

J.S. BACH

**L'ART DE LA FUGUE
THE ART OF FUGUE
DIE KINST DER FUGE**

BWV 1080

**Pour
FLUTES A BEC
et VIOLONCELLE**

TRANSCRIPTION

Pierre Montreuille

JS BACH

L'Art de la Fugue

BWV 1080

1740-1750 ?

Œuvre inachevée, "l'Art de la fugue" constitue une prouesse d'écriture contrapunctique.

Si son écoute comme son étude peuvent paraître fastidieuses, nous sommes en présence d'un chef-d'œuvre.

Faut-il jouer cette somme intégralement en concert (plus d'une heure) ? A chacun d'en juger.

20 des 22 morceaux ont été retenus ici (les contrepoints 17a et b étant une variante de 16a et 16b).

Lors d'une exécution intégrale, quel ordre faut-il adopter ? Le débat est encore d'actualité.

Bach concevait-il vraiment cette œuvre pour clavier(s) ?

Nous proposons ici une version pour **flûtes à bec et violoncelle**- ce dernier pouvant être remplacé par un basson. Les flûtes sont en formations diverses : cela à cause de leur tessiture réduite et pour permettre le repos des instrumentalistes et de leurs instruments. Le recours à des "relais" a été nécessaire (d'où les canons à 2 voix réclamant 3 instrumentalistes).

NB: il peut y avoir des incohérences dans la pagination des documents PDF. Veuillez nous en excuser.

Die Kunst der Fuge

Unvollendetes Werk, „Die Kunst der Fuge“ ist eine Meisterleistung für kontrapunktische Schreibart.

Ihr Zuhören sowie ihre Studie fällen zwar mühsam, doch es ist ja ein Meisterwerk.

Soll man dies Stück in Konzert in seiner Gesamtheit spielen (mehr als eine Stunde)? Das muss jeder selbst beurteilen.

20 der 22 Stücke wurden hier ausgewählt (Kontrapunkte 17a und 17b als Varianten für 16a und 16b).

Wenn eine vollständige Ausführung, welche Reihenfolge soll man annehmen? Die Debatte ist noch nicht abgeschlossen.

Hat Bach dies Werk wirklich für Klavier(e) entworfen?

Vorgeschlagen hier ist eine Version für **Blockflöten und Cello**, das durch ein Fagott ersetzt werden kann. Die Flöten dürfen verschiedene Formationen erstellen, aufgrund ihrer reduzierten Tessitur und um eine Pause der Instrumentalisten sowie auch ihrer Instrumente zu gönnen. Der Einsatz von „Relais“ wurde erforderlich (deswegen bedürfen zweistimmige Kanons drei Instrumentalisten).

The Art of Fugue

Unfinished work, “The Art of Fugue” is a contrapuntal writing prowess.

Even if its listening as its studying seem to be tedious, we must acknowledge it's a masterpiece.

Shall we play this piece in its entirety in concert (more than one hour)? Let everyone judge for themselves.

20 out of 22 pieces have been selected here (counterpoints 17a and 17b respectively as variants of 16a and 16b).

During a whole performance, which sequence shall we follow? The debate is still open.

Did Bach really design this work for keyboard(s)?

We provide here a version for **recorders and cello** (which may be replaced by bassoon). The recorders may adopt various formations because of their smaller tessitura and to allow instrumentalists as well as their instruments to take a break. The use of “relays” was mandatory (hence two-voice canons requiring three instrumentalists).

N°	FORMATION	Tempo (?)	VOIX	
FUGUES SIMPLES				
01	S.A.T. Vlc	$\text{♩} = 50$	4	
02	S.A.T. Vlc	$\text{♩} = 60$	4	
03	S.A.T. Vlc	$\text{♩} = 60$	4	
04	S.A.T. Vlc	$\text{♩} = 60$	4	
FUGUES-STRETTES				
05	S.A.T. Vlc	$\text{♩} = 55$	4	
06	S.A.T. Vlc	$\text{♩} = 40$	4	
07	S.A.T. Vlc	$\text{♩} = 40$	4	
DOUBLES FUGUES				
08	S.A.T. Vlc	$\text{♩} = 100$	4	
09	S.A.T. Vlc	$\text{♩} = 60$	4	
10	S.A.T. Vlc	$\text{♩} = 60$	3	
11	S.A.T. Vlc	$\text{♩} = 54$	4	
FUGUES CANONIQUES				
12	S.A.T.	$\text{♪.} = 120$	2	
13	S.A. Vlc	$\text{♩} = 56$	2	
14	S^{ino}. S.T.	$\text{♩} = 40$	2	
15	S.A. Vlc	$\text{♩} = 50$	2	
FUGUES MIROIR				
16a	S^{ino}. S.T.	$\text{♩} = 60$	3	
16b	S^{ino}. A. Vlc	$\text{♩} = 60$	3	
17a		(variantes des Précédentes)		
17b				
18a	S.A.T. Vlc	$\text{♩} = 60$	4	
18b	S.A.T.B. Vlc	$\text{♩} = 60$	4	
TRIPLE FUGUE (inachevée)				
19	S.A.T. Vlc	$\text{♩} = 55$	4	

L'ART DE LA FUGUE DIE KUNST DER FUGE

J S BACH
Transcription
Pierre Montreuille

(Contrapunctus 1)

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

(♩ = 60)



S

A

T

Vlc

7 8

A



11 8

Soprano (S) starts with a melodic line featuring a grace note and a sustained note. Alto (A) has a rhythmic pattern of eighth and sixteenth notes. Tenor (T) rests. Bassoon (Vlc) plays eighth-note chords.

B

15 8

Soprano (S) continues melodic line. Alto (A) rests. Tenor (T) enters with a melodic line. Bassoon (Vlc) plays eighth-note chords.

18 8

Soprano (S) continues melodic line. Alto (A) rests. Tenor (T) enters with a melodic line. Bassoon (Vlc) plays eighth-note chords.

22 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: Soprano has eighth notes, Alto (A) has eighth notes, Tenor (T) has eighth notes, Bassoon (Vlc) has eighth notes.

C

Measures 5-8: Soprano has eighth notes with grace notes, Alto has eighth notes, Tenor has eighth notes, Bassoon has eighth notes.

26 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: Soprano rests, Alto has eighth notes, Tenor has eighth notes, Bassoon has eighth notes.

D

Measures 5-8: Soprano rests, Alto has eighth notes, Tenor has eighth notes, Bassoon has eighth notes.

30 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: Soprano has eighth notes, Alto has eighth notes, Tenor has eighth notes, Bassoon has eighth notes.

Measures 5-8: Soprano has eighth notes, Alto has eighth notes, Tenor has eighth notes, Bassoon has eighth notes.

34 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

38 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

42 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

46 8

S
A
T
Vlc

This section contains four staves: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music consists of eighth and sixteenth note patterns with various dynamics and articulations.

49 8 [F]

S
A
T
Vlc

This section contains four staves: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music continues with eighth and sixteenth note patterns. A box containing the letter 'F' is positioned above the Soprano staff.

52 8

S
A
T
Vlc

This section contains four staves: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music features eighth and sixteenth note patterns with slurs and dynamic markings.

56 8

G

Soprano (S) starts with a dotted half note, followed by eighth-note patterns. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

60 8

Soprano (S) starts with eighth-note patterns. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

63 8

Soprano (S) starts with eighth-note patterns. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

66 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

70 8

H

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

75 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

Contrapunctus 2

J S BACH

Transcription

Pierre Montreuil

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

Violoncelle

6 8

S

A

T

Vlc

Vlc

9 8

S

A

T

Vlc

Vlc

12 8

S A T Vlc

A

15 8

S A T Vlc

18 8

S A T Vlc

This musical score consists of three staves, each with four voices: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music is in common time (indicated by '8').
Staff 1 (Measures 12-14):

- Measure 12:
 - Soprano (S): Rest, then quarter notes.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.
- Measure 13:
 - Soprano (S): Quarter note.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.
- Measure 14:
 - Soprano (S): Quarter note.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.

A box labeled 'A' is positioned above the Alto staff in Measure 13.

Staff 2 (Measures 15-17):

- Measure 15:
 - Soprano (S): Eighth note, then quarter note, then eighth note.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.
- Measure 16:
 - Soprano (S): Eighth note, then eighth-note pairs.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.
- Measure 17:
 - Soprano (S): Eighth note, then eighth-note pairs.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.

Staff 3 (Measures 18-20):

- Measure 18:
 - Soprano (S): Eighth note, then eighth-note pairs.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.
- Measure 19:
 - Soprano (S): Eighth note, then eighth-note pairs.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.
- Measure 20:
 - Soprano (S): Eighth note, then eighth-note pairs.
 - Alto (A): Eighth-note pairs.
 - Tenor (T): Eighth-note pairs.
 - Bassoon (Vlc): Eighth-note pairs.

A musical score page showing four staves for vocal parts (Soprano, Alto, Tenor) and one staff for Bassoon (Vlc). The vocal parts are in treble clef, and the bassoon part is in bass clef. Measure 27 starts with a forte dynamic. Measure 8 begins with a piano dynamic. The vocal parts sing eighth-note patterns, while the bassoon provides harmonic support.

30 8

S
A
T
Vlc

C

33 8

S
A
T
Vlc

36 8

S
A
T
Vlc

39 8

Soprano (S) starts with a forte eighth note, followed by a rest and a melodic line. Alto (A) has a continuous eighth-note pattern. Tenor (T) has a simple eighth-note line. Bassoon (Vlc) enters in measure 41 with a melodic line.

42 8

The vocal parts continue their eighth-note patterns. The bassoon provides harmonic support. A box labeled 'D' is placed above the Soprano staff in measure 42.

46 8

The vocal parts continue their eighth-note patterns. The bassoon provides harmonic support.

49 8
 S: A melodic line consisting of eighth and sixteenth notes, ending with a sustained note labeled 'E' in a box.
 A: A line of eighth notes, starting with a dynamic ff.
 T: A line of eighth and sixteenth notes, featuring a sharp sign on the third note.
 Vlc: A line of eighth notes, with rests in measures 1 and 2, followed by a rhythmic pattern of eighth and sixteenth notes.

52 8
 S: Three measures of rests.
 A: A line of eighth notes, starting with a dynamic f.
 T: A line of eighth and sixteenth notes, starting with a sharp sign on the second note.
 Vlc: A line of eighth notes, with a dynamic ff at the beginning of measure 3.

55 8
 S: A line of eighth and sixteenth notes, starting with a dynamic ff.
 A: A line of eighth notes, starting with a dynamic ff.
 T: A line of eighth notes, starting with a sharp sign on the second note.
 Vlc: A line of eighth notes, with a dynamic ff at the beginning of measure 3.

