

Der
Choralfreund
oder
Studien für das Choralspielen

Jahrgang 2, Opus 104

componirt von

Ch. H. Rinck

eingrichtet für drei Notensysteme
von Thomas W. Dieker

INHALTSVERZEICHNIS nach Seitennummern

**Ich dank dir schon,
 oder: Mein erst Geschäft sei Preis und Dank, 5**
Auf meinen lieben Gott, 12
Jesus meine Zuversicht, 18
Vater den uns Jesus offenbart, 27
O Lamm Gottes unschuldig, 32
**Straf mich nicht in deinem Zorn
 oder: Mache dich mein Geist bereit, 37**
Seelen Bräutigam, 44
Aus der Tiefe rufe ich, 50
Vom Himmel hoch da komm ich her, 56
O Gott du frommer Gott, 64
Erhalt uns Herr bei deinem Wort, 70
Befiehl du deine Wege, 77

INHALTSVERZEICHNIS Alphabetisch

Auf meinen lieben Gott, 12
Aus der Tiefe rufe ich, 50
Befiehl du deine Wege, 77
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Ich dank dir schon, oder: Mein erst Geschäft sei Preis und Dank

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 18

Choral Nr. 18

Johann Christian Heinrich Rinck
(1770 - 1846)

Man.

Ped.

1. Veränderung, a 4 Voc:

The first system of the musical score consists of eight measures. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble clef begins with a sixteenth-note triplet, followed by quarter and eighth notes, and includes several slurs. The bass clef part provides a harmonic accompaniment with quarter and eighth notes, some slurs, and a fermata over the final note of the eighth measure.

The second system of the musical score consists of eight measures, continuing from the first system. It maintains the same key signature and time signature. The treble clef melody continues with quarter and eighth notes, featuring slurs and a fermata at the end of the eighth measure. The bass clef accompaniment consists of quarter and eighth notes, with a fermata at the end of the eighth measure. The system concludes with a double bar line.

2. Veränderung, a 2 Voc:**Manualiter**

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: a whole rest, followed by a continuous eighth-note accompaniment pattern in the right hand, and a melodic line in the left hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: a continuous eighth-note accompaniment pattern in the right hand, a melodic line in the left hand, and a trill (tr) over a whole note G4 in the third measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: a continuous eighth-note accompaniment pattern in the right hand, a melodic line in the left hand, and a trill (tr) over a whole note G4 in the third measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music: a continuous eighth-note accompaniment pattern in the right hand, a melodic line in the left hand, and a trill (tr) over a whole note G4 in the third measure.

3. Veränderung, a 3 Voc:**Manualiter**

The image displays a musical score for a piece titled "3. Veränderung, a 3 Voc: Manualiter". The score is written for a single instrument, likely a lute or guitar, as indicated by the "Manualiter" instruction. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of slurs and ties, particularly in the bass line, which often spans across multiple measures. The piece concludes with a double bar line at the end of the fourth system.

4. Veränderung, a 4 Voc:**Cantus firmus im Pedal**

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a complex melodic line with many slurs and ties. The middle staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a simple, steady melodic line.

Cantus firmus

The second system of the musical score continues the three-staff structure. The top staff in treble clef continues the complex melodic line with many slurs and ties. The middle staff in bass clef continues the chordal accompaniment. The bottom staff in bass clef continues the simple melodic line, which is identified as the cantus firmus in the text below.

5. Veränderung, a 5 Voc:**Mit starken Stimmen**

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various note values, including quarter and eighth notes, and rests. The middle and bottom staves are in bass clef with the same key signature and time signature. They provide harmonic support with chords and moving bass lines. The system concludes with a double bar line.

The second system of the musical score continues the composition from the first system. It also consists of three staves in the same key signature and time signature. The notation includes complex chordal textures and melodic fragments. The system ends with a double bar line.

6. Veränderung, a 4 Voc:

Für volle Orgel

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The middle staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The bottom staff is also in bass clef with the same key signature and time signature, containing mostly whole and half notes with some rests.

The second system of the musical score continues the composition. The top staff in treble clef shows more complex rhythmic patterns with beamed sixteenth notes and slurs. The middle staff in bass clef maintains the eighth-note accompaniment with some melodic variations. The bottom staff in bass clef continues with simple harmonic support, using whole and half notes.

The third system of the musical score concludes the piece. The top staff in treble clef features a final melodic phrase with a fermata over the last note. The middle staff in bass clef continues the eighth-note accompaniment. The bottom staff in bass clef provides harmonic support with whole and half notes, ending with a final chord.

Auf meinen lieben Gott

Choral Nr. 19

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 19

Johann Christian Heinrich Rinck
1770 - 1846

The image displays a musical score for the chorale 'Auf meinen lieben Gott'. The score is arranged in three systems, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system begins with a treble clef staff containing a melodic line with a slur and a bass clef staff with a similar melodic line. The second system continues the melodic development in both staves. The third system concludes the piece with a final cadence in both staves, marked by a double bar line and a fermata.

1. Veränderung, a 4 Voc:

The image displays a musical score for a piece titled "1. Veränderung, a 4 Voc". The score is written for four voices and piano accompaniment. It is set in the key of B-flat major (two flats) and common time (C). The score is organized into three systems, each with a grand staff (treble and bass clefs) for the piano and four staves for the voices. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The vocal parts are written in a style that suggests a choral or chamber setting, with some notes marked with fermatas. The overall structure is a single melodic line with four vocal parts, as indicated by the title.

2. Veränderung, a 4 Voc:

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of B-flat major and common time. The music features a complex texture with many beamed notes and slurs, indicating a dense harmonic and melodic structure.

The second system of the musical score continues the composition across three staves (treble, alto, and bass clefs). The notation remains consistent with the first system, showing intricate melodic lines and harmonic support.

The third and final system of the musical score is presented on three staves. It concludes the piece with a final cadence, marked by a double bar line and a fermata over the final notes.

3. Veränderung, a 3 Voc:**Manualiter**

The image displays a musical score for a piece titled "3. Veränderung, a 3 Voc: Manualiter". The score is written for a grand piano, consisting of four systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music features a complex rhythmic structure with frequent sixteenth and thirty-second notes, particularly in the bass line. The upper staves contain chords and melodic lines, often with slurs and ties. The piece concludes with a double bar line at the end of the fourth system.

4. Veränderung, a 4 Voc:

Mit starken Stimmen

The image displays a musical score for a four-voice setting, titled "4. Veränderung, a 4 Voc:" and marked "Mit starken Stimmen". The score is written in common time (C) and the key of B-flat major (two flats). It consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a complex harmonic texture with frequent chromaticism and dissonance, particularly in the bass line. The vocal line is characterized by long, flowing melodic lines with many ties, suggesting a recitative or a style of "strong voices" where the melody is less defined by rhythmic patterns. The score concludes with a double bar line and a fermata over the final chord.

