J.S. Bach
(1685-1750)

Suite pour Orchestre N°1
BWV 1066

- Ouverture
- Courante
- Gavotte I, II
- Forlane
- Menuet I, II
- Bourrée I, II
- Passepied I, II

Transcription pour orgue

réalisée par Emmanuel Legrand (2017)

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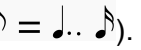
Avant-propos

Tout organiste qui entend le début de l'Ouverture se dit que cela doit très bien sonner à l'orgue. J'ai donc essayé, et finalement transcrit toute la suite. La partie fuguée de l'Ouverture se révèle techniquement difficile, le reste est plus abordable.

Dans les très nombreux passages tutti, de l'Ouverture comme des danses qui suivent, l'écriture est en réalité à quatre voix. A l'exception de la Forlane, où j'ai dû simplifier considérablement la partie d'alto, je les ai conservées telles quelles et réparties à l'orgue de la manière suivante:

- hautbois 1 et 2, violon 1, à l'unisson: 1e portée, voix du dessus
- violon 2: 1e portée, voix du dessous
- alto: 2e portée
- basson et basse du continuo: pédalier

et ce même dans les cas où les voix se croisent. Les notes de la 2e portée sont donc au dessus de celles de la 1e portée quand l'alto est au dessus des violons et hautbois (ex.: Ouverture mes. 39, Bourrée mes. 2,…), en conservant ainsi la trace de l'écriture polyphonique de Bach.

Dans l'ouverture, les rythmes pointés typiques ont été notés selon l'habitude baroque (). Dans les passages en trio, les solos du basson sont à la main gauche, contrairement aux tutti.

La transcription est réalisée à partir de l'édition de la Bach Gesellschaft (Breitkopf und Härtel, 1885) réimprimée par Dover Publications (1976), disponible sur le site imslp.org.

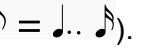
Foreword

Any organist hearing the beginning of the Ouverture feels that it should sound very nice on the organ. So I've tried, and finally transcribed the whole suite. The Ouverture fugal section turns out to be technically difficult, while the rest is easier to play.

In the many tutti passages, in the Ouverture as well as in the following dances, the writing is actually four voices. Except for the Forlane where it became necessary to greatly simplify the viola part, the voices are kept and split up in the organ score as following:

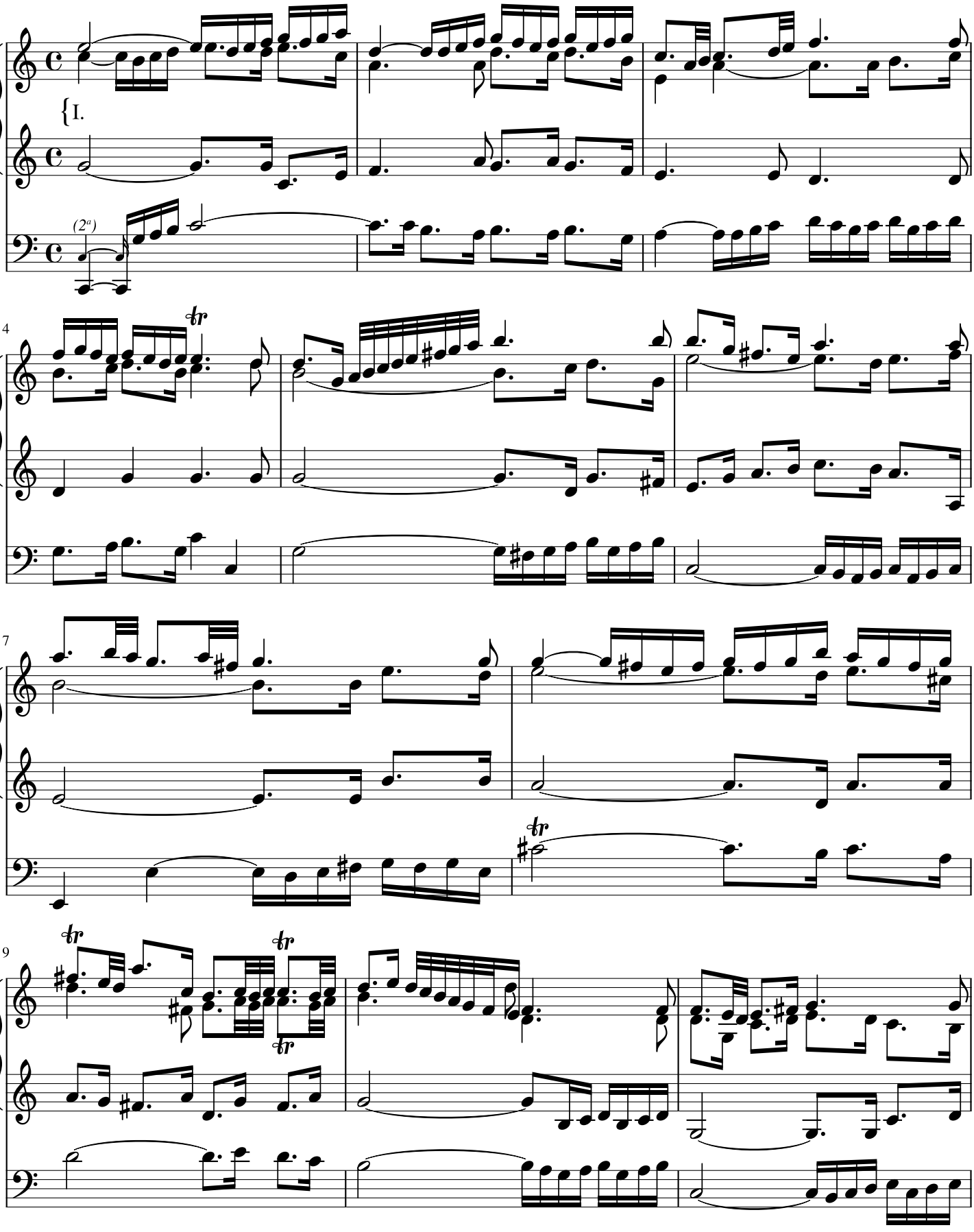
- oboe 1 and 2, violin 1, in unison: 1st staff, upper voice
- violin 2: 1st staff, lower voice
- viola: 2nd staff
- bassoon and continuo bass: pedal

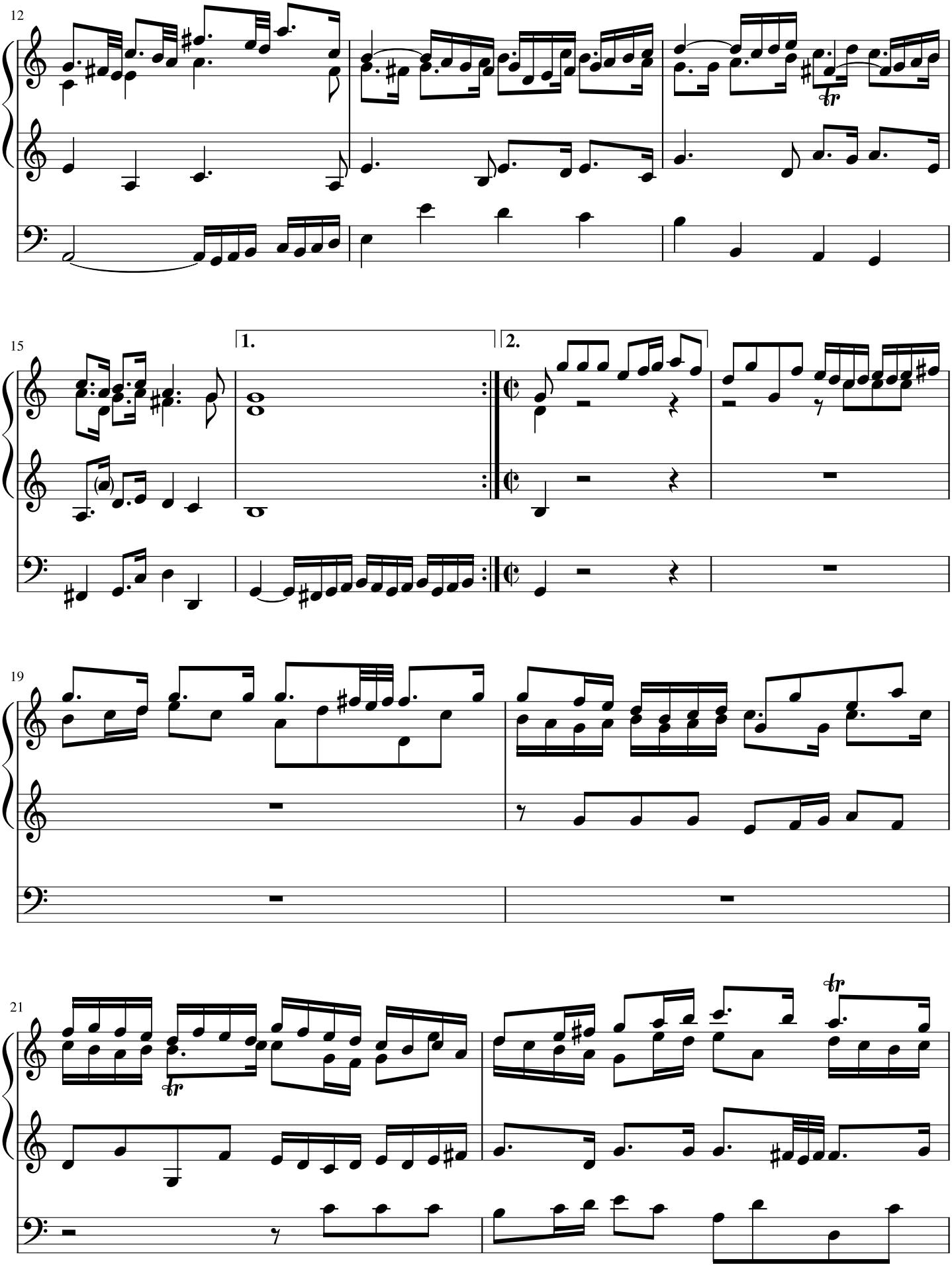
even when voices cross each other. 2nd staff notes are therefore above 1st staff ones when the viola is above violins and oboes (for instance Ouverture bar 39, Bourrée bar 2,…), thus keeping trace of Bach's polyphonic writing.

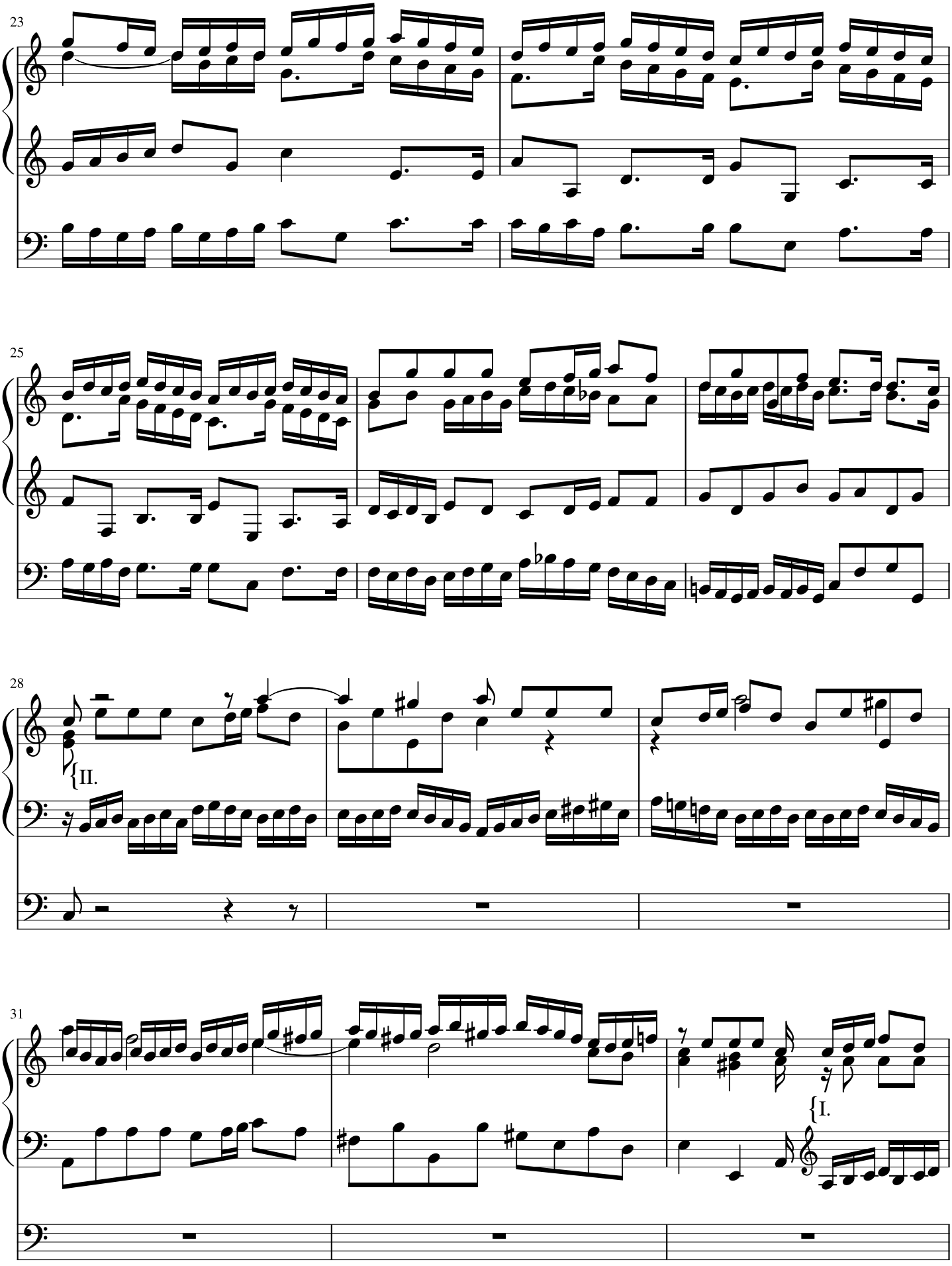
In the Ouverture, the typical dotted rhythms have been noted according to baroque tradition (). Bassoon solos in the trio sections are played in the left hand, contrarily to the tutti sections.

