No. 8051.1249

v.1

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Jean-Sébastien Bach

1685-1750

LE CLAVECIN BIEN TEMPÉRÉ

48 Préludes et Fugues

transcrits à 4 mains

par

Théodore Dubois

ÉDITION MAURICE SENART, 20, Rue du Dragon, Paris

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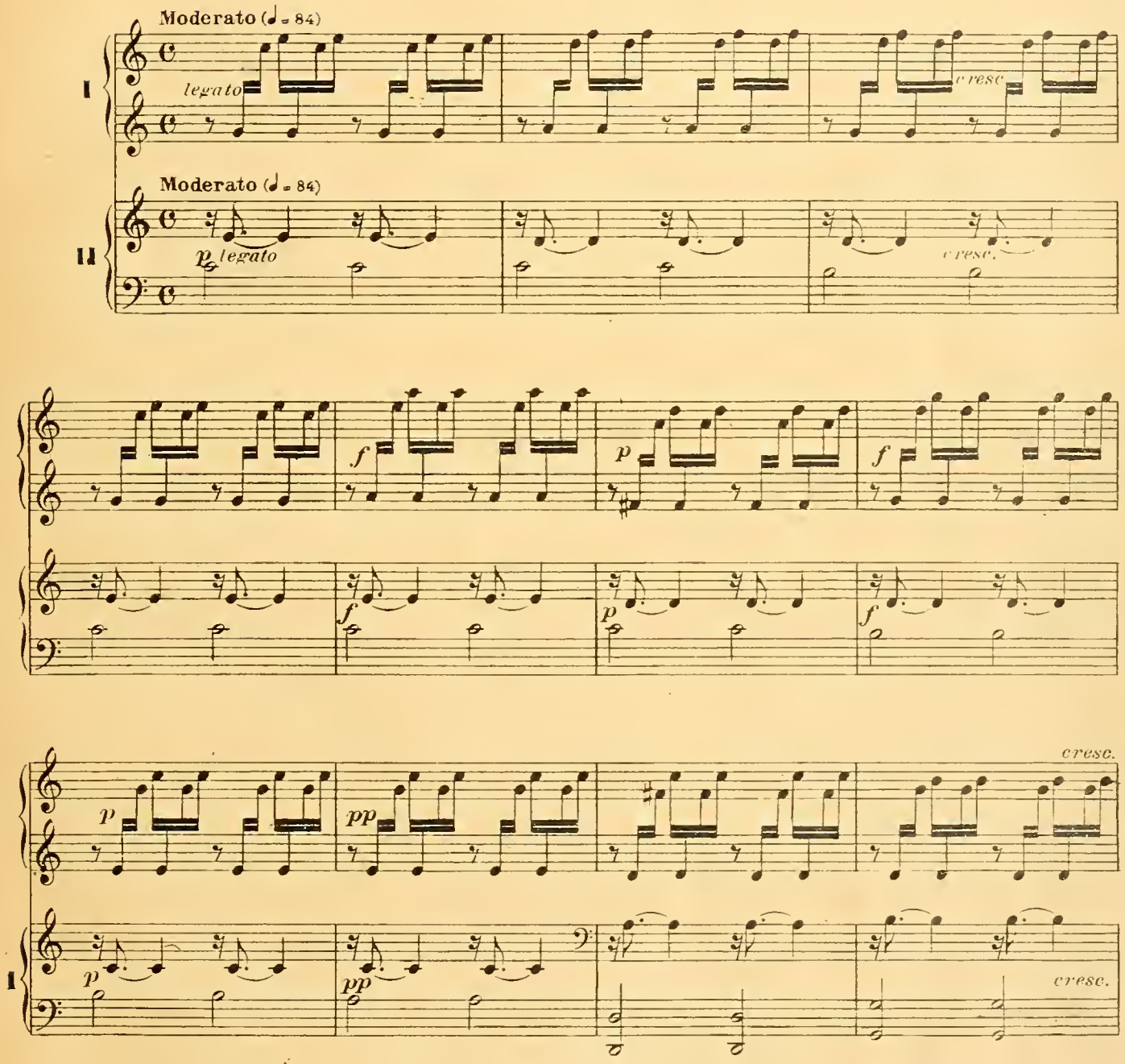
J. S. BACH
(1685 - 1750)

Le Clavecin bien tempéré

LIVRE I N° 1

Transcrit pour Piano
à 4 mains par
THÉODORE DUBOIS

PRELUDIO I



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I

II

dim.

dim.

p

p

pp

pp

cresc.

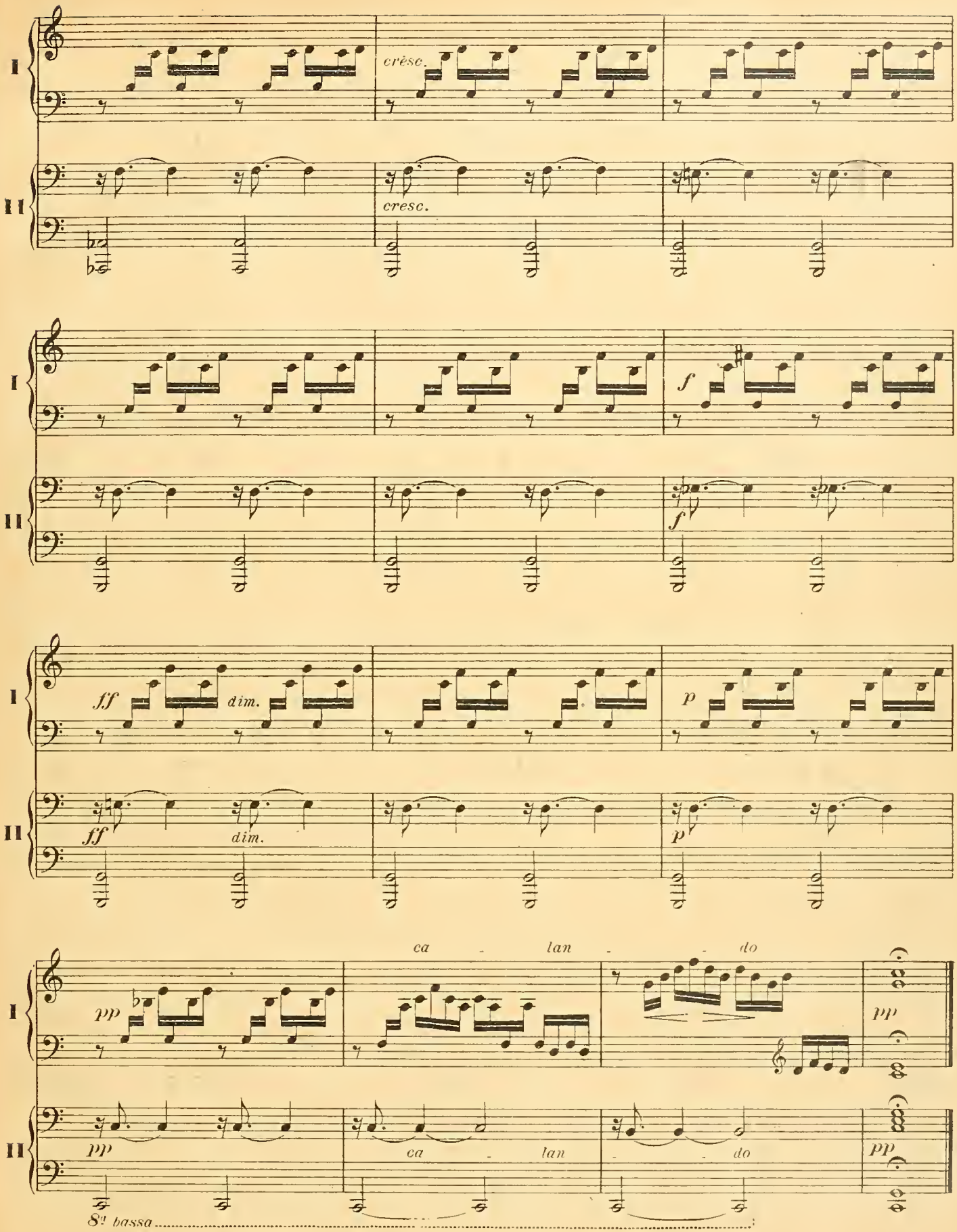
cresc.

dim.

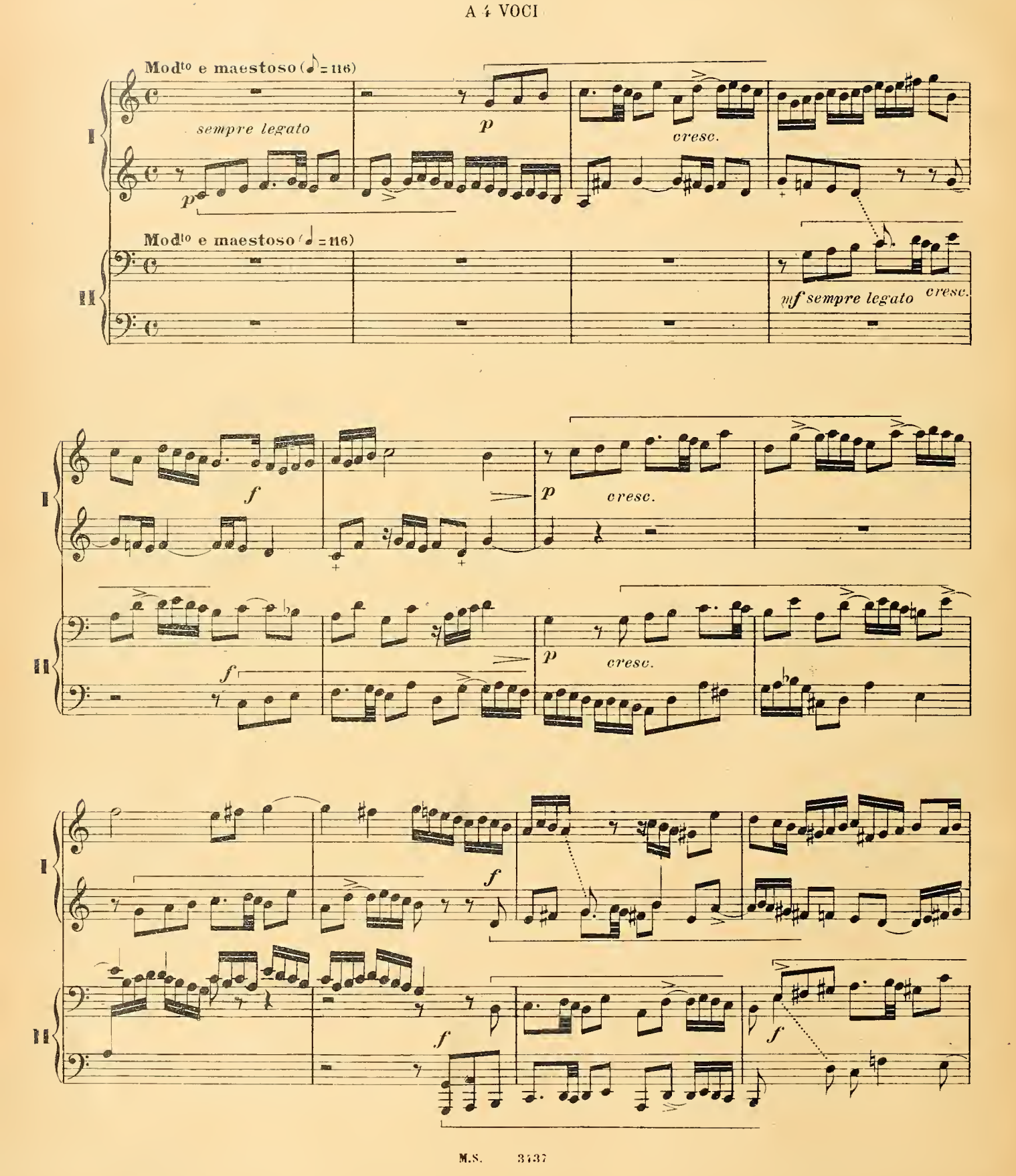
dim.

pp

pp


I
II
crèsc.
cresc.
f
ff
dim.
p
pp
ca - lan - do
8va bassa

FUGA I
A 4 VOCI



I

II

cresc. f dim. p

cresc. f dim. p

cresc. f

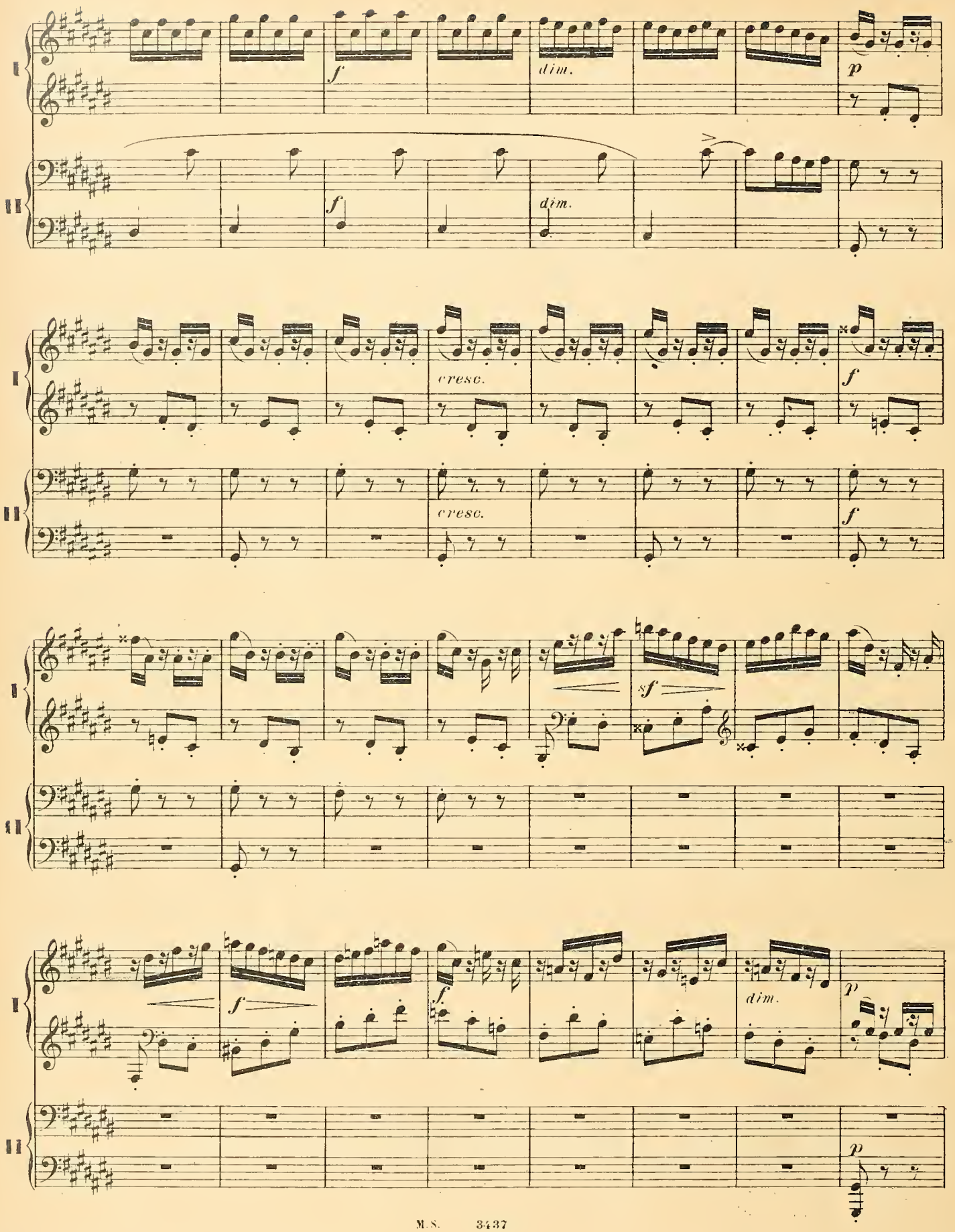
cresc. f

dim. p

dim. p

cresc. f dim. p cresc.

cresc. f dim. p cresc.


I
II
f
dim.
p
cresc.
sf

I

II

cresc.

f

allargando

ff

FUGA III

A 3 VOCI

Allegro (♩= 104)

p

I

II

cresc.

cresc.

f

f

p

p

cresc.

cresc.

f

f

I

II

cresc.

cresc.

f

f

I

II

I

II

più f

più f

I

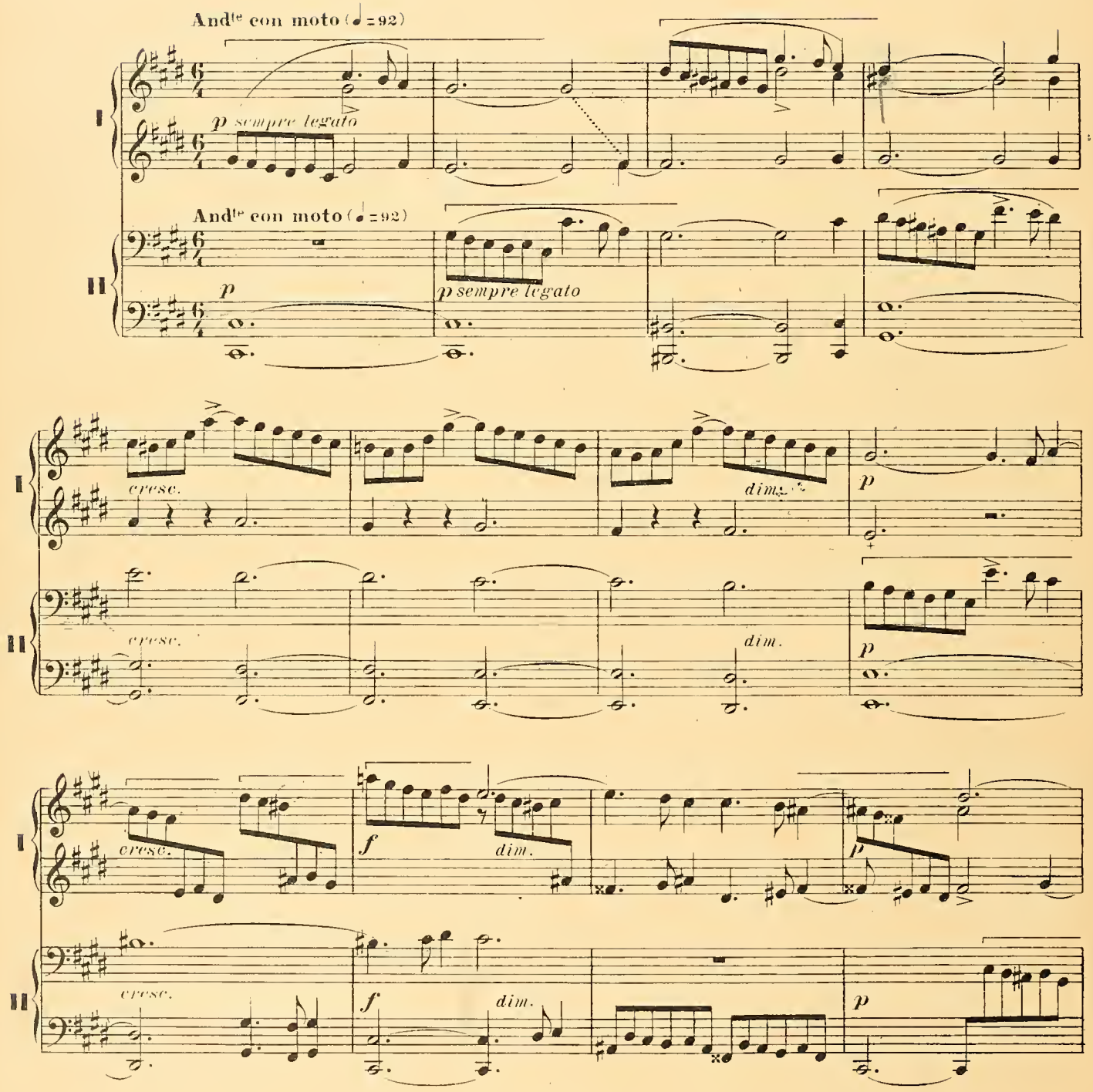
II

ff

allargando

allargando

PRELUDIO IV


And^te con moto (♩=92)
p sempre legato
And^te con moto (♩=92)
p
p sempre legato
cresc.
dim.
p
cresc.
dim.
p
cresc.
f
dim.
p
cresc.
f
dim.
p

un peu cédé - - - -

I

dolce

cresc.

f

dim.

p

un peu cédé - - -

II

cresc.

f

dim.

p

I

cresc.

p

II

cresc.

p

I

cresc.

II

cresc.

I

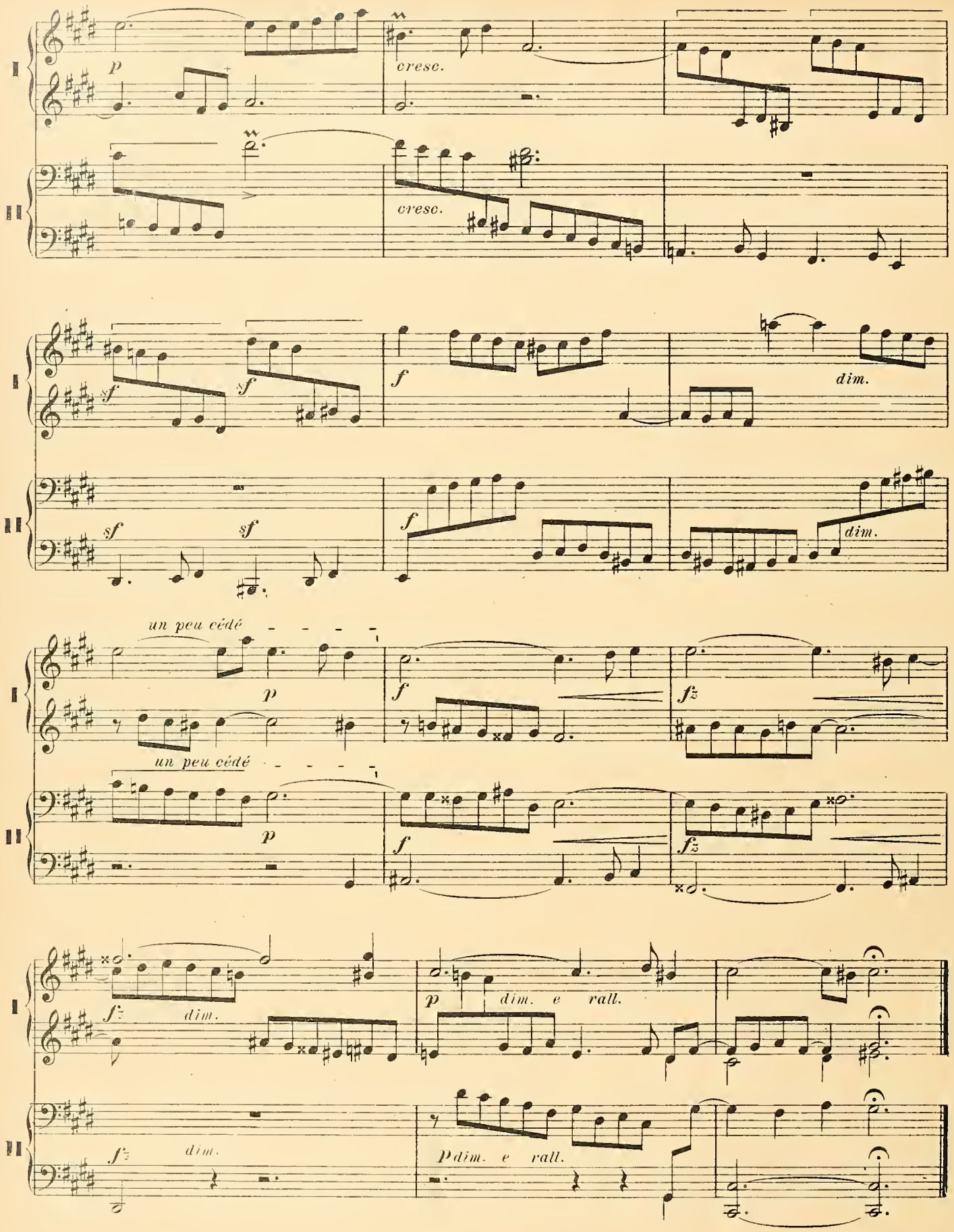
f

dim.

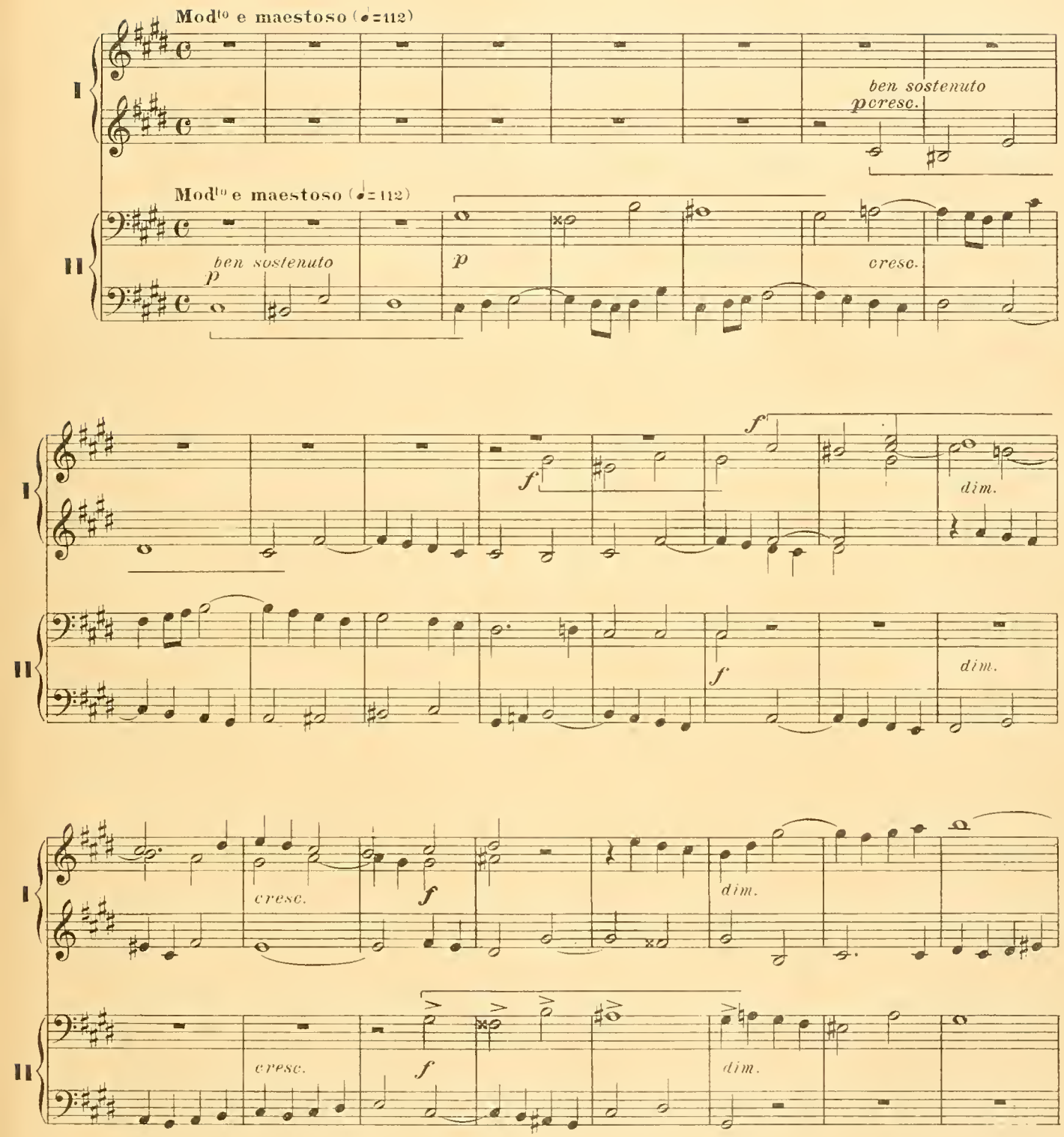
II

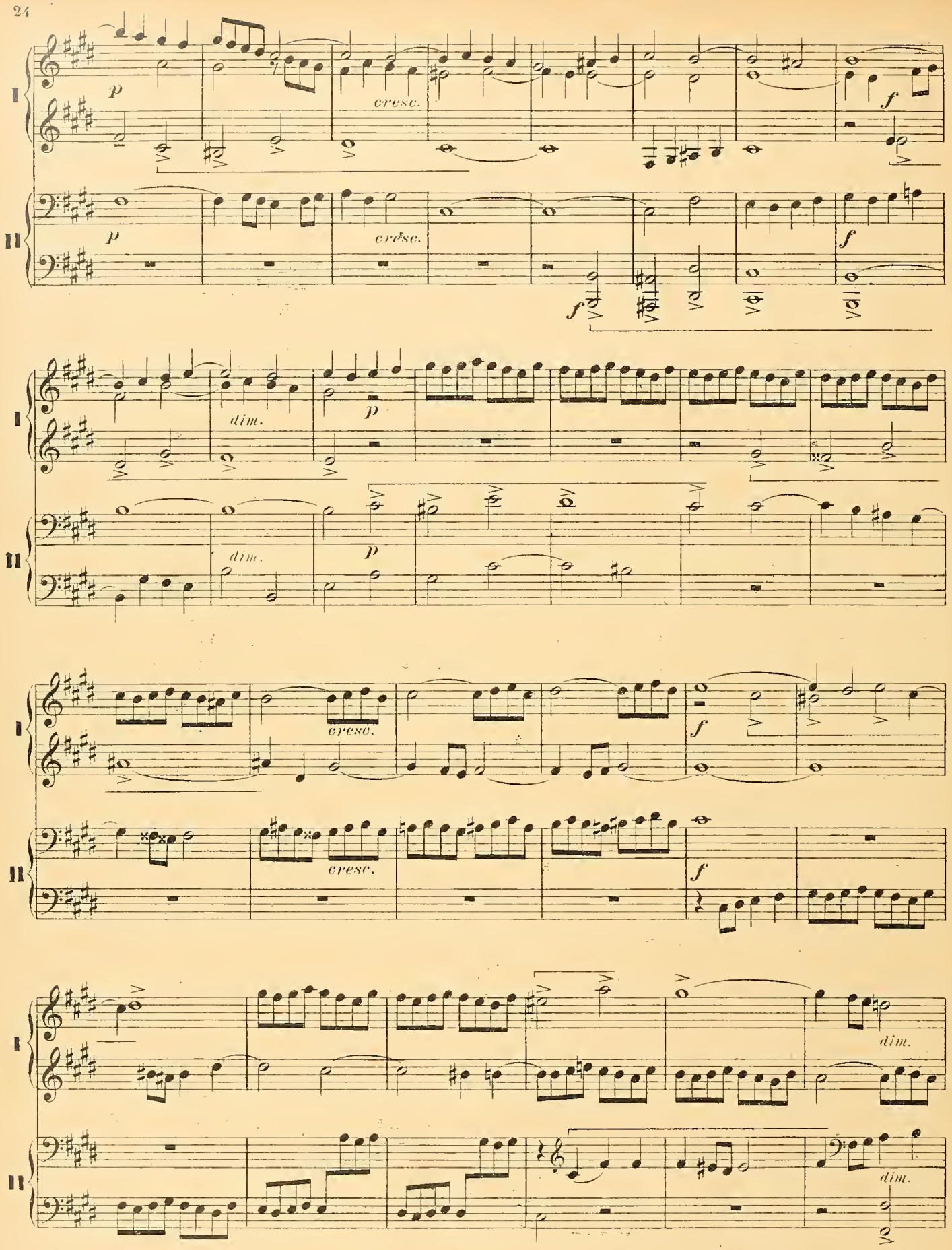
f

dim.


I
II
p
cresc.
cresc.
sf
sf
f
dim.
sf
sf
f
dim.
un peu cédé
p
f
fz
un peu cédé
p
f
fz
fz
dim.
p
dim. e rall.
fz
dim.
p dim. e rall.

FUGA IV
A 5 VOCI




I
II
p
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
cresc.
f
dim.
dim.

I

II

p

dim.

dim.

simili cresc.

cresc.

f

f

simili

dim.

dim.

p

cresc.

più cresc.

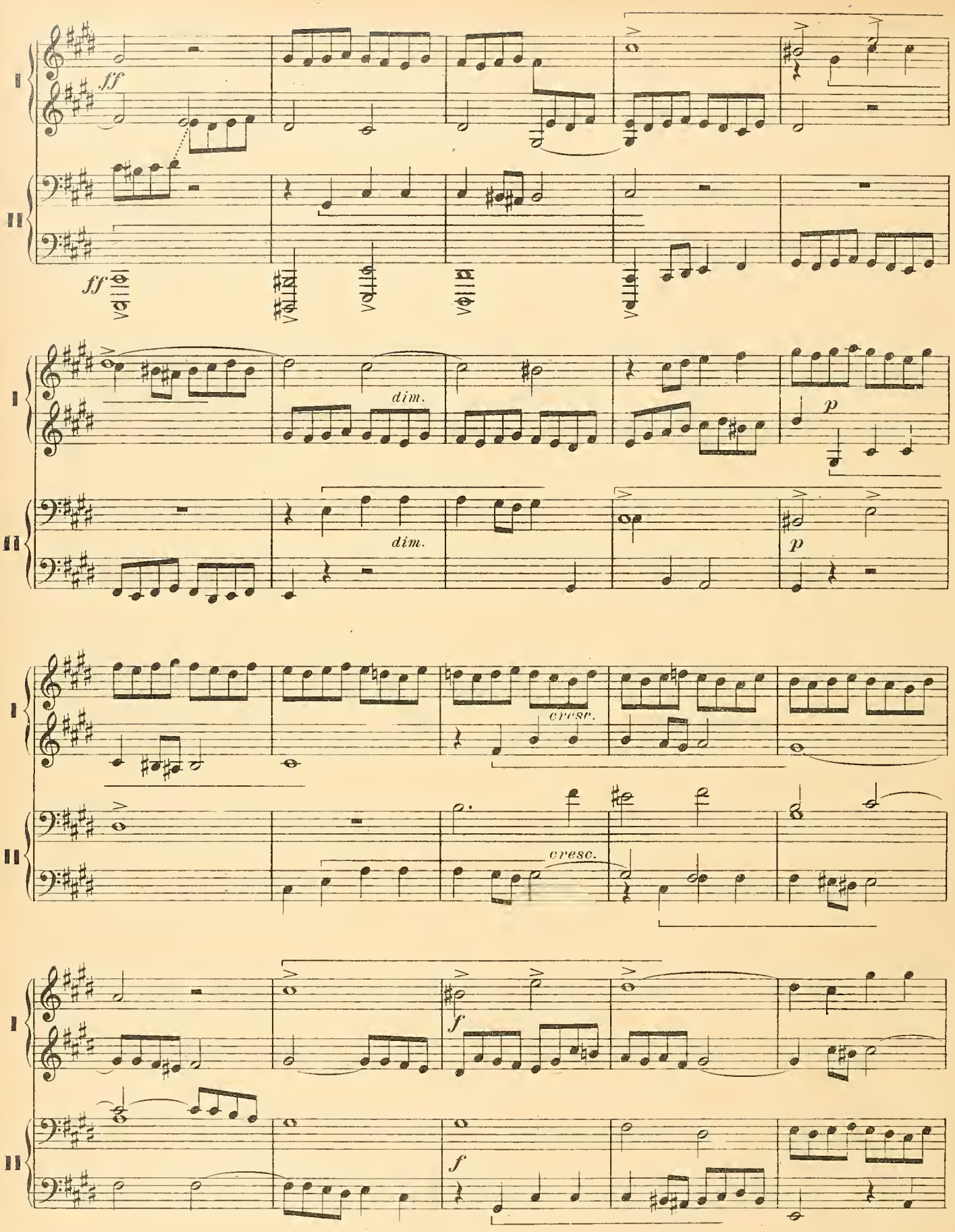
f

p

cresc.

f

più cresc.


I
II
ff
ff
dim.
dim.
p
p
cresc.
cresc.
f
f

I

II

I

dim.

p

II

dim.

p

I

cresc.

f

ff

fz

II

cresc.

f

ff

fz

I

dim. - - - e - - rall.

p

pp

II

dim. - - - e - - rall.

p

pp

I

ff

II

ff

en élargissant - - - -

meno allegro

Allarg.

sf sf sf

p

I

en élargissant - - - -

Allarg.

sf

p

II

FUGA V

A 4 VOCI

All° moderato (♩=66)

I

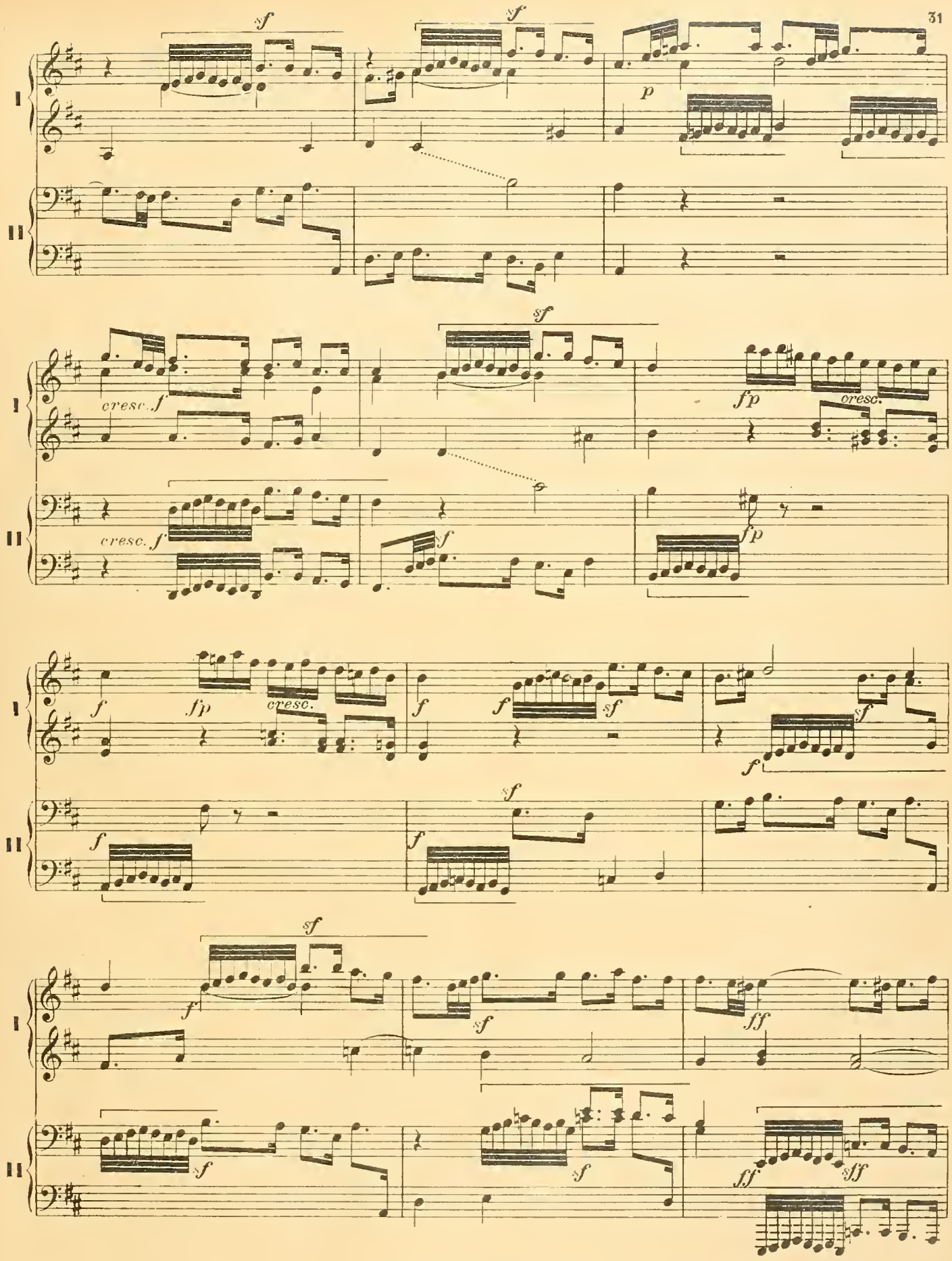
f sf

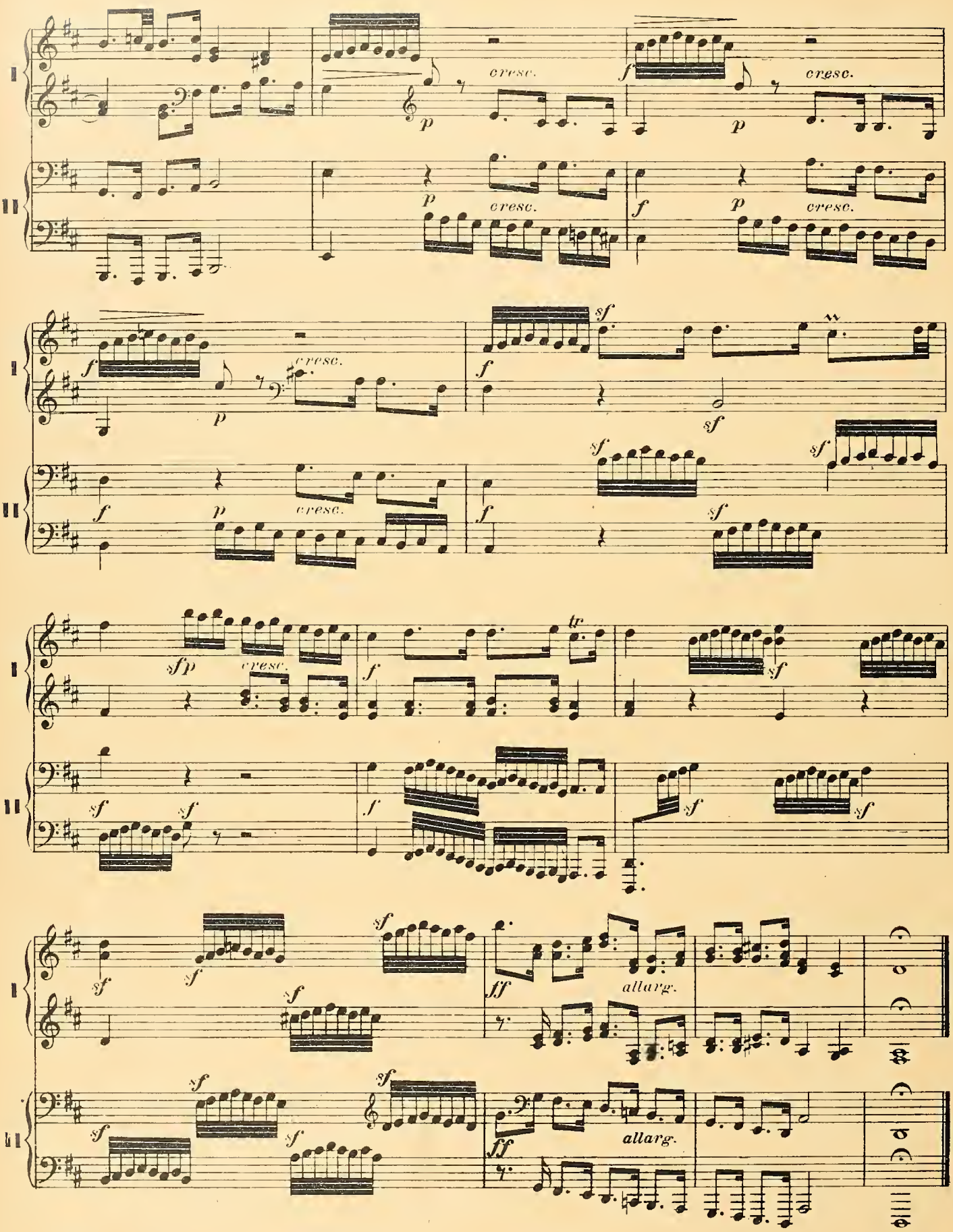
All° moderato (♩=66)

