

*EDITION CLASSIQUE A. DURAND & FILS*



J. S. BACH

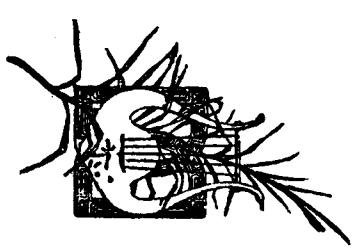
# Œuvres complètes pour Orgue

Révision par Gabriel FAURÉ

Prix net : 50 francs.

2<sup>me</sup> Volume

## CHORALS

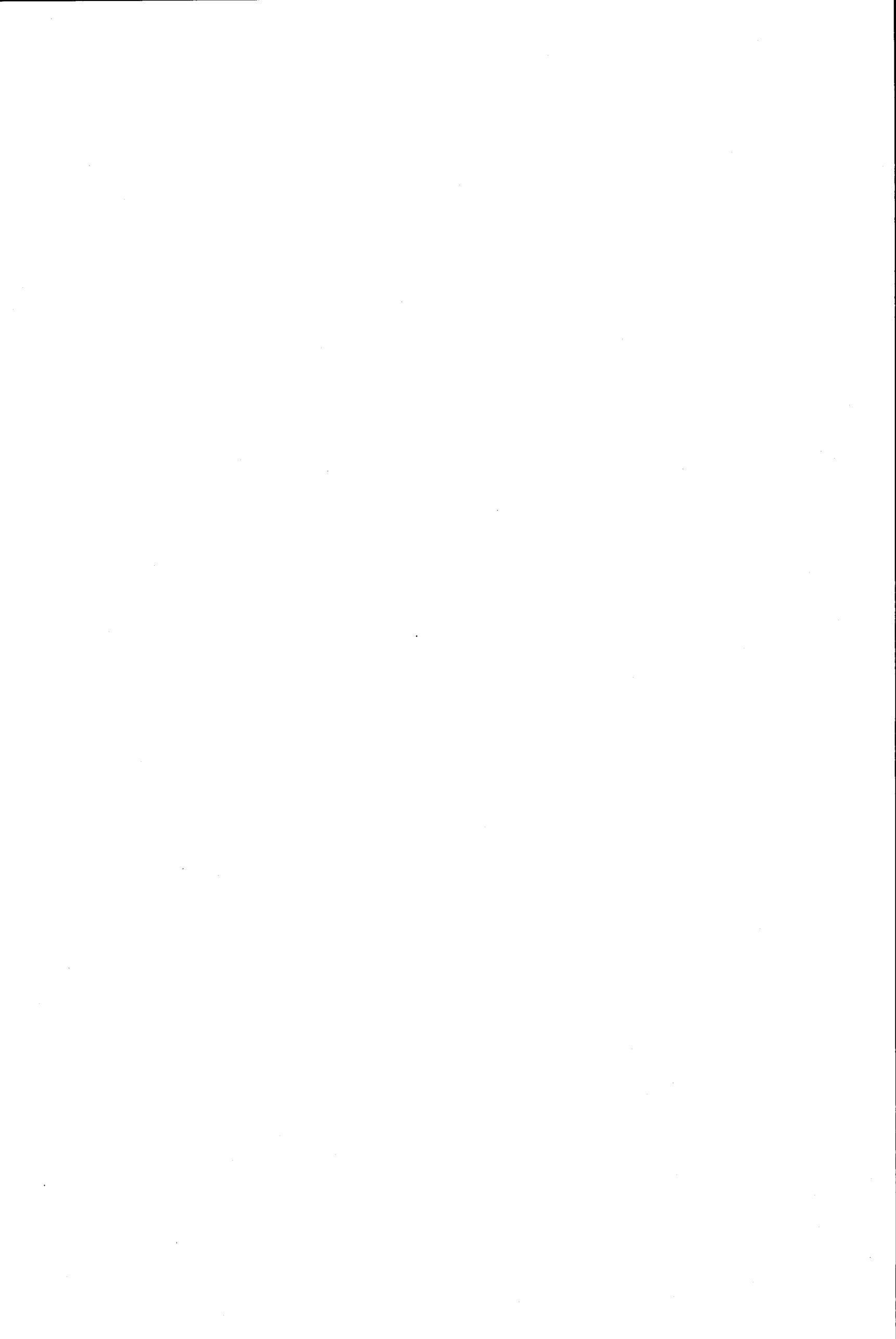


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J.S. BACH

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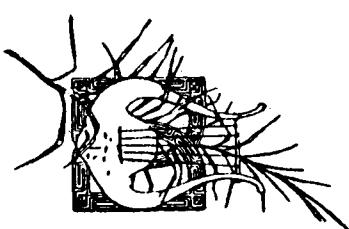
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# 1<sup>er</sup> Cahier de CHORALS variés

Révision par GABRIEL FAURÉ

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## PREFACE

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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 succèsifs 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* 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 *gout* 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

## EDITORS' NOTE

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 =  $\text{J}$ .

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 =  $\text{J}$  according to the metronome.

The indications of manuals, 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*** or ***ff***. Foundation stops with reeds and mixtures.
- for the ***mf***. All the 8 ft. foundation stops with swell reeds and mixtures (voix closed).
- for the ***p***. 8 ft. foundation stops.
- for the ***pp***. Soft foundation stops.

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## TABLE DES EXPRESSIONS SPÉCIALES EMPLOYÉES POUR L'ORGUE

## TABLE OF SPECIAL EXPRESSIONS EMPLOYED FOR THE ORGAN

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

## EDITOR'S NOTE

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<sup>er</sup> 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<sup>ème</sup> 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<sup>ème</sup> volume, N° 9447, est composé des Chorals publiés à Leipzig pour la première fois en 1739, sous le titre de "Grand Recueil"; ils sont appellés "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<sup>e</sup> 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<sup>ème</sup> 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<sup>ème</sup> 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.

*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 1<sup>st</sup> 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 2<sup>nd</sup> 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 3<sup>rd</sup> 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 (3<sup>rd</sup> book of the Preludes and Fugues, classical edition N° 9443, page 17). He uses 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 emphasizes 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 4<sup>th</sup> 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 5<sup>th</sup> 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, organiste de la Basilique du Sacré-Cœur à Paris, les renseignements donnés dans cette Note.*

## INDEX

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(*1<sup>er</sup> CAHIER*)

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# 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

