

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

Orgel-Journal

2 HEFT.

MANNHEIM

bei K. F. Heckel.

Mus. 4-14-505, 2



174
Sächs. Landesbibl.
Dresden

174
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Dresden



174
Sächs. Landesbibl.
Dresden

174
Sächs. Landesbibl.
Dresden

SUBSCRIBENTEN - VERZEICHNISS.

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

Mus. Sammlung
des Joh. Chr. Bach
Bündelchen

Choral. *Jesus meine Freude. A. 2 Voci. Manual.*

(H. H. Rink.)

287.

The musical score is written on three systems of staves. The top system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The middle system consists of two staves: the upper staff has a treble clef and a key signature of one flat, while the lower staff has a bass clef and a key signature of one flat. The bottom system also consists of two staves with treble and bass clefs and a key signature of one flat. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and a final chord.

L. G. Morling.

Versette.

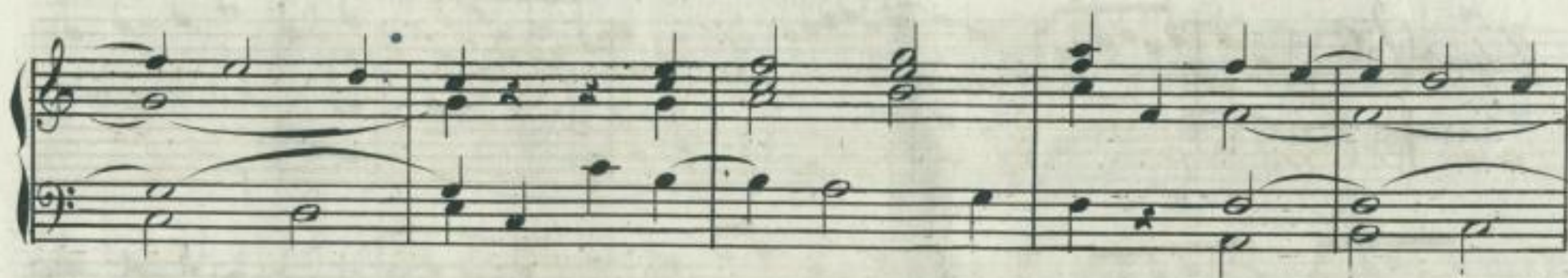
4.

Vorhal.

Andante.

A handwritten musical score for piano, consisting of four systems of staves. The first system is marked 'Andante.' and 'Vorhal.' (Vorzeichen). The music is in C major, 4/4 time. The first system contains measures 281-284. The second system contains measures 285-286. The third system contains measures 287-288. The fourth system contains measures 289-290. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

287.



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

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

281.

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

Pd. *Pd.*

287

Sarghette *M. Heller.*

p. *p.* *Fine* *tr* *D. Capo.*

287.

Z.G. Vierling.

Fughetta.

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

Moderato. *J. Ch. Hüttel.*

Choralvorsp.

*Gravioso.**F. Bühler.**Vorspiel.*

*Mit sanftern Stimmen.**Largo.*

Handwritten musical score for piano, consisting of four systems of staves. The music is in 3/4 time, key of B-flat major, and marked "Largo". The first system includes the tempo and "Mit sanftern Stimmen." The second system has "Pit." written below the bass staff. The fourth system ends with a double bar line and the number "287." below it.

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

Trio.

G. Vierling.

L. F. Gebhardi

Mässig.

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

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

Handwritten musical score for "Jesu meine Freude!" by H. W. Tauscher. The score is written on three systems of staves. The first system includes a vocal line (Canto fermo in Canone) and a piano introduction (Vorspiel) for the right and left hands. The second and third systems continue the piano introduction. The key signature is one flat (B-flat), and the time signature is common time (C). The score is marked with dynamics such as "mf" and "p".

A handwritten musical score on three systems of grand staves (treble and bass clef). The notation is in a historical style, likely 18th or 19th century. The first system shows a complex melodic line in the treble with many sixteenth and thirty-second notes, while the bass line is simpler. The second system continues this pattern. The third system features a prominent triplet of sixteenth notes in the treble, followed by a final chord. The manuscript is on aged, slightly stained paper.

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

Präludium

Ped.

man

Ped.

282.

Für volle Orgel. *Ch. II. Rink.*

Macstose.

Ped.

287.

Ped.

A handwritten musical score on four systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and accidentals. The first system includes a slur over the first two measures of the treble staff. The second system has a slur over the first two measures of the treble staff. The third system has a slur over the first two measures of the treble staff. The fourth system has a slur over the first two measures of the treble staff. The paper is aged and shows some staining.

Ped. et Man.

Ped.

282

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