II

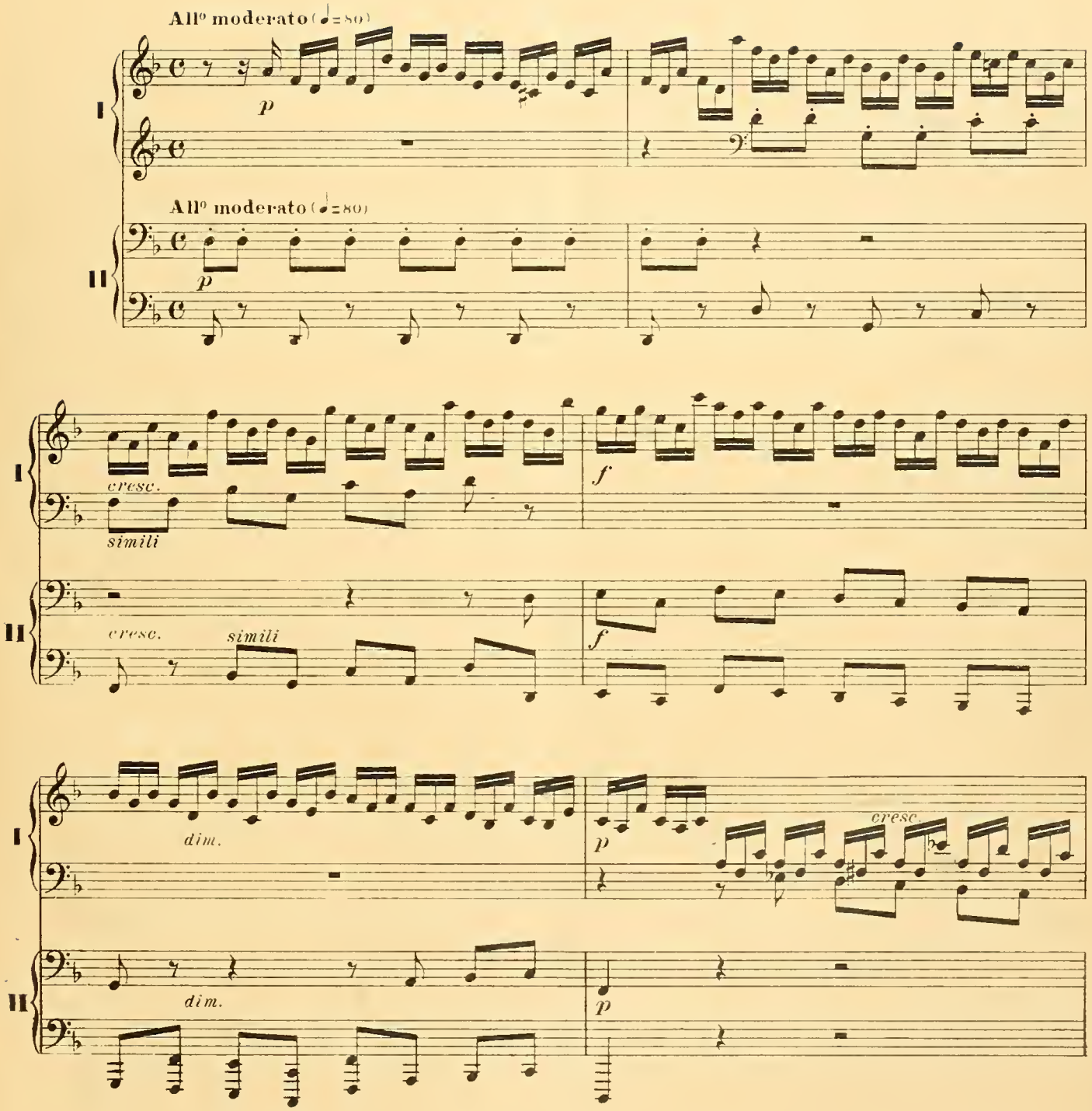
f marcato sf

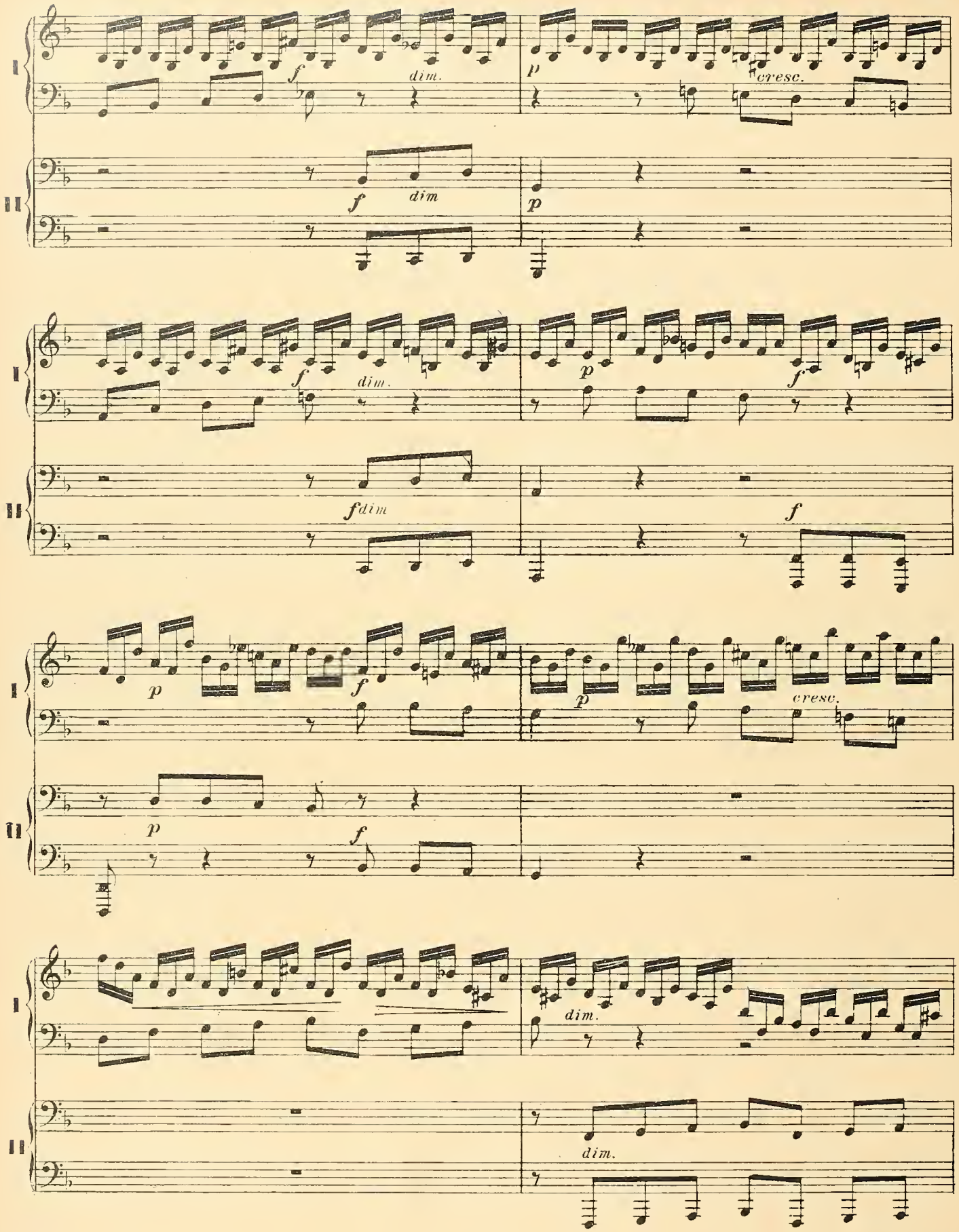
sf

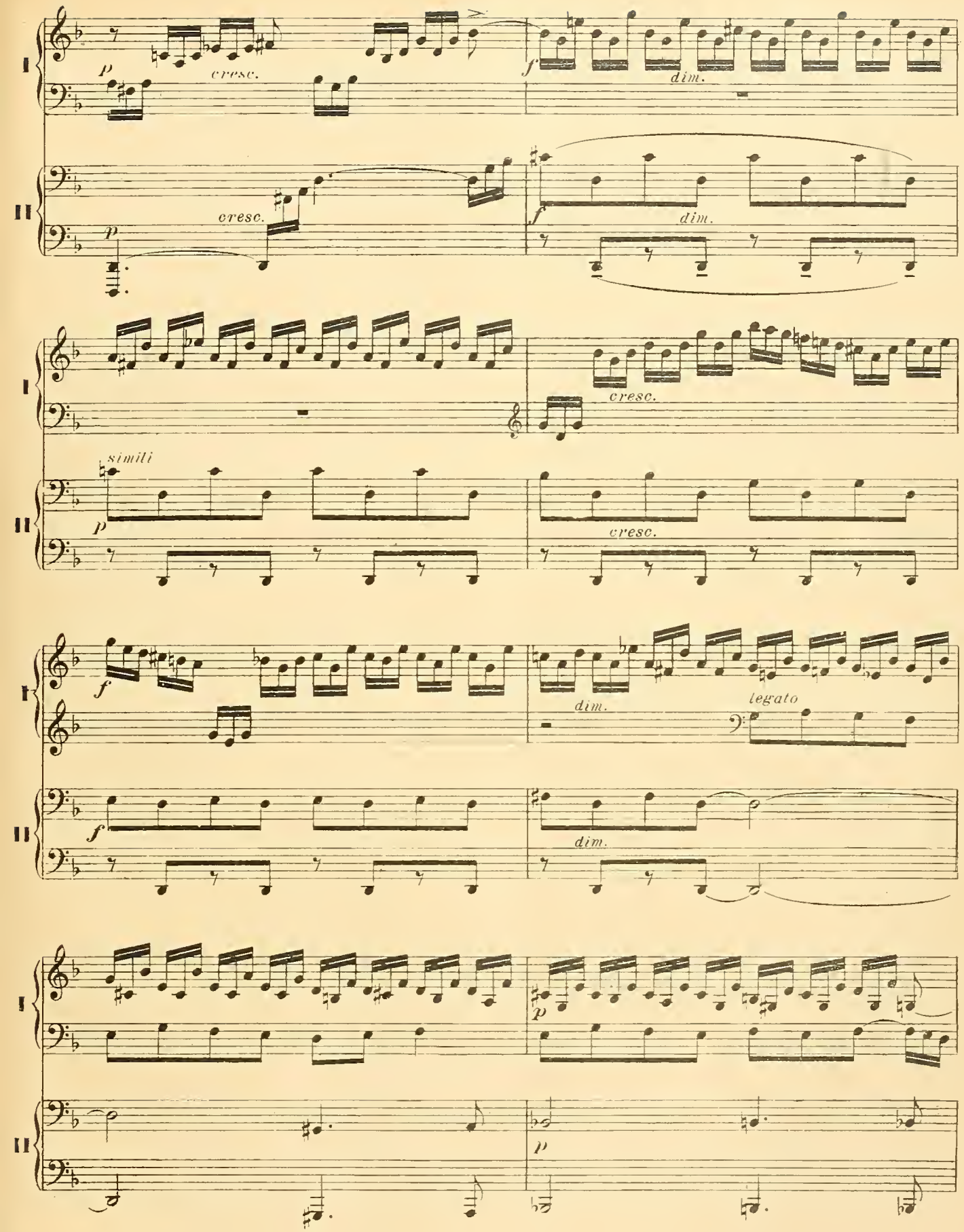

I
II
sf
p
cresc. f
fp
cresc.
f
ff
sff

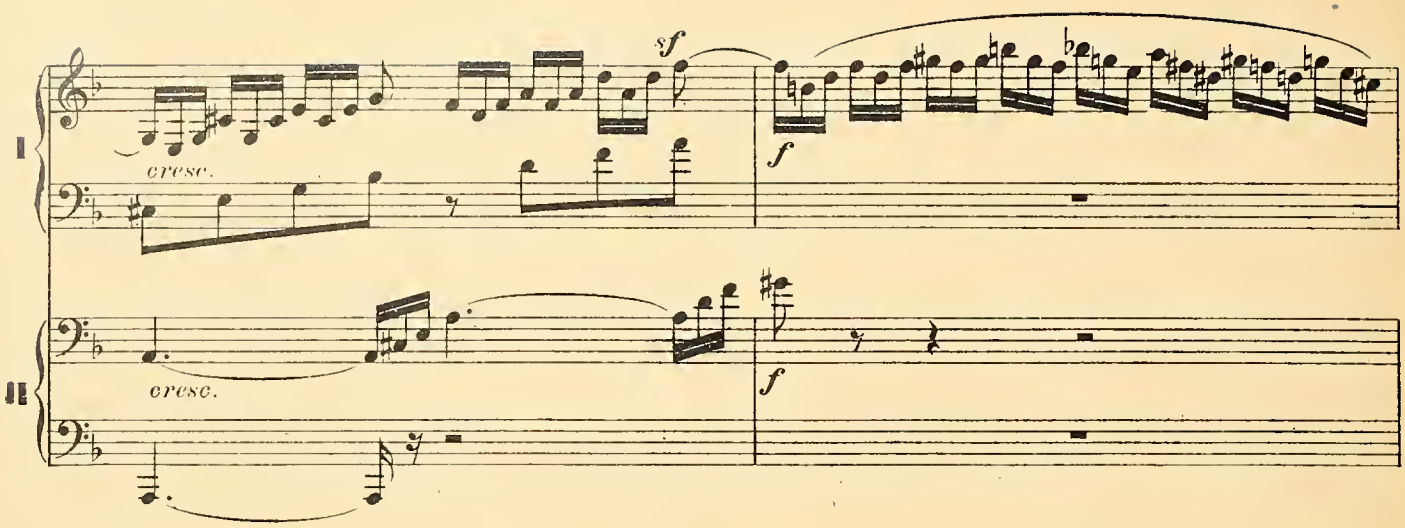

I
II
cresc.
p
f
sf
sfp
tr
ff
allarg.

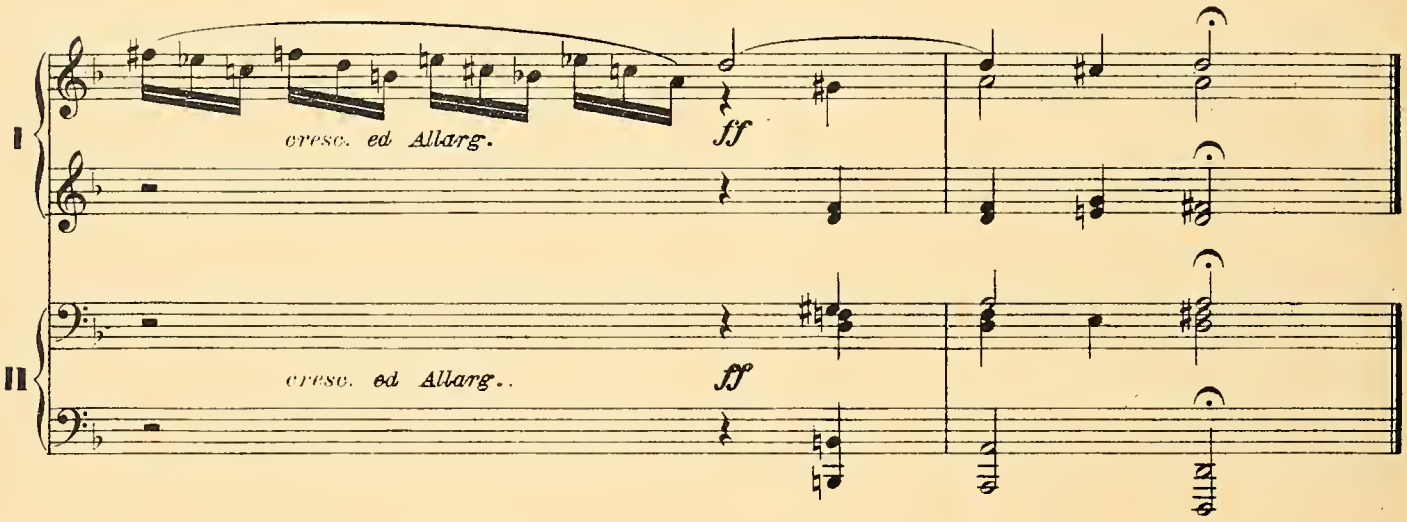
PRELUDIO VI


All° moderato (♩=80)
I
p
All° moderato (♩=80)
II
p
I
cresc.
simili
f
II
cresc.
simili
f
I
dim.
p
cresc.
II
dim.
p

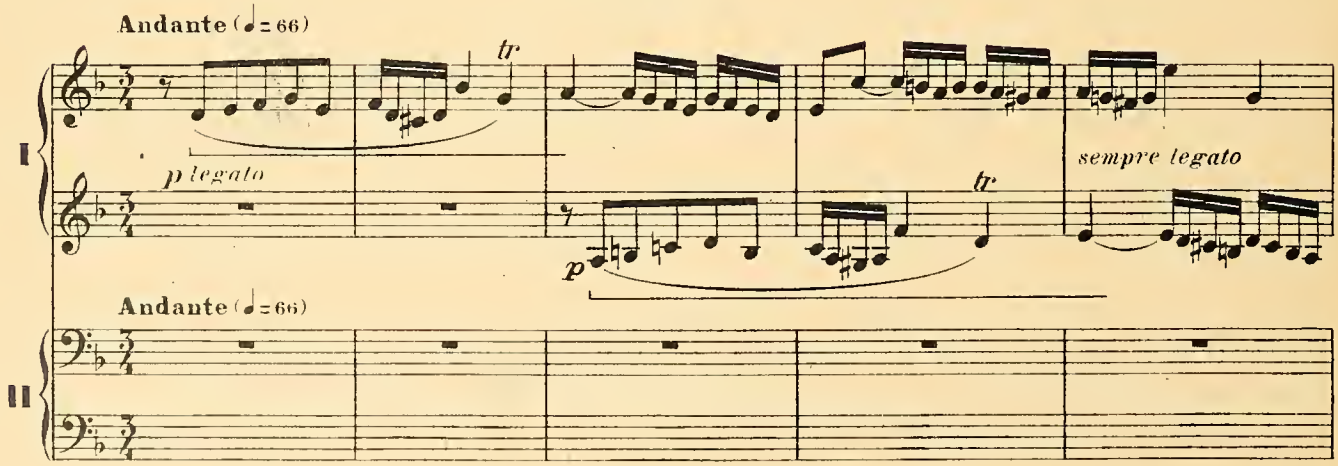

I
II
f
dim.
p
cresc.
f
dim
p
f
dim.
p
f
fdim
f
p
f
p
cresc.
p
f
dim.
dim.

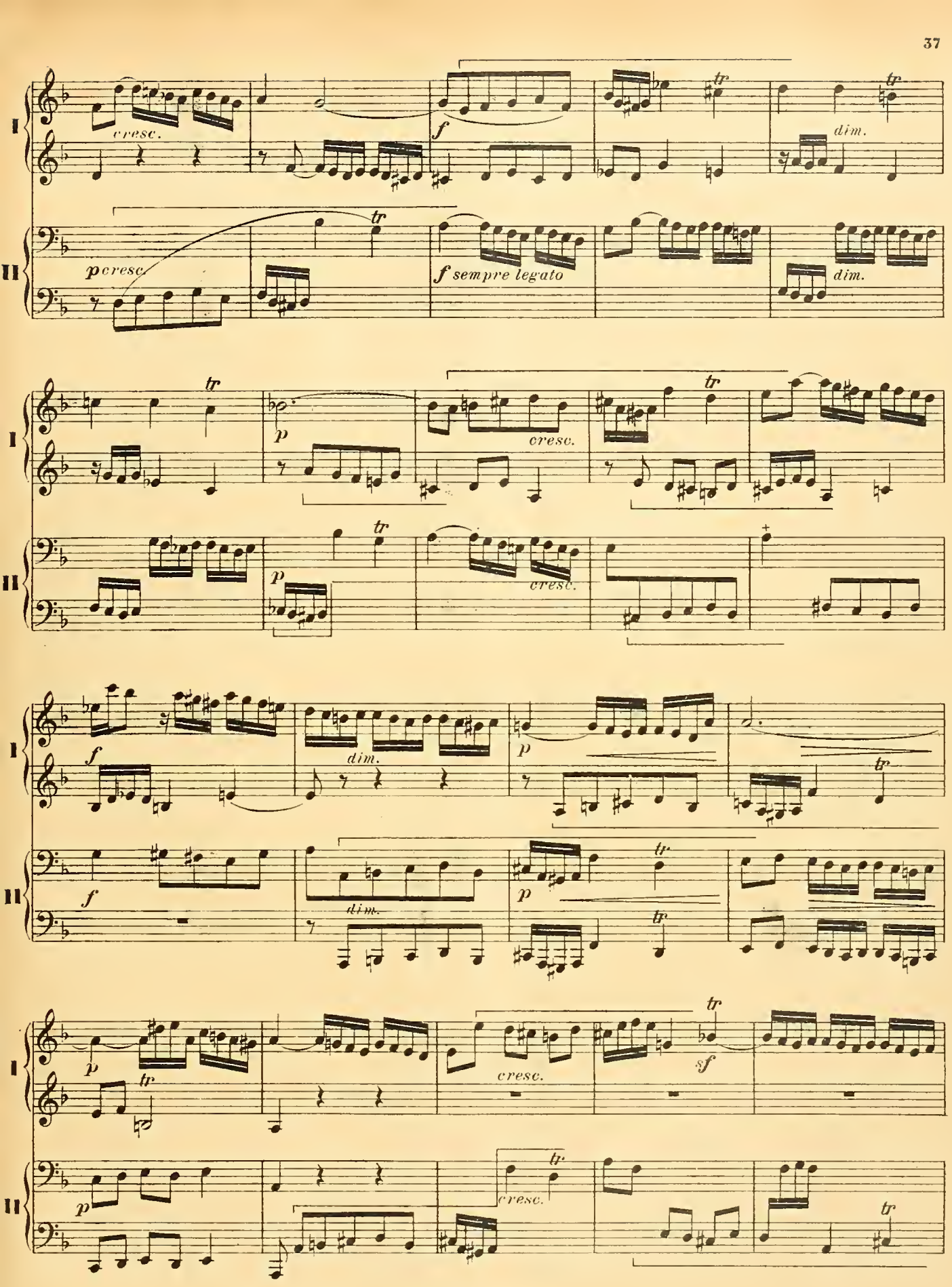

I
II
p
cresc.
f
dim.
cresc.
f
dim.
cresc.
simili
p
cresc.
f
dim.
legato
f
dim.
p
p

