

55 Apr 90

Vier und zwanzig

# VERÄNDERUNGEN

fürs

Clavichord oder Fortepiano

auf das englische Volkslied:

*GOD SAVE THE KING*

von

Johann Nicolaus Forkel.

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Göttingen,

beym Autor, und in der Vandenhoeck - Ruprechtischen Buchhandlung.

[1791]



Vier und zwanzig

# V E R Ä N D E R U N G E N

für

## Clavicord oder Fortpiano

ausgegeben von

### JOHANN NISOLD'S FACHS

von

Johann Nisold's Fachs.



Gelesen





# V o r b e r i c h t.

**D**ie Abreise der beyden königlichen Prinzen von England: Ernst August und Adolph Friedrich, von der hiesigen Univerſität, hat die folgenden Veränderungen veranlaßt. Eben die Neigung, welche dieſe edlen Königs-Söhne zu allem Guten und Schönen hinzog, zog Sie auch zur Tonkunſt, dieſer wahren Zierde erhabener Fürſten-Seelen, und machte Sie, ſo lange ſich Göttingen Ihrer Anweſenheit zu erfreuen hatte, zu den eifrigſten und aufmerkſamſten Zuhörern der hieſigen akademiſchen Concerte. Die herablaſſende Güte und Theilnahme, mit welcher Sie dieſe muſikaliſche Unterhaltung von 1786 an bis zum Anfang des Jahres 1791 beehrt hatten, erregte in mir den Wuſch, Ihnen an dem Tage, an welchem die Concert-Verſammlung das Glück Ihrer Gegenwart zum letztenmale genießen ſollte, einen kleinen Beweis meines Dankes und meiner Ehrfurchtsvollen Zuneigung und Liebe geben zu können. Dieſs glaubte ich am beſten durch ein kleines Abſchiedslied am Schluſſe des Concerts zu bewerkſtelligen, nach einer ſo allgemein bekannten Melodie, daſs die ganze Verſammlung mit einſtimmen, und ihre Empfindungen mit den meinigen vereint äußern konnte. Die engliſche Volksmelodie: God ſave the King etc. ſchien mir von dieſer Art zu ſeyn, und ich wählte ſie um deſto lieber dazu, da ſie ſelbſt den beyden Prinzen als ein National-Geſang am angenehmſten ſeyn mußte. Folgende Verſe wurden, nachdem ich vorher auf einem Fortepiano die Melodie nebst einigen Veränderungen vorgeſpielt hatte, abwechſelnd mit vier Soloviſten und im vollen Chore darnach abgeſungen:

Heil, theures Fürſtenpaar!  
Aus Herzen, treu und wahr,  
Seyd uns gegrüßt!  
Mit hulderfülltem Blick  
Seht auf den Kreis zurück  
Der Eurer Nähe Glück  
Heut noch genießt!

Kühn wandelt Ihr hinan  
Des Ruhmes ſteile Bahn;  
Drum Heil Euch, Heil!  
Es glüht in Eurer Bruſt,  
Der eignen Kraft bewußt,  
Erhabne Thatenluſt;  
Drum Heil Euch, Heil!

Am ſchönſten Seegen reich,  
Und Eurem Werthe gleich  
Sey Euer Loos!  
Euch adle eigener Muth  
Wie Eurer Väter Blut:  
Georg iſt groß und gut,  
Und gut und groß!

Gott ſchirme ſeinen Thron!  
Gott geb' ihm hohen Lohn  
Und Fried' und Heil!  
Und Lieb' und Ehrfurchtsvoll,  
Heiß betend für ſein Wol,  
Ihm bringen Dankes Zoll,  
Sey unſer Theil!



Sowol das Ueberraschende (denn niemand wufste vorher etwas davon) als auch der Umstand, das meinem Wunsch und meiner Erwartung gemäfs ein grosser Theil der anwesenden Zuhörer in den vollen Chor einstimmte, machte den Gesang feyerlicher und wirkfamer, als er vielleicht an sich gewesen seyn würde, und ich musz gestehen, das ich vorher dieser Melodie nie so viel Geschmack abgewinnen konnte, als ich durch diese Umstände an ihr bekommen habe. Ich gewann sie in ihrer Natürlichkeit so lieb, das es mir der Mühe werth schien, ihr ein bescheidenes Kunstgewand anzulegen. Wenn dieses Kunstgewand so beschaffen ist, das es die ursprüngliche Gestalt eines so feyerlichen und so beliebten Nationalgesanges nicht sowol verdeckt als veredelt, so wird es von Kennern seiner Veranlassung desto würdiger befunden werden.

Den gütigen Beförderern dieser Ausgabe gebührt mein wärmster Dank, und ich statte ihnen denselben hiermit öffentlich ab. Sollten sie den innern Werth meiner Arbeit ihrer Erwartung nicht ganz unangemessen finden, so ersuche ich sie um eine gleiche Güte für meine Fortepiano-Concerte, welche ich nun einzeln nach einander herauszugeben gedenke, und die ich nach meinem besten Vermögen der geneigten Aufnahme sowol der Kenner als Liebhaber würdig zu machen gesucht habe.

Göttingen, im May,

1791.

J. N. Forkel.



# Verzeichniss der Pränumervanten.

## Altona.

Herr *Alsen*, Protocollist bey der Species Bank. Demoif. Henr. Carol. *Baur*. Hr. G. Fr. *Baur*. Hr. Syndic. *Gähler*. Hr. Bank-Director *Gebauer*. Hr. Licentiat *Matthiesen*.

