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DER
CHORALFREUND

ODER

Studien für das Choralspielen

componirt von

CH. H. RINCK

Grossherzogl. Hessischem Hoforganisten, Cantor und Cammermusikus,
wie auch Ehrenmitglied des Holländischen Vereins zur Beförderung der Tonkunst,

zu Rotterdam.

3^{ter} BAND.

OPUS 110

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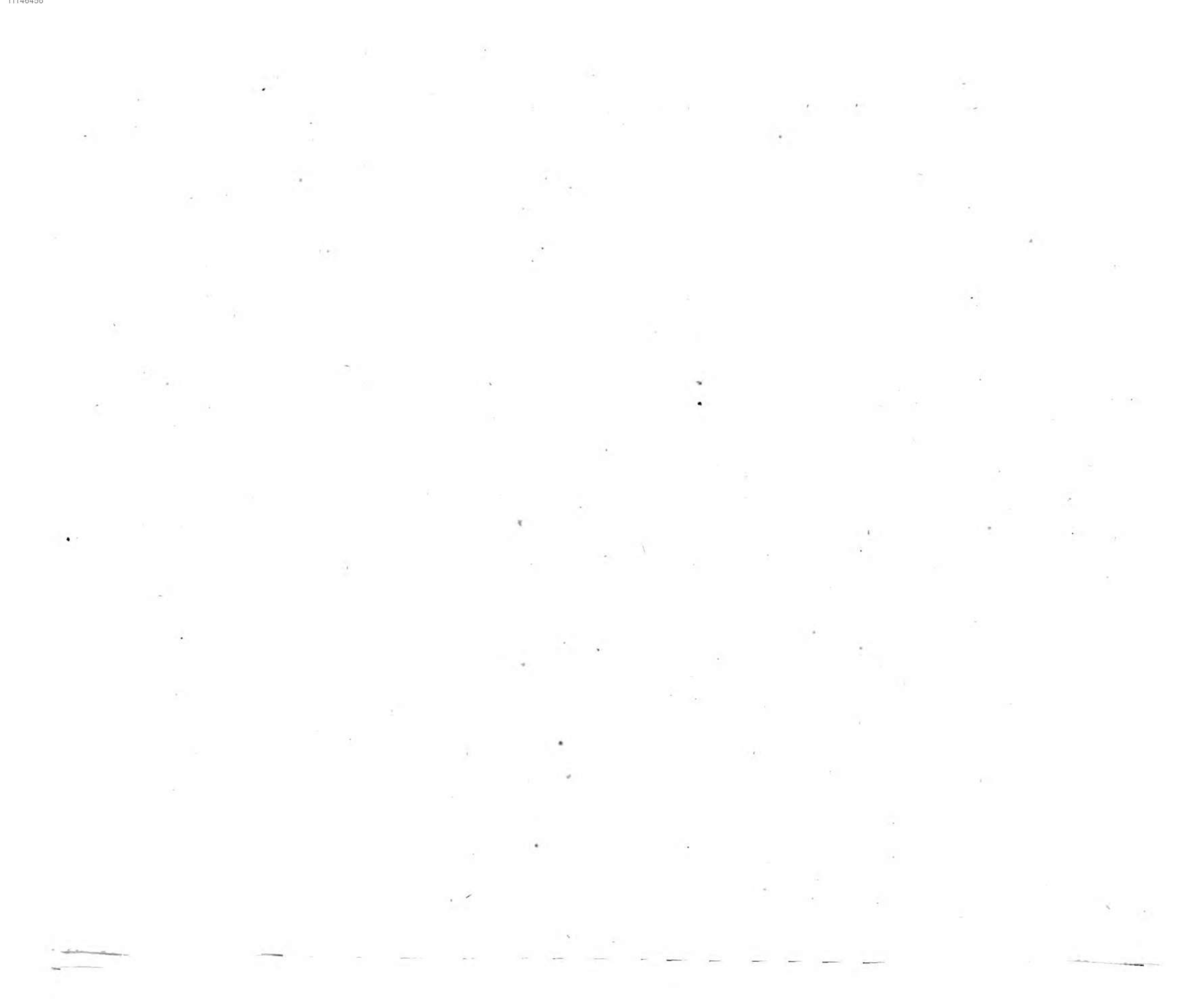
1854







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Schulrathes der Provinz Rheinhessen
in Mainz.