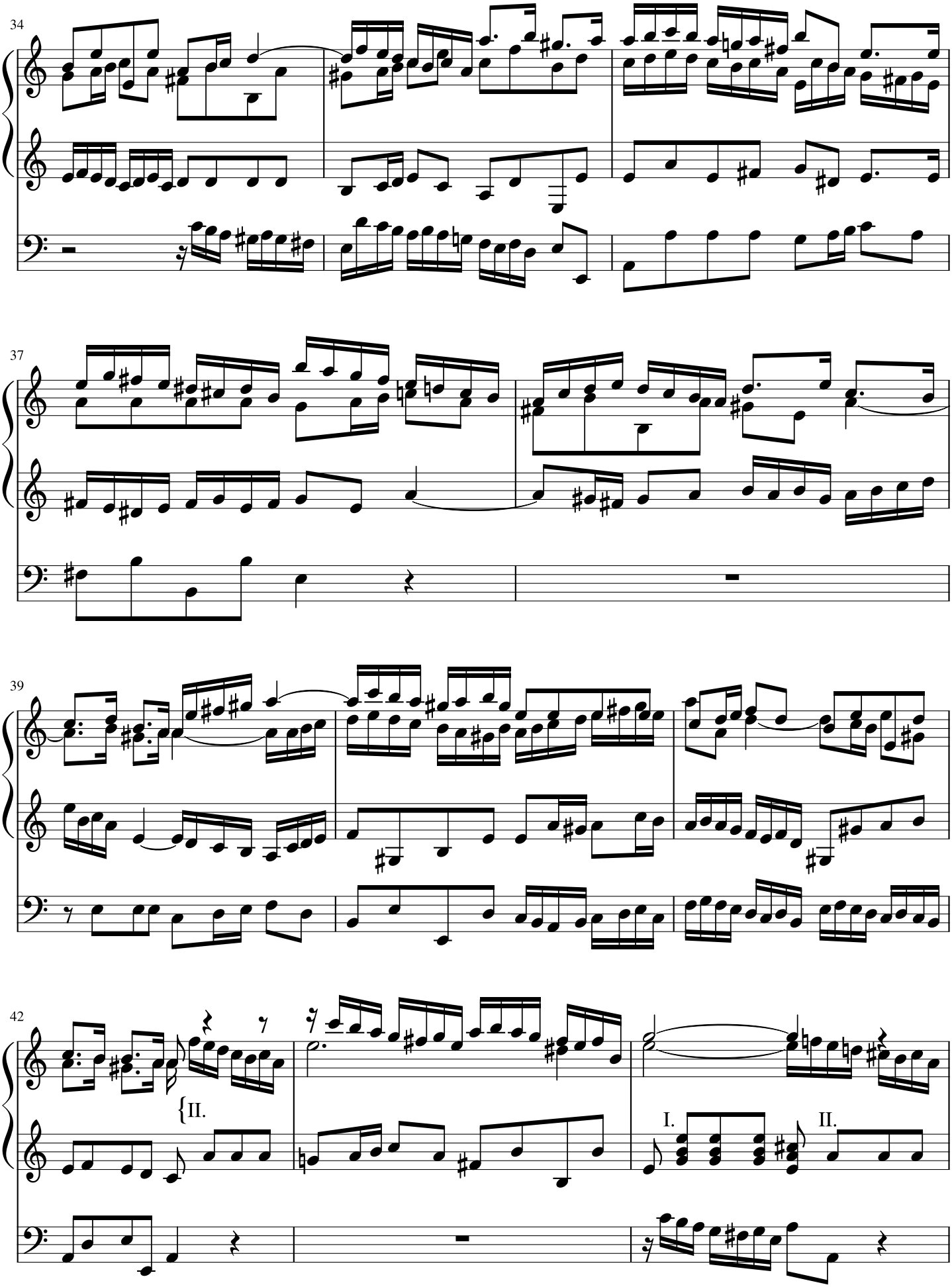
The transcription is based on the Bach Gesellschaft edition (Breitkopf und Härtel, 1885) reprinted by Dover Publications (1976), as available on imslp.org site.

Ouverture




12
15
1.
2.
19
21


23
25
28
II.
31
I.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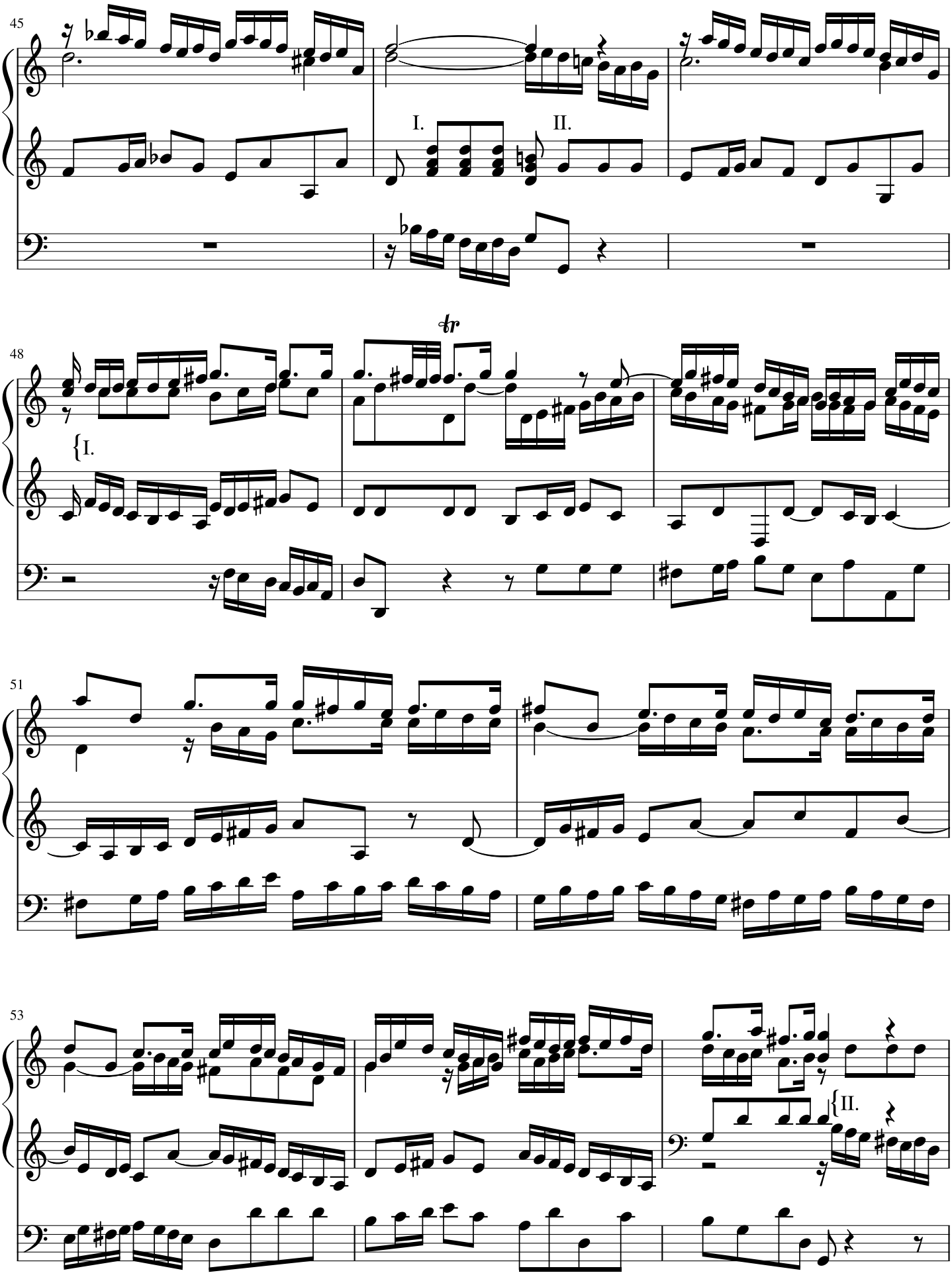
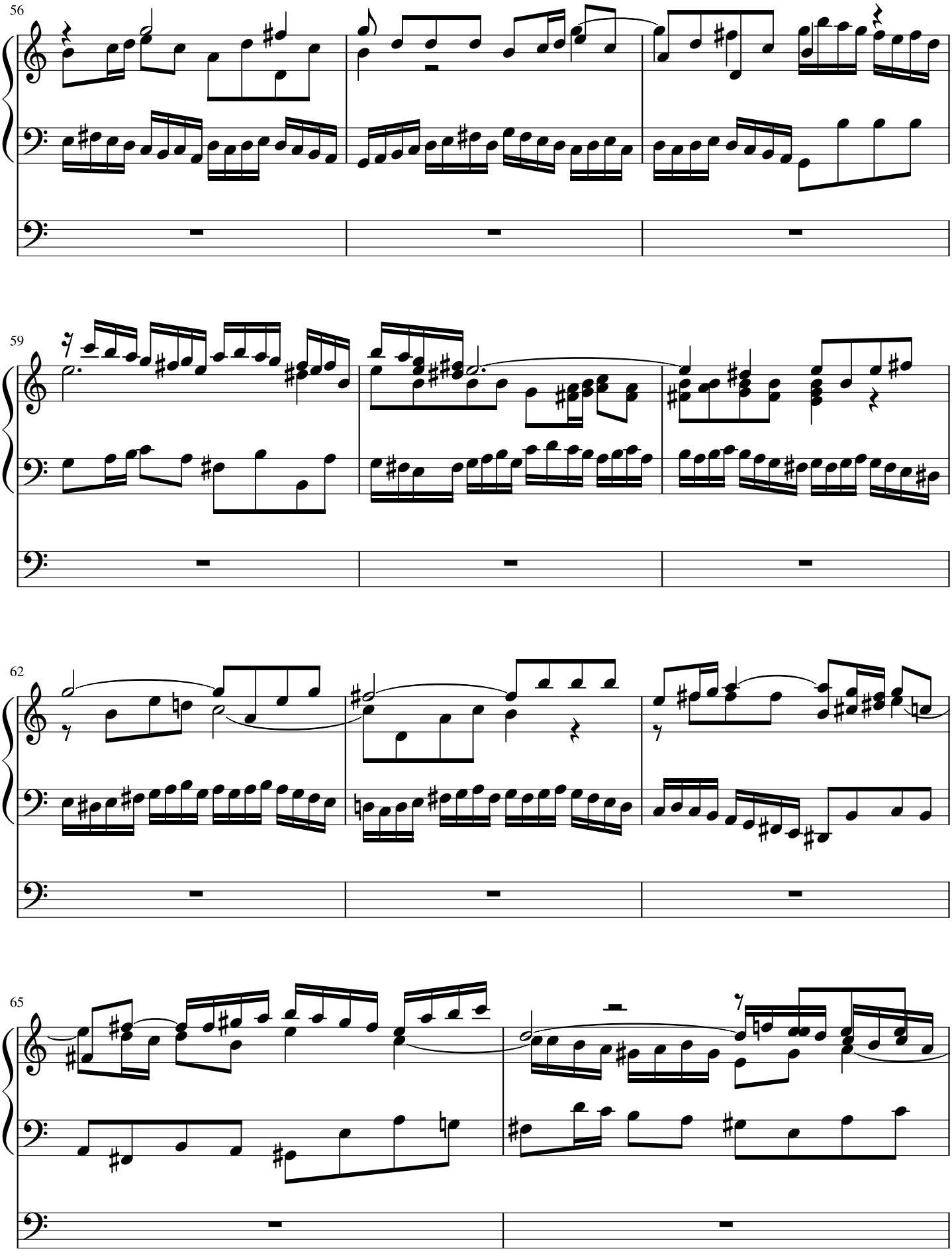
37
39
42
II.
I.
II.


