

371 Riemenschneider Harmonized Chorales

Nos. 061 - 070

Daniel Léo Simpson
August 6, 2017
San Carlos, California

61. Jesu Leiden, Pein und Tod

Measures 1-6 of the chorale. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes in measures 1-2, followed by half notes with fermatas in measures 3-6. The bass line consists of quarter notes in measures 1-2, followed by whole rests in measures 3-6.

Measures 7-11 of the chorale. Measure 7 begins with a fermata on the first note. Measures 8-10 continue the melody with quarter and eighth notes. Measure 11 features a ritardando (rit.) marking and a half note with a fermata. The bass line remains at whole rests.

Measures 12-15 of the chorale. Measures 12-14 continue the melody with quarter and eighth notes. Measure 15 features a half note with a fermata. The bass line remains at whole rests. The piece concludes with a double bar line at the end of measure 15.

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The first system of the chorale is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, starting on a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass line is in the bass clef, starting on a half note G3, followed by quarter notes A3, B-flat3, and C4. The system consists of eight measures.

The second system of the chorale continues the melody and bass line. It begins with a measure rest in the bass line. The melody continues with quarter notes D5, E5, and F5. The system consists of five measures.

The third system of the chorale continues the melody and bass line. It begins with a measure rest in the bass line. The melody continues with quarter notes G5, A5, and B5. The system consists of four measures.

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Measures 1-6 of the chorale. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter notes and half notes, with a fermata over the final note of each measure. The bass line consists of quarter notes and half notes, with a fermata over the final note of each measure.

Measures 7-11 of the chorale. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter notes and half notes, with a fermata over the final note of each measure. The bass line consists of quarter notes and half notes, with a fermata over the final note of each measure. A *rit.* (ritardando) marking is present above measure 11.

Measures 12-15 of the chorale. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter notes and half notes, with a fermata over the final note of each measure. The bass line consists of quarter notes and half notes, with a fermata over the final note of each measure.

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61. Jesu Leiden, Pein und Tod

The first system of the chorale is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of six measures, with the first four measures containing eighth notes and the last two measures containing quarter notes. The bass line consists of six measures, with the first four measures containing eighth notes and the last two measures containing quarter notes. The melody and bass line are harmonized in a simple, homophonic style.

The second system of the chorale continues the melody and bass line from the first system. It consists of five measures, with the first four measures containing eighth notes and the last measure containing quarter notes. The melody and bass line are harmonized in a simple, homophonic style.

The third system of the chorale begins with a measure rest, followed by four measures of the melody and bass line. The melody consists of eighth notes and quarter notes, while the bass line consists of quarter notes. The system concludes with a double bar line. Above the first measure of the system, the text "12 rit. - - - -" is written.