Clav. 2

Clav. 1

Clav. 2

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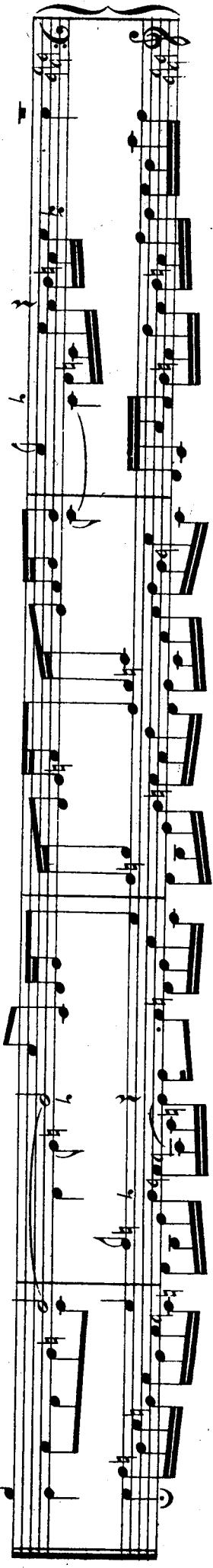
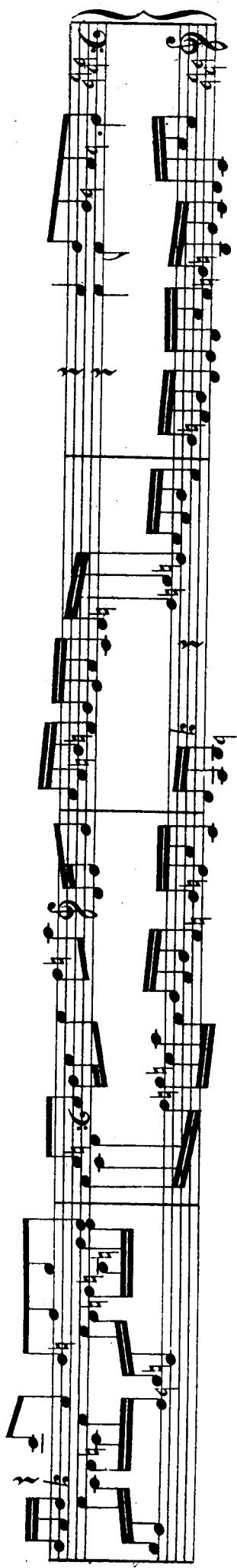
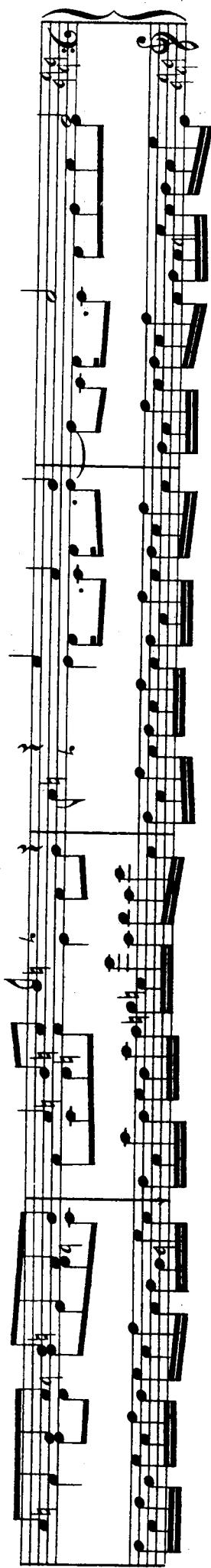
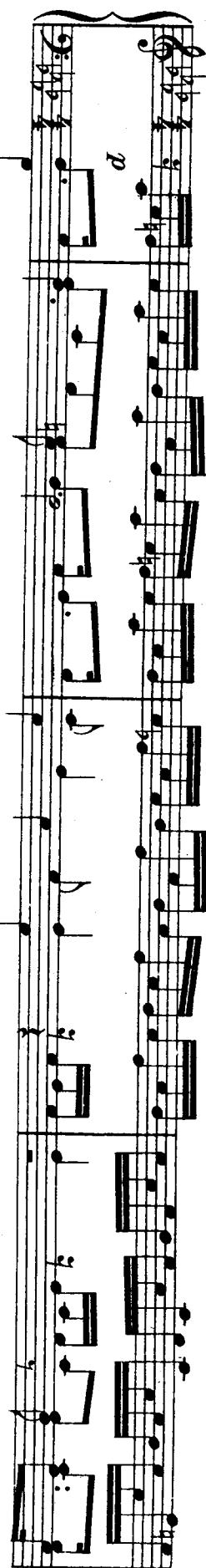
(Risoluto)  
Claviers réunis

Partita  
III

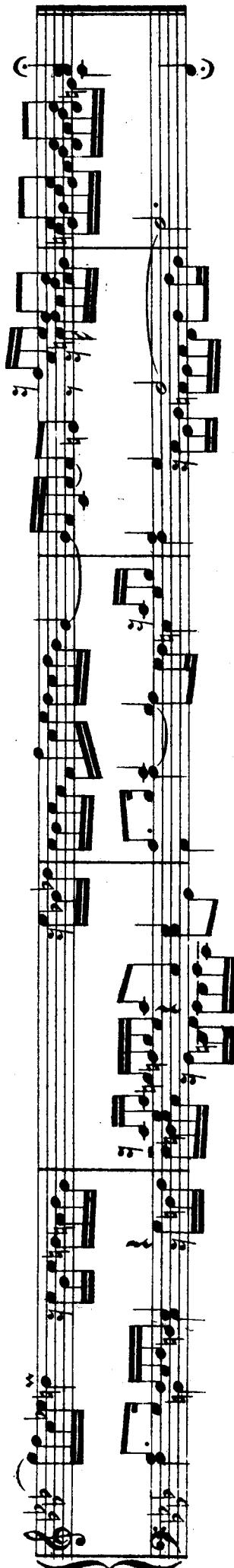
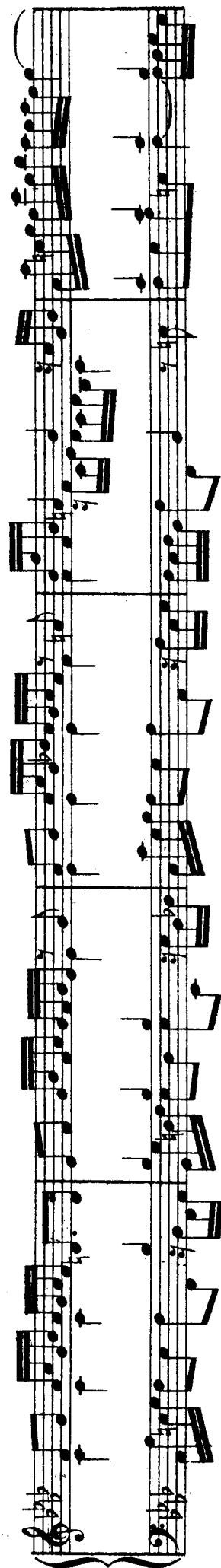
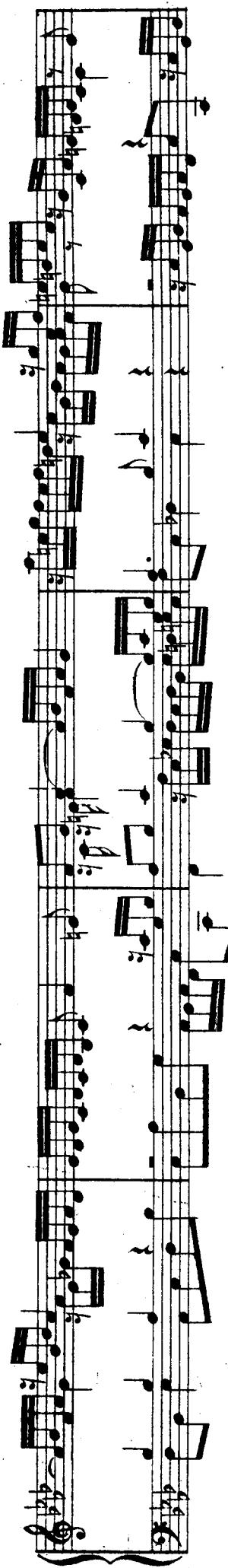
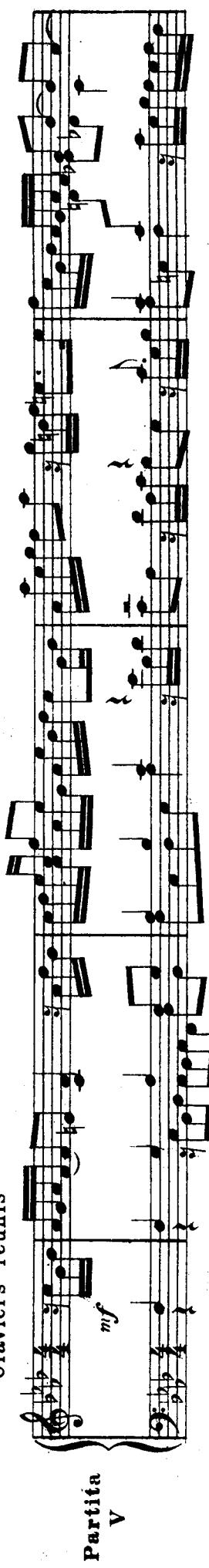
f