45
I.
II.
48
tr
I.
51
53
II.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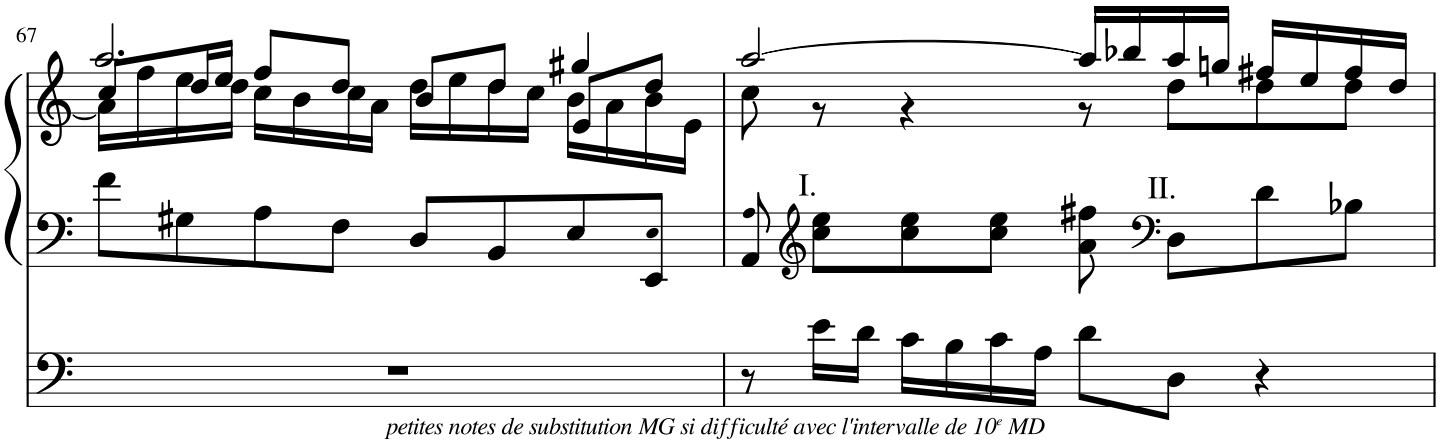
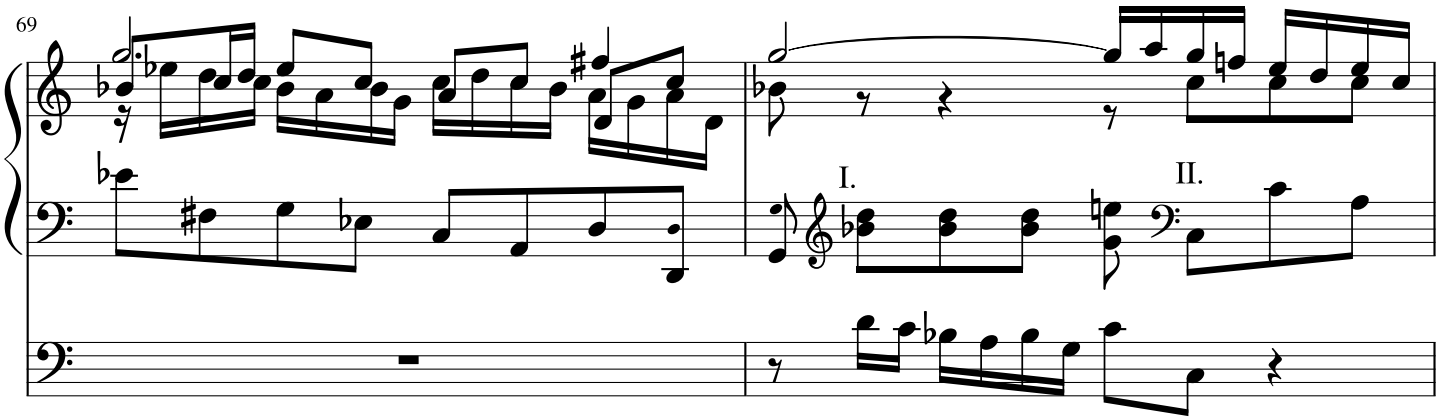
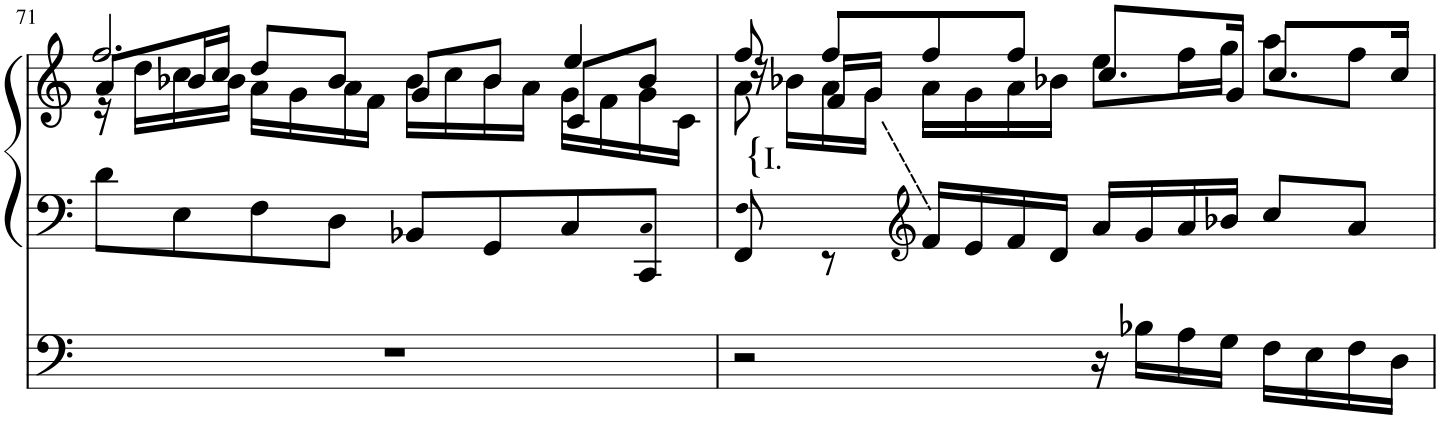
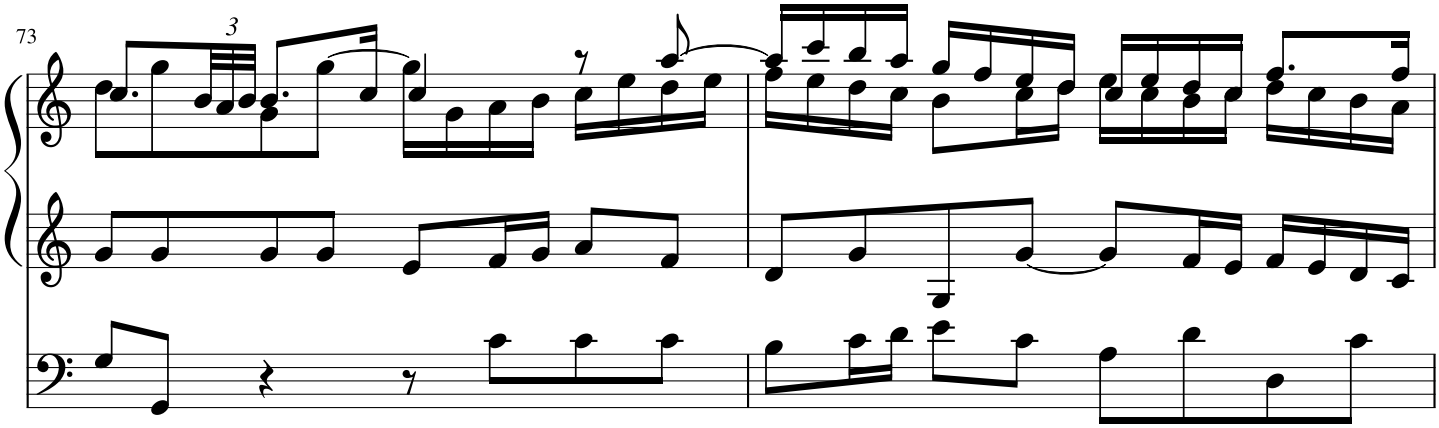
59
62
65

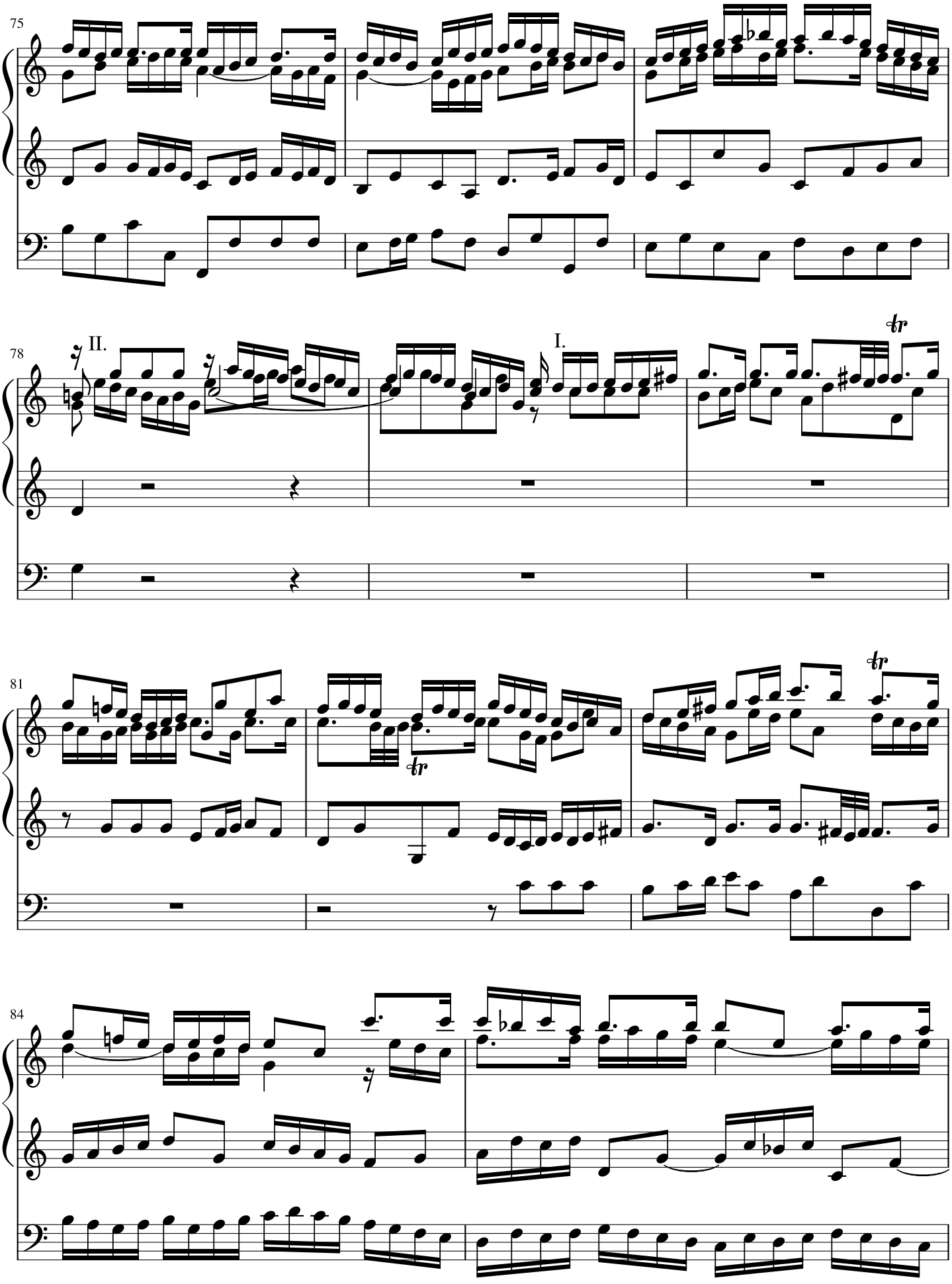


petites notes de substitution MG si difficulté avec l'intervalle de 10e MD
substitute small notes LH in case of problem with the RH 10th interval





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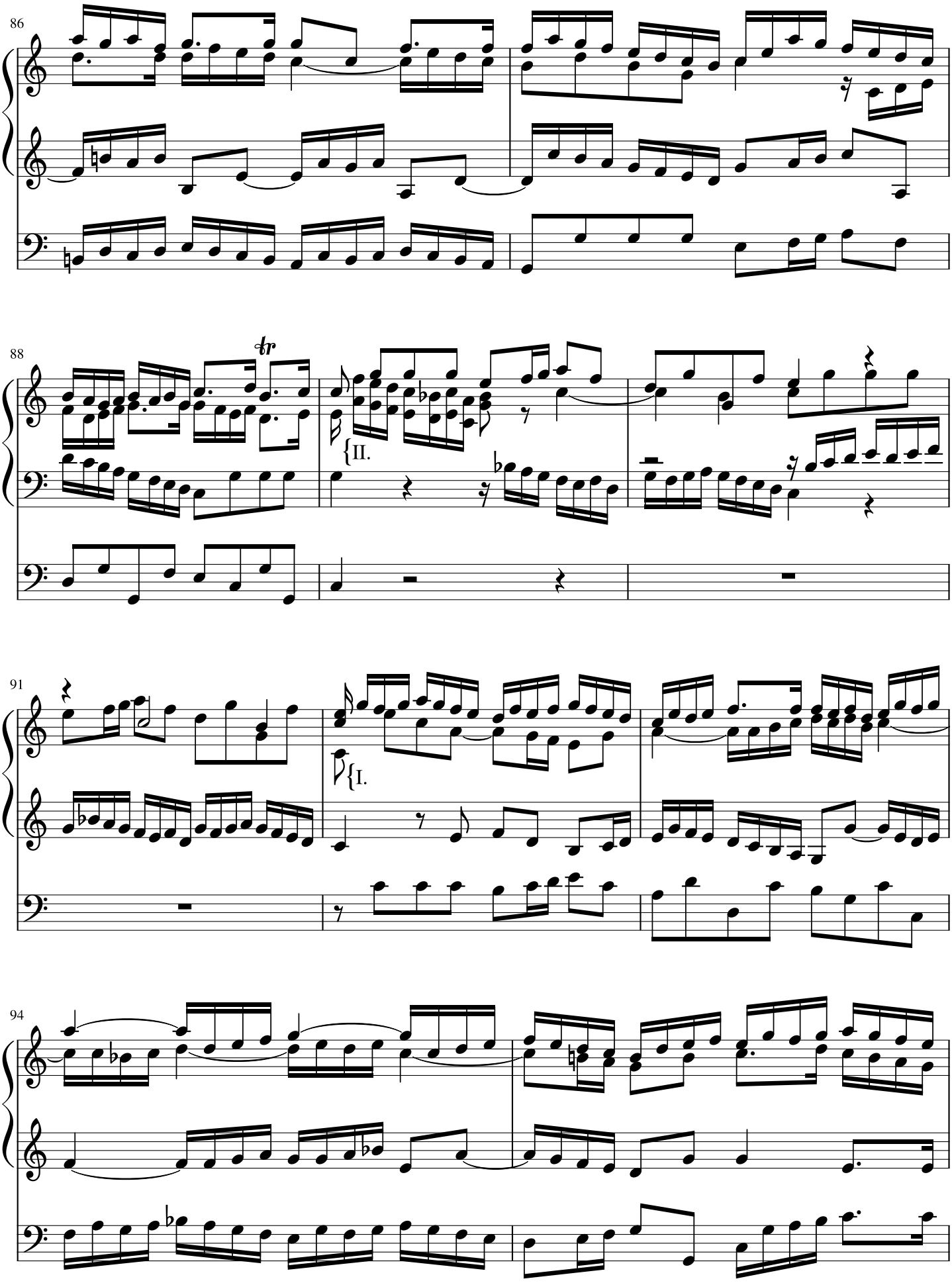
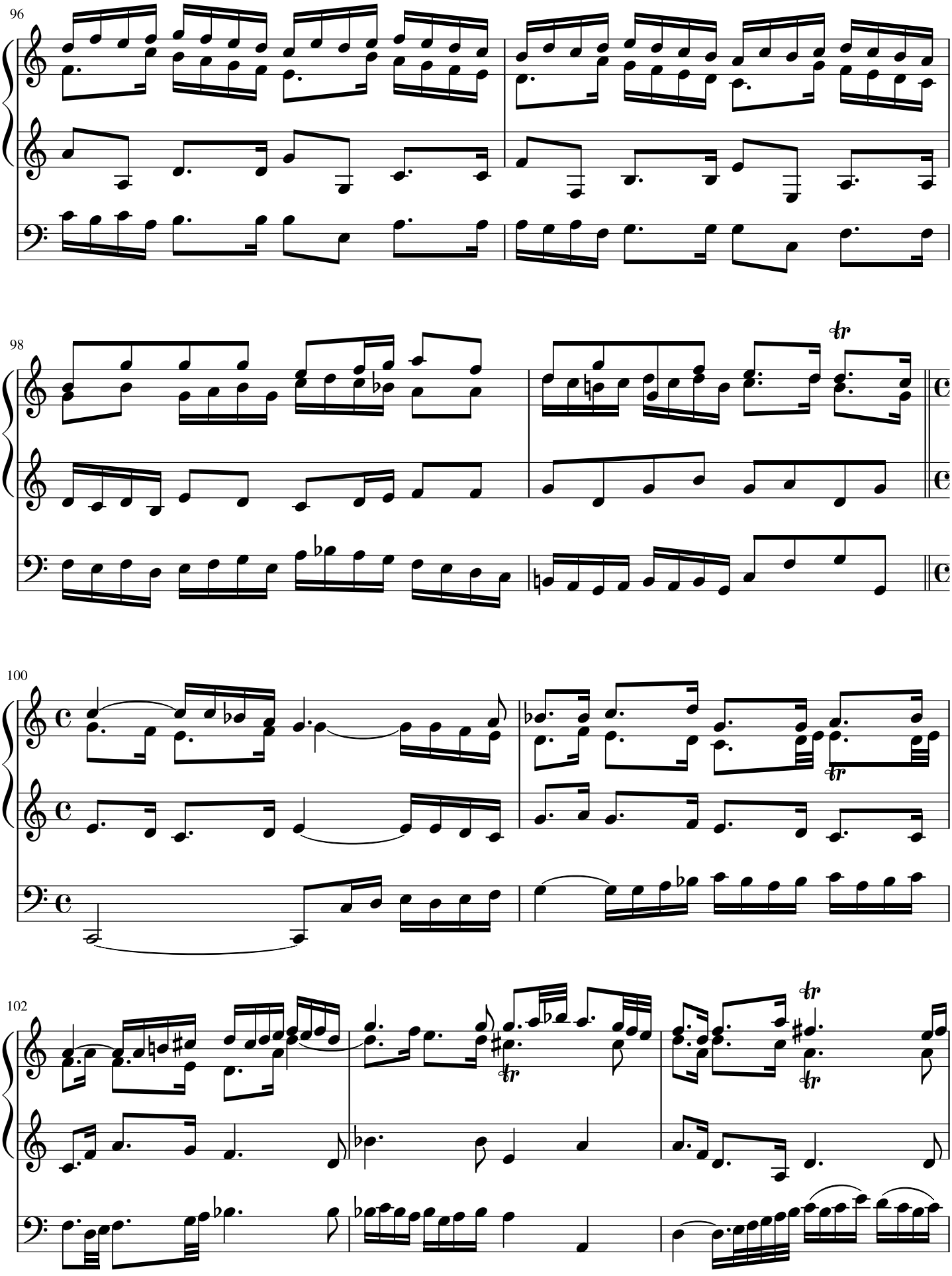
78
II.
I.
81
84


