

Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 7, 9 – 12, 10a, 19

Choral. Wenn wir in hoechsten Noethen

für Streichorchester oder Streichquartett

Nr. 1–5 nach einer Ausgabe von Christof K. Biebricher für Orgel

Stimme 4

Werner Icking

Privatbibliothek Nr. 23-4

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

## Anmerkungen

Diese Ausgabe ist für Streichorchester oder Streichquartett gedacht. Die Stimmen 1–4 sind also für zwei Violinen, Viola und Violoncello. Die Ausgabe ist mit PMX und MusiXTeX gesetzt. Sie begann mit einer PMX-Vorlage der Contrapunctus 1–5 für Orgel von Christof K. Biebricher. Die weiteren Contrapunctus basieren auf der Bachschen Handschrift oder, wo diese fehlt, auf dem Erstdruck von 1752, die auch zur Revision der Contrapunctus 1–5 herangezogen wurden.

Bei Abweichungen dieser beiden Quellen wurde in dieser Spielausgabe die Erstdruckversion genommen, während bei der parallel entstandenen Urtextausgabe das Bachsche Manuskript Berücksichtigung fand.

Einzelne Noten oder ganze Phrasen unterschreiten den Tonumfang des jeweiligen Instruments. Solche Stellen sind teilweise oktaviert oder die nicht spielbaren Noten sind eingeklammert und Ersatznoten angegeben; in der Partitur sind diese Stellen durch \* kenntlich gemacht. An einigen Stellen gehen die Stimmen auch in Mehrstimmigkeit über. Auch dort sind dann Noten eingeklammert. Ist eine Stimme nur einfach besetzt, spielt sie die nicht eingeklammerten Noten.

An einigen Stellen wurden auch Stimmen getauscht. Dies ist in der Partitur durch \*\* markiert; in den Stimmen ist die Nummer der jeweiligen anderen Stimme angegeben.

## Remarks

This edition is written for string orchestra or string quartet. The voices 1–4 (Stimme 1–4) are for two violins, viola and violoncello. I used PMX and MusiXTeX to typeset this edition. It began with a PMX-source of Contrapunctus 1–5 for organ by Christof K. Biebricher. The further Contrapunctus are edited after Bach's handwriting or - where this is missing or incomplete - after the first printed edition from 1752. These two sources have been used too to revise Contrapunctus 1–5.

Single notes or complete phrases exceed the range of the respective instrument. There the voices are either octaviated or the unplayable notes are bracketed and there are replacement notes. In the score, these places are marked \*. Where single voices turn into multiple voices, those notes which are not played if there is only one player for that voice are bracketed.

In some places the voices have been exchanged. In the score, these places are marked \*\*. In the parts, the number of the source voice is printed.

## Werner Icking

Contrapunctus 1 .....	3
Contrapunctus 2 .....	4
Contrapunctus 3 .....	5
Contrapunctus 4 .....	6
Contrapunctus 5 .....	8
Contrapunctus 6 a 4 in Stylo Francese .....	9
Contrapunctus 7 a 4 per Augment et Diminut .....	10
Contrapunctus 9 a 4. alla Duodecima .....	12
Contrapunctus 10 a 4. alla Decima .....	14
Contrapunctus 11 a 4. ....	16
Contrapunctus 12 – rectus .....	18
Contrapunctus 12 – inversus .....	19
Contrapunctus 10a a 4. ....	20
Contrapunctus 19 – Fuga a 3 soggetti .....	22
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto	24

Stimme 4

# Die Kunst der Fuge

Johann Sebastian Bach (1685-1750)

## Contrapunctus 1

4 Stimme 1

11

16

21

26

32

38

44

50 4 Stimme 3

59

65

71

Detailed description: This image shows the musical score for the first voice of Contrapunctus 1 from 'Die Kunst der Fuge' by Johann Sebastian Bach. The score is written in bass clef with a key signature of one flat (B-flat major/D minor). It begins with a 4-measure rest for the first voice, followed by the entry of the first voice at measure 1. The score is divided into systems of five measures each, with measure numbers 11, 16, 21, 26, 32, 38, 44, 50, 59, 65, and 71 marked at the beginning of their respective systems. At measure 50, there is a 4-measure rest for the first voice and the entry of the third voice. The score concludes with a double bar line at measure 71.

Contrapunctus 2

Musical score for Contrapunctus 2, Stimme 4. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece consists of 80 measures, divided into 16 systems of five measures each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 7, 12, 17, 24, 29, 36, 43, 54, 60, 67, 73, and 80 are indicated at the beginning of their respective systems. The score concludes with a double bar line and a fermata over the final note in measure 80.

Contrapunctus 3

4 6 Stimme 3

15

20

24

28 *tr*

32

36

41

45 2 Stimme 3

51

57

62

67

Contrapunctus 4

4 6 Stimme 3

16

22

27

33 3

41

47

52

58

65

69

73

Stimme 4

78



83



88



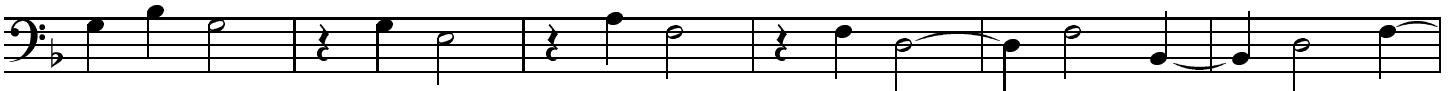
93



98



103



109



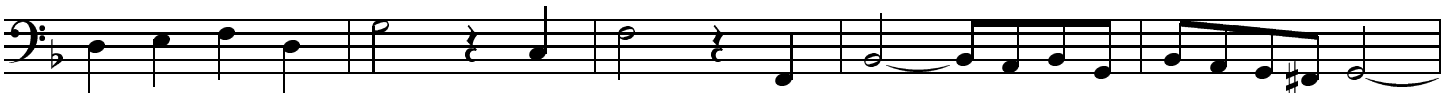
114



119



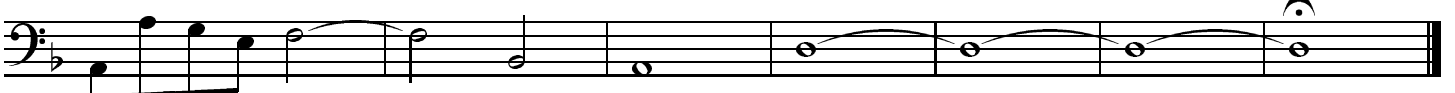
123



128



132



## Contrapunctus 5

3

10

17

25

32

39

45

53

60

67

74

79

85

Aus Stimme 3



Contrapunctus 6 a 4 in Stylo Francese

7

16

21

26

30

37

42

47

53

60

63

67

72

2

3

Stimme 1

## Contrapunctus 7 a 4 per Augment et Diminut:

Musical notation for the beginning of Contrapunctus 7, featuring a treble clef and a bass clef with a "Stimme 1" label.

9

Musical notation for measures 9-14.

15

Musical notation for measures 15-18.

19

Musical notation for measures 19-23.

24

Musical notation for measures 24-27.

28

Musical notation for measures 28-32.

33

Musical notation for measures 33-36.

37

Musical notation for measures 37-39.

40

Musical notation for measures 40-43.

44

Musical notation for measures 44-47.

48

Musical notation for measures 48-51.

52

Musical notation for measures 52-55.

56

Musical notation for measures 56-60.

