

Mer. 16. Febr. 1832.

DER

CHORALFREUND

ODER

Studien für das Choralspielen

componirt von

CH. H. RINTCK

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

zu Rotterdam.

1^{ter} BAND

OPUS 104:

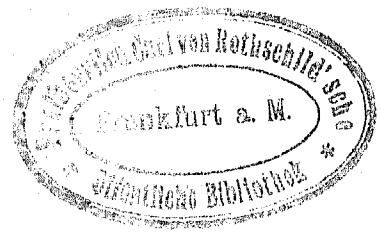
Eigenthum der Verleger.

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MAINZ, PARIS UND ANTWERPEN,

bei B. Schott's Söhnen.

1832



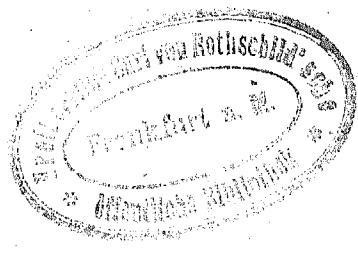


Großherzog von Hessen und bei Rhein

etc. - etc.

in tiefer Ehrfurcht allerunterthänigst gewidmet

vom Verfasser.



V O R W O R T.

Indem ich den Freunden des Orgelspiels den ersten Band meines Choralfreundes übergebe, habe ich keinen andern Wunsch, als dass er sich einer freundlichen Aufnahme ersfreuen und den beabsichtigten Zweck erreichen möge.

Bei den einfachen, so wie bei mehreren Veränderungen der Choräle, habe ich noch die Beifügung beigefügt, damit der Anfänger dieselben in vier Stimmen sich selbst aussetzen könne, was ihm als Uebung im vierstimmigen Satze nützlich seyn dürfte.

Im Uebrigen berufe ich mich auf das, was ich in der Ankündigung zu diesem Werke ausgesprochen habe und hier nochmals abdrucken lasse.

Der Unterzeichnete ist Willens, unter dem Titel: *Choralfreund* etc. ein periodisches Werk erscheinen zu lassen, dessen Tendenz es ist, die Choralmusik im weitesten Umfange des Worts und somit auch das Orgelspiel überhaupt, insoweit es mit dem Choral in Verbindung steht, zu pflegen und zu fördern. Zwar besitzen wir mehrere Orgeljournale; aber so zweckmässig und empfehlungswert auch dieselben in mancher Beziehung sind, so scheinen sie doch mehr den beschränkteren Zweck zu haben, vorzugsweise durch Vor- und Nachspiele, das Studium des Orgelspiels zu befördern.

Es bleibt demnach für ein Werk, welches die Choralmusik einzig und allein ins Auge fasst, noch ein sehr grosses Feld zur Bearbeitung übrig, zu dessen Herausgabe ich mich durch meine besondere Neigung und Liebe für diesen wichtigen Zweig des Orgelspiels, so wie durch meine innigste Ueberzeugung von der Nützlichkeit und dem Bedürfnisse eines solchen Werkes dringend aufgefordert fühle.

Jährlich sollen von diesem Werke sechs Hefte (im Ganzen wenigstens 48 gedruckte Seiten stark) in der Hofmusikhandlung von B. SCHOTT's Söhnen in Mainz erscheinen. Sämtliche Choräle werden nach den Melodien, wie sich dieselben in dem von Natorp, Kessler und mir herausgegebenen Choralbuche aufgezeichnet finden, drei- bis viermal, sowohl zwei-, als drei-, vier-, zuweilen auch fünfstimmig, mit leichten, der Kirche angemessenen Zwischenspielen bearbeitet und zwar so, dass dieselben theils zur Begleitung beim Gemeindegesang, theils zu Vorspielen, theils zu Studien für das Orgelspiel überhaupt gebraucht werden können. Vorzüglich aber werden zuerst die Melodien, welche am häufigsten gesungen werden, in den ersten Heften gegeben. Am Ende des Jahres wird noch besonders ein Register der bearbeiteten Choräle beigelegt.

Darmstadt, im Monat Januar 1832.

