

# Die Kunst der Fuge

## Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 1

The musical score for Contrapunctus 1, Stimm 1, is presented in a single system with ten staves. The key signature is one flat (B-flat) and the time signature is common time (C). The score begins with a treble clef and a common time signature. The first staff starts with a measure rest followed by a 4-measure rest, then continues with a series of eighth and sixteenth notes. The second staff begins at measure 11. The third staff begins at measure 17. The fourth staff begins at measure 23 and includes a 3-measure rest. The fifth staff begins at measure 33. The sixth staff begins at measure 39. The seventh staff begins at measure 45 and includes a 4-measure rest. The eighth staff begins at measure 55. The ninth staff begins at measure 61. The tenth staff begins at measure 67. The final staff begins at measure 73 and ends with a double bar line. The notation includes various note values, rests, and accidentals (sharps and flats) throughout the piece.

# Die Kunst der Fuge

## Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 2

7

14

28

35

42

48

54

61

67

73

# Die Kunst der Fuge

## Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 2

7

14

28

35

42

48

54

61

67

73

# Die Kunst der Fuge

## Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 3

The image displays a musical score for the third voice (Stimme 3) of Contrapunctus 1 from J.S. Bach's 'Die Kunst der Fuge'. The score is written on a single staff in G major (one sharp) and C major (no sharps or flats), with a common time signature. The key signature changes from G major to C major at measure 34. The score is divided into measures, with measure numbers 12, 18, 24, 29, 34, 45, 50, 55, 60, 66, and 72 marked at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. The score concludes with a double bar line at measure 72.

# Die Kunst der Fuge

## Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 3

12

18

24

29

34

5

45

50

55

60

66

72

Detailed description: This image shows the musical score for the third voice of Contrapunctus 1 from J.S. Bach's 'Die Kunst der Fuge'. The score is written on ten staves, each containing a line of music. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and slurs. Measure numbers are provided at the beginning of each staff: 12, 18, 24, 29, 34, 45, 50, 55, 60, 66, and 72. The score begins with a treble clef and a key signature of one flat. The music is written in a single system, with each staff representing a line of the contrapunctus. The notation is clear and legible, with standard musical symbols used throughout.

# Die Kunst der Fuge

## Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 4

8

14

19

24

29

35

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46

57

63

70

6

## Contrapunctus 2

Stimme 1

12

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60

65

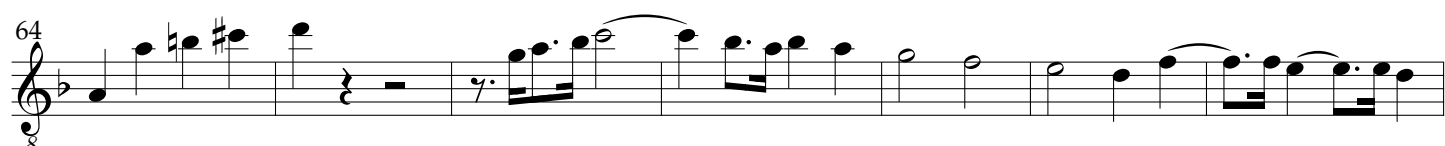
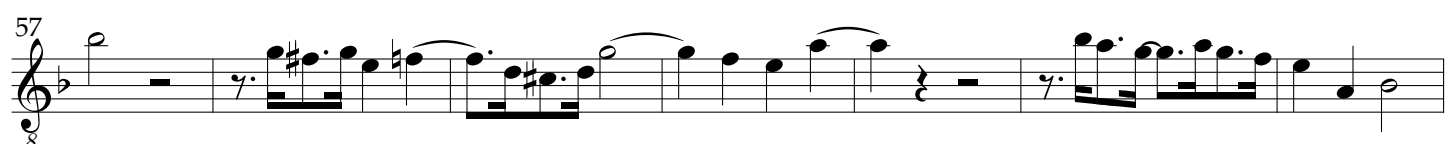
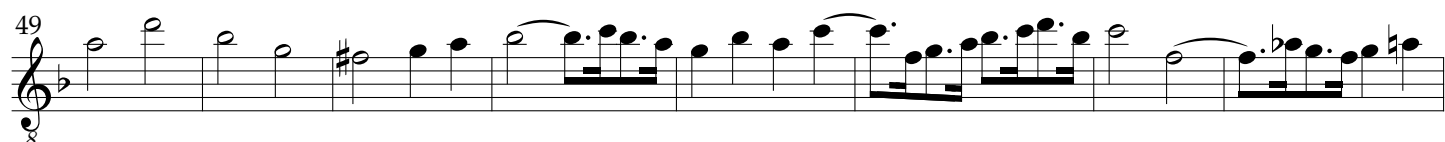
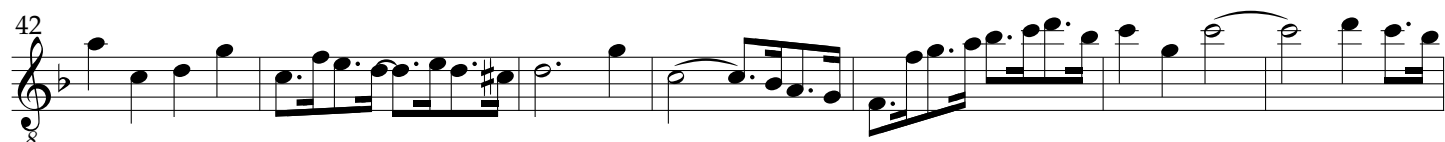

71

77

3

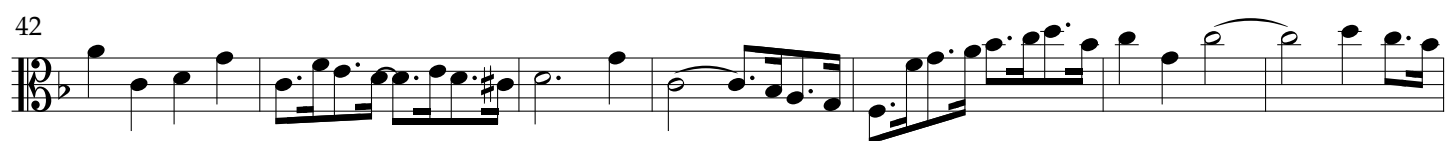
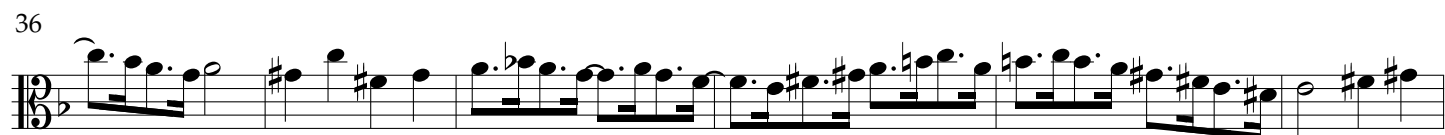
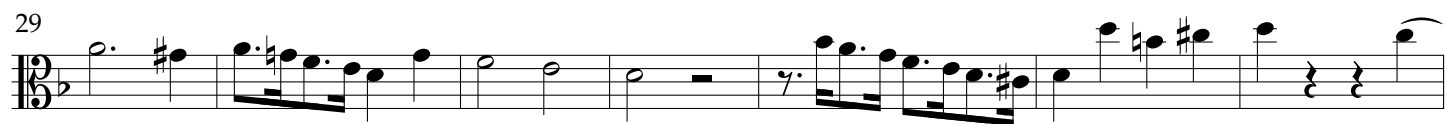
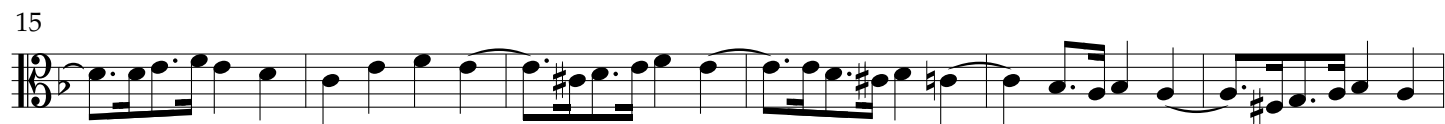
## Contrapunctus 2

Stimme 2





## Contrapunctus 2



## Contrapunctus 2

Stimme 3

4

11

19

26

33

41

48

54

62

70

77

## Contrapunctus 2

Stimme 3

4

11

19

26

33

41

48

54

62

70

77

## Contrapunctus 2

Stimme 4

7

12

18

25

32

51

58

65

72

79

13

## Contrapunctus 3

Stimme 1

8

13

17

22

27

12

43

48

52

57

63

67

# Contrapunctus 3

Stimme 2

4

11

17

24

30

36

42

48

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60

66

# Contrapunctus 3

Stimme 2

4

11

17

24

30

36

42

48

53

60

66

## Contrapunctus 3

Stimme 3

7

12

18

10

33

39

45

50

55

60

67



# Contrapunctus 3

Stimme 3

7

12

18

10

33

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67

# Contrapunctus 3

Stimme 4

14

20

24

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## Contrapunctus 4

Stimme 1

8

16

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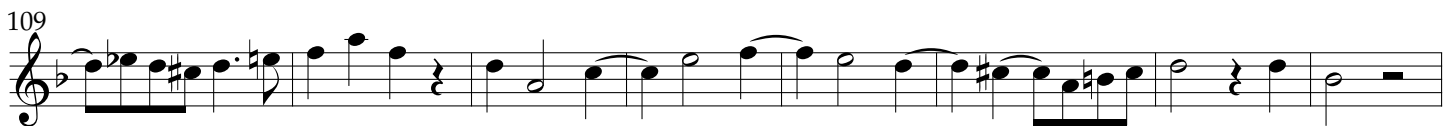
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9



## Contrapunctus 4

Stimme 2

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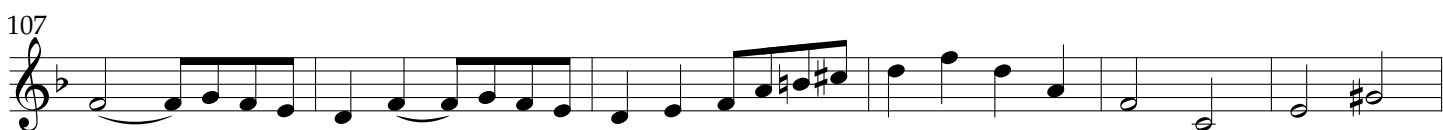
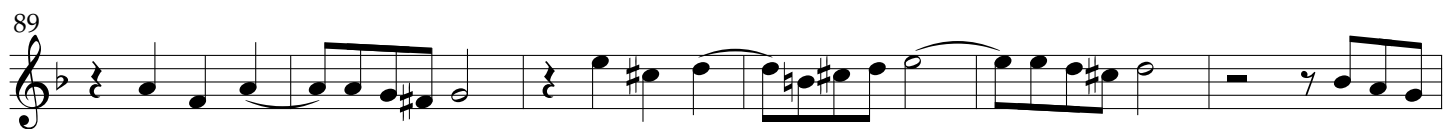
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## Contrapunctus 4

Stimme 2

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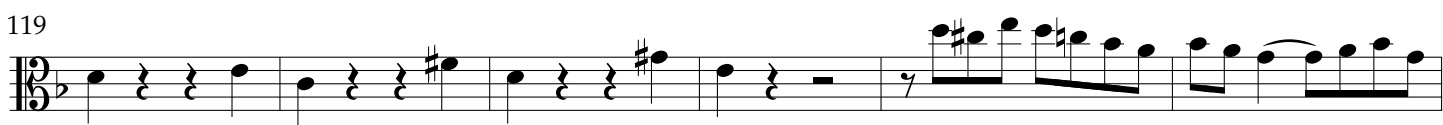
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70





## Contrapunctus 4

Stimme 3

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56

8

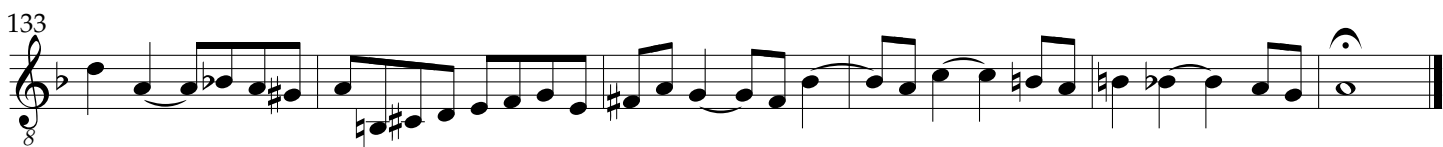
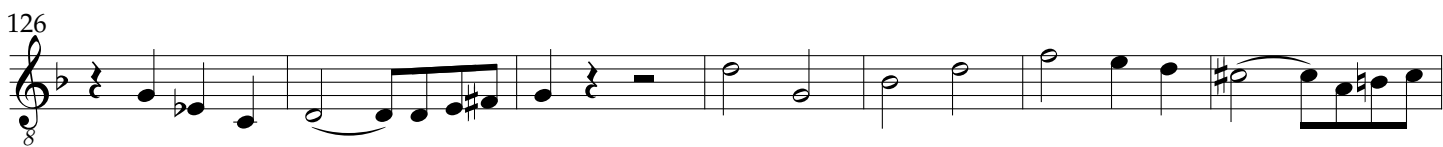
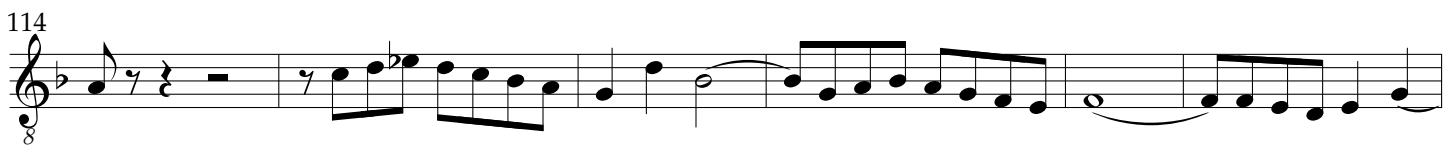
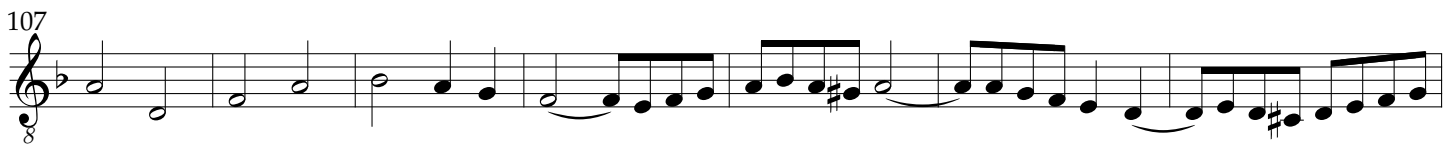
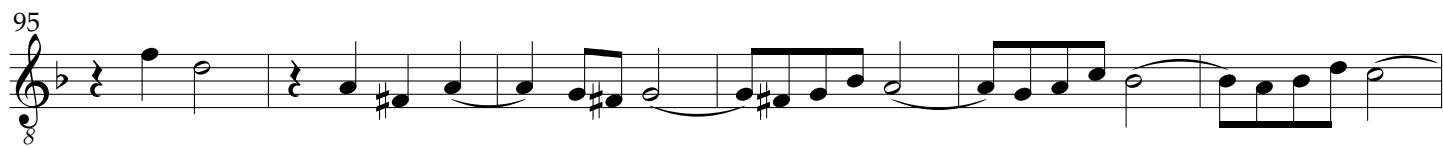
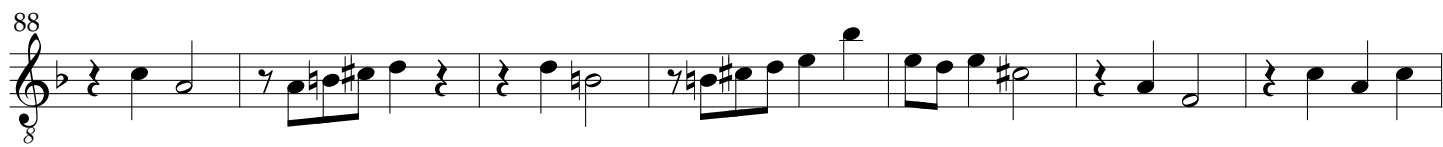
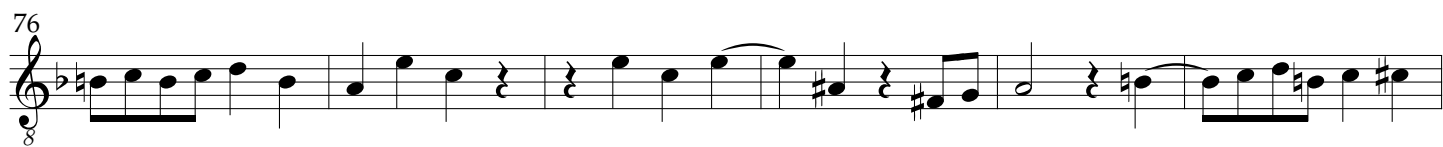
62

