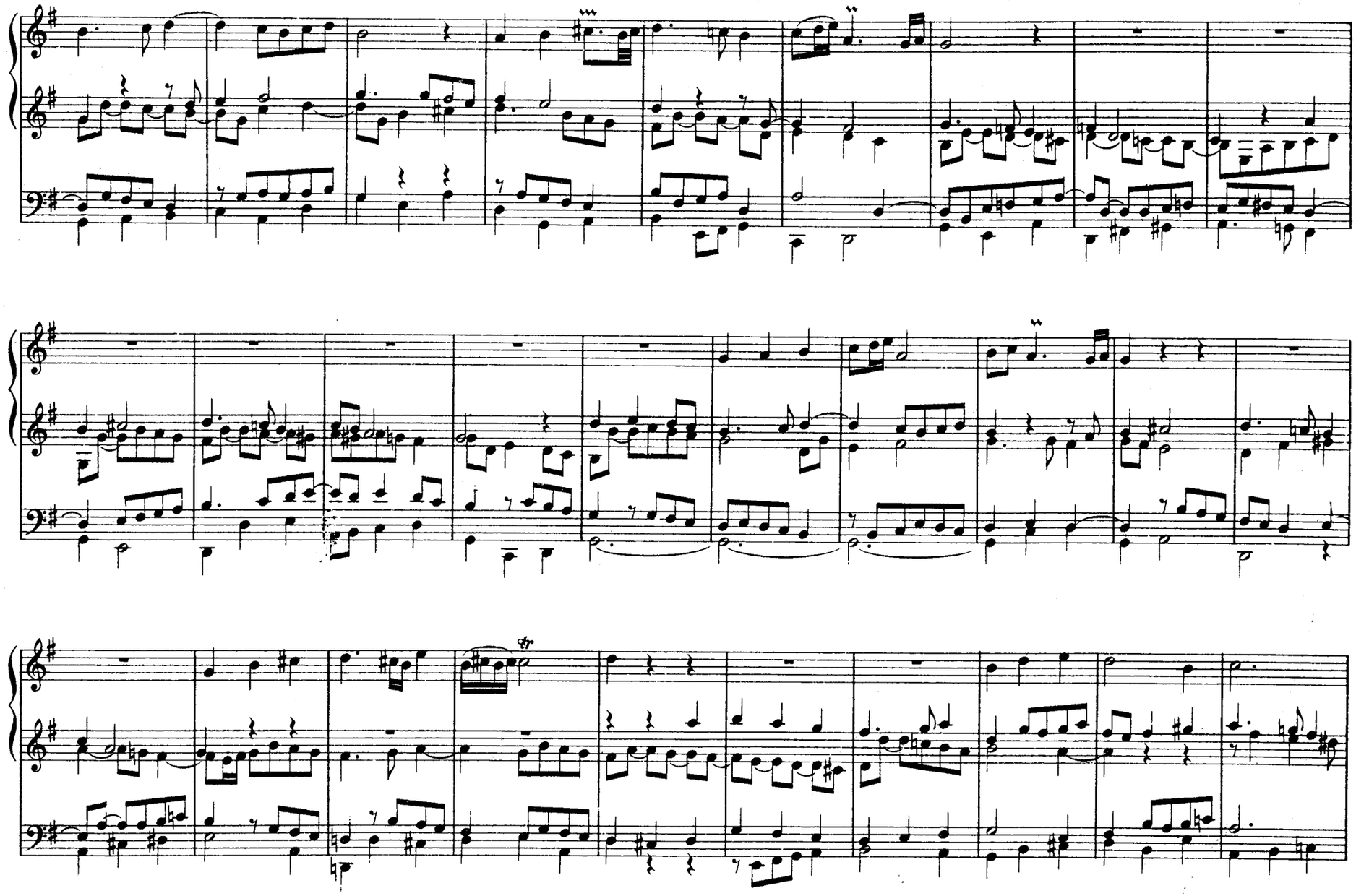
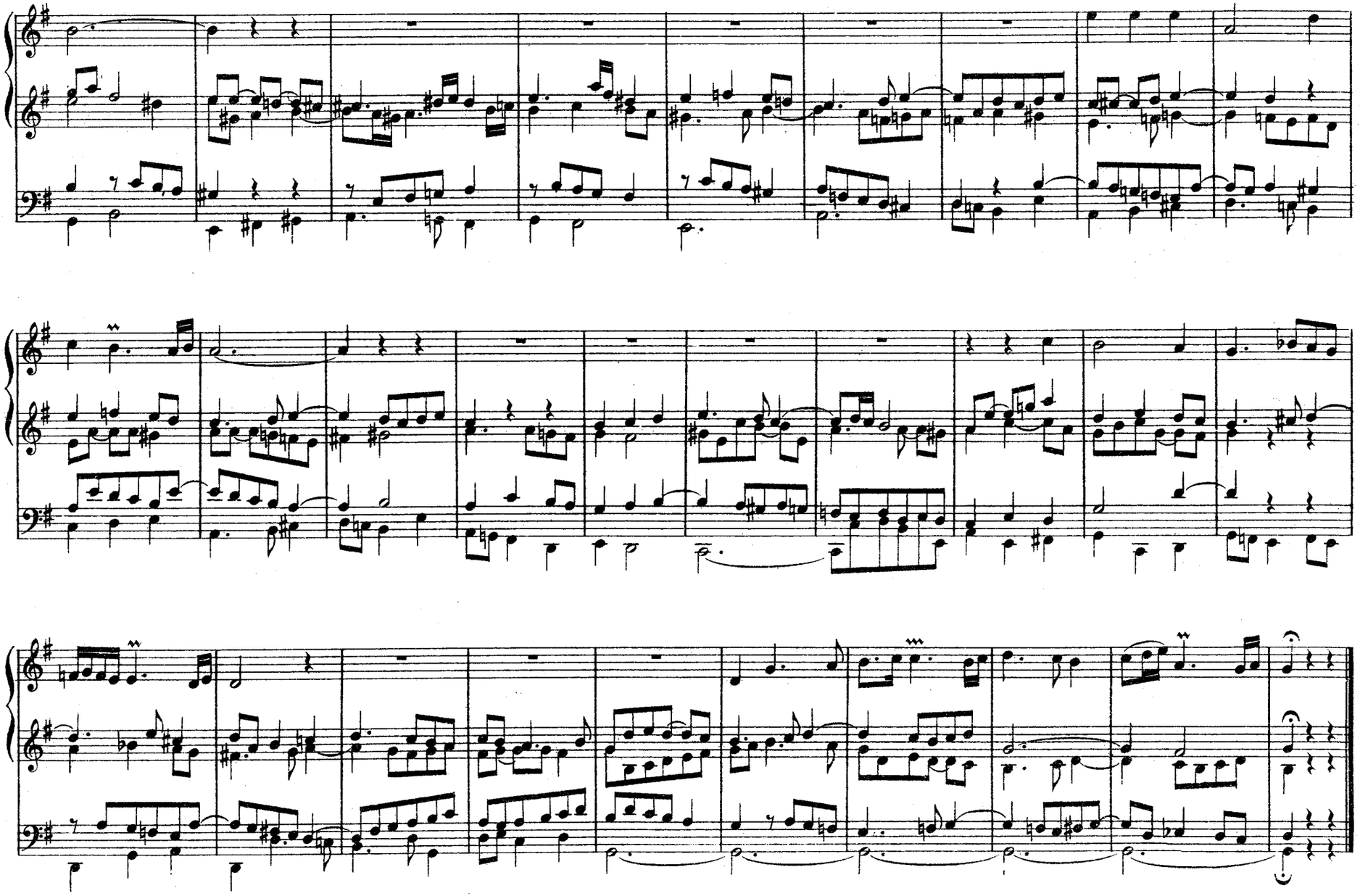