This page intentionally left quiet.

Contrapunctus 9 a 4. alla Duodecima

12 Stimme 2

17

20

23

27

32

36 20 Stimme 3

60

64

68

Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 7, 9 – 12, 10a, 19

Choral. Wenn wir in hoechsten Noethen

für Streichorchester oder Streichquartett

Nr. 1–5 nach einer Ausgabe von Christof K. Biebricher für Orgel

Stimme 3

Werner Icking

Privatbibliothek Nr. 23-3

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

## Anmerkungen

Diese Ausgabe ist für Streichorchester oder Streichquartett gedacht. Die Stimmen 1–4 sind also für zwei Violinen, Viola und Violoncello. Die Ausgabe ist mit PMX und MusiXTeX gesetzt. Sie begann mit einer PMX-Vorlage der Contrapunctus 1–5 für Orgel von Christof K. Biebricher. Die weiteren Contrapunctus basieren auf der Bachschen Handschrift oder, wo diese fehlt, auf dem Erstdruck von 1752, die auch zur Revision der Contrapunctus 1–5 herangezogen wurden.

Bei Abweichungen dieser beiden Quellen wurde in dieser Spielausgabe die Erstdruckversion genommen, während bei der parallel entstandenen Urtextausgabe das Bachsche Manuskript Berücksichtigung fand.

Einzelne Noten oder ganze Phrasen unterschreiten den Tonumfang des jeweiligen Instruments. Solche Stellen sind teilweise oktaviert oder die nicht spielbaren Noten sind eingeklammert und Ersatznoten angegeben; in der Partitur sind diese Stellen durch \* kenntlich gemacht. An einigen Stellen gehen die Stimmen auch in Mehrstimmigkeit über. Auch dort sind dann Noten eingeklammert. Ist eine Stimme nur einfach besetzt, spielt sie die nicht eingeklammerten Noten.

An einigen Stellen wurden auch Stimmen getauscht. Dies ist in der Partitur durch \*\* markiert; in den Stimmen ist die Nummer der jeweiligen anderen Stimme angegeben.

## Remarks

This edition is written for string orchestra or string quartet. The voices 1–4 (Stimme 1–4) are for two violins, viola and violoncello. I used PMX and MusiXTeX to typeset this edition. It began with a PMX-source of Contrapunctus 1–5 for organ by Christof K. Biebricher. The further Contrapunctus are edited after Bach's handwriting or - where this is missing or incomplete - after the first printed edition from 1752. These two sources have been used too to revise Contrapunctus 1–5.

Single notes or complete phrases exceed the range of the respective instrument. There the voices are either octaviated or the unplayable notes are bracketed and there are replacement notes. In the score, these places are marked \*. Where single voices turn into multiple voices, those notes which are not played if there is only one player for that voice are bracketed.

In some places the voices have been exchanged. In the score, these places are marked \*\*. In the parts, the number of the source voice is printed.

## Werner Icking

Contrapunctus 1 .....	3
Contrapunctus 2 .....	4
Contrapunctus 3 .....	5
Contrapunctus 4 .....	6
Contrapunctus 5 .....	8
Contrapunctus 6 a 4 in Stylo Francese .....	9
Contrapunctus 7 a 4 per Augment et Diminut .....	10
Contrapunctus 9 a 4. alla Duodecima .....	12
Contrapunctus 10 a 4. alla Decima .....	14
Contrapunctus 11 a 4. ....	16
Contrapunctus 12 – rectus .....	18
Contrapunctus 12 – inversus .....	19
Contrapunctus 10a a 4. ....	20
Contrapunctus 19 – Fuga a 3 soggetti .....	22
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto	24

Stimme 3

# Die Kunst der Fuge

Contrapunctus 1

Johann Sebastian Bach (1685–1750)

8 Stimme 4

15

21

27

32 Stimme 4

38

44

50

55

60

66

72

Detailed description: This image shows a page of musical notation for the third voice of the first contrapunctus from J.S. Bach's 'The Art of Fugue'. The score is written in bass clef with a key signature of one flat (B-flat major/D minor) and a common time signature. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values, accidentals, and dynamic markings. A 'Stimme 4' label appears above the staff starting at measure 32, indicating the entry of the fourth voice. The page concludes with a double bar line at measure 72.

## Contrapunctus 2

Stimme 4



9



15



21



27



33



39



45



50



56



63



72



79





Contrapunctus 3

7

11

8

16

8 Stimme 4

28

33

38

43

48

52

56

61

67

## Contrapunctus 4

7 Stimme 2

13

19

24

30

37

42

49 *tr*

55

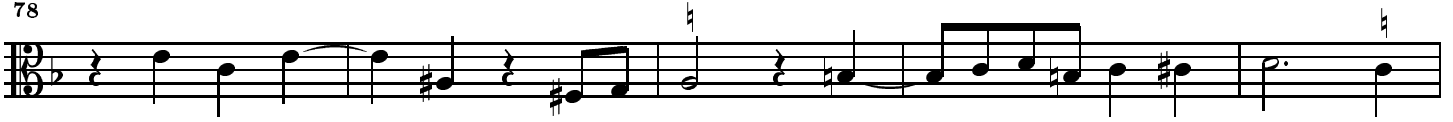
61

68

74

Stimme 3

78



83



88



93



98



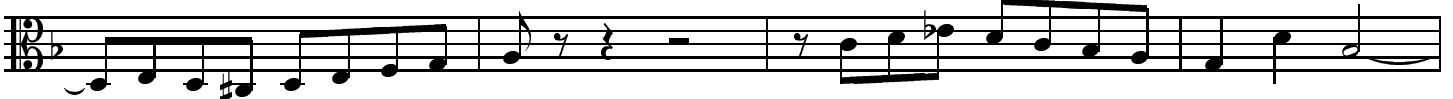
103



108



113



117



122



128



134



8 .....

Contrapunctus 5

6

Stimme 1

13

22

28

34

41

47

54

60

66

72

78

84

Aus Stimme 4

Contrapunctus 6 a 4 in Stylo Francese

4 Stimme 4

9

14

20

26

33

38

49

54

58

63

67

71

76

2

6 Stimme 4

Stimme 3

Contrapunctus 7 a 4 per Augment et Diminut:

5

10

14

20

26

33

38

43

48

52

57

Aus Stimme 2

56 Für Streichquartett - aus Stimmen 2 und 3:

This page intentionally left quiet.