8

70

8

*tr*



## Contrapunctus 4

Stimme 3

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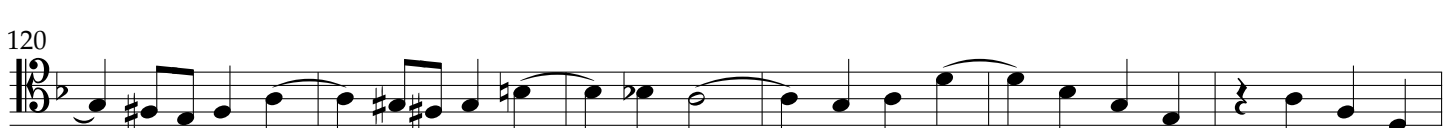
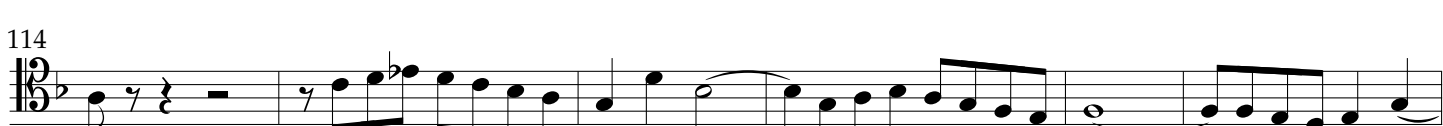
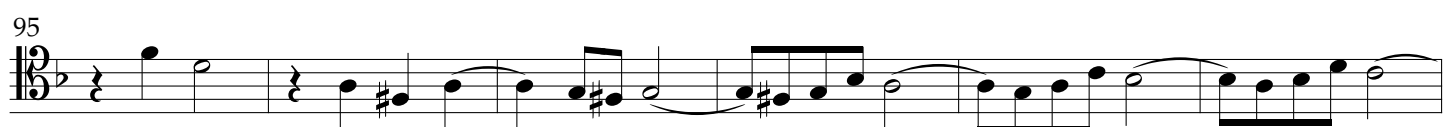
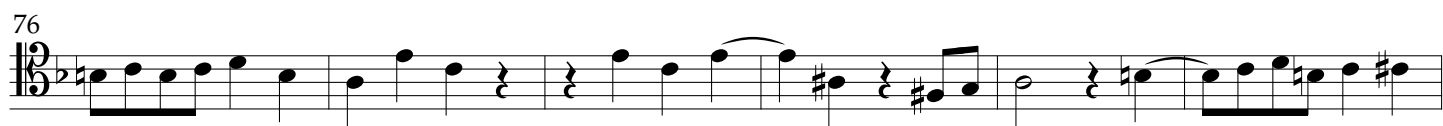
50

56

62

70

*tr*



## Contrapunctus 4

Stimme 4

Musical notation for Stimme 4, measure 14. The staff is in bass clef with one flat (B-flat) and common time (C). The melody begins with a whole rest, followed by half notes G2, F2, E2, D2, C2, B1, A1, and G1. It continues with quarter notes F#1, E1, D1, C1, B0, A0, and G0, ending with a half note F#0.

[illegible]

28

Musical notation for measure 28, featuring a bass clef and a key signature of one flat. The melody begins with a half note G2, followed by eighth notes F2, E2, D2, and C2. A quarter rest follows, then eighth notes B1, A1, and G1. The measure concludes with a half note F1.

[illegible][illegible][illegible][illegible]

68

Measure 68: Bass clef. The melody consists of eighth and sixteenth notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, 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G138, A138, B

73

Musical notation for exercise 73, bass clef. The key signature has one flat (B-flat). The melody consists of eighth notes, quarter notes, and half notes, with some rests. A triplet of eighth notes is indicated by a bracket and a '3' above it.

[illegible]

87



92



98



104



110



116



121



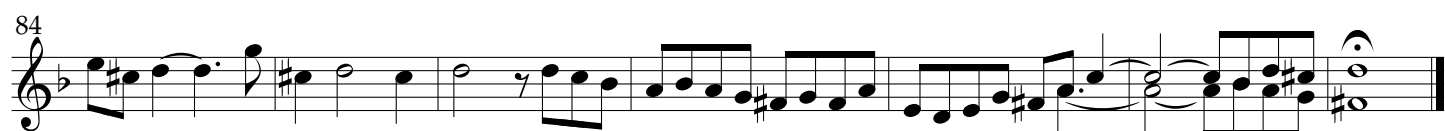
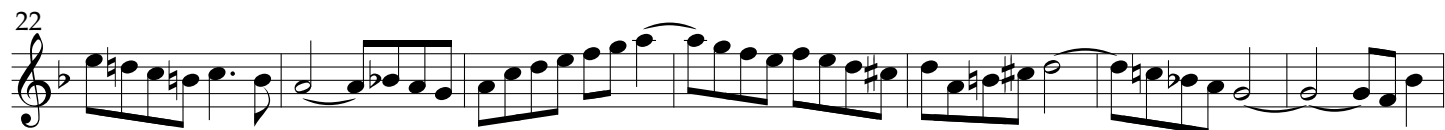
126



131



## Contrapunctus 5



## Contrapunctus 5

Stimme 2

7

14

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42

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56

64

71

83



## Contrapunctus 5

Stimme 2

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83

## Contrapunctus 5

Stimme 3

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71

78

85

## Contrapunctus 5

Stimme 3

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## Contrapunctus 5

Stimme 4

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84

# Contrapunctus 6 a 4 in Stylo Francese

Stimme 1

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25

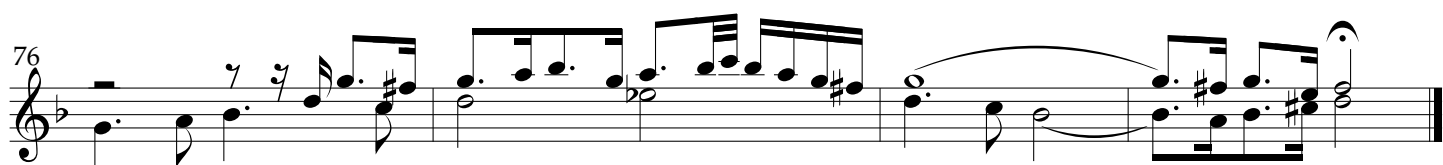
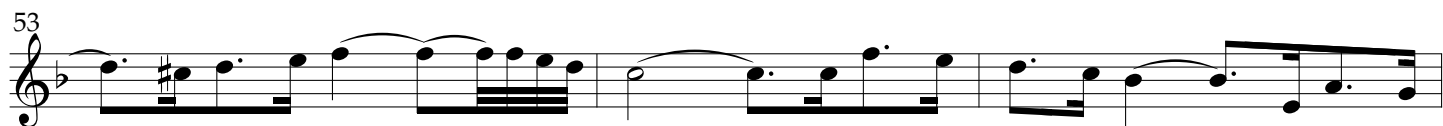
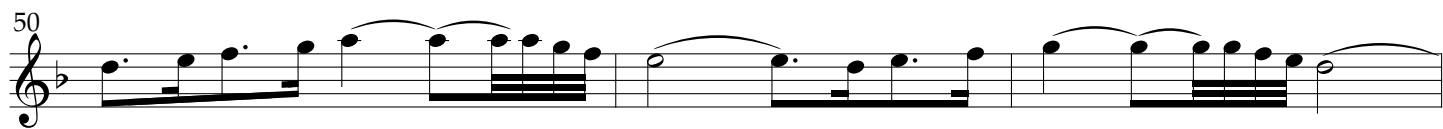
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34

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43

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# Contrapunctus 6 a 4 in Stylo Francese

Stimme 2

6

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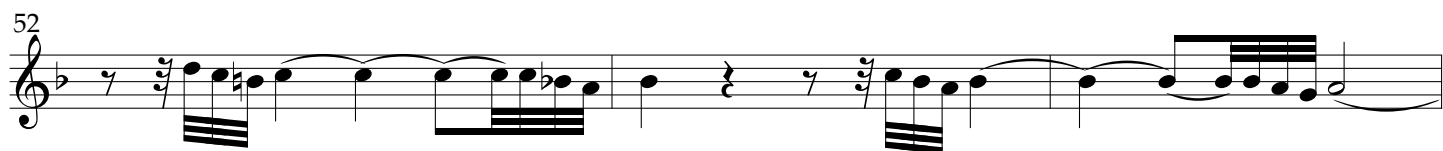
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## Contrapunctus 6 a 4 in Stylo Francese

Stimme 2

6

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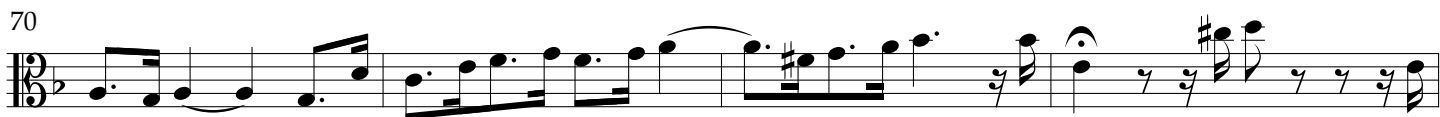
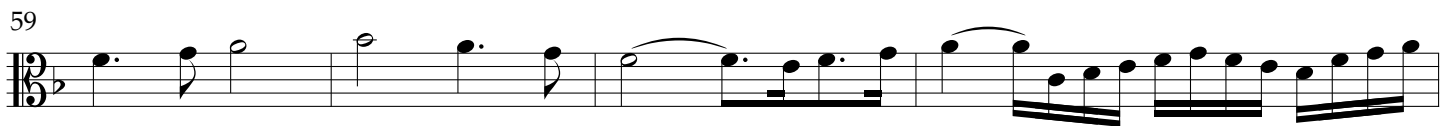
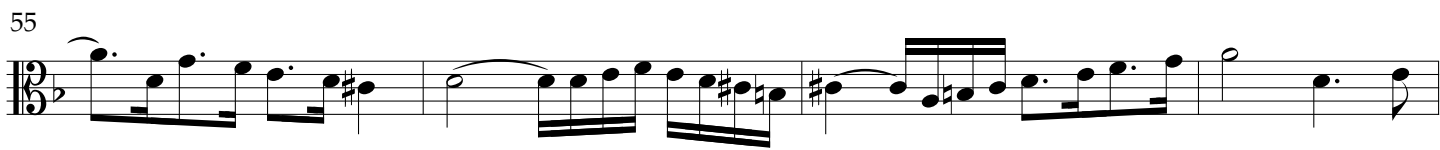
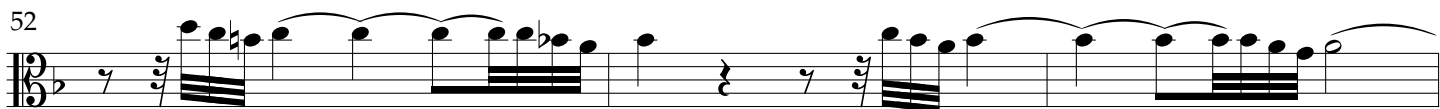
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43

47

Detailed description: This is a musical score for a voice part, labeled 'Stimme 2'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score consists of 48 measures, divided into systems of four measures each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 1-4) shows a series of eighth and sixteenth notes. The second system (measures 5-8) features a more complex rhythmic pattern with eighth and sixteenth notes. The third system (measures 9-12) continues the melodic line with eighth and sixteenth notes. The fourth system (measures 13-16) includes a series of eighth and sixteenth notes. The fifth system (measures 17-20) features a series of eighth and sixteenth notes. The sixth system (measures 21-24) includes a series of eighth and sixteenth notes. The seventh system (measures 25-28) features a series of eighth and sixteenth notes. The eighth system (measures 29-32) includes a series of eighth and sixteenth notes. The ninth system (measures 33-36) features a series of eighth and sixteenth notes. The tenth system (measures 37-40) includes a series of eighth and sixteenth notes. The eleventh system (measures 41-44) features a series of eighth and sixteenth notes. The twelfth system (measures 45-48) includes a series of eighth and sixteenth notes.



# Contrapunctus 6 a 4 in Stylo Francese

Stimme 3

6

11

15

21

27

33

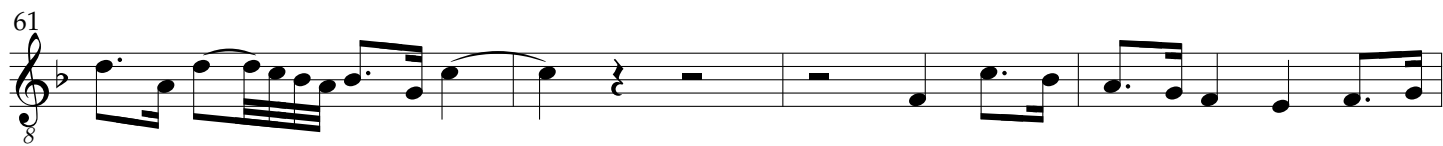
38

49

53

57

7



# Contrapunctus 6 a 4 in Stylo Francese

Stimme 3

6

11

15

21

27

33

38

49

53

57

7

6

11

15

21

27

33

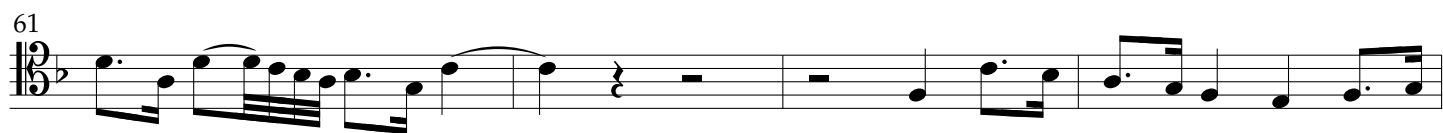
38

49

53

57

7



## Contrapunctus 6 a 4 in Stylo Francese

Stimme 4

6

12

19

23

27

31

37

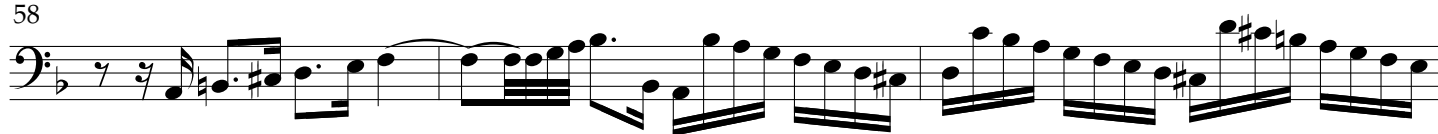
41

46

52



58



61



64



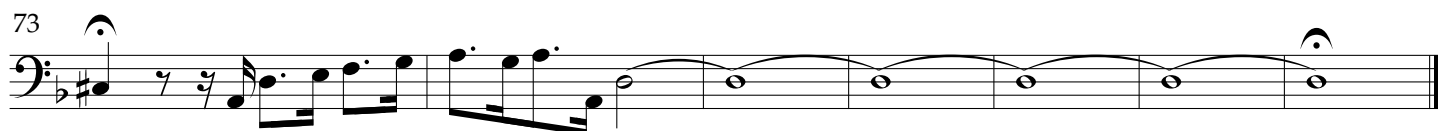
67



70



73





Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 1

7

11

16

20

25

29

33

37

42

52

58

Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 2

6

10

14

20

24

28

35

44

48

52

57

3

# Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 2

6

10

14

20

24

28

35

44

48

52

57

# Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 3

5  
9  
13  
19  
23  
31  
35  
41  
45  
49  
53  
57

# Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 3

5

9

13

19

23

31

35

41

45

49

53

57

Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 4

4

13

18

23

27

32

36

39

43

47

52

56

# Contrapunctus 8 a 3

Stimme 1

10

17

24

31

37

44

50

57

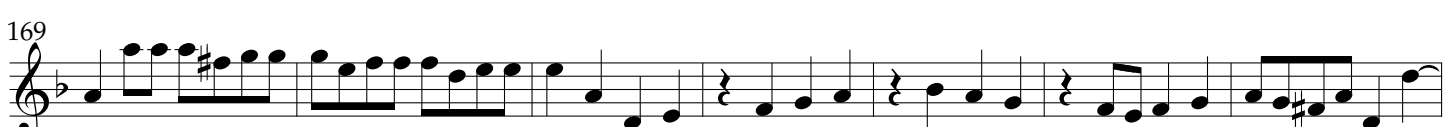
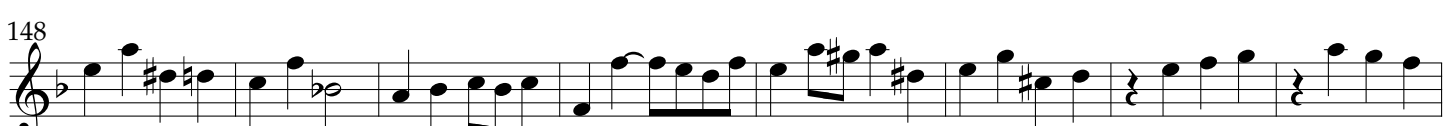
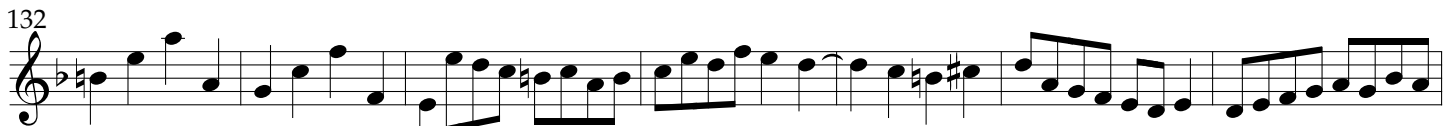
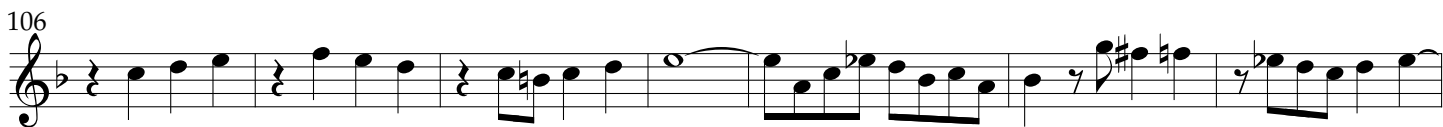
65

71

79

86

92





# Contrapunctus 8 a 3

Stimme 2

8

15

23

30

38

46

54

62

69

76

83

90

98

105

112

120

127

135

142

148

155

163

169

175

182

This musical score consists of 12 staves, each containing a single melodic line. The notation is in treble clef with a key signature of one flat (B-flat). The time signature is 8/8, indicated by the '8' below each staff. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped in beams. There are several measures with rests, and some notes are marked with accents or slurs. The piece concludes with a double bar line at measure 182.

