

Sächsische

Musica

4237

U 528

Landesbibliothek

586

Sächsische Landesbibliothek Dresden

Handschrift
Druck

Mus. 4237-U-528

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III-4-9-887-12 JG 162-16-87

DER
CHORALFREUND
ODER
Studien für das Choralspielen
componirt von
CH. H. RINCK

Großherzogl. Hessischem Hoforganisten-Cantor und Cämmermusikus,
wie auch Ehrenmitglied des Holländischen Vereins zur Beförderung der Tonkunst
zu Rotterdam.

1^{ter} BAND

OPUS 104

Eigenthum der Verleger.

Eingetragen in das Archiv der Union.

MAINZ, PARIS UND ANTWERPEN,

bei B. Schott's Söhnen.

1852



Mus. 4237-U-528

SEINER
KÖNIGLICHEN HOHEIT
LUDWIG
Großherzog von Hessen und bei Rhein
etc. - etc.

in tiefster Ehrfurcht allerunterthänigst gewendet

vom Verfasser.

[Faint, illegible text, possibly bleed-through from the reverse side of the page]

Herr Jesu Christ dich zu uns wend etc:

Choral.
Nº 1.

Man: Ped: 6 4 3 8 8 7 3 4 8 4 7 6 5 7

1^o Veränderung. 8 7 7 3 6 5 5 7 7 6 6 8 7 6 5 7

a 4 Voc:

4 3 3 8 5 3 5 7 5 7 Ped: 6 5

Ped: 3 4 3 5 4 7 2 6 7 6 5 5 7 Ped: 8 4 7

5 6 6 5 7 8 4 7 3 6 5 6 4 6 6 3 3

3620.1.

2^{te} Veränderung.

a 5 Voc:

Ped: 6 5 4 3

Ped: 6 7 7 7

Ped: 7

3 6 3 # 7

Ped: 2 6 6 4 6 5 7 7 4 3 5 4 6

5^{te} Veränderung. Manualiter Cantus firmus im Bass.

a 3 Voc:

Cantus firmus.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains mostly whole and half notes. The key signature has one sharp (F#).

Für volle Orgel.

4^{te} Veränderung.

a 4 Voc. Man.

The second system features a vocal line on the upper staff, marked 'a 4 Voc. Man.', and an organ accompaniment on the lower staff. The organ part includes a 'Ped.' (pedal) marking. The key signature remains one sharp.

The third system continues the organ accompaniment with two staves. It includes 'Ped.' markings on both the upper and lower staves. The musical notation is dense with sixteenth and thirty-second notes.

The fourth system concludes the organ accompaniment with two staves. It includes a 'Ped.' marking on the lower staff. The system ends with a double bar line.

3620.1

Wir glauben all' an einen Gott.

CHORAL N^o 2.

6 5, 4 3 7 6 7 6 5 8 7

7 6 6 5 8 7 3 4 3 5 3 4 5 6 5 8 7

1^{te} Veränderung.

5 7 4 6 3 8 7 5 7 4 6 5 6 4 5 2 3 7 4 2 3

4 2 3 Ped. 3 3 3 6 6 8 7 3 5 4 4 8 7 3 7 4 3 3 6 6 7 5 3 5 4 3 7 3 5 6 5 3

2^{te} Veränderung.

Ped: Ped:

2^o

3^{te} Veränderung.

Für volle Orgel.

Ped: Ped: 1^o 2^o

Ped:

3620.1.

6

CHORAL N^o 3

Allein Gott in der Höh sey Ehr.

1^{te} Veränderung.

2^{te} Veränderung.

3620.1. #

20 7

Ped: 6 4 6 4 5# 7 Ped: 8 2 4 6 9 8

7 6 6 5 3 6 4 6 3 6 7 9 8 7 7 4 3 3 5

5^{te} Veränderung.

2 6 8 6 7 2 6 3 6 5 4 3

Ped: 2 4 6 4 3 7 6 4 2 7 3 5 3 6 3 4 6

4 6 3 4 3 6 5 3 4 4 6 3 7 6 3 6 6 7 3 6

3620.1.

4^{te} Veränderung.

Für volle Orgel.

Man: Ped: Ped:

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a repeat sign. The first measure is marked 'Man:'. The second measure is marked 'Ped:'. The piece concludes with a final cadence marked 'Ped:'.

10 20 Man: Ped:

The second system contains measures 9 through 16. It features a first ending bracket over measures 10-11 and a second ending bracket over measures 12-13. The first ending leads to measure 14, and the second ending leads to measure 15. The system ends with a final cadence marked 'Ped:'.

The third system contains measures 17 through 24. It continues the melodic and harmonic development of the piece with various ornaments and articulations.

Ped:

The fourth system contains measures 25 through 32. It concludes the piece with a final cadence marked 'Ped:'.

3620.1.

CHORAL N^o 4.

Liebster Jesu wir sind hier.

1^o 9

6 7 8 6 2 6 4 6 4 3

Man:

6 3 2 6 # 6 3 6 4 3 7

Man:

1^{te} Veränderung. a 3 Voc: Manual.

1^o 2^o

3620. 2.

10

2^{te} Veränderung. a 4 Voc:

5^{te} Veränderung. a 4 Voc:

3620. 2.

4^{te} Veränderung. a 4 Voc:

Für volle Orgel.

11

Ped: Ped: Ped:

1^o 2^o Ped:

Ped:

CHORAL N^o 5.

Wer nur den lieben Gott lässt walten.

Ped:

2^o 6 # 8 # 7 6 8 b7 6 5 # 7 6 5 # 7

3620.2.

12 1^{te} Veränderung. a 4 Voc:

Ped: Ped: Ped: Ped: Ped:

2^{te} Veränderung. a 3 Voc: Manual.

3620.2.

3^{te} Veränderung. a 4 Voc:

4^{te} Veränderung. a 4 Voc:

Für volle Orgel.

3620.2.

14 CHORAL N° 6.

Was Gott thut das ist wohl gethan.

6 5 3 8 7 6 b7 6 8 7

8 7 6 5 3 6 7 7 6 6 4 5 7 6 4 6 8 7

1^{te} Veränderung. a. 3 Voc. Manual.

1º 2º

1º

3620.2.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line and repeat dots.

2^{te} Veränderung. a 4 Voc.

Second system of musical notation, starting with a repeat sign. It includes a first ending bracket labeled '1^o' at the end. Pedal markings 'Ped.' are present under the bass line in the second and fifth measures. The system ends with a double bar line and repeat dots.

Third system of musical notation, beginning with a second ending bracket labeled '2^o'. The music continues with various rhythmic patterns and chordal textures. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a variety of note values and rests. The system ends with a double bar line and repeat dots.

3620.2.

The musical score is written for a full organ and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is titled "3^{te} Veränderung. a 4 Voc:" and "Für volle Orgel." The first system begins with a "Ped:" marking. The second system includes first and second endings, labeled "1^o" and "2^o". The third system has "Ped:" markings under both staves. The fourth system also has "Ped:" markings. The fifth system concludes with a "Ped:" marking. The number "3620.2." is printed at the bottom center of the page.

CHORAL N° 7.

Jesu meine Freude.

17

6 7 8 #7 6 7 6 6 5 #7

2 6 4 6 5 8 7 #6 6 7 8 6 #7 # 6 7 5 #7

1^o Veränderung.

6 4 6 5 9 6 5 # 6 3 3 Ped: 3 3 2 6 8 Ped:

2 3 4 2 3 4 2 3 Ped: 5 6 #7 5 6 6 8 6 # 8 7 Man: Ped: 3 4

6 7 3 6 # 8 7 5 2 # 3 6 2 0 3. Ped: 6 4 6 4 6 7 4 0 # 8 7 4 2 3 # 7 6 5 6 0

18. 2^{te} Veränderung, a 3 Voc: Manual.

This section contains four systems of musical notation for a manual. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The second system includes first and second endings, marked '1^o' and '2^o' respectively. The piece concludes with a double bar line.

3^{te} Veränderung, a 3 Voc: für 2 Clavier und Pedal.

This section contains one system of musical notation for two clavier and pedal. It features a grand staff with a treble and bass clef. The time signature is common time (C). The notation includes a 'Cantus firmus' in the treble staff and a 'Pedal' line in the bass staff. The piece concludes with a double bar line. The number '36 20. 3.' is written below the staff.

1^o 2^o

Ped:

Ped:

4^{te} Veränderung, a 4 Voc:

Für volle Orgel.

Ped: Ped: Ped:

1^o 2^o

Ped: Ped:

Ped:

3620. 3.

DIE TUGEND WIRD DURCHS KREUTZ GEÜBET.
Wie gross ist des Allmächt'gen Güte.