Stimme 3

Contrapunctus 9 a 4. alla Duodecima

18



Stimme 4

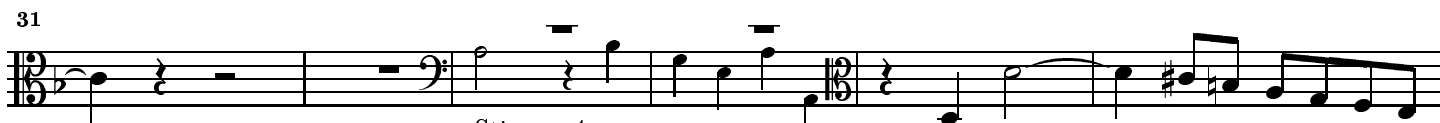
23



27



31



Stimme 4

37



41



45



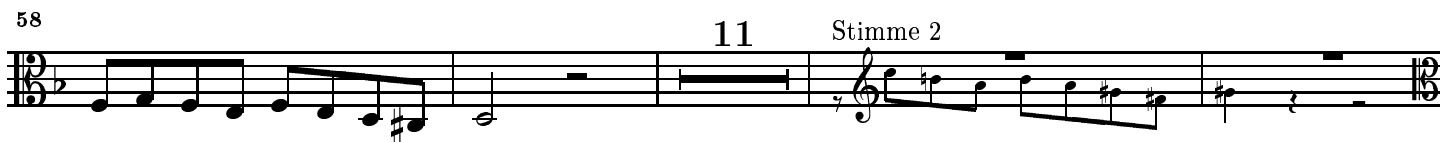
53



58

11

Stimme 2



73





Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 7, 9 – 12, 10a, 19

Choral. Wenn wir in hoechsten Noethen

für Streichorchester oder Streichquartett

Nr. 1–5 nach einer Ausgabe von Christof K. Biebricher für Orgel

Stimme 2

Werner Icking

Privatbibliothek Nr. 23-2

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

## Anmerkungen

Diese Ausgabe ist für Streichorchester oder Streichquartett gedacht. Die Stimmen 1–4 sind also für zwei Violinen, Viola und Violoncello. Die Ausgabe ist mit PMX und MusiXTeX gesetzt. Sie begann mit einer PMX-Vorlage der Contrapunctus 1–5 für Orgel von Christof K. Biebricher. Die weiteren Contrapunctus basieren auf der Bachschen Handschrift oder, wo diese fehlt, auf dem Erstdruck von 1752, die auch zur Revision der Contrapunctus 1–5 herangezogen wurden.

Bei Abweichungen dieser beiden Quellen wurde in dieser Spielausgabe die Erstdruckversion genommen, während bei der parallel entstandenen Urtextausgabe das Bachsche Manuskript Berücksichtigung fand.

Einzelne Noten oder ganze Phrasen unterschreiten den Tonumfang des jeweiligen Instruments. Solche Stellen sind teilweise oktaviert oder die nicht spielbaren Noten sind eingeklammert und Ersatznoten angegeben; in der Partitur sind diese Stellen durch \* kenntlich gemacht. An einigen Stellen gehen die Stimmen auch in Mehrstimmigkeit über. Auch dort sind dann Noten eingeklammert. Ist eine Stimme nur einfach besetzt, spielt sie die nicht eingeklammerten Noten.

An einigen Stellen wurden auch Stimmen getauscht. Dies ist in der Partitur durch \*\* markiert; in den Stimmen ist die Nummer der jeweiligen anderen Stimme angegeben.

## Remarks

This edition is written for string orchestra or string quartet. The voices 1–4 (Stimme 1–4) are for two violins, viola and violoncello. I used PMX and MusiXTeX to typeset this edition. It began with a PMX-source of Contrapunctus 1–5 for organ by Christof K. Biebricher. The further Contrapunctus are edited after Bach's handwriting or - where this is missing or incomplete - after the first printed edition from 1752. These two sources have been used too to revise Contrapunctus 1–5.

Single notes or complete phrases exceed the range of the respective instrument. There the voices are either octaviated or the unplayable notes are bracketed and there are replacement notes. In the score, these places are marked \*. Where single voices turn into multiple voices, those notes which are not played if there is only one player for that voice are bracketed.

In some places the voices have been exchanged. In the score, these places are marked \*\*. In the parts, the number of the source voice is printed.

## Werner Icking

Contrapunctus 1 .....	3
Contrapunctus 2 .....	4
Contrapunctus 3 .....	5
Contrapunctus 4 .....	6
Contrapunctus 5 .....	8
Contrapunctus 6 a 4 in Stylo Francese .....	9
Contrapunctus 7 a 4 per Augment et Diminut .....	10
Contrapunctus 9 a 4. alla Duodecima .....	12
Contrapunctus 10 a 4. alla Decima .....	14
Contrapunctus 11 a 4. ....	16
Contrapunctus 12 – rectus .....	18
Contrapunctus 12 – inversus .....	19
Contrapunctus 10a a 4. ....	20
Contrapunctus 19 – Fuga a 3 soggetti .....	22
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto	24

Stimme 2

# Die Kunst der Fuge

Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Musical score for Contrapunctus 1, Stimm 2, from Die Kunst der Fuge by J.S. Bach. The score is written in G minor and 3/4 time. It consists of 73 measures. The notation includes treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The score is divided into measures, with measure numbers 7, 14, 25, 31, 37, 43, 49, 54, 61, 67, and 73 indicated. A section labeled 'Stimme 3' begins at measure 14, marked with a '5' and a treble clef. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence at measure 73.

Contrapunctus 2

4 Stimme 3

12

17 Aus Stimme 3

23

30

36

41

47

54

60

66

72

79

Contrapunctus 3

Stimme 3

9

14

19

25

31

36

41

46

51

57

62

67

Contrapunctus 4

Stimme 1

The image displays a musical score for the first voice of Contrapunctus 4. The score is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The music consists of a series of measures, with measure numbers 8, 14, 19, 25, 30, 36, 42, 47, 53, 59, and 64 marked at the start of their respective lines. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a final cadence in measure 64.

Stimme 2

Musical score for Stimme 2, measures 70-131. The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings. The score ends with a double bar line and repeat dots.

70

77

82

87

93

98

103

109

115

120

125

131

Contrapunctus 5

7

13

19

26

33

39

47

52

59

66

72

83

4 Stimme 3

Aus Stimme 3



Contrapunctus 6 a 4 in Stylo Francese

Stimme 1

7  
14  
19  
24  
31  
37  
44  
49  
54  
60  
65  
70  
75

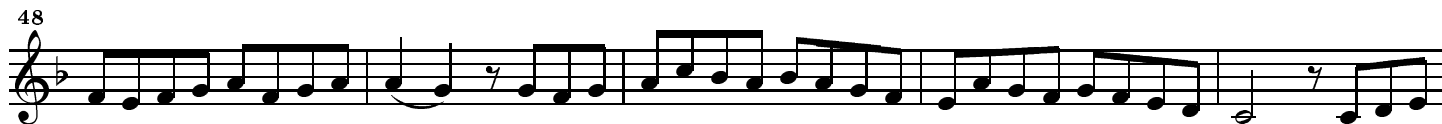
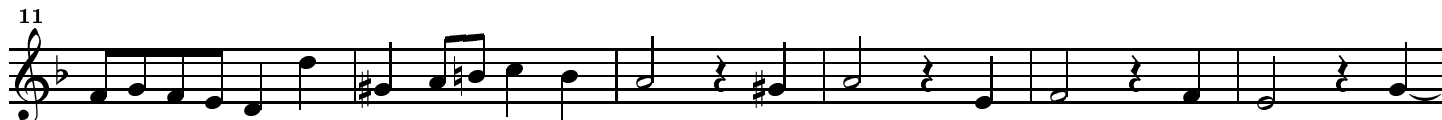
2 Stimme 1

Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 3

This page intentionally left quiet.

Contrapunctus 9 a 4. alla Duodecima



Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 7, 9 – 12, 10a, 19

Choral. Wenn wir in hoechsten Noethen

für Streichorchester oder Streichquartett

Nr. 1–5 nach einer Ausgabe von Christof K. Biebricher für Orgel

Stimme 2

Werner Icking

Privatbibliothek Nr. 23-2

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

## Anmerkungen

Diese Ausgabe ist für Streichorchester oder Streichquartett gedacht. Die Stimmen 1–4 sind also für zwei Violinen, Viola und Violoncello. Die Ausgabe ist mit PMX und MusiXTeX gesetzt. Sie begann mit einer PMX-Vorlage der Contrapunctus 1–5 für Orgel von Christof K. Biebricher. Die weiteren Contrapunctus basieren auf der Bachschen Handschrift oder, wo diese fehlt, auf dem Erstdruck von 1752, die auch zur Revision der Contrapunctus 1–5 herangezogen wurden.

