

Vier und zwanzig

VERÄNDERUNGEN

fürs

Clavichord oder Fortepiano

auf das englische Volkslied:

GOD SAVE THE KING

von

Johann Nicolaus Forkel.

Göttingen,

beym Autor, und in der Vandenhoeck - Ruprechtischen Buchhandlung.

[1791]

V o r b e r i c h t.

Die 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-Gefang 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 eigner 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 wußte vorher etwas davon) als auch der Umstand, das meinem Wunsch und meiner Erwartung gemäß ein großer Theil der anwesenden Zuhörer in den vollen Chor einstimme, machte den Gesang feyerlicher und wirkfamer, als er vielleicht an sich gewesen seyn würde, und ich muß 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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Göttingen, im May,

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stuppe auf der Insel Oesfel. Hr. v. *Reiche*. Hr. Prof. *Reußs*.
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Hr. Org. *Becker*. Frau Amtm. *Böfen*. Hr. Cand. *Cramer*. Frau General. v. *Eftorf*. 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. *Mohrhartdin*. Hr. *Mohrhartd*. Hr. *Oppel*. Hr. *Reidner*. Mad. *Magd. Felic. Wertherin*. Hr. *Wefner*. Hr. *Joh. Egydius Würch*.

Oldenburg.

Hr. Canzl. Aff. *Amann* in Rothenkirchen. Hr. v. *Berger*. Hr. Regierungsr. v. *Brandenstein*. Hr. *Casstens jun.* in Bockhorn. Hr. Doct. u. Aff. *Cordes*. Hr. *Foikens*. Hr. Cammercaffir. *Freye*. Hr. Receptor *Freye*. Hr. Adv. v. *Halem*. Hr. *Hansmann*. Hr. Justizr. *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 Goldswarden.

Osabrück.

Fräul. A. von dem *Buffche*. Hr. Cand. *Delkeskamp*. Hr. *Quiri*. Hr. Choral. *Rhotert*. Hr. Hofanquier *Schwarzen sen.* Hr. Hofanquier *Schwarzen jun.* Hr. *Stekmann jun.* Hr. Org. *Veltmann*, 2 Ex. Hr. Geh. Regiftr. *Wedekind*.

Otterndorf.

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

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

St. Petersburg.

Hr. Cammermuf. *Bachmann*, 3 Ex. Hr. Hofr. v. *Belsky*. Frau Obriftliant. v. *Botteifchoff*. Dem. An. de *Bogoluboff*. Fräul. v. *Brifnfsky*. Fräul. v. *Galoffzin*. Hr. Colleg. Aff. *Heinr. Gervais*, 5 Ex. Hr. Jugendlehr. *Hahnrieder*. Hr. Maj. v. *Hering*. Hr. *Hinrichs*, Lehr. an der St. Petri-Schule. Hr. Lieut. v. *Holdheuer*. Hr. J. G. L. de *Kleiff*. Dem. Soph. *Kuntzen*. Hr. Cammermuf. *Kolbe*. Hr. v. *Krauloß*. Dem. v. *Lichareff*. Dem. Cath. de *Michelfonen*. Hr. *Möcker*, Org. bey der St. Annen-Kirche. Dem. *Olga Moltfchin*. Fräul. *Nafaroff*. Hr. *Palfchau*. Hr. Cammermuf. *Rabe*. Dem. *Nastafia Ribauptierre*. Dem. *Maria Rittoff*. Dem. Mar. *Carol. Schröder*. Dem. *Carol. v. Silbereifen*. Hr. Cammerj. Graf *Demetri Soltikoff*. Hr. *Stier*. Mußiklehr. am Fräuleinitift, 2 Ex. Dem. *Jul. D. de Strenge*. Hr. Cammermuf. *Otto Ernst Tewes*. Comt. *Natal. Thiofenhaufen*. Hr. *Tütz*, Virt. auf der Violine. Prinzessin *Trapezkoy*. Frau Etatsr. von *Uby*. Hr. *Wegener* am Cadetten - Corps. Dem. *Mar. Weiße*. Hr. J. Ph. *Weiße*, Direct. der deutsch. Hauptschule St. Petri. Prinzessin *Tatiana Wiafemskoy*. Prinzessin *Warwara Wiafemskoy*. Dem. *Eilfab. Willamoff*. Hr. *Winkler* am Cadetten - Corps. Dem. *Awdotia Woinoff*.

