

**PRACTISCHE**

# Generalbass-Schule

*bestehend in 120 progressiven  
und mehrfach ausgeführten Übungen im*

**GENERALBASSE,**

*mit besonderer Rücksicht für jene,*

*welche sich im **Orgel-Spiele** vervollkommen*

*wollen.*

Verfasst von

**SIMON SECHTER.**

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## VORERINNERUNG

Jede dieser 120 Übungen ist auf mehrere Arten ausgeführt, und zwar zuerst vierstimmig in verschiedenen Lagen, dann, in sofern es möglich ist, auch fünf = drey = und zweystimmig, und endlich die meisten auch mit Bass-Variationen. Da der Sopran = Alt- und Tenorschlüssel jedem Generalbass = Spieler zu kennen unumgänglich nöthig ist, so ist bey diesen Übungen gesorgt worden dass der Spieler auf die angenehmste und leichteste Weise darin Übung erhalte. Obgleich es gerade nicht nöthig ist, den Generalbass fünfstimmig vorzutragen, so wird es dem Spieler, besonders des Praludirens wegen, doch sehr nützlich seyn. Da aber die meisten fünfstimmigen Beyspiele mit den Händen allein nicht leicht ausgeführt werden können, so kann in diesen Fällen das Pedal die Basstöne übernehmen. — Diese Übungen werden den meisten Nutzen bringen, wenn sie in alle Töne übersetzt werden. Dieses Übersetzen (Transponiren) kann theils schriftlich, theils durch die Einbildungskraft — indem man z. B. ein Stück, das in Cdur geschrieben steht, ansieht, es sich aber in einer andern DUR = Tonleiter vorstellt — ausgeübt werden.

Die Strenge der harmonischen Regeln ist hiebey möglichst beobachtet worden, und nur jene verdeckten Octaven und Quinten, die durch den allgemeinen Gebrauch längst gerechtfertiget wurden, sind darin gebraucht.

Das Progressive dieser Übungen besteht in ihrer Ordnung.

Zuerst wird mit Dreyklängen allein gearbeitet, dann kommen die Sextaccorde, dann die Quartsextaccorde hinzu. Nun schliessen sich Septaccorde, nach und nach auch die Verwechslungen derselben, die Non = Septnon = Quartquint und Quartnonaccorde u.s.w. an, so zwar dass die Verschiedenheit in der Bezifferung sich nur allmählig vermehrt.

Bey den Bass Variationen kann das Pedal bloss die Noten wie bey den einfachen Beyspielen nehmen, obgleich es unbenommen bleibt, auch die übrigen wichtigen Noten der Variation mit dem Pedale auszudrücken.



Dreysklang hat:  $\frac{8}{5}$  oder  $\frac{8}{3}$   $\frac{8}{3}$   $\frac{6}{5}$   $\frac{6}{5}$  } Dreystimmig:  $\frac{5}{3}$   $\frac{9}{3}$   $\frac{3}{3}$ .

I.


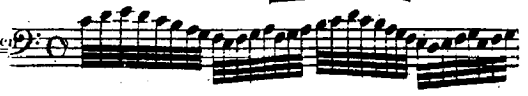
F.E.C.L. 2777

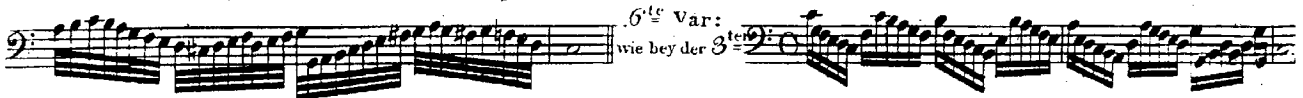
Bass.  
Variationen

F.E.C.L. 2777

1<sup>te</sup> Bass Variation zu N<sup>o</sup> 1, 6, 14 und 15.  2<sup>te</sup> Var: zu N<sup>o</sup> 2, 3, 4, 5, 9, 10 und 13. 

3<sup>te</sup> Var: zu N<sup>o</sup> 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 13 und 14. 

