X. Prélude et Fugue.

(♩ = 76)

[2me *ff*]

II. III. (*ff*)

I. II. III. (*f*)

[1er *f* 2me *ff*]

senza rigore

(tr)

senza rigore

(tr)

I. II. III. *(ff)*

(1er, 2me *ff*)

(♩ = 100)

[1er, 2me *mf*]

I. II. III. (*mf*)

(♩ = 72)

(1er, 2me *f*)

I. II. III. (*f*)

(*tr*)

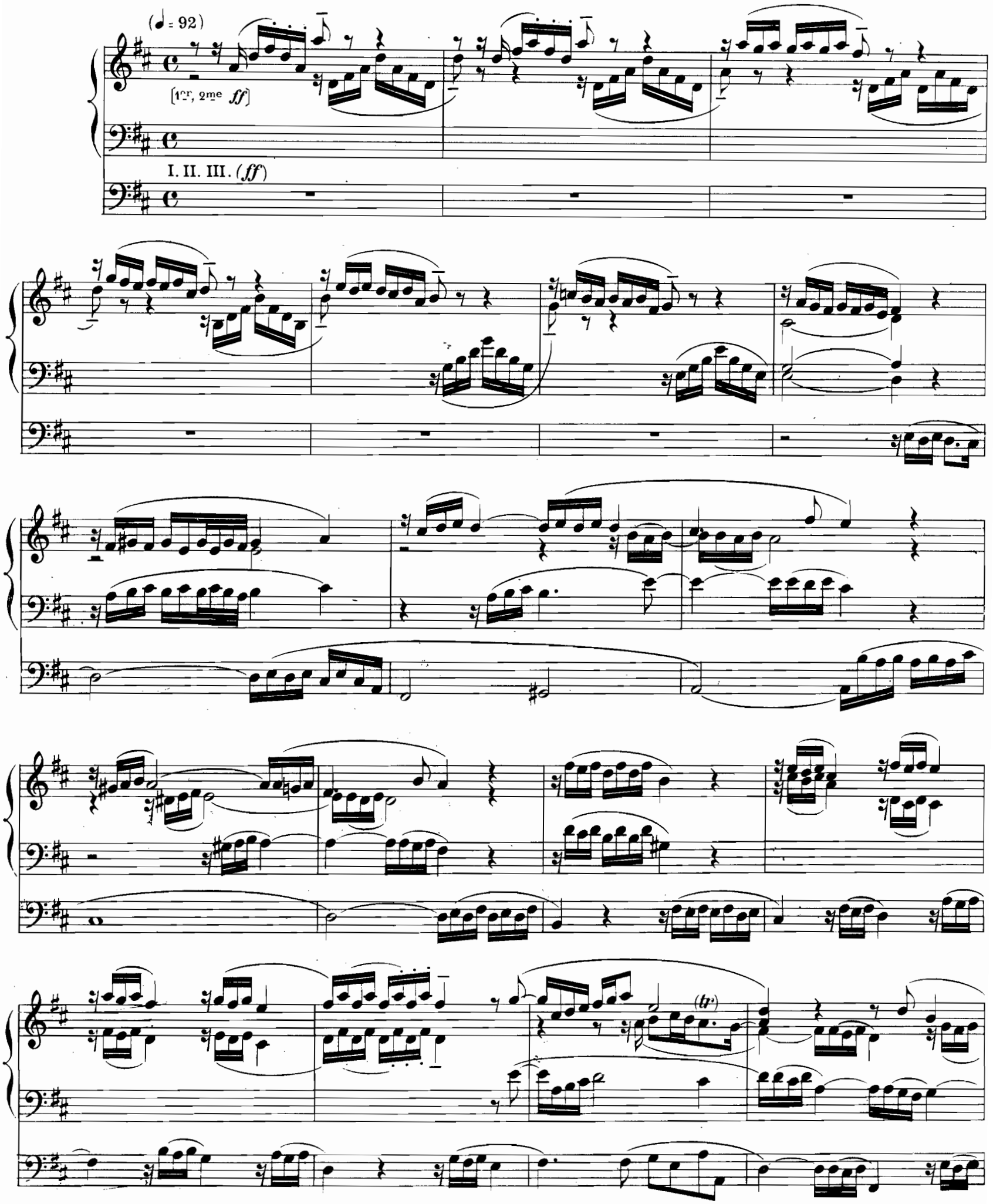
I. II. III. (*ff*)

I. II. III. (*fff*)

(1er, 2me *ff*)

(1er, 2me *ff*)

XI. Prélude et Fugue.



(♩ = 100)

[1er. 2me *f*]

I. II. III. (*f*)

(tr)

Adagio.

(♩ = 46)

1er, 2me *mf*

I. II. III. (*mf*)

(♩ = 100)

2me *f*

II. III. (*f*)

[1er *mf* 2e *f*]

I. II. III. (*f*)

[1er *f* 2me *ff*]

I. II. III. (*ff*)

I. II. III. *(fff)*

[1er *ff*, 2me *fff*]

[1er *fff*, 2me *fff*]

XII. Prélude et Fugue.

(♩ = 63)

