

Mus. Sammlung
des Joh. C. Bach
Bindersleben
Nr. _____

Orgel-Journal

2 HEFT.

MANNHEIM

bei K. F. Heckel.

Mus. 4-14-505, 2



174
Sächs. Landesbibl.
Dresden

174
Sächs. Landesbibl.
Dresden



174
Sächs. Landesbibl.
Dresden

174
Sächs. Landesbibl.
Dresden

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- Herr Baltier, Director d. k. Schulleh. Semi. in Kaiserlautern.*
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" " *Grau, Ph. Lehrer in Neustadt.*
" " *Helfenbein, Lehrer in Oppenheim.*
" " *Scheid, " " Memmernheim.*
" " *Schurger, P. in Mannheim.*
" " *Strißler, Fried. Lehrer in Hasloch.*

Mus. Sammlung
des Joh. Chr. Bach
Bündelchen

Jesus meine Freude. A. 2 Voci. Manual.

(H. H. Rink.)

Choral.

Handwritten musical score for "Jesus meine Freude" by Heinrich Rink. The score is written on four systems of staves. The first system is labeled "Choral." and includes a vocal line and a keyboard accompaniment line. The subsequent systems continue the musical notation. The paper is aged and shows some staining.

The musical score is written on three systems of staves. The top system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The middle system consists of two staves: the upper staff has a treble clef and a key signature of one flat, while the lower staff has a bass clef and a key signature of one flat. The bottom system also consists of two staves with treble and bass clefs and a key signature of one flat. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The word "Versette" is written in a cursive hand on the left side of the middle system. The number "287." is written at the bottom right of the page.

Versette.

L. G. Morling.

287.

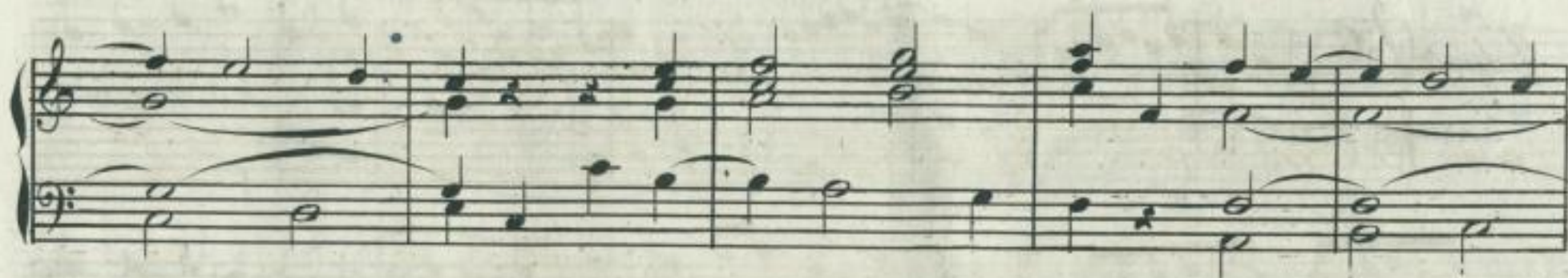
4.

Vorhal.

Andante.

A handwritten musical score for piano, consisting of four systems of staves. The first system is marked 'Andante.' and 'Vorhal.' (Vorzeichen). The music is in C major, 4/4 time. The first system contains measures 281-284. The second system contains measures 285-286. The third system contains measures 287-290. The fourth system contains measures 291-294. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

287.



*Mit starken Stimmen.**J. Viertling.**Moderato**assai.**Ped.*

Handwritten musical score for piano, consisting of four systems of staves. The first system includes tempo markings *Moderato* and *assai.* and a *Ped.* instruction. The second system has a *man* marking. The third system continues the musical notation. The fourth system ends with a double bar line and a *Ped.* instruction. The score is written in a historical style with various note values and rests.

281.