4<sup>te</sup> Var: wie bey der 1<sup>ten</sup>  5<sup>te</sup> Var: wie bey der 2<sup>ten</sup> 

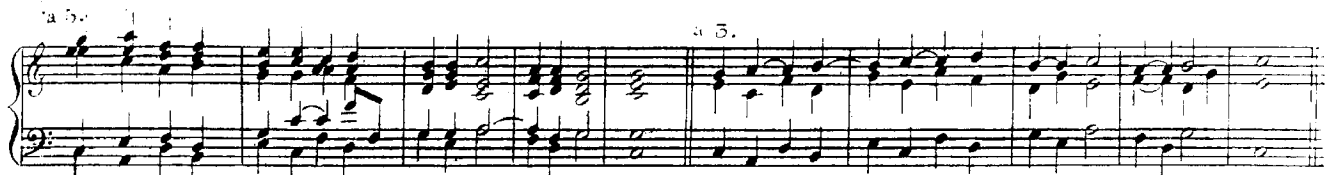
6<sup>te</sup> Var: wie bey der 3<sup>ten</sup> 

III. 



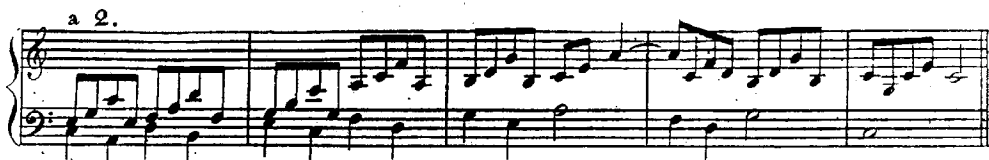


F.E.C.L. 2777









Bass Variation: 



F.E.C.L. 2777

IV.

1.

a 5.

a 3.

a 2.

Bass Variation zu N<sup>o</sup> 1, 2 und 4.

oder

Var: zu N<sup>o</sup> 5.

Var: zu N<sup>o</sup> 3.

F.E.C.L. 2777

V.

a 3.

a 3.

a 2.

Bass Vari:

VI.

a 5.

a 3.

a 3.

a 2.

F.E.C.L. 2777

VII.

Bass Varia.

F.E.C.L. 2777

VIII.

Bass Var.

F.E.C.L. 2777

IX.

X.

F.E.C.L. 2777

XI.

Bass Var:

Sextaccord hat : {  $\begin{matrix} 6 & 6 & 6 & 6 \\ 3 & 3 & 3 & 6 \end{matrix}$  } Dreystimmig {  $\begin{matrix} 6 & 6 & 6 \\ 3 & 6 & 6 \end{matrix}$  }

XII.

F.E.C.L. 2777





XVI.

a 5. a 3. a 3. a 5. a 3. a 2.

XVII.

a 5. a 3. a 2.

F.E.C.L. 2777

BassVar.

XVIII.

a 5. a 3. a 2.

BassVar.

Var. zu N<sup>o</sup> 1 und 3.

XIX.

a 3. a 2. a 2.

F.E.C.L. 2777

Bass Var:

XX.

Bass Var:

F.E.C.L. 2772

XXI.

Bass Var:

XXII.

F.E.C.L. 2777

Bass Var: 

XXIII. 





Bass Var: 

F.E.C.L. 2777

XXIV. 





Bass Var: 

XXV. 



Bass Variation. 

F.E.C.L. 2777

XXVI.

First system of musical notation for XXVI, featuring a treble and bass clef with various notes and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *a 5.* and *a 3.*

Second system of musical notation for XXVI, continuing the piece with similar notation and dynamic markings like *a 3.* and *a 2.*

XXVII.

First system of musical notation for XXVII, showing a treble and bass clef with notes and rests. Includes dynamic markings such as *a 5.*

Second system of musical notation for XXVII, featuring notes, rests, and dynamic markings like *a 3.* and *a 2.*

XXVIII.

First system of musical notation for XXVIII, consisting of a treble and bass clef with notes and rests. Includes dynamic markings like *a 3.*

Second system of musical notation for XXVIII, continuing the piece with notes, rests, and dynamic markings such as *a 3.* and *a 2.*

F.K.C.L. 2777

XXIX.

First system of musical notation for XXIX, featuring a treble and bass clef with notes and rests. Includes dynamic markings like *a 3.*

Second system of musical notation for XXIX, showing notes, rests, and dynamic markings such as *a 5.* and *a 3.*

Third system of musical notation for XXIX, continuing the piece with notes, rests, and dynamic markings like *a 3.*

XXX.

First system of musical notation for XXX, featuring a treble and bass clef with notes and rests. Includes dynamic markings like *a 5.*

Second system of musical notation for XXX, showing notes, rests, and dynamic markings such as *a 5.* and *a 3.*

Third system of musical notation for XXX, continuing the piece with notes, rests, and dynamic markings like *a 2.*

F.K.C.L. 2777

XXXI.

a 3. a 2.