Der Verfasser,

Die in diesem ersten Bande bearbeiteten Choräle sind :

		Seite
1)	Herr Jesu Christ, dich zu uns wend etc.	mit 4 Veränderungen . . . 1
2)	Wir glauben All' an Einen Gott etc.	5 —— . . . 4
3)	Allein Gott in der Höh sey Ehr etc.	4 —— . . . 6
4)	Liebster Jesu, wir sind hier etc.	4 —— . . . 9
5)	Wer nur den lieben Gott lässt walten etc.	4 —— A moll 11
6)	Was Gott thut, das ist wohlgethan etc.	5 —— . . . 14
7)	Jesu, meine Freude etc.	4 —— . . . 17
8)	{ Die Tugend wird durchs Kreuz geübet etc. Wie gross ist des Allmächt'gen Güte etc. }	5 —— . . , 20
9)	Herzliebster Jesu, was hast du verbrochen etc.	5 —— . . . 23
10)	Freu dich sehr, o meine Seele etc.	6 —— . . . 23
11)	Wenn wir in höchsten Nöthen sind etc.	5 —— . . . 33
12)	Wer nur den lieben Gott lässt walten etc. (eine zweite Melodie)	4 —— F dur 33
13)	Wer nur den lieben Gott lässt walten etc. (eine dritte Melodie)	4 —— C dur 38
14)	Christe, du Lamm Gottes etc. 41
15)	Eins ist Noth etc. 42
16)	Ach Gott und Herr etc.	5 —— . . . 43
17)	Christus, der ist mein Leben etc.	6 —— . . . 47

Herr Jesu Christ dich zu uns wend etc:

1

Choral.

N° 1. {

Man: Ped: 6 4 3 . 6 8 7 3 4 6 8 7 6 5 7

1^{te} Veränderung.

a 4 Voc.

Ped: 6 5 7

Ped: 3 5 7 2 4 6 7 6 5 7

Ped: 8 7

5 6 6 7 3 8 7 5 6 4 6 6 5 3 5

3620.1.

2

2^{te} Veränderung.

a 5 Voc.

2^{te} Veränderung. Manualiter Cantus firmus im Bass.

Ped. 6 7 7 Ped. 7^b

3 6 3 7 Ped. 2 6 6 4 6 5b 7 4 8 5 7 6

3 6 3 7 Ped. 2 6 6 4 6 5b 7 4 8 5 7 6

3^{te} Veränderung. Manualiter Cantus firmus im Bass.

a 3 Voc.

Cantus firmus.

4^{te}. Veränderung.

Für volle Orgel.

a 4 Voc:

Man:

Ped:

Ped:

Ped:

Ped:

4

Wir glauben all' an einen Gott.

CHORAL N° 2.

1^o

1^o

2^o

1^{te} Veränderung.

10

6 5_b 8 7
8 7
6 7
6 8 7
5

7 6 5 8 7
3 4 6 3 5_b 3 5 4_b 3 6 8 7
5

5_b 7 6 6_b 6 4 6 2 3 7 4 2 3
6 5_b 8 7 3 2 3 7
5

4 2 3
Ped. 3 5 4 5 4 6 6_b 8 7 3 7 4 5 3 6 6 7 5 4 3 8 7 6 5 4 5 3

2^{te} Veränderung.

Musical score for the 2^{te} Veränderung. The score consists of two staves. The top staff is in G major (indicated by a C-sharp) and the bottom staff is in G minor (indicated by a C-flat). The key signature changes to B-flat major (two flats) at the beginning of the variation. The tempo is marked with a '10' above the staff. The music features eighth-note patterns and sustained notes. Pedal points are indicated by 'Ped.' under the bass line.

Ped:

Ped:

Continuation of the musical score for the 2^{te} Veränderung. The staves remain the same, showing the continuation of the eighth-note patterns and sustained notes. The tempo remains marked with a '10' above the staff.

3^{te} Veränderung.

Für volle Orgel.

Musical score for the 3^{te} Veränderung. The score consists of two staves. The top staff is in G major (indicated by a C-sharp) and the bottom staff is in G minor (indicated by a C-flat). The key signature changes to B-flat major (two flats) at the beginning of the variation. The tempo is marked with a '10' above the staff. The music features eighth-note patterns and sustained notes. Pedal points are indicated by 'Ped.' under the bass line.