Bei Abweichungen dieser beiden Quellen wurde in dieser Spielausgabe die Erstdruckversion genommen, während bei der parallel entstandenen Urtextausgabe das Bachsche Manuskript Berücksichtigung fand.

Einzelne Noten oder ganze Phrasen unterschreiten den Tonumfang des jeweiligen Instruments. Solche Stellen sind teilweise oktaviert oder die nicht spielbaren Noten sind eingeklammert und Ersatznoten angegeben; in der Partitur sind diese Stellen durch \* kenntlich gemacht. An einigen Stellen gehen die Stimmen auch in Mehrstimmigkeit über. Auch dort sind dann Noten eingeklammert. Ist eine Stimme nur einfach besetzt, spielt sie die nicht eingeklammerten Noten.

An einigen Stellen wurden auch Stimmen getauscht. Dies ist in der Partitur durch \*\* markiert; in den Stimmen ist die Nummer der jeweiligen anderen Stimme angegeben.

## Remarks

This edition is written for string orchestra or string quartet. The voices 1–4 (Stimme 1–4) are for two violins, viola and violoncello. I used PMX and MusiXTeX to typeset this edition. It began with a PMX-source of Contrapunctus 1–5 for organ by Christof K. Biebricher. The further Contrapunctus are edited after Bach's handwriting or - where this is missing or incomplete - after the first printed edition from 1752. These two sources have been used too to revise Contrapunctus 1–5.

Single notes or complete phrases exceed the range of the respective instrument. There the voices are either octaviated or the unplayable notes are bracketed and there are replacement notes. In the score, these places are marked \*. Where single voices turn into multiple voices, those notes which are not played if there is only one player for that voice are bracketed.

In some places the voices have been exchanged. In the score, these places are marked \*\*. In the parts, the number of the source voice is printed.

## Werner Icking

Contrapunctus 1 .....	3
Contrapunctus 2 .....	4
Contrapunctus 3 .....	5
Contrapunctus 4 .....	6
Contrapunctus 5 .....	8
Contrapunctus 6 a 4 in Stylo Francese .....	9
Contrapunctus 7 a 4 per Augment et Diminut .....	10
Contrapunctus 9 a 4. alla Duodecima .....	12
Contrapunctus 10 a 4. alla Decima .....	14
Contrapunctus 11 a 4. ....	16
Contrapunctus 12 – rectus .....	18
Contrapunctus 12 – inversus .....	19
Contrapunctus 10a a 4. ....	20
Contrapunctus 19 – Fuga a 3 soggetti .....	22
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto	24

Stimme 2

# Die Kunst der Fuge

Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Musical score for Contrapunctus 1, Stimm 2, from Die Kunst der Fuge by J.S. Bach. The score is written in G minor and 3/4 time. It consists of 73 measures, divided into 13 systems of five staves each. The first system (measures 1-5) is the beginning of the piece. The second system (measures 6-10) continues the melody. The third system (measures 11-15) includes measure 14, where the third voice (Stimme 3) enters in the bass clef. The fourth system (measures 16-20) continues the main melody. The fifth system (measures 21-25) continues the main melody. The sixth system (measures 26-30) continues the main melody. The seventh system (measures 31-35) continues the main melody. The eighth system (measures 36-40) continues the main melody. The ninth system (measures 41-45) continues the main melody. The tenth system (measures 46-50) continues the main melody. The eleventh system (measures 51-55) continues the main melody. The twelfth system (measures 56-60) continues the main melody. The thirteenth system (measures 61-65) continues the main melody. The fourteenth system (measures 66-70) continues the main melody. The fifteenth system (measures 71-73) concludes the piece with a final cadence.

Contrapunctus 2

4 Stimme 3

12

17 Aus Stimme 3

23

30

36

41

47

54

60

66

72

79



Contrapunctus 3

Stimme 3

9

14

19

25

31

36

41

46

51

57

62

67

Contrapunctus 4

Stimme 1

The image displays a musical score for the first voice of Contrapunctus 4. It consists of 11 staves of music, each beginning with a measure number: 8, 14, 19, 25, 30, 36, 42, 47, 53, 59, and 64. The music is written in a single system on a grand staff (treble clef). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the 64th measure.



Contrapunctus 5

7

13

19

26

33

39

47

52

59

66

72 4 Stimme 3

83 Aus Stimme 3

Contrapunctus 6 a 4 in Stylo Francese

Stimme 1

7  
14  
19  
24  
31  
37  
44  
49  
54  
60  
65  
70  
75

2 Stimme 1

Contrapunctus 7 a 4 per Augment et Diminut:

Stimme 3

34 Stimme 1

Aus Stimme 3

56 Für Streichquartett – aus Stimmen 1 und 2:

This page intentionally left quiet.





Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 7, 9 – 12, 10a, 19

Choral. Wenn wir in hoechsten Noethen

für Streichorchester oder Streichquartett

Nr. 1–5 nach einer Ausgabe von Christof K. Biebricher für Orgel

Stimme 1

Werner Icking

Privatbibliothek Nr. 23-1

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

## Anmerkungen

Diese Ausgabe ist für Streichorchester oder Streichquartett gedacht. Die Stimmen 1–4 sind also für zwei Violinen, Viola und Violoncello. Die Ausgabe ist mit PMX und MusiXTeX gesetzt. Sie begann mit einer PMX-Vorlage der Contrapunctus 1–5 für Orgel von Christof K. Biebricher. Die weiteren Contrapunctus basieren auf der Bachschen Handschrift oder, wo diese fehlt, auf dem Erstdruck von 1752, die auch zur Revision der Contrapunctus 1–5 herangezogen wurden.

Bei Abweichungen dieser beiden Quellen wurde in dieser Spielausgabe die Erstdruckversion genommen, während bei der parallel entstandenen Urtextausgabe das Bachsche Manuskript Berücksichtigung fand.

Einzelne Noten oder ganze Phrasen unterschreiten den Tonumfang des jeweiligen Instruments. Solche Stellen sind teilweise oktaviert oder die nicht spielbaren Noten sind eingeklammert und Ersatznoten angegeben; in der Partitur sind diese Stellen durch \* kenntlich gemacht. An einigen Stellen gehen die Stimmen auch in Mehrstimmigkeit über. Auch dort sind dann Noten eingeklammert. Ist eine Stimme nur einfach besetzt, spielt sie die nicht eingeklammerten Noten.

An einigen Stellen wurden auch Stimmen getauscht. Dies ist in der Partitur durch \*\* markiert; in den Stimmen ist die Nummer der jeweiligen anderen Stimme angegeben.

## Remarks

This edition is written for string orchestra or string quartet. The voices 1–4 (Stimme 1–4) are for two violins, viola and violoncello. I used PMX and MusiXTeX to typeset this edition. It began with a PMX-source of Contrapunctus 1–5 for organ by Christof K. Biebricher. The further Contrapunctus are edited after Bach's handwriting or - where this is missing or incomplete - after the first printed edition from 1752. These two sources have been used too to revise Contrapunctus 1–5.

