

Œuvres complètes pour Orgue

de

J.-S. BACH

annotées et doigtées

par

MARCEL DUPRÉ

**Vingt Chorals divers (L à W) - Treize
Chorals supplémentaires - Sinfonias des
29^e et 146^e Cantates.**

VOLUME XII. PRIX NET:

**PARIS - S. BORNEMANN - Éditeur
15, rue de Tournon.**

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J.-S. BACH

Jean-Sébastien BACH naquit à Eisenach en Mars 1685 (selon Spitta, vraisemblablement le 21 Mars du calendrier alors en usage en Allemagne, ce qui correspondrait au 31 Mars de notre calendrier).

Il fut nommé :

en 1706 : Organiste à Arnstadt,

en 1707 : Organiste à Mühlhausen,

en 1708 : Organiste à Weimar,

en 1717 : Maître de Chapelle à Cöthen,

en 1723 : Cantor de Saint-Thomas, à Leipzig, poste qu'il occupa jusqu'à sa mort.

Il mourut à Leipzig le 28 Juillet 1750.

PRÉFACE

J'ai d'abord préparé cette édition des œuvres d'orgue de J.-S. BACH pour moi-même au cours de longues années. Elle m'a considérablement aidé dans mon travail, et c'est dans l'espoir qu'elle aidera à leur tour les étudiants organistes que je la publie aujourd'hui.

Ils y trouveront des indications précises concernant la technique sur laquelle reposent mon exécution et mon interprétation des œuvres d'orgue de J.-S. Bach.

A cet effet, j'énonce dans la Préface les règles générales d'exécution qui devront être assimilées une fois pour toutes au début (1).

Quant aux indications de détail particulières à chaque œuvre, elles accompagneront au fur et à mesure le texte musical et porteront sur les points suivants :

1^o mouvement métronomique;

2^o registration;

3^o claviers sur lesquels on doit jouer;

4^o valeur exacte à attribuer à chaque note;

5^o doigtés des mains et de la pédale;

6^o analyse thématique des pièces de forme fuguée;

7^o texte littéraire sur lesquels les Chorals-Préludes sont basés.

J'ai divisé les œuvres d'orgue en 12 volumes en les groupant d'une façon aussi claire et aussi pratique que possible. L'ordre adopté par Bach lui-même a été respecté pour les grandes séries de Chorals, pour les Sonates et les Concertos.

A ces œuvres d'orgue ont été ajoutées, à la fin du dernier volume, mes deux transcriptions pour orgue des Sinfonias de la 29^e et de la 146^e Cantates écrites par Bach pour orgue et orchestre.

Voici l'ordre et le contenu des volumes :

Livre I : 9 Préludes et Fugues (classés par tonalité, de ut à mi mineur);

Livre II : 8 Préludes et Fugues (classés par tonalité, de fa mineur à si mineur);
Passacaille et Fugue;

Livre III : 3 Fantaisies et Fugues;
5 Toccatas et Fugues;

Livre IV : 6 Sonates en Trio;

Livre V : 8 Petits Préludes et Fugues;
3 Préludes;
9 Fugues;
5 Fantaisies;

Livre VI : 4 Concertos;

2 Trios;

Pièces diverses

Livre VII : 45 Chorals du Petit Livre d'Orgue;

Livre VIII : 21 Chorals du Dogme en Musique
et

Prélude et Fugue en mi bémol;

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6 Partitas et Variations Canoniques ;

Livre XI : 32 Chorals divers (A à J);

Livre XII : 20 Chorals divers (L à W);
13 Chorals supplémentaires;
Sinfonia de la 29^e Cantate;
Sinfonia de la 146^e Cantate.

RÈGLES GÉNÉRALES D'EXÉCUTION

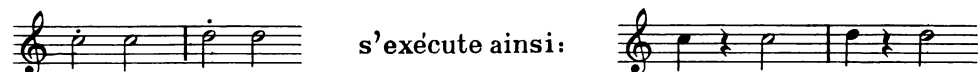
L'exécution des œuvres d'orgue de Bach exige l'observance exacte des valeurs de notes qui seule assure la clarté indispensable pour faire tout percevoir dans une musique aussi polyphonique.

L'intervalle de temps compris entre deux notes détachées ou répétées doit être aussi rigoureusement mesuré qu'un silence imprimé. Ces notes seront, selon les cas, diminuées de la moitié, du tiers ou du quart de leur valeur.

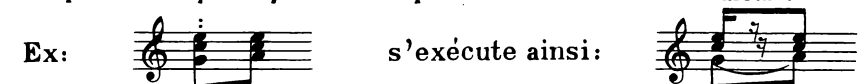
SIGNES D'INTERPRÉTATION

Un ensemble de signes conventionnels a été conçu pour préciser l'exécution. En voici le sens :

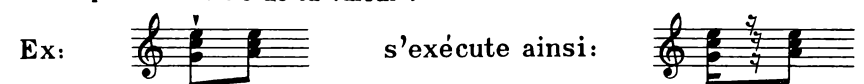
1^o le point qui surmonte une note indique qu'elle n'a que la moitié de sa valeur;

Ex:  s'exécute ainsi:

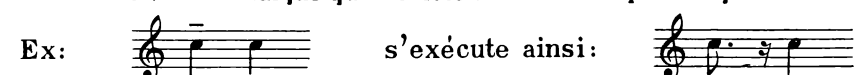
2^o deux ou plusieurs points superposés : concernant deux ou plusieurs voix et placés sur la même portée indiquent que ces voix perdent la moitié de leur valeur :

Ex:  s'exécute ainsi:

3^o la virgule verticale concernant tout un accord sur la même portée indique également que cet accord perd la moitié de sa valeur :



Ex:  s'exécute ainsi:



4^o le tiret horizontal indique qu'une note ou un accord perd le quart de sa valeur :

Ex:  s'exécute ainsi:



(1) Ma « Méthode d'Orgue », publiée par Alphonse Leduc à Paris, en 1927, contient en 2^e partie l'ensemble des règles d'exécution à l'orgue, avec exemples tirés de l'œuvre de J.-S. Bach.

5° le trait oblique / indique une suppression. Placé tantôt au-dessus d'une note précédemment liée, tantôt au-dessus du point d'une valeur pointée, il annule la liaison ou le point :



Ex:  s'exécute ainsi: 

Ex:  s'exécute ainsi: 


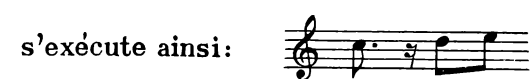
6° le trait oblique entre parenthèses (/) coupe une tenue pendant la durée d'une « unité de valeur ». (On appelle « unité de valeur » la valeur la plus brève qui revient le plus grand nombre de fois dans un morceau). Ce trait (/) se rencontre lorsqu'il s'agit d'assurer la répétition d'un unisson :



Ex:  s'exécute ainsi: 

7° le petit trait vertical entre deux notes | indique une interruption plus courte que l'unité de valeur. On le trouve également lorsqu'il s'agit d'assurer la répétition d'un unisson :

Ex:  s'exécute ainsi: 

8° le point d'orgue ⌣ qui se trouve dans les Chorals n'interrompt nullement la continuité du rythme. Il indique seulement un silence d'une « unité de valeur » à la voix à laquelle le Choral est confié :

Ex:  s'exécute ainsi: 

9° dans un morceau de rythme ternaire, tout passage noté en valeurs binaires pointées (Ex: ) doit être exécuté en valeurs ternaires (soit: )

10° une liaison peut être coupée (/) lorsqu'elle concerne deux notes liées placées sur deux portées différentes :



Mains :

Lorsque les signes : L J [] accompagnent un doigté, ils indiquent la main qui doit se charger de la voix d'alto.

Le signe L indique que la main droite doit prendre la voix d'alto, et le signe J qu'elle doit l'abandonner.

Le signe [indique que la main gauche doit prendre la voix d'alto, et le signe] qu'elle doit l'abandonner.

La liaison entre les chiffres désignant les doigtés indique, soit le glissando quand elle relie deux mêmes chiffres (2 — 2) , soit la substitution lorsqu'elle est placée entre deux chiffres différents surmontant la même note :

Ex: 

DOIGTÉS

Le trait placé après un chiffre indique la prolongation de la note qu'il surmonte :

Ex: 

Pédale :

Le signe ^ indique la pointe.

Le signe ∪ indique le talon.

Ces signes désignent le pied droit lorsqu'ils sont placés au-dessus de la portée et le pied gauche lorsqu'ils sont placés au-dessous.

Les signes ⌒ et ⌑ indiquent l'enjambement, c'est-à-dire le pied croisant posé en avant du pédalier.

Les signes ^ et ∪ indiquent le passage, c'est-à-dire le pied croisant posé en arrière du pédalier.

La liaison peut indiquer le glissando, ou la substitution :



^ — ^ glissando.



^ — ∪ substitution.



ORNEMENTS

Tout ornement doit être attaqué sur le temps même. Il ne doit *jamais* être attaqué avant le temps.



Les ornements que l'on rencontre dans Bach sont :

1° le Mordant  qui s'exécute ainsi: 



2° le Pincé  qui s'exécute ainsi: 

3° le Double  qui s'exécute ainsi: 

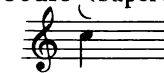

Lorsque la note initiale de ces ornements est précédée, dans le texte, de la même note, une répétition s'impose :

Ex:  s'exécute ainsi: 

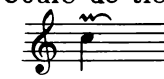

Mais si cette note est liée, le Mordant devient une simple appoggiature brève :



Ex:  s'exécute ainsi: 

4° le Coulé (supérieur)

 s'exécute ainsi: 

5° le Coulé de tierce (inférieur)

 s'exécute ainsi: 

6° le Trille est indiqué : tr, ou :  . Lorsque c'est nécessaire, le moment exact de son arrêt est indiqué ainsi : 



Règles concernant le Trille :

- A. C'est sur la note supérieure que le Trille s'attaque et cette note doit se faire entendre sur le temps même.
- B. Il s'attaque sur la note réelle lorsqu'il est immédiatement précédé de la note supérieure.
- C. Le trille doit s'arrêter :
- à la moitié de la valeur de la note au-dessus de laquelle il est placé, quand le mouvement du morceau est vif ou modéré;
 - aux trois quarts de la valeur de cette note quand cette valeur est longue ou que le mouvement du morceau est lent.
 - sur le point si la note est pointée;
 - sur le point également si, deux ou plusieurs notes étant liées ensemble, la dernière valeur est pointée;
 - si cette dernière valeur n'est pas pointée, le Trille continue pendant toute la durée de cette valeur.

Terminaison :

- Quand aucune indication n'est marquée, le Trille ne donne pas lieu à une terminaison.
- Si cette terminaison est indiquée *en notes* dans la portée, le trille doit s'arrêter sur le point ou à la moitié de la valeur de la note au-dessus de laquelle il est placé.
- Lorsque cette terminaison est indiquée par un pincé *nt* ou *mt*, elle ne doit pas être séparée du trille et l'arrêt s'effectue sur le point ou à la moitié de la valeur de la note au-dessus de laquelle le trille est placé.

Différentes sortes de trilles :

- Le trille peut être *modulé*, c'est-à-dire que les battements doivent être lents au début et se poursuivre d'un mouvement uniformément accéléré;
- Il peut être *appuyé*. Il est alors précédé de l'appoggiature supérieure longue : 
- Il peut être aussi précédé du doublé inférieur 

ou supérieur 



REGISTRATION

Les indications en italiques dans les portées sont celles de Bach. Elles sont malheureusement très rares.

Les jeux de 16 pieds ne sont pas utilisés aux mains (sauf exceptions indiquées).

La Pédale comporte toujours des 16 pieds (sauf exceptions indiquées).

Les claviers sont indiqués en chiffres romains et sont au nombre de deux seulement (3 claviers sont utilisés dans de rares exceptions).

I signifie le clavier fort : Grand orgue (oberwerk).

II signifie le clavier faible : Récit ou Positif, au choix (Ruckpositiv).

L'accolade } indique que les deux mains doivent jouer sur le même clavier.

La flèche verticale ↓ indique, lorsque cela est nécessaire, l'endroit précis où l'on doit changer de clavier.

Les œuvres de Bach se jouant, pour commencer, sur le 1^{er} clavier (sauf quelques exceptions qui seront signalées), il ne sera pas marqué d'indication de clavier au début d'un morceau.

Les indications d'accouplement à la Pédale sont présentées ainsi : Pd I ou Pd II.

Bien que la registration dépende de l'orgue sur lequel on joue, on peut néanmoins dire, d'une façon générale, que les Préludes et Fugues s'exécutent avec les Fonds de 8, ou de 8 et 4 lorsque leur caractère est mélodique, et avec les Fonds de 8 et 4 et les Mixtures lorsqu'ils sont de caractère rythmique. Certains, dont le caractère est particulièrement grandiose, nécessitent toute la force de l'orgue.

Les pièces en trio se jouent à 2 claviers, avec des Fonds ou des Fonds et des Mixtures, selon leur caractère. Les Adagios font dialoguer une flûte (toujours à la main droite) avec une Gambe, un Hautbois ou un Cromorne.

Les Chorals se jouent à un clavier sauf lorsqu'il est indiqué (par Bach lui-même) qu'ils doivent être joués à deux claviers. Lorsque le choral est chanté en valeurs égales par une voix ou par deux voix en canon, on emploiera un jeu d'anche. Si le Choral est orné, il sera joué sur le Cornet de 5 rangs (Bourdon 8, Bourdon 4, Nazard 2 2/3, Quarte de Nazard 2, Tierce 1 3/5).

On emploie, pour les groupes ou familles de jeux, les abréviations suivantes :

Flû. 8, ou 8, 4 (Bourbons, Dulcians, Flûtes, Salicionals).

Fds 8, ou 8, 4 (Tous les jeux de Fonds).

Mut. (Fonds 8, 4 et Mutations).

Mix. (Fonds 8 et 4 et Mixtures).

An. 8, ou 8, 4, (Fonds 8, 4, Mixtures et Anches 8, ou 8, 4).

ANALYSES DES ŒUVRES

Pour les analyses des différentes œuvres, et principalement des fugues, les abréviations suivantes sont employées:

Th.	Thème.
S.	Sujet.
C-S.	Contre-Sujet.
R.	Réponse.
Exp.	Exposition.
C-E.	Contre-Exposition.
Réex.	Réexposition.
Div.	Divertissement.
P.	Pont.
Ch.	Choral.
Fr.	Fragment.
St.	Strette.
8'5'	Octave, Quinte (ou autres intervalles).
Aug.	Augmentation.
Dim.	Diminution.
Renv.	Renversement.
C.F.	Cantus Firmus.
Prin.	Ton principal.
Rel.	Ton relatif.
Dom.	Ton de la Dominante.
S-Dom.	Ton de la Sous-Dominante.
maj.	majeur.
min.	mineur.
Deg.	Degré (toujours précédé d'un chiffre romain: II ^e degré).
rée.	réelle.
ton.	tonal.
pg.	plagal.
Im.	Imitation.
Ccl.	Conclusion.

Marcel DUPRÉ

Johann Sebastian BACH was born at Eisenach in March 1685. (According to Spitta, in all probability on March 21st in the Calendar used in Germany at that time, which would coincide with March 31st in the modern reckoning).

He was appointed :

in 1706, Organist at Arnstadt.

in 1707, Organist at Mühlhausen

in 1708, Organist at Weimar

in 1717, Capellmeister at Cöthen

in 1723, Cantor at Leipzig, a post which he held to his death.

He died at Leipzig on July 28th 1750.

PREFACE

The present edition of J. S. BACH'S organ works has originally been prepared for my own use in the course of many years. As it has greatly helped me in my work, I have it published now with the hope that it may afford some help to organ students in their turn.

In it they will find accurate instruction concerning the technique upon which are based both my playing and interpretation of the organ works of J. S. Bach.

For that purpose, I have laid down in this Preface the general technical rules which it will be necessary to assimilate previously once for all. (1)

As for the directions particular to each work, they will be found all along the musical text and will bear on the following points :

1. metronomic tempo
2. registration
3. manuals to be used
4. exact value to be ascribed to each note
5. fingering and pedalling
6. thematic analysis of the compositions written in fugue form
7. literary texts on which the Chorale-Preludes are based.

The organ works of Bach have been divided into 12 Books and grouped as clearly and conveniently as possible. The order which Bach himself used in the great series of his Chorales, in his Sonatas and Concertos has been adhered to.

To the organ works, have been added at the end of the last Book, my two organ transcriptions of « Sinfonia from the 29th Cantata » and « Sinfonia from the 146th Cantata » which Bach wrote for organ and orchestra.

The contents of the 12 Books are as follows :

- Book I : 9 Preludes and Fugues (following succession of keys, from C to E minor)
- Book II : 8 Preludes and Fugues (following succession of keys, from F minor to B minor)
Passacaglia and Fugue
- Book III : 3 Fantasies and Fugues
5 Toccatas and Fugues
- Book IV : 6 Sonatas in Trio Form
- Book V : 8 Little Preludes and Fugues
3 Preludes
9 Fugues
5 Fantasies

(1) My « Méthode d'Orgue » published by Alphonse Leduc, Paris, in 1927, contains in the 2nd part the general rules of organ-playing, with examples drawn from the works of J.-S. Bach.

