

Johann Sebastian Bach



The Art of Fugue BWV 1080 transposed to E minor

Version for String Orchestra or String Ensemble

Parts

edited by Alan Bonds

From Wikipedia, the free encyclopedia

The Art of Fugue, or The Art of the Fugue (German: *Die Kunst der Fuge*), BWV 1080, is an incomplete musical work of unspecified instrumentation by Johann Sebastian Bach. Written in the last decade of his life, The Art of Fugue is the culmination of Bach's experimentation with monothematic instrumental works.

This work consists of fourteen fugues and four canons in D minor, each using some variation of a single principal subject, and generally ordered to increase in complexity. "The governing idea of the work", as put by Bach specialist Christoph Wolff, "was an exploration in depth of the contrapuntal possibilities inherent in a single musical subject." The word "contrapunctus" is often used for each fugue.

The Art of Fugue is based on a single subject, which each canon and fugue employs in some variation:



The work divides into seven groups, according to each piece's prevailing contrapuntal device; in both editions, these groups and their respective components are generally ordered to increase in complexity. In the order in which they occur in the printed edition of 1751 (without the aforementioned works of spurious inclusion), the groups, and their components are as follows.

Simple fugues:

Contrapunctus 1: four-voice fugue on principal subject

Contrapunctus 2: four-voice fugue on principal subject, accompanied by a 'French' style dotted rhythm

Contrapunctus 3: four-voice fugue on principal subject in inversion, employing intense chromaticism

Contrapunctus 4: four-voice fugue on principal subject in inversion, employing counter-subjects

Stretto-fugues (counter-fugues), in which the subject is used simultaneously in regular, inverted, augmented, and diminished forms:

Contrapunctus 5: has many stretto entries, as do Contrapuncti 6 and 7

Contrapunctus 6, a 4 in Stylo Francese: adds both forms of the theme in diminution, (halving note lengths), with little rising and descending clusters of semiquavers in one voice answered or punctuated by similar groups in demisemiquavers in another, against sustained notes in the accompanying voices. The dotted rhythm, enhanced by these little rising and descending groups, suggests what is called "French style" in Bach's day, hence the name Stylo Francese.

Contrapunctus 7, a 4 per Augment[ationem] et Diminut[ionem]: uses augmented (doubling all note lengths) and diminished versions of the main subject and its inversion.

Double and triple fugues, employing two and three subjects respectively:

Contrapunctus 8, a 3: triple fugue with three subjects, having independent expositions

Contrapunctus 9, a 4, alla Duodecima: double fugue, with two subjects occurring dependently and in invertible counterpoint at the twelfth

Contrapunctus 10, a 4, alla Decima: double fugue, with two subjects occurring dependently and in invertible counterpoint at the tenth

Contrapunctus 11, a 4: triple fugue, employing the three subjects of Contrapunctus 8 in inversion

Mirror fugues, in which a piece is notated once and then with voices and counterpoint completely inverted, without violating contrapuntal rules or musicality:

Contrapunctus inversus 12 a 4 [forma inversa and recta]

Contrapunctus inversus 13 a 3 [forma recta and inversa]

Canons, labeled by interval and technique:

Canon per Augmentationem in Contrario Motu: Canon in which the following voice is both inverted and augmented. The following voice, running at half-speed, eventually lags the first voice by 20 bars, making the canon effect hard to hear. Three versions have appeared in the autograph Mus. ms. autogr. P 200: Canon in Hypodiatesseron, al roversio [sic] e per augmentationem, perpetuus, Canon al roverscio et per augmentationem, and Canon p. Augmentationem contrario Motu, the third of which appears on the second supplemental Beilage.

Canon alla Ottava: canon in imitation at the octave; titled Canon in Hypodiapason in Mus. ms. autogr. P 200.

Canon alla Decima [in] Contrapunto alla Terza: canon in imitation at the tenth

Canon alla Duodecima in Contrapunto alla Quinta: canon in imitation at the twelfth

Alternate variants and arrangements:

Contra[punctus] a 4: alternate version of the last 22 bars of Contrapunctus 10.

Fuga a 2 Clav: and Alio modo. Fuga a 2 Clav.: two-keyboard arrangements of Contrapunctus inversus a 3, the forma inversa and recta, respectively.

Incomplete fugue:

[Contrapunctus 14] Fuga a 3 Soggetti: four-voice triple fugue (not completed by Bach, but likely to have become a quadruple fugue: see below), the third subject of which begins with the BACH motif, B \flat -A-C-B \flat ('H' in German letter notation).

ABOUT THIS TRANSCRIPTION

The purpose of this transposition for string ensemble is (a) adjusting the range for all parts (esp. Vn2 & Vla) and (b) allowing the inclusion of Contrabass. (Even in this version a few notes descend to bottom D).

I don't envisage all will be played tutti (incl. Cb.) but it is at least a possibility in this key.

This version would also be suitable for mixed ensembles (incl. WW, Brass, keyboards etc. Some pieces are clearly intended for Keyboard (e.g. No's XVIII(a) & (b). Bach titled them *Fuga a 2 Clav.*

Some others are not really idiomatic for strings.

An excellent example is the superb performance by the Netherlands Bach Society (dir. Shunske Sato) using a huge number of different period instruments, even including wordless voices (à la Swingle Singers). They bring out the linear *legato* quality of many of the movements which would be more apparent on the Organ. There are some dreadful performances (on YouTube) overusing *marcato détaché* which should be reserved for the pieces like the *Stylo Francese* (no.'s 2 & 6).

Slurred bowings, which I have tentatively marked as dotted for the first few bars, and thereafter marked *simile legato* invites the players to invent some creative phrasing - but they need to be consistent between the parts to bring out the imitative counterpoint, and especially to enhance the individual 'identity' of the different voices.

There is no fixed order for the entire opus. You are invited to pick-and-choose a varied suite.