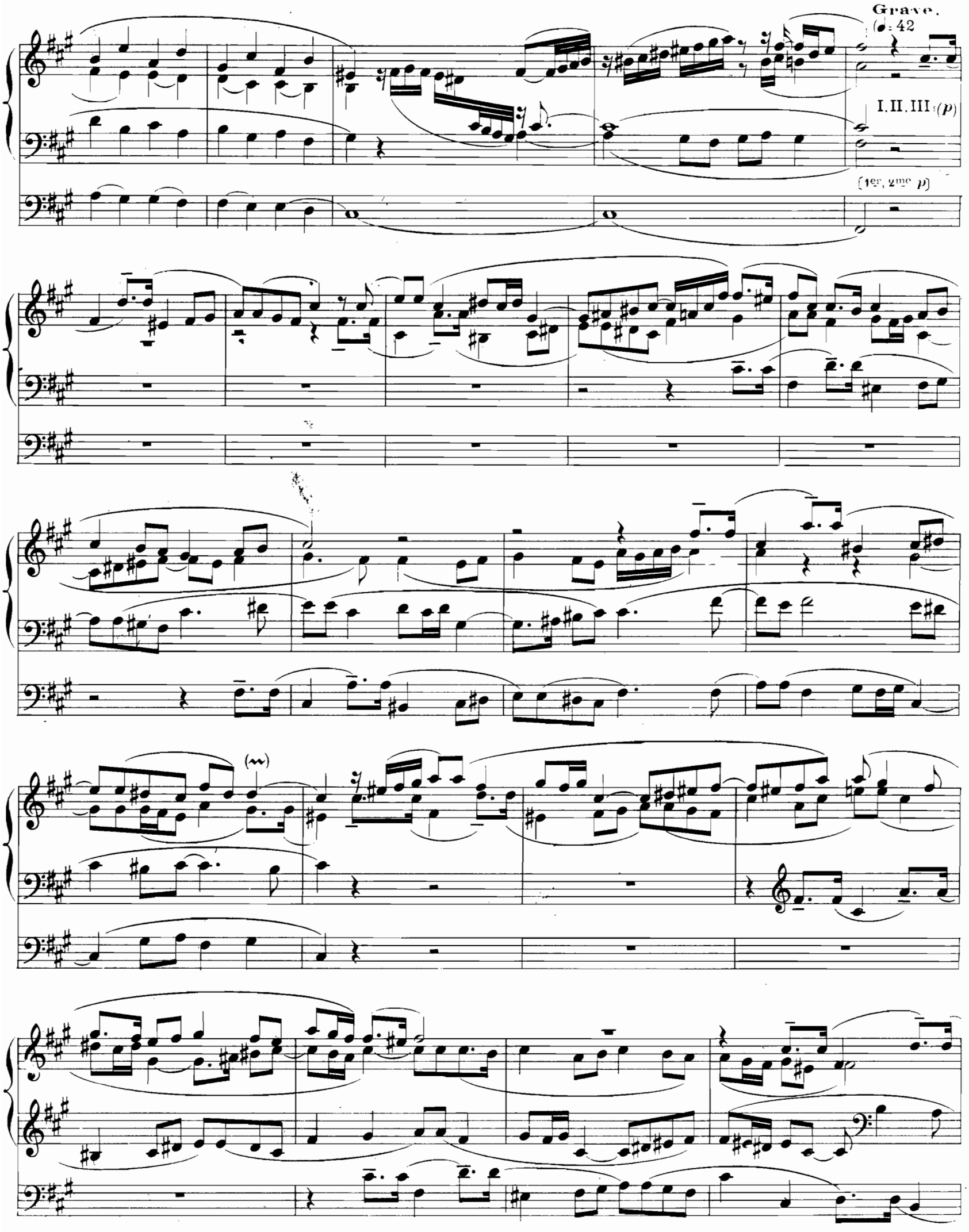
[1er *mf*]

II. III. (*mf*)

(♩ = 54)

I. II. III. (*mf*)

[1er, 2me *mf*]


Grave.
(♩= 42
I. II. III (p)
(1er, 2me p)

(Vivace. (♩ = 92)

I. II. III. (*f*)

[1er, 2me *f*]

(♩ = 69)

I. II. III. *(ff)*

(1st, 2nd) *ff*

(tr)

(♩ = 84)

(♩ = 88)

(♩ = 92)

I. II. III. *(fff)*

[1er, 2me *fff*]

tr

XIII. Prélude et Fugue.

(♩ = 76)

[1er, 2me *f*]

