

ÉDITION CLASSIQUE A. DURAND & FILS



J. S. BACH

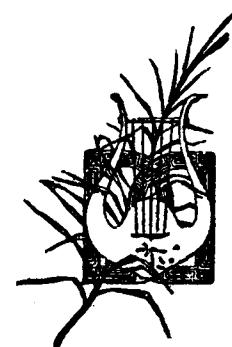
Œuvres complètes pour Orgue

Révision par Gabriel FAURÉ

Prix net : 50 francs.

2^{me} Volume

CHORALS



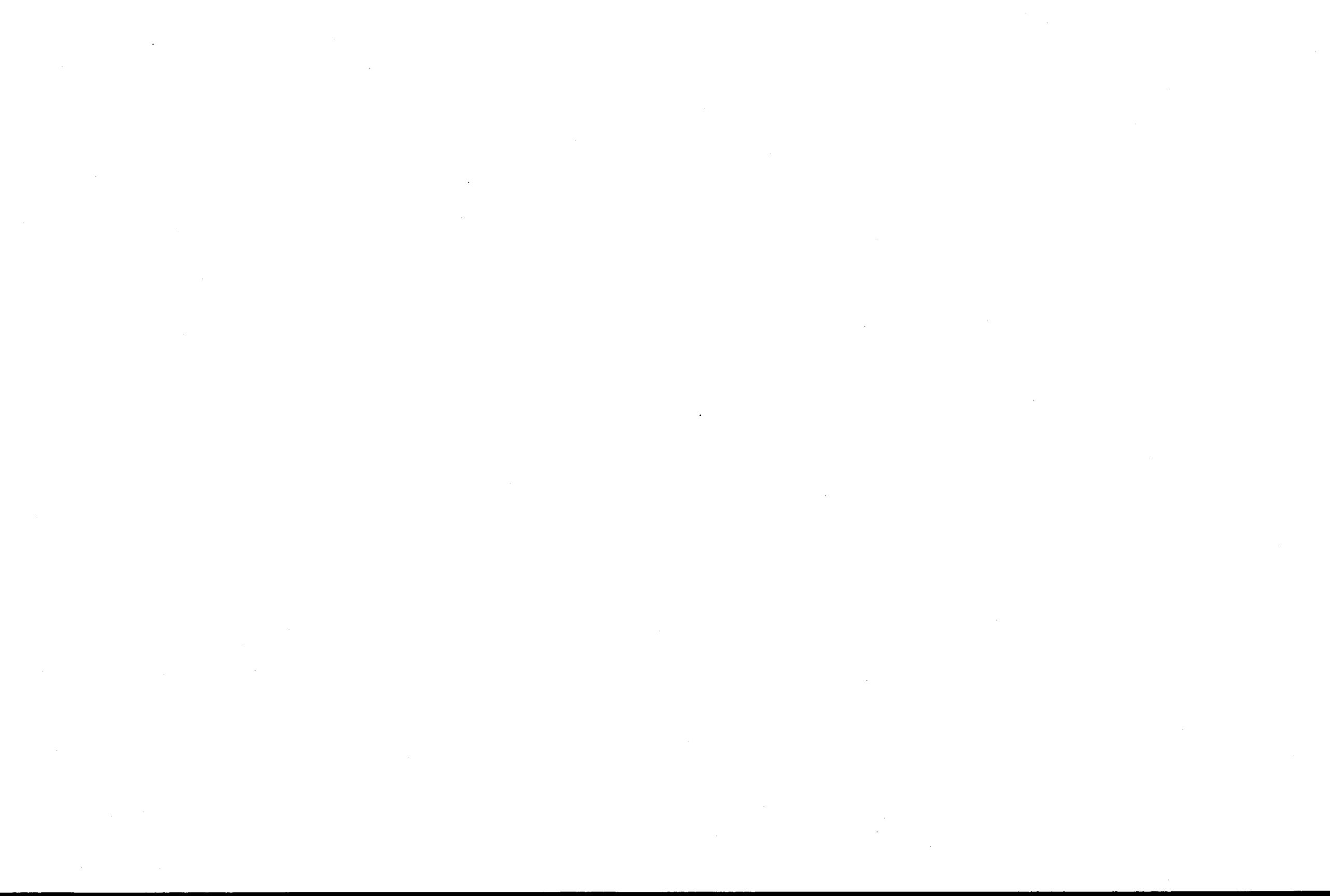
CLOSED
SHELF

Paris, A. DURAND & FILS, Éditeurs.