- Book VI : 4 Concertos
2 Trios
Miscellaneous pieces
- Book VII : 45 Chorales from the « Orgelbüchlein » (The Little Book of Organ pieces).
- Book VIII : 21 Chorales from the « Catechism »
and
Prelude and Fugue in E flat
- Book IX : The 18 Great Chorale-Preludes
- Book X : The six Schübler Chorales
6 Partitas and Canonic Variations
- Book XI : 32 miscellaneous Chorales (from A to J)
- Book XII : 20 miscellaneous Chorales (from L to W)
13 supplementary Chorales
Sinfonia from 29th Cantata
Sinfonia from 146th Cantata.

GENERAL TECHNICAL RULES

Playing the organ works of Bach demands strict observance of the value of notes which alone can produce the clarity that is necessary in order to hear every part in such polyphonic music.

The interval of time between two notes whether they are detached or repeated should be measured as exactly as a printed rest. Following the circumstances, these notes must lose either a half, a third, or a quarter of their length value.


INTERPRETATION SIGNS

A set of conventional signs has been devised in order to secure accurate playing. Here is their meaning :


1° The dot placed over a note takes away exactly half its value :

Ex:  is to be performed thus:


2° Two or several dots placed one above another : ∴ referring to two or several voices on the same staff take away from these voices half their value :

Ex:  is to be performed thus:

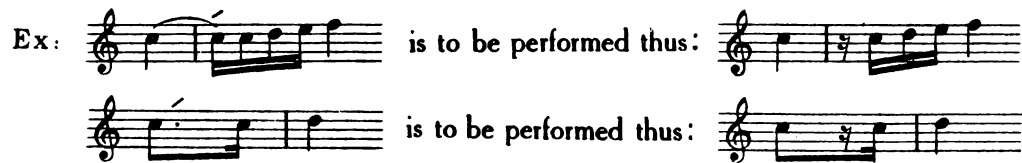
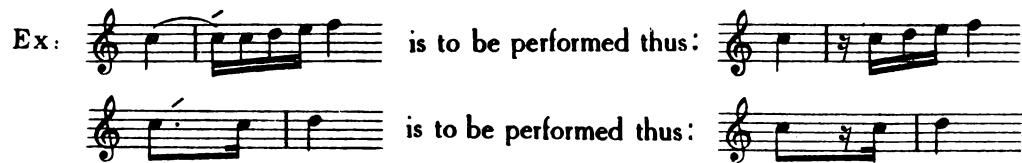
3° A comma refers to a whole chord placed on the same staff and also takes away from this chord half its value :

Ex:  is to be performed thus:

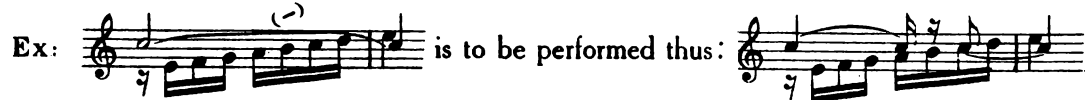
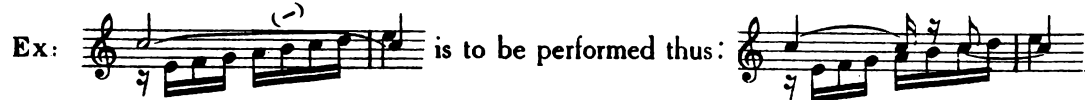
4° A dash takes away a quarter of its value from either a note or a chord :

Ex:  is to be performed thus:

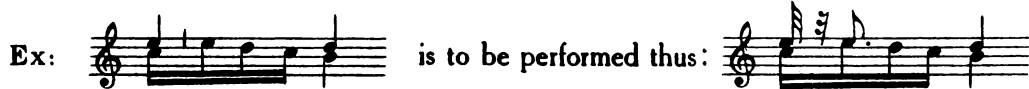
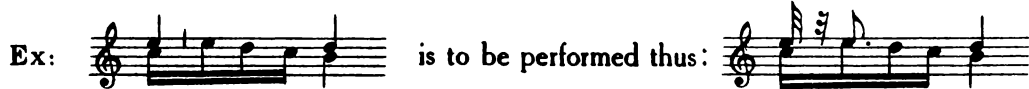
5° An oblique dash / indicates that a note should be omitted. It is placed either above a note slurred to the note before, or above the point of a pointed note :


Ex:  is to be performed thus: 

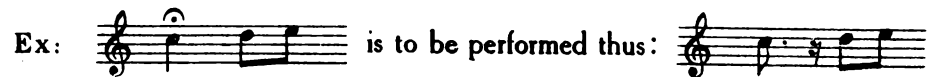
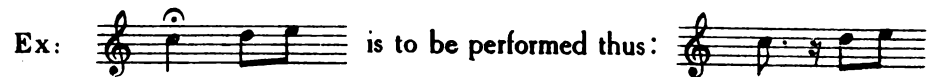
6° An oblique dash between brackets (/) interrupts the holding on of a note during the length of a « unit of value » (We call « unit of value » the shortest value which recurs most frequently in a piece). This dash (/) is used when it is necessary to repeat a note which is slurred to another with which it forms a unison.



Ex:  is to be performed thus: 


7° A small vertical dash between 2 notes | indicates that the break should be shorter than the « unit of value ». It is also found when a unison has to be repeated.

Ex:  is to be performed thus: 

8° The Fermata  used in the Chorales introduces no break whatever in the rhythm. It merely indicates a rest corresponding to the length of a « unit of value » in the voice which works out the Chorale.

Ex:  is to be performed thus: 


9° In a piece written in ternary rhythm, all the parts written in pointed binary values (Ex: ) should be performed in ternary values (i. e. : )



10° A slur may be broken () when connecting two notes placed on two different staves :






FINGERING

Hands :

The signs :  found by the side of a fingering always refer to the hand which is to play the voice in the alto.

The sign  indicates that the *right* hand must take the voice in the alto and the sign  that it must drop it.

The sign  indicates that the *left* hand must take the voice in the alto, and the sign  that it must drop it.


The slur between the fingering indicates either the glissando when it connects two like numbers (2  2) , or substitution when it is placed between two different numbers over the same note :


Ex: 

The dash placed after a number indicates that the finger must remain on the note over which the number is written :



Ex: 



Pedal signs :

The sign  indicates the toe.


The sign  indicates the heel.


These signs refer to the right foot when placed over the stave and to the left foot when placed below.

The signs  and  indicate the crossing of one foot in front of the other with toe or heel placed forward on the pedalboard.

The signs  and  indicate the crossing of one foot behind the other with toe or heel drawn back on the pedalboard.

The slur may either indicate glissando or substitution :



 glissando.



 substitution.

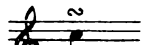

ORNAMENTS

All ornaments should start on the beat itself. They must *never* start before the beat.

The ornaments which are met with in Bach's music are :

1° Mordent  to be performed thus: 

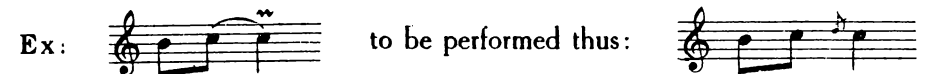
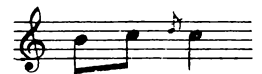
2° "Pincé"  to be performed thus: 

3° Turn  to be performed thus: 

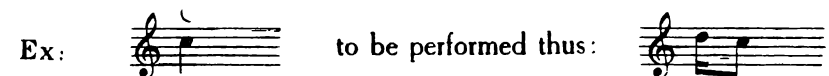

When the initial note of these ornaments is preceded by *the same note* in the musical text, it is necessary to repeat it :

Ex:  to be performed thus: 



But if this initial note is tied to the preceding, the mordent becomes merely a short *apoggiatura* :

Ex:  to be performed thus: 


4° « Coulé » (slurred notes) from above

Ex:  to be performed thus: 

5° Slurred third (from below)

Ex:  to be performed thus: 



6° The Trill is indicated thus : tr. or : 

When necessary, the exact time when it is to stop is indicated thus : 



It is submitted to the following rules :

- A. It should start upon the upper note which should be heard on the beat itself.
- B. It should start upon the real note when it is immediately preceded by the upper note.
- C. The trill stops :
 - a) at half the time-value of the note over which it is placed, in a rapid or moderate tempo;
 - b) in a slow tempo, or with a value of long duration, at three quarters the time value of that note;
 - c) when the note is dotted, on the dot itself;
 - d) on the dot again when several notes being tied together the last one is dotted;
 - e) if the last note is not dotted, the trill has the same length value as that note.

How the trill ends :

- a) when no special indication is given, the trill has no ending ;
- b) when the ending is indicated in full notes in the staff, the trill should stop over the dot, or at half the value of the note over which it is placed;
- c) if the ending is indicated by a "pincé"  or , that ending should not be separated from the trill which must end on the dot, or at half the value of the note over which it is placed.

A trill can be :

- a) *modulated* i.e. the shakes should start slowly and succeed each other in a steadily accelerated movement;
- b) *prepared*, i.e. preceded by the long appoggiatura from above : 
- c) preceded by a turn from below : 



or from above : 



REGISTRATION

The indications written in italics within the staves are those of Bach himself. (Unfortunately they are very rare.)

- No 16ft are used on the manuals (unless exceptionally indicated).
- 16ft are always used at the pedal (unless exceptionally indicated).
- The manuals are indicated in Roman figures, for two only (3 on rare occasions).
- I means the stronger manual : Great (Oberwerk, Upper manual).
- II means the weaker manual : Swell or Choir, at will (Ruckpositiv).
- The brace } indicates that both hands are to play on the same manual.

The vertical arrow ↓ indicates, when necessary, the exact place where one has to move from one manual to the other.

All the works of Bach starting on the first manual (there are very few exceptions), no indication concerning the manual will be noted at the outset of a piece.

- The indications of couplers to Pedal are to be found thus :
- Pd. I
- or. Pd. II.

STOPS

Preludes and Fugues are played with 8 ft Foundations, or 8 and 4 ft Foundations and Mixtures, when of rhythmical character. Some of them being of particular magnitude require the full power of the organ.

The pieces in Trio form are played on two manuals, with Foundations, or with Foundations and Mixtures, according to their character. In Adagios, a Flute (always in the right hand) dialogues with a Gamba, an Oboe or a Cromorne.

Chorales are played on one manual, except when it has been indicated by Bach himself that they should be played on two manuals. If the choral is brought out in equal values by one voice or by two voices in canon, a Reed stop will be used. A florid Chorale should be played on the 5 rank Cornet (Bourdon 8, Bourdon 4, Nazard 2 2/3, Quarte de Nazard 2, Tierce 1 3/5).

For the groups or families of stops, the following abbreviations are used :

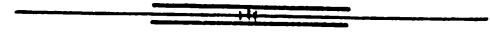
- Flu. 8, or 8, 4 (Bourbons - Dulcianas - Flutes - Salicional).
- Fds. 8, or 8, 4 (All foundation stops).
- Mut. (Foundations 8, 4 and Mutations).
- Mix. (Foundations 8, 4, and Mixtures).
- An. 8 or 8, 4 (Found. 8, 4, Mixtures, and Reeds 8, or 8, 4).

ABBREVIATIONS USED IN THE ANALYSIS OF THE COMPOSITIONS

The following abbreviations will be used in the analysis of the pieces, particularly in that of the fugues :

Th.	Theme.
S.	Subject.
C.S.	Counter-Subject.
R.	Answer.
Exp.	Exposition.
C-E.	Counter-Exposition.
Reex.	Reexposition.
Div.	Episode.
P.	Bridge.
Ch.	Choral.
Fr.	Fragment.
St.	Stretto.
8' 5'	Octave, Quint (or other intervals).
Aug.	Augmentation
Dim.	Diminution.
Renv.	Inversion.
C.F.	Cantus Firmus.
Prin.	Main key.
Rel.	Relative key.
Dom.	Dominant.
S-Dom.	Sub-Dominant.
maj.	Major.
min.	Minor.
Deg.	Degree (always preceded by a Roman figure : II nd degree).
Ree.	Real.
ton.	Tonal.
pg.	plagal.
Im.	Imitation.
Ccl.	Conclusion.

Marcel DUPRÉ



Johann Sebastian Bach ist im Jahre 1685 in Eisenach geboren, nach der Familienchronik am 21. März; dem neuen gregorianischen Kalender entsprechend hätte dann der 31. März 1685 als Geburtstag zu gelten.

Im Jahre 1706 wurde er zum Organisten in Arnstadt ernannt,
1707 zum Organisten in Mühlhausen,
1708 zum Hoforganisten in Weimar,
1717 zum Kapellmeister in Köthen,
1723 zum Kantor zu St. Thomae in Leipzig.

In dieser Stellung starb er nach 27 jähriger Amtstätigkeit am 28. Juli 1750.

VORWORT

Die vorliegende Ausgabe der Orgelwerke von J. S. Bach hatte ich ursprünglich für meinen eigenen Gebrauch im Laufe vieler Jahre vorbereitet. Sie hat meine Arbeit wesentlich erleichtert, und ich veröffentliche diese Ausgabe in der Hoffnung, dass sie den studierenden Organisten nunmehr die gleichen Dienste leisten möge. Sie finden darin eine genaue Erklärung der Technik, auf welcher mein Spiel und meine Interpretation der Orgelwerke von Bach beruht.

In dieser Absicht lege ich in dem Vorwort allgemeine Regeln für die Wiedergabe der Orgelwerke dar, welche man sich zu Beginn der Arbeit zum bleibenden Eigentum machen soll (1).

Die besonderen Angaben für jedes einzelne Werk begleiten nach Massgabe den musikalischen Text und beziehen sich auf folgende Punkte :

1. Tempo gemäss Metronomangabe
2. Registrierung
3. Manualverteilung
4. Genaue Festlegung der Notenwerte
5. Fingersätze und Pedalspielangaben
6. Themenanalyse der Stücke in Fugenform
7. Wortlaut der den Choralvorspielen zugrunde liegenden Choräle.

Ich habe die Orgelwerke in möglichst klarer und praktischer Form auf zwölf Bände verteilt und mich hinsichtlich der grossen Choralfolgen, der Sonaten und Konzerte an die von Bach selbst vorgenommene Anordnung gehalten. Am Ende des letzten Bandes finden sich meine zwei Transkriptionen der Sinfonias der 29. und 146. Kantate, für Orgel, die von Bach für Orgel und Orchester geschrieben sind.

INHALTSVERZEICHNIS DER ZWÖLF BÄNDE

- Band I : 9 Präludien und Fugen (geordnet nach Tonarten, von C dur bis E moll)
- Band II : 8 Präludien und Fugen (geordnet nach Tonarten, von F moll bis H moll)
Passacaglia und Fuge
- Band III : 3 Fantasien und Fugen
5 Toccaten und Fugen
- Band IV : 6 Sonaten in Trioform
- Band V : 8 Kleine Präludien und Fugen
3 Präludien
9 Fugen
5 Fantasien

(1) Meine Orgelschule, « Méthode d'orgue », 1927 bei Alphonse Leduc in Paris erschienen, enthält in zwei Abschnitten die Gesamtheit dieser Regeln für das Orgelspiel mit Beispielen aus den Werken von J. S. Bach.

- Band VI : 4 Konzerte
2 Trios
Stücke verschiedener Art
- Band VII : 45 Choräle des Orgelbüchleins
- Band VIII : 21 Choräle des musikalischen Dogmas mit Präludium und Fuge in Es dur
- Band IX : 18 Choräle der Leipziger Zeit
- Band X : 6 Choraltranskriptionen
6 Partiten, kanonische Veränderungen
- Band XI : 32 verschiedene Choräle (von A bis J)
- Band XII : 20 verschiedene Choräle (von L bis W)
13 weitere Choräle
Sinfonias der 29. und 146. Kantate

ALLGEMEINE REGELN FÜR DIE WIEDERGABE

Bei der Wiedergabe der Orgelwerke Bach's ist eine genaue Beachtung der einzelnen Notenwerte erforderlich; nur sie allein gewährleistet die Klarheit, die unentbehrlich ist, um in einer so polyphonen Musik alles zu Gehör zu bringen.

Die Zwischenzeit, welche durch die Unterbrechung von zwei nicht gebundenen oder wiederholten Noten entsteht, muss ebenso genau bemessen sein wie eine gedruckte Pause. Diese Noten sind je nachdem um die Hälfte, um ein Drittel oder ein Viertel ihres Wertes zu vermindern.

ZEICHEN FÜR DIE WIEDERGABE

Um ein genaues Spiel zu gewährleisten, wurde eine Reihe herkömmlicher Zeichen gewählt, deren Bedeutung sich aus folgendem ergibt :



1. Ein Punkt über einer Note vermindert deren Wert um die Hälfte.

z. B.  Ausführung: 

2. Zwei oder mehrere Punkte übereinander und über dem gleichen Notensystem beziehen sich auf zwei oder mehrere Stimmen und zeigen an, dass die betreffenden Noten dieser Stimmen die Hälfte ihres Wertes verlieren.

z. B.  Ausführung: 



3. Ein Apostroph über einem Akkord auf dem selben Notensystem vermindert gleichfalls den Notenwert dieses Akkords um die Hälfte.

