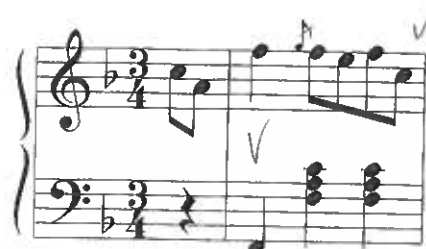


A - bundt / A - Bündel

1



a. 2



a. 3



a. 4



a. 5



a. 6



a. 7



a. 8



a. 9



a. 10



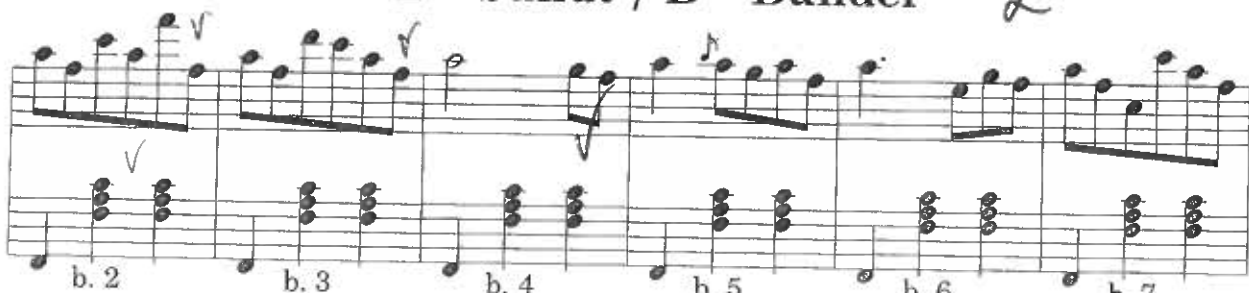
a. 11



a. 12

B - bundt / B - Bündel

2



b. 2

b. 3

b. 4

b. 5

b. 6

b. 7



b. 8

b. 9

b. 10

b. 11

b. 12

C - bundt / C - Bündel 3

Handwritten checkmarks are present above measures c. 3, c. 4, and c. 5. The notation consists of two staves: the upper staff contains eighth-note patterns, and the lower staff contains chords.

c. 2 c. 3 c. 4 c. 5 c. 6 c. 7

Handwritten checkmarks are present above measures c. 9 and c. 10. The notation consists of two staves: the upper staff contains eighth-note patterns, and the lower staff contains chords.

c. 8 c. 9 c. 10 c. 11 c. 12

D - bundt / D - Bündel 4

Handwritten checkmarks are present above measures d. 2 and d. 3. The notation consists of two staves: the upper staff contains eighth-note patterns, and the lower staff contains chords.

d. 2 d. 3 d. 4 d. 5 d. 6 d. 7

The notation consists of two staves: the upper staff contains eighth-note patterns, and the lower staff contains chords.

d. 8 d. 9 d. 10 d. 11 d. 12

E - bundt / E - Bündel 5

Handwritten checkmarks are present above measures e. 2 and e. 3. The notation consists of two staves: the upper staff contains eighth-note patterns, and the lower staff contains chords.

e. 2 e. 3 e. 4 e. 5 e. 6 e. 7

The notation consists of two staves: the upper staff contains eighth-note patterns, and the lower staff contains chords.

e. 8 e. 9 e. 10 e. 11 e. 12

F - bundt / F - Bündel

6

Handwritten musical notation for the first system of the 'F - bundt / F - Bündel' exercise. It consists of two staves. The upper staff contains a series of eighth and sixteenth notes, some beamed together, with a few accidentals (sharps and flats). The lower staff contains block chords and single notes. The measures are labeled f. 2, f. 3, f. 4, f. 5, f. 6, and f. 7 below the staves.

Handwritten musical notation for the second system of the 'F - bundt / F - Bündel' exercise. It continues with two staves, showing more complex rhythmic patterns and chordal structures. The measures are labeled f. 8, f. 9, f. 10, f. 11, and f. 12 below the staves.

G - bundt / G - Bündel

7

Handwritten musical notation for the first system of the 'G - bundt / G - Bündel' exercise. It consists of two staves. The upper staff features a mix of eighth, sixteenth, and quarter notes. The lower staff contains block chords and single notes. The measures are labeled g. 2, g. 3, and g. 4 below the staves.

Handwritten musical notation for the second system of the 'G - bundt / G - Bündel' exercise. It continues with two staves, showing more complex rhythmic patterns and chordal structures. The measures are labeled g. 5, g. 6, and g. 7 below the staves.