- « Birkenauer, Lehrer in Odernheim.
- « Saalfeld, Lehrer in Mainbischsheim.
- « Ph. Stauf, Lehrer in Framersheim.
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- « A. Weber, Semin. von Stockstadt.
- « E. Ch. Keilhau, Semin. von Leeheim.

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 - « Loos, Lehrer in Wallertheim.
 - « Herbold, jun., Lehrergehülfe in Mainz.
 - « Würz, Lehrergehülfe in Mainz.
 - « Zöller, Lehrer in Stadt Prozelten.
 - « Flach, Lehrer in Büdingen.

VORWORT.

Die günstige Aufnahme des ersten und zweiten Jahrganges meines Choralfreundes bestimmte mich, einen dritten Jahrgang folgen zu lassen, worin ich, um den Wünschen vieler meiner Freunde zu entsprechen, den darin bearbeiteten Chorälen die wichtigsten Varianten beifügte.

Die Choralbücher, welche ich dabei benutzte, waren die von Blüher, Fischer, Hiller, Kuhnau, Umbreit, so wie das Hessen-Darmstädtische Choralbuch. Sollte dieser dritte Jahrgang eine eben so freundliche Aufnahme finden, als die beiden ersten, dann würde ich mich dadurch aufgemuntert fühlen, noch einen vierten Jahrgang zu bearbeiten.

Darmstadt, im Monat November 1854.

Der Verfasser.

Die in diesem dritten Bande bearbeiteten Choräle sind:

			Seite
30)	{ Wach auf mein Herz und singe, oder Nun lasst uns Gott den Herren etc. }	mit 6 Veränderungen	1
31)	Ach was soll ich Sünder machen etc.	3	6
32)	{ Sey Lob und Ehr, oder: Es ist das Heil uns kommen her etc. }	4	9
33)	Vater unser im Himmelreich etc.	3	14
34)	Werde munter mein Gemüthe etc.	4	17
35)	{ Wir Christenleut, oder: Auf schicke dich etc. }	4	21
36)	Gott des Himmels und der Erden etc.	3	25
37)	Gottes Sohn ist kommen etc.	3	30
38)	{ O Traurigkeit, o Herzeleid, oder: So schlummerst du etc. }	4	35
39)	Fröhlich soll mein Herze springen etc.	3	38
40)	Was mein Gott will, geschah allzeit etc.	4	41
41)	Herr ich habe missgehandelt etc.	3	45

CHORAL N^o 30.

Wache auf mein Herz und singe, oder. Nun lasst uns Gott den Herren.

1^{tes} HEFT.

1

1^{te} Veränderung.

Manual.
a 3 Voc.

Cantus firmus.

3^{ter} Jahrgang.

3985.1.

2^{te} Veränderung, Für 2 Claviere und Pedal. Canon in der Octave.

a 4 Voc: Haupt manual.

Ped: Ped:

Canon in der Quinte.

Ped:

Canon in der Sechste.

Ped:

Canon in der Octave.

Ped:

3^{te} Veränderung.

a 4 Voc:

Ped: Ped:

Ped: Ped:

4^{te} Veränderung, in Contrapunct der Octave.

a 4 Voc: Cantus firmus.

Ped:

Mit starken Stimmen.

5^{te} Veränderung.

a 5 Voc:

Ped: 7 6/5 8 b7 Ped:

Ped: 3 6 3 6 6/b 3/5 4/b 6 4 7

Ped: 6 4/6 7 6 7 8 b7 b7 5/6 4 3/5

6^{te} Veränderung.

Für volle Orgel:

a 4 Voc:

Ped: Ped:



CHORAL N^o 31.