Single notes or complete phrases exceed the range of the respective instrument. There the voices are either octaviated or the unplayable notes are bracketed and there are replacement notes. In the score, these places are marked \*. Where single voices turn into multiple voices, those notes which are not played if there is only one player for that voice are bracketed.

In some places the voices have been exchanged. In the score, these places are marked \*\*. In the parts, the number of the source voice is printed.

## Werner Icking

Contrapunctus 1 .....	3
Contrapunctus 2 .....	4
Contrapunctus 3 .....	5
Contrapunctus 4 .....	6
Contrapunctus 5 .....	8
Contrapunctus 6 a 4 in Stylo Francese .....	9
Contrapunctus 7 a 4 per Augment et Diminut .....	10
Contrapunctus 9 a 4. alla Duodecima .....	12
Contrapunctus 10 a 4. alla Decima .....	14
Contrapunctus 11 a 4. ....	16
Contrapunctus 12 – rectus .....	18
Contrapunctus 12 – inversus .....	19
Contrapunctus 10a a 4. ....	20
Contrapunctus 19 – Fuga a 3 soggetti .....	22
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto	24

Stimme 1

# Die Kunst der Fuge

## Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 2

8

14

20

26 3

35

41 3 Stimme 2

50

57

62 <sup>b</sup>

67

73

Contrapunctus 2

8 Stimme 2

16

23 2

30

35

40

45

51 3

59

63

68

73

78

Contrapunctus 3

4 Stimme 2

11

16

20

25

30 9 Stimme 2

43

48

52 2

58

63

67

Contrapunctus 4

Musical score for Contrapunctus 4, Stimme 1. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score consists of 63 measures, divided into 11 staves. Measure numbers are indicated at the beginning of each staff: 1, 7, 13, 18, 27, 33, 38, 43, 48, 53, 58, and 63. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and sharps. A fermata is present over the final measure (63). The score ends with a double bar line and a final sharp sign.



## Contrapunctus 5

3

Stimme 4

11

18

24

30

40

47

53

60

67

74

80

85



Stimme 1

Contrapunctus 6 a 4 in Stylo Francese

Stimme 4

6

12

18 2 Stimme 2

24

29

34

40

44

49

54

59 3 Stimme 3

69

74

Contrapunctus 7 a 4 per Augment et Diminut:

7

11

16

20

24

28

31

35

39

44

4

Stimme 3

54

59

This page intentionally left quiet.

Stimme 1

Contrapunctus 9 a 4. alla Duodecima

4 Stimme 2

10

14

20

27

33

43

48

54

59

Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 7, 9 – 12, 10a, 19

Choral. Wenn wir in hoechsten Noethen

für Streichorchester oder Streichquartett

Nr. 1–5 nach einer Ausgabe von Christof K. Biebricher für Orgel

Stimme 1

Werner Icking

Privatbibliothek Nr. 23-1

<http://www.gmd.de/Misc/Music/> — <ftp://ftp.gmd.de/music/scores/>

## Anmerkungen

Diese Ausgabe ist für Streichorchester oder Streichquartett gedacht. Die Stimmen 1–4 sind also für zwei Violinen, Viola und Violoncello. Die Ausgabe ist mit PMX und MusiXTeX gesetzt. Sie begann mit einer PMX-Vorlage der Contrapunctus 1–5 für Orgel von Christof K. Biebricher. Die weiteren Contrapunctus basieren auf der Bachschen Handschrift oder, wo diese fehlt, auf dem Erstdruck von 1752, die auch zur Revision der Contrapunctus 1–5 herangezogen wurden.

Bei Abweichungen dieser beiden Quellen wurde in dieser Spielausgabe die Erstdruckversion genommen, während bei der parallel entstandenen Urtextausgabe das Bachsche Manuskript Berücksichtigung fand.

Einzelne Noten oder ganze Phrasen unterschreiten den Tonumfang des jeweiligen Instruments. Solche Stellen sind teilweise oktaviert oder die nicht spielbaren Noten sind eingeklammert und Ersatznoten angegeben; in der Partitur sind diese Stellen durch \* kenntlich gemacht. An einigen Stellen gehen die Stimmen auch in Mehrstimmigkeit über. Auch dort sind dann Noten eingeklammert. Ist eine Stimme nur einfach besetzt, spielt sie die nicht eingeklammerten Noten.

An einigen Stellen wurden auch Stimmen getauscht. Dies ist in der Partitur durch \*\* markiert; in den Stimmen ist die Nummer der jeweiligen anderen Stimme angegeben.

## Remarks

This edition is written for string orchestra or string quartet. The voices 1–4 (Stimme 1–4) are for two violins, viola and violoncello. I used PMX and MusiXTeX to typeset this edition. It began with a PMX-source of Contrapunctus 1–5 for organ by Christof K. Biebricher. The further Contrapunctus are edited after Bach's handwriting or - where this is missing or incomplete - after the first printed edition from 1752. These two sources have been used too to revise Contrapunctus 1–5.

Single notes or complete phrases exceed the range of the respective instrument. There the voices are either octaviated or the unplayable notes are bracketed and there are replacement notes. In the score, these places are marked \*. Where single voices turn into multiple voices, those notes which are not played if there is only one player for that voice are bracketed.

In some places the voices have been exchanged. In the score, these places are marked \*\*. In the parts, the number of the source voice is printed.

## Werner Icking

Contrapunctus 1 .....	3
Contrapunctus 2 .....	4
Contrapunctus 3 .....	5
Contrapunctus 4 .....	6
Contrapunctus 5 .....	8
Contrapunctus 6 a 4 in Stylo Francese .....	9
Contrapunctus 7 a 4 per Augment et Diminut .....	10
Contrapunctus 9 a 4. alla Duodecima .....	12
Contrapunctus 10 a 4. alla Decima .....	14
Contrapunctus 11 a 4. ....	16
Contrapunctus 12 – rectus .....	18
Contrapunctus 12 – inversus .....	19
Contrapunctus 10a a 4. ....	20
Contrapunctus 19 – Fuga a 3 soggetti .....	22
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto	24

Stimme 1

# Die Kunst der Fuge

Contrapunctus 1

Johann Sebastian Bach (1685–1750)

Stimme 2

8

14

20

26

35

41

50

57

62

67

73

3

3

Stimme 2

## Contrapunctus 2

8 Stimme 2

16

23 2

30

35

40

45

51 3

59

63

68

73

78



## Contrapunctus 3

4 Stimme 2

11

16

20

25

30 9 Stimme 2

43

48

52 2

58

63

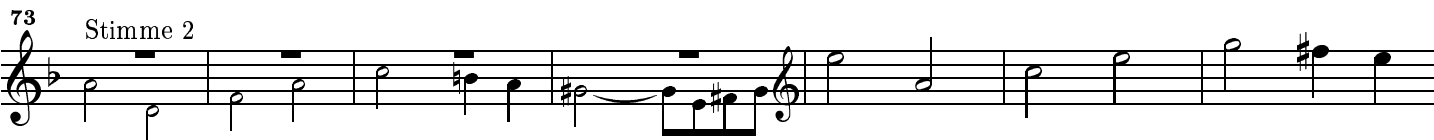
67

Contrapunctus 4

Musical score for Contrapunctus 4, Stimme 1. The score is written in a single system with 11 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 key signature of one flat. The first staff contains measures 1 through 6. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 18 and includes a '3' above the final measure, indicating a triplet. The fifth staff starts at measure 27. The sixth staff starts at measure 33 and includes a 'b' below a note, indicating a flat. The seventh staff starts at measure 38. The eighth staff starts at measure 43. The ninth staff starts at measure 48. The tenth staff starts at measure 53 and includes a '7' below a note, indicating a septuplet. The eleventh staff starts at measure 58. The final staff starts at measure 63 and includes a '5' above the final measure, indicating a quintuplet.