86
88
tr
II.
91
I.
94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98
100
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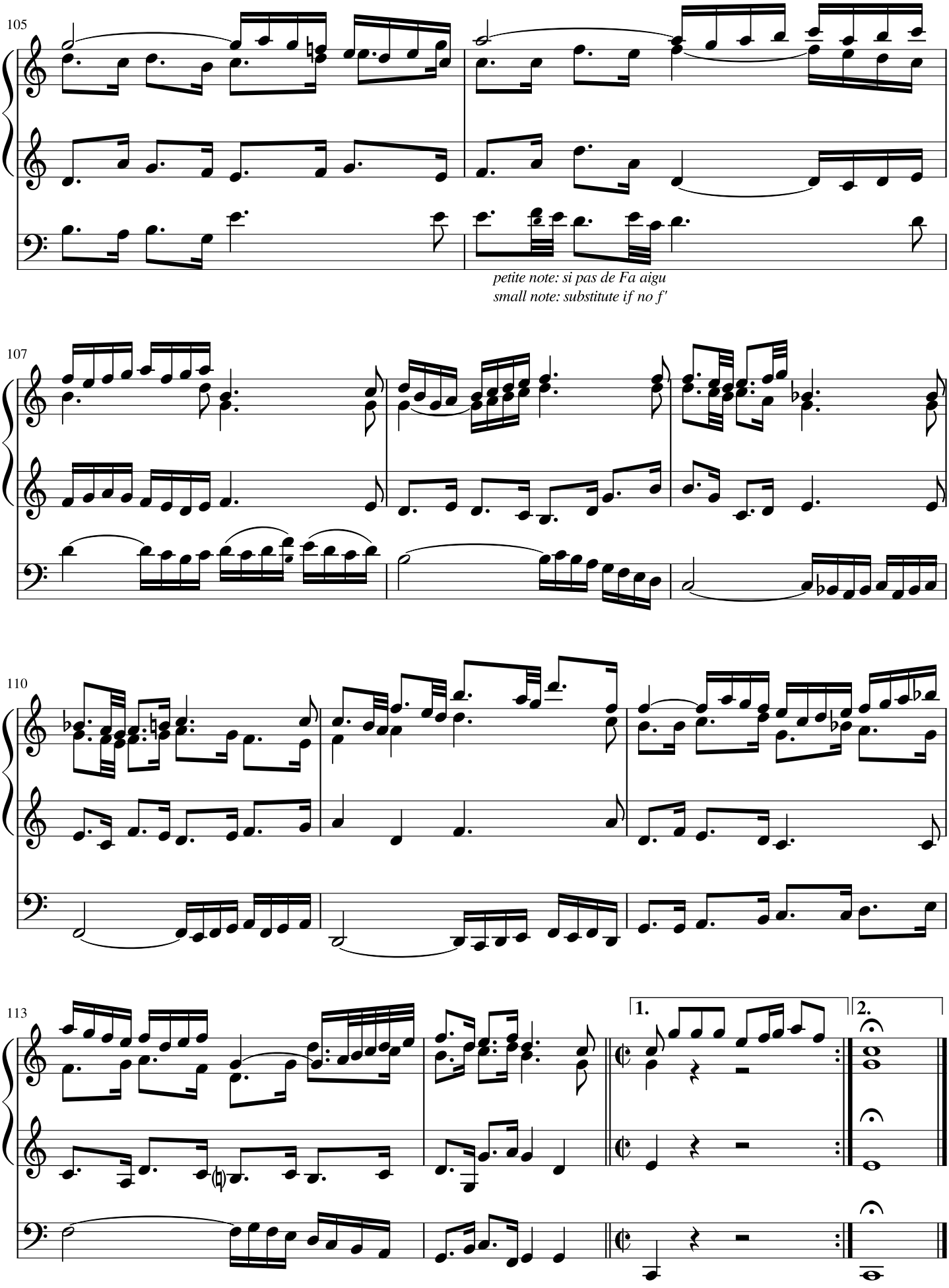
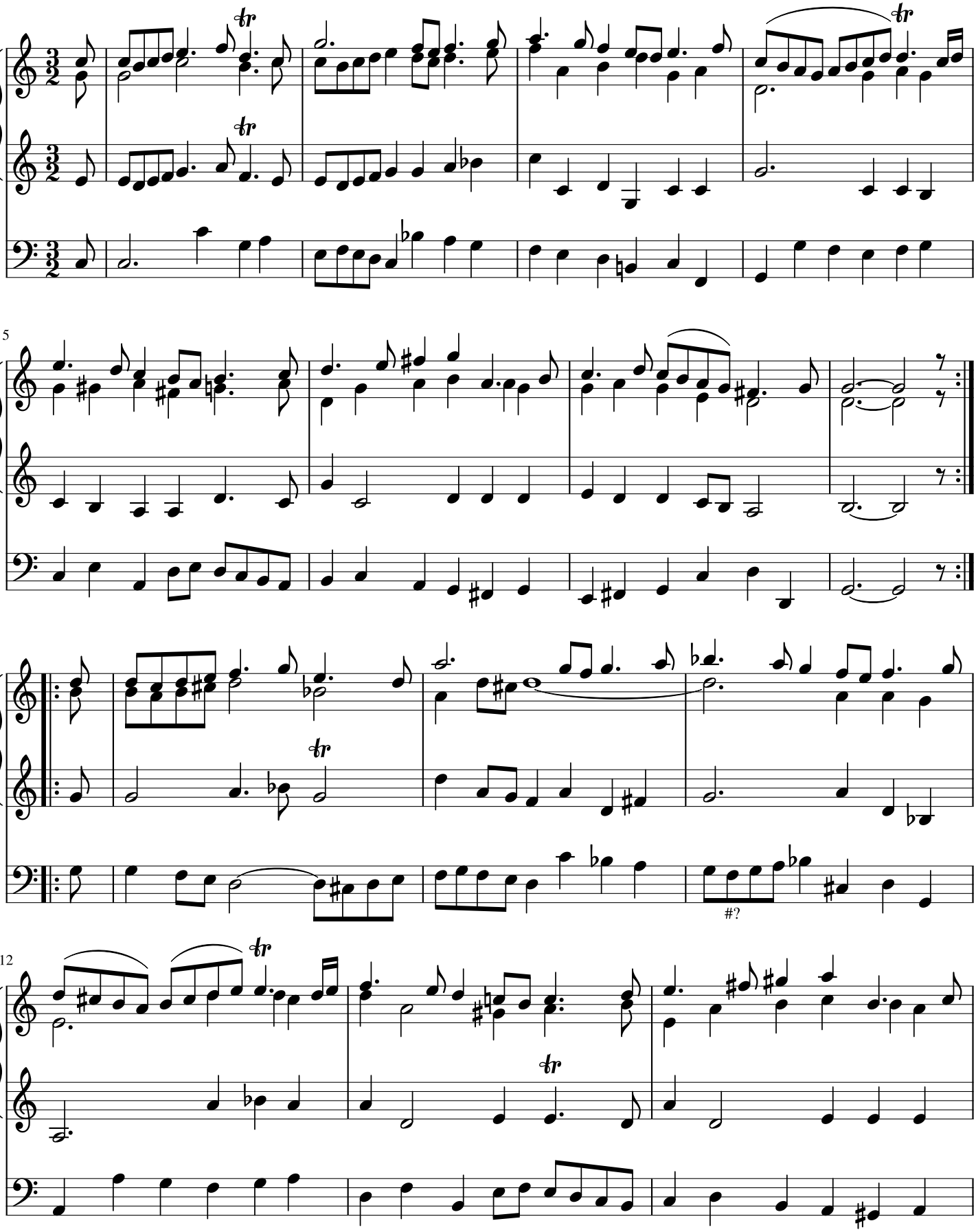
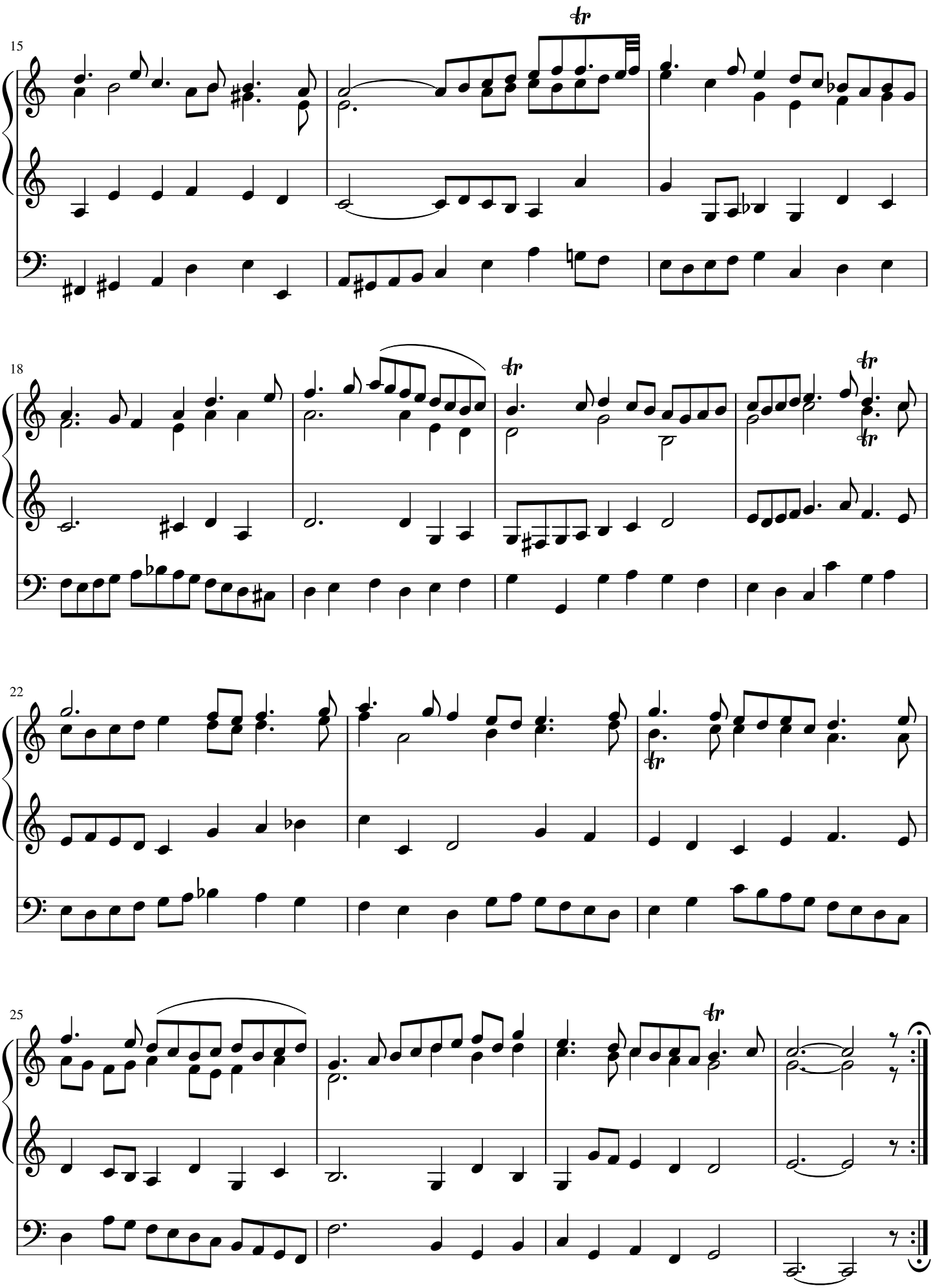

105
petite note: si pas de Fa aigu
small note: substitute if no f'
107
110
113
1.
2.