58 8

This musical score page contains four staves representing different voices or instruments. The top staff is for the Soprano (S), the second for the Alto (A), the third for the Tenor (T), and the bottom for the Bassoon (Vlc). The music is in common time, indicated by the '8' at the beginning of the measure. Measure 58 starts with a single note on the soprano staff, followed by a series of eighth-note patterns. The alto staff has a sustained note with a grace note. The tenor staff features a mix of quarter and eighth notes. The bassoon staff has a sustained note with a grace note.

61 8 [F]

This musical score page continues the sequence from the previous page. The top staff is for the Soprano (S), the second for the Alto (A), the third for the Tenor (T), and the bottom for the Bassoon (Vlc). The music is in common time, indicated by the '8' at the beginning of the measure. Measure 61 begins with a sixteenth-note pattern on the soprano staff, followed by eighth-note pairs. The alto staff has a sustained note with a grace note. The tenor staff has a sustained note with a grace note. The bassoon staff has a sustained note with a grace note. A boxed letter 'F' is placed above the soprano staff.

64 8

This musical score page continues the sequence from the previous page. The top staff is for the Soprano (S), the second for the Alto (A), the third for the Tenor (T), and the bottom for the Bassoon (Vlc). The music is in common time, indicated by the '8' at the beginning of the measure. Measure 64 starts with a sixteenth-note pattern on the soprano staff, followed by eighth-note pairs. The alto staff has a sustained note with a grace note. The tenor staff has a sustained note with a grace note. The bassoon staff has a sustained note with a grace note.

67 8

Soprano (S) has a melodic line with eighth-note patterns. Alto (A) has eighth-note patterns. Tenor (T) rests. Bassoon (Vlc) has eighth-note patterns.

70 8

Soprano (S) has eighth-note patterns. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) rests.

73 8

Soprano (S) has eighth-note patterns. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

76 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

79 8

H

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

82 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

Contrapunctus 3

J S BACH

Transcription

Pierre Montreuil

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

7 8

S

A

T

Vlc

A

11 8

S

A

T

Vlc

15 8

B

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

18 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

21 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

24 8

S
A
T
Vlc

27 8

S
A
T
Vlc

30 8

S
A
T
Vlc

33 8

Soprano (S) is silent.

Alto (A) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

Tenor (T) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

Bassoon (Vlc) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

37 8

Soprano (S) is silent.

Alto (A) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

Tenor (T) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

Bassoon (Vlc) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

41 8

D

Soprano (S) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

Alto (A) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

Tenor (T) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

Bassoon (Vlc) has a continuous line of eighth-note pairs, starting with a grace note. It includes several grace notes and a few sharp signs.

44 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

47 8

50 8

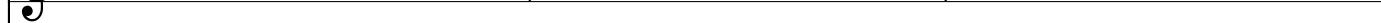
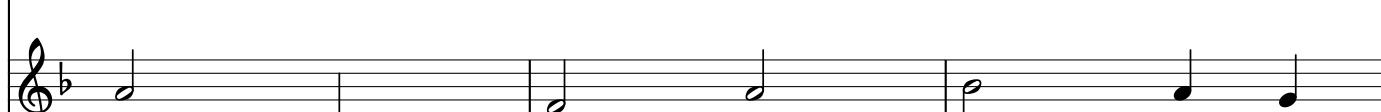
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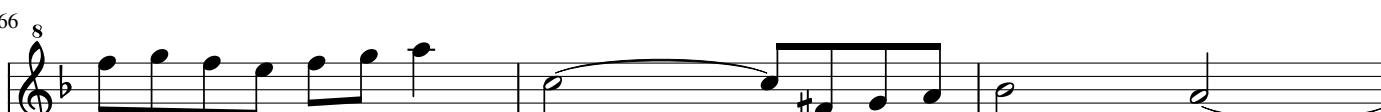
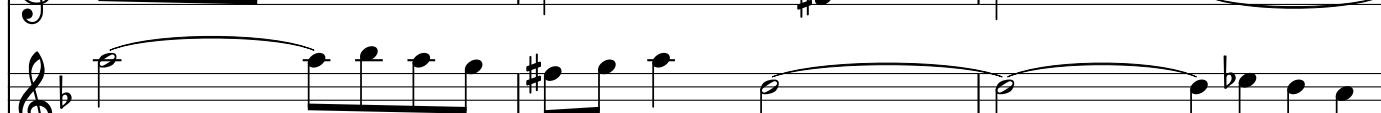
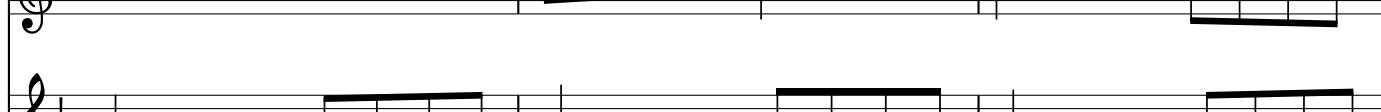
53 8

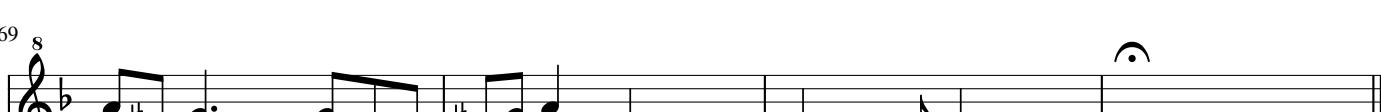
Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

56 8

60 8

63 8
 S:  
 A: 
 T: 
 Vlc: 

66 8
 S: 
 A: 
 T: 
 Vlc: 

69 8
 S: 
 A: 
 T: 
 Vlc: 

Contrapunctus 4

J S BACH

Transcription

Pierre Montreuil

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

This section of the score consists of four staves. The soprano flute (top) begins with a rhythmic pattern of eighth and sixteenth notes. The alto flute, tenor flute, and cello (bottom three) provide harmonic support with sustained notes or rests.

7 8

S

A

T

Vlc

This section shows the soprano and alto voices playing melodic lines with eighth and sixteenth notes. The tenor and bassoon provide harmonic support with sustained notes or rests. A bracket labeled 'A' groups the soprano and alto parts.

12 8

S

A

T

Vlc

This section shows the soprano and alto voices playing melodic lines with eighth and sixteenth notes. The tenor and bassoon provide harmonic support with sustained notes or rests. A bracket labeled 'B' groups the soprano and alto parts.

16 8

Soprano (S) Treble clef, B-flat key signature. Measures 16-17.

Alto (A) Treble clef, B-flat key signature. Measures 16-17.

Tenor (T) Treble clef, B-flat key signature. Measures 16-17.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 16-17.

20 8

Soprano (S) Treble clef, B-flat key signature. Measures 20-21.

Alto (A) Treble clef, B-flat key signature. Measures 20-21.

Tenor (T) Treble clef, B-flat key signature. Measures 20-21.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 20-21.

24 8

Soprano (S) Treble clef, B-flat key signature. Measures 24-25. Boxed letter C is above the staff.

Alto (A) Treble clef, B-flat key signature. Measures 24-25.

Tenor (T) Treble clef, B-flat key signature. Measures 24-25.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 24-25.

28 8

Soprano (S) sings eighth-note patterns. Alto (A) has eighth-note pairs followed by eighth-note pairs. Tenor (T) has eighth-note pairs followed by eighth-note pairs. Bassoon (Vlc) provides harmonic support.

32 8

D

Soprano (S) sings eighth-note patterns. Alto (A) has eighth-note pairs followed by eighth-note pairs. Tenor (T) has eighth-note pairs followed by eighth-note pairs. Bassoon (Vlc) provides harmonic support.

36 8

E

Soprano (S) sings eighth-note patterns. Alto (A) has eighth-note pairs followed by eighth-note pairs. Tenor (T) has eighth-note pairs followed by eighth-note pairs. Bassoon (Vlc) provides harmonic support.

40 8

Soprano (S) part: Measures 40-43. Notes include quarter notes, eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Alto (A) part: Measures 40-43. Notes include quarter notes, eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Tenor (T) part: Measures 40-43. Notes include quarter notes, eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Bassoon (Vlc) part: Measures 40-43. Notes include quarter notes, eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

44 8

Soprano (S) part: Measures 44-47. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Alto (A) part: Measures 44-47. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Tenor (T) part: Measures 44-47. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Bassoon (Vlc) part: Measures 44-47. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

48 8

Soprano (S) part: Measures 48-51. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Alto (A) part: Measures 48-51. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Tenor (T) part: Measures 48-51. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

Bassoon (Vlc) part: Measures 48-51. Notes include eighth notes, sixteenth notes, and rests. Key signature changes from B-flat to A major.

52 8

S
A
T
Vlc

F

56 8

S
A
T
Vlc

60 8

S
A
T
Vlc

G

64 8

Musical score for measures 64-8:

- Soprano (S):** Starts with a half note, followed by a eighth note, a quarter note, and a eighth note.
- Alto (A):** Starts with a eighth note, followed by a eighth note, a quarter note, and a eighth note.
- Tenor (T):** Starts with a eighth note, followed by a eighth note, a quarter note, and a eighth note.
- Bassoon (Vlc):** Starts with a eighth note, followed by a eighth note, a eighth note, and a eighth note.

67 8

Musical score for measures 67-8:

- Soprano (S):** Starts with a eighth note, followed by three eighth notes.
- Alto (A):** Starts with a eighth note, followed by a eighth note, a eighth note, and a eighth note.
- Tenor (T):** Starts with a eighth note, followed by a eighth note, a eighth note, and a eighth note.
- Bassoon (Vlc):** Starts with a eighth note, followed by a eighth note, a eighth note, and a eighth note.

71 8

Musical score for measures 71-8:

- Soprano (S):** Starts with a eighth note, followed by three eighth notes.
- Alto (A):** Starts with a eighth note, followed by a eighth note, a eighth note, and a eighth note.
- Tenor (T):** Starts with a eighth note, followed by a eighth note, a eighth note, and a eighth note.
- Bassoon (Vlc):** Starts with a eighth note, followed by a eighth note, a eighth note, and a eighth note.

74 8

S
A
T
Vlc

77 8 **H**

S
A
T
Vlc

80 8

S
A
T
Vlc

84 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

88 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

92 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

95 8

Soprano (S) starts with a eighth note followed by a sixteenth-note pair. Alto (A) has a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

Measures 96-97 continue with similar patterns for all voices.

98 8

Soprano (S) starts with a eighth note followed by a sixteenth-note pair. Alto (A) has a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

Measures 99-100 continue with similar patterns for all voices.