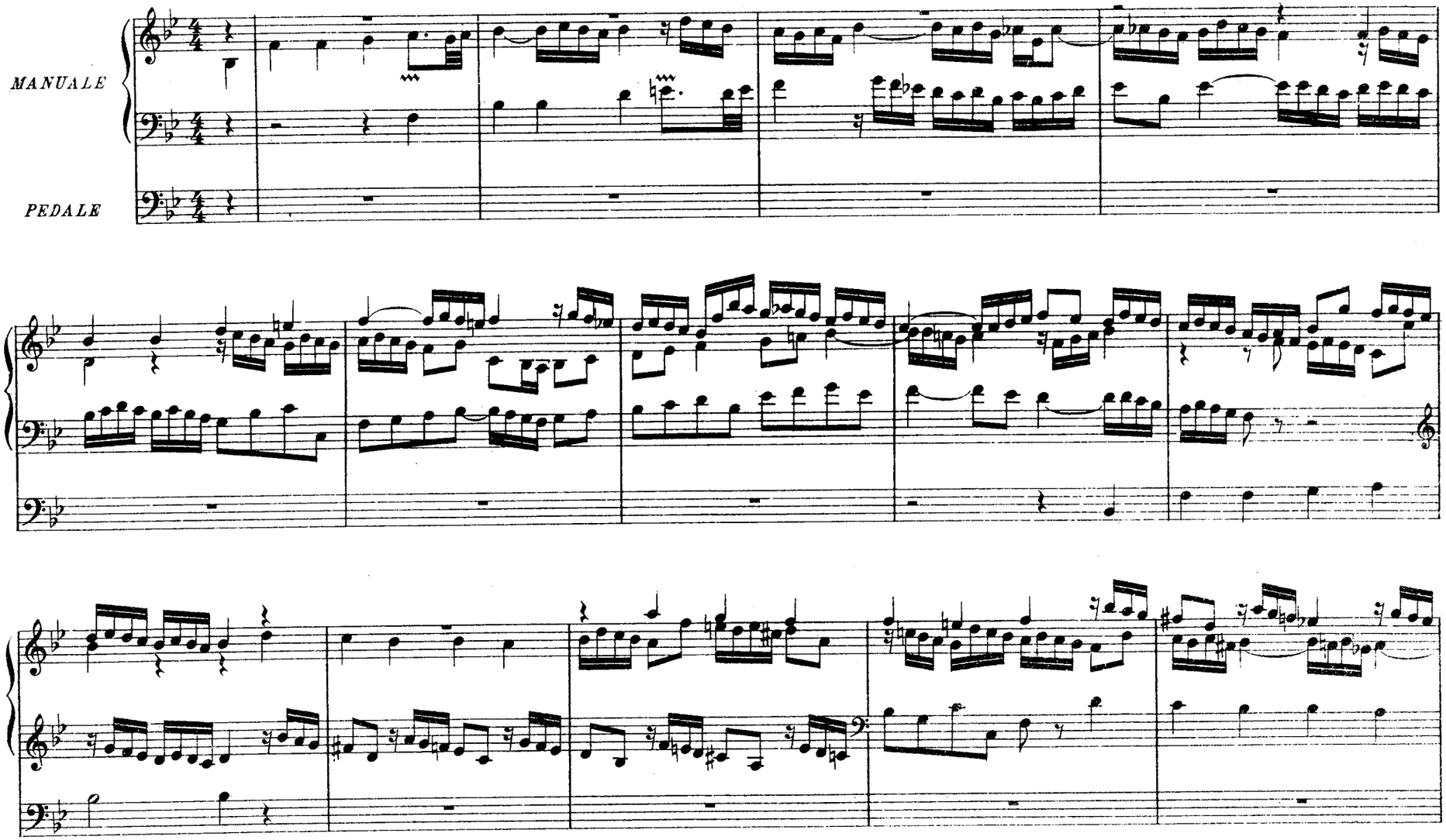
Nº 30. – *Sur les rives du fleuve en Babylone.* – **An Wasserflüssen Babylon.**

