Johann Christian KITTEL

(1732-1809)

Der angehende praktische Organist

oder

Anweisung zum zweckmäßigen Gebrauch der Orgel bei Gottesverehrungen in Beispielen.

~ Erste Abtheilung ~

Erfurt, 1801-1808.

Une collection de préludes, postludes
et harmonisations de chorals
pour l'organiste débutant

Restitution : Pierre Gouin

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TABLE Vol. 1

1. Sei Lob und Ehr dem höchsten Gut, p. 1
2. Jesu meine Freude, p. 11
3. Jesu, deine Passion, p. 15
4. Mir nach, spricht Christus unser Held, p. 19
5. Straf mich nicht in deinen Zorn, p. 22
6. Herr Jesu Christ mein's Lebens Licht, p. 25
7. Was mein Gott will, das gescheh' allzeit, p. 28
8. So gehst du nun mein Jesus hin, p. 31
9. O Haupt voll Blut und Wunden, p. 34
10. Auf meinen lieben Gott, p. 38
11. Ein' feste Burg ist unser Gott, p. 41
12. Das Jesulein soll doch mein Trost, p. 46
13. 6 Variationen über 'O Haupt voll Blut und Wunden', p. 53
14. Nachspiel No. 1 in Es-dur, p. 68
15. Nachspiel No. 1 in Es-dur, p. 72

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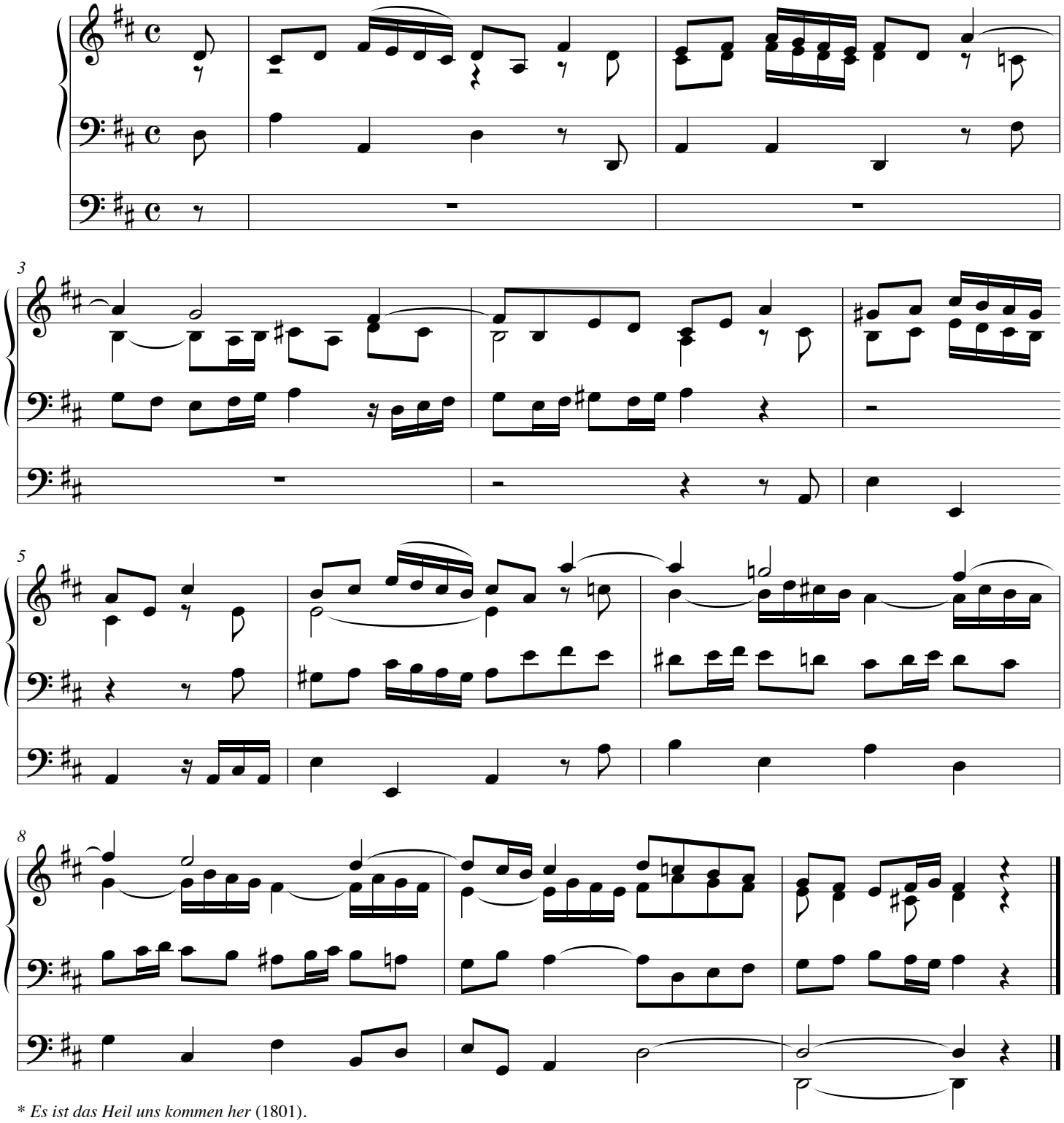
Ein kurzes Vorspiel zu dem Chorale:

Sei Lob und Ehr dem höchsten Gut*

Restitution : P. Gouin.

Johann Christian KITTEL
(1732-1809)



* *Es ist das Heil uns kommen her* (1801).

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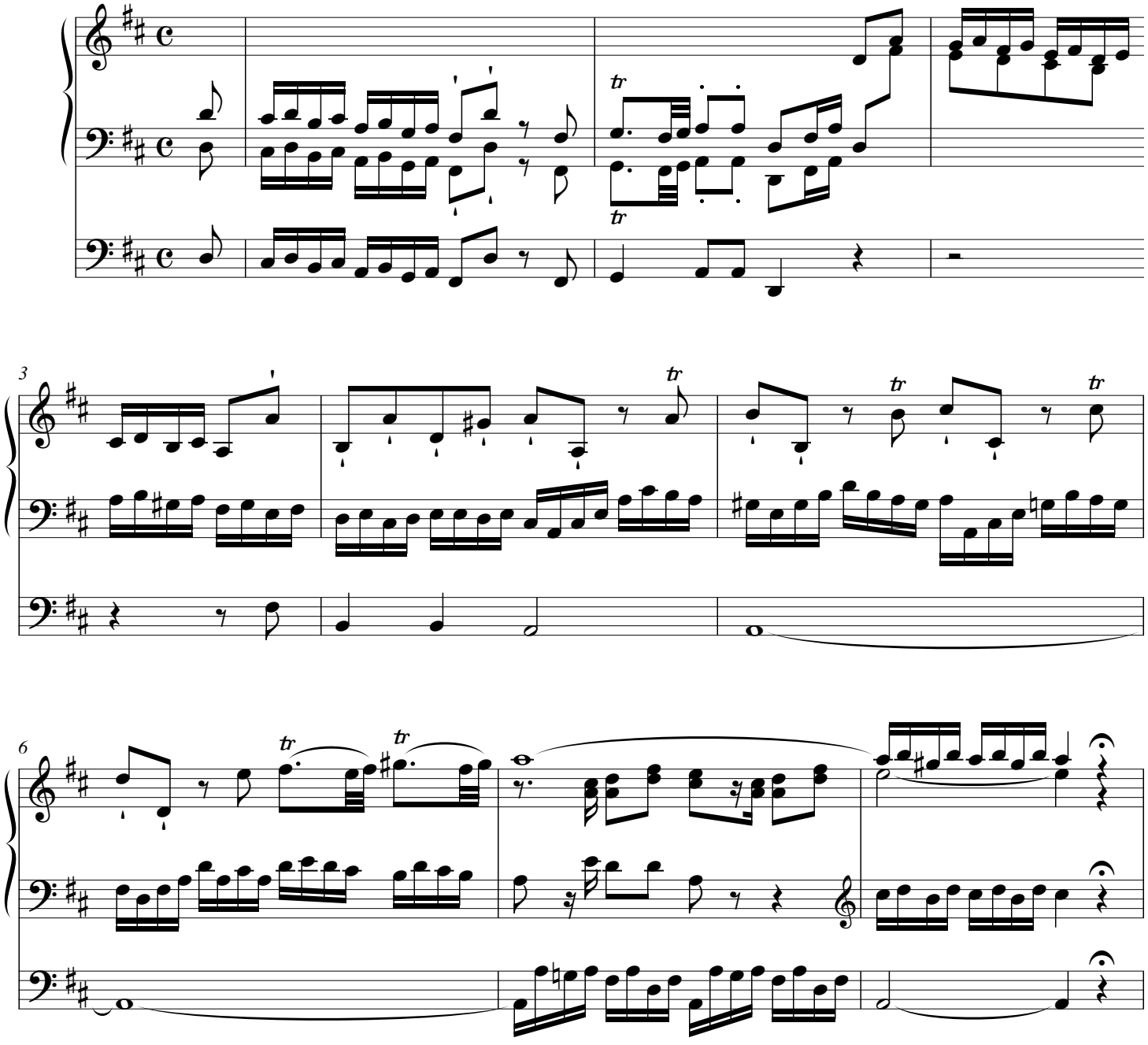
Vorspiel mit voller Orgel, zu dem Liede:

Sei Lob und Ehr dem höchsten Gut



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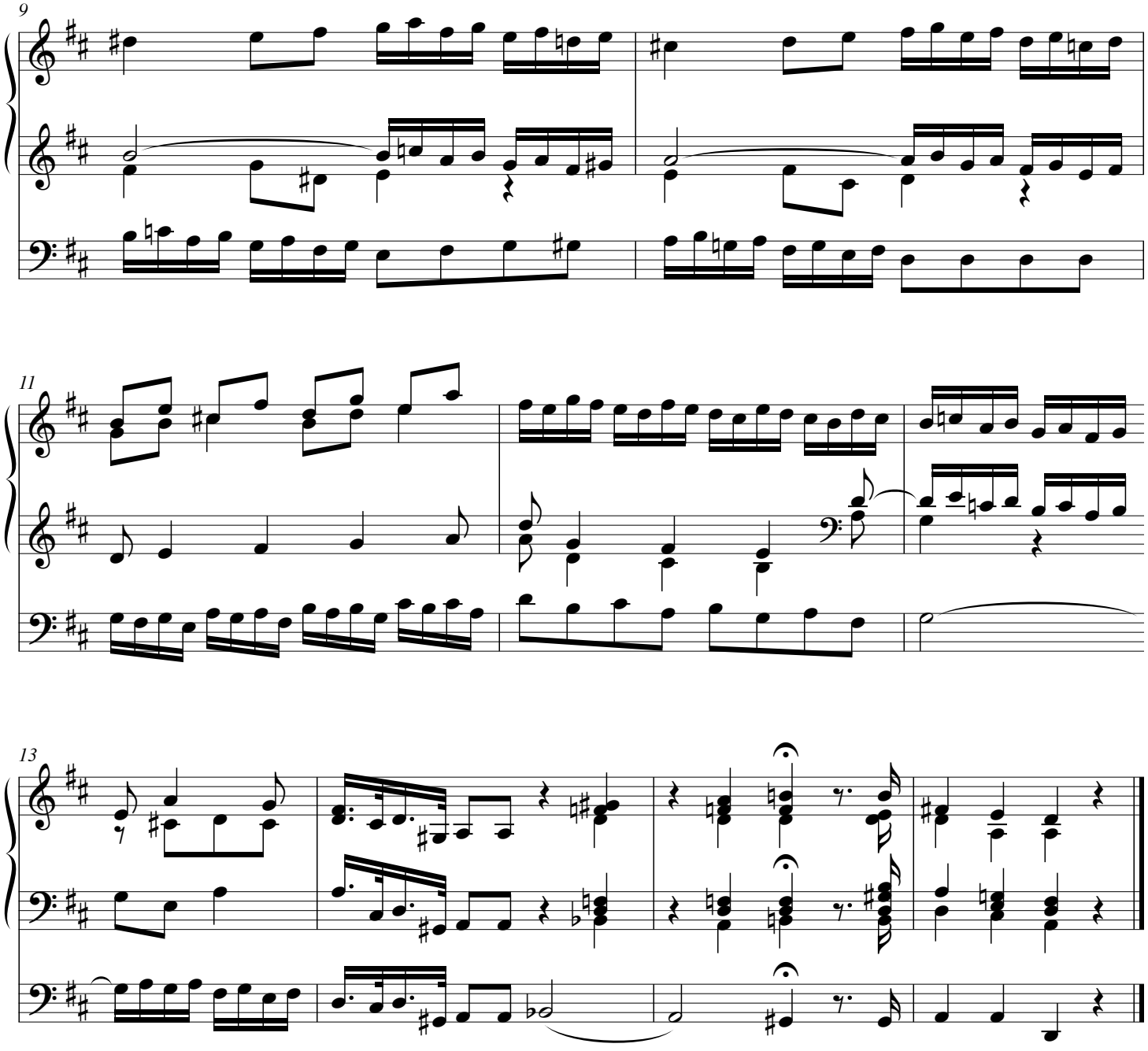

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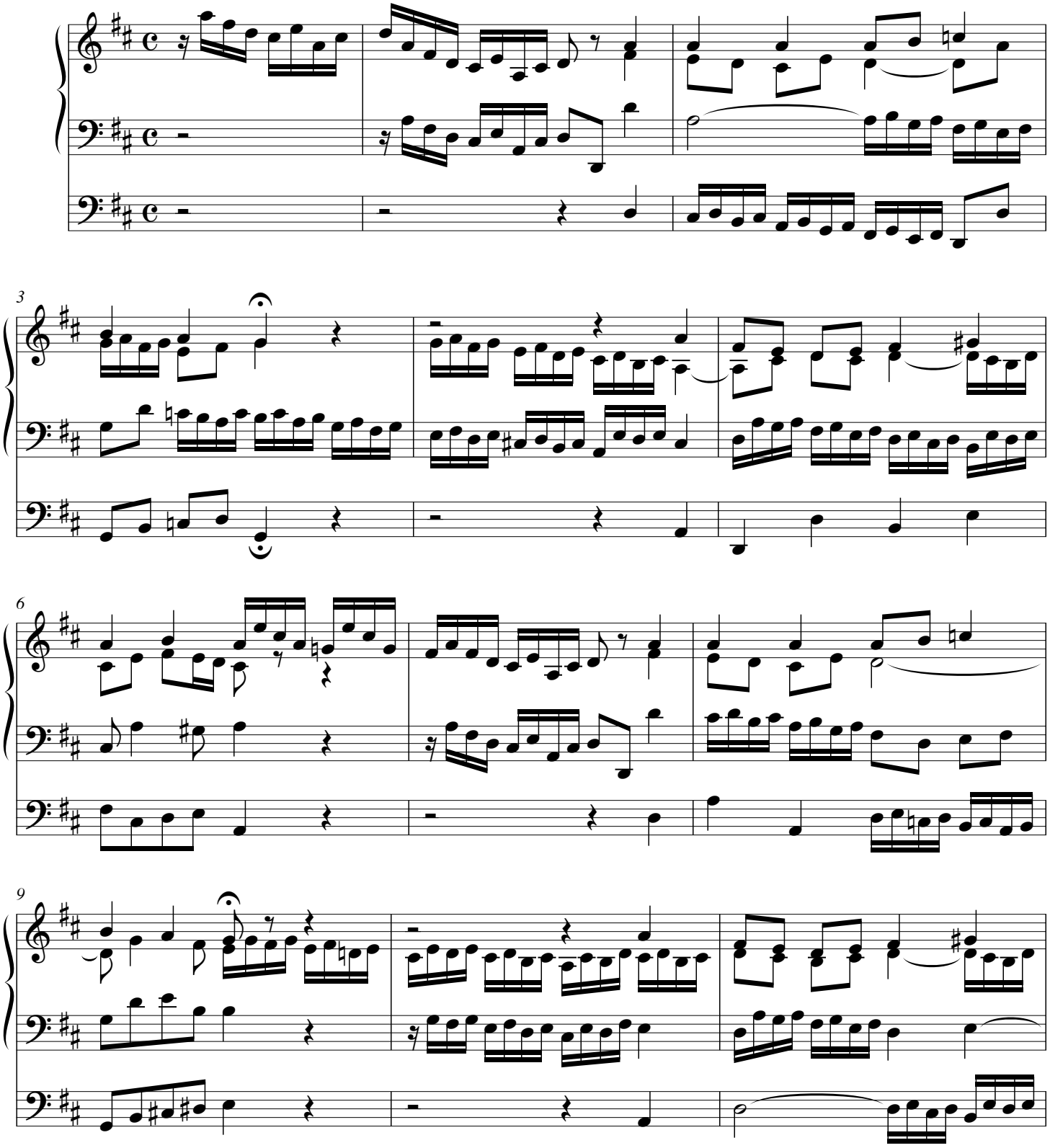
Choral: mit vorigem Thema, mit voller Orgel.



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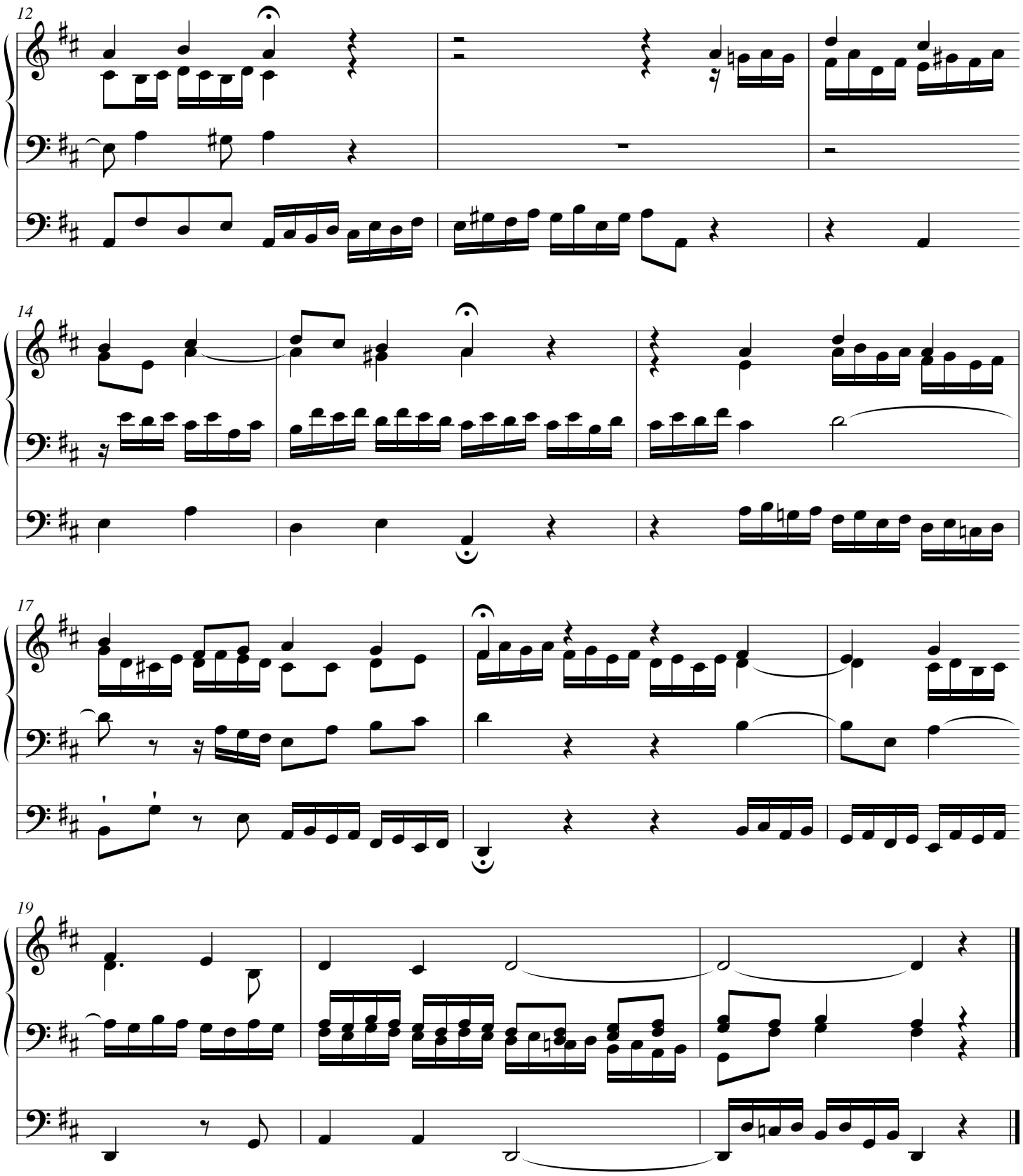

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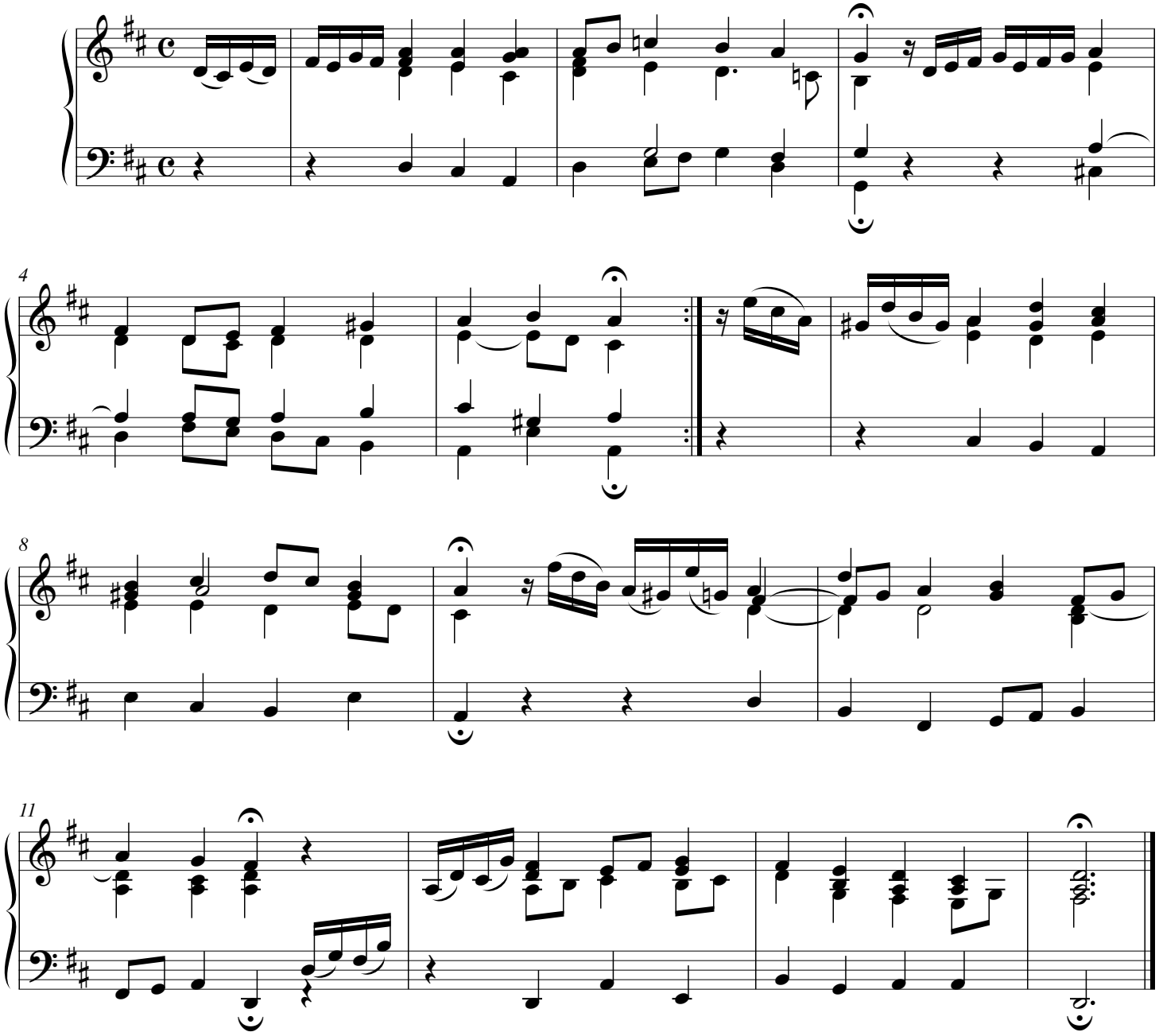
Ganz für den Anfänger.



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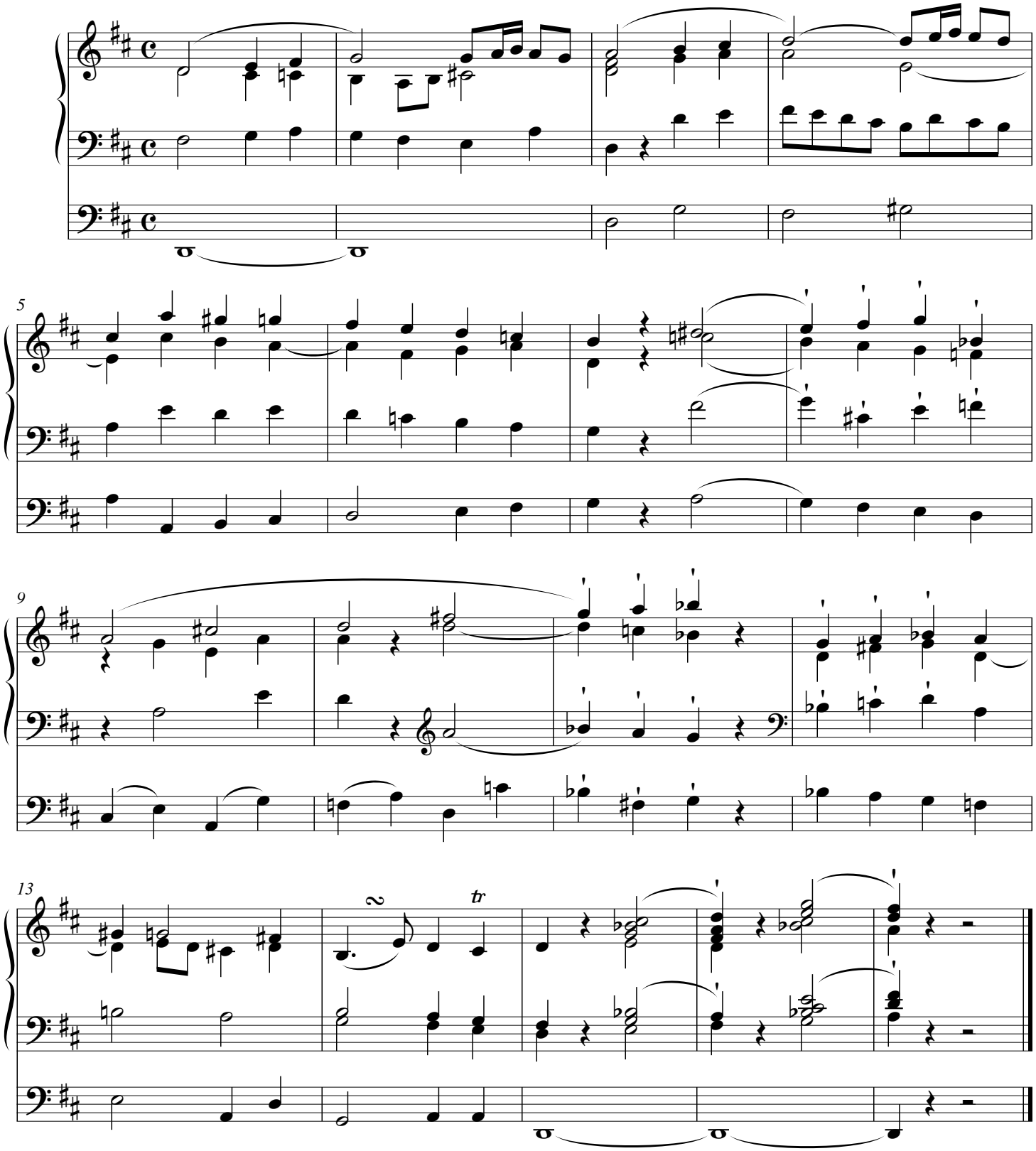
Harmonisch Vorspiel zum vorhergehenden Liede.



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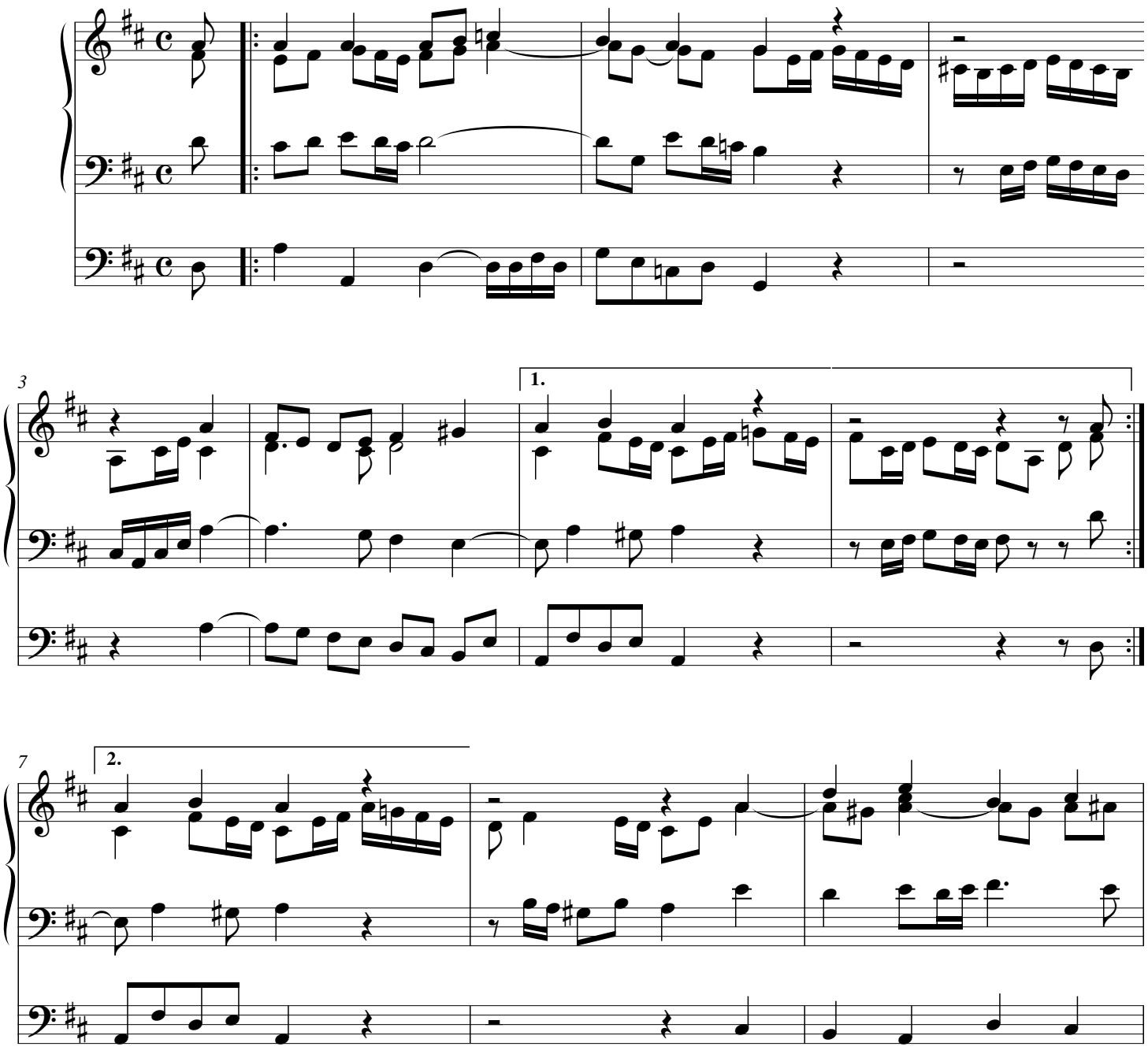
Choral*



(Cette version du choral n'apparaît plus dans l'édition de 1808.)*

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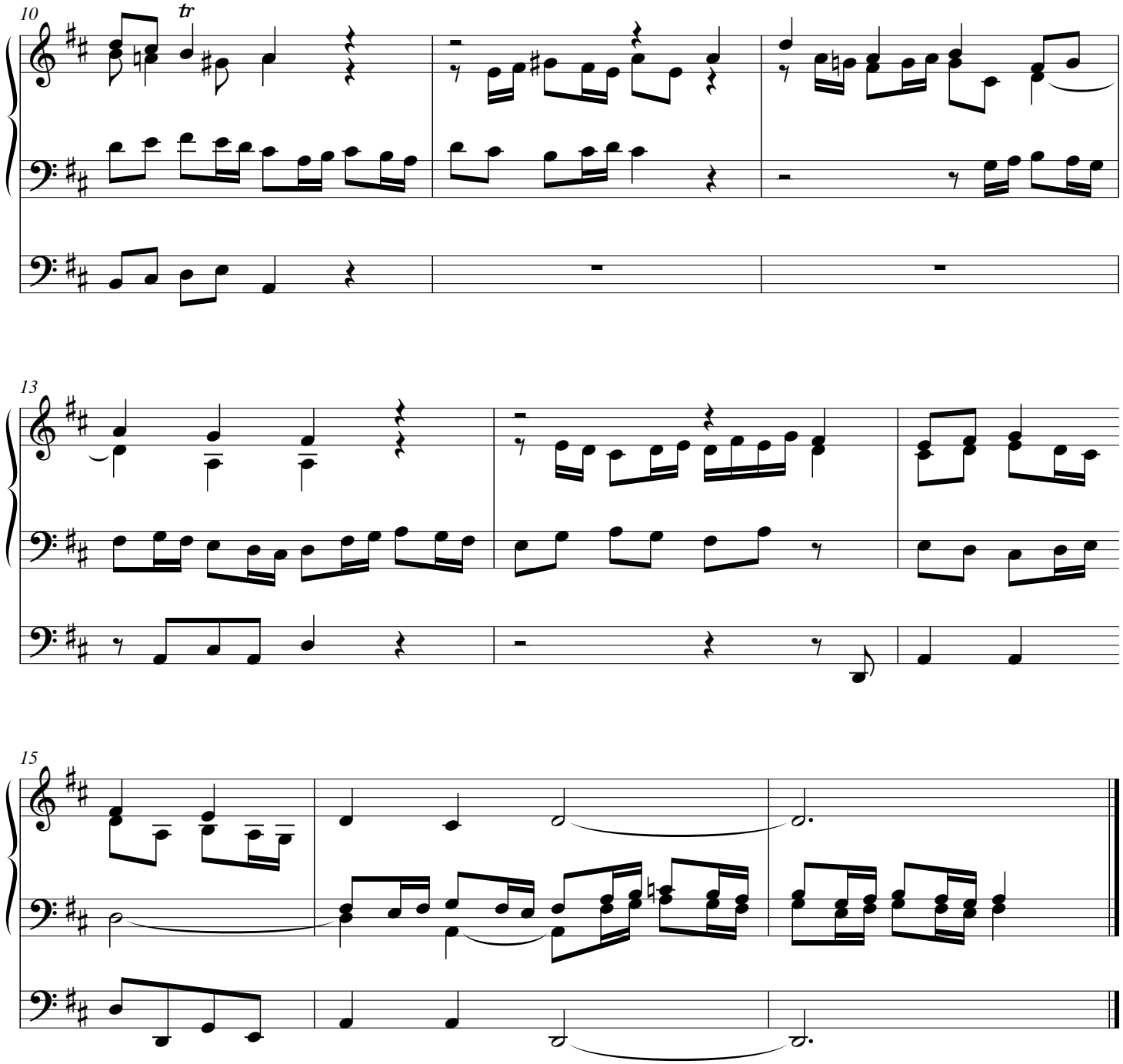

