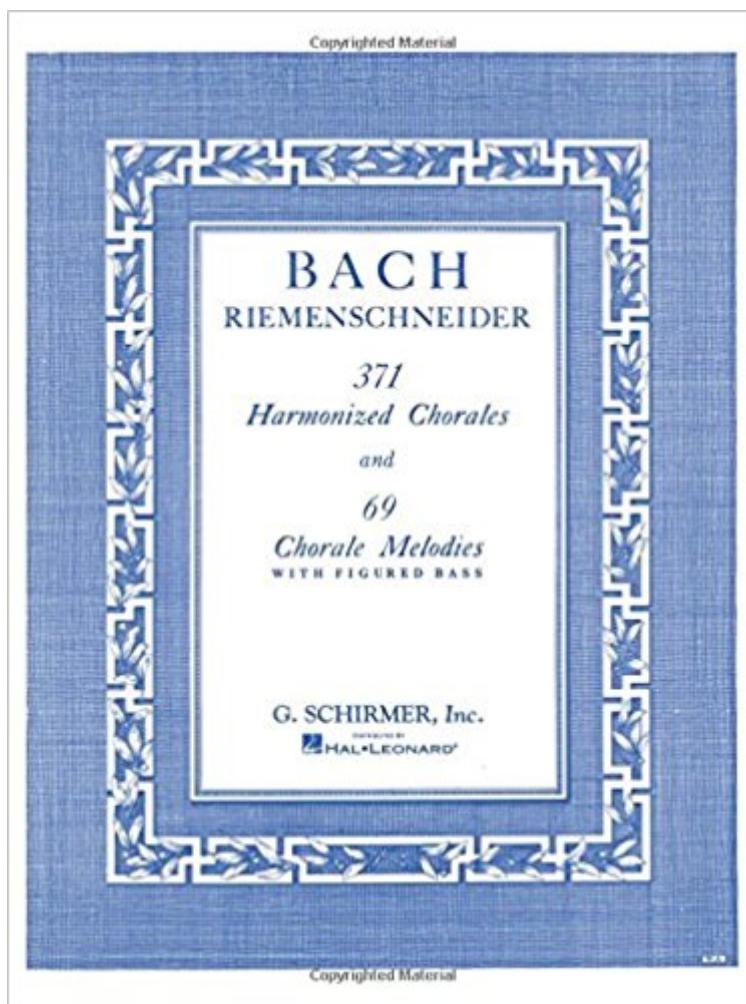


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# 371 Harmonized Chorales And 69 Chorale Melodies With Figured Bass



## Synopsis

(Piano Method). The great Baroque master composer Johann Sebastian Bach (1685-1750) wrote music for every combination of instruments and voices. His simplest and purest work are four-part chorale compositions and settings, so perfectly constructed that they evoke meditative spirituality. "Figured bass" was a Baroque system of notating harmony. In addition 371 chorales, this collection includes 69 melodies with figured bass. This classic Schirmer edition, edited by Albert Riemenschneider, has sold over 1,000,000 copies since its release in the early 20th century. Primarily for keyboard, the chorales can also be played by other instruments.

## Book Information

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## Customer Reviews

I bought this Riemenschneider edition before finding out about Charles Sanford Terry's edition titled 'the Four-Part Chorals of J.S. Bach'. (Volumes 1 and 2 in one book). It has one choral per page rather than cramming many per page. Where there are alternative versions of a choral all are given a page, for instance there are 3 versions of 'Ach Gott Vom himmel', two quite different ones in F and another in G. There are several chorals with even more versions. This accounts for why there are 490 chorals in the Charles Sanford Terry edition. The Sanford Terry edition also has German text and English translations which is often very helpful for finding your way into the mood and 'meaning' of a choral. Also the syllable count for each line and stanza is given which helps to get 'inside' the rhythmic and harmonic progressions. The Riemenschneider edition is apparently full of errors which have been sorted out in the Sanford Terry edition. It is impossible not to give any edition of this

music five stars, but if you intend to spend some time with these masterpeices then I think the extra \$10 to get a 592 page edition is worth every cent. Four-Part Chorals of J.S. Bach. (Volumes 1 and 2 in one book). With German text and English translations. (Facsimile 1929). Includes Four-Part Chorals Nos. 1-405 and Melodies Nos. 406-490. With Music.

This was one of the best purchases I've made in a long time. The package came fast and the book itself was in perfect condition. I agree that the music is in small font and sometimes crowded on the pages. The figured bass in the 69 chorale melodies is especially difficult because the numbers are very small. However, I wouldn't expect much different since there are so many chorales! This edition definitely saves paper, and it's still readable despite the font size, so it's a non issue for me. There's still enough space between the staves for general note-taking and marking. Though the complete lyrics aren't provided, they're only a quick Google search away. The titles (usually first few words of the chorale in German) and page numbers are provided at the beginning of the book in both German and English, as well as above each chorale. There's also notes at the back of the book which provide a historical and musical background for all the chorales in the book. I know that Bach is public domain now, but this compilation really is a gem, and it's worth the purchase to have all of these amazing works at your fingertips in a reasonably sized book. I absolutely would recommend this as a gift for any musician, or lover of Bach. ALSO-The spine doesn't come with the book title or publisher printed on it. It is just plain white. If you are adding this to any sort of library I would recommend writing the name of the book on the spine.

This is a collection that has stayed in print for almost a century, and with good reason. I just acquired a new copy to replace my old one which was falling apart, and was happy to see that Riemenschneider's work remains unchanged. The 371 Chorales (as well as 69 additional examples in two-part texture) distill the essence of Bach's work and provide endless fodder for musicians, especially teachers of music theory, for the study of voice-leading and common-practice tonal harmony. However, they are not abstract chunks of sound: it is important to realize their concrete origins in Bach's church music, and to do this Riemenschneider's extensive notes both before and after the chorales themselves make indispensable reading. An especially interesting revelation is that many of the chorales are all that remain of about a hundred lost cantatas. Given the editor's insistence on the importance of the texts in determining Bach's harmonizations, it remains a bit disconcerting that no words are given (though understandable, as many of the chorales have multiple verses and fitting words to the music would have presented major problems of space), and

over the years the reprints have shrunk in size to the point where the notes seem small and cramped in many of the examples. No matter: the material itself has lost none of its value.

I found the book of 371 Harmonized Chorales and 69 Chorale . . . very enlightening. True, the book is about 400 years old, but it is a treasure trove of harmonic examples by one of history's top composers, Johann Sebastian Bach. When it comes to harmonization as it was done in the 17th and 18th centuries. If you need help on learning to read figured bass you will need a book that deals with that subject.

Great typeset! ( I copied part of my review from my review on the French/English Suite combo book)For those into classical music the Schrimer's library is probably one of the best ways to access hardccopy classical music.The harmonized chorales are a hidden gem unknown to most people and to myself until i stumbled upon this in the search bar. Each chorale and figured bass part (melodies ) is paired with the original german lyrics as well.The font is clear and reproduced from scanned plates but is done at a very high quality and there is no obvious degradation in quality. The annotation to figured base is a great way to learn chorale music!

I was interested in this book for the purpose of helping others with (and refreshing myself on) harmonic analysis. The chorales are tightly packed, with more than one chorale to the page in many instances, but they are perfectly legible. There are some lyrics included as an appendix, but no lyrics appear directly with the chorales... a slight disappointment, but no problem for doing analysis.Includes also a brief introduction, reading which revealed how little I knew about the history of Bach's chorales, to wit: J.S. Bach, in most instances, did not compose the melodies, but rather, the chorales were his harmonizations of familiar tunes of the day.

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