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Perth, Western Australia,
April 2024

CONTRAPUNCTUS I

Fuga a 4 voci

(Moderato, legato)

Violin 1

CONTRAPUNCTUS II

Fuga a 4 voci

(Marcato, in stilo Francese)

2 1 9

18 2

26

32 1

38 1

44

50 3

58

63

68

73

78

Violin 1

CONTRAPUNCTUS III

Fuga a 4 voci

(Legato)

3 5

15

21

27 12

46

52 2

60

66

Violin 1

CONTRAPUNCTUS IV

Fuga a 4 voci

(Legato)

8

15

22

32

38

44

49

55

61

67

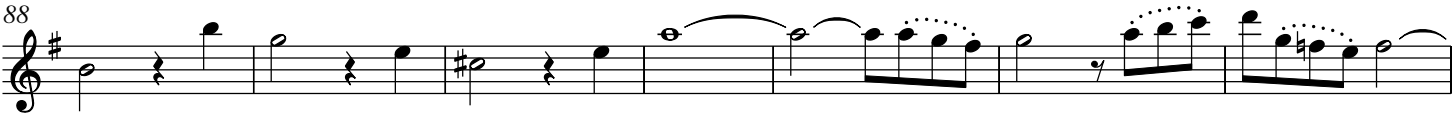
82

3

9

Violin 1

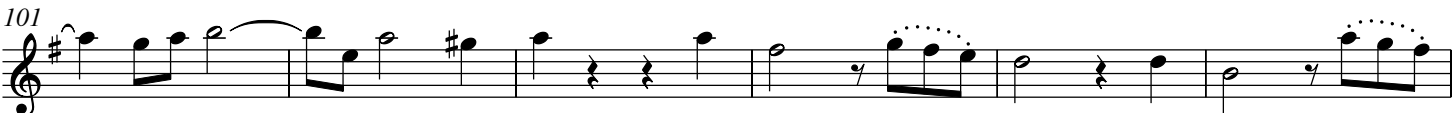
88



95



101



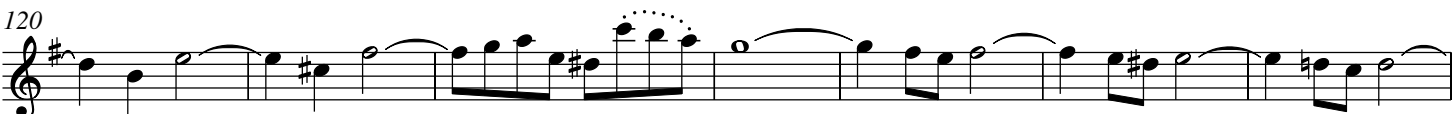
107



113



120



127



133



Violin 1

CONTRAPUNCTUS V

Fuga a 4 voci

(Poco detaché)

2 1 3

12

19

25 3

34

41

47

53

60

67

74

80

85

Violin 1

CONTRAPUNCTUS VI

Fuga a 4 voci in stile francese

(Marcato, détaché)

1

7

13

18

25

29

34

40

44

49

54

59

69

74

Violin 1

CONTRAPUNCTUS VII

Fuga a 4 per Augmentationem et Diminutionem

(Marcato)

1

7

11

16

20

24

28

31

35

39

44

55

59

Violin 1

CONTRAPUNCTUS VIII

Fuga a 3 voci

(Legato)

2 1 7

16

21

26

31 (sim. legato)

36

41

46

51

56

62

67

The musical score for Violin 1, Contrapunctus VIII, Fuga a 3 voci, is written in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Above the first three measures are the fingerings 2, 1, and 7. The music is marked '(Legato)'. The score continues with measures 16, 21, 26, 31, 36, 41, 46, 51, 56, 62, and 67. At measure 31, the instruction '(sim. legato)' is present. The music features various melodic lines with slurs, ties, and ornaments. The score ends at measure 67.

Violin 1

72 *(simile)*

Musical notation for measures 72 through 80. Measure 72 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135,

78

Musical notation for measure 78, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a dotted quarter note and an eighth rest in the final two beats.

83

Musical notation for measure 83, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals.

88

92

96  Musical notation for measures 96-100. Measure 96: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: quarter (F#), eighth (G), eighth (A), quarter (B), quarter (C), quarter (D), quarter (E), quarter (F#). Measure 97: quarter (F#), eighth (G), eighth (A), quarter (B), quarter (C), quarter (D), quarter (E), quarter (F#). Measure 98: quarter (F#), eighth (G), eighth (A), quarter (B), quarter (C), quarter (D), quarter (E), quarter (F#). Measure 99: quarter (F#), eighth (G), eighth (A), quarter (B), quarter (C), quarter (D), quarter (E), quarter (F#). Measure 100: quarter (F#), eighth (G), eighth (A), quarter (B), quarter (C), quarter (D), quarter (E), quarter (F#).

101

The musical notation for measure 101 is written on a single staff with a treble clef. The key signature has one sharp (F#). The melody begins with a quarter note on G4, followed by an eighth note on A4, and then a series of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B13

[illegible]

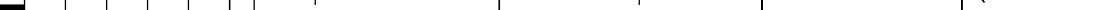
112



116

Musical notation for measure 116, featuring a treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes with various ornaments and slurs.