CHORAL N° 8.

6 6 6 6 6 6 7 6 # 6

8 7 6 5 6 4 # 8 7 6 6 6 5 8 7 3 4 4 8 7 3 6 5 6

1^e Veränderung, a 2 Voc: Manual.

1^o

2^o

3420.3.

2^{te} Veränderung, a 4 Voc:

1^o 2^o

Ped. 6 6

Ped. 6 6 # 5

6 6 # 6 6 4 # 5 3 2 6 8 7 6 6 # 6 5 8 7

6 4 3 6 5 3 3 6 20 5 5 6 6 8 7 3 5 4 3 6 3 5

3^{te} Veränderung.

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). The lower staff is in bass clef with the same key signature and time signature. The music features a complex texture with many beamed notes and chords. Pedal markings are present below the bass staff at the beginning and towards the end of the system.

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). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex textures. A first ending bracket labeled '2^o' spans the first few measures of the upper staff. Pedal markings are present below the bass staff.

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). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex textures. Pedal markings are present below the bass staff.

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). The lower staff is in bass clef with the same key signature and time signature. The music continues with complex textures. Pedal markings are present below the bass staff.

Herzlichster Jesu was hast du verbrochen.

CHORAL N^o 9.

Man: Ped: 6 # 7 # # 7 7 6 4 3 7

Man: Ped: 3 4 8 8 7 4 # 7 5 6 8 7 8 7

1^{te} Veränderung.

7 6 6 3 4 4 b7 9 8 # 3 2 6 5 6 5 # 8 7 3 8 7 6

6 # 3 6 3 6 8 b7 6 b7 6 6 6 # 7 6 # 7

3620. 5.

24. 2^{te} Veränderung.

Figured bass notation: ♭ 6 3 4 # 3 7 9 7 8 # 4 6 3 5 7 9 3 6 8 7

3^{te} Veränderung.

Mit starken Stimmen.

Figured bass notation: 8 7 3 5 3 4 7 9 8 7 5 4 2 # 4 # 6 7 9 8 6 5 8 7 4

Ped: Man: Ped: Ped: 3620. 3.

Freu dich sehr o meine Seele.

25

CHORAL N° 10.

6 7 8 5 3 4 7 4 6 5 7 6 7 3 4 4 3

6 5 7 6 7 6 5 4 6 4 # 6 7 # 6 5 8 7

1^{te} Veränderung, Manual.

a 5 Voc.

3620.4.

Allegro moderato

p

p

p

p

2^{te} Veränderung, Manual.

a 5 Voc.

Cantus firmus.

The image displays a handwritten musical score for a 5-voice setting of a cantus firmus. The score is organized into four systems, each consisting of a grand staff with a vocal line (treble clef) and a keyboard accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the fourth system.

3620.4.

5^{te} Veränderung, für ein oder zwei Claviere und Pedal.

Andante.

a 5 Voc. Cantus firmus im Tenor.

Ped:

Ped:

3520.4.

The image shows a page of a musical score. At the top left, the page number '28.' is written. Below it, the title '5^{te} Veränderung, für ein oder zwei Claviere und Pedal.' is centered. The tempo 'Andante.' is written above the first system. The score is for a 5-voice cantus firmus in tenor, with piano accompaniment. The first system has a treble clef with a 6/8 time signature and a bass clef with a 6/8 time signature. The piano part has a key signature of one sharp (F#) and a 6/8 time signature. The score consists of four systems of music. The first system is labeled 'a 5 Voc. Cantus firmus im Tenor.' and 'Ped:'. The second system is labeled 'Ped:'. The third system is labeled 'Ped:'. The fourth system is labeled '3520.4.'. The music is written in a style typical of 18th-century manuscript notation.

4^{te} Veränderung.

a 5 Voc.

Cantus firmus im Pedal.

Ped.

The musical score is written for five voices (a 5 Voc.) and features a cantus firmus in the pedal. It is divided into four systems of staves. The first system includes the vocal parts and the cantus firmus in the bass line, with a 'Ped.' marking. The second system continues the vocal parts and the cantus firmus. The third system includes first and second endings for the cantus firmus, marked '1º' and '2º'. The fourth system concludes the piece. The music is in G major and common time.

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 contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and contains a bass line with quarter and eighth notes. The system is divided into four measures by vertical bar lines.

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 contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and contains a bass line with quarter and eighth notes. The system is divided into four measures by vertical bar lines.

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 contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and contains a bass line with quarter and eighth notes. The system is divided into four measures by vertical bar lines.

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 contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and contains a bass line with quarter and eighth notes. The system is divided into four measures by vertical bar lines.

3620. 1/2.

Mit starken Stimmen .

5^{te} Veränderung .

a 4 Voc.

3 2 6 8 7 4 # 6 b7 9 8:7 2 3 6 5b 6 7 6 #7 5 4

3 6 7 9 8 7 6 7 7 5b 5b 5 6 5 4 3 4 5

5 7 4 3 8 7 4 3 6 7 5 6: 6 7 9 8:7 4 # 3 6 5 4 3 2 # 9:7

3 2 6 4 6 6 5 4 6 3 8 7 4 3 3 9 3 b 4 7

3620 . 4

a 4 Voc.

Ped: Ped: Ped: Ped: Ped: Ped: 3620.4.

CHORAL N^o 11.

Man.

4 3 8 7 b7 7 4 # 5 4

7 6 6 # 8 7 5 6 6 8 7

1^{te} Veränderung.

a 4 Voc:

6 4 8 6 6 6 6 3 5

6 b7 8 7 # 7 # 3 6 2 0 4 7 9 8 4 7 8 5 4 3 2 1

2^{te} Veränderung, Manualiter Cantus firmus in der Mittelstimme.

a 3 Voc.

3^{te} Veränderung.

Mit starken Stimmen.

a 4 Voc.

Ped. 8 - 6 - # 5 6 8 7 5 2

8 7 4 # 6 b 7 - 9 8 7 6 4 2 3

8 7 5 6 3 4 8 7 9 8 7 5 # 4 2 3

3620.4. 5 6 6 4 5 6 8 7 4 7 8 7 3 b 7 6 6 5 4 5

Wer nur den lieben Gott lässt walten.
(Eine 2^{te} Melodie.)

CHORAL N^o 12.

6 7 6 4 8 3 7 7 6 3 5 7

6 5 6 7 5 7 6 5 6 6 6 8 7

1^{te} Veränderung.

a 4 Voc.

4 6 8 7 2 6 4 3 4 3 2 3

2 6 3 3 4 5 4 5 6 7 8 7 8
4 2 3 6 # 3 4 7 6 5 3 8 7 5 6 4 3 4 3
4 5 6 7 8 7 8 7 6 5 4 3 2 1 5

2^{te} Veränderung. Manual.

r 3 Voc:

The first system of the second variation consists of two staves. The upper staff is for three voices (r 3 Voc) and the lower staff is for the manual. The music is in C major and common time. It begins with a vocal line of eighth notes and a manual accompaniment of chords and eighth notes. A repeat sign is present after the first measure.

The second system continues the musical piece. It features a first ending (1^o) and a second ending (2^o) marked above the vocal staff. The manual accompaniment continues with similar rhythmic patterns.

The third system concludes the second variation. It shows the final measures of the vocal and manual parts, ending with a double bar line.

3^{te} Veränderung.

a 5 Voc:

The third variation consists of two staves. The upper staff is for five voices (a 5 Voc) and the lower staff is for the manual. The music is in C major and common time. It features a first ending (1^o) and a figured bass line below the manual staff. The figured bass includes numbers such as 6, 5, 6, 5, 7, 6, 5, 5, 5, 5, 5, 5, 7, 5, 7, 4, 3, 6, 7, 6, 7, 9, 8, 5, 4, 3, 6, 5.

20

3 4 7 6 7 3 5 2 5 7 7 6 4 6 5 3 7

4^{te} Veränderung.

Für volle Orgel.

1 4 Voc:

Ped.

10

12

Ped. Ped.

Man. Ped.

3620.5.

Wer nur den lieben Gott lässt walten.
(Eine 5^{te} Melodie.)

CHORAL N^o 15.

6 6 6 7 7 6 5 6 7

1^o

1^{te} Veränderung.

a 4 Voc.

8 7 5 6 3 4 6 7 4 2 3 5 6 5 7 5 6 6 6 6 5 7

1^o

Man: Ped:

Ped: Ped:

2^{te} Veränderung.

a 3 Voc.

3^{te} Veränderung.

Mit starken Stimmen.

a 4 Voc.