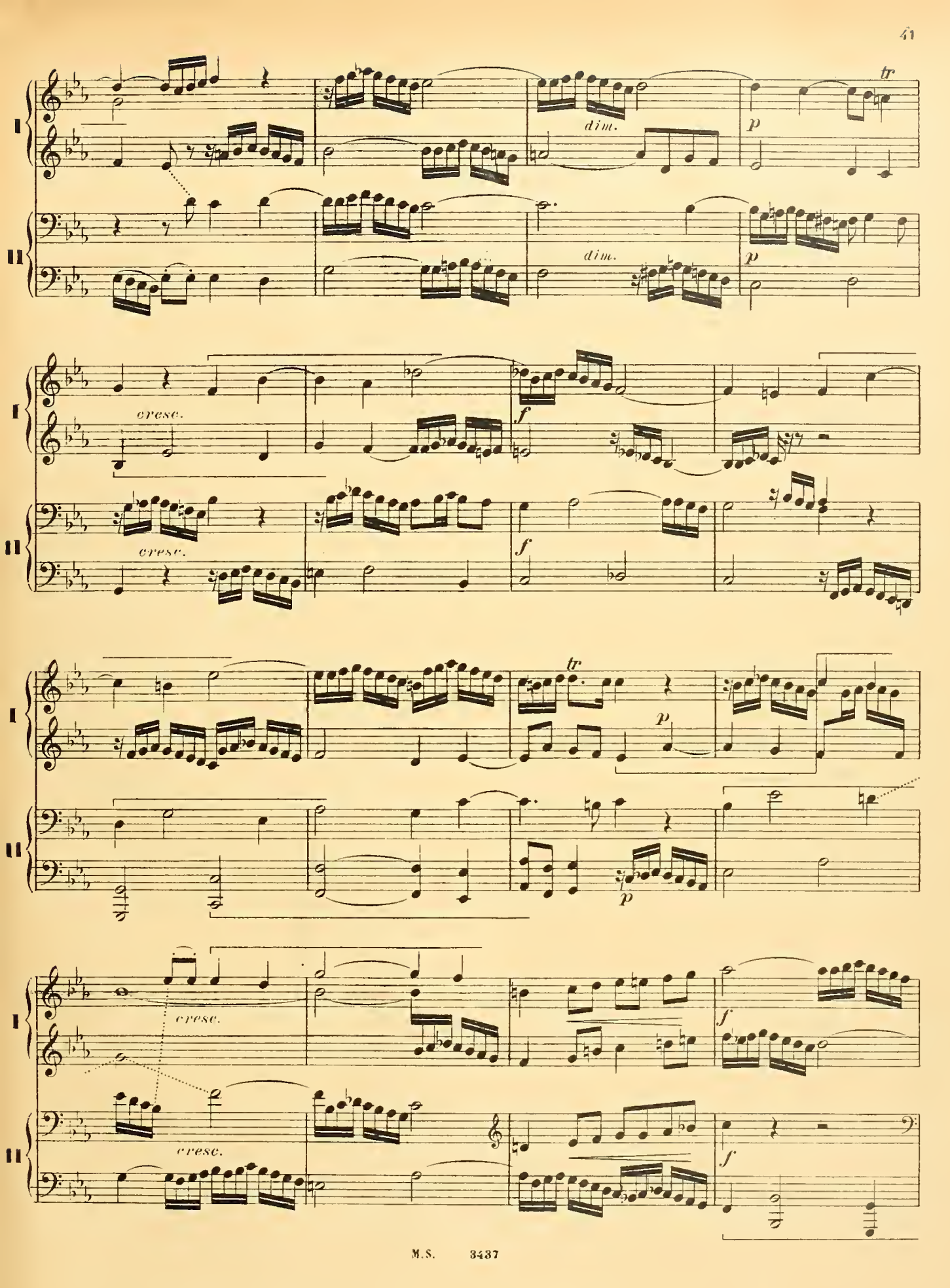


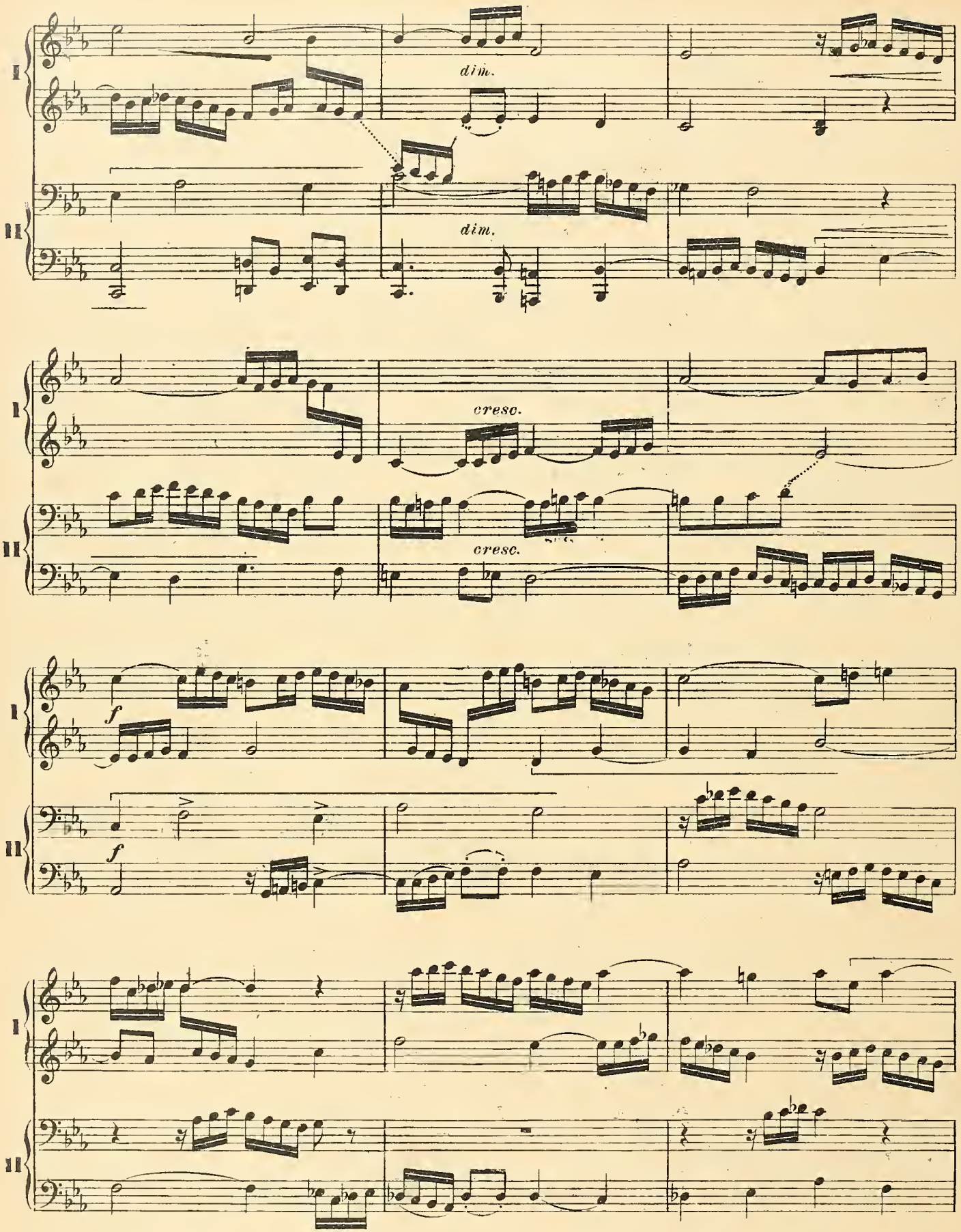


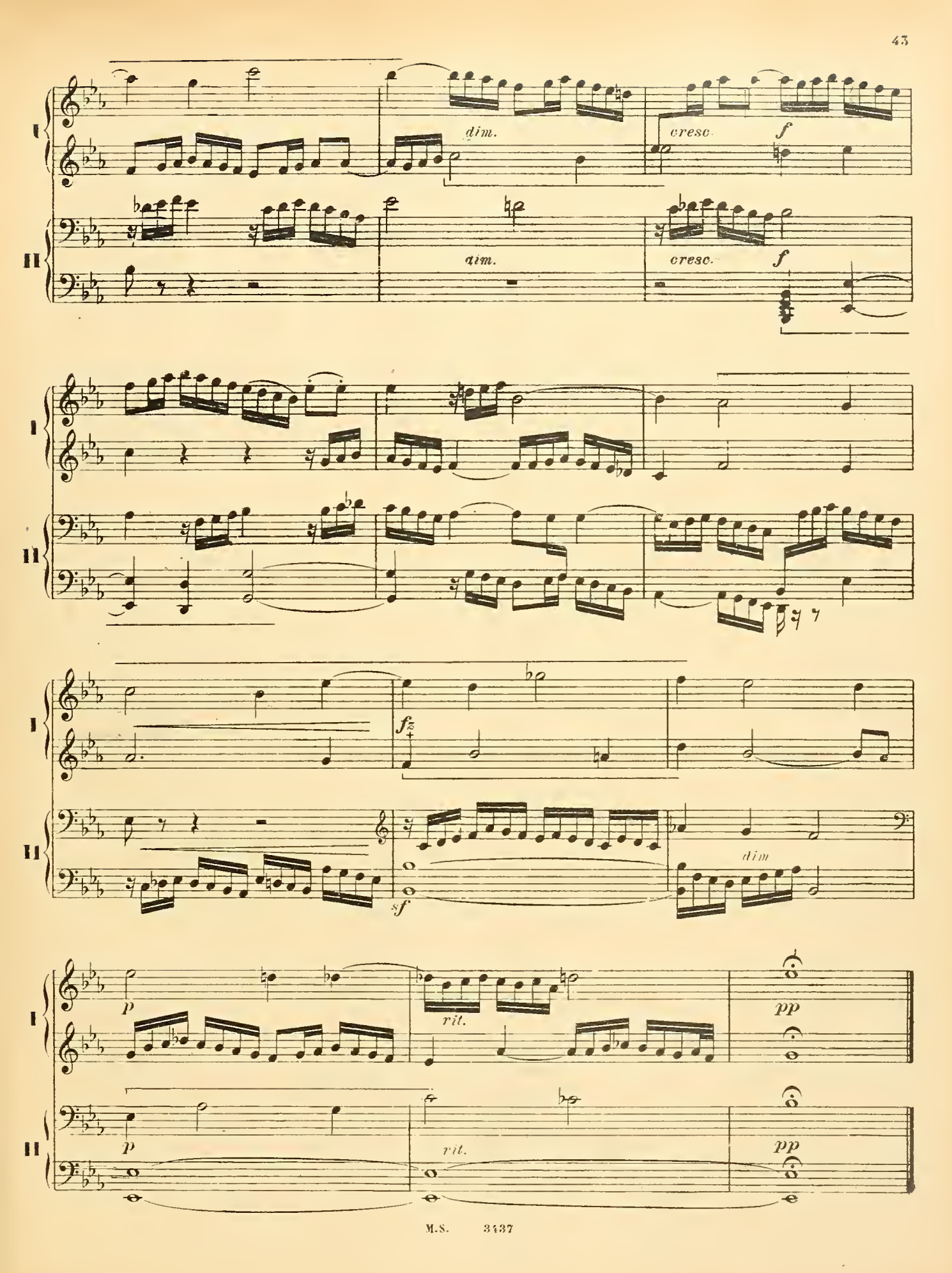
FUGA VI
A 3 VÓCI



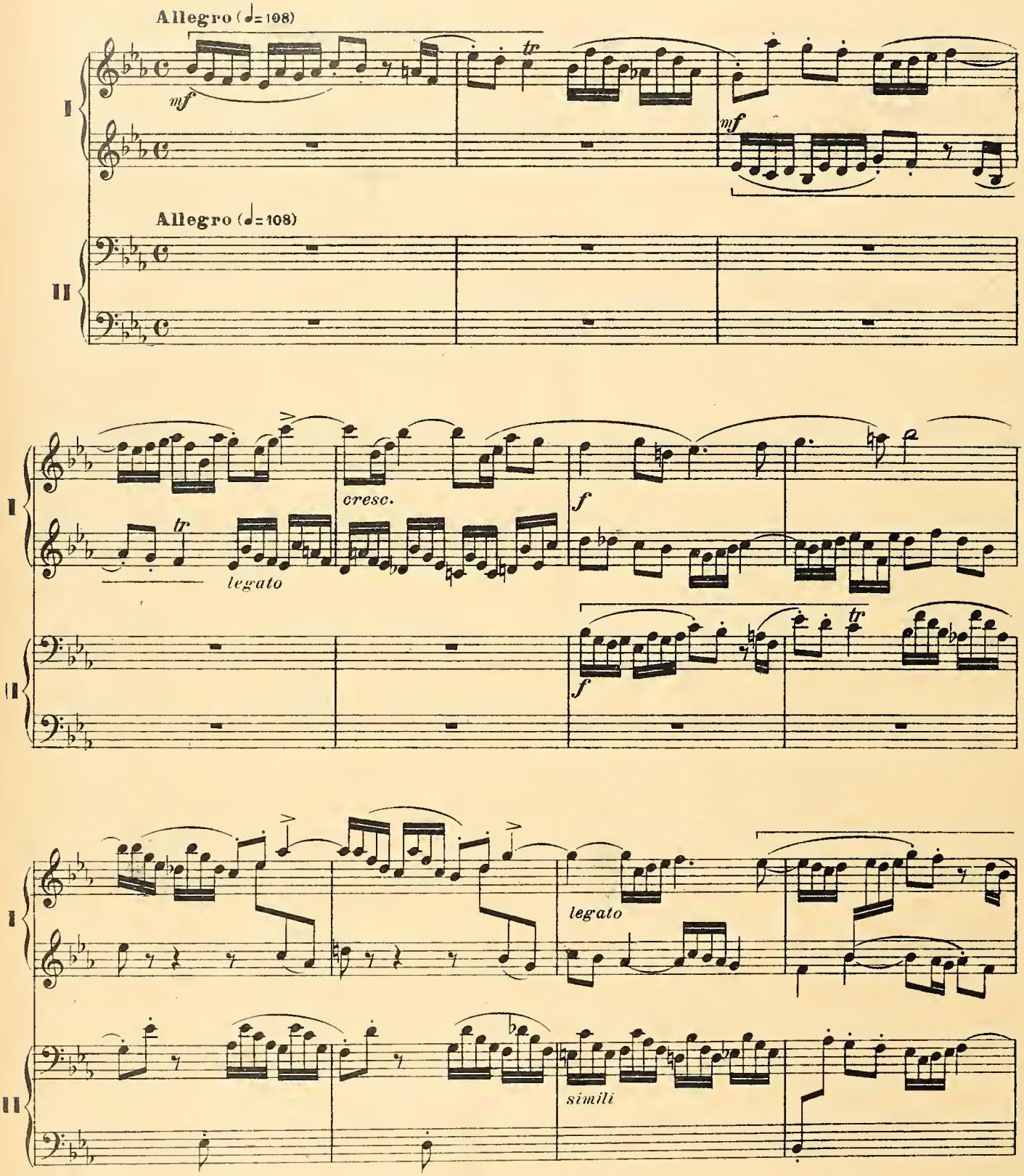

I
II
cresc.
f
tr
dim.
p cresc.
f sempre legato
p
cresc.
f
dim.
p
sf

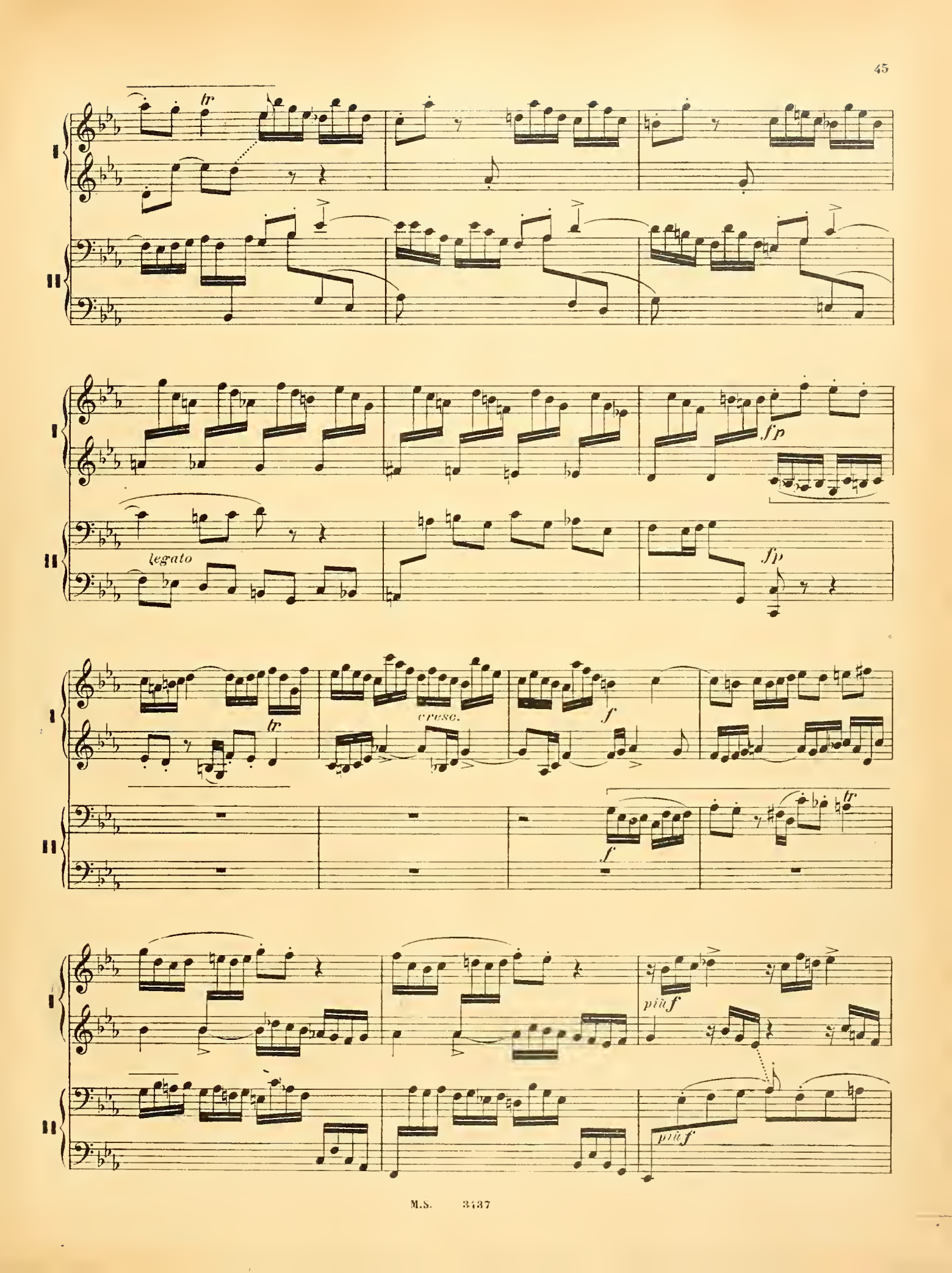

I
II
tr
dim.
p
cresc.
f

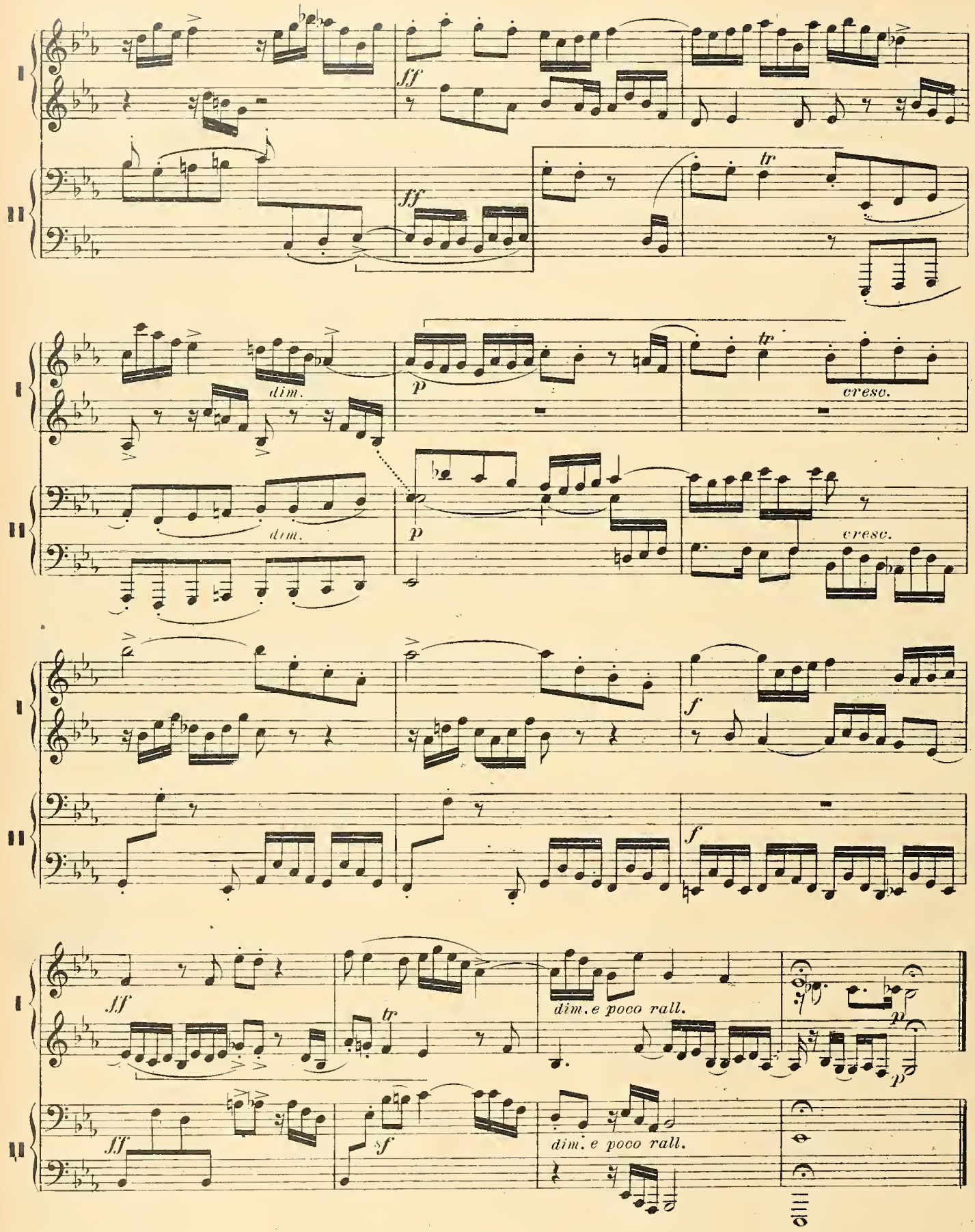

I
II
dim.
dim.
cresc.
cresc.
f
f


I
II
dim.
cresc.
f
dim.
cresc.
f
fz
sf
dim
p
rit.
pp
p
rit.
pp

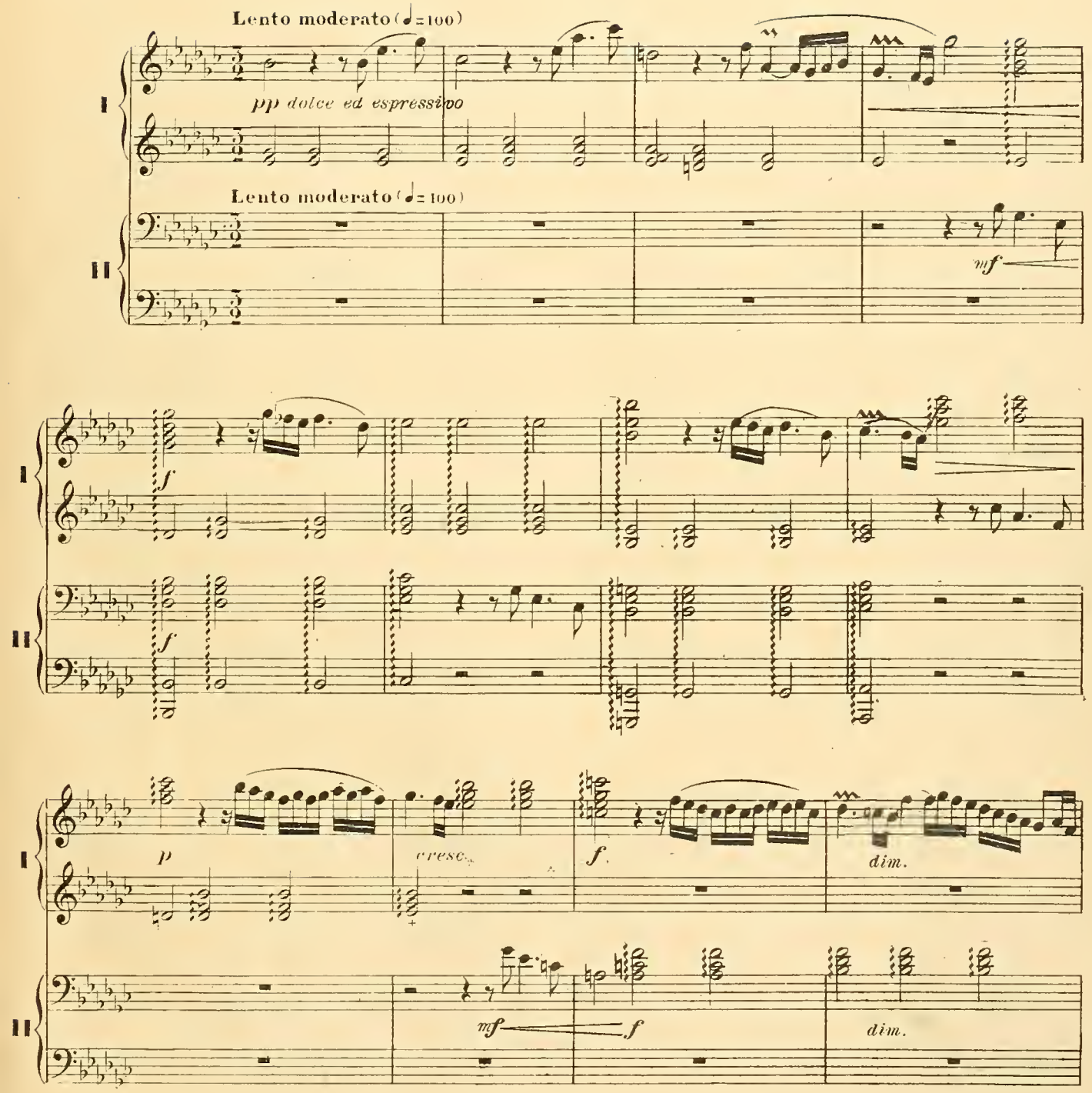
FUGA VII
A 3 VOCI

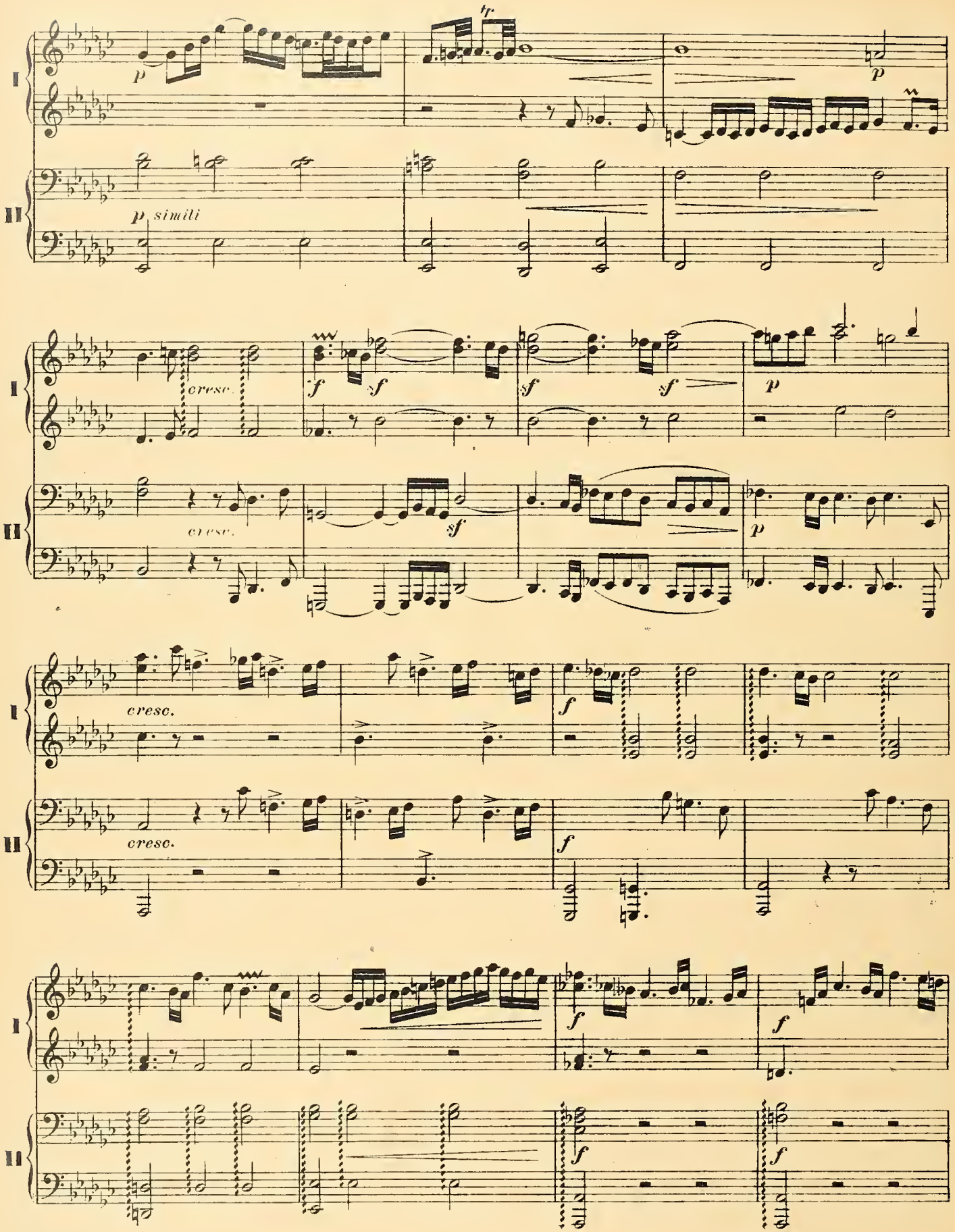



I
II
tr
legato
fp
cresc.
f
più f


I
II
ff
tr
dim.
p
cresc.
f
ff
dim. e poco rall.
sf

PRELUDIO VIII




I
II
p
tr
p
p simili
cresc.
f
sf
sf
sf
p
cresc.
sf
p
cresc.
cresc.
f
f
f
f
f
f

I

II

cresc.

tr.

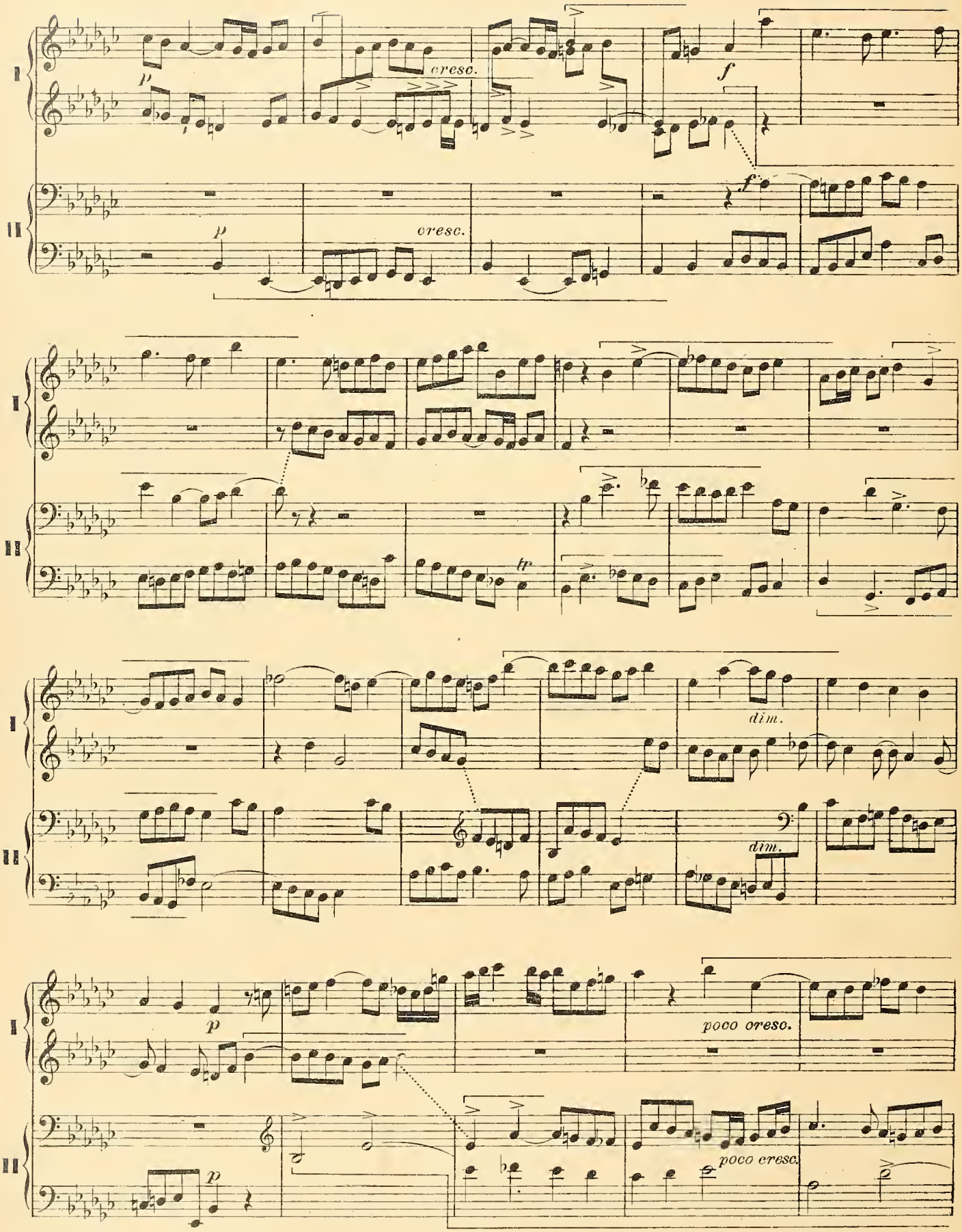
f

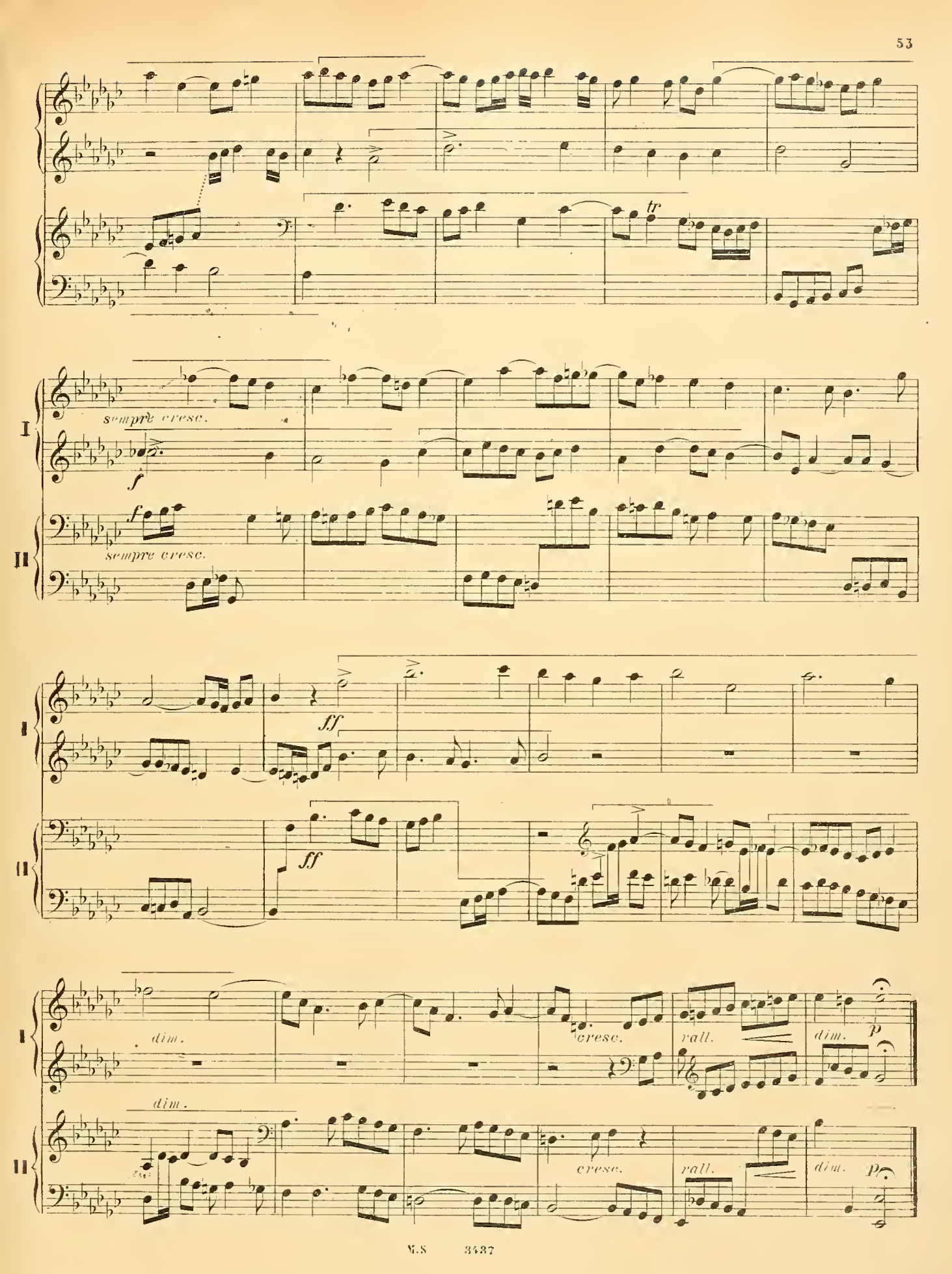
dim.

p

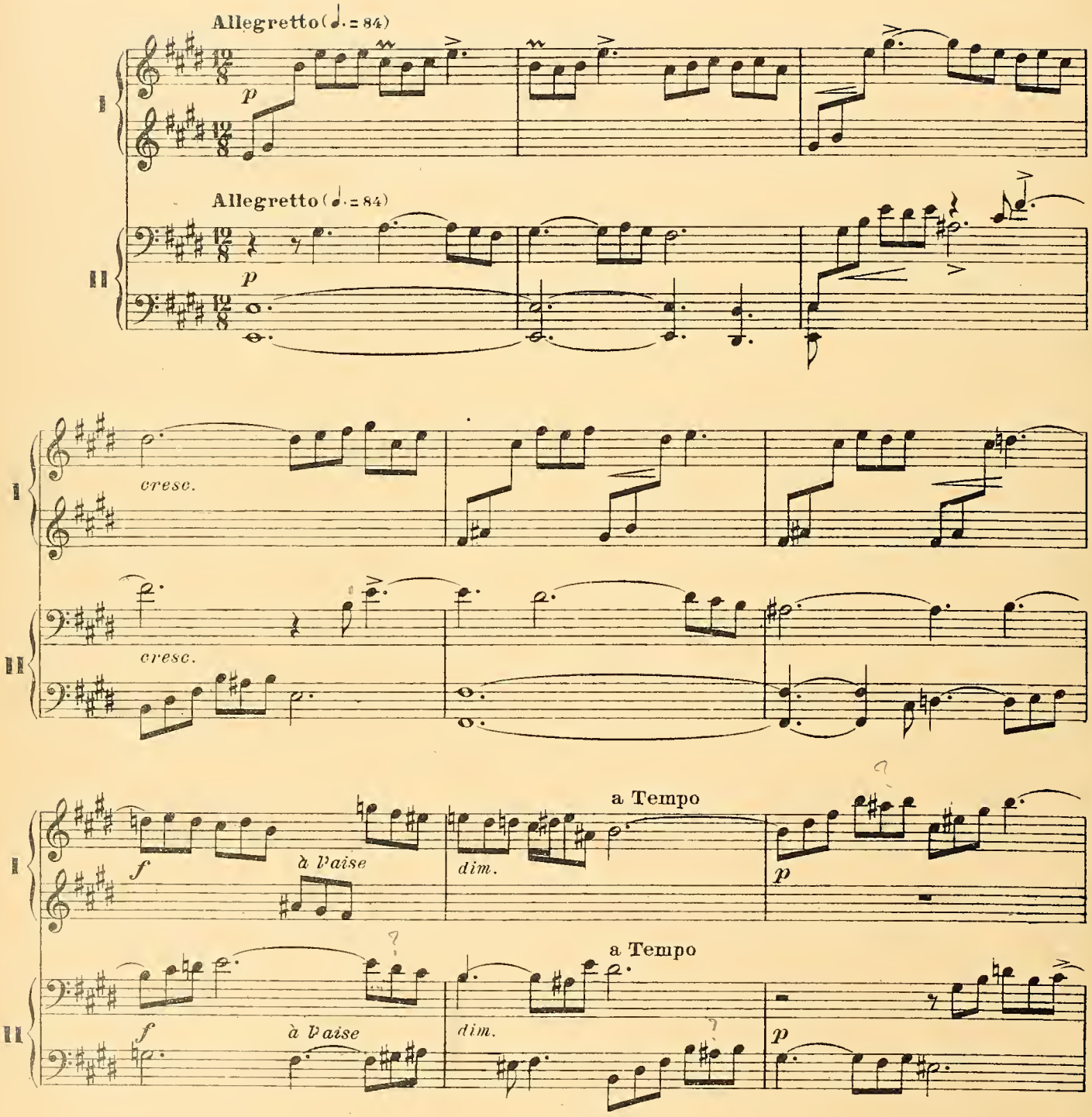
cresc.

dim.


I
II
p
cresc.
f
tr
dim.
poco cresc.


tr
I
sempre cresc.
f
II
f
sempre cresc.
I
ff
II
ff
I
dim.
cresc.
rall.
dim.
p
II
dim.
cresc.
rall.
dim.
p

PRELUDIO IX


Allegretto (♩. = 84)
p
Allegretto (♩. = 84)
p
cresc.
cresc.
f
à l'aise
dim.
a Tempo
p
f
à l'aise
dim.
a Tempo
p

I

II

cresc.

f

dim.

cresc.

f

dim.

p

p

p

p

cresc.

f

cresc.

f

sf

dim. à l'aise

p

a Tempo

rall.

sf

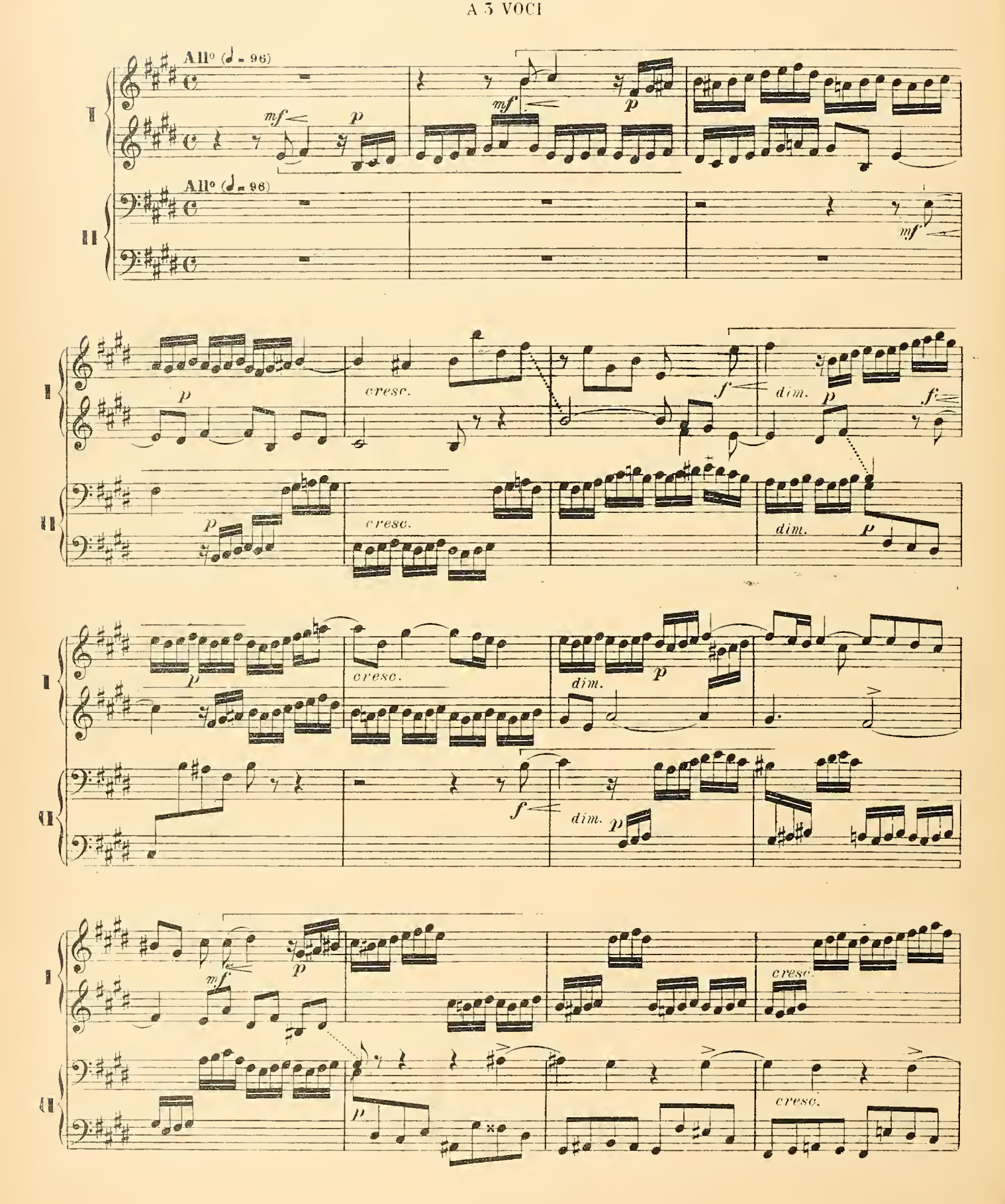
dim. à l'aise

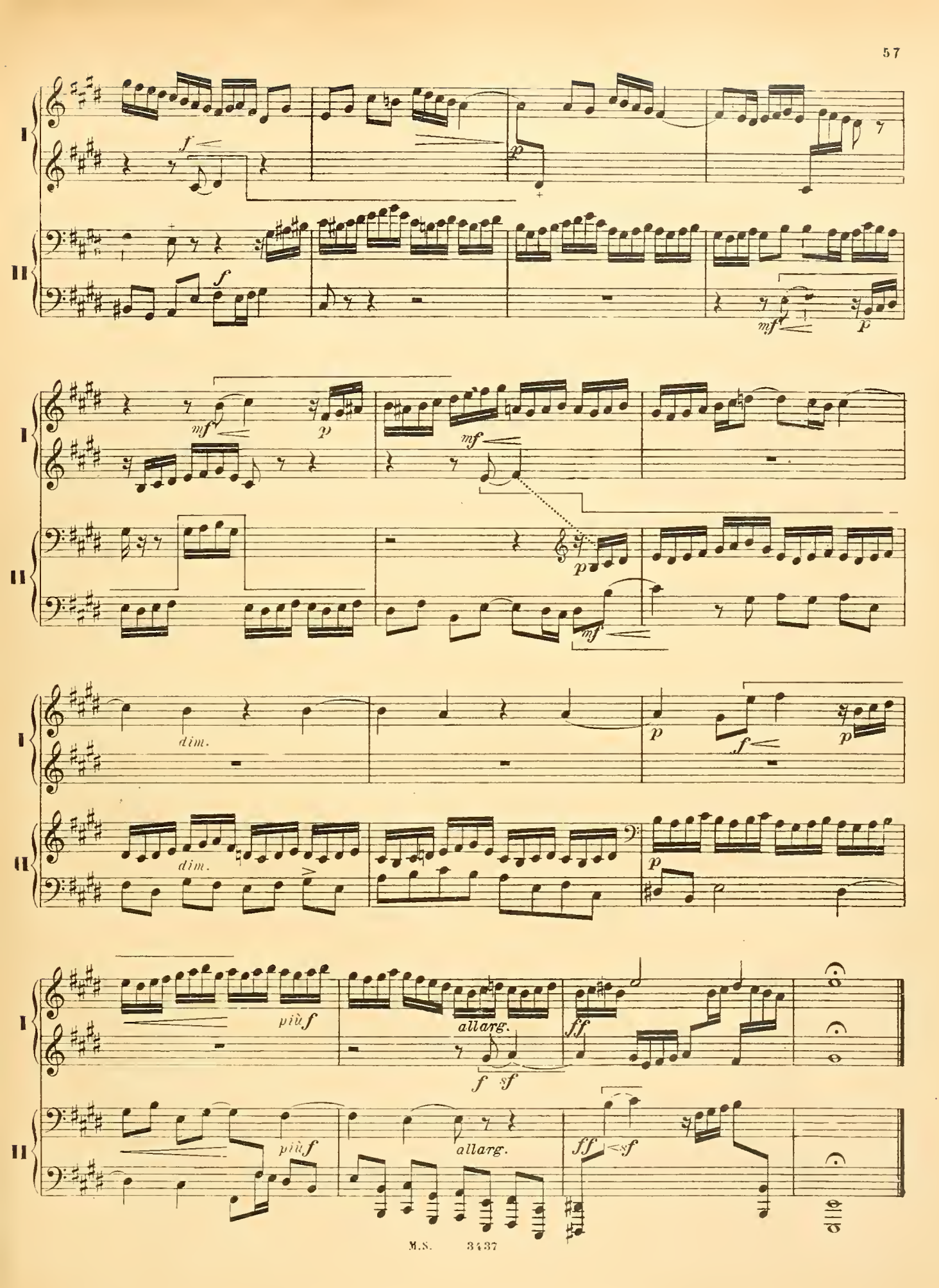
p

a Tempo

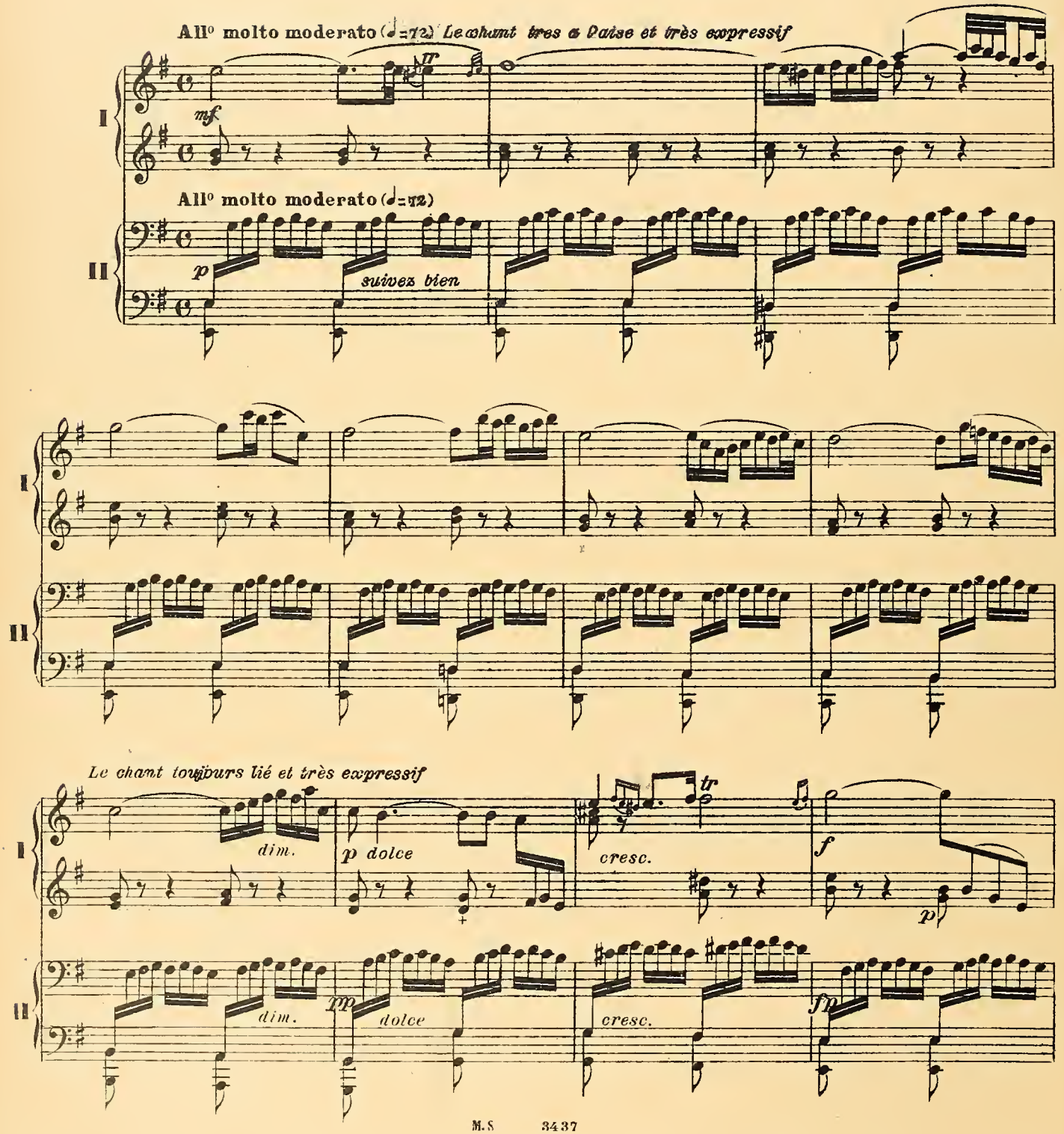
rall.

FUGA IX
A 3 VOCI

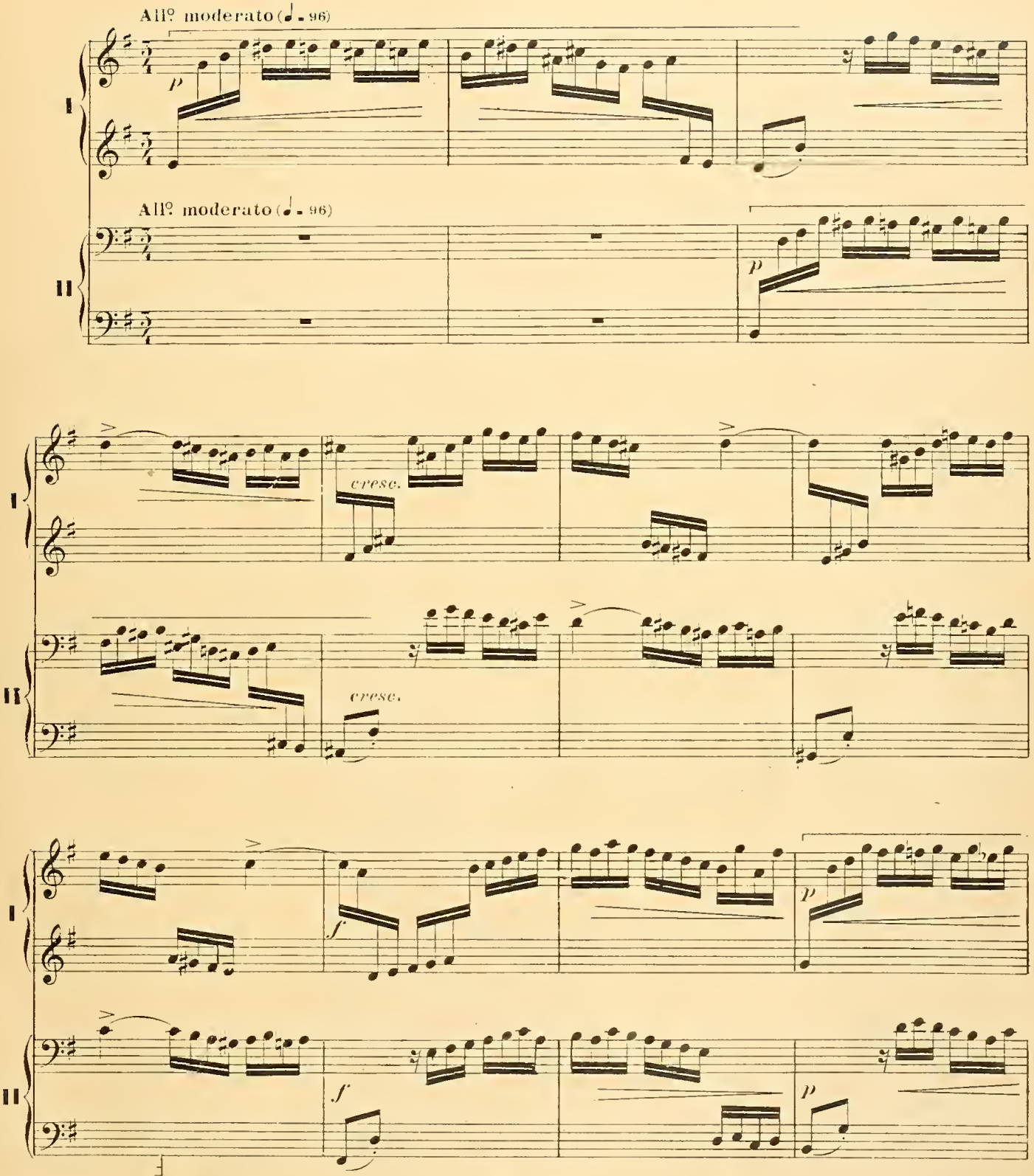


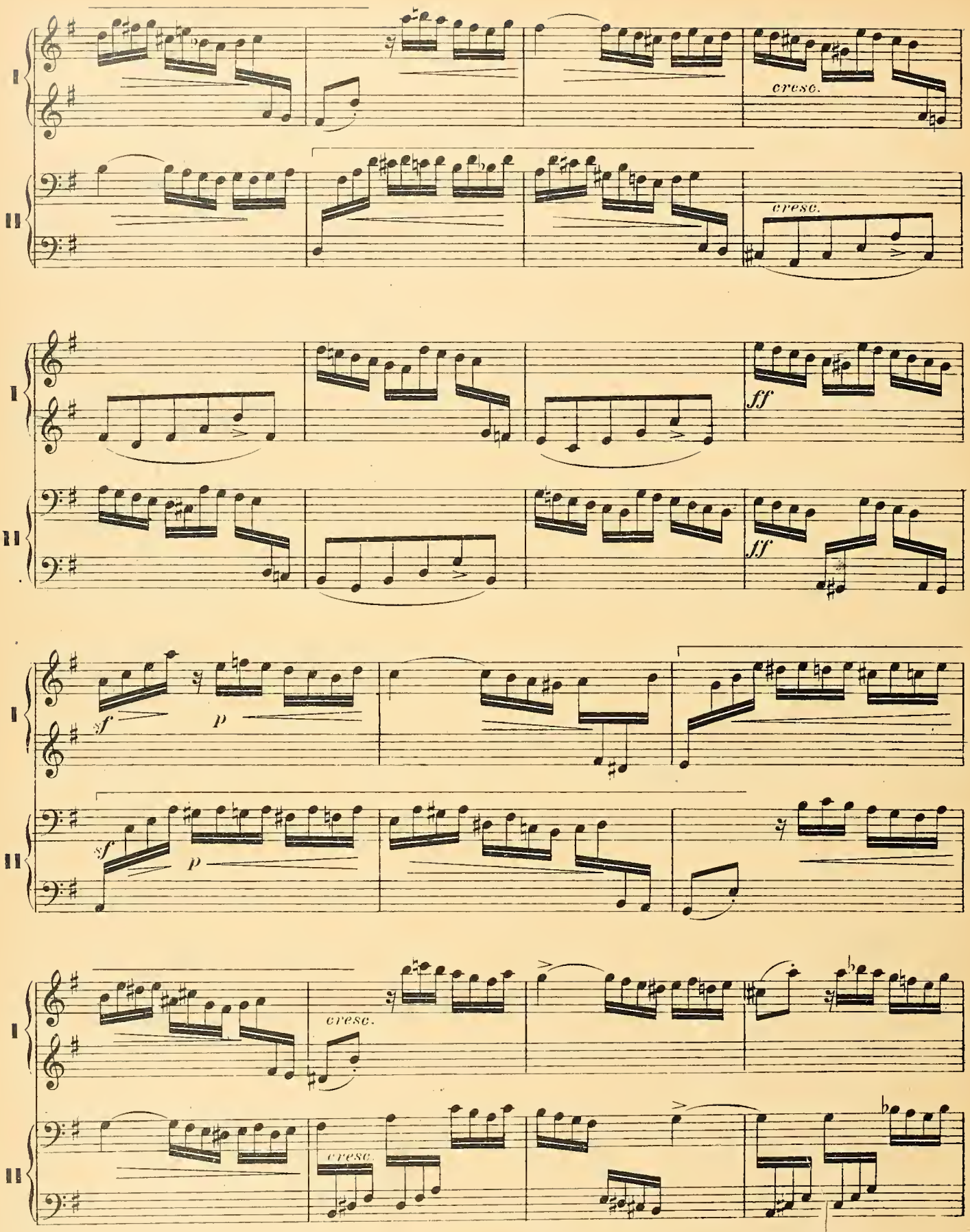

I
II
f
p
mf
dim.
più f
allarg.
ff
sf

PRELUDIO X


All° molto moderato (♩=72) Le chant très à l'aise et très expressif
mf
All° molto moderato (♩=72)
p
suivez bien
Le chant toujours lié et très expressif
dim.
p dolce
cresc.
f
p
dim.
pp
dolce
cresc.
fp

FUGA X
A 2 VOCI




I
II
cresc.
cresc.
ff
ff
sf
p
sf
p
cresc.
cresc.

I

II

ff

sf

p

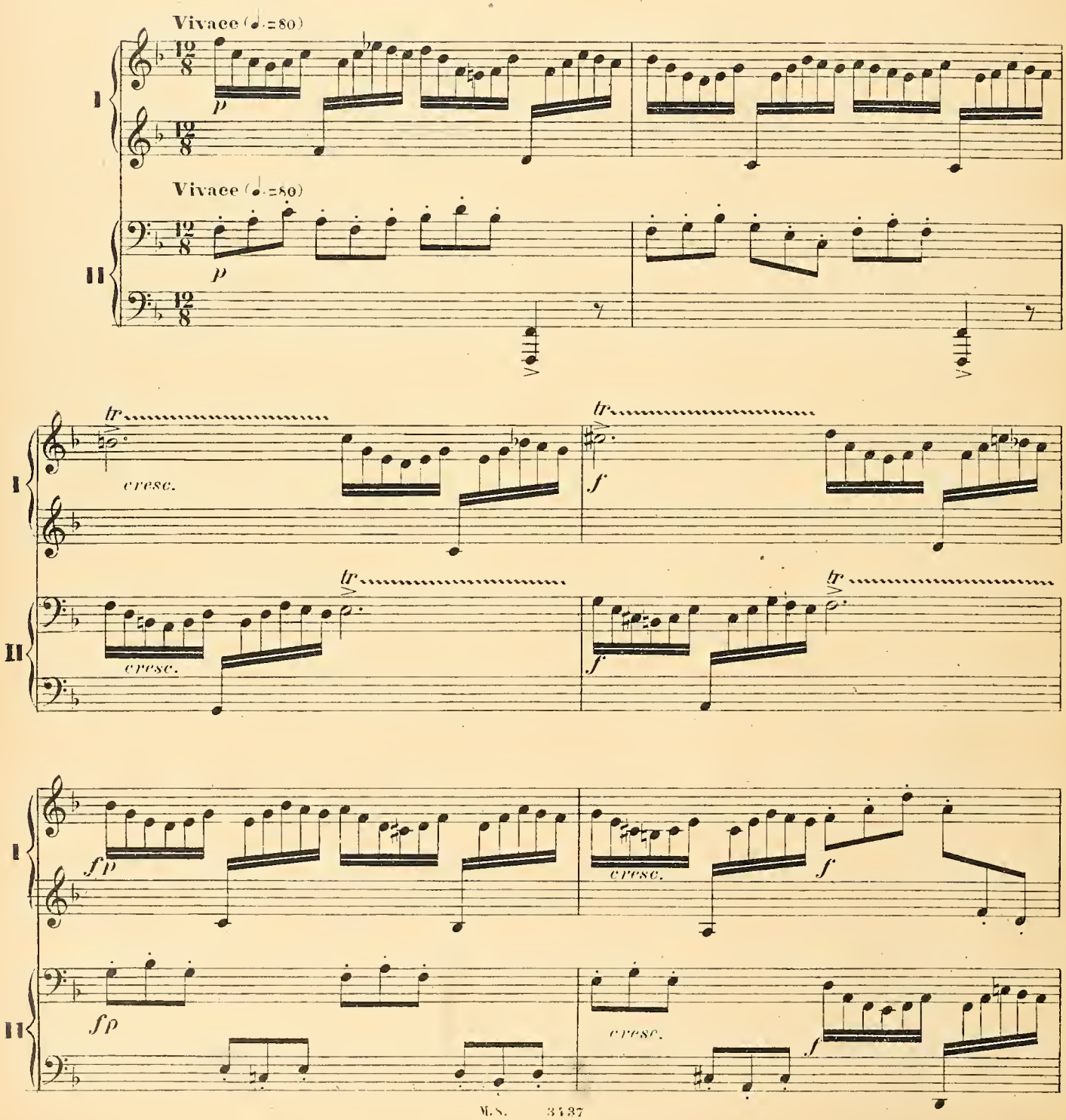
cresc.

f

ff

rall.

PRELUDIO XI



I

II

tr

sf

tr

sf

tr

sf

tr

sf

fp

tr

cresc.

fp

cresc.

tr

tr

f

cresc.

tr

f

cresc.