121



126

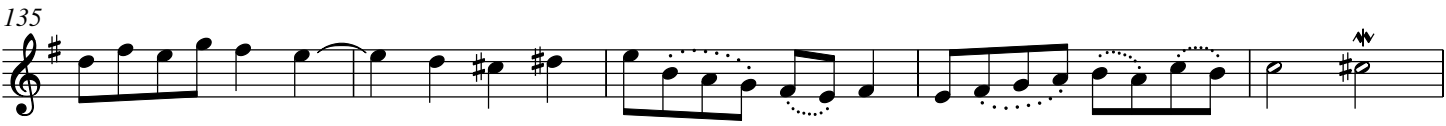
Example 126 is a single staff of music in treble clef, featuring a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with several slurs and ties indicating phrasing. The notation includes a series of eighth notes in the first measure, followed by a quarter note, and then a series of eighth notes in the second measure. The third measure contains a quarter note, and the fourth measure contains a quarter note. The fifth measure contains a quarter note, and the sixth measure contains a quarter note. The seventh measure contains a quarter note, and the eighth measure contains a quarter note. The ninth measure contains a quarter note, and the tenth measure contains a quarter note. The eleventh measure contains a quarter note, and the twelfth measure contains a quarter note. The thirteenth measure contains a quarter note, and the fourteenth measure contains a quarter note. The fifteenth measure contains a quarter note, and the sixteenth measure contains a quarter note. The notation is presented on a single staff with a key signature of one sharp.

Violin 1

130



135



140



146

1



152



157



161



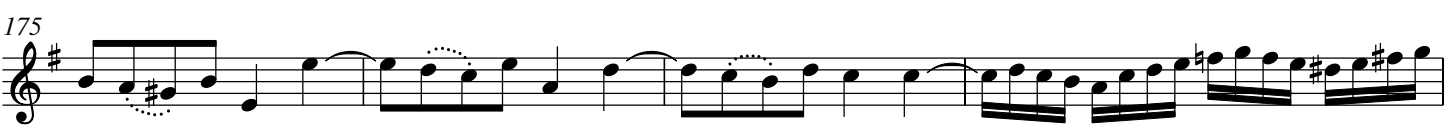
166



170



175



179



183



Violin 1

CONTRAPUNCTUS IX
Fuga a 4 voci, alla Duodecima

2 5

12

16

22

29

35

43

48

53

58

63

Violin 1

68

73

78

84

90

94

99

105

6

115

120

126

tr

CONTRAPUNCTUS X
Fuga a 4 voci, alla Decima

2 5

13

19

26

31 *(sempre sim.)*

36

42

48 1

54 2

61

67

73

Violin 1

79

85

91

98

103

109

115

Violin 1

CONTRAPUNCTUS XI

Fuga a 4 voci

(legato)

2 1 1

10

16

23

30

36

41

(sim. legato)

47

53

59

65

71

Violin 1

77



84



90



98



104



109



115



121



126



132



138



144



Violin 1

150

156

162

168

173

179

CONTRAPUNCTUS XII, XIII, XIV, XV
Canons for Keyboard
TACET

Violin 1

CONTRAPUNCTUS XVI

Fuga a 4 voci

RECTUS

2 1 10

18

23 (sim.)

28

32

36

40

44

48

52

Violin 1

CONTRAPUNCTUS XVI
Fuga a 4 voci
INVERSUS

7

12 *(simile)*

17

22

26

30

34 5

43

48

52 2

Violin 1

CONTRAPUNCTUS XVII

Fuga a 3 voci

RECTUS

This rhythmic notation in this fugue
has been rationalized to modern notation.

1 2 4

12

17

22

26

31

36

40

44

49

54

59

64

68

Violin 1

CONTRAPUNCTUS XVII

Fuga a 3 voci

INVERSUS

This rhythmic notation in this fugue
has been rationalized to modern notation.

6

11

16

23

28

33

39

43

48

53

58

63

68

tr

Violin 1

CONTRAPUNCTUS XVII & XVIII

Fuga & Canon a 2 clav.

TACET

CONTRAPUNCTUS XIX

(Legato, espressivo)

Fuga a 4 soggetti

2 1 12

22

29

36

44

52

59

67

74 *(Simile)*

80

88

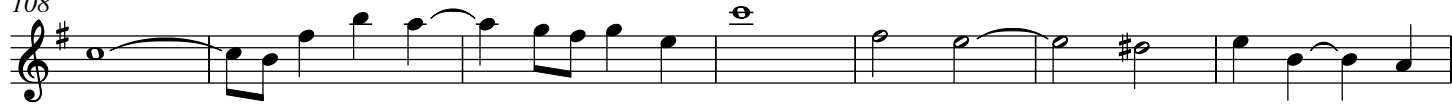
94

Violin 1

101



108



115



125



131



137



146



152



158



175



182



189



Violin 1

202



209



216



223



228



234




"Über dieser Fuge, wo der Nahme B.A.C.H. im contrasubject
angebracht worden, ist der Verfasser gestorben."
(Carl Philipp Emanuel Bach)


CHORALE PRELUDE

Vor deinen Thron tret' ich hiemit


(cantabile, espr.)



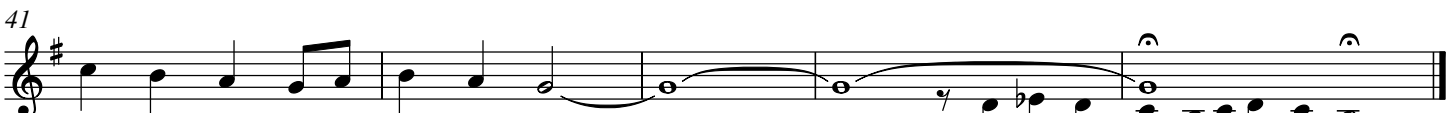
12



29



41



Violin 2

CONTRAPUNCTUS I

Fuga a 4 voci

(Moderato, legato)



Violin 2

CONTRAPUNCTUS II

Fuga a 4 voci

(Marcato, in stilo Francese)

2 1 5

15

21

28

34

40

46

53

59

66

72

79

CONTRAPUNCTUS III

Fuga a 4 voci

(Legato)