Stimme 1

73 Stimme 2



80



84



90



96



101



107



112



118



124



129



134



## Contrapunctus 5

3  
Stimme 4

11

18

24

30 3

40

47

53

60

67

74

80

85



Contrapunctus 7 a 4 per Augment et Diminut:

7  
11  
16  
20  
24  
28  
31  
35  
39  
44 4 Stimme 3  
54  
59

This page intentionally left quiet.

## Contrapunctus 9 a 4. alla Duodecima

4 Stimme 2

10

14

20

27

33

43

48

54

59





Contrapunctus 10 a 4. alla Decima

6 Stimme 4

12

17

23

29

34

40

45

51

55 Stimme 3

Stimme 1

60

66

71

77

83

88

94

100

105

110

115

Contrapunctus 11 a 4.

2 Stimme 2

10

17

25

32

38

44

50

57

64

71

78

85 3 Stimme 3

94

Stimme 1

Musical score for voice part 1, measures 100-178. The score is written on a single staff in a treble clef with a key signature of one flat (B-flat). The music consists of a series of melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' above it in measure 104. The score ends with a double bar line and repeat dots in measure 178.

Contrapunctus 12 – rectus

9 Stimme 2

14

19

23

27

31

34

37

41

44

47

51

Contrapunctus 12 – inversus

6

10 *tr*

15

19

24

28

32

36 3 Stimme 2

43

48

52

## Contrapunctus 10a a 4

7  
13  
20  
27  
34  
42  
49  
56  
63  
70  
77  
84  
91



This page intentionally left quiet.

Stimme 1

Contrapunctus 19 – Fuga a 3 soggetti

12 Stimme 2

Musical staff 12, starting at measure 12. It begins with a whole rest for the first voice, followed by a half rest for the second voice. The first voice then enters with a half note G4, followed by quarter notes A4, B4, and C5. The second voice enters with a half note G4, followed by quarter notes A4, B4, and C5.

23

Musical staff 23, starting at measure 23. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

31

Musical staff 31, starting at measure 31. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

40

Musical staff 40, starting at measure 40. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

49

Musical staff 49, starting at measure 49. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

57

Musical staff 57, starting at measure 57. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

67

Musical staff 67, starting at measure 67. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

75

Musical staff 75, starting at measure 75. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

84

Musical staff 84, starting at measure 84. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

92

Musical staff 92, starting at measure 92. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

100

Musical staff 100, starting at measure 100. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

109

Musical staff 109, starting at measure 109. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the final note of the first voice.

3

119

Stimme 2

Musical staff 119, starting at measure 119. The first voice has a half note G4, followed by quarter notes A4, B4, and C5. The second voice has a half note G4, followed by quarter notes A4, B4, and C5.

Stimme 1

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

Stimme 1

Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

3  
Stimme 4

8  
tr  
5

17  
Stimme 4

21  
4  
Stimme 3

30  
5  
Stimme 4

40

Detailed description: The image shows a musical score for a voice part, labeled 'Stimme 1'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a triplet of eighth notes and is labeled '3' and 'Stimme 4'. The second staff continues the melody, including a trill marked 'tr' and ending with a measure labeled '5'. The third staff starts at measure 17, labeled 'Stimme 4', and uses a bass clef. The fourth staff starts at measure 21, labeled '4' and 'Stimme 3', and includes a key signature change to two sharps (F# and C#). The fifth staff starts at measure 30, labeled '5' and 'Stimme 4', and returns to a treble clef. The sixth staff starts at measure 40 and concludes the piece with a double bar line.

Stimme 1

64



69



75



80



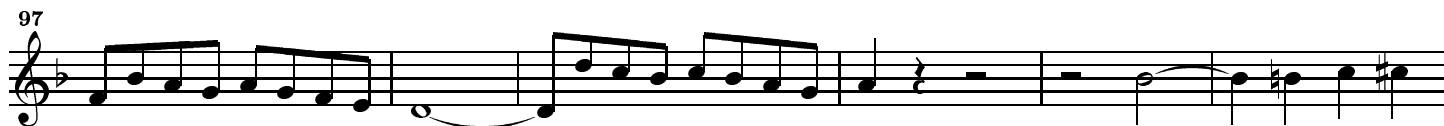
88



93



97

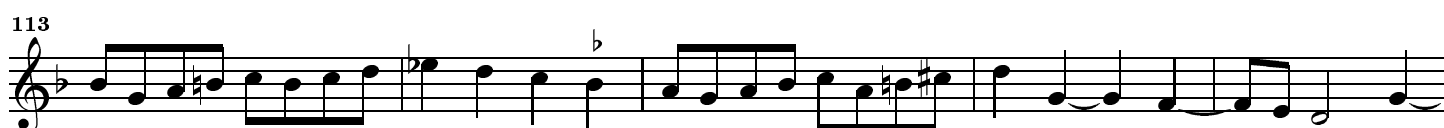


103

5 Stimme 2



113



118



124



Contrapunctus 10 a 4. alla Decima

6 Stimme 4

12

17

23

29

34

40

45

51

55 Stimme 3

Stimme 1



Contrapunctus 11 a 4.

2 Stimme 2

10

17

25

32

38

44

50

57

64

71

78

85

3 Stimme 3

94



Stimme 1

Musical score for voice part 1, measures 100 to 178. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The music consists of a series of melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' above it in measure 104. The score ends with a double bar line and repeat dots in measure 178.

Contrapunctus 12 – rectus

9 Stimme 2

14

19

23

27

31

34

37

41

44

47

51

Contrapunctus 12 – inversus

6

10 *tr*

15

19

24

28

32

36 3 Stimme 2

43

48

52

## Contrapunctus 10a a 4

7  
13  
20  
27  
34  
42  
49  
56  
63  
70  
77  
84  
91

This page intentionally left quiet.

Stimme 1

Contrapunctus 19 – Fuga a 3 soggetti

12 Stimme 2

Musical staff 12: Treble clef, key signature of one flat (B-flat), common time signature. The staff contains a series of notes, including a whole rest at the beginning, followed by quarter and eighth notes.

23

Musical staff 23: Treble clef, key signature of one flat. The staff contains a series of eighth and quarter notes.

31

Musical staff 31: Treble clef, key signature of one flat. The staff contains a series of eighth and quarter notes.

40

Musical staff 40: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

49

Musical staff 49: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

57

Musical staff 57: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

67

Musical staff 67: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

75

Musical staff 75: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

84

Musical staff 84: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

92

Musical staff 92: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

100

Musical staff 100: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

109

Musical staff 109: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes, ending with a measure containing a whole rest and a fermata.

119 Stimme 2

Musical staff 119: Treble clef, key signature of one flat. The staff contains a series of quarter and eighth notes.

