LEGÁNYNÉ HEGYI ERZSÉBET

BACH PÉLDATÁR

Idézetek J. S. Bach kantátáiból

BACH-BEISPIELSAMMLUNG

Zitate aus J. S. Bachs Kantaten

COLLECTION OF BACH EXAMPLES

Quotations from J. S. Bach's cantatas

II

Lektorálta

FORRAI Miklós

1-29

EMB

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PREFACE

The excerpts selected for this volume are, aside from their musical beauty also excellently suited for pedagogical purposes. These excerpts comprise two special fields of Baroque vocal music: melodies of arias and recitativos.

The aria- and arioso examples presented in this collection without accompaniment serve the purpose of studying *singing at sight.* Those excerpts of arias and recitativos which are published with continuo furnish the student with material for the study of harmony and therefore, form an essential part of the *study of music theory.*

The first volume of the collection contains more easy selections from the cantatas, while the second volume offers more difficult sections from these works. This collection of examples may be used to good advantage *in the higher classes of music primary schools, in conservatories, in special secondary schools, teachers' training colleges and even at academies of music* in the solfeggio and theory courses.

The selection has been based on the old Collected Edition of Bach's Works (1851-1899), the published musical material being exactly identical with the above-mentioned edition. Some alterations, however, have been made in the *notation:*

a/ in both volumes instead of the original C clefs the following clefs are used: 𝄞 and 𝄞$_{8}$ (similar to the usage in the new collected edition of Bach Works which is being published since 1956);

b/ in the first volume the sections of exceptionally high or low pitch are published transposed, thus enabling the majority of the students to perform the melody as it is presented;

c/ in order to simplify the reading, the key signatures for each of the examples do not follow the tonality of the movement but comply with that of the section in question.

In the case of those cantatas which up to the summer of 1968 appeared in the new collected edition, the numbers of movements denoted in the table of contents refer to this publication, whereas in the case of the others, reference is made to the old Collected Edition.

Preceding each of the examples there is a *short notation* indicating the original clef, the key signature of the movement and the beginning note of the excerpt. Thus, it becomes immediately obvious: a/ the type of voice for which Bach composed the movement; b/ the distance and direction of a possible transposition; c/ whether the section in question appears within the movement in the tonality of the movement, or in a new key.

In the second volume, however, all examples are to be found in their original pitch. Should transposing be necessary for some excerpts which are either very high or very low, the students are able at this level of their studies to solve the problem by applying the possibilities of the three kinds of clefs (G, F and C).

The number above a clef indicates the bar of the movement in which the example begins. Where there is no number the excerpt is taken from the beginning of the movement.

The tempo indications are those of Bach.

The melodic style of Baroque vocal music influenced, as it was by the instrumental idiom characteristic of thet era, differs from the melodic lines of the smooth Renaissance style and its natural dynamics. Consequently in Baroque music, even in the voice parts, there are trills which purport difficulties mostly in respect to the technique of singing. The execution of the trills occurring in the examples may be omitted. If the performance of the trills seems to be useful or necessary reference to specific works on ornamentation might prove helpful in their execution.

In the first half of both volumes are excerpts from arias and ariosos and also some arioso-like parts of recitativos, whereas the second half of the volumes contains excerpts of recitativos. *The arrangement of the material within the two volumes* is essentially identical, the second, however, contains a number of examples that are more difficult and complex.

The arrangement of the chapters containing *aria and arioso examples* has been determined by the system of *relative solmization.* After the melodies without changes of Do (in chapters I-III of the first volume) follow the occasional Do changes (in chapter IV of the first volume) and subsequently the single changes of Do (in chapter V of the first and chapter I of the second volume) and later the various groups of several Do changes (in chapters VI-VIII of the first volume and chapters II-III of the second volume). Then the rather unfrequently

occurring changes of tonality follow (chapter IX in the first volume and chapter IV in the second volume) and other melodic difficulties (chapter X in the first volume and chapters V-VI in the second), rhythmic difficulties (chapter XI in the first volume and chapter VII in the second volume).

Chapter XII of the first volume and chapter VIII of the second one contain examples with *appoggiaturas.* Bach's notation of the long and short appoggiaturas was not meant to indicate the duration of the appoggiaturas; in his time the notation of the small notes with crossed stems indicating a short appoggiatura was not yet in use. Concerning the duration of the appoggiatura it is of no consequence whether Bach wrote it with a quarter, an eighth or a sixteenth time-value. In the present edition, also, are to be found several different notations of this kind. However, instead of the appoggiatura sign of Bach the modern sign has been used throughout the two volumes.

Apart from some rare exceptions Bach wished the appoggiatura to be played as a dissonance and on the strong beat as against the main note which he wished to be sounded as consonant on the weak beat. His appoggiaturas are not up beats, with the exception of some cases where the appoggiatura precedes notes repeatedly leaping third intervals downwards.

Bach and his German contemporaries (Walther, Mattheson) preferred the long appoggiatura. An appoggiatura is considered to be long if it takes up at least half of the time-value of the main note whatever its duration. (Thus in the case of = the appoggiatura is a „long" one.)

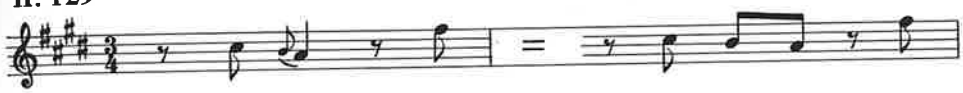
For the execution of Bach's appoggiaturas there is no rule which applies in every instance.

There are general principles which, however, may be altered with regard to the time-value of the appoggiatura, depending on a careful comparison of similar places in the movement, taking into consideration the logic of form and harmony, the continuous flow of the melody and analogies in rhythm and patterns of motives. Regard must also be given to emotional emphasis and prosody of the words wich are sung. The proper execution of the appoggiaturas is therefore dependent upon the careful study of the musical context of the movement.

According to the above principles the following models are recommended for the performing of the particular examples (the Roman numerals denote the volume, the Arabic numerals the numbers of the examples).

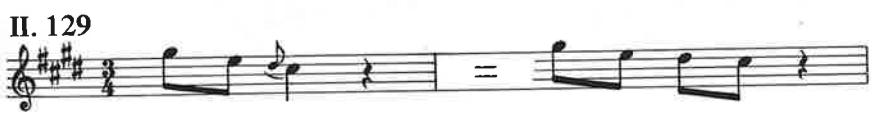
Before the rest within the motive

II. 129



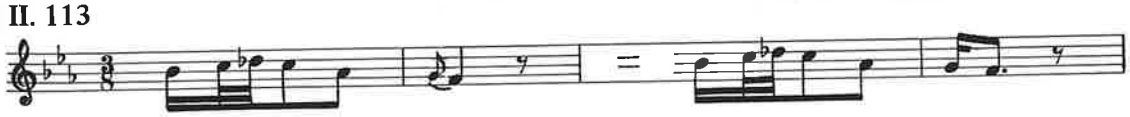
As a conclusion of the motive, for the basic motion of rhythm is quaver

II. 129



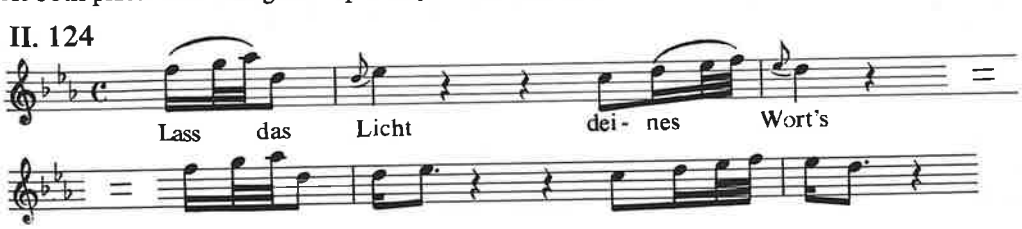
As a conclusion of the motive, it is necessary with regard to the previous motive cadence

II. 113



At both places – with regard to prosody – this way of execution

II. 124



The emotional emphasis of the text falls upon the word „doch", requesting this way of performing, whereas on the other hand, – this opinion is supported also by the next motivic material starting on the third beat of the bar

II. 188

Recitativo-cadence

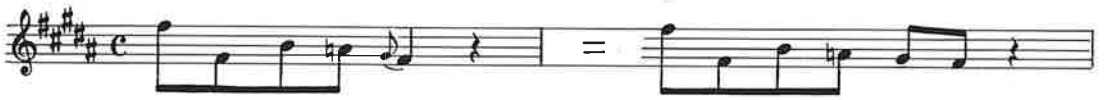
I. 240

Recitativo-cadence

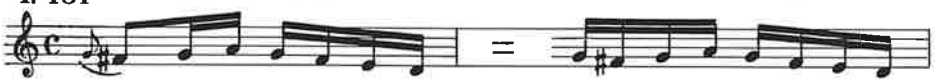
II. 193

Recitativo-cadence

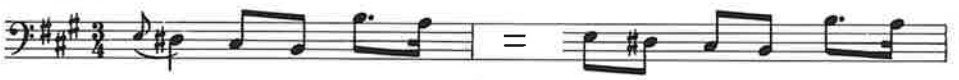
II. 193



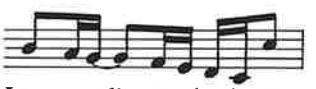
I. 181



II. 126



I. 173

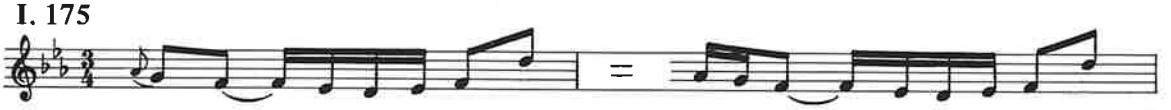


I.e. according to rhythmic analogies of the surrounding bars

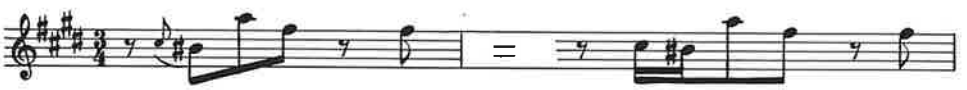
According to the analogy of the cadence

I. 184

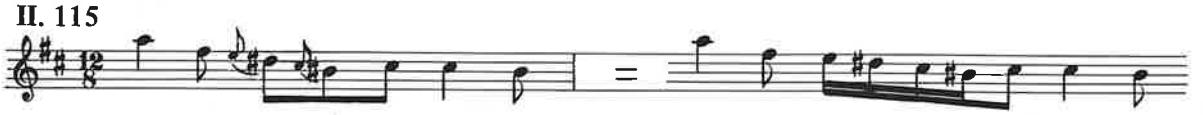
I. 175



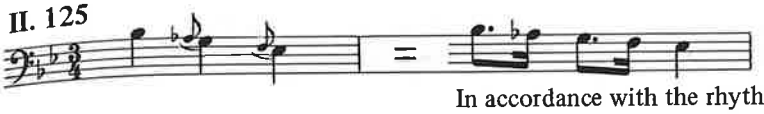
II. 129



II. 115

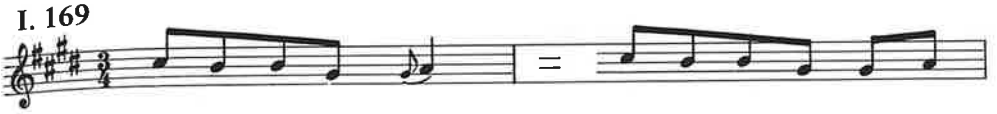


II. 125

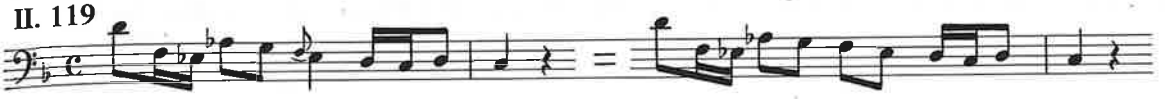


In accordance with the rhythmic analogies of the orchestral parts of this movement, it is recommanded this way

I. 169

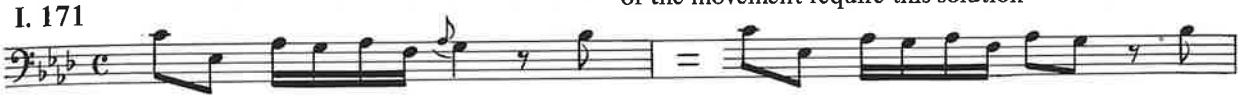


II. 119



The analogies concerning the quaver-syncopated rhythms of the movement require this solution

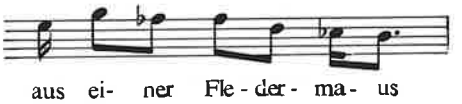
I. 171



I. 232

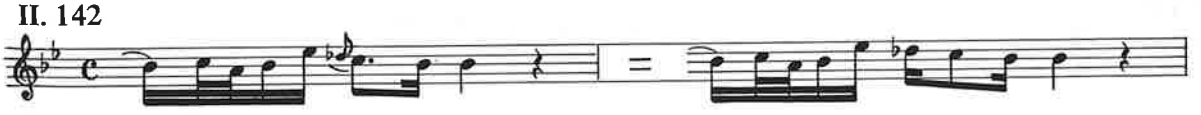
Without a text it could be performed this way too:

however, the prosody of Bach's text requires:

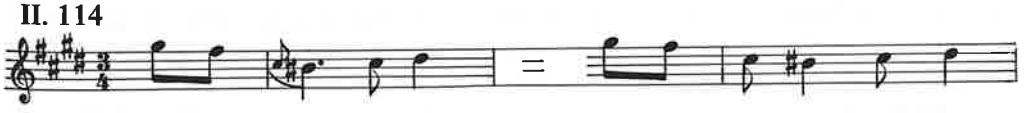


aus ei- ner Fle - der - ma - us

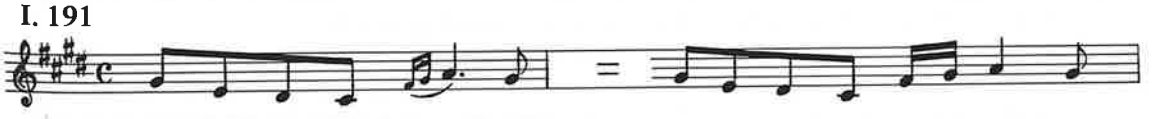
II. 142



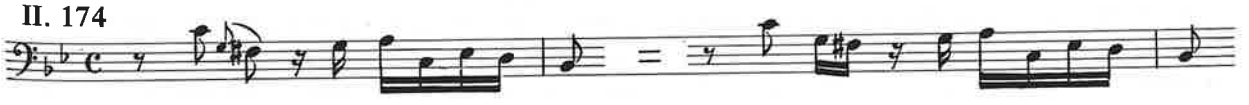
II. 114



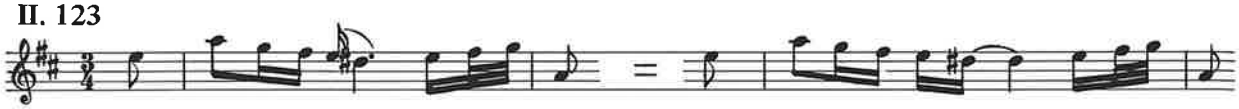
I. 191



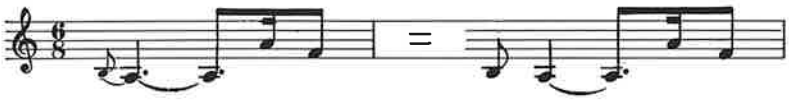
II. 174



II. 123

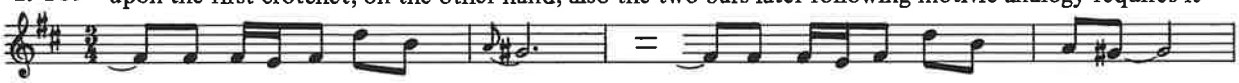


I. 170

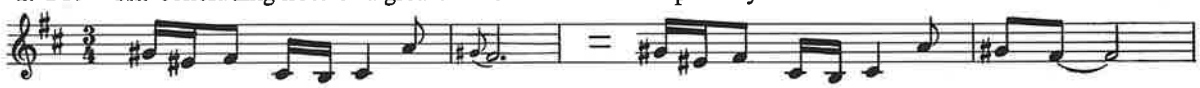


This execution is justified, on the one hand, because here the endings of sections in the melody fall mostly upon the first crotchet, on the other hand, also the two bars later following motivic analogy requires it

I. 189



I. 189 The concluding note of a greater formal unit should possibly be near to the main accent of the bar

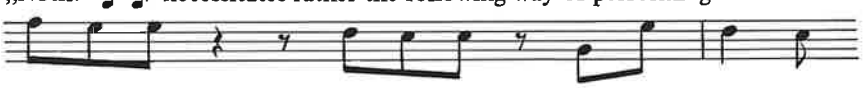


II. 136

According to the basic rhythmic motion the realization would be:

Noth!

but the consequent analogies of cadences in the movement and the rhythmic solution at other places of the concluding word „Noth!" ♩ ♪ necessitates rather the following way of performing:



II. 129

The melodies with continuo constitute the last group of aria and arioso excerpts. On account of the ceaseless motion of the accompaniment these examples are more difficult than many of the recitativos. It should be noted that in most cases of recitativos the *basso continuo* supports the voice parts with long, sustained bass tones and chords, whereas in the case of arias, due to the agitation of the entire musical material, the harmonies in the continuo change more frequently and follow in more rapid succession. Since the performance of both the continuo and the vocal part is by one person difficult, it is suggested that at first the examples be performed by two persons.

Each chapter contains new subject matter which is increasingly more difficult. Within the chapters, however, the first few examples are not as difficult as those at the end of the preceding chapter.

The order of the chapters containig *recitativo-excerpts* has been determined by the grade of difficulty of *modulation-types* and of harmonic passages. Since several modulation types may occur within the same recitativo that modulation not found in previous chapters becomes the subject matter for the following chapter.

In the second volume in the chapters of recitativos with figured bass some different modulation types also may be found which are more difficult than those in the first volume.

In the first volume at the end of each chapter are recitativos with continuo *not figured by Bach.* These recitativos are of the same modulation type as the recitativos figured by Bach within the chapter. These unfigured recitativos are to be analysed and figured by the student, at first with the help of the teacher and later independently.

The arrangement of the second volume is quite different in this respect for the unfigured or incompletely figured recitativos are not at the end of each chapter but are to be found at the end of the volume. This group of recitativos constitute the final chapter. In addition to the analysis and elaboration of the figured bass, the student must identify the modulation type to which each recitativo belongs.

In chapter XVI of the first volume and chapter XI of the second volume the title of the recitativo-sections is: *„Omitting Do, elision sequence of chords So^7 – Mi$^7_\sharp$ – la"*. This kind of sequence of chords occurs in most of the recitativos and is a typical feature. The So^7 – Mi$^7_\sharp$ pattern does not mean here the succession of two such seventh chords, but has a functional significance. Its essential nature being that the dominant of the major tonality is not resolved on its own tonic, but arrives through the relative minor dominant to the minor tonic. Consequently the inversions of these two dominant chords, triads, or seventh chords, may follow one another in the most varying ways. E.g.:

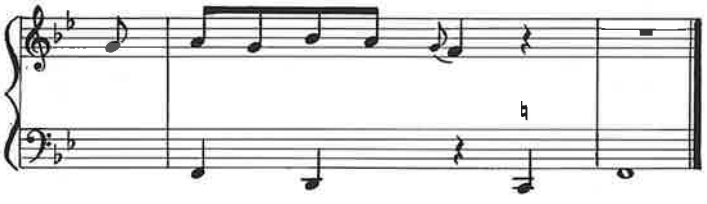
So$^6_5$ – Mi$^6_{5\sharp}$ – la No.223, volume I,

So$^6_5$ – Mi$^6_\sharp$ – la No.225, volume I, etc.

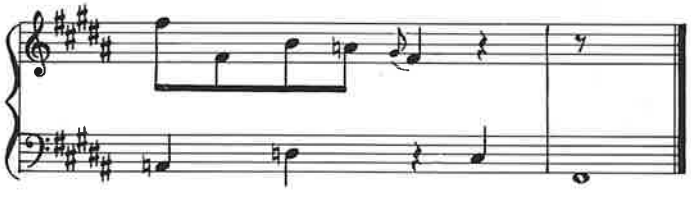
In those recitativo accompagnato excerpts in which the accompanying parts are essential for the harmonic interpretation of the voice and the continuo part, it seemed necessary *to fill in the incomplete figured bass.* These sections are the following. In the first volume: No.198 (only partially completed); No.224 (complete). In the second volume: Nos.148, 150, 151, 155, 159, 165 and 168 (the latter only partially completed).

In the recitativos for certain types of cadences Bach wrote into the melody, in a few cases, an appoggiatura which appears as a passing note on a strong beat:

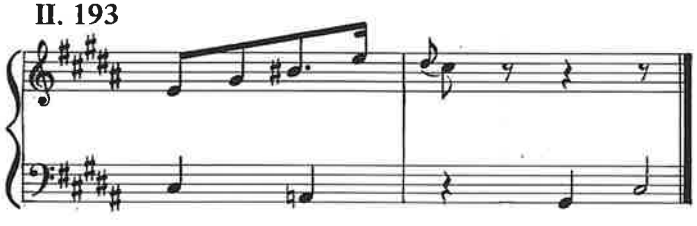
I. 231



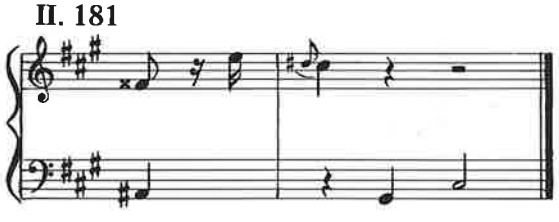
II. 193



II. 193



II. 181



These cadences possess several mutual characteristics:

1 The melodic sections end in the major key with the mi – do, in the minor key with the do – la skip of a third,

2 In this type of cadence with a skip of a third, – according to the pattern of notation, – the tonic note, that is the concluding note, falls on a stronger beat than the note which is a third higher.

3 There is a pause in the continuo while the passing note written as an appoggiatura is sounded, and also when the final tonic is heard.

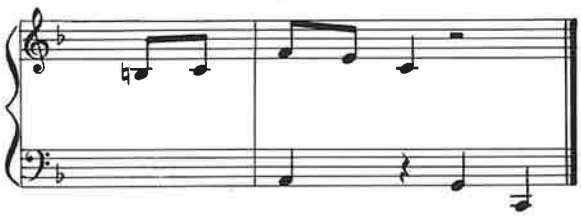
4 The tonality is supported in the succession of the two chords dominant-tonic by a V – I step in the bass during the pause which follows the cadence of the melody.

When performing these cadences the tonic note of the melody and the appoggiatura retarding it are both of an eighth time-value, for on the next beat a new chord of dominant function is sounded.

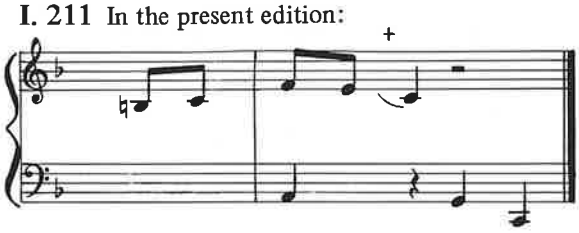
In most of the cantatas and generally in the recitativos of Bach the afore-mentioned *3 – 1 type of melody-cadence* appears in the notation without a passing note. In performance practice, however, from Bach's time to the present day these types of cadences in recitativos (and more rarely in arias) are filled in by a passing note. The present edition – following the example of other publications – refers at such places to the passing note by the use of either ⌒ or + sign.

Such modified variants of cadences are the following:

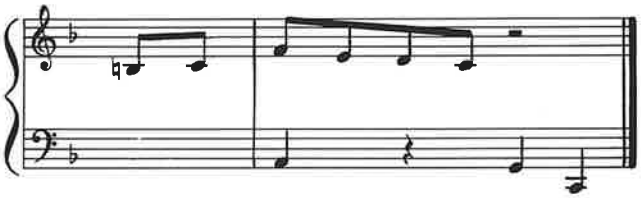
I. 211 Bach's notation:



I. 211 In the present edition:

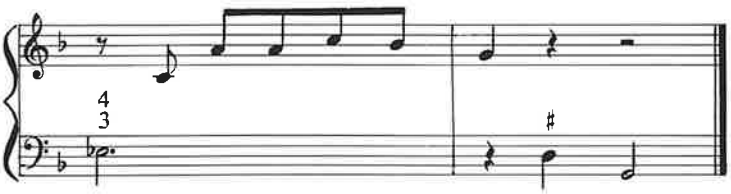


I. 211 Performed:

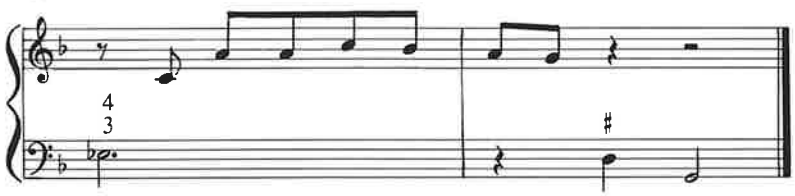


Identical with the above example are: I/203, 207, 210, 213; II/158, 183, 184.

I. 201 Bach's notation:

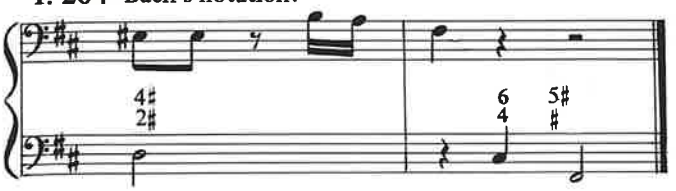


I. 201 Performed:

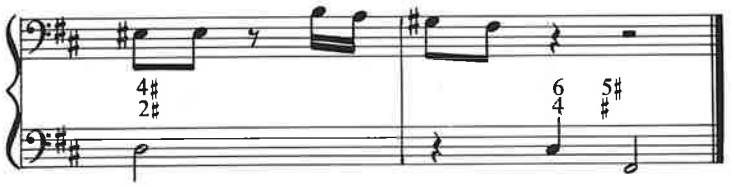


Identical with it: I/227, 230, 236; II/173, 176, 181, 185.
Among the arias similar to the above example: I/57.

I. 204 Bach's notation:

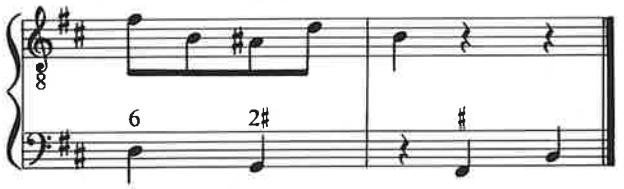


I. 204 Performed:

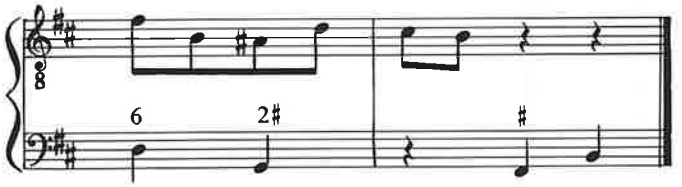


Identical with the above example: II/154, 195.

II. 150 Bach's notation:

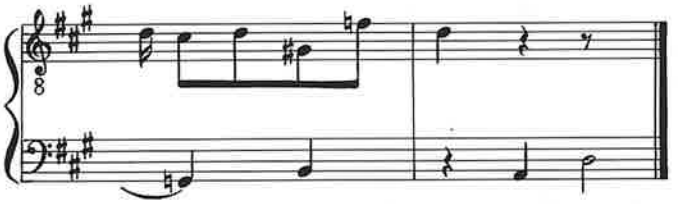


II. 150 Performed:

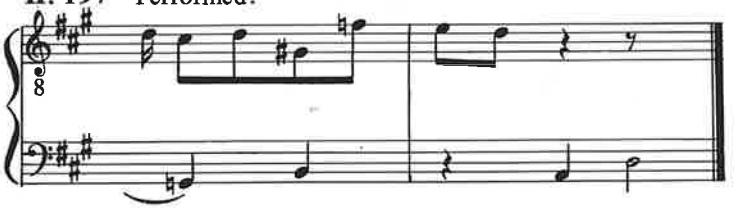


Similar to the above example: II/187, 196.

II. 197 Bach's notation:



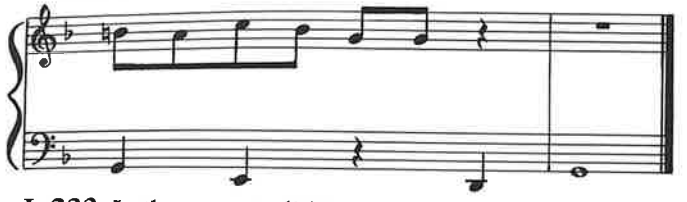
II. 197 Performed:



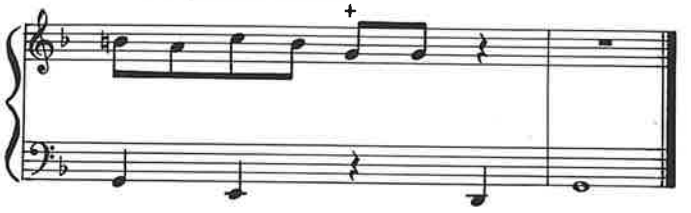
In this Collection of Excerpts there is no further cadence identical with the above one.

A varied form of these cadence types with a skip of a third is the one where the last tonic note of the melody consists of two syllables, that is, it is repeated. In such cases the tonic note, falling upon the first quaver, turns into a passing note. Such types are:

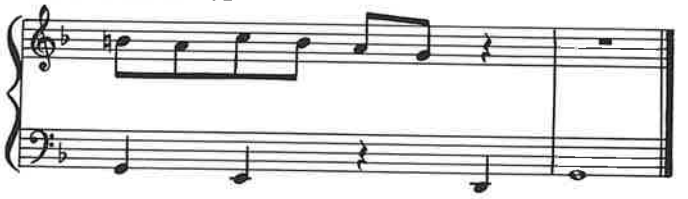
I. 233 Bach's notation:



I. 233 In the present edition:

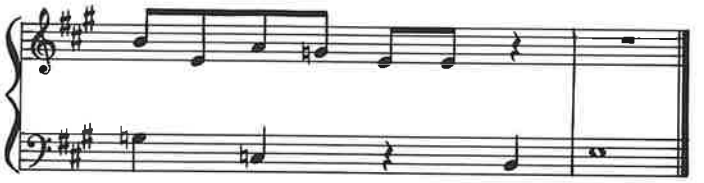


I. 233 Performed:

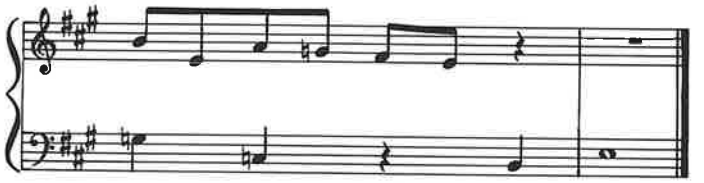


Identical with the above example: I/198, 209, 212, 217, 225, 236; II/156, 175, 190.

I. 214 Bach's notation:

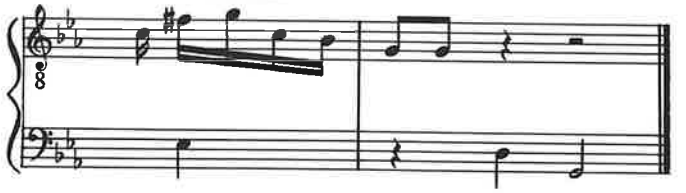


I. 214 Performed:

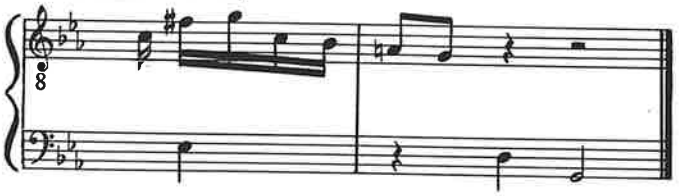


Identical with the above example: I/221, 222, 224; II/150, 153, 162, 171, 172, 175, 193.
Among the arias similar to this example: I/140.

II. 186 Bach's notation:

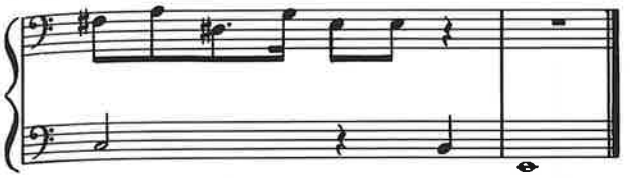


II. 186 Performed:

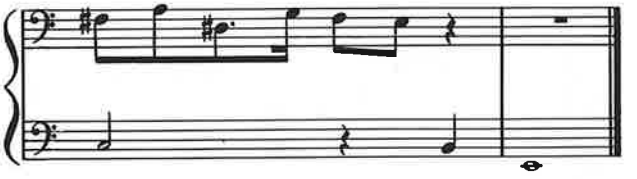


In this Collection of Excerpts there is no further cadence identical with the above one.

I. 229 Bach's notation:

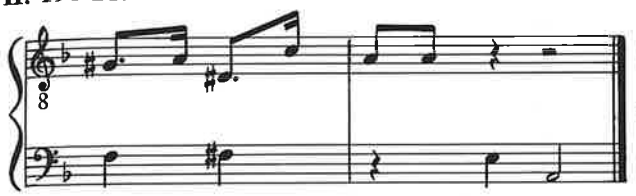


I. 229 Performed:

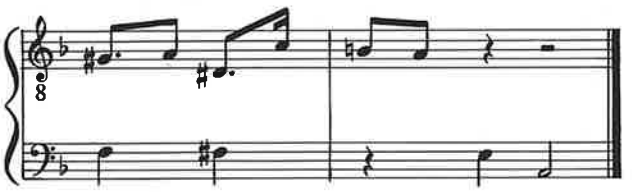


In this Collection of Excerpts there is no further cadence identical with the above one.

II. 195 Bach's notation:



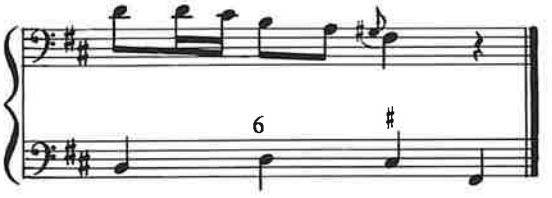
II. 195 Performed:



In this Collection of Excerpts there is no further cadence identical with the above one.

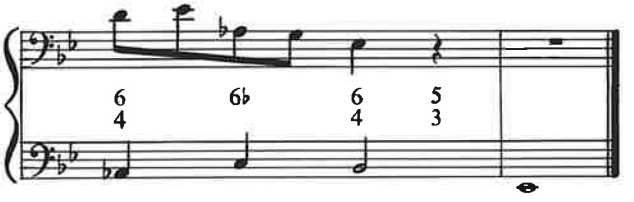
In a few recitativo cadences similar in type, while the tonic concluding tone of the melody is sounded, in the continuo *instead of a rest, a bass of dominant function* – preceding the tonic – appears (I/208, 227, 234,). To fill in with a passing note is also here justified. This device is to be found in the Saint Matthew Passion.