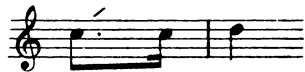

z. B.  Ausführung: 

4. Ein Querstrich über einer Note oder einem Akkord vermindert deren Wert um ein Viertel.


z. B.  Ausführung: 

5. Der Schrägstrich / zeigt die Auslassung eines Notenwertes an; befindet er sich über einer angebondenen oder über einer punktierten Note so hebt er die Bindung oder den Punktwert auf.

z. B:  Ausführung: 

 Ausführung: 

6. Der eingeklammerte Schrägstrich (/) hebt eine gehaltene Note für die Dauer des « Grundnotenwertes » auf; (mit Grundnotenwert bezeichnet man den kürzesten Notenwert, welcher am häufigsten in einem Stück vorkommt.) Dieser eingeklammerte Schrägstrich kommt vor, wenn es sich darum handelt, die durch das Zusammentreffen zweier Stimmen auf dem selben Ton bedingte Wiederholung zu gewährleisten.

z. B:  Ausführung: 

7. Der kleine senkrechte Strich zwischen zwei Noten | bedingt eine Unterbrechung, kürzer als der Grundnotenwert. Er kommt gleichfalls dann vor, wenn die durch das Zusammentreffen zweier Stimmen auf dem selben Ton bedingte Wiederholung zu gewährleisten ist.

z. B:  Ausführung: 

8. Die Fermate \frown in den Chorälen hebt keineswegs die ununterbrochene Fortdauer des Rhythmus auf; sie bezeichnet lediglich eine Pause in der den Choralgesang führenden Stimme, deren Dauer dem Grundnotenwert entspricht.

z. B:  Ausführung: 

9. In einem Stück mit Triolenrhythmus sind alle in punktierten Duolenwerten geschriebene Stellen im Triolenrhythmus auszuführen. (z. B: $\text{♩} \cdot \text{♩}$) = ($\text{♩} \cdot \text{♩}$).

10. Eine Bindung kann unterbrochen sein (\frown), wenn sie zwei Noten betrifft, die auf zwei Notensysteme verteilt sind.

z. B: 

FINGERSÄTZE UND PEDALZEICHEN

Hände :

Sobald eines dieser Zeichen \lfloor \rfloor \lceil \rceil in dem Fingersatz auftritt, weist es auf diejenige Hand hin, welche die Altstimme zu spielen hat, und zwar schreibt das Zeichen \lfloor der rechten Hand vor, die Altstimme zu übernehmen und das Zeichen \rfloor , die Altstimme abzugeben. Das Zeichen \lceil schreibt der linken Hand vor, die Altstimme zu übernehmen, das Zeichen \rceil , die Altstimme abzugeben.

Ein Bindungsbogen zwischen zwei Ziffern des Fingersatzes bezeichnet entweder ein Gleiten der Finger, wenn es sich um die gleiche Ziffer handelt ($2 \frown 2$) oder eine Substitution der Finger, wenn es sich um zwei verschiedene Ziffern über der gleichen Note handelt :

z. B: 

Ein Strich hinter einer Zahl bedeutet, dass der betreffende Finger die bezifferte Note zu halten hat :

z. B: 

Pedalzeichen :

Das Zeichen \wedge gilt für die Fusspitze, das Zeichen \cup für den Absatz.

Beide Zeichen stehen für den rechten Fuss über dem Notensystem und für den linken Fuss unter dem Notensystem des Pedals.

Ein Strich über oder unter diesen beiden Zeichen gibt die Art der Kreuzung der Füße an:

$\overline{\wedge}$ und $\overline{\cup}$ für die Kreuzung eines Fusses vor,

$\underline{\wedge}$ und $\underline{\cup}$ für die Kreuzung eines Fusses hinter dem anderen Fuss.

Der Bindungsbogen zeigt das Gleiten oder die Substitution an :

$\wedge \frown \wedge$ Gleiten

$\wedge \frown \cup$ Substitution.



ORNAMENTE

Jede Verzierung muss auf die Taktzeit selbst begonnen werden; sie darf keinesfalls vor der Taktzeit beginnen.

In Bach's Orgelwerken begegnet man nachstehenden Verzierungen :

1. Der Praller  Ausführung: 

2. Der Mordent  Ausführung: 

3. Der Doppelschlag  Ausführung: 

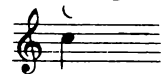

Wenn der Anfangsnote einer Verzierung die gleiche Note vorausgeht, wird eine Wiederholung dieser Note notwendig :

z. B:  Ausführung: 

Ist diese Note jedoch gebunden, so verwandelt sich der Praller in einen einfachen kurzen Vorschlag :

z. B:  Ausführung: 

4. Der Vorschlag von oben

z. B:  Ausführung: 

5. Die Vorschleife von unten



z. B:  Ausführung: 

6. Der Triller wird mit tr oder trill angegeben. Notwendigenfalls wird sein Ende durch das Zeichen trill genau bestimmt.



REGELN FÜR DEN TRILLER

- A. Der Triller hat mit der oberen Nebennote auf die Taktzeit zu beginnen.
 B. Er beginnt mit der Hauptnote, wenn ihm seine obere Nebennote unmittelbar vorausgeht.
 C. Der Triller ist zu beenden :
 a) bei der *Halfte* des Wertes der Note, über welcher er steht, wenn es sich um ein schnelles oder bewegtes Tempo handelt.
 b) bei *dreiviertel* des Wertes dieser Note, wenn es ein langer Wert ist, oder in einem langsamen Stück.
 c) wenn diese Note punktiert ist, bei Beginn des durch den Punkt zugefügten Wertes.
 d) in gleicher Weise beim Punktwert, wenn von zwei oder mehreren zusammengebundenen Noten der letzte Wert punktiert ist.
 e) wenn dieser letzte Wert nicht punktiert ist, läuft der Triller mit dem Abschluss des Notenwertes aus.

TRILLERNACHSCHLAG

- a) ohne besondere Angabe findet kein Nachschlag statt.
 b) wenn der Nachschlag im Notensystem ausgeschrieben ist, endet der Triller beim Punkt oder bei der Hälfte des Notenwertes, über dem er steht.
 c) wenn der Nachschlag als Mordent  oder mit  angegeben ist, darf er nicht von dem Triller getrennt werden und hat beim Punktwert oder bei der Hälfte des Wertes der Note, über welcher er steht zu enden.

VERSCHIEDENE TRILLERARTEN

- a) der Triller kann im *Tempo variiert* werden und zwar derart, dass sich bei langsamem Beginn die Schläge in gleichmässig beschleunigter Bewegung fortsetzen.
 b) er kann mit Nachdruck *betont* sein, indem er mit einem langen Vorschlag von oben eingeleitet wird : 
 c) er kann auch eingeleitet werden mit einer Vorschleife von unten 

oder von oben 



REGISTRIERUNG

Bach's eigene Angaben sind in Schrägschrift wiedergegeben; leider finden sie sich sehr selten im musikalischen Text.

Sechzehnfüssige Register werden in der Regel manualiter nicht verwendet; Ausnahmen sind besonders angegeben.

Das Pedal enthält immer Sechzehnfüsser, vorbehaltlich angegebener Ausnahmen.

Die Manuale sind in römischen Ziffern angegeben und zwar nur zwei in der Regel. (Drei Manuale in seltenen Ausnahmefällen.)

I bezeichnet das starke Manual : Hauptwerk, Oberwerk, I. Manual,

II das schwache Manual : Positif, Rückpositiv, II. oder III. Manual.

Die geschweifte Klammer } schreibt das selbe Manual für beide Hände vor.

Der senkrechte Pfeil ↓ schreibt nötigenfalls die genaue Stelle des Manualwechsels vor.

Da die Werke von Bach, vorbehaltlich einiger angegebenen Ausnahmen, stets auf dem ersten Manual zu beginnen sind, wurde von einer Manualbezeichnung am Anfang der Stücke Abstand genommen.

Die Pedalkoppeln sind mit Pd I oder Pd II vorgeschrieben.

Die Registrierung wird selbstverständlich von der jeweils zu spielenden Orgel abhängig sein. Trotzdem lässt sich allgemein sagen, dass die Präludien und Fugen mit den Grundstimmen 8, oder 8 und 4 zu spielen sind, wenn sie melodischen Charakter haben, und mit den Grundstimmen 8 und 4 nebst Mixturen bei rhythmischem Charakter. Einige von besonders grossartigem Charakter erfordern die volle Stärke der Orgel.

Die Stücke in Trioform werden auf zwei Manualen gespielt, je nach ihrem Charakter mit den Grundstimmen oder Grundstimmen und Mixturen. In den Adagios in Trioform führt eine Flöte (stets in der rechten Hand) Zwiegespräch mit einer Gambe, Oboe oder einem Krummhorn.

Die Choräle sind auf einem Manual zu spielen, mit Ausnahme dort, wo Bach selbst zwei Manuale vorschreibt. Führen eine Stimme oder zwei Kanonstimmen den Choral in gleichen Notenwerten, so gebraucht man ein Zungenregister. Ist der Choral melismatisch, so spielt man ihn mit dem « Cornet fünffach » (Gedeckt 8 und 4, Quinte 2 2/3, Octave 2, Terz 1 3/5).

Für die Registergruppen werden folgende Abkürzungen gebraucht :

- Flü. 8 oder 8,4 (Gedekte Flöten und Streicher)
 Fds. 8 oder 8,4 (Alle Grundstimmen)
 Mut. (Grundstimmen 8,4 und einfache Hilfsstimmen)
 Mix. (Grundstimmen 8,4 und Mixturen)
 An. 8, oder 8,4 (Grundstimmen 8,4, Mixturen und Zungen 8 oder 8,4).

ANALYSE DER ORGELWERKE

Die nachstehenden Abkürzungen dienen zur Analyse der einzelnen Stücke, insbesondere der Fugen :

Th.	Thema
S.	Fugenthema
C-S.	Gegenthema
R.	Themenbeantwortung
Exp.	Exposition (erste Durchführung)
C-E.	Contra-Exposition (in der Haupttonart an die Exposition anschliessend mit Umkehrung der Stimmeneinsätze.)
Réex.	Wiederholung des ersten Teiles (Reprise)
Div.	Zwischenspiel.
P.	Überleitung
Ch.	Choral
Fr.	Fragment
St.	Stretto (Engführung)
8' 5'	Oktave, Quinte (oder andere Intervalle)
Aug.	Vergrösserung
Dim.	Verkürzung
renv.	Umkehrung, Gegenbewegung
C.F.	Cantus firmus
Prin.	Grundtonart
Rel.	Paralleltonart
Dom.	Dominanttonart
S-Dom.	Subdominanttonart
maj.	Dur
min.	Moll
Deg.	Stufe (mit römischer Ziffer, z.B : II. Deg.)
rée.	Wirkliche (unveränderte, z. B: unveränderte Themenbeantwortung)
ton.	Tonal
pg.	Plagal
Im.	Nachahmung
Ccl.	Schluss, Schlusskadenz.

Marcel DUPRÉ

Nº 1.

Annotations, doigtés
de MARCEL DUPRÉ

J. S. BACH

LIEBSTER JESU, WIR SIND HIER

BIEN-AIMÉ JÉSUS, NOUS SOMMES ICI

BLESSED JESUS, WE ARE HERE

*Liebster Jesu, wir sind hier,
dich und dein Wort anzuhören,
lenke Sinnen und Begier
auf die süßsen Himmelslehren,
dass die Herzen von der Erden
ganz zu dir gezogen werden.*

*Bien-aimé Jésus, nous sommes
ici pour entendre ta parole;
tourne nos pensées et nos aspirations
vers les doux enseignements
célestes afin que nos cœurs soient
uniquement attirés de la terre vers Toi.*

*Blessed Jesus, we are here to
hear thy word; turn our thoughts
and desires towards the loving
teaching of Heaven that our
hearts may be wholly drawn
from earth to Thee.*

Annotations and fingering for the piano accompaniment of J.S. Bach's "Liebster Jesu, wir sind hier". The score is in G major, 3/4 time, with a tempo of quarter note = 72. It consists of three systems of music, each with a treble and bass staff. The first system is marked "Fonds doux 8", the second "Fonds 8", and the third is unlabeled. The annotations include fingerings (1-5), slurs, and accents. The piece concludes with a final cadence in the third system.

Nº 2.

LIEBSTER JESU,
WIR SIND HIER

(Text wie Nº 1.)

BIEN-AIMÉ JÉSUS,
NOUS SOMMES ICI

(même texte que Nº 1)

BLESSED JESUS,
WE ARE HERE

(same text as Nº 1.)

Fonds 8

16, 8

Nº 3.

LIEBSTER JESU,
WIR SIND HIER

(Text wie Nº 1.)

BIEN AIMÉ JÉSUS,
NOUS SOMMES ICI

(même texte que Nº 1)

BLESSED JESUS,
WE ARE HERE

(same text as Nº 1.)

(♩ = 56)

Cornet

Fonds doux 8

16, 8

No 4.

LOBT GOTT, IHR CHRISTEN ALLZUGLEICH

*Lobt Gott, ihr Christen allzugleich,
in seinem höchsten Thron,
der heut' aufschleusst sein Himmelreich
und schenkt uns seinen Sohn,
und schenkt uns seinen Sohn.*

LOUEZ DIEU SUR SON TRÔNE SUPRÊME

*Louez Dieu sur son Trône suprême,
tous ensemble, ô Chrétiens,
Lui qui aujourd'hui nous
ouvre son royaume céleste
et nous donne son Fils.*

PRAISE GOD, ALL YE CHRISTIANS

*Praise God, all ye christians,
on His high throne, for He
has opened the Kingdom of
Heaven and given us
His Son.*

Fonds 8, 4 et Mixtures douces

Tempo: $\text{♩} = 60$

Nº 5.

LOB SEI DEM ALLMÄCHT'GEN GOTT

*Lob sei dem allmächtigen
Gott, der unser sich erbarmet
hat, gesandt sein'n aller
liebsten Sohn, aus ihm
geboren im Höchsten Thron*

LOUANGE AU DIEU TOUT-PUISSANT

*Louange au Dieu Tout-Puissant
qui a eu pitié de nous et
a envoyé vers nous, du
Trône suprême, son Fils
bien-aimé né de Lui.*

PRAISE BE TO ALMIGHTY GOD

*Praise be to Almighty God
who has pitied us and sent
us His beloved and
only-begotten Son from
his high Throne.*

(FUGHETTA)

(♩ = 66)

S. 3

Fonds 8

C-S.

R.

S.

S. (7^e Deg.)

= C-S.

Rel. 5

C-S.

Nº 6.

FUGA SOPRA IL MAGNIFICAT

*Meine Seele erhebet den Herrn,
und mein Geist frenet sich
Gottes meines Heilands.*

FUGA SOPRA IL MAGNIFICAT

*Mon àme exalte le Seigneur,
mon esprit se réjouit en Dieu
mon Sauveur.*

FUGA SOPRA IL MAGNIFICAT

*My soul doth magnify the Lord
and my Spirit hath rejoiced
in God my Saviour.*

Mixtures

Anches 16, 8

(♩ = 63)

C-S.

S.

3 1

1

1

3

3

1

S.

4 2

5 1

4 2

4 3

4 1

5 3

3

5 1

4 3

5 3 2 5

2 5

1 3

1 3

1 3

5 1 1

1 1

4 3

2 1

5 1

4 3

4 3

4 3

5 2 1 2 1

4 1 3

4

1 3

1 1 4

5 1 1 4

5 1 1 4

5 1 1 4

1 3

4 1 3

2 1 5 1 4 2 1 5 1 4 1 4 1 4 5 1

R. 3 1 5 1

1 4 1 3 1 1 4 1 3 1 5

2 4 1 2 4 3 4

4 2 4 5 4 4 5 4 5 4 4 5 4 5 4 5 4 5 4 5 4

1 3 2 1 2 1 2 3 1 2 3 1 2 3 1 2 1 3 2 1

C-S. 1 3 2 5 2 5 4 1 1 1 4 1 5 1 2 2 1 5 1 2 1 5 1 3 1 3 5 1 3 1

5 3 2 1 2 1 2 1 3 5 2 1 3 5 2 1 3 5 1

3 4 1 2 2 1 5 1 2 1 4 2 5 5 4 5 3 1 5 4 1 1 2 3 5 1 2 1 4 5

System 1: Treble clef, bass clef. Fingerings: 5, 4 5 [1 2], 5 1, 5 1, 5, 3 5 1 2 1 2, 4 [2 1] 5 [1].

System 2: Treble clef, bass clef. Fingerings: 4 3, S. 5 3 2, 4 5 4 2 3 2, 5 1, 2 1, 2 1, 4 5, 5 2 5 4, 5 2 1, 4 2, 1 2 4 1 4.

System 3: Treble clef, bass clef. Fingerings: 1 5 1 1, 1 1, 4 1 1 4 5 4 1 2 1 2, 3 5 4 2, 1 1 1 2, 1 5 1 2 5, 1 3.

System 1 of a musical score. It features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a style that includes many slurs and ties. Fingerings are indicated by numbers 1-5 above the notes. A 'S.' marking is present in the second measure. The bass clef staff contains a bass line with fingerings 4, 4 1 2 4, 5 2, 4, 1 3, 2 5, and 1 4. A third, lower bass staff is mostly empty.

System 2 of the musical score. It continues the melody and bass line from the first system. Fingerings are indicated by numbers 1-5 above the notes. A 'C.F.' marking is located below the bass staff in the fourth measure. There are also 'A' markings below the bass staff in the sixth and eighth measures.

System 3 of the musical score. It continues the melody and bass line. Fingerings are indicated by numbers 1-5 above the notes. There are 'A' markings below the bass staff in the first and fifth measures, and a 'C' marking below the bass staff in the third measure.

System 1: Treble and bass clefs. Treble clef contains notes with fingerings: 1, 3 1 2 1, 2 1, 4 2, 5 3 1, 5 4 2 1, 5 5 3 2 1, 5 2 1 2. Bass clef contains notes with fingerings: 1 4 2 5, 1 2 1 5, 1 2 1, 1 2 1 3, 5 1 2 1, 1, 4 1 5 4.