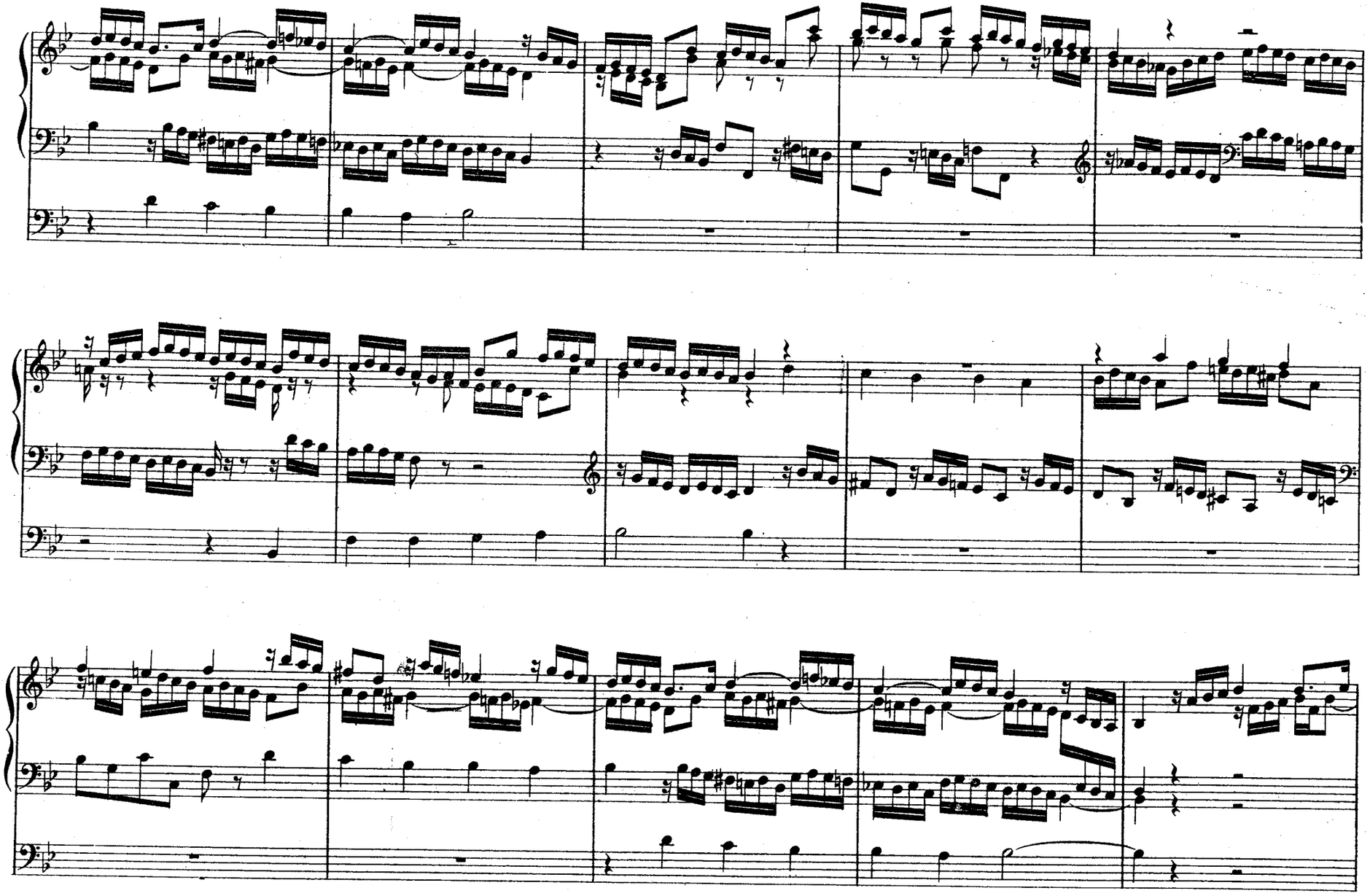


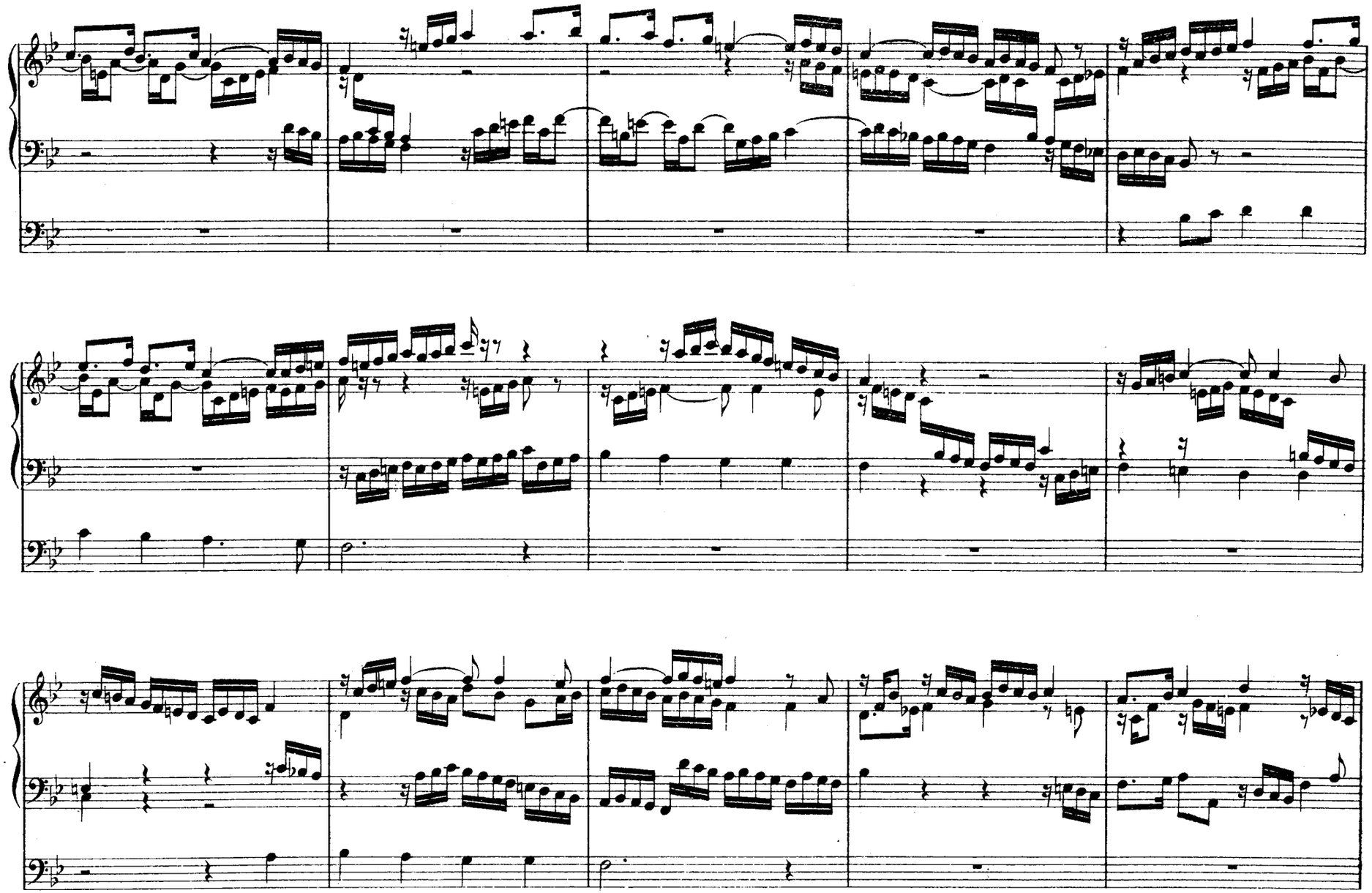