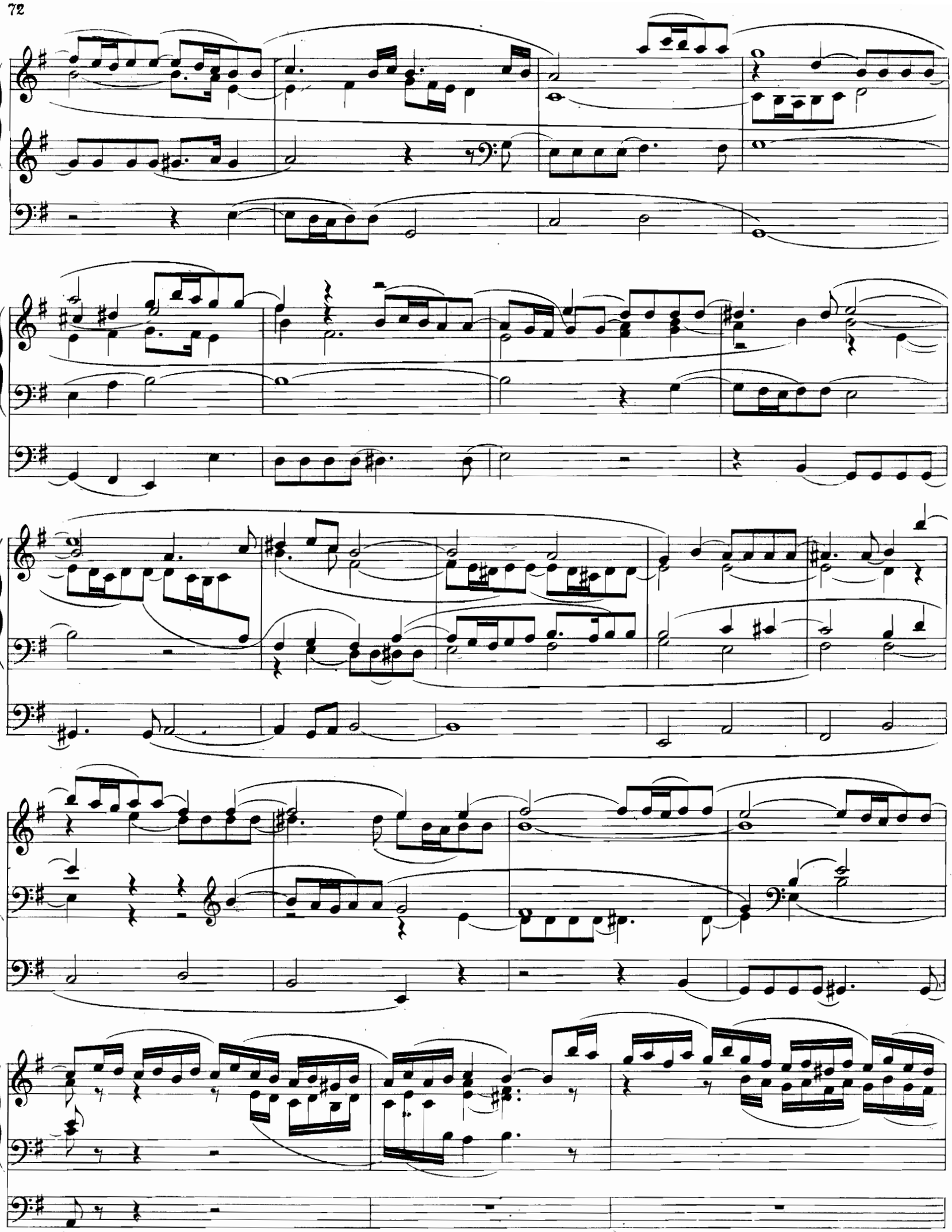
I. II. III. (*f*)

(*tr*)

(♩ = 100)

I. II. III. (*ff*)

[1er, 2me, *ff*]



[1er, 2me *mf*]

I. II. III (*mf*)

Adagio.

[1er, 2me *p*]

I. II. III. (*p*)

(♩ = 100)

[1er, 2me *f*]

I. II. III. (*f*)

XIV. Prélude et Fugue.

(♩ = 50)

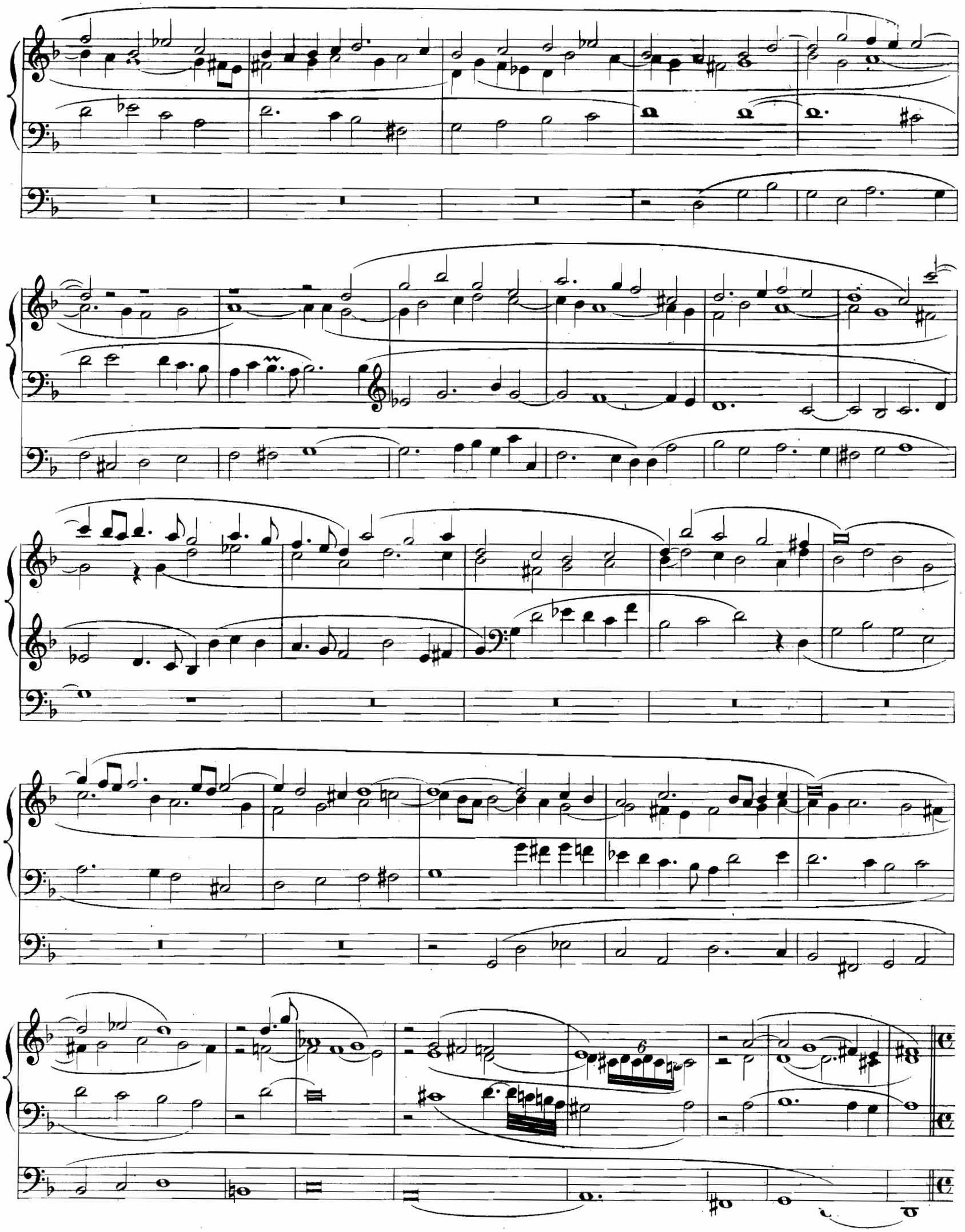
[3me *mf*]