## Contrapunctus 8 a 3

Stimme 2

8

15

23

30

38

46

54

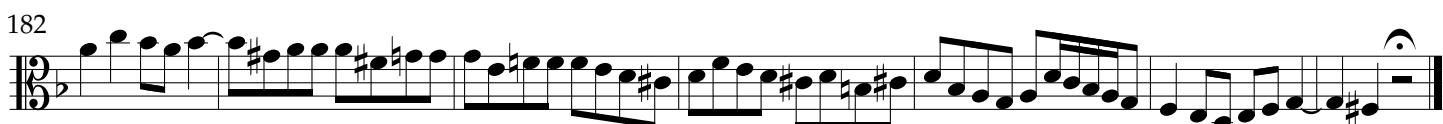
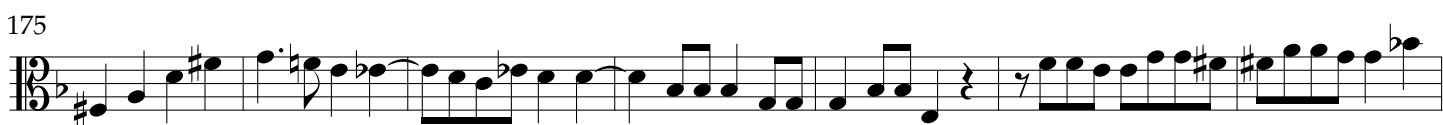
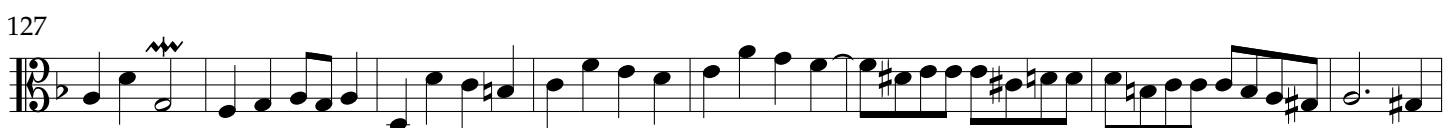
62

69

76

83

90



# Contrapunctus 8 a 3

Stimme 3

5

12

20

27

34

42

50

57

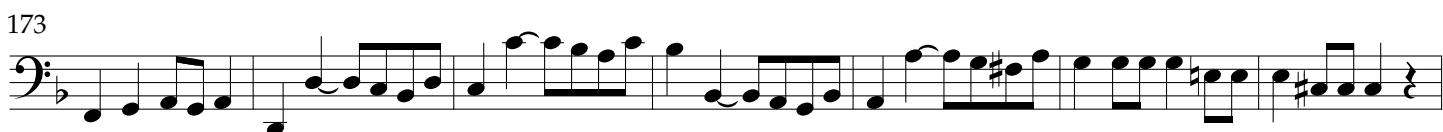
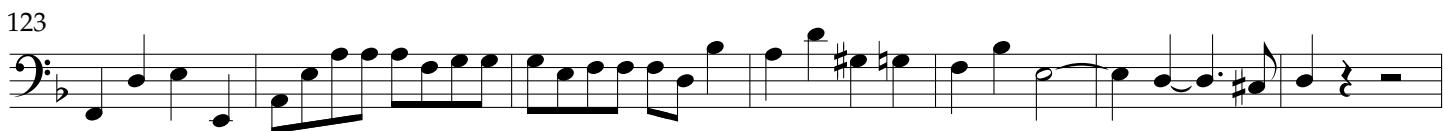
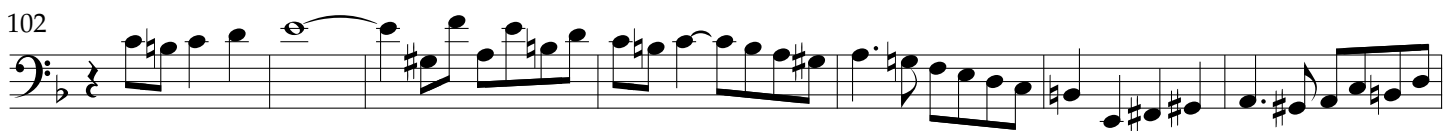
63

69

76

82

89



# Contrapunctus 9 a 4. alla Duodecima

Stimme 1

7

11

16

22

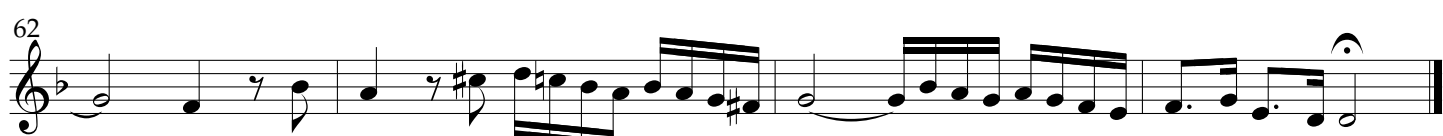
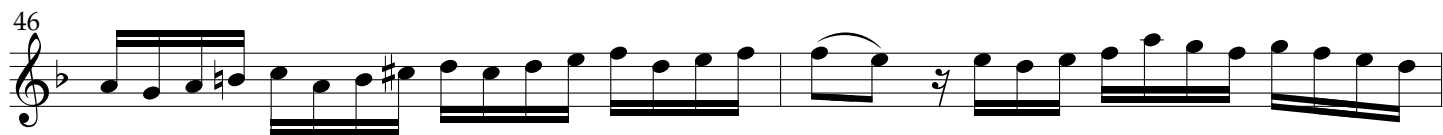
26

30

33

37

41





# Contrapunctus 9 a 4. alla Duodecima

Stimme 2

4

8

12

17

21

25

29

35

39



# Contrapunctus 9 a 4. alla Duodecima

Stimme 2

4

8

12

17

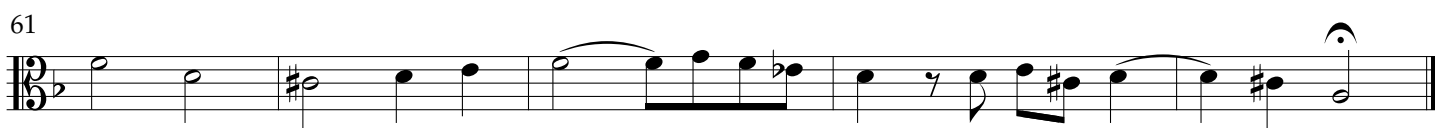
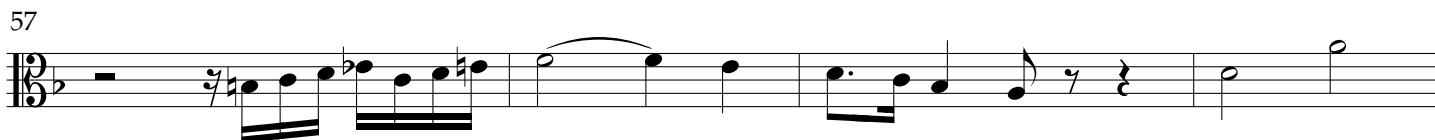
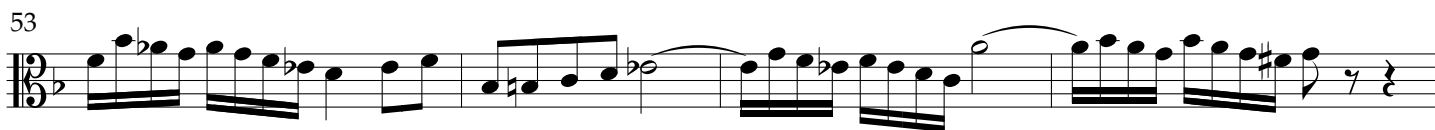
21

25

29

35

39



# Contrapunctus 9 a 4. alla Duodecima

Stimme 3

10

14

19

22

27

37

42

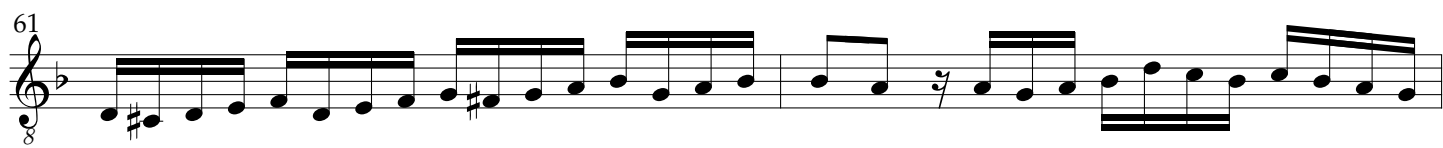
45

49

55

6

The musical score for Stimme 3 of Contrapunctus 9 a 4. alla Duodecima is written in G major (one sharp) and 3/8 time. It consists of ten staves of music. The first staff begins with a measure rest of 10 measures. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The score ends with a measure rest of 6 measures.



# Contrapunctus 9 a 4. alla Duodecima

Stimme 3

10

14

19

22

27

37

42

45

49

55

6

The musical score is written for a single voice part (Stimme 3) in 12/8 time. The key signature is one flat (B-flat). The score is divided into ten staves, each starting with a measure number: 10, 14, 19, 22, 27, 37, 42, 45, 49, and 55. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes various accidentals (sharps, flats, naturals) and ties. A measure number '6' is also present on the fifth staff, indicating a specific measure within that system.





# Contrapunctus 9 a 4. alla Duodecima

Stimme 4

7

10

13

16

11

30

33

37

42

3

50

54

58

62

# Contrapunctus 10 a 4. alla Decima

Stimme 1

7

13

20

28

34

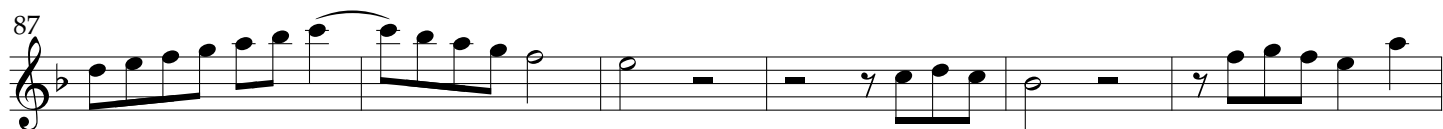
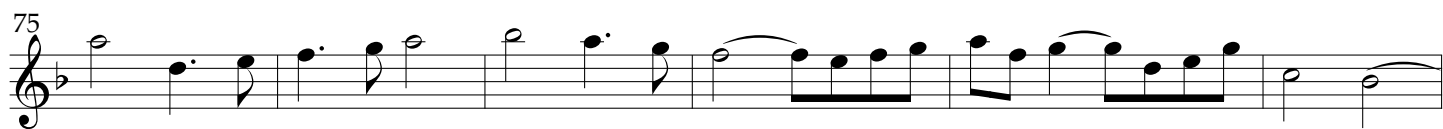
41

47

54

61

68



## Contrapunctus 10 a 4. alla Decima

Stimme 2

7

17

24

39

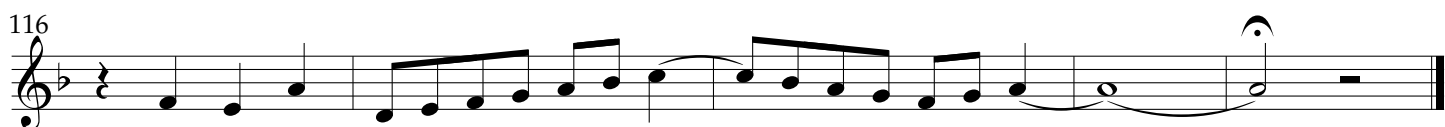
47

54

63

70

78



## Contrapunctus 10 a 4. alla Decima

Stimme 2

7

17

24

39

47

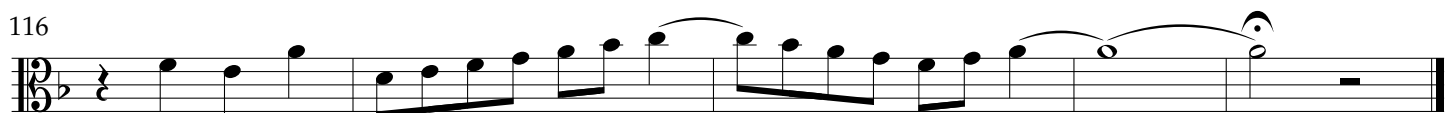
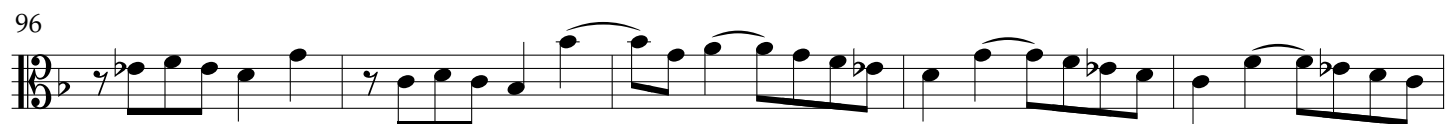
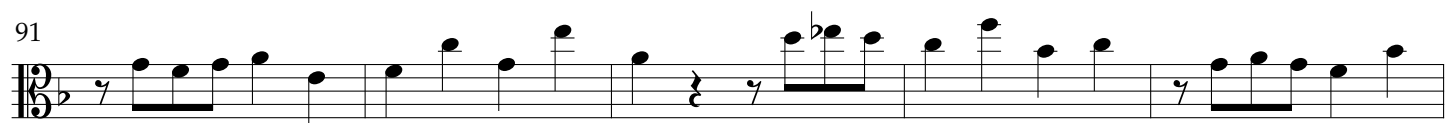
54

63

70

78

Detailed description: This image shows the musical score for the second voice part of Contrapunctus 10 from J.S. Bach's Notebook for Anna Bach. The score is written in G major (one sharp) and common time (C). It consists of nine staves of music, each containing measures 1 through 78. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks. The key signature is G major, and the time signature is common time. The score is presented in a clean, black-and-white format.