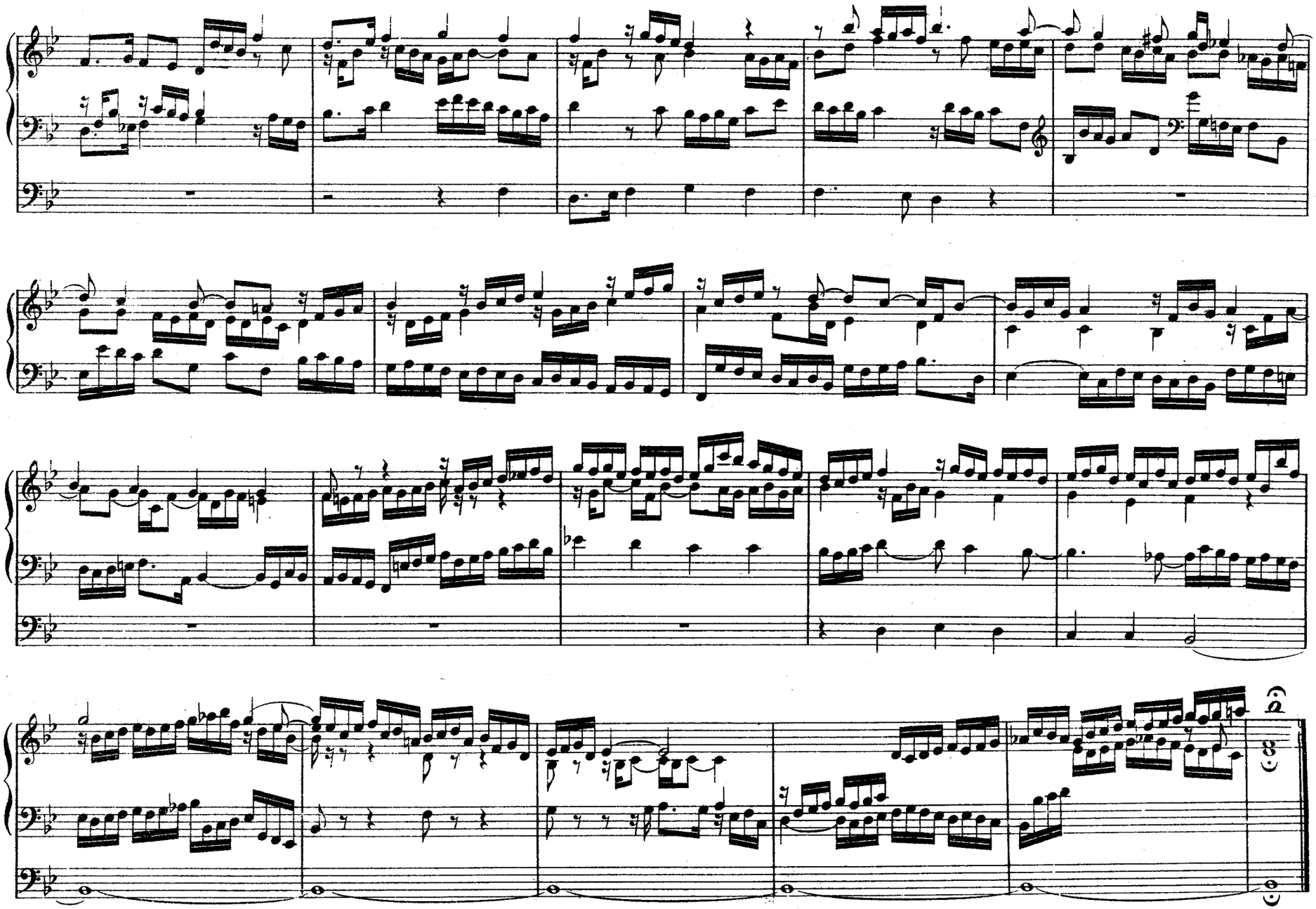


№ 31. – FANTASIA SUPER: *Je veux te dire adieu*. – Valet will ich dir geben.