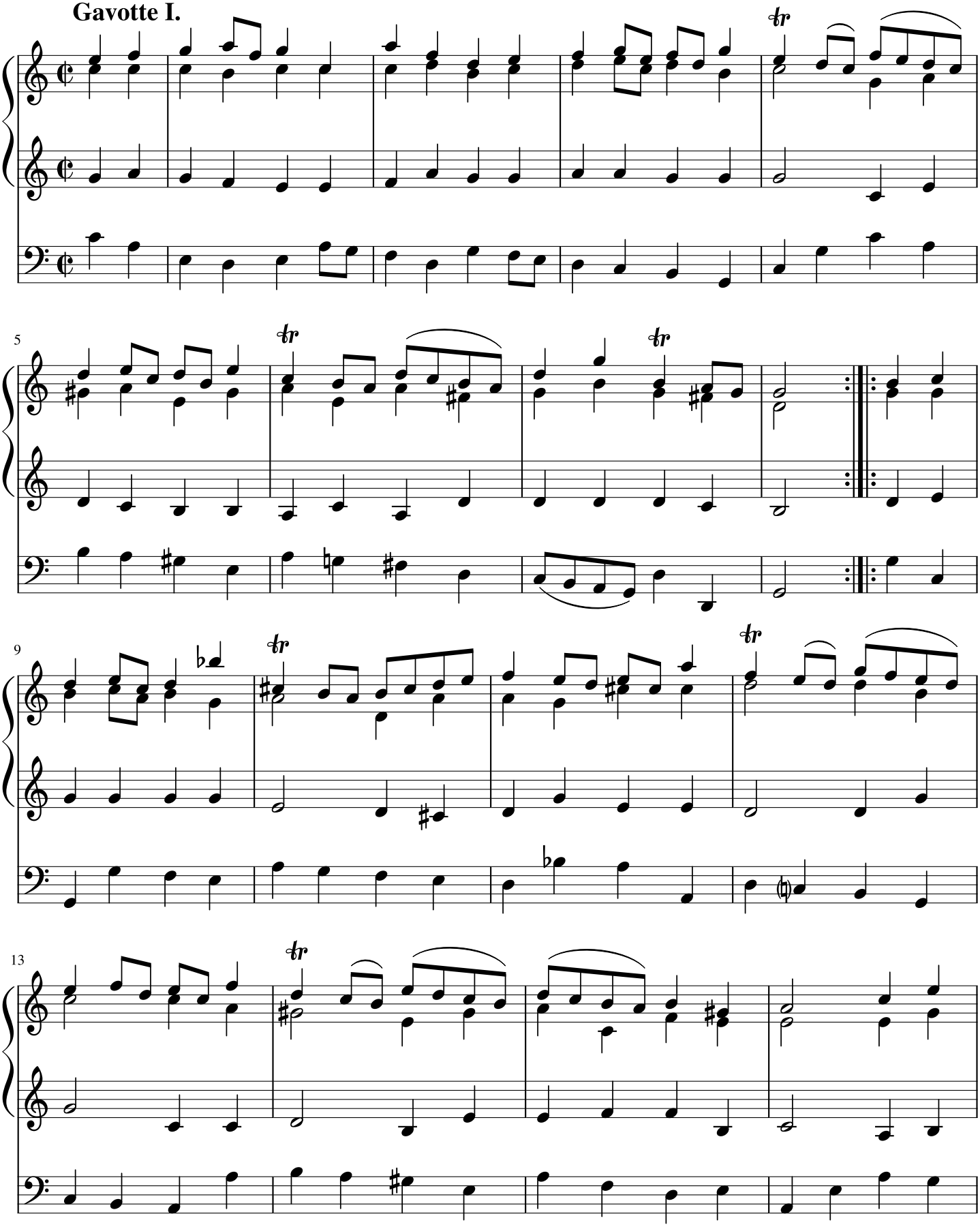
Courante

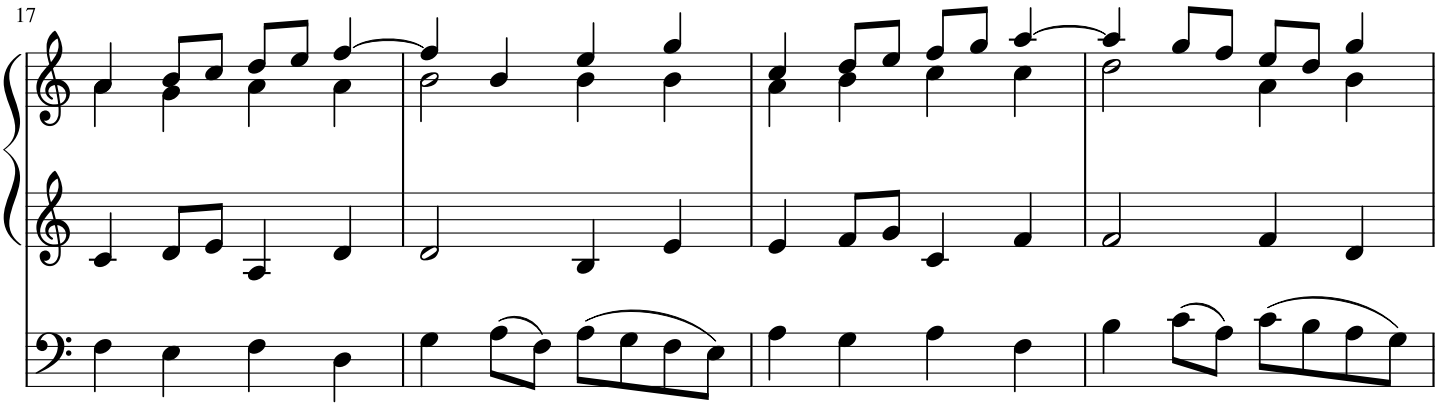



15
tr
18
tr
tr
22
25
tr

Gavotte

I. et II. alternativement

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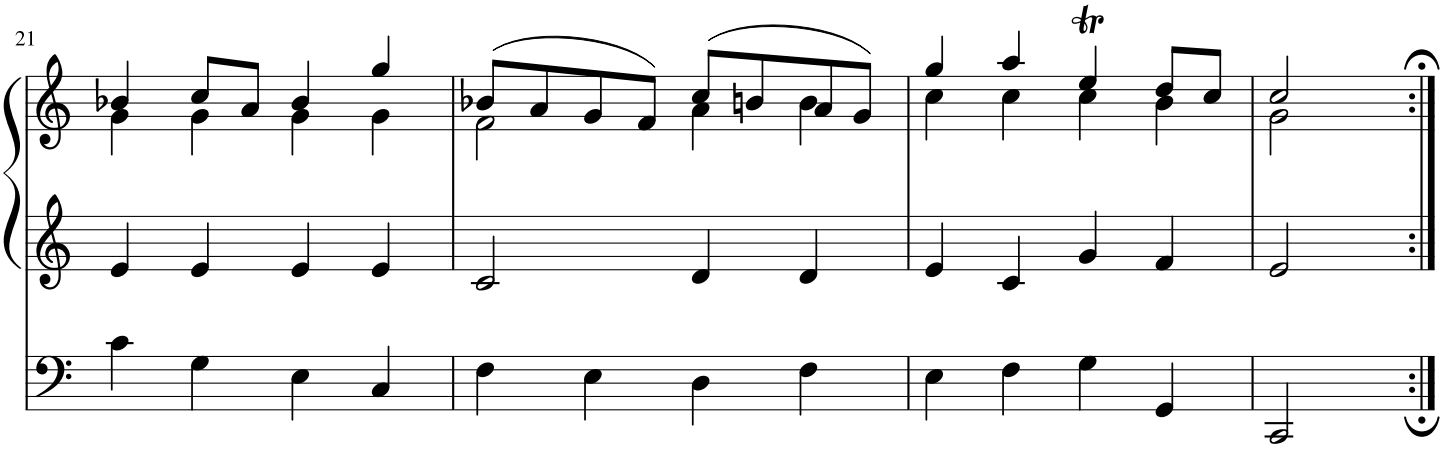
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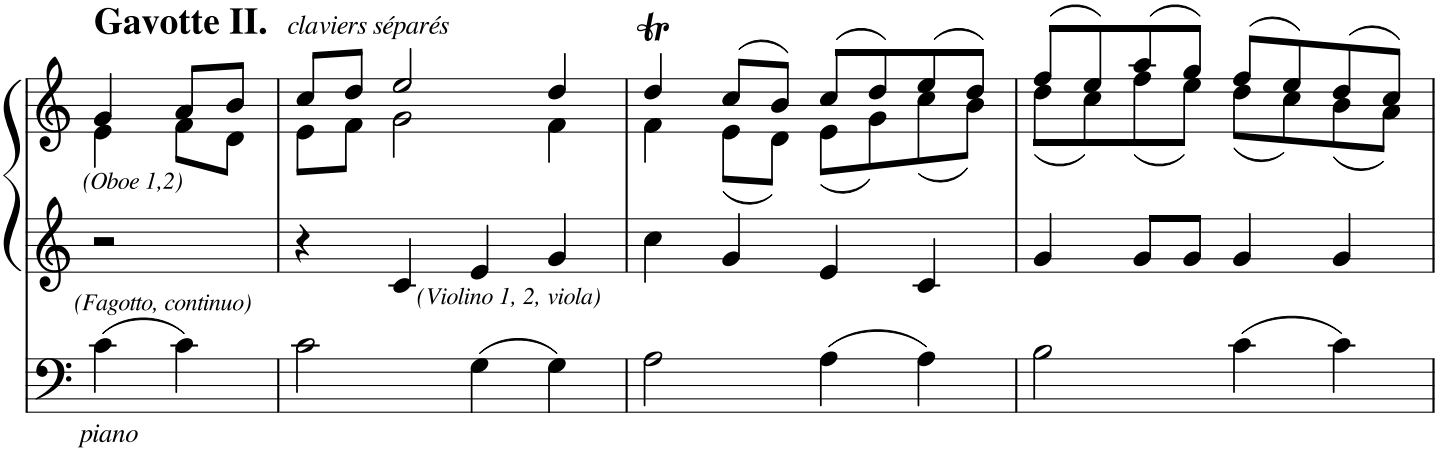
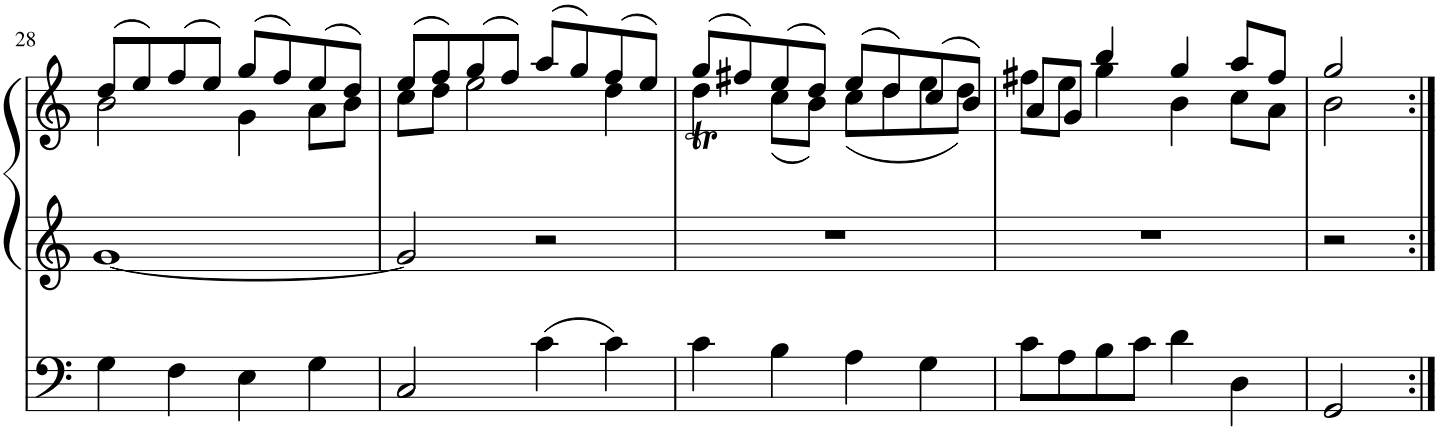
tr


Gavotte II.
claviers séparés
tr
(Oboe 1,2)
(Fagotto, continuo)
(Violino 1, 2, viola)
piano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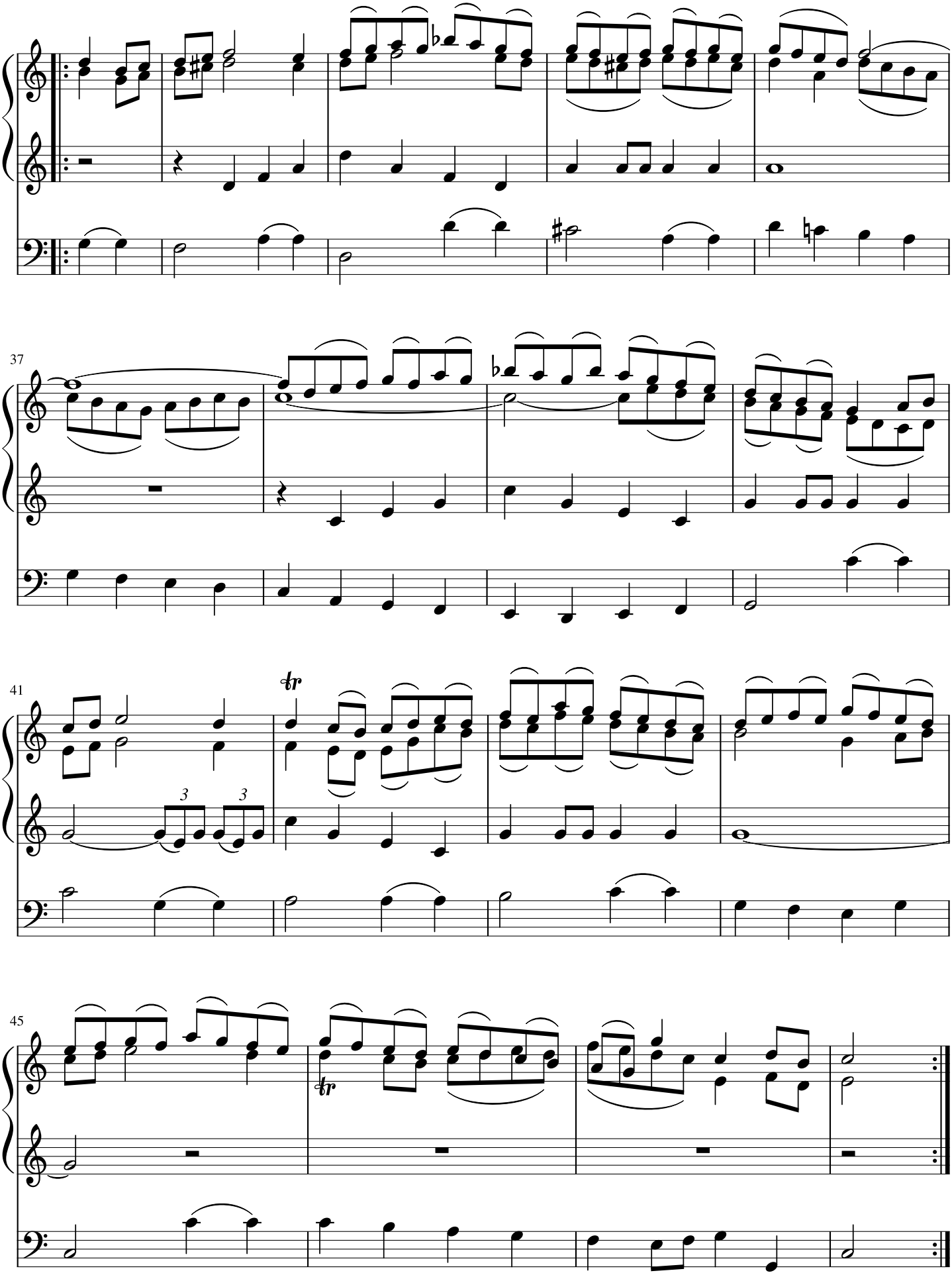
tr



