J.S. Bach
(1685-1750)

Messe en si mineur
BWV 232

Gloria

- Gloria in excelsis p. 3
  Et in terra pax p. 7
- Laudamus te p. 14
- Gratias agimus tibi p. 28
- Domine Deus p. 31
  Qui tollis peccata mundi p. 46
- Qui sedes ad dextram Patris p. 53
- Quoniam tu solus sanctus p. 63
  Cum Sancto Spiritu p. 73

Transcription pour orgue

réalisée par Emmanuel Legrand (2018)

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Réalisé avec / Created with
Musescore (http://musescore.org)

Avant-propos

Jeu à deux organistes (3 ou 4 mains)
Contrairement aux mouvements précédemment transcrits (Kyrie, Sanctus, Agnus), certains mouvements du Gloria sont proposés à 3 ou 4 mains, une version à deux mains se révélant trop simplificatrice ou injouable.
Dans les cas où les deux organistes se partagent pendant tout le mouvement les mêmes parties instrumentales d'origine (les cordes dans Laudamus te et Qui sedes), les portées correspondantes sont reliées entre elles en début de partition par une ligne : ces portées sont à jouer sur le même clavier. Dans le Domine Deus, ce partage a lieu pendant quelques mesures en cours de mouvement, il est indiqué spécifiquement.
Quand les deux organistes se partagent un clavier, les petites notes désignent des notes jouées par l'autre organiste. Cette notation est surtout employée pour le pédalier, et plus occasionnellement pour les claviers manuels. Elle permet aussi aux organistes qui voudraient changer la répartition des notes de le faire facilement.

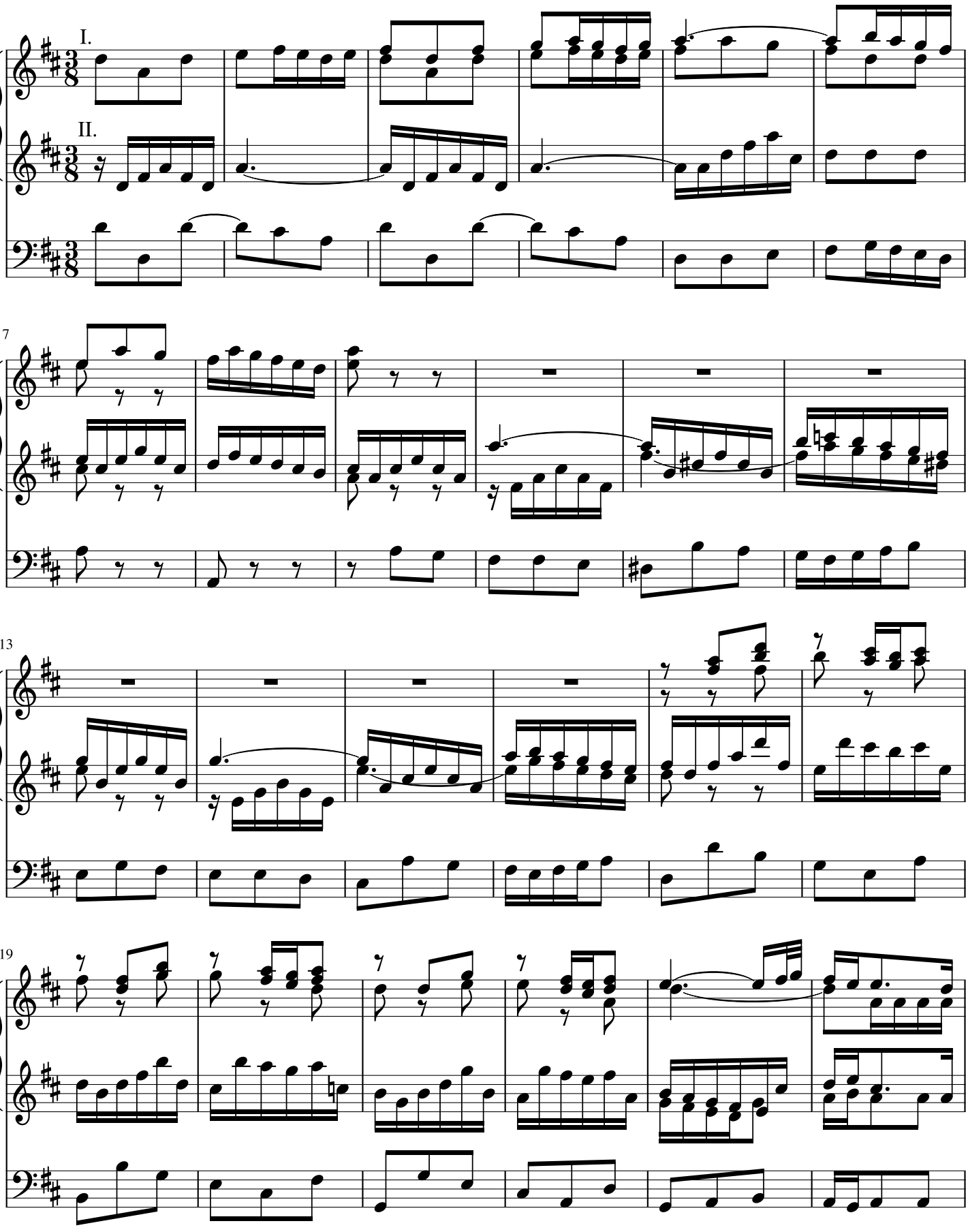
La transcription est réalisée à partir des éditions du domaine public, y compris le manuscrit de Bach conservé à la Staatsbibliothek de Berlin, disponibles sur le site imslp.org. Le manuscrit a été très utile pour revenir, autant que possible, aux liaisons d'origine (voir par exemple les parties de flûte du Qui tollis, ou celle de hautbois d'amour du Qui sedes).

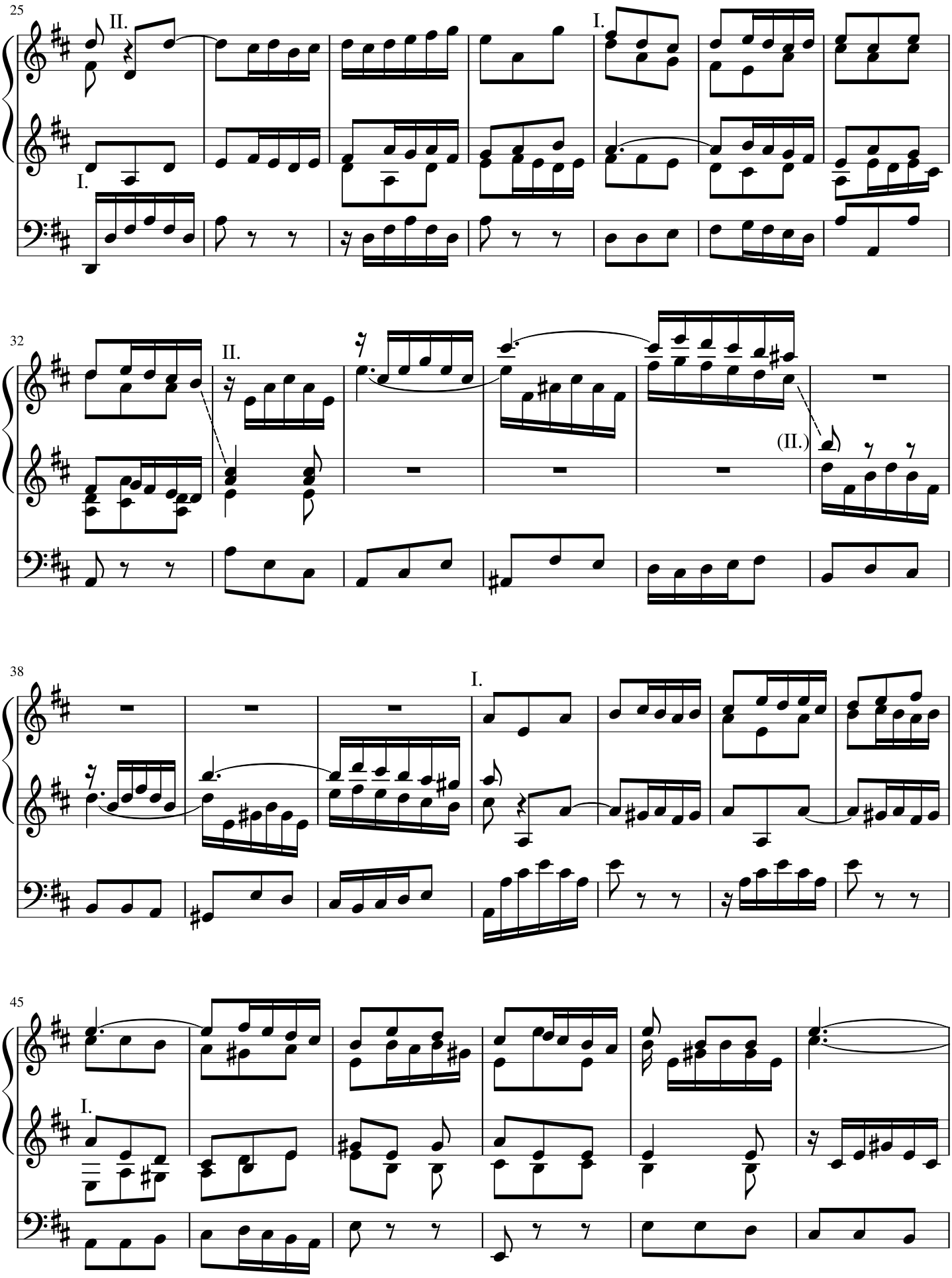
Foreword

Playing with two organists (3 or 4 hands)
Unlike the previously transcribed movements (Kyrie, Sanctus, Agnus), some movements of the Gloria are proposed for 3 or 4 hands, a two-hand version appearing either too simplifying or unplayable.
In cases where the two organists share throughout the movement the same original instrumental parts (the strings in Laudamus te and Qui sedes), the corresponding staves are linked together at the beginning of the score : these staves are supposed to be played on the same manual. In the Domine Deus this sharing happens just for a few bars and is specifically indicated.
When the two organists share a keyboard, the small notes indicate notes played by the other organist. This notation is mostly used for the pedalboard and more occasionally for the manuals. It also allows organists who would like to change the distribution of notes to do so easily.

The transcription is based on the public domain editions, including Bach's manuscript from the Staatsbibliothek Berlin, which are available on imslp.org site. The manuscript was very useful for retrieving, as far as possible, the original slurs (see e.g. the flute parts of Qui tollis, and the oboe d'amore part of Qui sedes).

Gloria in excelsis Deo

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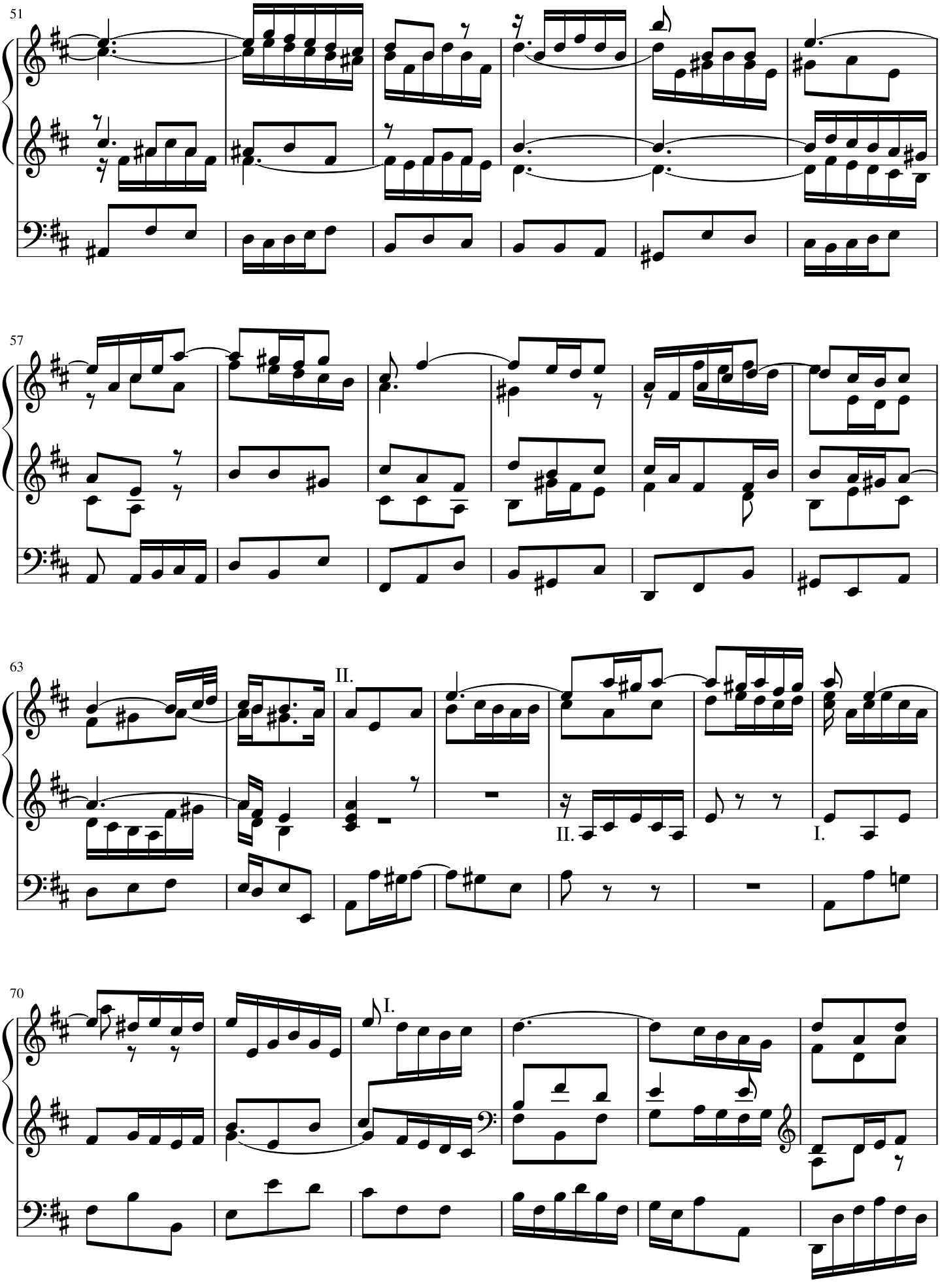
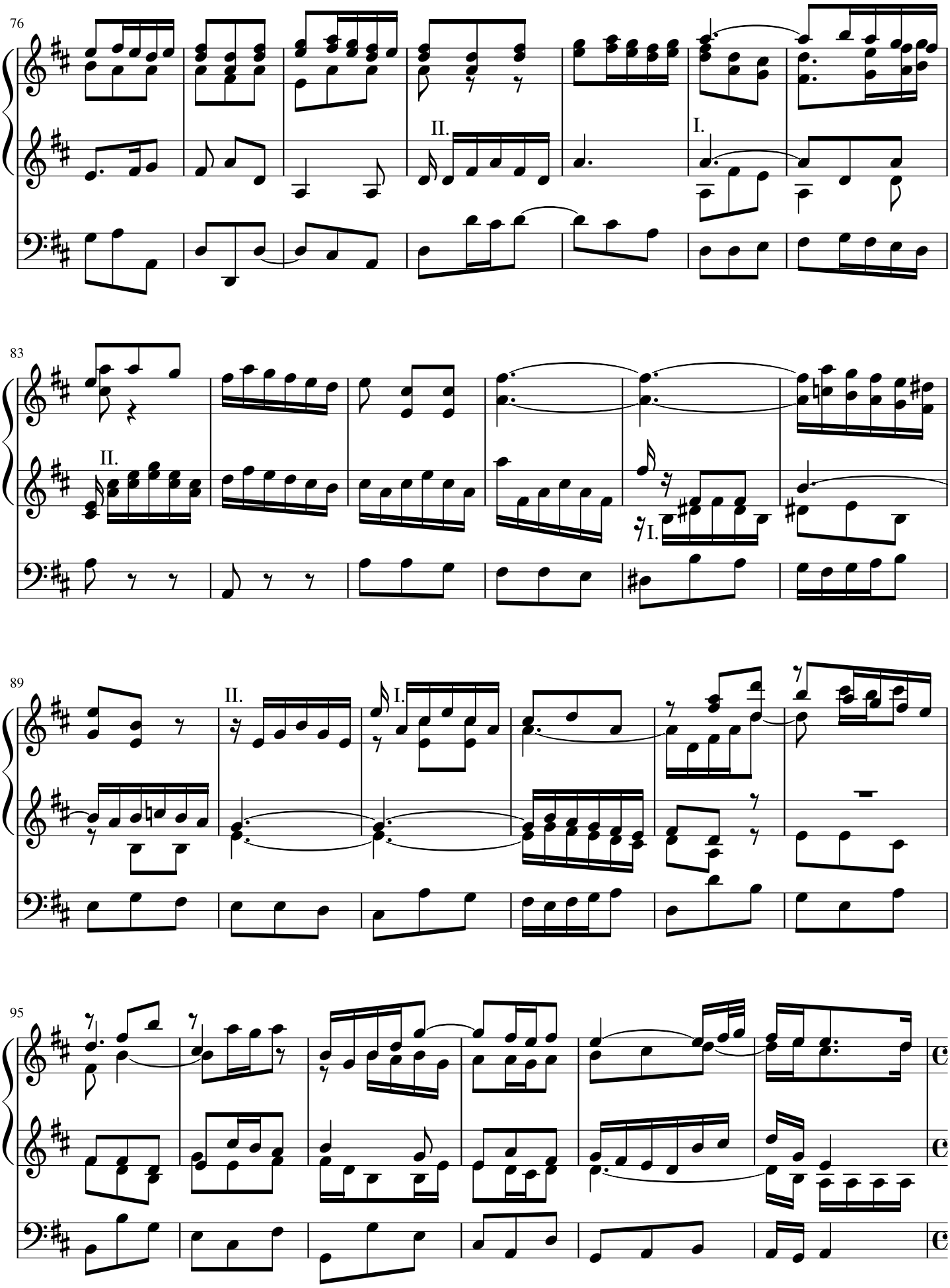
II.
I.
I.
32
II.
(II.)
38
I.
45
I.


51
57
63
II.
II.
I.
70
I.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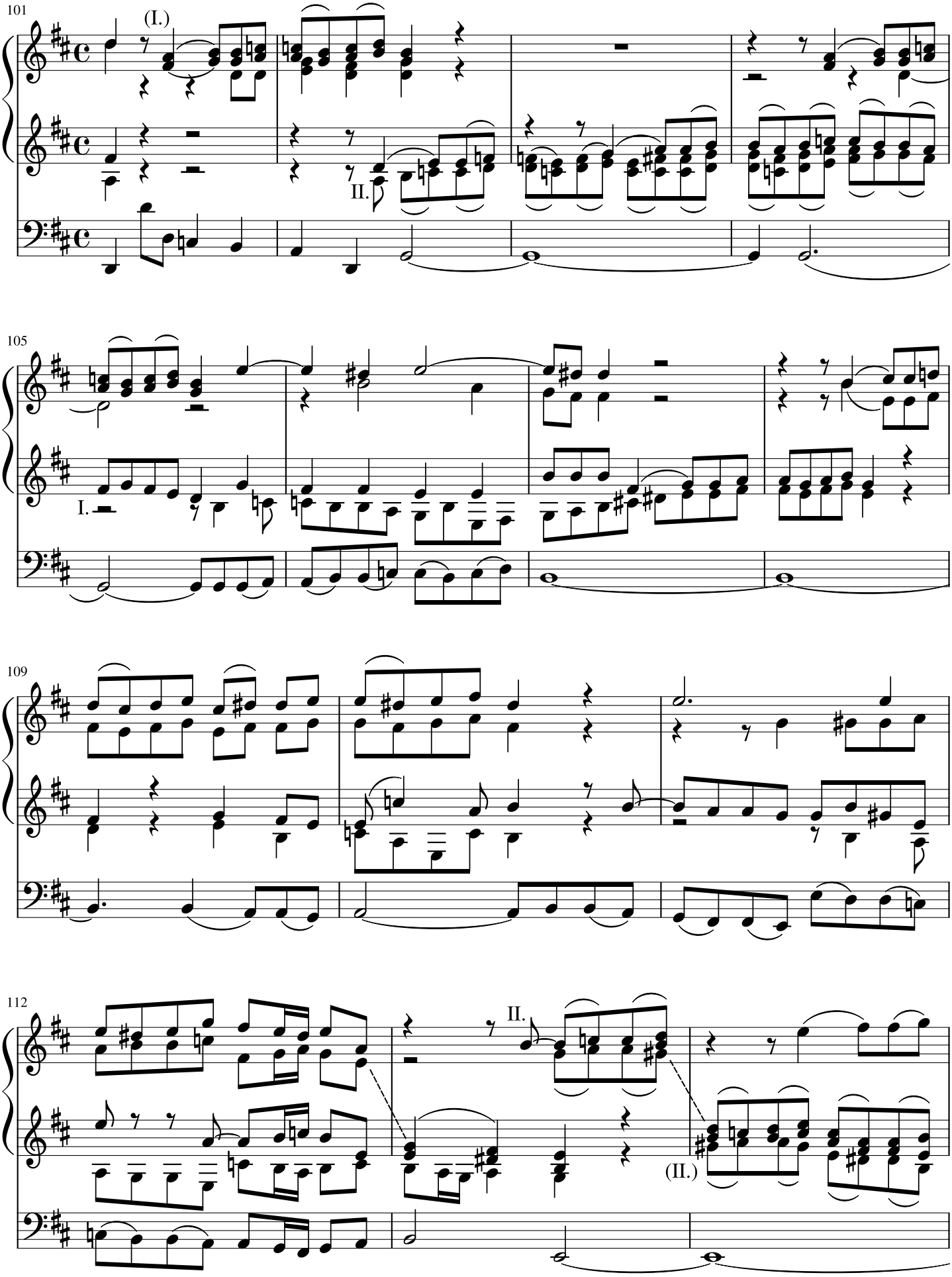
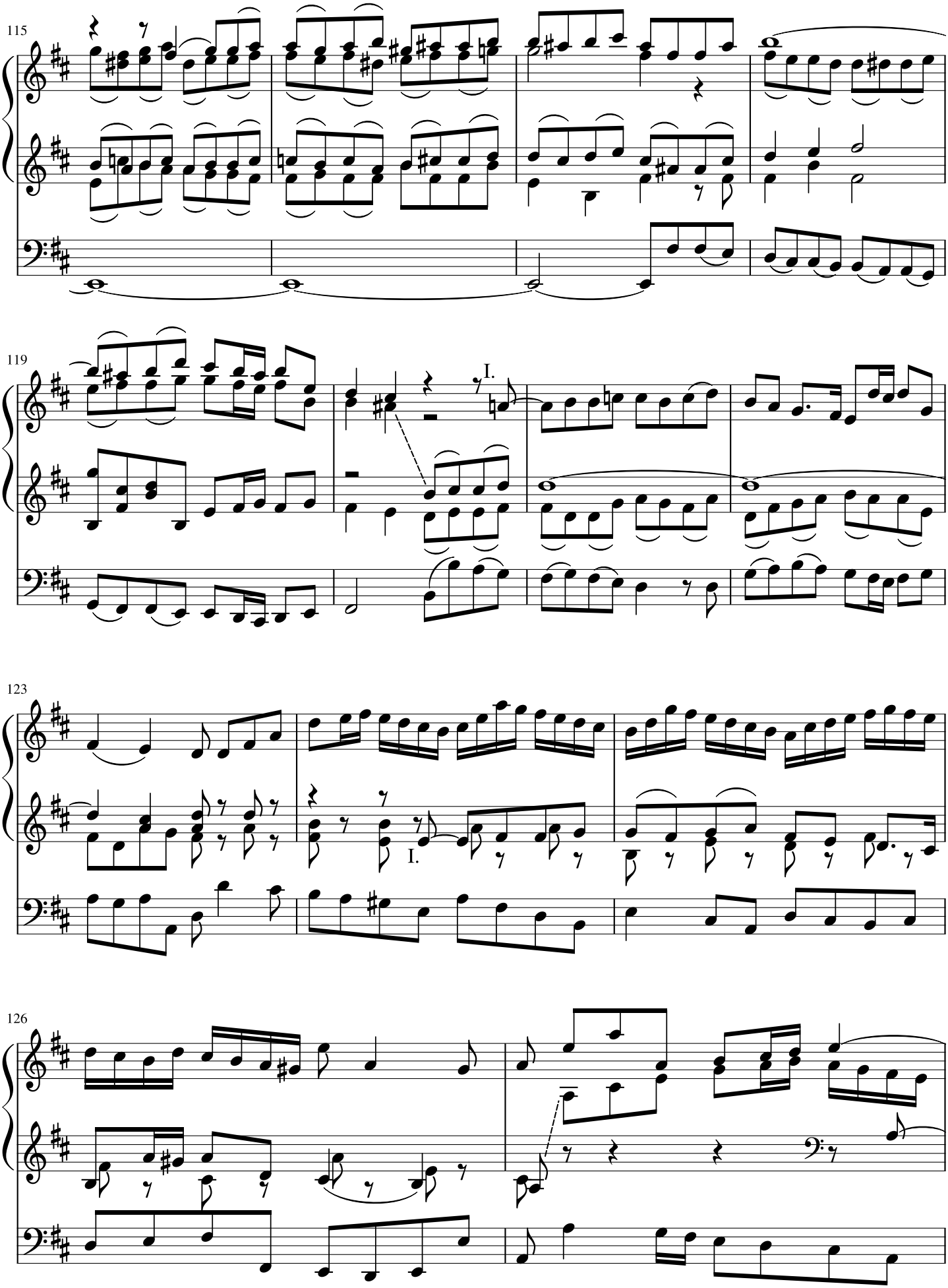
II.
I.
83
II.
I.
89
II.
I.
95

Et in terra pax

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I.
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I.
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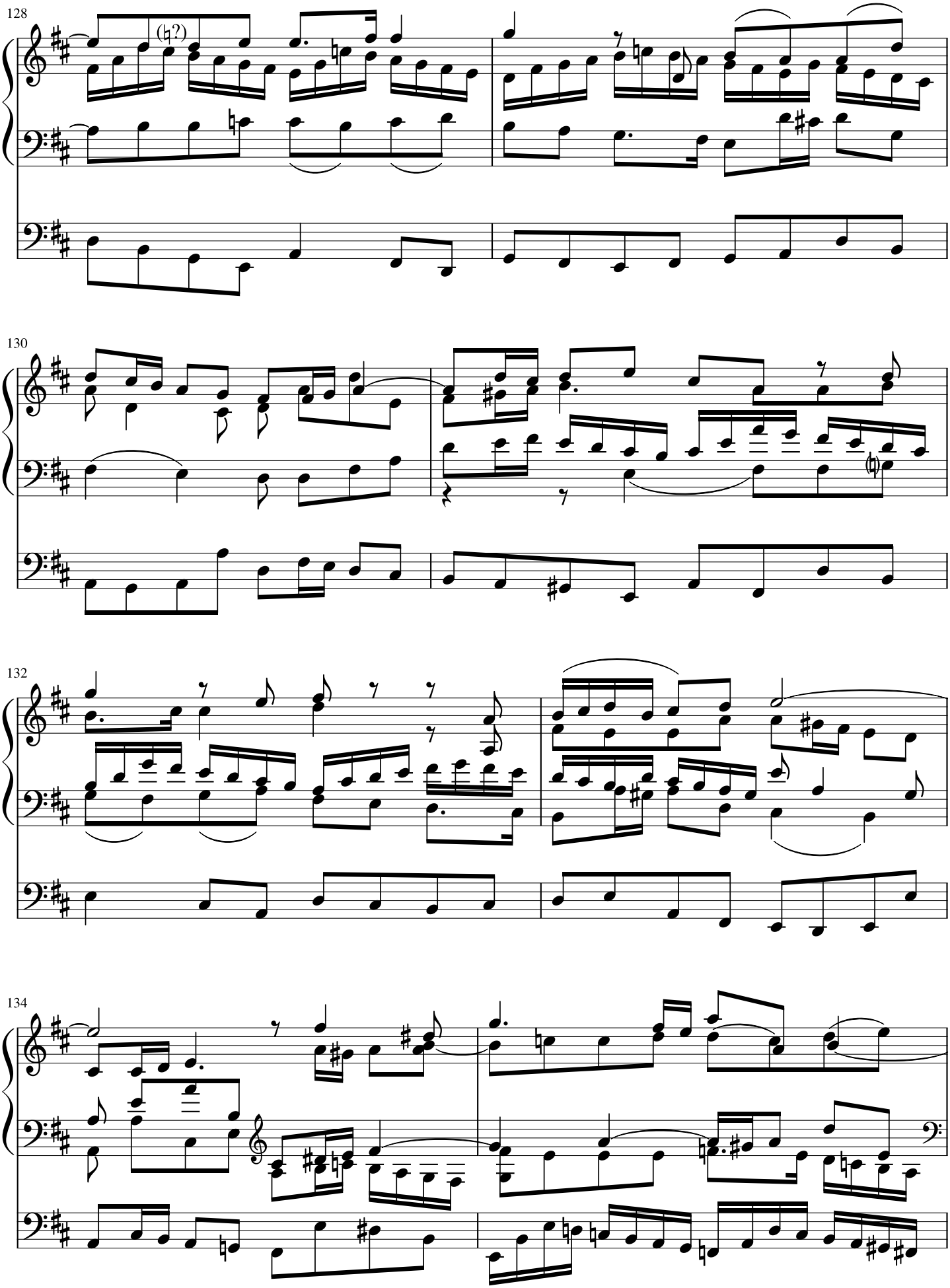
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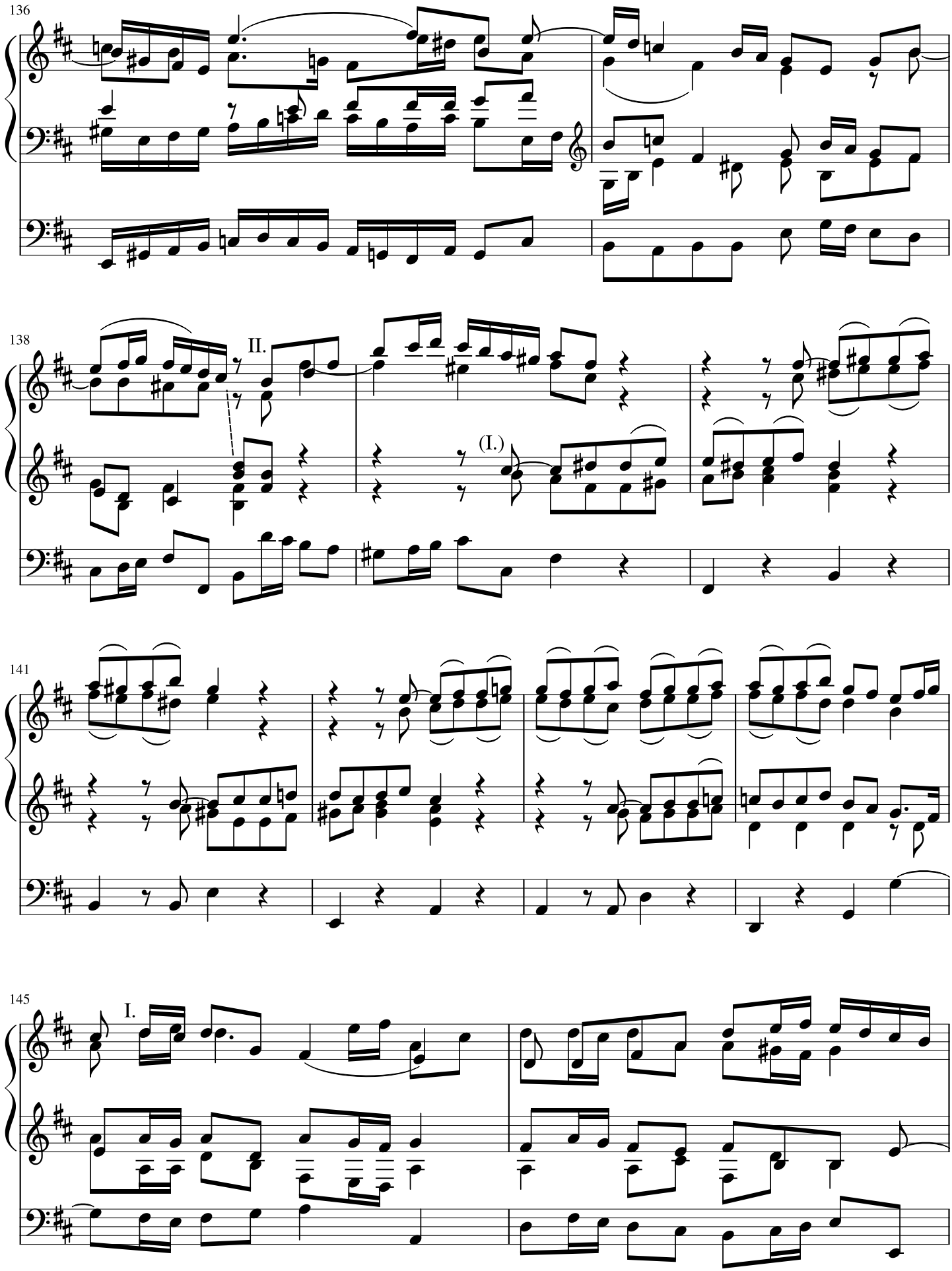
(♮?)
130
132
134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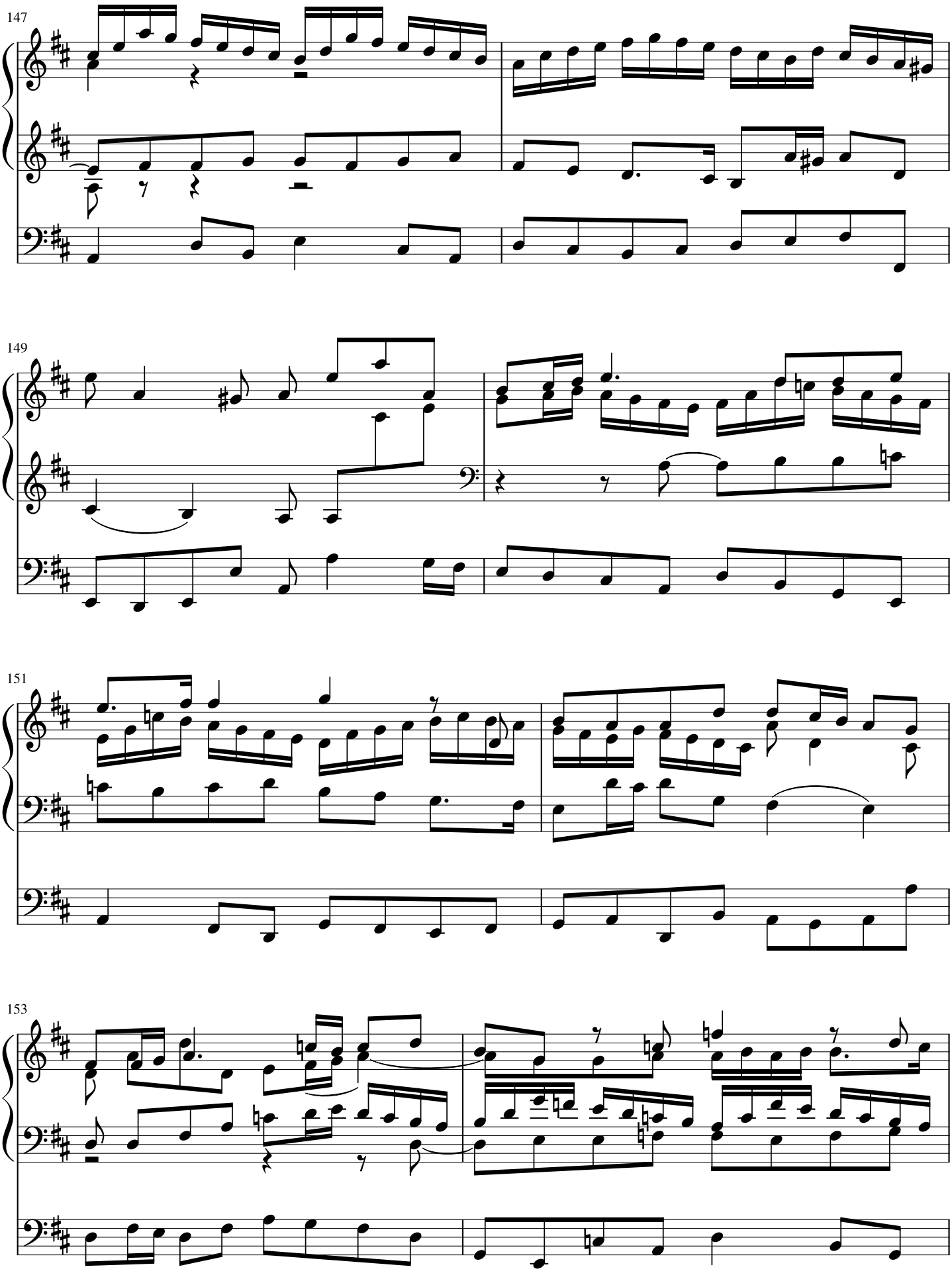
II.
(I.)
141
145
I.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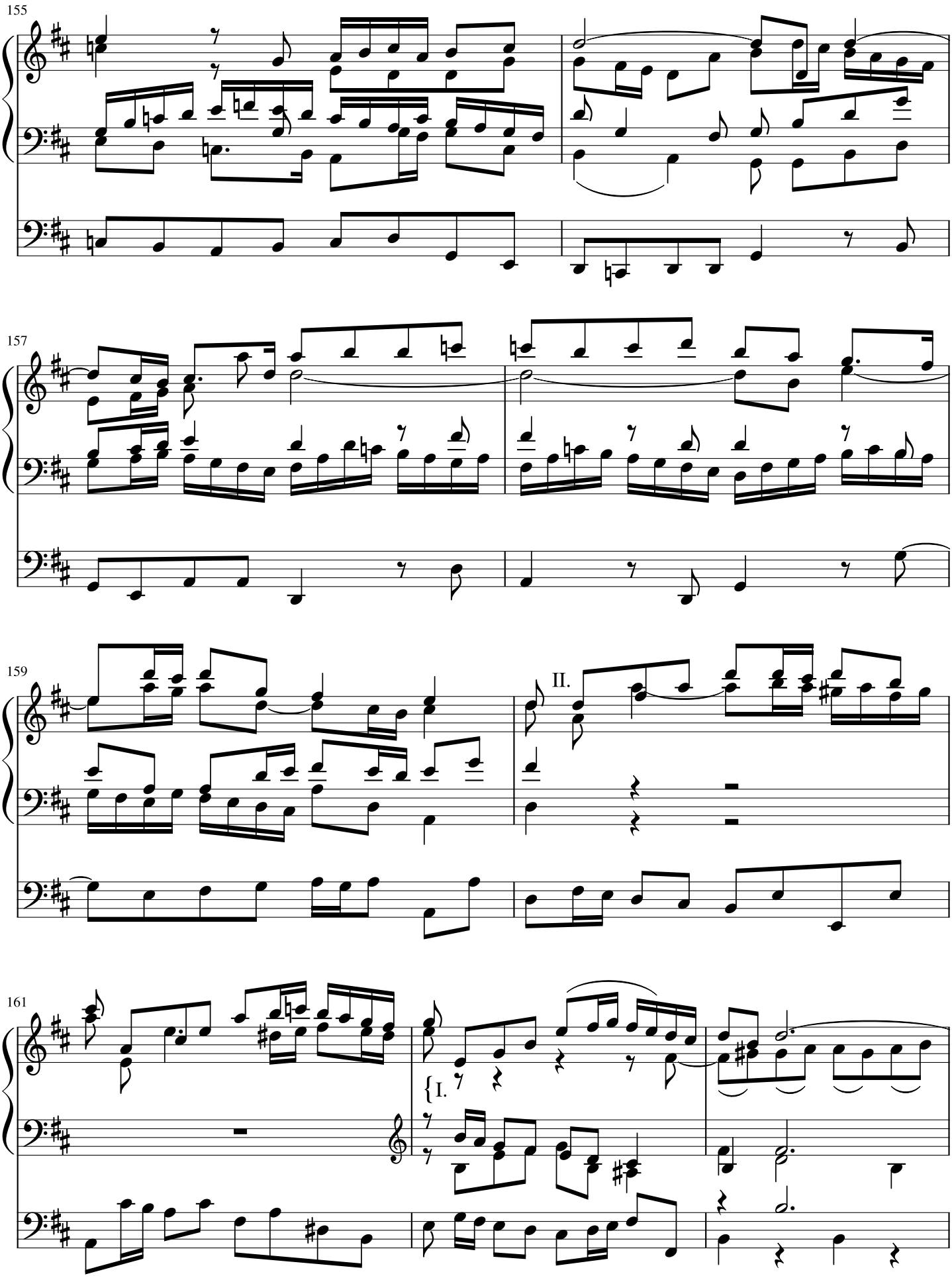
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II.
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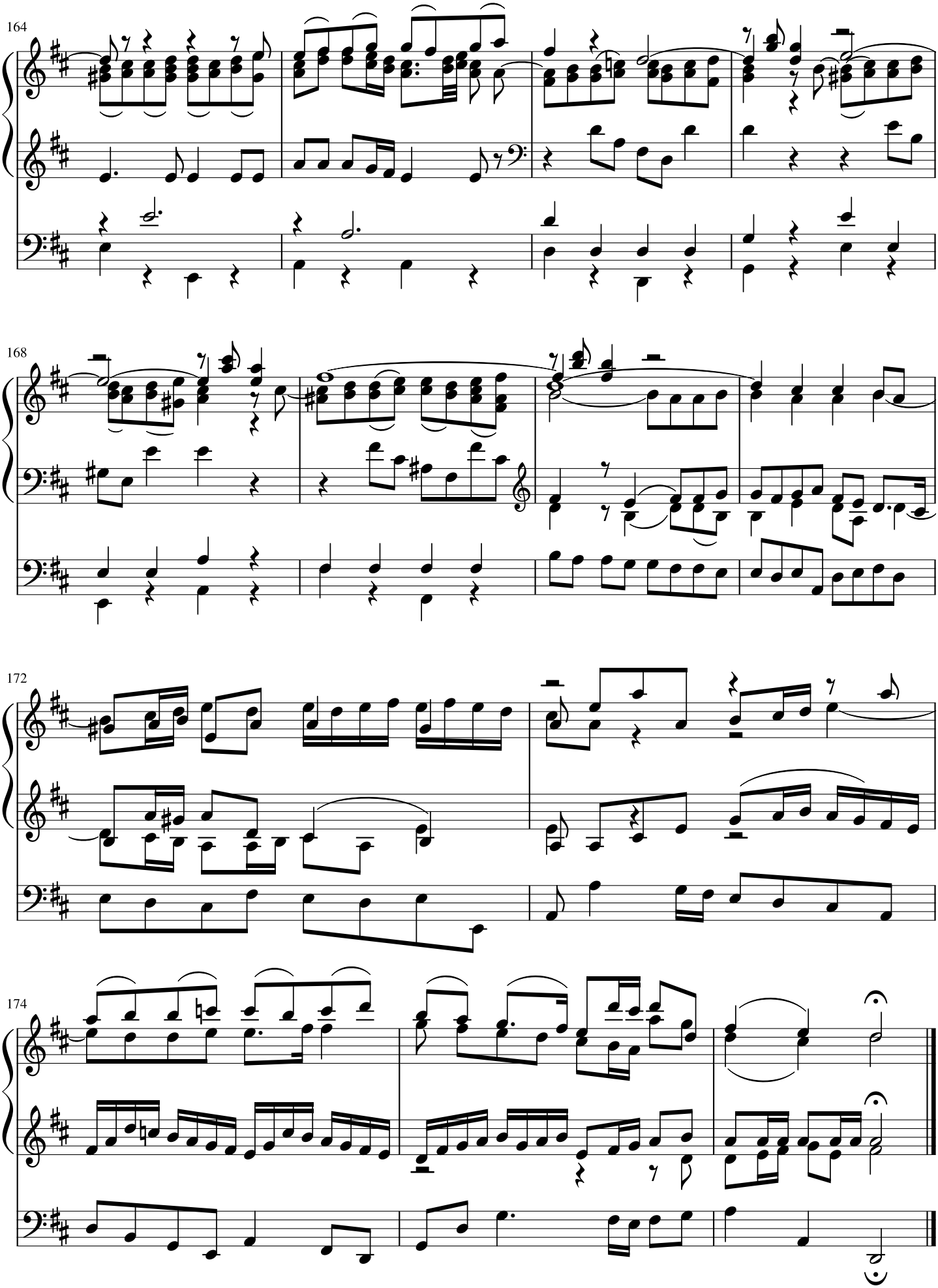
I.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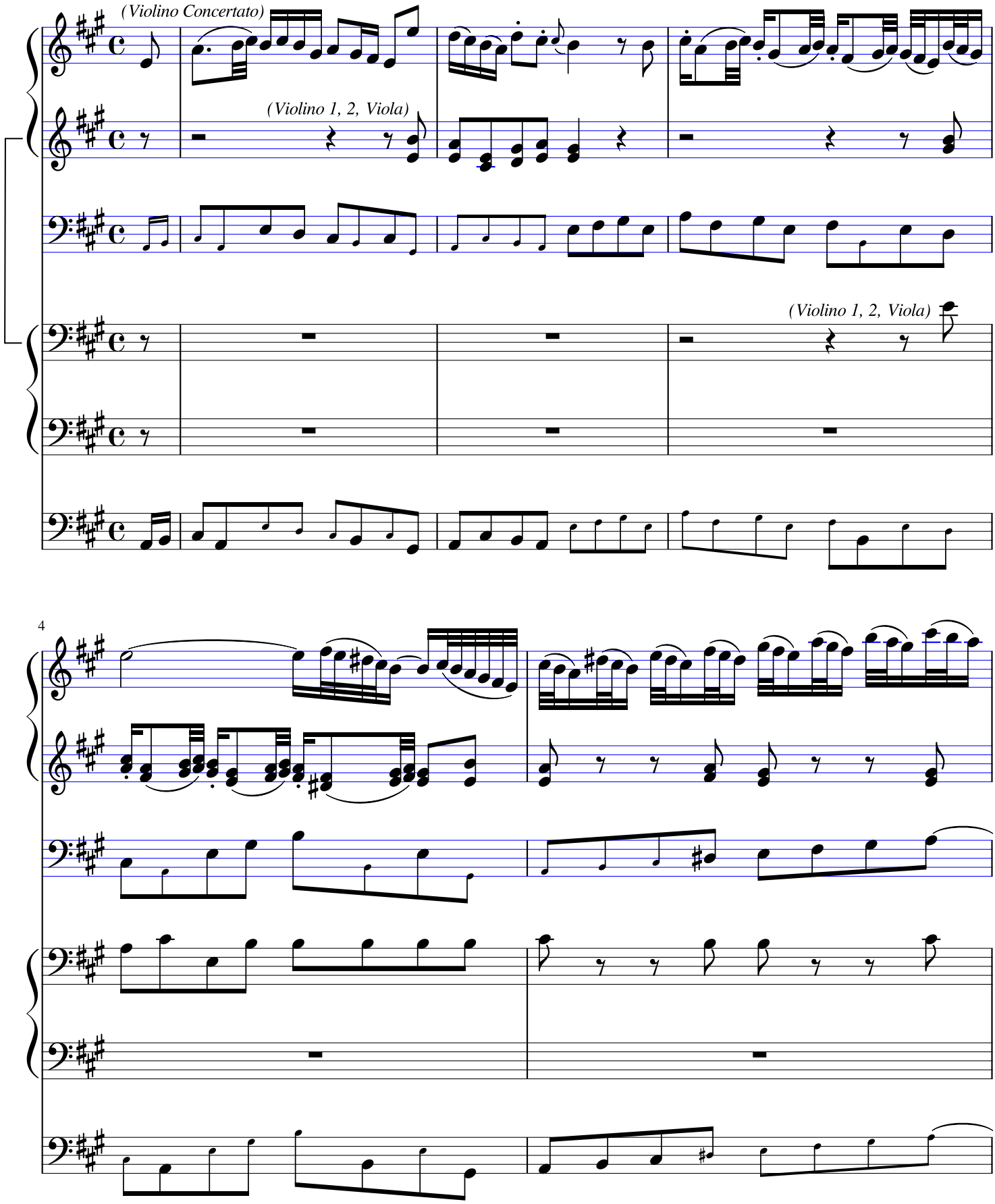
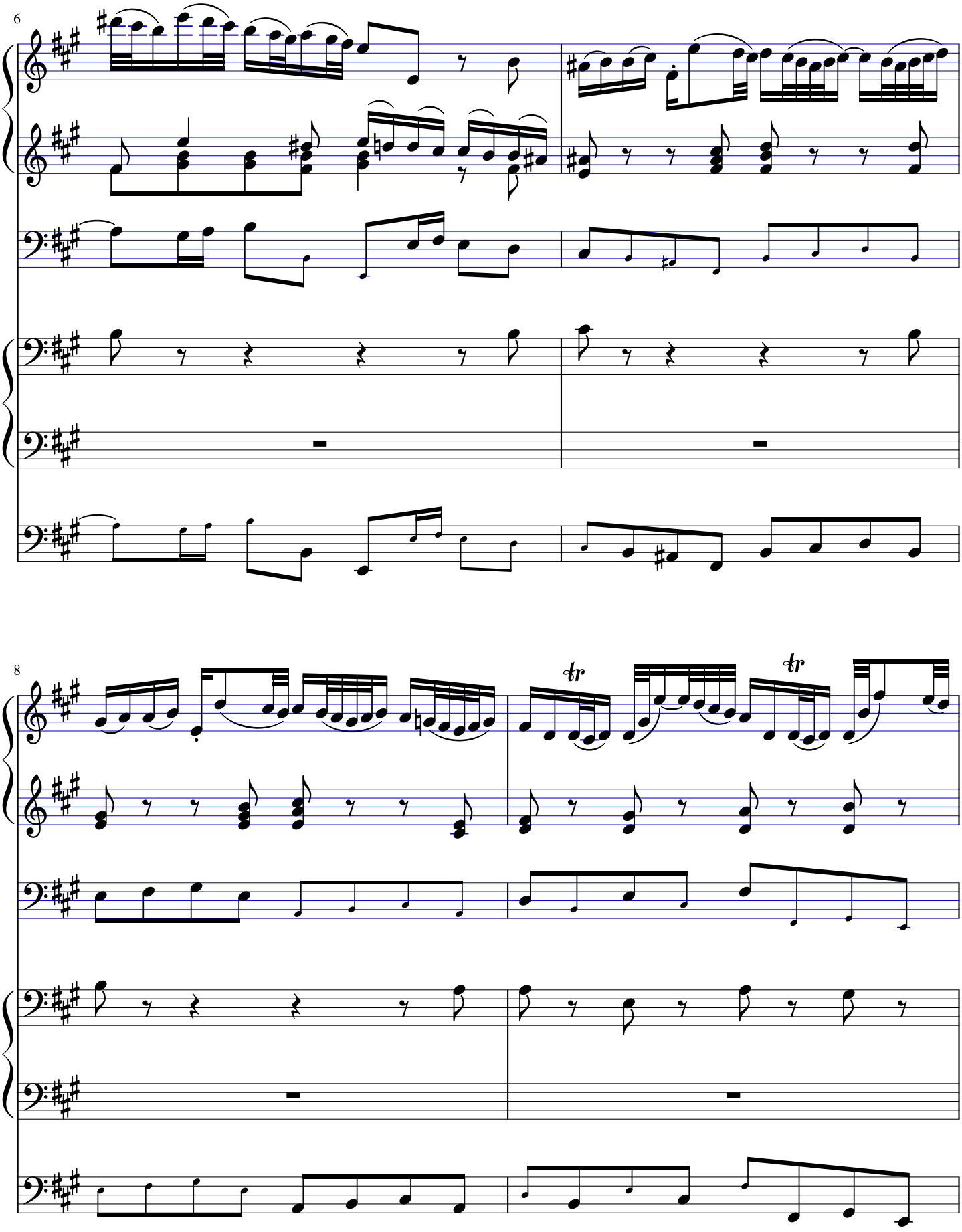
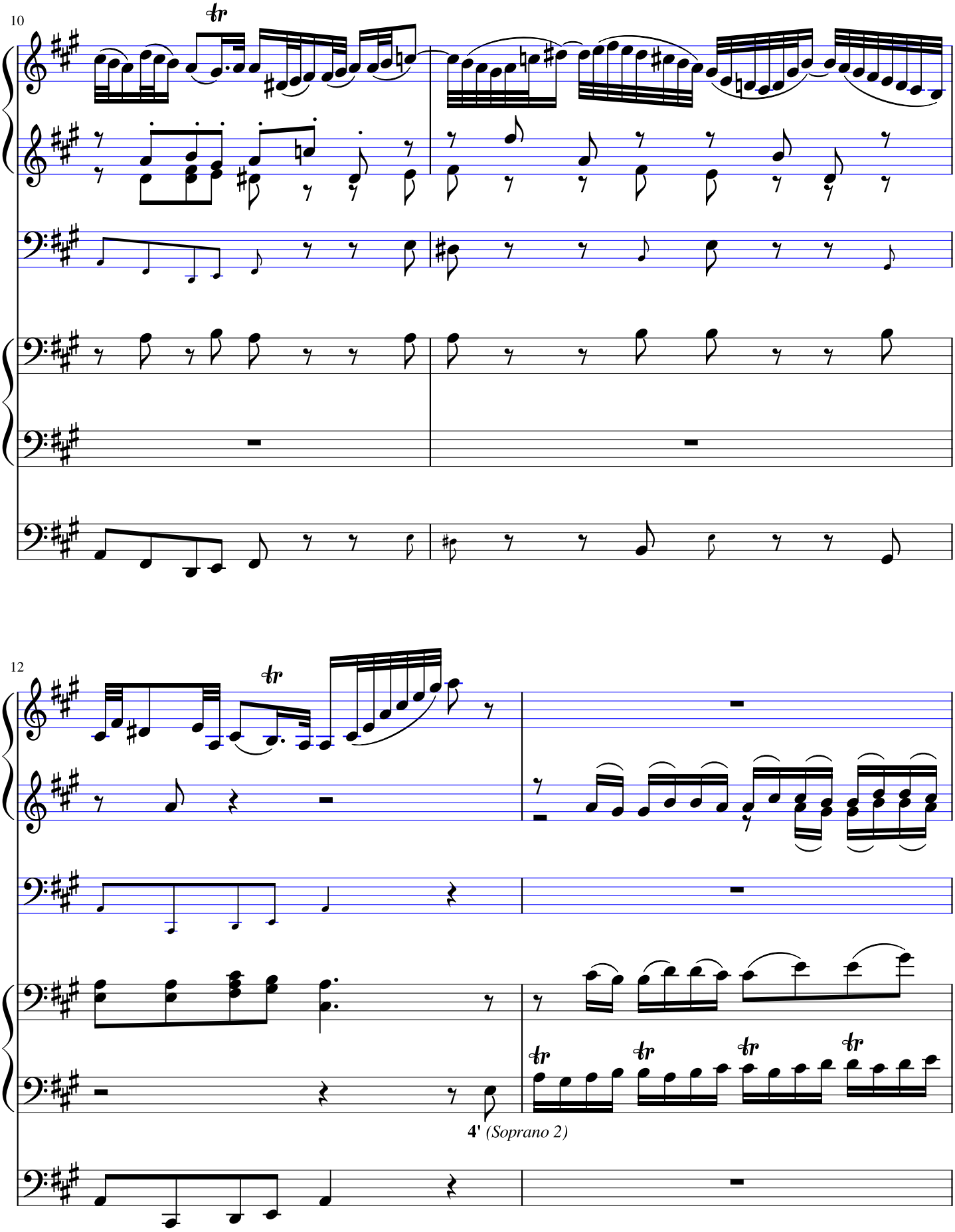
Laudamus te