Diese Seite bleibt aus wendetechnischen Gründen frei.

Jesus meine Zuversicht

"Der Chorallfreund", Jahrgang 2, op. 104, Nr. 20

Johann Christian Heinrich Rinck
1770 - 1846

Choral Nr. 20

The image displays a musical score for the chorale "Jesus meine Zuversicht". It is arranged in three systems. The first system consists of three staves: a treble clef staff with a melody, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The second system continues the music with similar staves. The third system also continues the music. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are two first endings marked with "1." and two second endings marked with "2.". The piece is in common time (C) and features a mix of eighth and sixteenth notes, as well as rests.

1. Veränderung, a 5 Voc:

The first system of music is labeled '1.' and consists of three staves. The top staff is in treble clef with a common time signature (C). The middle and bottom staves are in bass clef. The music features a vocal line with various note values and rests, and a piano accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

The second system of music is labeled '2.' and also consists of three staves. The top staff is in treble clef with a common time signature (C). The middle and bottom staves are in bass clef. The music continues with a vocal line and piano accompaniment, showing more complex rhythmic patterns and chordal structures. The system ends with a double bar line and repeat dots.

2. Veränderung, a 2 Voc:

für ein oder zwey Manual

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: quarter, quarter, half, half, quarter, quarter, quarter, quarter. The lower staff is in bass clef with a common time signature (C). It features a rhythmic pattern of eighth notes, starting with a quarter rest, followed by eighth notes with various accidentals (flat, natural, sharp).

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a whole rest, followed by a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The lower staff is in bass clef with a common time signature (C). It contains a sequence of eighth notes with various accidentals, including a flat and a sharp.

The third system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: quarter, quarter, half, half, quarter, quarter, quarter, quarter. The lower staff is in bass clef with a common time signature (C). It features a rhythmic pattern of eighth notes, starting with a quarter rest, followed by eighth notes with various accidentals (flat, natural, sharp).

3. Veränderung, a 3 Voc:

für ein oder zwei Claviere und Pedal im Contrapunct der Oktave mit noch einer zugefügten Bass-Stimme

The musical score is written for three voices in C major, 3/4 time. It consists of three systems of staves. The first system has a treble staff and two bass staves. The second system has a treble staff and two bass staves, with first and second endings marked above the treble staff. The third system has a treble staff and two bass staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is particularly active, often moving in parallel motion with the treble line. The score concludes with a double bar line and repeat dots.

4. Veränderung, a 4 Voc:

1.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time (C). The first staff features a melodic line with various intervals and a final cadence. The second and third staves provide harmonic support with chords and bass lines. A first ending bracket is placed over the final two measures of the system.

2.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time (C). The first staff features a melodic line with various intervals and a final cadence. The second and third staves provide harmonic support with chords and bass lines. A second ending bracket is placed over the final two measures of the system.

5. Veränderung, a 4 Voc:

Mit starken Stimmen

First system of musical notation, consisting of three staves (treble, grand, and bass clefs) in common time. The music features a complex harmonic structure with various intervals and accidentals.

Second system of musical notation, featuring a first ending (1.) and a second ending (2.) indicated by a double bar line. The notation includes various musical symbols such as slurs and ties.

Third system of musical notation, continuing the piece with complex harmonic and melodic lines across three staves.

6. Veränderung, a 4 Voc:

Für volle Orgel

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a sharp sign (#) on the fifth line. The middle staff is in bass clef with a common time signature (C). It starts with a quarter rest, followed by eighth and sixteenth notes, including a flat sign (b) on the second line. The bottom staff is in bass clef with a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a sharp sign (#) on the second line. The system concludes with a quarter rest in the top staff and a quarter note in the bottom staff.

The second system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It begins with a quarter note, followed by eighth and sixteenth notes, including a sharp sign (#) on the fifth line. The middle staff is in bass clef with a common time signature (C). It starts with a quarter note, followed by eighth and sixteenth notes, including a flat sign (b) on the second line. The bottom staff is in bass clef with a common time signature (C). It begins with a quarter note, followed by eighth and sixteenth notes, including a sharp sign (#) on the second line. The system concludes with a quarter rest in the top staff and a quarter note in the bottom staff.

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some accidentals (sharps and flats) and a fermata over a note in the final measure of the system.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar rhythmic and melodic motifs as the first system, ending with a fermata over a note in the final measure.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. This system concludes the piece with a final cadence, including a double bar line and a fermata over the final notes.

Diese Seite bleibt aus wendetechnischen Gründen frei.

Vater den uns Jesus offenbart

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 21

Johann Christian Heinrich Rinck
1770 - 1846

NB. Diese Melodie ist im Jahr 1814 vom Verfasser des Choralfreundes componirt worden

Choral Nr. 21

The image displays a musical score for a chorale. It consists of two systems of music, each with three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melody in the upper voice with various ornaments and a bass line with a steady accompaniment. The score concludes with a double bar line.

1. Veränderung, a 4 Voc:

The image displays a musical score for a piece titled "1. Veränderung, a 4 Voc". The score is written for three systems, each consisting of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The music features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with whole notes, often with fermatas. The notation includes slurs, ties, and dynamic markings such as *p*. The piece concludes with a double bar line at the end of the third system.

2. Veränderung, a 3 Voc:

Kann als Vorspiel gebraucht werden, mit sanften Stimmen

Manualiter

Choral:

The image displays a musical score for a three-voice setting, titled '2. Veränderung, a 3 Voc'. The score is written for a keyboard instrument, with the upper staff in treble clef and the lower staff in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems. The first system begins with a 'Manualiter' instruction and a 'Choral:' marking. The second system continues the musical development. The third system concludes with a 'Ped.' (pedal) instruction. The notation includes various rhythmic values, accidentals, and phrasing slurs, indicating a complex and expressive piece.

3. Veränderung, a 4 Voc:

Für volle Orgel

The musical score is written for three staves in G major (one sharp) and 4/4 time. The top staff is a vocal line, and the two lower staves are for a full organ. The piece consists of two systems of five measures each. The first system shows the vocal line with a melodic line and a fermata in the final measure, while the organ accompaniment provides a rhythmic and harmonic foundation with various textures. The second system continues the vocal melody and organ accompaniment, concluding with a final cadence in the organ parts.

The first system of the musical score consists of five measures. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and a second bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The top staff begins with a half rest, followed by a series of eighth and sixteenth notes. The middle and bottom staves provide a complex accompaniment with frequent sixteenth-note runs and rests.