(Allegro)  
Claviers réunis

Partita  
IV



(Tranquillo)  
Claviers réunis



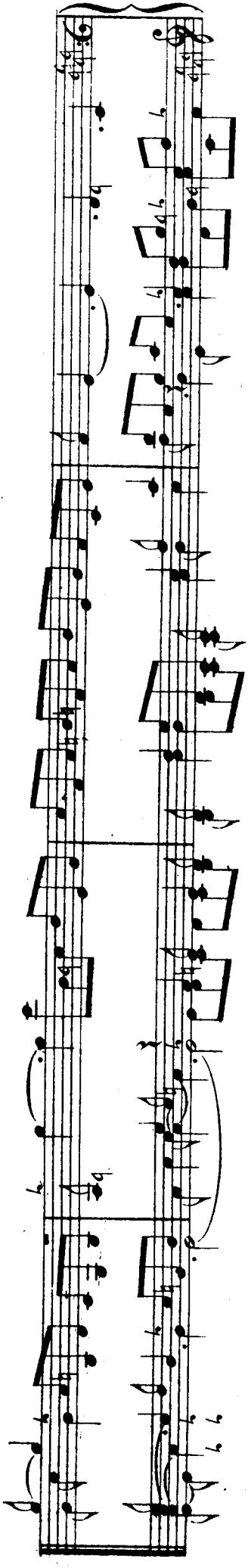
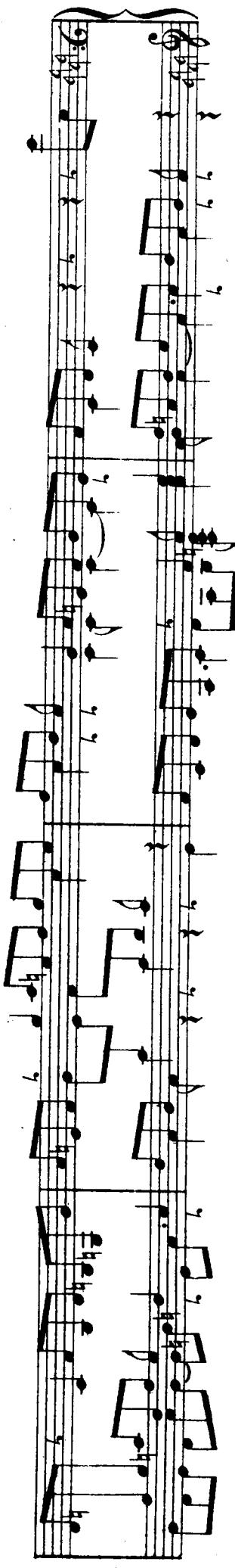
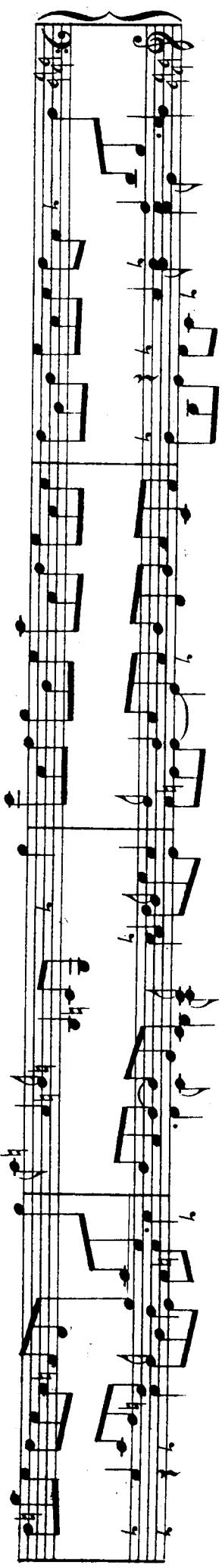
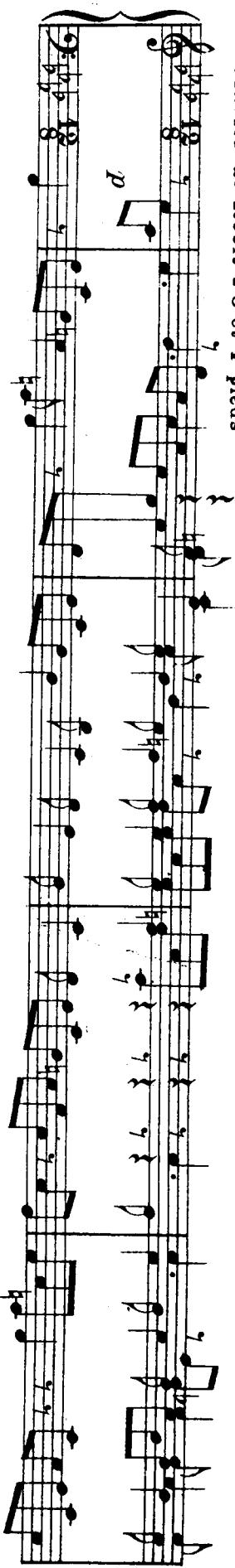
(Allegro)

Clavier de Récit - 8 et 4 pieds

7

Partita  
VI

p



(Poco moderato)  
Claviers réunis

Partita  
VII

*mf*

con Pedale se piace

Musical score page 6, measures 1-3. The score consists of three staves. The first staff (treble clef) has a dynamic of *p*. The second staff (bass clef) has a dynamic of *f*. The third staff (bass clef) has a dynamic of *p*. Measure 1 starts with eighth-note chords. Measure 2 begins with a forte dynamic (*f*) and includes slurs and grace notes. Measure 3 ends with a dynamic of *p*.

*cresc.*

*piu f*

*Molto rit.*

Musical score page 6, measures 4-6. The score continues with three staves. The first staff (treble clef) has a dynamic of *p*. The second staff (bass clef) has a dynamic of *p*. The third staff (bass clef) has a dynamic of *p*. Measures 4 and 5 show eighth-note chords. Measure 6 begins with a forte dynamic (*f*) and includes slurs and grace notes.

Musical score page 6, measures 7-9. The score continues with three staves. The first staff (treble clef) has a dynamic of *p*. The second staff (bass clef) has a dynamic of *p*. The third staff (bass clef) has a dynamic of *p*. Measures 7 and 8 show eighth-note chords. Measure 9 begins with a forte dynamic (*f*) and includes slurs and grace notes.

*cresc.*

*poco*

*a*

*poco*

N<sup>o</sup> 2. — PARTITE DIVERSE SOPRA: *o Dieu, juste Dieu! — o Gott, du frommer Gott!*

The musical score consists of five systems of music for a two-keyboard piano and pedal. The first system shows the Pedal part (Ped. ad lib.) in *f*. The second system shows the Claviers séparés parts (Clav. 1 and Clav. 2) in *moderato assai*, with Clav. 2 in *seu* and Clav. 1 in *espressivo*. The third system shows the Claviers séparés parts in *p*. The fourth system shows the Claviers séparés parts in *de solo*. The fifth system shows the Claviers séparés parts in *1a* and *2a*.

**Partita II**

Ped. *ad lib.*

(Moderato assai)  
à 2 Claviérs séparés

Clav. 2  
*seu*  
Clav. 1  
*espressivo*

*p*

Partita II

*de solo*

**1a**      **2a**

D. & F. 9445

(w)

D.&F. 9445

## Claviers réunis

*mf*

Partita  
III

*1<sup>a</sup>*

*2<sup>a</sup>*

Partita  
IV

*1<sup>a</sup>*

*p*

D.& F. 9445

Un seul Clavier

2a

(Poco allegro)  
Claviers réunis

Partita  
V

mf

2a

1a

2a

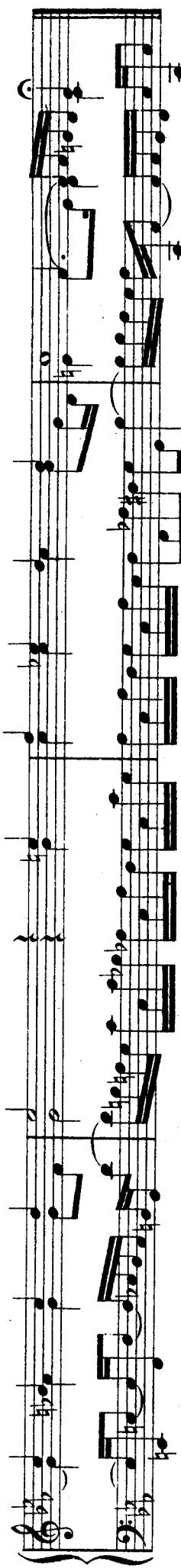
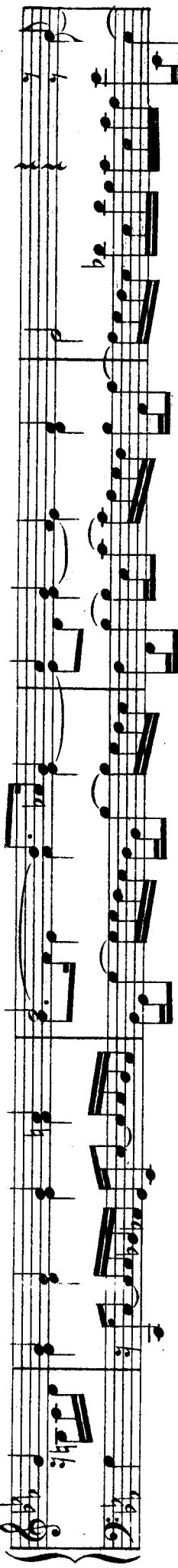
## à 2 Claviers séparés

Partita  
VI



*mf*

2a



Clavier de Récit

Partita  
VII



*p*

2a



D.& F.: 9 445

Claviers réunis

Partita  
VIII

*p expressivo*

1a      2a

15

(Poco lento)  
à 2 Claviers séparés (les *f* au 1<sup>er</sup> Clavier les *p* au 2<sup>d</sup> Clavier)

The image shows a page from a musical score for Partita IX. The title "Partita IX" is at the top left. The score consists of two staves, each with a treble clef and a bass clef. The first staff starts with a dynamic of *f*, followed by *p*, *f*, *p*, *f*, *p*, *f*, *p*. The second staff starts with *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*. The music is written in common time. The score includes various dynamics like *f* and *p*, and performance instructions like "Les J au 1er Clavier les P au 2<sup>e</sup> Clavier". The right side of the page contains a large amount of musical notation, including many eighth and sixteenth note patterns.