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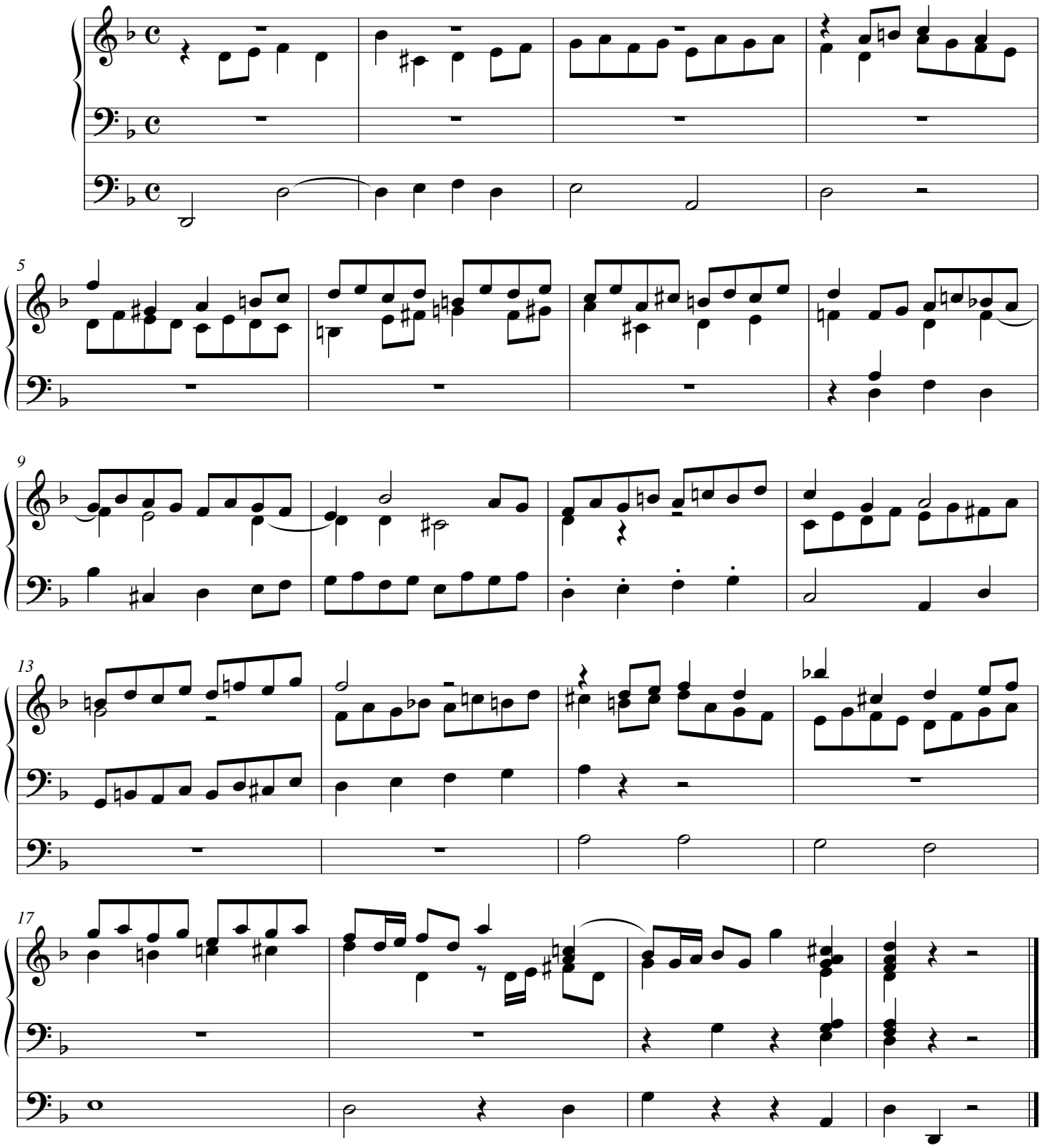
Vorspiel zu dem Choral:

Jesu meine Freude



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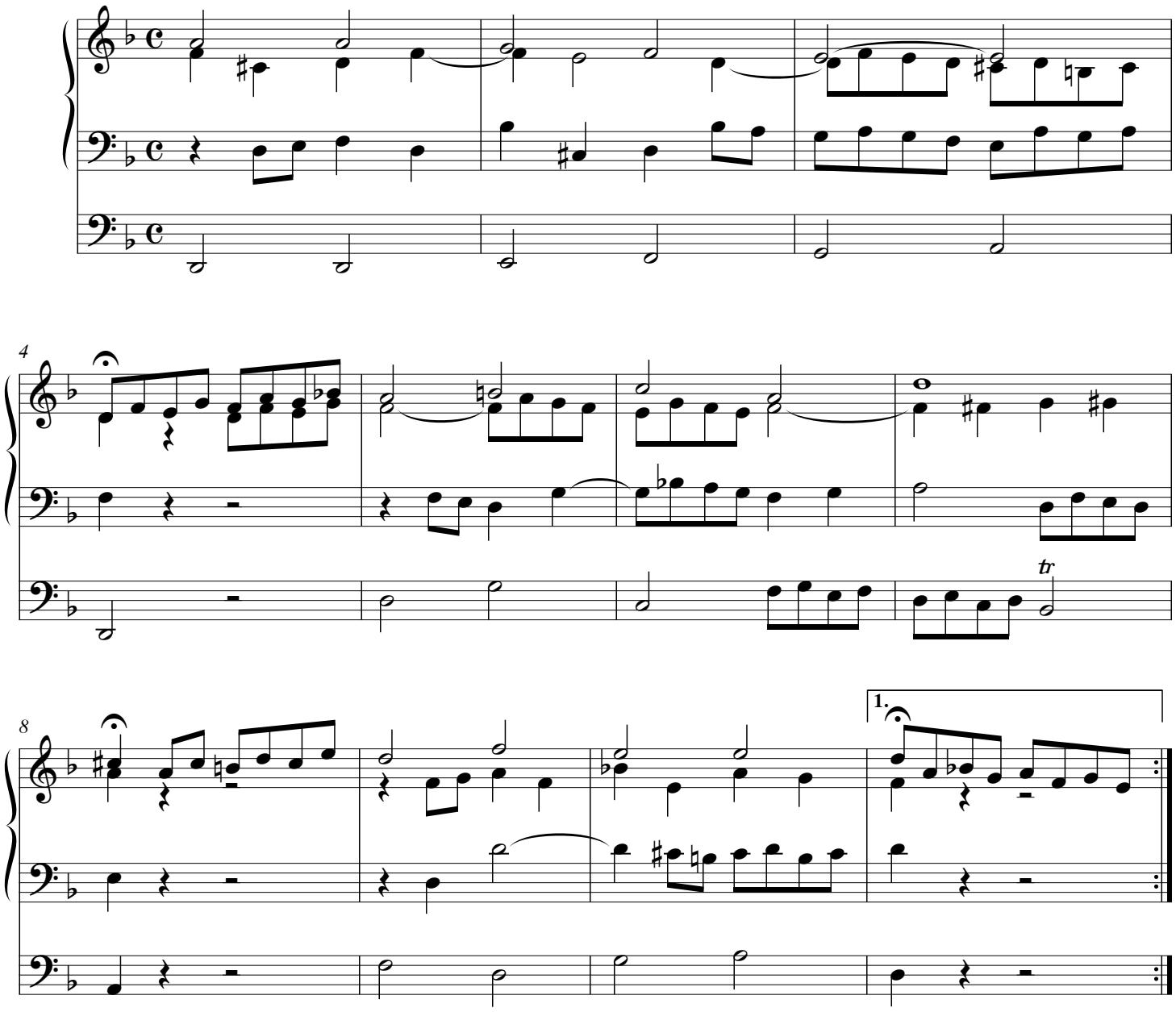
Choral: Jesu meine Freude mit voller Orgel.



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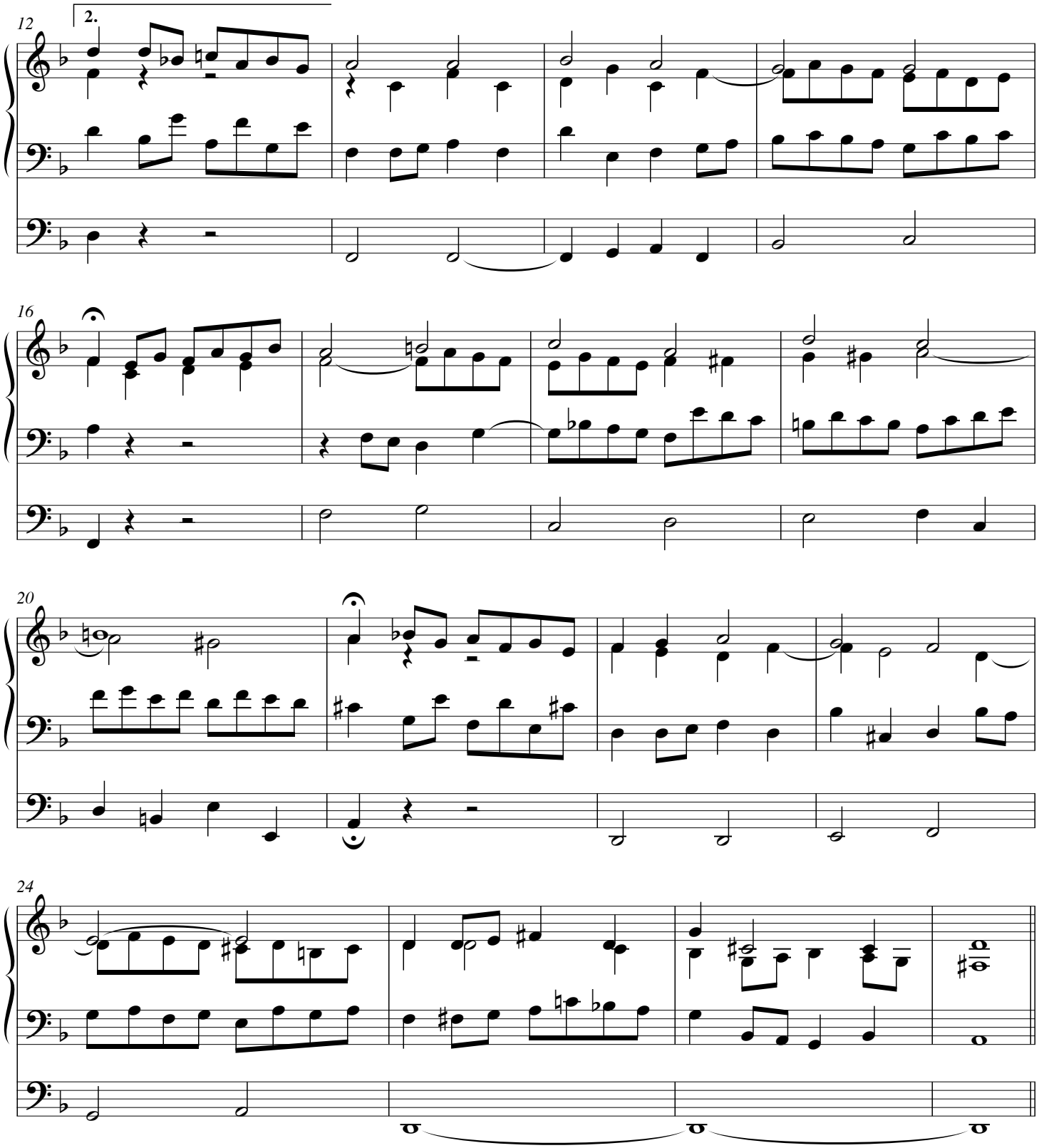

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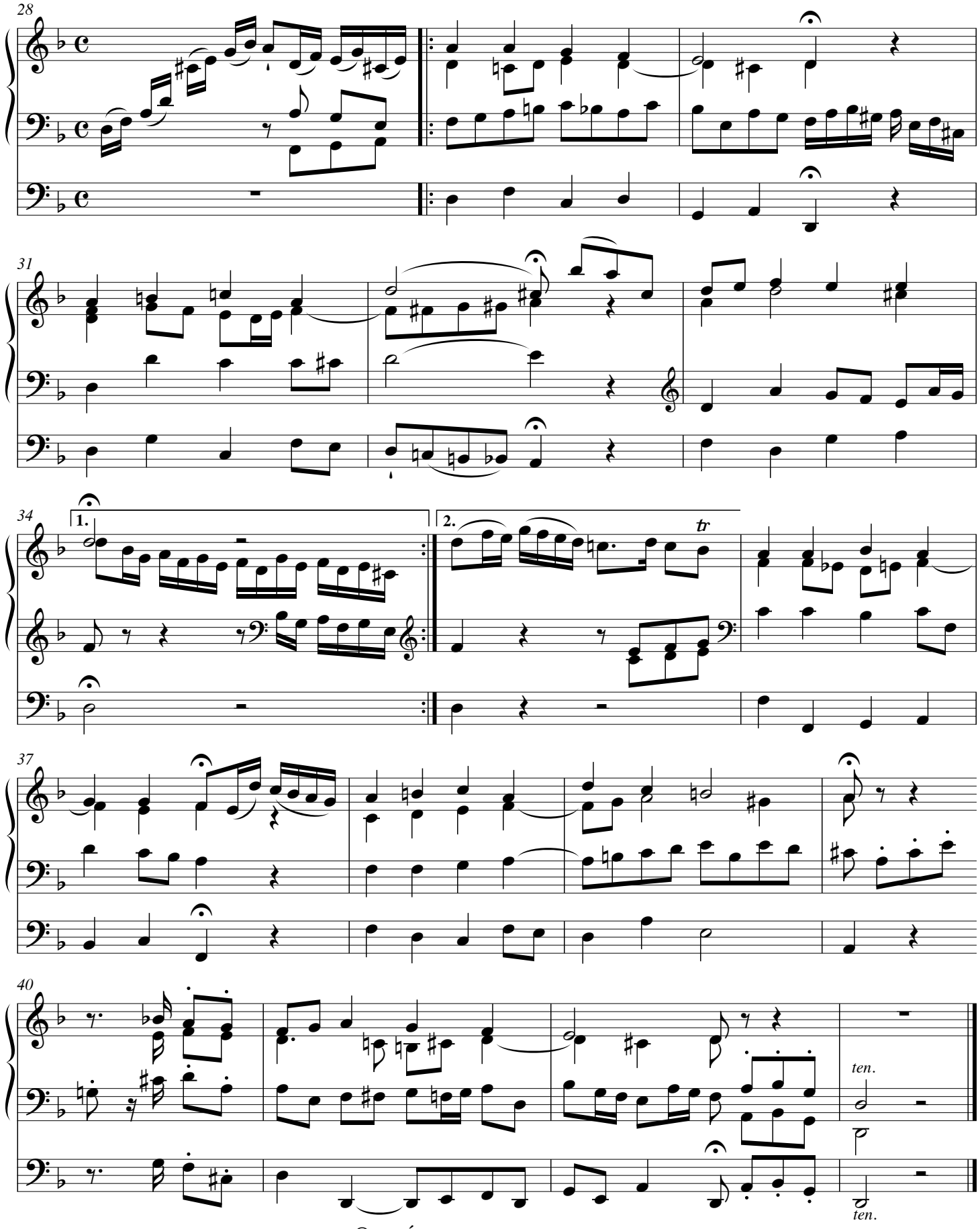

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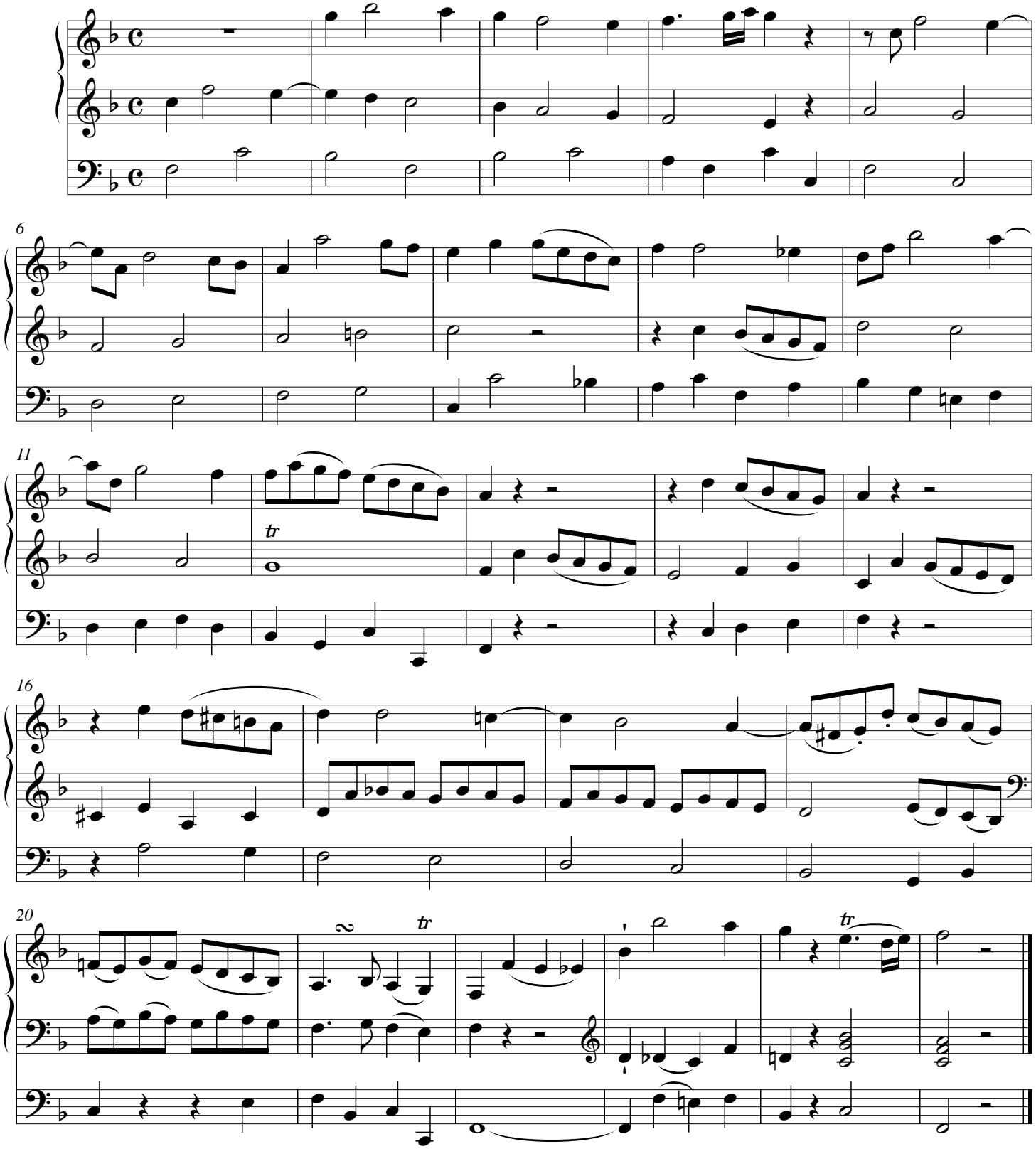
Vorspiel zum Chorale :

Jesu, deine Passion



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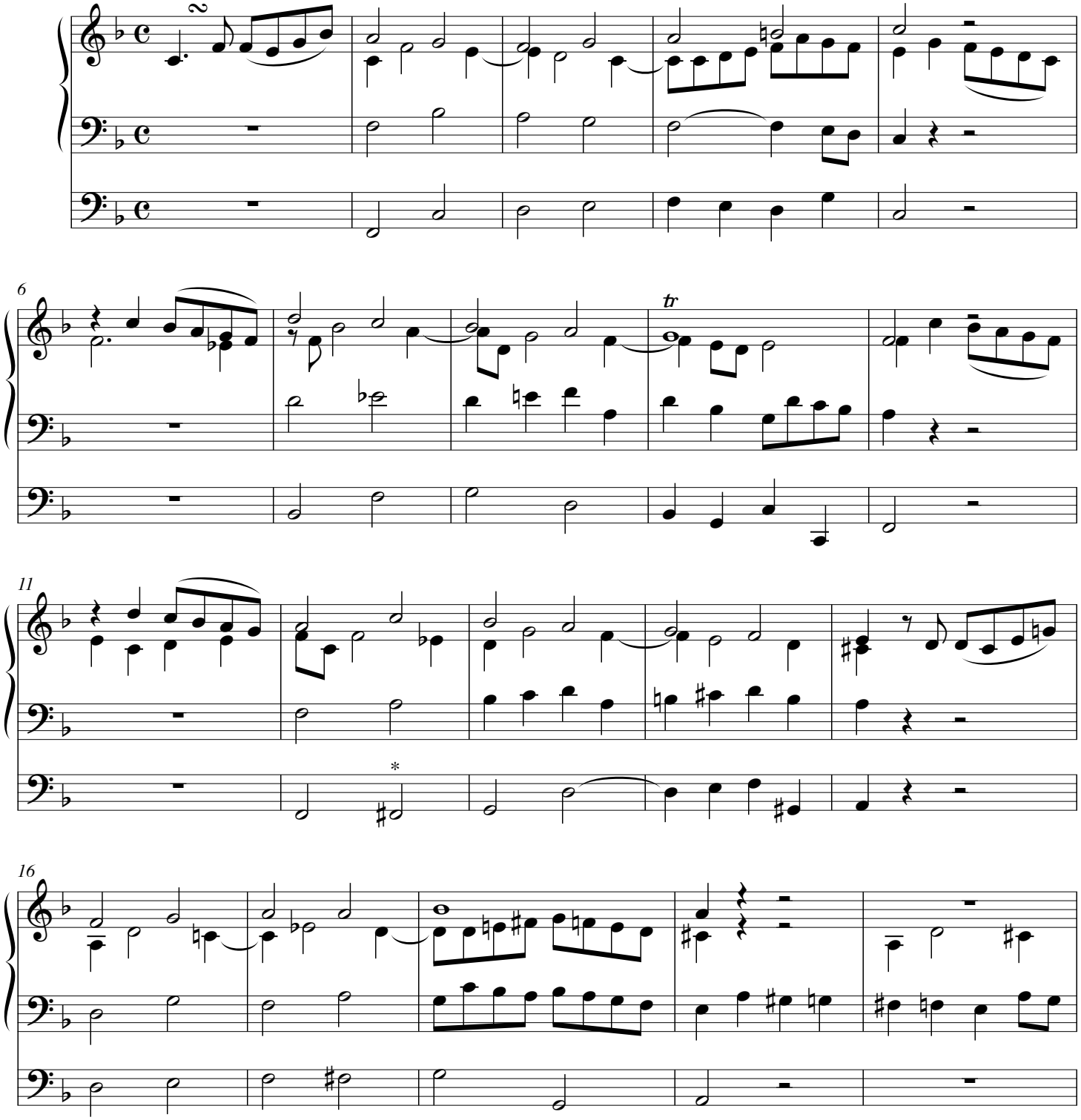
Choral



*(*Ce fa est naturel dans l'édition de 1808.)*

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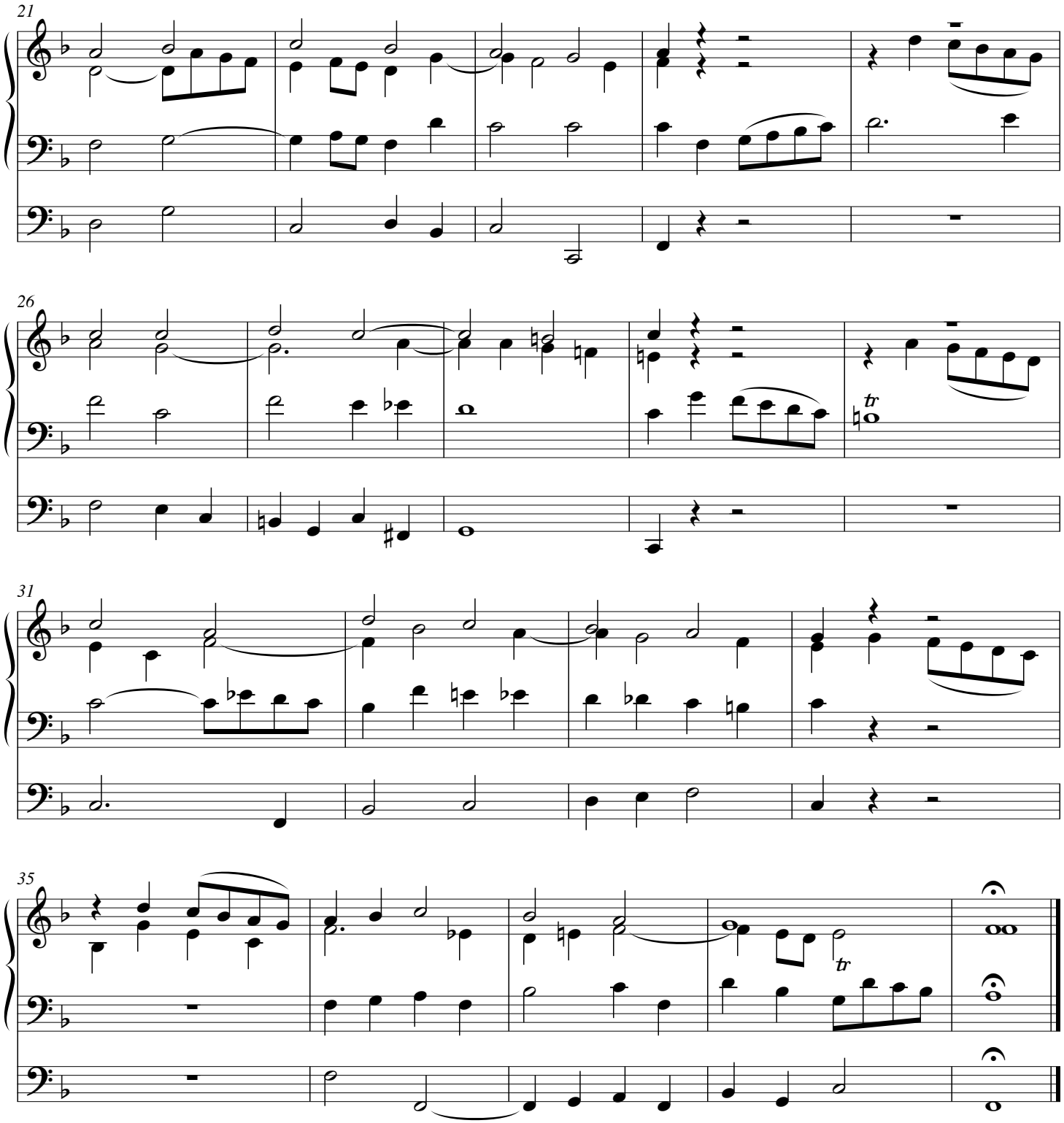

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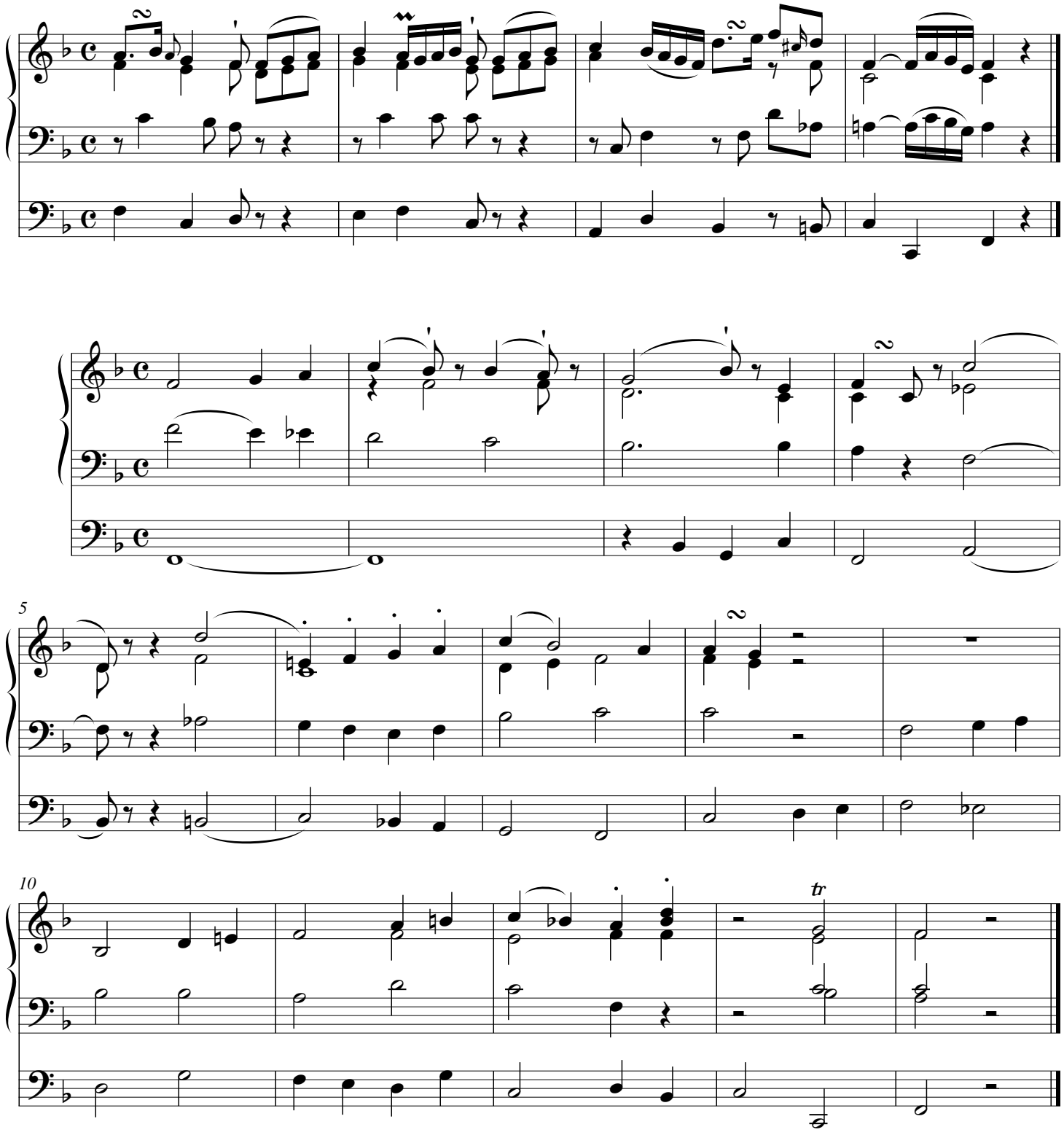
Einige Themata zu vorspielen zum vorhergehenden Liede.