Stimme 1

124

130

136

145

151

157

174

182

191

204

212

220

227

233

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

Stimme 1

Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

Musical score for voice part 1, showing staves 1 through 6. The score is written in G major and common time. The first staff (measures 1-7) features a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a triplet of eighth notes (labeled '3') and a bass clef section (labeled 'Stimme 4'). The second staff (measures 8-16) continues in the treble clef, featuring a trill (labeled 'tr') and a measure with a fermata (labeled '5'). The third staff (measures 17-20) is in the bass clef (labeled 'Stimme 4'). The fourth staff (measures 21-29) is in the treble clef, featuring a measure with a fermata (labeled '4') and a section in the bass clef (labeled 'Stimme 3'). The fifth staff (measures 30-39) is in the treble clef, featuring a measure with a fermata (labeled '5') and a section in the bass clef (labeled 'Stimme 4'). The sixth staff (measures 40-47) is in the bass clef, ending with a fermata.





Contrapunctus 10 a 4. alla Decima

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff continues the melody. The third staff is labeled 'Stimme 4' and begins with a bass clef. The fourth staff continues the melody. The fifth staff is labeled '4' and 'Stimme 4' and features a 4/4 time signature. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff is labeled 'Stimme 1' and begins with a treble clef.

Stimme 2

63



68



73



79



85



90



95



100



105



110



115



## Contrapunctus 11 a 4.

8  
15  
22  
30  
37  
44  
51  
57  
63  
69  
76  
83  
90

Stimme 2

96

103

109

115

121

126

132

138

144

151

157

164

170

178

Detailed description: This image shows a page of musical notation for a voice part, labeled 'Stimme 2'. The page contains 12 staves of music, each starting with a measure number. The notation is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with various rhythmic values, including eighth, sixteenth, and quarter notes, as well as rests. The staves are numbered 96, 103, 109, 115, 121, 126, 132, 138, 144, 151, 157, 164, 170, and 178. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, hairpins). The piece concludes with a final double bar line and a fermata over the last note.

## Contrapunctus 12 – rectus

4 Stimme 3

10

15

20 *tr*

24

28

33

37

40

44

48

53

Contrapunctus 12 – inversus

Stimme 1

7  
12  
17  
22  
26  
33  
38  
42  
46  
50  
54

Contrapunctus 10a a 4

Stimme 4

8

16

23

30

37

42

48

55

62

68

74

80

86

92

Stimme 1



This page intentionally left quiet.

Stimme 2

Contrapunctus 19 – Fuga a 3 soggetti

7 Stimme 3

19

27

37

47

56

64

74

85

94

105

113

119

## Stimme 2

125

132

140

148 **6** Stimme 1

160

167

174

181

190

199

208

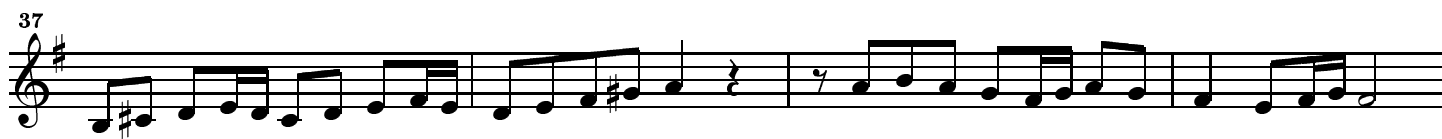
217

225

233

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

Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto





Contrapunctus 10 a 4. alla Decima

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff continues the melody. The third staff is labeled 'Stimme 4' and begins with a bass clef. The fourth staff continues the melody. The fifth staff is labeled '4 Stimme 4' and features a 4/4 time signature. The sixth staff is labeled '33' and features a 3/4 time signature. The seventh staff is labeled '39' and continues the melody. The eighth staff is labeled '46' and continues the melody. The ninth staff is labeled '52' and continues the melody. The tenth staff is labeled '58 Stimme 1' and continues the melody.

Stimme 2

63



68



73



79



85



90



95



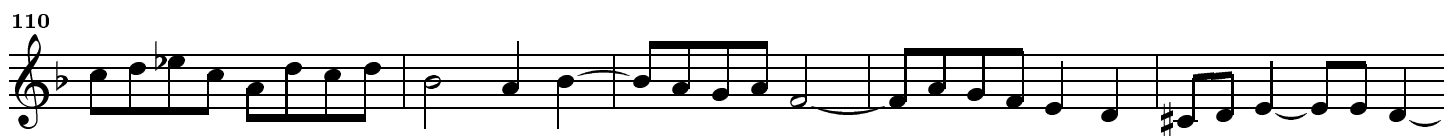
100



105



110



115



## Contrapunctus 11 a 4.

8  
15  
22  
30  
37  
44  
51  
57  
63  
69  
76  
83  
90



Stimme 2

96  
103  
109  
115  
121  
126  
132  
138  
144  
151  
157  
164  
170  
178

The image displays a musical score for a voice part, labeled 'Stimme 2'. The score is written on a single staff in a treble clef with a key signature of one flat (B-flat). The music is organized into measures, with measure numbers 96, 103, 109, 115, 121, 126, 132, 138, 144, 151, 157, 164, 170, and 178 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and accidentals (sharps and flats). The piece concludes with a double bar line and a fermata over the final note.

## Contrapunctus 12 – rectus

4 Stimme 3

10

15

20

24

28

33

37

40

44

48

53

*tr*

8

Contrapunctus 12 – inversus

Stimme 1

7  
12  
17  
22  
26  
33  
38  
42  
46  
50  
54

Contrapunctus 10a a 4

Stimme 4

8

16

23

30

37

42

48

55

62

68

74

80

86

92

Stimme 1

This page intentionally left quiet.

Stimme 2

Contrapunctus 19 – Fuga a 3 soggetti

7 Stimme 3

19

27

37

47

56

64

74

85

94

105

113

119

Stimme 2

125

132

140

148 **6** Stimme 1

160

167

174

181

190

199

208

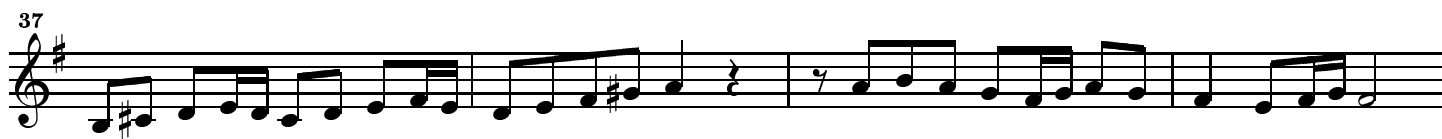
217

225

233

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

Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto





Stimme 3

81



84



88



92



97



103



109



114



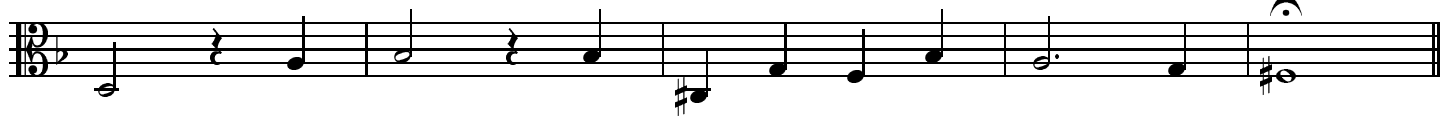
119



123



126



Contrapunctus 10 a 4. alla Decima

Stimme 2

6

11

16

21

Stimme 2

28

33

4 Stimme 2

43

49

54

Stimme 3

59

3

Stimme 2

68

74

79

84

89

94

99

105

110

115

Contrapunctus 11 a 4.