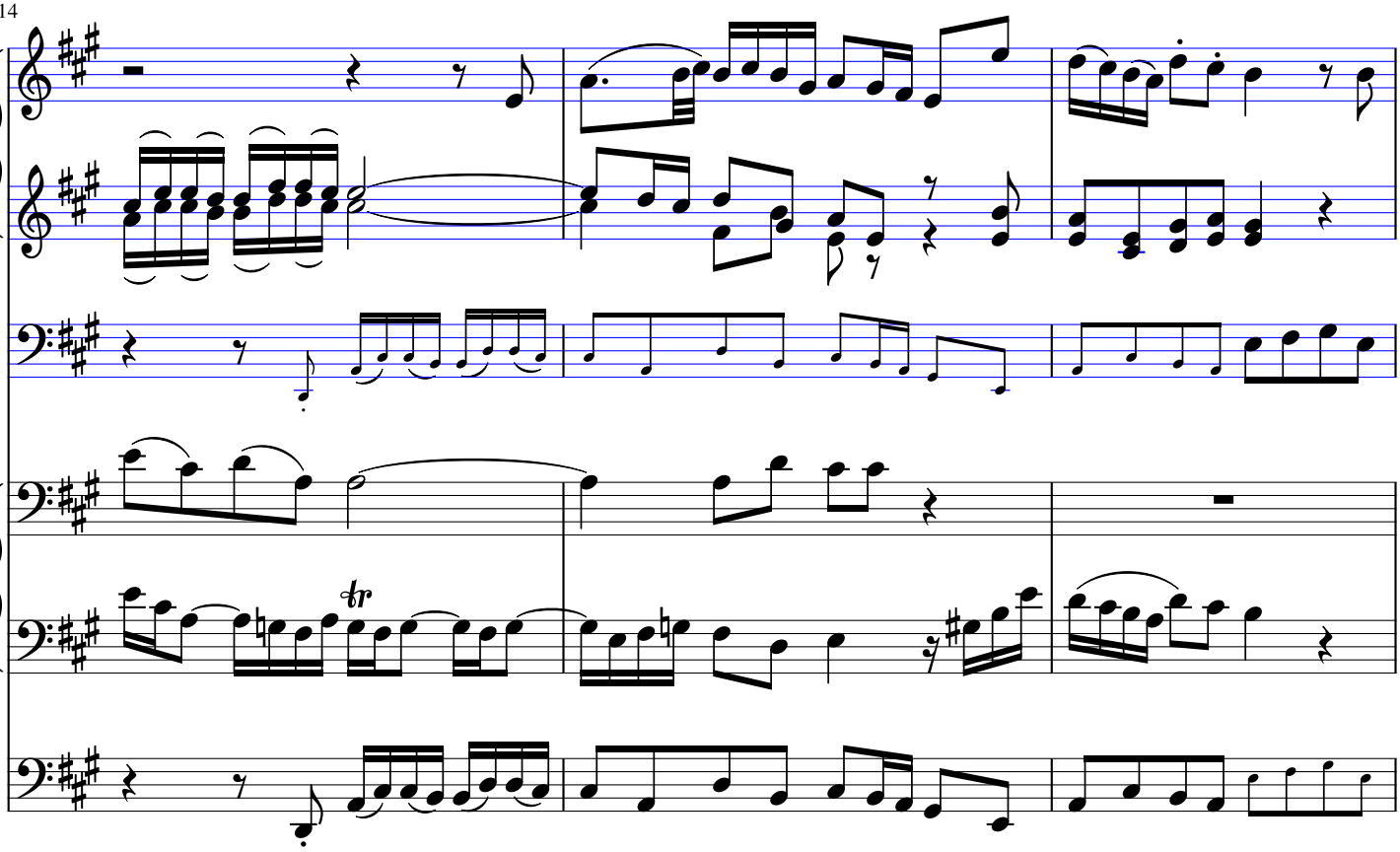
4 mains - 4 pieds / 4 hands - 4 feet




6
8
tr
tr


10
12
4' (Soprano 2)

14



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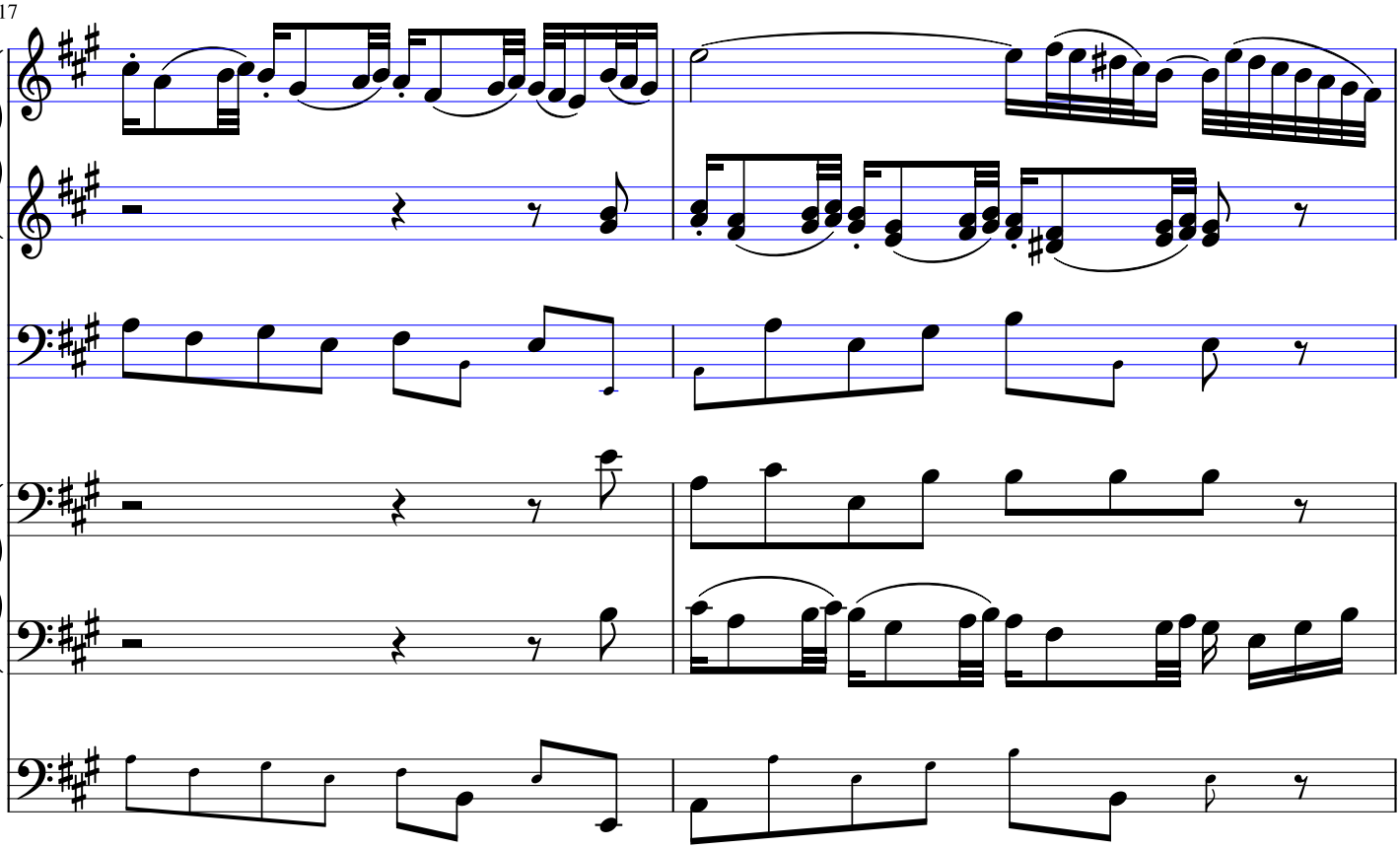