*Choralmäßig.**Mit einigen achtstimmigen Registern.**J. Vierling.*

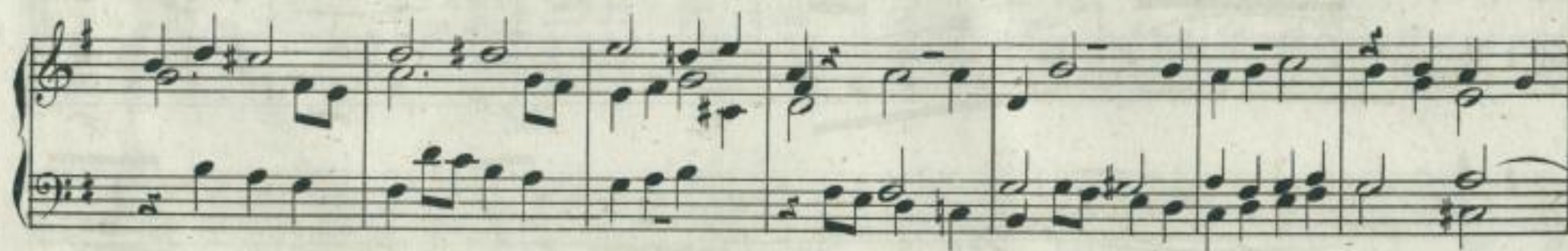
Pd. *Pd.*

287

Sarghette *M. Heller.*

287. *D. Capo.*

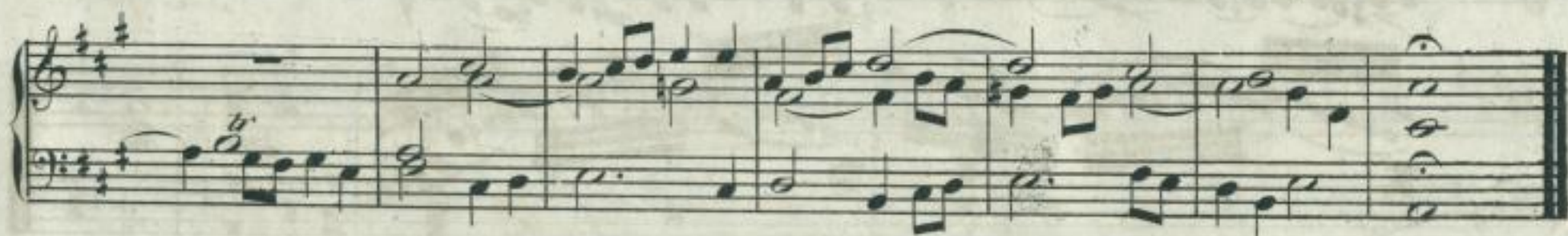
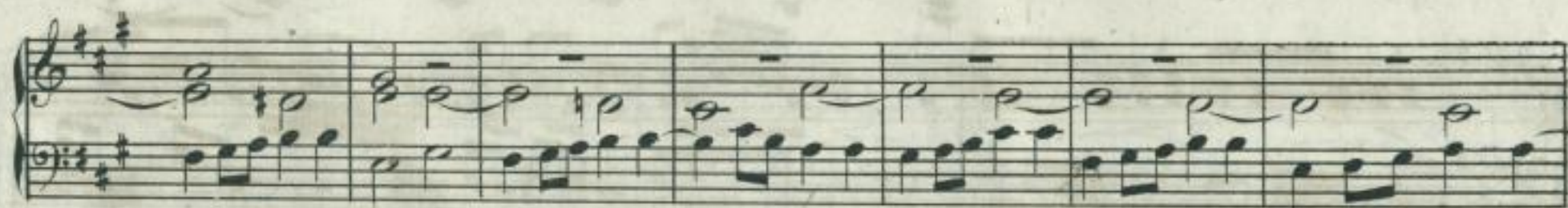
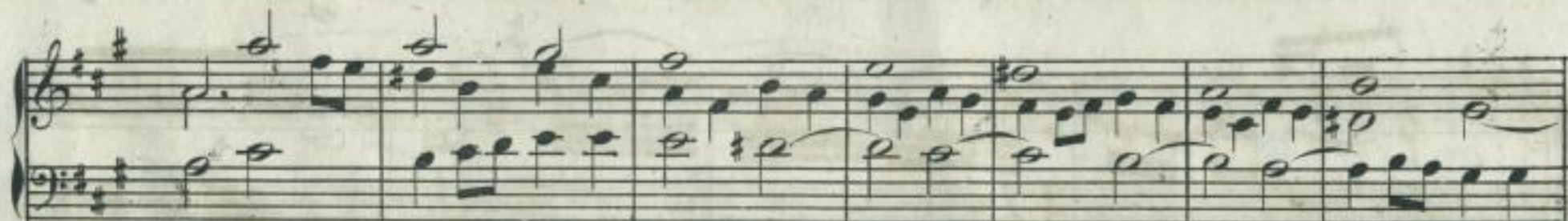
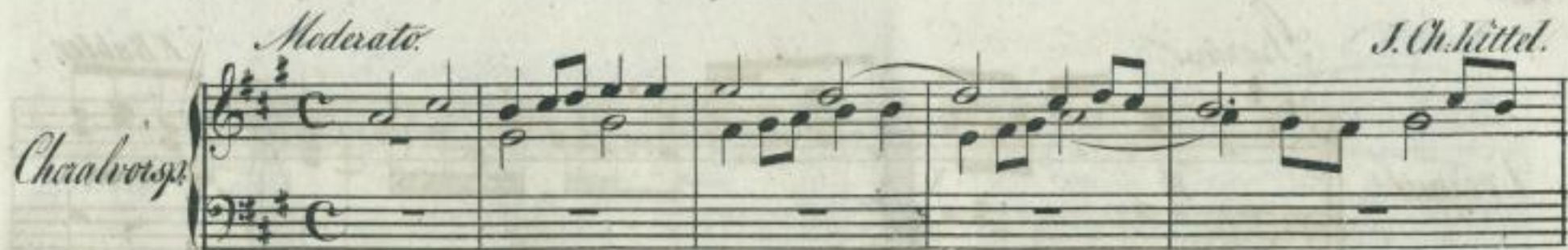
Z.G. Vierling.