Handwritten musical notation for the third system of the 'G - bundt / G - Bündel' exercise. It consists of two staves. The upper staff features a mix of eighth, sixteenth, and quarter notes. The lower staff contains block chords and single notes. The measures are labeled g. 8, g. 9, and g. 10 below the staves.

Handwritten musical notation for the fourth system of the 'G - bundt / G - Bündel' exercise. It consists of two staves. The upper staff features a mix of eighth, sixteenth, and quarter notes. The lower staff contains block chords and single notes. The measures are labeled g. 11 and g. 12 below the staves.

H - bundt / H - Bündel

8

Handwritten: 222

h. 2 h. 3 h. 4

h. 5 h. 6 h. 7

h. 8 h. 9 h. 10

h. 11 h. 12

I - bundt / I - Bündel

9

Handwritten: Schreibut jeisse

i. 2 i. 3 i. 4 i. 5 i. 6 i. 7

i. 8 i. 9 i. 10 i. 11 i. 12

K - bundt / K - Bündel

Two systems of musical notation for the 'K - bundt / K - Bündel' section. Each system consists of a treble and bass staff. The first system contains measures k. 2 through k. 7, and the second system contains measures k. 8 through k. 12. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures include a checkmark above the staff.

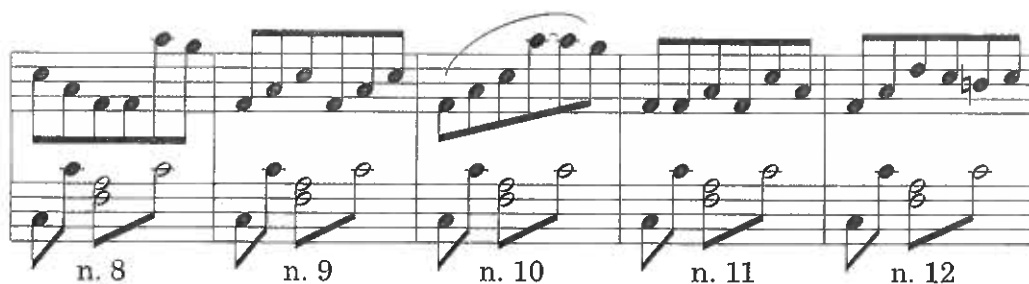
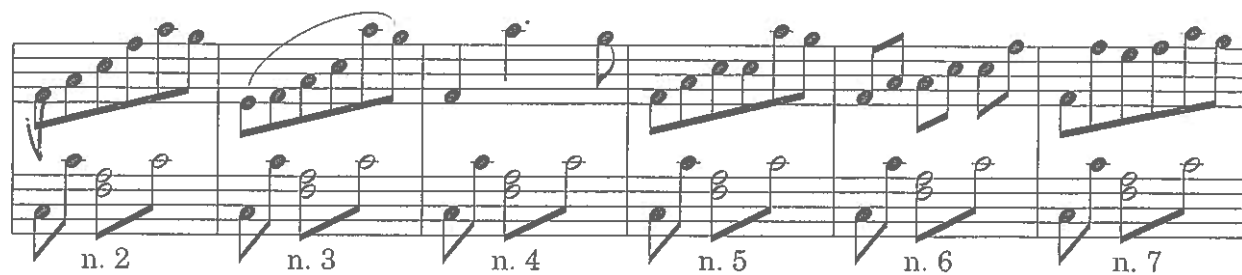
L - bundt / L - Bündel

Two systems of musical notation for the 'L - bundt / L - Bündel' section. Each system consists of a treble and bass staff. The first system contains measures l. 2 through l. 7, and the second system contains measures l. 8 through l. 12. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some measures include a checkmark above the staff.