Ach was soll ich Sünder machen .

6 6 6 5 8 7 5 6 6 6 8 7 6 4 # 6 5 6 7 6

6 6 # 8 7 8 7 # 5 6 6 6 8 7 4 2 3 3 4 4 # 6 5 # 8 7 4 2 3

1^{te} Veränderung, Für ein oder zwey Manual und Pedal .

a 3 Voc:

Ped: Cantus firmus.

7

2^{te} Veränderung.

X
a 4 Voc:

Ped: Ped:

Ped: Ped:

Ped: Ped:

3^{ter} Jahrgang.

3985.1.

Sey Lob und Ehr, oder: Es ist das Heil uns kommen her.

2^{tes} HEFT.

9

CHORAL N^o 32.

A.) nach Fischer, Kuhnau und Umbreit.

3^{ter} Jahrgang

3985.2.

1^{te} Veränderung für 2 Claviere und Pedal.

Mel:

a 4 Voc:

Ped.

1^o 2^o

A.

A.) nach Fischer, Kuhnau und Umbreit.

3^{ter} Jahrgang.

3985.2.

dop:

This musical score is for a piece titled '1te Veränderung für 2 Claviere und Pedal.' (First Variation for 2 Pianos and Pedal). It is marked as 'a 4 Voc:' (for 4 voices) and includes a 'Mel:' (Melody) line. The score is written for two pianos and a pedal, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is divided into two main sections, labeled '1^o' and '2^o'. The first section is marked 'A.' and the second section is marked 'A.) nach Fischer, Kuhnau und Umbreit.' The score includes various musical notations such as notes, rests, and dynamic markings. The page number '10' is in the top left corner, and the publisher information '3^{ter} Jahrgang.' and '3985.2.' are at the bottom left. The word 'dop:' is at the bottom right.

2^{te} Veränderung. 11

a 4 Voc:

Ped.

Ped.

1º 2º

Ped. Ped.

Ped.

Ped.

A.

A.) nach Fischer, Kuhnau und Umbreit.

5^{ter} Jahrgang. 3985. 2.

12

3^{te} Veränderung.

a 4 Voc:

Man: Ped:

1^o 2^o

Ped.

Ped.

Ped.

A.

Ped:

A.) nach Fischer, Kuhnau und Umbreit.

3^{ter} Jahrgang.

3985.2.

BSB
MÜNCHEN

4^{te} Veränderung.

Für volle Orgel.

13

a 5 Voc:

Ped.

1^o und 2^o

A.) nach Fischer, Kuhnau und Umbreit.

3^{ter} Jahrgang.

3985.2.

14 CHORAL N° 33.

Vater unser im Himmelreich.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The first staff contains a series of chords and single notes, with some accidentals. The second staff contains a series of chords and single notes, with some accidentals. Below the staves, there are several numbers and symbols: 6, 6, #, 3, 4, #, 3, 8, 7, 6, 6, #, 6, 6, #, 5, 7, 4, 3, 2, 3, 5.

1^{te} Veränderung.

Mit starken Stimmen.

The vocal part for the first system consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The first staff contains a series of chords and single notes, with some accidentals. The second staff contains a series of chords and single notes, with some accidentals. Below the staves, there are several numbers and symbols: 8, 7, 6, 4, #, 6, 5, 7, 3, 6, 6, 6, 8, 7, 8, 7, #, 3, 6, 6, 8, 7.

The second system of the piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The first staff contains a series of chords and single notes, with some accidentals. The second staff contains a series of chords and single notes, with some accidentals. Below the staves, there are several numbers and symbols: 8, 7, 6, 4, #, 6, 5, 7, 3, 6, 6, 6, 8, 7, 8, 7, #, 3, 6, 6, 8, 7.

The third system of the piano accompaniment consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The first staff contains a series of chords and single notes, with some accidentals. The second staff contains a series of chords and single notes, with some accidentals. Below the staves, there are several numbers and symbols: 8, 7, 6, 4, #, 6, 5, 7, 3, 6, 6, 6, 8, 7, 8, 7, #, 3, 6, 6, 8, 7.