Gavotte I. da Capo

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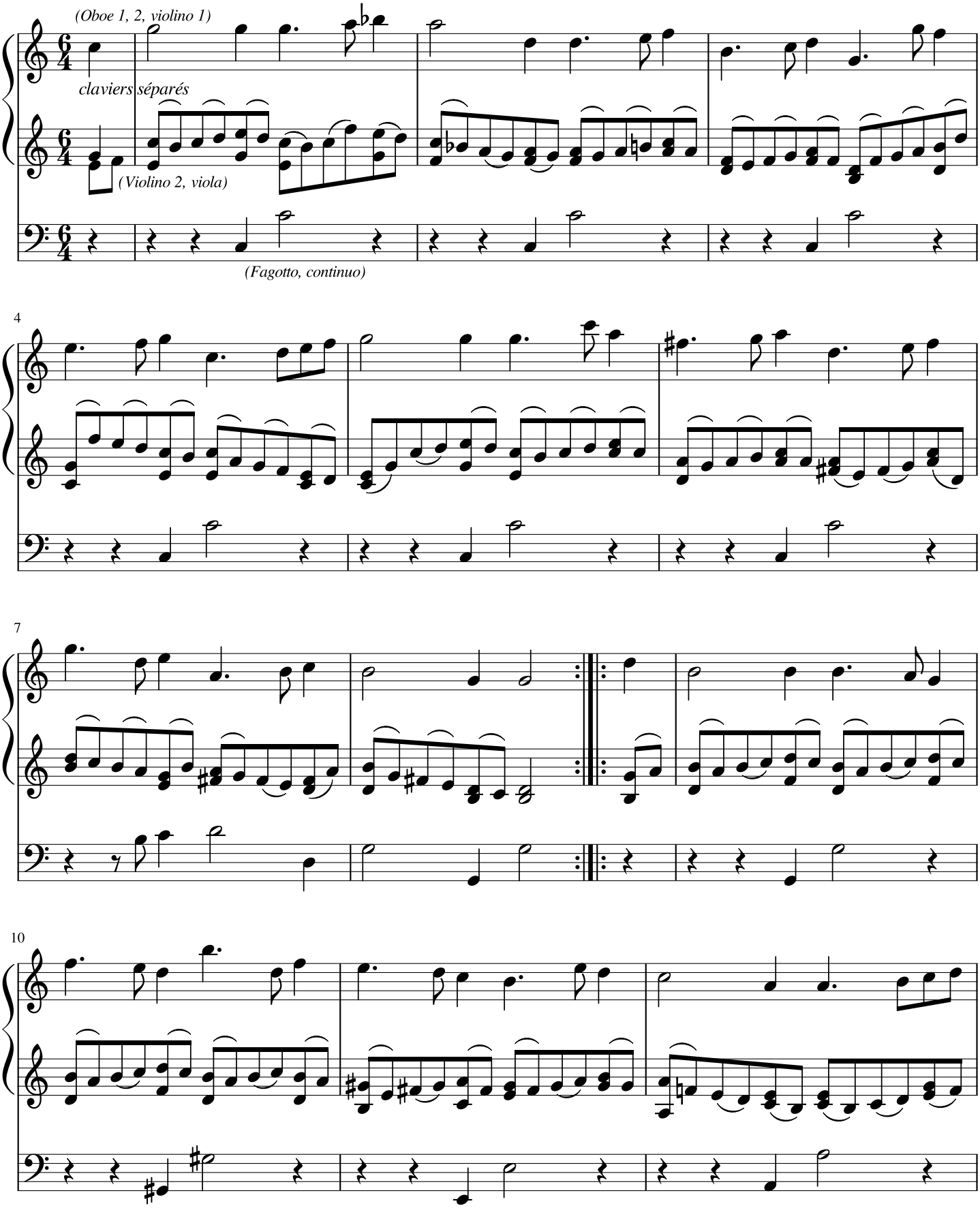
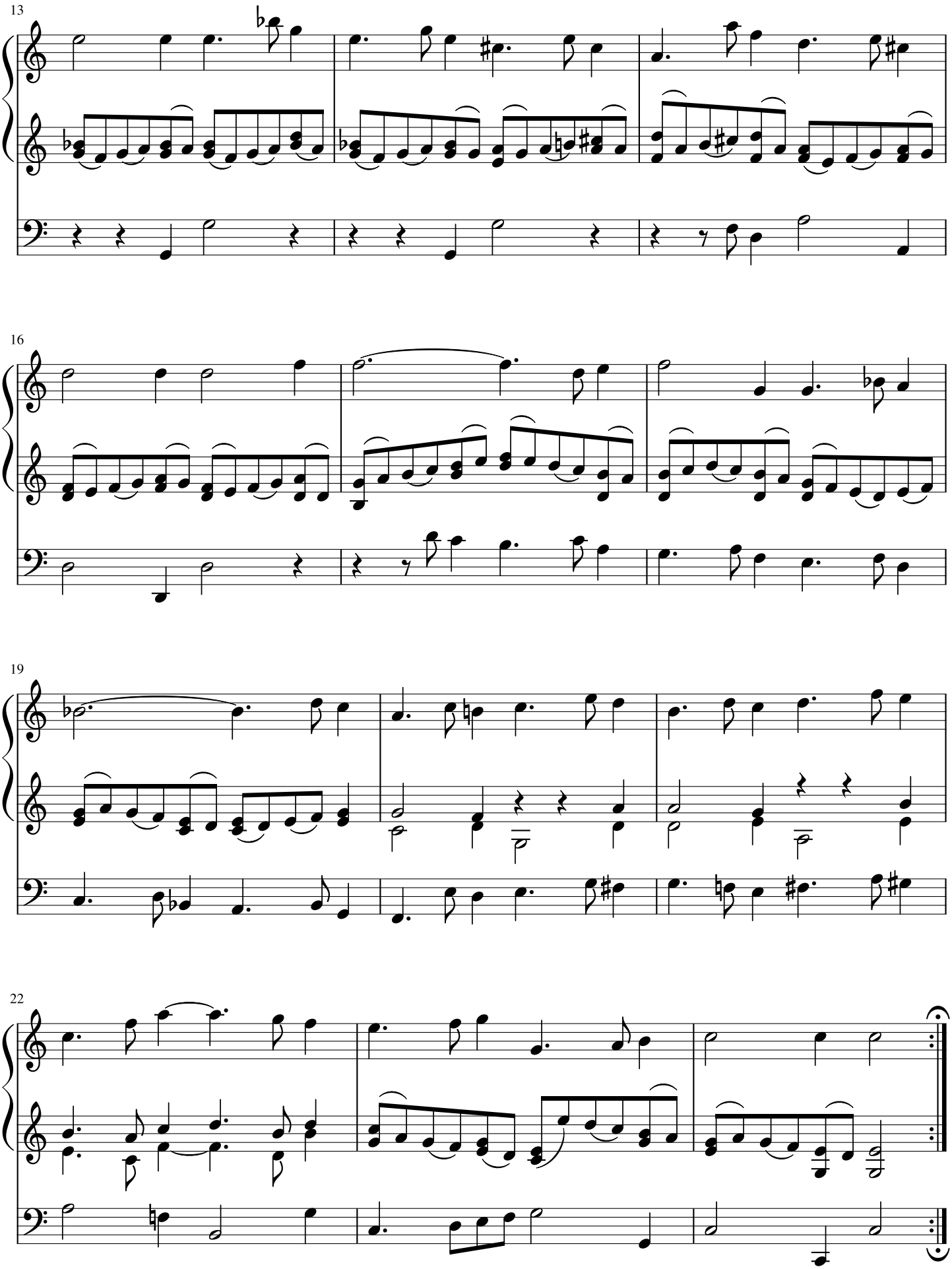
Intentionally blank page allowing next movements to start on an even page

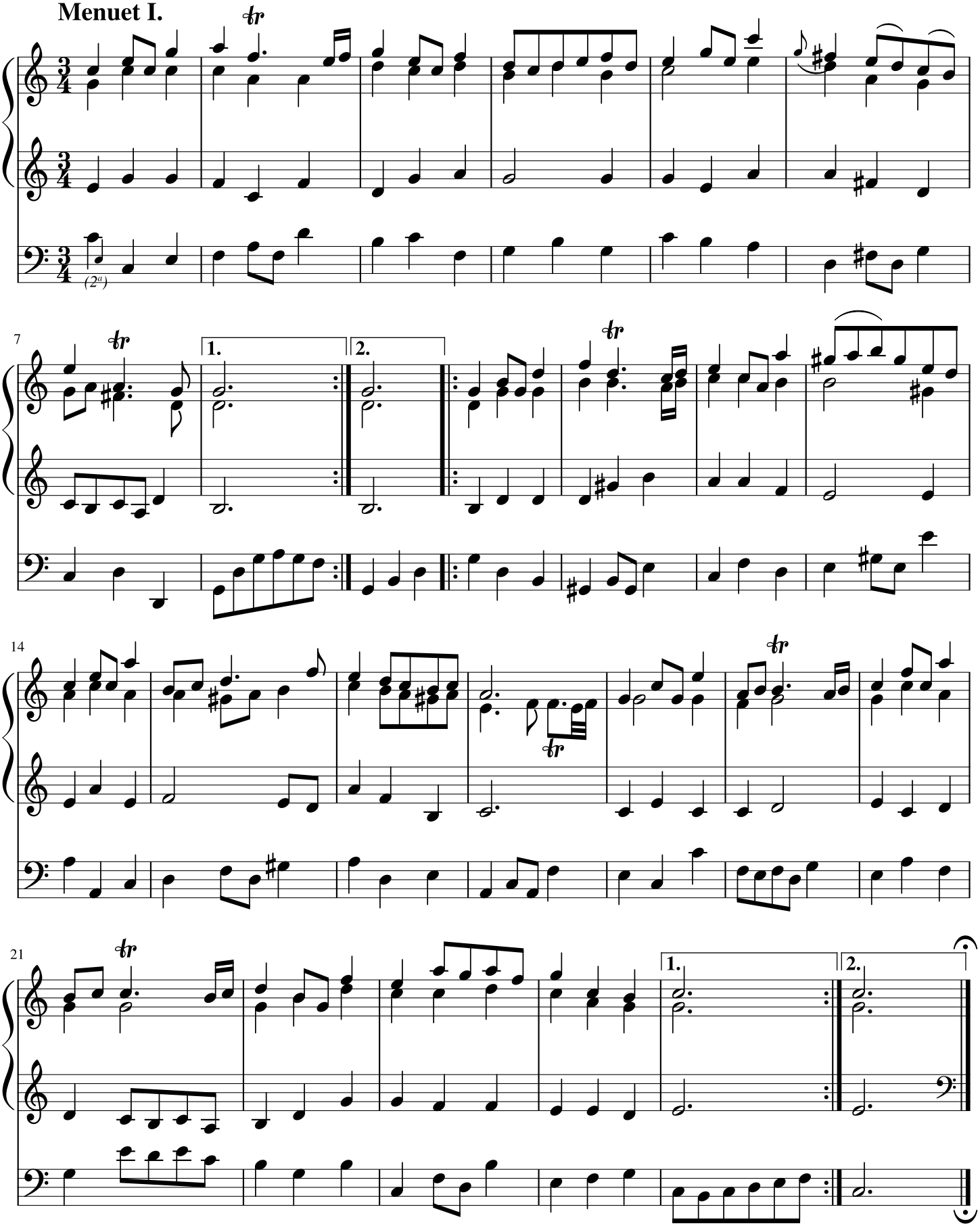
Forlane


(Oboe 1, 2, violino 1)
claviers séparés
(Violino 2, viola)
(Fagotto, continuo)
4
7
10