Ped. 6 # 3 3 3 3 # 3 3 3 2 3 2 3 7 3 7 Ped. 8 7 2 6 2 6 3 # 7

3 4 3 8 7 4 3 3 6 5 8 6 3 # 4 # 8 7 4 7 3 6 5 7

5 6 8 5 9 8 5 8 6 5 3620.5 5 6 5 5 7

4^{te} Veränderung.

a 4 Voc.

Ped: Ped:

Ped: Ped: Ped:

Ped:

Ped:

3620.5.

Christe du Lamm Gottes.

CHORAL N^o 14.

V. 1 und 2
Christe du Lamm Gottes der du trugst die Sünd' der Welt,
er barm' dich un ser
ser
Christe du Lamm
Gottes der du trugst die Sünd' der Welt gieb uns
deinen Frie den! A - - - men.

4 3 8 7 6 3 7
4 3 6 3 7 4 3
5 6 7 8
5 6 7 8
b7 9 8 7 8 6 5 4 3 2 3 # 7 8 7
3 3 6 6 5 6 # 6 6 4 6 # 7

10
20

3620 5

CHORAL N° 15.

Eins ist Noth.

The image shows a page of musical notation for a choral piece. It consists of four systems of music, each with a grand staff (treble and bass clefs). The notation includes notes, rests, and various ornaments. Below the staves, there are numerous numbers and symbols, likely representing fingering or performance instructions. The piece is in common time (C) and features a key signature of one flat (B-flat). The title 'Eins ist Noth.' is written above the second system. The page number '42' is in the top left corner, and 'CHORAL N° 15.' is centered at the top. The title 'Eins ist Noth.' is centered above the first system.

CHORAL N^o 16.

Man: Ped: 3 4 / 5 6, 6, 6 7, # 6, 6 5, 7

1^{te} Veränderung, für 1 oder 2 Claviere. Melodie in der Tenor Stimme.

a 4 Voc: Mel: Man: Ped: 8 7 6 5 6, 6 6, 4 3 7, 8 7

Ped: Ped:

Anmerkung. Im Fall man diese Veränderung auf zwei Clavieren spielen will, so muss die Melodie auf einem 2^{ten} Manual mit noch einem zugezogenen Register (irgend Trompete 8 Fuss) vorgetragen werden, damit dieselbe gehörig hervorgehoben wird.

3620.6.

4/4

2^{te} Veränderung.

a 4 Voc.

Ped: #7 9 6 4 6 3 2 6 5 2 6 3 4 2 3 8 # 7 9 # 5 5

6 6 2 6 6 2 6 3 5 7 6 5 4 # 2 3 3 # 7 4 # 3 4 # 3 4

8 2 7 6 # 3 9 6 7 6 4 3 6 5 8 7 5 6 6 3 5

3^{te} Veränderung.

Mit starken Stimmen.

a 4 Voc.

Canon in der Octave. Imitat. Ped: Ped:

Canon in der Octave. Canon Ped:

3620.6.

in der Unter-quarte. Canon in der Octave.

Ped: Ped:

4^{te} Veränderung. Für ein oder zwei Claviere und Pedal.

a 5 Voc. Cantus firmus.

Ped: Subbass 16, Violonbass 16, und Trompete 8 Fuss.

Cantus firmus.

Ped: Die Trompete wird hier hinein geschoben.

Ped: Ped: Cantus firmus. Wird durch die

Trompete 8 Fuss, verstärkt.

5^{te} Veränderung.

a 4 Voc:

The musical score consists of four systems of staves. The first system is labeled 'a 4 Voc:' and shows four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part has a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The score is marked with 'Ped.' (pedal) in several places. The second system continues the vocal and piano parts. The third system continues the vocal and piano parts. The fourth system concludes the piece with a final cadence.

Christus der ist mein Leben.

CHORAL N^o 17.

4 3 6 7 3 7 6 6 4 3

6 5 6 6 6 5 8 7 6 6 6 5 6 7

1^{te} Veränderung.

a 4 Voc.

Ped: Ped:

Ped: Ped: Ped:

3620. 6.

2^{te} Veränderung, Manual.

a 3 Voc. Legato.

3^{te} Veränderung, Manual.

1 2 Voc. Contrapunct.

Cantus firmus.

4^{te} Veränderung, Manual. (in doppelten Contrapuncte der Octave.)

2 Voc.

Cantus firmus.

Contrapunct.

This system shows the beginning of the 4th variation. It consists of two staves. The upper staff is labeled '2 Voc.' and contains the 'Cantus firmus' melody in a treble clef. The lower staff is labeled 'Contrapunct.' and features a complex, rhythmic accompaniment in a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

This system continues the musical notation from the previous system, showing the progression of the cantus firmus and the contrapunctus accompaniment.

This system continues the musical notation from the previous system, showing the progression of the cantus firmus and the contrapunctus accompaniment.

5^{te} Veränderung, Manual. Cantus firmus in der Mittelstimme.

3 Voc.

Legato.

This system shows the beginning of the 5th variation. It consists of two staves. The upper staff is labeled '3 Voc.' and contains the 'Cantus firmus in der Mittelstimme' melody in a treble clef. The lower staff is labeled 'Legato.' and features a complex, rhythmic accompaniment in a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

This system continues the musical notation from the previous system, showing the progression of the cantus firmus and the legato accompaniment.

6^{te} Veränderung.

14 Voc:

Ped: Ped: Ped:

Ped: Ped:

Ped: Ped:

Ped:

3620.6.

Ende des 1^{ten} Jahrgangs.

DER
CHORALFREUND

ODER

Studien für das Choralspielen

componirt von

CH. H. RINCK

Grossherzogl. Hessischem Hoforganisten, Cantor und Cammermusikus,
wie auch Ehrenmitglied des Holländischen Vereins zur Beförderung der Tonkunst,

zu Rotterdam.

2^{ter} BAND

OPUS 104

Eigenthum der Verleger.

Eingetragen in das Archiv der Union.

MAINZ, PARIS UND ANTWERPEN

bei B. Schott's Söhnen.

1855

583



Mus. 4237-U-528

VORWORT.

Indem ich den Freunden des Orgelspiels den zweiten Jahrgang meines Choralfreundes übergebe, habe ich nichts weiteres zu wünschen, als dass derselbe sich einer eben so günstigen Aufnahme wie der erste Jahrgang erfreuen möge.

Da von mehreren Seiten der Wunsch ausgesprochen wurde, dass ich bei Bearbeitung der Choräle die wichtigsten Varianten benutzen möchte, so will ich diesem Wunsche für die Folge in so weit entsprechen, dass ich die abweichende Lesarten jedesmal bei dem einfachen Chorale anführen werde.

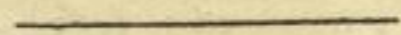
In dem Vorworte zum dritten Jahrgange werden die Choralbücher, welche benutzt worden sind, angegeben werden.

Darmstadt, im Dezember 1853.

Der Verfasser.

Die in diesem zweiten Bande bearbeiteten Choräle sind:

			Seite
18)	{ Ich dank dir schon etc. oder: Mein erst Geschäft sey Preis etc. }	mit 6 Veränderungen . . .	1
19)	Auf meinem lieben Gott etc.	• 4 —	3
20)	Jesus meine Zuversicht etc.	• 6 —	9
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• Kollmann, Chr. Ernst, in Leipzig	7
• Körber, jun., in Minden	3
• Klage, in Berlin	3
• Krieger, J. C., in Cassel	5
Die Kransfelder'sche Buchh. in Lindau	9
• do. do. Augsburg	1
Herr Kübler, Georg, in Göttingen	2
• Kuhlmei, Joh. Fr., in Liegnitz	8
• Kummel, Carl Aug. in Halle	4
für Hrn. F. G. Susse, Lehr. in Holleben.	
• » » Starke, Cantor in Taubadel.	
• » » J. G. Gräfe, Cantor in Löbstedt.	
Herr Kummer, G. A., in Zerbst	4
• Kunze, Chr. Gottl., in Worms	10
• Kunkel, Lehrer in Bensheim	42
für Hrn. Becker, Lehrer in Biblis.	
» » Böhmelmann, Lehr. in Umstadt.	
» » Brunträger, Sem. in Bensheim.	
» » Büchler, Seminar. in Bensheim.	
» » Dahlmann, Semin. in Bensheim.	
» » Daum, Lehrer in Rheinbrücken.	
» » Ehatt, Seminarist in Bensheim.	
» » Eogert, Seminarist in Bensheim.	
» » Feuerbach, Cant. in Heppenheim.	