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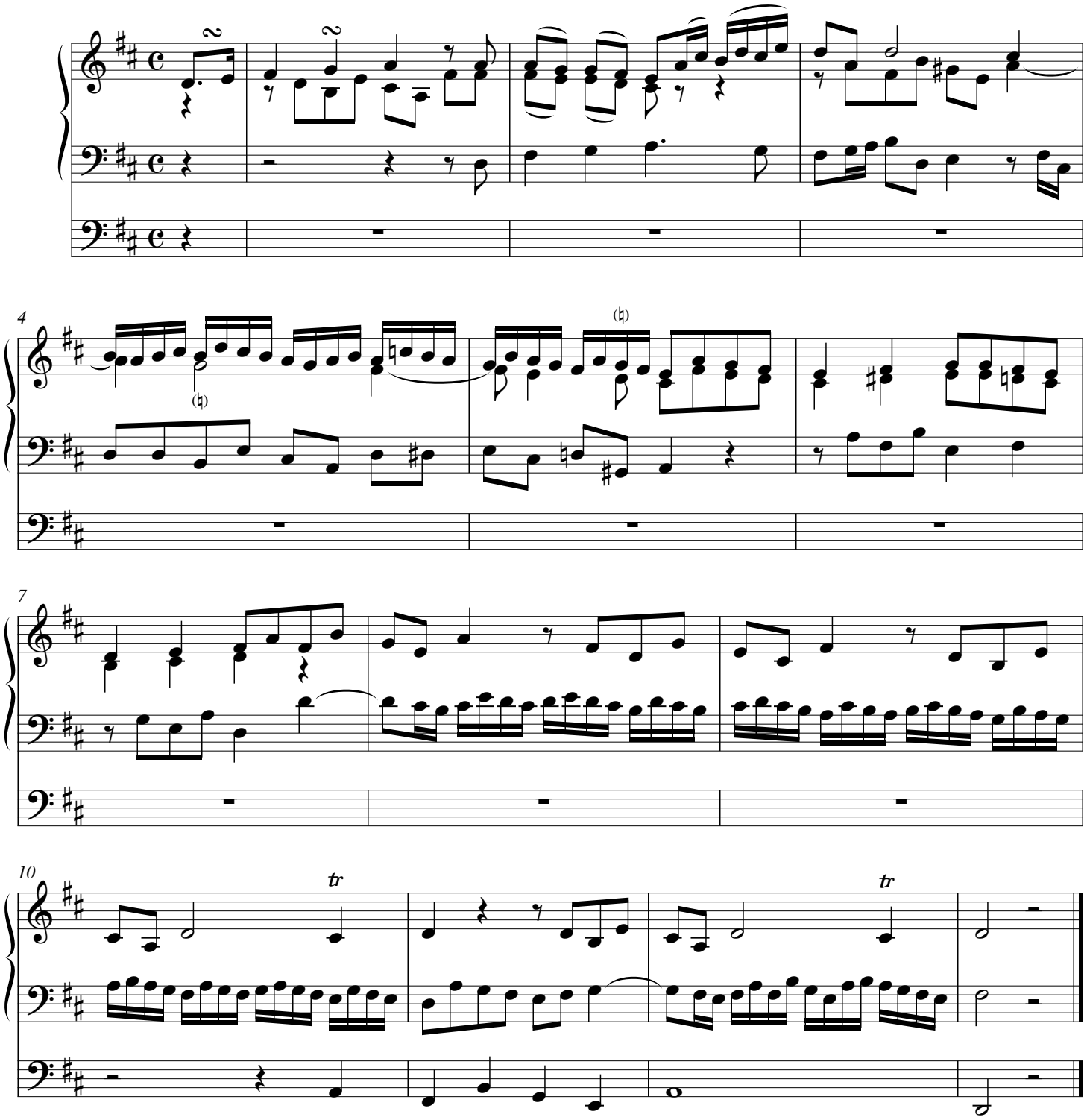
Vorspiel zu dem Liede :

Mir nach, spricht Christus unser Held



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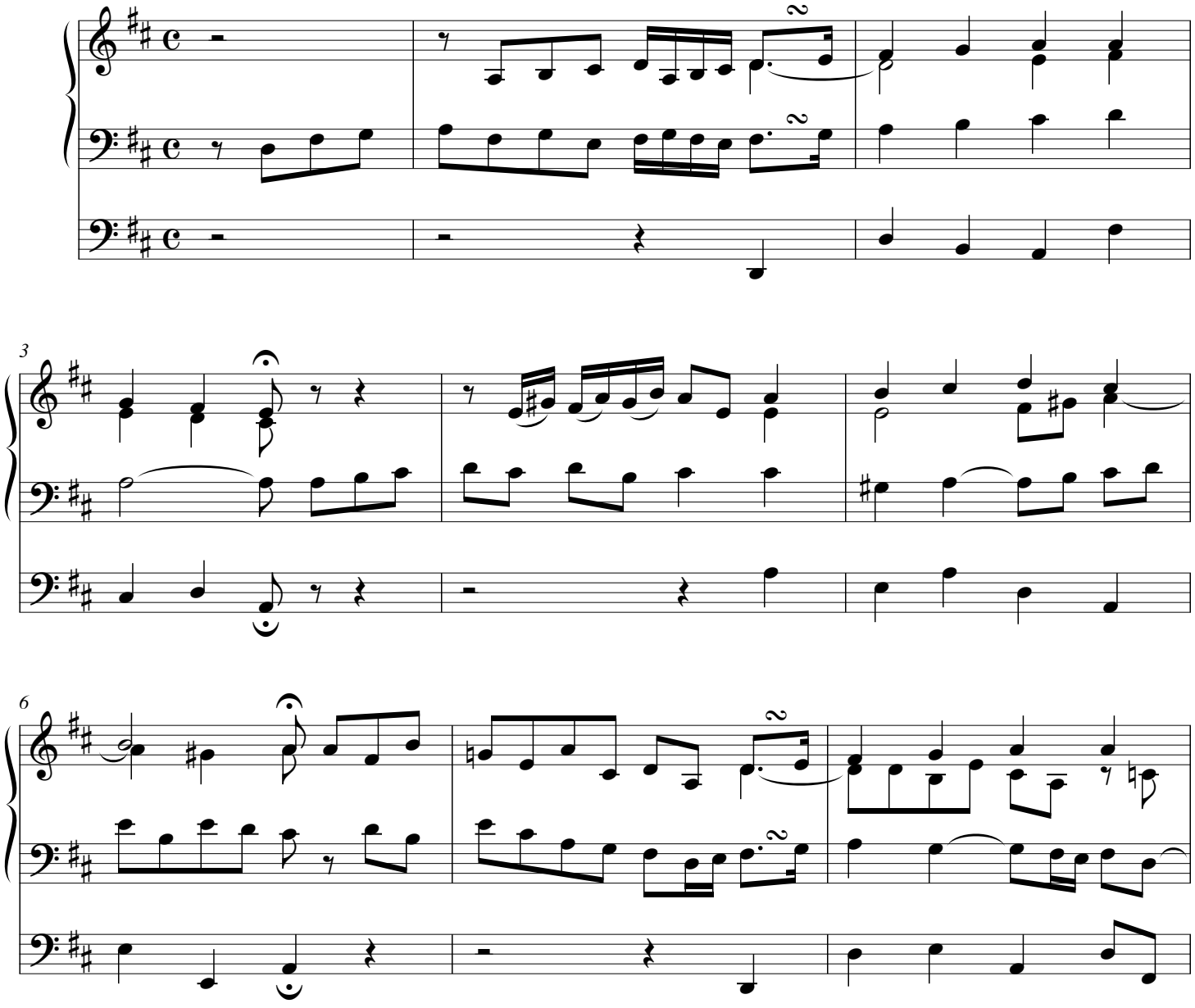
Choral



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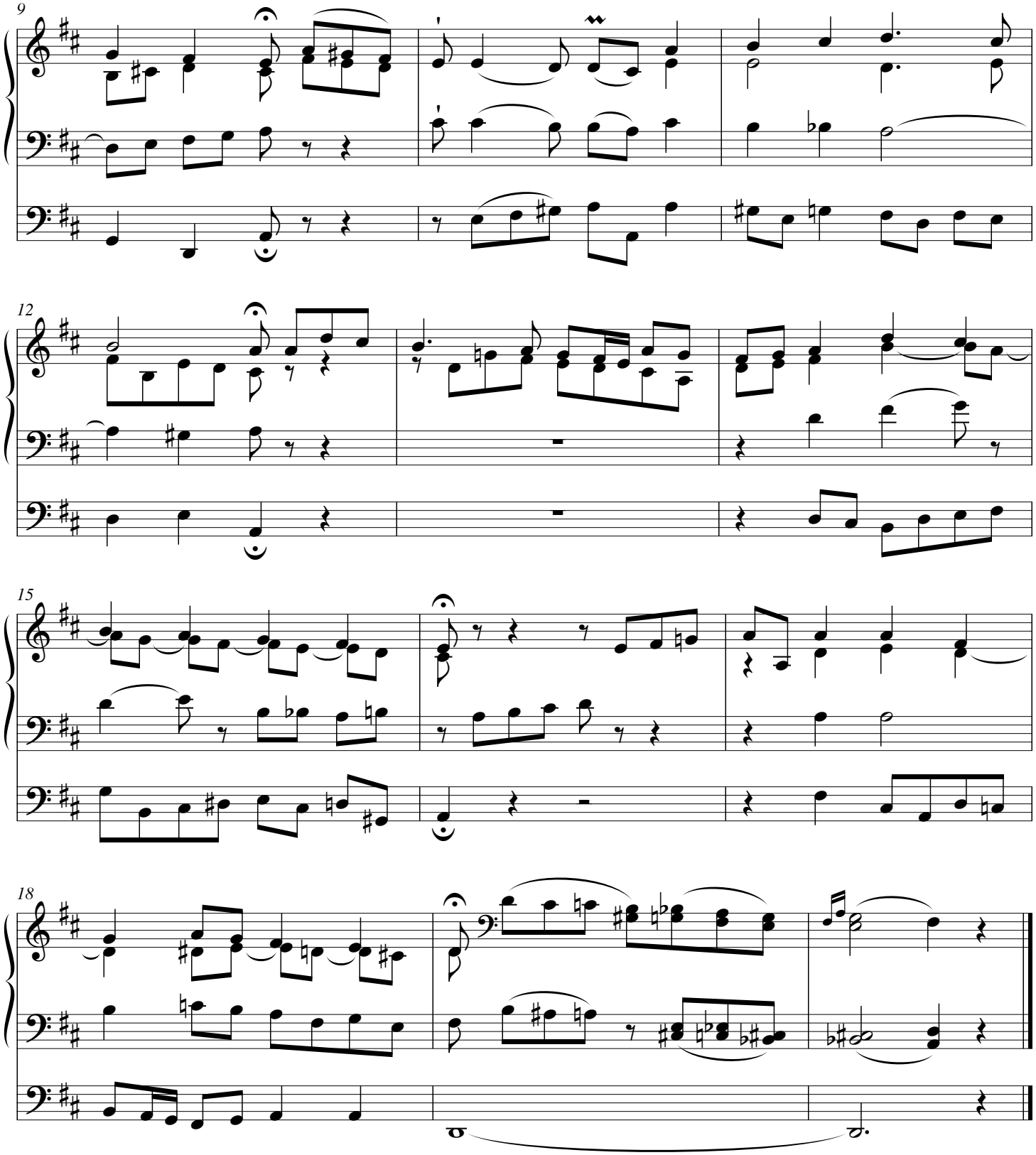

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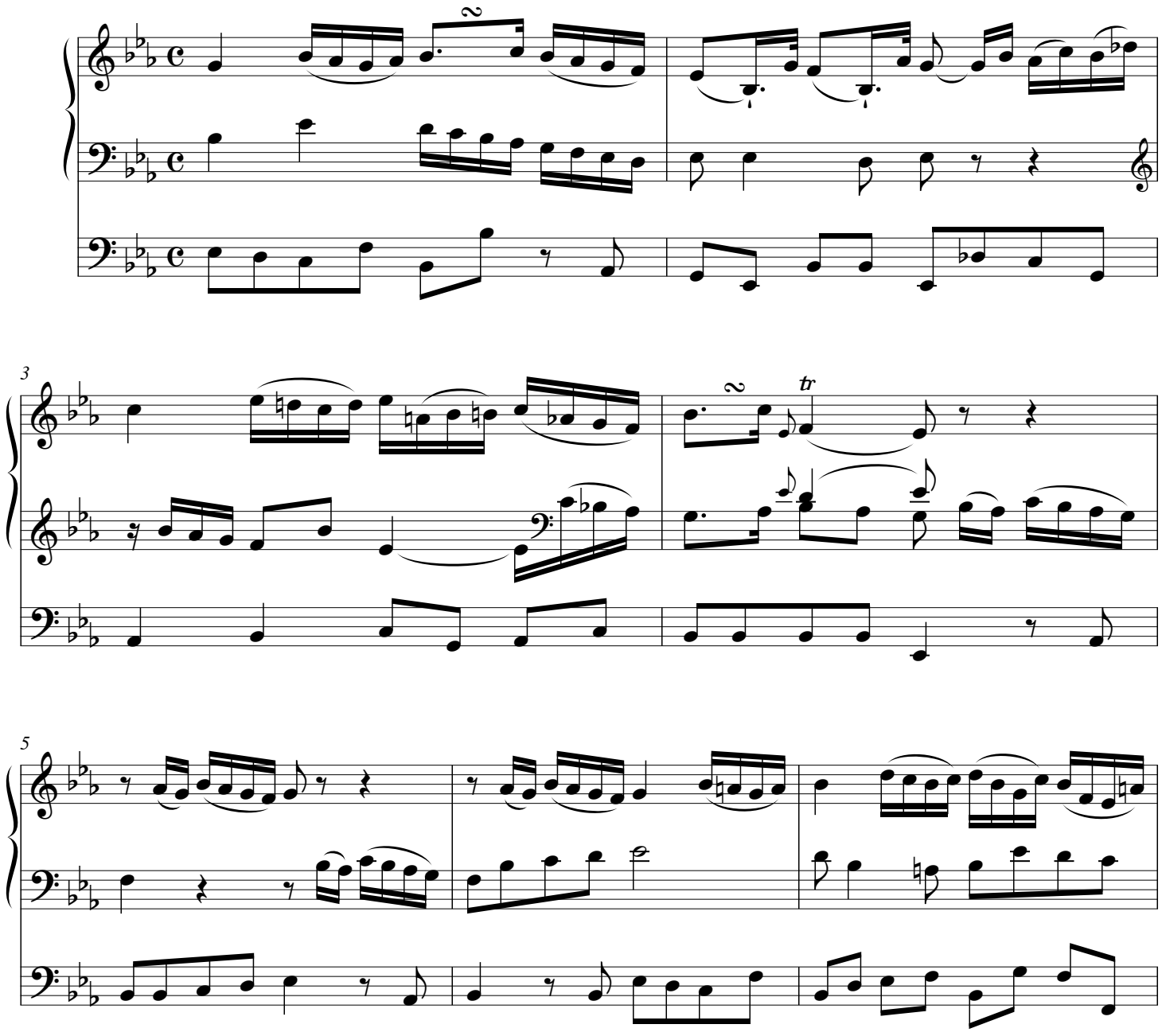
Vorspiel for dem Liede :

Straf mich nicht in deinen Zorn



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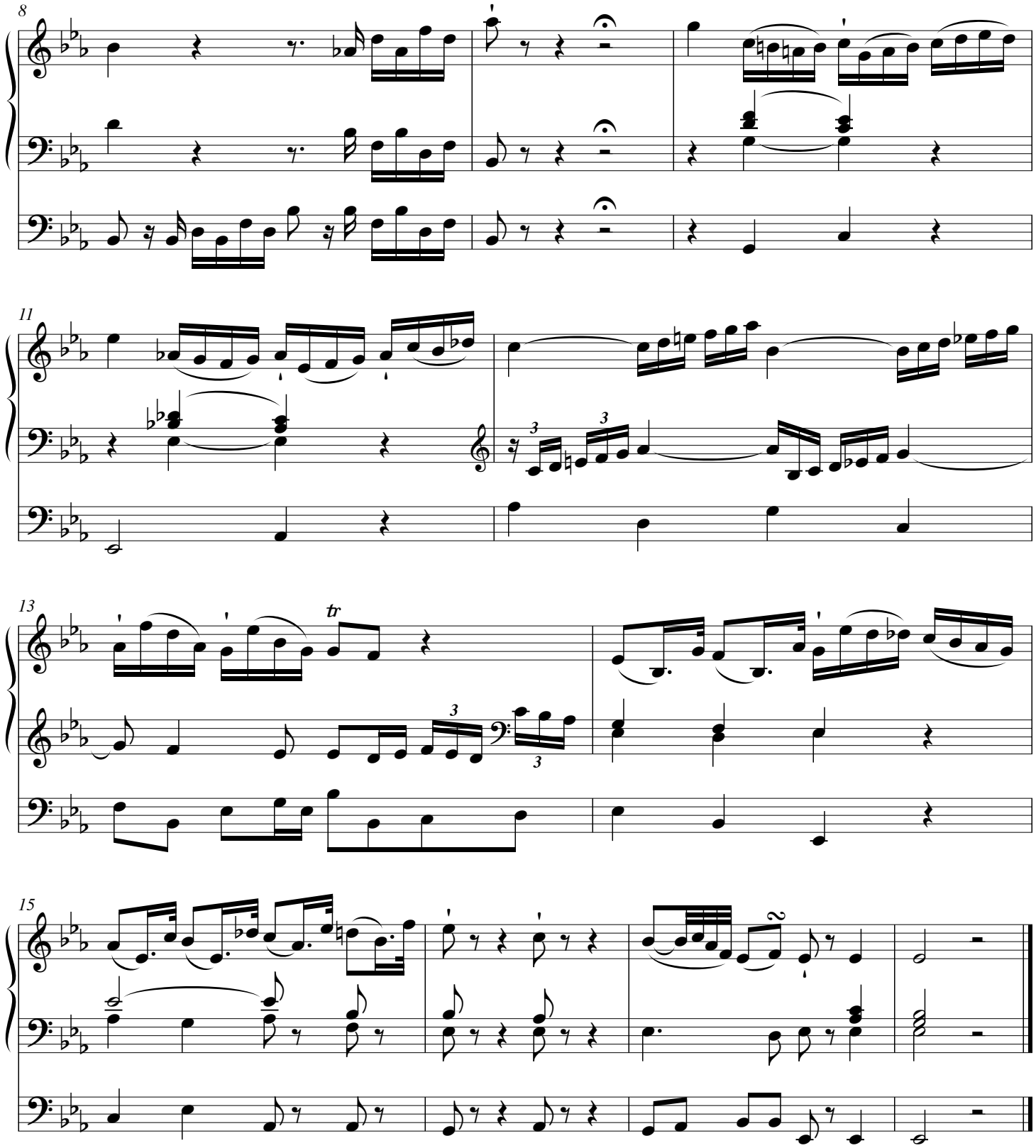

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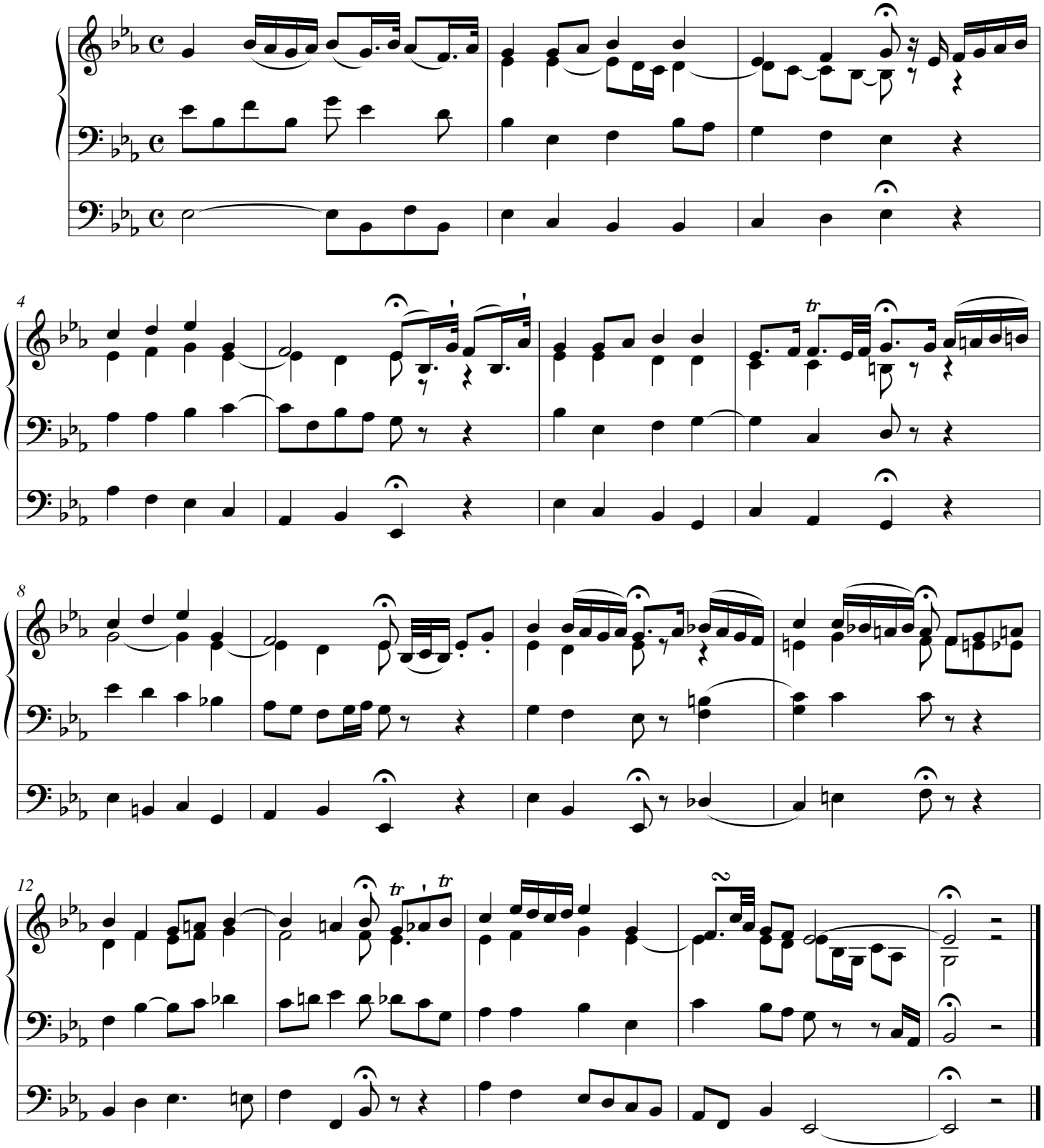

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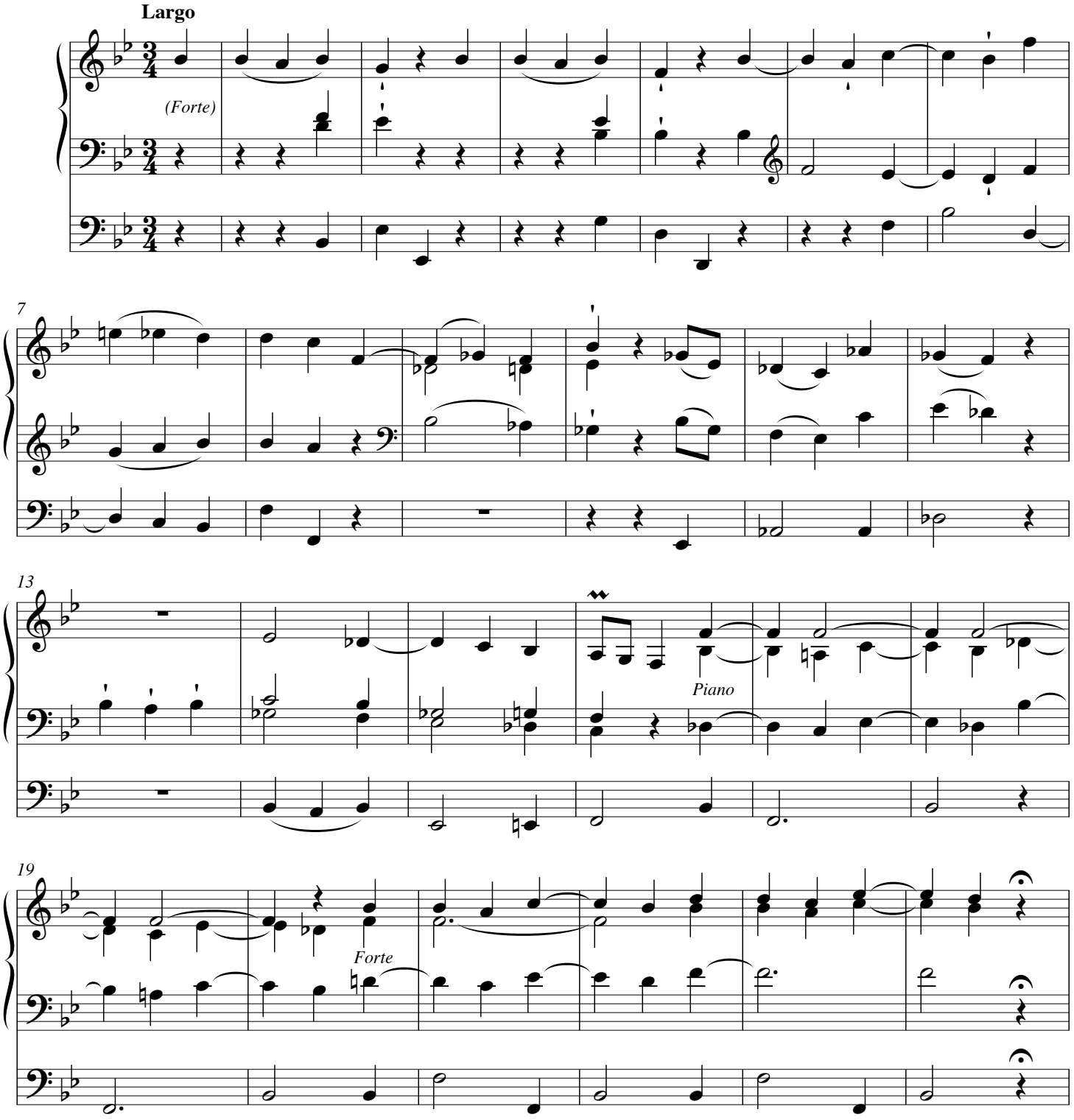
Vorspiel zu dem Liede :

Herr Jesu Christ mein's Lebens Licht



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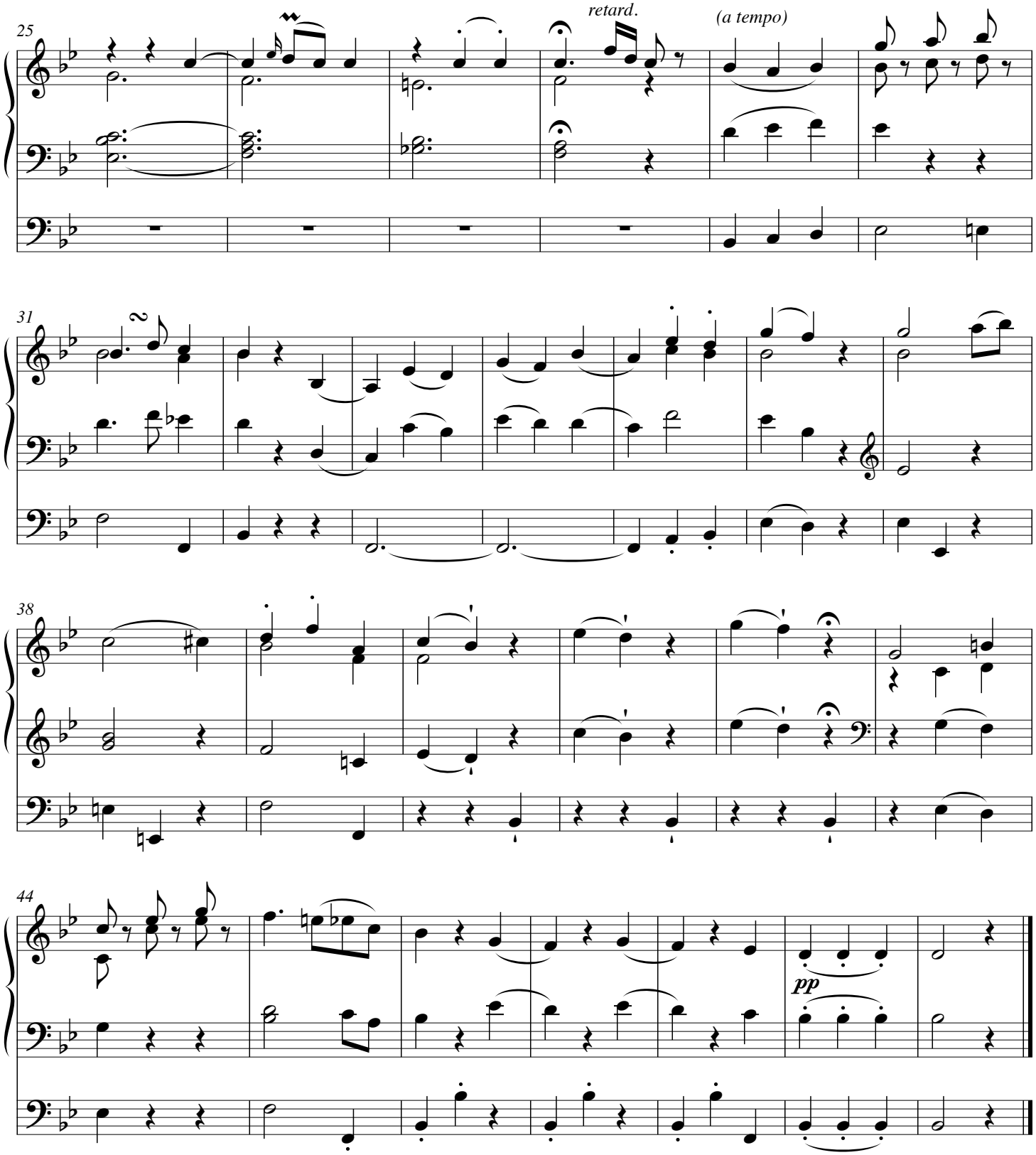

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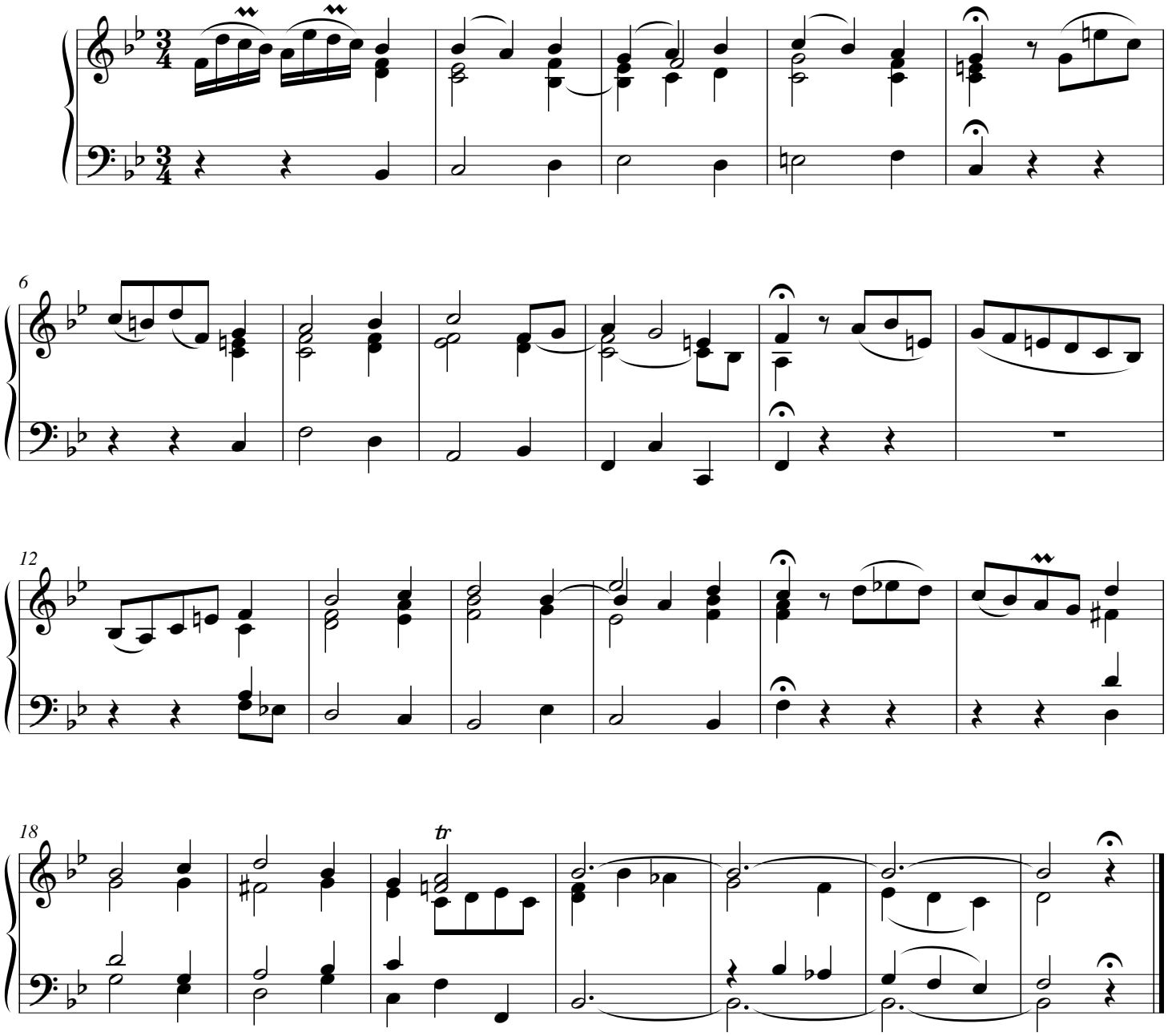

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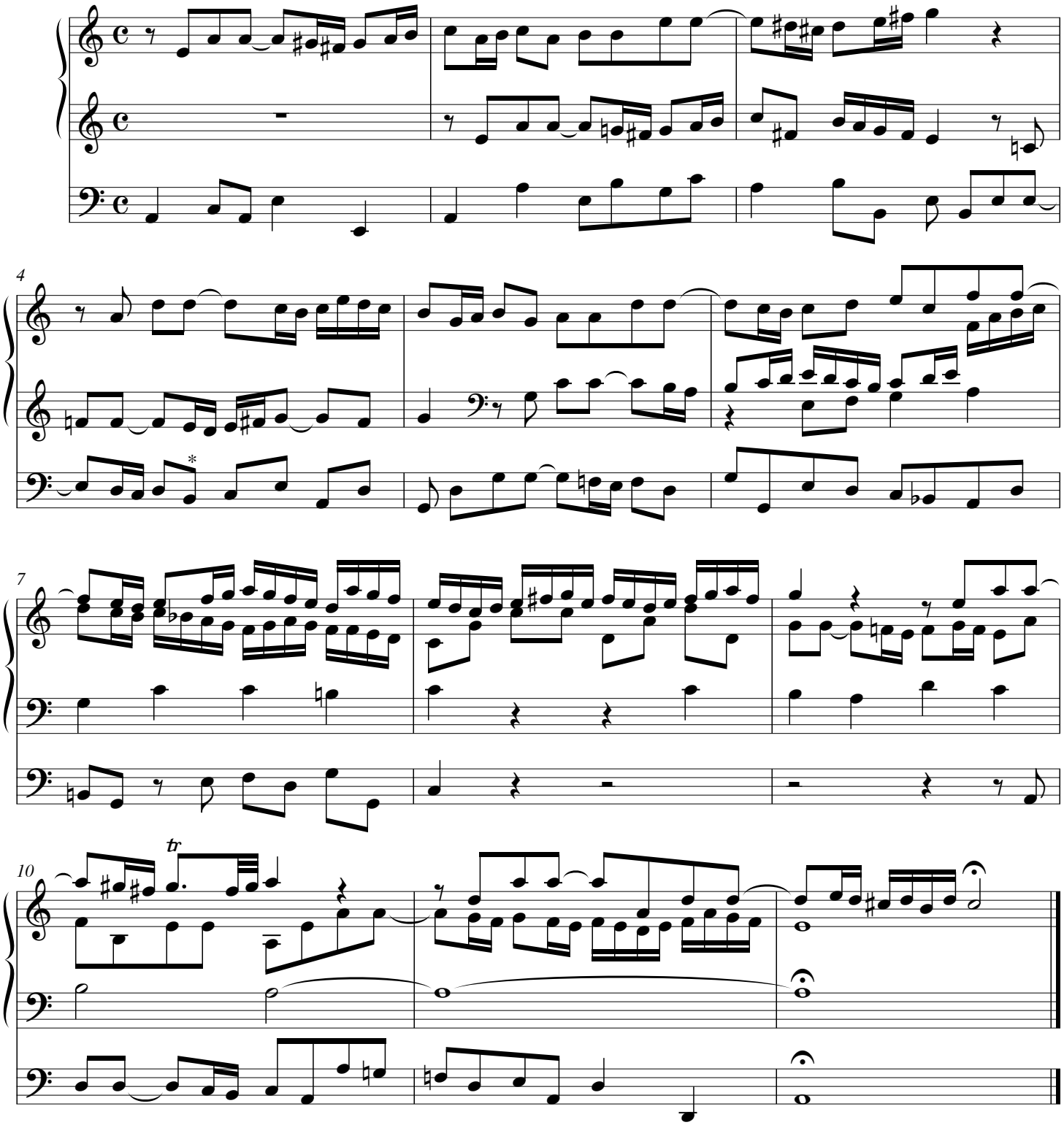
Vorspiel zum Liede :

Was mein Gott will, das gescheh' allzeit



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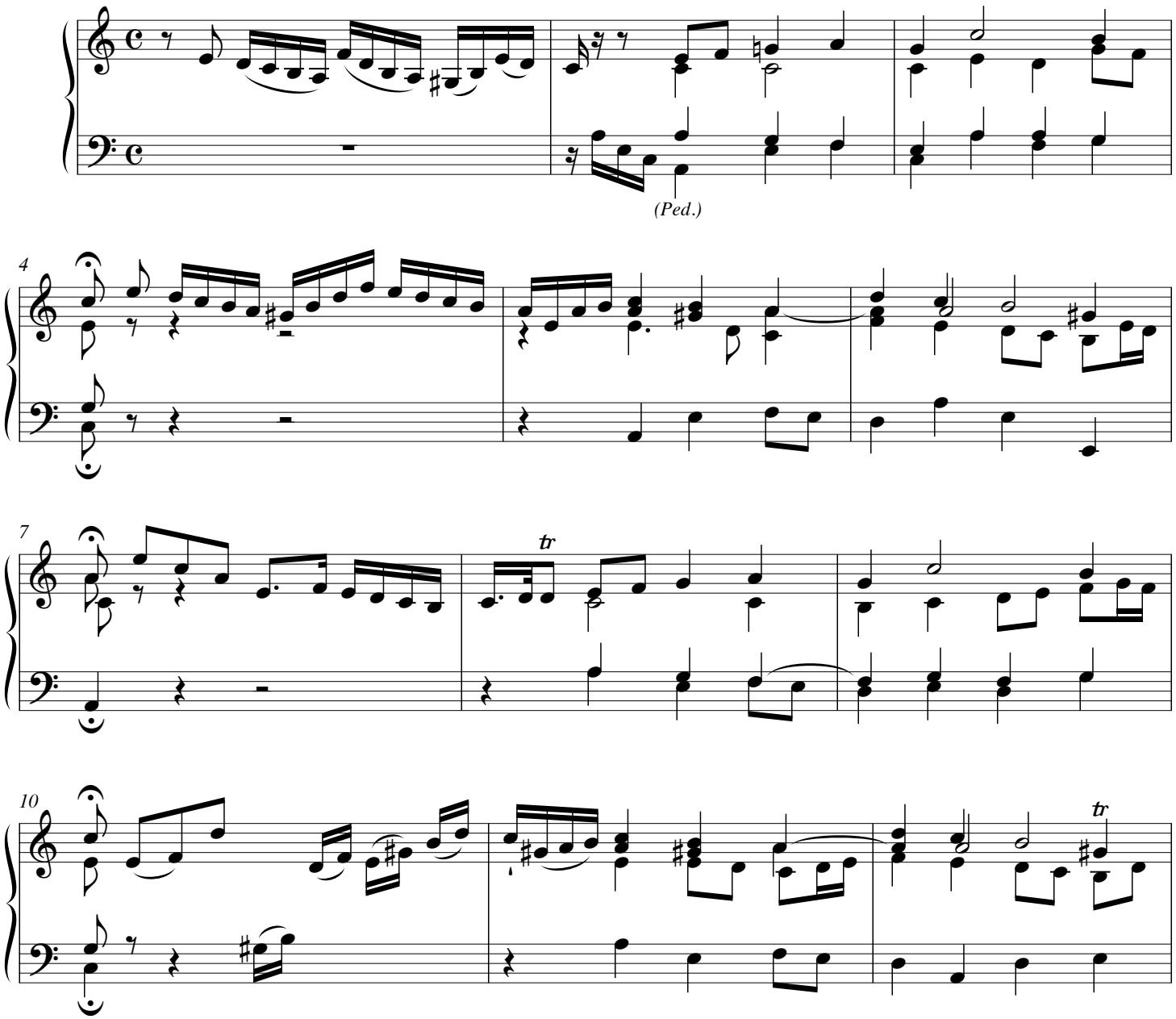
Choral



