

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

# VIERÄNDERUNGEN

für

## Clavicord oder Fortpiano

ausgegeben von

# JOHANN NISOLD'S VERLAG

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Johann Nisold's Verlag



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 Wunsch, 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. Dies 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 Solostimmen 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 Thatenluft;  
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.



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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. *Botteichoff*. Dem. An. de *Bogoluboff*. Fräul. v. *Brifinsky*. Fräul. v. *Galoffzin*. Hr. Colleg. Ass. *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*. Mufiklehr. am Fräuleinstit. 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 Wiasemskoy*. Prinzessin *Warwara Wiasemskoy*. 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. Mufk-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. Cammermufik. *Gerber*, 2 Ex. Hr. von *Hopfgarten*. Hr. Registr. *Speck*.

### Weimar.

*Ihro Durchl. die verwittwete 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-note patterns and a steady bass line.

Var. 1.

The third system, labeled 'Var. 1.', shows a variation of the piece. The right hand has a more complex, rhythmic pattern with some triplets and sixteenth notes. The left hand remains relatively simple.

The fourth system of musical notation features a prominent right hand with repeated chordal figures and a melodic line. The left hand provides a simple accompaniment.

The fifth system of musical notation concludes the piece with a final cadence. The right hand has a few final chords and the left hand has a few final notes.



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, often beamed together. The bass staff provides a simple 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 a series of ascending and descending sixteenth-note runs. The bass staff continues with a steady accompaniment. The notation includes various articulation marks and slurs.

The third system includes a triplet of sixteenth notes in the treble staff, with the number '3' written above it. The rest of the system continues the melodic and accompaniment patterns established in the previous systems.

Var. 3.

The first system of music for 'Var. 3' consists of two staves. The treble staff has a more rhythmic and syncopated melody compared to the previous variation. The bass staff has a simple accompaniment. The time signature is 3/4 and the key signature has one sharp (F#).

The second system continues the piece. The treble staff features a series of sixteenth-note runs with some slurs. The bass staff continues with a steady accompaniment. The notation includes various articulation marks and slurs.



Var. 4.

5 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 music features a complex, fast-moving melody in the upper staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staff. A small 'x' is written above the first measure of the upper staff.

The second system continues the piece with two staves. The upper staff has a melodic line with some rests, while the lower staff provides a steady accompaniment. The notation includes various note values and rests.

The third system shows further development of the melody in the upper staff, with the lower staff continuing its accompaniment. The paper shows signs of age and staining.

The fourth system continues the musical piece. The upper staff features a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment. The paper is heavily stained and discolored.

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 the key signature has one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs.

The second system continues the musical notation for Variation 5. It features more complex rhythmic patterns, including sixteenth-note runs and slurs, in both the treble and bass staves.

The third system of music for Variation 5 shows further development of the rhythmic motifs. It includes various note values and rests, maintaining the 3/4 time and one-sharp key signature.

The fourth system of music for Variation 5 continues the piece. It features a mix of eighth and sixteenth notes, with some rests and slurs, in both staves.

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 the key signature has one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs.

The second system continues the musical notation for Variation 6. It features more complex rhythmic patterns, including sixteenth-note runs and slurs, in both the treble and bass staves.



Var. 7.

The first system of Variation 7 consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and fingerings (e.g., 2, 2\*). The bass staff provides a harmonic accompaniment with quarter and eighth notes.

The second system continues the piece, showing a continuation of the melodic patterns in the treble and the accompaniment in the bass. It includes dynamic markings and articulation symbols.

The third system introduces more complex rhythmic figures in the treble staff, with frequent slurs and fingerings. The bass staff continues with a steady accompaniment.

Var. 8.

The first system of Variation 8 features a treble staff with a more intricate melodic line, including slurs and fingerings (e.g., 2, 2\*). The bass staff has a simpler accompaniment with quarter notes and rests.

The second system of Variation 8 continues the melodic development in the treble staff, with various slurs and articulations. The bass staff provides a consistent accompaniment.



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.* marking. The lower staff features a series of ascending and descending eighth-note patterns. The system concludes with three *rf* markings.

The second system of musical notation for Variation 9. It continues the grand staff from the first system. The upper staff contains more complex rhythmic patterns, including some sixteenth notes. The lower staff continues with its eighth-note patterns. The system ends with a repeat sign.

The third system of musical notation for Variation 9. The upper staff features a melodic line with some grace notes. The lower staff continues with eighth-note patterns. The system ends with a repeat sign.

The fourth system of musical notation for Variation 9. The upper staff has a melodic line with slurs. The lower staff continues with eighth-note patterns. The system ends with a repeat sign.

Alla Polacca.

Var. 10.

The first system of musical notation for Variation 10. 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.* marking. The lower staff features a series of ascending and descending eighth-note patterns. The system concludes with three *rf* markings.



First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed notes and slurs. The bass staff provides a simple accompaniment with a few notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the complex melody from the first system. The bass staff has a few notes.

*Var. II.*

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a 3/4 time signature and contains a complex, rhythmic melody. The bass staff has a 3/4 time signature and contains a few notes.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff continues the complex melody. The bass staff has a few notes.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff continues the complex melody. The bass staff has a few notes.



4  
*Var. 12.*

The first system of music for Variation 12 consists of two staves. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes, often grouped in pairs. The bass staff provides a steady accompaniment with a mix of quarter and eighth notes. The time signature is 3/4 and the key signature has one sharp (F#).