II. III. (*mf*)

(♩ = 92)

I. II. III. (*mf*)

(1er, 2me *mf*)



Allegro. (♩ = 108)

I. II. III. (*f*)

[1er, 2me *f*]

Largo. (𝅗𝅥 = 54)

I. II. III. (*mf*)

[1er, 2me *mf*]

tr

(♩ = 60)

(tr)

I. II. III. (*f*)

[1er, 2me *f*]

XV. Prélude et Fugue.

(♩ = 69)

[1er, 2me *mf*]

I. II. III. (*mf*)

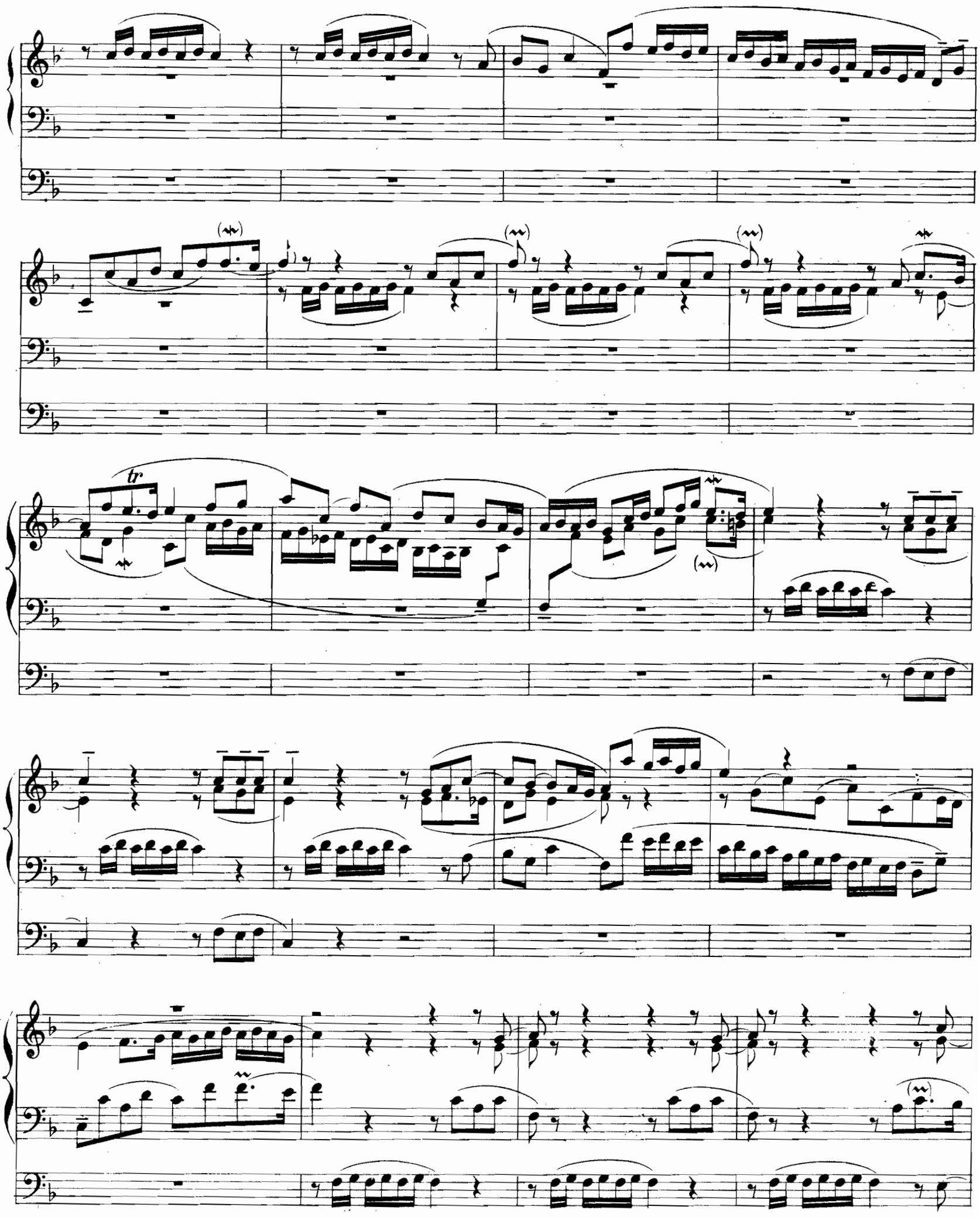
I. II. III. (*p*)

