

 EVENTY-NINE  HORALES

FOR THE ORGAN

Opus 28

Preparatory to the study of the Bach Chorale-Preludes
and based on the melodies of old Chorales used by J. S. Bach

By

MARCEL DUPRÉ

Professor of Organ at the National Conservatory, Paris

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INTRODUCTION

THIS book contains 79 easy Chorales for organ written on the melodies of the 79 old Chorales which Bach used in his Chorale Preludes. It is needless to say my scheme has not been to give another version of the Bach Chorales. The object of the present book is merely educational. It has been conceived with a view to making the student familiar with the magnificent melodies of the Chorales, in the earlier stages of his work, and to prepare him the better for the study of the Bach Chorales, which are too difficult for beginners.

This is not a book of pieces to be performed by the recitalist, as their very brevity indicates. Scarcely would a few of them fill up a short interval in a religious service.

Each Chorale prepares the way for the study of one of the many technical difficulties with which the student is confronted when he takes up the Bach Chorales. All the necessary help and advice for work have been given throughout: the fingering and the pedalling, registration (for two manuals only, Great and Swell, as most students have two-manual instruments for practise), and tempo.

At the end of each Chorale the student will find a reference to the Chorale Preludes in which the same melody was used by Bach. All references are taken from the Bachgesellschaft edition, the complete edition of Bach's works.

The Chorales in this book follow one another in the alphabetic order determined by the first letter of the German words reproduced in the title.

Here is the way in which the Chorales are to be found in the Bachgesellschaft edition, according to the order assigned to them by Bach:

I. The *Orgelbüchlein* (the little organ book), which is a book of 45 short Chorales on the feasts of the liturgical year and was composed at Cöthen from 1717 to 1723.

II. The 6 Schübler Chorales which were published by Schübler and composed between 1747 and 1749.

III. The 18 great Chorale Preludes.

IV. The 21 Chorales (placed between the Prelude in E flat at the beginning and the triple fugue in E flat at the end) on the religious texts of Mass and the main Sacraments. On each melody, Bach wrote two Chorales, a longer and a shorter one, the latter being without pedal.

V. 3 Chorales with Variations or Partitas and the Canonic Variations.

VI. 55 miscellaneous Chorales which generally follow one another alphabetically.

In order to have a complete idea of the whole work, we must mention besides, a score of Chorales the authenticity of which is not certain, two unfinished Chorales, and a score of Chorales which are merely varied forms from the same melodies.

The reference to the Chorales in the Bachgesellschaft are to be found in Books 6, 24 and 40.

The following Books can also be had in the Novello edition: "The *Orgelbüchlein*," Book 15, "The Schübler Chorales," Book 16, "The Eighteen Great Chorale Preludes," Book 17, "The Twenty-one Chorales," Book 16, "The Miscellaneous Chorales and Variations," Books 18 and 19.

The original Chorales are also published in the same order in Book 20 of the "Organ Works of Bach," edited by Ivor Atkins (Novello).

Reference to the preceding works will be made in the following abbreviated forms:

- The Orgelbüchlein: Org.
 - The six Schübler Chorales: Sch. Ch.
 - The 18 Great Chorales: 18.
 - The "catechism hymns": Catech.
 - Partitas: Part.
 - Chorales from Book 40: 40.
-

EXPLANATION OF THE SIGNS AND NOTES TO BE FOUND IN THE PRESENT BOOK

I. Fingering of hands: the signs \lfloor \rfloor \lceil \rceil which are to be found by the side of a fingering always refer to a voice in the alto and indicate the exchange from one hand to the other (on the same clavier) in order to secure the perfect legato of that voice.

The sign \lfloor indicates that the right hand must take the voice in the alto, and the sign \rfloor that it must drop it.

The sign \lceil indicates that the left hand must take the voice in the alto, and the sign \rceil that it must drop it.

The slur between the fingerings indicates either the glissando when it connects two like numbers (as 2[~]2), or substitution when it is placed between two different numbers over the same note:



The dash — placed after a number indicates that the finger must remain on the note over which the number is written.

II. Pedal signs:

The sign \wedge indicates the toe.

The sign \cup indicates the heel.



Those signs refer to the right foot when placed over the staff and to the left foot when placed below.

The signs $\overline{\wedge}$ and $\overline{\cup}$ indicate the crossing of one foot in front of the other with toe or heel placed forward on the pedalboard.

The signs $\underline{\wedge}$ and $\underline{\cup}$ indicate the crossing of one foot behind the other with toe or heel drawn back on the pedalboard.

1. TEMPO:

The tempo is that which is suggested for the playing of each Chorale when mastered. Though none of them is to be performed in a quick movement, the tempo in which it has to be practised should be much slower.


2. DOTS:


When a dot is placed over a note, the latter loses exactly half its value.

Thus: $\dot{\text{p}} = \text{p} \gamma$

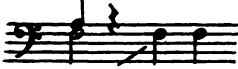
3. When a voice develops into a melodic line and comes into unison with a stationary note, the latter should remain silent during the length of a "unit of value" before the unison (we call "unit of value" the shortest value which recurs most frequently in the piece).


Thus, in the first Chorale the “unit of value” is the quaver (eighth note), and in the second Chorale it is the crotchet (quarter note). This silence of a note is indicated by the sign / which is marked above or below the staff at the exact place where the silence is to be produced:

Chorale 6, bar 12: 

should be played thus: 

The same sign / is used when a note is repeated in the same voice:

Chorale 51, bar 9: 

should be played thus: 

4. FERMATA:

It must not introduce a break in the rhythm. As in the Bach Chorales, it merely indicates the punctuation of the literary text of the Chorale. According to tradition, a rest corresponding to the length of a “unit of value” takes place at each fermata. This rest occurs only in the voice which works out the chorale while the other voices develop their polyphonic movement:

Chorale 26, bar 3: 

When all the voices stop on the same note-value, the break occurs at the same time for all:

Chorale 2, bar 2: 

Commas are placed after the fermata, either on the melodic line alone when a rest is to be introduced in it, or on all the staves when the rest is to occur in all the voices (the length of this rest is to be that of a “unit of value”).

REGISTRATION

The registration (for a two-manual organ and pedal) is the same which has to be used in the Bach Chorales in accordance with their form and character.

A. For contrapuntal chorales played with both hands on the same clavier:

- Full organ
- Full organ without 16 ft.
- Foundations 8 and 4 and mixtures
- Foundations 8 and 4
- Foundations 8
- Soft Foundations 8

Whatever registration is used, there must be left 16 ft. Foundations on the pedal.

B. For contrapuntal or canonic chorales played on two manuals:

The chorale or the two voices of the canon are worked out by means of a reed stop or of a stringy stop accompanied by less assertive stops, as, for instance, a trumpet accompanied by 8 ft. Foundation stops, or an Oboe, a Clarinet, a Bassoon, even a Gamba accompanied by Bourdons, soft Flutes or Dulcianas.

C. For florid chorales in the Soprano:

A Cornet accompanied by Dulcianas.

The classical Cornet is a V-rank Mixture made of stopped pipes. The five ranks follow the order of natural harmonics, *i. e.*:

Bourdon 8	Nazard $2\frac{2}{3}$
Bourdon 4	Piccolo 2
	Tierce $1\frac{3}{4}$

ADVICE AS TO THE MANNER OF STUDY

In order to play these chorales correctly, it is necessary to observe strictly the following rules:

1. The legato must be perfect.
2. The rhythms must be scrupulously accurate.
3. The length of the rests must be precise.
4. The simultaneity of the voices must be heard exactly together.
5. The attack and break of the chords must take place at the same instant.

Severe discipline should be observed by the student. First of all, he should avoid playing one hand alone, except when he has to master some particular difficulty in the fingering. He should avoid also practising with both hands without pedal, but he can profitably work with one hand and pedal, especially when the movement of the two voices is executed by one hand. He should, as soon as possible, play all the voices simultaneously, taking up only one fragment after another, one bar, or even one beat at a time, repeating the same fragment over and over again. The complete polyphony should always be attacked on the strong beat, including the notes already tied together.

Thus:

Chorale 2, bar 7:



One should attack in the following way when practising the second part of the bar:



Each fragment which is being studied should end on a strong beat.

TRAINING OF MEMORY

It is very useful to know, or at least to have endeavored to learn a piece, or part of a piece, from memory. Such training gives the student great precision in his playing, and at the same time it helps to develop his memory. When one bar has been memorized, it should be connected with the preceding bars as follows:

For a group of 4 bars, practise:

1 and 2

2 and 3

3 and 4

then:

1, 2, 3

2, 3, 4

and lastly:

1, 2, 3, 4

The student who practises slowly and methodically the Chorales contained in this book and strictly adheres to the principles of work which have been laid down will be ready to take up the study of the Bach Chorales. Their texture will no doubt appear far richer to him and their polyphony much more complex, but he will realize at once that the new task which awaits him will be like raising a building upon solid foundations.

INTRODUCTION

CE recueil contient 79 Chorals faciles pour orgue, écrits sur les mélodies des 79 vieux Chorals dont Bach s'est servi dans ses Chorals-Préludes. Point n'est besoin de dire que je n'ai pas eu l'intention de donner une nouvelle version des Chorals de Bach. Cet ouvrage a été conçu uniquement dans un but d'enseignement, pour familiariser l'élève, dès le début, avec les mélodies magnifiques des chorals et le préparer d'autant mieux à l'étude de ceux de Bach, qui sont trop difficiles pour des commençants.

Ceci n'est donc pas un volume de pièces destinées à être exécutées au concert, ainsi qu'en témoigne leur brièveté même. C'est à peine si quelques-unes d'entre elles, un peu plus longues, pourraient remplir un court intervalle pendant un office.

Chaque Choral prépare à l'étude de l'une des nombreuses difficultés techniques devant lesquelles l'élève se trouvera quand il abordera les Chorals de Bach. Toutes les indications nécessaires au travail ont été données: doigtés des mains et de la pédale, registration (pour deux claviers seulement, G. O. et Récit., car la plupart des étudiants ont des instruments d'étude à deux claviers), tempo.

A la fin de chaque Choral, l'élève trouvera la référence aux Chorals-Préludes dans lesquels Bach a employé la même mélodie. Toutes les références sont prises dans la Bachgesellschaft, l'édition complète des œuvres de Bach.

Dans ce recueil, les Chorals se suivent dans un ordre alphabétique déterminé par la première lettre des paroles du choral allemand qui sont reproduites dans le titre.

Voici comment les Chorals se trouvent dans la Bachgesellschaft. Bach lui-même les a groupés ainsi:

I. Le Petit livre d'Orgue, comprenant 45 chorals courts sur les fêtes de l'année liturgique. Il fut composé à Cöthen de 1717 à 1723.

II. Les 6 Chorals-Transcriptions qui furent publiés par Schübler et composés entre 1747 et 1749.

III. Les 18 grands Chorals-Préludes appelés Chorals de Leipzig.

IV. Les 21 Chorals (placés entre le Prélude en mi bémol au commencement et la triple fugue en mi bémol à la fin), sur les textes sacrés de la Messe et les principaux Sacrements. Sur chaque mélodie, Bach a composé deux Chorals, un long et un court, ce dernier sans pédale.

V. 3 Chorals avec Variations ou Partitas et les Variations canoniques.

VI. 55 Chorals divers qui se suivent généralement dans l'ordre alphabétique.

Il faut mentionner encore, afin d'avoir une idée complète de l'ensemble de l'œuvre, une vingtaine de Chorals dont l'authenticité est douteuse, deux chorals inachevés et une vingtaine de chorals qui ne sont que des variantes sur les mêmes mélodies.

On retrouvera les références aux Chorals de la Bachgesellschaft ainsi qu'il suit:

I. Dans le livre III: les chorals basés sur les hymnes du Catéchisme (Le "Clavierübung" contenant surtout des pièces de clavecin).

II. Dans le livre 25, 2^e partie, le Petit livre d'Orgue
les six Chorals-Transcriptions
les 18 Chorals de Leipzig

III. Dans le livre 40: Chorals divers
Partitas
Chorals d'authenticité douteuse
Chorals inachevés
Variantes sur un même choral.

Les références aux œuvres précédentes seront indiquées en abrégé:

Le petit Livre d'Orgue: Org.
Les 6 Chorals-Transcriptions: Ch. Tr.
Les 18 grands Chorals de Leipzig: 18
Le Catéchisme: Catéch.
Partitas: Part.
Chorals du livre 40: 40.

EXPLICATION DES SIGNES ET DES INDICATIONS QUE L'ON TROUVERA DANS LE PRÉSENT OUVRAGE

I. Doigtés des mains: les signes \lfloor \rfloor \lceil \rceil qui se trouvent à côté d'un doigté concernent toujours la voix d'alto et indiquent les échanges à faire entre les deux mains (sur le même clavier) afin d'assurer le legato de cette voix.

Le signe \lfloor indique que la main *droite* doit prendre la voix d'alto, et le signe \rfloor qu'elle doit l'abandonner.

Le signe \lceil indique que la main *gauche* doit prendre la voix d'alto, et le signe \rceil qu'elle doit l'abandonner.

La liaison entre les chiffres désignant les doigtés indique soit le glissando, quand elle relie deux mêmes chiffres ($2\text{---}2$), soit la substitution lorsqu'elle est placée entre deux chiffres différents surmontant la même note:



Le trait — placé après un chiffre indique la prolongation de la note qu'il surmonte:



II. Doigtés de pédale

Le signe Λ indique la pointe.

Le signe \cup indique le talon.

Ces signes désignent le pied droit lorsqu'ils sont placés sur la portée et le pied gauche lorsqu'ils sont placés au-dessous.

Les signes $\overline{\Lambda}$ et $\overline{\cup}$ indiquent l'enjambement, c'est-à-dire le pied croisant posé en avant du pédalier.

Les signes $\underline{\Lambda}$ et $\underline{\cup}$ indiquent le passage, c'est-à-dire le pied croisant posé en arrière du pédalier.

1. MOUVEMENT:

Le mouvement indiqué est celui dans lequel chaque choral doit être exécuté lorsqu'il est su. Bien qu'aucun d'eux ne se joue vite, le mouvement dans lequel il faut étudier doit être beaucoup plus lent.

2. POINTS:

Lorsqu'une note est surmontée d'un point elle perd exactement la moitié de sa valeur. Ainsi:

$$\dot{\rho} = \rho \gamma$$

3. Lorsqu'une voix effectuant un dessin mélodique vient faire unisson avec une voix immobile, cette dernière doit se taire pendant la durée d'une "unité de valeur" avant l'unisson (on appelle "unité de valeur" la plus courte valeur qui revient le plus grand nombre de fois dans le morceau). Dans le 1^{er} Choral, par exemple, l'unité de valeur est la croche, et dans le 2^e Choral, l'unité de valeur est la noire.

Cette suspension de la note est indiquée par le signe / placé au-dessus ou au-dessous de la portée, à l'endroit exact du silence exigé:

Choral 6, mesure 12:

s'exécute ainsi:

Ce même signe / est employé lorsqu'une note est répétée dans la même voix:

Choral 51, mesure 9:

exécution:

4. POINTS D'ORGUE:

Ils ne doivent pas marquer un arrêt du rythme. Ils indiquent simplement, comme dans les Chorals de Bach, la ponctuation du texte littéraire des Chorals. La tradition veut que l'on observe une respiration d'une "unité de valeur" à chaque point d'orgue. Cette respiration se fait seulement dans la voix à laquelle le choral est confié tandis que les autres voix continuent leur mouvement polyphonique:

Choral 26, mesure 3:

Si toutes les voix s'arrêtent sur la même valeur, la respiration s'effectue en même temps pour toutes:

Choral 2, mesure 2:

Des virgules sont placées après les points d'Orgue, soit simplement sur la ligne mélodique si seule elle comporte une respiration, soit à toutes les portées si toutes les voix comportent cette respiration. (La durée de cette respiration doit être d'une "unité de valeur.")

REGISTRATION:

La registration (pour deux claviers et pédale) est la même que celle qu'il convient de donner aux Chorals-Préludes de Bach, selon leur caractère et leur forme.

A. Pour les Chorals contrapuntiques se jouant avec les deux mains sur le même clavier:

Grand Chœur
Grand Chœur sans 16 pieds
Fonds de 8 et 4 et mixtures
Fonds de 8 et 4
Fonds de 8
Fonds de 8 doux

Quelle que soit la registration employée, il doit y avoir des Fonds de 16 p. à la pédale.

B. Pour les Chorals contrapuntiques ou canoniques se jouant sur deux claviers manuels:

Le choral ou les deux voix du canon se détachent au moyen d'un jeu d'anche ou d'un jeu mordant accompagné de jeux plus sourds, soit: une trompette accompagnée par des fonds de 8 ou un Hautbois, ou une Clarinette, un Basson, ou même une Gambe accompagnée par des Bourdons, ou des Flûtes douces ou des Dulcianses.

C. Pour le Choral orné au Soprano:

Un cornet accompagné par des dulcianses.

Le cornet classique est un jeu de mixtures à 5 rangs formé de tuyaux bouchés. Les 5 rangs suivent l'ordre des harmoniques naturels, c'est-à-dire:

Bourdon 8	Nazard $2\frac{2}{3}$
Bourdon 4	Piccolo 2
	Tierce $1\frac{3}{5}$

PROCEDES DE TRAVAIL

Pour bien jouer ces Chorals, il est nécessaire d'observer strictement les règles suivantes:

1. Le legato doit être absolu.
2. Le rythme doit demeurer inflexible.
3. La durée des respirations doit être précise.
4. L'ensemble des voix doit être parfait.
5. L'attaque et la suspension des accords doivent s'effectuer rigoureusement ensemble.

L'élève doit se soumettre à une sévère discipline. Il doit, tout d'abord, éviter de travailler les mains seules séparées, sauf lorsqu'il se trouve en présence d'une difficulté particulière de doigté. Il évitera également de travailler les deux mains sans la pédale, mais il pourra, avec profit, travailler la pédale avec une main seule, surtout lorsque cette main assure la marche de 2 voix. Dès que cela sera possible, il devra aborder le travail simultané de toutes les voix, mais en étudiant seulement fragment par fragment, mesure par mesure, ou même temps par temps, en répétant le même fragment un grand nombre de fois. Il faut toujours attaquer la polyphonie complète sur le temps fort, y compris les notes déjà liées.

Ainsi:



Choral 2, mesure 7:

On attaquera de la manière suivante en étudiant la seconde partie de la mesure:



Tout fragment étudié devra se terminer sur un temps fort.

TRAVAIL DE MEMOIRE

Il est très profitable de savoir, ou tout au moins, d'essayer d'apprendre par cœur un morceau, ou même une partie d'un morceau. Ce travail d'entraînement donne beaucoup de précision au jeu de l'élève et aide au développement de sa mémoire. Quand une mesure est sue par cœur, il faut la relier à la mesure précédente ainsi qu'il suit:

Soit un groupe de 4 mesures, étudier:

1 et 2

2 et 3

3 et 4

puis:

1, 2, 3

2, 3, 4

et enfin:

1, 2, 3, 4

Tout élève qui étudiera lentement et méthodiquement les Chorals contenus dans ce recueil en observant strictement les principes de travail donnés sera prêt à aborder l'étude des Chorals de Bach. Sans doute trouvera-t-il la trame de ceux-ci beaucoup plus riche et leur polyphonie beaucoup plus complexe, mais il s'apercevra que la tâche nouvelle qui l'attend consistera à édifier sur des bases solides déjà acquises.