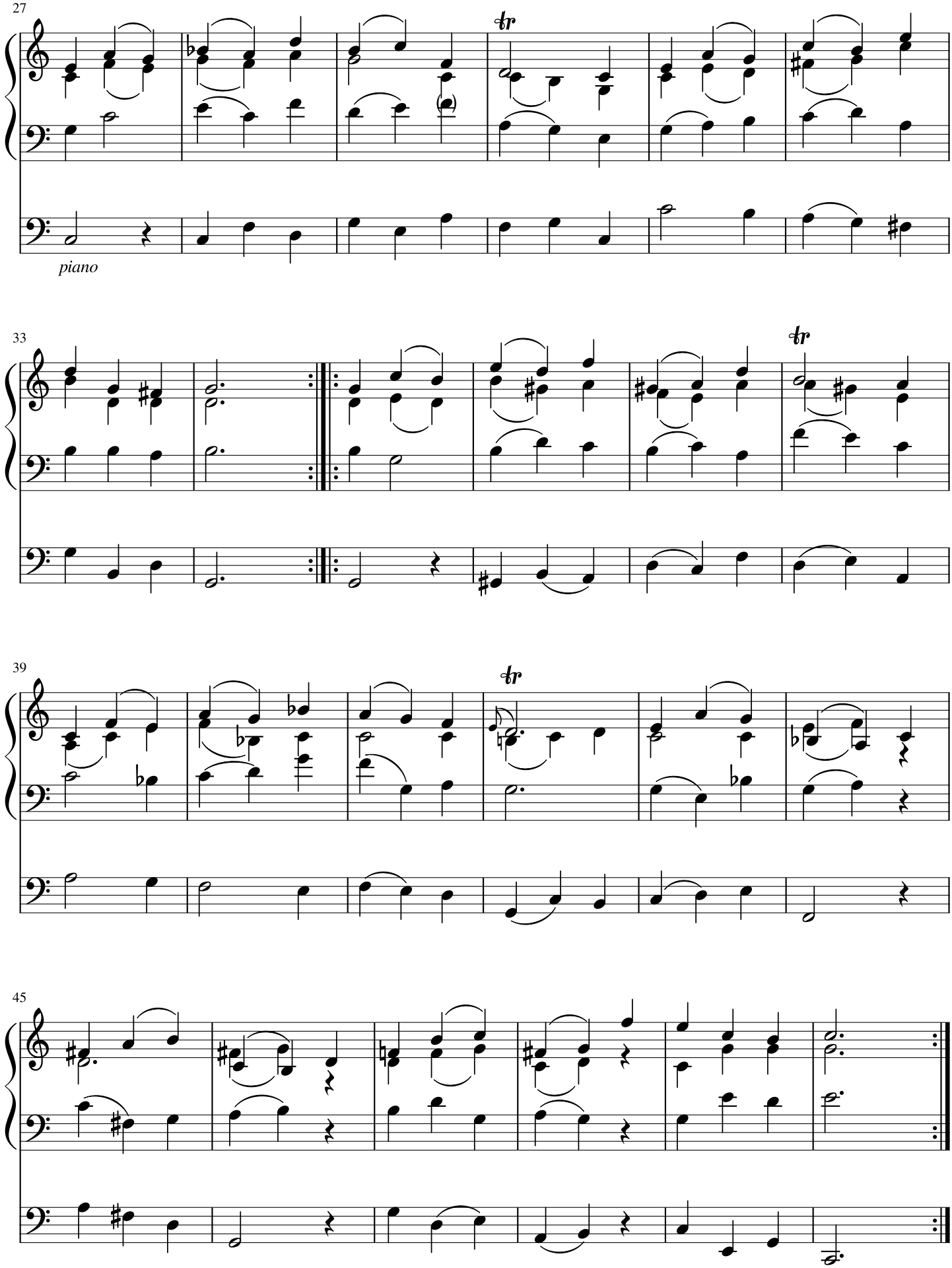

13
16
19
22

Menuet

I. et II. alternativement



Menuet II. *(Violino 1, violino 2, viola, continuo)*

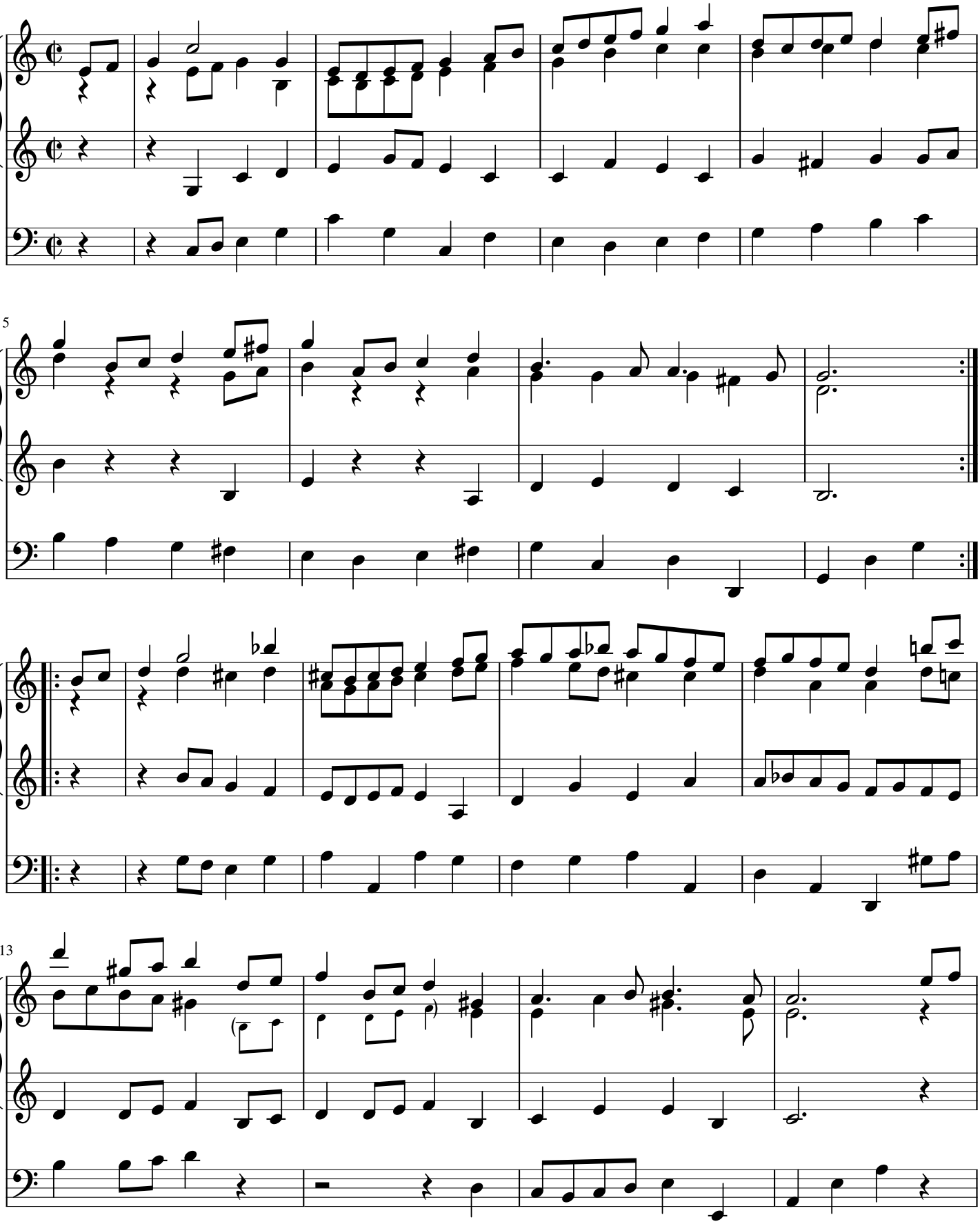


Menuet I. da Capo

Bourrée

I. et II. alternativement

Bourrée I.



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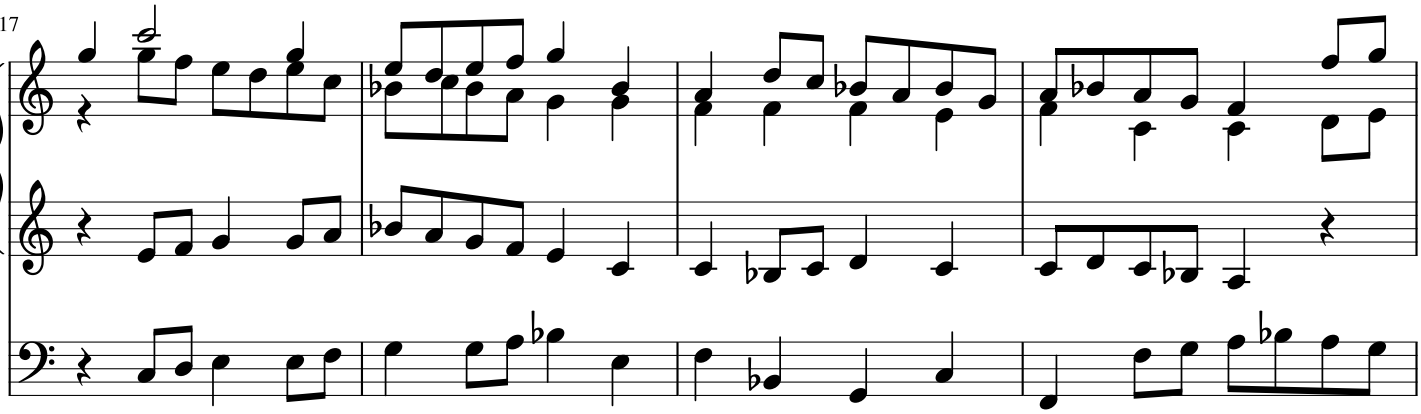

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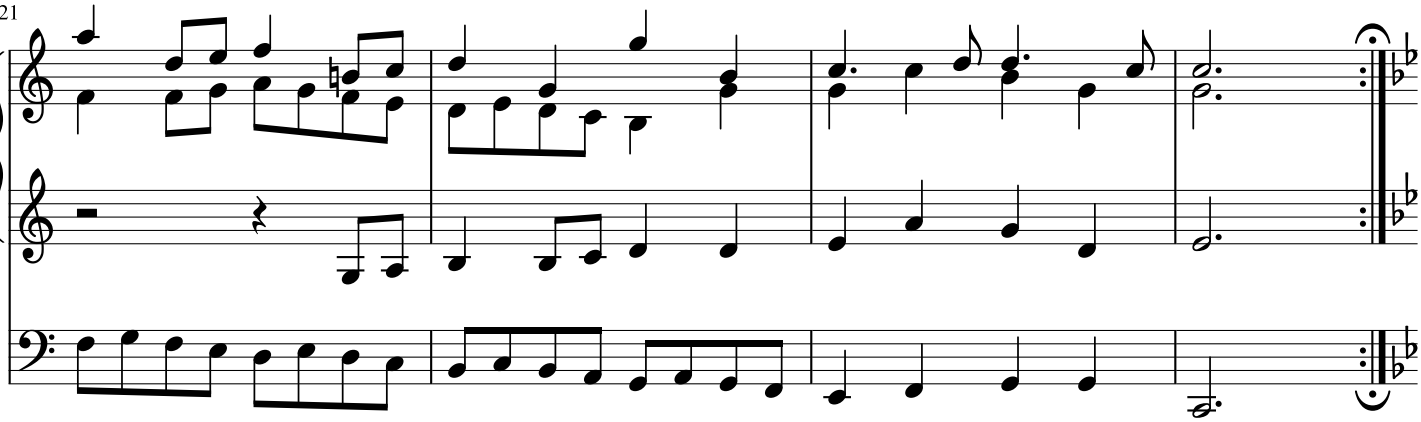
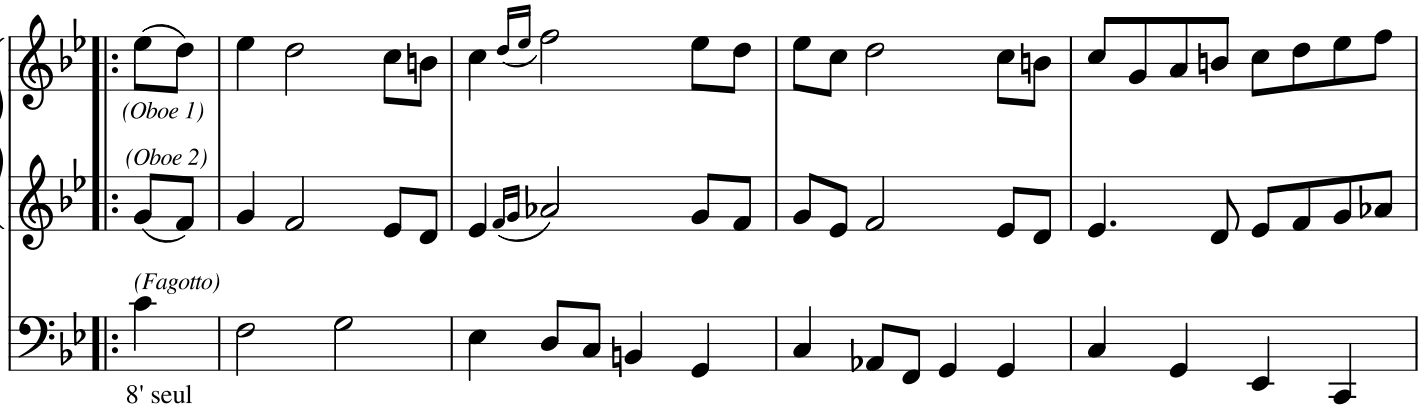


Bourrée II. *claviers séparés*



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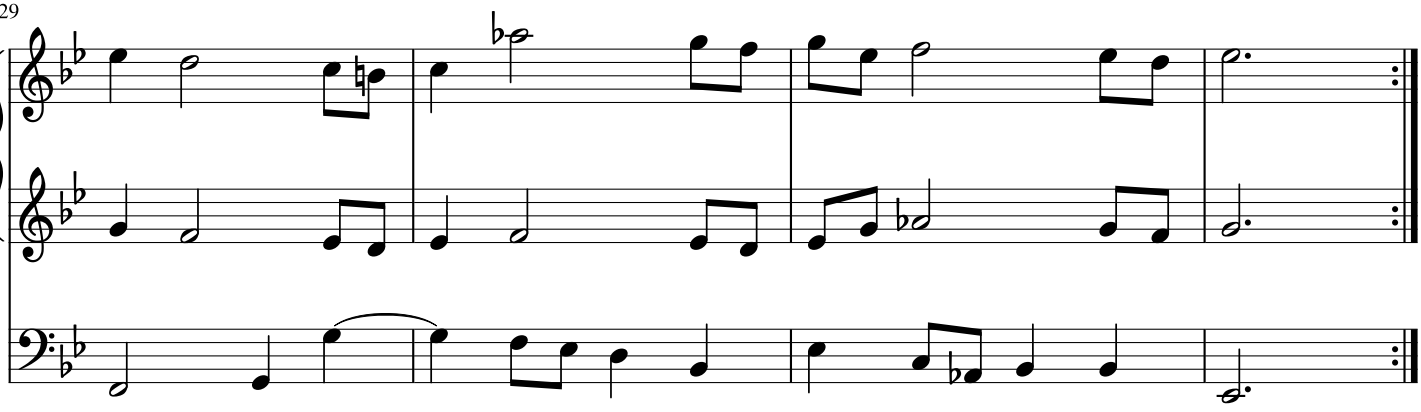
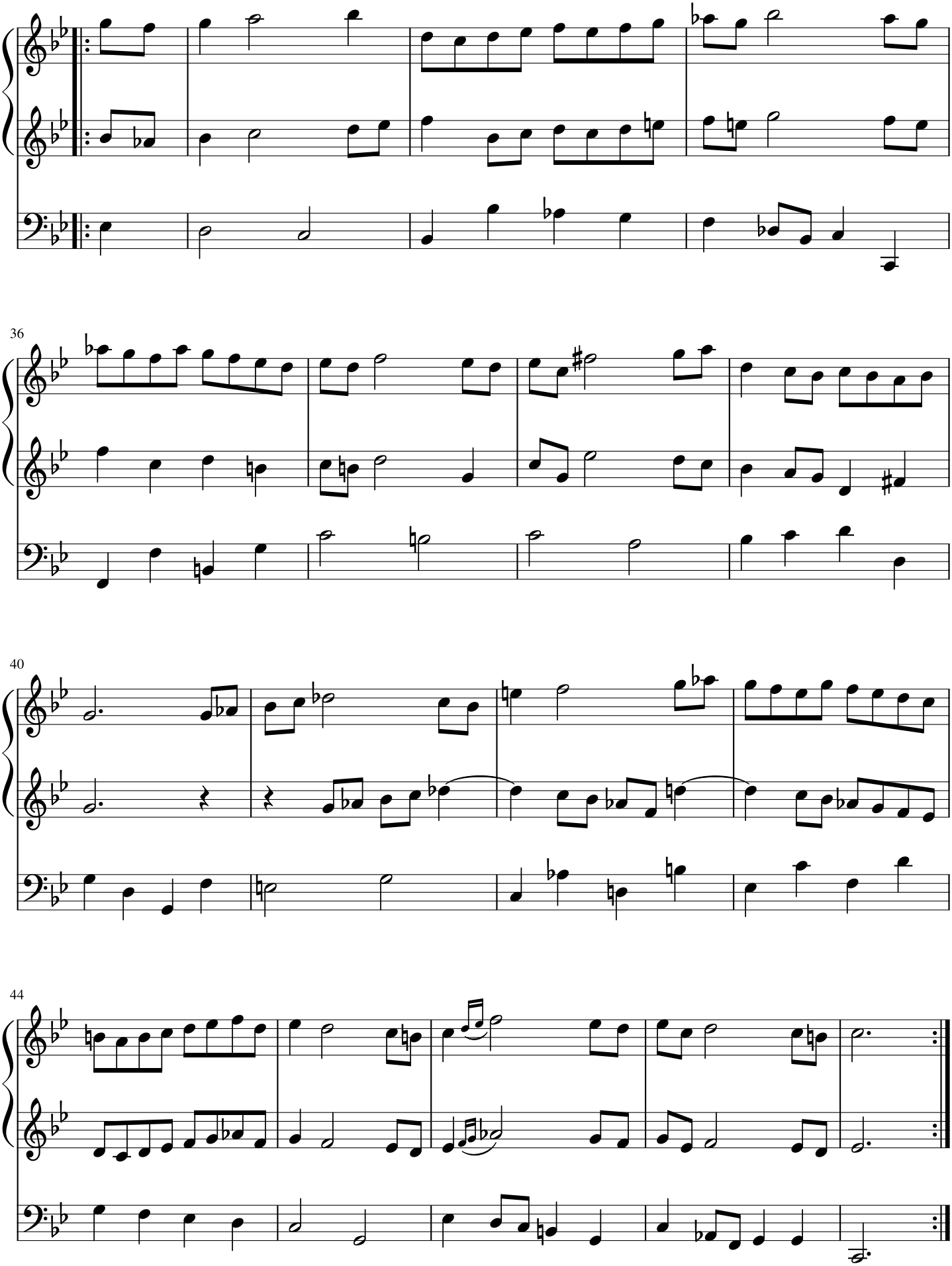


