

R U G E
(Asmoll)

für die
Orgel
komponirt.
VON

JOHANNES BRAHMS.

Neue Ausgabe.

BEILAGE

zu der
Allgemeinen musikalischen Zeitung 1864 N^o 29

Eigentum des Verlegers für alle Rechte.

Leipzig, Breitkopf & Härtel

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FUGA



THE UNIVERSITY OF CHICAGO

AUGUST

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Ergebnisse der Untersuchungen

und

1864.



3

FUGE
für die Orgel
von
JOHANNES BRAHMS.

(Beilage zu der Allgemeinen musikalischen Zeitung 1864 N^o 22.)

Langsam.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a whole rest in the top staff, followed by a series of notes in the middle and bottom staves. A dynamic marking 'p' is present in the middle staff.

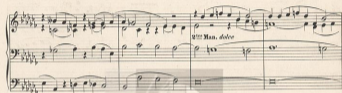
The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with various note values and rests across all three staves.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with various note values and rests across all three staves.

4



First system of musical notation, featuring a treble clef staff with a complex melodic line and two bass clef staves providing harmonic support. The music is in a minor key and 3/4 time.



Second system of musical notation. The treble clef staff includes the instruction *1^{ra} Man. dolce* above the staff. The bass clef staves continue the harmonic accompaniment.



Third system of musical notation. The treble clef staff includes the instruction *1^{ra} Man.* above the staff. The bass clef staves continue the harmonic accompaniment.



Fourth system of musical notation, concluding the page with a final cadence in the treble clef staff and sustained notes in the bass clef staves.

First system of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is written in a key with two flats and a 2/4 time signature. The first two staves have a melodic line with eighth and sixteenth notes, and the bottom staff has a bass line with quarter notes. A marking "2^{da} Man." is present in the first measure of the middle staff.

Second system of the musical score. It follows the same three-staff layout. The melodic lines in the top and middle staves are more active, featuring sixteenth-note patterns. The bottom staff continues with a steady bass line. A marking "1^{da} Man." is located in the second measure of the middle staff.

Third system of the musical score. The top staff features a melodic line with some rests. The middle and bottom staves continue with rhythmic accompaniment. The key signature and time signature remain consistent with the previous systems.

Fourth system of the musical score. This system shows a continuation of the musical themes established in the previous systems, with complex rhythmic patterns in the upper staves and a consistent bass line in the lower staves.

Handwritten musical score for the first system. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The music is written in a key with one flat and a 2/4 time signature. The treble staff contains a melody with various note values and rests, some grouped by slurs. The middle bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The lower bass staff contains a simpler bass line with quarter and eighth notes.

Handwritten musical score for the second system. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The treble staff continues the melody from the first system. The middle bass staff has a more active accompaniment with many sixteenth notes. The lower bass staff has a steady bass line with quarter notes.

Handwritten musical score for the third system. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The treble staff features a more complex melody with many sixteenth notes and slurs. The middle bass staff has a rhythmic accompaniment with eighth and sixteenth notes. The lower bass staff has a steady bass line with quarter notes.

Handwritten musical score for the fourth system. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The treble staff continues the complex melody with many sixteenth notes and slurs. The middle bass staff has a rhythmic accompaniment with eighth and sixteenth notes. The lower bass staff has a steady bass line with quarter notes.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in a minor key and 3/4 time. It features a complex melodic line in the upper staves and a more rhythmic bass line.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues from the first system, with a prominent melodic line in the upper staves and a supporting bass line.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. This system includes dynamic markings: *pp* (pianissimo) in the middle of the first staff, *2^{da} Man.* (second ending) above the first staff, and *1^{ra} Man.* (first ending) above the second staff.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music concludes with a final melodic flourish in the upper staves and a sustained bass line.





Musikwerke für das Harmonium

im Verlage von Breitkopf & Härtel in Leipzig.

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— 4. Schumann, R., aus Op. 15. »Das Mädchen spricht« 2	Heft 2. No. 5. Mendelssohn Bartholdy, F., Op. 27. Preludium II. — 6. Bruch, M., Op. 19. Sechs Klavierstücke No. II. — 7. Barzoldi, H., Op. 41. Achte Transfornatorische No. IV. — 8. Fresco, Mich., Op. 2. Schillfieder No. 1. (Auf gelbem Waldespfade) — 9. Schumann, R., Op. 41. Assai agitato. (Aus dem Streichquartett No. III) 2
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— No. 2. Liebsgrün's Verweis an Elsa 2	— Verzeih' Oberster aus »Liebesgut«. Bearbeitung von H. Gösser 75
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Reinecke, Carl, Op. 93. Fünf Stücke aus der Oper »König Manfred«. Eingeleitet von Robert Schall 2	Wagner, Richard, Sechs Stücke aus »Liebesgut«. Uebersetzungen von E. Stoff 2 25

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Mayer, Charles, Op. 210. Fleurs d'Autonne. 19 Morceaux elegants pour le Piano. No. 4. sept. Arrangement par Josef Saphy 1	Mendelssohn Bartholdy, Felix, Op. 21. Orchestre zu Shakespeare's Schwanenliedtrans. Uebersetzung von J. Hofmann — Zwei Andante-Sätze aus dem Trio Op. 49 u. 95. Eingeleitet von Josef Saphy 3
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Wagner, Richard, Isolde's Liebeslied. Schluss-Szene aus Tristan und Isolde. Für Pianoforte, Harmonium und Violine bearbeitet von A. Ritter 2 25	

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(LXXXIV.)