DURAND & Cie

4, Place de la Madeleine

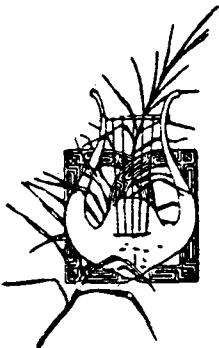
Déposé selon les traités internationaux. Propriété pour tous pays,
Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés
Imp. Laroche & Cie.



J.S. BACH

1^{er} Cahier de CHORALS variés

Révision par GABRIEL FAURÉ



Paris, A. DURAND & FILS, Éditeurs

DURAND & C^{ie}

4, Place de la Madeleine

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

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 *Preludes 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 arbitrary. So why not do all one can to revive the interest in these works instead of exaggerating the antiquated style that now and then makes itself apparent? The reason why the chefs d'œuvre are not always fully appreciated is the excessive respect with which one surrounds them and which in the end is inclined to make them tedious.

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

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

Gabriel FAURÉ

NOTE DES ÉDITEURS

II

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

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

D'après ce qui précède, on pourra employer :

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

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

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

Thus one may use:

- | | |
|---------------------------------|--|
| for the f ou ff . | <i>Foundation stops with reeds and mixtures.</i> |
| for the mf . | <i>All the 8 ft. foundation stops with swell reeds and mixtures (voix closed).</i> |
| for the p . | <i>8 ft foundation stops.</i> |
| for the pp . | <i>Soft foundation stops.</i> |

TABLE DES EXPRESSIONS SPÉCIALES EMPLOYÉES POUR L'ORGUE

TABLE OF SPECIAL EXPRESSIONS EMPLOYED FOR THE ORGAN

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

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

Le 2^{ème} volume de la présente édition, N° 9446, contient les Chorals réunis et publiés à Cöthen (1717-1723) sous le titre de "Petit Recueil d'orgue" (Orgelbüchlein). Ces Chorals en majeure partie avaient été écrits bien antérieurement à leur publication; ils se succèdent dans l'ordre Ecclésiastique ayant pour point de départ le Temps de l'Avent.

Le 3^{ème} volume, N° 9447, est composé des Chorals publiés à Leipzig pour la première fois en 1739, sous le titre de "Grand Recueil"; ils sont appelés "Chorals dogmatiques" et se rapportent aux enseignements donnés par le catéchisme sur les mystères de la religion chrétienne. Le "Grand Recueil" était encadré du Prélude et de la Triple Fugue en Mi b (3^e cahier des Préludes et Fugues, édition classique N° 9443, page 17). "Le Prélude lui servait d'introduction et devait dépeindre avec ses rythmes solennels et ses harmonies ensoleillées, la majesté et la sérénité du Dieu Eternel; la Triple Fugue clôturait et rappelait encore une fois par ses trois parties, que le dogme fondamental est celui de la Trinité" (J. S. Bach — A. Schweitzer, traduit par Ch. M. Widor, Edition Breitkopf et Hartel).

Dans le 4^{ème} volume, N° 9448, se trouvent d'abord Six Chorals publiés en 1746 et composés sur des airs de Cantates. Suivent ensuite 18 Chorals dont J. S. Bach prépara la publication en 1749, et dont l'ordre indiqué par l'auteur a été respecté.

Le 5^{ème} volume, N° 9449, et dernier cahier de Chorals, comprend ceux qui n'ont jamais fait partie d'aucun recueil. Leur classement est certainement chronologique quant aux époques. Les premiers datent de 1704 et ont été composés successivement à Arnstadt, Mulhouse, Weimar et Cöthen; les derniers à Leipzig, entre 1723 et 1750.