[*p* 2e *p*]

(♩ = 100)

II. III. (*f*)

[2me *f*]


tr

[1er, 2me *f*]

I. II. III. (*f*)

[2me *f*]

II. III. (*f*)

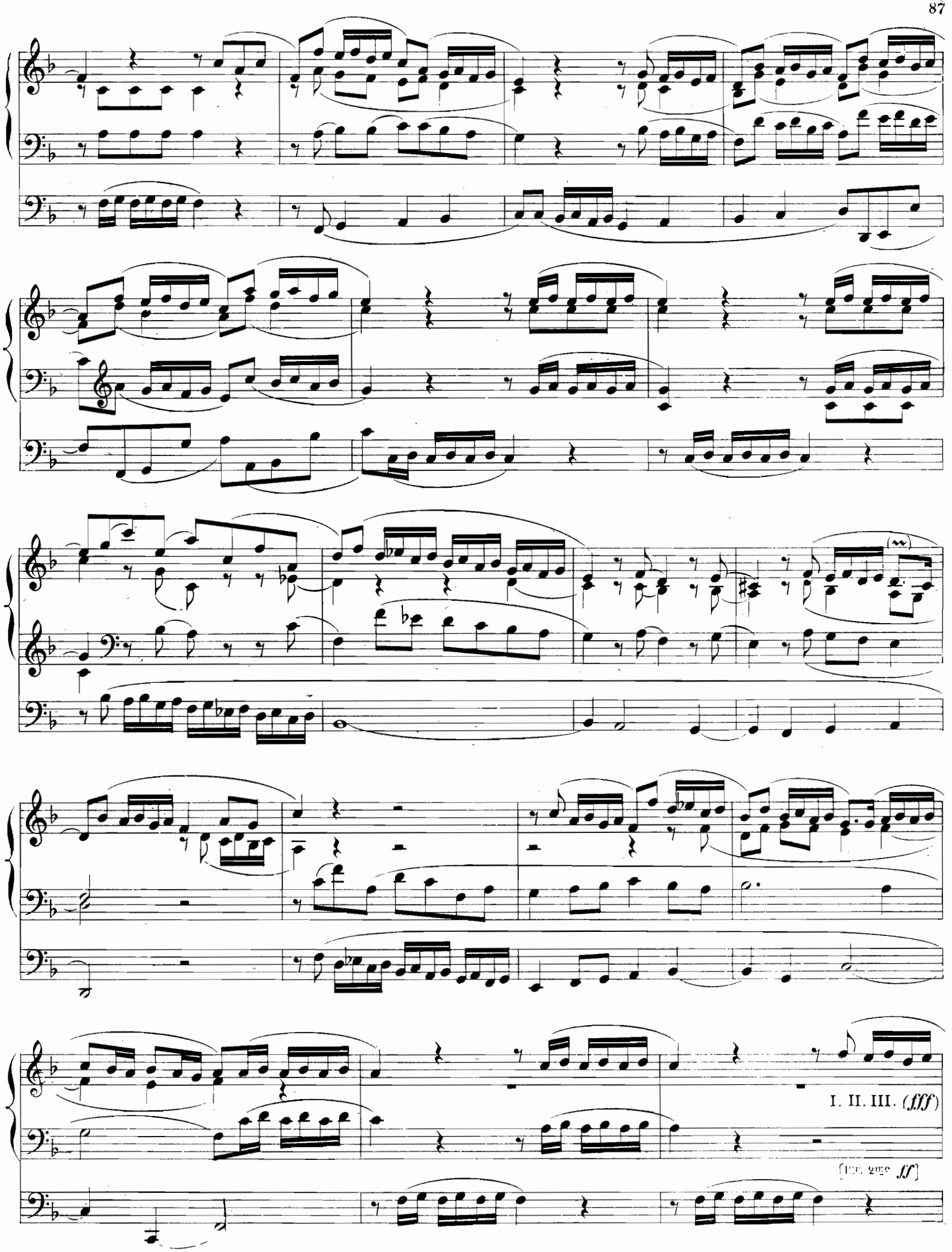
I. II. III. *(f)*

I. II. III. *(ff)*

[1er, 2me *f*]

I. II. III. *(ff)*

[1er, 2me *ff*]


I. II. III. (fff)
[1er, 2me ff]

senza rigore

XVI. Prélude et Fugue.

(♩ = 63)

MANUAL.

II. III. *(f)*

[2me *f*]

(1)

[2me *mf*]