121

I

II

ff

tr

ff

tr

allarg.

tr

allarg.

tr

FUGA XI
A 3 VOCI

Allegretto (♩.=66)

I

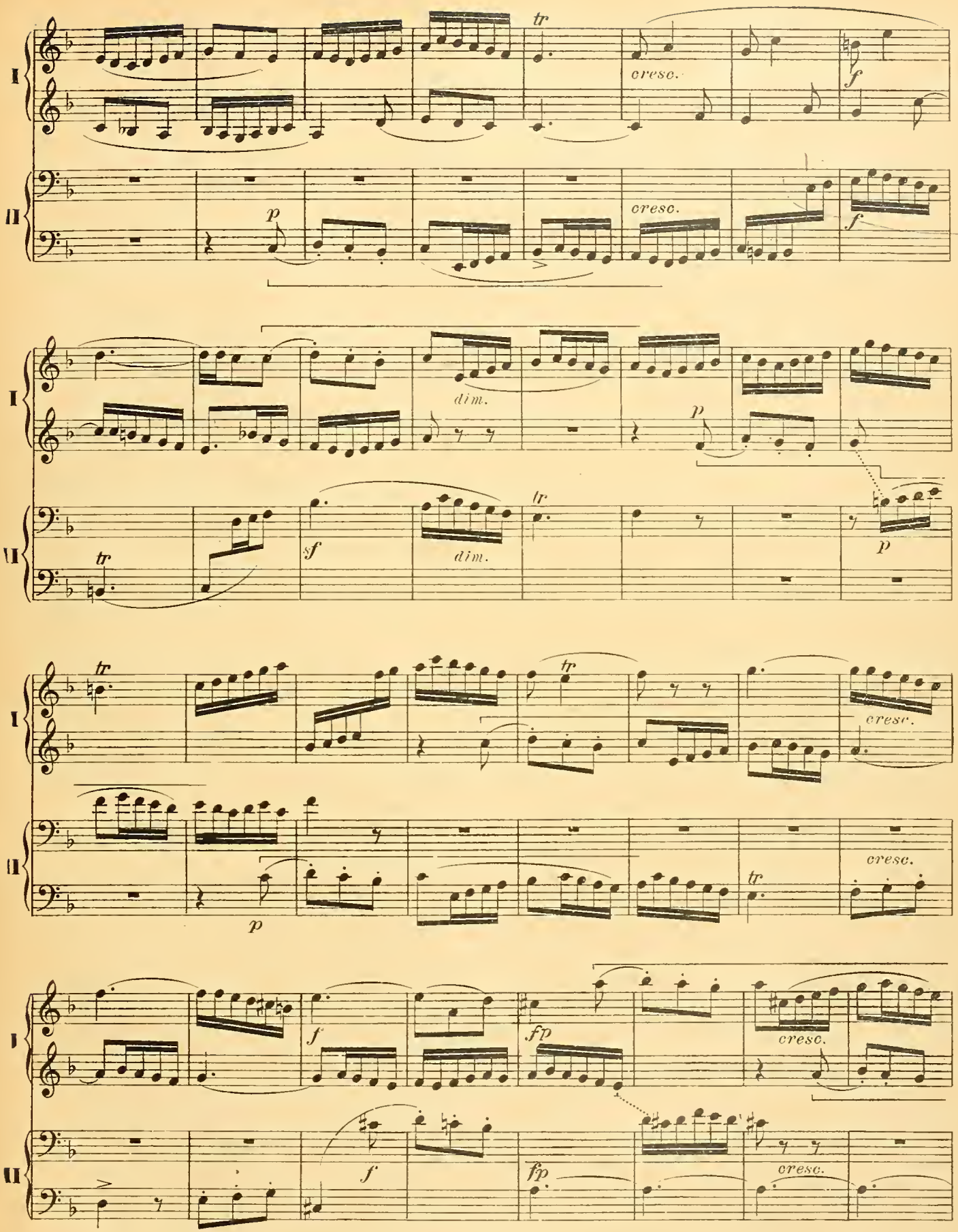
p

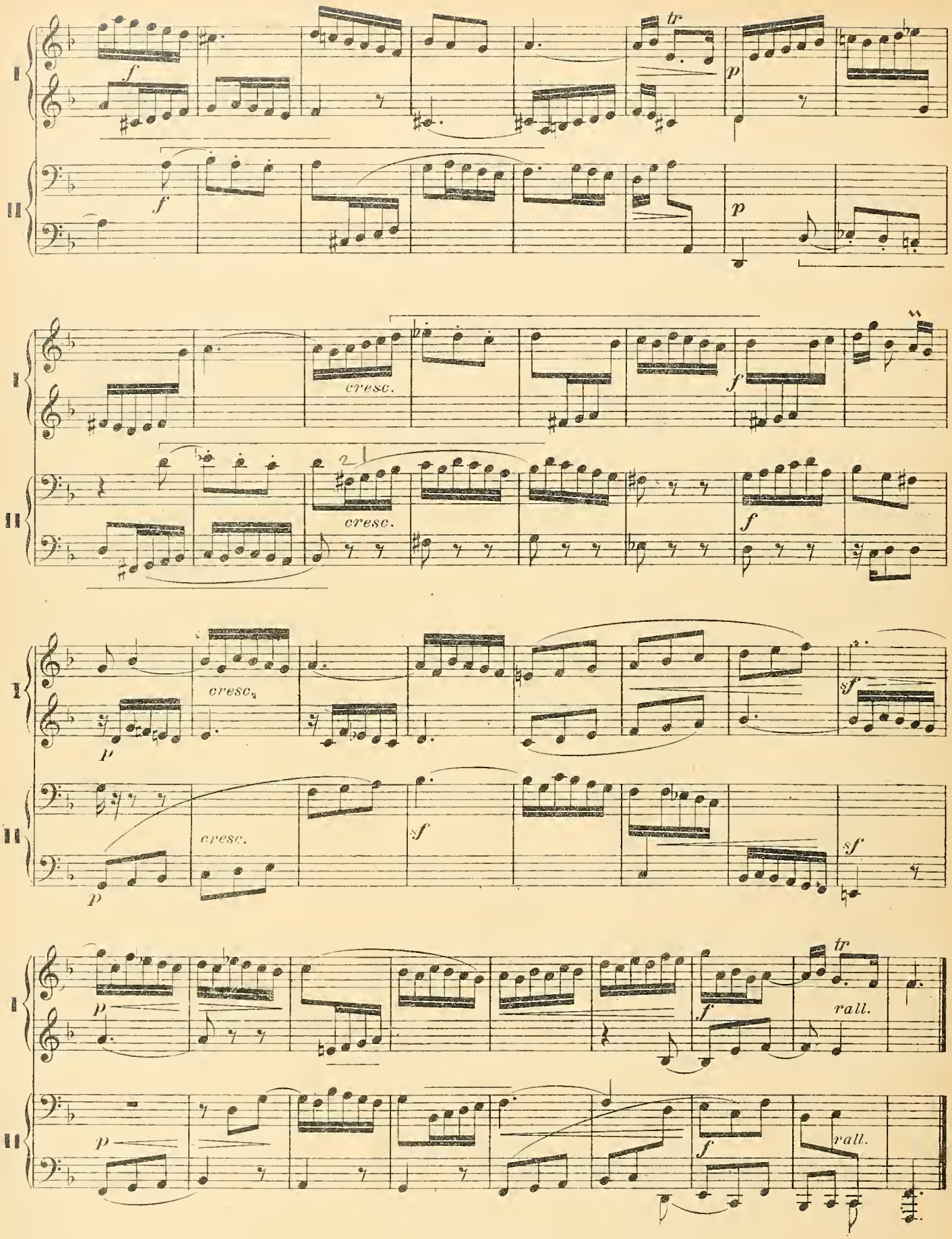
p

tr

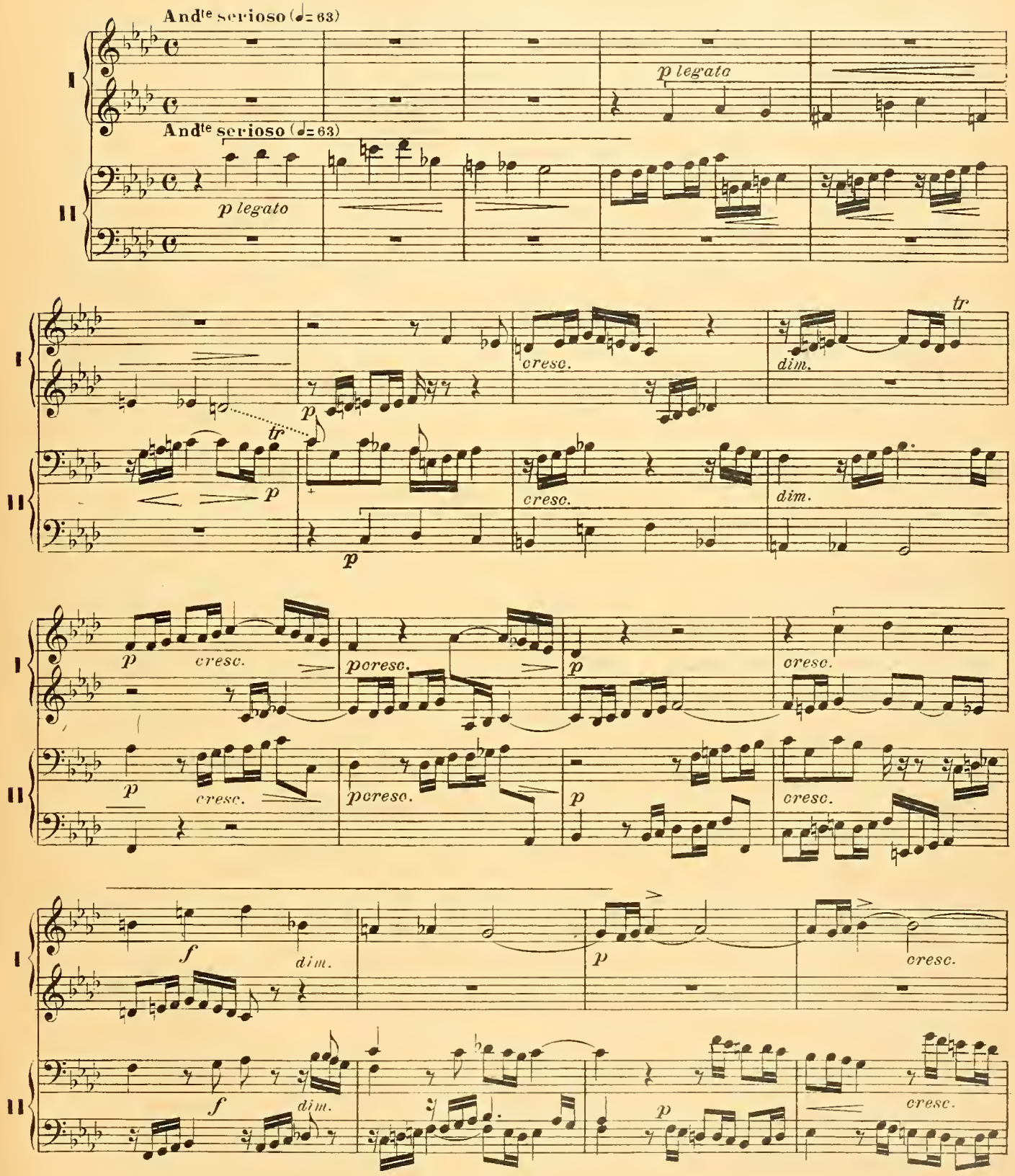
Allegretto (♩.=66)

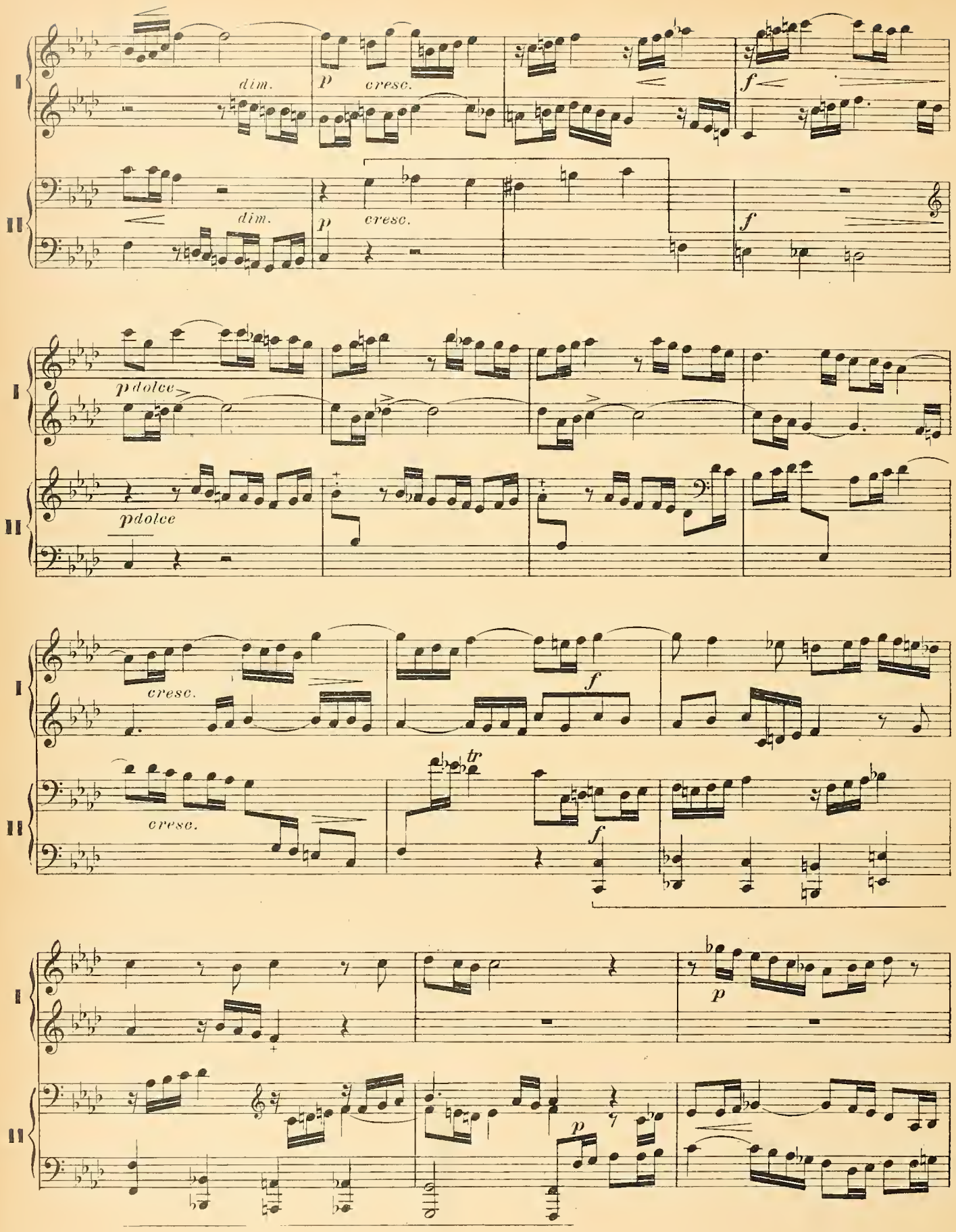
II

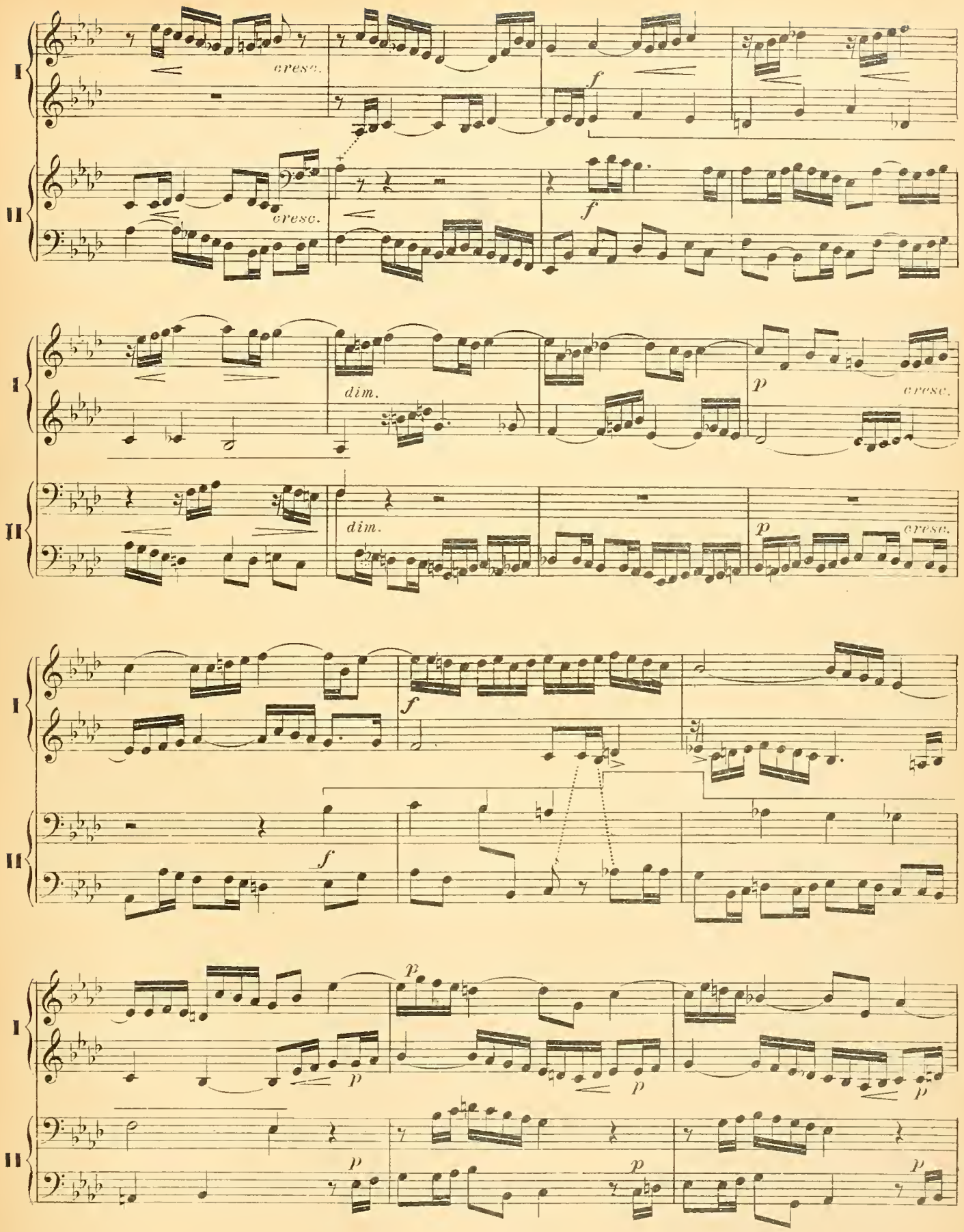

I
II
tr
cresc.
f
p
cresc.
f
dim.
p
tr
sf
dim.
tr
p
tr
tr
cresc.
p
tr
cresc.
f
fp
cresc.
f
fp
cresc.

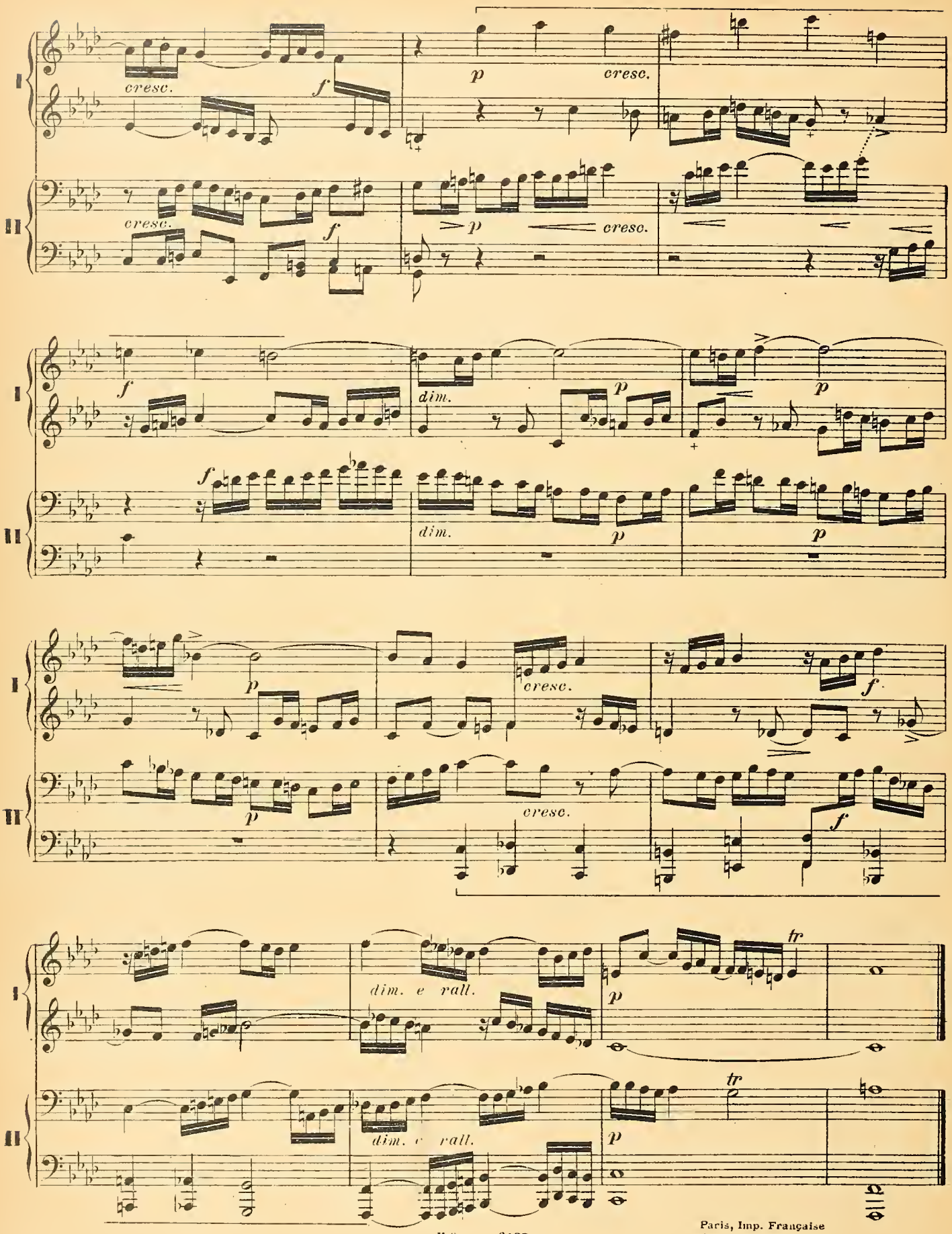

I
II
f
tr
p
cresc.
f
cresc.
f
cresc.
p
cresc.
sf
p
cresc.
sf
sf
p
tr
rall.
f
p
rall.
f

FUGA XII
A 4 VOCI




I
II
dim.
p
cresc.
f
dim.
p
cresc.
f
p dolce
p dolce
cresc.
f
cresc.
tr
f
p
p


I
II
cresc.
f
dim.
p
cresc.



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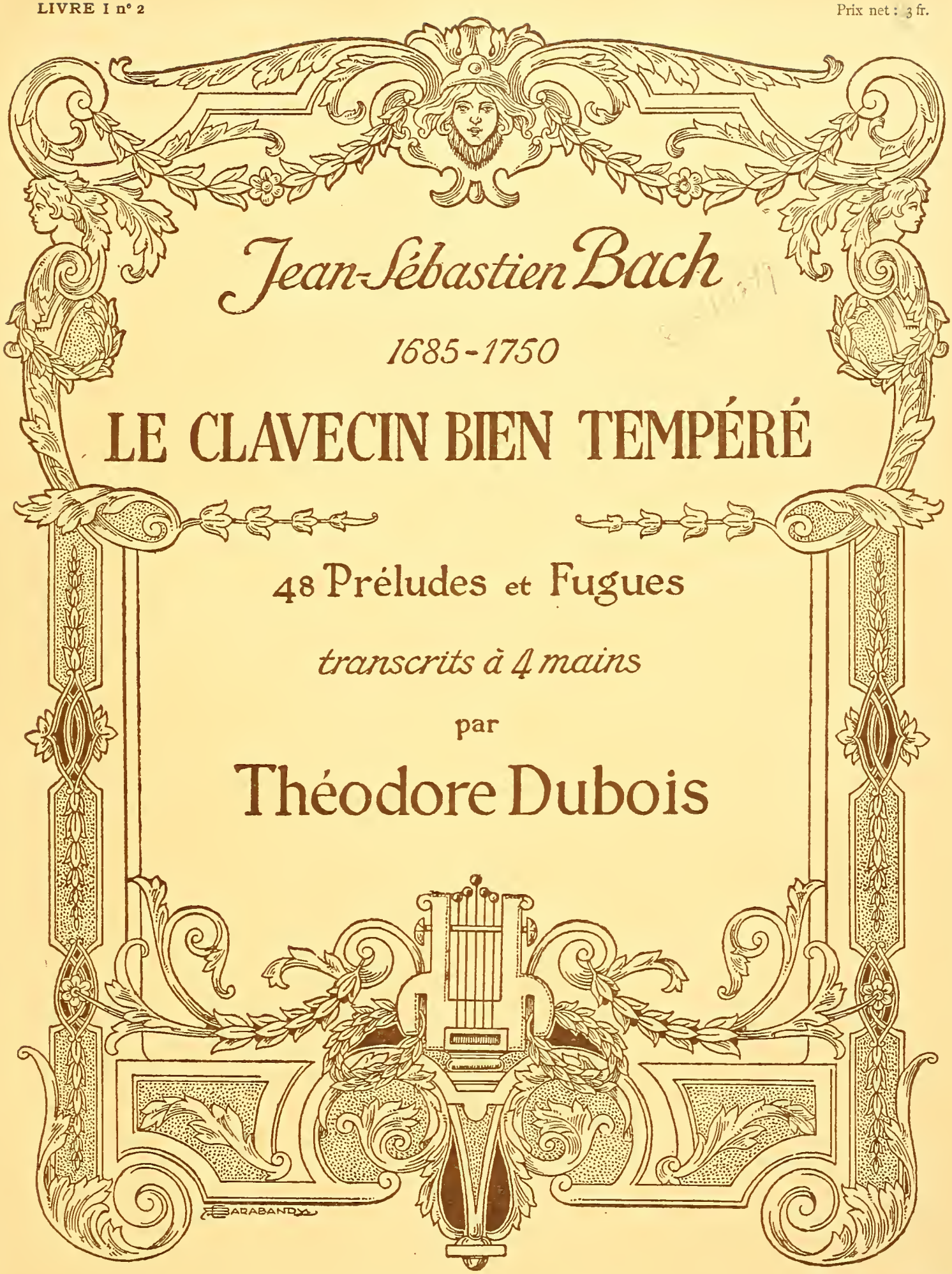

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Jean-Sébastien BACH

(1685-1750)

LE CLAVECIN BIEN TEMPÉRÉ

48 PRÉLUDES et FUGUES

transcrits à 4 mains

PAR

Théodore DUBOIS

Membre de l'Institut de France

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INTRODUCTION

Tout le monde sait combien est difficile l'exécution du "Clavecin bien tempéré" de J.-S. Bach, si on veut la réaliser avec un style tour à tour et à la fois lié, brillant, grave, expressif, et si l'on veut faire ressortir les thèmes principaux, alors même qu'ils sont au centre de l'admirable polyphonie dont ce Maître génial et inimitable avait le secret.

De là nous est venue la pensée de transcrire ce chef-d'œuvre pour le piano à 4 mains. Il sera mis ainsi à la portée d'un plus grand nombre d'exécutants, l'interprétation en étant rendue sensiblement plus facile. — Les parties saillantes se détacheront de l'ensemble avec une entière indépendance, ce qui permettra d'en suivre la magnifique contexture avec un intérêt toujours en éveil et un plaisir toujours nouveau.

Nous pensons n'avoir pas besoin de dire avec quel respect nous avons fait cette transcription ! La seule liberté que nous nous soyons permise est la doublure à la basse, et à l'octave grave, de quelques rares passages, doublure qui nous a paru compatible avec le style de Bach, en figurant ainsi les 16 pieds de l'orgue.

La répartition des parties, leur alternance combinée dans les quatre mains, d'où doit résulter l'élégance, la clarté, l'intérêt de l'exécution, nous a surtout préoccupé et dirigé dans notre travail.

Afin de pouvoir sans hésitation, même et surtout à la lecture, mettre en lumière comme il convient certaines parties thématiques, nous avons cru devoir les souligner. Elles devront toujours avoir une intensité un peu plus grande que le reste de l'ensemble polyphonique.

Bien que J.-S. Bach n'ait indiqué aucune accentuation, aucun mouvement, aucune nuance, il est néanmoins hors de doute qu'il n'exécutait pas ses œuvres d'une façon uniforme. En raison de cette absence d'indications, une grande liberté est donc laissée à chacun d'interpréter selon son sentiment personnel. — Tant que l'exécutant est seul, il n'y a à cela aucun inconvénient, mais avec un arrangement à 4 mains, il devient indispensable que des précisions soient données, afin qu'aucune disparate, aucune contradiction ne se produisent entre les intentions de l'un et de l'autre exécutant.

Pour atteindre ce but, nous avons pris pour base de notre travail l'édition revue par Ch. Czerny, *publiée par la maison Peters, de Leipzig.* Elle nous a paru exacte et conforme, autant qu'on peut le supposer tout au moins, à la pensée de l'auteur.

Th. DUBOIS,
Membre de l'Institut de France.

REMARQUES

1.- Lorsque des notes seront affectées d'une petite croix placée soit au dessus, soit au dessous d'elles: cela indiquera que l'exécutant doit lever rapidement la main, pour laisser la place libre à d'autres parties qui ont à se mouvoir immédiatement dans la même région.

2.- Pour la facilité et la clarté de l'exécution, nous avons souvent réparti alternativement dans les deux mains, des traits, des dessins, des passages qui, dans l'original sont joués par une seule main et ne forment qu'une seule et unique partie. En ce cas, afin de laisser à la ligne mélodique, au trait, sa physionomie, son contour, nous avons, chaque fois que nous l'avons cru opportun, omis de remplir par des pauses ou par des silences les mesures ou fragments de mesures vides de notes.

3.- Nous croyons devoir rappeler ce que nous disons dans l'Introduction: à savoir que les passages soulignés doivent être mis en relief, tout en subordonnant l'accentuation et l'intensité à la force générale de la période.

4.- En vue de l'intelligence de l'exécution, nous avons figuré parfois par un petit trait pointillé, la continuité d'un dessin qui passe d'une partie à une autre.

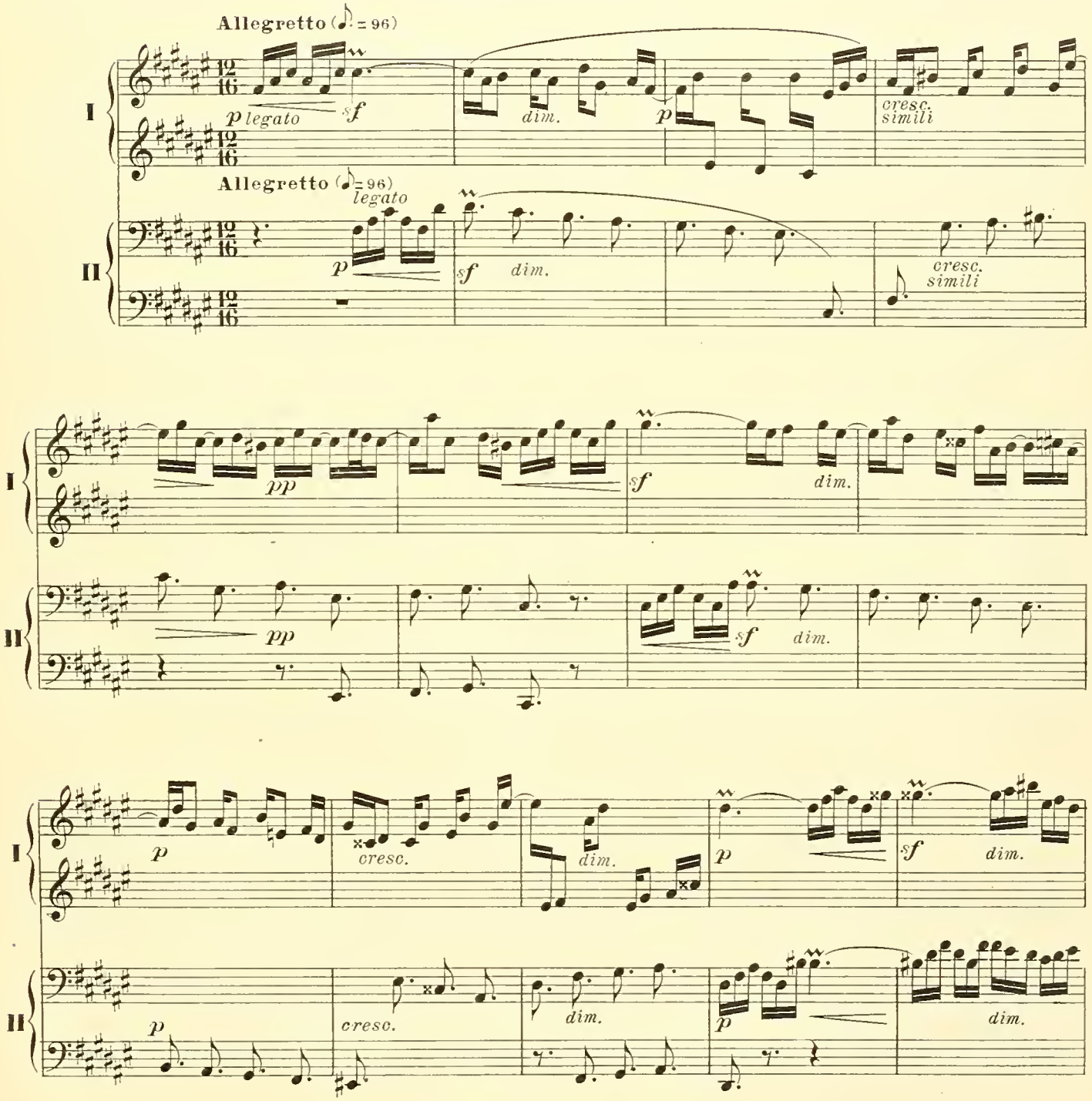
J. S. BACH
(1685-1750)

Le Clavecin bien tempéré

LIVRE I N° 2

Transcrit pour Piano
à 4 mains par
THÉODORE DUBOIS

PRELUDIO XIII



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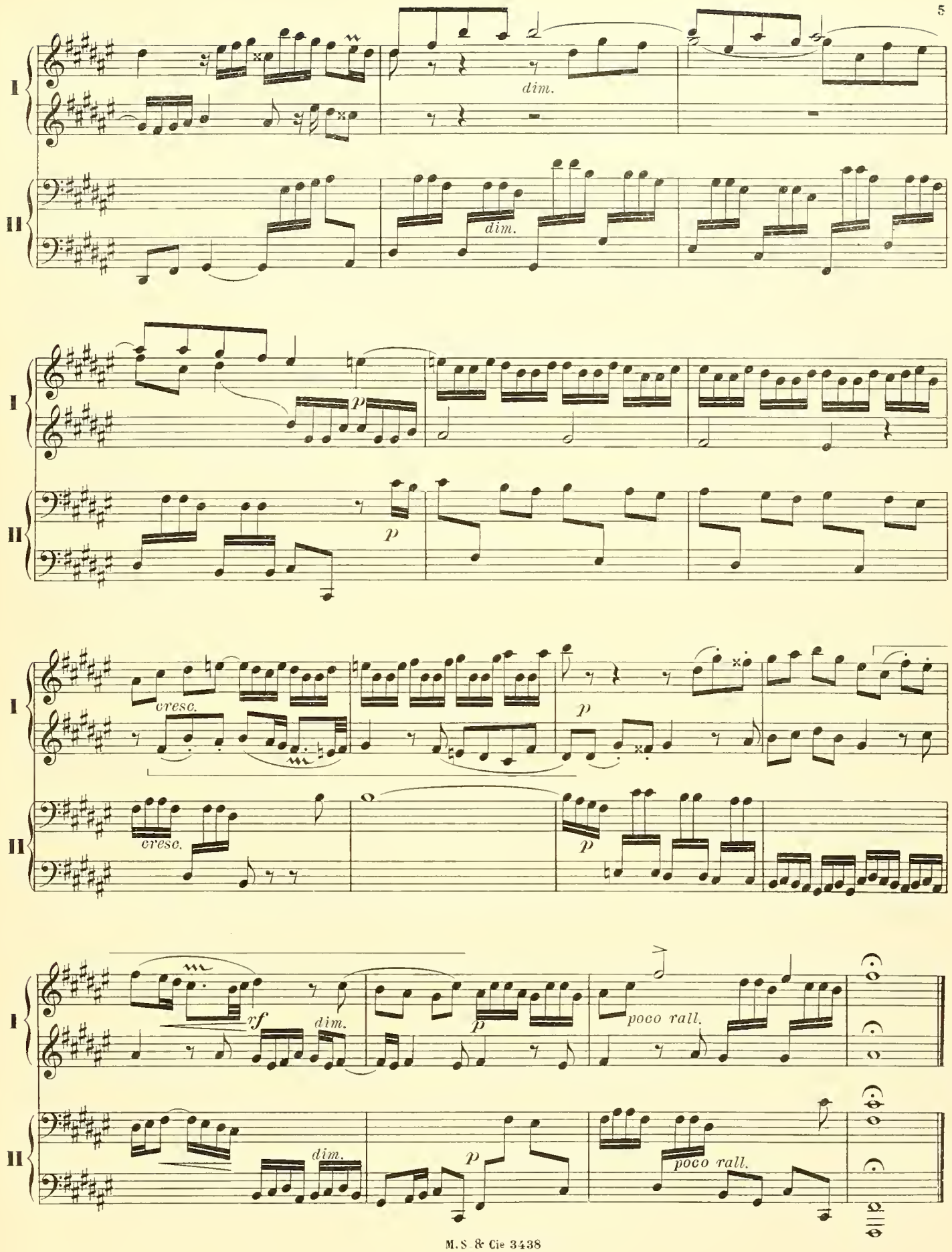
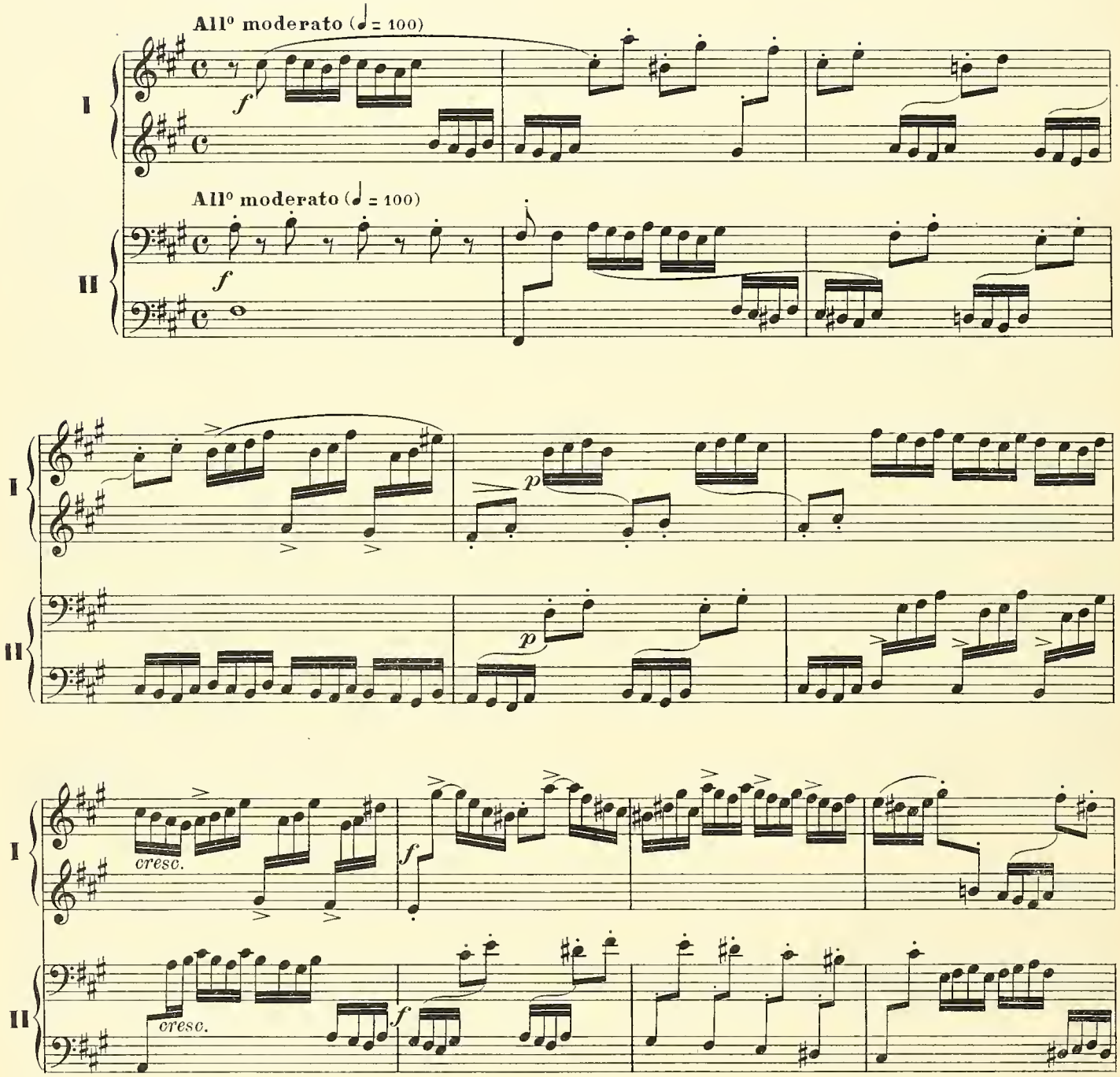
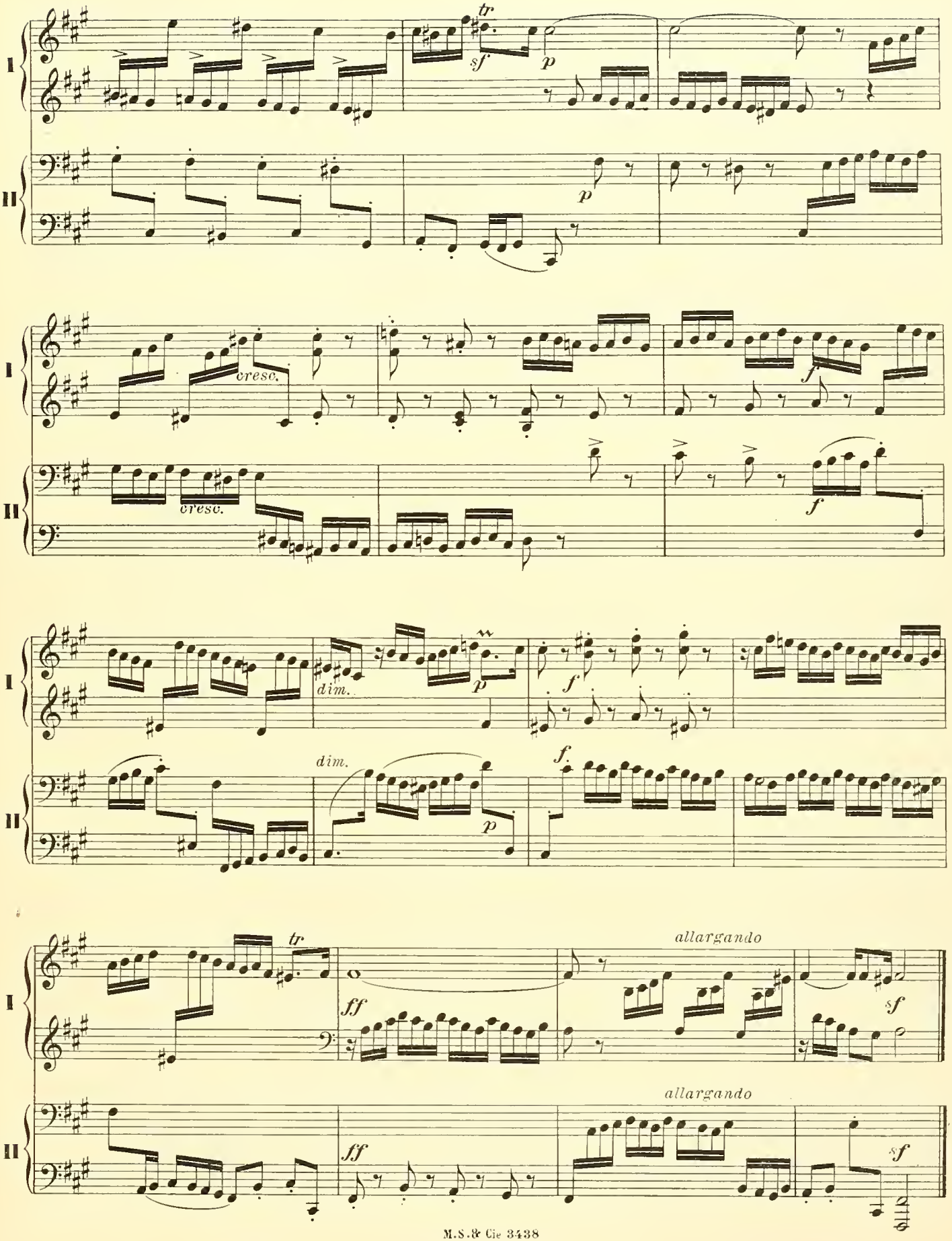
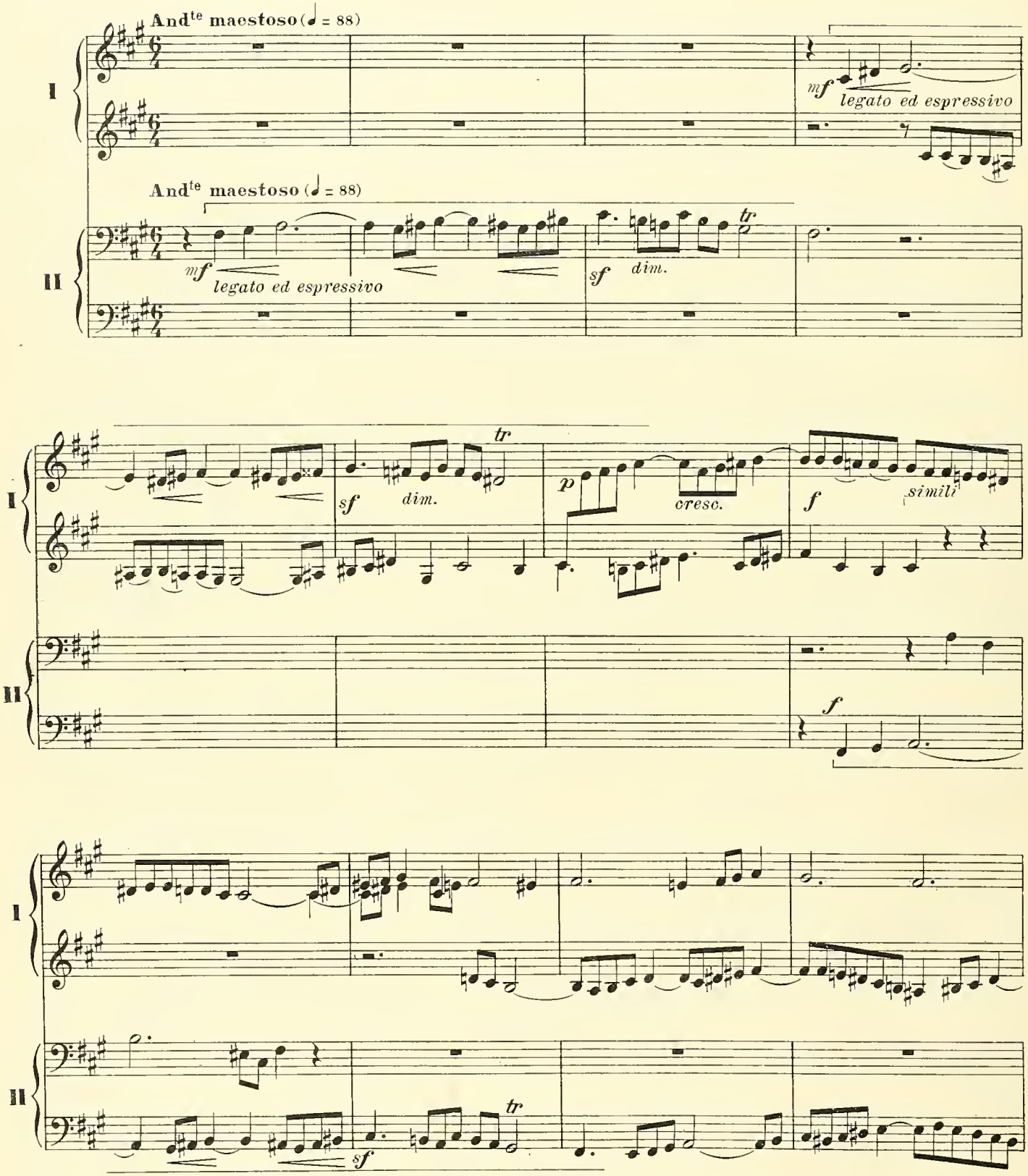

I
II
dim.
dim.
p
p
cresc.
cresc.
p
p
rf
dim.
p
poco rall.
dim.
p
poco rall.