# Contrapunctus 10 a 4. alla Decima

Stimme 3

8

15

21

31

37

49

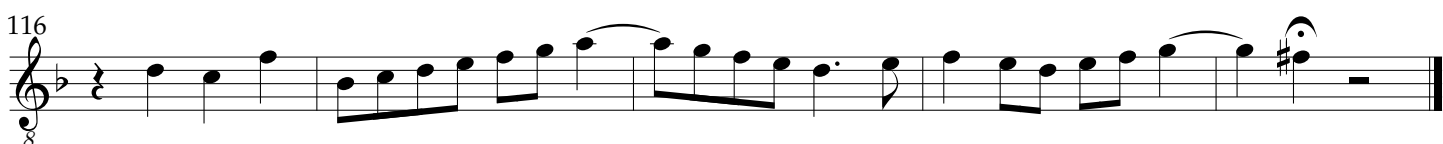
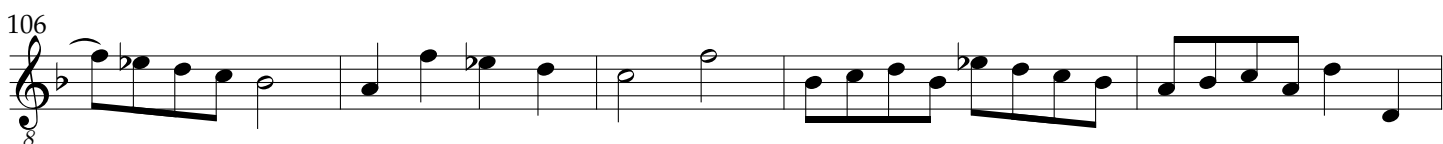
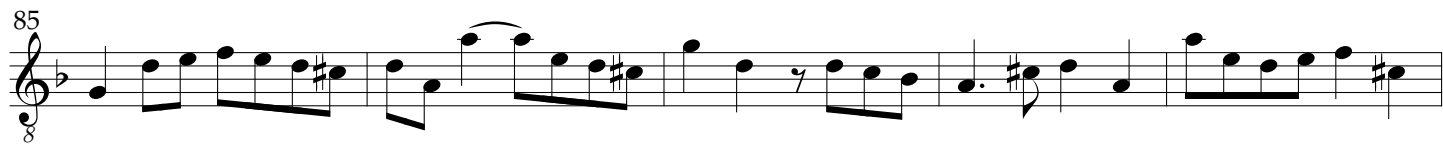
56

67

74

tr





## Contrapunctus 10 a 4. alla Decima

Stimme 3

8

15

21

31

37

49

56

67

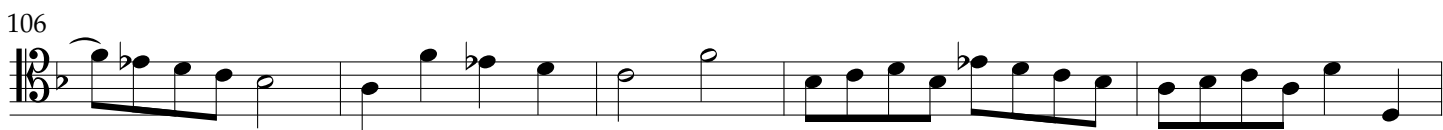
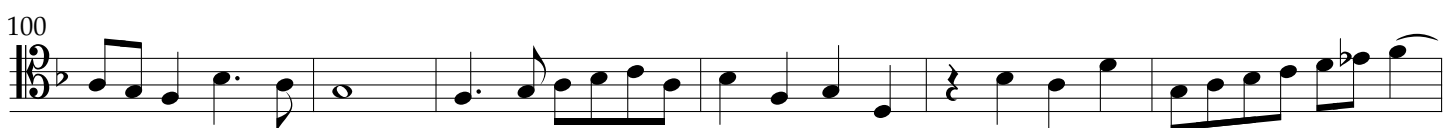
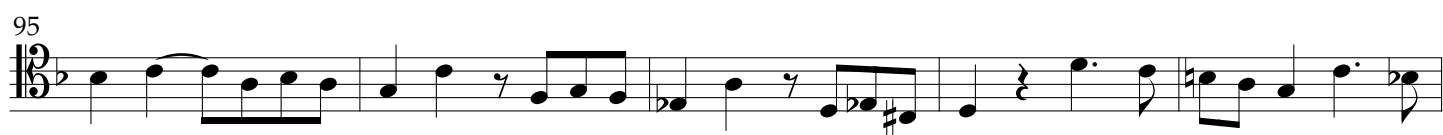
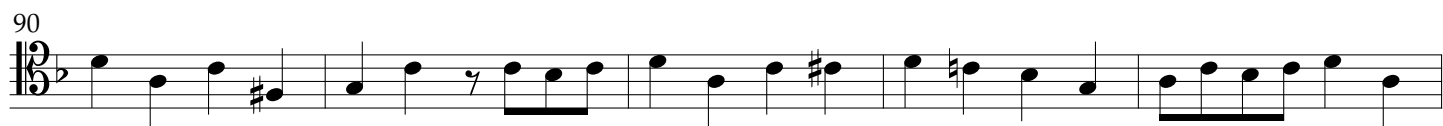
74

3

6

5

tr



## Contrapunctus 10 a 4. alla Decima

Stimme 4

6

12

18

23

32

39

44

50

57

63

The musical score for Contrapunctus 10, voice 4, alla Decima, is presented in nine staves. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a rest for 6 measures, followed by a series of eighth and sixteenth notes. Trills are marked with 'tr' at measures 39, 44, and 50. The score concludes with a final rest for 63 measures.

69



75



80



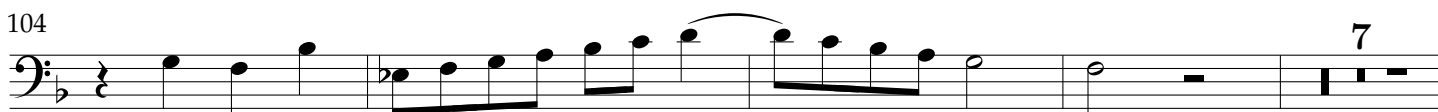
90



95



104



115



# Contrapunctus 11 a 4.

Stimme 1

4

12

21

30

37

44

51

59

66

74

82

90

3

99

106

113

120

127

134

141

149

156

163

170

177

This musical score consists of ten staves of music, each labeled with a measure number at the beginning. The music is written in a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps and flats). The melody is complex, with many sixteenth and thirty-second note runs. The staves are numbered 99, 106, 113, 120, 127, 134, 141, 149, 156, 163, 170, and 177, indicating a total of 177 measures.

# Contrapunctus 11 a 4.

Stimme 2

8

15

22

30

37

44

52

59

66

73

81

88



95

103

110

117

123

130

137

143

149

156

163

170

178

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The measures are numbered 95 through 178. The notation includes various rhythmic values: eighth notes, sixteenth notes, and thirty-second notes, often beamed together. There are also rests, ties, and slurs. The piece ends with a final whole note chord in measure 178.

# Contrapunctus 11 a 4.

Stimme 2

8

15

22

30

37

44

52

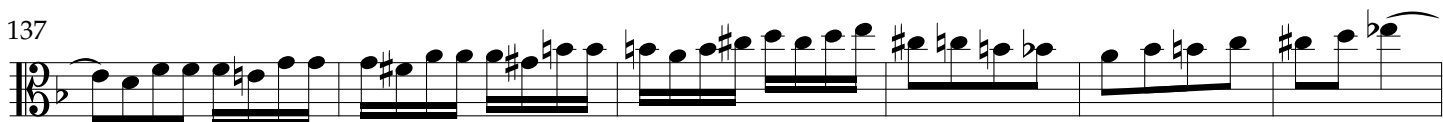
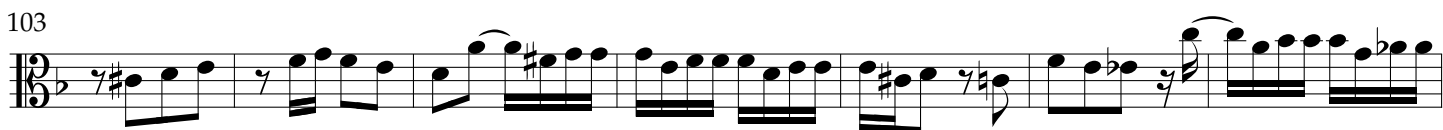
59

66

73

81

88



# Contrapunctus 11 a 4.

Stimme 3

12

19

26

6

39

47

54

61

68

75

82

89

95

102

110

116

123

130

137

144

151

157

163

170

177

# Contrapunctus 11 a 4.

Stimme 3

12

19

26

39

47

54

61

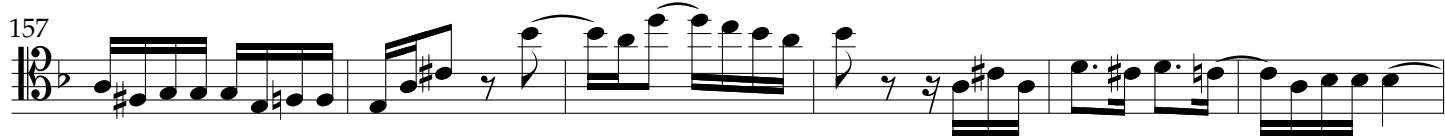
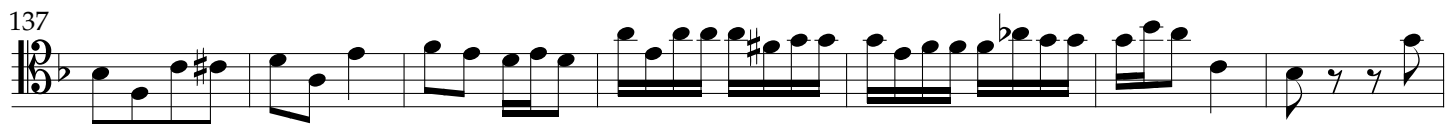
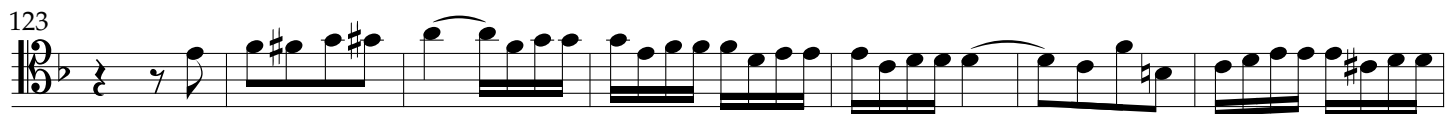
68

75

82

89

95



## Contrapunctus 11 a 4.

Stimme 4

8

15

22

30

39

46

53

60

67

75

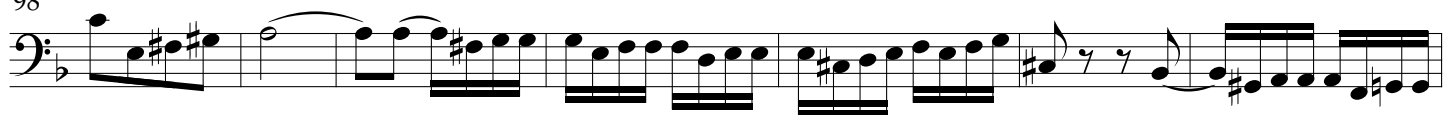
82

90

The musical score for Contrapunctus 11 a 4, Stimme 4, is presented in ten staves. The key signature is one flat (B-flat) and the time signature is 2/4. The score begins with a treble clef and a key signature of one flat. The music is written for a single voice part (Stimme 4). The score includes measure numbers 8, 15, 22, 30, 39, 46, 53, 60, 67, 75, 82, and 90. The notation includes various rhythmic values, accidentals, and phrasing slurs.



98



105



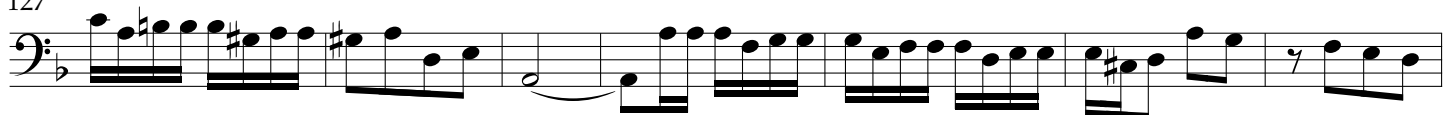
113



120



127



134



142



149



156



163



170



177



## Contrapunctus 12 rectus a 4.

Stimme 1

13

19

24

29

34

38

43

47

51

## Contrapunctus 12 rectus a 4.

Stimme 2

9

15

21

26

32

37

41

46

51

## Contrapunctus 12 rectus a 4.

Stimme 2

9

15

21

26

32

37

41

46

51

# Contrapunctus 12 rectus a 4.

Stimme 3

10

15

20

26

34

39

44

49

53

## Contrapunctus 12 rectus a 4.

Stimme 3

4

10

15

20

26

34

39

44

49

53

## Contrapunctus 12 rectus a 4.

Stimme 4

7

13

18

23

28

32

37

47

52

# Contrapunctus 12 inversus a 4.

Stimme 1

7

13

18

23

28

32

37

47

52



# Contrapunctus 12 inversus a 4.

Stimme 2

10

15

20

26

34

39

44

49

53

## Contrapunctus 12 inversus a 4.

Stimme 2

4

10

15

20

26

34

39

44

49

53

The musical score for Contrapunctus 12, inversus a 4, Stimme 2, is written in 3/4 time and begins with a key signature of one flat (B-flat). The score consists of nine staves of music. The first staff starts with a 4-measure rest, indicated by a '4' above the staff. The music is written for a single voice part (Stimme 2). The score includes various musical notations such as notes, rests, and accidentals. The first staff begins with a 4-measure rest. The score ends with a double bar line on the final staff.

# Contrapunctus 12 inversus a 4.

Stimme 3

9

15

21

26

32

37

41

46

51

This musical score is for the third voice of Contrapunctus 12, an inverted canon for four voices. The notation is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The score consists of nine staves, each containing a measure number at the beginning. The music is written in a single system, with the staves connected by a brace on the left. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the ninth staff.

## Contrapunctus 12 inversus a 4.

Stimme 3

9

15

21

26

32

37

41

46

51

This musical score is for the third voice of Contrapunctus 12, an inverted canon at the fourth. It consists of nine staves of music, each beginning with a measure number. The key signature is B-flat major (two flats), and the time signature is 3/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The music is written in a single system, with each staff representing a line of the musical score. The first staff starts with a measure number of 9, and the subsequent staves are numbered 15, 21, 26, 32, 37, 41, 46, and 51. The notation is clear and legible, with a focus on the melodic line of the third voice.

# Contrapunctus 12 inversus a 4.

Stimme 4

13

19

24

29

34

38

43

47

51

1

# Contrapunctus 13 rectus a 3.

Stimme 1

12

18

23

28

34

38

42

47

52

57

62

67

# Contrapunctus 13 rectus a 3.

Stimme 2

5

11

18

24

29

34

40

45

51

56

61

66

*tr*

# Contrapunctus 13 rectus a 3.

Stimme 2

5

11

18

24

29

34

40

45

51

56

61

66

tr



# Contrapunctus 13 rectus a 3.

Stimme 3

8

13

17

22

28

33

38

46

50

56

61

66

# Contrapunctus 13 inversus a 3.

Stimme 1

5

11

18

24

29

34

40

45

51

56

61

66

# Contrapunctus 13 inversus a 3.

Stimme 2

8

13

17

22

28

33

38

46

51

57

62

66

# Contrapunctus 13 inversus a 3.

Stimme 2

8

13

17

22

28

33

38

46

51

57

62

66

# Contrapunctus 13 inversus a 3.

Stimme 3

7

12

18

23

28

34

38

42

47

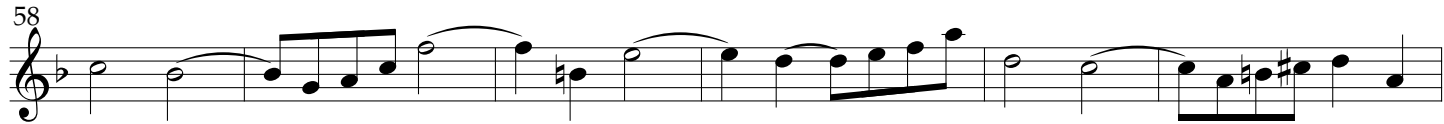
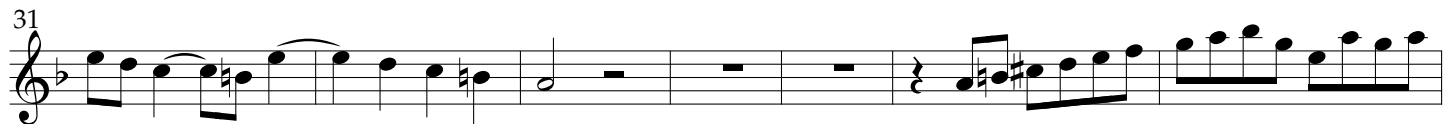
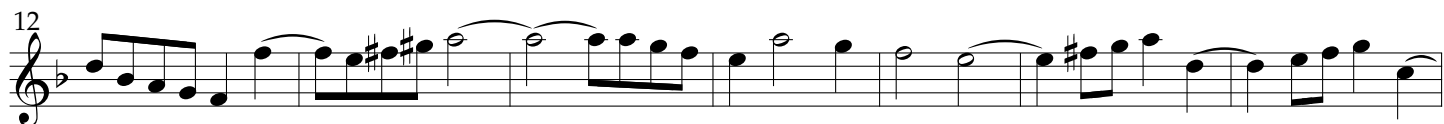
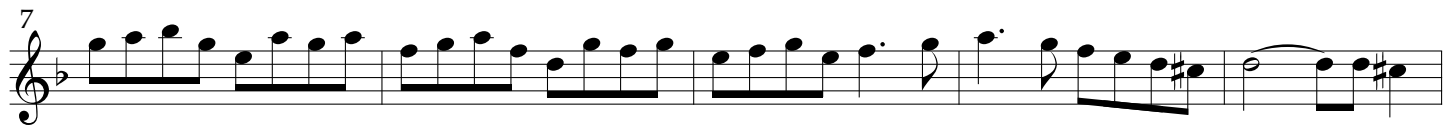
52