Ped.
3^{ter} Jahrgang.

Ped.
3985.2.

2^{te} Veränderung, Manual.

15

a 3 Voc



3^{ter} Jahrgang.

3985.2.

a 4 Voc:

The musical score consists of five systems of staves. The first system includes a vocal part for four voices (a 4 Voc) and a piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has one sharp (F#), and the time signature is common time (C). The score is marked with several 'Ped.' (pedal) instructions, indicating where the piano pedal should be used. The final system includes the text '3^{ter} Jahr-gang.' and a tempo or performance instruction '3985 2.' followed by 'dop.' (double).

Ped.

Ped.

Ped.

Ped.

3^{ter} Jahr-gang.

3985 2.

dop.

CHORAL N^o 34.

Werde munter mein Gemüthe.

3^{tes} HEFT.

17

1^{te} Veränderung.

a 4 Voc.

Ped.

3^{ter} Jahrgang.

3985 3.

18.

2^{te} Veränderung. Manual.

a 3 Voc.

This musical score is for a piece titled "2^{te} Veränderung. Manual." It is arranged for three voices (a 3 Voc.) and a manual. The score is written in G major (one sharp) and 6/8 time. It consists of five systems of staves. The first system shows the vocal parts and the manual accompaniment. The second system continues the vocal and manual parts. The third system includes a first ending (1^o) and a second ending (2^o). The fourth system continues the manual part. The fifth system concludes the piece. The score is numbered 3985.3.

3^{ter} Jahrgang.

3985.3.

3^{te} Veränderung.3^{ter} Jahrgang.

3985.3.

a 4 Voc.

The musical score is written for four voices (a 4 Voc.) and piano. It consists of five systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The third system has a vocal staff and a piano staff. The fourth system has a vocal staff and a piano staff. The fifth system has a vocal staff and a piano staff. The score includes various musical notations such as notes, rests, and accidentals. There are also markings for 'Ped.' (pedal) and '1^o' and '2^o' (first and second endings). The key signature is one sharp (F#) and the time signature is common time (C). The score ends with a double bar line.

Ped.

1^o

2^o

Ped.

Ped.

Ped.

3^{ter} Jahrgang.

3985.3.

CHORAL N° 35 .

Wir Christen leut. oder: Auf schicke dich .

21

1^{te} Veränderung.

a 4 Voc:

3^{ter} Jahrgang .

3985.3.

a 3 Voc.

The musical score is written for three voices (a 3 Voc.) and a manual. It consists of five systems of music, each with a vocal line and a manual line. The key signature is B-flat major (two flats). The time signature is 6/8. The tempo is Andante. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system shows the vocal line starting with a whole note and the manual line with a series of eighth notes. The subsequent systems show the vocal line with various note values and the manual line with more complex rhythmic patterns. The score ends with a double bar line.

3^{te} Veränderung.

a 4 Voc.

The musical score is written for four voices (a 4 Voc.) and piano accompaniment. It is in the key of B-flat major (two flats) and common time (C). The score consists of five systems of staves. The first system shows the vocal parts and the piano accompaniment with a 'Ped.' (pedal) marking. The subsequent systems continue the vocal and piano parts, with 'Ped.' markings appearing in the piano part of the second, third, and fourth systems. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are written in a style typical of 19th-century choral music, with some parts having longer lines than others. The score concludes with a final cadence in the fifth system.

3^{ter} Jahrgang.

3985.3.

24.

4^{te} Veränderung.

Mit starken Stimmen.

a 5 Voc.

Ped.

Man: 7 Ped. Ped.

Ped.

3^{ter} Jahrgang.

3985.3.