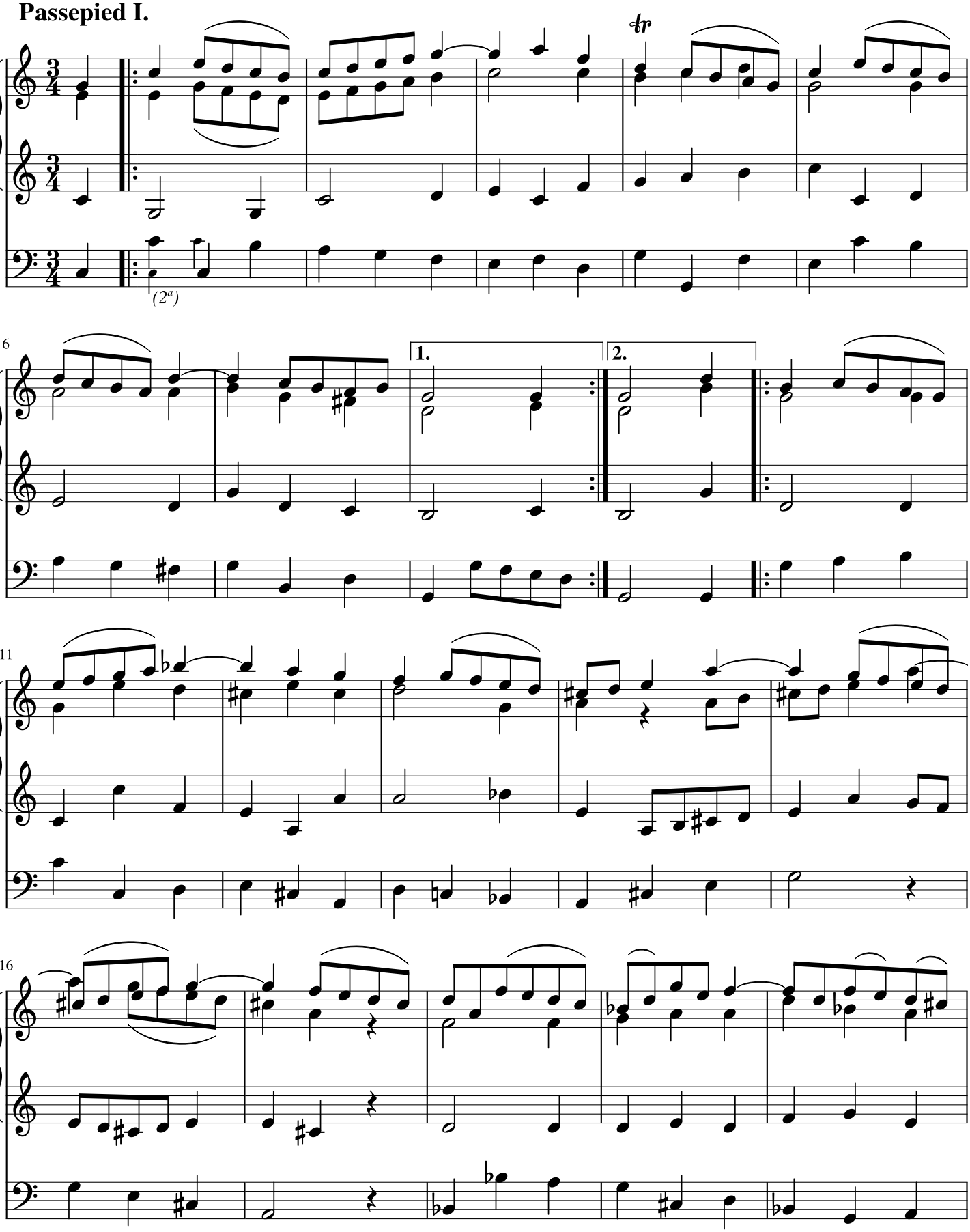


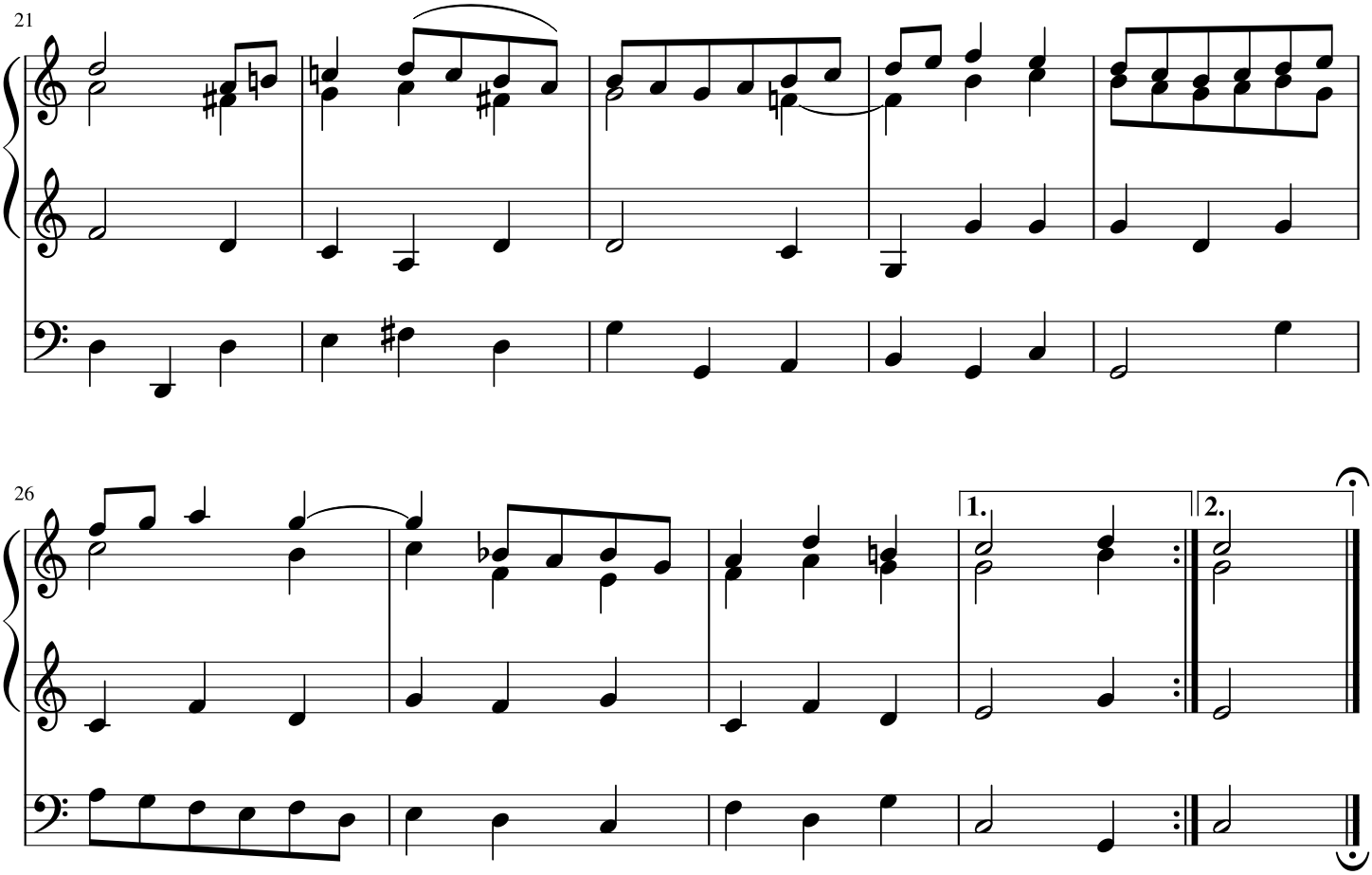
Bourrée I. da Capo

Passepied

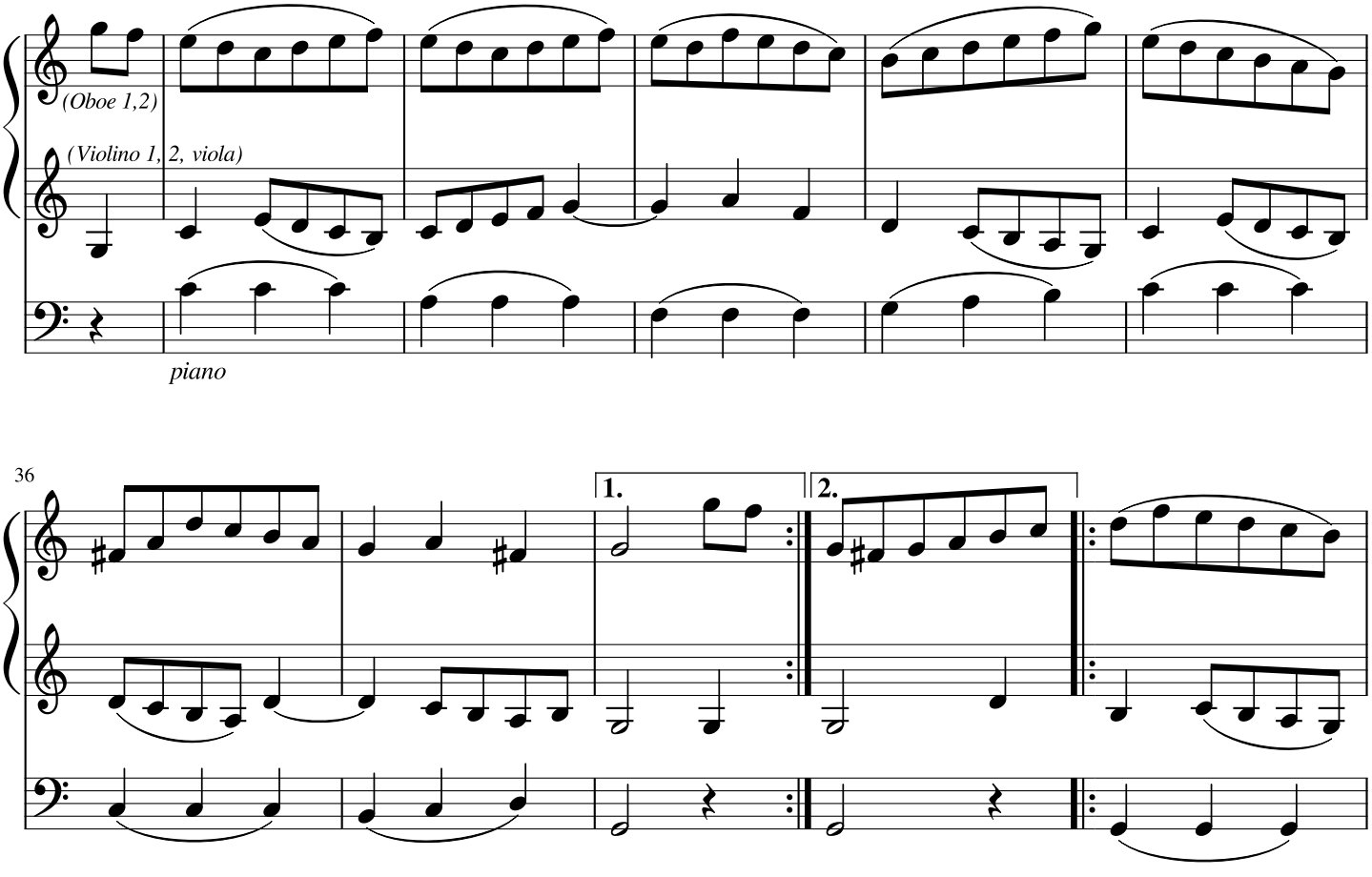
I. et II. alternativement

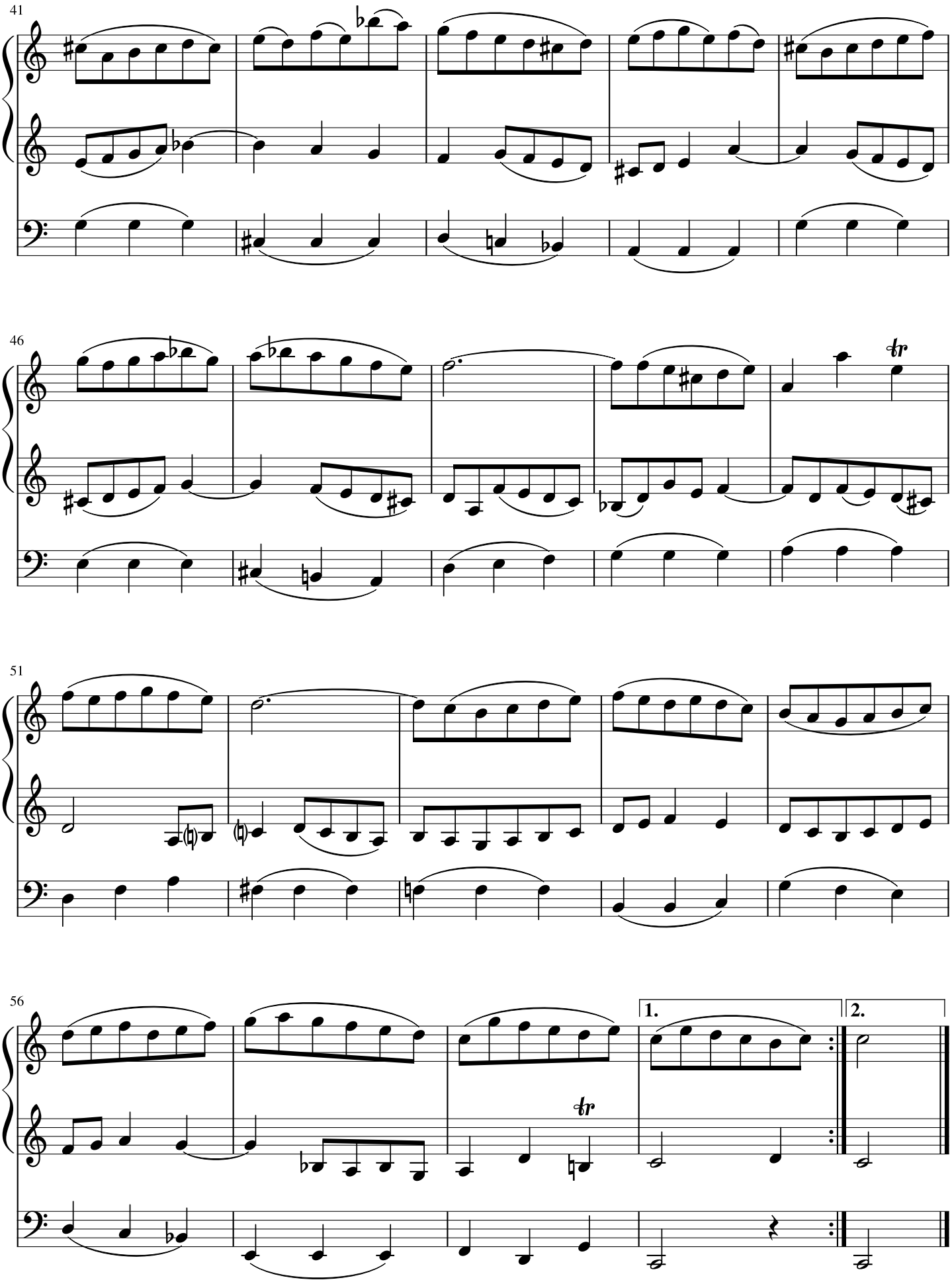
Passepied I.





Passepied II. *claviers séparés*





Passepied I. da Capo