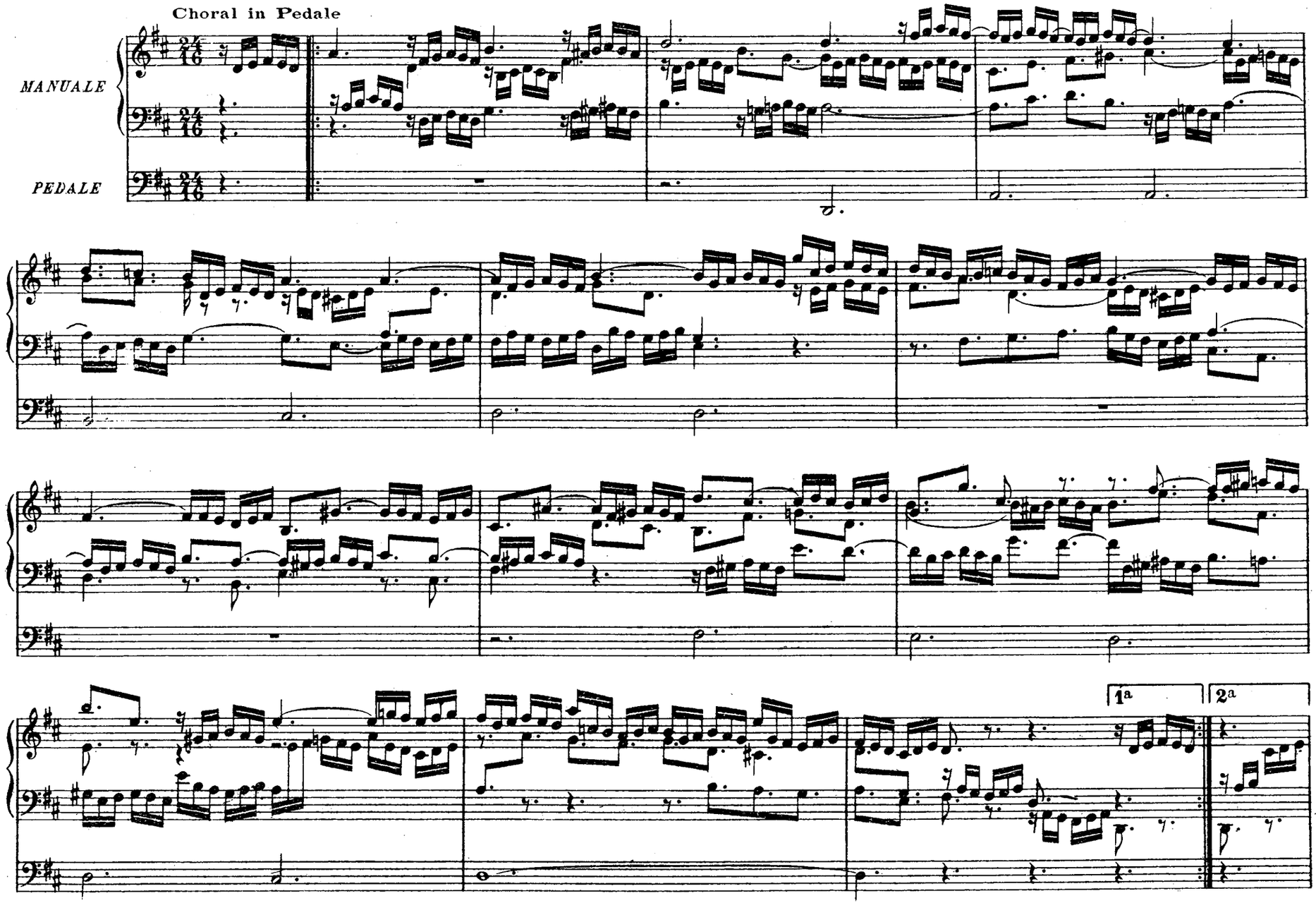


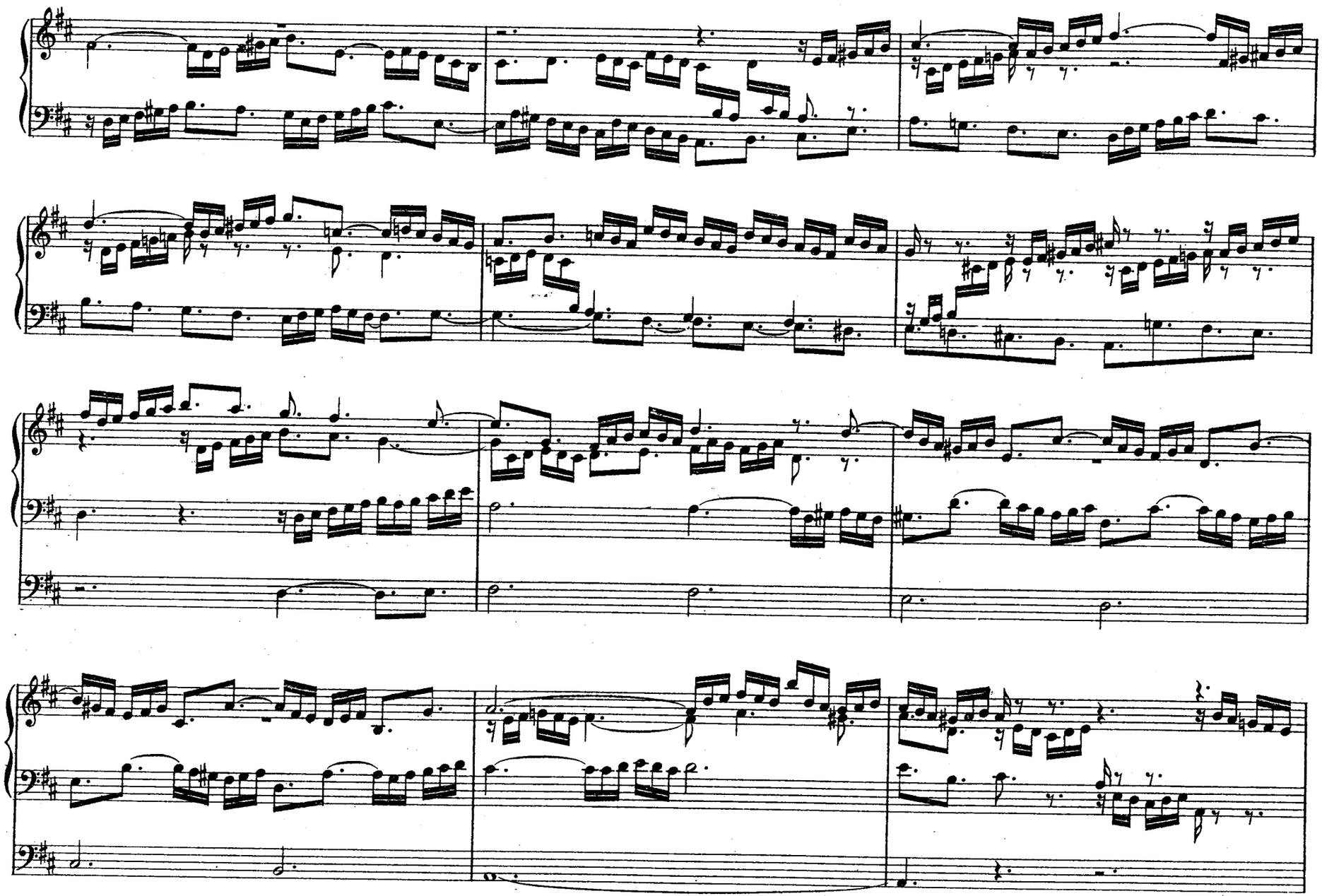


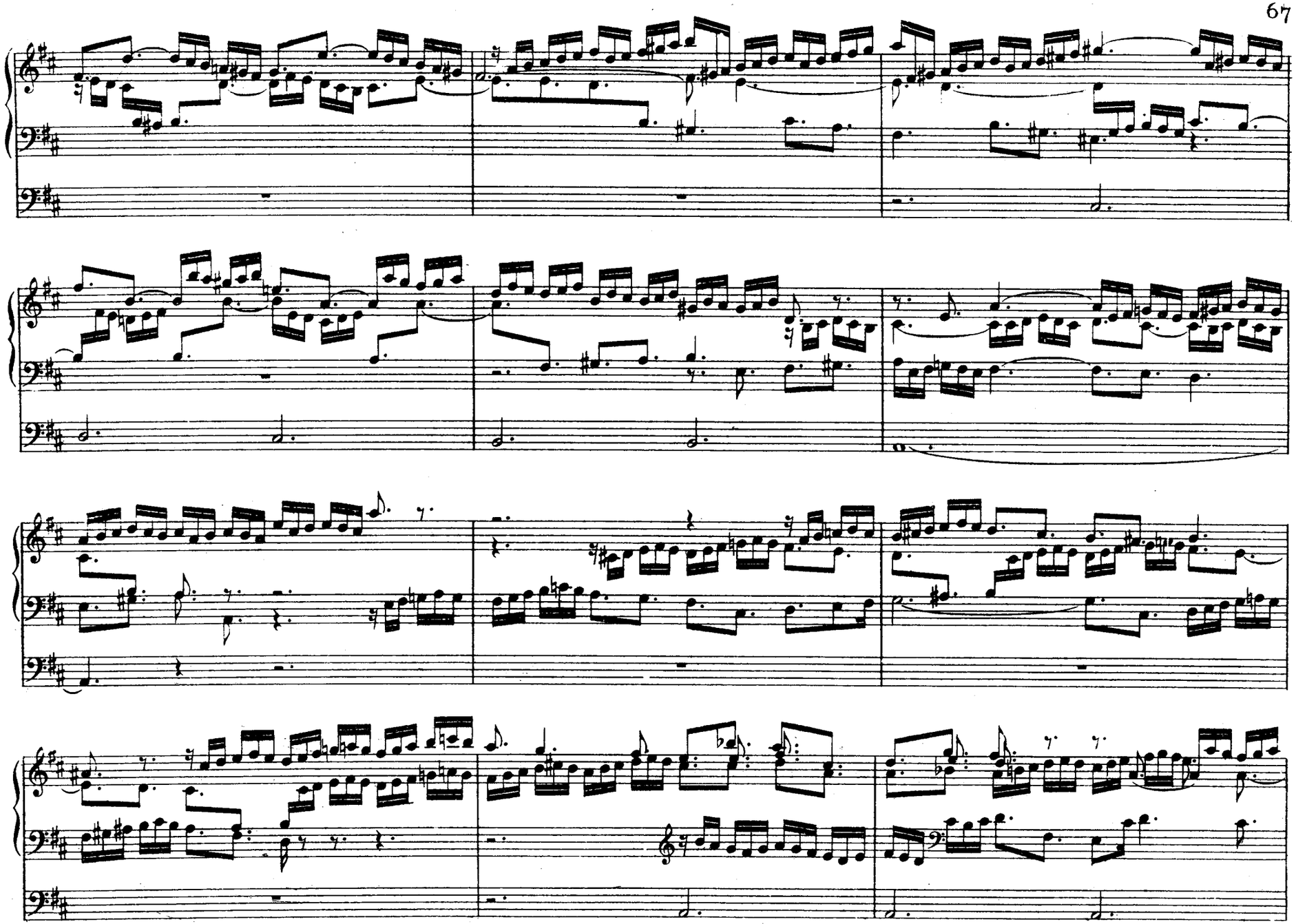