101 8

Soprano (S) starts with a eighth note followed by a sixteenth-note pair. Alto (A) has a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

Measures 102-103 continue with similar patterns for all voices.

Measure 104 starts with a eighth note followed by a sixteenth-note pair. The Tenor (T) part includes a trill symbol (*tr*). Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

Measure 105 starts with a eighth note followed by a sixteenth-note pair. The Tenor (T) part includes a trill symbol (*tr*). Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

105 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

109 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

113 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

117 8

This section contains four staves for Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music consists of eighth-note patterns with various dynamics like accents and slurs. Measure 117 starts with Soprano and Alto entries, followed by Tenor and Bassoon. Measures 118-119 continue this pattern with different note groupings. Measure 120 concludes the section.

121 8

This section contains four staves for Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music features eighth-note patterns with slurs and dynamic markings. The vocal parts show more complex rhythmic patterns compared to the previous section, particularly in measures 122-123.

124 8

This section contains four staves for Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music continues with eighth-note patterns and slurs. The bassoon part (Vlc) has a prominent role in the harmonic foundation, providing sustained notes and rhythmic support throughout the section.

128 8

S A T Vlc

J

132 8

S A T Vlc

136 8

S A T Vlc

Contrapunctus 5

J S BACH

Transcription

Pierre Montreuil

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

6 8

S

A

T

Vlc

10 8

S

A

T

Vlc

14 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

18 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

22 8

B

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

26 8

Soprano (S) starts with a eighth note followed by a sixteenth-note pattern. Alto (A) has eighth notes. Tenor (T) has eighth notes. Bassoon (Vlc) has eighth notes.

30 8

A circled 'C' is positioned above the Alto (A) staff. Soprano (S) rests. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

34 8

Soprano (S) has eighth-note patterns. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

D

39 8

Soprano (S) starts with a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) rests. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) continues with eighth-note pairs. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) starts with a eighth-note followed by a sixteenth-note. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) rests. Tenor (T) has a eighth-note followed by a sixteenth-note. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) rests. Tenor (T) has a eighth-note followed by a sixteenth-note. Bassoon (Vlc) plays eighth-note pairs.

44 8

Soprano (S) rests. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) rests. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) rests. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) has a eighth-note followed by a sixteenth-note. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) has a eighth-note followed by a sixteenth-note. Bassoon (Vlc) plays eighth-note pairs.

48 8

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) rests. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) rests. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) has a eighth-note followed by a sixteenth-note. Bassoon (Vlc) plays eighth-note pairs.

Soprano (S) has a eighth-note followed by a sixteenth-note. Alto (A) has a eighth-note followed by a sixteenth-note. Tenor (T) has a eighth-note followed by a sixteenth-note. Bassoon (Vlc) plays eighth-note pairs.

52 8

E

S
A
T
Vlc

57 8

S
A
T
Vlc

61 8

F

S
A
T
Vlc

66 8

Soprano (S) part: Measure 66 starts with eighth-note pairs. Measure 71 begins with a dynamic **f**, followed by eighth-note pairs and a sixteenth-note cluster.

Alto (A) part: Measure 66 has eighth-note pairs. Measure 71 starts with a dynamic **f**, followed by eighth-note pairs and rests.

Tenor (T) part: Measure 66 has eighth-note pairs. Measure 71 starts with eighth-note pairs, followed by a dynamic **p** and a sixteenth-note cluster.

Bassoon (Vlc) part: Measure 66 has eighth-note pairs. Measure 71 starts with eighth-note pairs, followed by a dynamic **f**.

71 8

Soprano (S) part: Measure 71 continues with eighth-note pairs and a sixteenth-note cluster. Measure 75 begins with a dynamic **f**.

Alto (A) part: Measure 71 has eighth-note pairs and rests. Measure 75 begins with eighth-note pairs.

Tenor (T) part: Measure 71 has eighth-note pairs and rests. Measure 75 begins with eighth-note pairs and a dynamic **p**.

Bassoon (Vlc) part: Measure 71 has eighth-note pairs and rests. Measure 75 begins with eighth-note pairs and a dynamic **f**.

75 8

Soprano (S) part: Measure 75 has a dynamic **f**. Measures 76-77 have rests. Measure 78 begins with a dynamic **p** and eighth-note pairs.

Alto (A) part: Measure 75 has eighth-note pairs. Measures 76-77 have rests. Measure 78 begins with eighth-note pairs.

Tenor (T) part: Measure 75 has rests. Measures 76-77 have rests. Measure 78 begins with eighth-note pairs.

Bassoon (Vlc) part: Measure 75 has eighth-note pairs. Measures 76-77 have rests. Measure 78 begins with eighth-note pairs.

79 8

Soprano (S) starts with eighth-note pairs, followed by eighth-note groups. Alto (A) has eighth-note pairs with a dynamic change. Tenor (T) has eighth-note pairs with a dynamic change. Bassoon (Vlc) has eighth-note pairs with a dynamic change.

83 8

Soprano (S) has eighth-note pairs with slurs and dynamic changes. Alto (A) has eighth-note pairs with slurs and dynamic changes. Tenor (T) has eighth-note pairs with slurs and dynamic changes. Bassoon (Vlc) has eighth-note pairs with slurs and dynamic changes.

87 8

Soprano (S) has eighth-note pairs with slurs and dynamic changes. Alto (A) has eighth-note pairs with slurs and dynamic changes. Tenor (T) has eighth-note pairs with slurs and dynamic changes. Bassoon (Vlc) has eighth-note pairs with slurs and dynamic changes.

Contrapunctus 6

J S BACH

Transcription

Pierre Montreuil

IN STYLO FRANCESE

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

S

A

T

Vlc

S

A

T

Vlc

11 8

Soprano (S) starts with a eighth note followed by a sixteenth-note pair. Alto (A) has a sustained eighth note. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth note.

Soprano (S) continues with eighth notes and sixteenth-note pairs. Alto (A) has eighth notes and sixteenth-note pairs. Tenor (T) has eighth notes and sixteenth-note pairs. Bassoon (Vlc) rests.

13 8

Soprano (S) has eighth notes and sixteenth-note pairs. Alto (A) has eighth notes and sixteenth-note pairs. Tenor (T) has eighth notes and sixteenth-note pairs. Bassoon (Vlc) rests.

Soprano (S) has eighth notes and sixteenth-note pairs. Alto (A) has eighth notes and sixteenth-note pairs. Tenor (T) has eighth notes and sixteenth-note pairs. Bassoon (Vlc) rests.

15 8

B

Soprano (S) has eighth notes and sixteenth-note pairs. Alto (A) has eighth notes and sixteenth-note pairs. Tenor (T) has eighth notes and sixteenth-note pairs. Bassoon (Vlc) has eighth notes and sixteenth-note pairs.

Soprano (S) has eighth notes and sixteenth-note pairs. Alto (A) has eighth notes and sixteenth-note pairs. Tenor (T) has eighth notes and sixteenth-note pairs. Bassoon (Vlc) has eighth notes and sixteenth-note pairs.

18 8

Soprano (S) starts with a eighth-note followed by sixteenth-note pairs. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) has eighth-note pairs.

20 8

C

Soprano (S) has a rest followed by eighth-note pairs. Alto (A) has eighth-note pairs with grace notes. Tenor (T) has eighth-note pairs. Bassoon (Vlc) has eighth-note pairs.

23 8

Soprano (S) has eighth-note pairs. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) has eighth-note pairs.

26 8

Musical score for measures 26-8:

- Soprano (S):** Starts with a quarter note, followed by eighth-note pairs (one sharp), a dotted half note, a quarter note, and a sixteenth-note pattern ending with a sharp.
- Alto (A):** Starts with a dotted half note, followed by a quarter note, a dotted half note, and a quarter note.
- Tenor (T):** Starts with a quarter note, followed by eighth-note pairs, a dotted half note, a quarter note, and a sixteenth-note pattern ending with a sharp.
- Bassoon (Vlc):** Starts with a dotted half note, followed by a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, and a sixteenth-note pattern ending with a sharp.

28 8

Musical score for measures 28-8:

- Soprano (S):** Starts with a sixteenth-note pattern, followed by a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, and a sixteenth-note pattern ending with a sharp.
- Alto (A):** Starts with a sixteenth-note pattern, followed by a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, and a sixteenth-note pattern ending with a sharp.
- Tenor (T):** Starts with a quarter note, followed by a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, and a sixteenth-note pattern ending with a sharp.
- Bassoon (Vlc):** Starts with a sixteenth-note pattern, followed by a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, and a sixteenth-note pattern ending with a sharp.

31 8

Musical score for measures 31-8:

- Soprano (S):** Starts with a sixteenth-note pattern, followed by a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, and a sixteenth-note pattern ending with a sharp.
- Alto (A):** Starts with a sixteenth-note pattern, followed by a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, a sixteenth-note pattern, and a sixteenth-note pattern ending with a sharp.
- Tenor (T):** Starts with a quarter note, followed by a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note ending with a sharp.
- Bassoon (Vlc):** Starts with a quarter note, followed by a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note ending with a sharp.

34 8

D

Soprano (S) has a melodic line with eighth-note patterns. Alto (A) has a rhythmic pattern of eighth-note pairs. Tenor (T) has sustained notes with grace notes. Bassoon (Vlc) provides harmonic support with sustained notes and eighth-note patterns.

37 8

Soprano (S) has a melodic line with eighth-note patterns. Alto (A) has a rhythmic pattern of eighth-note pairs. Tenor (T) has sustained notes with grace notes. Bassoon (Vlc) provides harmonic support with sustained notes and eighth-note patterns.

39 8

tr

Soprano (S) has a melodic line with eighth-note patterns. Alto (A) rests. Tenor (T) has sustained notes with grace notes. Bassoon (Vlc) provides harmonic support with sustained notes and eighth-note patterns.

41 8

Soprano (S) part: Measure 41 starts with a eighth-note followed by a sixteenth-note grace note, then eighth-note pairs. Measure 8 starts with a eighth-note followed by a sixteenth-note grace note, then eighth-note pairs.

Alto (A) part: Measure 41 starts with a sustained note followed by a eighth-note followed by a sixteenth-note grace note. Measure 8 starts with a eighth-note followed by a sixteenth-note grace note, then eighth-note pairs.

Tenor (T) part: Measure 41 starts with a sustained note followed by a half note. Measure 8 starts with a sustained note followed by a half note.

Bassoon (Vlc) part: Measure 41 starts with a eighth-note followed by a sixteenth-note grace note, then eighth-note pairs. Measure 8 starts with a eighth-note followed by a sixteenth-note grace note, then eighth-note pairs.