Ped:

Ped:

Continuation of the musical score for the 3^{te} Veränderung. The staves remain the same, showing the continuation of the eighth-note patterns and sustained notes. The tempo remains marked with a '10' above the staff.

6 CHORAL N° 3.

Allein Gott in der Höh sey Ehr.

A musical score for organ or piano. It consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time. The music is divided into measures by vertical bar lines. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-3 show a sequence of eighth notes. Measures 4-5 continue the eighth-note pattern. Measures 6-7 show a more complex rhythm with sixteenth notes and eighth-note pairs. Measures 8-9 conclude the section. Measure 10 begins with a dotted half note followed by an eighth note. Measure 11 concludes the section.

A continuation of the musical score. The key signature changes to two sharps (G#). The time signature remains common time. The music continues in a similar melodic and harmonic style to the previous section, with eighth-note patterns and some sixteenth-note figures. Measure 12 begins with a dotted half note followed by an eighth note. Measures 13-14 continue the eighth-note pattern. Measures 15-16 conclude the section. Measure 17 begins with a dotted half note followed by an eighth note. Measure 18 concludes the section.

1^{te}. Veränderung.

A transformation of the musical score. The key signature changes to three sharps (C#). The time signature remains common time. The music features eighth-note patterns and sixteenth-note figures. Measure 19 begins with a dotted half note followed by an eighth note. Measures 20-21 continue the eighth-note pattern. Measures 22-23 conclude the section. Measure 24 begins with a dotted half note followed by an eighth note. Measure 25 concludes the section.

A second transformation of the musical score. The key signature changes to four sharps (D#). The time signature remains common time. The music features eighth-note patterns and sixteenth-note figures. Measure 26 begins with a dotted half note followed by an eighth note. Measures 27-28 continue the eighth-note pattern. Measures 29-30 conclude the section. Measure 31 begins with a dotted half note followed by an eighth note. Measure 32 concludes the section.

2^{te}. Veränderung.

A third transformation of the musical score. The key signature changes to five sharps (A#). The time signature remains common time. The music features eighth-note patterns and sixteenth-note figures. Measure 33 begins with a dotted half note followed by an eighth note. Measures 34-35 continue the eighth-note pattern. Measures 36-37 conclude the section. Measure 38 begins with a dotted half note followed by an eighth note. Measure 39 concludes the section.

20.

Ped: 8 6 6 5 7

Ped: 8 2 9 8

3. Veränderung.

Ped: 2 6 8 6 # 7 2 6 3 16 5 4 3

Ped: 2 4 6 4 3 7 6 2 7 3 5 3 6 8 4

3620.1.

8

4^{te}. Veränderung.

Für volle Orgel.

Man:

Ped. 10 20

Man. Ped.

Ped.

CHORAL N° 4.

Liebster Jesu wir sind hier.

9

1^o

Man.

1^{te} Veränderung. a 3 Voc. Manual.

Man.

1^o 2^o

3620.2.

10

2^{te}. Veränderung. a 4 Voc.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of two sharps. The vocal parts are written on two staves each. The score consists of two systems of music. The first system ends with a fermata over the bass line. The second system begins with a measure labeled "Man:" followed by a fermata over the bass line.

Below the staff numbers 6, 5, 6, 7, 5, 8, 3, 6, 6, 9, 8, 3, 8, 7 are written. Below the staff numbers 4, 6 are written. The vocal parts are written on two staves each.

3^{te}. Veränderung. a 4 Voc.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of two sharps. The vocal parts are written on two staves each. The score consists of two systems of music. The first system ends with a fermata over the bass line. The second system begins with a measure labeled "Man:" followed by a fermata over the bass line.

Below the staff numbers 2, 6, 3, 4, 6 are written. Below the staff numbers 4, 6, 6, 2, 6, 5, 4, 3 are written. The vocal parts are written on two staves each.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of two sharps. The vocal parts are written on two staves each. The score consists of two systems of music. The first system ends with a fermata over the bass line. The second system begins with a measure labeled "Man:" followed by a fermata over the bass line.

Below the staff numbers 3, 4, 8, #, 2, 8, #, 6 are written. Below the staff numbers 7, 6, 5, 6, 7, 8, 3, 7, 8, 3, 7, 6, 8, 5, 3 are written. The vocal parts are written on two staves each.

3620.2.

