

GRADUS AD PARNASSUM
ODER

Vorschule zu Sebastian Bach's

Clavier und Orgelcompositionen

in
PRAELUDIEN UND FUGEN

durch alle Dur und Molltonarten

für

ORGEL UND PIANOFORTE

componirt und den Herren

Geh. Hofrath und Professor Hand in Jena.

Hoforganist Rinck in Darmstadt.

D^r Gottfried Wilhelm Fink.

Adolph Hesse, Oberorganist in Breslau.

hochachtungsvoll zugeeignet von

FR. KÜHMSTEDT.

Musikdirektor in Eisenach.

Opus 4

4^{te} Lieferung

Pr M. 1. 50

Eigenthum der Verleger.

MAINZ, B. SCHOTT'S SÖHNE.

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CHORAL.
Sollt' ich meinem Gott nicht singen.
Canonisch.

F. KÜHMSTEDT: Op. 4.
4^{te} Lieferung.

Cantus firmus.

Canon in motu contrario.

Canon in septima inferiore.

Ped. in quarta inferiore

in septima inferiore.

in motu contrario.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

in quinta inferiore.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Moderato . -
Cantus firm.

PRÆLUDIUM

The musical score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system includes a 'Ped.' marking. The second system includes 'Man.' and 'Ped.' markings. The third system continues the melodic and harmonic development. The fourth system features more complex textures. The fifth system concludes the piece with a final cadence. The key signature is G minor (two flats) and the time signature is common time (C). The tempo is marked 'Moderato' and the style is 'Cantus firm.'.

Moderato .

Mit starken Stimmen .

45

PRAELUDIUM

The first system of the Praeludium consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a series of chords and moving lines in both hands, characteristic of a prelude.

Man .

The second system continues the musical piece with similar rhythmic patterns and harmonic structures. It includes a 'Ped.' (pedal) marking in the bass staff, indicating a sustained bass line.

Ped.

The third system shows further development of the musical themes, with intricate fingerings and dynamic markings.

The fourth system continues the piece, maintaining the moderate tempo and strong character.

The fifth system concludes the Praeludium with a final cadence and a double bar line.

Cant. firm.

6020.4 .

Lento.

PRAELUDIUM



PRAELUDIUM *Allegro moderato.*

ff Cant. firm.

Ped.

Man. Ped. Man.

Ped.

6020.4.

Sostenuto.

PRAELUDIUM.

Ped.

6020.4.

PRAELUDIUM

Andantino.

Cant. firm.

Ped.

The musical score is written for a prelude in G major, 3/4 time, marked 'Andantino'. It features a vocal line and piano accompaniment. The piano part is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The score is divided into five systems. The first system includes the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system features a more active piano part with some treble clef notation. The fourth and fifth systems continue the piano accompaniment, ending with a double bar line.

Allegro moderato.

FUGE.

The image displays a musical score for a fugue, labeled "FUGE." and "Allegro moderato." The score is written in G minor (one flat) and 6/8 time. It consists of four systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system includes a treble clef staff with a whole rest and a bass clef staff with a melodic line. The subsequent three systems are full piano accompaniments with intricate melodic and harmonic textures in both hands. The notation includes various note values, rests, and accidentals, with a key signature of one flat and a time signature of 6/8.

The first system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes, including several accidentals (sharps and naturals). The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece. The treble staff features a melodic line with frequent beaming and various accidentals. The bass staff maintains a consistent eighth-note accompaniment.

The third system shows the continuation of the musical notation. The treble staff has a melodic line with many beamed notes and accidentals. The bass staff continues with its eighth-note accompaniment.

The fourth system is the final one on the page. The treble staff contains a melodic line with beamed notes and accidentals. The bass staff provides an eighth-note accompaniment. The system concludes with a final chord in both staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef, with various note values and rests.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and accompanimental lines from the first system, with some changes in articulation and dynamics.

Third system of musical notation, featuring more complex rhythmic patterns and melodic development in both staves.

Fourth system of musical notation, concluding the page with a final melodic flourish in the treble clef and a corresponding accompaniment in the bass clef.

The first system of musical notation consists of two staves, treble and bass, with a brace on the left. It contains five measures of music. The treble staff features complex chordal textures with many beamed notes, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system of musical notation consists of two staves, treble and bass, with a brace on the left. It contains five measures of music. The treble staff continues with dense chordal patterns, and the bass staff maintains its accompaniment with various rhythmic values.

The third system of musical notation consists of two staves, treble and bass, with a brace on the left. It contains five measures of music. The treble staff shows a continuation of the complex textures, and the bass staff features a more active line with eighth notes.

The fourth system of musical notation consists of two staves, treble and bass, with a brace on the left. It contains five measures of music. The treble staff has a more sparse texture with some rests, while the bass staff continues with a steady accompaniment. The system ends with a double bar line.

MUSIK FÜR ORGEL.

Best, W. F. Organ Miscellany. 1 st Series N ^o 1. <i>Scarlatti</i> , Romanze „O cessate di piangermi.“ — 75	Léfebvre-Wely. Venite adoremus, Chant de Noël, transcribed by <i>A. Wittingham</i> — 75	Merkel, G. Adagio für Orgel u. Violine. Op. 51. 1 50	Volckmar, W. 50 leichte u. melodische Tonstücke. Op. 351. Heft 1 u. 2, jedes 2 50
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