N° 9450

J. S. BACH

Œuvres complètes pour Orgue

SONATES

Révision par GABRIEL FAURÉ

Nouvelle édition revue par JOSEPH BONNET
Organiste du grand orgue de Saint Eustache

DURAND & Cie, Éditeurs, Paris
4, Place de la Madeleine, 4
United Music Publishers Ltd. Londres,
Elkan-Vogel Co., Philadelphia, Pa (U.S.A.)

Déposé selon les traités internationaux. Propriété pour tous pays.
Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés
MADE IN FRANCE
IMPRIMÉ EN FRANCE

PREFACE

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

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

Gabriel FAURÉ

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

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

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

Gabriel FAURÉ

NOTE

On nous permettra d'ajouter que l'orgue, même le plus moderne, ne peut se passer d'une variété suffisante de jeux de mutations simples et composées: quintes, nazards, tierces, septièmes, cornets, fournitures, plein-jeux, et que la clarinette d'orgue fait une piètre figure au lieu et place du cromorne si plein de race et de caractère, tour à tour grave et recueilli, spirituel et narquois.

Mais les erreurs de l'époque romantique n'ont pas épargné la facture d'orgues, et l'on peut encore voir des instruments du XIX^{e} siècle démunis des timbres traditionnels, sans lesquels il n'est cependant pas d'orgue complet.

Les organistes et les organiers, sont aujourd'hui revenus de ces erreurs, et beaucoup d'orgues modernes possèdent les sonorités du temps de Bach et de Couperin, indispensables à l'exécution de la musique de ces Maîtres et de toute musique d'orgue vraiment digne de ce nom.

Suivant le caractère des pièces et le degré d'intensité que l'on désirera obtenir, on emploiera tantôt les jeux de fonds, tantôt un mélange de fonds et de mutations auxquels on pourra parfois ajouter quelques jeux d'anches.

On observera une grande discrétion vis à vis de ces derniers jeux ainsi que des **16** pieds des claviers manuels. Ceux-ci excellents dans quelques Préludes et dans certains Chorals seront rigoureusement exclus de la registration des Fugues.

Les Récits seront confiés de préférence au Cornet, au Nazard, au Cromorne, et accompagnés par des jeux doux.

Bach exécutait les parties principales de ses Préludes et Fugues sur le Clavier du Grand Orgue, et les épisodes sans pédales généralement sur le Rückpositiv.

Ses transcriptions pour orgue des Concertos de Vivaldi et du Duc Johann Ernst de Saxe-Weimar nous donnent à ce point de vue de très utiles indications.

Joseph BONNET

NOTE

May we, however, be permitted to point out that, for the proper performance and appreciation of the great classic organ music and indeed of all organ music worthy of the name; it is indispensable that no modern Organ should be regarded as suitable for these high purposes unless provided with mutation stops speaking the 12th, 17th, 19th and 21st and in fact mixtures generally.

It is also the writers' opinion that the introduction of the ancient Cromorne in place of the usual modern Clarinet stop would be found a great improvement; as the former possesses a grace and character, grave, spiritual and even satirical under certain conditions that render its' use of wonderful value and effect.

In accordance with the character of the different pieces and the amount of tone desired, a combination of Foundation and Mutation stops should next be used, adding finally some Reeds.

The last named stops should be used with discretion, as should also be the 16 ft. manual stops. Excellent in certain Preludes and Chorals, these 16 ft. stops should be excluded from the registering of the Fugues.

For "soloing," choice should be made of such stops as Oboe, Cornet, Cromorne, etc. accompanied by soft stops of a contrasted character.

Bach played the principal sections of his Preludes and Fugues on the Great Organ, and the episodes without pedal part, generally on the Choir (Rückpositiv).

This point is found to be best illustrated in his organ transcriptions of the Concertos of Vivaldi and those of the Duke Johann Ernst of Saxe-Weimar.

Joseph BONNET

TABLE DES EXPRESSIONS SPÉCIALES EMPLOYÉES POUR L'ORGUE

TABLE OF SPECIAL TERMS USED FOR THE ORGAN

Claviers (à mains)	*Manuals*
– de pédale	*Pedal*
– de Grand Orgue	*Great*
– de Positif	*Choir*
– de Récit	*Swell*
– réunis	*Manuals coupled*
– séparés	*Manuals uncoupled*

Jeu de solo	*Solo-stop*
Jeux doux	*Soft stops*
Jeux de fonds	*Foundation-stops*
Jeux d'anches	*Reeds*
Mixtures	*Mutation stops*
Plein Jeu	*Mixture and foundation stops*

Indications générales
concernant les registrations de ces Sonates

1° Main droite: Cornet.

Main gauche: Cromorne ou Trompette 8.

ou 2° Main droite: Flûtes 8 et 4.

Main gauche: Bourdon 8 et Salicional ou Gambe 8.

A la Pédale on mettra des Basses de 16 et de 8 pieds. Il sera préférable de s'abstenir du 16 pieds de Pédale dans les mouvements lents de ces Sonates. Ce jeu sera cependant indispensable dans les morceaux où la partie de Pédale se croisera avec celle de la main gauche: par exemple dans le final de la 3e Sonate où le 16 pieds de Pédale sera en action dès le début, et dans le Largo de la 2e Sonate, mais ici le 16 pieds n'interviendra qu'à partir de la 35e mesure, les mesures précédentes ayant été exécutées sur un jeu de 8 pieds.

Two suggestions
for effective registration of these Sonatas

1st Right Hand. Cornet

Left Hand. Cromorne or Trompet (8ft)

2nd Right Hand. Flutes (8ft and 4ft)

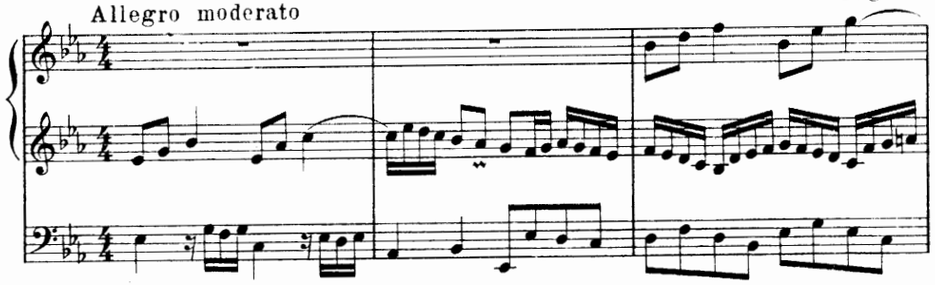
Left Hand. Bourdon (8ft) and Salicional or Gamba (8ft)

Although the Bass Pedals should be set on 8ft and 16ft stops it is preferable to cut out the 16ft in the slow movements of these Sonatas. This stop however is indispensable in places where the Pedal part crosses that of the left hand, as, for example, in the "finale" of the third Sonata, where the 16ft pedal should be used right from the beginning of the movement. A further example occurs at the 35th bar of the "Largo" in the second Sonata, where the 16ft stops should take the place of the 8ft stop used in the preceding bars.