Quedlinburg.

Hr. *Brofenius*. Hr. Kaufm. *Eggert*, fen. Hr. Kaufm. *Klies*. Dem. *Kragel*. 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 *Ahtfeld* auf Königsföhr. Hr. Musikdirect. *Hanke*. Hr. *Hirfchfeld*.

Schwerin.

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

Sondershausen.

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

Weimar.

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

Weiffenfels.

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

Wittenberg.

Hr. Doct. *Chladni*, 3 Exempl.

Verbefferungen:

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

Tempo
di Minuetto.

The first system of music is written for piano 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 treble staff contains a series of chords, while the bass staff contains a melodic line with some grace notes and slurs.

The second system continues the piece with two staves. The treble staff features a more active melodic line with slurs and ties, while the bass staff provides harmonic support with chords and a steady bass line.

Var. 1.

The first variation, marked 'Var. 1.', is written in the same key and time signature. It features more complex rhythmic patterns in the treble staff, including sixteenth notes and slurs. The bass staff continues with a similar melodic and harmonic structure.

The second variation features a prominent sixteenth-note pattern in the treble staff, creating a more rhythmic and textured sound. The bass staff continues with a steady accompaniment.

The third variation concludes the piece with a final melodic flourish in the treble staff, ending with a double bar line. The bass staff provides a final harmonic resolution.

Var. 2.

The first system of music for 'Var. 2' 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 complex melodic line with many sixteenth and thirty-second notes. The bass staff begins with a bass clef, the same key signature, and time signature, and contains a simpler accompaniment line.

The second system continues the musical notation for 'Var. 2'. The treble staff features a series of slurs and complex rhythmic patterns. The bass staff provides a steady accompaniment with some rests.

The third system of music for 'Var. 2' includes a specific fingering sequence written above the treble staff: 2 1 2 5 2 9 1 4. The notation continues with intricate melodic and harmonic details in both staves.

Var. 3.

The first system of music for 'Var. 3' 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 melodic line with some slurs. The bass staff begins with a bass clef, the same key signature, and time signature, and contains an accompaniment line.

The second system continues the musical notation for 'Var. 3'. The treble staff features a series of slurs and complex rhythmic patterns. The bass staff provides a steady accompaniment with some rests.

Var. 4.

Musical notation for the first system of 'Var. 4'. The system consists of two staves: a treble staff and a bass staff. The time signature is 3/4, and the key signature has one sharp (F#). The treble staff contains a complex melodic line with many beamed notes, and the bass staff provides a rhythmic accompaniment. A fingering instruction '3 1 2 3 2 1' is written above the treble staff.

Musical notation for the second system of 'Var. 4'. The system consists of two staves: a treble staff and a bass staff. The time signature is 3/4, and the key signature has one sharp (F#). The treble staff contains a complex melodic line with many beamed notes, and the bass staff provides a rhythmic accompaniment.

Musical notation for the third system of 'Var. 4'. The system consists of two staves: a treble staff and a bass staff. The time signature is 3/4, and the key signature has one sharp (F#). The treble staff contains a complex melodic line with many beamed notes, and the bass staff provides a rhythmic accompaniment.

Musical notation for the fourth system of 'Var. 4'. The system consists of two staves: a treble staff and a bass staff. The time signature is 3/4, and the key signature has one sharp (F#). The treble staff contains a complex melodic line with many beamed notes, and the bass staff provides a rhythmic accompaniment.

Two empty musical staves at the bottom of the page.

Var. 5.

The first system of musical notation for 'Var. 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 is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system continues the piece with similar rhythmic patterns. The bass line features a consistent eighth-note accompaniment, while the treble line has a melody with some triplet-like groupings.

The third system shows the continuation of the eighth-note accompaniment in the bass and the melodic line in the treble. The notation includes various note values and rests, maintaining the 3/4 time signature.

Var. 6.

The first system of 'Var. 6' begins with a new section. The time signature remains 3/4 and the key signature has one sharp. The bass line continues with an eighth-note accompaniment, and the treble line features a more complex melodic line with many beamed eighth notes.