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

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

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

The 2nd volume of this edition, N° 9446, contains the Chorales collected and published at Cöthen (1717-1723) and called a "Small Collection for the Organ" (Orgelbüchlein). Most of these were written long before their publication; they follow each other in ecclesiastical order beginning with the Advent.

The 3rd volume, N° 9447, is made up of the Chorales published for the first time at Leipzig in 1739, and called the "Complete Collection". They are known as the "Dogmatic Chorales", and treat of the instruction imparted in the catechism on the mysteries of the Christian religion. The "Complete Collection" opens with the Prelude and the Triple Fugue in Eb (3rd book of the Preludes and Fugues, classical edition N° 9443, page 17). He used the Prelude as an introduction and described the majesty and serenity of the Almighty in his stately rhythm and pure harmonies. The Triple Fugue expresses and emphasises by its three parts the fundamental dogma of the Trinity. (J.S.Bach—A. Schweitzer, translation for Ch. M. Widor, Edition Breitkopf and Hartel).

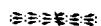
In the 4th volume, N° 9448, are first, the Six Chorales published in 1746 and composed on the airs of the Cantatas; then follow the 18 Chorales which J.S. Bach arranged for publication in 1749, and the order thus indicated by the author has been adhered to.

The 5th volume, N° 9449, and last book of the Chorales, comprises those which have never been included in any other collection. They have been classified in chronological order according to date. The first are dated 1704 and were composed successively at Arnstadt, Mulhouse, Weimar and Cöthen, the last at Leipzig between 1723 and 1750.

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

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

INDEX



(1^{er} CAHIER)

	Pages
N° 1. — PARTITE DIVERSA SOPRA: "Christ, tu es la lumière du jour".....	2
N° 2. — PARTITE DIVERSA SOPRA: "O Dieu, juste Dieu"	10
N° 3. — VARIATIONS SUR LE CHORAL: "Salut à Toi, ô doux Jésus".....	18
N° 4.— QUELQUES VARIATIONS EN CANON sur le Noël: "Du haut des cieux je suis descendu".....	34



D. & F. 9445

CHORALS VARIÉS

J. S. BACH

N° 1. — PARTITE DIVERSE SOPRA: *Christ, tu es la lumière du jour.* — Christ, der du bist der heller tag.
 (Manualiter)

Partita I

Ped. *ad libitum*

(Cantabile)
à 2 Claviers séparés

Partita II

Clav. 1

Jeu de Solo
Clav. 2

Clav. 1

Clav. 2

Clav. 1

Clav. 1

Clav. 2

Clav. 2

Clav. 1

Clav. 1

Musical score for two clavichords (Clav. 1 and Clav. 2) in 3/4 time. The score consists of six staves of music, each with a treble clef and a bass clef. The music includes various dynamics such as *p*, *f*, *cresc.*, *dim.*, and *Rit.*. The parts are labeled *Clav. 1* and *Clav. 2* above their respective staves. The score begins with both clavichords playing eighth-note patterns. Clavichord 1 starts with a dynamic of *p* and later increases to *f*. Clavichord 2 starts with *f* and later decreases to *p*. The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. The score concludes with a ritardando (Rit.) instruction.

(Risoluto)
Claviers réunis

Partita
III

The musical score consists of four staves of music for two keyboards. The top staff is treble clef, and the bottom staff is bass clef. The key signature is three flats. The dynamics are indicated by 'f' (forte) and 'p' (piano). The first staff begins with a forte dynamic, followed by a series of eighth-note patterns. The second staff continues with eighth-note patterns. The third staff begins with a forte dynamic, followed by eighth-note patterns. The fourth staff begins with a forte dynamic, followed by eighth-note patterns.