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29.	Helft mir Gottes Güte preisen Aidez-moi à glorifier la bonté de Dieu . . . en Si min., à 4 voix, Ch. au Sop. Help me glorify the Grace of God in B min., 4 voices, Chor. in Sop.	32
30.	Herr Christ, der ein'ge Gottes Sohn Jésus Christ, Fils unique de Dieu en La maj., à 4 voix, Ch. au Sop. Christ my Lord, God's only-begotten Son . . in A maj., 4 voices, Chor. in Sop.	33
31.	Herr Gott, nun schleuss den Himmel auf Seigneur Dieu, maintenant ouvre-moi le ciel en La min., à 4 voix, Ch. au Sop. Lord God, now open wide Thy heaven . . . in A min., 4 voices, Chor. in Sop.	34
32.	Herr Jesu Christ, dich zu uns wend' Seigneur Jésus, tourne-toi vers nous en Sol maj., à 3 voix, Ch. au Sop. Lord Jesus Christ, turn unto us in G maj., 3 voices, Chor. in Sop.	35
33.	Herzlich thut mich verlangen Ardemment j'aspire à une fin heureuse . . . en Si min., à 4 voix, Canon à la quarte entre Sop. et Alto My soul longeth to depart in peace in B min., 4 voices, Canon at the fourth between Sop. and Alto	36
34.	Heut' triumphiret Gottes Sohn Aujourd'hui triomphe le Fils de Dieu . . . en Sib, à 3 voix, Ch. à la Péd. On this day the Son of God triumpheth . . in Bb, 3 voices, Chor. on Ped.	38
35.	Hilf Gott, dass mir's gelinge Aide-moi, Seigneur, pour que je réussisse . en Fa maj., à 4 voix, Ch. au Sop. Help me, O God, that I may overcome . . . in F maj., 4 voices, Chor. in Sop.	40
36.	Ich hab' mein' Sach' Gott heimgestellt J'ai mis ma confiance en Dieu en La min., à 3 voix, Ch. au Tén. In Thee, O God, have I put my trust in A min., 3 voices, Chor. in Ten.	41
37.	Ich ruf' zu dir, Herr Jesu Christ Je t'appelle, Seigneur Jésus en Fa min., à 4 voix, orné, Ch. in Sop. Unto Thee I cry, O Lord Jesus in F min., 4 voices, florid, Chor. in Sop.	42
38.	In dich hab' ich gehoffet, Herr En Toi j'ai espéré, Seigneur en Mi min., à 4 voix, Ch. au Sop. In Thee, Lord, have I hoped in E min., 4 voices, Chor. in Sop.	44
39.	In dich hab' ich gehoffet, Herr En Toi j'ai espéré, Seigneur en La maj., à 4 voix, Ch. au Sop. In Thee, Lord, have I hoped in A maj., 4 voices, Chor. in Sop.	45
40.	In dir ist Freude En Toi est la joie en Sol maj., à 3 voix, Ch. au Sop. In Thee is joy in G maj., 3 voices, Chor. in Sop.	46
41.	In dulci jubilo Dans une douce joie en La maj., à 5 voix, Ch. au Sop. In quiet joy in A maj., 5 voices, Chor. in Sop.	48
42.	Jesu, meine Freude Jésus, ma joie en Ut min., à 4 voix, Ch. au Tén. Jesus, my joy in C min., 4 voices, Chor. in Ten.	50
43.	Jesus Christus, unser Heiland Jésus Christ, notre Sauveur en La min., à 3 voix, Ch. à la Péd. Jesus Christ, our Saviour in A min., 3 voices, Chor. on Ped.	51
44.	Jesus Christus, unser Heiland Jésus Christ, notre Sauveur en Mi min., à 4 voix, Ch. au Sop. Jesus Christ, our Saviour in E min., 4 voices, Chor. in Sop.	52
45.	Jesu, meine Zuversicht Jésus, ma confiance en Ut maj., à 4 voix, Ch. au Sop. Jesus my trust in C maj., 4 voices, Chor. in Sop.	53

NO.		PAGE
46.	Komm, Gott, Schöpfer, heiliger Geist Viens, Dieu Créateur, Esprit Saint Come, God, Creator, Holy Ghost	54 en Ut maj., à 4 voix, Canon à la quarte entre Sop. et Alto in C maj., 4 voices, Canon at the fourth between Sop. and Alto
47.	Komm, heiliger Geist, Herre Gott Viens, Esprit Saint, Seigneur Dieu Come, Holy Ghost, Lord God	56 en Fa maj., à 4 voix, Ch. au Sop. in F maj., 4 voices, Chor. in Sop.
48.	Kommst du nun, Jesu, vom Himmel her- unter Descendras-tu maintenant, Jésus, du ciel sur la terre Descend, O Jesus, from heaven to earth	58 en Sol maj., à 3 voix, Canon à l'octave entre Tén. et Sop. in G maj., 3 voices, Canon at the oc- tave between Ten. and Sop.
49.	Kyrie, Gott Vater in Ewigkeit Kyrie, Dieu le Père dans l'Eternité Kyrie, God the Everlasting Father	59 en Mib, à 4 voix, Canon à la quarte entre Sop. et Basse in Eb, 4 voices, Canon at the fourth between Sop. and Bass
50.	Kyrie, Christe, aller Welt Trost Kyrie, Christ Consolateur de l'Univers Kyrie, Christ the Comforter of the World	60 en Mib, à 4 voix, Ch. au Tén. in Eb, 4 voices, Chor. in Ten.
51.	Kyrie, Gott heiliger Geist Kyrie, Dieu Esprit Saint Kyrie, God, the Holy Ghost	61 en Sib, à 4 voix, Canon à l'octave entre Sop. et Tén. in Bb, 4 voices, Canon at the octave between Sop. and Ten.
52.	Liebster Jesu, wir sind hier Bien-aimé Jésus, nous sommes ici Beloved Jesus, here we stand	62 en La maj., à 3 voix, Ch. au Sop. in A maj., 3 voices, Chor. in Sop.
53.	Lob sei dem allmächtigen Gott Loué soit le Dieu Tout-Puissant Praise the Lord God Almighty	63 en Fa maj., Accords, Ch. au Sop. in F maj., Chords, Chor. in Sop.
54.	Lobt Gott, ihr Christen, allzugleich Louez Dieu, o Chrétiens, tous ensemble Praise God, all ye Christians	64 en Sol maj., à 4 voix, Ch. au Sop. in G maj., 4 voices, Chor. in Sop.
55.	Meine Seele erhebt den Herren Mon âme exalte le Seigneur My soul doth magnify the Lord	65 en Fa maj., à 4 voix, Ch. au Sop. in F maj., 4 voices, Chor. in Sop.
56.	Mit Fried' und Freud' ich fahr' dahin En paix et avec joie je quitte ce monde In peace and joy I depart	66 en Ré min., à 4 voix, Ch. au Sop. in D min., 4 voices, Chor. in Sop.
57.	Nun danket alle Gott Maintenant remerciez tous Dieu Now thank we all our God	67 en Sol. maj., à 4 voix, Ch. au Tén. in G maj., 4 voices, Chor. in Ten.
58.	Nun freut euch, lieben Christen g'mein, <i>oder</i> Es ist gewisslich an der Zeit Maintenant réjouissez-vous, bien-aimés Chrétiens, <i>ou</i> Le temps est certainement arrivé Rejoice now, beloved Christians, <i>or</i> The time is at hand	68 en Sol maj., à 3 voix, Ch. à la Péd. en Tén. in G maj., 3 voices, Chor. on Ped. in Ten.

NO.		PAGE
59.	Nun komm' der Heiden Heiland Maintenant que vienne le Sauveur des Païens Come now, Saviour of the Heathen	69 en La min., à 4 voix, Ch. au Sop. in A min., 4 voices. Chor. in Sop.
60.	O Gott, du frommer Gott O Dieu, o Dieu bon O gracious God	70 en Ut min., à 4 voix, Ch. à la Péd. in C min., 4 voices, Chor. on Ped.
61.	O Lamm Gottes unschuldig O innocent Agneau de Dieu O innocent Lamb of God	71 en Fa maj., à 4 voix, Canon à la quarte entre Sop. et Basse in F maj., 4 voices, Canon at the fourth between Sop. and Bass
62.	O Mensch, beweine dein' Sünde gross O homme, pleure la multitude de tes péchés O man, mourn for thy many sins	72 en Mib, à 4 voix, Ch. au Sop. in Eb, 4 voices, Chor. in Sop.
63.	Puer natus est in Bethlehem L'Enfant est né à Bethléem The Child was born in Bethlehem	74 en Sol min., à 3 voix, Ch. à la Péd. in G min., 3 voices, Chor. on Ped.
64.	Schmücke dich, o liebe Seele Pare-toi, o chère âme Deck thyself, O beloved soul	75 en Mib, à 4 voix, Ch. au Tén. in Eb, 4 voices, Chor. in Ten.
65.	Sei gegrüßet, Jesu gütig Salut à Toi, doux Jésus Hail to Thee, blessed Jesus	76 en Sol min., à 4 voix, Ch. au Sop. in G min., 4 voices, Chor. in Sop.
66.	Valet will ich dir geben Je veux te dire adieu Farewell	77 en Ré maj., à 4 voix, Ch. à la Péd. in D maj., 4 voices, Chor. on Ped.
67.	Vater unser im Himmelreich Notre Père au Royaume des cieux Our Father in heaven	78 en Ré min., à 5 voix, Ch. au Sop. in D min., 5 voices, Chor. in Sop.
68.	Von Himmel hoch da komm' ich her Du haut du ciel je viens ici Out of high heaven have I come	79 en Ré maj., à 3 voix, Ch. à la Péd. in D maj., 3 voices, Chor. on Ped.
69.	Vom Himmel kam der Engel Schaar Du haut du ciel est venue une légion d'anges From heaven above came Angels	80 en Sol min., à 3 voix, Ch. à la Péd. in G min., 3 voices, Chor. on Ped.
70.	Von Gott will ich nicht lassen De Dieu je ne veux pas me séparer I will never part from God	82 en Fa min., à 3 voix, Canon à la quarte entre Sop. et Péd. en Tén. in F min., 3 voices, Canon at the fourth between Sop. and Ped. in Ten.
71.	Vor deinen Thron tret' ich, oder Wenn wir in höchsten Nöthen sein Devant ton trône je vais comparaitre, ou Quand nous sommes dans la plus grande détresse Before Thy Throne I will appear, or When we are in sore trouble	84 en Sol maj., à 3 voix, Choral fugué in G maj., 3 voices, Fugal Chorale
72.	Wachet auf, ruft uns die Stimme Réveillez-vous, la voix des veilleurs vous appelle Awake! hear the call of watchmen	86 en Mib, à 3 voix, Ch. au Tén. in Eb, 3 voices, Chor. in Ten.

NO.		PAGE
73.	Wer nur den lieben Gott lässt walten Celui qui se laisse guider par le Dieu bien- aimé He that suffereth God to guide him	87 en La min., à 5 voix, Ch. au Sop. in A minor, 5 voices, Chor. in Sop.
74.	Wie schön leuchtet der Morgenstern Avec quelle beauté brille l'étoile du matin ! How bright shineth the day-star !	88 en Sol. maj., à 4 voix, Ch. au Sop. in G maj., 4 voices, Chor. in Sop.
75.	Wir Christenleut' Nous Chrétiens We Christians	90 en Sol min., à 4 voix, orné, Ch. au Sop. in G min., 4 voices, florid, Chor. in Sop.
76.	Wir danken dir, Herr Jesu Christ, dass du für uns gestorben bist Nous te remercions, Seigneur Jésus, de ce que tu es mort pour nous We thank Thee, Lord Jesus, for Thy redemptive death	91 en Sol maj., à 5 voix, Ch. à la Péd. in G maj., 5 voices, Chor. on Ped.
77.	Wir glauben all' an einen Gott Nous croyons tous en un seul Dieu We all believe in one God	92 en Ré min., à 4 voix, Ch. au Sop. in D min., 4 voices, Chor. in Sop.
78.	Wir glauben all' an einen Gott Nous croyons tous en un seul Dieu We all believe in one God	94 en Fa maj., à 4 voix, Choral fugué. in F maj., 4 voices, Fugal Chorale
79.	Wo soll ich fliehen hin Où dois-je m'enfuir ? Whither shall I flee ?	96 en Sol min., à 3 voix, Ch. à la Péd. en Tén. in G min., 3 voices, Chor. on Ped. in Ten.
	(Même texte musical que le No. 7) (Same musical text as No. 7)	

SUGGESTED ORDER OF DIFFICULTY IN EACH GROUP OF CHORALES
ORDRE DE DIFFICULTE DES CHORALS DANS CHACUN DES GROUPES

3 VOICES — A 3 VOIX

CHORALE IN SOPRANO
CHORAL AU SOPRANO

- | | |
|-----------|-----------|
| 1. No. 10 | 5. No. 13 |
| 2. No. 1 | 6. No. 40 |
| 3. No. 4 | 7. No. 12 |
| 4. No. 52 | 8. No. 21 |
| 9. No. 32 | |

FUGAL CHORALE
CHORAL FUGUÉ
 1. No. 71

CHORALE IN TENOR
CHORAL AU TÉNOR

- | | |
|-----------|-----------|
| 1. No. 72 | 3. No. 26 |
| 2. No. 7 | 4. No. 36 |

CHORALE ON PEDAL
CHORAL À LA PÉDALE

- | | |
|-----------|-----------|
| 1. No. 43 | 3. No. 63 |
| 2. No. 34 | 4. No. 68 |
| 5. No. 69 | |

- CHORALE ON PEDAL IN TENOR**
CHORAL À LA PÉDALE EN TÉNOR
- | | |
|-----------|-----------|
| 1. No. 58 | 2. No. 24 |
| 3. No. 79 | |

CANONIC CHORALES
CHORALS CANONIQUES

- | | |
|-----------|-----------|
| 1. No. 48 | 2. No. 70 |
|-----------|-----------|

4 VOICES — A 4 VOIX

WITHOUT PEDAL, CHORALE IN SOPRANO
SANS PÉDALE, CHORAL AU SOPRANO

- | | |
|-----------|----------|
| 1. No. 15 | 2. No. 9 |
|-----------|----------|

WITH PEDAL, ON ONE MANUAL, CHORALE IN SOPRANO
AVEC PÉDALE, À UN CLAVIER MANUEL, CHORAL AU SOPRANO

- | | |
|-----------|------------|
| 1. No. 2 | 6. No. 22 |
| 2. No. 44 | 7. No. 31 |
| 3. No. 17 | 8. No. 77 |
| 4. No. 6 | 9. No. 62 |
| 5. No. 51 | 10. No. 27 |

CHORALE IN ALTO, ON ONE MANUAL
CHORAL À L'ALTO, À UN CLAVIER MANUEL
 1. No. 18

ON TWO MANUALS, CHORALE IN SOPRANO
A DEUX CLAVIERS, CHORAL AU SOPRANO

- | | |
|-----------|-----------|
| 1. No. 5 | 5. No. 55 |
| 2. No. 45 | 6. No. 29 |
| 3. No. 47 | 7. No. 28 |
| 4. No. 38 | 8. No. 39 |

CHORALE IN TENOR—2 accompanying voices played by the right hand
CHORAL AU TENOR—2 voix accompagnantes à la main droite

- | | |
|-----------|-----------|
| 1. No. 50 | 2. No. 57 |
| 3. No. 64 | |

CHORALE ON PEDAL
CHORAL À LA PÉDALE

- | | |
|-----------|-----------|
| 1. No. 11 | 3. No. 60 |
| 2. No. 20 | 4. No. 66 |

CANON BETWEEN SOPRANO AND ALTO, on same manual
CANON ENTRE LE SOPRANO ET LA PÉDALE, au même clavier

- | | |
|-----------|-----------|
| 1. No. 3 | 2. No. 33 |
| 3. No. 46 | |

CANON BETWEEN SOPRANO AND TENOR (at the octave)
CANON ENTRE LE SOPRANO ET LE TÉNOR (à l'octave)

- I. No. 23

CANON BETWEEN SOPRANO AND PEDAL, on 1 manual
CANON ENTRE LE SOPRANO ET LA PÉDALE, à 1 clavier manuel

- I. No. 61

CANON BETWEEN SOPRANO AND PEDAL, on 2 manuals
CANON ENTRE LE SOPRANO ET LA PÉDALE, à 2 claviers manuels

- | | |
|-----------|----------|
| 1. No. 16 | 2. No. 8 |
| 3. No. 49 | |

CONTRAPUNTAL CHORALES, on 1 manual, CHORALE IN SOPRANO
CHORALS CONTRAPUNTIQUES, à 1 clavier, CHORAL AU SOPRANO

- | | |
|-----------|-----------|
| 1. No. 35 | 4. No. 56 |
| 2. No. 14 | 5. No. 74 |
| 3. No. 19 | 6. No. 59 |

CONTRAPUNTAL CHORALES, on 1 manual, counterpoint on pedal, pedal detached
CHORALS CONTRAPUNTIQUES, à 1 clavier, contrepoint à la pédale, pédale détachée

- | | |
|-----------|-----------|
| 1. No. 65 | 2. No. 54 |
|-----------|-----------|

CONTRAPUNTAL CHORALE, on 2 manuals, chorale in tenor
CHORAL CONTRAPUNTIQUE, à 2 claviers, choral au ténor

- I. No. 42

CONTRAPUNTAL CHORALE, on 2 manuals, CHORALE IN SOPRANO, COUNTERPOINT IN TENOR
CHORAL CONTRAPUNTIQUE, à 2 claviers, CHORAL AU SOPRANO, CONTREPOINT AU TÉNOR

- I. No. 30

FLORID CHORALE IN SOPRANO, on 2 manuals
CHORAL ORNÉ AU SOPRANO, à 2 claviers

- | | |
|-----------|-----------|
| 1. No. 37 | 2. No. 75 |
|-----------|-----------|

FUGAL CHORALE
CHORAL FUGUÉ

- I. No. 78

CHORALES IN DETACHED CHORDS
CHORALS EN ACCORDS DÉTACHÉS

- | | |
|-----------|--------|
| 1. No. 25 | No. 53 |
|-----------|--------|

5 VOICES — À 5 VOIX

ON ONE MANUAL, CHORALE IN SOPRANO
À UN CLAVIER, CHORAL AU SOPRANO

- I. No. 41

ON TWO MANUALS, CHORALE ON PEDAL
À DEUX CLAVIERS, CHORAL À LA PÉDALE

- | | |
|-----------|-----------|
| 1. No. 67 | 2. No. 76 |
|-----------|-----------|

ON TWO CLAVIERS, DOUBLE PEDAL, CHORALE IN SOPRANO
À DEUX CLAVIERS, À DOUBLE PÉDALE, CHORAL AU SOPRANO

- I. No. 73

To
GUSTAVE OGIER

I. Abide with us, O Lord Jesus Christ

Ach bleib bei uns, Herr Jesu Christ

R: Hautbois 8 - SW: Oboe 8

G: Flûte 8 - GR: Flute 8

Pd: 16, 8 - Pd: 16-8

Ah, demeure près de nous, Seigneur Jésus

On 2 manuals - A 2 claviers

Cantabile - 69 -

R. - SW.

Sch. Ch.-N° 5, in Bb, 3 voices, Chor. in Sop.
(Transcription from the melody for Soprano from the
Cantata for the 2nd Sunday after Easter - Bgs: B.I, N° 6)

Ch - Tr. - N° 5, en Sib, à 3 voix, Ch. au Sop.
(Transcription de l'air de Soprano de la Cantate pour le
2^e Dimanche après Pâques - Bgs: L. I, N° 6)

II. O Lord my God

Ach Gott und Herr

Ah! Dieu et Seigneur

GR: Fonds 8 - GR. SW: Found. 8
Pd: 16, 8 - Pd: 16, 8

Moderato - 63 = ♩

40 - N° 3, in C, florid in the Sop., without Ped.