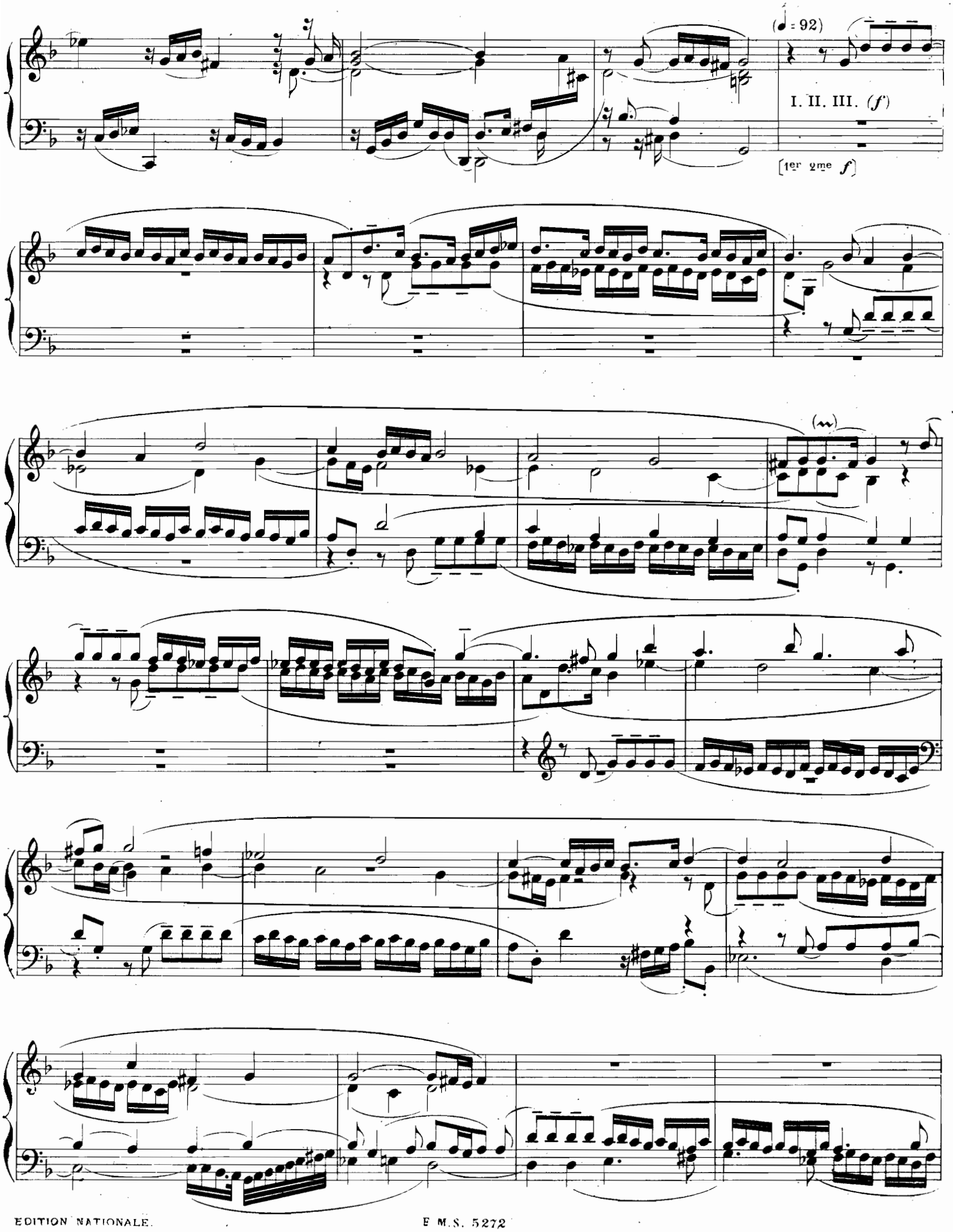
III. *(f)*

(1) Lever l'accord au 4m Temps

(♩ = 80)

II. III. (*f*)

[une *f*]


(♩ = 92)
I. II. III. (f)
[1er 2me f]

senza rigore.

a Tempo.

(tr)

senza rigore.

a Tempo.

senza rigore.

(Ped.)

(♩. = 112)

II. III. *(f)*

[2me *f*]

II. III. *(ff)*

[2me *ff*]

lier la partie intérieure.

[2me *fff*]

II. III. *fff*

(♩ = 100)

I: (*f*) II. III. (*fff*)

I (*ff*) II. III. (*fff*)

I. II. III. (*fff*)

XVII. Fugue.

(♩ = 132)

(1)

III. (*f*)

[2me *p*]

[2me]

toujours III. (*f*)

II. (*mf*) III. (*f*) [1er *p*]

[2me]

toujours III. (*f*)

I. (*p*) [1er] II. (*mf*) III. (*f*)

[2me *mf*]

II. III. *f*

[2me *mf*]

(1) Il importe d'avoir, pour l'exécution de ce petit chef d'œuvre, un staccato extrêmement nerveux, *tres serré*. Raidir le poignet, et observer toujours la loi de la double articulation. J'indique une régistration en harmonie avec l'esprit du temps.
Si l'organiste commet, sciemment, un anachronisme, en faisant le moderne <, qu'il veuille bien modifier ma palette en conséquence.

III. (*f*)

toujours III. (*f*)

II. III. (*f*) [1er *mf*]

[1er, 2me *mf*]

I. II. III. (*f*)

[1er, 2me *mf*]

[1er, 2me *f*]

I. II. III. (*ff*)

[1er, 2me *ff*]

I. II. III. (*fff*)

(1)

(Ped.)

ad libitum.

6

[1er, 2me *fff*]

(1) Il est très difficile de résister à la tentation de mettre, ici, *toutes voiles dehors*... Si l'on succombe aux séductions de "*l'artillerie moderne*" il sera nécessaire de transposer la partie manuelle à l'8ve supérieure.

XVIII. Fugue.

(♩ = 63)

[2me *mf*]

III. (*f*)

[2me *f*] III. (*ff*)

III.
(*fff*) [2me *ff*]

II.(*f* III.(*fff*)

[2me *fff*]

III. (*f*)

[2me *ff*]

[1er *mf*, 2me *ff*]

II. III. (*f*)

L' istesso Tº

I.II.III. *(f)*

[1er *f*, 2me *ff*]

XIX. Fugue.

(♩. = 92)

III.(*mf*)

[2me *f*]

III.(*f*)

[2me *ff*]

III. (*ff*)

[2me *fff*]

(*fff*)

[1er, 2me *ff*]

II.(*f*) III. (*fff*)

[1er *f*, 2me *fff*]

II. (*ff*) III. (*fff*)

[1er *ff*
2me *fff*]

II.
III.(*fff*)

XX. Toccata.

(♪= 126)

MANUAL.