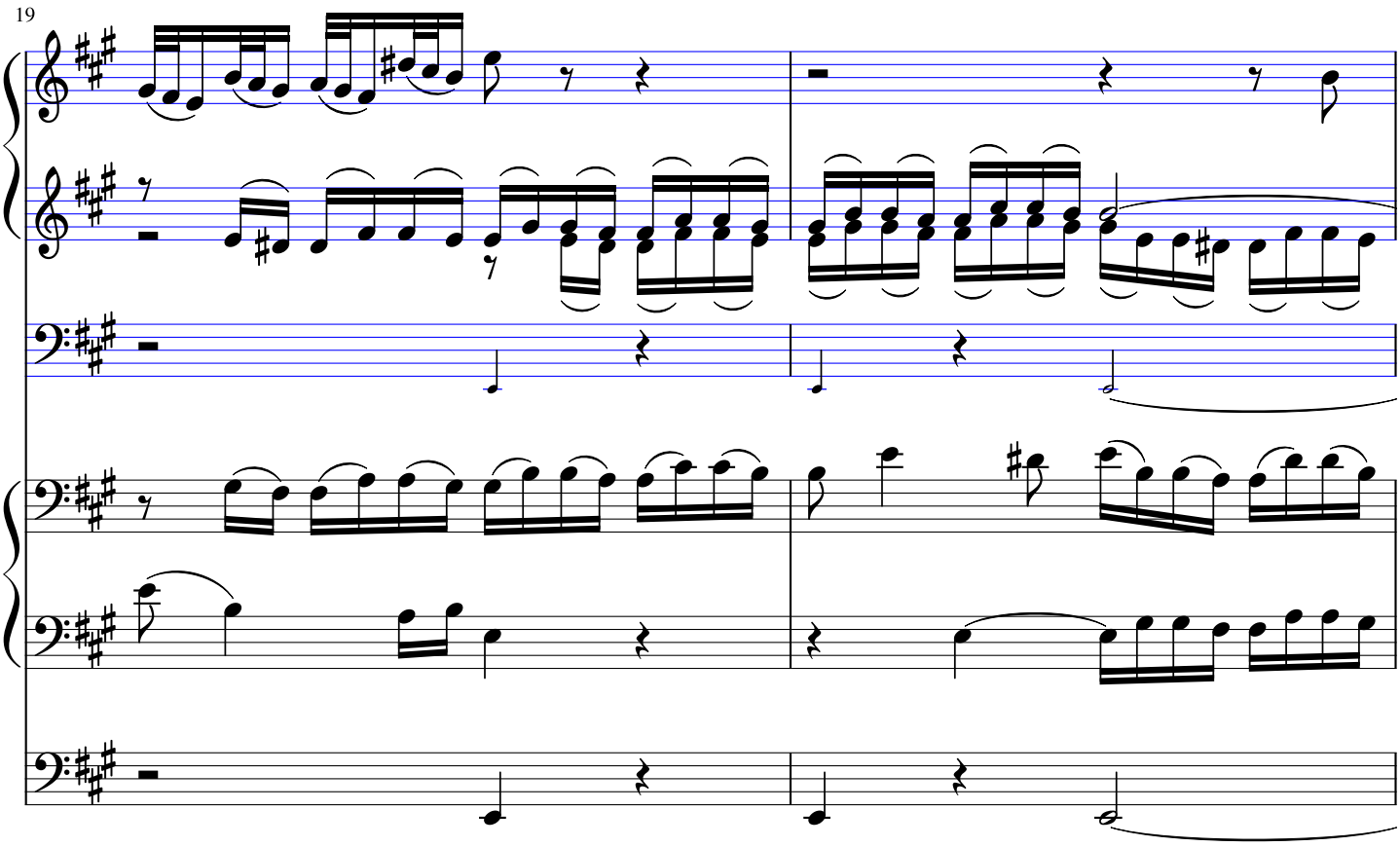
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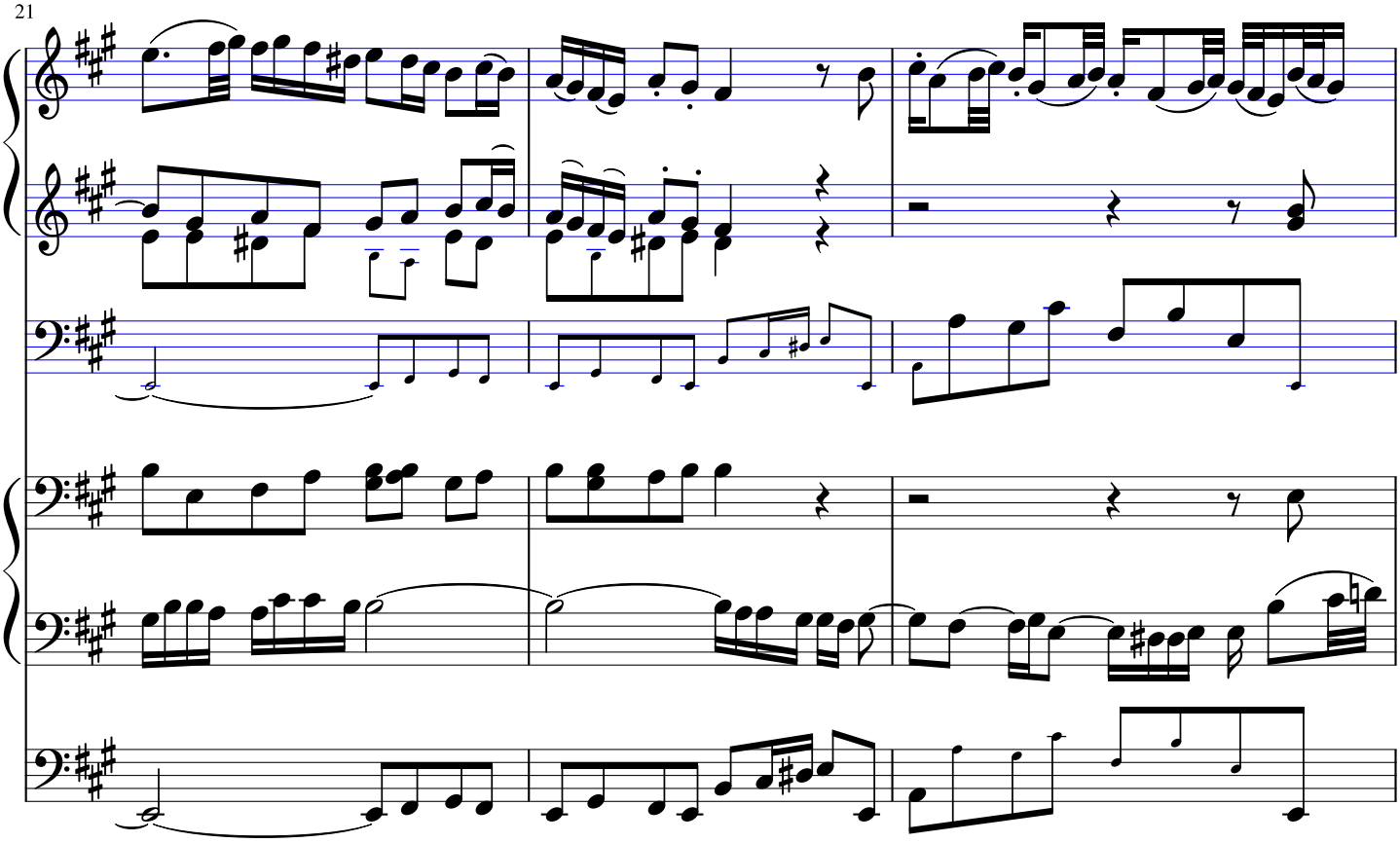
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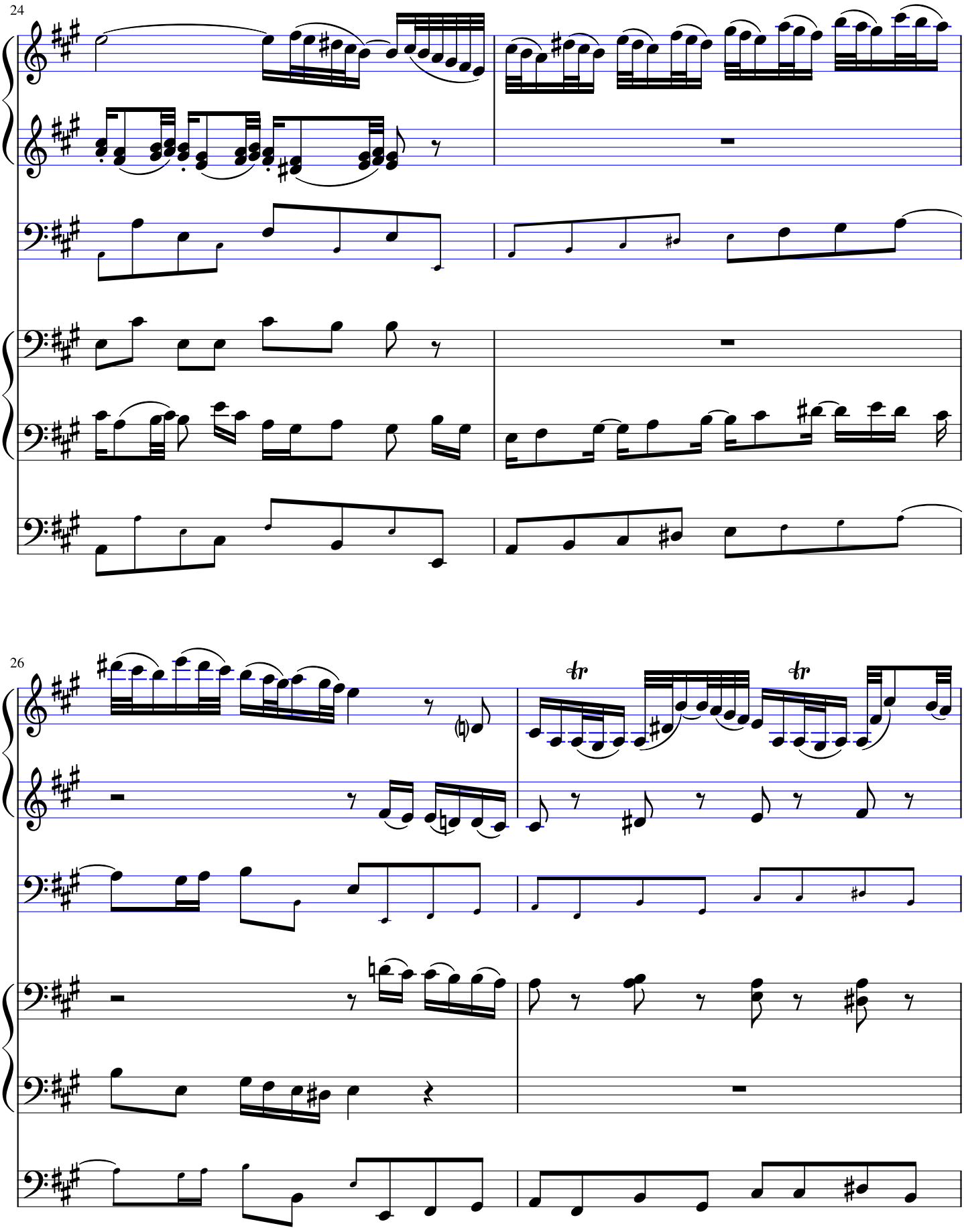
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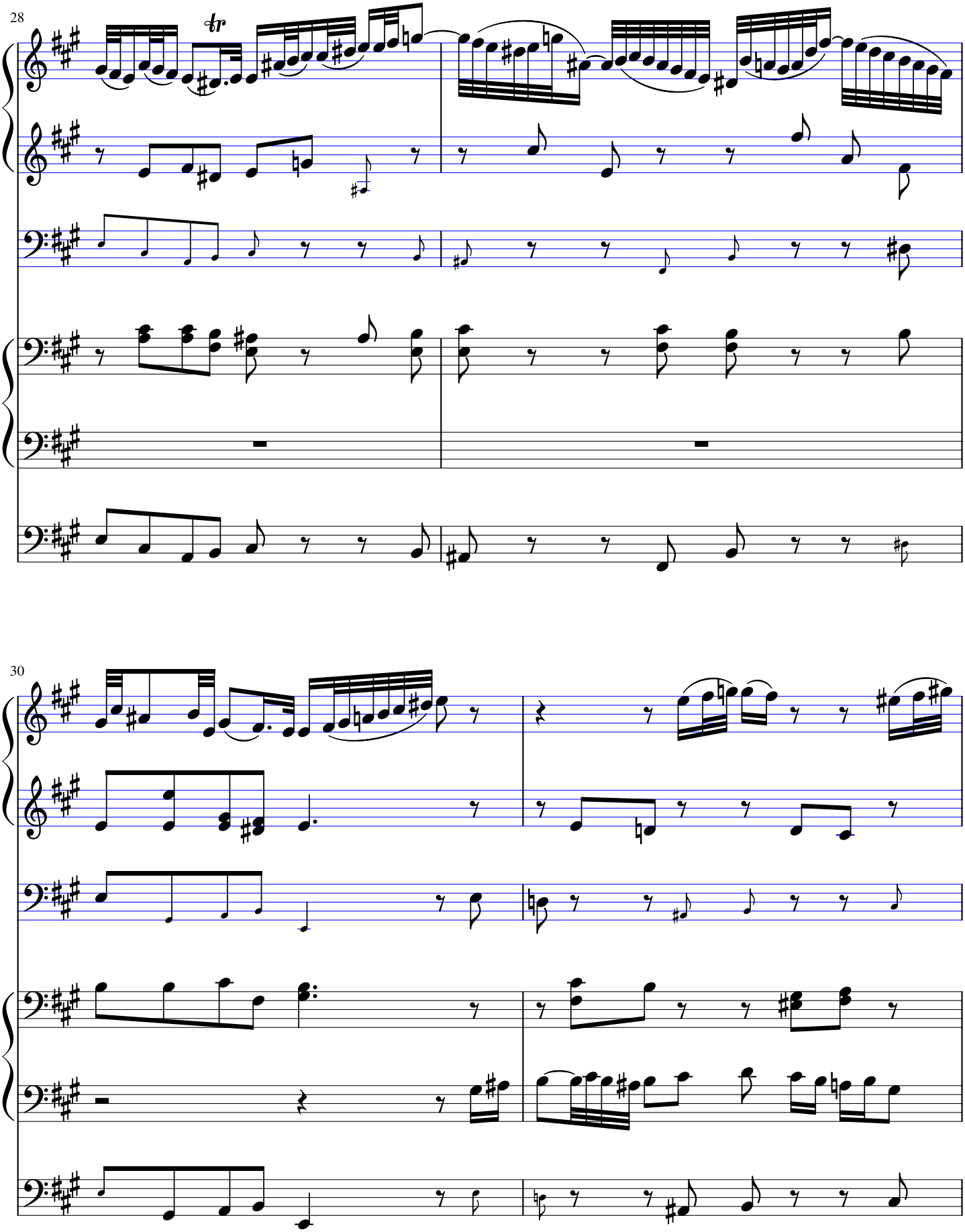
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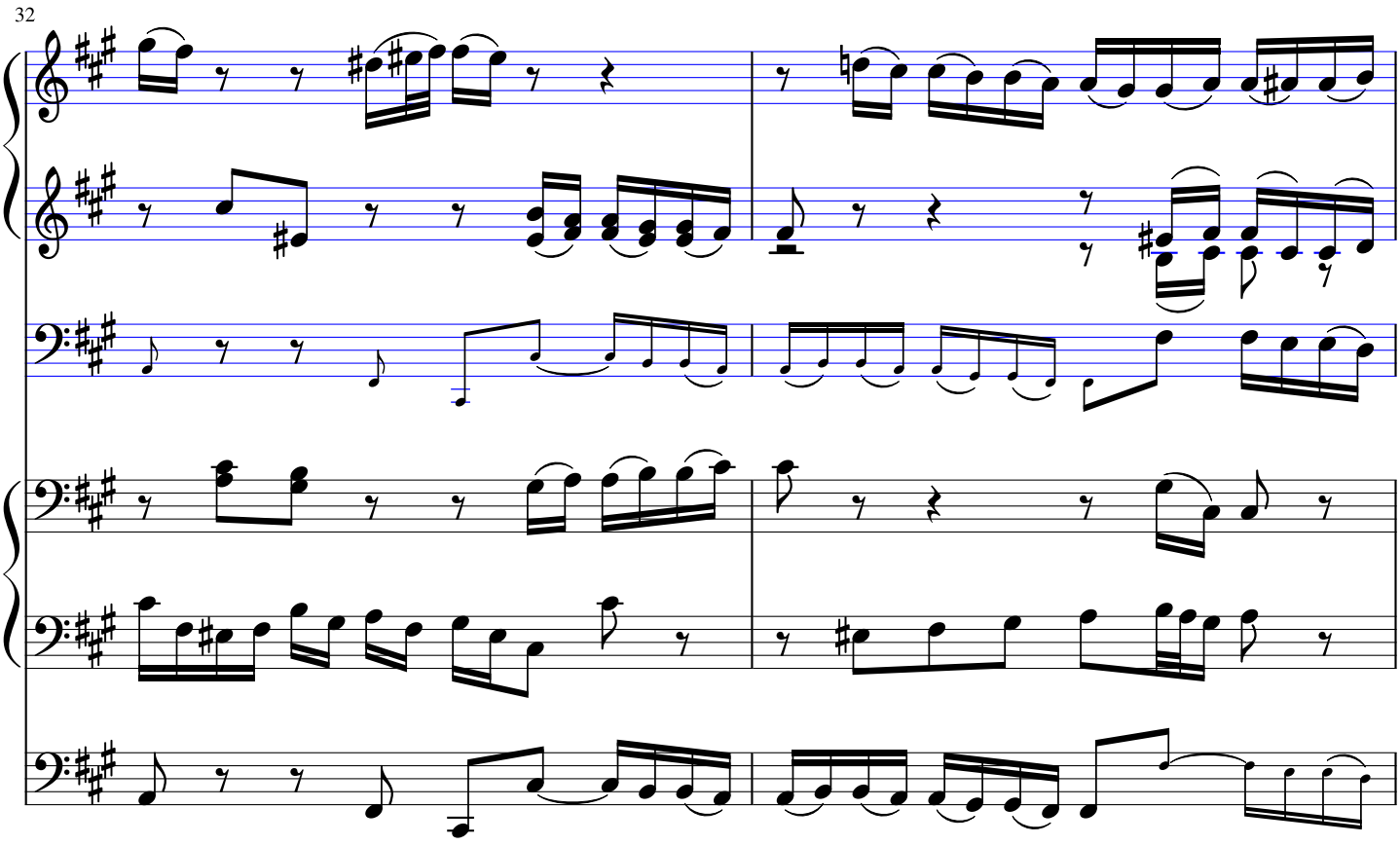
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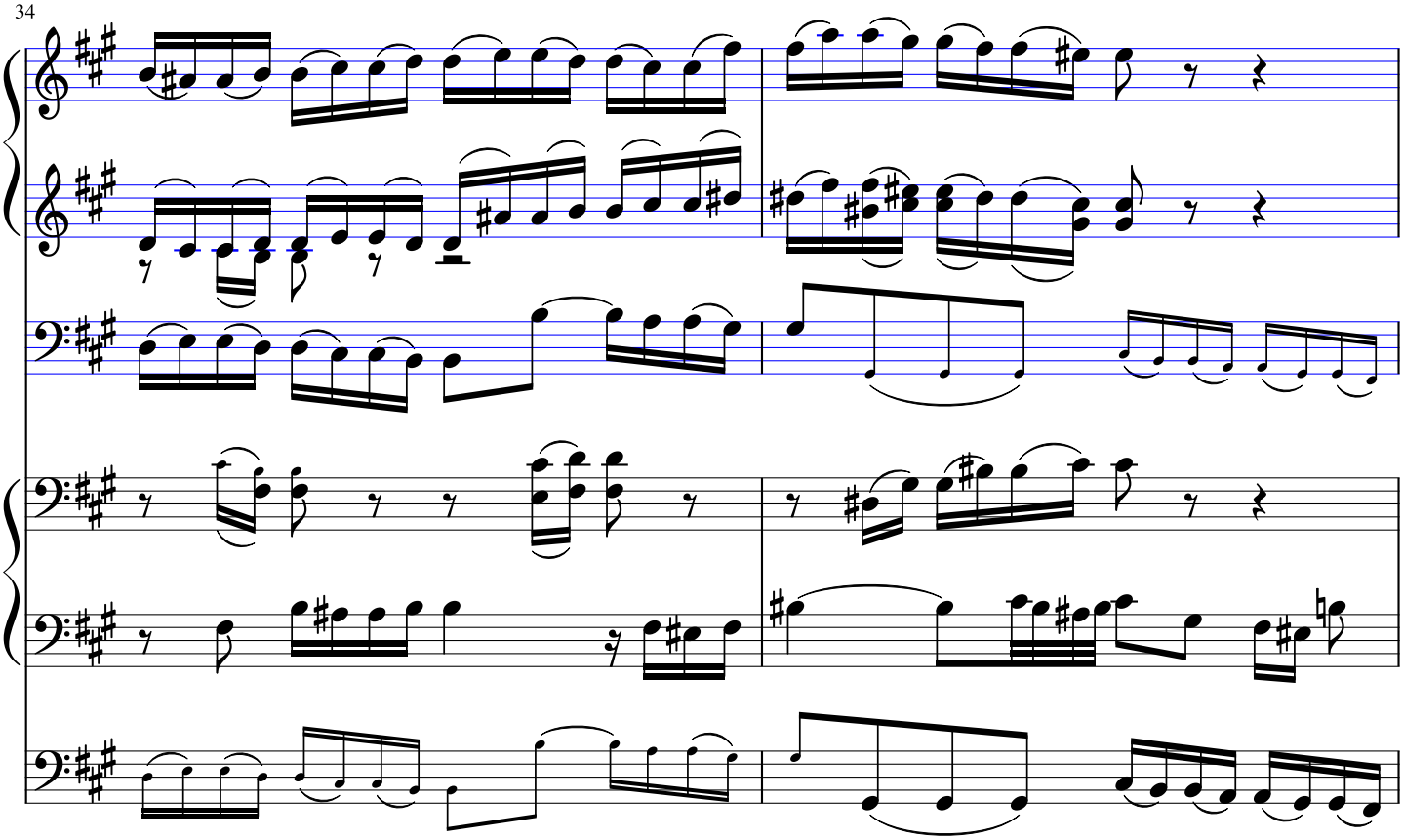
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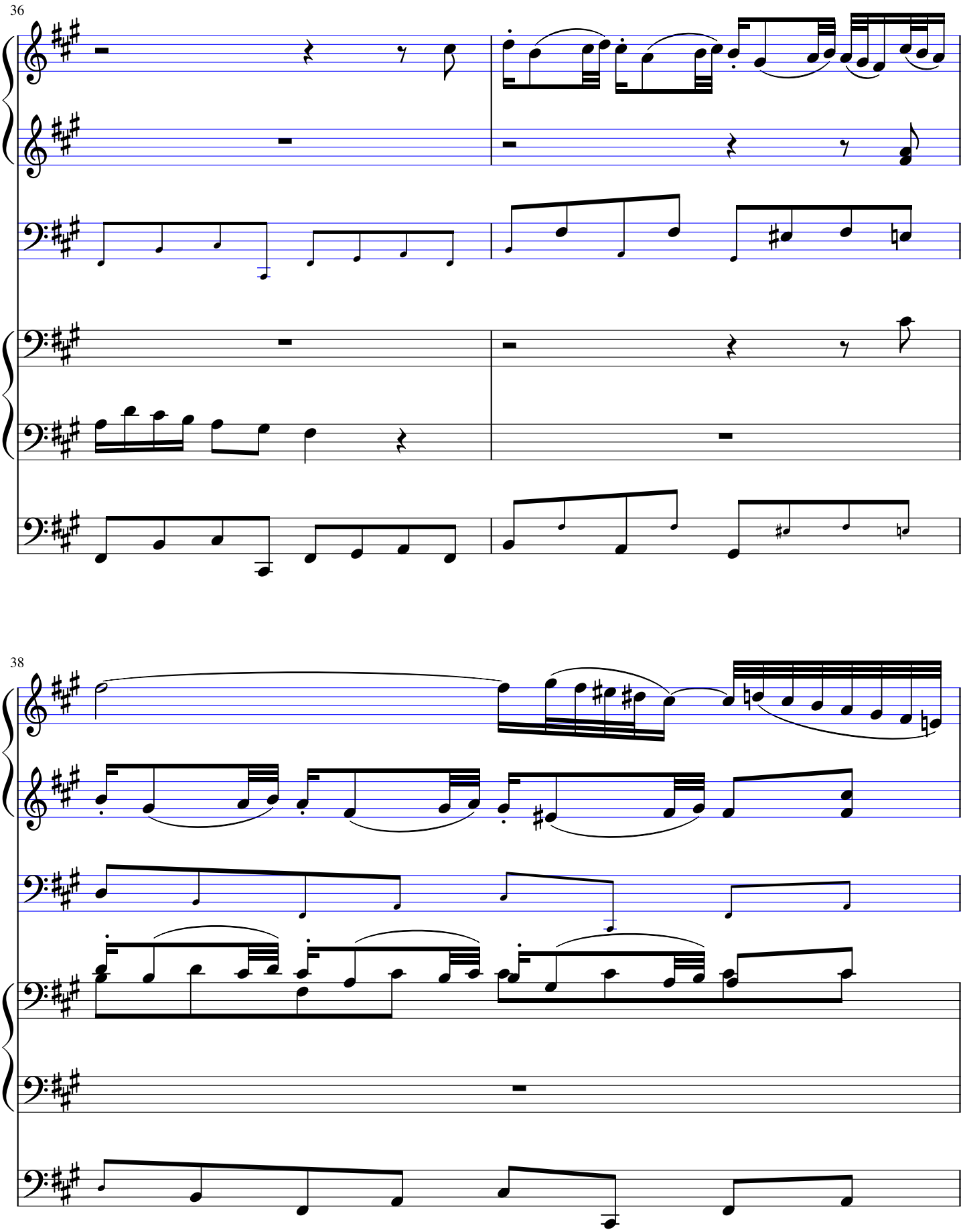
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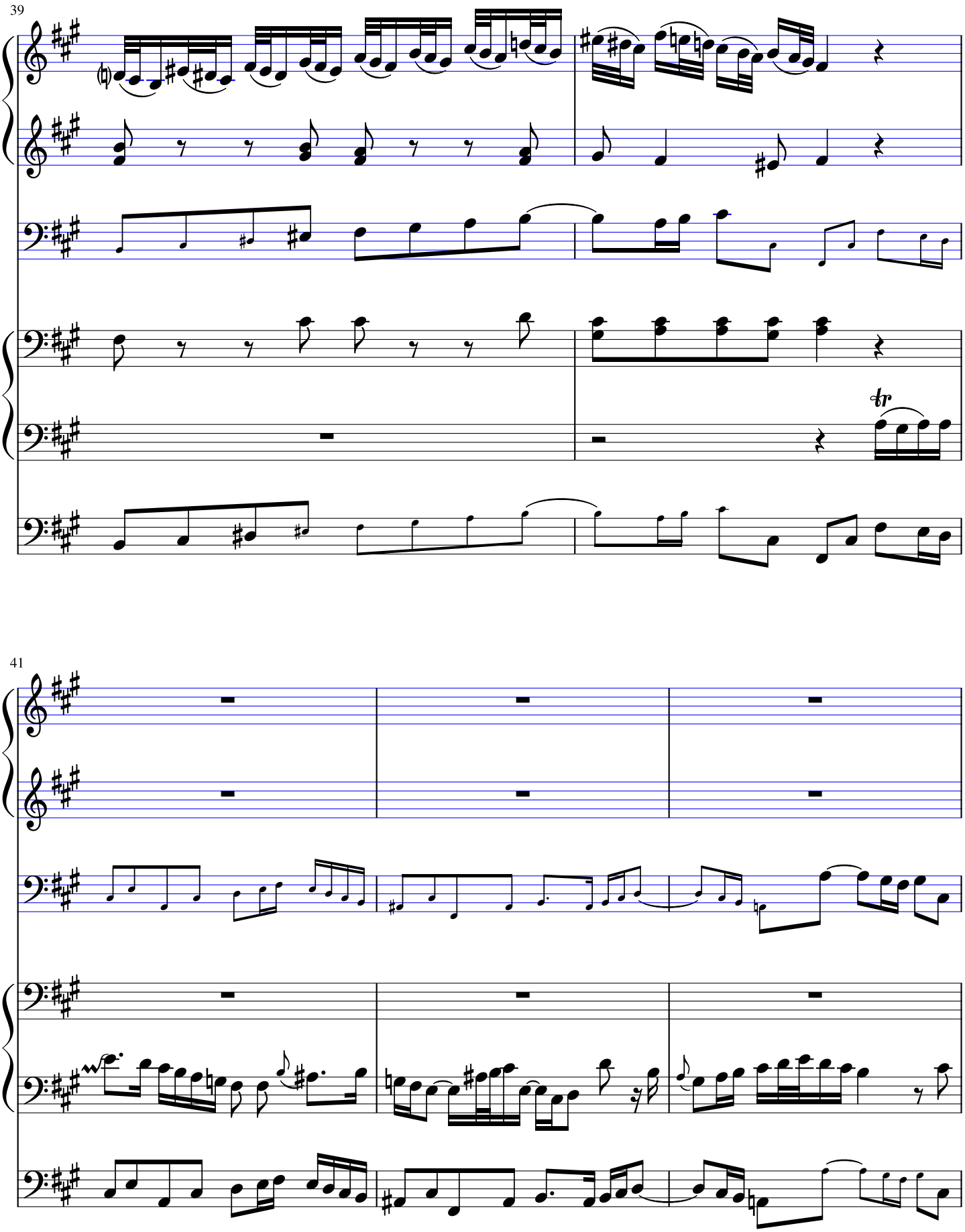
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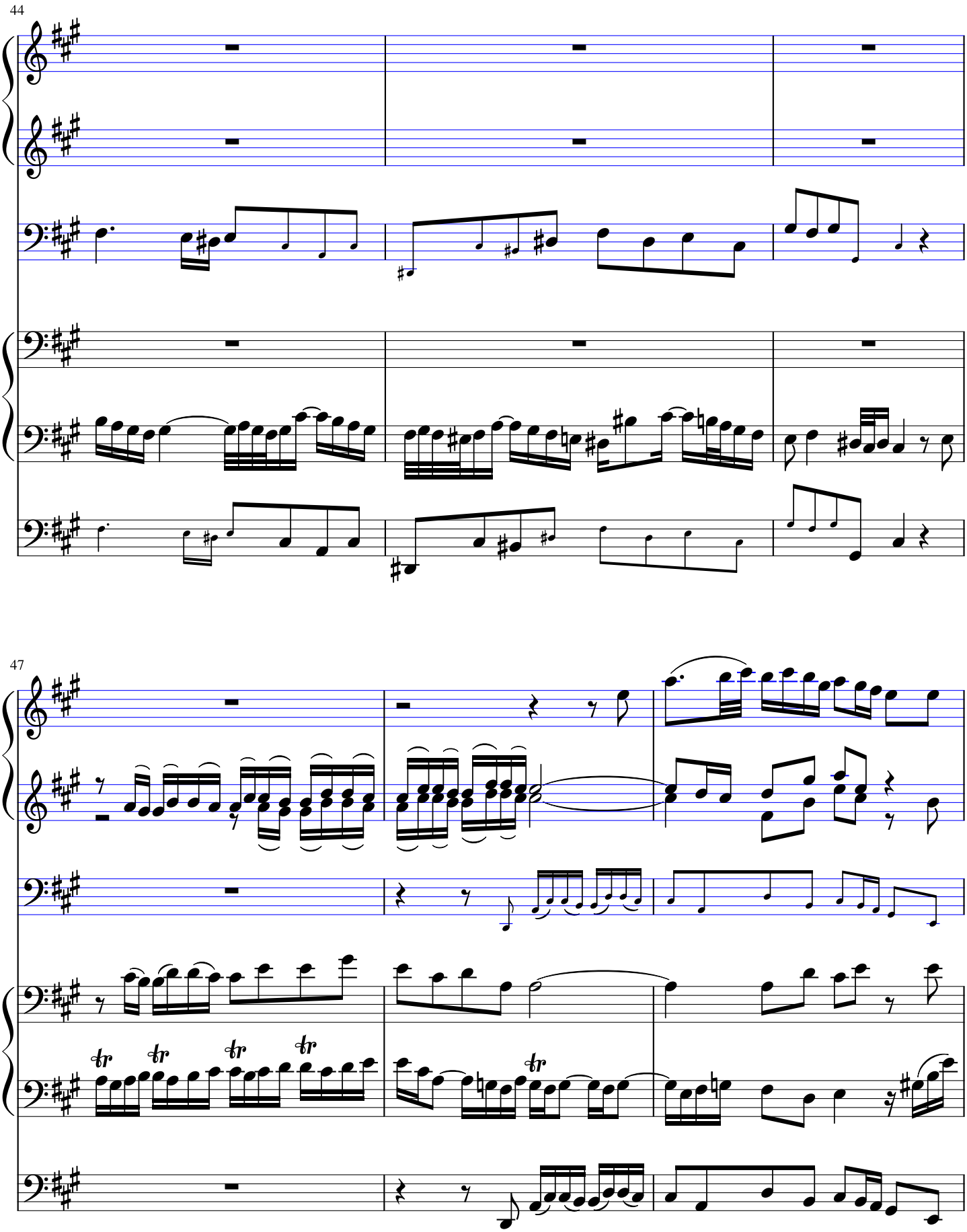
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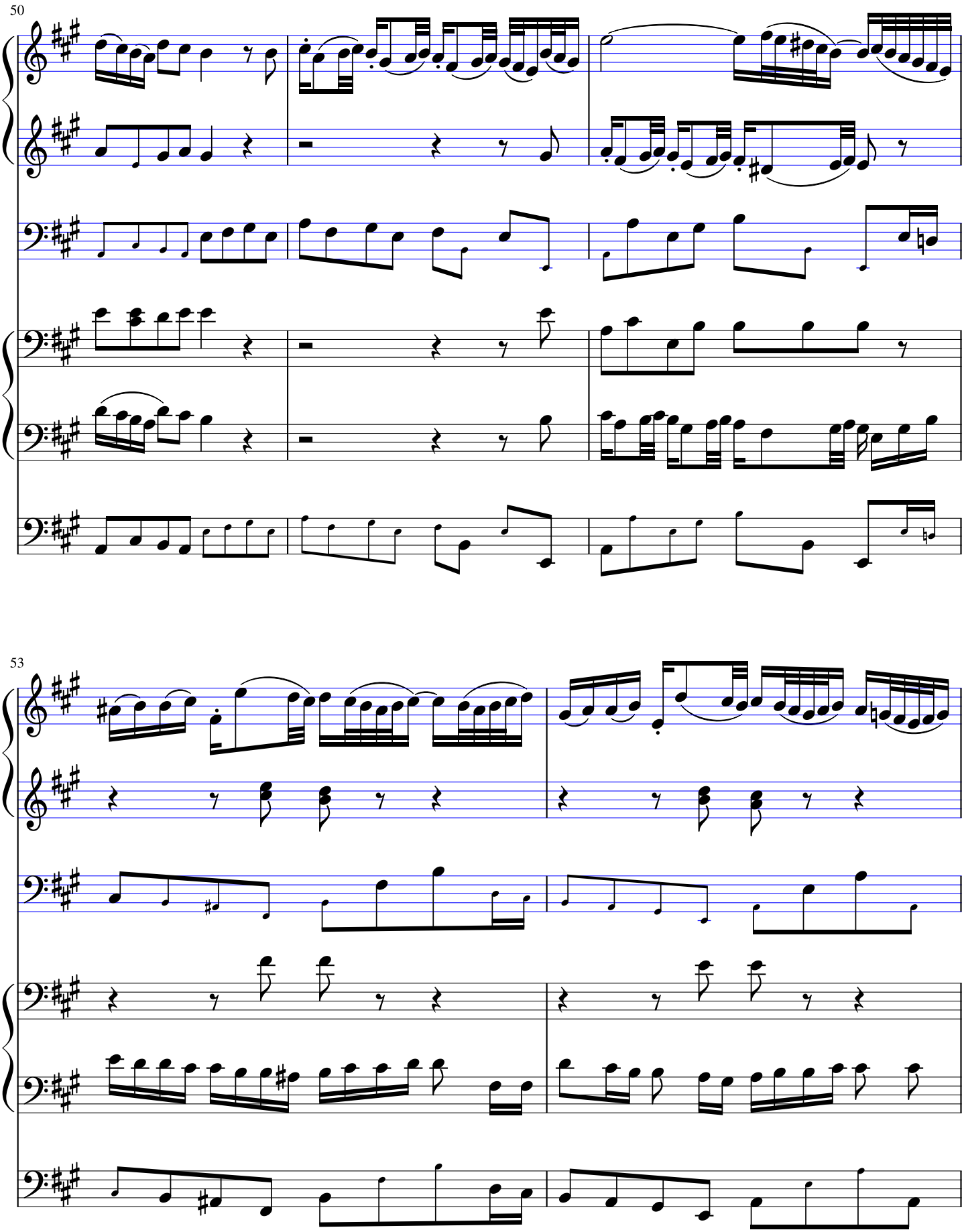
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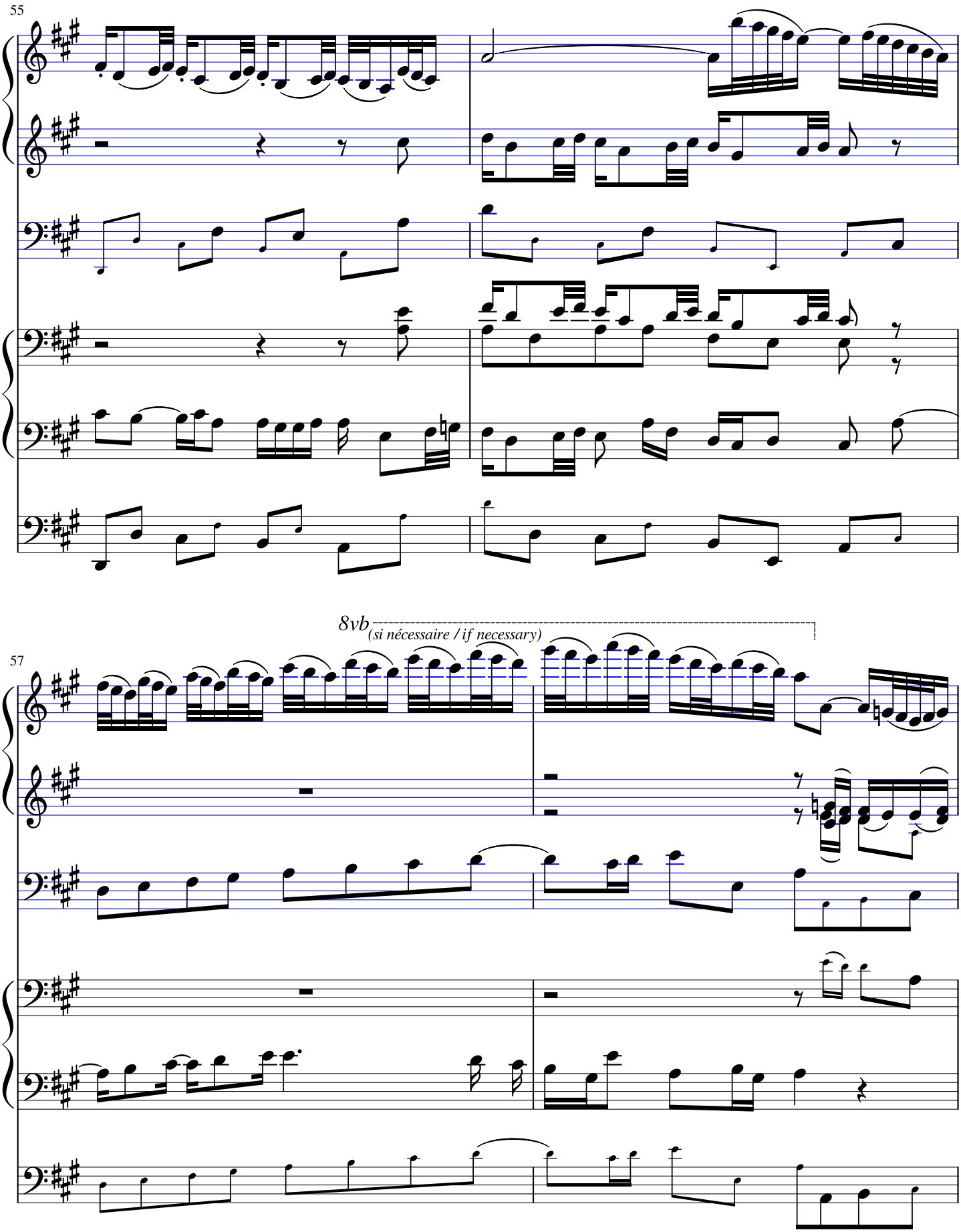
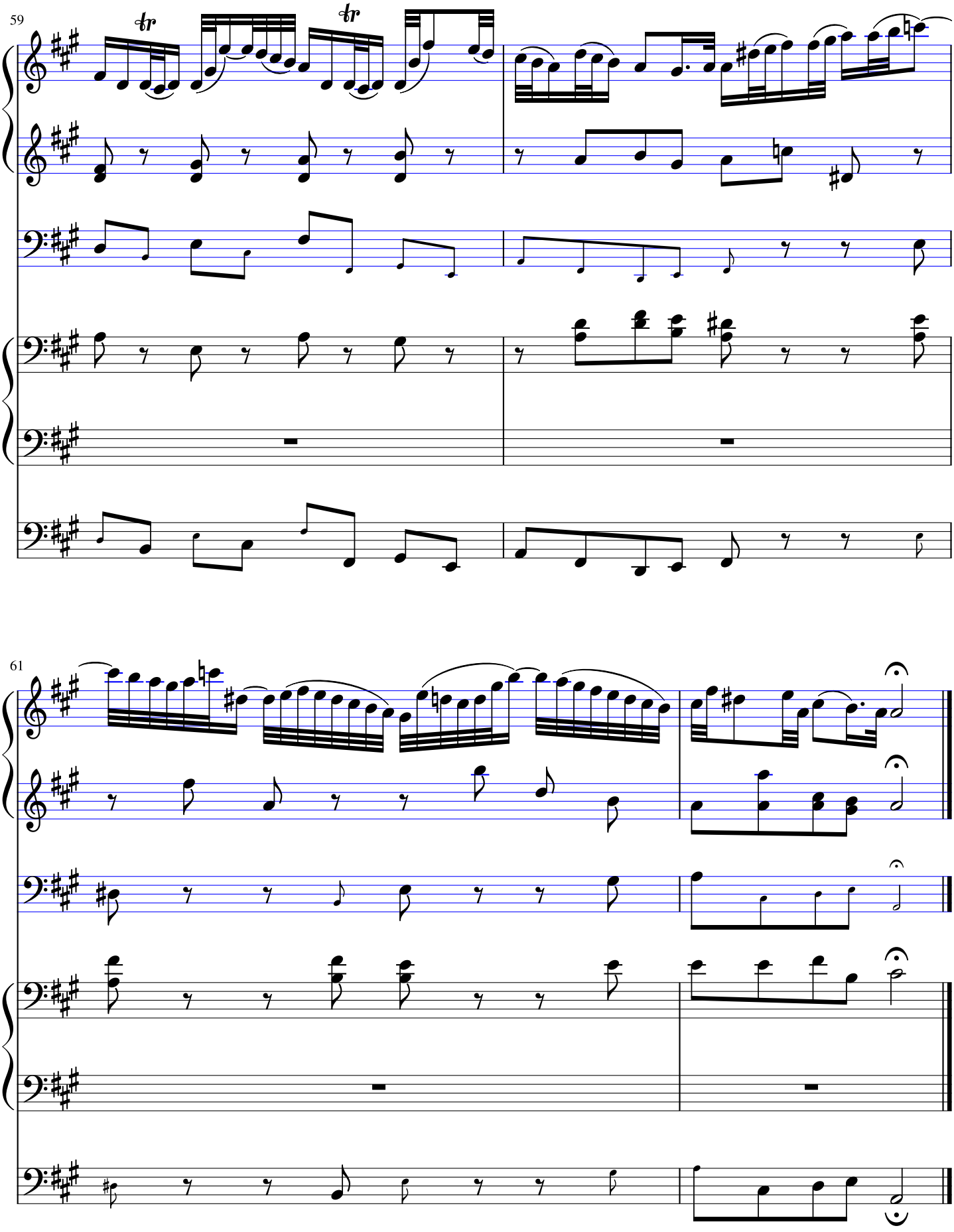
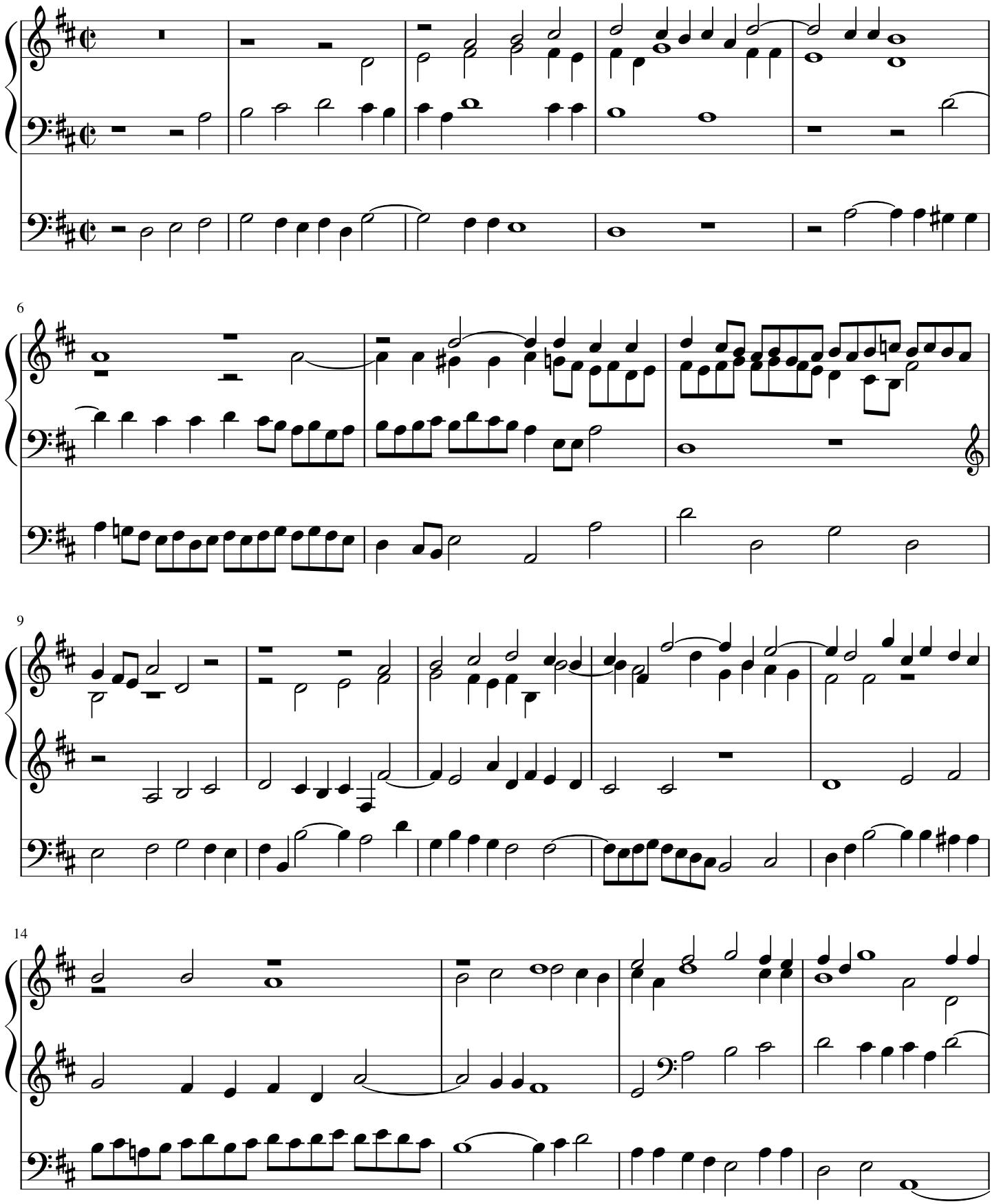
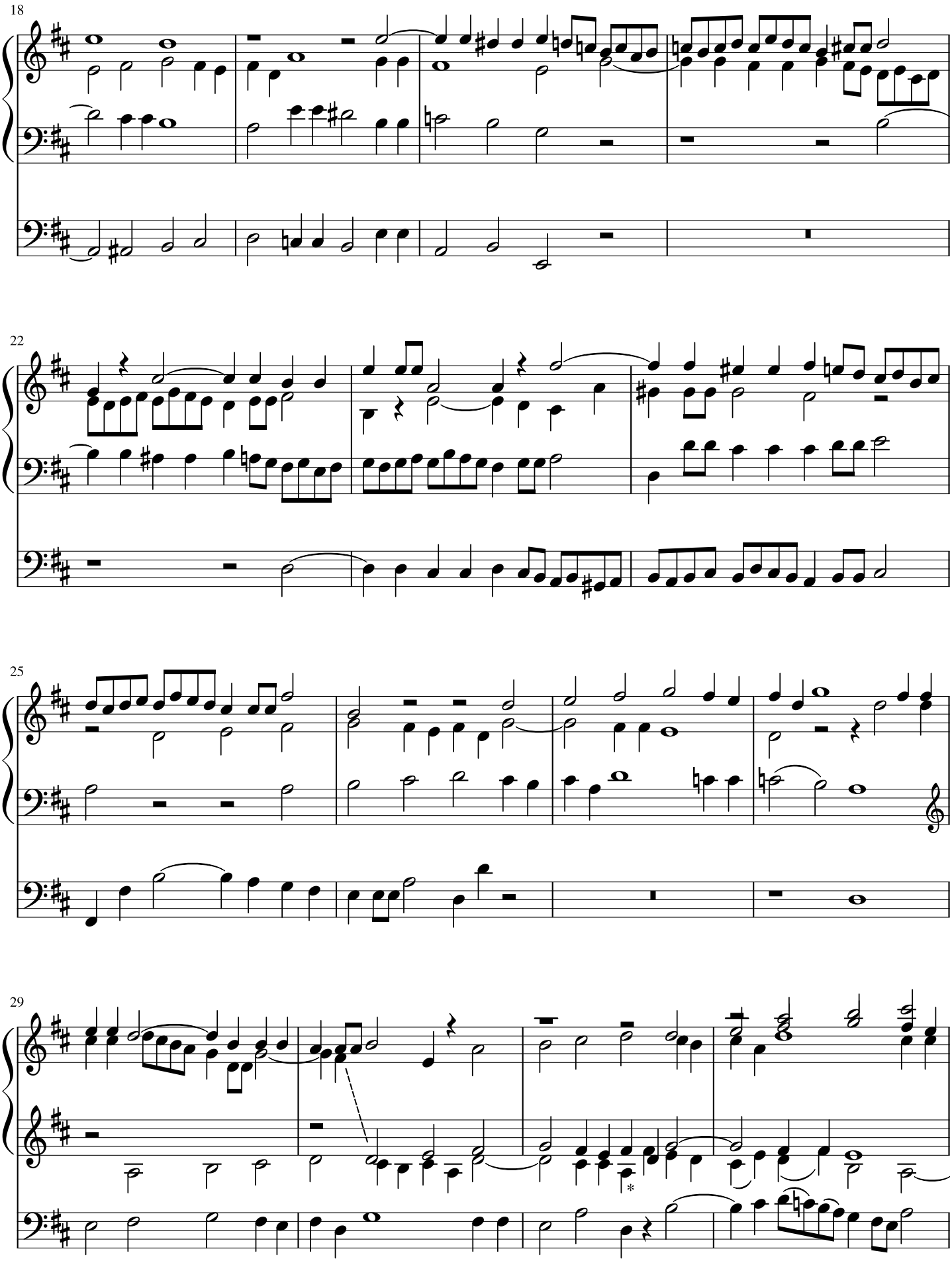

55
8vb
(si nécessaire / if necessary)
57


59
tr
tr
61

Gratias agimus tibi

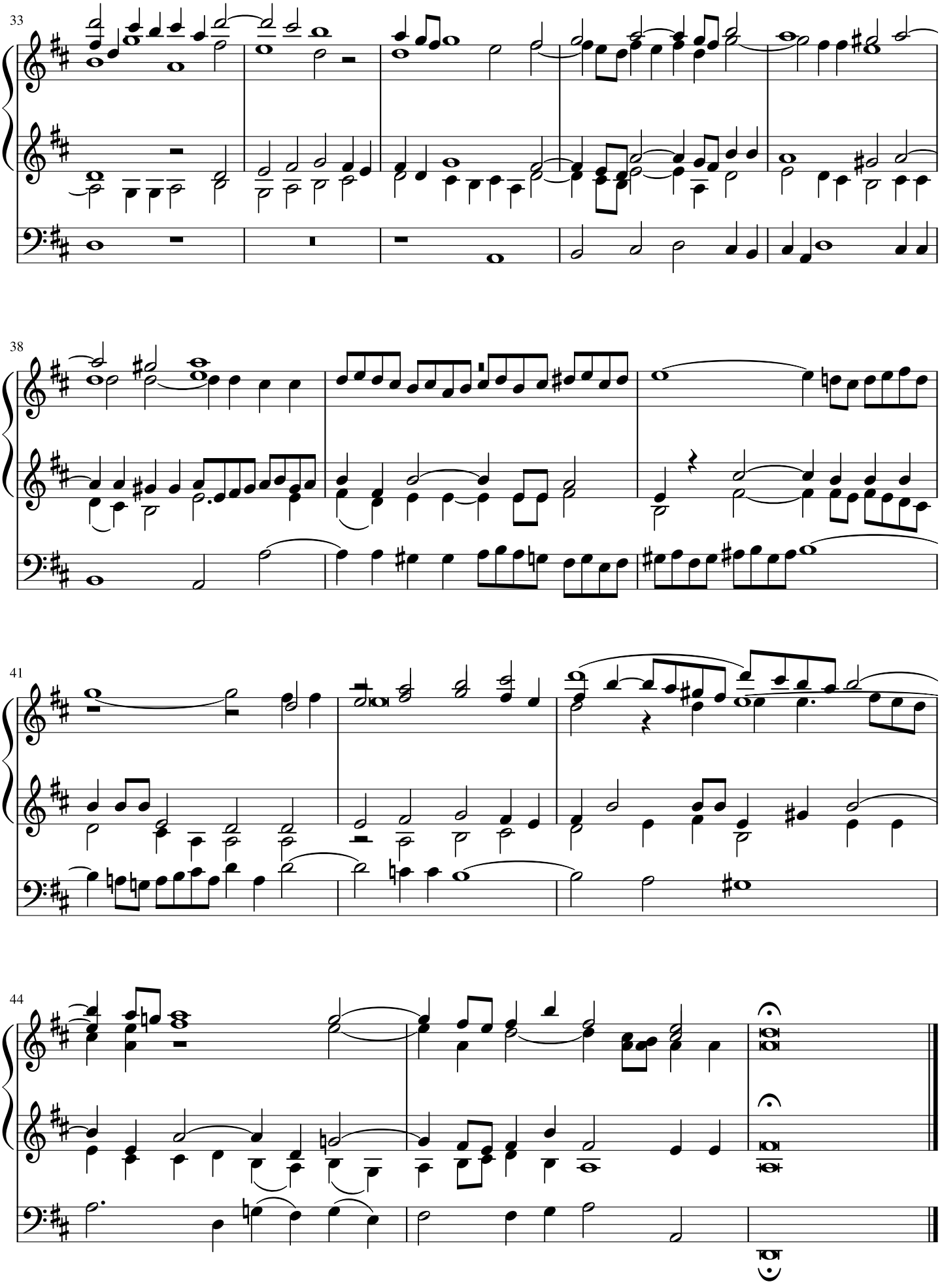
Allabreve





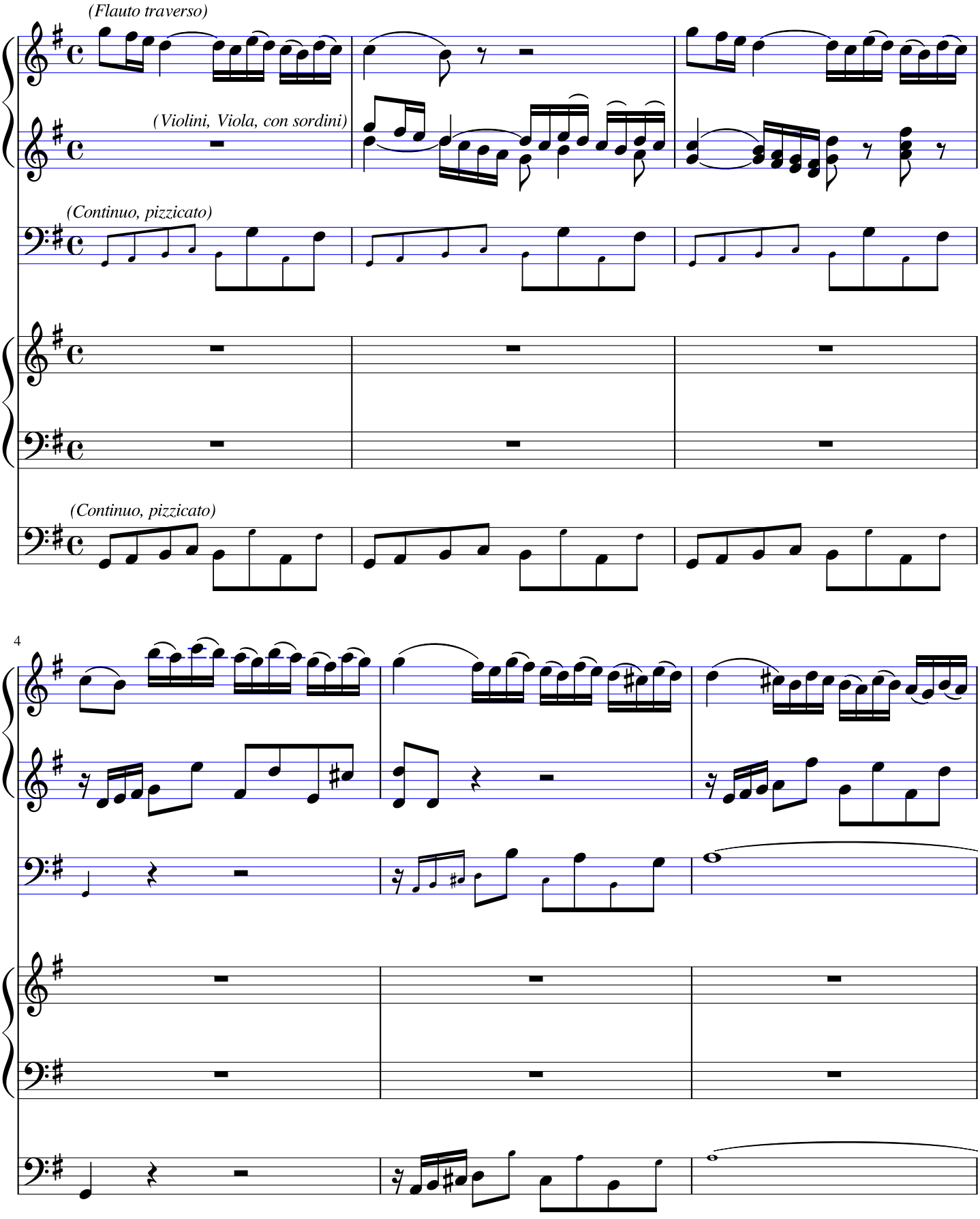
* : Si au lieu de La au même endroit du Dona nobis pacem

* : B instead of A at the corresponding place in the Dona nobis pacem


33
38
41
44

Domine Deus

4 mains - 4 pieds / 4 hands - 4 feet

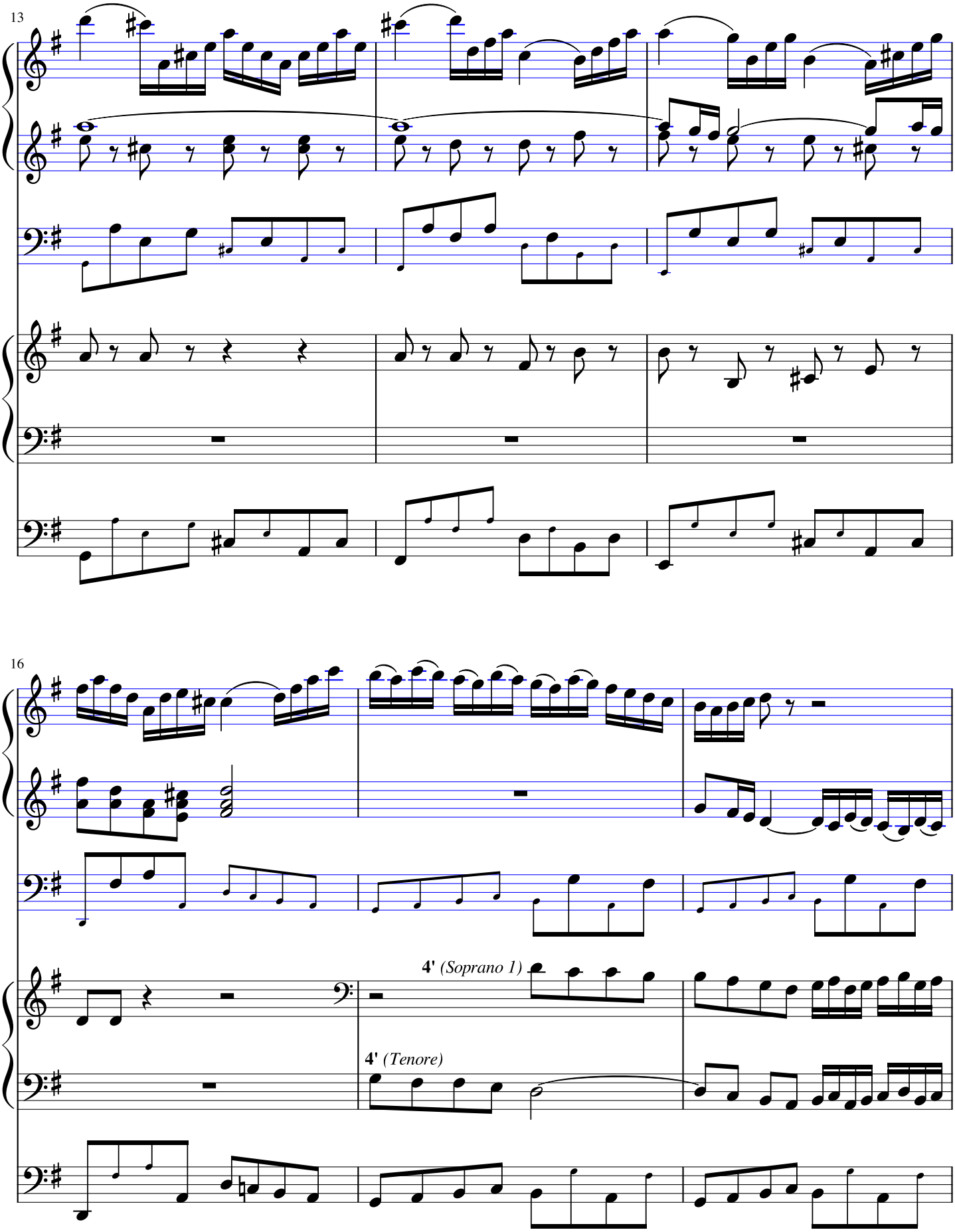


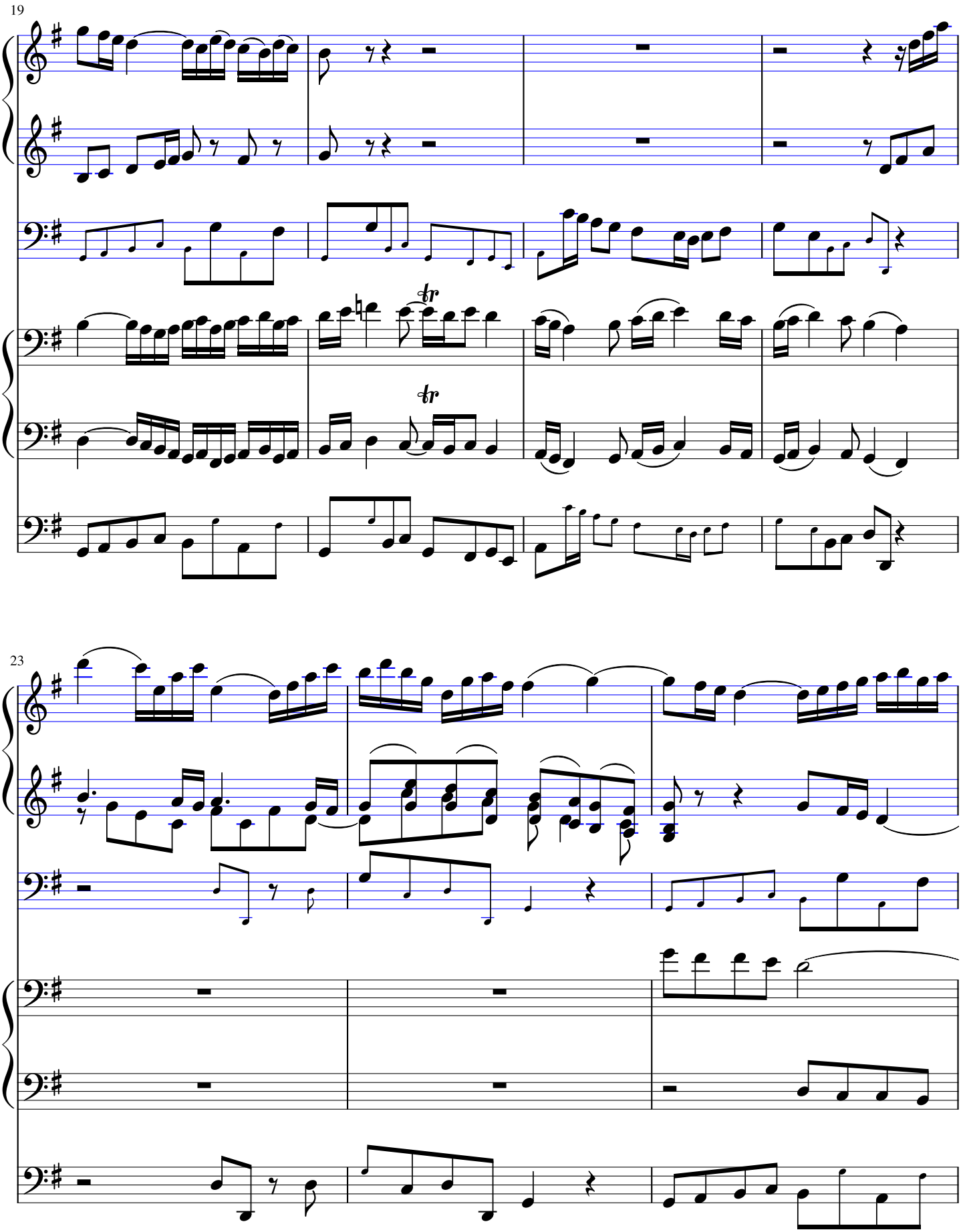
7

(Violini, viola, con sordini)