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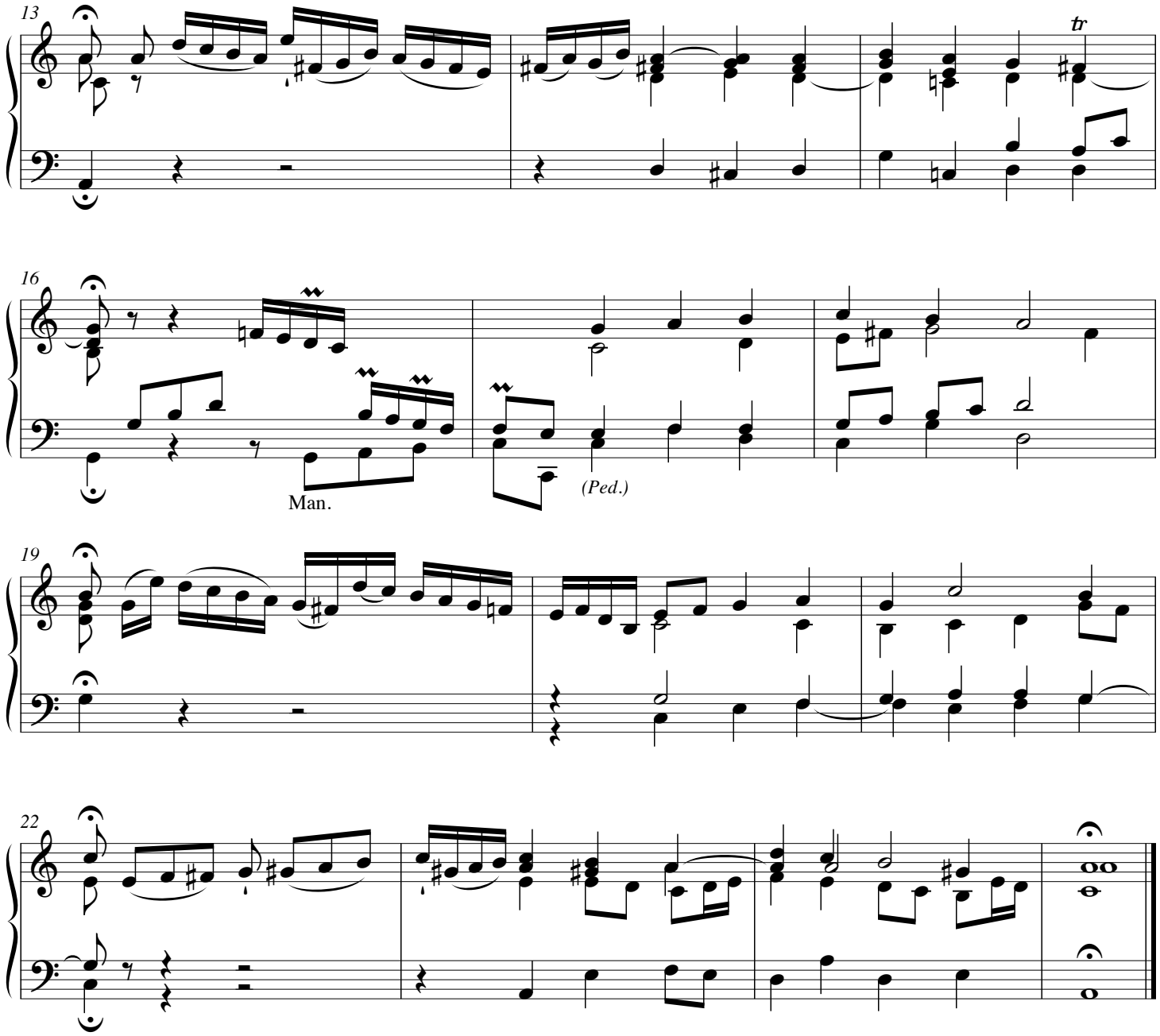

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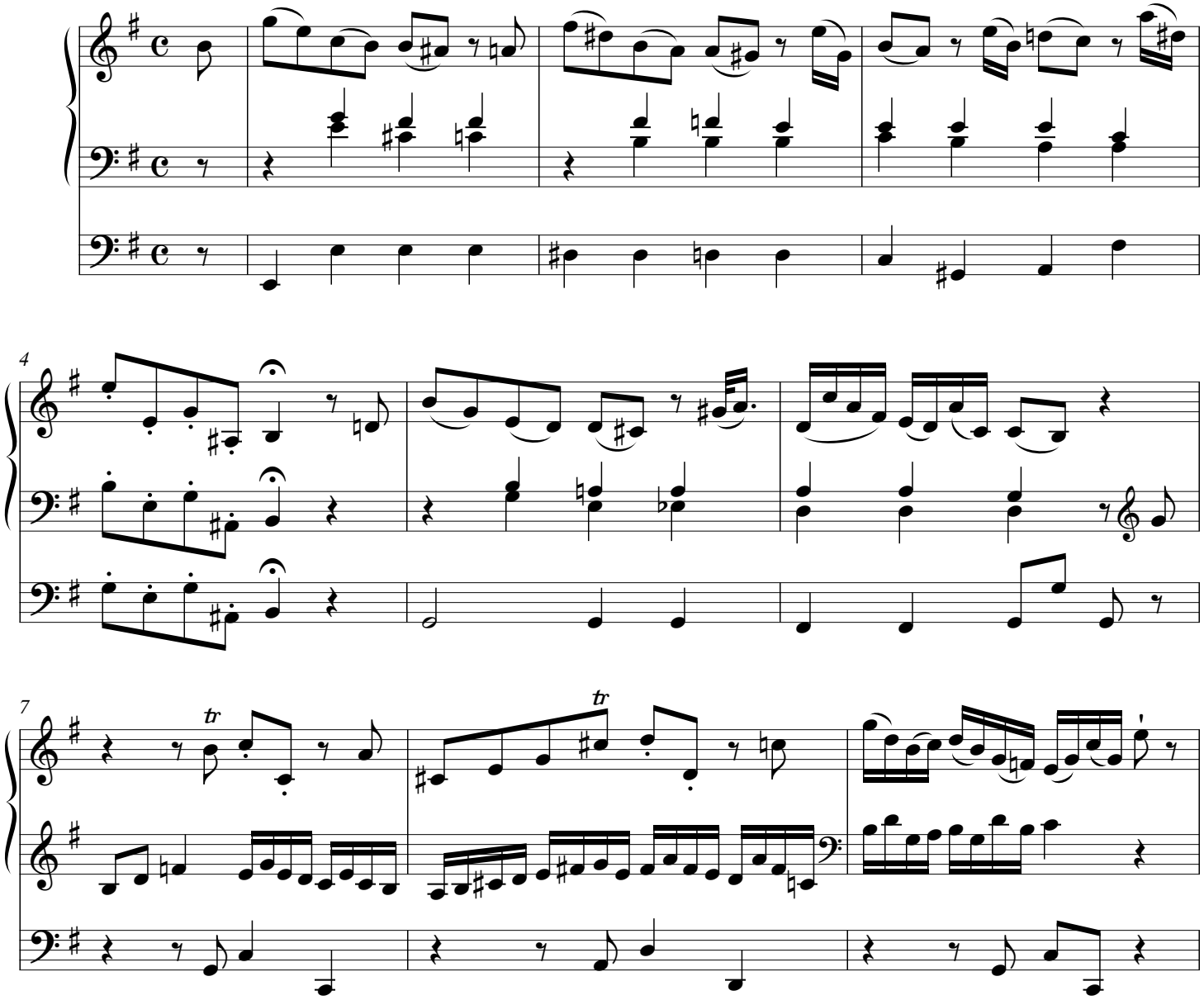
Vorspiel zum Chorale :

Go gehst du nun mein Jesus hin



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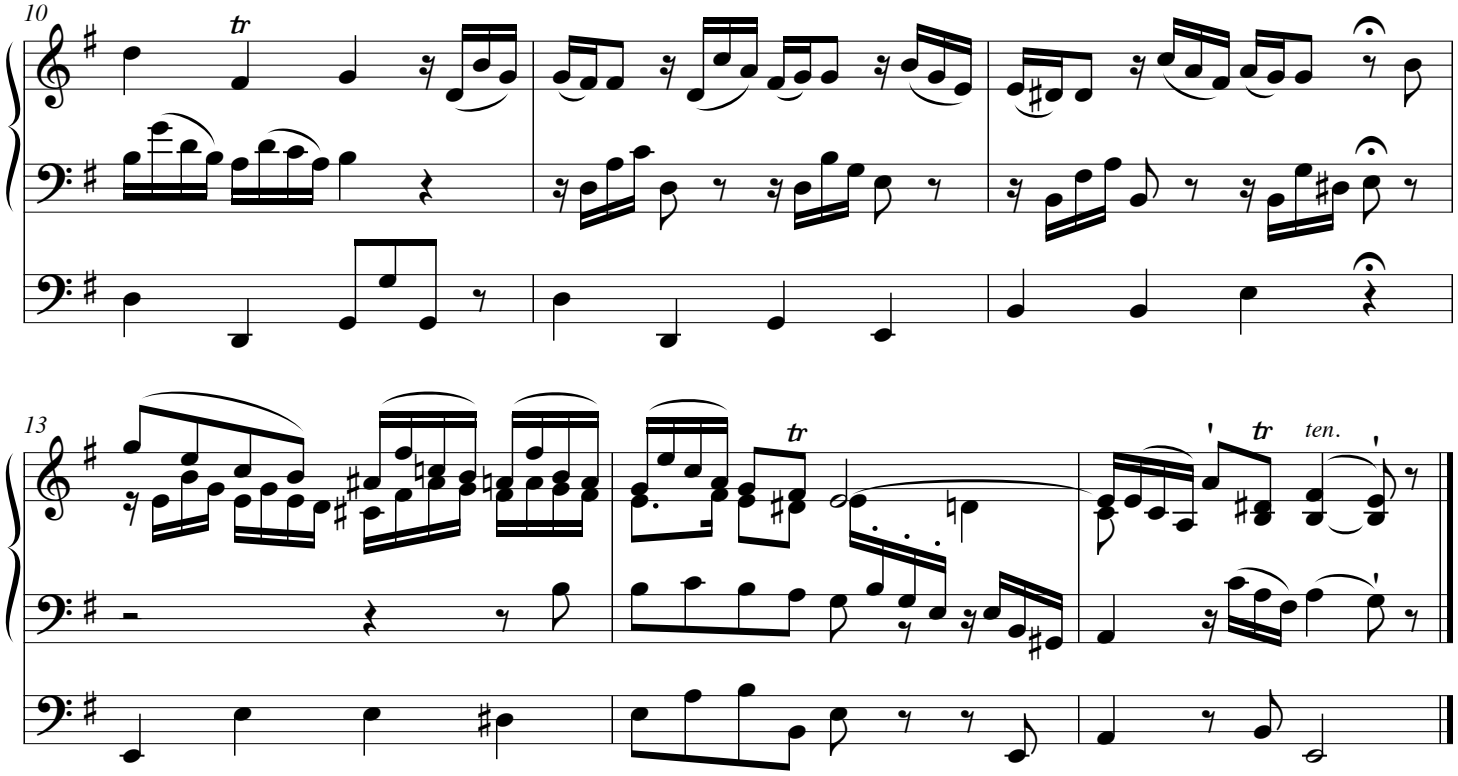

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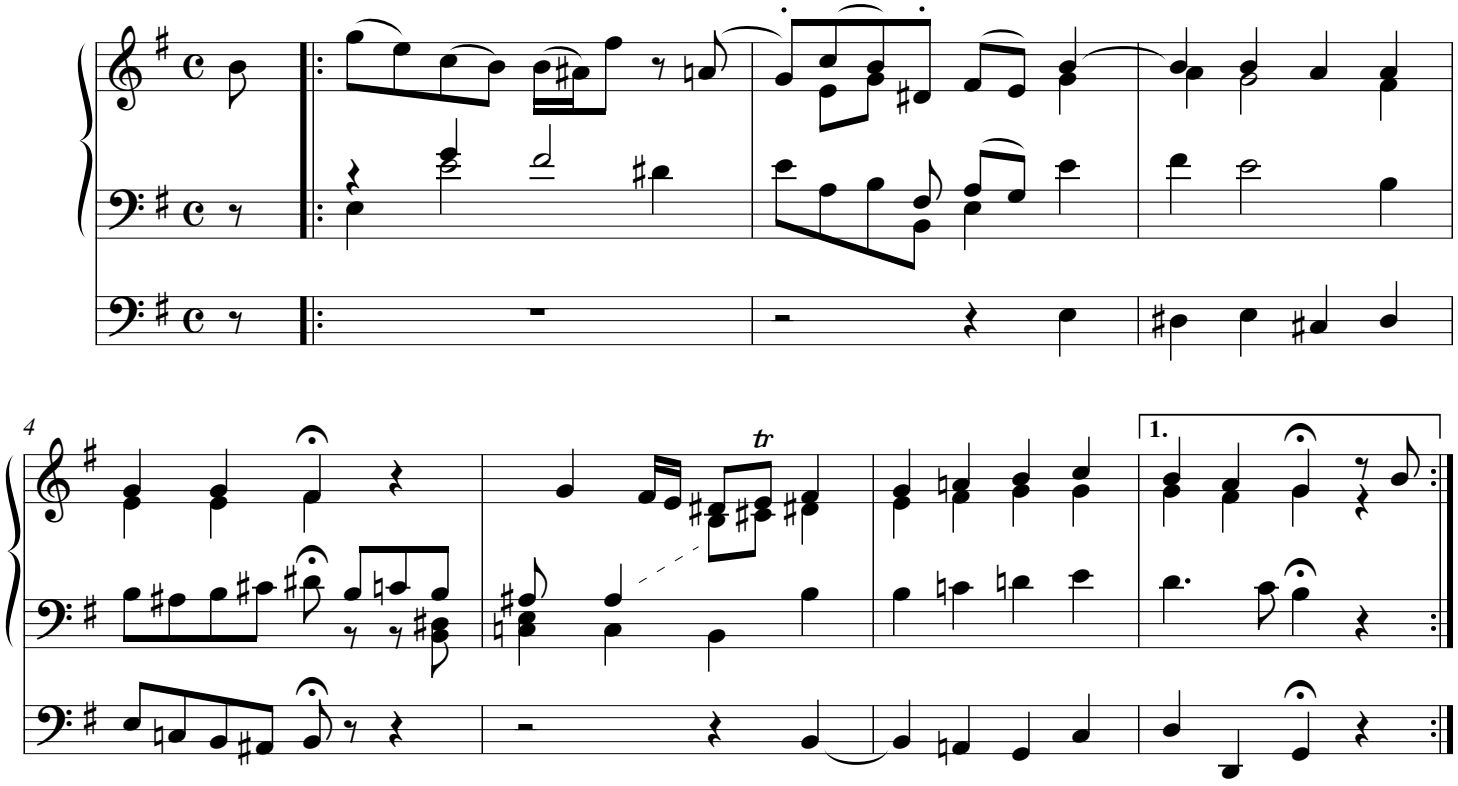

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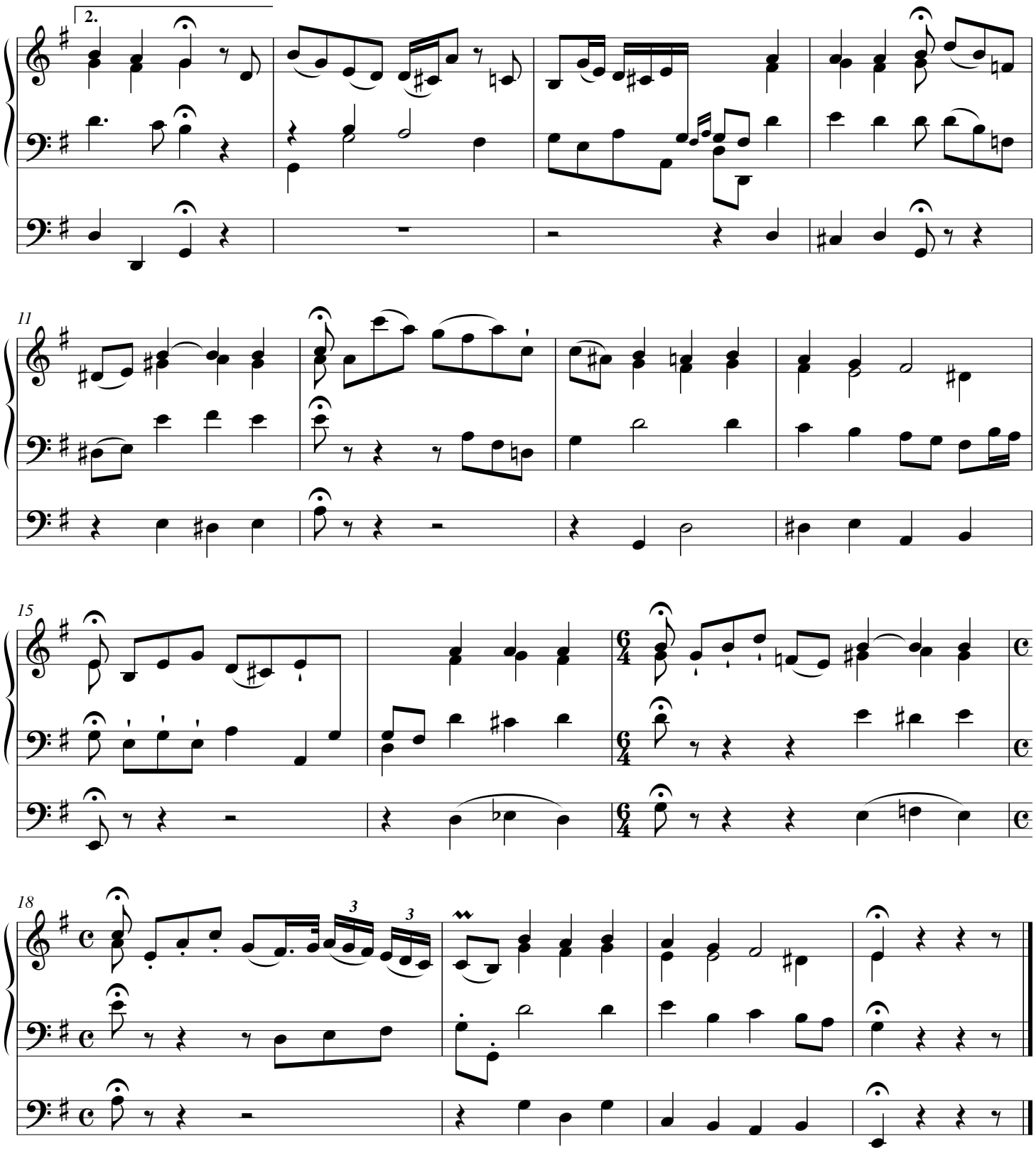

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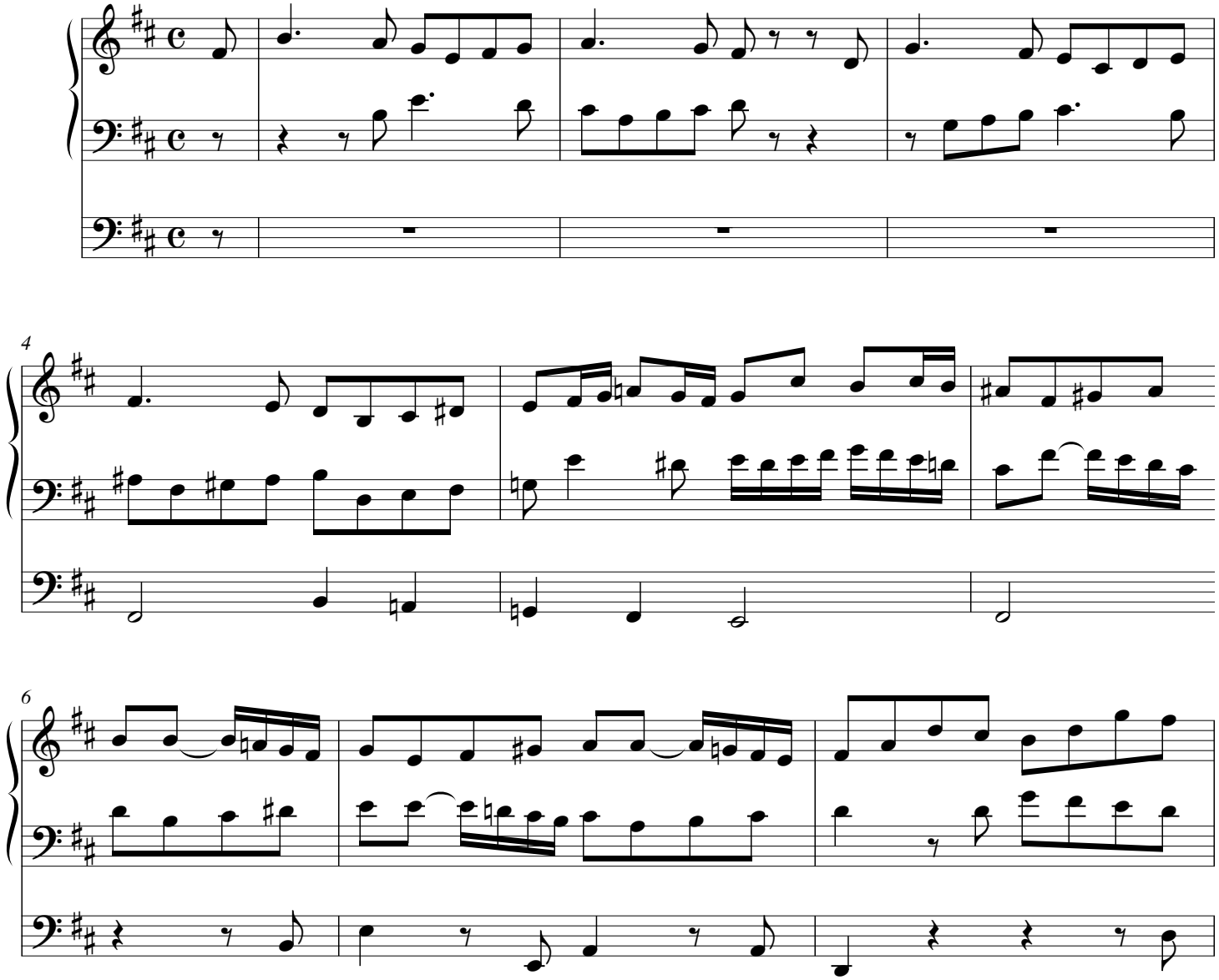
Vorspiel vor dem Choral :

O Haupt voll Blut und Wunden



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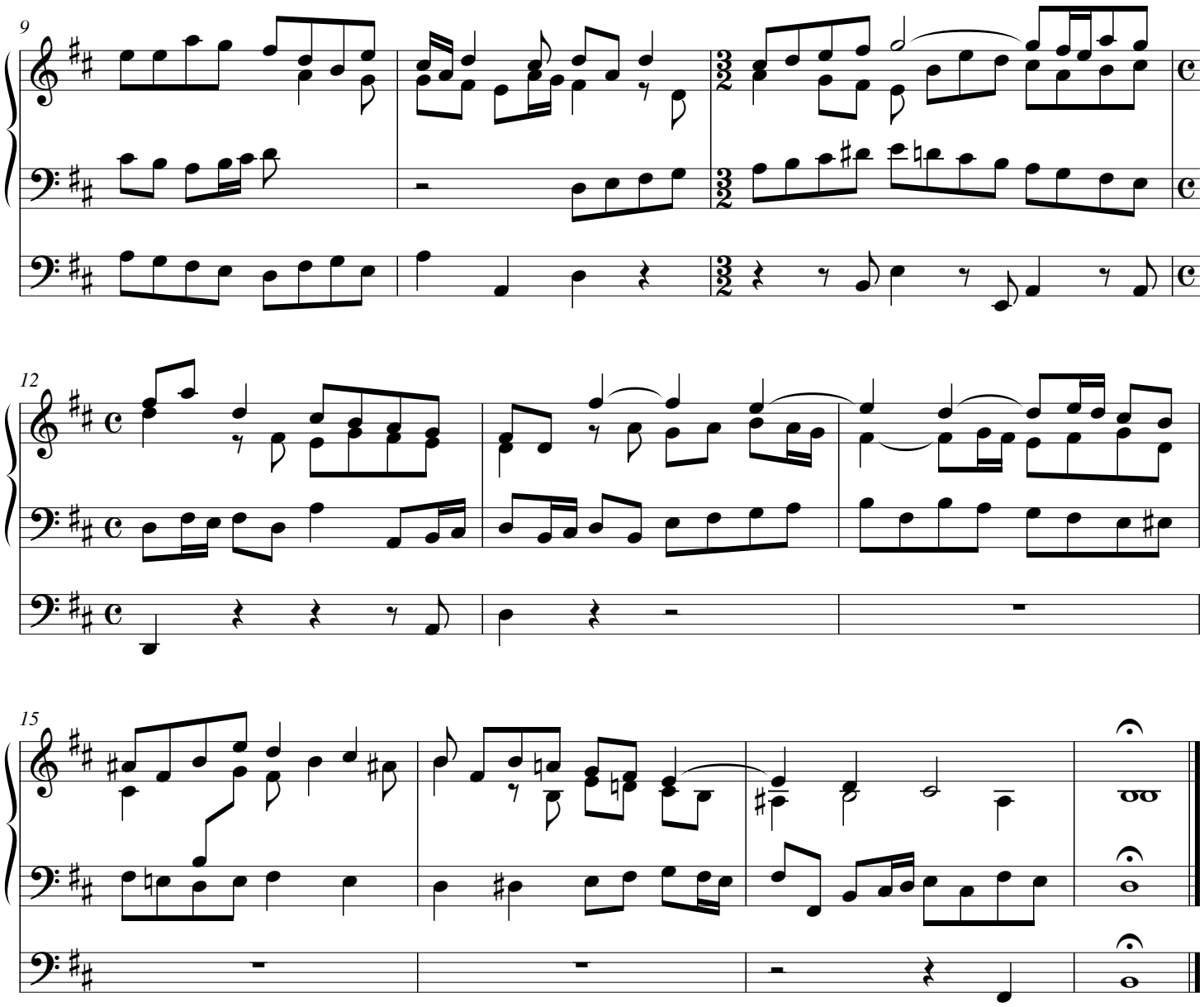

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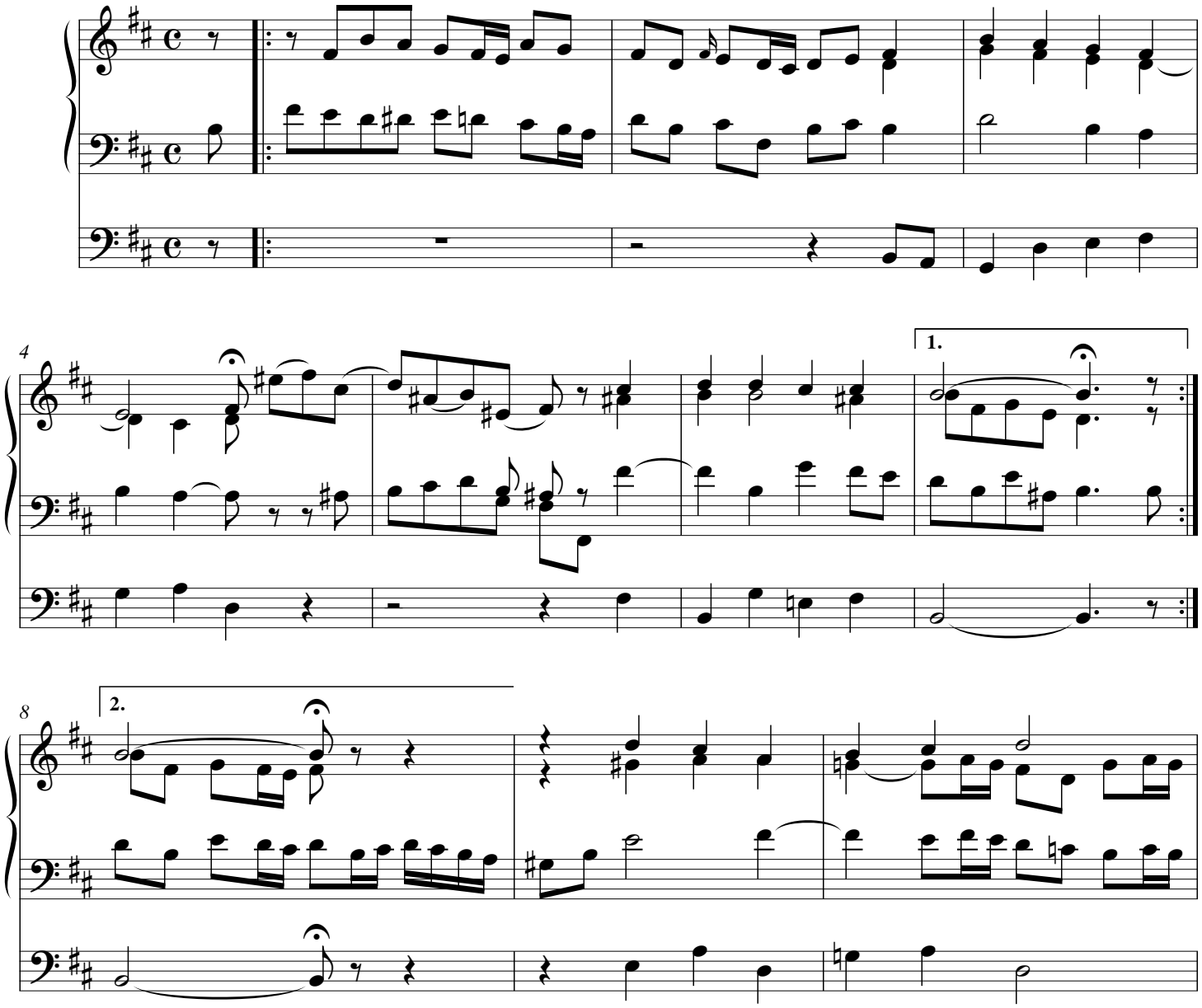

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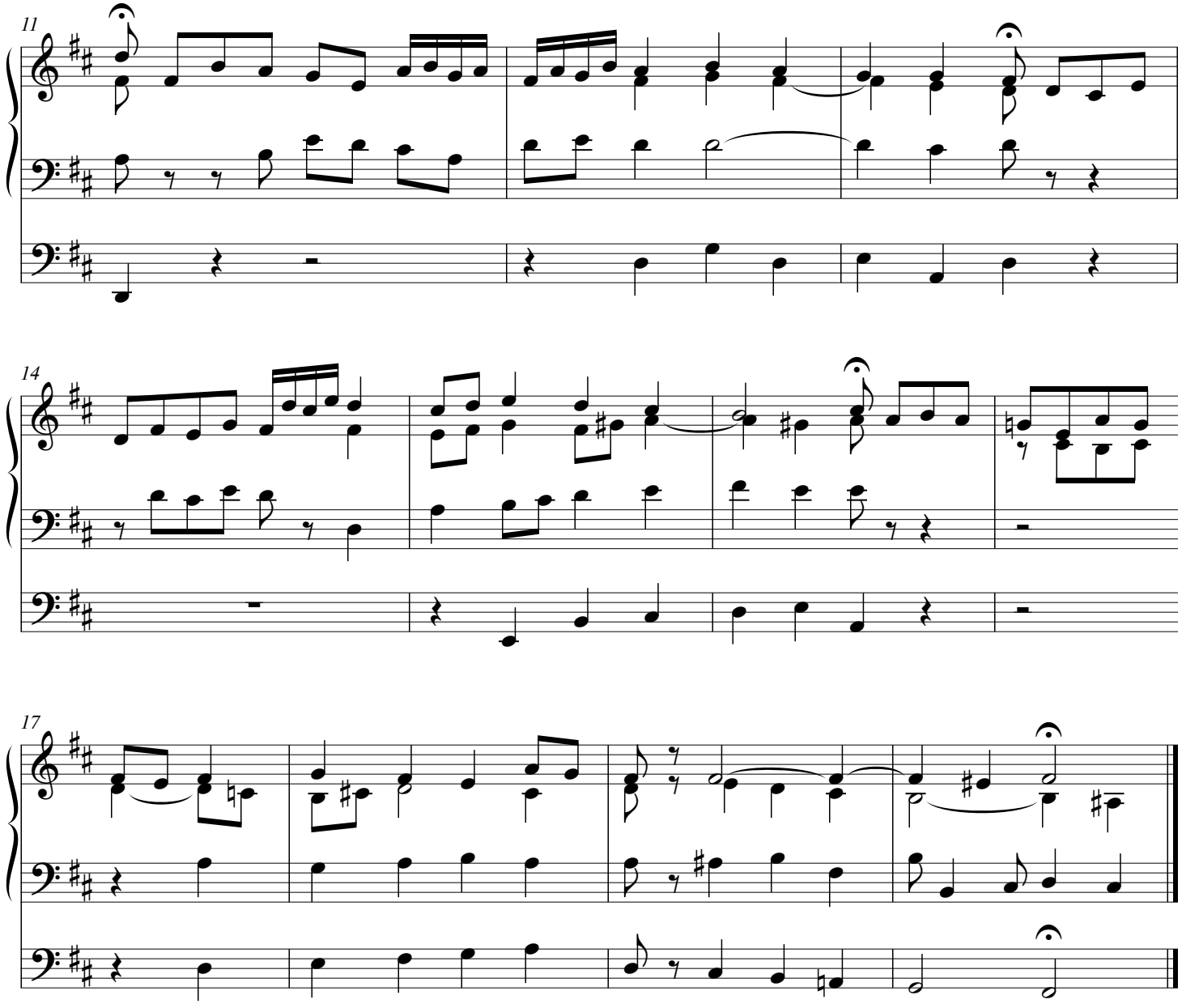