System 2: Treble and bass clefs. Treble clef contains notes with fingerings: 3 1, 3, 2 4 1 2, 5 2 5 2, 5 3 1, 4 1 1, 1 4 3 5, 2 1 4. Bass clef contains notes with fingerings: 1 1 1 4, 2 1 5 4, 2 1 4, 5 1 2 1, 4, 1 3 1 2 2, 1 4 5 4.

System 3: Treble and bass clefs. Treble clef contains notes with fingerings: 5 1, 4 1, 5 2, 4 5 1 2 1 3, 5 2 1, 4 1 3 2, 5 4 2 1 4 1, 3 4 1 2, 4 1 4. Bass clef contains notes with fingerings: 1 5 1 2 4, 5 4 1 2 1 2, 1 4, 5 2 1, 5 2 1, 1 5 5, 2 5 4 5 4 5.

System 4: Treble and bass clefs. Treble clef contains notes with fingerings: 5 4 2, 5 2 5, 3 5 1 3, 5 1 4 3 1 3 2, 4 1 5 1 3 1 4 3, 5 3 1 4 3. Bass clef contains notes with fingerings: 2 4, 1 2 1, 2 3 5 4 1 2 1, 3 5 4 3 5 3, 5 1 4 5 2 3, 1 4, 2 3 1, 1 4 3.

N^o 7.

NUN FREUT EUCH
LIEBEN CHRISTEN G'MEIN
oder

ES IST GEWISSLICH AN DER ZEIT

*Nun freut euch lieben Christen g'mein
und lasst uns fröhlich springen
dass wir getrost und all in Ein
mit Lust und Liebe singen;
was Gott an uns gewendet hat,
und seine süsse Wundertat,
gar teur' hat er's erworben.*

MAINTENANT RÉJOUISSEZ-VOUS
TOUS, BIEN-AIMÉS CHRÉTIENS
ou

LE TEMPS VIENDRA SÛREMENT

*Maintenant réjouissez-vous tous,
bien-aimés Chrétiens. Tressaillons
de joie et, tous ensemble, pleins
de confiance, célébrons avec
allégresse et amour ce que Dieu
a fait pour nous et les doux
miracles qu'il a accomplis.*

NOW REJOICE,
ALL YE CHRISTIANS
or

THE TIME IS SURE TO COME

*Now rejoice, all ye beloved
Christians. Let us leap for joy
and, with one accord, with
mirth and love, sing unto God
who for us has done marvellous
things.*

(♩ = 120)

Flûtes 8, 4
legato

Bourbons 8, 4
stacc.

Basson 8
legato

The musical score consists of three systems. The first system includes parts for Flutes 8, 4 (legato), Bourbons 8, 4 (stacc.), and Basson 8 (legato). The second system is a piano accompaniment with treble and bass staves. The third system continues the piano accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Articulations like accents (^) and slurs are used throughout. The key signature has one sharp (F#) and the time signature is common time (C).

System 1 of a musical score in G major. It consists of three measures. The first measure contains a treble clef staff with a triplet of eighth notes (3, 1, 2, 3, 4) and a bass clef staff with notes G2 and B2. The second measure is marked '1.' and contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. The third measure is marked '2.' and contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5.

System 2 of a musical score in G major. It consists of four measures. The first measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. The second measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. The third measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. The fourth measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5.

System 3 of a musical score in G major. It consists of four measures. The first measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. The second measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. The third measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. The fourth measure contains a treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5 and a bass clef staff with notes G2, B2, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5.

System 1 of a musical score. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The middle bass staff contains a simpler melodic line with fingerings. The lower bass staff contains a bass line with slurs and accents.

System 2 of a musical score. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff continues the complex melodic line with many slurs and fingerings. The middle bass staff has a melodic line with slurs and fingerings. The lower bass staff has a bass line with slurs and accents.

System 3 of a musical score. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff continues the complex melodic line with many slurs and fingerings. The middle bass staff has a melodic line with slurs and fingerings, including the word *legato*. The lower bass staff has a bass line with slurs and accents.

No 8.

NUN KOMM, DER HEIDEN HEILAND

*Nun komm, der Heiden Heiland,
der Jungfrauen Kind erkannt,
dass sich wundert alle Welt,
Gott solch' Geburt ihm bestellt.*

VIENS MAINTENANT, SAUVEUR DES PAÏENS

*Viens maintenant, Sauveur des
Païens, reconnu comme le Fils de
la Vierge. C'est afin que le monde
s'émerveille que Dieu l'a fait
naître ainsi.*

COME NOW, SAVIOUR OF THE HEATHEN

*Come now, Saviour of the Heathen,
known to be the Virgin's Son
whose birth God has ordained
that the world should wonder.*

(FUGHETTA)

(♩ = 58)

S. 2

Fonds 8, 4

C-S.

R. 3

1 3 1 5 1 5 1 3 1 2 1 3 1

45 2 4 1 2 5 3 4 1 5 3 4 1 2 1 2 1 1 5 1 1 4 5 2 1 1 2 1 2 1 2 5 5 4 5 5 5

S..

2 1 4 2 1 3 5 4 5 1 3 2 1 1 4 5 3 4 2 1 5 5 3 2 4 5 4 5 2 1 1 5

No. 9.

FANTASIA SUPER
VALET WILL ICH DIR GEBEN

*Valet will ich dir geben,
du arge falsche Welt,
dein sündlich böses Leben
durchaus mir nicht gefällt.
Im Himmel ist gut wohnen,
hinauf steht mein Begier,
da wird Gott ewig lohnen
dem, der ihm dient allhier.*

FANTASIA SUPER
JE VEUX TE DIRE ADIEU

*Je veux te dire adieu, monde
méchant et perfide. Ta vie de
péchés et d'iniquités m'est odieuse.
Il est doux d'habiter au ciel;
là-haut vont mes désirs; c'est
là que Dieu récompensera
glorieusement celui qui le sert
ici-bas.*

FANTASIA SUPER
I BID THEE FAREWELL

*I bid thee farewell, thou evil
false world. Thy sinful wicked
life I hate. My desire is for
Heaven where it is good to
dwell. There will God gloriously
reward him who truly served
Him here.*

(♩ = 60)

Mixtures

Fonds 16, 8

This image shows a page of musical notation for a piano piece, consisting of four systems of three staves each. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and fingerings. The page is numbered 17 in the top right corner.

The first system (measures 1-4) features a complex melodic line in the treble clef with many slurs and accents, and a bass line with simple chords and some eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

The second system (measures 5-8) continues the melodic development with more slurs and accents, and the bass line becomes more active with eighth-note patterns. A fermata is placed over the final note of the second system.

The third system (measures 9-12) shows further melodic and harmonic progression. The treble clef has many slurs and accents, and the bass line continues with eighth-note patterns. A fermata is placed over the final note of the third system.

The fourth system (measures 13-16) concludes the piece with a final melodic flourish in the treble clef and a simple bass line. The page ends with a fermata over the final note.

System 1: Treble clef, bass clef, and a lower bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. The lower bass staff contains a sequence of numbers: 4 2 3, 4 1, 4 1 1 3 1, 2 1 2 1 - 2 3 1, 4 2 5 2 5 - 3 1.

System 2: Treble clef, bass clef, and a lower bass clef. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The lower bass staff contains a sequence of numbers: 5 1 1 5 2 4, 4 1 5 2 5 3 1 5, 2 1 4 5 1 5 - 2 1 5 - 4, 5 1 5 2 5.

System 3: Treble clef, bass clef, and a lower bass clef. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The lower bass staff contains a sequence of numbers: 2 5 1 1 5 - 4, 3 5 2, 1 3 1 4 1 1, 3 5 1 3 4 5 2 5.

System 4: Treble clef, bass clef, and a lower bass clef. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The lower bass staff contains a sequence of numbers: 1 3 4 3 1 2 5 3 4 5 1 2, 3 1 5 3 3 1, 5 1 3 5 2 4 3, 3 1 2 2 1 1 5 - 4 3 4 1 2.

N^o 10.

FANTASIA SUPER
VALET WILL ICH DIR GEBEN

*Valet will ich dir geben,
du arge falsche Welt,
dein sündlich böses Leben
durchaus mir nicht gefällt.
Im Himmel ist gut wohnen,
hinauf steht mein Begier,
da wird Gott ewig lohnen
dem, der ihm dient allhier.*

FANTASIA SUPER
JE VEUX TE DIRE ADIEU

*Je veux te dire adieu, monde
méchant et perfide. Ta vie de
péchés et d'iniquités m'est odieuse.
Il est doux d'habiter au ciel;
là-haut vont mes désirs; c'est
là que Dieu récompensera
glorieusement celui qui le sert
ici-bas.*

FANTASIA SUPER
I BID THEE FAREWELL

*I bid thee farewell, thou evil
false world. Thy sinful wicked
life I hate. My desire is for
Heaven where it is good to
dwell. There will God gloriously
reward him who truly served
Him here.*

(♩. = 84)

Fonds doux 8

16, 8

System 1: Treble and bass staves with fingerings. Treble clef: 5, 2, 3, 1, 3, 4, 2, 3, 1, 4, 1, 4, 1, 4, 2, 5, 4, 1, 3, 1. Bass clef: 1, 5, 4, 2, 3, 5, 3, 4, 3, 4, 5, 4, 3, 1, 1, 4, 1, 3. Includes a grand staff with a bass line below.

System 2: Treble and bass staves with fingerings. Treble clef: 2, 1, 5, 3, 2, 1, 1, 3, 2, 1, 3, 5, 2, 1, 2, 3, 1, 2, 5, 3, 1, 3. Bass clef: 1, 2, 1, 5, 2, 1, 5, 1, 2, 3, 1, 3, 5, 1, 3, 1, 3. Includes a grand staff with a bass line below.

System 3: Treble and bass staves with fingerings. Treble clef: 1, 2, 1, 1, 1, 3, 4, 2, 1, 5, 3, 1, 2. Bass clef: 1, 3, 2, 5, 4, 2, 1, 1, 2, 5, 5, 1, 2, 1, 3, 1, 2, 5. Includes a grand staff with a bass line below.

First system of musical notation. The treble clef staff contains a melodic line with various rhythmic values and slurs. The bass clef staff contains a bass line with fingerings: 1, 1 4 5 2 1, 5, 1, 1 4, 5, 1, 1 2 2 1, 5, 1, 1 4, 5, 1, 1 2 1, 3 1, 1 4 5, 1, 5. There are also some bracketed numbers like [1] and [1 2 1].

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has fingerings: 3, 1 2, 4, 1, 5, 2, 4, 3, 1, 4 1, 3, 1, 3, 5, 1, 1 4 5, 1, 3 5, 4 5, 1, 4. There are also some bracketed numbers like [1] and [1 2 1].

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has fingerings: 5, 3, 2, 2 5 1, 4, 1, 5, 1, 1, 1, 5, 2, 1 3. There are also some bracketed numbers like [1] and [1 2 1].

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a melodic line with various ornaments and fingerings, including a 5/2 grace note and sequences like 1 2 1 5 1 3. The middle staff is in bass clef and contains a bass line with a 1 2 5 4 1 2 sequence. The bottom staff is a piano accompaniment staff with a 1 2 5 4 1 2 sequence and a fermata over the first measure.

The second system of musical notation consists of three staves. The top staff continues the melodic line with fingerings such as 2 1 5 2 1 and 5 1 4 2 1. The middle staff has a bass line with fingerings like 2 1 5 2 and 2 1 5 4 1 5. The bottom staff includes piano accompaniment with a 1 5 1 2 5 1 sequence and a fermata over the first measure.

The third system of musical notation consists of three staves. The top staff features a melodic line with fingerings like 1 4 1 4 and 1 2 4. The middle staff has a bass line with fingerings such as 5 3 1 5 and 1 2 1 1. The bottom staff includes piano accompaniment with a 1 4 2 3 1 sequence and a fermata over the first measure.

System 1 of a musical score in G major. The top staff (treble clef) features a melodic line with various ornaments and fingerings. The middle staff (bass clef) provides a harmonic accompaniment with chords and single notes. The bottom staff (bass clef) contains a single note with an accent. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments include slurs and accents.

System 2 of the musical score. The top staff continues the melodic line with more complex ornaments and slurs. The middle staff continues the harmonic accompaniment. The bottom staff has two notes with accents. Fingerings and ornaments are clearly marked throughout the system.

System 3 of the musical score, concluding the piece. The top staff features a final melodic phrase with a double bar line. The middle staff continues the accompaniment. The bottom staff has three notes with accents. The system ends with a double bar line and a final note in the bottom staff.

Nº 11.

VATER UNSER IM HIMMELREICH

*Vater unser im Himmelreich
der du uns alle heissest gleich
Bruder sein und dich rufen an,
und willst dass Beten von uns ha'n,
gib, dass nicht bet' allein der Mund,
hilf, dass es geh' aus Herzensgrund.*

NOTRE PÈRE AU ROYAUME DES CIEUX

*Notre Père au Royaume des Cieux
qui nous ordonne de vivre tous en
frères et de t'invoquer et qui veut
bien écouter nos prières, accorde-
nous de ne pas seulement te prier
avec nos lèvres, mais aide-nous à
te prier du fond du cœur.*

OUR FATHER WHO ART IN HEAVEN

*Our Father who art in Heaven
who bids us all to be brothers and
to call upon Thee and who hears
our prayers, grant us to pray not
only with our mouths, but help us
to pray from the depths of our hearts.*

(♩ = 60)

Mixtures

16, 8

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 5 2, 3 1, 4 2, 3 5, 5 1, 5, 4 5, 4 1, 5 2, 4). The middle bass staff contains a bass line with fingerings (5, 1, 4, 2, 1, 3, 4, 1, 3, 5, 1, 3, 1). The lower bass staff contains a bass line with accents and slurs.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The treble staff contains a melodic line with fingerings (5 1, 3 1, 4, 2 1, 1 2 1 2, 1 3, 5 3, 4 1, 5 2, 4 1). The middle bass staff contains a bass line with fingerings (3, 5, 2, 1, 1, 4, 1 2). The lower bass staff contains a bass line with accents and slurs.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The treble staff contains a melodic line with fingerings (5 2, 4 5, 4 5, 4 1, 4 2). The middle bass staff contains a bass line with fingerings (3, 1, 3, 5, 3, 1). The lower bass staff contains a bass line with accents and slurs.

N^o 12

VOM HIMMEL HOCH,
DA KOMM' ICH HER

*Vom Himmel hoch, da komm ich her,
ich bring euch gute neue Mär,
der guten Mär bring ich so viel,
davon ich sing'n und sagen will.*

DU HAUT DES CIEUX
JE VIENS ICI

*Du haut des Cieux je viens ici vous
apporter de bonnes nouvelles. Je
vous apporte tant de bonnes
nouvelles que je veux vous les
dire dans mes chants.*

FROM HIGHEST HEAVEN
COME I HERE

*From highest Heaven come I here
and bring you good tidings.
I bring you many good tidings
whereof I will speak and sing.*

(♩ = 72)

Fonds doux 8

16, 8

The musical score is written for piano accompaniment. It consists of two systems, each with three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The music is in G major and 12/8 time. The tempo is marked as ♩ = 72. The first system is labeled 'Fonds doux 8' and '16, 8'. The score includes various musical notations such as notes, rests, ornaments, and fingerings. The first system ends with a repeat sign. The second system continues the piece with similar notation and fingerings.

System 1 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with various ornaments and fingerings (1, 3, 3, 5, 4, 5, 1, 4, 1, 3, 1, 5, 4, 1, 3, 1, 2, 5, 4, 1, 2, 5, 4). The Bass staff contains a rhythmic accompaniment with fingerings (1, 1, 3, 1, 4, 2, 4, 2, 1, 2, 4, 1, 5, 5). The lower Bass staff contains a simple bass line with accents and a fermata.

System 2 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with various ornaments and fingerings (5, 2, 3, 1, 4, 3, 5, 3, 1, 4, 5, 3, 1, 4, 5, 2, 3, 2, 3, 4, 1, 1, 5, 4, 5). The Bass staff contains a rhythmic accompaniment with fingerings (4, 2, 1, 5, 1, 4, 2, 5, 1, 3, 1, 2, 1, 5, 2, 3, 1, 5, 1, 5, 1, 4, 3, 4, 3, 1, 5, 1, 5, 1, 4). The lower Bass staff contains a simple bass line with accents and a fermata.

System 3 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with various ornaments and fingerings (4, 5, 1, 4, 1, 2, 3, 1, 5, 2, 1, 2, 5, 4, 3, 1, 2, 5, 2, 2). The Bass staff contains a rhythmic accompaniment with fingerings (3, 1, 3, 1, 3, 2, 1, 5, 4, 3, 5, 4, 4, 1, 5, 3, 5, 2, 3, 1, 5, 4, 2). The lower Bass staff contains a simple bass line with accents and a fermata.

Nº 13.

VOM HIMMEL HOCH,
DA KOMM' ICH HER

DU HAUT DES CIEUX
JE VIENS ICI

FROM HIGHEST HEAVEN
COME I HERE

(Text wie Nº 12.)

(même texte que Nº 12.)

(same text as Nº 12.)

