

Der zur Beförderung
Göttlicher Ehre, und Aufmunterung des Geistlichen Sions

abzielende
Erstere

usikalische ersuch

Bestehend

In Zweyen Choralen,

Mit unterschiedenen, theils Fugirten, theils auf zwey Clavieren und obligaten
Pedal/ auf drey Linien eingerichteten Variationen/

Componiret und heraus gegeben
von

HIERONIMO FLORENTINO QUEHLEN.

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Ein Buch der ...

Erste

Die ...



Die ...

Die ...

HIERONIMO FLORENTINO QUELLEN

Stammbuch ...

Beneigter Leser!

Sachdem schon vor geraumer Zeit einige gute Freunde und Liebhabere des Claviers mich zu unterschiedenen mahlen ersuchet / nach meiner Methode etwas von Choralen heraus gehen zu lassen. So hätte zwar / nicht allein der schweren Kosten wegen des Kupfer-Stichs / sondern auch / vielen vorjezo von vielen berühmten Musicis und Organisten schöne Clavier-Sachen in Ueberfluth zu haben / einigermassen deshalb Bedencken tragen sollen. Wann ich aber im Gegentheile trachte / daß der Haupt-Endzweck zu Gottes Ehren / und mehrerer Aufmunterung der Andacht bey dem heiligen Gottesdienst abzielet; Als habe um solchen Petito nicht länger zu entstehen hiermit einen kleinen Versuch thun wollen / und zwar erstlich nur mit zwey Stücken. Der Erste Choral wird seyn / Komm Heiliger Geist / Herr Gott / mit zweymahliger Veränderung / das erste mahl ganz schlecht / mit darzu gehörenden lauffenden Passagen und Zu- und Abgängen / für Anfänger und Lehrbegierige / das andere und dritte mahl etwas mehr ausgearbeitet. In dem andern Choral / Nun freut euch lieben Christen g'mein / werden geübtere Liebhabere und Organisten hoffentlich etwas mehrers zu thun finden / indem etliche Variationes erscheinen / welche auf zwey Claviere und obligatem Pedal, der Deutlichkeit halber auf drey Linien gesetzt sind / dabey auch das und wann die Hände einander übersteigen. Auf dergleichen Art erinnere ich mich nicht etwas gesehen zu haben. Fantasien und Präludia mit drey Linien / habe wohl von berühmten Autoribus in Händen / allein / Choräle auf diese Art / sind mir nie vorkommen. Und weilien die Verwechselung der Hände / der Claviere, it. unterschiedliche Manieren / als Mortanten und Trillo, auch etliche Veränderungen derer Register in Orgeln nicht ohne geringe Mühe in diesem Kupfer-Stich einverleibet sind / so will das übrige judicieusen Liebhabern und Organisten gar gerne überlassen / und mag ein jeder sich nach seinem Verstand richten. Das einige habe ohnmaßgeblich erin-

wollen/ daß wo der Choral geführet wird / solt er etwas stärker von Registern muß gezogen werden / damit Stimmen auf den andern Clavier solten nicht überschreyen ; Auch mögen die öftere Veränderungen derer Schlüssel wohl observiret werden. Mit allzu vielen Manieren habe dieses Werk nicht ausspicken mögen / sondern will zu frieden seyn/ wenn das Angemerckte beobachtet wird. Ein Exercirter hat Freyheit auch etwas mehr zu thun. Solte sich nun ein ergiebiger Abgang finden/ so bin erbötig/ künftig von Messen zu Messen et folgen zu lassen / werde aber jeden Choral nicht mehr als zwey mahl verändern; bald im Discant; bald im Chor; bald im Bass, mit einem kurzen Themate. Und weil von einigen guten Freunden mir vorgestellet worden/ daß die viele Veränderung und Abwechselung derer Schlüssel/ bey vielen Schwierigkeit seyn dürfte/ so will ich resolviret / ins künftige solte so viel möglich zu vermeiden / und mich nur der gewöhnlichen Discant- Bass- Schlüssel/ so wohl in denen mit zwey als auch mit drey Linien gesetzten Variationen / zu bedienen. mit es desto ehe/ so wohl Liebhabern/ als auch denenjenigen/ welche Profession von der Organisten- Kunst haben/ desto leichter so wohl in das Gesicht/ als in die Faust fallen möge. Hat ein oder der andere von verdigigen Organisten und musicalischen Kennern sonst noch etwas / zu künftiger Verbesserung des Wercks zu nern/ so werde mich/ so fern die Sache einen Grund hat / auf eines jeden geneigte Zuschrift/ so viel mög- gefällig erzeigen. Denenjenigen aber/ so durch tadeln sich nur ein Ansehen machen wollen/ da doch we dahinter ist/ recommendire ich gar kräftig das bekandte: Facilius est reprehendere, quam imitari. da mein Absehen einig und allein/ wie oberwehnt / zu Gottes Ehren/ und meines Nächsten Nutzen/ auch mehrerer Aufmunterung der Andacht/ bey öffentlichen Gottesdienst/ abziehet/ so werde alles übrige unge- tadeln/ ohne einige Begierde zur Revenge, verlachen. Womit dem gütigen Leser zu geneigten Ange- ken sich empfiehlt