10

(Violini, viola, con sordini)


13
16
4' (Soprano 1)
4' (Tenore)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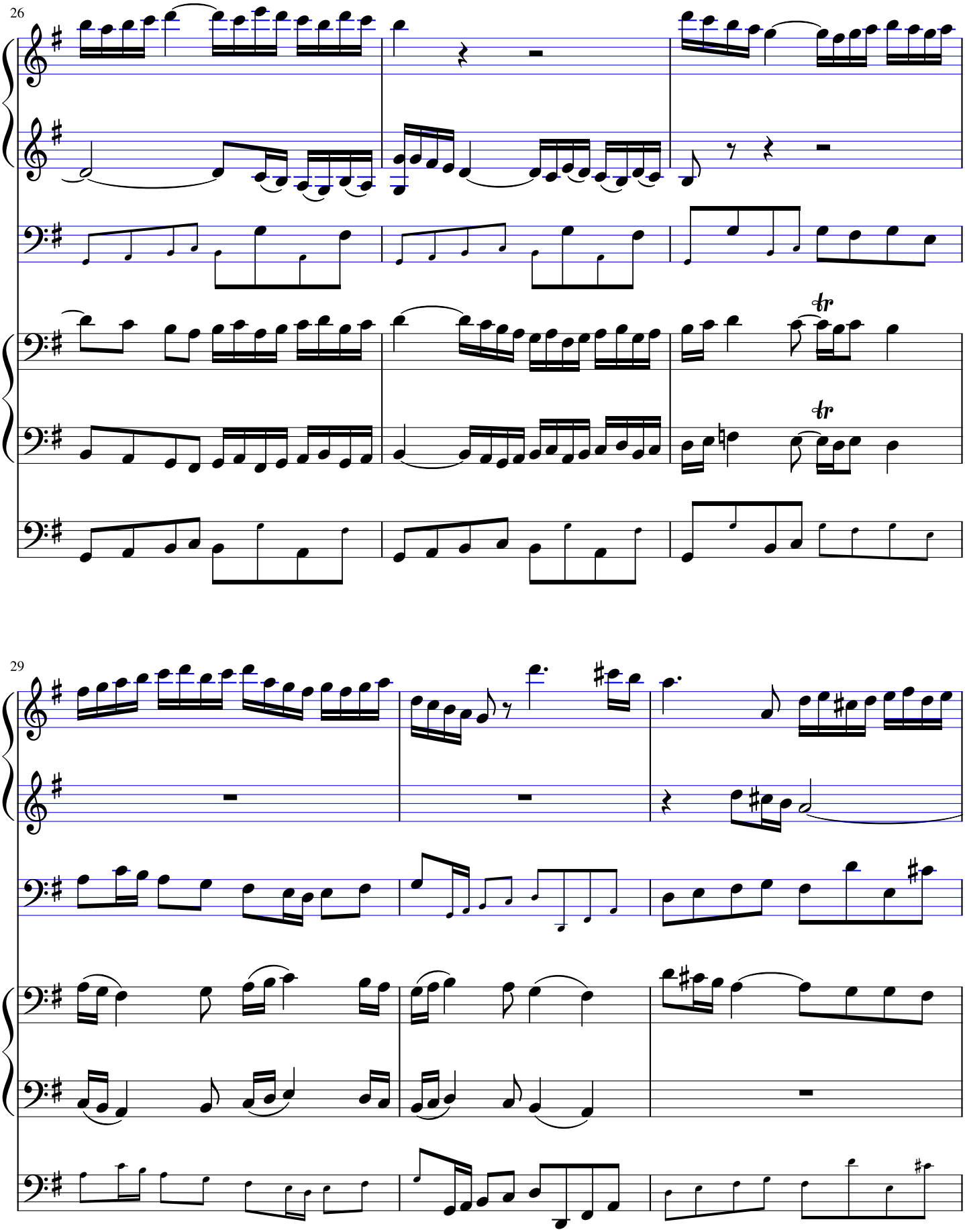
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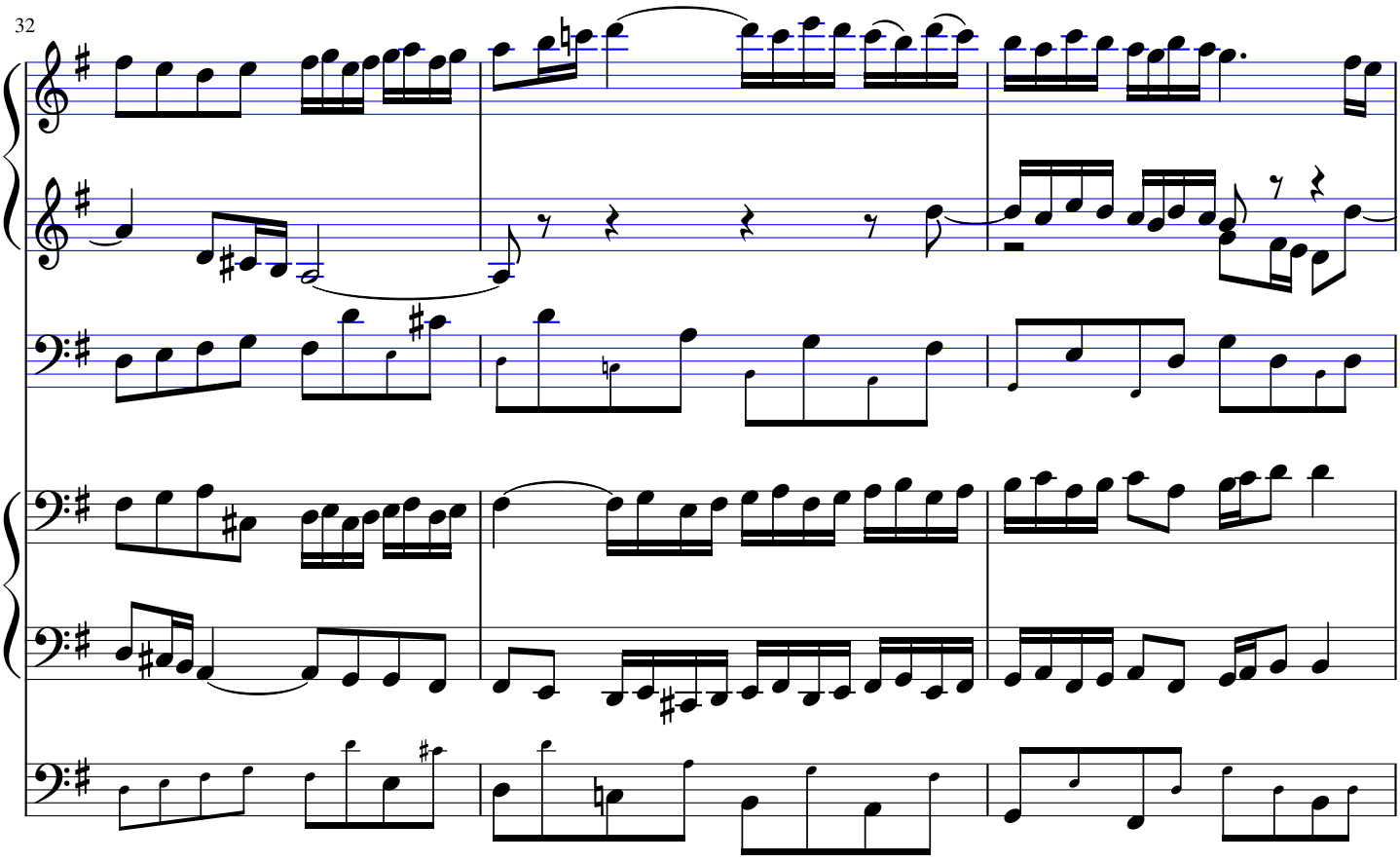
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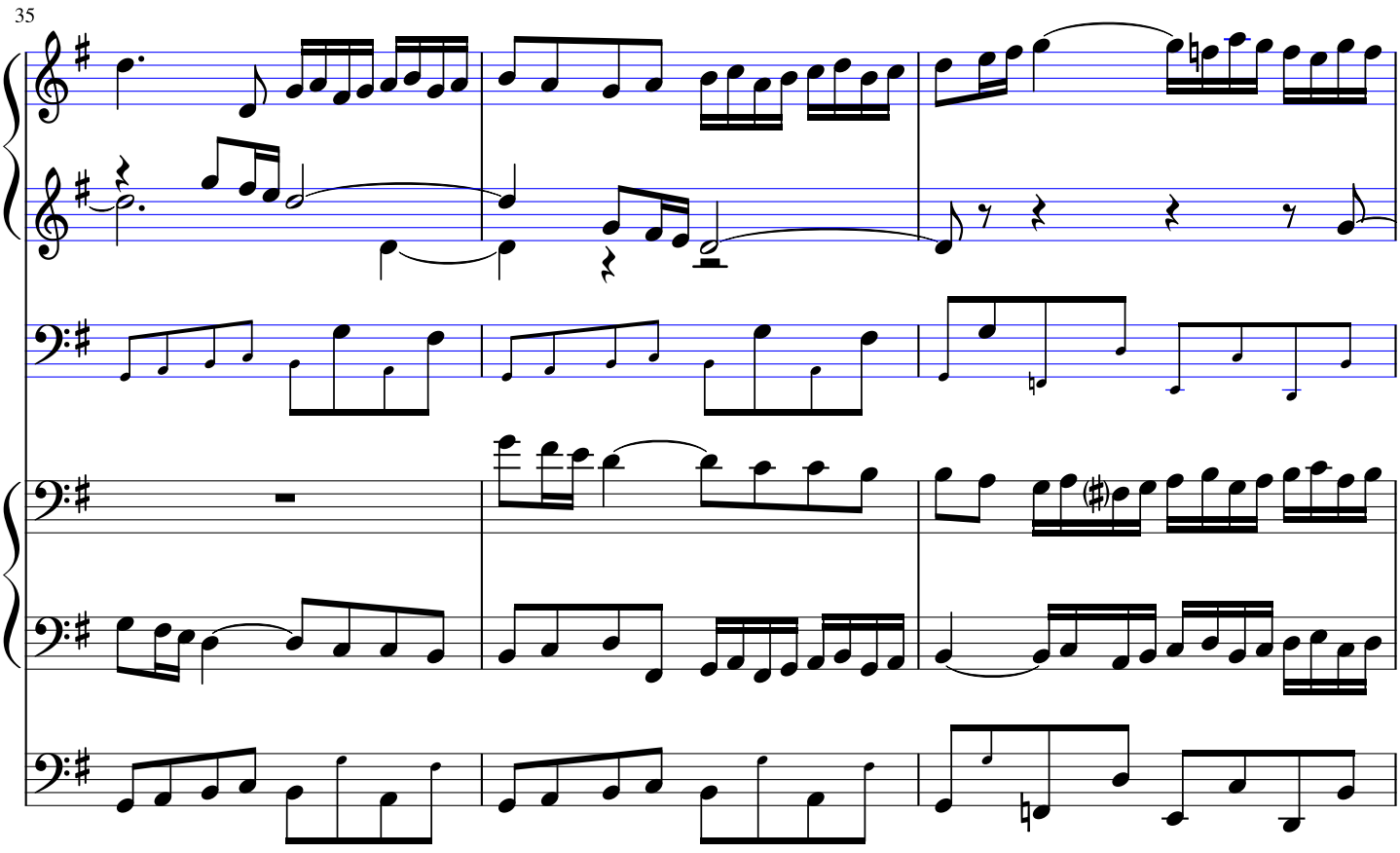
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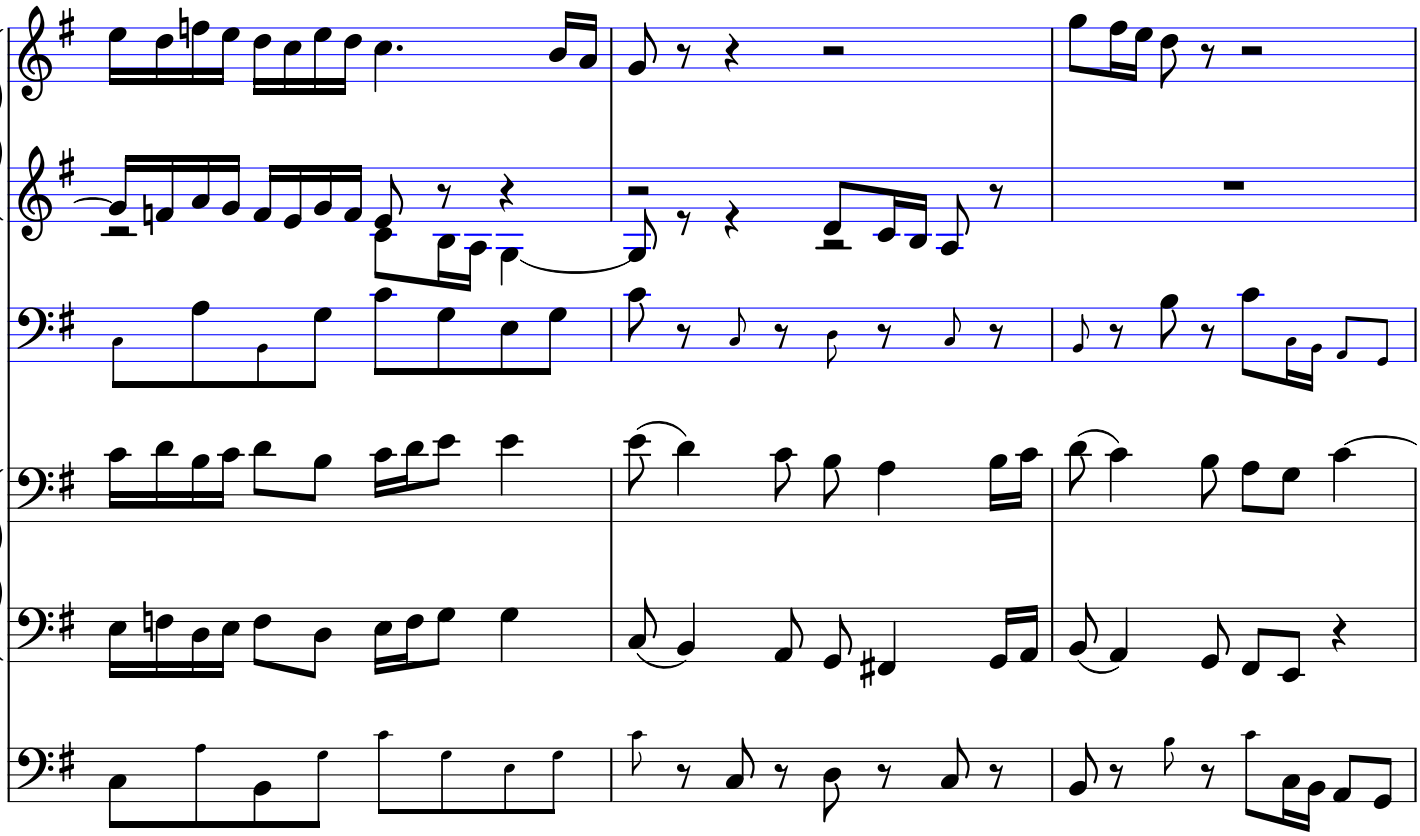

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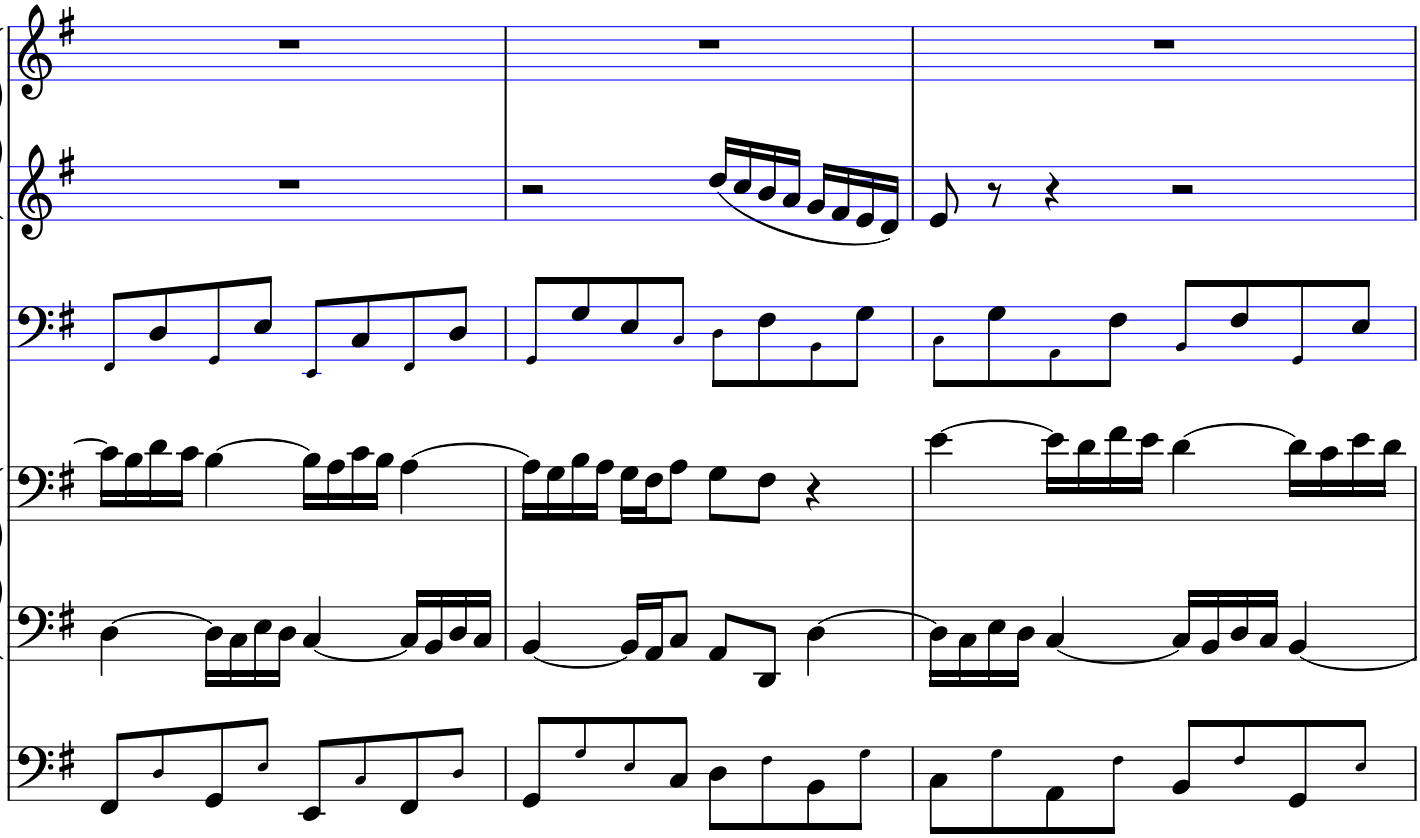

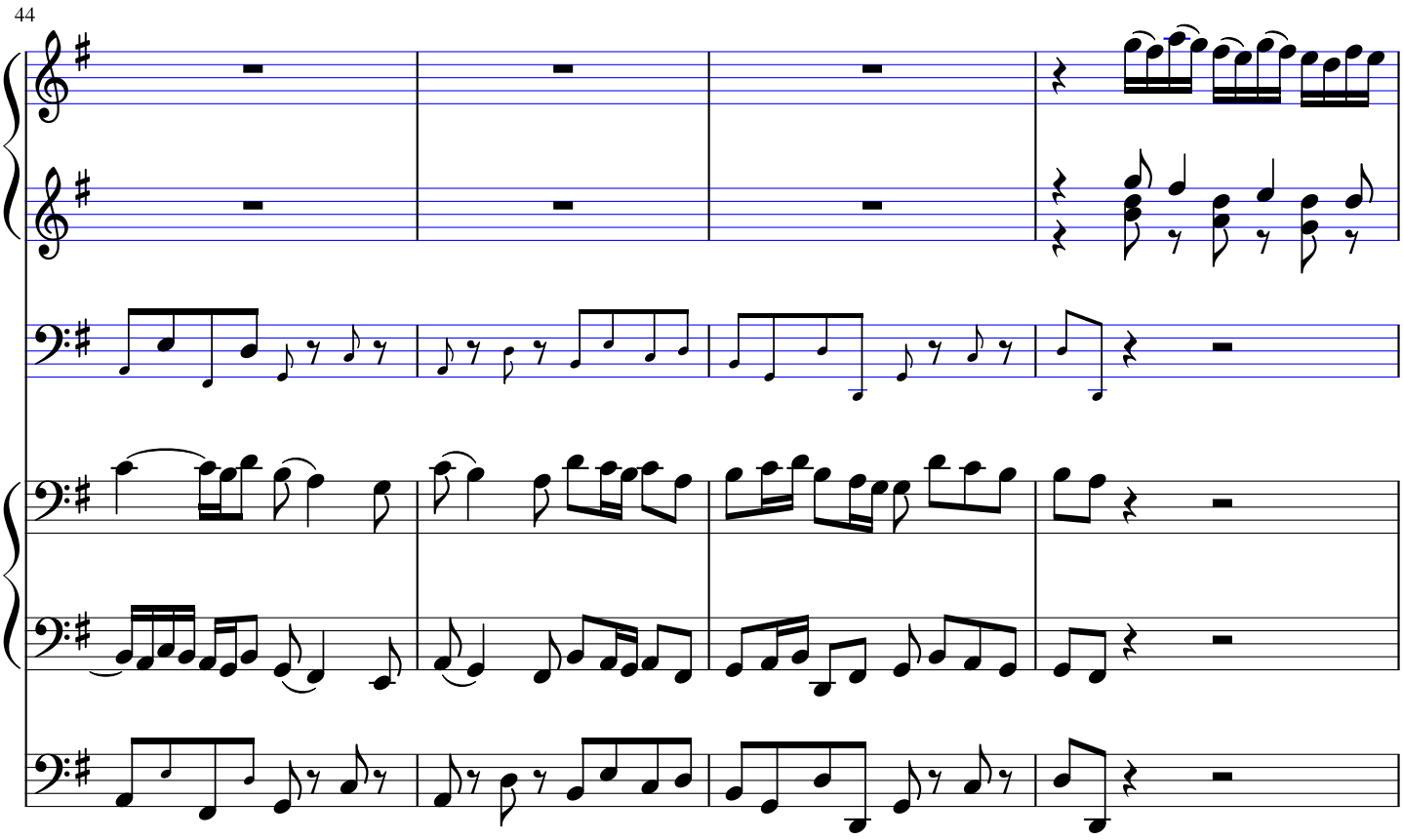
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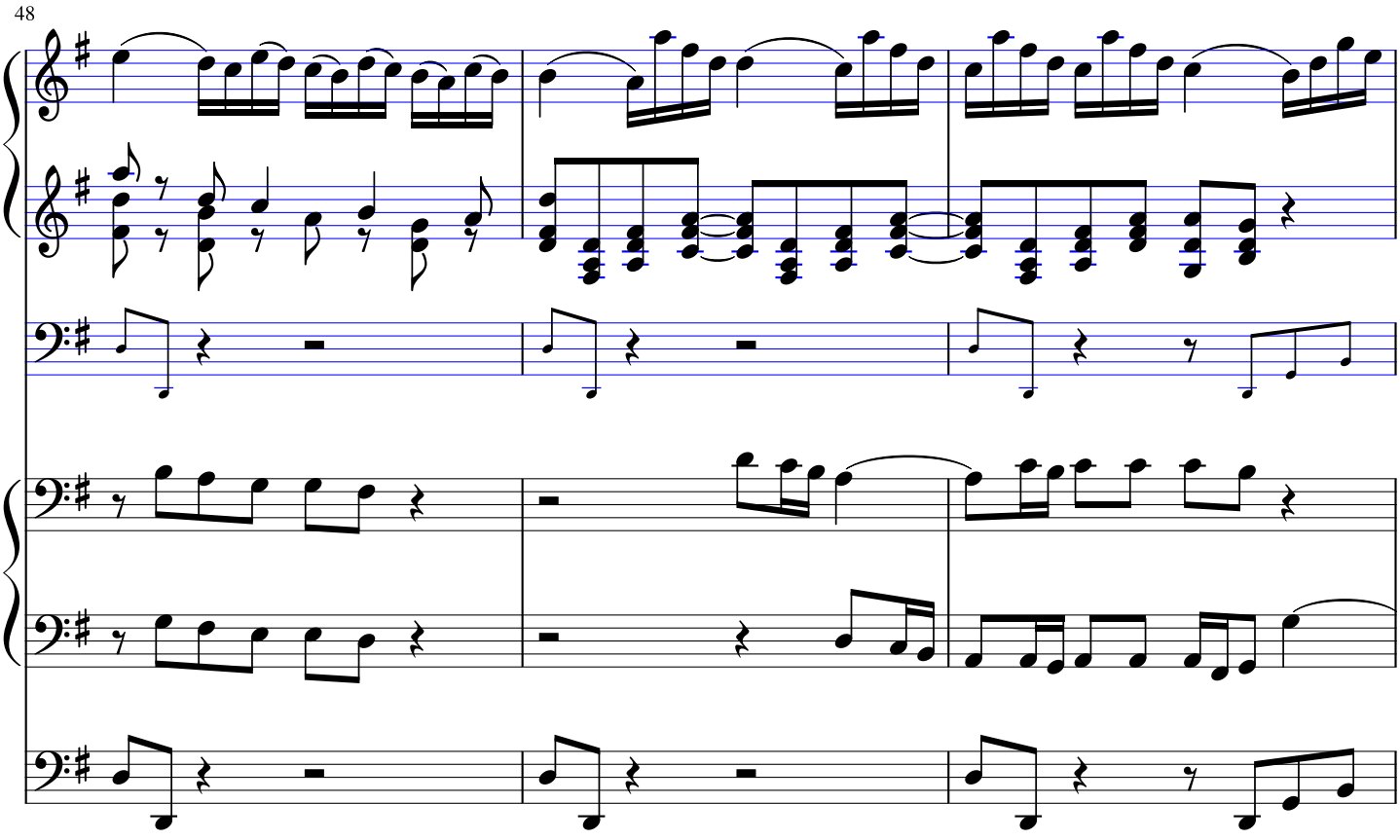
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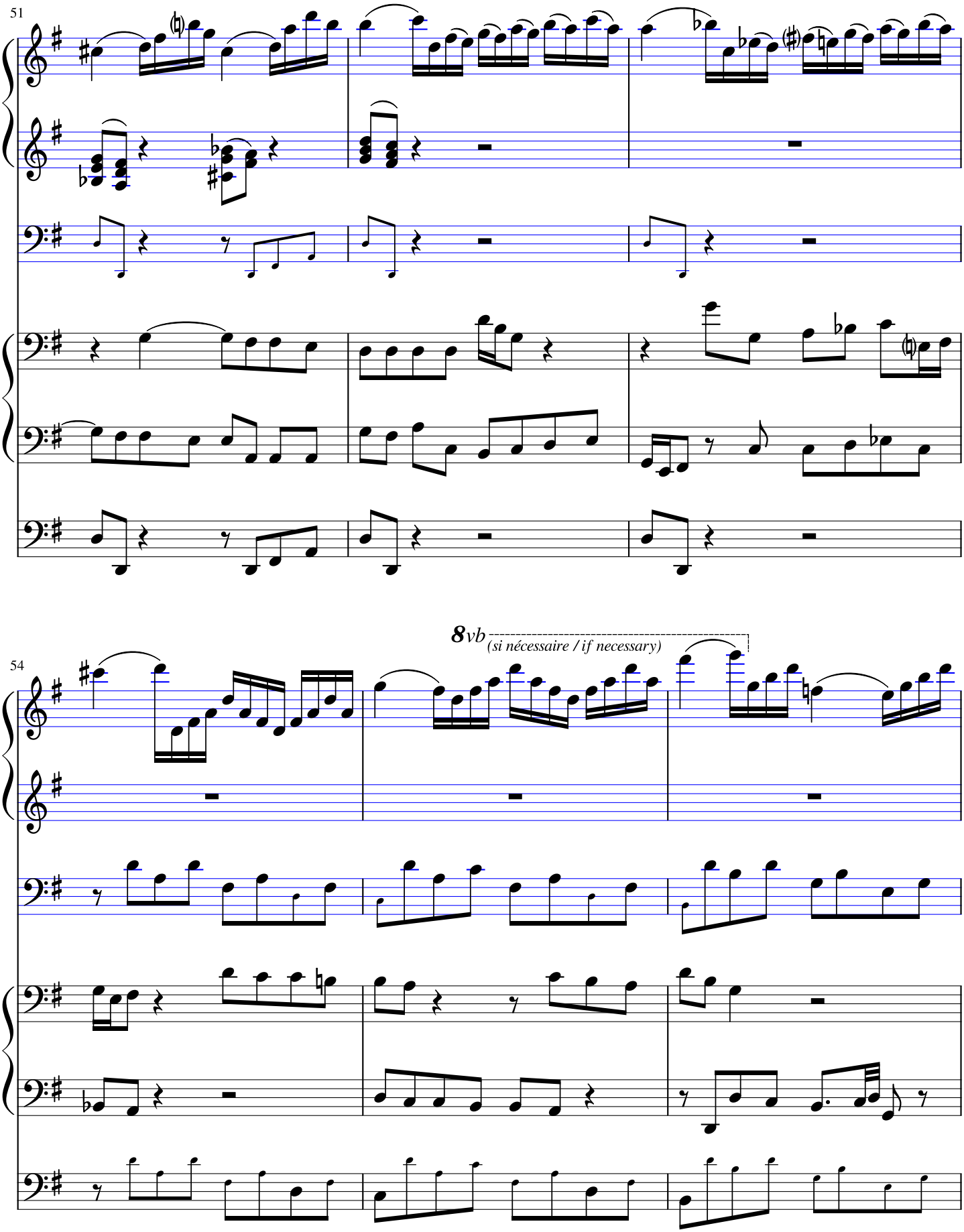
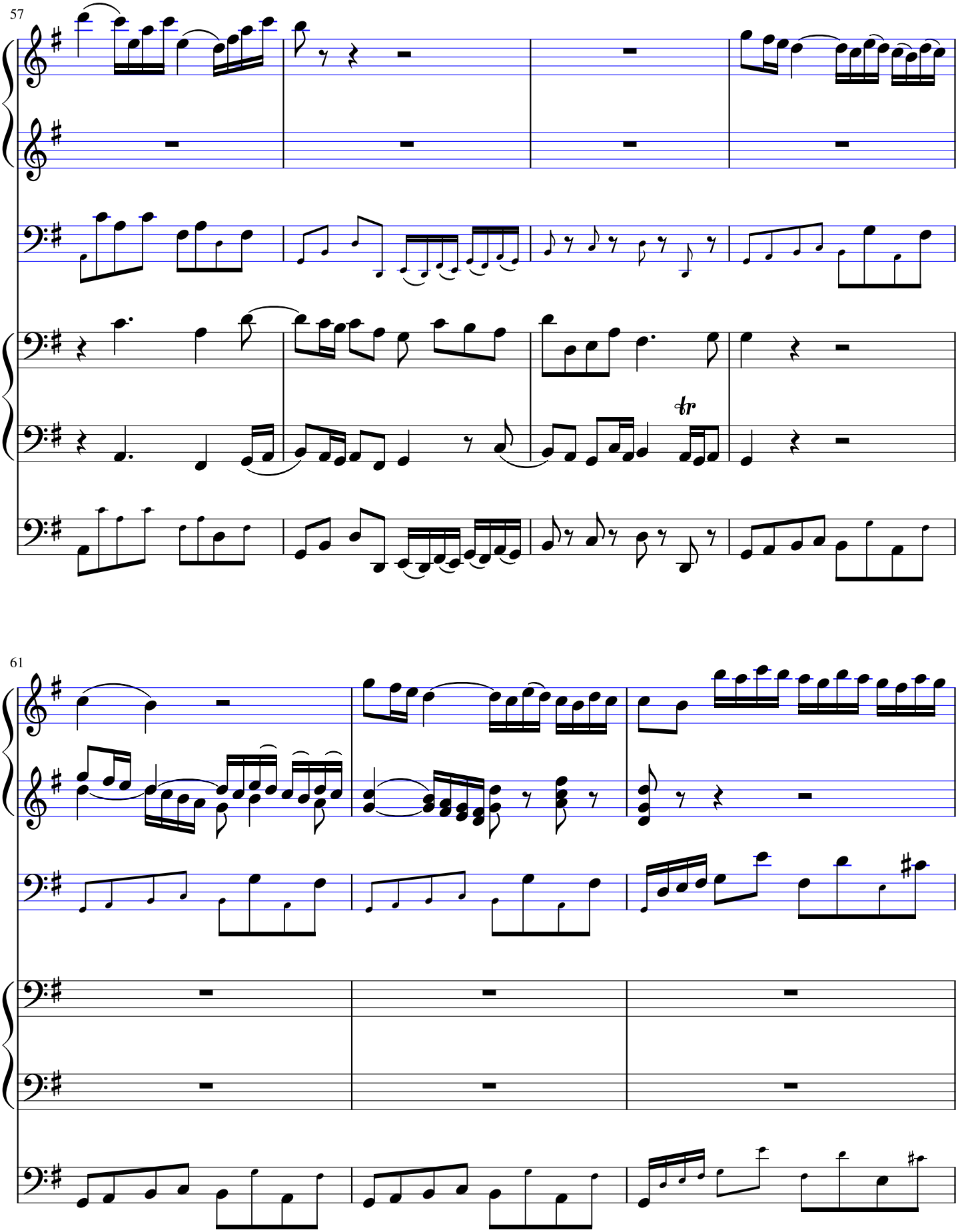

51
54
8vb
(si nécessaire / if necessary)


57
tr
61

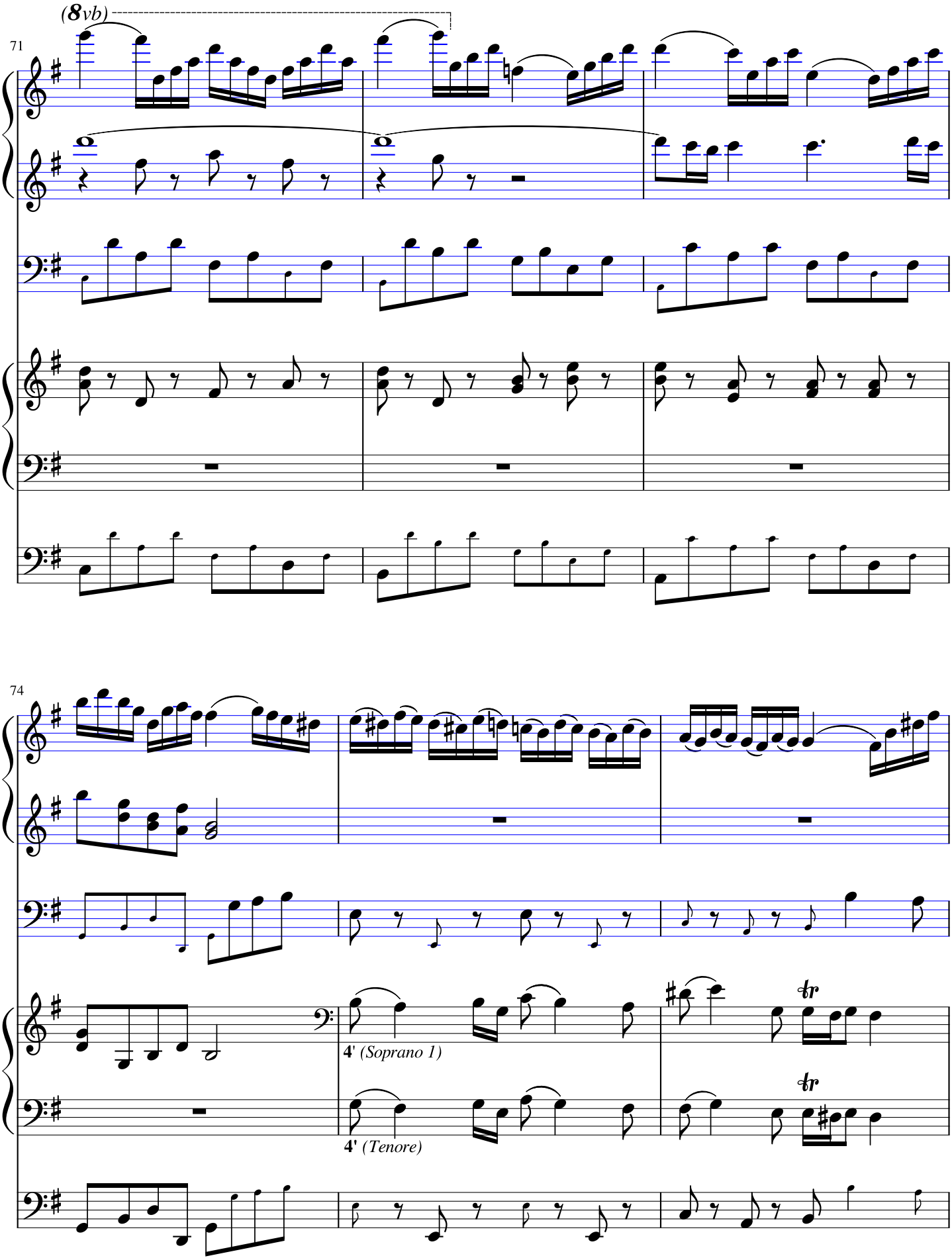
64

8' (Violini, viola, con sordini)