*Var. 13.*

The second system of music for Variation 13 consists of two staves. The treble staff features a more active melodic line with frequent sixteenth-note patterns. The bass staff continues with a rhythmic accompaniment of quarter and eighth notes. The time signature is 3/4 and the key signature has one sharp (F#).

The third system of music for Variation 13 consists of two staves. The treble staff shows a continuation of the melodic patterns with beamed sixteenth notes. The bass staff maintains the accompaniment. The time signature is 3/4 and the key signature has one sharp (F#).

The fourth system of music for Variation 13 consists of two staves. The treble staff continues with the melodic line, showing some variation in note values. The bass staff provides the accompaniment. The time signature is 3/4 and the key signature has one sharp (F#).



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 contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and contains a bass line with chords and single notes.

Fugetta. Un poco Allegro.

Var. 14.

The second system is the beginning of the 'Fugetta' section. It is marked 'Un poco Allegro' and 'Var. 14.'. The time signature is 3/4. The key signature remains one sharp. The music features a rhythmic pattern of eighth notes in the treble and bass lines, with some doublets indicated by the number '2'.

The third system continues the fugetta. It features more complex rhythmic patterns, including sixteenth notes and doublets. The bass line has some slurs and ties. The number '2' appears above several notes, indicating doublets.

The fourth system shows further development of the fugetta. The treble staff has a melodic line with slurs and ties. The bass staff continues with a steady rhythmic accompaniment. Doublets are marked with '2' throughout the system.

The fifth system concludes the fugetta. It features final rhythmic patterns in both staves, ending with a double bar line. The number '2' is still present above some notes.



Tempo primo.

Var. 15.

The first system of music for Variation 15 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 chords and melodic fragments, with a '2' above a second measure. The bass staff begins with a bass clef, the same key signature, and 3/4 time signature, featuring a steady bass line. A 'ten.' marking is placed above the treble staff towards the end of the system, and an 'rf' marking is placed below the bass staff.

The second system continues the musical notation for Variation 15. It features two staves with complex chordal textures and melodic lines. The notation includes various note values and rests, maintaining the 3/4 time signature and one-sharp key signature.

The third system of music for Variation 15 consists of two staves. It continues the piece with similar chordal and melodic patterns. A 'ten.' marking is placed above the treble staff, and an 'rf' marking is placed below the bass staff.

Var. 16.

The first system of music for Variation 16 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 starts with a 'p' (piano) dynamic marking. The bass staff begins with a bass clef, the same key signature, and 3/4 time signature. The notation includes various note values and rests.

The second system continues the musical notation for Variation 16. It features two staves with complex chordal textures and melodic lines. The notation includes various note values and rests, maintaining the 3/4 time signature and one-sharp key signature.



A system of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music consists of several measures of eighth and sixteenth notes, with some rests and dynamic markings.

Marcia.

Var. 17.

A system of two staves of musical notation for a variation. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings.

A system of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music includes various note values and rests, with some dynamic markings.

A system of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music consists of several measures of eighth and sixteenth notes, with some rests and dynamic markings.

Two sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, positioned at the bottom of the page.



Ouverture. Grave.

Var. 18.

Alla Siciliana.

Var. 19.



The first system of music features a treble staff with a key signature of one sharp (F#) and a common time signature. It contains several measures of music, including chords and single notes. The bass staff below it provides a simple accompaniment with quarter notes and rests.

The second system continues the musical piece. The treble staff shows more complex chordal textures and melodic lines. The bass staff continues with a steady accompaniment.

*Tempo primo.*

*Var. 20.*

This system is marked 'Tempo primo.' and 'Var. 20.' The time signature changes to 3/4. The treble staff features a more active melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with eighth notes.

The fourth system includes first and second endings, indicated by '1' and '2' above the treble staff. The music concludes with a double bar line and repeat signs.

The fifth system also features first and second endings, marked '1' and '2'. The piece ends with a final cadence in the bass staff.



*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. It contains a series of chords and eighth notes. The bass staff begins with a bass clef, the same key signature, and 3/4 time signature, featuring a more rhythmic accompaniment with eighth notes and rests.

The second system continues the musical notation from the first system. The treble staff shows a continuation of the melodic and harmonic lines, while the bass staff maintains its accompaniment. The notation includes various note values and rests, with some notes beamed together.

*Var. 22.*

The first system of Variation 22 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 chords and eighth notes. The bass staff begins with a bass clef, the same key signature, and 3/4 time signature, featuring a more rhythmic accompaniment with eighth notes and rests. Below the bass staff, there are fingerings: '1 2 1 2 1 2 3 1 2 3 2' and '1 2 1 2 3 2'.

The second system of Variation 22 continues the musical notation. The treble staff features a series of chords and eighth notes, while the bass staff provides a steady accompaniment. The notation includes various note values and rests, with some notes beamed together.

The third system of Variation 22 continues the musical notation. The treble staff features a series of chords and eighth notes, while the bass staff provides a steady accompaniment. The notation includes various note values and rests, with some notes beamed together.



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 ornaments. 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 slurs and ornaments. 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 continues with a steady accompaniment.

The fifth system concludes the piece. It features a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.



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 piece begins with a treble clef and a 3/4 time signature. The first system shows the beginning of the piece with a treble clef and a 3/4 time signature. The second system continues the piece with a treble clef and a 3/4 time signature. The third system continues the piece with a treble clef and a 3/4 time signature. The fourth system concludes the piece with a treble clef and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'ten.' (tenuendo). The piece ends with a double bar line and a fermata over the final notes.

LEIPZIG, aus der Breitkopfischen Notendruckerey.