



Forty Bach Chorales

It is the chorales, not his trademark fugues, that lie at the heart of Bach's technique. Wolff refers to Bach's *collection of 370 four-part chorales that charted the course for tonal harmony*. Donald Francis Tovey observes: *Counterpoint, the art defined by Sir Frederick Gore Ouseley as that of 'combining melodies'. . . This definition is not quite complete. Classical counterpoint is the conveying of a mass of harmony by means of a combination of melodies. Thus the three melodies combined by Wagner in the Meistersinger prelude do not make classical counterpoint, for they require a mass of accompanying harmony to explain them.*

Forkel recounts, in Ernest Newman's translation: *Bach began teaching composition not with dry counterpoint that led nowhere, as was the way with other music teachers of his time ; . . . He went immediately to pure four-part thorough-bass, laying much stress on the setting-out of the voices, since in this way the conception of the pure progression of the harmony was made most intelligible. From there he went to the chorale. In these exercises he himself set the original bass, and made his pupils add only the alto and the tenor. Gradually he let them make the bass also. Everywhere he insisted not only on the utmost purity of the harmony in itself, but also on naturalness of progression and a melodic flow of all the separate voices.*

Bach, in other words, based his technique at the frontier between voice-leading and harmony; on how voice-leading should be done so as to create harmony. The importance of this approach is that it is not limited to Bach's voice-leading rules, or harmonic style.

The forty chorales offered here transcribed for keyboard are a small selection from the 388 Bach has left us. The selection is arbitrary, determined largely by easy page-layout when in alphabetical order, and biased towards the grander settings and the stand-alone chorales independent of cantatas. The words are mostly omitted for space reasons, though they do determine many details of melodic gesture or harmonic movement. The words can be found at www.uvm.edu/~classics/faculty/bach

Musically there is so much of interest here; the chromaticism of *Es ist genug* will reappear in Berg's violin concerto, the extravagant voice-crossings in *Christum wir sollen loben schon*, the two-and-a-half-bar phrases of *Schmücke dich, o liebe Seele* and the five-bar phrases of *Uns ist ein Kindlein heut geboren*, the lovely tune and fluent bass-line of *Sollt ich meinem Gott nicht singen*, and much else.

These pieces can be used for a variety of musicianship exercises, such as keyboard sight-reading practice, singing one voice and playing the other three, transposed sight-reading, and so on. For this reason, apart from the easily-printable *pdf* format, these pieces are also available in *muscript* format so that you can generate, for example, midi versions for dictation, or soprano-bass-only versions for voice-leading practice, etc.

BWV 26	Ach wie flüchtig, ach wie nichtig	4
BWV 262	Alle menschen müssen sterben	4
BWV 104	Allein Gott in der Höh sei Ehr	5
BWV 4	Christ lag in Todesbänden	5
BWV 274	Christe, der du bist Tag und Licht	6
BWV 121	Christum wir sollen loben schon	6
BWV 288	Das alte Jahr vergangen ist	7
BWV 18	Durch Adams Fall ist ganz verderbt	7
BWV 303	Ein Feste Burg ist unser Gott	8
BWV 43	Ermuntre dich, mein schwacher Geist	8
BWV 145	Erschienen ist der herrlich Tag	9
BWV 306	Erstanden ist der heilige Christ	9
BWV 155	Es ist das Heil uns kommen her	10
BWV 310	Es wird schier die letzte Tag herkommen	10
BWV 60	Es ist genug	11
BWV 32	Freu dich sehr, o meine Seele	12
BWV 315	Gib dich zufrieden und sei stille	12
BWV 318	Gottes Sohn ist Kommen	13
BWV 330	Herr, ich habe misgehandelt	13
BWV 371	Kyrie, Gott Vater in Ewigkeit	14
BWV 228	Lobt den Herren, denn er ist sehr freundlich	16
BWV 376	Lobt Gott, ihr Christen allzugleich	16
BWV 245	Machs mit mir, Gott, nach deiner Güt	17
BWV 378	Mein Augen schließ ich jetzt	17
BWV 382	Mit Fried und Freud ich fahr dahin	18
BWV 386	Nun danket alle Gott	18
BWV 387	Nun freut euch, Gottes Kinder all	19
BWV 307	Nun freut euch, lieben Christen gemein	19
BWV 62	Nun komm, der Heiden Heiland	19
BWV 390	Nun lob, mein Seel, den Herren	20
BWV 396	Nun sich der Tag geendet hat	21
BWV 400	O Herzensangst, o Bangigkeit und Zagen	21
BWV 402	O Mensch, beweine deine Sünde groß	22
BWV 394	O Welt, ich muß dich lassen	23
BWV 180	Schmücke dich, o liebe Seele	23
BWV 413	Sollt ich meinem Gott nicht singen	24
BWV 414	Uns ist ein Kindlein heut geborn	25
BWV 248	Von Himmel hoch da komm ich her	25
BWV 437	Wir glauben all an einen Gott	26
BWV 178	Wo Gott der Herr nicht bei uns hält	27