4^{te} Veränderung. a 4 Voc.

Für volle Orgel.

11

Three staves of musical notation for organ, labeled Ped. at the end of each. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (two sharps). Measure 10 starts with a whole note, followed by a half note, a quarter note, and a eighth note. Measure 20 starts with a half note, followed by a quarter note, and a eighth note. Measures 30 and 40 show various note patterns, including sixteenth notes and eighth-note chords. Measures 50 and 60 continue the melodic line with eighth and sixteenth notes.

CHORAL N° 5.

Wer nur den lieben Gott lässt walten.

Two staves of musical notation for organ, labeled Ped. at the beginning and end. The top staff has a treble clef, the bottom staff has a bass clef. The key signature changes to E major (one sharp). Measures 1 through 10 show a steady eighth-note pattern. Measures 11 through 20 show a more complex harmonic progression with various chords and rests. Measures 21 through 30 show a continuation of the eighth-note pattern. Measures 31 through 40 show a final section of the chorale. Measures 41 through 50 show a concluding section. Measures 51 through 60 show a final section. Measures 61 through 70 show a concluding section. Measures 71 through 80 show a final section. Measures 81 through 90 show a concluding section. Measures 91 through 100 show a final section.

3620.2.

12 1^{te}. Veränderung. a 4 Voc.

Ped.

Ped.

Ped.

2^{te}. Veränderung. a 3 Voc. Manual.

3^{te}. Veränderung. a 4 Voc.

1^o

6 4 3 5 4 6 5 # 5 6 5 7 5 6 5 # 7

2^o

3 6 6 9 6 5 8 7 6 8 3 5 4 6 8 7

4^{te}. Veränderung. a 4 Voc.

Für volle Orgel.

Man. Ped.

1^o

9^o

Man. Ped. Ped.

14 CHORAL N° 6.

Was Gott that das ist wohl gethan.

1^o | 2^o

1^{te} Veränderung. a 3 Voc. Manual.

1^o | 2^o

3620.2.



2^{te}. Veränderung. a 4 Voc.

Ped.

Ped.

16

3^{te}. Veränderung. a 4 Voc.

Für volle Orgel.

16 3^{te}. Veränderung. a 4 Voc.

Für volle Orgel.

Ped.

16

Ped.

17

Ped.

18

Ped.

19

Ped.

20

Ped.

Ped.

Ped.

Ped.

Ped.

3620.2.

CHORAL N° 7.

Jesu meine Freude.

17

1^{te}. Veränderung.

1^{te}. Veränderung.

10. 20.

Ped: 3 3 2 6 8 # Ped:

Ped: 5 à 6 # 7 5 6 6 6 6 5 8 b7 Man: Ped: 3 b 4

Ped: 6 4 6 2 4 6 7 4 9 8 b7 0 2 3 # 0 6 5 8 0

3620.3.

18. 2^{te} Veränderung, a 3 Voc. Manual.

Four staves of musical notation for three voices on the manual organ. The notation is in common time (indicated by 'C'). The first three staves are in treble clef, and the fourth staff is in bass clef. The music consists of continuous sixteenth-note patterns. Measure numbers 10 and 20 are indicated above the second and third staves respectively. The notation uses various note heads and stems, some with vertical dashes, and includes several fermatas.

3^{te} Veränderung, a 3 Voc. für 2 Clavier und Pedal.

Two staves of musical notation for two keyboards and pedal. The notation is in common time (indicated by 'C'). The top staff is in treble clef and the bottom staff is in bass clef. The top staff is labeled 'Cantus firmus'. The bottom staff is labeled 'Ped.'. The music consists of continuous sixteenth-note patterns. Measure numbers 3620.3 and 3621.3 are indicated below the staves. The notation uses various note heads and stems, some with vertical dashes, and includes several fermatas.

Musical score for organ, page 19, featuring five systems of music. The score consists of two staves per system, with basso continuo (bassoon) and organ parts. Measure numbers 19 and 20 are indicated above the first two systems. The third system begins with the instruction "Für volle Orgel." The fourth system is labeled "4^{te}. Veränderung, a 4 Voc." The fifth system concludes with the number "3620. 3." Pedal (Ped.) markings are present under several notes in the basso continuo staff of the second system and in the organ staff of the fourth system.

