

## The Chorale Style

J.S. Bach (1685-1750) composed over 400 *chorales* – four-voice hymn settings for the Protestant church congregation of his time. The *chorale harmonization* below is presented in *reduced score format*; i.e., the four-part harmony is presented on a grand staff with stem directions indicating the individual voices.

Instrumental doublings are also indicated. The top voice, called the Soprano (S), functions as the melody. The lowest voice, called the Bass (B), functions as the foundation of the harmony. The inner voices, called the Alto (A) and Tenor (T) respectively, are restricted in their motions so as not to eclipse the outer voices (S & B). This type of *SATB texture* has served as a model for four-part writing in Western art music since the *common-practice period* (ca. 1650-1900).

J.S. BACH, Chorale, "Ich bin's ich sollte bussen," from *St. Matthew Passion*, BWV 244 (1727), SATB reduced score

The image displays a musical score for the piece "The Rose Tree" by Henry Purcell. The score is written for a variety of instruments and a figured bass. The instruments listed on the left are: S (Soprano), Ob I, II (Oboe I and II), Violin I, A (Alto), Violin II, T (Tenor), Viola, and B (Bass, Organ and Continuo). The music is in G minor, indicated by three flats in the key signature. The time signature is common time (C). The score is divided into three systems, each with a measure number (5, 9, and 13) at the beginning. The figured bass is written in a simplified style, using numbers 1-7 and symbols like ♯ and ♭ to indicate intervals and accidentals. The notation includes various musical symbols such as notes, rests, and ornaments. The score is presented in a clear, professional layout with a white background and black notation.

Ich bin's, ich sollte büßen,  
An Händen und an Füßen  
Gebunden in der Höll.  
Die Geißeln und die Banden  
Und was du ausgestanden,  
Das hat verdient meine Seel.