(Allegro)
Claviers réunisPartita
IV

A musical score for two keyboards (Claviers réunis) in 4/4 time, key signature of three flats. The score consists of four systems of music, each with two staves: treble and bass. The top staff of each system begins with a dynamic marking 'p'. The music features various note values including eighth and sixteenth notes, and rests. The bass staff in the first system contains a single eighth note. The second system begins with a bass note followed by a series of eighth and sixteenth notes. The third system features a treble clef change and includes a measure with a bass note and a treble note. The fourth system concludes with a bass note.

(Tranquillo)
Claviers réunis

Partita
V

The musical score consists of four staves of piano music. The top staff is labeled "Partita V" and has dynamics "mf". The subsequent three staves are grouped together by a brace. The music is in common time, with a key signature of two flats. The notation includes various note values such as eighth and sixteenth notes, along with rests and grace notes. The piano part features both treble and bass clefs.

(Allegro)

Clavier de Récit à 8 et 4 pieds

Partita
VI

Musical score for Partita VI, Clavier de Récit, Allegro, 12/8 time. The score consists of four staves of music, each with a treble clef and a bass clef. The key signature is two flats. The music features various note values including eighth and sixteenth notes, with some grace notes indicated by small vertical strokes. The first staff begins with a dynamic 'p' (piano). The score is divided into measures by vertical bar lines.

(Poco moderato)
Claviers réunis

Partita
VII

mf

con Pedale se piace

The musical score consists of three staves of music. The top staff is for the treble clef voice, the middle staff is for the bass clef voice, and the bottom staff is for the bass clef basso continuo. The music is written in common time with a key signature of two flats. The notation includes various note heads, stems, and bar lines. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a quarter note. The music is divided into measures by vertical bar lines.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in the bass clef. The key signature is two flats. Measure 1: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 2: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 3: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 4: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Dynamics: *cresc.*, *poco*, *a*, *poco*.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in the bass clef. The key signature is two flats. Measure 5: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 6: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 7: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 8: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in the bass clef. The key signature is two flats. Measure 9: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 10: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 11: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Measure 12: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth notes. Dynamics: *Molto rit.*, *cresc.*, *più f*.

N° 2. — PARTITE DIVERSE SOPRA: *O Dieu, juste Dieu!* — *O Gott, du frommer Gott!*

Partita

Ped. *ad lib.*

(Moderato assai)
à 2 Claviers séparés

Partita II

Clav. 1

Clav. 2 *Jeu espressivo*

de Solo

1a

2a

A musical score consisting of five staves of music for two voices. The top two staves are soprano voices, and the bottom three are bass voices. The music is in common time and consists of measures separated by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. Some measures contain multiple voices simultaneously. The bass staves show more complex rhythmic patterns, often featuring eighth-note chords or eighth-note basses.

Claviers réunis

Partita III

1^a

2^a

1^a

2^a

Un seul Clavier

Partita IV

1^a



(Poco allegro)
Claviers réunis
Partita
V



à 2 Claviers séparés

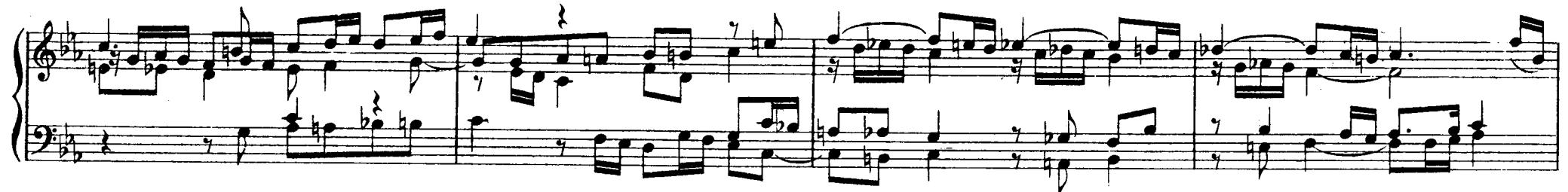
Partita
VIPartita
VII

Clavier de Récit





Claviers réunis

Partita
VIII*p espressivo*

(Poco lento)
à 2 Claviers séparés (les *f* au 1^{er} Clavier les *p* au 2^d Clavier)

Partita
IX

1^a 2^a

Andante (Più mosso)

A musical score for piano, consisting of five staves of music. The top staff starts with a dynamic 'p' and a tempo marking 'Andante (Più mosso)'. The second staff starts with 'f'. The third staff begins with 'p'. The fourth staff starts with 'f'. The fifth staff begins with 'p'. The music features various note values, rests, and dynamic markings throughout the five staves.