## Augsburg.

Hr. *Drexel*. Hr. Org. und Musikdir. *Fischer*, in Kempten. Hr. Musiktecher u. Verleg. *Gombert*, in Basel, 6 Ex. Hr. Doct. u. Capellm *Graf*, 2 Ex. Hr. *Hörmann*, von u. zu Guttenberg in Kaufbeuern. Mad. *Koch*. Fräul. v. *Liebert*. Hr. Dan. *Mayr*, Fabrik. in Kaufbeuern. Hr. J. Ulr. *Mayr*, Kaufm. zu Kaufbeuern. Hr. Org. *Rupfin*, zu Lindau. Hr. Chirurgus *Schweyer*, zu Kaufbeuern. Hr. *Staffler*. Demoif. *Stein*. Hr. Musikdir. *Steuale*, zu Kaufbeuern. Hr. Org. *Winkler*. Hr. Apotheker *Zorn*, zu Kempten.

## Berlin.

Prinz *Louis*, Kön. Hoh. Sohn des Prinzen *Ferdinand*. Mad. *Arnstein*. Hr. *Beerenprung*. Mad. *Bendix*. Frau v. *Berg*, 2 Ex. Mad. *Bernhardt*, 2 Ex. Dem. *Bernhardt*. Dem. *Brown*. Comtesse *Brühl*. Hr. Buchhalt. *Catel*. Fräul. v. *Elsorf*. Hr. B. *Fliejs*, 2 Ex. Hr. *Friedländer*. Hr. Oberamtm. *Gülle*. Dem. Carol. *Guillermin*. Mad. *Haller*. Frau Prof. *Herz*. Hr. Musikdir. *Lehmann*, 3 Ex. Dem. *Levin*. Mad. Sara *Levy*, 2 Ex. Hr. *Levy*. Hr. *Liebrecht*. Mad. *Liepmann*. Fräul. v. *Metzrad*. Mad. *Nicolai*. Hr. *Nobeling*. Frau v. *Pannwitz*. Hr. Musikhändl. *Rehstab*, 4 Ex. Dem. *Richter*. Fräul. v. *Schorlämmer*. Frau Obristflieut. v. *Schrötter*. Hr. *Schulze*. Frau Gräf. v. *Schwerin*. Fräul. v. *Struensee*. Hr. Musikdir. *Wessely*, 2 Ex. Hr. Advoc. *Wiese*. Hr. Musiklehr. *Witthauer*. Mad. *Wolff*, geb. Itzig. Mad. I. *Wolff*. Mad. Zip. *Wulff*.

## Braunfels.

Ihro Durchl. die Prinzessin *Louise v. Solms Braunfels*. Fräul. *Louise von der Aseburg*. Hr. Hauptm. v. *Graf*. Hr. Oberkammerrath *Möller*. Hr. Regierungsrath *Stock*.

## Braunschweig.

Hr. Hofmus. *Hartung*. Hr. *Wiedemann*.

## Cassel.

Hr. Hoforg. *Becker*. Hr. C. *Herstell*. Hr. Org. *Kellner*. Hr. Licent. *Merkel*. Hr. Sigm. v. *Meyer*. Fräul. v. *Rheinfarth*. Frau Reichsgräfin v. *Schlotheim*, 2 Ex.

## Coburg.

Hr. J. G. *Appel*. Hr. Hofadv. *Facius* in Gräfenenthal. Hr. Kammersecr. *Gruner*. Hr. J. H. *Heller*. Hr. Concertm. *Kellner*, 6 Ex. Hr. Schulmeist. *Oppel*, zu Feckheim. Hr. Hofadv. *Sartorius*. Hr. Schullehr. *Schultesius*.

## Copenhagen.

Ihro Königl. Hoheit die Cron-Prinzessin *Maria Sophia Friderika*.

Ihro Kön. Hoh. die Erb-Prinzessin *Sophia Friderika*.

Ihro Kön. Hoh. die Prinzessin *Louise Augusta*.

Se. Durchl. Herr Fr. W. Ph. Prinz zu *Württemberg*.

Fräul. v. *Aaskow*. Hr. Ph. *Barth*. Frau Assell. *Beckmann*.

Hr. *Beemick*, Orgelbauer. Hr. *Bildsted*. Frau Bar. v. *Bolten*.

*Forkels XXIV Veränderungen.*

Hr. Cammerh. v. *Brackel*, 2 Ex. Fräul. v. *Bülow*. Hr. Cammerjunk. v. *Bülow*. Frau Agentin de *Coninck*. Dem. Elise *Cramer*. Dem. Jean. *Cramer*. Dem. *Debes*. Hr. *Elmenhorst*. Dem. *Elphinston*. Hr. Cammerh. v. *Giedde*. Fräul. v. *Grodt-Schilling*. Dem. *Haack*. Hr. *Hassing*, Cand. der Theol. Hr. Buchb. *Heidner*. Hr. C. R. *Hiorthüy*. Comt. v. *Holstein*. Frau Geh. Rätb. v. *Selsted Juul*, 2 Ex. Hr. Org. *Klattenhoff*. Dem. *Laub*. Hr. v. *Lengnick*. Frau Marſchallin v. *Lowzow*. Hr. Mus. *Lytzen*. Hr. Kaufm. *Otto*. Hr. Mus. *Petersen*. Dem. *Prätorius*. Dem. *Rehfeldt*. Hr. Cammermus. *Schjöring*, 8 Ex. Dem. *Schnabel*. Fräul. Joh. *Schow*. Hr. Capellm. *Schulz*, 2 Ex. Dem. *Seyerod*. Frau Agentin *Selby*. Frau Generalſicalin *Skibsted*. Hr. *Stonor*. Dem. *Tode*. Fräul. v. *Voff*. Dem. *Zinn*.