	<i>Expl.</i>
für Hrn. Grooss, Lehrer in Darmstadt.	
» » Hacker, Lehrer in Unterschön-mattenweg.	
» » Hassamer, Sem. in Bensheim.	
» » Heider, Rector in Dieburg.	
» » Heppenheimer, Lehrer in Babenhäusen.	
» » Jakobi, Lehrer in Hambach.	
» » Illert, Sem. in Bensheim.	
» » Jost, Lehrer in Oberlaudenbach.	
» » Karst, Sem. in Bensheim.	
» » Kempf, Lehrer in Herbstein.	
» » Klassert, Cantor in Dieburg.	
» » Klimm, Seminar. in Bensheim.	
» » Kunkel, F. J., Rector in Bensheim.	
» » Kunkel, J., Lehr. in Kleinhausen.	
» » Kutzelmann, Lehr. in Krotzenburg.	
» » Lang, Lehrer in Hofheim.	
» » Lennert, Sem. in Bensheim.	
» » Merz, Cantor in Bensheim.	
» » Nöth, Seminarist in Bensheim.	
» » Nessel, Seminar. in Bensheim.	
» » Nestel, Lehrer in Bensheim.	
» » Nuss, Lehrer in Oberolm.	
» » Pitz, Seminar. in Bensheim.	
» » Reinhard, Seminar. in Bensheim.	
» » Reymann, Sem. in Bensheim.	
» » Schmitt, Lehrer in Osthofen.	
» » Schmitt, Seminarist in Bensheim.	
» » Schönherr, Lehr. in Büdesheim.	
» » Schram, Seminar. in Bensheim.	
» » Schmuck, Lehr. in Mommernheim.	
» » Stenner, I., Sem. in Bensheim.	
» » Stenner, II., Sem. in Bensheim.	
» » Ziegler, Lehrer in Münster.	
Herr Kupfer, vormals Zirges in Leipzig	4
• Lanz, L. E., in Weilburg	21
für Hrn. Pfeiffer, Lehrer in Westerburg.	
» » Pfeiffer, Lehrer in Stalhofen.	
Herr Langewische, W., in Iserlohn	7
• Lachmann, H. W., in Hirschberg	9
• Lauffer, in Leipzig	1
• Lehmann u. Wagner, in Magdeburg	21
• Leukart, F. E. G., in Breslau	54

	<i>Expl.</i>
Herr Lichtfers, G. W., in Neuwied	5
für Hrn. Zipp, Lehrer in Neuwied.	
» » Fr. Pinkel, Lehrer in Hilgenroth.	
» » Schiffbauer, Seminarist.	
» » Lambert, id.	
» » J. F. Knab, id.	
Herr Lischke, Ferd. Sam., in Berlin	2
Litterarisches Commissions-Comtoir in Roesfeld	1
Herr Löwenstein u. Büschler in Elberfeld	1
» Löffler, Tob., in Mannheim	1
» Lorleberg, C., in Aschersleben	2
Die Löffler'sche Buchh. in Stralsund	5
Herr Löflund und Sohn, in Stuttgart	9
» Marcus, A., in Bonn	2
» Mauritius, Ernst, in Greifswalde	3
Die Mayr'sche Buchh. in Salzburg	1
Herr Mayer, Kirchenrath und Consistorialpräsident in Meisenheim	7
Die Meser'sche Kunst- und Musikhdl. in Dresden	5
Herr Meusel und Sohn in Coburg	11
» Meyer, Xaver, in Luzern	2
» Meyer, Eduard, in Guben	35
» Meyer, W., in Erfurt	11
» Meyer, G. M. jun., in Braunschweig	8
Die Meyer'sche Hofbuchh. in Lemgo	4
Herr Mittler, in Leipzig	1
» Mittler, E. S., in Berlin	2
Die Mirus'sche Hofbuchh. in Arnstadt	23
Herr Möller, A. W., in Stockholm	2
» Morin, Fr. Heinr., in Stettin	42
» Müller, J. G., in Gotha	9
» Müller, H. L., in Bromberg	12
» Müller, G., Musik- u. Instrumentenhandl. in Rudolstadt	28
Herr Nägeli, H. G., in Zürich	3
» Nast, C. F., in Ludwigsburg	1
» Neugebauer, Joh., in Olmütz	1

	<i>Expl.</i>
für Hrn. Jos. Czerwenka, Fürsterzbischöf. Consistor-Beamter in Olmütz.	
Herr Neukirch, Joh. Gg., in Basel	1
Die Nicolai'sche Buchh. in Berlin	1
Herr Oeberg et Comp., in Rostock	3
» Oehmigke, Ludw., in Berlin	1
» Oehmigke und Riemschneider in Neu-Ruppin	21
für Hrn. Behrend, Cantor und Organist in Fehrbellin.	
» » Braune, Cant. u. Org. in Linum.	
» » Kuble, Schulamtspr. in Tarmow.	
» » Ludwig, C. u. Org. in Freienstein.	
» » Markus, Org. u. Lehr. in Lenzke.	
» » Reimer, Cantor in Kyntz.	
» das Seminar zu Mirow.	
» Hrn. Wilde, Cantor und Organist in Meyenburg.	
Herr Osiander, Chr. Fr., in Tübingen	2
Oswalds Universitäts-Buchhandlung in Heidelberg	3
für Hrn. W. Kleinhans, Schulprovisor in Handshuchsheim.	
Herr Osterwald, Alb., in Rinteln	7
für Hrn. Meyer, Küst. u. Org. in Hohnhorst.	
» » Ehrlich, Cantor in Seegelhorst.	
» » Meyer in Hohnhorst.	
» » Korf in Almena.	
» » Holste in Fühlen.	
Herr Papst, Ludw., in Darmstadt	16
Papier- und Kunsth. in Altenburg	49
Herr Paul, W., in Dresden	23
» Pelz, Ed., in Breslau	5
» Perthes und Besser in Hamburg	1
» Peters, C. F., in Leipzig	2
» Plattner, L., in Rotterdam	14
» Probst-Kistner, in Leipzig	7
» Rackhorst, Fr., in Osnabrück	4
für Hrn. C. F. Thorbecke, Org. in Osnabrück.	
» » B. B. Veltmann, Org. in Osnabrück.	
» » Engeljohann, Lehr. in Osnabrück.	
Die Ragozische Buchh. in Prenzlau	1

	<i>Expl.</i>
» Rautenberg'sche Buchhandlung in Mohrungen	30
Herr Reclam, C. Heinr., in Leipzig	4
» Reichart, Gg., in Eisleben	56
» Reichel, in Danzig	1
Die Reisner'sche Buchh. in Glogau	1
» Rein'sche Buchh. in Leipzig	2
Herr Reitzel, C. A., in Coppenhagen	1
für Hrn. von Melbye, Königl. Dän. Zoll-Beamter in Coppenhagen.	
Die Riegel und Wiessner'sche Buchh. in Nürnberg	35
für Hrn. Tröger, Cantor in Schwabach.	
» » Schmidt, Semin. in Altdorf.	
» » Kuhreich, Sem. in Altdorf.	
» » Gassner, Sem. in Altdorf.	
» » Lierhammer, Sem. in Altdorf.	
» » Kirchner, Sem. in Altdorf.	
» » Rössner, Sem. in Altdorf.	
» » Ströbel, Sem. in Altdorf.	
» » Haasfarther, Sem. in Altdorf.	
» » Wunder, Sem. in Altdorf.	
» » Baumgärtner, Sem. in Altdorf.	
» » Hagen, Sem. in Altdorf.	
» » Wehr, Sem. in Altdorf.	
» » Frör, Organist in Nürnberg.	
» » Bock, in Betzenstein.	
» » Hoffmann, Cant. in Mkt. Plech.	
» » Keunart, Schull. in Cadolzburg.	
» » Wunder, Cant. in Cumeuth.	
» » Beck, Pf. in Burgfarnbach.	
» » G. F. Schilling, in Altdorf.	
Herr Ricker, J., in Giessen	10
» Riegel, Ferd., in Potsdam	3
Riemann'sche Buch- und Kunsthandl. in Coburg	5
Herr Richel, Wilh., in Schleitz	21
für Hrn. Grimm, Cantor in Saalburg.	
» » Schmidt, Mädchenl. in Saalburg.	
» » Treuner, Cant. in Remptendorf.	
» » Joch, Cantor in Wurzbach.	
» » Dintsch, Cant. in Zoppothen.	
» » Köniszer, Schull. in Liebschütz.	