### **Andante (Più mosso)**

41

Musical score for orchestra and piano, page 10, measures 101-110. The score consists of five systems of music, each with multiple staves for different instruments. Measure 101 starts with a dynamic of  $p$ . Measure 102 begins with a dynamic of  $f$ . Measure 103 starts with a dynamic of  $f$ . Measure 104 starts with a dynamic of  $p$ . Measure 105 starts with a dynamic of  $p$ . Measure 106 starts with a dynamic of  $p$ . Measure 107 starts with a dynamic of  $p$ . Measure 108 starts with a dynamic of  $p$ . Measure 109 starts with a dynamic of  $p$ . Measure 110 starts with a dynamic of  $p$ .

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

**Choral**

Ped. *ad lib.*

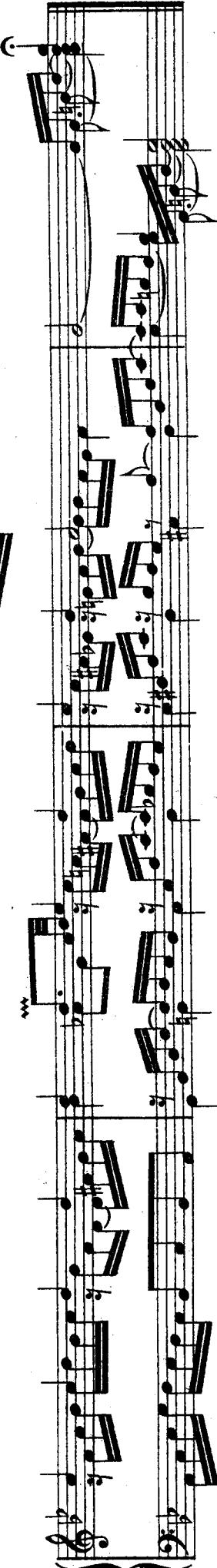
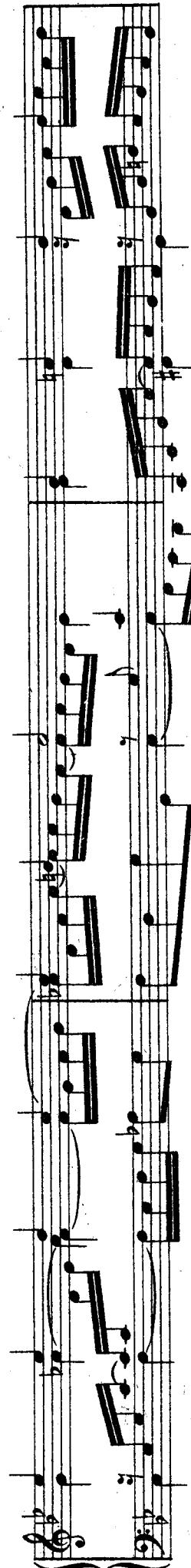
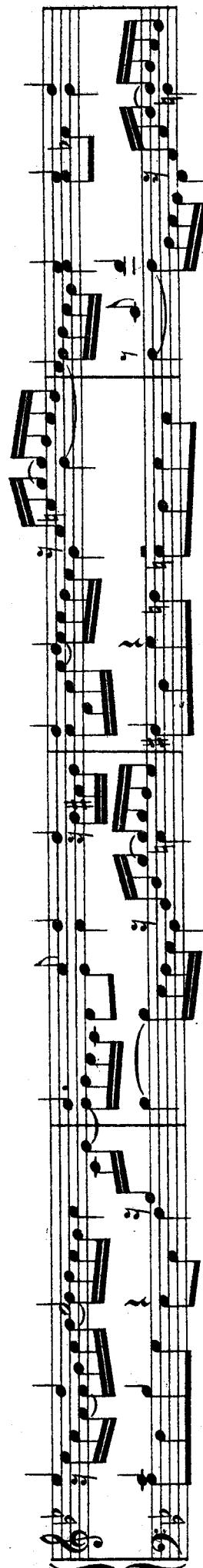
(Moderato assai)  
à 2 Claviers séparés (*ad lib.*)

**Varia I**

D. & F. 9445

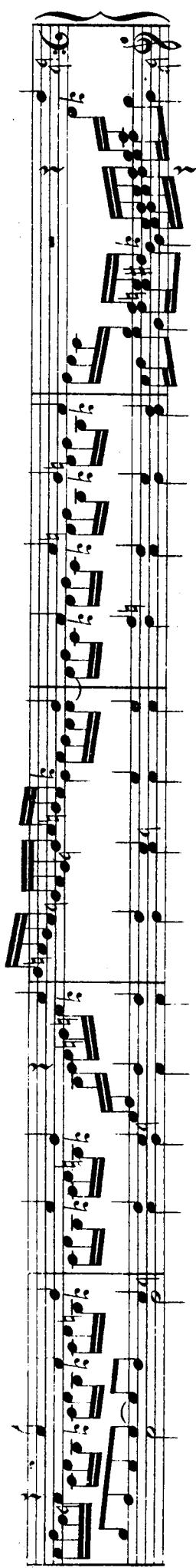


(Flébile)  
Claviers réunis  
Varia II



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

Varia III

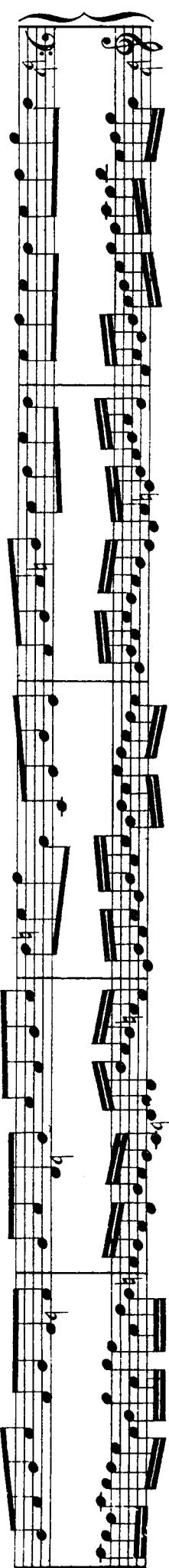
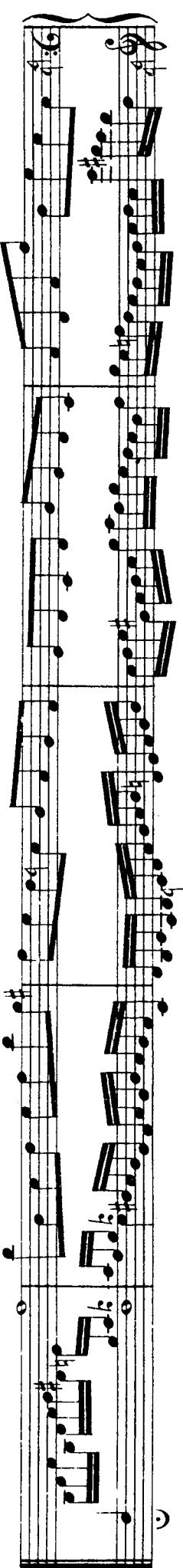


Varia IV

*mf*

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of continuous eighth-note patterns with various dynamics and rests. The section is labeled "Varia IV" and includes a dynamic marking of *mf*.

(Sostenuto)  
Claviers réunis



(Deciso)  
à 2 Claviers séparés

Variu  
V

assez sonore

This musical score page contains two staves for two separate keyboards. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'P' and '4'). The music consists of a series of eighth-note chords and sixteenth-note patterns. The instruction 'assez sonore' is placed between the two staves.