INDEX

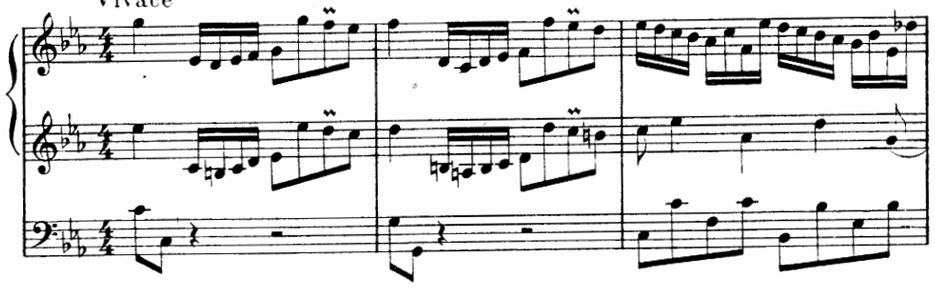
SONATA I — Page 2

Allegro moderato



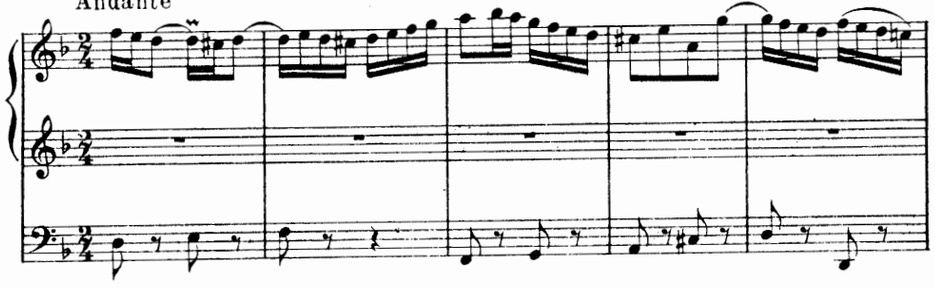
SONATA II — Page 11

Vivace



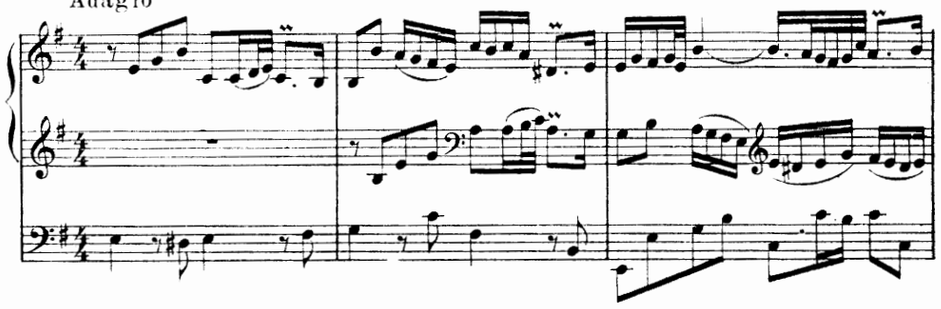
SONATA III — Page 24

Andante



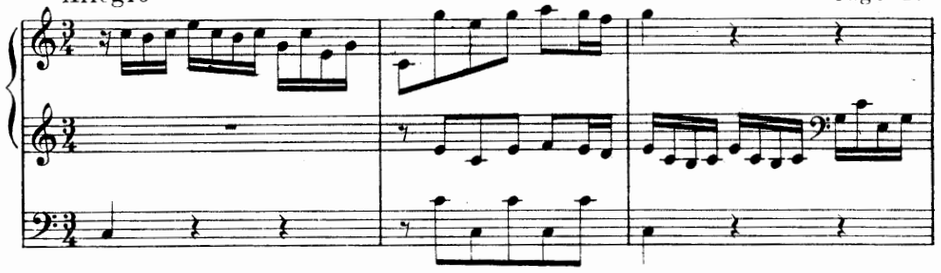
SONATA IV — Page 36

Adagio



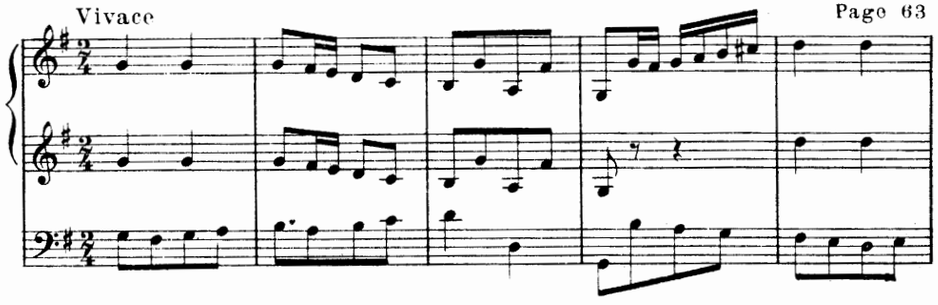
SONATA V — Page 46

Allegro



SONATA VI — Page 63

Vivace



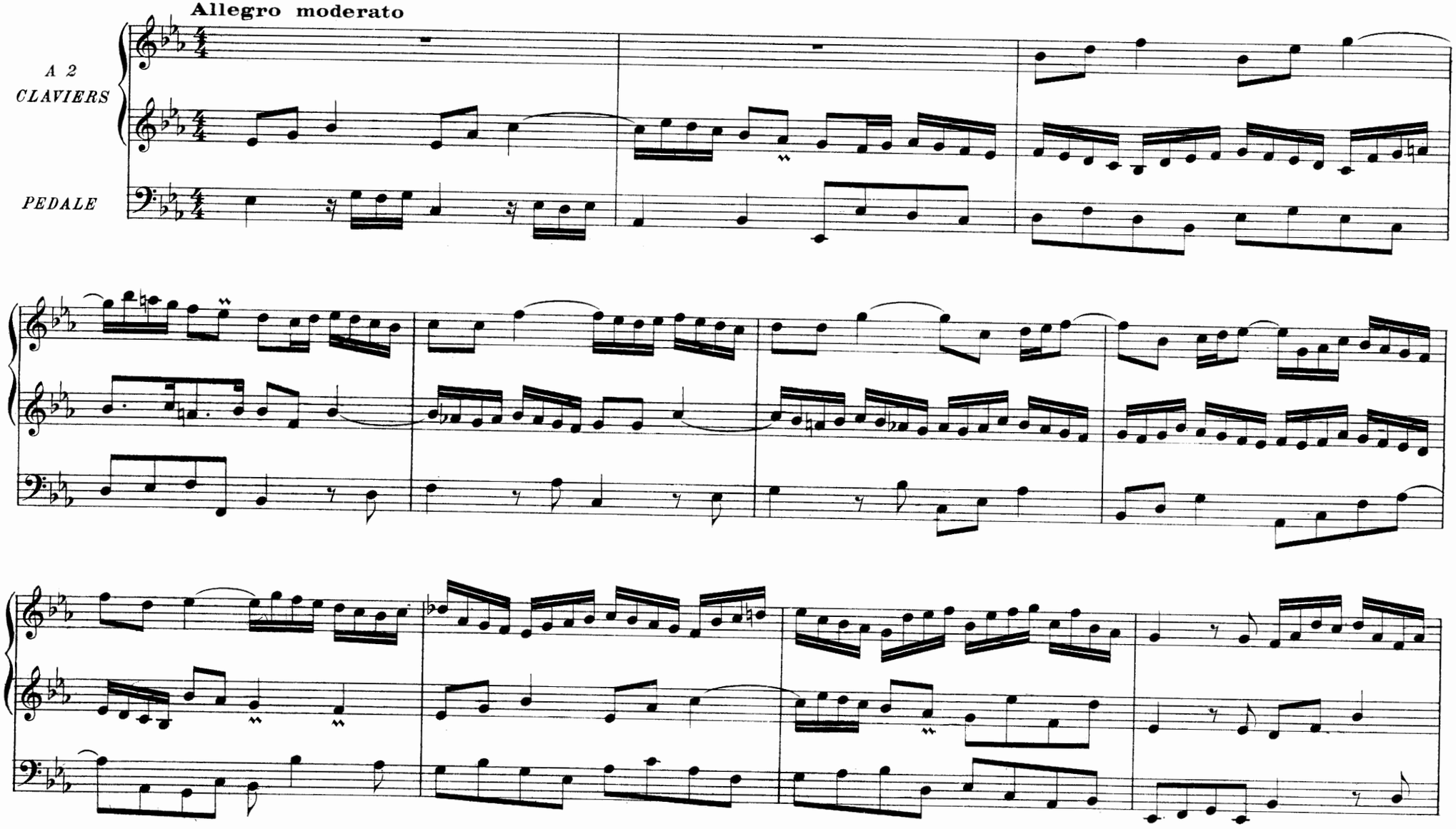
SONATA I

J. S. BACH

Allegro moderato

A 2 CLAVIERS

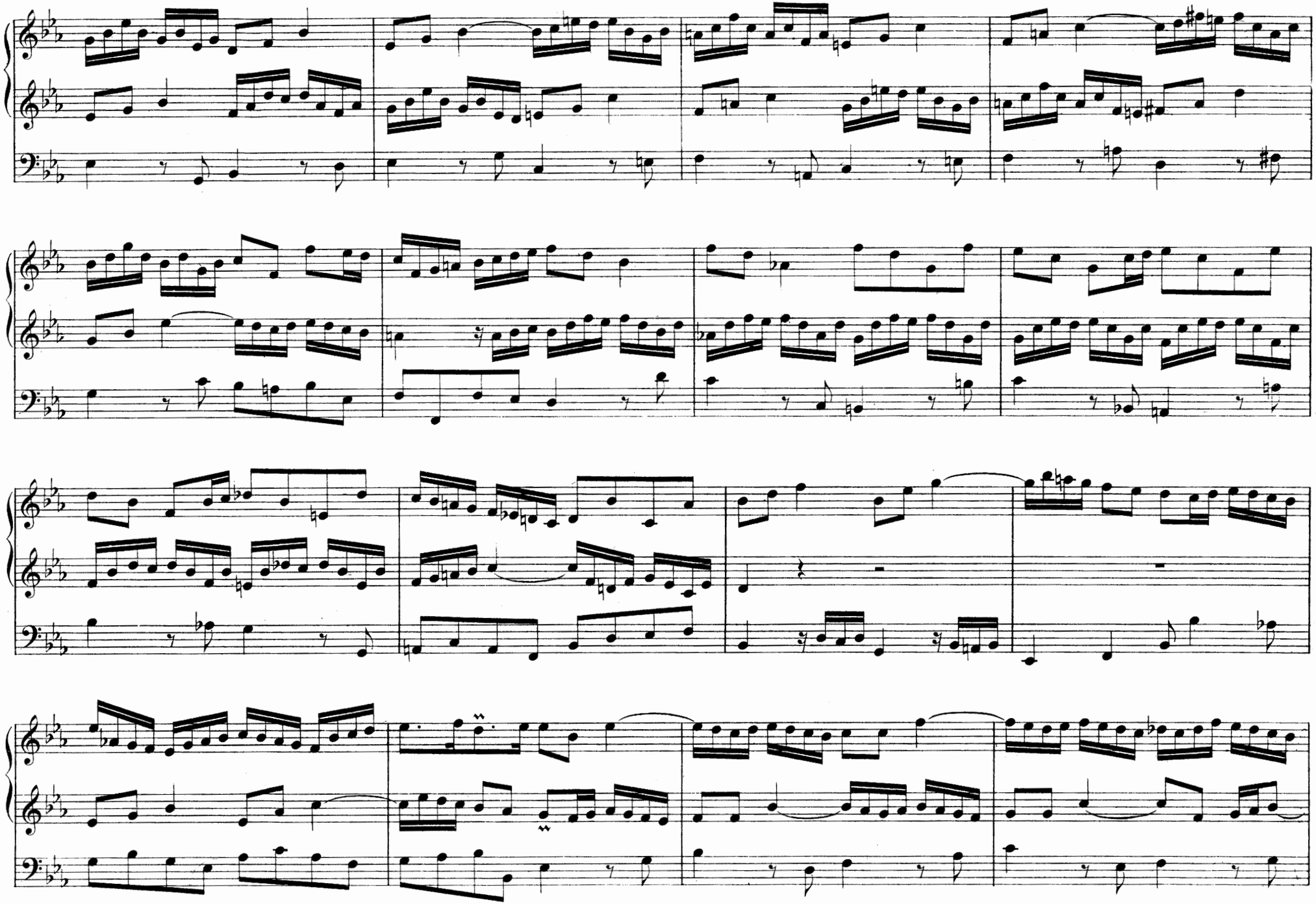
PEDALE

