

# Ecole Classique DE L'ORGUE

Morceaux d'Auteurs célèbres

*Publiés et annotés*

PAR

## ALEXANDRE GUILMANT

*Professeur d'Orgue au Conservatoire National de Paris*

- |   |        |                |            |  |        |                                     |           |
|---|--------|----------------|------------|--|--------|-------------------------------------|-----------|
| N° 1. Onze Fugues                             | (A.D.) | G.F. HANDEL    | net 7f. .. | N° 14. Cantilena Anglica Fortunæ                                       | (M.D.) | S. SCHEIDT                          | net 2f.50 |
| 2. Prélude et Fugue en Sol mineur             | (A.D.) | D. BUXTEHUDE   | net 3. ..  | 15. Fugue en Sol   | (D.)   | J.-L. KREBS                         | net 3. .. |
| 3. Choral                                     | (A.D.) | N. BRUHNS      | net 3. ..  | 16. Præambulum, Arpeggiata, Fuga                                       | (M.D.) | F.X.A. MIRSCHHAUSER                 | net 2.50  |
| 4. Prélude et Fugue en La                     | (M.D.) | J.G. WALTHER   | net 2.50   | 17. Quatre Courantes   | (F.)   | G. FRESCOBALDI                      | net 2. .. |
| 5. Chant de Noël (Chorals)                    | (M.D.) | J. PACHELBEL   | net 2.50   | 18. Deux Fugues en Ré mineur   | (M.D.) | F. ROBERDAY<br>le Père CZERNOHORSKY | net 2.50  |
| 6. Fantaisie en Ré mineur                     | (D.)   | J.P. SWEELINCK | net 3. ..  | 19. Deux Caprices, Fugue, Choral                                       | (M.D.) | J. PKIRNBERGER                      | net 3. .. |
| 7. Fugue en Sol mineur                        | (A.D.) | G. FRESCOBALDI | net 2. ..  | 20. Fantaisie et Fugue en Ut mineur                                    | (D.)   | C.-P. E. BACH                       | net 3. .. |
| 8. Concerto                                   | (D.)   | W.F. BACH      | net 3.50   | 21. Prelude en Ré  | (M.D.) | J. SEEGER                           | net 2. .. |
| 9. Canzona en Sol mineur                      | (M.D.) | D. ZIPOLI      | net 2. ..  | 22. Fugue en Ut  | (M.D.) | D. BUXTEHUDE                        | net 2. .. |
| 10. Deux Trios                                | (M.D.) | J.-L. KREBS    | net 3. ..  | 23. Prélude - Choral,<br><i>Wir glauben all' an einen Gott, Vater,</i> | (D.)   | KREBS - BACH                        | net 3. .. |
| 11. Toccata en Fa                             | (M.D.) | G. MUFFAT      | net 2. ..  | 24. Sonate en Fa mineur  | (T.D.) | le Père J.-B. MARTINI               | net 4.50  |
| 12. Canzona en Sol mineur                     | (M.D.) | J.G. KERL      | net 2. ..  | 25. Cinq Fugues et un Quatuor  | (A.D.) | J. d'ANGLEBERT                      | net 3.50  |
| 13. { Fugue en Fa mineur                      | (A.D.) | J. SEEGER      | net 3. ..  |  |        |                                     |           |
| { Fugues en La 2 <sup>e</sup> et en Fa mineur | (A.D.) | C. KOPŘIVA     |            |  |        |                                     |           |

F. Facile — M.D. Moyenne difficulté — A.D. Assez difficile  
D. Difficile — T.D. Très-difficile

Paris, A. DURAND & FILS, Éditeurs

4, Place de la Madeleine.

Leipzig, OTTO JUNNE.

Bilbao, L.E. DOTÉSIO

8, Calle de Doña Maria Muñoz

London,  
SCHOTT & CO

Bruxelles, SCHOTT Frères

56, Montagne de la Cour

New-York G. SCHIRMER.

Amsterdam G. ALSBACH & CO

0 Z Voorburgwal, 99.





# PRÉLUDE-CHORAL

WIR GLAUBEN ALL' AN EINER GOTT, VATER.

*Nous croyons tous en un Dieu Père.*

## NOTICE

Ce Prélude-Choral se trouve à la fois, sous deux formes à peine différentes, dans les œuvres de J. S. Bach<sup>(1)</sup> et dans celles de J. L. Krebs<sup>(2)</sup>. Krebs était élève de Bach, et même élève préféré, car son style était si conforme à celui de son maître que celui-ci disait volontiers, en jouant sur les mots: "de n'ai jamais pris qu'une écrevisse dans mon ruisseau."<sup>(3)</sup> La question se pose donc de rechercher quel est celui des deux musiciens qui a le premier traité le sujet et d'examiner si c'est Krebs qui a modifié une œuvre de son maître ou si c'est Bach qui a corrigé une leçon de son élève. Un certain nombre de répétitions, de gaucheries, d'alourdissements inutiles qui se trouvent dans l'œuvre de Krebs me fait supposer que c'est là la forme primitive et que le même choral, tel qu'il se trouve dans les œuvres de Bach, n'en est qu'une version revue, corrigée et expurgée par le maître.

