

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

Orgel-Journal

1 HEFT.

MANNHEIM

bei K. F. Heckel.

Mus. 1-W-505,1



Handwritten text, possibly a title or date, in a cursive script.



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<i>Albischheim</i>	<i>Dienheim</i>	<i>Gauberg</i>	<i>Grünstadt</i>	<i>Homburg</i>
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<i>Aldorf</i>	<i>Dirmstein</i>	<i>Gauersheim</i>	<i>Lorenz Schulprap.</i>	<i>Prass Präparanden Lehrer</i>
<i>Gauweiler C. Schulpr.</i>	<i>Wüst Schulprap.</i>	<i>Rees G. Lehrer</i>	<i>Spitzhoff W. Schulpr.</i>	<i>Schramm A. Schulcand.</i>
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<i>Seijl Ph. Schulpr.</i>	<i>Schau Präparand</i>	<i>Schneider Sebas. Cand.</i>	<i>Guntersblum</i>	<i>Igelheim</i>
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<i>Bobenheim</i>	<i>Fussgönnheim</i>	<i>Schafer I. F. Lehrer</i>	<i>Hochstadt</i>	<i>Köngernheim</i>
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<i>Belanden</i>	<i>Finck Ich. Seminarist</i>	<i>Prass L. Lehrer</i>	<i>Homburg</i>	<i>Kontwig</i>
<i>Sterk H. Prap.</i>			<i>Dahl Lud. Candi.</i>	<i>Mair Schulprap.</i>



Kusel.
Braun, I. Schulcand.
Lambrecht.
Mattil, H. Schulp.
Lambsheim.
Berger, H. Lehrer.
Koch, Lehrer.
Veller, I. Lehrer.
Wasch, G. Lehrer.
Landau.
Abel, Lehrer.
Engel, Lehrer.
Herdy, Lehrer.
Jung, Lehrer.
Rückles, Lehrer.
Landstuhl.
Heinrich, Peter.
Lautersheim.
Werster, Schulprap.
Leistadt.
Baumann, Lehrer.
Mannheim.
Warter, A. Schulp.
Ziegler, Lehrer.
Marnheim.
Mohr, F. Lehrer.

Maudach.
Strubel, M. Cand.
Maxdorf.
Kraft, H. Lehrer.
Meckenheim.
Leiser, Lehrer.
Mittelbach.
Follemwälder, Präp.
Mittelbrunn.
Hoffman, F. Lehrer.
Mörtheim.
Knobel, Schulprap.
Münchweiler.
Thore, Schulprap.
Mundenheim.
Fogel, Schulprap.
Musbach.
Birchmaier, I. Cand.
Hauk, Lehrer.
Schneider, P. Cand.
Mutterstadt.
Dewald, I. Lehrer.
Isacmann, G. Lehrer.
Rid, I. Lehrer.
Neustadt.
Billner, I. Lehrer.
Günzert, F. Lehrer.

Neuhornbach.
Welsch, Lehrer.
Niederkirchen.
Grothe, Lehrer.
Platz, Lehrer.
Niederrotterbach.
Stark, Schulp.
Nierstein.
Schlamp, Lehrer.
Ninschwaler.
Runk, The. Lehrer.
Nussdorf.
Bügel, G. H. Lehrer.
Obermeschel.
Nebinger, Lehrer.
Schau, Lehrer.
Oberrotterbach.
Lehmann, Präp.
Odernheim.
Winsweiler, Schulprap.
Offenbach.
Schulz, Va. Candidat.
Vogel, W. Schulp.
Oppau.
Wehe, Th. Lehrer.
Oppenheim.
Sutter, Lehrer.

Oppenheim.
Zimmer, Lehrer.
Otterberg.
Dahl, Lehrer.
Frenger, Lehrer.
Pirmasens.
Hammel, Präp.
Serr, P. Lehrer.
Pötsbach.
Schäffler, Schulp.
Queichheim.
Jäger, Schulprap.
Ramsbach.
Kider, Ch. Candid.
Ramschbach.
Sater, F. A. Candid.
Reichenbach.
Leonhard, Lehrer.
Rafenberg.
Kider, P. Lehrer Präp.
Rockenhausen.
Gass, Schulprap.
Rothenbach.
Schmitt, Schulprap.
Rugheim.
Drescher, F. Präp.