3 1

11

17

23

29

34

39

45

50

56

62

67

Violin 2

CONTRAPUNCTUS IV

Fuga a 4 voci

2 1 1

10

16

22

28

34

39

44

50

55

61

66

Violin 2

72

78

83

88

94

99

104

110

116

121

126

132

CONTRAPUNCTUS V

Fuga a 4 voci

(Poco détaché)

7

13

19

26

33

40

47

53

60

67

73

84

CONTRAPUNCTUS VI

Fuga a 4 voci in stile francese

(Marcato, détaché)

1 1

8

14

19 *tr* *tr*

24

31

36 3

44

50

55

61

65

70

75

CONTRAPUNCTUS VII

Fuga a 4 per Augmentationem et Diminutionem

(Marcato)

1 1

6 *(simile)*

10

14

19

23

27

31 3

40

45

49

53

57

CONTRAPUNCTUS VIII - TACET

Violin 2

CONTRAPUNCTUS IX
Fuga a 4 voci, alla Duodecima

The musical score for Violin 2, Contrapunctus IX, Fuga a 4 voci, alla Duodecima, is presented in 11 staves. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks. The score is divided into measures, with measure numbers 6, 10, 15, 21, 26, 35, 40, 45, 50, 54, and 60 indicated at the beginning of their respective staves. The music features a complex rhythmic structure with many sixteenth and thirty-second notes, and includes various articulation marks such as slurs, ties, and accents.

Violin 2

67



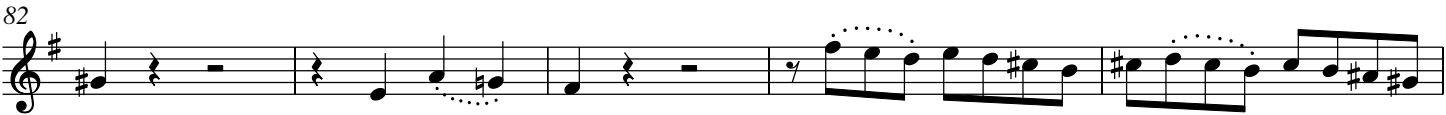
72



77



82



87



93



99



103



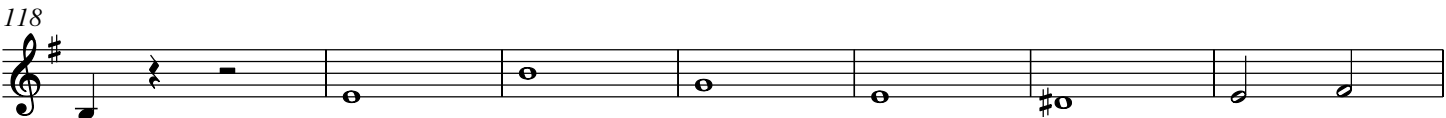
107



112



118



125



Violin 2

CONTRAPUNCTUS X
Fuga a 4 voci, alla Decima

7

16

21

35

41

48

54

62

68

74

81

Violin 2

87

87

93

93

99

99

104

104

109

109

115

115

Violin 2

CONTRAPUNCTUS XI

Fuga a 4 voci

(legato, espr.) *(sim. legato, espr.)*

7

12

18

24

30

35

41

46

52

57

62

Violin 2

67

73

79

84

91

96

10

10

114

114

124

125

Violin 2

132



137



142



147



152



157



163



168



174



180



CONTRAPUNCTUS XII, XIII, XIV, XV

Canons for Keyboard

TACET

CONTRAPUNCTUS XVI

Fuga a 4 voci

RECTUS

2 1 6

15

20 *tr*

25 (*simile*)

30

35

39

43

47

52

Violin 2 (or Viola 1)

CONTRAPUNCTUS XVI
Fuga a 4 voci
INVERSUS

2 1 1

9

14 (simile)

19

24 4

32

37

41

45

49

53

Violin 2

CONTRAPUNCTUS XVII

Fuga a 3 voci
RECTUS

This rhythmic notation in this fugue
has been rationalized to modern notation.

6

11

16

23

28

33

39

44

49

53

58

63

68

tr

CONTRAPUNCTUS XVII

Fuga a 3 voci

INVERSUS

This rhythmic notation in this fugue
has been rationalized to modern notation.

6

11

16

23

28

33

39

43

48

53

58

63

68

Violin 2

CONTRAPUNCTUS XVII & XVIII

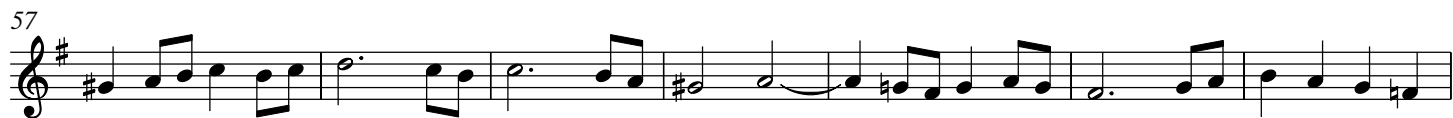
Fuga & Canon a 2 clav.

TACET

CONTRAPUNCTUS XIX

Fuga a 4 soggetti

(Legato, espr.)



Violin 2

103



110



116



121



127



133



140



147



160



166



172



178



Violin 2



"Über dieser Fuge, wo der Name B.A.C.H. im contrasubject
angebracht worden, ist der Verfasser gestorben."
(Carl Philipp Emanuel Bach)

Violin 2

CHORALE PRELUDE
Vor deinen Thron tret' ich hiemit

(Cantabile, espr.)

1

6

11 (simile)

15

19

23

28

33

37

41

The musical score is written for Violin 2 in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The piece is titled 'CHORALE PRELUDE' and 'Vor deinen Thron tret' ich hiemit'. The tempo/mood is marked '(Cantabile, espr.)' and '(simile)'. The score consists of nine staves of music. The first staff begins with a first ending bracket. The tempo/mood is marked '(Cantabile, espr.)' and '(simile)'. The piece ends with a double bar line on the final staff.