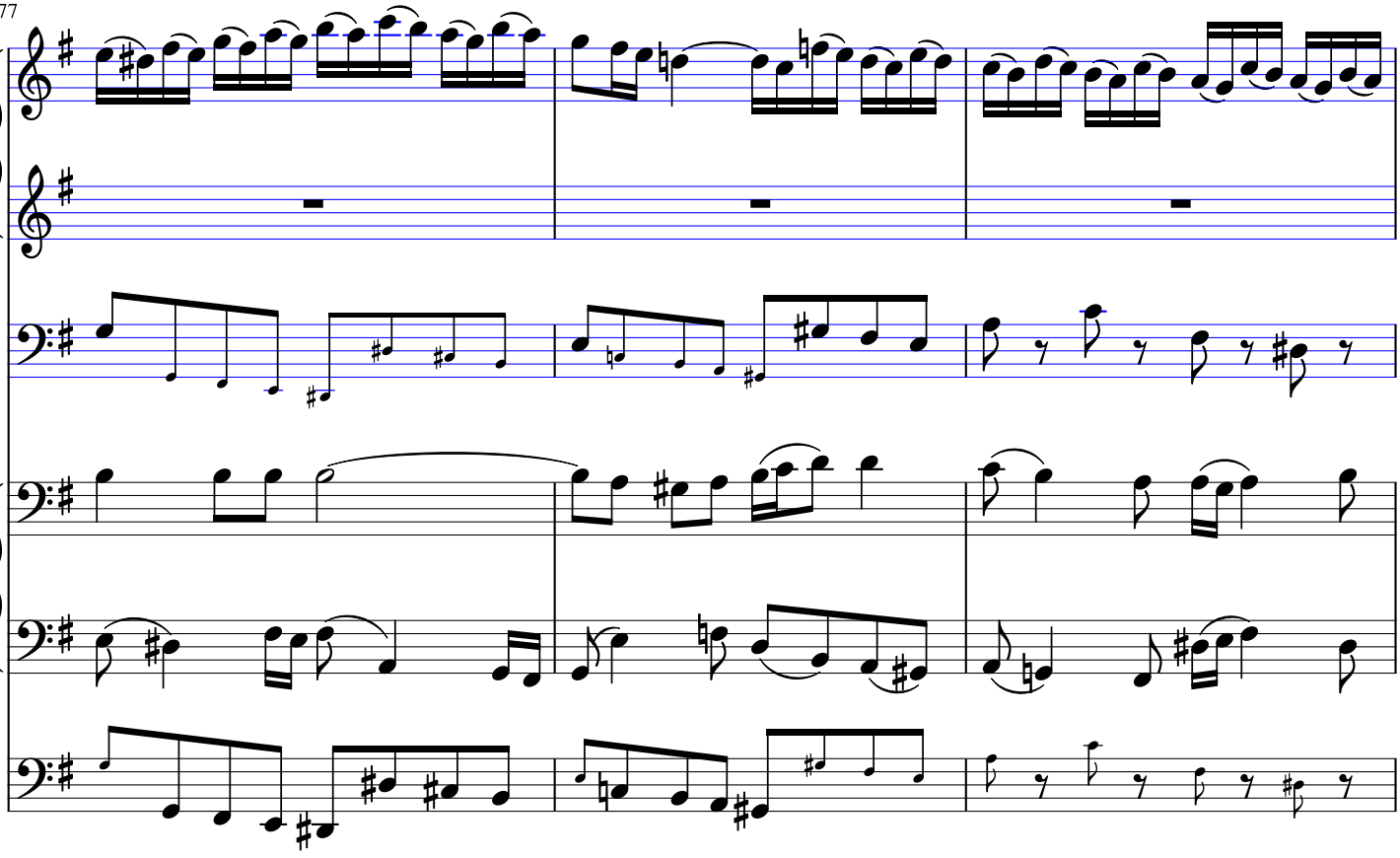
68

8vb (si nécessaire / if necessary)

8' (Violini, viola, con sordini)


(8vb)
71
74
4' (Soprano 1)
4' (Tenore)

77



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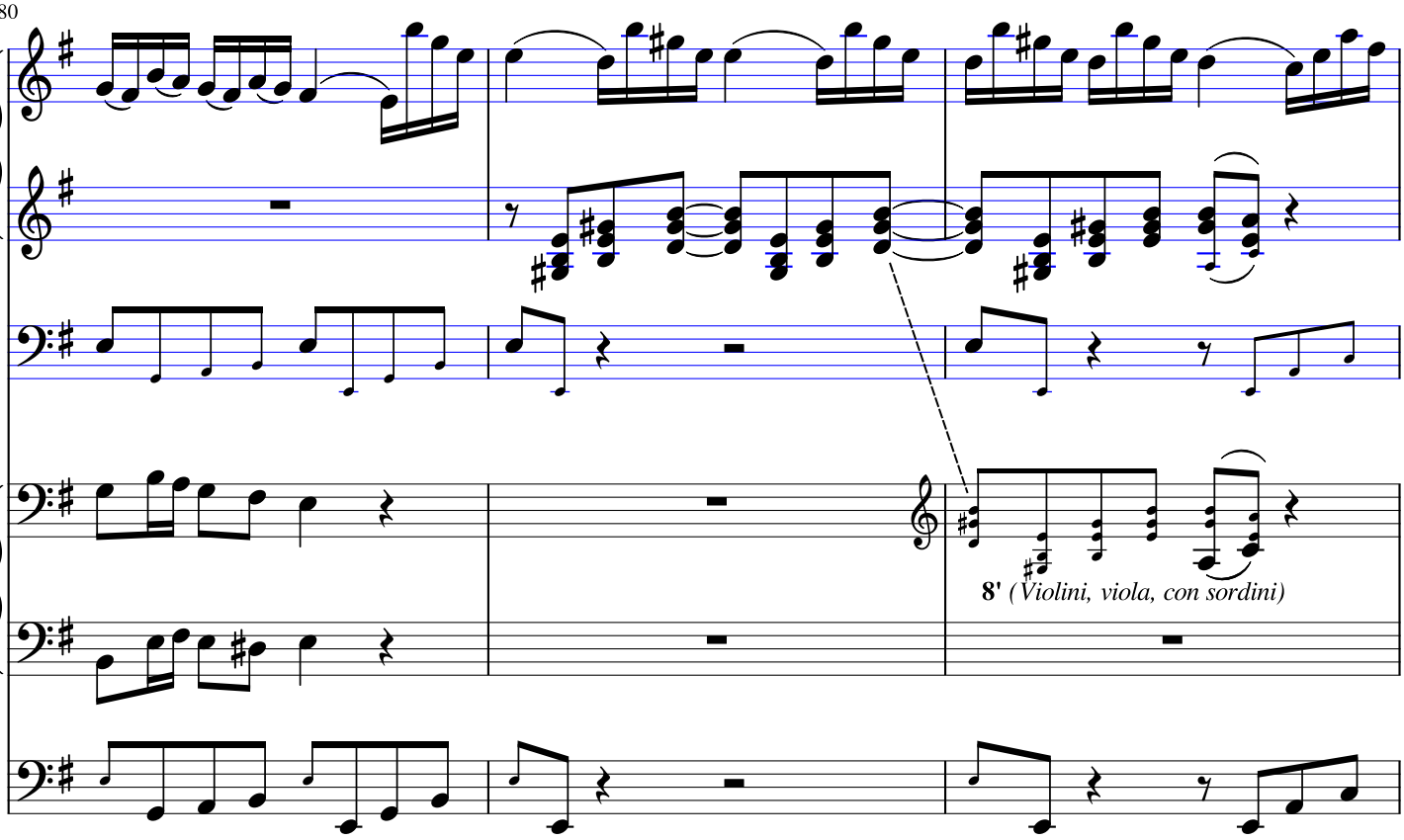
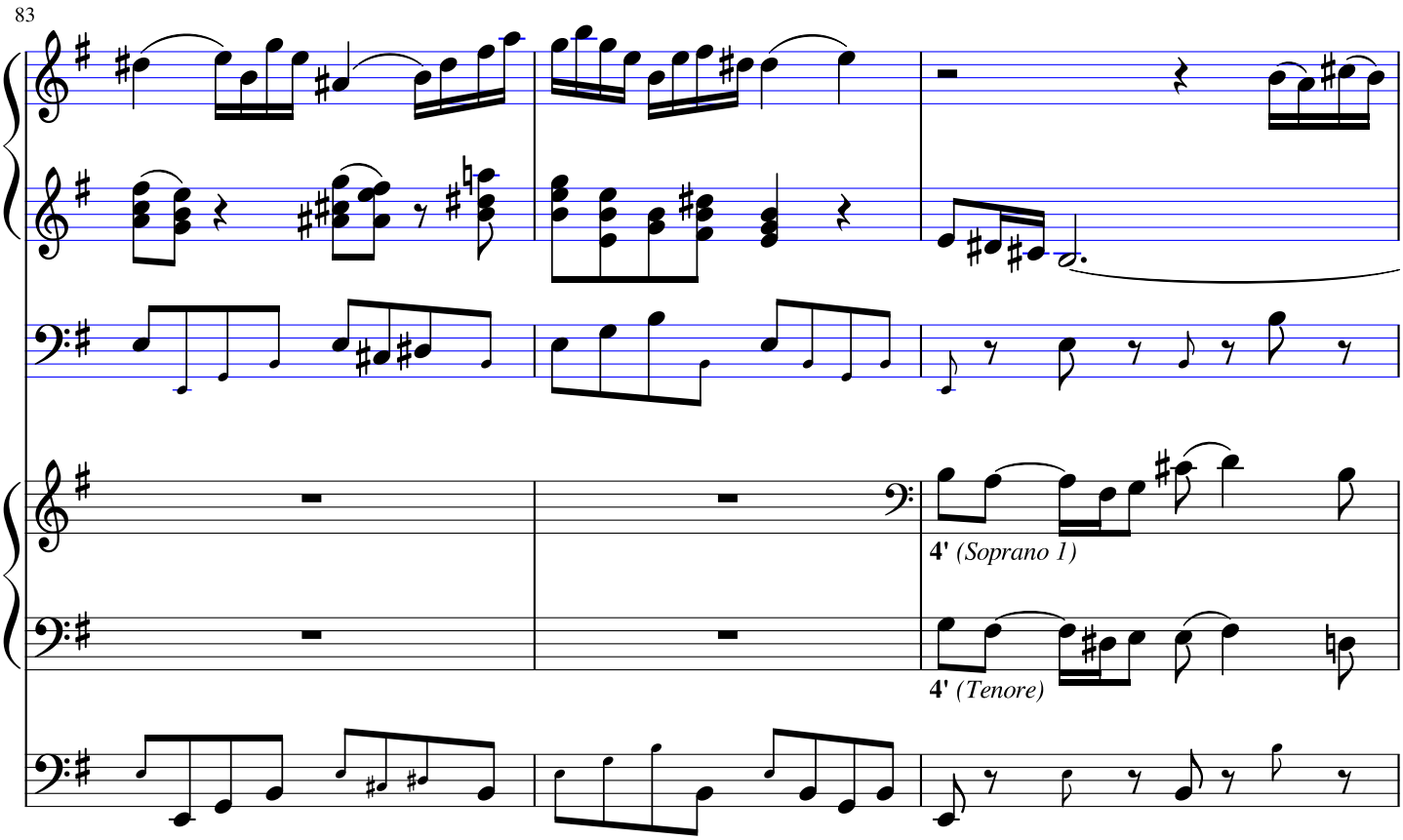
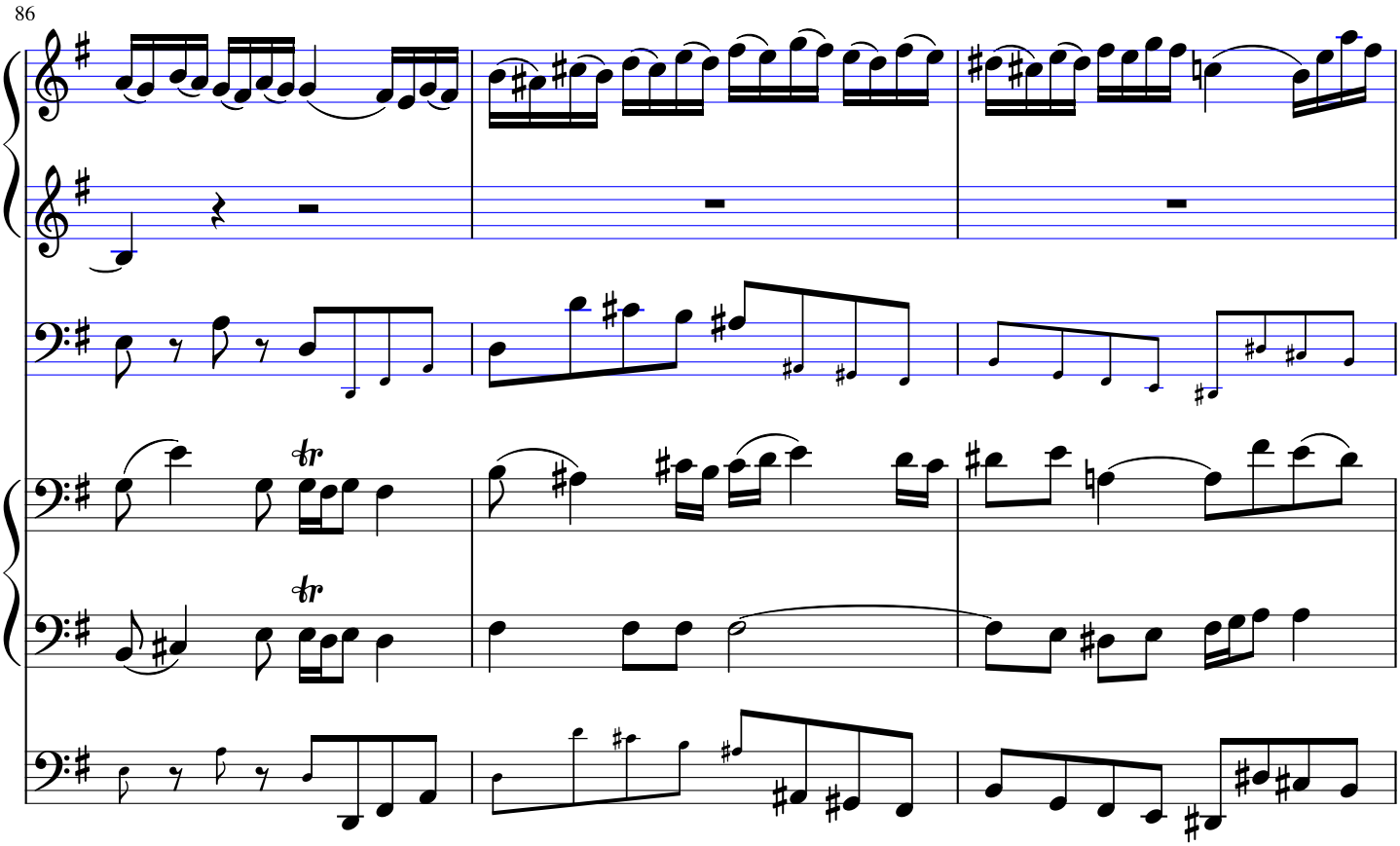
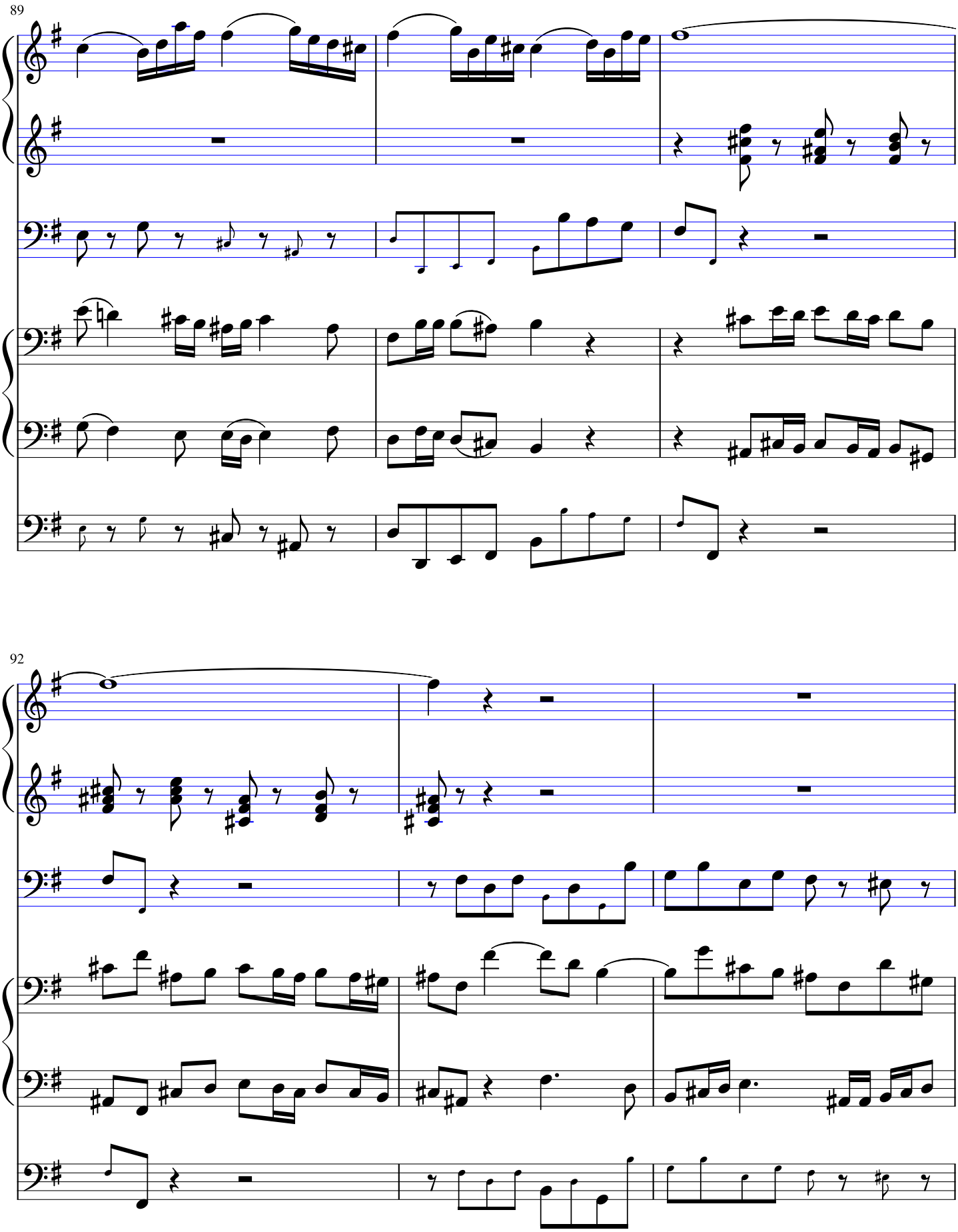


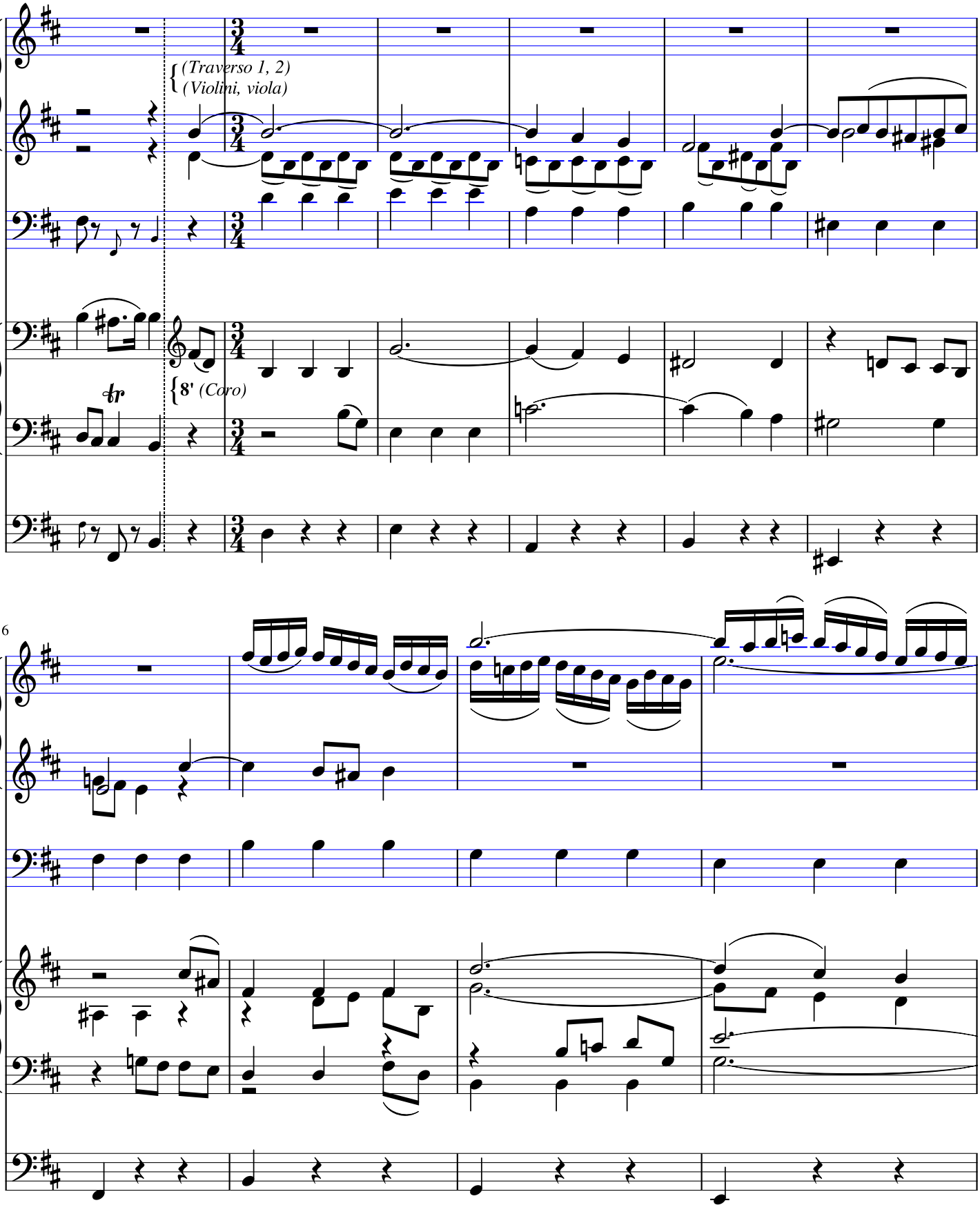

83
4' (Soprano 1)
4' (Tenore)

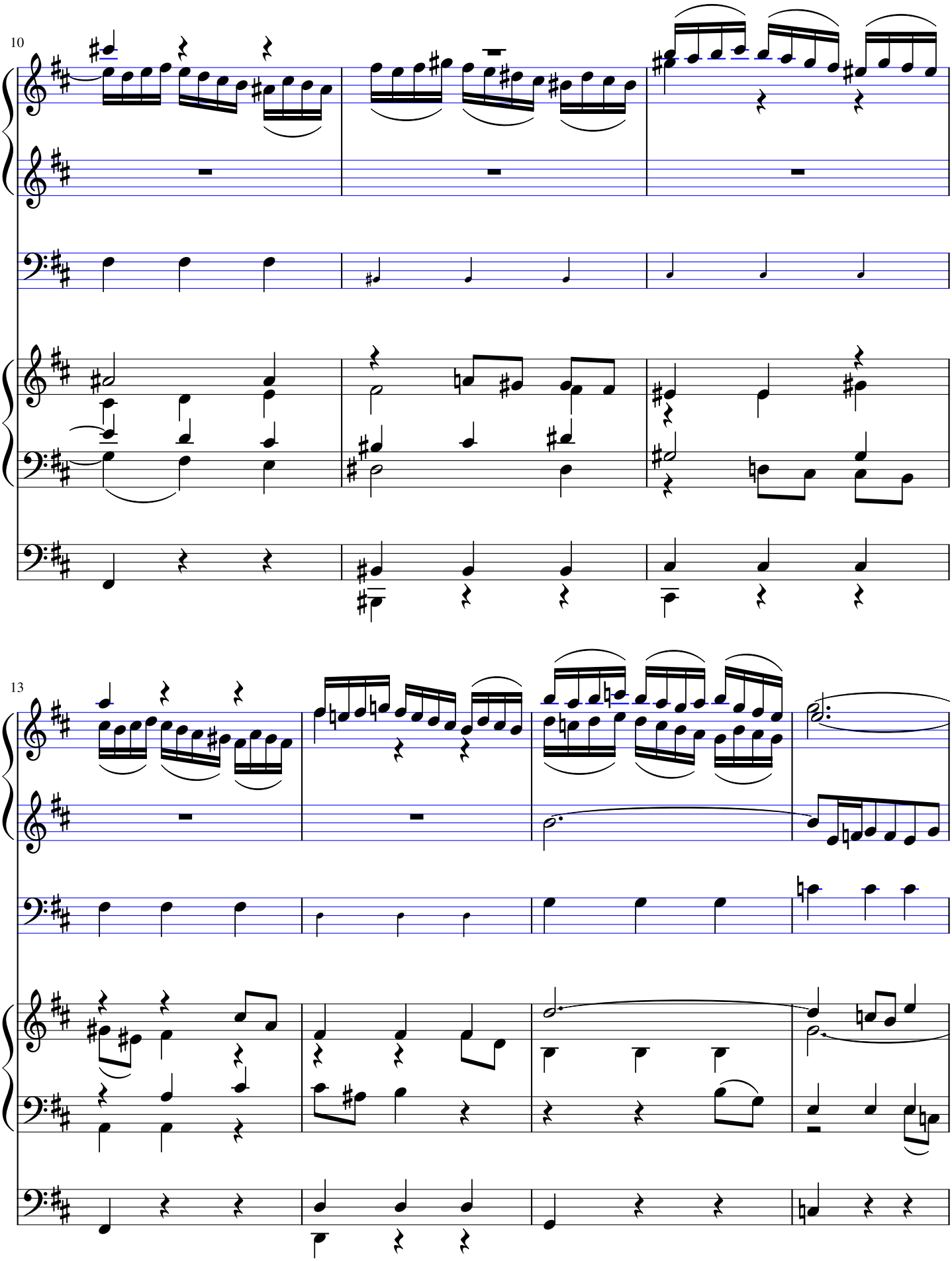

86
tr
tr

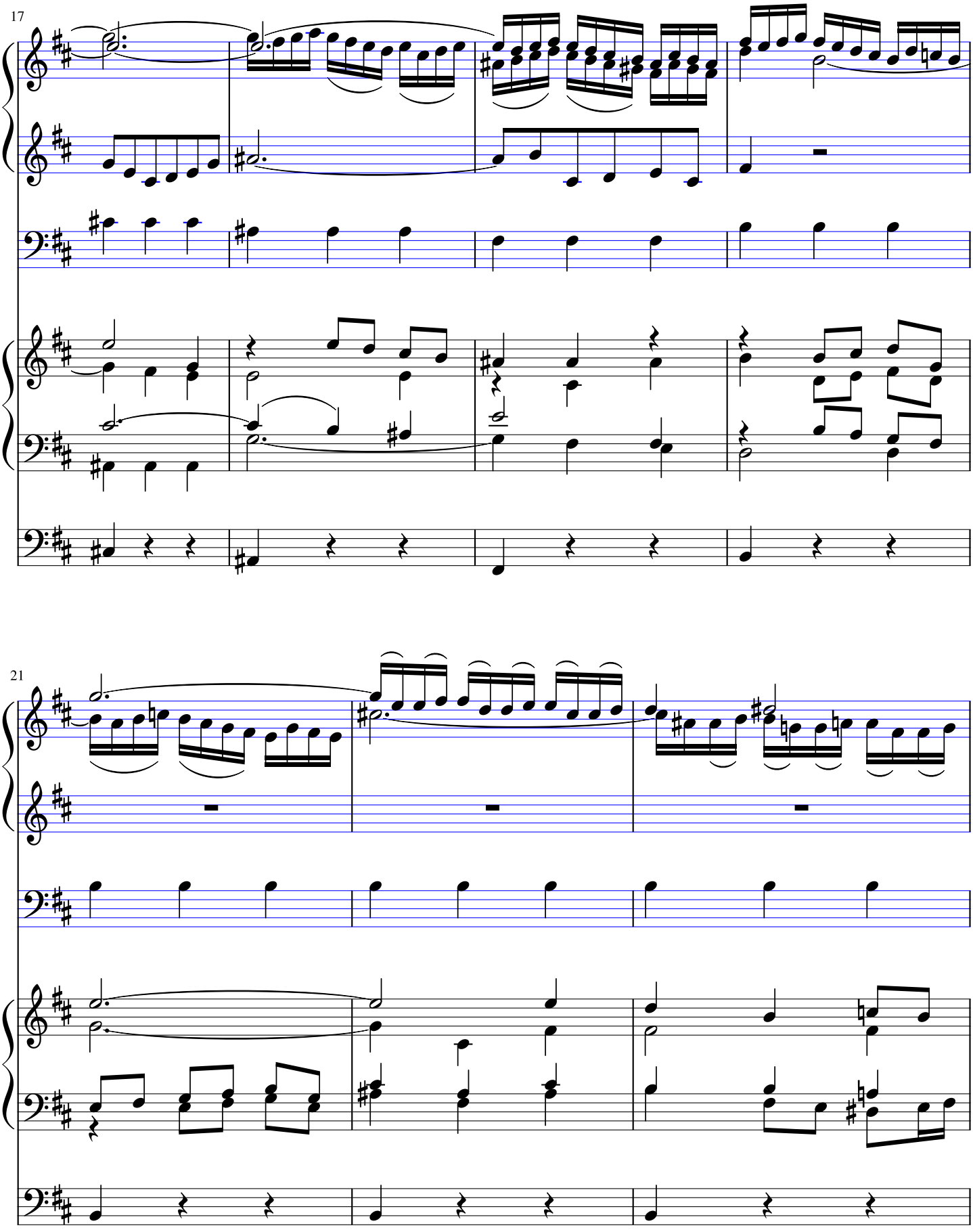

89
92

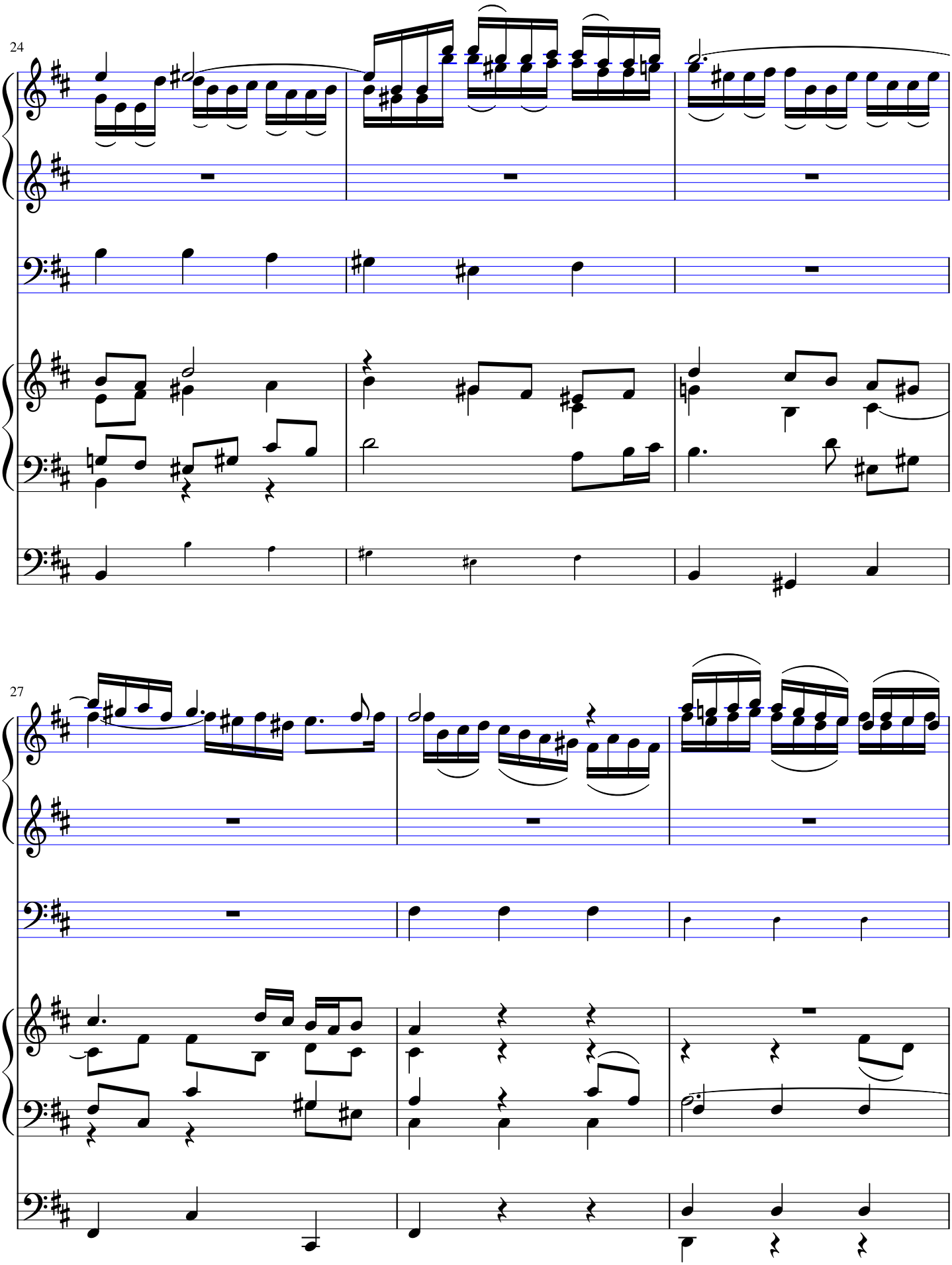
Qui tollis peccata mundi

4 mains - 4 pieds / 4 hands - 4 feet




10
13


17
21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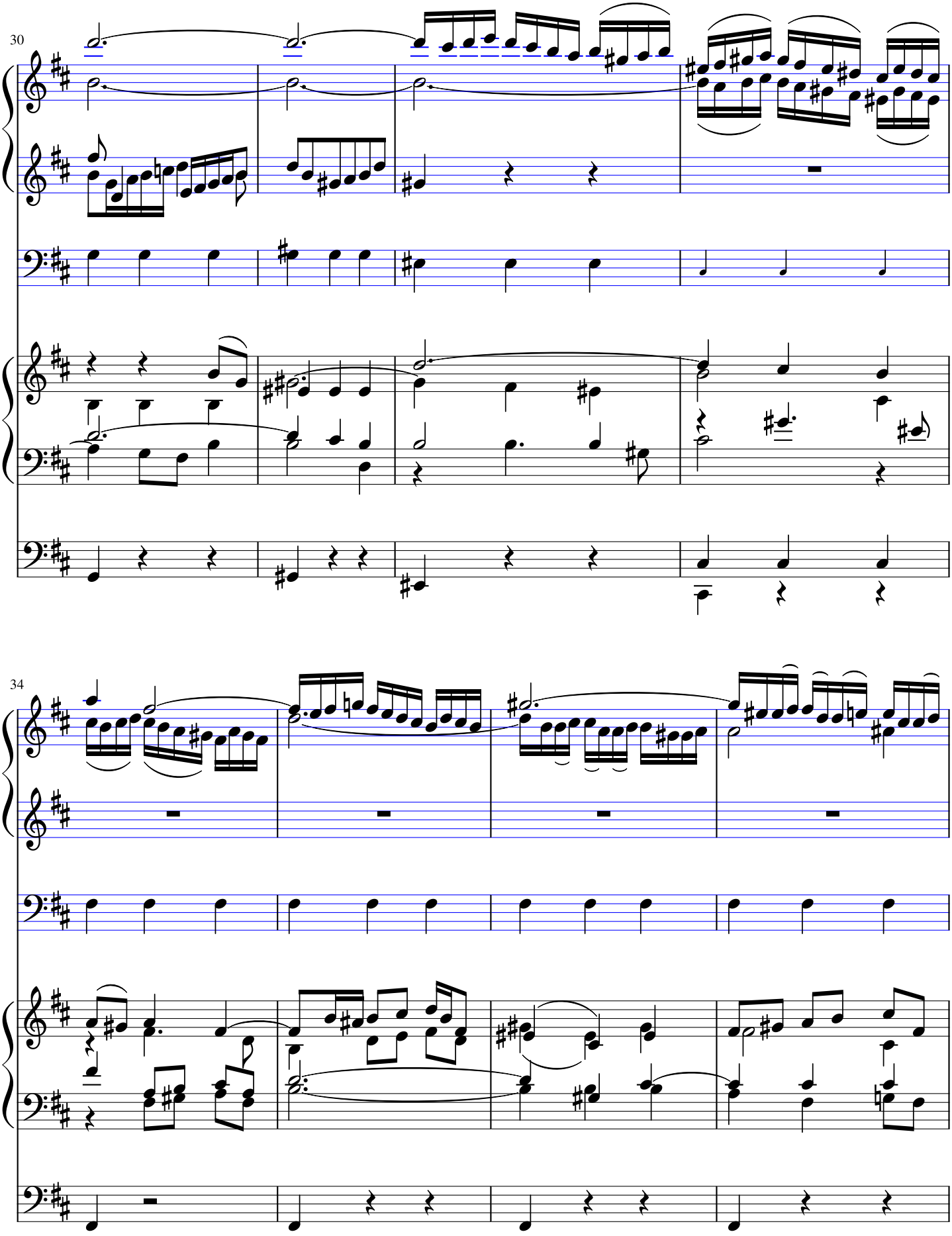
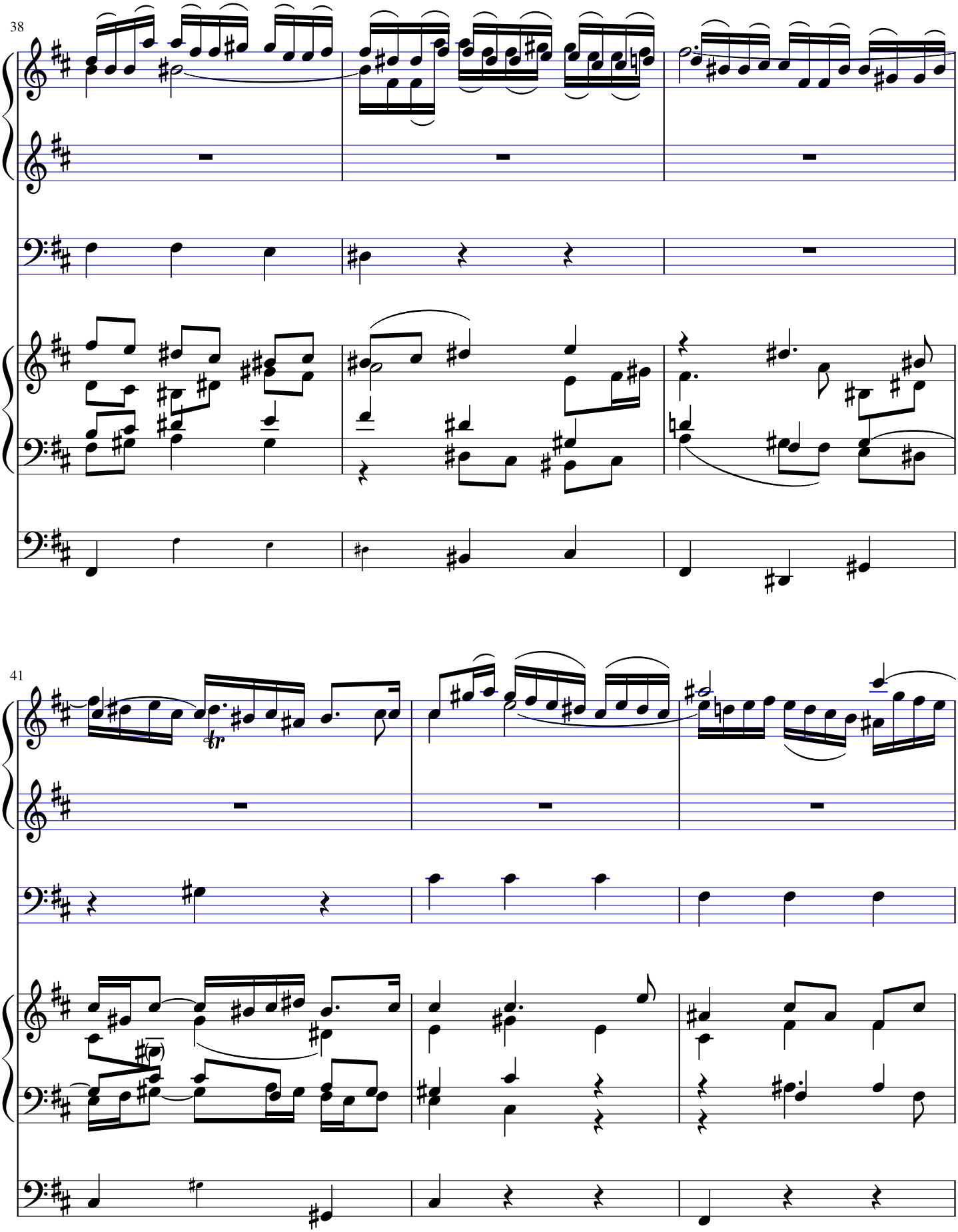
27