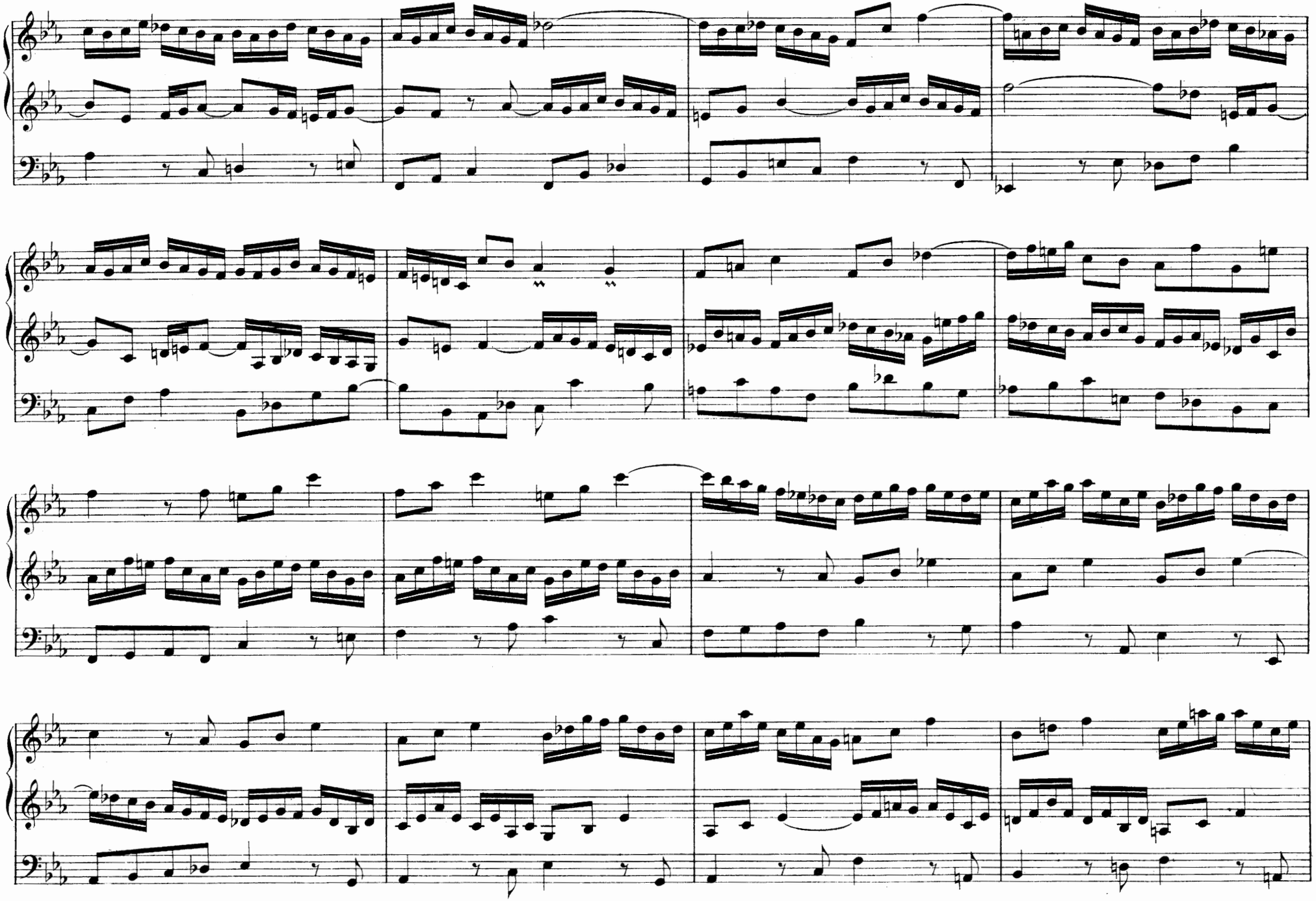


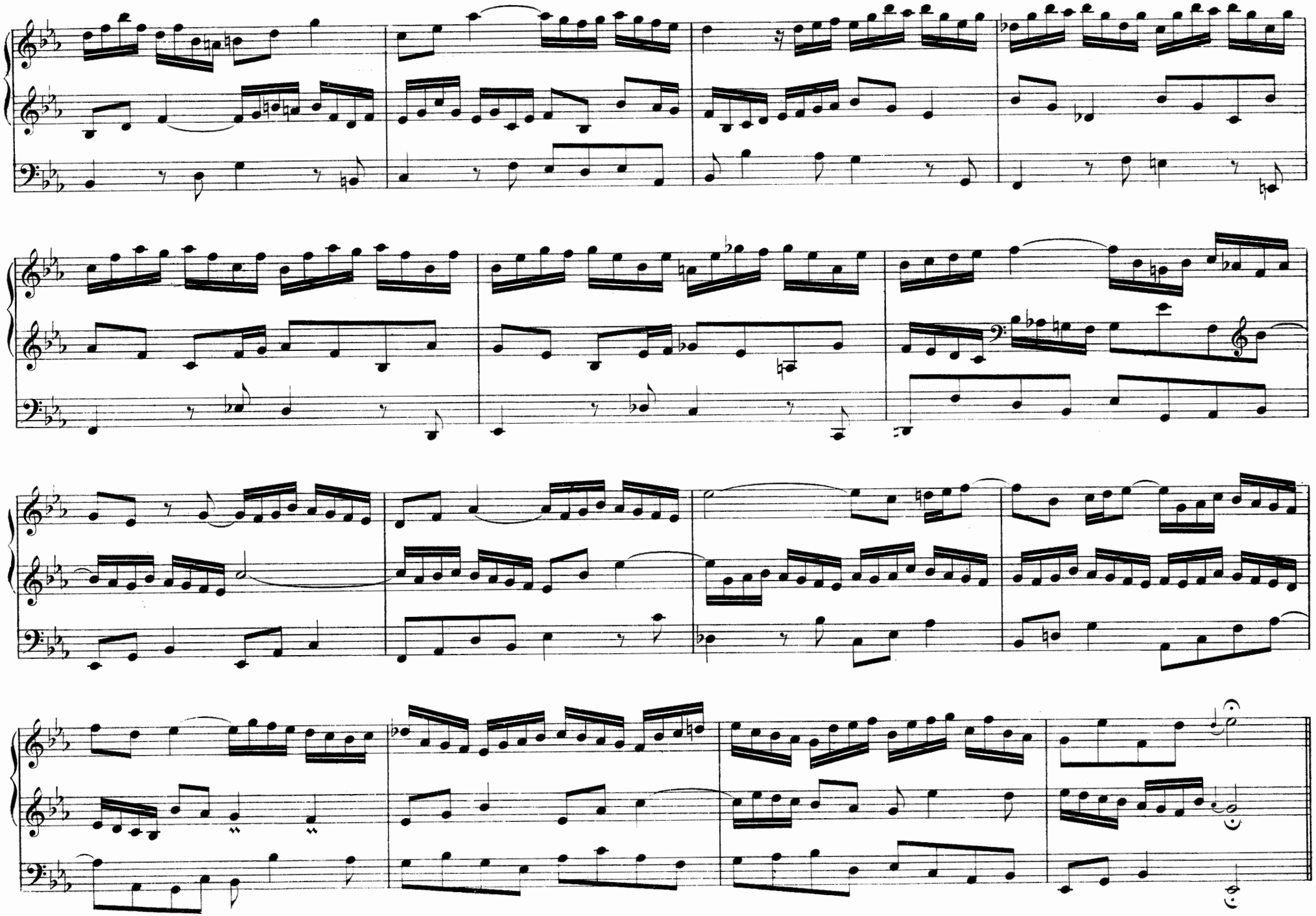
Copyright by Durand & Cie 1920

D. & F. 9450

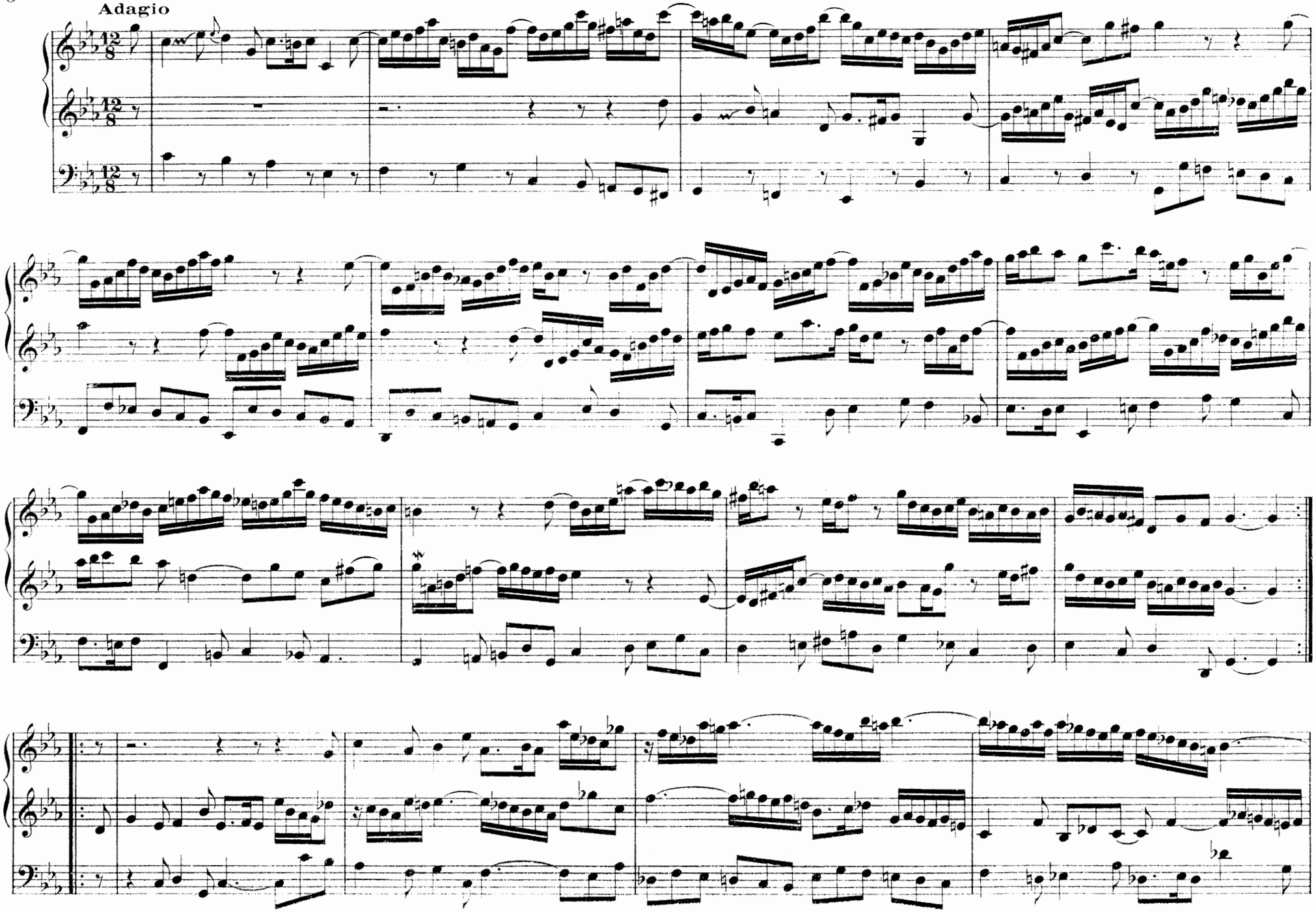
Paris, 4, Place de la Madeleine

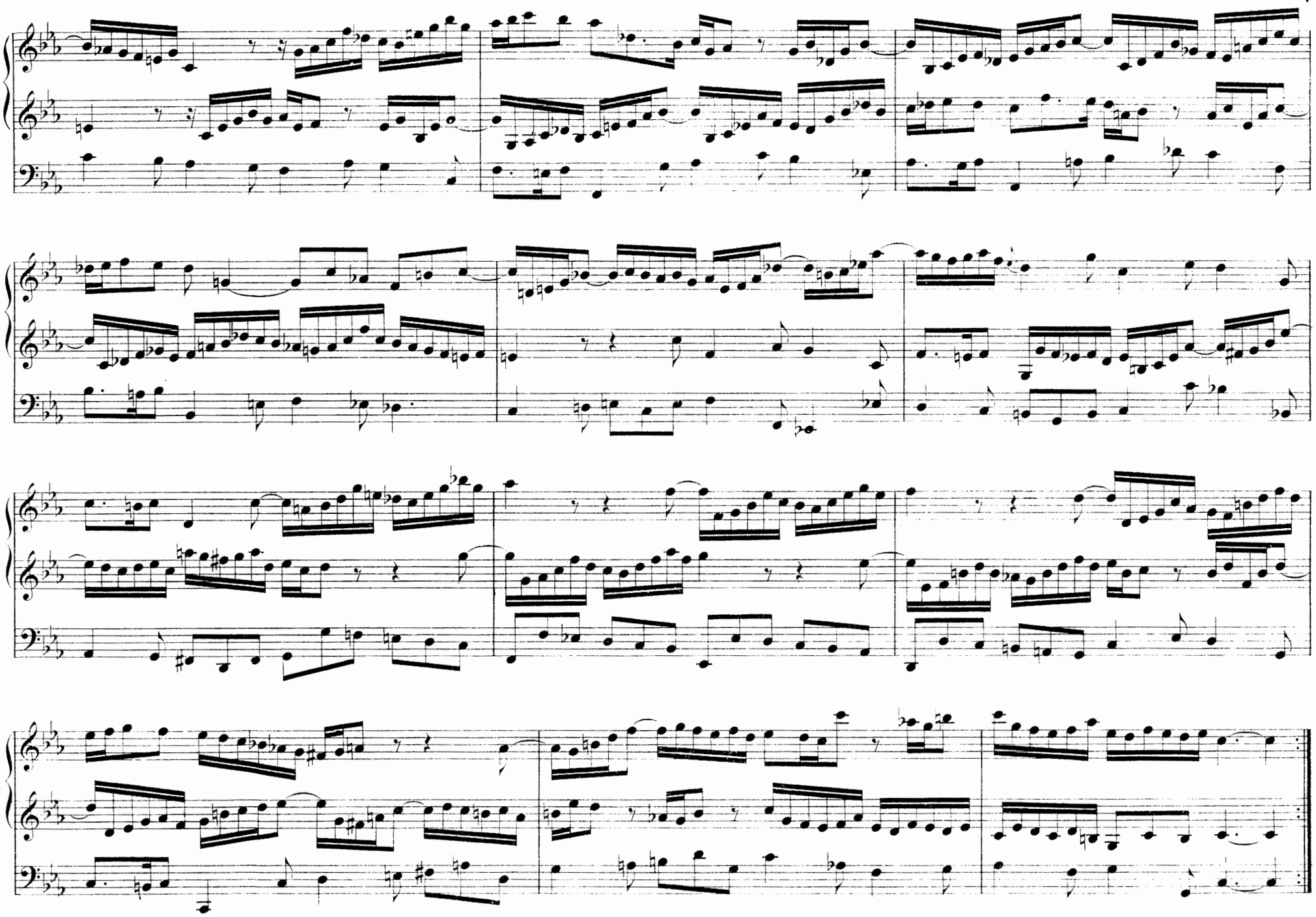


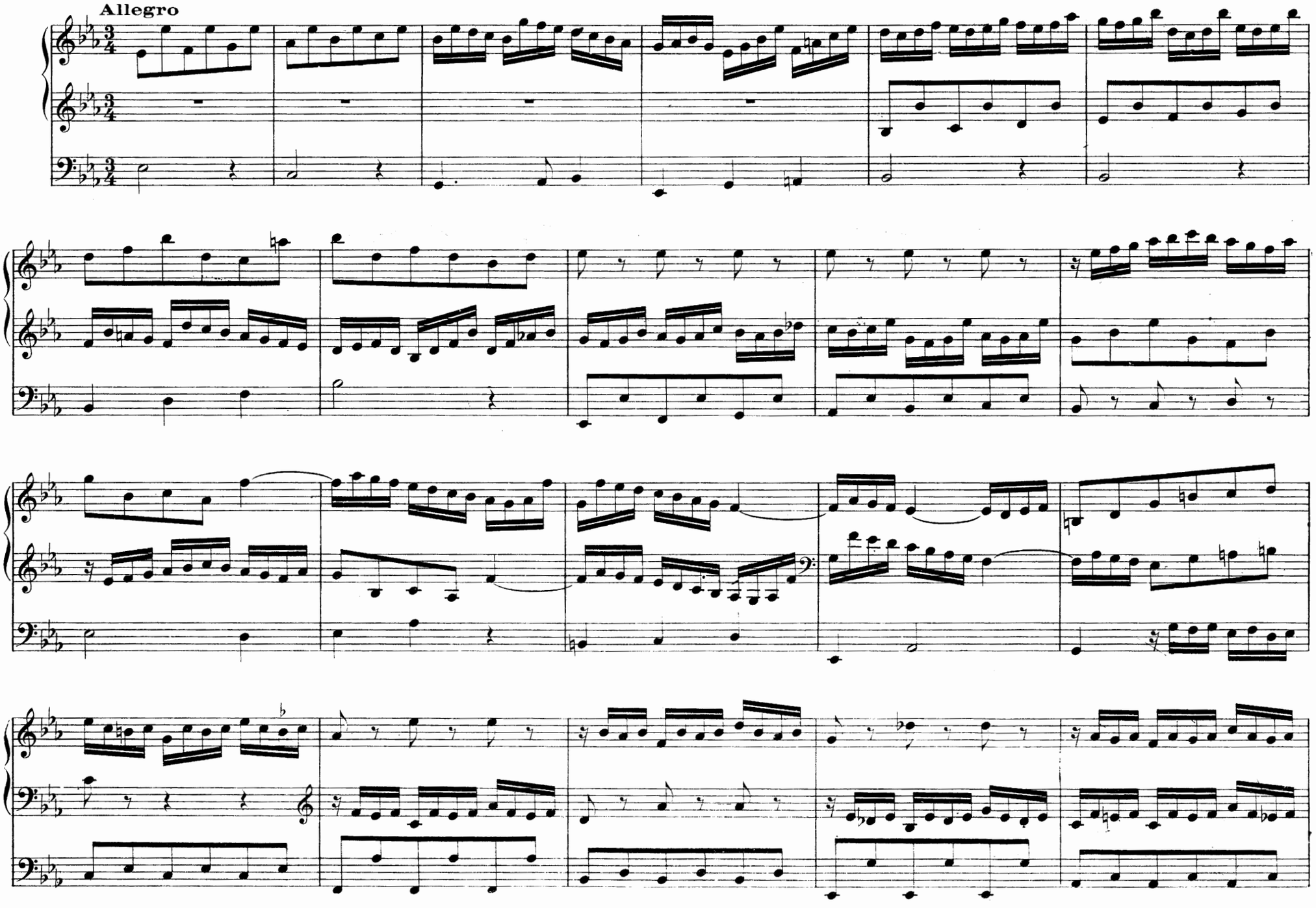


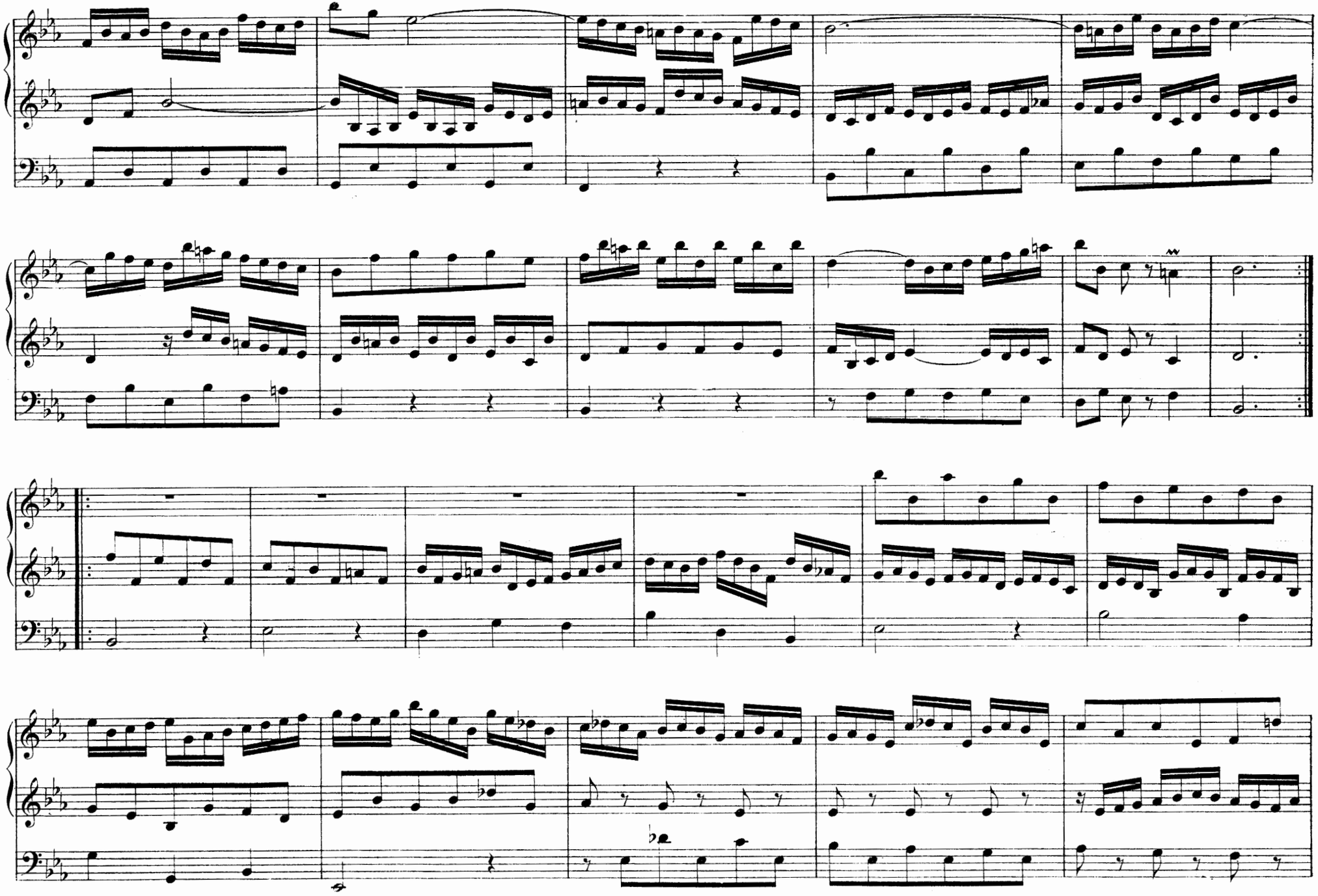


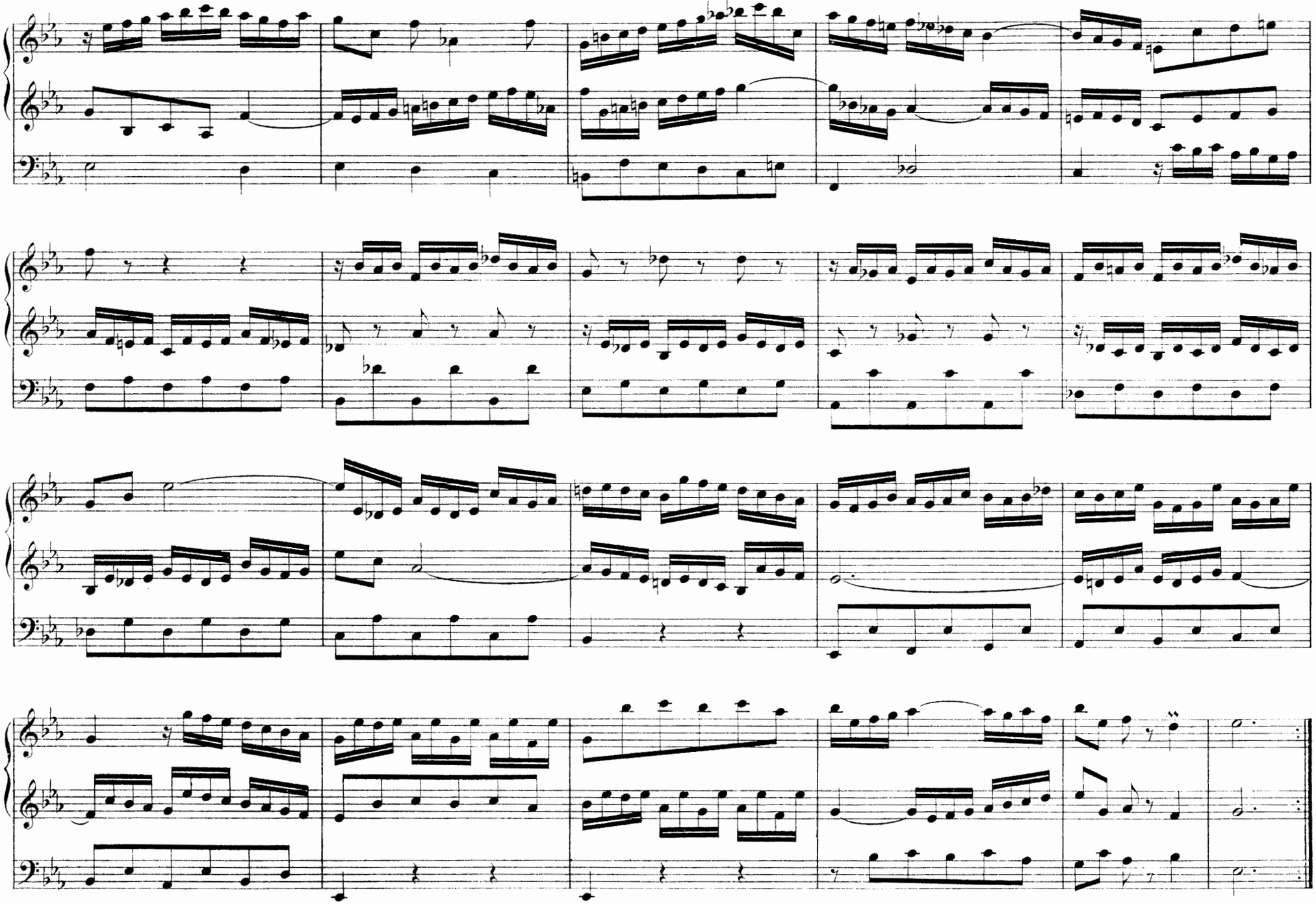
Adagio



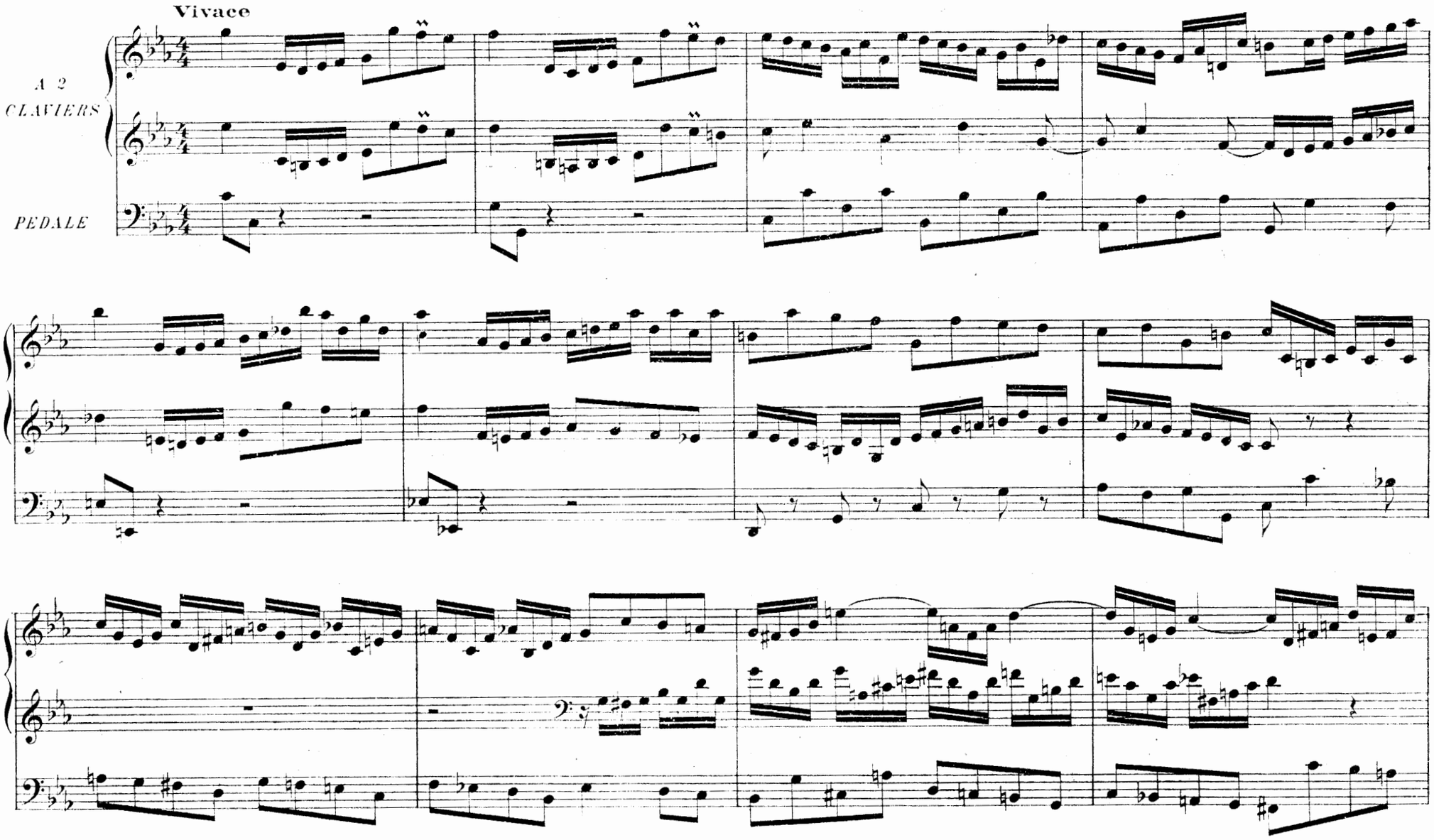


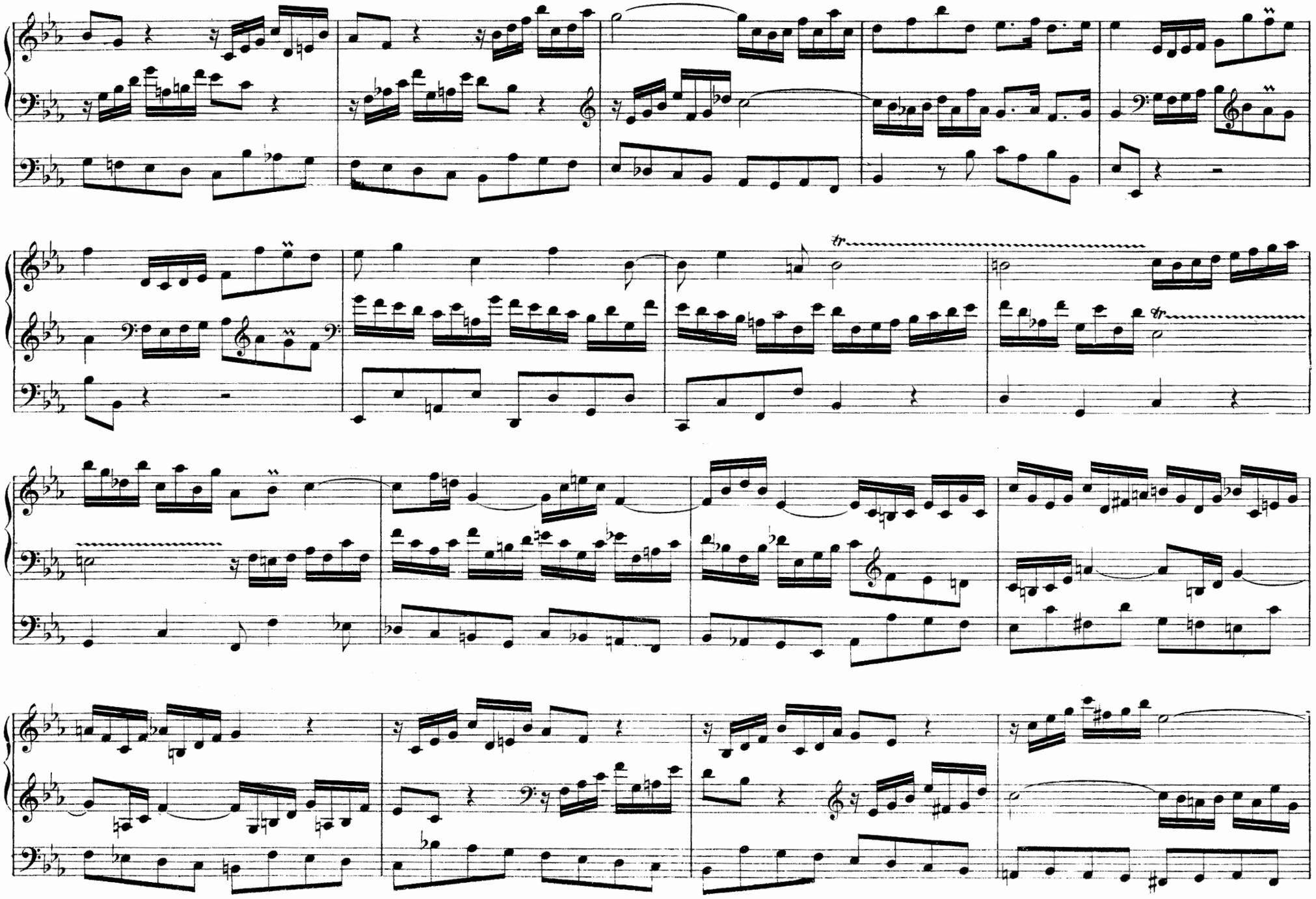

Allegro

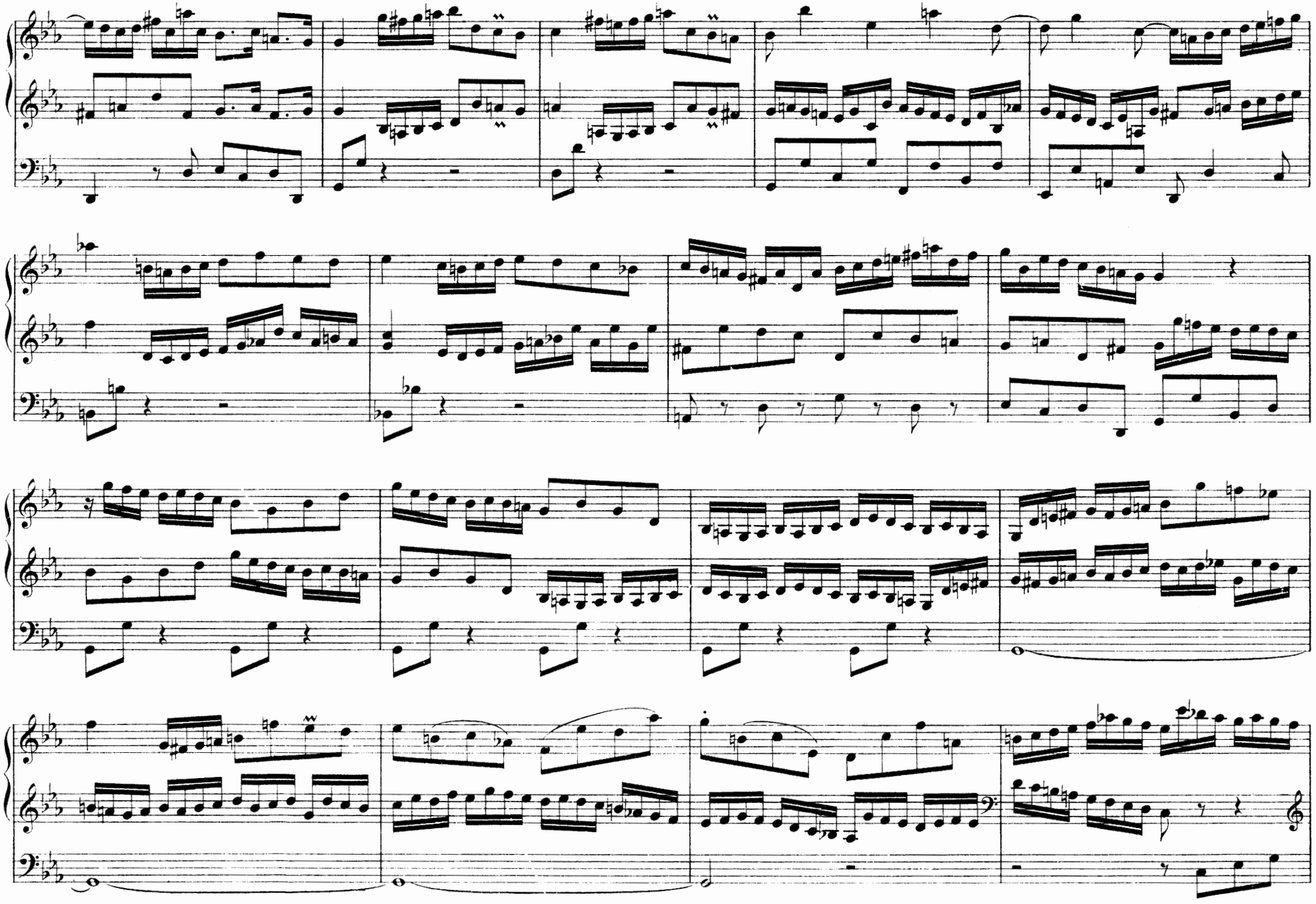


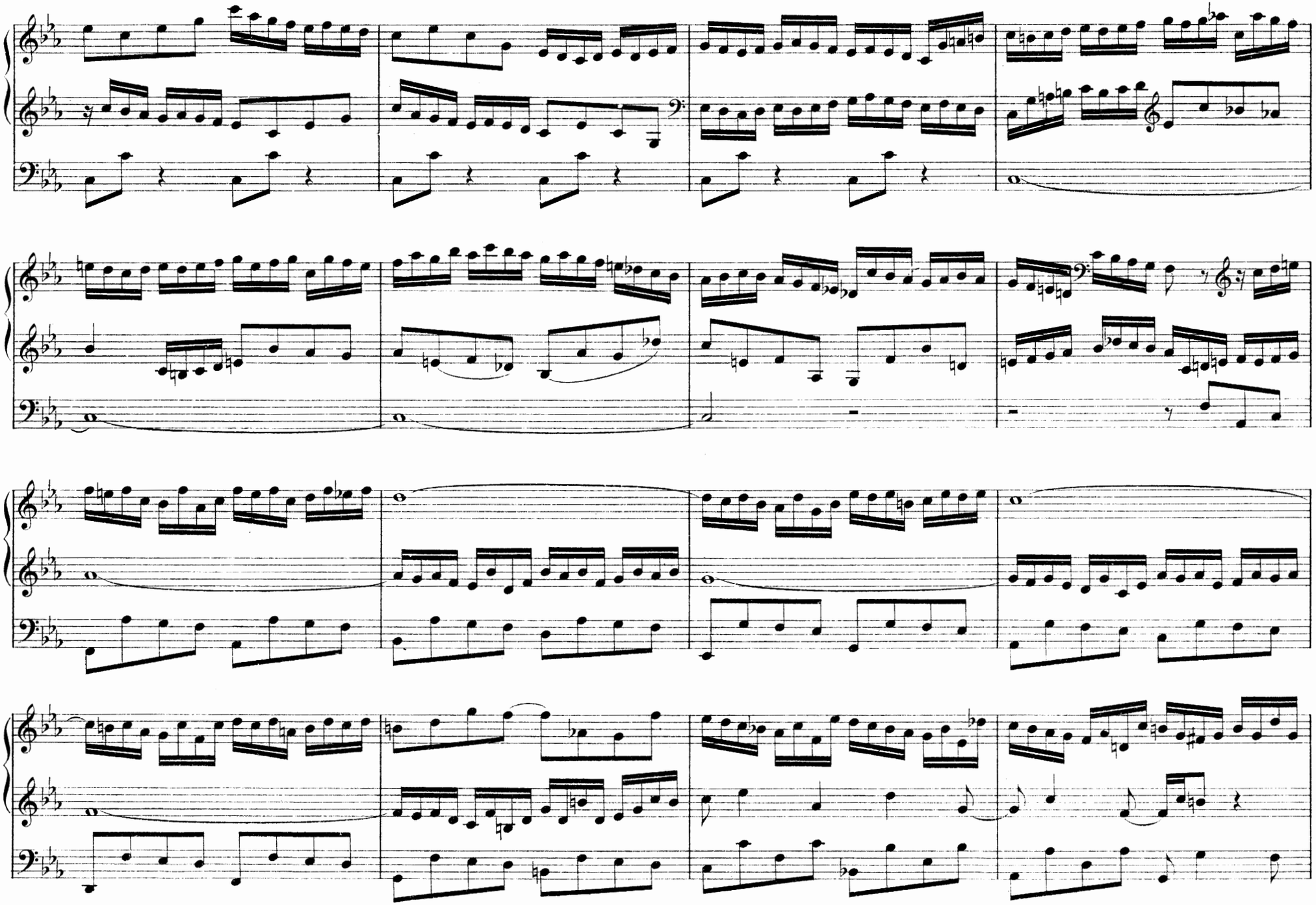


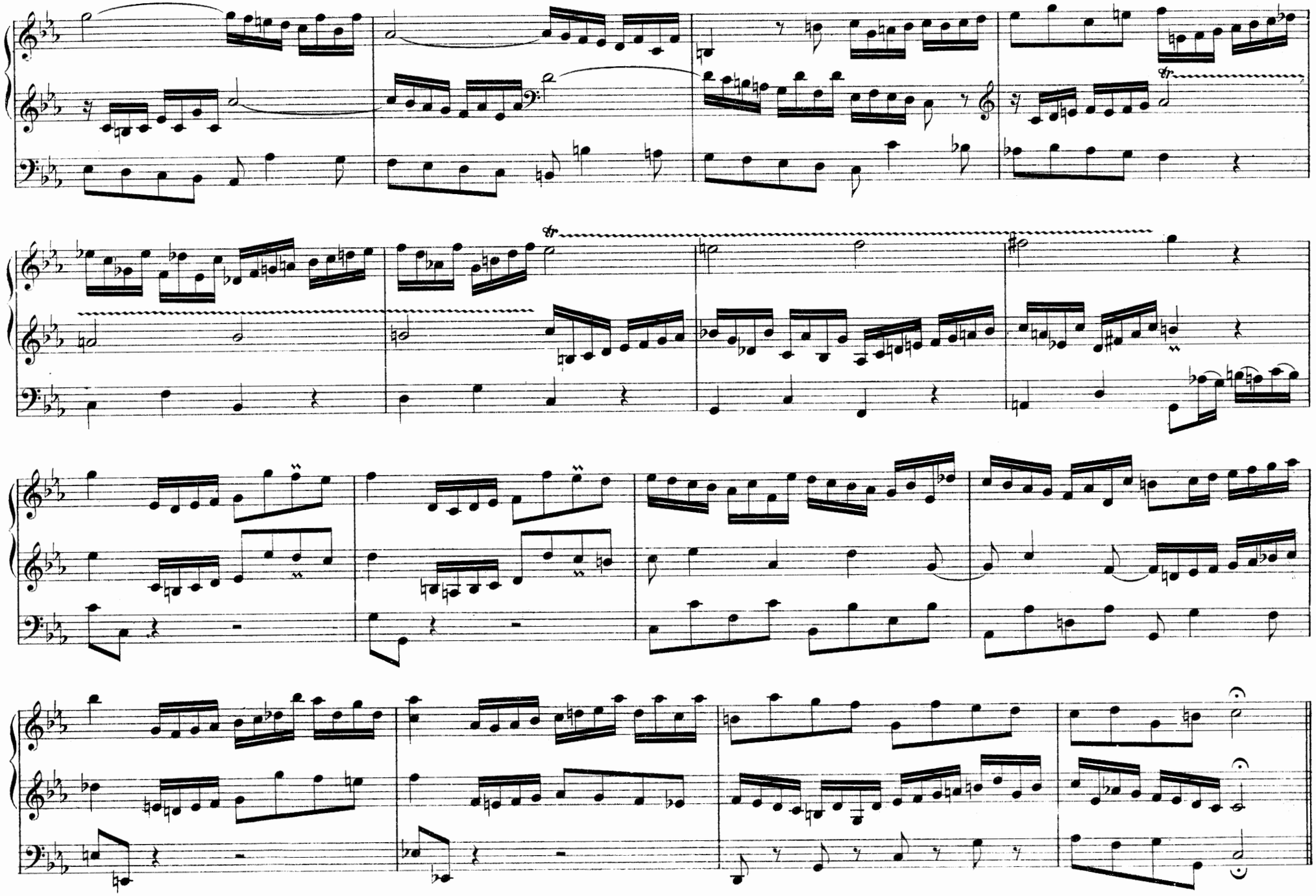