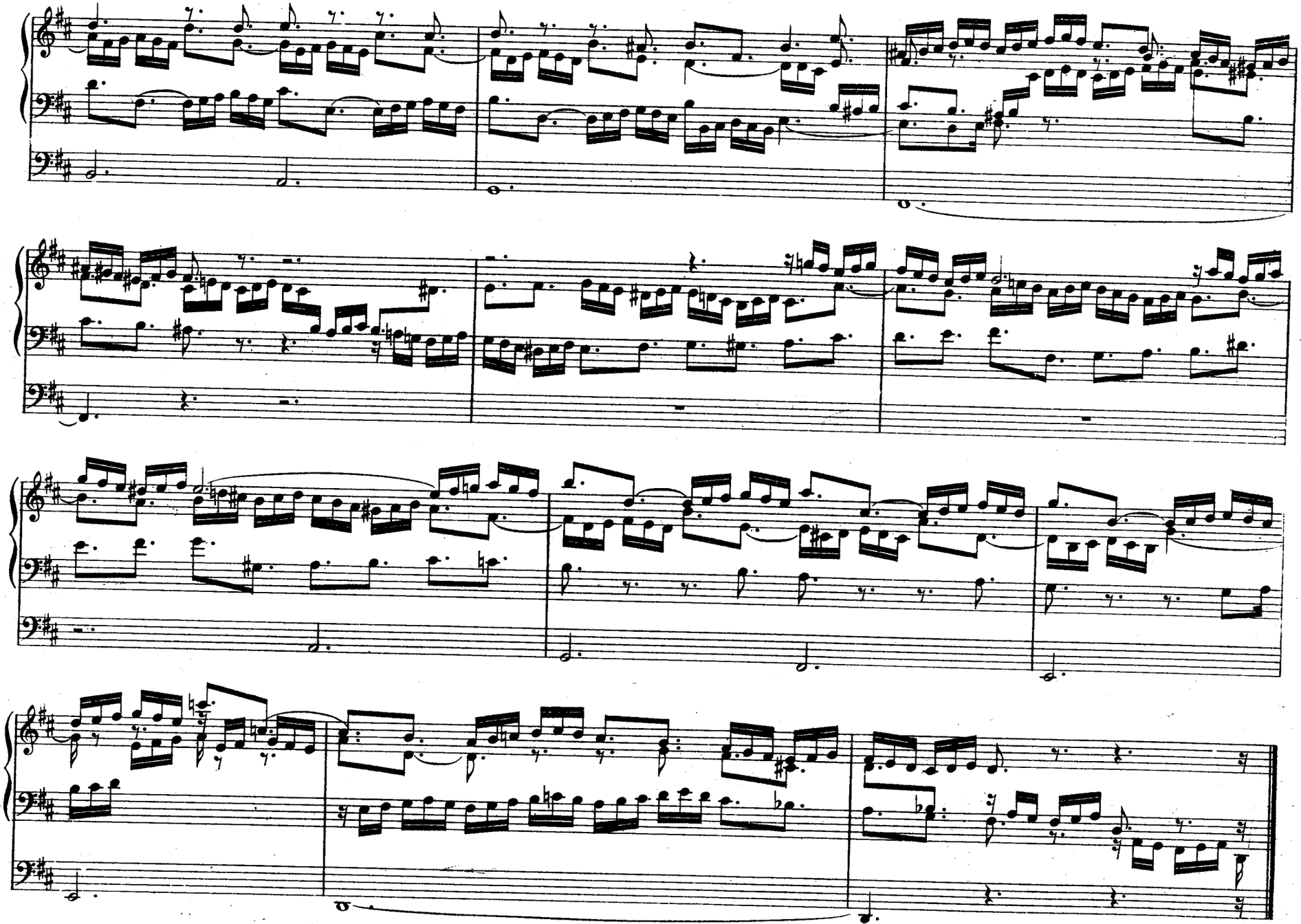


№ 32. *Je veux te dire adieu.* – Valet will ich dir geben.