## Curland.

Hr. v. *Behr* zu Schlek, 10 Ex. Hr. Doct. *Büttner* zu Ihlen, 30 Ex. Hr. v. *Simolin* zu Dfelden, 2 Ex.

## Danzig.

Hr. I. S. *Döring*. Hr. Cornél van *Dyck*. Hr. Kaufm. *Elliot*. Dem. *Haber*. Dem. *Hahn*. Dem. *Harmens*. Dem. *Heweike*. Hr. Alex. *Hiewelke*. Hr. Org. *Klügling*, 2 Ex. Dem. *Krause*. Dem. *Krüger*. Frau Cammerh. v. *Lebinska*. Dem. *Marks*. Hr. Mus. *Mafske*. Dem. *Muhl*. Dem. *Paleske*. Hr. Org. *Reichel*. Dem. *Renner*. Dem. *Rindfleisch*. Dem. *Rose*. Hr. Kaufm. *Sieber*. Hr. Hauptm. v. *Silfwergreen*. Hr. v. *Socolofsky*, Ruſſ. Kaiſ. Charge d' Affaires. Dem. *Stolterfoth*. Hr. Org. *Turge*. Hr. Kaufm. *Wagenfeld*. Hr. Kaufm. *Wagner*. Dem. *Weichmann*. Hr. Schöppe *Weichmann*. Dem. *Williams*.

## Darmstadt.

Hr. Collaborator und Cantor *Portmann*, 2 Ex.

## Dermold.

Dem. *Fanny Hildebrand*. Dem. *Leefer*.

## Eisenach.

Hr. Landkammerrath *Matthesius*, 2 Ex. Frau Kammerherrin von *Milkau*, 2 Ex.

## Erlangen.

Hr. Professor *Haenlein*, 4 Ex.

## Göttingen.

Dem. *Achenwall*. Hr. v. *Amendingen*. Hr. *Andrä*. Frau Prof. *Arnemann*. Dem. *Charl. Ayrer*. Frau Soph. Jul. v. *Berg*, geb. Bar. v. *Budberg* in Riga. Dem. *Berkenbusch*. Hr. Rentm. *Bernstein* zu Helmershausen. Hr. *Binder*, a. Neubrandenburg. Mad. *Böhm*, geb. Wilken in Reval. Frau Geh. Justitzr. *Böhmer*. Hr. *Böse*. Hr. *Böttcher*, 3 Ex. Hr. *Bollmann*. Hr. *Brinkmann*. Hr. v. *Bülow*. Hr. von dem *Buffche*. Hr. Rüd. v. *Cellenburg*. Hr. *Chappuzeau*. Hr. v. *Clausenheim*. Hr. *Conradi*. Hr. *Dahme*. Hr. *Duborgh* aus Reval, 2 Ex. Hr. le *Dulx*. Dem. *Dumont*. Hr. *Dyrſen*, 2 Ex. Hr. Mag. *Ebel*. Hr. *Eckstein*. Dem. *Eichhorn*. Hr. *Eijendecker*. Dem. *Elberfeldt*. Hr. v. *Engelbrecht*. Hr. *Erhard*. Hr. Rect. *Erler* zu Almelo in Holland. Hr. Org. *Fleischmann*. Hr. *Fliejs*, aus Berlin. Hr. Univ. Schreibm. *Fricke*. Hr. *Gabler*. Dem. *Hel Gatterer*. Hr. Bar. v. *Gemmingen*, 2 Ex. Hr. *Gottſchalk*. Hr. Cant. *Gropengieser* zu Grene. Hr. *Haltermann*. Hr. v. *Hammerstein*. Hr. Org. *Hartmann*, zu Einbeck. Hr. Lic. Commiſſ. v. *Hedemann*, zu Dorſte,

3 Ex. Hr. *Hehn*, aus Dorpat. Hr. *Heise*. Dem. *Marianna Heyne*. Hr. Cand. *Hofſte* in Lübeck. Hr. Registerſchr. *Hübener* im Amte Aerzen. Hr. *Jacob*. Hr. Doct. *Jacobſen*. Hr. Hofr. *Käſiner*. Hr. Amtſchr. *Koch*, zu Blumenau. Hr. Bar. v. *Kospoth*. Preuß. Kammerherr, 2 Ex. Dem. *Hanna Krämer*. Hr. Fr. *Krämer*, Instrumentenmacher. Hr. *Lämmerhirt*. Hr. v. *Launay*, aus Paris. Frau Conſitorialr. *Leſs*. Hr. *Luce*. Hr. *Lunde*. Comt. v. *Manteufel*. Hr. Prof. *Meiſter*. Dem. *Jette Mendel*. Hr. *Möckert*. Dem. *Jenny Morvien*. Dem. Jean. *Murray*. Hr. *Nagler*. Frau Mag. *Nöbling*. Hr. Doct. *Oeſterley*. Hr. Graf v. *Oeynhausen*. Hr. *Pacht*. Frau v. *Poll*, geb. v. *Güldenſtubbe* auf der Inſel Oeſel. Hr. v. *Reiche*. Hr. Prof. *Reuſs*. Dem. *Richter*. Hr. Apothek. *Sander*. Dem. *Schlözer*. Hr. *Schmidt* a. Danzig. Hr. v. *Schonert* a. Ebfſland. Hr. G. W. *Schriever* a. Verden, 2 Ex. Dem. *Schröder*. Hr. v. *Schwengem*. Hr. Prof. *Senſt* in Würzburg. Dem. *Clara Siebold* in Würzburg. Hr. Prof. *Spazier* in Neuwied. Frau Hofr. *Spittler*. Hr. *Stein*. Hr. *Strohmeyer*. Dem. *Suchfort*. Hr. Hofr. *Tiedemann* zu Marburg. Hr. *Törper* a. Altona. Hr. Major v. *Tritſchler* in Liegnitz. Baronſſe v. *Villebois*, geb. v. *Budberg* in Dorpat. Hr. v. *Vittinghof*. Hr. *Waſſermeyer*. Hr. *Weichmann* a. Danzig. Hr. *Wiederhold*. Hr. Syndic *Willich*. Dem. *Willig*. Fräul. Am. v. *Willmann*, a. d. Inſel Oeſel. Hr. *Winkler*. Hr. *Wolf*. Hr. Kaufm. *Zeitz*, zu Lichtenau.