Bass Var:

XXXII.

a 3. a 2.

Bass Var:

F.E.C.L. 2777

XXXIII.

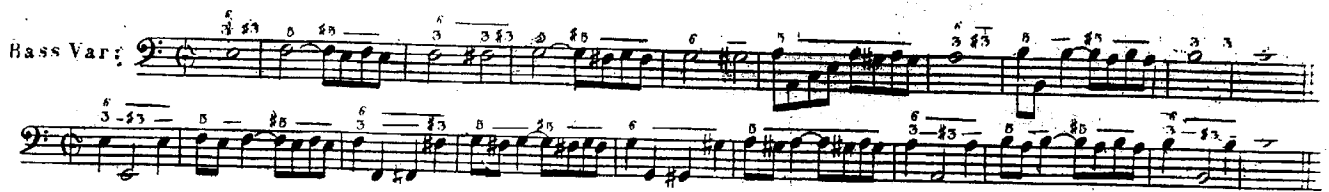
a 3.

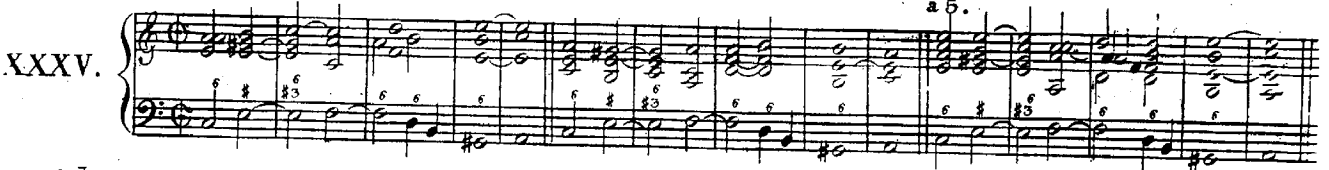
a 2.

XXXIV.

a 2.

F.E.C.L. 2777

Bass Var:  Bass Variations for measures 26-32, featuring a rhythmic pattern of eighth and sixteenth notes with various accidentals.

XXXV.  Musical notation for measure XXXV, showing a complex chordal texture with multiple voices.

 Musical notation for measures 33-35, including a triplet marking 'a 3.' and a dynamic marking 'a 5.'.

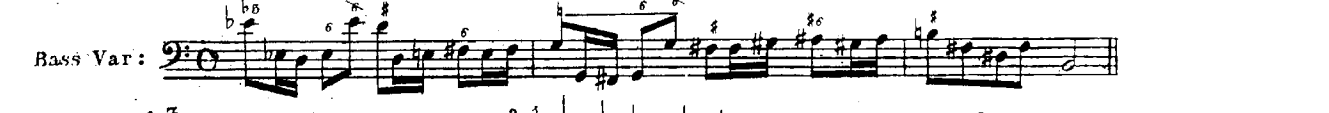
Bass Var:  Bass Variations for measures 36-42, continuing the rhythmic pattern from the previous section.

XXXVI.  Musical notation for measure XXXVI, featuring a triplet marking 'a 3.' and a dynamic marking 'a 3.'.

F.R.C.L. 2777

 Musical notation for measures 43-50, including a dynamic marking 'a 2.'.

XXXVII.  Musical notation for measure XXXVII, featuring a triplet marking 'a 3.' and a dynamic marking 'a 2.'.

Bass Var:  Bass Variations for measures 51-57, continuing the rhythmic pattern.

 Musical notation for measures 58-65, including a triplet marking 'a 3.' and a dynamic marking 'a 2.'.

quartsextaccord hat : {  $\begin{matrix} 8 & 6 & 6 \\ 4 & 4 & 4 \end{matrix} \}$

XXXVIII.  Musical notation for measure XXXVIII, showing a complex chordal texture.

F.R.C.L. 2777

*a 5.* *a 3.*

*a 2.*

Bass Variation.

XXXIX

*a 5.* *a 3.*

F.E.C.L. 2777

XL.

*a 5.* *a 3.*

Bass Variation.

IXL.

*a 5.*

*a 3.* *a 2.*

Bass Vari

F.E.C.L. 2777

Musical score for page 30, featuring Violin I (VIOL. I), Violin II (VIOL. II), Viola (VIOLA), and Bass Variations (BASS VAR.). The score includes various musical notations such as treble and bass clefs, time signatures, and performance markings like *a 2.* and *a 3.* Fingerings and bowings are indicated with numbers and symbols.