CONTRAPUNCTUS I

Fuga a 4 voci

(Moderato, legato)

3 1 8

18 (sim. legato)

25

31 5

41

48

53

58

65

72

Viola

CONTRAPUNCTUS II

Fuga a 4 voci

(*Marcato, in stilo Francese*)

10

16

22

28

34

41

47

52

[illegible]

58

65

The musical notation for Example 6-10 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed pairs. There are several measures containing whole or half rests, indicating pauses in the melody. The piece concludes with a final chord consisting of F#, A, and C.

73

79

Viola

CONTRAPUNCTUS III

Fuga a 4 voci

(Legato)

First staff of music, measures 1-6. The key signature has one sharp (F#). The time signature is 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs indicating legato phrasing.

Second staff of music, measures 7-11. Continuation of the melodic line with various rhythmic patterns and slurs.

Third staff of music, measures 12-17. Continuation of the melodic line, ending with a whole note.

Fourth staff of music, measures 18-22. Measure 18 starts with a whole rest. Measure 19 contains a whole note marked with a '10' above it. Measures 20-22 continue the melodic line.

Fifth staff of music, measures 23-28. Continuation of the melodic line with slurs and ties.

Sixth staff of music, measures 29-33. Continuation of the melodic line.

Seventh staff of music, measures 34-38. Continuation of the melodic line.

Eighth staff of music, measures 39-44. Continuation of the melodic line.

Ninth staff of music, measures 45-49. Continuation of the melodic line.

Tenth staff of music, measures 50-54. Measure 50 starts with a whole rest. Measure 51 contains a whole note marked with a '1' above it. Measures 52-54 continue the melodic line.

Eleventh staff of music, measures 55-60. Continuation of the melodic line, ending with a whole note.

CONTRAPUNCTUS IV

Fuga a 4 voci

(Legato)

2 1 7

15

20

25

30

37

42

48

53 (sim. legato)

58

64

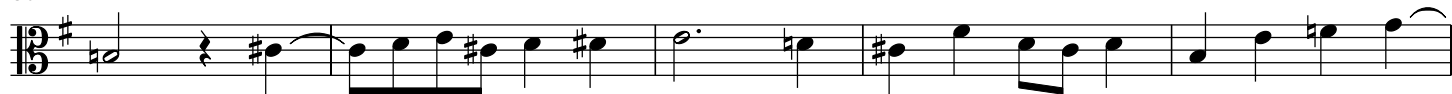
70

Viola

75



80



85



90



96



101



106



112



117



122



128



134



Viola

CONTRAPUNCTUS V

Fuga a 4 voci

(Poco détaché)

2 1 6

15 3

24

30

36 2

44

50

56

61

67

74

80

86

The image shows a musical score for the Viola part of J.S. Bach's Contrapunctus V from the Notebook for Anna Bach. The piece is in G major (one sharp) and 3/8 time. The tempo/mood is marked 'Poco détaché'. The score is written on a single staff with a treble clef. It consists of 96 measures, divided into 12 systems of 8 measures each. Measure numbers 2, 1, and 6 are written above the first three measures. Measure numbers 15, 24, 30, 36, 44, 50, 56, 61, 67, 74, 80, and 86 are written at the beginning of their respective systems. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The piece ends with a final cadence in measure 96.

CONTRAPUNCTUS VI

Fuga a 4 voci in stile francese

(Marcato, détaché)

1 5

11

15

22

28

35

40

51

55

59

64

68

72

76

Viola

CONTRAPUNCTUS VII

Fuga a 4 per Augmentationem et Diminutionem

(Marcato)

4

(simile)

8

12

18

22

28

33

37

42

46

50

53

57

CONTRAPUNCTUS VIII

Fuga a 3 voci

7

11

16

22

28 *(sempre sim.)*

33

39

44

50

56

62

Detailed description: This is a musical score for the Viola part of J.S. Bach's Contrapunctus VIII from the Notebook for Anna Bach. The piece is a three-voice fugue in G major, 3/8 time. The score consists of 11 staves of music. The key signature has one sharp (F#). The time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves are numbered 7, 11, 16, 22, 28, 33, 39, 44, 50, 56, and 62. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments. The piece concludes with a final cadence on the 62nd measure.

Viola

67



73



78



83



89



95



101



106



111



116



121



127



Viola

133



138



143



148



152



158



163



167



171



175



180



184



CONTRAPUNCTUS IX

Fuga a 4 voci, alla Duodecima

2 19

25

29 3

37

41

46

53

58 13

76

82

86

90

95

101

Viola

108

108

114

114

121

121

125

125

CONTRAPUNCTUS X
Fuga a 4 voci, alla Decima

2

8

14

19

28

33

44

50

56

66

72

77

Viola

83



88



94



99



105



110



115



CONTRAPUNCTUS XI

Fuga a 4 voci

(legato, espr.)

2 1 9

17

23 6

35 *(sim. legato, espr.)*

41 1

47

52 1

58

63

69

75

80

Viola

86



92



98



104



110



116



121



127



132



139



145



151



Viola

156



161



167



173



178



CONTRAPUNCTUS XII, XIII, XIV, XV
Canons for Keyboard
TACET

CONTRAPUNCTUS XVI

Fuga a 4 voci

RECTUS

2 1 1

9

13

18 (simile)

22

26 4

34

38

42

46

50

54

CONTRAPUNCTUS XVI

Fuga a 4 voci
INVERSUS

2 1 6

14

18

23

27

32

36

40

44

48

53

Viola

CONTRAPUNCTUS XVII & XVIII

Fuga & Canon a 2 clav.