43 8

Soprano (S) starts with a quarter note followed by eighth-note pairs. Alto (A) has eighth-note pairs. Tenor (T) rests. Bassoon (Vlc) plays eighth-note pairs with a dynamic marking 'tr'.

45 8

The musical score consists of four staves. The top staff is for the Soprano (S), the second for the Alto (A), the third for the Tenor (T), and the bottom for the Bassoon (Vlc). The Soprano and Alto parts begin with eighth-note patterns. The Tenor part has a single note followed by a rest. The Bassoon part begins with eighth-note patterns, including some grace notes indicated by short vertical strokes above the stems.

47 8

S A T Vlc

F

50 8

S A T Vlc

52 8

S A T Vlc

54 8

This musical score page contains four staves. The top three staves (Soprano, Alto, and Tenor) are in treble clef, while the bottom staff (Bassoon) is in bass clef. Measure 54 begins with a sustained note on the soprano staff. Measures 55 and 56 show rhythmic patterns involving eighth and sixteenth notes. Measure 57 consists of rests. Measure 58 begins with a sustained note on the soprano staff.

56 8

This musical score page contains four staves. The top three staves (Soprano, Alto, and Tenor) are in treble clef, while the bottom staff (Bassoon) is in bass clef. Measures 56 and 57 show rhythmic patterns involving eighth and sixteenth notes. Measure 58 consists of rests.

58 8

G

This musical score page contains four staves. The top three staves (Soprano, Alto, and Tenor) are in treble clef, while the bottom staff (Bassoon) is in bass clef. Measure 58 begins with a sustained note on the soprano staff. Measures 59 and 60 show rhythmic patterns involving eighth and sixteenth notes. Measure 61 consists of rests. Measure 62 begins with a sustained note on the soprano staff.

60 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

62 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

64 8 H

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

66 8
 S: Treble clef, B-flat key signature.
 A: Treble clef, B-flat key signature.
 T: Treble clef, B-flat key signature.
 Vlc: Bass clef, B-flat key signature.

68 8
 S: Treble clef, B-flat key signature.
 A: Treble clef, B-flat key signature.
 T: Treble clef, B-flat key signature.
 Vlc: Bass clef, B-flat key signature.

70 8
 S: Treble clef, B-flat key signature.
 A: Treble clef, B-flat key signature.
 T: Treble clef, B-flat key signature.
 Vlc: Bass clef, B-flat key signature.

73 8

Soprano (S) starts with a dotted quarter note followed by eighth-note pairs. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) has eighth-note pairs.

75 8

Soprano (S) rests. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) rests.

77 8

Soprano (S) starts with a dotted quarter note followed by eighth-note pairs. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) rests.

Contrapunctus 7

per augmentationem et diminutionem

J S BACH

Transcription

Pierre Montreuil

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

Musical score for measure 8 featuring four staves. The Flute à bec soprano, Flute à bec alto, and Violoncelle staves each have a single note (F#) followed by a rest. The Flute à bec Ténor staff contains a complex sixteenth-note pattern.

4 8

S

A

T

Vlc

A

Musical score for measures 4 through 8. The Soprano (S) and Alto (A) voices play eighth-note patterns. The Tenor (T) voice plays a continuous eighth-note pattern. The Bassoon (Vlc) voice is silent. Measure 8 is labeled 'A' above the Alto staff.

6 8

S

A

T

Vlc

Musical score for measures 6 through 8. The Soprano (S) and Alto (A) voices play eighth-note patterns. The Tenor (T) voice plays a continuous eighth-note pattern. The Bassoon (Vlc) voice has a bass clef and a dotted half note.

8 8

S
A
T
Vlc

10 8

S
A
T
Vlc

12 8

B

S
A
T
Vlc

14 8

S
A
T
Vlc

16 8

S
A
T
Vlc

18 8

S
A
T
Vlc

20 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

22 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

24 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

26 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

28 8 D

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

30 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

32 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

34 8

E

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

36 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

38 8

Soprano (S) has eighth-note pairs followed by a fermata. Alto (A) has a single eighth note. Tenor (T) has a quarter note followed by a sharp sign. Bassoon (Vlc) has sixteenth-note patterns.

40 8

Soprano (S) has eighth notes with a sharp sign. Alto (A) has eighth notes with a sharp sign. Tenor (T) has eighth-note pairs with a sharp sign. Bassoon (Vlc) has sixteenth-note patterns.

42 8

Soprano (S) has eighth-note pairs with a sharp sign. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs with a sharp sign. Bassoon (Vlc) has sixteenth-note patterns.

44 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

46 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

48 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

50 8

F

Soprano (S) starts with a sustained note. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) has sixteenth-note patterns.

52 8

Soprano (S) starts with a sustained note. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) has sixteenth-note patterns.

54 8

Soprano (S) starts with a sustained note. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) has sixteenth-note patterns.

56 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

58 8 G

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

60 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

J S BACH

Transcription

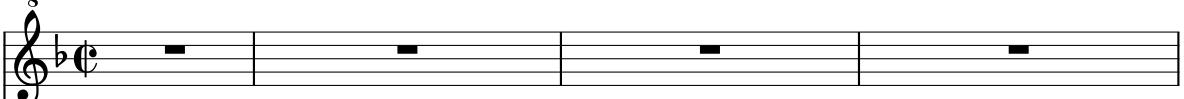
Pierre Montreuille

Contrapunctus 8

alla duodecima

8

Flûte à bec soprano



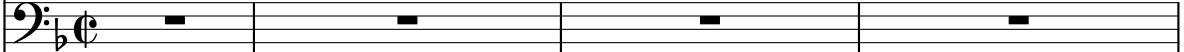
Flûte à bec alto



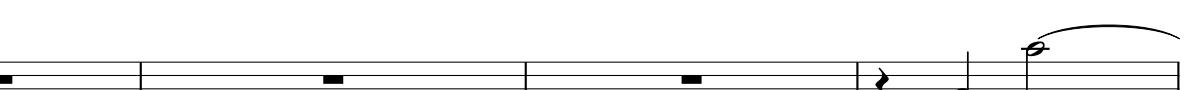
Flûte à bec Ténor



Violoncelle



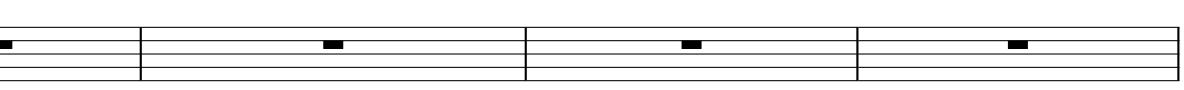
S



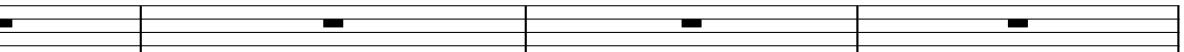
A



T



Vlc



S



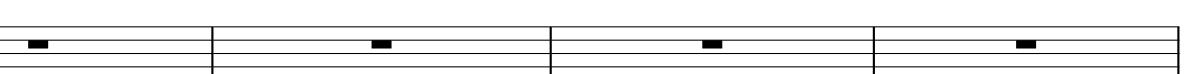
A



T



Vlc



13 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

Alto (A) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

Tenor (T) Treble clef, B-flat key signature. Measures 1-4: rests. Measure 5: rest. Measure 6: rest. Measure 7: rest. Measure 8: rest.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-4: rests. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

A

17 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

Alto (A) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

Tenor (T) Treble clef, B-flat key signature. Measures 1-4: rests. Measure 5: rest. Measure 6: rest. Measure 7: rest. Measure 8: rest.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

21 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

Alto (A) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

Tenor (T) Treble clef, B-flat key signature. Measures 1-4: rests. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns. Measure 8: eighth-note patterns.

B

25 8

Soprano (S) has a melodic line with eighth-note pairs followed by sustained notes. Alto (A) has rests. Tenor (T) has a continuous eighth-note pattern. Bassoon (Vlc) has a rhythmic pattern with grace notes and a trill instruction.

29 8

Soprano (S) has eighth-note pairs. Alto (A) has rests. Tenor (T) has eighth-note pairs with slurs. Bassoon (Vlc) has eighth-note pairs.

33 8

Soprano (S) has sustained notes. Alto (A) has eighth-note pairs. Tenor (T) has rests. Bassoon (Vlc) has eighth-note pairs.

37 8

Soprano (S) starts with a note, followed by a rest, then a sharp sign, and finally two notes. Alto (A) has a continuous eighth-note pattern. Tenor (T) has a sixteenth-note pattern. Bassoon (Vlc) rests throughout.

41 8

Soprano (S) has a melodic line with a long sustained note and a descending eighth-note pattern. Alto (A) has a eighth-note pattern. Tenor (T) has a sixteenth-note pattern. Bassoon (Vlc) rests throughout.

45 8

Soprano (S) starts with a grace note labeled 'E' in a box, followed by a sixteenth-note pattern. Alto (A) has a eighth-note pattern. Tenor (T) has a continuous eighth-note pattern. Bassoon (Vlc) rests throughout.

49 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

53 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

57 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

61 8

This musical score page contains four staves. The top staff is for the Soprano (S) in soprano clef, starting with a quarter note followed by eighth notes. The second staff is for the Alto (A) in soprano clef, with notes on the first, third, and fourth lines. The third staff is for the Tenor (T) in soprano clef, with four rests. The bottom staff is for the Bassoon (Vlc) in bass clef, featuring eighth-note patterns with various dynamics and articulations.

65 8

This musical score page contains four staves. The Soprano (S) staff shows a melodic line with eighth and sixteenth notes. The Alto (A) staff has a sustained note followed by eighth-note pairs. The Tenor (T) staff consists of four rests. The Bassoon (Vlc) staff features eighth-note patterns with some rests.

69 8

This musical score page contains four staves. The Soprano (S) staff includes a sustained note followed by a sixteenth-note run. The Alto (A) staff has eighth-note pairs with some rests. The Tenor (T) staff consists of four rests. The Bassoon (Vlc) staff features eighth-note patterns with various dynamics and articulations.

73 8

G

Soprano (S)
Alto (A)
Tenor (T)
Bass (Vlc)

76 8

Soprano (S)
Alto (A)
Tenor (T)
Bass (Vlc)

79 8

Soprano (S)
Alto (A)
Tenor (T)
Bass (Vlc)

83 8

Soprano (S) has a sustained note followed by eighth-note patterns.

Alto (A) has eighth-note patterns.

Tenor (T) has eighth-note patterns.

Bassoon (Vlc) has sustained notes.