This musical score is for a piece titled '24. 4^{te} Veränderung. Mit starken Stimmen.' It is arranged for 5 voices (a 5 Voc.) and piano. The score consists of five systems of staves. The first system shows the vocal parts and piano accompaniment, with a 'Ped.' (pedal) marking. The second system includes a 'Man: 7 Ped.' marking, indicating a manual change on the organ. The third, fourth, and fifth systems continue the piano accompaniment, with 'Ped.' markings at the end of the fourth and fifth systems. The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a double bar line and the number '3985.3.' at the bottom.

CHORAL N^o 36

6 7 6 6 5 # 8 7

Man:

A. 1º 2º B.

Ped: 6 6 8 7 6

C.

6 5 4 2 3 3 4 2 6 5 6 4 3 4 2 3 7 5

A und C. B.

6 5 8 7 7 6 6 5 6 5 # 8 7

3^{ter} Jahrgang. 3985.4

1.^e Veränderung / Manual.

a 3 Voc.

The musical score is written for three voices (a 3 Voc.) and piano accompaniment. It is in the key of D major (two sharps) and common time (C). The score is divided into several systems, each with a vocal line and a piano accompaniment line. The piano part features various textures, including arpeggiated figures and block chords. Section A is marked with a first ending (1^o) and a second ending (2^o). Section B is marked with a first ending (1^o) and a second ending (2^o). Section C is marked with a first ending (1^o) and a second ending (2^o). The score concludes with a final cadence.

A.

1^o 2^o

C.

B.

A und B.

C.

3^{ter} Jahrgang.

3985. 4.

2^{te} Veränderung.

27

a 4 Voc. {

Man.

Ped: Canon in der Octave.

A und C.

1^o 2^o

Ped: Canon in der Octave.

B.

A und C.

Ped: Canon in der Unter Sexte.

A und C.

Ped: Canon in der Octave.

Canon in der Octave.

B.

3^{ter} Jahrgang.

3985 . 4 .

Canon in der Octave.

28.

3^{te} Veränderung. Cantus Firmus im Tenor.

a 4 Voc:

This musical score is for the 3rd variation, titled 'Cantus Firmus im Tenor'. It is written for four voices (a 4 Voc) and piano (Ped.). The key signature is two sharps (F# and C#), and the time signature is common time (C). The score consists of three systems of staves. The first system shows the vocal parts and piano accompaniment. The second system includes markings '1. et 2.', 'B.', and 'C.'. The third system includes markings 'A und C.', 'B.', and 'C.'. The piano part features a prominent bass line with many eighth and sixteenth notes.

4^{te} Veränderung. Für zwey Claviere und Pedal.

a 3 Voc:

This musical score is for the 4th variation, titled 'Für zwey Claviere und Pedal'. It is written for three voices (a 3 Voc) and piano (Ped.). The key signature is two sharps (F# and C#), and the time signature is common time (C). The score consists of two systems of staves. The first system shows the vocal parts and piano accompaniment. The second system includes markings 'A.' and '1^o'. The piano part features a complex texture with many sixteenth and thirty-second notes, typical of a keyboard variation.

3^{ter} Jahrgang.

3985 . 4 .

2^o B.

A und C.

B.

5^{te} Veränderung. Mit starken Stimmen. A. B.

a 5 Voc:

Man.

C. A und C. B.

3^{ter} Jahrgang.

CHORAL N^o 37.

Gottes Sohn ist kommen.

CHORAL N° 37.

Man. Ped. 6 $\frac{4}{6}$ 6 6 6 6 6 $\frac{4}{5}$ 2 3 4 6 $\frac{8}{8}$ 8 7

A. Fischer.

1te V.

1^{te} Veränderung.

1. Veränderung.

a 4 Voc.

Ped.

This musical score is for a piece titled '1. Veränderung.' (First Variation). It is written for four voices (a 4 Voc.) and piano. The music is in common time (C) and B-flat major. The vocal parts are arranged in four staves, and the piano accompaniment is in a grand staff (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' (Pedal). The piece is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in G major, 2/4 time, and features a lively melody with many eighth and sixteenth notes. The voice part is in G major, 2/4 time, and features a melody with many eighth and sixteenth notes. The score is divided into two systems. The first system contains the first four measures of the piano part and the first two measures of the voice part. The second system contains the next four measures of the piano part and the next two measures of the voice part. The piano part ends with a "Ped." (Pedal) marking. The voice part ends with a "Ped." (Pedal) marking.