(♩ = 80)

Fonds 8, 4

16, 8

1 5 - 4 3 4 2 5 4 5 3 - 5 3 - 5 4 5 - 4 5 - 4 1 4 2 2 3 5 3 5 4 3 2 1 3

2 1 2 4 2 1 2 4 1 3 5 1 1 3 1 5 2 1 5

- 4 5 3 5 3 5 3 4 5 5 - 1 5 4 - 2 3 4 1 2 5 4 2 5 4 5 - 1 5 2 4 1 2

2 1 2 1 1 3 2 4 3 1 2 1 1 4 1 3 5 2 4 1 3

4 5 3 4 5 4 5 4 5 4 5 3 1 5 4 1 5 1 2 5 4 5 1 2 5

1 1 4 4 1 4 1 3 2 5 1 4 1 5 1 4 1

4 - - 5 4 3 2 1 5 4 3 5 4 - 3 5 - 2 1 2 4 - 4 1 4 5 1 5 3 1 4 1 2 4

4 5 1 3 1 5 4 3 4 2 1 2 1 3 2 1 5 3 4 1 2 3 4 1 2 3 4

N^o 15.

WER NUR DEN LIEBEN
GOTT LÄSST WALTEN

*Wer nur den lieben Gott lässt walten
und hoffet auf ihm allezeit,
den wird er wunderbar erhalten
in allem Kreuz und Traurigkeit.
Wer Gott, dem Allerhöchsten, traut,
der hat auf keinen Sand gebaut.*

CELUI QUI SE LAISSE GUIDER
PAR LE BON DIEU

*Celui qui se laisse guider par
le Bon Dieu et met toujours
en Lui son espoir trouvera un
soutien merveilleux en Lui dans
la misère et la tristesse. Celui
qui a confiance en Dieu, le
Très-Haut, n'a pas bâti sur le sable.*

HE WHO SUFFERS OUR
GOD TO GUIDE HIM

*He who suffers our God to
guide him and always hopes
in Him will be wondrously
upheld in all need and sadness.
He who trusts in God, the Almighty,
has not built on sand.*

Fonds doux 8

1. 2.

N^o 17.

**WIE SCHÖN LEUCHTET
DER MORGENSTERN**

*Wie schön leuchtet der Morgenstern
voll Gnad' und Wahrheit von dem Herrn,
die süsse Wurzel Jesse;
du Sohn Davids, aus Jakobs Stamm,
mein König und mein Bräutigam,
hast mir mein Herz besessen.
Lieblich, freundlich, schön und herrlich
gross und ehrlich, reich von Gaben,
hoch und sehr prächtig erhaben.*

**AVEC QUELLE SPLENDEUR
BRILLE L'ÉTOILE DU MATIN**

*Avec quelle splendeur brille l'étoile
du matin qui reflète la grâce et la
vérité devant le Seigneur. Douce
racine de Jessé, fils de David, de
la race de Jacob, mon Roi et mon
fiancé, tu as pris possession de
mon cœur. Tendre, aimable, beau
et superbe, grand et loyal, comblé
de dons, souverain et magnifiquement
sublime.*

**HOW BRIGHT SHINETH
THE MORNING STAR**

*How bright shineth the morning
star, full of the grace and truth
of the Lord. Sweet root of Jesse,
Thou, David's Son, of Jacob's race,
my King and Bridegrom, Thou hast
won my heart. Thou art loving,
kind, beautiful and glorious, great
and loyal, rich in gifts, high and
splendidly sublime.*

Mix.

Fonds 16, 8
Bassons 16, 8

(♩ = 88)

The musical score consists of three systems of music. Each system is written for a grand staff (treble and bass clefs). The first system includes a 'Mix.' part and 'Fonds 16, 8 Bassons 16, 8' parts. The tempo is marked as quarter note = 88. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one sharp (F#).

3[~] 5 - 1 3 1 2 2 [4] 5 3 1 2] 4[~] - 3[~] 1 1 3 4[~] - 5 - 4[~] - 5 -

3 1 2 3 5 4 2] 4 5 1 1 1 2 1 3 4 - 4 1 1 1

4 1 - 3[~] - 5 - 4[~] - 5 - 4[~] 5 - 1 2 1 1 4 1 4

1 5 1 5 4 1 3 2 4 1 4 5 4 1 2 2 1 4

1 1 1 5 1 2 1 5 2 1 1 4 2 5 1 4 2 1 3

5 4 1 2 1 3 1 4 1 2 1 2 1 1 4 1

4 1 3 4 2 1 5 1 4 1 4 1 1 2 3 1 4 1 5

3 2 4 1 4 1 4 1 3 4 1 5 2 4 1 2 1

System 1 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The separate bass staff is also in the key of one sharp. The music features a complex melodic line in the treble staff with numerous slurs and fingerings (1, 2, 3, 4). The bass staff contains a more rhythmic accompaniment with slurs and fingerings (5, 2, 1, 1, 1, 3, 1, 3, 1, 4, 3, 1, 4, 2). The separate bass staff has a few notes with slurs and accents.

System 2 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The separate bass staff is also in the key of one sharp. The music features a complex melodic line in the treble staff with numerous slurs and fingerings (5, 1, 4, 1, 1, 5, 2, 5, 1, 5, 1, 2, 2, 4, 1, 1, 5, 3). The bass staff contains a more rhythmic accompaniment with slurs and fingerings (5, 3, 1, 4, 1, 2, 1, 4, 3, 1, 3, 5, 1, 2, 5, 3). The separate bass staff has a few notes with slurs and accents.

System 3 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The separate bass staff is also in the key of one sharp. The music features a complex melodic line in the treble staff with numerous slurs and fingerings (2, 1, 5, 4, 5, 1, 3, II, 1, 1, 5, 3, 3, 5, 3, 5, 1, 2, 1, 1). The bass staff contains a more rhythmic accompaniment with slurs and fingerings (1, 4, 2, 1, 4, 1, 2, 5, II, 1, 2, 1, 3, 1, 4, 3, 5, 3). The separate bass staff has a few notes with slurs and accents.

System 1 of a musical score. It consists of three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature is one sharp (F#). The top staff contains a complex melodic line with many slurs and accents, and is annotated with fingering numbers (1-5) and articulation marks like 'I' and 'II'. The middle staff contains a simpler melodic line with some slurs and fingering. The bottom staff contains a bass line with some notes and rests, and is marked with an accent (^) under a note.

System 2 of a musical score. It consists of three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature is one sharp (F#). The top staff contains a complex melodic line with many slurs and accents, and is annotated with fingering numbers (1-5) and articulation marks like 'I' and 'II'. The middle staff contains a simpler melodic line with some slurs and fingering. The bottom staff contains a bass line with some notes and rests, and is marked with an accent (^) under a note.

System 3 of a musical score. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature is one sharp (F#). The top staff contains a complex melodic line with many slurs and accents, and is annotated with fingering numbers (1-5) and articulation marks like 'II'. The middle staff contains a simpler melodic line with some slurs and fingering. The bottom staff contains a bass line with some notes and rests, and is marked with an accent (^) under a note.

System 1 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff contains a simpler accompaniment with some slurs. Fingerings are indicated by numbers 1-5 above or below notes. A first ending bracket labeled 'I' is present at the end of the system.

System 2 of a musical score. It consists of three staves: a grand staff and a separate bass staff. The grand staff continues the melodic line from system 1. The bass staff contains a more active accompaniment with slurs and fingerings. A first ending bracket labeled 'I' is present at the beginning of the system.

System 3 of a musical score. It consists of three staves: a grand staff and a separate bass staff. The grand staff continues the melodic line. The bass staff contains a more active accompaniment with slurs and fingerings. A first ending bracket labeled 'I' is present at the end of the system.

Handwritten musical notation for the first system, including treble and bass staves with fingerings and articulation marks.

Treble staff fingerings: 5-4, 1-4, 3-1, 2-1, 4-1, 3-1, 4-5, 1-2, 4-1, 1-2, 3-4, 1-2, 3-4, 1-2, 4-5, 5-1, 5.

Bass staff fingerings: 4, 1, 5, 4, 3, 5, 4, 2, 1, 1, 2, 1, 1, 2, 5, 2.

Articulation marks: \wedge , \cup , \wedge .

Handwritten musical notation for the second system, including treble and bass staves with fingerings and articulation marks.

Treble staff fingerings: 1-4, 3-4, 5-3, 4-5, 1-4, 5-4, 5-4, 3-5, 2-1, 2-1, 2, 4-2, 1, 4, 1, 5-2, 1, 3.

Bass staff fingerings: 1, 5, 5, 2, 1, 5, 3, 1, 2-1, 5-4, 5, 1, 3, 5, 1, 4, 1, 3, 1, 5.

Articulation marks: \wedge , \cup , \wedge .

Handwritten musical notation for the third system, including treble and bass staves with fingerings and articulation marks.

Treble staff fingerings: 4-2, 3-1, 1-5, 1-3, 1-2, 5, 1-2, 4, 1-3, 1-2, 4, 1-2, 5.

Bass staff fingerings: 1-4, 1-2, 3-2, 5-4, 3-1, 1, 1, 2, 3, 4, 5, 2, 1, 1, 1, 4, 3, 5, 5.

Articulation marks: \wedge , \cup , \wedge .

N^o 18.

WIR CHRISTENLEUT'

*Wir Christenleut,
wir Christenleut,
hab'n jetzun Freud',
weil uns zu Trost ist Christus Mensch geboren;
hat uns erlöst,
wer sich dess tröst't
und gäubet fest, soll nicht werden verloren.*

NOUS CHRÉTIENS

*Nous Chrétiens, nous Chrétiens,
réjouissons-nous maintenant parce
que, pour notre consolation, Christ
est né homme. Il nous a délivrés
et celui qui se confie à Lui et
croit en Lui ne périra pas.*

WE CHRISTIANS

*We Christians, we Christians, let
us rejoice to-day because Christ
was born a man to comfort us.
He has redeemed us and therefore
he who trusts Him and firmly
believes in Him will never die.*

(♩ = 116)

Flûte 8

Salicional 8

Basson 8

The musical score is arranged in three systems. The first system features three staves: Flute 8 (top), Salicional 8 (middle), and Basson 8 (bottom). The second and third systems are for the piano accompaniment, each consisting of two staves (treble and bass clef). The tempo is marked as quarter note = 116. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and trills (tr). Fingerings are indicated by numbers 1-5. Dynamics like 'A' and 'U' are also present.

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The music is in a key with one flat (B-flat). The first staff contains a melodic line with various ornaments including trills (tr.) and slurs. The middle staff contains a more active melodic line with many slurs. The bass staff contains a simple accompaniment with some fingerings (2, 3, 4) and accents (^). The system ends with a fermata over the final note.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The music continues in the same key. The first staff has a melodic line with many slurs and ornaments. The middle staff has a more active melodic line with many slurs. The bass staff contains a simple accompaniment with some fingerings (1, 4, 2, 1, 5, 3, 5, 2, 1, 4, 2, 1, 1, 4, 2, 4, 2, 1, 1, 4, 2, 1, 2, 4, 1, 4, 2) and accents (^). The system ends with a fermata over the final note.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The music continues in the same key. The first staff has a melodic line with many slurs and ornaments. The middle staff has a more active melodic line with many slurs. The bass staff contains a simple accompaniment with some fingerings (1, 2, 4, 1, #4, 1, #4, 1, 4, 3, #4, 1, #4, 1, 5, 4, 1, 5, 4) and accents (^). The system ends with a fermata over the final note.

System 4 of a musical score. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The music continues in the same key. The first staff has a melodic line with many slurs and ornaments, including trills (tr.) and slurs. The middle staff has a more active melodic line with many slurs. The bass staff contains a simple accompaniment with some fingerings (5, 1, 3, 5, 3, 1, 1, 2, 1, 1, 2, 3, 5, 4, 2, 1, 3, 5, 1, 4, 2, 1) and accents (^). The system ends with a fermata over the final note.

N^o 19.WIR GLAUBEN ALL'
AN EINEN GOTT

*Wir glauben all' an einen Gott,
Vater, Sohn und heiligen Geist,
an den Herren Zebaoth,
den die Schar der Engel preist,
der durch seine grosse Kraft
alles wirkt, tut und schafft.*

NOUS CROYONS TOUS
EN UN SEUL DIEU

*Nous croyons tous en un seul Dieu,
Père, Fils et Saint-Esprit, que
louent le chœur des Chérubins
et les légions d'anges et qui,
par sa grande puissance, a créé,
exécuté et accompli toutes choses.*

WE ALL BELIEVE
IN ONE GOD,

*We all believe in one God,
the Father, Son and Holy Ghost,
praised by the hosts of Cherubim
and Angels, by whose mighty
power everything is wrought,
done and created.*

(♩ = 72) à 5 voix

Flûtes 8,4

Nazard 2 $\frac{2}{3}$

Fonds doux 8

Fonds doux 8

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The first system includes parts for Flutes 8,4 and Nazard 2 2/3, and two parts for Fonds doux 8. The score is in G major (one sharp) and 2/3 time. It features complex melodic lines with numerous ornaments, trills, and slurs. Fingerings and breath marks are indicated throughout. The second system continues the melodic development with similar ornamentation. The third system concludes the piece with a final cadence and a trill in the upper voice.

System 1 of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The music features a complex melodic line in the treble staff with many slurs and ties, and a more rhythmic accompaniment in the bass staff. Fingering numbers (1-5) are written above and below notes. There are also some performance markings like accents and slurs.

System 2 of the musical score. It continues the two-staff format. The treble staff has a very active melodic line with many slurs and ties. The bass staff provides a steady accompaniment. Fingering and performance markings are present throughout.

System 3 of the musical score. The complexity of the melodic line in the treble staff increases. There are many slurs and ties. The bass staff continues with its accompaniment. Fingering and performance markings are present throughout.

System 4 of the musical score. This system features some of the most technically demanding passages, including a dense sixteenth-note run in the treble staff. The bass staff has some long notes with slurs. Fingering and performance markings are present throughout.

N^o 20.

WO SOLL ICH FLIEHEN HIN?

Wo soll ich fliehen hin,
weil ich beschweret bin
mit viel und grossen Sünden?
Wo soll ich Rettung finden?
Wenn alle Welt herkäme,
mein' Angst sie nicht wegnähme.

OÙ DOIS-JE M'ENFUIR?

Où dois-je m'enfuir, moi qui
ploie sous le poids de mes péchés?
Où trouverai-je le salut? Même
si le monde entier venait à mon
secours, il ne m'enlèverait pas
mon tourment.

WHITHER SHALL I FLEE?

Whither shall I flee because I
am oppressed with many grievous
sins? Where shall I find deliverance?
If all the world came to my help,
it could not take away my fear.

(♩ = 84)

Flûtes 8, 4

Bourdons 8, 4

Basson 8

First system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music with various fingerings indicated by numbers 1-5. The bottom staff is in bass clef and contains six measures of music with fingerings 3, 1, 1, 1, 3, 5, 2, 1, 2, 2, 5, 1, 4, 1, 5. A third staff at the bottom is empty.

Second system of musical notation. The top staff continues with six measures of music and fingerings 2, 1, 2, 5, 3, 1, 2, 1, 5, 1, 1, 5, 1, 5, 1, 1. The bottom staff continues with six measures and fingerings 2, 1, 3, 1, 1, 1, 4, 3, 5, 1, 4, 3, 5, 1, 4, 5, 1, 2, 5. There are accents (^) and a 'u' symbol in the bottom staff.

Third system of musical notation. The top staff continues with six measures and fingerings 3, 1, 1, 4, 1, 3, 2, 5, 2, 5, 1, 4, 1, 4, 4, 4, 1, 5. The bottom staff continues with six measures and fingerings 4, 5, 3, 1, 3, 1, 4, 1, 5, 1, 4, 3, 5, 1. There are slurs and accents (^) in the bottom staff.

Fourth system of musical notation. The top staff continues with six measures and fingerings 1, 3, 4, 1, 5, 2, 4, 1, 4, 1, 3, 1, 2, 1, 1, 4, 3, 5, 1, 4, 2, 1, 4. The bottom staff continues with six measures and fingerings 1, 4, 5, 2, 1, 1, 2, 1, 3, 1, 4, 1, 3, 1, 2, 3, 1, 2, 5, 5. There are slurs and accents (^) in the bottom staff.

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first staff contains a melodic line with various fingerings (1-5) and slurs. The grand staff contains a rhythmic accompaniment with eighth and sixteenth notes. The bass staff contains a simple bass line with some slurs and accents.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues from the previous system. The first staff has more complex melodic patterns with slurs and accents. The grand staff continues with rhythmic accompaniment. The bass staff has a few notes with slurs and accents.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with intricate melodic lines in the first staff and rhythmic accompaniment in the grand staff. The bass staff has a few notes with slurs and accents.

System 4 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with complex melodic patterns and rhythmic accompaniment. The bass staff has a few notes with slurs and accents.

System 1: Treble and Bass clefs. Treble clef contains a complex melodic line with many slurs and fingering numbers (1-5). Bass clef contains a rhythmic accompaniment with slurs and fingering numbers (1-5). A dynamic marking 'A' is present at the end of the system.

System 2: Treble and Bass clefs. Treble clef continues the melodic line with slurs and fingering. Bass clef continues the accompaniment with slurs and fingering. Dynamic markings 'A' and 'C' are present.

System 3: Treble and Bass clefs. Treble clef continues the melodic line with slurs and fingering. Bass clef continues the accompaniment with slurs and fingering. Dynamic markings 'A' and 'C' are present.

System 4: Treble and Bass clefs. Treble clef continues the melodic line with slurs and fingering. Bass clef continues the accompaniment with slurs and fingering. Dynamic markings 'A' and 'C' are present.