86 8

Soprano (S) has sustained notes followed by eighth-note patterns.

Alto (A) has eighth-note patterns followed by sustained notes.

Tenor (T) has eighth-note patterns.

Bassoon (Vlc) has sustained notes.

90 8

Soprano (S) has eighth-note patterns followed by sustained notes.

Alto (A) has sustained notes followed by eighth-note patterns.

Tenor (T) has eighth-note patterns.

Bassoon (Vlc) has sustained notes.

94 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

98 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

102 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

106 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

110 8

I

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

114 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

118 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measure 5: rest. Measure 6: sharp. Measure 7: eighth-note pattern. Alto (A) Treble clef. Measures 1-4: rests. Measures 5-6: eighth-note patterns. Tenor (T) Treble clef. Measures 1-4: rests. Measures 5-6: eighth-note patterns. Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-4: eighth-note patterns. Measures 5-6: rests.

J

122 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Alto (A) Treble clef. Measures 1-4: eighth-note patterns. Tenor (T) Treble clef. Measures 1-4: eighth-note patterns. Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-4: eighth-note patterns.

126 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-4: eighth-note patterns. Alto (A) Treble clef. Measures 1-4: eighth-note patterns. Tenor (T) Treble clef. Measures 1-4: eighth-note patterns. Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-4: eighth-note patterns.

J S BACH

Transcription
Pierre Montreuil

Contrapunctus 9

alla decima

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

8

S

A

T

Vlc

5 8

A

9 8

Soprano (S): $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C}$

Alto (A): $\text{D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E}$

Tenor (T): $\text{G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A}$

Bassoon (Vlc): $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C}$

13 8

Soprano (S): $\text{F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G}$

Alto (A): $\text{C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$

Tenor (T): $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C}$

Bassoon (Vlc): $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C}$

17 8

Soprano (S): $\text{E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F}$

Alto (A): $\text{C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$

Tenor (T): $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C}$

Bassoon (Vlc): $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C}$

21 8

Soprano (S) 

Alto (A) 

Tenor (T) 

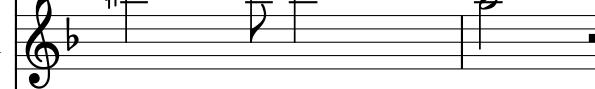
Bassoon (Vlc) 

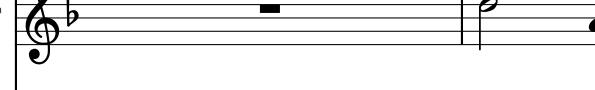
B



25 8

Soprano (S) 

Alto (A) 

Tenor (T) 

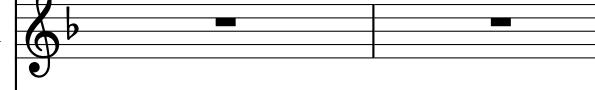
Bassoon (Vlc) 

C

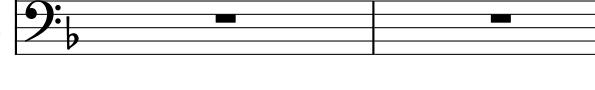


29 8

Soprano (S) 

Alto (A) 

Tenor (T) 

Bassoon (Vlc) 

D



34 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

38 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

41 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

E

45 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

50 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

54 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

58 8

F

Soprano (S): Starts with a rest, followed by eighth-note pairs. Measures 59-60: eighth-note pairs. Measure 61: eighth-note pairs.

Alto (A): Rests throughout.

Tenor (T): Starts with a rest, followed by eighth-note pairs. Measures 59-60: eighth-note pairs. Measure 61: eighth-note pairs.

Violin (Vlc): Sustains notes. Measures 59-60: eighth-note pairs. Measure 61: eighth-note pairs.

62 8

Soprano (S): Eighth-note pairs with slurs. Measures 62-64: eighth-note pairs with slurs. Measure 65: eighth-note pairs with slurs.

Alto (A): Eighth-note pairs with slurs. Measures 62-64: eighth-note pairs with slurs. Measure 65: eighth-note pairs with slurs.

Tenor (T): Rests throughout.

Violin (Vlc): Sixteenth-note patterns. Measures 62-64: sixteenth-note patterns. Measure 65: sixteenth-note patterns.

66 8

G

Soprano (S): Eighth-note patterns. Measures 66-68: eighth-note pairs. Measure 69: eighth-note pairs.

Alto (A): Eighth-note patterns. Measures 66-68: eighth-note pairs. Measure 69: eighth-note pairs.

Tenor (T): Eighth-note patterns. Measures 66-68: eighth-note pairs. Measure 69: eighth-note pairs.

Violin (Vlc): Eighth-note patterns. Measures 66-68: eighth-note pairs. Measure 69: eighth-note pairs.

70 8

Soprano (S) starts with a sustained note followed by eighth-note pairs. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) rests in measures 1-2, then enters with eighth-note pairs.

74 8

Soprano (S) starts with a sustained note followed by eighth-note pairs. Alto (A) has eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) rests in measures 1-2, then enters with eighth-note pairs.

79 8

Soprano (S) starts with a sustained note followed by eighth-note pairs. Alto (A) rests in measure 1, then enters with eighth-note pairs. Tenor (T) has eighth-note pairs. Bassoon (Vlc) rests throughout the entire section.

84 8

H

Soprano (S) starts with a long note, followed by eighth notes. The alto (A) has eighth-note pairs. The tenor (T) has eighth-note pairs. The violoncello (Vlc) has eighth-note pairs.

88

Soprano: Measure 88 starts with a sixteenth-note pattern (fermata), followed by eighth-note patterns. The Alto part has eighth-note patterns. The Tenor part has eighth-note patterns. The Bassoon part has eighth-note patterns.

93

S A T Vlc

8

97 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

101 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

105 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

109 8

S
A
T
Vlc

113 8

J

S
A
T
Vlc

118 8

S
A
T
Vlc

J S BACH

Transcription
Pierre Montreuilie

Contrapunctus 10

(à 3 voix)

Musical score for Contrapunctus 10, measures 7-8. The score consists of four staves:

- Flûte à bec soprano (G clef, C major): Rests throughout.
- Flûte à bec alto (G clef, C major): Rests throughout.
- Flûte à bec Ténor (G clef, C major): Starts with a rest, then plays a continuous line of eighth notes.
- Violoncelle (C clef, C major): Rests throughout.

Musical score for Contrapunctus 10, measures 7-8. The score consists of four staves:

- Soprano (S): Rests throughout.
- Alto (A): Rests throughout.
- Tenor (T): Starts with a rest, then plays a continuous line of eighth notes.
- Bassoon (Vlc): Starts with a rest, then plays a continuous line of eighth notes.

11 8

A

Soprano (S) starts with a rest, followed by eighth notes. Alto (A) has rests. Tenor (T) plays eighth-note pairs. Bassoon (Vlc) plays eighth-note pairs.

16 8

B

Soprano (S) starts with a quarter note, followed by eighth-note pairs. Alto (A) starts with a eighth-note pair. Tenor (T) starts with a eighth-note pair. Bassoon (Vlc) starts with a eighth-note pair.

20 8

C

Soprano (S) starts with a eighth-note pair, followed by eighth-note pairs. Alto (A) has rests. Tenor (T) starts with a eighth-note pair. Bassoon (Vlc) starts with a eighth-note pair.

24 8

Soprano (S) has eighth-note patterns. Alto (A) rests. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has sustained notes.

28 8

D

Soprano (S) has eighth-note patterns. Alto (A) rests. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

32 8

Soprano (S) rests. Alto (A) has eighth-note patterns. Tenor (T) has eighth-note patterns. Bassoon (Vlc) has eighth-note patterns.

36 8

Soprano (S) has a sustained note from measure 36 to 8.

Alto (A) plays eighth-note patterns.

Tenor (T) plays quarter notes.

Bassoon (Vlc) plays eighth-note patterns with grace notes and a dynamic instruction 'm'.

E

40 8

Soprano (S) plays eighth-note patterns.

Alto (A) rests throughout.

Tenor (T) plays eighth-note patterns.

Bassoon (Vlc) rests until measure 8, then plays eighth-note patterns with grace notes and a dynamic instruction 'm'.

44 8

Soprano (S) plays eighth-note patterns.

Alto (A) rests until measure 8, then plays eighth-note patterns.

Tenor (T) plays eighth-note patterns.

Bassoon (Vlc) plays eighth-note patterns with grace notes and a dynamic instruction 'm'.

F

48 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

52 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

56 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

60 8

Soprano (S) starts with a eighth note followed by a sixteenth-note pair. The Alto (A) has a sustained eighth note. The Tenor (T) has a eighth note followed by a sixteenth note. The Bassoon (Vlc) plays a sixteenth-note pattern.

G

The Alto (A) begins a sixteenth-note pattern starting with a sharp. The Tenor (T) rests. The Bassoon (Vlc) continues its sixteenth-note pattern.

64 8

The Soprano (S) plays a eighth note followed by a sixteenth-note pair. The Alto (A) has a eighth note followed by a sixteenth-note pair. The Tenor (T) rests. The Bassoon (Vlc) plays a sixteenth-note pattern.

68 8

The Soprano (S) plays a eighth note followed by a sixteenth-note pair. The Alto (A) has a eighth note followed by a sixteenth-note pair. The Tenor (T) rests. The Bassoon (Vlc) plays a sixteenth-note pattern.

72 8

Soprano (S) starts with a eighth note followed by a sixteenth note. Alto (A) follows with a eighth note, a sixteenth note, and a eighth note. Tenor (T) rests throughout. Bassoon (Vlc) has a sixteenth-note pattern.

Measure 73: Alto (A) has a eighth note, a sixteenth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a sixteenth-note pattern.

Measure 74: Soprano (S) has a eighth note, a sixteenth note, and a eighth note. Alto (A) has a eighth note, a sixteenth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a sixteenth-note pattern.

Measure 75: Soprano (S) has a eighth note, a sixteenth note, and a eighth note. Alto (A) has a eighth note, a sixteenth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a sixteenth-note pattern.

76 8

Measure 76: Soprano (S) has a eighth note, a eighth note, and a eighth note. Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

Measure 77: Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

Measure 78: Soprano (S) has a eighth note, a eighth note, and a eighth note. Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

Measure 79: Soprano (S) has a eighth note, a eighth note, and a eighth note. Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

80 8

Measure 80: Soprano (S) has a eighth note, a eighth note, and a eighth note. Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

Measure 81: Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

Measure 82: Soprano (S) has a eighth note, a eighth note, and a eighth note. Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

Measure 83: Soprano (S) has a eighth note, a eighth note, and a eighth note. Alto (A) has a eighth note, a eighth note, and a eighth note. Tenor (T) rests. Bassoon (Vlc) has a eighth note, a eighth note, and a eighth note.