TACET

CONTRAPUNCTUS XIX

(Legato, espressivo)

Fuga a 4 soggetti



Viola

100

107

113

The first system of the musical score for 'The Rose Tree' is written in 3/8 time with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. This is followed by a quarter note D5, a half note E5, and a quarter note F#5. The next measure contains a quarter note G5, a half note A5, and a quarter rest. The system concludes with a double bar line and a repeat sign.

137

142

147

152

157

164

170

176

182

The first system of the musical score for 'The Rose Tree' is written in 3/8 time with a key signature of one sharp (F#). The melody is presented on a single staff. It begins with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. A half note G4 is followed by a quarter note F#4, then a quarter note E4. The system concludes with a quarter note D4, a quarter note C4, and a quarter note B3.

187

[illegible]

Viola

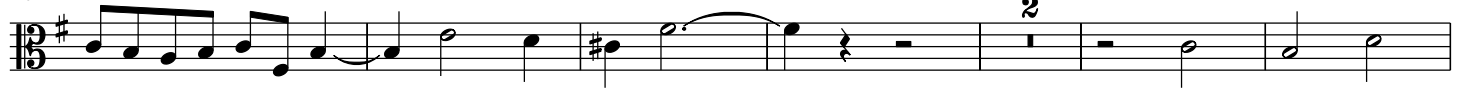
193



199



204



212



218



224



229



235



*"Über dieser Fuge, wo der Name B.A.C.H. im contrasubject
angebracht worden, ist der Verfasser gestorben."
(Carl Philipp Emanuel Bach)*

CHORALE PRELUDE

Vor deinen Thron tret' ich hiemit

(Cantabile, espr.)

6

10 (simile)

15

19

23

28

33

38

42

Violoncello (& Cb.)

CONTRAPUNCTUS I

Fuga a 4 voci

(Moderato, legato)

3 1 4

14 (sim. legato)

19

24

30

36

42

48 6

59

65

71

Violoncello (& Cb.)

CONTRAPUNCTUS II

Fuga a 4 voci

(Marcato, in stilo Francese)

First staff of music, measures 1-6. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in bass clef.

Second staff of music, measures 7-11. The music continues in the same key and time signature.

Third staff of music, measures 12-16. The music continues in the same key and time signature.

Fourth staff of music, measures 17-23. The music continues in the same key and time signature.

Fifth staff of music, measures 24-29. The music continues in the same key and time signature.

Sixth staff of music, measures 30-39. The music continues in the same key and time signature.

Seventh staff of music, measures 40-52. The music continues in the same key and time signature.

Eighth staff of music, measures 53-58. The music continues in the same key and time signature.

Ninth staff of music, measures 59-65. The music continues in the same key and time signature.

Tenth staff of music, measures 66-72. The music continues in the same key and time signature.

Eleventh staff of music, measures 73-79. The music continues in the same key and time signature.

Twelfth staff of music, measures 80-84. The music concludes in the same key and time signature.

Violoncello (& Cb.)

CONTRAPUNCTUS III

Fuga a 4 voci

(Legato)

3 11

20

24

29

34

40

45

55

61

66

Violoncello (& Cb.)

Violoncello (& Cb.)

CONTRAPUNCTUS IV

Fuga a 4 voci

(Legato)

2 1 11

(sim. legato)

3

1

Violoncello (& Cb.)



A musical score for Violoncello (& Cb.) in G major, 4/4 time. The score consists of eight staves of music. The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth, and half notes), rests, and slurs. The first staff begins with a half note G2, followed by eighth notes A2, B2, and C3. The second staff features a half note G2, a quarter rest, and a half note A2. The third staff starts with a half note G2, followed by eighth notes A2, B2, and C3. The fourth staff begins with a half note G2, followed by eighth notes A2, B2, and C3. The fifth staff starts with a half note G2, followed by eighth notes A2, B2, and C3. The sixth staff begins with a half note G2, followed by eighth notes A2, B2, and C3. The seventh staff starts with a half note G2, followed by eighth notes A2, B2, and C3. The eighth staff begins with a half note G2, followed by eighth notes A2, B2, and C3, and ends with a double bar line.

Violoncello (& Cb.)

CONTRAPUNCTUS V

Fuga a 4 voci

(poco détaché)



10



17



25



32



39



45



52



59



66



73



78



84



Violoncello (& Cb.)

CONTRAPUNCTUS VI

Fuga a 4 voci in stile francese

(Marcato, détaché)



8



17



22



27



32



38



42



47



53



60



63



67



72



Violoncello (& Cb.)

CONTRAPUNCTUS VII

Fuga a 4 per Augmentationem et Diminutionem

(Marcato)

1 3

11

16

20

24

28

32

36

39

42

46

49

53

57

tr

Violoncello (& Cb.)

CONTRAPUNCTUS VIII

Fuga a 3 voci

2 1 2

11

16

21

26

31

37

44

50

54

59

64

Violoncello (& Cb.)

68

Musical notation for measure 68. The staff begins with a bass clef and a key signature of one sharp (F#). The melody consists of several eighth notes, some grouped by slurs and dotted lines. A double bar line appears after the fourth measure. The notation continues with more eighth notes and slurs.

73

78

Musical notation for measure 78, bass clef. The key signature has one sharp (F#). The measure contains several groups of notes connected by slurs and dotted lines, indicating phrasing or articulation.

83

Musical notation for measure 83, bass clef, key of D major. The measure contains a sequence of notes: D2 (half note), E2 (quarter note), F#2 (quarter note), G#2 (quarter note), A2 (quarter note), B2 (quarter note), C#2 (quarter note), D3 (half note), E3 (quarter note), F#3 (quarter note), G#3 (quarter note), A3 (quarter note), B3 (quarter note), C#3 (quarter note), D4 (half note). There are various ties and slurs throughout the measure.