30
34


38
41

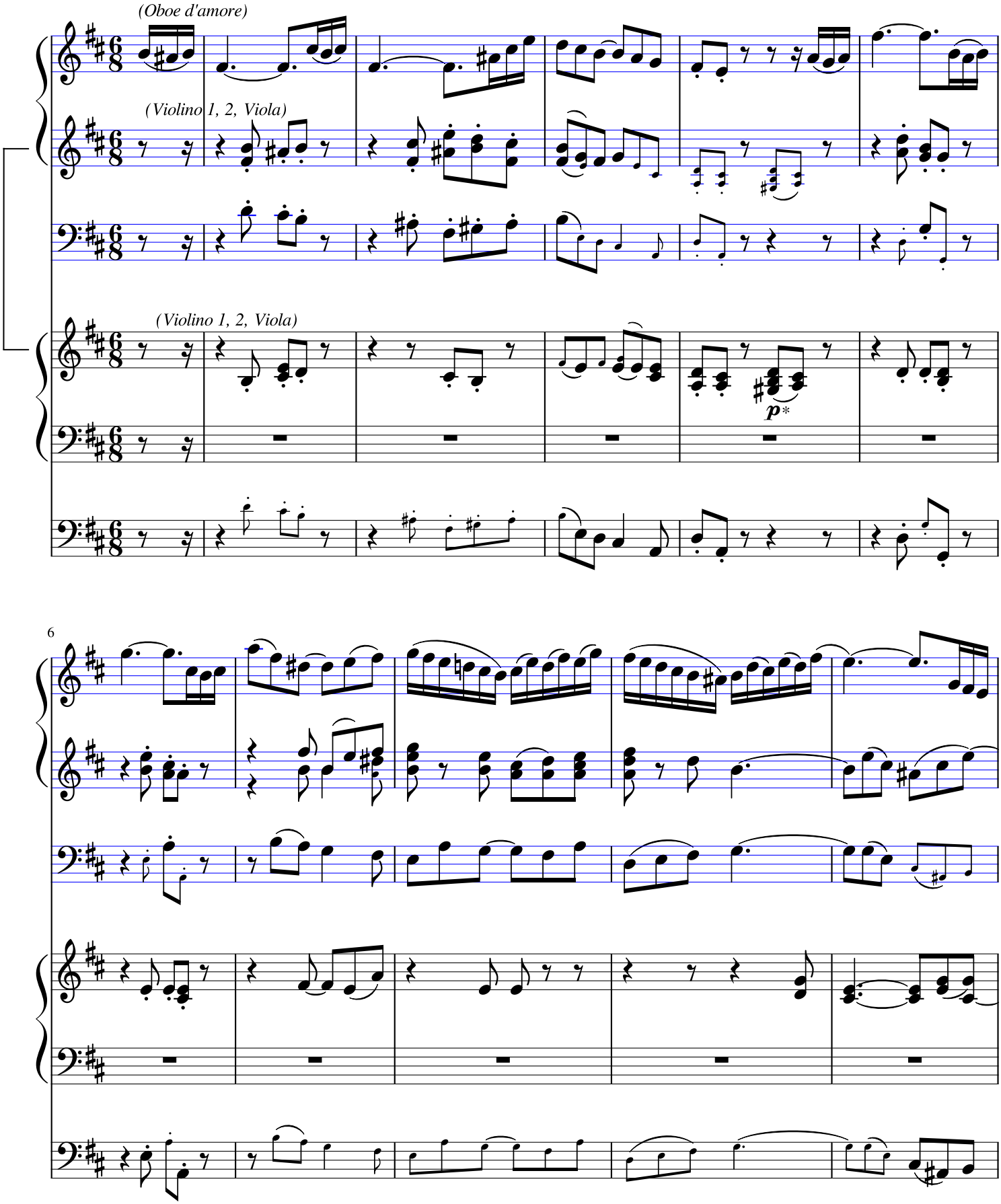
44

47

Qui sedes sequitur

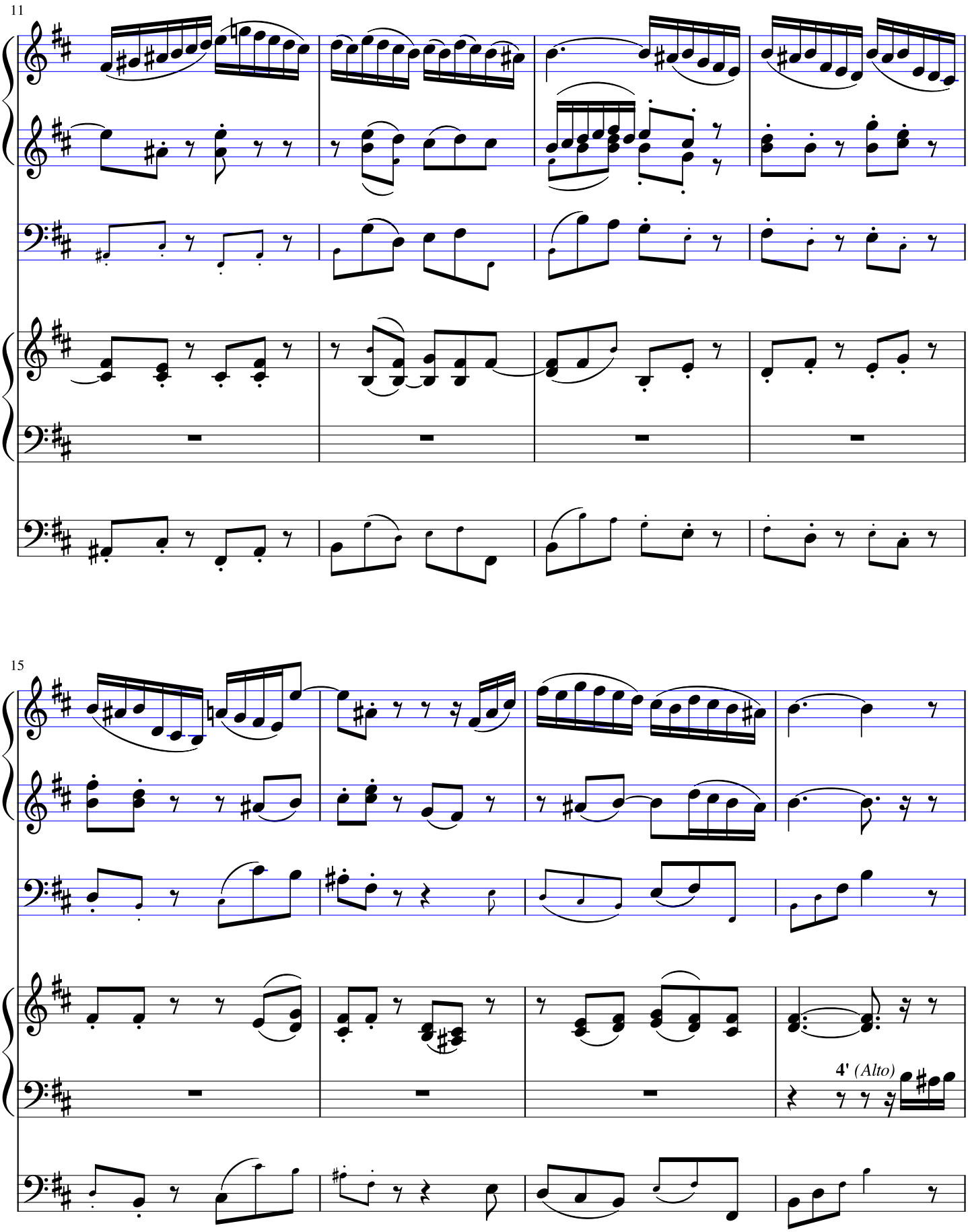
Qui sedes

4 mains - 4 pieds / 4 hands - 4 feet

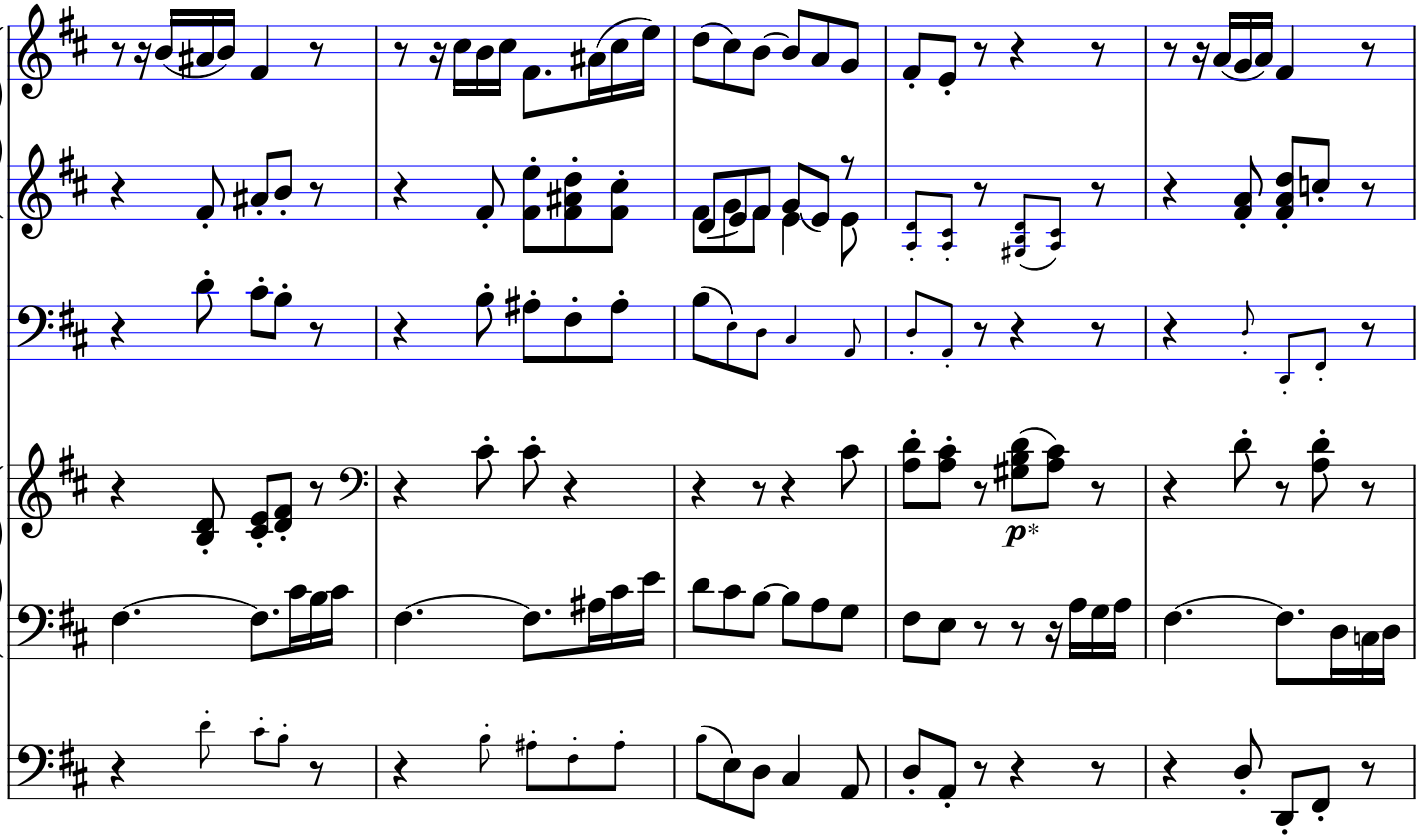


*: noté "pian" dans l'autographe

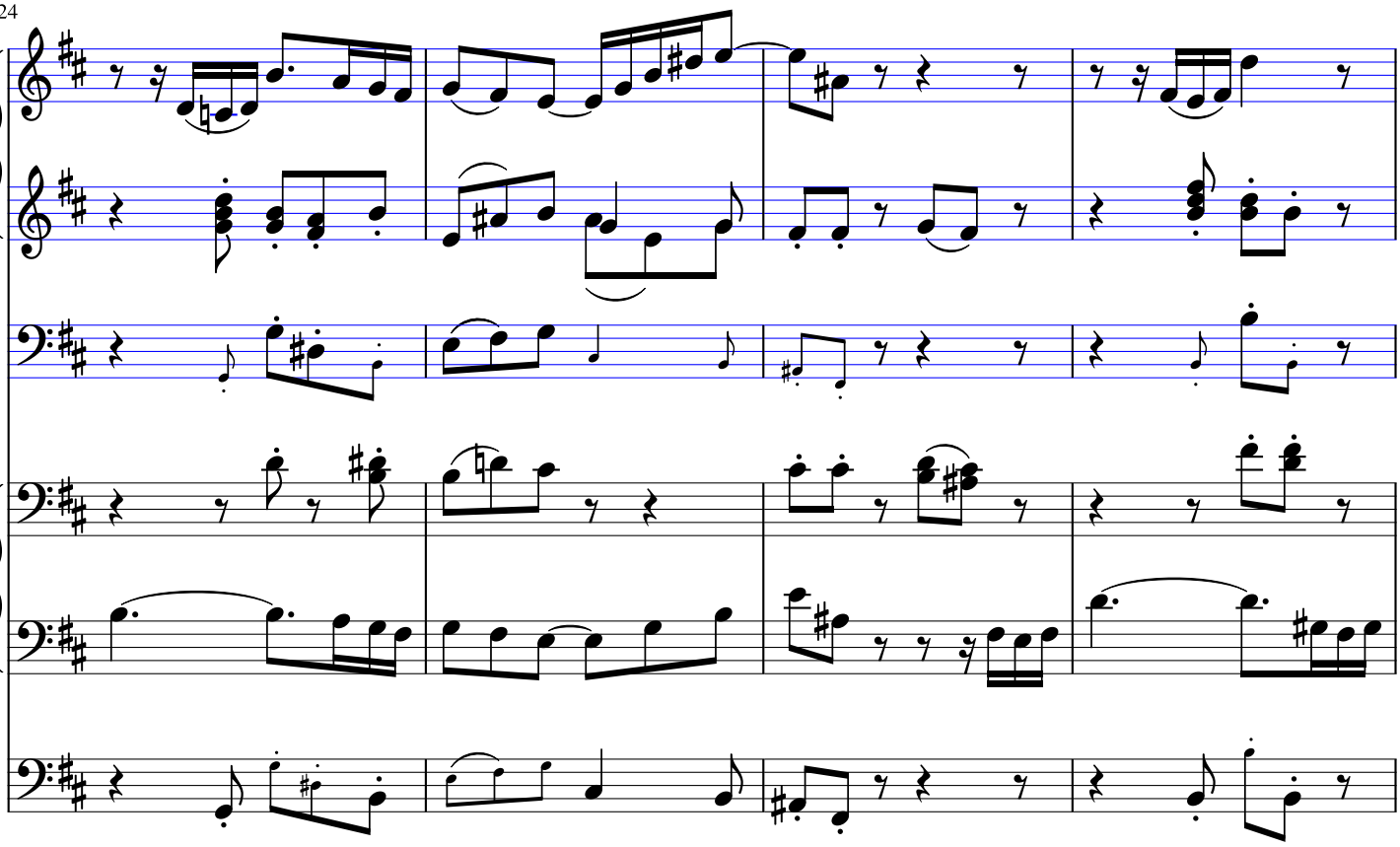
*: noted as "pian" in the autograph


11
15
4' (Alto)

19

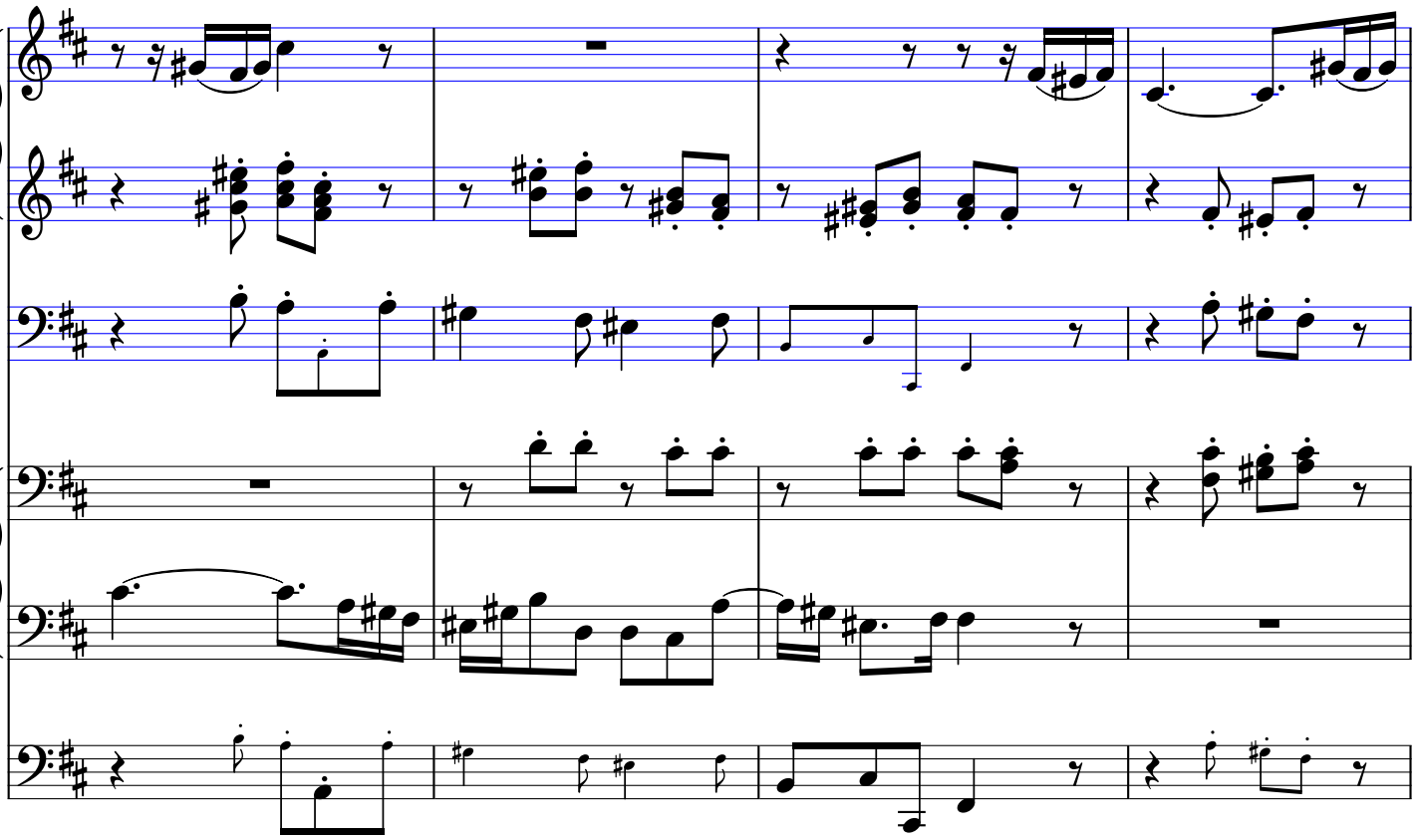


24



*: id. mes. 4
*: id. bar 4

28



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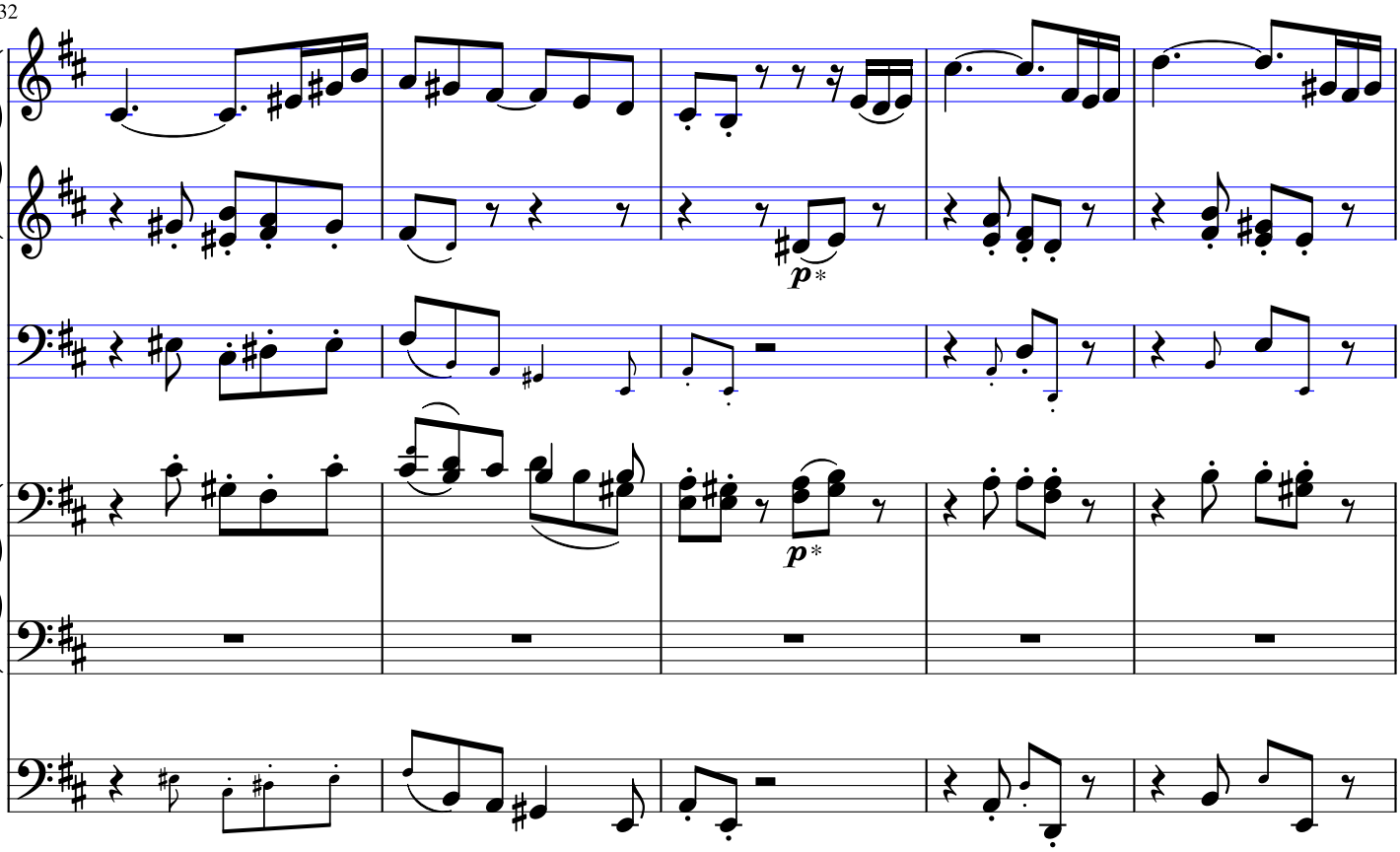
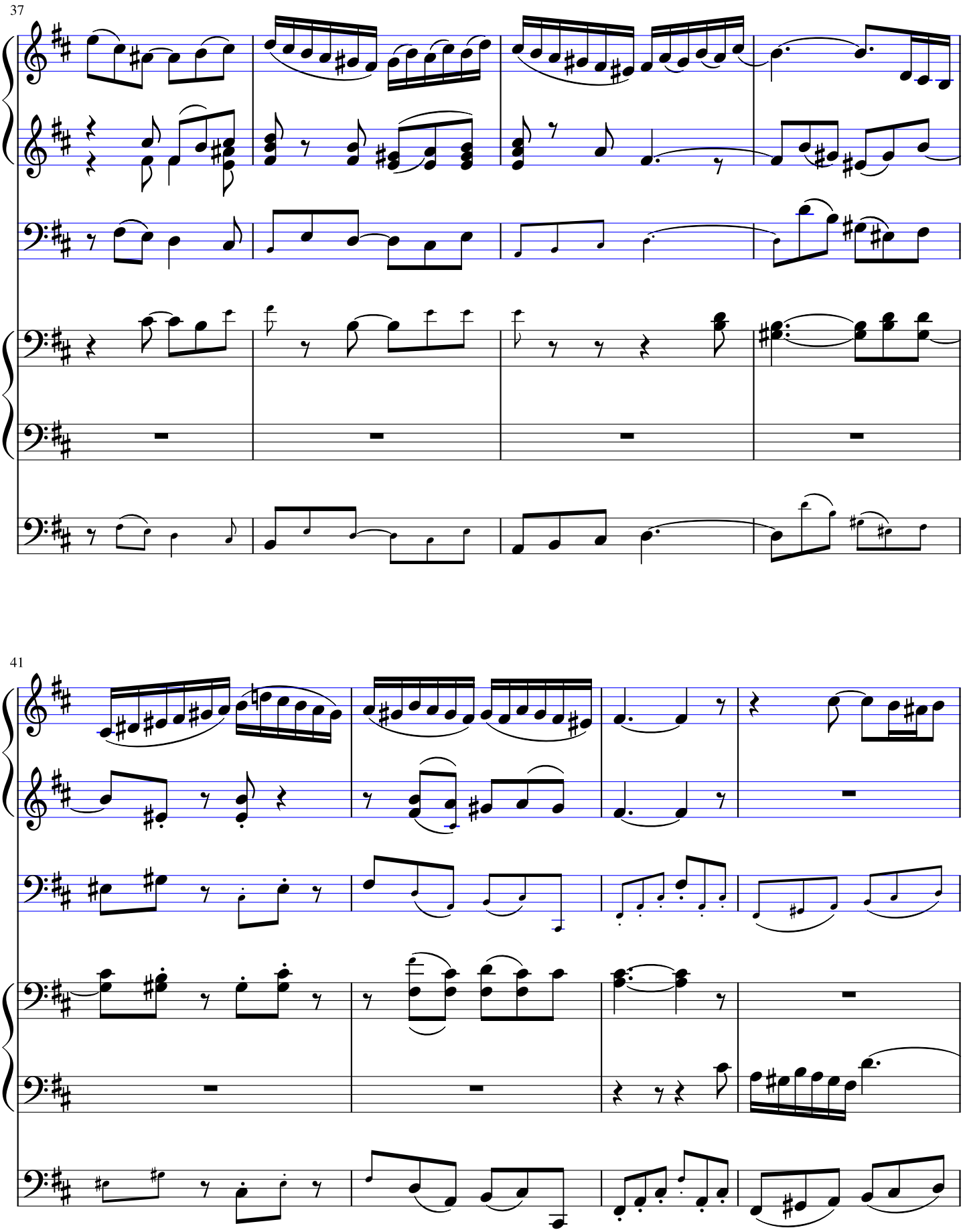
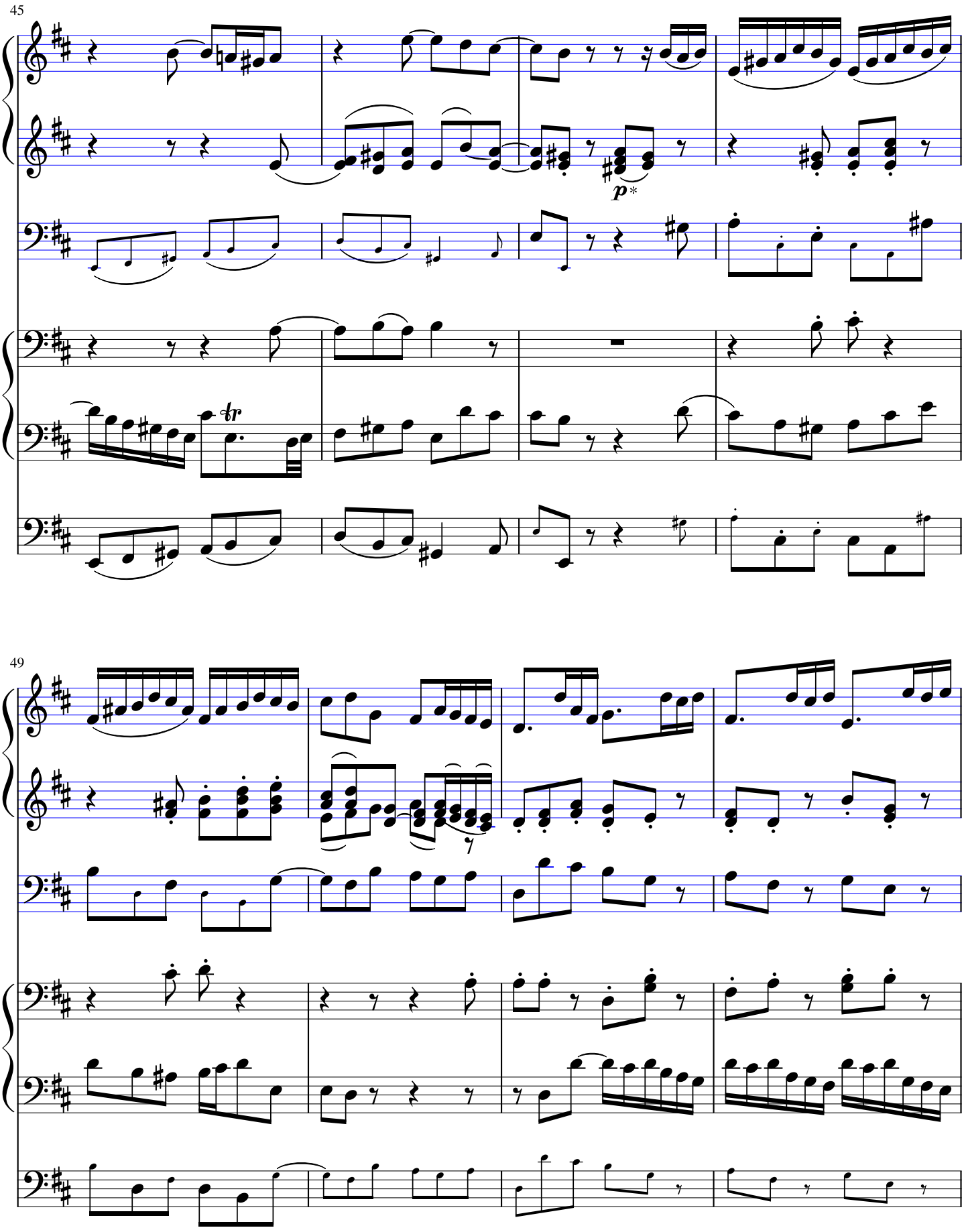
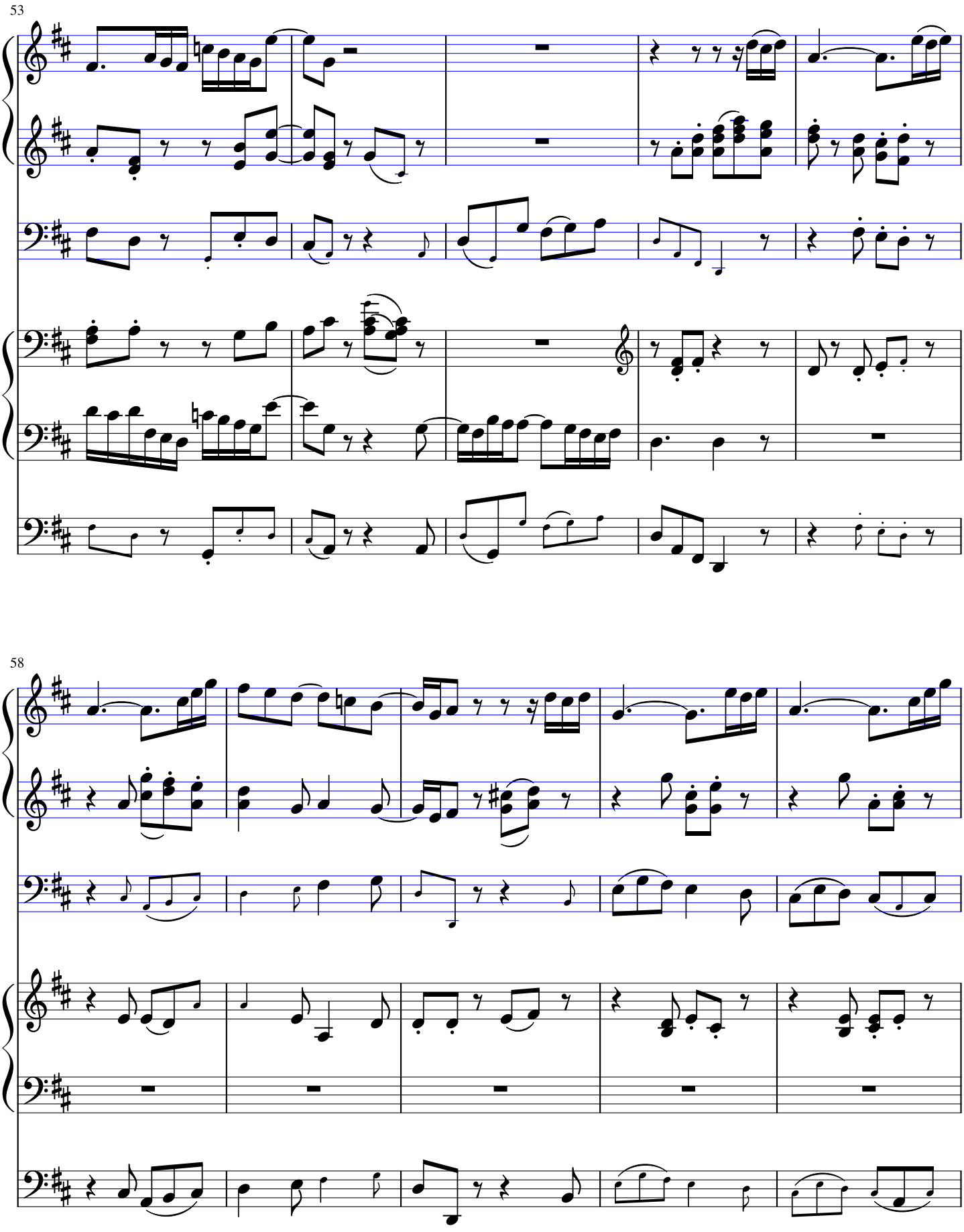