SONATA II

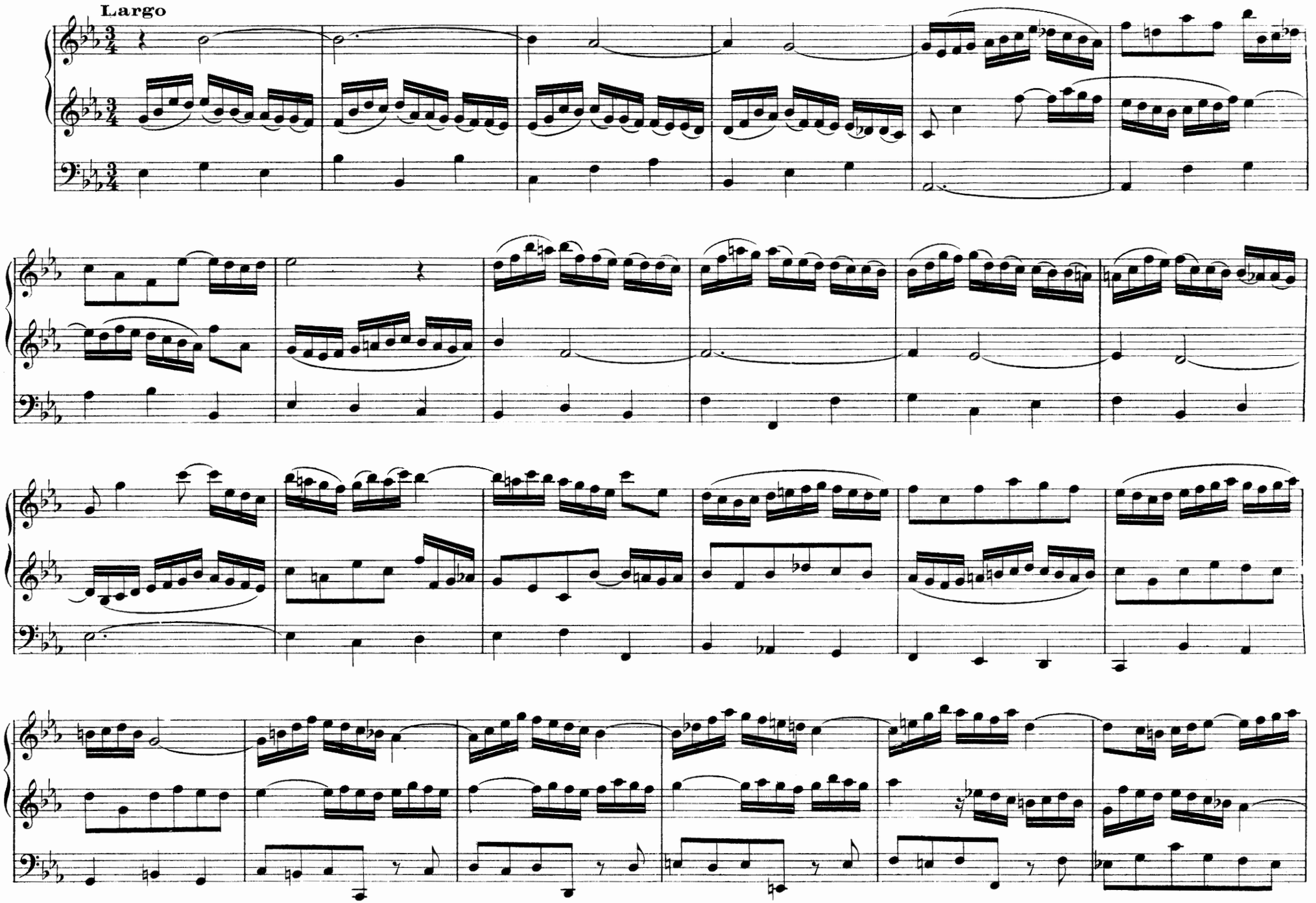


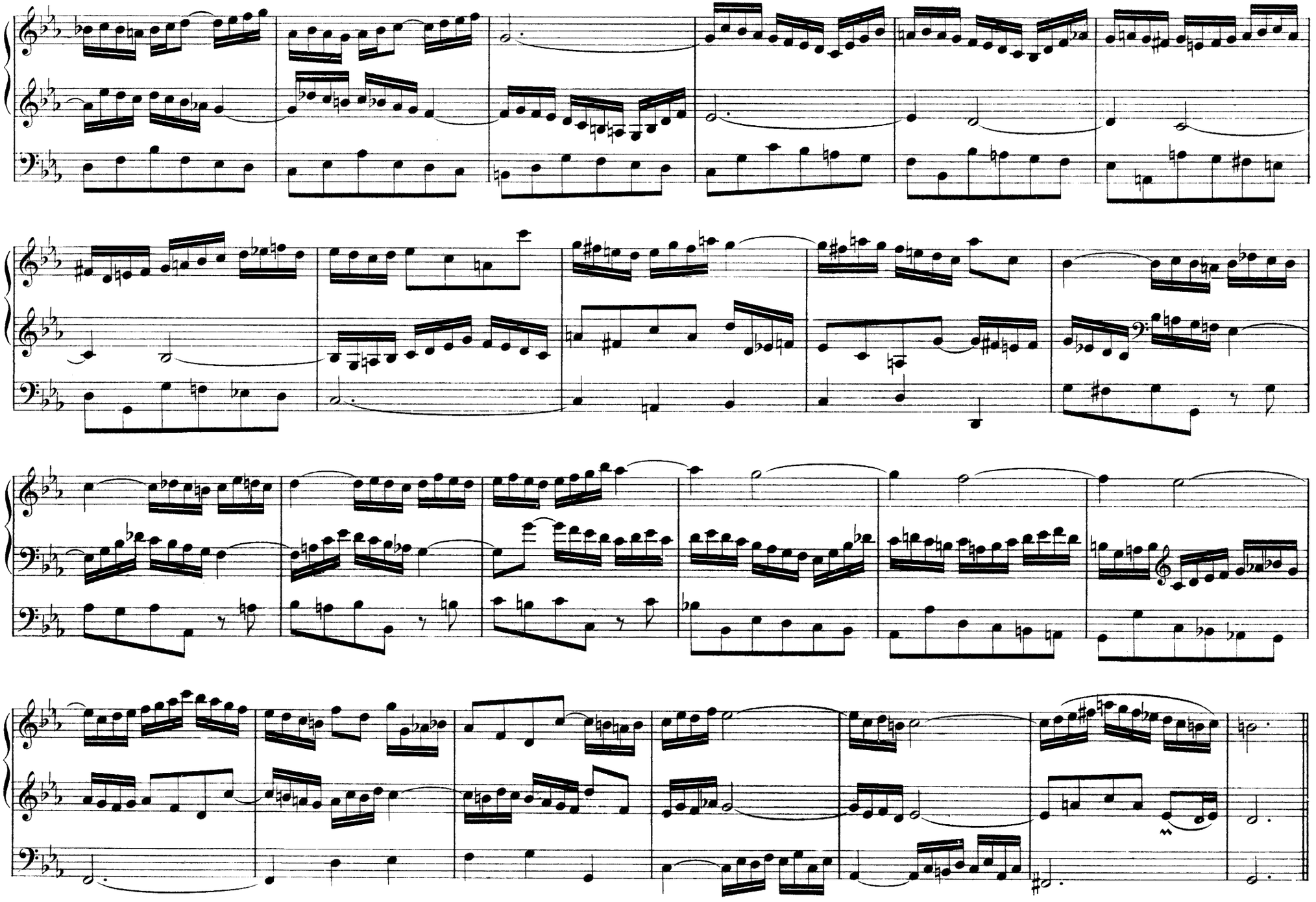


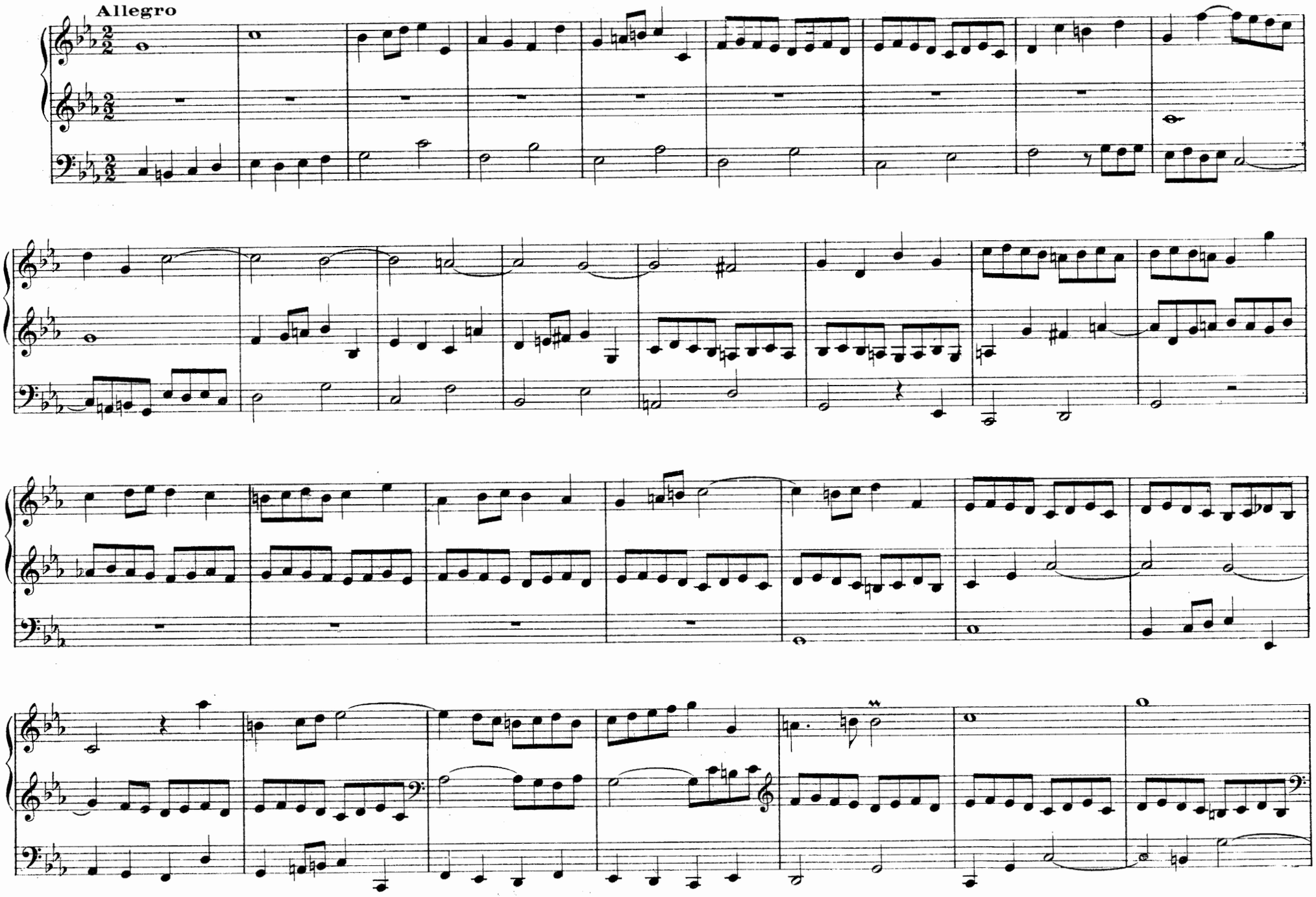


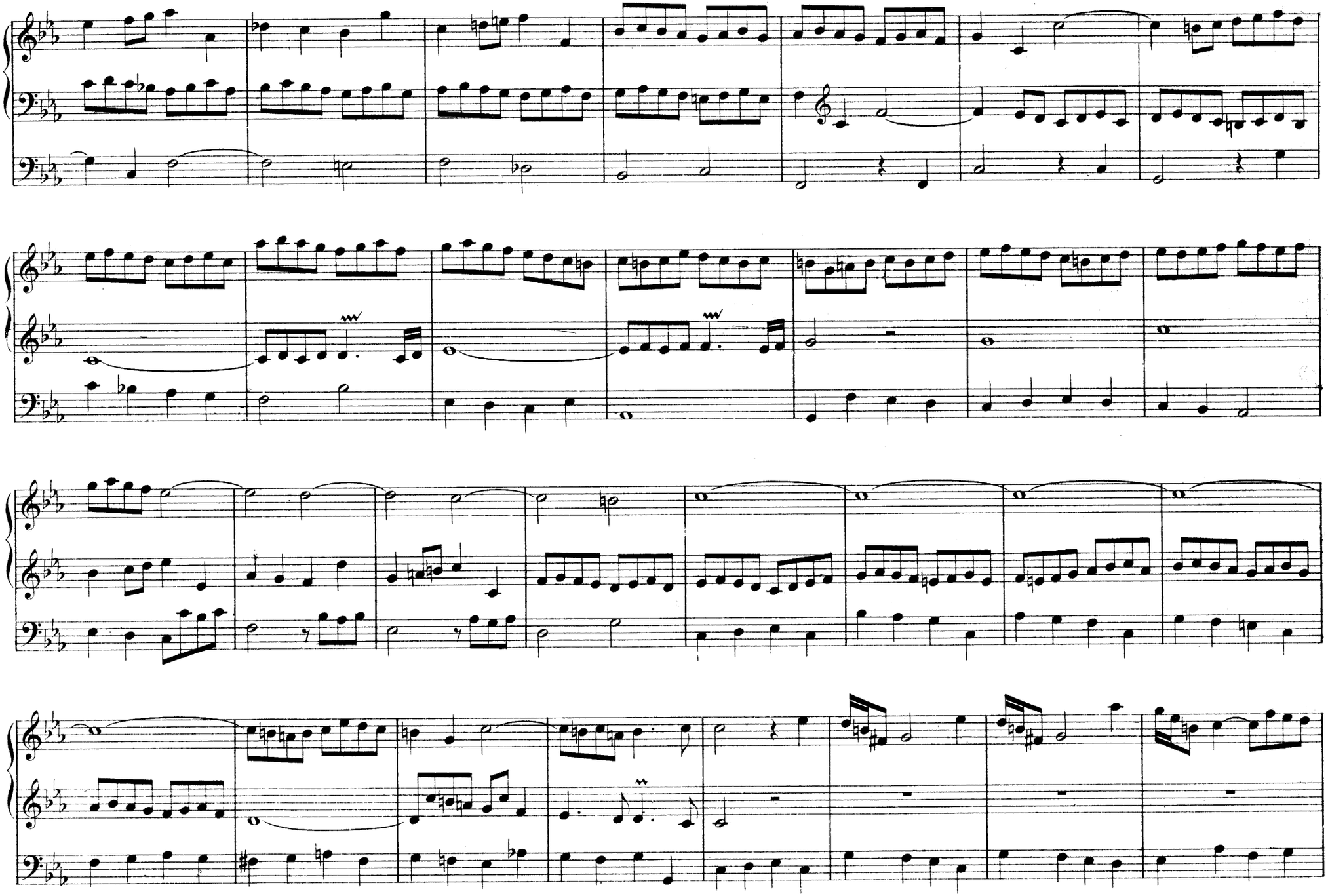


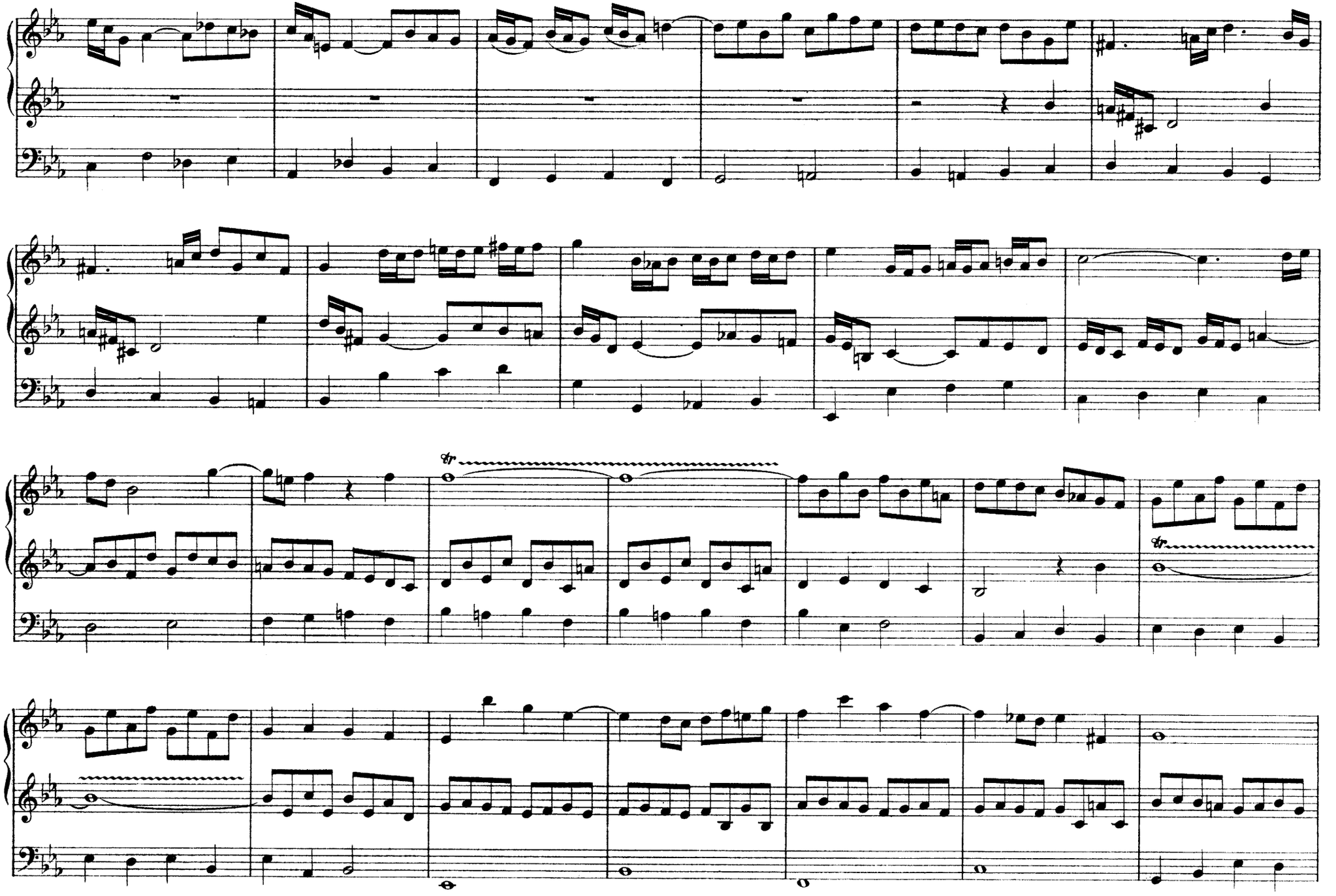


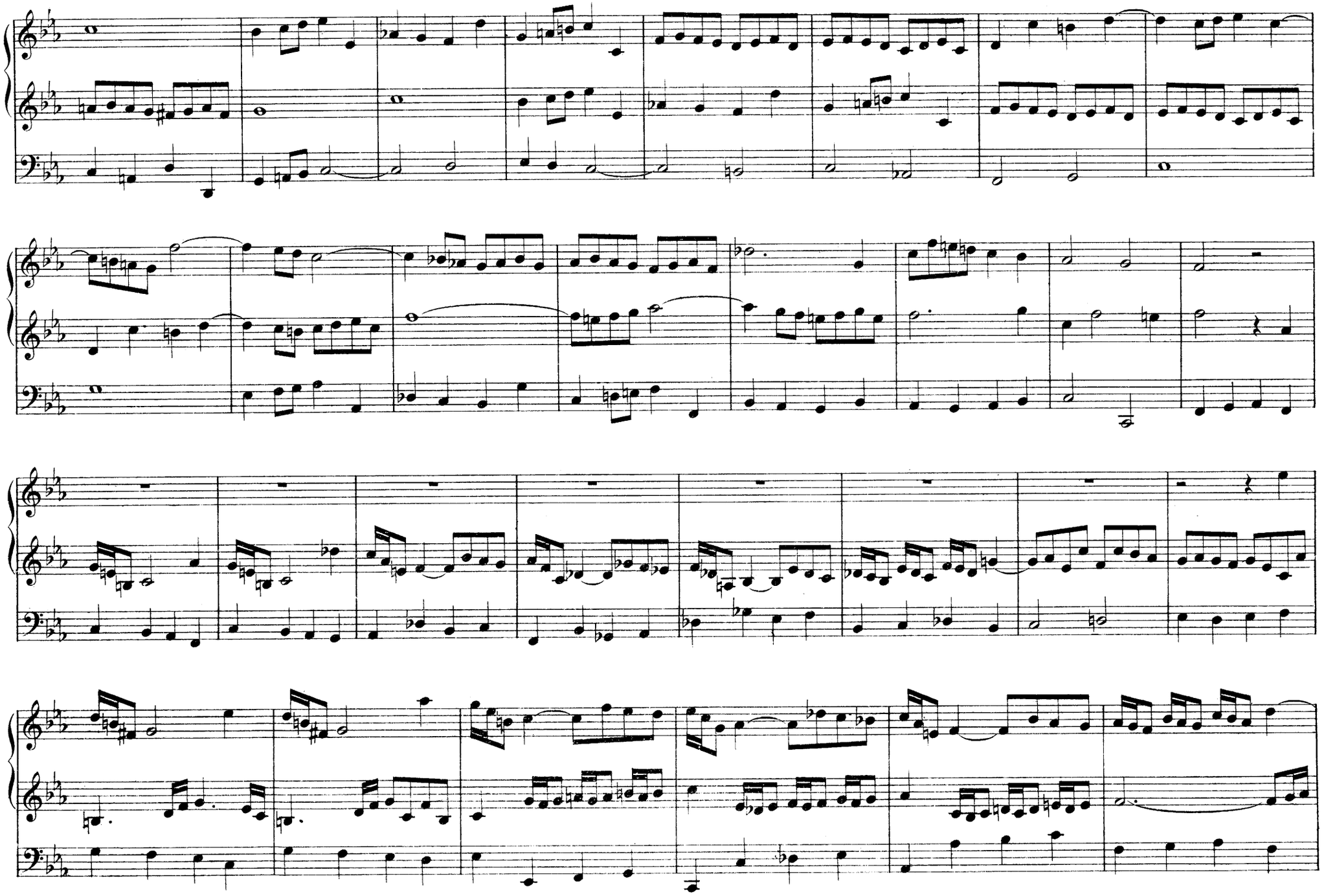

Largo

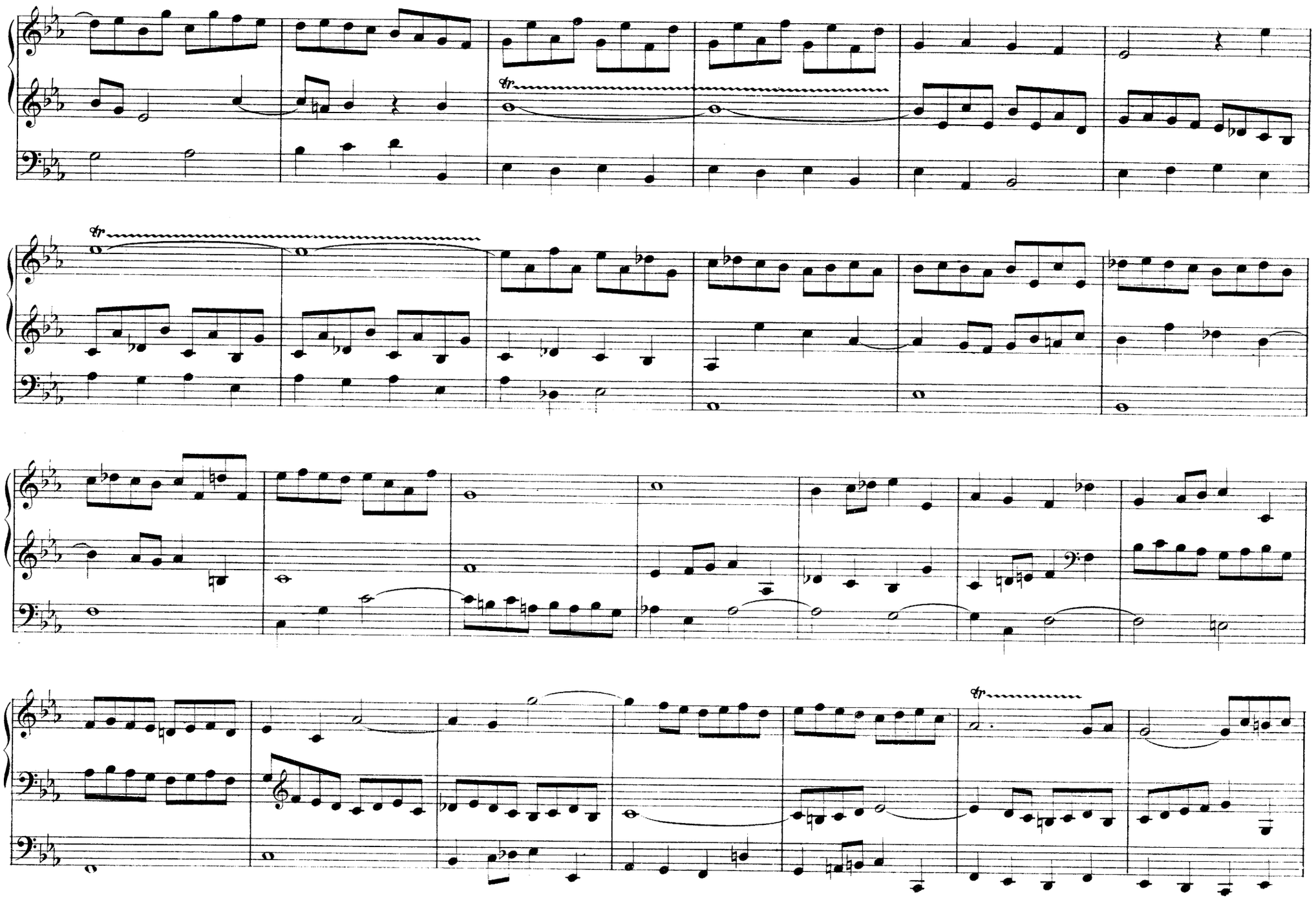


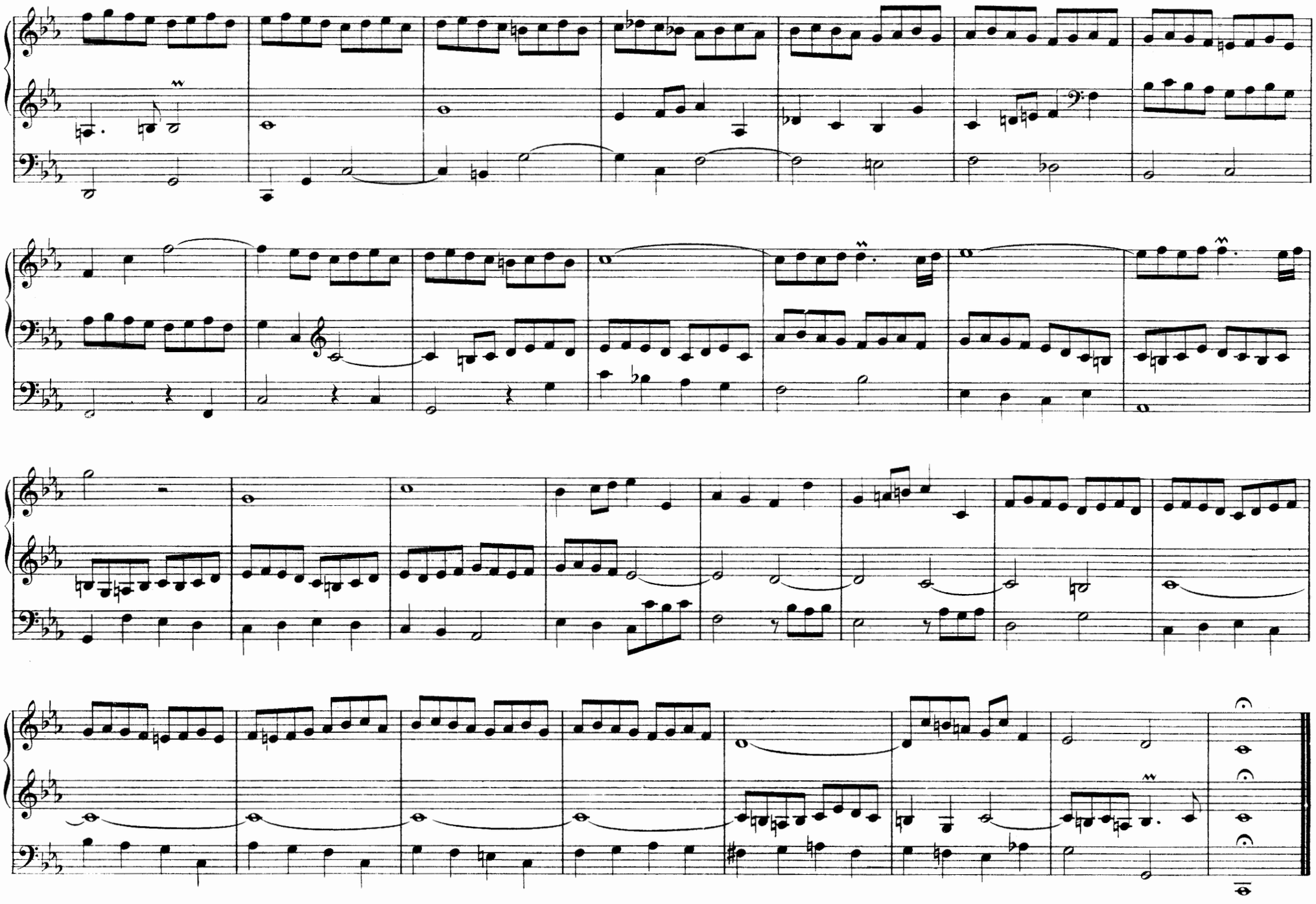

Allegro



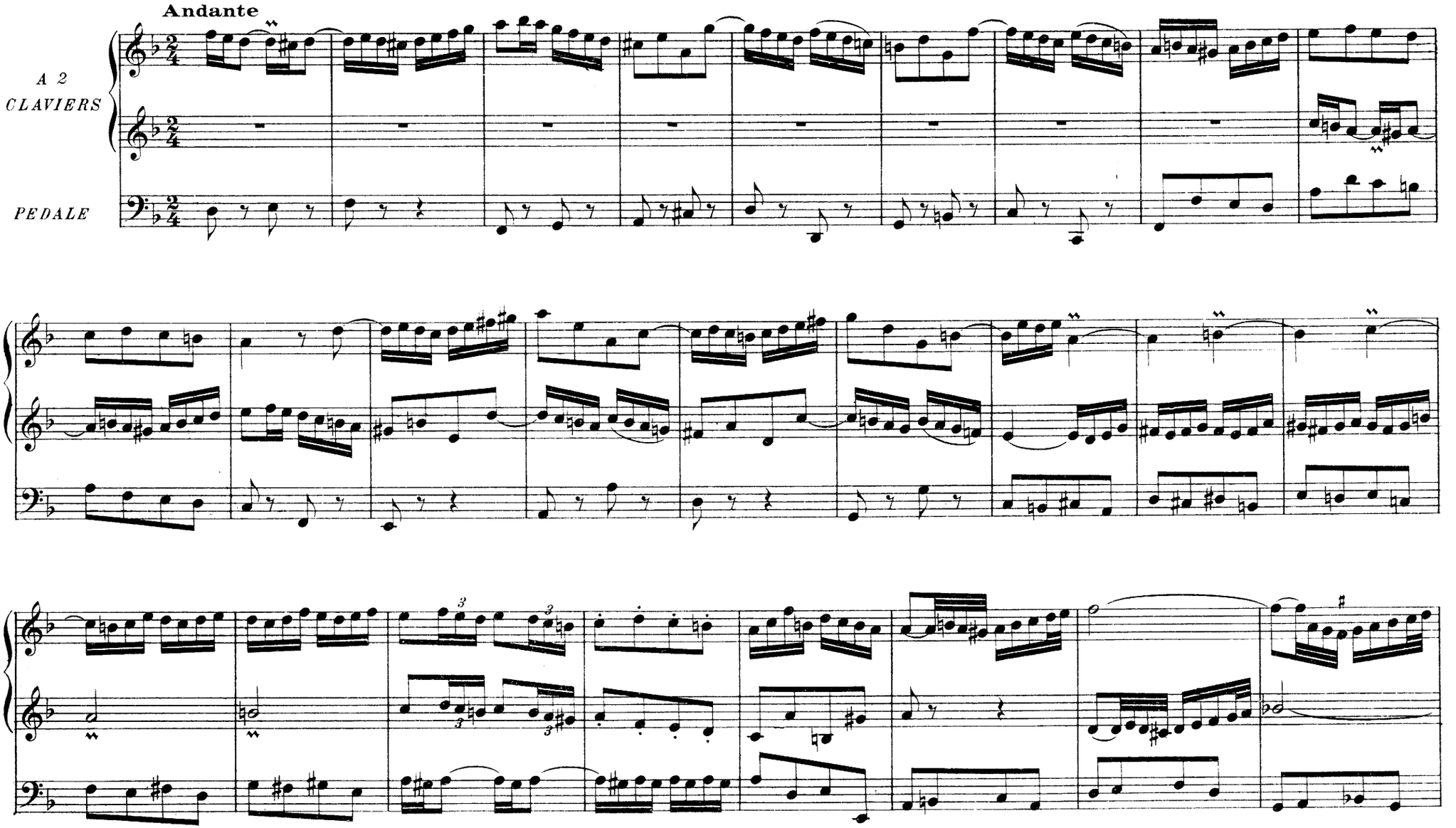


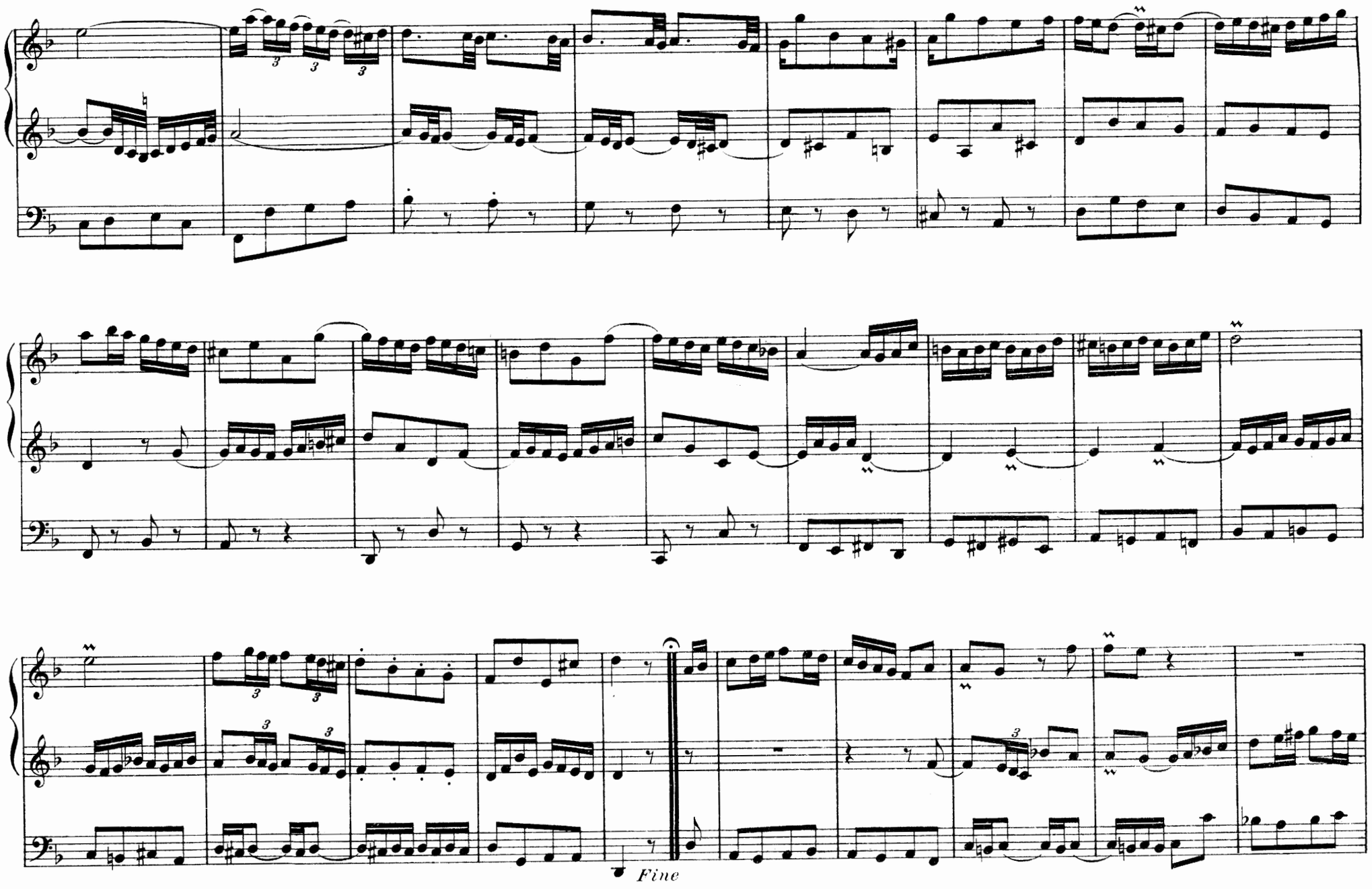


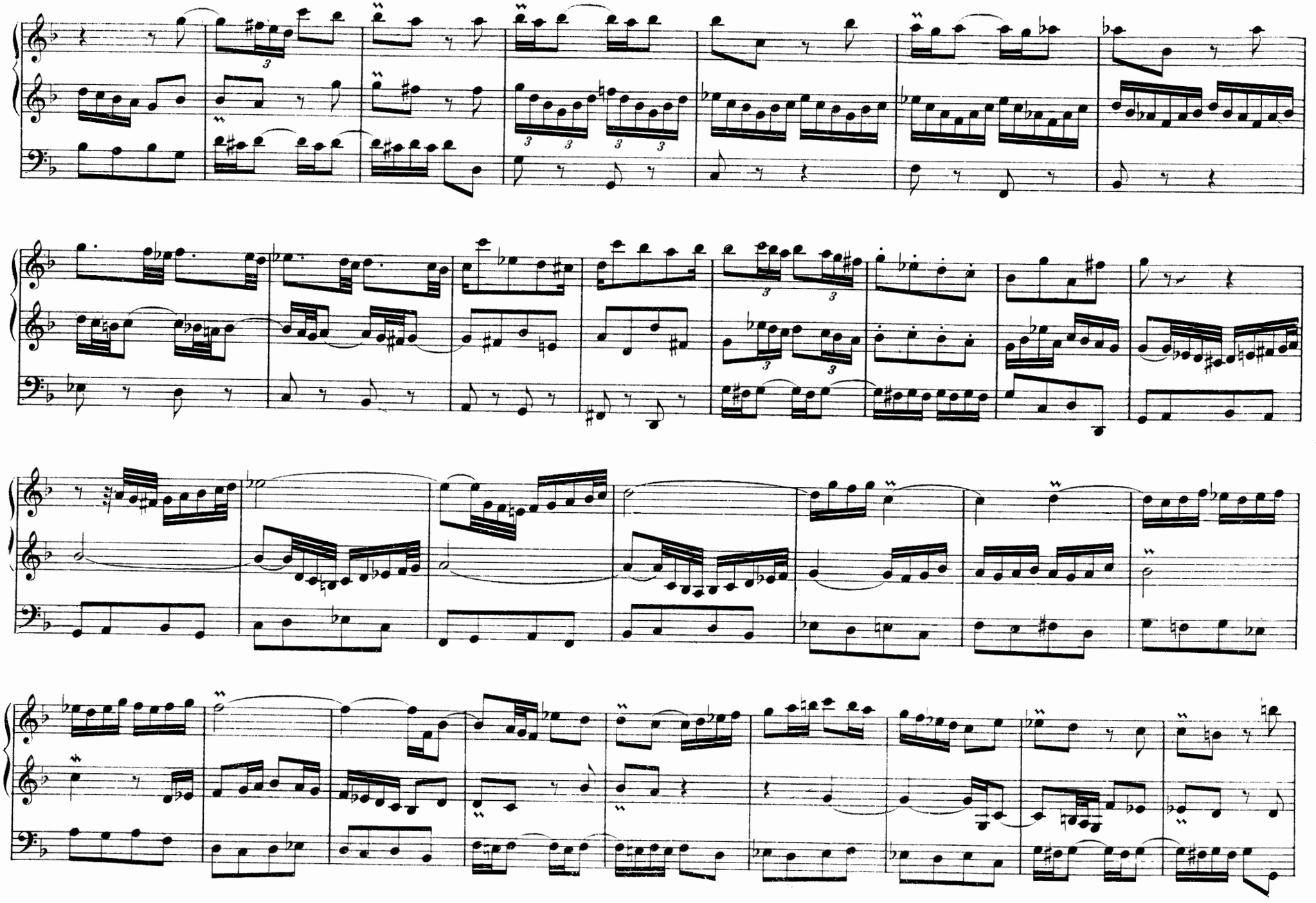


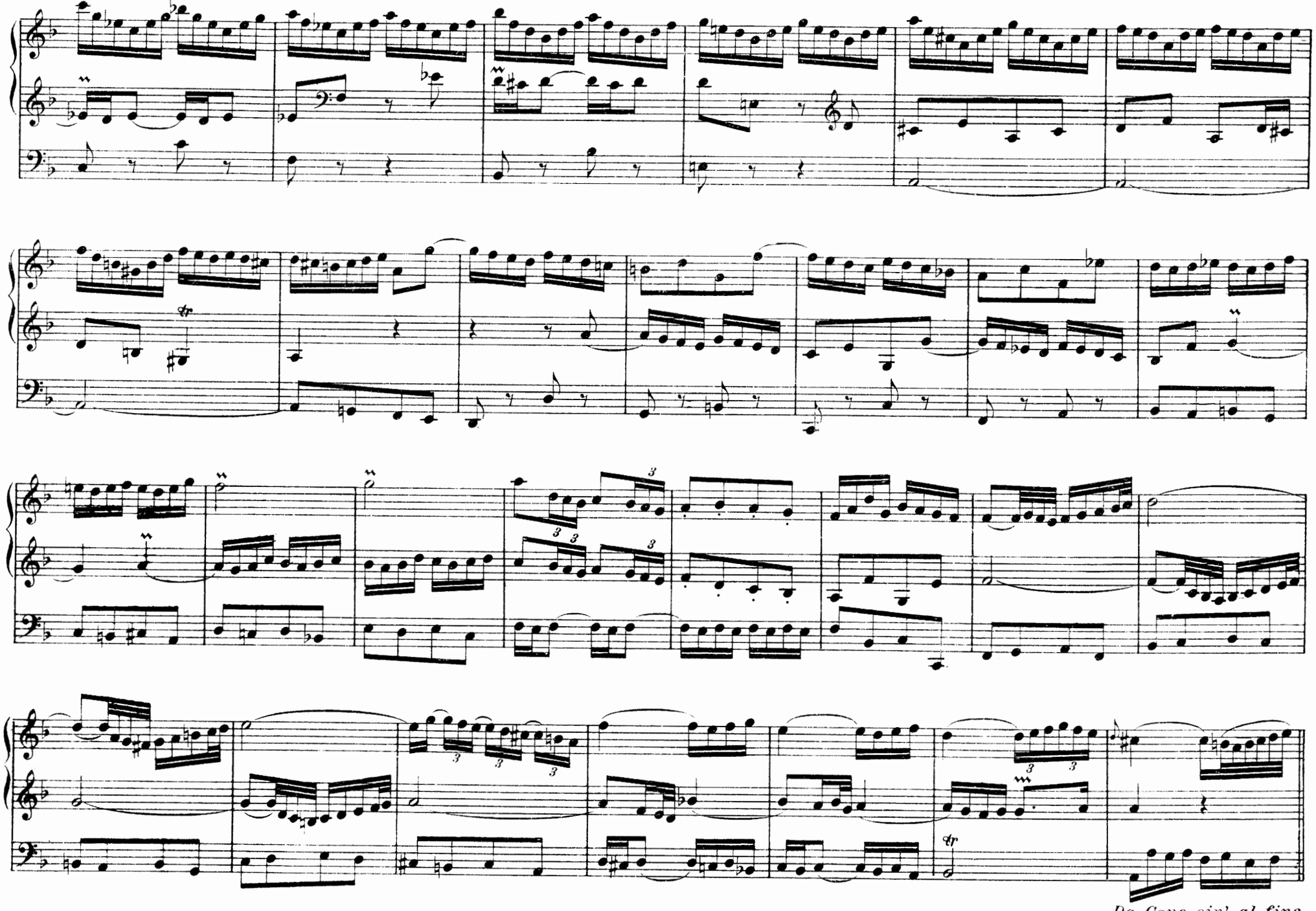