N° 3. -- VARIATIONS SUR LE CHORAL: *Salut à Toi, ô doux Jésus.* - *Sey gegrüsset, Jesu Gütig.*

Choral {

mf

Ped. ad lib.

(Moderato assai)

à 2 Claviers séparés (ad lib.)

Varia I {

mf

Varia II {

Varia III {

A five-staff musical score for two voices and piano, page 19. The top staff shows a vocal line with eighth-note patterns. The second staff shows another vocal line with eighth-note patterns. The third staff shows a piano part with sixteenth-note chords. The fourth staff shows a vocal line with eighth-note patterns. The fifth staff shows a piano part with sixteenth-note chords.

(Flebile)
Claviers réunis

Varia II

(Giocosamente)
à 2 Claviers (ad lib.)

Varia III



(Sostenuto)
Claviers réunis



(Deciso)

à 2 Claviers séparés

Varia
V*assez sonore*

A musical score for two keyboards, Varia V, consisting of five staves of music. The score is in common time and includes a key signature of one flat. The first staff (treble clef) contains eighth-note patterns. The second staff (bass clef) contains sixteenth-note patterns. The third staff (treble clef) contains eighth-note patterns. The fourth staff (bass clef) contains sixteenth-note patterns. The fifth staff (treble clef) contains eighth-note patterns. The score is labeled '(Deciso)' and 'à 2 Claviers séparés' at the top, and 'Varia V' with 'assez sonore' below it.

(Grandioso)
à 2 Claviers séparés

Varia
VI

Ped.

A musical score for piano, consisting of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from one staff to another. The music features various note values, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

(Cantabile)

Claviers réunis

Varia
VII

The musical score consists of five staves of piano music. The top staff is labeled "Varia VII" and includes dynamic markings "p" and "Claviers réunis". The music is in 12/8 time. The notation features various note values including eighth and sixteenth notes, with some notes beamed together. The bass staff uses a bass clef, while the other four staves use a treble clef. The score is divided into measures by vertical bar lines.

(Allegretto)
Claviers réunisVaria
VIII

Fonds 8 et 4

Ped.

The musical score consists of three staves of music for a grand piano. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat, and the time signature is common time (indicated by '24'). The music is divided into measures by vertical bar lines. The notation includes various note heads, stems, and rests, with some notes connected by horizontal beams. The first two staves begin with a dynamic instruction 'Fonds 8 et 4'. The third staff begins with a dynamic instruction 'Ped.'. The music continues in a rhythmic pattern across the three staves, with the bass staves providing harmonic support to the treble line.

The musical score consists of three staves of music, each in 2/4 time. The top staff is in G minor (indicated by a 'G' with a flat symbol), the middle staff is in C major (indicated by a 'C'), and the bottom staff is in E major (indicated by an 'E'). Each staff contains six measures of music, separated by vertical bar lines. The notation includes various note heads, stems, and rests, with some notes connected by horizontal beams. The bass and alto voices provide harmonic support to the melodic line in the treble staff.

(Grazioso)

à 2 Claviers et Pédales

Varia
IX

Musical score for Varia IX, Grazioso, à 2 Claviers et Pédales. The score consists of three staves: Treble, Bass, and Pedal. The Treble staff has a dynamic of *p*. The Bass staff has a dynamic of *f*. The Pedal staff has a dynamic of *p*. The music is in 3/4 time.

Jeu de Solo de 8 pieds

Continuation of the musical score for Varia IX, showing four measures of music for the Treble, Bass, and Pedal staves. The Treble staff features eighth-note patterns. The Bass staff features eighth-note patterns. The Pedal staff features sustained notes.