10 Stimme 4

17

24 Aus Stimme 2 4 Stimme 2

34

41

48

54

60

66

72

78

84

90

95

Stimme 3

101



108



114



119



126



131



137



143



150



156



161



167



173



178



## Contrapunctus 12 – rectus

Stimme 4

7

12

17

22

26 4

33

38

42

46

50

54

Contrapunctus 12 – inversus

4 Stimme 2

10

15

20

24

28

33

37

40

44

48

53

## Contrapunctus 10a a 4

Stimme 1

8

14

5 Stimme 4

25 *tr*

32

39 2 Stimme 4

47

53

60

66

73

80

87

92



This page intentionally left quiet.

Stimme 3

Contrapunctus 19 – Fuga a 3 soggetti

2 Stimme 4

13

22

32

40

48

4 Stimme 1

61

69

2

80

88

97

107

115

17 Stimme 1

## Stimme 3

138



145



152



159



168



174



180



187



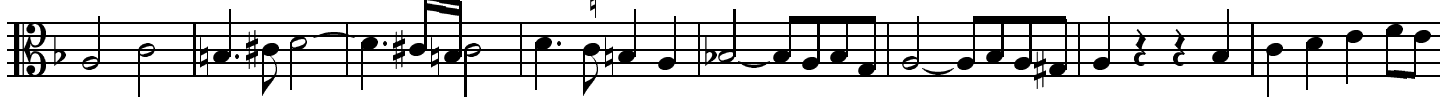
195



202



211



219



226



232



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

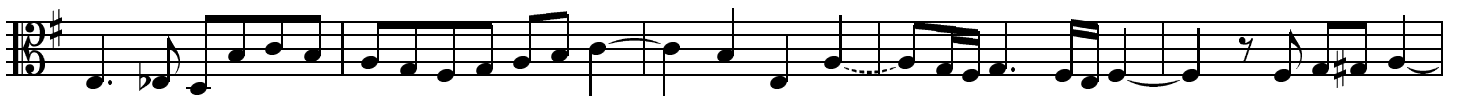
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto



6



11



16



20



24



29



33



38



42

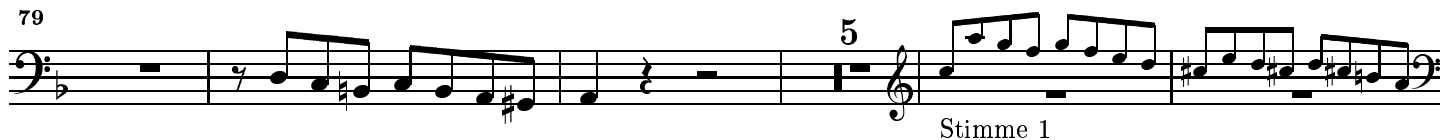


Stimme 4

73

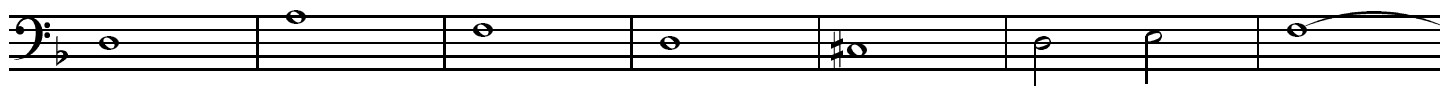


79



Stimme 1

89



96



101



106



109



113



117



122



126



Contrapunctus 10 a 4. alla Decima

4 Stimme 3

9

13

18

23

27 2 Stimme 3

34

39 *tr* *tr* *tr*

43

48 *tr*

Stimme 4

54



59



64



69



75



80



88



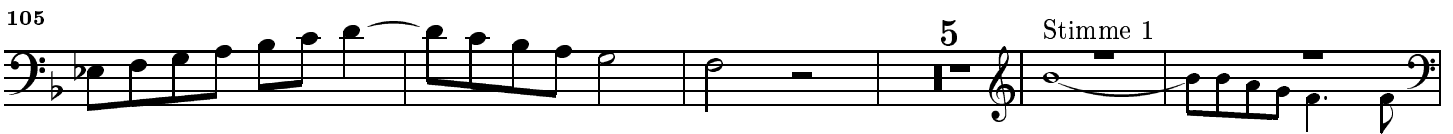
93



98



105



115

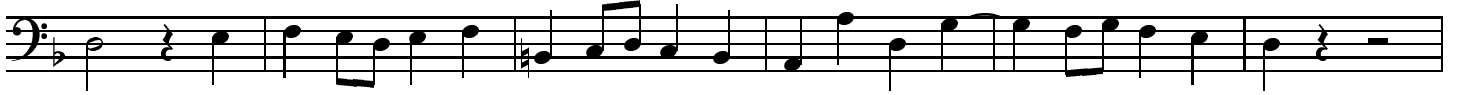


## Contrapunctus 11 a 4.

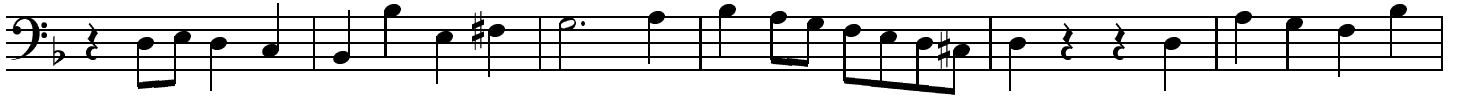
6 Stimme 2



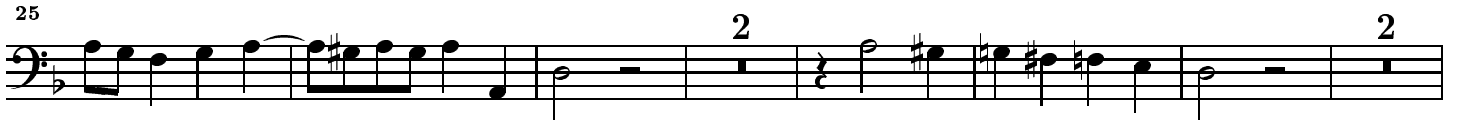
13



19



25



35



42



48



53



59



65



71



78



84



91





Stimme 4

98

104

110

116

122

128

134

141

147

154

160

166

172

178

## Contrapunctus 12 – rectus

6

10

15

19

24

28

32

36

3

Stimme 3

43

48

52



Contrapunctus 10a a 4

6 Stimme 3

12

18 *tr* *tr*

23

29

35

41

46

53

61 Stimme 2

67

73 2 Stimme 3

81 5 Stimme 1

92

This page intentionally left quiet.

## Contrapunctus 19 – Fuga a 3 soggetti

10

19 2

31

40

50

57

67

76

84 2

95

102

112 10 Stimme 1

Stimme 4

129



135



142



151



159



165



173



180



186



192



207



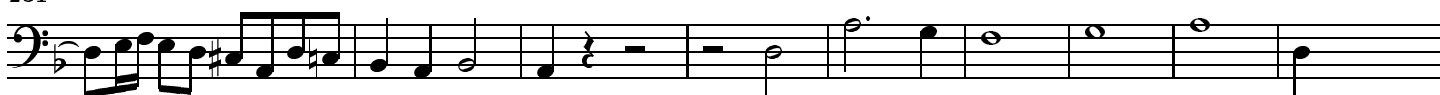
215



223



231



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

Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto

Stimme 2

Musical score for voice part 2, measures 1-42. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of various rhythmic patterns, including eighth and sixteenth notes, with some rests. Measure numbers 6, 10, 15, 19, 23, 28, 32, 37, and 42 are indicated at the start of their respective lines.