der Autor.

Choral. Komm Heiliger Geist Herre Gott.

A handwritten musical score for a choral piece titled "Choral. Komm Heiliger Geist Herre Gott." The score is written on five systems of two staves each, using a 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 trills (marked "tr"). The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The paper is aged and shows some staining.

Variatio 1.

This page contains a handwritten musical score for a piece titled "Variatio 1." The score is written on five systems of staves. The notation is highly complex, featuring a dense arrangement of sixteenth and thirty-second notes, often beamed together in groups. The music is written in a single melodic line per system, with a common key signature of one sharp (F#) and a common time signature of 4/4. Various musical markings are present throughout the score, including the word "Choral" written above certain passages and the abbreviation "tr." (trill) written above specific notes. The paper is aged and shows some staining, particularly along the right edge.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into five systems, each consisting of two staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The word "Choral" is written above the staves in several places, indicating the nature of the music. A trill (tr.) is marked above a note in the first system. The paper shows signs of age, including foxing and some staining. The handwriting is in dark ink, and the overall layout is typical of 18th or 19th-century musical manuscripts.

tr. *Choral*

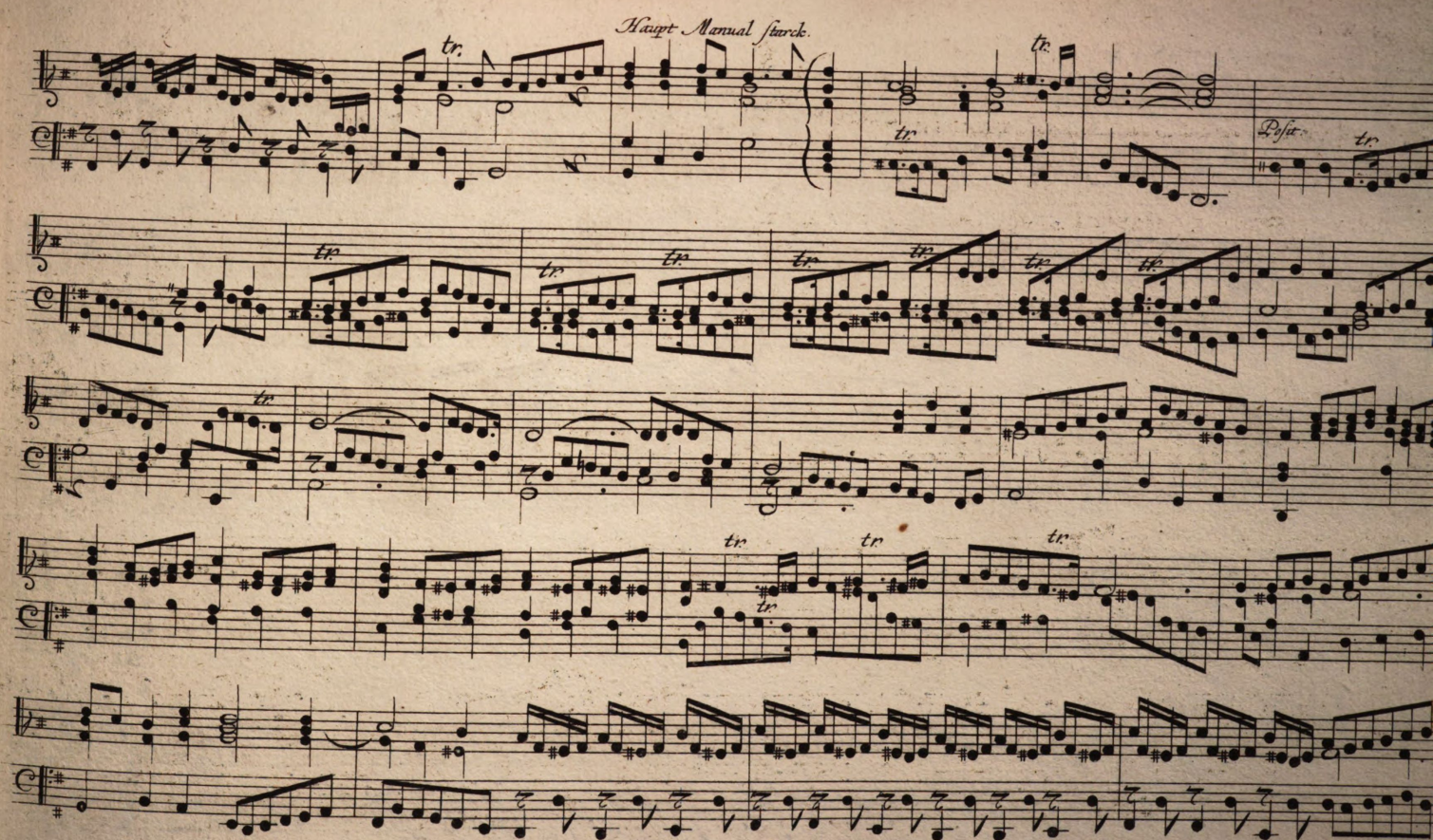
Chor.