St. Matthew Passion, N° 46, Bar 3:

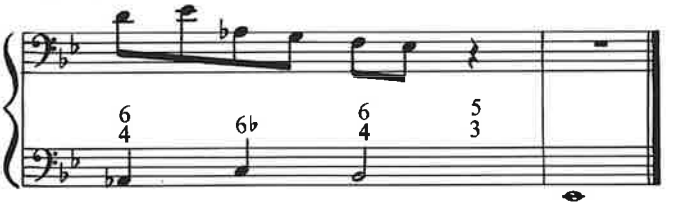


This latter group of cadence type in the second volume differs from the similar group in the first volume inasmuch as under the tonic concluding note of the melody the bass dominant tone that sounds simultaneously in the continuo consists of two time-units: I^{6}_{4}– V. Thus, the 2 – 1 termination of the melody with a passing note is a suspension of a quaver time-value sounded in the $^{6}_{4}$ chord. E.g.:

II. 155 Bach's notation:



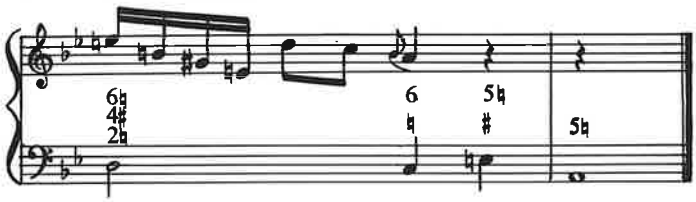
II. 155 Performed:



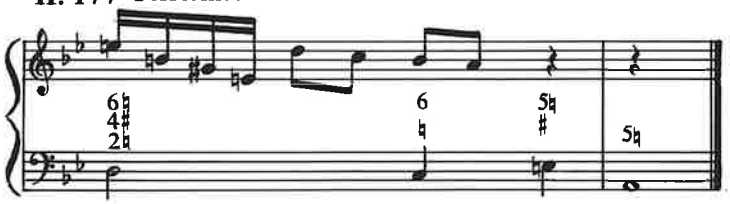
Similar is also II/145.

In the second volume there occurs furthermore also *an other type* in which under the melodic passing note denoted by Bach as an appoggiatura, in the continuo a new chord appears (I^6) preceding the dominant.

II. 177 Bach's notation:



II. 177 Performed:



Similar is also II/151.

Budapest, January, 1968

Erzsébet LEGÁNY-HEGYI

ÁRIA ÉS ARIOSO RÉSZLETEK

Arien- und Ariosofragmente

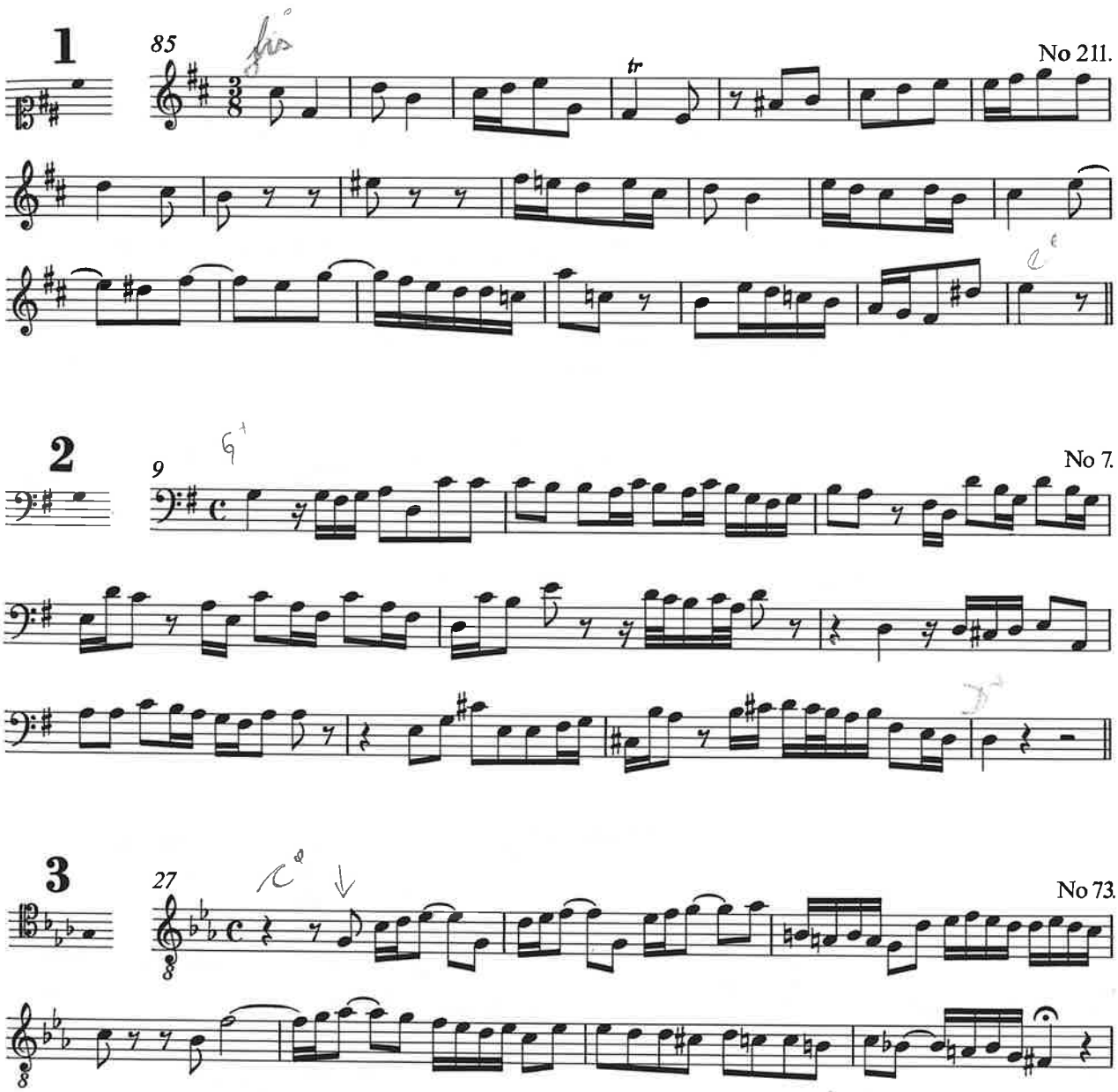
Excerpts from arias and ariosos

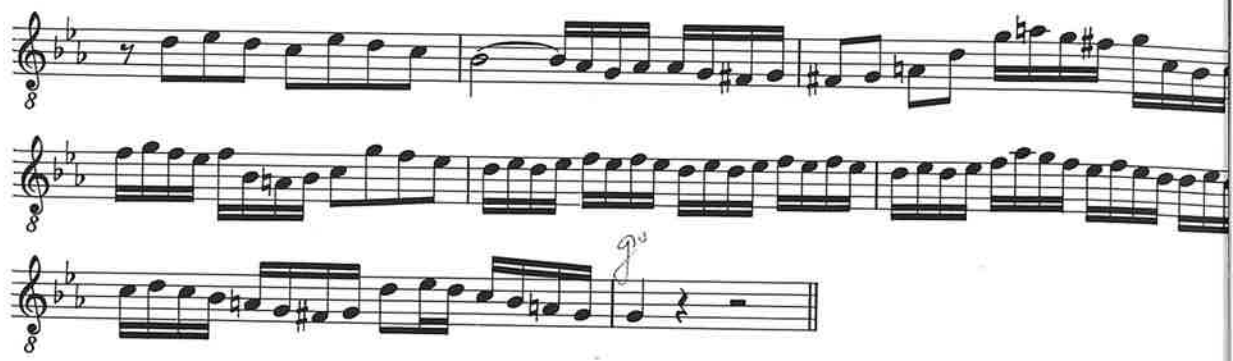
I

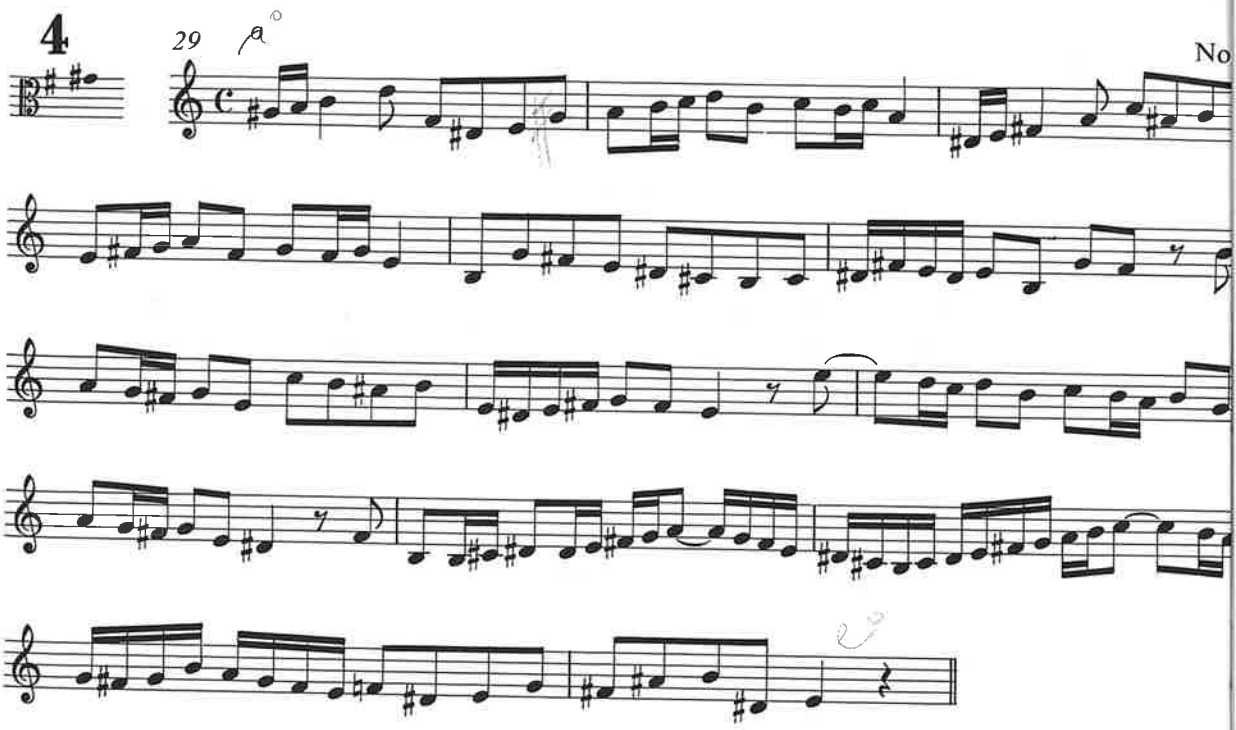
Egyszeri végleges *moduláció egy kvint* távolságra

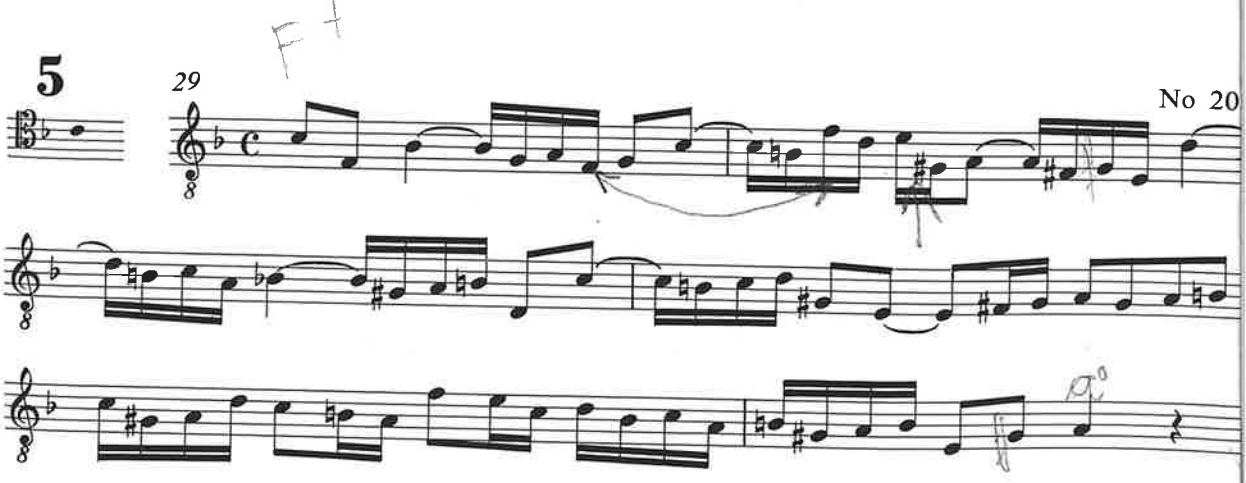
Einmalige endgültige *Modulation in eine Quinte* verwandte Tonart

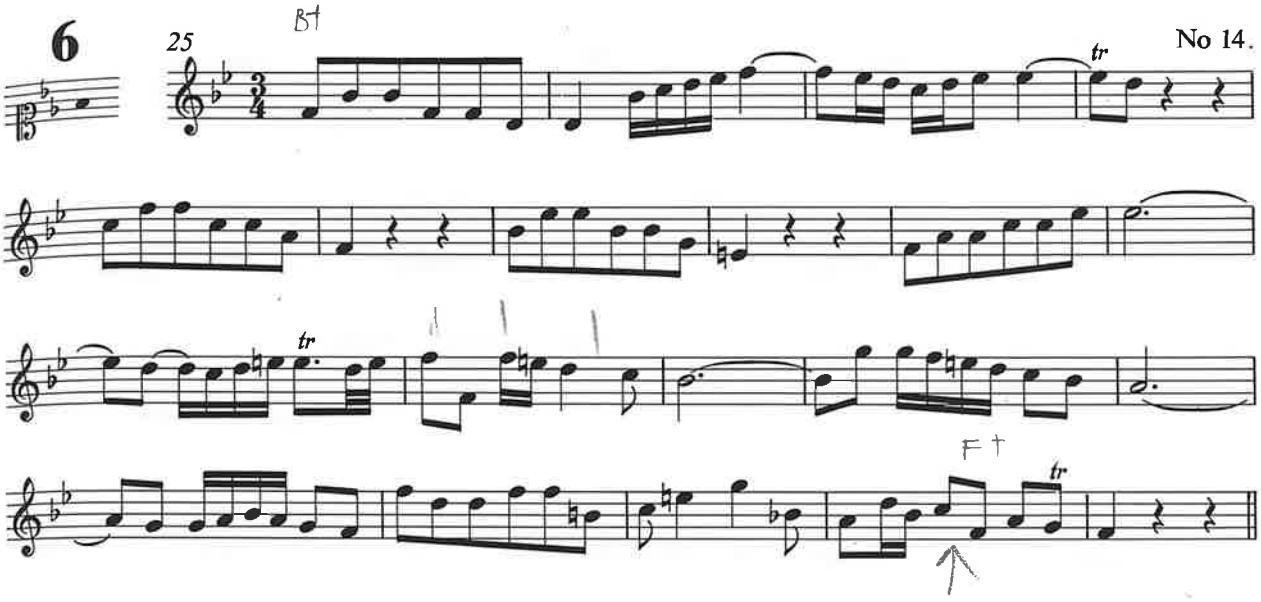
Single and final *modulation to a related key* (in a distance of fifth)






4
29
No


5
29
No 20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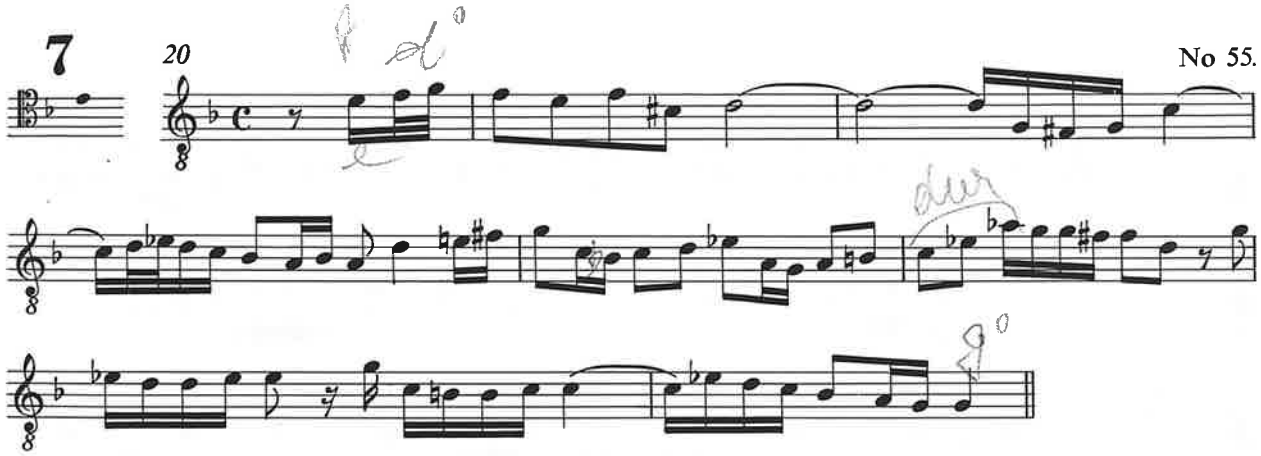
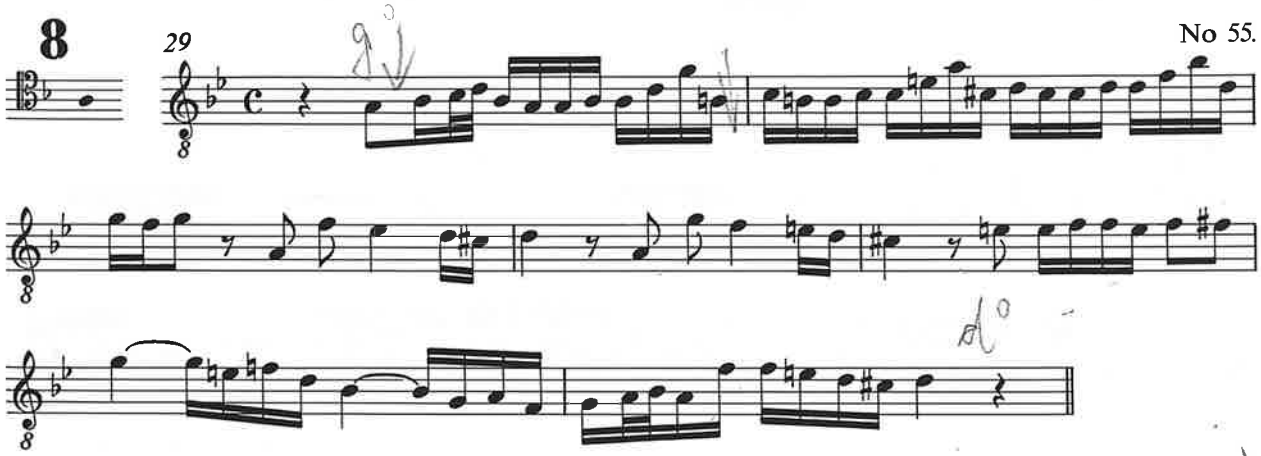
No 14.


7
20
No 55.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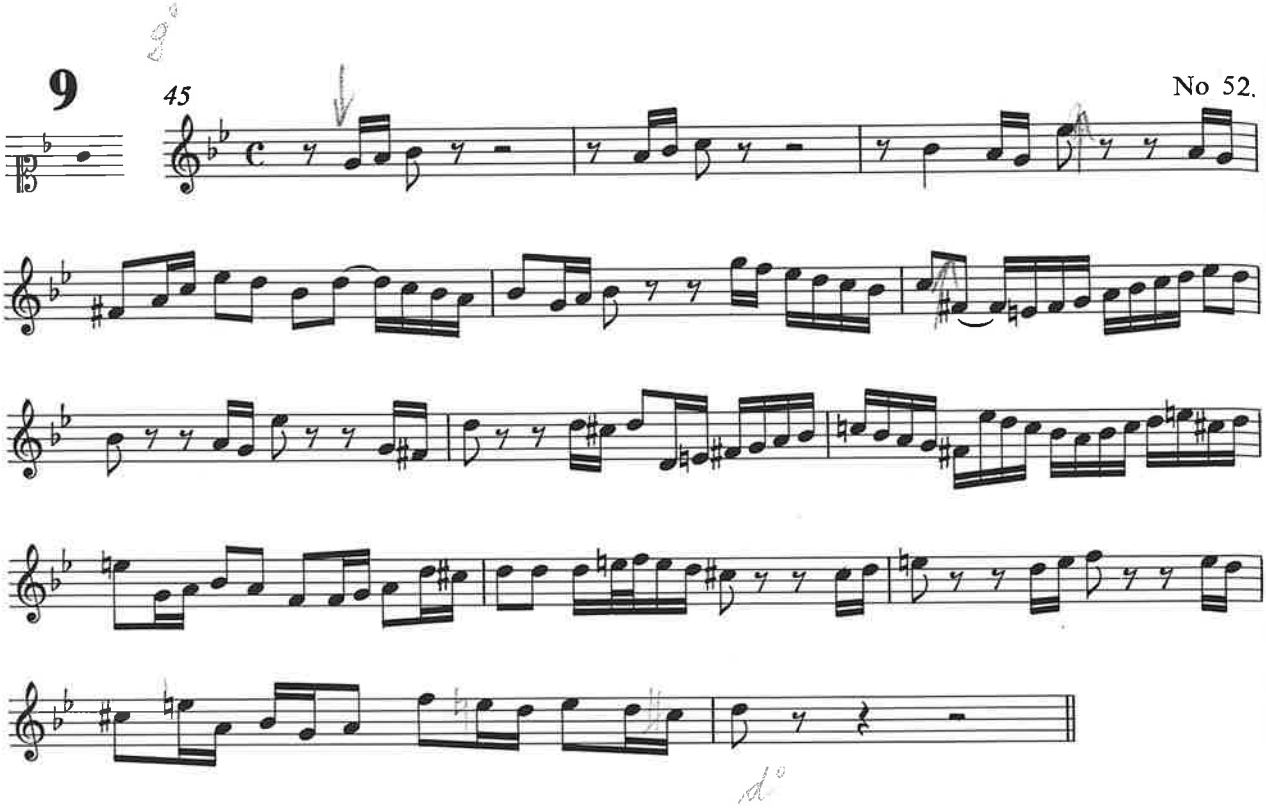
29
No 55.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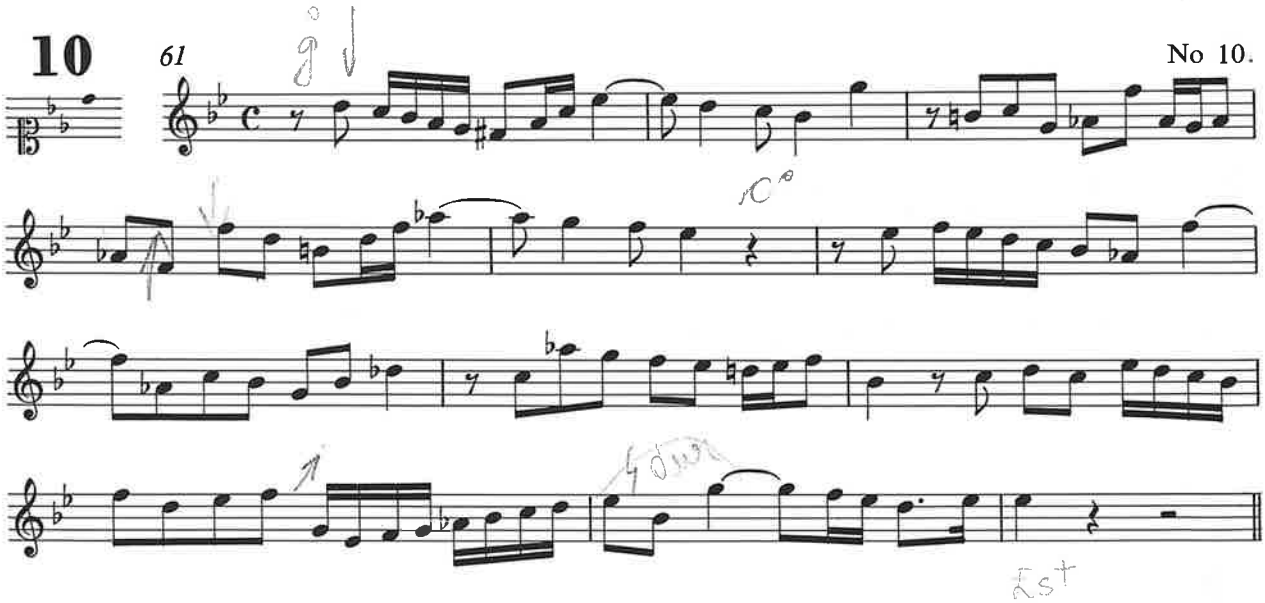
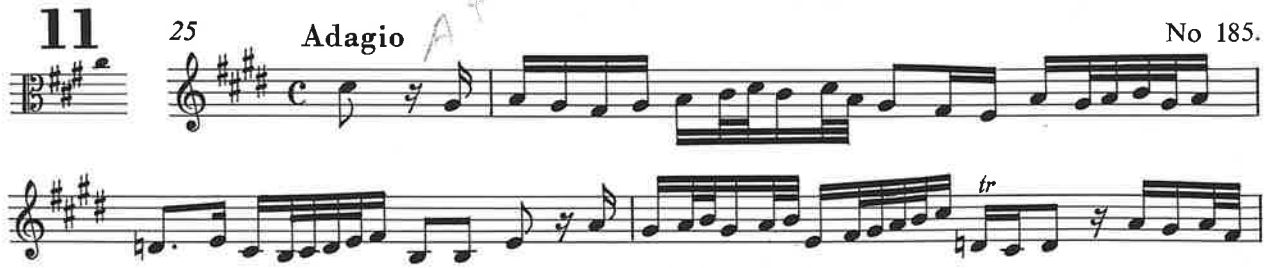
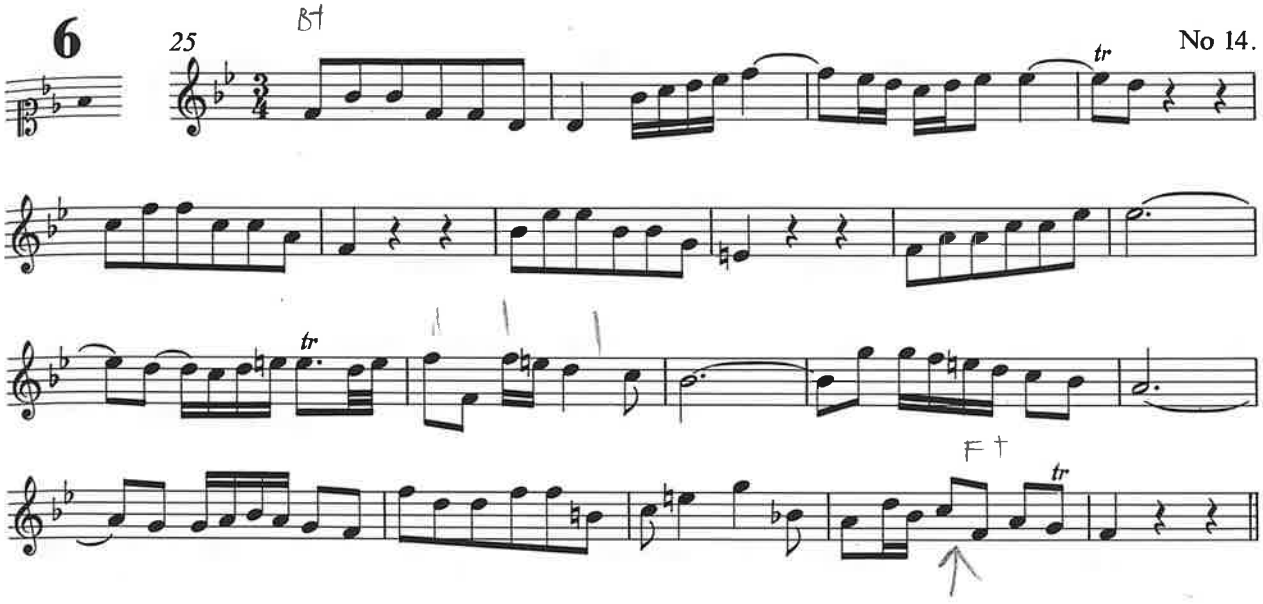
45
No 52.

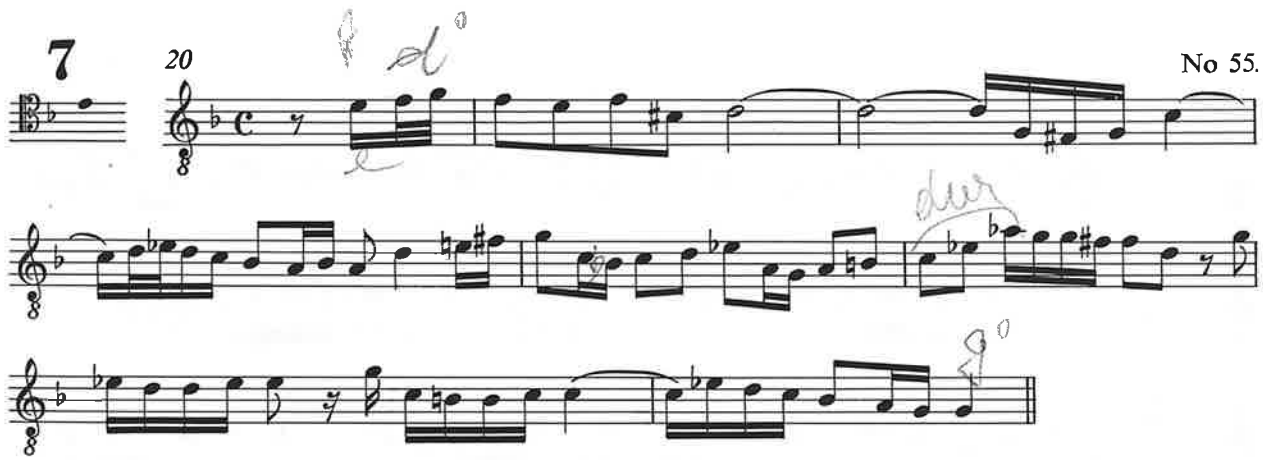

10
61
No 10.


11
25
Adagio
No 185.
tr

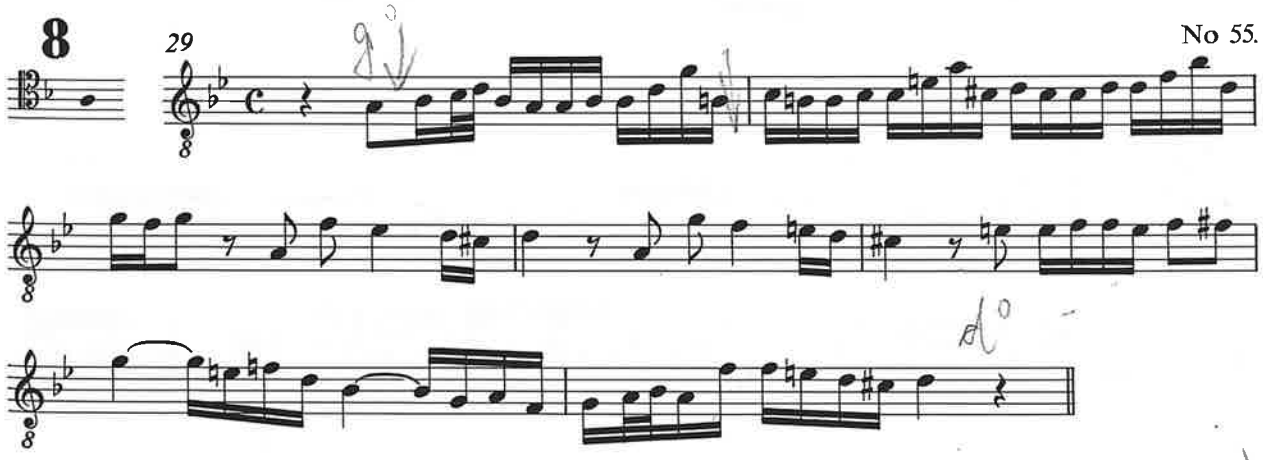
6 25 No 14.



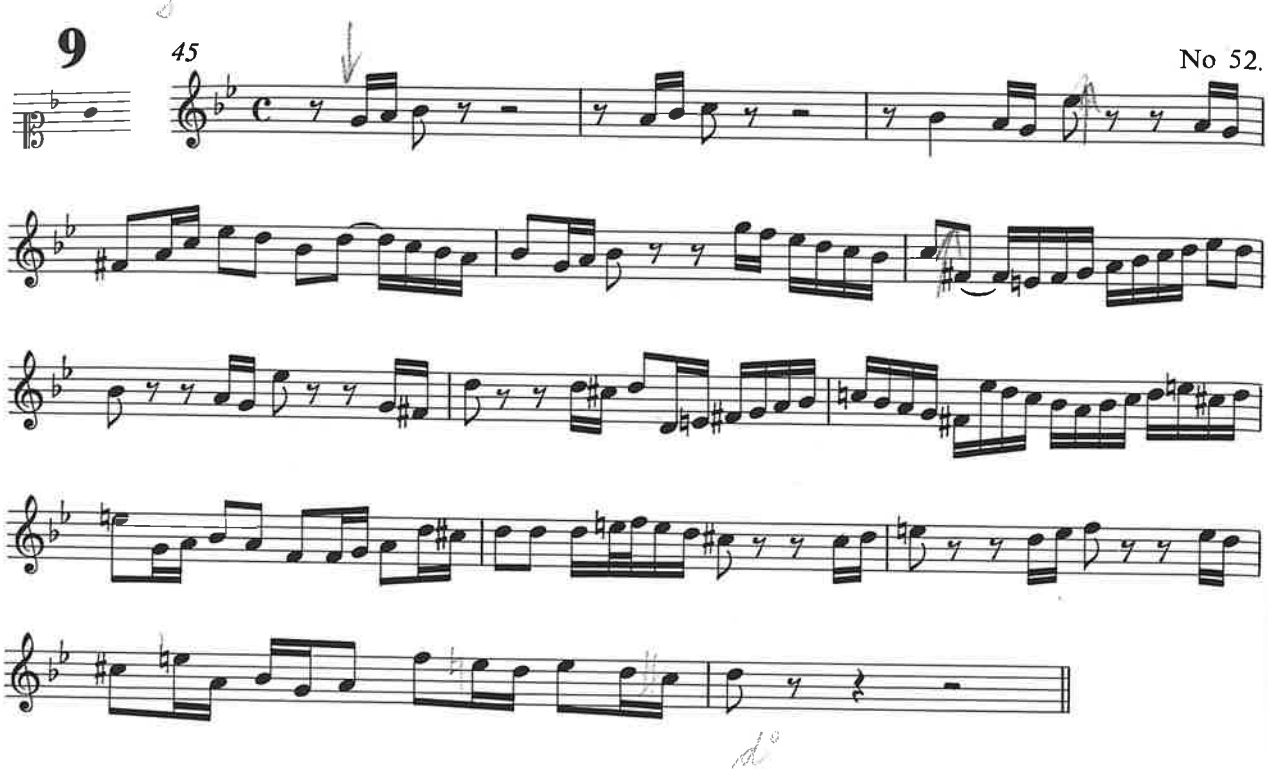
7 20 No 55.