The second system of the musical score consists of five measures, continuing from the first system. It maintains the same three-staff structure and key signature. The musical notation continues with complex rhythmic figures, including sixteenth-note passages and rests. The top staff features a melodic line with some ties and slurs. The middle and bottom staves continue with their intricate accompaniment, ending with a double bar line in the final measure.

O Lamm Gottes unschuldig

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 22

Johann Christian Heinrich Rinck
1770 - 1846

Choral Nr. 22

The image displays a musical score for the chorale "O Lamm Gottes unschuldig". The score is arranged in two systems, each with three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes repeat signs and first/second endings. The first system concludes with a first ending, and the second system begins with a second ending. The music is written in a clear, standard notation style.

1. Veränderung, a 3 Voc:

Manualiter

Choral

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a melodic line that includes a sharp sign (F#) and a flat sign (B-flat). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A double bar line with repeat dots is placed after the first few measures.

The second system continues the piece and features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads to a repeat, while the second ending provides an alternative conclusion. The notation includes various rhythmic values and accidentals, such as sharps and flats, across both staves.

The third system concludes the piece with a final cadence. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The piece ends with a double bar line and a fermata over the final note.

2. Veränderung, a 4 Voc:

Kann als Vorspiel gebraucht werden

in Canon der Octave

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of notes: a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B-flat, and a quarter note A.



1. 2.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The key signature has one flat (B-flat).



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one flat (B-flat).



Third system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The system ends with a double bar line and repeat dots.

3. Veränderung, a 5 Voc:

Mit starken Stimmen jedoch ohne Mixturen

The image displays three systems of musical notation for piano accompaniment. Each system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The first system spans 10 measures, the second system spans 10 measures, and the third system spans 10 measures, ending with a double bar line. The overall texture is dense, with many chords and moving lines in all three parts.

Straf mich nicht in deinem Zorn
oder
Mache dich mein Geist bereit

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 23

Johann Christian Heinrich Rinck
1770 - 1846

Choral Nr. 23

The image displays a musical score for a choral piece. It consists of two systems of music. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines. The first system concludes with a double bar line and two endings, labeled '1.' and '2.'. The second system continues the piano accompaniment, leading to a final cadence. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

1. Veränderung, a 4 Voc:

The first system of the musical score consists of three staves. The top staff is a vocal line in C major, 4/4 time, starting with a 7-measure rest followed by a melodic phrase. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

The second system continues the musical score with three staves. It features the same piano accompaniment as the first system, with a more active right hand. The vocal line continues with a melodic phrase that spans across the system. The system ends with a double bar line.

2. Veränderung, a 3 Voc:

Kann als Vorspiel gebraucht werden

Manualiter

Choral

The image displays a musical score for a piece titled "2. Veränderung, a 3 Voc". The score is divided into two main sections: "Manualiter" (Piano) and "Choral" (Chorus). The key signature is B-flat major (two flats) and the time signature is common time (C). The score is written for a grand piano, with a treble and bass clef. The "Manualiter" section consists of 16 measures, with a repeat sign at the end. The "Choral" section begins at measure 17 and consists of 16 measures, also with a repeat sign at the end. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first ending of the manualiter section is marked with a "1." and the second ending with a "2.". The choral section features a vocal line with a melodic contour that is repeated in the second ending.

3. Veränderung, a 4 Voc:

1.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A first ending bracket labeled '1.' spans the final two measures of the system.

2.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music continues with similar note values and rests as the first system. A second ending bracket labeled '2.' spans the final two measures of the system.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music concludes with a final cadence, featuring a whole note chord in the top staff and a whole note bass line in the bottom staff.

4. Veränderung, a 4 Voc:


für 2 Claviere und Pedal, Melodie im Tenor

The musical score is written for two pianos and a pedal, in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The piece is titled "4. Veränderung, a 4 Voc" and is intended for two pianos and a pedal, with the melody in the tenor voice. The score is divided into three systems, each with three staves (two for the pianos and one for the pedal). The first system begins with a first ending bracket over the final two measures. The second system begins with a second ending bracket over the final two measures. The score features various musical notations, including slurs, ties, and a trill (tr) in the right hand of the second piano in the first system. The piece concludes with a double bar line and repeat dots.

5. Veränderung, a 4 Voc:

Für volle Orgel

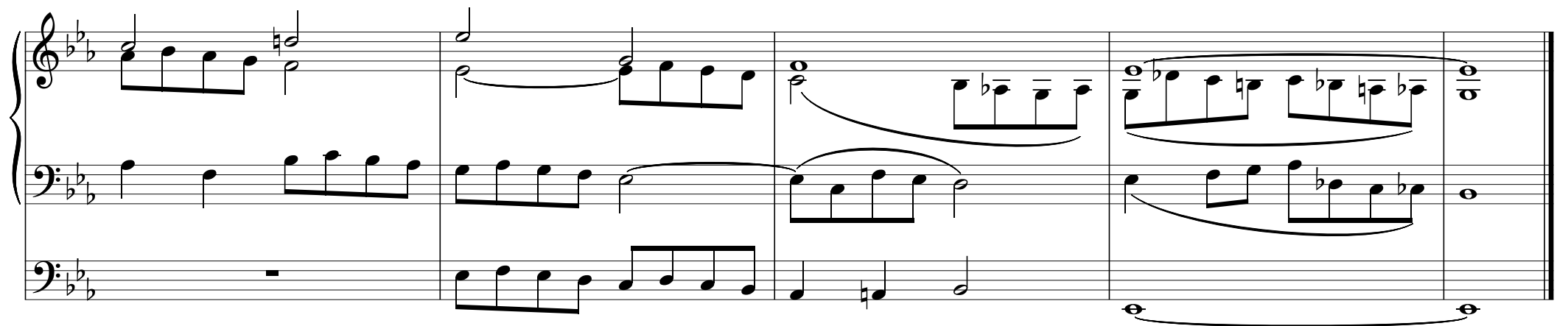
The image displays a musical score for a piece titled "5. Veränderung, a 4 Voc: Für volle Orgel". The score is written for a full organ and is organized into three systems, each containing two staves (treble and bass clef) and a separate bass line. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system consists of four measures. The second system also consists of four measures. The third system consists of five measures. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some complex rhythmic patterns. There are several slurs and ties throughout the piece, indicating phrasing and continuity across measures. The overall style is characteristic of 17th-century Baroque organ music.



System 1: Treble clef, bass clef, and a lower bass clef. The key signature is two flats (B-flat and E-flat). The music features a complex texture with multiple voices. The upper voice has a melodic line with slurs and ties. The middle voice provides harmonic support with chords and moving lines. The lower voice has a more active, rhythmic part.