DIE TUGEND WIRD DURCHS KREUTZ GEÜBET.
Wie gross ist des Allmächt'gen Güte.

CHORAL N° 8.

2^{te} Veränderung, a 4 Voc.

Ped. $\frac{4}{6}$ $\frac{4}{6}$ $\frac{\#}{5}$

$\frac{5}{3}$ $\frac{4}{2}$ $\frac{6}{7}$ $\frac{4}{6}$ $\frac{5}{6}$ $\frac{\#}{5}$ $\frac{8}{7}$ $\frac{3}{5}$

$\frac{3}{5}$ $\frac{6}{3}$ $\frac{6}{6}$ $\frac{3}{4}$ $\frac{8}{7}$ $\frac{5}{3}$ $\frac{3}{5}$ $\frac{6}{3}$ $\frac{3}{5}$

$\frac{3}{5}$ $\frac{3}{4}$ $\frac{5}{3}$ $\frac{3}{5}$ $\frac{6}{3}$ $\frac{3}{5}$ $\frac{8}{7}$ $\frac{3}{5}$ $\frac{3}{5}$

22

Mit starken Stimmen.

3^{te}. Veränderung.

Ped:

Ped:

20.

Ped.

Ped.

Ped:

Ped:

Ped.

Ped.

Ped:

Ped:

Ped.

Ped:

CHORAL N° 9.

Herzliebster Jesu was hast du verbrochen.

Man: Ped.

6 # 7 # 7 7 7 6 4 3 7

Man: Ped.

5 4 6 6 7 9 3 7 8 7 4 8 # 7

1^{te}. Veränderung.

b7 6 6 3 4 b7 9 8 # 3 2 6 5 7 3 8 b7 4 6

5 4 6 6 3 4 b7 6 6 8 b7 6 b7 4 6 3 8 b7

36.20.3.

24. 2^{te} Veränderung.

4 6 3 4 # 8 7 4 2 8 # 6 6 3 7 5 7 9 3 — 6 8 7

8 7 6 5 3 4 6 7 9 8 6 5 4 2 # 4 # 6 7 9 8 6 5 2 6 3 4

3.^{te} Veränderung.

Mit starken Stimmen.

Ped:

Man:

Ped:

Ped:

Ped:
3620.3.

CHORAL N° 10.

Freu dich sehr o meine Seele.

25

1^o 2^o

6 7 8 6 7 4 3 8 7 6 6 7 3 4 4 3

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

1^{te} Veränderung, Manual.

a 3 Voc.

3620.4.

A handwritten musical score consisting of four staves, likely for a woodwind quartet. The music is in common time and G major (indicated by a 'G' with a sharp). The score spans five measures (measures 26 through 30).

- Measure 26:** The top staff has a single eighth note. The second staff has a sixteenth-note pattern. The third staff has a single eighth note. The bottom staff has a sixteenth-note pattern.
- Measure 27:** The top staff has a single eighth note. The second staff has a sixteenth-note pattern. The third staff has a single eighth note. The bottom staff has a sixteenth-note pattern.
- Measure 28:** The top staff has a single eighth note. The second staff has a sixteenth-note pattern. The third staff has a single eighth note. The bottom staff has a sixteenth-note pattern.
- Measure 29:** The top staff has a single eighth note. The second staff has a sixteenth-note pattern. The third staff has a single eighth note. The bottom staff has a sixteenth-note pattern.
- Measure 30:** The top staff has a single eighth note. The second staff has a sixteenth-note pattern. The third staff has a single eighth note. The bottom staff has a sixteenth-note pattern.

2^{te} Veränderung, Manual.

a 3 Voc.

Cantus firmus.

3620.4.

28.

3^{te} Veränderung, für ein oder zwei Claviere und Pedal.

Andante.

a 3 Voc.

Cantus firmus im Tenor.

Ped:

Ped:

3620.4.

4^{te}. Veränderung.

a. 3. Voc. Cantus firmus im Pedal. Ped:

1^o 2^o

3620.4.

30.

A handwritten musical score for piano, consisting of four systems of music. The score is written in common time with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The top system starts with a forte dynamic (f) and features eighth-note patterns in the treble and bass staves. The second system begins with a half note in the bass staff. The third system contains a sixteenth-note pattern in the treble staff. The fourth system concludes with a half note in the bass staff. The bottom system begins with a half note in the bass staff and ends with a repeat sign and a double bar line. The manuscript includes several slurs and grace notes.