## Gotha.

Frau Kammerh. v. *Boyneburg* in Eifenach. Hr. Hofr. v. *Bünau*. Hr. Kammermus. *Ernſt*. Fräul. v. *Frankenberg*. Hr. Hofr. v. *Güchel* in Eifenach. Hr. Rath *Hamberger*. Hr. v. *Hopfgarten*. Frau Kammer. v. *Münchhausen*. Hr. Kammermus. *Reinhard*. Hr. Kammerjunk. v. *Wangenheim*, 2 Ex. N. N. 3 Ex. Dréy *Ungenante*.

## Hamburg.

Hr. Mus. J. C. H. *Fiedler*, in Ratzeburg. Hr. Org. *Krohn*, 8 Ex. Hr. A. I. D. *Premcke*, in Preetz. Hr. Bürgerm. Fr. Ant. *Wagener*. Hr. *Wefſphal* und Compagnie, 20 Ex. Hr. Oberzollinſpector *Wynecke* in Brunshaus. Hr. J. Chr. *Zindel*.

## Hanau.

Hr. *Blum*, evang. luth. Inſpect. u. Conſitorialrath. Junger D. *Bisdoom*. Fräul. v. *Hagen*. Hr. *Hartmann*. Hr. v. *Heimwood*. Hr. *Hiepe*. Hr. Org. *Kayſer* zu Erf. a. M. Hr. Org. *Kilgenſtein* zu Neuburg, 3 Ex. Hr. Cant. *Luja*, 2 Ex. Hr. Arzt *Müller*. Hr. Präſ. *Neun*. Mad. *Rall*, geb. Molwo zu St. Petersburg. Hr. L. *Touſſaint*. Hr. Regierungspräſid. v. *Trümbach*. Hr. *Umbach*. Hr. Conrector *Willich*, 2 Ex.

## Hannover.

Ihro Kön. Hoh. der Prinz *Ernſt Auguſt von England*. Ihro Königl. Hoheit der Prinz *Auguſt Friedrich von England*, jetzt zu Hieres in Frankreich.

Ihro Königl. Hoheit der Prinz *Adolph Friederich von England*.

Hr. *Ahlborn*, Kön. Koch. Hr. *Andrä*. Hr. Adv. *Blauel*. Hr. Kriegsſecr. *Bock*. Hr. Hofgerichtsaff. *Böhmer*. Hr. Poſtſecret. *Bremer*. Hr. Conſitorialaudit. *Gladbach*. Frau Droitin v. *Hardeberg*. Hr. Hauptm. v. *Jonquieres* in Hieres, 2 Ex.



Herr Amtschr. *Ißenbart*. Hr. Geh. Canzleysecr. *Köster*. Hr. Cammerregisfr. *Krop*. Hr. *Langerfeldt*. Hr. Revis. *Liliewes*. Hr. Gen. Maj. v. *Malortie*. Hr. Chorist. *Mannstädt*. Hr. Aßf. *Meyer*. Hr. Apoth. *Meyer*. Hr. Adjunct *Müller*. Hr. Hofr. *Reinhold*. Hr. Geh. Canzleyaudit. *Reinhold*. Hr. Präf. *Rocca*. Hr. Zahlcommiff. *Scheele*. Hr. *Seyler*. Hr. Geh. Legationssecr. *Tatter*. Hr. Kriegssecret. *Velthuisen*. Hr. Amtschr. *Wyneken* zu Polle. Hr. Cand. *Wyneken*. Zwey Ungenannte.

### Hohenstein.

Hr. *Bachmann*. Hr. *Elhardt*. Hr. Kaufm. *Großser*. Hr. Kaufm. *Großser*. Dem *Herrmann* in Glauchau. Hr. Kaufm. *Kleinfelder* in Kitzingen. Dem *Reichel*. Hr. Kaufm. *Römer* in Glauchau. Hr. Cant. und Musikdir. *Tag*. Hr. Stadtschreib. *Zorn*.

### Homburg im Zweybrückischen.

Dem *Bruch*. Hr. Apoth. *Bruch*, zu Bliefs - Castell. Hr. Chirurg. *Heimel*. Hr. Bergsecr. *Jacobi*, zu Obermoschel. Hr. Pfarr-Vikar. *Michaeli* zu Zweybrücken. Hr. Rath und Pagen-Hofmeist. *Rheinwald* zu Schloß Carlsberg. *Ihro Hochgüßl. Gnaden, die Frau Erb-Gräfin zu Gau-Grehweiler*. Hr. Org. *Sauerbrey*. Hr. Geh. Secrétaire *Schmalz* zu Schloß Carlsberg. Hr. Amtmann *Schröder* zu Gau-Grehweiler. Hr. Waitenhaus - Inspector *Spener*.