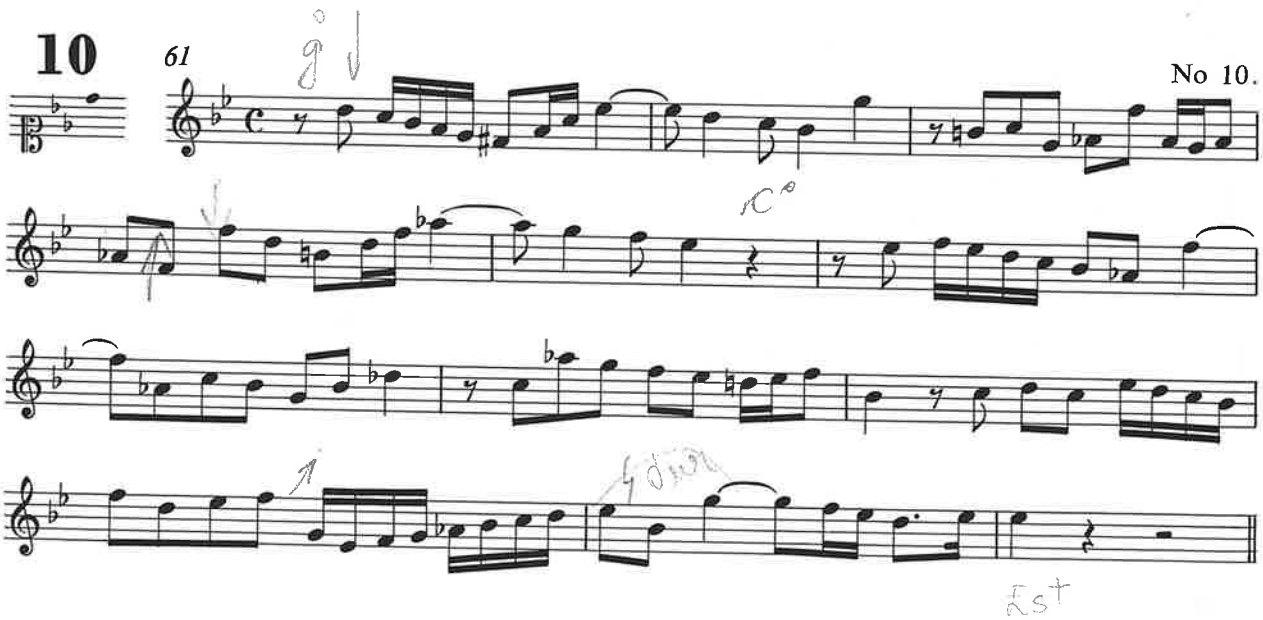
8 29 No 55.



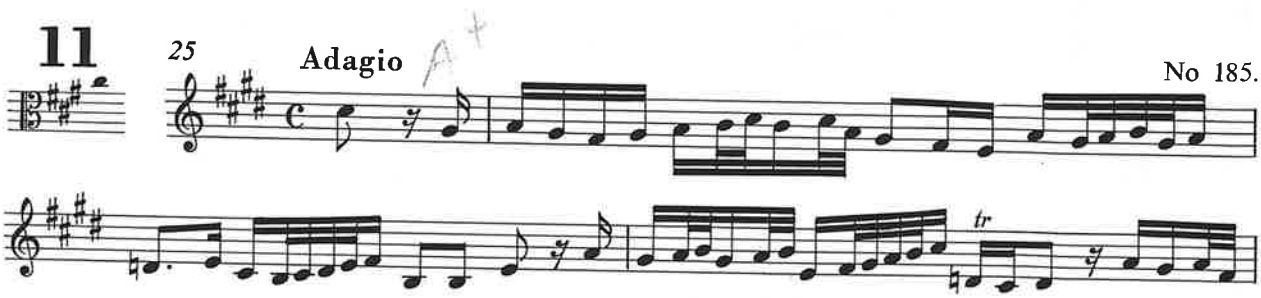
9 45 No 52.

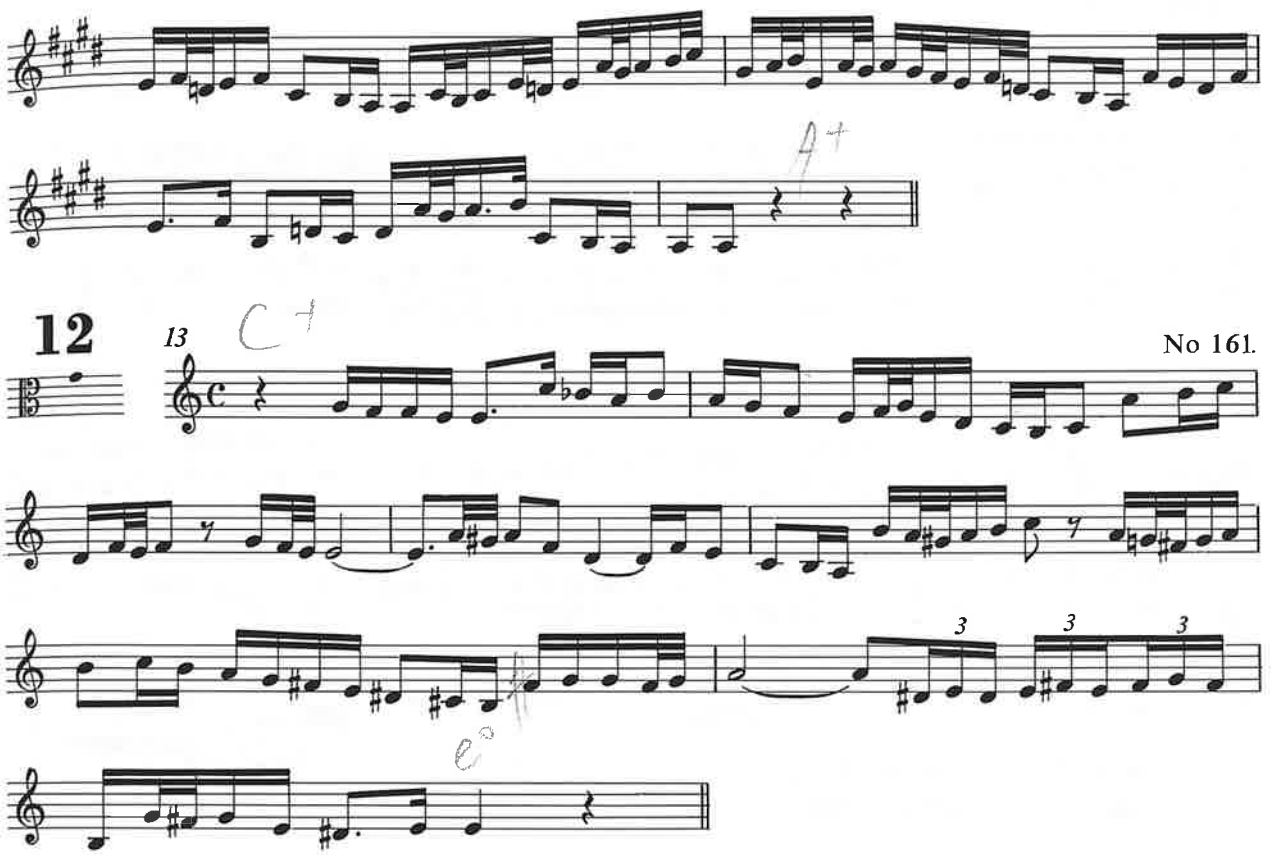


10 61 No 10.



11 25 Adagio No 185.





12

13

No 161.

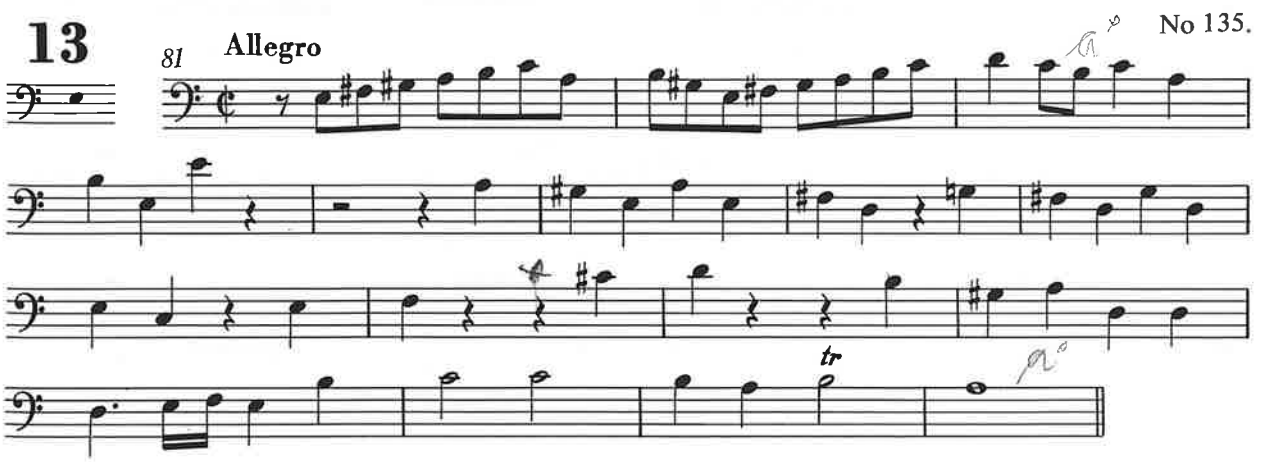
II

Egy kvint távolságú hangnemi kitérések
Tonartliche Ausweichungen in *Quintentfernung*
Tonal modulations in a distance of *fifth*

a) azonos előjegyzésű hangnemi keretben

a) im Rahmen identischer Vorzeichnungen

a) within the range of identical key-signatures

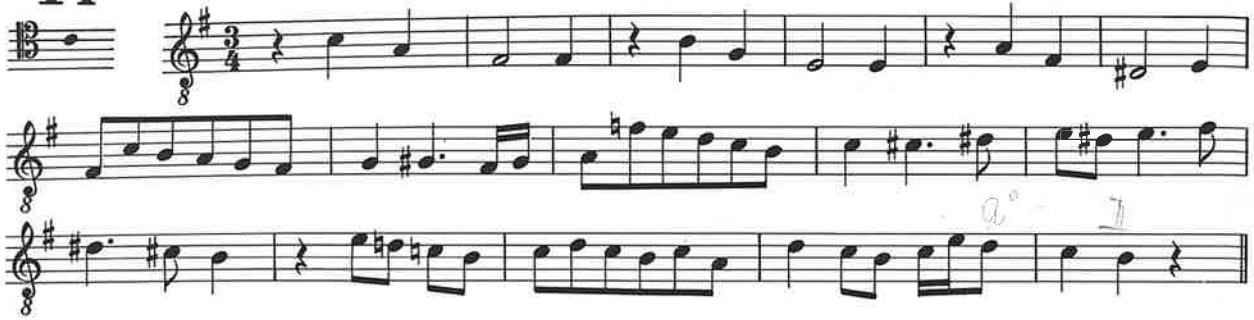


13

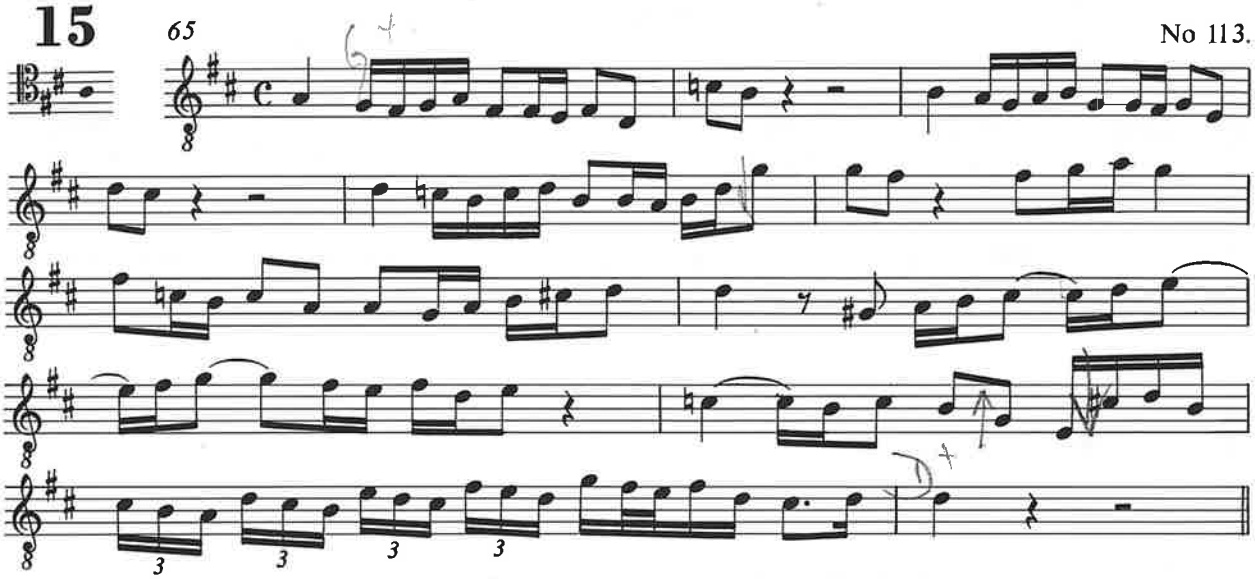
81 Allegro

No 135.

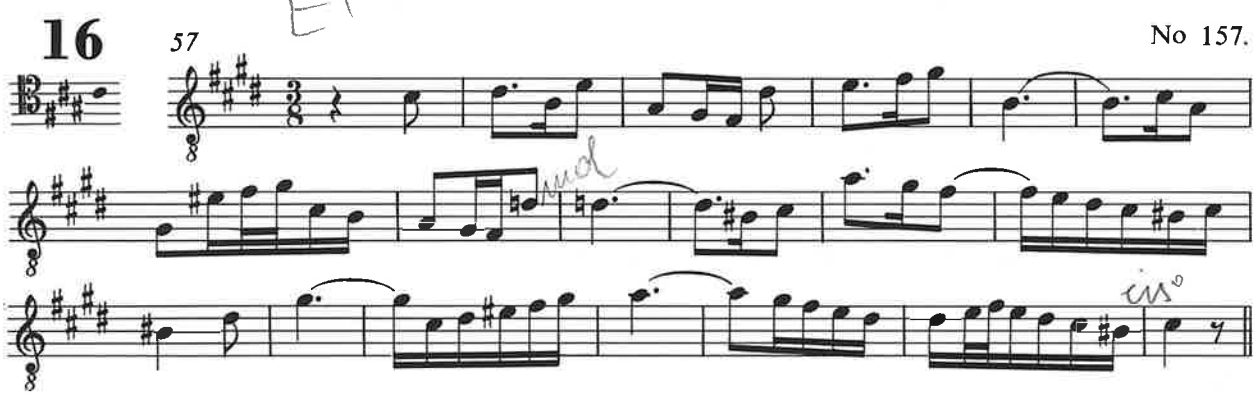
14 *60* No 161.



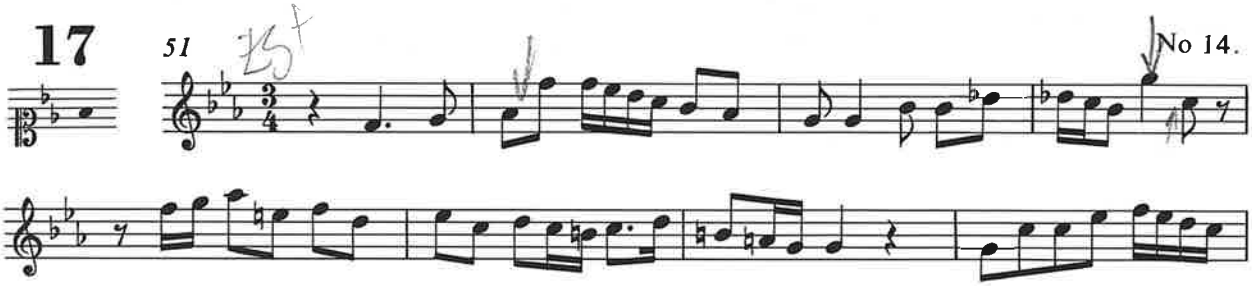
15 *65* No 113.

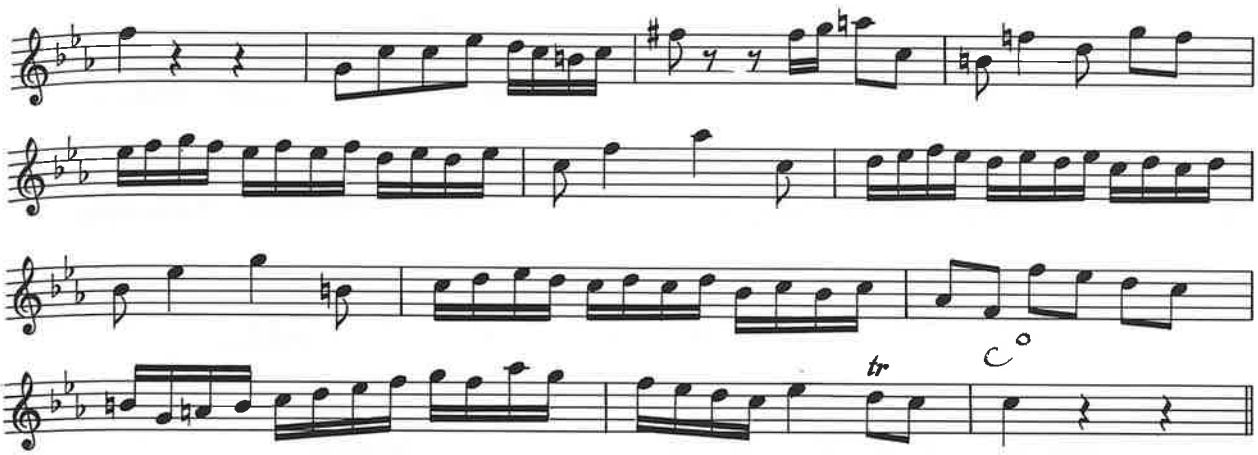


16 *57* No 157.

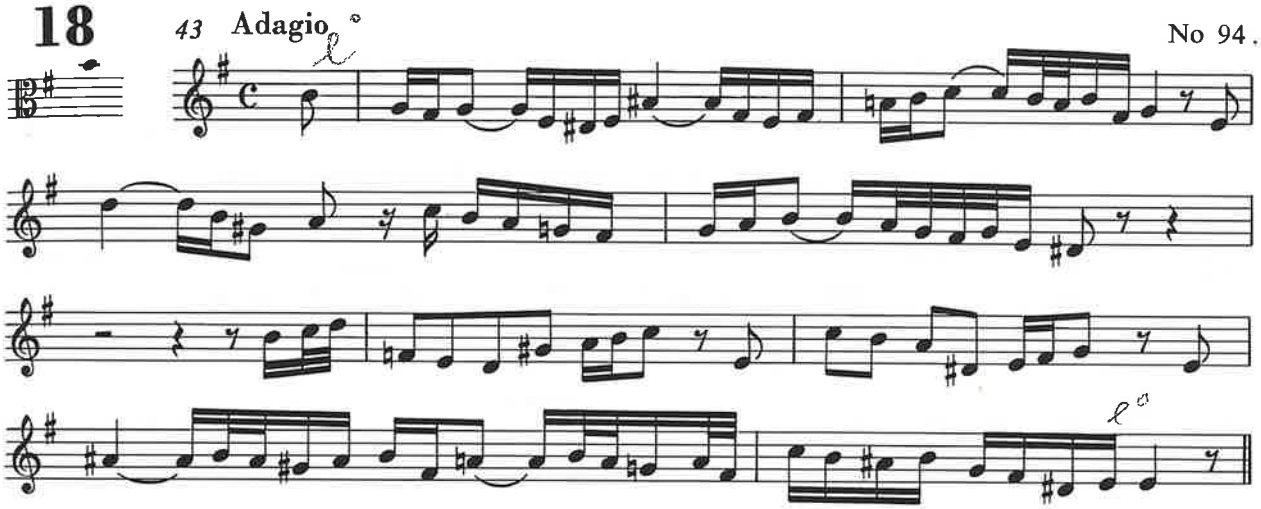


17 *51* No 14.

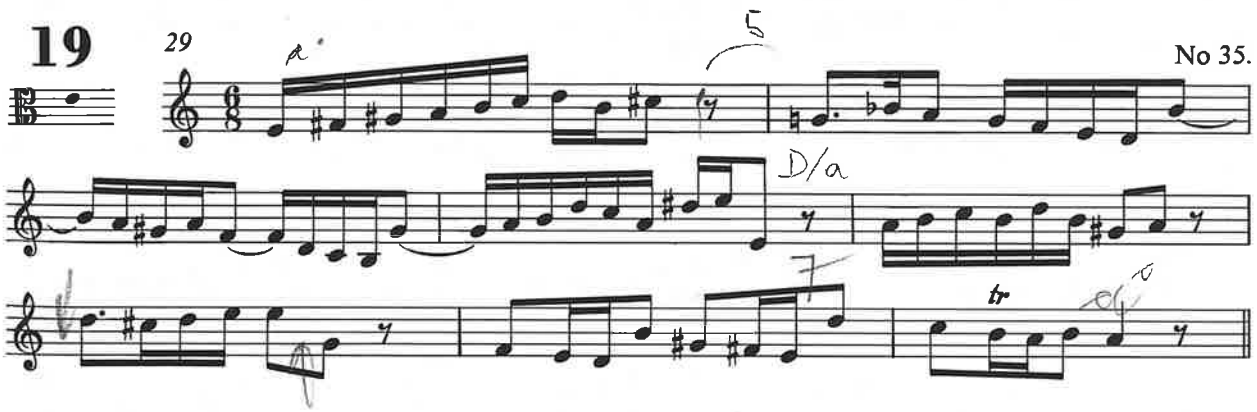




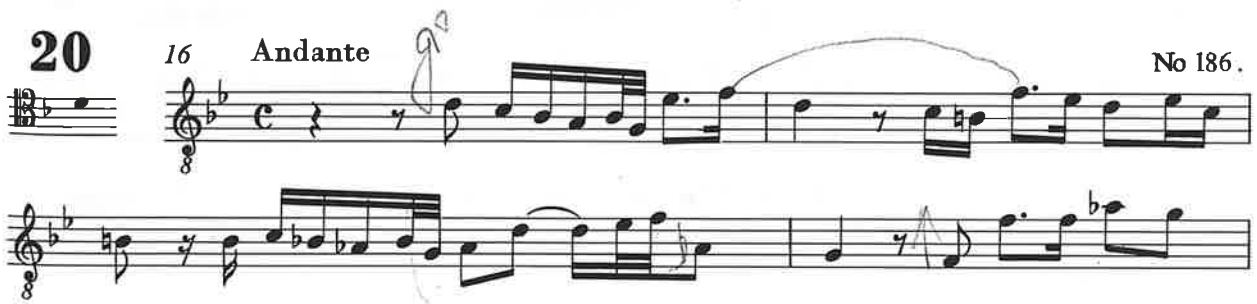
18 *43* **Adagio.** No 94.

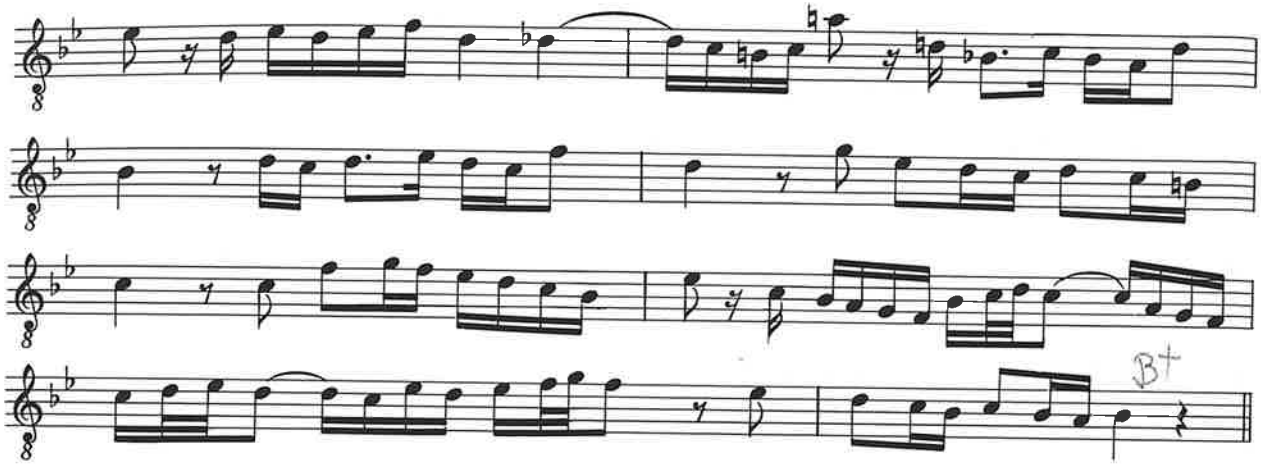


19 *29* No 35.



20 *16* **Andante** No 186.

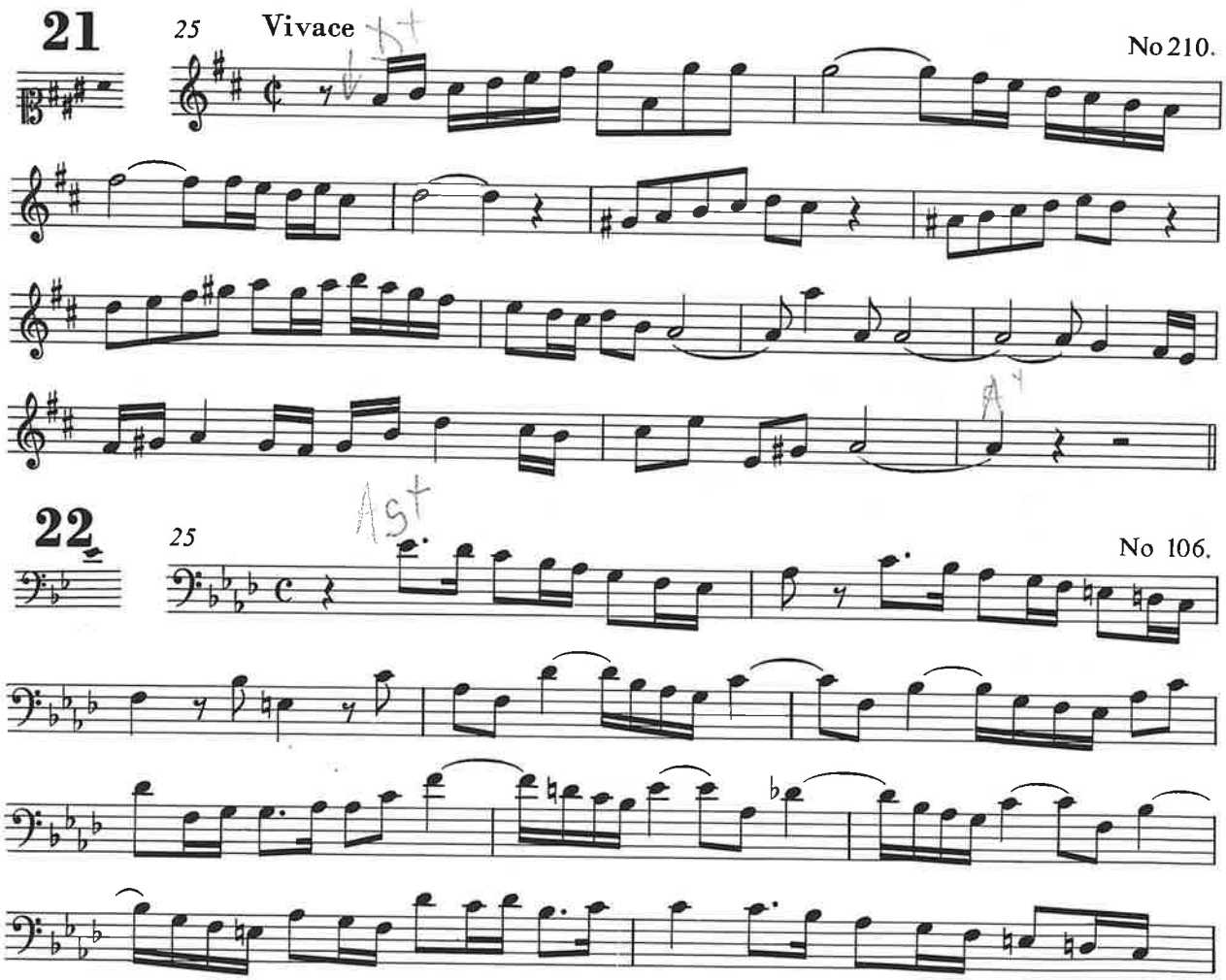


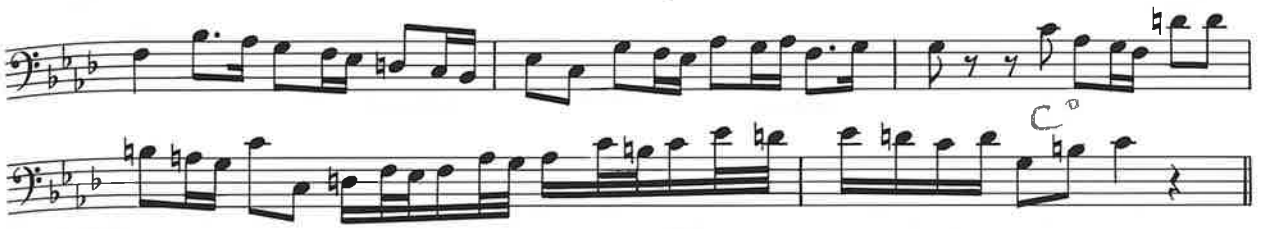


b) előjegyzést váltó *hangnemi keretben*

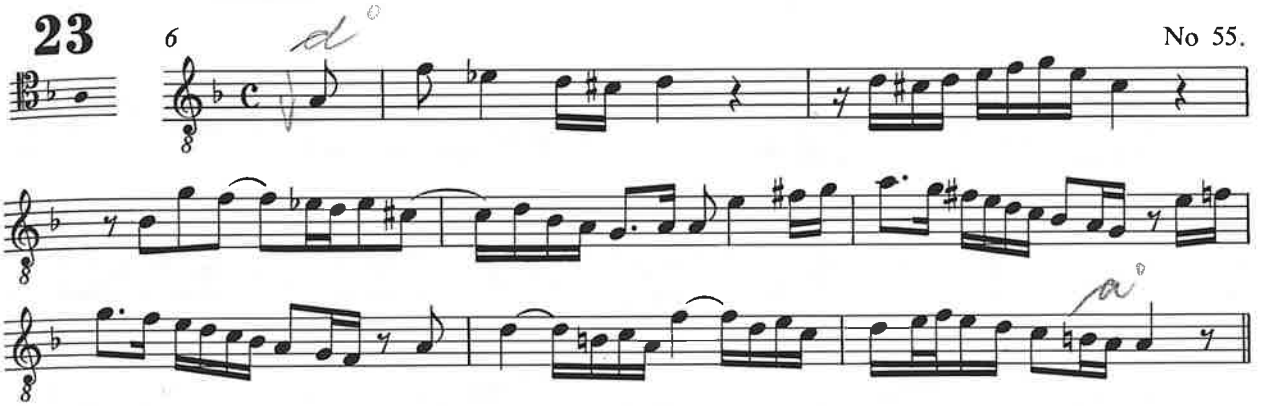
b) im tonartlichen Rahmen mit geanderter Vorzeichnung

b) within the range of changing key-signatures

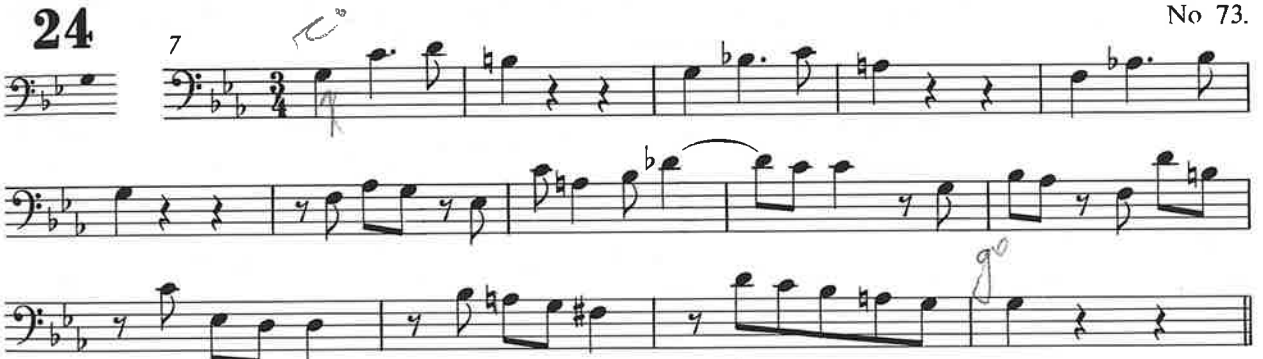




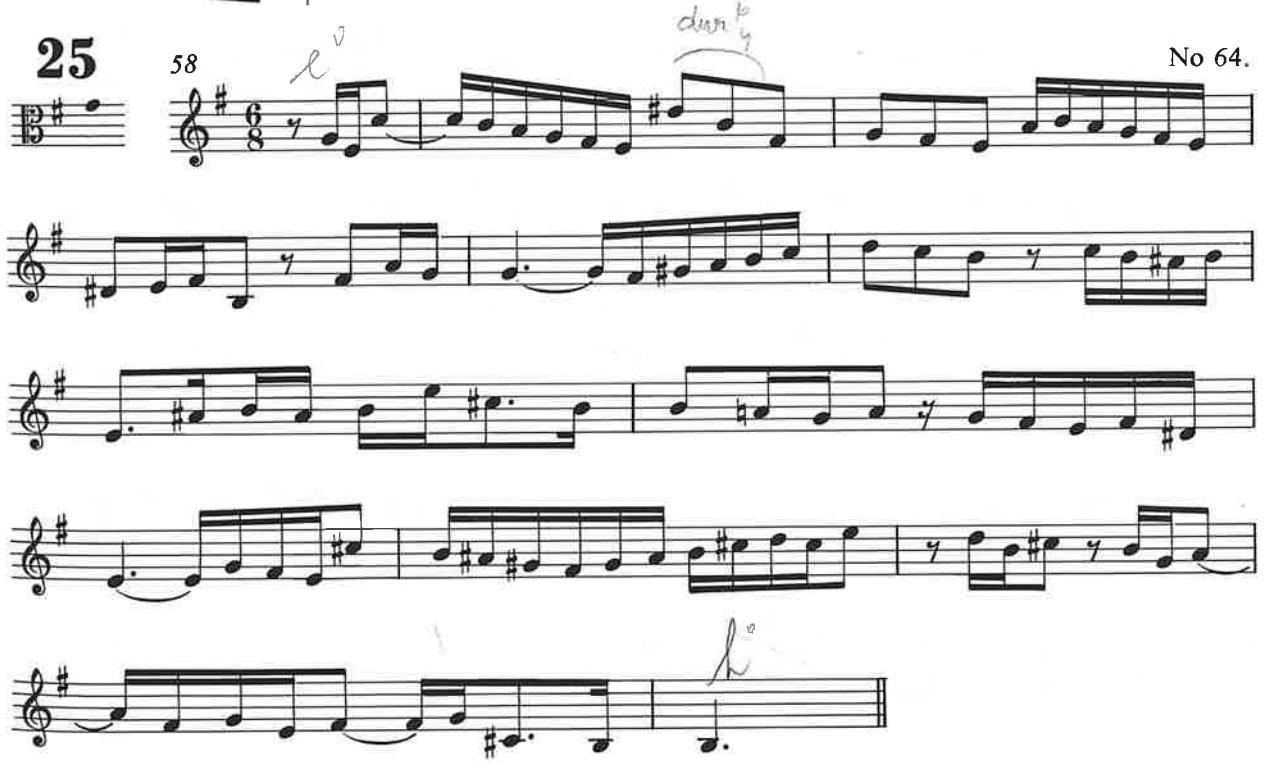
23 6 No 55.