This musical score page contains two staves for two separate keyboards. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'P' and '4'). The music consists of a series of eighth-note chords and sixteenth-note patterns.

This musical score page contains two staves for two separate keyboards. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'P' and '4'). The music consists of a series of eighth-note chords and sixteenth-note patterns.

This musical score page contains two staves for two separate keyboards. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'P' and '4'). The music consists of a series of eighth-note chords and sixteenth-note patterns.

This musical score page contains two staves for two separate keyboards. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'P' and '4'). The music consists of a series of eighth-note chords and sixteenth-note patterns.

(Grandioso)  
à 2 Claviers séparés

23

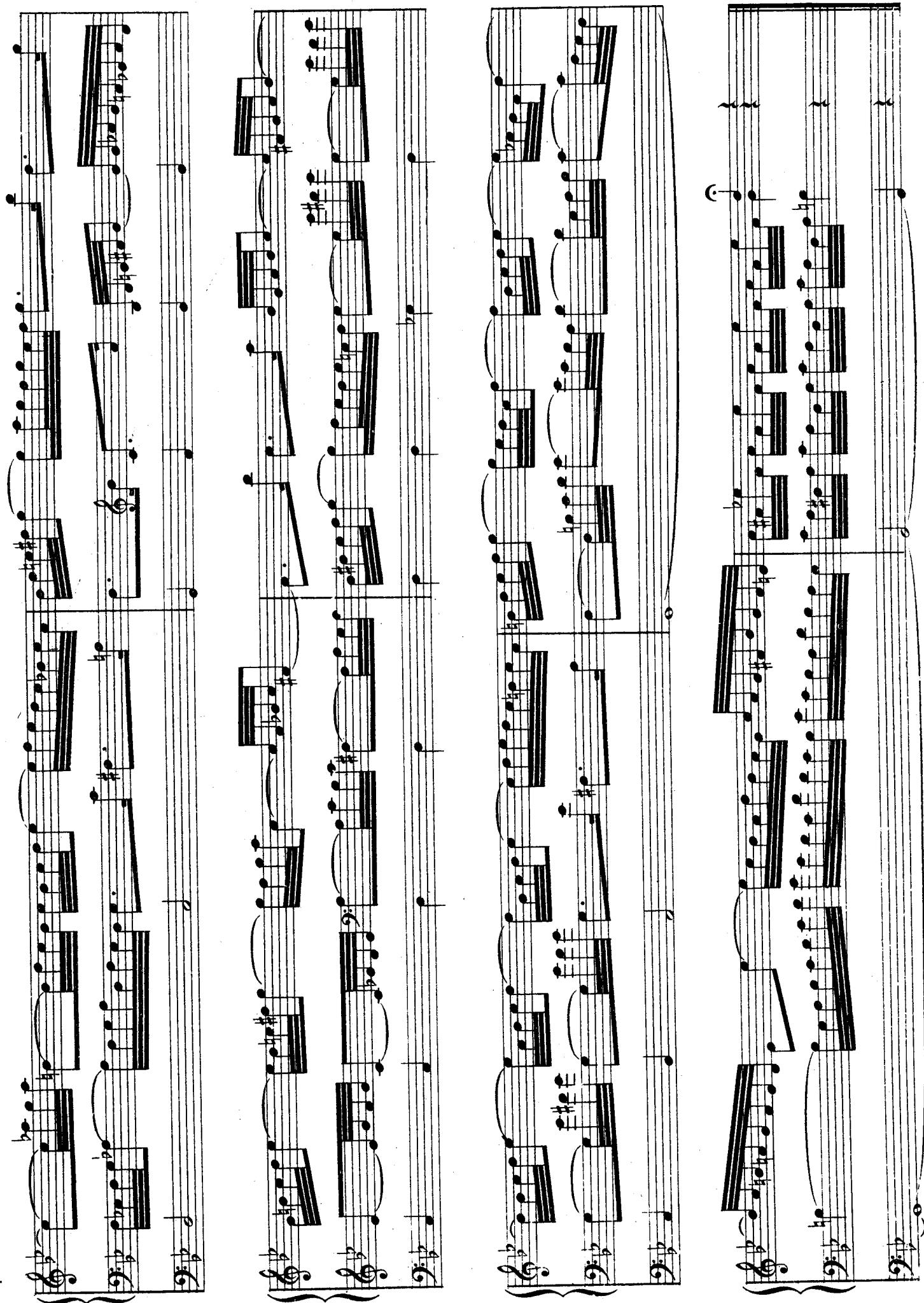
Varia VI

*mf*

Ped.

This section of the score consists of four systems of music for two keyboards. The left hand (treble clef) and right hand (bass clef) play independent melodic lines. The music is marked with a dynamic of *mf*. The instruction "Ped." appears on the right side of the page, likely referring to the pedal keyboard.

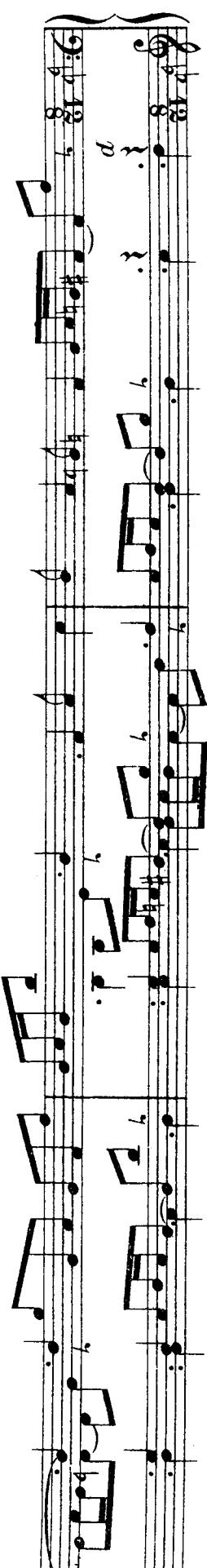
This section of the score consists of four systems of music for two keyboards. The left hand (treble clef) and right hand (bass clef) play independent melodic lines. The music is marked with a dynamic of *mf*.



(Cantabile)

Claviers réunis

Varia  
VII



Musical score for Claviers réunis, Varia VII, page 25. This section of the score continues the musical piece from the previous page. It features five staves of music, each with a treble clef, a key signature of one flat, and a time signature of common time (indicated by '2'). The music is written in a style that suggests it is intended for two keyboards. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The dynamics include 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