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The first system of the chorale is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of six measures, each containing a half note with a fermata. The bass line consists of six measures, each containing a half note. The notes in the melody are: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, E-flat91, F91, G91, A91, B-flat91, C92, D92, E-flat92, F92, G92, A92, B-flat92, C93, D93, E-flat93, F93, G93, 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B-flat228, C229, D229, E-flat229, F229, G229, A229, B-flat229, C230, D230, E-flat230, F230, G230, A230, B-flat230, C231, D231, E-flat231, F231, G231, A231, B-flat231, C232, D232, E-flat232, F232, G232, A232, B-flat232, C233, D233, E-flat233, F233, G233, A233, B-flat233, C234, D234, E-flat234, F234, G234, A234, B-flat234, C235, D235, E-flat235, F235, G235, A235, B-flat235, C236, D236, E-flat236, F236, G236, A236, B-flat236, C237, D237, E-flat237, F237, G237, A237, B-flat237, C238, D238, E-flat238, F238, G238, A238, B-flat238, C239, D239, E-flat239, F239, G239, A239, B-flat239, C240, D240, E-flat240, F240, G240, A240, B-flat240, C241, D241, E-flat241, F241, G241, A241, B-flat241, C242, D242, E-flat242, F242, G242, A242, B-flat242, C243, D243, E-flat243, F243, G243, A243, B-flat243, C244, D244, E-flat244, F244, G244, A244, B-flat244, C245, D245, E-flat245, F245, G245, A245, B-flat245, C246, D246, E-flat246, F246, G246, A246, B-flat246, C247, D247, E-flat247, F247, G247, A247, B-flat247, C248, D248, E-flat248, F248, G248, A248, B-flat248, C249, D249, E-flat249, F249, G249, A249, B-flat249, C250, D250, E-flat250, F250, G250, A250, B-flat250, C251, D251, E-flat251, F251, G251, A251, B-flat251, C252, D252, E-flat252, F252, G252, A252, B-flat252, C253, D253, E-flat253, F253, G253, A253, B-flat253, C254, D254, E-flat254, F254, G254, A254, B-flat254, C255, D255, E-flat255, F255, G255, A255, B-flat255, C256, D256, E-flat256, F256, G256, A256, B-flat256, C257, D257, E-flat257, F257, G257, A257, B-flat257, C258, D258, E-flat258, F258, G258, A258, B-flat258, C259, D259, E-flat259, F259, G259, A259, B-flat259, C260, D260, E-flat260, F260, G260, A260, B-flat260, C261, D261, E-flat261, F261, G261, A261, B-flat261, C262, D262, E-flat262, F262, G262, A262, B-flat262, C263, D263, E-flat263, F263, G263, A263, B-flat263, C264, D264, E-flat264, F264, G264, A264, B-flat264, C265, D265, E-flat265, F265, G265, A265, B-flat265, C266, D266, E-flat266, F266, G266, A266, B-flat266, C267, D267, E-flat267, F267, G267, A267, B-flat267, C268, D268, E-flat268, F268, G268, A268, B-flat268, C269, D269, E-flat269, F269, G269, A269, B-flat269, C270, D270, E-flat270, F270, G270, A270, B-flat270, C271, D271, E-flat271, F271, G271, A271, B-flat271, C272, D272, E-flat272, F272, G272, A272, B-flat272, C273, D273, E-flat273, F273, G273, A273, B-flat273, C274, D274, E-flat274, F274, G274, A274, B-flat274, C275, D275, E-flat275, F275, G275, A275, B-flat275, C276, D276, E-flat276, F276, G276, A276, B-flat276, C277, D277, E-flat277, F277, G277, A277, B-flat277, C278, D278, E-flat278, F278, G278, A278, B-flat278, C279, D279, E-flat279, F279, G279, A279, B-flat279, C280, D280, E-flat280, F280, G280, A280, B-flat280, C281, D281, E-flat281, F281, G281, A281, B-flat281, C282, D282, E-flat282, F282, G282, A282, B-flat282, C283, D283, E-flat283, F283, G283, A283, B-flat283, C284, D284, E-flat284, F284, G284, A284, B-flat284, C285, D285, E-flat285, F285, G285, A285, B-flat285, C286, D286, E-flat286, F286, G286, A286, B-flat286, C287, D287, E-flat287, F287, G287, A287, B-flat287, C288, D288, E-flat288, F288, G288, A288, B-flat288, C289, D289, E-flat289, F289, G289, A289, B-flat289, C290, D290, E-flat290, F290, G290, A290, B-flat290, C291, D291, E-flat291, F291, G291, A291, B-flat291, C292, D292, E-flat292, F292, G292, A292, B-flat292, C293, D293, E-flat293, F293, G293, A293, B-flat293, C294, D294, E-flat294, F294, G294, A294, B-flat294, C295, D295, E-flat295, F295, G295, A295, B-flat295, C296, D296, E-flat296, F296, G296, A296, B-flat296, C297, D297, E-flat297, F297, G297, A297, B-flat297, C298, D298, E-flat298, F298, G298, A298, B-flat298, C299, D299, E-flat299, F299, G299, A299, B-flat299, C300, D300, E-flat300, F300, G300, A300, B-flat300, C301, D301, E-flat301, F301, G301, A301, B-flat301, C302, D302, E-flat302, F302, G302, A302, B-flat302, C303, D303, E-flat303, F303, G303, A303, B-flat303, C304, D304, E-flat304, F304, G304, A304, B-flat304, C305, D305, E-flat305, F305, G305, A305, B-flat305, C306, D306, E-flat306, F306, G306, A306, B-flat306, C307, D307, E-flat307, F307, G307, A307, B-flat307, C308, D308, E-flat308, F308, G308, A308, B-flat308, C309, D309, E-flat309, F309, G309, A309, B-flat309, C310, D310, E-flat310, F310, G310, A310, B-flat310, C311, D311, E-flat311, F311, G311, A311, B-flat311, C312, D312, E-flat312, F312, G312, A312, B-flat312, C313, D313, E-flat313, F313, G313, A313, B-flat313, C314, D314, E-flat314, F314, G314, A314, B-flat314, C315, D315, E-flat315, F315, G315, A315, B-flat315, C316, D316, E-flat316, F316, G316, A316, B-flat316, C317, D317, E-flat317, F317, G317, A317, B-flat317, C318, D318, E-flat318, F318, G318, A318, B-flat318, C319, D319, E-flat319, F319, G319, A319, B-flat319, C320, D320, E-flat320, F320, G320, A320, B-flat320, C321, D321, E-flat321, F321, G321, A321, B-flat321, C322, D322, E-flat322, F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, A323, B-flat323, C324, D324, E-flat324, F324, G324, A324, B-flat324, C325, D325, E-flat325, F325, G325, A325, B-flat325, C326, D326, E-flat326, F326, G326, A326, B-flat326, C327, D327, E-flat327, F327, G327, A327, B-flat327, C328, D328, E-flat328, F328, G328, A328, B-flat328, C329, D329, E-flat329, F329, G329, A329, B-flat329, C330, D330, E-flat330, F330, G330, A330, B-flat330, C331, D331, E-flat331, F331, G331, A331, B-flat331, C332, D332, E-flat332, F332, G332, A332, B-flat332, C333, D333, E-flat333, F333, G333, A333, B-flat333, C334, D334, E-flat334, F334, G334, A334, B-flat334, C335, D335, E-flat335, F335, G335, A335, B-flat335, C336, D336, E-flat336, F336, G336, A336, B-flat336, C337, D337, E-flat337, F337, G337, A337, B-flat337, C338, D338, E-flat338, F338, G338, A338, B-flat338, C339, D339, E-flat339, F339, G339, A339, B-flat339, C340, D340, E-flat340, F340, G340, A340, B-flat340, C341, D341, E-flat341, F341, G341, A341, B-flat341, C342, D342, E-flat342, F342, G342, A342, B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347, E-flat347, F347, G347, A347, B-flat347, C348, D348, E-flat348, F348, G348, A348, B-flat348, C349, D34