57

62

67

## Contrapunctus 10a a 4





## Contrapunctus 10a a 4

Stimme 2

11

17

24

30

38

44

49

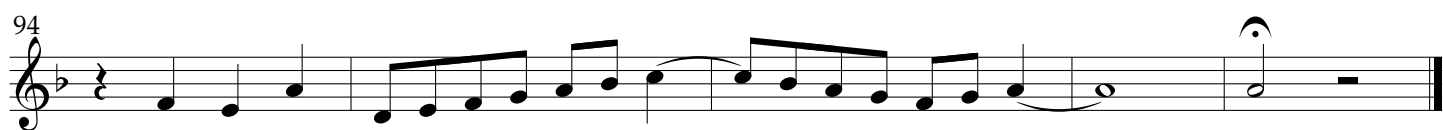
56

62

68

3





## Contrapunctus 10a a 4

Stimme 2

11

17

24

30

38

44

49

56

62

68

3

74



78



82



86



90



94



# Contrapunctus 10a a 4

Stimme 3

3

9

15

6

tr

27

34

5

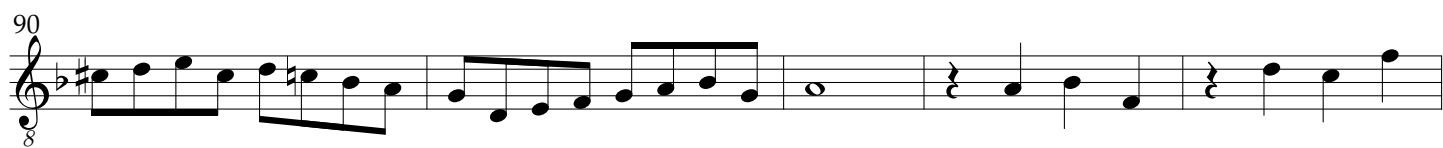
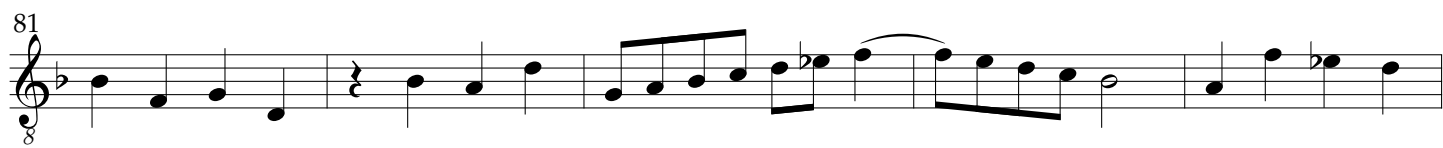
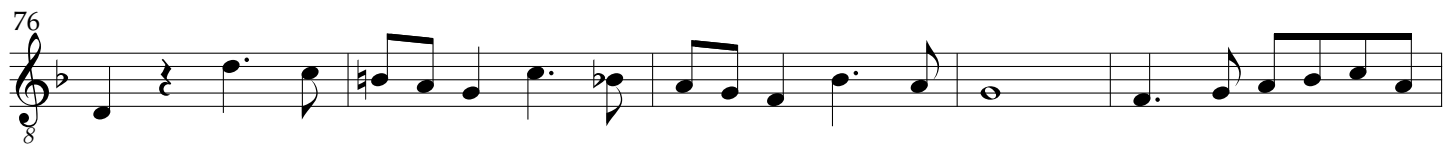
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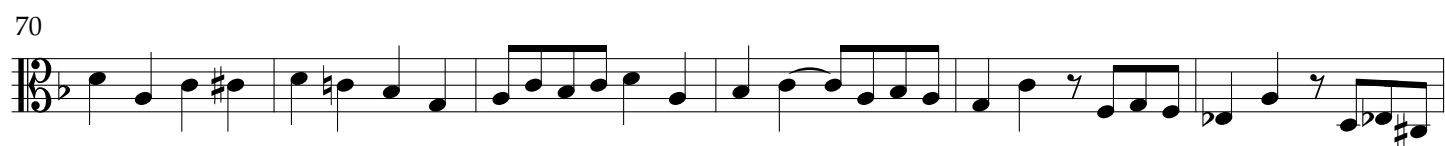
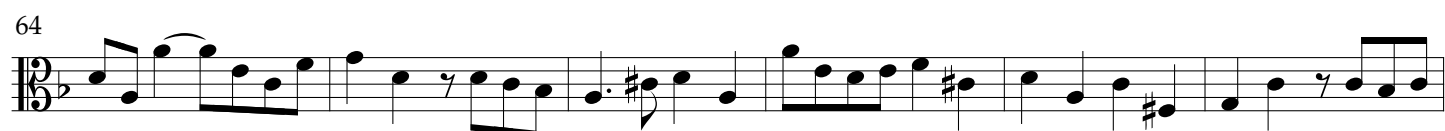
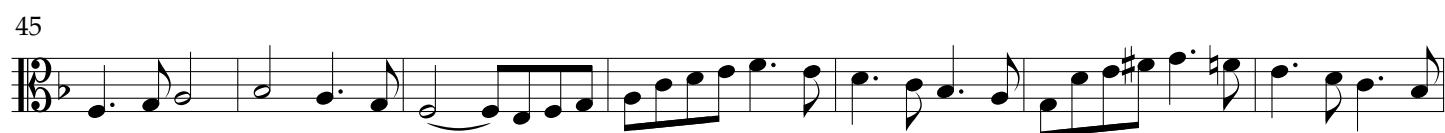
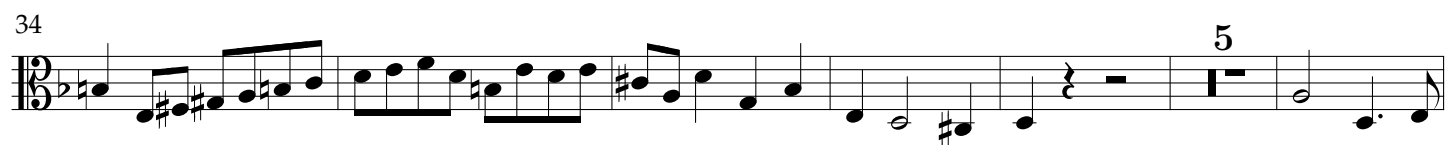
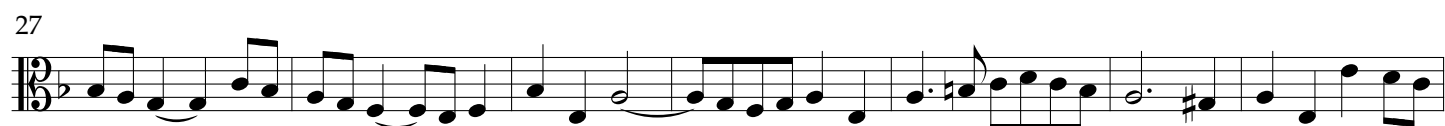
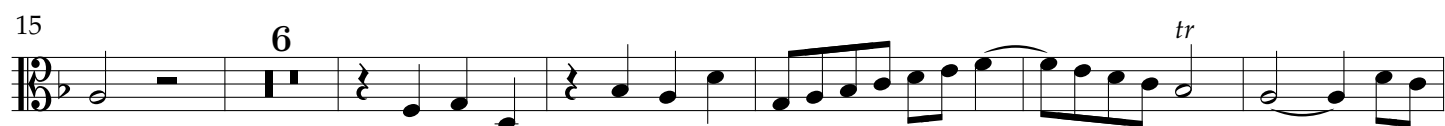
58

64

70



## Contrapunctus 10a a 4





# Contrapunctus 10a a 4

Stimme 4

8

14

19

24

30

36

42

47

54

5

64

70

76

4

85

7



## Canon in Hypodiapason – Canon alla Ottava

Stimme 1

7

13

19

26

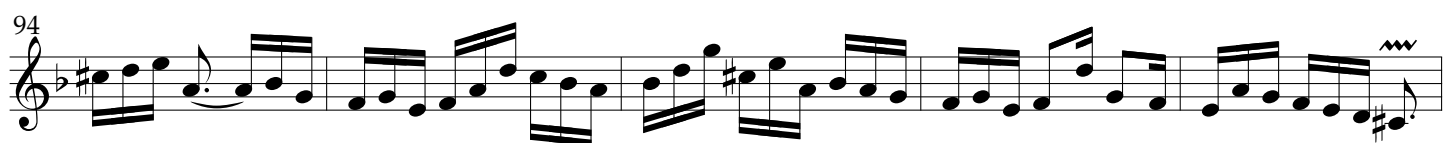
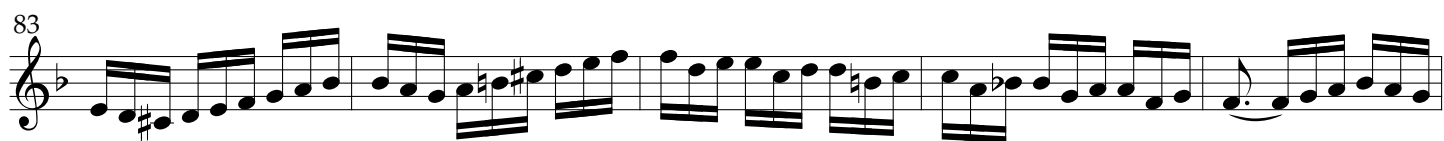
32

38

45

51

57



## Canon in Hypodiapason – Canon alla Ottava

Stimme 2

4

8

10

8

16

8

22

8

28

8

35

8

40

8

47

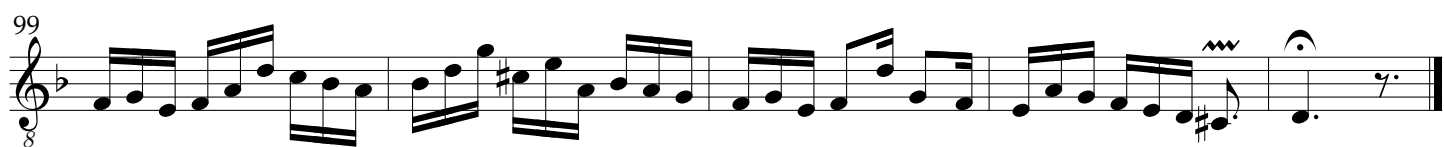
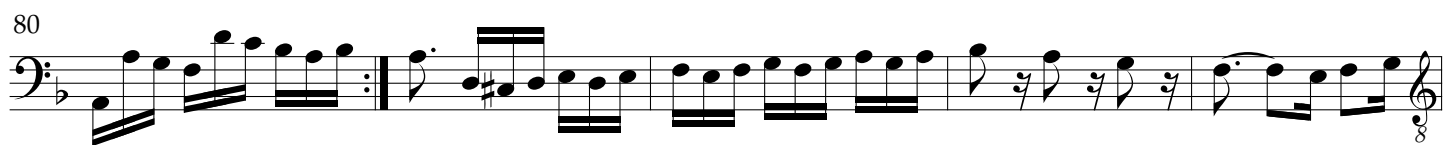
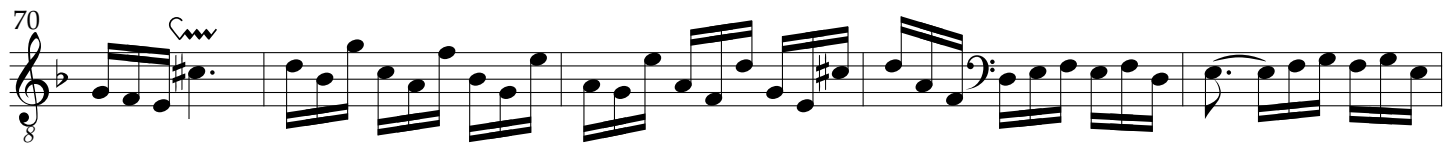
8

53

8

59

8



## Canon in Hypodiapason – Canon alla Ottava

Stimme 2

4

10

16

22

28

35

40

47

53

59

65



Staff 65-69: Bass clef, 2/4 time. Measures 65-69 contain eighth and sixteenth notes, with a key signature change to one sharp (F#) at measure 68.

70



Staff 70-74: Bass clef, 2/4 time. Measures 70-74 continue the melodic line with eighth and sixteenth notes, including a trill in measure 70.

75



Staff 75-79: Bass clef, 2/4 time. Measures 75-79 feature eighth and sixteenth notes, with a key signature change to two sharps (F#, C#) at measure 78.

80



Staff 80-84: Bass clef, 2/4 time. Measures 80-84 include eighth and sixteenth notes, ending with a repeat sign and a key signature change to one sharp (F#) at measure 84.

85



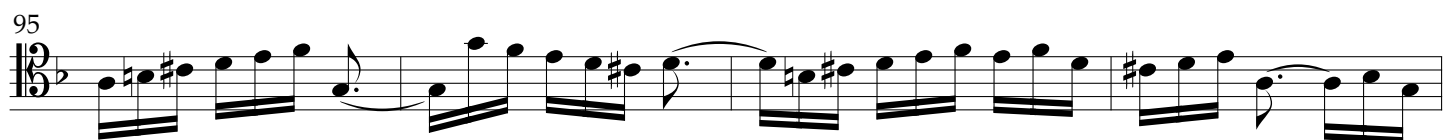
Staff 85-89: Bass clef, 2/4 time. Measures 85-89 continue the melodic line with eighth and sixteenth notes, including a key signature change to two sharps (F#, C#) at measure 88.

90



Staff 90-94: Bass clef, 2/4 time. Measures 90-94 feature eighth and sixteenth notes, including a trill in measure 92.

95



Staff 95-98: Bass clef, 2/4 time. Measures 95-98 continue the melodic line with eighth and sixteenth notes, including a key signature change to two sharps (F#, C#) at measure 97.

99



Staff 99-102: Bass clef, 2/4 time. Measures 99-102 feature eighth and sixteenth notes, ending with a key signature change to one sharp (F#) at measure 101.

# Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus

Stimme 1

4

6

8a

11

13

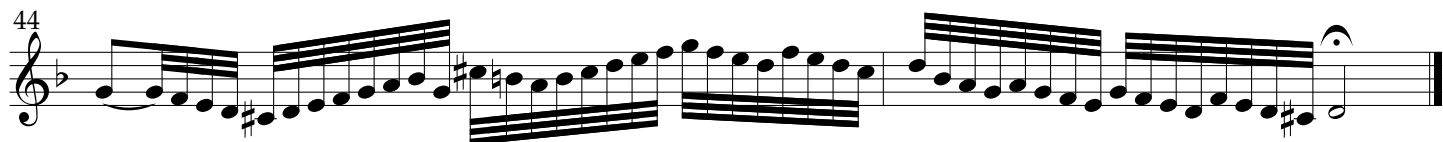
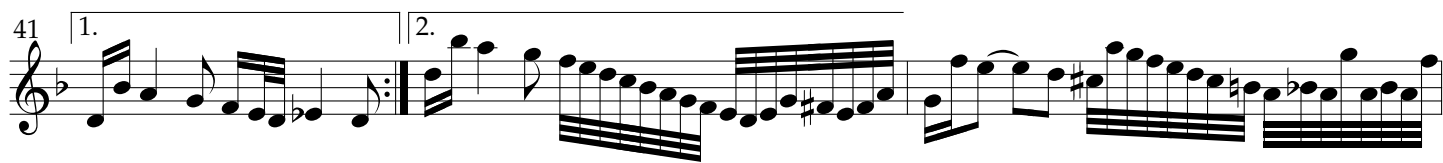
15

17

19

22

27





# Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus

Stimme 2

6

9

12

15

18

21

24

27

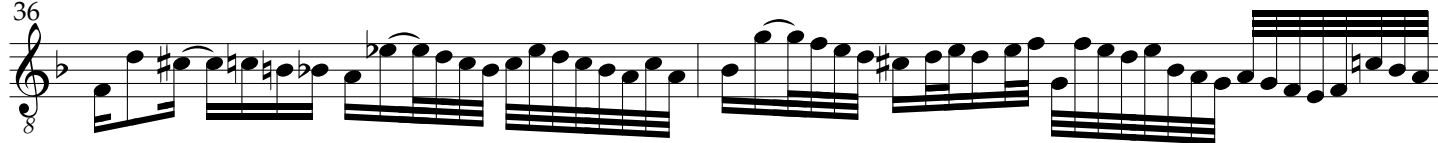
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32

34



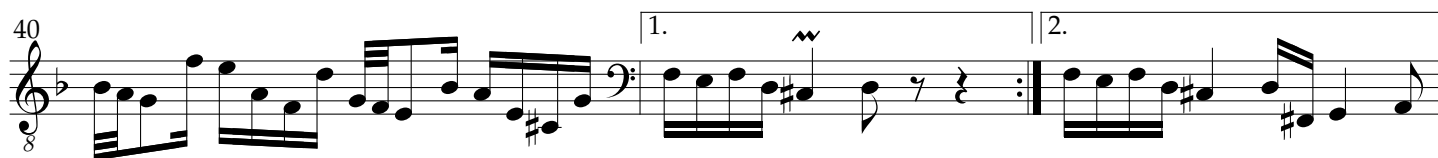
36



38



40



43



# Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus

Stimme 2

6

9

12

15

18

21

24

27

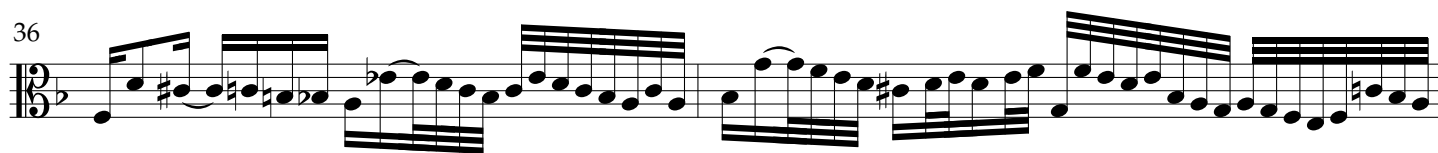
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34



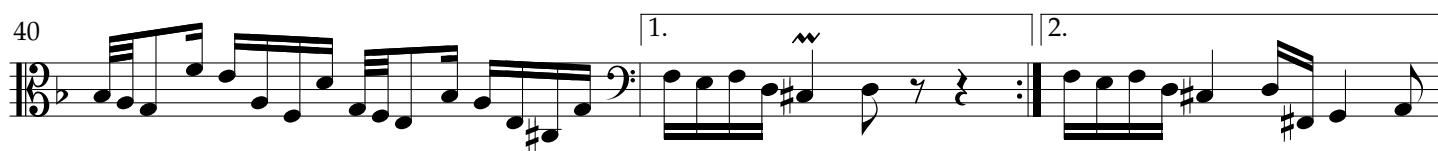
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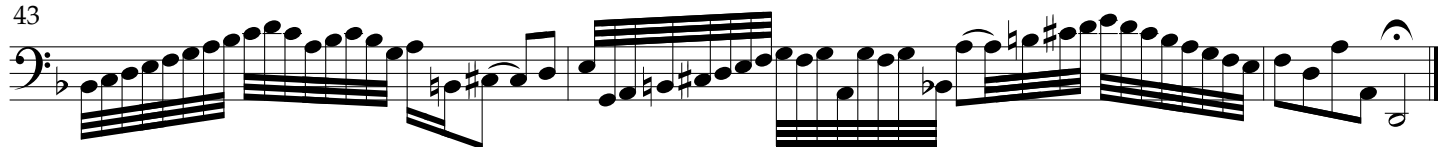
38



40



43



## Canon alla Decima – Contrapunto alla Terza

Stimme 1

10

14

19

23

27

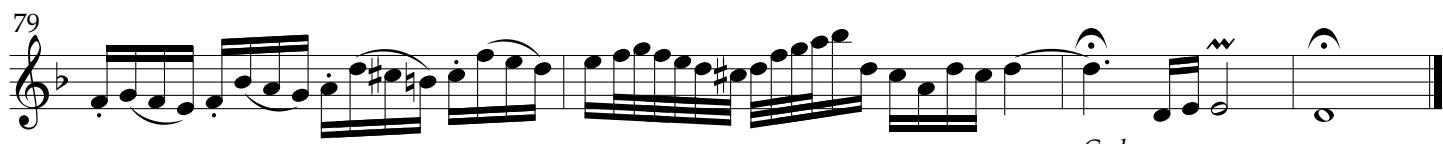
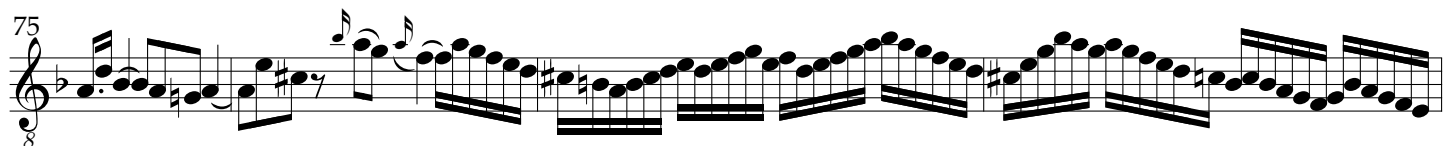
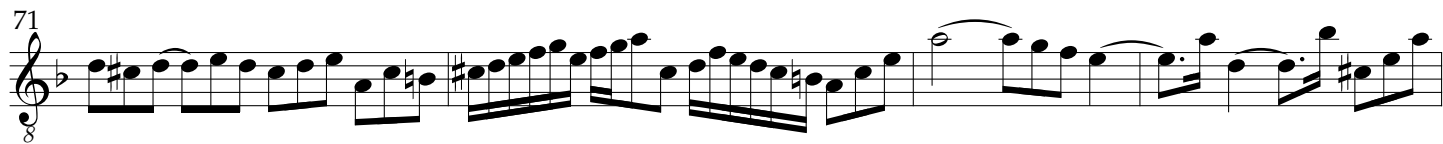
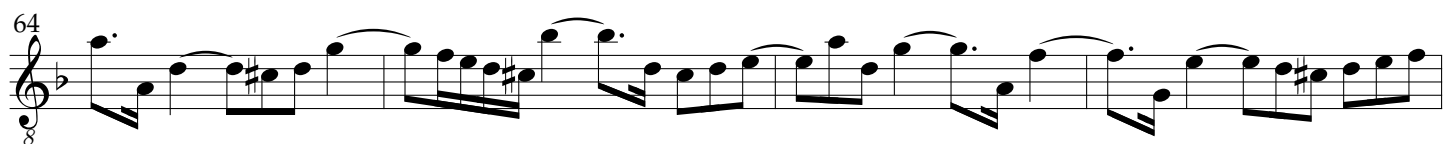
31

35

38

44

48



*Cadenza*

## Canon alla Decima – Contrapunto alla Terza

Stimme 2

6

10

15

19

23

27

31

34

38

41

41

45

45

50

50

55

55

59

59

64

64

67

67

71

71

74

74

77

77

Cadenza





## Canon alla Decima – Contrapunto alla Terza

Stimme 2

6

10

15

19

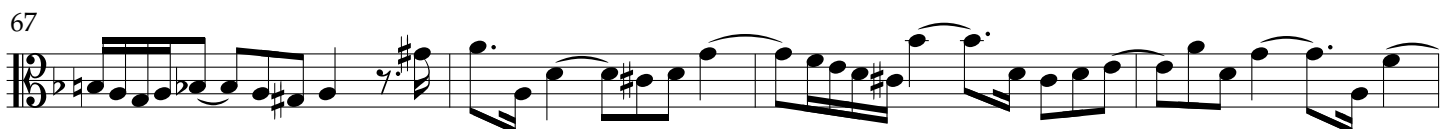
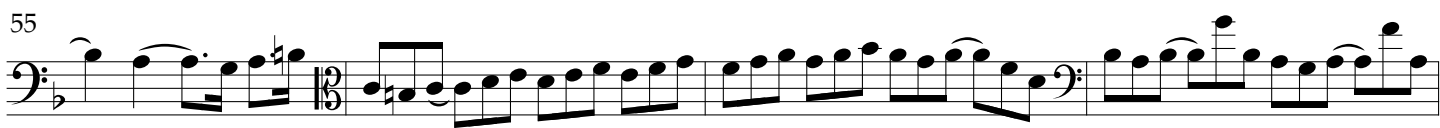
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27

31

34

38



# Canon alla Duodecima in Contrapunto alla Quinta

Stimme 1

13

17

21

26

31

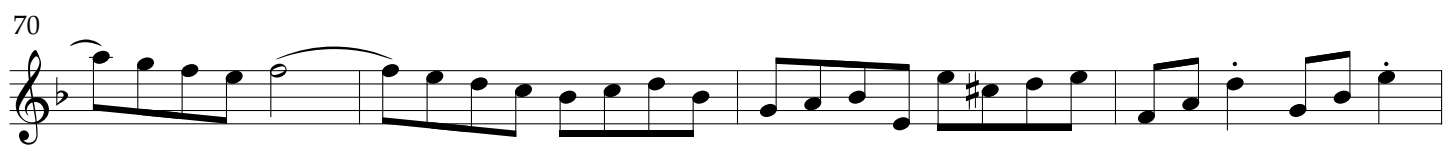
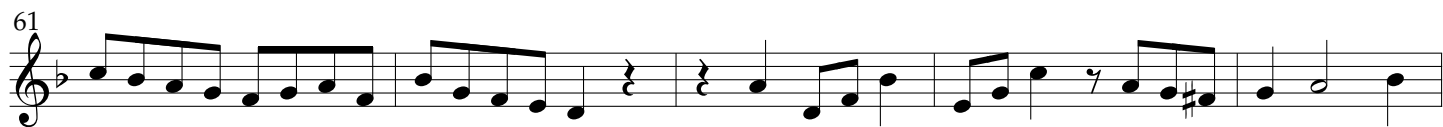
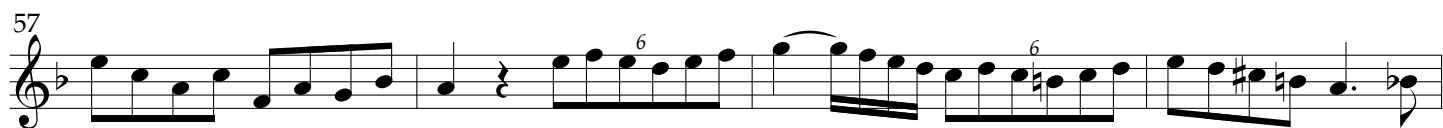
35

40

44

48

53



## Canon alla Duodecima in Contrapunto alla Quinta

Stimme 2

5

9

13

18

23

27

32

37

42

47

51



55



60



65



69



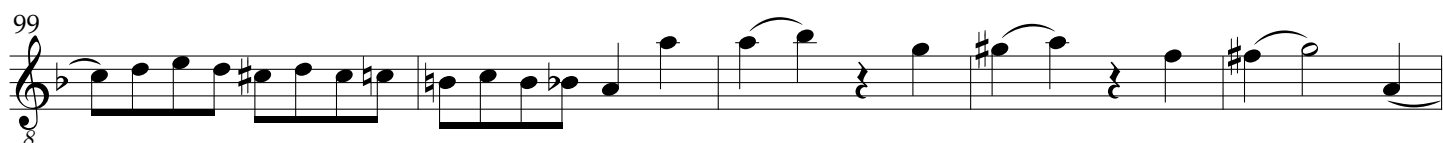
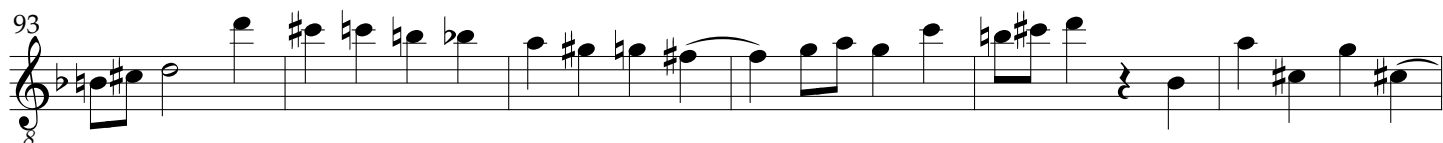
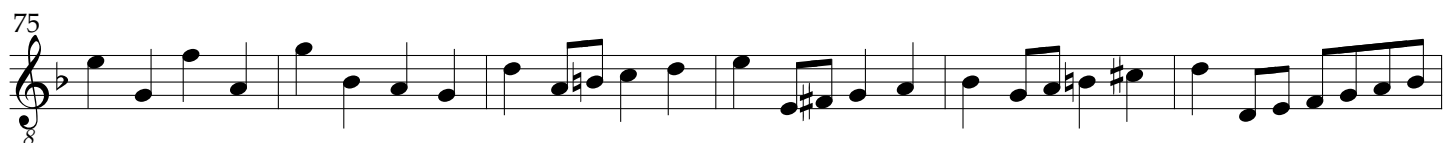
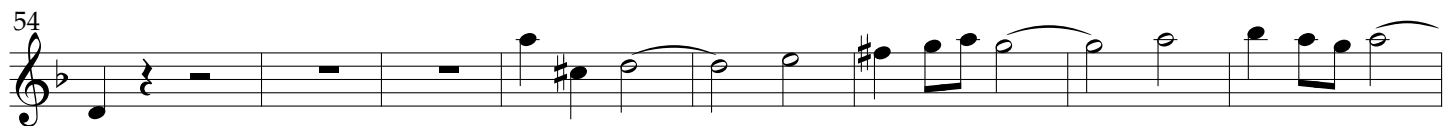
74



## Canon per Augmentationem in Contrario Motu

Stimme 1

The musical score for Stimme 1 is written in G minor (one flat) and common time (C). It consists of ten staves of music, each beginning with a measure number. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece features complex melodic lines with many accidentals and some triplets. The first staff starts with a treble clef and a common time signature. The subsequent staves are numbered 6, 10, 14, 18, 22, 26, 30, 34, 38, and 42, indicating the measure numbers where each new staff begins. The music is a canon, meaning it is a single melody that is repeated in different parts of the ensemble.





# Canon per Augmentationem in Contrario Motu

Stimme 2

4

11

17

23

28

34

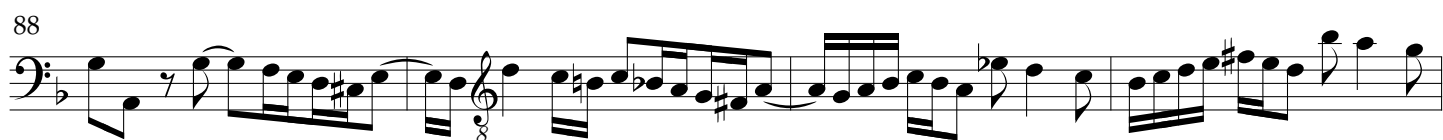
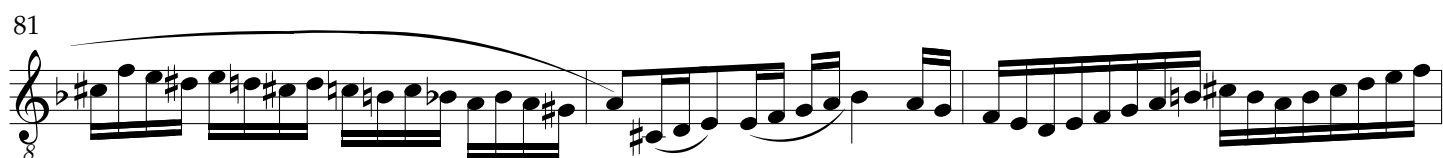
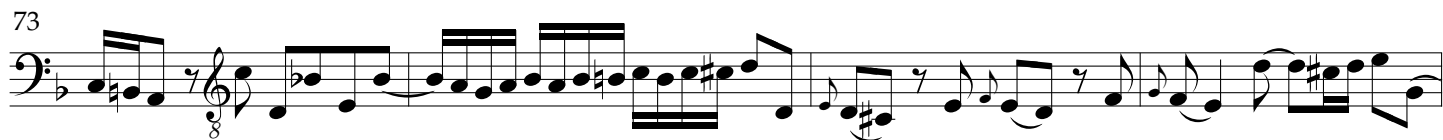
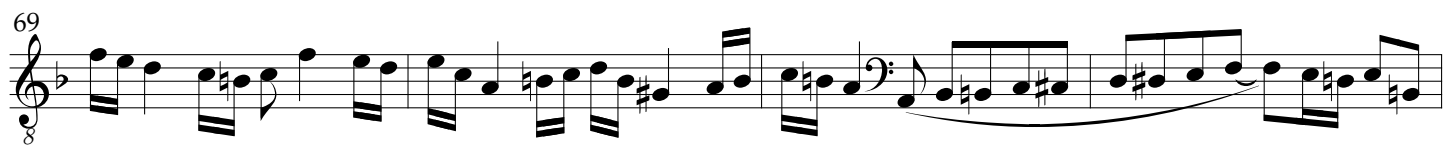
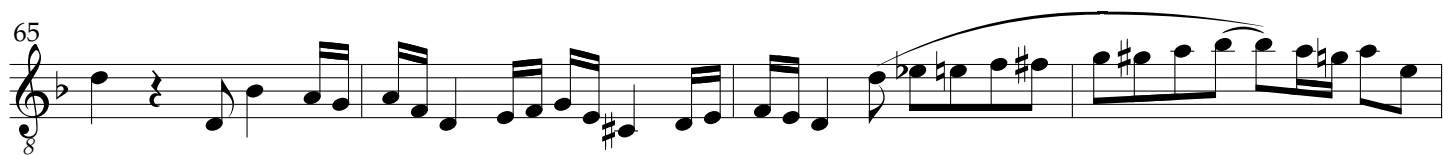
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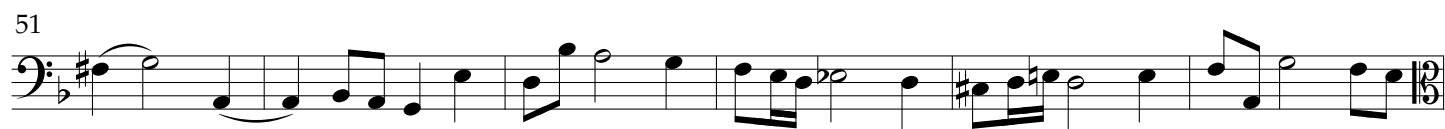
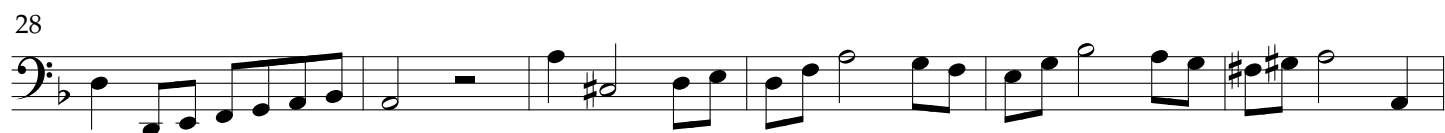
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57