(Allegretto)  
Claviers réunis

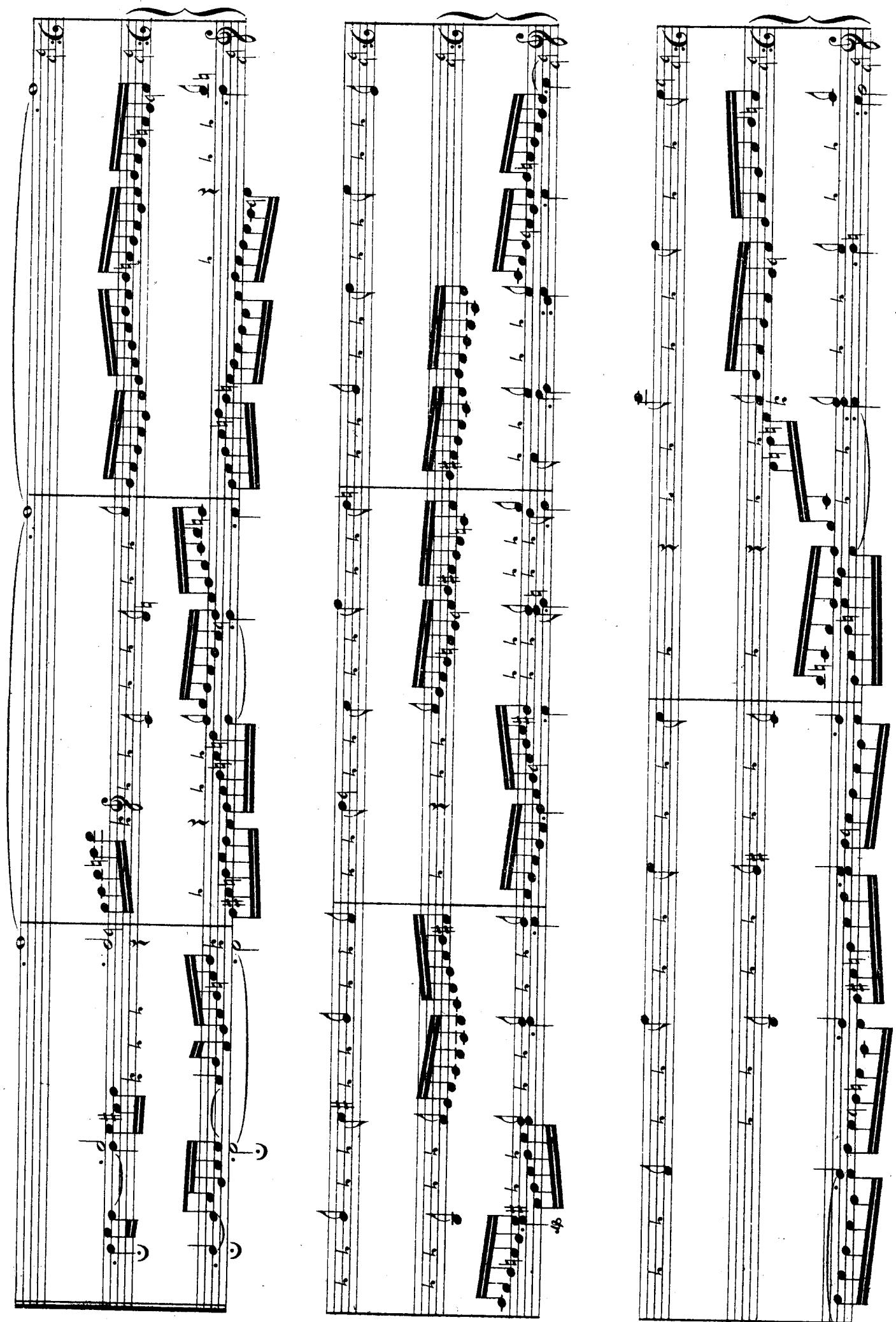
**Varia VIII**

Fonds 8 et 4

$\text{G} \frac{24}{16}$   $\text{B} \frac{24}{16}$

$\text{G} \frac{24}{16}$   $\text{B} \frac{24}{16}$

Ped.



## (Grazioso)

à 2 Claviers et Pédales

Varia  
IX

$\left\{ \begin{matrix} \text{Clef: Treble} \\ \text{Key Signature: B-flat major} \end{matrix} \right.$

$\left\{ \begin{matrix} \text{Clef: Bass} \\ \text{Key Signature: B-flat major} \end{matrix} \right.$

$\left\{ \begin{matrix} \text{Clef: Bass} \\ \text{Key Signature: B-flat major} \end{matrix} \right.$

*p*

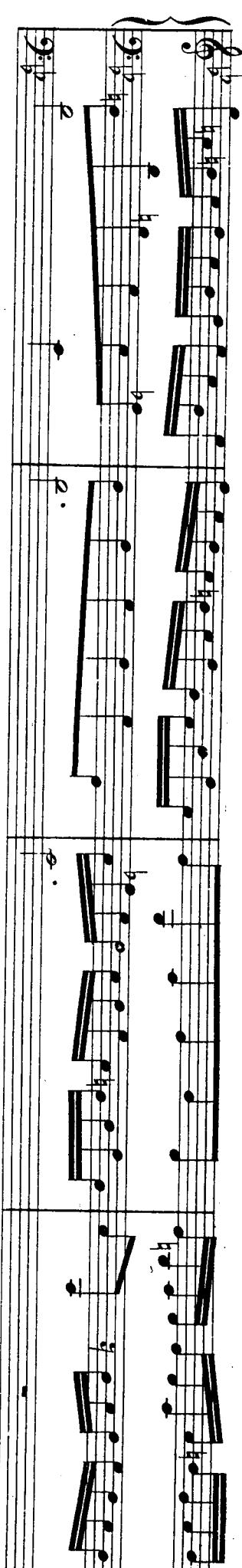
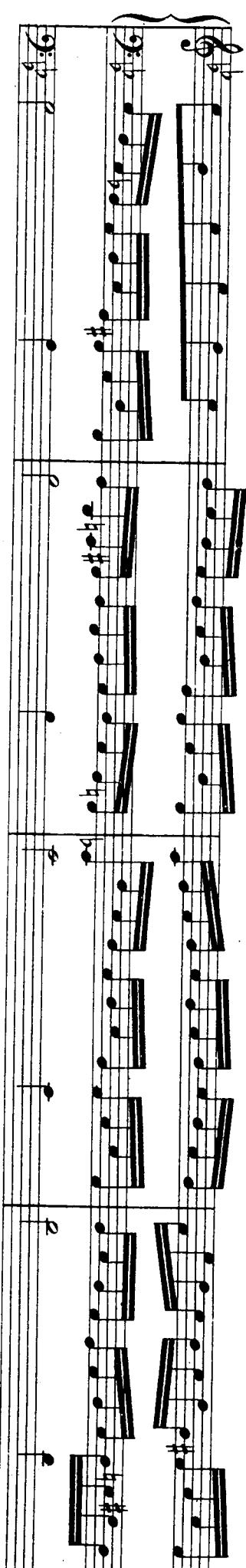
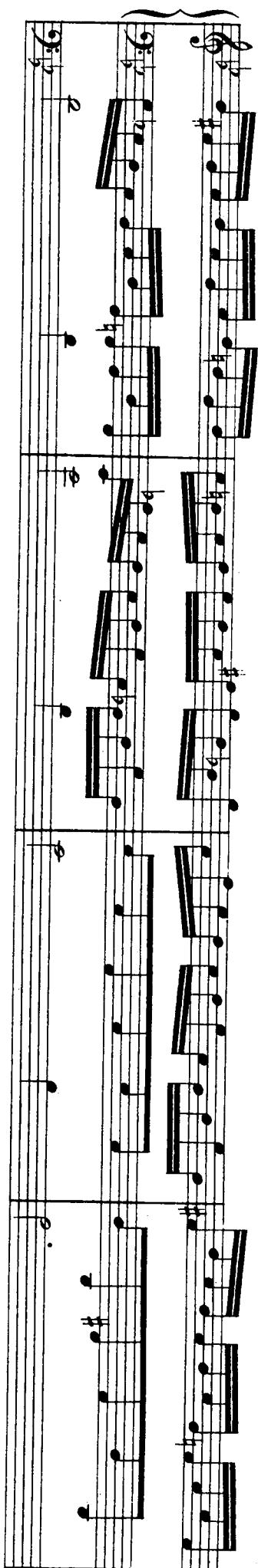
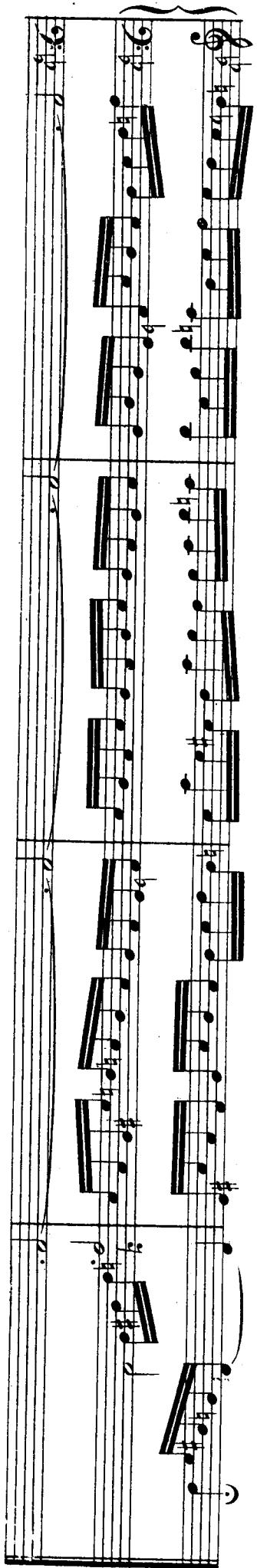
$\left\{ \begin{matrix} \text{Clef: Treble} \\ \text{Key Signature: B-flat major} \end{matrix} \right.$

$\left\{ \begin{matrix} \text{Clef: Bass} \\ \text{Key Signature: B-flat major} \end{matrix} \right.$

*p*

*p*

*Jeu de Solo de 8 pieds*



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

Varia X

p Clav. 1

p

8 et 16 pieds

Choral (Récit)

Choral

D. & F. 9445

The image shows four staves of musical notation, likely for organ and choir. The notation is in common time, with a key signature of one flat. The first three staves are for the organ, featuring two manuals and a pedal. The fourth staff is for the choir. The notation includes various note heads, stems, and bar lines. Measure numbers 2, 3, 4, and 5 are indicated above the staves. The organ parts feature sustained notes and chords, while the choir part has more rhythmic patterns. The title "Choral (Récit)" appears twice, once above the first three staves and once above the fourth staff. The organ part is labeled "Clav. 1". The music is presented in a four-page spread, with page numbers 31 and 32 visible at the bottom right.