88

88

[illegible]

96

96

101

The musical score for Example 101 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter rest, followed by a quarter note G4, a dotted quarter note A4, and a quarter note B4. The second measure contains a quarter rest, followed by a quarter note C5, a dotted quarter note D5, and a quarter note E5. The third measure contains a half note F#5, a dotted half note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a dotted quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a dotted quarter note F#6, and a quarter note G6. The sixth measure contains a quarter note A6, a dotted quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a dotted quarter note E7, and a quarter note F#7. The eighth measure contains a quarter note G7, a dotted quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a dotted quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F#8, a dotted quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a dotted quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a dotted quarter note F#9, and a quarter note G9. The thirteenth measure contains a quarter note A9, a dotted quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a dotted quarter note E10, and a quarter note F#10. The fifteenth measure contains a quarter note G10, a dotted quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a dotted quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F#11, a dotted quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a dotted quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a dotted quarter note F#12, and a quarter note G12. The twentieth measure contains a quarter note A12, a dotted quarter note B12, and a quarter note C13. The score is marked with various articulations and dynamics, including accents, slurs, and crescendo/decrescendo markings.

106

111

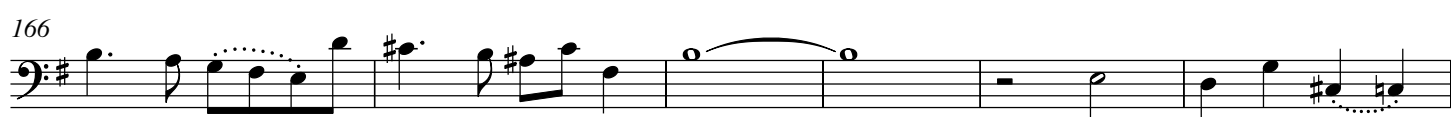
Example 111 is a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, ending with a long fermata over a whole note.

117



121

Violoncello (& Cb.)



Violoncello (& Cb.)

CONTRAPUNCTUS IX
Fuga a 4 voci, alla Duodecima

2 12

18

22

27

32

22

59

63

68

74

2

81

7

94

100

Violoncello (& Cb.)

105

Measures 105-108: The staff begins with a treble clef and a key signature of one sharp (F#). Measure 105 contains a whole rest followed by a half note G2. Measure 106 contains a half note A2, a quarter note B2, and a quarter note C3. Measure 107 contains a half note D3, a quarter note E3, and a quarter note F#3. Measure 108 contains a half note G3, a quarter note A3, and a quarter note B3.

109

Measures 109-114: Measure 109 contains a half note C3, a quarter note D3, and a quarter note E3. Measure 110 contains a half note F#3, a quarter note G3, and a quarter note A3. Measure 111 contains a half note B3, a quarter note C4, and a quarter note D4. Measure 112 contains a half note E4, a quarter note F#4, and a quarter note G4. Measure 113 contains a half note A4, a quarter note B4, and a quarter note C5. Measure 114 contains a half note D5, a quarter note E5, and a quarter note F#5.

115

Measures 115-119: Measure 115 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 116 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 117 contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 118 contains a half note B5, a quarter note C6, and a quarter note D6. Measure 119 contains a half note E6, a quarter note F#6, and a quarter note G6.

120

Measures 120-125: Measure 120 contains a half note A6, a quarter note B6, and a quarter note C7. Measure 121 contains a half note D7, a quarter note E7, and a quarter note F#7. Measure 122 contains a half note G7, a quarter note A7, and a quarter note B7. Measure 123 contains a half note C8, a quarter note D8, and a quarter note E8. Measure 124 contains a half note F#8, a quarter note G8, and a quarter note A8. Measure 125 contains a half note B8, a quarter note C9, and a quarter note D9.

126

Measures 126-130: Measure 126 contains a half note E9, a quarter note F#9, and a quarter note G9. Measure 127 contains a half note A9, a quarter note B9, and a quarter note C10. Measure 128 contains a half note D10, a quarter note E10, and a quarter note F#10. Measure 129 contains a half note G10, a quarter note A10, and a quarter note B10. Measure 130 contains a half note C11, a quarter note D11, and a quarter note E11.

Violoncello (& Cb.)

CONTRAPUNCTUS X
Fuga a 4 voci, alla Decima

2 4

12

17

23

32

39

44

50

56

63

68

75

5

Violoncello (& Cb.)

86

First staff of music (measures 86-91). The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, including a triplet of eighth notes in measure 89.

92

Second staff of music (measures 92-97). The melody continues with eighth and quarter notes, featuring a triplet of eighth notes in measure 95.

98

Third staff of music (measures 98-103). This staff includes a measure rest in measure 98, a measure with a '4' above it in measure 99, and a triplet of eighth notes in measure 101.

108

Fourth staff of music (measures 104-109). This staff includes a measure rest in measure 104, a measure with a '7' above it in measure 105, and ends with a double bar line in measure 109.

Violoncello (& Cb.)

CONTRAPUNCTUS XI

Fuga a 4 voci

(legato, espr.)

2 1 5

14 *(sim. legato, espr.)*

20

26 2 2

36

42

48

53

59

65

71

77

Violoncello (& Cb.)

83



89



95



101



106



113



119



125



131



137



144



150



Violoncello (& Cb.)

156

161

167

173

179

CONTRAPUNCTUS XII, XIII, XIV, XV
Canons for Keyboard
TACET

Violoncello (& Cb.)

Violoncello (& Cb.)

CONTRAPUNCTUS XVI

Fuga a 4 voci

RECTUS

6

11

16

21

26

30

34

43

48

52

Violoncello (& Cb.)

CONTRAPUNCTUS XVI

Fuga a 4 voci

INVERSUS

18

A musical staff in bass clef with one sharp (F#). The melody consists of eighth notes and quarter notes across two measures. Measure 1 contains G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F#3 (quarter note), and G3 (half note). Measure 2 contains A3 (quarter note), B3 (quarter note), C4 (quarter note), D4 (quarter note), E4 (quarter note), F#4 (quarter note), G4 (half note), and A4 (quarter note).