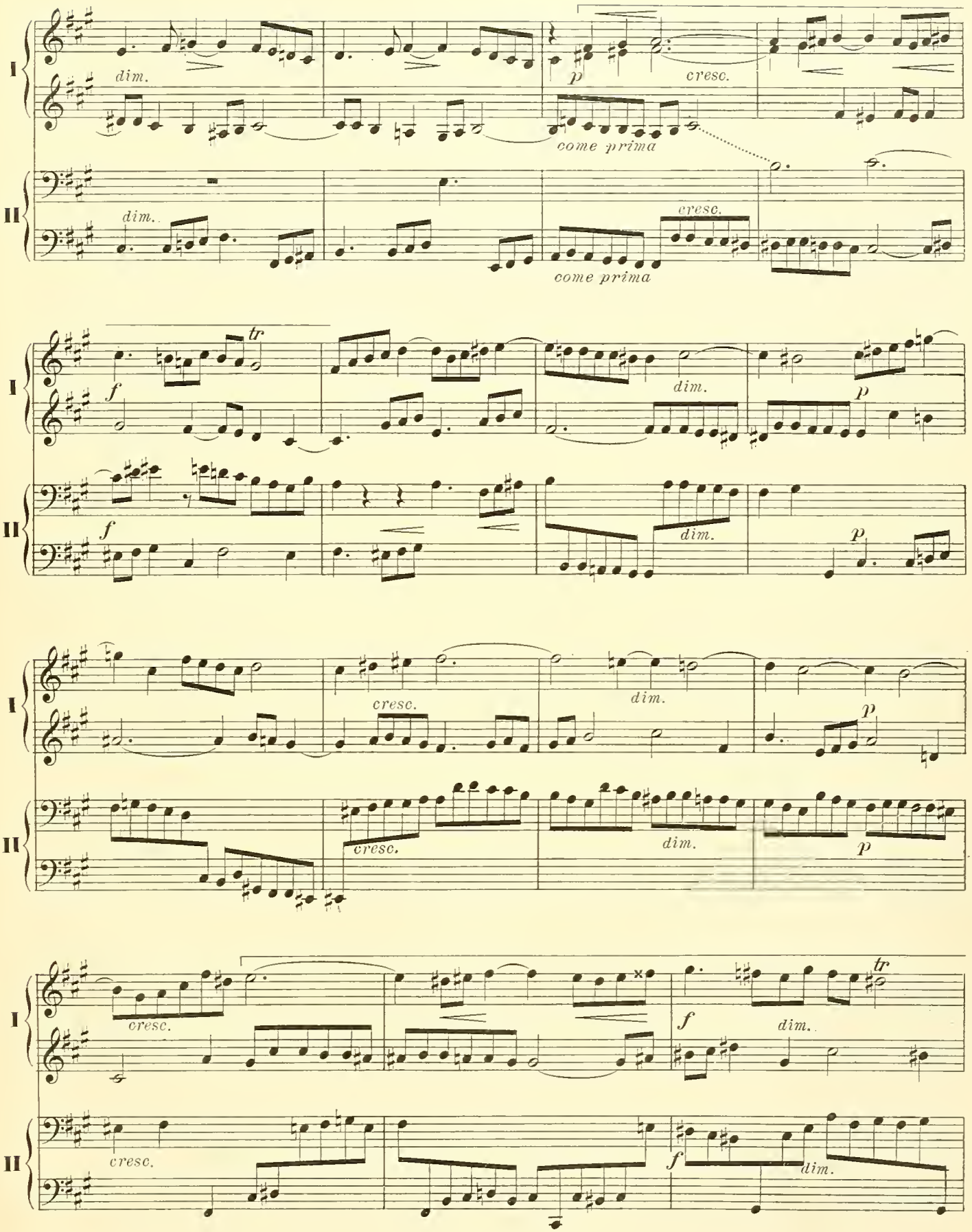
PRELUDIO XIV

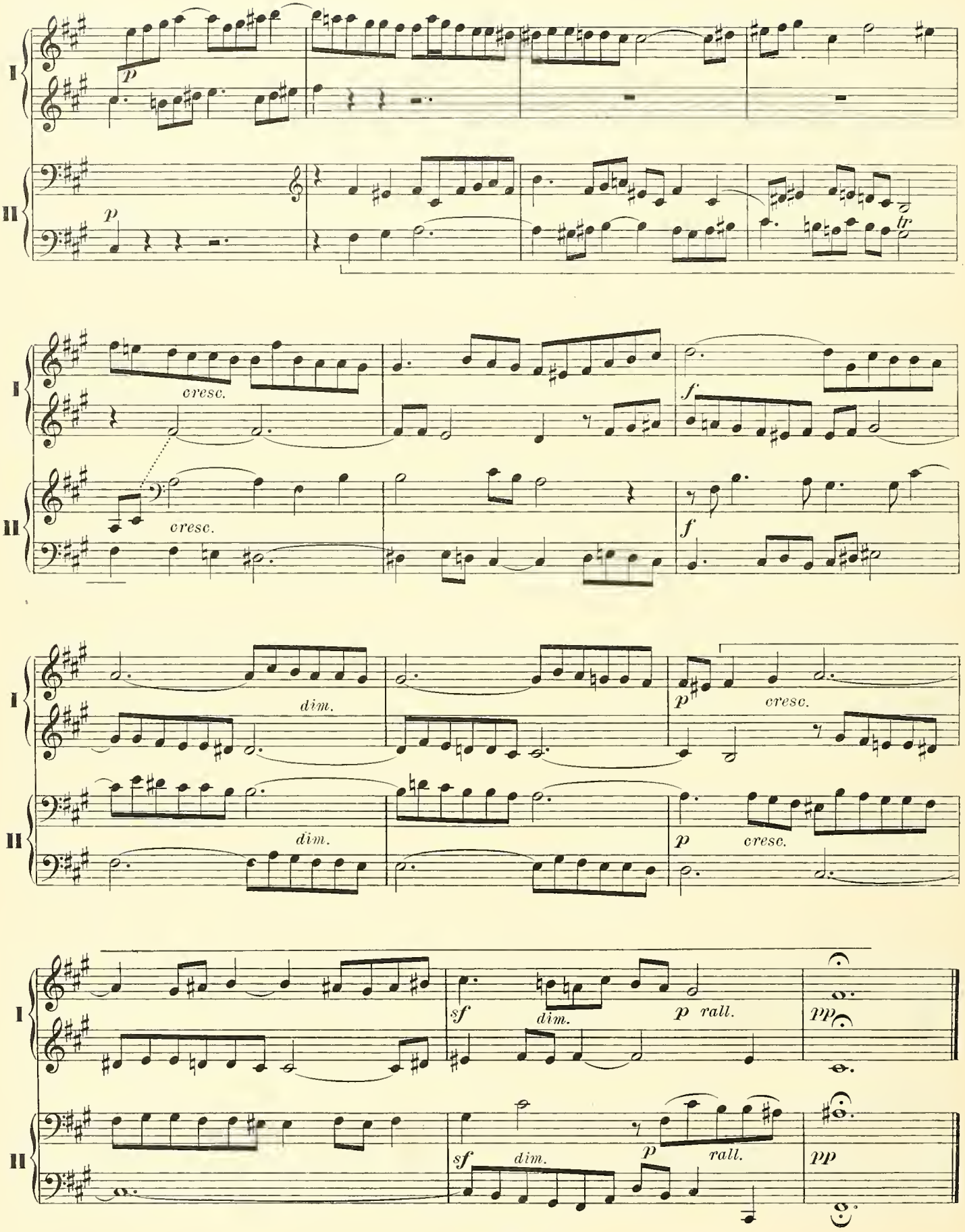



I
II
tr
sf
p
cresc.
f
dim.
ff
allargando

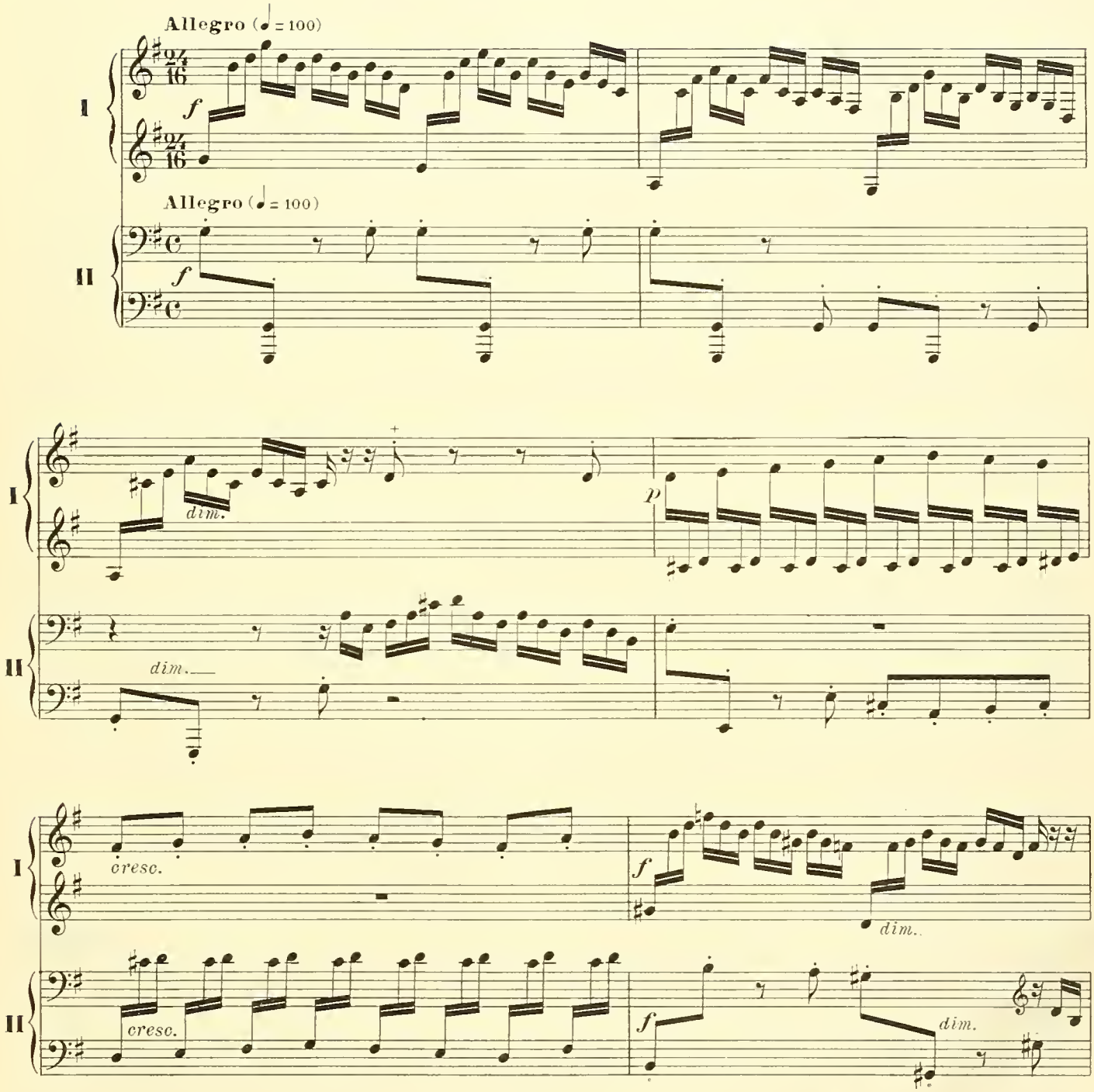
FUGA XIV
A 4 VOCI

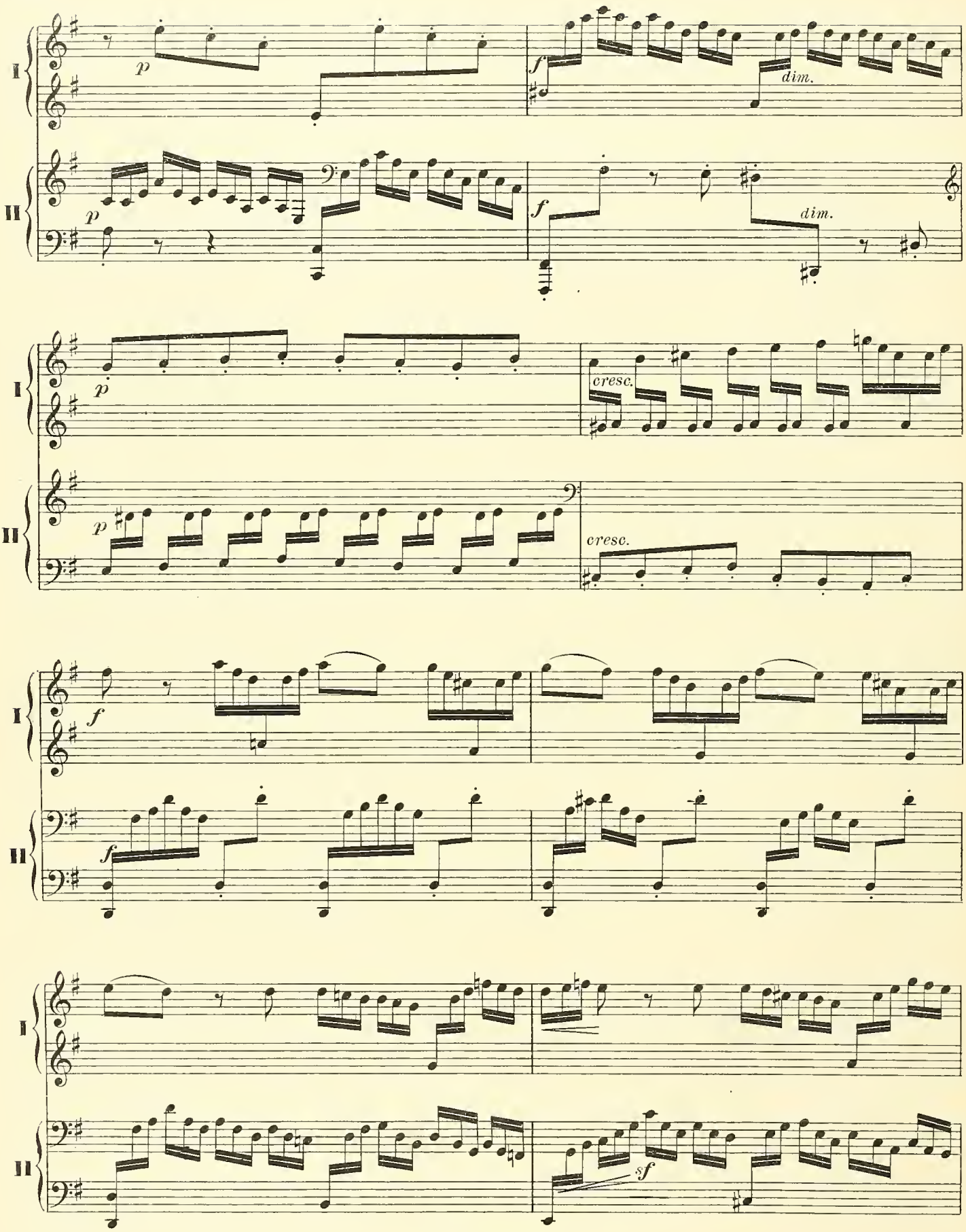



I
II
dim.
p
cresc.
come prima
tr
f
dim.
p
cresc.
dim.
p
cresc.
dim.
p
cresc.
f
dim.
cresc.
f
dim.


I
II
p
tr
cresc.
f
dim.
cresc.
sf
dim.
p rall.
pp

PRELUDIO XV


Allegro (♩ = 100)
I
f
Allegro (♩ = 100)
II
f
I
dim.
p
II
dim.
I
cresc.
f
dim.
II
cresc.
f
dim.


I
II
p
f
dim.
cresc.
sf

I

II

sf

sf

I

II

ff

ff

rall.

rall.

FUGA XV
A 3 VOCI

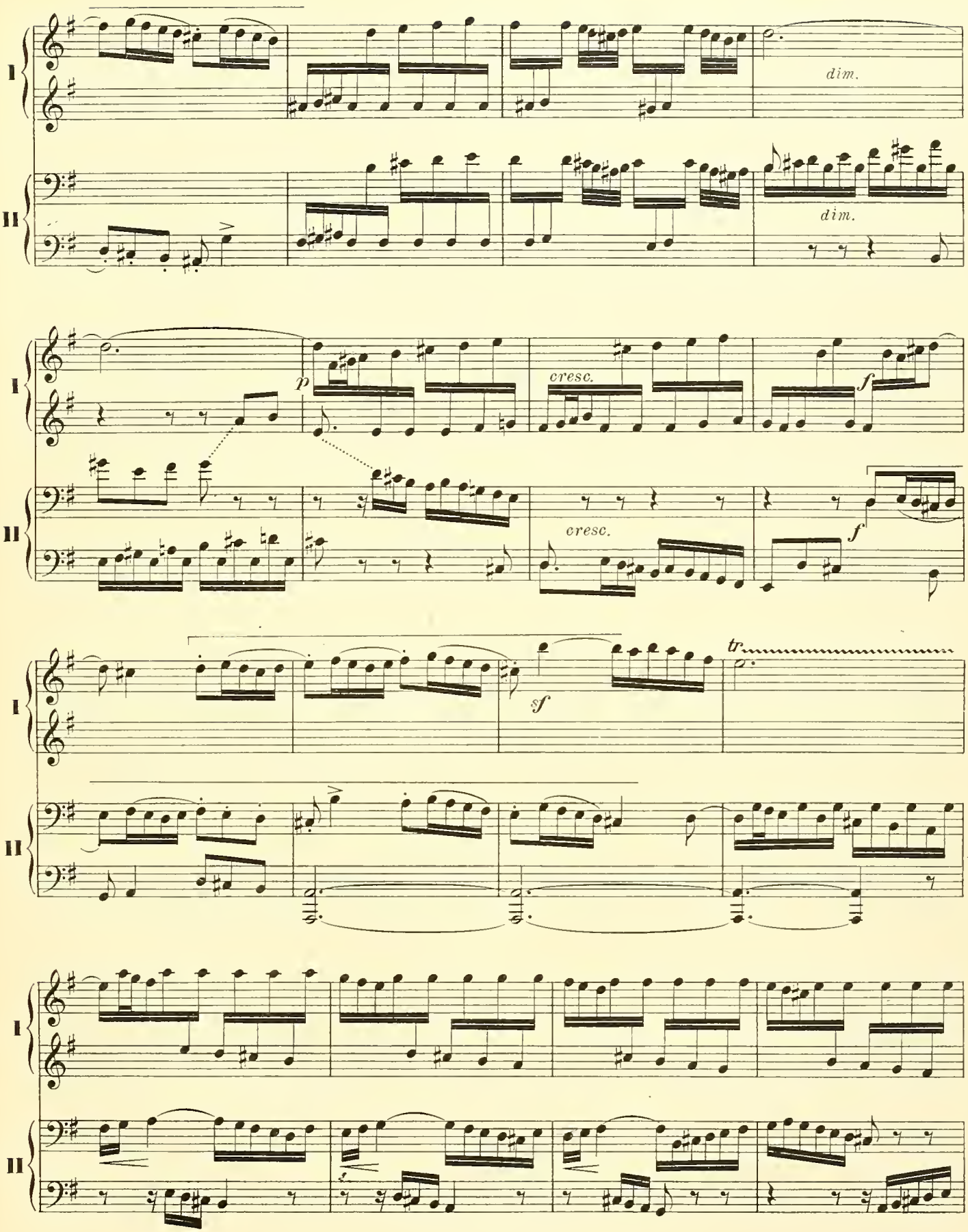
All^tto vivace (♩. = 80)

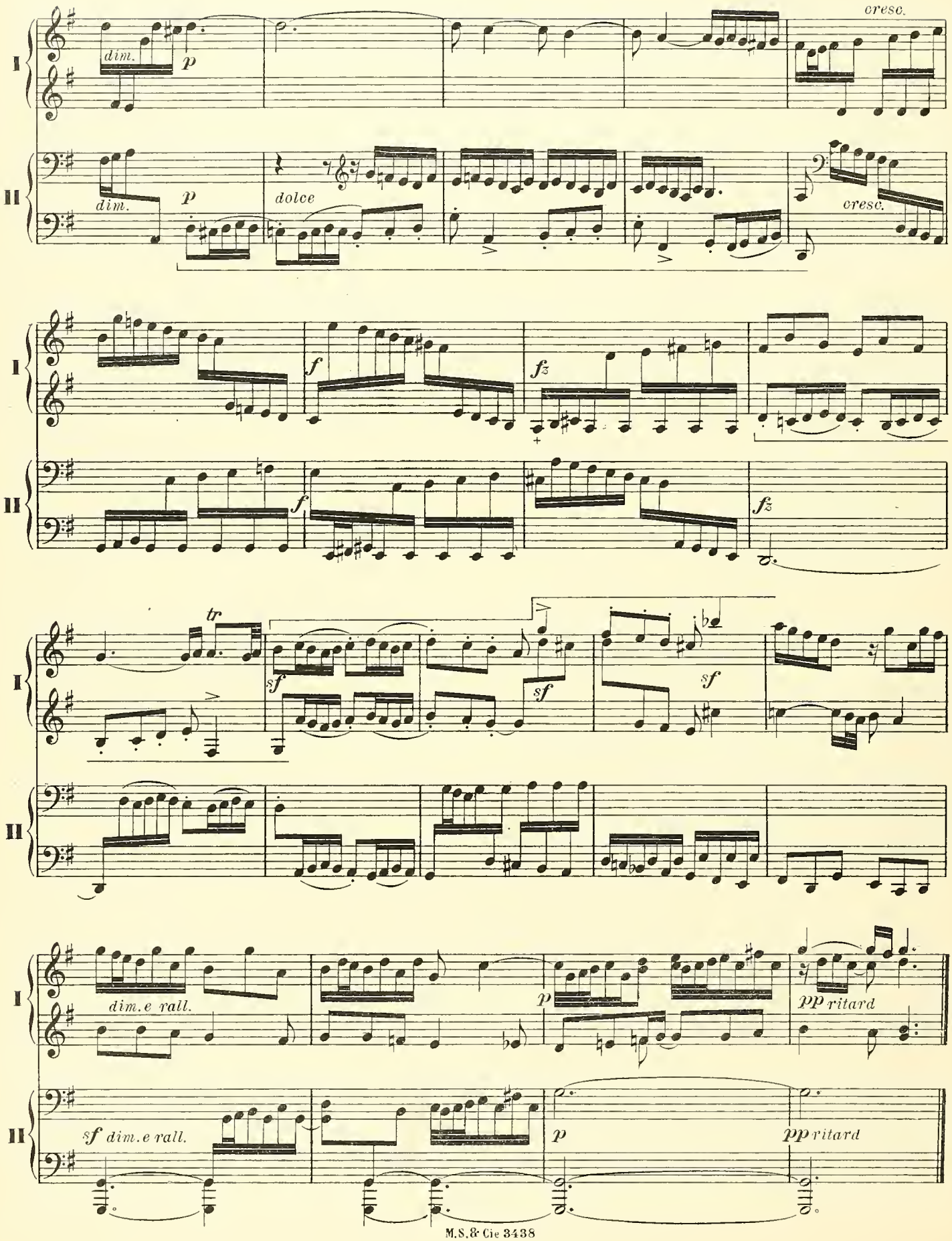
I

p

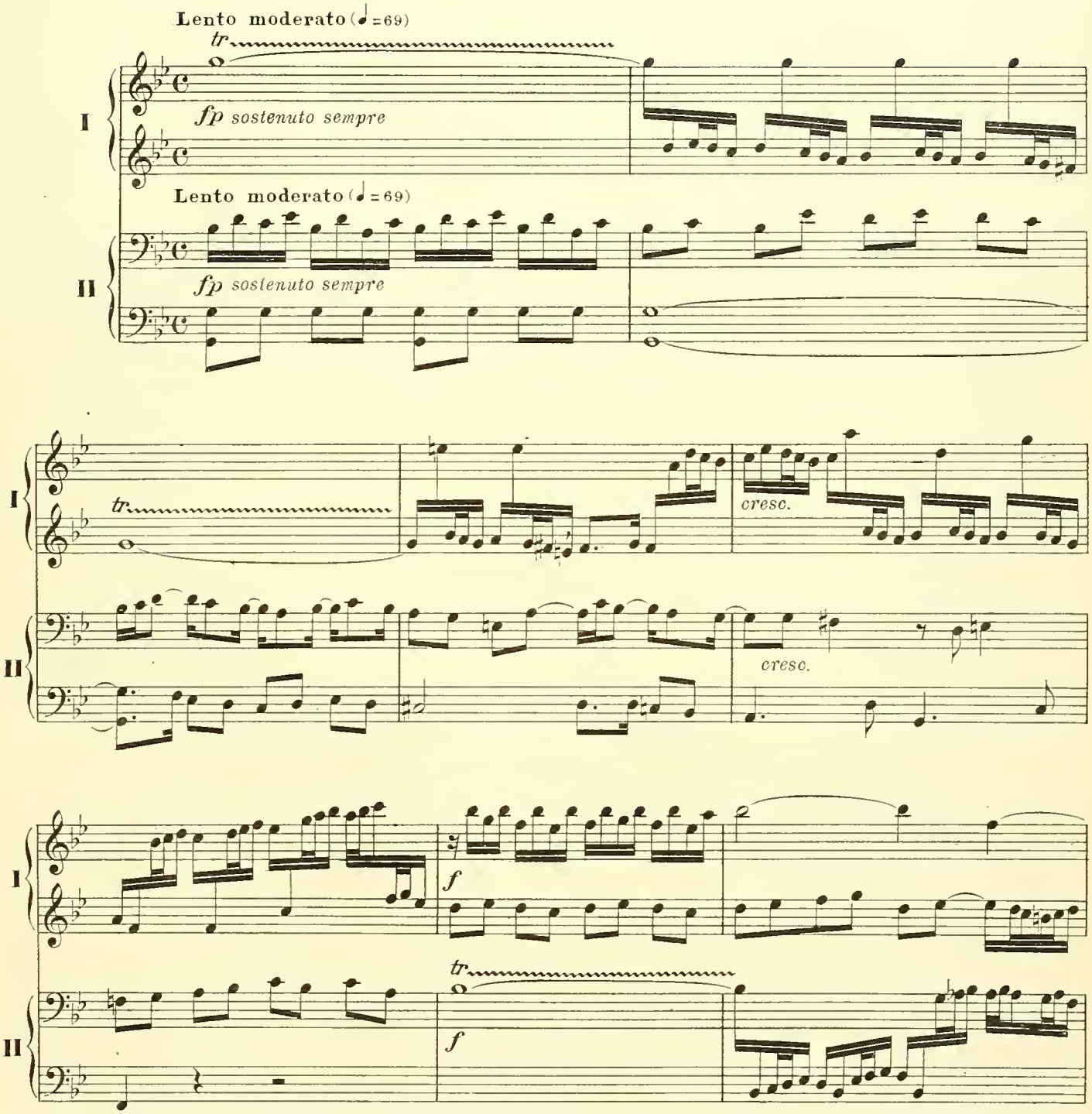
All^tto vivace (♩. = 80)

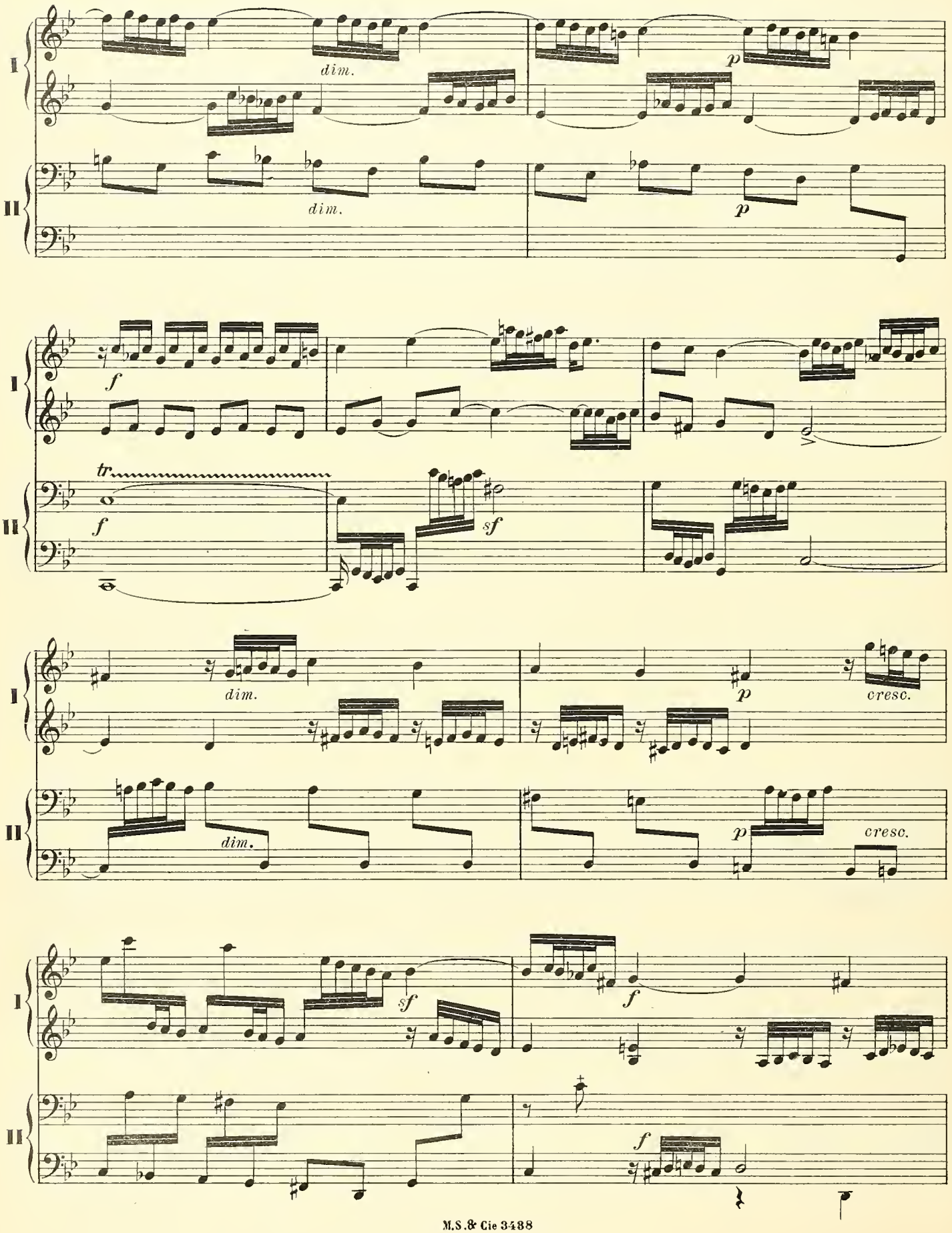
II

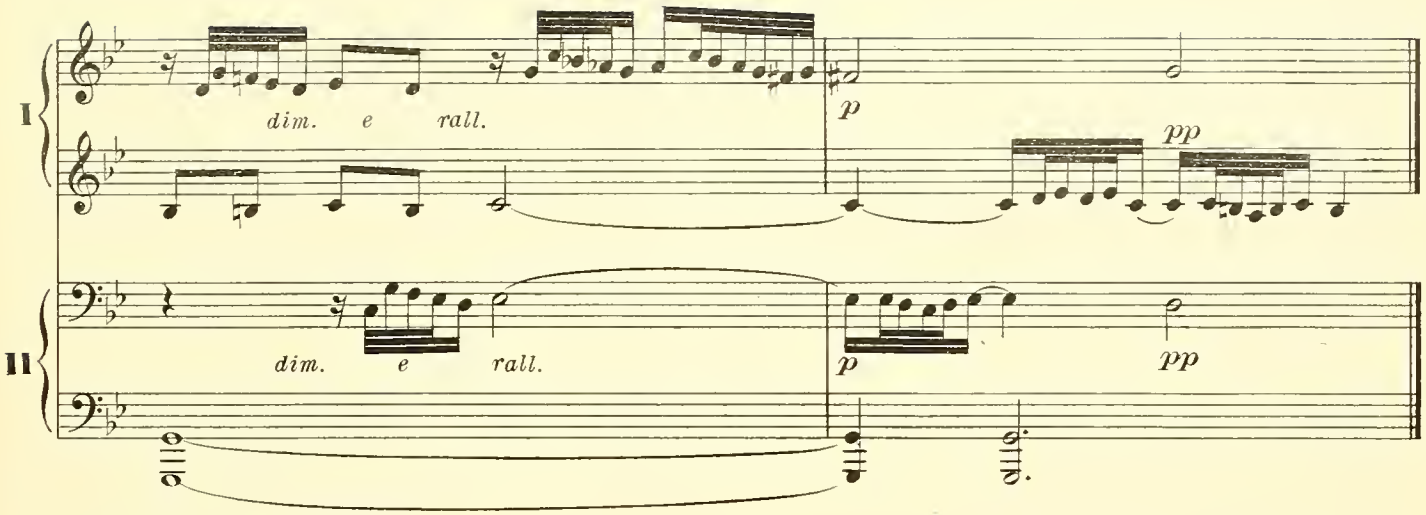

I
II
dim.
dim.
p
cresc.
f
cresc.
f
sf
tr


I
II
dim.
p
cresc.
dolce
f
fz
tr
sf
dim.e rall.
pp ritard

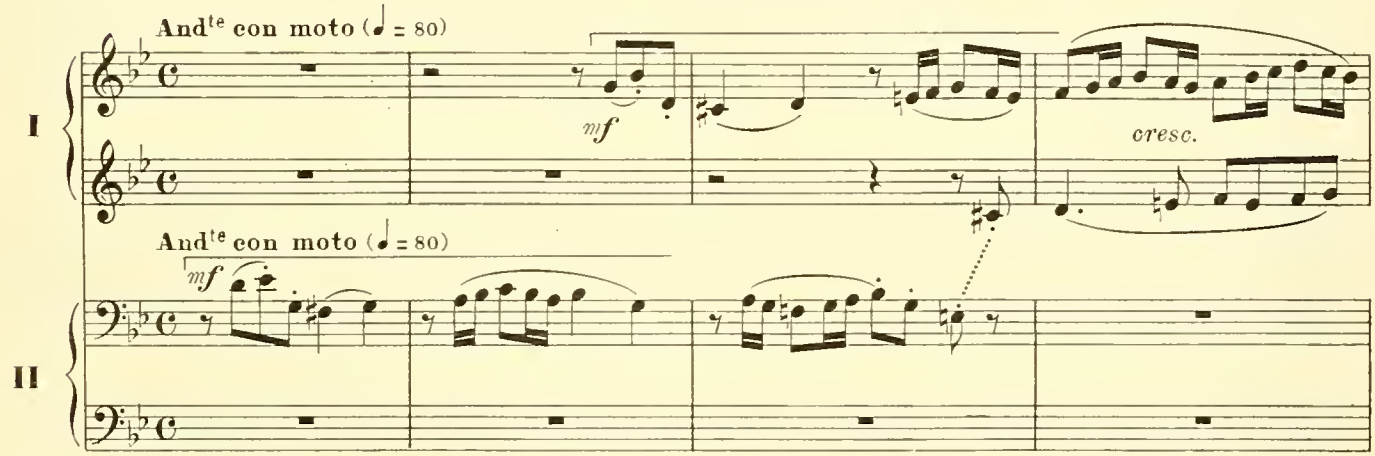
PRELUDIO XVI

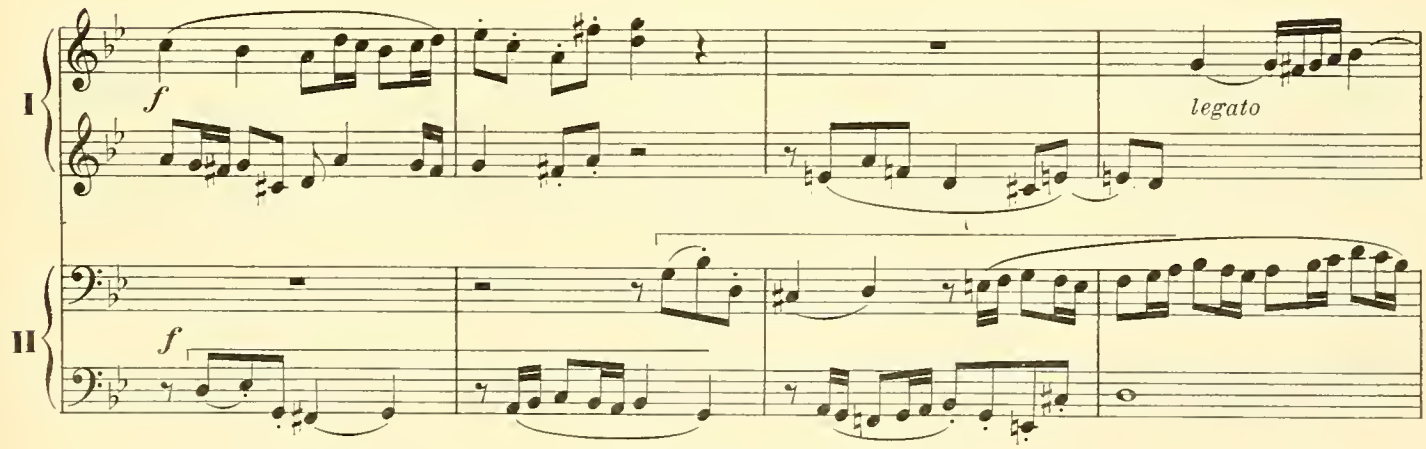


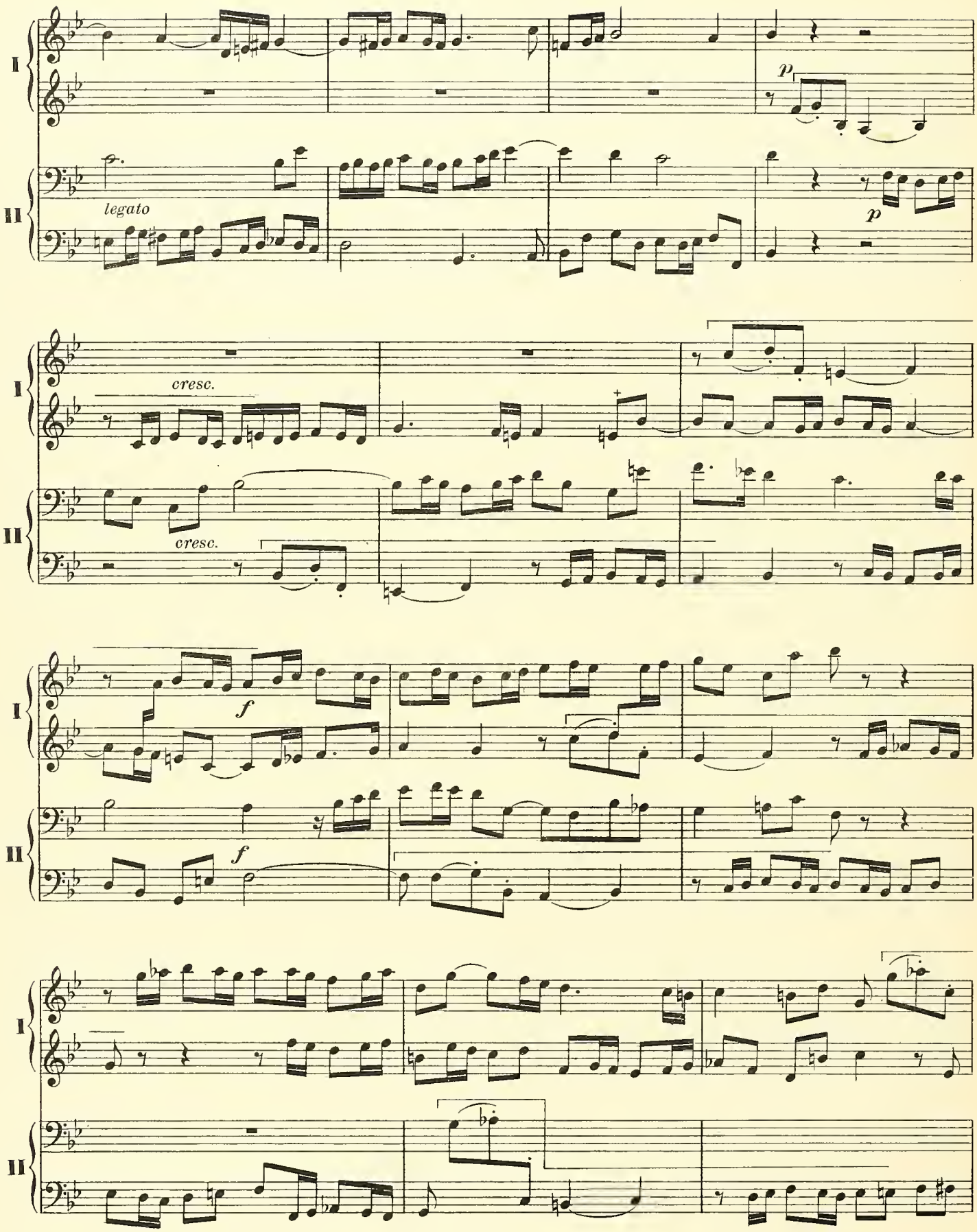

I
II
dim.
p
f
tr
sf
cresc.