61



## Canon per Augmentationem in Contrario Motu



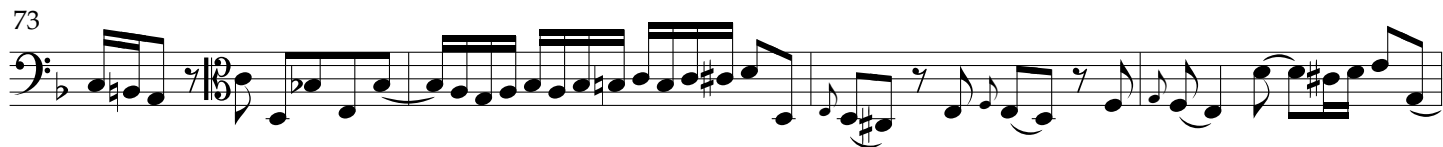
65



69



73



77



81



84



88



92



96



100



104



## Fuga a 2. Clav.

Stimme 1

The musical score is written for a voice and piano. The key signature has one flat (B-flat) and the time signature is 2/4. The score is divided into systems, with measures 8, 12, 17, 22, 27, and 32 marked at the beginning of their respective systems. The vocal line (Stimme 1) begins with a triplet of eighth notes in the first measure. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand. The piece concludes with a final cadence in the 32nd measure.

8

12

17

22

27

32

*tr*

37

Measures 37-40. Treble clef: eighth-note patterns. Bass clef: whole note chord in measure 37, then rests with a slur over measures 38-40.

41

Measures 41-45. Treble clef: eighth-note patterns. Bass clef: whole note chord in measure 41, then rests with a slur over measures 42-45.

46

Measures 46-50. Treble clef: eighth-note patterns. Bass clef: whole note chord in measure 46, then rests with a slur over measures 47-50.

51

Measures 51-56. Treble clef: eighth-note patterns. Bass clef: whole note chord in measure 51, then rests with a slur over measures 52-56.

57

Measures 57-61. Treble clef: eighth-note patterns. Bass clef: whole note chord in measure 57, then rests with a slur over measures 58-61.

62

Measures 62-66. Treble clef: eighth-note patterns. Bass clef: whole note chord in measure 62, then rests with a slur over measures 63-66.

67

Measures 67-71. Treble clef: eighth-note patterns. Bass clef: whole note chord in measure 67, then rests with a slur over measures 68-71.

## Fuga a 2. Clav.

Stimme 2

Stimme 2 is the second voice part, written in a grand staff (treble and bass clefs) in 2/4 time. It begins with a half rest in the first measure, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The key signature has one flat (B-flat).

The piano accompaniment continues from measure 5. It features a complex texture with many beamed sixteenth and thirty-second notes in both hands, creating a dense, rhythmic foundation. The key signature remains one flat.

The piano accompaniment continues from measure 10. The texture remains dense with rapid sixteenth-note passages. There are some rests in the right hand in measures 11 and 12. The key signature remains one flat.

The piano accompaniment continues from measure 15. The right hand has some longer note values and rests, while the left hand continues with rapid sixteenth-note patterns. The key signature remains one flat.

The piano accompaniment continues from measure 21. The texture is still very active with many beamed notes. The key signature remains one flat.

The piano accompaniment continues from measure 26. The right hand has some longer note values and rests, while the left hand continues with rapid sixteenth-note patterns. The key signature remains one flat.

The piano accompaniment continues from measure 31. The texture remains dense with rapid sixteenth-note passages. The key signature remains one flat.

36

System 1 (Measures 36-40): Treble staff contains eighth-note patterns and quarter notes with accidentals. Bass staff features a mix of eighth and sixteenth notes, some beamed together.

41

System 2 (Measures 41-45): Treble staff has quarter notes and eighth-note groups. Bass staff continues with rhythmic patterns, including some triplet-like groupings.

46

System 3 (Measures 46-50): Treble staff includes quarter notes and eighth-note runs. Bass staff has a more active line with many sixteenth and thirty-second notes.

51

System 4 (Measures 51-56): Treble staff shows a mix of quarter and eighth notes. Bass staff features a steady stream of sixteenth notes.

57

System 5 (Measures 57-61): Treble staff includes a half note with a fermata. Bass staff continues with rhythmic patterns, including some beamed eighth notes.

62

System 6 (Measures 62-66): Treble staff has a half note with a fermata. Bass staff features a mix of eighth and sixteenth notes.

67

System 7 (Measures 67-71): Treble staff includes a half note with a fermata. Bass staff features a mix of eighth and sixteenth notes, ending with a final chord.



# Alto moda Fuga a 2. Clav.

Stimme 1

The musical score is written for a vocal line (Stimme 1) and a keyboard accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The score is divided into systems, with measures 5, 10, 15, 21, 26, and 31 marked at the beginning of their respective systems. The vocal line consists of a single melodic line, while the keyboard accompaniment is written for both the right and left hands. The piece features a variety of musical textures, including single-note passages, chords, and more complex rhythmic patterns. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

36

Measures 36-40. Treble clef: G4 (half), rest (quarter), A4 (quarter). Bass clef: continuous eighth-note accompaniment.

41

Measures 41-45. Treble clef: continuous eighth-note melody. Bass clef: continuous eighth-note accompaniment.

46

Measures 46-50. Treble clef: continuous eighth-note melody. Bass clef: continuous eighth-note accompaniment.

51

Measures 51-55. Treble clef: continuous eighth-note melody. Bass clef: continuous eighth-note accompaniment.

56

Measures 56-60. Treble clef: continuous eighth-note melody. Bass clef: continuous eighth-note accompaniment.

61

Measures 61-65. Treble clef: continuous eighth-note melody. Bass clef: continuous eighth-note accompaniment.

66

Measures 66-70. Treble clef: continuous eighth-note melody. Bass clef: continuous eighth-note accompaniment.

## Alto modo Fuga a 2. Clav.

Stimme 2

The musical score for Stimme 2 is presented in a grand staff format, consisting of a treble and a bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into six systems, each containing five measures. Measure numbers 7, 11, 16, 21, 26, and 31 are indicated at the beginning of their respective systems. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a final double bar line at the end of measure 31.

36

Musical notation for measures 36-40. Treble clef has a melody starting on G4, moving up to B4, then a half rest, then a descending line. Bass clef has a continuous eighth-note accompaniment pattern.

41

Musical notation for measures 41-45. Treble clef has a melody with a half rest in measure 41, then a descending line. Bass clef has a continuous eighth-note accompaniment pattern.

46

Musical notation for measures 46-50. Treble clef has a melody with a half rest in measure 46, then a descending line. Bass clef has a continuous eighth-note accompaniment pattern.

51

Musical notation for measures 51-56. Treble clef has a melody with a half rest in measure 51, then a descending line. Bass clef has a continuous eighth-note accompaniment pattern.

57

Musical notation for measures 57-61. Treble clef has a melody with a half rest in measure 57, then a descending line. Bass clef has a continuous eighth-note accompaniment pattern.

62

Musical notation for measures 62-66. Treble clef has a melody with a half rest in measure 62, then a descending line. Bass clef has a continuous eighth-note accompaniment pattern.

67

Musical notation for measures 67-71. Treble clef has a melody with a half rest in measure 67, then a descending line. Bass clef has a continuous eighth-note accompaniment pattern.

## Contrapunctus 19 – Fuga a 3 soggetti

Stimme 1

15

23

29

36

44

51

58

65

72

77

85

91

Musical notation for measure 91, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes with some beamed pairs and slurs.

97

104

Musical notation for measure 104, featuring a treble clef, a key signature of one flat, and a series of eighth and quarter notes with some slurs.

122

Musical notation for measure 122, featuring a treble clef, a key signature of one flat, and a series of eighth and sixteenth notes with various accidentals.

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144

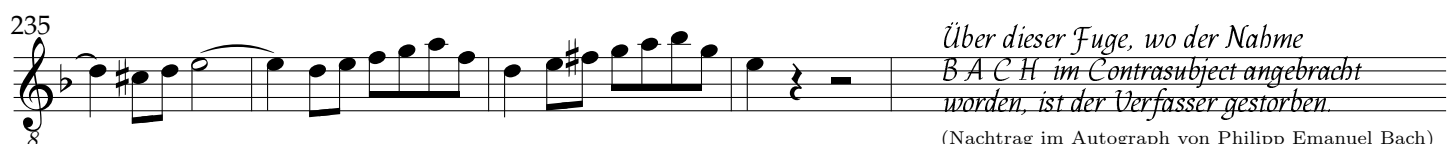
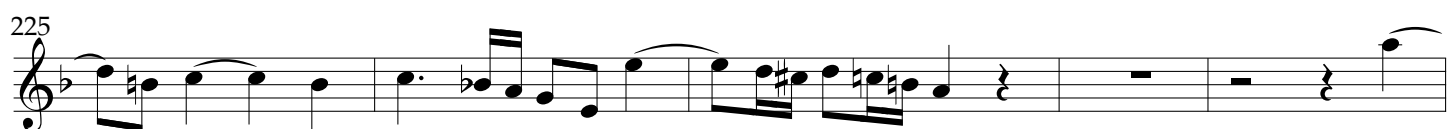
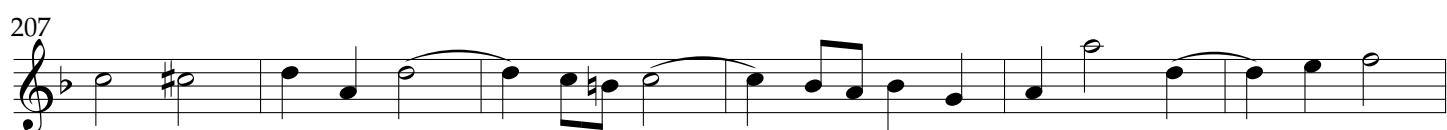
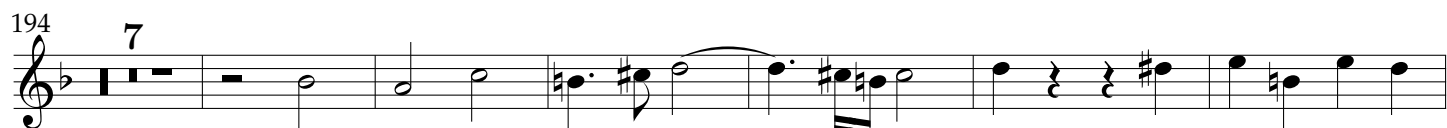
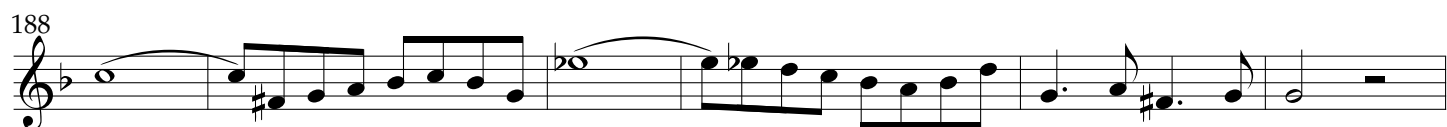
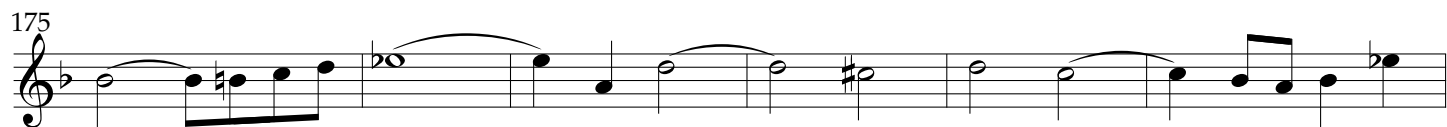
Musical notation for measure 144. The staff is in treble clef with a key signature of one flat (B-flat). The notation includes a series of eighth and quarter notes, a repeat sign (double bar line with dots), and a sharp sign (#) indicating a key change or accidentals.

149

Musical notation for measure 149, featuring a treble clef, a key signature of one flat, and a series of eighth and sixteenth notes with beams, including a sharp sign on one note.

153

Musical notation for measure 153, featuring a treble clef, a key signature of one flat (B-flat), and a complex melodic line with various accidentals and a fermata.



Über dieser Fuge, wo der Name  
BACH im Contrasubject angebracht  
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(Nachtrag im Autograph von Philipp Emanuel Bach)

## Contrapunctus 19 – Fuga a 3 soggetti

Stimme 2

10

19

26

34

43

50

57

64

72

81

89



97

105

111

116

121

126

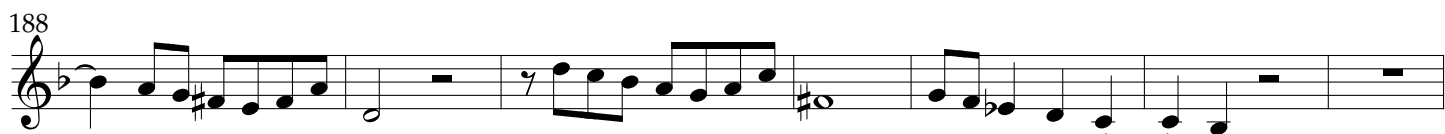
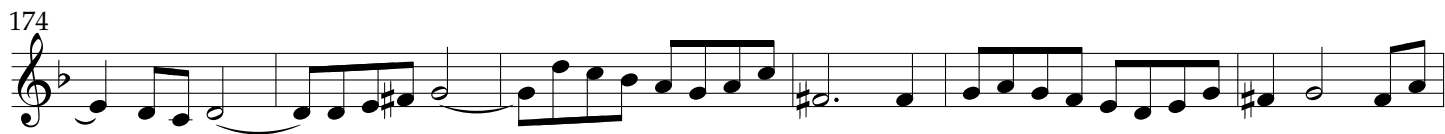
132

139

146

158

163



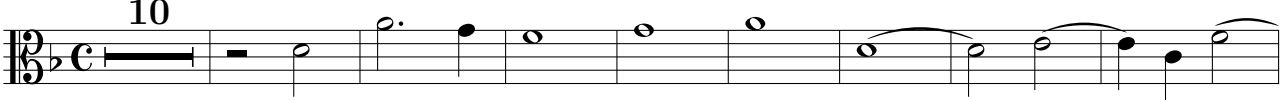
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B A C H im Contrasubject angebracht  
worden, ist der Verfasser gestorben.