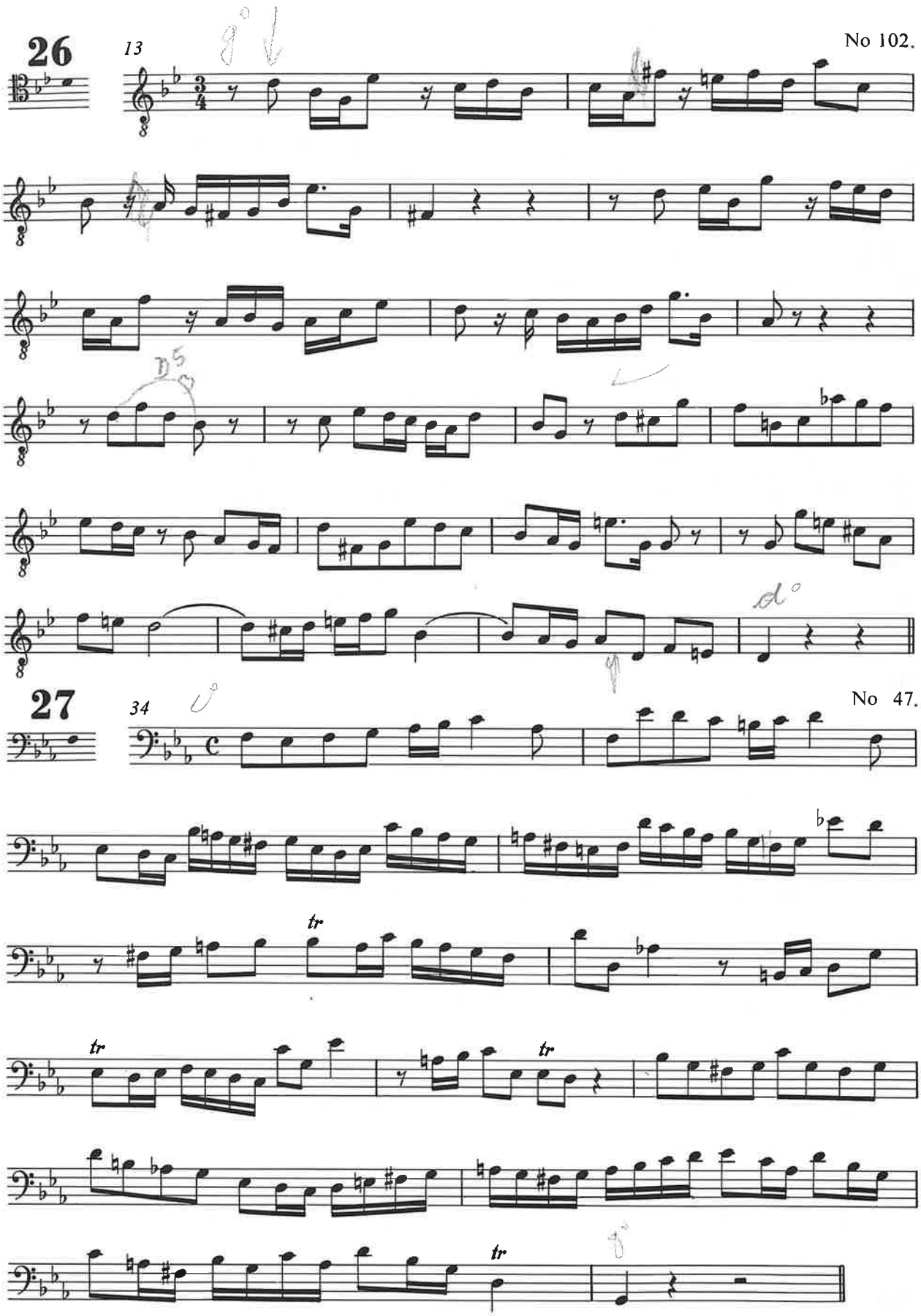


24 7 No 73.



25 58 No 64.




26
13
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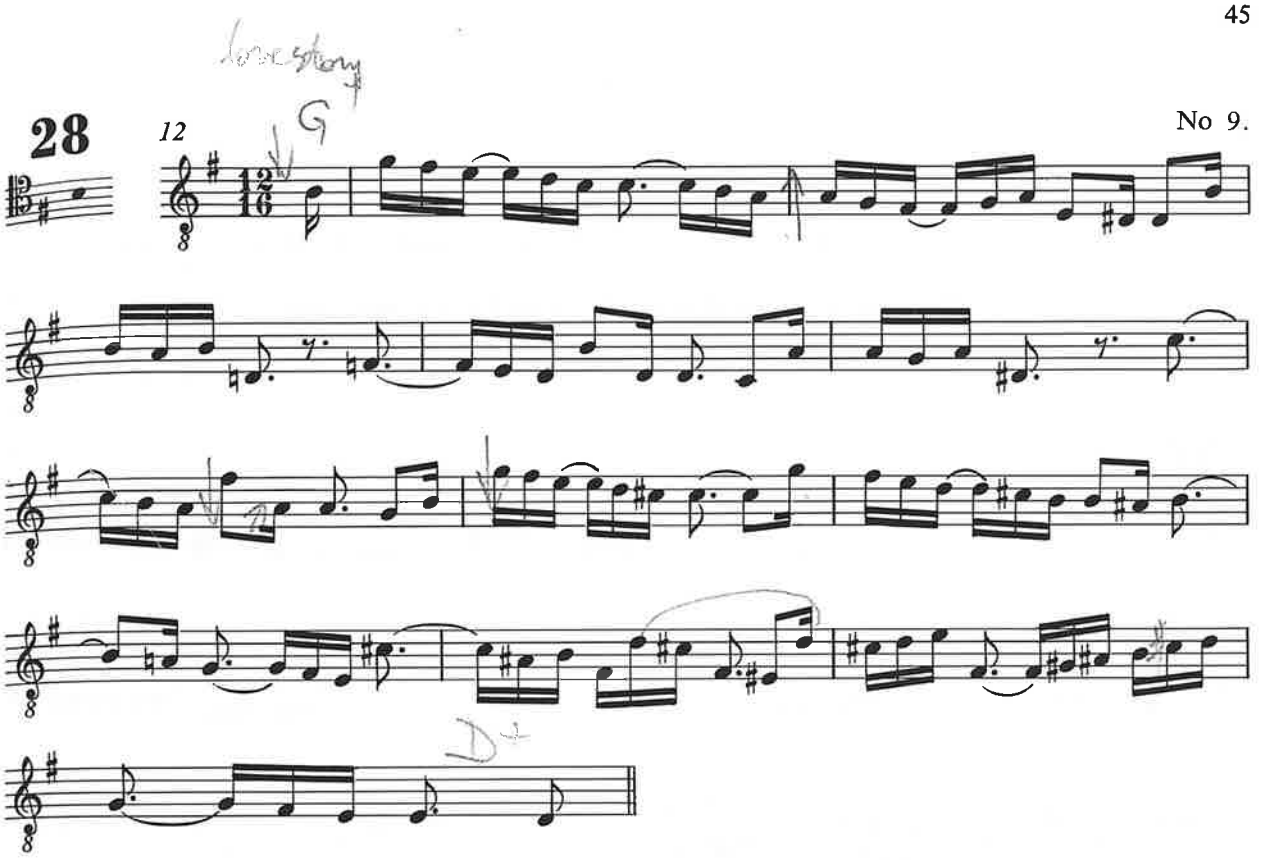
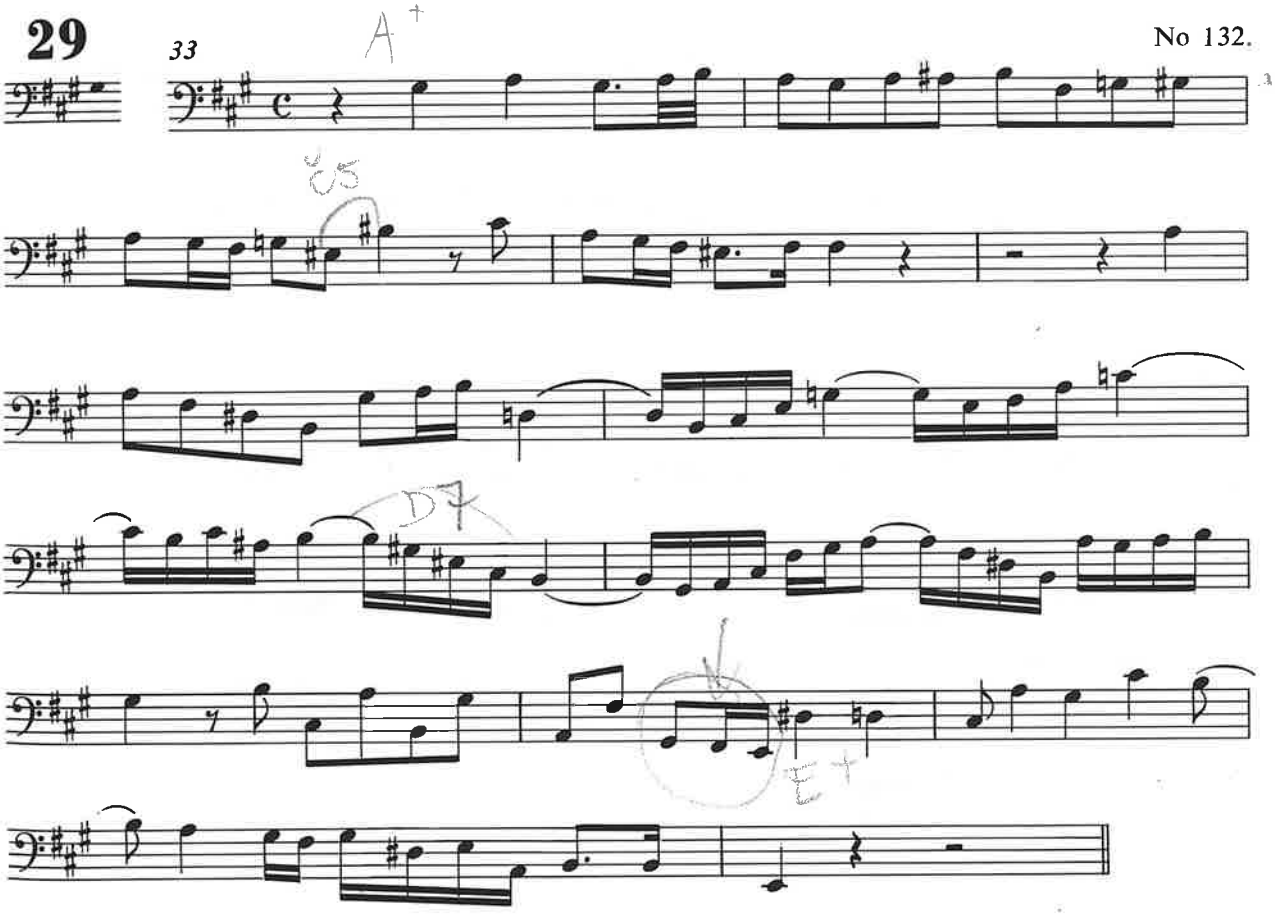
27
34
No 47.
tr
tr
tr
tr

28 *12* No 9.



29 *33* No 132.



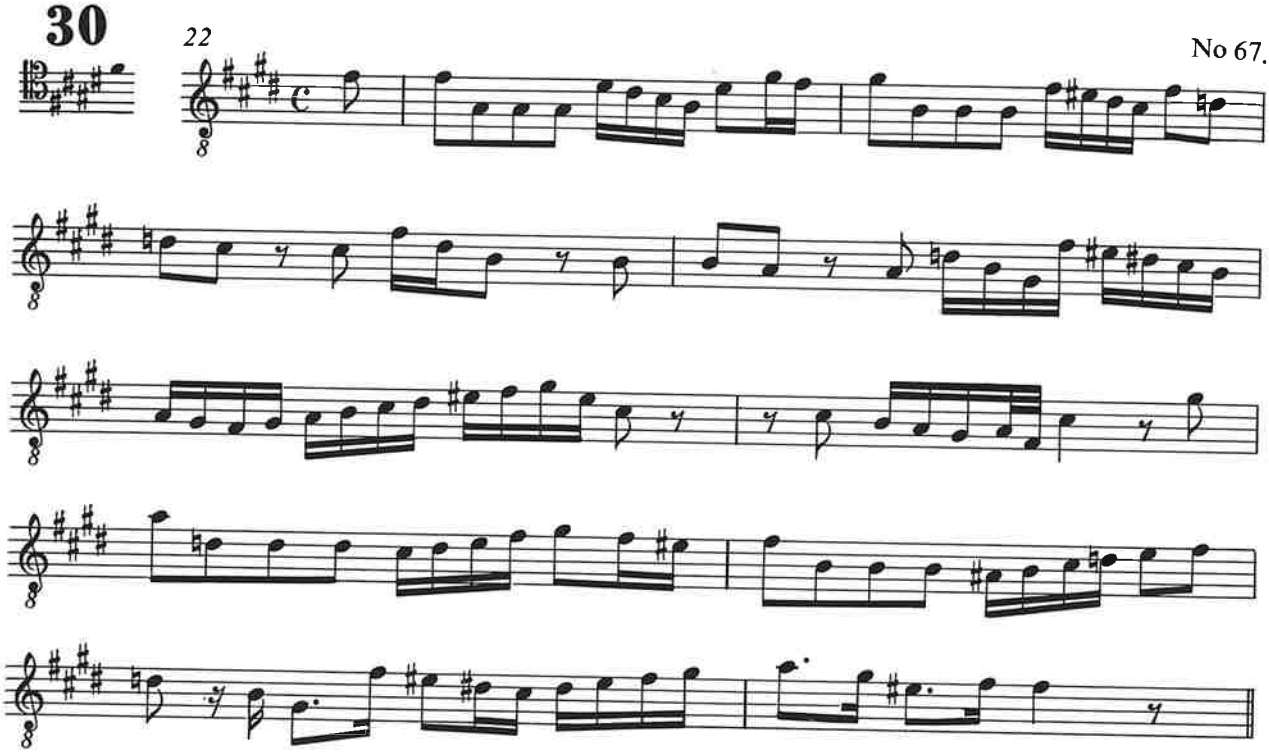
III

Távolabbi hangnemhez vezető többszörös hangnemi kitérés

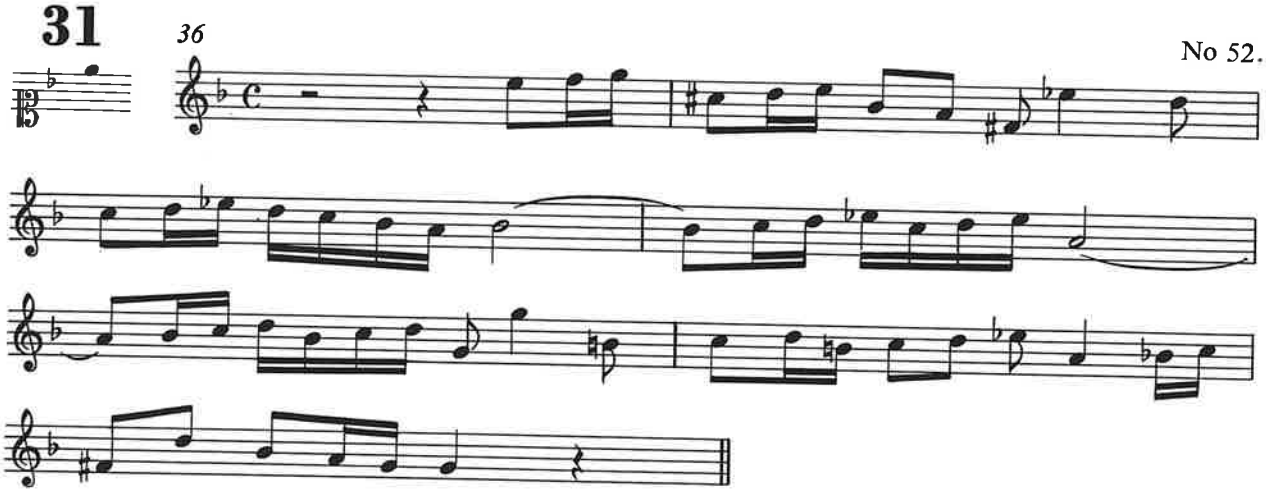
Mehrmalige, in *weiterliegende* Tonart führende tonartliche Ausweichung

Momentary modulations leading to a *remote* key

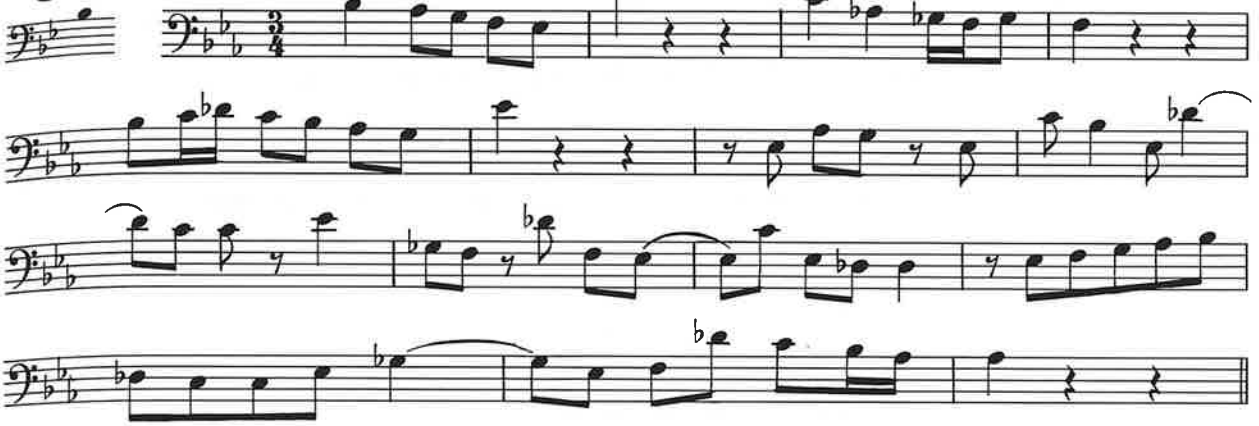
30 *22* No 67.



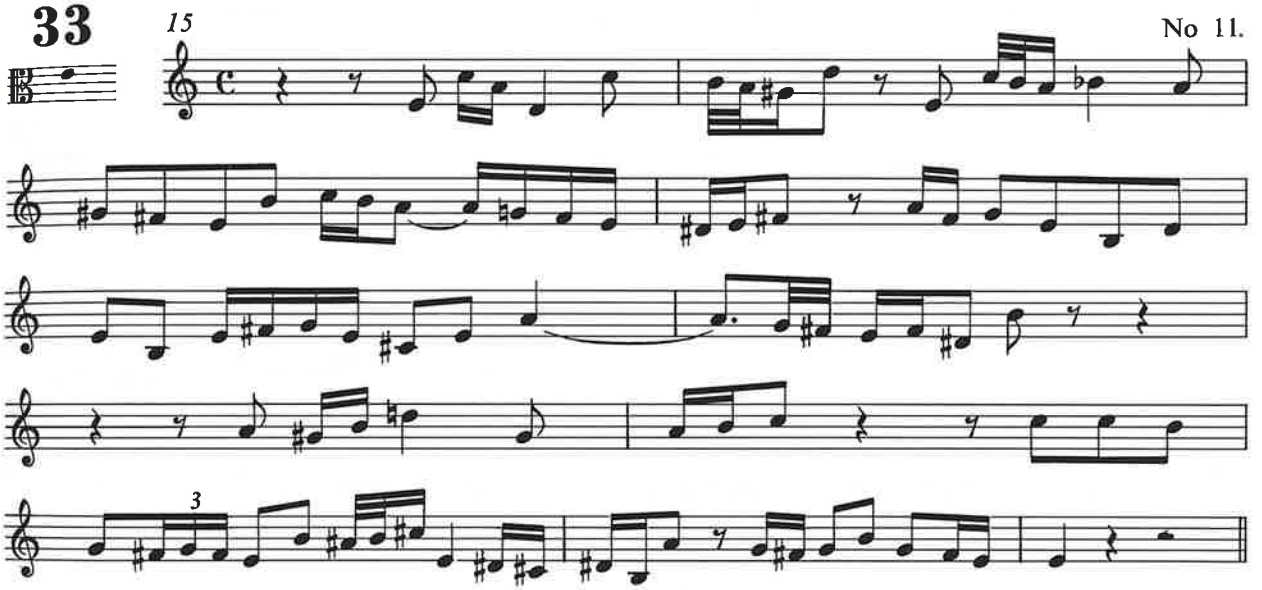
31 *36* No 52.



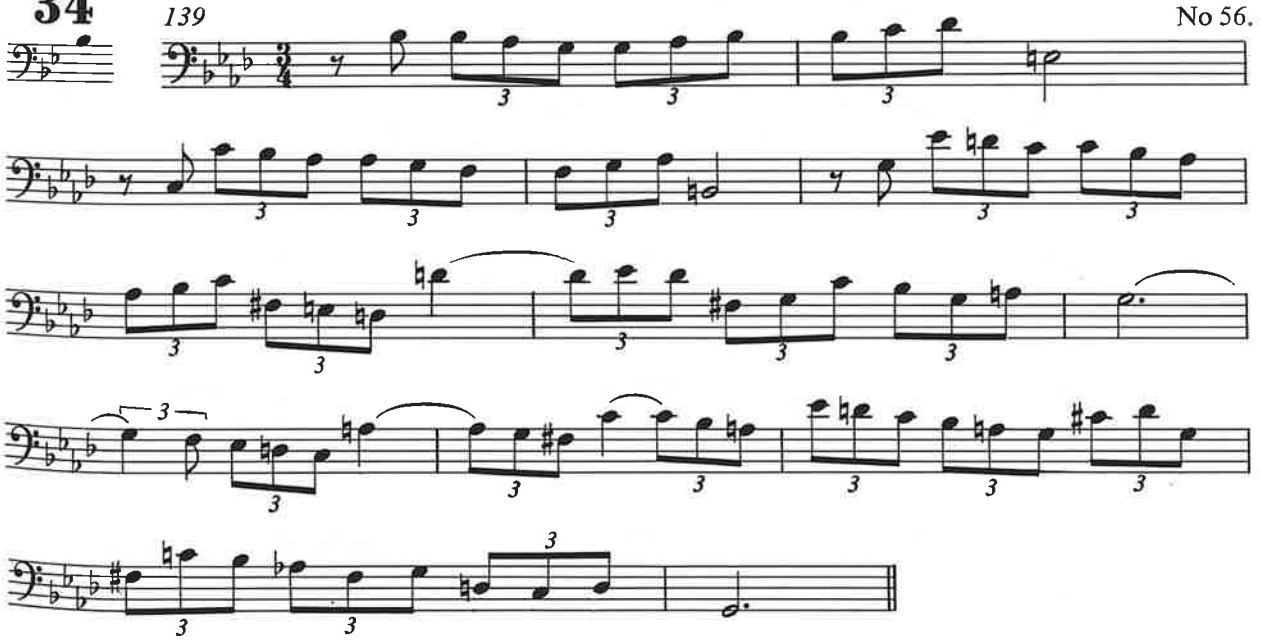
32 *42* No 73.



33 *15* No 11.



34 *139* No 56.



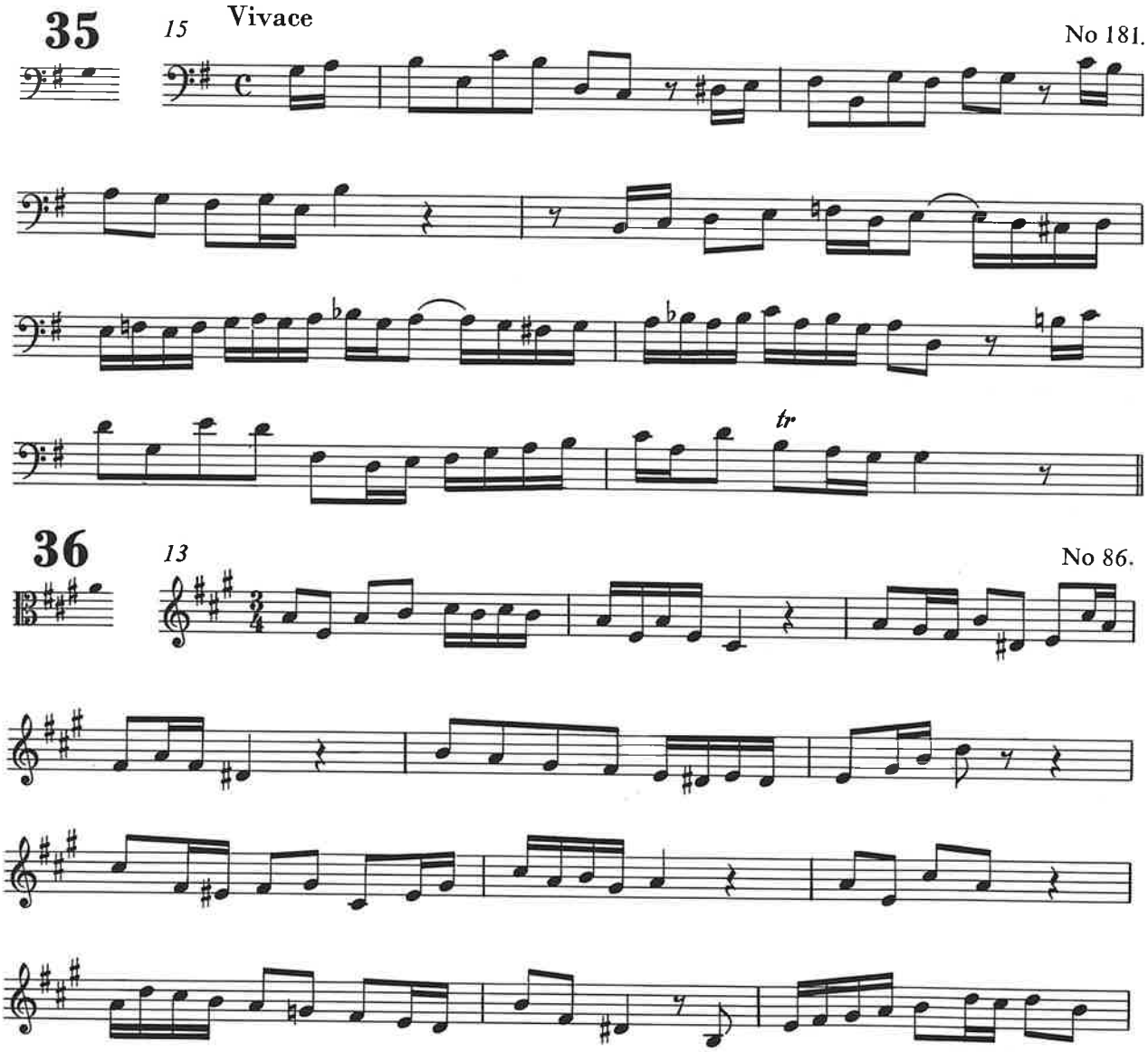
IV

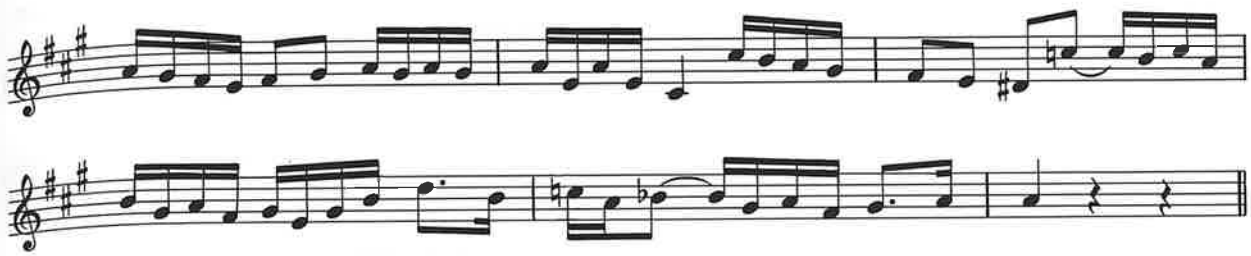
Több kvint távolságú hangnemek egymásutánját eredményező hangnemi kitérések vagy modulációk

Tonartliche Ausweichungen und Modulationen die eine Folge von *mehrere* Quinten voneinander liegende Tonarten zeitigen

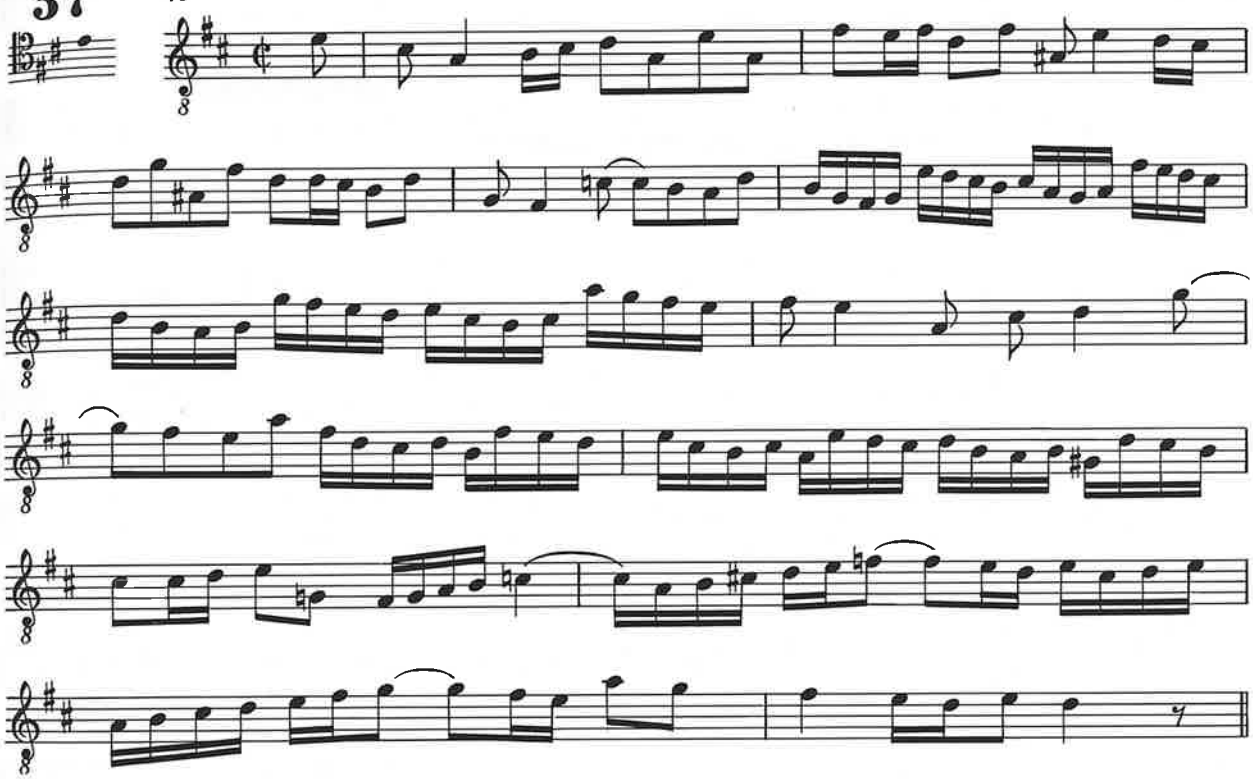
Modulations or momentary modulations to *unrelated keys*

a) maggiore-minore vagy minore-maggiore váltással
a) mit Maggiore-Minore- oder Minore-Maggiore-Wechsel
a) with Maggiore-Minore, or Minore-Maggiore changes

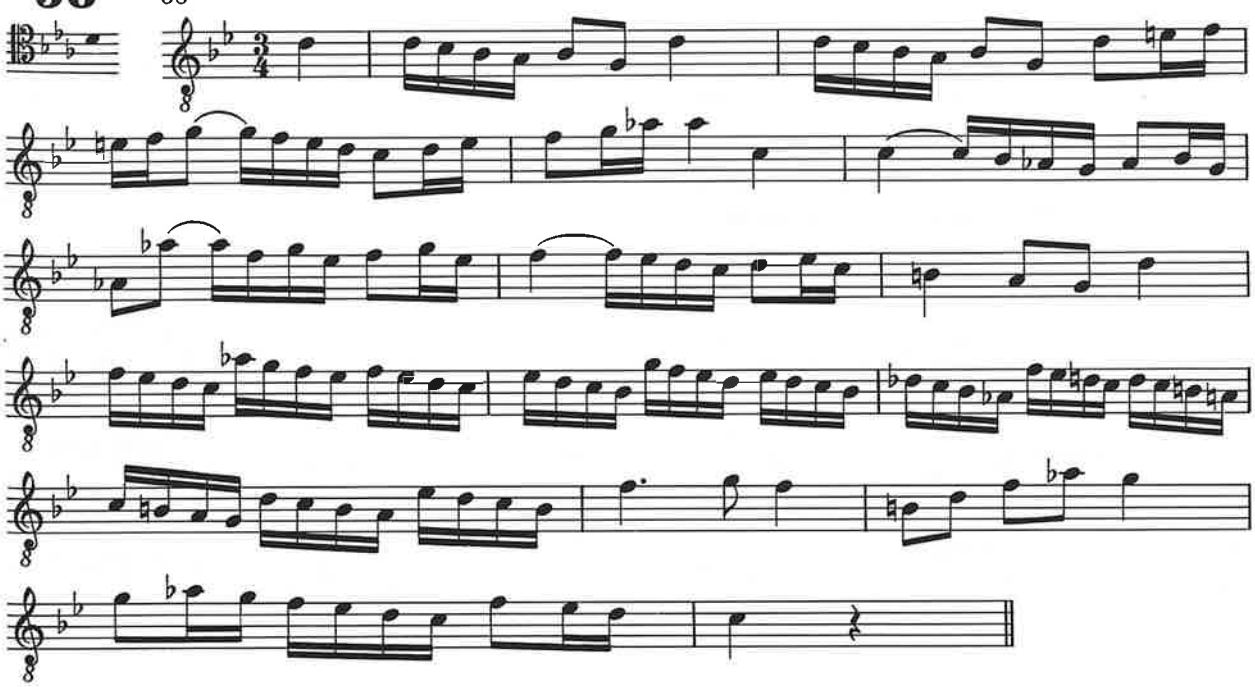


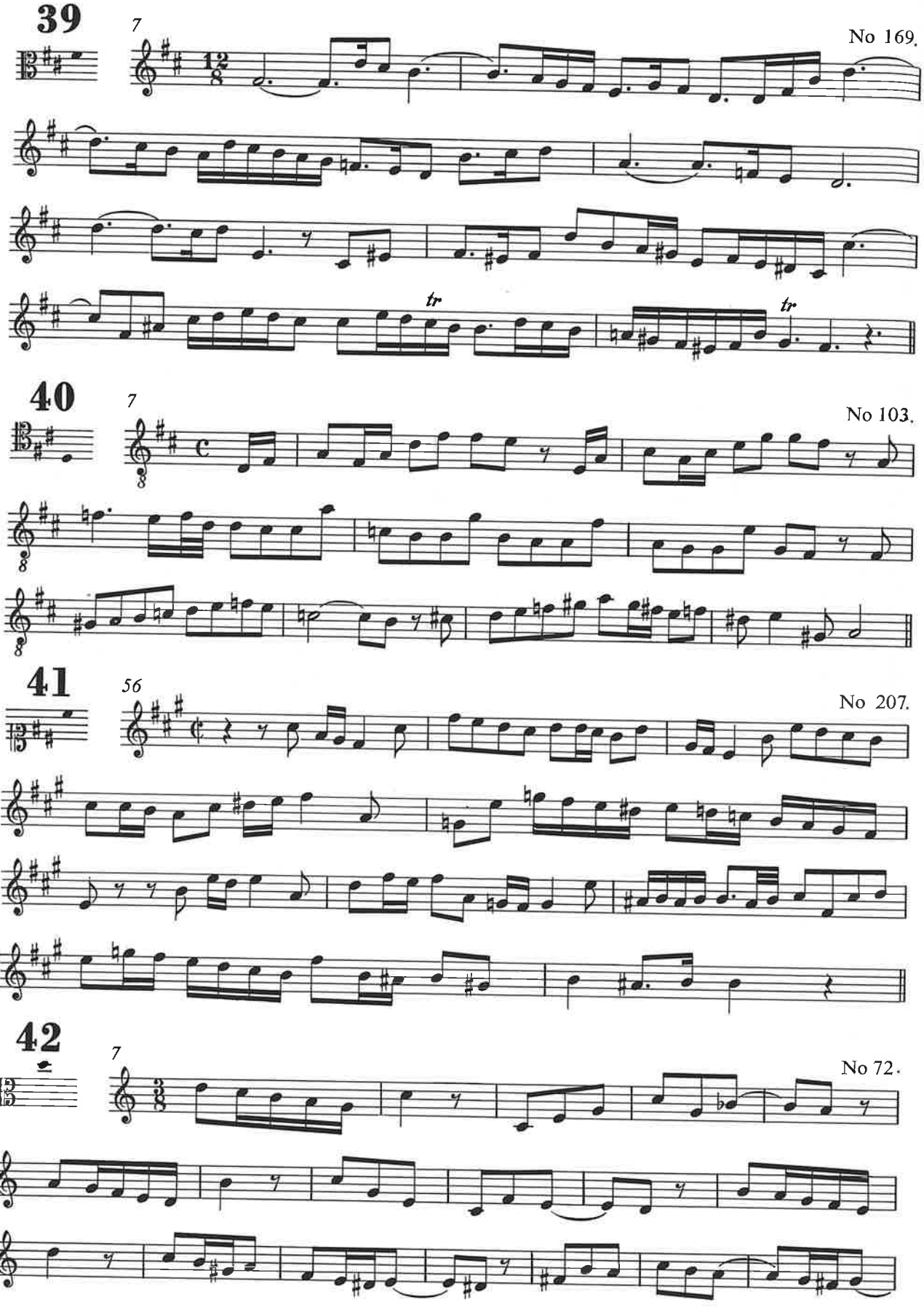


37 *45* No 207.