### Jena.

Hr. Graf *Eckebrecht v. Dürkheim*, 2 Ex. Hr. *Hörschelmann* a. Reval. Hr. Hofr. *Loder*, 2 Ex. Hr. Prof. *Paulus*. Hr. *Schleusner*. Hr. *Wiedemann*, a. B. a. ungeschweig. Ein Ungenannter.

### Ilfeld.

Hr. Subconrect *Brohm*. Hr. Collabor. *Görges*. Hr. Adv. *Hüpeden*. Hr. Conrect. *Leopold*. Frau Pfst. *Rautenberg*.

### Kiel.

Hr. Kammerh. u. Probst v. *Ahlfeldt Dehn*. Hr. I N. *Bluhme*. Hr. Prof. *Cramer*. Hr. Prof. *Ehlers*. Hr. Graf v. *Hofstein*. Hr. Cand. *Kleuber*. Hr. Prof. *Nasser*. Hr. Cantor *Oehlers*. Hr. Conferenz Rath von *Qualen*.

### Kirchheim bey Polanden.

Hr. Org. *Krückt*. Hr. Org. *Schmoll*.

### Leipzig.

Hr. *Brem*, a. d. Altenburgischen, in Jena. Hr. Cand. *Heusinger* in Romburg. Hr. *Hütter*. Hr. Adv. u. Org. *Klein*, in Eisenberg. Hr. *Müthel*, a. Liefeland, in Jena. Hr. Freyh. v. *Pfister*. Hr. Fr. T. *Rühl*. Hr. *Stietz*, a. Hamburg. Ein Ungenannter.

### Leyden.

Hr. Theod. *Berkenhof*, 10 Ex. Hr. Hofmeist. *Matthiä*, 10 Ex.

### Lüneburg.

Sr. Excell. der Hr. Geh. R. v. *Ende*, in Stade. Hr. Postverw. *Kühner*. Hr. Org. *Schlüsing* zu Ebstorf. Dem *Schubert* in Ratzeburg. Hr. Stadtmuf. *Telchhaus* in Luchow. Hr. *Twietmeyer*.

### Mainz.

Hr. Hofmeister *Blesmann*. Hr. Dom-Vicarius *Stark*. Fräul. *Sophie v. Steinberg*.

### Meiningen.

*Ihro Durchl. die Frau Herzogin v. Sachsen-Meiningen*.

Hr. Kabinet-Secrétaire *Fleischmann*. Hr. Kommissionsrath und Amtmann *Schultes* in Themar.

### Merseburg.

Hr. A. *Donat*. Hr. v. *Ende*. Dem. *Ersfeldt*. Hr. *Rausch*. Hr. *Scheibner* auf Neumarkt. Hr. Schloß- und Dom- Org. *Scherzer*. Hr. M. *Schneider*. Dem. *Voigt*. Ein Ungenannter.

### Minden.

Hr. Kammerpräf. v. *Breitenbauch*. Hr. Regier. R. *Cramer*. Hr. Stadtdir. *Rahtert*. Hr. Regier. R. v. *Hellen*. Hr. Probst *Henken*. Hr. Cammersecr. *Herbst*. Hr. Hofr. *Wiedekind*, 4 Ex.

### Monjoy im Jülichischen.

Hr. Cand. *Kühn*. Hr. Wilh. *Scheibler*. Hr. Carl *Scheibler*.

### Münden.

Hr. Bürgermeister *Eicke*. Hr. *Freitag*. Hr. Apotheker *Köster*. Hr. *Wülstenfeld*.

### Münster.

Frau Richter in von der *Becke*. Dem. Mar. Ant. *Bochorst*. Frau Doct. *Buchholz*. Hr. *Eijele*. Hr. Bar. v. *Elverfeldt*, genannt Beverförde v. *Werris*, Chureölln. Kammerherr. Hr. *Kerßen*. Hr. Hofmuf. *Theod. Leusing*. Hr. Secret. van *Lotzen*. Dem. *Raters*. Hr. Hofmufik. *Romberg*. Fräul. von *Schelver*. Hr. Freyh. und Droste v. *Vijchering*. Dem. *Lifette Waldeck*. Hr. *Wiggelmann*. Demoif. *Doroth. Zurmühlen*. Dem. *Lifette Zurmühlen*.

### Nordhausen.

Hr. Chor-Adj. *Hahn*. Hr. Org. *Willing*, 2 Ex.

### Nordheim.

Hr. Org. *Becker*. Frau Amtm. *Böfen*. Hr. Cand. *Cramer*. Frau General. v. *Estoff*. Dem. *Gladbach*. Dem. *Reinbold* zu Catlenburg. Hr. Amtschreib. *Schneider* zu Brunstein.

### Nürnberg.

Hr. G. F. *Endter*. *Babel Forster*. Hr. Capellm. *Gruber*. Hr. J. Fr. *Jacobi*. Mad. Mar. *Joh. Magd. Lozbek*. Mad. *Mohrhardtin*. Hr. *Mohrhard*. Hr. *Oppel*. Hr. *Reidner*. Mad. *Magd. Felic. Wertherin*. Hr. *Wiesner*. Hr. *Joh. Egidius Würch*.