System 2: Continuation of the musical score. The upper voice continues with a melodic line, featuring a large slur across several measures. The middle voice has a more active, rhythmic part. The lower voice has a more active, rhythmic part.



System 3: Continuation of the musical score. The upper voice has a melodic line with a large slur. The middle voice has a more active, rhythmic part. The lower voice has a more active, rhythmic part. The system concludes with a double bar line.

Seelen Bräutigam

Choral Nr. 24

*"Der Choralfreund", Jahrgang 2, op. 104, Nr. 24*Johann Christian Heinrich Rinck
1770 - 1846

The image displays a musical score for the chorale 'Seelen Bräutigam'. It is arranged in three systems, each consisting of three staves. The top staff is the vocal line, written in a soprano clef. The middle and bottom staves are for the piano accompaniment, with the middle staff in a soprano clef and the bottom staff in a bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a double bar line at the end of the third system.

1. Veränderung, a 3 Voc.

Manualiter

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major (three sharps) and common time. The music features a complex rhythmic pattern with many eighth and sixteenth notes. The lower staff has a 'Canon in der Unterquinte' label below it.

Canon in der Octave

Canon in der Unterquinte

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major (three sharps) and common time. The music continues with complex rhythmic patterns. The lower staff has a 'Canon in der Octave' label below it.

Canon in der Octave

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major (three sharps) and common time. The music continues with complex rhythmic patterns. The lower staff has a 'Canon in der Unterquinte' label below it.

Canon in der Unterquinte

Canon in der Octave

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major (three sharps) and common time. The music concludes with complex rhythmic patterns. The lower staff has a 'Canon in der Unterquinte' label below it.

Canon in der Unterquinte

2. Veränderung, a 4 Voci:

First system of musical notation for '2. Veränderung, a 4 Voci'. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a complex texture with many beamed notes and slurs, particularly in the upper staves.

Second system of musical notation for '2. Veränderung, a 4 Voci'. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music continues with complex textures and many beamed notes.

Third system of musical notation for '2. Veränderung, a 4 Voci'. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music concludes with a final cadence, indicated by a double bar line and repeat dots.

3. Veränderung, a 3 Voci:

a 2 Claviere et Pedal

The image displays three systems of musical notation for piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and beams. There are also rests and dynamic markings throughout the score. The first system shows a complex melodic line in the upper right staff and a more rhythmic bass line in the lower left staff. The second system continues this pattern with intricate melodic passages. The third system concludes with a final cadence, indicated by a double bar line and repeat signs.

4. Veränderung, a 5 Voci:

Mit starken Stimmen

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with fermatas, indicating a sustained or held note. The notation includes slurs and ties across measures.

The second system of the musical score continues the composition on three staves (treble and two bass clefs). It maintains the same key signature and time signature as the first system. The musical texture is complex, with many beamed notes and slurs. The system concludes with a double bar line and fermatas on the final notes of each staff.

5. Veränderung, a 4 Voc:

Mit starken Stimmen

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a complex texture with many beamed notes and rests, particularly in the upper staves.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music continues with a complex texture, featuring many beamed notes and rests, particularly in the upper staves.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music concludes with a final cadence, featuring many beamed notes and rests, particularly in the upper staves.

Aus der Tiefe rufe ich

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 25

Johann Christian Heinrich Rinck
1770 - 1846

Choral Nr. 25

The image displays a musical score for a chorale, consisting of two systems of music. Each system features a grand staff with three staves: a treble clef staff at the top, and two bass clef staves below it. The key signature is one flat (B-flat) and the time signature is common time (C). The first system contains eight measures of music. The second system contains seven measures, ending with a double bar line. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a fermata over the final note in the second system.

1. Veränderung, a 3 Voc:**Manualiter****Melodie**

The image displays a musical score for a piece titled "1. Veränderung, a 3 Voc". The score is written for a piano and a vocal line. The piano part is divided into three systems, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line is written in a single treble clef. The score begins with a double bar line, followed by a section of piano accompaniment. The vocal line enters in the second system. The piece concludes with a double bar line at the end of the third system.

2. Veränderung, a 4 Voc:

Melodie im Pedal

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and common time, starting with a whole rest followed by a melodic line. The middle staff is a piano accompaniment with a treble clef, featuring a complex melodic line with many accidentals and a long slur. The bottom staff is a bass line with a bass clef, containing a simple harmonic accompaniment. The label "Cantus firmus" is centered below the bottom staff.

The second system continues the musical score with three staves. The vocal line (top) continues its melodic development. The piano accompaniment (middle) maintains its complex texture with various rhythmic patterns and accidentals. The bass line (bottom) provides a steady harmonic foundation.

The third system concludes the piece with three staves. The vocal line (top) ends with a final melodic phrase. The piano accompaniment (middle) features a more active bass line in the lower register. The bottom staff shows a final harmonic cadence with a double bar line at the end.

3. Veränderung, a 5 Voc:**Mit starken Stimmen**

The first system of music consists of three staves. The top staff is a vocal line in treble clef, the middle staff is the right hand of a piano accompaniment in treble clef, and the bottom staff is the left hand of a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music is written in a style suitable for strong voices, with a focus on sustained notes and chords.

The second system of music continues the composition from the first system. It features the same three-staff structure: vocal line (top), right hand piano accompaniment (middle), and left hand piano accompaniment (bottom). The notation includes various musical symbols such as slurs, ties, and dynamic markings, indicating the intended performance style for strong voices.

4. Veränderung, a 4 Voc:

Cantus firmus im Alt

This musical score is for a four-voice setting of a cantus firmus. It is written in the key of B-flat major (one flat) and common time (C). The score is organized into three systems, each containing three staves: a vocal staff (treble clef) and two piano accompaniment staves (grand staff, with treble and bass clefs). The cantus firmus is presented as a single melodic line in the vocal part, with various rhythmic values and phrasings. The piano accompaniment provides harmonic support through chords and moving lines in both hands. The first system consists of 4 measures, the second of 5 measures, and the third of 5 measures, ending with a double bar line. The notation includes various note values, rests, and dynamic markings such as *tr* (trill).

5. Veränderung, a 4 Voc:

Mit starken Stimmen

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is in bass clef and starts with a whole rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The third staff is also in bass clef and starts with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The system concludes with a double bar line.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is in bass clef and starts with a quarter note G3, a quarter note F3, and a quarter note E3. The third staff is also in bass clef and starts with a quarter note G2, a quarter note F2, and a quarter note E2. The system concludes with a double bar line.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is in bass clef and starts with a quarter note G3, a quarter note F3, and a quarter note E3. The third staff is also in bass clef and starts with a quarter note G2, a quarter note F2, and a quarter note E2. The system concludes with a double bar line.