38 *88* No 5.

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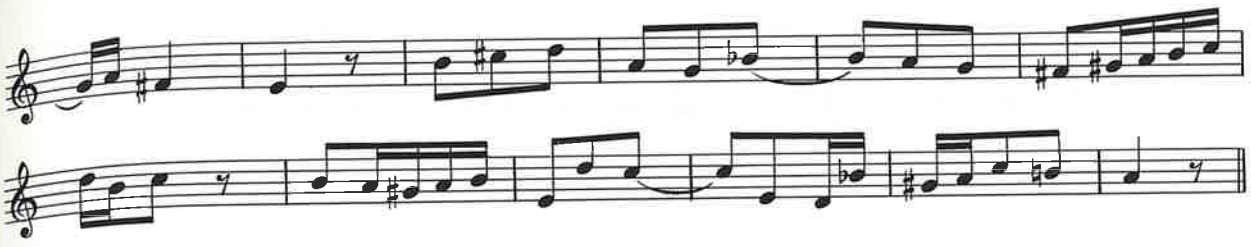
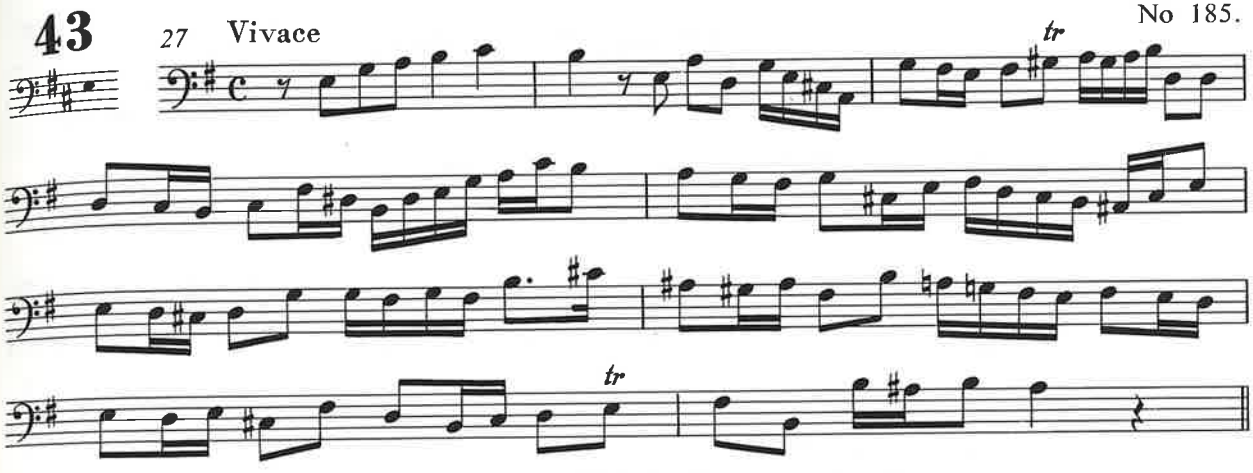
tr
40
7
No 103.
41
56
No 207.
42
7
No 72.



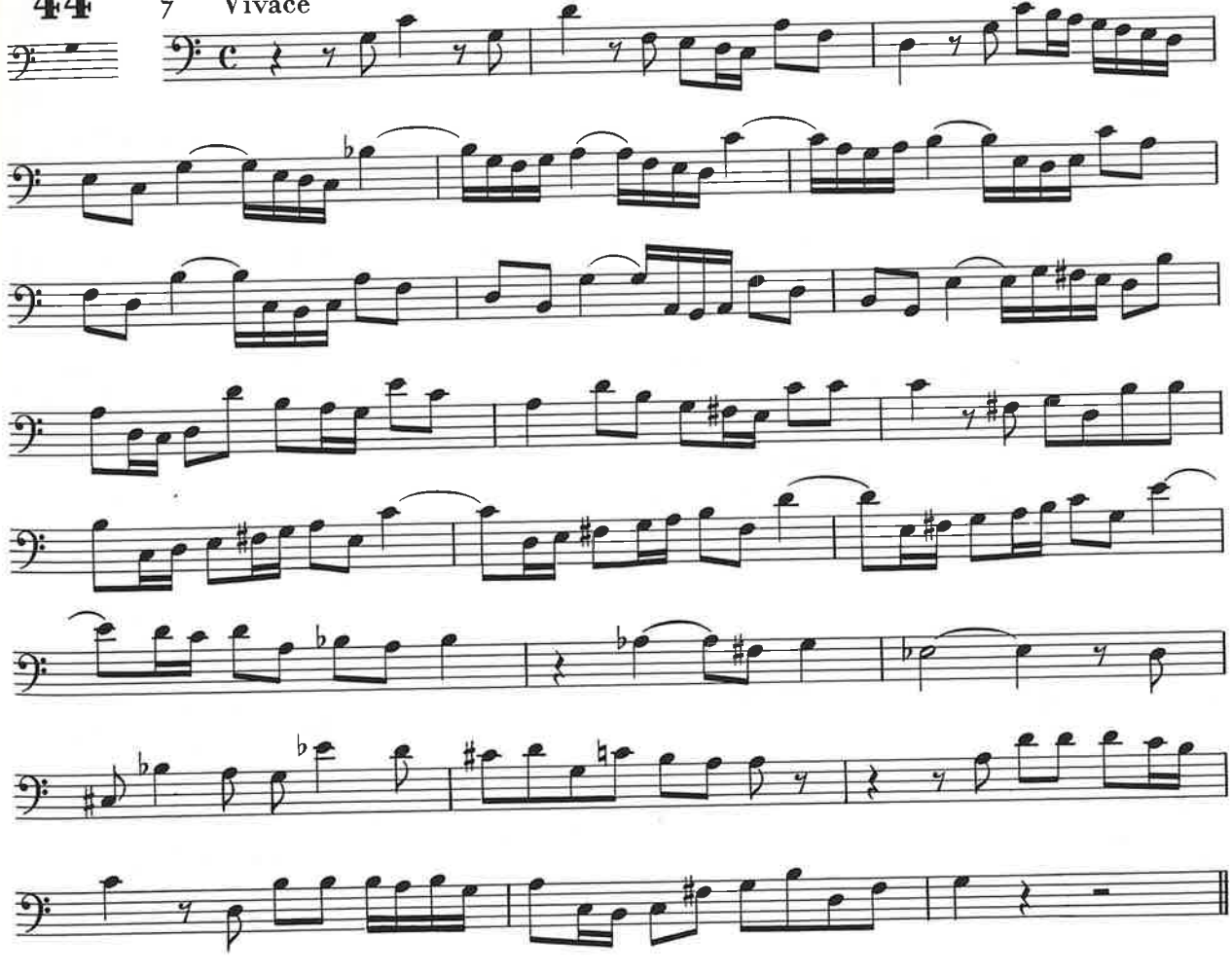
43 27 Vivace

No 185.



44 7 Vivace

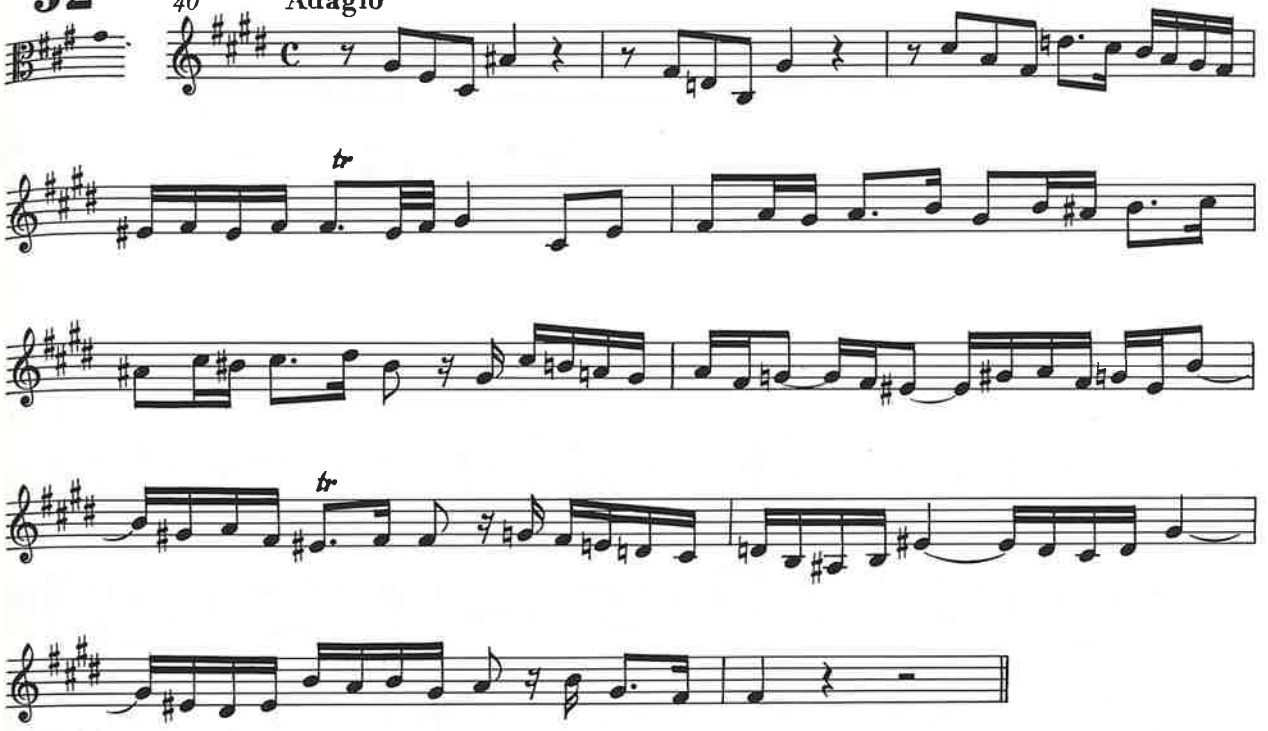
No 43.



52

40 Adagio

No 136.



53

114

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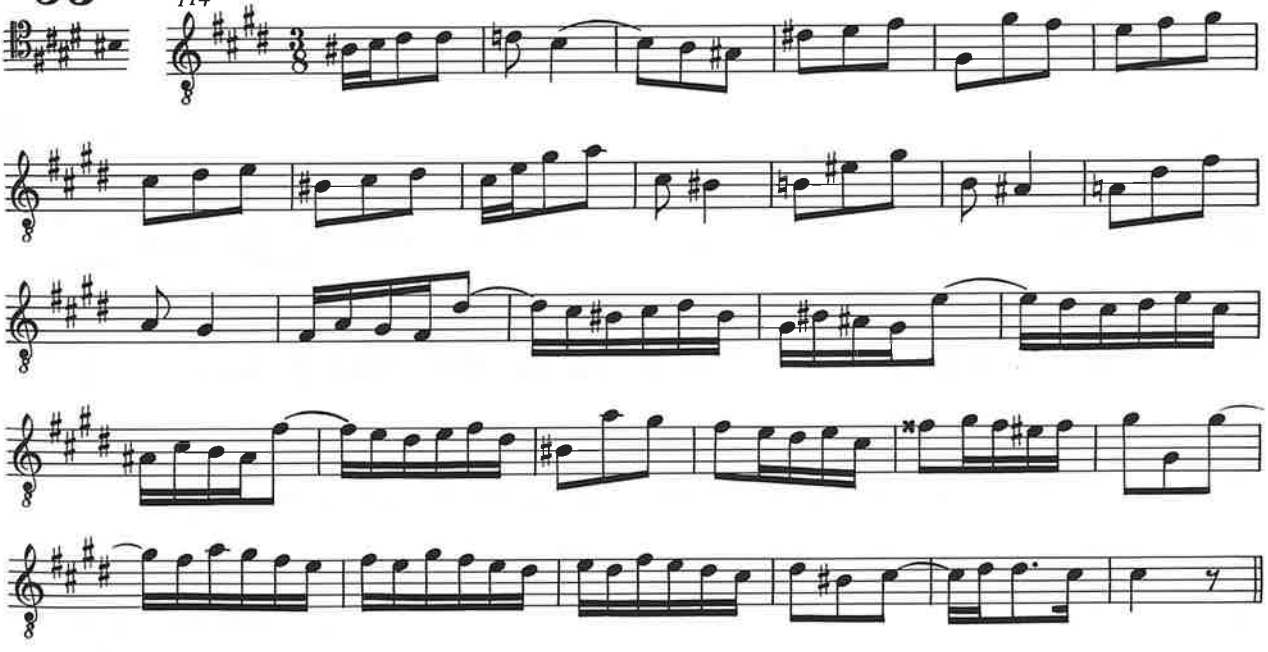

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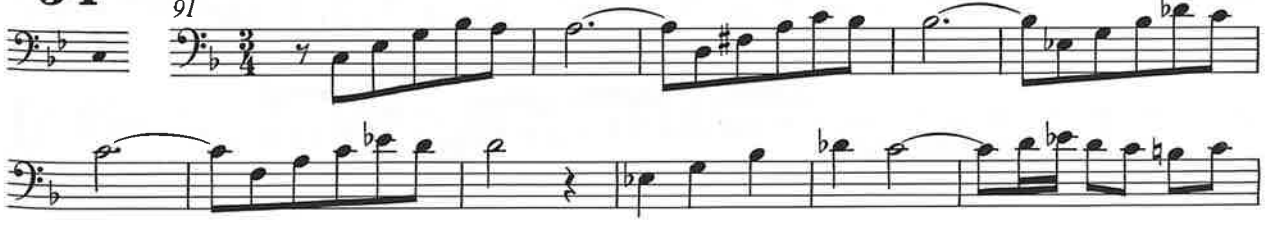
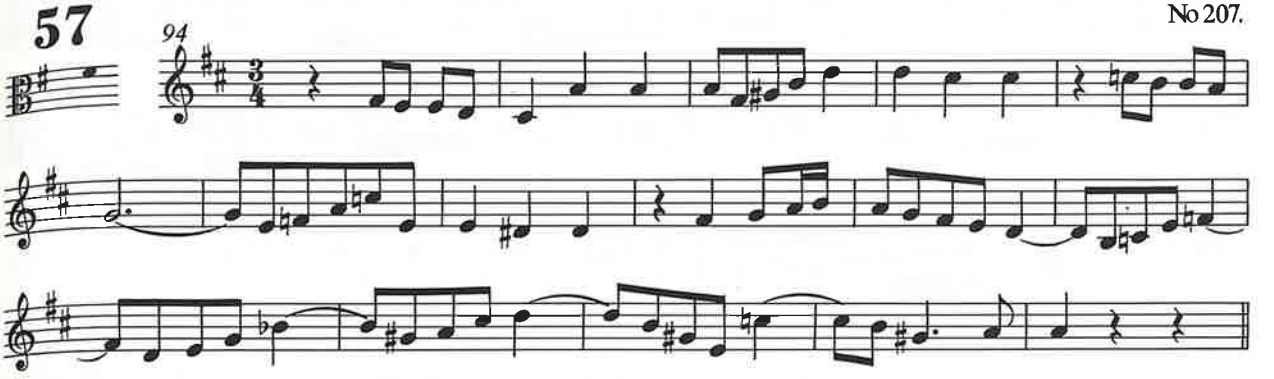


c) egyéb módon – c) nach sonstiger Art – c) in other way

57

94

No 207.



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37

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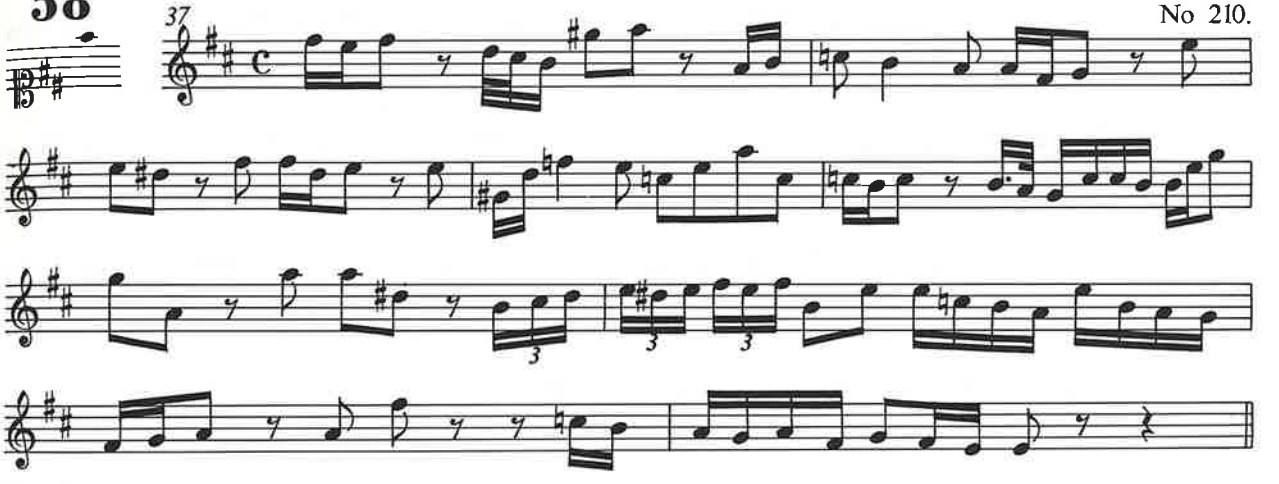

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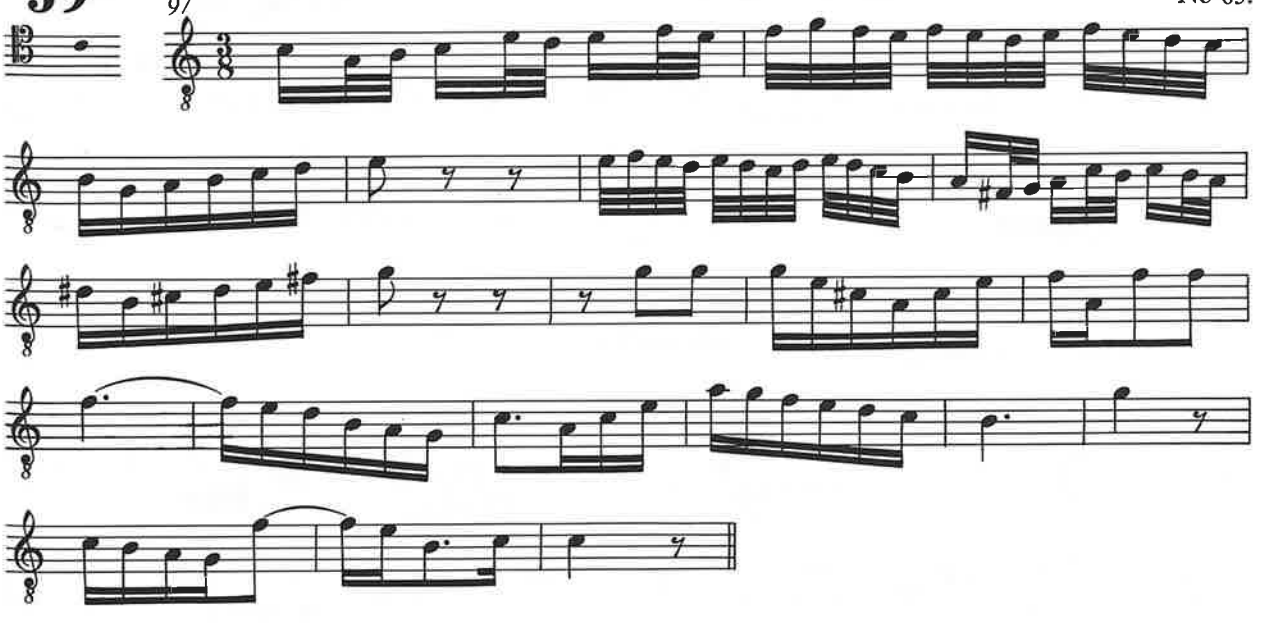


IX

Ária-(arioso)részletek continuo kíséret közlésével

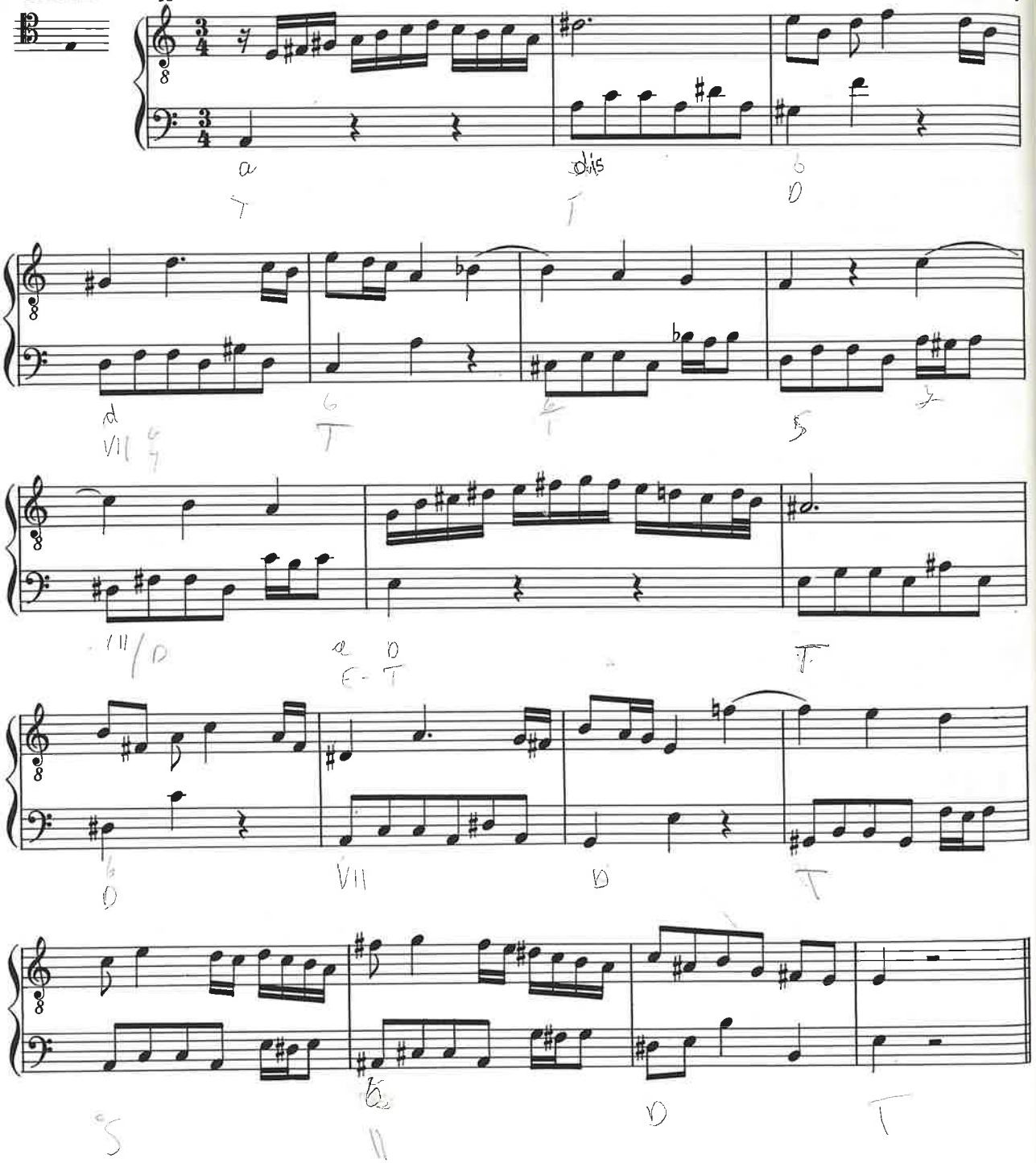
Aria-(Arioso)Fragmente mit Continuobegleitung

Excerpts from arias (ariosos) provided with continuo accompaniment

132

18

No 76.



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95

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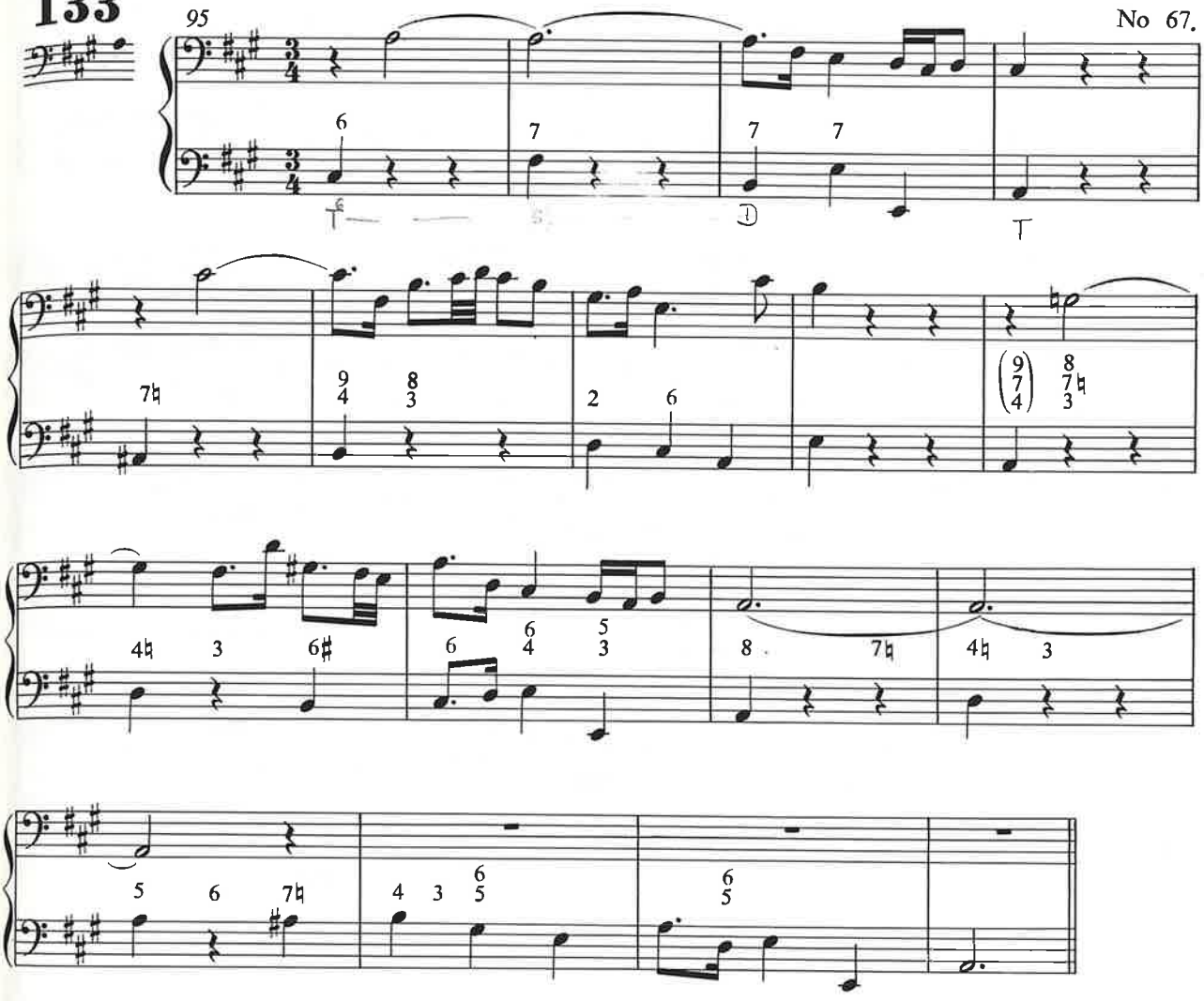

134

17

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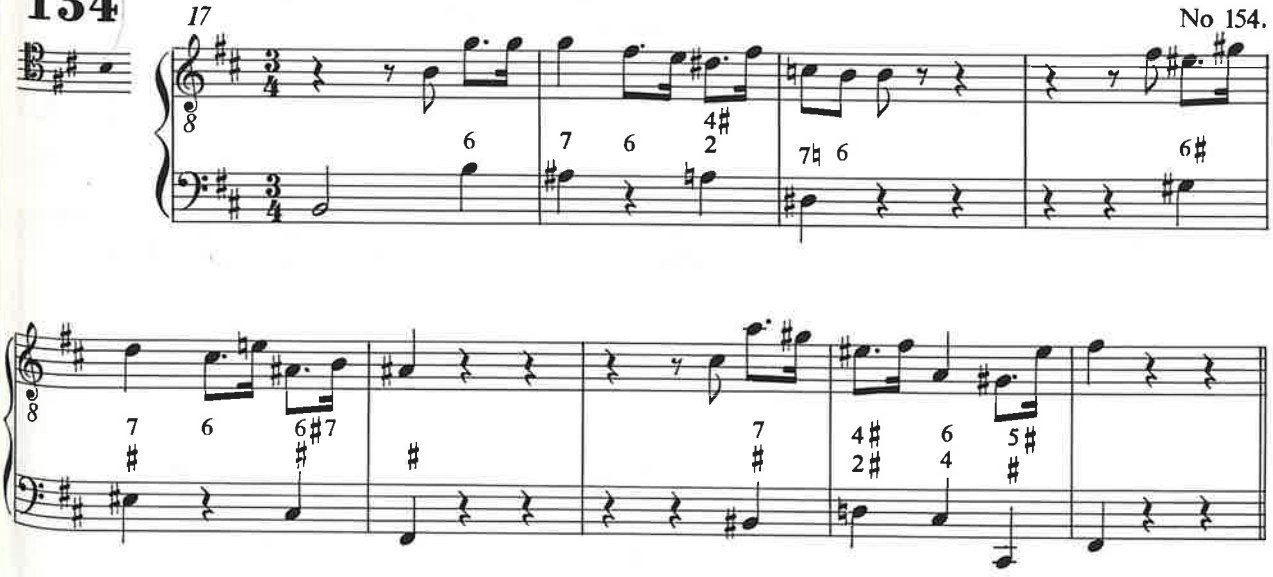