84 8

This musical score page contains four staves. The soprano (S) staff uses a treble clef and has a key signature of one flat. The alto (A) staff also uses a treble clef and has a key signature of one flat. The tenor (T) staff uses a treble clef and has a key signature of one flat. The bassoon (Vlc) staff uses a bass clef and has a key signature of one flat. Measure 84 starts with eighth-note patterns for Soprano and Alto. Measure 85 begins with a whole note rest for Tenor.

88 8

This musical score page contains four staves. The soprano (S) staff uses a treble clef and has a key signature of one flat. The alto (A) staff uses a treble clef and has a key signature of one flat. The tenor (T) staff uses a treble clef and has a key signature of one flat. The bassoon (Vlc) staff uses a bass clef and has a key signature of one flat. Measure 88 features sixteenth-note patterns for Soprano and Alto. Measure 89 continues with sixteenth-note patterns for Alto and Bassoon.

91 8

This musical score page contains four staves. The soprano (S) staff uses a treble clef and has a key signature of one flat. The alto (A) staff uses a treble clef and has a key signature of one flat. The tenor (T) staff uses a treble clef and has a key signature of one flat. The bassoon (Vlc) staff uses a bass clef and has a key signature of one flat. Measure 91 includes a dynamic marking 'H' in a box above the soprano staff. Measure 92 shows eighth-note patterns for Alto and Bassoon.

93 8

This musical score page contains four staves. The top staff is for the Soprano (S) in soprano clef, featuring a continuous eighth-note pattern. The second staff is for the Alto (A) in soprano clef, with notes appearing in measures 93 and 94. The third staff is for the Tenor (T) in soprano clef, with rests throughout. The bottom staff is for the Bassoon (Vlc) in bass clef, with notes appearing in measures 93 and 94.

97 8

This musical score page contains four staves. The Soprano (S) staff shows a pattern of eighth and sixteenth notes. The Alto (A) staff shows eighth and sixteenth note patterns. The Tenor (T) staff has rests. The Bassoon (Vlc) staff shows eighth and sixteenth note patterns.

101 8

This musical score page contains four staves. The Soprano (S) staff shows eighth and sixteenth note patterns. The Alto (A) staff shows eighth and sixteenth note patterns. The Tenor (T) staff has rests. The Bassoon (Vlc) staff shows eighth and sixteenth note patterns.

105 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

109 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

112 8

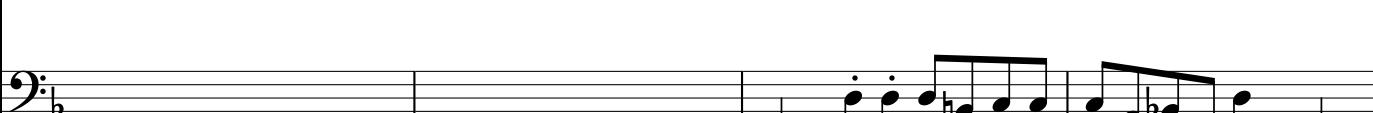
Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

115 8

Soprano (S) 

Alto (A) 

Tenor (T) 

Bassoon (Vlc) 

I 

119 8

Soprano (S) 

Alto (A) 

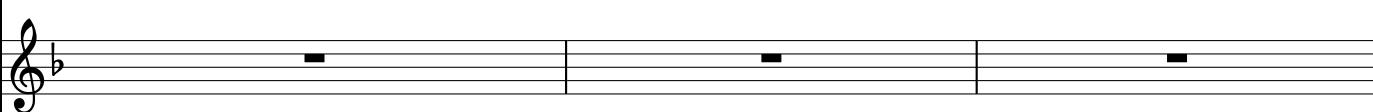
Tenor (T) 

Bassoon (Vlc) 

121 8

Soprano (S) 

Alto (A) 

Tenor (T) 

Bassoon (Vlc) 

124 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-2: rest. Measure 3: eighth note followed by six sixteenth-note pairs. Measure 4: eighth note followed by six sixteenth-note pairs. Measure 5: eighth note followed by six sixteenth-note pairs.

Alto (A) Treble clef, B-flat key signature. Measures 1-4: rest.

Tenor (T) Treble clef, B-flat key signature. Measures 1-4: rest. Measure 5: eighth note, followed by a sixteenth note, then a half note with a fermata.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-2: eighth note followed by six sixteenth-note pairs. Measures 3-4: eighth note followed by six sixteenth-note pairs. Measure 5: eighth note followed by six sixteenth-note pairs.

J

128 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-2: eighth note followed by six sixteenth-note pairs. Measures 3-4: eighth note followed by six sixteenth-note pairs. Measures 5-6: eighth note followed by six sixteenth-note pairs.

Alto (A) Treble clef, B-flat key signature. Measures 1-4: rest.

Tenor (T) Treble clef, B-flat key signature. Measures 1-4: eighth note, followed by a sixteenth note, then a half note with a fermata. Measures 5-6: eighth note, followed by a sixteenth note, then a half note with a fermata.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-2: eighth note followed by six sixteenth-note pairs. Measures 3-4: eighth note followed by six sixteenth-note pairs. Measures 5-6: eighth note followed by six sixteenth-note pairs.

132 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-2: eighth note followed by six sixteenth-note pairs. Measures 3-4: eighth note followed by six sixteenth-note pairs. Measures 5-6: eighth note followed by six sixteenth-note pairs.

Alto (A) Treble clef, B-flat key signature. Measures 1-4: rest.

Tenor (T) Treble clef, B-flat key signature. Measures 1-2: eighth note followed by six sixteenth-note pairs. Measures 3-4: eighth note followed by six sixteenth-note pairs. Measures 5-6: eighth note followed by six sixteenth-note pairs.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-2: eighth note followed by six sixteenth-note pairs. Measures 3-4: eighth note followed by six sixteenth-note pairs. Measures 5-6: eighth note followed by six sixteenth-note pairs.

136 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

K

140 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

144 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

147 8

L

Soprano (S) has a sustained note followed by eighth-note pairs. Alto (A) has a continuous eighth-note pattern. Tenor (T) rests throughout. Bassoon (Vlc) has eighth-note pairs.

150 8

M

Soprano (S) and Alto (A) sing eighth-note patterns. Tenor (T) enters with a melodic line featuring grace notes and sixteenth-note pairs. Bassoon (Vlc) provides harmonic support.

154 8

Soprano (S) and Alto (A) sing eighth-note patterns. Tenor (T) has a melodic line with eighth-note pairs. Bassoon (Vlc) rests throughout.

158 8

N

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

162 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

166 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

169 8

O

Soprano (S) has a melodic line with grace notes. Alto (A) has a sustained note followed by rests. Tenor (T) has a continuous melodic line. Bassoon (Vlc) has a rhythmic pattern.

172 8

Soprano (S) has a melodic line with grace notes. Alto (A) rests throughout. Tenor (T) has a continuous melodic line. Bassoon (Vlc) has a rhythmic pattern.

176 8

Soprano (S) has a melodic line with grace notes. Alto (A) rests throughout. Tenor (T) has a melodic line with grace notes. Bassoon (Vlc) has a rhythmic pattern.

179 8

S A T Vlc

P

182 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

185 8

Soprano (S) starts with a note followed by a rest. Alto (A) has a melodic line with grace notes and a trill. Tenor (T) has a continuous eighth-note pattern. Bassoon (Vlc) has a sustained note.

J S BACH

Transcription
Pierre Montreuille

Contrapunctus 11

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

8

S

A

T

Vlc

7 8

A

12 8

B

Soprano (S) starts with a descending eighth-note pattern. Alto (A) follows with a similar pattern. Tenor (T) enters with eighth-note pairs. Bassoon (Vlc) provides harmonic support throughout.

18 8

Soprano (S) starts with a descending eighth-note pattern. Alto (A) follows with a similar pattern. Tenor (T) enters with eighth-note pairs. Bassoon (Vlc) provides harmonic support throughout.

23 8

C

Soprano (S) starts with a descending eighth-note pattern. Alto (A) follows with a similar pattern. Tenor (T) enters with eighth-note pairs. Bassoon (Vlc) provides harmonic support throughout.

29 8

Soprano (S), Alto (A), Tenor (T), Bass (Vlc)

34 8

D

Soprano (S), Alto (A), Tenor (T), Bass (Vlc)

38 8

Soprano (S), Alto (A), Tenor (T), Bass (Vlc)

42 8

Musical score for measures 42-8:

- Soprano (S):** Starts with a eighth-note rest followed by a sixteenth-note pattern. A melodic line begins with a eighth-note followed by a sixteenth-note rest.
- Alto (A):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Tenor (T):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Bassoon (Vlc):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.

46 8

Musical score for measures 46-8:

- Soprano (S):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Alto (A):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Tenor (T):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Bassoon (Vlc):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.

50 8

Musical score for measures 50-8:

- Soprano (S):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Alto (A):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Tenor (T):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.
- Bassoon (Vlc):** Starts with a eighth-note followed by a sixteenth-note rest. Continues with a eighth-note followed by a sixteenth-note rest.

54 8

S
A
T
Vlc

58 8

S
A
T
Vlc

62 8

E

S
A
T
Vlc

66 8

Soprano (S) part: Measures 66-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Alto (A) part: Measures 66-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Tenor (T) part: Measures 66-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Bassoon (Vlc) part: Measures 66-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

69 8

Soprano (S) part: Measures 69-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Alto (A) part: Measures 69-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Tenor (T) part: Measures 69-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats. A box labeled 'F' is placed above this staff.

Bassoon (Vlc) part: Measures 69-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

74 8

Soprano (S) part: Measures 74-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Alto (A) part: Measures 74-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Tenor (T) part: Measures 74-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

Bassoon (Vlc) part: Measures 74-8 show a continuous line of eighth and sixteenth notes, mostly sharp, with some flats.

78 8

Soprano (S) part: Measures 78-81. Notes include quarter and eighth notes, mostly on the A and C strings.

Alto (A) part: Measures 78-81. Notes include eighth and sixteenth notes, mostly on the D and G strings.

Tenor (T) part: Measures 78-81. Notes include eighth and sixteenth notes, mostly on the B and E strings.

Bassoon (Vlc) part: Measures 78-81. Notes include quarter and eighth notes, mostly on the C and G strings.

82 8

Soprano (S) part: Measures 82-85. Notes include eighth and sixteenth notes, mostly on the A and C strings. Measure 85 ends with a fermata over the last note.

Alto (A) part: Measures 82-85. Notes include eighth and sixteenth notes, mostly on the D and G strings.