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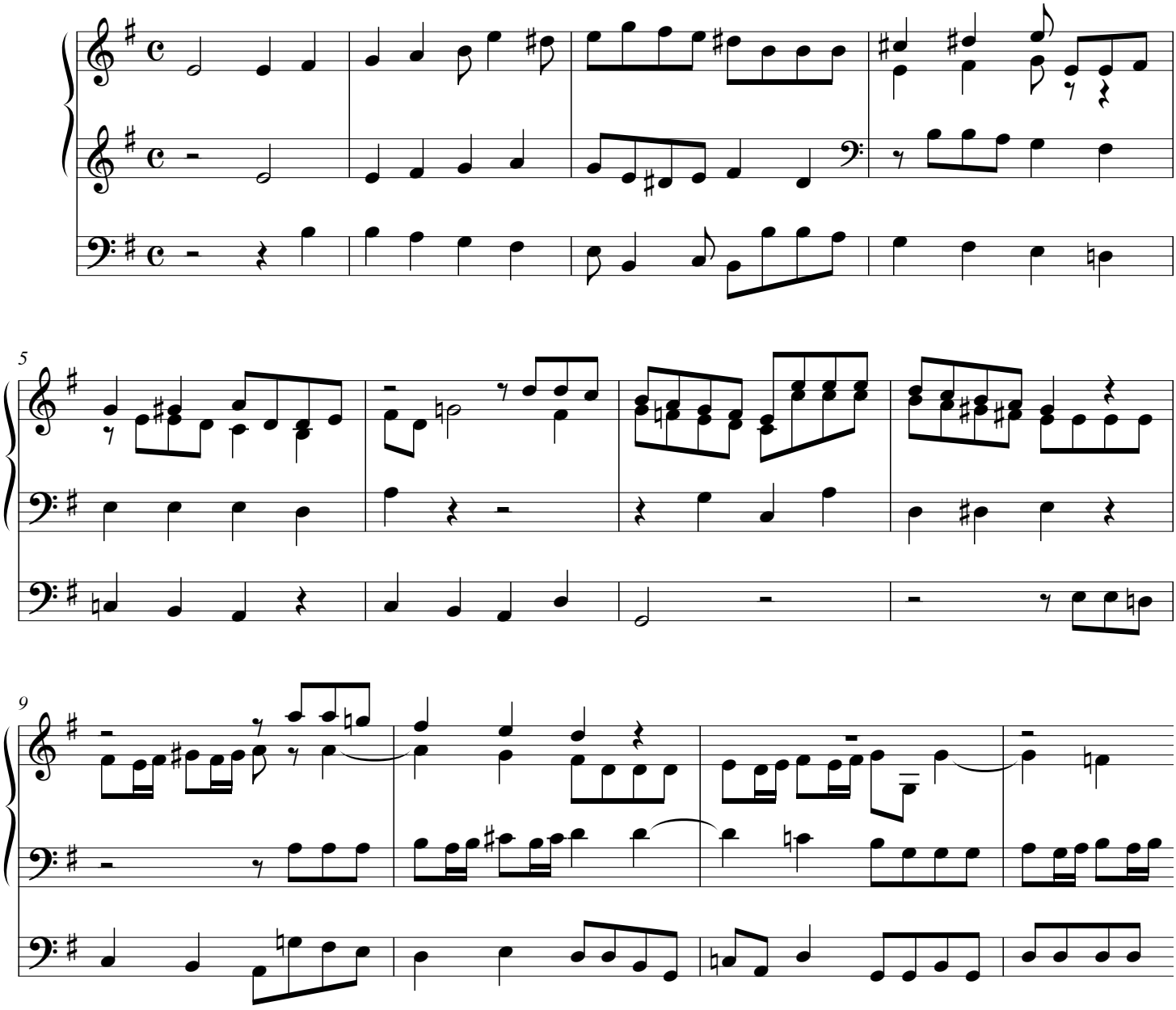
Vorspiel zum Liede :

Auf meinen lieben Gott



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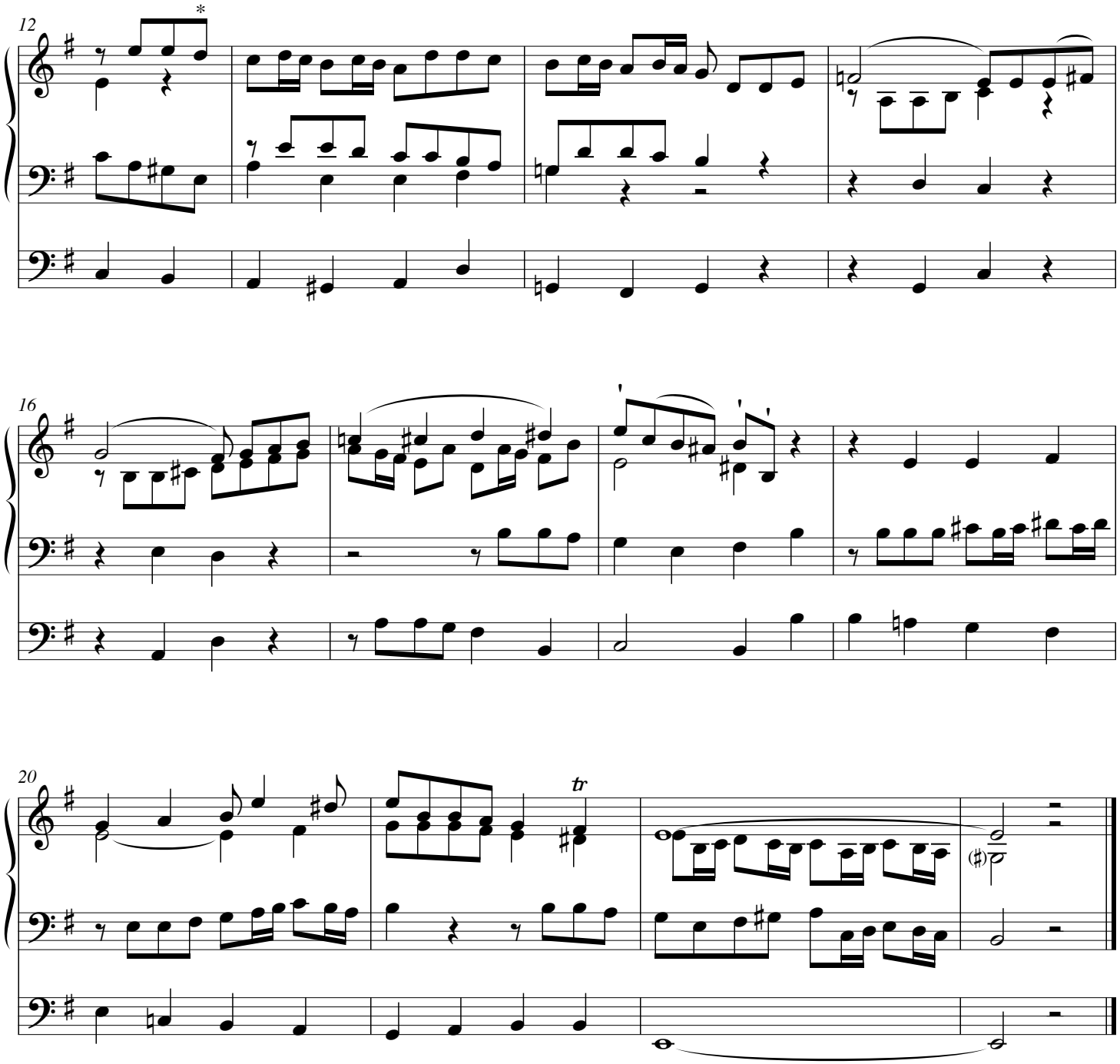

(Original : mi.)*

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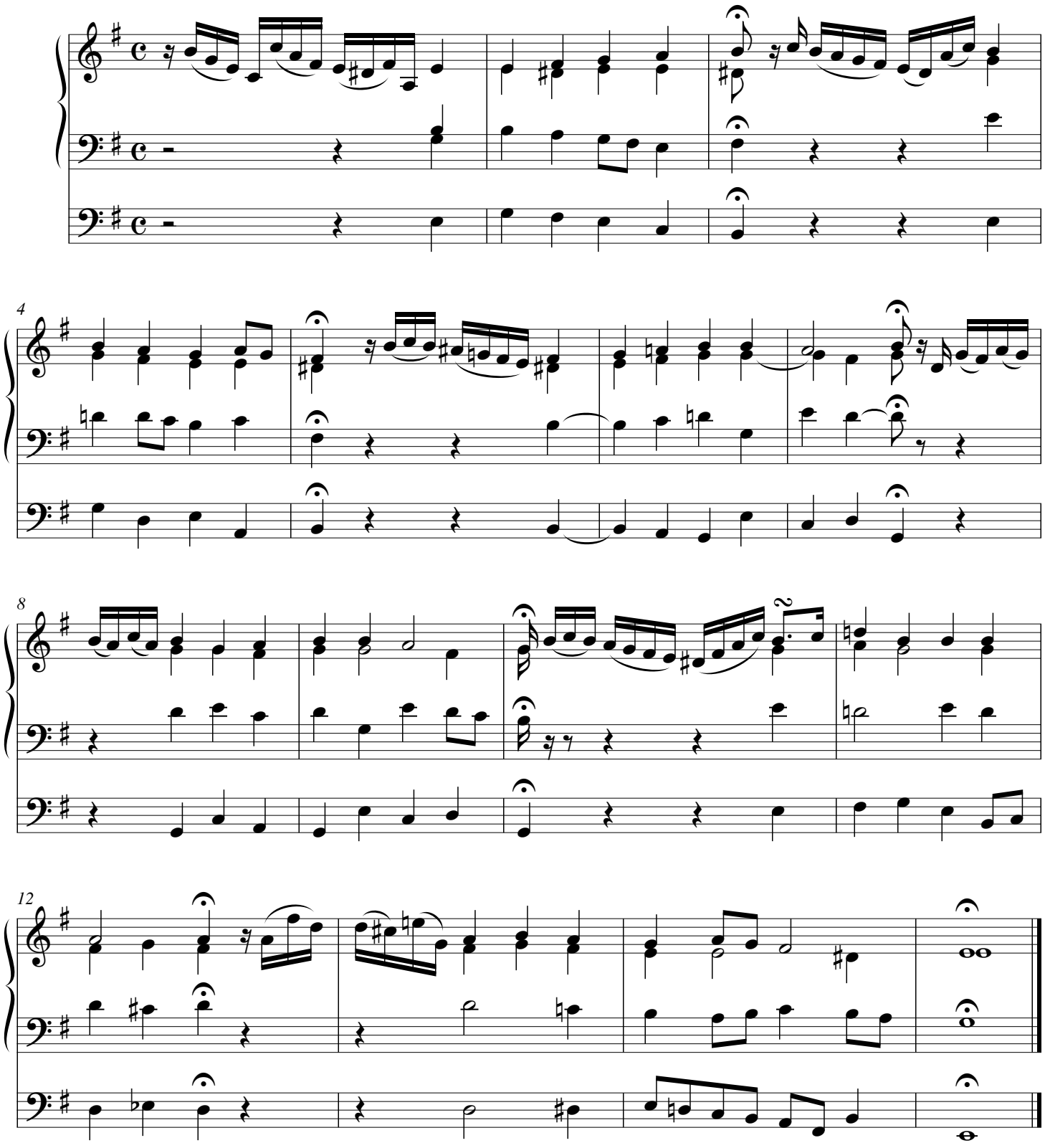
Choral



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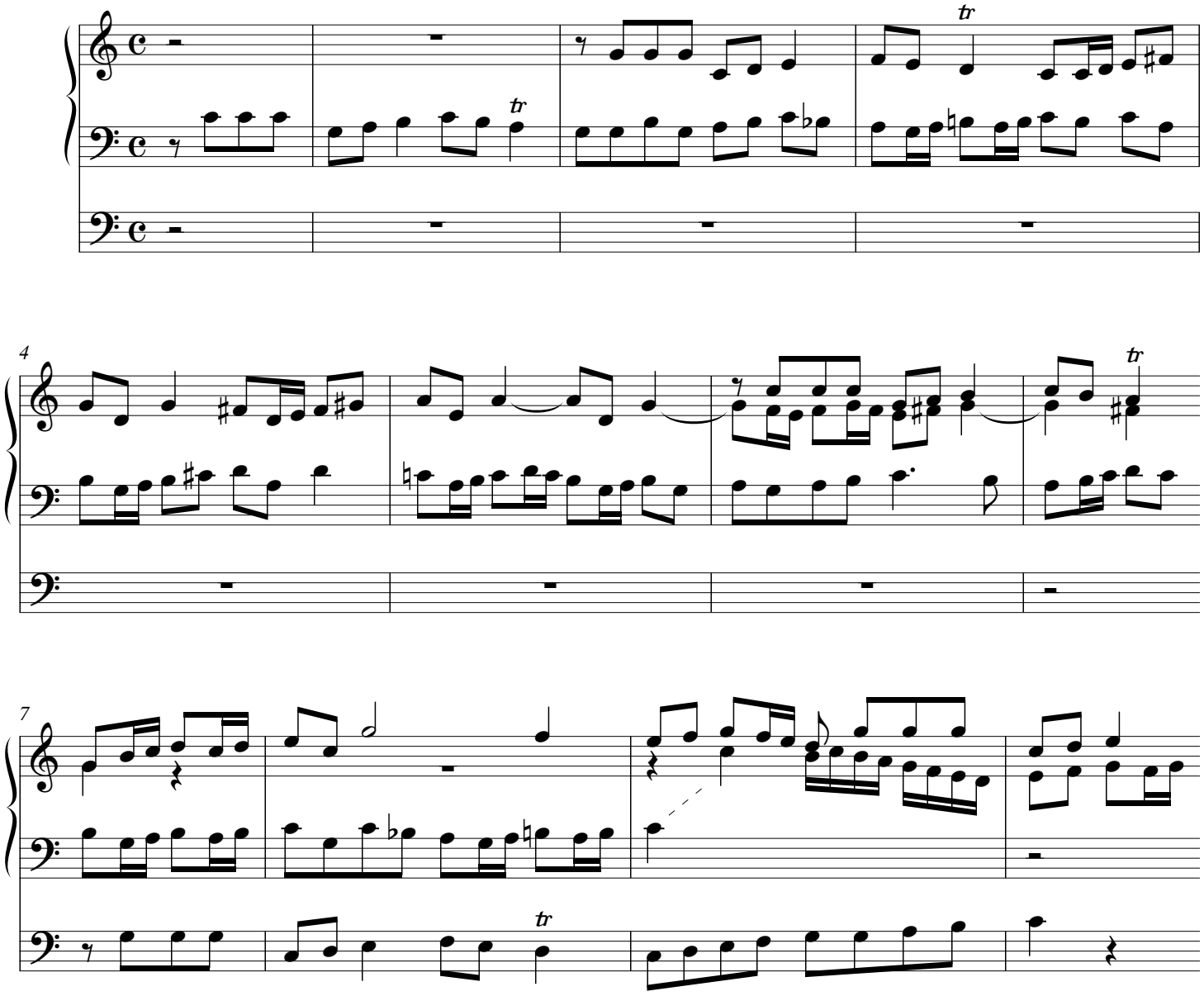
Vorspiel zu dem Choral :

Ein' feste Burg ist unser Gott



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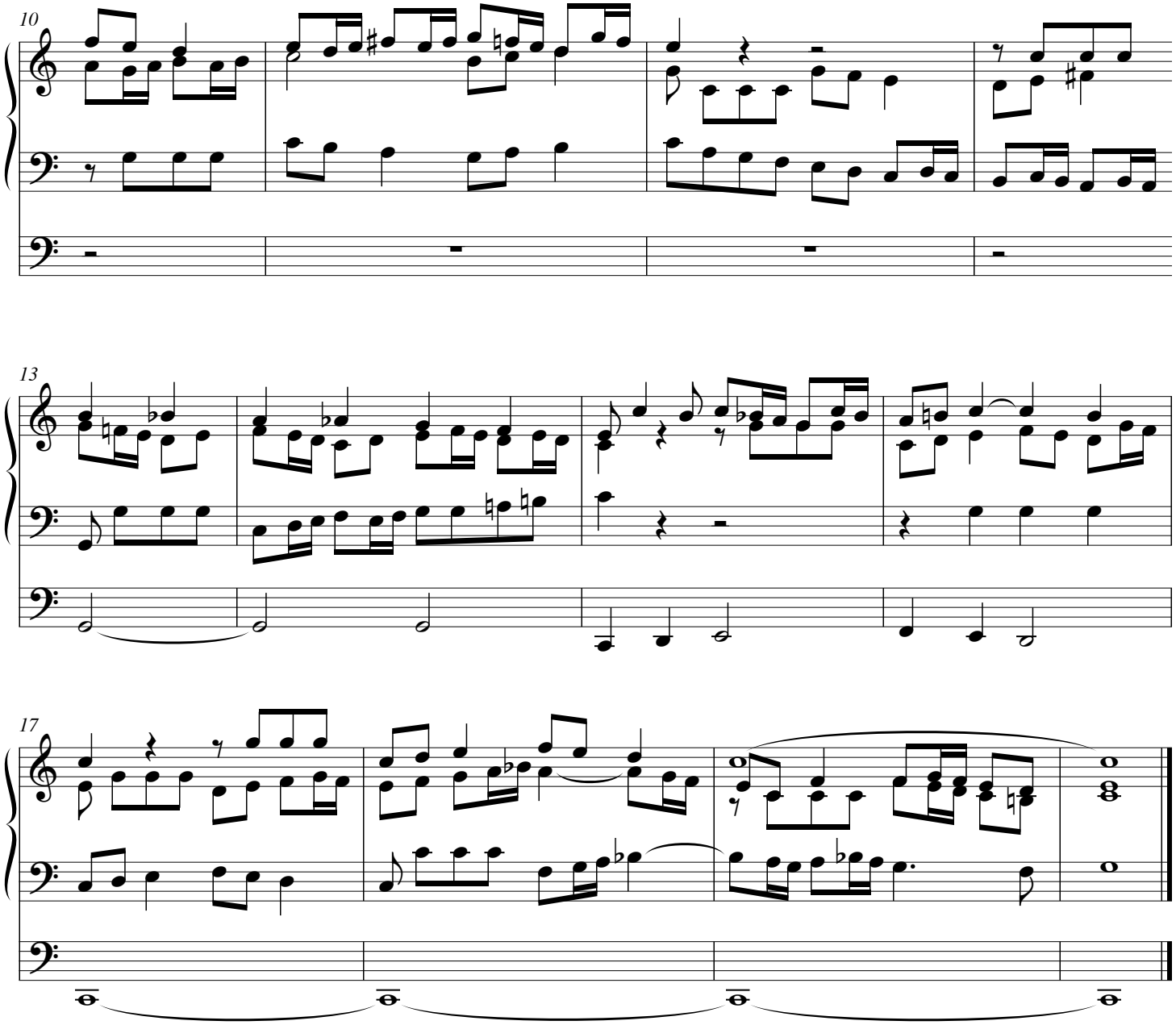

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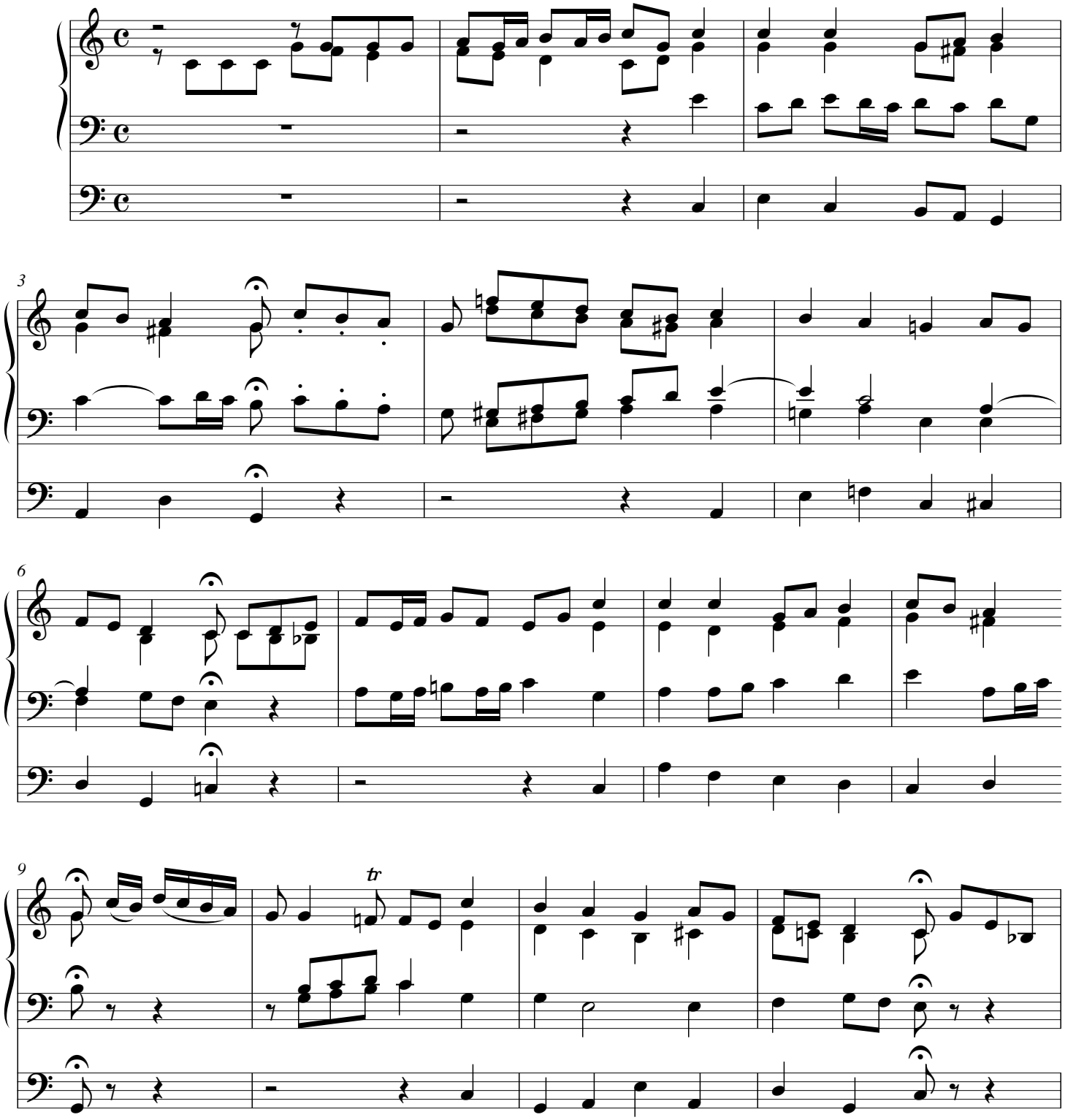
Choral



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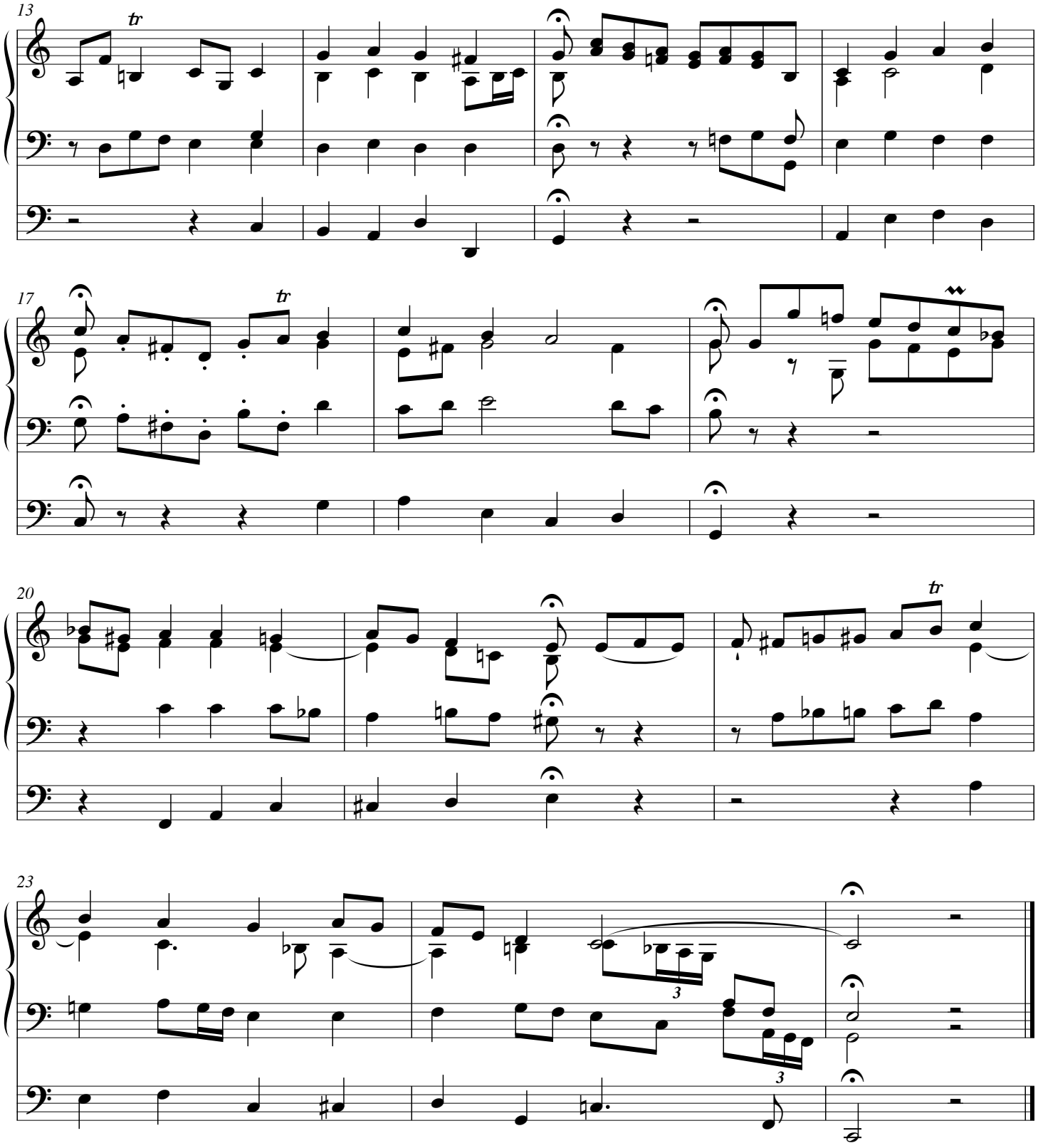

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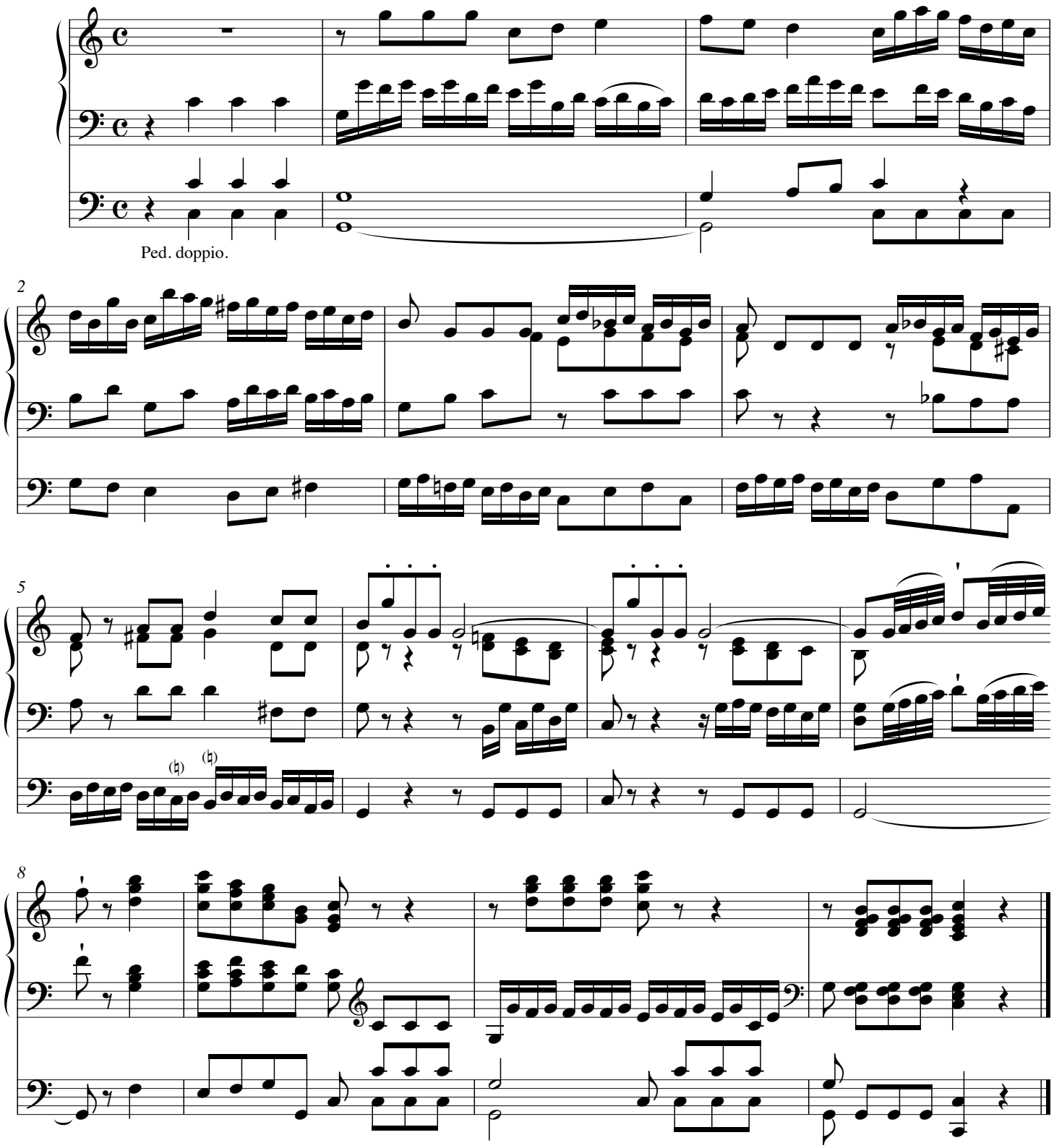
Zweites Vorspiel über vorhergehenden Choral



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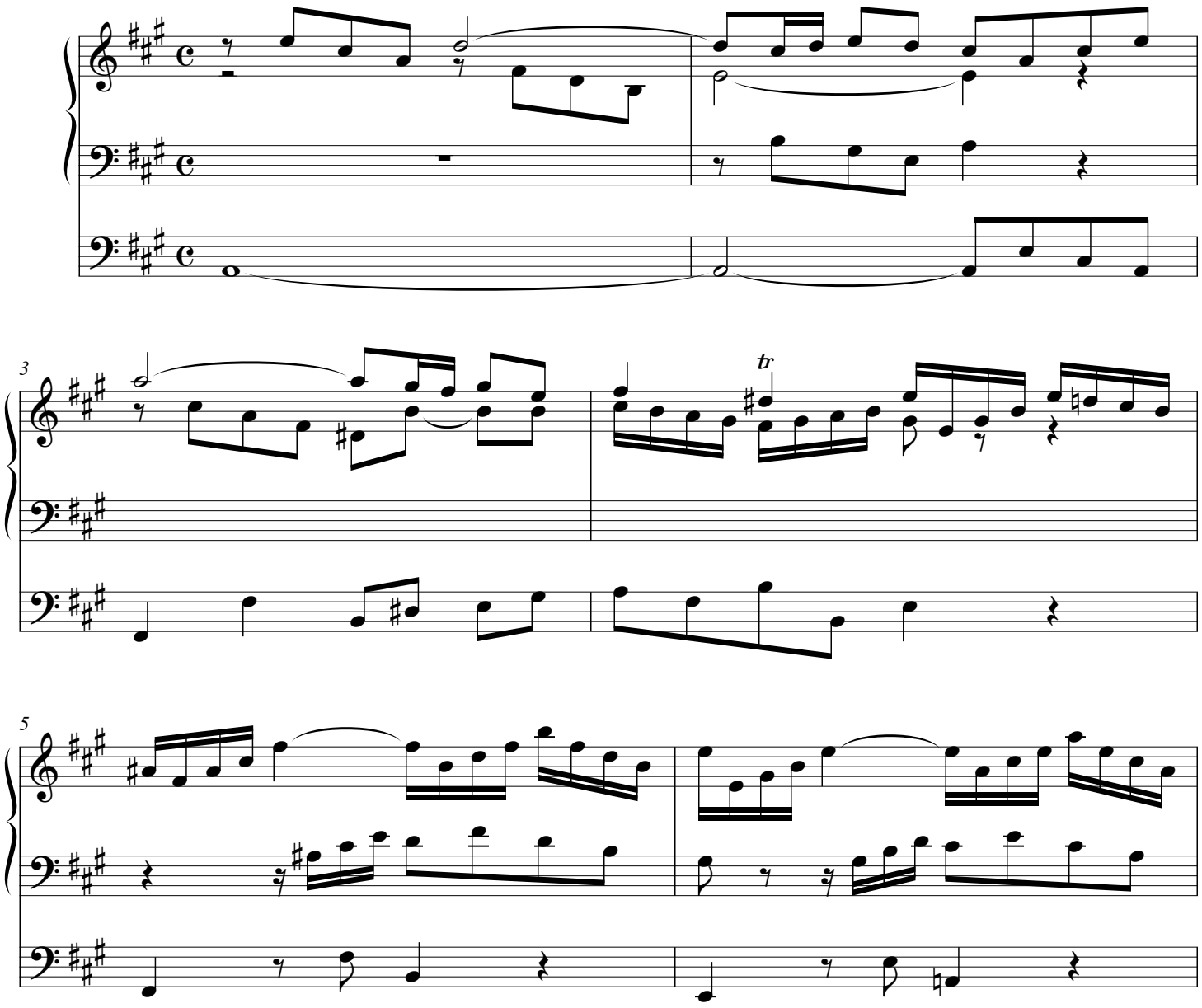
Vorspiel zu dem Liede :

Das Jesulein soll doch mein Trost



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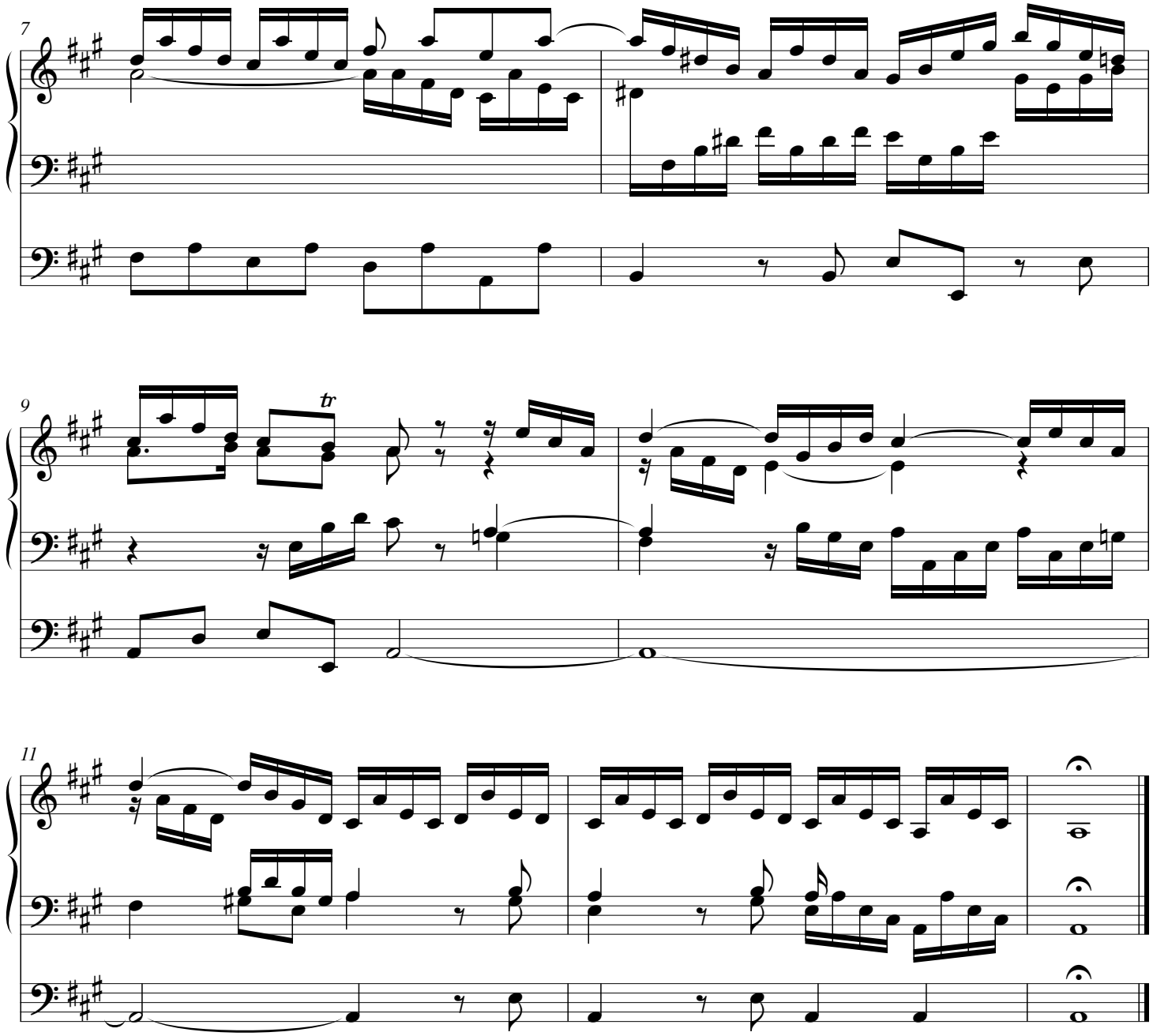