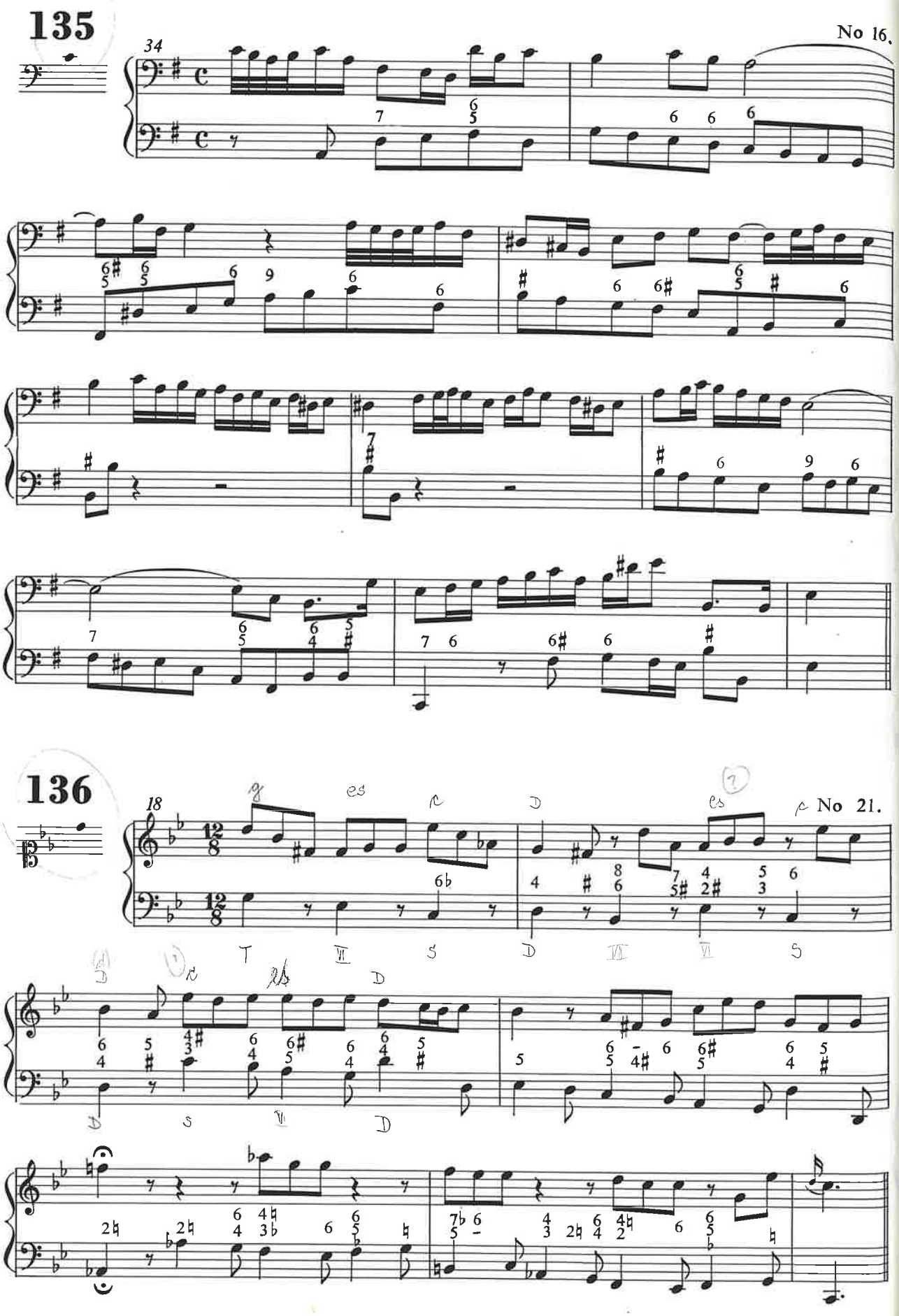
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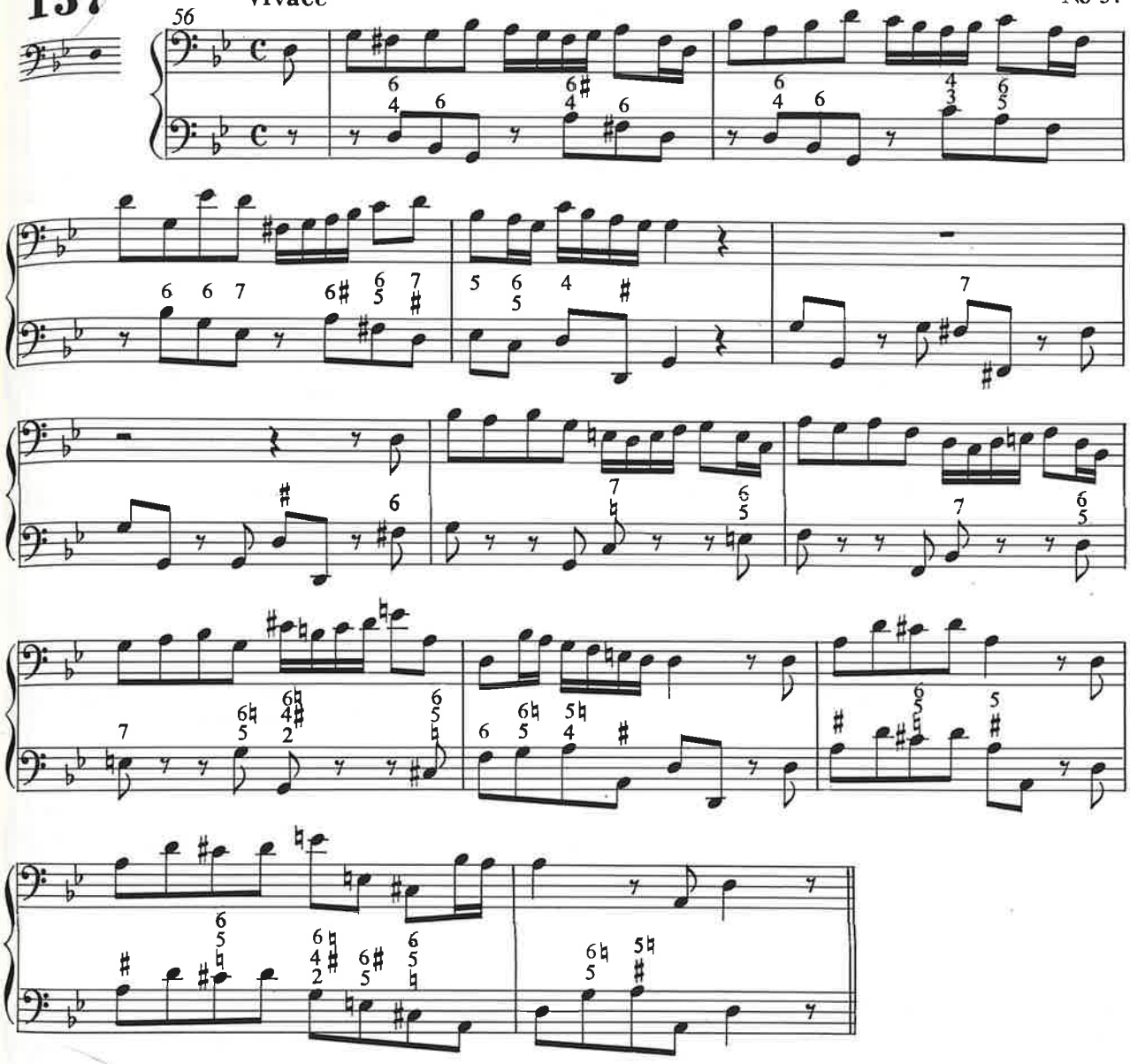
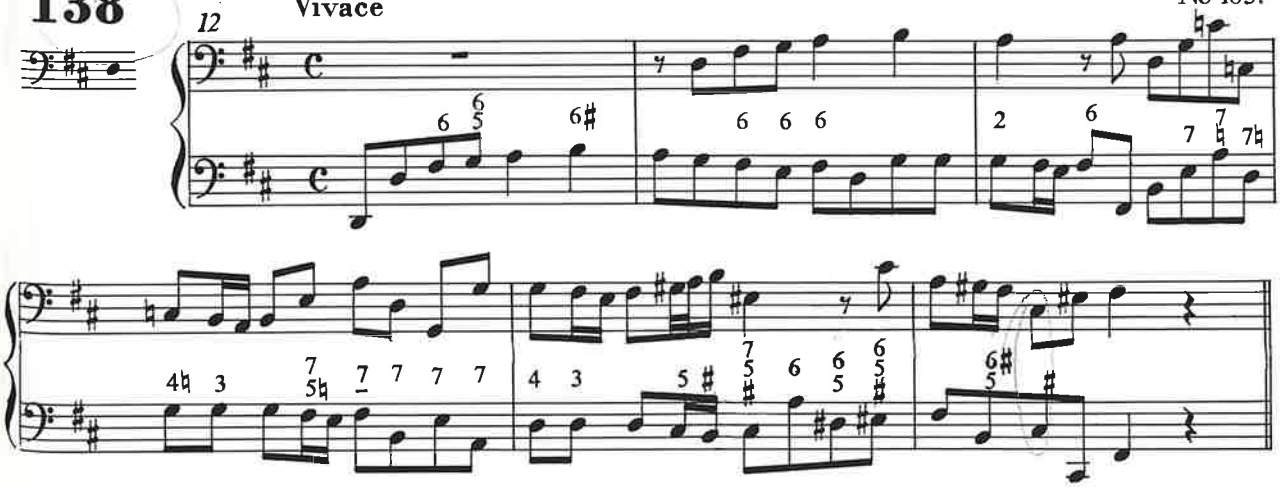
No 16.
136
No 21.

137 Vivace No 5.



138 Vivace No 185.



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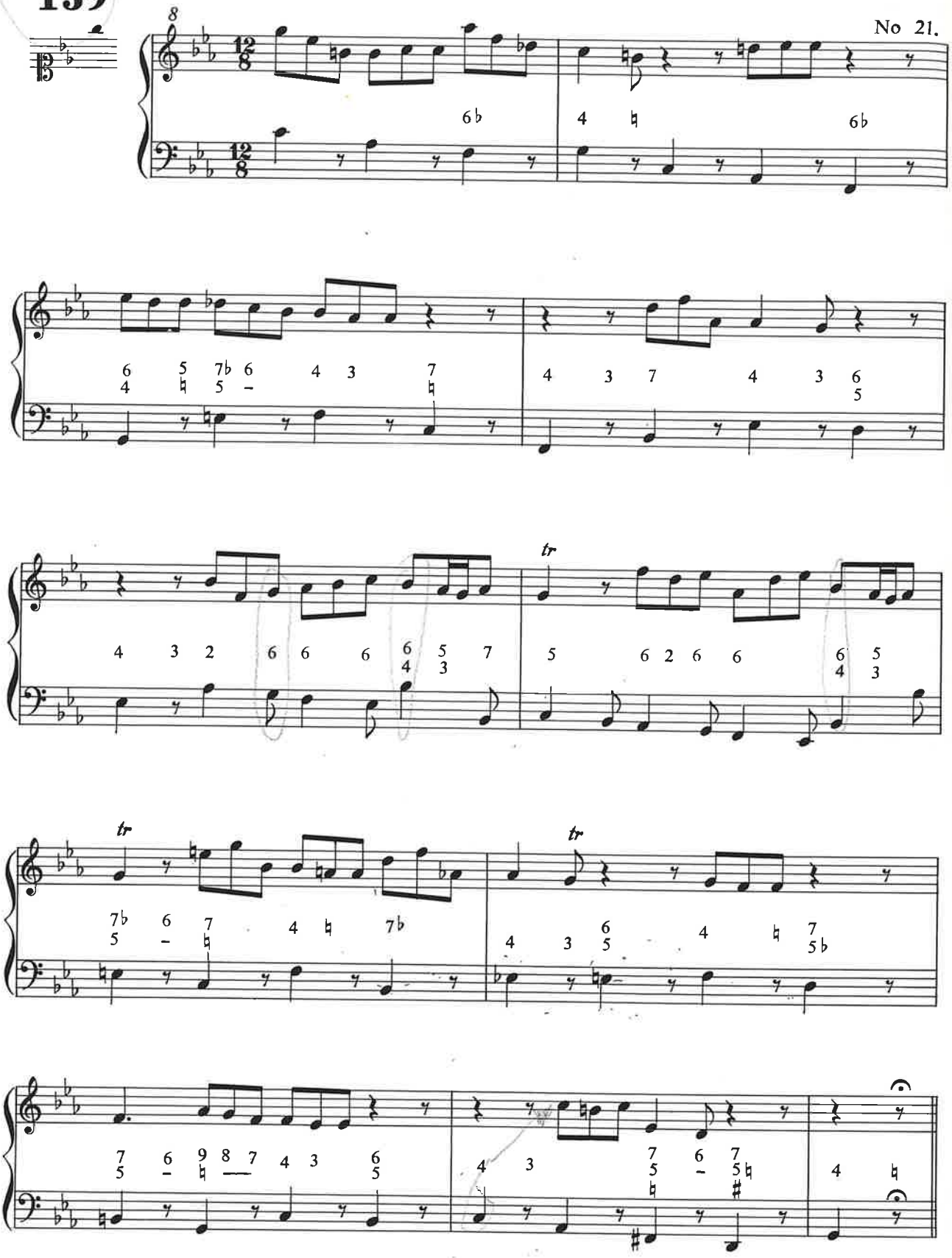
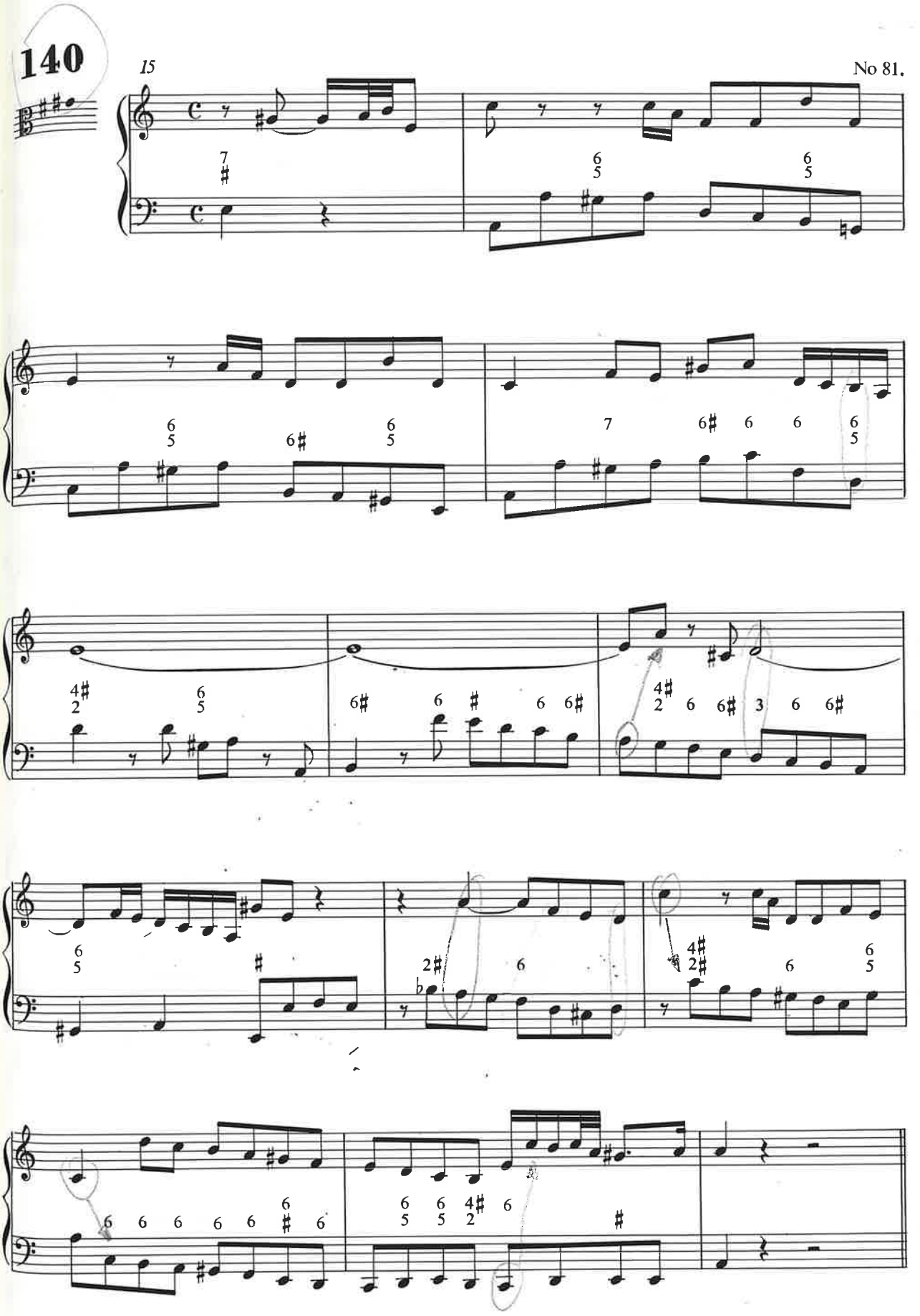



140
15
No 81.

Recitativo részletek
(continuo kíséret közlésével)

Rezitativ-Fragmente (mit Continuo)

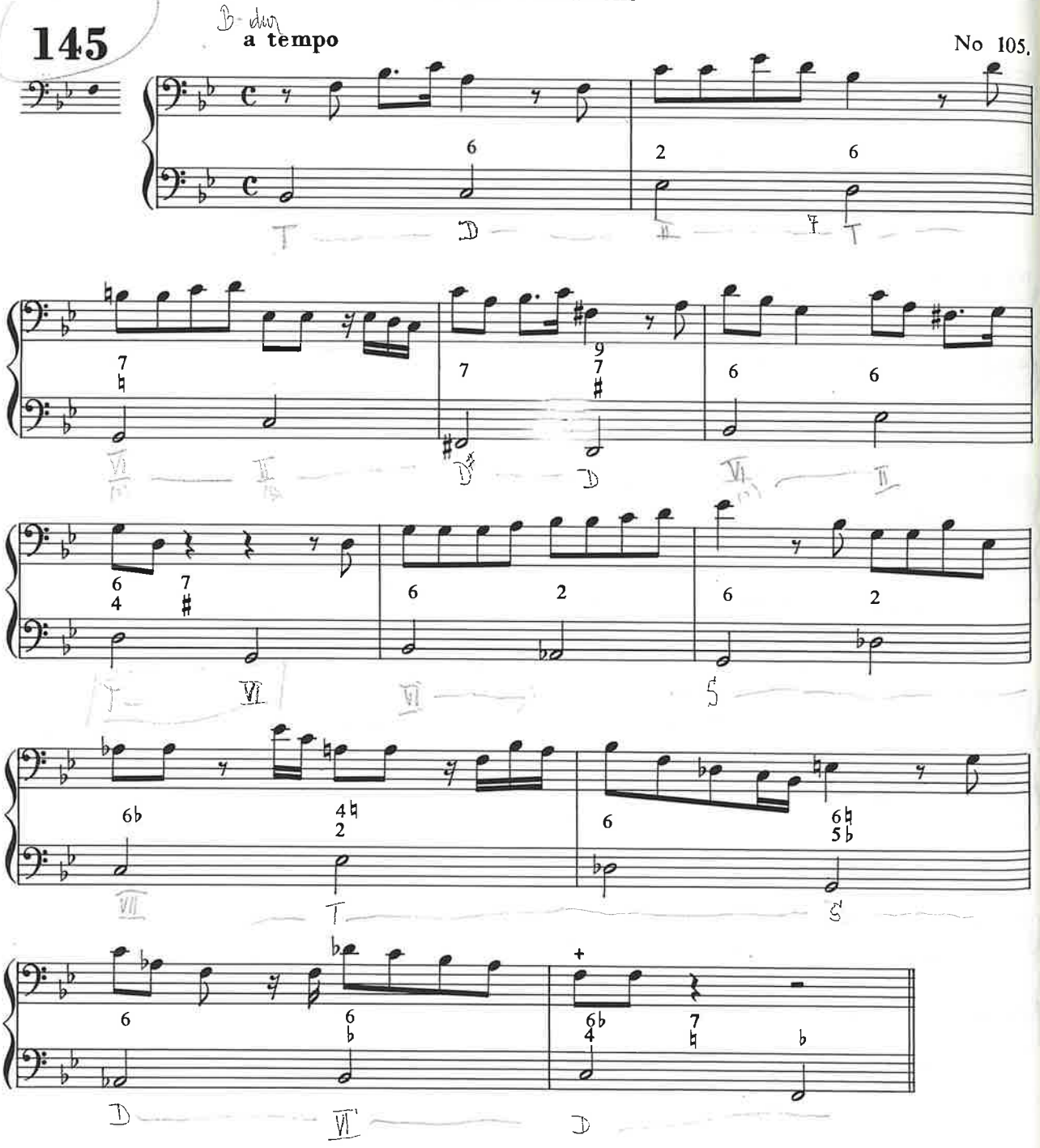
Excerpts from Recitativos
(provided with continuo accompaniment)

X

Közös akkord átértelmezésével elért új hangnem

Durch Umdeutung *des gemeinsamen Akkords* erreichte neue Tonart

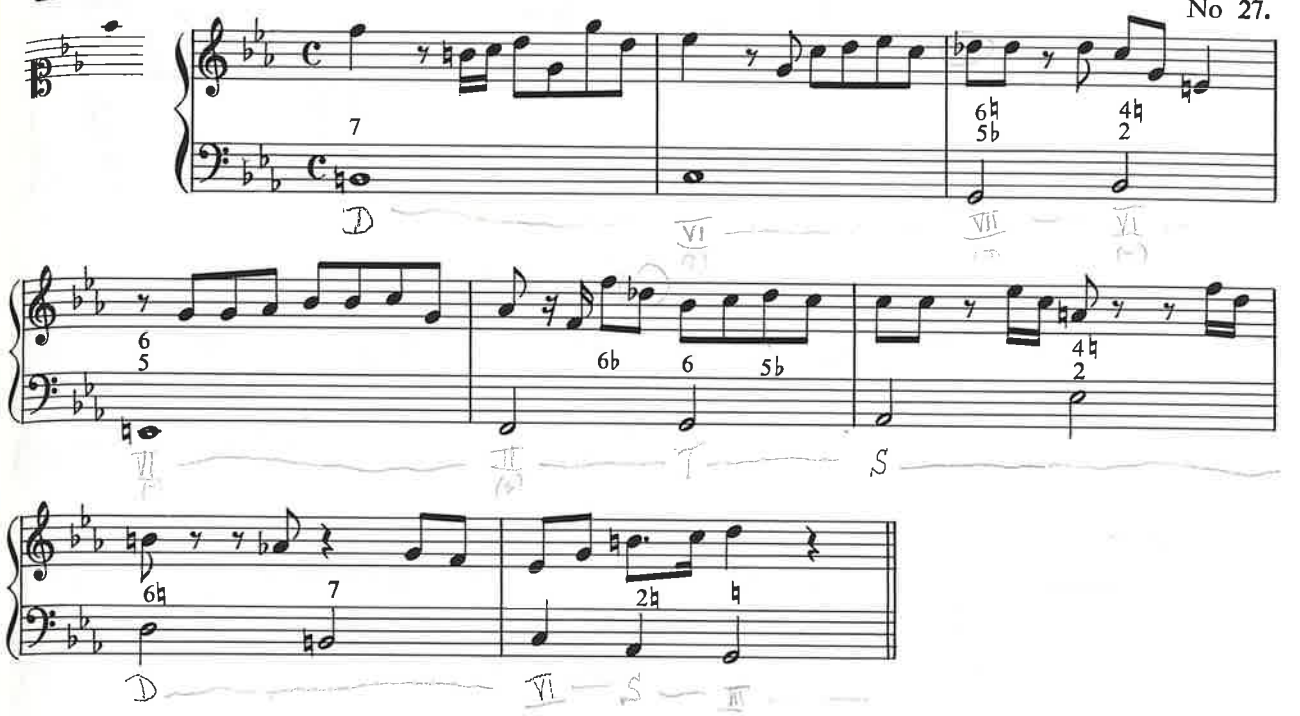
Pivot modulations



146

Es-dur

No 27.

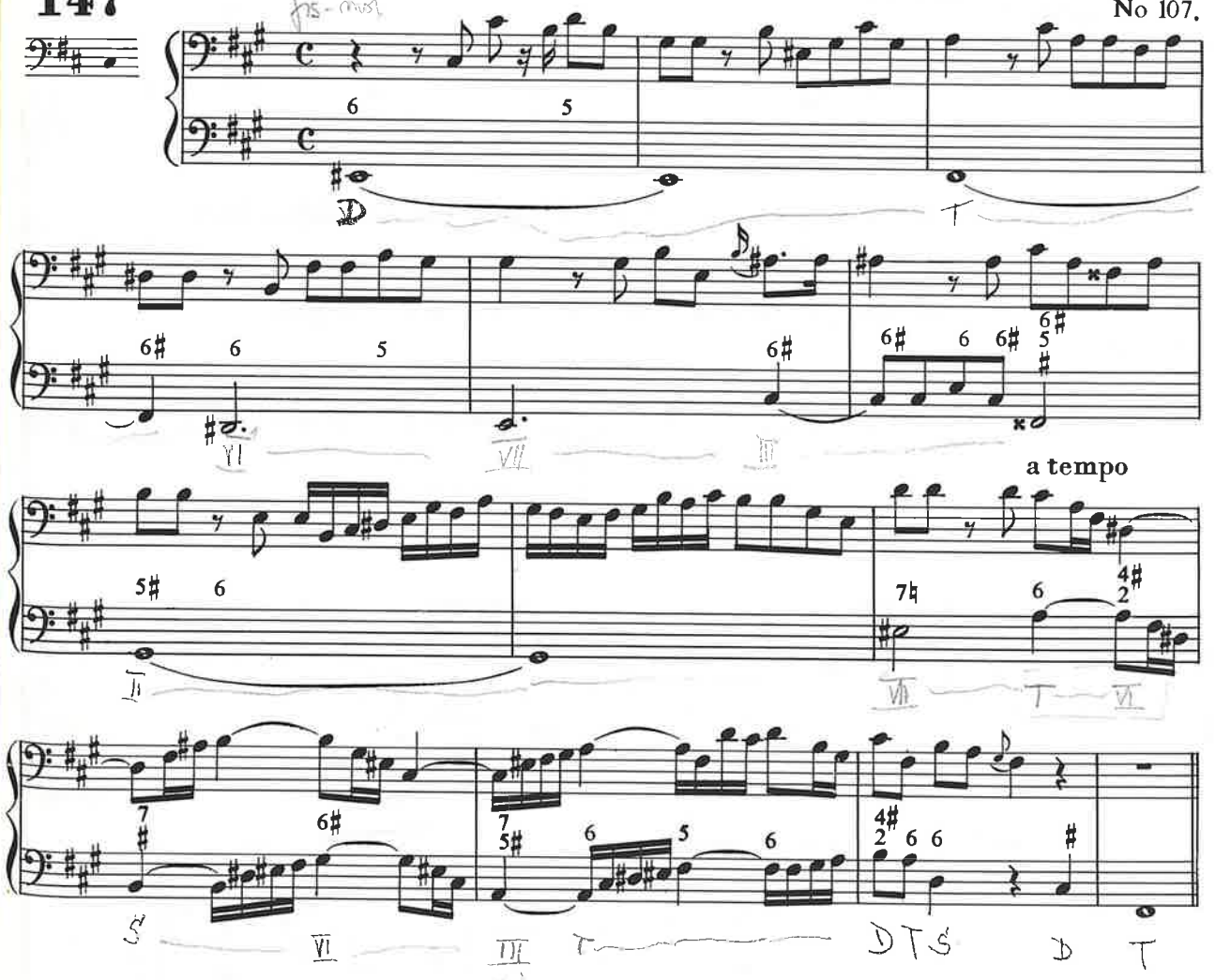


147

fis-mol

No 107.

a tempo



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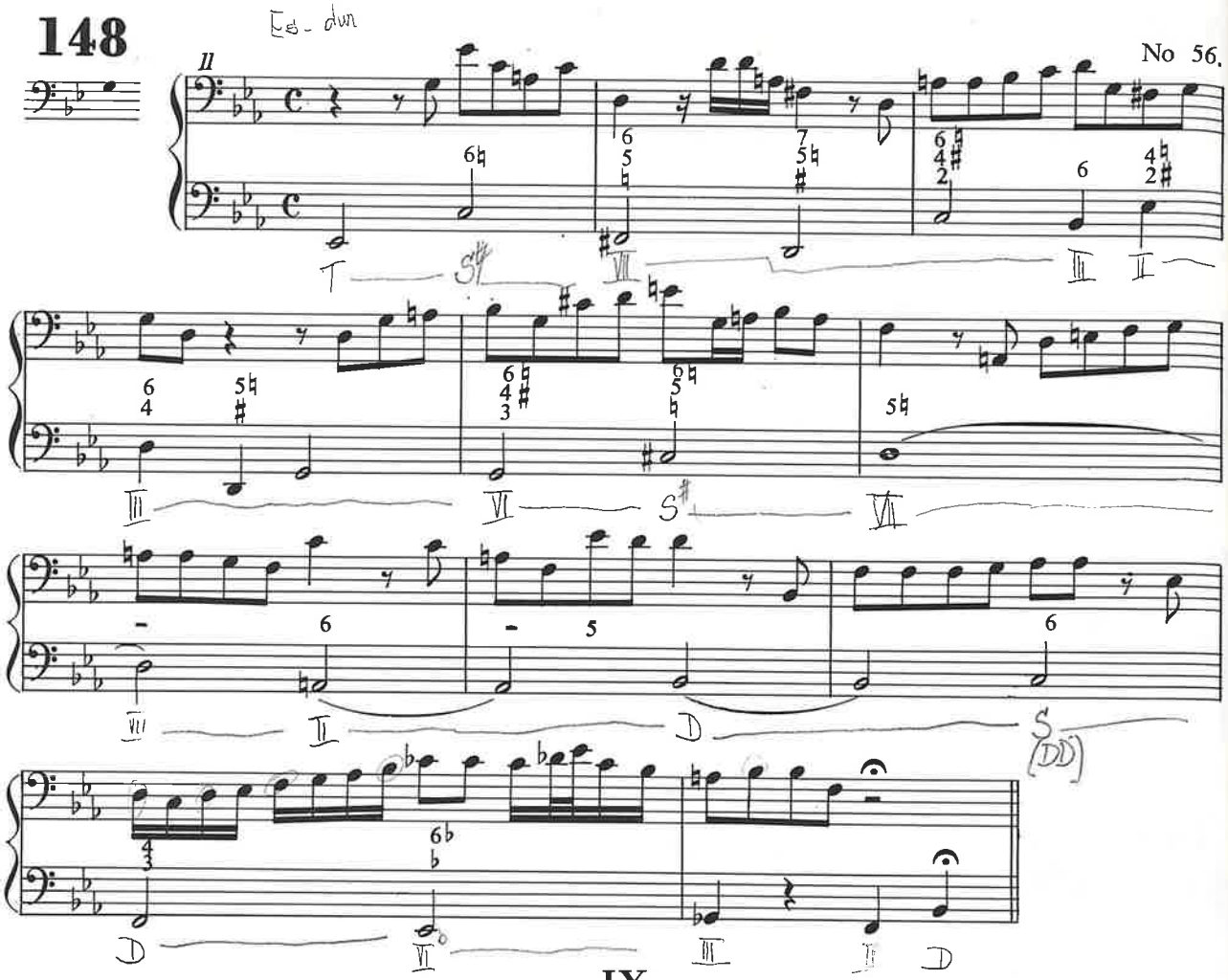