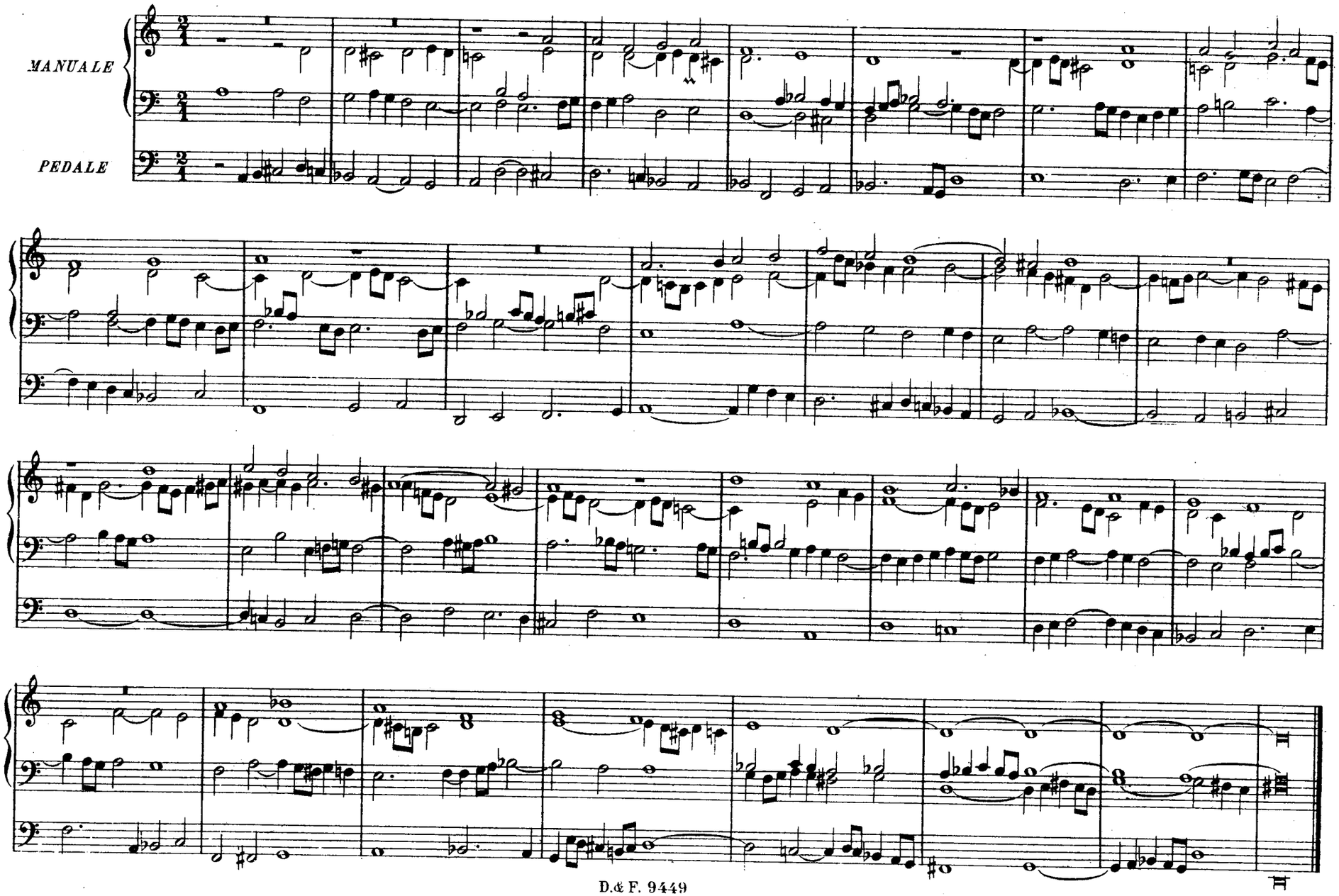








Nº 33. – *Notre Père qui êtes aux Cieux.* – Vater unser im Himmelreich.
(PATER NOSTER)