3^{ter} Jahrgang . 3985.4. Ped. A. Fischer . Ped.

2^{te} Veränderung. Für 2 Claviere und Pedal.

31

a 3 Voc.

Cantus Firmus.

Ped.

A.

A. Fischer.

3^{ter} Jahrgang.

3 9 8 5 . 4 .

3^{te} Veränderung.

Für volle Orgel.

a 4 Voc.

The musical score is written for a 4-part vocal setting (a 4 Voc.) and organ accompaniment (Für volle Orgel). The piece is titled "3^{te} Veränderung." (3rd Variation). The score is in common time (C) and features a key signature of one flat (B-flat). The organ part is written in a grand staff (treble and bass clefs). The vocal parts are written in four staves, each with a different clef (soprano, alto, tenor, and bass). The organ part includes several pedal points, indicated by "Ped." markings. The score is divided into five systems, each containing two staves (vocal and organ). The first system includes a "7" marking above the organ staff. The second system includes a "7" marking above the organ staff. The third system includes a "7" marking above the organ staff. The fourth system includes a "7" marking above the organ staff. The fifth system includes a "7" marking above the organ staff. The score concludes with a double bar line.

Ped.

Ped.

Ped.

Ped.

Ped.

3^{ter} Jahrgang.

3985.4.

Ped.

CHORAL N^o 38. O Traurigkeit o Herzeleid Etc: oder: So schlummerst du. 5^{tes} HEFT.

33

A.B.C.

C.

B.

A. nach Fischer.

B. nach Blüher.

B.

C. nach dem Darmstättischen Choralbuche.

3^{ter} Jahrgang.

3985. 5.

1^{te} Veränderung. A. B. C.

a 4 Voc:

6 9 8 7 3 4 6

6 3 5 4 3

6 5 7 4 3

B.

Ped: 6 7 6 7

A. Fischer. B. Blüher.

B. Blüher.

B.

7 8 7

6 7 6

6 8 7

3 6 6 7 6

C. nach dem Darmstädter Choralbuch.

3 6 7 5 7

6 6

5 3 6 4 4 6 6 6 8 7b

3 5

3^{ter} Jahrgang.

3985 .5.

2^{te} Veränderung. Manual

A. B. C.

C. 35

a 3 Voc.

The first system of music consists of a treble and bass staff. The treble staff begins with a C-clef and a key signature of two flats. It contains several measures of music, including eighth and sixteenth notes, and rests. The bass staff begins with a C-clef and contains similar notation. The system concludes with a double bar line.

The second system of music continues the piece with a treble and bass staff. It features a variety of note values and rests, maintaining the two-flat key signature. The system ends with a double bar line.

B.

A. Fischer.

The third system of music continues the piece with a treble and bass staff. It includes various musical notations such as eighth notes, sixteenth notes, and rests. The system concludes with a double bar line.

B. Blüher.

B.

The fourth system of music continues the piece with a treble and bass staff. It features a variety of note values and rests, maintaining the two-flat key signature. The system ends with a double bar line.

C. nach dem D: Choralb:

The fifth system of music continues the piece with a treble and bass staff. It includes various musical notations such as eighth notes, sixteenth notes, and rests. The system concludes with a double bar line.

3^{ter} Jahrgang.

3985. 5.

a 4 Voc: A. B. C. Echo. C.

Man: Ped: Man: Ped:

Ped: B.

A. Fischer. Echo.

Man: Ped: Man:

B. Blüher. Echo. B.

Ped: Man: Echo

C. nach dem Darmstädter Choralbuch. Echo.

Ped:

3^{ter} Jahrgang. 3985. 5.

Mit starken Stimmen.