Ruppertsberg.
Frei, T. Präp.
Sandhoben.
Hoffmann, Lehrer.
Schwabsburg.
Zimmerman, Lehrer.
Seckenheim.
Puhr, Lehrer.
Selsen.
Kraft, Lehrer.
Stimmenthal.
Hinnerfauth, C. Präp.
Ungstein.
Müller, P. Lehrer.
Vorderweidenthal.
Eccarius, P. Cand.
Wachenheim.
Eberle, K. Lehrer.
Stoffel, I. Schulprap.
Weisenheim.
Freij, Gehülfe.
Stempel, Präp.
Winnweiler.
Schmitt, I. Lehrer.
Weid, Schulprap.
Zimabücken.
Kramer, Lehrer.
Segmüller, Lehrer.

Indem die unterzeichnete Musikalienhandlung hiemit den Herrn Subscribenten auf das Orgel-Journal die erste Lieferung davon übergibt, werden dieselben zugleich gebeten die Verspätung der Herausgabe gefällig zu entschuldigen, da Hindernisse eintraten, die früher zu beseitigen dem Verleger nicht möglich war.

In Absicht einer Erörterung über Zweck und Einrichtung dieses Werkes muss man wegen Raumersparniss auf die längst verbreitete Ankündigung von demselben verweisen.

Mit dem 12.^{ten} Heft, welches den ersten Jahrgang schliesst, wird nebst dem Titelblatt und einem Inhaltsverzeichniss auch eine erläuternde Uebersicht der aufgenommenen Compositionen ausgegeben werden.

Was dabei dann noch Geeignetes zu erinnern seyn dürfte, wird man zu bemerken nicht versäumen.

Dass man bei der Auswahl der Orgelstücke zu diesem Hefte, selbst bei den leichtesten vorzugsweise auf solche gesehen, die nach ihrem Inhalte der Würde des Gottesdienstes und in Rücksicht des Stils der Natur ihres Instruments am angemessensten sind, wird wohl keiner Entschuldigung bedürfen. Jedoch sollen in den folgenden Lieferungen auch Orgelsachen im freiem Stile, insofern und insoweit sie zum Studium des Orgelspiels gehören, die nöthige Berücksichtigung erhalten.

Musikalienhandlung.
von Carl Ferdinand Heckel.

Hauptsächlich für Anfänger zur Uebung im gebundenen Spiele.