Mit starken Stimmen.

5^{te} Veränderung.

a 4 Voc.

1^{o.}

2^{o.}

3^{o.}

4^{o.}

5 7 4 3 8 7 4 3 6 b7 5 6 3 4

6 7 9 8 7 4 # 3 6 5 4 3 5 2 # 3

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

6 3 3 9 3 6 4 3

32.

6te Veränderung.

Für volle Orgel.

a 4 Voc.

Ped:

10

20

Ped:

Ped:

Ped:

Ped:

Ped:

Péd: 3620.4.

Wenn wir in höchsten Nöthen sind.

CHORAL N° 11.

Man.

1^{te}. Veränderung.

a 4 Voc:

3620.4.

2^{te}. Veränderung, Manualiter Cantus firmus in der Mittelstimme.

a 3 Voc.

3^{te}. Veränderung.

Mit starken Stimmen.

a 4 Voc.

Ped. 3 - 6 - # 3 6 4 8 7 5 2 # 8 7 4 # 8 b7 - 9 8 7 6 4 2 3 5

3620.4.

8 7 5 6 3 4 6 7 9 8 7 5 # 4 2 3 # 8 7 8 7 # 4 3 2 3 6 4 5 6 8 7 5 8 7 3 7 4 6 6 5 4 3 2 5

Wer nur den lieben Gott lässt walten.

(Eine 2^{te} Melodie.)

CHORAL N° 12.

Musical score for Choral N° 12, featuring two staves. The top staff is in G major and the bottom staff is in C major. The score consists of measures 1 through 9. Measure 1 starts with a melodic line in the soprano. Measures 2-3 show harmonic progression with changes in bass notes. Measures 4-5 continue the melodic line. Measures 6-7 show a more complex harmonic pattern with multiple bass notes. Measures 8-9 conclude the section.

Musical score for Choral N° 12, featuring two staves. The top staff is in G major and the bottom staff is in C major. The score consists of measures 10 through 20. Measures 10-11 show a continuation of the melodic line. Measures 12-13 show a more complex harmonic pattern. Measures 14-15 continue the melodic line. Measures 16-17 show a more complex harmonic pattern. Measures 18-19 conclude the section.

1^{te}. Veränderung.

Musical score for Choral N° 12, featuring two staves. The top staff is in G major and the bottom staff is in C major. The score consists of measures 1 through 9. A bracket labeled "a 4 Voc." groups the first nine measures. Measures 10-11 show a continuation of the melodic line. Measures 12-13 show a more complex harmonic pattern. Measures 14-15 continue the melodic line. Measures 16-17 show a more complex harmonic pattern. Measures 18-19 conclude the section.

Musical score for Choral N° 12, featuring two staves. The top staff is in G major and the bottom staff is in C major. The score consists of measures 20 through 36. Measures 20-21 show a continuation of the melodic line. Measures 22-23 show a more complex harmonic pattern. Measures 24-25 continue the melodic line. Measures 26-27 show a more complex harmonic pattern. Measures 28-29 conclude the section.

2^{te} Veränderung. Manual.

a 3 Voc.

3^{te} Veränderung.

a 5 Voc.

36 20 5.

2^o

Für volle Orgel.

a 4 Voc:

Ped.

1^o

2^o

Ped.

Man:

Ped.

Wer nur den lieben Gott lässt walten.

(Eine 3.^{te} Melodie.)

CHORAL N^o. 13.

Musical score for Choral No. 13, first section. Treble and bass staves. Measure 1: Treble staff has eighth-note chords (6, 6, 6, 7). Bass staff has eighth-note chords (6, 6, 7). Measure 2: Treble staff has eighth-note chords (6, 6, 7). Bass staff has eighth-note chords (6, 6, 7). Measure 3: Treble staff has eighth-note chords (6, 6, 7). Bass staff has eighth-note chords (6, 6, 7). Measure 4: Treble staff has eighth-note chords (6, 6, 7). Bass staff has eighth-note chords (6, 6, 7). Measure 5: Treble staff has eighth-note chords (6, 6, 7). Bass staff has eighth-note chords (6, 6, 7). Measure 6: Treble staff has eighth-note chords (6, 5, 8/7). Bass staff has eighth-note chords (6, 5, 8/7).

