PRATICA DEL BASSO CONTINUO

CORSO BASE: L'ACCOMPAGNAMENTO DEL CANTO CONGREGAZIONALE
(DISPENSE A USO DEGLI STUDENTI)

L'INTAVOLATURA DI WEIMAR di J.Pachelbel

(estratto ad uso didattico)

Introduzione

Lungi dallo svolgere una disamina esauriente dei meccanismi soggiacenti al sistema armonico caratteristico del XVIII secolo, si presentano in questa sede solamente i caratteri strutturali essenziali, indispensabili per eseguire un accompagnamento armonico stilisticamente corretto di melodie corali autentiche.

Il sistema in oggetto, definito "sistema modale", può essere ricondotto all'insieme generale dei sistemi tonicistici, caratterizzati cioè dalla presenza di una unità acustica — una nota, un accordo — percepita come punto di approdo e distensione alla quale tutte le altre unità — le altre note, gli altri accordi — vengono ricondotte e misurate secondo un gradiente di tensione specifico per ciascun sistema.

Innanzitutto è necessario sgombrare il campo da ambiguità terminologiche ricorrenti in questo campo in particolare per quanto riguarda le definizione di modo, tono e scala.

Il modo è una categoria astratta, una costruzione finalizzata alla classificazione del repertorio del canto gregoriano. È dunque una classe entro la quale vengono inseriti canti aventi alcune caratteristiche comuni — la finale, l'ambito, le note ripercosse. Questo sistema di classificazione di derivazione orientale viene adottato in Occidente attorno all'VIII secolo e prevede otto modi — quattro "autentici" e quattro "plagali".

Il concetto di scala risponde a esigenze del tutto diverse. Come ha osservato J.J. Nettiez consiste in una successione particolare di intervalli e in un numero dato di altezze. La scala inoltre è priva funzioni privilegiate e deve essere verificata entro un corpus dato.

Il tono può essere definito come una epiclesi del sistema dei modi gregoriani come è confermato a partire dal Rinascimento dall'uso di ordinare le raccolte di brani secondo il procedere di "toni". Tuttavia la sensibilità lineare propria dell'uomo medievale si sposta verso una percezione strutturata del suono il quale da altezza si trasforma in emissione simultanea di più altezze. Il sistema dei toni ecclesiastici — da non confondere con quello dei *modi* — troverà una definizione definitiva verso la fine del '500 e prevede dodici toni più le trasposizioni, necessarie per consentire l'accordo di voci e strumenti. I modi trasposti sono delle vere e proprie sottocategorie modali.

Il sistema dei dodici modi ecclesiastici

A partire dalle sei finali re, mi, fa, sol, la, do si possono costruire delle specie d'ottava diverse a loro volta caratterizzare da una diversa commistione delle quattro specie di quinta e delle tre specie di quarta:

RE	MI	FA	SOL	LA	SI	DO	RE	MI	FA	SOL	LA	SI	DO
DORICO													
	FRIGIO												
		LIDIO											
			MISOLIDIO										
				EOLIO									
						IONIO							

I modi autentici sono caratterizzati dall'avere la quinta sotto la quarta, i modi plagali hanno invece la quarta sotto la quinta e si nomenlano con il prefisso *–ipo* rispetto al nome dell'autentico — ipodorico, ipofrigio, ipomisolidio, ecc. è evidente che modo autentico e plagale hanno la stessa finale.

Dobbiamo ora considerare che i toni così come si presentano possono venire trasposti a diverse altezze. Di conseguenza, per determinare il modo di un brano non basta osservare la finale ma occorre contestualizzare tale finale rispetto alla specie d'ottava risultante. Va dunque controllata molto at-

tentamente l'armatura di chiave. Osserviamo lo schema seguente che mostra come abbinare finale e armatura.

RE	MI	FA	SOL	LA	DO	
Sol	La	Si b	Do	Re	Fa	b trasp. quarta superiore
La	Si	Do	Re	Mi	Sol	# trasp. quinta superiore
Do	Re	Mi b	Fa	Sol	Si b	b b trasp. seconda inferiore
Mi	Fa#	Sol	La	Si	Re	# # trasp. seconda suoperiore
DORICO	FRIGIO	LIDIO	MISOLIDIO	OELIO	IONIO	

Non esistono divergenze strutturali tra tono autentico (dispari) e plagale (pari). Quest'ultimo si caratterizza dal fatto che la melodia si sviluppa anche sotto la finale toccando i gradi della specie di quarta relativa al tono.

Le cadenze modali sono appunto i movimenti cadenzali che portano all'accordo di tonica contenente la finale del tono. Esistono diverse tipologie di cadenze, come vedremo nel corso dell'analisi. Per il momento è sufficiente stabilire una prima differenziazione a seconda del movimento del basso. Se questo salta di quinta o quarta discendente — quarta o quinta ascendente — abbiamo la "cadenza di grado" cifrata quasi sempre con il ritardo della terza sull'accordo di preparazione e con lo stato fondamentale sull'accordo di risoluzione. Se invece il basso scende di grado, avremo la "cadenza di grado" cifrata con il ritardo della sesta sull'accordo di preparazione e stato fondamentale sull'accordo di risoluzione.

THE PRINCIPLES OF FIGURING
which apply to the reconstitution and the realization of the chorales in the *Weimar Tablature*

The principles of figuring of these chorales have been adopted with the utmost concern for coherence and respect for the rules of harmony and figured-bass playing which were followed right up to the 18th century.
The reconstitution of the figures was not always easy: the chorales in this collection were not all written by one single person. The handwriting is that of several persons, and it is quite obvious that some chorales were written very hastily: mistakes have slipped in, figures at times are not in the right place, and others are missing.
Two other hard truths must also be faced and taken into account. The first of these comes from Carl Philipp Emanuel Bach [1]: "The study of figured bass could be made much easier and more attractive if everyone came to an agreement on the manner of figuring." And the second one is the fact that according to the melodic structure of the chorales and the progression of the bass, certain chord progressions are so obvious that organists did not even bother to figure the bass. We quote [2]: "Besides, originally this figured notation was invented by organists who used it in church, as a sort of "reminder" or safety barrier: they would write a few figures in places where they felt they might go wrong. So one must not read a figured bass note by note, but produce a harmonization which is suitable to the whole context."
Figures have been corrected or added (always between brackets) according to very precise rules. These rules are quoted whenever they come up in the *Tablature*. So by working through the chorales in their liturgical order and with the help of the critical commentary, a student may become familiar with them all. The rules are not of the sort that stipulate what is "allowed" and what is "forbidden", but constitute real principles of musical construction.
Up to the middle of the 19th century it was common practice for organists to accompany chorales from figured bass, and this was the basis of all their training.
The system of figuring adopted here is a system peculiar to itself. It is intended to serve as an "indicator", a sort of "wall chart", which will reveal a harmonic context. Needless to say, the figures respect the old form of notation and in no way hinder the comprehension of modern harmony.
It is hoped that in working through these various figured-bass chorales, many organ students will derive pleasure in discovering and learning the great harmonic structures of the chorale, in accompanying them, and finally in making up their own accompaniments with taste.

THE DIFFERENT CHORDS USED and their FIGURING

The chorales must be played according to the principles of thorough-bass: the left hand plays the bass only and the right hand the required chord in close position. (Example: TWS 1, *Nun komm, der Heiden Heiland*: complete working with suggestions for fingering).
The rare exceptions to this principle are pointed out and exemplified in the critical commentary as they arise (refer in each case).

[1] BACH C.Ph.E. *Versuch über die wahre Art das Klavier zu spielen* Teil II, S. 12 §6.
[2] BOURMAYAN : *Méthode pour apprendre la pratique de la Basse Continue au Clavecin à l'usage des amateurs*. Ateliers-éditions du Cornet, Montreuil, p. 62.

The succession of chords explained hereafter is derived from Dandrieu [1] and ends up with the "octave rule" which all these chorale harmonizations obey. Besides, in their thorough-bass manuals, the various writers all use the same progression (see Bibliography).

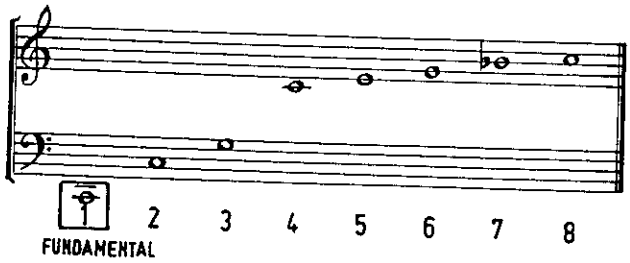
PRELIMINARIES

Before coming to any explanations of the different chords employed in the *Weimar Tablature*, it seems vital to set forth a few principles and conventions concerning figured bass and harmony in general.

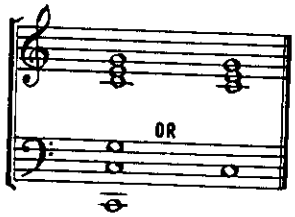
- There is no intention whatever of making this work a treatise on harmony or figured bass; it is simply a question of establishing the precise notion which will enable a student to undertake personal work and become competent in figured-bass chorale playing.
- It is taken for granted that students who use this book will have already acquired the elementary bases of musical theory (the notes, intervals, time and rhythm, etc.) and of keyboard practice.

And now a few definitions.

1) The harmonics ("overtones" or "upper partials")



Take one note as a point of departure: *C*. We call it the FUNDAMENTAL. It produces harmonics in the order indicated above. If we play the first six harmonics together we obtain what is conventionally known as a PERFECT CHORD or common chord, or triad (or "ordinary" as the old masters would say, meaning "following the order").

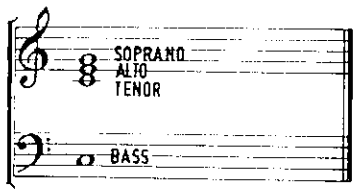


We shall return to this example when we come to consider the perfect chord and the 6th chord.

[1] DANDRIEU Jean-François, *Principes de l'accompagnement du clavecin*, Paris 1718, éditions Minkoff, Genève 1972.

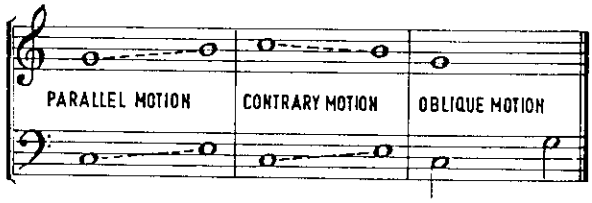
2) The figures
a) Arab figures always indicate the notes that make up a chord counting from the bass. At the time when figured bass was practised, the figures were written above the bass, which principle has been kept in the reconstitution of these chorales for the sake of clarity. Nowadays the figures are written below the bass.
b) Roman numerals always indicate the degree of the scale.

3) The voices or parts
We speak of 4 voices (or 4 parts) which are divided as follows:

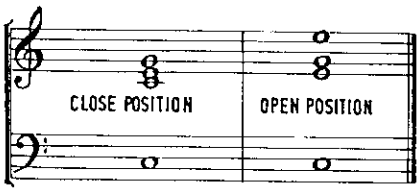


The bass and the soprano constitute what are known as the outer parts (these are the two voices that are written out in the *Weimar Tablature*); the tenor and alto make up the inner or middle parts.

4) The motion of voices
We speak of contrary motion, parallel and oblique motion. If, for example, the bass rises and the soprano descends (and vice versa), they are said to proceed by contrary motion. If both rise or both descend, they are in parallel motion. If one of the two voices and the other remains in place, it is a case of oblique motion. This applies, of course, to all the other voices.

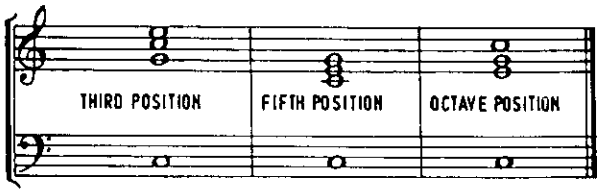


5) Chord position
a) Close position - open position:

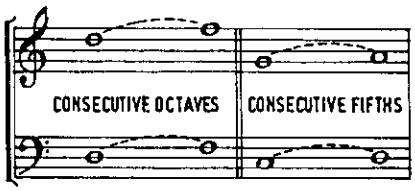


In figured-bass playing and the practice of figured-bass chorale, the usual position is the close position in which the bass is doubled (doubling the bass). As we shall see, certain situations do not admit of the close position; the open or wide position must then be used, as shown in the example above where the third of the fundamental is doubled (doubling of the third). In a few rare cases the fifth may be doubled.

b) Position of the third, fifth and octave of a perfect chord.
- when the bass and the soprano of a perfect chord form an interval of a third, the chord is said to be in "third position";
- when the bass and the soprano of a perfect chord form an interval of a fifth, the chord is said to be in "fifth position";
- when the bass and the soprano of a perfect chord form an interval of an octave, the chord is said to be in "octave position".



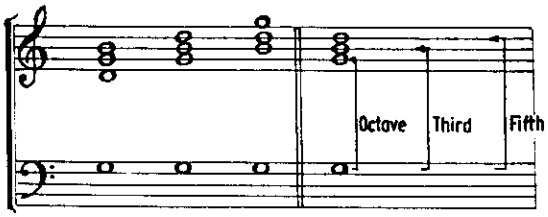
6) Consecutive fifths and octaves



When two voices simultaneously give rise to two octaves or two fifths in succession, they are said to have consecutive octaves and consecutive fifths (see example above). As a general rule these octaves and fifths are not allowed in classical harmony. Several precise examples of this will be found in the critical commentary, where they are explained as they come along.

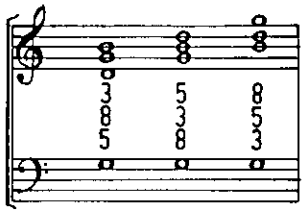
THE FIGURINGS

1) The Common Chord

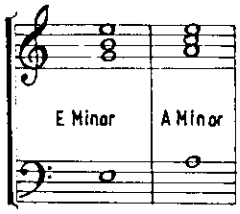


Conventionally, this chord requires no figure. The root of the chord is in the bass, and its constituent notes follow the order of the harmonics. The chord is said to be in root position. It is always found on the 1st and 5th degrees of the scale: the tonic and dominant.

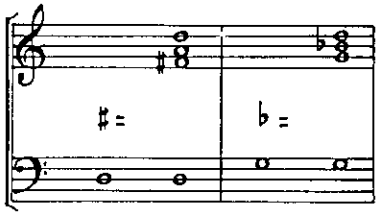
The following example shows a chord on *G* in its three positions: "third position", "fifth position", and "octave position". If necessary they would be figured as follows:



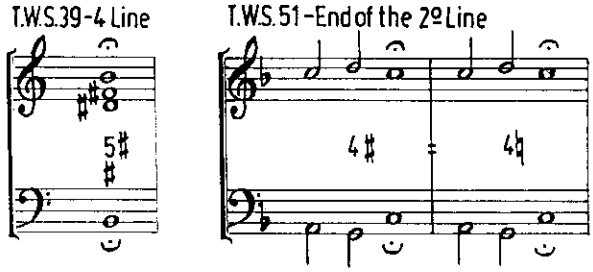
This is a major common chord, as the third on the root (*G* - *B*) is a major third (2 tones).
Examples of minor chords would be:



In these minor chords the third on the root is minor (*E* - *G* and *A* - *C* = 1 1/2 tones). Conventionally, when an accidental is found above the bass note, without any figure(s), it affects the third of the bass.

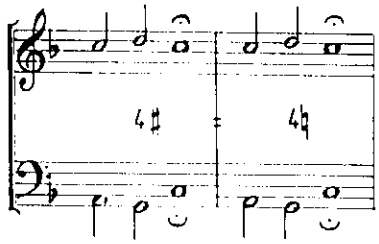


When this accidental comes after a figure, it affects the corresponding interval.



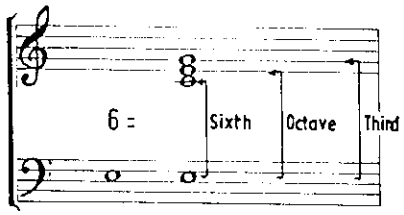
The accidentals shown between brackets are not found in the manuscript; they have been added according to very precise rules:
a) In a minor melody the subdominant chord is always a minor chord.
b) The dominant chord is always a major chord.
c) A minor melody often ends on a tonic major chord.
In the *Weimar Tablature* chorales we find the old-style notation of accidentals. The natural is never used. The sharp raises a note a semitone; the flat lowers a note a

semitone. We have here used the natural when necessary and made rectifications in consequence (Cf. Introduction to the Commentary).

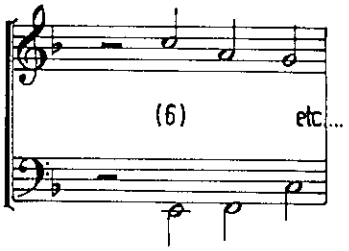


T.W.S. 51 - End of the 2º Line

2) The chord of the sixth



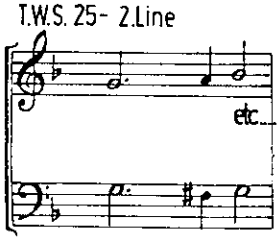
This chord is figured 6.
The above example gives the *C Major* chord. The root is no longer in the bass but forms an interval of a sixth above it. The order of the harmonics is somewhat modified, whence the necessity for figuring. It is also called "first inversion" of the common chord.
As a general rule it is found on the 3rd degree of the scale and often on the 6th degree. At times this chord is not figured at all, it is so obvious. In the *Weimar Tablature* chorales published here, they have been figured systematically.
The following examples show cases in which the six-three chord needs no figuring.
a) When the bass note and the soprano form a sixth:



T.W.S. 51 - Last Line

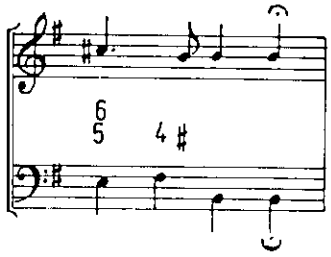
b) On notes with sharps:

T.W.S. 25 - 2. Line

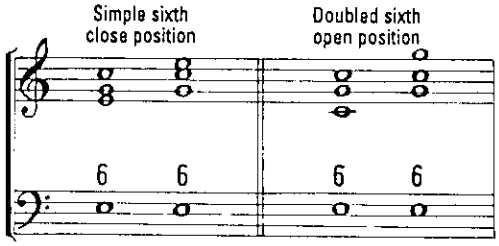


To make a general remark, it is absolutely necessary to know at all times what key the chorale is in and on what degree of the scale we are playing.

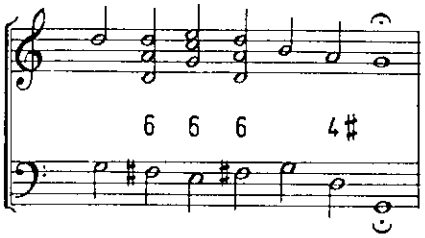
For example, in the chorale TWS 66, line 4, the *F♯* in the bass requires an *F♯ major* chord, the dominant of *B minor*:



This chord is known as a "simple sixth" when the bass is doubled. It is a "doubled sixth" in the following position:

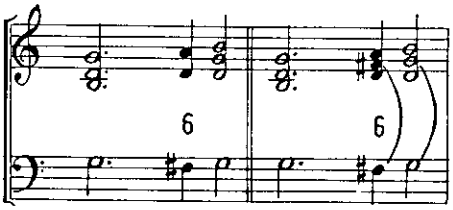


When two or three chords of the sixth come in succession these two positions should be alternated:



T.W.S.4- 2.Line

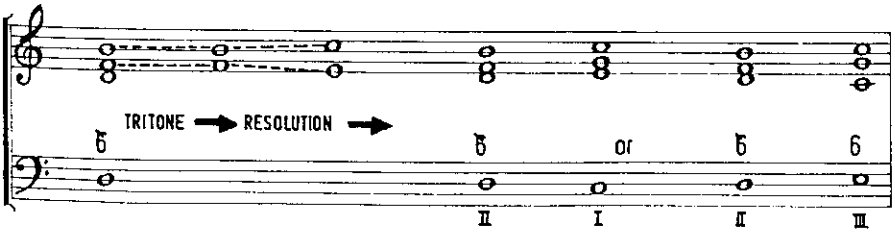
Often this sharpened note is a leading note which will rise to the tonic. In that case, to avoid consecutive octaves, it must not be doubled; the chord may be played in three parts.



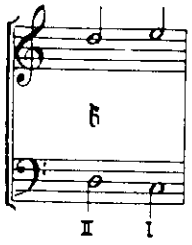
T.W.S. 25-2.Line

3) The sixth chord on the 2nd degree of the scale

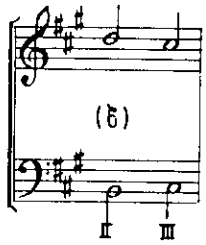
This chord has been through a considerable number of figurings in the course of history and in the hands of various composers. We have systematically figured it 6̸ to differentiate it from the chord just explained. It is always found on the 2nd degree of the scale:



As the example shows, this chord carries a dissonance: the tritone *F-B*, which must be resolved. Thus the 6̸ chord must be followed by the 1st degree or by the sixth chord on the 3rd degree of the scale. In fact, it is in these conditions that it is practically always found in the *Weimar Tablature*.

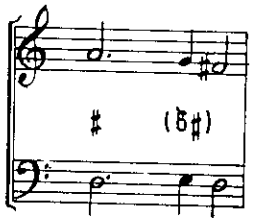


T.W.S.1-3.Line



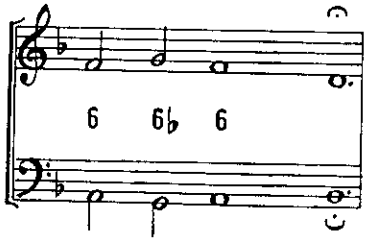
T.W.S.27-7.Line

When a modulation occurs the sixth must be altered. in this case the accidental is indicated beside the figure 6̸:



T.W.S.62-5.Line

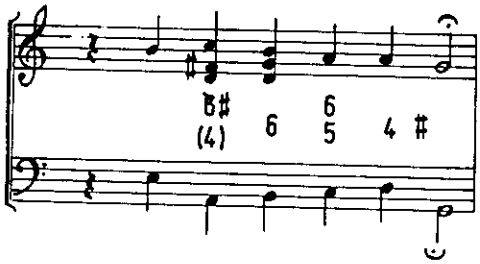
Theoretically, a simple accidental placed beside the figure 6, uncrossed, is enough to indicate that it is a chord on the 2nd degree. But for the purpose of teaching, we have here systematically crossed the 6 to indicate that it is in fact a 2nd degree, and to enable the student to make a rapid harmonic analysis. There is no risk of confusing it with a simple sixth chord.



T.W.S 25-3.Line

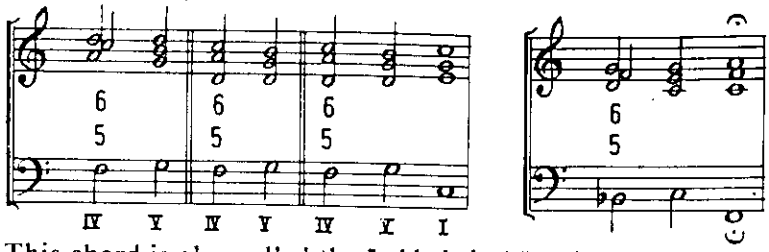
Furthermore, to this sixth chord (6̸) we may add the fourth (ad lib.).

T.W.S.9 - LAST LINE



4) The sixth chord on the 4th degree of the scale
The chord is figured $\frac{6}{5}$.
It is found only on the 4th degree of the scale, and it is followed by the 5th degree.

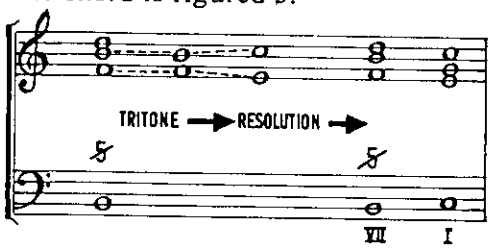
It occurs in a perfect cadence:



T.W.S 15 - 5.Line

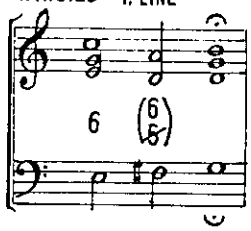
This chord is also called the "added sixth" ("sixte ajoutée").

5) The diminished fifth chord on the 7th degree of the scale
The chord is figured $\frac{6}{5}$.



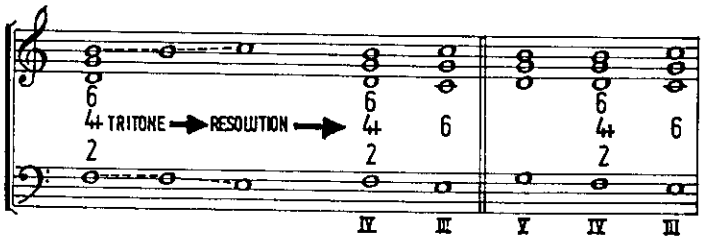
It has the same dissonance as the $\frac{6}{5}$ chord, the tritone *F-B*; the process is the same. It will resolve, therefore, on the 1st degree chord. The sixth may be added to this chord at will.

T.W.S.20 - 1. LINE



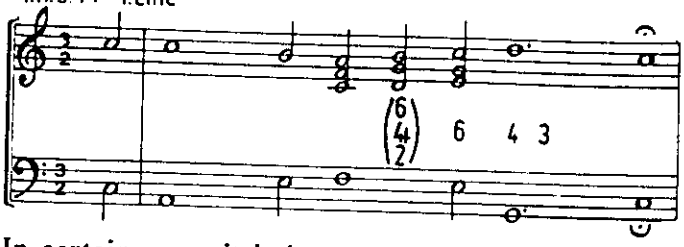
N.B. If one is concious of the harmonic function of each chord and aware of the degree of the scale on which it is found, it is impossible to confuse the $\frac{6}{5}$ chord with the chord previously explained, which is simply figured $\frac{6}{5}$. One, the $\frac{6}{5}$, is on the 7th degree of the scale followed by the 1st degree; and the other, the $\frac{6}{5}$, is on the 4th degree followed by the dominant chord as part of a perfect cadence.

6) The augmented fourth chord (tritone)
The chord is figured $\frac{6}{4+}{}_{2}$.



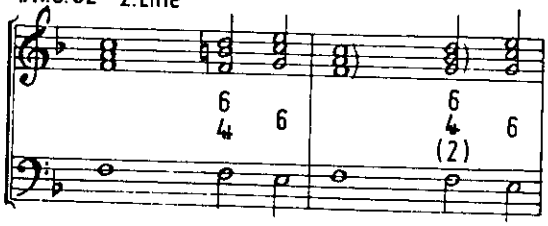
The tritone is found again in this chord. Here too it requires a resolution. And the chord finds its place therefore in its own typical harmonic progression: it stands on the 4th degree of the scale, preceded by the dominant and followed by a sixth chord on the 3rd degree on which it resolves, as above.

T.W.S. 71 - 1.Line

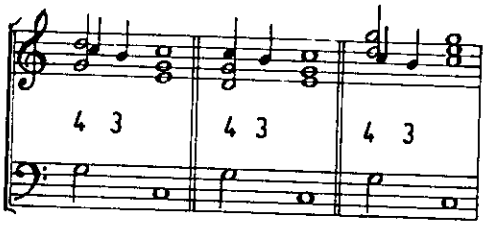


In certain cases it is impossible to add the second to this tritone; the bass will be doubled to avoid consecutive fifths:

T.W.S. 52 - 2.Line



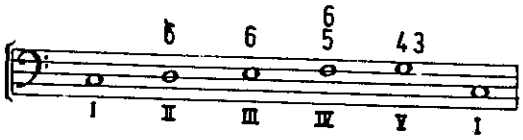
Mention must be made of just one common practice in almost all cadences at the time: the suspension of the fourth over the third, which occurs when the dominant is followed by the tonic. It is figured 4 3:



This suspension is so common in cadences that most of the time it is not even indicated.

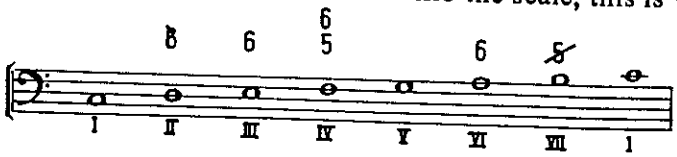
At this point, it would seem important for the student to make sure of all the chords so far explained.

In the introduction to this chapter we spoke of progressions that were "so obvious". And in fact, there is a bass progression which is often found in the *Tablature* (with or without 4 3):

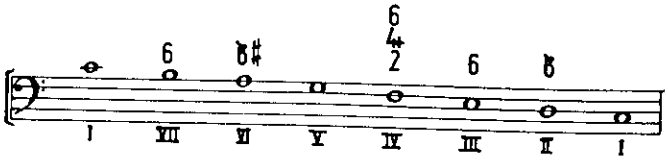


TWS 50, line 2; TWS 28, line 1; TWS 9, last line.

If after the *G* we continue to climb the scale, this is what we arrive at:

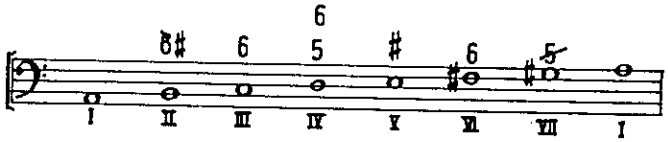


And in coming down:



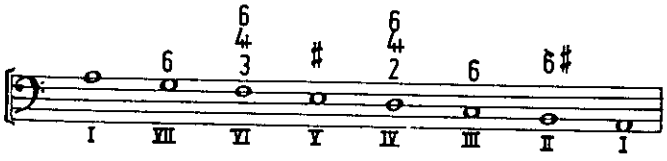
All the chords so far explained are found on their corresponding degrees. This manner of going up and down the scale is known as the "octave rule".[1]
These progressions were practised well before the name was applied. They are justified by the principle of resolution of discord. And they imply, as we may well understand, that a chord does not exist in isolation but in accordance with what precedes and what follows it.
These remarks may be made all the more as we are dealing with figured-bass chorales, in which the melody is imposed just as much as the bass is. This enables the organ student to readily grasp the most important harmonic structures, which in turn will give him a good understanding of the musical composition of the pieces he will have to play.

7) The chord on the 6th degree of the descending minor scale
The minor scale rises with the same chords as the major scale:



N.B. 1. The $\frac{6}{5}$ chord on the 4th degree of the ascending minor scale has a tritone.
2. The second tetrachord of the minor scale is major.

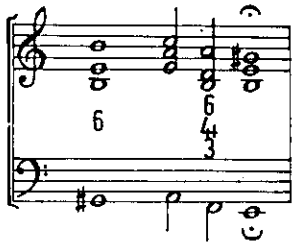
The minor scale descends as follows:



N.B. The descending minor scale is natural (no degree is altered in *a minor*, for example).

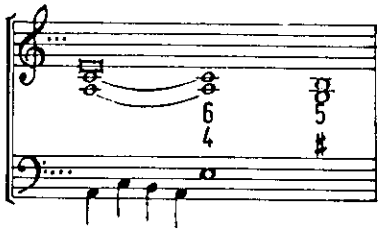
[1] CORRETTE Michel, *Le Maître de Clavecin*, Paris 1753.
[1] DANDRIEU Jean-François, *Principes de l'accompagnement du clavecin*, Paris 1718.

Here appears a chord which is very little used in the *Weimar Tablature*: the $\frac{6}{4}$ chord on the 6th degree falling to the dominant.

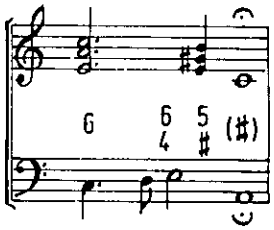


T.W.S.74 - 8.Line

8) The cadential six four chord



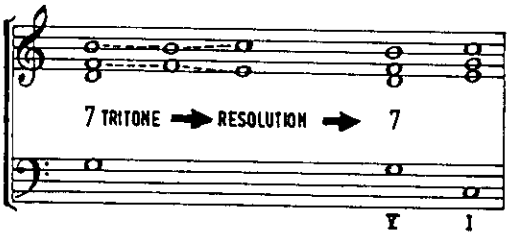
T.W.S.54 - Last Chord



T.W.S.58 - 12.Line

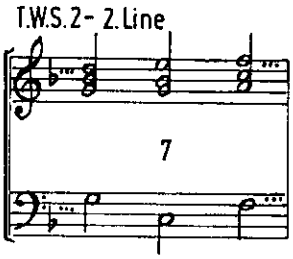
In the *Weimar Tablature* the $\frac{6}{4}$ chord is always found in a cadential formula, as these two examples show.

9) The dominant seventh chord
The chord is figured 7.

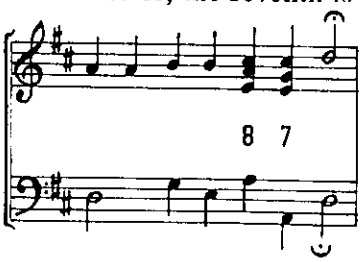


As the name suggests, this chord stands on the 5th degree of the scale. It has a tritone which requires resolution. So the dominant seventh chord is followed by the 1st degree. It is found once only in the *Weimar Tablature*, and it was put in by another hand.

T.W.S.2 - 2.Line



Nevertheless, the seventh is often used as a passing note:



T.W.S.67 - 1.Line

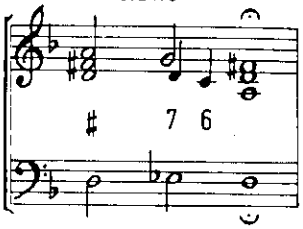
10) Suspensions

a) The most frequent suspension is that of the fourth over the third [cf. 6) above].

b) The suspension of the seventh over the sixth: 7 6.

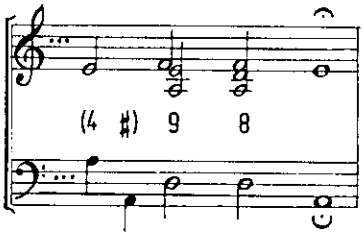
This happens quite often too. It will be realized in three parts most of the time.

T.W.S. 22 - 3.Line



c) The suspension of the ninth over the octave. This is figured 9 8.

T.W.S. 58 - 4.Line



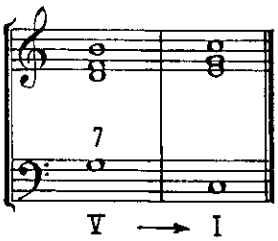
CONCLUSION

The chords explained in this chapter are those used in the *Weimar Tablature* and, as a general rule, used in chorale accompaniment right up to the beginning of the 18th century.

A particularly interesting point may now be made. There has been no much question in this chapter of chords of the seventh. And yet...

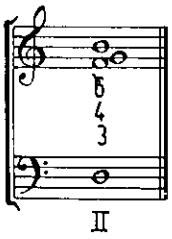
Chords of the seventh come in two classes: the dominant sevenths, and the secondar ry sevenths.

Take a dominant seventh: as already mentioned, [cf. 9)]:



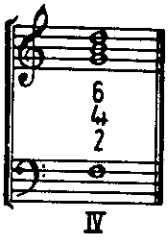
We are familiar with its 3 inversions:

Here a chord that we have already seen: the 6 chord on the second degree of the major or minor scale [cf. 3)].



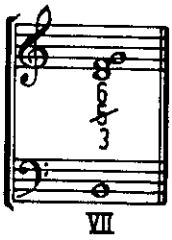
It is called today second inversion of the dominant seventh.

The tritone on the 4th degree of the descending major scale [cf. 6)].



It is called today third inversion of the dominant seventh.

And the diminished fifth chord on the 7th degree of the major or minor scale [cf. 5)].

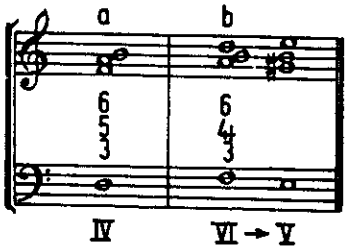


It is called today first inversion of the dominant seventh.

Here is now the 7th chord with the diminished fifth which belongs to the secondary sevenths:

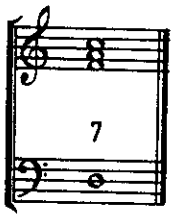
We have not met with this in the *Weimar Tablature*.

But we know what is called today its first two inversions:

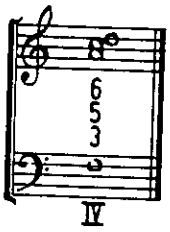


a) This is the $\frac{6}{5}$ chord on the 4th degree of the rising minor scale [cf. 7)]. We note its one particularity compared with the $\frac{6}{5}$ chord on the 4th degree of the rising major scale: it has a tritone.
b) This is the $\frac{6}{4+}$ chord on the 6th degree of the descending minor scale.

It is the same for the minor seventh chord. As such we do not find it in the *Tablature*:

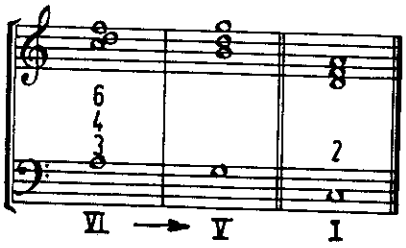


We know the $\frac{6}{5}$ chord on the 4th degree of the rising major scale, followed by the dominant.

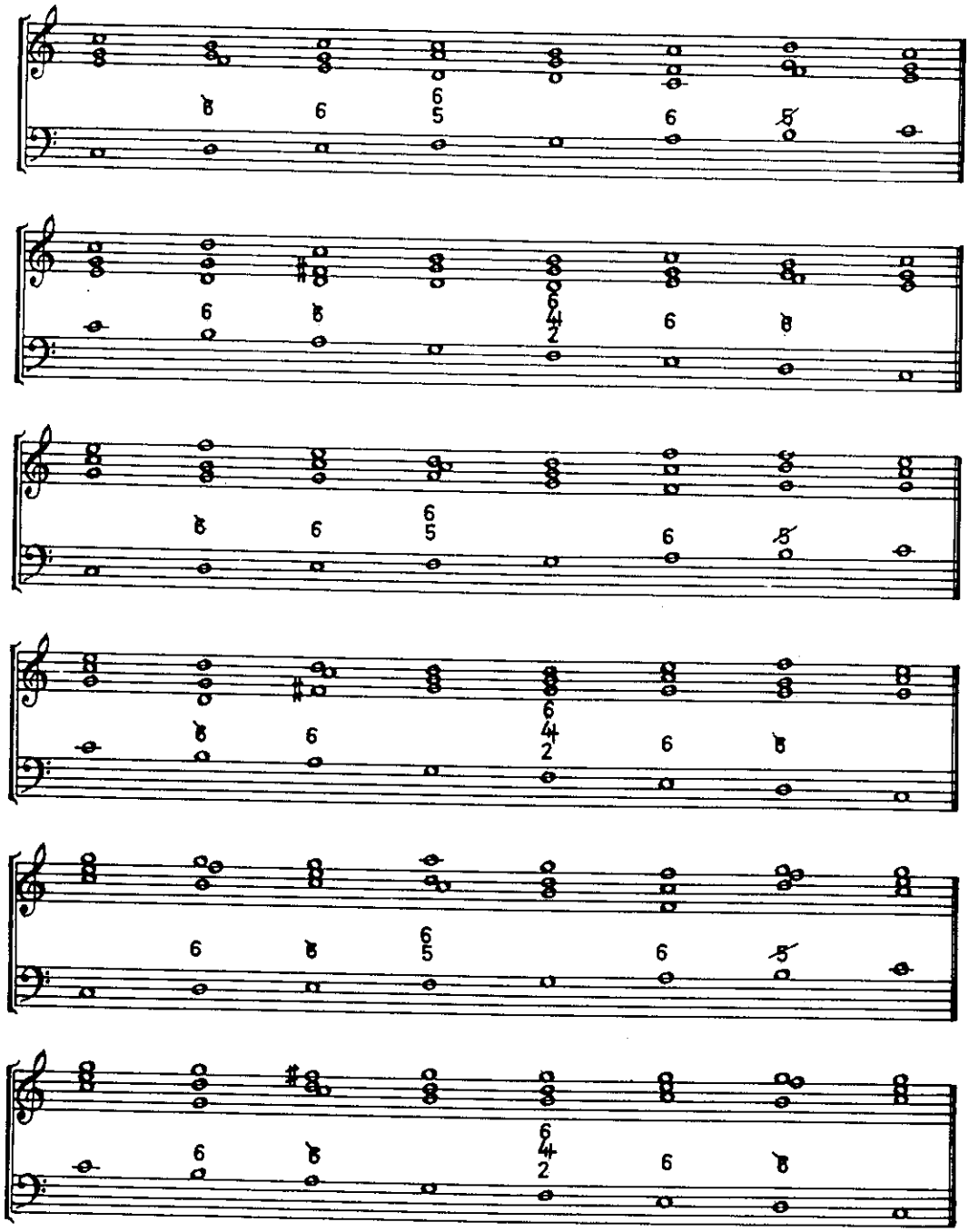


It is called today first inversion of the minor seventh chord.

These two chords are not used in the *Weimar Tablature.* (But they are used, for example, in Corrette's *Leçons chantantes*, where the chords are taught in their specific progressions).

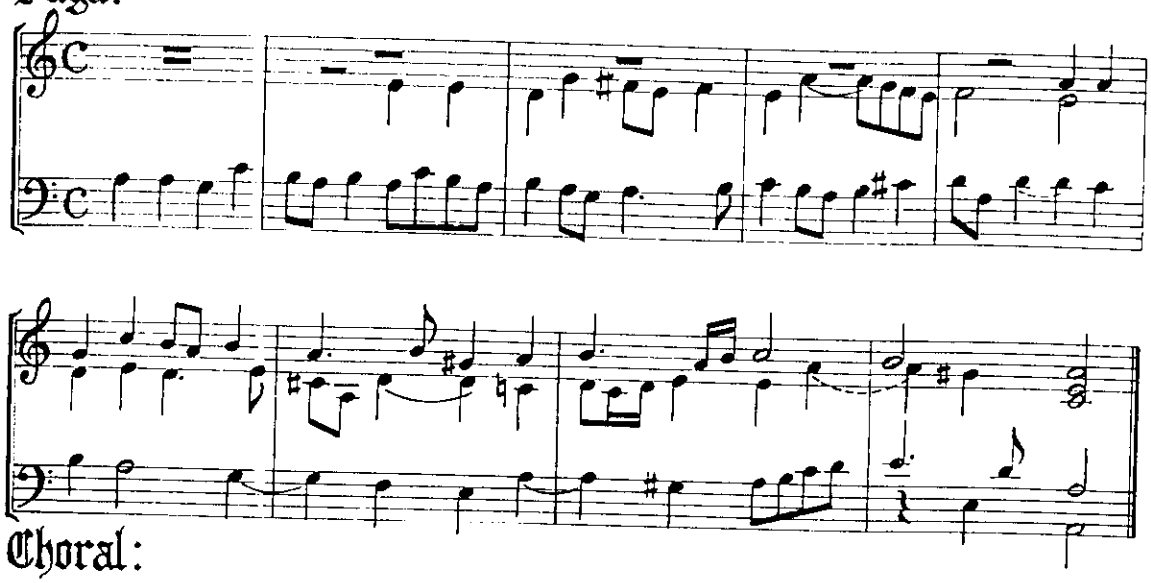


EXAMPLE FOR THE REALIZATION OF THE OCTAVE RULE
C Major

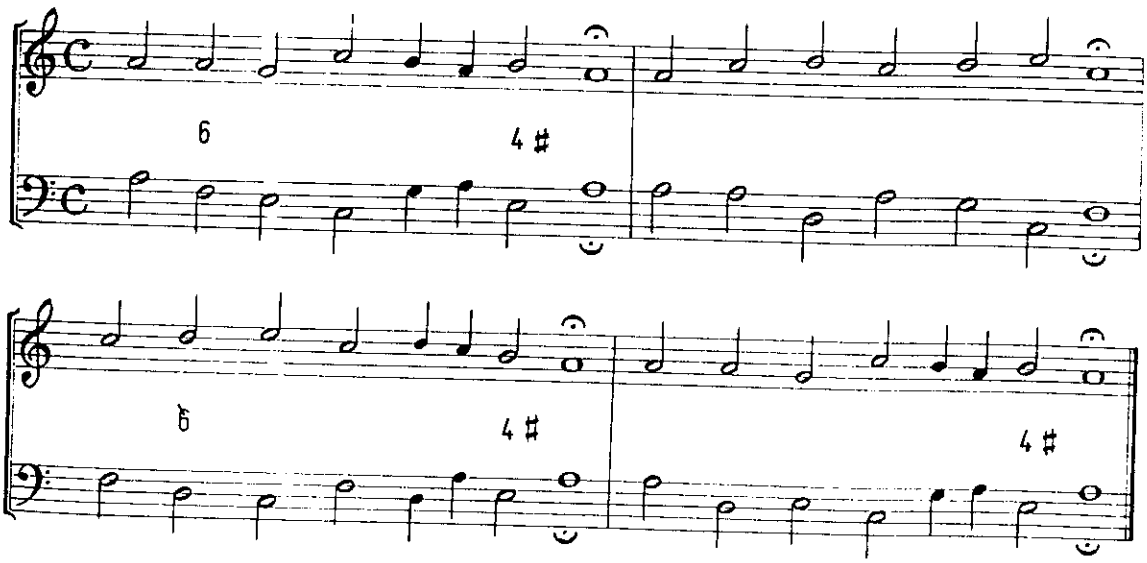


1. Nun komm, der Heiden Heiland

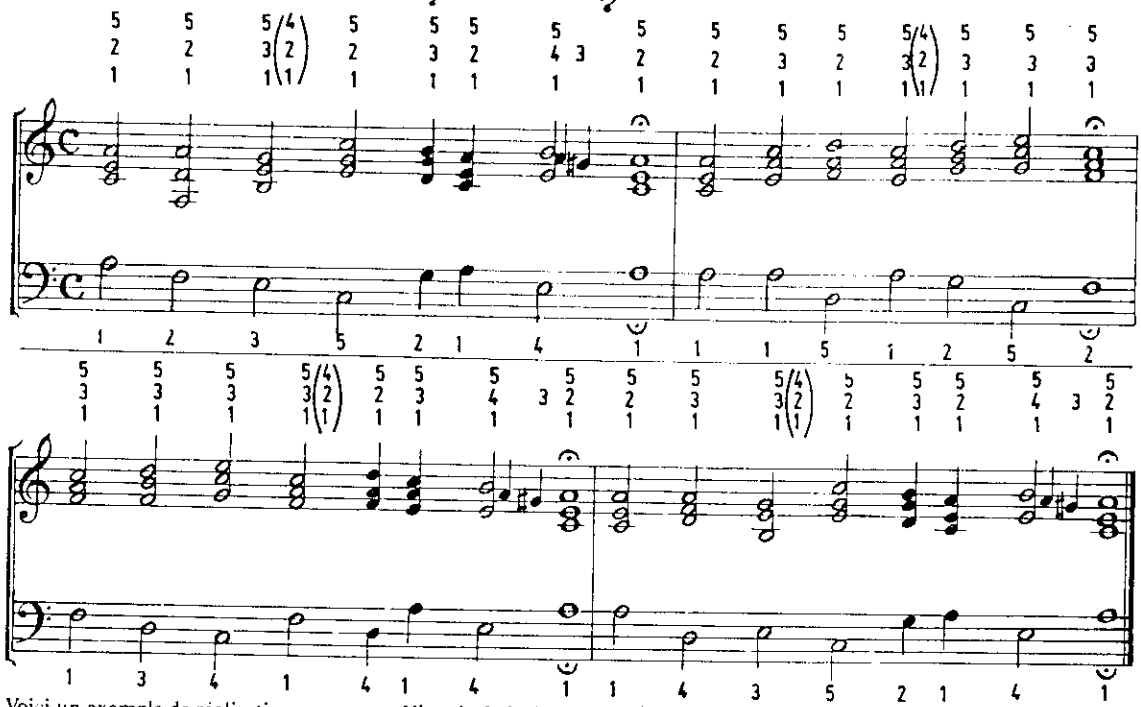
Fuga:



Choral:



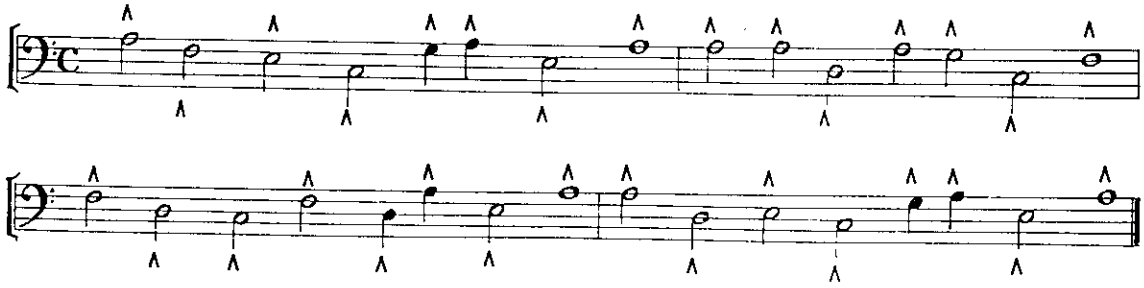
1. Nun komm, der Heiden Heiland



Voici un exemple de réalisation :
La main gauche joue la seule basse (Celle-ci pouvant également être jouée à la pédale). La main droite joue les trois autres voix.
Les chiffres au-dessus du système musical sont une proposition de doigtés pour la main droite. Les chiffres en-dessous du système musical sont les doigtés de la main gauche.
Il est important d'attaquer un accord en jouant les quatre notes constitutives rigoureusement en même temps et d'attaquer le suivant quand on a relevé les notes du précédent (il ne faut pas lier les accords entr'eux).
Voici une proposition de doigtés pour la pédale :

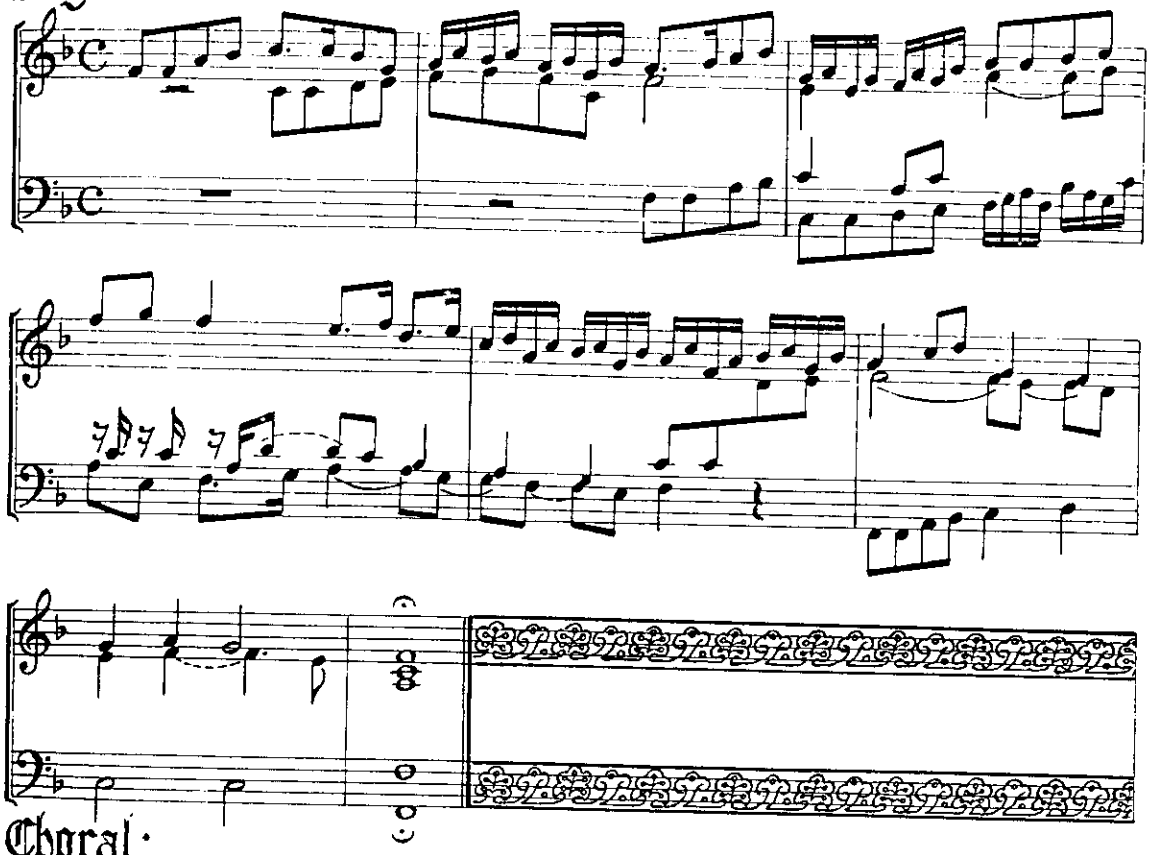
Hier ein Beispiel für die Aussetzung:
Die linke Hand spielt nur den Baß (der Baß kann auch auf dem Pedal gespielt werden). Die rechte Hand spielt die drei anderen Stimmen.
Die Zahlen oberhalb des Systems bedeuten einen Fingersatzvorschlag für die rechte Hand. Die Zahlen unter dem System gelten für die linke Hand.
Wichtig ist, den jeweiligen Akkord so anzuschlagen, daß die vier Noten, woraus es besteht, gleichzeitig gespielt werden, den folgenden Akkord aber dann anzuschlagen, wenn die Tasten des vorhergehenden Akkordes aufgehoben worden sind. Es darf weder Pause noch "legato" zwischen Aufheben und Anschlagen entstehen.
Hier ein Vorschlag für den Fußsatz:

A complete harmonization is given:
The left hand plays the bass only (it could also be played on the pedal). The right hand plays the three other parts.
The figures above the treble stave give a fingering for the right hand. The figures below the bass stave give a fingering for the left hand.
It is important to attack a chord by playing its four notes rigorously together and to attack the next chord only after releasing the notes of the previous one. (Avoid slurring the chords).
The bass could be played on pedal as shown below:

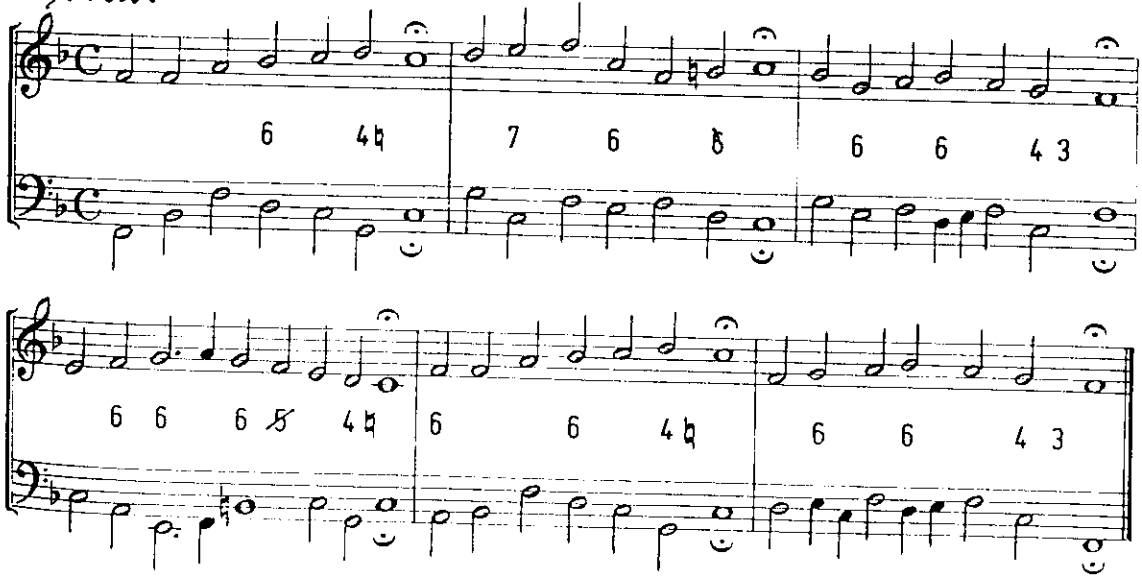


2. Gottes Sohn ist kommen

Fuga:

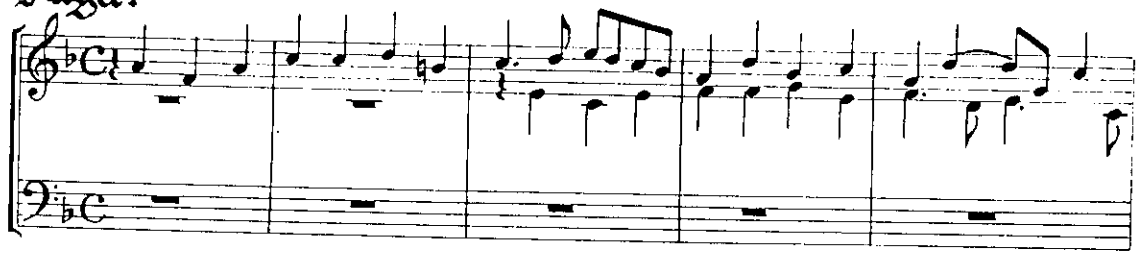


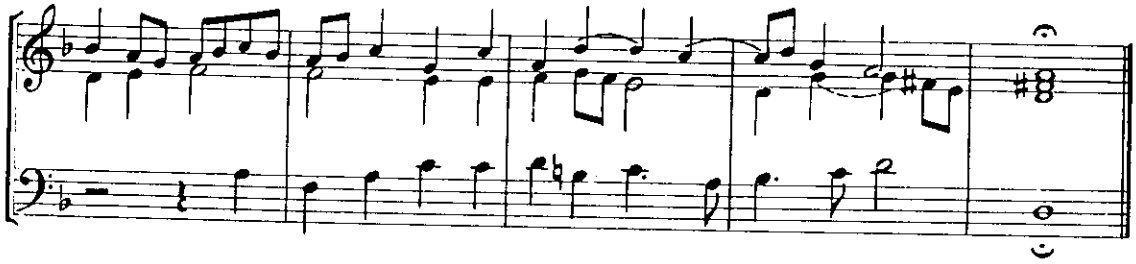
Choral:



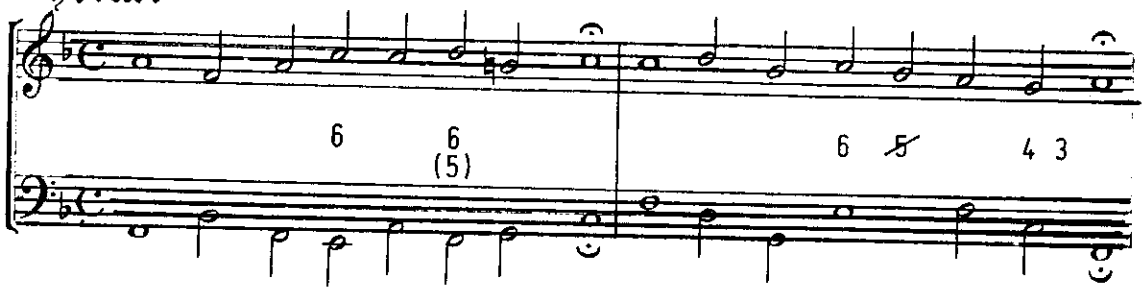
3. Lob sei dem Allmächtigen Gott

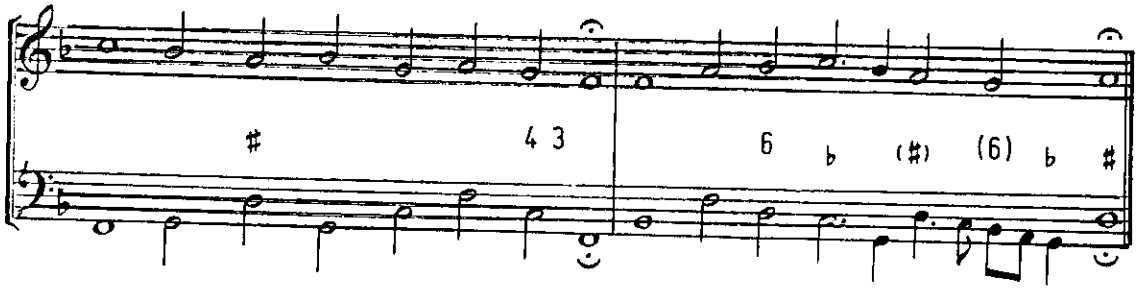
Fuga:





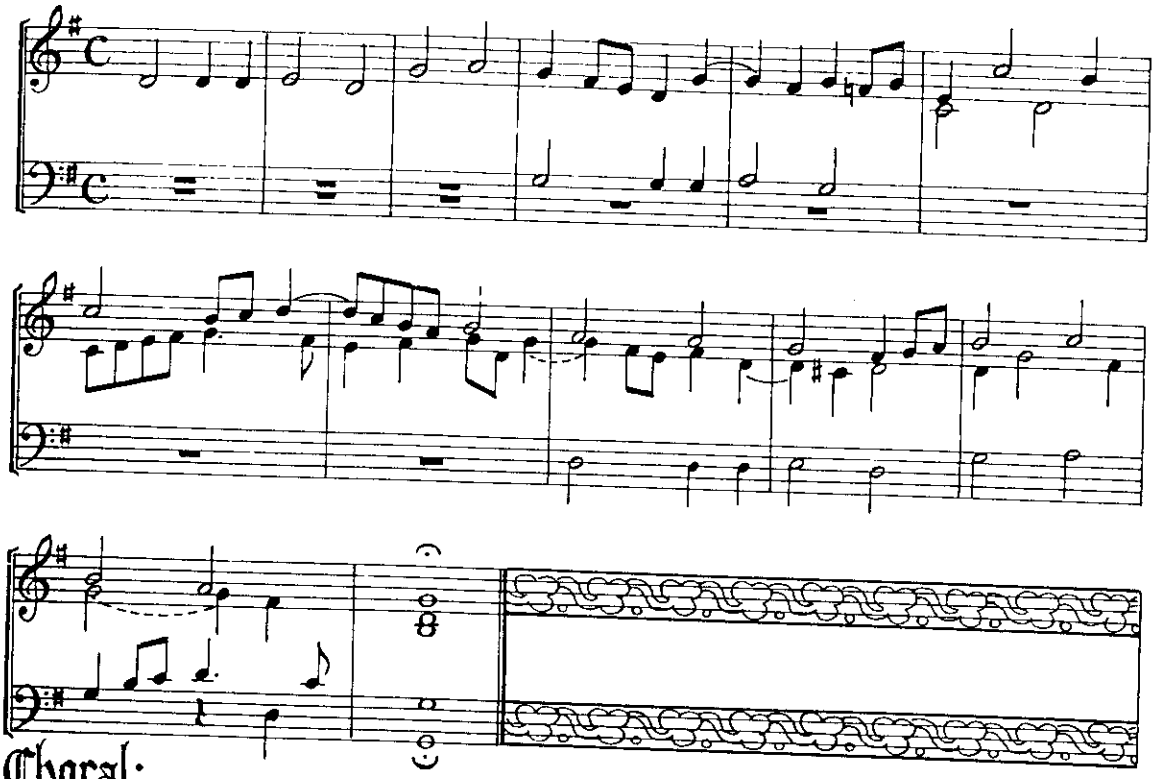
Choral:



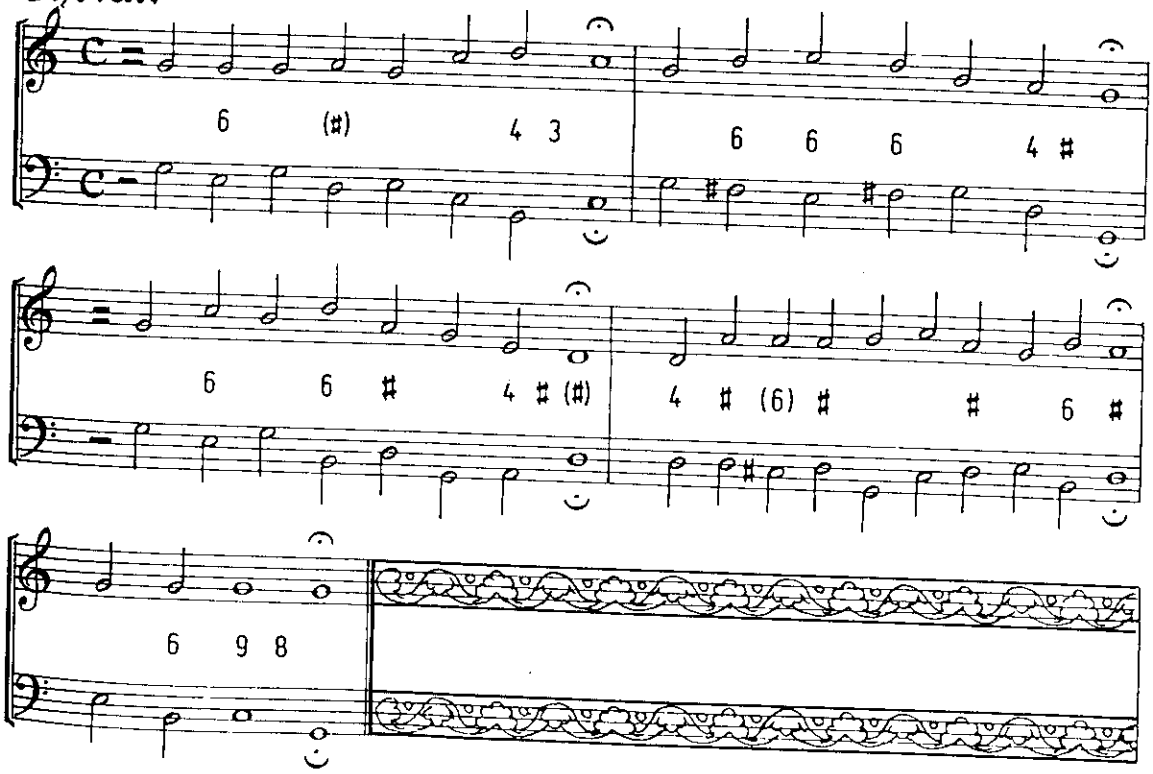


4. Gelobet seist du, Jesu Christ

Fuga:

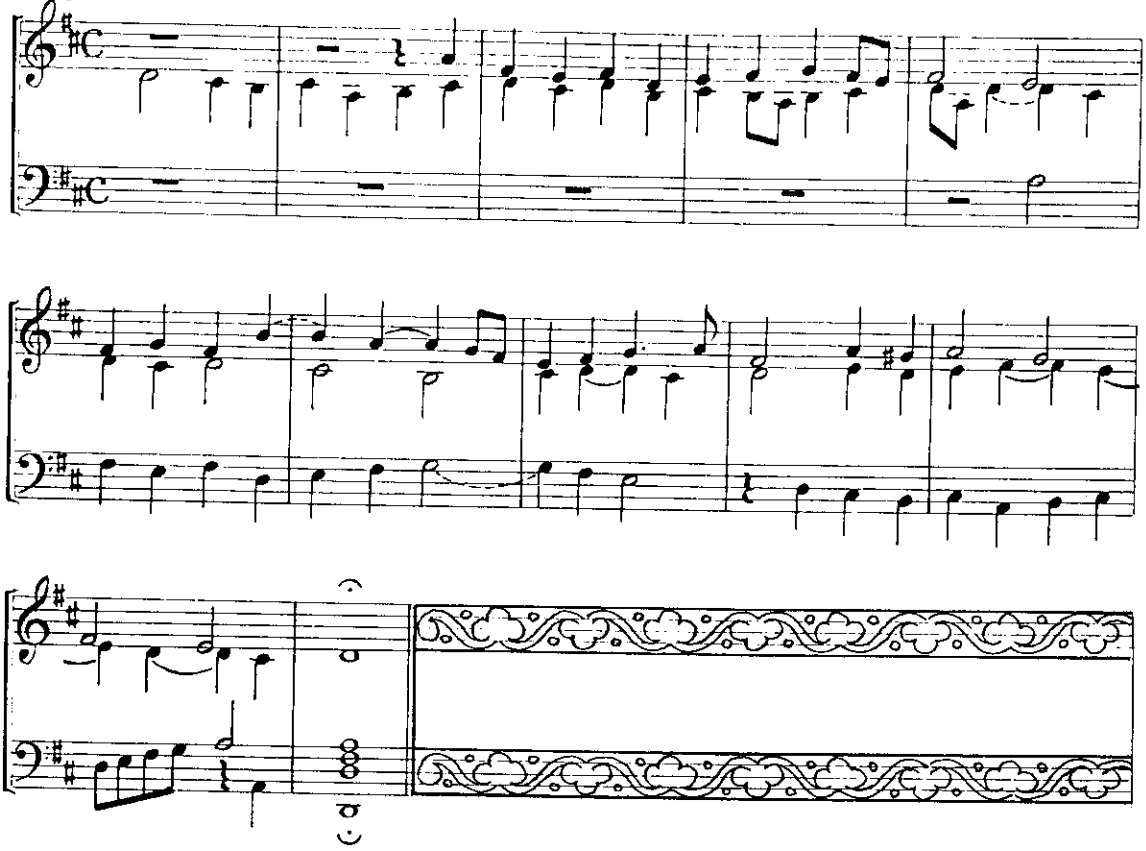


Choral:

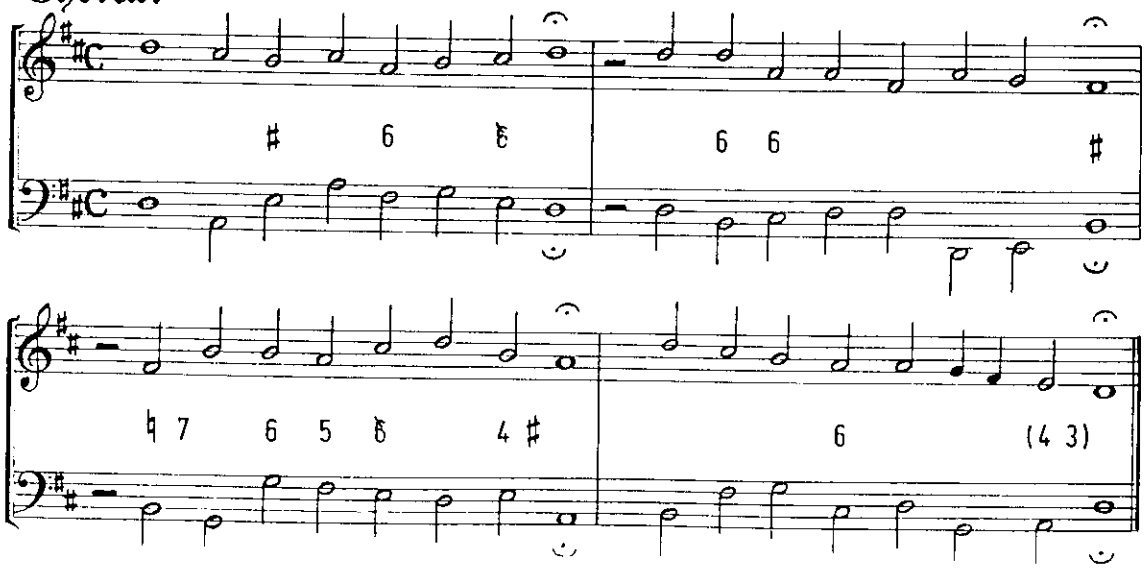


5. Vom Himmel hoch, da komm ich her

Fuga:

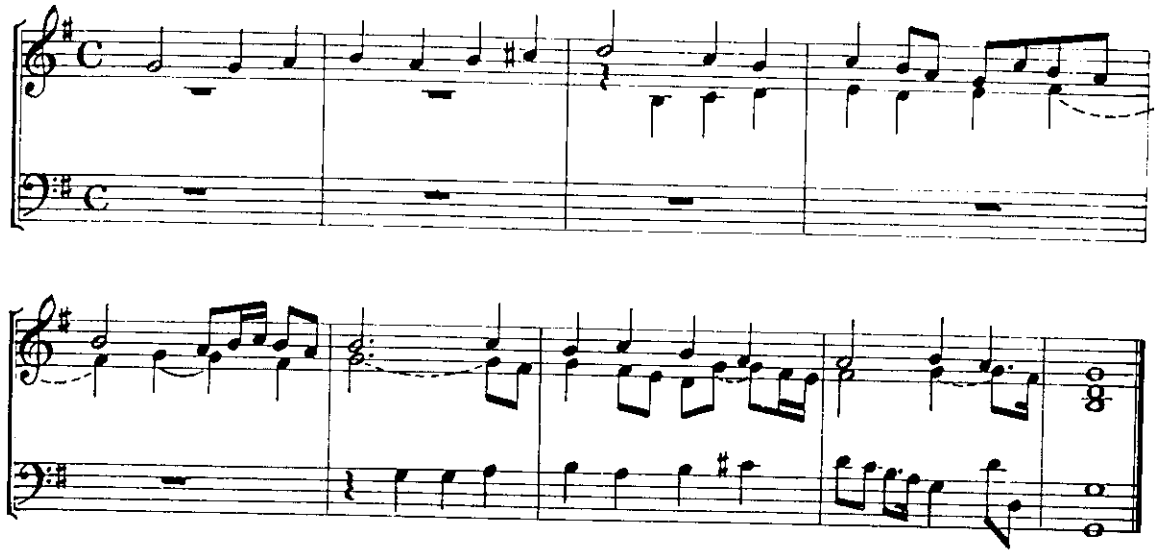


Choral:

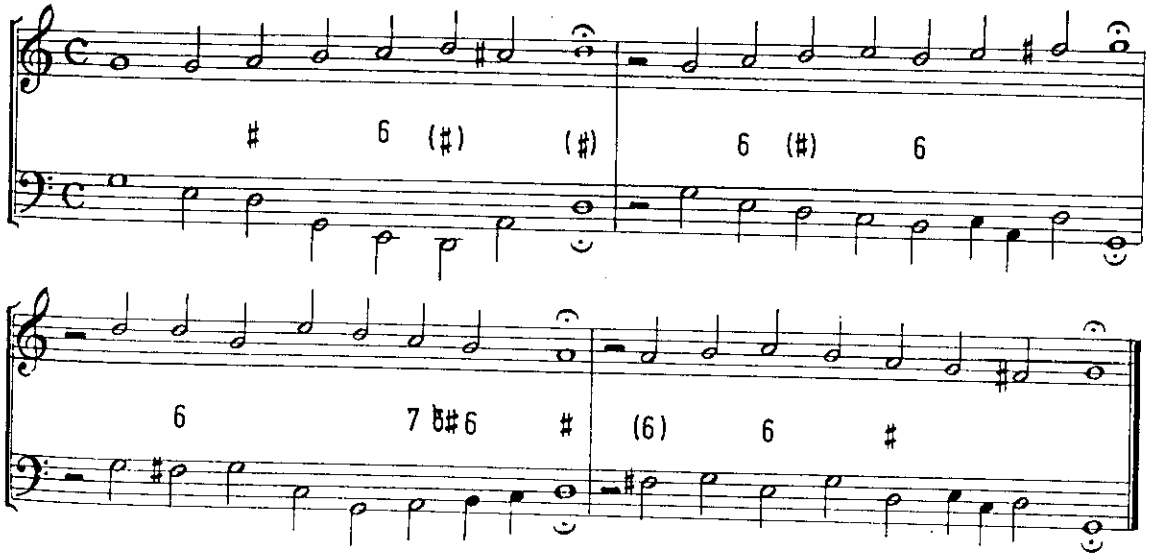


6. Kaiser August leget an

Fuga:

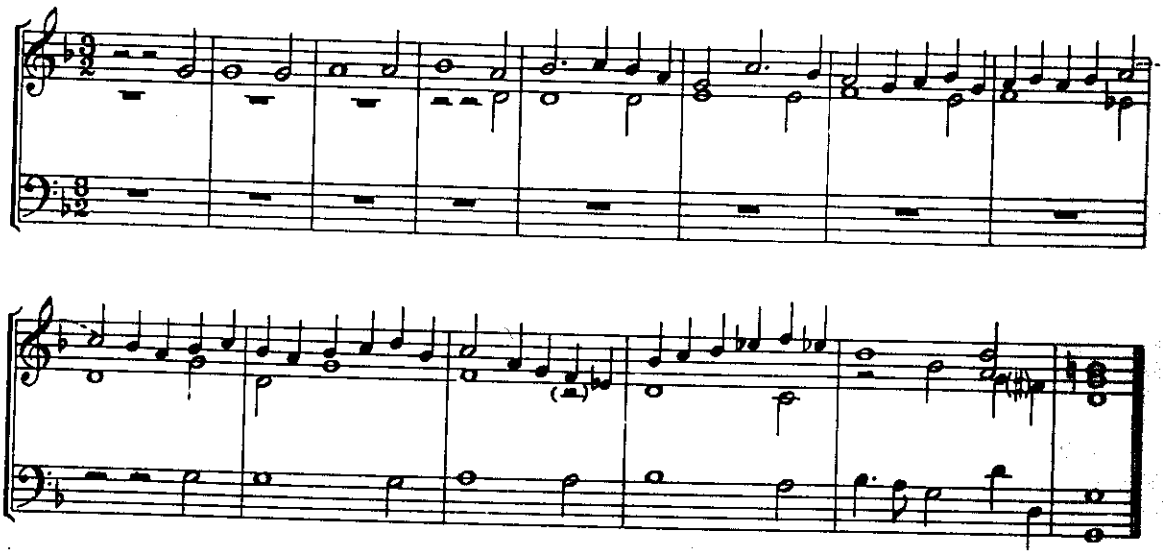


Choral:

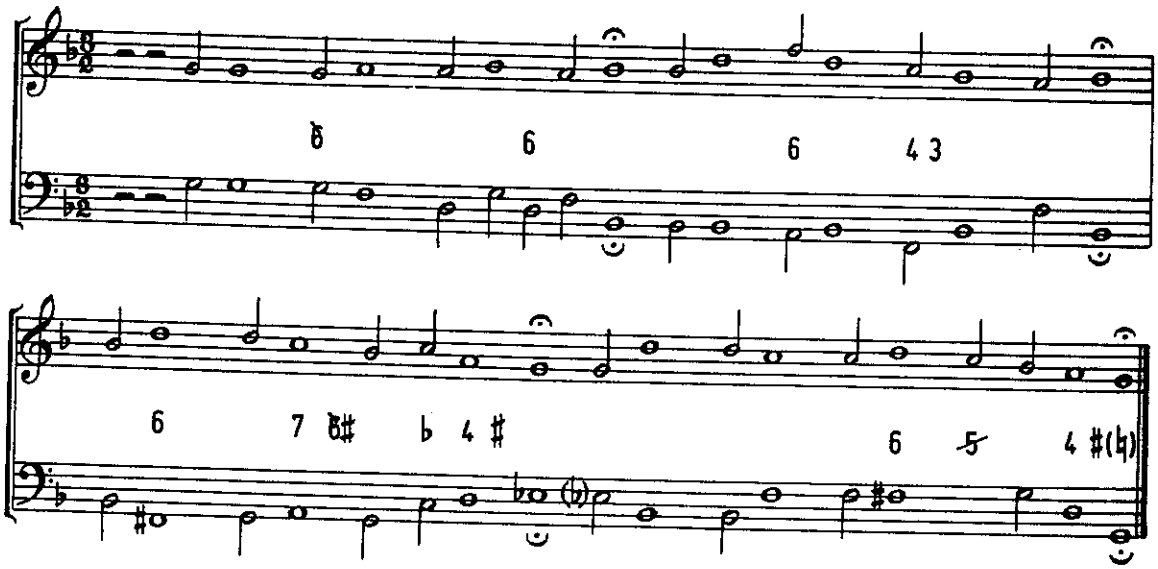


7. Vom Himmel kam der Engel Schaar

Fuga:

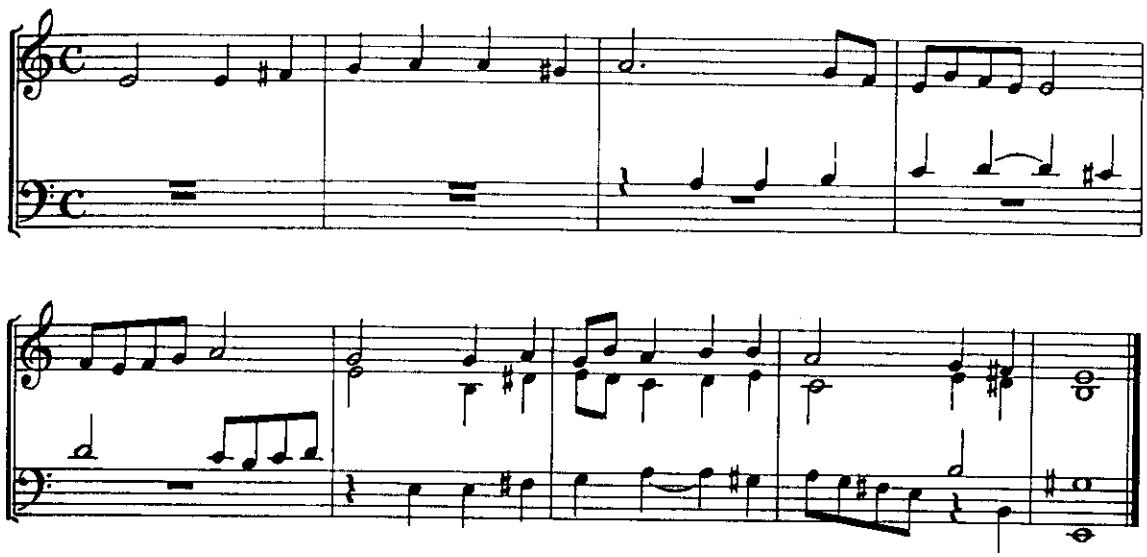


Choral:

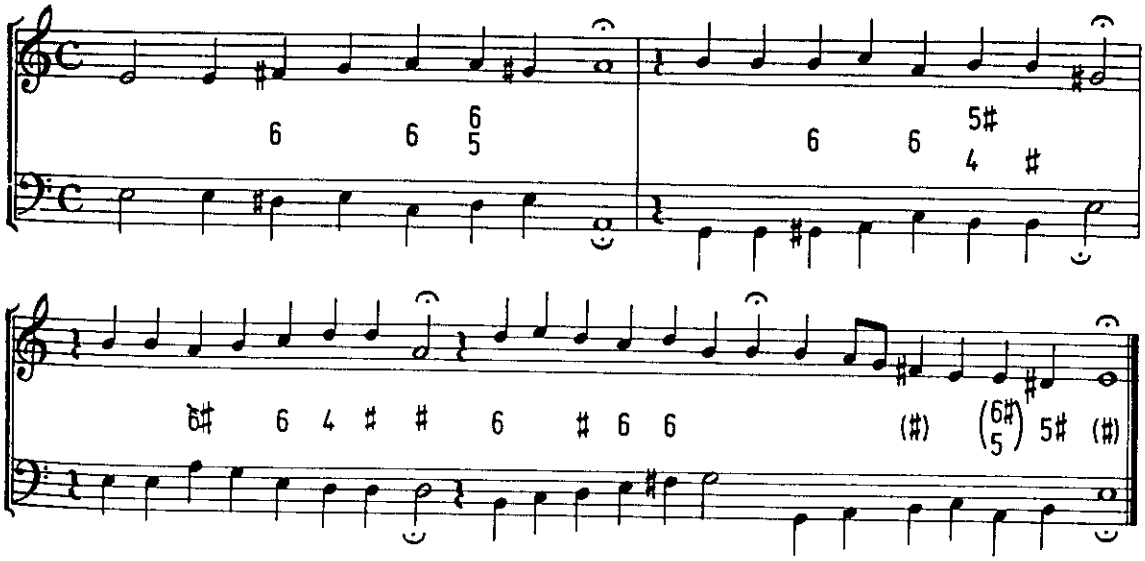


8. Lob sei Gott in des Himmels Thron

Fuga:

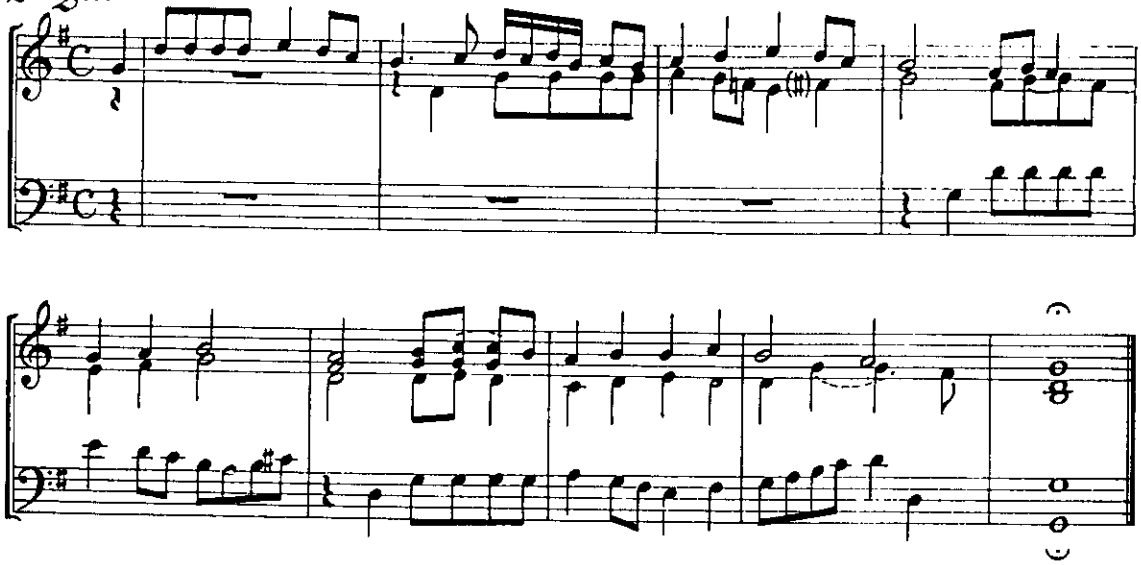


Choral:

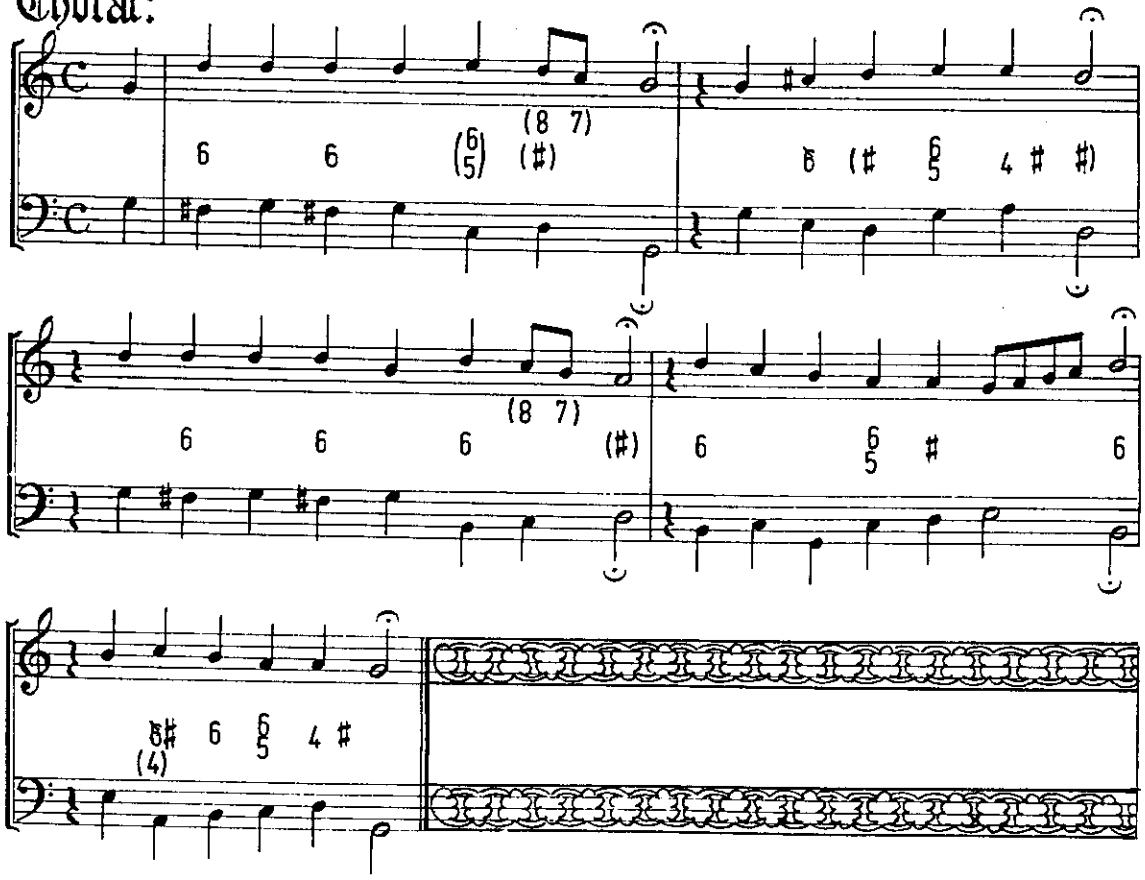


9. Lobt Gott ihr Christen, allzugleich

Fuga:

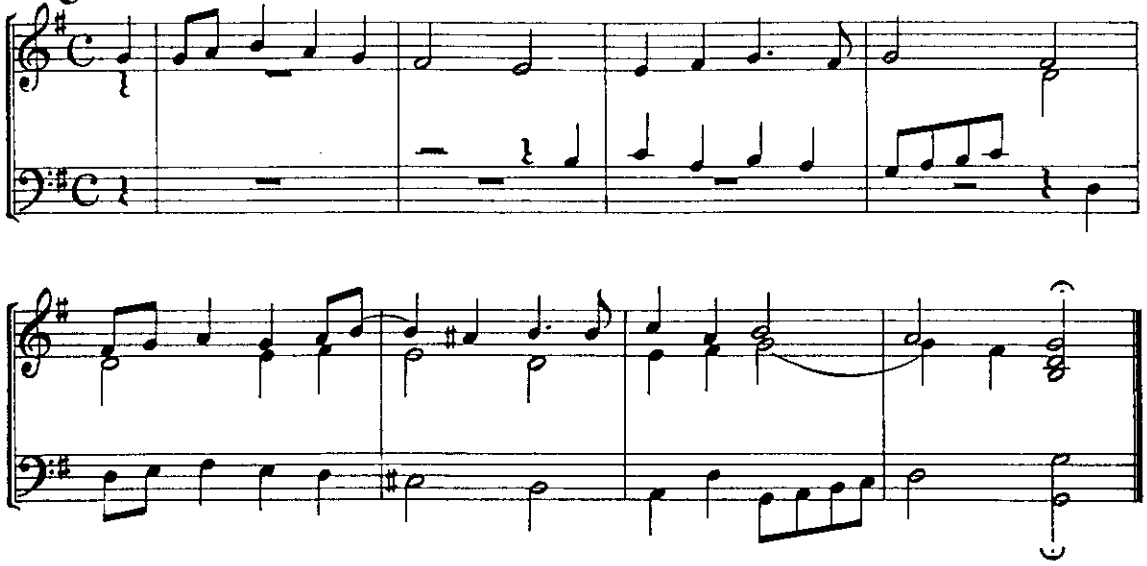


Choral:

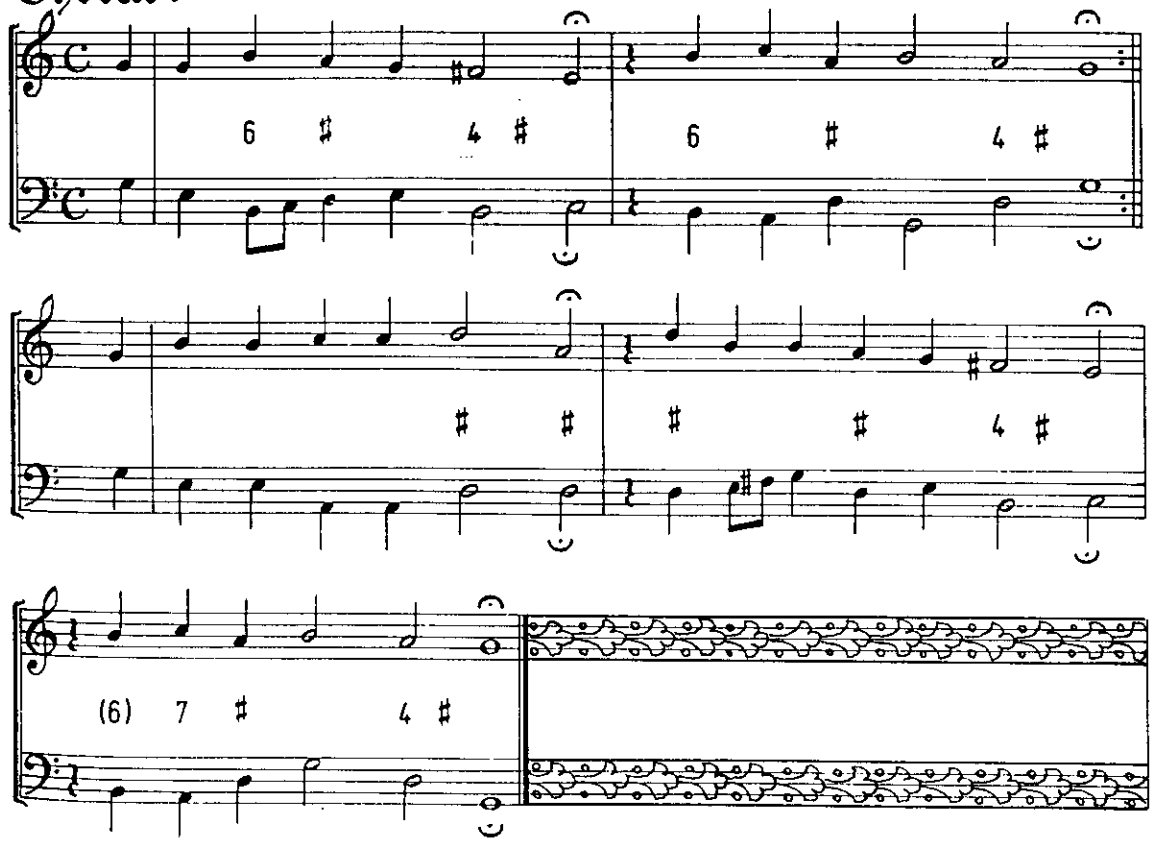


10. Herr Christ, der einige Gottes Sohn

Fuga:

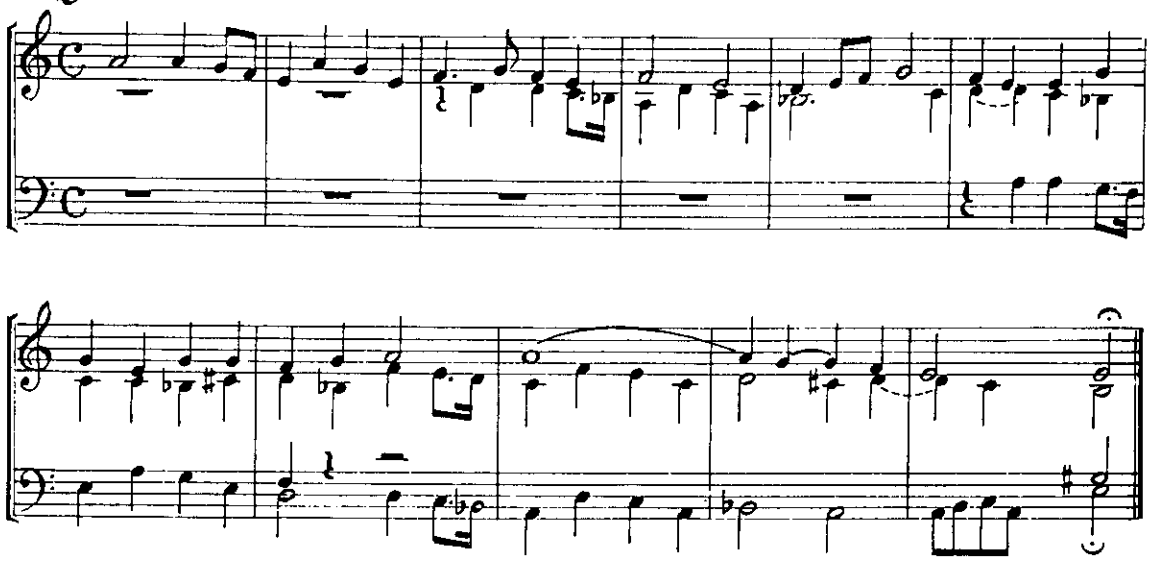


Choral:

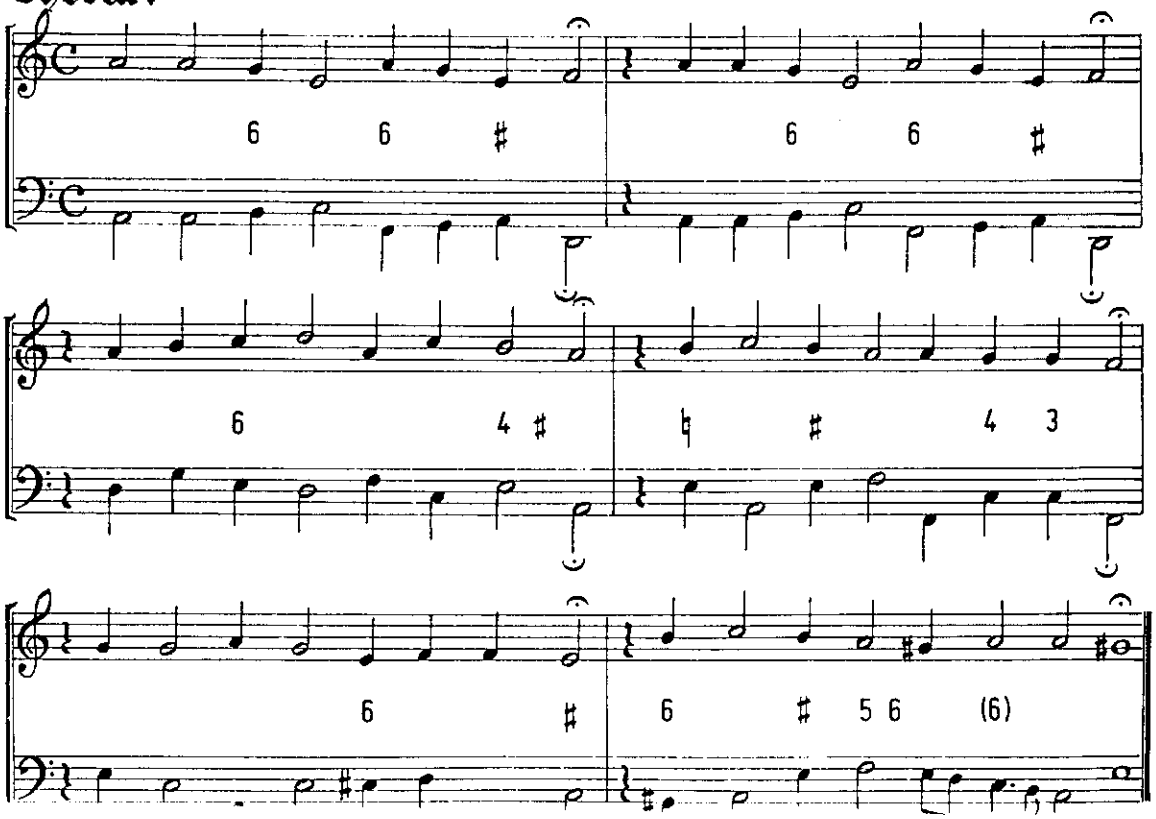


11. Das Alte Jahr vergangen ist

Fuga:

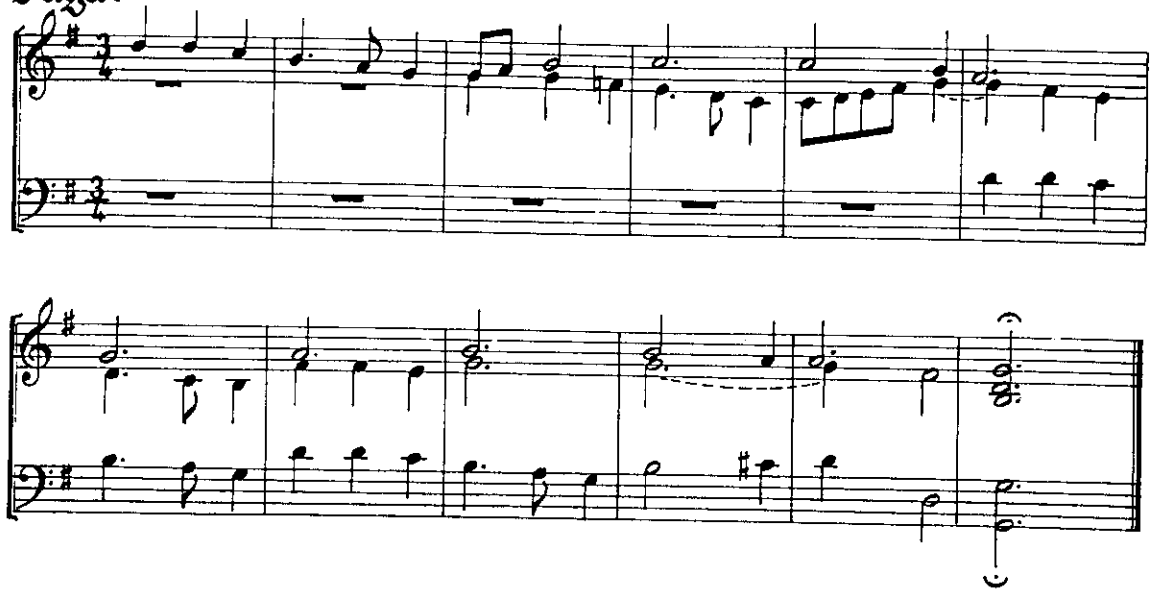


Choral:



12. In dir ist Freude

Fuga:



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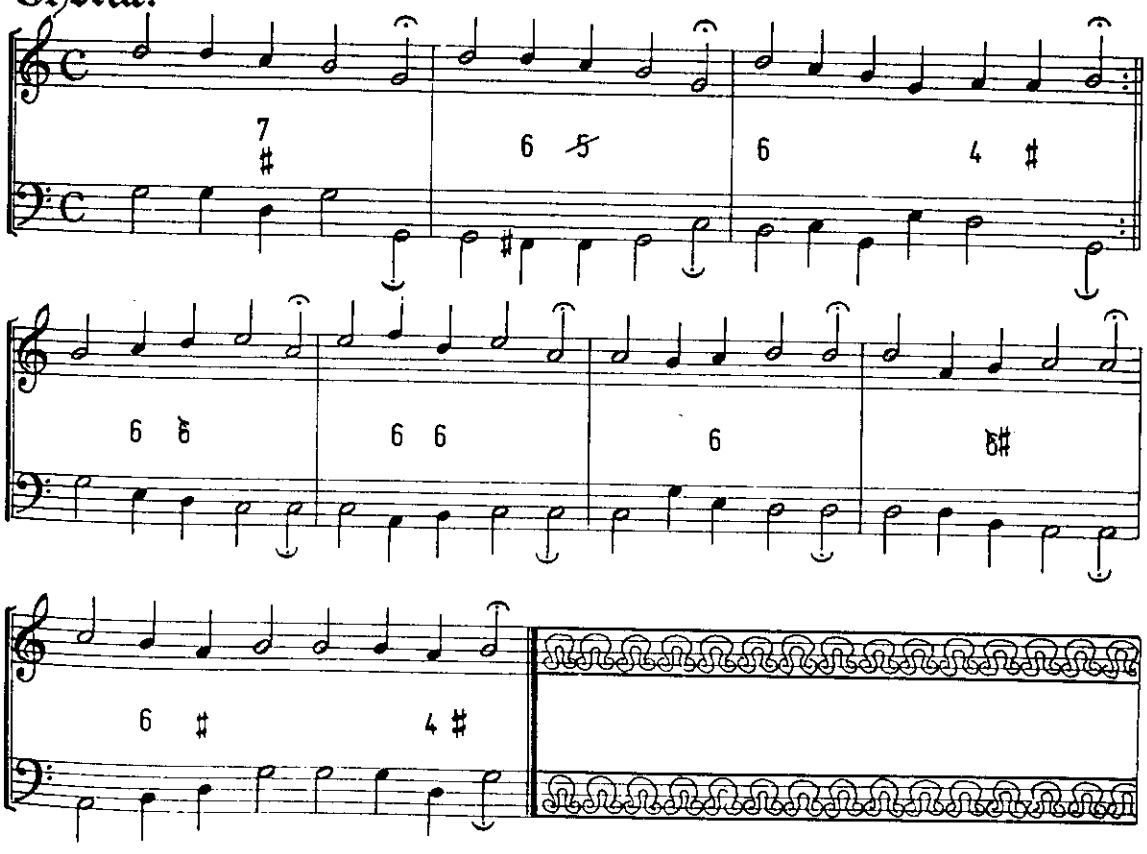
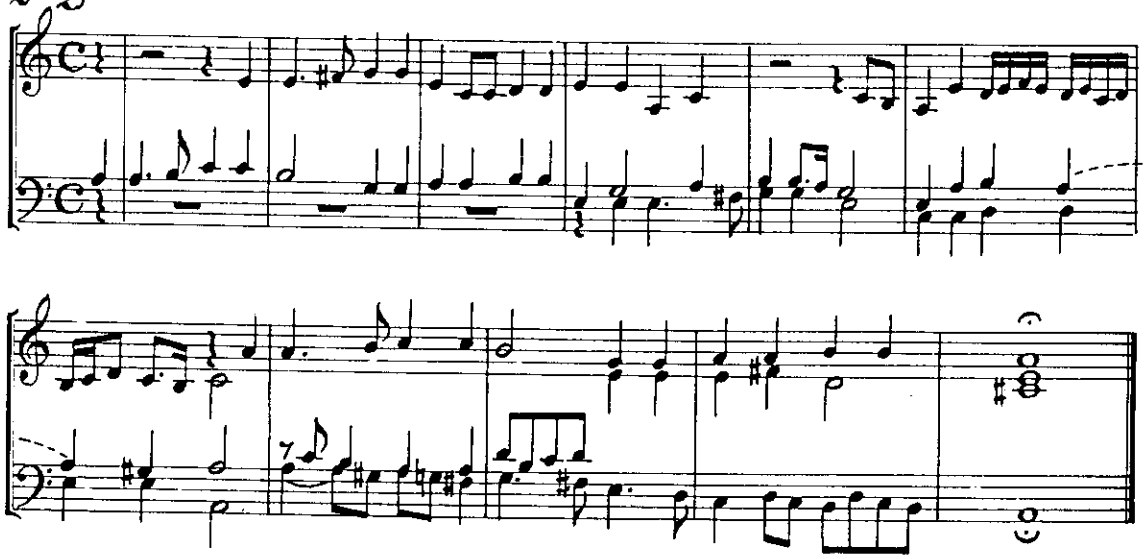


13. Von Gott will ich nicht laßen oder Helft mir Gottes Güte preisen

Fuga:



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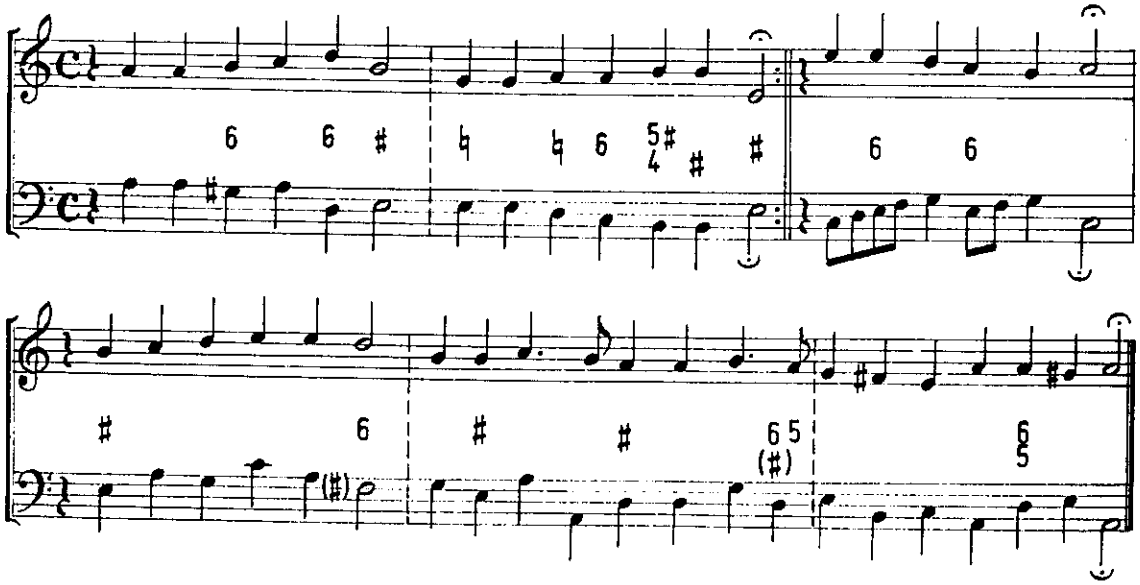
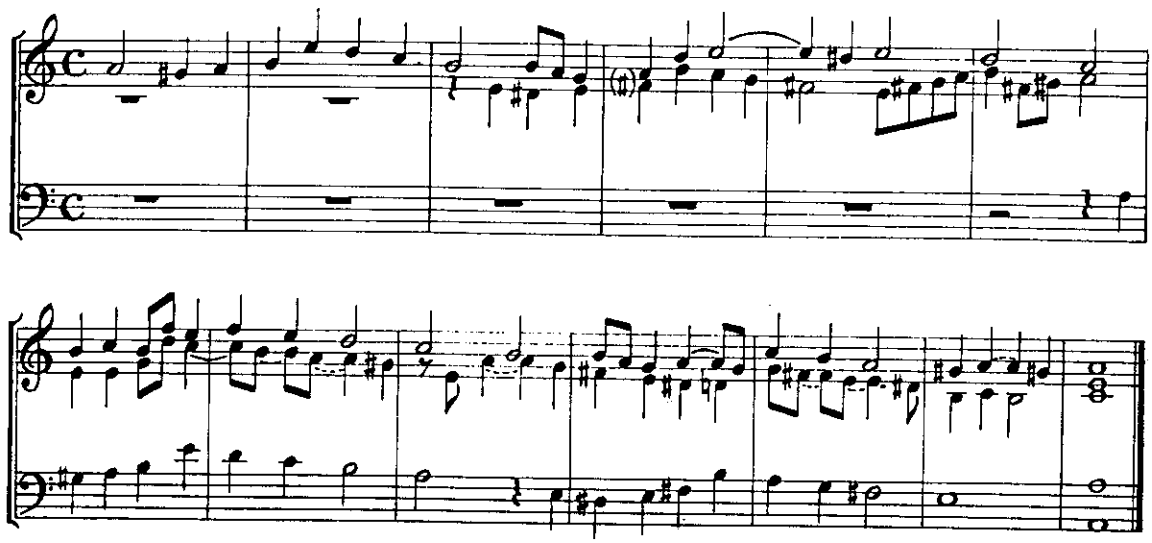
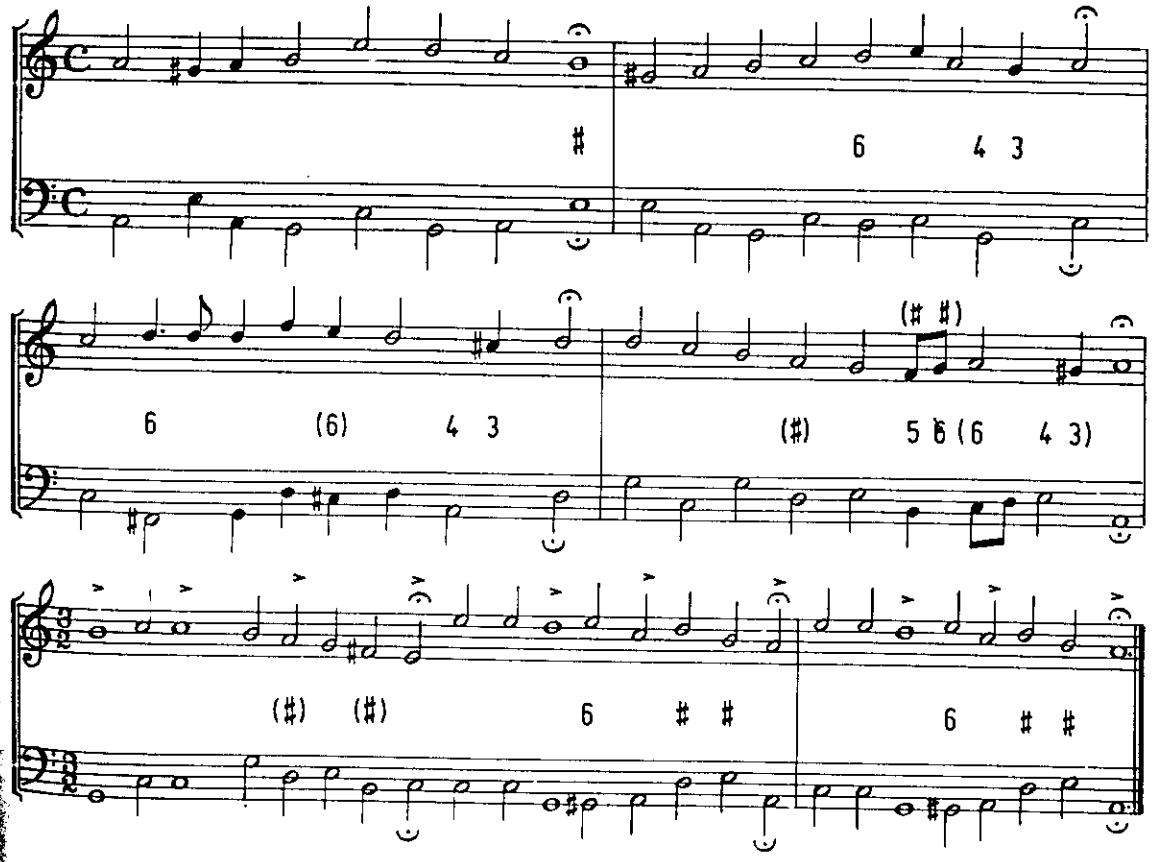


14. Aus Jakobs Stamm ein Stern sehr klar

Fuga:

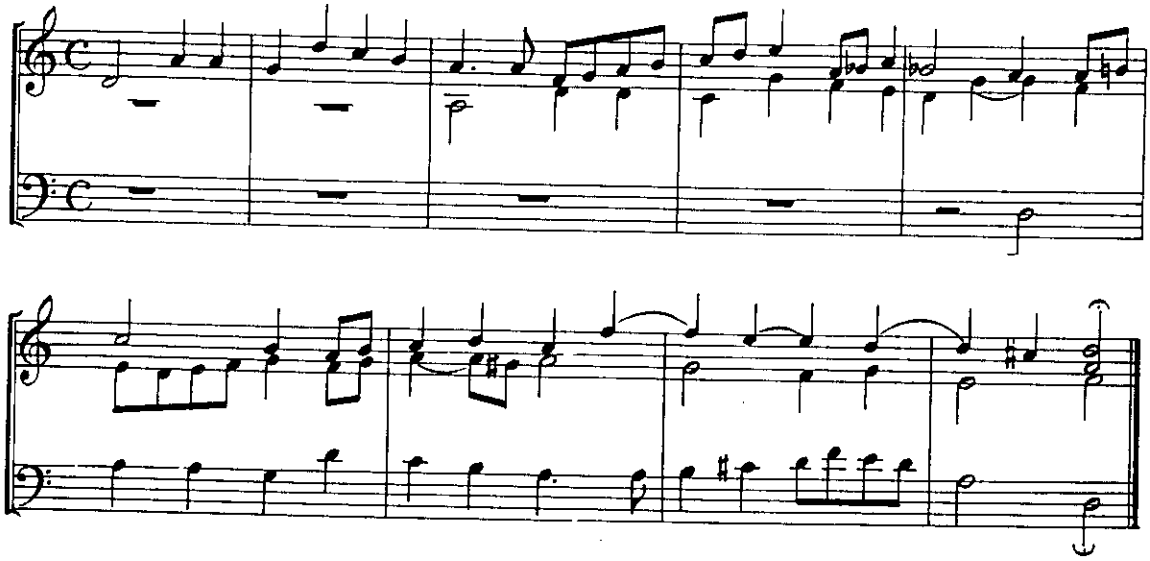


Choral:



15. Mit Fried und Freud ich fahr dahin

Fuga:



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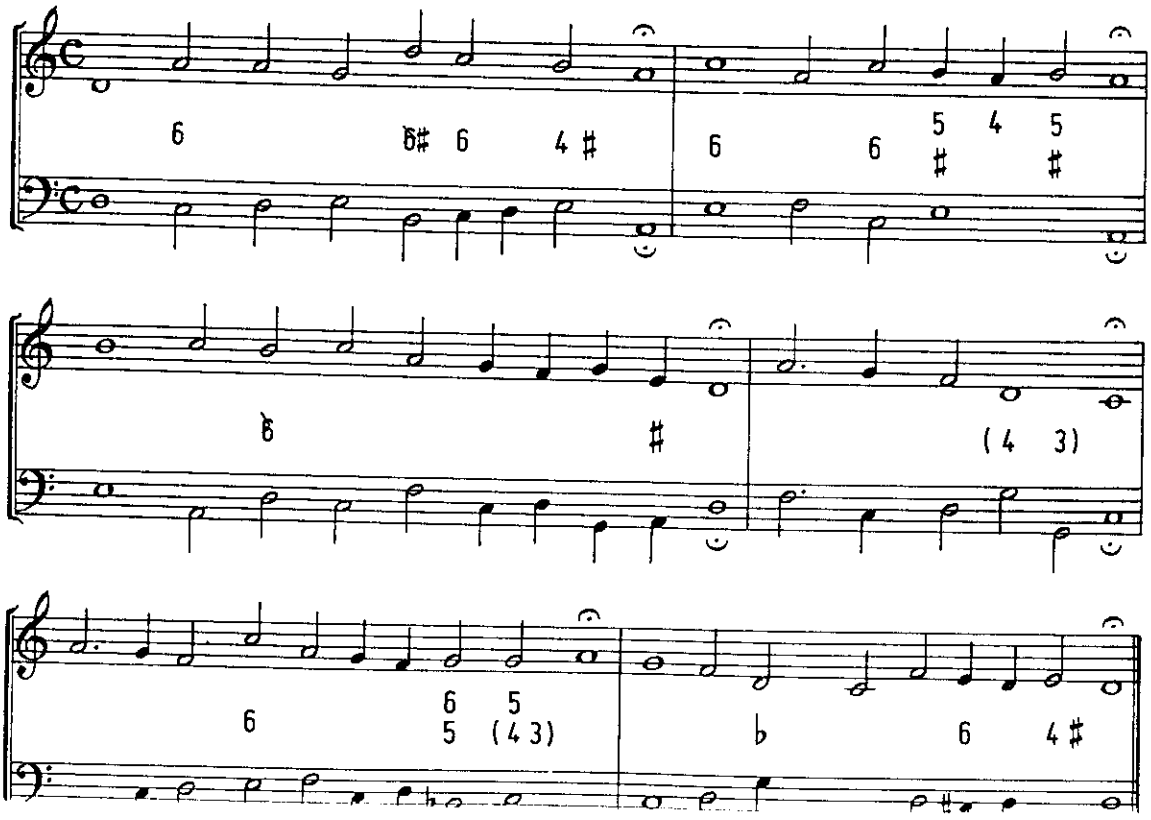
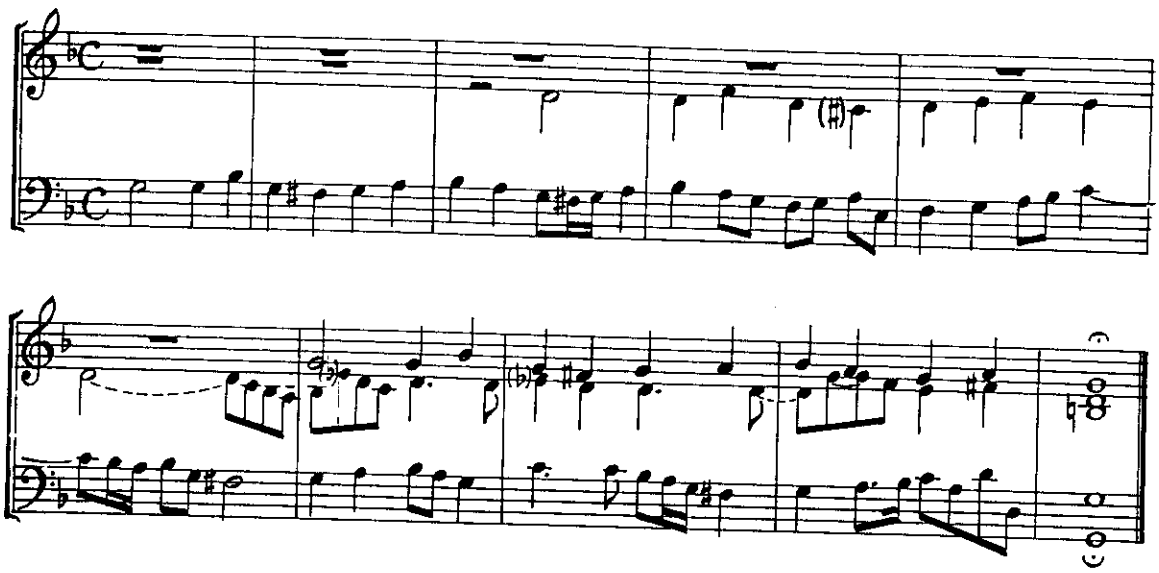


16. Christe, der du bist Tag und Licht

Fuga:



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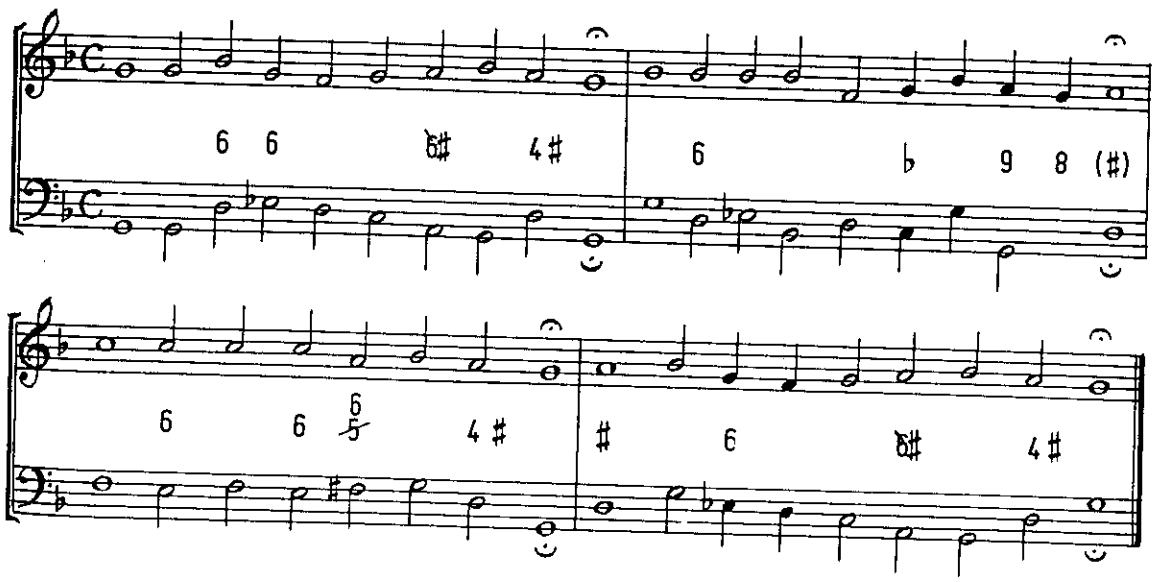
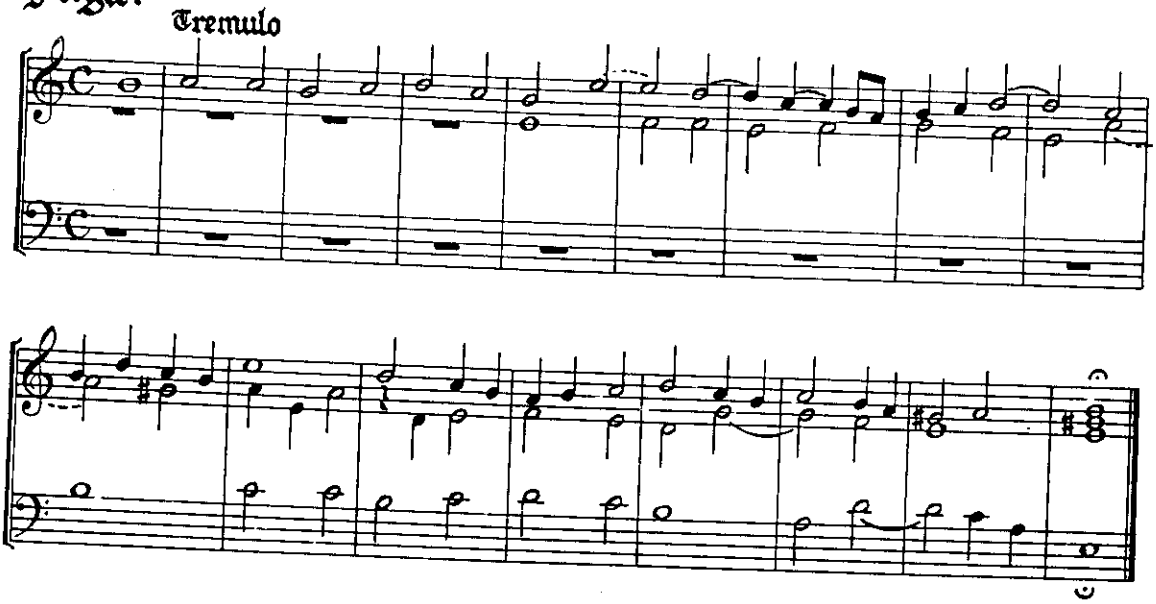


17. Da Jesus an dem Kreuze stund

Fuga:



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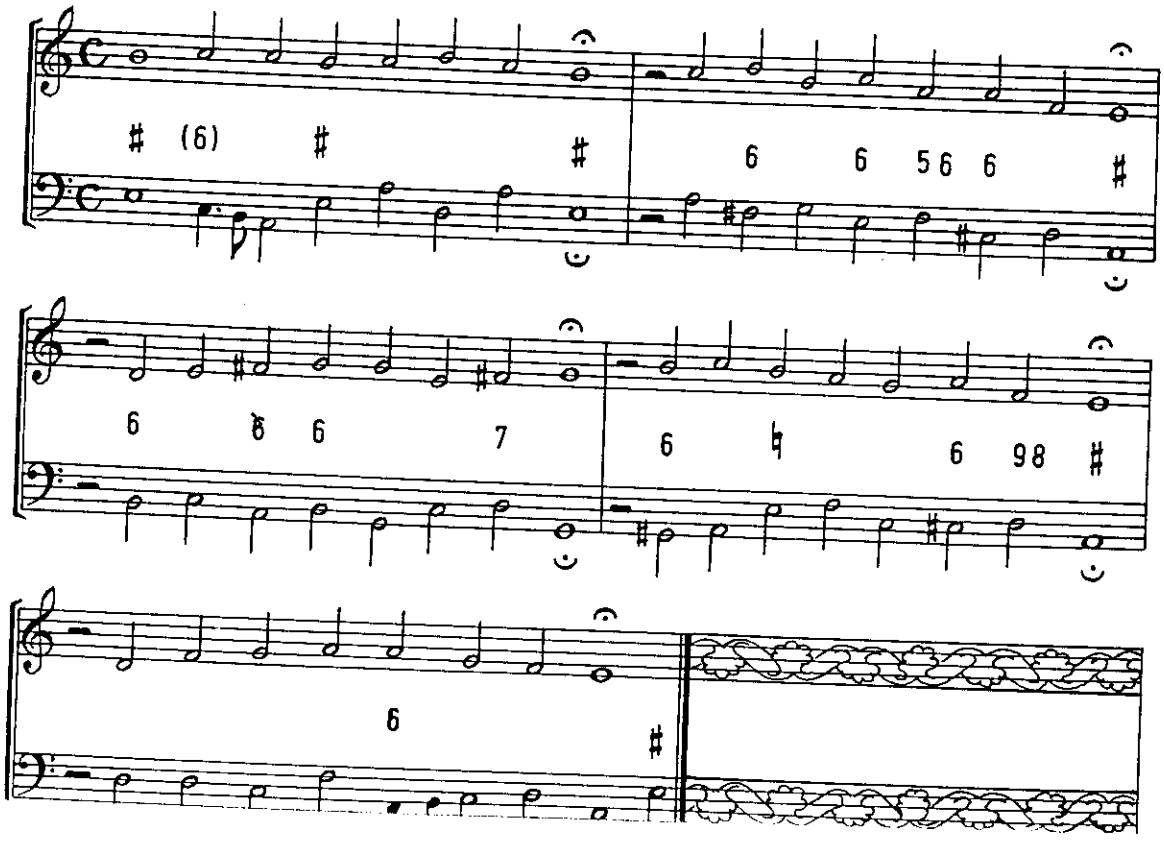
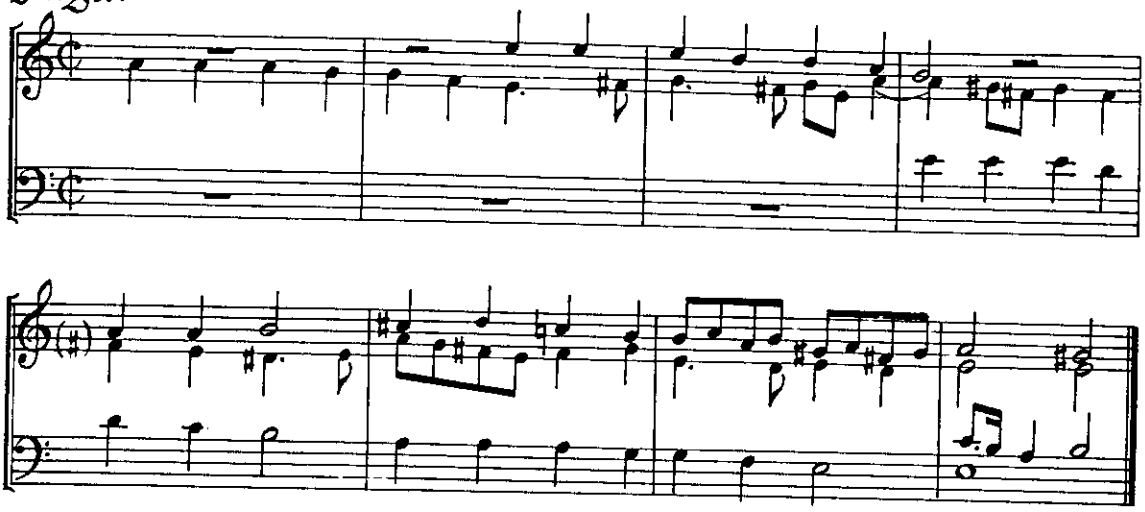
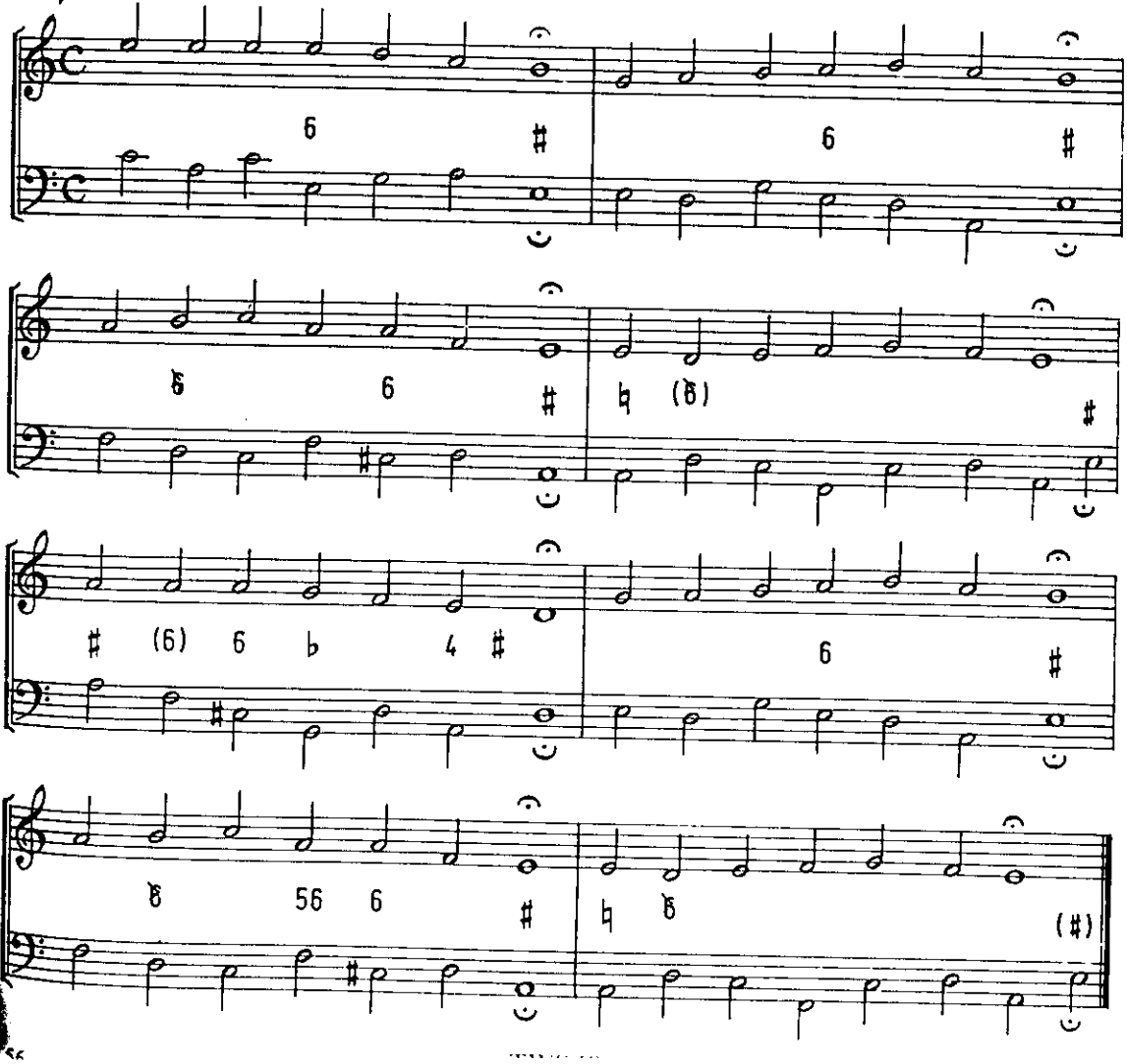


18. Christus, der uns selig macht

Fuga:

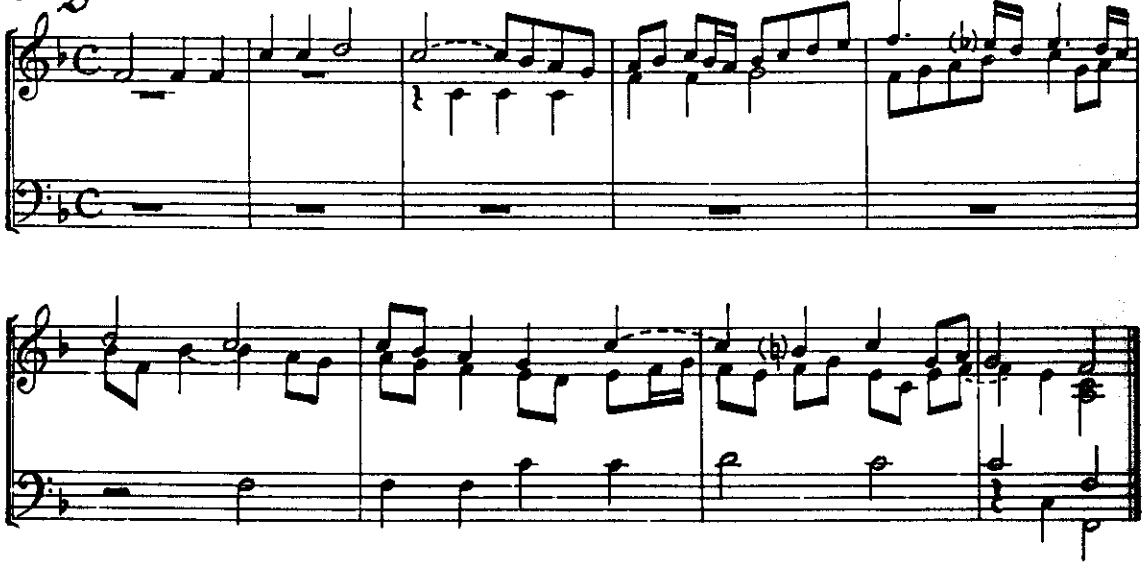


Choral:

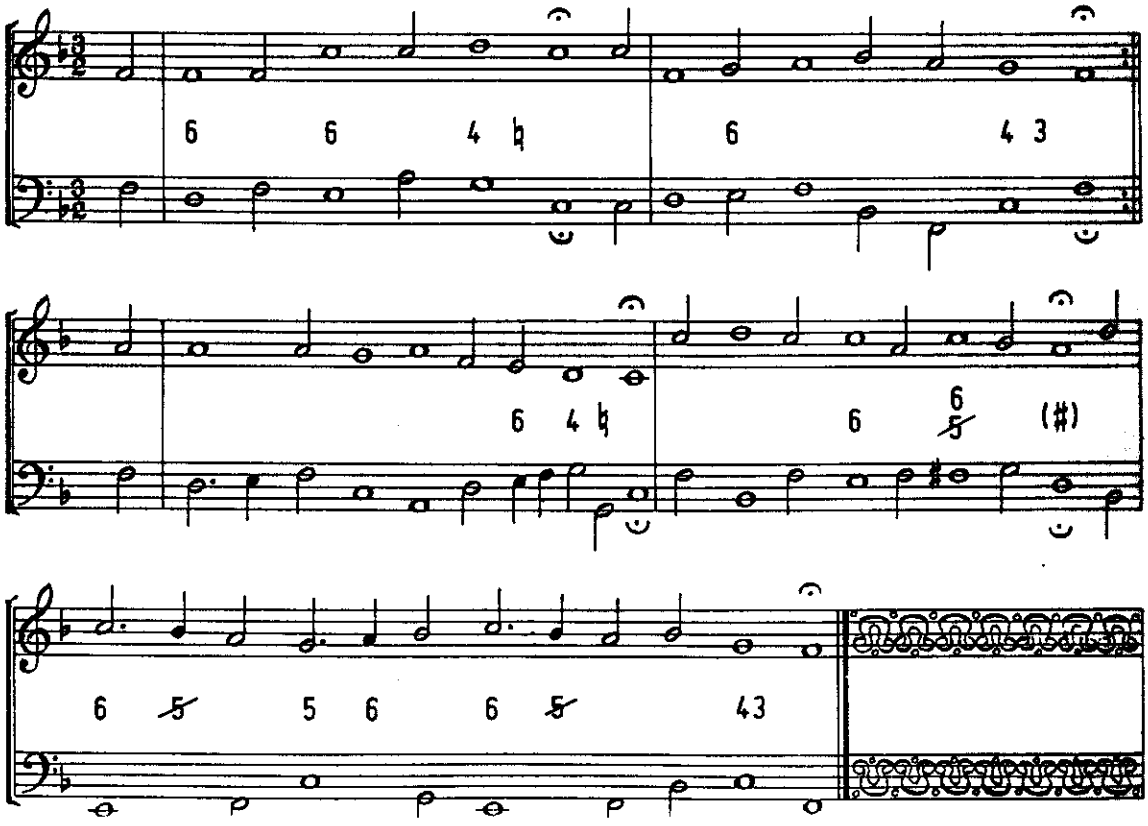


19. O Lamm Gottes, unschuldig

Fuga:

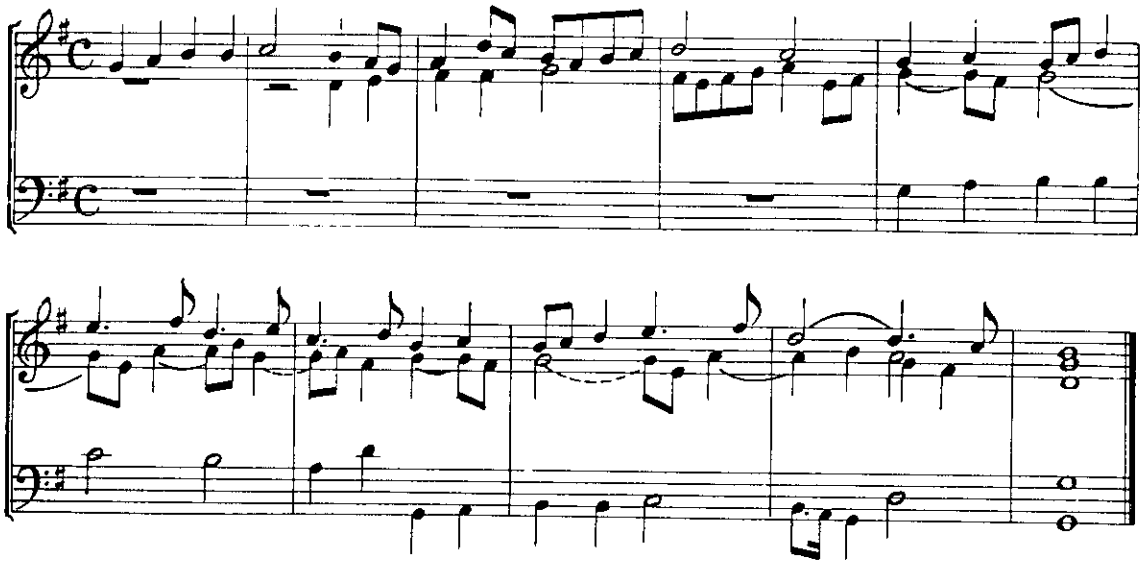


Choral:

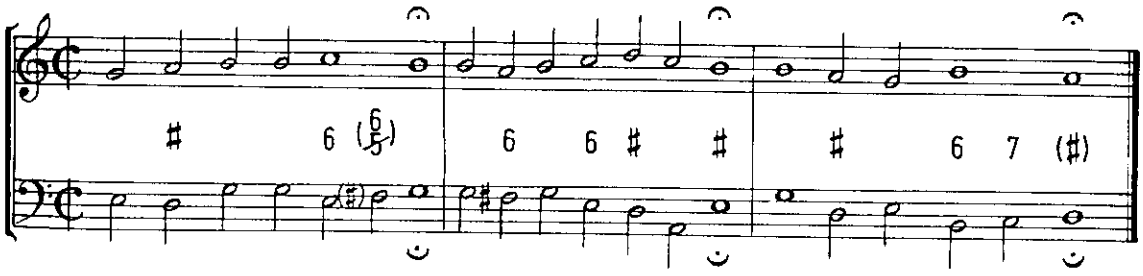


20. Christe, du Lamm Gottes

Fuga:

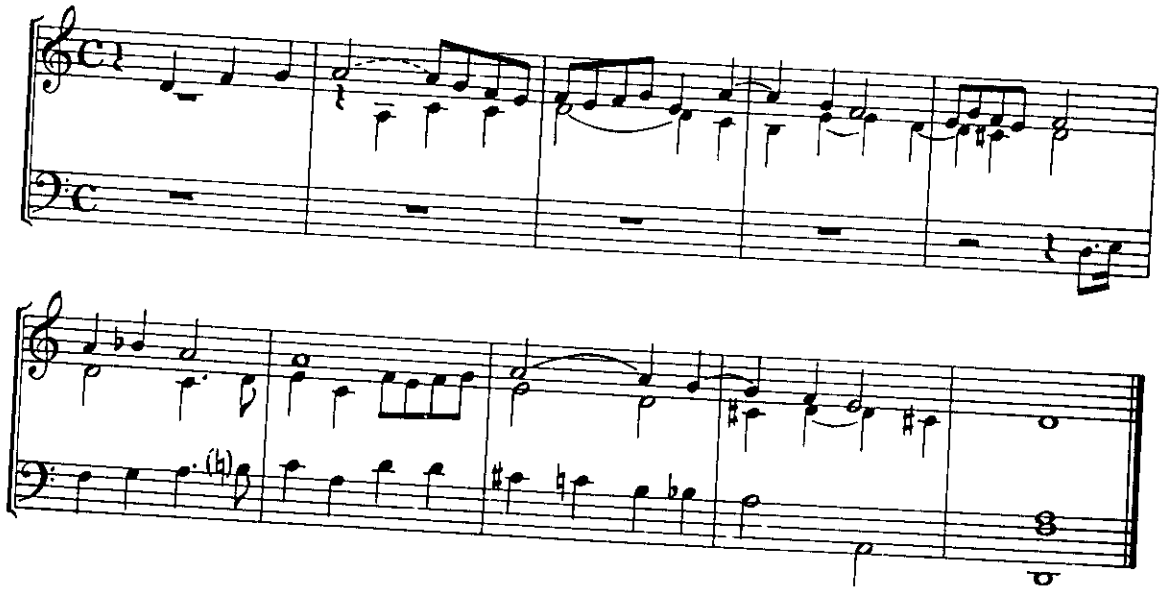


Choral:



21. Gleich wie sich fein ein Vögelein

Fuga:



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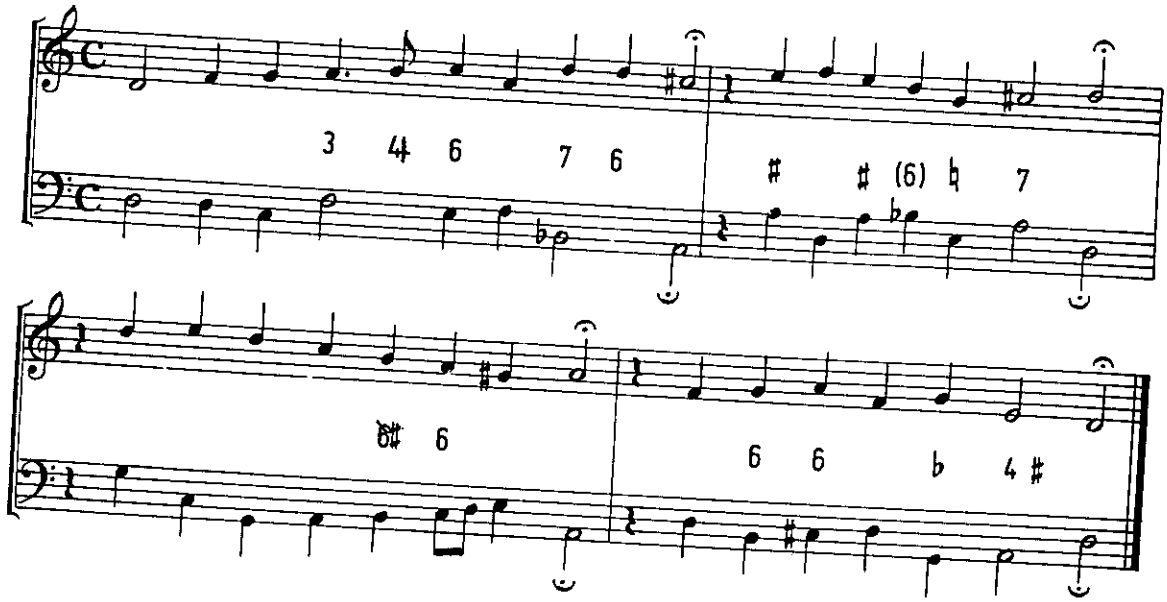
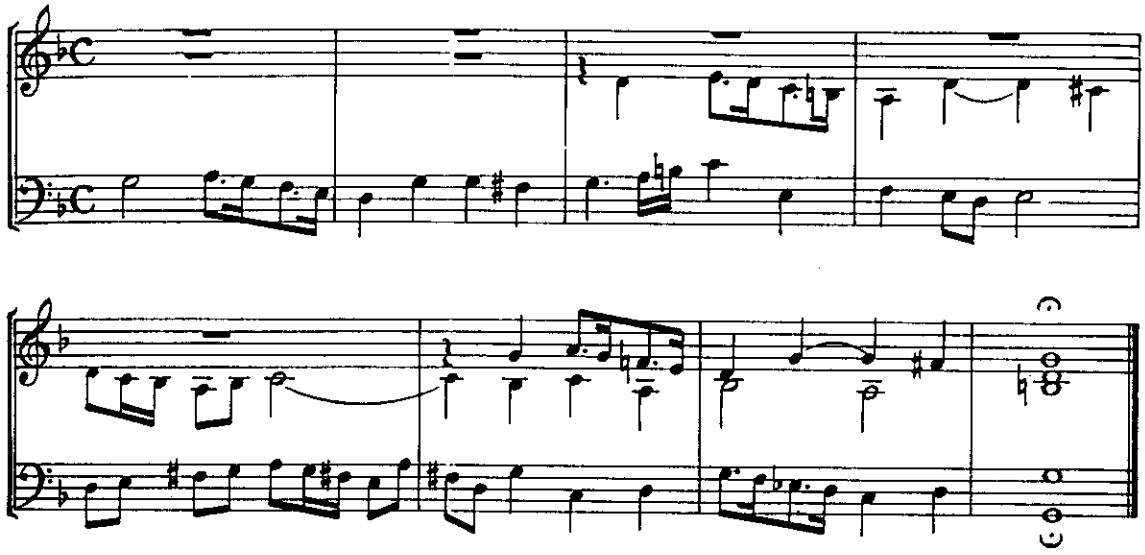


22. Wir danken dir, Herr Jesu Christ

Fuga:



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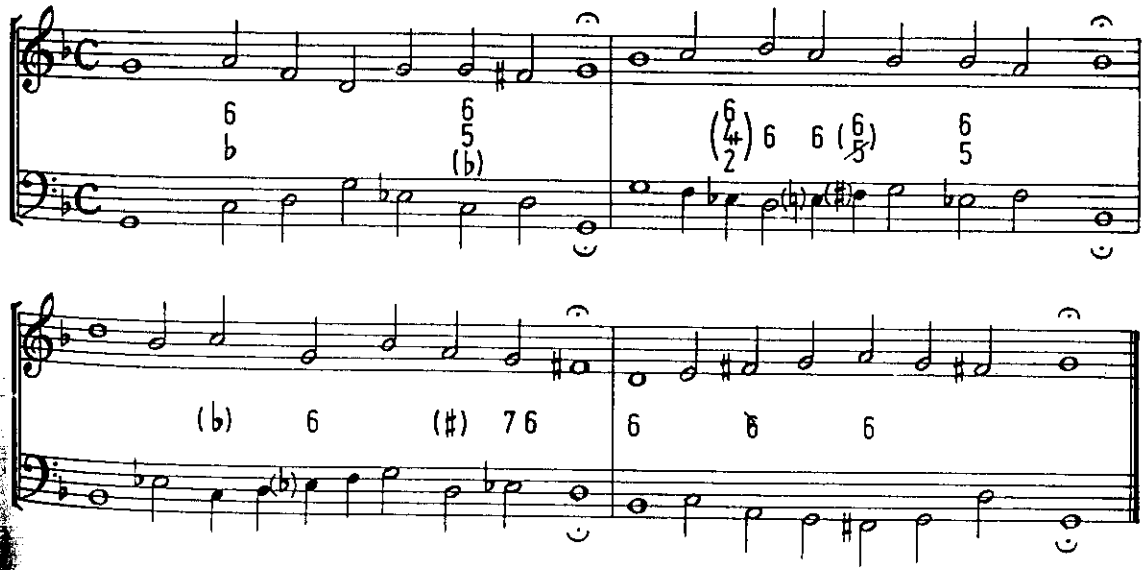
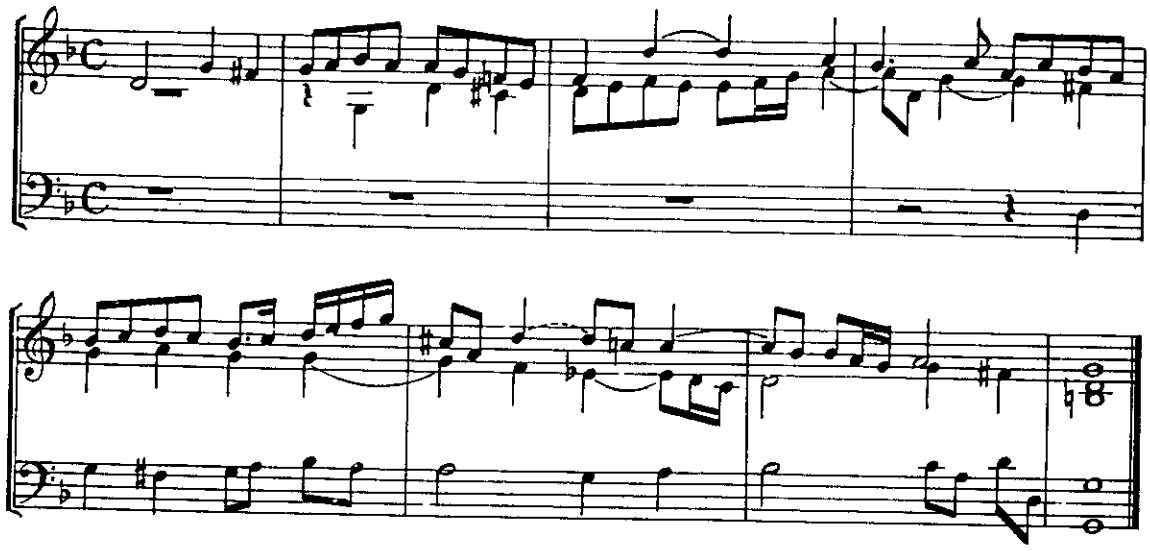


23. Wenn meine Sünd' mich kränken

Fuga:



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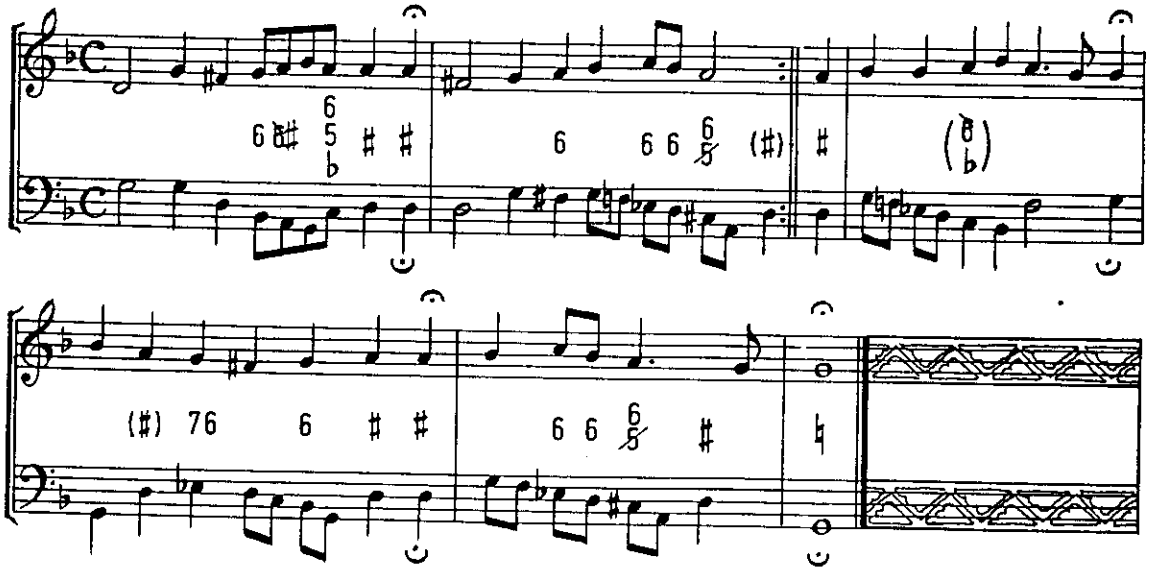
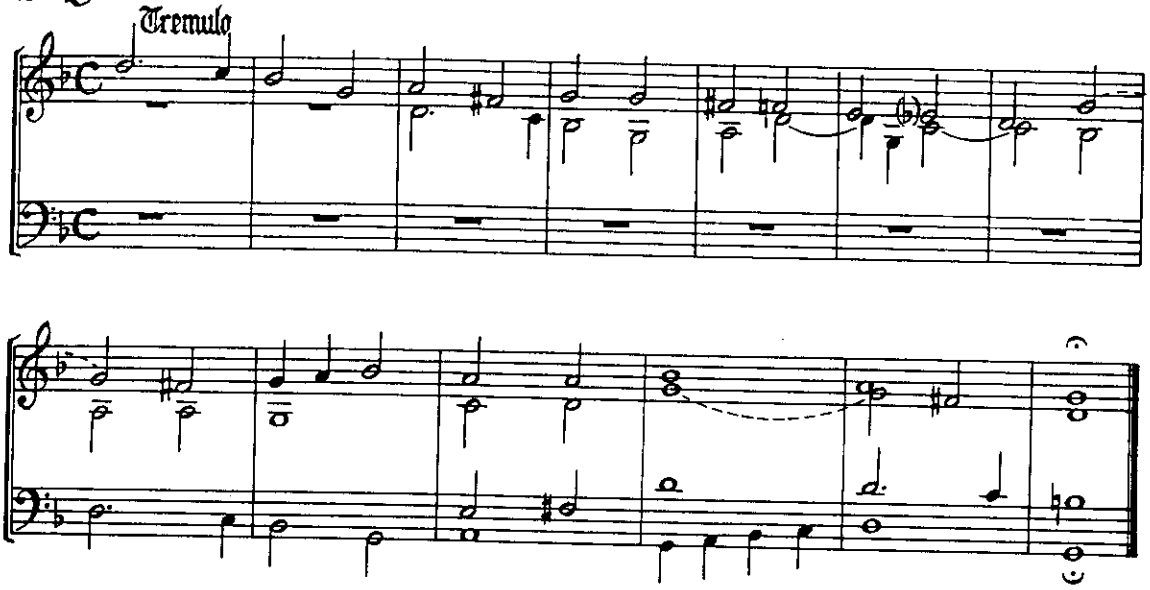


24. O Traurigkeit

Fuga:



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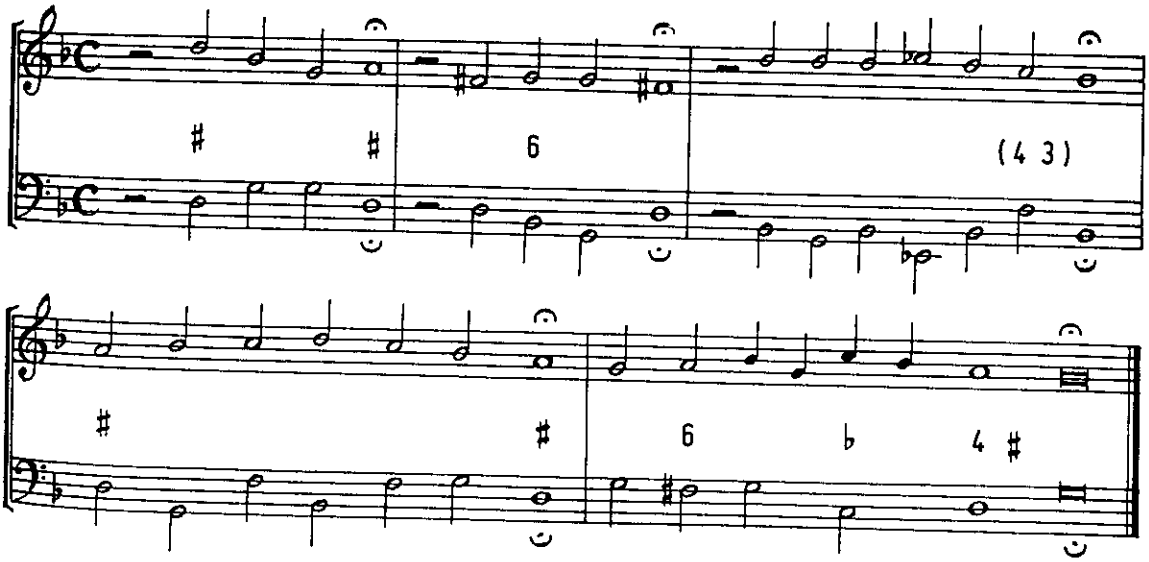
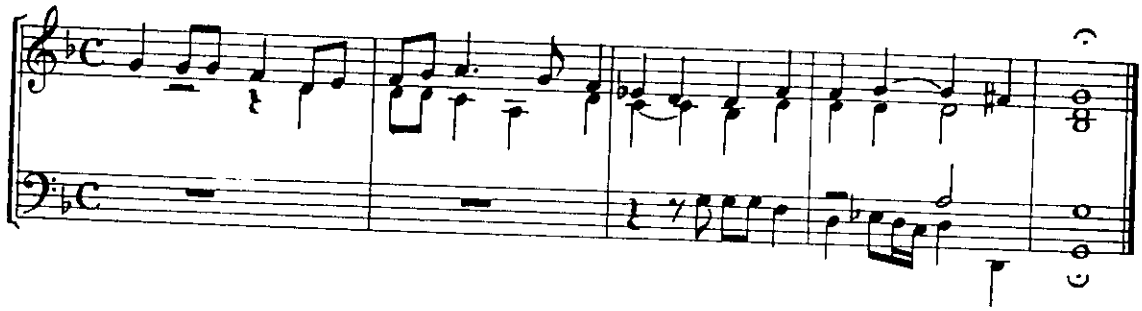


25. Herzliebster Jesu, was hast du verbrochen?

Fuga:



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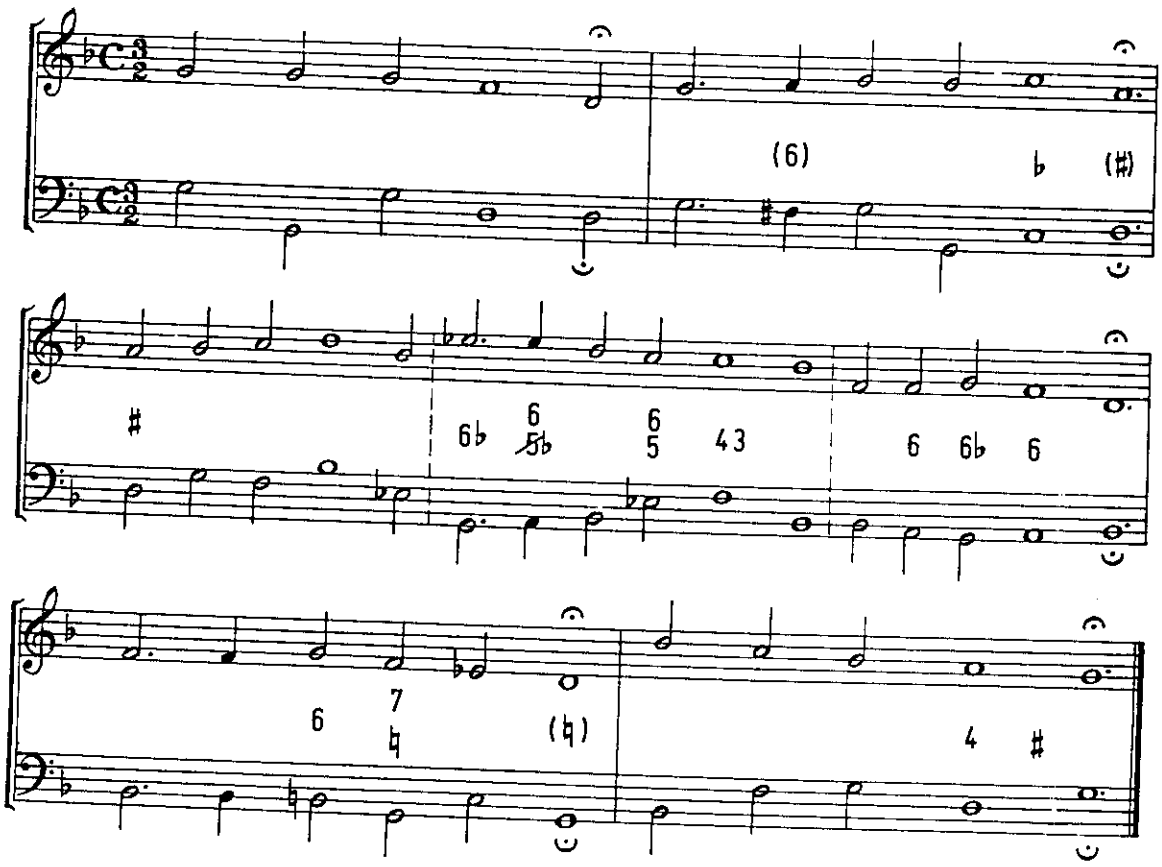
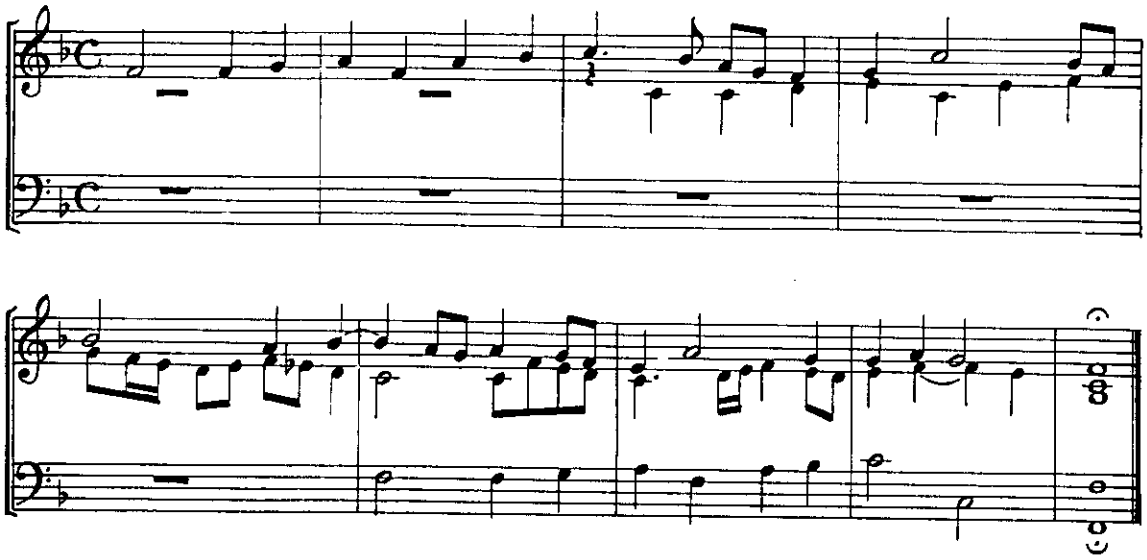
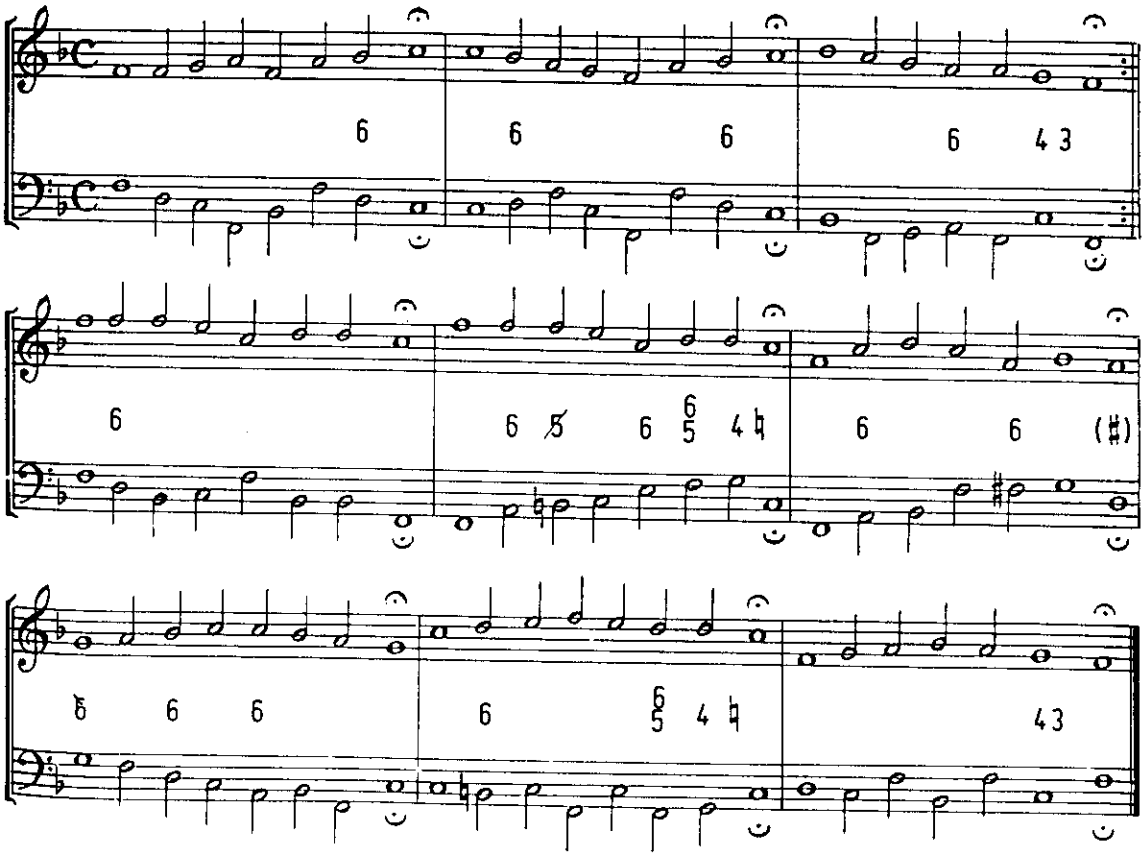


26. O Mensch bewein dein Sünde groß

Fuga:

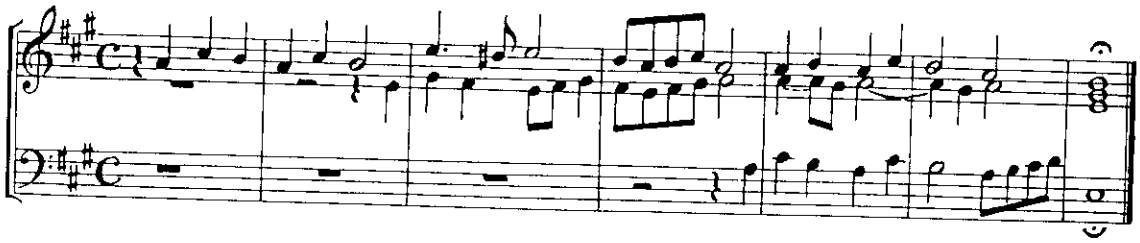


Choral:



27. Kyrie eleison

Fuga:



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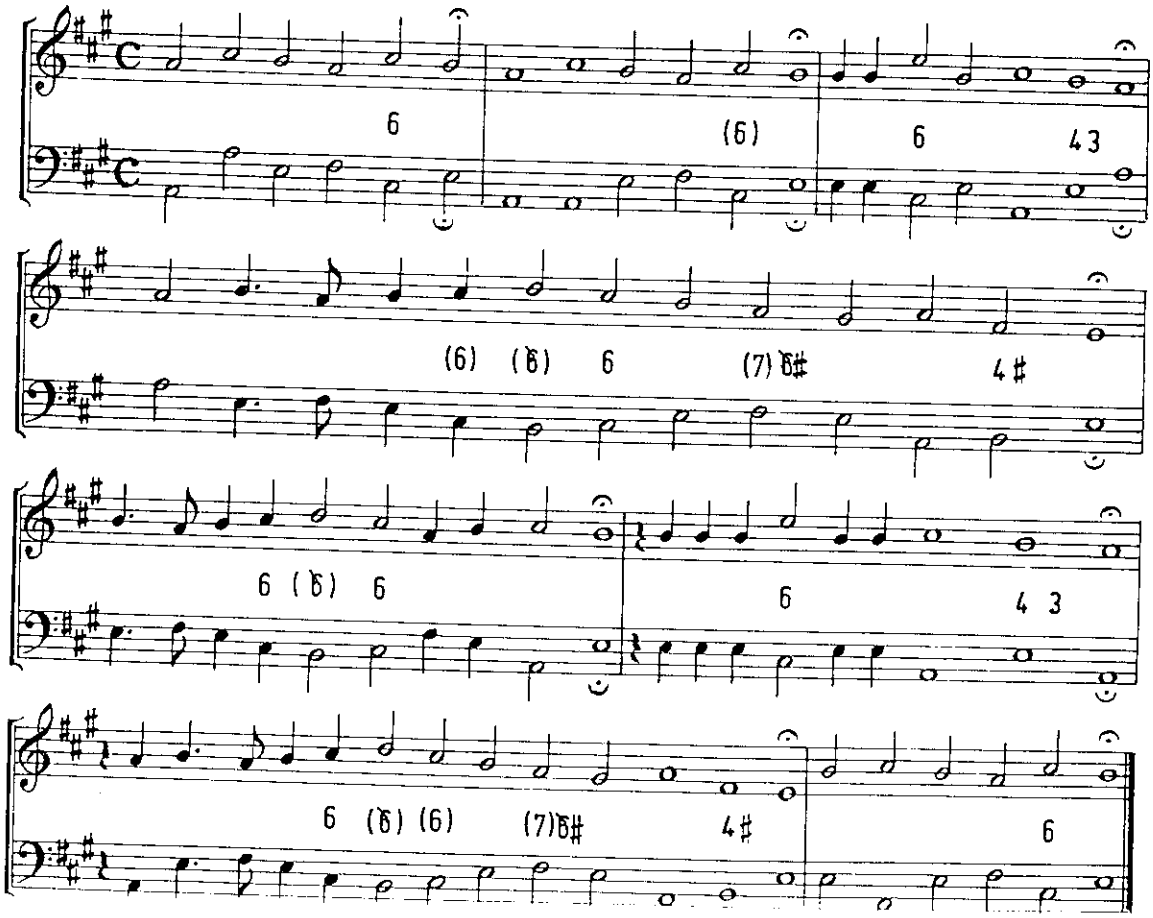
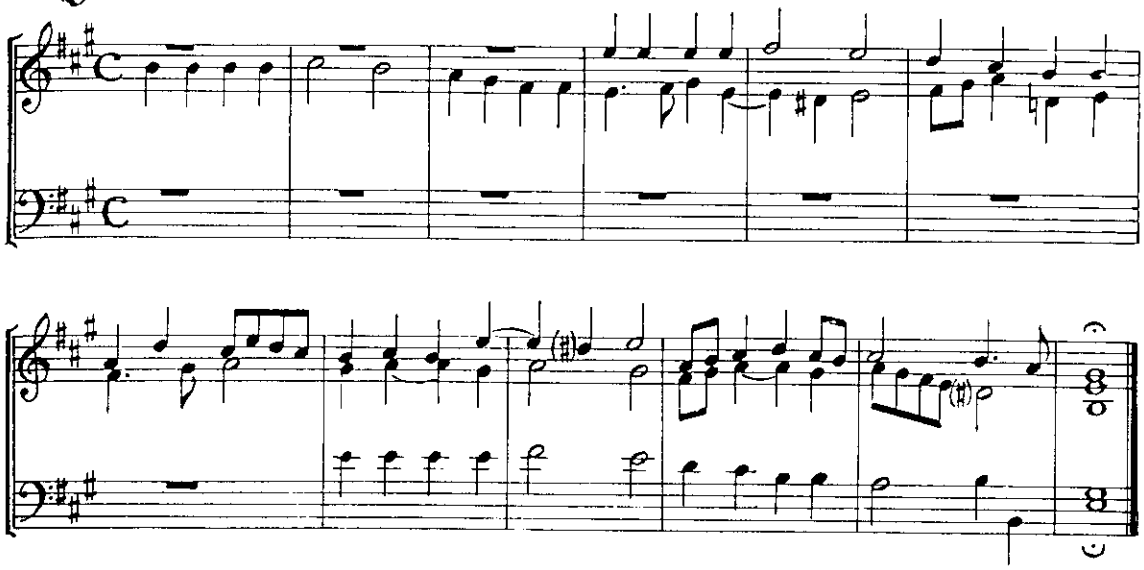


28. O wir armen Sünder

Fuga:



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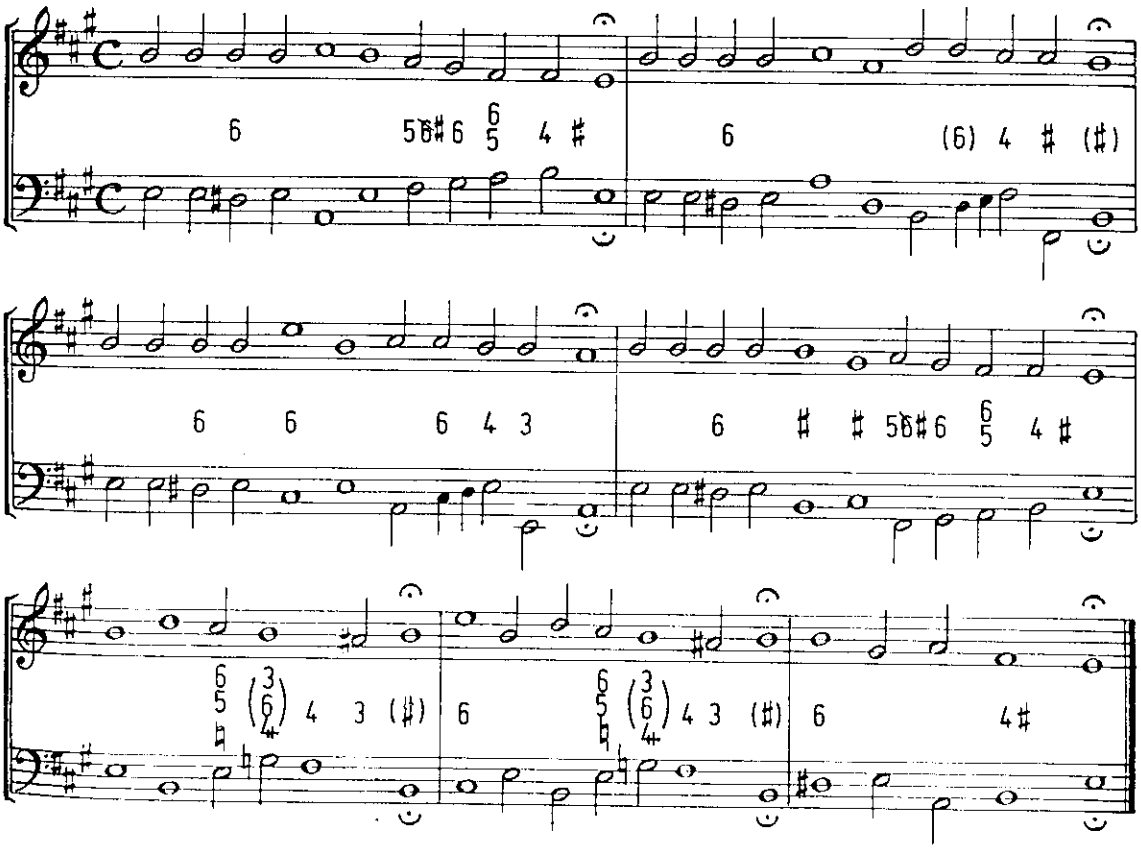
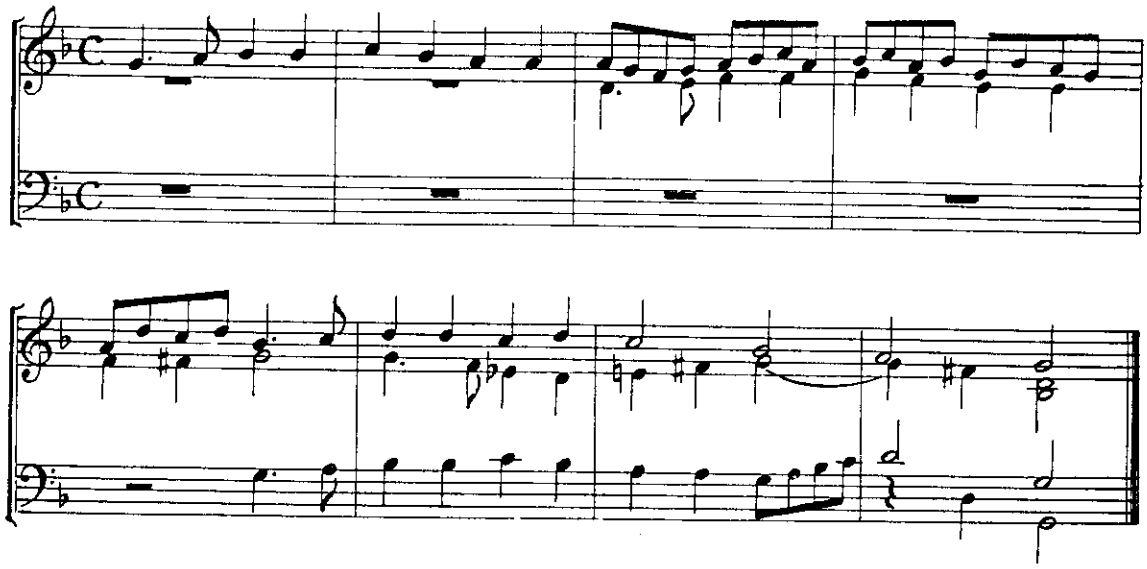


29. Sei gegrüßet, Jesu gütig

Fuga:



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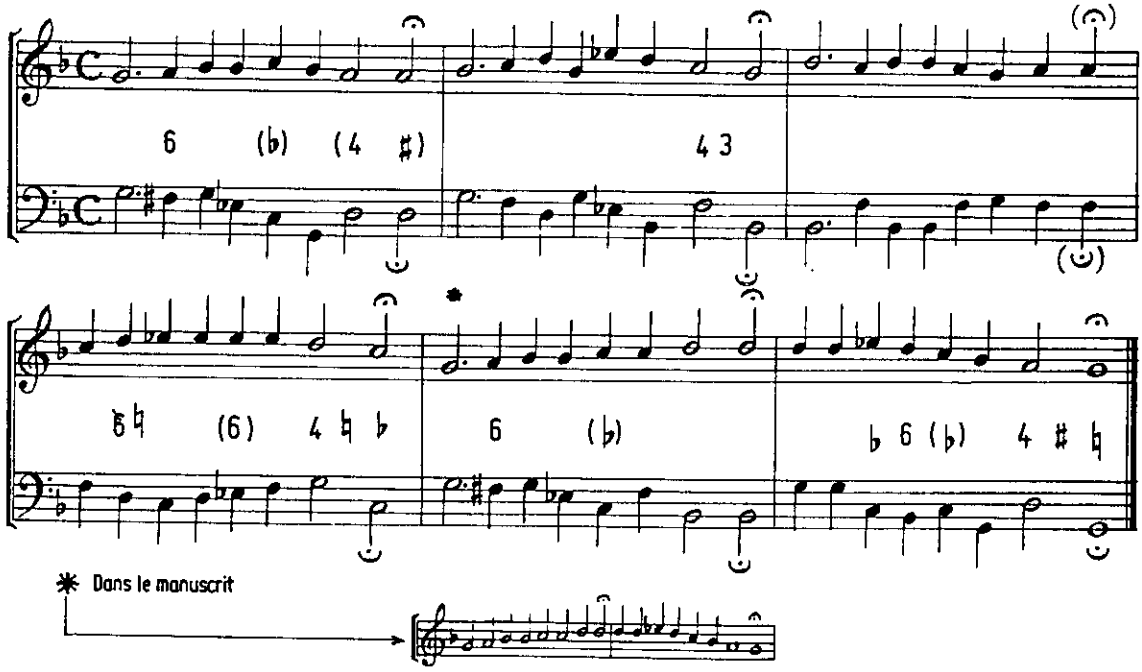
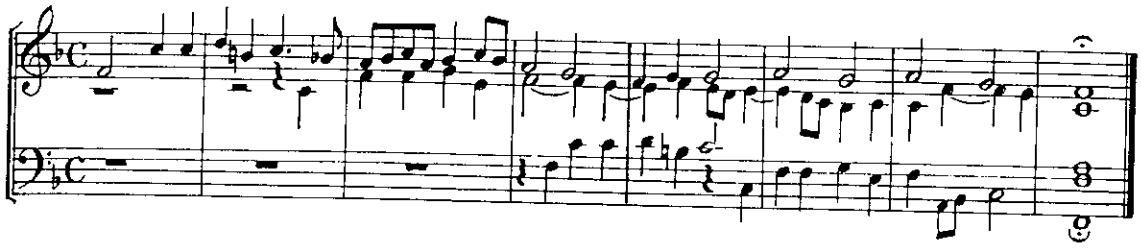
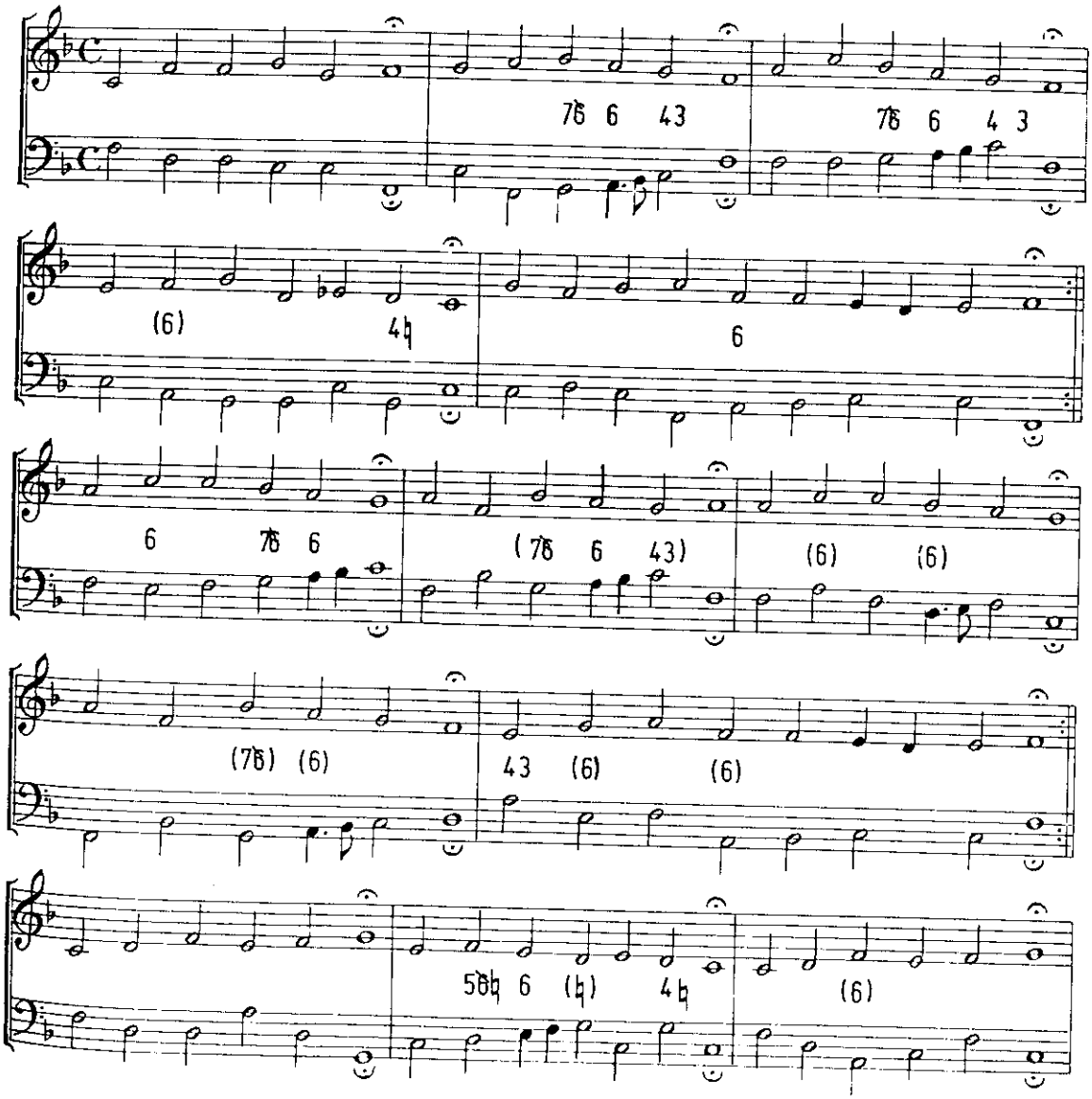


30. Als der gütige Gott

Fuga:

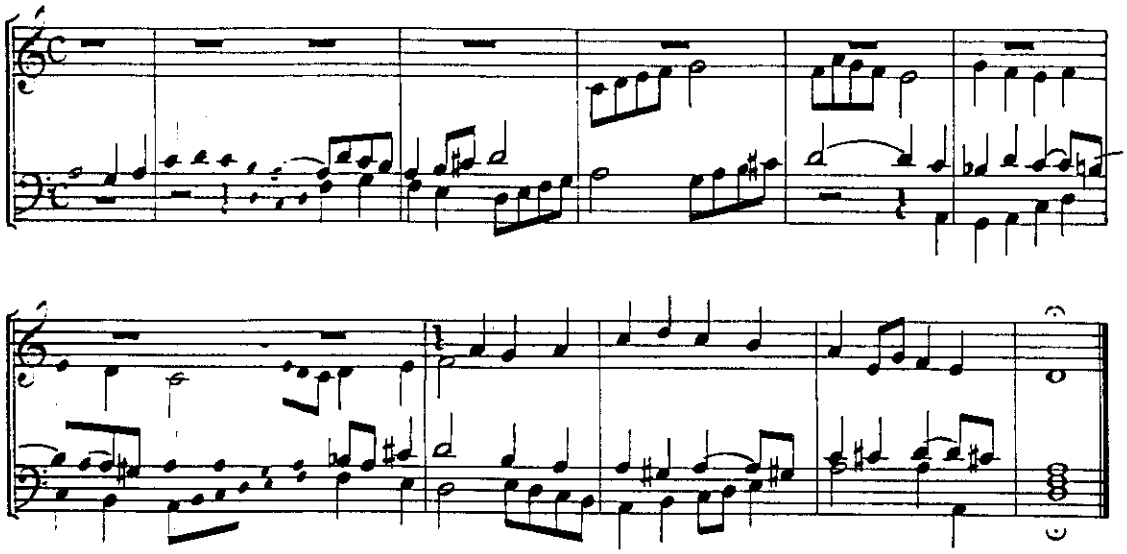


Choral:

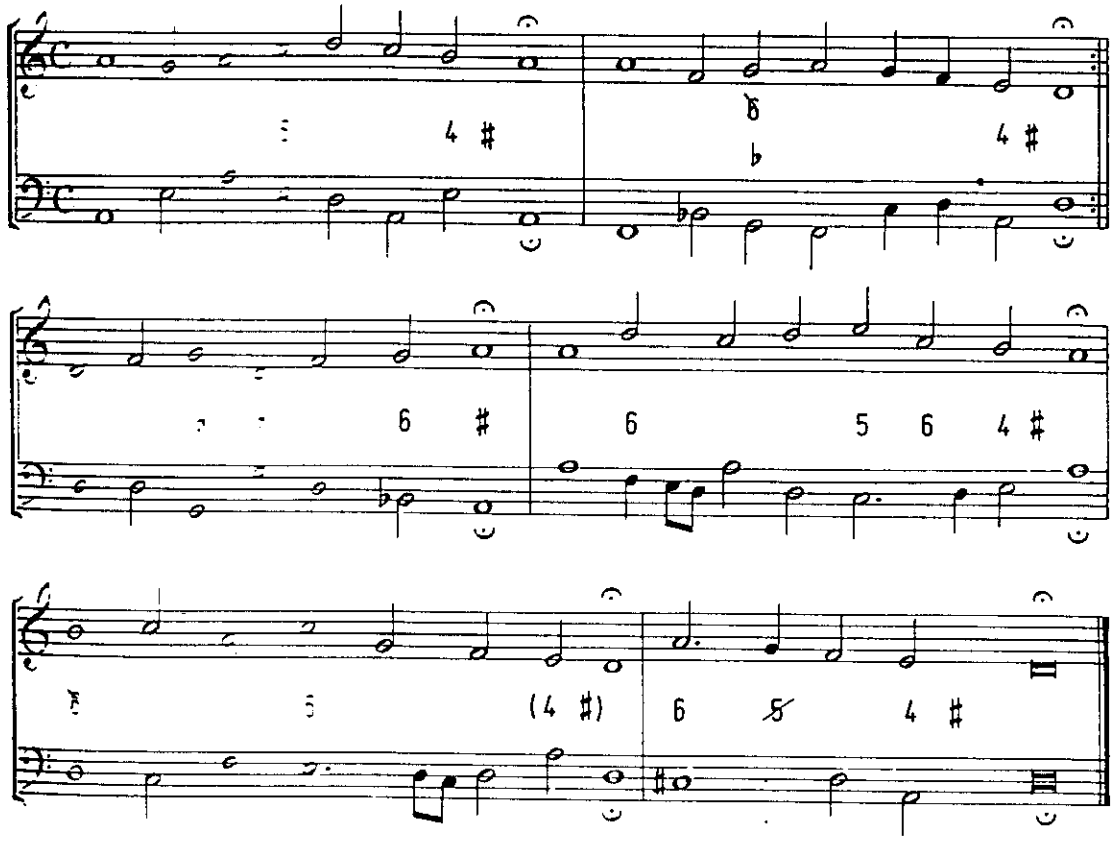


31. Christ lag in Todesbanden

Fuga:

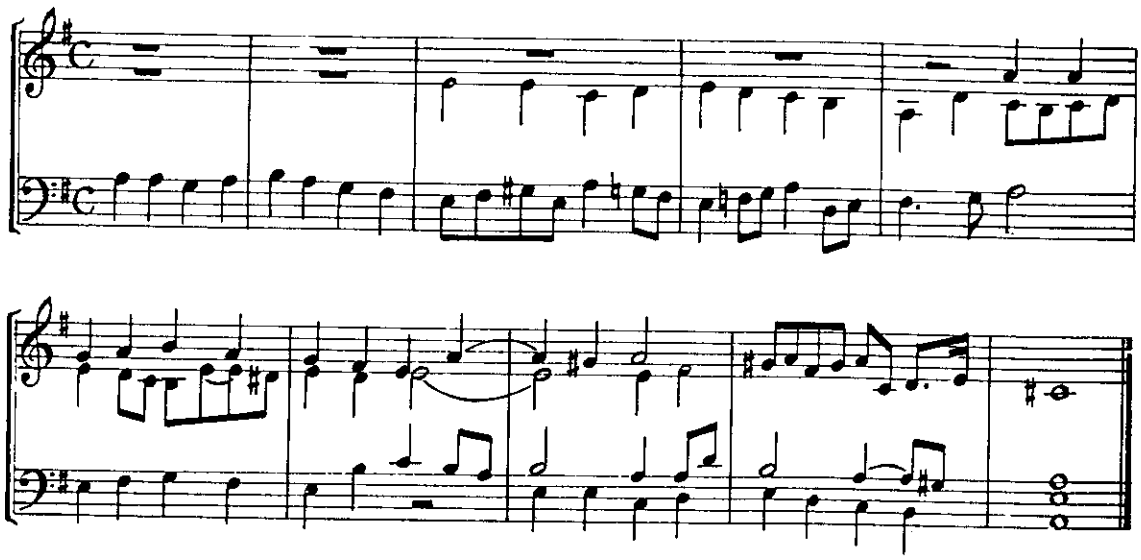


Choral:

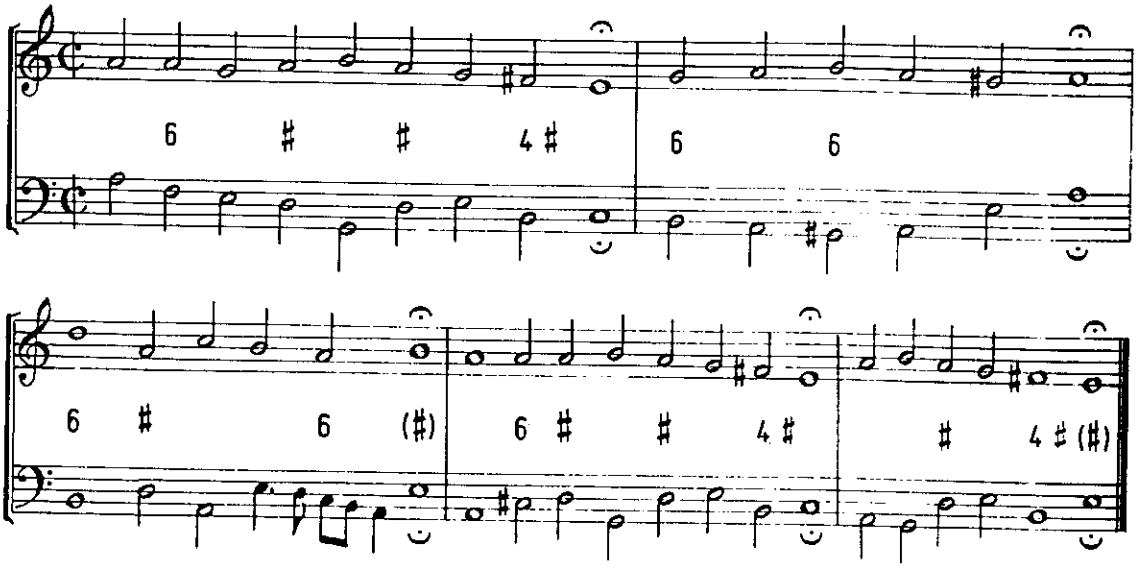


32. Jesus Christus, unser Heiland

Fuga:

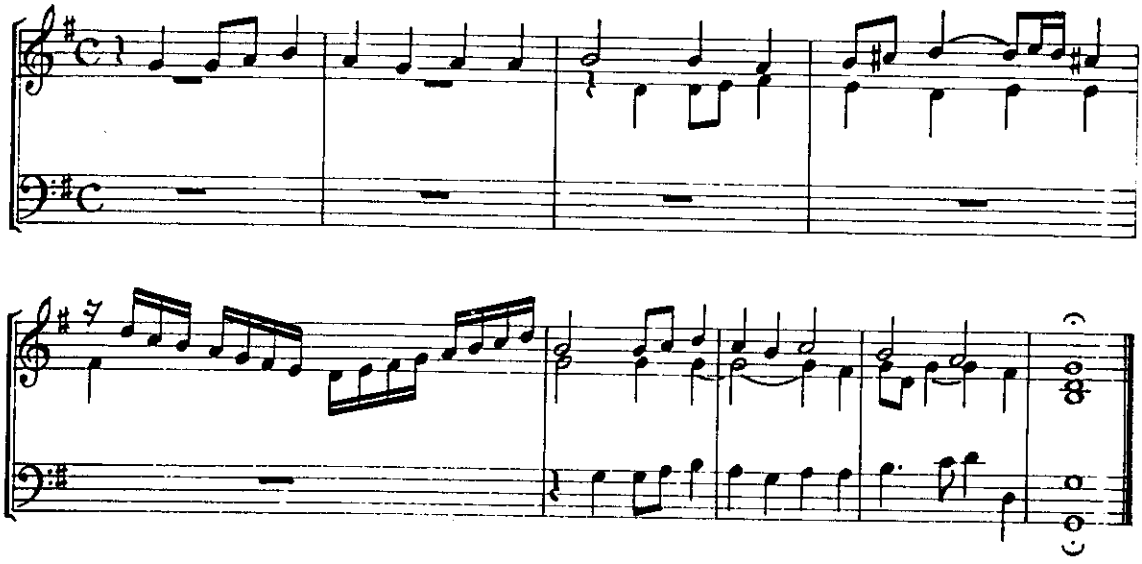


Choral:

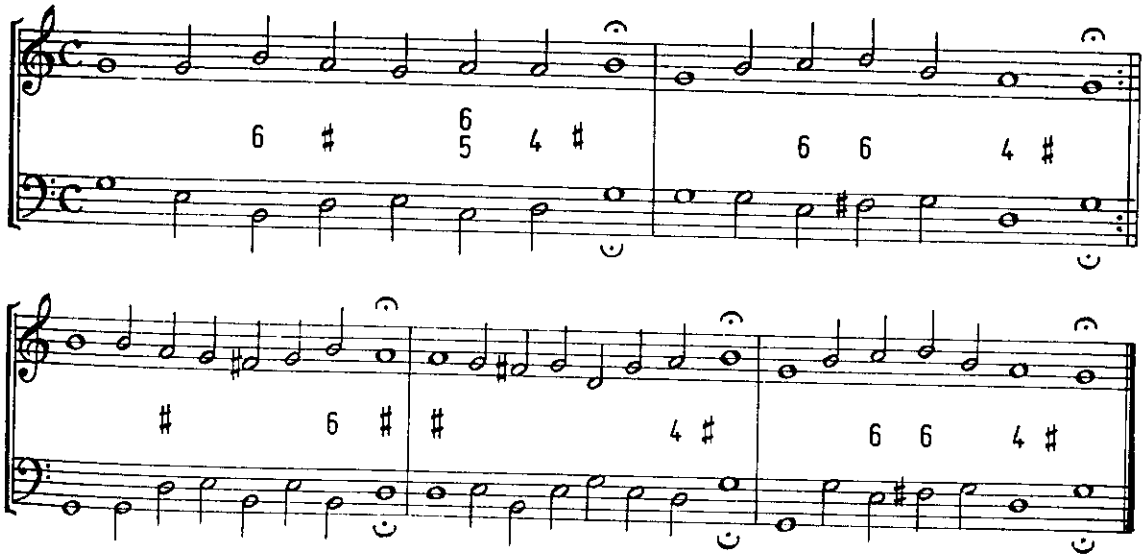


33. Nun freut euch... oder Es ist gewißlich an der Zeit

Fuga:

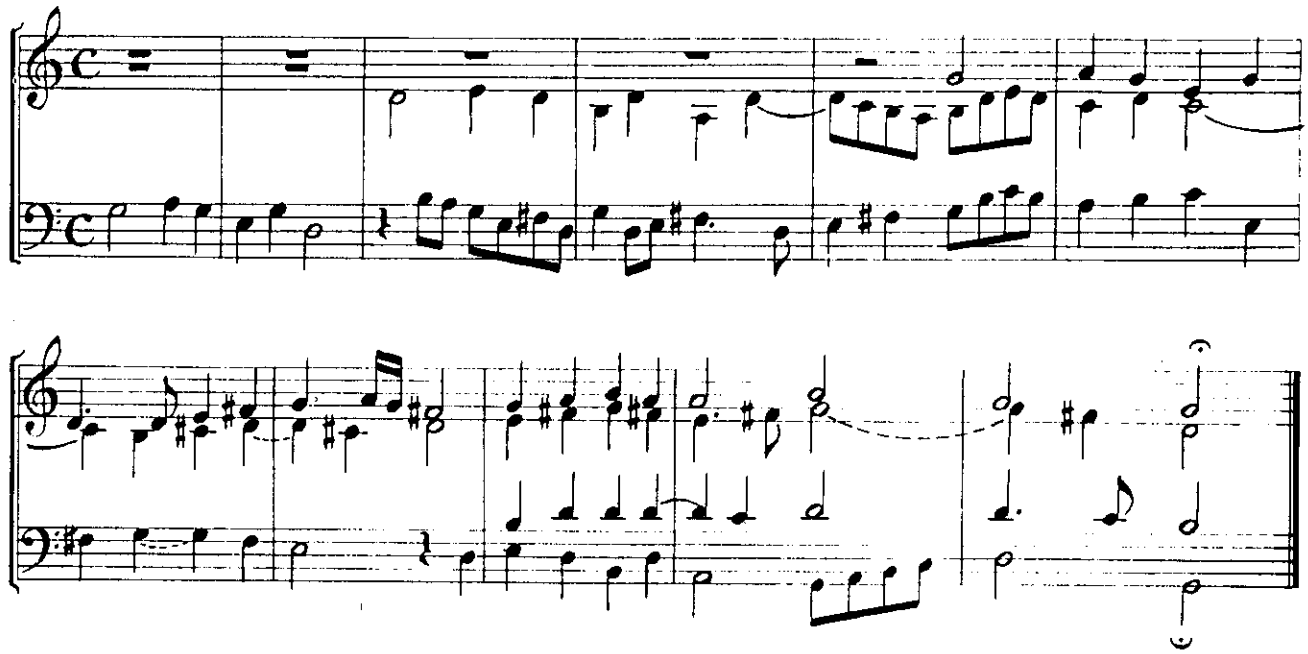


Choral:

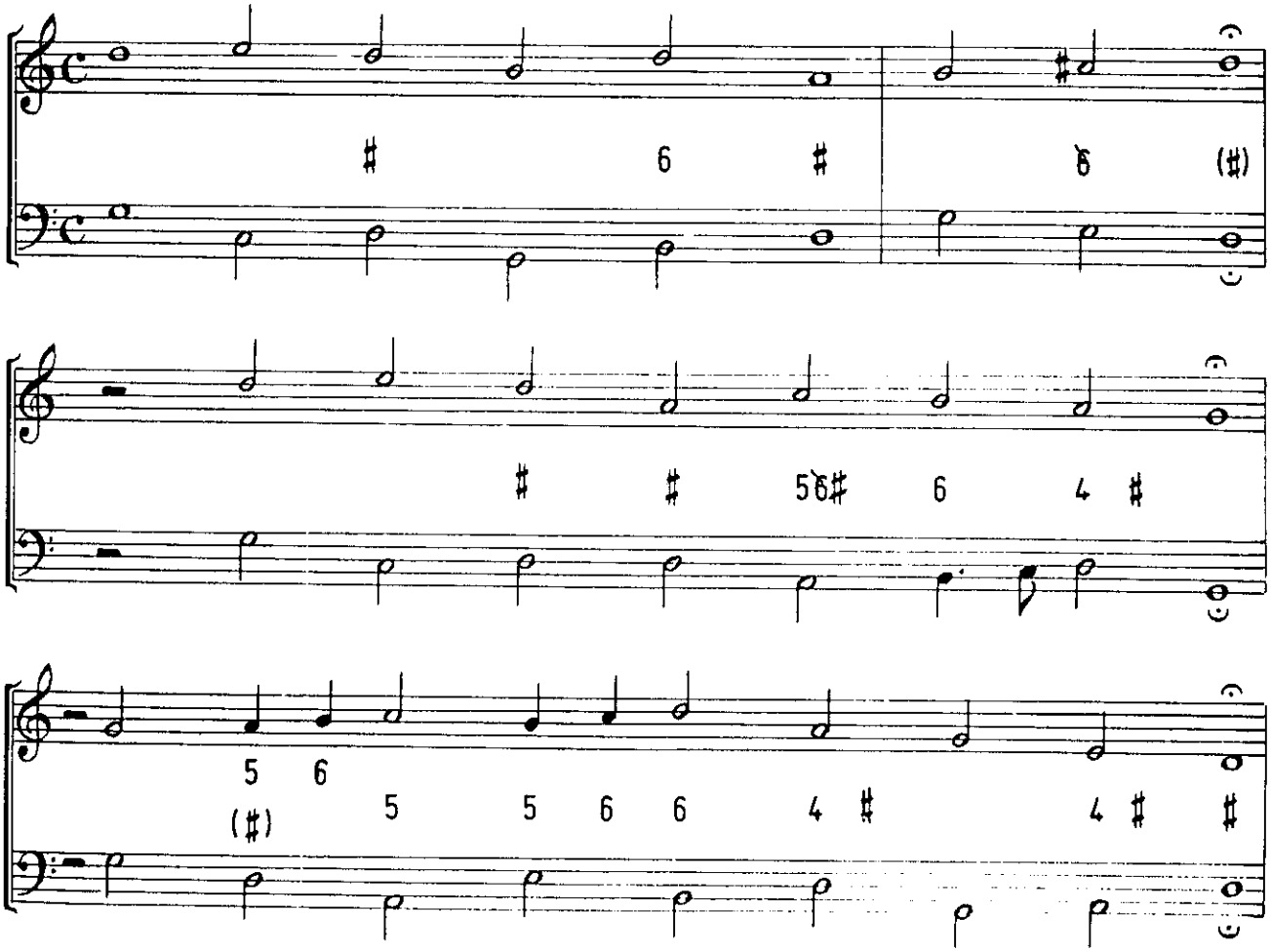


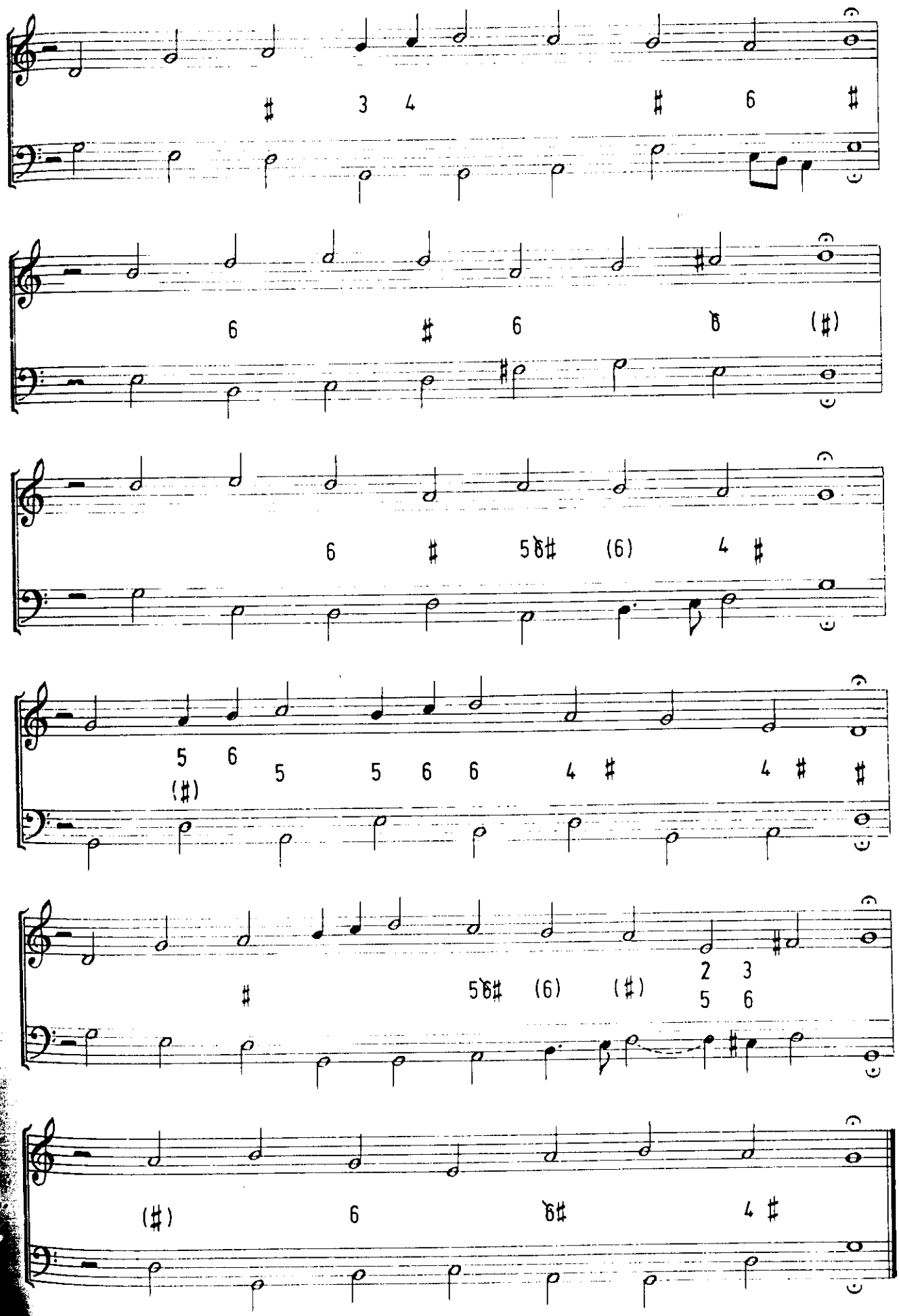
34. Komm Heiliger Geist, Herre Gott

Fuga:



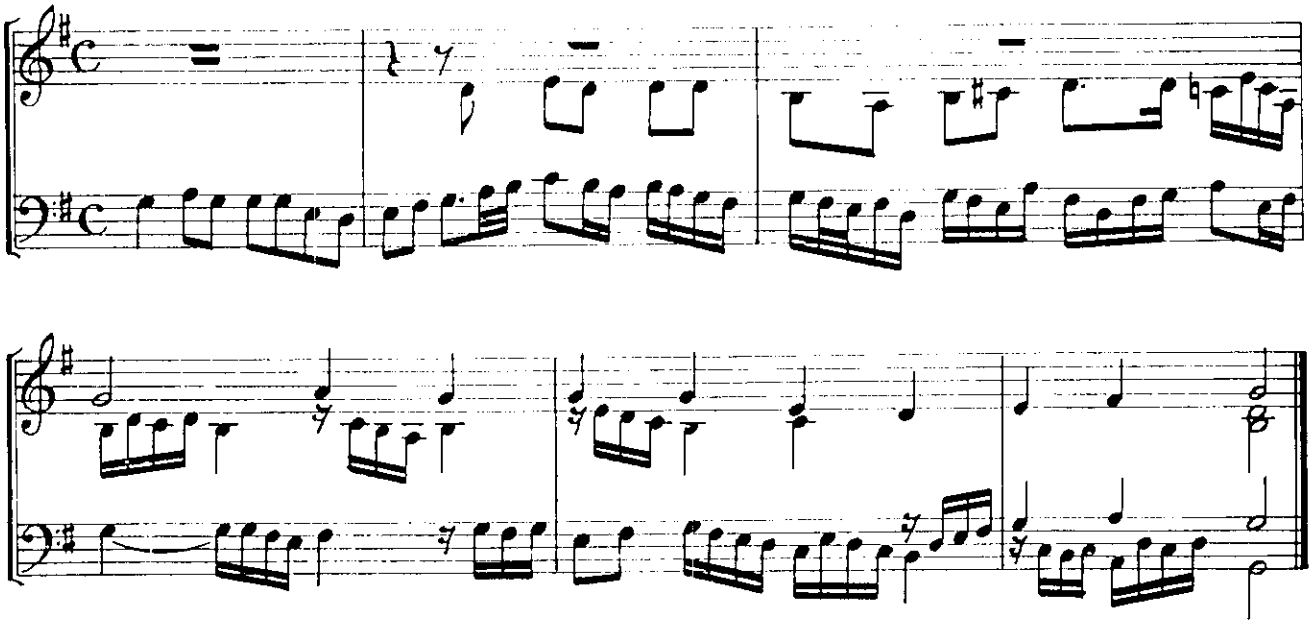
Choral:



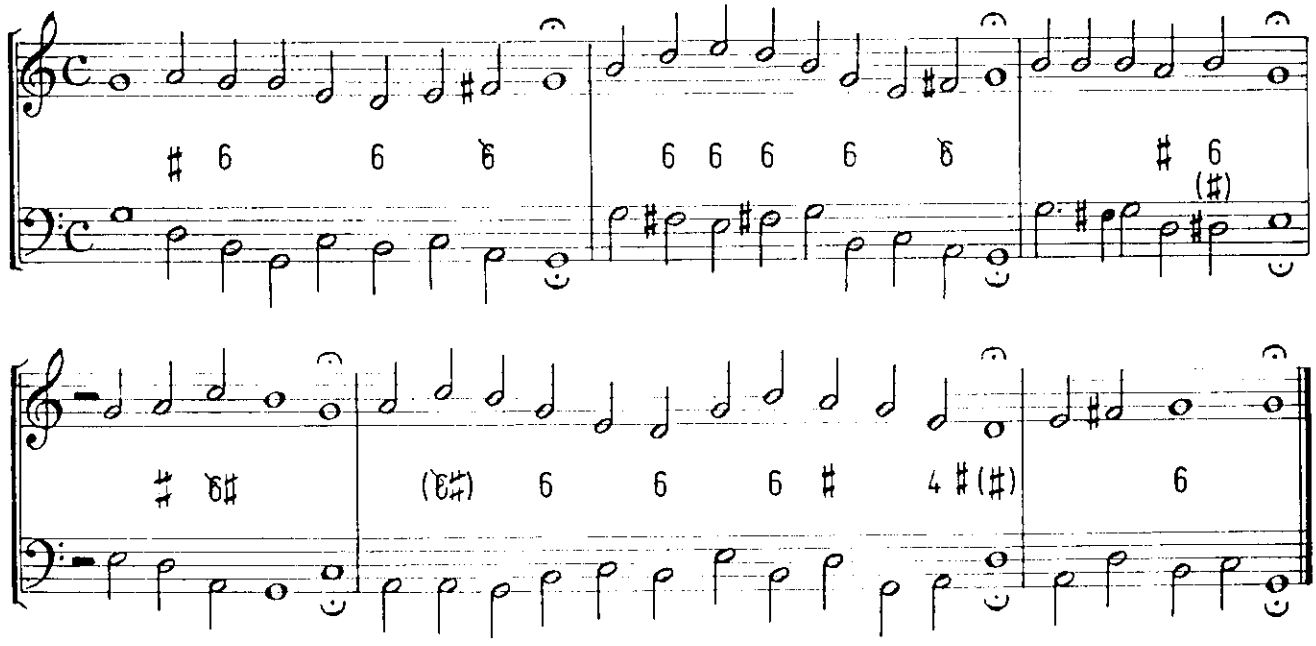

♯ 3 4 ♯ 6 ♯
6 ♯ 6 ♭ (♯)
6 ♯ 5♭♯ (6) 4 ♯
5 6 5 5 6 6 4 ♯ 4 ♯ ♯
(♯)
♯ 5♭♯ (6) (♯) 2 3 5 6
(♯) 6 ♭♯ 4 ♯

35. Nun bitten wir den Heiligen Geist

Fuga:

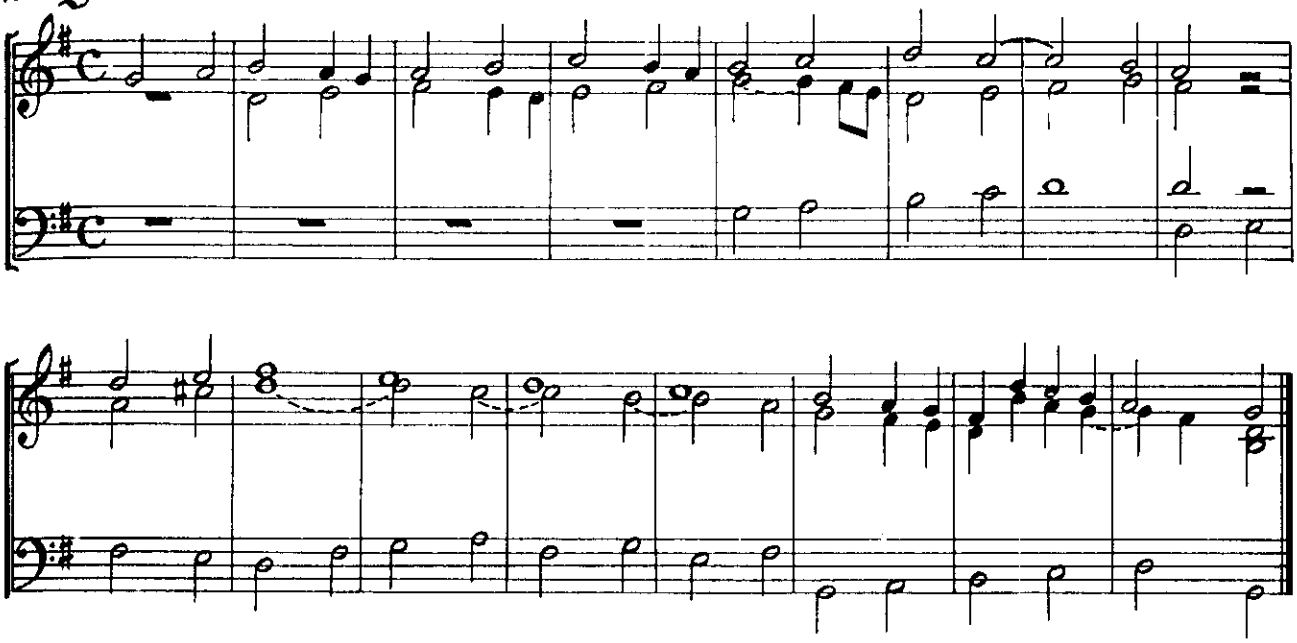


Choral:

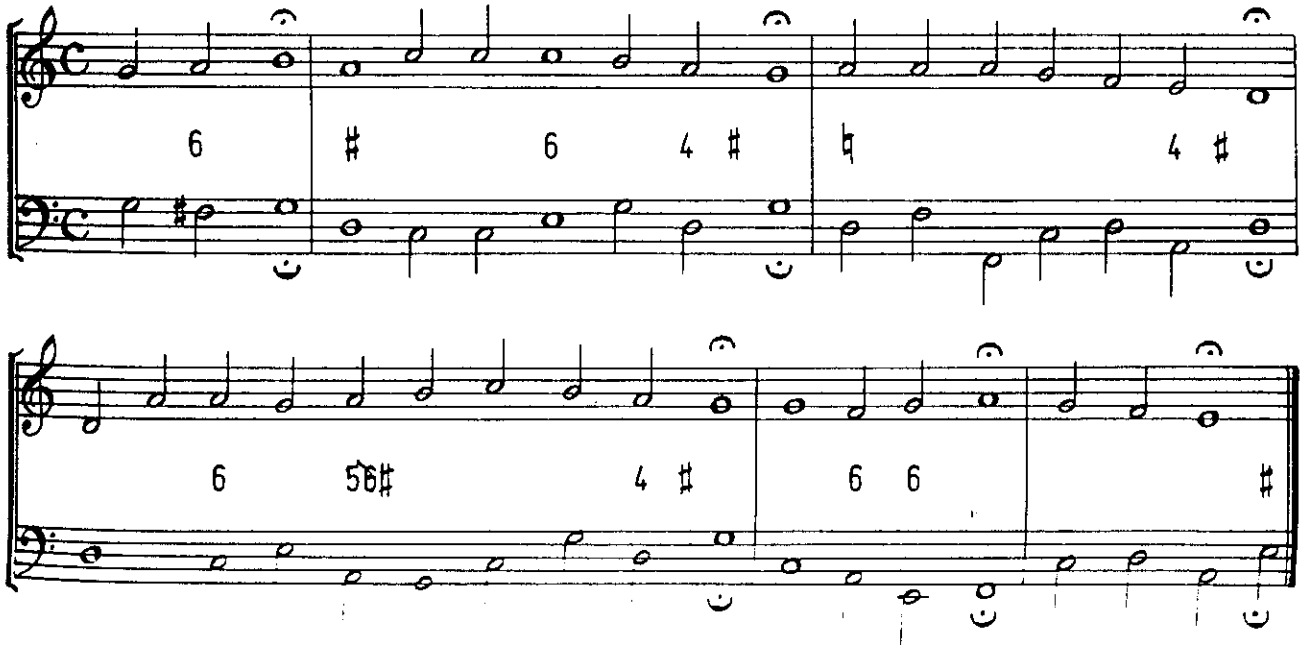


36. Kyrie, Gott Vater in Ewigkeit

Fuga: Allabreve:

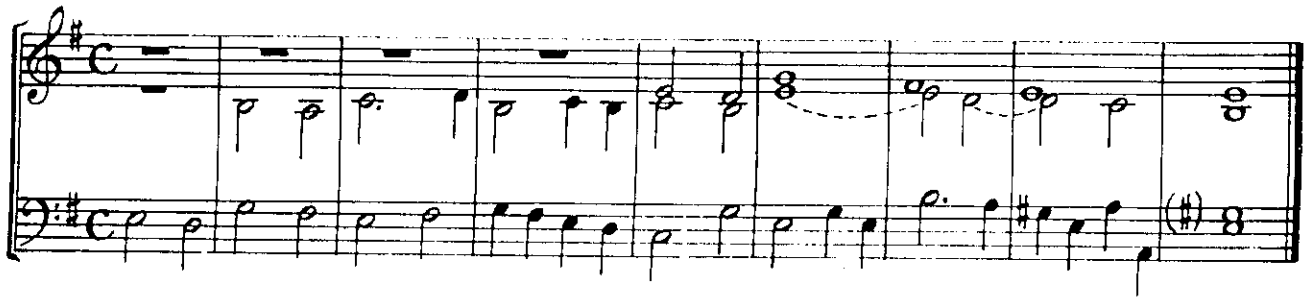


Choral:

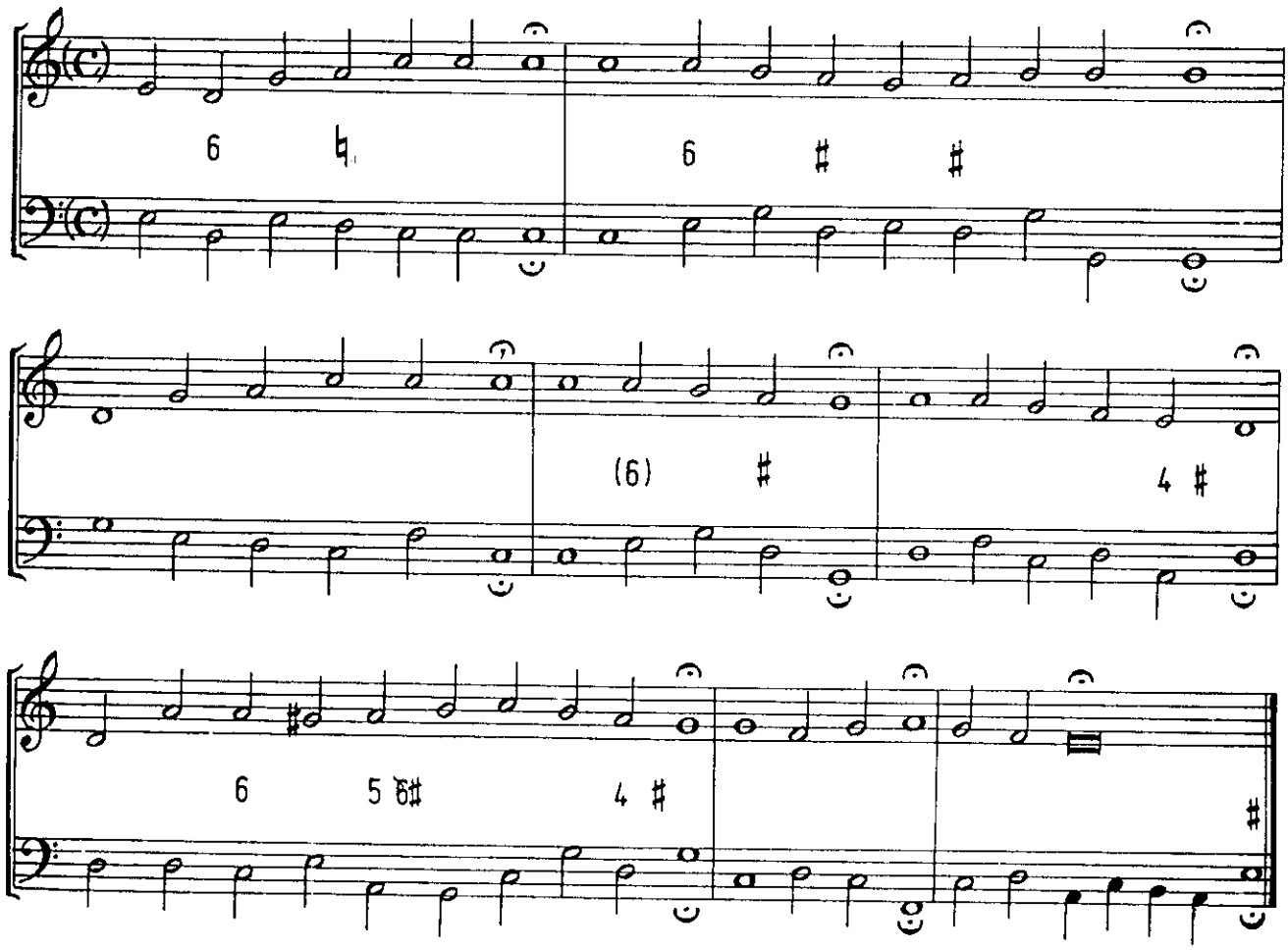


37. Christe...

Fuga:

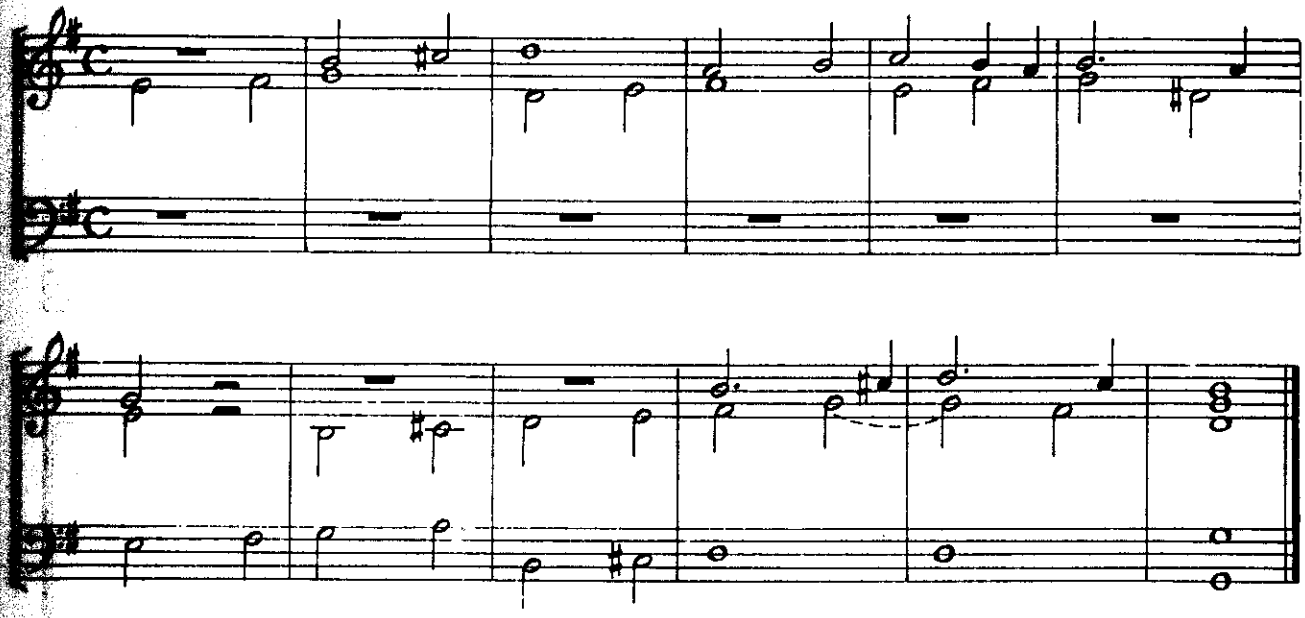


Choral:

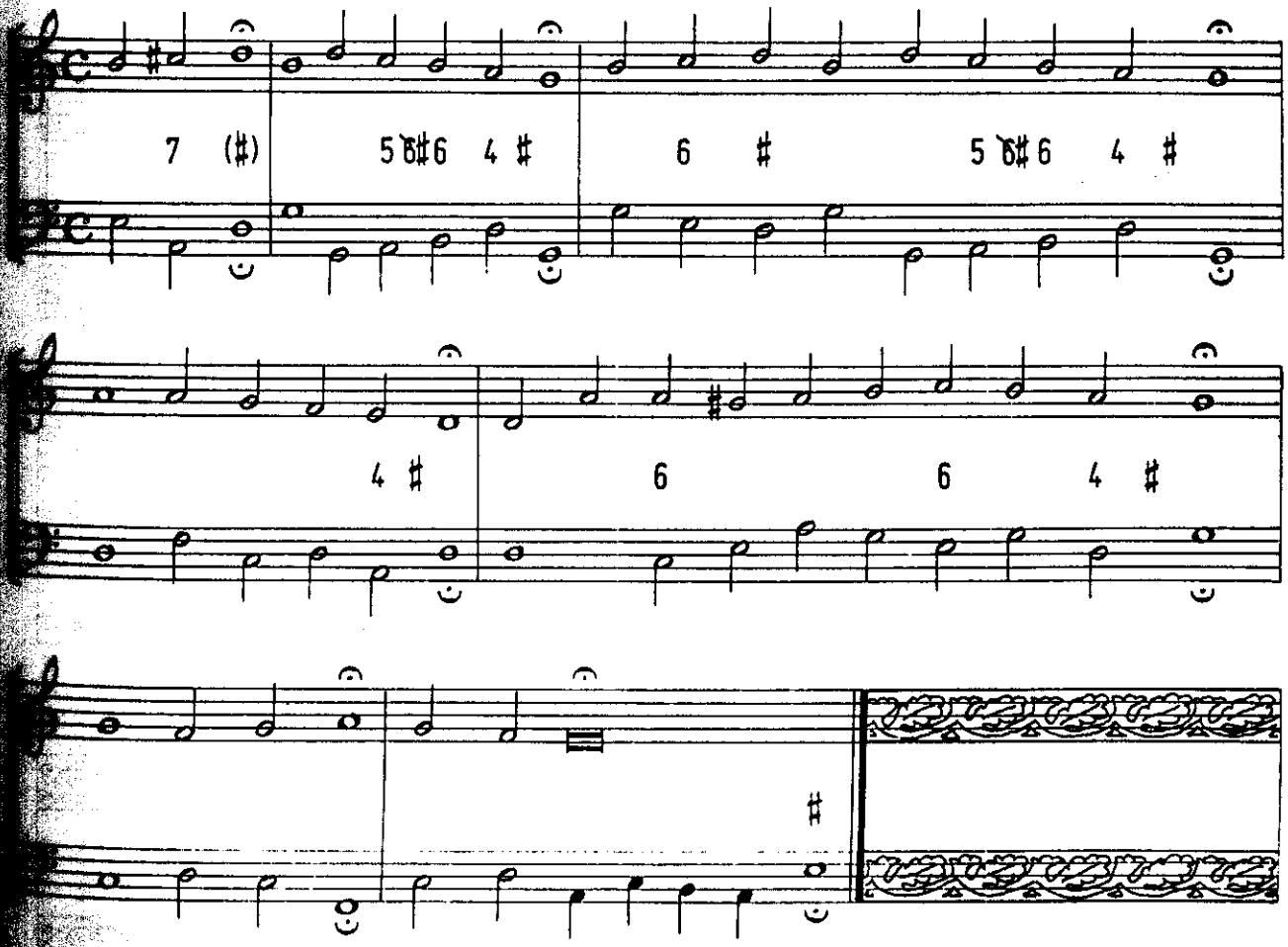


38. Kyrie Gott Heiliger Geist

Fuga:

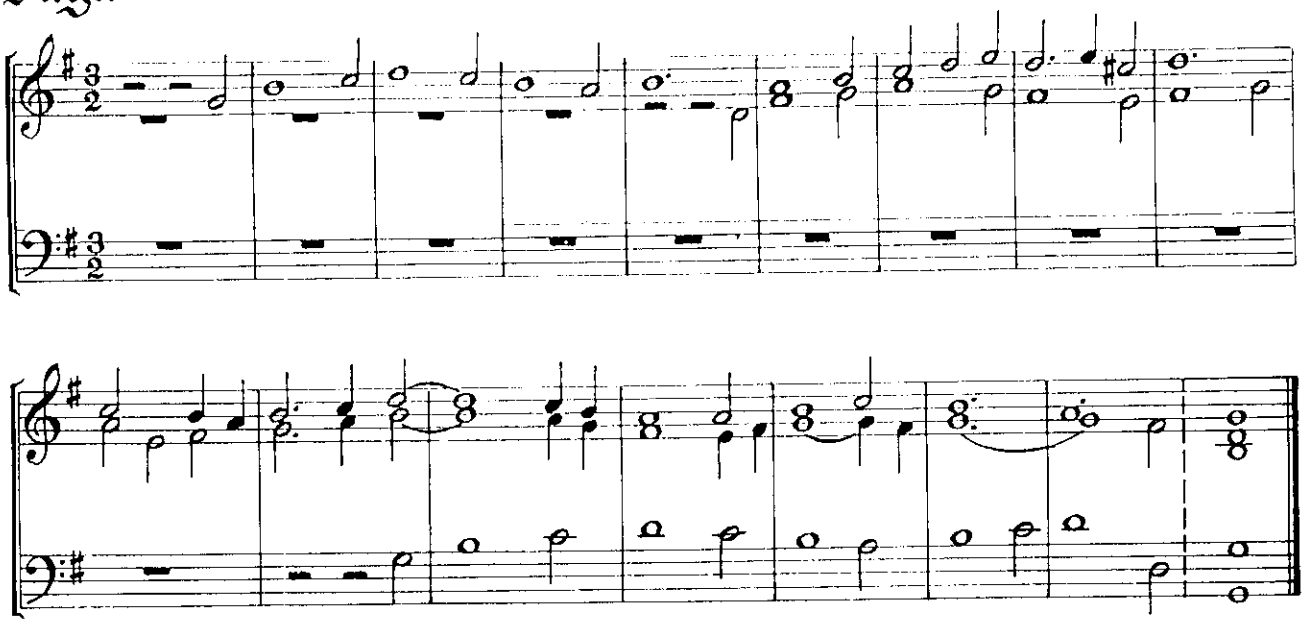


Choral:

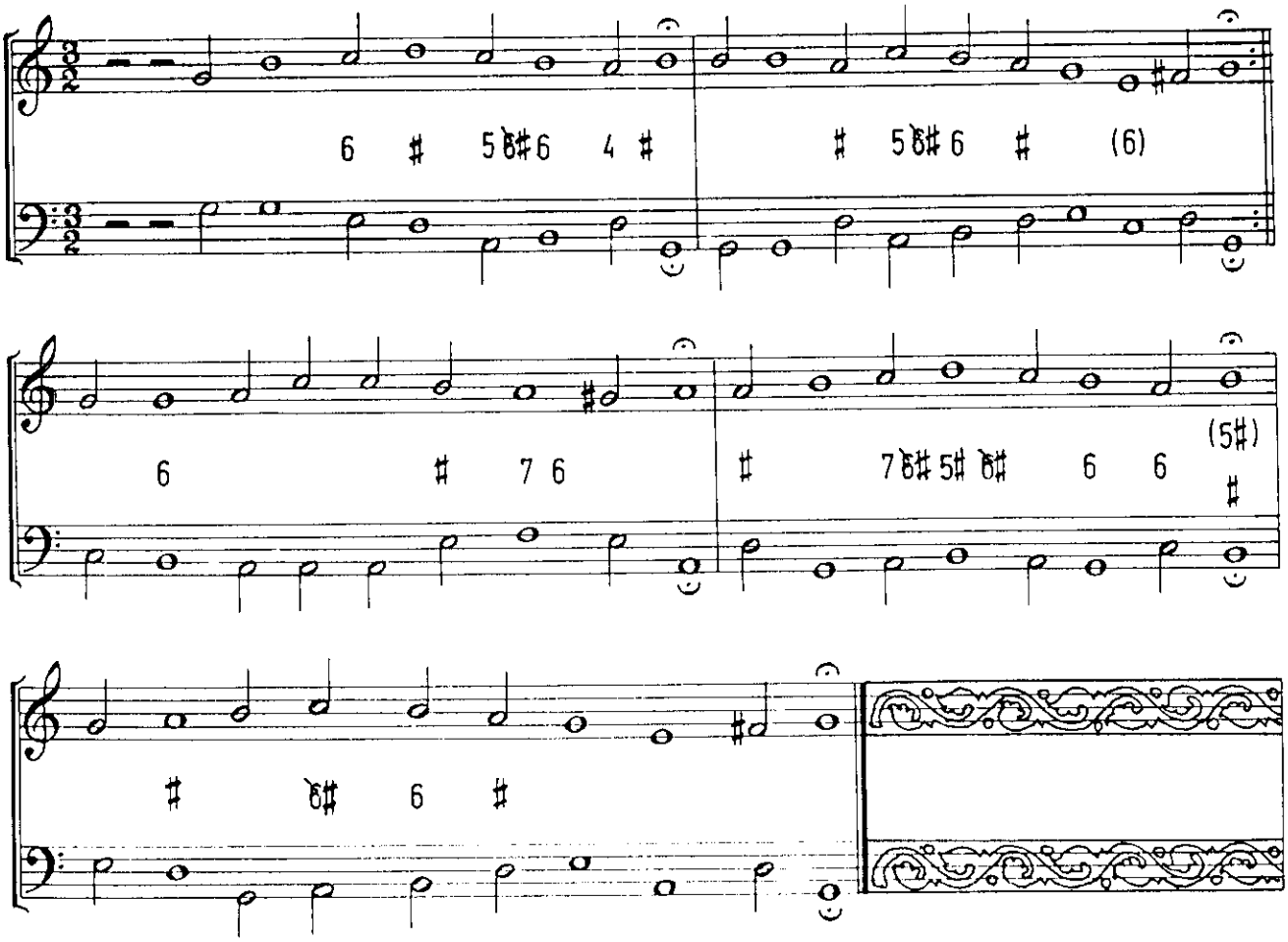


39. Allein Gott in der Höh sei Ehr

Fuga:

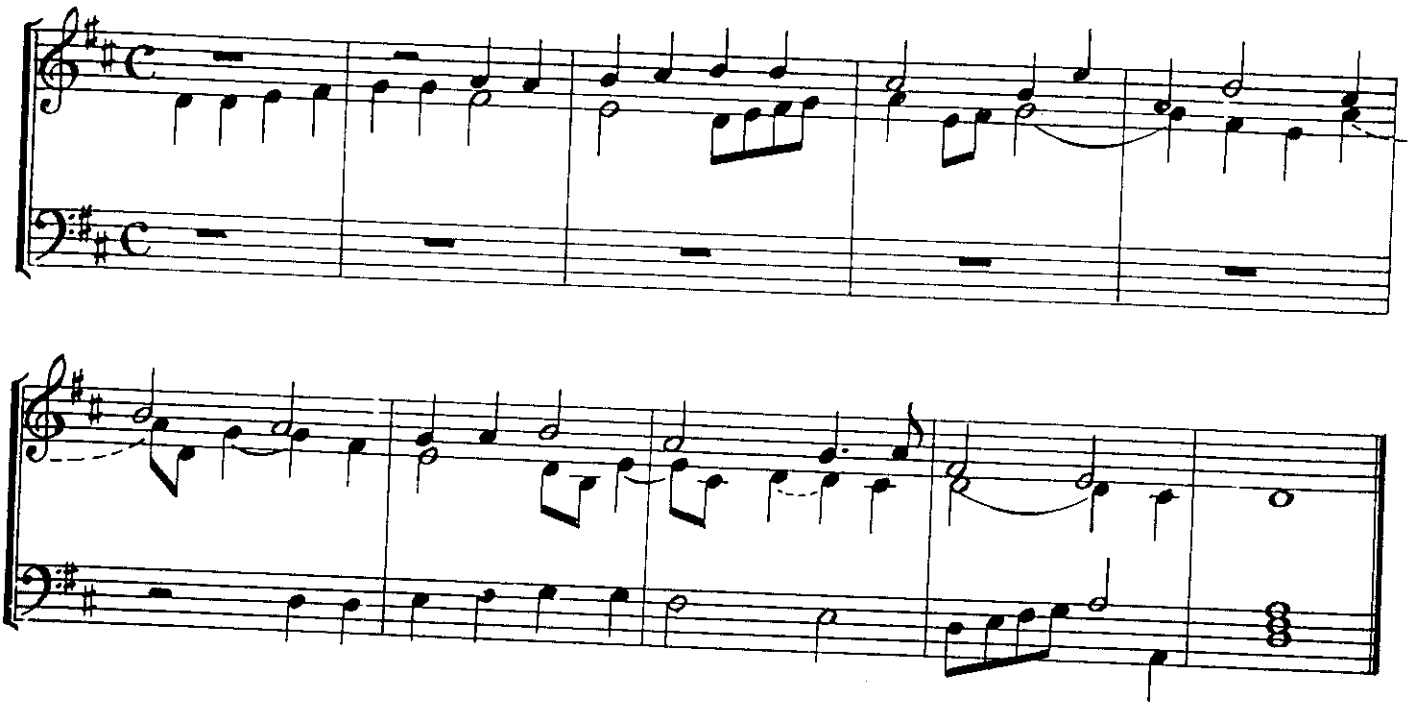


Choral:

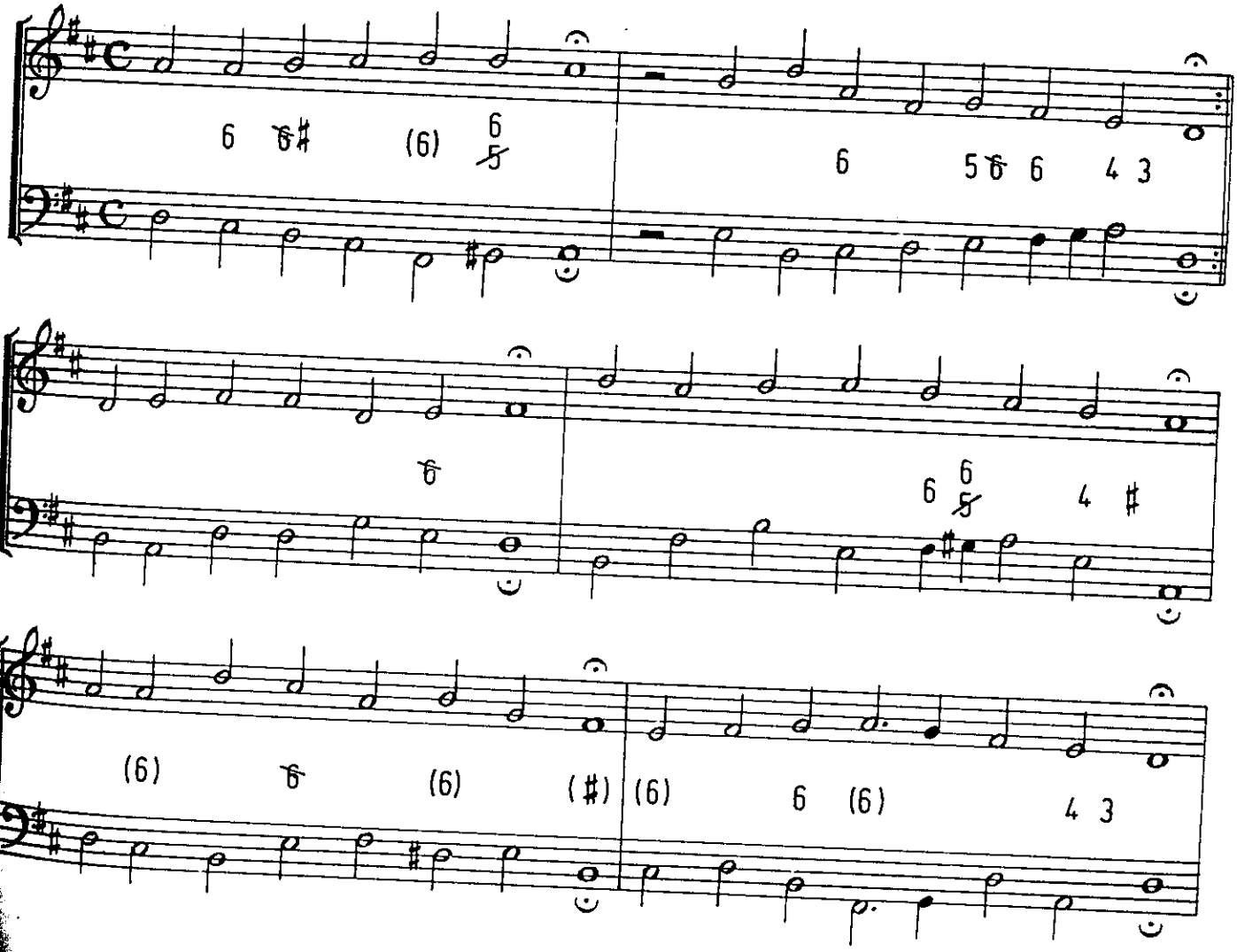


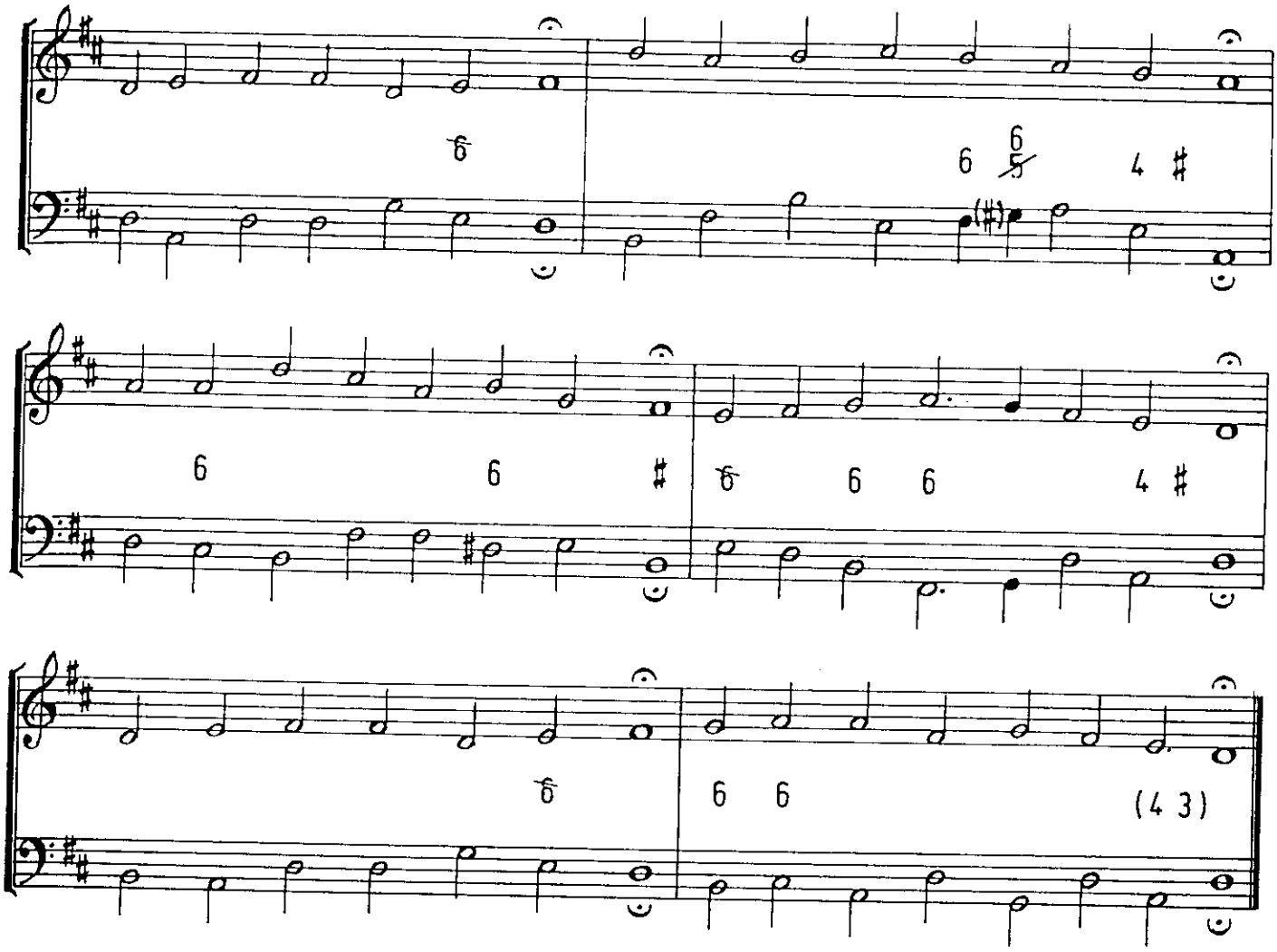
40. Gott der Vater wohn uns bei

Fuga:



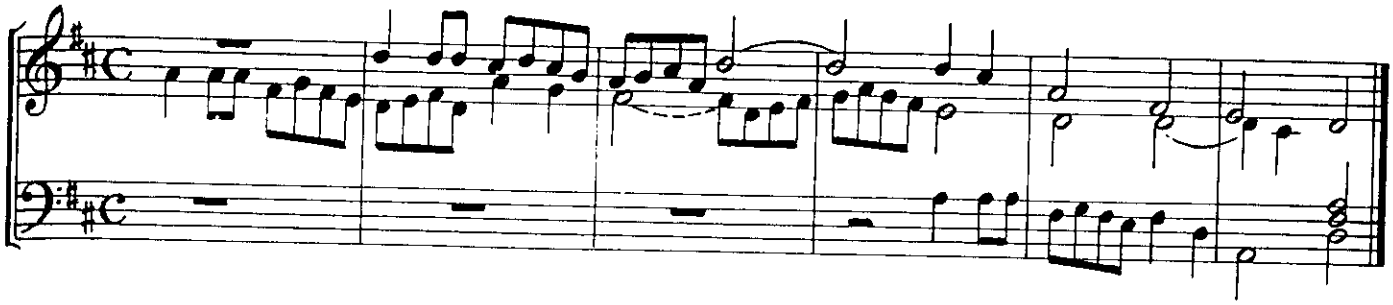
Choral:



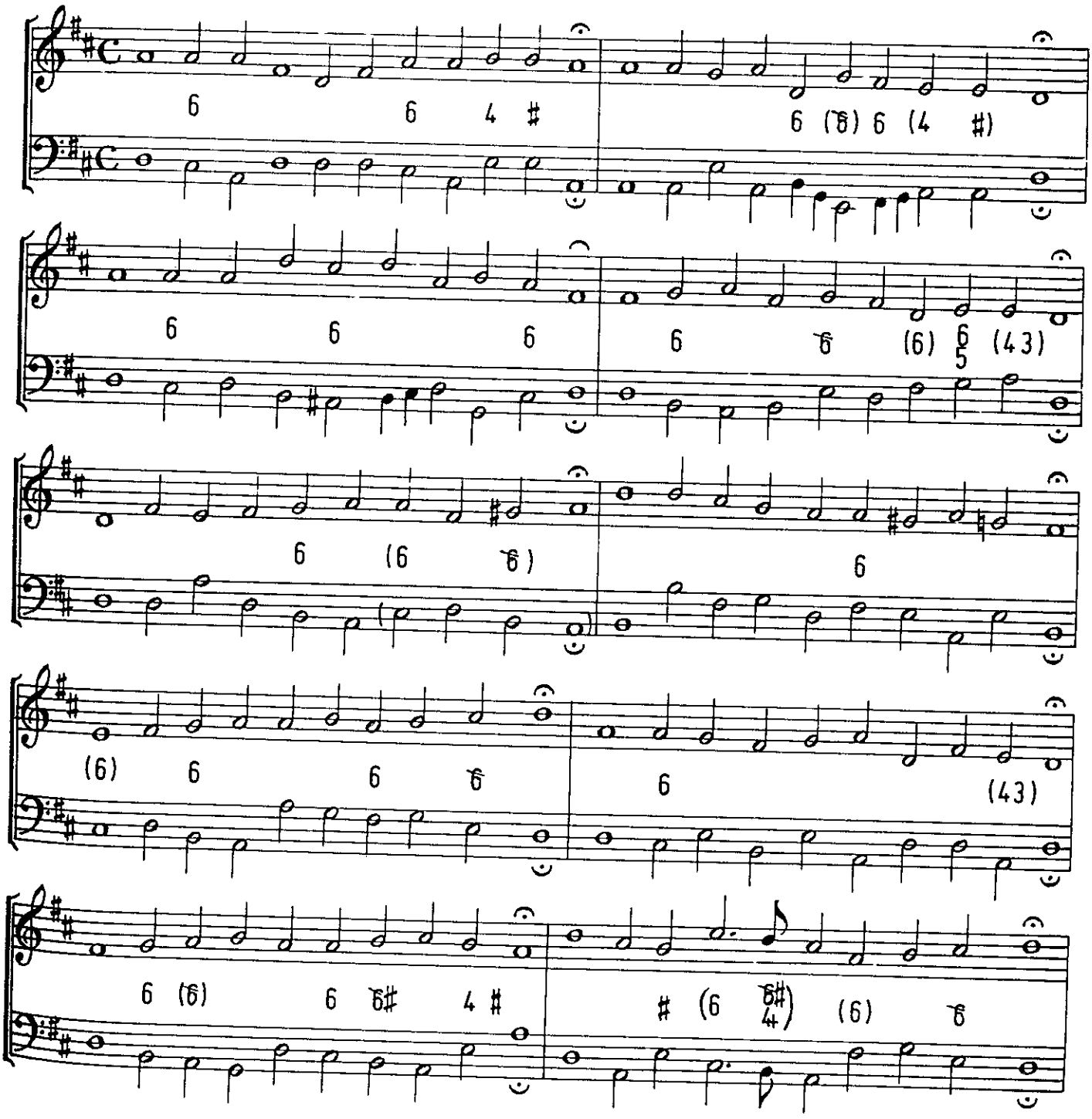


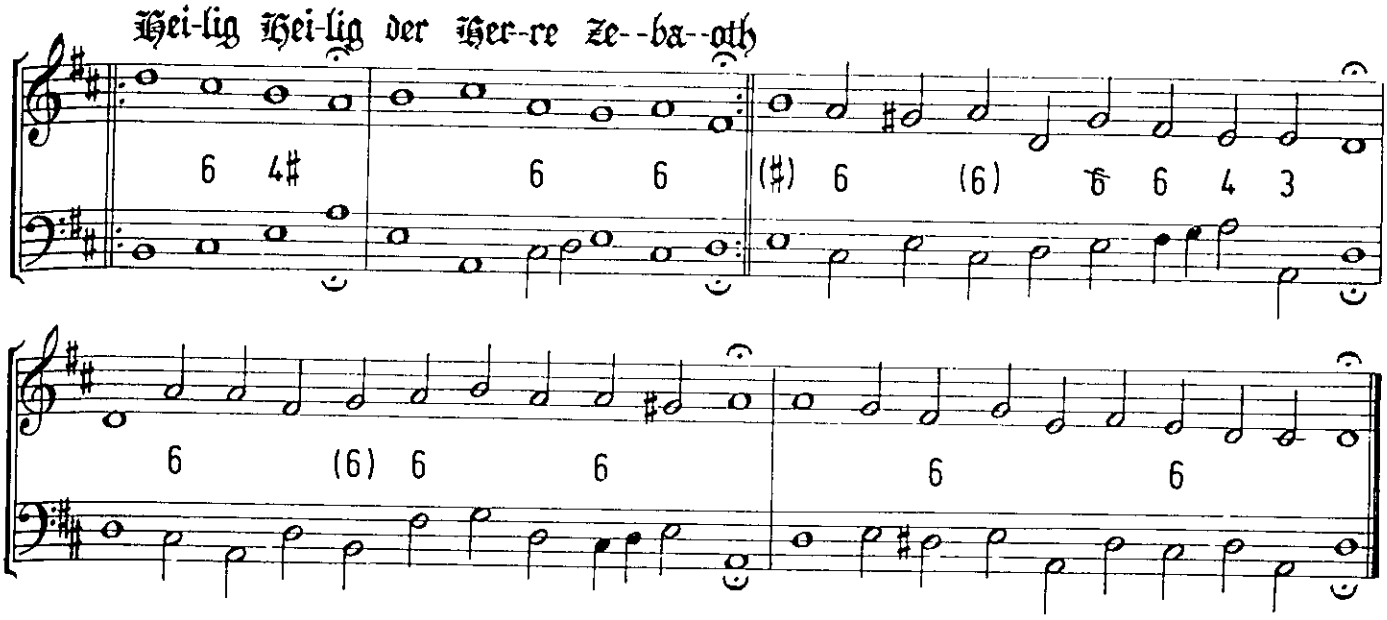
41. Esaia dem Propheten das geschah (Sanctus)

Fuga:



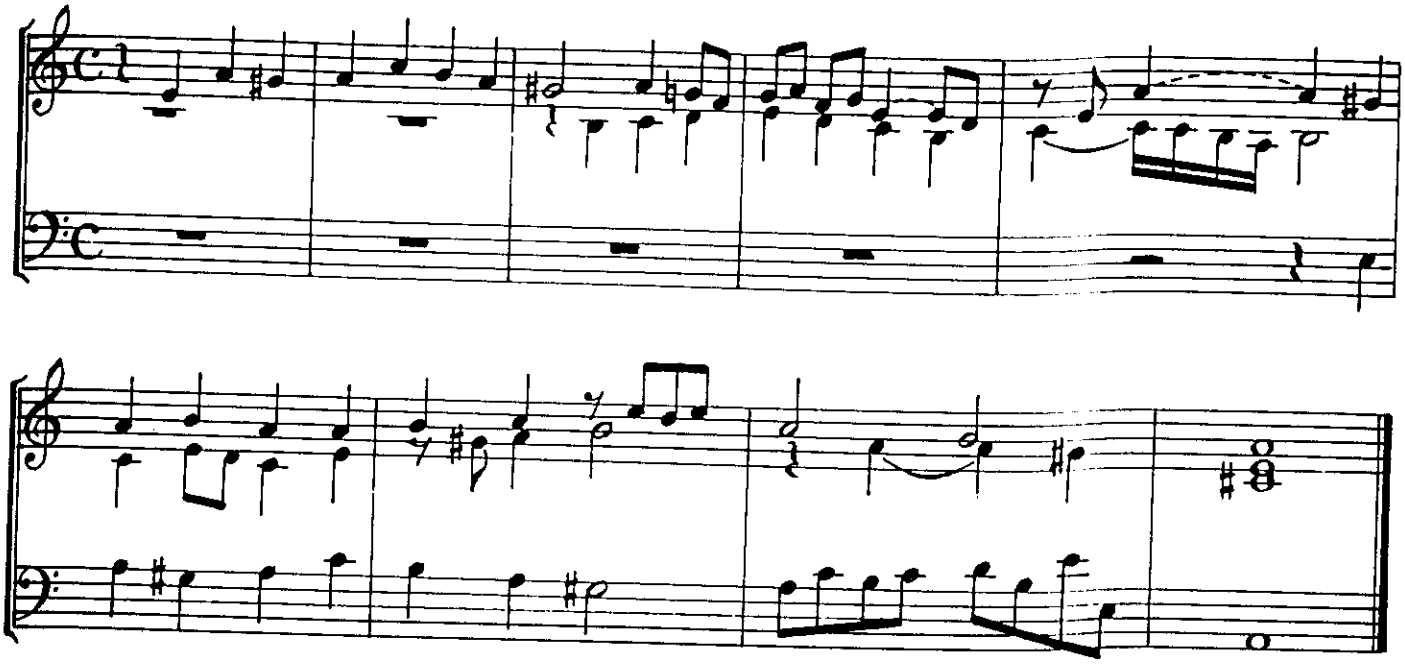
Choral:



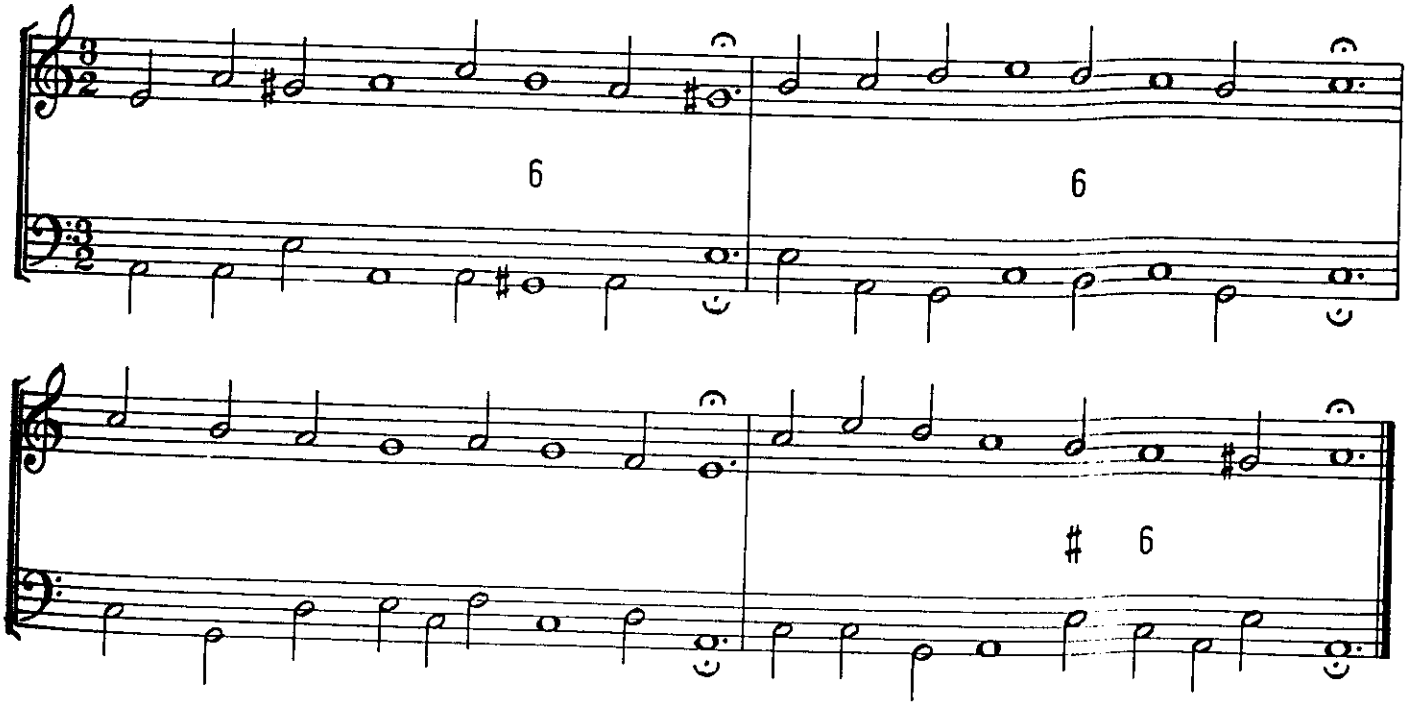

Hei-lig Hei-lig der Her-re Ze--ba--oth
6 4♯
6 6
(♯) 6 (6) 6 6 4 3
6 (6) 6 6
6 6

12. Mein Seel, o Gott, muß loben dich

Fuga:

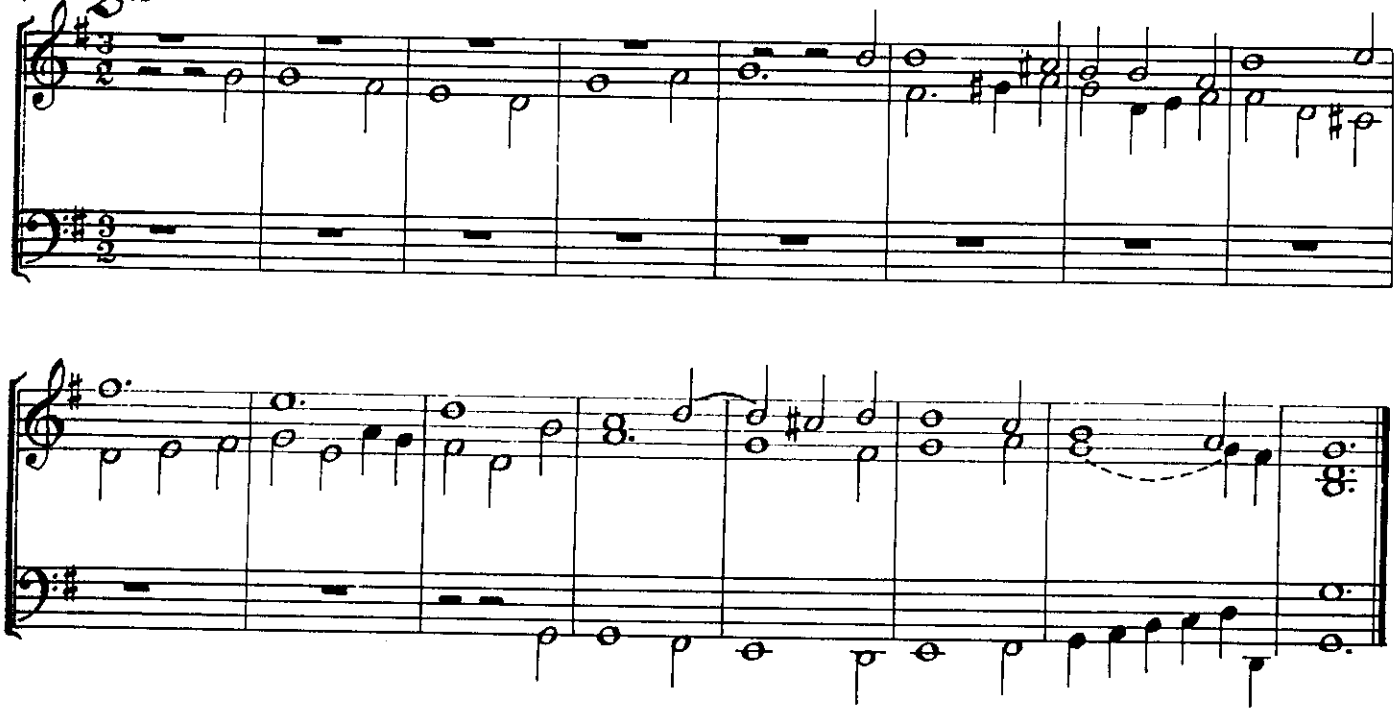


Choral:

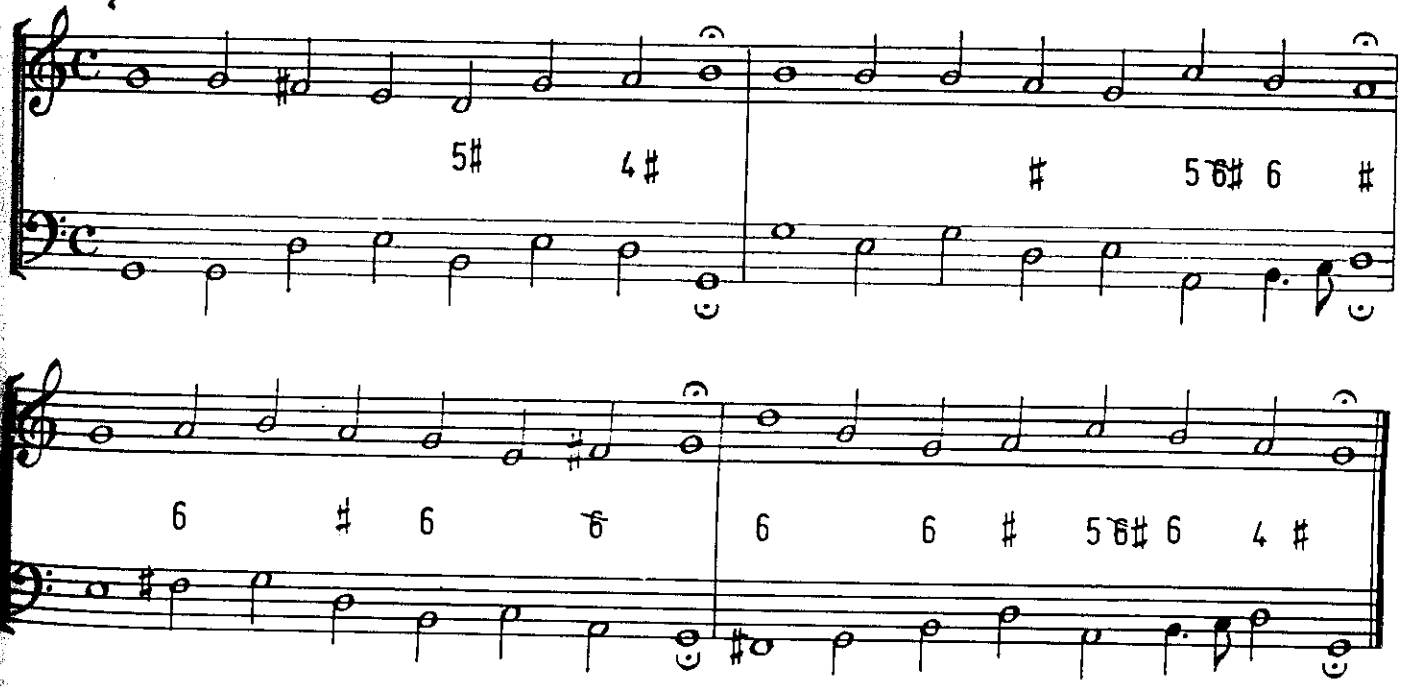


43. Herr Gott, dich loben alle wir. oder Nun lob, mein Seel, den Herren

Fuga:

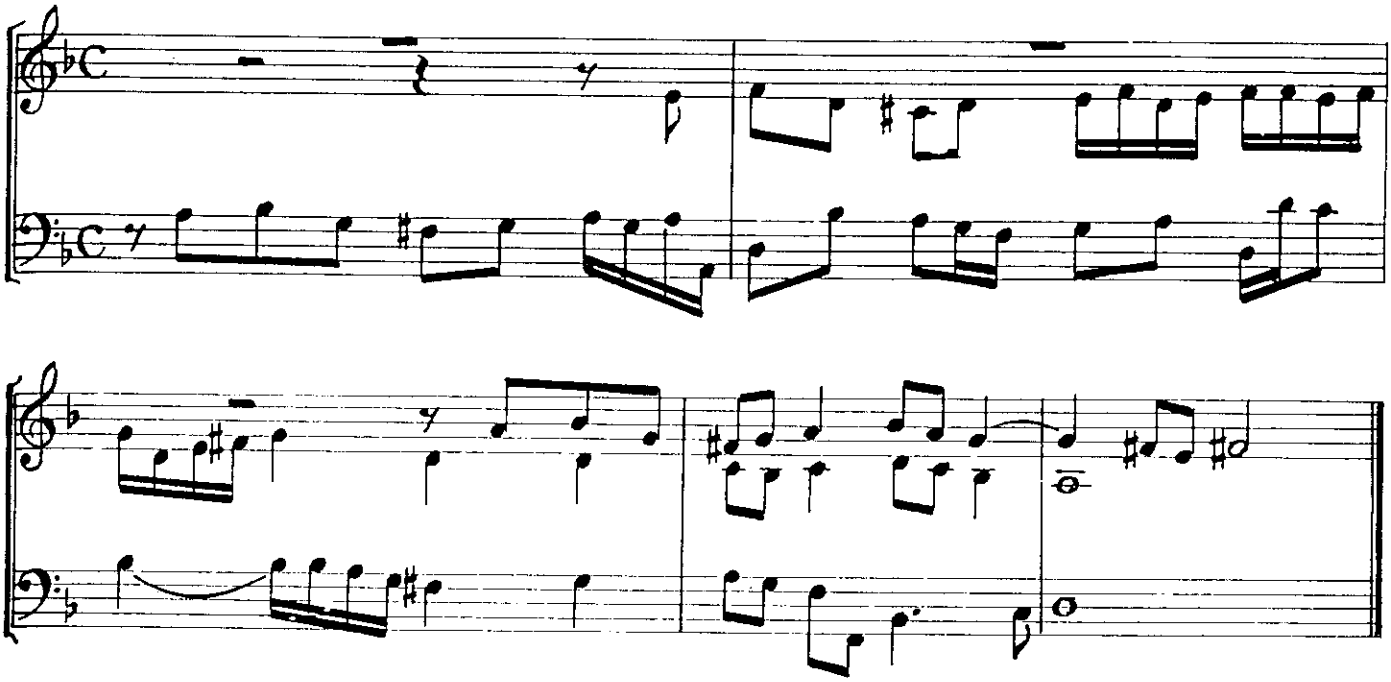


Choral:

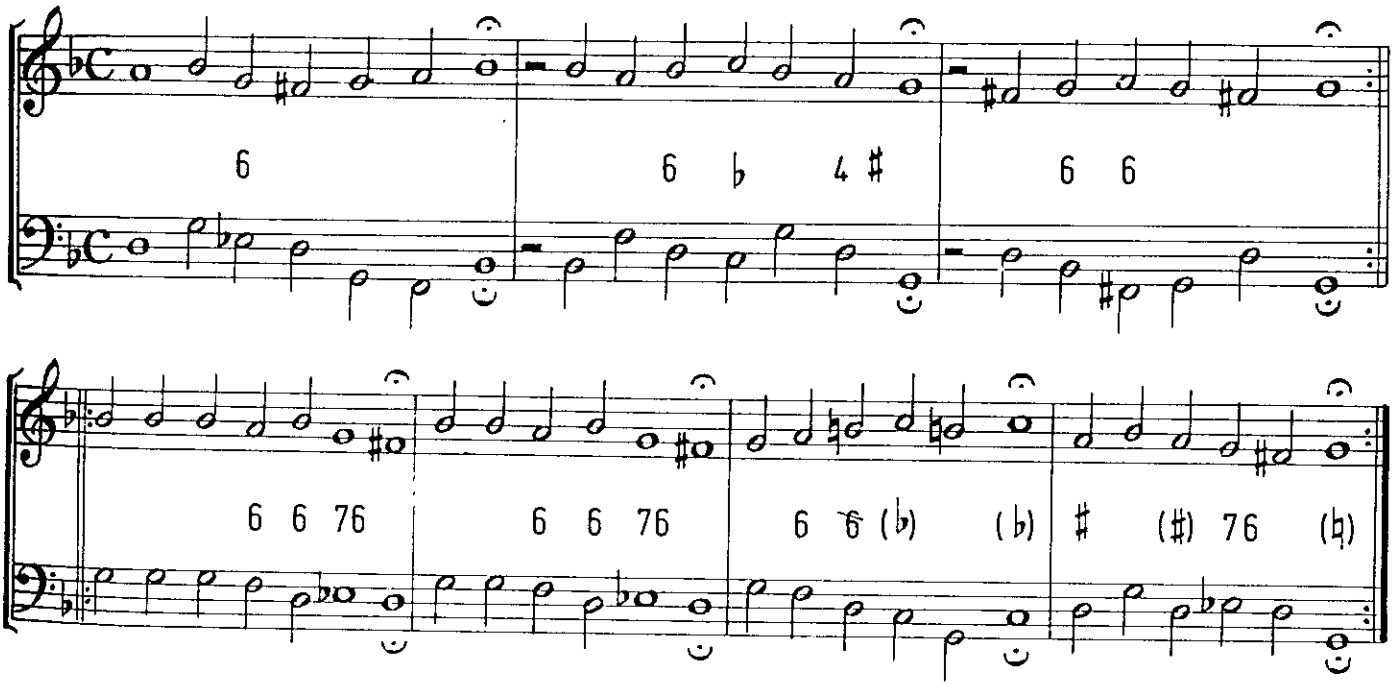


44. Es stehn vor Gottes Throne

Fuga:

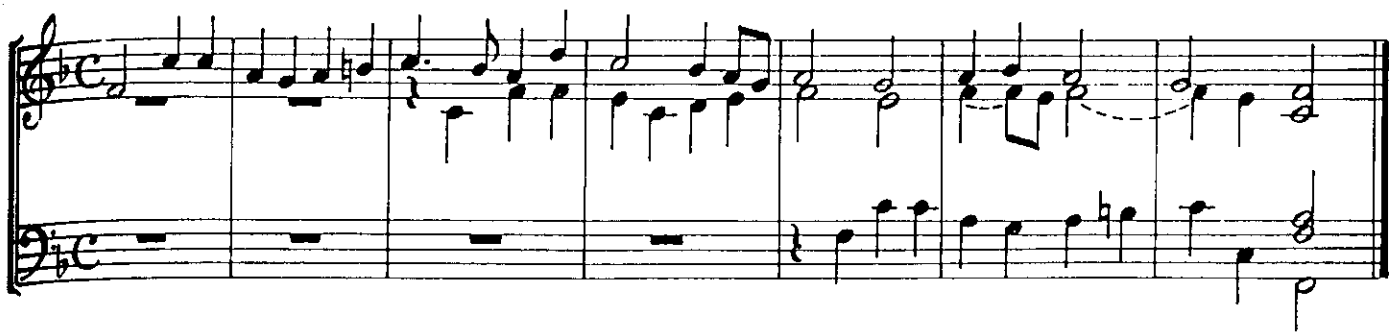


Choral:

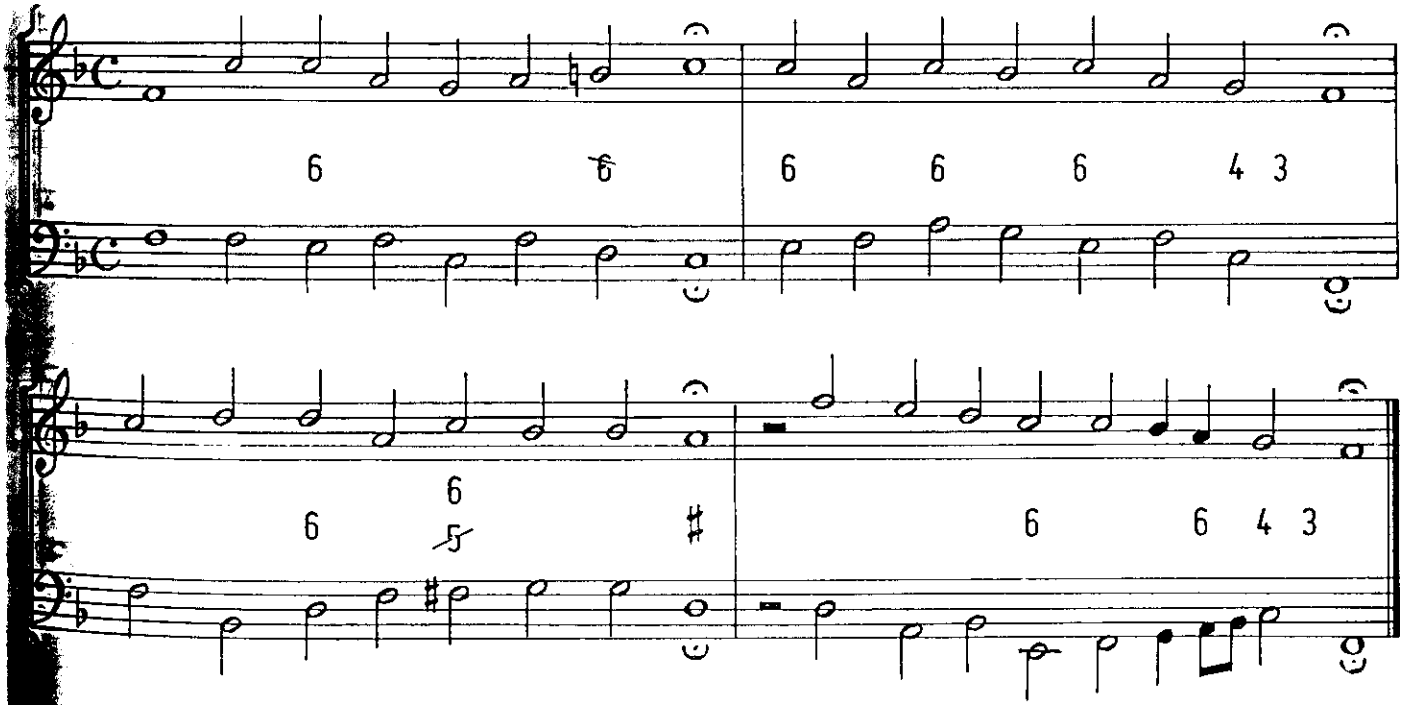


45. Wo Gott zum Haus nicht gibt sein Gunst

Fuga:

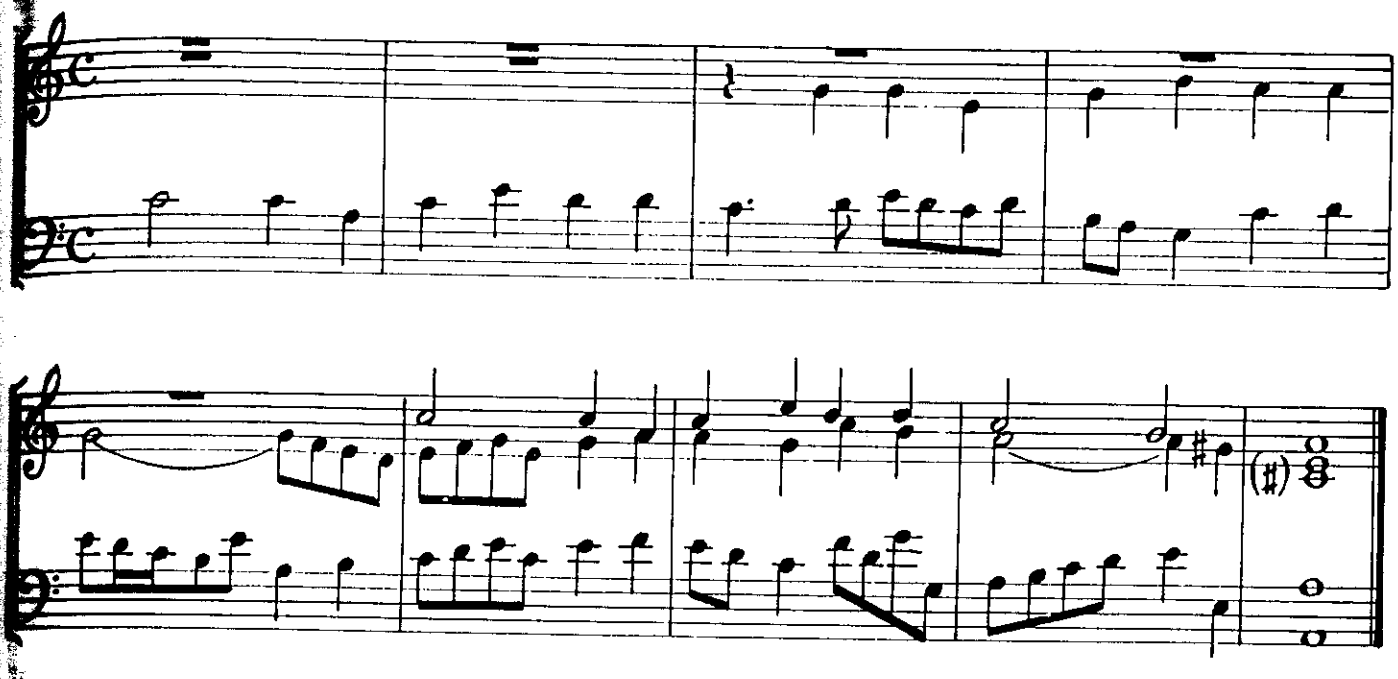


Choral:

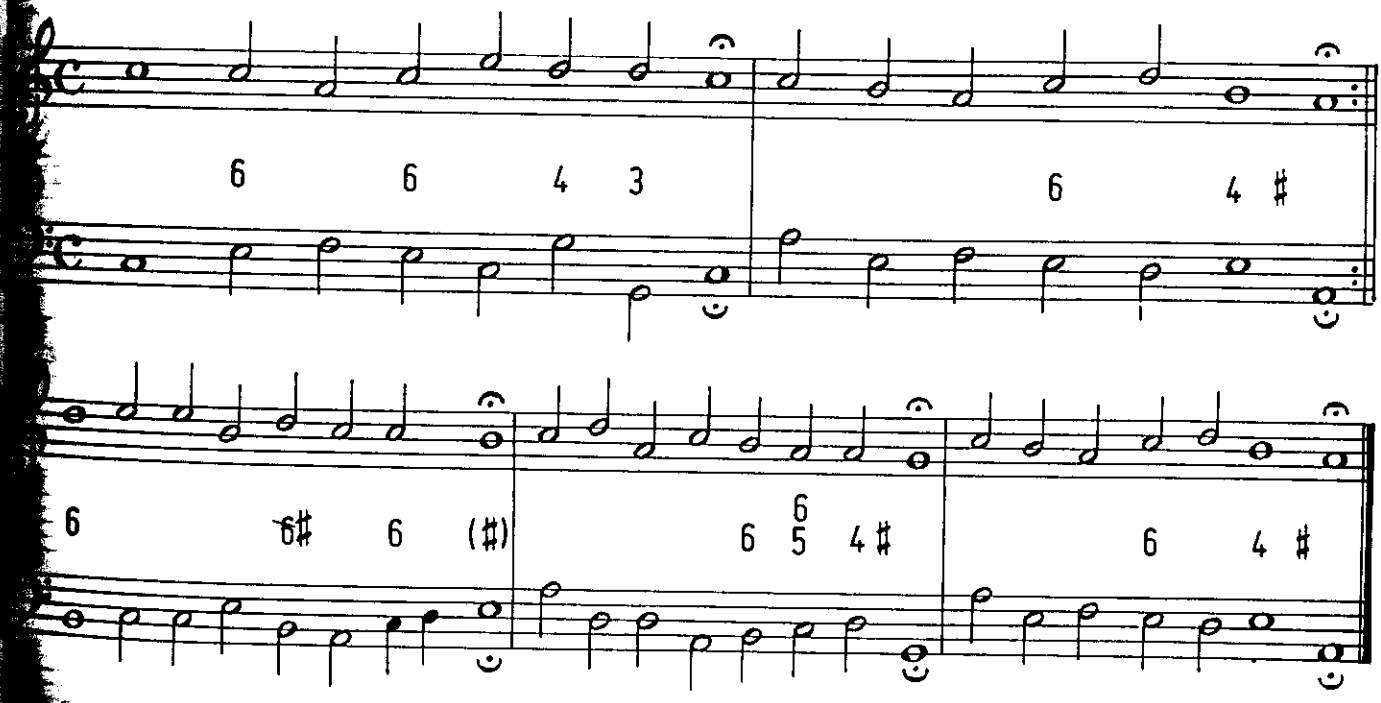


46. Wo Gott der Herr nicht bei uns hält

Fuga:

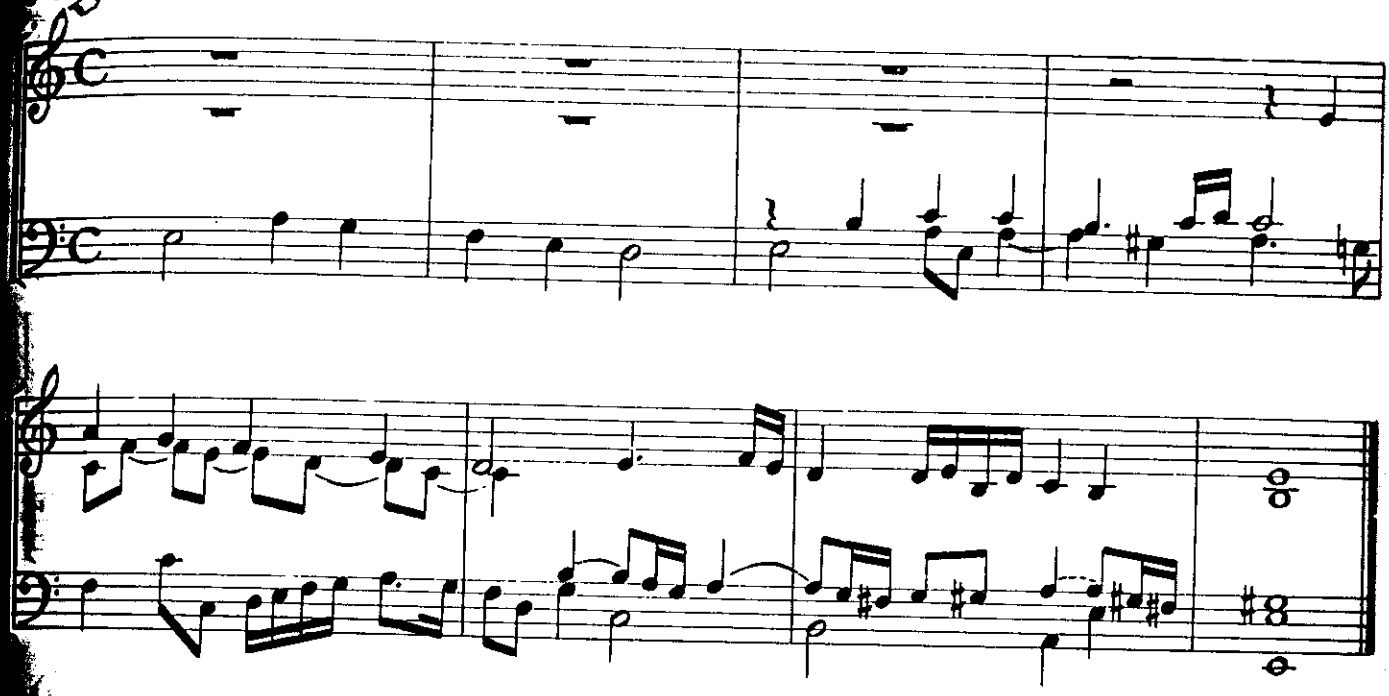


Choral:

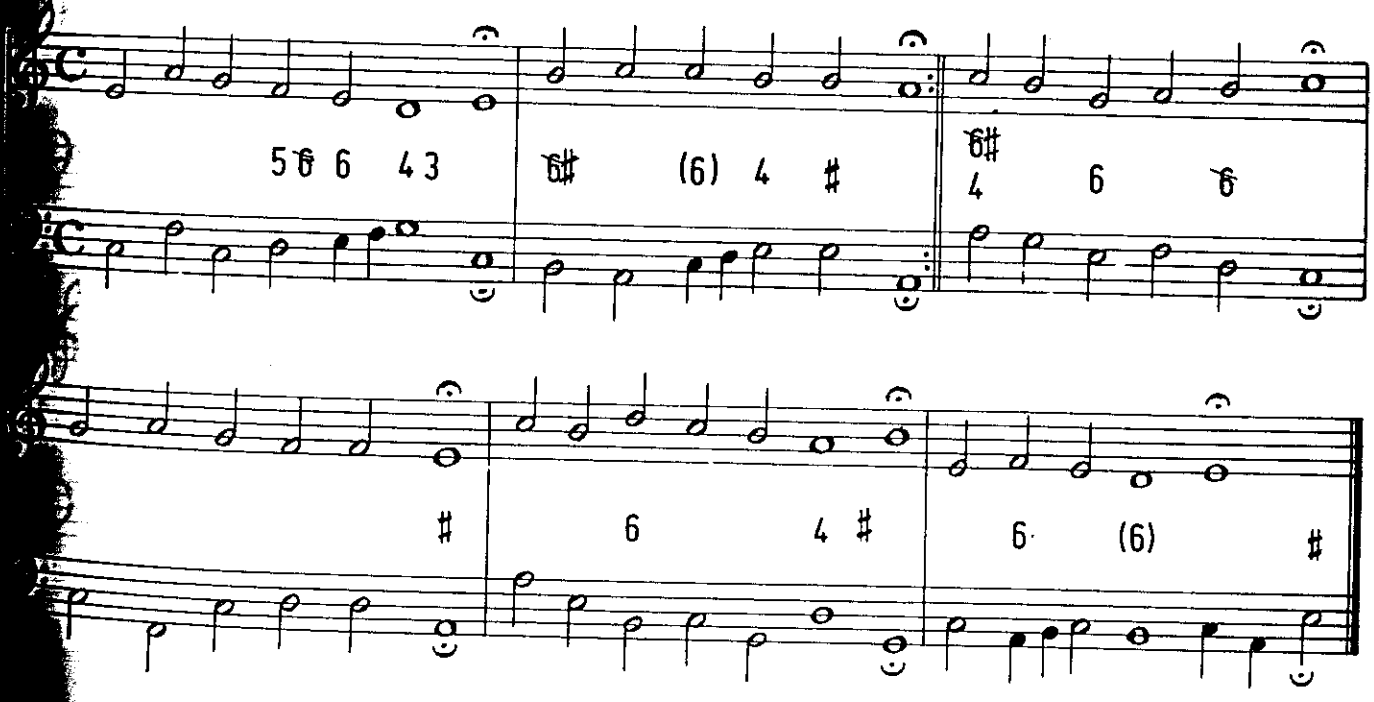


47. Ach Herr mich armen Sünder oder Herzlich thut mich verlangen

Fuga:

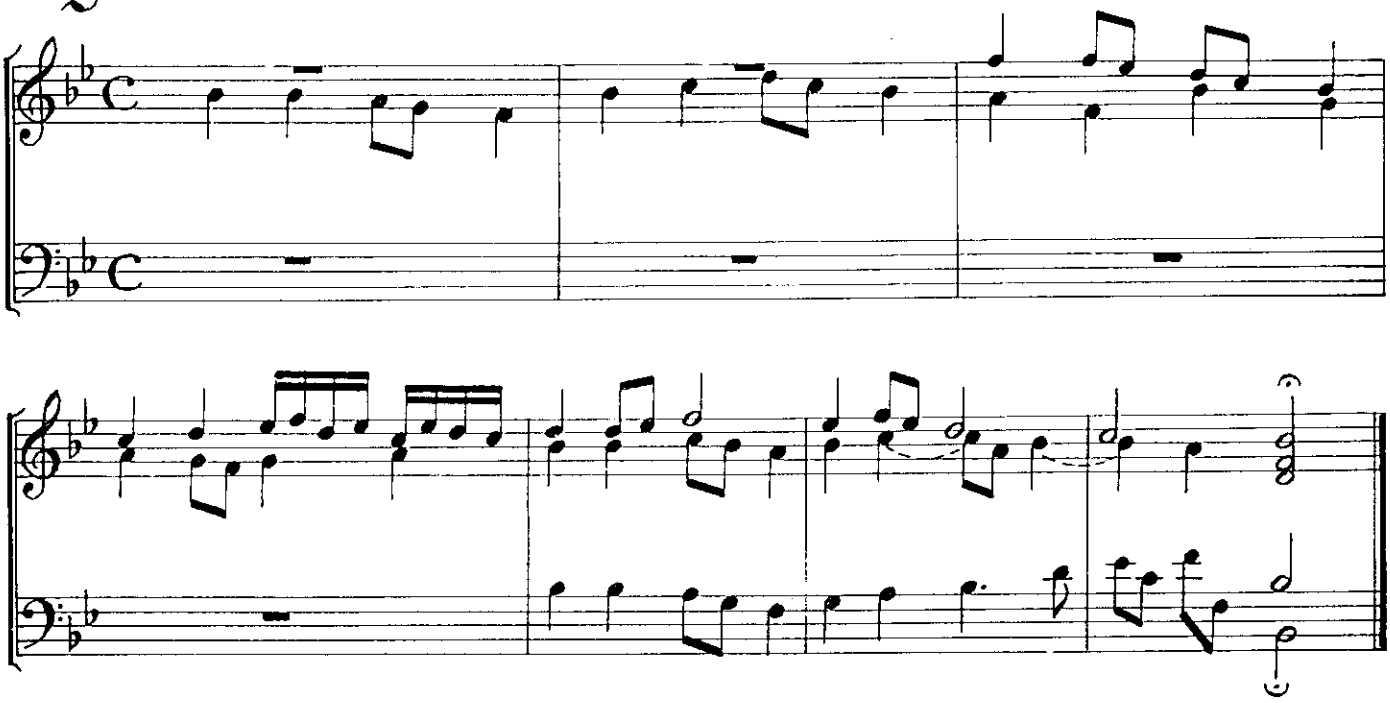


Choral:

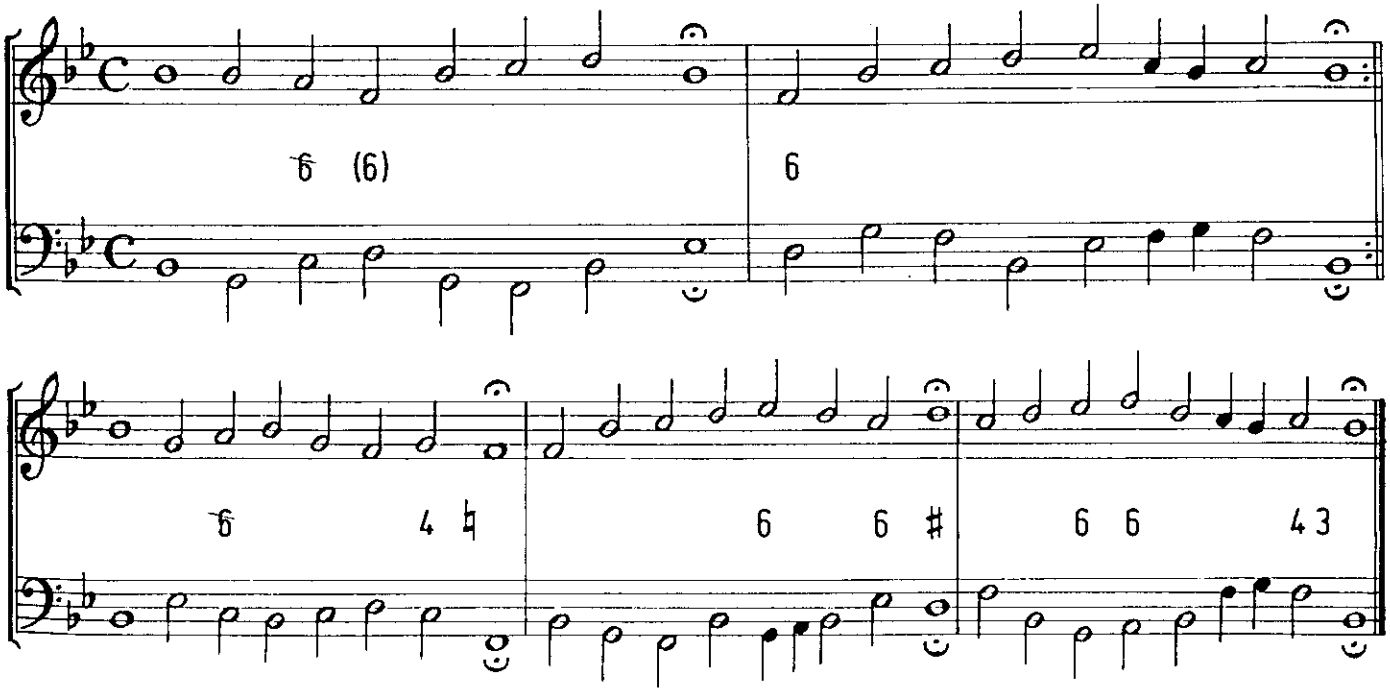


48. Es spricht der unweisen Mund wohl

Fuga:

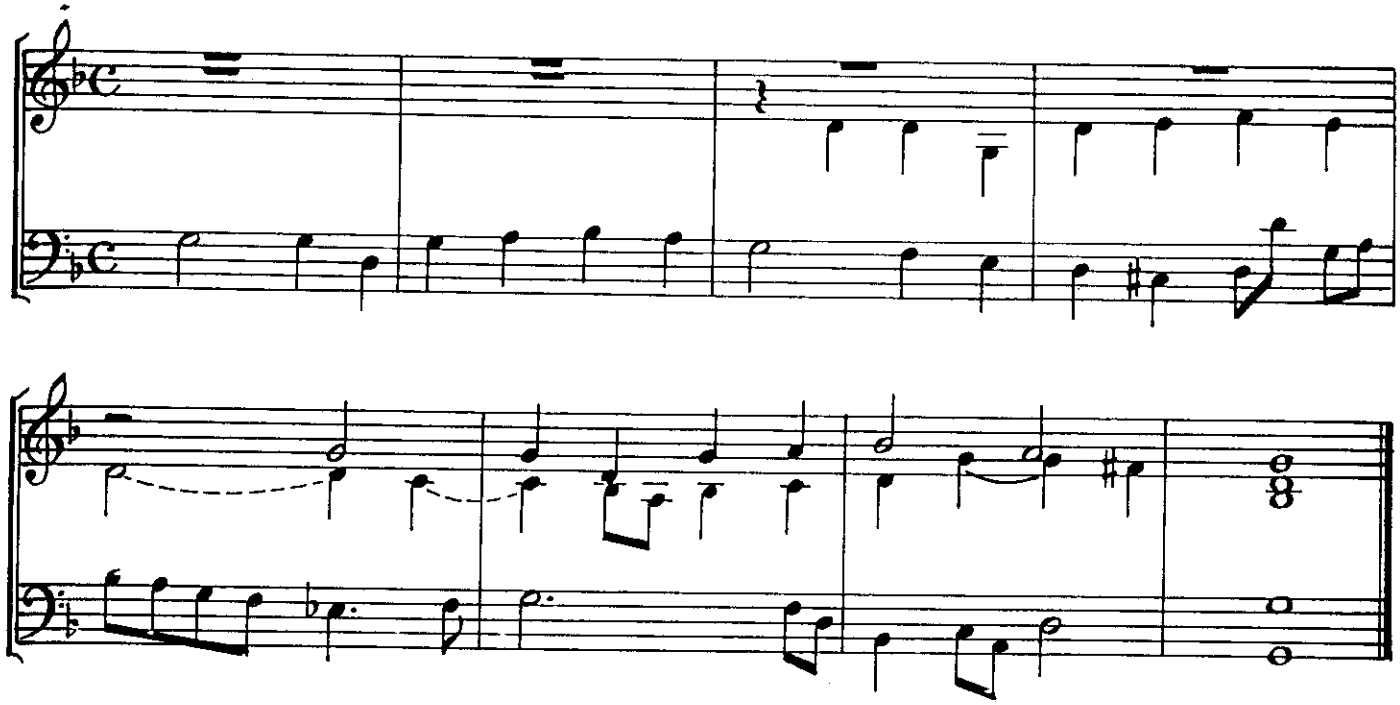


Choral:

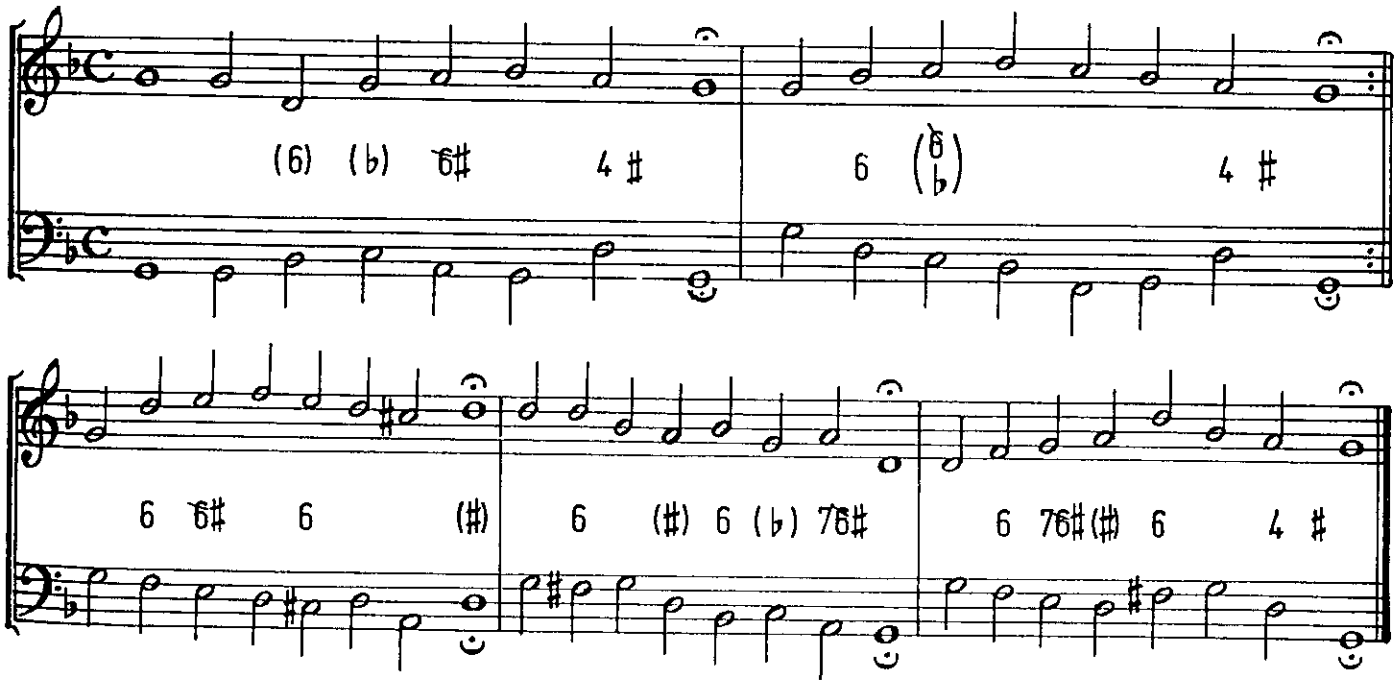


49. Der Herr ist mein getreuer Hirt

Fuga:

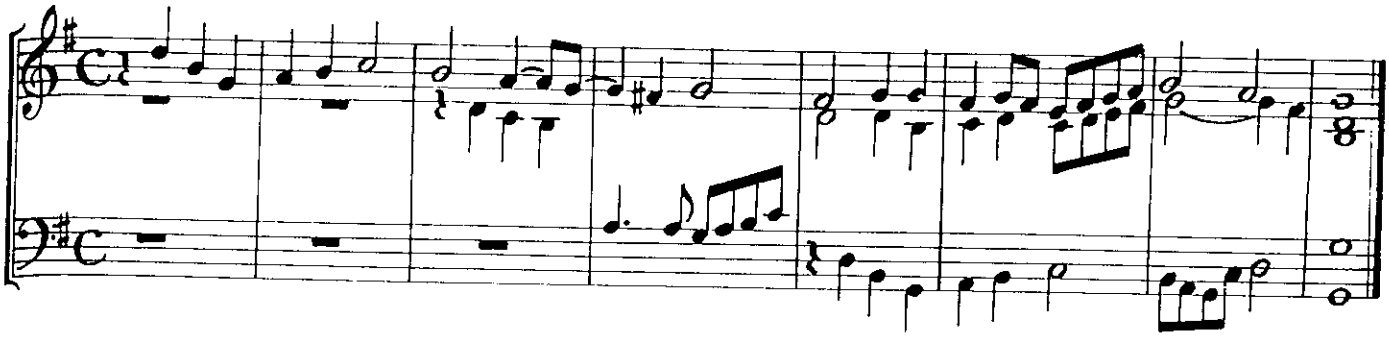


Choral:

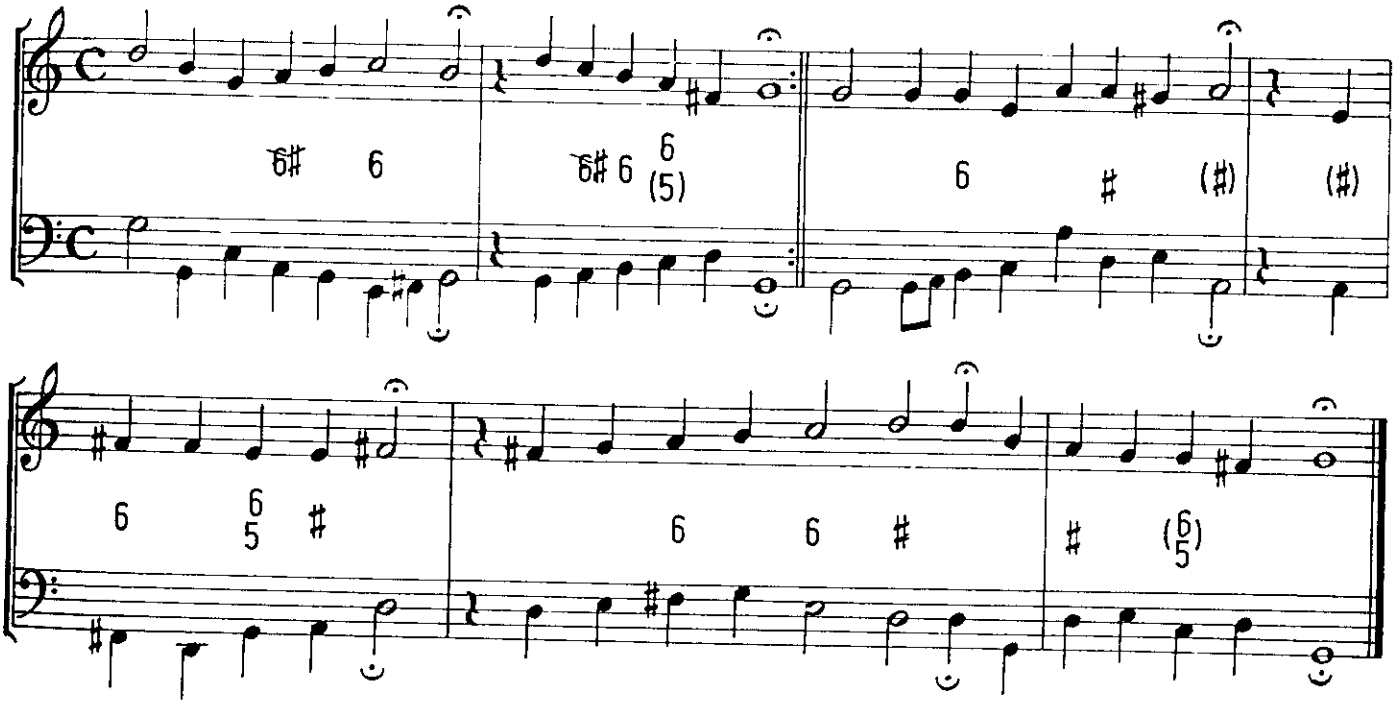


50. Gleich wie ein Hirsch begehret

Fuga:

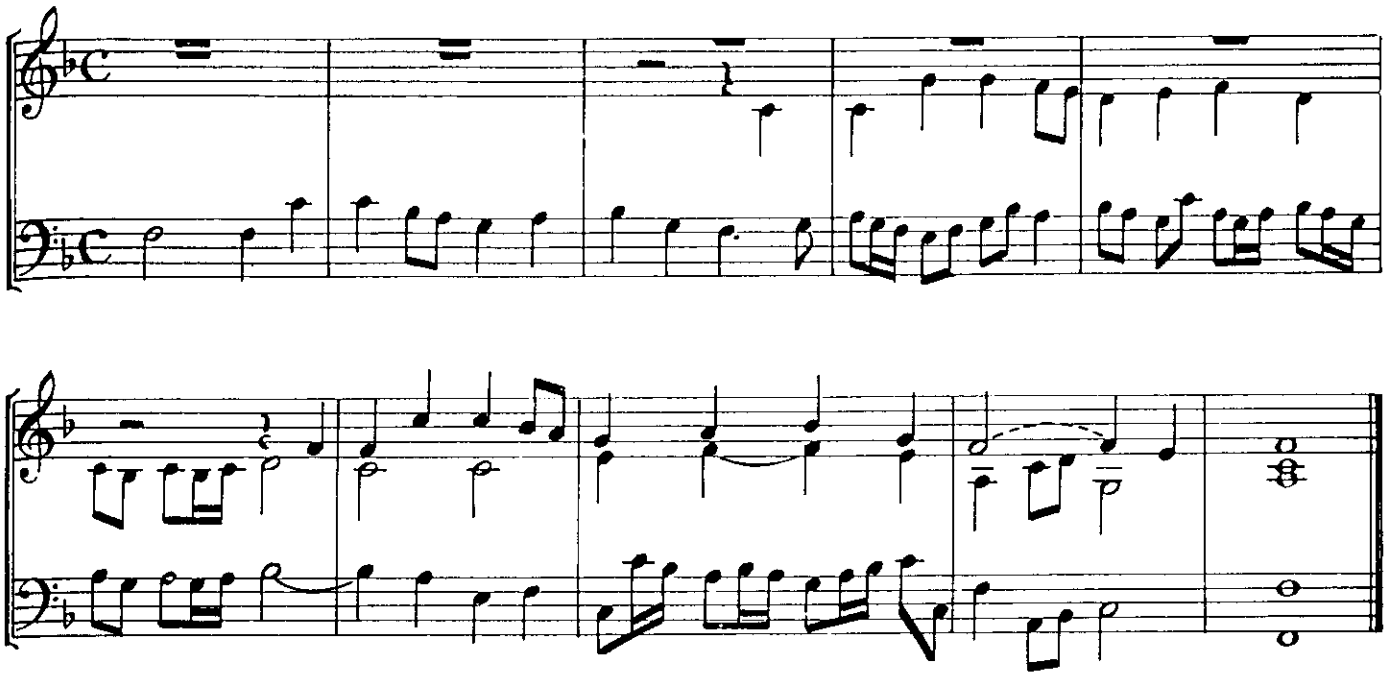


Choral:

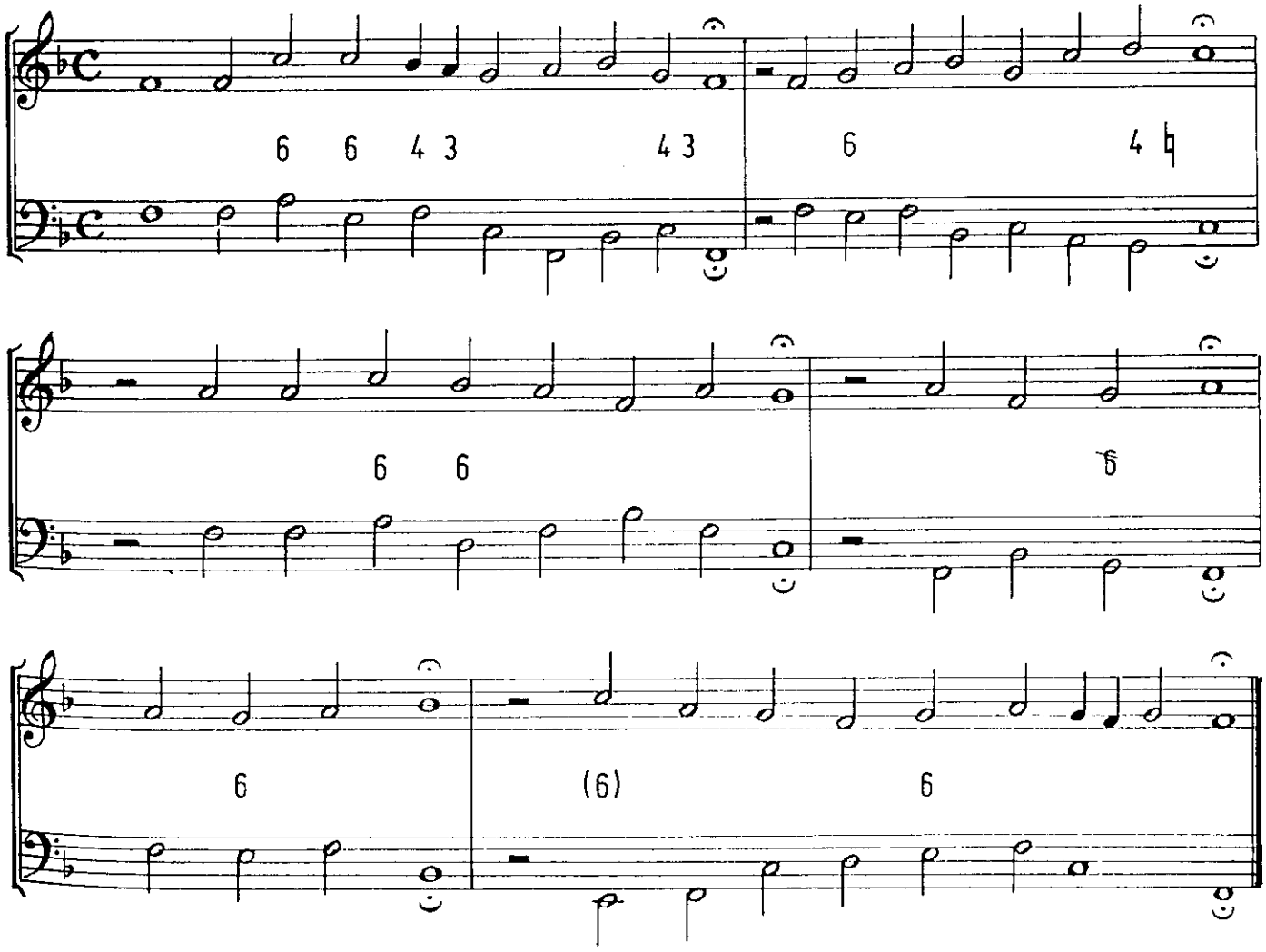


51. In dich hab ich gehoffet, Herr

Fuga:

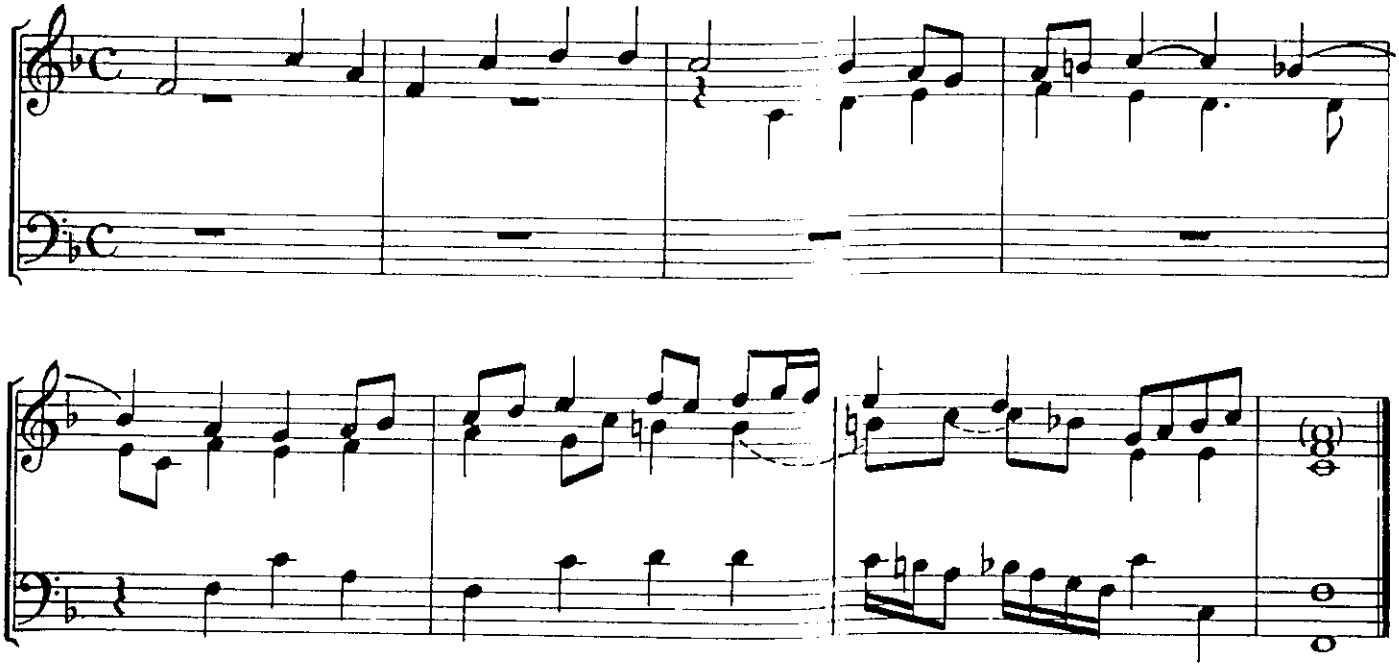


Choral:

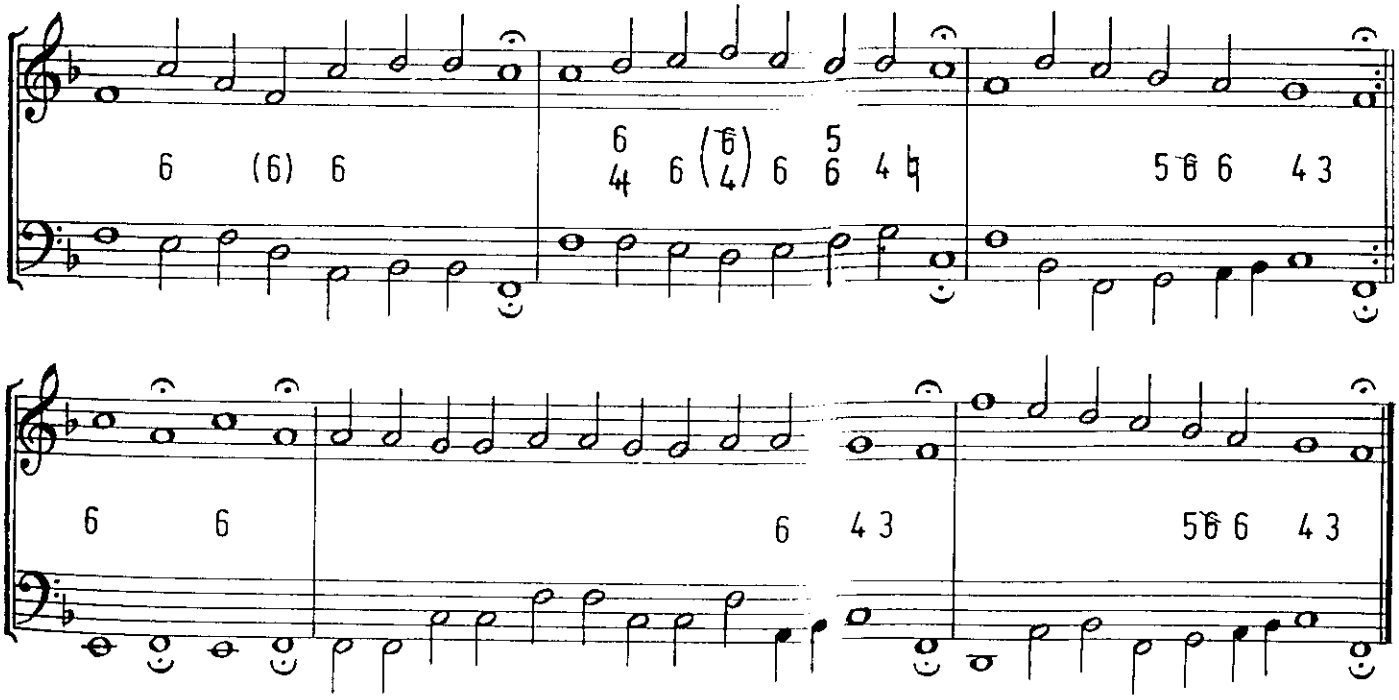


52. Wie schön leuchtet der Morgenstern

Fuga:

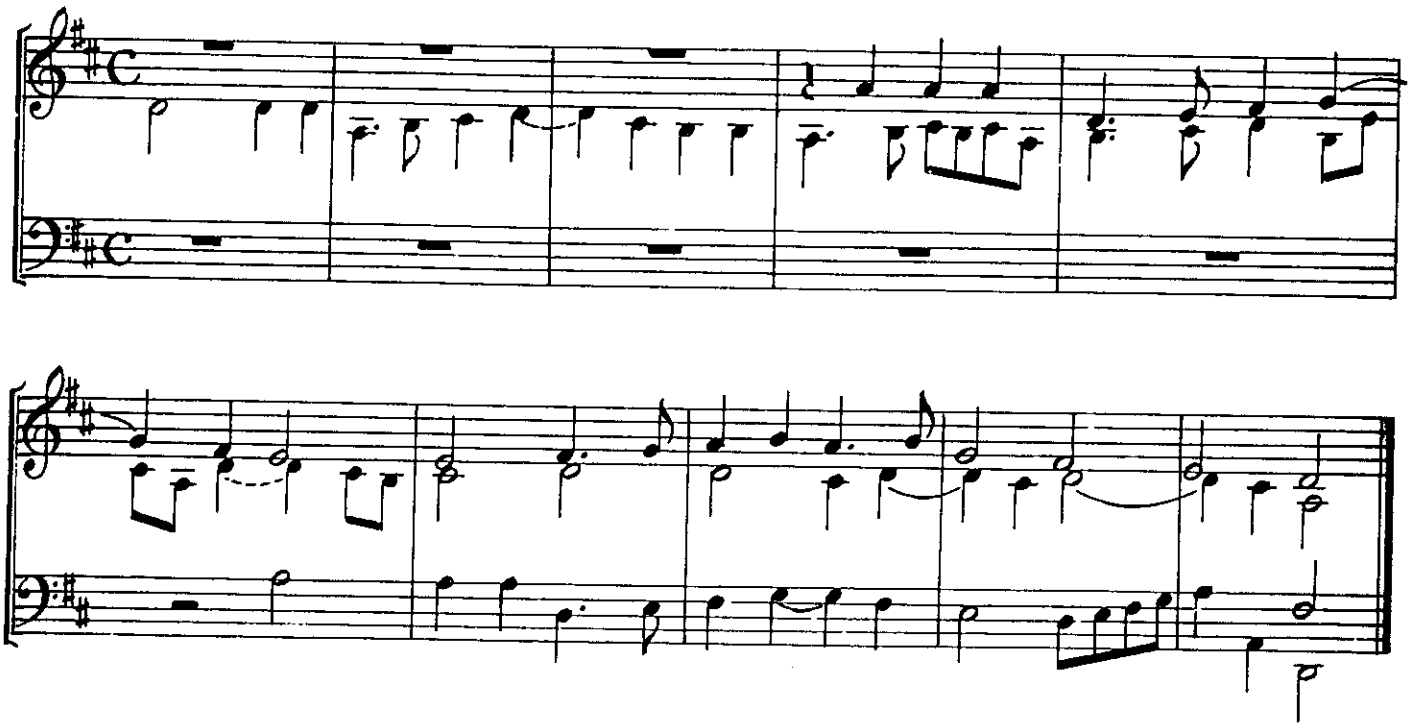


Choral:

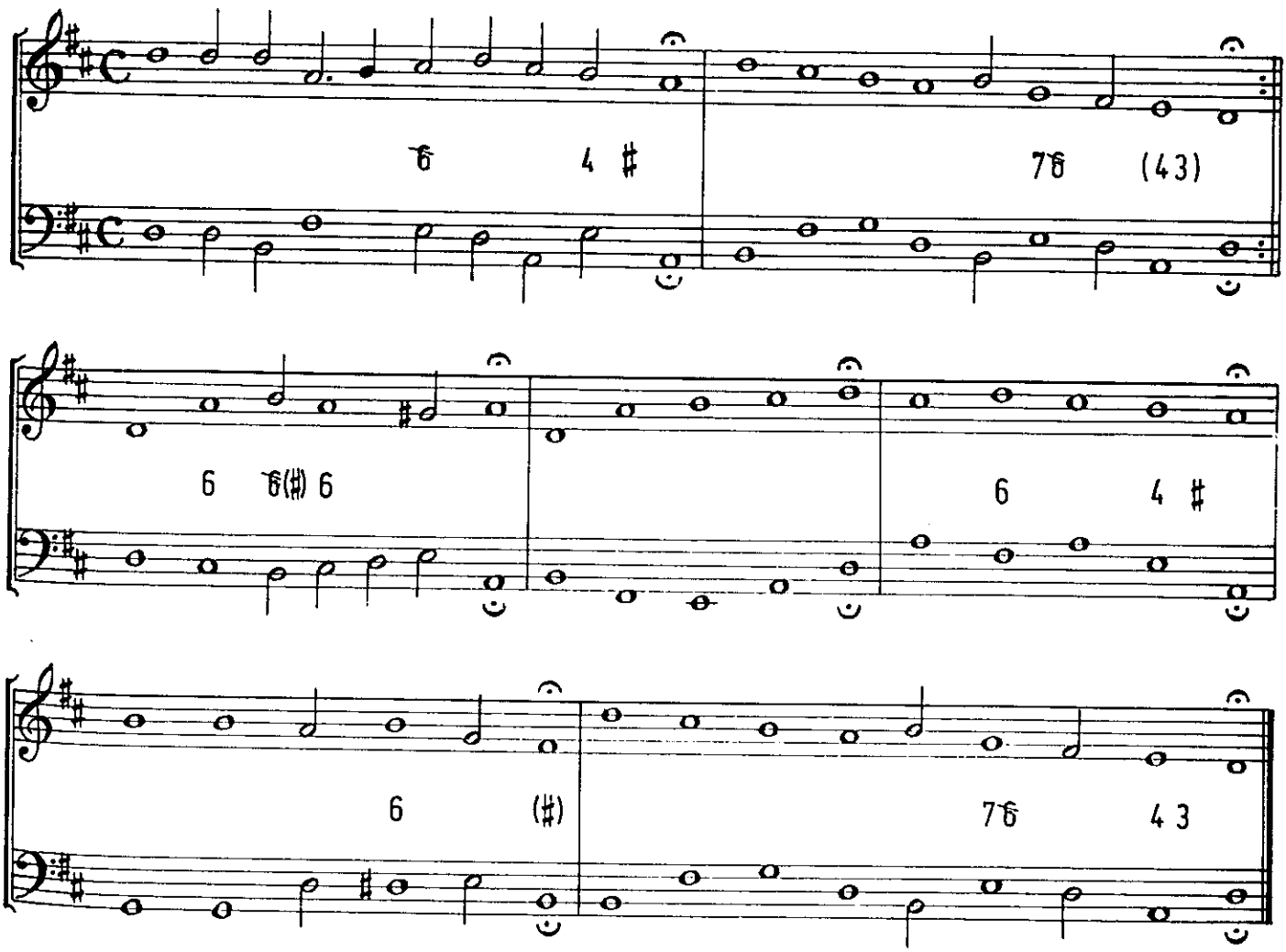


53. Ein feste Burg ist unser Gott

Fuga:

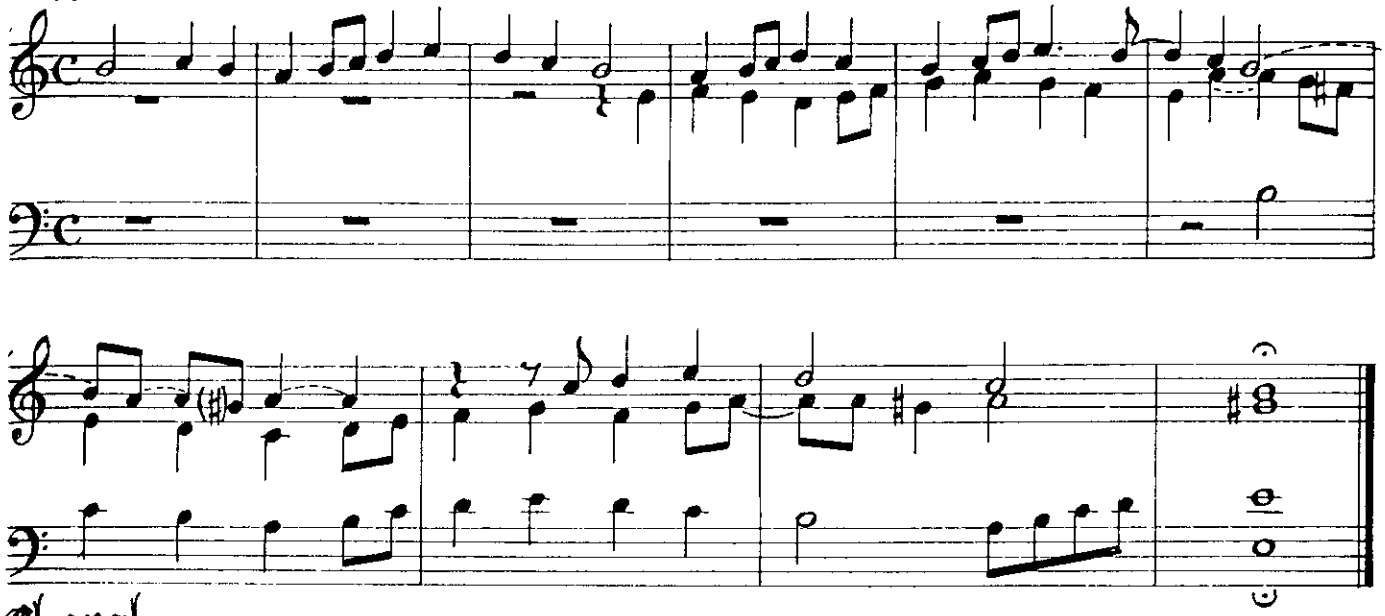


Choral:

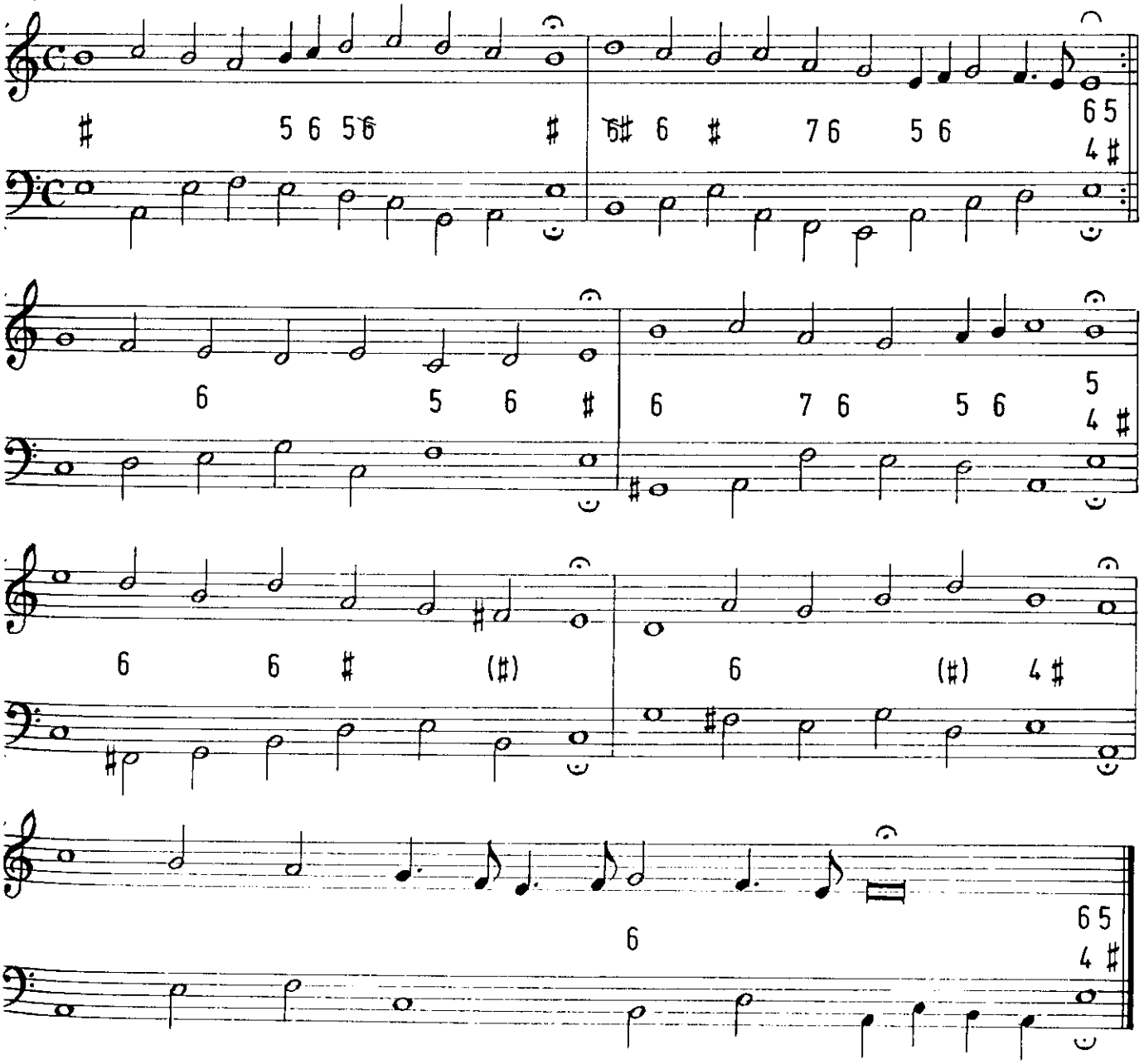


34. Es woll' uns Gott gnädig sein

Fuga:

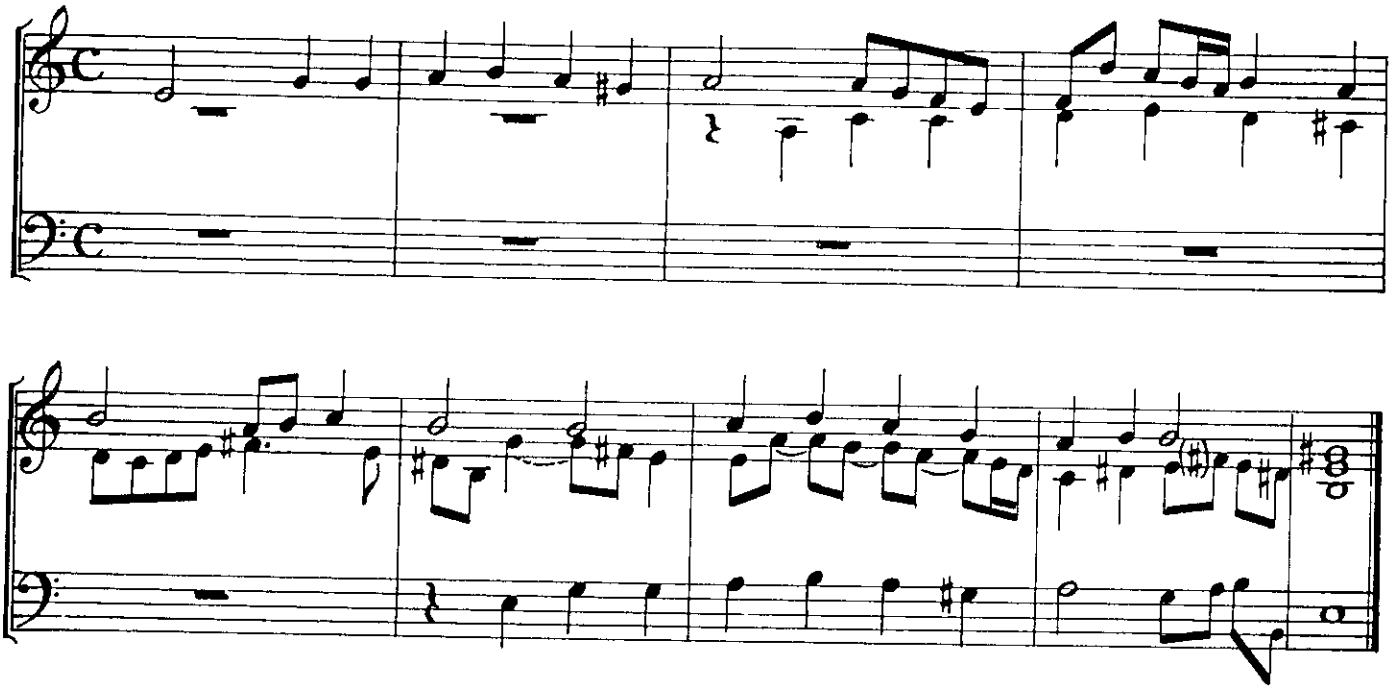


Choral:

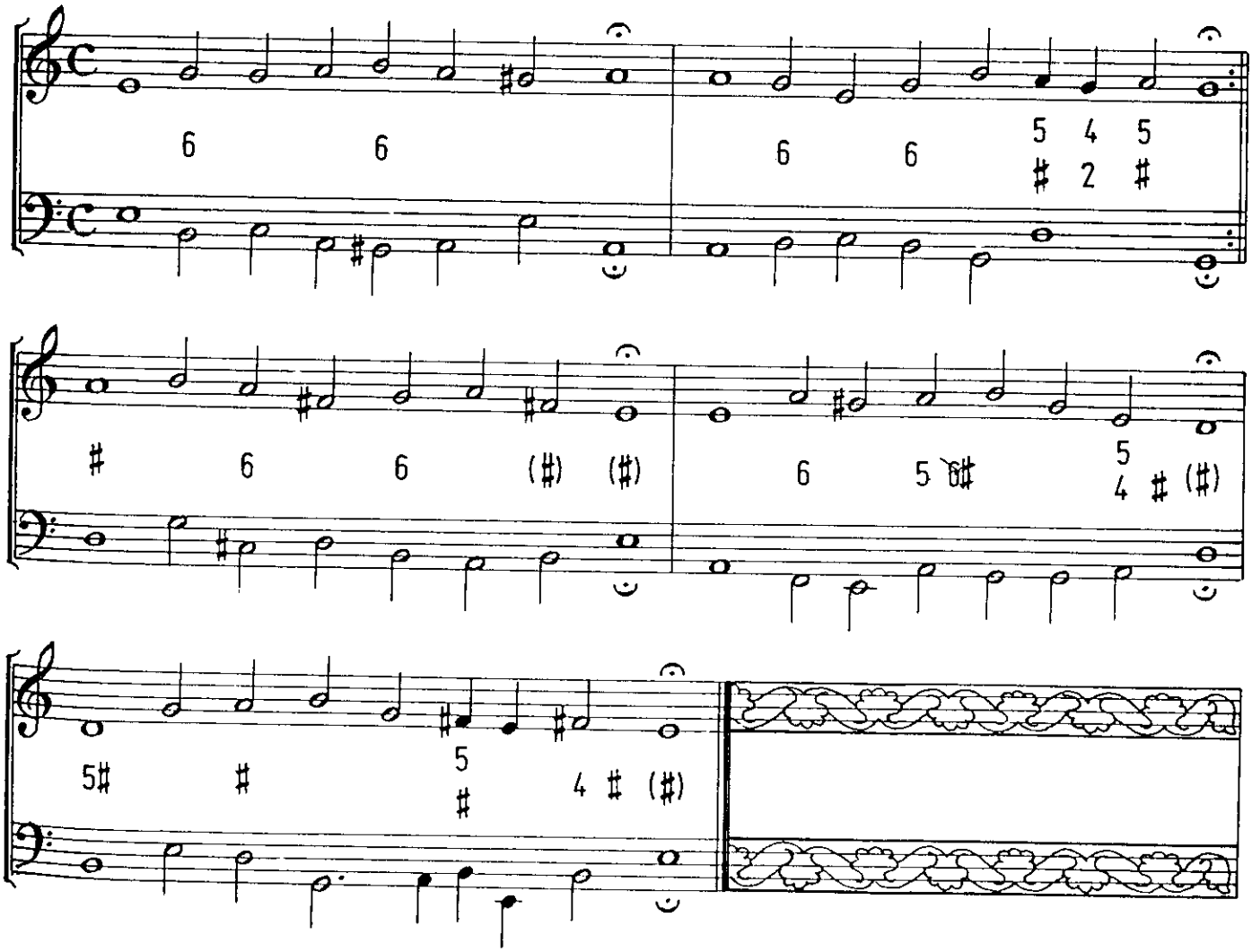


55. Wär Gott nicht mit uns diese Zeit

Fuga:

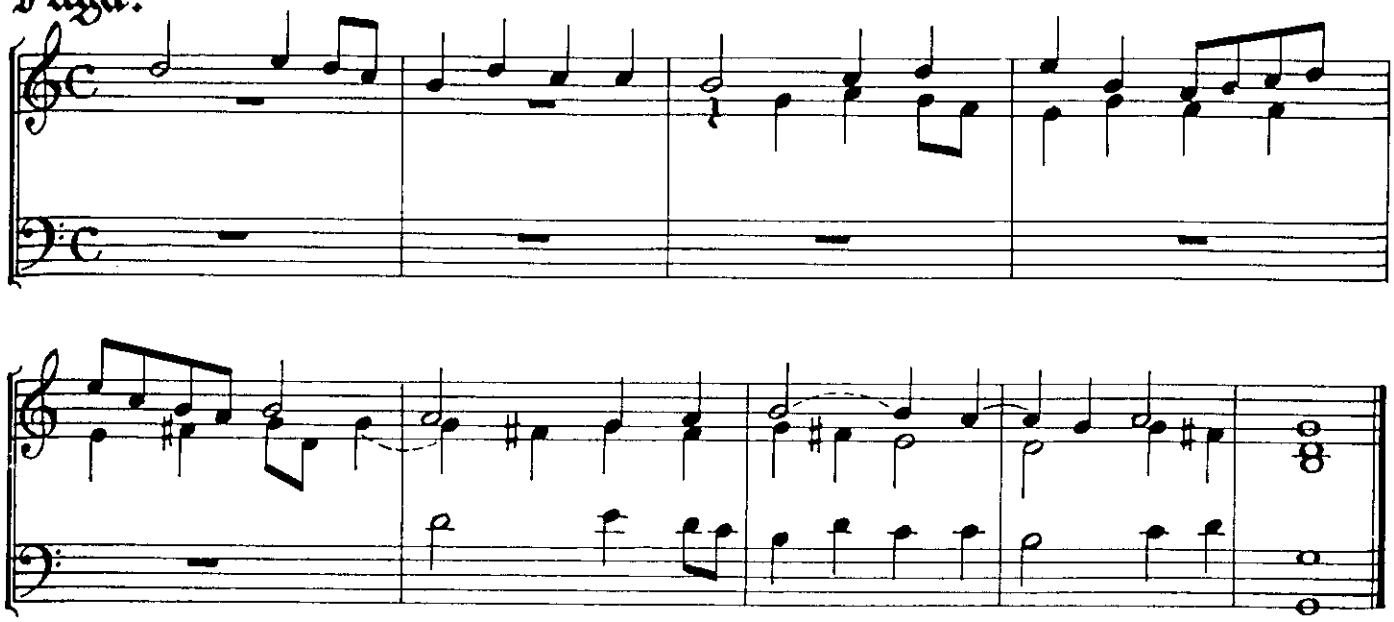


Choral:

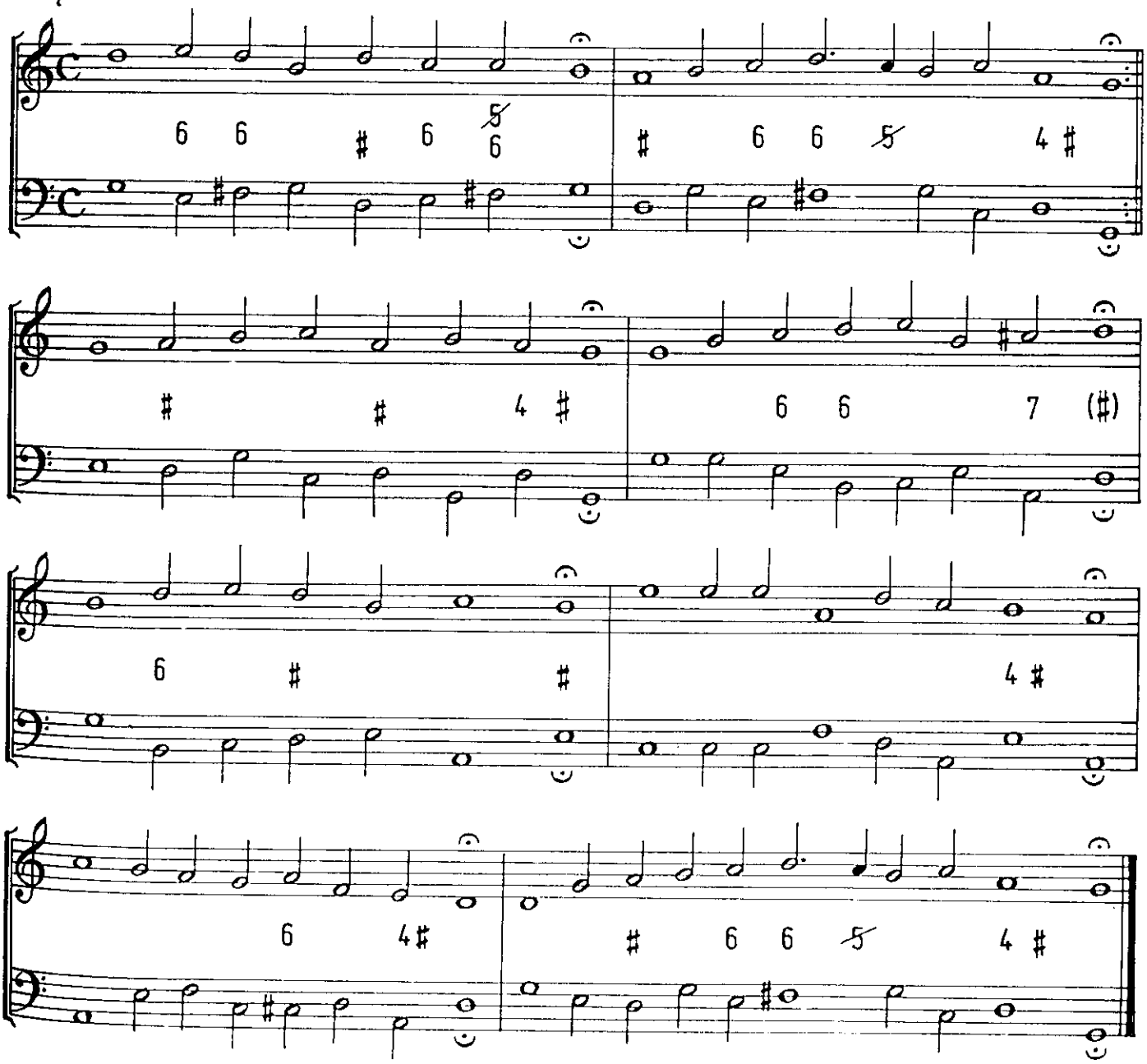


56. An Wasserflüßen Babylon

Fuga:

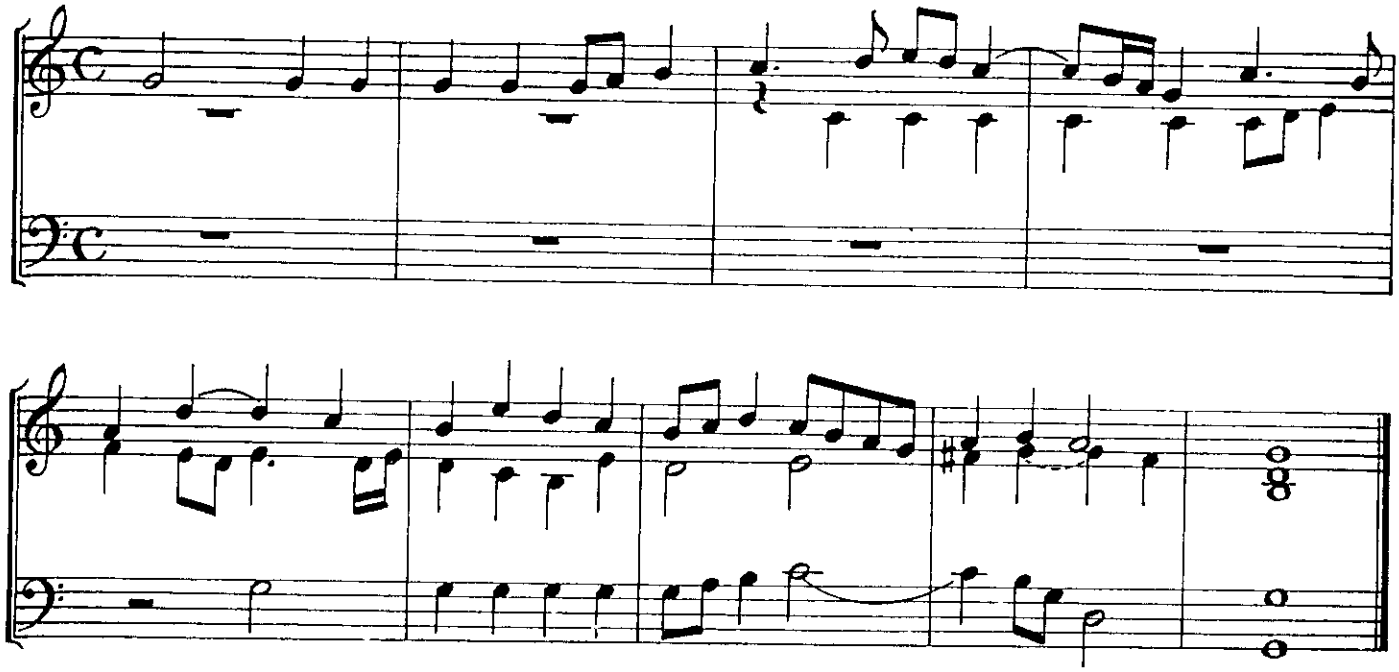


Choral:

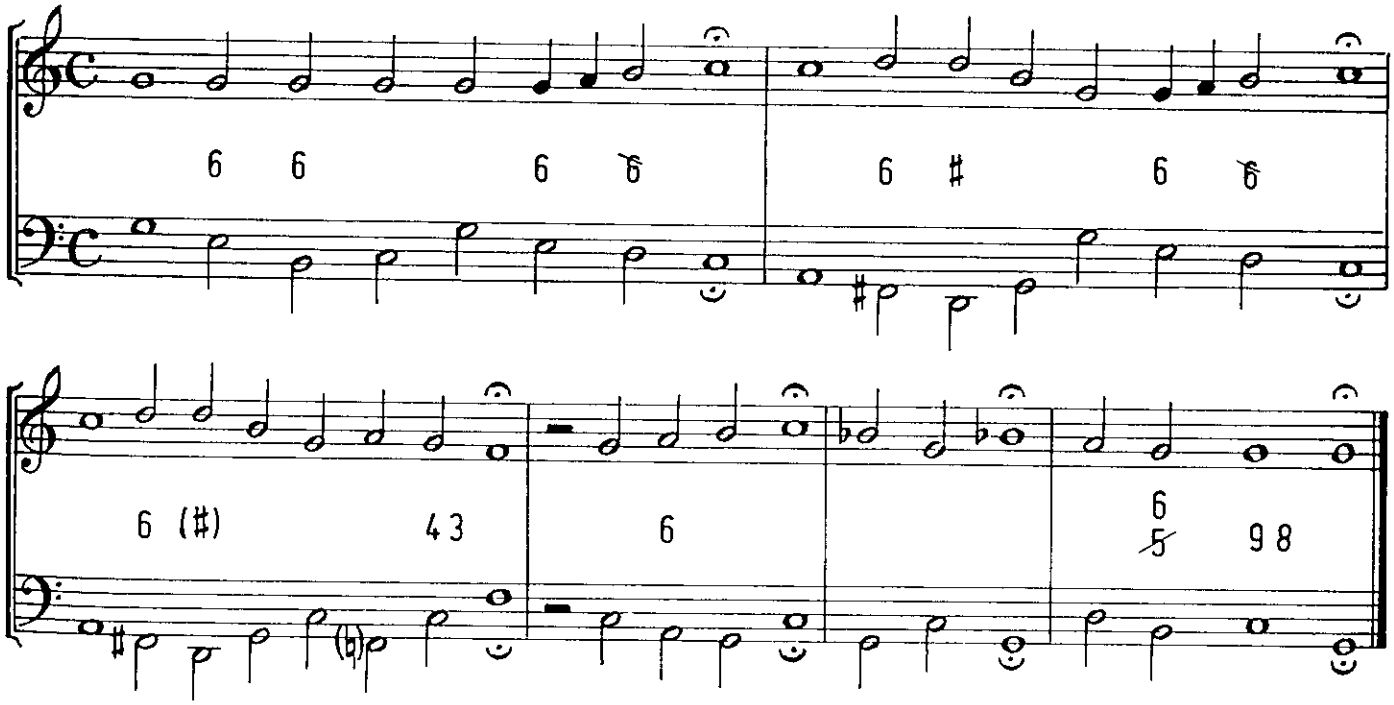


31. Dies sind die Heiligen Zehn Gebot

Fuga:

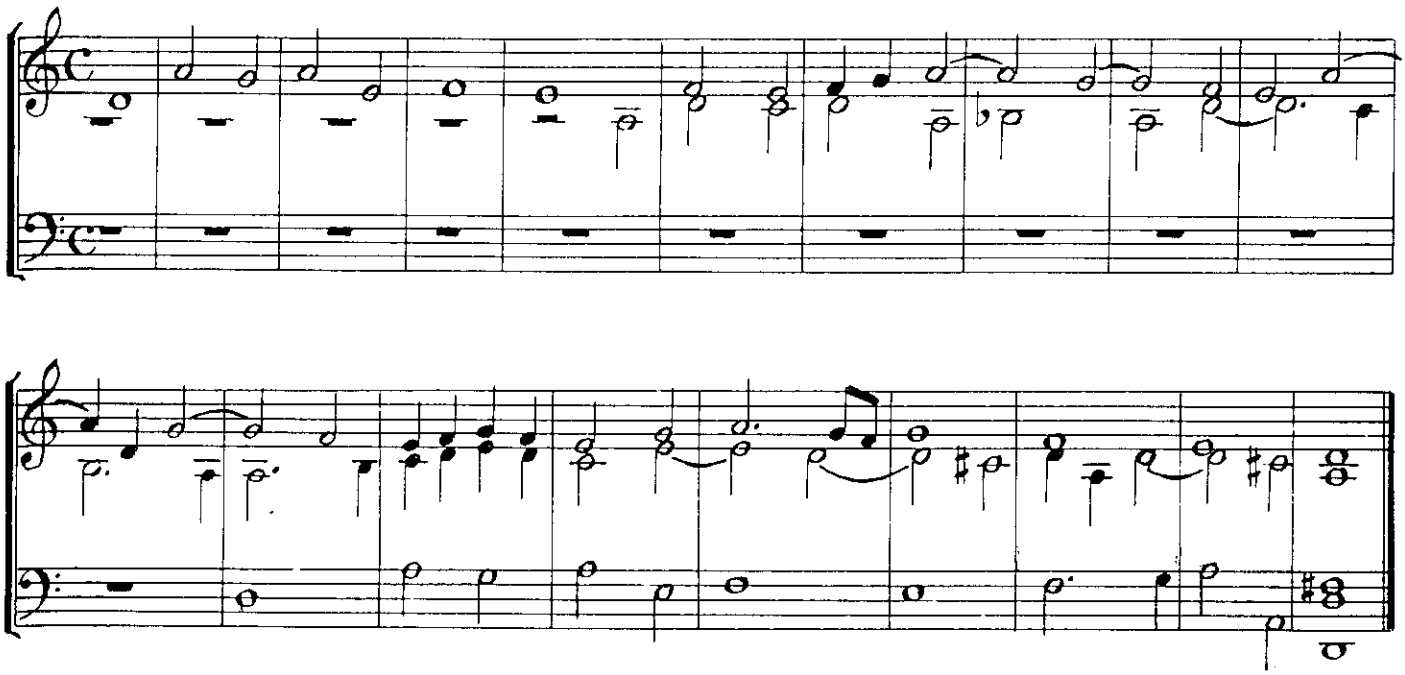


Choral:

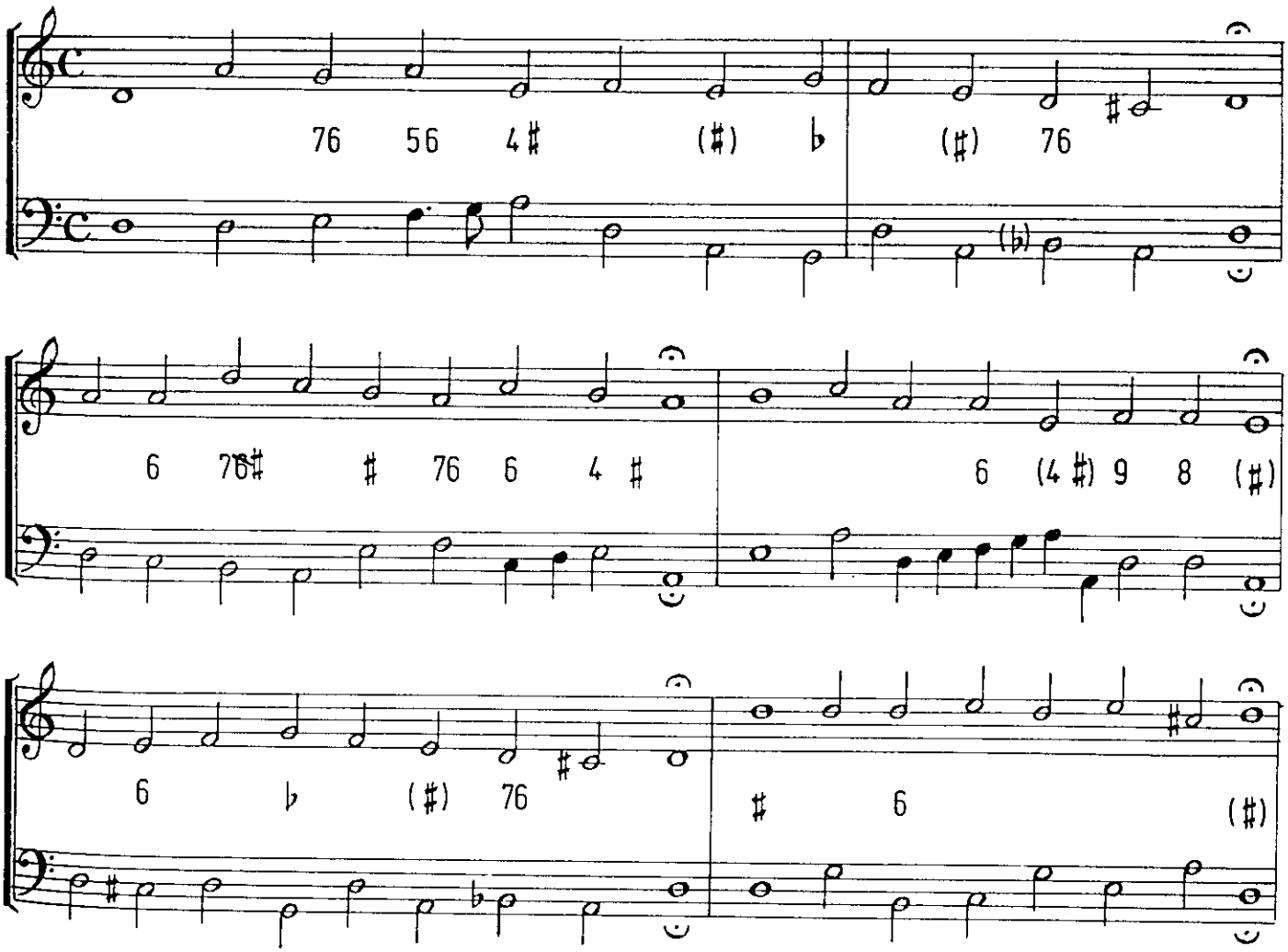


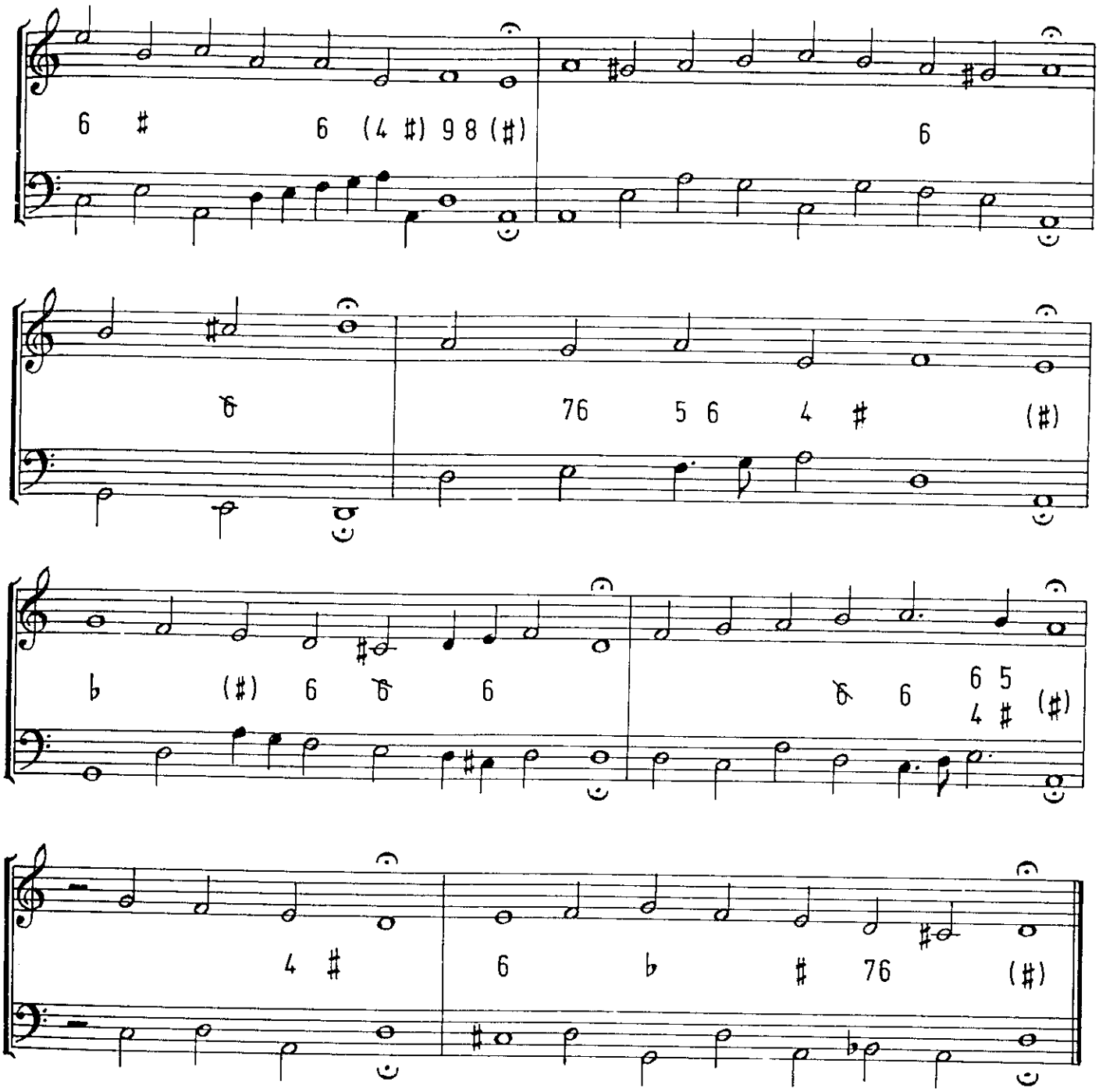
58. Wir glauben all an einen Gott

Fuga: Allabreve



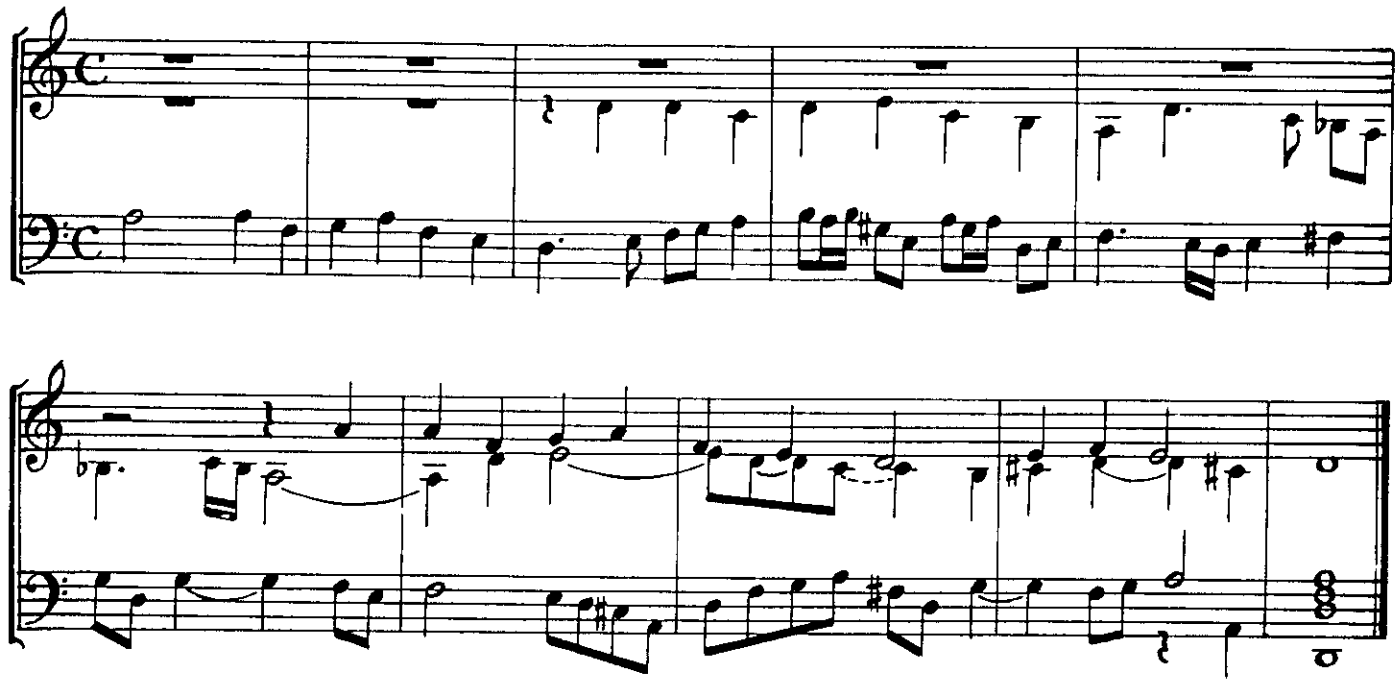
Choral



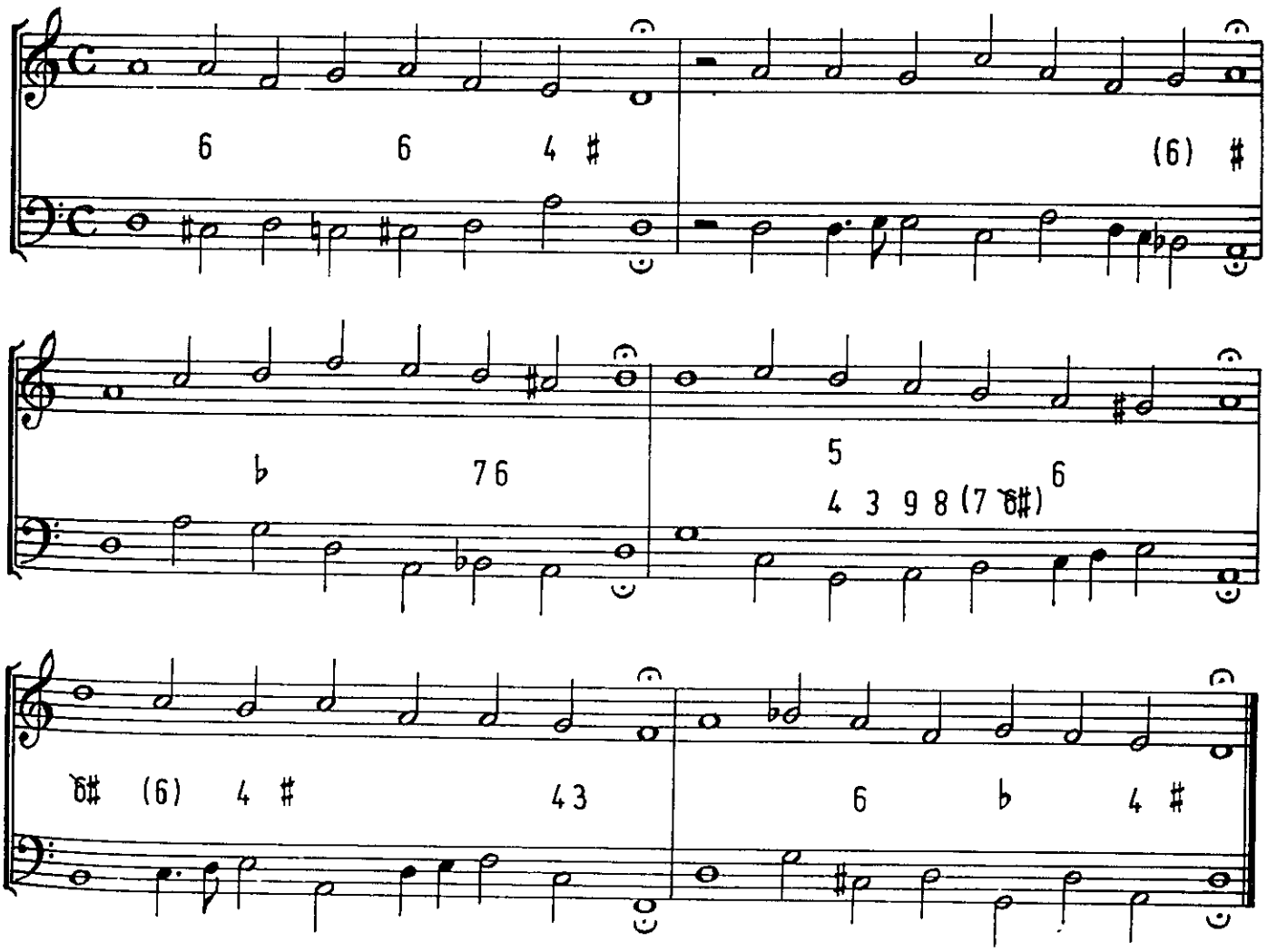

6 # 6 (4 #) 9 8 (#) 6
♮ 76 5 6 4 # (#)
♭ (#) 6 ♮ 6 ♮ 6 6 5 4 # (#)
4 # 6 ♭ # 76 (#)

59. Vater unser im Himmelreich

Fuga:

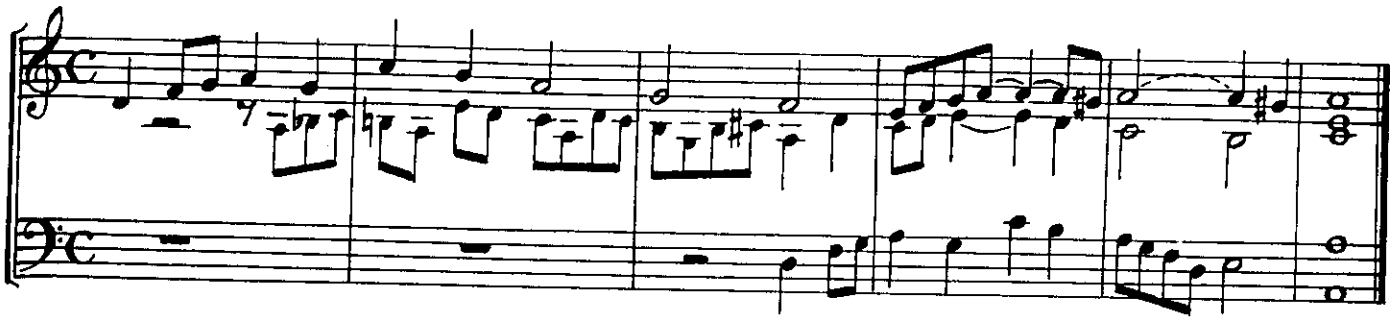


Choral:

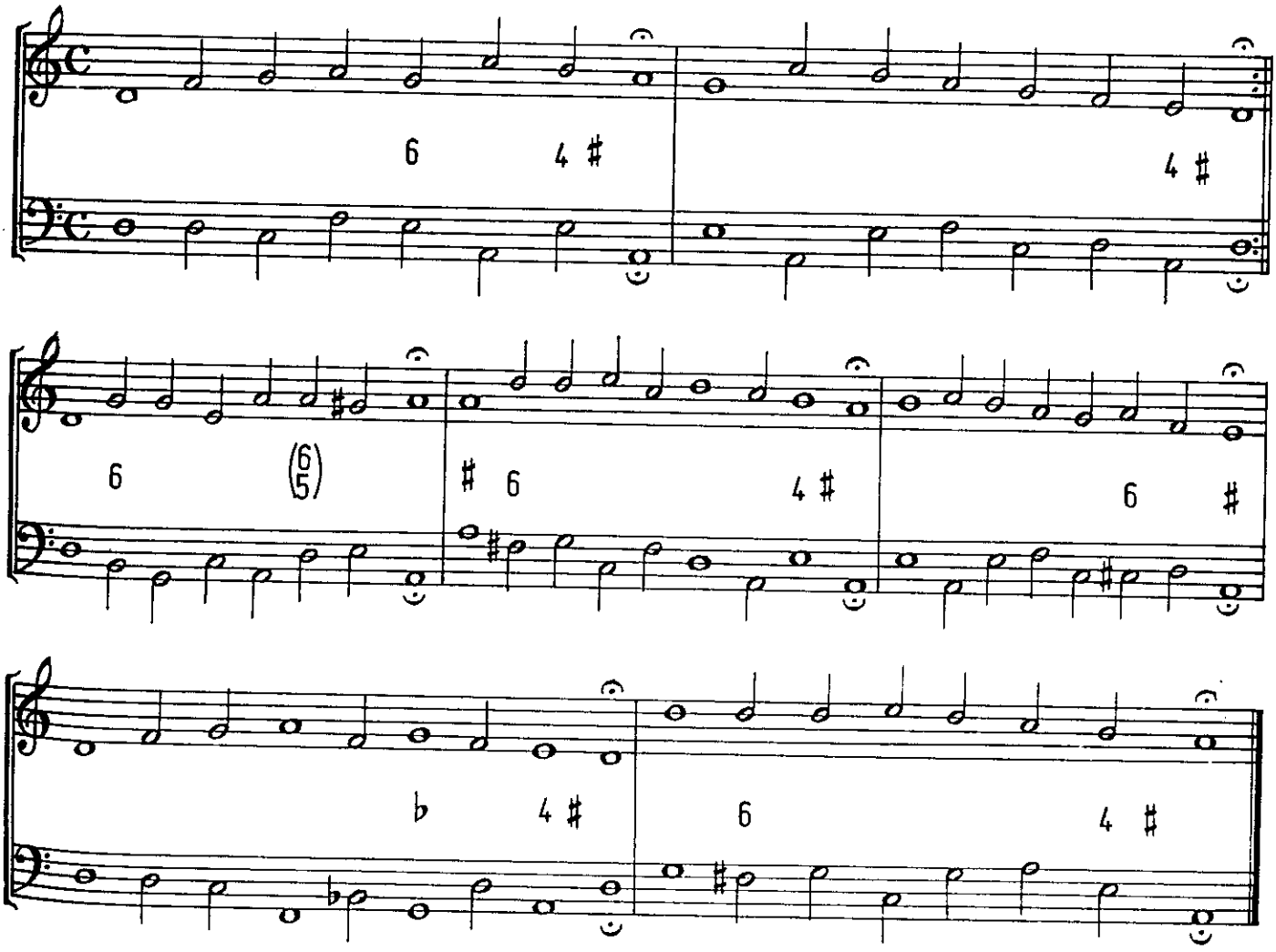


60. Christ unser Herr zum Jordan kam

Fuga:

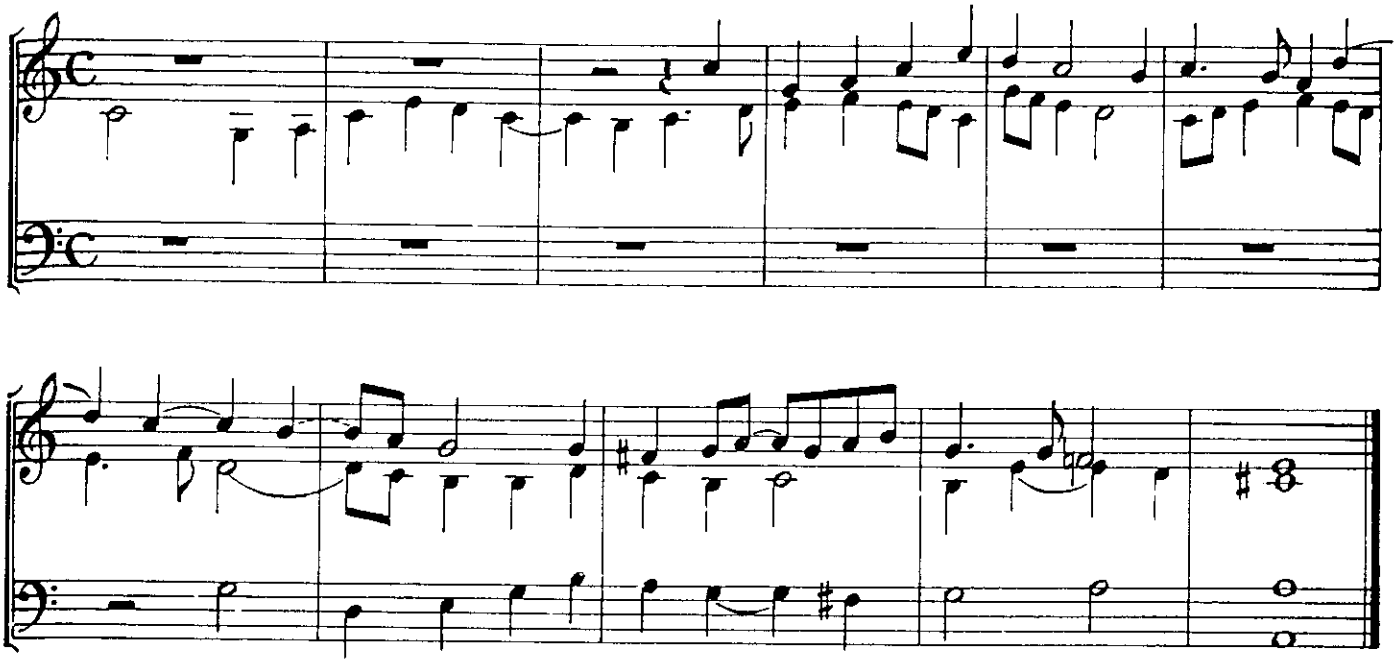


Choral:

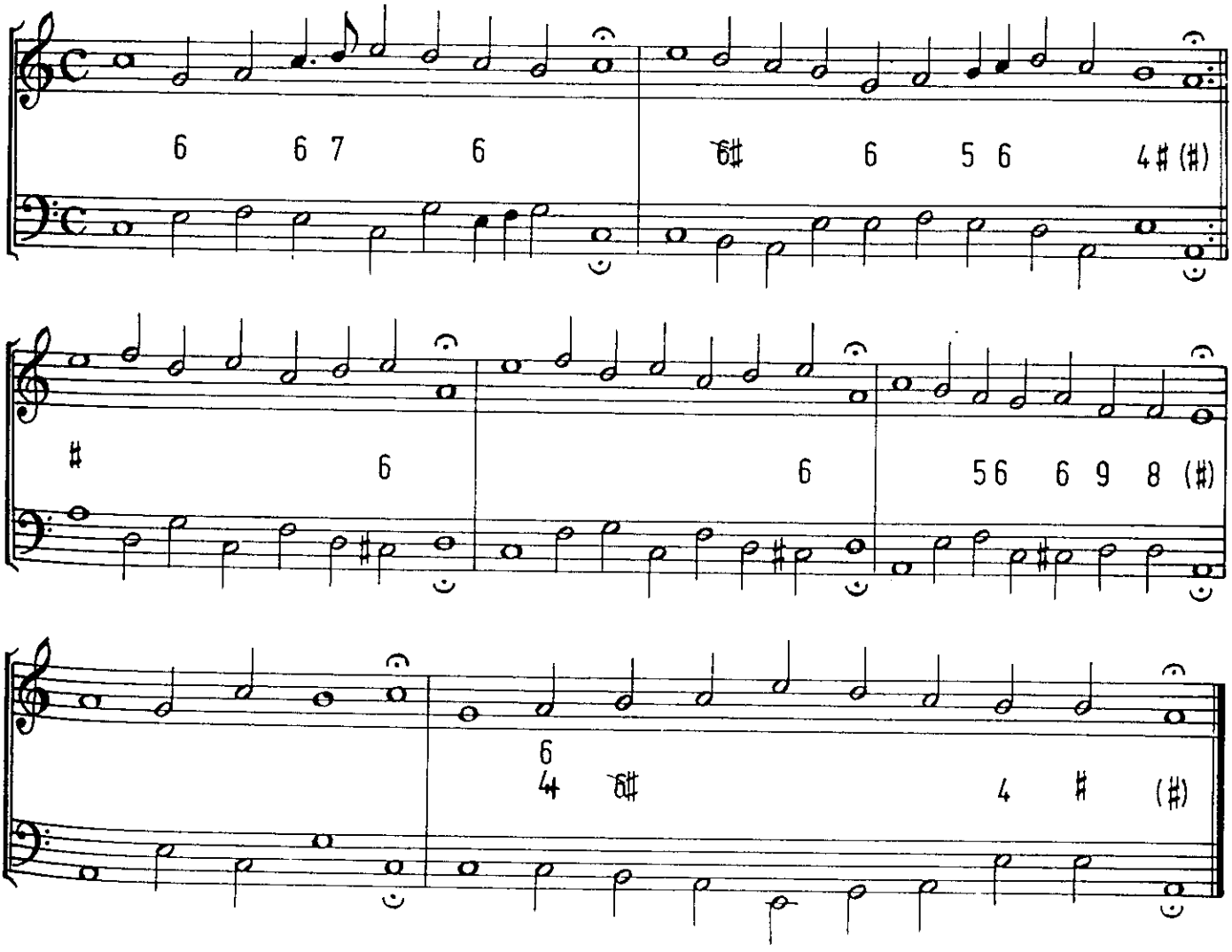


61. Allein zu dir, Herr Jesu Christ

Fuga:

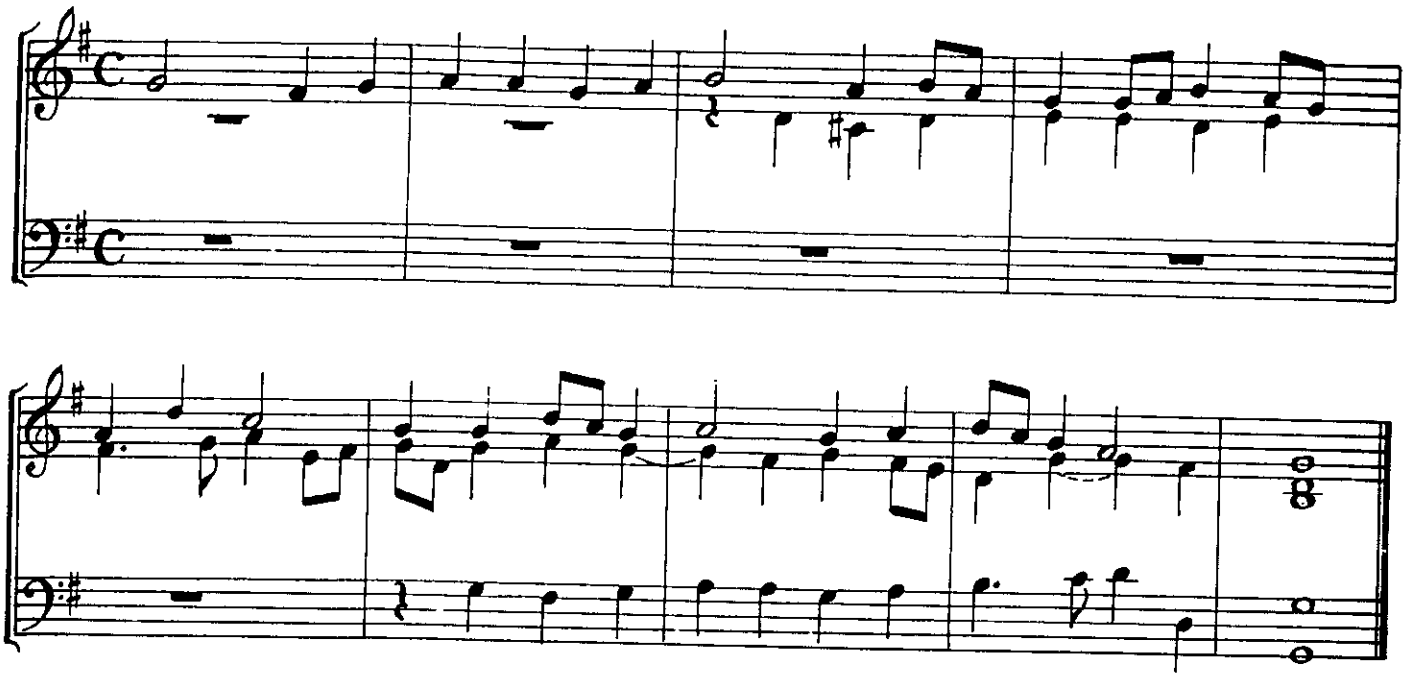


Choral:

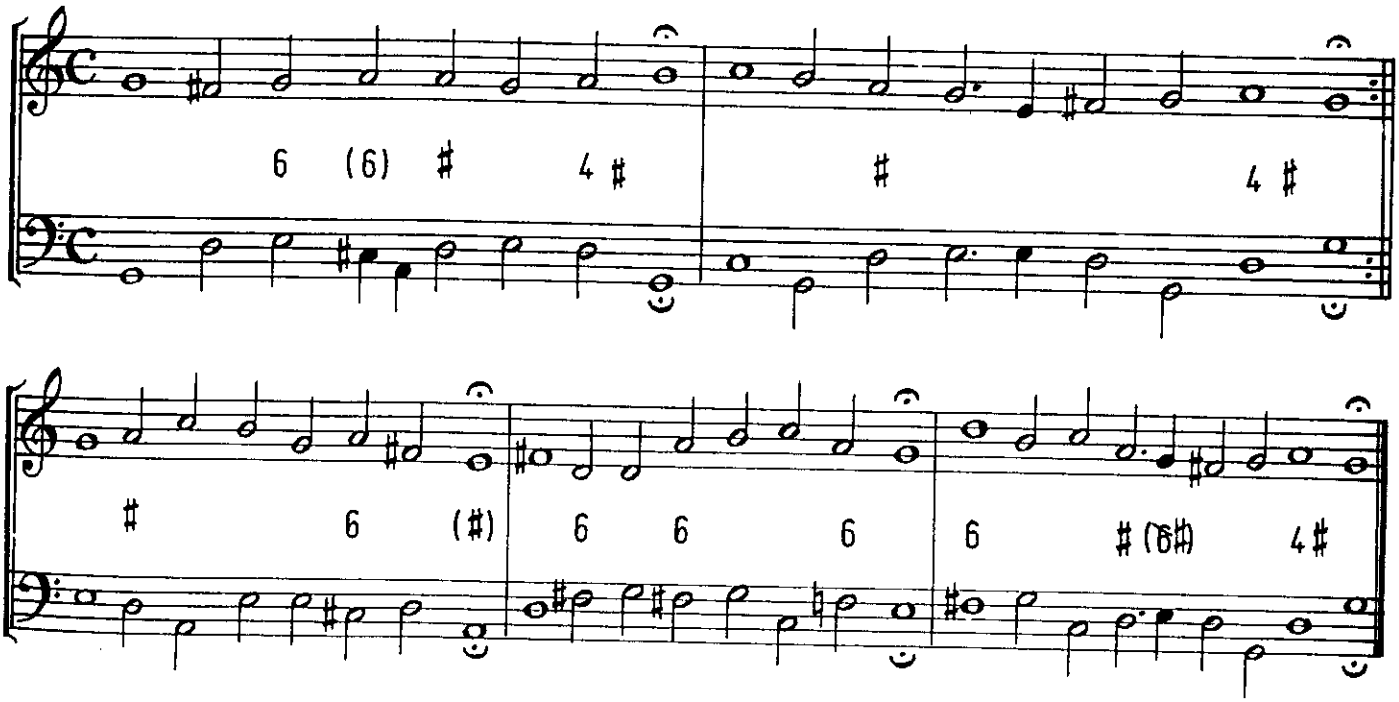


62. Aus tiefer Not schrei ich zu dir

Fuga:

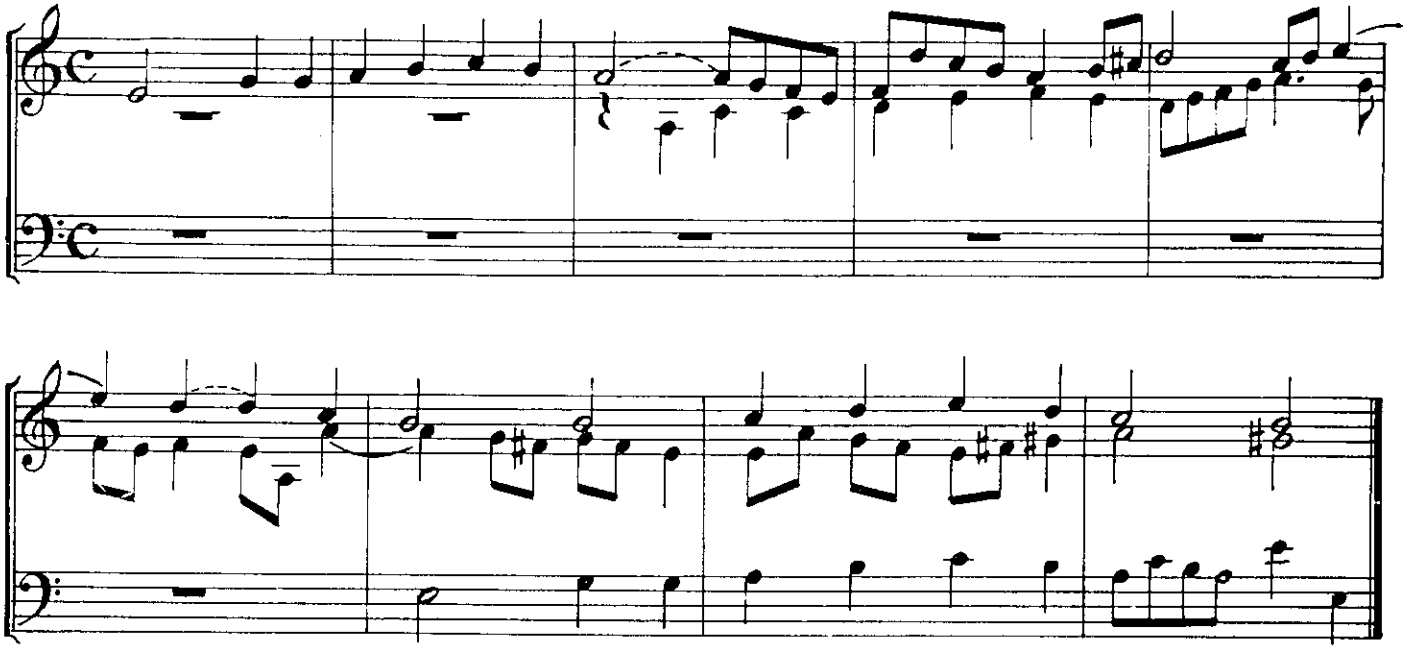


Choral:

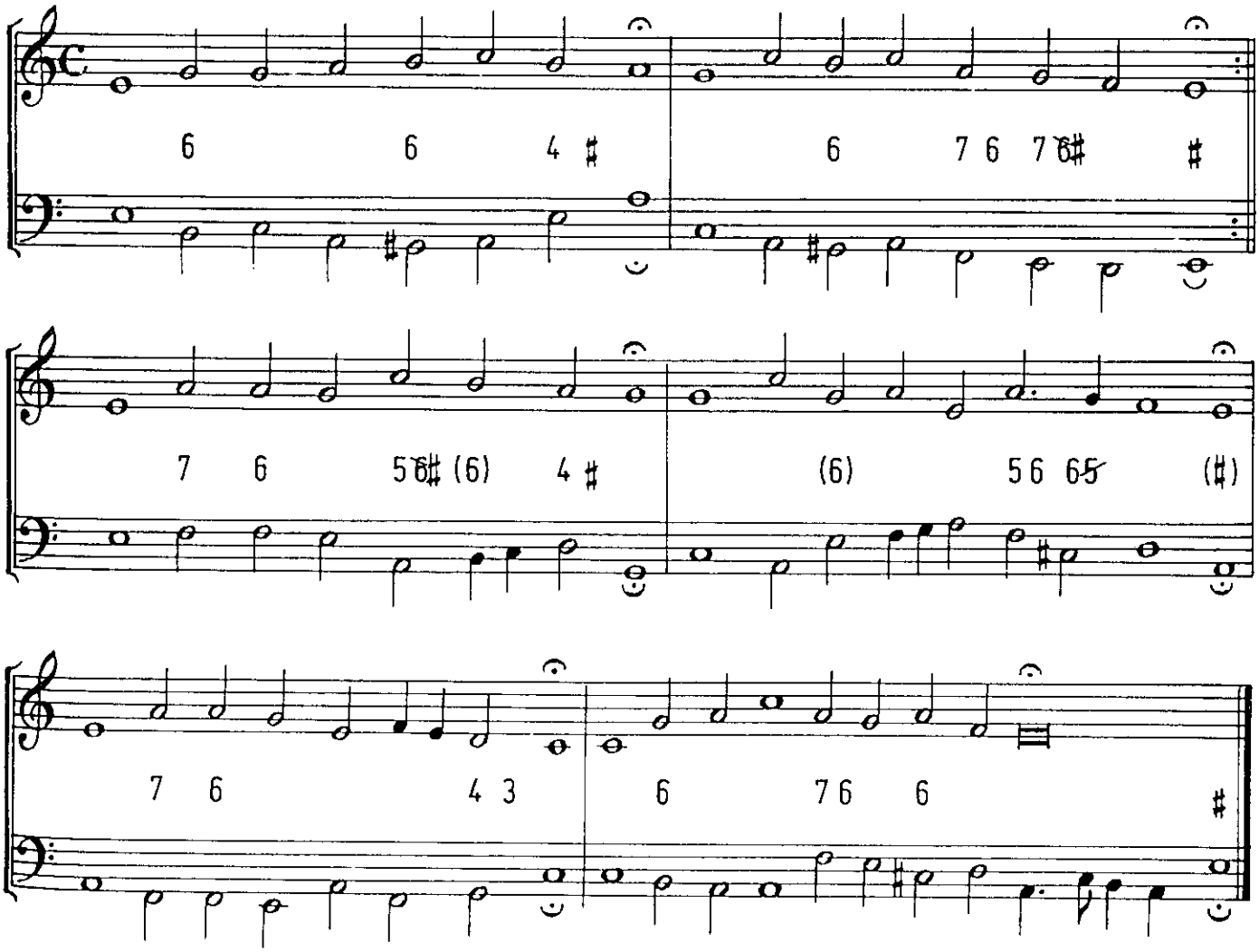


63. Erbarm dich mein, o Herre Gott

Fuga:

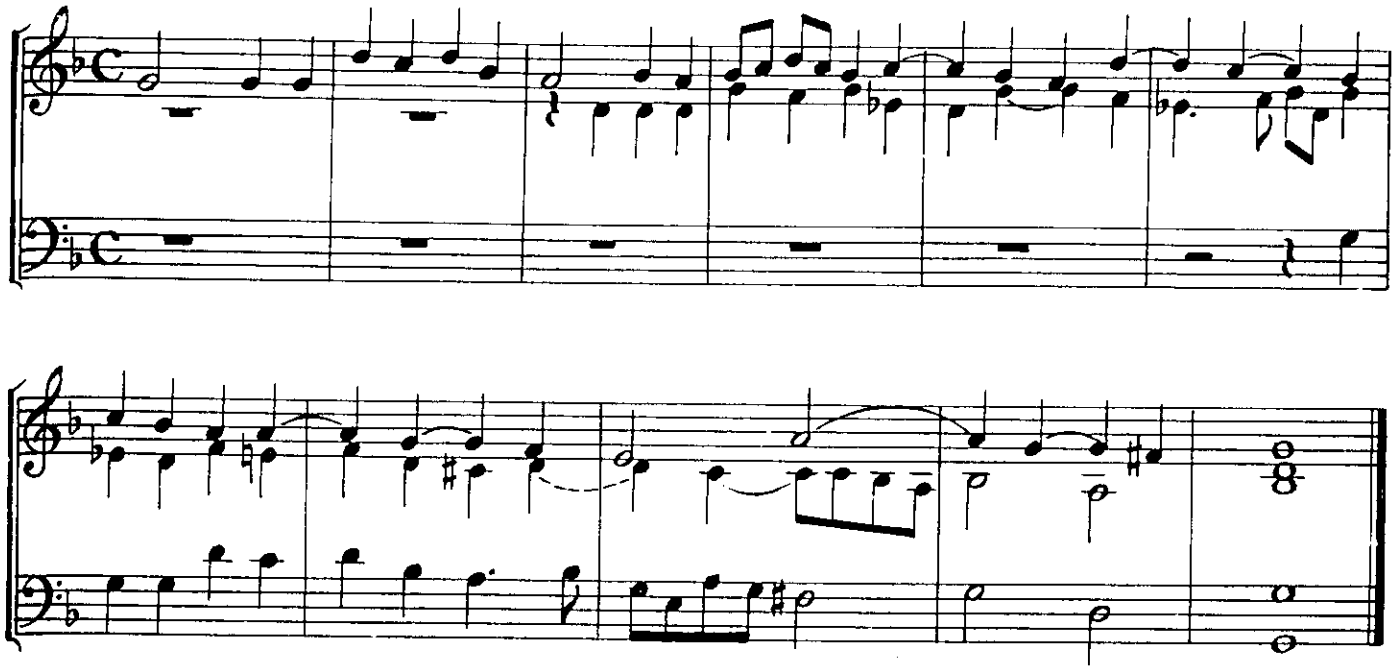


Choral:

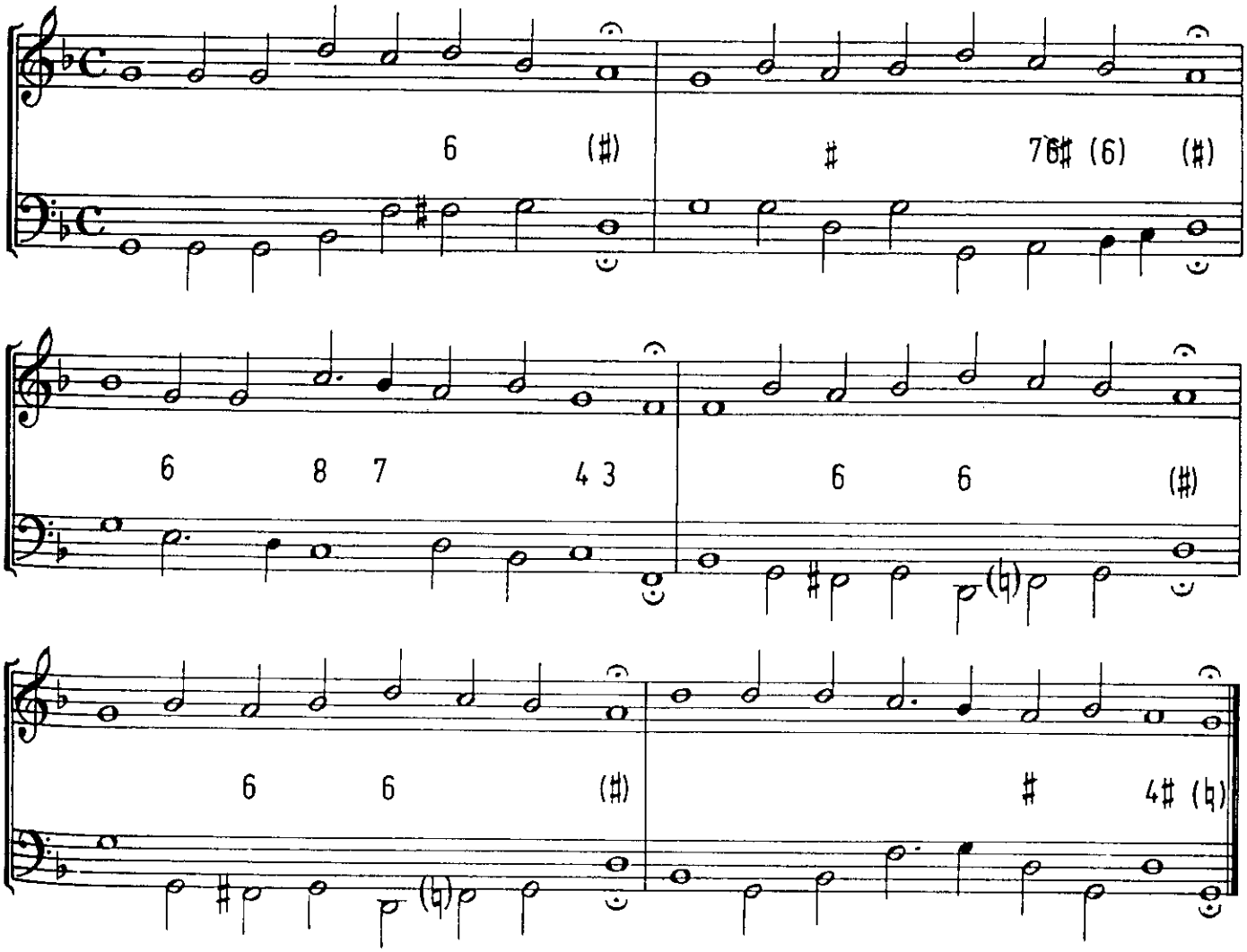


64. Kommt her zu mir, spricht Gottes Sohn

Fuga:

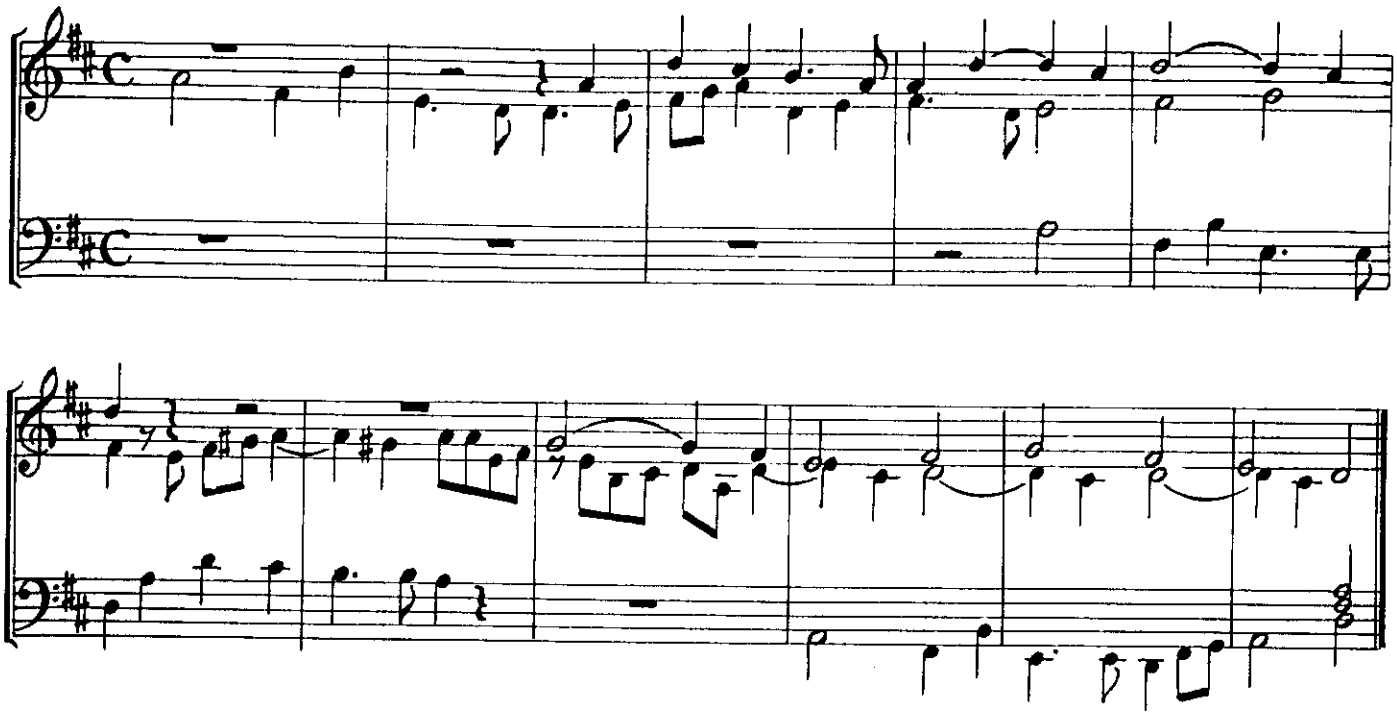


Choral:

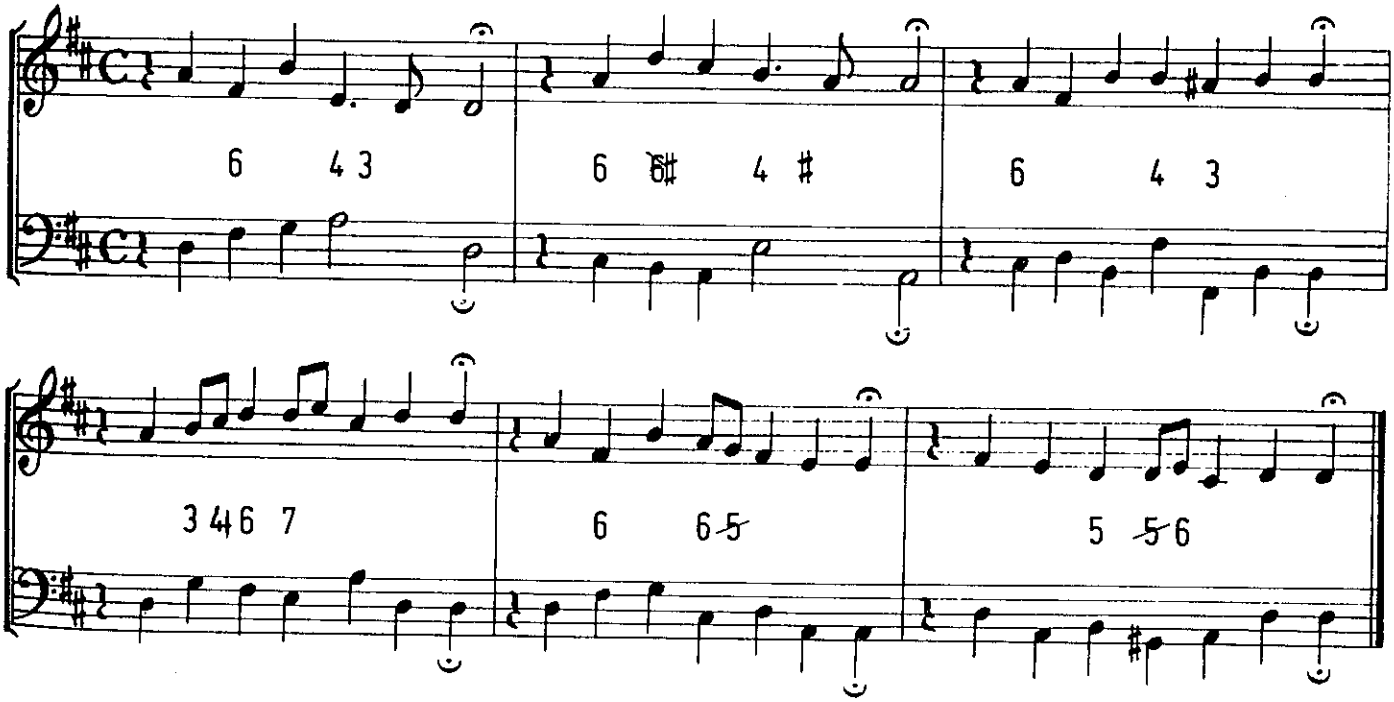


65. Wo soll ich fliehen hin?

Fuga:

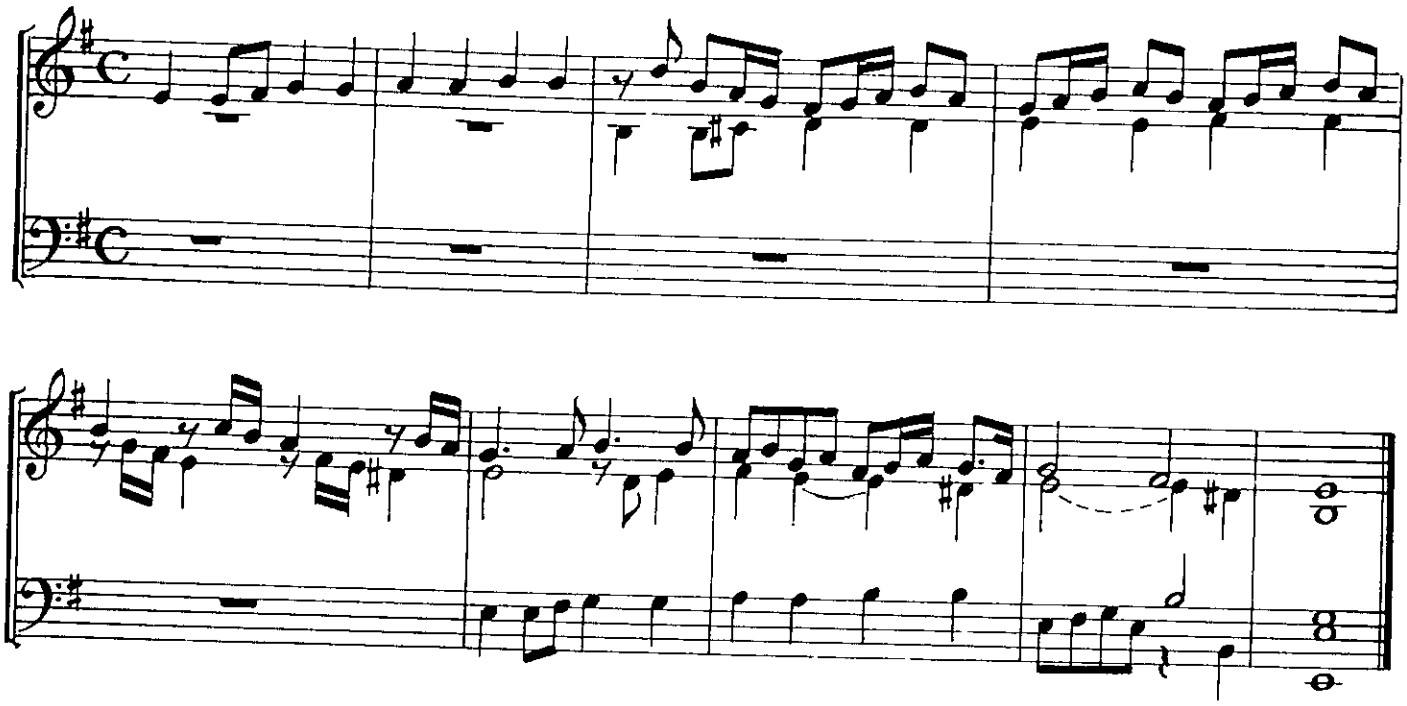


Choral:

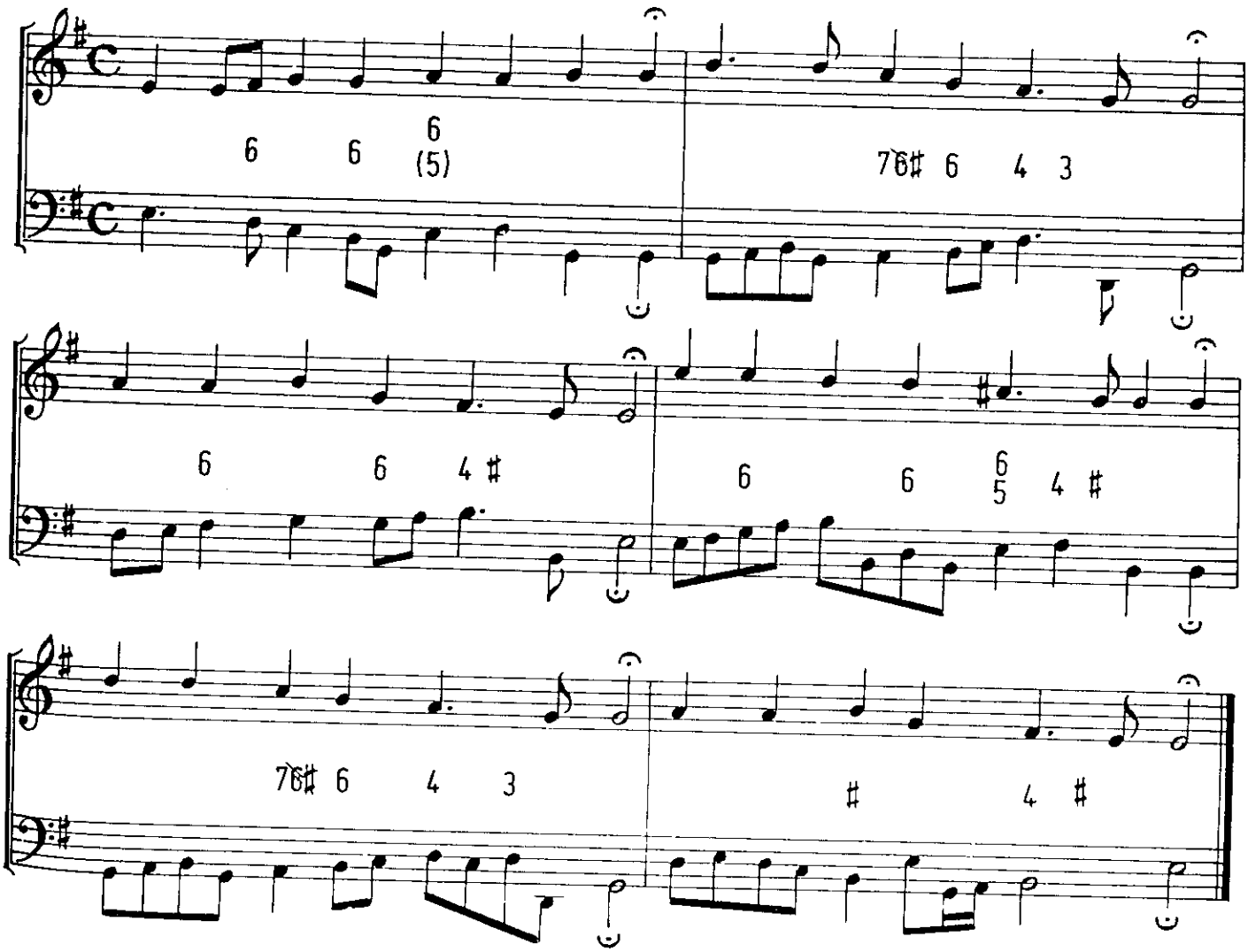


66. Ach was soll ich Sünder machen?

Fuga:

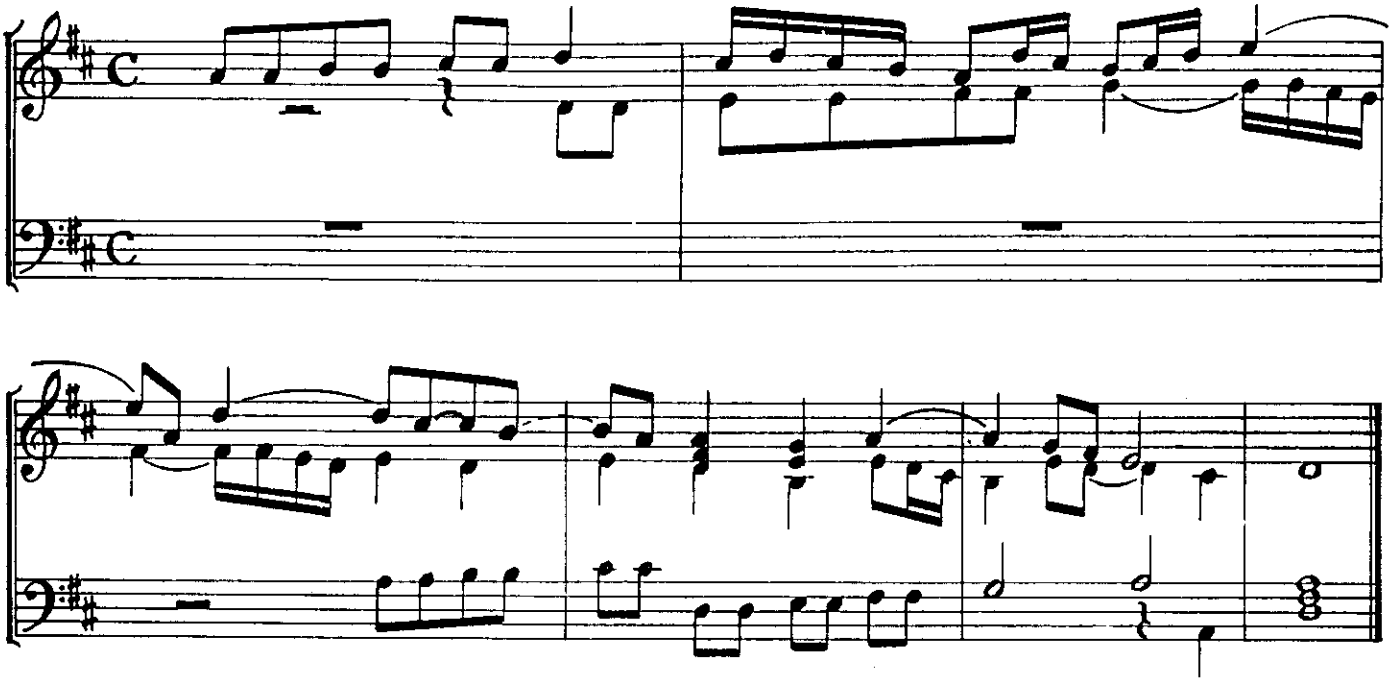


Choral:

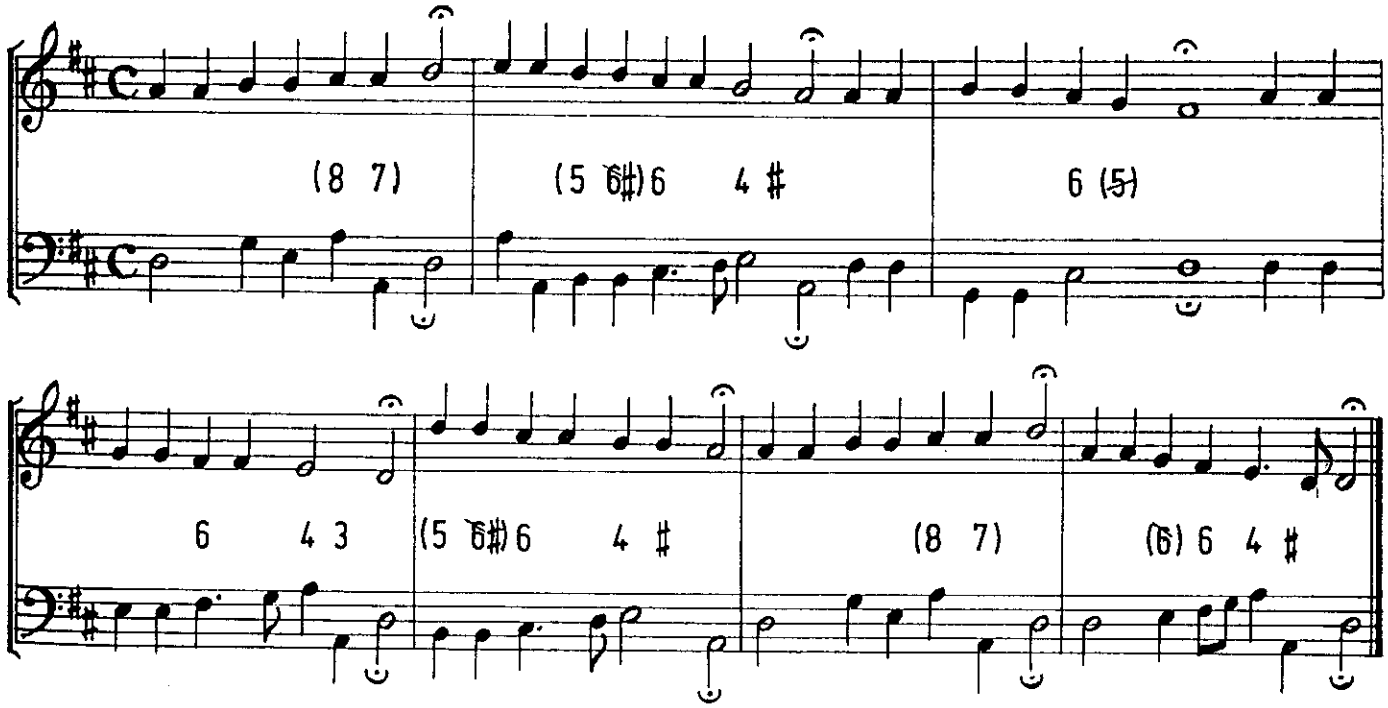


67. Meinen Jesum laß ich nicht

Fuga:

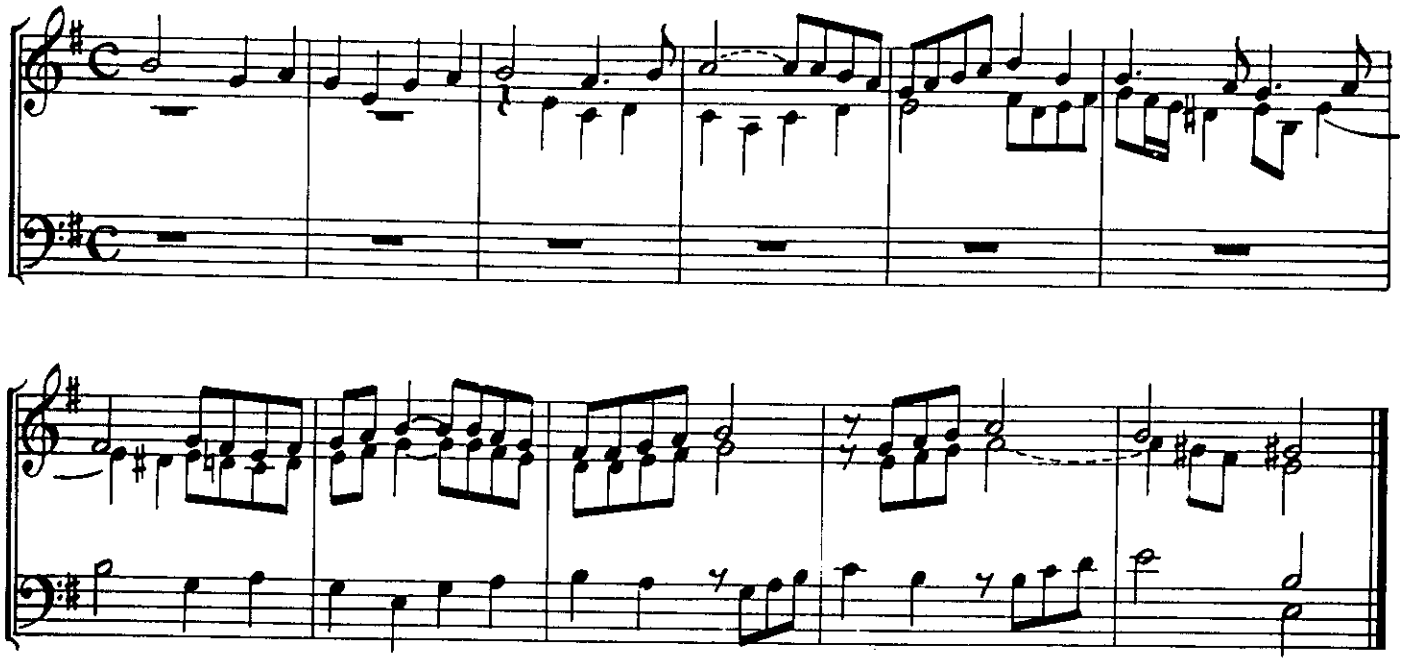


Choral:

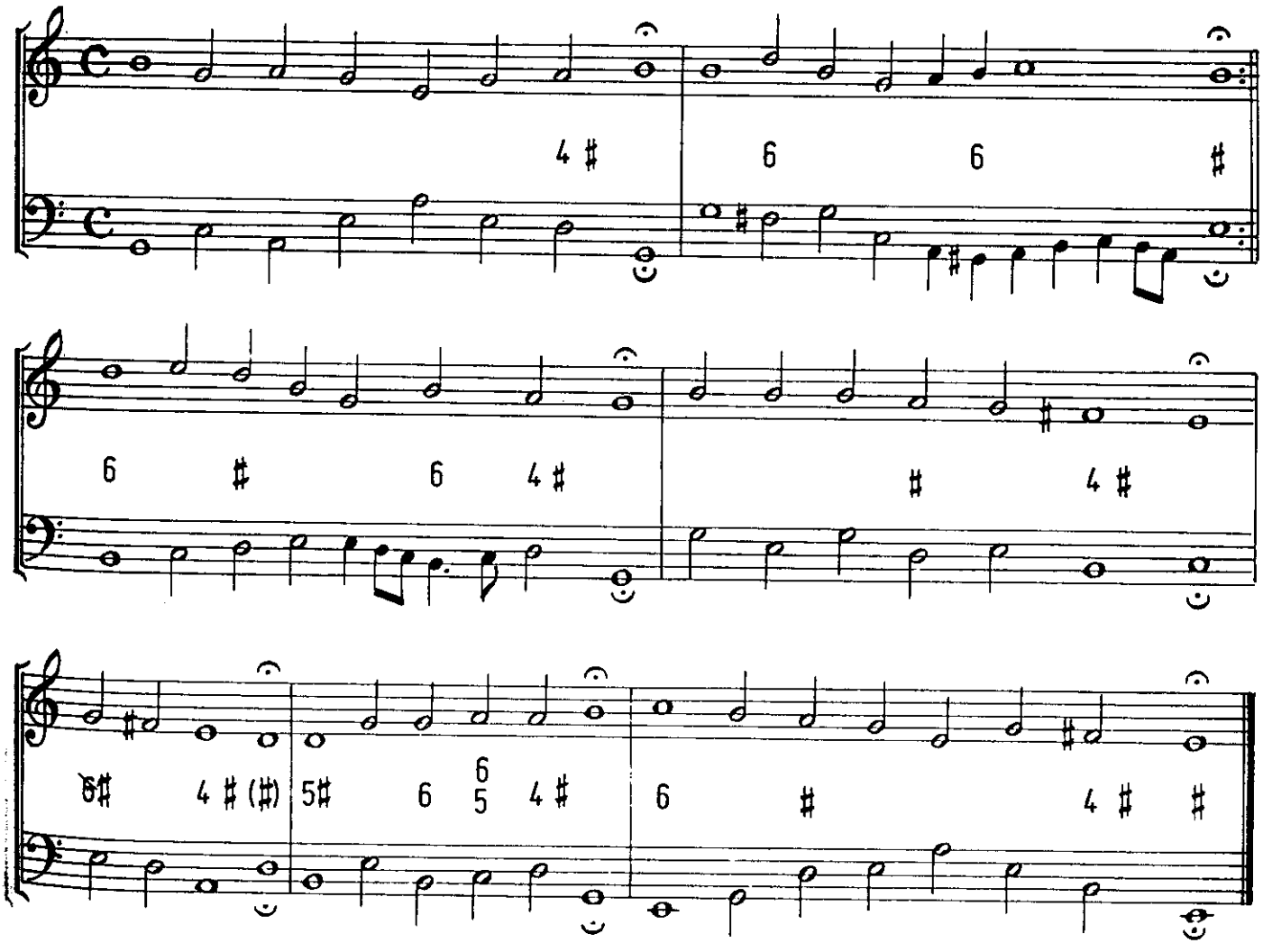


68. Ich ruf zu dir, Herr Jesu Christ

Fuga:

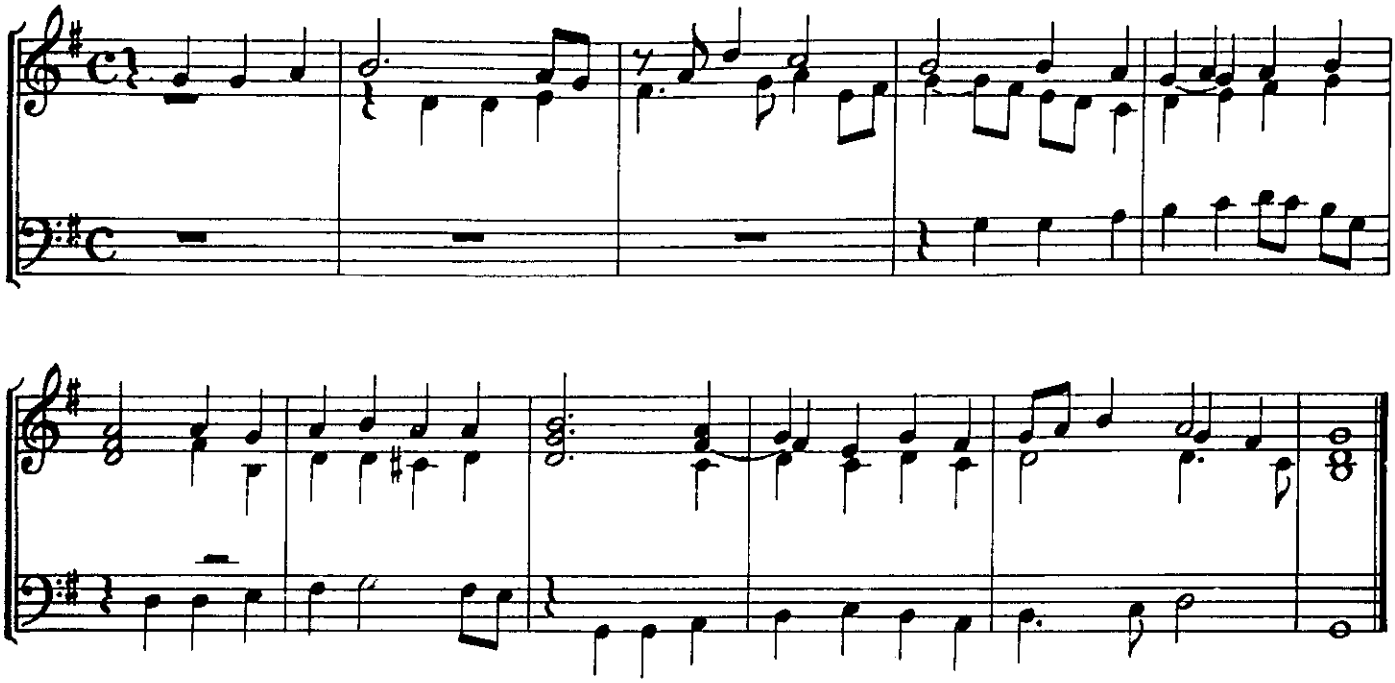


Choral:

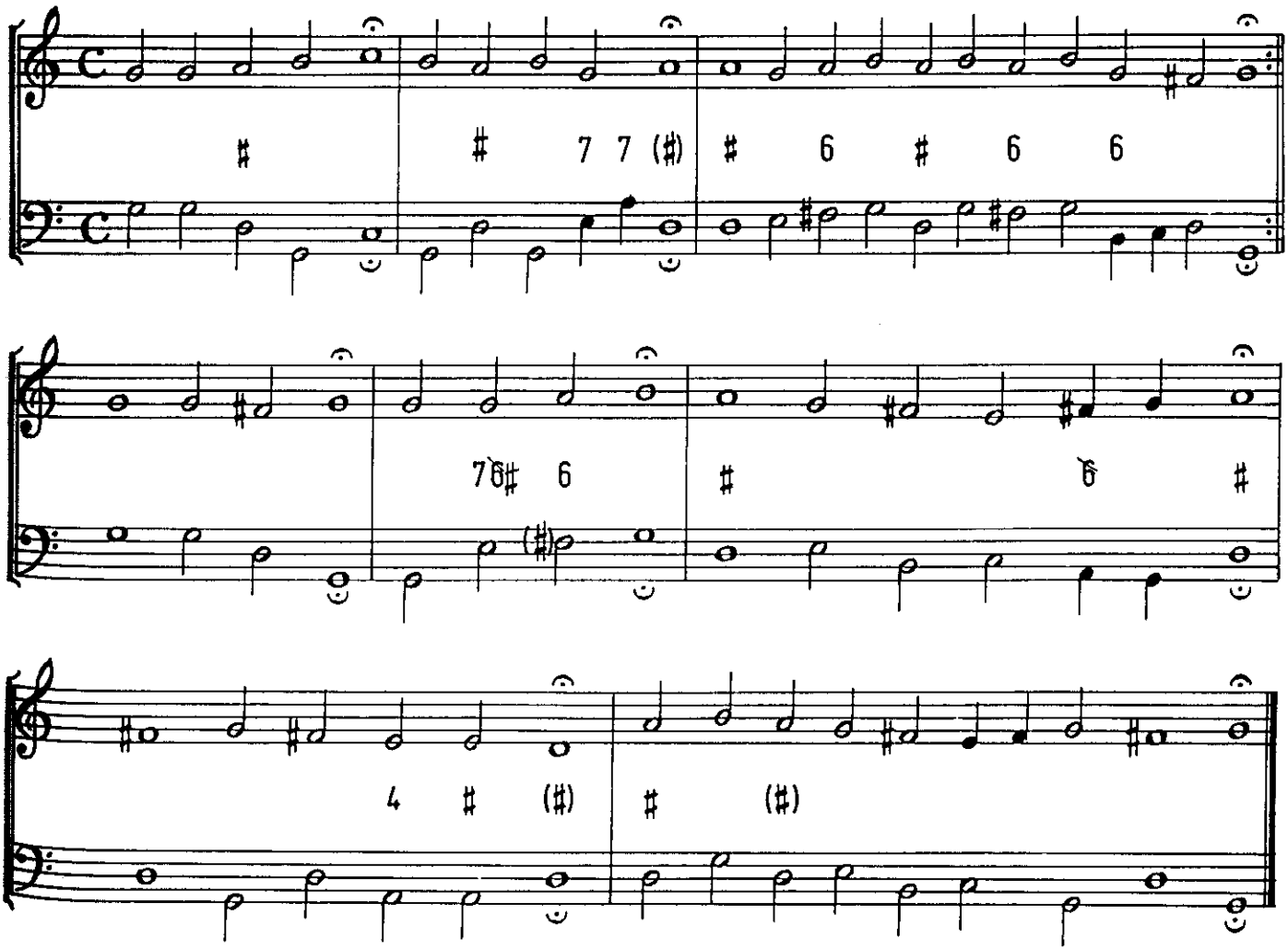


69. Schaffe in mir Gott ein reines Herze

Fuga:

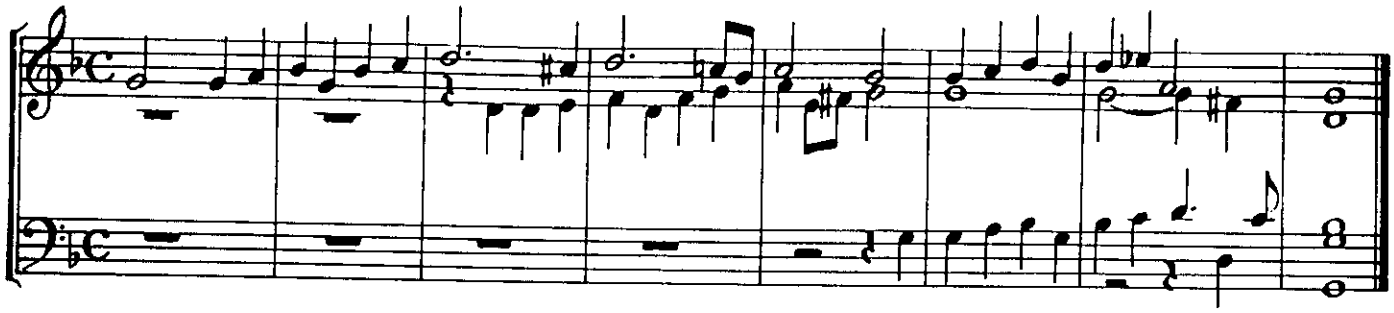


Choral:

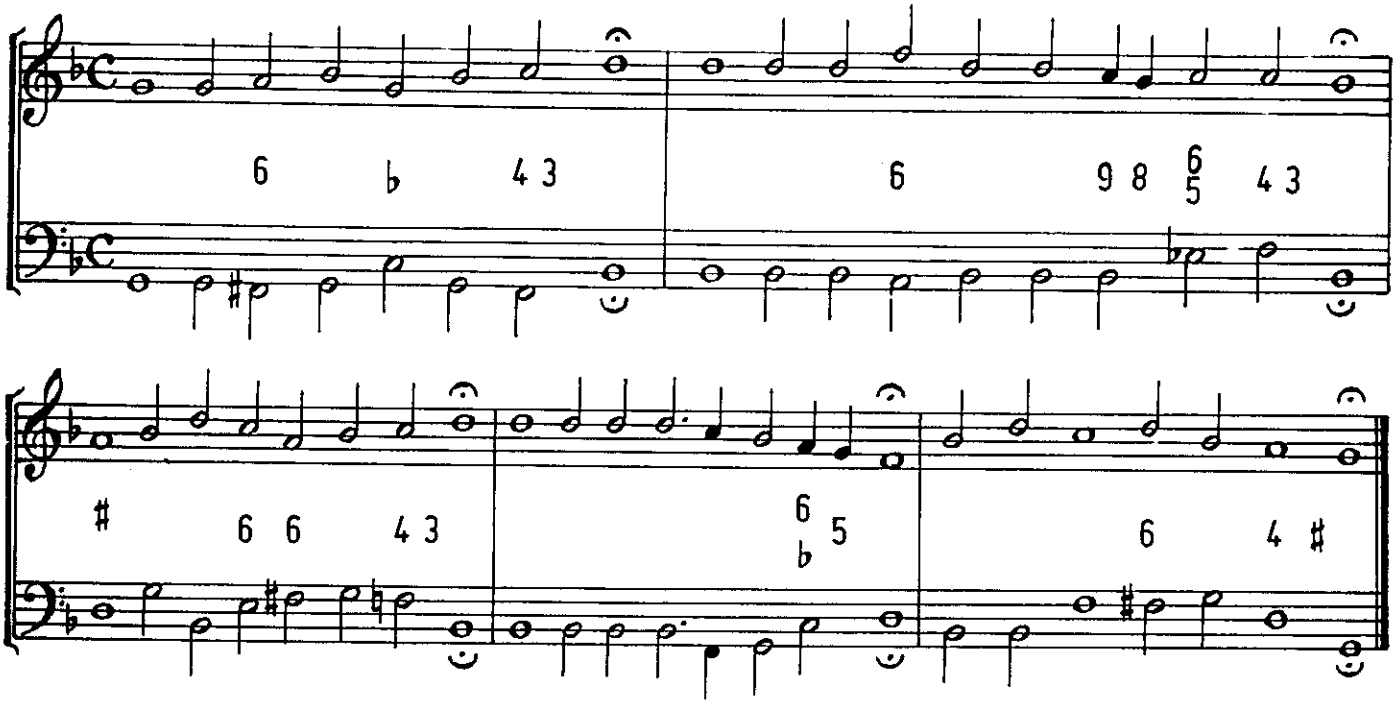


70. Christ der du bist der helle Tag

Fuga:

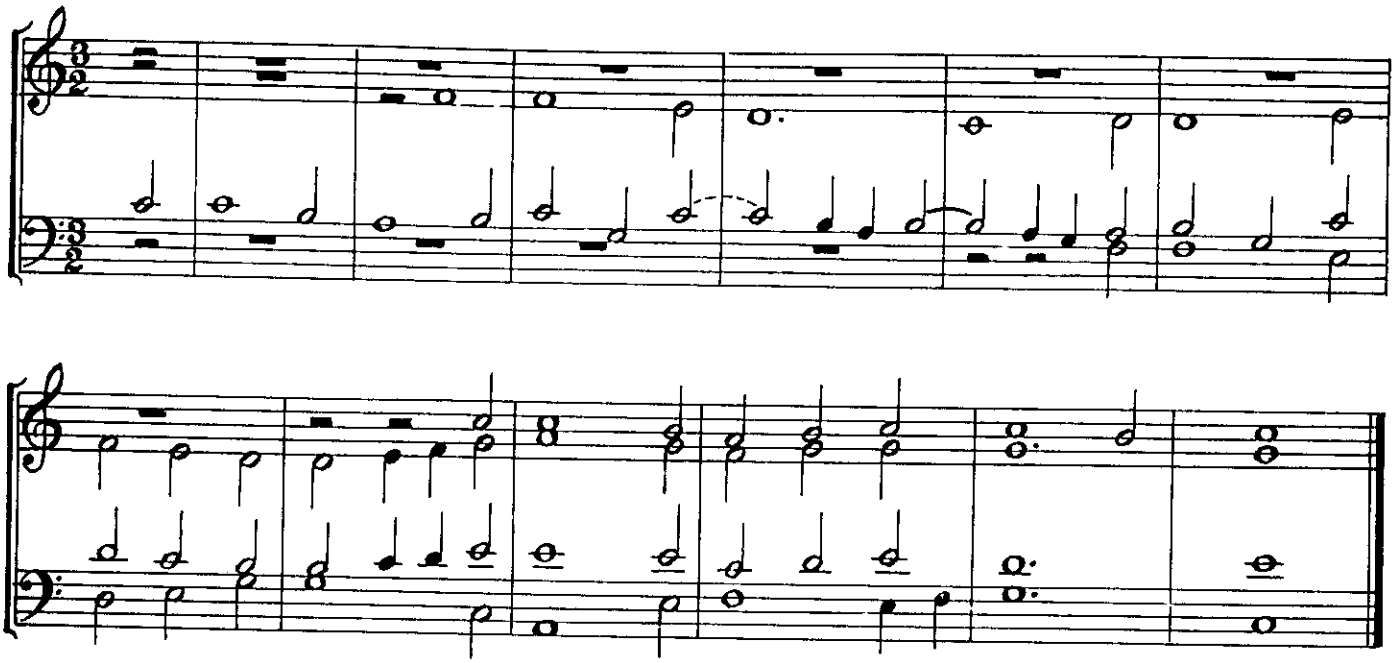


Choral:

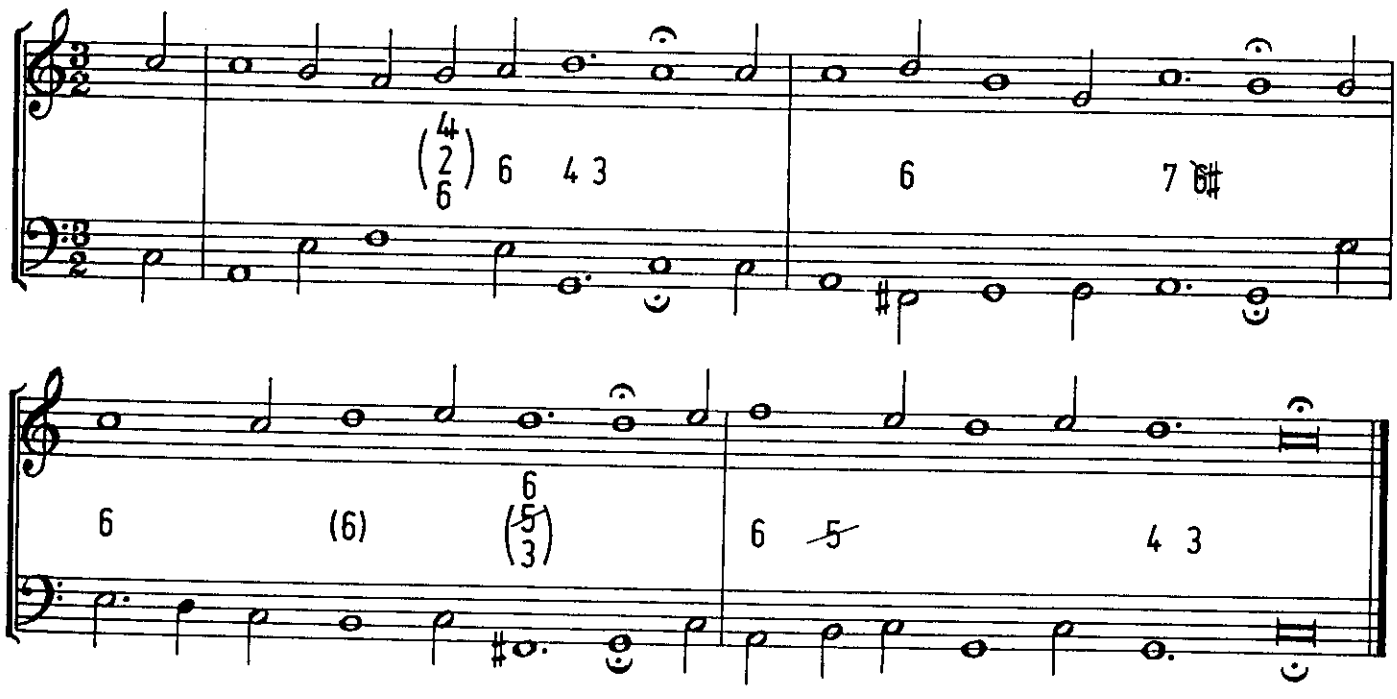


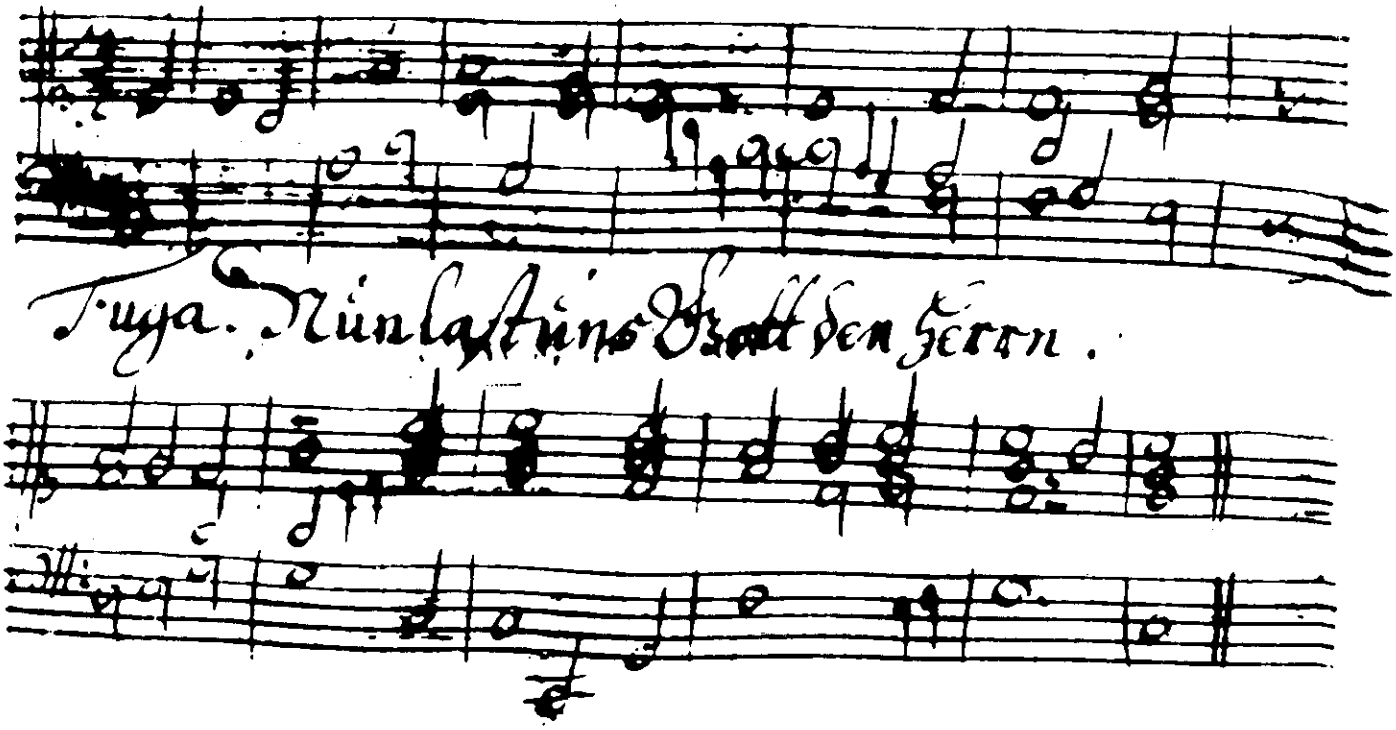
71. Nun laßt uns Gott dem Herren

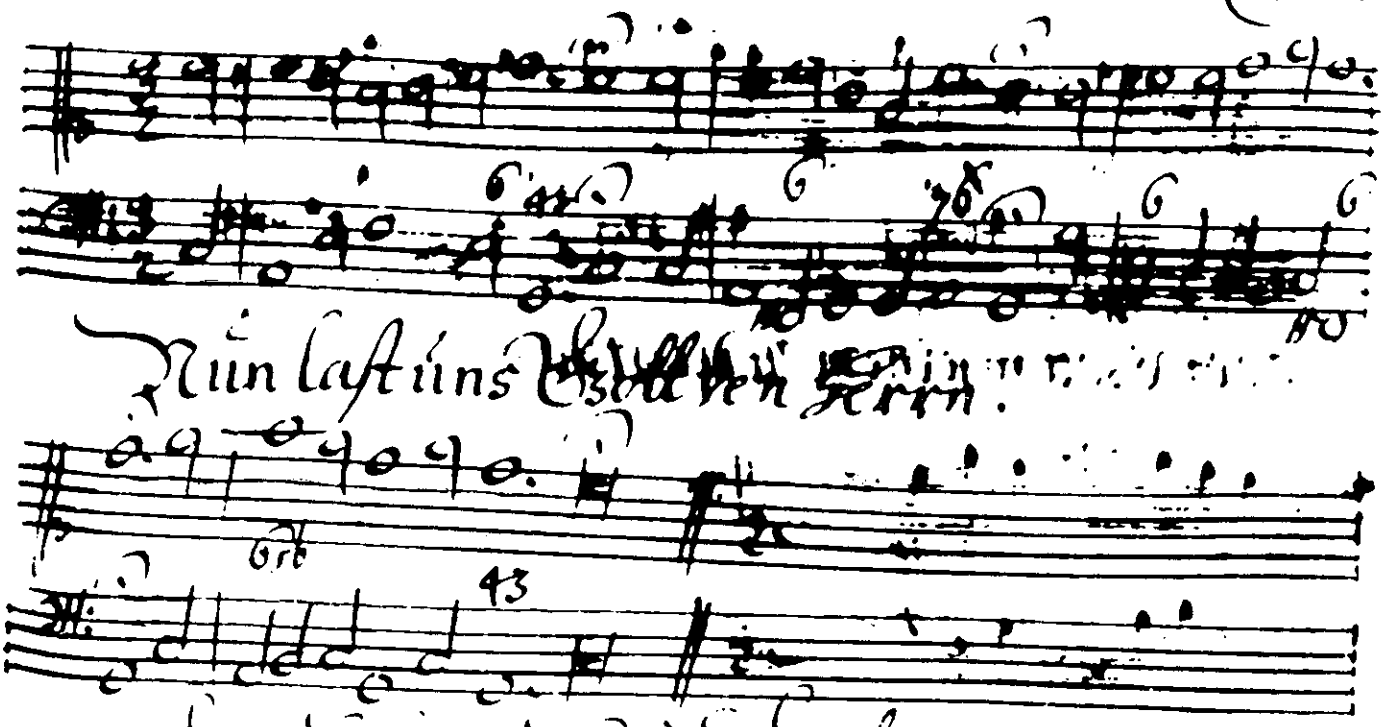
Fuga:



Choral:



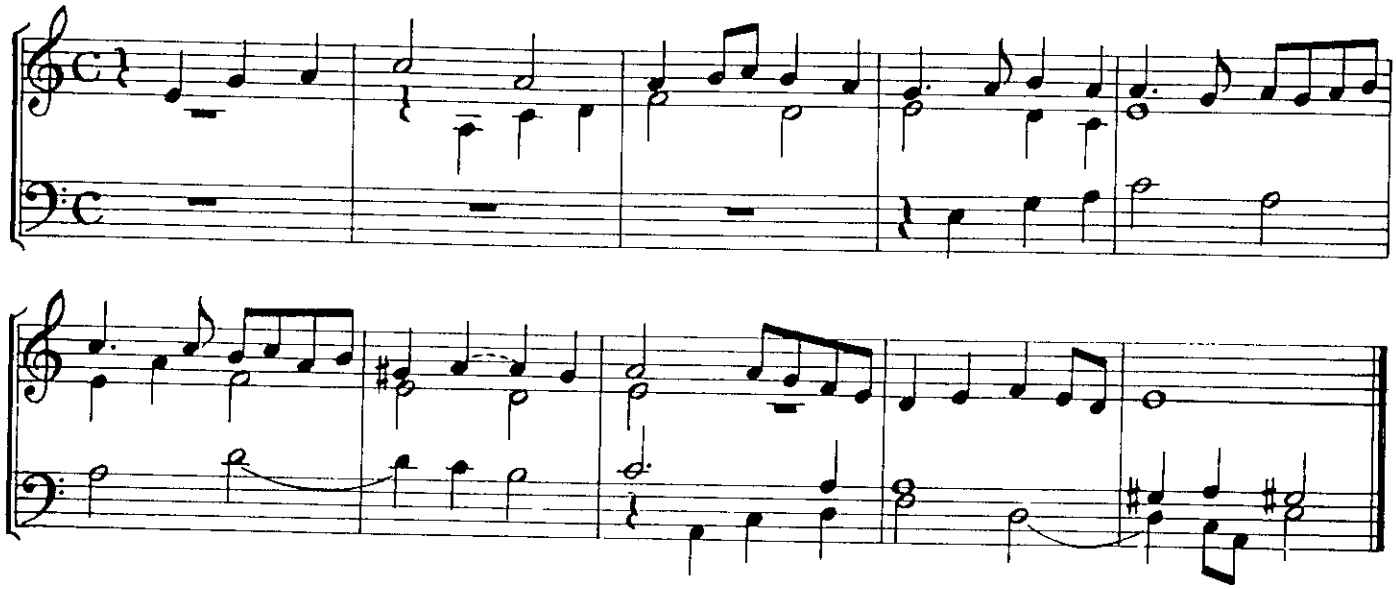

Fuga. Nun last uns Gott den Herrn.