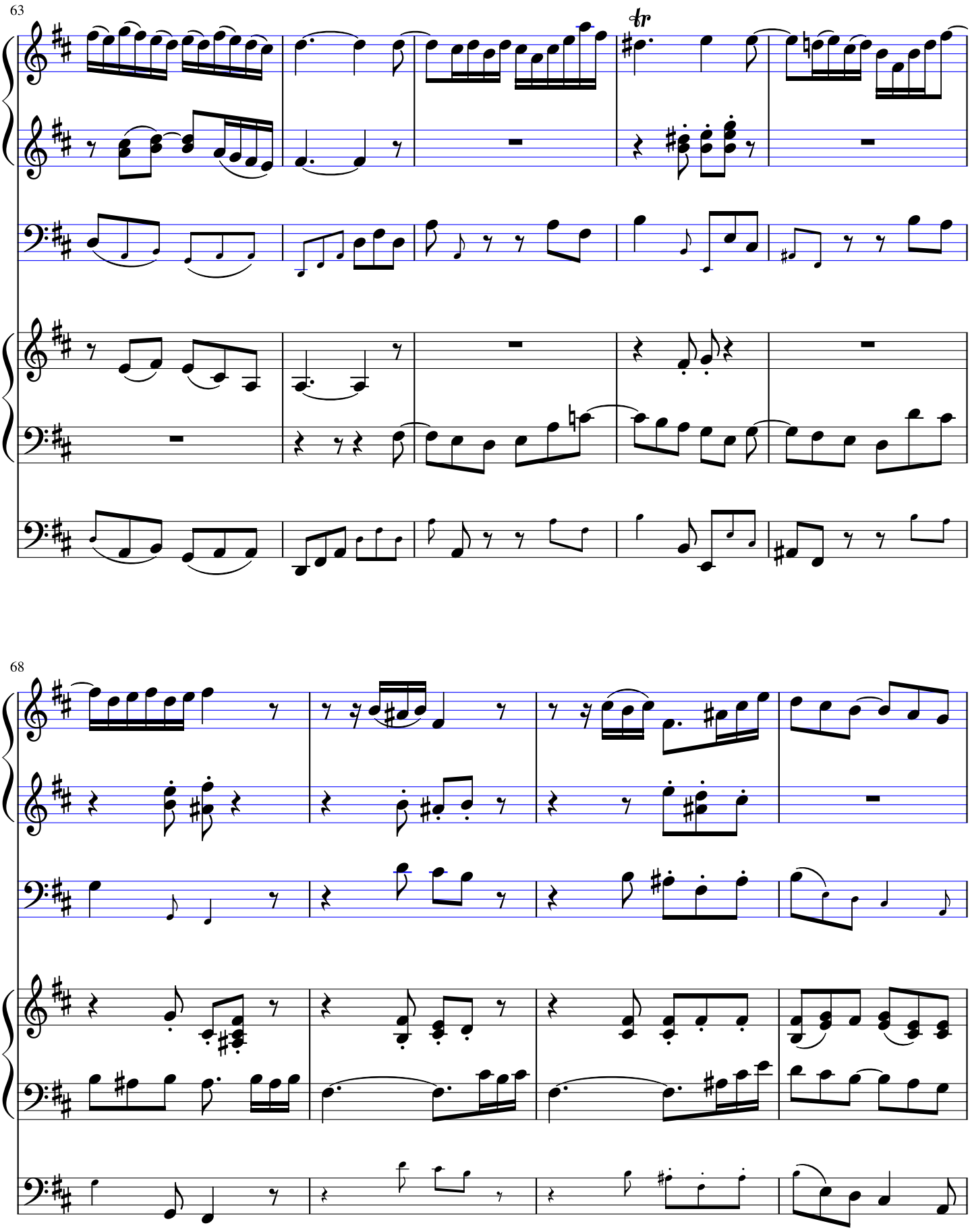
*: id. mes. 4
*: id. bar 4


37
41



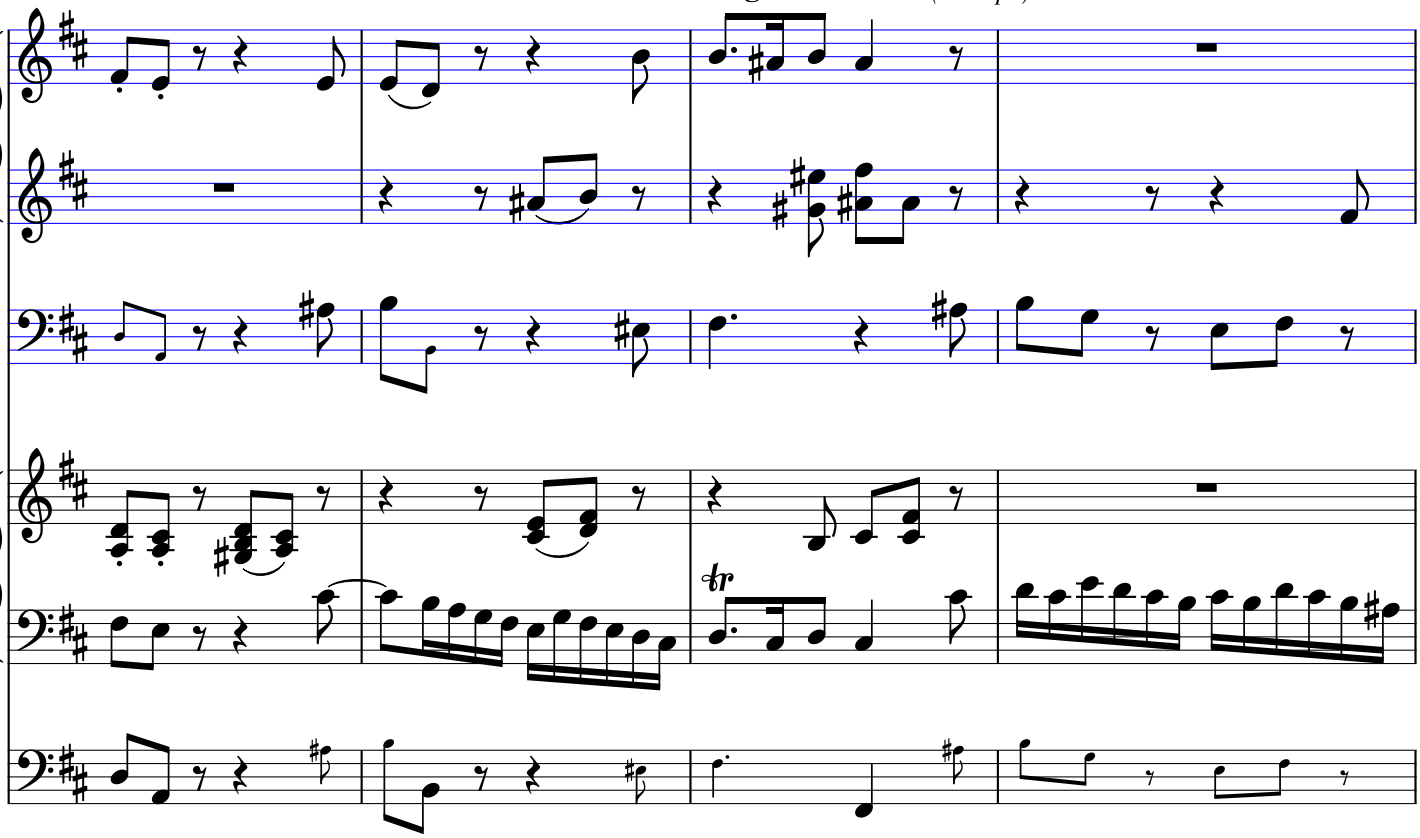
*: id. mes. 4
*: id. bar 4


53
58

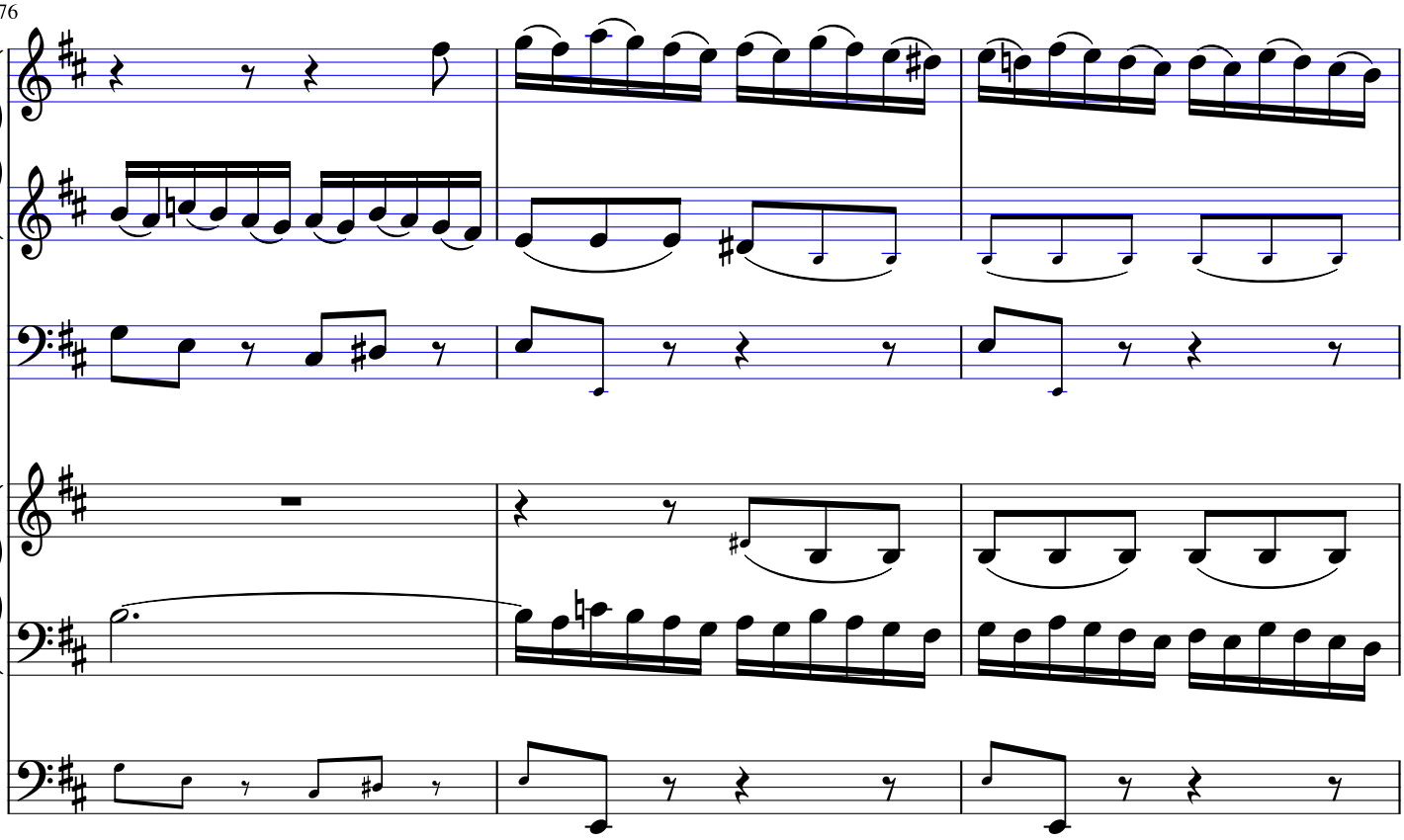

63
tr
68

72

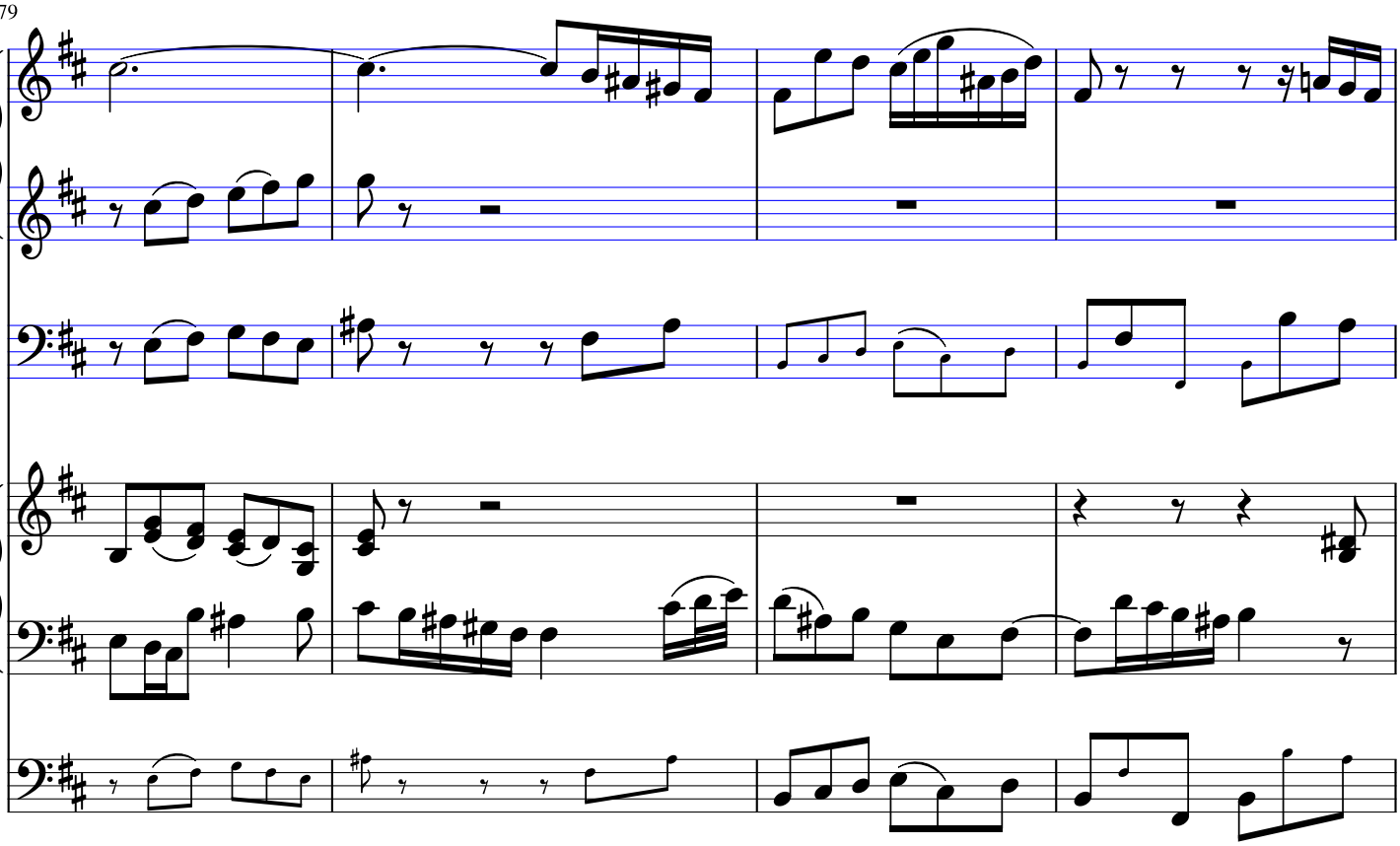
Adagio *(a tempo)*



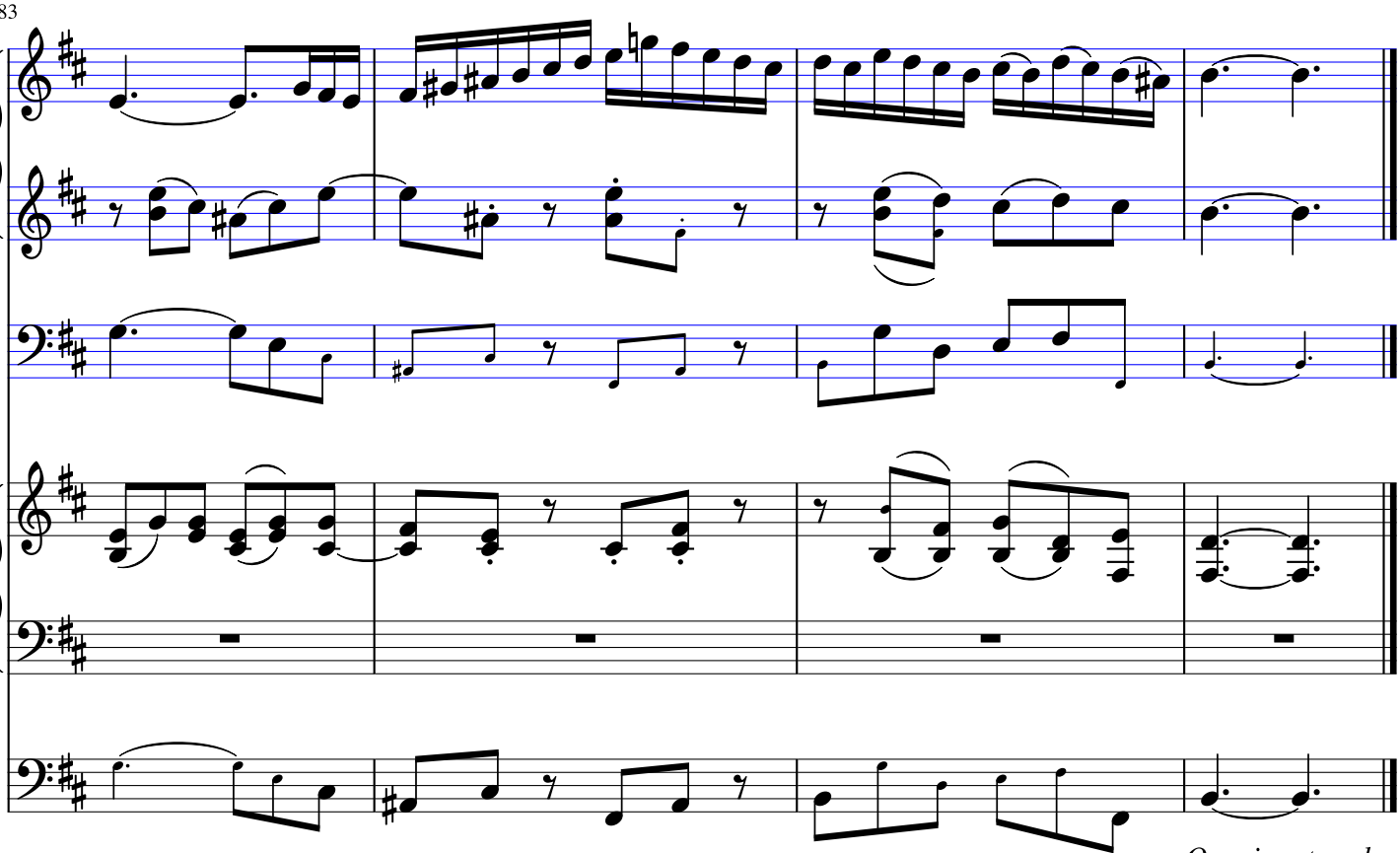
76



79



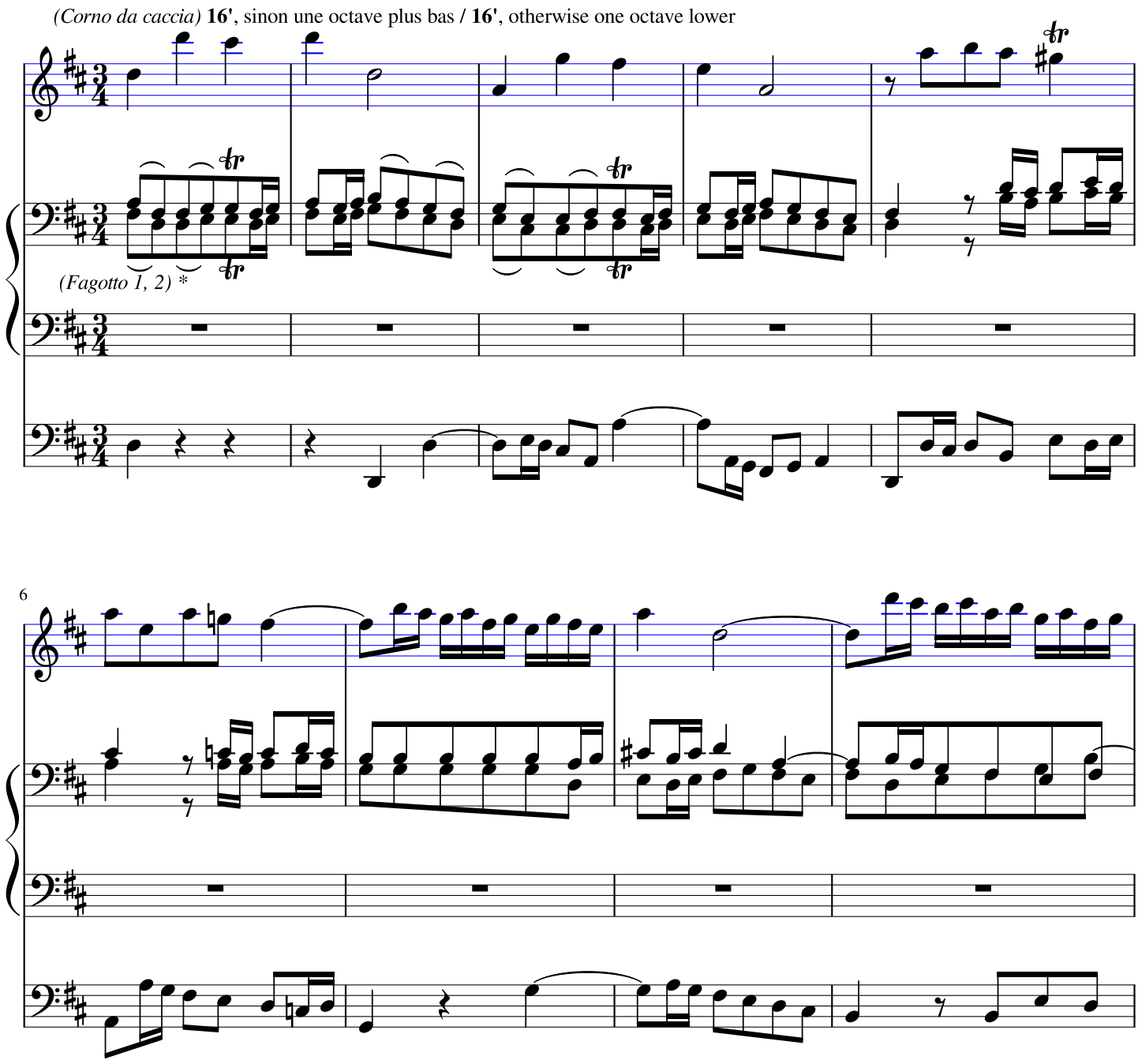
83



Quoniam tu solus
sanctus sequitur

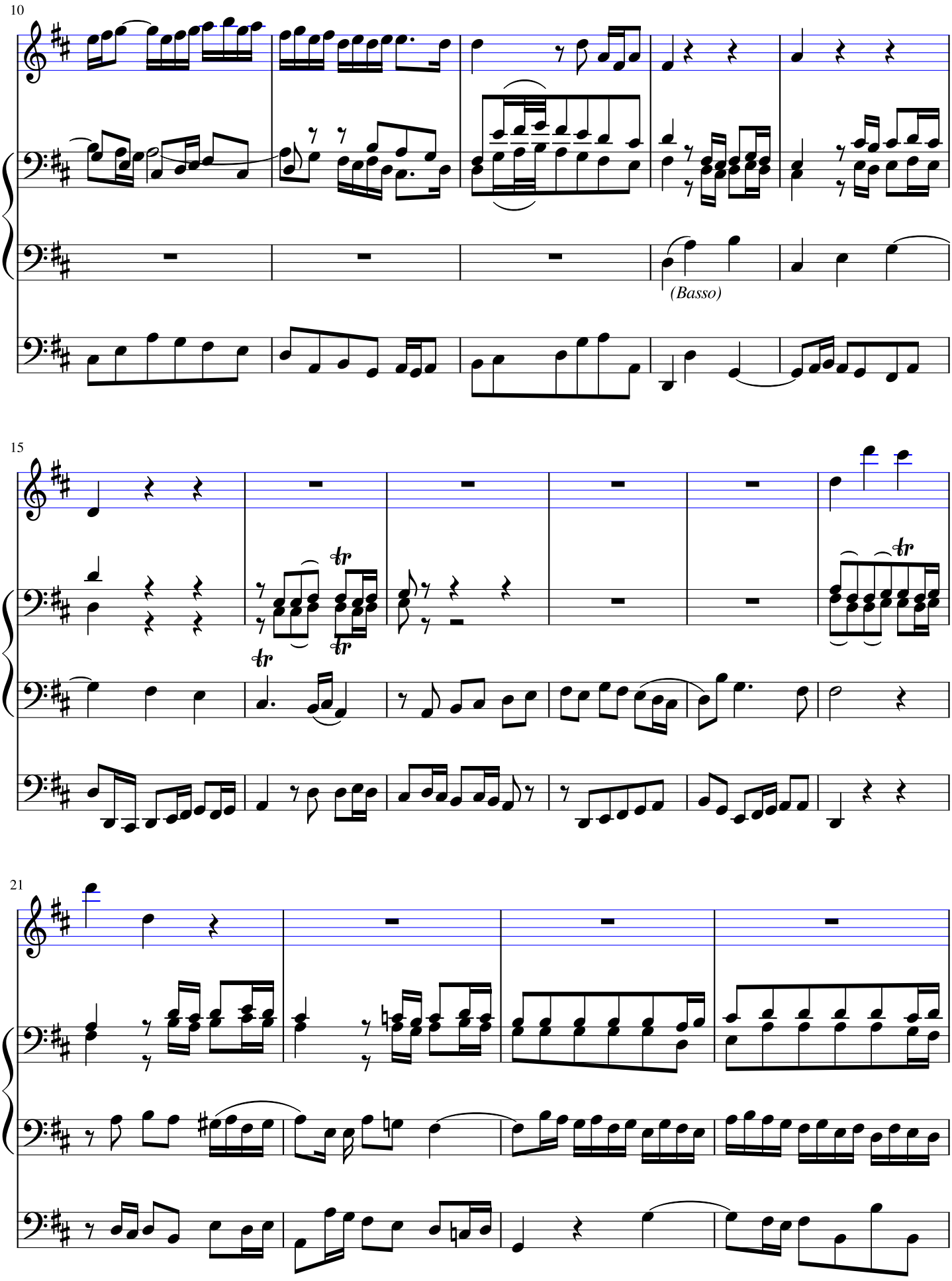
Quoniam tu solus sanctus

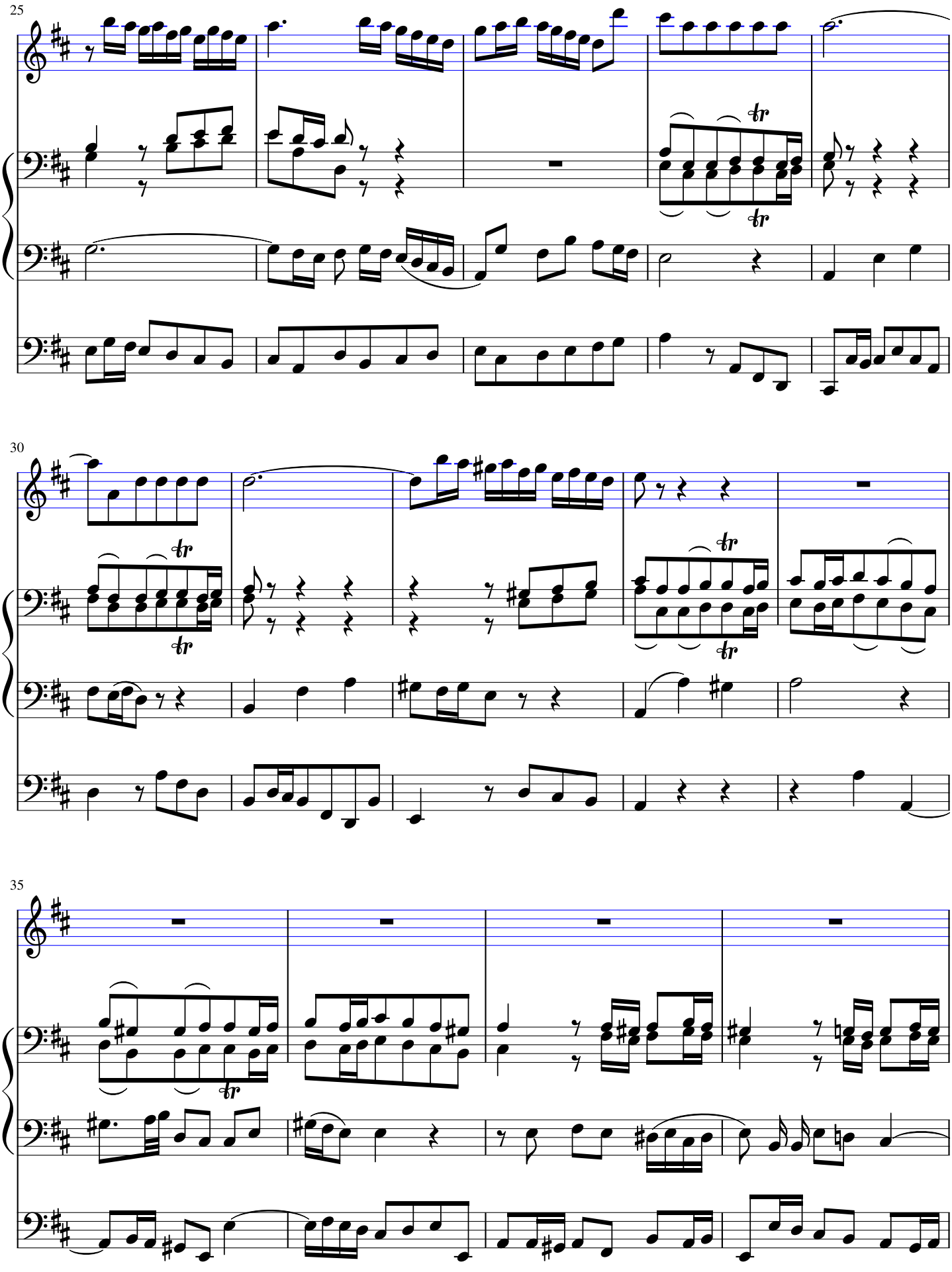
3 mains / 3 hands

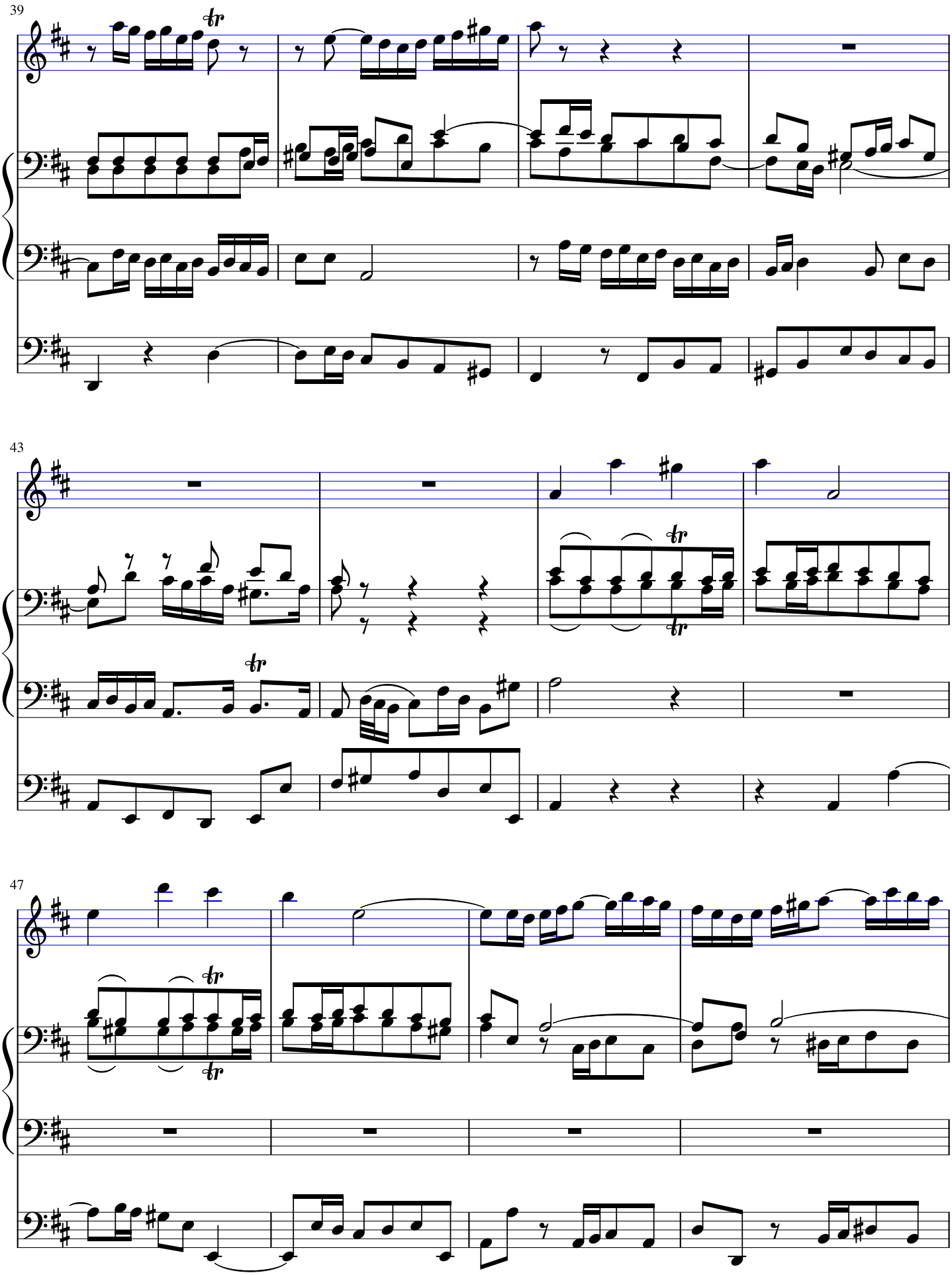


* Les organistes qui ont la chance d'avoir un 16' pour le Corno da caccia, et d'avoir un autre 16' sur un autre clavier, peuvent, grâce à celui-ci, jouer plus confortablement la partie de Fagotto en 16' une octave plus haut

* The lucky organists who have a 16' for the Corno da caccia and another 16' on another manual can play more comfortably the Fagotto part one octave higher using that 16'.


10
(Basso)
15
21


25
30
35


39
43
47

51

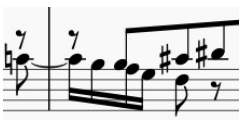
55

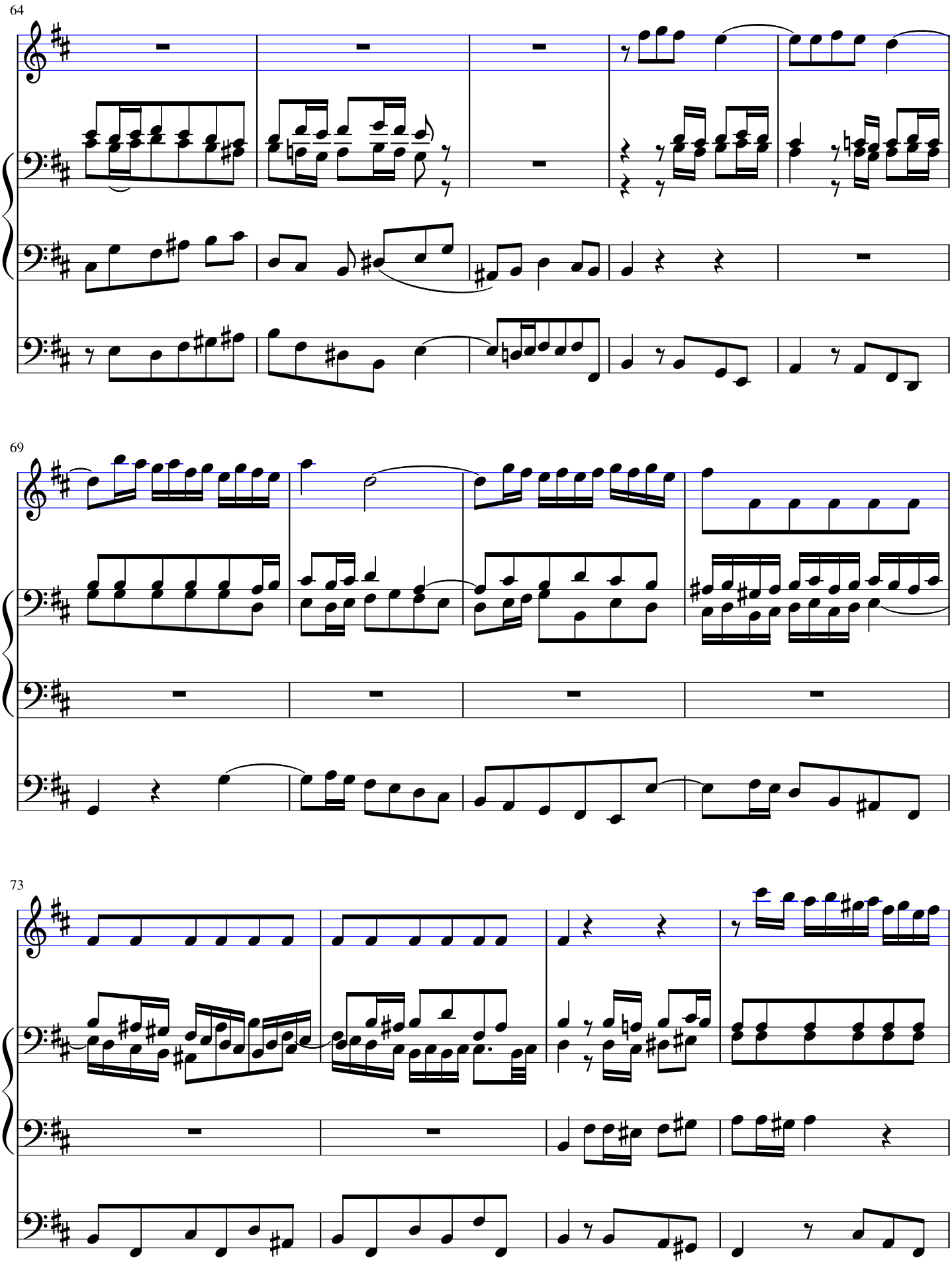
alter.
orig.

59

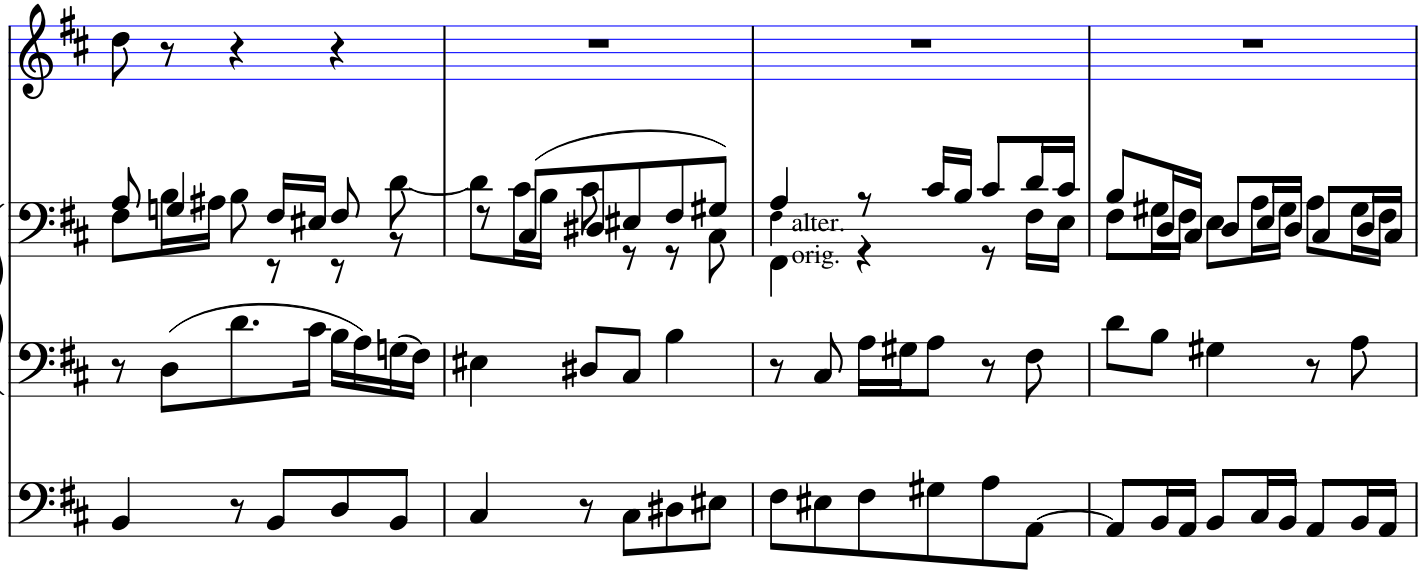
*: Noté ici conformément à l'autographe, et en cohérence avec le passage similaire mes.78; les éditions optent en général pour la variante ci-après, plus consonnante, au basson 2 :

*: Noted here according to the autograph, consistently with similar pattern bar 78; editions generaly opt for following more consonant variant for bassoon 2 :