Vom Himmel hoch da komm ich her

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 26

Johann Christian Heinrich Rinck
1770 - 1846

Choral Nr. 26

The image displays a musical score for a chorale, consisting of two systems of three staves each. The top staff of each system is in treble clef, and the bottom two are in bass clef. The music is written in common time (C). The first system begins with a treble clef and a common time signature. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a half note D5. The bass clef parts provide harmonic support with various chords and single notes. The second system continues the piece, featuring more complex melodic lines in the treble clef, including sixteenth notes and slurs. The bass clef parts continue with harmonic accompaniment. The score concludes with a double bar line.

1. Veränderung, a 3 Voc:**Manualiter**

The image displays a musical score for a piece titled "1. Veränderung, a 3 Voc" for Manualiter. The score is written in 6/4 time and consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The music features a complex, rhythmic texture with frequent sixteenth-note patterns and slurs. The first system begins with a treble clef and a 6/4 time signature. The second system starts with a treble clef and a key signature change to one sharp. The third system begins with a treble clef and a key signature change to one flat. The fourth system starts with a treble clef and a key signature change to one flat. The score concludes with a double bar line and a final chord.

2. Veränderung, a 4 Voc:**Melodie im Tenor****Der Cantus firmus wird auf einem zweyten Manual vorgetragen**

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The middle staff is in bass clef and contains a single note labeled "Cantus firmus" with a fermata. The bottom staff is also in bass clef and contains a melodic line. The time signature is common time (C).

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The middle staff is in bass clef and contains a single note with a fermata. The bottom staff is also in bass clef and contains a melodic line. The time signature is common time (C).

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The middle staff is in bass clef and contains a simple accompaniment of quarter notes. The bottom staff is also in bass clef and contains a simple accompaniment of quarter notes, with some rests.

The second system of the musical score consists of three staves. The top staff continues the complex melodic line from the first system. The middle staff continues the simple accompaniment of quarter notes. The bottom staff continues the simple accompaniment of quarter notes, with some rests.

The third system of the musical score consists of three staves. The top staff continues the complex melodic line, which concludes with a double bar line. The middle staff continues the simple accompaniment of quarter notes. The bottom staff continues the simple accompaniment of quarter notes, with some rests.

3. Veränderung, a 4 Voc:

für 2 Claviere und Pedal

Pedal mit Principal bass 4 Fuss

The image displays a musical score for three systems, each consisting of two piano staves and a separate pedal staff. The music is written in common time (C) and features a complex texture with overlapping melodic lines and harmonic support. The first system includes a label 'Cantus firmus' in the left-hand piano staff, indicating a specific melodic line. The notation includes various rhythmic values, accidentals, and phrasing slurs. The second system continues the melodic development, and the third system concludes with a final cadence in the piano parts and a sustained chord in the pedal.

4. Veränderung, a 6 Voc:

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass clef staff below. The music is in common time (C) and consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures and melodic development across the grand staff and the lower bass staff.

Third system of musical notation, concluding the piece with a final cadence and a double bar line. The texture remains dense and intricate.

5. Veränderung, a 4 Voc:

Für volle Orgel

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several accidentals (sharps and flats) throughout the system. The piece begins with a rest in the top staff, followed by a series of rhythmic patterns in the other staves.

The second system of the musical score continues the piece. It features similar complex textures with many sixteenth and thirty-second notes. The top staff has a melodic line with some grace notes. The middle and bottom staves provide harmonic support with dense chordal textures and rhythmic patterns. The system concludes with a final cadence in the top staff.

The third system of the musical score is the final system on the page. It continues the complex textures established in the previous systems. The top staff features a melodic line with some grace notes. The middle and bottom staves provide harmonic support with dense chordal textures and rhythmic patterns. The system concludes with a final cadence in the top staff.

Diese Seite bleibt aus wendetechnischen Gründen frei.

O Gott du frommer Gott

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 27

Johann Christian Heinrich Rinck
1770 - 1846

Choral Nr. 27

The musical score is presented in two systems. The first system begins with a treble clef and a key signature of one flat (F major). The time signature is common time (C). The score is written for piano, with a grand staff consisting of a treble clef and two bass clefs. The first system includes a first ending (marked '1.') and a second ending (marked '2.'). The second system concludes the piece with a double bar line.

1. Veränderung, a 4 Voc:

The first system of music consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, both in common time (C). The middle staff is a single bass clef in common time. The music begins with a repeat sign and a first ending bracket. The melody in the treble clef is characterized by eighth-note patterns and rests. The bass clef accompaniment features a steady eighth-note bass line with various chordal textures.

The second system of music also consists of three staves. It begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation continues with similar rhythmic patterns as the first system, including eighth-note runs and rests. The grand staff and the separate bass line are used throughout.

The third system of music consists of three staves and concludes the piece with a double bar line. It continues the melodic and harmonic development from the previous systems, featuring eighth-note patterns and rests in both the grand staff and the separate bass line.

2. Veränderung, a 4 Voc:

Andante

Musical score for the first system of "2. Veränderung, a 4 Voc:". The score is in 12/8 time and one flat (B-flat). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a melodic line in the treble clef with a slur over the first two measures, and a bass line in the grand staff. A repeat sign is present after the first two measures.

Musical score for the second system of "2. Veränderung, a 4 Voc:". The score is in 12/8 time and one flat (B-flat). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a melodic line in the treble clef with a slur over the first two measures of the first ending, and a bass line in the grand staff. A repeat sign is present after the first two measures of the first ending. The first ending is marked "1." and the second ending is marked "2.".

The first system of the musical score consists of four measures. It features three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has one flat (B-flat). The first measure shows a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3. The second measure has a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3. The third measure has a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3. The fourth measure has a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3.

The second system of the musical score consists of four measures. It features three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has one flat (B-flat). The first measure has a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3. The second measure has a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3. The third measure has a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3. The fourth measure has a treble staff with a dotted quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The grand staff has a bass line with eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. The bottom staff has a quarter rest followed by a dotted quarter note G3.

3. Veränderung, a 4 Voc:

Mit starken Stimmen

The first system of the musical score consists of five measures. It features a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a whole rest in the treble staff. The bass staff contains a rhythmic pattern of eighth notes and quarter notes. A repeat sign is present at the end of the first measure. The second system of the first system contains measures 2 through 5, with a repeat sign at the end of the second measure.

The second system of the musical score consists of five measures. It features a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a whole rest in the treble staff. The bass staff contains a rhythmic pattern of eighth notes and quarter notes. A repeat sign is present at the end of the first measure. The second system of the second system contains measures 6 through 10, with a repeat sign at the end of the second measure.