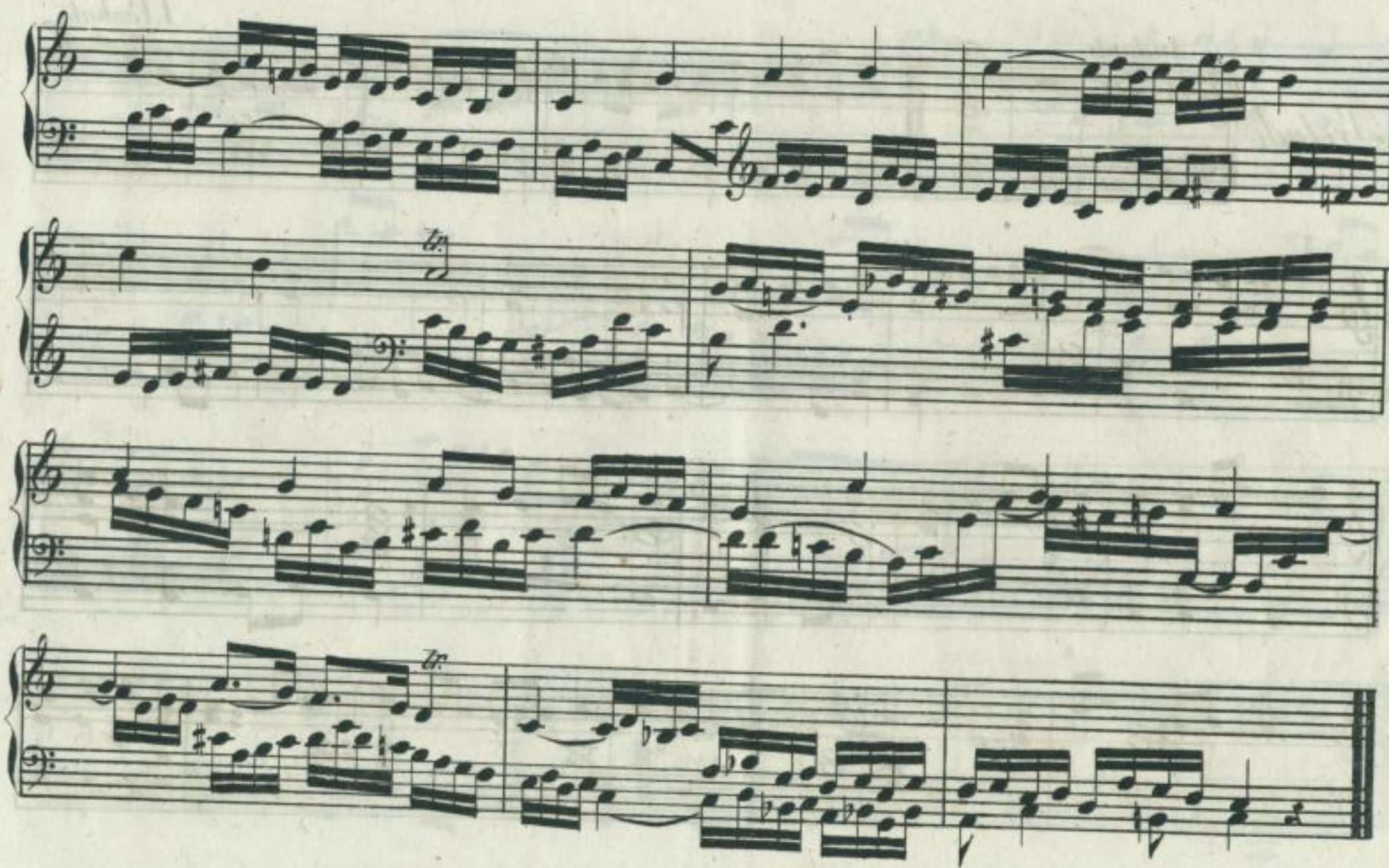
Ein feste Burg ist unser Gott.

Ch. H. Pink.