(Nachtrag im Autograph von Philipp Emanuel Bach)

## Contrapunctus 19 – Fuga a 3 soggetti

Stimme 2

10



19




26



34



43



50



57



64



72



81



89



97

105

111

116

121

126

132

139

146

158

163

168

174

180

188

195

202

209

216

223

230

235

Über dieser Fuge, wo der Name  
*B A C H* im Contrasubject angebracht  
 worden, ist der Verfasser gestorben.  
 (Nachtrag im Autograph von Philipp Emanuel Bach)

## Contrapunctus 19 – Fuga a 3 soggetti

Stimme 3

5

13

Measure 13: Treble clef, key signature of one flat (B-flat). The melody consists of eighth and quarter notes. It begins with a quarter note G4, followed by an eighth note A4, then a quarter note B-flat4. A slur covers an eighth note C5 and a quarter note B-flat4. This is followed by a quarter note A4, then a quarter note G4. Another slur covers an eighth note F4 and a quarter note E4. This is followed by a quarter note D4, then a quarter note C4. A slur covers an eighth note B-flat3 and a quarter note A3. The measure concludes with a quarter note G3, followed by a quarter rest, then a quarter note F3, and finally a quarter note E3 with a natural sign.

20

The second staff contains measures 10 through 17. Measure 10: Treble clef, B-flat key signature, quarter note G4, quarter note A4. Measure 11: Treble clef, B-flat key signature, quarter note B4, quarter note C5. Measure 12: Treble clef, B-flat key signature, quarter note D5, quarter note E5. Measure 13: Treble clef, B-flat key signature, quarter note F5, quarter note G5. Measure 14: Treble clef, B-flat key signature, quarter note A5, quarter note B5. Measure 15: Treble clef, B-flat key signature, quarter note C6, quarter note D6. Measure 16: Treble clef, B-flat key signature, quarter note E6, quarter note F6. Measure 17: Treble clef, B-flat key signature, quarter note G6, quarter note A6.

29

35



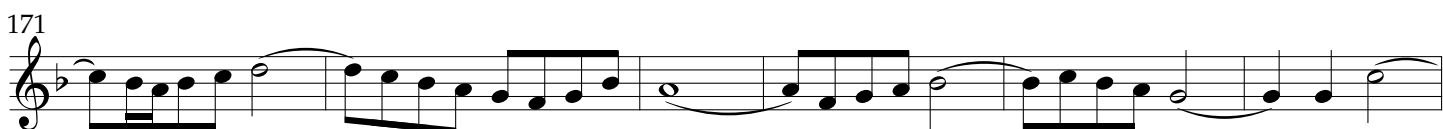
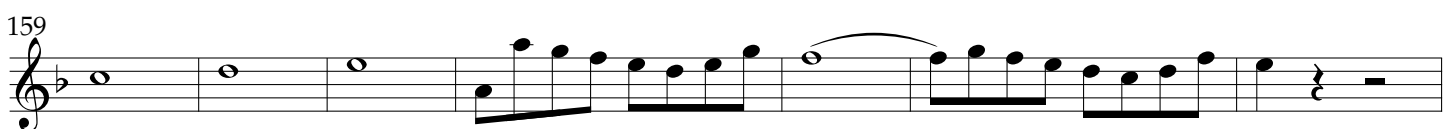
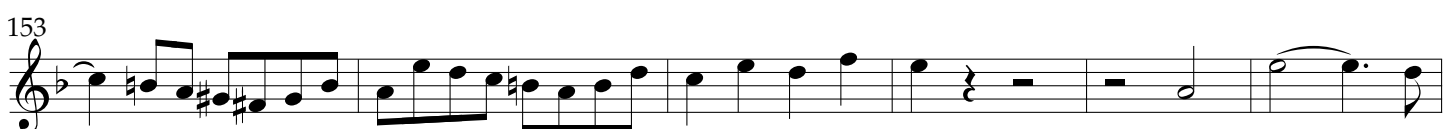
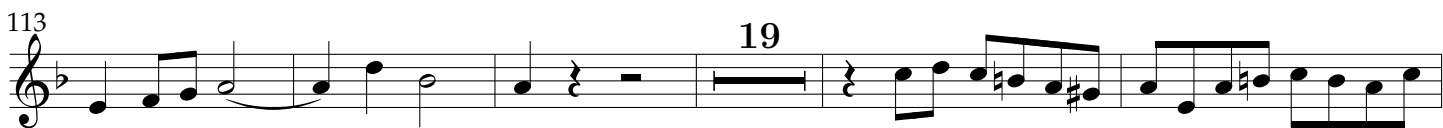
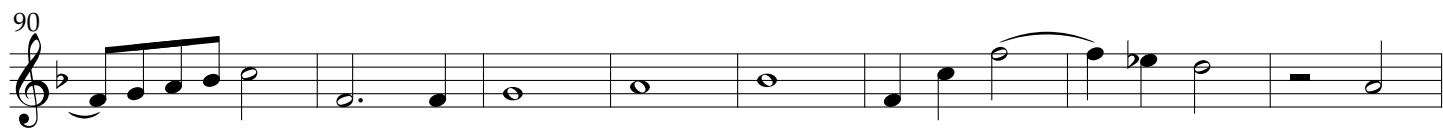
Staff 35 contains measures 1 through 4 of the piece. The notation includes eighth and sixteenth notes, as well as rests, continuing the melodic and harmonic development.

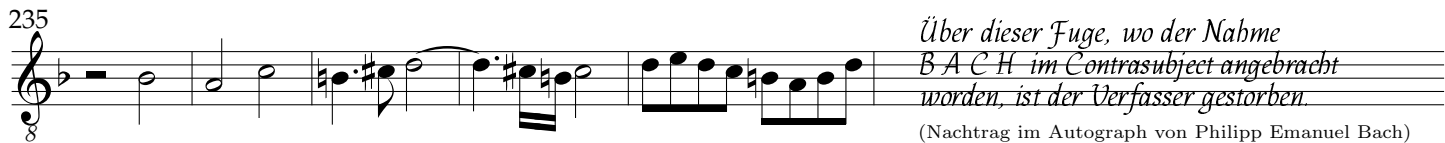
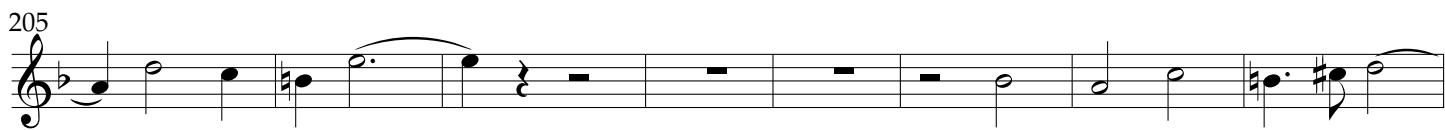
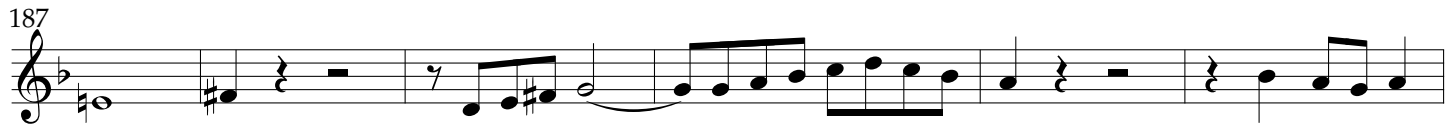
[illegible]

68

68

[illegible][illegible]



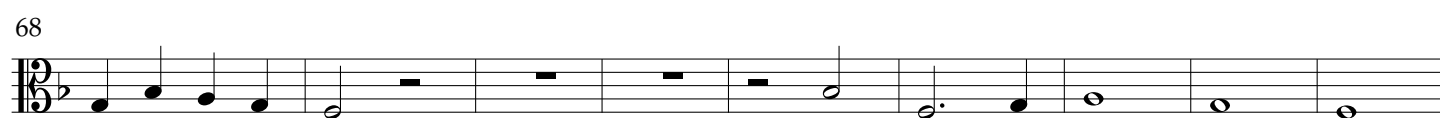
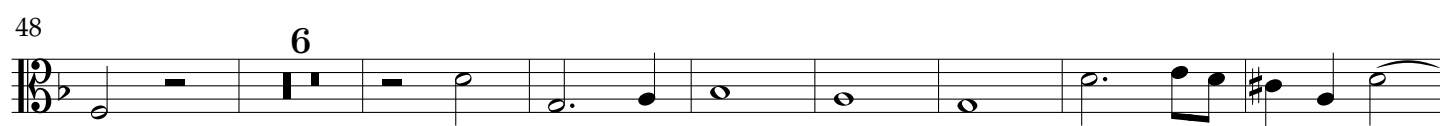
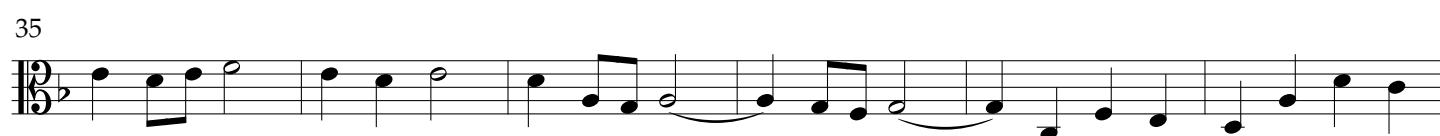


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(Nachtrag im Autograph von Philipp Emanuel Bach)



## Contrapunctus 19 – Fuga a 3 soggetti



90



98

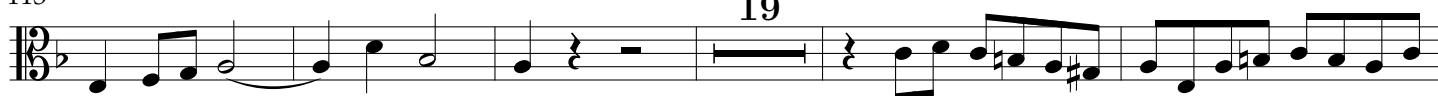


106



113

19



137



142



147



153



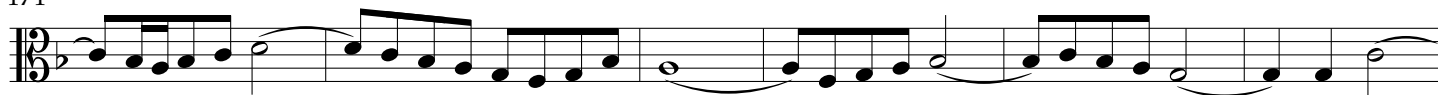
159



166



171



177



182



187



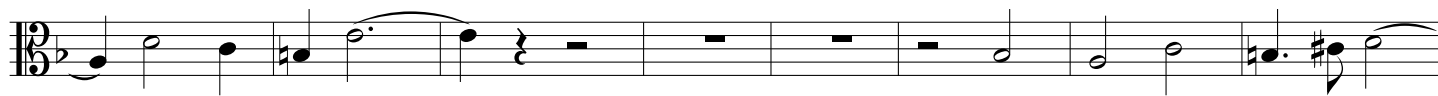
193



200



205



213



219



225



230



235

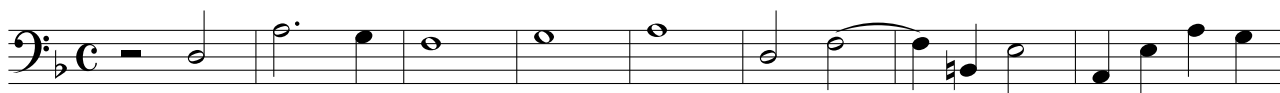


*Über dieser Fuge, wo der Name  
B A C H im Contrasubject angebracht  
worden, ist der Verfasser gestorben.*

(Nachtrag im Autograph von Philipp Emanuel Bach)

## Contrapunctus 19 – Fuga a 3 soggetti

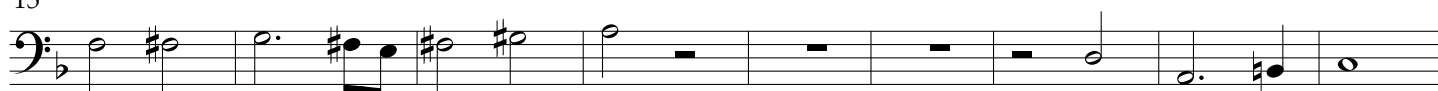
Stimme 4



9



15



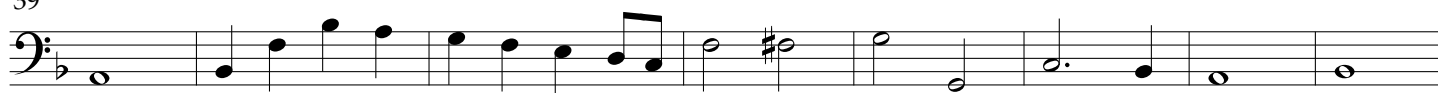
24



32



39



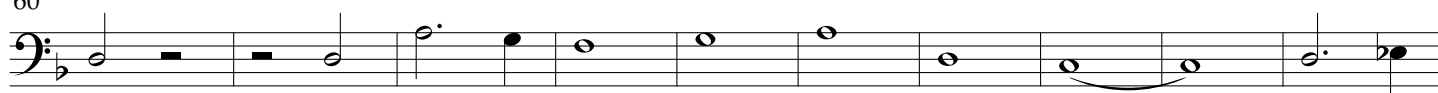
47



54



60



70



76



82



90



97



103

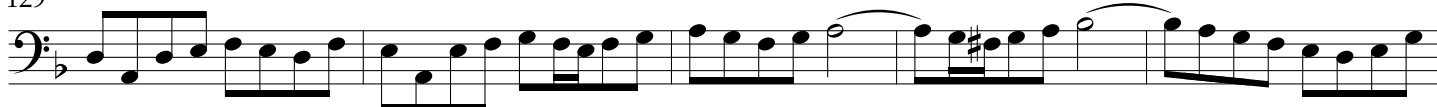


111



12

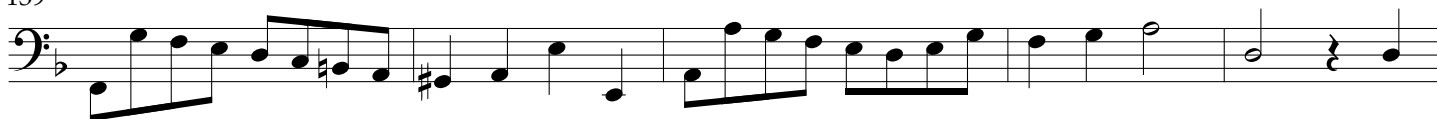
129



134



139



144



152



158



163



169



175



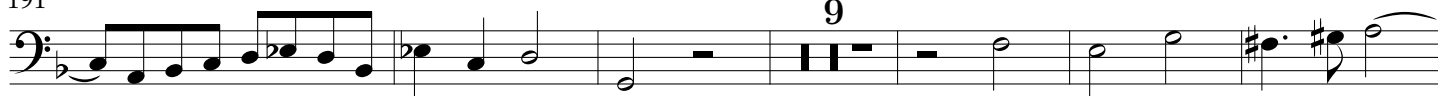
181



186



191



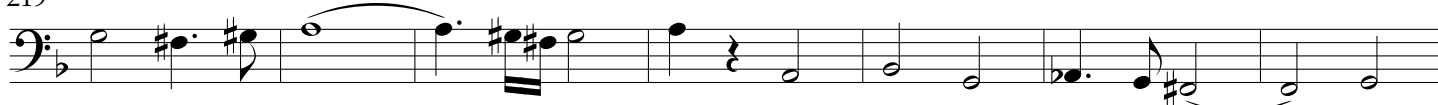
206



213



219



226



232



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BACH im Contrasubject angebracht  
worden, ist der Verfasser gestorben.

(Nachtrag im Autograph von Philipp Emanuel Bach)

Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

Stimme 1

The musical score for Stimme 1 is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of three staves of music. The first staff contains measures 1 through 18, ending with a fermata. The second staff contains measures 19 through 30, also ending with a fermata. The third staff contains measures 31 through 32, concluding the piece with a final fermata. Fingerings are indicated by numbers 6 and 7 above specific notes. A trill (tr) is marked above a note in measure 12. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs.

# Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

Stimme 2

5

10

14

19

23

28

33

37

41



**Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto**

## Stimme 2

The first staff of music is in 12/8 time with a key signature of one sharp (F#). It begins with a whole rest, followed by a 7-measure rest. The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The next measure contains eighth notes B4, A4, and G4. This is followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure of the staff contains eighth notes C4, B3, and A3, with a slur over the last two notes.

5

10

14

19

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

23

28

33

37

41

# Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

Stimme 3

5

10

15

19

23

28

32

37

41

# Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

Stimme 3

5

10

15

19

23

28

32

37

41

# Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

Stimme 4

3

8

12

17

21

26

30

34

38

42