The third system of the musical score consists of five measures. It features a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a whole rest in the treble staff. The bass staff contains a rhythmic pattern of eighth notes and quarter notes. A repeat sign is present at the end of the first measure. The second system of the third system contains measures 11 through 15, with a repeat sign at the end of the second measure.

System 1 of the musical score, consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. A fermata is placed over a chord in the top staff of the second measure.

System 2 of the musical score, consisting of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music continues with similar rhythmic patterns and melodic lines, including a fermata in the top staff of the fourth measure.

System 3 of the musical score, consisting of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The system concludes with a double bar line and repeat dots at the end of the bottom staff.

Erhalt uns Herr bei deinem Wort

"Der Chorallfreund", Jahrgang 2, op. 104, Nr. 28

Johann Christian Heinrich Rinck
1770 - 1846

The image displays a musical score for the hymn "Erhalt uns Herr bei deinem Wort". It is arranged in three systems. Each system consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in the key of B-flat major (two flats) and common time (C). The first system contains 8 measures, and the second system contains 8 measures. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The piece concludes with a double bar line at the end of the second system.

NB.: An manchen Orten wird im zweyten Takte der ersten Zeile dieser Melodie statt F_Fis gesungen.

1. Veränderung, a 4 Voc:**Mit starken Stimmen**

Choral

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The piano accompaniment is in bass clef, starting with a whole rest, followed by a half note G3, and then a series of quarter notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, 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E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370,

2. Veränderung, a 2 Voc:

NB.: Sowohl die 2. als 3. Veränderung können auch auf zwey Manualen vorgetragen werden

Manualiter

Canthus firmus doppio

The musical score is written for a single manual in G minor (two flats) and common time (C). It consists of four systems of two staves each (treble and bass clef). The first system starts with a whole rest in the treble and a half note G in the bass. The second system features a complex melodic line in the treble with many accidentals and a steady accompaniment in the bass. The third system continues the melodic development with similar complexity. The fourth system concludes the piece with a final melodic flourish in the treble and a sustained bass line.

3. Veränderung, a 2 Voc:

im doppelten Contrapunkt der Octave

Manualiter*Cantus firmus*

The first system of music shows the Cantus firmus in the right hand and the beginning of the Contrapunct in the left hand. The Cantus firmus consists of a series of chords in the right hand, while the Contrapunct in the left hand begins with a rhythmic pattern of eighth notes.

Contrapunct

The second system continues the Cantus firmus in the right hand and the Contrapunct in the left hand. The Contrapunct in the left hand features a complex rhythmic pattern with many sixteenth notes.

The third system continues the Cantus firmus in the right hand and the Contrapunct in the left hand. The Contrapunct in the left hand continues with its complex rhythmic pattern.

The fourth system continues the Cantus firmus in the right hand and the Contrapunct in the left hand. The Contrapunct in the left hand concludes with a final rhythmic pattern.

4. Veränderung, a 5 Voc:

Mit starken Stimmen

The musical score is presented in three systems, each with three staves. The top staff of each system is for the vocal parts, and the bottom two staves are for the piano accompaniment. The key signature is B-flat major (two flats). The tempo and style are indicated as 'Choral'.

System 1: The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 2: The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains its rhythmic pattern.

System 3: The vocal line concludes with a half note A5, followed by quarter notes B5 and C6. The piano accompaniment ends with a final chord.

5. Veränderung, a 4 Voc:

Für volle Orgel

This musical score is for a piece titled "5. Veränderung, a 4 Voc: Für volle Orgel". It is written for a full organ and consists of three systems of music. Each system contains three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The score features a variety of textures, including sixteenth-note runs, eighth-note patterns, and sustained chords. A first system includes a sixteenth-note figure in the treble staff marked with a "6" above it. The second system shows more complex rhythmic patterns in the grand staff. The third system concludes with a final cadence in the grand staff and a sustained bass note in the bottom staff.

Diese Seite bleibt aus wendetechnischen Gründen frei.

Befiehl du deine Wege

"Der Choralfreund", Jahrgang 2, op. 104, Nr. 29

Johann Christian Heinrich Rinck
1770 - 1846

The musical score is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The first system includes a first ending bracket labeled '1.' and a repeat sign. The second system includes a second ending bracket labeled '2.' and a repeat sign. The third system concludes the piece with a final double bar line.

1. Veränderung, a 3 Voc:

Als VORSPIEL zu gebrauchen

Manualiter

The image displays a musical score for a piece titled "1. Veränderung, a 3 Voc". The score is written for a single instrument, likely a lute or guitar, as indicated by the instruction "Manualiter". It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system begins with a treble staff containing several rests, while the bass staff starts with a quarter note. The second system shows more active melodic lines in both staves. The third system continues the development of the piece, with the treble staff featuring a prominent melodic line. The fourth system concludes the piece with a final melodic flourish in the treble staff and a steady bass line.

First system of a musical score. The upper staff (treble clef) features a melodic line with a slur over the first two measures and a fermata over the third measure. The lower staff (bass clef) provides a harmonic accompaniment with a fermata in the first measure and a slur over the last two measures.

Second system of a musical score. The upper staff (treble clef) contains a melodic line with a fermata in the first measure and a slur over the last two measures. The lower staff (bass clef) features a complex accompaniment with a slur over the first two measures and a fermata in the fifth measure.

Third system of a musical score. The upper staff (treble clef) has a melodic line with a slur over the first two measures and a fermata in the third measure. The lower staff (bass clef) features a complex accompaniment with a slur over the last two measures.

Fourth system of a musical score. The upper staff (treble clef) contains a melodic line with a slur over the last two measures. The lower staff (bass clef) features a complex accompaniment with a slur over the first two measures and a fermata in the fifth measure.

2. Veränderung, a 4 Voc:

für 2 Claviere und Pedal

NB.: Damit sich der Cantus firmus bei dieser Veränderung mehr heraushebt, so muss man dieses Manual irgend durch ein 8 oder 4 füssiges Register verstärken.

The musical score is arranged in three systems, each with three staves (treble, middle, and bass clef). The top staff of the first system is labeled *Cantus firmus*. The music is in common time (C) and features a complex melodic line in the upper register, often spanning across the grand staff. The lower staves provide harmonic support with various rhythmic patterns and chords. The score includes repeat signs with first and second endings in the first system. The notation includes various note values, rests, and dynamic markings.

Diese Seite bleibt aus wendetechnischen Gründen frei.