### Oldenburg.

Hr. Canzl. Aßf. *Amann* in Rothenkirchen. Hr. v. *Berger*. Hr. Regierungsr. v. *Brandenstein*. Hr. *Carstens jun.* in Bockhorn. Hr. Doct. u. Aßf. *Cordes*. Hr. *Folkeas*. Hr. Cammercaffir. *Freye*. Hr. Receptor *Freye*. Hr. Adv. v. *Halem*. Hr. *Hansmann*. Hr. Justitzr. *Herbart*. Hr. Cammer. *Herbart*. Fräul. v. *Kaas*. Hr. *Klattenhoff*. Hr. Maj. v. *Knobel*. Frau v. *Lowtzow*. Hr. *Meendjen*. Hr. Org. *Mohrhaußen* in Berne. Hr. Gen. Superint. *Mutzenbecher*. Fräul. v. *Oeder*. Hr. *Rueth*. Hr. *Siemer*. Hr. Org. *Weber* in Goldwarden.

### Osnabrück.

Fräul. A. von dem *Buffche*. Hr. Cand. *Delkeskamp*. Hr. *Quirl*. Hr. Choral. *Rhotert*. Hr. Hofbanquier *Schwarzen*. Hr. Hofbanquier *Schwarze jun.* Hr. *Stekmann jun.* Hr. Org. *Veltmann*, 2 Ex. Hr. Geh. Regisfr. *Wedeckind*.

### Otterndorf.

Hr. Musik. *Albern*. Hr. Org. *Böse*. Hr. *Götze*. Hr. Ad-

vocat *Henrici*. Hr. J. N. *Heidorn*. Hr. Commiff. *Schmeelke*. Demoif. *Sturm*.

### St. Petersburg.

Hr. Cammermuf. *Bachmann*, 3 Ex. Hr. Hofr. v. *Belsky*. Frau Obristlieut. v. *Botteijhoff*. Dem. An. de *Bogoluboff*. Fräul. v. *Brifinsky*. Fräul. v. *Galoffzin*. Hr. Colleg. Aßf. *Heinr. Gervais*, 5 Ex. Hr. Jugendlehr. *Hahnrieder*. Hr. Maj. v. *Hering*. Hr. *Hinrichs*, Lehr. an der St. Petri-Schule. Hr. Lieut. v. *Hoidheuer*. Hr. J. G. L. de *Kleiff*. Dem. Soph. *Kuntzen*. Hr. Cammermuf. *Kolbe*. Hr. v. *Krautloff*. Dem. v. *Lichareff*. Dem. Cath. de *Michelsonen*. Hr. *Möcker*, Org. bey der St. Annen-Kirche. Dem. *Olga Moltfchin*. Fräul. *Nasaroff*. Hr. *Palschau*. Hr. Cammermuf. *Rabe*. Dem. *Nastasia Ribaupierre*. Dem. *Maria Rittoff*. Dem. Mar. *Carol. Schröder*. Dem. *Carol. v. Silbereisen*. Hr. Cammerj. Graf *Demetri Soltikoff*. Hr. *Stier*. Mußklehr. am Fräuleinititf, 2 Ex. Dem. *Jul. D. de Sirenge*. Hr. Cammermuf. *Otto Ernst Tewes*. Comt. *Natal. Thiesenhaußen*. Hr. *Tietz*, Virt. auf der Violine. Prinzessin *Trapezkoy*. Frau Etatsr. von *Übry*. Hr. *Wegener* am Cadetten-Corps. Dem. Mar. *Weiffe*. Hr. J. Ph. *Weiffe*, Direct. der deutsch. Hauptschule St. Petri. Prinzessin *Tatiana Wiafemskoy*. Prinzessin *Warwara Wiafemskoy*. Dem. *Eisab. Willamoff*. Hr. *Winkler* am Cadetten-Corps. Dem. *Awdotia Woinoff*.

### Quedlinburg.

Hr. *Brosenius*. Hr. Kaufm. *Eggert*, sen. Hr. Kaufm. *Klées*. Dem. *Kragen*. Dem. *Kranz*. Hr. Org. *Rose*, 5 Ex.

### Rotenburg a. d. Fulda.

Hr. Hofrath *Weis*, 6 Ex.

### Infel Rügen.

Hr. *Hagemann*, 3 Ex.

### Schleswig.

Hr. Hauptm. von *Ahlefeld* auf Königsföhr. Hr. Musik-direct. *Hanke*. Hr. *Hirschfeld*.

### Schwerin.

Hr. Amtsverw. *Balk* zu Rehna. Hr. Hofr. F. A. *Bouchholz*. Hr. Justitz-Canzell. *Drümmer*. Hr. Eigenthümer *Lichtwarck* auf Käfelow. Hr. Adv. *Martini*. Dem. *Nolde*. Hr. Kammerh. v. *Plessen*. Dem. *Schröder*. Hr. Penf. *Steinmann* zu Holdorf. Hr. Org. *Westphal*.

### Sondershausen.

Hr. Cant. und Musikdir. *Cunis* in Frankenhaußen. Dem. *Fried. Falkner*. Hr. Cammermuffik. *Gerber*, 2 Ex. Hr. von *Hopfgarten*. Hr. Regisfr. *Speck*.

### Weimar.

*Ihro Durchl. die verwitticete Frau Herzogin Amalia*. Frau Kammerpräfid. v. *Kalb*. Hr. Hof-Fourier *Martini*.

### Weissenfels.

*Ihro Durchl. der Prinz Franz zu Anhalt Bernburg-Schaumburg*.

### Wittenberg.

Hr. Doct. *Chladni*, 3 Exempl.