Choral *Choral*

tr.

Variatio 2. Positiv starck und das Haupt Manual ebenfals

This image shows a page of handwritten musical notation, likely a manuscript for a keyboard instrument. The title at the top left reads "Variatio 2. Positiv starck und das Haupt Manual ebenfals". The music is written on six staves, each with a key signature of one sharp (F#) and a time signature of 6/4. The notation is highly ornate, featuring numerous trills (marked "tr"), slurs, and complex rhythmic patterns. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side. The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into six systems, each consisting of two staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The systems are labeled as follows:

- System 1:** The first staff is labeled *Haupt. Man.* and the second staff is labeled *Posit.*
- System 2:** The first staff is labeled *Haupt. M.* and the second staff is labeled *tr.*
- System 3:** The first staff is labeled *Posit.* and the second staff is labeled *tr.*
- System 4:** The first staff is labeled *Haupt. M.* and the second staff is labeled *tr.*
- System 5:** The first staff is labeled *Posit.* and the second staff is labeled *Haupt. M.*
- System 6:** The first staff is labeled *tr.* and the second staff is labeled *tr.*

The notation includes various note values, rests, and dynamic markings such as *tr.* (trill) and *Posit.* (positively). The paper shows signs of age, including discoloration and some wear along the edges.

This image shows a page of handwritten musical notation on aged, slightly discolored paper. The score is organized into five systems, each consisting of two staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature for the first system is one sharp (F#), and the time signature is common time (C). The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings such as *Pofit.*, *Haupt M.*, *Pof.*, *A.M.*, and *tr.* are interspersed throughout the piece. The paper shows signs of age, including some staining and wear at the edges. The handwriting is clear and legible, typical of 18th or 19th-century musical manuscripts.

Pofit. *Haupt M.* *Pof.* *Haupt M.* *Pofit.* *tr.* *A.M.* *tr.* *Pof.* *A.M.* *Pof.* *A.M.* *tr.* *Haupt Man.* *tr.*

8. Choral. Nun freut euch lieben Christen g'mein, Mit Fugirt- und andern Variationen.

A handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. The score is written in a historical style, with some staves showing complex rhythmic patterns and others featuring more melodic lines. There are also some markings like 'tr' (trill) and '2.' (second ending) visible. The paper shows signs of age, including slight discoloration and wear along the edges.