Tenor (T) part: Measures 82-85. Notes include eighth and sixteenth notes, mostly on the B and E strings.

Bassoon (Vlc) part: Measures 82-85. Notes include eighth and sixteenth notes, mostly on the C and G strings.

86 8

Soprano (S) part: Measures 86-89. Notes include eighth and sixteenth notes, mostly on the A and C strings. Measure 86 ends with a fermata over the last note.

Alto (A) part: Measures 86-89. Notes include eighth and sixteenth notes, mostly on the D and G strings.

Tenor (T) part: Measures 86-89. Notes include eighth and sixteenth notes, mostly on the B and E strings.

Bassoon (Vlc) part: Measures 86-89. Notes include eighth and sixteenth notes, mostly on the C and G strings.

91 8

Soprano (S): Rest, then eighth-note patterns.

Alto (A): Eighth-note patterns.

Tenor (T): Sixteenth-note patterns.

Bassoon (Vlc): Eighth-note patterns.

95 8

Soprano (S): Eighth-note patterns.

Alto (A): Eighth-note patterns.

Tenor (T): Sixteenth-note patterns.

Bassoon (Vlc): Eighth-note patterns.

99 8

Soprano (S): Eighth-note patterns.

Alto (A): Eighth-note patterns.

Tenor (T): Sixteenth-note patterns.

Bassoon (Vlc): Eighth-note patterns.

102 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-8.

Alto (A) Treble clef, B-flat key signature. Measures 1-8.

Tenor (T) Treble clef, B-flat key signature. Measures 1-8.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-8.

106 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-8.

Alto (A) Treble clef, B-flat key signature. Measures 1-8.

Tenor (T) Treble clef, B-flat key signature. Measures 1-8.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-8.

110 8

Soprano (S) Treble clef, B-flat key signature. Measures 1-8.

Alto (A) Treble clef, B-flat key signature. Measures 1-8.

Tenor (T) Treble clef, B-flat key signature. Measures 1-8.

Bassoon (Vlc) Bass clef, B-flat key signature. Measures 1-8.

A square bracket labeled "H" is positioned above the Alto (A) staff in measure 5.

114 8

Soprano (S) Treble clef, B-flat key signature
 Alto (A) Treble clef
 Tenor (T) Treble clef
 Bassoon (Vlc) Bass clef

This section contains four staves of musical notation. The first three staves (Soprano, Alto, and Tenor) are in treble clef, while the Bassoon (Vlc) is in bass clef. The key signature is B-flat major throughout. The music consists of eighth and sixteenth note patterns, with some slurs and rests.

118 8

Soprano (S) Treble clef, B-flat key signature
 Alto (A) Treble clef
 Tenor (T) Treble clef
 Bassoon (Vlc) Bass clef

This section continues the musical score from the previous page. The instrumentation remains the same: Soprano, Alto, Tenor, and Bassoon. The key signature is B-flat major. The music features eighth and sixteenth note patterns with slurs and rests.

121 8

Soprano (S) Treble clef, B-flat key signature
 Alto (A) Treble clef
 Tenor (T) Treble clef
 Bassoon (Vlc) Bass clef

I

This section shows the beginning of a new measure (121). The instrumentation is the same: Soprano, Alto, Tenor, and Bassoon. The key signature changes to B-flat major. The music consists of eighth and sixteenth note patterns. A rehearsal mark "I" is placed above the Soprano staff.

124 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

128 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

132 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

136 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

140 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

144 8

J

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Vlc)

147 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

151 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

155 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

159 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

163 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

167 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

171 8

Soprano (S): Starts with a dotted half note, followed by eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Alto (A): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Tenor (T): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Bassoon (Vlc): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

176 8

Soprano (S): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Alto (A): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Tenor (T): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Bassoon (Vlc): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

180 8

Soprano (S): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Alto (A): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Tenor (T): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

Bassoon (Vlc): Starts with eighth-note pairs. A fermata is placed over the bassoon's eighth-note pair.

J S BACH

Transcription
Pierre Montreuilie

Contrapunctus 12

Canon all' ottava

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

8

9/16

9/16

9/16

S

A

T

5

8

9

S

A

T

9

8

13 8

Soprano (S), Alto (A)

Tenor (T)

17 8

Soprano (S), Alto (A)

Tenor (T)

21 8

Alto (A)

Tenor (T)

25 8

Soprano (S)

Alto (A)

29 8

Soprano (S) Alto (A) Tenor (T)

32 8

Soprano (S) Alto (A) Tenor (T)

36 8

Soprano (S) Alto (A) Tenor (T)

40 8

Soprano (S) Alto (A) Tenor (T)

44 8

S

A

T

48 8

S

A

T

52 8

S

A

T

56 8

S

A

T

91

60 8

Soprano (S): Note, rest, rest, rest.

Alto (A): Eighth-note patterns with slurs.

Tenor (T): Sixteenth-note patterns with slurs and grace notes.

64 8

Soprano (S): Eighth-note patterns with slurs.

Alto (A): Eighth-note patterns with slurs.

Tenor (T): Eighth-note patterns with slurs and grace notes.

68 8

Soprano (S): Eighth-note patterns with slurs.

Alto (A): Eighth-note patterns with slurs.

Tenor (T): Eighth-note patterns with slurs and grace notes.

72 8

Soprano (S): Four rests.

Alto (A): Eighth-note patterns with slurs.

Tenor (T): Eighth-note patterns with slurs and grace notes.

76 8

Soprano (S) part: mostly silent.

Alto (A) part: eighth-note patterns.

Tenor (T) part: sixteenth-note patterns.

80 8

Soprano (S) part: eighth-note patterns.

Alto (A) part: eighth-note patterns.

Tenor (T) part: sixteenth-note patterns.

84 8

Soprano (S) part: eighth-note patterns.

Alto (A) part: mostly silent.

Tenor (T) part: sixteenth-note patterns.

88 8

Soprano (S) part: eighth-note patterns.

Alto (A) part: mostly silent.

Tenor (T) part: sixteenth-note patterns.

92 8

Soprano (S) part: Measures 92-93. The Soprano part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a sustained note followed by a melodic line of eighth-note pairs and sixteenth-note patterns.

Alto (A) part: Measures 92-93. The Alto part consists of two staves. Both staves feature sustained notes throughout the measure.

Tenor (T) part: Measures 92-93. The Tenor part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns.

Soprano (S) part: Measures 93-94. The Soprano part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a sustained note followed by a melodic line of eighth-note pairs and sixteenth-note patterns.

Alto (A) part: Measures 93-94. The Alto part consists of two staves. The first staff features sustained notes. The second staff starts with eighth-note pairs followed by a melodic line of eighth-note pairs and sixteenth-note patterns.

Tenor (T) part: Measures 93-94. The Tenor part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns.

96 8

Soprano (S) part: Measures 94-95. The Soprano part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a sustained note followed by a melodic line of eighth-note pairs and sixteenth-note patterns.

Alto (A) part: Measures 94-95. The Alto part consists of two staves. The first staff features sustained notes. The second staff starts with eighth-note pairs followed by a melodic line of eighth-note pairs and sixteenth-note patterns.

Tenor (T) part: Measures 94-95. The Tenor part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns.

100 8

Soprano (S) part: Measures 95-96. The Soprano part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a sustained note followed by a melodic line of eighth-note pairs and sixteenth-note patterns.

Alto (A) part: Measures 95-96. The Alto part consists of two staves. Both staves feature sustained notes throughout the measure.

Tenor (T) part: Measures 95-96. The Tenor part consists of two staves. The first staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns. The second staff starts with a melodic line of eighth-note pairs and sixteenth-note patterns.

J S BACH

Transcription

Pierre Montreuil

Contrapunctus 13

Canon alla duodecima in contrapunto alla quinta

Flûte à bec soprano

Flûte à bec alto

Violoncelle

6 6

S

A

Vlc

5 8

S

A

Vlc

9 8 6

A

12 8

Soprano (S) Treble clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

Alto (A) Treble clef, B-flat key signature, eighth note time. Notes: rest, rest, rest, rest.

Voice (Vlc) Bass clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

16 8

Soprano (S) Treble clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

Alto (A) Treble clef, B-flat key signature, eighth note time. Notes: rest, rest, rest.

Voice (Vlc) Bass clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

6

19 8

Soprano (S) Treble clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

Alto (A) Treble clef, B-flat key signature, eighth note time. Notes: rest, rest, rest, rest.

Voice (Vlc) Bass clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

6

B

23 8

Soprano (S) Treble clef, B-flat key signature, eighth note time. Notes: rest, rest, rest.

Alto (A) Treble clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

Voice (Vlc) Bass clef, B-flat key signature, eighth note time. Notes: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B; F#, E, D, C.

6

26 8

S

A

Vlc

29 8

S

A

Vlc

33 8

C

S

A

Vlc

36 8

S

A

Vlc

40 8

S

A

Vlc

6

6

43 8

S

A

Vlc

47 8

S

A

Vlc

50 8

S

6

A

Vlc

6

54 8

Soprano (S) Treble clef, B-flat key signature
 Alto (A) Treble clef
 Bassoon (Vlc) Bass clef, B-flat key signature

58 8

Soprano (S) Treble clef, B-flat key signature
 Alto (A) Treble clef
 Bassoon (Vlc) Bass clef, B-flat key signature

61 8

Soprano (S) Treble clef, B-flat key signature
 Alto (A) Treble clef
 Bassoon (Vlc) Bass clef, B-flat key signature

D

65 8

Soprano (S) Treble clef, B-flat key signature
 Alto (A) Treble clef
 Bassoon (Vlc) Bass clef, B-flat key signature

E

68 8

Soprano (S) and Alto (A) sing eighth-note patterns. The Violin (Vlc) plays sixteenth-note patterns. Measure 68 ends with a fermata over the Vlc part.

71 8

Soprano (S) and Alto (A) sing eighth-note patterns. The Violin (Vlc) plays sixteenth-note patterns. Measure 71 ends with a fermata over the Vlc part.

75 8

Soprano (S) and Alto (A) sing eighth-note patterns. The Violin (Vlc) plays sixteenth-note patterns. Measure 75 ends with a fermata over the Vlc part.

J S BACH

Transcription
Pierre Montreuil

Contrapunctus 14

Canon alla decima in contrapunto alla terza

Flûte à bec sopranino en Fa

Flûte à bec soprano

Flûte à bec Ténor

Musical score for three voices:

- Soprano (S):** Starts with a rest followed by a fermata over three measures.
- Alto (A):** Melodic line with eighth-note patterns.
- Tenor (T):** Rhythmic pattern of sixteenth notes.