J'ai donné, l'une sous l'autre, l'une des deux versions de Krebs et la version de Bach; j'ai fait suivre cet ensemble de la deuxième version de Krebs. On pourra de la sorte se faire une opinion documentée sur la question. Voici, enfin, à l'appui de mon opinion, la liste des principales améliorations que Bach, dans mon hypothèse, aurait faites au travail de son élève:

— Mesure **A**, suppression de la tierce Do + Mi<sup>b</sup> au second temps, et des petites notes Si<sup>b</sup> + Ré à la main droite — La soudure entre les mesures **B** et **C** est identique à la soudure **A** et **B**; en supprimant la mesure **B**, Bach évite cette redondance — On pourra remarquer que la mesure **D** n'est pas dans la manière de Bach; elle est plus caressante et onduleuse, et par conséquent plus moderne — Mesure **E**, 4<sup>e</sup> temps, main droite, Fa au lieu de Do, ce qui prépare la dissonnance de seconde — Mesure **F**, Bach met un La au lieu d'un Do au second temps à la pédale, ce qui évite la répétition du Do; il conserve le Mi naturel à la main droite — Mesure **G**, suppression de l'appoggiature au 4<sup>e</sup> temps, ce qui donne plus de fermeté à la fin de cette période — Des deux mesures **H** et **I**, Bach n'en fait qu'une, évitant ainsi des modulations inutiles et la répétition du commencement des mesures **I** et **J** — Mesure **K**, suppression du second Si<sup>b</sup> à la pédale, ce qui rend l'harmonie plus claire; mêmes observations pour les mesures **L**, **M**, **N**. — Mesure **O**, la suppression du Mi double croche prépare mieux l'arabesque de la fin — Mesure **P**, Bach allonge l'appoggiature SOL, ce qui rend plus expressive la conclusion du morceau — Enfin, Bach a supprimé certains *grupetti* et trilles qui sont peu dans le caractère de ce Prélude-Choral.

ALEX: GUILMANT.

Meudon, Octobre 1901.

(1) JOH. SEB. BACH'S Werke, édit. Bach-Gesellschaft, t. XI, p. 103, Leipzig, 1890.

(2) J. L. KREBS, *Gesamt-Ausgabe der Tonstücke für die Orgel*, édit. C. Geissler, Abt. III, Heft 2, Magdeburg, s. d. Une autre édition a été publiée chez G. W. Körner à Erfurt et Leipzig. La pièce de Krebs est donnée sous deux formes: à cinq parties avec double pédale, à quatre parties avec chant au ténor.

(3) Krebs en allemand signifie "écrevisse" et Bach veut dire "ruisseau". L'anecdote est citée dans F. J. FÉTIS, *Biogr. univ. des mus.*, t. V, p. 101.

# PRÉLUDE-CHORAL

WIR GLAUBEN ALL' AN EINER GOTT, VATER.

*Nous croyons tous en un Dieu, Père.*

POUR ORGUE, À DEUX CLAVIERS et DOUBLE PÉDALE.

J. L. KREBS. (1713-1780.)

J. S. BACH. (1685-1750.)

INDICATION  
DES JEUX:

**Récit:** Hautbois et Flûte traversière (ou Cor de nuit,) de 8 P.  
**Positif:** Salicional et Cor de nuit de 8 P.  
**G<sup>d</sup>.Orgue:** (*ad libitum*): Gambe ou Salicional de 8 P. Positif accouplé.  
**Pédale:** Flûte et Bourdon de 8 P.

## VERSION DE KREBS.

MANUALE.

(POS.)

MÉLODIE.

PEDALE DOPPIO.

**A**

## VERSION DE BACH.

(Adagio, ♩ = 60.)

MANUALE.

(POS.)

(\*)

(G<sup>d</sup>o.)

PEDALE DOPPIO.

(\*) Dans certains endroits j'ai ajouté une partie pour la main gauche doublant la pédale, afin de mieux faire ressortir le thème du choral.

Musical score for sections B and C. Section B is marked with a **B** and section C with a **C**. The score consists of two systems of staves. The first system has a grand staff with treble and bass clefs. The second system has a grand staff with treble and bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are various musical notations such as slurs, accents, and dynamic markings.

c. f. (RÉCIT.)

Musical score for sections D and E. Section D is marked with a **D** and section E with an **E**. The score consists of two systems of staves. The first system has a grand staff with treble and bass clefs. The second system has a grand staff with treble and bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are various musical notations such as slurs, accents, and dynamic markings. Section D includes the marking *(Rit.)* and *(a tempo.)*. Section E includes the marking *(RÉCIT.)* and *(tr)*. Section D also includes the marking *(M.G.)* and *(a tempo.)*.

The first system of the musical score consists of three measures. It features a grand staff with a treble and bass clef. The right hand (treble clef) contains a melodic line with a trill (tr) in the first measure and a forte (F) dynamic marking in the third measure. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat).