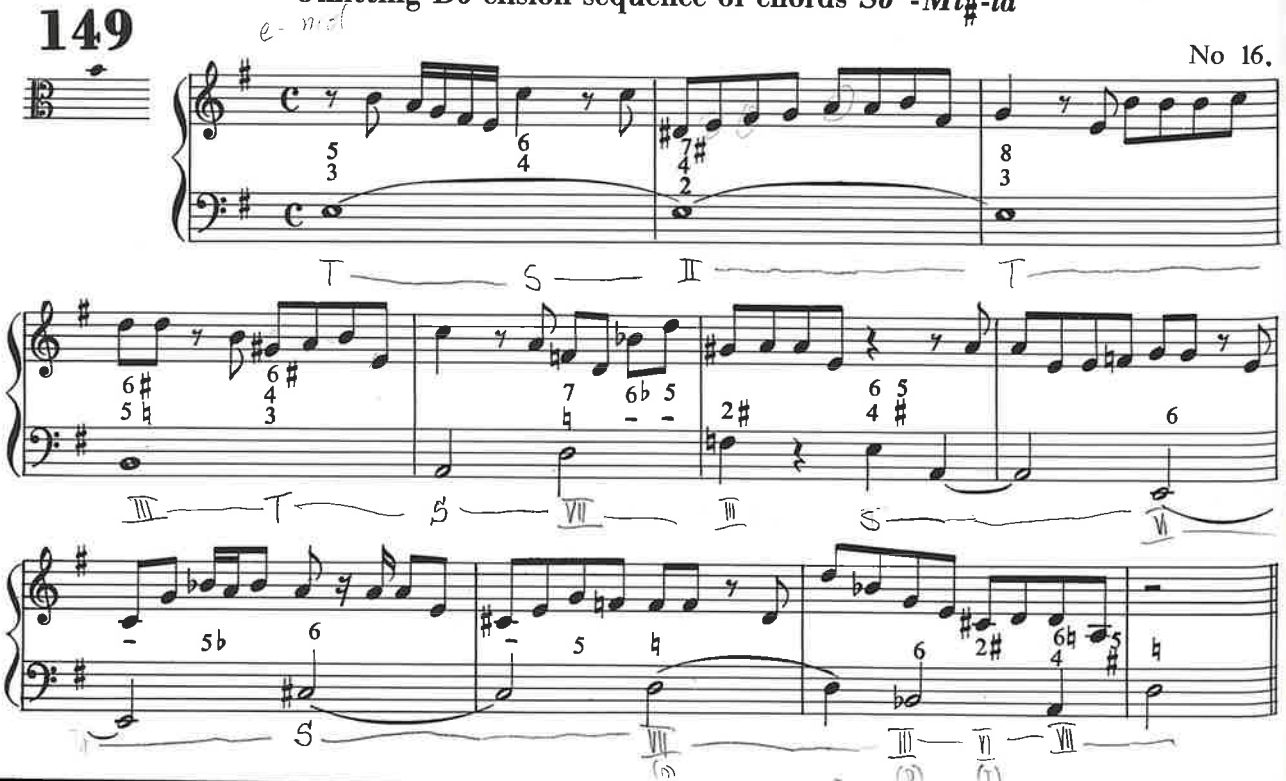
IX

A *Dó*-fok kihagyásával *Szó*^{7}-*Mi*$^7_\sharp$-*la* eliziós akkordsor

Akkordreihe *So*^{7}-*Mi*$^7_\sharp$-*la* mit Elision: Auslassung der *Do*-Stufe

Omitting *Do*-elision sequence of chords *So*^{7}-*Mi*$^7_\sharp$-*la*

149



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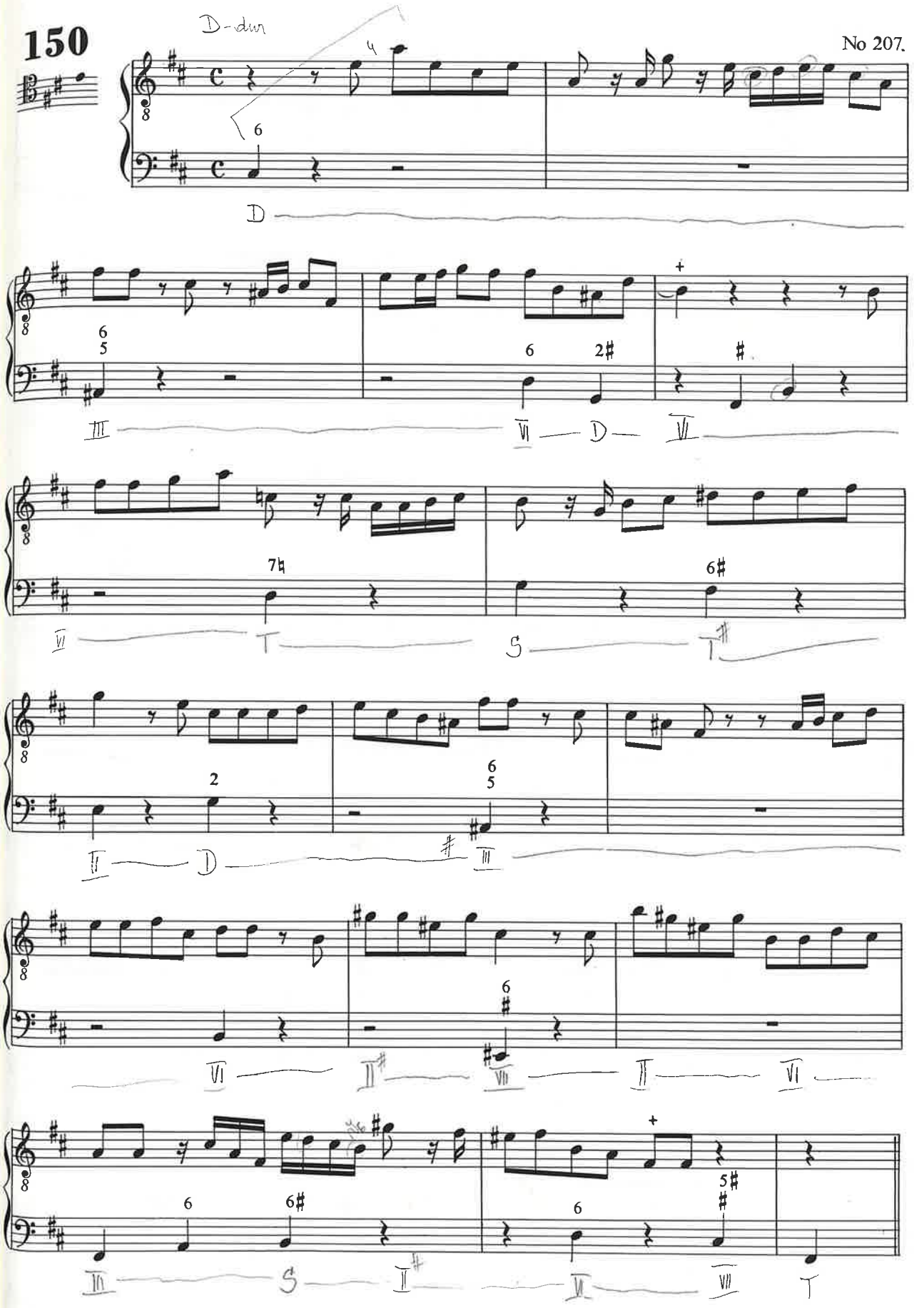
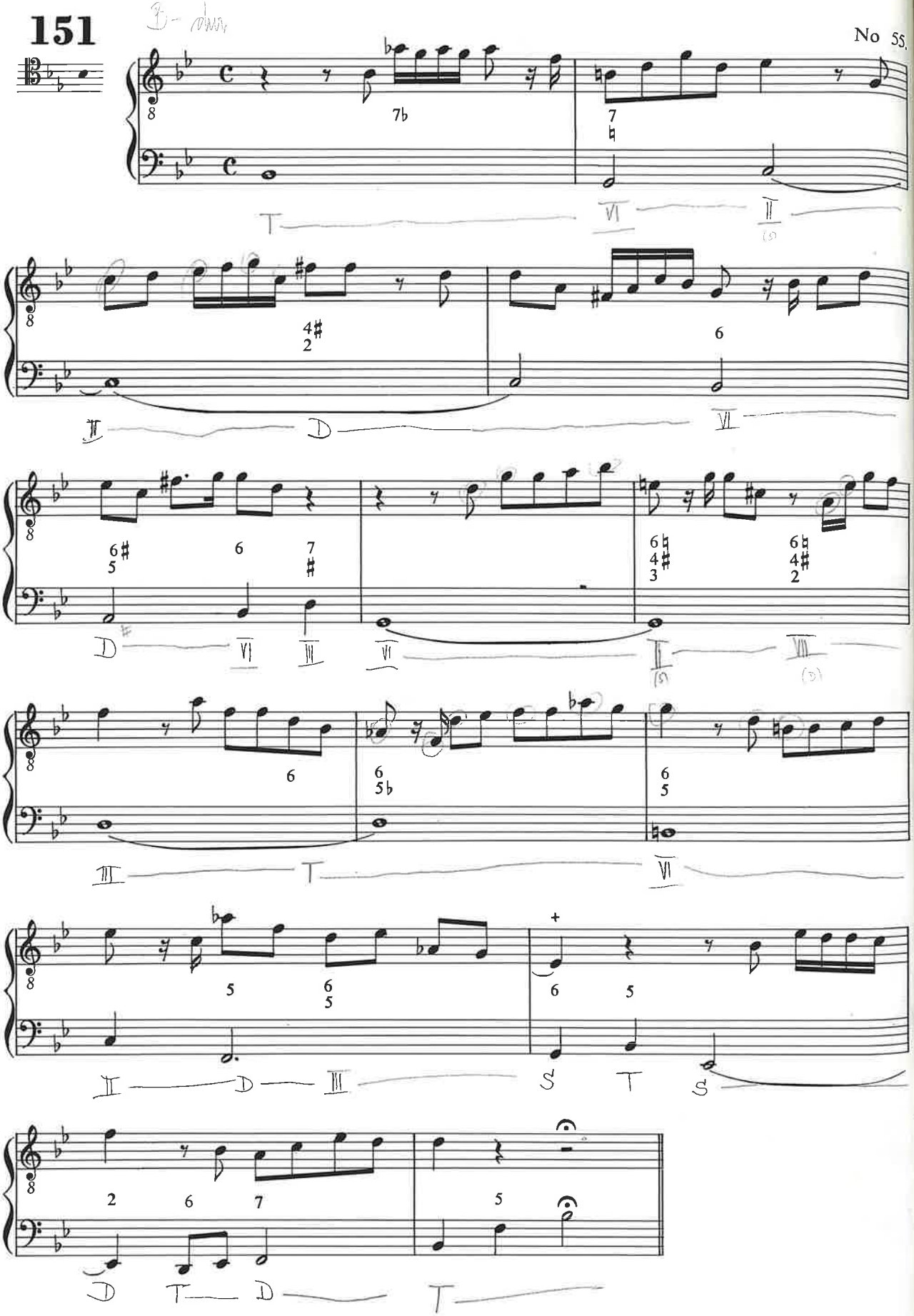



151
No 55.

XII

Kromatikusan elért új hangnem

Chromatisch erreichte neue Tonart

Modulation through *chromatically* altered chords

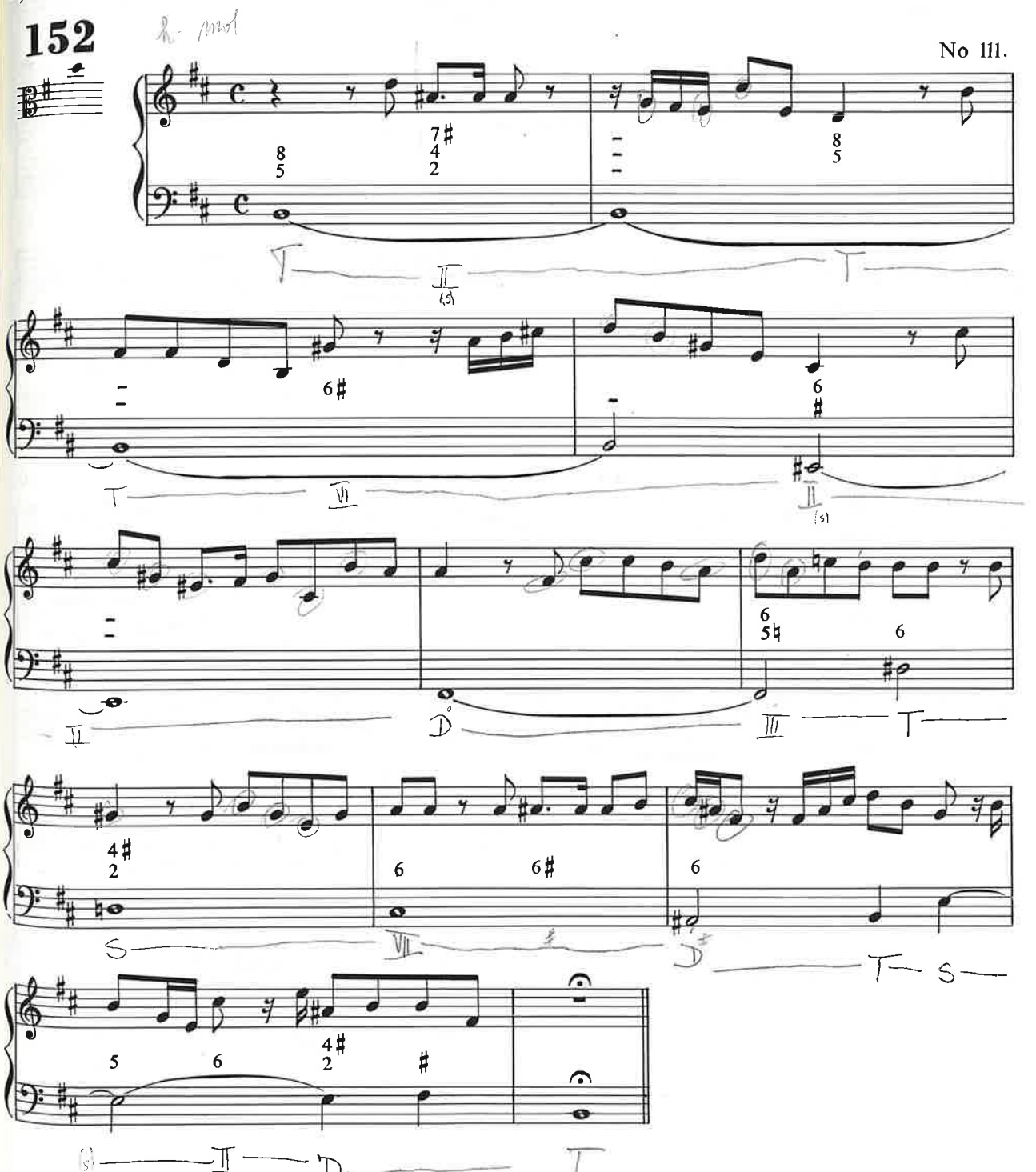
a) V. fok alakú mellékdominánsok láncszerű egymásutánja

a) kettenartige Folge von Nebendominanten in der Form der V. Stufe

a) a chain-like succession of secondary dominant chords in the form of grade V

152

No 111.



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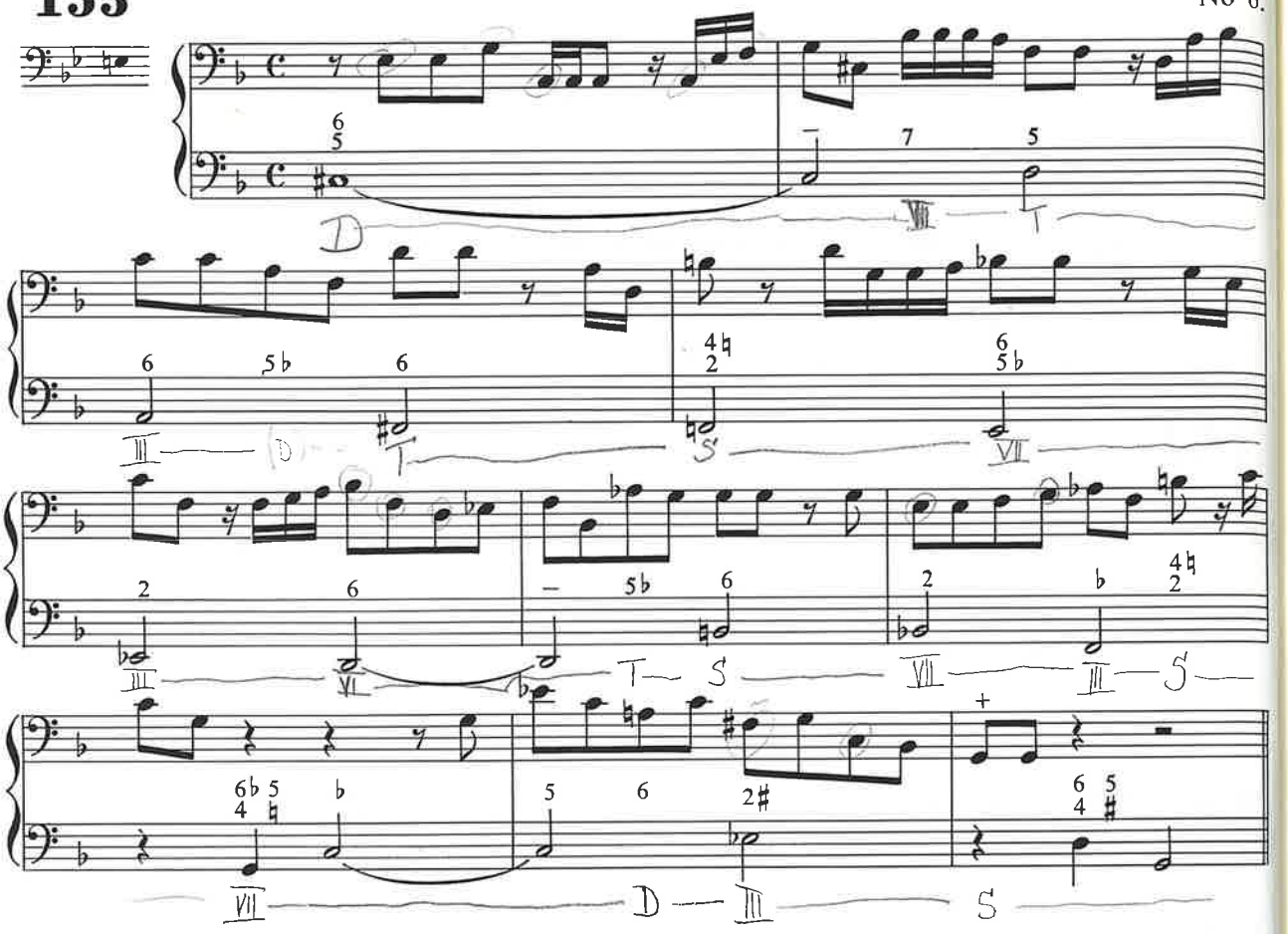

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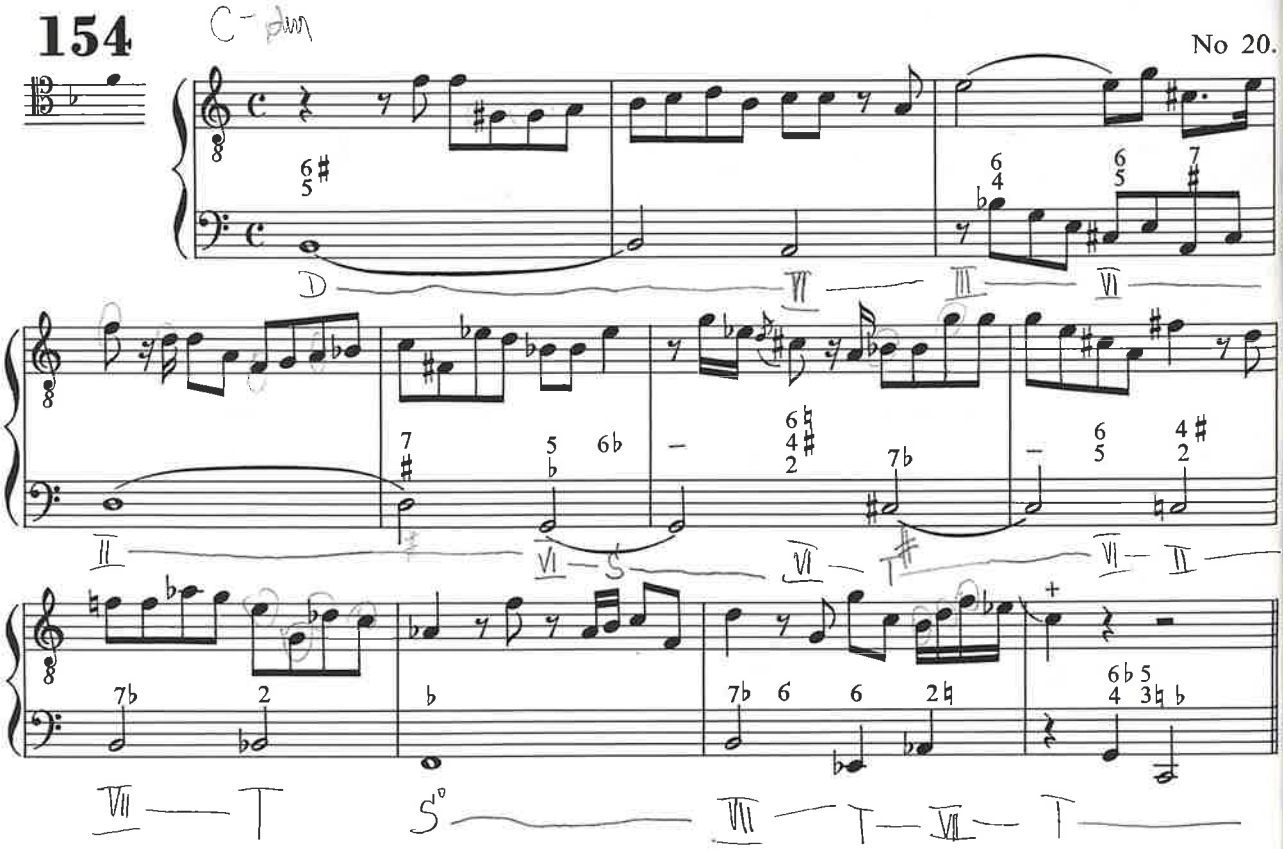

155

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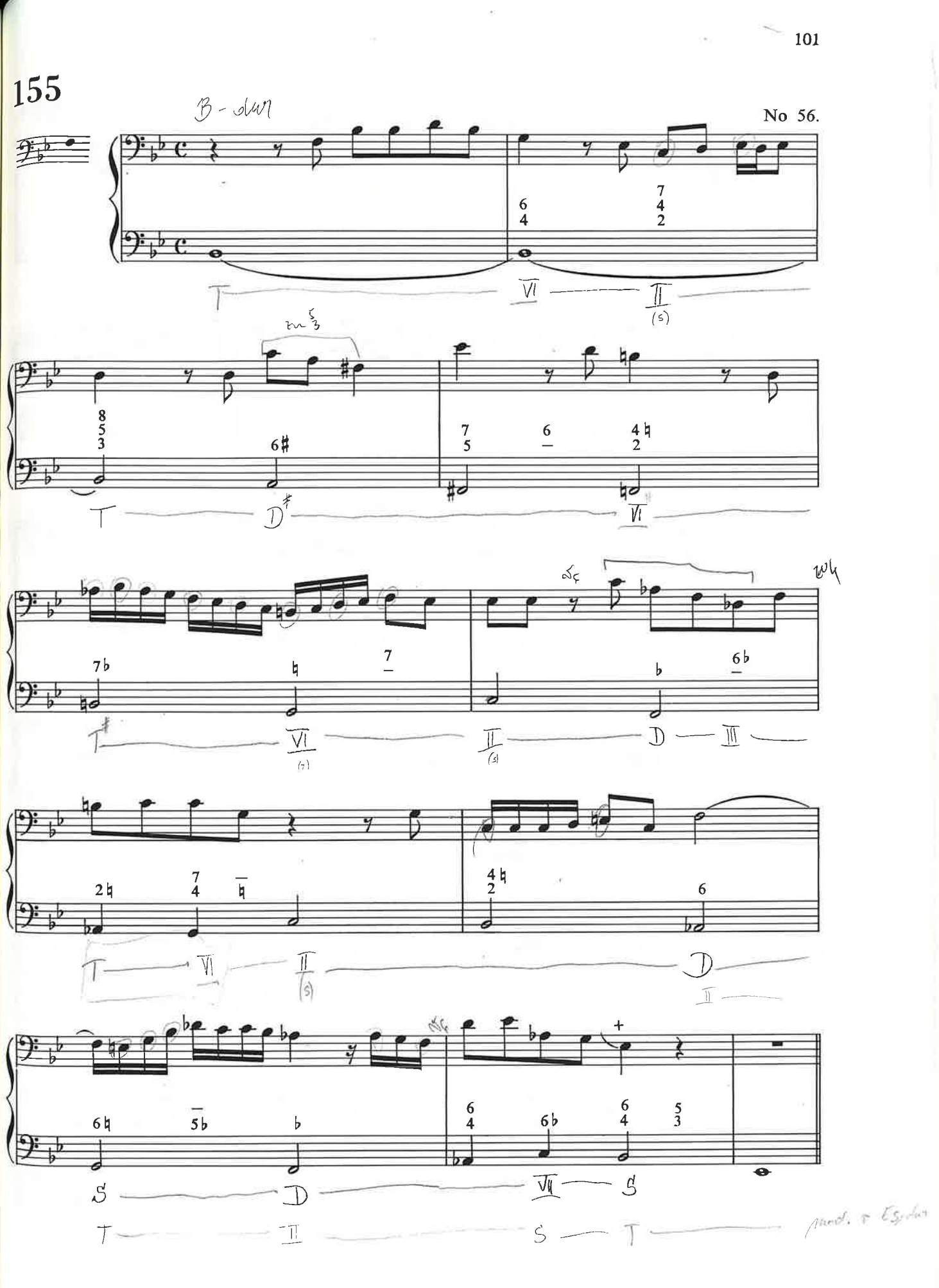


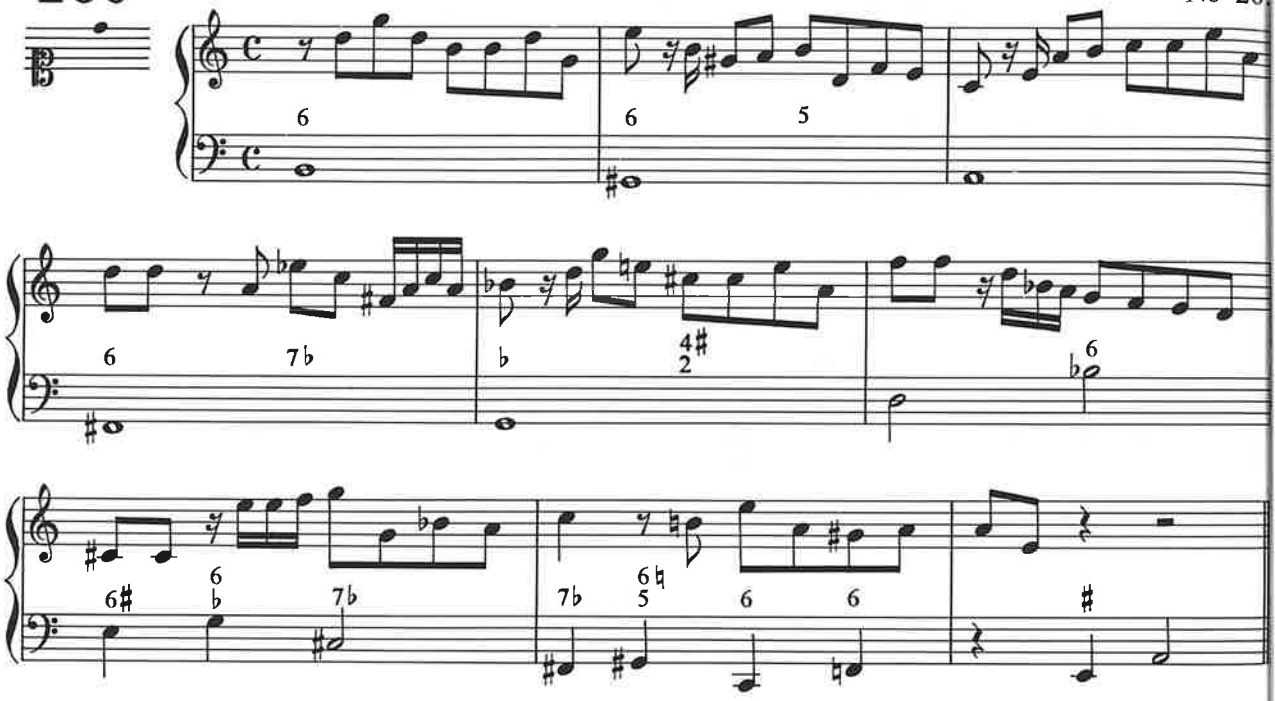
b) mellékdominánsok egyéb kapcsolása (az V. és VII. fok alakúak kombinálásával is)

b) sonstige Zusammenschliessung von Nebendominanten (auch durch Kombinierung mit Nebendominanten in der Form der V. und VII. Stufe)

b) further succession of secondary dominant chords (combining also those in forms of grade V and VII)

160

No 26.



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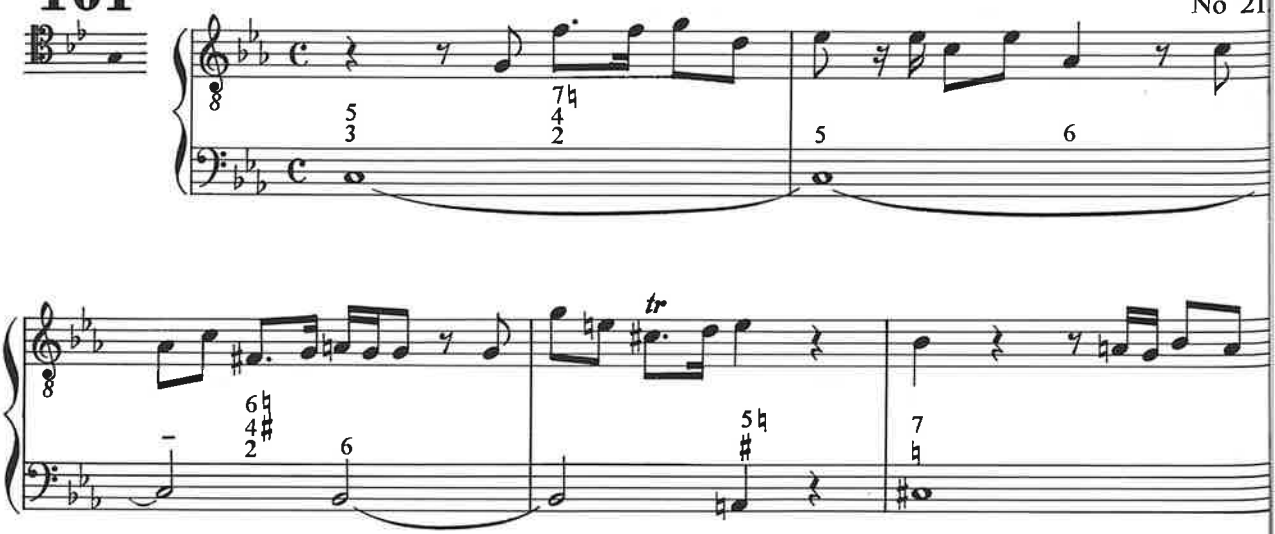

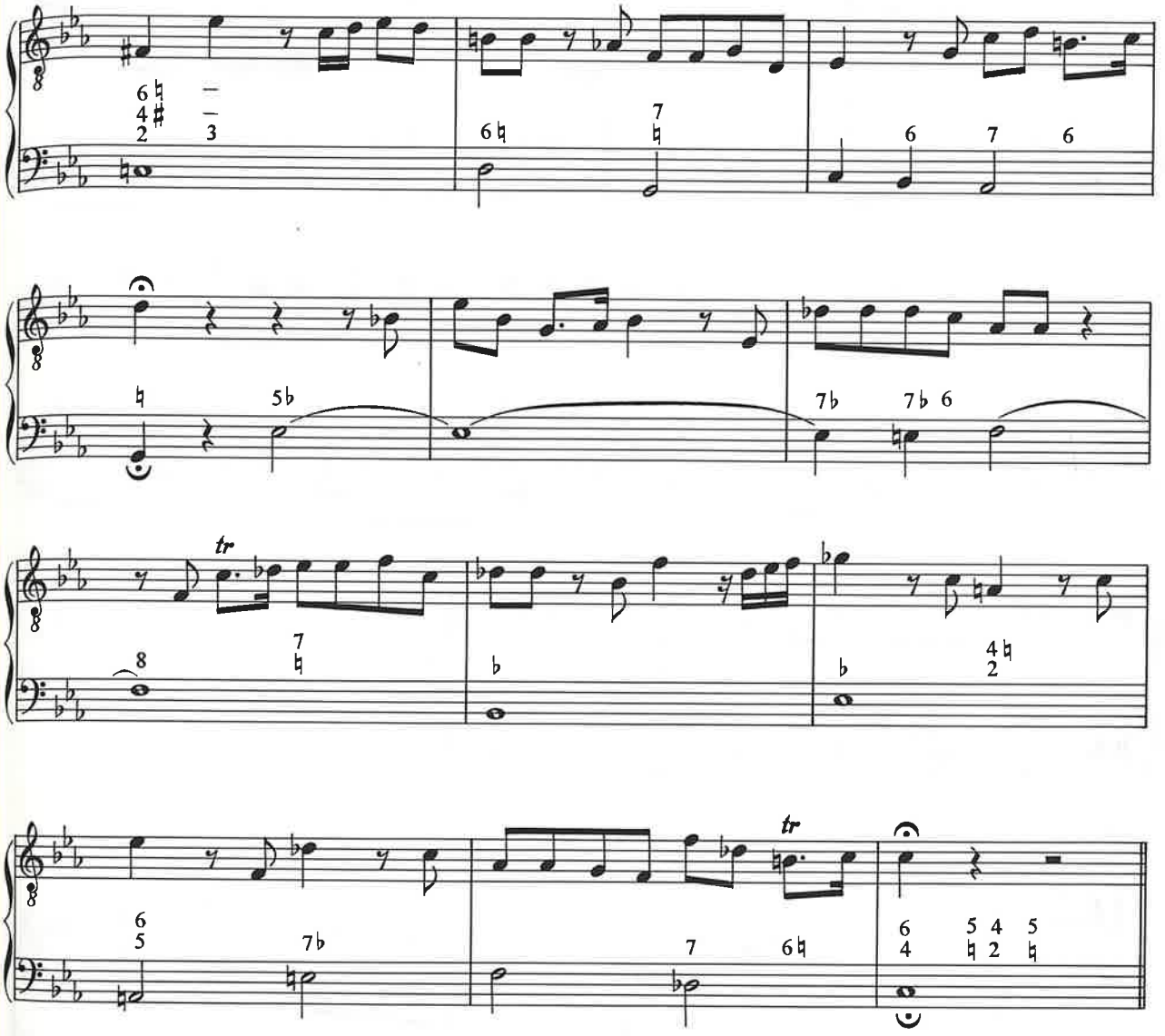

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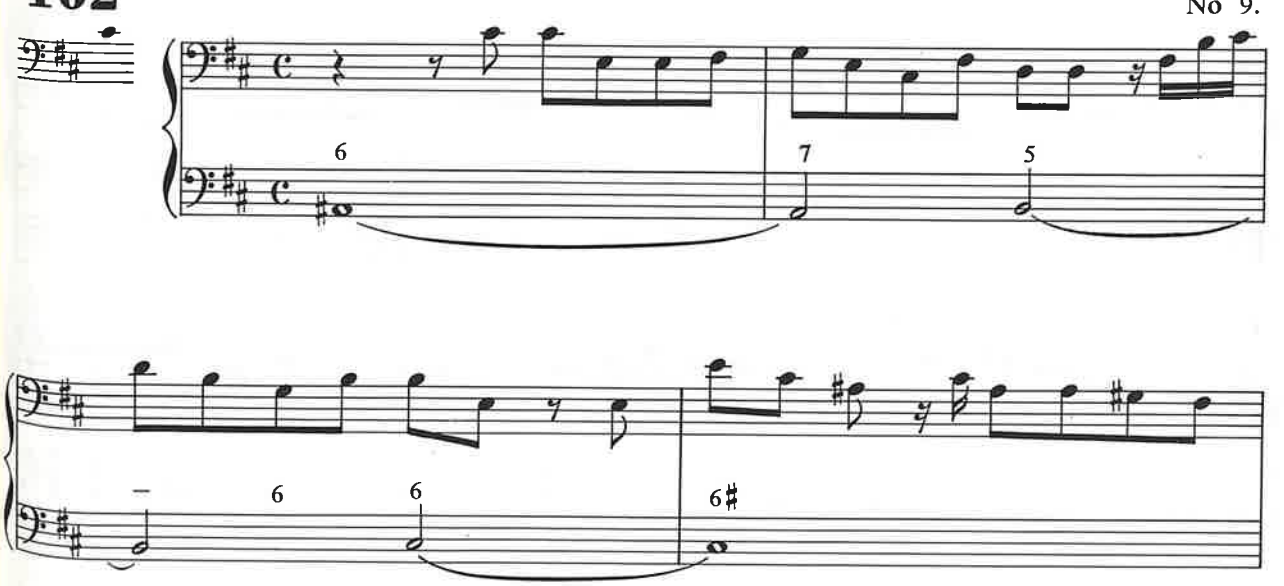

