

# Chorale Partitas

KOMT NU MET ZANG, MOZART, PUER NOBIS

by  
Robert LeBlanc



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# Preface

Variation technique is at the heart of any composer's craft. It is also the bread and butter of any practicing organist, for whom improvisation is an indispensable skill. Of course, this skill extends well beyond simply filling "empty space" in the liturgical action, rather it encompasses everything from teaching new congregational hymn tunes to playing preludes and postludes, "setting the mood" liturgically, as well as interpreting selected hymns through creative harmonizations, textures, registration, tempi, and rhythm. Careful use of these elements is the means by which we minister to the church at prayer Sunday after Sunday.

For those, however, who find improvisation difficult or are otherwise unfamiliar or uneasy in its practice, I offer these variations for your use in any way that serves your ministry. Several of the movements may be used as short preludes to introduce the tunes, while others may even be appropriate as accompaniments or used *ad alternatim* with congregational singing. It is important to note that the individual variations need not be played in sequence as written here—though I feel they serve well as a set.

For those who wish to grow as improvisers, perhaps these variations will spark your own creativity. I urge you to explore the vast repertoire of organ literature and learn from the many generations of organists who preceded our own.

Robert LeBlanc



# I. Chorale Partita on "What Is This Place"

KOMT NU MET ZANG

Robert LeBlanc

I.

*man.*

II.

Tune: KOMT NU MET ZANG, 9 8 9 8 9 66; Valerius' *Neder-landsche gedenck-klanck*.

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The image displays a musical score for a piano accompaniment, consisting of two systems of music, labeled III and IV. Each system is written for the right and left hands on a grand staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The score includes first and second endings, indicated by '1.' and '2.' above the staff lines. The music features a variety of textures, including block chords, arpeggiated figures, and melodic lines. The first system (III) begins with a series of chords in the right hand and a more active bass line. The second system (IV) features a prominent arpeggiated figure in the right hand and a complex, rhythmic bass line. The score concludes with a final cadence in the right hand and a sustained bass line.