N^o 21.ACH GOTT, VOM HIMMEL
SIEH' DAREIN

*Ach Gott, vom Himmel sieh' darein
und lass dich den erbarmen
wie wenig sind der Heil'gen dein,
verlassen sind wir Armen;
dein Wort man lässt nicht haben wahr,
der Glaub' ist auch verloren gar
bei allen Menschenkindern.*

AH! DIEU, DU CIEL, JETTE UN
REGARD VERS NOUS

*Ah! Dieu, du Ciel, jette un regard
de pitié sur nous. Comme il y a
peu de tes Saints, nous, pauvres
hommes, sommes abandonnés.
On méconnaît la Vérité de ta
parole, la foi aussi s'est perdue
chez les enfants des hommes.*

O GOD, FROM HEAVEN,
LOOK UPON US

*O God, from Heaven, look with
mercy upon us. Because there
are few of Thy Saints, we, poor
sinners, are forsaken. The truth
of Thy word has not been kept
and faith also has been lost by
the children of men.*

(♩ = 63)

Fonds 8, 4 et
Mixtures douces

16, 8

The musical score is presented in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a right-hand line (treble clef) and a left-hand line (bass clef). The score is in common time (C) with a tempo of 63 beats per minute. The key signature is one flat (B-flat). The piano part features various ornaments and fingerings, with some notes marked with 'A' and 'U'. The vocal line includes lyrics in German, French, and English. The piano accompaniment is marked 'Fonds 8, 4 et Mixtures douces' and '16, 8'. The score is published by S. BORNEMANN, Editeur, Paris, and is identified by the number S.B. 5291.

System 1 of a musical score. It consists of three staves: a treble clef staff with a key signature of one flat (B-flat), a bass clef staff, and a lower bass clef staff. The treble staff contains a complex melodic line with numerous slurs and fingerings. The bass staff contains a rhythmic accompaniment with chords and single notes. The lower bass staff contains a series of chords. Fingerings are indicated by numbers 1-5 above notes. A large brace is under the lower bass staff.

System 2 of a musical score. It consists of three staves: a treble clef staff with a key signature of one flat (B-flat), a bass clef staff, and a lower bass clef staff. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues the rhythmic accompaniment. The lower bass staff contains chords. Fingerings are indicated by numbers 1-5 above notes. A large brace is under the lower bass staff.

System 3 of a musical score. It consists of three staves: a treble clef staff with a key signature of one flat (B-flat), a bass clef staff, and a lower bass clef staff. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues the rhythmic accompaniment. The lower bass staff contains chords. Fingerings are indicated by numbers 1-5 above notes. A large brace is under the lower bass staff.

Nº 23.

AUS DER TIEFE RUF E ICH

*Aus der Tiefe rufe ich,
Herr, zu dir Herr,
höre meine Stimme lass
deine Ohren merken
auf die Stimme meines Flehens!*

DU FOND DE L'ABÎME JE CRIE VERS TOI

*Du fond de l'abîme je crie
vers Toi, Seigneur.
Seigneur, écoute ma voix,
prête l'oreille à mes
supplications.*

OUT OF THE DEPTHS HAVE I CRIED UNTO THEE

*Out of the depths have I cried
unto Thee, o Lord. Lord, hear
my voice, let Thine ears be
attentive to the voice of my
supplications.*

(♩ = 48)
Choral

II: Cornet
I: Fonds 8, 4
16, 8

a 2 Clav. e Pedale

I Fonds doux 8
16, 8

System 1 of the musical score. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4-1, 3, 13, 2, 1, 1, 5, 1, 2, 1, 5, 3, 2, 1, 4, 1, 1, 4, 5). The middle bass staff contains a bass line with fingerings (5, 1, 1-2, 3, 1, 2, 4, 5, 4-1) and some slurs. The lower bass staff contains a bass line with slurs and accents.

System 2 of the musical score. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff contains a melodic line with fingerings (4, 5, 2, 1, 2, 5, 1, 3, 5, 4, 1-1, 5, 2, 4, 3, 5, 2, 1, 5, 1, 4, 2, 1). The middle bass staff contains a bass line with fingerings (-2, 1, 1, 1, 1, 2, 2, 3, 5, 2, 2, 4, 2, 2, 1). The lower bass staff contains a bass line with slurs and accents.

System 3 of the musical score, marked with a Roman numeral II. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff contains a melodic line with fingerings (1, 1, 5, 1, 3, 4, 1, 3) and some slurs. The middle bass staff contains a bass line with fingerings (5, 1, 5, 2, 5, 1, 1, 3, 1, 4, 2, 1-5) and some slurs. The lower bass staff contains a bass line with slurs and accents.

No. 24.

CHRIST IST ERSTANDEN

*Christ ist erstanden
von der Marter alle,
des soll'n wir alle froh sein,
Christus will unser Trost sein.
Kyrieleis!*

CHRIST EST RESSUSCITÉ

*Christ est ressuscité après
son supplice, aussi devons-nous
tous nous réjouir. Christ
sera notre consolation.
Kyrie eleison.*

CHRIST IS RISEN

*Christ is risen from his
suffering, so must we
rejoice. Christ will be
our consolation.
Kyrie eleison.*

(♩ = 72)

The musical score is arranged in three systems. Each system contains a grand staff with a treble and bass clef for the piano accompaniment, and a vocal line with a soprano (S.) and alto (A.) part. The tempo is marked as quarter note = 72. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings and breathings are indicated with numbers and 'U' or 'A' symbols. The lyrics are written below the vocal lines in three languages: German, French, and English. The piece concludes with a double bar line and a repeat sign.

N^o 25.CHRIST LAG IN
TODESBANDEN

*Christ lag in Todesbanden
für unser Sünd' gegeben,
der ist wieder erstanden
und hat uns bracht das Leben;
dess wir sollen fröhlich sein,
Gott loben und ihm dankbar sein,
und singen Halleluja, Halleluja!*

CHRIST GISAIT DANS LES
LIENS DE LA MORT

*Christ gisait dans les liens de
la mort; pour nos péchés, il s'est
donné. Il est ressuscité et nous
a apporté la vie; nous devons
nous en réjouir, louer Dieu et,
dans notre reconnaissance,
chanter Alleluia.*

CHRIST LAY IN THE
BONDS OF DEATH

*Christ lay in the bonds of
death; for our sins he gave
himself. He has risen again
and brought us life whereof
we must rejoice, praise God, give
Him thanks and sing Alleluia!*

(♩ = 60)

Fonds 8, 4

Pd. Fonds 16.8
Basson 8

The musical score consists of four systems of staves. The first system shows the piano (Pd.) and bassoon (Basson) parts. The piano part is in the right hand (treble clef) and the bassoon part is in the left hand (bass clef). Both parts are in common time (C) and have a tempo of 60 beats per minute. The score includes various musical notations such as notes, rests, and ornaments, along with detailed fingerings for both instruments. The second system continues the piano and bassoon parts. The third system shows the piano part in the right hand and the bassoon part in the left hand. The fourth system shows the piano part in the right hand and the bassoon part in the left hand. The score concludes with a final cadence.

3 4 5 2 4 3 5 5 1 3 1 2 5 1 1 4 1 2 - 1

1 5 1 2 1 1 2 1 1 1 4 1 2 1 2 1 2 1 4 3 1

1 5 1 2 1 1 2 1 1 1 4 1 2 1 2 1 4 3 1

5 3 1 2 3 4 5 5 4 5 1 4 1 3

4 1 2 1 1 2 5 1 3 5 1 2 1 4 1 1

1 1 2 5 1 3 5 2 1 3 4 2 1 1 4 1 1

1 3 2 1 2 5 1 3 1 2 4 4 3 5 3 5 4 5 4 2 3 5 4 5

2 4 1 2 3 1 2 4 4 3 5 3 5 3 1 2 3 1 2 3 1 5 2 3 4

2 4 1 2 3 1 2 4 4 3 5 3 5 3 1 2 3 1 2 3 1 5 2 3 4

4 3 1 3 1 1 5 1 5 4 2 3 3 5 4 3 2

3 2 2 1 2 2 5 3 1 1 1 1 2 1 2 2 1 3 2

3 2 2 1 2 2 5 3 1 1 1 1 2 1 2 2 1 3 2

N^o 26.GOTT DER VATER WOHN'
UNS BEI

*Gott der Vater wohn' uns bei
und lass uns nicht verderben,
mach' uns aller Sünden frei
und helf' uns selig sterben.
Vor dem Teufel uns bewahr',
halt' uns bei festem Glauben,
und auf dich lass uns bauen,
aus Herzensgrund vertrauen.
Amen, Amen, das sei wahr,
so singen wir Alleluja.*

DIEU, NOTRE PÈRE, DEMEURE
AVEC NOUS

*Dieu, notre Père, demeure avec
nous et ne nous laisse pas périr,
délivre-nous de tous nos péchés
et aide-nous à mourir dans la
félicité. Préserve-nous du démon,
maintiens-nous fermes dans ta foi,
laisse-nous nous appuyer sur toi
et nous confier à toi du fond de
notre cœur. Amen, Amen. Qu'il en
soit ainsi et nous chanterons Alleluia.*

GOD OUR FATHER ABIDE
WITH US

*God our Father, abide with us
and let us not perish. Deliver
us from all sin and help us to
die in bliss. Save us from the
devil, keep us firm in Thy faith,
let us lean on Thee and trust in
Thee with our whole heart.
Amen, Amen, so be it,
let us sing Alleluia.*

(♩ = 63)

Mix.

Anches 16, 8

The musical score consists of three systems of piano accompaniment. Each system includes a treble staff and a bass staff. The first system is labeled 'Mix.' and 'Anches 16, 8'. The score includes various musical notations such as notes, rests, and articulations. Fingerings are indicated by numbers 1-5. The tempo is marked as (♩ = 63). The key signature is one sharp (F#).

43 4 - 2 5 1 2 2 1 1 5 2 1 2 3 1 2 1 2 4 - 5 3 4 1 5 - 4 2 1 3 2 5 - 4

This system contains five measures of music. The treble clef staff has a key signature of two sharps (F# and C#) and a common time signature. It features a melodic line with various note values and rests. The middle staff contains a complex rhythmic accompaniment with many sixteenth and thirty-second notes. The bass clef staff provides a harmonic foundation with longer note values and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like accents (^) and breath marks (U) are present.

4 3 5 2 1 2 4 2 1 5 4 1 2 3 1 2 4 1 3 1 2 1 3 1 1 2 2 5 2 1 5 1

This system contains five measures of music. The notation continues from the first system, with similar melodic and rhythmic patterns. The middle staff shows intricate rhythmic textures. The bass staff continues to provide harmonic support. Fingerings and dynamic markings are consistent with the previous system.

4 2 5 1 4 1 5 1 2 1 4 1 3 4 2 1 3 1 1 4 1 1 1 5 1

This system contains five measures of music, ending the piece. The melodic line in the treble clef staff concludes with a final note. The middle and bass staves also reach their final notes. The overall structure is consistent with the previous systems, maintaining the same key signature and time signature.

System 1 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with various ornaments and fingerings. The Bass staff contains a rhythmic accompaniment. The lower Bass staff contains a simplified bass line. Fingerings and ornaments are indicated by numbers and symbols above the notes.

System 2 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff continues the melodic line. The Bass staff continues the rhythmic accompaniment. The lower Bass staff continues the simplified bass line. Fingerings and ornaments are indicated by numbers and symbols above the notes.

System 3 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff continues the melodic line. The Bass staff continues the rhythmic accompaniment. The lower Bass staff continues the simplified bass line. Fingerings and ornaments are indicated by numbers and symbols above the notes.

No 27.

O VATER, ALLMÄCHTIGER GOTT

*O Vater, allmächtiger Gott,
zu dir schreien wir in der Not!
Durch dein gross Barmherzigkeit
Erbarm dich über uns.*

O PÈRE, DIEU TOUT-PUISSANT

*O Père, Dieu Tout-Puissant,
vers toi nous crions dans la
détresse! Dans ta grande
miséricorde; aie pitié de nous.*

O FATHER ALMIGHTY GOD

*O Father, Almighty God,
in our need we cry unto Thee!
In Thy loving kindness,
have pity upon us.*

(♩ = 76)
Alla brève

Fonds 8,4
Mixtures douces

16, 8

The musical score is written for piano accompaniment. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The tempo is marked 'Alla brève' with a quarter note equal to 76 beats. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. There are also dynamic markings like accents (^) and slurs. The piano part includes a variety of chords and arpeggiated figures. The score ends with a double bar line and a repeat sign.

VERS. I

Flûtes 8,4
Nazard 2 $\frac{2}{3}$

(♩ = 84)

3 4 5 4 5 1 2 1 5 4 5 1 3 4 5 1 2

3 1 2 1 5 4 2 1 5 1 3 4 2 3 4 5 1 2 1 3 5 5

4 1 5 4 5 4 5 3 2 3 2 3 2 1 2 4 2 1 2 1

5 4 5 1 4 5 4 3 1 4 2 1 5 2 1 3 1 1

VERS. II

(♩ = 60)

Fonds 8

This musical score is for a piece titled "VERS. II" in G major, 4/4 time, with a tempo of 60 beats per minute. The piece is marked "Fonds 8". It consists of four systems of music, each with a treble and bass staff. The notation includes various rhythmic patterns, slurs, and fingerings. The fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a fermata over the final note.

VERS. III

(♩ = 96)

Flûtes 8, 4

Bourbons 8, 4

Basson 8

The musical score is arranged in four systems. Each system contains three staves: the top staff for Flutes (8, 4), the middle staff for Bourbons (8, 4), and the bottom staff for Bassoon (8). The piano accompaniment is written in the bottom staff of each system. The score is in G major (one sharp) and 3/4 time, with a tempo of 96. Fingerings and accents are indicated throughout the score.

N^o 28.

SCHMÜCKE DICH, O LIEBE SEELE

*Schmücke dich, o liebe Seele,
luss die dunkle Sündenhöhle;
komm an's helle Licht gegangen,
fange herrlich an zu prangen;
denn der Herr voll Heil und Gnaden
will dich jetzt zu Gaste laden;
der den Himmel kann verwalten,
will jetzt Herberg in dir halten.*

PARE-TOI, CHÈRE ÂME

*Pare-toi, chère âme, quitte la
sombre caverne du péché. Viens
à la pleine lumière et commence
à briller dans tout ton éclat, car
le Seigneur, plein de grâce et de
miséricorde, vient maintenant comme
ton hôte. Lui qui peut régner dans
le Ciel vient chercher asile en toi.*

ADORN THYSELF, DEAR SOUL

*Adorn thyself, dear soul and leave
the dark caverns of sin, come
into the bright light and begin
to shine for the Lord of salvation
and grace will now come as
thy guest. He who can reign
in Heaven will now dwell in thee.*

(♩ = 63)

Flûtes 8, 4
Nazard 2 $\frac{2}{3}$

Fonds doux 8

16, 8

Choral

The musical score is arranged in three systems. The first system includes parts for Flutes 8, 4 and Nazard 2 $\frac{2}{3}$, Fonds doux 8, and a bass line. The second system is labeled 'Choral' and features a vocal line with various ornaments and a piano accompaniment. The third system continues the piano accompaniment. The tempo is marked as quarter note = 63. The key signature has one flat (B-flat). The score includes numerous performance markings such as trills (tr), breath marks (U), and fingerings (1-5).

First system of musical notation, measures 1-3. The top staff contains a melody with notes and rests, including a trill (tr) in measure 3. The middle staff contains a complex rhythmic accompaniment with many sixteenth notes. The bottom staff contains a bass line with notes and rests, including accents (^) and slurs (U). Fingerings are indicated by numbers 1-4.

Second system of musical notation, measures 4-6. Similar to the first system, it features a melody with a trill in measure 5, a complex rhythmic accompaniment, and a bass line with accents and slurs. Fingerings are indicated by numbers 1-4.

Third system of musical notation, measures 7-9. The melody in the top staff includes a trill in measure 8. The middle staff continues with a complex rhythmic accompaniment. The bottom staff features a bass line with accents and slurs. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation, measures 10-12. The top staff shows a melody with a trill in measure 10. The middle staff has a complex rhythmic accompaniment. The bottom staff contains a bass line with accents and slurs. Fingerings are indicated by numbers 1-5.

N^o 29.

VATER UNSER
IM HIMMELREICH

(Text wie N^o 11.)

NOTRE PÈRE
AU ROYAUME DES CIEUX

(même texte que N^o 11)

OUR FATHER
WHO ART IN HEAVEN

(same text as N^o 11.)

Cornet

Fonds doux 8,4

(♩ = 50)

1 1 2 1 1 2 1 2 1 1 1 3 2 4 1 4 2

1 1 2 1 2 1 1 1 2 1 1 2 4 1 2 3 4 5 2 2 1 1 5 4 5 4 5 4 3

3 tr 3 5 1 tr 3 tr 3 tr tr tr 3 1 1

5 1 - 2 1 3 2 1 - 2 1 1 3 2 1 2 3 1 3 2 4 2 1 2 3 4 5 1 2 3 5

Nº 30.

VATER UNSER
IM HIMMELREICH

(Text wie Nº 11.)

NOTRE PÈRE
AU ROYAUME DES CIEUX

(même texte que Nº 11.)

OUR FATHER
WHO ART IN HEAVEN

(same text as Nº 11.)

(♩ = 58)

Fonds 8,4 et
Mixtures douces

16, 8

This system contains the first six measures of the piece. It features a treble clef with a common time signature (C) and a tempo marking of quarter note = 58. The music is written for a grand piano with three staves: a single treble staff and two bass staves. The first two bass staves are connected by a brace. Fingerings are indicated by numbers 1-5. The piece begins with a key signature of one sharp (F#) and a common time signature.