Choral (à 2 voix)  
(Récit)

Clav. 1

Clav. 1

Choral (à 2 voix)  
(Récit)

Clav. 1

Clav. 1

(Deciso)

Claviers réunis (in organo pleno)

Varia  
XI

(à 5 voix)

33

Musical score for Claviers réunis (in organo pleno) featuring three staves of music for five voices. The score is labeled "Varia XI (à 5 voix)". The first staff is in common time (indicated by a "C") and has a key signature of one sharp (F#). The second staff is also in common time and has a key signature of one sharp (F#). The third staff is in common time and has a key signature of one sharp (F#). The music consists of various note heads and rests, with some notes connected by horizontal lines. The score is divided into measures by vertical bar lines.

Musical score for Claviers réunis (in organo pleno) featuring three staves of music for five voices. The score is labeled "Varia XI (à 5 voix)". The first staff is in common time (indicated by a "C") and has a key signature of one sharp (F#). The second staff is also in common time and has a key signature of one sharp (F#). The third staff is in common time and has a key signature of one sharp (F#). The music consists of various note heads and rests, with some notes connected by horizontal lines. The score is divided into measures by vertical bar lines.

Musical score for Claviers réunis (in organo pleno) featuring three staves of music for five voices. The score is labeled "Varia XI (à 5 voix)". The first staff is in common time (indicated by a "C") and has a key signature of one sharp (F#). The second staff is also in common time and has a key signature of one sharp (F#). The third staff is in common time and has a key signature of one sharp (F#). The music consists of various note heads and rests, with some notes connected by horizontal lines. The score is divided into measures by vertical bar lines.

N<sup>o</sup> 4.—QUELQUES VARIATIONS EN CANON

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

1<sup>re</sup> Variation — In Canone all' Ottava  
à 2 Claviers et Pédales

*mf*

*mf*

*p*

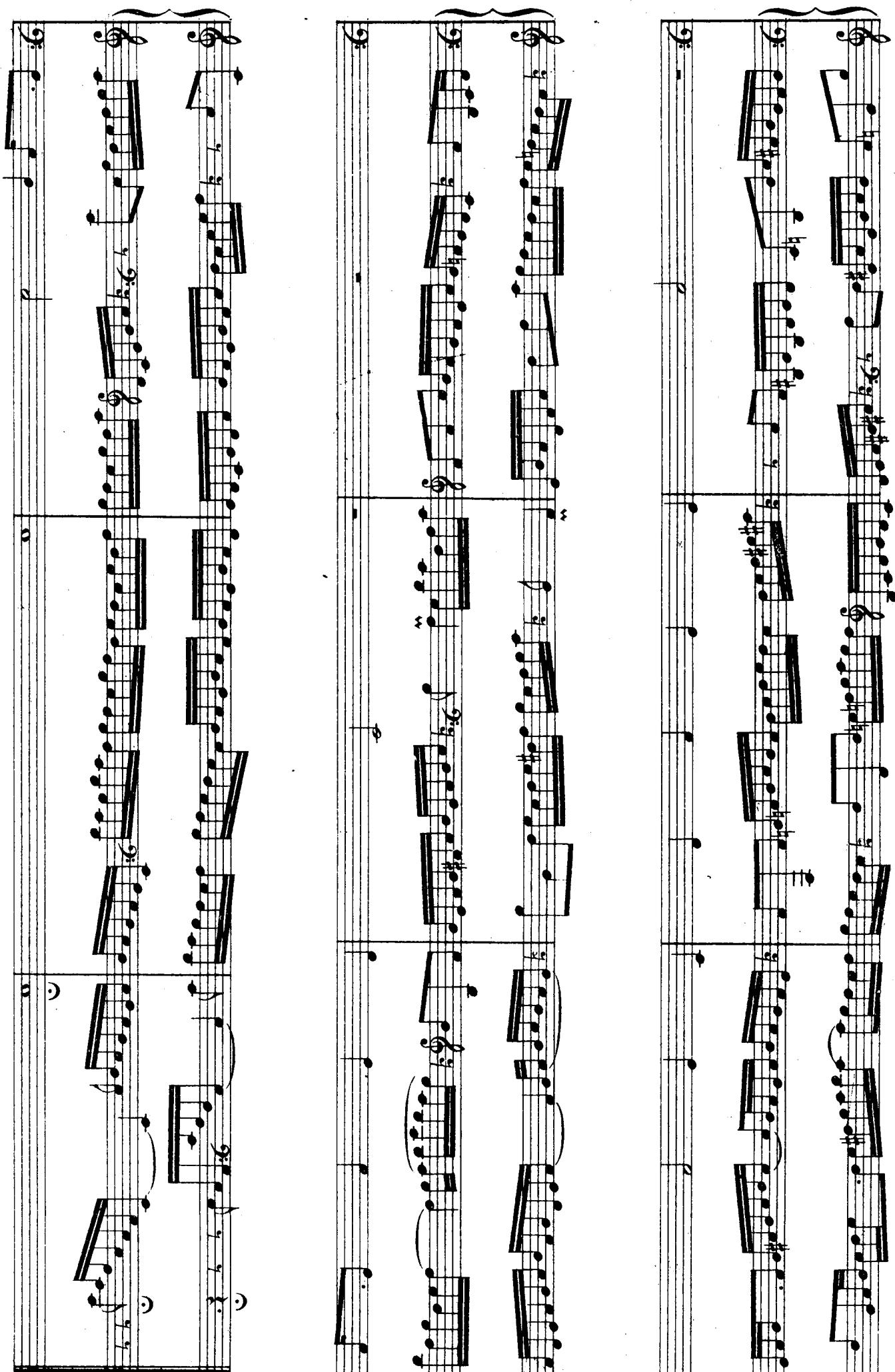
8 pieds (Tromp. de 8)

*mf*

*p*

*mf*

*p*



2<sup>e</sup> Variation - Allie modo in Canone alla Quinta  
à 2 Claviers et Pédale

8 et 16 pieds

D.&amp; F. 9445



3<sup>e</sup> Variation – In Canone alla Settima  
à 2 Claviers et Pédale  
*Cantabile*