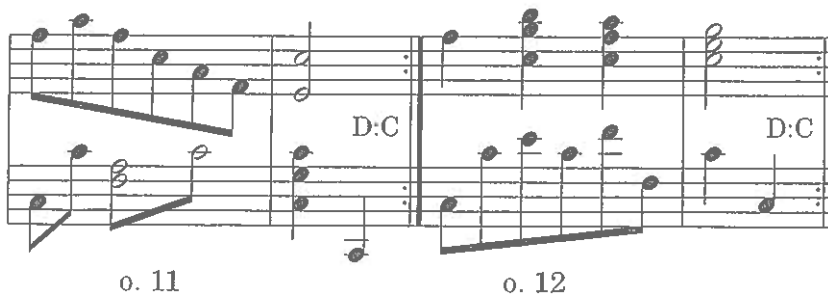
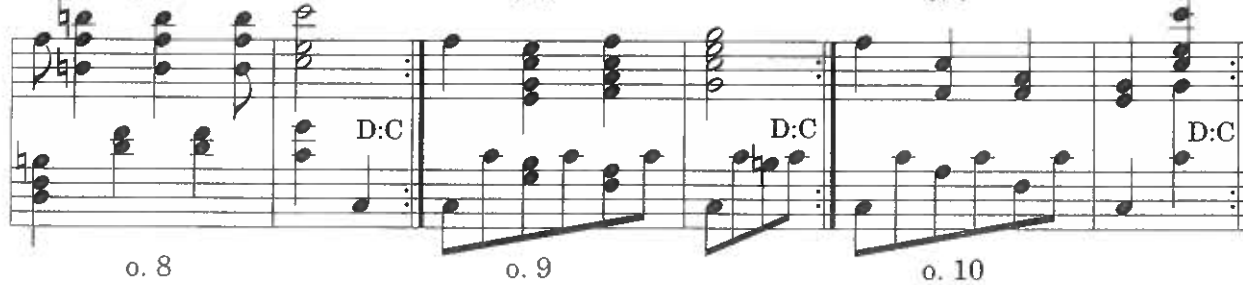
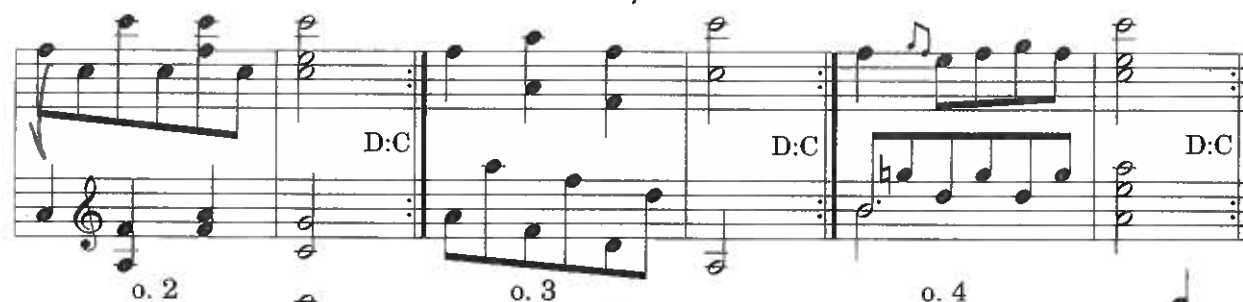
M - bundt / M - Bündel

Two systems of musical notation for the 'M - bundt / M - Bündel' section. Each system consists of a treble and bass staff. The first system contains measures m. 2 through m. 7, and the second system contains measures m. 8 through m. 12. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures include a checkmark above the staff.

N - bundt / N - Bündel



O - bundt / O - Bündel



P - bundt / P - Bündel

Musical score for 'P - bundt / P - Bündel'. The score is written for two staves (treble and bass clef) and consists of 12 measures, grouped into four systems of three measures each. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The measures are labeled p. 2, p. 3, p. 4, p. 5, p. 6, p. 7, p. 8, p. 9, p. 10, p. 11, and p. 12.

Q - bundt / Q - Bündel

Musical score for 'Q - bundt / Q - Bündel'. The score is written for two staves (treble and bass clef) and consists of 12 measures, grouped into two systems of six measures each. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The measures are labeled q. 2, q. 3, q. 4, q. 5, q. 6, q. 7, q. 8, q. 9, q. 10, q. 11, and q. 12.

R - bundt / R - Bündel

Handwritten annotations for R-bundt / R-Bündel exercises:

- Measure 1: r. 2
- Measure 2: r. 3
- Measure 3: r. 4
- Measure 4: r. 5
- Measure 5: r. 6
- Measure 6: r. 7
- Measure 7: r. 8
- Measure 8: r. 9
- Measure 9: r. 10
- Measure 10: r. 11
- Measure 11: r. 12
- Measure 12: r. 12

S - bundt / S - Bündel

Handwritten annotations for S-bundt / S-Bündel exercises:

- Measure 1: s. 2
- Measure 2: s. 3
- Measure 3: s. 4
- Measure 4: s. 5
- Measure 5: s. 6
- Measure 6: s. 7
- Measure 7: s. 8
- Measure 8: s. 9
- Measure 9: s. 10
- Measure 10: s. 11
- Measure 11: s. 12
- Measure 12: s. 12

T - bundt / T - Bündel

Handwritten annotations for T-bundt / T-Bündel exercises:

- Measure 1: t. 2
- Measure 2: t. 3
- Measure 3: t. 4
- Measure 4: t. 5
- Measure 5: t. 6
- Measure 6: t. 7
- Measure 7: t. 8
- Measure 8: t. 9
- Measure 9: t. 10
- Measure 10: t. 11
- Measure 11: t. 12
- Measure 12: t. 12

U - bundt / U - Bündel

U. 2 U. 3 U. 4 U. 5 U. 6 U. 7

U. 8 U. 9 U. 10 U. 11 U. 12

This section contains 12 measures of music, labeled u. 2 through u. 12. The notation is in a single system with two staves. The upper staff features a melodic line with various intervals and slurs. The lower staff consists of block chords. Measure u. 11 includes a double bar line and a change in the lower staff's clef from treble to bass.