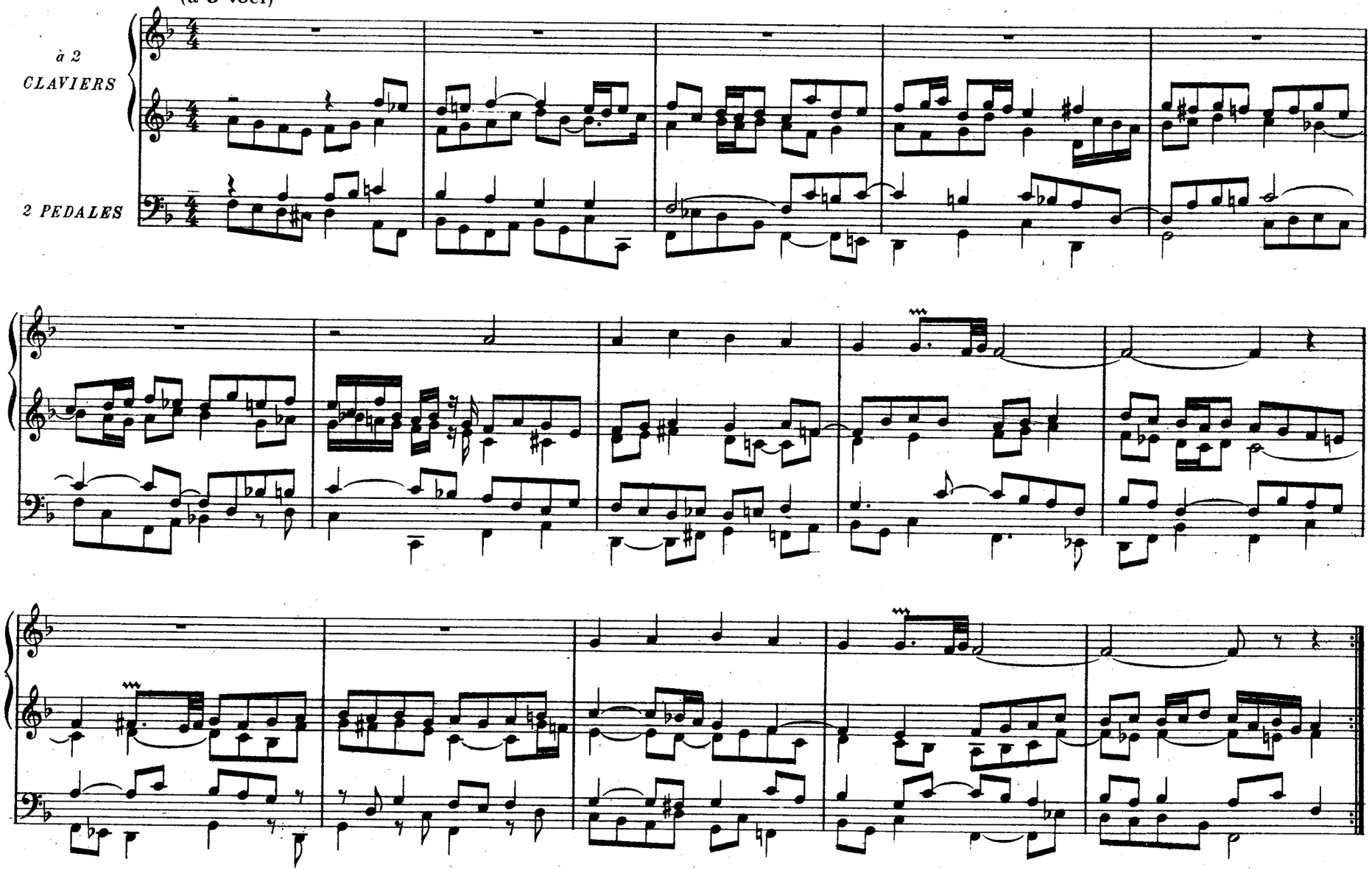


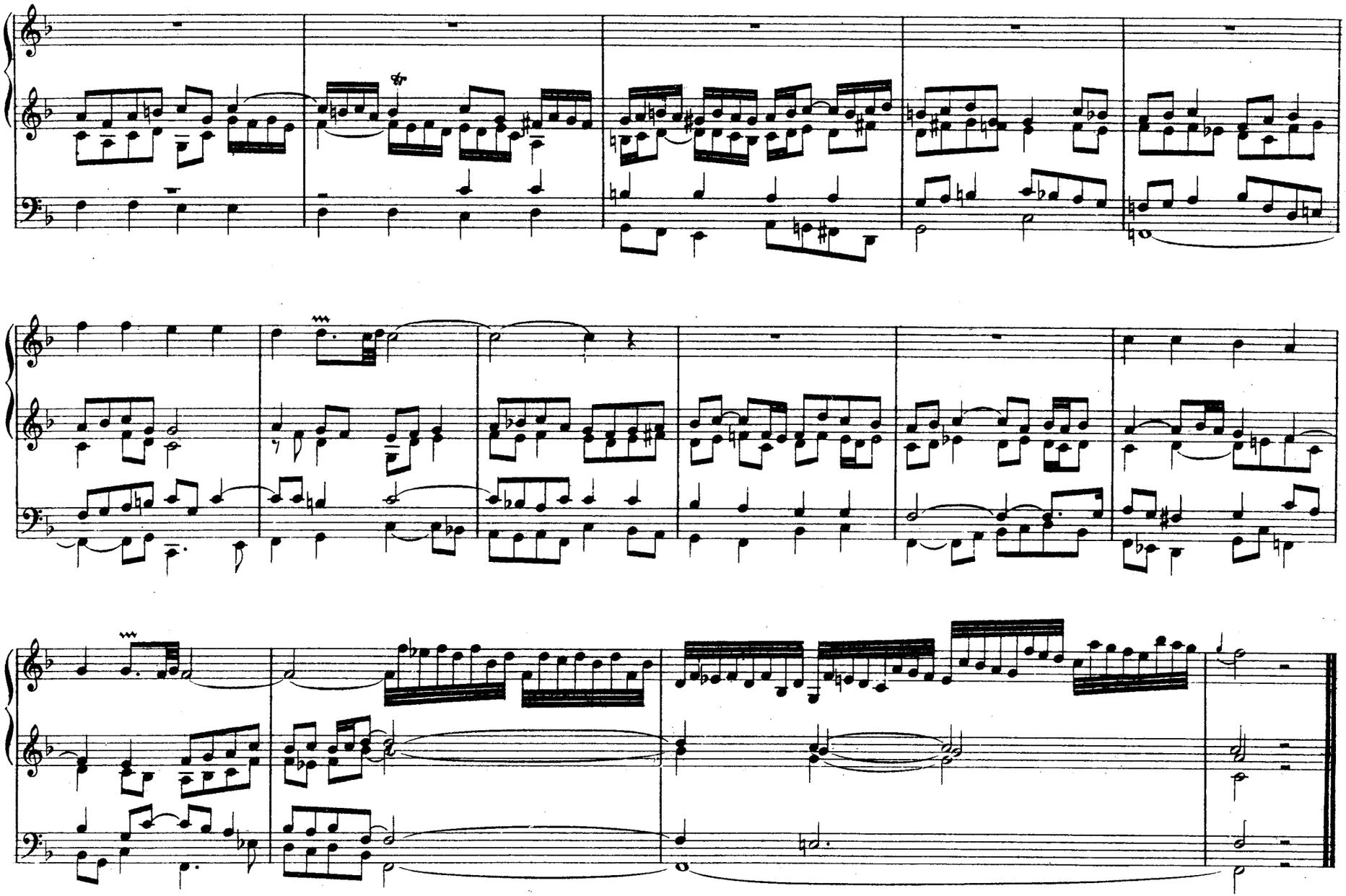
Nº 34. *Nous croyons tous en un seul Dieu (notre Père).* Wir glauben all' an einen Gott, Vater.

(a 5 voci)

à 2
CLAVIERS

2 PEDALES





Fin du 5e Cahier

Ch. Douin, gr. – Poinçons Durand & Cie

D.& F. 9449

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