

1 **Präludien = Album für
E-Dur**
Vor-Zwischen und Nachspiele

Musical score for the first piece, measures 1-4. The key signature is E major (three sharps) and the time signature is 4/4. The piece begins with a sustained chord in the right hand and a simple bass line in the left hand. A fermata is placed over the final chord in measure 4.

Musical score for the second piece, measures 5-8. The key signature is E major and the time signature is 4/4. The piece features a more active bass line and a melodic line in the right hand. A fermata is placed over the final chord in measure 8.

Musical score for the third piece, measures 9-11. The key signature is E major and the time signature is 2/4. The piece is composed of simple chords and a short melodic phrase. The composer's name, J. Knuth, is written above the staff in measure 10. A fermata is placed over the final chord in measure 11.

Musical score for the fourth piece, measures 12-17. The key signature is E major and the time signature is 2/4. The piece is characterized by a rhythmic pattern of eighth notes in both hands. A fermata is placed over the final chord in measure 17.

Musical score for the fifth piece, measures 18-19. The key signature is E major and the time signature is 4/4. The piece consists of a few chords and a short melodic line. The composer's name, G. Merkel, is written above the staff in measure 18. A fermata is placed over the final chord in measure 19.

Musical score for the sixth piece, measures 20-23. The key signature is E major and the time signature is 4/4. The piece features a steady bass line and a melodic line in the right hand. The composer's name, J. Knuth, is written above the staff in measure 23. A fermata is placed over the final chord in measure 23.

2

25

J. Blied

Musical score for measures 25-31. The piece is in G major (one sharp) and 4/4 time. The melody in the right hand features a series of eighth notes and quarter notes, with a prominent melodic line. The left hand provides a steady accompaniment with quarter notes and eighth notes.

32

Musical score for measures 32-33. Measure 32 consists of a whole rest in both hands. Measure 33 begins with a new section, marked with a 3/4 time signature. The right hand has a half note, and the left hand has a whole note.

6
G. F. Händel

33

Larghetto

Musical score for measures 33-40. The piece is in G major and 3/4 time. The tempo is marked *Larghetto*. The melody in the right hand is characterized by dotted rhythms and quarter notes. The left hand has a simple accompaniment of quarter notes.

41

Musical score for measures 41-42. Measure 41 shows a continuation of the melody with dotted rhythms. Measure 42 begins with a new section, marked with a 4/4 time signature. The right hand has a half note, and the left hand has a whole note.

42

Musical score for measures 42-47. The piece is in G major and 4/4 time. The melody in the right hand features a series of quarter notes and eighth notes. The left hand has a steady accompaniment of quarter notes. A double bar line with repeat dots is present at the end of measure 47.

48

Musical score for measures 48-51. The melody in the right hand continues with quarter notes and eighth notes. The left hand has a steady accompaniment of quarter notes.

52

Musical score for measures 52-57. The melody in the right hand features a series of quarter notes and eighth notes. The left hand has a steady accompaniment of quarter notes.

59

The musical score consists of two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 59 contains a melodic line in the treble clef and a bass line in the bass clef. Measures 60 and 61 are bracketed together as the first ending, with a double bar line and repeat dots at the end. Measure 62 is bracketed as the second ending, also with a double bar line and repeat dots. The score concludes with a 3/4 time signature.

62 7

69

70

75

78 *Un poco mosso* 8

84 *J. Blied*
l. r.

87 9

91 R. Führer

94

98

101 *Andante* 10

107 A. Hesse

109

113

Musical score for measures 113-115. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece features a complex texture with overlapping melodic lines in both the treble and bass staves, often spanning across bar lines with long slurs.

116

Musical score for measures 116-119. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The texture continues with intricate melodic and harmonic patterns, including some chromatic movement.

120

Musical score for measures 120-123. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music shows a continuation of the complex interplay between the two staves.

124

Musical score for measures 124-128. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The texture remains dense with overlapping lines.

129

Musical score for measures 129-132. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music concludes this section with sustained notes and a clear cadence.

133

11

Musical score for measures 133-137. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. This section features a more rhythmic and chordal texture, with some chromaticism in the bass line. A measure number '11' is written above the final measure.

139 **J. Knuth**

Musical score for J. Knuth, measures 139-143. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. The piece features a melodic line in the right hand and a supporting bass line in the left hand, ending with a final chord.

144 *Andante*

Musical score for measures 144-149. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. The tempo is marked "Andante". The music is characterized by long, flowing lines with many ties, creating a sense of continuous motion.

150 **J. Chr. H. Rinck**

Musical score for J. Chr. H. Rinck, measures 150-152. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand.

153

Musical score for measures 153-157. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a long tie in the right hand across measures 155 and 156.