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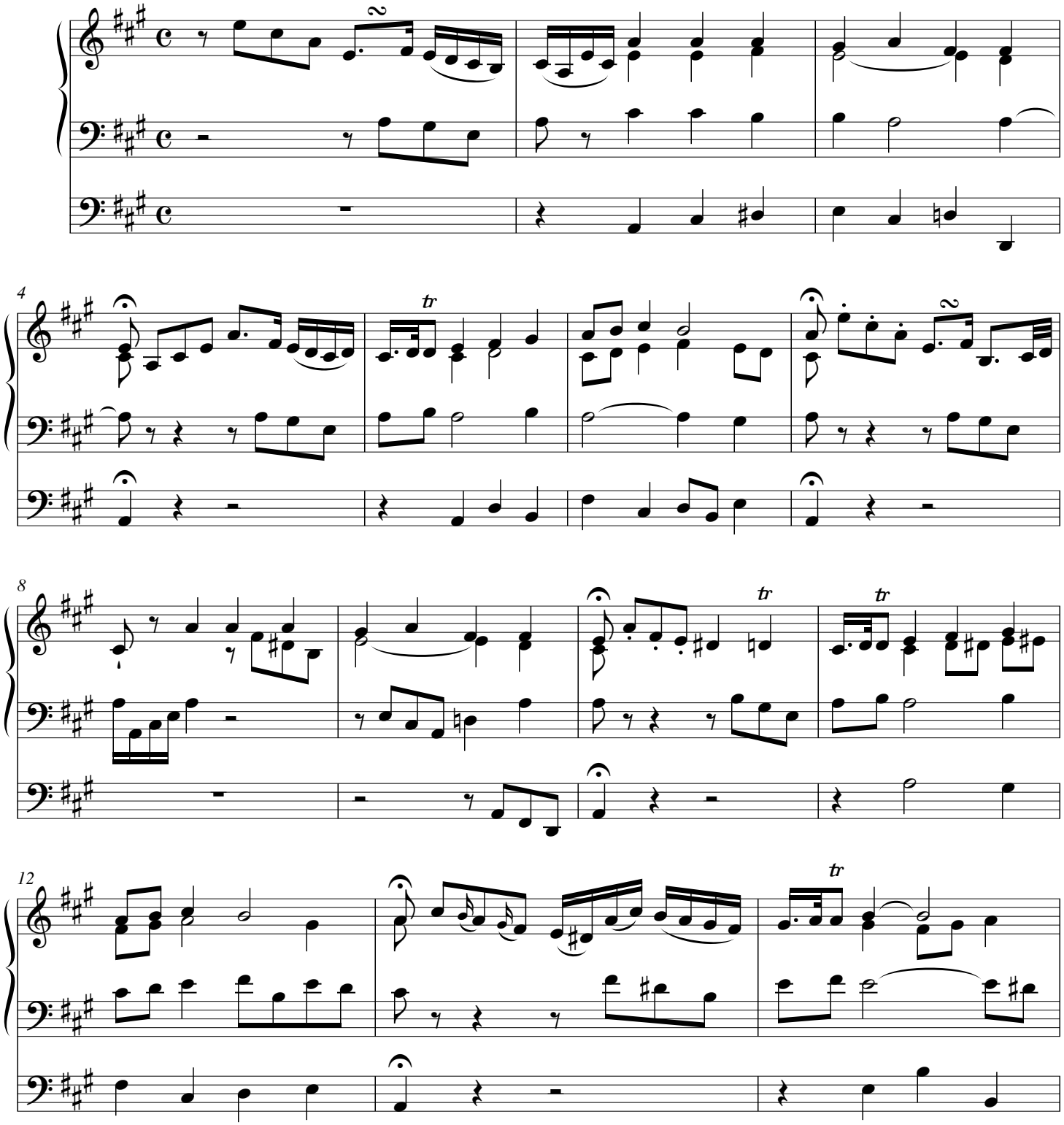
Choral



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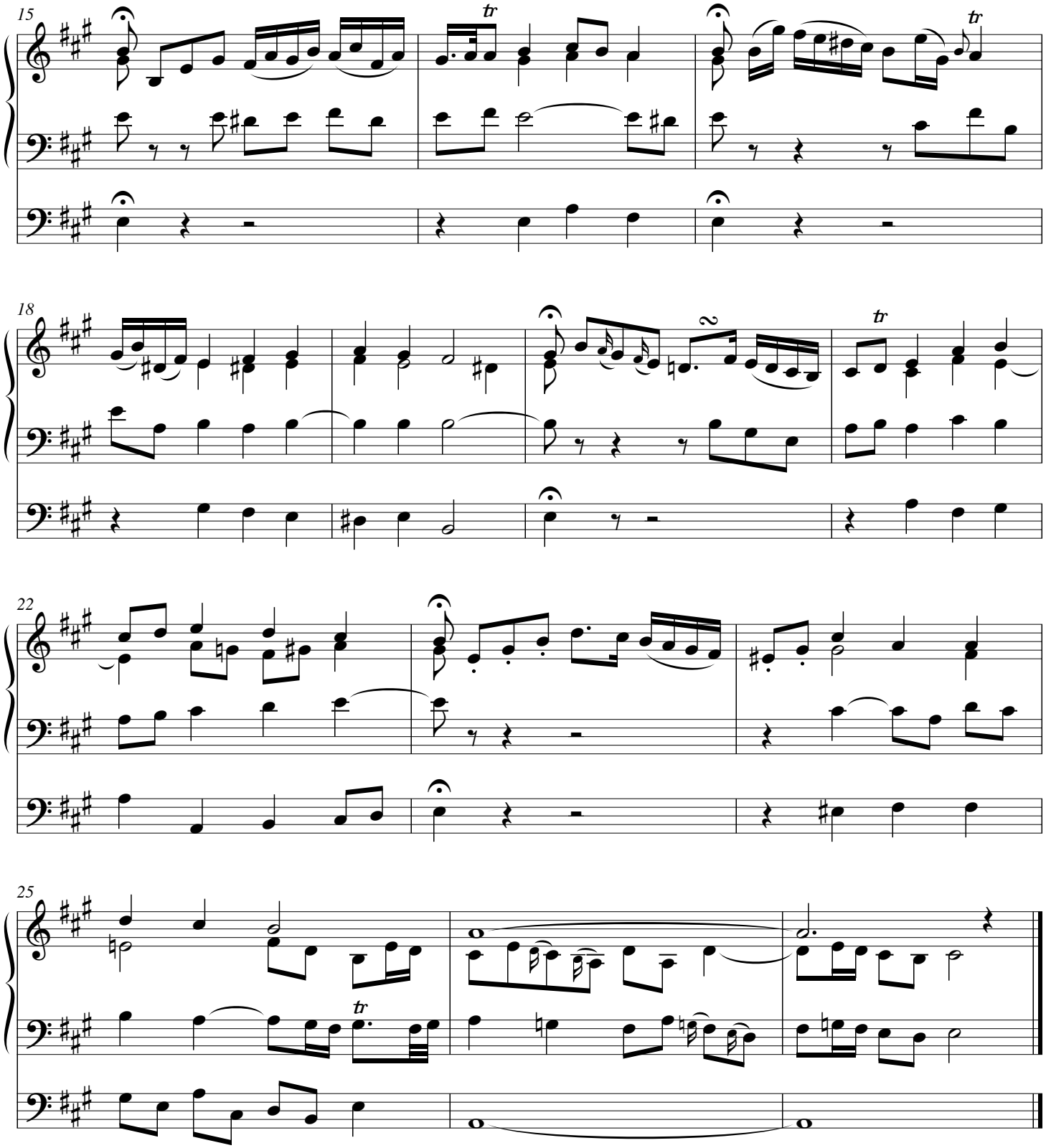

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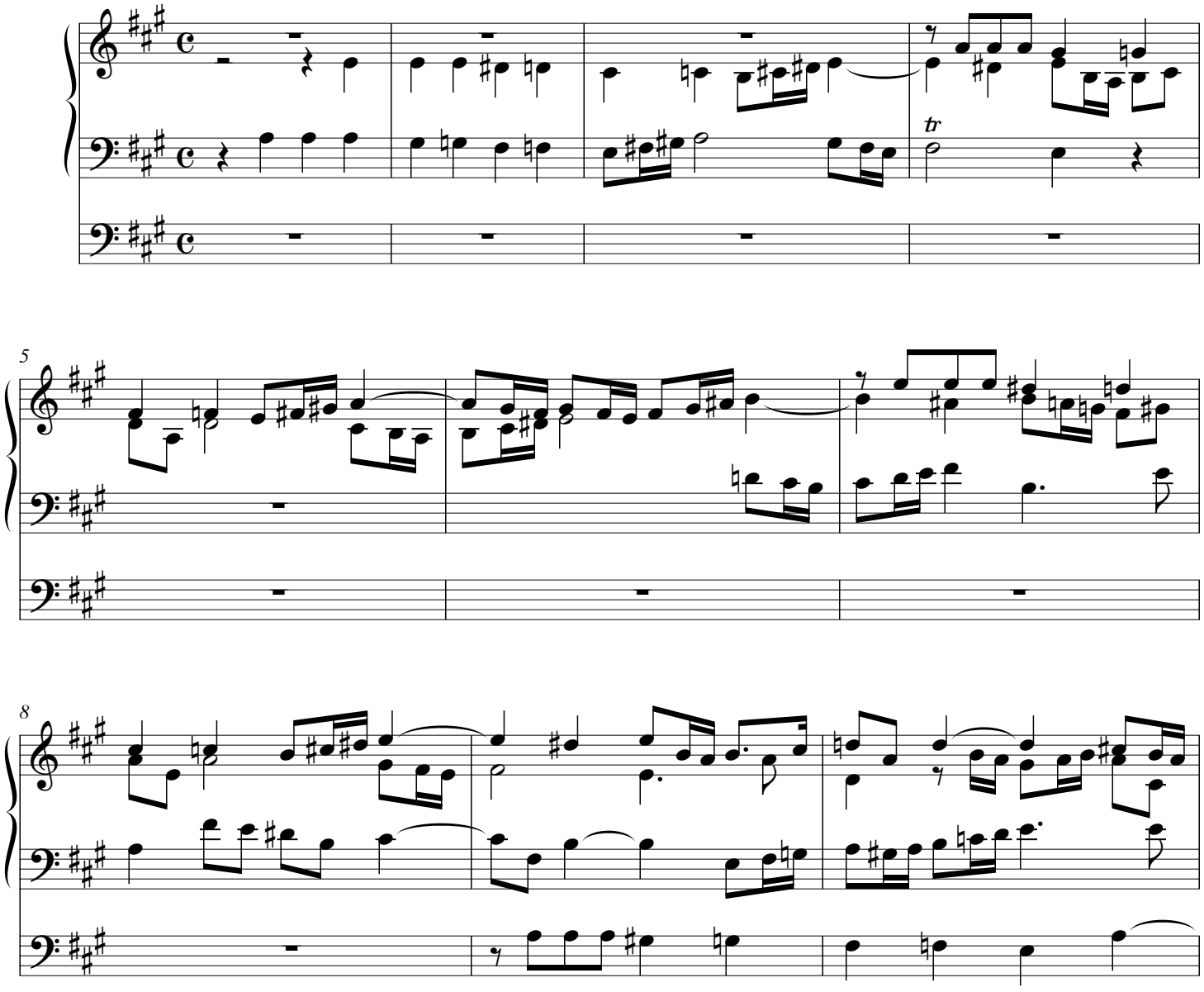

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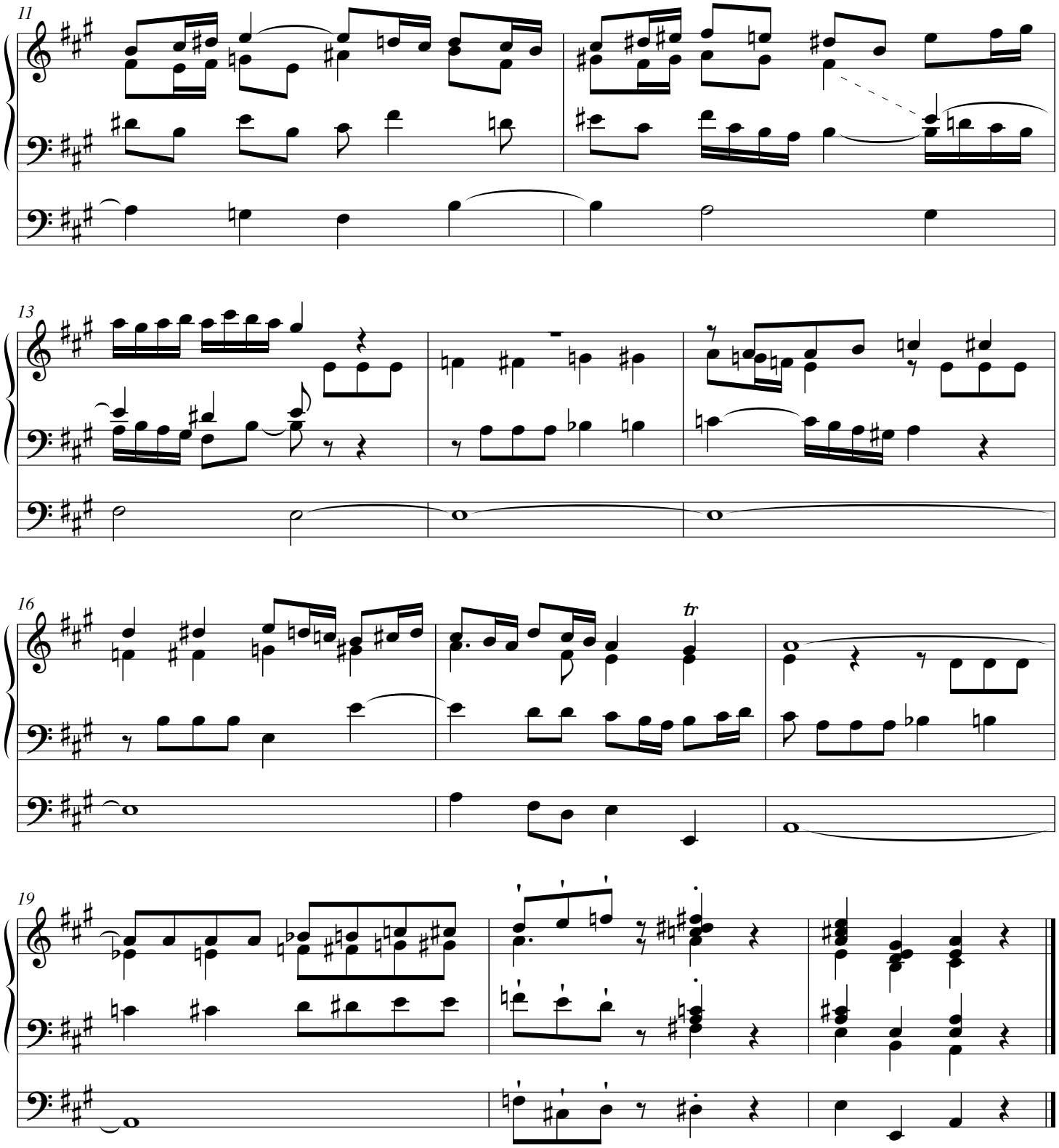

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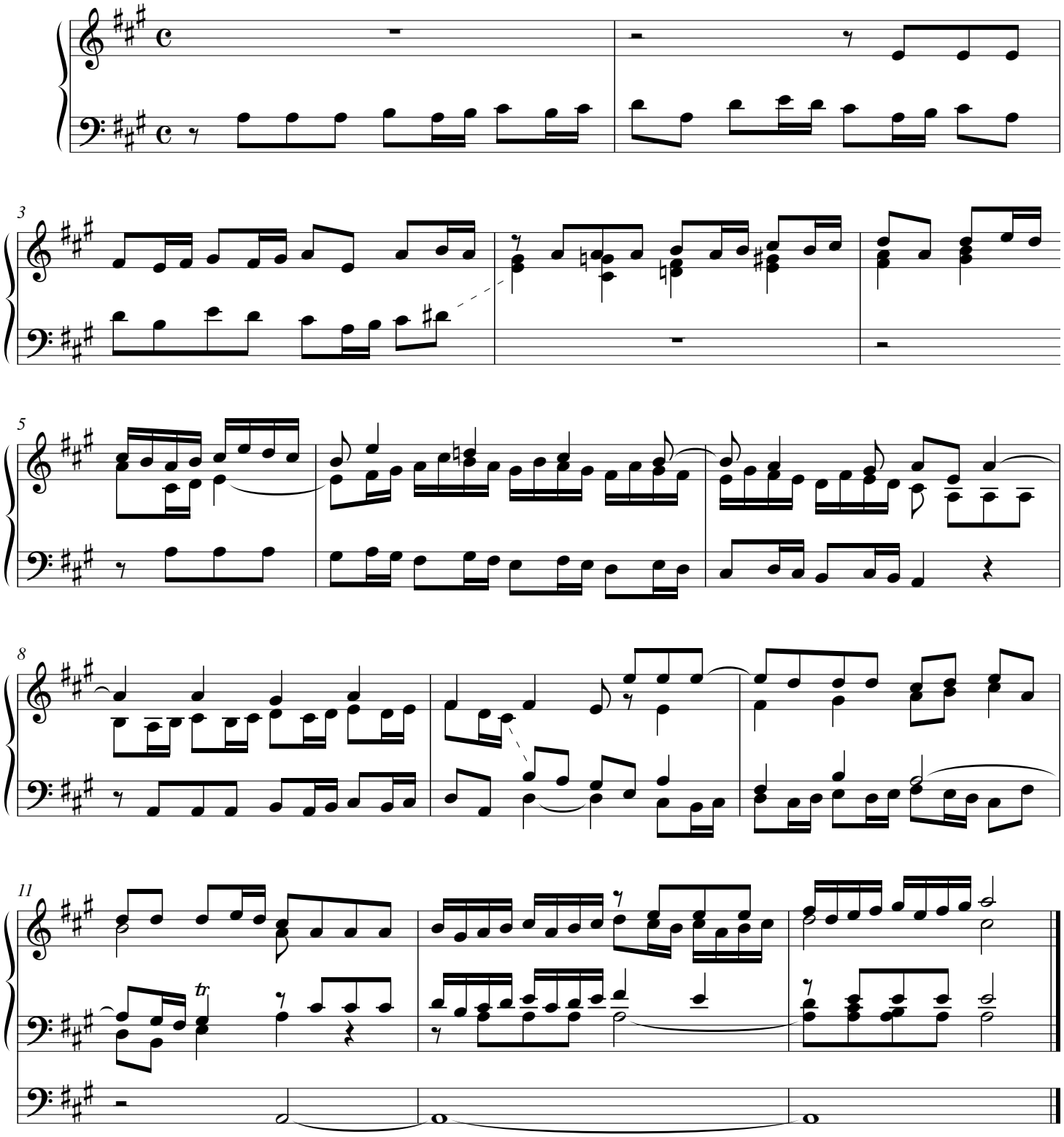
Zweite Fugetta



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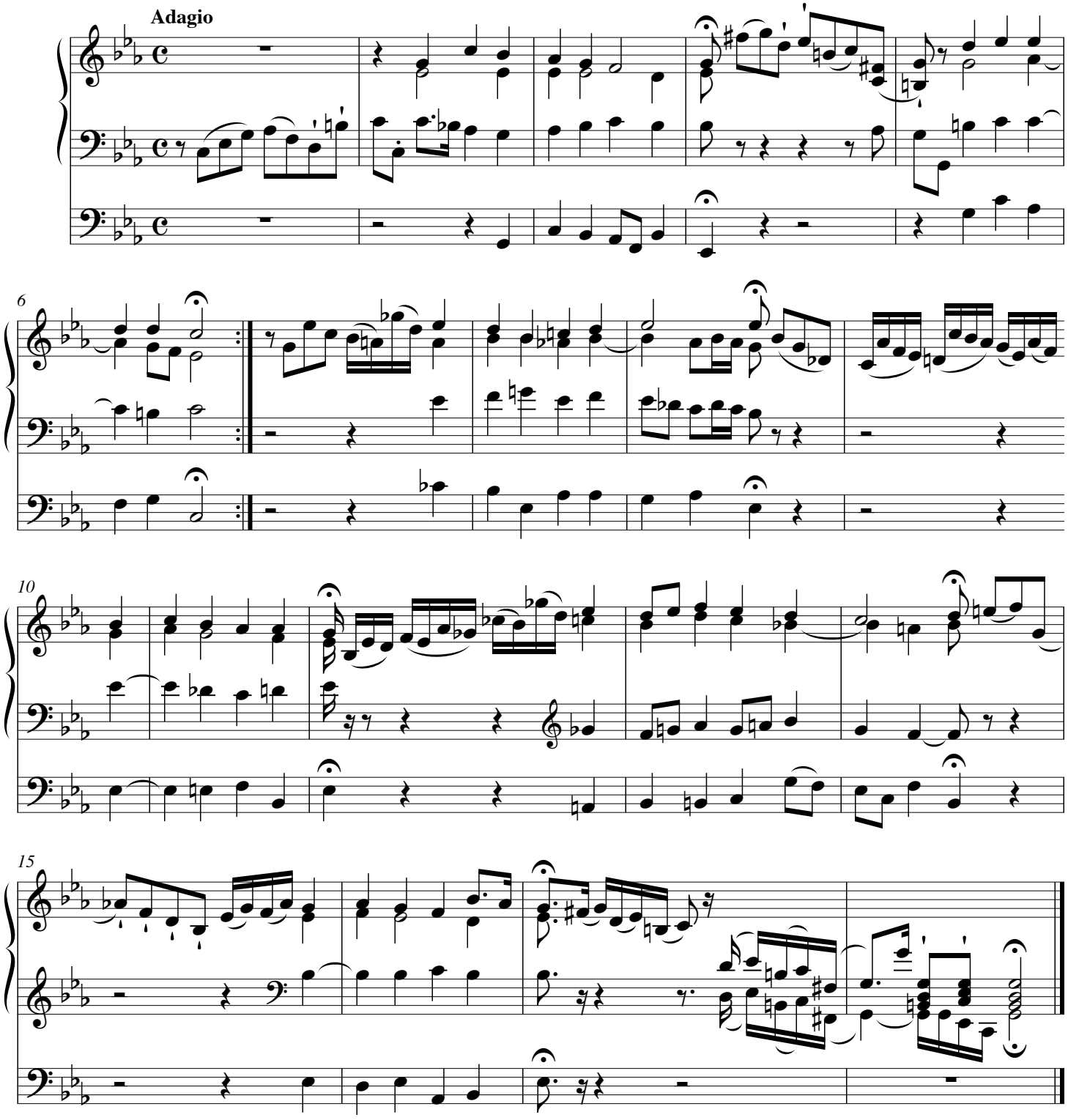
Der Choral "O Haupt voll Blut und Wunden" variirt.



*[L'auteur propose un **Vorspiel** (prélude), cf. p. 64]*

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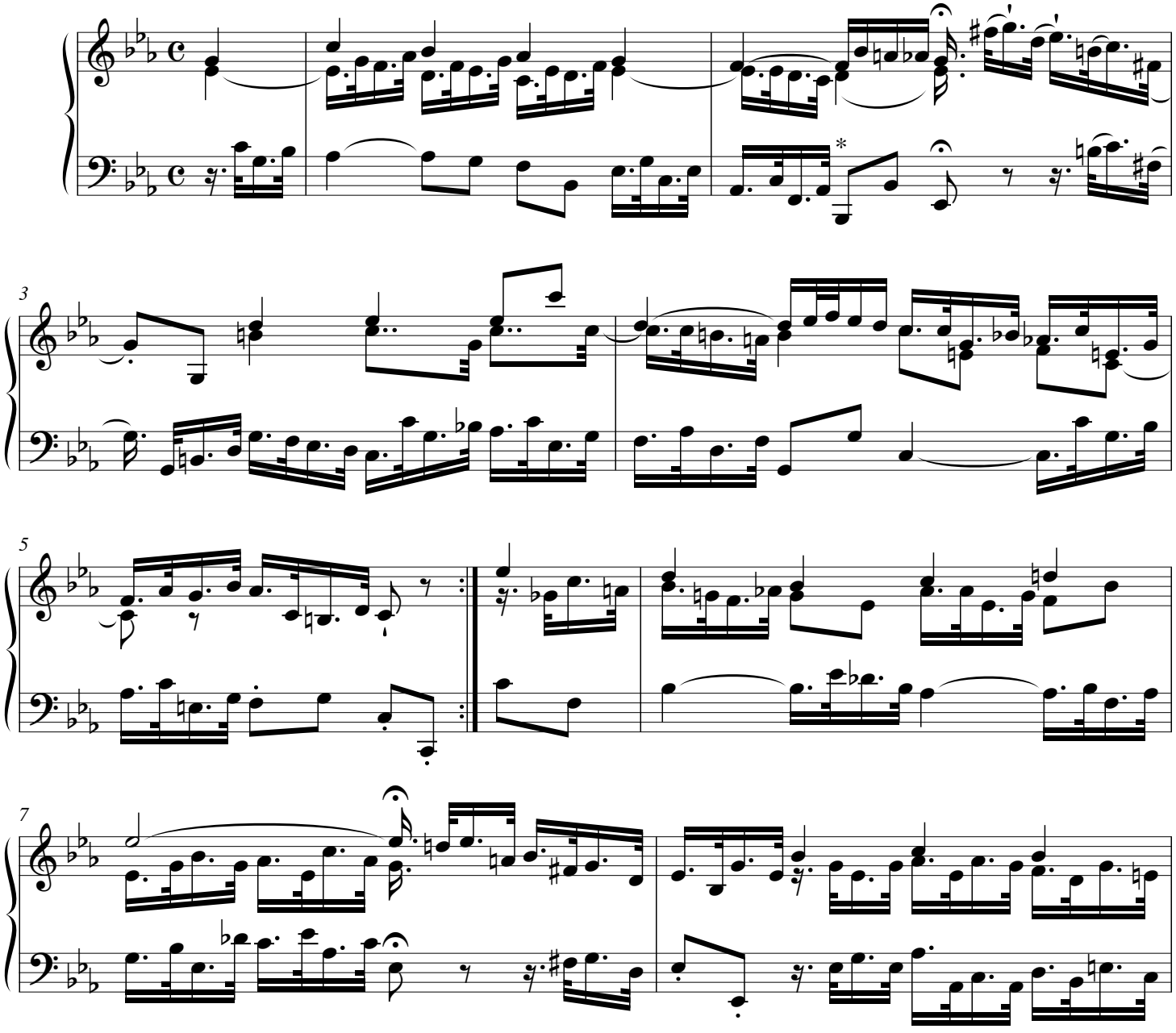
Erste Veränderung.
Manualiter.



(Sic ; cf. mes. 14.)*

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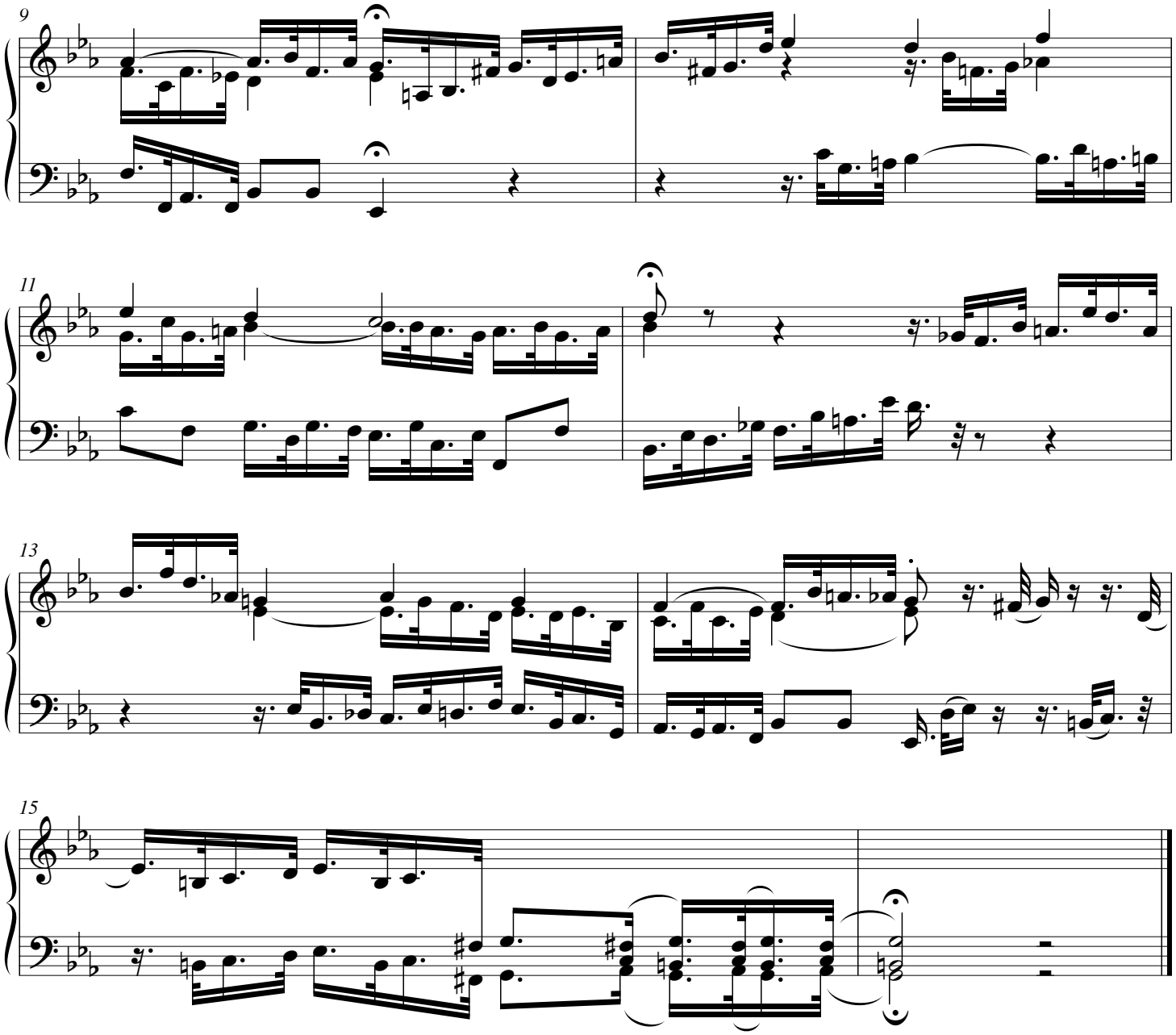

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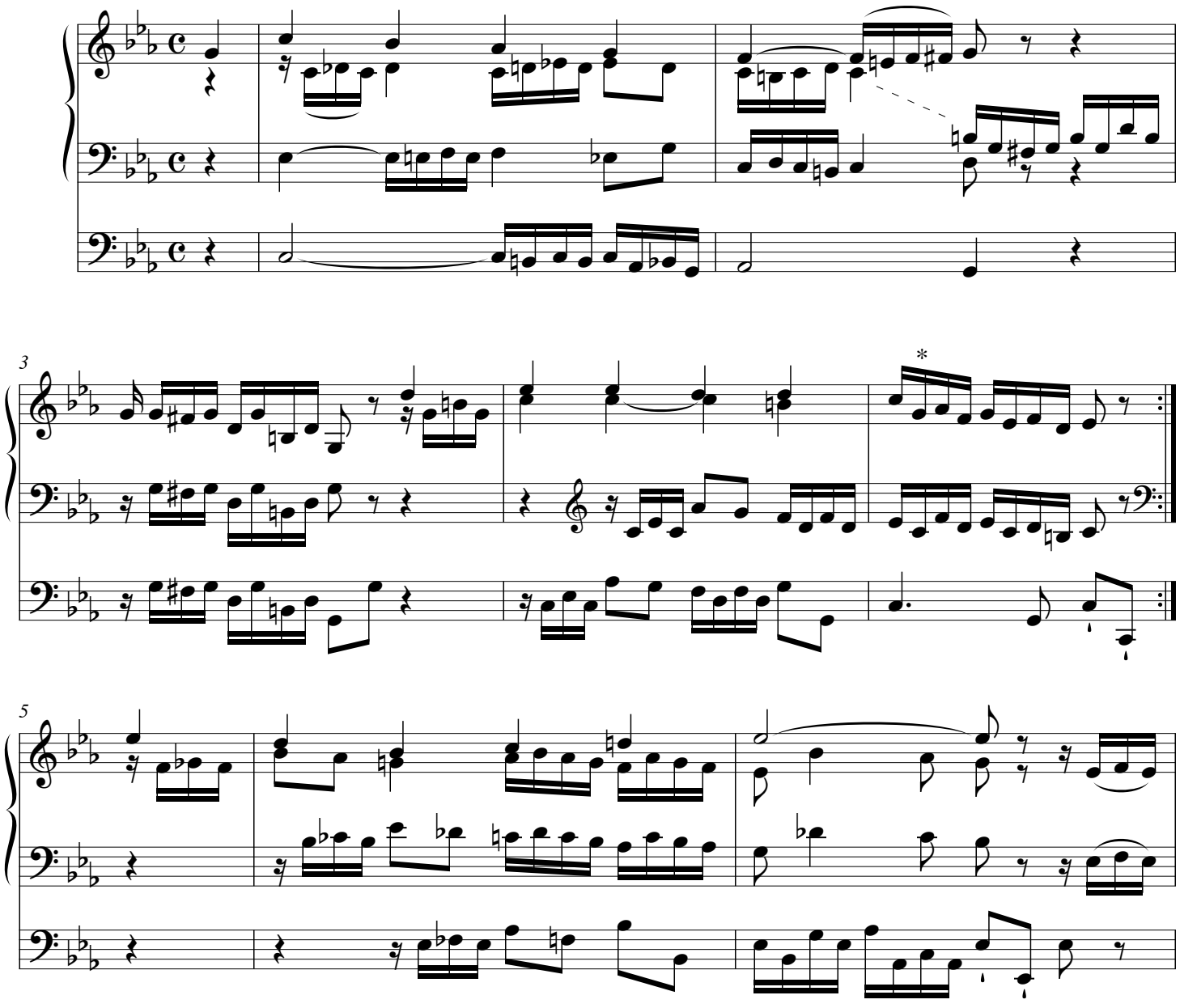
Zweite Veränderung,
mit voller Orgel und obligaten Pedal.