23

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of 12 measures. The first measure is a half note G2. The second measure is a dotted half note G2. The third measure is a quarter note G2. The fourth measure is a quarter note G2. The fifth measure is a quarter note G2. The sixth measure is a quarter note G2. The seventh measure is a quarter note G2. The eighth measure is a quarter note G2. The ninth measure is a quarter note G2. The tenth measure is a quarter note G2. The eleventh measure is a quarter note G2. The twelfth measure is a quarter note G2.

28

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 16 measures. The melody starts on G4, moves to A4, B4, and C5 in the first measure, then descends through B4, A4, G4, F#4, E4, D4, C4, and B3 in the second measure. The third measure has a whole note G3. The fourth measure has a whole note F#3. The fifth measure has a whole note E4. The sixth measure has a whole note D4. The seventh measure has a whole note C4. The eighth measure has a whole note B3. The ninth measure has a whole note A3. The tenth measure has a whole note G3. The eleventh measure has a whole note F#3. The twelfth measure has a whole note E4. The thirteenth measure has a whole note D4. The fourteenth measure has a whole note C4. The fifteenth measure has a whole note B3. The sixteenth measure has a whole note A3.

32

[illegible]

36

40

[illegible]

44

[illegible]

48

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, ending with a long note (half note or whole note) tied across the bar line.

52

CONTRAPUNCTUS XVII

Fuga a 3 voci
RECTUS

This rhythmic notation in this fugue
has been rationalized to modern notation.

1 2

9

14

19

24

30

34

38

44

49

53

58

63

67

Violoncello (& Cb.)

CONTRAPUNCTUS XVII

Fuga a 3 voci

INVERSUS

This rhythmic notation in this fugue
has been rationalized to modern notation.

1 2 4

12

17

22

26

30

35

39

43

48

53

58

63

68

Violoncello (& Cb.)

CONTRAPUNCTUS XVII & XVIII

Fuga & Canon a 2 clav.

TACET

CONTRAPUNCTUS XIX

Fuga a 4 soggetti

(Legato, espressivo)

9

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody consists of the following notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135,

16

[illegible]

26

33

[illegible]

40

[illegible]

47

[illegible]

54

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of the following notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C

61

70

[illegible]

76

[illegible]

83

[illegible]

Violoncello (& Cb.)

92

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody begins with a whole note G2, followed by a half note A2, and then a series of eighth and sixteenth notes: B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134,

98

[illegible]

105

112

The bass line of 'The Rose Tree' is written in G major (one sharp, F#) and 2/4 time. It consists of 12 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is as follows: Measure 1: G2 (half note); Measure 2: G2 (half note); Measure 3: A2 (half note); Measure 4: B2 (half note); Measure 5: C3 (half note); Measure 6: D3 (half note); Measure 7: E3 (half note); Measure 8: F#3 (half note); Measure 9: G3 (half note); Measure 10: A3 (half note); Measure 11: B3 (half note); Measure 12: C4 (half note).

130

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of the following notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E-110,

135

[illegible]

141

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 10 measures. The first measure contains a triplet of eighth notes (G2, A2, B2) followed by a quarter note (C3). The second measure contains a quarter note (B2), an eighth note (A2), and a quarter note (G2). The third measure contains a quarter note (F#2), an eighth note (E2), and a quarter note (D2). The fourth measure contains a quarter note (C2), an eighth note (B1), and a quarter note (A1). The fifth measure contains a quarter note (G1), an eighth note (F#1), and a quarter note (E1). The sixth measure contains a quarter note (D1), an eighth note (C1), and a quarter note (B0). The seventh measure contains a quarter note (A1), an eighth note (G1), and a quarter note (F#1). The eighth measure contains a quarter note (E1), an eighth note (D1), and a quarter note (C1). The ninth measure contains a quarter note (B0), an eighth note (A0), and a quarter note (G0). The tenth measure contains a quarter note (F#0), an eighth note (E0), and a quarter note (D0).

148

[illegible]

156

[illegible]

161

[illegible]

168

[illegible]

174

[illegible]

Violoncello (& Cb.)

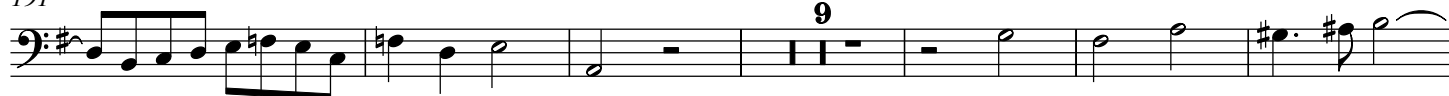
180



185



191



206



212



219



226



232



"Über dieser Fuge, wo der Name B.A.C.H. im contrasubject
angebracht worden, ist der Verfasser gestorben."
(Carl Philipp Emanuel Bach)

Violoncello (& Cb.)

CHORALE PRELUDE

Vor deinen Thron tret' ich hiemit

(Cantabile, espr.)

1 2



8



13 (simile)



18



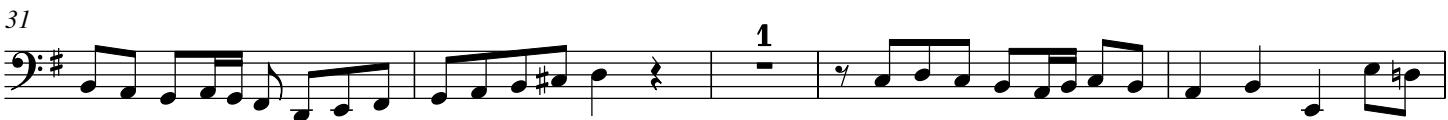
22



27



31



36



41