371 Riemenschneider Harmonized Chorales

Nos. 061 - 070

Daniel Léo Simpson
August 6, 2017
San Carlos, California

61. Jesu Leiden, Pein und Tod

The first system of the chorale is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of six measures, each containing a half note with a fermata. The bass line consists of six measures, each containing a half note. The first measure of the melody is G4, and the first measure of the bass line is F3. The second measure of the melody is A4, and the second measure of the bass line is G3. The third measure of the melody is B4, and the third measure of the bass line is A3. The fourth measure of the melody is C5, and the fourth measure of the bass line is B3. The fifth measure of the melody is D5, and the fifth measure of the bass line is C4. The sixth measure of the melody is E5, and the sixth measure of the bass line is D4.

The second system of the chorale continues the melody and bass line from the first system. It consists of five measures. The melody is in the treble clef, and the bass line is in the bass clef. The first measure of the melody is F5, and the first measure of the bass line is E3. The second measure of the melody is G5, and the second measure of the bass line is F3. The third measure of the melody is A5, and the third measure of the bass line is G3. The fourth measure of the melody is B5, and the fourth measure of the bass line is A3. The fifth measure of the melody is C6, and the fifth measure of the bass line is B3.

The third system of the chorale continues the melody and bass line from the second system. It consists of five measures. The melody is in the treble clef, and the bass line is in the bass clef. The first measure of the melody is D6, and the first measure of the bass line is C4. The second measure of the melody is E6, and the second measure of the bass line is D4. The third measure of the melody is F6, and the third measure of the bass line is E4. The fourth measure of the melody is G6, and the fourth measure of the bass line is F4. The fifth measure of the melody is A6, and the fifth measure of the bass line is G4. The system ends with a double bar line.

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San Carlos, California

61. Jesu Leiden, Pein und Tod

The first system of the chorale is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six measures. The melody is in the right hand, starting on a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The left hand provides a harmonic accompaniment with chords and moving lines. The system ends with a repeat sign.

The second system continues the chorale, starting at measure 7. It consists of five measures. The melody continues in the right hand, and the left hand accompaniment continues. The system ends with a repeat sign.

The third system begins at measure 12, marked with a 'rit.' (ritardando) instruction. It consists of five measures. The melody continues in the right hand, and the left hand accompaniment continues. The system ends with a double bar line.

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61. Jesu Leiden, Pein und Tod

The first system of the chorale is in 4/4 time, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of half notes and quarter notes, with a final half note tied to the next system. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the melody and accompaniment. It includes a measure rest in the treble staff at the end of the system. The bass staff continues with its accompaniment, featuring some complex chordal textures.

The third system begins with a measure rest in the treble staff, followed by a half note. The tempo marking 'rit.' (ritardando) is indicated above the first measure. The system concludes with a double bar line. The bass staff remains mostly empty, with only a few notes visible in the first measure.