## Verbefferungen:

Seite 4. Syst. 4. Tact 2. muß die letzte Note der zweyten Stimme nicht  $\bar{e}$  sondern  $\bar{c}$  seyn. S. 9. Syst. 3. Tact 1. muß das dritte Achtel der Oberstimme nicht  $\bar{c}$  sondern  $\bar{a}$  seyn.



Tempo  
di Minuetto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The music features a series of chords in the right hand and a melodic line in the left hand.

The second system of musical notation continues the piece. It features a more active right hand with eighth notes and sixteenth notes, while the left hand remains mostly chordal.

Var. 1.

The third system, labeled 'Var. 1.', shows a variation of the piece. The right hand has a more rhythmic and melodic character with some slurs and accents, while the left hand provides a steady accompaniment.

The fourth system of musical notation features a right hand with a complex, rhythmic pattern of chords and eighth notes, creating a more intricate texture.

The fifth system of musical notation concludes the piece with a final cadence in both hands, returning to a simpler chordal structure.



Var. 2.

The first system of music for 'Var. 2' consists of two staves. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The time signature is 3/4 and the key signature has one sharp (F#).

The second system continues the piece. The treble staff features more intricate melodic patterns, including some slurs and dynamic markings. The bass staff continues with a steady accompaniment. The notation is dense with many beamed notes.

The third system includes a triplet in the treble staff. Above the triplet, the fingerings '3 2 1 2 5 3 5 1 4' are written. The piece concludes this system with a double bar line and repeat dots.

Var. 3.

The first system of 'Var. 3' starts with two staves. The treble staff has a melodic line with some slurs and accents. The bass staff has a simple accompaniment. The time signature is 3/4 and the key signature has one sharp (F#).

The second system of 'Var. 3' continues the piece. The treble staff has a more rhythmic and textured melodic line. The bass staff continues with a steady accompaniment. The piece ends with a double bar line and repeat dots.



Var. 4.

3 1 2 3 2 1

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 3/4 time. The upper staff begins with a complex sixteenth-note pattern, while the lower staff provides a simpler accompaniment. A small 'x' is written above the first measure of the upper staff, and the sequence '3 1 2 3 2 1' is written above the second measure.

The second system continues the piece with two staves. The upper staff features more intricate sixteenth-note passages, and the lower staff continues with a steady accompaniment. The notation includes various note values and rests.

The third system shows further development of the musical theme. The upper staff has a mix of eighth and sixteenth notes, and the lower staff maintains a consistent rhythmic pattern.

The fourth system continues the musical progression. The upper staff has a more active melodic line, and the lower staff provides harmonic support.

The fifth system consists of two empty musical staves, indicating the end of the written music on this page.



Var. 5.

The first system of music for Variation 5 consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The music is written in a continuous, flowing style with many sixteenth and thirty-second notes.

The second system continues the musical notation for Variation 5. It features a treble and bass staff with complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and some triplets. The paper shows signs of aging and staining.

The third system of music for Variation 5 continues the piece. It features a treble and bass staff with various note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Var. 6.

The first system of music for Variation 6 consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The music is written in a continuous, flowing style with many sixteenth and thirty-second notes.

The second system continues the musical notation for Variation 6. It features a treble and bass staff with complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and some triplets. The paper shows signs of aging and staining.



Var. 7.

The first system of music for Variation 7 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, many of which are grouped with slurs and have a '2' above them, indicating a second finger. The bass staff begins with a bass clef, the same key signature, and time signature, and contains a simpler accompaniment of quarter and eighth notes.

The second system continues the piece. The treble staff features more complex rhythmic patterns with slurs and fingerings. The bass staff includes a double bar line with repeat dots, followed by a diagonal slash indicating a section change or a specific performance instruction.

The third system continues the musical development. The treble staff has several measures with slurs and fingerings. The bass staff concludes with a diagonal slash and a double bar line, marking the end of this section.

Var. 8.

The first system of Variation 8 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, many of which are grouped with slurs and have a '2' above them, indicating a second finger. The bass staff begins with a bass clef, the same key signature, and time signature, and contains a simpler accompaniment of quarter and eighth notes.

The second system continues the piece. The treble staff features more complex rhythmic patterns with slurs and fingerings. The bass staff includes a double bar line with repeat dots, followed by a diagonal slash indicating a section change or a specific performance instruction.



Var. 9.

The first system of musical notation for Variation 9. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The upper staff begins with a *ten.* (ritardando) marking. The lower staff features a prominent bass line with slurs and dynamic markings of *rf* (ritardando forte) appearing three times.

The second system of musical notation for Variation 9. It continues the grand staff from the first system. The upper staff contains complex rhythmic patterns with slurs. The lower staff continues the bass line with slurs and dynamic markings of *rf* at the beginning.

The third system of musical notation for Variation 9. The upper staff shows a melodic line with slurs. The lower staff continues the bass line with slurs and dynamic markings of *rf* at the beginning.

The fourth system of musical notation for Variation 9. The upper staff features a melodic line with slurs. The lower staff continues the bass line with slurs and dynamic markings of *rf* at the beginning.

Alla Polacca.

Var. 10.

The first system of musical notation for Variation 10, titled "Alla Polacca". It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The upper staff begins with a *ten.* (ritardando) marking. The lower staff features a prominent bass line with slurs and dynamic markings of *rf* (ritardando forte) appearing three times.



First system of musical notation, consisting of a treble and bass staff. The treble staff contains complex, multi-measure rests and rhythmic patterns, while the bass staff contains a simpler melodic line.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and accents, and the bass staff provides a supporting bass line.