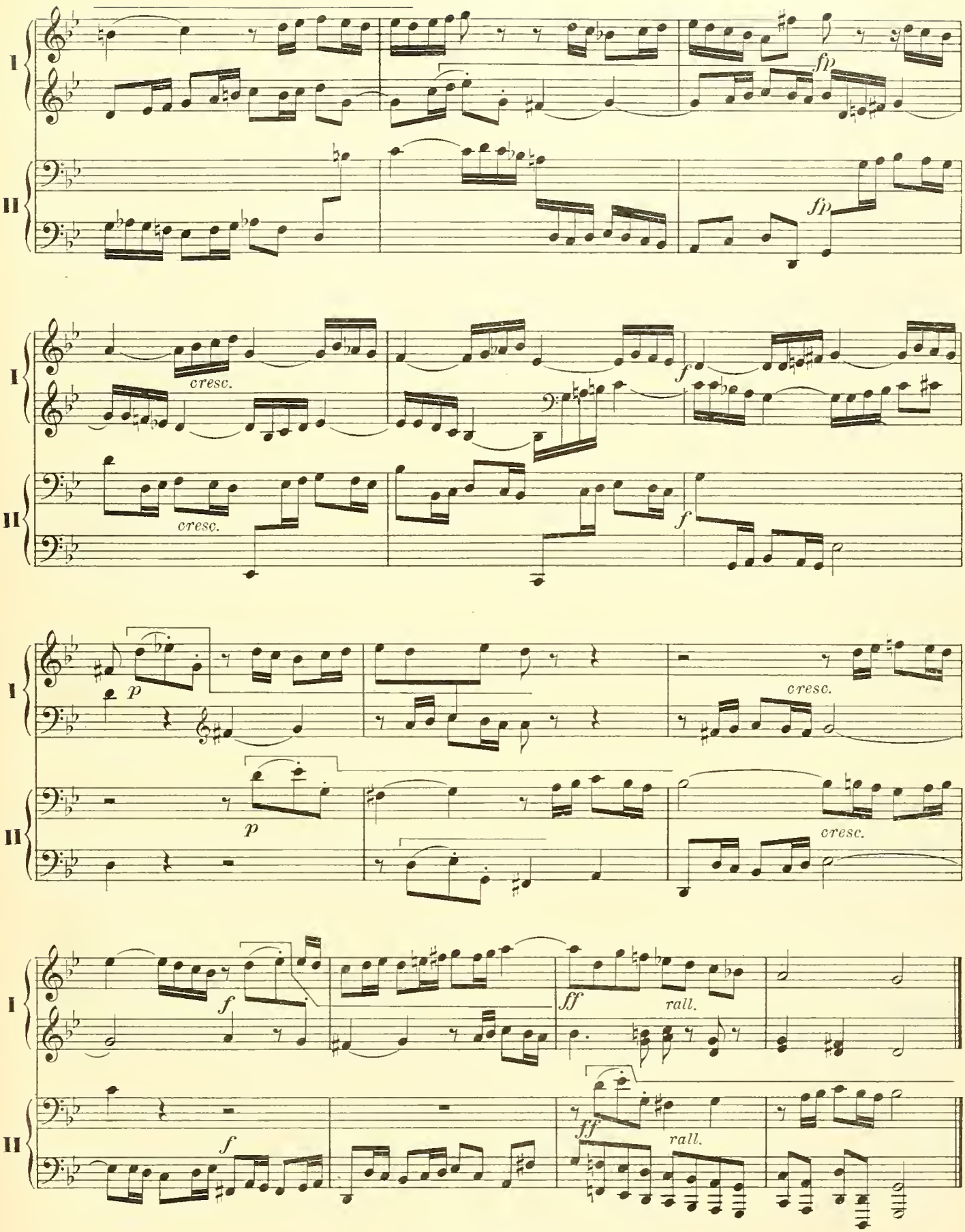


FUGA XVI
A 4 VOCI

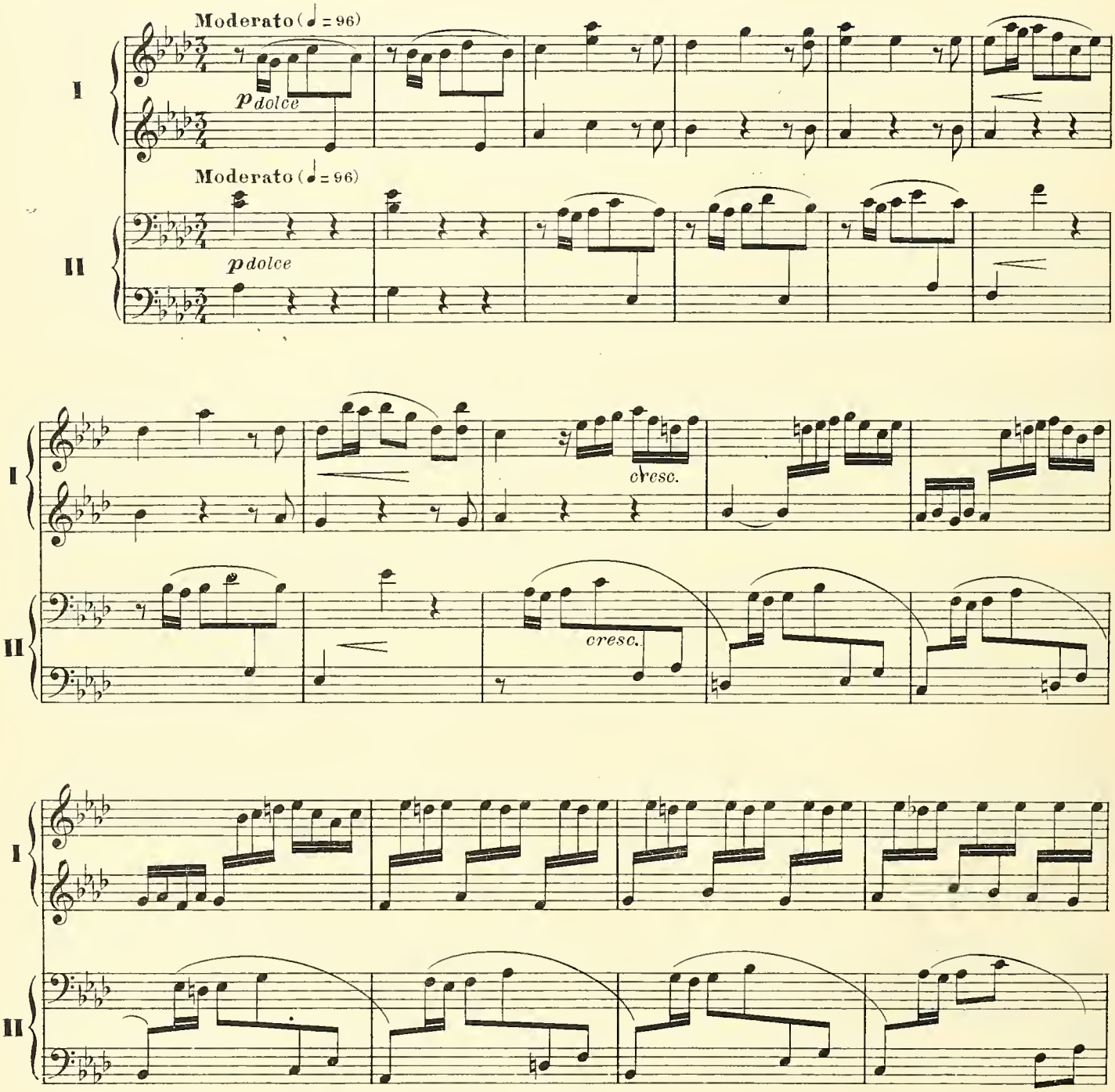


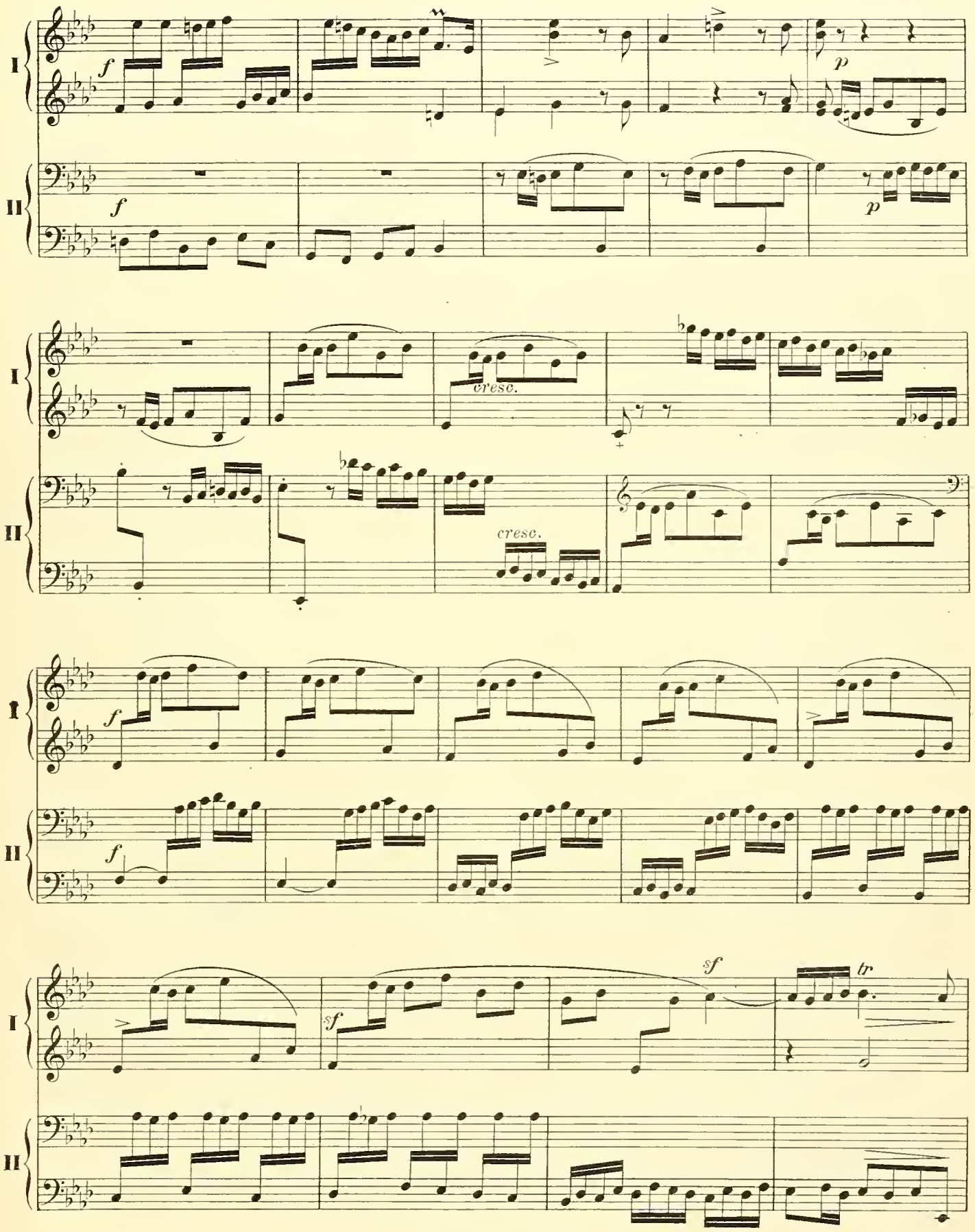


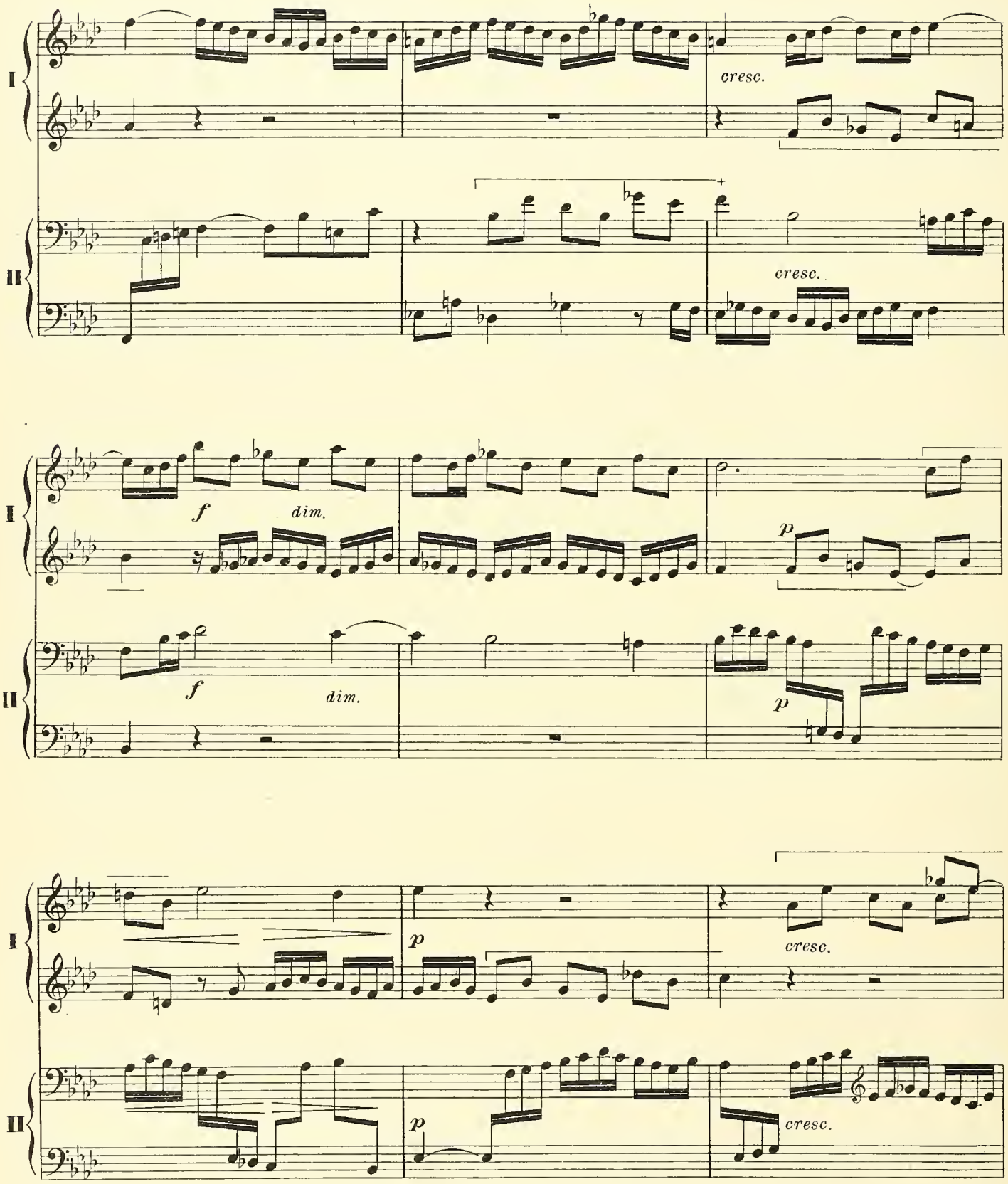

I
II
legato
p
p
cresc.
cresc.
f
f


I
II
fp
fp
cresc.
cresc.
f
f
p
p
cresc.
cresc.
f
f
ff
ff
rall.
rall.

PRELUDIO XVII




I
II
f
p
cresc.
sf
tr


I
II
cresc.
cresc.
f
dim.
f
dim.
p
p
p
cresc.
cresc.

I

II

f

f

I

II

p

cresc.

p

cresc.

I

II

f

ritard

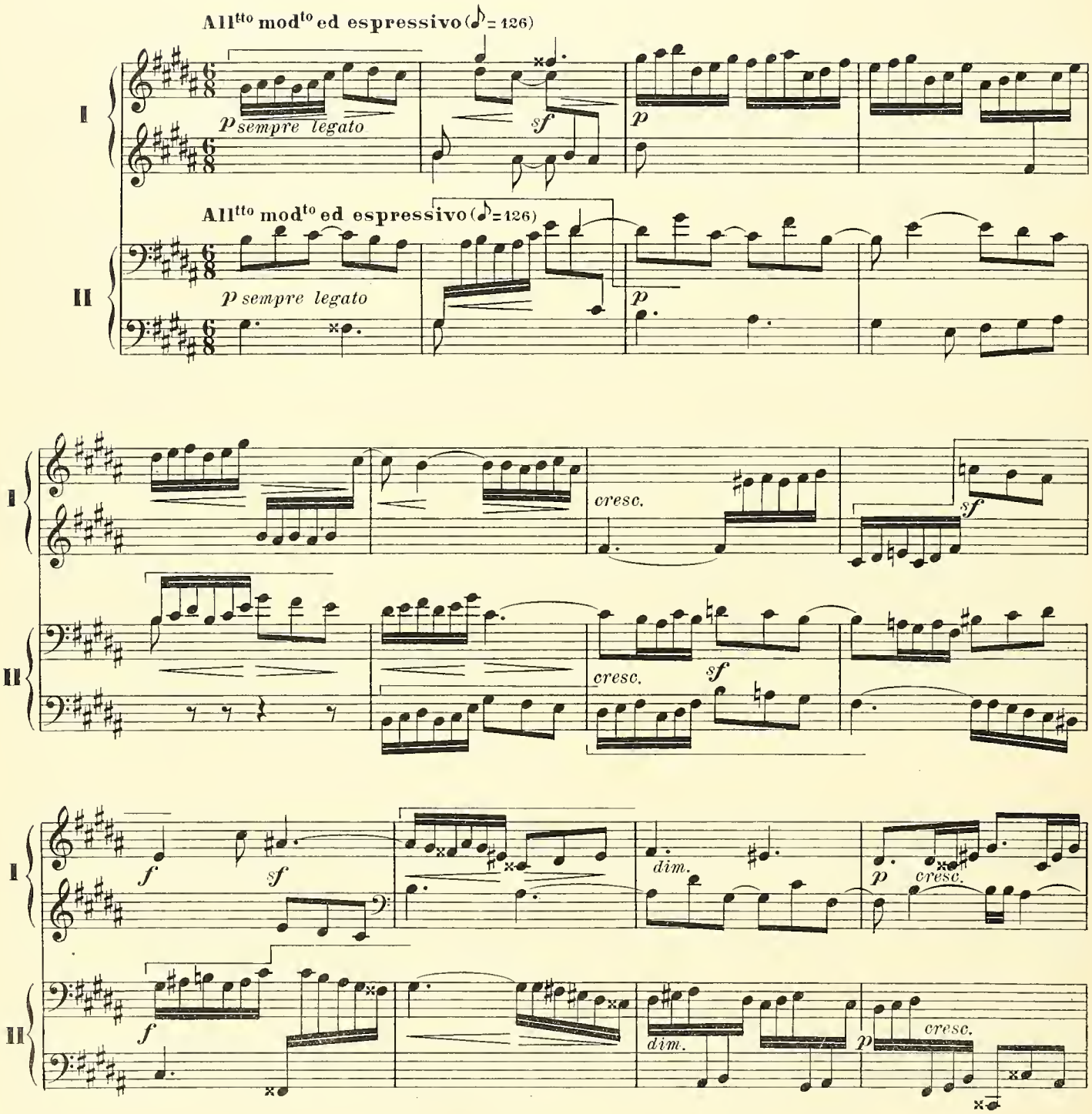
dim.

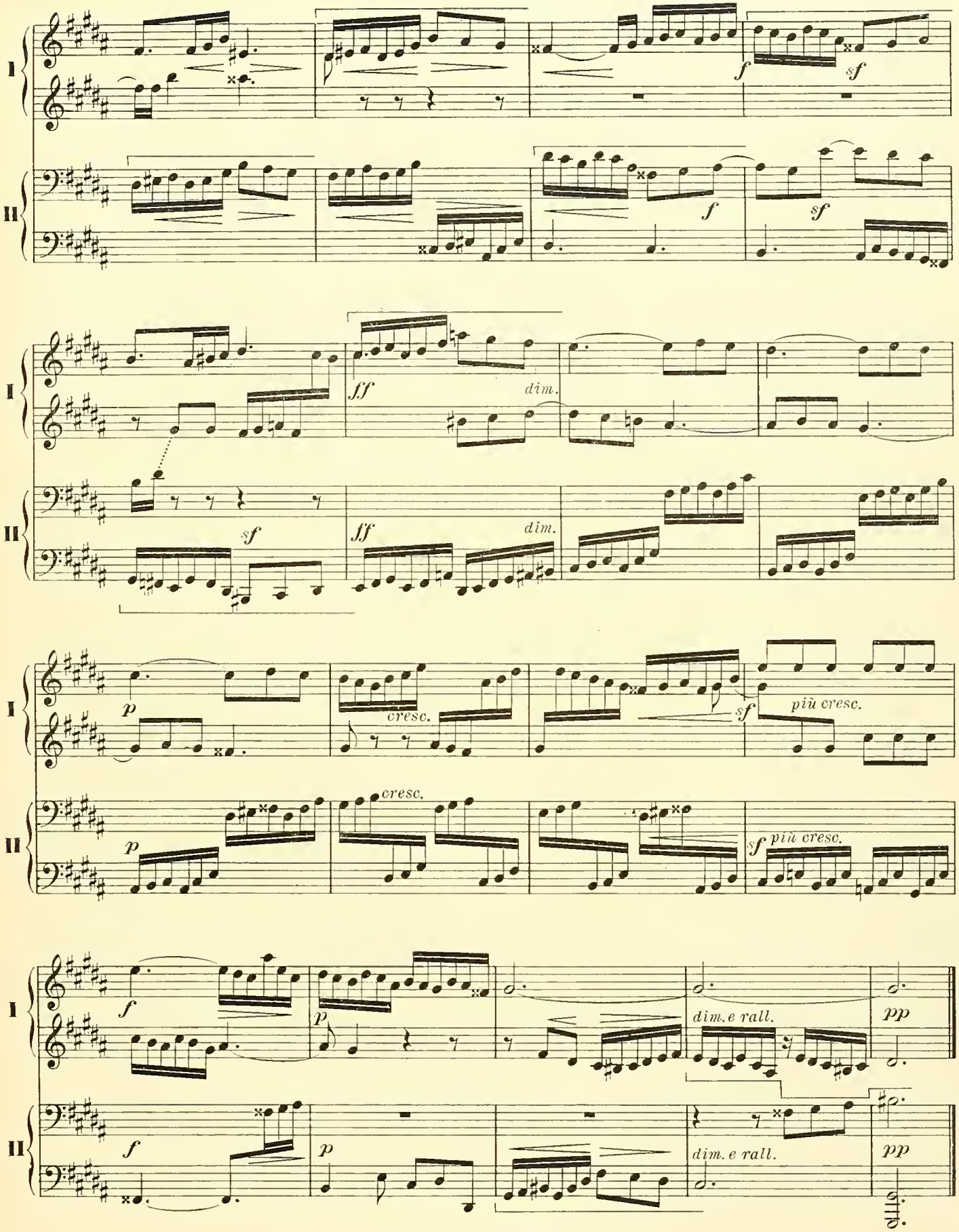
f

ritard

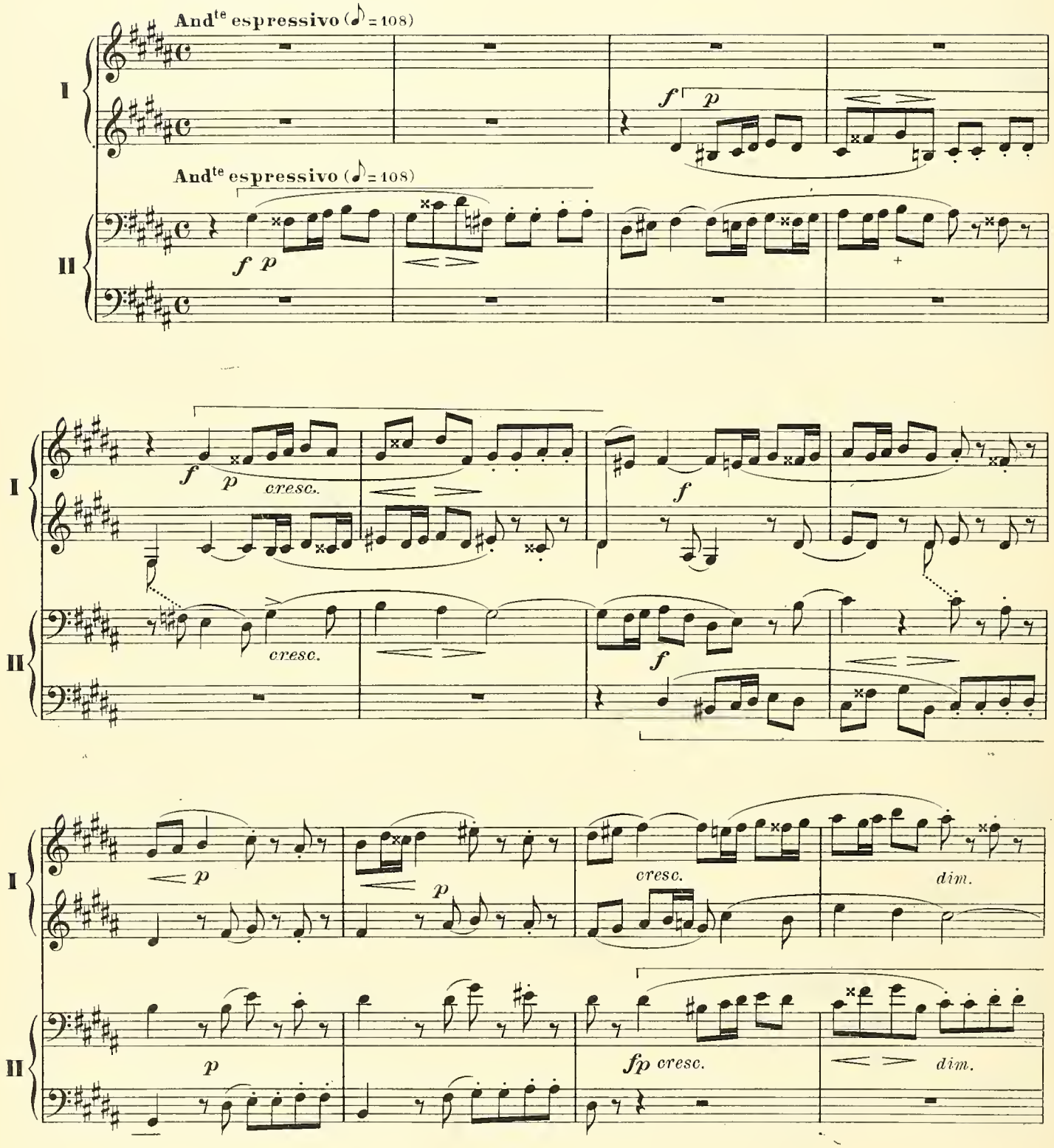
dim.

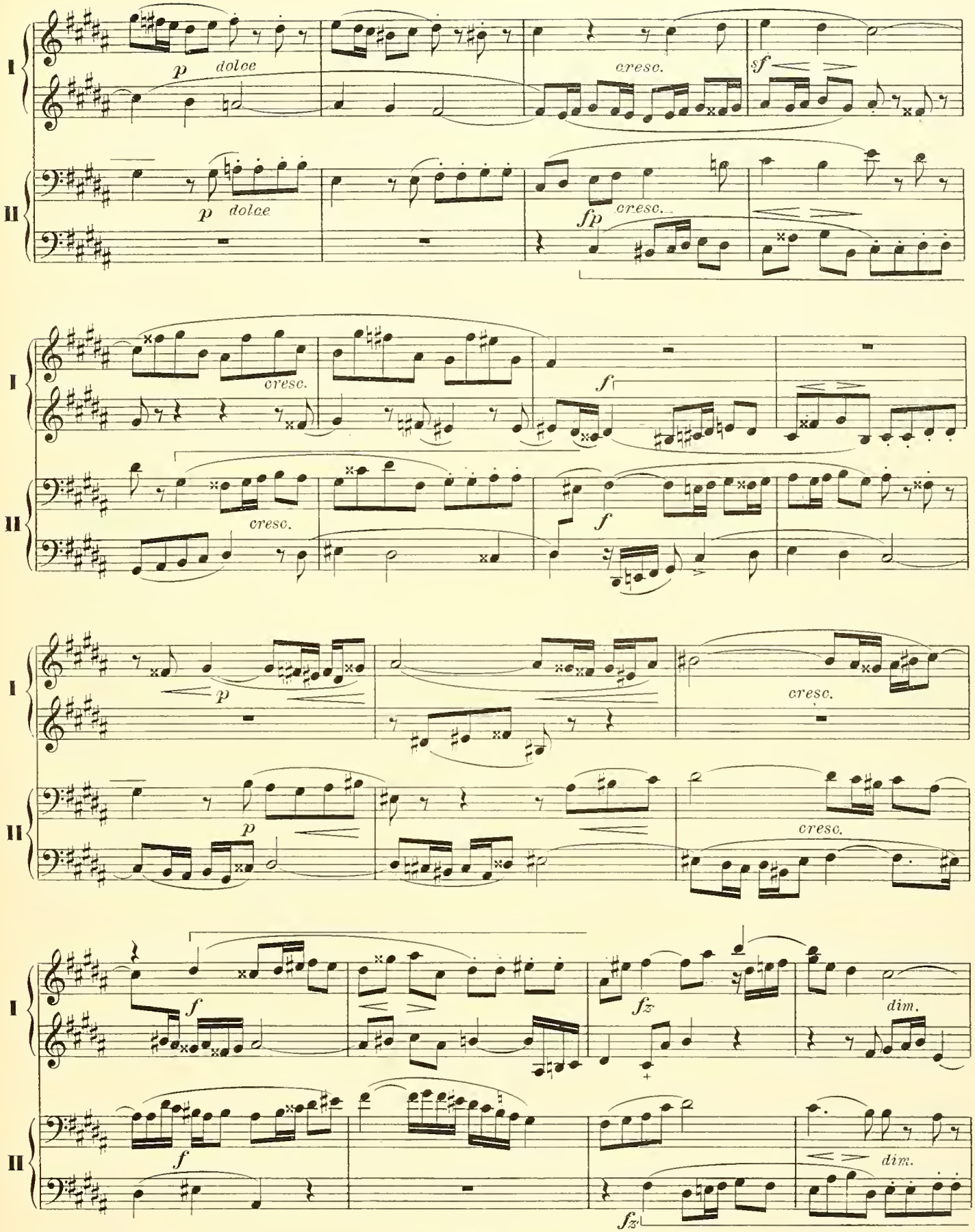
PRELUDIO XVIII

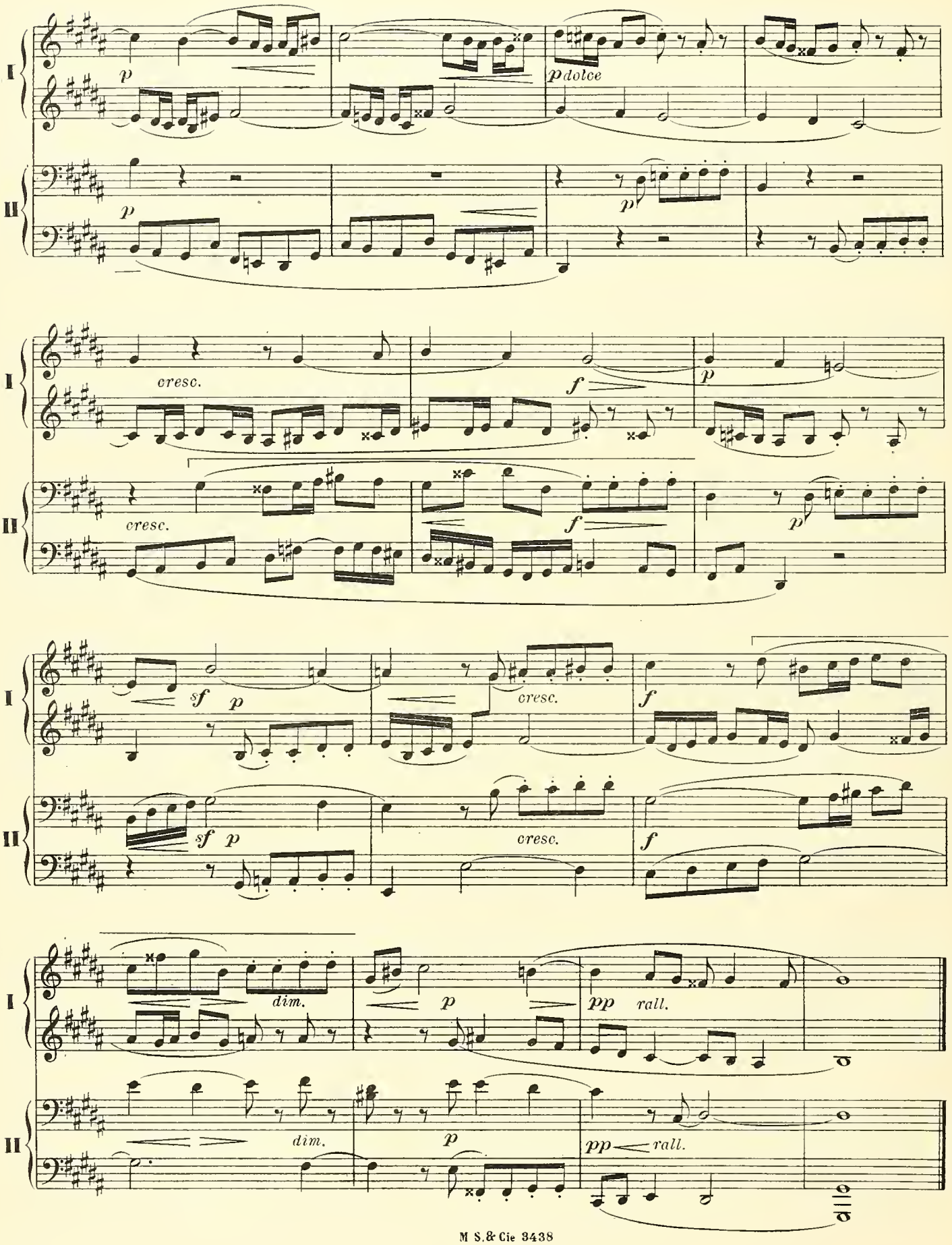



I
II
f
sf
ff
dim.
p
cresc.
più cresc.
dim. e rall.
pp

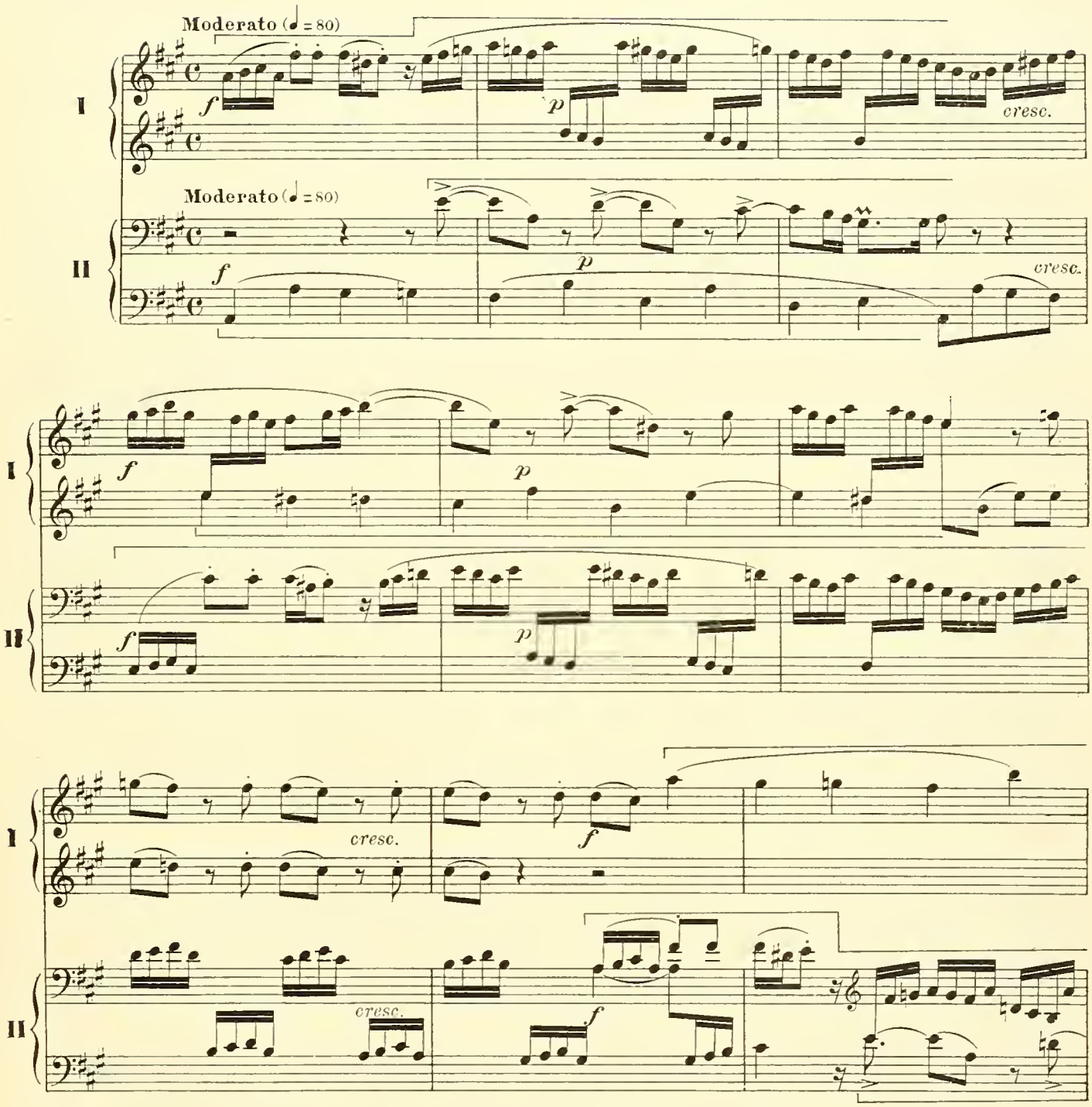
FUGA XVIII
A 4 VOCI

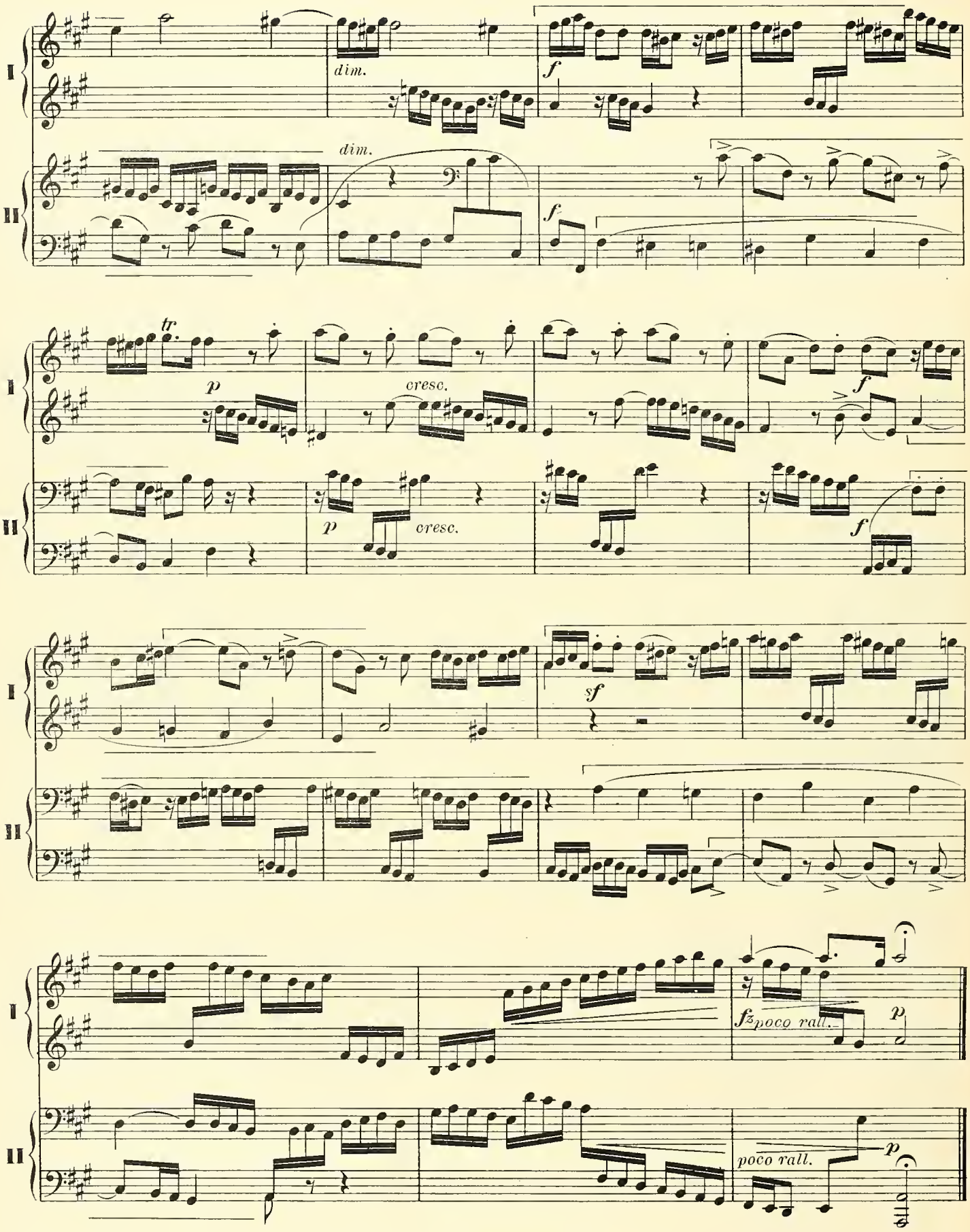


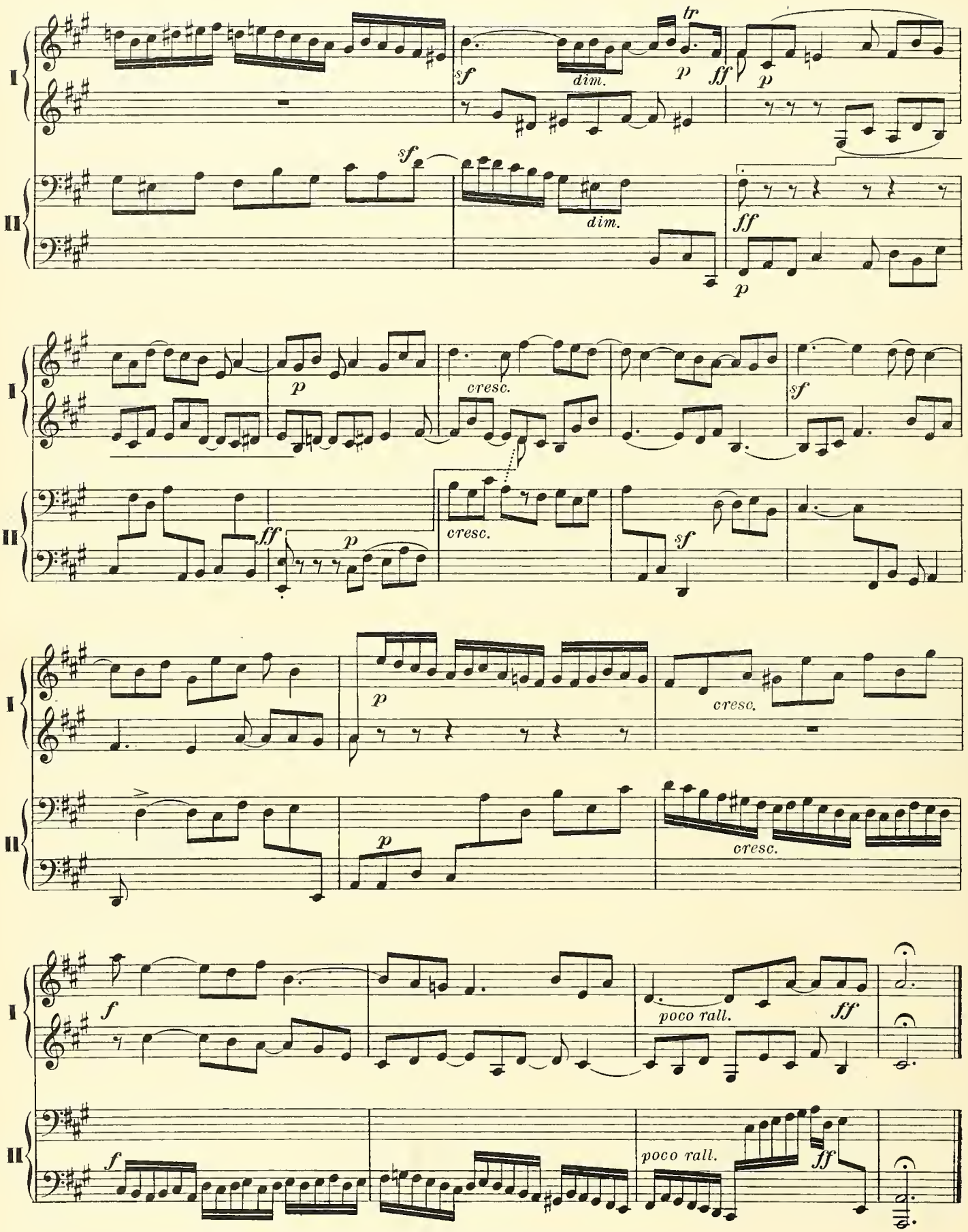

I
II
p dolce
cresc.
sf
fp
f
fz
dim.


I
II
p
p dolce
p
cresc.
f
p
cresc.
f
p
sf
p
cresc.
f
sf
p
cresc.
f
dim.
p
pp
rall.
dim.
p
pp
rall.