The second system of 'Var. 6' continues the intricate melodic and rhythmic patterns established in the first system. The bass line remains a steady eighth-note accompaniment, supporting the busy treble line.

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 beamed together and marked with a '2' above them, indicating a second finger. The bass staff starts with a bass clef and the same key signature and time signature, providing a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The treble staff features more complex rhythmic patterns, including slurs and accents. The bass staff continues with its accompaniment, showing some rests and a double bar line towards the end of the system.

The third system shows the continuation of the melodic line in the treble staff, with frequent use of slurs and fingerings. The bass staff provides a steady accompaniment, ending with a double bar line.

Var. 8.

The first system of Variation 8 begins with two staves. The treble staff has a treble clef, one sharp key signature, and a 3/4 time signature. It contains a melodic line with many slurs and fingerings. The bass staff has a bass clef and the same key signature and time signature, with a more active accompaniment than in the previous variation.

The second system of Variation 8 continues the piece. The treble staff features a complex melodic line with many slurs and fingerings. The bass staff continues with its accompaniment, ending with a double bar line.

Var. 9.

Musical score for Variation 9, consisting of five systems of piano accompaniment. The music is written in G major (one sharp) and 3/4 time. The first system includes the tempo marking *ten.* (ritardando) and dynamic markings *mf* (mezzo-forte) and *rf* (ritardando-forte). The score features intricate piano textures with frequent sixteenth-note patterns and slurs. The second system begins with a *mf* dynamic. The third system continues with similar rhythmic patterns. The fourth system includes *mf* dynamics. The fifth system concludes with a *mf* dynamic.

Alla Polacca.

Var. 10.

Musical score for Variation 10, marked *Alla Polacca*. It consists of a single system of piano accompaniment in G major and 3/4 time. The score features a rhythmic pattern characteristic of a polacca, with frequent sixteenth-note figures and slurs.

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 features a complex, rhythmic melody with many beamed notes and slurs. The bass staff provides a simple accompaniment with a few notes.

Fourth 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.

Fifth 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.

8.
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 triplets. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern. The time signature is 3/4 and the key signature has one sharp (F#).

The second system continues the musical material from the first system. The treble staff maintains its intricate melodic texture, while the bass staff continues with its rhythmic accompaniment. The notation includes various articulations and dynamic markings.

Var. 13.

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

The second system continues the musical material from the first system. The treble staff maintains its intricate melodic texture, while the bass staff continues with its rhythmic accompaniment. The notation includes various articulations and dynamic markings.

The third system continues the musical material from the first system. The treble staff maintains its intricate melodic texture, while the bass staff continues with its rhythmic accompaniment. The notation includes various articulations and dynamic markings.

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 key signature has one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including some beamed sixteenth notes and a final double bar line.

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 note values, rests, and dynamic markings such as '2' and '22'.

The third system continues the 'Fugetta' section with intricate rhythmic patterns and dynamic markings like '2' and '22'.

The fourth system continues the 'Fugetta' section, featuring complex rhythmic figures and dynamic markings.

The fifth system concludes the 'Fugetta' section with a final double bar line and dynamic markings.

Tempo primo.

Var. 15.

The image displays a musical score for two variations, Var. 15 and Var. 16, in 3/4 time with a key signature of one sharp (F#). The score is written for a grand piano, with separate staves for the right and left hands.
Var. 15: This variation begins with a *Tempo primo* marking. The right hand features a complex, rhythmic melody with many beamed notes and rests, while the left hand provides a steady accompaniment of eighth notes. A *ten.* (tension) marking is placed above the right hand at the end of the first measure. A *2* indicates a second ending. A **2* marking is present in the left hand. The piece concludes with a *ten.* marking above the right hand.
Var. 16: This variation starts with a *p* (piano) dynamic marking. The right hand has a melodic line with some slurs, and the left hand has a simple accompaniment. A *rf* (ritardando) marking is located below the left hand at the beginning of the variation. The score ends with a double bar line and repeat dots.

A musical score system consisting of two staves. 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 series of eighth-note patterns in the upper staff and a more rhythmic accompaniment in the lower staff.

Var. 17.

Marcia.

A musical score system for a variation, labeled "Var. 17." and "Marcia." It consists of two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by a steady, rhythmic march-like quality with repeated eighth-note figures.