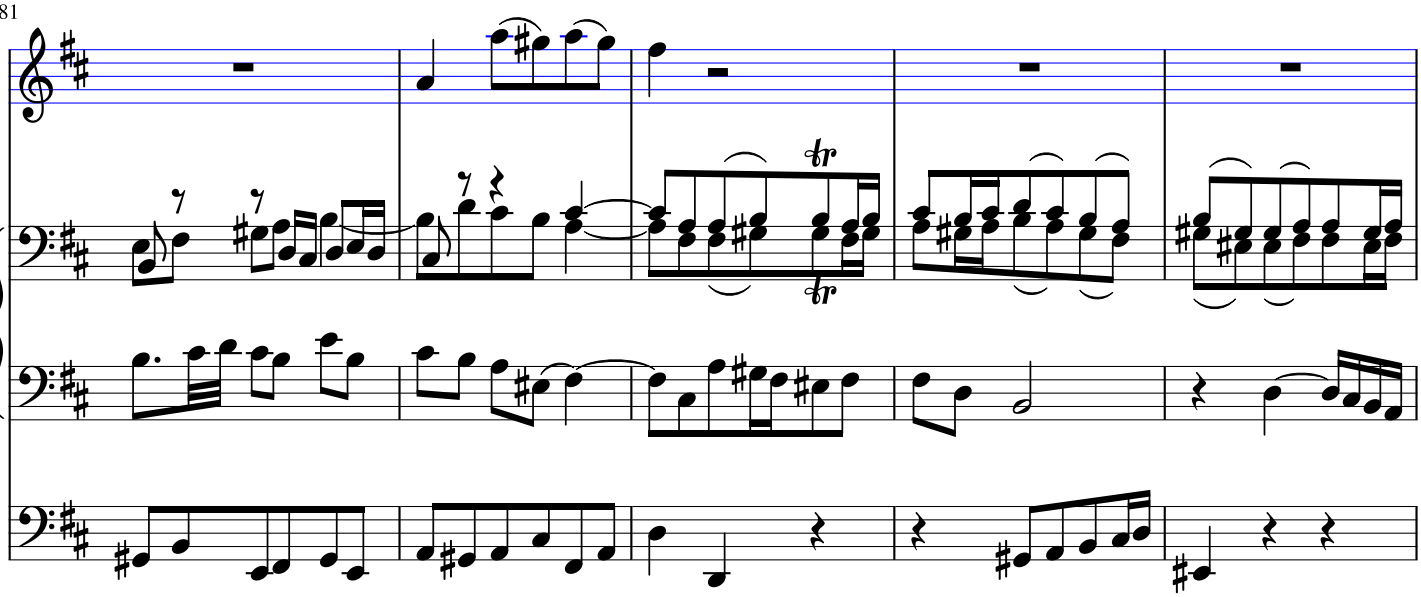



64
69
73

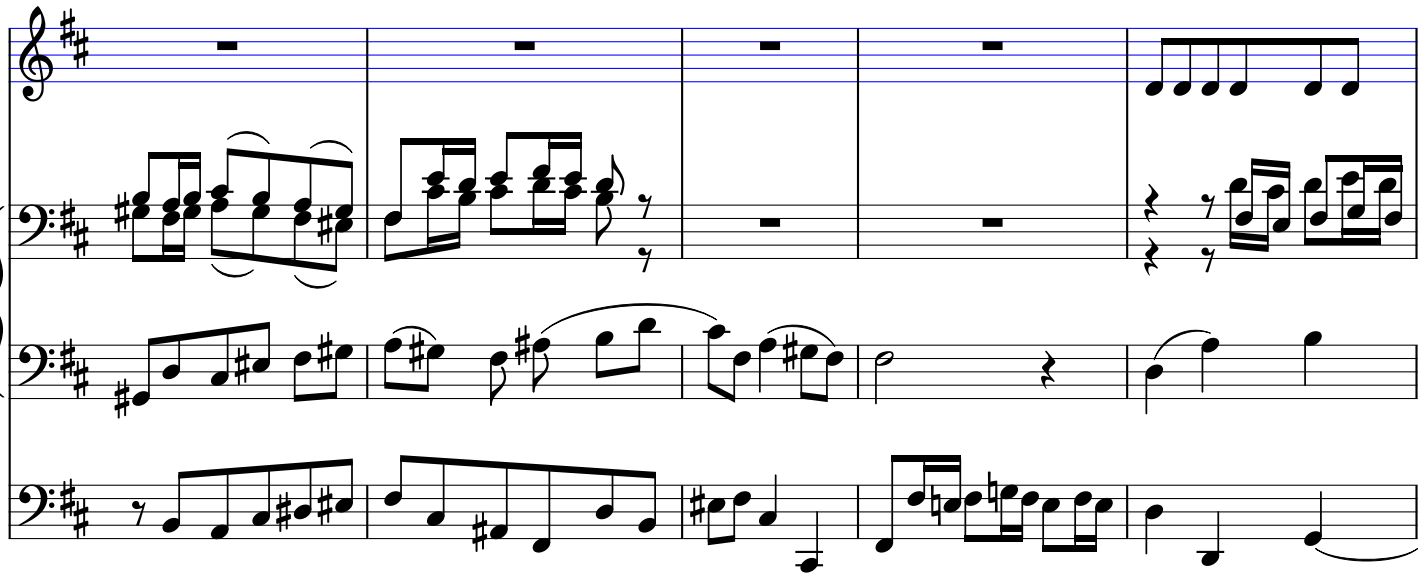
77

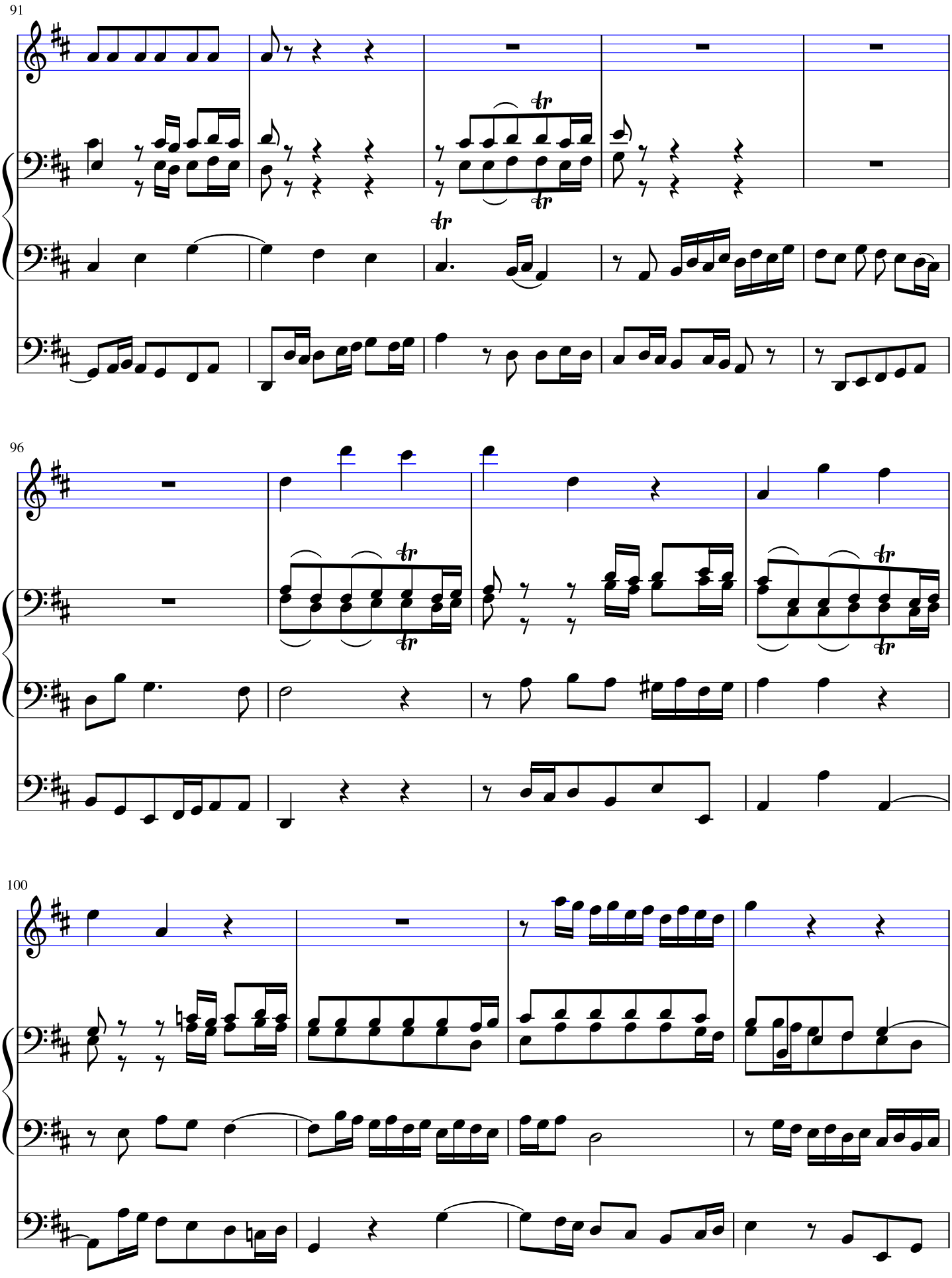


81

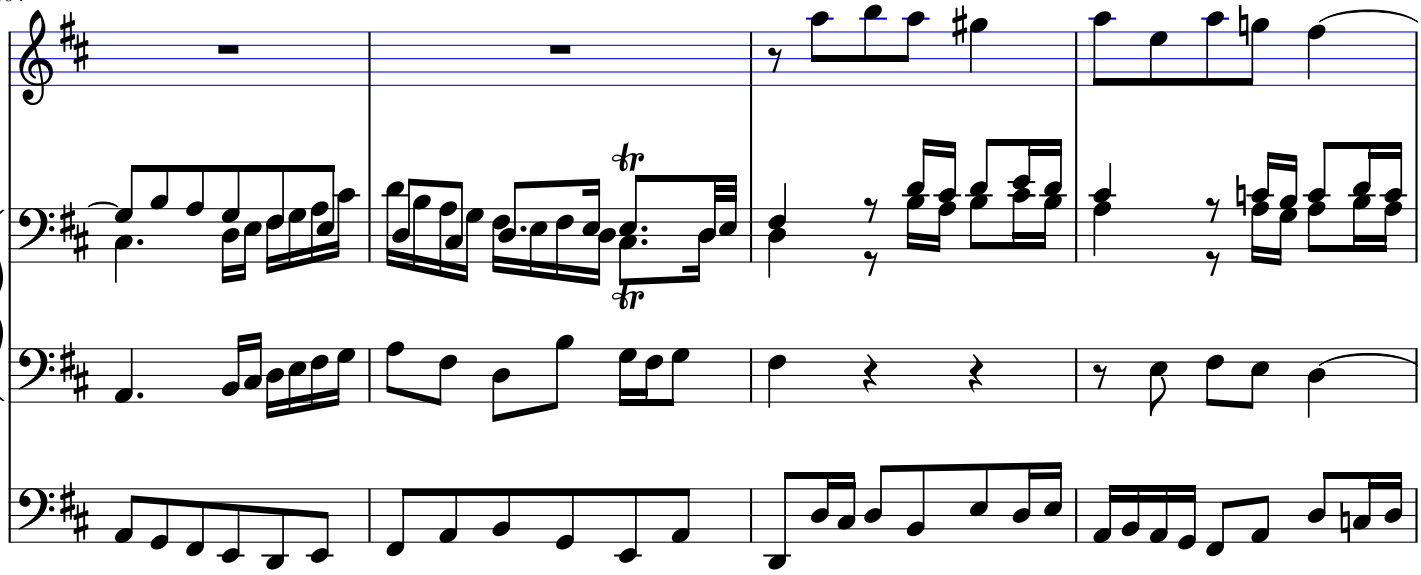


86

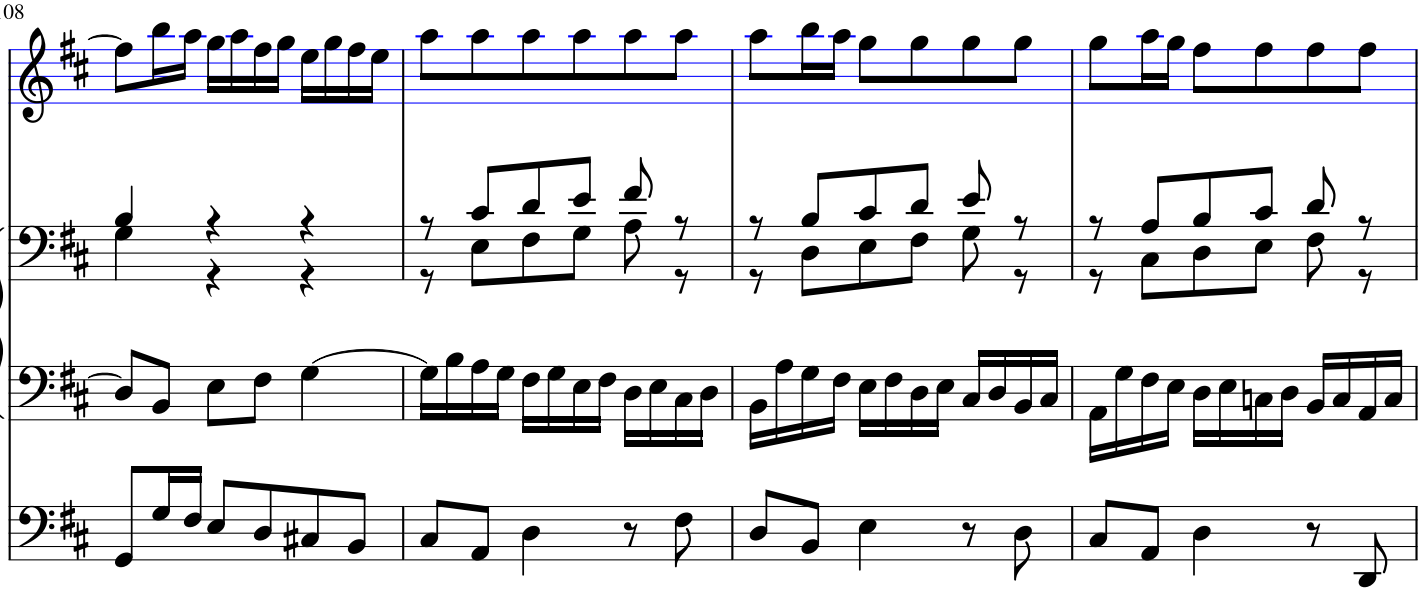



91
96
100

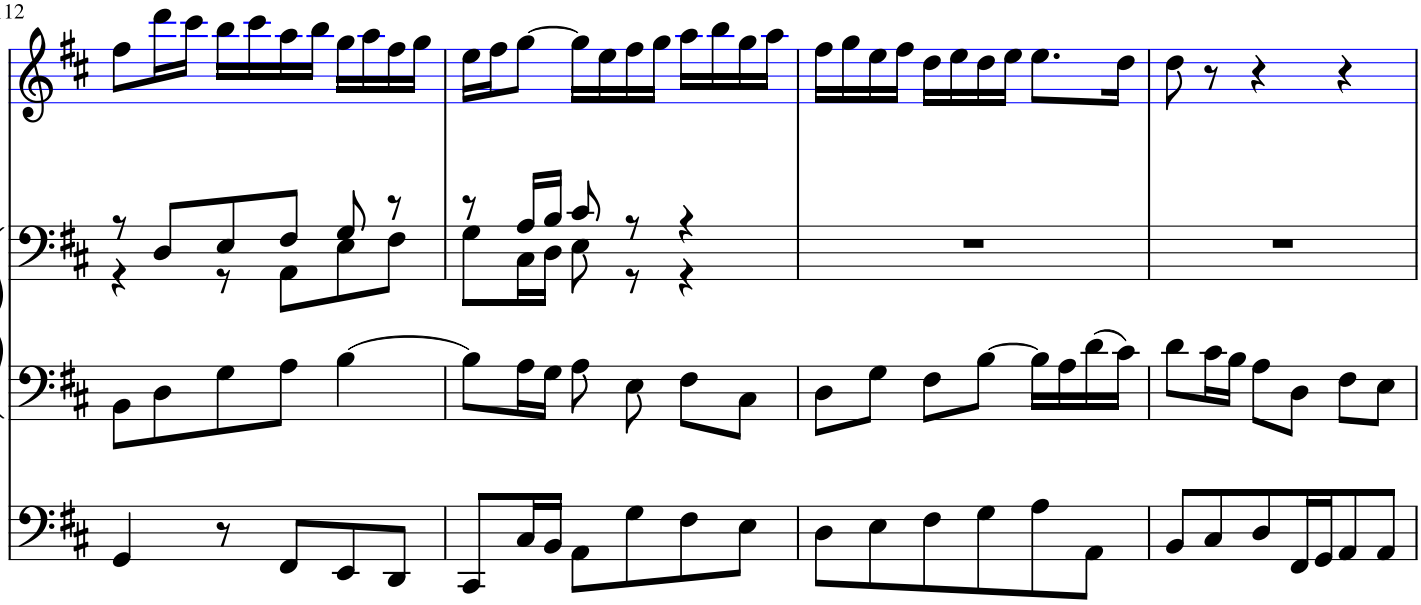
104

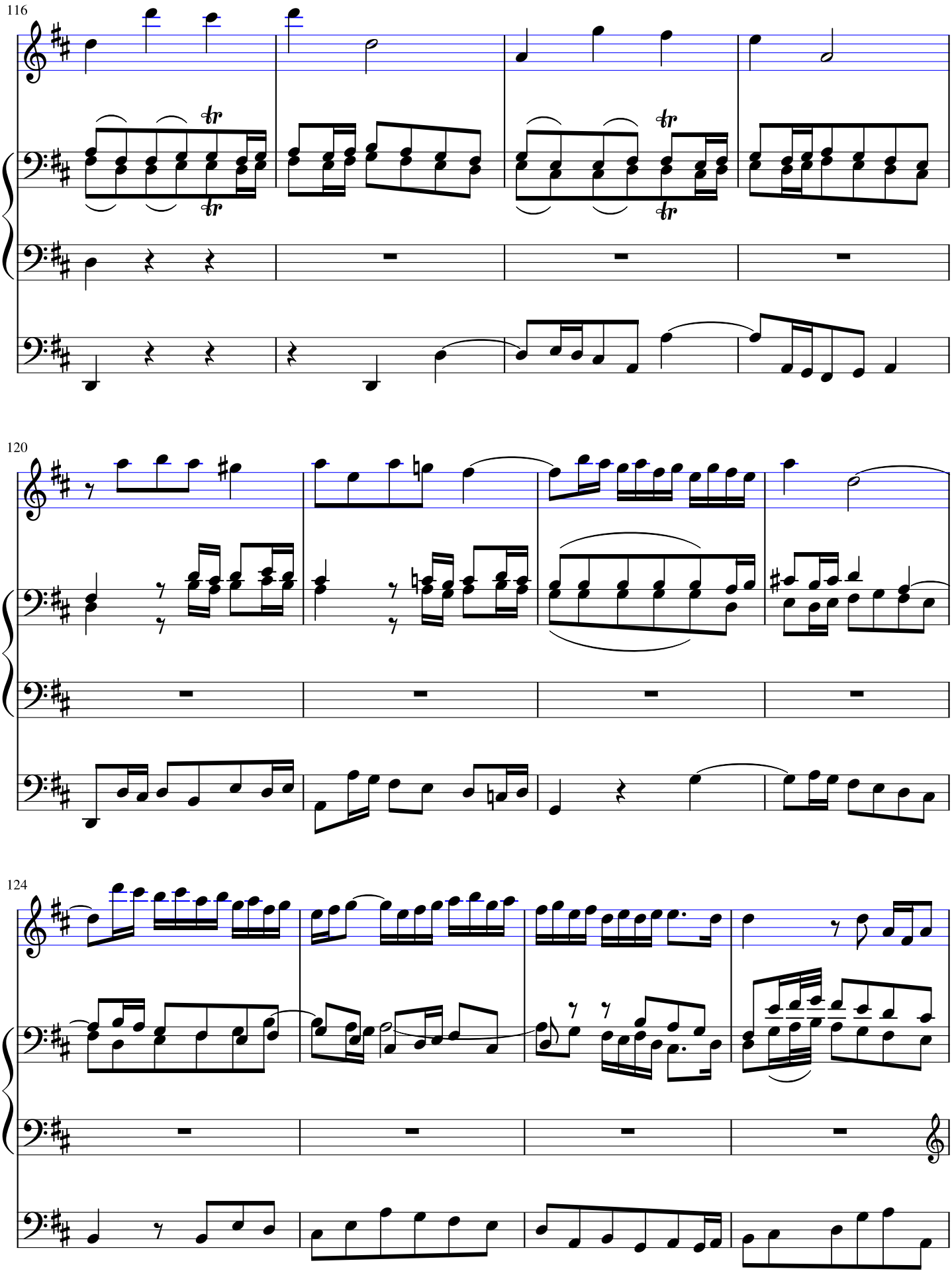


108

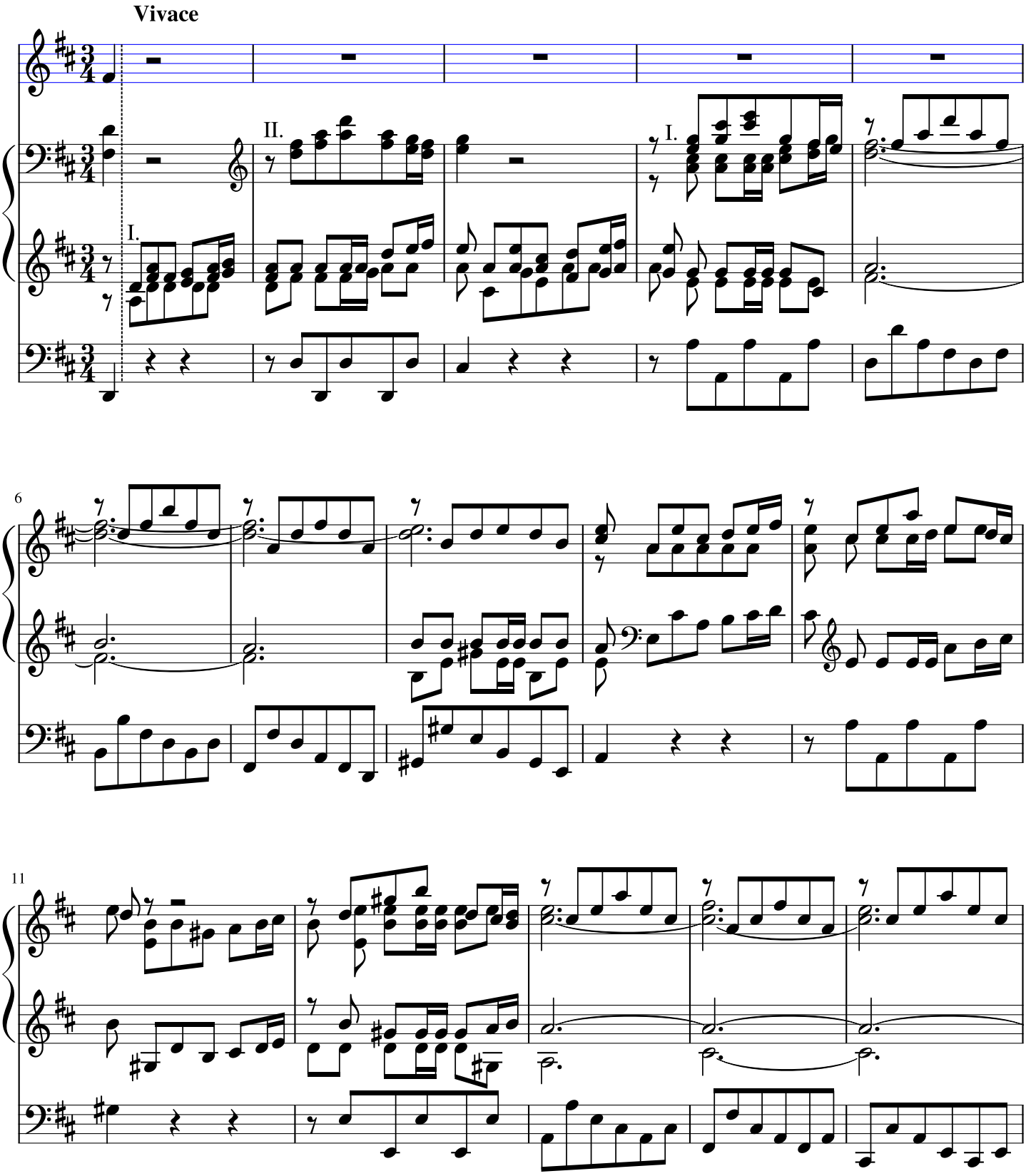


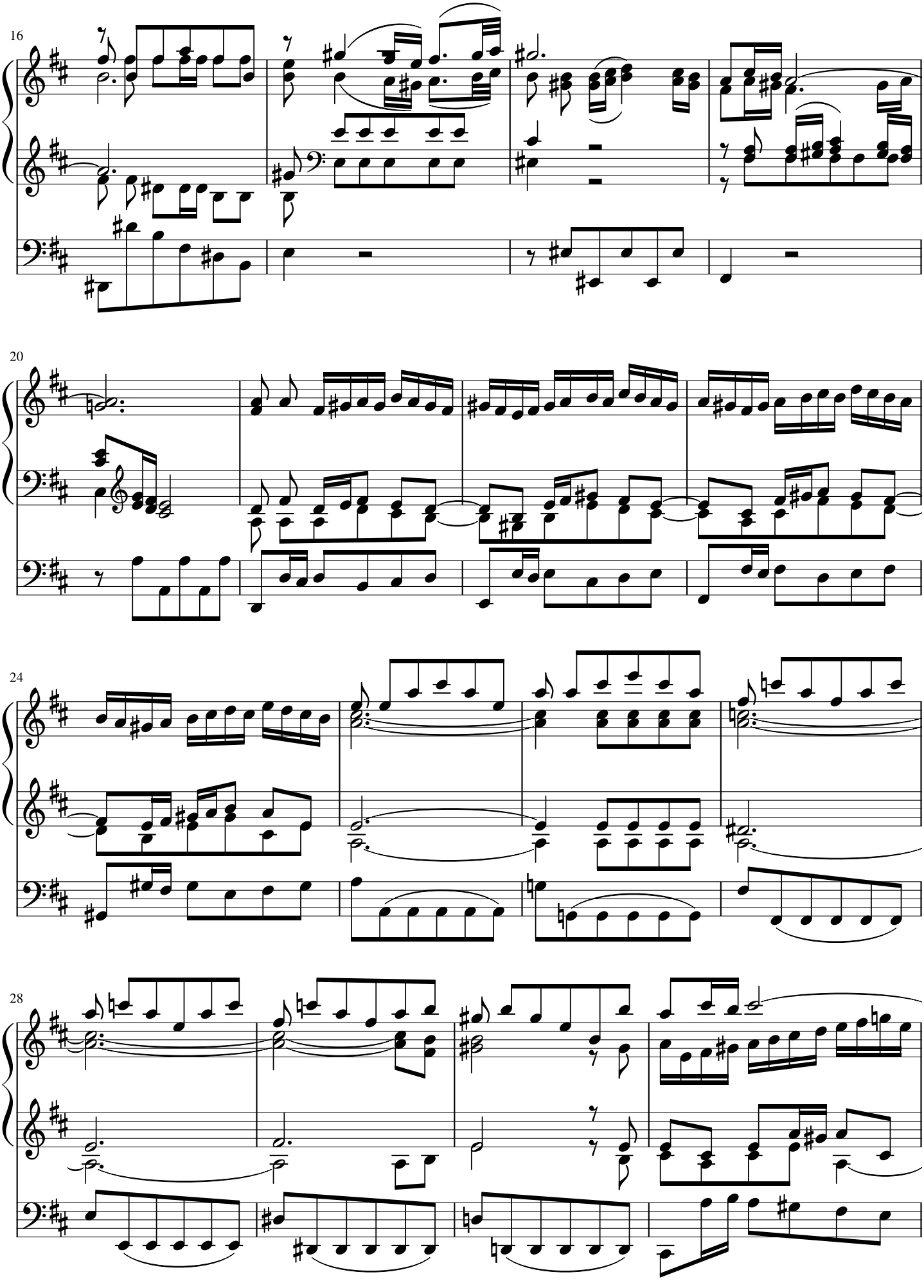
112




116
120
124

Cum Sancto Spiritu

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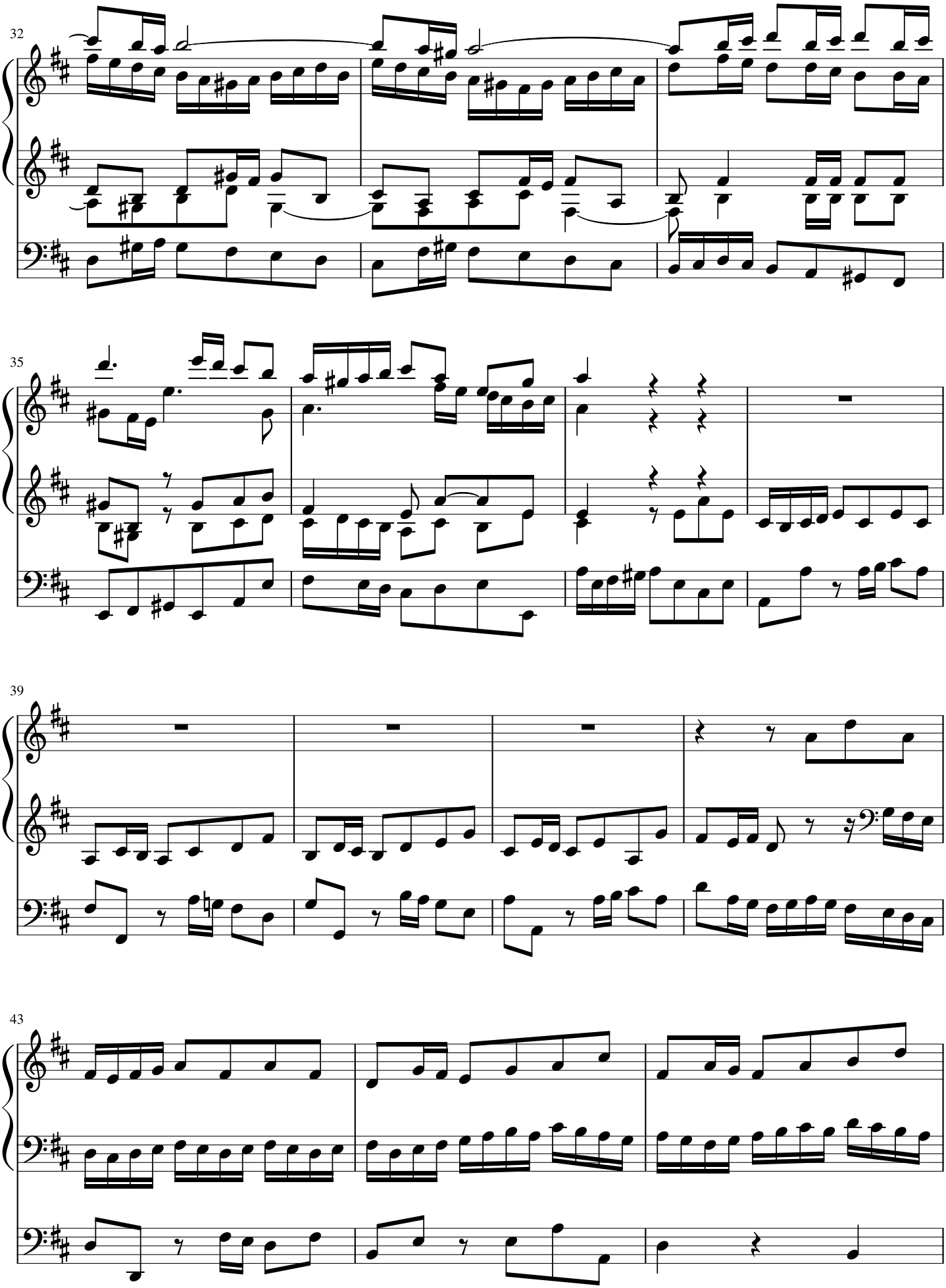
20
24
28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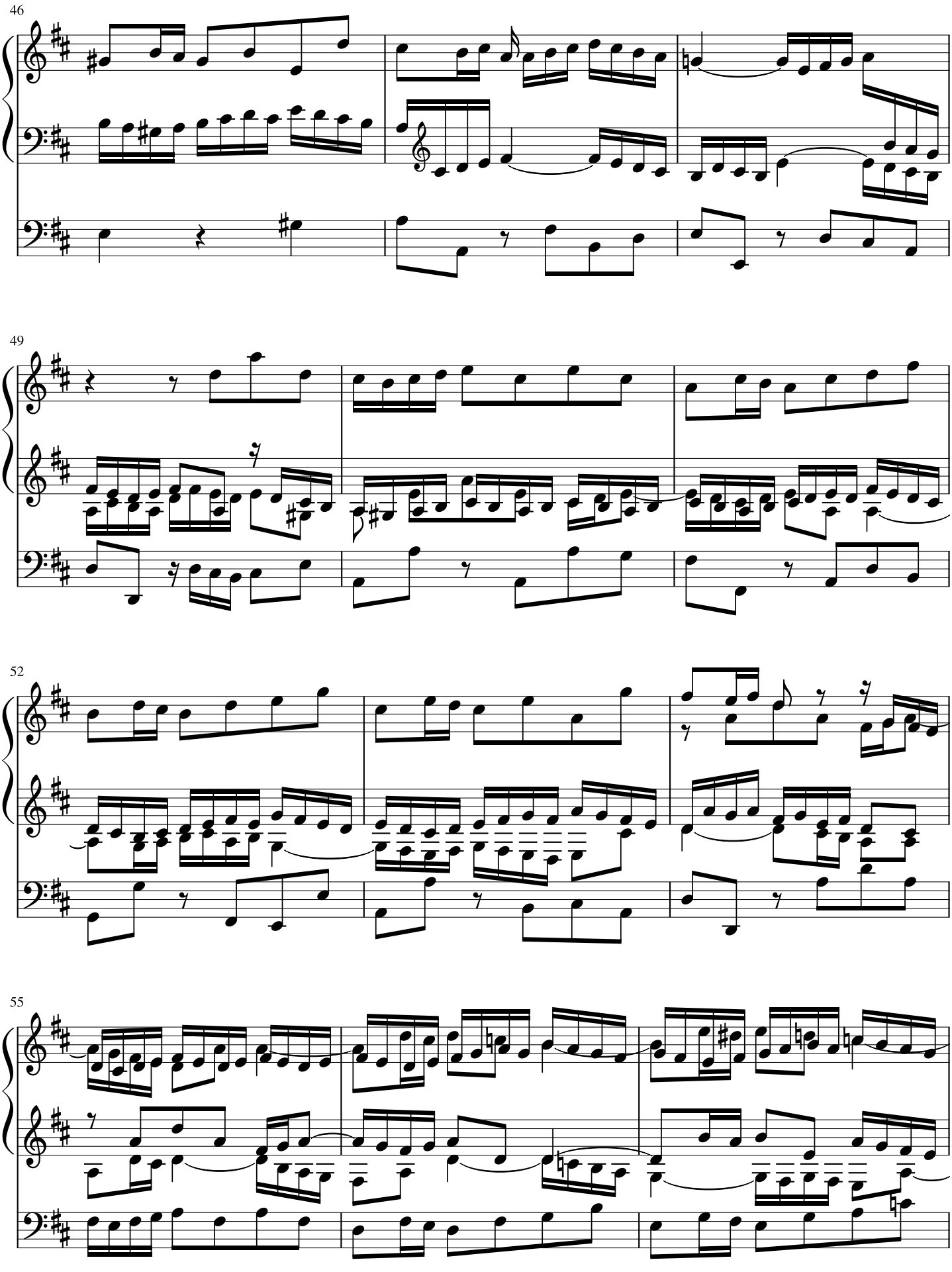
35
39
43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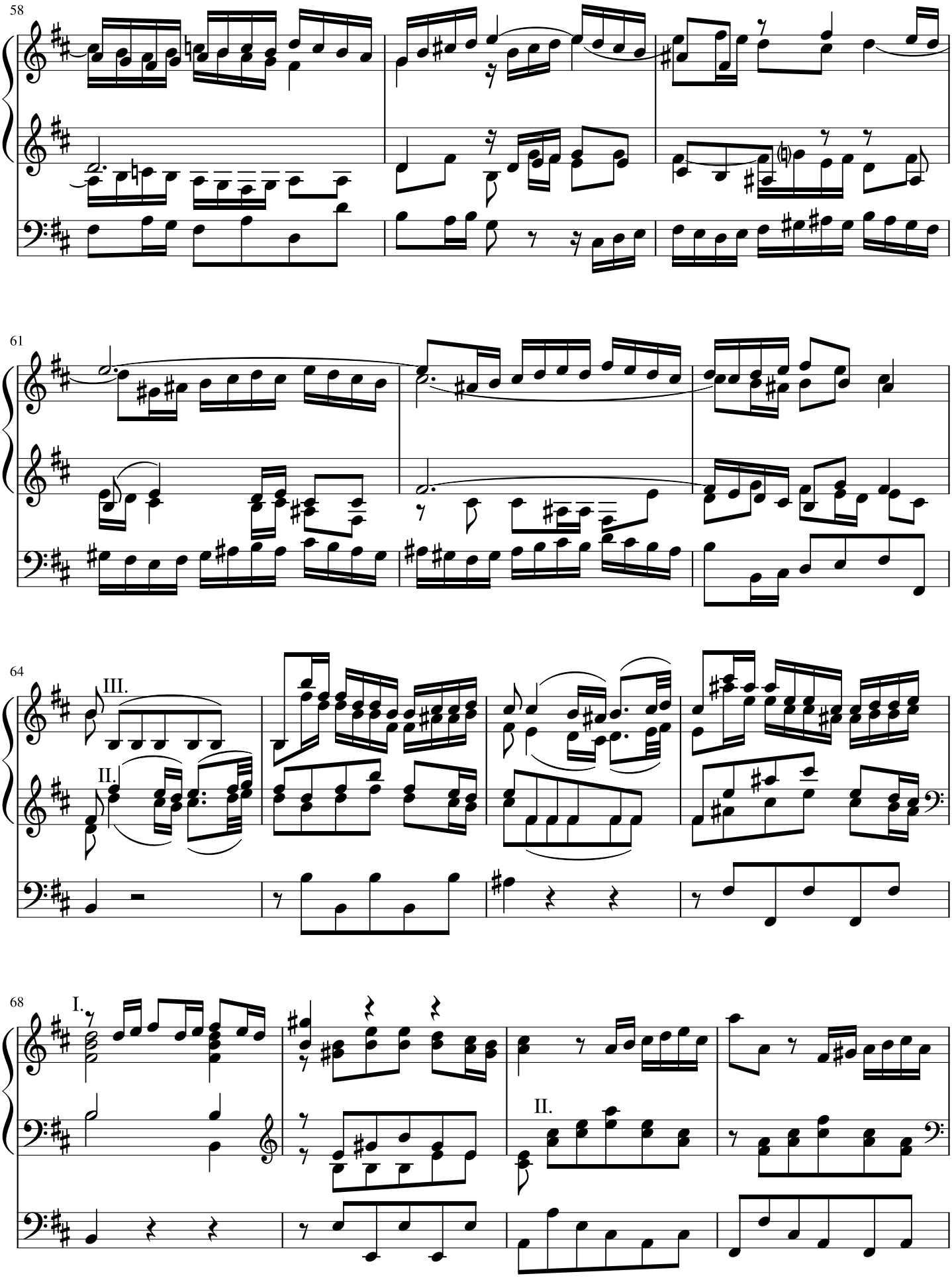
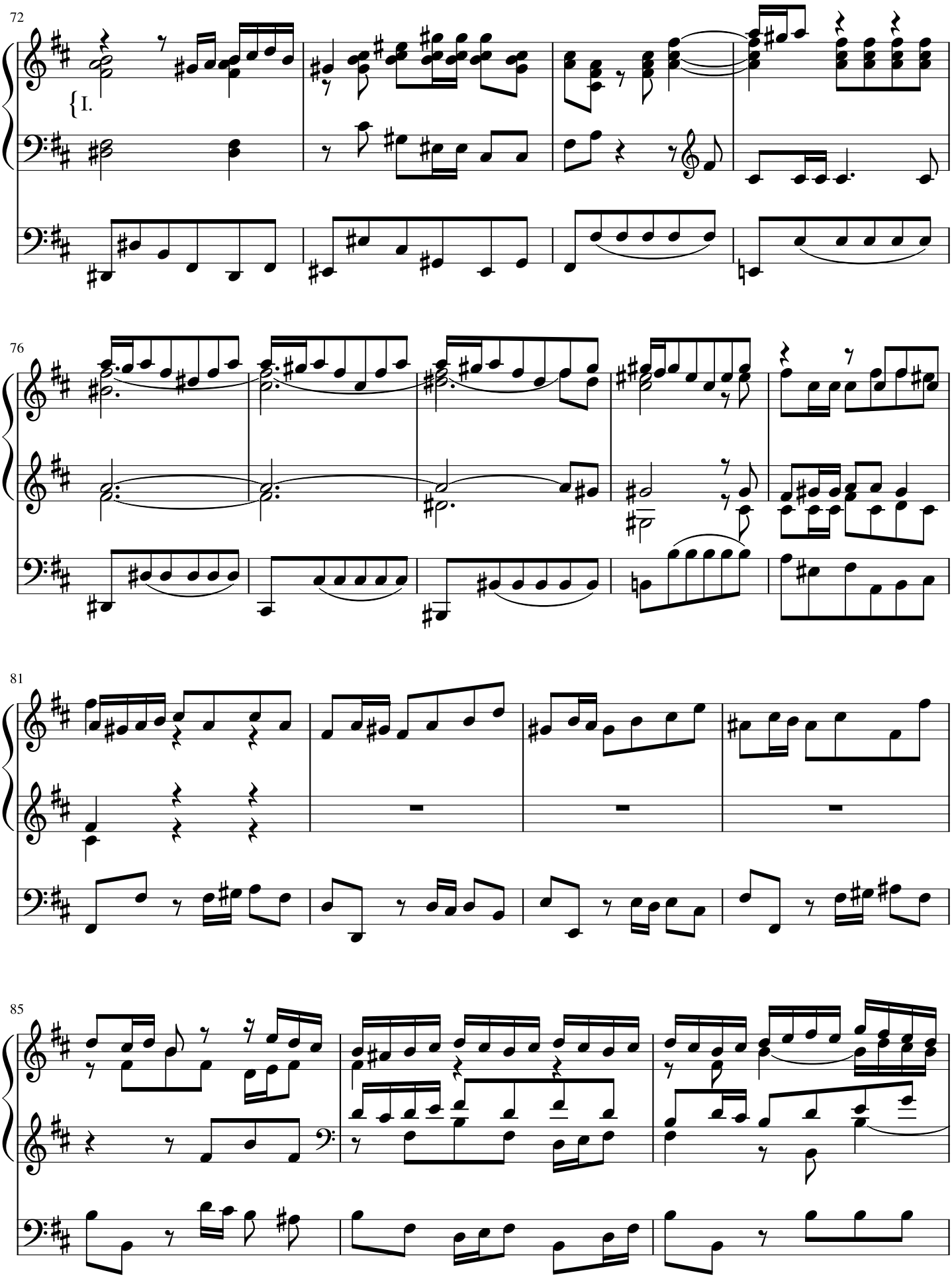
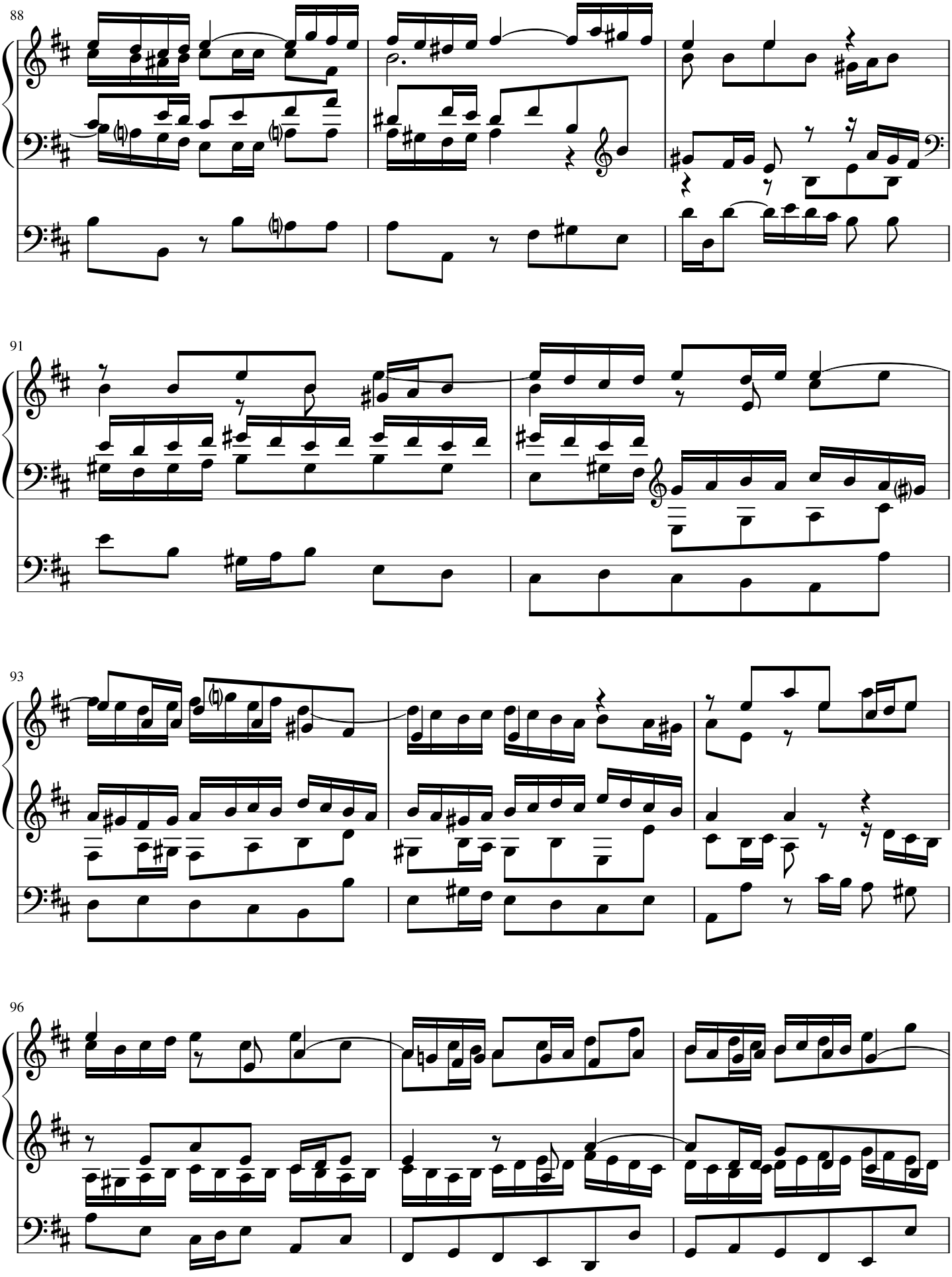
49
52
55


58
61
64
III.
II.
68
I.
II.


72
I.
76
81
85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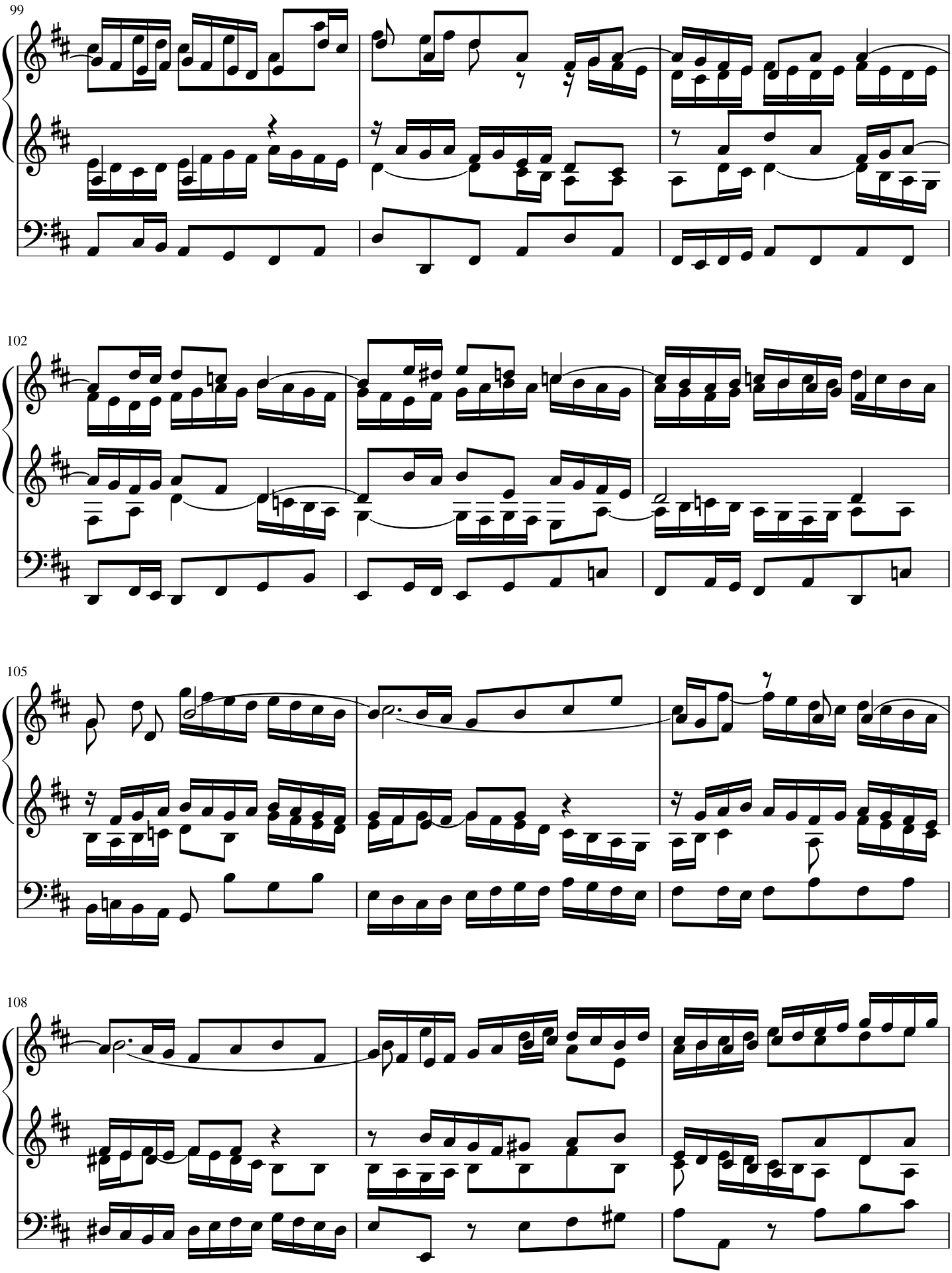
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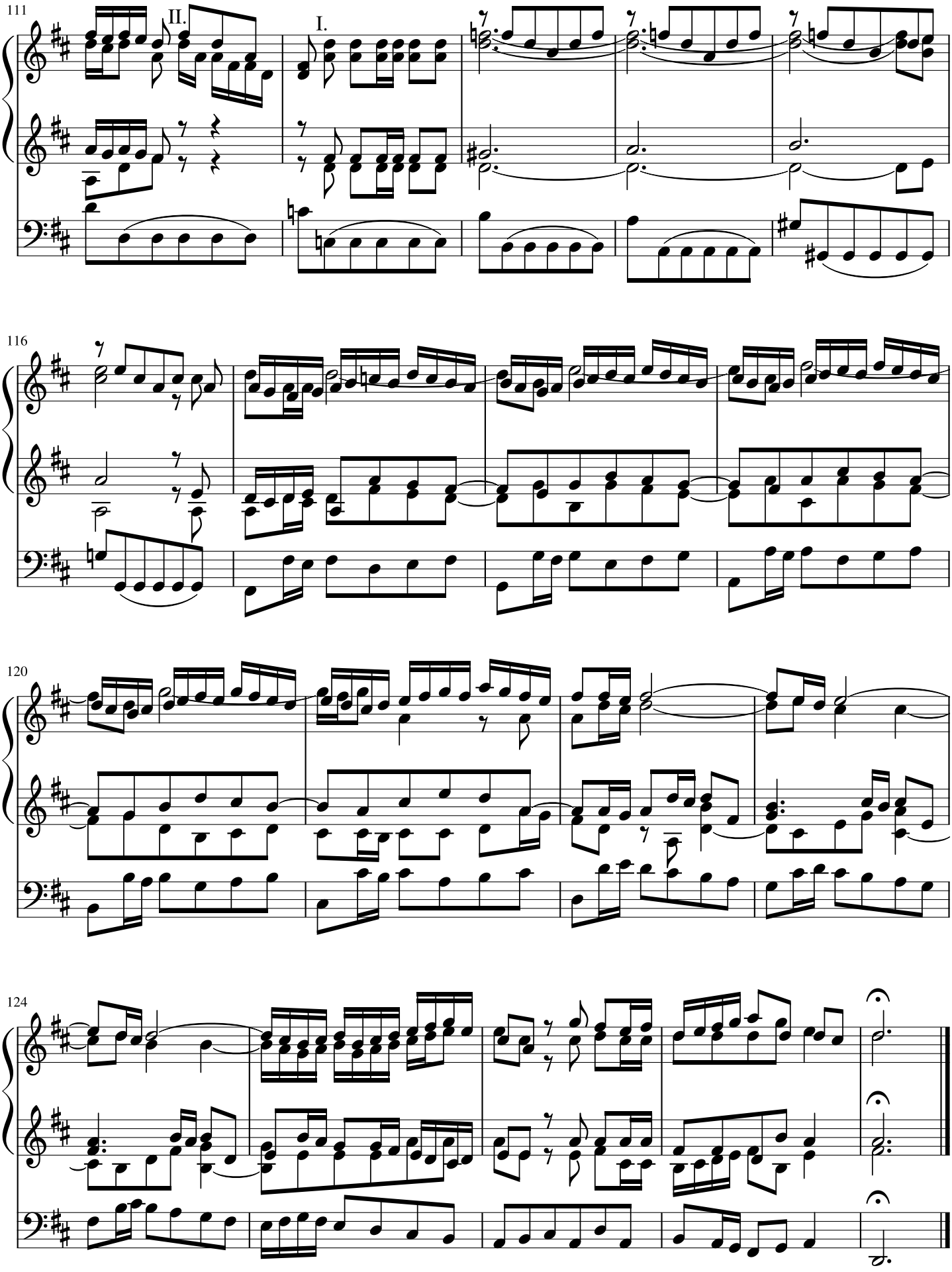
111
II.
I.
116
120
124
Fine