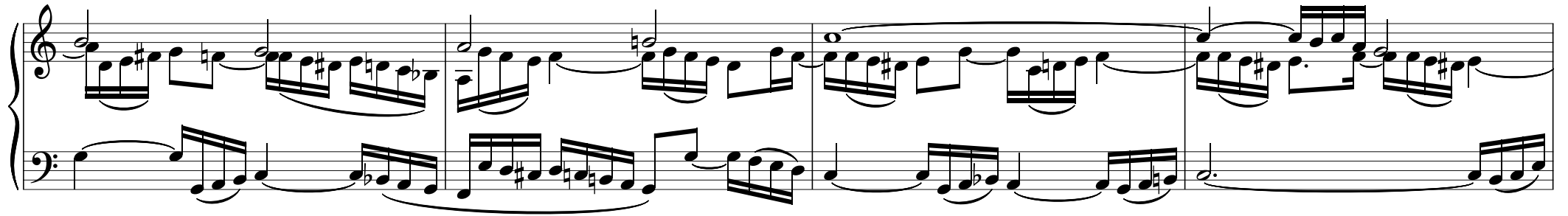


folgt 3. Veränderung

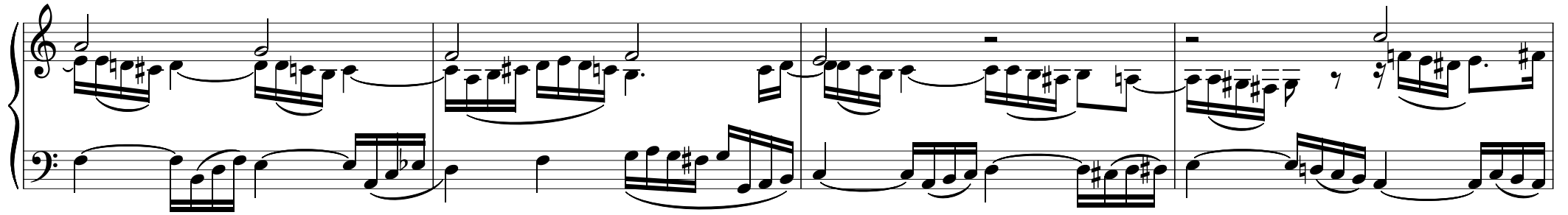
3. Veränderung, a 3 Voc:

Manualiter

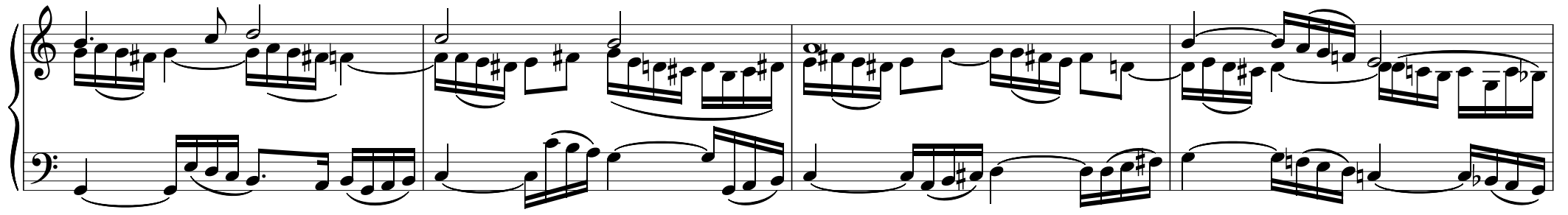
The image displays a musical score for a piece titled "3. Veränderung, a 3 Voc" for the instrument "Manualiter". The score is written in common time (C) and consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The music features a complex, rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. The right hand (treble clef) plays a melodic line with many slurs and ties, while the left hand (bass clef) provides a dense, rhythmic accompaniment with many sixteenth-note patterns. The piece concludes with a final cadence in the fourth system.



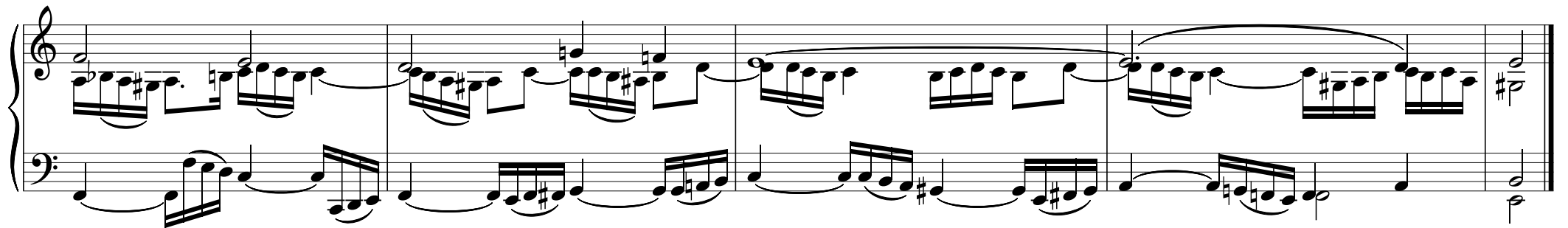
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a long slur over the final two measures. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.



Second system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the rhythmic accompaniment.



Third system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the rhythmic accompaniment.



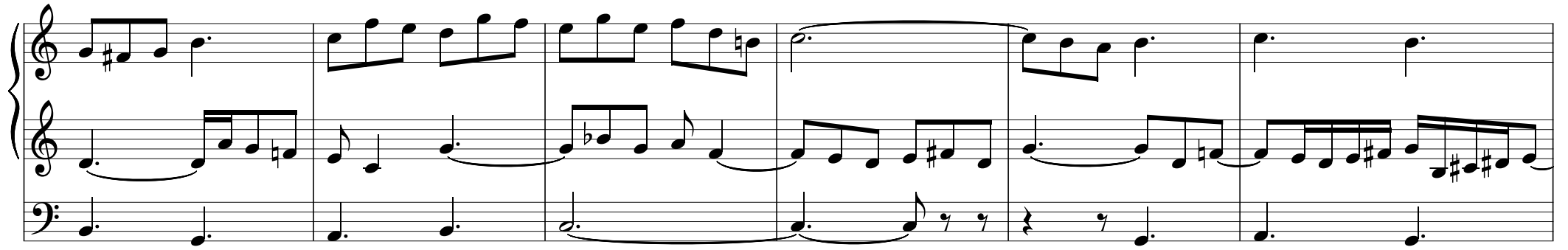
Fourth system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with eighth and sixteenth notes, ending with a double bar line. The bass staff continues the rhythmic accompaniment.

4. Veränderung, a 3 Voc:

Für ein oder zwei Claviere

Cantus firmus im Pedal

The musical score is presented in three systems, each with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piece features a cantus firmus in the bass clef, which is a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, 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D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C35



System 1 of the musical score, consisting of three staves. The top staff (treble clef) features a melodic line with a half note, followed by eighth notes, and a long phrase of eighth notes. The middle staff (treble clef) contains a complex rhythmic pattern with eighth and sixteenth notes, including a triplet. The bottom staff (bass clef) provides a simple accompaniment with quarter and eighth notes.