40 - N° 4, in C, Chor. in Sop.

40 - N° 25, in B min., Canon at the octave between
the Sop. and the Ten.

40 - N° 3, en UT, orné au Sop., sans Péd.

40 - N° 4, en UT, Ch. au Sop.

40 - N° 25, en SI min., Canon à l'octave entre
le Sop. et le Tén.

III. O how vain, O how fleeting

Ach wie nichtig, ach wie flüchtig

Ah! combien vaine et fugitive

R: Trompette 8 - SW: Corneopéan 8

G: Flûtes 8-4 - GR: Flûtes 8, 4


Pd: 16, 8 -

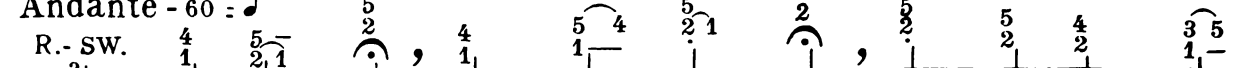
Pd: 16, 8

On 2 manuals - A 2 claviers

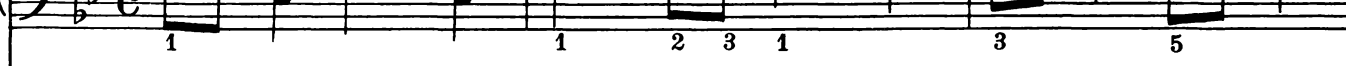
Canon at the fourth between Soprano and Alto

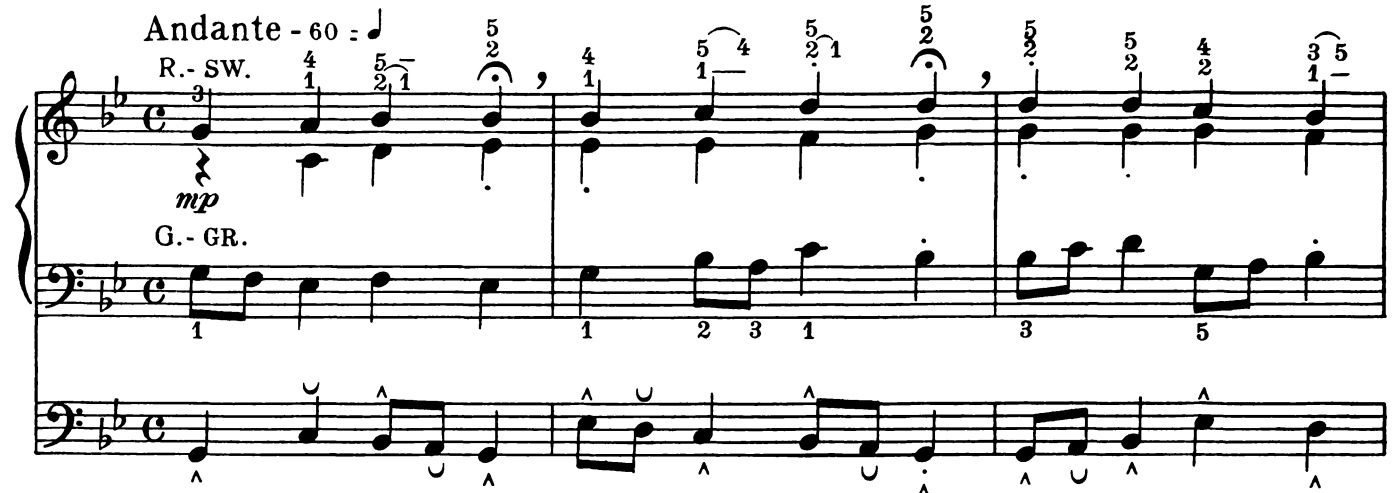
Canon à la quarte entre le Soprano et l'Alto

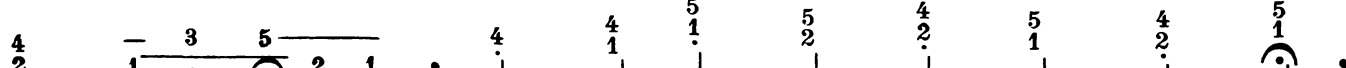
Andante - 60 - 

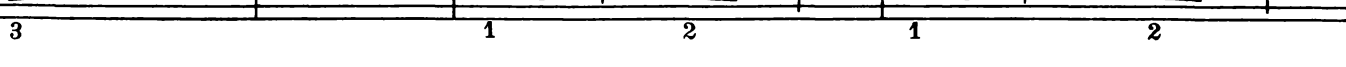
R.-SW. 

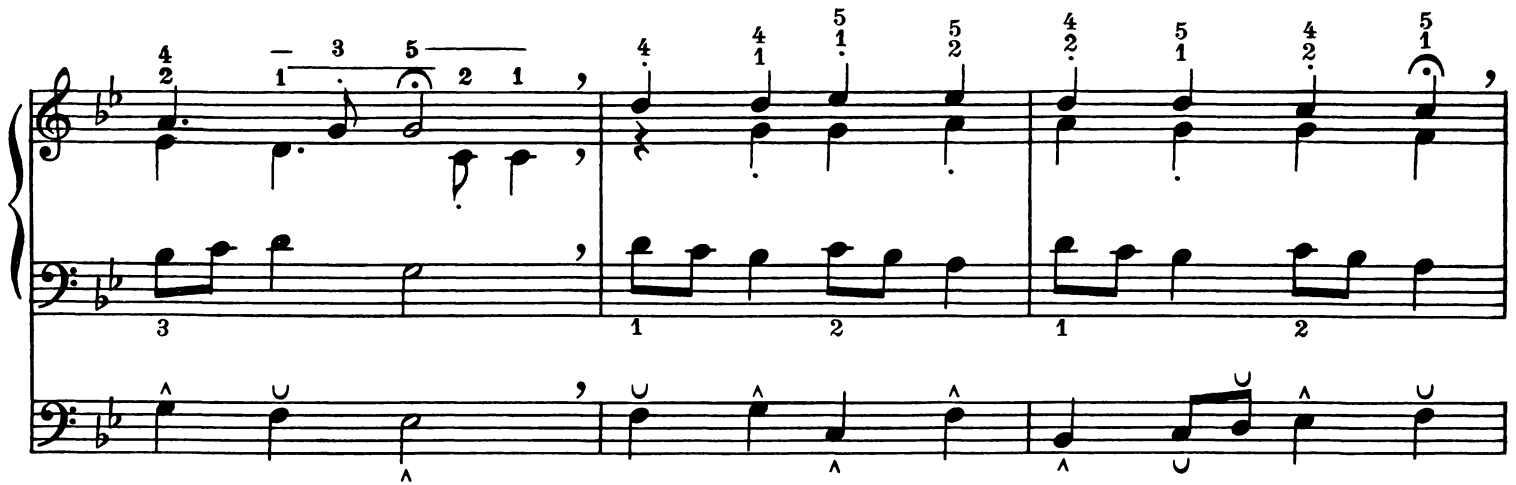
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G.-GR. 















IV. Glory be to God on high

Allein Gott in der Höh' sei Ehr'

Gloria in excelsis Deo

R: Gambe 8 - SW: Gamba 8
G: Bourdon 8 - GR: Stopped Diap. 8
Pd: 16,8 - Pd: 16,8

On 2 manuals - A 2 claviers

Cantabile - 69 = 

R.-SW.





18-Nº 12, in A maj., florid Sop. (mystic Gloria)
18-Nº 13, in G maj., Chor. in Ten., florid
18-Nº 14, Great Trio in A, Chor. on Ped. at the end
Catech. Nº 7, in F, 3 voices, without Ped., Chor. in Alto
Catech. Nº 8, in G, in Trio form, with Chor. alternating
Catech. Nº 9, in A (small version) Fughetta
40-Nº 22, in G, 2 voices, Chor. in Sop.
40-Nº 26, in G, 3 voices, Chor. on Ped.
40-Nº 27, in G, Fugue in 3 voices
40-Nº 28, in G, 3 voices, Chor. in Sop.

GB195

18-Nº 12, en LA maj., Sop. orné (Gloria mystique)
18-Nº 13, en SOL maj., Ch. au Tén., orné
18-Nº 14, Grand Trio en LA, Ch. à la Péd. à la fin
Catéch. Nº 7, en FA, 3 voix, sans Péd. Ch. à l'Alto
Catéch. Nº 8, en SOL, en Trio, Ch. alternant.
Catéch. Nº 9, en LA (petite version) Fughetta
40-Nº 22, en SOL, 2 voix, Ch. au Sop.
40-Nº 26, en SOL, 3 voix, Ch. à la Péd.
40-Nº 27, en SOL, Fugue à 3 voix
40-Nº 28, en SOL, 3 voix, Ch. au Sop.

V. All men shall die

Alle Menschen müssen sterben

R: Hautbois 8 - SW: Oboe 8

G: Bourdon 8 - GR: Stopped Diap. 8 Tous les hommes doivent mourir

Pd: 16, 8 - Pd: 16, 8

On 2 manuals - A 2 claviers

Lento - 60 = ♩

R.-SW.

p
G.-GR.

The first system of the musical score consists of three staves. The top staff is the right manual (R.-SW.) in treble clef, the middle staff is the grand staff (G.-GR.) in bass clef, and the bottom staff is the left manual in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Lento, marked with a quarter note equal to 60 beats per minute. The music begins with a 4-measure rest in the right manual, followed by a series of quarter notes and half notes. Fingerings are indicated by numbers 1-5. Dynamics include piano (p) and accents (^). The system concludes with a fermata over the final note.

The second system continues the musical score with three staves. It features similar notation to the first system, including treble and bass clefs, a key signature of one sharp, and common time. The music continues with quarter and half notes, incorporating various fingerings and accents. The system ends with a fermata over the final note.

The third system is the final system of the piece, consisting of three staves. It maintains the same key signature and time signature. The notation includes quarter notes, half notes, and some longer note values with fermatas. Fingerings and accents are clearly marked throughout. The piece concludes with a final fermata over the last note.

VI. By the rivers of Babylon

G,R: Fonds 8 - GR, SW: Found.8
Pd: 16, 8 - Pd: 16, 8

An Wasserflüssen Babylon
Près des fleuves de Babylone

Psalm 137 - Psaume 137

Moderato - 58 = ♩

The musical score is written for a grand piano (G.R.) and consists of three systems of music. Each system contains a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The score is marked 'Moderato' with a tempo of 58 beats per minute. The right-hand part features a melodic line with various ornaments and fingerings, while the left-hand part provides a harmonic accompaniment with sustained notes and rhythmic patterns. The score includes numerous performance instructions such as 'f' (forte), 'G. GR.' (Grand Piano), and various fingering numbers (1-5) and ornaments (accents, slurs, and mordents).

18 - N^o 3, in G maj., Chor. in Ten.
40 - N^o 29, in G maj., Chor. in Sop.
5 voices, with double Ped.

18 - N^o 3, en SOL maj., Ch. au Tén.
40 - N^o 29, en SOL maj., Ch. au Sop.
à 5 voix, avec double Péd.

VII. In my beloved God

R: Trompette 8 - SW: Cornopean 8

G: Flûte 8 - GR: Flute 8

Pd: 10, 8 - Pd: 16, 8

Auf meinen lieben Gott

En mon Dieu aimé

(Same musical text as N° 79)

(Même texte musical que N° 79)

On 2 manuals - A 2 claviers

Chorale in Tenor - Choral au Ténor

Lento - 63 = ♩

G.-GR.

40-N° 71, in A min., Canon at the octave
between Sop. and Ped.
(authenticity doubtful)

GB195

40 - N° 71, en LA min., Canon à l'octave
entre Sop. et Péd.
(L'authenticité n'est pas certaine)

VIII. Out of the depths have I cried unto Thee

R: Trompette 8- SW: Cornopean 8 Aus tiefer Noth schrei ich zur dir
 G: Fonds 8, 4- GR: Found. 8, 4 De profundis clamavi ad te
 Pd: 16, 8 et Tir R- Pd: 16, 8 and Sw, to Pd.

Psalm 130 - Psaume 130

On 2 manuals - A 2 claviers

Canon at the octave between Soprano and Pedal

Canon à l'octave entre le Soprano et la Pédale

Maestoso - 58 = ♩

Musical score for the first system. It consists of three staves: Soprano (R. - SW.), Pedal (Pd. R. and Pd. SW.), and Grand Right (G. - GR.). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Maestoso, marked with a quarter note equal to 58 beats. Fingerings are indicated by numbers 1-5. Dynamics include accents (^) and slurs. The Soprano part has a melodic line with some grace notes. The Pedal part provides a harmonic foundation with sustained notes and some movement. The Grand Right part has a more active, rhythmic accompaniment.

Musical score for the second system, continuing the canon. It features the same three staves as the first system. The melodic lines in the Soprano and Pedal parts continue, maintaining the octave relationship. The Grand Right accompaniment provides a steady rhythmic and harmonic support. Fingerings and dynamics are clearly marked throughout.

Musical score for the third system, concluding the canon. The Soprano and Pedal parts reach their final notes, and the Grand Right accompaniment provides a final harmonic resolution. The system ends with a fermata over the final notes.

Catech. N° 18, in E min., 6 voices, Fugue, double pedal, Chor. with right foot
 Catech. N° 19, in F# min., Chor. in Sop. (small version)
 GB195

Catéch. N° 18, en MI min., à 6 voix, fugué, double pédale, Ch. au pied droit
 Catéch. N° 19, en FA# min., Ch. au Sop. (petite version)

IX. O Christ who art the Light of the World

R: Voix célestes
SW. Voix Céleste

Christ, der du bist der helle Tag

Christ qui es la lumière du jour

(Hymn: Christe, qui lux es et dies)

Advent

Adagio - 54 = ♩

4 2 4 1 5 1 4 5 4 1 5 4 5 4 5 1 5 2 5 1 5 4 5 4 5 1

p {R.-SW.

1 3 4 2 5 1 3 4 2 5 1 1 2 5 4 4 2 5 4

4 1 5 2 4 1 5 2 4 1 5 2 4 2 3 1 4 2 5 4 5 5 1

5 1 4 2 5 3 4 2 1 5 4 4 5 4 5 4 1

5 5 4 5 4 5 4 3 2 4 5 4 5 4 5 4 5 4

2 1 2 1 2 1 2 3 5 4 1 2 3 5 4 5 2 1 2 3

1st Partita, in F min.
Chor. and 6 Variations
40 - N^o 53
GB195

1^{ère} Partita, en FA min.
Ch. et 6 Variations
40 - N^o 53

X. Christ the Lamb of God

R: Hautbois 8- SW: Oboe 8

G: Bourdon 8- GR: Stopped Diap. 8

Pd: 16, 8- Pd: 16, 8

Christe, du Lamm Gottes

Christ, Agneau de Dieu

On 2 manuals - A 2 claviers

Lento - 58 = ♩

Org - N°21, in F maj., 5 voices
 Canon at the fifth between 2nd Ten. and Sop.
 GB195

Org - N°21, en FA maj., à 5 voix
 Canon à la quinte entre le 2^e Tén. et le Sop.

XI. Christ is risen from the dead

Grand-Choeur
Full

Christ ist erstanden

Christ est ressuscité

Easter - Pâques

Chorale on Pedal - Choral à la Pédale

Maestoso - 72 = ♩

ff {G.-GR.

Al - le - lu - ia.

Org - N°29, in D min., 3 verses, Chor. in Sop.
in the 3 verses

Org - N°29, en RÉ min., à 3 versets, Ch. au Sop.
aux 3 versets

XII. Christ lay in the bonds of death

Christ lag in Todesbanden

Christ gisait dans les liens de la mort

R: Gambe 8 - SW: Gamba 8

G: Bourdon 8 - GR: Stopped Diap. 8

Pd: 16, 8 - Pd: 16, 8

Easter - Pâques

On 2 manuals - A 2 claviers

Largo - 52 = ♩

R.-SW.

pp

G.-GR.

The musical score is written for two manuals (R.-SW. and G.-GR.) and pedals (Pd: 16, 8). It consists of three systems of music, each with three staves (treble, middle, and bass clefs). The tempo is Largo, marked with a quarter note equal to 52 beats. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *pp*. Fingerings and articulations are indicated throughout the piece.

Org - N° 27, in D min., Chor. in Sop.

40 - N° 6, in A min., 3 voices, without Ped.

Chor. in the Alto

40 - N° 30, in E min., Fantasy for 2 manuals and Ped.

GB195

Org - N° 27, en RÉ min., Ch. au Sop.

40 - N° 6, en LA min., à 3 voix, sans Péd.

Ch. à l'Alto

40 - N° 30, en MI min., Fantaisie à 2 clav. et Péd.

XIII. Christ our Lord to Jordan came

R: Trompette 8 - SW: Cornopean 8 Christ unser Herr zum Jordan kam

G: Fonds doux 8 - GR: Soft Found. 8 Christ Notre Seigneur vint au Jourdain

Pd: 16, 8 -

Pd: 16, 8

On 2 manuals - A 2 claviers

Cantabile - 66 = ♩.

R. - SW.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 12/8. The first measure of the top staff has a dynamic marking *p*. The middle staff has a dynamic marking *G-GR.* Fingerings are indicated by numbers 1-5 above or below notes. The bottom staff contains a bass line with some notes marked with an accent (^) and a fermata.

The second system continues the piece with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature remains one flat. The time signature is 12/8. The middle staff has a dynamic marking *p*. Fingerings are indicated by numbers 1-5. The bottom staff contains a bass line with notes marked with an accent (^) and a fermata.

The third system concludes the piece with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature remains one flat. The time signature is 12/8. The middle staff has a dynamic marking *p*. Fingerings are indicated by numbers 1-5. The bottom staff contains a bass line with notes marked with an accent (^) and a fermata.

Catech. N° 16, in C min., Chor. on Ped. in Ten.

Catech. N° 17, in D min. (small version)

GB195

Catéch. N° 16, en UT min., Ch. à la Péd. en Tén.

Catéch. N° 17, en RÉ min. (petite version)

XIV. Give praise to Christ Jesus

Fonds 8, 4 et Mixtures douces.
Found. 8, 4 and Soft Mixtures
Pd: 16, 8

Christum wir sollen loben schon

Nous devons louer Christ

Hymn: A solis ortus cardine

Andante con moto - 76 = ♩

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The first system includes a dynamic marking of *f* and a fingering of 7 in the treble clef. The second system includes a dynamic marking of *f* and a fingering of 5 in the treble clef. The third system includes a dynamic marking of *f* and a fingering of 1 in the treble clef. The score is heavily annotated with fingerings (numbers 1-5) and slurs. The piece concludes with a fermata over the final note.

Org - N° 13, in D min., Chor. in the Alto
40 - N° 7, in D min., Fughetta

Org - N° 13, en RÉ min., Ch. à l'Alto
40 - N° 7, en RÉ min., Fughetta

XV. Christ Jesus who maketh us glad

R: Voix célestes
SW: Voix Céleste

Christus, der uns selig macht
Christ qui nous rend heureux

Hymn: Patris sapientia, veritas divina
(Mount of Olives - Mont des Oliviers)

Adagio - 56 = ♩

The musical score is written for organ and consists of four systems of staves. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Adagio' with a metronome marking of 56 quarter notes per minute. The key signature is one flat (A minor). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The first system begins with a dynamic marking of *pp* and a performance instruction *{R.-SW.}*. The piece concludes with a double bar line in the final measure of the fourth system.

Org - N° 22, in A min.
Canon at the octave between Sop. and Ped.
GB195

Org - N° 22, en LA min.
Canon à l'octave entre le Sop. et la Péd.