[1er, 2me *ff*]

I. II. III. (*ff*)

PEDAL.

(♩.= 80)

I. II. III. (*mf*)

[1er, 2me *mf*]

(♩. = 69)

1er 2me *f*

rit.

I. II. III. (*f*)

(♩ = 69)

(♩ = 80)

[2me *f*]

II. III. (*ff*)

(*tr*)

III. *(f)*

I. II. III. *(f)*

[1er, 2me *f*]

I. II. III. (*mf*)

[1er, 2me *mf*]

(♩. = 108)

III (*f*)

rall.

[2me *f*]

(♩ = 50)

II. III. (*f*)

[1er, 2me *f*]

(♩. = 96)

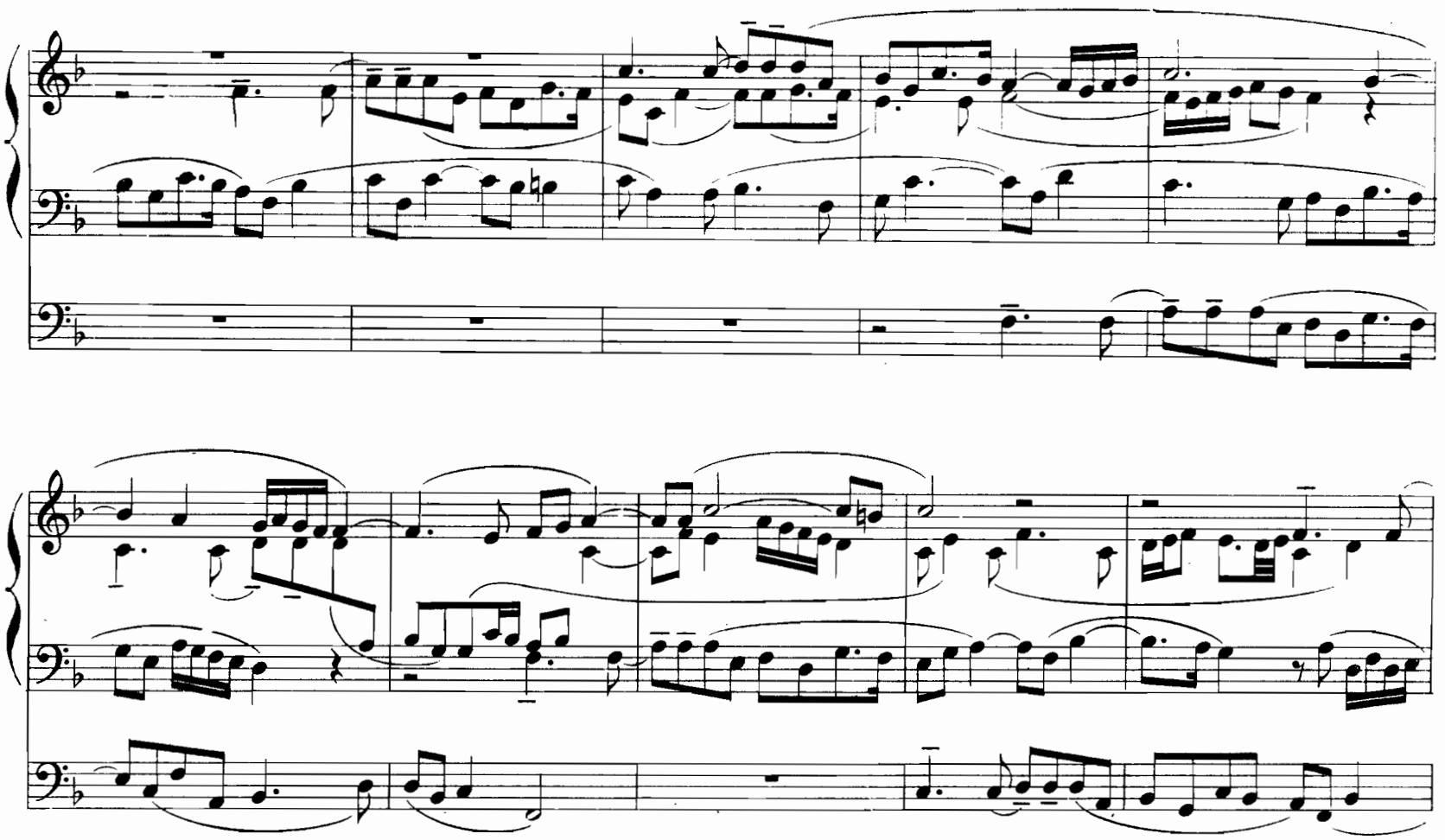
III. (*f*)