System 2 of the musical score, consisting of three staves. The top staff (treble clef) continues the melodic development with various note values and rests. The middle staff (treble clef) shows a more active rhythmic part with sixteenth notes and rests. The bottom staff (bass clef) maintains a steady accompaniment with quarter notes and rests.



System 3 of the musical score, consisting of three staves. The top staff (treble clef) features a melodic line with a half note, followed by eighth notes, and a long phrase of eighth notes. The middle staff (treble clef) contains a complex rhythmic pattern with eighth and sixteenth notes, including a triplet. The bottom staff (bass clef) provides a simple accompaniment with quarter and eighth notes.

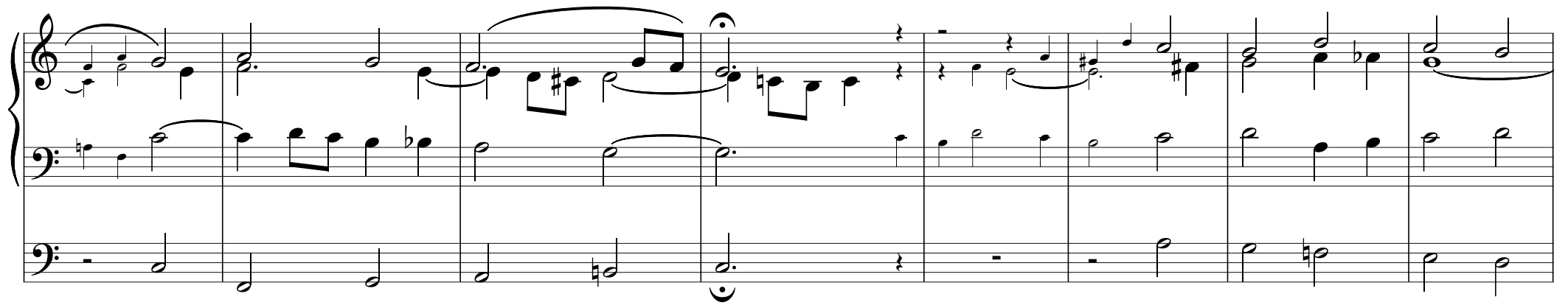
5. Veränderung, a 4 Voc:**Mit starken Stimmen**

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). It begins with a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. This is followed by a series of chords and intervals, including a half note G4, a half note F4, and a half note E4. The middle and bottom staves are in bass clef with a common time signature. The middle staff starts with a whole note G2, followed by a half note F2, and a half note E2. The bottom staff starts with a whole note G2, followed by a half note F2, and a half note E2. The system concludes with a final chord in the treble staff and a whole note G2 in the bass staff.

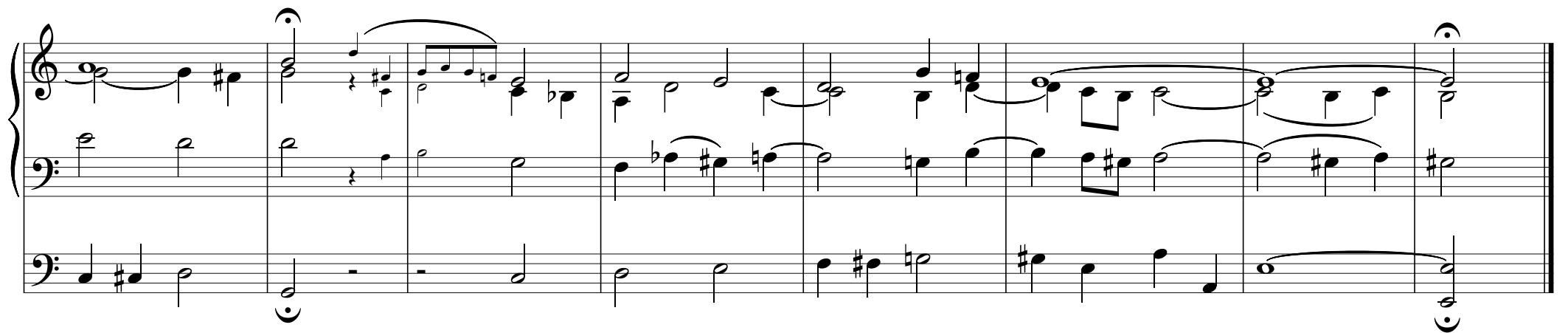
The second system of the musical score continues the piano accompaniment. The top staff in treble clef features a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. This is followed by a series of chords and intervals, including a half note G4, a half note F4, and a half note E4. The middle and bottom staves in bass clef continue the harmonic support with whole and half notes, including G2, F2, and E2. The system concludes with a final chord in the treble staff and a whole note G2 in the bass staff.



System 1 of the musical score, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the lower staves.



System 2 of the musical score, continuing the three-staff arrangement. The melodic line in the treble staff continues with intricate phrasing, while the bass and alto staves provide harmonic support with various note values and rests.



System 3 of the musical score, the final system on this page. It concludes with a double bar line and fermatas on the final notes of the treble and bass staves.

INHALTSVERZEICHNIS nach Seitennummern

**Ich dank dir schon,
 oder: Mein erst Geschäft sei Preis und Dank, 5**
Auf meinen lieben Gott, 12
Jesus meine Zuversicht, 18
Vater den uns Jesus offenbart, 27
O Lamm Gottes unschuldig, 32
**Straf mich nicht in deinem Zorn
 oder: Mache dich mein Geist bereit, 37**
Seelen Bräutigam, 44
Aus der Tiefe rufe ich, 50
Vom Himmel hoch da komm ich her, 56
O Gott du frommer Gott, 64
Erhalt uns Herr bei deinem Wort, 70
Befiehl du deine Wege, 77

INHALTSVERZEICHNIS Alphabetisch

Auf meinen lieben Gott, 12
Aus der Tiefe rufe ich, 50
Befiehl du deine Wege, 77
Erhalt uns Herr bei deinem Wort, 70
**Ich dank dir schon,
 oder: Mein erst Geschäft sei Preis und Dank, 5**
Jesus meine Zuversicht, 18
O Gott du frommer Gott, 64
O Lamm Gottes unschuldig, 32
Seelen Bräutigam, 44
**Straf mich nicht in deinem Zorn
 oder Mache dich mein Geist bereit, 37**
Vater den uns Jesus offenbart, 27
Vom Himmel hoch da komm ich her, 56

Ende des 2. Jahrgangs