SONATA III

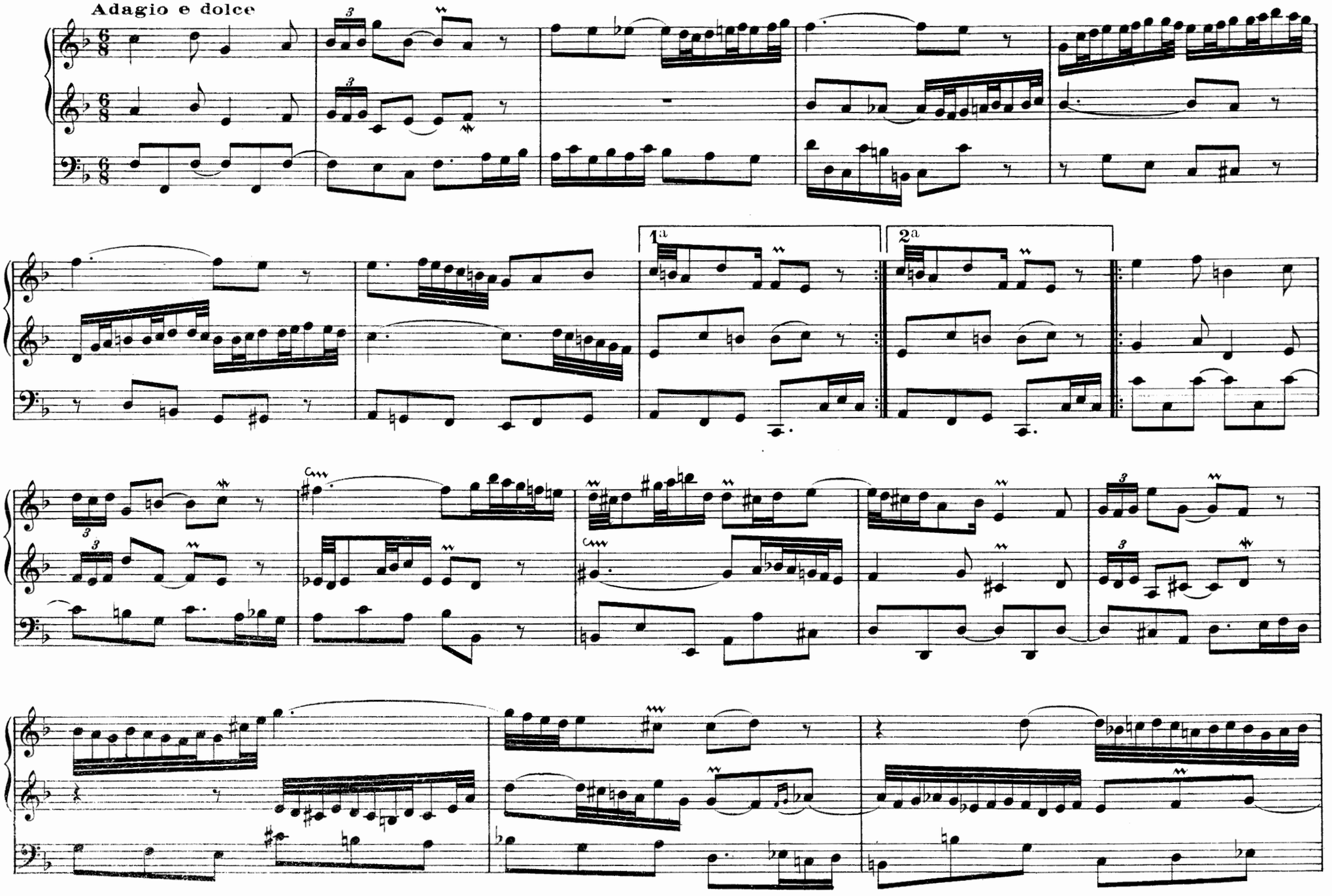


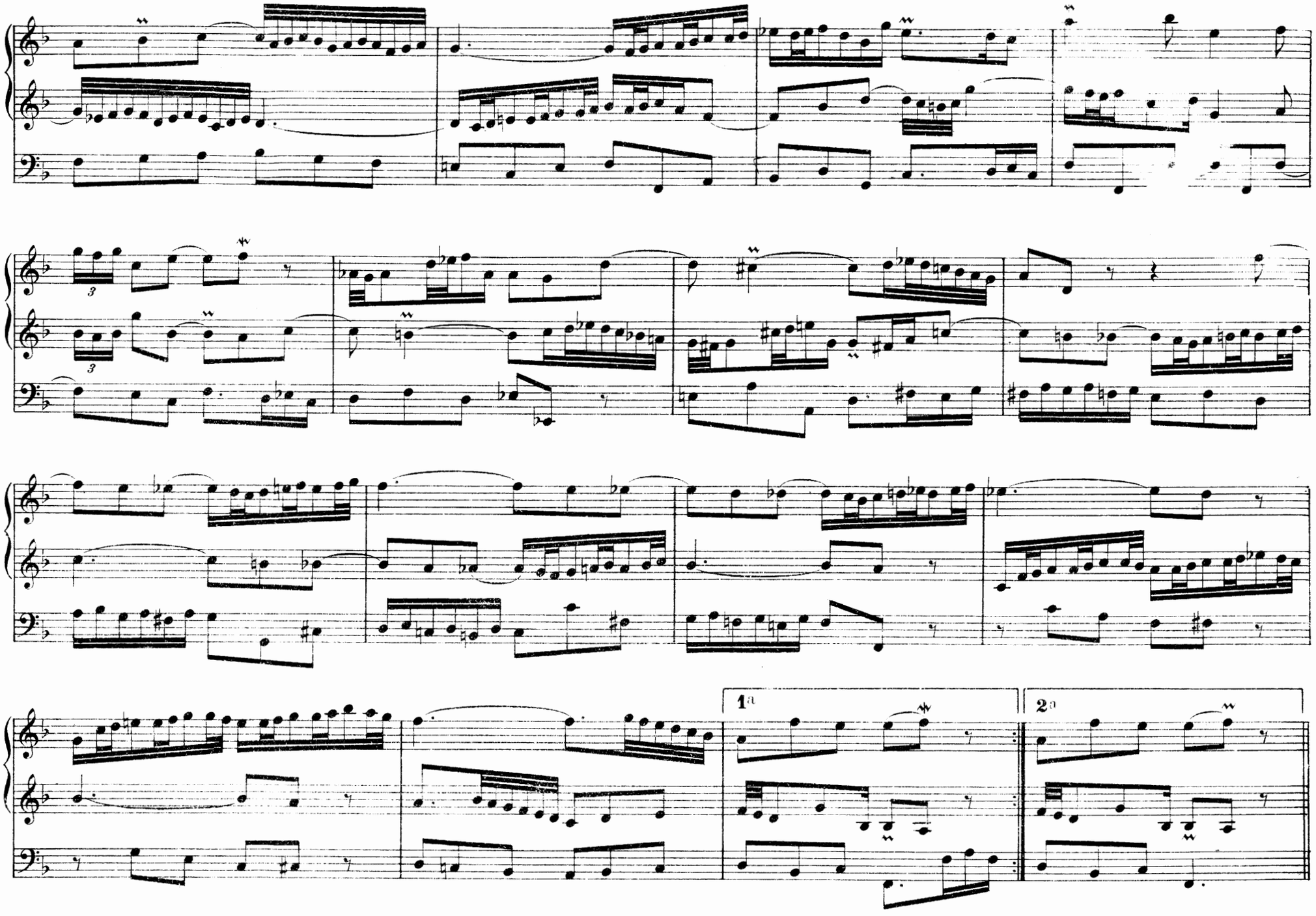

Fine

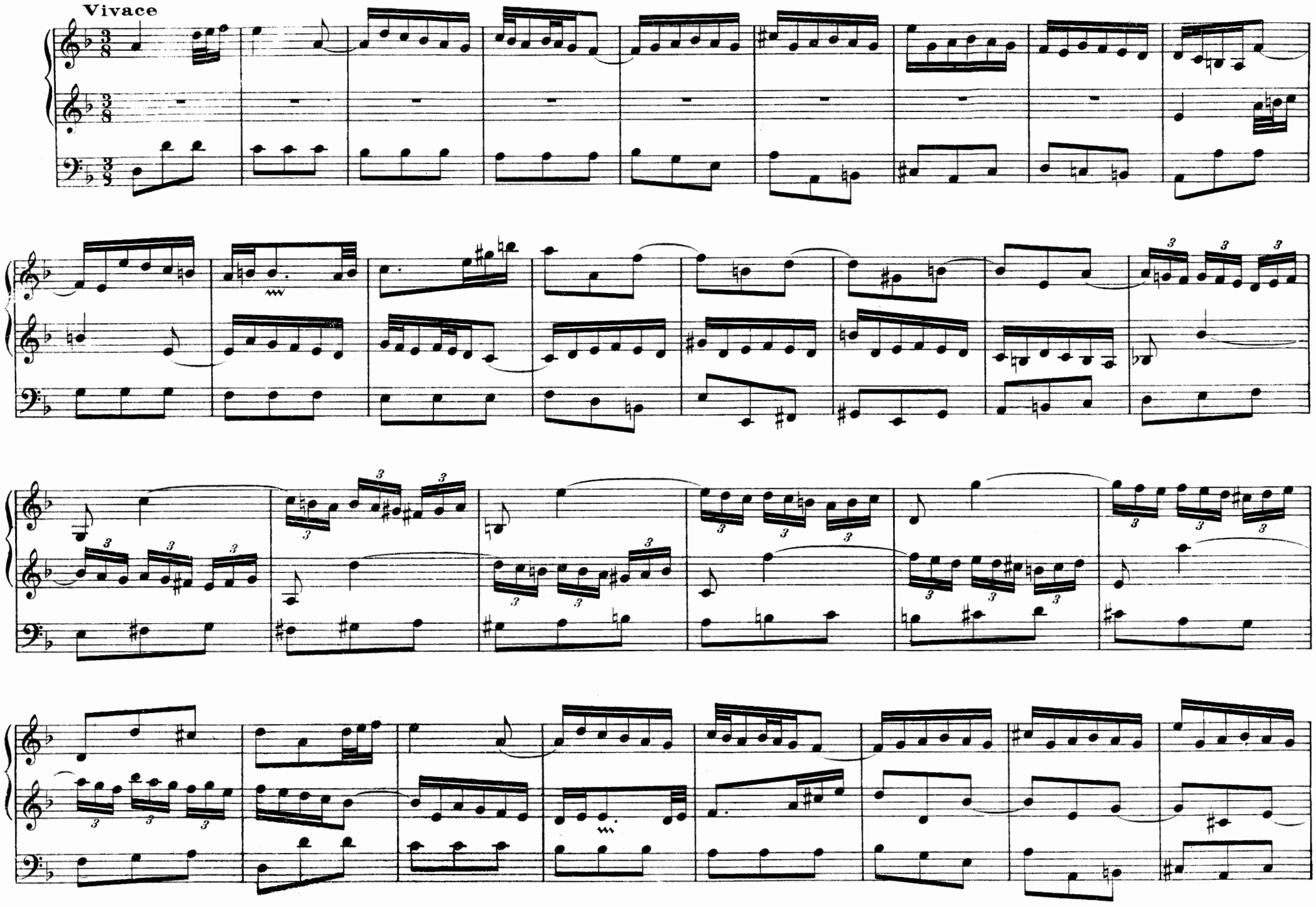


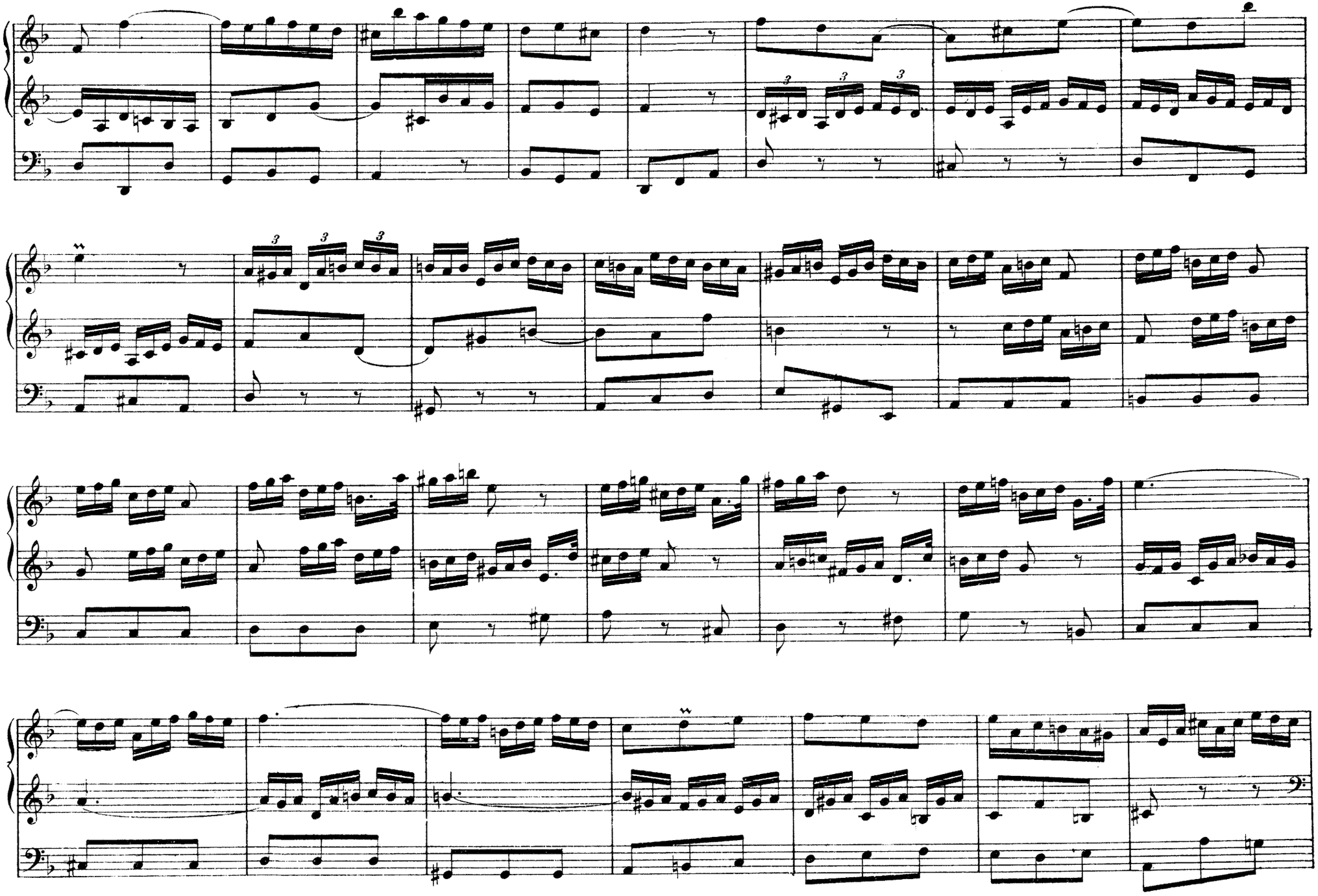


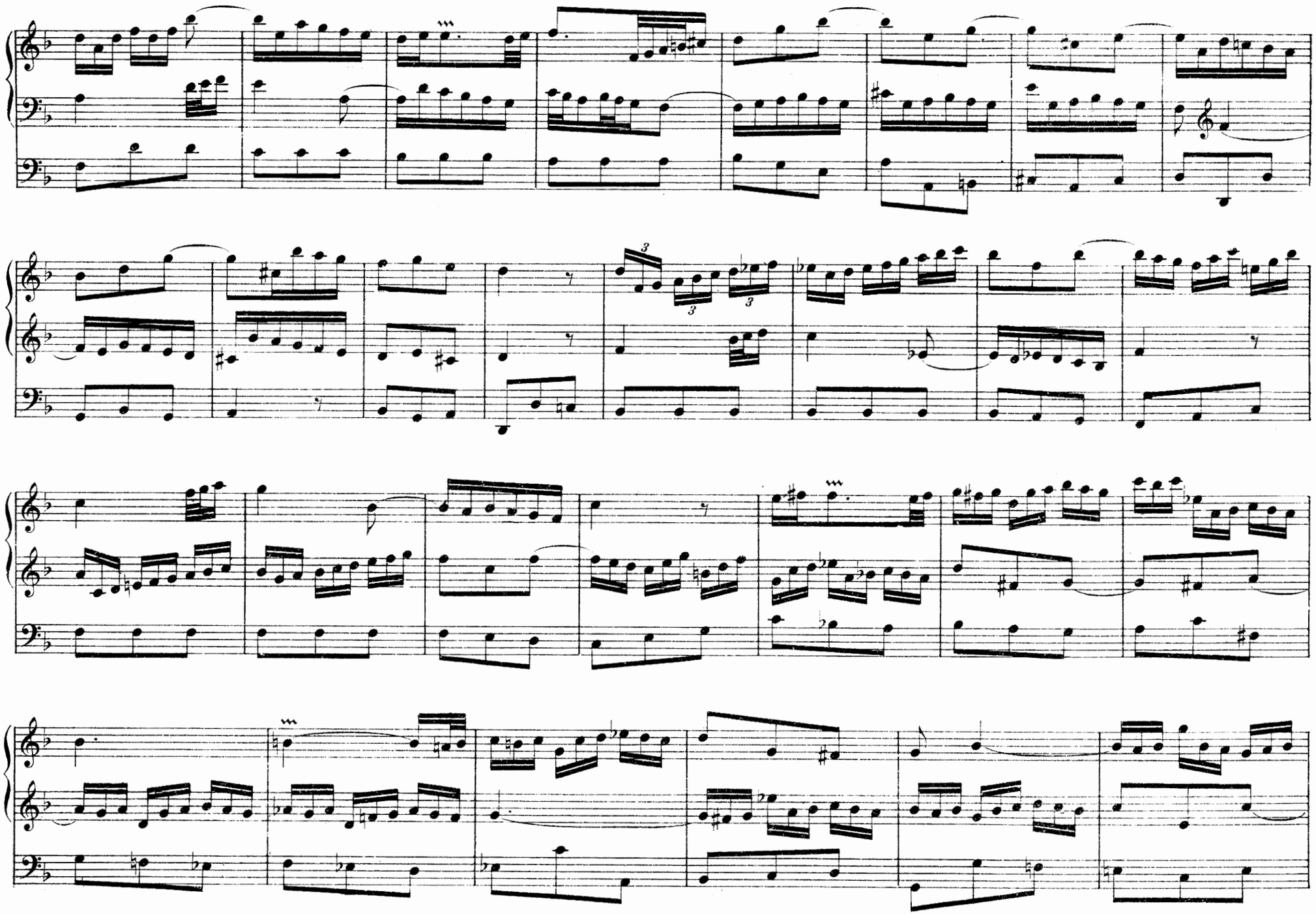
Da Capo sin' al fine

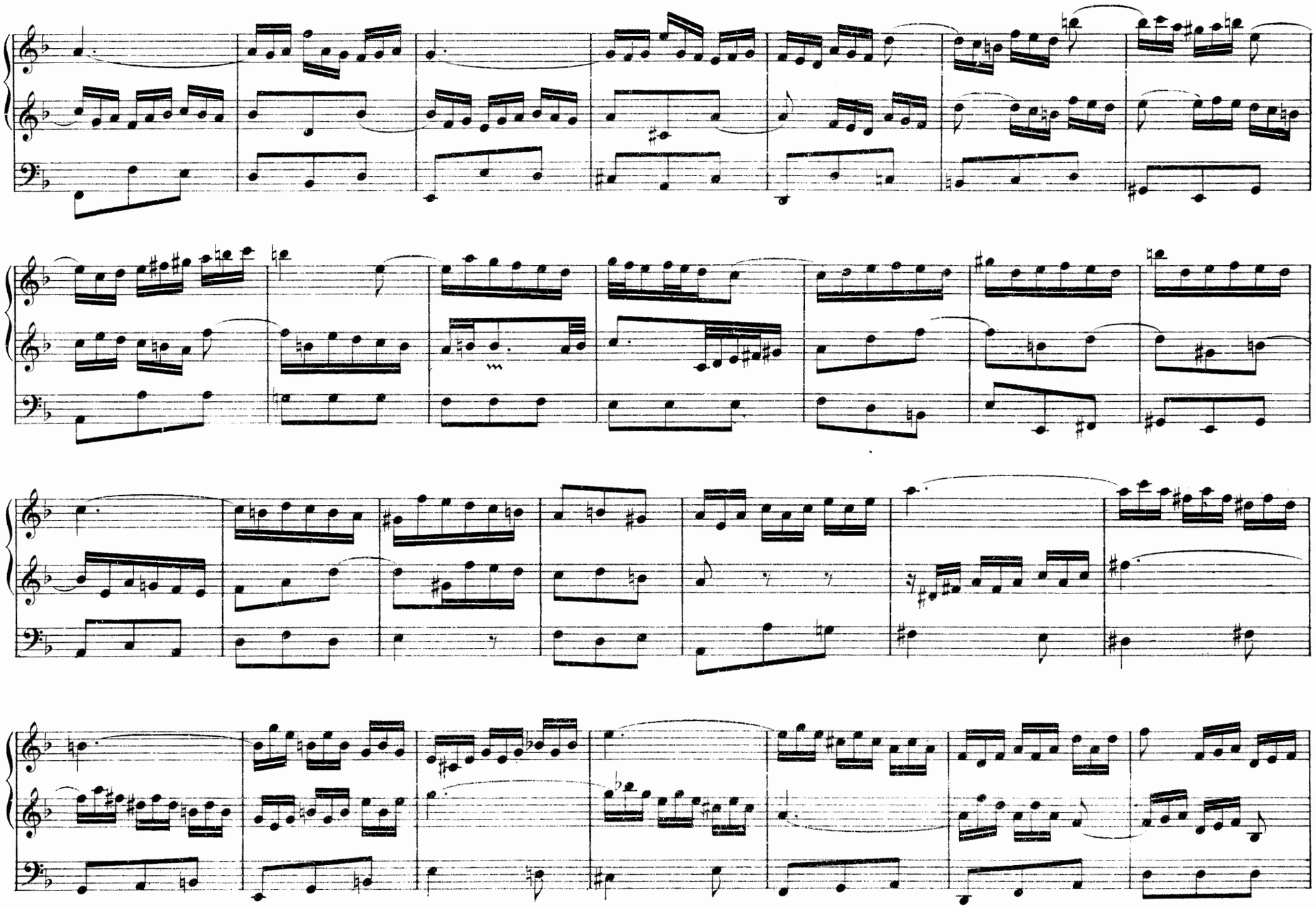

Adagio e dolce
1a
2a

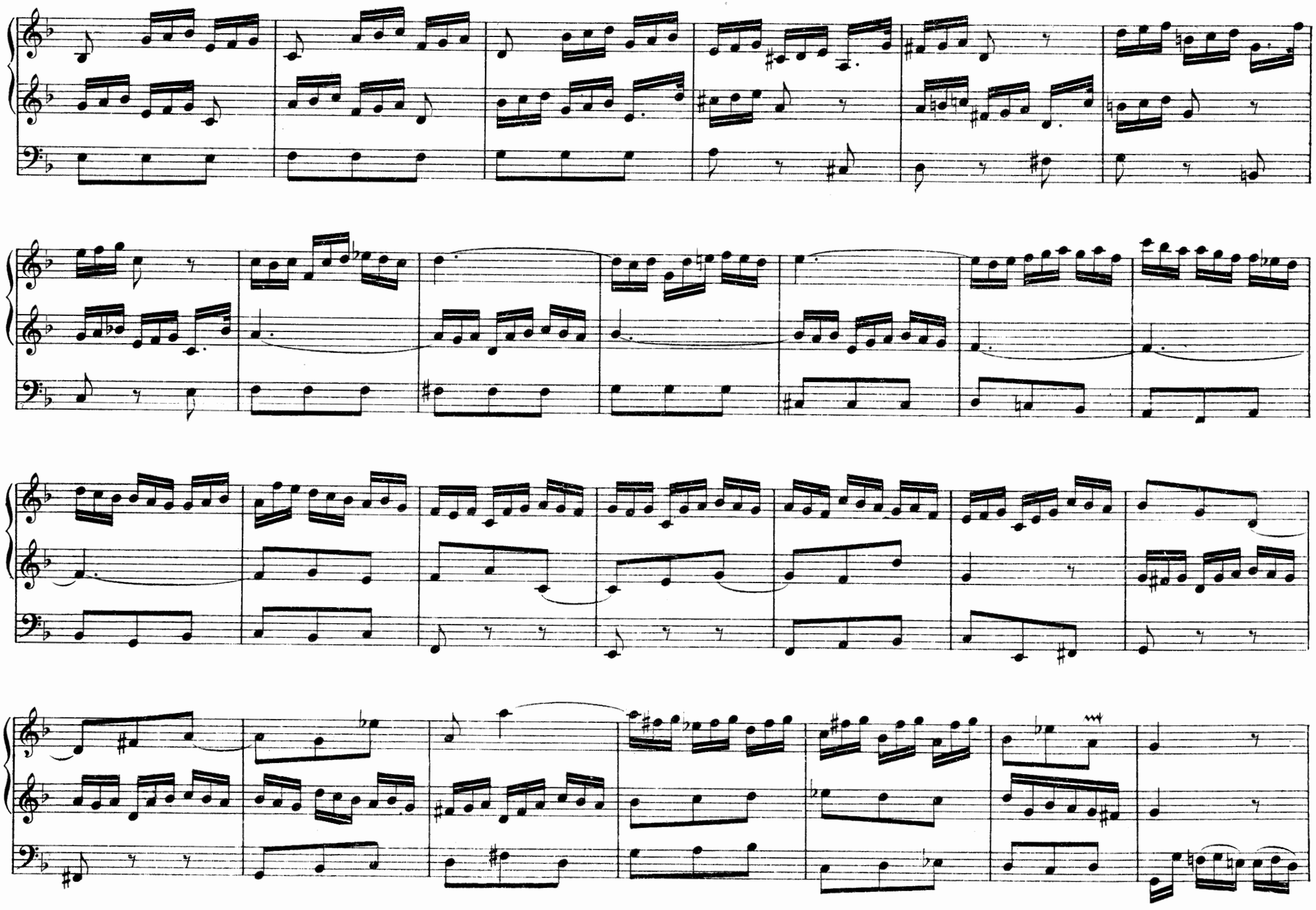

1a
2a

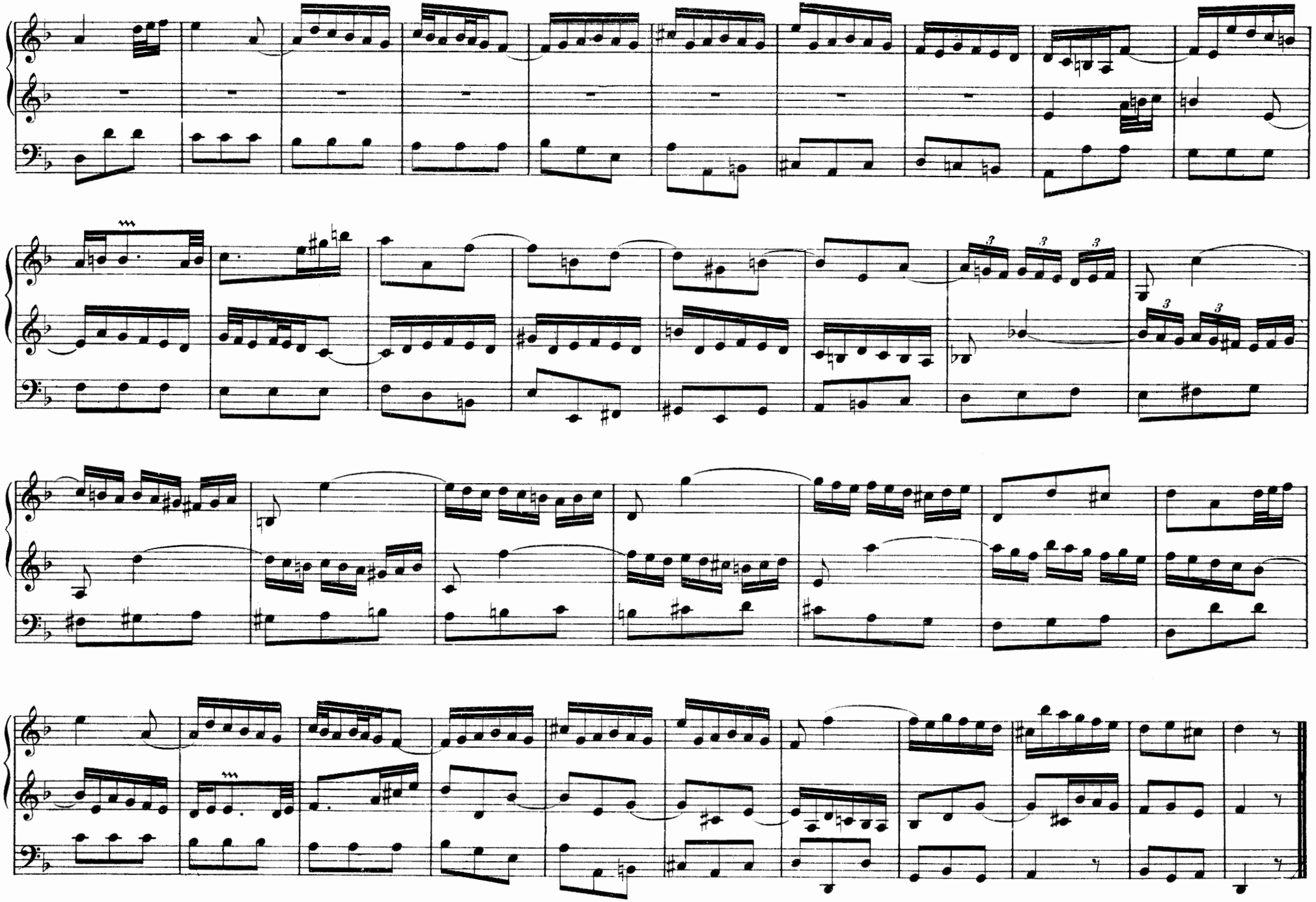

Vivace



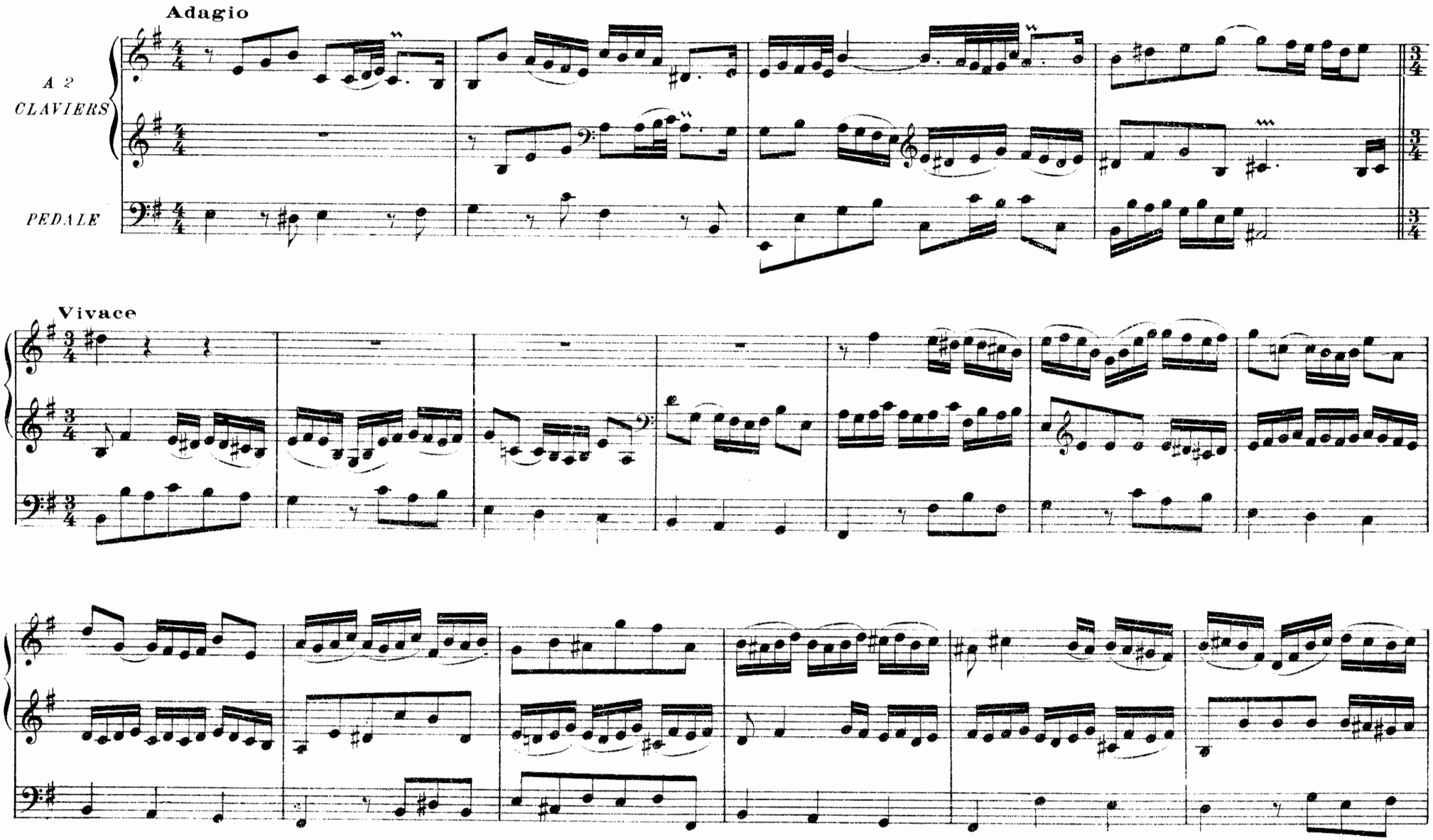


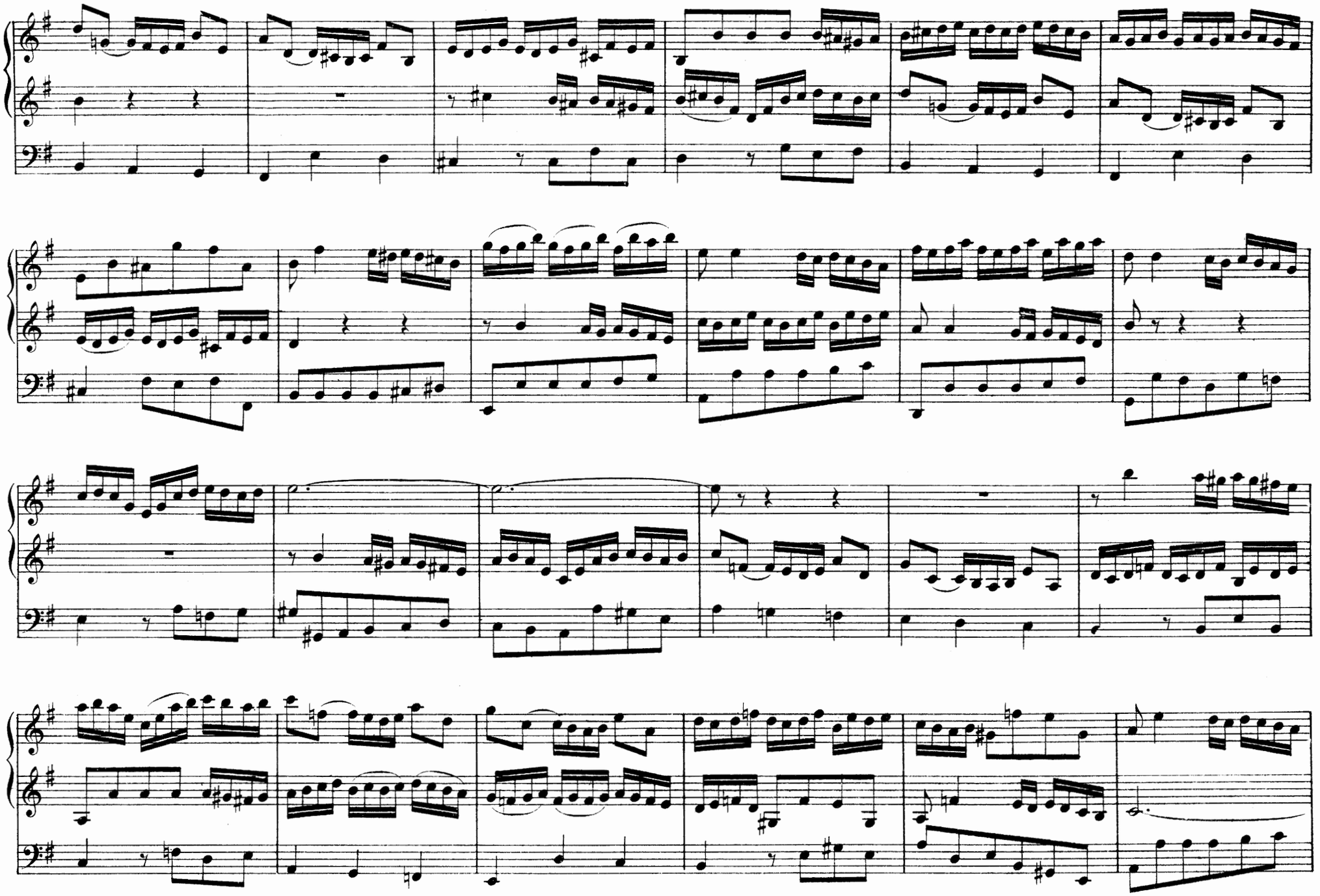


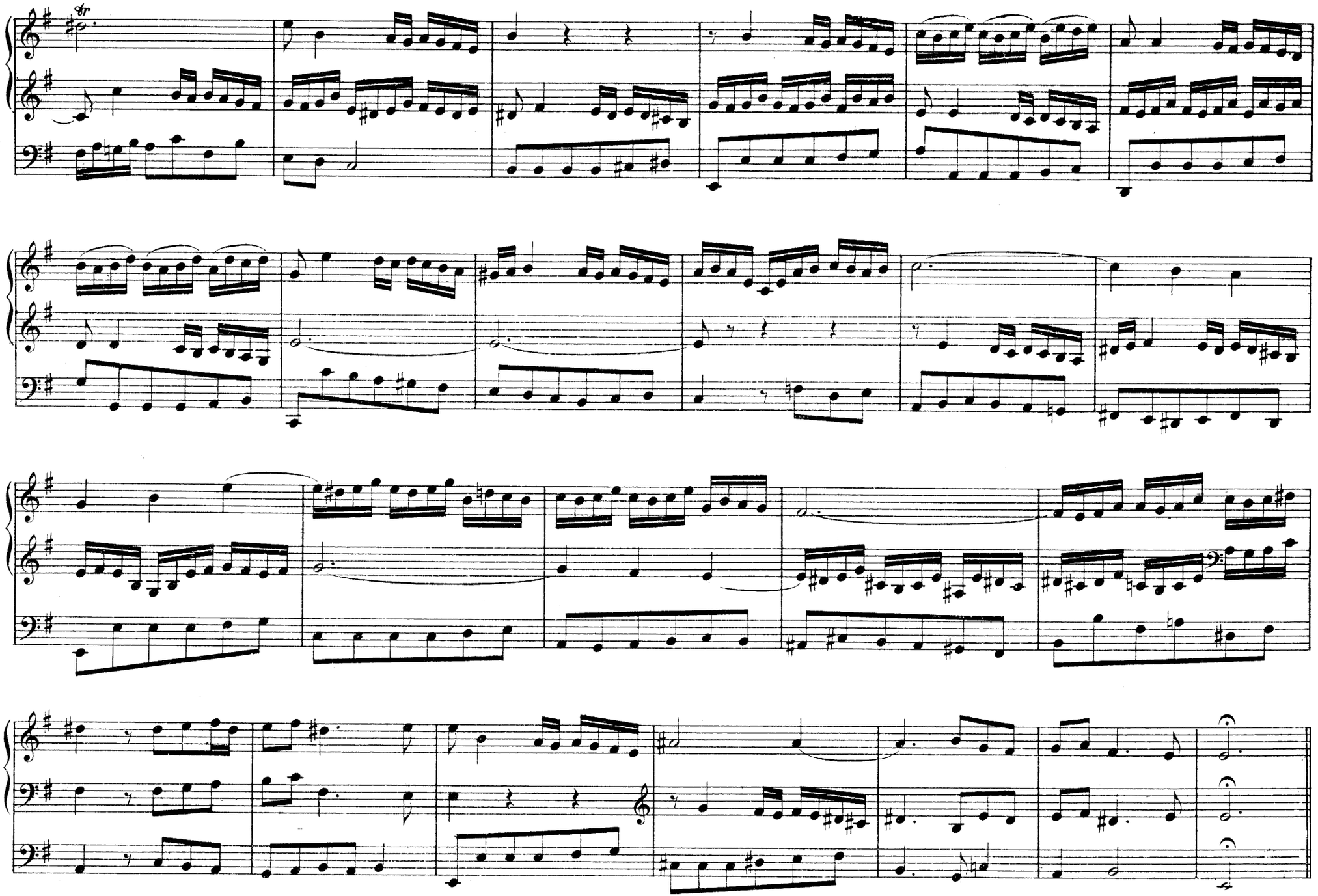


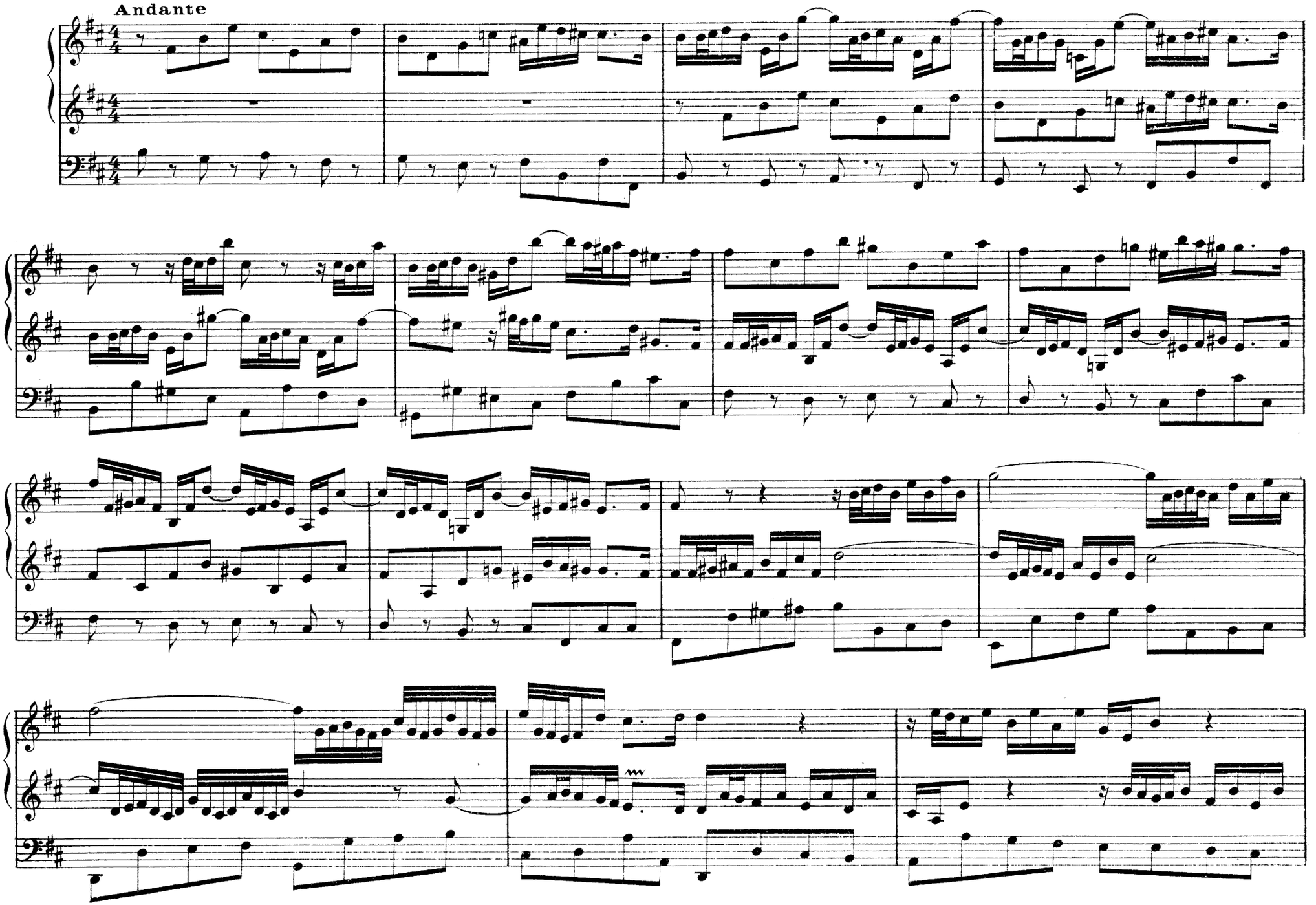