A musical score system consisting of two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with rhythmic patterns, including some triplet-like figures and dynamic markings such as "p" (piano).

A musical score system consisting of two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music concludes with a final cadence, followed by a double bar line and a repeat sign.

An empty musical staff consisting of five horizontal lines.

A second empty musical staff consisting of five horizontal lines.

Ouverture.

Grave.

Var. 18.

The first system of the Ouverture 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). It features a slow, somber melody with wide intervals and a heavy, sustained accompaniment in the lower register. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic and harmonic foundation for the upper part.

The second system continues the Ouverture with two staves. The tempo is marked 'Un poco Allegro'. The upper staff shows a more active melody with slurs and accents, leading into a section with two endings, labeled 'I' and '2'. The lower staff continues the accompaniment, with some rhythmic changes to support the faster tempo.

The third system of the Ouverture consists of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides a steady accompaniment, maintaining the harmonic structure established in the previous systems.

The fourth system of the Ouverture consists of two staves. The upper staff continues the melodic development, while the lower staff provides a consistent accompaniment. The overall mood remains serious and contemplative.

Alla Siciliana.

Var. 19.

The fifth system of the Ouverture consists of two staves. The tempo is marked 'Alla Siciliana' and the dynamic is mezzo-forte (mf). The upper staff features a more rhythmic and dance-like melody with slurs and accents. The lower staff provides a steady accompaniment, supporting the new tempo and mood.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords and melodic fragments, some with slurs. The lower staff is in bass clef and features a more rhythmic, bass-line-like pattern with eighth and sixteenth notes.

The second system continues the musical piece with two staves. It maintains the same instrumental textures as the first system, with complex chordal structures in the upper staff and a steady bass line in the lower staff.

Tempo primo.

Var. 20.

The third system is marked 'Tempo primo.' and 'Var. 20.' It is in 3/4 time. The upper staff shows a more active melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth notes.

The fourth system features two staves with first and second endings. The first ending is marked with a '1' and a double bar line, leading to a different section. The second ending is marked with a '2' and a double bar line, leading to a repeat of a previous section.

The fifth system concludes the piece with two staves. It includes first and second endings, similar to the previous system, with first endings marked '1' and second endings marked '2'.

sesto.

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 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 more complex chordal textures and melodic lines. The bass staff continues with its rhythmic accompaniment, including some sixteenth-note patterns.

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. The music features a series of chords and eighth-note patterns. The bass staff begins with a bass clef, the same key signature, and time signature, featuring a more rhythmic accompaniment with eighth notes and rests. Fingerings are indicated in the bass staff: 1 2 1 2 1 2 3 1 2 3 2 1 2 1 2 3 2.

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 rhythmic accompaniment, including some sixteenth-note patterns.

The third 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 rhythmic accompaniment, including some sixteenth-note patterns.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a supporting bass line with fewer notes, often in a more regular rhythmic pattern.

Var. 23.

Un poco Adagio.

The second system is labeled 'Var. 23.' and 'Un poco Adagio.' It features a treble staff with a more melodic and slower-moving line, marked with a '2' above it. The bass staff continues with a similar supporting role. The time signature is 3/4.

The third system continues the melodic development in the treble staff, featuring various ornaments and slurs. The bass staff remains supportive, with some rhythmic patterns that mirror the treble staff.

The fourth system includes the instruction 'rallentando.' in the bass staff and 'senza tempo.' in the treble staff. The treble staff shows a melodic line with first and second endings marked '1' and '2'. The bass staff has a few notes, some with slurs.

The fifth system shows the final melodic phrase in the treble staff, ending with a double bar line. The bass staff concludes with a few notes and a double bar line.

Tempo primo.

Var. 24.

The musical score for Variation 24 is presented in two systems. Each system consists of a piano staff (treble clef) and a tenor staff (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piano part is characterized by intricate, rapid sixteenth-note passages, often with slurs and accents. The tenor part provides a steady accompaniment with eighth and sixteenth notes. The first system concludes with a measure marked 'ten.' in the tenor staff. The second system continues the piano's melodic development and ends with a large crescendo symbol in the tenor staff, also marked 'ten.'.

LEIPZIG, aus der Breitkopfischen Notendruckerey.