Fughetta.

*Andante molto.**J. Vierling.**Mit sanfter**Stimmen.**man.**Ped.*

Moderato. *J. Ch. Hüttel.*

Choralvorsp.



*Gravioso.**F. Bühler.**Vorspiel.*

Handwritten musical score for a piano piece, numbered 12. The title is "Vorspiel." (Prelude). The tempo/mood is "Gravioso." (Gravely). The composer is "F. Bühler." The score is written for piano (p) and consists of four systems of staves. The first system is a single staff with a treble clef. The second system is a grand staff (treble and bass clefs). The third system is a grand staff. The fourth system is a grand staff. The music is in 3/4 time and D major. The piece ends with a double bar line and a final chord.

*Mit sanftern Stimmen.**Largo.*

Handwritten musical score for piano, consisting of four systems of staves. The music is in 3/4 time, key of B-flat major, and marked "Largo". The first system includes the tempo marking and the composer's name "C. H. Rinck". The second system has a "Ped." marking. The fourth system ends with a double bar line and the number "287." below it.

Remerkung Das Trio ist eins der schönsten u. angenehmsten Verspiele in der Kirche; aber auch eins der schwersten in der Ausführung u. im Vortrag auf der Orgel. Idler u. fließender Gesang, Bindungen u. Nachahmungen der Stimmen unter sich, sind das Eigenthümliche desselben. Dieses Eigenthümliche macht zugleich die Schwierigkeit im Satze, so wie der Vortrag durch die Gewohnheit, bei Chorälen u. andern vollstimmigen Sachen, immer oder mehrentheils die Noten des Pedals mit dem kleinen Finger mitzuspielen, erschwert zu werden pflegt. Daher kann es nicht befremden, Orgelspieler zu finden, welche keine geringe Fertigkeit in Fantasien etc. aller Art zeigen, und die dennoch nicht im Stande sind, ein leichtes Trio vom Blatte zu spielen.

Trio.

G. Vierling.

L. F. Gebhardi

Mässig.

Handwritten musical score for a piece by L. F. Gebhardi, marked "Mässig." (Moderate). The score is written on four systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and slurs. The piece concludes with a double bar line and the number 276 in the bottom right corner.

*Jesu meine Freude!**H. W. Tauscher.**Canto fermo in Canone.**Vorspiel.**Piano e dolce.*

The musical score is written on three systems of staves. The first system includes a vocal line (Canto fermo in Canone) and a piano introduction (Vorspiel). The second and third systems continue the piano introduction. The score is marked 'Piano e dolce' and 'mf'.

A handwritten musical score on three systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and accidentals. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues the melodic development with some chromaticism. The third system concludes with a final cadence, marked by a double bar line and a fermata. The paper is aged and shows some staining.