Choral

*mezzo p*

*p*

*mezzo p*

8 et 16 pieds

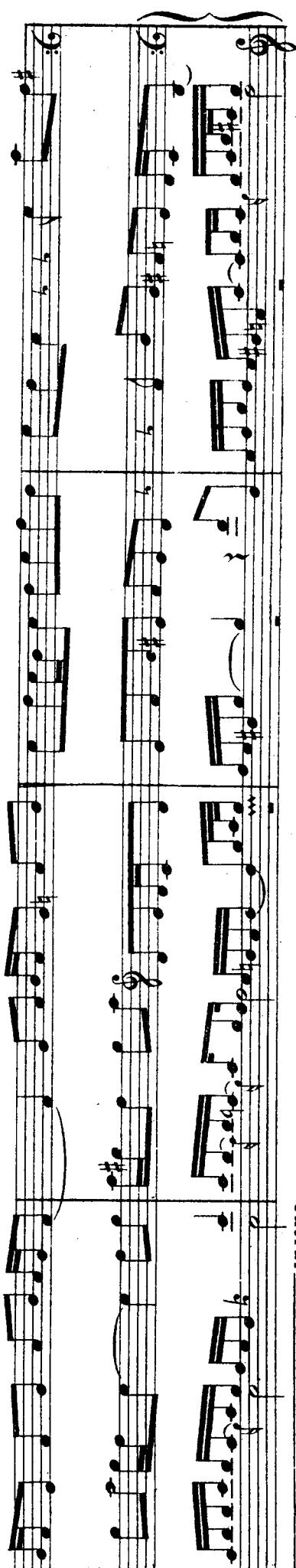
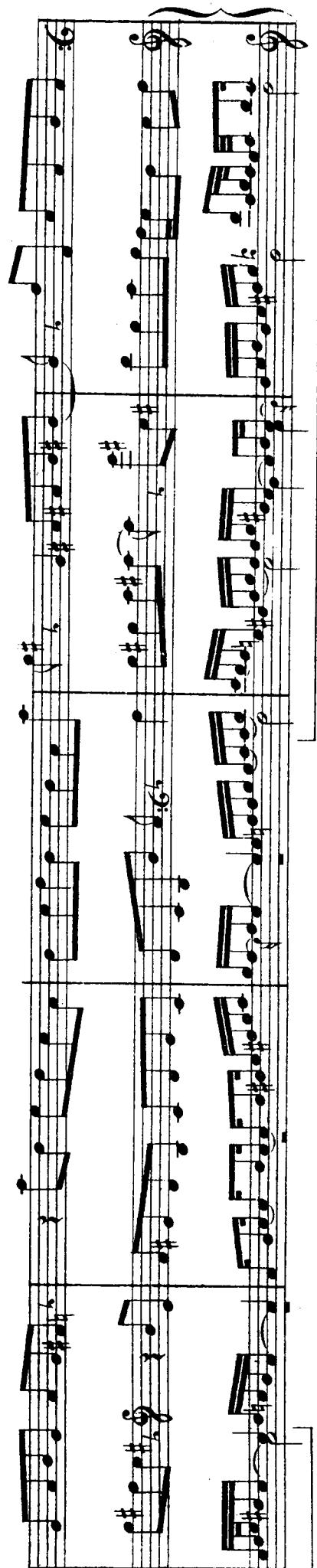
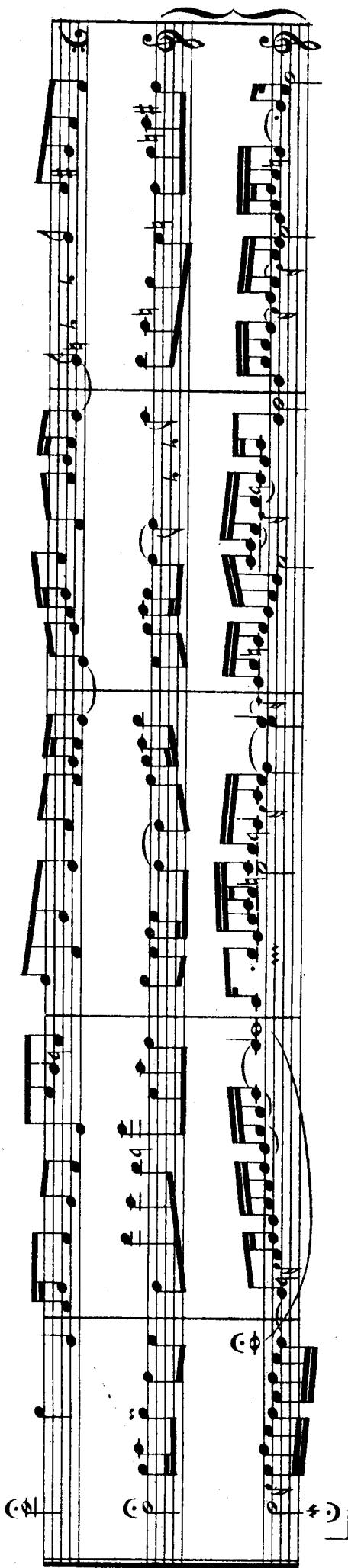
The score consists of four staves. The first two staves are for the left and right keyboards, both in treble clef and common time. The third staff is for the basso continuo (pedal) in bass clef. The fourth staff is for the organ's upper manual in treble clef. The music features eighth-note patterns and various rests. Measure numbers 1 through 12 are indicated above the staves.

Choral

This section continues the musical line from the previous page. It consists of four staves: left keyboard (treble), right keyboard (treble), basso continuo (bass), and upper manual (treble). The music continues with eighth-note patterns and rests, maintaining the common time signature.

Choral

This section concludes the variation. It consists of four staves: left keyboard (treble), right keyboard (treble), basso continuo (bass), and upper manual (treble). The music ends with a final cadence.

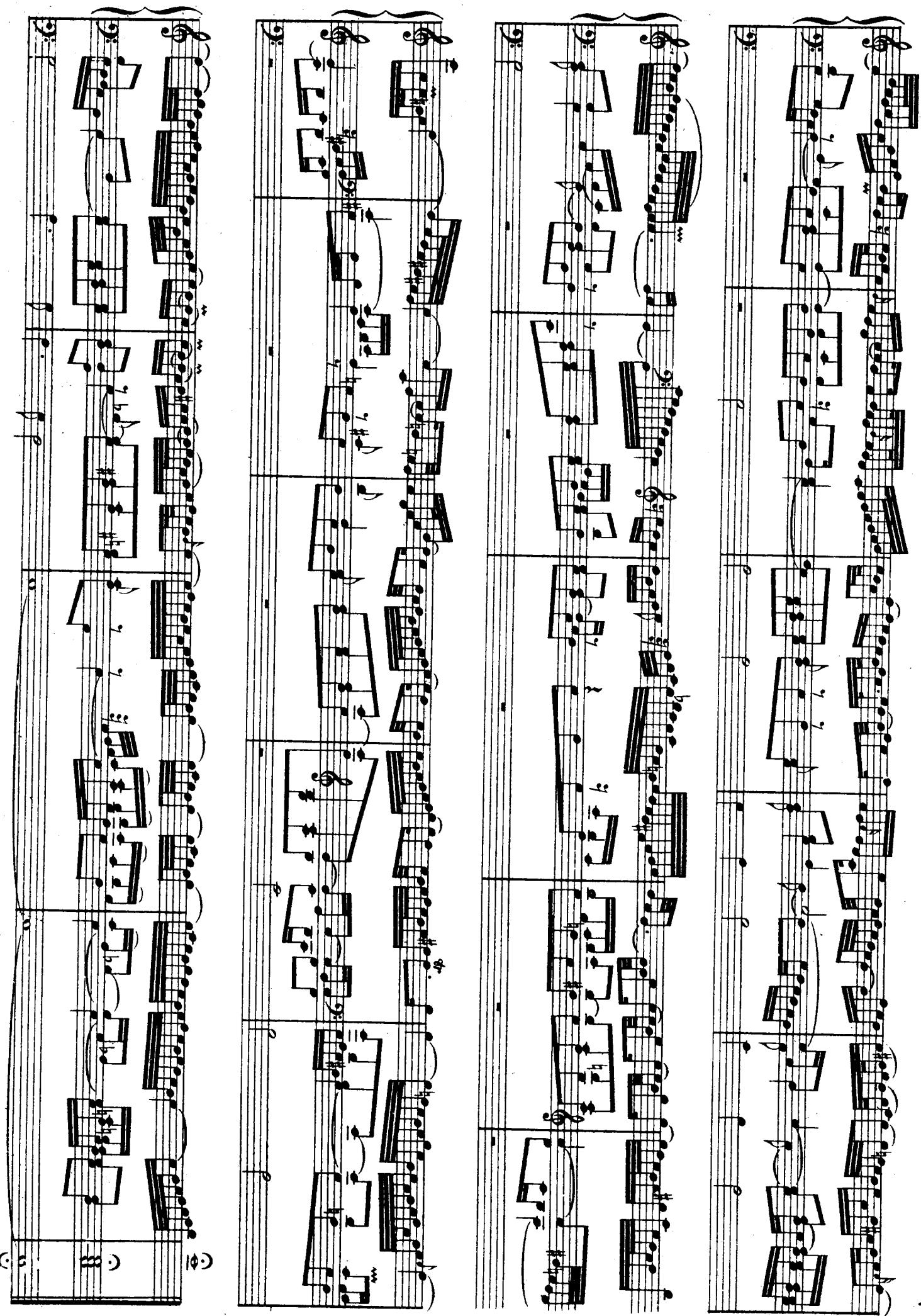


Choral

4<sup>e</sup> Variation – In Canone all' Ottava per augmentationem.  
à 2 Claviers et Pédale

8 pieds

D. & F. 9445



5<sup>e</sup> Variation - L'altra sorte del Canone al roverscio, 1<sup>o</sup> alla Sesta; 2<sup>o</sup> alla Terza; 3<sup>o</sup> alla Seconda, e 4<sup>o</sup> alla Nona.

à 2 Claviers et Pédales

1<sup>o</sup> alla Sesta  
p  
8 pieds

2<sup>o</sup> alla Terza

forte [A. 16 p.]

3<sup>o</sup> alla Seconda

D. & F. 9445

43

*f*

*mf*

*forte*

Otez 16 p.

4<sup>o</sup> alla Nona

*mf*

*mf*

Aj. 16 p.

*(diminutio)*

*alla stretta*

*Fin du 1er Cahier*

*mf*