37

4^{te} Veränderung.

A. B. C.

C.

a 5 Voc.

Ped. #

9 — 8 — 7 — 6 — 5 — #

8 — 7 — 6 — 5 — #

7 — 6 — 5 — #

9 — 8 — 7 — #

7 — 6 — 5 — #

8 — 7 — 6 — 5 — #

6 — 5 — 4 — 3 — 2 — 1 — #

B.

A. Fischer.

B. Blüher.

B.

C. nach dem Darmstädter Choralbuch.

3^{ter} Jahrgang.

3985.5.

38 CHORAL N° 39.

Fröhlich soll mein Herze springen.

Piano accompaniment for Choral No. 39, measures 1-12. The music is in 2/4 time, with a key signature of one flat (B-flat). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Fingering numbers (1-5) are indicated below the notes in the left hand.

1^{te} Veränderung. Manual.

a 3 Voc:

Vocal part for three voices (a 3 Voc), measures 1-12. The melody is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Fröhlich soll mein Herze springen." The music is in 2/4 time.

Piano accompaniment for Choral No. 39, measures 13-24. The music continues from the previous system, maintaining the same key signature and time signature. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Fingering numbers (1-5) are indicated below the notes in the left hand.

3^{ter} Jahrgang.

Mel:

2^{te} Veränderung.

X
a 4 Voc:

Ped: Ped:

Ped:

a 4 Voc.

Ped:

This system contains the first system of the musical score. It features a vocal line on a single staff and an organ accompaniment on a grand staff (treble and bass clefs). The organ part includes a 'Ped:' (pedal) line. The music is in common time (C) and begins with a key signature of one flat (B-flat).

Ped: Ped: Ped:

This system contains the second system of the musical score. It features an organ accompaniment on a grand staff. The organ part includes a 'Ped:' (pedal) line. The music continues in common time (C) and one flat (B-flat).

Ped: Ped:

This system contains the third system of the musical score. It features an organ accompaniment on a grand staff. The organ part includes a 'Ped:' (pedal) line. The music continues in common time (C) and one flat (B-flat).

Ped: Ped: Ped:

This system contains the fourth system of the musical score. It features an organ accompaniment on a grand staff. The organ part includes a 'Ped:' (pedal) line. The music continues in common time (C) and one flat (B-flat).

Ped: 3985.5.

3^{ter} Jahr-gang.

This system contains the fifth and final system of the musical score. It features an organ accompaniment on a grand staff. The organ part includes a 'Ped:' (pedal) line. The music concludes in common time (C) and one flat (B-flat). The page number '40' is visible in the top left corner.

Was mein Gott will, gescheh' allzeit.

6^{tes} HEFT.

41

CHORAL N^o. 40.

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a common time signature (C). The piano part features a series of chords and moving lines, while the voice part enters with a melody. The second system includes a first ending (1^o) and a second ending (2^o), both marked with dotted lines. The third and fourth systems continue the musical development, with the piano part providing harmonic support for the vocal melody. The score concludes with a final cadence in the fourth system.

3^{ter} Jahrgang.

3985.6.

1^{te} Veränderung.

a 4 Voc:

First system of the first variation. It consists of a vocal part (a 4 Voc) and a piano accompaniment. The vocal part is written in a single staff with a treble clef and a common time signature. The piano accompaniment is written in two staves (treble and bass clefs) with a common time signature. The key signature has one sharp (F#). The system includes a repeat sign and a first ending bracket labeled 1^o.

Second system of the first variation. It consists of a piano accompaniment written in two staves (treble and bass clefs) with a common time signature. The key signature has one sharp (F#). The system includes a repeat sign and a first ending bracket labeled 2^o. Pedal markings (Ped:) are present below the piano part.

Third system of the first variation. It consists of a piano accompaniment written in two staves (treble and bass clefs) with a common time signature. The key signature has one sharp (F#). The system includes a repeat sign and a first ending bracket labeled 2^o. Pedal markings (Ped:) are present below the piano part.