	<i>Expl.</i>
für Hrn. Braune, Hofcant. in Ebersdorf.	
» » Jahn, Schullehr. in Priebe,	
» » Phoss, Candidat in Langenweizendorf.	
» » Rönsh., Cantor in Hirschberg.	
» » Schott, Lyceist in Schleitz.	
Die Richter'sche Buchh. in Zwickau	7
Herr Ritter, A. L., in Arnberg	5
Die Ritter'sche Buchh. in Wiesbaden	7
Herr Römer, J. Ed., in Merseburg	15
• Roumen, L., in Amsterdam	1
Die v. Rohden'sche Buchh. in Lübeck	3
Herr Rühl, E. F., in Hanau	12
• Rubach, Ferd., in Magdeburg	15
• Rübeck, in Lübeck	3
• Rupprecht, Ph. C., in Frankfurt	2
Herr Sauerländer, H. R., in Arau	3
Die Schmachtenberg'sche Buchh. in M. Gladbach	15
Herr Schmidt, Edw., in Görlitz	7
• Schmidt, Wilh., in Plauen	5
• Schmitz, J. G., Vater, in Cöln	5
• Schneider, F., in Basel	3
Die Schnupfphase'sche Buchhdl. in Altenburg	17
Herr Schönbrodt in Ellwangen	3
• Schorner, in Straubingen	3
Die Schöpsische Buchh. in Zittau	18
Herr Schügens, in Memmingen	1
• Schulze, Ch., in Bautzen	1
• Schubert u. Niemeyer in Hamburg	4
Die Schulzische Buchh. in Hamm	49
• Schulzische Buchh. in Oldenburg	5
• Schönesche Buchh. in Eisenberg	7
Herr Schüller, C. M., in Crefeld	1
• Schwetschke u. Sohn, in Halle	7
• Schreiner, J. H. C., in Düsseldorf	4
• Schmidt u. Grucker, in Strassburg	4
• Schott's Söhne in Antwerpen	14
Die v. Seidelsche Buchh. in Sulzbach	2

	<i>Expl.</i>
Herr Sigmund, J., in Klagenfurt	1
• Spittler, C. E. in Basel	2
• Speyer, Aug., in Arolsen	4
• Streng, J. Ph., in Frankfurt a/M	4
• Stock, J. G., in Bremen	2
• Stein, J. A., in Nürnberg	4
Die Steiner'sche Buchh. in Winterthur	1
• Stahel'sche Buchh. in Würzburg	9
Herr Steup, H. C., in Amsterdam	7
• Starke, Wilh., in Chemnitz	1
Die Stiller'sche Hofbuchh. in Rostock	1
Herr Strecker, C., in Würzburg	1
• Struve, A. E. V., in Berlin	2
• Suppus, J., in Erfurt	6
• Süss, C. F., in Weissenfels	73
• Tascher, J. J., in Kaiserslautern	5
• Tempel, Fr., in Frankfurt a/O	140
• Thieme, Gg., in Dresden	77
• Thoma, Jos., in Landau	9
• Thomann, Jos., in Landshut	1
» Theune et Comp. in Amsterdam	3
• Trassler, J. B. G., in Brünn	1
• Trautwein, in Berlin	4
Die Universitäts-Buchh. in Kiel	2
Herr Vandenhöck und Rupprecht in Göttingen	2
• Velten, J., in Karlsruhe	4
• Velhagen in Bielefeld	1
Die Vogler'sche Buchh. in Potsdam	42
Herr Wagner, G. K., in Dresden	4
• Walther, Fr.; in Dineckelsbühl	2
• Wagner, J. C. G., in Neustadt an der Orla	4
für Hre. J. A. Englert, Org. in Pösnick.	
» » Schröter, Lehr. in Schwarzbach.	
» » Müller, Tertius u. Org. in Roda.	
Herr Webel, Imi., in Zeitz	10
• Weber, Fr., in Ronneburg	3
• Weigel, Fr., in Plauen	1

	<i>Expl.</i>
Herr Weller, Aug., in Bautzen	7
• Wetzstein, Chr., in Schweinfurt.	3
für Hrn. J. G. Scheider, Cant. a. d. Hauptkirche St. Joh. in Schweinfurt.	
» » Oerter, Lehrer in Schweinfurt.	
Herr Wentzel, Th., in Weimar	16
• Weygand, A. S., in Amsterdam	2
• Wiesike, in Brandenburg	1
für Hrn. Giebe, Org. in Brandenburg.	
• Winter, C. F., in Heidelberg	1
• Wienbrack, J. G. A., in Leipzig	7
Wied'sche Hofbuchhandl. in Neuwied	2
Herr Woltmann, C. F., in Hanover	5
» Wundermann, G. Aug., in Hamm	14
• Zimmermann, Sohn, in Saarbrücken	7
für Hrn. Ph. L. Bruch, Bierbrauer in St. Johann.	
» » Carl Meckert in Saarlouis.	
» » J. N. Becker, Sohn, Lehrer in St. Johann.	
» » J. Lind, Aspirand in Burbach.	
Herr Zimmermann, Ed., in Naumburg	35
für Hrn. O. Z. G. Lütze, Ref. in Naumburg.	
» » Scharfenberg, Schullehrer in Schmiedehausen.	
» » Bach, Steuereinn. in Possenhayn.	
» » Kämpfer, Schullehr. in Mohlau.	
» » Kuhn, Schull. in Trebnitz.	
» » Angemann, Schull. in Kösseln.	
» » Grünwald, Schull. in Deuben.	
» » Oehler, Seminar. in Weissenfels, und das dortige Seminarium.	
Zimmermann'sche Buchh. in Wittenberg	1
Herr Zumsteg, G. A., in Stuttgart	28
In der Verlagsbandlung subscribirten	55
Hr. Hesse, Regierungsrath und Präsident des Schulrathes der Provinz Rheinhessen in Mainz	8
» Bach, Lehrer in Michelbach	
» Birkenauer, Lehrer in Odernheim.	
» Breuning, Organist in Brotterode.	
» Saalfeld, Lehrer in Main-Bischofsheim.	

Expl.

- » Ph. Stauf, Lehrer in Framersheim.
 - » W. Hager, Lehrer in Udenheim.
 - » Leo, Zolleinnehmer in Lollar.
 - » Häffner, Lehrer in Mombach.
 - » Doffein, Musiklehrer in Mainz.
 - » R. L. Pearsall-Esquire auf Willsbridge.
 - » A. Weber, Semin. von Stockstadt.
 - » E. Ch. Keilhau, Semin. von Leheim.
 - » J. Krück in Dietz.
- Mdle. Golay Lädermann, Horloger à Morges.
- Hr. And. Späth in Neuchatel
- » Weigand, Capellmeister in Weilburg.
 - » Fr. Eck, Lehrer in Offenbach.
 - » A. Krimmer, Lehrer in Offenbach.
 - » A. Mathes, Lehrer in Offenbach.

Expl.

- » J. Stroh, Lehrer in Offenbach.
- » P. Ewald, Lehrer in Offenbach.
- » Ph. Schulz, Lehrer in Offenbach.
- » Seiffert, Lehrer in Mainz.
- » Hübschmann in Berleburg.
- » Kling, Lehrer in Wallau.
- » J. D. Martin in Frankfurt.
- » Schrautebach, Lehrer in Herborn.
- » Schäffer, Schauspieler und Sänger in Mainz.
- » Ippel, Schull. u. Organ. in Neuhof.
- » Fr. Weppel, Lehrer in Wolmerschied.
- » Major von Webern in Wesel.
- » Oestreich, Schullehrer in Eckelsheim.
- » N. Kraye in Winkel.

Expl.

- » Götsch, Schullehrer in Niederhattert.
- » Göller, Lehrer in Horweiler.
- » M. Steffan, Lehrer in Framersheim.
- » Louis Grimbart, Lehrer in Gensingen.
- » Th. Touton, Pfarrer in Framersheim.
- » Mehrer in Winkel.
- » Ph. Gütlich in Büßelsheim.
- » Pet. Rückelshauseu in Wallerstädten.
- » Kehl, Lehrer in Niederingelheim.
- » Loos, Lehrer in Wallerheim.
- » Herbold, jun. Lehrergehülfe in Mainz.
- » Würz, Lehrergehülfe in Mainz.
- » Zöller, Lehrer in Stadt Prozelten.
- » Flach, Lehrer in Büdingen.

Ich dank dir schon, oder: Mein erst Geschäft sei Preis und Dank.

1

CHORAL N^o 18.

6 8 7 6 6 7 9 8 8 8 8 6 6 7 6 6 5 8 7 6

6 8 7 6 6 7 9 8 8 8 8 6 6 7 6 6 8 8 7

1^{te} Veränderung.

a 4 Voc.

6 7 4 3 3 2 3 3 8 7 8 7 7 6 5 5 5 6 7 5 7

6 9 8 7 3 5 6 6 7 4 2 3 5 4 3 6 2 6 4 6 5 8 5

2^{ter} Jahrgang.

3768.1.