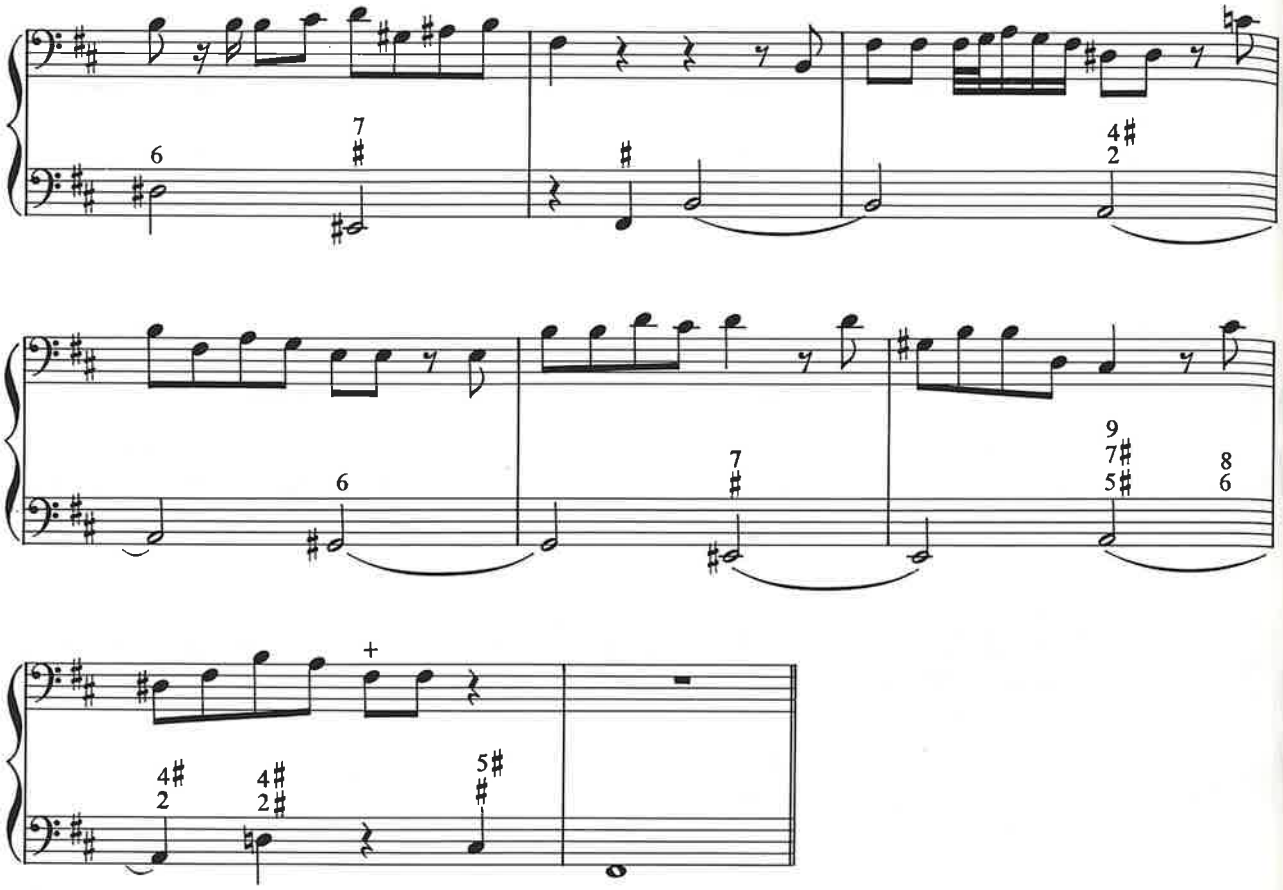

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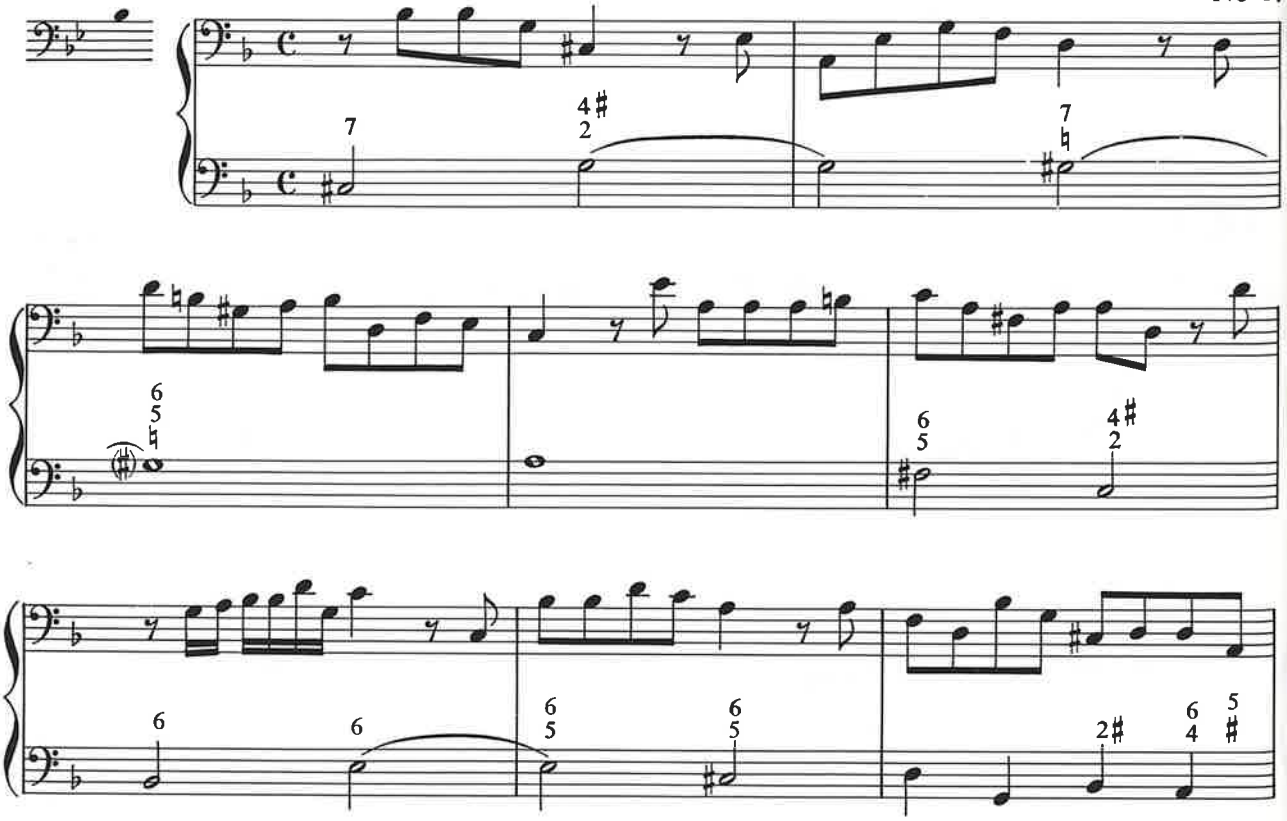

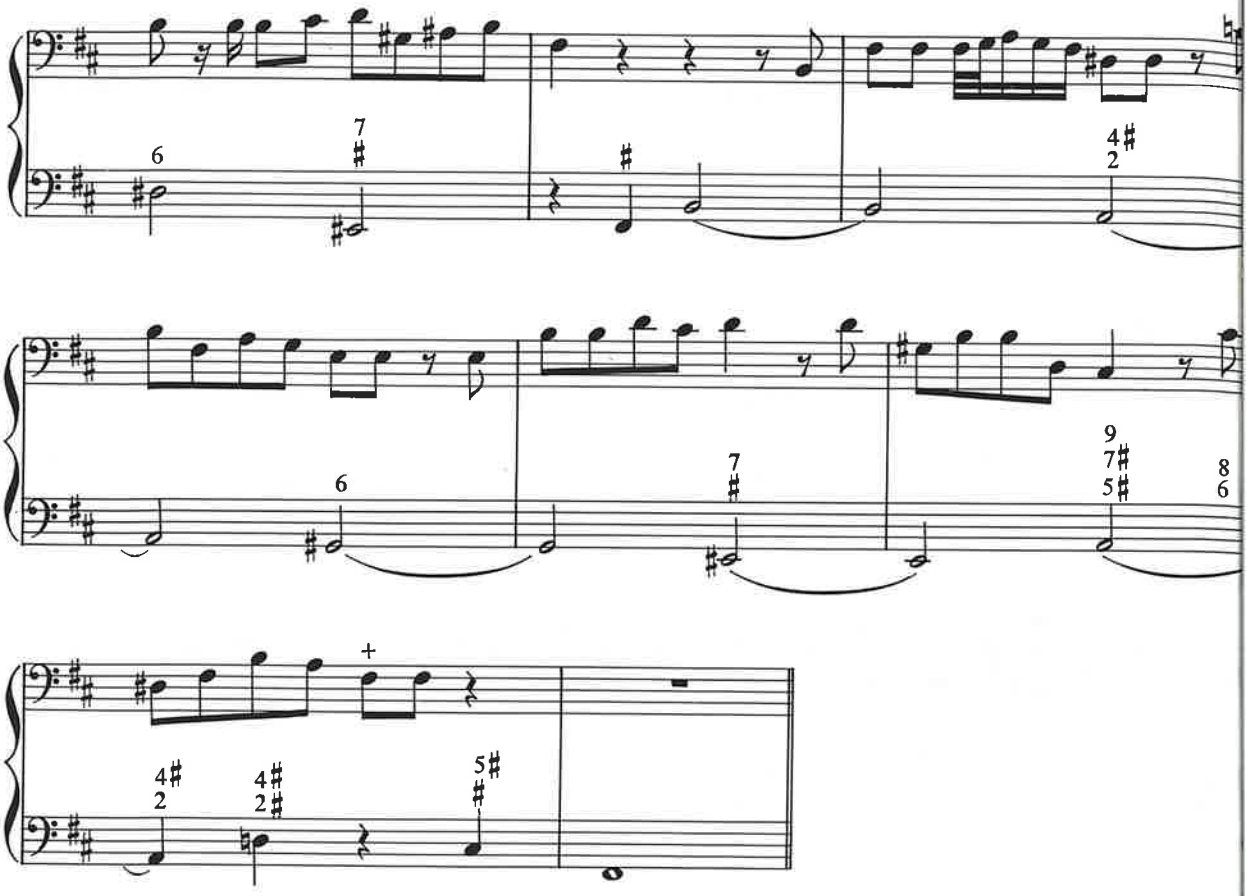

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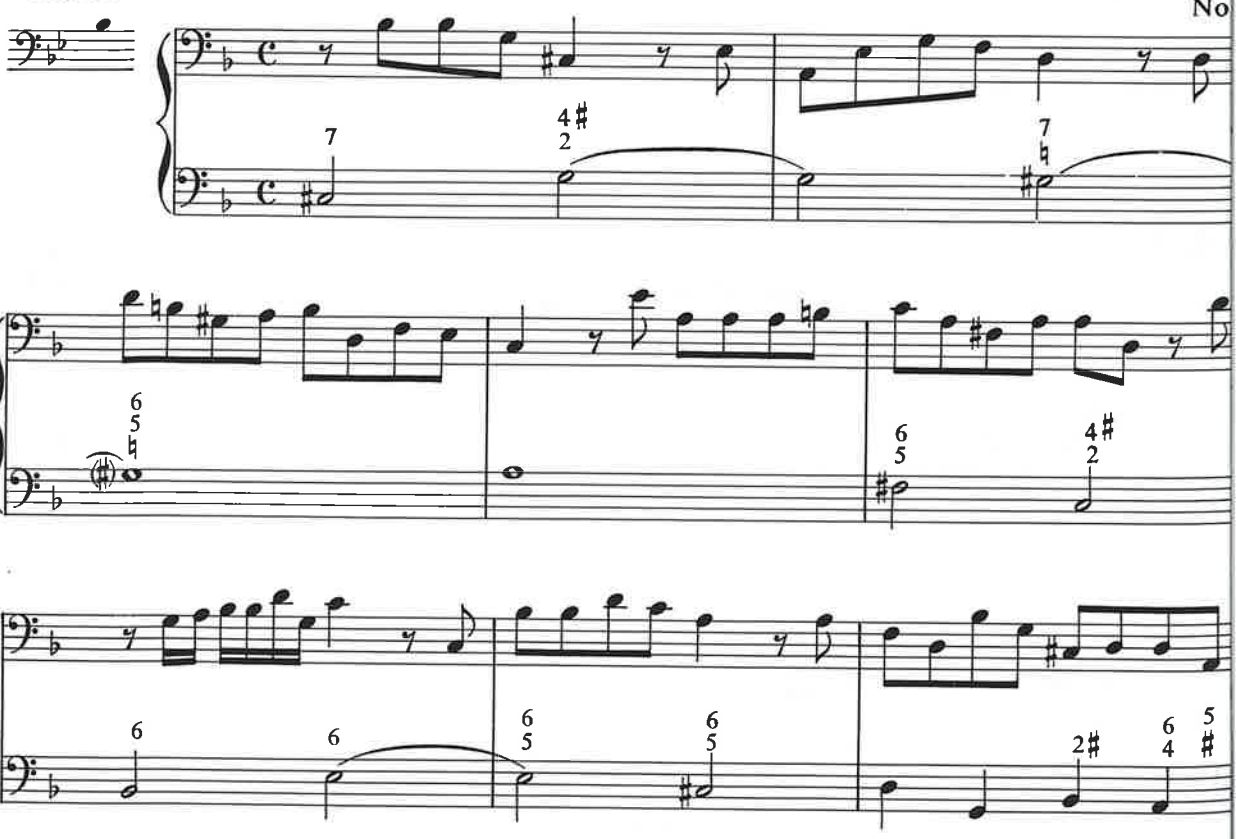

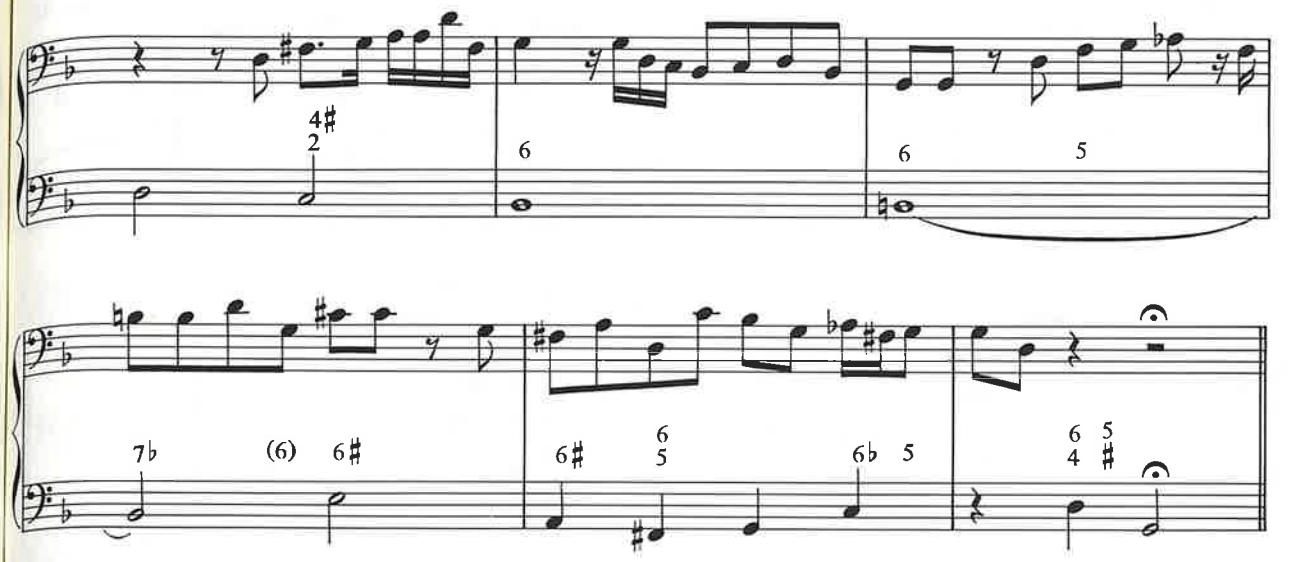

164

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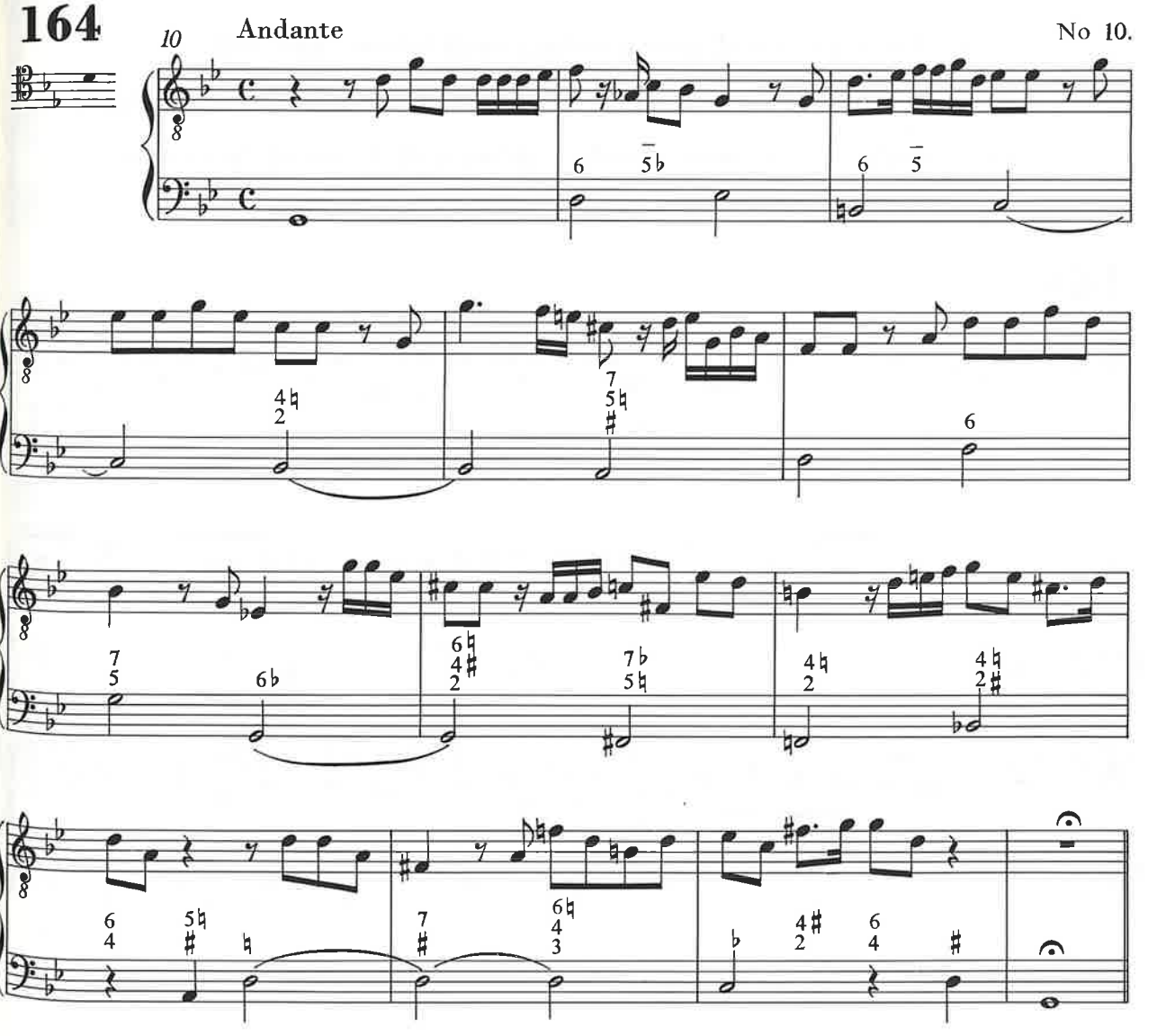
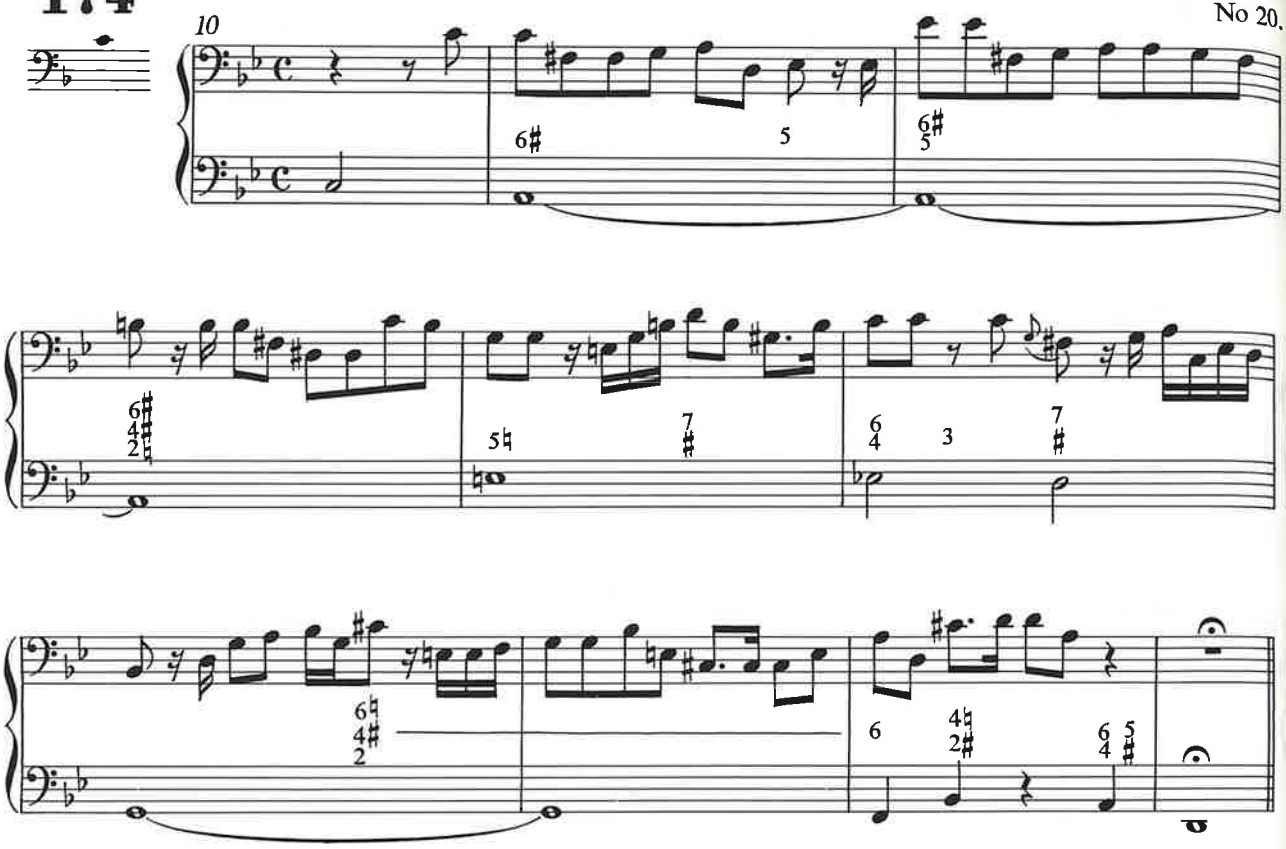


174



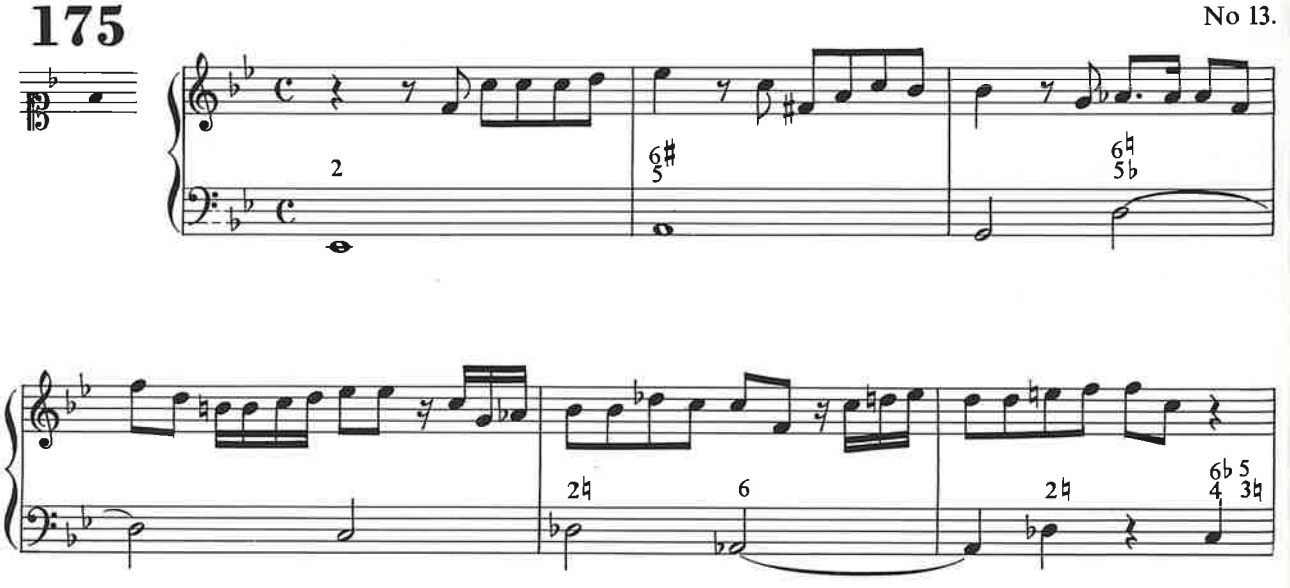
XIII

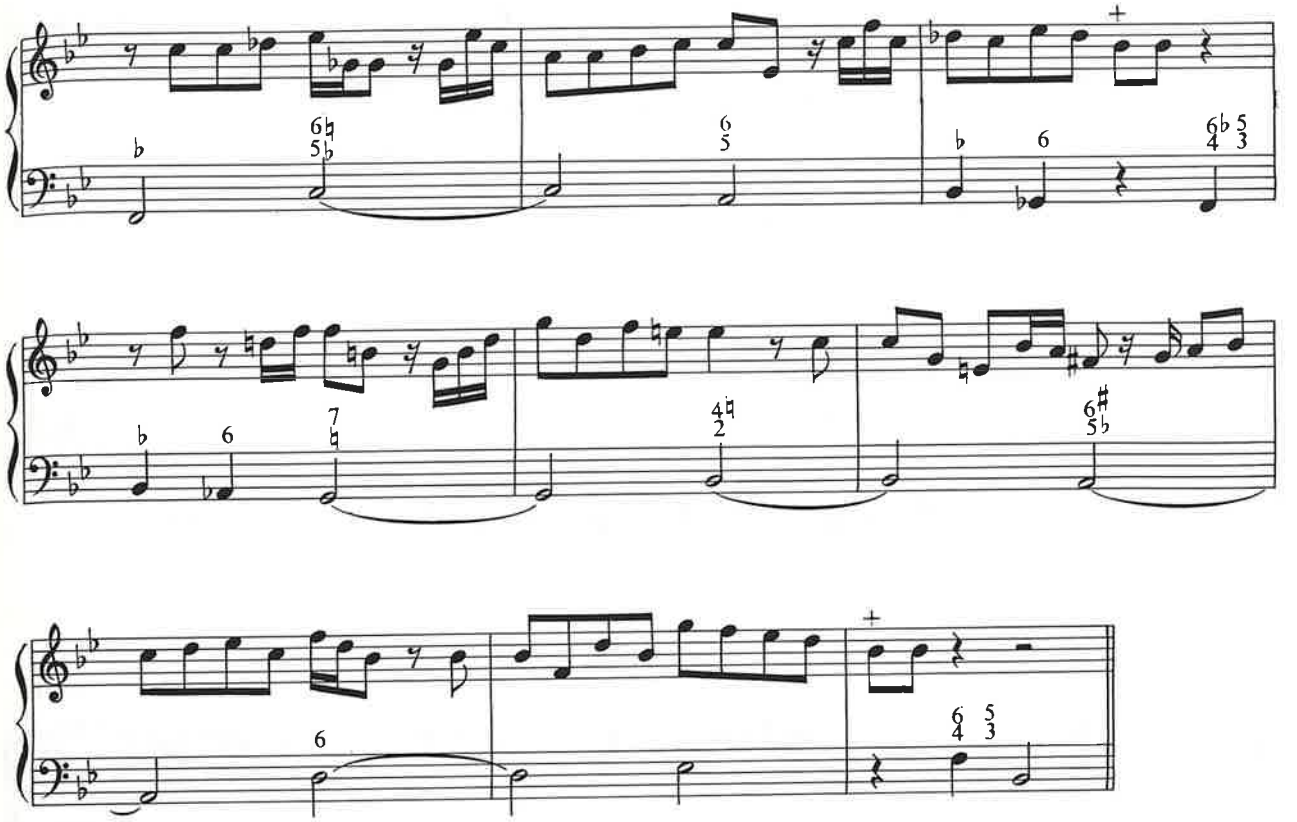
A szűkített szeptimakkord *enharmonikus* átértelmezésével elért új hangnem

Durch *enharmonische* Umdeutung des verminderten Septimakkords erreichte neue Tonart

Modulation to a new key by the *enharmonic* use of the diminished seventh chord

175





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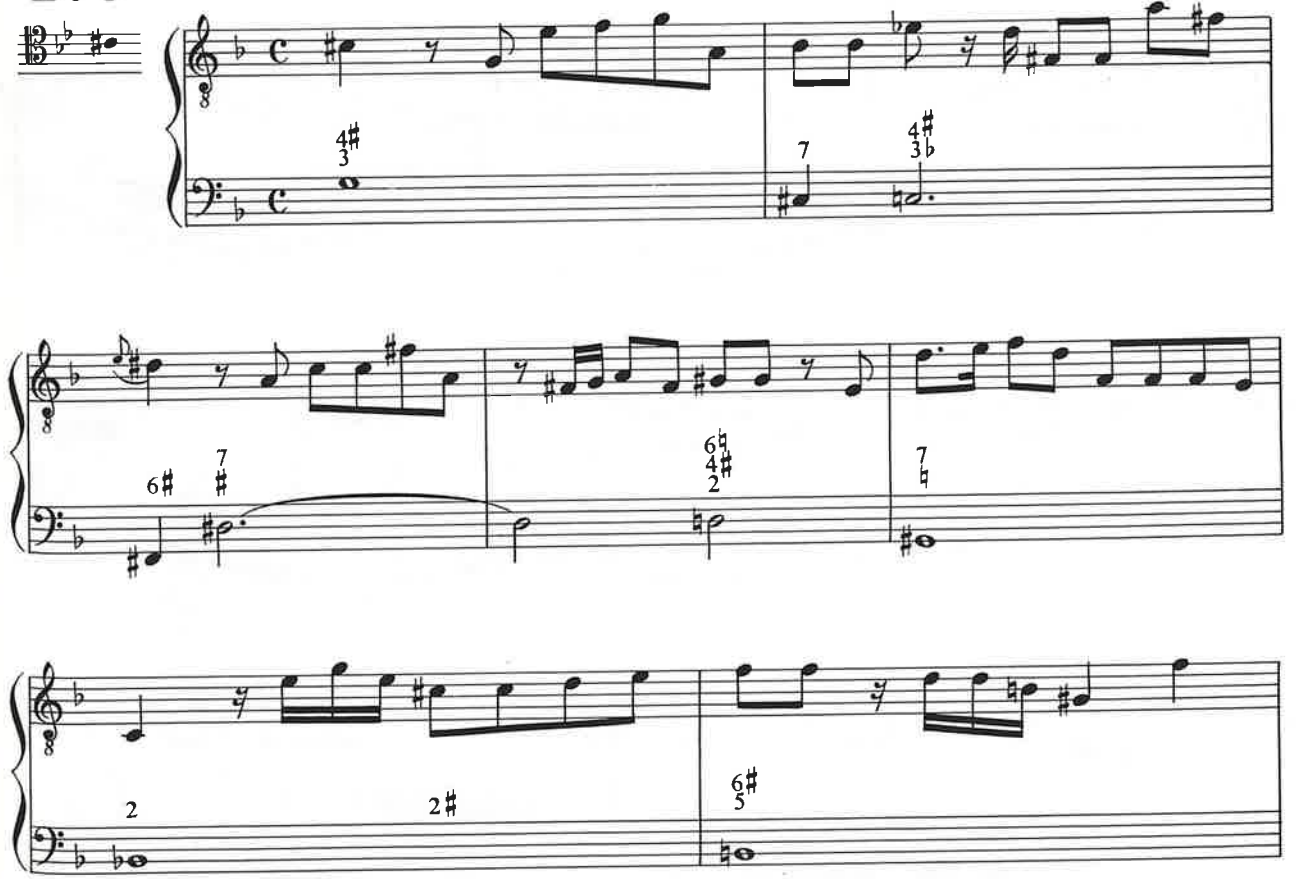


XIV

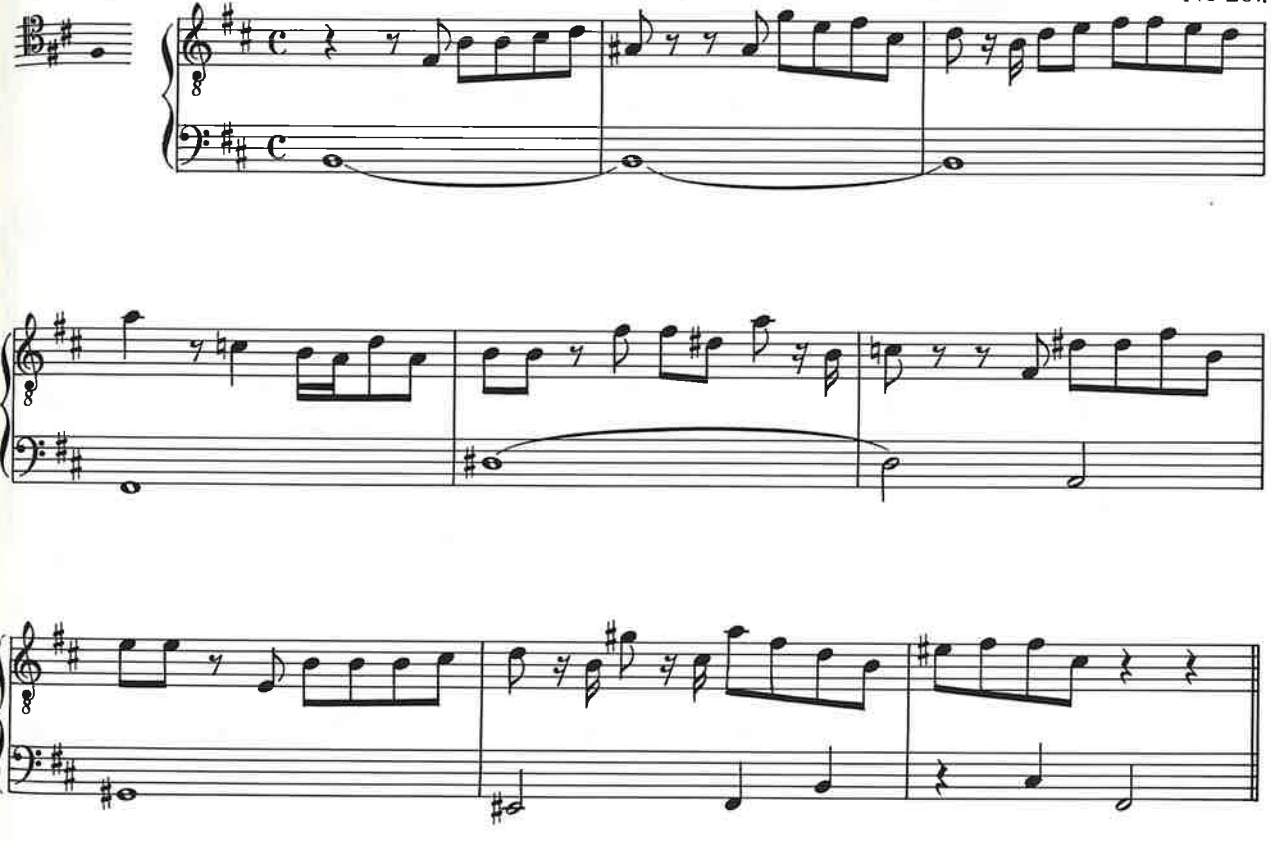
Recitativók, *számozás nélküli* continuo közlésével

Rezitativen, *ohne bezifferte* Basse

Recitativos, given with *unfigured* continuos

178

No 207.



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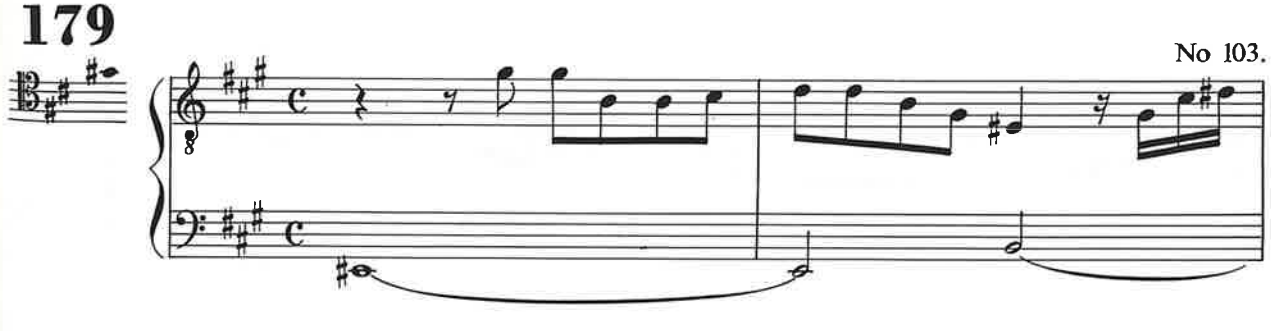
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