Nun last uns Gott den Herrn.

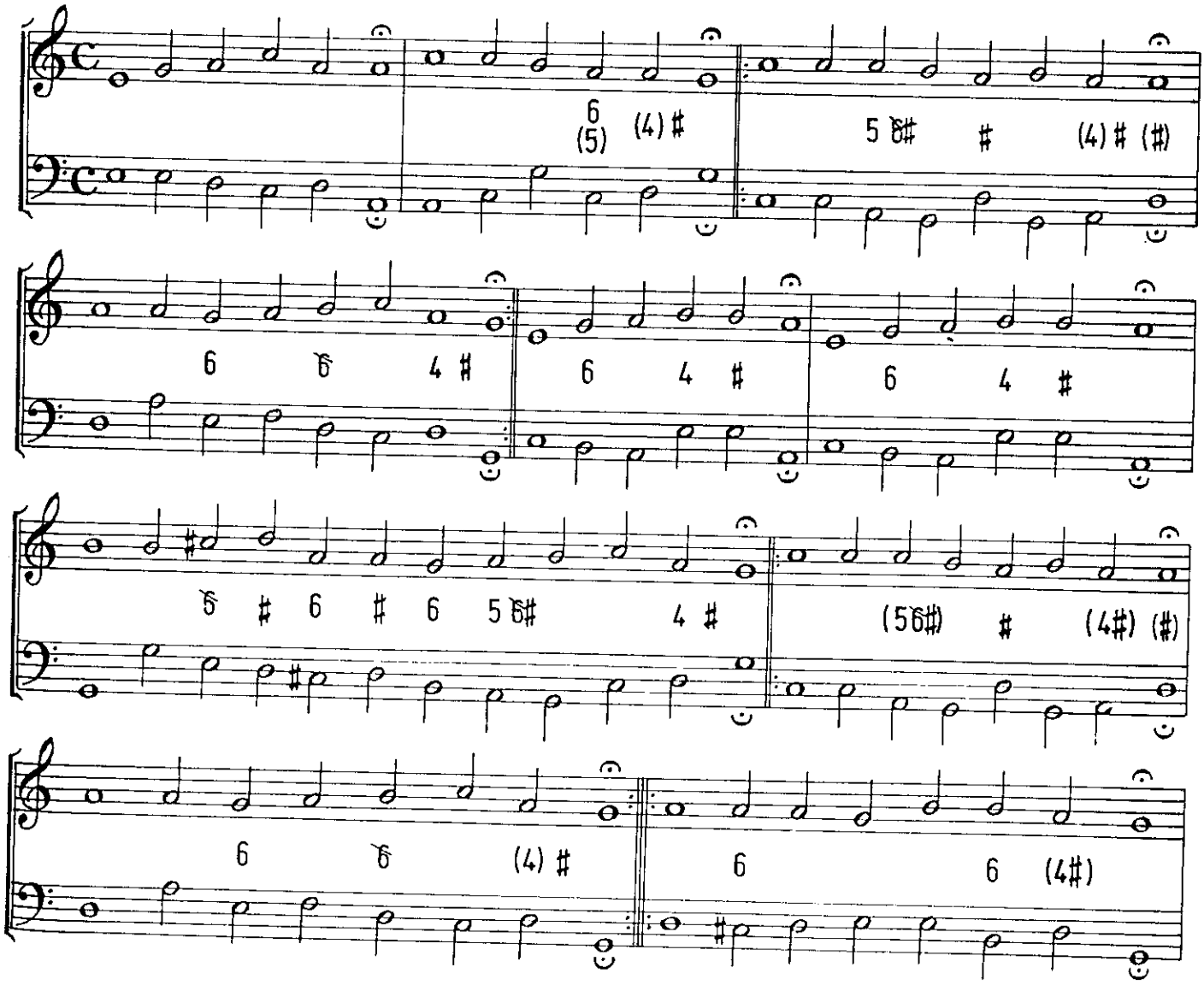
Dem Leib. 5. Sein Wort.
6. Nahrung. 6. Durch Ihn. 8. Erhalt uns.

72. Herr Gott dich loben wir (Te Deum)

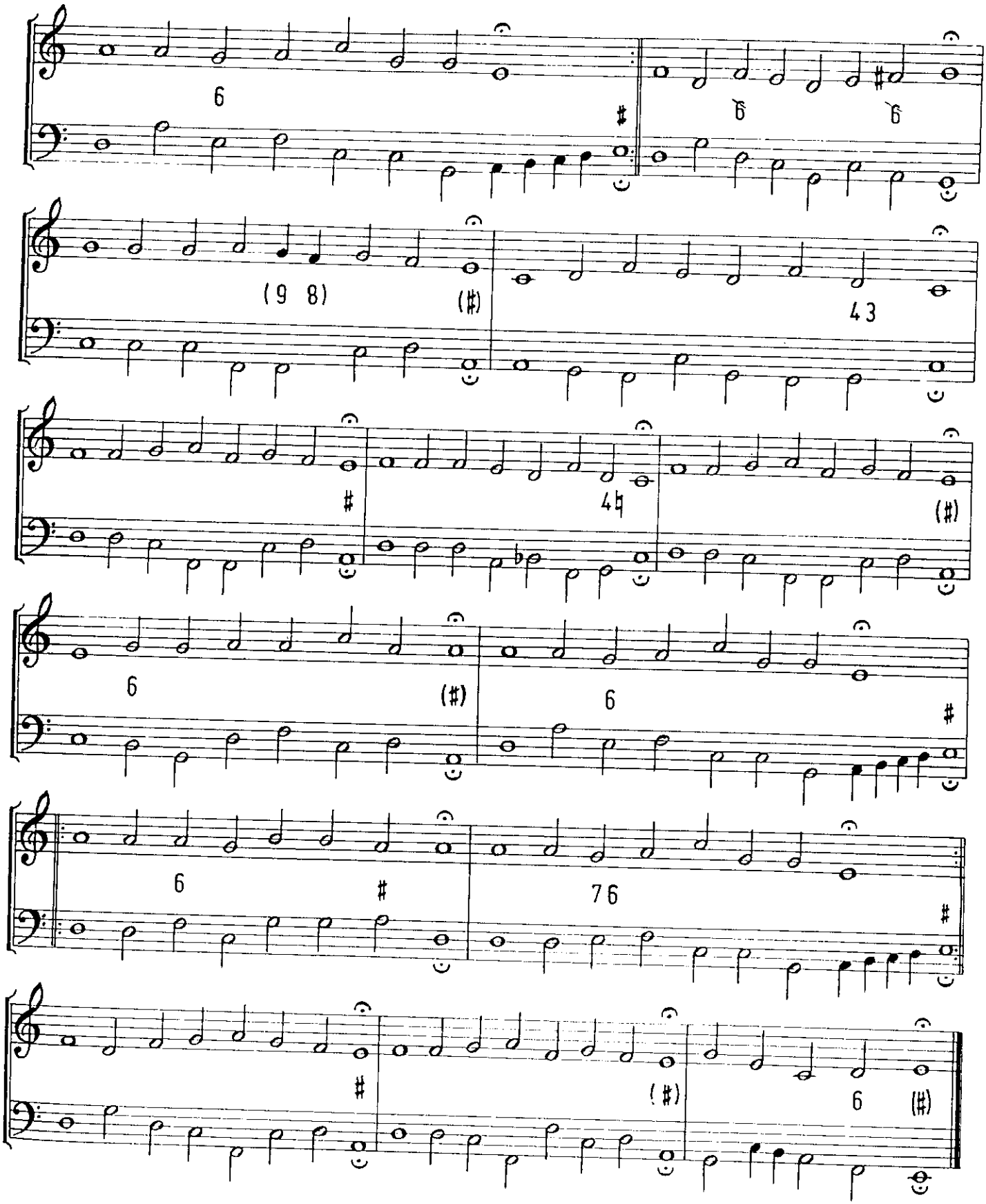
Fuga:



Choral:

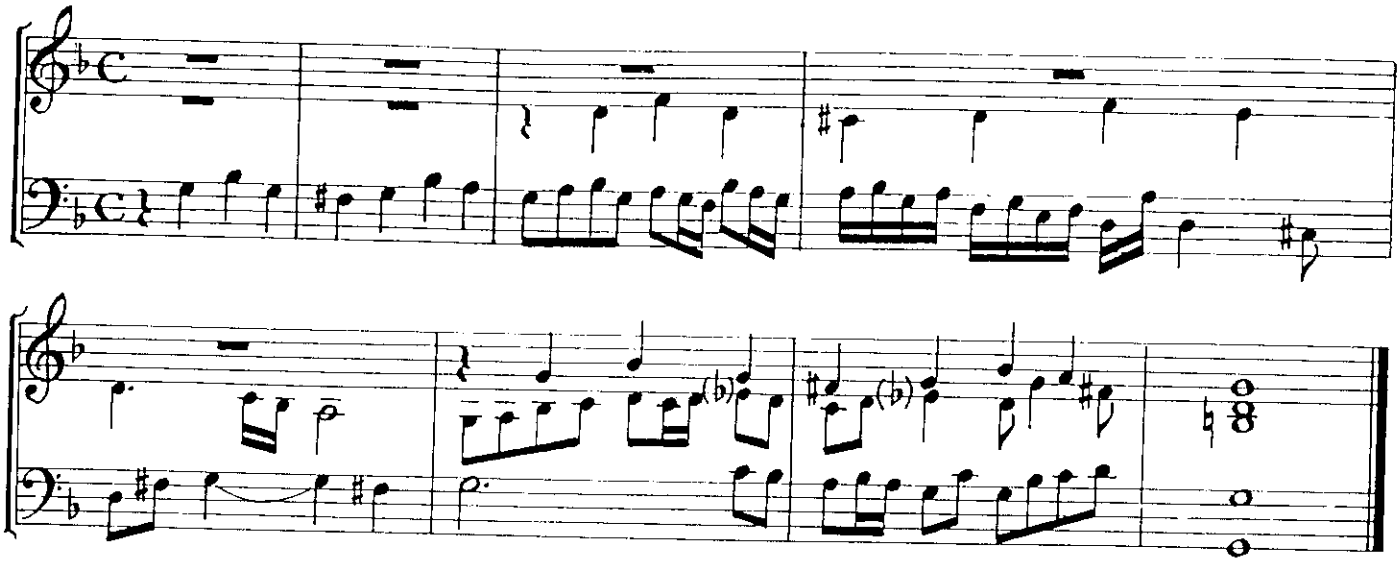


73. Erhalt uns Herr bei deinem Wort

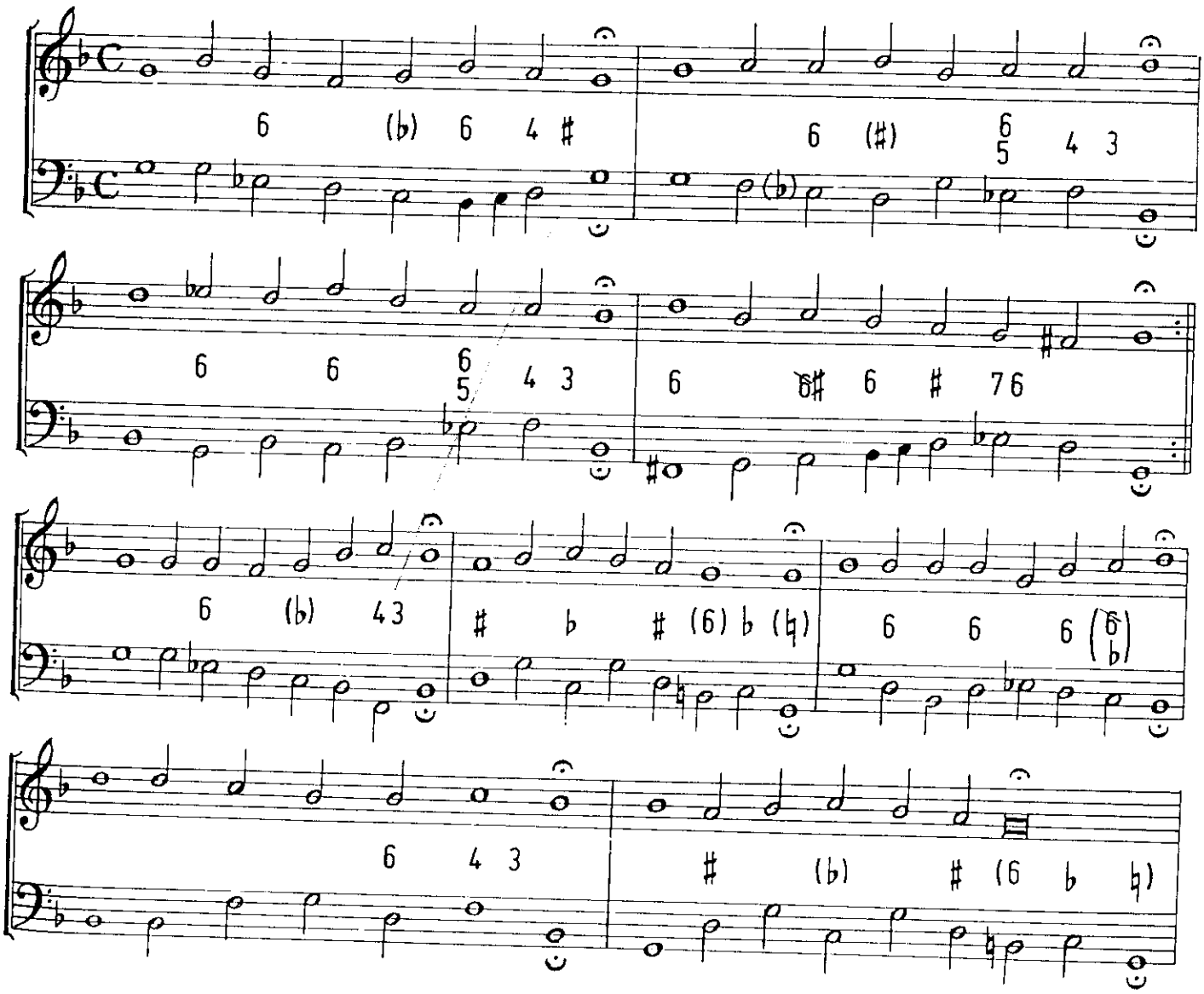


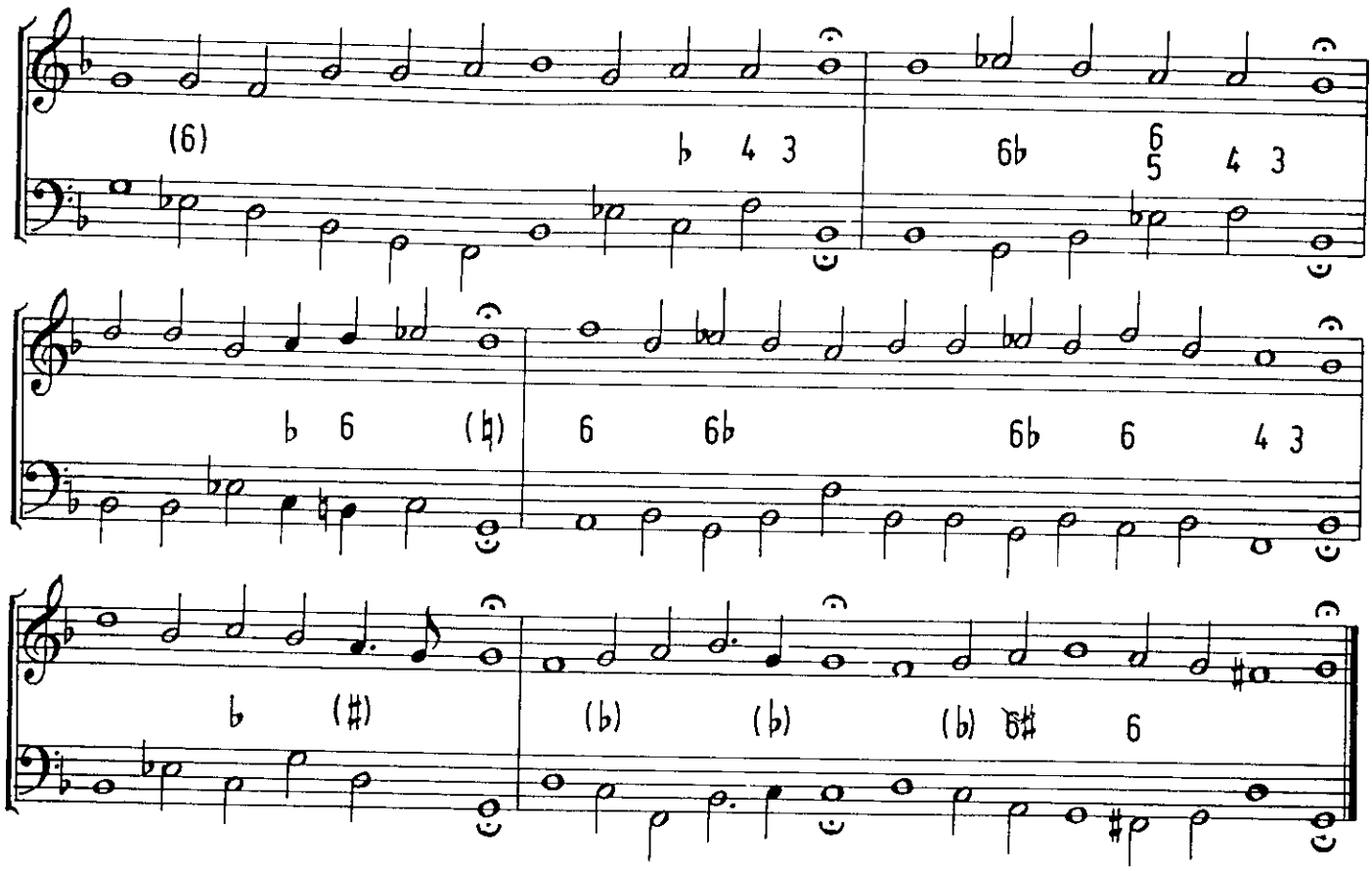
73. Erhalt uns Herr bei deinem Wort

Fuga:



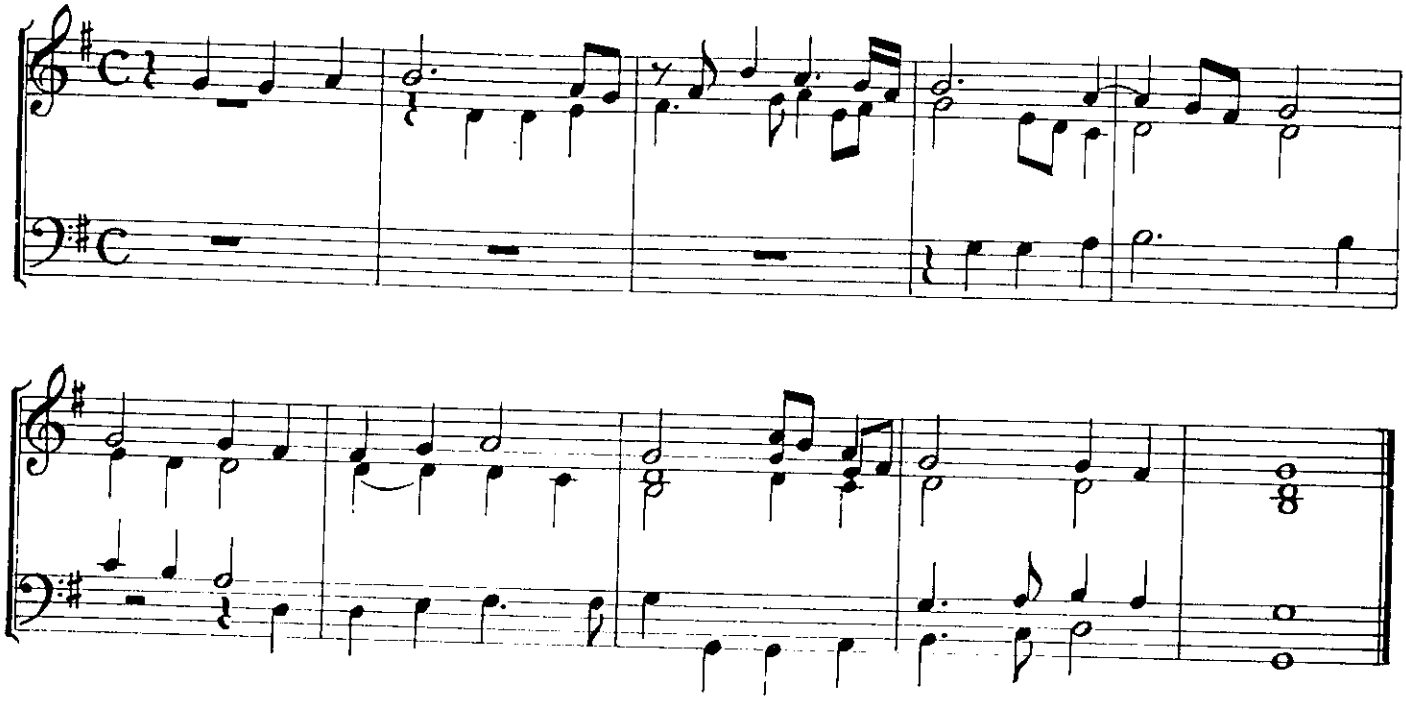
Choral:



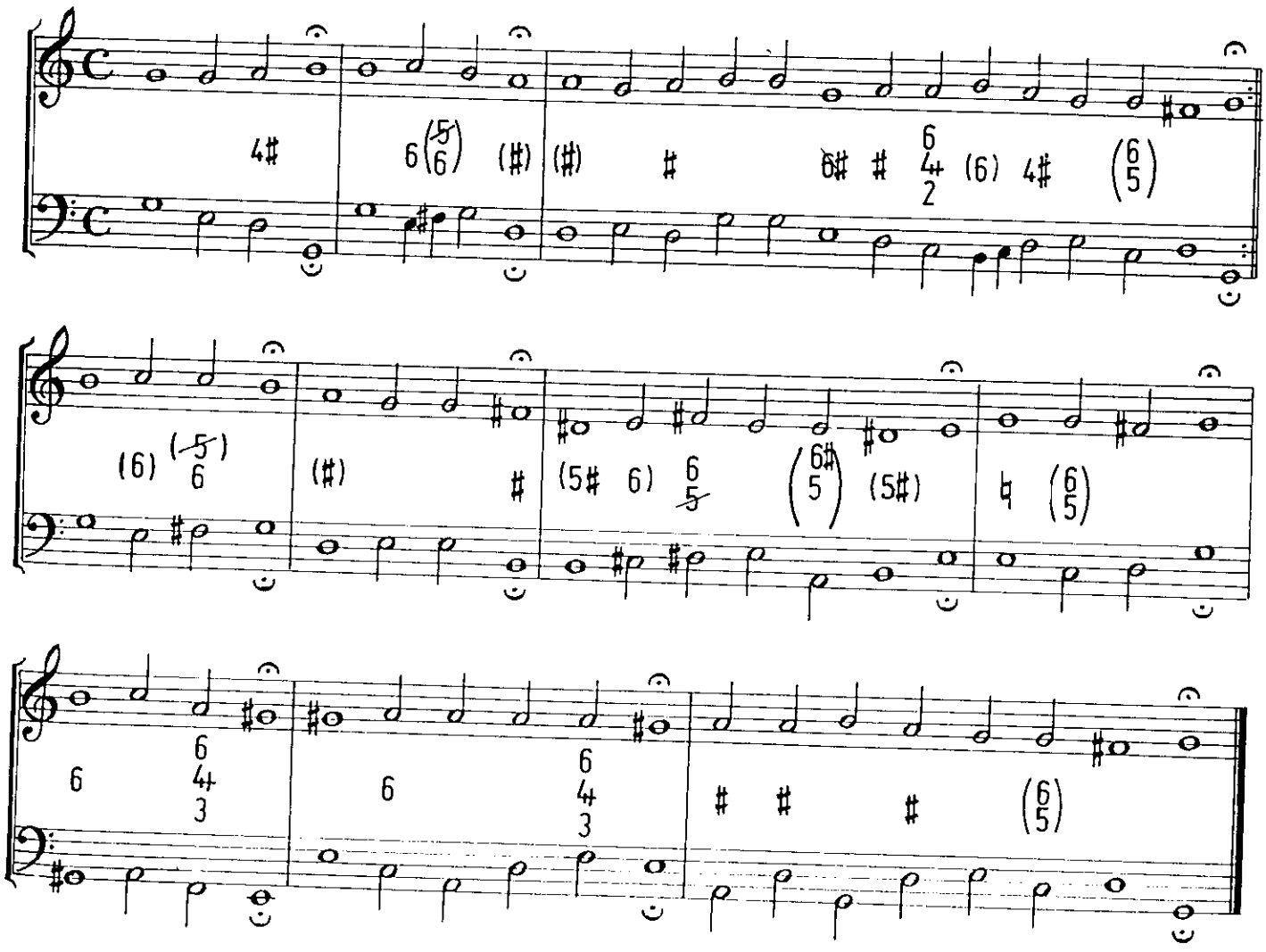

(6)
♭ 4 3
6♭
6 5 4 3
♭ 6 (♮)
6
6♭
6♭ 6 4 3
♭ (♯)
(♭)
(♭)
(♭) 6♯ 6

74. Wer Gott vertraut

Fuga:

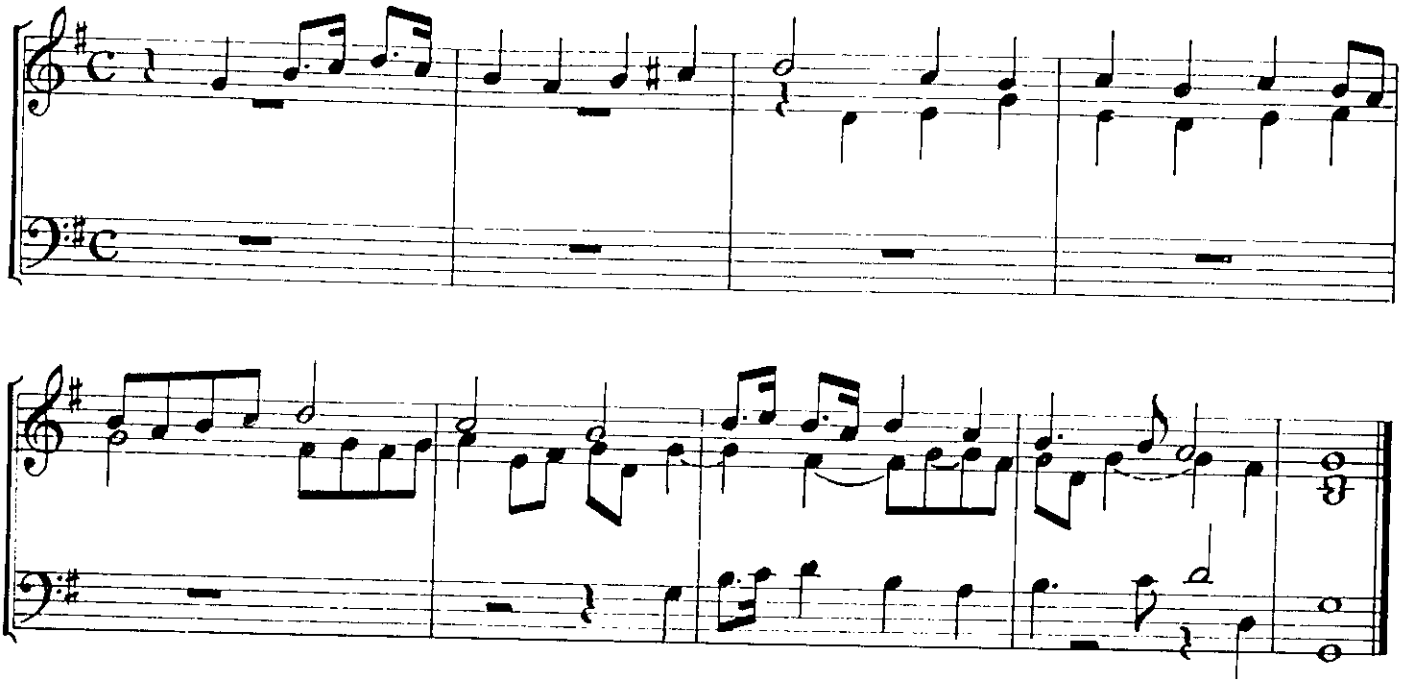


Choral:

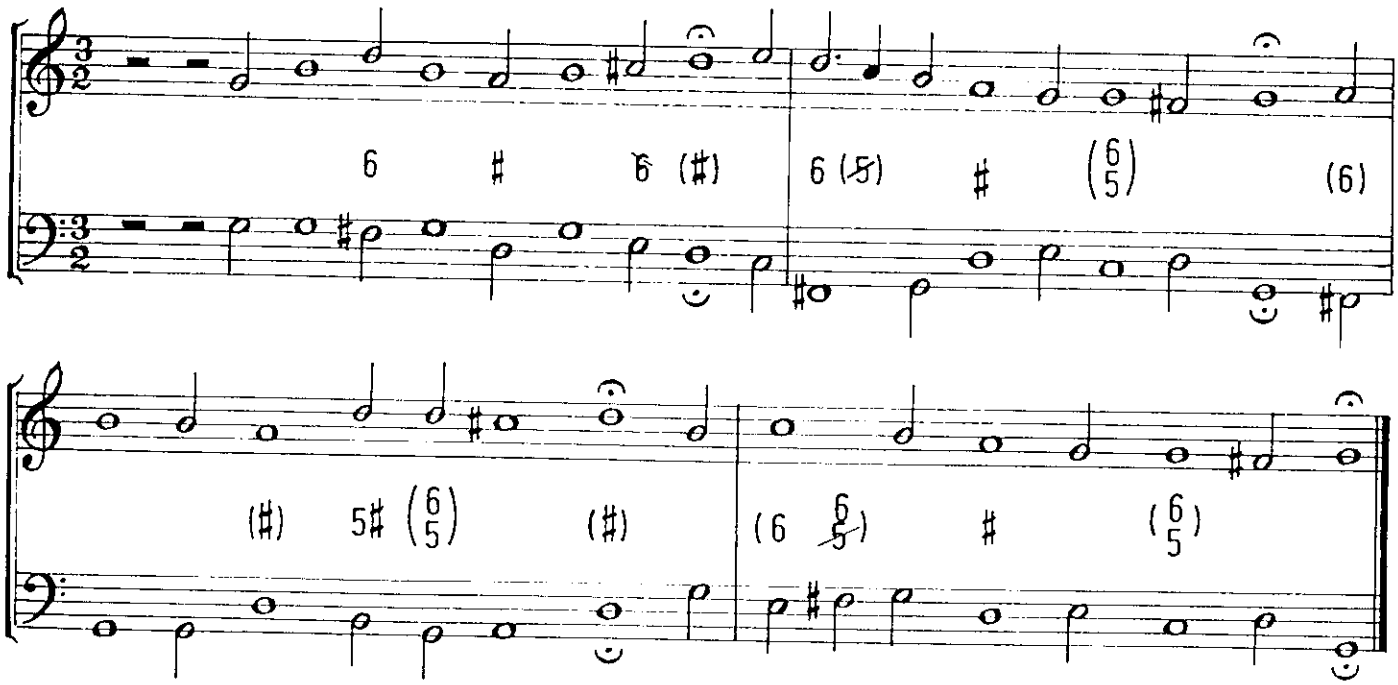


75. Herr Jesu Christ dich zu uns wend

Fuga:

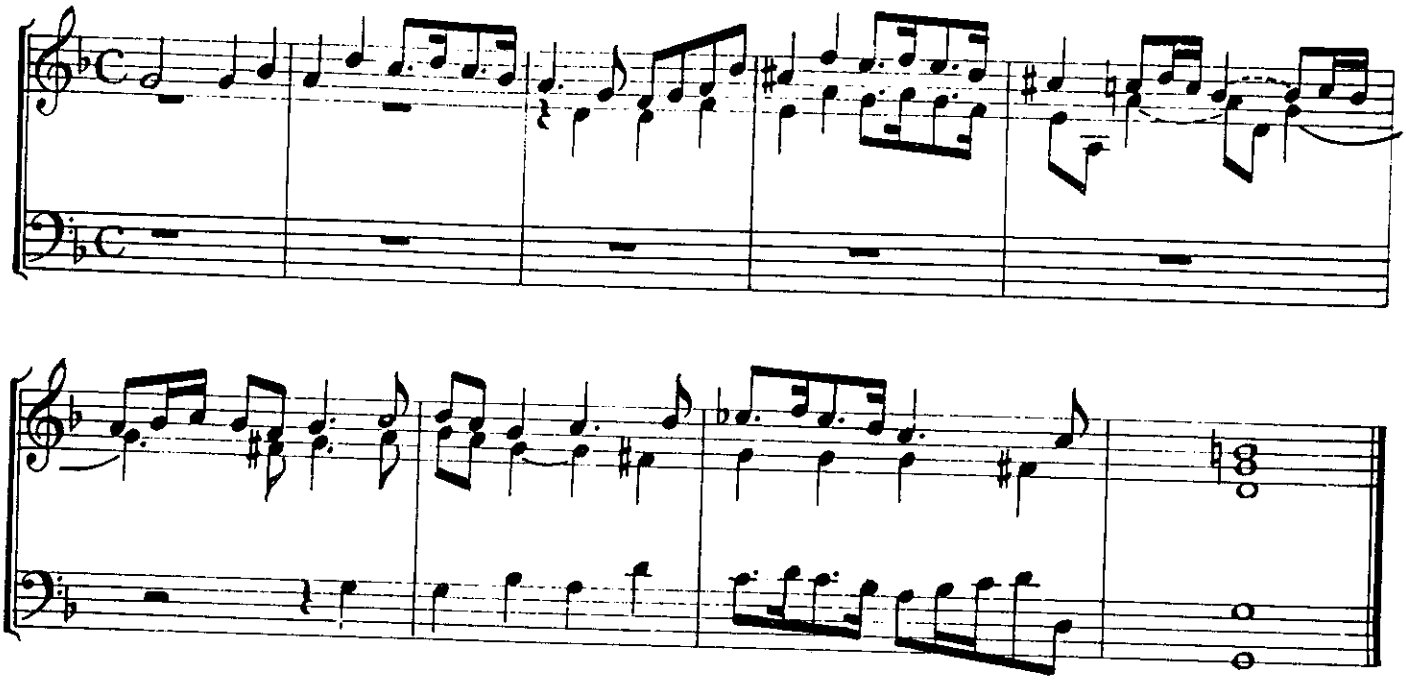


Choral:

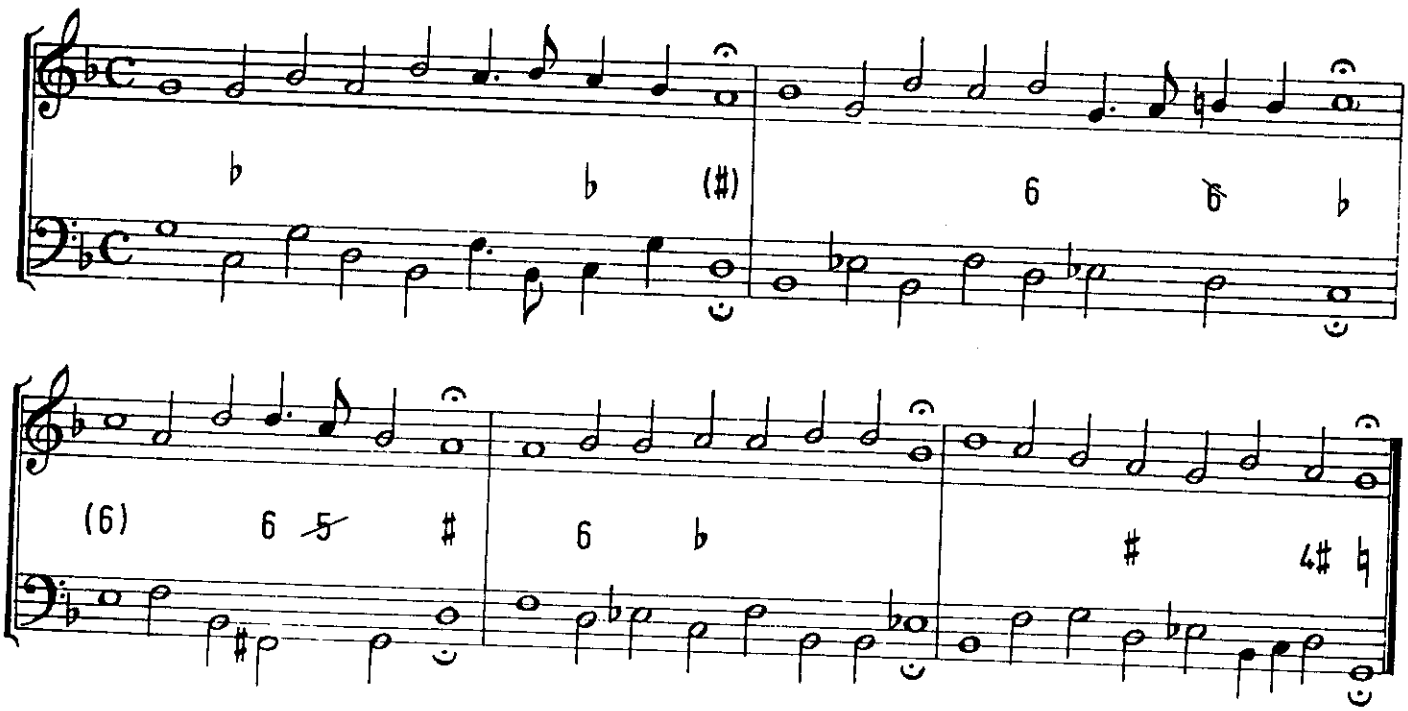


76. Warum betrübst du dich mein Herz?

Fuga:

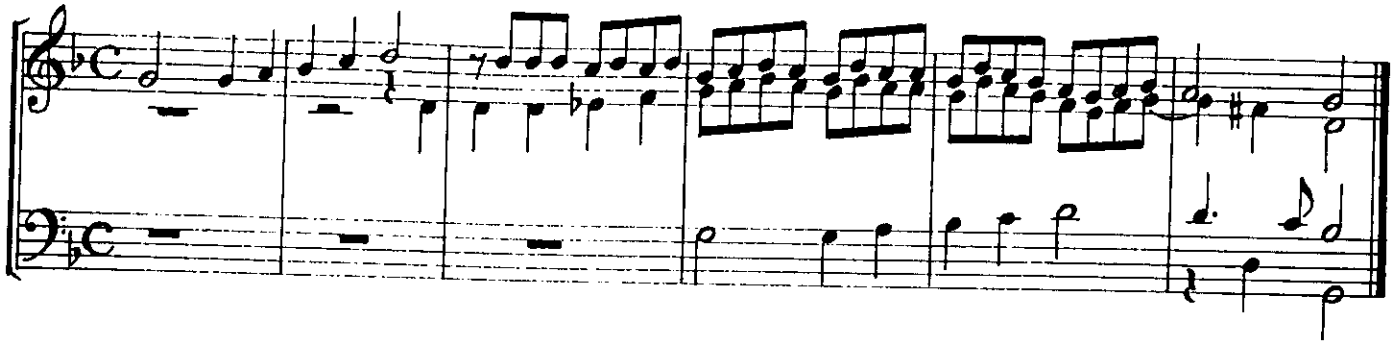


Choral:

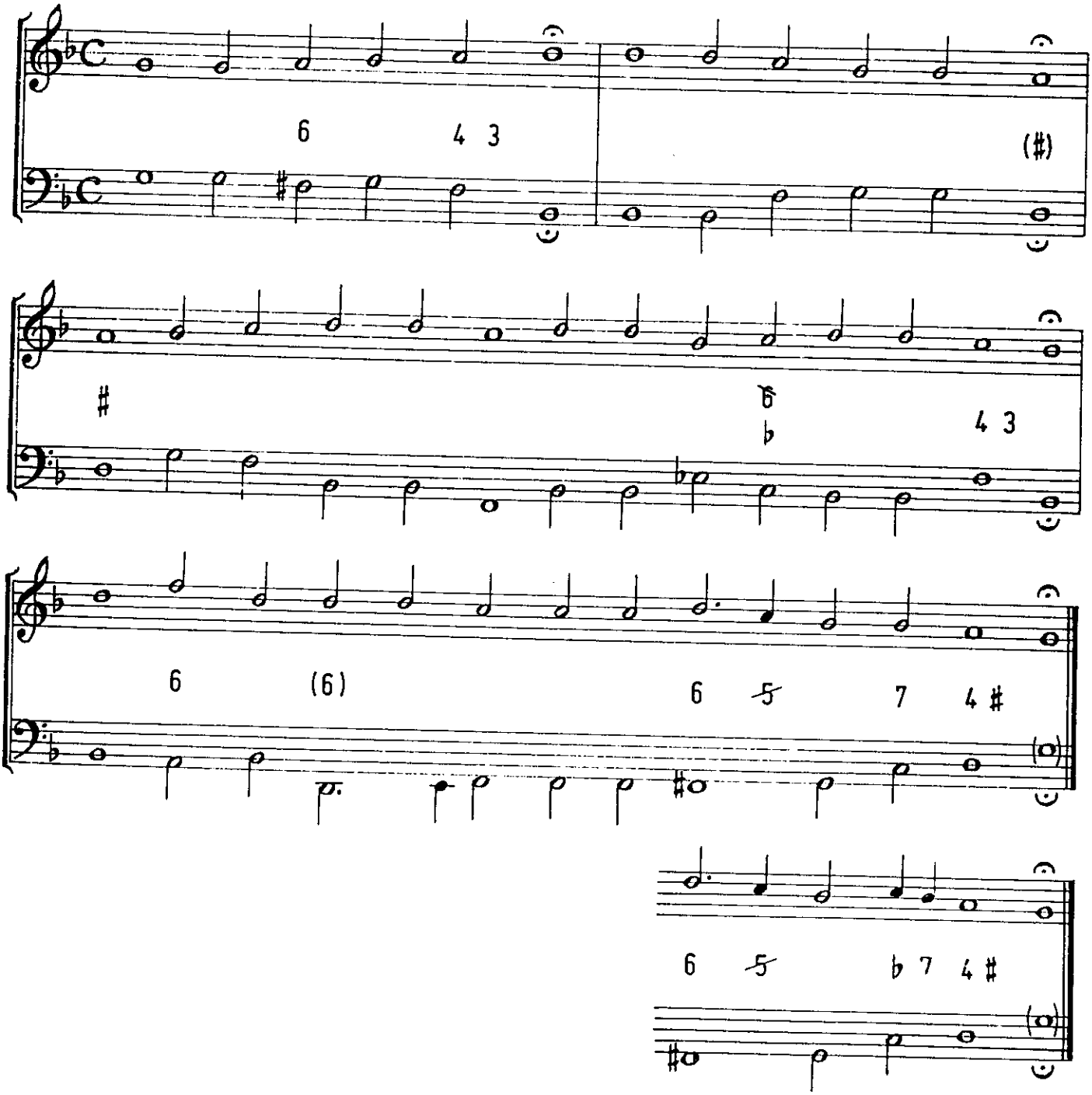


77. Auf meinen lieben Gott

Fuga:

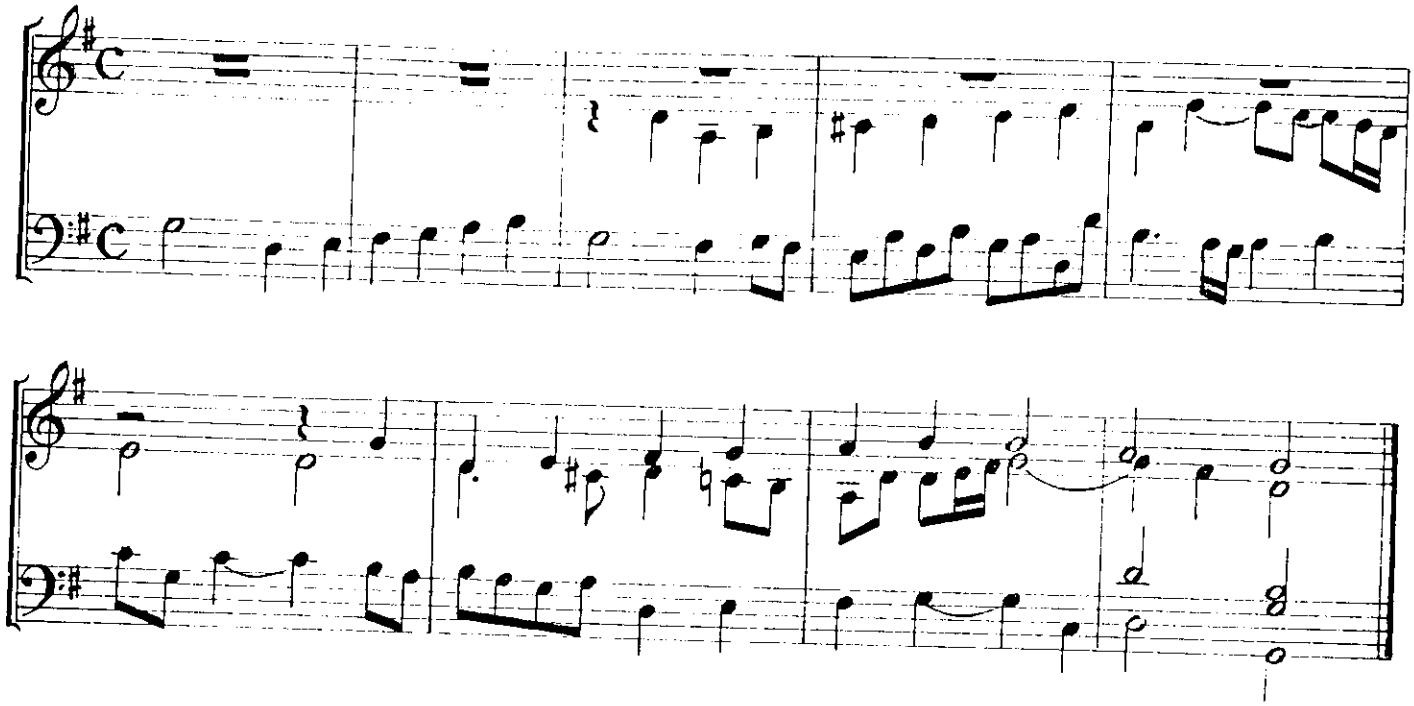


Choral:

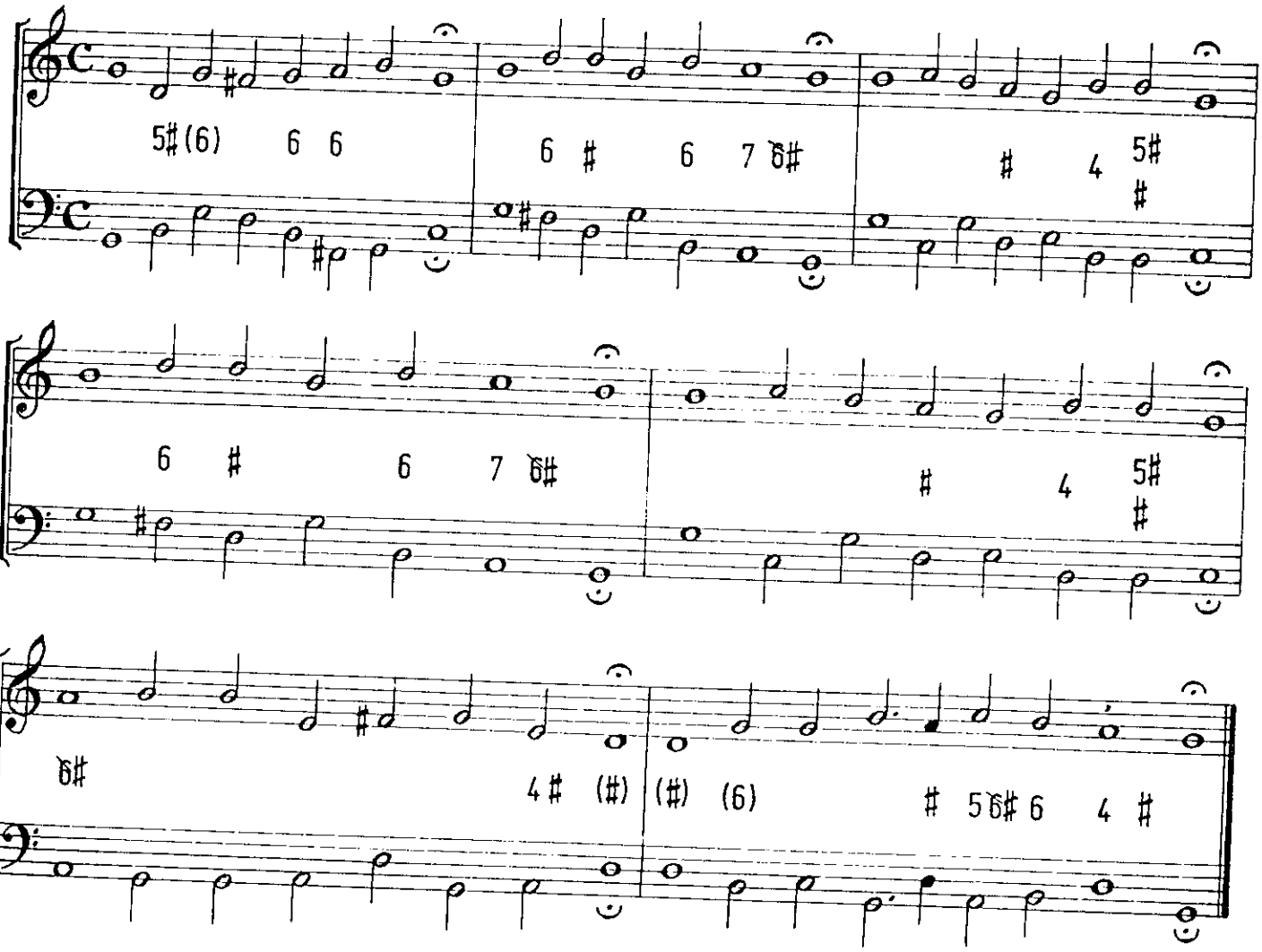


78. Wenn mein Stündlein vorhanden ist

Fuga:

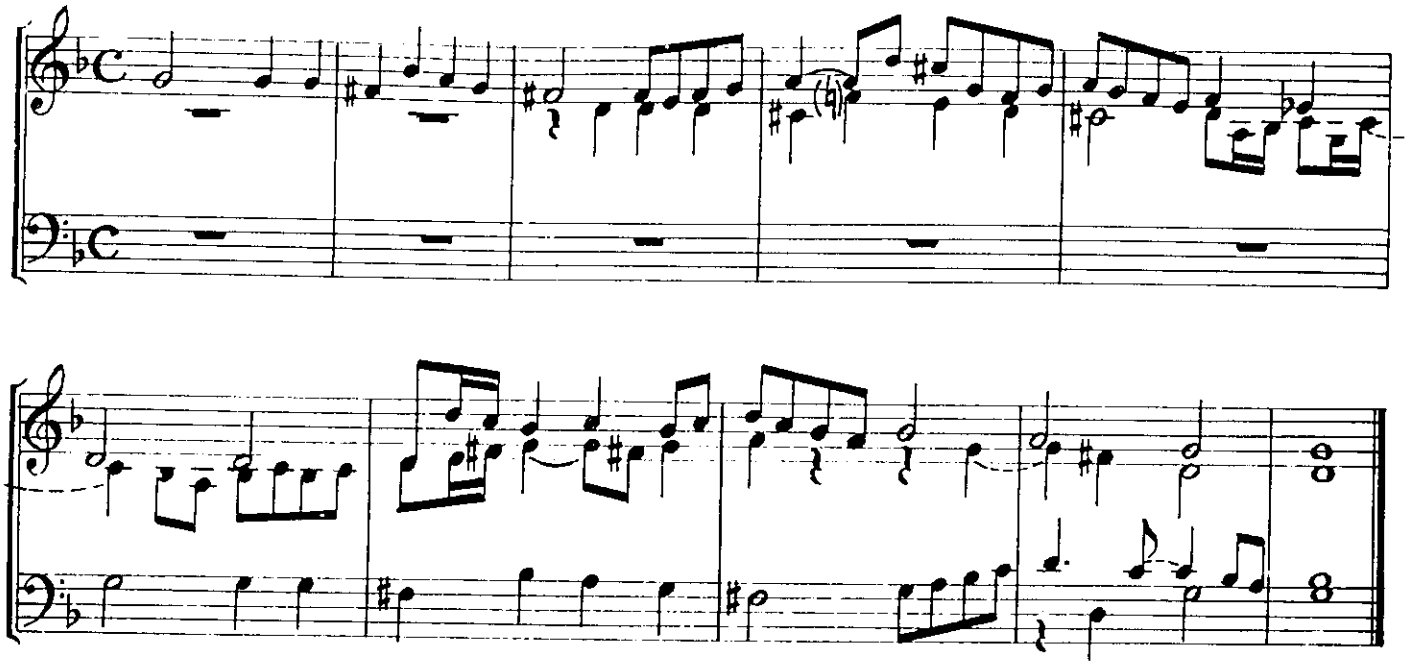


Choral:

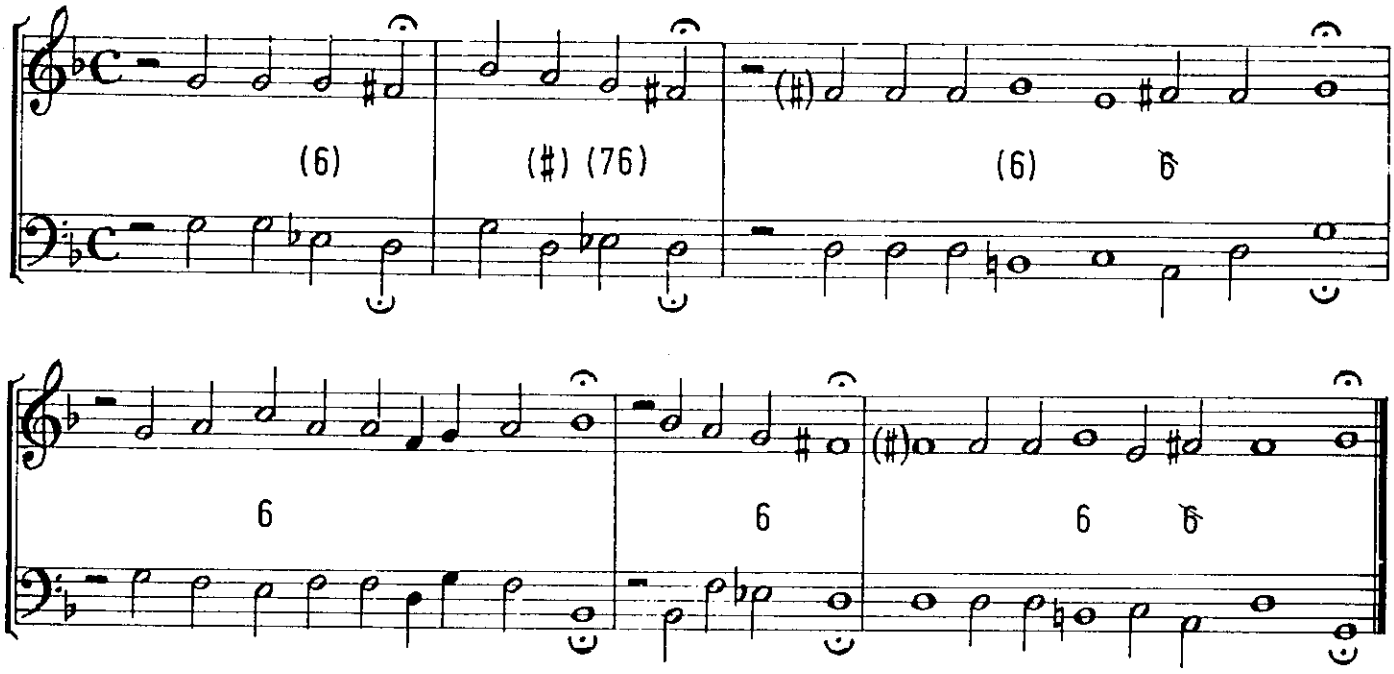


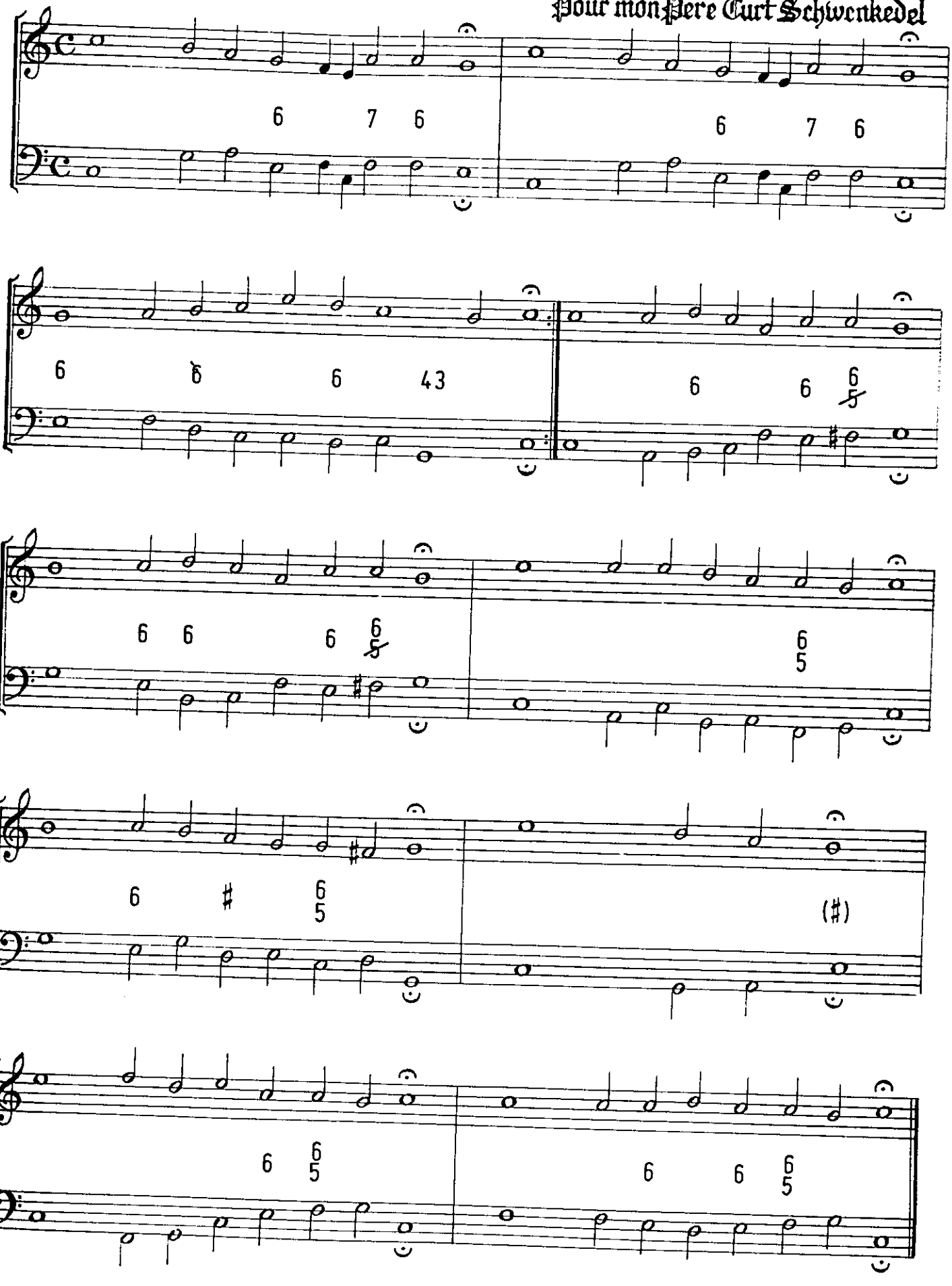
79. Ich hab mein Sach Gott heimgestellt

Fuga:



Choral:



Herzlich lieb hab ich dich o Herr oder
Ach Herr lass dein lieb' Engelein

Pour mon Père Curt Schwenkedel