2

2^{te} Veränderung . Manual .

a 2 Voc.

The musical score consists of five systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'r'. The piece concludes with a double bar line at the end of the fifth system.

2^{ter} Jahrgang .

3768 1 .

3^{te} Veränderung. Manual.

5

a 5 Voc

4^{te} Veränderung, Cantus firmus im Pedal.

a 4 Voc

Pedal Cantus firmus.

2^{ter} Jahrgang.

3768.1.

5^{te} Veränderung.

Mit starken Stimmen.

a 5 Voc:

Man: Ped: 6 7 8 5b 47 6 3 6 3 # 8 47

6 3 5 47 4 6 47 7 # 4 3 5 4 3 6 47 7 6 8 47 2 # 8 47

6^{te} Veränderung.

Für volle Orgel.

a 4 Voc:

Man: Ped:

Ped:

Ped: 2ter Jahrgang. 3768.1.

CHORAL.

Auf meinem lieben Gott.

N^o 19.

The musical score consists of seven systems of music. The first system is a grand staff with treble and bass clefs, containing the main choral melody and accompaniment. The second and third systems continue the accompaniment. The fourth system is labeled '1^{te} Veränderung.' and includes a vocal line for four voices ('a 4 Voc.') and a new accompaniment. The fifth and sixth systems continue the accompaniment. The seventh system is labeled '2^{ter} Jahrgang.' and includes a final vocal line and accompaniment. The score is written in C major and common time. It includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

3768.1.

2^{te} Veränderung.

a 4 Voc:

Man:

8 8 7 7 8 b7 5 6 8 b7 5 4 3 4 3 6 5

9 8 8 7 8 6 # 8 4 2 # 7 # 8 5 3 6 3 6 # 8 b7 4 3 3 6 4 # 2 # 4 # 8 b7

9 8 2 3 # 3 6 3 8 b7 3 5 4 4 4 3 3 4 3 9 8 3 5 4 6 5 3 3

9 8 7 9 8 6 3 4 # 6 b7 3 2 6 5 3 # 7 8 7 5 4 4 3 5 2 3 4 5 3

2^{ter} Jahrgang.

3768 1.

3^{te} Veränderung, Manual.

a 3 Voc:

The first system of music shows a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a whole rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand.

The second system continues the vocal and piano parts. The vocal line has notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns, featuring some grace notes and slurs.

The third system shows further development of the musical themes. The vocal line has notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features more complex rhythmic figures and slurs.

The fourth system concludes the piece. The vocal line has notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment ends with a final cadence.

2^{ter} Jahrgang

3768.1.

4^{te} Veränderung

a 4 Voc.

The musical score consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a bass clef and a common time signature. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. Pedal points are indicated by 'Ped:' with a slur underneath. The piece concludes with a double bar line.

Jesus meine Zuversicht.

2^{tes} HEFT.

9

CHORAL N^o 20.

Musical notation for the first system of Choral No. 20. It consists of a treble clef staff and a bass clef staff. The piece is in C major and 4/4 time. The first system includes a 'Ped.' marking under the bass staff. Red annotations, including numbers and slurs, are present above and below the notes. A first ending bracket labeled '1^o' is at the end of the system.

Musical notation for the second system of Choral No. 20. It consists of a treble clef staff and a bass clef staff. Red annotations, including numbers and slurs, are present above and below the notes. A second ending bracket labeled '2^o' is at the end of the system.

1^{te} Veränderung:

a 5 Voc:

Musical notation for the first variation of Choral No. 20. It consists of a treble clef staff and a bass clef staff. The piece is in C major and 4/4 time. Red annotations, including numbers and slurs, are present above and below the notes. A first ending bracket labeled '1^o' is at the end of the system.

Musical notation for the second variation of Choral No. 20. It consists of a treble clef staff and a bass clef staff. Red annotations, including numbers and slurs, are present above and below the notes. A second ending bracket labeled '2^o' is at the end of the system.

2^{ter} Jahrgang.

3768.2.

2^{te} Veränderung, für ein oder zwey Manual.

a 2 Voc:

5^{te} Veränderung, für ein oder zwey Claviere und Pedal im Contrapunct der Octave mit noch einer zugefügten Bass-Stimme fürs Pedal.

a 3 Voc:

Ped:

1º 2º

4^{te} Veränderung.

a 4 Voc:

1º

Man: Ped: 6 6 3 — 6 7 9 8 7 2 — 6 5 4 2 3

6 3 5 6 7 9 8 6 6 3 6 6 3 5 4 2 3

2º

Man: Ped: 2 2 5 6 7 6 # 4 2 3 6 6 3 6 8 5 4

5 4 5 6 7 6 # 4 2 3 6 6 3 6 8 5 4

3 7 6 8 2

2. Jahrgang.

Mit starken Stimmen

5^{te} Veränderung.

1 4 Voc:

6 3 5 6 6 3 4 6 5 7 6 # 6 6 3 6 5 7 6 5

1^o 2^o

4 5 3 8 5 7 4 3 2 3 5 6 # 6 6 # 6 8 7 6 5 4 7 4 3 3 4 #

4 3 2 3 4 3 4 # 3 6 3 8 b7 # 5 8 b7 8 b7 4 3 4 3 4 5

6^{te} Veränderung.

Für volle Orgel.

1 4 Voc:

Ped:

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a more complex accompaniment with many sixteenth notes and some slurs. There are some sharp signs (#) in the bass staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. There are two instances of the word "Ped:" written below the bass staff, indicating where to use the sustain pedal.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. There is one instance of the word "Ped:" written below the bass staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. There is one instance of the word "Ped:" written below the bass staff. The system ends with a double bar line and a repeat sign.

2. Jahrgang.

3768.2.

Vater den uns Jesus offenbaret .

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

CHORAL N^o 21 .

6 6 5 8 7 6 8 7 8 7 6 3 2 6 9 8 6 4 6 5 8 7 6

4 5 5 7 4 # 6 6 6 6 4 3 7 4 2 3

1^{te} Veränderung .

a 4 Voc.

Ped:

Ped: Ped:

2^{ter} Jahrgang .

3768.2.

2^{te} Veränderung, Manual.

Kann als Vorspiel gebraucht werden, mit sanften Stimmen.

a 3 Voc:

2^{ter} Jahrgang.

3768.2.

Ped.

3^{te} Veränderung:

a 4 Voc:

Ped: Ped: Ped: Ped:

The musical score consists of four systems of music. Each system has a vocal part labeled 'a 4 Voc:' on the left and a piano/organ part. The organ part is written in two staves (treble and bass clef) and includes a 'Ped:' (pedal) marking below the bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

O Lamm Gottes unschuldig .

3^{tes} HEFT.

17

CHORAL N^o 22.

6 8 7 6 5

1^o 2^o

b7 8 8 7

3 3 6 # 8 b7 8 7

5 6 8 7 3 4^b 4 3 3 6 6 5 8 7

3768. 3.

2^{ter} Jahrgang..

1^{te} Veränderung, Manual. Choral.

a 5 Voc:

The first system shows the vocal parts (a 5 Voc) and keyboard accompaniment. The vocal line begins with a melodic phrase in the treble clef, while the keyboard accompaniment provides harmonic support in the bass clef. The second system continues the vocal melody and keyboard accompaniment, with first and second endings marked. The third system shows the continuation of the keyboard accompaniment. The fourth system concludes the first variation with a final cadence.

2^{te} Veränderung, in Canon der Octave. Kann als Vorspiel gebraucht werden.

a 4 Voc:

The second system shows the vocal parts (a 4 Voc) and keyboard accompaniment. The vocal line begins with a melodic phrase in the treble clef, while the keyboard accompaniment provides harmonic support in the bass clef. The score concludes with a final cadence.

2^{ter} Jahrgang. Ped: 3768.5.

Choral.

The first system of the Choral piece consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The music begins with a repeat sign and a first ending bracket.

The second system continues the musical composition. It features similar melodic and accompanimental textures. The upper staff has a more active melodic line with some grace notes, while the lower staff maintains a steady accompaniment.

The third system includes two endings. The first ending is marked with '1º' and leads to a specific cadence. The second ending is marked with '2º' and leads to a different cadence. The notation includes various accidentals and note values.

The fourth system shows further development of the musical themes. The melodic line in the upper staff continues with various intervals and rests, while the accompaniment in the lower staff provides a solid harmonic base.

The fifth system concludes the Choral piece. It features a final melodic phrase in the upper staff and a corresponding final cadence in the lower staff. The music ends with a double bar line.

2ter Jahrgang.

3768.3.

3^{te} Veränderung.

a 5 Voc:

Man: Ped:

Man: Ped:

2^{ter} Jahrgang.