(Éd. 1808 : si.)*

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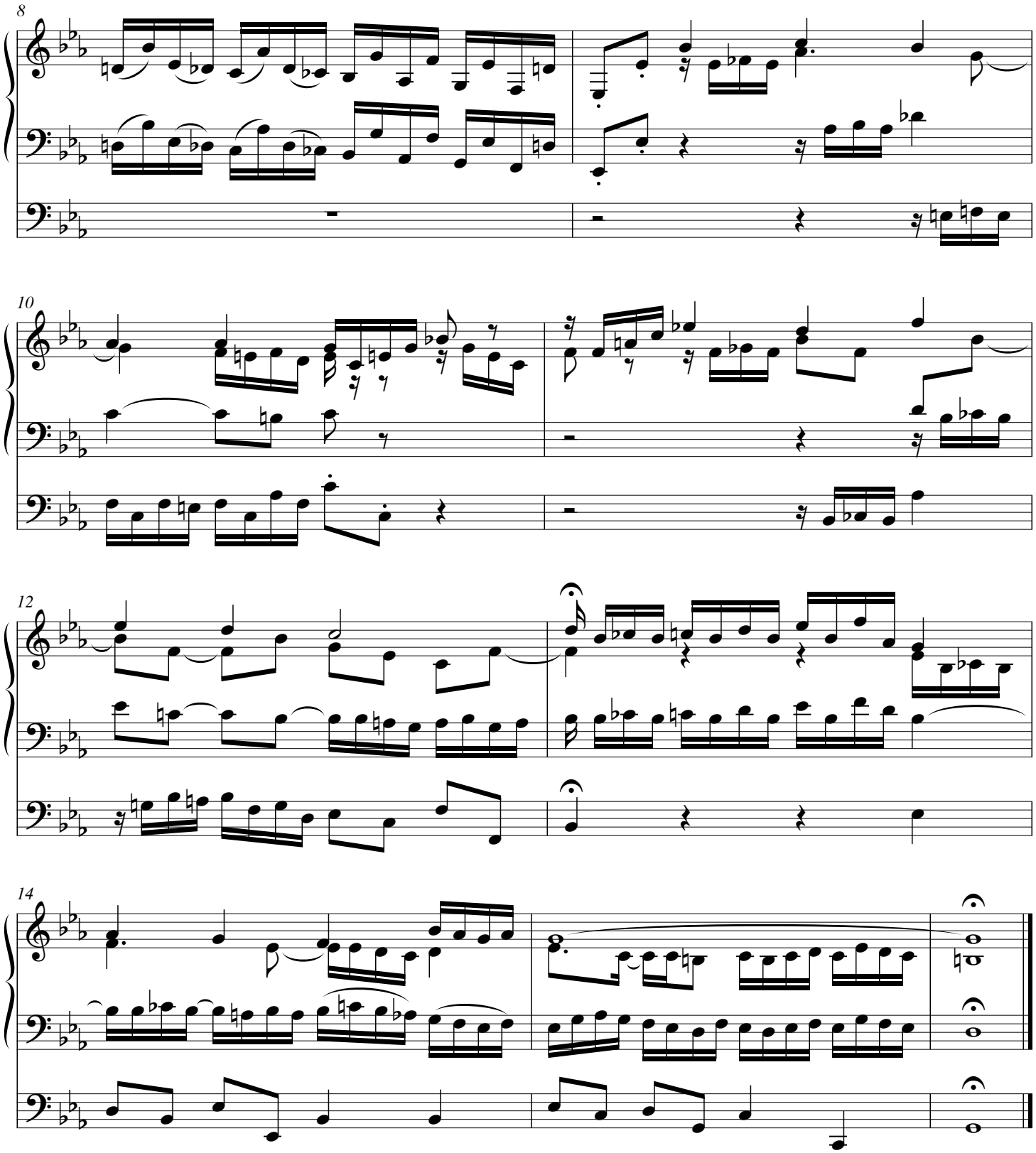

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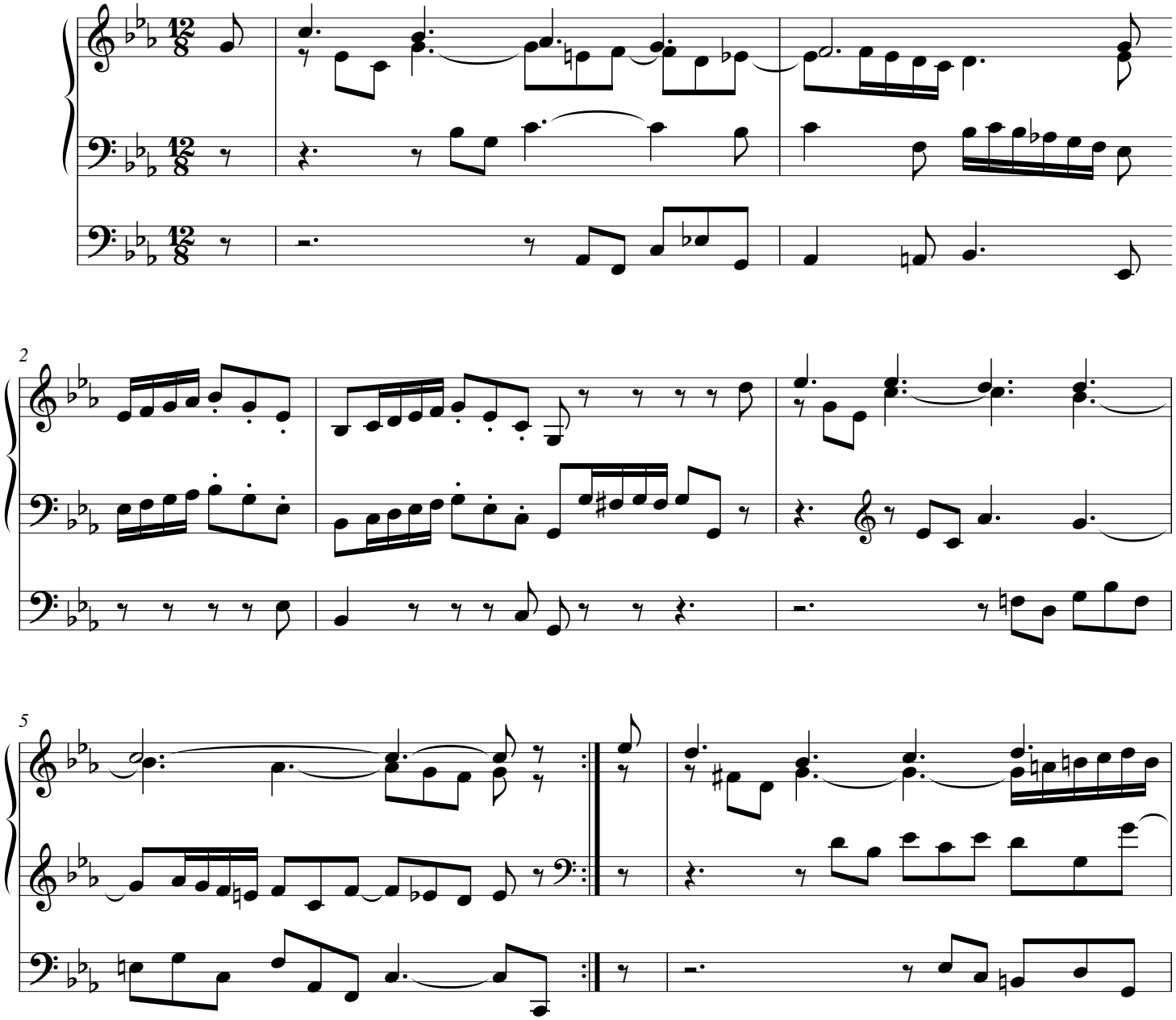
Dritte Veränderung, fürs Piano Forte. (p. 66)

Vierte Veränderung.
Mit voller Orgel.



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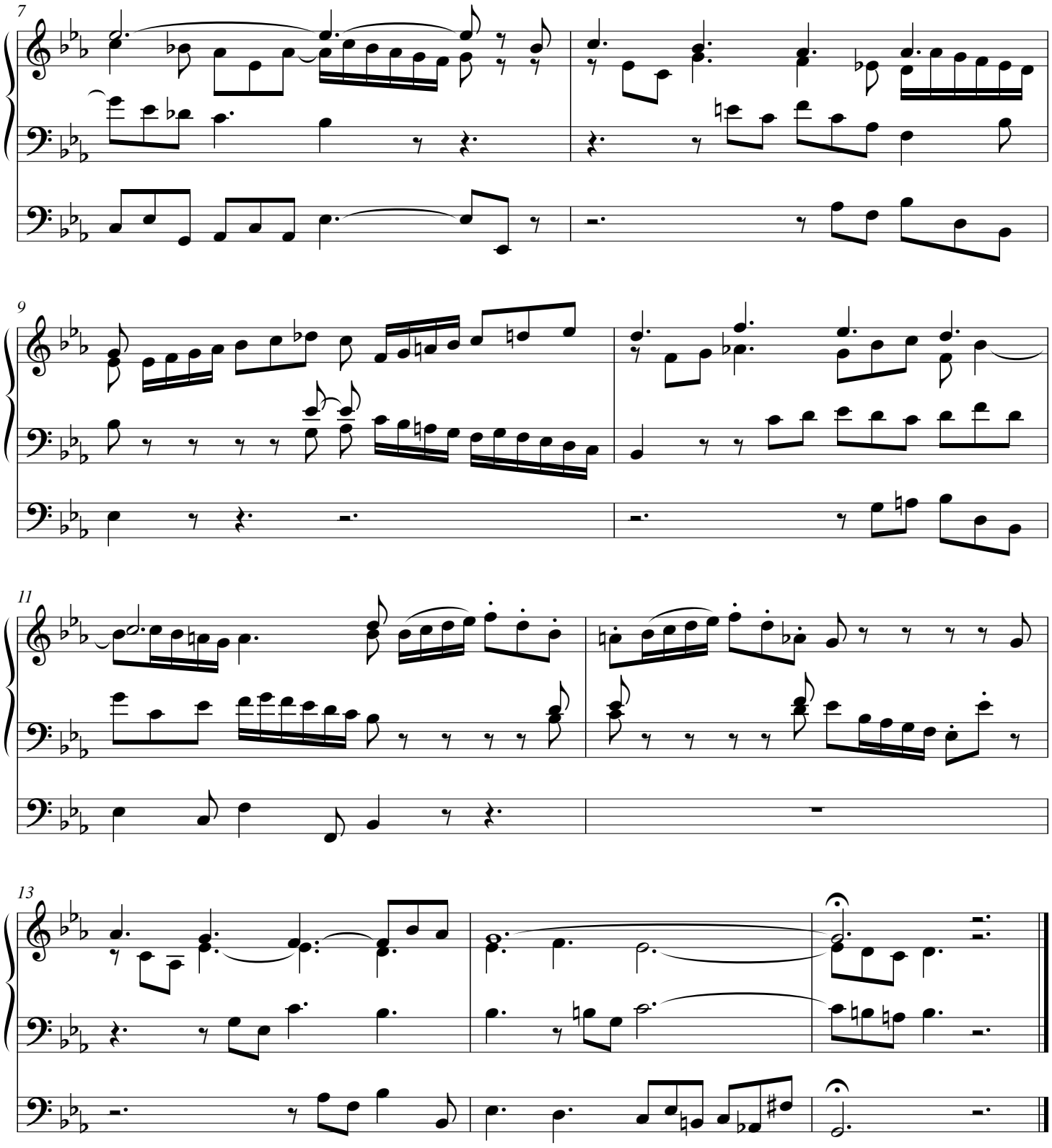

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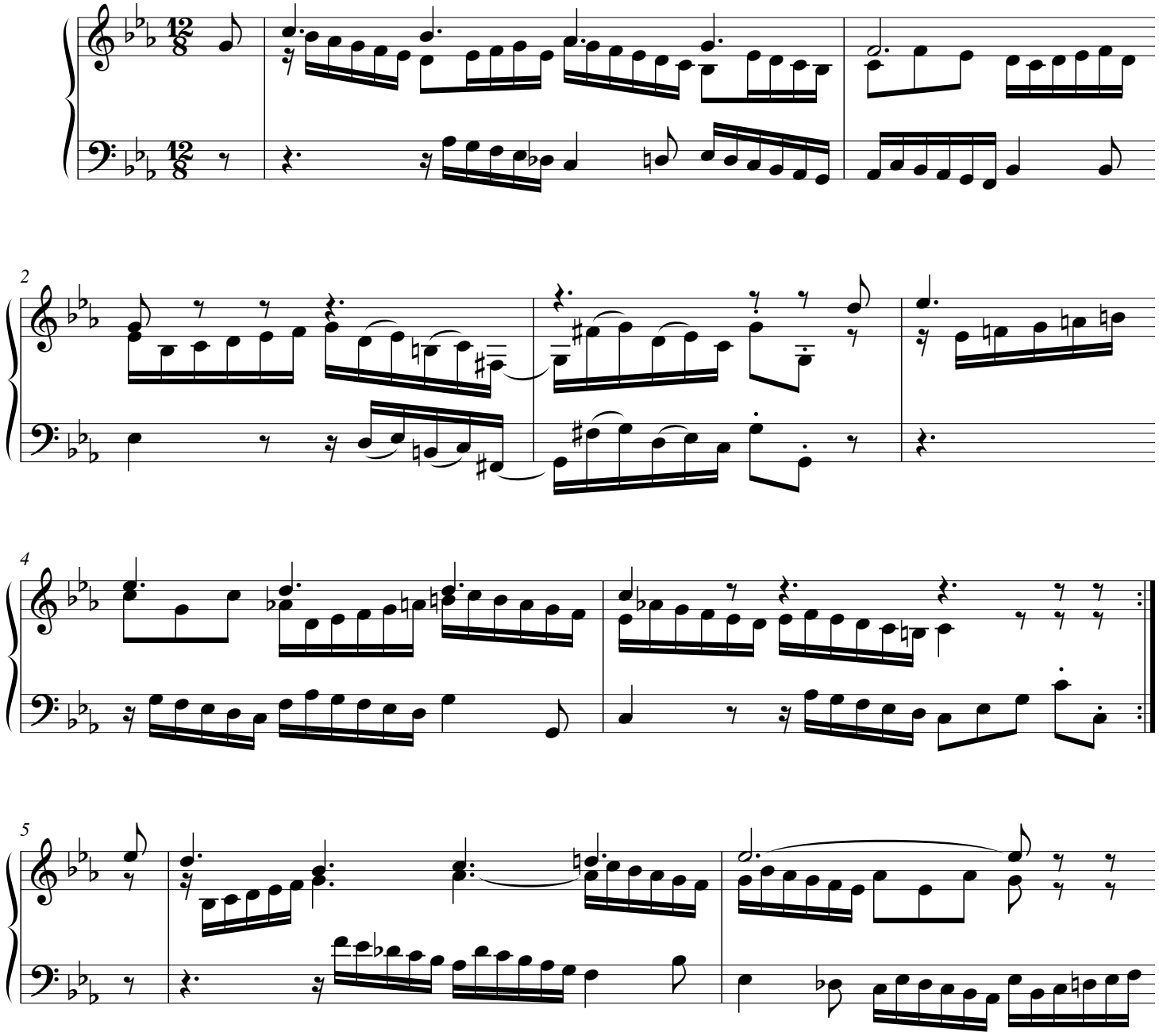
Fünfte Veränderung.
Manualiter.



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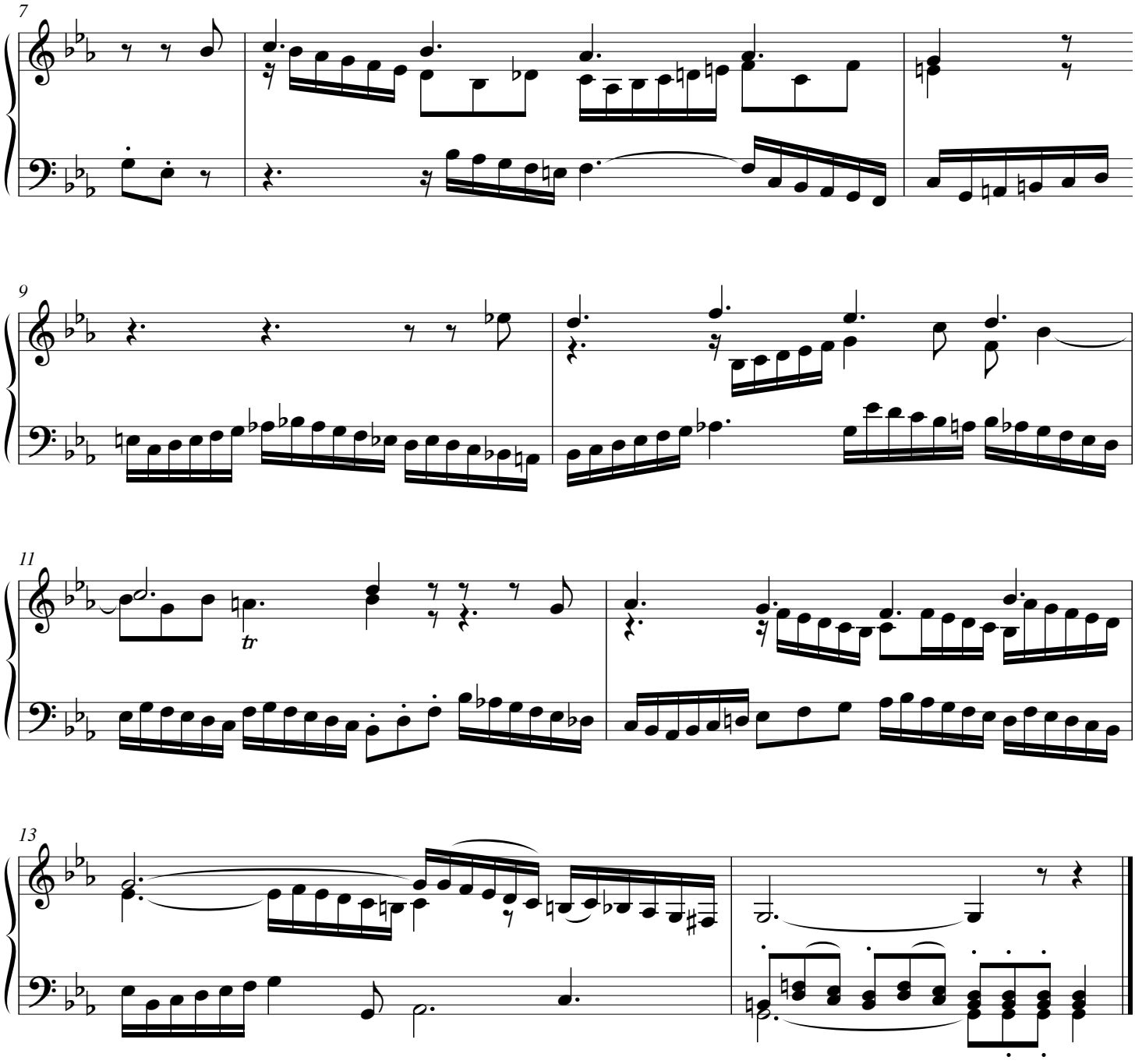

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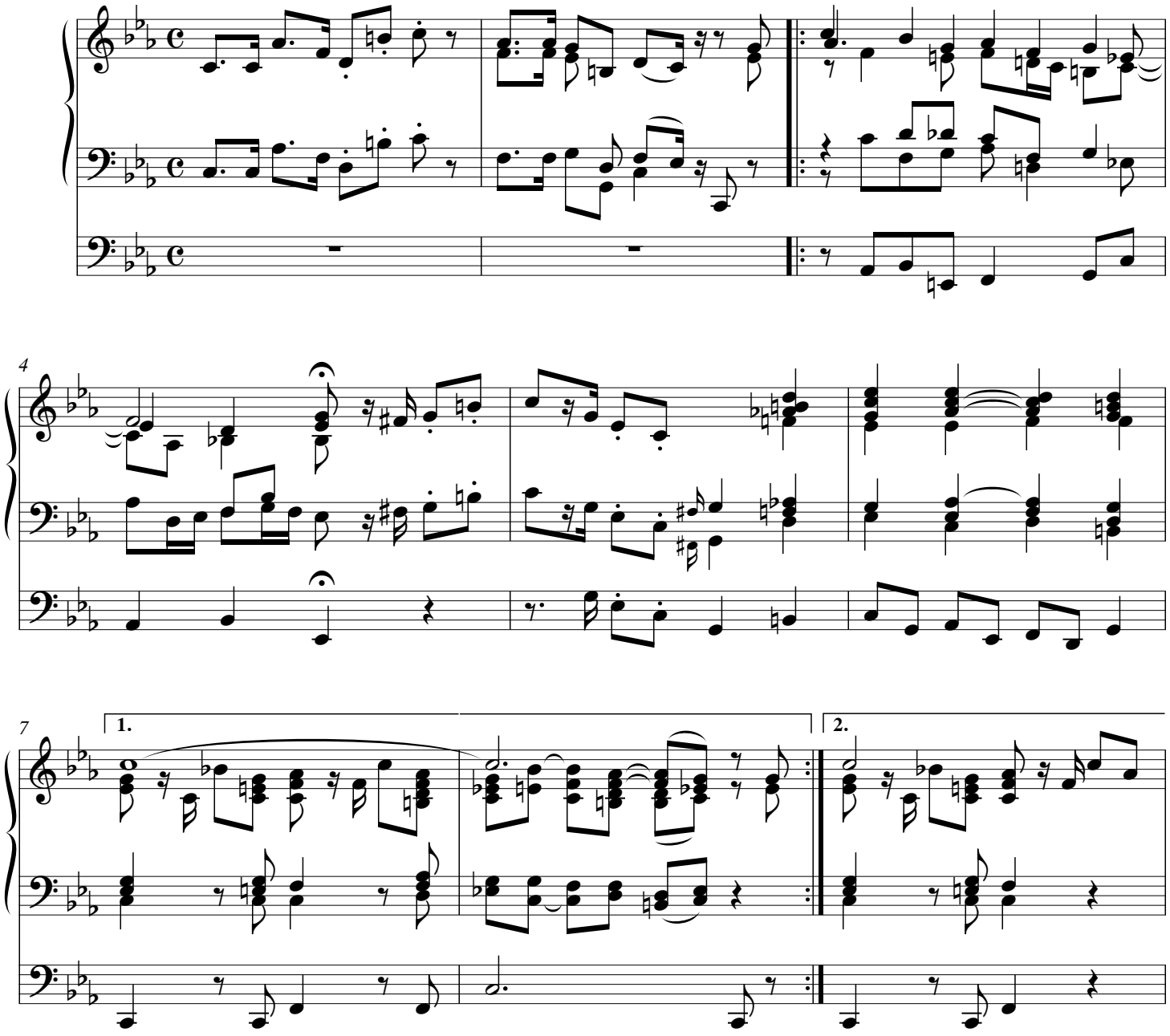
Sechste Veränderung.
Mit voller Orgel.



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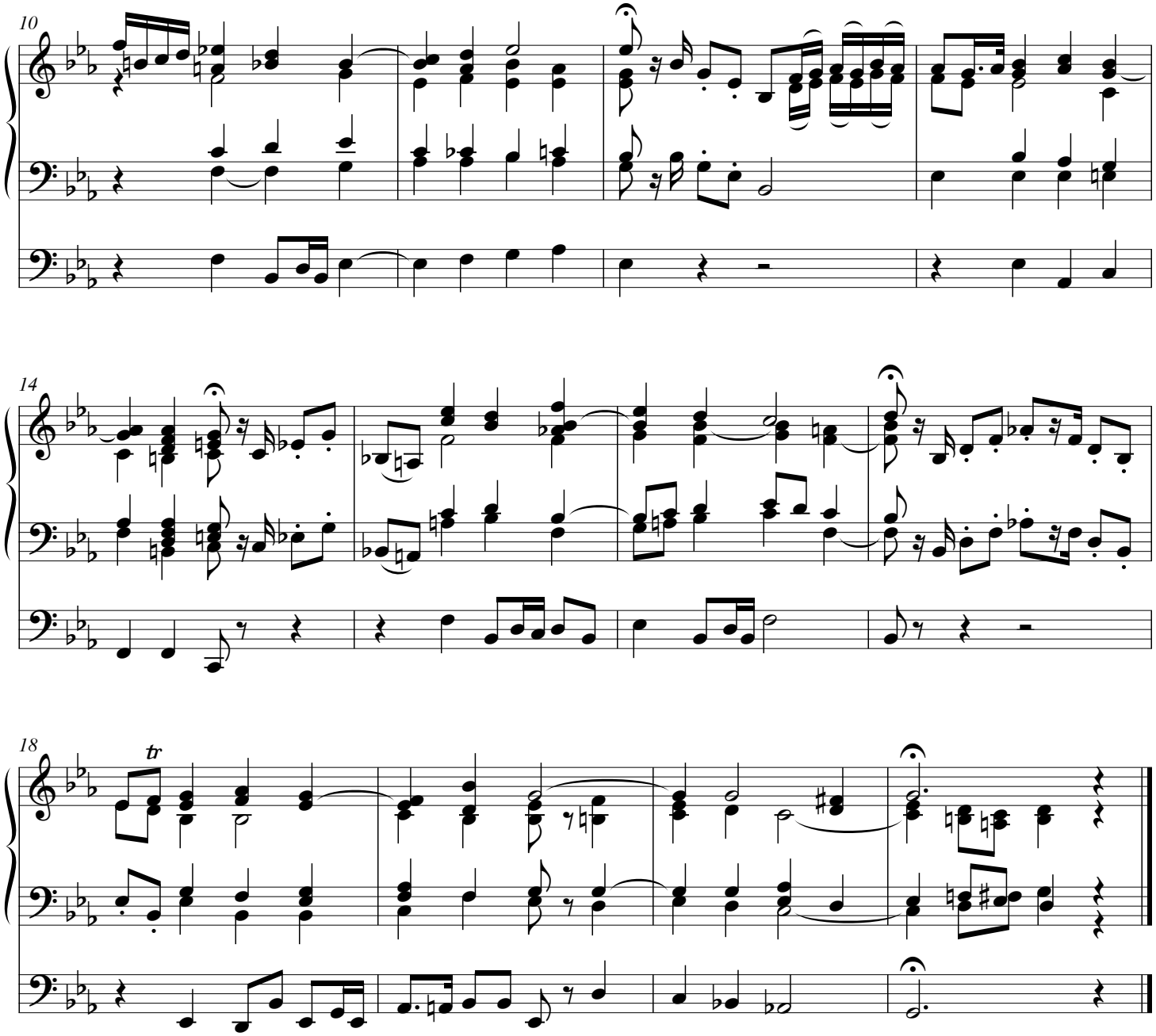

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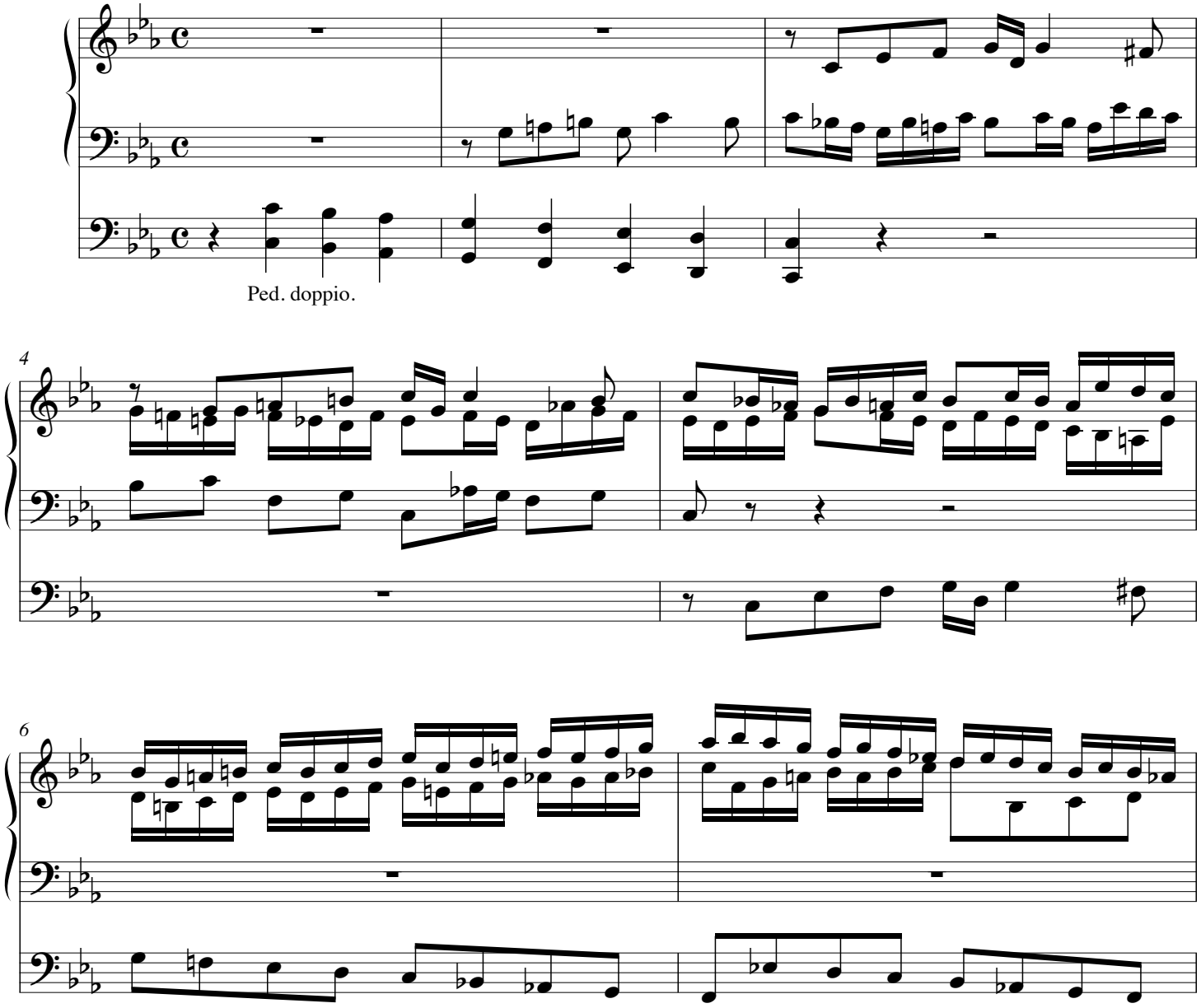
Ce *Vorspiel* (prélude) pourrait aussi
convenir comme *Nachspiel* (postlude).

Kleines fugirtes Vorspiel zum vorigen Liede : für die volle Orgel.



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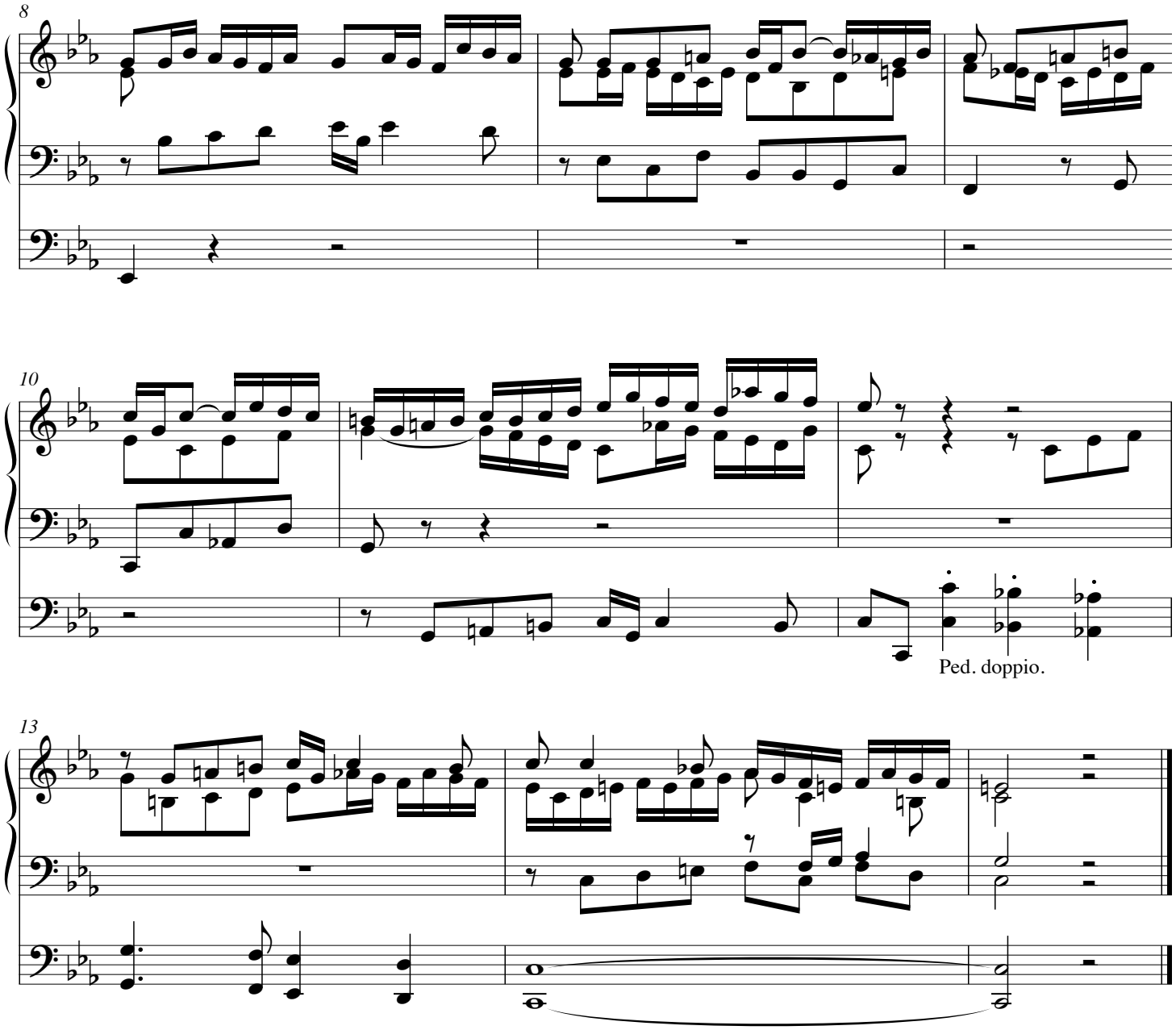

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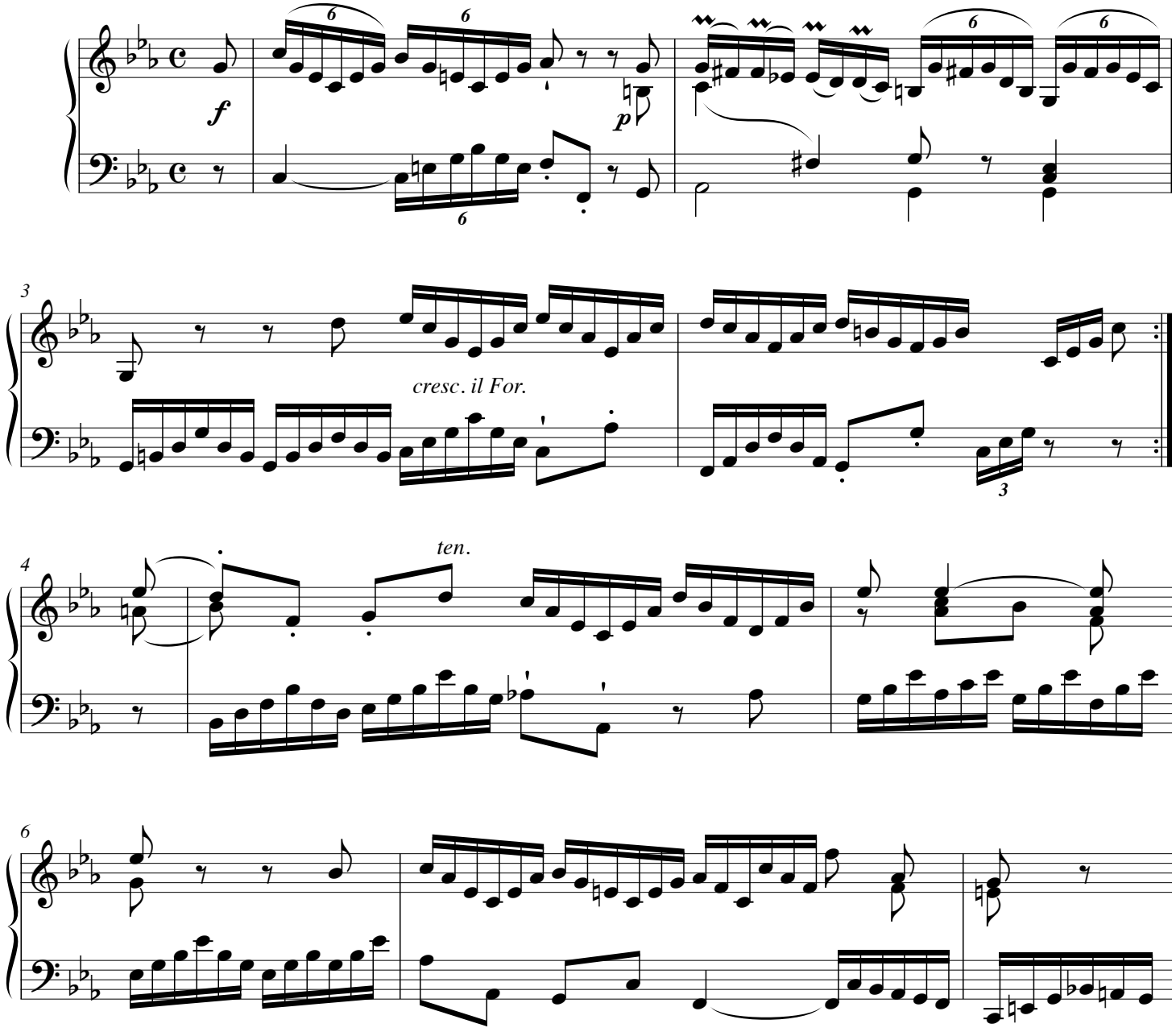
Dritte Veränderung
fürs
Piano Forte.