F.R.C.L. 2777

Musical score for page 31, featuring Violin I (VIOL. I), Violin II (VIOL. II), Viola (VIOLA), and Bass Variation (BASS VARIATION). The score includes various musical notations such as treble and bass clefs, time signatures, and performance markings like *a 2.* and *a 3.* Fingerings and bowings are indicated with numbers and symbols.

F.R.C.L. 2777



IVL.

Bass Var:

III L.

F.E.C.L. 2777.

III L.

Bass Var:

II L.

Bass Var:

L.

F.E.C.L. 2777

Bass Var:

Septaccord hat  $\begin{Bmatrix} 7 & 8 & 7 \\ 5 & 7 & 3 \\ 3 & 3 & 3 \end{Bmatrix}$  Dreystimmig  $\begin{Bmatrix} 7 & 7 \\ 3 & 6 \end{Bmatrix}$

LI.

a 5. a 3. a 2

Bass Var:

F.E.C.L. 2777

LII.

a 5. a 6. a 3. a 2

Bass Variation.

Bass Var: zu N<sup>o</sup> 2, 3, 6, 7. oder

oder auch zu N<sup>o</sup> 1 oder 4.

LIII.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The piece is in 2/4 time and includes various chords and melodic lines.

Bass Var:

Andere Art:

Musical notation for the second system, featuring a grand staff with treble and bass clefs. It includes a section marked 'a 3.' and continues with various musical elements.

Bass Var:

F.E.C.L. 2777

LIV

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. It includes various chords and melodic lines.

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs. It includes a section marked 'a 5.' and continues with various musical elements.

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs. It includes a section marked 'a 3.' and continues with various musical elements.

Bass Var:

F.E.C.L. 2777

L.V. 

Bass Var: 

L.VI. 



L.VII. 

F.R.C.L. 2777



L.VIII 



Bass Var: 

Quintsextaccord hat : {  $\begin{matrix} 6 & 8 \\ 5 & 6 \\ 3 & 5 \end{matrix}$  .

L.IX. 

F.R.C.L. 2777

40. *a 5.* *a 3*

*a 5.* *a 2.* *a 2.*

Bass Var:

LX.

*a 5.*

Bass Var:

F.E.C.L. 2777

Ende der ersten Abtheilung.

LXI. *a 5.*

*a 3.*

Bass Var:

LXII.

F.E.C.L. 2777

4 3.

Bass Var:

LXIII.

Bass Var:

F.E.C.L. 2777

LXIV.

a 3.

Bass Var:

LXV.

F.E.C.L. 2777



LXX.

F.E.C.L. 2777

LXXI.

F.E.C.L. 2777



LXXII

LXXIII

F.E.C.L. 2777

a. 5.

a. 2.

Bass Var:

LXXIV

F.E.C.L. 2777

15.

12.

Bass Var:

LXXV

F.C.L. 2777

15.

Bass Var:

LXXVI

15.

F.C.L. 2777

Secundaccord hat:  $\left\{ \begin{matrix} 6 & 4 & 4 \\ 2 & 2 & 2 \end{matrix} \right\}$  Dreystimmig:  $\left\{ \begin{matrix} 4 & 2 \\ 2 & 2 \end{matrix} \right\}$

LXXVII

F.E.C.L. 2777

Bass Var:

53.

LXXVIII

F.E.C.L. 2777

LXXIX.

Bass Var:

F.E.C.L. 2777

LXXX.

Bass Var:

F.E.C.L. 2777

LXXXI.

LXXXII.

F.E.C.L. 2777

Bass Var:

Nonaccord hat:  $\left\{ \begin{matrix} 4 \\ 6 \\ 3 \end{matrix} \right\}$

LXXXIII.

F.E.C.L. 2777

58. a 5. 2. 2.

Bass Variation.

LXXXIV.

45. 2. 3.

Bass Variation.

LXXXV.

F.E.C.I. 2777

2. 3.

Bass Variation.

LXXXVI.

45.

2. 2.

Bass Variation.

F.E.C.I. 2777



XC.

First system of musical notation for exercise XC, featuring a grand staff with treble and bass clefs. The music includes various chord voicings and melodic lines. Fingerings are indicated by numbers 1-5. A key signature of one sharp (F#) is shown.