V - bundt / V - Bündel

v. 2 v. 3 v. 4

v. 5 v. 6 v. 7

v. 8 v. 9 v. 10

v. 11 v. 12

This section contains 12 measures of music, labeled v. 2 through v. 12. The notation is in a single system with two staves. The upper staff features a melodic line with various intervals and slurs. The lower staff consists of block chords. Measure v. 2 includes a triplet in the upper staff. Measure v. 11 includes a double bar line and a change in the lower staff's clef from treble to bass.

Kaleidakustikon.

Alle 11 - takterne/Alle 11-Takte

a. 11 b. 11 c. 11 d. 11 e. 11

[Fine]

f. 11 g. 11 h. 11 i. 11

k. 11 l. 11 m. 11 n. 11 o. 11 D.C.

p. 11 q. 11 r. 11 s. 11 t. 11

u. 11 v. 11 [D.C. al fine]

Kaleidakustikon.

Efter terningkast af udgiverne (I)/Nach Würfeln der Herausgeber (I)

a. 5 b. 12 c. 9 d. 6 e. 6

f. 7 g. 7 [Fine] h. 6 i. 10

k. 4 l. 7 m. 6 n. 3 o. 10

p. 6 q. 8 r. 5 s. 5

t. 9 u. 10 v. 8

[D.C. al fine]

Kaleidakustikon.

Efter terningkast af udgiverne (II)/Nach Würfeln der Herausgeber (II)

The musical score is arranged in five systems, each with a piano (piano) part on the left and an organ part on the right. The piano part is written in treble clef, and the organ part is written in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4.

The score includes various musical notations, including notes, rests, and dynamic markings. The organ part features a variety of chords and textures, including some with multiple notes in the right hand.

Labels for each system are as follows:

- System 1: a. 9, b. 9, c. 7, d. 6, e. 8
- System 2: f. 6, g. 9, [Fine], h. 5, i. 6
- System 3: k. 12, l. 6, m. 2, n. 2, o. 8, D.C.
- System 4: p. 2, q. 4, r. 11, s. 3, t. 7
- System 5: u. 11, v. 3, [D.C. al fine]

201), von Anton Keyper kopiert und auf den 7/2 1818 datiert, findet sich in Der königlichen Bibliothek, Kopenhagen, und mag als eine Vorstudie zu diesem Satz betrachtet werden. Der erste Abschnitt in C-dur, 16 Takte lang, ist beinahe mit dem Thema des Andantino identisch (im 1. Takt steht im Baß c' statt des Oktavsprungs, im zweiten Akkord des 2. Taktes fehlt c'). Der folgende Abschnitt, »più moto«, C-moll, 16 Takte lang, ist eine Variation des Lento-Abschnitts, nur mit zwei oder vier gleichen Vierteln statt einer Halben bzw. einer Ganzen (Beisp. 10). Das Lento in C-dur schließt das Stück ab.

Kaleidakustikon, en musikalsk Underholdning for Claverspillere. F-dur. 3/4. (DF 215). Erschienen bei C. C. Loose Dezember 1820 (in Adresseavisen 14/12 1820 angezeigt). Siehe die Beschreibung des K.s, S. 147.

Ludwig van Beethoven: »Kühl, nicht lau«. 3st. Kanon. B-dur. 4/4 (Kinsky/Halm, WoO 191).

Der Überlieferung nach hat Beethoven diesen Kanon (hier in aufgelöster Form mitgeteilt) für Kuhlau während dessen Besuch bei ihm am. 2. Sept. 1825 komponiert. (Näheres darüber in Gorm Busk: *Friedrich Kuhlau. En biografi og en kritisk analyse af hans musikdramatiske produktion*, Kopenhagen 1986, S. 55-59).

Die drei Stimmen setzen vier Takte verschoben im Einklang ein. Schluß am Ende jedes Stimmenverlaufs. Die vier ersten Töne der Melodie sind B-A-C-H, die Kuhlau dreimal musikalischen Rätseln zugrundegelegt hat (Nr. 25, 34 und 41).