This system contains measures 7 through 12. The notation continues with the same three-staff grand piano arrangement. The treble staff shows melodic lines with various ornaments and slurs. The bass staves provide harmonic support with chords and moving lines. Fingerings and articulation marks (accents) are present throughout.

This system contains the final six measures (13-18) of the piece. The music concludes with a final cadence in the treble staff and sustained notes in the bass staves. The notation includes complex fingerings and slurs, leading to a final resolution.

5 3 1 2 1 4 5 2 1 4 5 1 5 4 3 5 4 2 1 5 4 5 2 3 4 2 1 5 4 5 2 3 4 2 1

5 4 5 3 4 2 1 5 3 1 4 5 3 1 4 2 1 3 2 1 4 5 3 2 1 4 5 3 2 1 4 5 3 2 1

5 4 5 3 1 2 1 5 4 1 4 5 4 1 4 5 4 1 4 5 3 4 1 3 4 2 1 5 4 5 4 1 2 3 1 2 1 4 5 4 1 5 2

5 4 5 4 1 3 2 3 5 4 2 1 2 3 4 1 4 2 4 1 4 2 4 1 1 5 3 5 3 2 1 1 1 4 1 5 4 2 2 3 1 2 1 3

N^o 31.WIR GLAUBEN ALL'
AN EINEN GOTT

*Wir glauben all' an einen Gott,
Schöpfer Himmels und der Erden,
der sich zum Vater geben hat,
dass wir seine Kinder werden.
Er will uns allzeit ernähren,
Seel' und Leib auch wohl bewahren,
allem Unfall will er wehren,
kein Leid soll uns widerfahren,
er sorget für uns, hüt't und wacht,
es steht alles in seiner Macht.*

NOUS CROYONS TOUS
EN UN SEUL DIEU

*Nous croyons tous en un seul Dieu,
Créateur du ciel et de la terre,
qui s'est donné à nous comme Père
pour que nous devenions ses enfants.
Il veut en tout temps nous nourrir,
protéger notre âme et notre corps
et éloigner de nous tout danger.
Aucune peine ne peut nous atteindre;
Il a soin de nous, Il nous garde et
veille sur nous. Tout reste en
son pouvoir.*

WE ALL BELIEVE
IN ONE GOD

*We all believe in one God, Maker
of Heaven and Earth, who has
given Himself as a Father that
we might become His children.
He will always feed us, protect
our soul and body and defend us
against all danger. No harm shall
befall us. He cares for us, protects
us and watches over us. Everything
is governed by His might.*

(♩ = 63)

Fonds 8, 4

Fonds 16, 8

1 3 1 4 - 5 - 4 - 1 4 1 5 - 5 4 - 4 1 4

1 3 4 1 4 4 1 4 2 1 4 2 5 3 2 3

1 3 4 1 4 4 1 4 2 1 4 2 5 3 2 3

2 2 1 3 5 3 4 - 5 4 5 4 5 3 4 -

1 1 2 1 3 1 1 4 2 1 2 1 2

1 1 2 1 3 1 1 4 2 1 2 1 2

3 1 4 5 2 3 1 3 5 1 4 1 3 tr

1 2 1 2 1 1 2 1 1 3 1 4 2 1 2 1 4

1 2 1 2 1 1 2 1 1 3 1 4 2 1 2 1 4

No 32.

JESU, MEINE FREUDE

*Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier,
ach wie lang', ach lange
ist dem Herzen bange,
und verlangt nach dir.
Gottes Lamm, mein Bräutigam
ausser dir soll mir auf Erden
nichts sonst liebers werden.*

JÉSUS, MA JOIE

*Jésus, ma joie, nourriture de mon
cœur, Jésus, ma parure, Agneau
de Dieu, mon époux, en dehors
de Toi, rien ne peut me charmer.
Ah, depuis si longtemps mon
cœur anxieux soupire après Toi!
Rien ici-bas ne peut m'être
cher sans Toi.*

JESUS, MY JOY

*Jesus, my joy, my hearts delight,
Jesus, my treasure, Lamb of God,
my bridegroom, beside Thee, nothing
can charm me. O how long has my
heart been anxious and longed for
Thee. Nothing on earth can be,
dear to me without Thee.*

(♩ = 58)

Cornet

Fonds doux 8

3/5 1/3 1/5 2/3 3 1/5 2/1 2/3 2 1/5 1 2/5 1/4 2/4 1/4 2/5 1/5 1/3 1/5 2/1 4/3 1/4 2/5 5 3 2/4 1 1/5 4/5 1 1

4 1 5 1 5 1 2 4 3 5 1 2 4 3 5 1 5 4 2 1 2

Nº 33.

**WIE SCHÖN LEUCHTET
DER MORGENSTERN**

(Text wie Nº 17.)

**AVEC QUELLE SPLENDEUR
BRILLE L'ÉTOILE DU MATIN**

(même texte que Nº 17.)

**HOW BRIGHT SHINETH
THE MORNING STAR**

(same text as Nº 17.)

Fonds 8, 4

16, 8

(♩ = 58)

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a tempo marking of quarter note = 58. The second and third staves are the piano accompaniment in bass clef with the same key signature and time signature. The piano part is divided into two systems: the first system covers measures 1-4 and is labeled 'Fonds 8, 4'; the second system covers measures 5-8 and is labeled '16, 8'. Fingerings are indicated by numbers 1-5 above or below notes. Accents (^) and slurs are used throughout. The piano part includes various rhythmic patterns and articulations.

The second system of the musical score continues the vocal and piano parts. It consists of two staves. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. Both staves continue from the first system. Fingerings and articulations are clearly marked. The piano accompaniment features a mix of eighth and sixteenth notes, often with slurs and accents.

System 1 of a musical score in G major. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff contains a melody with various ornaments and a bass accompaniment. The separate bass line features a rhythmic pattern with accents and slurs. Fingerings are indicated by numbers 1-5 above notes. The system spans four measures.

System 2 of the musical score. It continues the melody and accompaniment from the first system. The grand staff and separate bass line are present. The melody includes a triplet and various ornaments. The bass line continues with its rhythmic pattern and accents. Fingerings are indicated throughout. The system spans four measures.

System 3 of the musical score. It concludes the piece with a final cadence. The grand staff and separate bass line are present. The melody ends with a final note and ornament. The bass line concludes with its rhythmic pattern. Fingerings are indicated. The system spans four measures.

Nº 34.

SINFONIA
AUS DER KANTATE Nº 29
 (Rathswahlmusik Leipzig 1731)
 über: *Wir danken dir, Gott.*

SINFONIA
 DE LA 29^{ème} CANTATE.
 (pour les élections municipales de Leipzig 1731)
 sur: *Nous te remercions, Dieu.*

SINFONIA
 FROM 29th CANTATA
 (for the municipal elections in Leipzig 1731)
 on: *We thank Thee, o God.*

TRANSCRIPTION POUR ORGUE SEUL PAR
 MARCEL DUPRÉ

(♩ = 92)

ff = Tutti

mf = III: Tutti
 I, II: Fds 8,4 cpl.

Ped: Fds 16,8 cpl.

ff I-II-III *ff*

mf { II-III

mf III

=II-III

5 3 1 5 1 5 3 1 5 2 1 5 2 1 5 3 1 5 1 1 5 2 1 5 2

III 1 2 4 1 2 3

1 4 2 1 5 3 1 5 2 1 5 2 1 5 2

1 2 4

1 5 2 1 5 2 1 5 4 2 1 3 5 2 2 3 1 3 5

2 4 1 2 2 5 1 2 2 4 1 2

System 1: Treble clef with fingerings (1, 5, 3, 1, 5, 1, 3, 1, 1, 5, 1, 4, 2, 1, 3, 5, 2, 1, 2, 3, 2, 1, 3, 5, 2, 1, 2, 1, 2, 5, 4, 1, 5, 2, 3, 1, 4, 5, 2, 1). Bass clef with chords and fingerings (1, 2, 4, 1, 2, 5, 1, 2, 5). Dynamic markings include accents (^).

System 2: Treble clef with fingerings (2, 1, 5, 2, 3, 1, 4, 5, 2, 1, 2, 1, 5, 1, 4, 5, 1, 2, 3, 1, 5, 5, 2, 1, 2, 1, 5, 3, 5, 2, 1, 3, 5, 4, 3, 2, 5, 2). Bass clef with chords and fingerings (2, 4, 5, 1, 2, 4, 2, 4, 5, 1, 2, 4, 2, 4, 5, 1, 2, 4, 2, 4, 5, 2, 4, 5, 1, 4, 2, 5). Fingerings for bass clef include (2, 4, 5), (1, 2, 4), (2, 4, 5), (1, 2, 4), (2, 4, 5), (1, 2, 4), (2, 4, 5), (1, 4), (2, 5). Fingerings for treble clef include (I-II-III), (II-III), (I-II-III). Dynamic markings include accents (^).

System 3: Treble clef with fingerings (2, 5, 1, 3, 1, 2, 3, 1, 5, 4, 1, 4, 5, 1, 5, 4, 1, 4, 5). Bass clef with chords and fingerings (3, 1, 1, 3, 5, 1, 2, 4, 1, 2, 5, 1, 3, 5, 1, 2, 4). Fingerings for bass clef include (1, 2, 5), (1, 3, 5), (1, 2, 4), (1, 2, 5), (1, 3, 5), (1, 2, 4). Dynamic markings include accents (^) and *cresc.*

System 1 of the musical score. It consists of three staves: a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature, a grand staff (treble and bass clefs), and a bass clef staff. The treble staff contains a melodic line with fingerings 1 3 5, 1 3 5, 1 3 4, 1 4 5, and *mf* 5 2 5 3 1 5 3. The grand staff contains chords with fingerings 1 2 5, 1 2 5, 1 2 4, and *mf* 1 3 5, 1 2 4. The bass staff contains a simple bass line with accents (^).

System 2 of the musical score. It consists of three staves: a treble clef staff with a key signature of two sharps and a 3/4 time signature, a grand staff, and a bass clef staff. The treble staff contains a melodic line with fingerings 1 5 3 1 5, 1 5 2, 1 3 5, 5 2 5 2 1 3 5, 1 5 2 1 3, and 1 4 1. The grand staff contains chords with fingerings 2 4 5, 1 2 4, 2 4 5, 1 2 4, 1 2 4, 2 4 5, and 1 2 4. The bass staff contains a simple bass line with accents (^).

System 3 of the musical score. It consists of three staves: a treble clef staff with a key signature of two sharps and a 3/4 time signature, a grand staff, and a bass clef staff. The treble staff contains a melodic line with fingerings 2 4 5 1 3 1 5, 5, 2 4 5 2 5 1 2 5, 1 5 2 1 5 3 1, 2 4 1 3 4, and 1 4. The grand staff contains chords with fingerings 2 4 5, 1 2 4, 2 4 5, 1 2 4, 1 3 5, and 2 1 3 1. The bass staff contains a simple bass line with accents (^) and a section labeled "I-II-III".

1 5 2 1 5 3 1 3

mf { II-III

=II-III

5 1 3 2 1

3 5 2 5 1 4 3 2 4 1 3 2 4 1 2 5 1 4 2 3 5 III 1 2 4

mf

^ U ^ ^ U

^

^

5 3 1 2 1 3 2 1 5 2 1 1 5 2 1 5 2 1 5 3

1 2 3 1 2 4 1 3 5 1 2 4

1 5 3 1 5 3 1 5 2 1 5 2 1 5 2

1 2 4 1 2 4

1 5 2 III
1 2 3 5 1 3 4 1 2 3 5 1 3 4 1 2 3 5 1 1 2 1 5 3 5 4 2 3 5 4 2 1

2 4 1 2 1 3 5 1 2 4

3 1 5 1 1 3 4 1 3 5 1 1 2 1 5 5 4 2 3 5 4 1 II-III
5 5 4 2 3 5 4 1 2

2 4 1 2 1 3 5 1 2 4 1 2 5

I-II-III
1 5 3 5 3 2 5 3 2 4 1 3 5 1 4 2 1 3 5 2 1 2 4 5 5

1 2 5 1 3 5 2 4 1 2 5 1 2 4

cresc. *cresc.*

I-II-III

System 1: Treble clef with notes and fingerings (4, 5, 1, 5, 1, 5, 2, 1, 5, 1, 4, 1, 3, 1, 1, 5, 1, 4, 1, 4, 1, 5, 1, 5, 2, 2, 4, 1, 5). Bass clef with chords and fingerings (1, 3, 5, 1, 2, 5, I-II-III, 1, 2, 4, 1, 3, 1, 2, 5, 1, 3, 1, 2, 5). Dynamic marking *ff*.

System 2: Treble clef with notes and fingerings (2, 1, 4, 1, 5, 4, 3, 1, 4, 5, 1, 4, 1, 5, 3, 2, 1, 5, 1, 4, 5, 1, 2, 1, 5, 1, 4, 5, 1, 2, 4, 1, 5, 5, 2, 3, 1). Bass clef with chords and fingerings (1, 2, 5, 2, 4, 1, 4, 5, II-III, 1, 2, 4, 1, 2, 4, 2, 3, 5, 2, 3, 5, 1, 2, 4, 2, 4, 5, 1, 2, 4, 2, 4, 5, 1, 2, 4). Dynamic marking *ff*.

System 3: Treble clef with notes and fingerings (2, 1, 5, 3, 2, 3, 1, 2, 1, 5, 5, 2, 3, 1, 2, 4, 1, 5, 5, 3, 1, 4, 5, 2, 1, 2, 1, 2, 5, 3, 1, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 2, 1, 2). Bass clef with chords and fingerings (2, 5, 1, 4, 5, I-II-III, 2, 3, 2, 3, 4, 1, 3, 5, 2, 4, 5). Dynamic marking *ff*.

System 1 of a musical score in G major. It consists of three staves: a treble staff with a melodic line and various fingering numbers (4, 1, 3, 4, 5, 3, 3, 5, 3, 2, 1, 2, 1, 2, 5, 2, 5, 1, 4, 3, 2, 4, 1, 5, 3, 2, 1, 2, 5, 2, 5, 1, 4), a middle bass staff with chords and fingering (2, 5, 1, 4, 2, 5, 1, 4, 3, 1, 2, 3, II-III, 2, 4, 1, 2, 5, 2, 4, 1, 5), and a bottom bass staff with a simple bass line and accents.

System 2 of the musical score. The treble staff continues with complex fingering (2, 4, 1, 3, 1, 4, 5, 1, 4, 1, 1, 1, 4, 1, 5, 2, 1, 1, 3, 4, 1, 4, 1, 4). The middle bass staff features chords and fingering (1, 4, 1, 4, 1, 5, 2, 5, 2, 4). The bottom bass staff includes slurs and accents.

System 3 of the musical score. The treble staff has intricate fingering (5, 1, 4, 5, 3, 2, 1, 1, 5, 2, 5, 1, 5, 5, 3, 1, 2, 1, 2, 1, 2, 5, 5, 2, 2, 4, 3, 1, 4, 1, 2, 2, 4, 1, 5, 1, 2). The middle bass staff contains chords with slurs and accents. The bottom bass staff continues with a bass line and accents.

System 1: Treble clef, key signature of two sharps (F# and C#). Fingerings: 1 5, 2 5, 2 1 3, 1 5, 2 5, 2 1 3, 1 5, 2 5, 1 5, 1 5, 2 5, 1 5 3 1, 2 5 3, 1 5, 1 5 2 1. Bass clef: 2 4, 1 5, I-II-III, 5, 3 5, 1 1 4, 1 5, 1 4, 5 1, 2 4, 5 II-III.

System 2: Treble clef, key signature of two sharps. Fingerings: 2 1 5, 1 5 3, 1 2 1, 1 5, 5 3 1 2, 5 1 2 4 3 5, 1 4 3 5, 2 1 3. Bass clef: 1 3 5, I-II-III, 2 5, 5 2 4, 5 3 3 5 2 5, 5 3 3 5 2 5, 5.

System 3: Treble clef, key signature of two sharps. Fingerings: 2 1, 4 2, 5 4, 2 7, 4 2 1, 3 1, 5 3, 3 2, 1 5, 2 1 2 1, 1 5, 2 1 2 1. Performance markings: *ritard.*, *a Tempo*, *ritard.*. Trills: $\widehat{42}$ 1 tr. Bass clef: 3 5, 1 3, 4 2 5 3, 1 3 5, 1 2 4 5, 2 4, 2 1 1 5 5 5 5.

N^o 35.

SINFONIA

AUS DER KANTATE N^o 146

über: *Wir müssen durch viel Trübsal
in das Reich Gottes eingehen.*

SINFONIA

DE LA 146^{ème} CANTATE

sur: *Nous devons traverser beaucoup d'épreuves
pour entrer dans le Royaume de Dieu.*

SINFONIA

FROM 146th CANTATA

on: *We must suffer many tribulations
before entering the Kingdom of God.*

TRANSCRIPTION POUR ORGUE SEUL PAR
MARCEL DUPRÉ

$\text{♩} = 88$

III Flûtes 8,4
Nazard 2 $\frac{2}{3}$

II Fonds doux 8
I Fonds 8,4

Pd. Fonds 16, 8
I - II - III

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with various fingerings (2, 4, 5, 1, 5, 1, 4, 1, 4, 5) and accents. The grand staff contains a complex accompaniment with many sixteenth notes and fingerings (1, 5, 4, 1, 5, 1, 5, 2, 2, 1, 4, 1, 3, 1, 2, 1, 1). The bass staff contains a simpler accompaniment with accents and slurs.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with various fingerings (3, 1, 3, 1, 3, 1, 4, 3, 5, 2, 1, 4, 1, 4, 1, 3, 1, 3, 1, 3, 1, 4, 3) and accents. The grand staff contains a complex accompaniment with many sixteenth notes and fingerings (1, 5, 1, 4, 1, 3, 1, 1, 4, 1, 4, 2, 5, 1, 3, 1, 5, 1, 1). The bass staff contains a simpler accompaniment with accents and slurs.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with various fingerings (1, 5, 2, 1, 2, 1, 1, 1, 1, 5, 1, 4, 1, 4, 1, 1, 3, 1, 2, 1) and accents. The grand staff contains a complex accompaniment with many sixteenth notes and fingerings (2, 4, 1, 5, 2, 1, 4, 1, 4, 1, 3, 5, 3, 1, 5, 5, 1, 5, 1, 3, 1). The bass staff contains a simpler accompaniment with accents and slurs.