CHORAL

a. 2. Voci
Manual

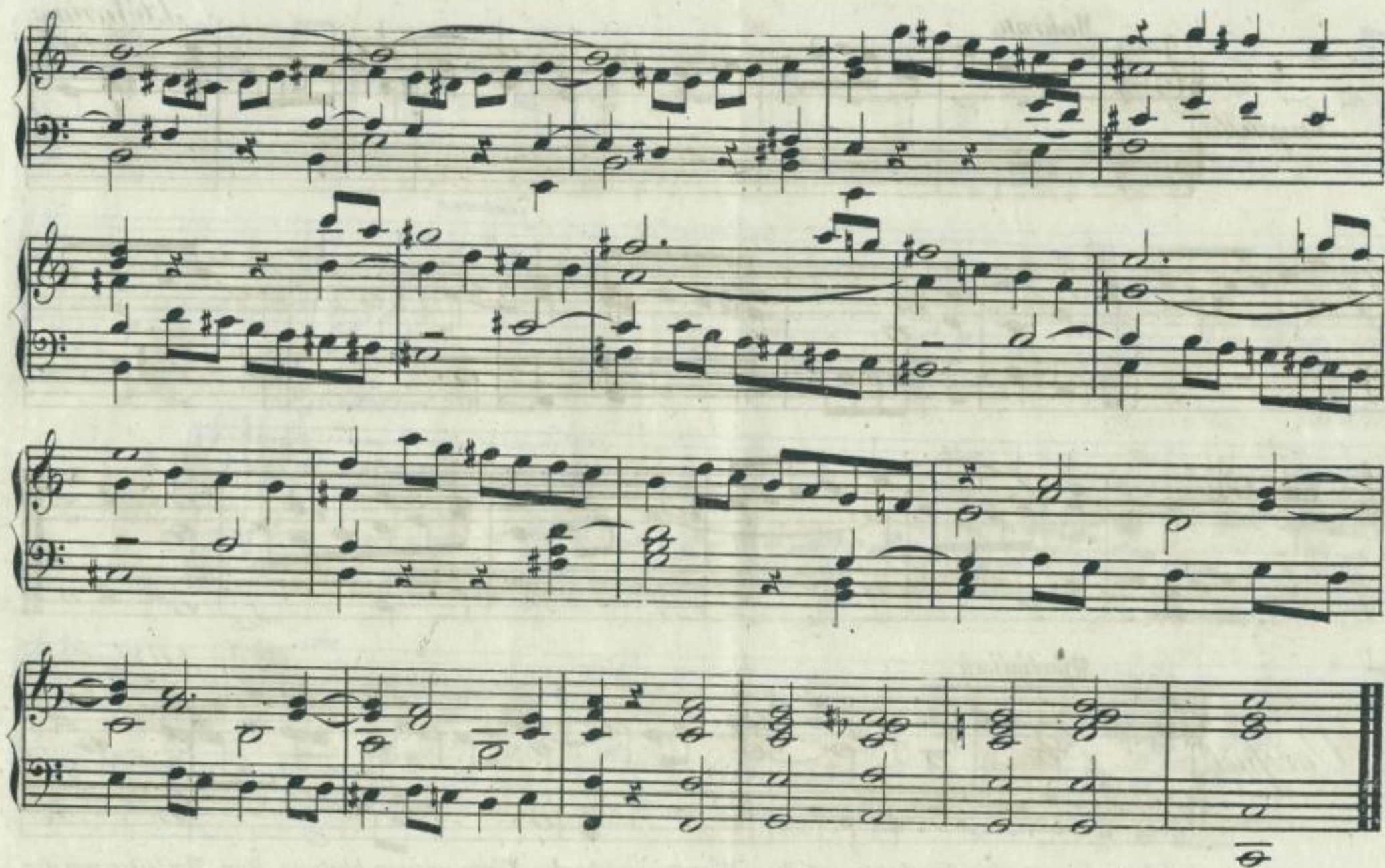
The musical score is written for Choral, 2 voices, and Manual. It consists of four systems of staves. The first system shows the Choral and Manual parts. The second system shows the 2 voices and Manual parts. The third system shows the 2 voices and Manual parts. The fourth system shows the 2 voices and Manual parts. The music is in C major and 4/4 time. The score is handwritten and includes various musical notations such as notes, rests, and bar lines.



Andante. *I. Vinkel.*

Prelude

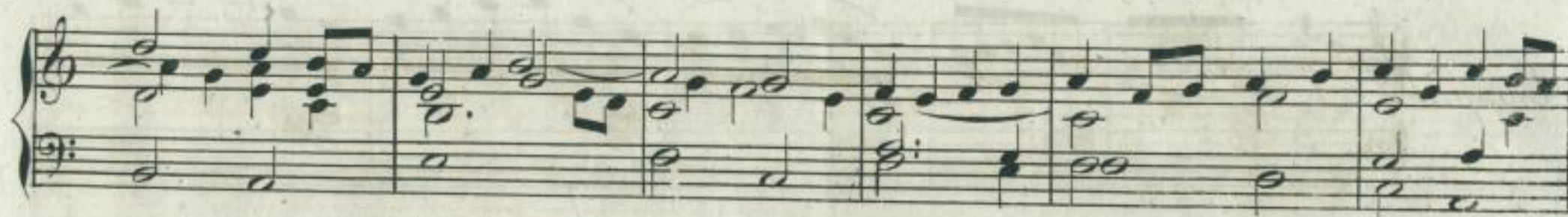
The musical score is written on four systems of grand staves. The first system begins with the tempo marking 'Andante.' and the performer's name 'I. Vinkel.' in a decorative script. The word 'Prelude' is written in a large, elegant script on the left side of the first system. The music is written in common time (C) and features a variety of note values, rests, and dynamic markings. The paper is aged and shows some staining.