3768.3.

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

CHORAL N^o 23.

5 6 8 7 4 3 6 5 6 8 7 6 9 8 7 8 2 6 5 5 3 4 5

6 9 8 7 8 5 6 5 7 4 3 2 6 6 8 7 5

1^{te} Veränderung.

a 4 Voc:

5 6 6 5 5 6 3 2 6 4 3 7 5 4 6 8 7 3 6

9 8 6 9 8 6 9 8 7 4 4 4 2 3 8 7 3 4 6 8 7 3 6 4 3 4 3 3 7 6 5 5 9 6 5

2^{ter} Jahrgang.

Kann als Vorspiel gebraucht werden.

2^{te} Veränderung, Manual. Choral.

a 3 Voc:

1^o 2^o

2^{ter} Jahrgang.

3768.3.

3^{te} Veränderung.

a 4 Voc:

Ped: Ped: Ped:

Ped: Ped:

4^{te} Veränderung, für 2 Claviere und Pedal. Melodie im Tenor.

a 4 Voc:

Ped:

Ped:

5^{te} Veränderung.

a 4 Voc:

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is a piano accompaniment with a bass clef, featuring a steady rhythmic pattern of eighth notes and chords. Pedal markings are present below the bass staff at the beginning and end of the system.

The second system continues the piano accompaniment from the first system. It features the same bass clef and rhythmic pattern, with various chordal textures and melodic fragments. A pedal marking is located below the bass staff towards the end of the system.

The third system continues the piano accompaniment, showing further development of the rhythmic and harmonic material. The bass staff maintains the eighth-note accompaniment with changing chordal structures.

The fourth system concludes the piano accompaniment. It features a final cadence with sustained chords in the bass staff. A final pedal marking is placed below the bass staff at the end of the system.

2^{ter} Jahrgang.

3768.3.

Ped:

CHORAL N^o 24.

Seelen Bräutigam.

4^{tes} HEFT.

25

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Below the bass staff, there are several numbers: 'Ped.' followed by '5 6', '6', '4 3', '6', and '5 7'. These likely refer to fingerings or pedal points.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of two sharps and common time. The notation includes various musical symbols such as notes, rests, and accidentals. Below the bass staff, there are numbers: '6', '6', '6', and '6', which may indicate fingerings or specific notes.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of two sharps and common time. The notation includes various musical symbols such as notes, rests, and accidentals. Below the bass staff, there are numbers: '8 7', '#', '#', '#', '#', '6', and '#', which may indicate fingerings or specific notes.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs with a key signature of two sharps and common time. The notation includes various musical symbols such as notes, rests, and accidentals. Below the bass staff, there are numbers: '5' and '7', which may indicate fingerings or specific notes.

2^{ter} Jahrgang.

3768.4.

1^{te} Veränderung, Manual.

a 3 Voc.

Canon in der Octave.

Canon in der Unterquinte.

Canon in der Octave.

Canon in der

Unterquinte.

Canon in der Octave.

2^{ter} Jahrgang.

3768. 4.

Canon in der Unterquinte.

2^{te} Veränderung.

a 4 Voc:

The first system of music consists of two staves. The upper staff is for voice, marked 'a 4 Voc:', and contains a melodic line with various note values and rests. The lower staff is for piano accompaniment, featuring a bass line with chords and single notes. Pedal markings ('Ped:') are placed below the piano staff at the beginning and end of the system.

The second system continues the piano accompaniment from the first system. It features a bass line with chords and single notes, maintaining the harmonic structure established in the previous system.

The third system continues the piano accompaniment. It features a bass line with chords and single notes, maintaining the harmonic structure established in the previous systems.

The fourth system continues the piano accompaniment. It features a bass line with chords and single notes, maintaining the harmonic structure established in the previous systems.

The fifth system concludes the piano accompaniment. It features a bass line with chords and single notes, ending with a final cadence. Pedal markings ('Ped:') are present at the beginning and end of the system.

2.^{ter} Jahrgang.

3768 .4.

3^{te} Veränderung, a 2 Claviere et Pedal.

a 3 Voc: Cantus firmus.

Ped:

4^{te} Veränderung.

Mit starken Stimmen.

a 5 Voc:

7 8 7 4 6 4 2 3 # 7 3 7 6 8 . 4 . 8 7 # 8 5# 4 #

5^{te} Veränderung.

Mit starken Stimmen.

a + Voc.

CHORAL N^o 25.

First system of the musical score. It consists of 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 features a melody in the treble clef and a bass line in the bass clef. Pedal points are indicated in the bass line with the word 'Ped:' and numbers 7, 6, 5, 7, 8, 5, 8, 7. The system ends with a double bar line.

Second system of the musical score. It continues the grand staff from the first system. The bass line includes pedal points with numbers 5, 5, 8, 7, 7, 8, 7. The system ends with a double bar line.

1^{te} Veränderung, Manual. Melodie.

3 Voc:

First variation of the musical score. It features a vocal line for three voices (3 Voc) and a piano accompaniment. The vocal line is in the treble clef and the piano accompaniment is in the bass clef. The key signature and time signature remain the same. The system ends with a double bar line.

Second variation of the musical score. It features a vocal line for three voices (3 Voc) and a piano accompaniment. The vocal line is in the treble clef and the piano accompaniment is in the bass clef. The key signature and time signature remain the same. The system ends with a double bar line.

2^{te} Veränderung . Melodie im Pedal .

a 4 Voc:

Cantus firmus.

This system contains a musical score for four voices. The upper staff is a treble clef with a common time signature. The lower staff is a bass clef. The music consists of several measures of polyphonic texture. A 'Cantus firmus' is indicated in the bass line, which is a single melodic line repeated in every measure.

dop:

This system continues the musical score for four voices. It features similar polyphonic textures. A 'dop' marking is present below the bass line, indicating a specific performance instruction.

3^{te} Veränderung .

Mit starken Stimmen .

a 5 Voc:

Figured bass notation: 3 6 3 7 6 6 3 6 3 7 # 6 7 5 6 8

This system contains a musical score for five voices. The upper staff is a treble clef with a common time signature. The lower staff is a bass clef. The music consists of several measures of polyphonic texture. A figured bass notation is present below the bass line, indicating a specific performance instruction.

Figured bass notation: 8 5 4 8 6 5 7 8 7 4 5 3 4 5

2^{ter} Jahrgang.

3768:4.

This system continues the musical score for five voices. It features similar polyphonic textures. A figured bass notation is present below the bass line, indicating a specific performance instruction. The text '2^{ter} Jahrgang.' and '3768:4.' are also present.

4^{te} Veränderung, Cantus firmus im Alt.

a 4 Voc:

Ped: Ped: Ped: Ped:

Detailed description: This system contains the musical notation for the 4th variation. It includes four vocal parts (a 4 Voc) and piano accompaniment. The piano part consists of two staves (treble and bass clef). The music is in common time (C) and features a complex melodic line with many accidentals. Pedal markings are placed below the piano staves at various points.

5^{te} Veränderung.

Mit starken Stimmen.

a 4 Voc:

Ped: Ped: Ped:

2^{ter} Jahrgang.

3768.4.

Ped:

Detailed description: This system contains the musical notation for the 5th variation. It includes four vocal parts (a 4 Voc) and piano accompaniment. The piano part consists of two staves (treble and bass clef). The music is in common time (C) and features a complex melodic line with many accidentals. Pedal markings are placed below the piano staves at various points. The number '3768.4.' is written below the piano part. The text '2^{ter} Jahrgang.' is written at the bottom left of the system.

CHORAL N^o 26.

4 # 8 47 9 5 5 - 5 7 6 5

6 5 # 4 5 4 8 47, 6 5 # 8 7, 5 4 8 47 8 8 47 4 5 7

1^{te} Veränderung, Manual.

a 3 Voc:

2^{ter} Jahrgang.

3768.5.

2^{te} Veränderung, Melodie im Tenor.

a 4 Voc:

Der Cantus firmus wird auf einem zweyten Manual vorgetragen. Cantus firmus.

Ped:

Ped:

2^{ter} Jahrgang.

Ped:

3768.5.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The music consists of various note values, including eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings throughout the piece.

3^{te} Veränderung, für 2 Claviere und Pedal.

a 4 Voc:

Cantus firmus.

Pedal mit Principal bass 4 Fuss. Ped: dop:

Four staves of musical notation. The top two staves are for four voices (a 4 Voc). The bottom two staves are for the piano and pedal. The section is labeled 'Cantus firmus' and includes a 'Pedal mit Principal bass 4 Fuss' instruction. A 'dop:' marking is present at the end of the section.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The music features complex rhythmic patterns with many beamed notes. There are several rests and dynamic markings throughout the piece.