*Var. II.*

Third system of musical notation, marked 'Var. II.'. It consists of a treble and bass staff. The treble staff has a 3/4 time signature and contains a complex, rhythmic melody with many slurs. The bass staff has a 3/4 time signature and contains a bass line.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with slurs and accents, and the bass staff provides a supporting bass line.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with slurs and accents, and the bass staff provides a supporting bass line.



4  
*Var. 12.*

The first system of music for Variation 12 consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The music is characterized by dense, rhythmic patterns, primarily using eighth and sixteenth notes, with many beamed notes. The piece concludes with a double bar line and repeat dots.

*Var. 13.*

The second system of music for Variation 13 consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The music features a more flowing melody in the upper staff, with eighth and sixteenth notes, while the lower staff provides a steady accompaniment. The system ends with a double bar line and repeat dots.

The third system of music for Variation 13 consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The music continues with a rhythmic and melodic pattern similar to the previous system, featuring beamed eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

The fourth system of music for Variation 13 consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The music continues with a rhythmic and melodic pattern similar to the previous system, featuring beamed eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Fugetta. Un poco Allegro.

Var. 14.

The second system is the beginning of the 'Fugetta' section. It is marked 'Un poco Allegro' and has a 3/4 time signature. The notation includes various rhythmic values and fingerings (indicated by the number '2').

The third system continues the 'Fugetta' section. It features more complex rhythmic patterns and includes first and second endings (marked '1' and '2').

The fourth system continues the 'Fugetta' section with further melodic and harmonic development. It includes various rhythmic figures and fingerings.

The fifth system is the final system on this page of the 'Fugetta' section. It concludes with a final cadence and includes various rhythmic and melodic elements.



Tempo primo.

Var. 15.

Musical score for Variation 15, measures 1-16. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The music features a complex rhythmic pattern with many beamed notes and rests. A first ending bracket is present in the treble staff, starting at measure 10 and ending at measure 16. Performance markings include *ten.* (tension) above the treble staff at measure 10, *rf* (ritardando) below the bass staff at measure 10, and *rf* below the bass staff at measure 16. A double bar line with repeat dots is at the end of measure 16.

Var. 16.

Musical score for Variation 16, measures 1-16. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The music features a complex rhythmic pattern with many beamed notes and rests. A first ending bracket is present in the treble staff, starting at measure 10 and ending at measure 16. Performance markings include *p* (piano) below the treble staff at measure 1, and *rf* (ritardando) below the bass staff at measure 16. A double bar line with repeat dots is at the end of measure 16.



Marcia.

Var. 17.



Ouverture. Grave.

Var. 18.

Alla Siciliana.

Var. 19.



First system of musical notation, consisting of a treble and bass staff. The treble staff contains complex chordal textures with many beamed notes. The bass staff contains a simpler line with eighth notes and rests.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues with complex chordal textures. The bass staff continues with a line of eighth notes and rests.

*Tempo primo.*

*Var. 20.*

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a 3/4 time signature and contains complex chordal textures. The bass staff contains a line of eighth notes and rests.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has first and second endings marked with '1' and '2'. The bass staff contains complex rhythmic patterns.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has first and second endings marked with '1' and '2'. The bass staff contains complex rhythmic patterns.

D



*sofzento.*

*Var. 21.*

The first system of Variation 21 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of chords and eighth-note patterns. The bass staff begins with a bass clef, the same key signature, and 3/4 time signature, providing a rhythmic accompaniment with eighth notes and rests.

The second system continues the musical notation from the first system. The treble staff shows more complex chordal textures and melodic lines. The bass staff continues with its accompaniment, featuring some sixteenth-note passages.

*Var. 22.*

The first system of Variation 22 features two staves. The treble staff has a treble clef, one sharp key signature, and 3/4 time signature. The bass staff has a bass clef, one sharp key signature, and 3/4 time signature. It includes a series of fingerings: 1 2 1 2 1 2 3 1 2 3 2, and a '5' written below the staff, likely indicating a fingering for a specific note.

The second system of Variation 22 shows dense chordal textures in both the treble and bass staves. The treble staff features many beamed notes, creating a complex harmonic structure. The bass staff provides a steady accompaniment with chords and some melodic fragments.

The third system of Variation 22 features intricate melodic lines in the treble staff, with many beamed notes and complex rhythms. The bass staff continues with its accompaniment, featuring some sixteenth-note passages and rests.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a dense, rhythmic pattern of sixteenth and thirty-second notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some melodic lines.

Un poco Adagio.

Var. 23.

The second system is marked 'Un poco Adagio.' and 'Var. 23.'. It is in 3/4 time and one sharp key signature. The upper staff features a melodic line with slurs and some grace notes. The lower staff provides a steady accompaniment with chords and occasional melodic fragments.

The third system continues the musical piece. The upper staff has a more active melodic line with some triplets and slurs. The lower staff continues with a consistent accompaniment pattern.

The fourth system includes the marking 'rallentando.' and 'senza tempo.'. The upper staff shows a melodic line with first and second endings indicated by '1' and '2'. The lower staff has a more sparse accompaniment.

The fifth system concludes the page with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff. The notation includes a repeat sign and a final cadence.



Tempo primo.

Var. 24.

The musical score for Variation 24 is written for piano and bass. It consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first system includes a 'r' marking above the bass staff. The second system has a 'ten.' marking above the bass staff. The third system has a 'ten.' marking above the bass staff. The fourth system has a 'ten.' marking above the bass staff and concludes with a series of rapid sixteenth notes in both staves.

LEIPZIG, aus der Breitkopfischen Notendruckerey.