This musical score is for a piano piece, likely in a minor key given the presence of a flat in the bass clef. It consists of three systems of staves. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The second system has two staves: a grand staff. The third system has three staves: a grand staff and a separate bass clef staff. The notation includes various note values, rests, and fingerings (numbers 1-5). There are also dynamic markings like accents (^) and articulation marks like slurs and staccato (stacc.). Roman numerals I, II, and III are used to denote chords. The piece features intricate melodic lines and complex harmonic textures.

System 1: Treble clef, bass clef, and a lower bass clef. The treble staff contains a melodic line with fingerings 2, 2 5 2, 5, 2, 4, 1, 1, 1, 2, 1, 5, 1, 2. The middle bass staff has a rhythmic accompaniment with fingerings 4, 2, 4, 2, 4, 3, 1 5, 1 3, 1 2 1 3, 1, 2, 4, 1. The lower bass staff has notes with accents and slurs, and some notes are marked with 'U'.

System 2: Treble clef, bass clef, and a lower bass clef. The treble staff contains a melodic line with fingerings 1, 2, 1, 5, 1 3, 2, 2, 5, 1 3, 2 3 1, 5, 1, 5, 1. The middle bass staff has chords with fingerings 5 3, 1, 4 1, 1, 1 5, 2, 1 3, 1 5, 1 4, 2 3, 1 5, 1 5, 4, 3, 1 5, 1 4, 3. The lower bass staff has notes with accents and slurs, and some notes are marked with 'U'.

System 3: Treble clef, bass clef, and a lower bass clef. The treble staff contains a melodic line with fingerings 1, 1 4, 2 1, 1, 2, 5 4, 1 2, 5 4, 1, 4, 1, 4, 1, 2, 4, 1, 1. The middle bass staff has chords with fingerings 1, 3, 1, 3 5, 1 2, 2 4, 3 5, 4 5, 1, 5. The lower bass staff has notes with accents and slurs, and some notes are marked with 'U'. Roman numerals I, II, and III are placed below the system.

System 1 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many slurs and fingering numbers (1-5). The bass staff contains a simpler accompaniment with some slurs and fingering numbers. The system is divided into four measures.

System 2 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff continues the melodic line with various slurs and fingering numbers. The bass staff continues the accompaniment. The system is divided into four measures.

System 3 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff continues the melodic line with various slurs and fingering numbers. The bass staff continues the accompaniment. The system is divided into four measures.

Musical score system 1, measures 1-4. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The treble staff begins with a melodic line featuring fingerings 1, 5, 2, 1, 2 and a *stacc.* marking above a triplet of eighth notes. The grand staff contains a piano accompaniment with chords and a *stacc.* marking above a triplet of eighth notes. The bass staff has a simple bass line with fingerings 2, 4, 2, 4 and a *stacc.* marking above a triplet of eighth notes. A bracket labeled 'III' spans measures 2-4 in the grand staff. Fingerings for the grand staff are: 2 4, 2 4, 3 5, 2 5, 1 5, 2 5, 1 3, 1 5, 2 4, 2 5, 1 5, 2 5, 1 3, 1 5, 1 2, 4, 1 2, 4.

Musical score system 2, measures 5-8. The system consists of three staves: a treble clef staff, a grand staff, and a bass clef staff. The treble staff features a complex melodic line with many chords and fingerings: 1 2, 4, 1 2, 4, 1 2, 4, 1 4, 5, 1 2, 4, 1 2, 4, 3 5, 1 5, 1 4, 3 5, 1 4, 3 5, 1 2, 4, 1 2, 4, 1 2. The grand staff contains a piano accompaniment with chords and fingerings: 1 2, 4, 1 2, 4, 1 2, 4, 1 4, 5, 1 2, 4, 1 2, 4, 3 5, 1 5, 1 4, 3 5, 1 4, 3 5, 1 2, 4, 1 2, 4, 1 2. The bass staff has a simple bass line with fingerings: 1 2, 4, 1 2, 4, 1 2, 4, 1 4, 5, 1 2, 4, 1 2, 4, 3 5, 1 5, 1 4, 3 5, 1 4, 3 5, 1 2, 4, 1 2, 4, 1 2.

Musical score system 3, measures 9-12. The system consists of three staves: a treble clef staff, a grand staff, and a bass clef staff. The treble staff begins with a melodic line marked *legato* and features fingerings 4, 2, 1, 5, 3, 1, 2, 5, 1, 5. A bracket labeled 'II' spans measures 9-10. The grand staff contains a piano accompaniment with chords and fingerings: 2 1, 3, 1 5, 1 4, 1 3, 2 4, 1 5, 1 4, 1 3, 2 4, 1 5, 1 4, 1 3, 2 4, 1 5, 1 4, 1 3. A bracket labeled 'III' spans measures 10-12. The bass staff has a simple bass line with fingerings: 2 4, 1 5, 1 4, 1 3, 2 4, 1 5, 1 4, 1 3, 2 4, 1 5, 1 4, 1 3. A *legato* marking is present in the bass staff for measures 9-10.

System 1: Treble clef, key signature of one sharp (F#). The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. The left hand has a simple bass line with a few notes.

System 2: Treble clef, key signature of one sharp (F#). The right hand continues with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. The left hand has a simple bass line. Performance markings include *legato* and *stacc.*

System 3: Treble clef, key signature of one sharp (F#). The right hand continues with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. The left hand has a simple bass line. Performance markings include *legato* and *stacc.*

Musical score system 1, featuring a treble and bass staff. The treble staff contains a melodic line with various fingering numbers (1, 2, 5) and slurs. The bass staff contains a bass line with fingering numbers (1, 3, 4, 5) and slurs. The system is divided into four measures.

Musical score system 2, featuring a treble and bass staff. The treble staff contains a melodic line with various fingering numbers (1, 2, 4, 5) and slurs. The bass staff contains a bass line with fingering numbers (1, 4, 2) and slurs. The system is divided into four measures. The word "legato" is written in the bass staff of the third measure. A double bar line with a Roman numeral II is present in the third measure.

Musical score system 3, featuring a treble and bass staff. The treble staff contains a melodic line with various fingering numbers (1, 2, 3, 5) and slurs. The bass staff contains a bass line with fingering numbers (1, 2, 3, 5) and slurs. The system is divided into four measures.

System 1 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many slurs and fingering numbers (1-5). The bass staff contains a simpler line with slurs and accents. The key signature has one flat (B-flat).

System 2 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many slurs and fingering numbers (1-5). The bass staff contains a simpler line with slurs and accents. The key signature has one flat (B-flat).

System 3 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many slurs and fingering numbers (1-5). The bass staff contains a simpler line with slurs and accents. The key signature has one flat (B-flat).

System 1 of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with numerous slurs, ties, and fingering numbers (1-5). The middle and bottom staves are in bass clef. The middle staff has a few notes with fingering numbers (1, 4, 5, 1) and a fermata. The bottom staff has notes with accents (^) and a fermata.

System 2 of a musical score. It consists of three staves. The top staff continues the melodic line with slurs and ties, including a trill (tr) marked above a note. The middle staff has notes with slurs and ties, and some notes have a fermata. The bottom staff has notes with slurs and ties, and some notes have a fermata.

System 3 of a musical score. It consists of three staves. The top staff continues the melodic line with slurs and ties, including a trill (tr) marked above a note. The middle staff has notes with slurs and ties, and some notes have a fermata. The bottom staff has notes with slurs and ties, and some notes have a fermata.

System 1 of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with fingerings 1, 2, 5, 1, 2, 5, 1, 5, 1, 5, 3, III. The middle staff is in bass clef with a key signature of two flats (B-flat, E-flat). It contains a bass line with fingerings 5, 1, 2, 1, 4, 1, 1, 3, II, 4, 5, 1, 2. The bottom staff is in bass clef with a key signature of one flat. It contains a bass line with accents (^) and a 'U' marking.

System 2 of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with fingerings 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 5. The middle staff is in bass clef with a key signature of one flat. It contains a bass line with fingerings 5, 2, 5, 4, 5, 1, 2, 1, 5, 2, 4, 3, 4, 1, 3. The bottom staff is in bass clef with a key signature of one flat. It contains a bass line with a 'U' marking.

System 3 of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with fingerings 2, 2, 2, 5, 1, 5, 2, 5, 1, 5, 2, 4. The middle staff is in bass clef with a key signature of one flat. It contains a bass line with fingerings 5, III, 5, 1, 5, 1, 5, 1, 5, 2, 5, 2, 5, 2, 5, 2. The bottom staff is in bass clef with a key signature of one flat. It contains a bass line with accents (^) and a 'U' marking.

System 1 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with various fingerings (e.g., 2, 5, 1, 2, 1, 1, 1, 4, 1, 5, 4, 1, 2, 1, 4, 1, 5, 1, 5, 4, 2, 1, 3, 4, 2, 3, 1, 5, 4, 2, 1) and articulation marks like accents (^) and slurs (U). The Bass staff features a rhythmic accompaniment with fingerings (5, 2, 2, 5, 1, 3, 5, 1, 3, 2, 1, 2, 5, 1, 3, 5) and a 'tr' (trill) marking. The lower Bass staff has a simple bass line with notes and rests, including articulation marks (^) and slurs (U).

System 2 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff has a melodic line with fingerings (3, 1, 4, 2, 5, 2, 4, 1, 2) and articulation marks (^). The Bass staff has a rhythmic accompaniment with fingerings (2, 5, 3, 1, 3, 1, 4, 1, 1, 1, 4, 1, 2, 1, 4, 1, 4, 1, 1, 3, 1, 2, 4, 1, 5, 1, 3, 1, 2, 4) and articulation marks (^). The lower Bass staff has a simple bass line with notes and rests, including articulation marks (^) and slurs (U).

System 3 of the musical score. It consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff has a melodic line with fingerings (5, 3, 1, 4, 2, 1, 2, 5, 3, 1, 5, 3, 1, 5, 3, 4, 3, 1, 5, 3, 4, 1, 3) and articulation marks (^). The Bass staff has a rhythmic accompaniment with fingerings (5, 1, 4, 1, 2, 1, 2, 1, 1, 4, 3, 5, 5, 4, 1, 3, 5, 4, 1, 3, 5, 4, 1, 3) and articulation marks (^). The lower Bass staff has a simple bass line with notes and rests, including articulation marks (^) and slurs (U).

System 1: Treble clef, bass clef, and a lower bass clef. The treble staff contains a complex melodic line with numerous slurs and fingerings (4 2, 4 2, 4 1, 3 2, 4 1, 3 2, 4 1, 4 1, 3 1, 3 2). The middle bass staff has a steady eighth-note accompaniment. The lower bass staff is mostly empty.

System 2: Treble clef, bass clef, and a lower bass clef. The treble staff continues the melodic line with slurs and fingerings (4 1, 5 1, 4 2, 4 2, 4 2, 1 3 5 3 1 2 1, 5 1, 2 1, 5 1 2 1). The middle bass staff has a steady eighth-note accompaniment. The lower bass staff has a simple eighth-note accompaniment with fingerings (1 2 5, 1 2 4).

System 3: Treble clef, bass clef, and a lower bass clef. The treble staff continues the melodic line with slurs and fingerings (2 1, 3 1 1 5, 2 1, 2 1 2 1, 1 1). The middle bass staff has a steady eighth-note accompaniment. The lower bass staff has a simple eighth-note accompaniment with fingerings (1 3 5, 5 2). A section marked 'III' begins in the final measure of this system.

System 1: Treble and Bass clefs. Treble clef has six measures of eighth-note patterns with fingering 1. Bass clef has six measures with fingering 5 2, 4 1, 5 1, 4, and 5 1. A large brace spans the bottom of the system.

System 2: Treble and Bass clefs. Treble clef has six measures with fingering 1 3, 1 4, and 1 2 3. Bass clef has six measures with fingering 5 1, 5 1, 2, 5, 2, and 3. A brace spans the bottom of the system.

System 3: Treble and Bass clefs. Treble clef has six measures with fingering 4 5 1 5, III 1 5 2 1 2 1 5 2 1 2 1 4 1 4, and 1 5 4 1 4. Bass clef has six measures with fingering 2 1 1 5 1, II 4 1 # 1 5 1, V 1 4 4 5 1 2 1, and 5 1. A brace spans the bottom of the system.

System 1 of the musical score, featuring three staves (treble, middle, and bass clefs). The top staff contains a melodic line with various fingerings (1, 5, 4, 1, 3, 1, 5, 4, 1, 3, 1, 5, 4, 1, 4, 2, 1, 2, 2) and slurs. The middle staff has chords and single notes with fingerings (1/4, 2/4, 1/2, 1, 1, 1, 1, 1, 1, 2, 4, 1, 5, 2, 1). The bottom staff has a bass line with slurs and accents.

System 2 of the musical score, featuring three staves. The top staff continues the melodic line with fingerings (1, 5, 2, 5, 3, 5, 4, 1, 3, 5, 1, 1, 5, 1, 4, 5, 2, 2, 1, 2, 3, 4, 4, 5, 1, 5). The middle staff has chords and single notes with fingerings (1/3, 2, 1/5, 1, 4, 1, 4, 1, 2, 1, 5, 1, 4, 5, 2, 3, 2, 1, 1, 5, 1). The bottom staff has a bass line with slurs and accents.

System 3 of the musical score, featuring three staves. The top staff continues the melodic line with fingerings (3, 4, 1, 4, 1, 4, 1, 3, 1, 1, 4, 3, 1, 1, 5, 2, 3, 1). The middle staff has chords and single notes with fingerings (1, 1, 1, 2, 3, 1, 5, 1, 5, 1, 3, 1, 3, 3, 1, 2, 1, 3, 5). The bottom staff has a bass line with slurs and accents.

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1° ENSEIGNEMENT.

Cours d'Harmonie Analytique (1 ^{re} et 2 ^{me} années)	Leduc
Méthode d'orgue	—
Traité d'improvisation à l'Orgue	—
Cours de Contrepoint	—
Cours de Fugue	—
Exercices préparatoires à l'improvisation	—
Accompagnement du Plain-Chant	—
Gammes de pédale	—
Acoustique élémentaire	Hérelle et C ^{ie}

2° ORGUE.

Deux Esquisses	Bornemann
Evocation	—
Le Tombeau de Titelouze	Bornemann-Gray
Suite	Bornemann
Offrande à la Vierge	—
Trois Préludes et Fugues , op. 7	Leduc
Scherzo en Fa mineur	—
Symphonie-Passion	—
Suite Bretonne	—
Lamento	—
Cortège et Litanie	—
Variations sur un vieux Noël	—
Fugue en Ut mineur , pour 2 pianos, de Mozart, transcrite pour orgue	—
Deuxième Symphonie en Ut dièse mineur	Sénart et C ^{ie}
Le Chemin de la Croix (14 stations)	Durand
Vêpres du Commun de la Sainte Vierge (15 versets)	Gray
Sept Pièces , Souvenir, Marche, Pastorale, Carillon, Légende, Canon, Final	Gray-Bornemann
Vision	Bornemann

Soixante-dix-neuf Chorals (sur les mélodies des Chorals de J.-S. Bach)	Gray
Trois Elevations	Hérelle et C ^{ie}
Angélus	—
Trois Préludes et Fugues , op. 36	Gray-Bornemann
Miserere mei	Bornemann
Psaume XVIII	—
Six Antiennes pour le Temps de Noël	—
24 Inventions (2 recueils), op. 50	—
Triptyque , op. 51	—
Annonciation , op. 56	—

3° ORGUE ET ORCHESTRE.

Symphonie en Sol mineur	Sénart et C ^{ie}
Cortège et Litanie	Leduc
Concerto en Mi mineur	Bornemann
Poème Héroïque (dédié à Verdun) pour orgue et cuivres	Gray

4° PIANO ET ORCHESTRE.

Fantaisie en Si mineur	Leduc
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5° PIANO ET ORGUE.

Ballade	Gray
Variations à deux thèmes	—

6° PIANO.

Six Préludes	Leduc
Quatre Pièces (Etude, Cortège et Litanie, Chanson, Air de Ballet)	—
Variations en Ut dièse mineur	—

7° MUSIQUE INSTRUMENTALE.

Deux Pièces pour violoncelle et Piano (Cantilène, Légende)	Leduc
Berceuse enfantine pour violoncelle et piano, ou violon et piano	—
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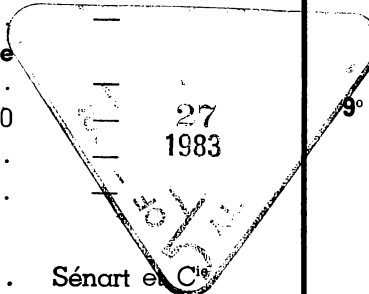
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