The second system of the musical score consists of four measures. It features a grand staff with a treble and bass clef. The right hand (treble clef) contains a melodic line with a trill (tr) in the first measure, a ritardando (Rit.) marking, and a forte (G) dynamic marking in the second measure. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat). In the third measure, there is a change in dynamics to (a tempo.) and (M.D.) in the right hand, and (M.G.) in the left hand. The fourth measure includes a trill (tr) in the right hand and a (G<sup>do.</sup>) marking in the left hand. Below the system, there are instructions: (Tirasse du G<sup>do.</sup>) and (Otez la Tirasse.)

The musical score is organized into three systems, each with a piano part (treble and bass staves) and a bassoon part (single staff). The systems are labeled H, I, J, and K.

- System H:** Features a complex piano part with many sixteenth notes. The bassoon part has a simple accompaniment with notes marked with accents (^) and slurs.
- System I:** Continues the piano part. The bassoon part includes a trill (tr) and a note marked with an asterisk (\*).
- System J:** The piano part includes a marking (M.G.) above the staff. The bassoon part has notes with accents and slurs.
- System K:** The piano part includes a marking (M.D.) above the staff and (G<sup>d</sup> 0.) below. The bassoon part has notes with accents and slurs.

Additional markings include "MELODIE." in the piano part of system K and various dynamic and articulation symbols throughout.

(\*) Ne pas tenir cette note.

Musical score for the first system, measures 1-5. The score is written for piano and includes a vocal line. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff. The key signature has one flat (B-flat). The tempo markings are **L** (Lento), **M** (Moderato), and **N** (Andante). The first measure is marked **L**. The second measure is marked **M**. The third measure is marked **N**. The fourth measure is marked **(Rit.)**. The fifth measure is marked **(Rit.)**. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line has a melodic line with some grace notes and slurs. There are also some markings like **(M.G.)** and **(tr)** in the piano part.

Musical score for the second system, measures 6-9. The score continues from the first system. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff. The key signature has one flat (B-flat). The tempo markings are **O** (Allegro), **(Accelerando.)**, **(Lento.)**, and **P** (Piano). The sixth measure is marked **O**. The seventh measure is marked **(Accelerando.)**. The eighth measure is marked **(Lento.)**. The ninth measure is marked **P**. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line has a melodic line with some grace notes and slurs. There are also some markings like **ad lib.** and **(tr)** in the piano part.



INDICATION DES JEUX: **Récit:** Trompette et Bourdon de 8 P.  
**Positif:** Flûte creuse (ou Principal) de 8 P. et Flûte douce de 4 P.  
**Pédale:** Soubasse de 16 P. Flûte de 8 P.

(Adagio, ♩ = 60.)

MANUALE. (pos.)

PEDALE.

G. F. (RÉCIT.)

First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a trill (tr) above the first measure. The middle staff is a bass clef staff with a slur and an accent (^) above the first measure. The bottom staff is a bass clef staff with a slur and an accent (^) above the first measure.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a trill (tr) above the first measure. The middle staff is a bass clef staff with a slur and an accent (^) above the first measure. The bottom staff is a bass clef staff with a slur and an accent (^) above the first measure.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a trill (tr) above the first measure. The middle staff is a bass clef staff with a slur and an accent (^) above the first measure. The bottom staff is a bass clef staff with a slur and an accent (^) above the first measure.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with a trill (tr) above the first measure. The middle staff is a bass clef staff with a slur and an accent (^) above the first measure. The bottom staff is a bass clef staff with a slur and an accent (^) above the first measure.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in bass clef and features a trill (tr) on a single note. The bottom staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line with a trill (tr) in the middle. The middle staff is mostly empty. The bottom staff continues the rhythmic accompaniment with some accents (^) and a fermata.

The third system of musical notation consists of three staves. The top staff has a small inset of a sixteenth-note figure and continues the melodic line with a trill (tr). The middle staff is mostly empty. The bottom staff features a complex rhythmic pattern with many accents (^) and slurs.

The fourth system of musical notation consists of three staves. The top staff has a long note with a fermata. The middle staff continues the rhythmic accompaniment with a trill (tr) and a fermata. The bottom staff continues the rhythmic accompaniment. The system concludes with the instruction *(Rall.)* and a final cadence.

# Quatre Hymnes

- I. Iste Confessor.
- II. Lucis Creator optime.
- III. Exsultet orbis gaudiis.
- IV. Ave maris stella.

Versets pour Orgue  
(ou Harmonium)

PAR

# G. FRESCO BALDI

Publiées d'après l'édition originale

PAR

## ALEXANDRE GUILMANT

---

Prix: 3<sup>f</sup>. net

---

Paris, **A. DURAND & FILS**, Editeurs  
4, Place de la Madeleine.  
Leipzig, **OTTO JUNNE**.  
Bilbao, **L. E. DOTÉSIO**  
8, Calle de Doña Maria Muñoz.

London,  
**SCHOTT & CO**

Bruxelles, **SCHOTT Frères**  
56, Montagne de la Cour.  
New-York, **G. SCHIRMER**.  
Amsterdam, **G. ALSBACH & CO**  
O.Z. Voorburgwal, 99.

1895.

*Imp. Schott & Co, Paris*