XVI. Jesus on the Cross

R: Hautbois 8 - SW: Oboe 8

G: Bourdon 8 - GR: Stopped Diap. 8 Da Jesus an dem Kreuze stund

Pd: Soubasse 16, Tir R- Pd: Subbass 16, Sw. to Pd. Christ était sur la Croix

Hymn: Stabat ad lignum crucis
(The 7 words of Christ - Les 7 paroles du Christ)

On 2 manuals - A 2 claviers

Canon at the fourth between Soprano and Pedal
Cànon à la quarte entre le Soprano et la Pédale

Largo - 60 = ♩

R.-SW.

G.-GR.

Org - N° 23, in E min., Chor. in Sop.

Org - N° 23, en MI min., Ch. au Sop.

XVII. The old year is passed away

Das alte Jahr vergangen ist

R: Dulciane 8- SW: Dulciana 8

La vieille année s'en est allée

Pd: Bourdon 16, Tir R- Pd: Echo Bourdon 16,
Sw. to Pd.

Cantabile - 58 = ♩

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is a lower bass clef. The music is in common time (C) and marked 'Cantabile'. The first staff contains a melodic line with various ornaments and fingerings (1, 4, 1, 1). The second staff contains a bass line with a dynamic marking 'p' and a performance instruction '{R.-SW.'. The third staff contains a lower bass line with fingerings (1, 4, 3, 4, 3, 4, 3, 4, 2, 5, 1, 2) and accents (^) and slurs (U).

The second system of the musical score consists of three staves. The top staff continues the melodic line with fingerings (5, 4, 3, 5, 4, 3, 2). The middle staff continues the bass line with fingerings (1, 2, 1, 4, 2, 5, 4, 3, 2) and includes a dynamic marking 'p'. The bottom staff continues the lower bass line with fingerings (1, 3, 2, 4, 1, 4, 2, 3, 1, 4, 5) and includes accents (^) and slurs (U).

The third system of the musical score consists of three staves. The top staff continues the melodic line with fingerings (3, 1, 5, 2, 4, 1, 3, 2, 4, 1, 4, 3, 2). The middle staff continues the bass line with fingerings (3, 1, 3, 2, 4, 1, 4, 2, 3, 1, 4, 5) and includes a dynamic marking 'p'. The bottom staff continues the lower bass line with fingerings (1, 3, 2, 4, 1, 4, 2, 3, 1, 4, 5) and includes accents (^) and slurs (U).

Org - N° 16, in. A min., florid Sop.

Org - N° 16, en LA min., Sop. orné

GB195

XVIII. The Holy Child shall be my consolation

R: Fonds doux 8 -SW: Soft Found.8

Das Jesulein soll doch mein Trost

Pd: 16,8, Tir R- Pd: 16,8,Sw.to Pd.

L'Enfant Jésus doit être ma consolation

Chorale in Alto - Choral a l'Alto

Andante con moto - 52 = ♩.

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring a melody with various ornaments and fingerings (e.g., 1 2 3, 4 3 4, 5 4 3, 5 2 1 2, 1 4 3, 4 1 2, 5, 5 2 3 1, 2, 4 5, 4 2 1 2, 3). The middle staff is the right-hand piano accompaniment, starting with a dynamic marking of *p* and a performance instruction *{R.-SW.}*. The bottom staff is the left-hand piano accompaniment, providing a harmonic foundation with chords and single notes.

The second system continues the musical piece. The vocal line (top staff) includes more complex ornaments and fingerings (e.g., 1 4 2, 3 4 5, 4 2 1, 5 3 2, 1 2 1, 4 2 3 2, 5 4 3, 5 4 3 5 2). The piano accompaniment (middle and bottom staves) continues with harmonic support, including some figured bass notation in the left hand.

The third system concludes the piece. The vocal line (top staff) features final ornaments and fingerings (e.g., 3 4 5, 4 2, 5 4 2, 3 4 5, 4 3, 5 2 1 2, 4 5 4 2 5 3 5). The piano accompaniment (middle and bottom staves) provides the final harmonic resolution.

XIX. This day full of gladness

Grand-Choeur
Full

Der Tag der ist so freudenreich

Le jour qui est plein de joie

Hymn: Dies est laetitiae

Nativity

Allegro maestoso-72=♩

Org - N^o 7, in G maj., Chor. in Sop.

40 - N^o 31, Fugue in G maj.

GB195

Org - N^o 7, en SOL maj., Ch. au Sop.

40 - N^o 31, Fugue en SOL maj.

XX. These are the Ten holy Commandments

Grand-Choeur
Full

Dies sind die heil'gen zehn Gebot'
Voici les dix saints Commandements

Chorale on Pedal - Choral à la Pédale

Allegro maestoso - 69 = ♩

The musical score is written for a grand choir and organ. It consists of three systems of music, each with three staves: a vocal line (Soprano), a right-hand organ line, and a left-hand organ line. The key signature is C major and the time signature is common time (C). The tempo is marked 'Allegro maestoso' with a metronome marking of 69 quarter notes per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). Fingerings are indicated by numbers 1-5 above or below notes. The organ part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line is a simple, rhythmic melody. The piece concludes with a double bar line.

Org - N° 36, in C maj., Chor. in Sop.
Catech - N° 10, in C maj., 5 voices,
Canon at the octave between both Tenors
Catech - N° 11, in C maj., Fughetta (small version)

Org - N° 36, en UT maj., Ch. au Sop.
Catéch - N° 10, en UT maj., à 5 voix,
Canon à l'octave entre les 2 Ténors
Catéch - N° 11, en UT maj., Fughetta (petite version)

XXI. Through Adam's fall is the world defiled

R: Gambe 8- SW: Gamba 8

Durch Adam's fall ist ganz verderbt

G: Bourdon 8- GR: Stopped Diap. 8

Par la chute d'Adam

Pd:16,8- Pd: 16,8

On 2 manuals - A 2 claviers

Lento - 52 = ♩
R.-SW.

Org - N° 38, in D min., Chor. in Sop.
40 - N° 16, in D min., Choral Fugue in 4 voices,
Chor. in Sop.

GB195

Org - N° 38, en RÉ min., Ch. au Sop.
40 - N° 16, en RÉ min., Choral fugué à 4 voix,
Ch. au Sop.

XXII. A mighty fortress is our God

Ein' feste Burg ist unser Gott

Mon Dieu est une solide forteresse

Psalm 46 - Psaume 46

Andante con moto - 72 = ♩

The musical score is arranged for three manuals and pedals. It consists of three systems of music. Each system includes a treble staff, a middle staff, and a bass staff. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Andante con moto' with a metronome marking of 72 quarter notes per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'G.G.R.'. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'A' and 'C' below notes in the bass staff. The piece concludes with a final cadence in the bass staff.

40 - N° 32, in D maj.
(3 and 4 voices, for 3 manuals and Ped.)

40 - N° 32, en RÉ maj.
(à 3 et 4 voix, à 3 clav. et Péd.)

XXIII. Have mercy upon me, O Lord, my God

R: Hautbois 8 - SW: Oboe 8

G: Flûtes 8,4 - GR: Flutes 8,4

Pd: 16,8 -

Pd: 16,8

Erbarm' dich mein, o Herre Gott


Aie pitié de moi, o Seigneur Dieu

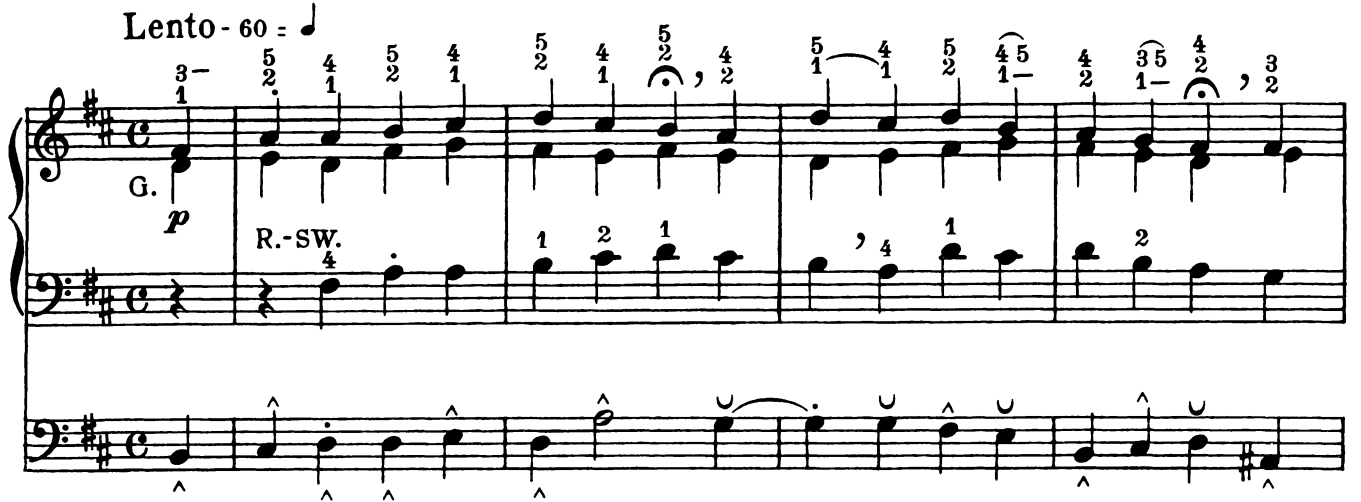
Psalm 51 - Psaume 51

On 2 manuals - A 2 claviers

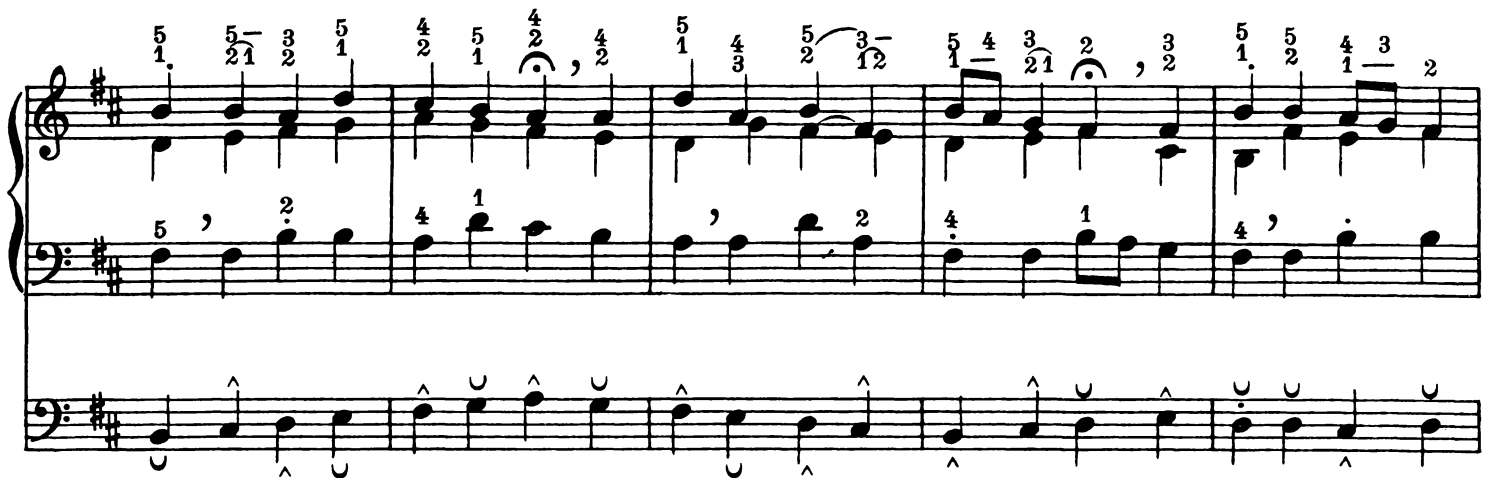
Canon at the octave between Soprano and Tenor

Canon à l'octave entre le Soprano et le Ténor

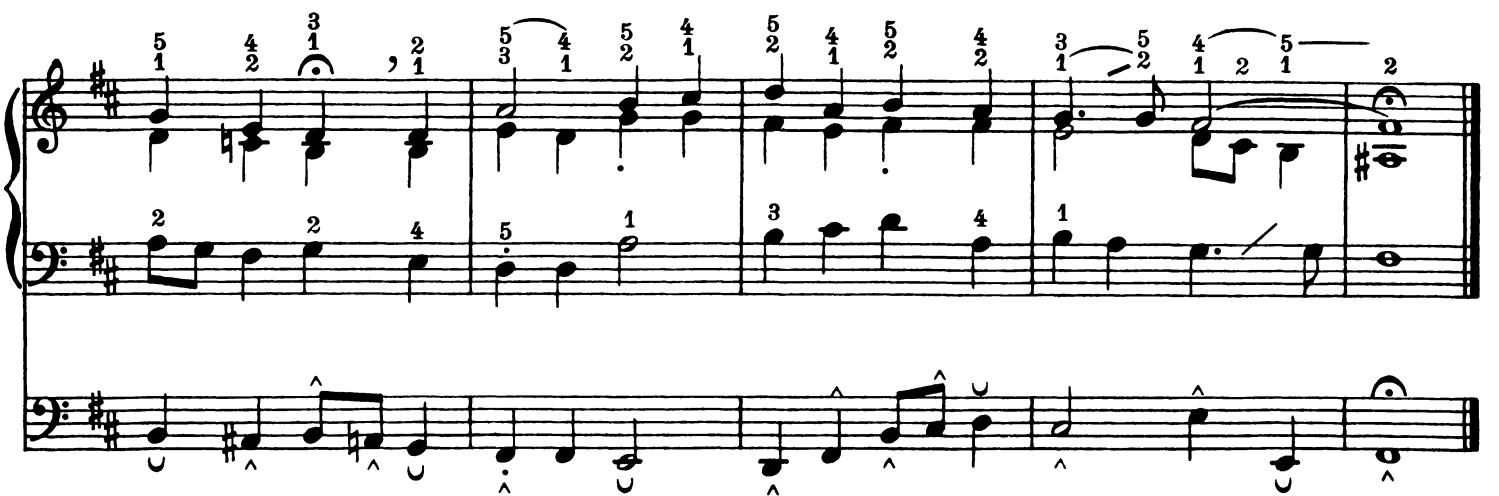
Lento - 60 = 



3- 5 4 5 4 5 4 5 4 5 4 5 4 3 5 4 2 3
 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 3 2
 G. *p*
 R.-SW. 4



5 5- 3 5 4 5 4 5 1 4 5 3- 5 4 3 2 3 5 5 4 3 2
 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
 5 2 4 1 4 2 4 1 4 1 4 1 4 1 4 1 2



5 4 3 5 4 5 4 5 4 5 4 3 5 4 1 2 5 1 2
 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 2
 2 2 4 5 1 3 4 1 4 1 2 1 2

XXIV. The glorious day is come

R: Flûte 8 - SW: Flute 8 Erschienen ist der herrliche Tag
 G: Bourdons 16,8 - GR: Stopped Diap. 16,8 Le jour magnifique est apparu
 Pd: Basson 8 - Pd: Bassoon 8

Easter - Pâques

On 2 manuals - A 2 claviers

Chorale on Pedal in Tenor - Choral à la Pédale en Ténor

Andante con moto - 66 = ♩.

The musical score is arranged in three systems, each with three staves. The top staff is for the right manual (R.-SW.), the middle for the left manual (G.-GR.), and the bottom for the pedal. The tempo is 'Andante con moto' with a metronome marking of 66 quarter notes per minute. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The first system starts with a piano (*p*) dynamic. The piece concludes with a final cadence on the pedal staff.

Org.- N^o 31, in D min., Canon at the octave
between Sop. and Ped.

Org.- N^o 31, en RÉ min., Canon à l'octave
entre Sop. et Péd.

XXV. Holy Jesus is risen from the dead

Grand-Choeur
Full

Erstanden ist der heil'ge Christ

Ressuscité est le Saint Christ

Hymn: Surrexit Christus hodie

Soprano legato. The other voices detached

Soprano legato. Les autres voix détachées

Maestoso - 76 = ♩

The musical score consists of three systems, each with three staves. The top staff is for the Soprano voice, the middle for the organ right hand, and the bottom for the organ left hand. The key signature is D major (two sharps) and the time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. The organ part includes dynamics like *ff* and *simile*. The first system includes the instruction *G.-GR.* in the organ right hand. The piece concludes with a fermata on the final note of the soprano line.

XXVI. Salvation has been brought unto us

R: Hautbois 8-SW: Oboe 8
 G: Flûte 8- GR: Flute 8
 Pd: 16,8- doux Pd: soft 16,8

Es ist das Heil uns kommen her
 C'est le Salut qui nous est venu

On 2 manuals - A 2 claviers
 Chorale in Tenor - Choral au Ténor

Cantabile - 63 = ♩

XXVII. Praise to Thee, Jesus Christ

R: Fonds doux 8 - SW: Soft Found. 8
Pd: 16, 8 doux - Pd: 16, 8, soft

Gelobet seist du, Jesu Christ

Sois loué, Jésus-Christ

(Hymn: Grates nunc omnes reddamus)

Andante con moto - 63 = ♩

The musical score is arranged in three systems. Each system contains three staves: a grand staff (treble and bass clefs) for the piano accompaniment and a single bass clef staff for the organ. The piano part is marked with a piano (*p*) dynamic and includes the instruction 'R-SW'. The organ part is marked with a soprano (*Sop.*) voice. The score includes numerous fingerings (numbers 1-5) and articulations (accents and slurs) to guide the performer. The tempo is 'Andante con moto' with a metronome marking of 63 quarter notes per minute.

Org - N^o 6, in C maj., florid Sop.
40 - N^o 8, in C maj., Fughetta without Ped.
40 - N^o 34, in C maj., 4 voices, manual only
40 - N^o 35, in C maj., Choral Fugue, Chor. in Sop.

Org - N^o 6, en UT maj., Sop. orné
40 - N^o 8, en UT maj., Fughetta sans Péd.
40 - N^o 34, en UT maj., à 4 voix, manualiter
40 - N^o 35, en UT maj., Choral fugué, Ch. au Sop.

XXVIII. The Son of God is come

R: Voix célestes - SW: Voix Céleste 8

G: Flûte harm. 8 - GR: Claribel 8

Pd: Soubasse 16, Tir R.-Pd: Subbass 16,

Sw. to Pd.

or

Through Thy goodness, O God

Gottes Sohn ist kommen

oder

Gott, durch deine Güte

Le Fils de Dieu est venu

ou

Dieu, par ta bonté

On 2 manuals - A 2 claviers

Tranquillo - 60 = ♩

Musical score for the first system. It consists of three staves: a vocal line (G-GR) and two piano accompaniment lines (R-SW). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Tranquillo - 60 = ♩'. The piano part includes fingerings and a dynamic marking of *p*. The vocal line has lyrics in French and German.

Musical score for the second system, continuing the vocal and piano parts from the first system. It features the same three-staff structure with G-GR, R-SW, and piano accompaniment. Fingerings and dynamics are indicated throughout.

Musical score for the third system, concluding the piece. It features the same three-staff structure with G-GR, R-SW, and piano accompaniment. The piece ends with a final cadence in the piano part.

Org.-Nº 2, in F maj., Canon at the octave
between Sop. and Ped. in the Ten.

40-Nº 14, in F maj., Fughetta in 3 voices without Ped.

40-Nº 36, in G maj., Fugue

Org.-Nº 2, en FA maj., Canon à l'octave
entre le Sop. et la Péd. en Tén.

40-Nº 14, en FA maj., Fughetta à 3 voix sans Péd.