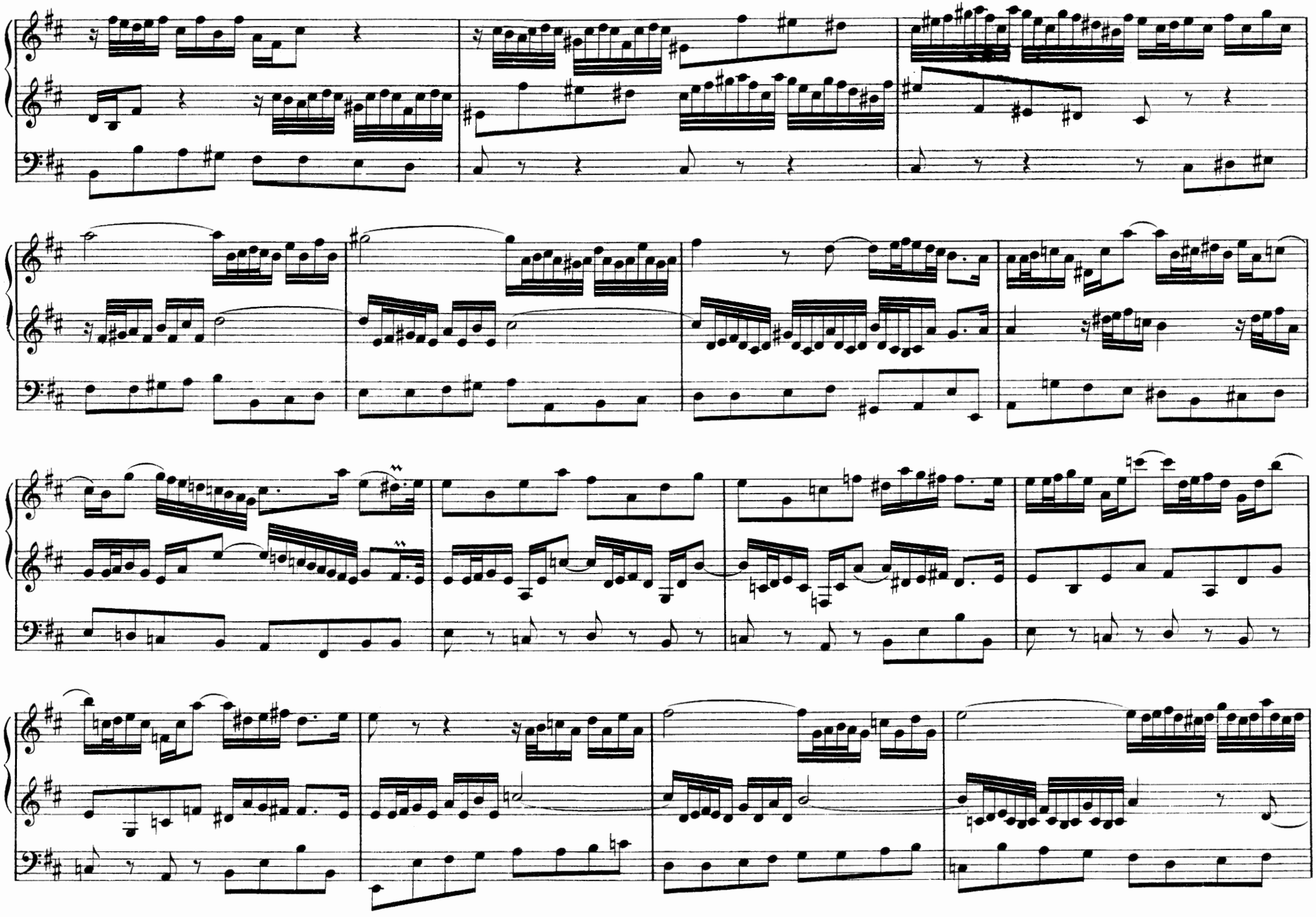
SONATA IV

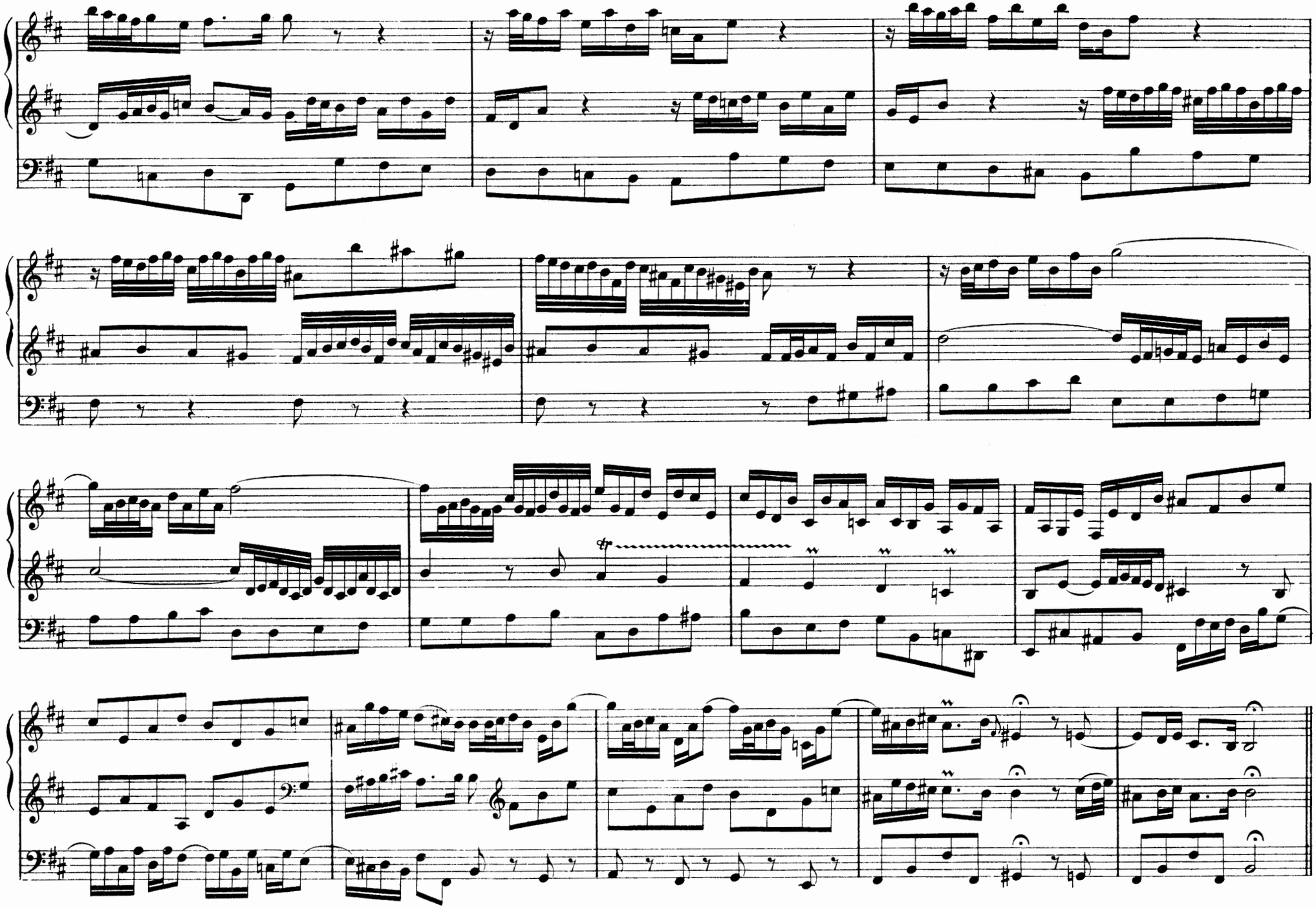




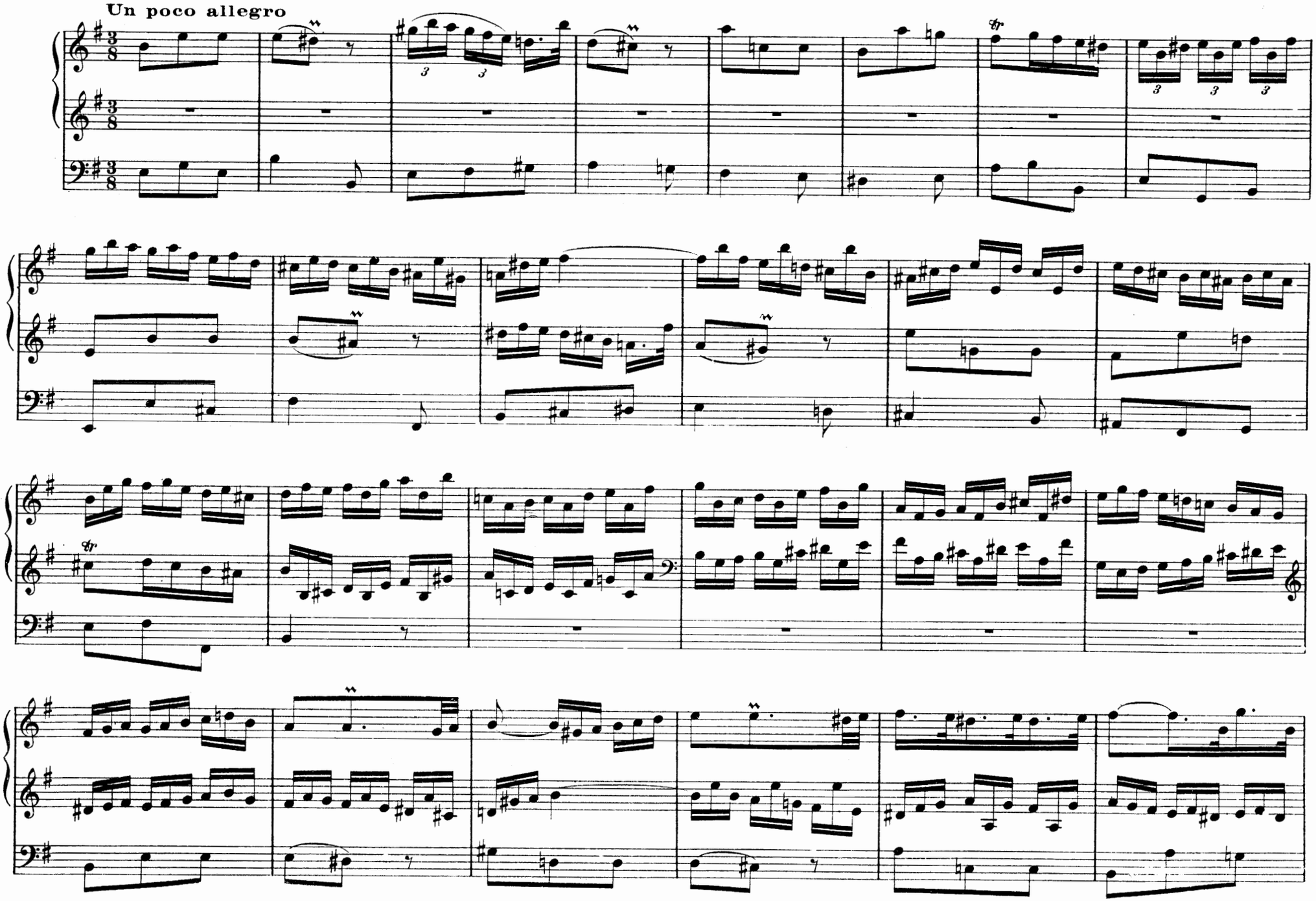


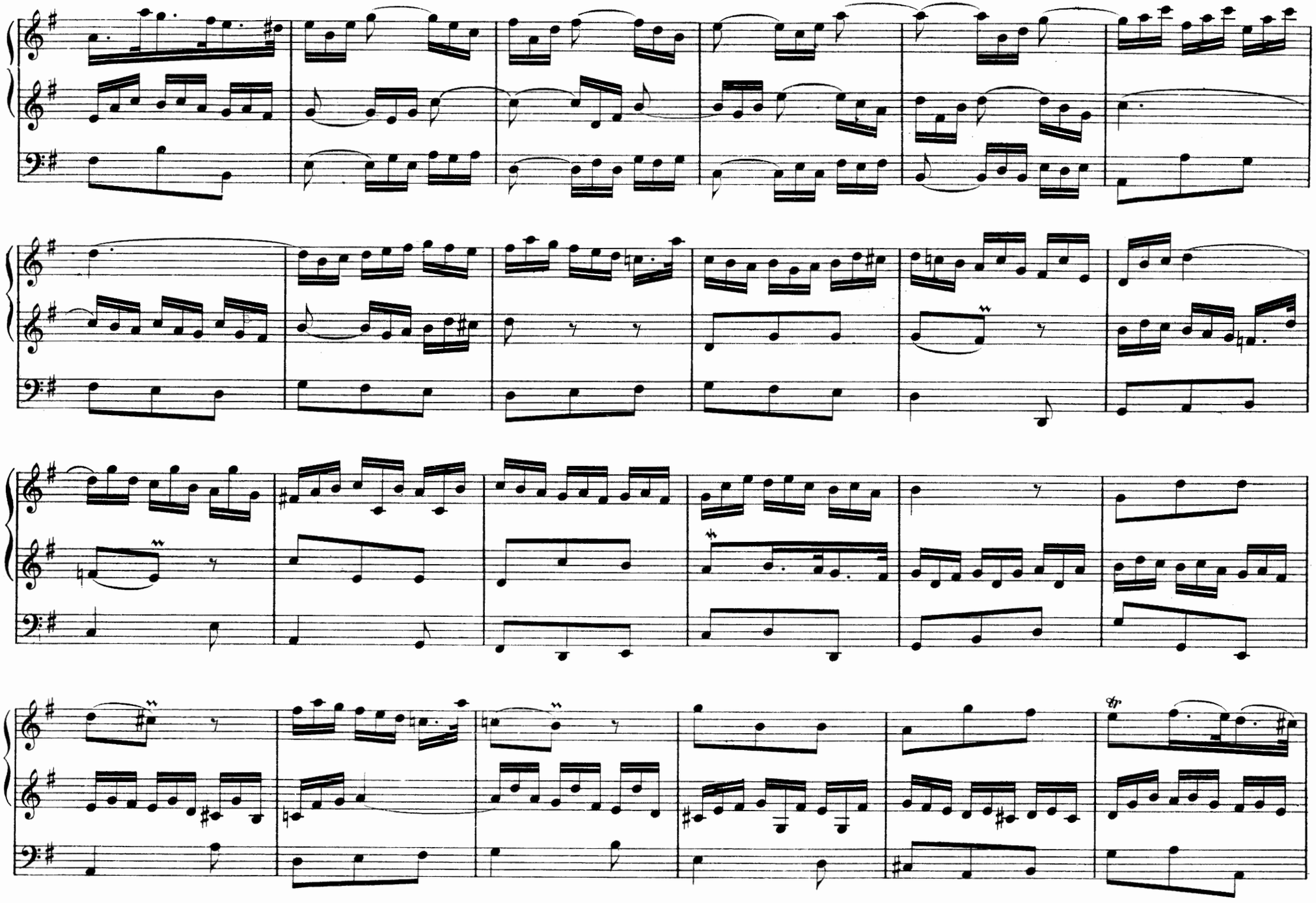

Andante

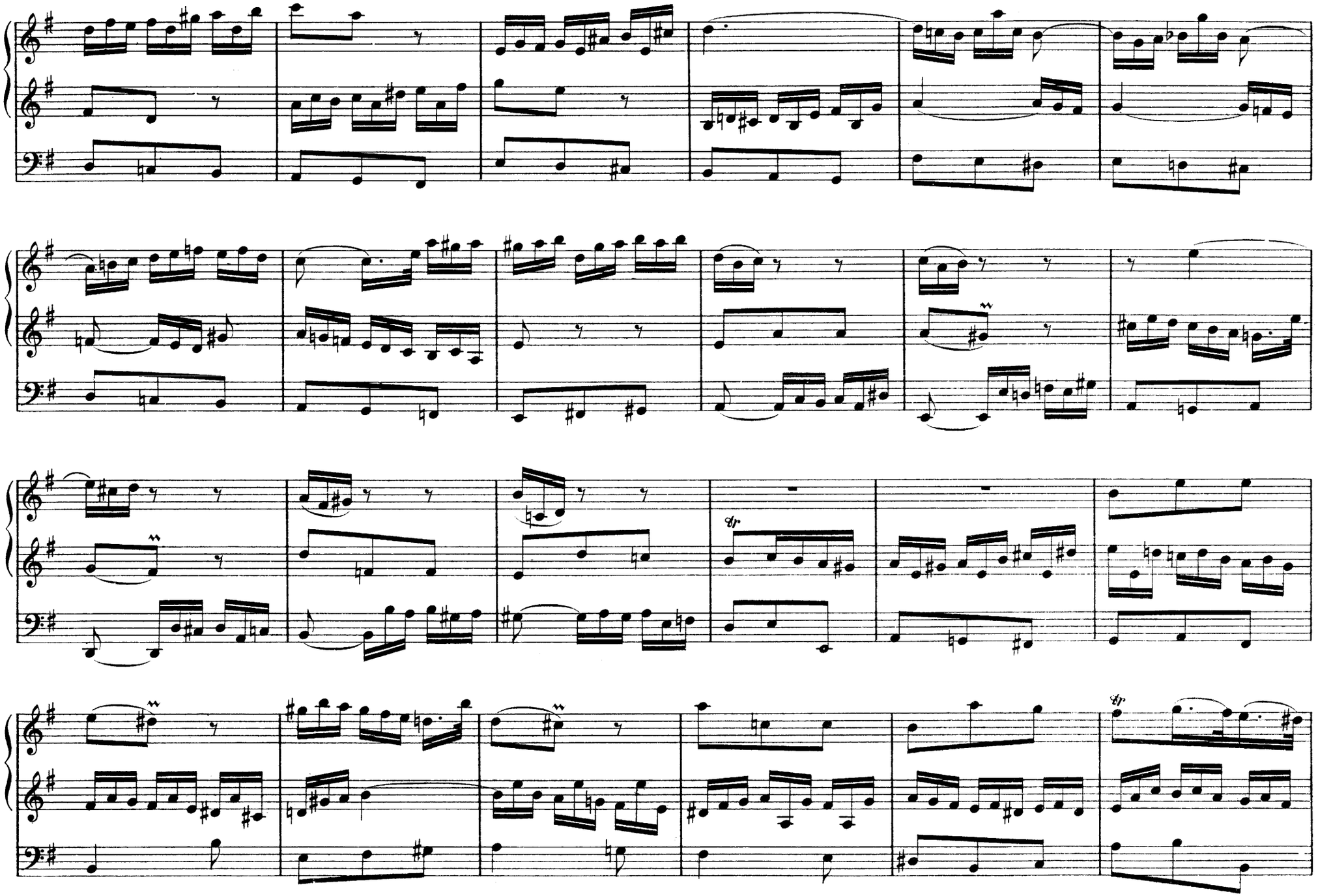


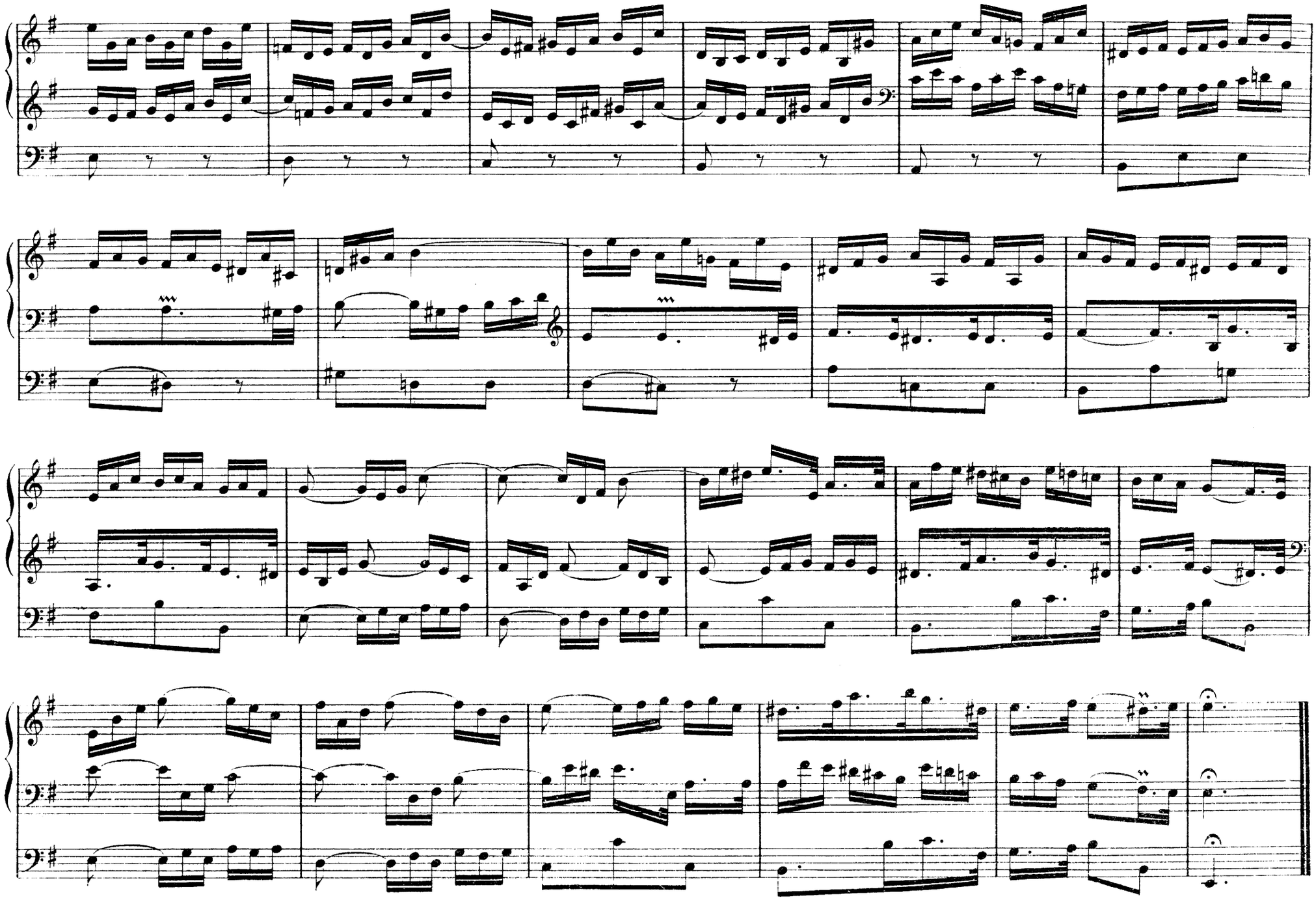


Un poco allegro

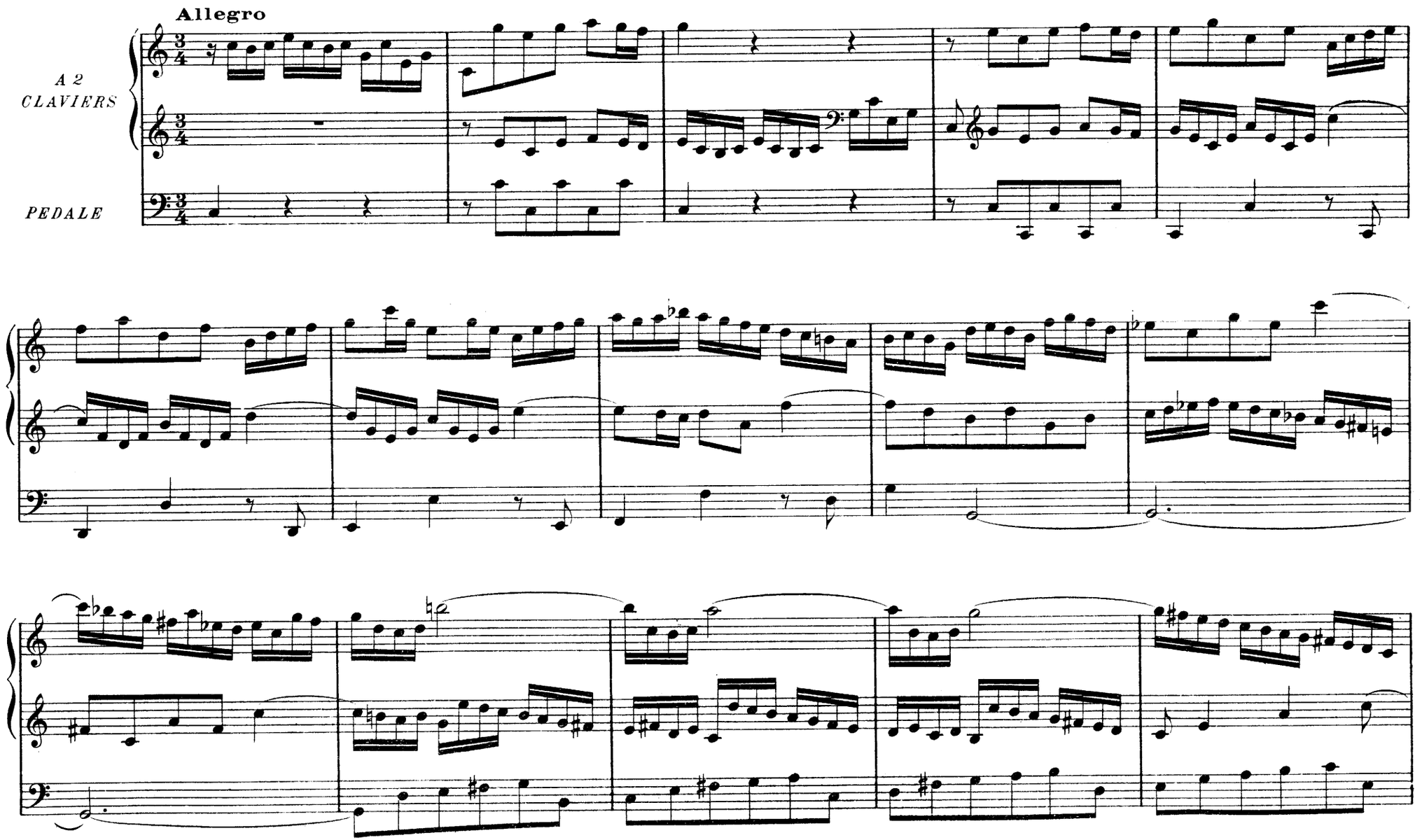


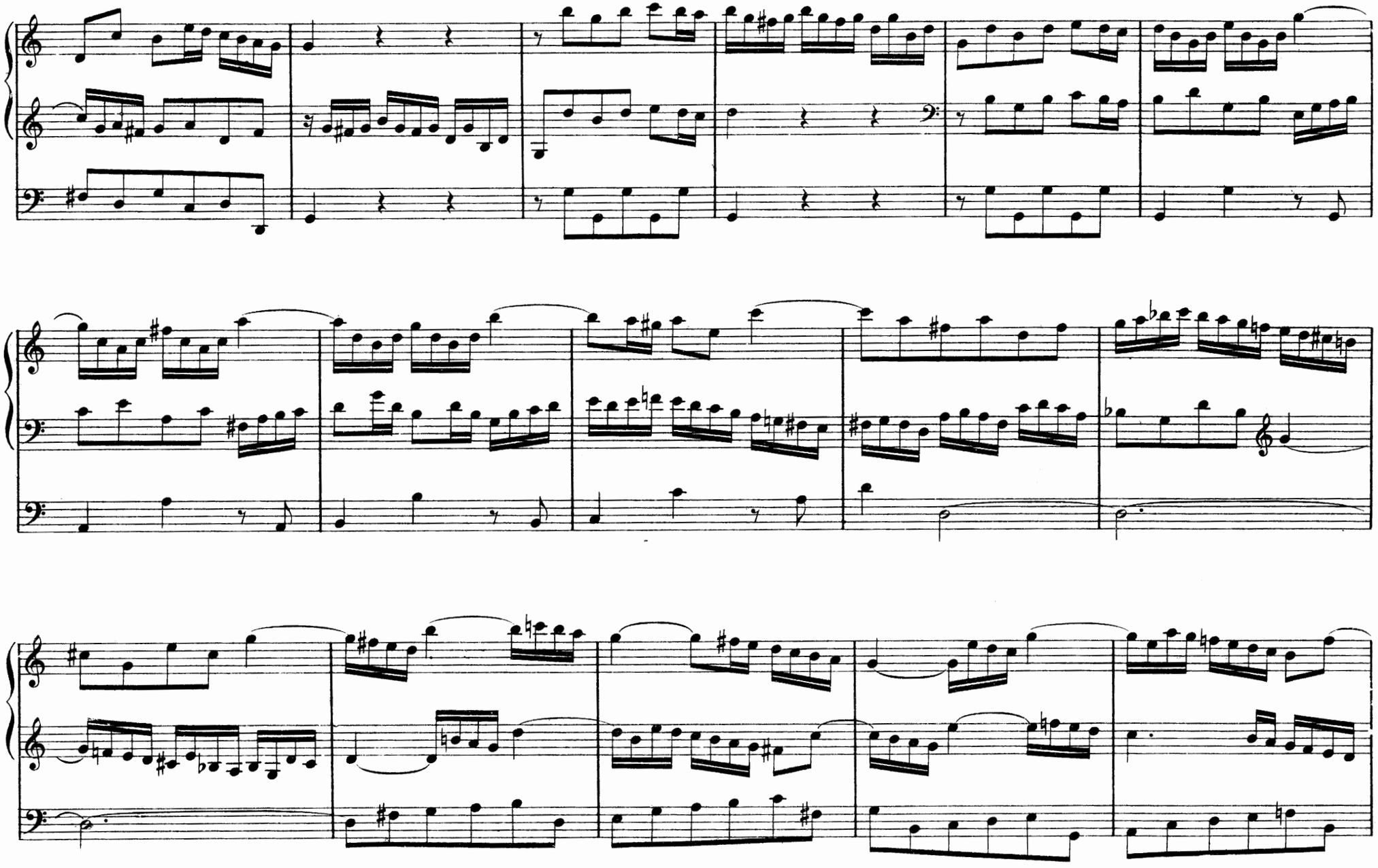


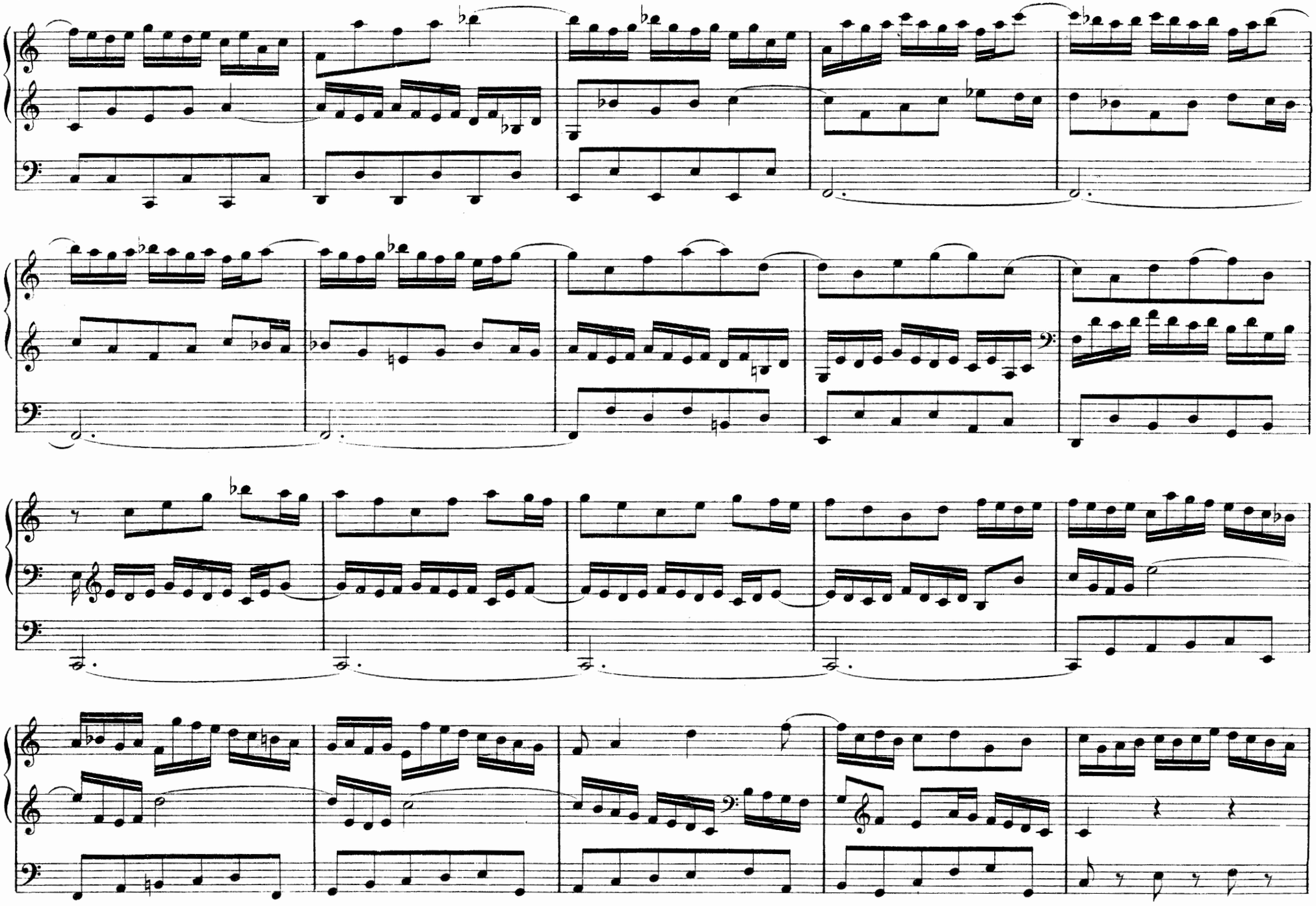


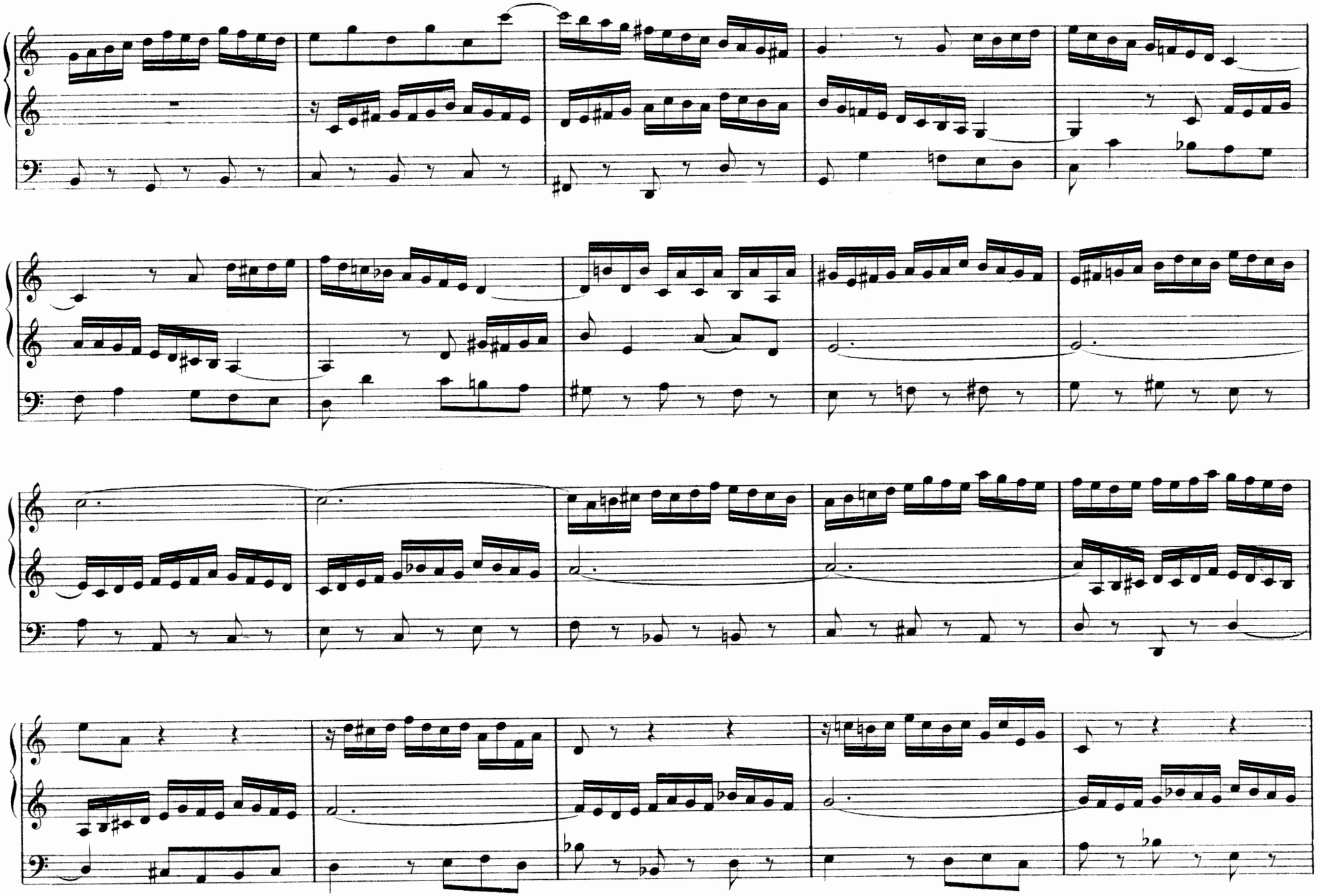


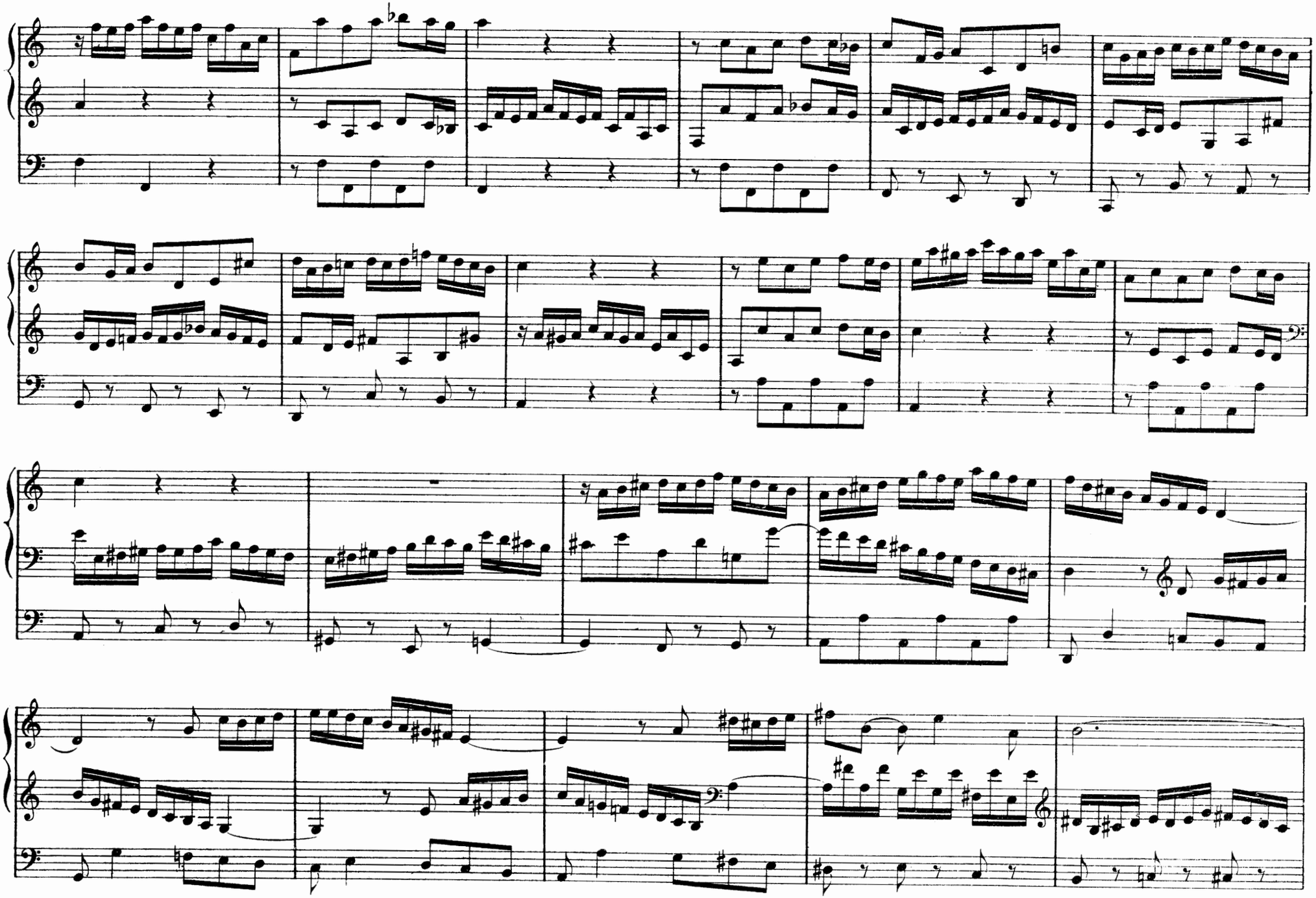
SONATA V

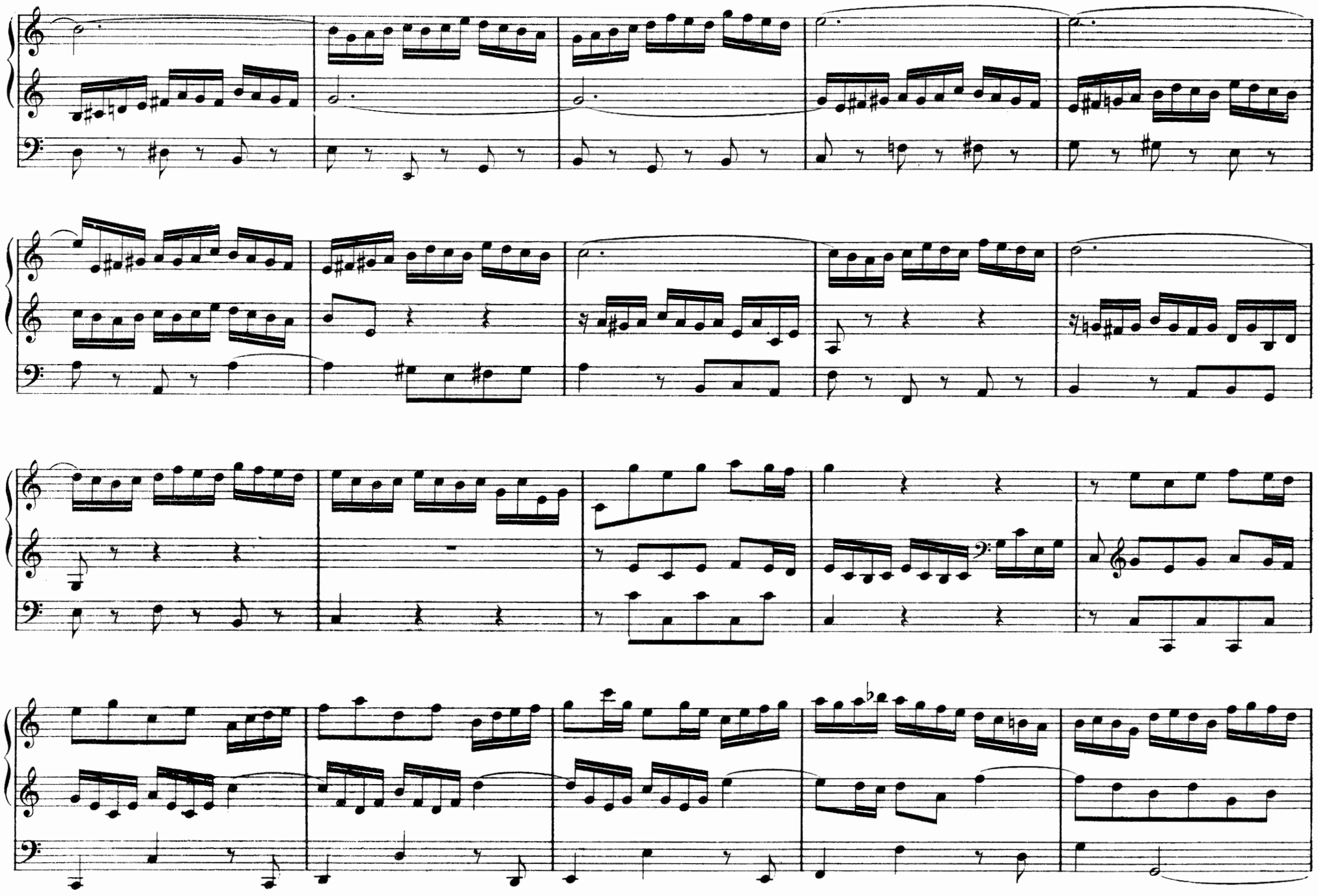