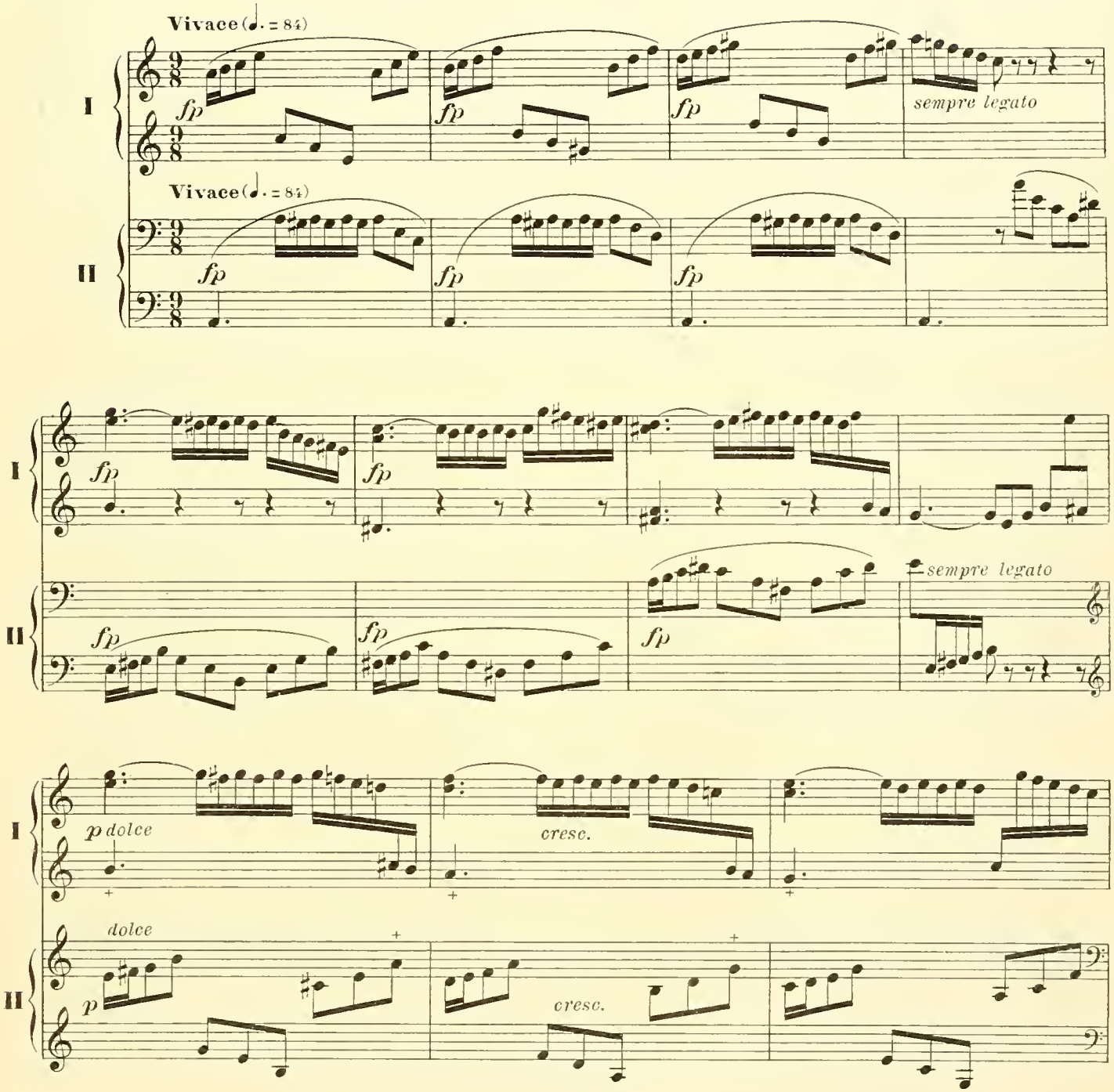
PRELUDIO XIX

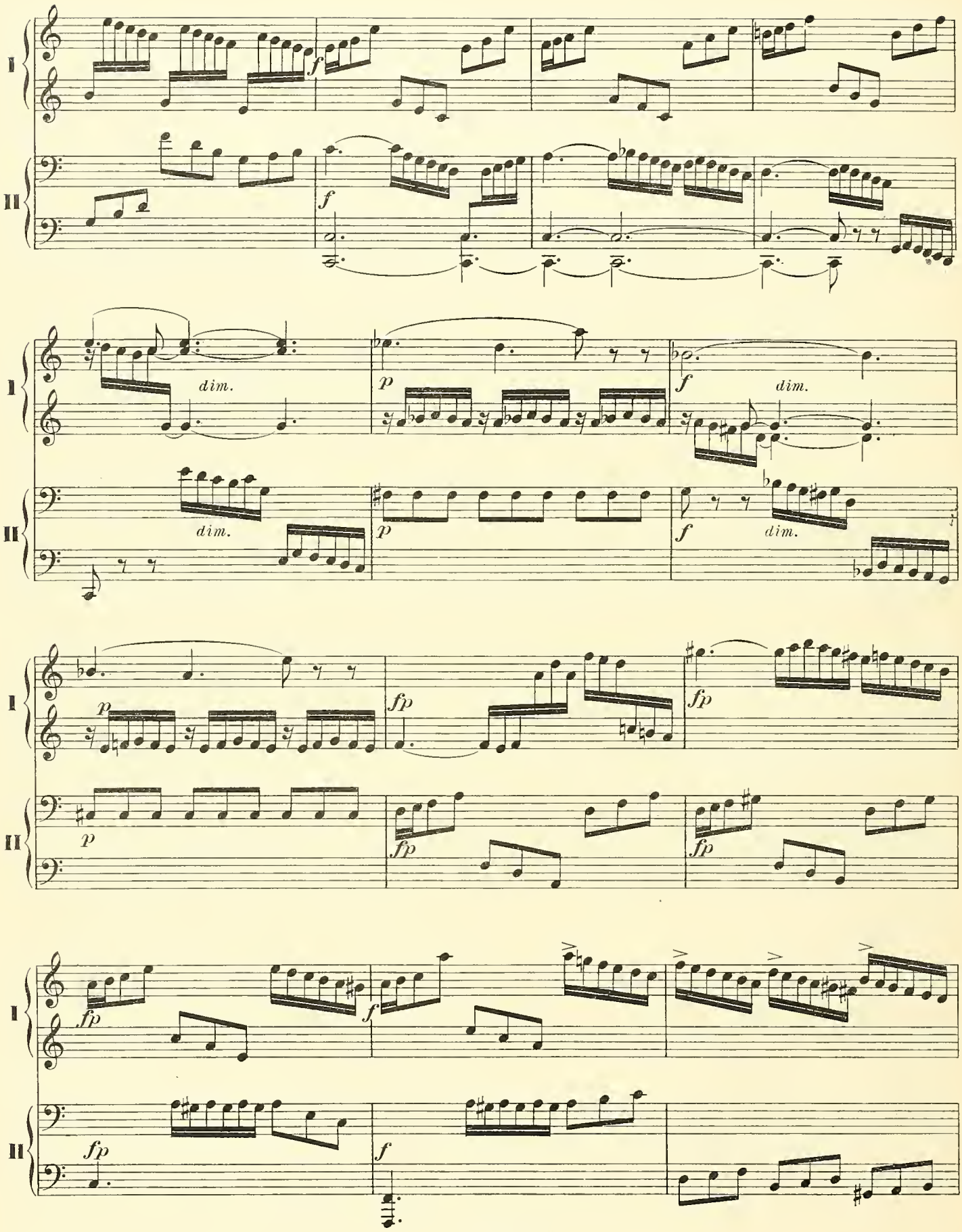


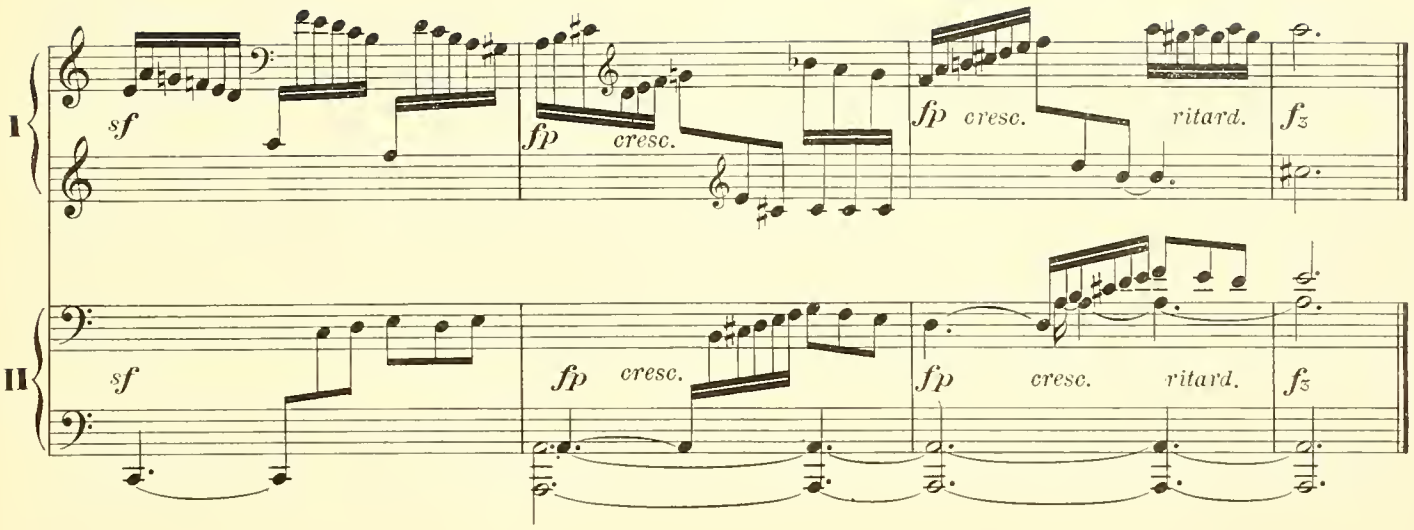

I
II
dim.
f
dim.
f
tr
p
cresc.
f
p
cresc.
f
sf
fz poco rall.
p
poco rall.
p


I
II
tr
sf
dim.
p
ff
cresc.
poco rall.
f

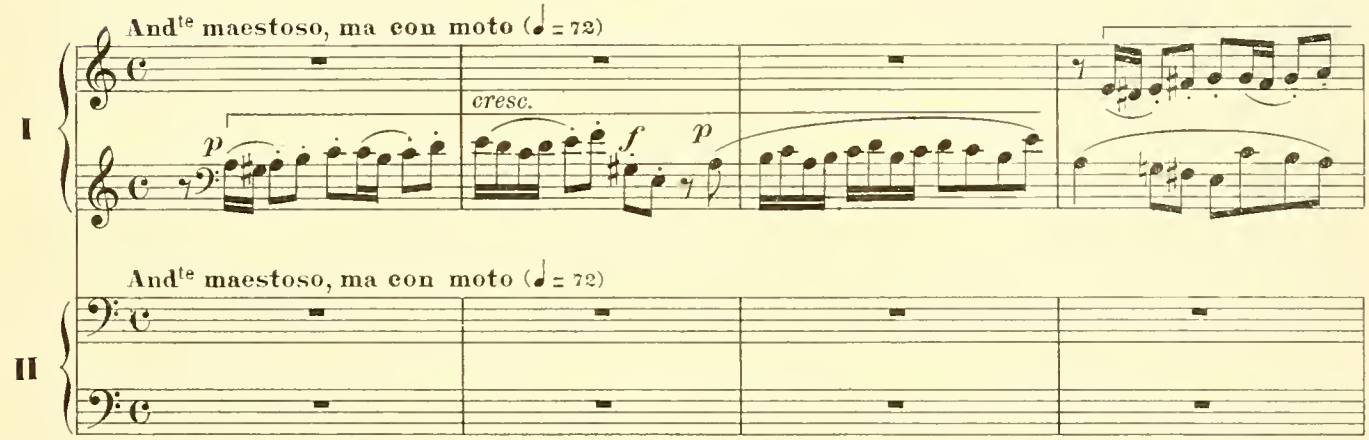
PRELUDIO XX

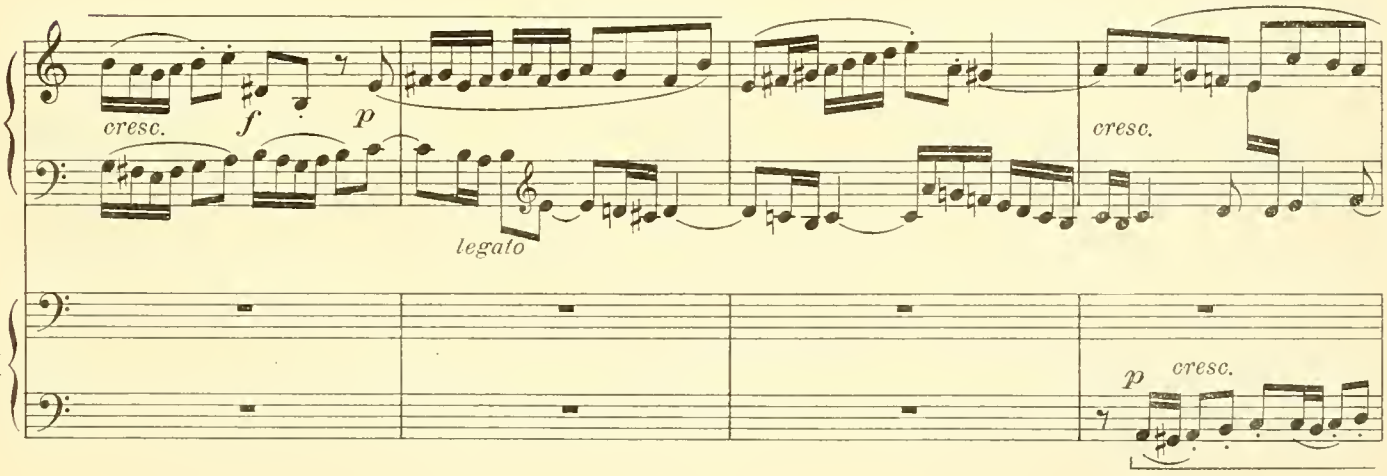

Vivace (♩. = 84)
I
fp
sempre legato
Vivace (♩. = 84)
II
fp
sempre legato
p dolce
cresc.
dolce
p
cresc.

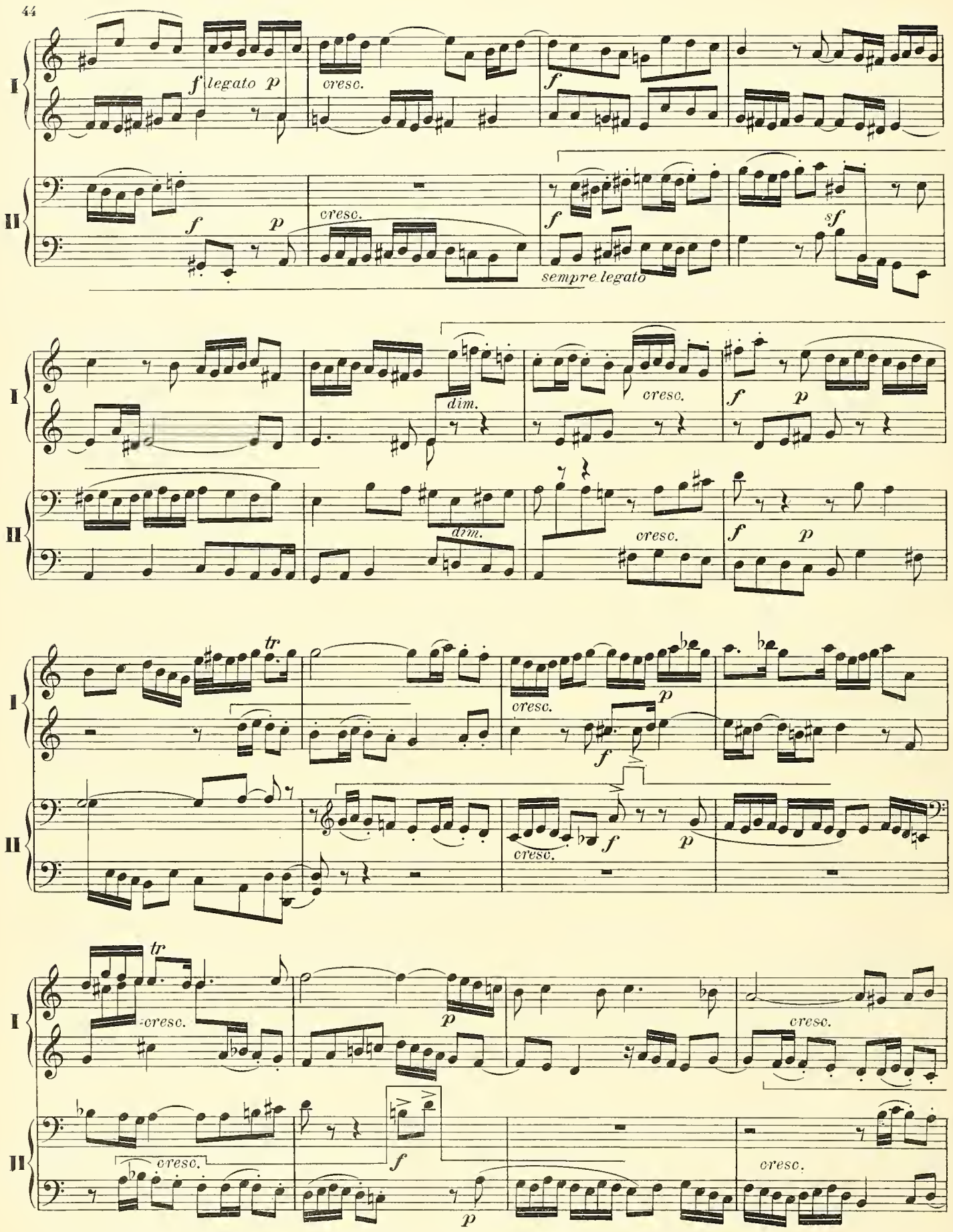

I
II
f
dim.
p
fp

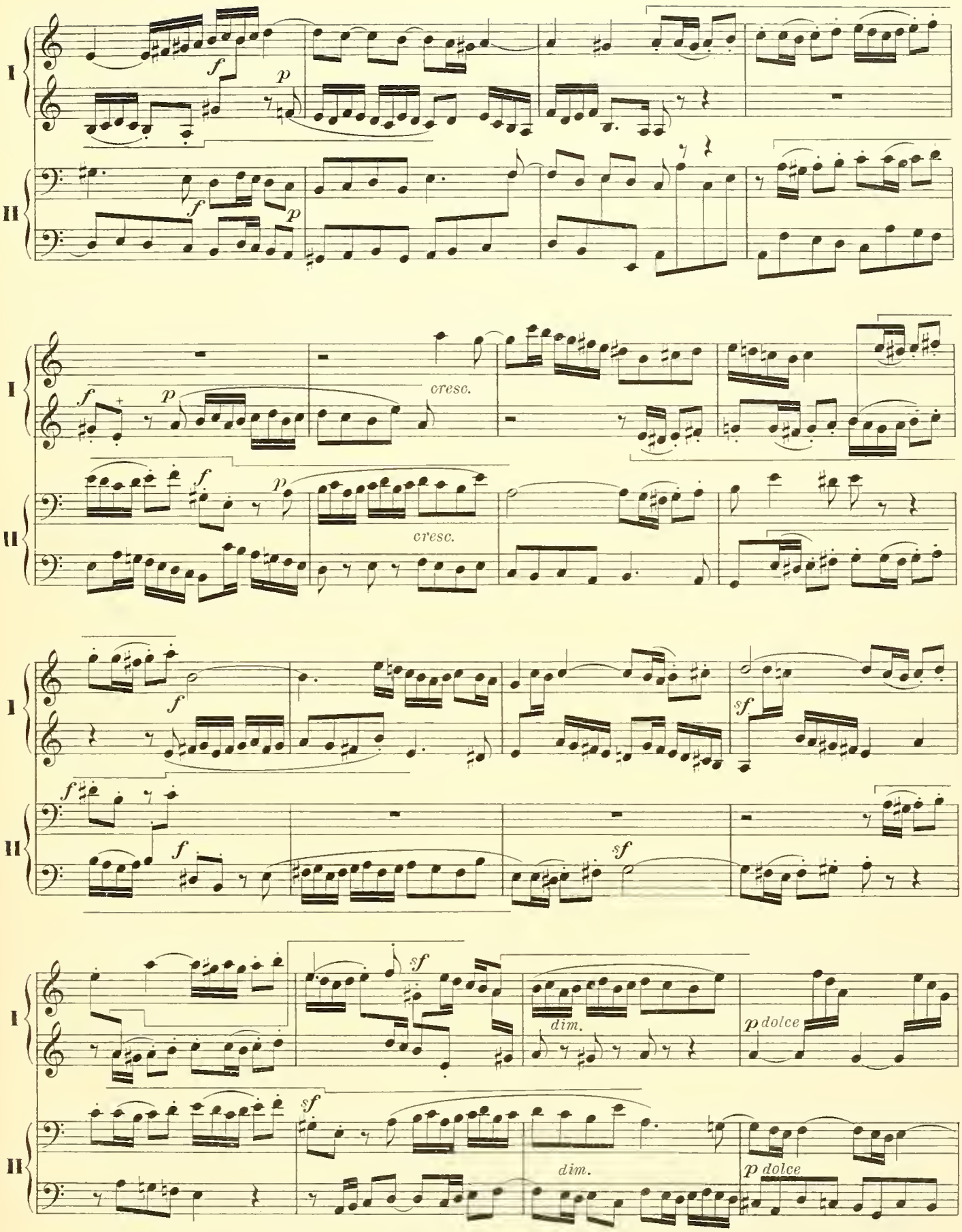


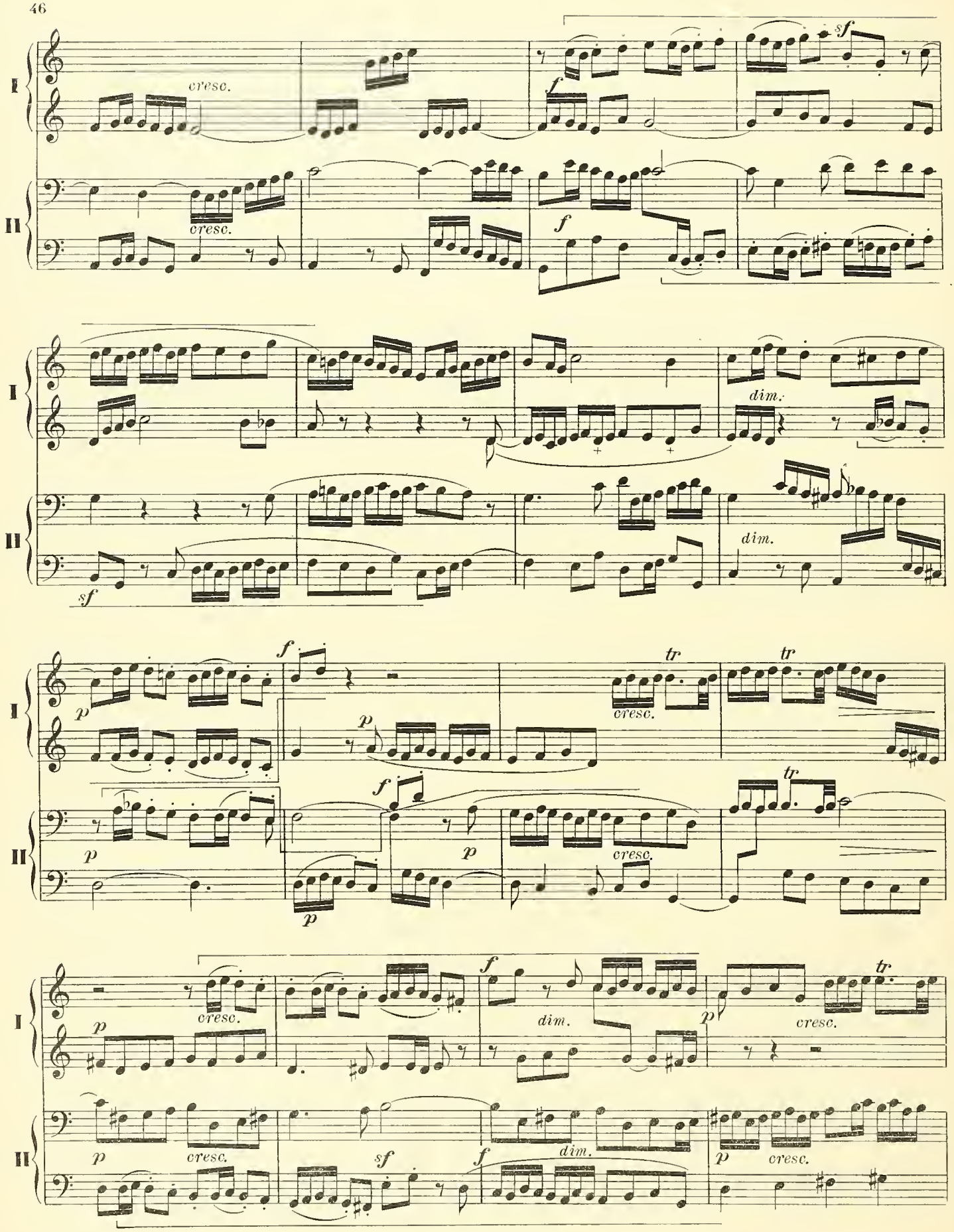
FUGA XX
A 4 VOCI

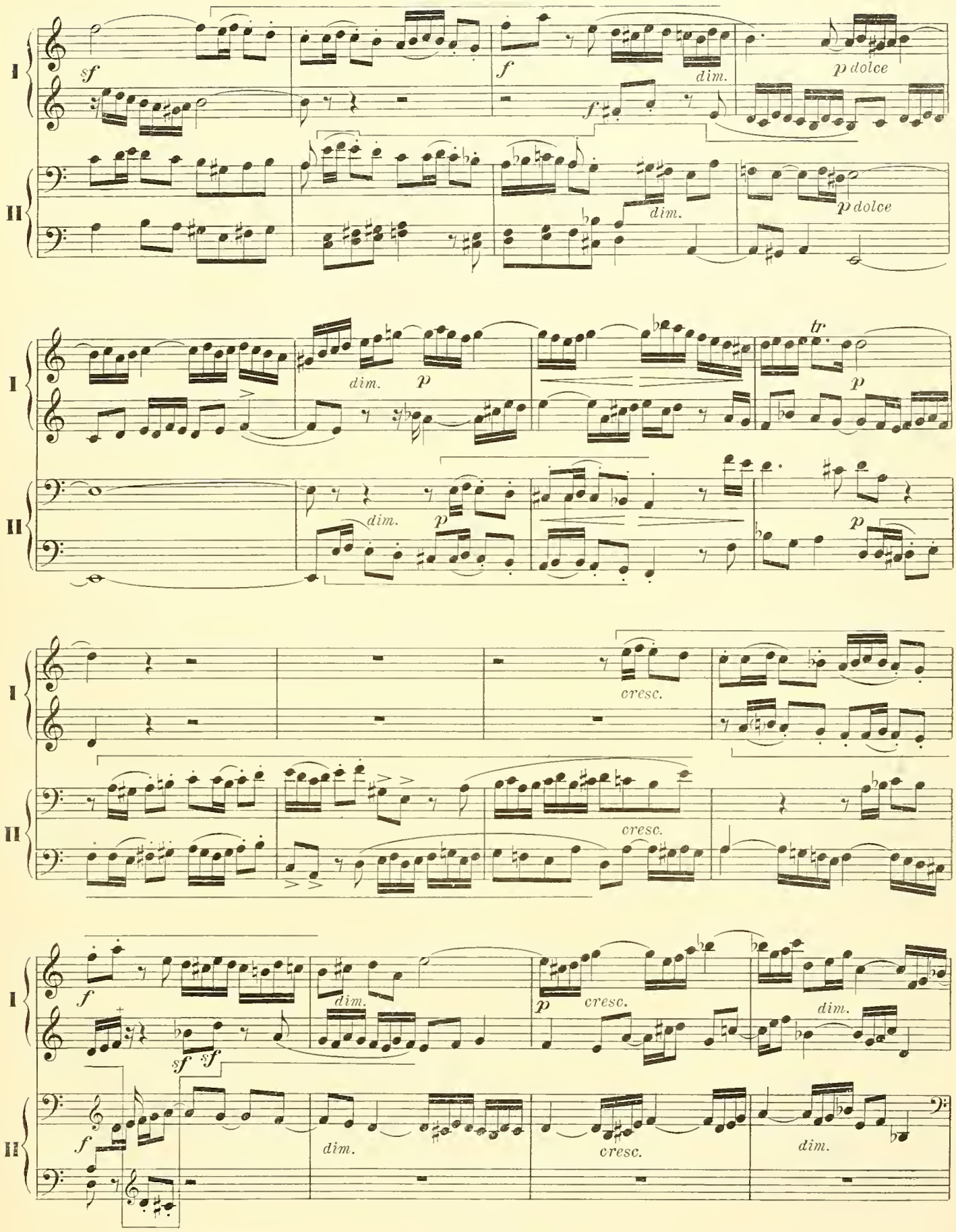


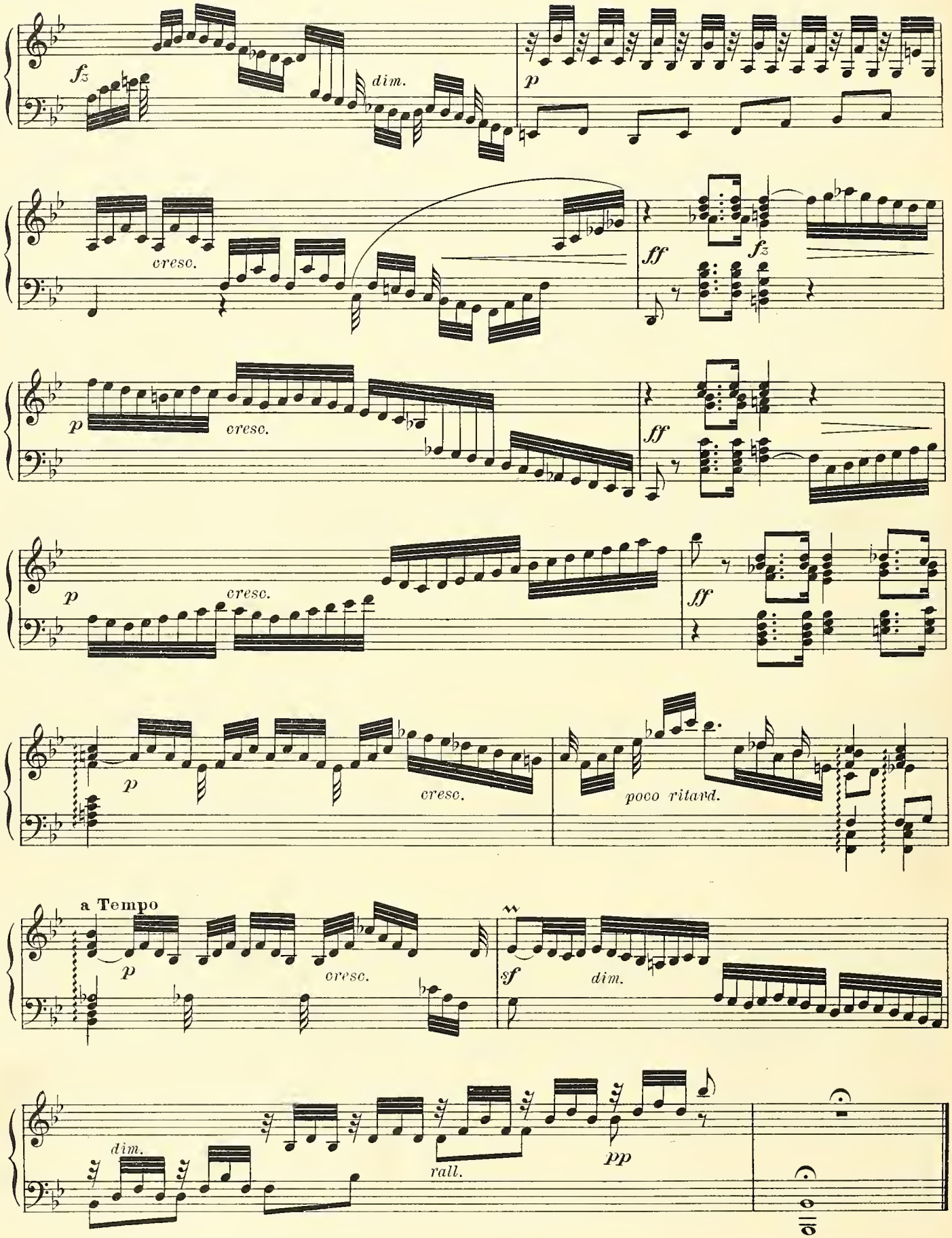



I
II
f legato p
cresc.
f
f
p
cresc.
f
sf
sempre legato
dim.
cresc.
f
p
dim.
cresc.
f
p
tr
cresc.
p
f
cresc.
f
p
tr
cresc.
p
cresc.
cresc.
f
cresc.
p

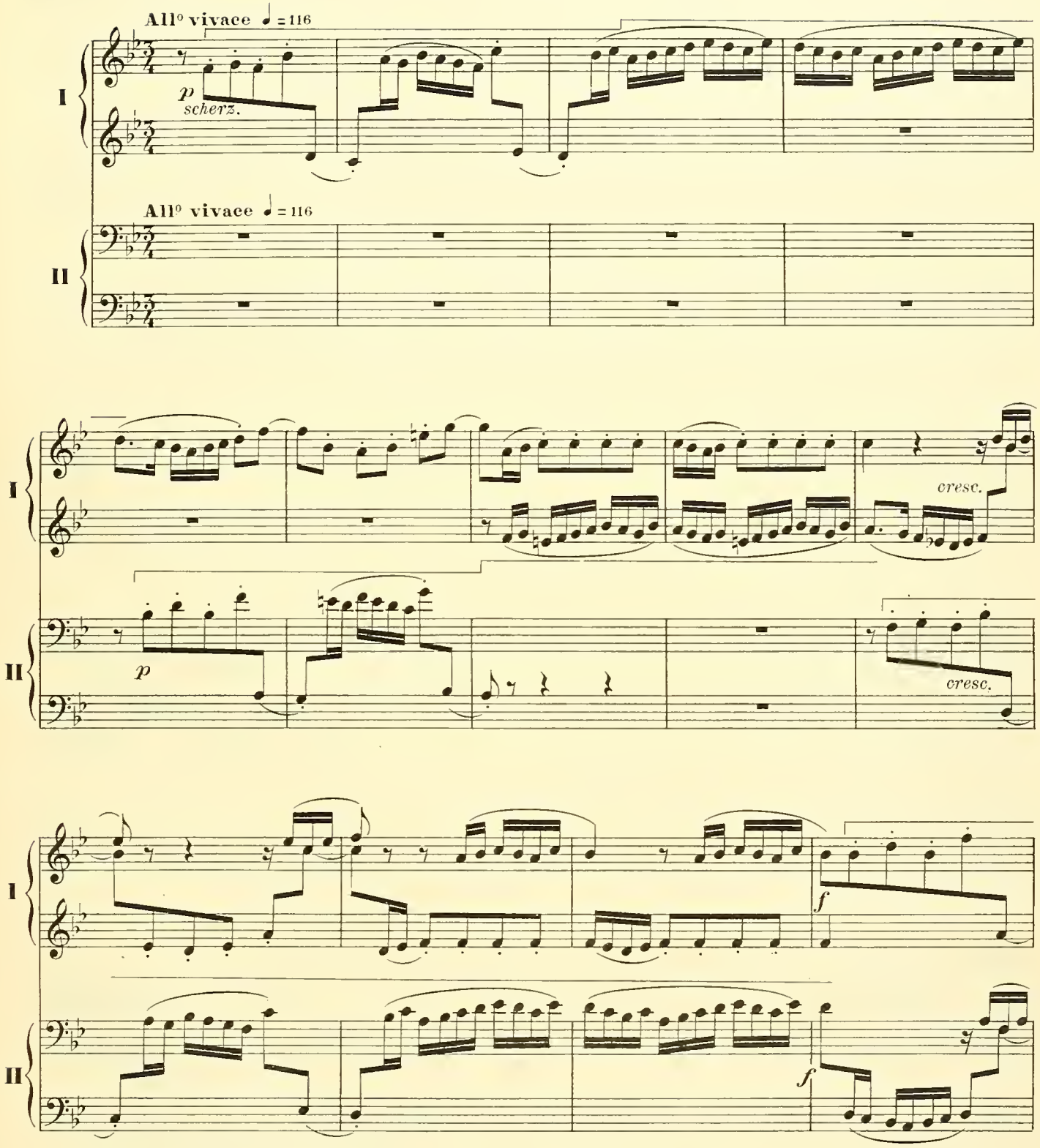

I
II
f
p
cresc.
sf
dim.
p dolce

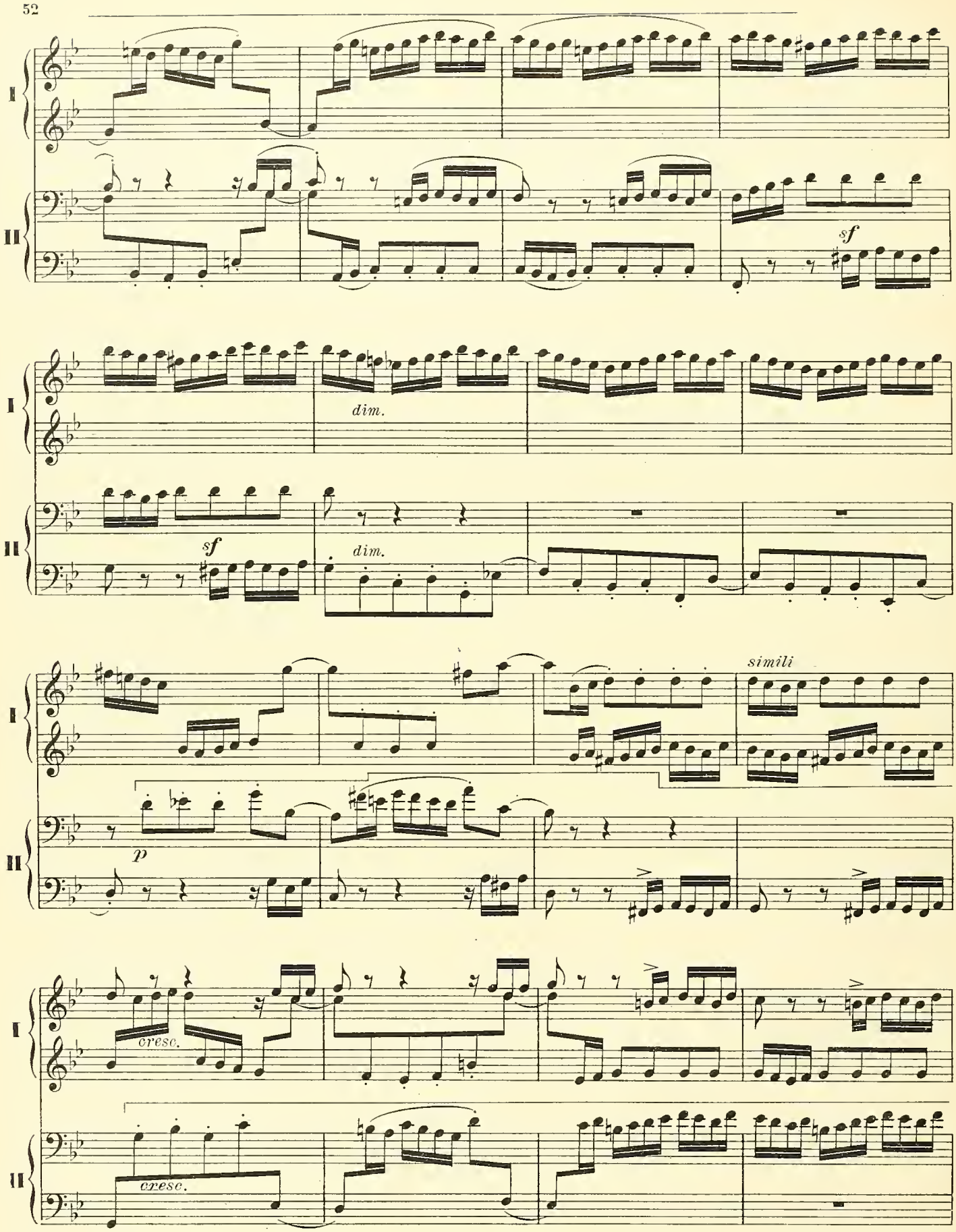

I
II
cresc.
f
sf
dim.
p
tr

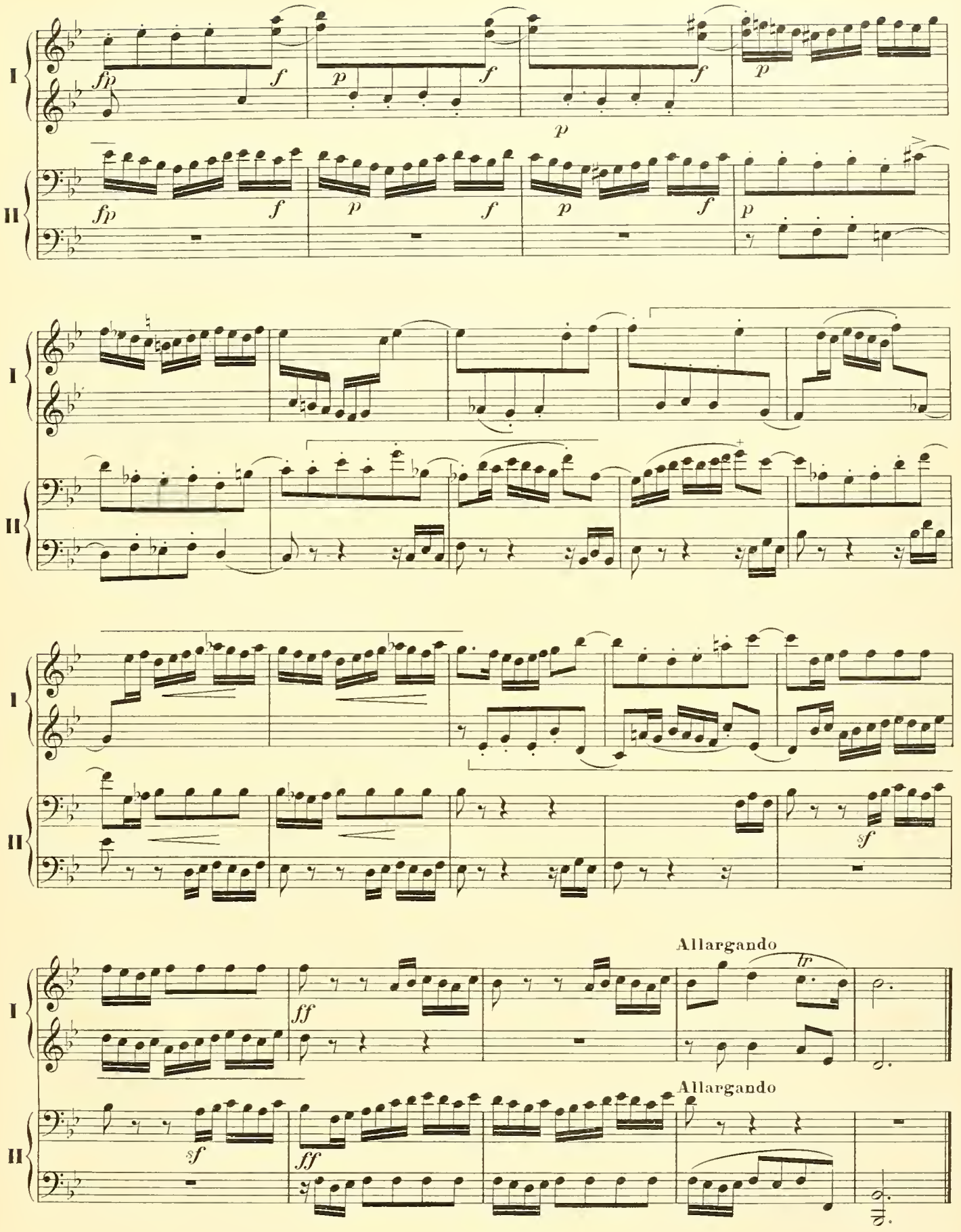

I
II
sf
f
dim.
p dolce
dim.
p
tr
cresc.
sf


fz
dim.
p
cresc.
ff
fz
p
cresc.
ff
p
cresc.
ff
p
cresc.
poco ritard.
a Tempo
p
cresc.
sf
dim.
dim.
rall.
pp

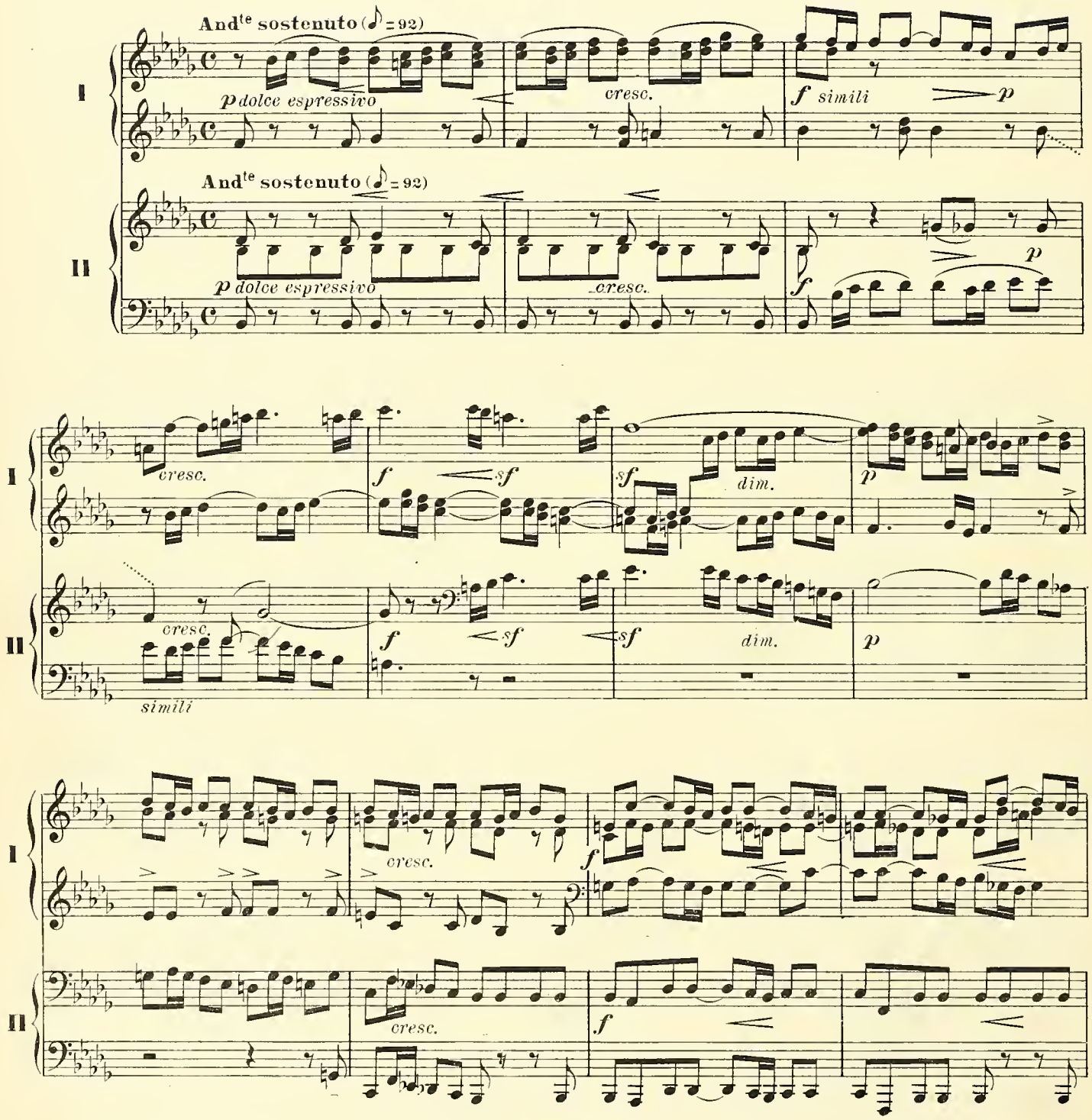
FUGA XXI
A 3 VOCI




I
II
sf
dim.
sf
dim.
simili
p
cresc.
cresc.