Continuation of the musical score for Varia IX, showing four measures of music for the Treble, Bass, and Pedal staves. The Treble staff features eighth-note patterns. The Bass staff features eighth-note patterns. The Pedal staff features sustained notes.

Continuation of the musical score for Varia IX, showing four measures of music for the Treble, Bass, and Pedal staves. The Treble staff features eighth-note patterns. The Bass staff features eighth-note patterns. The Pedal staff features sustained notes.

A page of musical notation consisting of four staves, each with a treble clef and a bass clef, and a key signature of one flat. The music is divided into measures by vertical bar lines. The top two staves show a melodic line in eighth notes, with the bass staff providing harmonic support. The bottom two staves show a similar melodic line, also with harmonic support from the bass staff. The notation uses black note heads and stems, with some sharp and natural signs indicating specific pitch requirements. Measure numbers are present at the beginning of each measure.

(Molto sostenuto)

à 2 Claviers et Pédales. Le Choral au Récit; avec un Jeu de Solo
 La main gauche jouera les deux parties intermédiaires

Varia X

p Clav. 1

Choral (Récit)

8 et 16 pieds

Clav. 1

Choral (Récit)

D. & F. 9445

Clav. 1

Choral

(Récit)

Choral

(Récit)

Choral (à 2 voix)
(Récit)

Clav. 1

Choral (à 2 voix)
(Récit)

Clav. 1

Clav. 1

(Deciso)

Claviers réunis (in organo pleno)

Varia
XI
(à 5 voix)

N° 4.— QUELQUES VARIATIONS EN CANON

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

1^{re} Variation — In Canone all' Ottava
à 2 Claviers et Pédale

8 pieds (Tromp. de 8)

The image displays three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation is in common time, featuring various note heads and stems. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of three measures per staff, separated by vertical bar lines. The first measure of each staff begins with a single note followed by a series of eighth-note patterns. The second measure continues with similar eighth-note patterns. The third measure concludes with a final eighth-note pattern. The notation includes sharp and natural accidentals, as well as various slurs and grace notes.

2^e Variation - Alio modo in Canone alla Quinta
à 2 Claviers et Pédale

The musical score consists of three staves, each with a treble clef, a bass clef, and a common time signature. The top staff represents the upper keyboard, the middle staff represents the lower keyboard, and the bottom staff represents the pedal. The notation includes various note heads, stems, and bar lines. Measure 1 starts with eighth-note patterns in the upper and lower keyboards. Measure 2 introduces sixteenth-note patterns. Measure 3 features eighth-note patterns again. The dynamic marking "mf" appears in several places. A tempo instruction "8 et 16 pieds" is placed below the third measure.

8 et 16 pieds

The image displays three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation consists of six measures per staff, separated by vertical bar lines. The top staff begins with a treble clef, the middle staff with an alto clef, and the bottom staff with a bass clef. The music features various note heads, stems, and rests, with some notes connected by horizontal beams. Measure 1: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has quarter notes.

3^e Variation - In Canone alla Settima

à 2 Claviers et Pédale

Cantabile

mezzo p

mezzo p

p

8 et 16 pieds

Choral
Choral

Choral

D. & F. 9445

4^e Variation - In Canone all'Ottava per augmentationem.

à 2 Claviers et Pédale

Musical score for piano, page 41, featuring four staves of music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The music consists of continuous sixteenth-note patterns with various dynamics, including forte (f), piano (p), and accents. Measure numbers 1 through 10 are visible above the staves. The rightmost measure of the fourth staff concludes with a repeat sign and a double bar line.

5^e Variation - L'altra sorte del Canone al rovercio, 1^o alla Sesta: 2^o alla Terza: 3^o alla Seconda e 4^o alla Nona.

à 2 Claviers et Pédales

1º alla Sesta

8 pieds

2º alla Terza

forte

Aj. 16 p.

3º alla Seconda

Otez 16 p.

4° alla Nona

(diminutio)

(alla stretta)

Aj. 16 p.