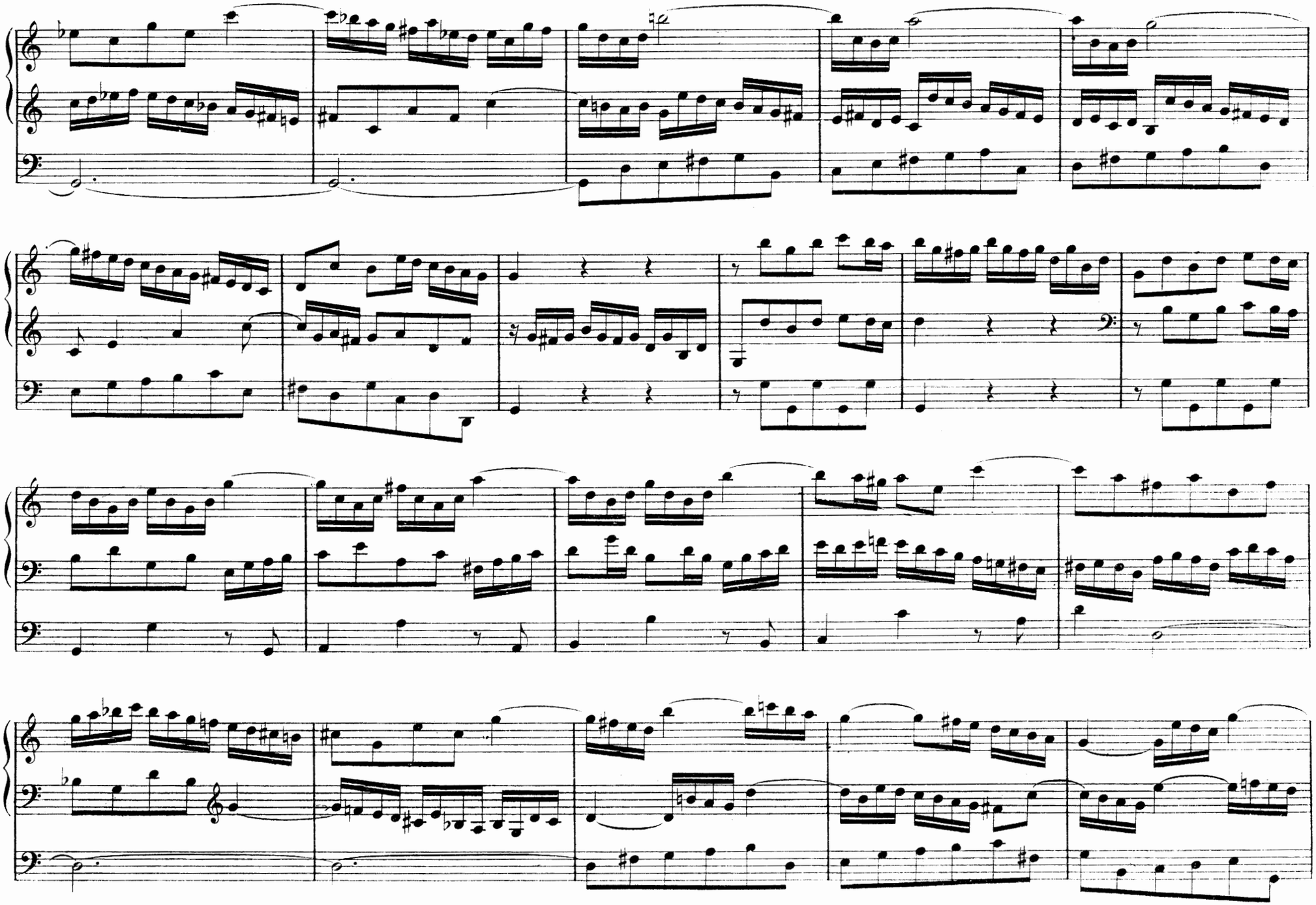


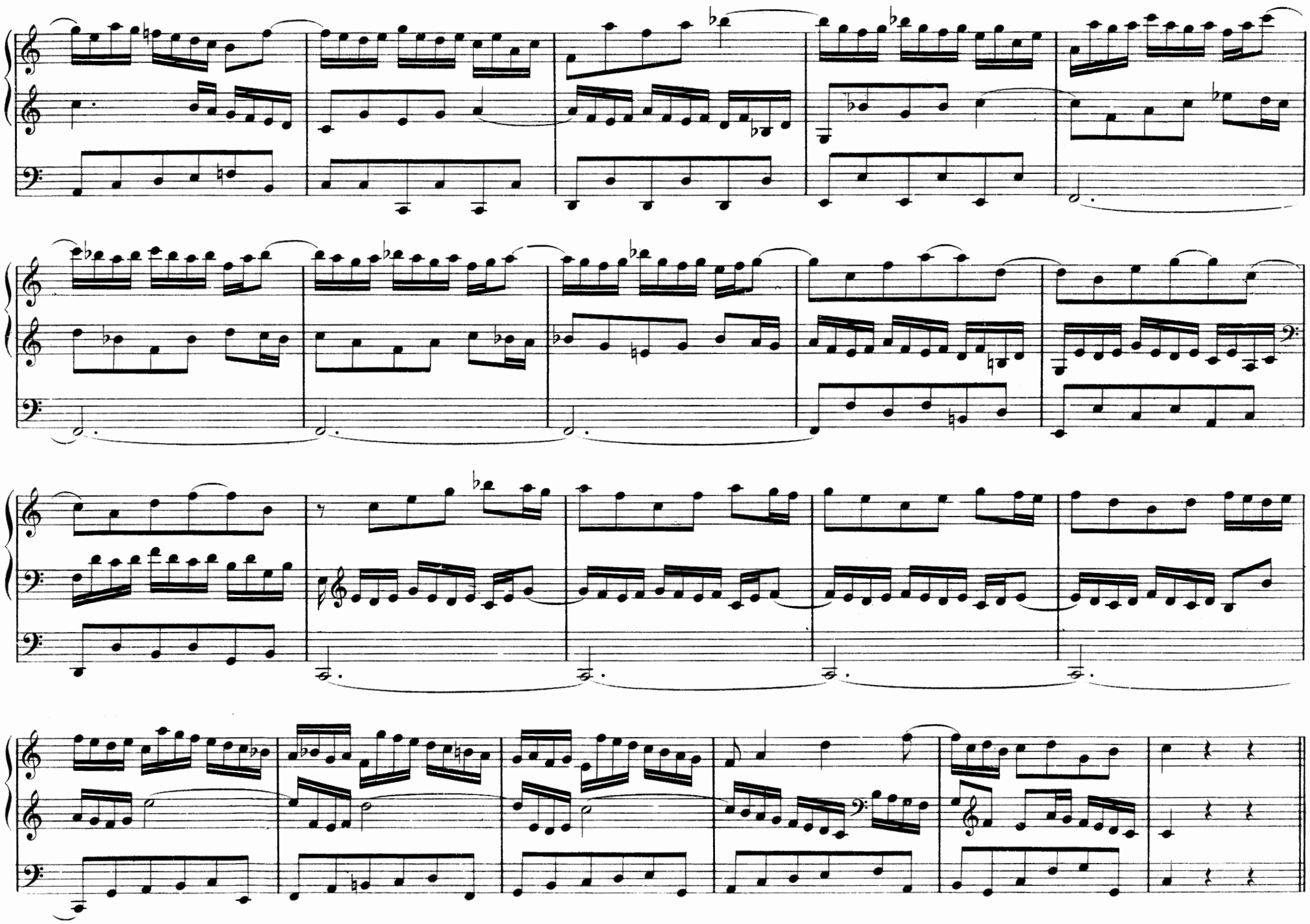


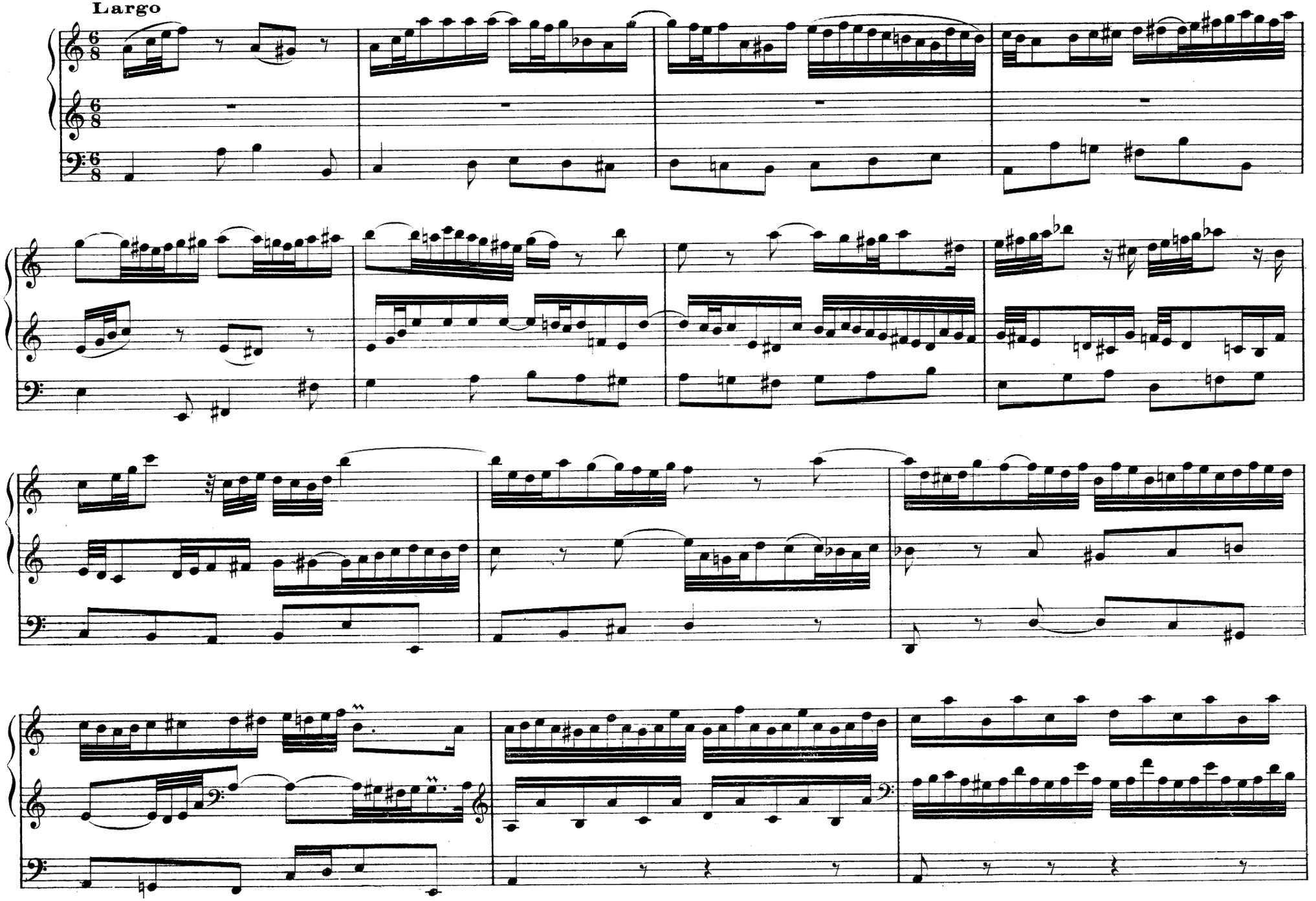


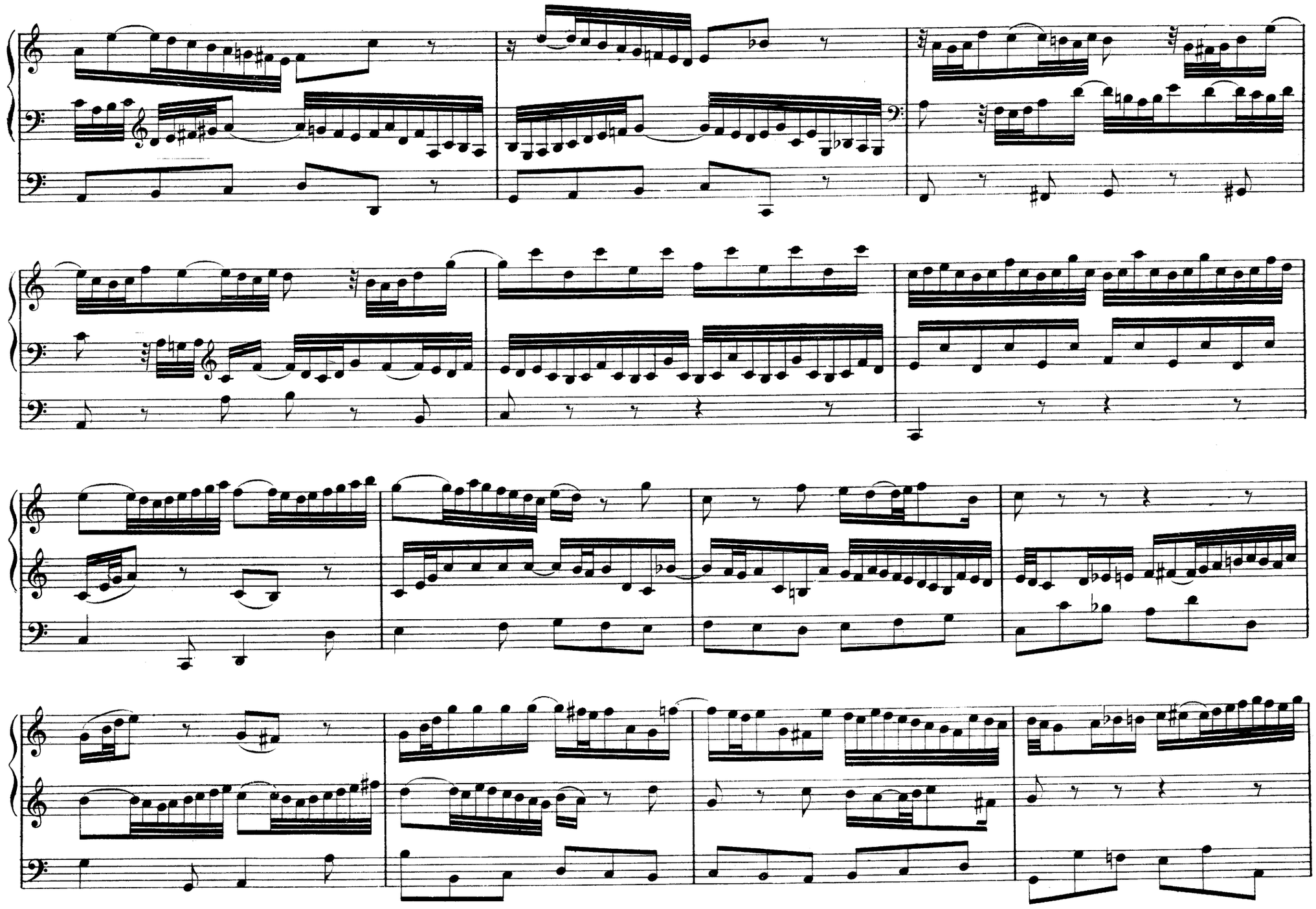


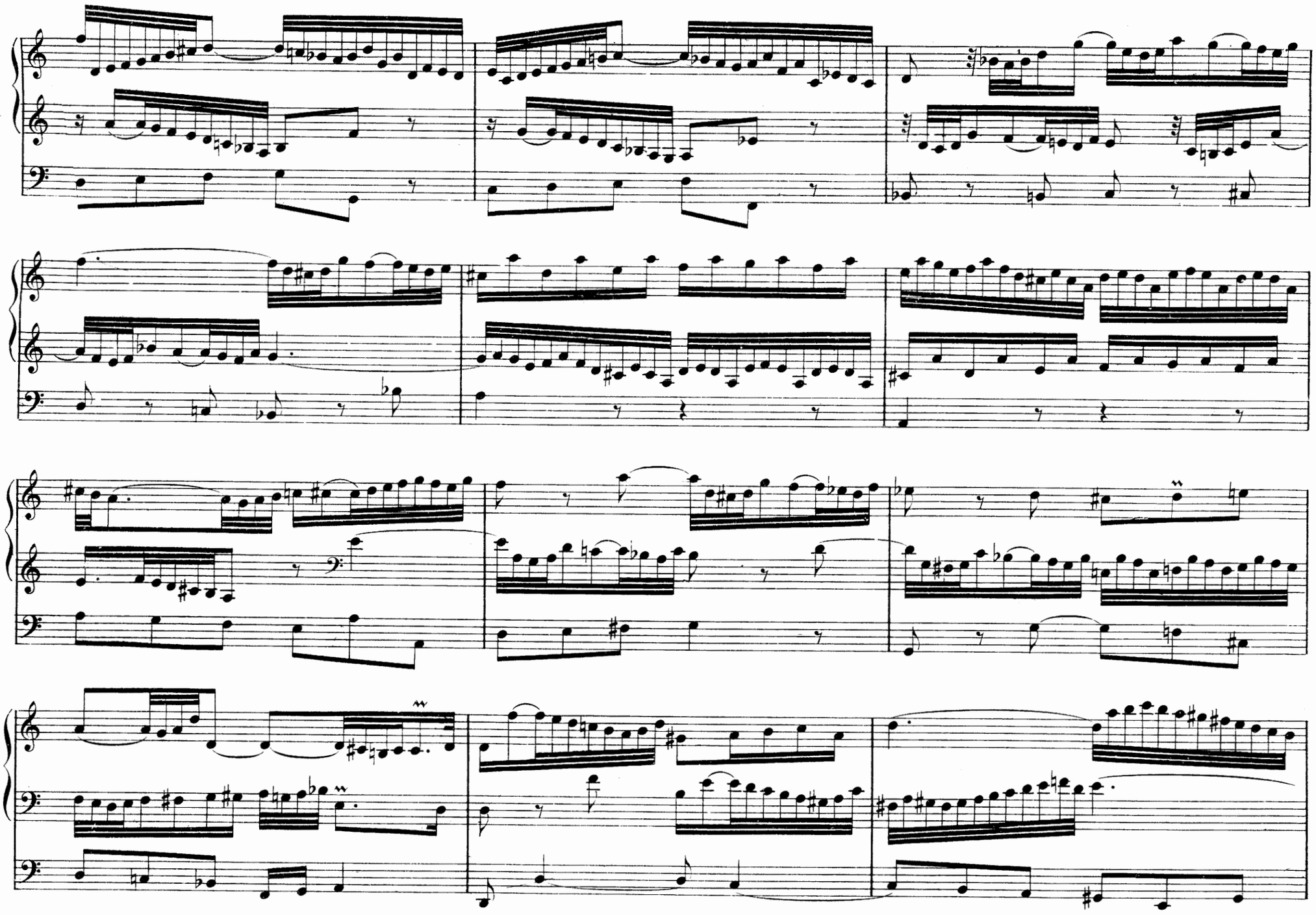


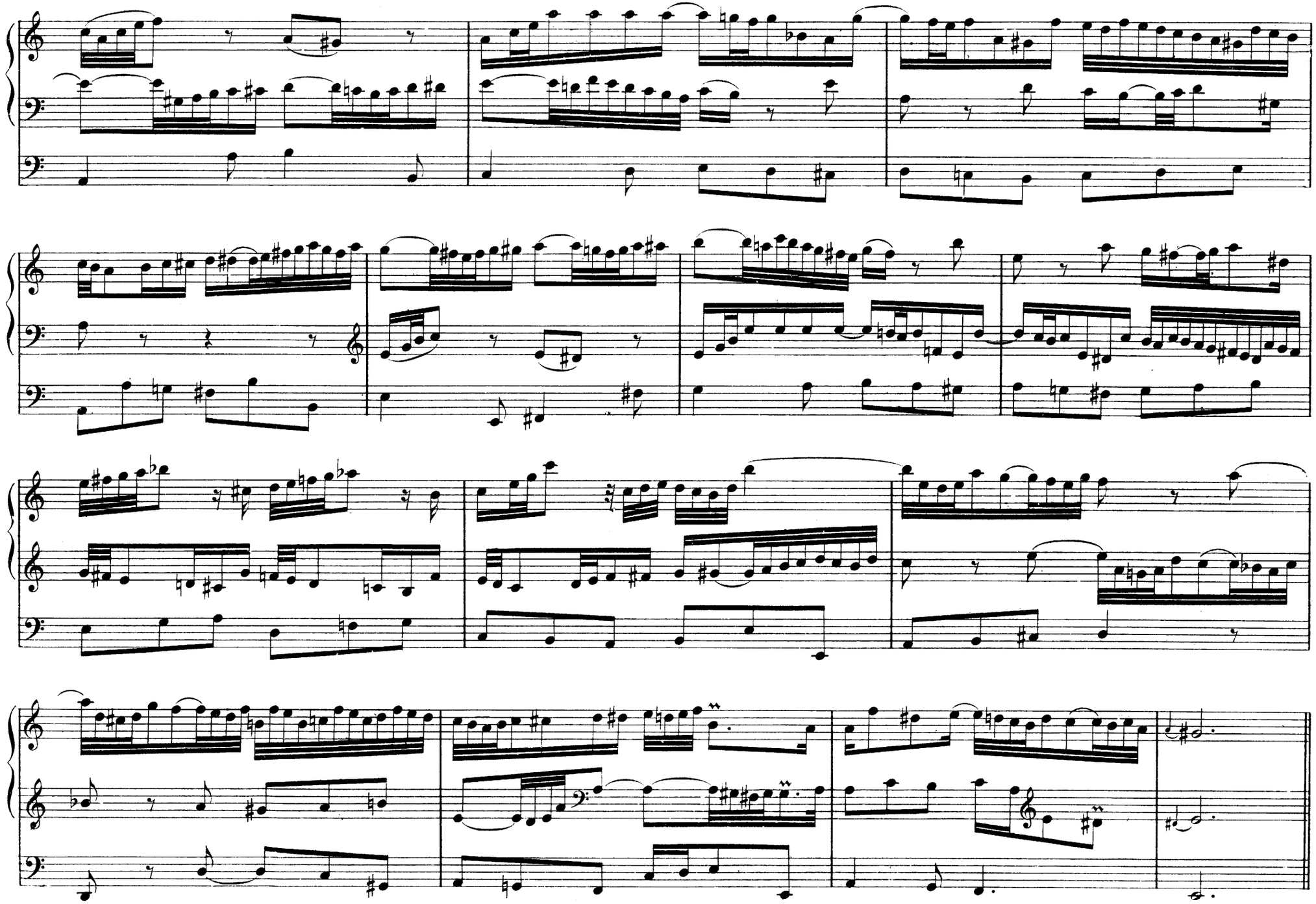


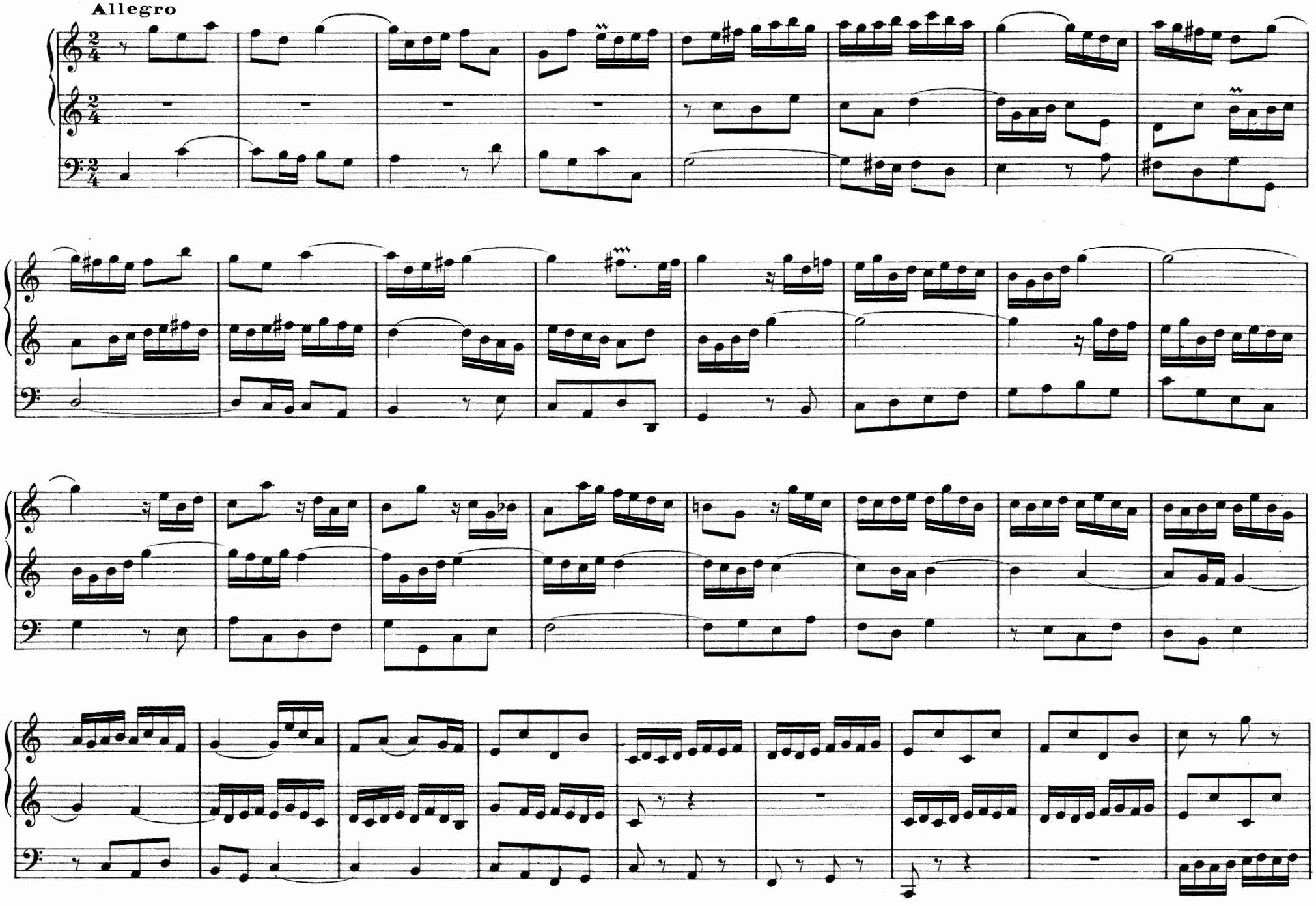


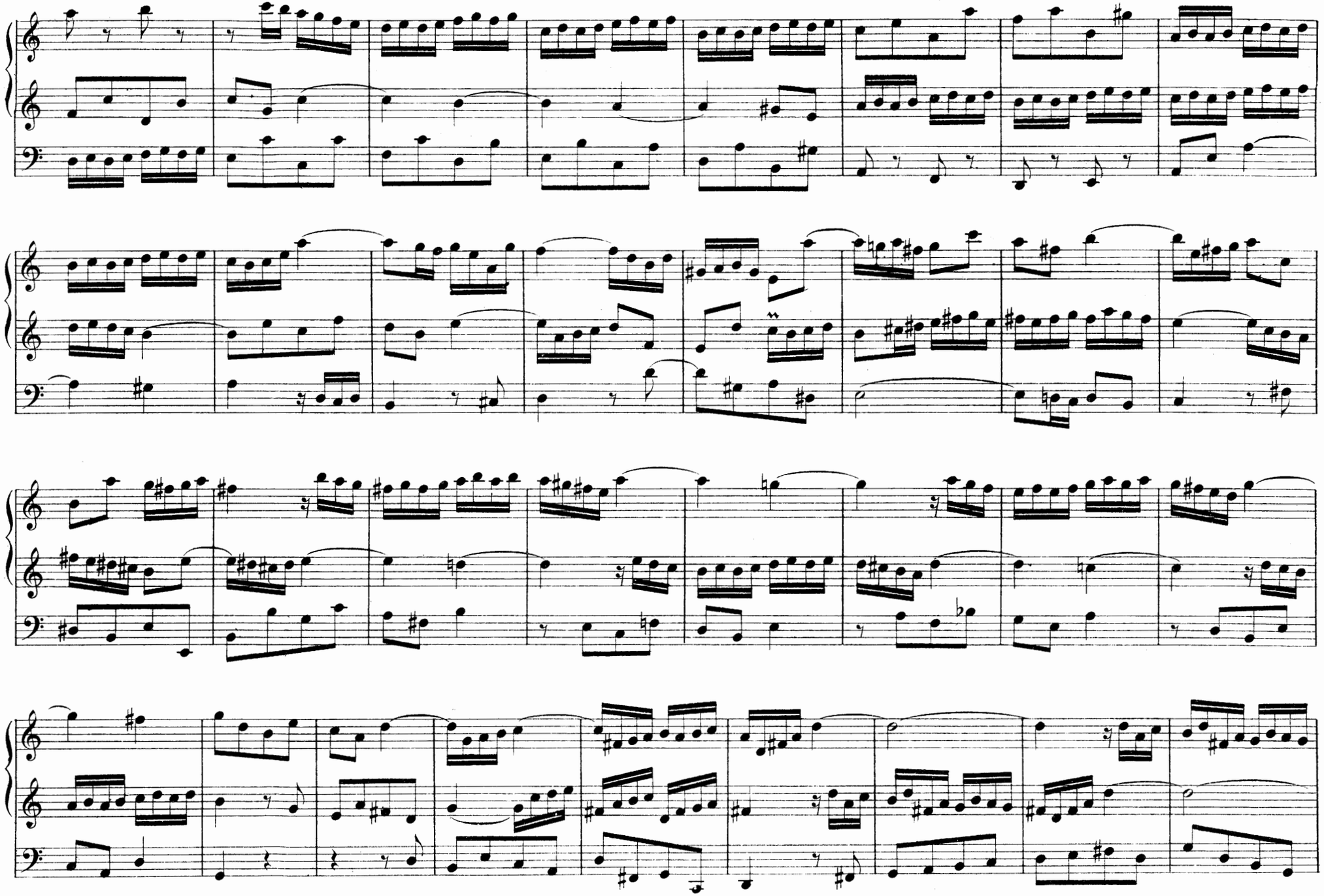

Largo

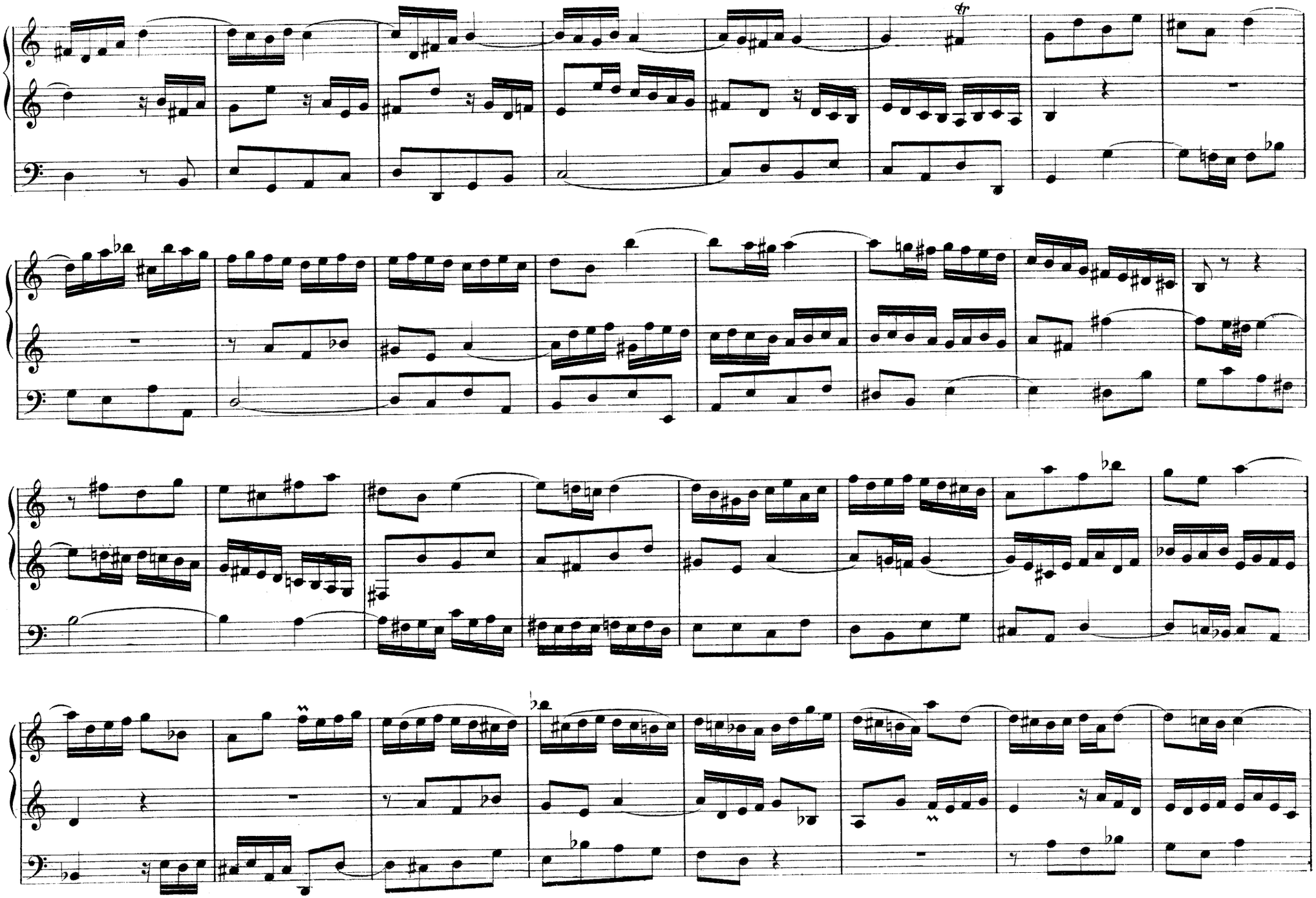


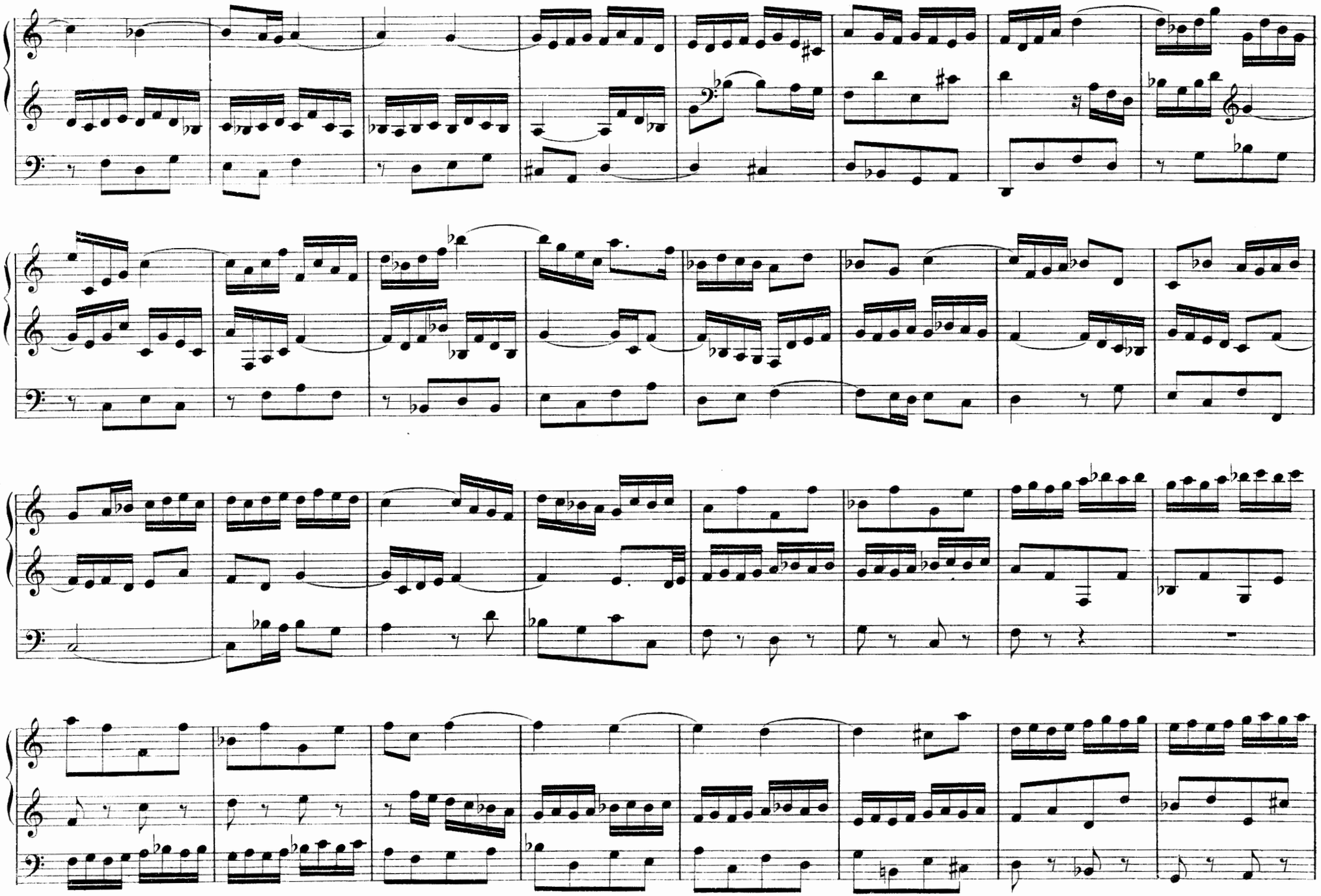


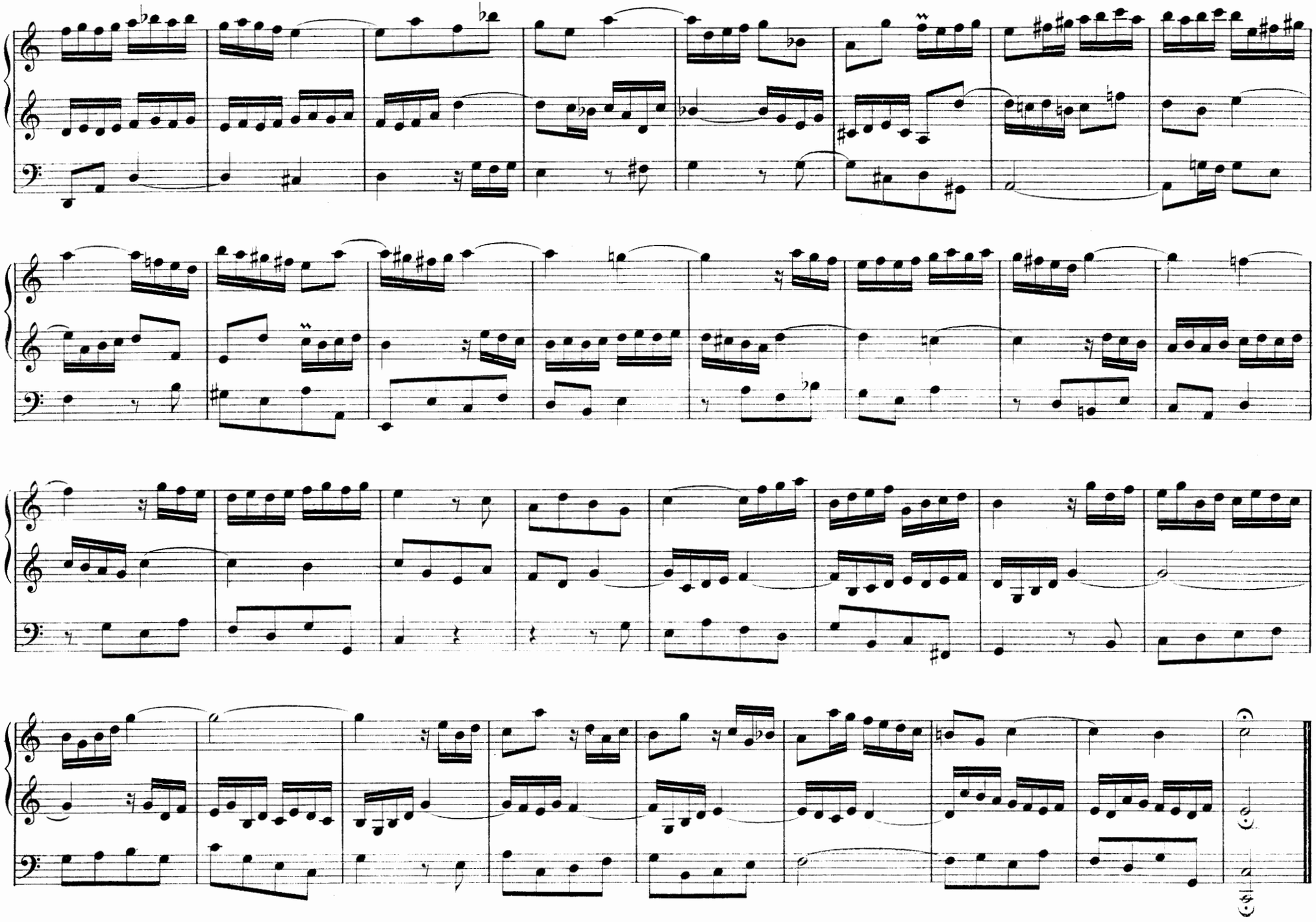



Allegro

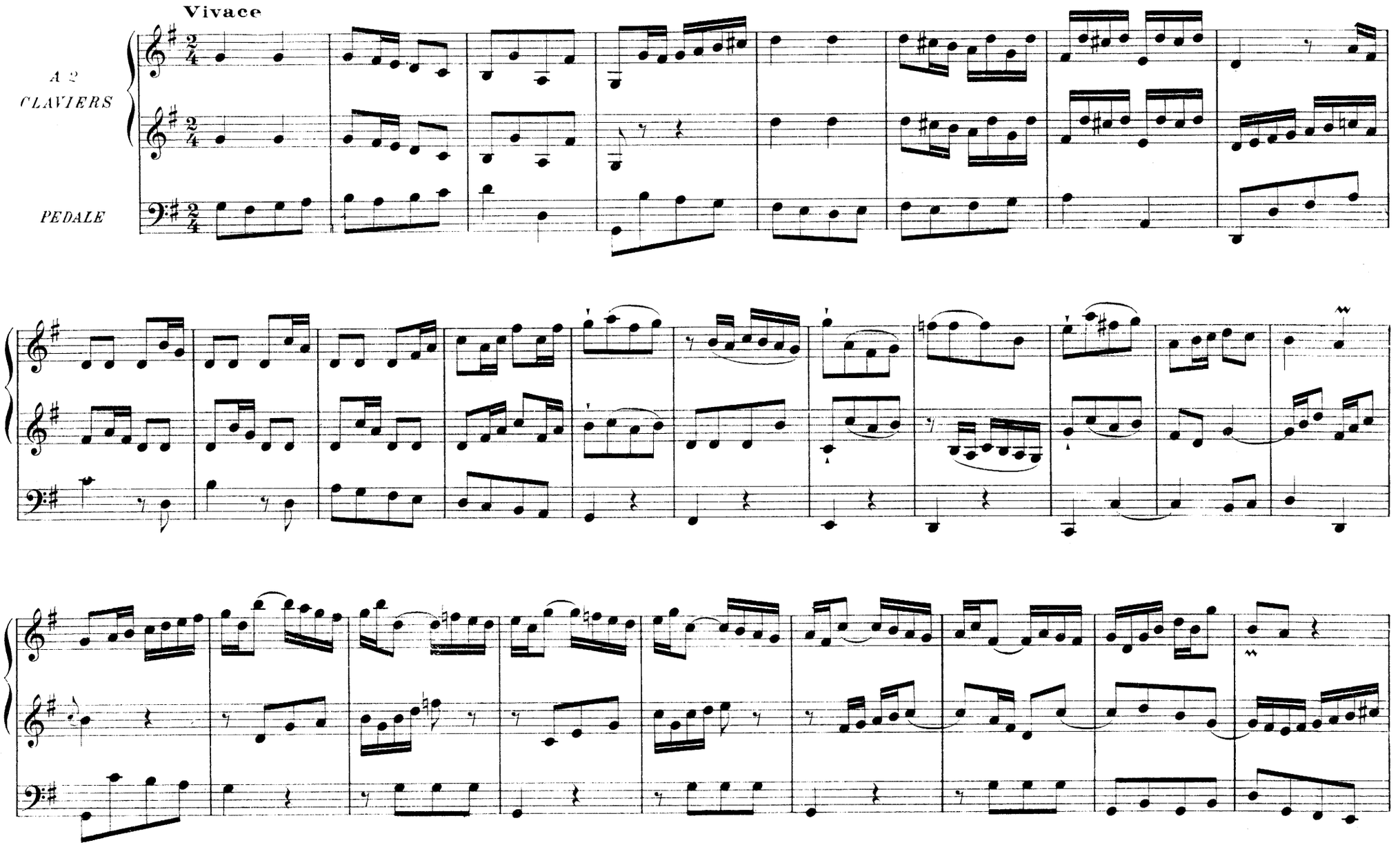


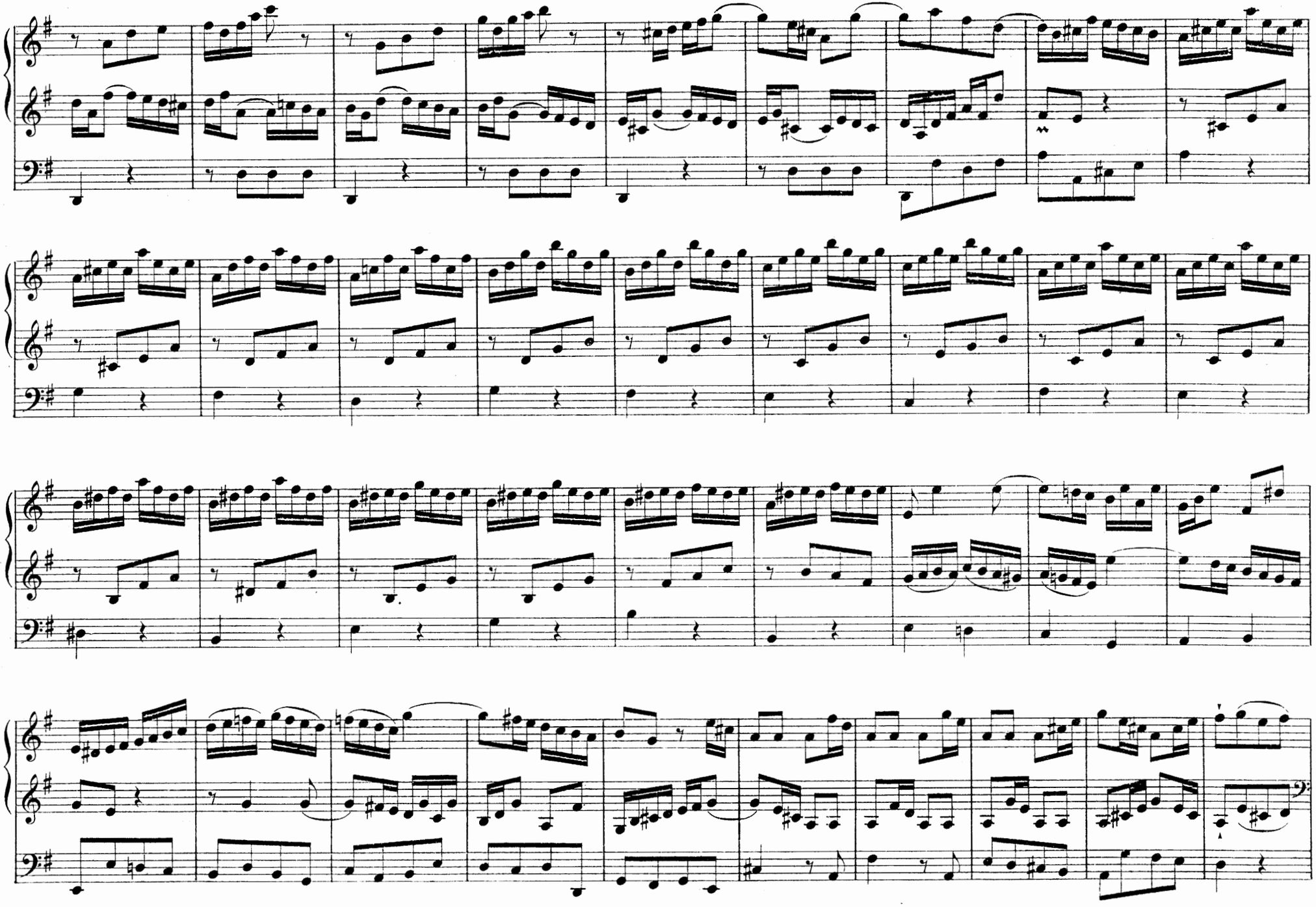