Musical score for Choral No. 13, second section. Treble and bass staves. Measure 1: Treble staff has eighth-note chords (8, 7). Bass staff has eighth-note chords (8, 7). Measure 2: Treble staff has eighth-note chords (3, 6). Bass staff has eighth-note chords (3, 6). Measure 3: Treble staff has eighth-note chords (5, 6, 6, 7). Bass staff has eighth-note chords (5, 6, 6, 7). Measure 4: Treble staff has eighth-note chords (4, 5, 2, 3). Bass staff has eighth-note chords (4, 5, 2, 3). Measure 5: Treble staff has eighth-note chords (6, 6). Bass staff has eighth-note chords (6, 6). Measure 6: Treble staff has eighth-note chords (6, 5, 7). Bass staff has eighth-note chords (6, 5, 7).

1.^{te} Veränderung.

Musical score for Choral No. 13, third section. Treble and bass staves. Treble staff: "a 4 Voc." Bass staff: "Man." Pedal: "Ped."

Musical score for Choral No. 13, fourth section. Treble and bass staves. Treble staff: "Ped." Bass staff: "Ped."

2^{te} Veränderung.

a 3 Voc.

3^{te} Veränderung.

Mit starken Stimmen.

a 4 Voc.

3620.5.

Für volle Orgel.

4^{te}. Veränderung.

a 4 Voe:

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Christe du Lamm Gottes.

41

CHORAL N° 14.

Christe du Lamm Gottes
der du trugst die Sünd' der Welt,
er barm' dich unsrer
ser
Christe du Lamm
Got tes
der du trugst die Sünd' der Welt
gieb uns
deinen Frieden!
A
men.

Eins ist Noth.

CHORAL N° 15.

Handwritten musical score for Choral N° 15, featuring four staves of music with basso continuo (bass and organ) and soprano voices. The score includes harmonic analysis below each staff.

Staff 1: Basso continuo and soprano. Key signature: B-flat major (two flats). Time signature: Common time. Measures 1-8. Harmonic analysis below staff: 6, 6, b7, 9, 8, b7, 4 3 3, b4 3, 5 7, 6, 8, 8.

Staff 2: Basso continuo and soprano. Key signature: B-flat major (two flats). Time signature: Common time. Measures 9-16. Harmonic analysis below staff: 9, 6 5, 8, b7, 5, #7, 6, 6, 7, 8, 7, 2, 3, 2, 3, 8, 6, 8, 6, 8, 7.

Staff 3: Basso continuo and soprano. Key signature: B-flat major (two flats). Time signature: Common time. Measures 17-24. Harmonic analysis below staff: 4 2 5, 3 — 5 5 6, b7, b7 3 4, 5 6 4, 4 3 4, 3, 8 3, 4 6 5.

Staff 4: Basso continuo and soprano. Key signature: B-flat major (two flats). Time signature: Common time. Measures 25-32. Harmonic analysis below staff: 6, 8 6 4, 6 5 4, 8 3, 3 4 5, 4 2 3, 7 5.

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Ach Gott und Herr.

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CHORAL N° 16.

Man.: Ped.

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

8 7 6 5 6
6 6 4 3
8 - 7

1^{te} Veränderung, für 1 oder 2 Claviere. Melodie in der Tenor Stimme.

a 4 Voe:

Mel:

Man.: Ped.

Ped.
Ped.
Ped.

Anmerkung. Im Fall man diese Veränderung auf zwei Clavieren spielen will, so muss die Melodie auf einem 2^{ten} Manual mit noch einem zugezogenen Register (irgend Trompete 8 Fuss) vorgetragen werden, damit dieselbe gehörig hervorgehoben wird.

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2^{te} Veränderung.

a 4 Voc.

9 C

Ped. 7 9 6 5 4 6 3 2 6 3 2 6 3 4 2 3 8 7 9 7 6 5 3

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

8 2 7 6 9 8 7 5 6 9 6 7 5 6 4 3 6 4 3 8 7 7 3 5 4 6 6 3 5

Mit starken Stimmen.

a 4 Voc.