158

Musical score for measures 158-161. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a long tie in the right hand across measures 159 and 160.

162

13
12

Musical score for measures 162-169. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a long tie in the right hand across measures 163 and 164. The numbers 13 and 12 are written above the staff.

170 **J. Ch. H. Rinck**

Musical score for J. Ch. H. Rinck, measures 170-172. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 4/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a long tie in the right hand across measures 170 and 171.

A. Mühlhing
1786-1847

184 **13** W. Wedemann

192 **15**
14

194

197 *Allegro moderato* **16** J. Knuth

201

205 **17**

211 W. Wedemann

10

212

Musical notation for measures 212-216. The system consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some slurs and ties.

217

Musical notation for measures 217-218. The system consists of two staves. Measure 217 shows a long slur in the bass clef. Measure 218 continues with similar notation.

219

16

Musical notation for measures 219-223. The system consists of two staves. Measure 219 has a slur in the bass clef. Measure 223 ends with a double bar line and repeat signs.

224

J. K. F. Fischer

Musical notation for measures 224-226. The system consists of two staves. Measure 224 has a long slur in the bass clef. Measure 226 ends with a double bar line and repeat signs.

227

Allabreve
Fughette **Postludium**

18

Musical notation for measures 227-234. The system consists of two staves. Measure 227 has a double bar line and repeat signs. Measure 234 ends with a double bar line and repeat signs.

235

Musical notation for measures 235-237. The system consists of two staves. Measure 235 has a slur in the bass clef. Measure 237 ends with a double bar line and repeat signs.

238

Musical notation for measures 238-239. The system consists of two staves. Measure 238 has a slur in the bass clef. Measure 239 ends with a double bar line and repeat signs.

240

Musical score for measures 240-247. The score is written for piano in treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of a series of chords and single notes, with some notes beamed together. The melody in the treble clef is primarily composed of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

248

Musical score for measures 248-250. The score is written for piano in treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of a series of chords and single notes, with some notes beamed together. The melody in the treble clef is primarily composed of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

12

251

Musical notation for measures 251-252. The key signature has four sharps (F#, C#, G#, D#). The treble clef contains a melodic line with a half note G5, a quarter note A5, and a half note B5 tied to the start of measure 252. The bass clef contains a sustained chord of F#4, C#5, G#5, and D#5.

253

Musical notation for measures 253-260. The treble clef features a melodic line with notes G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, 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G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-

19
Präludium

277

Musical score for measures 277-279. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

280

J. K. F. Fischer

Musical score for measures 280-281. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

282

Musical notation for measures 282-284. The system 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 three sharps (F#, C#, G#). Measure 282 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Measure 283 continues the melodic line with a fermata over the final note. Measure 284 shows a continuation of the melodic line with a fermata over the final note.

285

Musical notation for measures 285-286. The system 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 three sharps (F#, C#, G#). Measure 285 features a melodic line in the treble staff with a fermata over the final note. Measure 286 continues the melodic line with a fermata over the final note.

287

Musical notation for measures 287-289. The system 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 three sharps (F#, C#, G#). Measure 287 features a melodic line in the treble staff with a fermata over the final note. Measure 288 continues the melodic line with a fermata over the final note. Measure 289 shows a continuation of the melodic line with a fermata over the final note.

290

Musical notation for measures 290-291. The system 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 three sharps (F#, C#, G#). Measure 290 features a melodic line in the treble staff with a fermata over the final note. Measure 291 continues the melodic line with a fermata over the final note.

292

Musical notation for measures 292-294. The system 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 three sharps (F#, C#, G#). Measure 292 features a melodic line in the treble staff with a fermata over the final note. Measure 293 continues the melodic line with a fermata over the final note. Measure 294 shows a continuation of the melodic line with a fermata over the final note.

295

Musical notation for measures 295-297. The system 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 three sharps (F#, C#, G#). Measure 295 features a melodic line in the treble staff with a fermata over the final note. Measure 296 continues the melodic line with a fermata over the final note. Measure 297 shows a continuation of the melodic line with a fermata over the final note. The system concludes with a double bar line and a 4/4 time signature in both staves.

298

20

Musical score for measures 298-302. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The music is written for piano in a two-staff format. The melody in the right hand consists of quarter and eighth notes, while the left hand provides a steady accompaniment of quarter notes.

303

Musical score for measures 303-306. The score continues in the same key signature and time signature. The right hand features a melodic line with some slurs, and the left hand continues with a consistent accompaniment pattern.

307

Musical score for measures 307-309. The score concludes in the same key signature and time signature. The right hand has a final melodic phrase, and the left hand ends with a sustained chord. The piece concludes with a double bar line.