Fughetta *Moderate.* *J.G. Vierling*

Vorspiel *Mixolydisch.* *J.G. Vierling*

d. h. nach einer alten Kirchentonart dieses Namens, welche den Tönen unserer heutigen Dur-Tonleiter von der Quinte h. B. g. a. h. c̃ d. ẽ f̃ g̃ ausgehend, entspricht.



Mit sanften Stimmen.

Kittel

Vorspiel



*Im galanten Stil.**Vorspiel*

The musical score is written on four staves, each with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The first staff is labeled 'Vorspiel' and features a melodic line in the treble and a harmonic accompaniment in the bass. The subsequent three staves continue the piece with various melodic and harmonic developments, including trills and slurs. The notation is in a historical style, with some ligatures and specific note heads.

C. Rink

Mit sanften 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 'Largo' and the instruction 'Mit sanften Stimmen.' The second system includes the instruction 'man:'. The third system includes the instruction 'ped:'. The fourth system includes the instruction 'ped:'. The score is written in a cursive, handwritten style.

*Gemüthsst.**Für volle Orgel.**L. E. Gebhardt.*

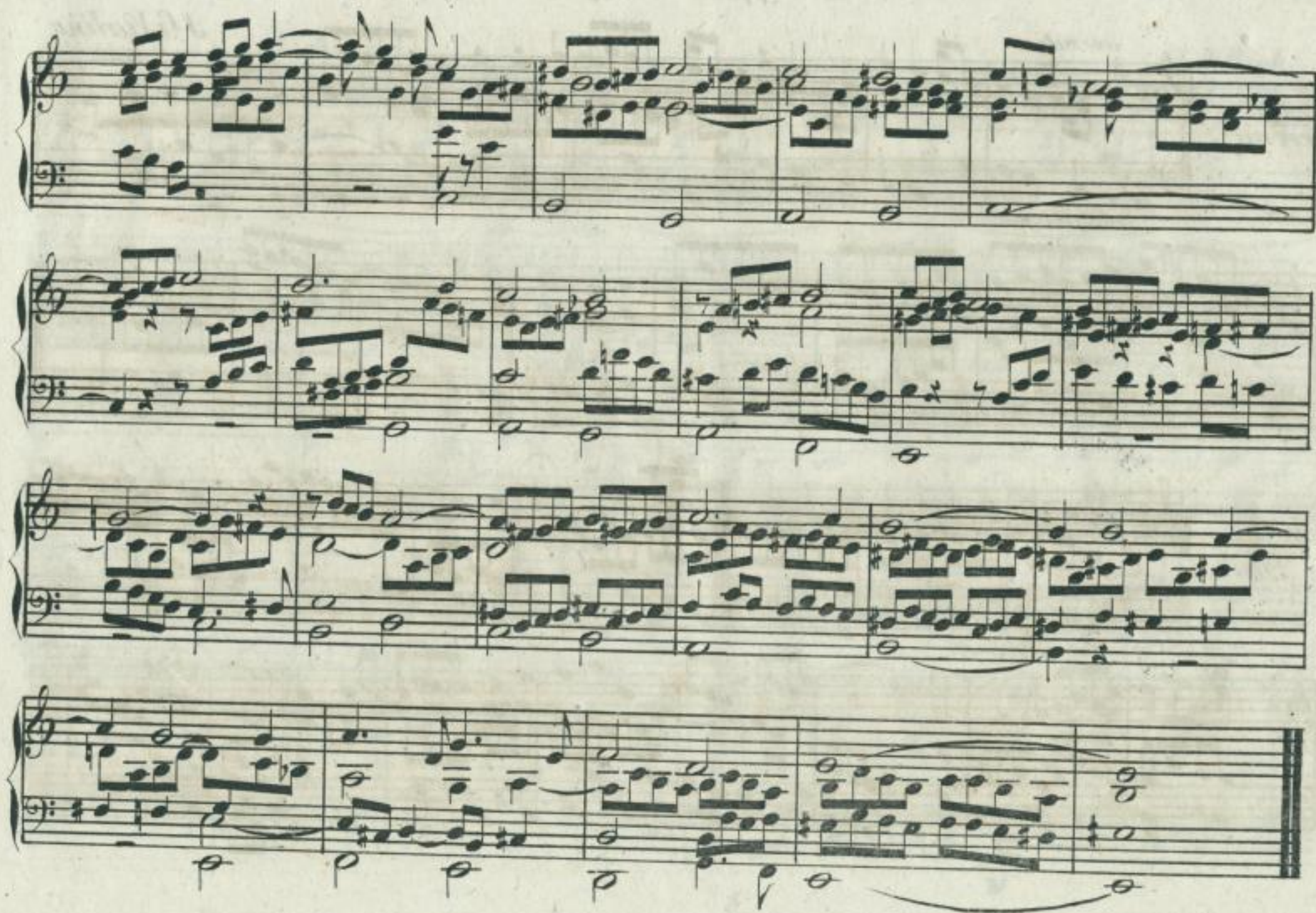
The image displays a handwritten musical score for organ, consisting of four systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals, typical of 18th-century manuscript notation. The score is written in a single system of two staves per system, with a key signature of one sharp (F#) and a common time signature (C). The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. The manuscript is on aged, slightly stained paper.