40-Nº 36, en SOL maj., Fugue

XXIX. Help me glorify the Grace of God

Helft mir Gottes Güte preisen

R: Hautbois 8 - SW: Oboe 8 Aidez-moi à glorifier le bonté de Dieu

G: Bourdon 8 - GR: Stopped Diap. 8

Pd: 16, 8 doux - Pd: 16, 8 soft

On 2 manuals - A 2 claviers

Largo - 54 = ♩

Org - N° 15, in B min., Chor. in Sop.

Org - N° 15, en SI min., Ch. au Sop.

XXX. Christ my Lord, God's only-begotten Son

Herr Christ, der ein'ge Gottes Sohn

Jésus-Christ, Fils unique de Dieu

R: Fonds doux 8,4-SW: Soft Found. 8,4

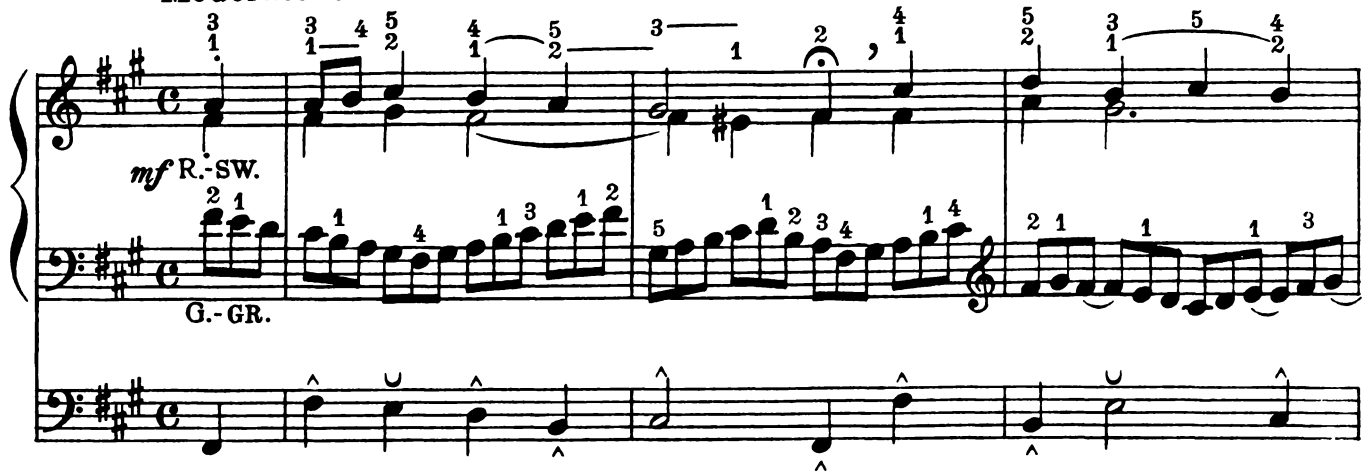
G: Fonds 8- GR: Found. 8

Pd: 16,8 doux, Tir R-Pd: 16,8 soft.


Sw.to Pd.

On 2 manuals - A 2 claviers

Moderato - 66 = 



mf R.-SW.
G.-GR.




Org - N° 3, in A maj., Chor. in Sop.

40 - N° 9, in G maj., Fughetta

GB195

Org - N° 3, en LA maj., Ch. au Sop.

40 - N° 9, en SOL maj., Fughetta

XXXI. Lord God, now open wide Thy heaven

Fonds 8,4 - Found. 8, 4
Pd: 16,8 - Pd: 16, 8

Herr Gott, nun schleuss den Himmel auf
Seigneur Dieu, maintenant ouvre-moi le ciel

Purification

Moderato - 92 = ♩

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The tempo is marked 'Moderato - 92 = ♩'. The music is in 3/4 time. The first staff has a dynamic marking of *mf* and a performance instruction 'G.-GR.'. The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5 above the notes. The bass line features several ornaments (marked with ^) and slurs.

Second system of the musical score. It continues the grand staff notation from the first system. The treble clef staff contains melodic lines with slurs and ornaments. The bass clef staff continues the accompaniment with slurs and ornaments. Fingerings are indicated throughout the system.

Third system of the musical score, concluding the piece. It follows the same grand staff notation as the previous systems. The treble clef staff shows the final melodic phrases, and the bass clef staff provides the final accompaniment. The score ends with a final cadence in the bass line.

XXXII. Lord Jesus Christ, turn unto us

R: Hautbois 8 - SW: Oboe 8
 G: Flûte 8 - GR: Flute 8
 Pd: Flûte 8 - Pd: Flute 8

Herr Jesu Christ, dich zu uns wend'

Seigneur Jésus, tourne-toi vers nous

Sermon on the Mount - Sermon sur la Montagne

On 2 manuals - A 2 claviers

Cantabile - 66: ♩

Org.-Nº 33, in F maj., Chor. in Sop.
 18 - Nº 5, in G maj., in Trio form,
 Chorale on Ped. at the end
 40 - Nº 20, in G maj., florid Chor. in Sop.
 40 - Nº 38, in G maj.

Org.-Nº 33, en FA maj., Ch. au Sop.
 18 - Nº 5, en SOL maj., en Trio,
 Choral à la Péd. à la fin
 40 - Nº 20, en SOL maj., Ch. orné au Sop.
 40 - Nº 38, en SOL maj.

XXXIII. My Soul longeth to depart in peace

Herzlich thut mich verlangen

R: Hautbois 8 - SW: Oboe 8 Ardemment j'aspire à une fin heureuse

G: Bourdon 8 - GR: Stopped Diap. 8

Pd: 16, 8 doux - Pd: 16, 8 soft

On 2 manuals - A 2 claviers

Canon at the fourth between Soprano and Alto

Canon à la quarte entre le Soprano et Alto

Lento - 60 = ♩

R.-SW.
pp

G.-GR.

The image displays two musical systems for Chopin's No. 39 in B minor. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The first system is labeled '40-Nº 39, in B min., florid Chor. in Sop.' and the second is '40-Nº 39, en SI min. Ch. orné au Sop.'. The piano accompaniment in both systems features complex fingerings and ornaments, while the bass line provides a steady accompaniment with accents and slurs.

40-Nº 39, in B min., florid Chor. in Sop.

40-Nº 39, en SI min. Ch. orné au Sop.

XXXIV. On this day the Son of God triumpheth

Heut' triumphiret Gottes Sohn

Aujourd'hui triomphe le Fils de Dieu

Easter - Pâques

On 2 manuals - A 2 claviers

Allegro ma non troppo - 96: ♩

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a fermata, followed by a melodic line with fingerings 1, 2, 3, 1. The middle staff is in bass clef with a key signature of one flat and a 3/4 time signature. It starts with a dynamic marking *f* and a fingering of 4, followed by a melodic line with fingerings 1, 2, 1, 2. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature, featuring a simple harmonic accompaniment with fingerings 1, 2, 1, 2.

The second system of the musical score consists of three staves. The top staff continues the melodic line with fingerings 1, 3, 1, 3. The middle staff continues the melodic line with fingerings 3, 1, 2, 1, 1, 2. The bottom staff continues the harmonic accompaniment with fingerings 1, 2, 1, 2, 1, 2.

The third system of the musical score consists of three staves. The top staff continues the melodic line with fingerings 1, 5, 3, 1, 3, 5. The middle staff continues the melodic line with fingerings 2, 1, 4, 5, 3, 4, 1, 4, 1, 3, 5. The bottom staff continues the harmonic accompaniment with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.

First system of musical notation for Org. No. 32 in Bb, Chor. in Sop. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in B-flat major and 4/4 time. The grand staff features a melodic line with fingerings 1, 3, 1, 1, 1, 1, 1 and a bass line with fingerings 4, 1, 1, 5, 2, 4, 1, 3. The separate bass staff contains a simple harmonic accompaniment.

Second system of musical notation for Org. No. 32 in Bb, Chor. in Sop. It consists of three staves. The grand staff continues the melodic and bass lines from the first system. Fingerings include 2, 1, 2, 3, 1, 3, 1, 4, 3, 1, 3. The separate bass staff continues the accompaniment with fingerings 1, 2, 3, 1, 1, 3, 1.

Third system of musical notation for Org. No. 32 in Bb, Chor. in Sop. It consists of three staves. The grand staff concludes the piece with fingerings 1, 2, 3, 1, 2, 1, 3, 2. The separate bass staff concludes the accompaniment with fingerings 5, 2, 1, 3, 2, 5, 4, 2.

Org.- N^o 32, in B \flat , Chor. in Sop.

Org.- N^o 32, en SI \flat , Ch. au Sop.

XXXV. Help me, O God, that I may overcome

Fonds doux 8- Soft Found. 8

Hilf Gott, dass mir's gelinge

Pd: 16, 8- Pd: 16, 8

Aide-moi, Seigneur, pour que je réussisse

Moderato - 66 = 


p {G.-GR.}

Org.-Nº26, in G min., Canon at the fifth
between Sop. and Alto

Org.-Nº26, en SOL min., Canon à la quinte
entre le Sop. et l'Alto

XXXVI. In Thee, O God, have I put my trust

R: Gambe 8 - SW: Gamba 8 Ich hab' mein' Sach' Gott heimgestellt
 G: Bourdon 8 - GR: Stopped Diap. 8 J'ai mis ma confiance en Dieu
 Pd: 16, 8 doux - Pd: 16, 8 soft

Chorale in Tenor - Choral au Ténor

Lento - 54 = ♩

G-GR. 3

p

R.-SW.

40-Nº 18, in A min. Fugue, Chor. in Sop.
 40-Nº 19, in A min., 4 voices, manual only

40-Nº 18, en LA min., fugué, Ch. au Sop.
 40-Nº 19, en LA min., à 4 voix, manualiter

XXXVII. Unto Thee I cry, O Lord Jesus

R: Cornet 8 - SW: Cornet 8
 G: Salicional 8 - GR: Salicional 8
 Pd: 16, 8 doux - Pd: 16, 8 soft

Ich ruf' zu dir, Herr Jesu Christ

Je t'appelle, Seigneur Jésus

On 2 manuals - A 2 claviers

Chorale in florid Soprano - Choral au Soprano orné

Cantabile - 66 = ♩

First system of musical notation. It consists of three staves: a treble staff with a melody line and two fingerings (2, 3 and 1, 2, 4), a middle staff with accompaniment and fingerings (1, 5; 2, 5; 4, 3, 2, 5; 2, 3, 2; 1, 2; 1, 4), and a bass staff with accompaniment and fingerings (1, 5; 2, 5; 4, 3, 2, 5; 2, 3, 2; 1, 2; 1, 4).

Second system of musical notation. It consists of three staves: a treble staff with a melody line and fingerings (2, 1, 2, 1, 3, 4, 1), a middle staff with accompaniment and fingerings (1, 4, 3, 4, 5; 4, 2, 2; 1, 2, 1; 5, 1, 2, 3, 5), and a bass staff with accompaniment and fingerings (1, 5; 2, 5; 4, 3, 2, 5; 2, 3, 2; 1, 2; 1, 4).

Third system of musical notation. It consists of three staves: a treble staff with a melody line and fingerings (1, 4, 1, 3, 1), a middle staff with accompaniment and fingerings (1, 5; 2, 5; 4, 3, 2, 5; 2, 3, 2; 1, 2; 1, 4), and a bass staff with accompaniment and fingerings (1, 5; 2, 5; 4, 3, 2, 5; 2, 3, 2; 1, 2; 1, 4).

Org.-Nº 40, in F min., 3 voices, Chor. in Sop.

Org.-Nº 40, en FA min., 3 voix, Ch. au Sop.

XXXVIII. In Thee, Lord, have I hoped

R: Trompette,8- SW: Cornopean,8
G: Fonds doux,8- GR: Soft Found.8
Pd:16,8 doux- Pd: 16,8 soft

In dich hab' ich gehoffet, Herr
En Toi j'ai espéré, Seigneur

Psaume 31: In te, Domine, speravi

On 2 manuals - A 2 claviers

Tranquillo-88:

The musical score consists of three systems. The first system is marked 'Tranquillo-88:'. It features a treble staff with a vocal line and a grand staff with two manuals (R.-SW. and G.-GR.). Fingerings and breath marks are indicated throughout. The piece concludes with a final cadence on a whole note chord in the grand staff.

Org.-Nº 41, in E min.,Chor. in Sop.

Org.- Nº 41, en MI min.,Ch. au Sop.

XXXIX. In Thee, Lord, have I hoped

R: Voix célestes - SW: Voix Céleste In dich hab'ich gehoffet, Herr
 G: Flûte harm. 8- GR: Claribel 8 En Toi j'ai espéré, Seigneur
 Pd: Soubasse 16, Tir R- Pd: Subbass 16, Sw.to Pd. Psaume 31: In te, Domine, speravi

Tranquillo - 60 = ♩

G.-GR.
p
 R.-SW.

Grand-choeur
Full

XL. In Thee is joy

In dir ist Freude

En Toi est la joie

New Year's Day - Jour de l'An

Allegro maestoso - 100 = ♩

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a fermata on a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The second staff is the right-hand piano accompaniment, starting with a forte dynamic (f) and a 'G.' marking. It features a rhythmic pattern of eighth notes: G4, A4, B4, C5, with fingerings 2 and 4. The third staff is the left-hand piano accompaniment, starting with a whole note G3, followed by eighth notes A3, B3, and C4.

The second system continues the musical score. The vocal line (top staff) has a fermata on a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment (middle and bottom staves) continues with the same rhythmic patterns and fingerings as the first system, maintaining the forte dynamic.

The third system concludes the musical score. The vocal line (top staff) has a fermata on a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment (middle and bottom staves) continues with the same rhythmic patterns and fingerings, ending with a fermata on a dotted quarter note G3.

4 3 4

1 5 3 2 4

3 4

2 1

1 2 3

4 2 4 1 2

Org.- N° 17, in G maj.

| Org.- N° 17, en SOL maj.

XLI. In quiet joy

R: Voix célestes - SW: Voix céleste

Pd: Soubasse 16, Tir R- Pd: Subbass 16, Sw. to Pd.

In dulci júbilo

Dans une douce joie

Nativity - Nativité

Cantabile-76 = ♩

The musical score is written for a piano and consists of three systems. Each system has a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Cantabile-76 = ♩'. The first system includes the instruction 'p {R.- SW.' in the treble staff. The score features intricate fingerings and articulation marks throughout. The first system ends with a fermata over the final note. The second system continues the melodic line with various ornaments and fingerings. The third system concludes the piece with a final cadence and a fermata over the last note.

The musical score is divided into three systems. Each system contains a grand staff with a treble clef (Soprano) and a bass clef (Pedal). The key signature is A major (two sharps). The score includes numerous fingerings and ornaments (marked with ^) throughout the piece. The first system has 6 measures, the second has 6 measures, and the third has 5 measures. The piece concludes with a double bar line.

Org.- N^o 10, in A maj., Canon at the octave
between Sop. and Ped. in Ten.
40- N^o 41, in A maj., Chor. in Sop.

Org.- N^o 10, en LA maj., Canon à l'octave
entre le Sop. et la Péd. en Tén.
40- N^o 41, en LA maj., Ch. au Sop.

XLII. Jesus, my joy

R: Trompette 8, Clarion 4 - SW: Cornopean 8, Jesu, meine Freude

G: Fonds 8, 4 - GR: Found. 8, 4 Clarion 4

Jésus, ma joie

On 2 manuals - A 2 claviers

Chorale in Tenor - Choral au Ténor

Moderato - 63 = ♩

Org.- N° 12, in C min., Chor. in Sop.
40 - N° 24, in E min., Fantasy

Org.- N° 12, en UT min., Ch. au Sop.
40 - N° 24, en UT min., Fantaisie

XLIII. Jesus Christ, our Saviour

R: Flûte 8 - SW: Flute 8
 G: Flûte 8 - GR: Flute 8
 Pd: Basson 8 - Pd: Bassoon 8

Jesus Christus, unser Heiland

Jésus-Christ, notre Sauveur

On 2 manuals - A 2 claviers

Lento - 60 = 

pp

R. SW.

G. - GR.



Org. - N° 28, in A min., Chor. in Sop.

Org. - N° 28, en LA min., Ch. au Sop.

XLIV. Jesus Christ, our Saviour

Fonds doux 8 - Found. soft 8

Jesus Christus, unser Heiland

Pd: 16, 8 - Pd: 16, 8

Jésus-Christ, notre Sauveur

(Other text: Communion)

(Autre texte: Communion)

Lento - 63 =

18- N^o 15, in E min., Chor. on Ped.
 18- N^o 16, in E min., manual only, Chor. in Sop.
 Catech- N^o 20, in D min., Trio form, Chor. on Ped.
 Catech- N^o 21, in F min., Fughetta in 4 voices

18- N^o 15, en MI min., Ch. à la Péd.
 18- N^o 16, en MI min., manualiter Ch. au Sop.
 Catech- N^o 20, en RE min., Trio, Ch. à la Péd.
 Catech- N^o 21, en FA min., Fughetta à 4 voix

XLV. Jesus, my trust

R: Trompette 8 - SW: Cornopean 8
 G: Fonds doux - GR: Soft Found. 8
 Pd: 16, 8 - Pd: 16, 8

Jesu, meine Zuversicht
 Jésus, ma confiance

On 2 manuals - A 2 claviers

Andante - 58 = 

R-SW.

p
 G-GR.

40 - N° 40, in C maj., manual only
 GB195 3 voices, florid Sop.

40 - N° 40, en UT maj., manualiter
 à 3 voix, Sop. orné

XLVI. Come, God, Creator, Holy Ghost

R: Hautbois 8-SW: Oboe 8

G: Flûtes 8- GR: Flutes 8

Pd: 16, 8, Tir G- Pd: 16, 8, Gr. to Pd.

Komm, Gott, Schöpfer, heiliger Geist

Viens, Dieu, Créateur, Esprit Saint

Hymn: Veni, Creator Spiritus

Canon at the fourth between Soprano and Alto

Canon à la quarte entre le Soprano et l'Alto

Lento - 52 = ♩

R.-SW.

p

G.-GR.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with fingerings: 5 1, 4, 5 2, 1, 4 2, 3 1, 4 1, 5 2, 4 1, 5 2, and 3. The middle staff is in bass clef and contains a bass line with fingerings: 4, 5, 2, 1, and 5. The bottom staff is in bass clef and contains a bass line with accents (^) and slurs (U) over various notes.

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with fingerings: 5 1, 4 3, 3 1, 2, 5 1, 4 2, 5, 1 2, and 1. The middle staff is in bass clef and contains a bass line with fingerings: 2, 1, 5, 3, 2, 1, 3, and 4. The bottom staff is in bass clef and contains a bass line with accents (^) and slurs (U) over various notes.

Org.-Nº 33, in C maj.,Chor. in Sop.

18-Nº 17, in C maj.,Chor. in Sop.

(The 1st part reproduces the Chor. from Org. Nº 33 to which a variation is connected, with Chor. on Ped.)

Org.-Nº 33, en UT maj.,Ch. au Sop.

18-Nº 17, en UT maj.,Ch. au Sop.

(La 1^{re} partie reproduit le Choral de l'Org. Nº 33 auquel s'enchaîne une variation, avec Ch. à la Ped.)

XLVII. Come, Holy Ghost, Lord God

R: Trompette 8- SW: Cornopean 8 Komm, heiliger Geist, Herre Gott

G: Fonds 8- GR: Found.8

Pd: 16,8, Tir G- Pd: 16,8, Gr. to Pd. Viens, Esprit Saint, Seigneur Dieu

Veni, Sancte Spiritus

On 2 manuals - A 2 claviers

Moderato - 72 = ♩

The first system of musical notation consists of three staves. The top staff is the right manual (R-SW), the middle staff is the left manual (G-GR), and the bottom staff is the bass line. The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato - 72 = ♩'. The piece begins with a dynamic marking of *p*. Fingerings are indicated by numbers 1-5 above or below notes. The first system contains four measures of music.