Canon in der Octave.

Imitat.

Ped.

Ped.

Canon in der Octave.

Canon

45

in der Unter-quarte.

Canon in der Octave.

Ped.

4te Veränderung. Für ein oder zwei Claviere und Pedal.

a 3 Voc.

Cantus firmus.

Ped. Subbass 16, Violonbass 16, und Trompete 8 Fuss.

Cantus firmus.

Ped. Die Trompete wird hier hinein geschoben.

Ped.

Trompete 8 Fuss, verstärkt.

Ped. Cantus firmus. Wird durch die

Mit starken Stimmen.

5^{te}. Veränderung.

a 4 Voc:

Ped.

Ped.

Ped.

Ped.

Christus der ist mein Leben.

CHORAL N° 17.

Musical score for Choral No. 17, first system. The key signature is A major (three sharps). The time signature starts at common time (indicated by 'C'). The vocal parts consist of soprano (S), alto (A), tenor (T), and bass (B). The piano part is in common time. The vocal entries are marked with numbers below the notes: 4, 3, 6, 7, 3, 7, 6, 6, 4, 3. The piano part includes a bass line and harmonic indications like '6' and '8' under the bass notes.

Musical score for Choral No. 17, second system. The key signature changes to G major (one sharp). The time signature changes to 6/8. The vocal parts continue with soprano, alto, tenor, and bass. The piano part is in common time. The vocal entries are marked with numbers below the notes: 6, 5, 8, 6, 6, 5, 8, 7, 6, 6, 6, 5, 8, 7. The piano part includes a bass line and harmonic indications like '6' and '8' under the bass notes.

1^{te} Veränderung.

Musical score for Choral No. 17, third system. The key signature changes to F major (one sharp). The time signature changes to 6/8. The vocal parts continue with soprano, alto, tenor, and bass. The piano part is in common time. The vocal entries are marked with numbers below the notes: 6, 5, 8, 6, 6, 5, 8, 7, 6, 6, 6, 5, 8, 7. The piano part includes a bass line and harmonic indications like '6' and '8' under the bass notes. The vocal parts are labeled 'a. 4 Voc.'

Musical score for Choral No. 17, fourth system. The key signature changes to D major (two sharps). The time signature changes to 6/8. The vocal parts continue with soprano, alto, tenor, and bass. The piano part is in common time. The vocal entries are marked with numbers below the notes: Ped., Ped., Ped., Ped. The piano part includes a bass line and harmonic indications like '6' and '8' under the bass notes.

2^{te} Veränderung, Manual.

a 3 Voc.

Legato.

3^{te} Veränderung, Manual.

a 2 Voc.

Contrapunct.

Cantus firmus

4^{te} Veränderung, Manual. (in doppelten Contrapuncte der Octave.)

a 2 Voc.

Cantus firmus.

Contrapunct.

This section shows two staves of music for two voices. The top staff is labeled 'Cantus firmus.' and the bottom staff is labeled 'Contrapunct.'. Both staves are in common time and G major (indicated by a C with a sharp). The music consists of eighth-note patterns. The 'Cantus firmus' part has longer sustained notes, while the 'Contrapunct.' part provides harmonic support with eighth-note chords.

This section continues the musical score for two voices from the previous page. The staves and labels remain the same: 'Cantus firmus.' and 'Contrapunct.'. The music continues in the same style of double counterpoint at the octave.

This section continues the musical score for two voices from the previous pages. The staves and labels remain the same: 'Cantus firmus.' and 'Contrapunct.'. The music continues in the same style of double counterpoint at the octave.

5^{te}. Veränderung, Manual. Cantus firmus in der Mittelstimme.

a 3 Voc.

Legato.

This section shows two staves of music for three voices. The top staff is labeled 'Legato.' and the bottom staff is labeled 'Cantus firmus.' The music is in common time and G major (indicated by a C with a sharp). The 'Cantus firmus.' part is now in the middle voice, while the other voices provide harmonic support. The notation includes eighth-note patterns and sustained notes.

Für volle Orgel.

6^{te}. Veränderung.

a 4 Voci:

Ped. Ped. Ped.

Ped. Ped.

Ped. Ped.

Ped. Ped.

Ende des 1^{ten}
Jahrgangs.