

Präludium und Fuge

Arnold Matthias Brunckhorst

(~1670/1675 - 1725?)

The musical score consists of five systems of organ music. The first system (measures 1-2) shows the Manual (Man.) and Pedal (Ped.) parts. The Manual part starts with a sustained note followed by sixteenth-note patterns, while the Pedal part has sustained notes. The second system (measures 3-4) continues with sixteenth-note patterns for both parts. The third system (measures 5-6) features eighth-note patterns for the Pedal part. The fourth system (measures 7-8) returns to sixteenth-note patterns. The fifth system (measures 9-10) features eighth-note patterns for the Pedal part again. The sixth system (measures 11-12) concludes with sixteenth-note patterns.

15

Musical score page 2, measures 15-17. The score consists of three staves: Treble, Bass, and Bass (continuation). The Treble staff has eighth-note patterns. The Bass and Bass continuation staves have sixteenth-note patterns.

18

Musical score page 2, measures 18-20. The score consists of three staves: Treble, Bass, and Bass (continuation). The Treble staff has eighth-note patterns. The Bass and Bass continuation staves have sixteenth-note patterns.

21

Musical score page 2, measures 21-23. The score consists of three staves: Treble, Bass, and Bass (continuation). The Treble staff has eighth-note patterns. The Bass and Bass continuation staves have sixteenth-note patterns.

24

Musical score page 2, measures 24-26. The score consists of three staves: Treble, Bass, and Bass (continuation). The Treble staff has eighth-note patterns. The Bass and Bass continuation staves have sixteenth-note patterns.

27

Musical score page 2, measures 27-29. The score consists of three staves: Treble, Bass, and Bass (continuation). The Treble staff has eighth-note patterns. The Bass and Bass continuation staves have sixteenth-note patterns.

Adagio

30

This section consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. Measure 30 starts with eighth-note pairs in the treble and bass staves, followed by sixteenth-note patterns. Measure 31 continues with sixteenth-note patterns. Measure 32 begins with a single eighth note in the bass staff.

33

+)

This section continues from the previous one. It features three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes to two sharps. Measure 33 starts with eighth-note pairs in the treble and bass staves, followed by sixteenth-note patterns. The bass staff shows a transition with a double bar line and a key change indicator (*).

Fuge

Man.

This section is for the 'Man.' part. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes, with rests in the bass staff.

Ped.

This section is for the 'Ped.' part. It consists of two staves. The top staff has a bass clef and the bottom staff has a bass clef. The key signature is one sharp. Measures 1-4 are mostly rests.

5

This section continues the fugue. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. Measures 5-8 show a rhythmic pattern of eighth and sixteenth notes, with rests in the bass staff.

9

This section continues the fugue. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. Measures 9-12 show a rhythmic pattern of eighth and sixteenth notes, with rests in the bass staff.

*) g sharp: a in manuscript

+) first chord in bar not visible in digital copy of manuscript

4

13



17



21



25



29



34

39

43

47

50