The second system of musical notation continues the piece with four measures. It maintains the same three-staff structure and tempo. The notation includes various rhythmic values, rests, and fingerings. The bottom staff continues with a steady bass line.

The third system of musical notation concludes the piece with four measures. It features more complex fingering patterns, including slurs and ties. The piece ends with a final cadence in the right manual.

1 2 4 1 2 4 1 2 1 3

1 2 1 2 1 2 1 2 1 2 1 2

3 5 4 3 4 5 5 4 3 5 3 4 1 2 3 4 5 2

1 1 5 2 1

1 1 5 2 1

5 3 4 5 4 3 2 5 4 5 4 5 4 2 3 4 3 4

4 5 1 2 1 3 5

3 1 3 2 1 2 1 3 5 1 2 5 1 4

5 3 4 5 4 5 4 5 4 2 1 2 5 1 4

18-Nº 1, Fantasy in F maj., Chor. on Ped.
 18-Nº 2, in G maj., Choral Fugue
 Chor. in florid Sop.

18-Nº 1, Fantaisie en FA maj., Ch. à la Péd.
 18-Nº 2, en SOL maj., Choral fugué
 Ch. au Sop. orné

XLVIII. Descend, O Jesus, from heaven to earth

Kommst du nun, Jesu, vom Himmel herunter

Descendras-tu maintenant, Jésus, du ciel sur la terre

Fonds 8,4, Anches 8,4, Mixtures

Found. 8,4, Reeds 8,4, Mixtures

Pd: Fonds 16, 8, Tir G.

Pd: Found. 16, 8, Gr. to Pd.

Canon at the octave between Tenor and Soprano

Canon à l'octave entre le Ténor et le Soprano

Allegro maestoso - 84 = ♩ G:GR.

Sch. Ch.-N°6, in G maj., 3 voices
Chor. on Ped. in Ten.

(Transcription from 2nd number, omitted
from Cantata N° 69, Bgs. Bk. 16.)

Ch. Tr - N° 6, en SOL maj., à 3 voix
Ch. à la Péd. en Tén.

(Transcription du 2^e numéro, supprimé
de la Cantate N° 69, Bgs. L. 16.)

XLIX. Kyrie, God the Everlasting Father

R: Trompette 8-SW: Cornopean 8

Kyrie, Gott Vater in Ewigkeit

G: Fonds 8- GR: Found.8

Kyrie, Dieu le Père dans l'Eternité

Pd: 16, 8, Tir R- Pd: 16, 8, Sw. to Pd.

On 2 manuals - A 2 claviers

Canon at the fourth between Soprano and Pedal

Canon à la quarte entre le Soprano et la Pédale

Lento - 76 = ♩

R.- SW.
mf

G.- GR.

G.- GR.

G.- GR.

Catech - N° 1, in Eb, Chor. in Ten.

Catech - N° 4, in C maj. (small version)

GB195

Catéch - N° 1, en MI \flat , Ch. au Tén.

Catéch - N° 4, en UT maj. (petite version)

L. Kyrie, Christ the Comforter of the World

Kyrie, Christe, aller Welt Trost


R: Hautbois 8 - SW: Oboe 8 Kyrie, Christ Consolateur de l'Univers

G: Bourdon 8 - GR: Stopped Diap. 8

Pd: 16, 8 doux - Pd: 16, 8 soft

On 2 manuals - A 2 claviers

Chorale in Tenor - Choral au Ténor

Cantabile - 58 = 



G-GR.
p

R.-SW.

Catech- N° 2, in Eb, Chor. in Ten.
Catech- N° 5, in C maj. (small version)
GB195

Catéch- N° 2, en MIb, Ch. au Tén.
Catéch- N° 5, en UT maj. (petite version)

II. Kyrie, God, the Holy Ghost

Grand-Choeur
Full

Kyrie, Gott heiliger Geist

Kyrie, Dieu Esprit Saint

Canon at the octave between Soprano and Tenor

Canon à l'octave entre le Soprano et le Ténor

Allegro moderato - 69 = ♩

ff {G-GR.

Catech-Nº3, in Bb, 5 voices, Chor. on Ped.

Catech-Nº6, in A min. (small version)

GB195

Catéch-Nº3, en Sib, à 5 voix, Ch. à la Péd.

Catéch-Nº6, en LA min. (petite version)

LII. Beloved Jesus, here we stand

R: Gambe 8- SW: Gamba 8

Liebster Jesu, wir sind hier

G: Bourdon 8-GR: Stopped Diap-8

Bien-aimé Jésus, nous sommes ici

Pd: 16, 8 doux- Pd: 16, 8 soft

Sermon on the Mount-Sermon sur la Montagne

On 2 manuals - A 2 claviers

Lento - 63 =

R-SW.
pp

G-GR.

Org.-N^o 35 and 35 bis, in A maj., Canon at the fifth between Sop. and Alto
 40-N^o 17, in A maj., manual only, Chor. in Sop.
 40-N^o 42, in G maj., 4 and 5 voices, Chor. in Sop.
 40-N^o 43, in G maj., 4 voices, florid Sop.

Org.-N^o 35 et 35 bis, en LA maj., Canon à la quinte entre le Sop. et l'Alto
 40-N^o 17, en LA maj., manualiter, Ch. au Sop.
 40-N^o 42, en SOL maj., à 4 et 5 voix, Ch. au Sop.
 40-N^o 43, en SOL maj., à 4 voix, Sop. orné

LIII. Praise the Lord God Almighty

Grand-Choeur
Full

Lob sei dem Allmächtigen Gott

Loué soit le Dieu Tout-Puissant

Hymn: Conditor alme siderum

Maestoso-72 = ♩

The musical score is presented in three systems, each with three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat major). The tempo is marked 'Maestoso-72 = ♩'. The first system includes the dynamic marking 'ff' and the instruction 'G-GR.' in the first staff, and 'simile' in the second staff. The music features a steady accompaniment in the piano with a melodic line in the voice parts. The piece concludes with a double bar line in the final system.

Org.-Nº 4, in F maj., Chor. in Sop.
40-Nº 15, in F maj., Fughetta in 3 voices
GB195

Org.-Nº 4, en FA maj., Ch. au Sop.
40-Nº 15, en FA maj., Fughetta à 3 voix

LIV. Praise God, all ye Christians

Lobt Gott, ihr Christen, allzugleich

Louez Dieu, ô Chrétiens, tous ensemble

Fonds 8 - Found. 8
Pd: 16,8 - Pd: 16, 8

Moderato - 63 = ♩

The musical score is written for organ and features three systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The first system includes the instruction *mp* {G.-GR.} and contains various fingerings and articulations such as slurs, accents, and breath marks. The second and third systems continue the piece with similar notation, including complex fingering patterns and dynamic markings. The piece concludes with a final cadence in the grand staff.

LV. My Soul doth magnify the Lord

R: Bourdon 8 - SW: Stopped Diap. 8 Meine Seele erhebet den Herren
 G: Flûte 8 - GR: Claribel 8 Mon âme exalte le Seigneur
 Pd: Soubasse 16, Tir R-Pd: Subbass 16, Sw. to Pd. Magnificat

On 2 manuals - A 2 claviers

Adagio - 92 = ♩

The musical score is arranged in three systems, each with three staves. The top staff is for G-GR (Grand Register) and the middle staff is for R-SW (Stopped Diapason 8). The bottom staff is the bass line. Fingerings are indicated by numbers 1-5. Dynamics include piano (*p*). The tempo is marked Adagio at 92 beats per minute. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score includes various musical notations such as slurs, accents, and phrasing slurs.

Sch. Ch. - N° 4, in D min., Chor. in Sop.
 (Transcription from Cantata Bgs, Bk I, N°10
 for the feast of Visitation)

40-N° 45, Fugue in 4 voices, Chor. on Ped. at the end
 GB195

Ch.-Tr. - N° 4, en RÉ min., Ch. au Sop.

(Transcription de la Cantate Bgs, L. I, N°10
 pour la fête de la Visitation)

40-N° 45, Fugue à 4 voix, Ch. à la Péd. à la fin

LVI. In peace and joy I depart


Fonds 8 - Found. 8

Pd: 16,8 - Pd: 16, 8

Mit Fried' und Freud' ich fahr' dahin

En paix et avec joie je quitte ce monde

Purification: Nunc dimittis servum tuum

Moderato - 72 = 

1 5 5 3 5 4 3 2 4 2 5 4 3 5 4 3 4

mf { G.-GR.

3 2 3 5 2 3 2 1 2 1 4 5 4 3 4 5 4 1 2 1 4 5 3

5 4 5 3 2 1 5 4 1 5 4 5 4 3 1

5 4 3 1 3 5 5 3 4 5 3 2 3 4 3 2 3 5 1 3 2

3 1 5 3 2 1 4 5 4 3 2 1 2 5 4 3 5 4 2 1 2 1

5 4 5 2 3 2 1 2 4 3 4 1 5 4 2 1 3 4 5 4 3 2 4 5 4 5

LVII. Now thank we all our God

Nun danket alle Gott

Maintenant remerciez tous Dieu

R: Trompette 8-SW: Cornopean 8

G: Fonds 8, 4- GR: Found. 8, 4

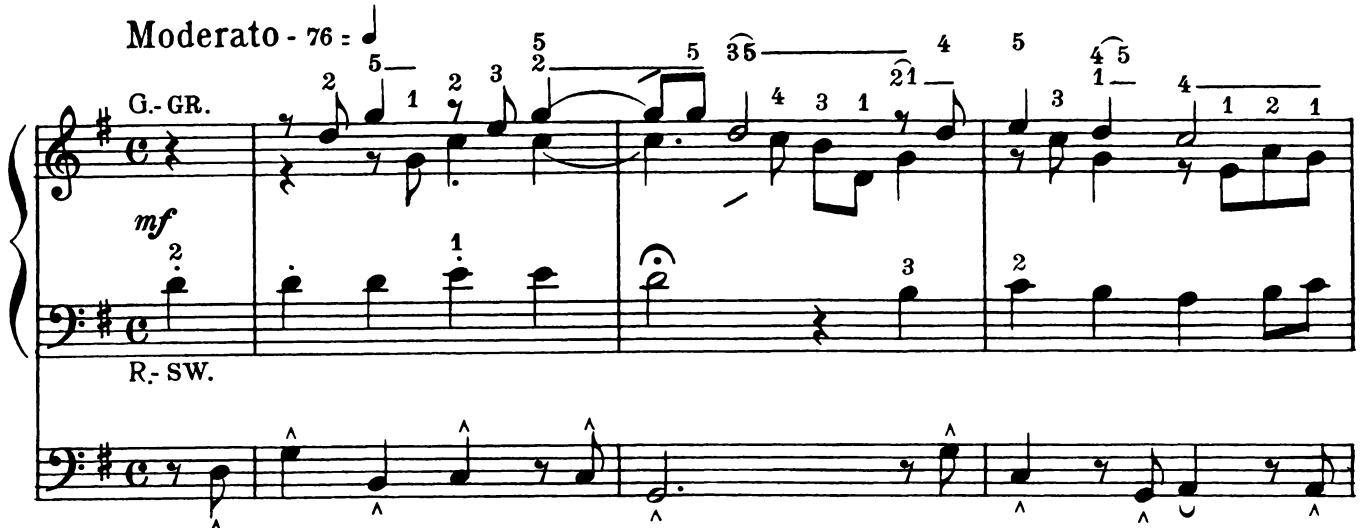
Pd: 16, 8, Tir G- Pd: 16, 8, Gr. to Pd.

On 2 manuals - A 2 claviers


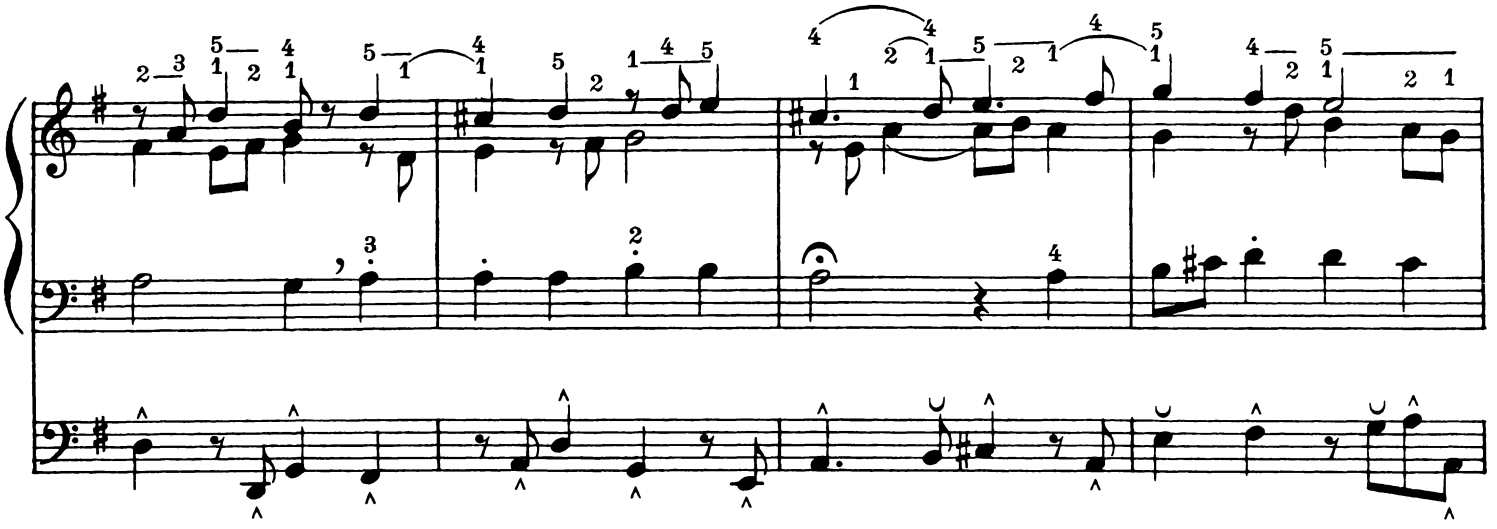

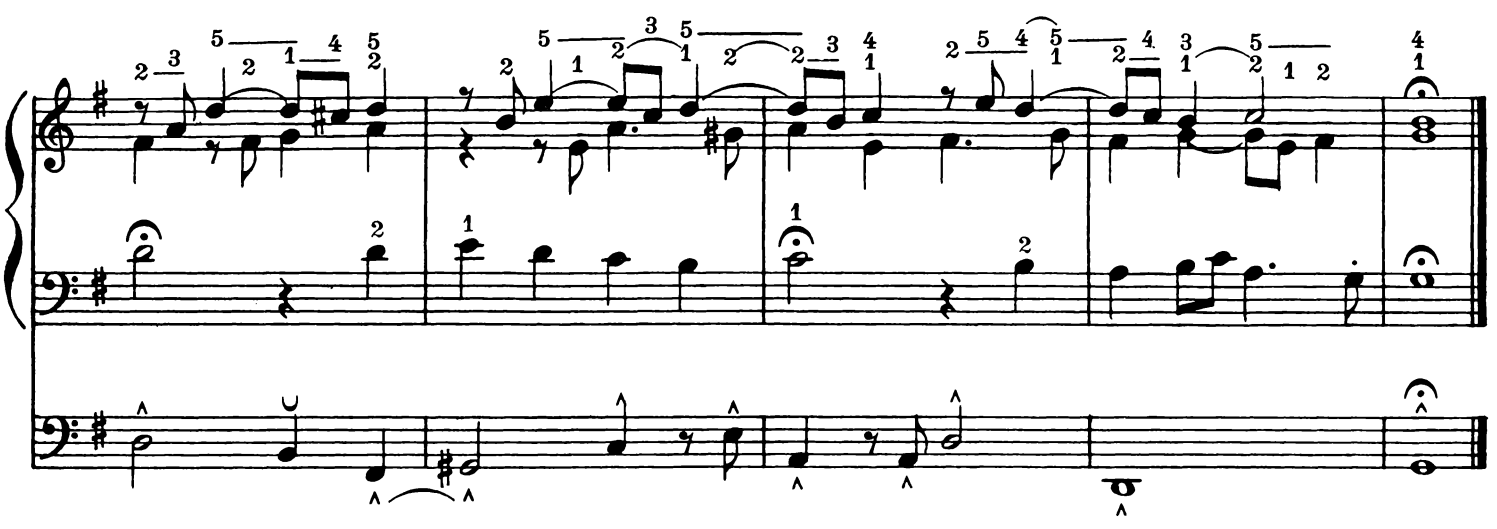

Chorale in Tenor - Choral au Ténor

Moderato - 76 = 

G.-GR. *mf*



R.-SW.

LVIII. Rejoice now, beloved Christians

R: Flûtes 8, 4 - SW: Flutes 8, 4

G: Bourdon 16, 8 - GR: Stopped Diap. 16, 8

Pd: Basson 8 -

Pd: Bassoon 8

Nun freut euch, lieben Christen g'mein

oder

Es ist gewisslich an der Zeit

Maintenant réjouissez-vous, bien-aimés Chrétiens

ou

Le temps est certainement arrivé

Advent - Avent

On 2 manuals - A 2 claviers

Chorale on Pedal in Tenor - Choral à la Pédale en Ténor

Allegretto ma non troppo - 66 - ♩

40- N° 46, in G maj., 3 voices
Chor. on Ped. in Ten.

GB195

40- N° 46, en SOL maj., à 3 voix
Ch. à la Péd. en Tén.

LIX. Come now, Saviour of the Heathen

Nun komm' der Heiden Heiland


Maintenant que vienne le Sauveur des Paiens

R: Gamba 8-SW: Gamba 8

Pd: Soubasse 16, Tir R- Pd: Subbass 16,
Sw. to Pd.

Hymn: Veni, Redemptor Gentium

Advent - Avent

Lento - 80 = 


The musical score is written for Gamba 8 and Subbass 16. It consists of three systems of music. Each system has a grand staff with a treble clef (Gamba 8) and a bass clef (Subbass 16). The time signature is common time (C). The tempo is Lento, marked at 80 beats per minute. The score includes numerous fingerings (numbers 1-5) and dynamics such as *pp* (pianissimo) and accents (^). The key signature changes from D minor to G minor and back to D minor.

Org.-N^o 1, in D min., florid Sop.
 18 - N^o 9, in G min., florid Sop.
 18 - N^o 10, in G min., Trio form - Chor. in Sop.
 18 - N^o 11, in G min., Fugue, Chor. on Ped.
 40 - N^o 10, in G min., Fughetta in 3 voices, manual only
 GB195

Org.-N^o 1, en RE min., Sop. orné
 18 - N^o 9, en SOL min., Sop. orné
 18 - N^o 10, en SOL min., en Trio, Ch. au Sop.
 18 - N^o 11, en SOL min., Fugue, Ch. à la Péd.
 40 - N^o 10, en SOL min., Fughetta à 3 voix, manualiter

LX. O gracious God

R: Fonds doux 8-SW: Soft Found. 8

G: Flûte 8- GR: Claribel 8

Pd: Soubasse 16, Basson 8- Pd: Subbass 16,
Bassoon 8

O Gott, du frommer Gott

O Dieu, ô Dieu bon

On 2 manuals - A 2 claviers

Chorale on Pedal - Choral à la Pédale

Cantabile - 63 =

The musical score is written for two manuals and a pedal. It consists of three systems of music. Each system has three staves: a treble staff for the right manual (G. - GR.), a bass staff for the left manual (R. - SW.), and a separate bass staff for the pedal. The key signature is C minor (three flats). The time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5. Pedal markings (A) are present throughout. The first system is marked 'Cantabile - 63 ='. The second system continues the piece with similar notation. The third system concludes the piece with a final cadence.