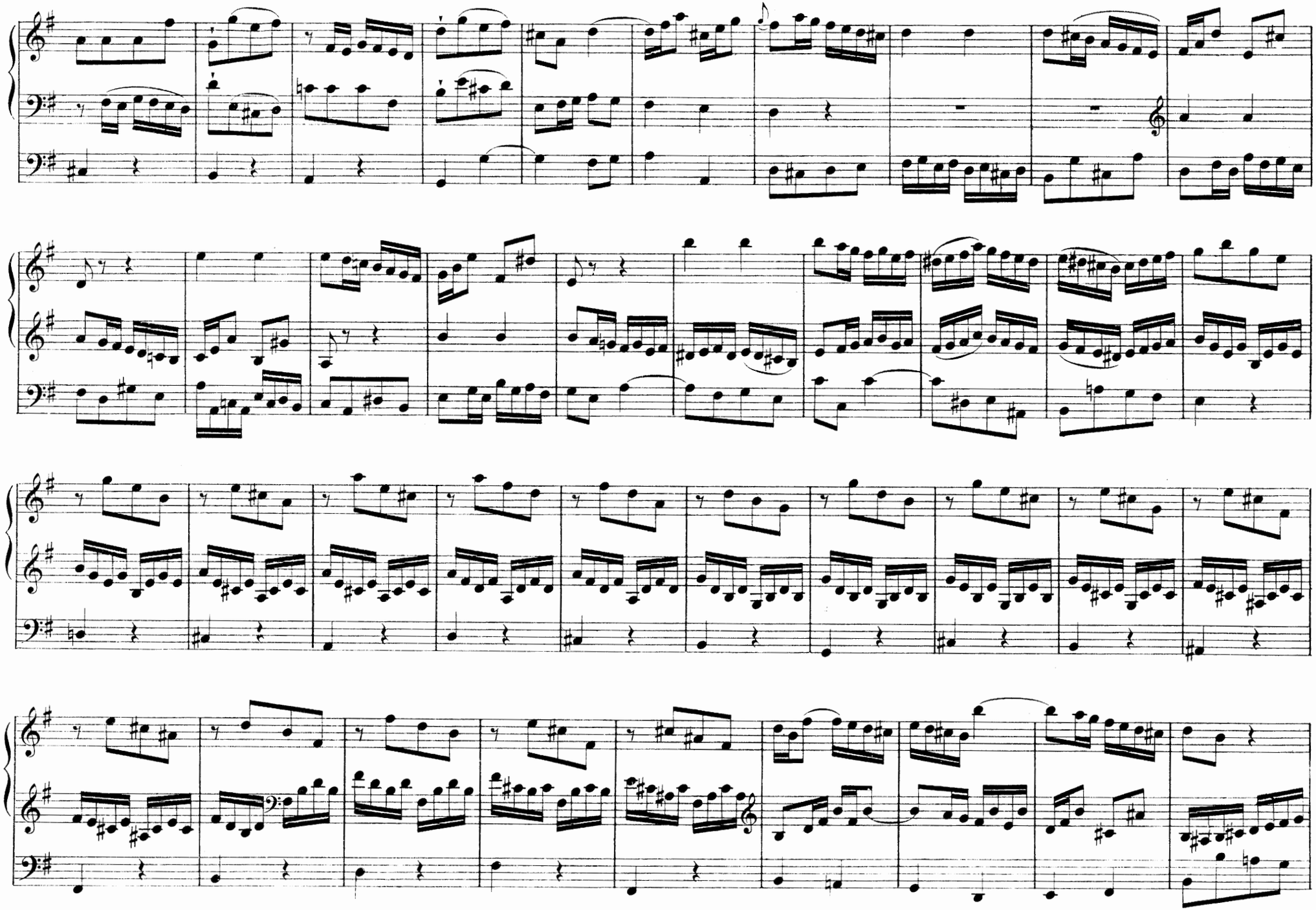


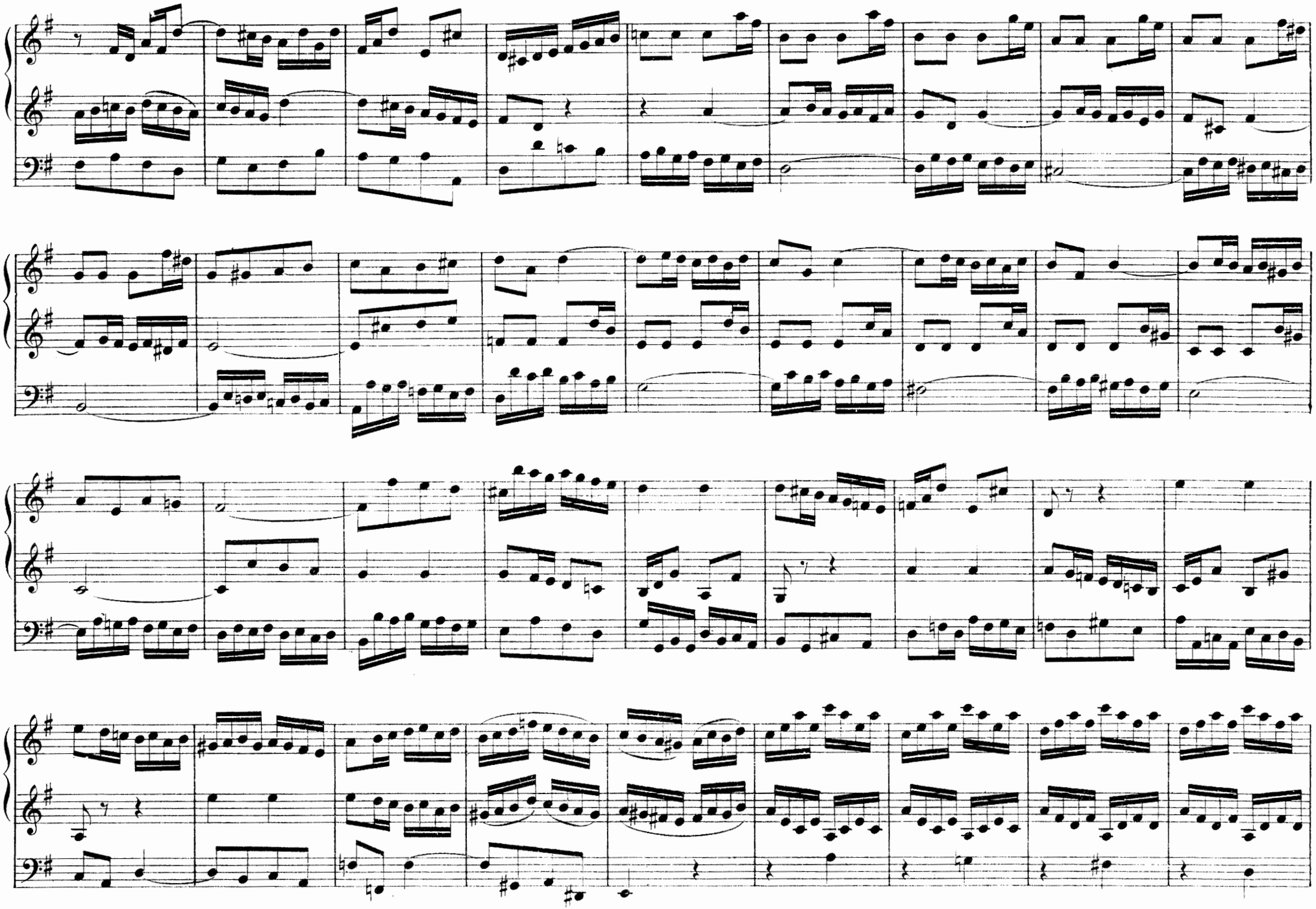


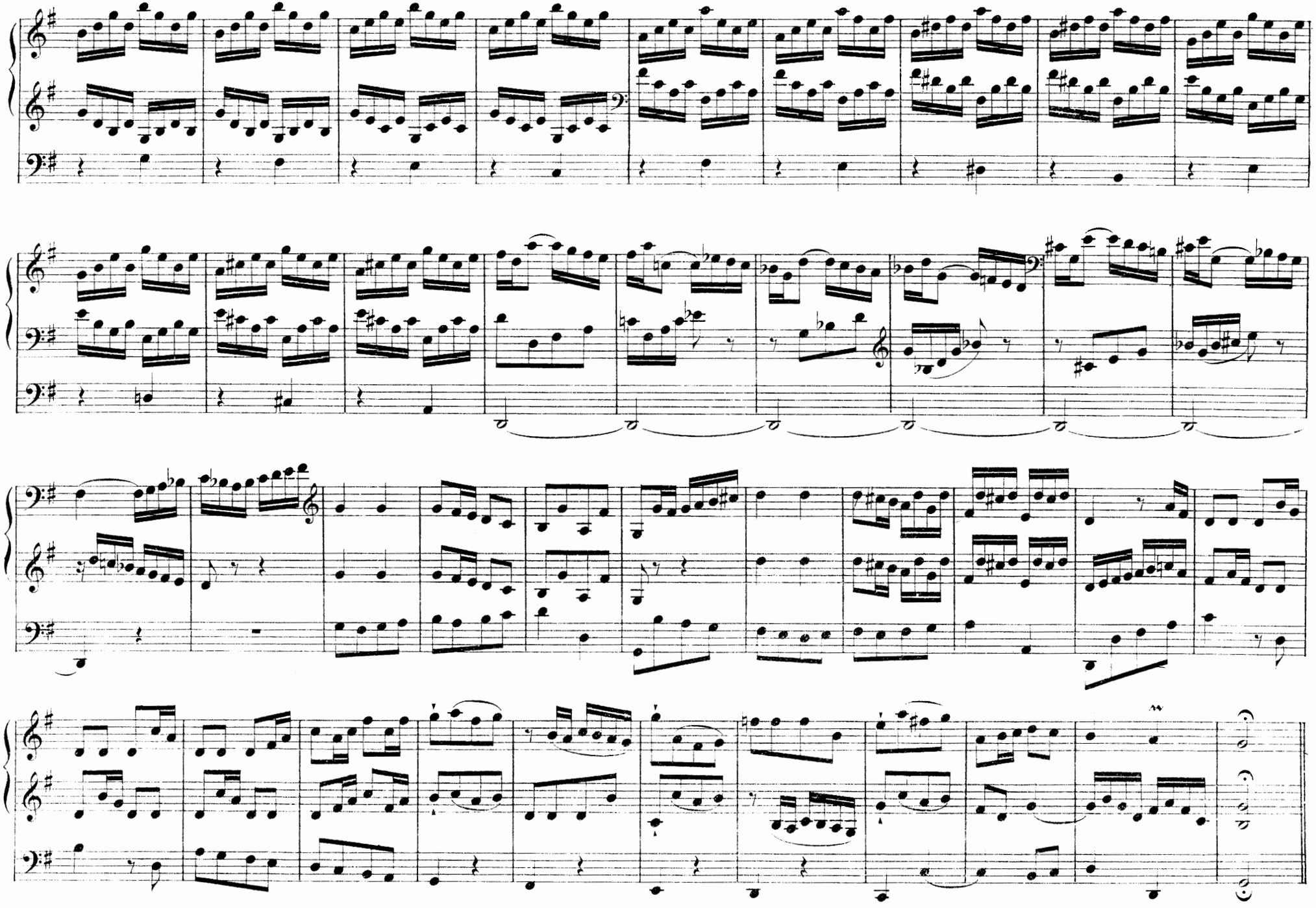
SONATA VI

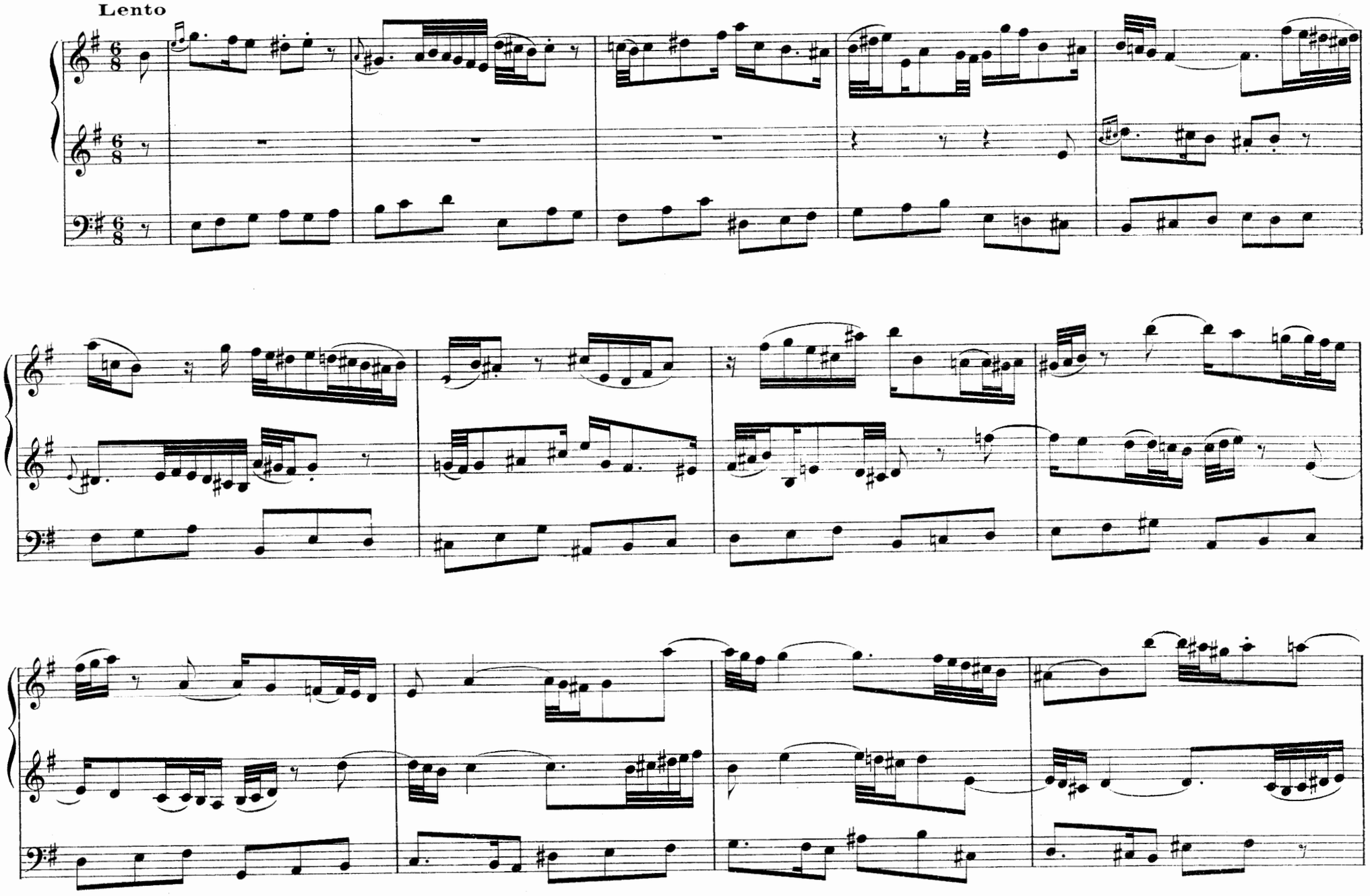


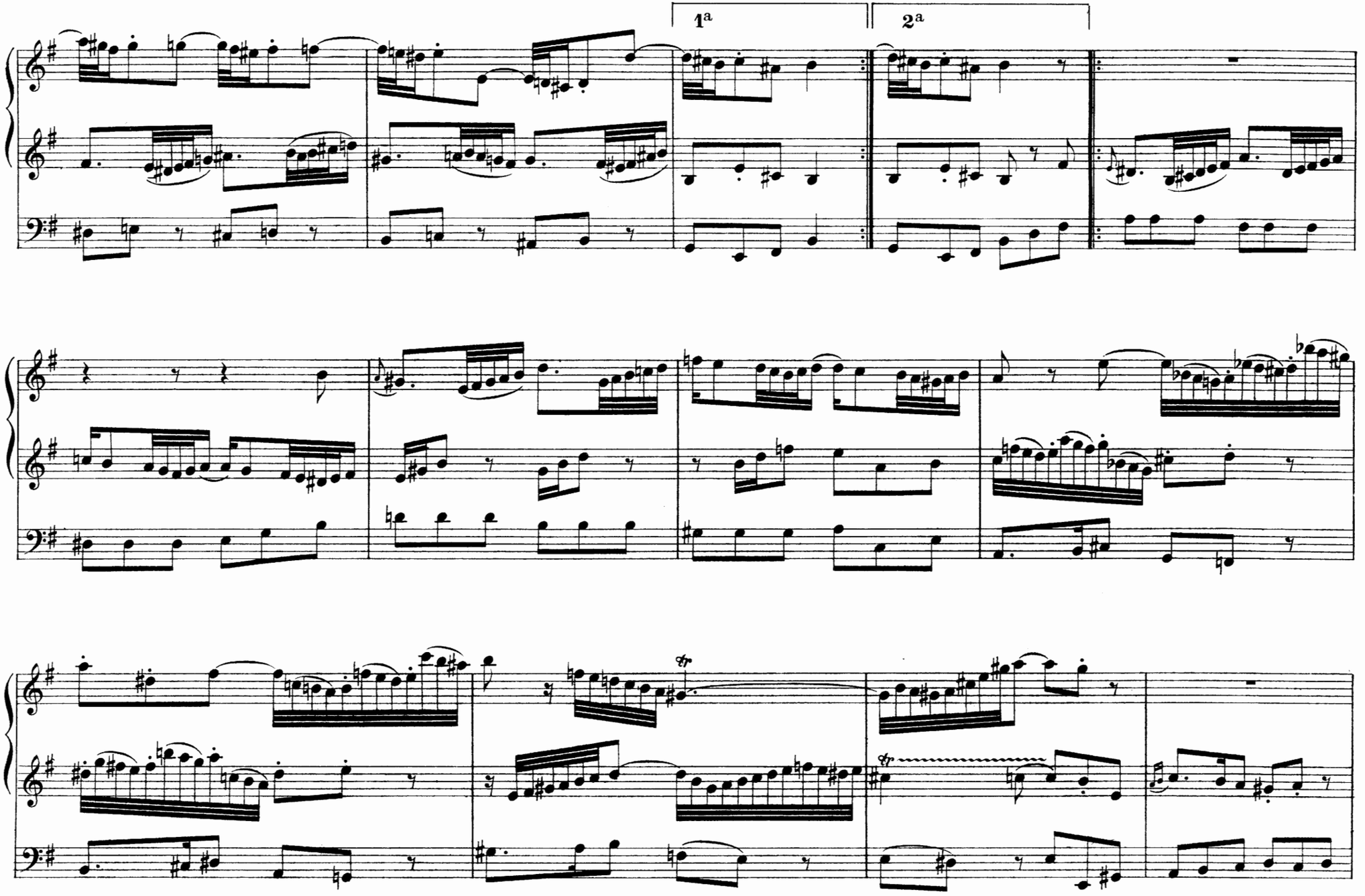


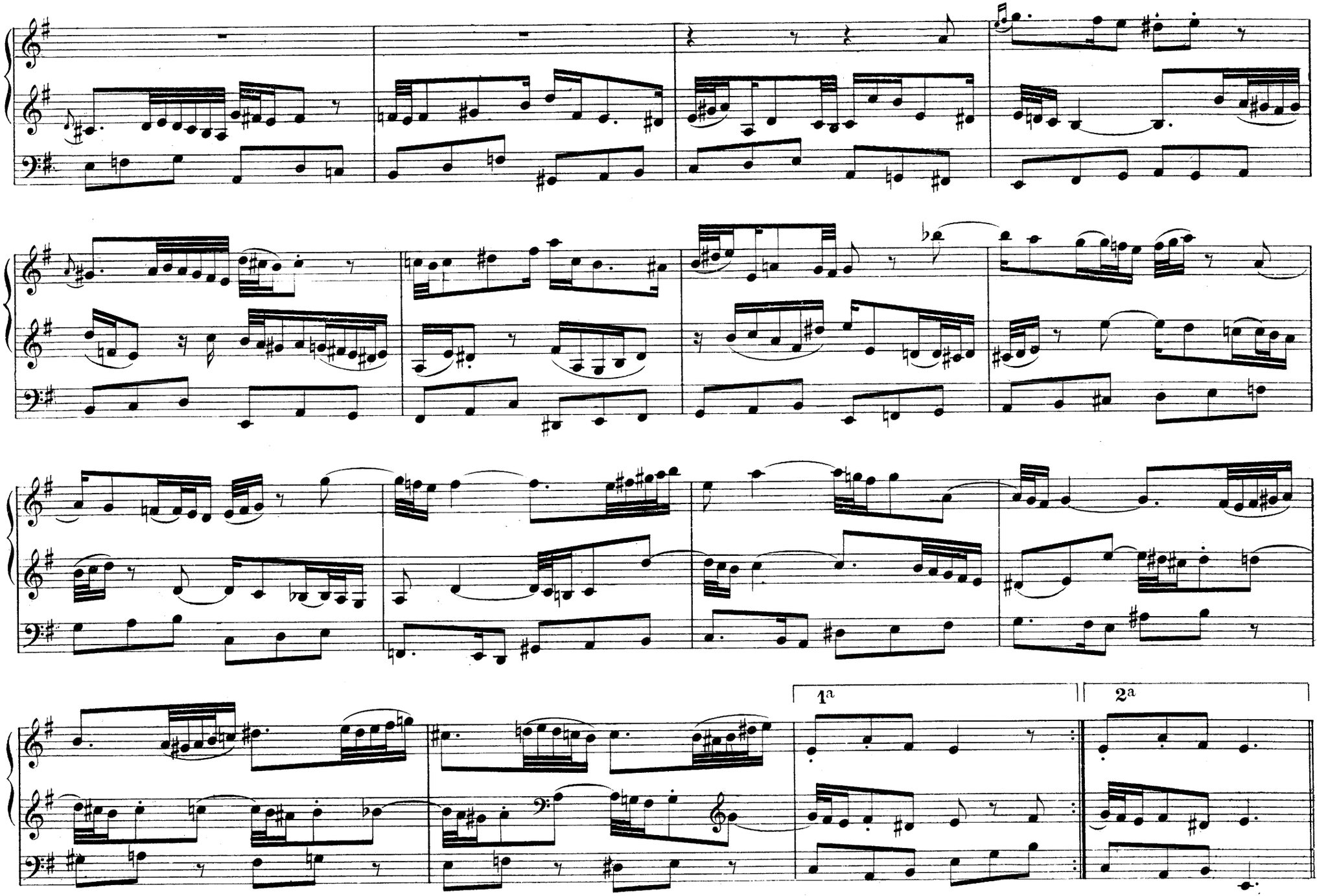




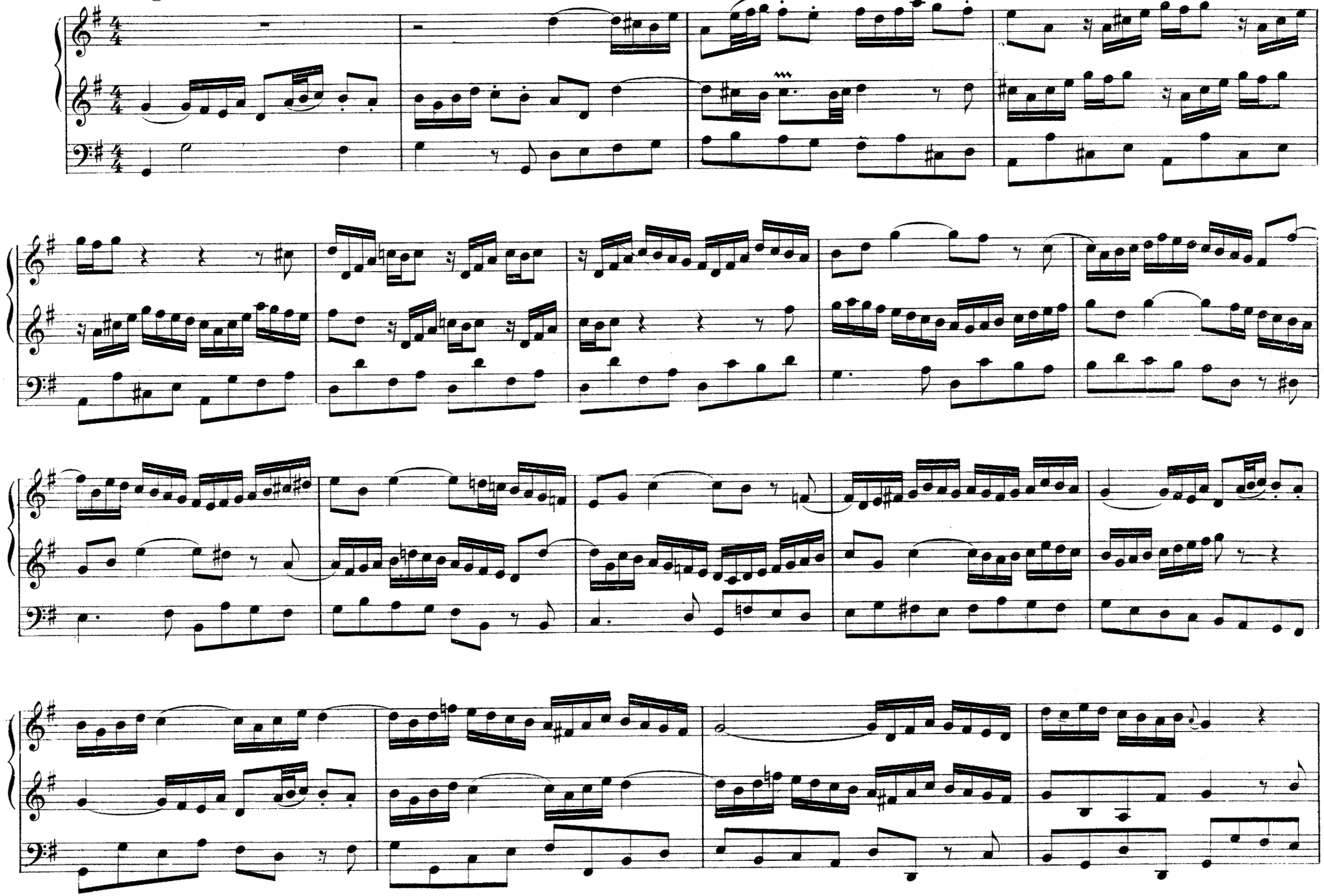


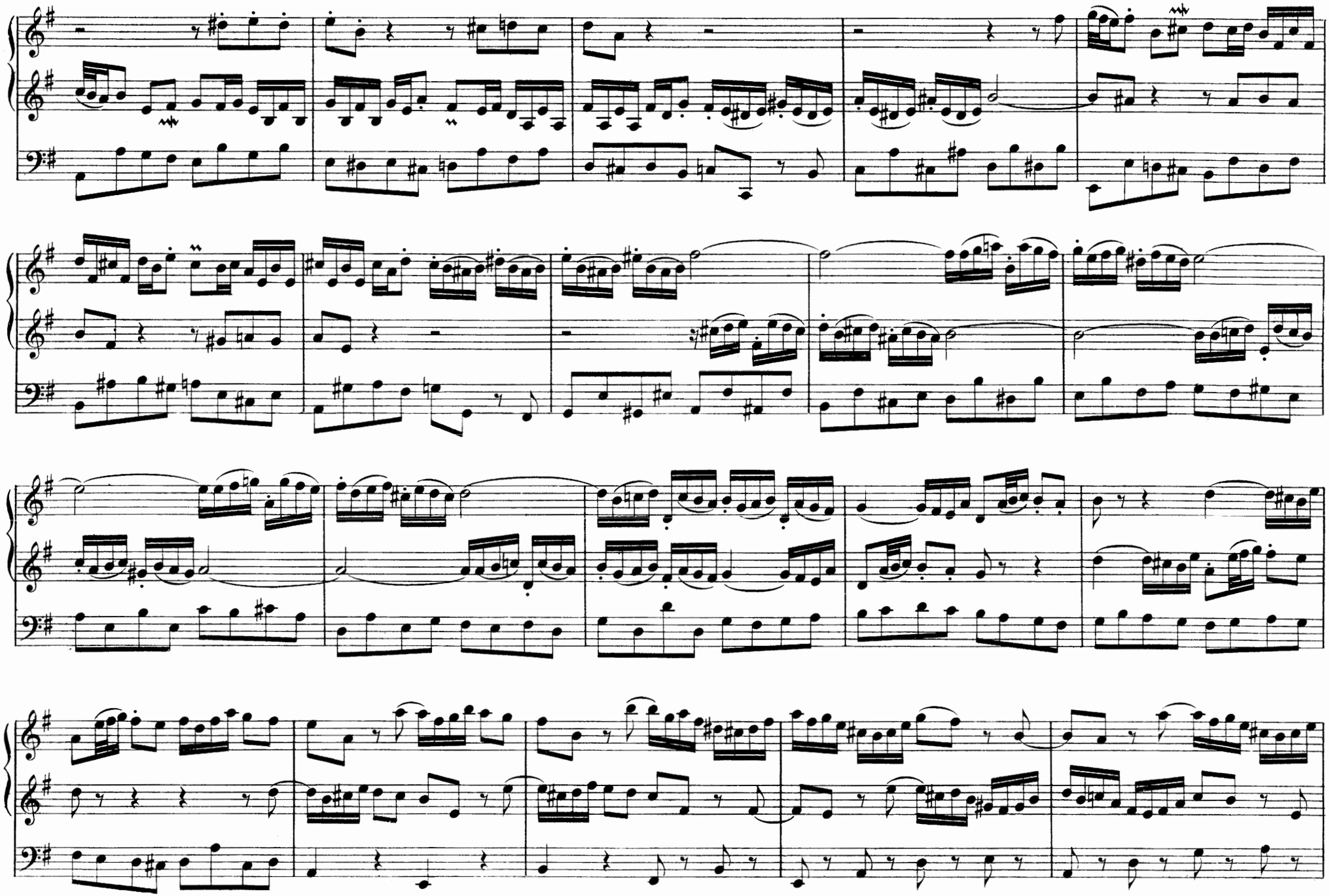

Lento

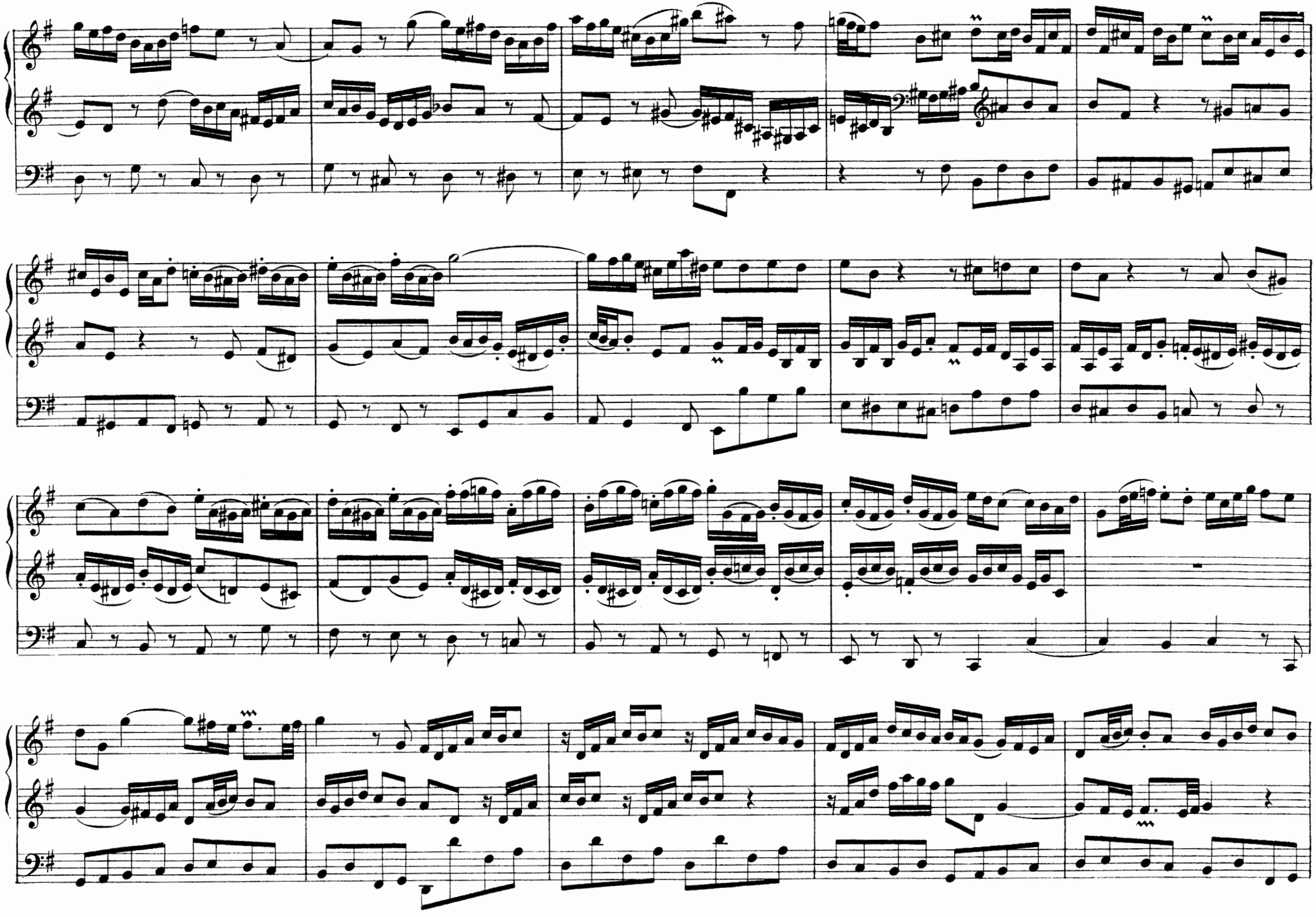

1ª
2ª

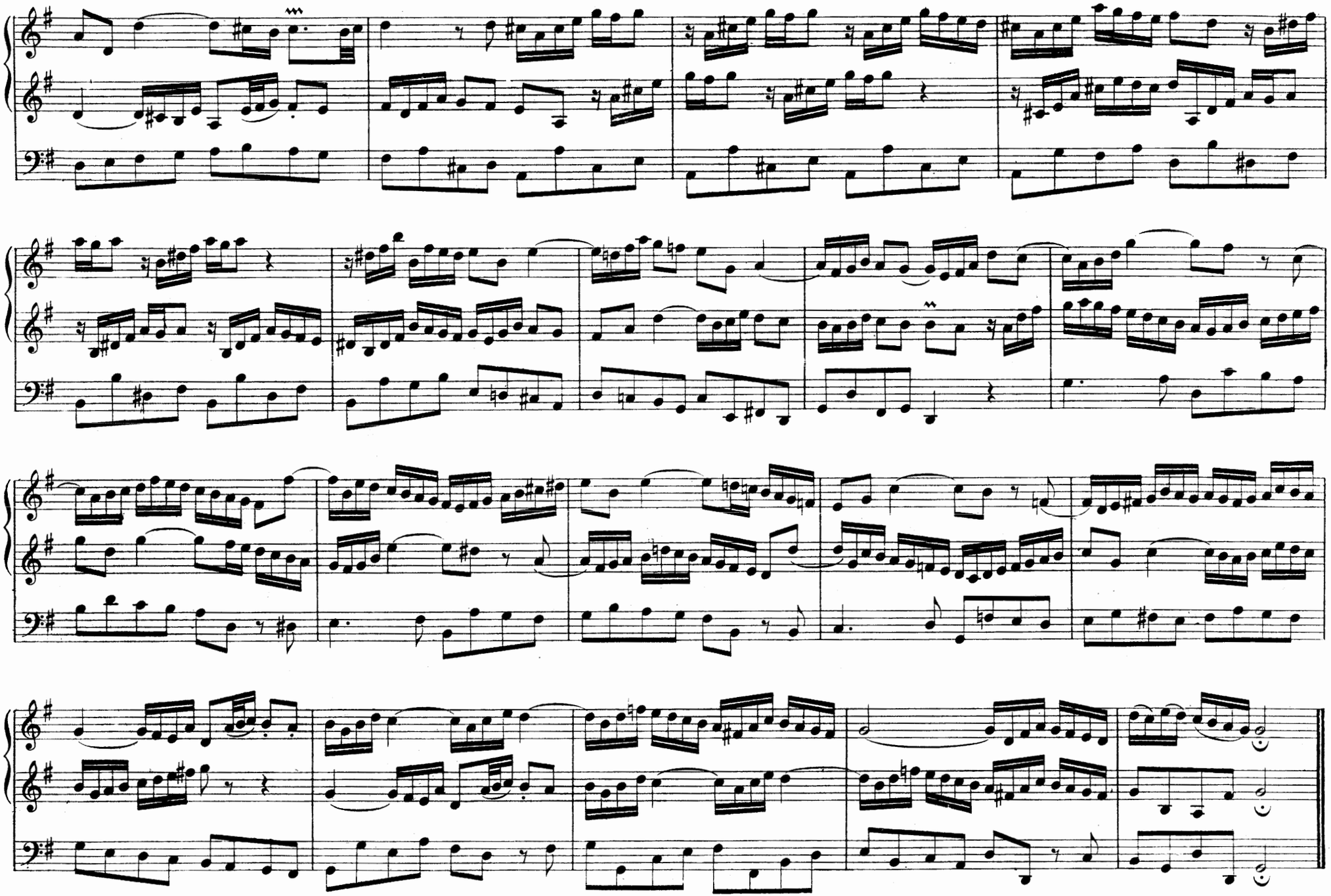

1a
2a

Allegro









Ch. Douin, gr.-Poinçons Durand & Cie D.& F. 9450 Janvier 1953 Paris Imp. Mounot