The image displays a handwritten musical score for piano, consisting of three systems of staves. The first system includes a tempo marking *Langsam* and a signature *L.E. Gebhardt*. The notation is in a key with one sharp (F#) and a common time signature (C). The score features various musical notations including eighth notes, sixteenth notes, and rests, with some passages marked by slurs. The paper is aged and shows some staining.

*Etwas langsam Mit einigen 8 und 4 füssigen Stimmen, das Pedal hervorstechend.**M. Kachler.*

Prelude

Manual.



*Trio im doppelten Contrapunkt der Octave.**J. G. Vierling.**And^{te}.**con moto.**Pedaleobligato.*

The image displays a handwritten musical score for a Trio in double octave counterpoint. The score is written on four systems of staves, each system consisting of a grand staff (treble and bass clefs). The tempo is marked 'And^{te}' and the movement is 'con moto'. The key signature is one flat (B-flat). The first system includes the instruction 'Pedaleobligato.' below the bass staff. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The score is written in a clear, elegant hand typical of 19th-century musical manuscripts.

*And^{te}.**Pedaleobligato.*

Nachspiel. *Ch. II. Rink.*

Grave *dopp. ped.*

Moderato.

ped.

Handwritten musical score for a piece titled "Trennungspunkt der Clave". The score is written on four systems of two staves each, using a treble and bass clef. The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.

Handwritten musical score for piano, page 19. The score is written on four systems of grand staves (treble and bass clef). The music is in a minor key, indicated by three flats in the key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Pedal markings are present: "d. ped." (damper pedal) is written below the first system, and "ped." (sustaining pedal) is written below the second system. The manuscript shows signs of age, with some ink bleed-through from the reverse side and slight discoloration of the paper.

Handwritten musical score on three systems of grand staves (treble and bass clefs). The notation includes various notes, rests, and accidentals. The first system shows a melodic line in the treble and a bass line. The second system features a more complex texture with multiple voices. The third system includes a section marked "ped." (pedal) and a section marked "dopp." (double). The manuscript is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on page 21, featuring four systems of piano music. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second and third systems continue the piece with similar textures. The fourth system concludes with a double bar line and a final chord. The paper is aged and shows some wear.

Fugue *Moderato:* *S. Bach:*



The first system of the fugue score. The treble staff begins with a whole rest, while the bass staff starts with a half note G2, followed by a series of eighth and sixteenth notes forming the subject. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).