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61. Jesu Leiden, Pein und Tod

The first system of the chorale is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six measures. The melody is primarily in the right hand, featuring a mix of quarter and eighth notes, with some measures containing half notes. The left hand provides a steady accompaniment with quarter notes. The system concludes with a repeat sign.

The second system continues the chorale, starting at measure 7. It follows the same musical style as the first system, with a melody in the right hand and accompaniment in the left. The system ends with a repeat sign.

The third system begins at measure 12 and includes a 'rit.' (ritardando) marking above the first measure. The melody continues in the right hand, while the left hand remains mostly silent, indicated by whole rests. The system concludes with a final double bar line.

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61. Jesu Leiden, Pein und Tod

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into three systems. The first system contains measures 1 through 6. The second system contains measures 7 through 11. The third system contains measures 12 through 15. The piece concludes with a double bar line at the end of measure 15. A 'rit.' (ritardando) marking is placed above the staff at the beginning of measure 14, with a dashed line extending to the end of the piece. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and single notes.

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7

12

rit.

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61. Jesu Leiden, Pein und Tod

7

12

rit.

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San Carlos, California

61. Jesu Leiden, Pein und Tod

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into three systems of five measures each. The first system (measures 1-5) begins with a treble staff containing a series of chords and a single eighth note, and a bass staff with a steady eighth-note accompaniment. The second system (measures 6-10) continues the harmonic progression, with the treble staff showing more complex chordal textures and the bass staff maintaining the accompaniment. The third system (measures 11-15) concludes the piece with a final chord in the treble staff and a sustained bass line. A 'rit.' (ritardando) marking is placed above the final measure of the third system. Measure numbers 7 and 12 are indicated at the start of the second and third systems, respectively.

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61. Jesu Leiden, Pein und Tod

7

12

rit.

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61. Jesu Leiden, Pein und Tod

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into three systems, each containing six measures. The first system starts with a treble clef and a key signature of three flats. The second system begins with a measure rest (7) and continues the harmonic progression. The third system begins with a measure rest (12) and includes a 'rit.' (ritardando) marking above the staff, followed by a dashed line indicating a gradual deceleration. The piece concludes with a final chord in the fifth measure of the third system.

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61. Jesu Leiden, Pein und Tod

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into three systems, each containing five measures. The first system starts with a treble clef and a bass clef. The second system begins with a measure rest in the treble staff, indicated by a '7' above the staff. The third system begins with a measure rest in the treble staff, indicated by a '12' above the staff. The score concludes with a double bar line. A 'rit.' (ritardando) marking is placed above the fourth measure of the third system, followed by a dashed line.

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Measures 1-4 of the chorale. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a grand staff with treble and bass clefs. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Measures 5-8 of the chorale. The notation continues from the previous system. The melody and bass line maintain the same rhythmic and harmonic patterns, with some variations in the bass line's accompaniment.

Measures 9-12 of the chorale. The notation continues from the previous system. The melody and bass line maintain the same rhythmic and harmonic patterns, with some variations in the bass line's accompaniment.

Measures 13-16 of the chorale. The notation continues from the previous system. The melody and bass line maintain the same rhythmic and harmonic patterns, with some variations in the bass line's accompaniment. The piece concludes with a *rit.* (ritardando) marking over measures 15 and 16.

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Measures 1-4 of the chorale. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a simple, homophonic style. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a fermata on the final note of the right hand.

Measures 5-8 of the chorale. The melody continues in the right hand, and the bass line provides harmonic support. The piece concludes with a fermata on the final note of the right hand.

Measures 9-12 of the chorale. The melody continues in the right hand, and the bass line provides harmonic support. The piece concludes with a fermata on the final note of the right hand.

Measures 13-16 of the chorale. The melody continues in the right hand, and the bass line provides harmonic support. The piece concludes with a fermata on the final note of the right hand. Above measure 14, the tempo marking *rit.* is followed by a dashed line.

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61. Jesu Leiden, Pein und Tod

Measures 1-4 of the chorale. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a simple, homophonic style. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a fermata on the final note of the right hand.

Measures 5-8 of the chorale. The melody continues in the right hand, and the bass line provides harmonic support. The piece concludes with a fermata on the final note of the right hand.

Measures 9-12 of the chorale. The melody continues in the right hand, and the bass line provides harmonic support. The piece concludes with a fermata on the final note of the right hand.

Measures 13-16 of the chorale. The melody continues in the right hand, and the bass line provides harmonic support. The piece concludes with a fermata on the final note of the right hand. Above measure 14, the tempo marking *rit.* is followed by a dashed line.