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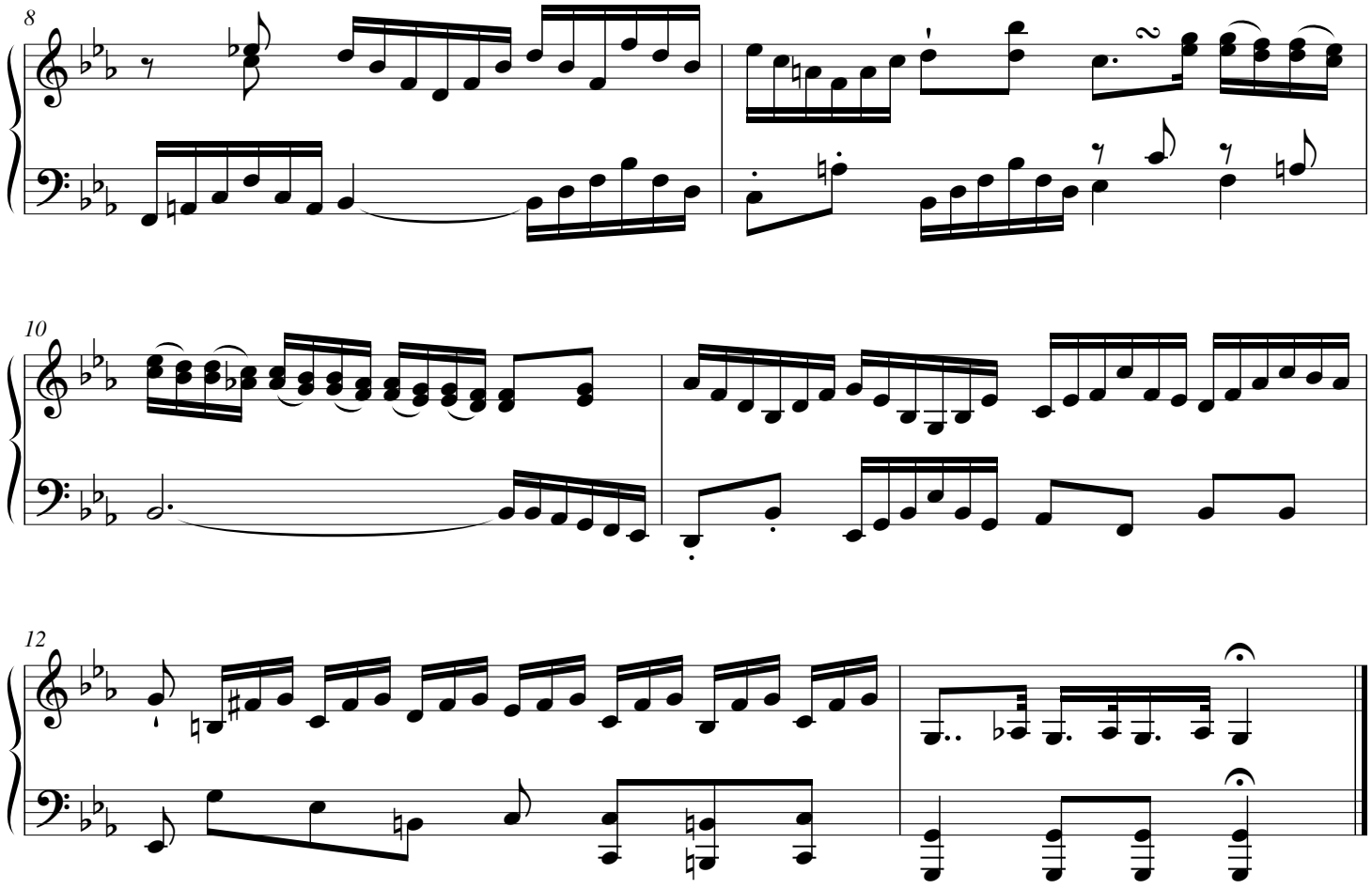

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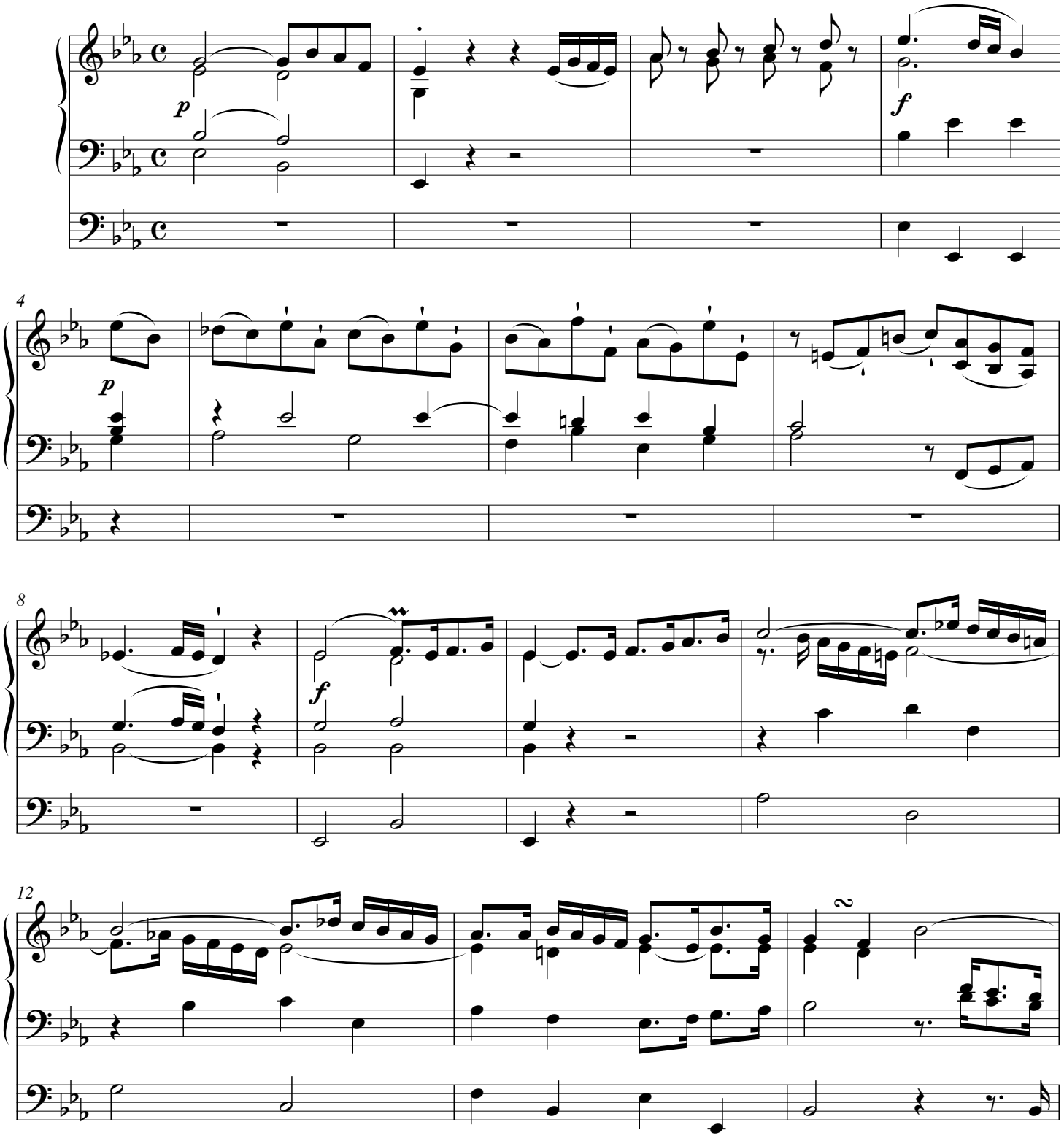
Nachspiel zum Ausgange, nach geendigtem Gottesdienste: für volle Orgel (mit 2 Clavieren). No. 1



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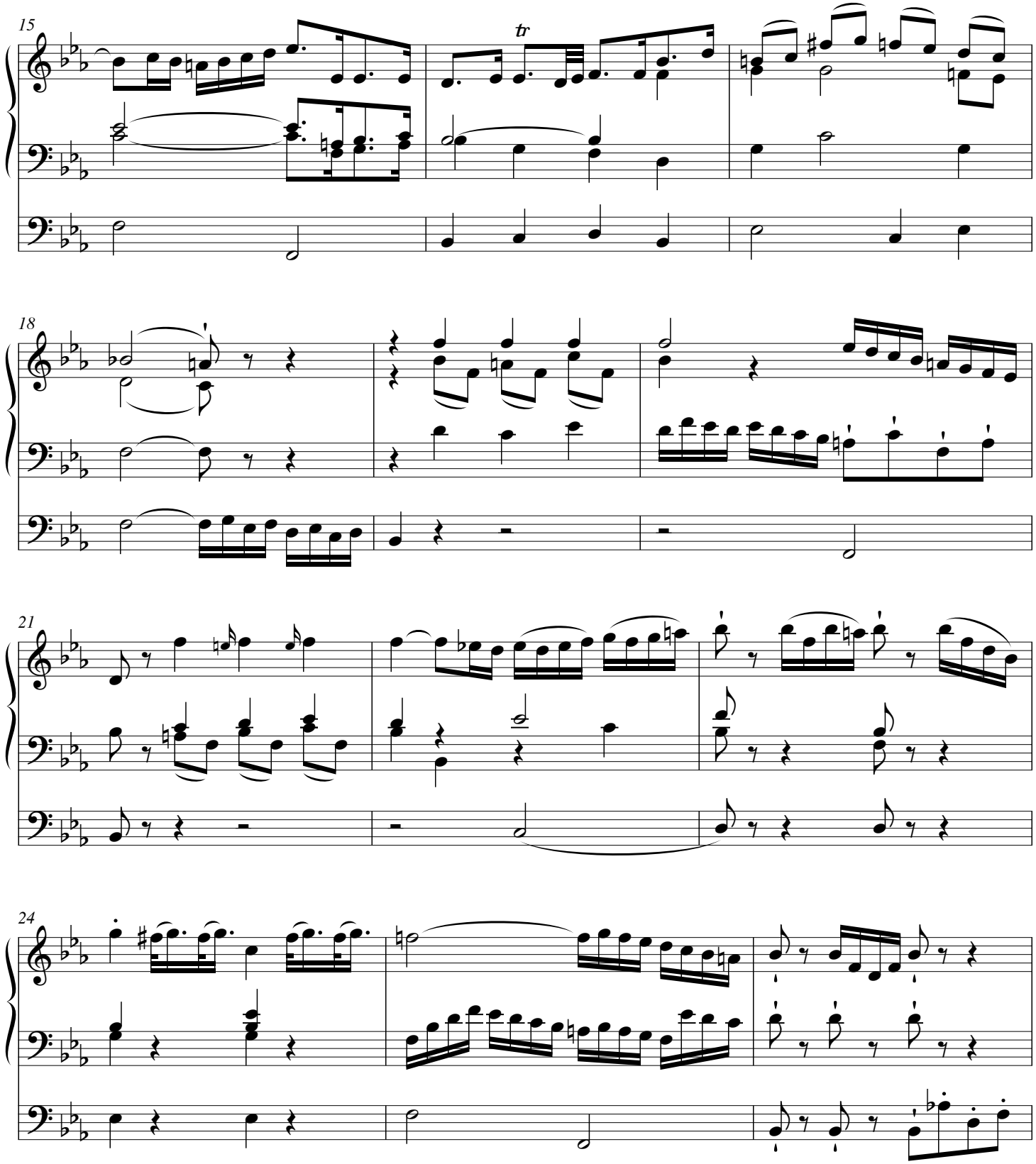

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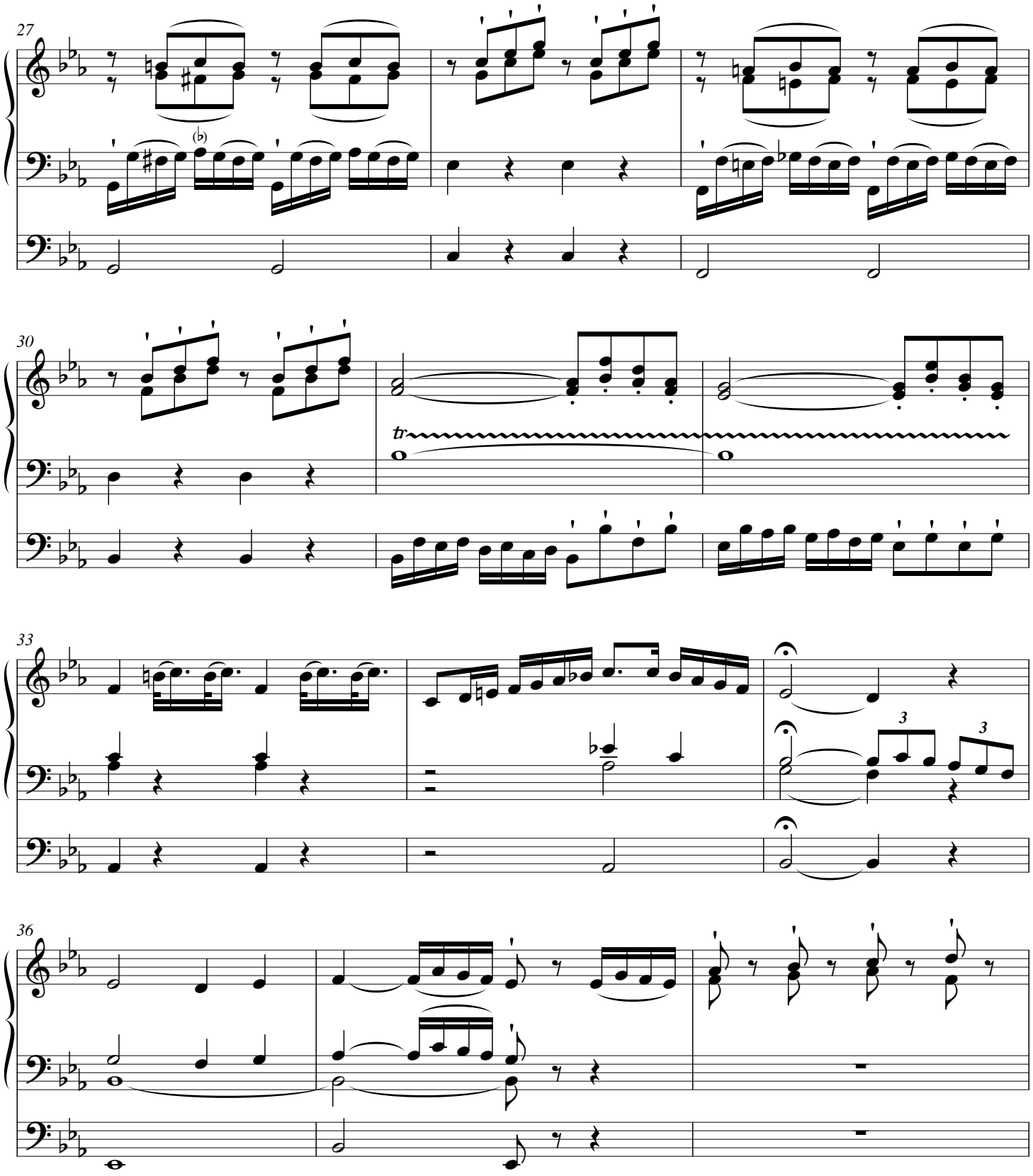

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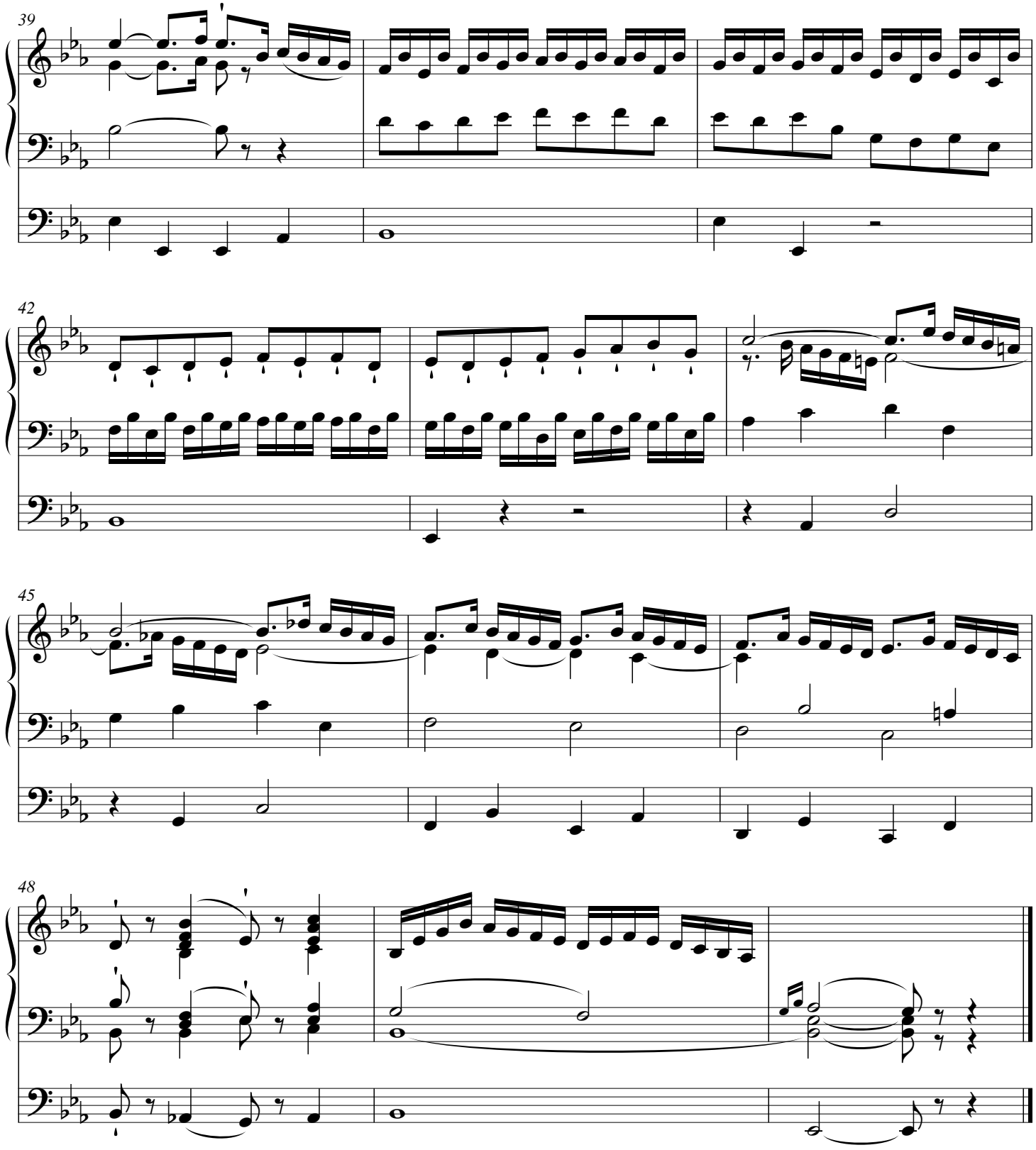

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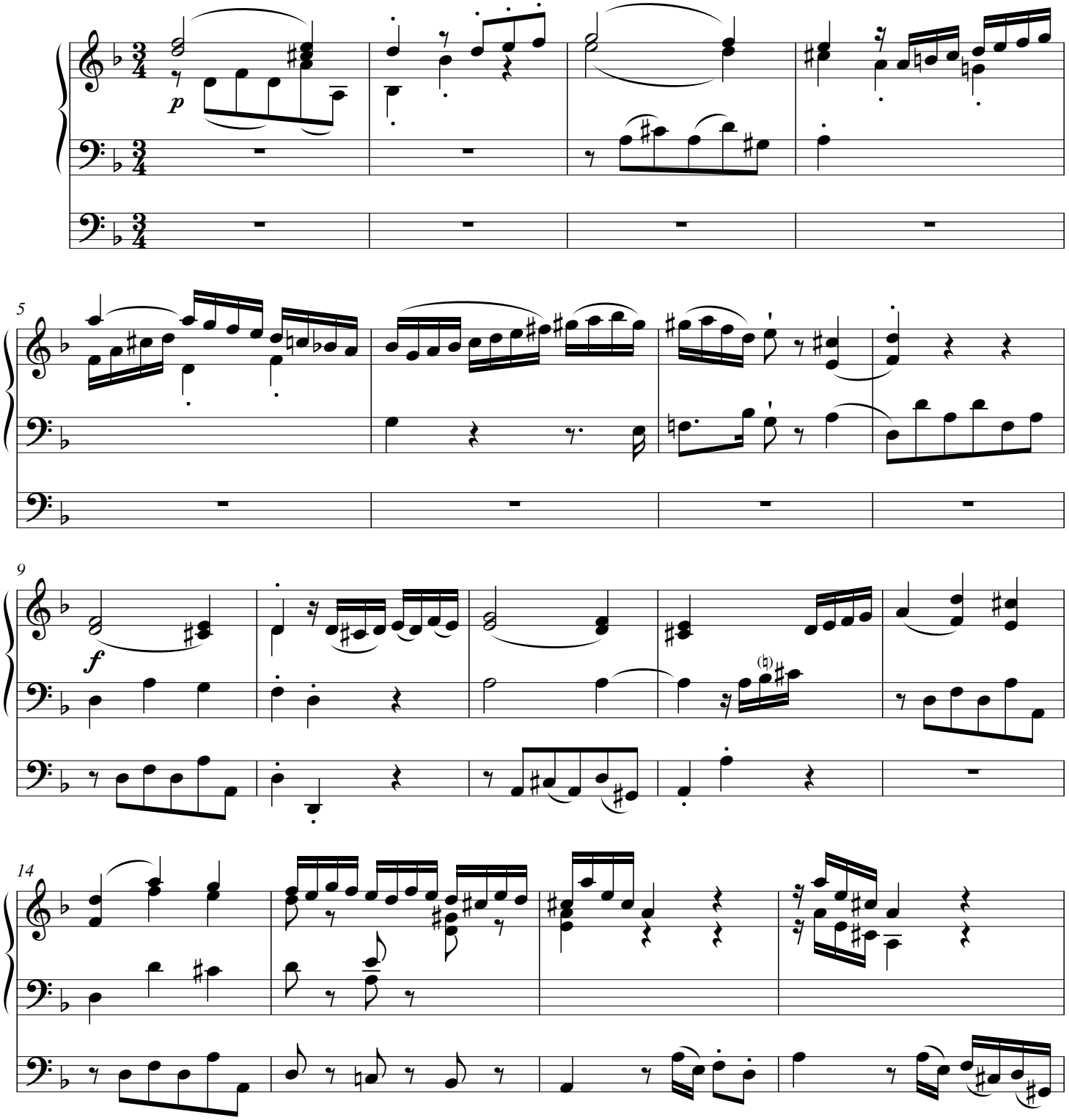
Nachspiel für volle Orgel mit zwei Clavieren. No. 2



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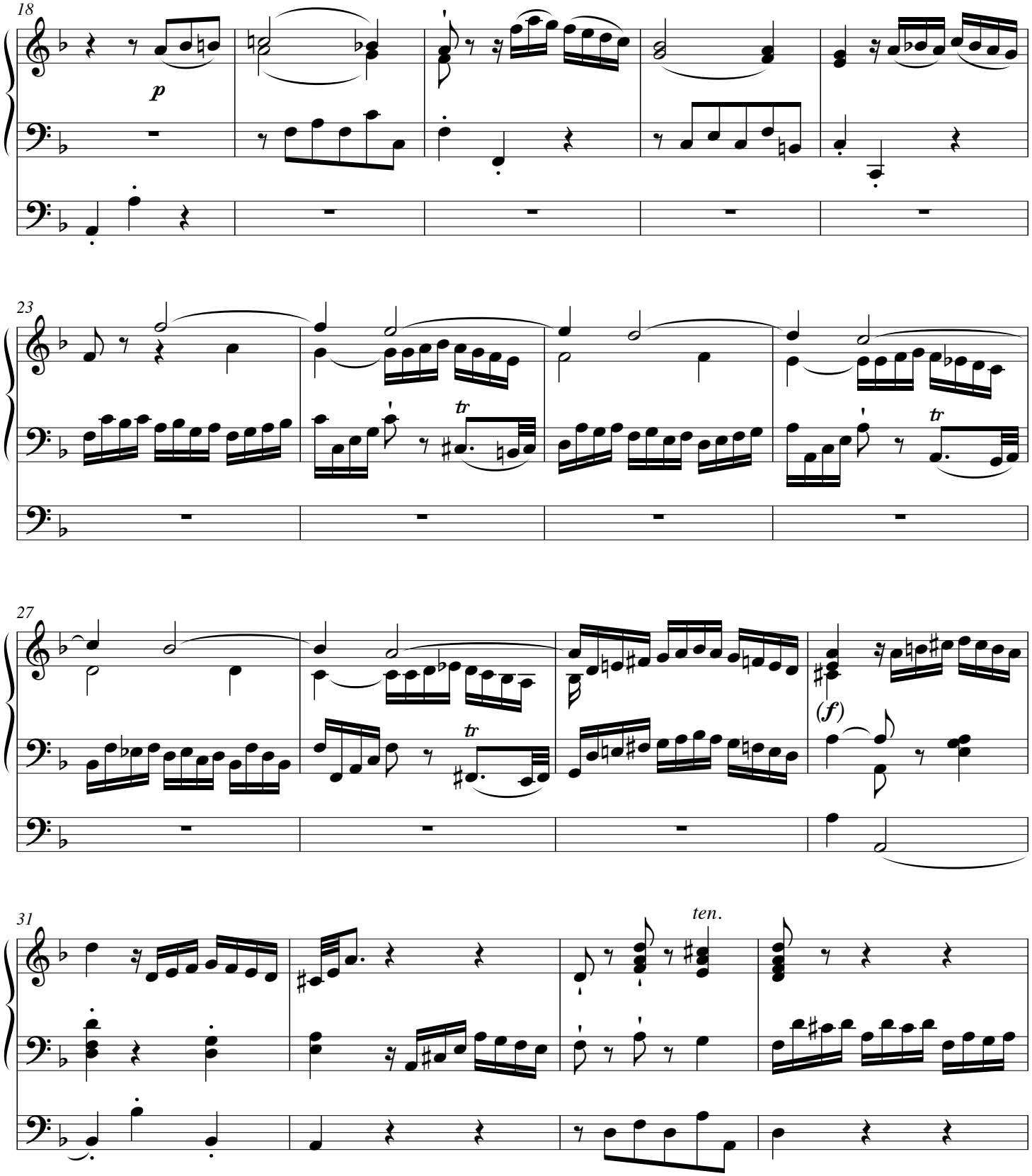

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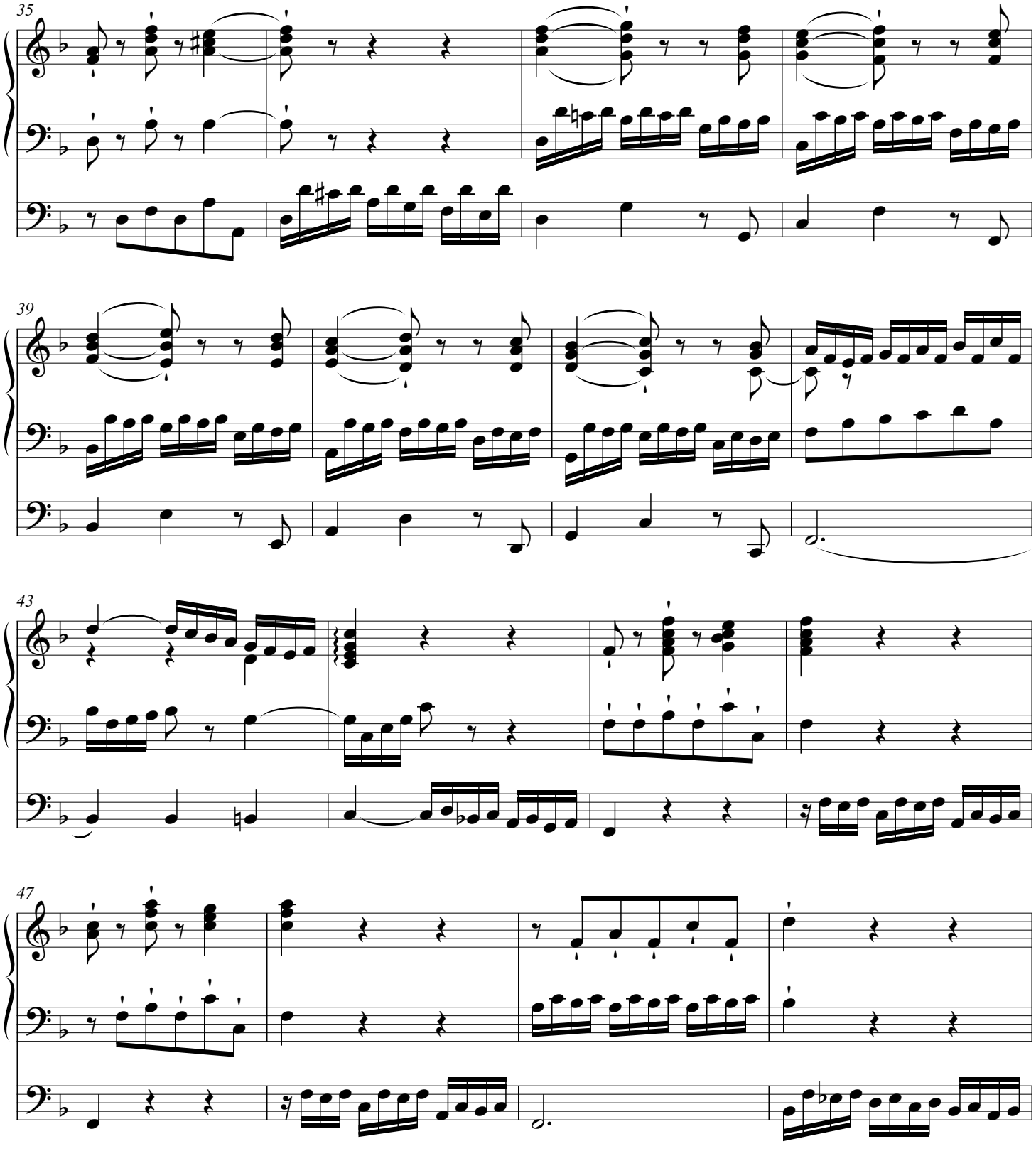

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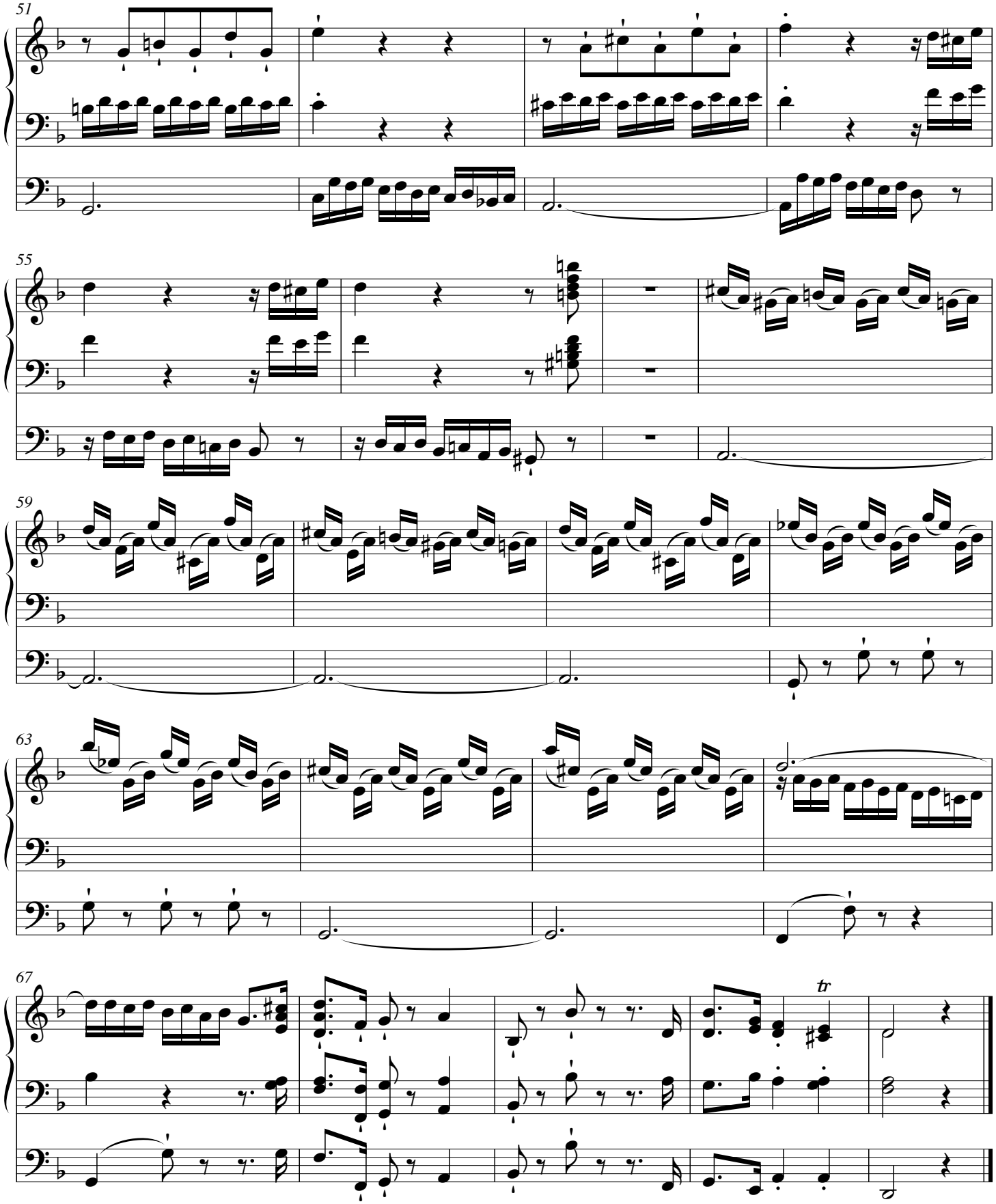

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