Second system of musical notation for exercise XC, continuing the grand staff with treble and bass clefs. It includes dynamic markings such as *mf* and *ff*, and articulation like accents. Fingerings and chord symbols are present.

Bass Var:

Bass Variation for exercise XC, consisting of two staves of bass clef notation. It features a rhythmic pattern with eighth and sixteenth notes, and includes chord symbols and fingerings.

Septonaccord hat: { 9 9 9 / 7 7 7 / 3 3 3 }

IXC.

First system of musical notation for exercise IXC, featuring a grand staff with treble and bass clefs. The music includes various chord voicings and melodic lines. Fingerings are indicated by numbers 1-5. A key signature of one sharp (F#) is shown.

F.E.C.L. 2777

Second system of musical notation for exercise IXC, continuing the grand staff with treble and bass clefs. It includes dynamic markings such as *mf* and *ff*, and articulation like accents. Fingerings and chord symbols are present.

Bass Var:

Bass Variation for exercise IXC, consisting of two staves of bass clef notation. It features a rhythmic pattern with eighth and sixteenth notes, and includes chord symbols and fingerings.

VIII C.

First system of musical notation for exercise VIII C, featuring a grand staff with treble and bass clefs. The music includes various chord voicings and melodic lines. Fingerings are indicated by numbers 1-5. A key signature of one sharp (F#) is shown.

Second system of musical notation for exercise VIII C, continuing the grand staff with treble and bass clefs. It includes dynamic markings such as *mf* and *ff*, and articulation like accents. Fingerings and chord symbols are present.

Third system of musical notation for exercise VIII C, continuing the grand staff with treble and bass clefs. It includes dynamic markings such as *mf* and *ff*, and articulation like accents. Fingerings and chord symbols are present.

Bass Var:

Bass Variation for exercise VIII C, consisting of two staves of bass clef notation. It features a rhythmic pattern with eighth and sixteenth notes, and includes chord symbols and fingerings. Trills are marked with 'tr'.

F.E.C.L. 2777



VIII.C.

Bass Var:

VIC.

Bass Var:

F.E.C.L. 2777

VC.

Bass Variation.

Quartquintaccord hat: {  $\begin{matrix} 8 & 6 \\ 5 & 5 \\ 4 & 4 \end{matrix} \}$

IVC.

First system of musical notation on page 66, consisting of a treble and bass staff. The music is highly chromatic and includes numerous accidentals and complex chordal structures. Fingerings are indicated by numbers 1-5 on the right hand and 1-3 on the left hand.

Second system of musical notation on page 66, continuing the complex texture. It includes various articulations such as accents and slurs, and continues with dense chordal patterns and fingerings.

Bass Var:

III.C.

Fourth system of musical notation on page 66, continuing the complex texture with various articulations and dense chordal patterns.

F.E.C.L. 2777

Quartnonaccord hat:  $\left\{ \begin{matrix} 5 \\ 4 \end{matrix} \right\}$  Fünfstimmig:  $\begin{matrix} 9 \\ 7 \end{matrix}$  oder  $\begin{matrix} 9 \\ 7 \end{matrix}$

III.C.

Second system of musical notation on page 67, featuring a treble and bass staff with complex textures and articulations.

Bass Var:

IC.

Fourth system of musical notation on page 67, continuing the complex texture with various articulations and dense chordal patterns.

F.E.C.L. 2777

C. 

Bass Var: 

Secundquintaccord hat:  $\left\{ \begin{matrix} 5 & 2 \\ 2 & 5 \\ 5 & 2 \end{matrix} \right\}$  Dreystimmig . 5

GI. 

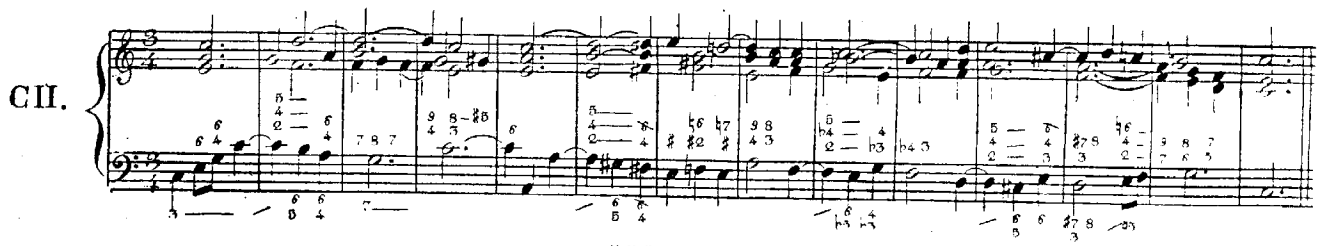
F.E.C.L. 2777





Bass Var: 

Secundquartquintaccord hat:  $\left\{ \begin{matrix} 5 \\ 4 \\ 2 \end{matrix} \right\}$

CII. 