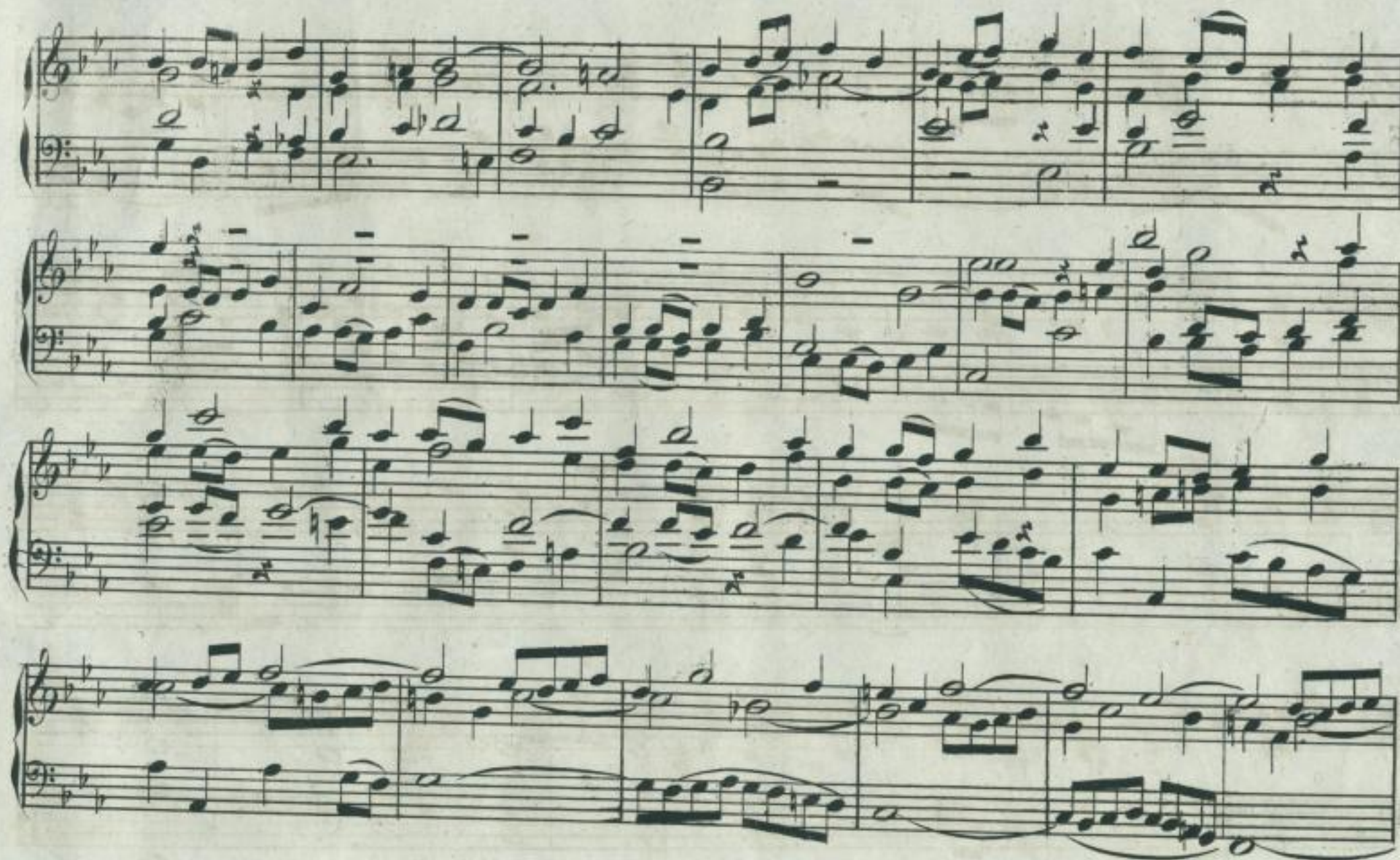
The second system of the fugue score. The treble staff begins with a half note G3, followed by a series of eighth and sixteenth notes forming the answer. The bass staff continues the subject from the previous system.