2^{te} Veränderung.

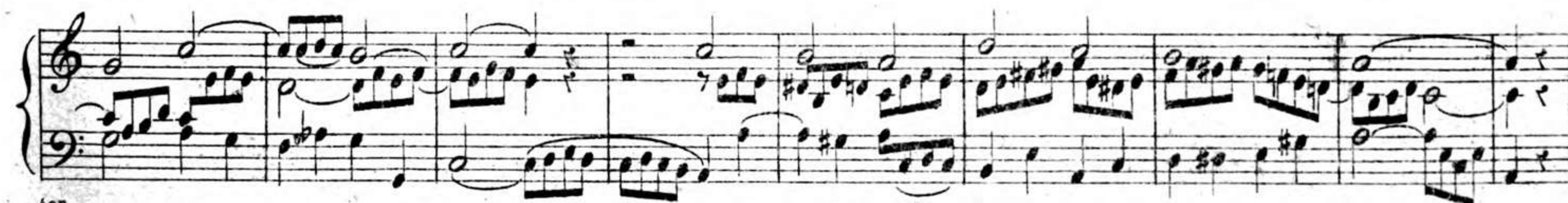
a 4 Voc:

First system of the second variation. It consists of a vocal part (a 4 Voc) and a piano accompaniment. The vocal part is written in a single staff with a treble clef and a common time signature. The piano accompaniment is written in two staves (treble and bass clefs) with a common time signature. The key signature has one sharp (F#). The system includes a repeat sign and a first ending bracket labeled 1^o.

Second system of the second variation. It consists of a piano accompaniment written in two staves (treble and bass clefs) with a common time signature. The key signature has one sharp (F#). The system includes a repeat sign and a first ending bracket labeled 2^o. Pedal markings (Ped:) are present below the piano part.



3^{te} Veränderung, Manual.



a 4 Voc:

Ped:

1^o

2^o

Ped:

Ped:

Ped:

3^{ter} Jahrgang.

39 85.6.

Ped: 3 9 8 5 . 6 .

2^{te} Veränderung.

Cantus firmus.

a 4 Voc:

First system of musical notation for the 2nd variation, Cantus firmus. It consists of two staves, Treble and Bass, with a brace on the left labeled 'a 4 Voc:'. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the Treble staff, and the bass line is in the Bass staff. The notation includes various note values, rests, and accidentals.

3^{te} Veränderung, Cantus firmus im Alt.

a 4 Voc:

Second system of musical notation for the 3rd variation, Cantus firmus in the Alto part. It consists of two staves, Treble and Bass, with a brace on the left labeled 'a 4 Voc:'. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the Treble staff, and the bass line is in the Bass staff. The notation includes various note values, rests, and accidentals.

4^{te} Veränderung, Cantus firmus im Tenor.

a 4 Voc:

Third system of musical notation for the 4th variation, Cantus firmus in the Tenor part. It consists of two staves, Treble and Bass, with a brace on the left labeled 'a 4 Voc:'. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the Treble staff, and the bass line is in the Bass staff. The notation includes various note values, rests, and accidentals.

5^{te} Veränderung, Cantus firmus im Pedal.

a 4 Voc:

Fourth system of musical notation for the 5th variation, Cantus firmus in the Pedal part. It consists of two staves, Treble and Bass, with a brace on the left labeled 'a 4 Voc:'. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the Treble staff, and the bass line is in the Bass staff. The notation includes various note values, rests, and accidentals.

Handwritten musical score for piano, page 47. The score is in G major (one sharp) and 3/4 time. It features five systems of grand staves. A first ending bracket labeled "1º" spans the first three measures of the first system. A second ending bracket labeled "2º" spans the last three measures of the first system. The music is characterized by dense, flowing sixteenth-note passages in both hands, with frequent use of slurs and ties. The notation is in a cursive, handwritten style typical of 19th-century manuscripts.

3^{ter} Jahrgang .

3985.6 .

Ende des 3^{ten} Jahrgangs .