F.E.C.L. 2777

Secundterzquintaccord .

CIII.

Secundquart septaccord als Vorhalt beim Secundaccord.

Secundquintsextaccord .

CIV.

$\left. \begin{matrix} 7 & 9 \\ 6 & 7 \\ 4 & 5 \\ 2 & 4 \end{matrix} \right\} \text{ oder } \left. \begin{matrix} 9 \\ 7 \\ 5 \\ 4 \end{matrix} \right\}$

CV.

CVI.

Bass Var:

Detailed description: This system contains three musical staves. The top staff is a grand staff (treble and bass clefs) for piano accompaniment, labeled 'CV.'. The middle staff is a grand staff for piano accompaniment, labeled 'CVI.'. The bottom staff is a single melodic line in bass clef, labeled 'Bass Var:'. The music is in 3/4 time and includes various chord voicings and fingerings indicated by numbers 1-5 and symbols like #, b, and accents.

F.E.C.L. 2777

a 5

a 3

CVII.

Detailed description: This system contains four musical staves. The top staff is a grand staff for piano accompaniment, labeled 'a 5'. The second staff is a grand staff for piano accompaniment, labeled 'a 3'. The third staff is a grand staff for piano accompaniment, labeled 'CVII.'. The bottom staff is a single melodic line in bass clef, labeled 'CVII.'. The music is in 3/4 time and includes various chord voicings and fingerings. A bracketed chord diagram is shown above the third staff:  $\left. \begin{matrix} 7 & 7 & 9 \\ 6 & 6 & 7 \\ 4 & 2 & 4 \end{matrix} \right\}$ .

F.E.C.L. 2777

*a 5.*

Terzsextseptaccord.

CVIII

F. E. C. L. 2777

Sextnonaccord :

CIX.

*a 5.*

*a 3.*

Bass Var:

Quartsextnonaccord:

CX.

F. E. C. L. 2777

Musical score for exercise CXI. It consists of five systems of music. The first system is a piano piece with treble and bass staves, including fingering numbers (e.g., 9 8 7, 6 5 4, 3 2 1). The second system is labeled 'BassVar:' and is a bass variation of the first system. The third system is labeled 'CXI.' and is a piano piece with treble and bass staves, including fingering numbers. The fourth system is a piano piece with treble and bass staves, including fingering numbers. The fifth system is labeled 'BassVar:' and is a bass variation of the fourth system.

F.E.C.L. 3777

Die Quart im Durchgange .

Musical score for exercises CXII and CXIII. It consists of three systems of music. The first system is labeled 'CXII.' and is a piano piece with treble and bass staves, including fingering numbers (e.g., 6 4 3 6, 4 3 6, 4 3 6, 4 3). The second system is labeled 'Bass Var:' and is a bass variation of the first system. The third system is labeled 'CXIII.' and is a piano piece with treble and bass staves, including fingering numbers. The word 'Besser.' is written above the first staff of the third system.

H. S. W.

Die Non im Durchgang .

CXIV.

CXV.

F.E.C.L. 2777

Die Secund im Durchgange.

CXVI.

Secund und Quart zugleich im Durchgange.

CXVII.

F.E.C.L. 2777



3 5.

a 3.

a 3.

Bass Var:

F.E.C.L. 2777

In folgenden Beyspielen ist die Lage der Harmonie durch den Eintritt der Stimmen bestimmt.

Bezeichnung.

CXVIII.

Ausführung.

CXIX.

F.E.C.L. 2777

82.

First system of musical notation. It consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The music features various notes, rests, and fingerings (e.g., 2, 3, 4, 5, 6, 7).

CXX.

Second system of musical notation, labeled 'CXX.'. It consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The music features various notes, rests, and fingerings (e.g., 2, 3, 4, 5, 6, 7).

Variation.

Third system of musical notation, labeled 'Variation.'. It consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The music features various notes, rests, and fingerings (e.g., 2, 3, 4, 5, 6, 7).

FINE.