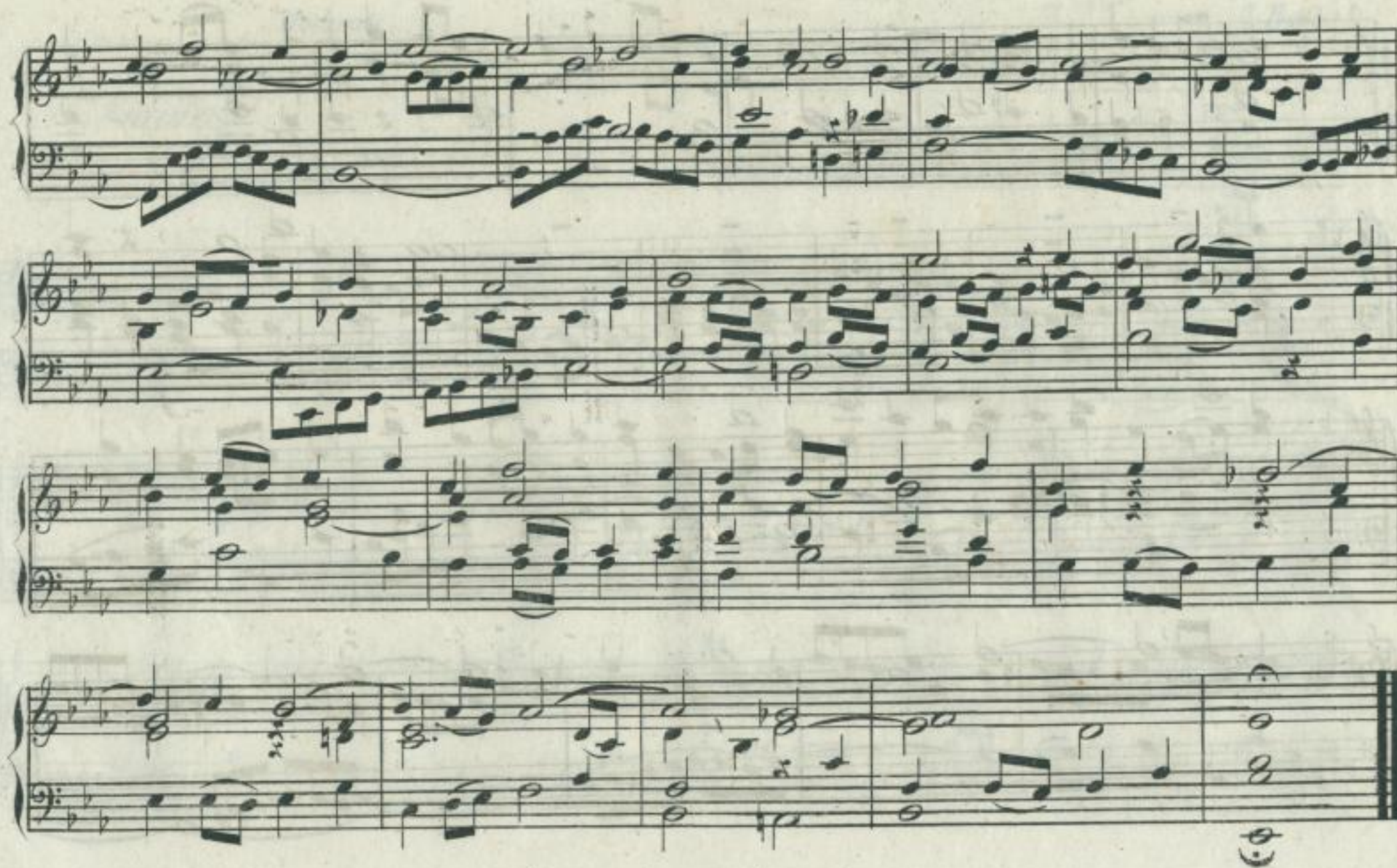


The third system of the fugue score. The treble staff begins with a half note G3, followed by a series of eighth and sixteenth notes forming the subject. The bass staff continues the answer from the previous system.



The fourth system of the fugue score. The treble staff begins with a half note G3, followed by a series of eighth and sixteenth notes forming the answer. The bass staff continues the subject from the previous system.





(Mus. Q 1694)

Mus. A-U-505