I
II
fp
f
p
Allargando
tr
ff
sf

PRELUDIO XXII



I

II

fz dim. p cresc.

fz dim. p cresc.

f fz dim. p cresc.

f fz dim. p cresc.

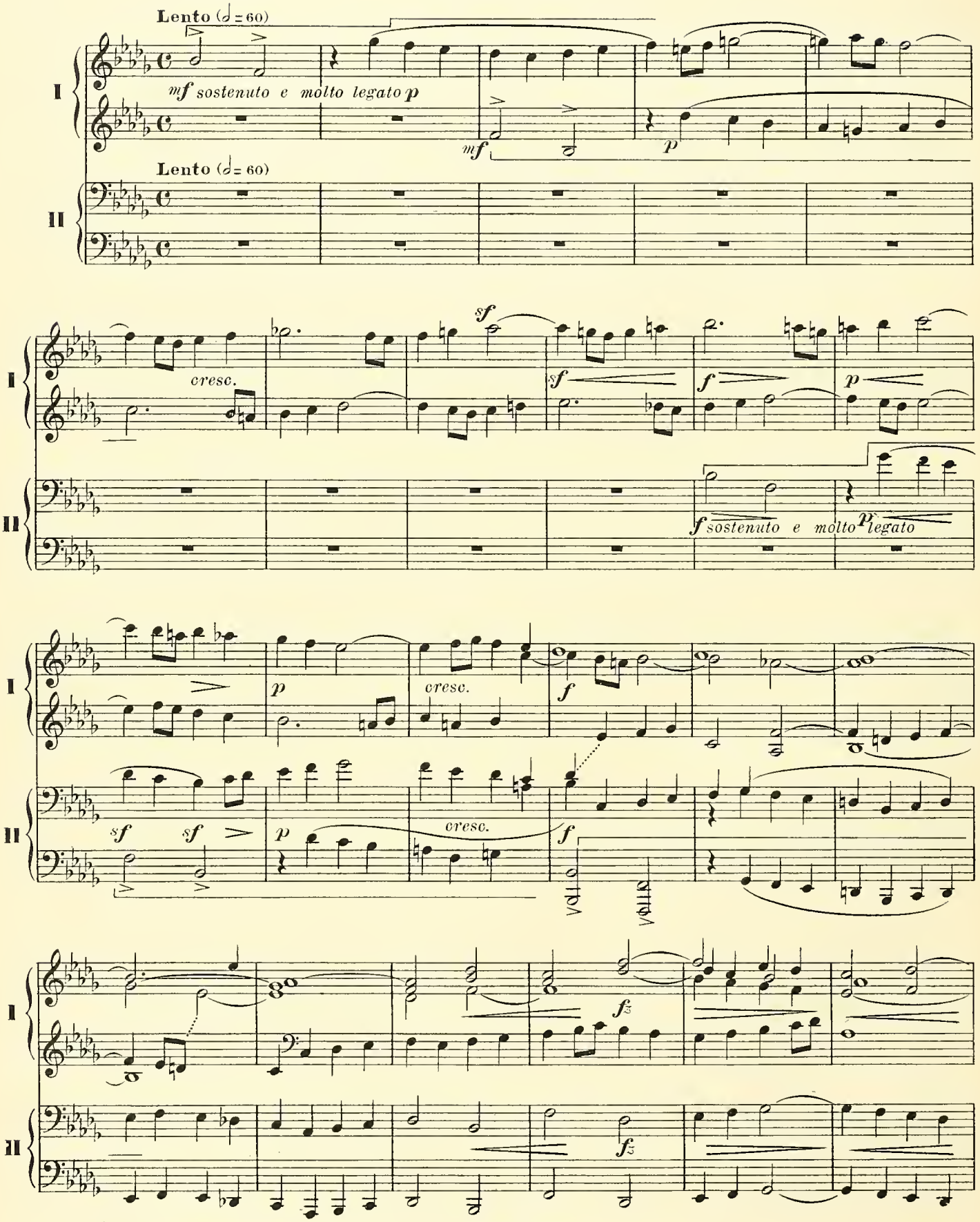
f sf p cresc.

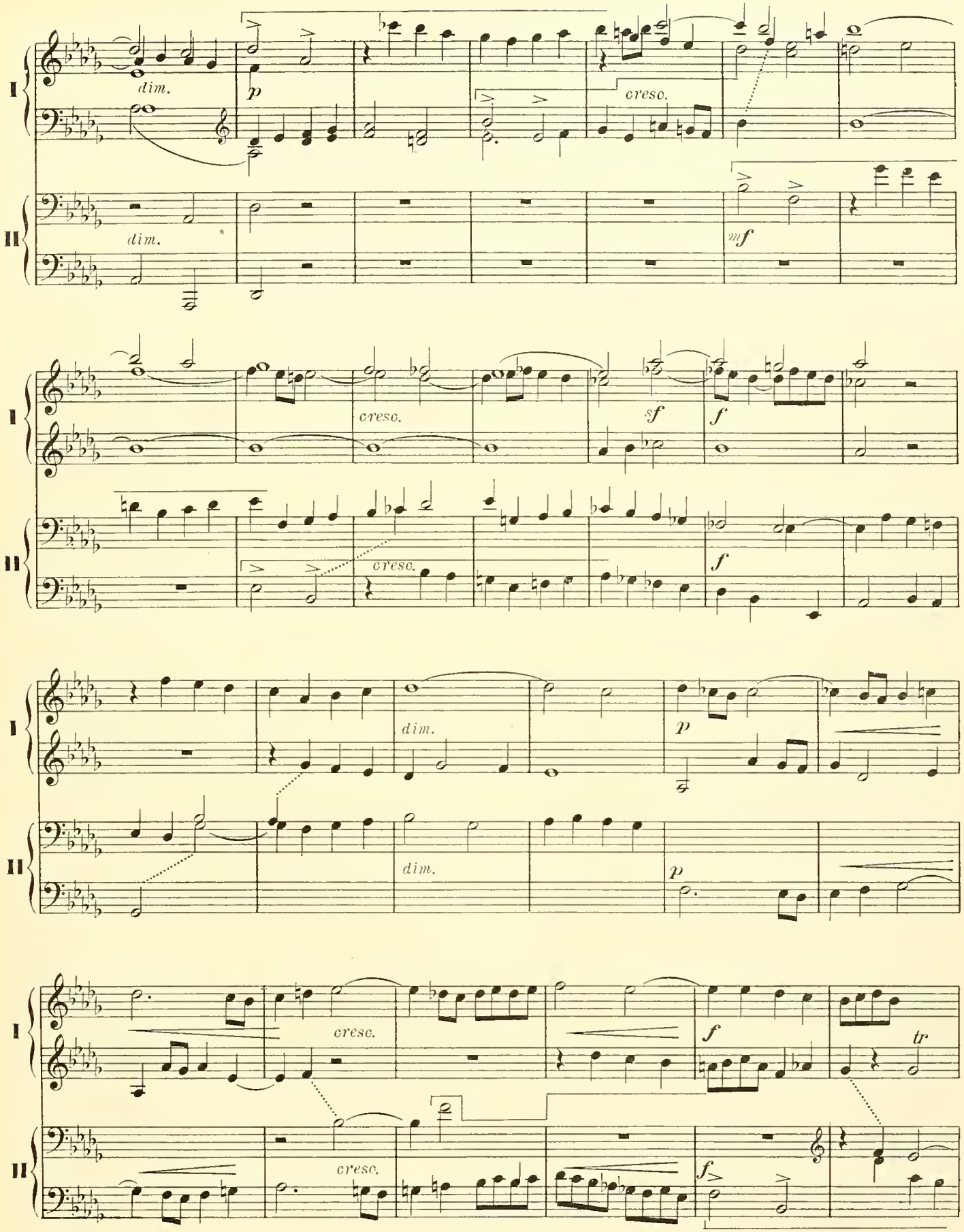
f sf p cresc.

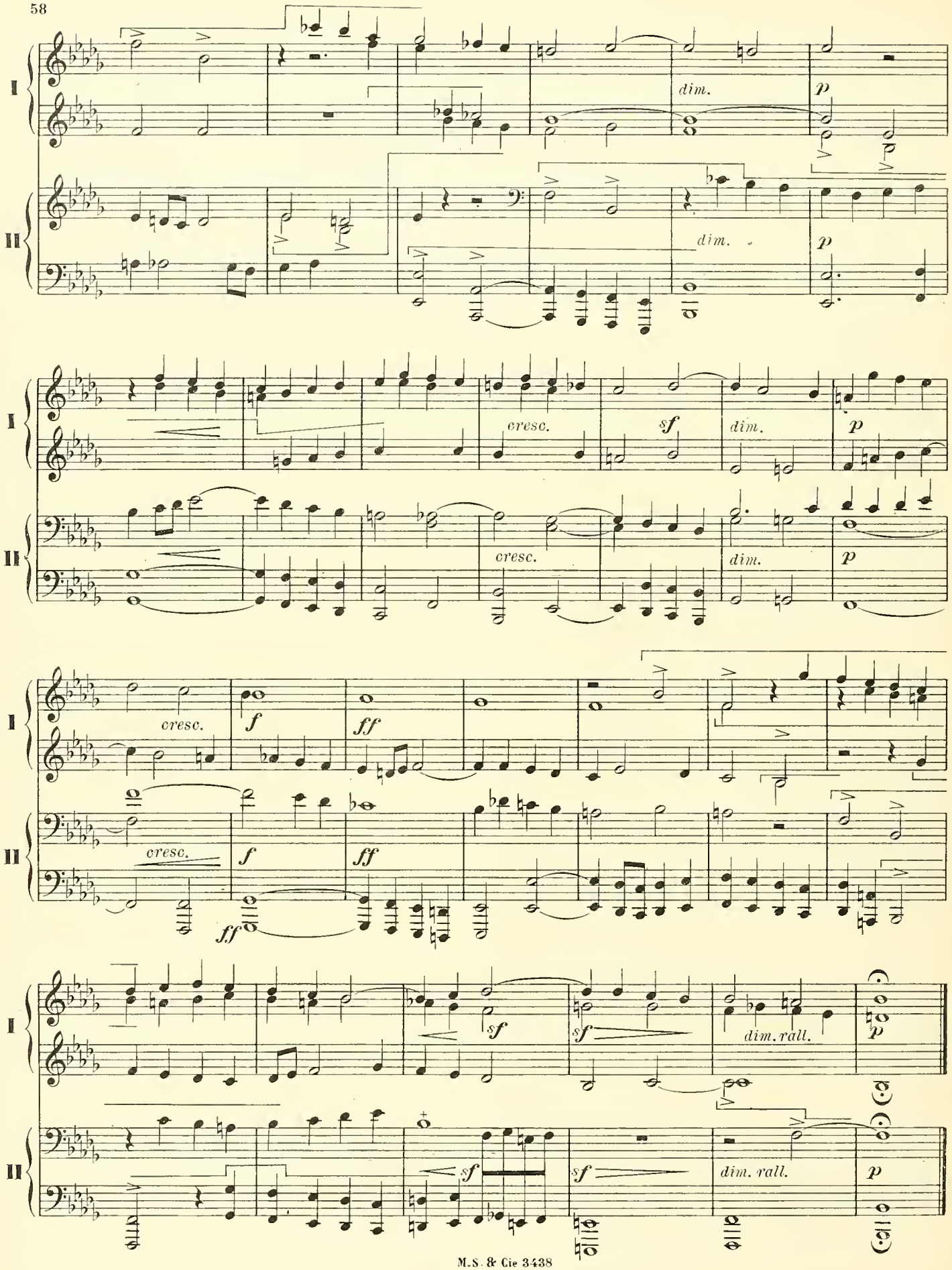
f ff sf dim. p dim. e rall. pp

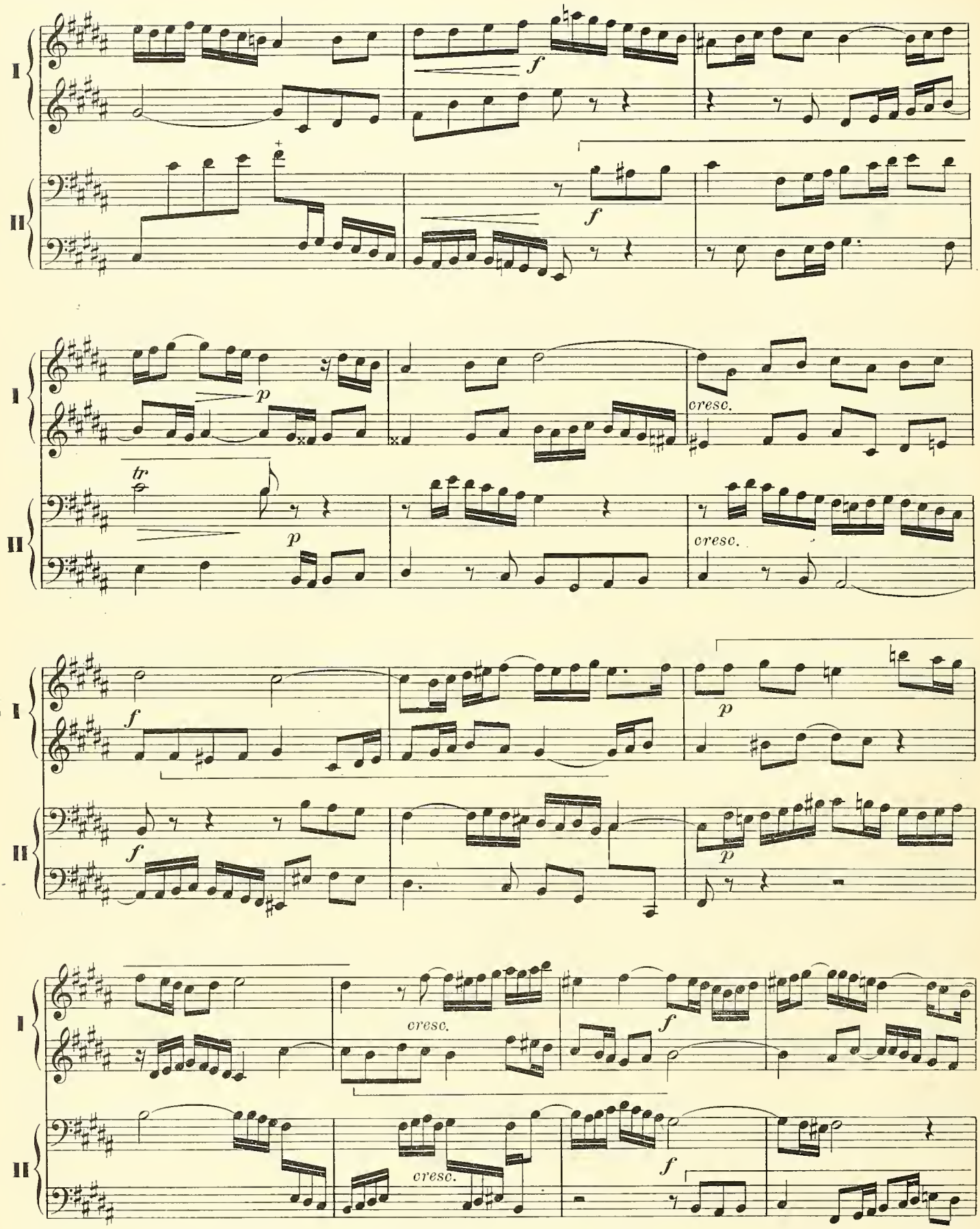
f ff sf dim. p dim. e rall. pp

FUGA XXII
A 5 VOCI




I
II
dim.
p
cresc.
dim.
mf
cresc.
sf
f
cresc.
f
dim.
p
dim.
p
cresc.
f
tr
cresc.
f


I
II
dim.
p
cresc.
sf
f
ff
dim. rall.


I
II
f
p
tr
cresc.

I

II

tr

p

cresc.

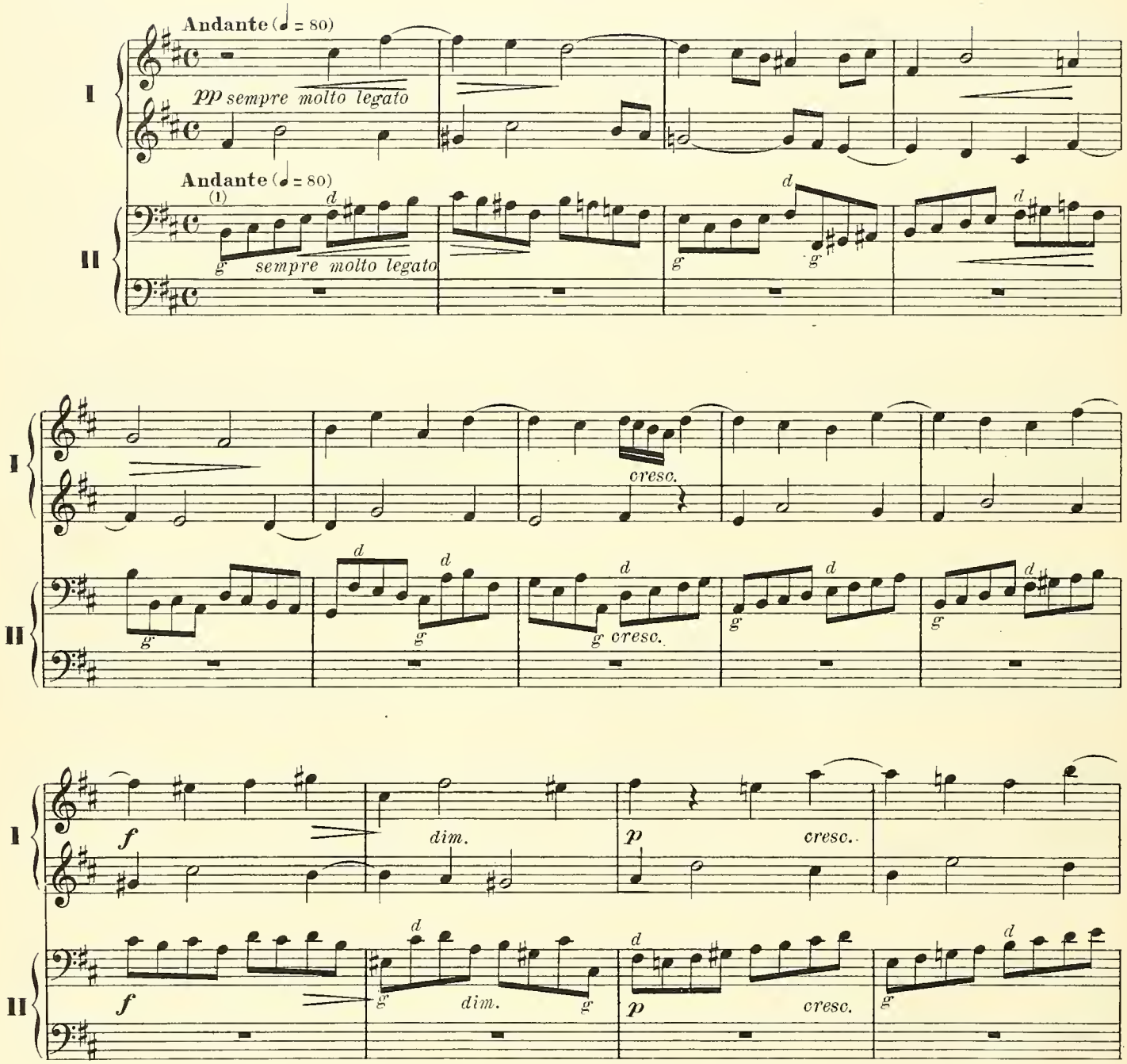
f

tr

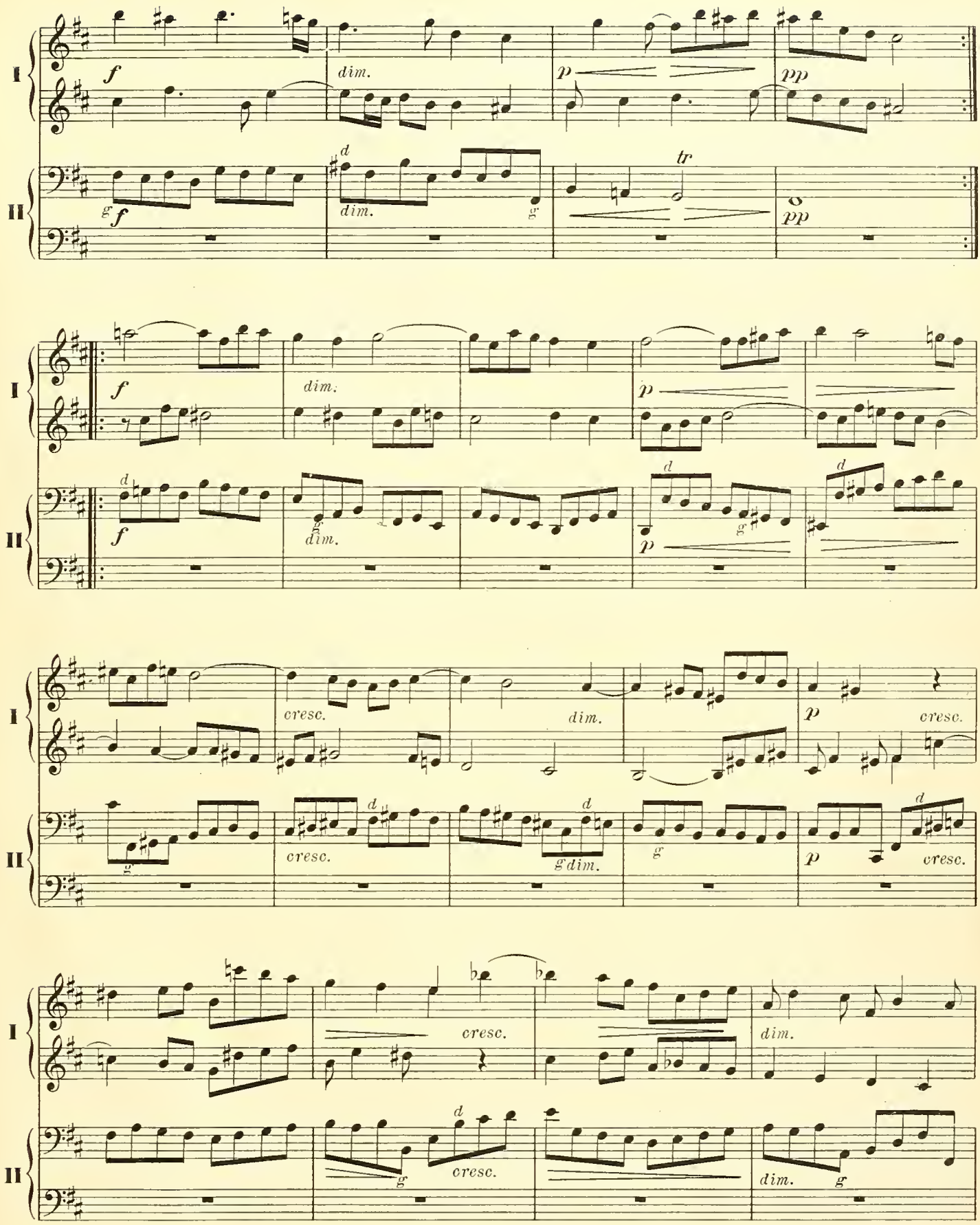
sf

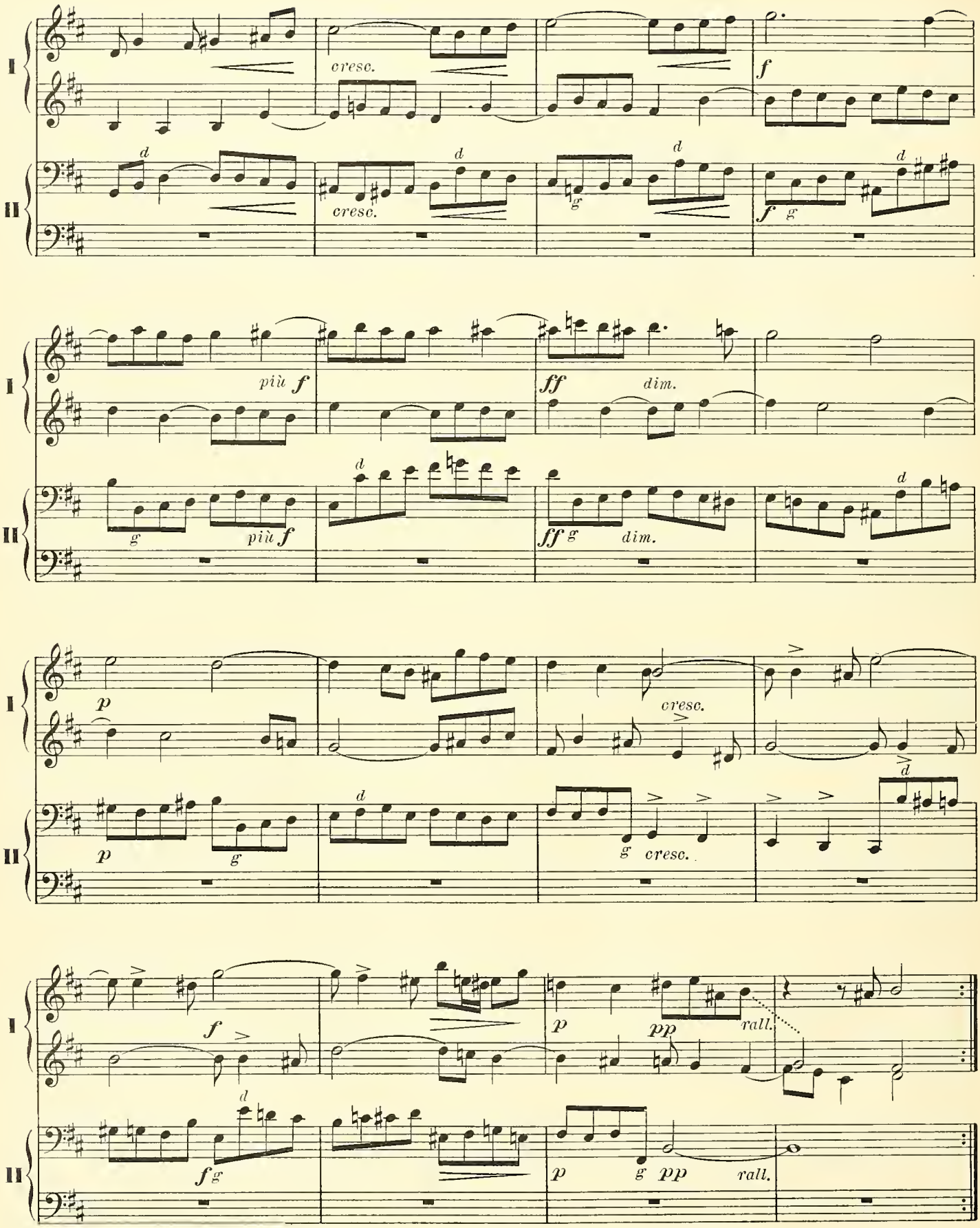
dim. rall.

PRELUDIO XXIV

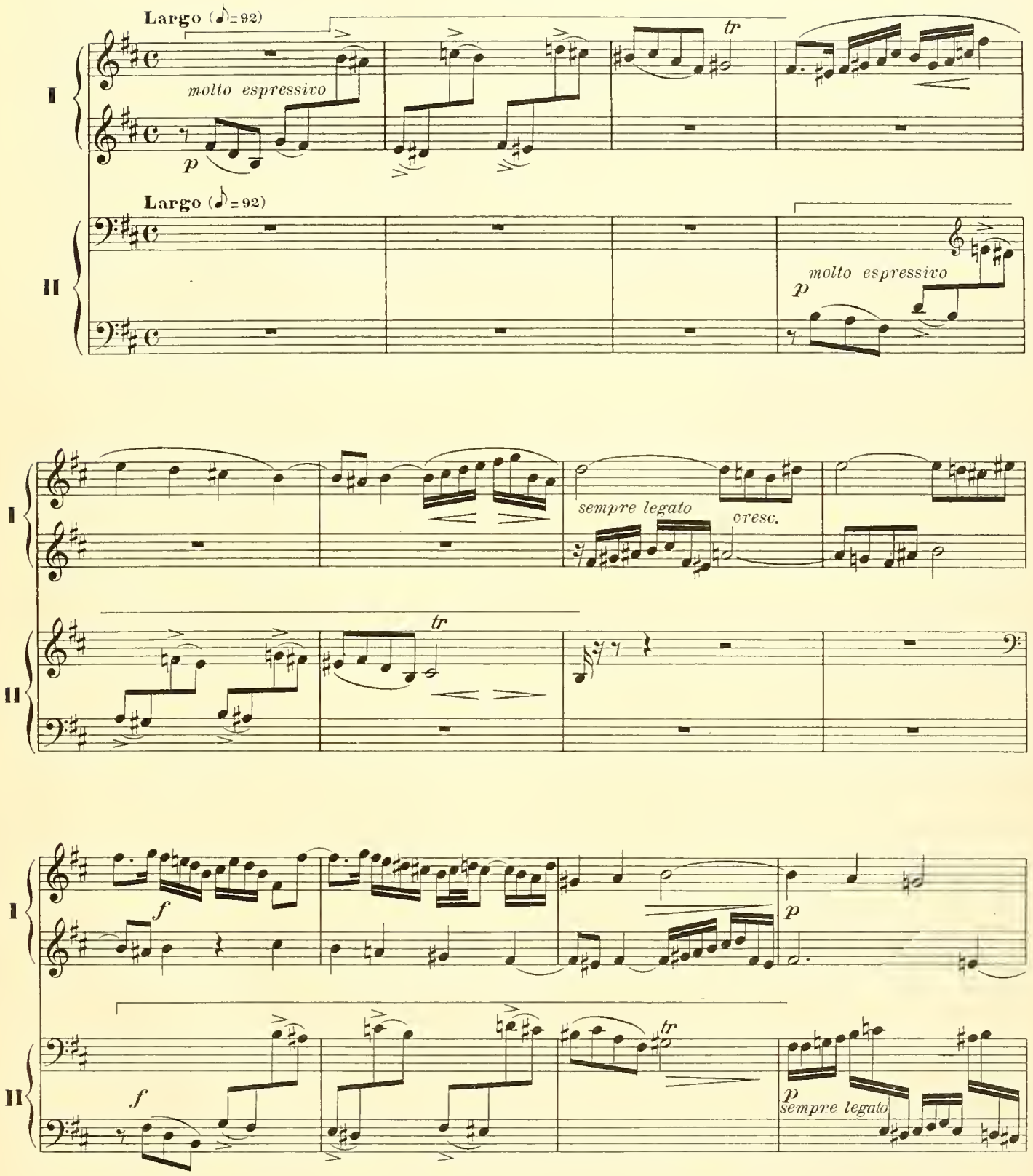


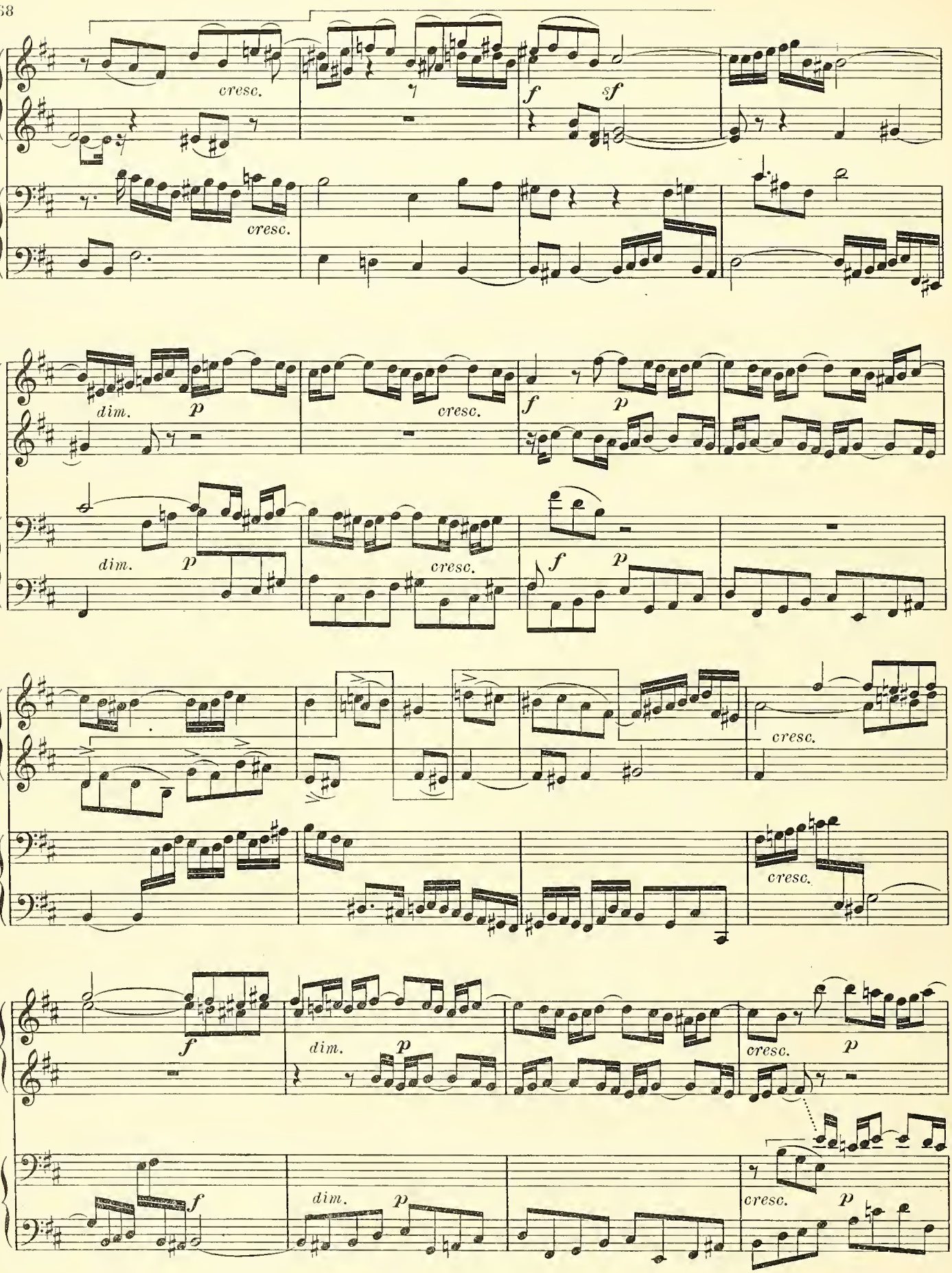
(1) Cette basse continue sera jouée alternativement par les deux mains: *d* indique la main droite; *g* la main gauche. A la reprise, elle pourra facultativement être jouée en 8es par les deux mains.

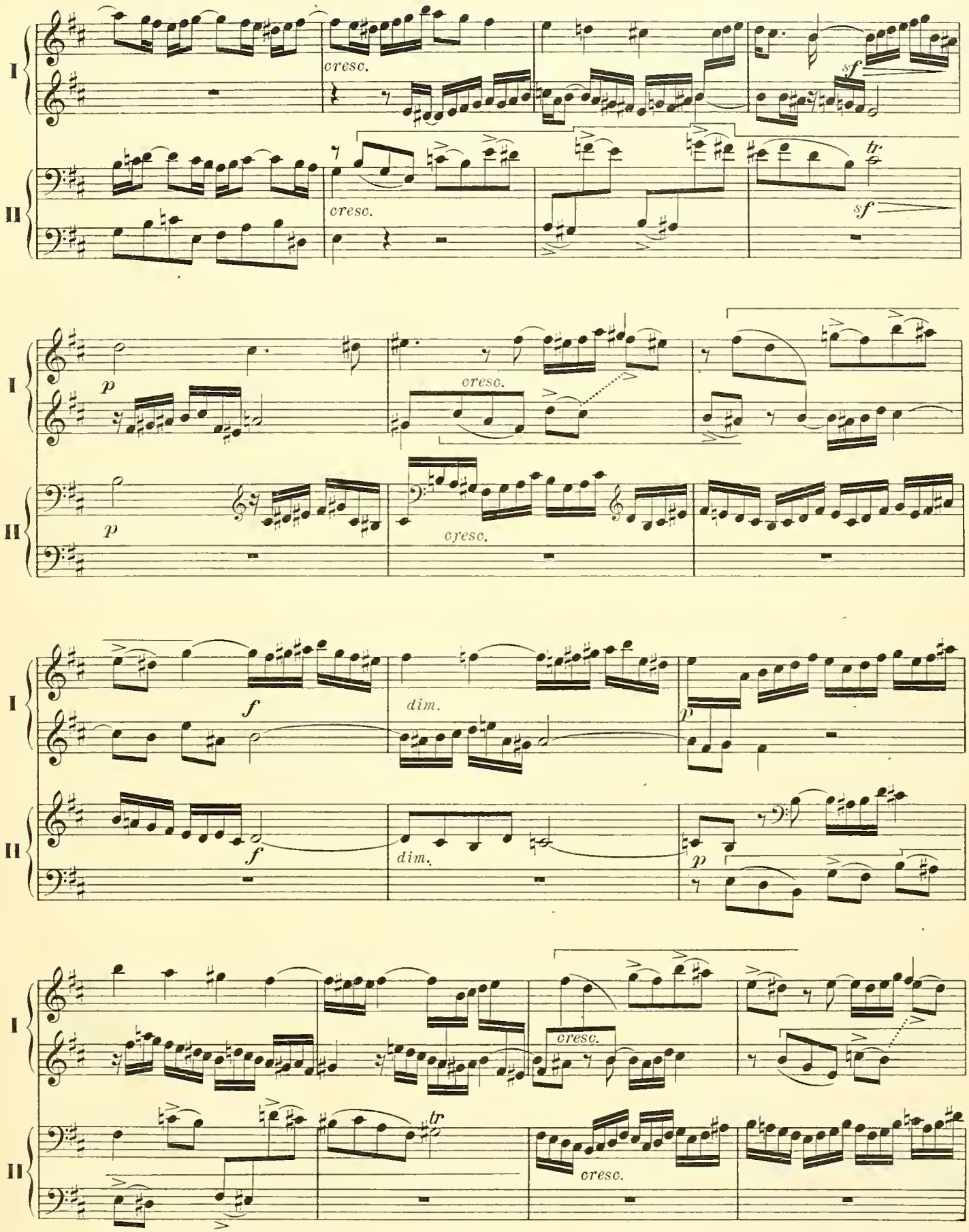

I
II
f
dim.
p
pp
d
g
tr
cresc.

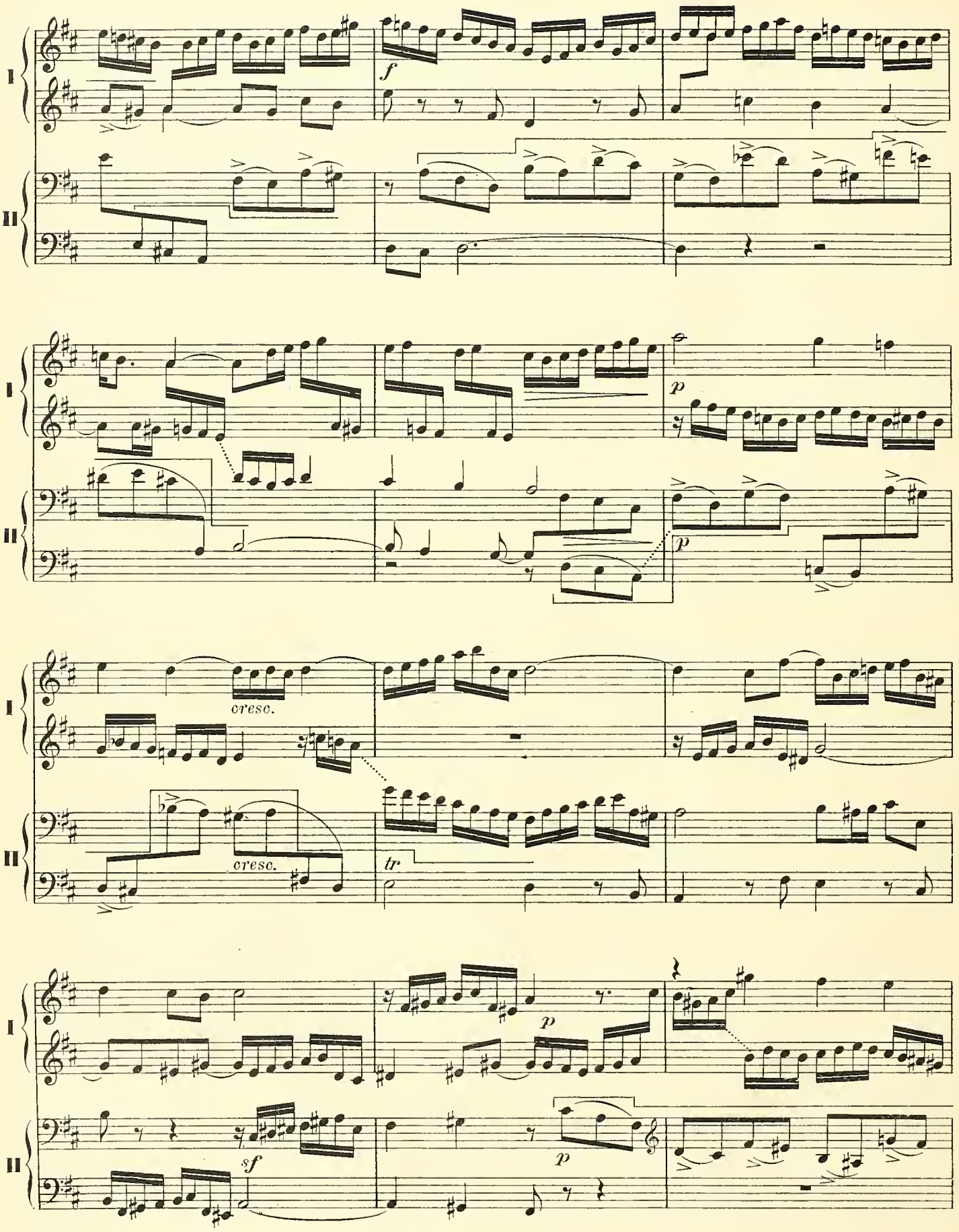

I
II
cresc.
f
d
g
più f
ff
dim.
p
rall.
pp

FUGA XXIV
A 4 VOCI




I
II
cresc.
f
sf
dim.
p
cresc.
f
p
dim.
p
cresc.
f
p
cresc.
cresc.
f
dim.
p
cresc.
p
f
dim.
p
cresc.
p


I
II
cresc.
sf
tr
p
f
dim.


I
II
f
p
p
cresc.
cresc.
tr
p
p
sf

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