2nd Partita, in C min.
Chorale and 8 variations

40 - N^o 54

GB195

2^o Partita en UT min.
Choral et 8 variations

40 - N^o 54

LXI. O innocent Lamb of God

O Lamm Gottes unschuldig

O innocent Agneau de Dieu

Fonds 8 - Found. 8
Pd: 16, 8 - Pd: 16, 8Canon at the fourth between Soprano and Pedal
Canon à la quarte entre le Soprano et la Pédale

Moderato-104 = ♩

The musical score is presented in three systems. Each system contains three staves: a Soprano line (treble clef), a Pedal line (bass clef), and a Grand Staff (G:GR.) with piano accompaniment. The tempo is marked 'Moderato-104 = ♩'. The key signature is one flat (F major). The score includes numerous fingering numbers (1-5) and articulation marks (accents, slurs, and breath marks) to guide the performer. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Org.- N° 20, in F maj., Canon at the fourth
between Sop. and Ped. in Ten.

18- N° 6, in A maj., 3 verses:

I. Chor. in Sop.

II. Chor. on Ped. in Ten.

III. Chor. on Ped.

Org.- N° 20, en FA maj., Canon à la quarte
entre le Sop. et la Péd. en Tén.

18- N° 6, en LA maj., à 3 versets:

I. Ch. au Sop.

II. Ch. à la Péd. en Tén.

III. Ch. à la Péd.

LXII. O man, mourn for thy many sins

Fonds doux 8, 4 - Soft Found. 8, 4

Pd: 16, 8 -

Pd: 16, 8

O Mensch, beweine dein' Sünde gross

O homme, pleure la multitude de tes péchés

Good Friday - Vendredi Saint

Lento - 60 =

p {G.-GR.}

The score consists of three systems of music. Each system is written for piano and includes a grand staff with a treble clef and a bass clef. The first system begins with a tempo marking 'Lento - 60 = '. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first system includes a dynamic marking 'p' and the instruction '{G.-GR.}'. The score is heavily annotated with fingerings (numbers 1-5) and articulations (accents, slurs, and breath marks). The second system continues the piece with similar annotations. The third system concludes the piece with a final cadence. The piece ends with a double bar line and repeat dots.

Org.-N° 24, in Eb, Chor. florid in Sop.

| Org.-N° 24, en MIb, Ch. orné au Sop.

LXIII. The Child was born in Bethlehem

R: Flûte 8 - SW: Flute 8
 G: Flûte 8 - GR: Flute 8
 Pd: Basson 8 - Pd: Bassoon 8

Puer natus in Bethlehem
 L'Enfant est né à Bethléem

On 2 manuals - A 2 claviers
 Chorale on Pedal - Choral à la Pédale

Cantabile - 72 =

R-SW.
pp
 G-GR.

LXIV. Deck thyself, O beloved soul

Schmücke dich, o liebe Seele

Pare-toi, ô chère âme

Communion

On 2 manuals - A 2 claviers

Chorale in Tenor - Choral au Ténor

Tranquillo-60 = ♩

R: Trompette 8-SW: Cornopean 8

G: Flûtes 8,4- GR: Flutes 8,4

Pd:16,8-

Pd: 16, 8

G.- GR.
p
R.- SW.

5 4 4 5 4 1 1 1 4 4 5 4 5 2 1 1 2 5 4 3 5 5 4 5 1 3 3 2 1 2 5 4 5 4 5 4 5

1 3 1 3 2 2 4 3 1 2

4 5 5 4 5 5 4 5 4 5 4 5 1 3 5 4 5 4 2 5 4

3 1 2 3 2 1 2 1 2 1 2 1 2 1 2 2 1 2 1 2 1 2

3 1 2 1 2 3 4 1 2 3 1 2 2 1 2

5 1 2 1 4 2 5 1 3 5 1 4 3 2 4 5 4 5 4 3 5 4 5 1 2 1 2 5 4

5 3 4 5 2 3 1 3 1 2

LXV. Hail to Thee, blessed Jesus

R: Gambe 8 - SW: Gamba 8

Sei gegrüßet, Jesu gütig

Pd: Soubasse 16, Tir R- Pd: Subbass 16,
Sw. to Pd.

Salut à Toi, doux Jésus

Hymn: Salve Jesu, summe bonus

Lento - 52 =

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs) and a separate bass line. Fingerings are indicated by numbers 1-5 above or below notes. The first system includes the instruction *pp* {R.-SW.} and *(simile)* markings. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence. The bass line features a consistent rhythmic pattern of eighth notes with a dotted quarter note, often marked with *(simile)*.

3rd Partita in G min.
Chor. and 11 variations
40 - N^o 55
GB195

3^e Partita en SOL min.
Choral et 11 variations
40 - N^o 55

LXVI. Farewell

Grand-Choeur - Full

Valet will ich dir geben
Je veux te dire adieu

Chorale on Pedal - Choral à la Pédale

Marcato - 76 = ♩

The musical score consists of three systems, each with three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major (one sharp) and 3/4 time. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include accents (^), slurs (—), and breath marks (v). The first system includes the instruction 'G-GR.' with a dynamic hairpin. The second system features a '1' in a box above a measure. The third system ends with a double bar line and repeat dots.

40 - N° 47, in Bb, Chor. on Ped., Choral Fugue
 40 - N° 48, in D maj., Chor. on Ped.
 GB195

40 - N° 47, en Sib, Ch. à la Péd., Choral fugué
 40 - N° 48, en RÉ maj., Ch. à la Péd.

LXVII. Our Father in heaven

Vater unser im Himmelreich

Notre Père au Royaume des cieux

R: Gambe 8-SW: Gamba 8

G: Flûte 8- GR: Flute 8

Pd: 16, 8-doux Pd: 16, 8 soft

On 2 manuals - A 2 claviers

Lento-84=

R. SW. *pp*

G.-GR.

Org.- N° 37, in D min., Chor. in Sop.
 Catech.- N° 14, in E min., 5 voices
 Double Canon:
 I: of Chorale at the octave, between Sop. and 2nd Ten.
 II: at the fifth, between 2nd Sop. and Alto
 Catech.- N° 15, in D min. (small version)
 40- N° 49, in D min., Choral Fugue, Chor in Sop.
 GB195

Org.- N° 37, en RE min., Ch. au Sop.
 Catéch.- N° 14, en MI min., à 5 voix
 Double Canon:
 I: du Choral à l'octave, entre la Sop. et le 2^e Tén.
 II: à la quinte, entre le 2^e Sop. et l'Alto
 Catéch.- N° 15, en RE min. (petite version)
 40- N° 49, en RE min., Choral fugué, Ch. au Sop.

LXVIII. Out of high heaven have I come


R: Flûte 8- SW: Flute 8
 G: Flûte 8- GR: Flute 8
 Pd: Basson 8- Pd: Bassoon 8

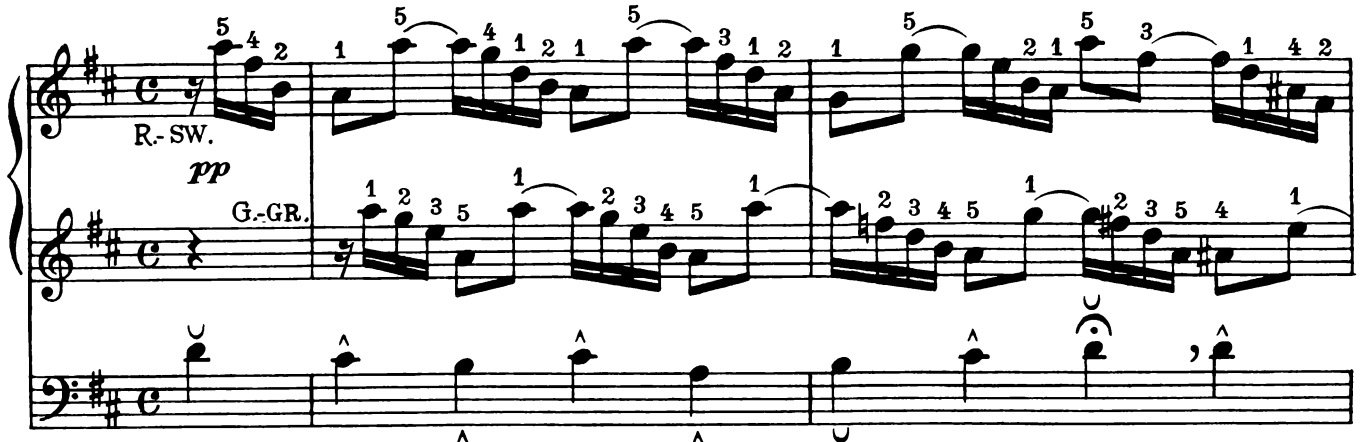
Von Himmel hoch, da komm' ich her
 Du haut du ciel je viens ici

Nativity - Nativité

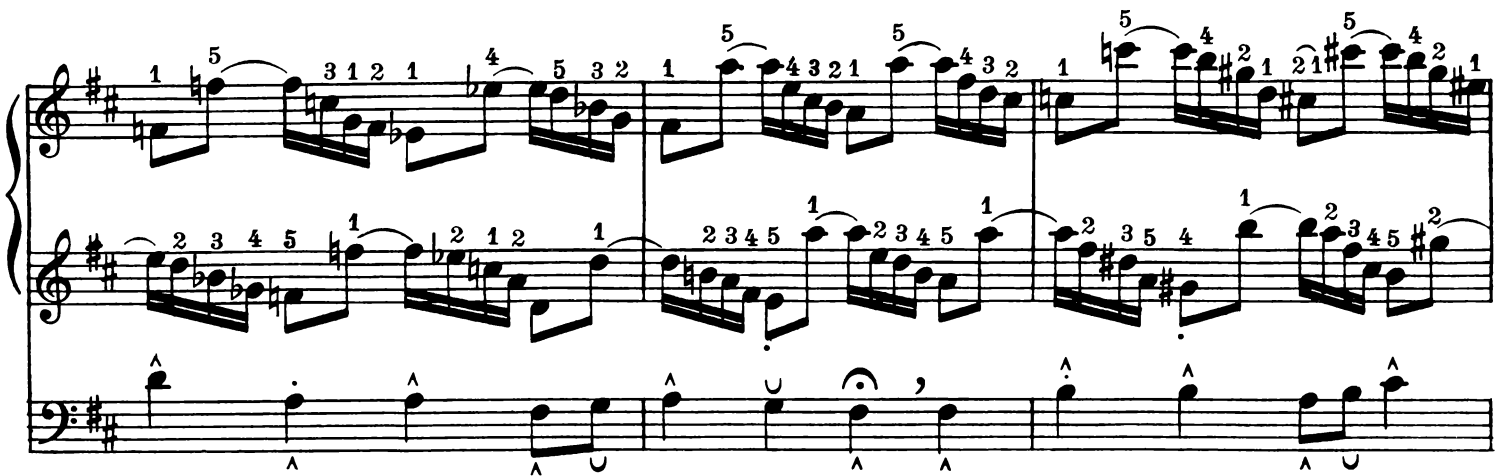
On 2 manuals - A 2 claviers

Chorale on Pedal - Choral à la Pédale

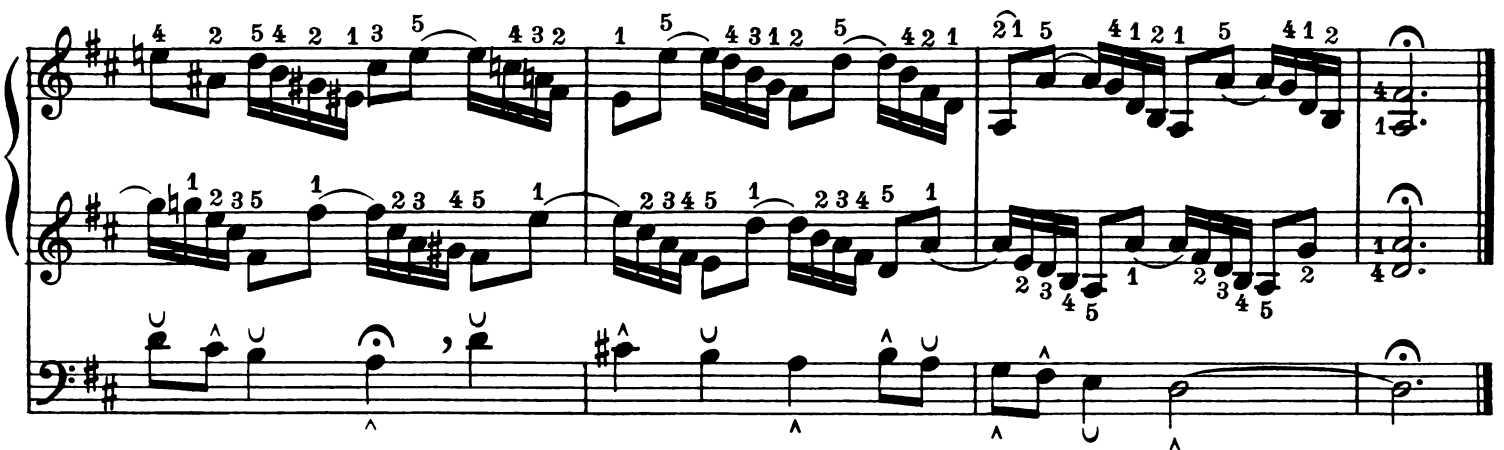
Cantabile - 52 = 



Musical score for the first system. It consists of three staves: R-SW (Right-Superior), G-GR (Grand-Groß), and a Bass staff. The R-SW and G-GR staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Bass staff is in bass clef with the same key signature and time signature. The R-SW staff is marked *pp*. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (A and U) are present below the Bass staff.



Musical score for the second system, continuing the piece. It follows the same three-staff format as the first system. The R-SW and G-GR staves show more complex melodic lines with numerous fingerings. The Bass staff continues with the chorale accompaniment, including pedal markings.



Musical score for the third system, concluding the piece. It follows the same three-staff format. The R-SW and G-GR staves end with a final cadence. The Bass staff concludes with a sustained note and a final pedal marking.

Org.- N° 8, in D maj., Chor. in Sop.
 40 - N° 11, in C maj., Choral Fugue, Chor. on Ped.
 40 - N° 12, in C maj., Fughetta, 3 voices, manual only
 40 - N° 56, in C maj., 5 Canonic Variations
 40 - N° 50, in D maj., on 4 voices, Chor. in Sop.
 GB195

Org.- N° 8, en RÉ maj., Ch. au Sop.
 40 - N° 11, en UT maj., Choral fugué, Ch. à la Péd.
 40 - N° 12, en UT maj., Fughetta à 3 voix, manualiter
 40 - N° 56, en UT maj., 5 Variations Canoniques
 40 - N° 50, en RÉ maj., à 4 voix, Ch. au Sop.

LXIX. From heaven above came Angels

Vom Himmel kam der Engel Schaar

R: Flûte 8- SW: Flute 8

G: Flûte 8- GR: Flute 8

Pd: Basson 8- Pd: Bassoon 8

Du haut du ciel est venue une légion d'anges

On 2 manuals - A 2 claviers

Chorale on Pedal - Choral à la Pédale

Cantabile - 52 =

Musical score for the first system. It consists of three staves: a grand staff (treble and bass) and a separate bass staff. The grand staff has two parts: R-SW (Right-Side) and G-GR (Left-Side). The music is in 3/4 time with a key signature of one flat. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *p* (piano) and accents (*^*). The bass staff contains a chorale accompaniment with notes and rests.

Musical score for the second system, continuing the grand staff and bass staff from the first system. It features similar notation with fingerings and dynamics.

Musical score for the third system, continuing the grand staff and bass staff. It features similar notation with fingerings and dynamics.

1 5 4 1 5 1 5 4 1 4 2 5 3

5 1 5 1 2 3 2 5 1 5 1 5 2 3 5 2 1 3 1 5

^ U ^ U ^ U

2 4 1 4 1 b 4 1 5 2 4 1 3 1 5 1 4 1 4

4 1 5 2 5 1 4 1 3 1 4 1 5 2 5 1 5 2

^ U ^ U ^ U

1 4 1 4 1 5 2 5 1 4 3

1 5 2 4 1 2 1 2 1 4 5 1 5 1 1 5

^ U ^ U

Org.- N^o 9, in G min., Chor. in Sop.

Org.- N^o 9, en SOL min., Ch. au Sop.

LXX. I will never part from God

Von Gott will ich nicht lassen

R: Hautbois 8- SW: Oboe 8

G: Bourdons 16,8- GR: St. Diap. 16,8 De Dieu je ne veux pas me séparer

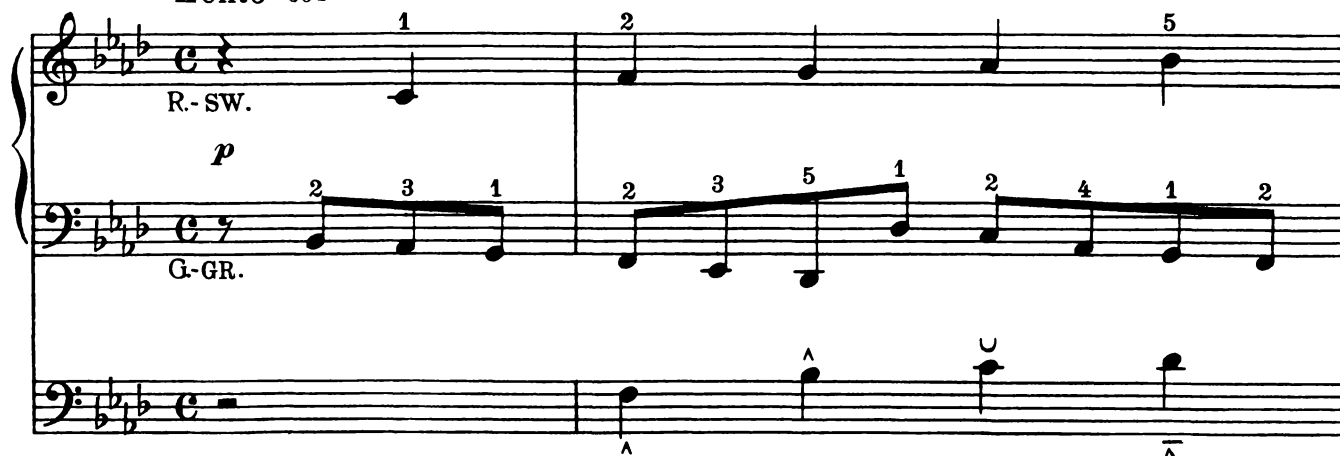
Pd: Tir R- Pd: Sw. to Pd.

On 2 manuals - A 2 claviers

Canon at the fourth between Soprano and Pedal in Tenor

Canon à la quarte entre le Soprano et la Pédale en Ténor

Lento - 60 = 



Musical score for the first system, measures 1-5. The score is in G major (one sharp) and common time. It features three staves: Soprano (R-SW), Tenor (G-GR), and Pedal. The Soprano part has notes G4, A4, Bb4, C5. The Tenor part has notes G3, A3, Bb3, C4. The Pedal part has notes G2, A2, Bb2, C3. Fingerings are indicated above the notes.