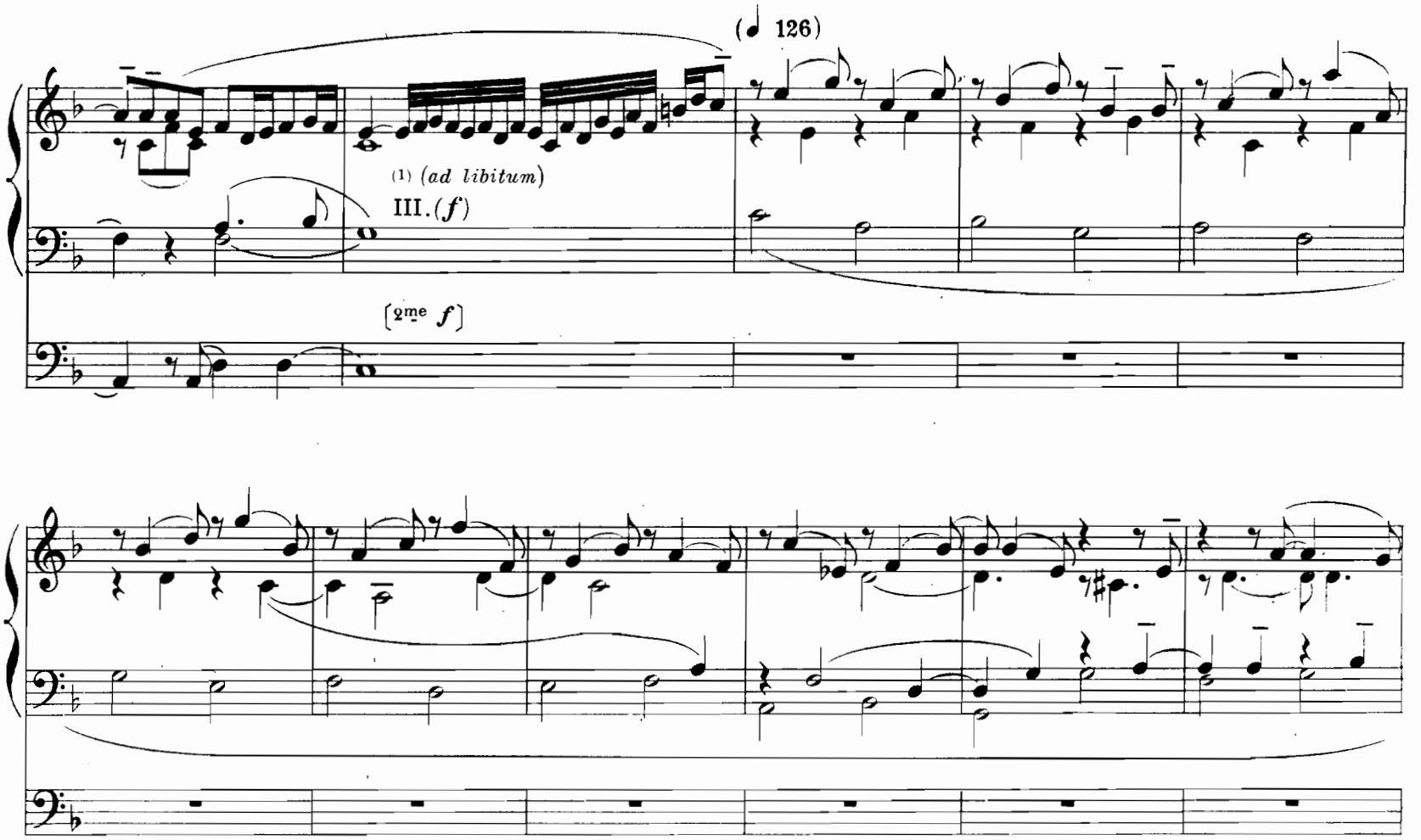
[2me *f*]

(♩. = 96)

I. II. III. (*f*)

[1er, 2me *f*]





1: Il est préférable de lever l'accord au 2me temps, on dégagera ainsi l'amusante et capricieuse *"frise"*

(♩= 80)

(♩= 96)

8

(♩= 72)

(1)

I. II. III. (*f*)

[1er, 2me *f*]

(♩= 80)

[1er, 2me *ff*]

I. II. III. (*ff*)

(1) Il faut mieux laisser le trait a découvert.

(1)

1er 2me *fff*

I. II. III. (*fff*)

(1) Il est préférable de ne tenir l'accord que jusqu'à l'amorce du dessin.

XXI. Toccata.

(♩ = 96)

[1er, 2me *f*]

I. II. III. (*f*)

(♩ = 69)

III. (*f*)

[9me *f*]

(♩= 96)

[1er, 2me *mf*]

II. III. *(mf)*

I. II. III. *(mf)*

(♩= 88)

I. II. III. *(f)*

[1er, 2me *f*]

I. II. III. (*ff*)

[1er, 2me *ff*]

(tr)

I. II. III. *(fff)*

XXII. Toccata.

(♩=80)

[1er, 2me *f*]

I. II. III. (*f*)

[2me *f*]

tr

II. III (*f*)

(♩ = 66)

(♩ = 80)

I. II. III. *(f)*

1er, 2me *f*

tr

tr

I. II. III. (*ff*)

(♩ = 92)

XXIII. Toccata.

(♩ = 76)

2me *f*

MANUAL

III. (*f*)

II. III. (*f*)

[2me *mf*]

[1er *p*]

III.

II. III.

[2me]

[1er]

III.

II. III.

(♩ = 63)

I. II. III. (*f*)

[1er, 2me *mf*]

(♩ = 76)

XXIV. Canzonnette.

(♩ = 108)

II. III. (*ff*)

[1er, 2me]

[1er, 2me *f*]

I. II. III. (*f*)

(♩. = 76)

〔1er, 2me *mf*〕

I. II. III. (*mf*)

XXV. Canzonnette.

(♩=76)

II. III. *(mf)*

[1er, 2me *mf*]

(♩ = 96)

I. II. III. (*mf*)

[1er, 2me *p*]

(♩ = 76)

(♩ = 84)

(Ped.)

I. II. III. (*f*)

[1er, 2me *mf*]

(tr)

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