First system of musical notation, featuring a treble clef and a bass clef. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It features similar melodic complexity in the treble staff and accompaniment in the bass staff.

4^{te} Veränderung.

a 6 Voc:

Third system of musical notation, labeled "a 6 Voc:". It shows a vocal line with a treble clef and a bass line with a bass clef. The notation includes "Ped:" (Pedal) and "Man:" (Mancetta) markings, indicating specific performance techniques.

Fourth system of musical notation, featuring a treble clef and a bass clef. The treble staff has a more rhythmic accompaniment, and the bass staff has a melodic line. It is labeled "2ter Jahrgang." and "3768.5." and includes a "Ped:" marking.

dop: #

5^{te} Veränderung.

Für volle Orgel.

a 4 Voc.

Ped:

2^{ter} Jahrgang.

3768.5.

CHORAL N° 27.

O Gott du frommer Gott.

First system of musical notation for the choral piece, consisting of a grand staff with treble and bass clefs. The music is in common time (C) and features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, including first and second endings. It features a grand staff with treble and bass clefs. The first ending is marked '1º' and the second ending is marked '2º'. Below the bass line, there is figured bass notation: 6, 5, 6, 6, 7, 8, 5, 6, 6, 5, 8, 7.

Third system of musical notation, continuing the grand staff with treble and bass clefs. It includes figured bass notation: 6, 8, 6, 7, 6, 6, 5, 8, 7.

1^{te} Veränderung.

First variation section, labeled 'a 4 Voc.' (for four voices). It features a grand staff with treble and bass clefs. The music is in common time. A 'Ped:' marking is present at the end of the system.

Second variation section, including first and second endings. It features a grand staff with treble and bass clefs. The first ending is marked '1º' and the second ending is marked '2º'. Below the bass line, there is figured bass notation: 3, 7, 6, 8, 5. 'Ped:' markings are present at the end of the system.

2^{ter} Jahrgang.

Ped: 3768.5.

Ped:

Ped: Ped:

2^{te} Veränderung.
Andante.

a 4 Voc:

Ped:

19 20

Ped:

Ped:

Ped:

2^{ter} Jahrgang.

3768. 5.

3^{te} Veränderung.

a 4 Voc:

Man: Ped: Ped:

Ped:

1^o

2^o

Ped:

Ped:

3768.5.

The first system of the piano accompaniment consists of two staves. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Fingering numbers (6, 8, 7, 6, 5, 8, 7, 6, 6, 6, 6, 5, 7) are indicated below the notes.

1^{te} Veränderung.

Mit starken Stimmen.
Choral.

The vocal part is written for four voices (a 4 Voc.) on a single staff. It begins with the instruction "Man:" and features a melodic line with various ornaments and slurs. The accompaniment is minimal, with some notes in the bass line.

Choral.

Ped:

Choral.

The second system of the piano accompaniment continues the melodic and harmonic development. It features a prominent melodic line in the right hand and a supporting bass line. The texture is rich with chords and moving lines.

Choral.

Ped:

The third system of the piano accompaniment concludes the piece. It features a melodic line in the right hand and a supporting bass line. The texture is rich with chords and moving lines.

Ped:

2ter Jahrgang.

NB. An manchen Orten wird im zweyten Takte der ersten Zeile dieser Melodie statt F—Fis gesungen.

3768. 6.

2^{te} Veränderung, Manual.

NB. Sowohl die 2^{te} als 3^{te} Veränderung können auch auf zwey Manualen vorgetragen werden.

a 2 Voc. Cantus firmus doppio.

The first system of music consists of two staves. The upper staff is a vocal line in C major, starting with a whole rest followed by a series of eighth and sixteenth notes. The lower staff is a basso continuo line with a similar rhythmic pattern, primarily using quarter and eighth notes.

The second system continues the musical piece. The vocal line features more complex rhythmic patterns, including sixteenth-note runs and slurs. The basso continuo line remains relatively simple, providing harmonic support with quarter notes.

The third system shows the vocal line with further rhythmic development and slurs. The basso continuo line continues to provide a steady harmonic foundation.

The fourth system concludes the first variation. The vocal line ends with a final cadence, and the basso continuo line has a long, sustained note in the final measure.

3^{te} Veränderung, Manual im doppelten Contrapunkt der Octave.

a 2 Voc. Cantus firmus.

The second system of the third variation consists of two staves. The upper staff is a vocal line in C major, featuring a simple harmonic structure with whole and half notes. The lower staff is a basso continuo line with a more active rhythmic pattern, including eighth and sixteenth notes.

4^{te} Veränderung.

Mit starken Stimmen. Choral.

a 5 Voc:

Ped: Choral.

Ped: Choral.

2^{ter} Jahrgang. Ped:

3768.6.

Ped:

5^{te} Veränderung.

a 4 Voc:

Man: Ped:

Ped:

Ped:

Ped:

Befiehl du deine Wege.

CHORAL N° 29.

Ped: 8 7 # 3 3 4 5 6 5 4 # 6 5 3 # 6 5 # 8 7

Ped: 8 7 # 2 6 7 7 5 6

Ped: 7 6 4 3 7 5 4 # 4 #

1^{te} Veränderung, Manual. Als VORSPIEL zu gebrauchen.

a 3 Voc:

2^{ter} Jahrgang.

3768. (6)

The first system of musical notation consists of two staves, treble and bass clef. It contains six measures of music. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with a mix of quarter and eighth notes. The key signature has two sharps (F# and C#).

The second system of musical notation consists of two staves, treble and bass clef. It contains six measures of music. The treble staff continues the melodic line with some rests. The bass staff has a more active role with frequent sixteenth-note patterns. The key signature remains two sharps.

The third system of musical notation consists of two staves, treble and bass clef. It contains six measures of music. The treble staff has a melodic line with some rests. The bass staff continues with rhythmic patterns. The key signature remains two sharps.

The fourth system of musical notation consists of two staves, treble and bass clef. It contains six measures of music. The treble staff has a melodic line with some rests. The bass staff continues with rhythmic patterns. The key signature remains two sharps.

The fifth system of musical notation consists of two staves, treble and bass clef. It contains six measures of music. The treble staff has a melodic line with some rests. The bass staff continues with rhythmic patterns. The key signature remains two sharps.

2ter Jahrgang.

3768.6

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

2^{te} Veränderung, für 2 Claviere und Pedal.

a 4 Voc.

Cantus firmus.

Pedal.

The first system of the musical score consists of three staves. The top staff is for four voices (a 4 Voc.) and contains a vocal line with a cantus firmus. The middle and bottom staves are for the piano accompaniment (Pedal). The piano part features a complex texture with many sixteenth notes and rests. The system concludes with two endings, labeled 1^o and 2^o, separated by a double bar line.

The second system continues the piano accompaniment from the first system. It features a dense texture of sixteenth notes in both the right and left hands, with some rests in the right hand. The system ends with a double bar line.

The third system continues the piano accompaniment. It features a dense texture of sixteenth notes in both the right and left hands, with some rests in the right hand. The system ends with a double bar line.

2^{ter} Jahrgang.

3768.6.

dop:

a 3 Voc:

The musical score is written in a historical style, featuring a common time signature (C) and a key signature of one sharp (F#). It consists of five systems, each with a treble and bass staff. The notation is dense, with many beamed notes and ornaments. The first system is marked 'a 3 Voc:'. The manuscript shows signs of age, including some ink bleed-through and paper discoloration.

4^{te} Veränderung. Cantus firmus im Pedal. Für ein oder zwei Claviere.

a 3 Voc.

3768.6. Ped:

2^{ter} Jahrgang.

5^{te} Veränderung.

a 4 Voc:

The first system of music consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase, followed by a series of chords. The piano accompaniment provides harmonic support with chords and some moving lines. Pedal points are indicated by 'Ped:' markings below the bass staff.

The second system continues the musical piece. The vocal line has a more active melodic line with some grace notes. The piano accompaniment features more complex chordal textures. Pedal markings are present at the beginning and end of the system.

The third system shows the continuation of the vocal and piano parts. The piano accompaniment has a more rhythmic and melodic character in the right hand. Pedal markings are used throughout the system.

The fourth system concludes the section. The piano accompaniment has a more active bass line. The text 'Ende des 2ten Jahrgangs.' is written at the end of the system.

The fifth system is the final one on the page. It includes the text '2ter Jahrgang.' at the beginning, '3768. 6.' in the middle, and 'dop:' at the end. The piano accompaniment features a prominent bass line.

Ende des 2ten Jahrgangs.

2^{ter} Jahrgang.

Ped:

3768. 6.

dop:

(Mus. Q 8654)

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