

Playing order: ● × □ △
○ = opt.

J.S. Bach - Chorale #253

Ted Greene Transcription

70
2-14-84
J. Greene

Notation by Ted.
Chord grid suggestions
by Paul Vachon
and Bob Holt.

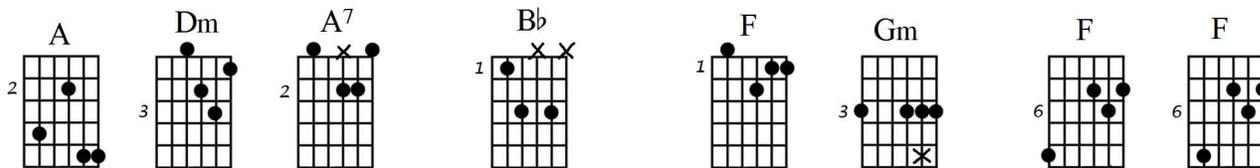
5 A Gm^{Δ7} D Gm Gm/9 D⁷ Gm D D⁷

6 Gm Dm Eb Am^{7b5} Gm D Gm D

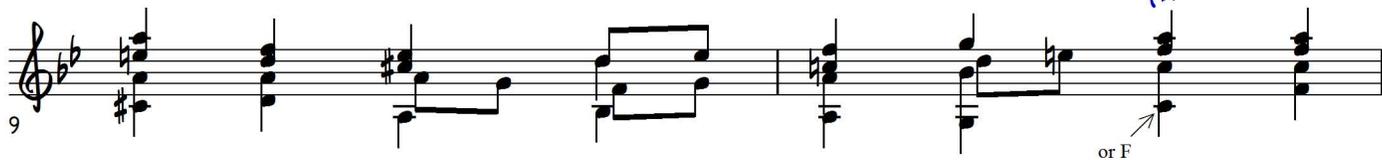
5 Gm D Gm Gm/9 D⁷ Gm D D⁷

6 Gm Dm Eb Am^{7b5} Gm D Gm Gm

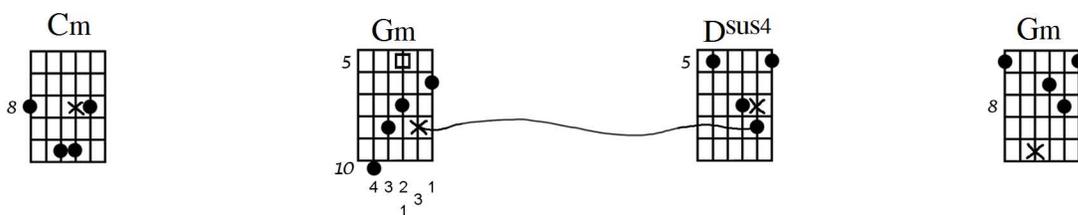
A Dm A⁷ B^b F Gm F F



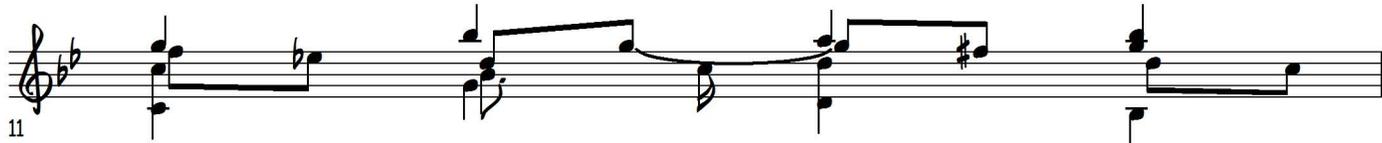
9



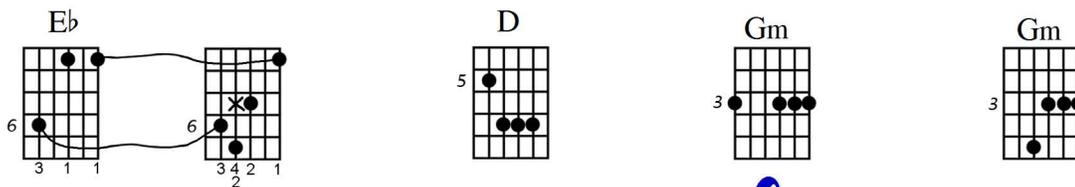
Cm Gm D^{sus4} Gm



11



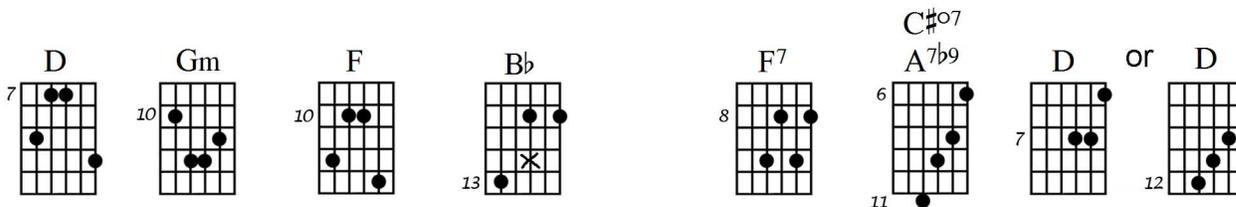
E^b D Gm Gm



12



D Gm F B^b F⁷ C^{#o7} A^{7b9} D or D



13



J. S. BACH CHORALE HARMONIZATIONS

70
2-14-84
J. Brown

#253

Handwritten musical score for J.S. Bach Chorale Harmonizations, #253. The score consists of two staves. The top staff is in treble clef with a C major key signature and common time. The bottom staff is in bass clef with a C major key signature and common time. The score includes a repeat sign with first and second endings. The piece concludes with a double bar line.

Ted Greene's Arrangement of Bach's Chorale 253 (BWV 77/6)

Below are two versions of Bach's Chorale 253, which show different rhythmic interpretations of the melody than what Ted notated. In comparison it seems that Ted ignored the rests and used quarter notes instead of the half notes.

We don't know the source of Ted's transcription, so the issue of missing half-notes and is a mystery. For all we know Ted's source may not have had the half-notes, rests, or fermatas that appear in the Riemenschneider edition. Our intention is to transcribe and present Ted's work as he wrote it, and not edit it for complete historical accuracy. We did however, add fermatas (in blue) to indicate these points.

Also, the navigation for the measures was modified to avoid repeat symbols occurring in the middle of a measure, and of incomplete measures at the end of a phrase (requiring the pick-up to make up for the missing beat). The bar lines still retain their correct placements. ~Editor's note

Chorale 253 (BWV 77/6)

J. S. Bach

Ach Gott, vom Himmel sieh' darein

Measures 1-10 of the vocal score. The Soprano part begins with a fermata over the first measure. The lyrics are: Ach Gott, vom Himmel sieh' darein. The music is in G minor, 4/4 time.

Measures 11-20 of the vocal score. The Soprano part begins with a fermata over the first measure. The lyrics are: Ach Gott, vom Himmel sieh' darein. The music is in G minor, 4/4 time.

Ach Gott, vom Himmel sieh' darein

Measures 1-10 of the piano accompaniment. The music is in G minor, 4/4 time. It features a complex harmonic texture with many accidentals and rests.

Measures 11-20 of the piano accompaniment. The music is in G minor, 4/4 time. It features a complex harmonic texture with many accidentals and rests.