Musical score for the second system, measures 6-10. The score continues in G major and common time. It features three staves: Soprano, Tenor, and Pedal. The Soprano part has notes D5, C5, Bb4, A4, G4. The Tenor part has notes A3, Bb3, C4, D4, E4. The Pedal part has notes D2, C2, Bb1, A1, G1. Fingerings are indicated above the notes.



Musical score for the third system, measures 11-15. The score continues in G major and common time. It features three staves: Soprano, Tenor, and Pedal. The Soprano part has notes F#4, E4, D4, C4. The Tenor part has notes F#3, E3, D3, C3. The Pedal part has notes F#1, E1, D1, C1. Fingerings are indicated above the notes.

First system of musical notation for '18-Nº 8, in F min., Chor. on Ped. in Ten.'. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is F minor (three flats). The first staff contains a melodic line with a triplet of eighth notes and a quarter note. The grand staff contains a complex bass line with numerous fingerings (1, 3, 5, 4, 1, 5, 1, 5, 1, 1, 3, 4) and slurs. The bottom staff contains a simple bass line with accents and slurs.

Second system of musical notation for '18-Nº 8, in F min., Chor. on Ped. in Ten.'. It consists of three staves. The first staff continues the melodic line with a triplet and a quarter note. The grand staff contains a complex bass line with fingerings (5, 2, 1, 3, 1, 1, 1, 3, 2, 4, 1) and slurs. The bottom staff contains a simple bass line with accents and slurs.

Third system of musical notation for '18-Nº 8, in F min., Chor. on Ped. in Ten.'. It consists of three staves. The first staff continues the melodic line with a triplet and a quarter note. The grand staff contains a complex bass line with fingerings (5, 1, 4, 2, 1, 2, 1, 5, 3, 1, 2, 3, 1, 5, 2) and slurs. The bottom staff contains a simple bass line with accents and slurs.

18-Nº 8, in F min., Chor. on Ped. in Ten.

18-Nº 8, en FA min., Ch. à la Péd. en Ten.

LXXI. Before Thy Throne I will appear

or

When we are in sore trouble

Ver deinen Thron tret' ich

oder

Wenn wir in höchsten Nöthen sein

Devant ton trône je vais comparaître

ou

Quand nous sommes dans la plus grande détresse

Choral Fugue - Choral Fugué

Moderato - 72 = ♩

Org.- N^o 42, in G maj., Chor. in florid Sop.
 18- N^o 18, in G maj., Choral Fugue, Chor. in Sop.
 (dictated by Bach from his death-bed to his son-in-law
 Johann Christoph Altnikol.)

Org.- N^o 42, en SOL maj., Ch. au Sop. orné
 18- N^o 18, en SOL maj., Choral fugué, Ch. au Sop.
 (dicté par Bach sur son lit de mort à son gendre
 Johann Christoph Altnikol.)

LXXII. Awake! Hear the call of watchmen

Wachet auf, ruft uns die Stimme

Réveillez-vous, la voix des veilleurs vous appelle

R: Trompette 8 - SW: Cornopean 8

G: Flûte 8 - GR: Claribel 8

Pd: 16, 8 doux - Pd: 16, 8 soft

On 2 manuals - A 2 claviers

Chorale in Tenor - Choral au Ténor

Lento-92=♩

Sch. Ch. - N°1, in Eb, 3 voices, Chor. in Ten.
 (Transcription from the melody for Ten. from Cantata
 Bgs: Bk. 28, N°140, for the 27th Sunday after Trinity)

GB195

Ch.-Tr.-N°1, en Mib, à 3 voix, Ch. au Tén.

(Transcription de l'air de Ten. de la Cantate Bgs:
 L. 28, N°140, pour le 27^e Dimanche après la Trinité)

LXXIII. He that suffereth God to guide him

Wer nur den lieben Gott lässt walten

Celui qui se laisse guider par le Dieu bien-aimé

R: Trompette 8 - SW: Cornopean 8

G: Fonds doux 8 - GR: Soft Found. 8

On 2 manuals - A 2 claviers

Pd: 8 doux Tir G- Pd: Soft 8, Gr. to Pd.

Lento 56 = ♩

R-SW. *p*

G-GR.

Org.-N^o 43, in A min., Chor. in Sop.
 Sch. Ch. - No. 3, in C min., Chor. on Ped. in Ten.
 (Transcription from duet for Sop. and Alto from Cantata
 for 5th Sunday after Trinity Bgs: Bk. 22, N^o 93)
 40-N^o 1, in A min., manual only, Chor. in Sop.
 40-N^o 2, in A min., manual only, Chor. in florid Sop.
 GB195

Org.- N^o 43, en LA min., Ch. au Sop.
 Ch.-Tr.- N^o 3, en UT min., Ch. à la Péd. en Tén.
 (Transcription de duo pour Sop. et Alto de la Cantate
 pour le 5^e Dimanche après la Trinité Bgs: L. 22, N^o 93)
 40-N^o 1, en LA min., manualiter, Ch. au Sop.
 40-N^o 2, en LA min., manualiter, Ch. au Sop. orne

LXXIV. How bright shineth the day-star!

Grand-Choeur sans 16 - Full without 16 Wie schön leuchtet der Morgenstern

Pd: 16, 8 -

Pd: 16, 8

Avec quelle beauté brille l'étoile du matin!

Allegro moderato 80 = ♩

The musical score is presented in three systems, each with three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a metronome marking of 80 = ♩. The score includes various musical notations such as slurs, ties, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. The first system includes the instruction 'G-GR.' in the left hand. The second system features a long slur in the right hand. The third system includes a 'y' marking in the right hand. The bottom staff of the third system includes a 'y' marking and a slur.

System 1 of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a melodic line with various fingerings (e.g., 5, 4, 3, 2, 1, 2, 1, 5, 2, 4, 1, 3, 1, 4, 3, 2) and a bass line with fingerings (3, 4, 5, 1, 3, 1, 5). The separate bass clef staff features a simple bass line with accents (^) and a fermata.

System 2 of the musical score. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff continues the melodic and bass lines with complex fingerings (e.g., 5, 1, 2, 5, 1, 2, 3, 4, 1, 5, 2, 4, 1, 5, 4, 3, 2, 4, 1, 5, 1, 4). The separate bass clef staff continues the bass line with accents (^) and a fermata.

System 3 of the musical score. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff concludes the melodic and bass lines with fingerings (e.g., 3, 5, 4, 5, 2, 4, 1, 5, 2, 1, 2, 4, 1). The separate bass clef staff concludes the bass line with accents (^) and a fermata.

40 - N° 51, in G maj., Fantasy, Chor. on Ped.


| 40 - N° 51, en SOL maj., Fantaisie, Ch. à la Péd.

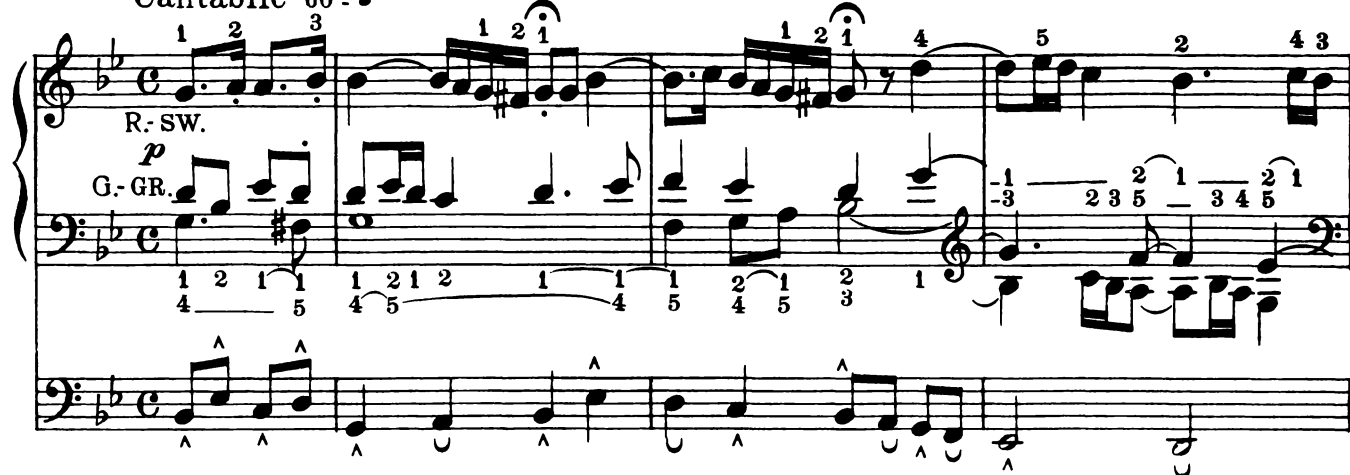
LXXV. We Christians

R: Cornet 8,5 rangs - SW: Cornet 8,5 ranks
 G: Salicional 8 - GR: Salicional 8
 Pd: 16,8 doux - Pd: 16,8 soft

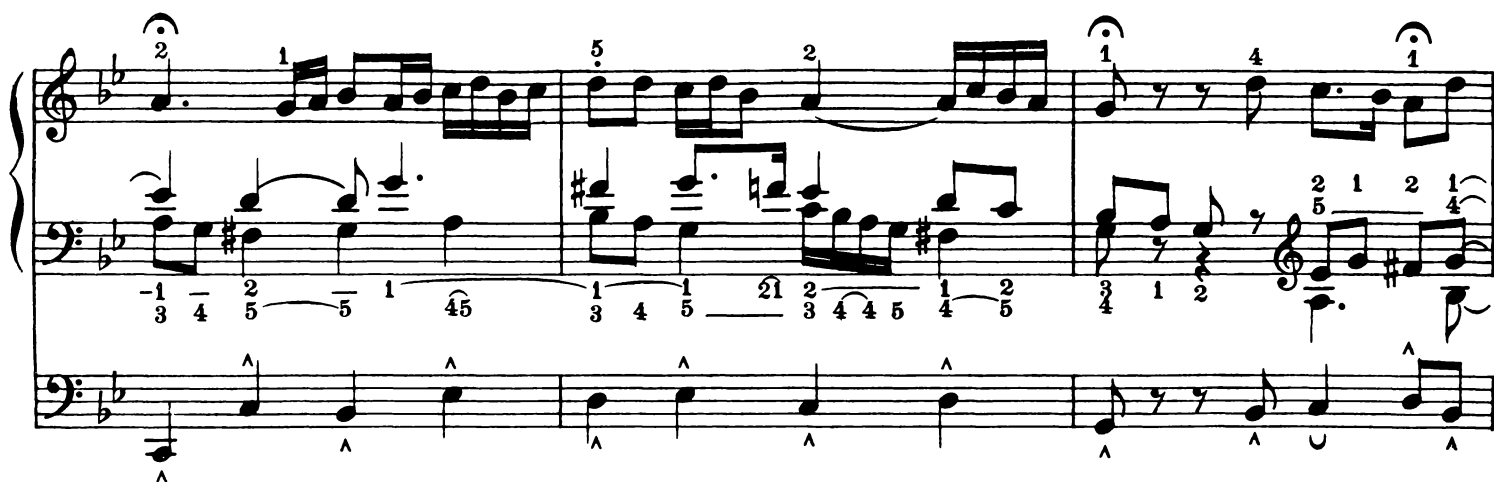
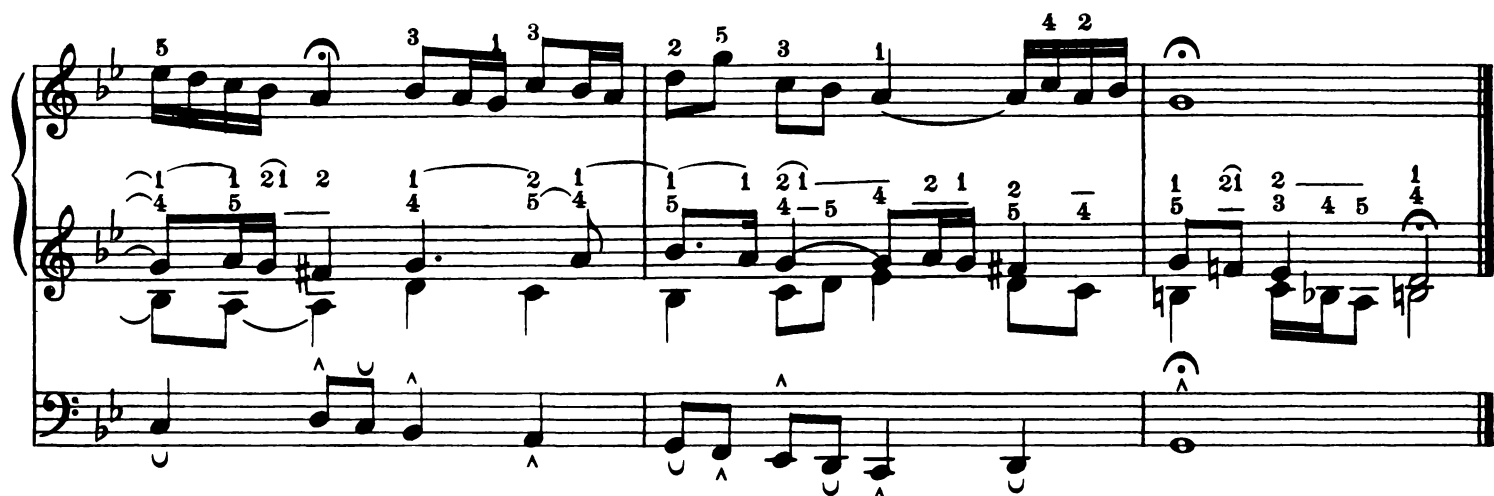
Wir Christenleut'
 Nous Chrétiens

On 2 manuals - A 2 claviers
 Florid Chorale in Soprano - Choral orné au Soprano

Cantabile 60 = 



R. SW.
 G. GR.

Org. - N° 14, in G min., Chor. in Sop.
 40 - N° 21, in G min., Trio form, Chor. on Ped.
 GB195

Org. - N° 14, en SOL min., Ch. au Sop.
 40 - N° 21, en SOL min., Trio, Ch. à la Péd.

LXXVI. We thank Thee, Lord Jesus, For Thy redemptive death

R: Flûte 8- SW: Flute 8
G: Flûte 8- GR: Flute 8
Pd: Gambes 16,8-Pd: Gambas 16,8

Wir danken dir, Herr Jesu Christ,
Dass du für uns gestorben bist
Nous te remercions, Seigneur Jésus,
De ce que tu es mort pour nous

On 2 manuals - A 2 claviers
Chorale on Pedal - Choral à la Pédale

Lento - 50 = ♩

The musical score is arranged in three systems, each with three staves: a right-hand manual (R-SW), a left-hand manual (G-GR), and a pedal line. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Lento' with a metronome marking of 50 quarter notes per minute. The score includes numerous fingerings and articulation marks (accents) throughout. The first system is marked 'pp' (pianissimo). The piece concludes with a final cadence in the pedal line.

LXXVII. We all believe in one God

Fonds 8 - Found. 8
Pd: 16,8 - Pd: 16, 8

Wir glauben all' an einen Gott
Nous croyons tous en un seul Dieu

Moderato - 84 = ♩

The musical score is presented in three systems, each with three staves. The top staff is the vocal line, the middle is the grand staff (treble and bass clefs), and the bottom is a separate bass line. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato' with a metronome marking of 84 quarter notes per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'G-GR.'. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the bass line.

3 1 4 1 2 1, 3 1 2 3 4 5 4 3 4 3 4
 1 3 5
 2 1 2 4 3 1 4 5

5 4 3 5 4 3 5 2 1 2 1 2 1 3 5
 2 2 3 2 1 2 3 4 5 4 5 2 4 1 3
 2 2 3 2 1 2 3 4 5 4 5 2 4

3 4 5 4 5 1 4 3 2 1, 3 5 3 2 1 2 3
 2 1 3 1 4 5 1 4 5 1 4 5 2 4 3 4 3
 2 1 3 1 4 5 1 4 5 2 4 3 4 3

Catech - N° 12, Fugue in D min. (called: the giant)
 Catech - N° 13, in E min., florid Fughetta

Catéch - N° 12, Fugue en RÉ min. (appelée: le géant)
 Catéch - N° 13, en MI min., Fughetta ornée

LXXVIII. We all believe in one God

Wir glauben all' an einen Gott

Nous croyons tous en un seul Dieu

Fonds 8,4 et Mixtures - Found. 8,4 and Mixtures

Pd: 16, 8-

Pd: 10, 8

Moderato - 72 =

G-GR. *f* 3

2 4 1 2 1 2 4 5 4 5 4 5 2 1 2 1 2

2 4 5 2 3 4 5

f ^

1 4 5 3 2 4 5 4 5 2 1 2 4 3 4 1 2 3 1 2 4

1 2 3 5 4 1 2 1 4 2 1 5 1 5 1 2 1 3

^ ^ ^ ^

1 2 4 4 5 3 1 5 3 4 5 4 2 1 5 4 2 1 4 3 4 2 1 1

5 4 3 4 1 2 1 2 4 5 2 4 1 5 4 1 2 3

^ ^ U ^

4 3 2 1 5 5-4 5-4 5-4 5-4 5-4 5-4 1 4 3 4 5 3

5 1 2 1 2 1 3 2 1 4 5 3 1 2 4 1 2 1 5 2 3

This system contains the first system of music. It features a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part includes various fingerings and articulation marks such as accents (^) and slurs. The vocal line consists of a series of notes with corresponding fingerings (1-5) written above it.

4 5 4 3 2 1 2 5 5 4 3

4 5 2 1 4 3 5 1 2 1 3 4 5 4 3 2

This system contains the second system of music. It features a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part includes various fingerings and articulation marks such as accents (^) and slurs. The vocal line consists of a series of notes with corresponding fingerings (1-5) written above it.

2 5 3 1 2 3 4 5 4 5 4 5 4

3 2 1 5 1 4 3 2 1 3 4 3 2 5

This system contains the third system of music. It features a piano accompaniment with two staves (treble and bass clef) and a vocal line on a single staff. The piano part includes various fingerings and articulation marks such as accents (^) and slurs. The vocal line consists of a series of notes with corresponding fingerings (1-5) written above it.

40 - N° 52, in D min., 5 voices, double Ped.
Chor. in Sop.

40 - N° 52, en RÉ min., à 5 voix, double Péd.
Ch. au Sop.

LXXIX. Whither shall I flee?

R: Flûtes 8,4- SW: Flutes 8,4
 G: Bourdons 16,8- GR: Stopped Diap. 16,8
 Pd: Basson 8- Pd: Bassoon 8

Wo soll ich fliehen hin

Où dois-je m'enfuir?

On 2 manuals - A 2 claviers

Chorale on Pedal in Tenor - Choral à la Pédale en Ténor

(Same musical text as No 7 - Même texte musical que No 7)

Moderato - 84 = ♩

The musical score is arranged in three systems, each with three staves. The top staff is for the right manual (R.-SW.) in treble clef, the middle for the left manual (G.-GR.) in bass clef, and the bottom for the pedal in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is Moderato, marked with a quarter note equal to 84 beats per minute. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*. The first system includes the tempo marking and the initial notes of the piece. The second and third systems continue the melodic and harmonic development of the chorale.

Sch. Ch.-N°2, in E min., 3 voices,
Chor. on Ped. in Ten.
(Transcription from a tune omitted from the
Cantata Bk. I, N° 5)
40 - N° 5, in G min., Trio form, Chor. on Ped.

Ch.-Tr.-N°2, en MI min., à 3 voix,
Ch. à la Péd. en Tén.
(Transcription d'un air supprimé de la
Cantate L. I, N° 5)
40 - N° 5, en SOL min., en Trio, Ch. à la Péd.