Variatio 1.

This image shows a page of handwritten musical notation, titled "Variatio 1." The score is written on ten staves, organized into five systems of two staves each. The notation is complex, featuring numerous slurs, triplets, and trills (marked "tr"). The key signature is one sharp (F#), and the time signature is 12/8. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *tr* (trills) and *ped* (pedal). The score is written in a historical style, possibly from the 18th or 19th century. The right edge of the page shows the binding of the book, with some text visible on the adjacent page.



Variatio 2.

Pofit:

tr

Ped.

Haupt. M. stark.

Choral.

Pedal. Oblig.

Pofit:

Ped.

This is a handwritten musical score for a piece titled "Variatio 2." The score is written on multiple staves, likely for a keyboard instrument. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. There are several trills marked with "tr". Pedaling is indicated by "Ped." and "Pedal. Oblig." (Pedal Obligation). The key signature has one sharp (F#), and the time signature is common time (C). The manuscript is on aged, slightly discolored paper. The handwriting is in a cursive style typical of 18th or 19th-century musical notation. The score is divided into sections, with some parts marked as "Pofit" (likely a repeat or a specific performance instruction) and others as "Choral." (Choral). The overall style is that of a historical musical manuscript.

Handwritten musical score on aged paper, featuring five systems of staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The page number **13** is visible in the top right corner.

Key markings and annotations include:

- Haupt M.* (Main Melody) above the first system.
- Ped.* (Pedal) below the first system.
- Def.* (Definition) above the second system.
- H. M.* (Harmony Melody) above the second system.
- H. Man.* (Harmony Man) above the third system.
- Ped.* (Pedal) below the third system.
- Ped.* (Pedal) below the fourth system.
- H. Man.* (Harmony Man) above the fifth system.
- Ped.* (Pedal) below the fifth system.

The notation is dense, with many sixteenth and thirty-second notes, indicating a fast tempo. The paper shows signs of age, including discoloration and some wear.

Variatio 3^{ta} Auf zwey Clavier. Den Choral mit dem Principal 8 Fußs im Tenor. Auf dem andern Clavier kan man Gedact
8. Fußs und in Flaut. 4. Fußs nehmen, Das Pedal ist Obligat.

This is a handwritten musical score for a three-part variation on two keyboards. The score is written on four systems of staves. The first system has a treble and bass staff for each of the two keyboards. The second system has a treble staff for the first keyboard and a bass staff for the second keyboard. The third system has a treble staff for the first keyboard and a bass staff for the second keyboard. The fourth system has a treble staff for the first keyboard and a bass staff for the second keyboard. The music is written in a historical style, with many sixteenth and thirty-second notes. There are two instances of the word "Choral" written below the staves, indicating the choral part. The score ends with a double bar line and a fermata.

Variatio 4. Auf zwey Clavier, und der Choral Pedaliter.



Variatio 3^{ta} Auf zwey Clavier und Pedal. Den Choral kan mann auf dem Haupt Manual nehmen und die Fuga auf dem Positiv. die Register kan ein erfahner Organist nach Gefallen eintheilen.

This is a handwritten musical score for a three-part variation on two manuals and pedals. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures (one sharp, F#), time signatures, and dynamic markings. Trills are indicated by 'tr' and 'tr.' above notes. Pedal parts are marked with 'Ped.' and 'Pedal.' below the staves. The score features complex polyphonic textures with multiple voices. Labels such as 'Haupt Man.' (Main Manual), 'Posit.' (Positiv), 'Choral', and 'Ten.' (Tenor) are placed above specific staves to indicate the assignment of parts. The manuscript is written in a clear, elegant cursive hand typical of 18th-century musical notation.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into four systems, each consisting of three staves. The notation is in a historical style, featuring various note values, rests, and clefs. The key signature is one sharp (F#), and the time signature is common time (C). The first system is marked with *Posit:* above the first staff and *Choral* above the third staff. The second system also has *Posit:* above the first staff and *Choral* above the third staff. The third system includes a *tr* (trill) marking above the first staff. The fourth system concludes with a large, decorative flourish. The paper shows signs of age, including discoloration and some wear along the edges.