Mit sanften Stimmen. *C.H. Rink.*

Präludium

Ped.

287.

Ped.

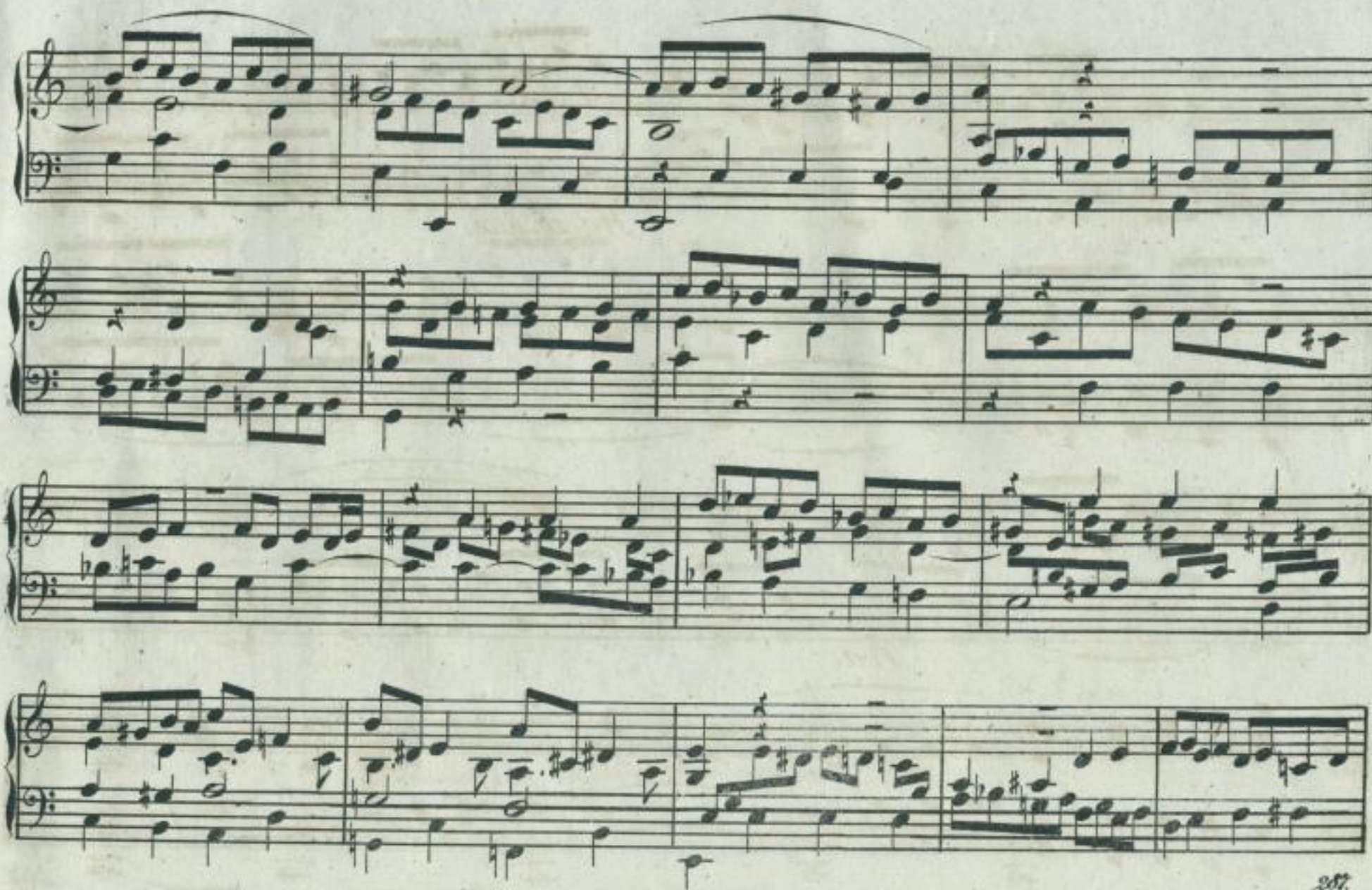
282.

Für volle Orgel. *Ch. II. Rink.*

Macstose.

Ped.

287. *Ped.*



Ped. et Man.

Ped.

282

(Mus. Q 1694)
Mus. 1-4-505