8 8

Si

S

T

11 8

Si S T

14 8

Si S T

17 8

Si S T

20 8

Si S T

22 8

Si S T

24 8

Si S T

26 8

Si S T

28 8

Si S T

30 8

Si S T

Si S T

32 8

Si S T

Si S T

34 8

Si S T

Si S T

36 8

Si S T

Si S T

38 8

This section consists of three staves. The soprano staff (S) has a single eighth note at the beginning, followed by a long sustained note. The alto staff (A) has a single eighth note at the beginning. The tenor staff (T) has a continuous eighth-note pattern. Measures 39 and 40 continue this pattern.

39 8

This section consists of three staves. The soprano staff (S) has a single eighth note at the beginning. The alto staff (A) has a single eighth note at the beginning. The tenor staff (T) has a continuous eighth-note pattern. Measures 40 and 41 continue this pattern.

41 8

This section consists of three staves. The soprano staff (S) has a single eighth note at the beginning. The alto staff (A) has a single eighth note at the beginning. The tenor staff (T) has a continuous eighth-note pattern. Measures 42 and 43 continue this pattern.

44 8

This section consists of three staves. The soprano staff (S) has a single eighth note at the beginning. The alto staff (A) has a single eighth note at the beginning. The tenor staff (T) has a continuous eighth-note pattern. Measures 45 and 46 continue this pattern.

47 8

Si S T



This section contains three staves. The top staff (Si) has a treble clef and is empty. The middle staff (S) has a bass clef and consists of three measures of eighth-note patterns. The bottom staff (T) has a treble clef and consists of three measures of sixteenth-note patterns.

50 8

Si S T



This section contains three staves. The top staff (Si) has a treble clef and is empty. The middle staff (S) has a bass clef and consists of three measures of eighth-note patterns. The bottom staff (T) has a treble clef and consists of three measures of sixteenth-note patterns.

53 8

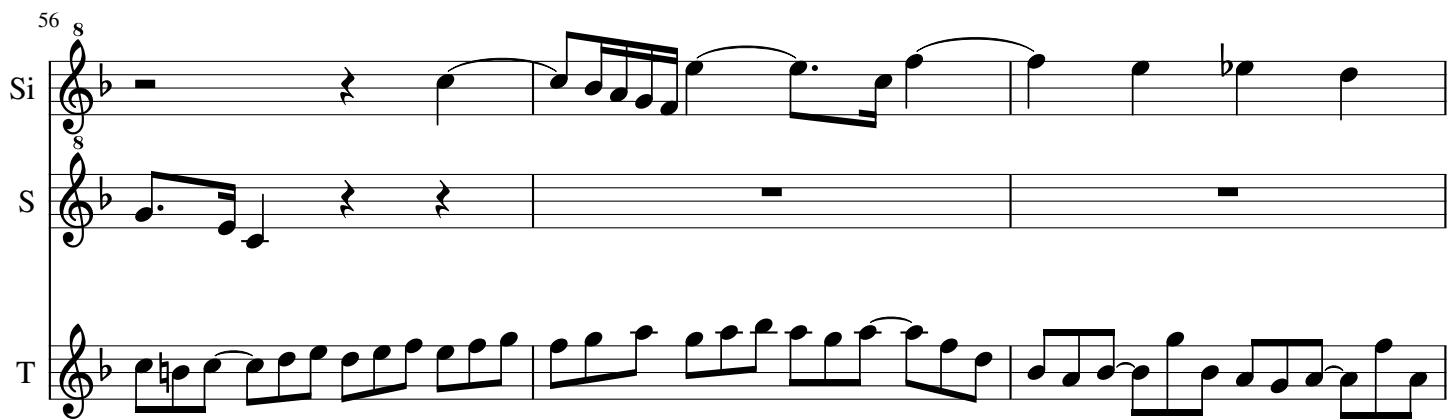
Si S T



This section contains three staves. The top staff (Si) has a treble clef and is empty. The middle staff (S) has a bass clef and consists of three measures of eighth-note patterns. The bottom staff (T) has a treble clef and consists of three measures of sixteenth-note patterns.

56 8

Si S T



This section contains three staves. The top staff (Si) has a treble clef and consists of three measures of eighth-note patterns. The middle staff (S) has a bass clef and is empty. The bottom staff (T) has a treble clef and consists of three measures of sixteenth-note patterns.

59 8

Si S T

61 8

Si S T

63 8

Si S T

65 8

Si S T

67 8

Si S

T

This measure shows the soprano (S) and tenor (T) parts. The soprano part consists of two eighth-note pairs with slurs. The tenor part features a sixteenth-note pattern.

T

This is a continuation of the tenor (T) part from the previous measure, maintaining the sixteenth-note pattern.

69 8

Si S

T

This measure shows the soprano (S) and tenor (T) parts. The soprano part consists of two eighth-note pairs with slurs. The tenor part features a sixteenth-note pattern.

T

This is a continuation of the tenor (T) part from the previous measure, maintaining the sixteenth-note pattern.

71 8

Si S

T

This measure shows the soprano (S) and tenor (T) parts. The soprano part consists of two eighth-note pairs with slurs. The tenor part features a sixteenth-note pattern.

T

This is a continuation of the tenor (T) part from the previous measure, maintaining the sixteenth-note pattern.

73 8

Si S

T

This measure shows the soprano (S) and tenor (T) parts. The soprano part consists of two eighth-note pairs with slurs. The tenor part features a sixteenth-note pattern.

T

This is a continuation of the tenor (T) part from the previous measure, maintaining the sixteenth-note pattern.

75 8

Si S T

77 8

Si S T

78 8

Si S T

80 8

Si S T

Cadenza

J S BACH

Transcription
Pierre Montreuil

Contrapunctus 15

Canon per augmentationem
in contrario motu

Flûte à bec soprano

Flûte à bec alto

Violoncelle

8

S

A

Vlc

6 8

S

A

Vlc

10 8

14 8

Soprano (S) has a rest, then an eighth note, followed by a sixteenth-note pattern.

Alto (A) has an eighth note, followed by a sixteenth-note pattern.

Bassoon (Vlc) has eighth notes, followed by a sixteenth-note pattern.

17 8

Soprano (S) has an eighth note, followed by a sixteenth-note pattern.

Alto (A) has a rest, then eighth notes, followed by a sixteenth-note pattern.

Bassoon (Vlc) has eighth notes, followed by a sixteenth-note pattern.

20 8

Soprano (S) has a rest, then eighth notes, followed by a sixteenth-note pattern.

Alto (A) has eighth notes, followed by a sixteenth-note pattern.

Bassoon (Vlc) has eighth notes, followed by a sixteenth-note pattern.

22 8

Soprano (S) has a rest, then eighth notes, followed by a sixteenth-note pattern.

Alto (A) has eighth notes, followed by a sixteenth-note pattern.

Bassoon (Vlc) has eighth notes, followed by a sixteenth-note pattern.

25 8

S
A
Vlc

28 8

S
A
Vlc

30 8

S
A
Vlc

32 8

S
A
Vlc

35 8

Soprano (S) starts with a half note followed by a eighth note and a rest. Alto (A) has a eighth note followed by a sixteenth-note pattern. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pattern.

38 8

Soprano (S) has a eighth note followed by a sixteenth-note pattern. Alto (A) rests throughout. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pattern.

41 8

Soprano (S) has a eighth note followed by a sixteenth-note pattern. Alto (A) rests throughout. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pattern.

44 8

Soprano (S) has a eighth note followed by a sixteenth-note pattern. Alto (A) rests throughout. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pattern.

47 8

S
A
Vlc

This musical score page contains three staves. The top staff is for the Soprano (S) in soprano clef, the middle staff for the Alto (A) in alto clef, and the bottom staff for the Violoncello (Vlc) in bass clef. Measure 47 starts with a rest for the Soprano, followed by eighth-note patterns for Alto and Violoncello. Measure 48 begins with sixteenth-note patterns for Alto and Violoncello, followed by eighth-note patterns.

49 8

S
A
Vlc

This musical score page contains three staves. The top staff is for the Soprano (S) in soprano clef, the middle staff for the Alto (A) in alto clef, and the bottom staff for the Violoncello (Vlc) in bass clef. Measure 49 features eighth-note patterns for all three voices. Measure 50 continues with eighth-note patterns for Alto and Violoncello, while the Soprano rests.

52 8

S
A
Vlc

This musical score page contains three staves. The top staff is for the Soprano (S) in soprano clef, the middle staff for the Alto (A) in alto clef, and the bottom staff for the Violoncello (Vlc) in bass clef. Measure 52 consists of several rests for the Soprano and Alto, with the Violoncello providing harmonic support. Measure 53 begins with eighth-note patterns for Alto and Violoncello, followed by sixteenth-note patterns.

57 8

S
A
Vlc

This musical score page contains three staves. The top staff is for the Soprano (S) in soprano clef, the middle staff for the Alto (A) in alto clef, and the bottom staff for the Violoncello (Vlc) in bass clef. Measure 57 features eighth-note patterns for the Soprano and Violoncello, with the Alto resting. Measure 58 continues with eighth-note patterns for the Soprano and Violoncello.

60 8

S
A
Vlc

This musical score excerpt shows three staves. The soprano (S) and alto (A) voices are silent. The violoncello (Vlc) part features eighth-note patterns in a continuous loop across the two measures.

63 8

S
A
Vlc

This musical score excerpt shows three staves. The soprano (S) and alto (A) voices are silent. The violoncello (Vlc) part features sixteenth-note patterns in a continuous loop across the two measures.

66 8

S
A
Vlc

This musical score excerpt shows three staves. The soprano (S) and alto (A) voices are silent. The violoncello (Vlc) part features eighth-note patterns in a continuous loop across the two measures.

69 8

S
A
Vlc

This musical score excerpt shows three staves. The soprano (S) and alto (A) voices are silent. The violoncello (Vlc) part features eighth-note patterns in a continuous loop across the two measures.

72 8

Soprano (S) staff: Rests throughout.

Alto (A) staff: Rests throughout.

Violoncello (Vlc) staff: Sixteenth-note patterns starting with a dotted half note.

75 8

Soprano (S) staff: Eighth-note patterns.

Alto (A) staff: Rests throughout.

Violoncello (Vlc) staff: Sixteenth-note patterns.

78 8

Soprano (S) staff: Eighth-note patterns.

Alto (A) staff: Rests throughout.

Violoncello (Vlc) staff: Sixteenth-note patterns.

80 8

Soprano (S) staff: Eighth-note patterns.

Alto (A) staff: Rests throughout.

Violoncello (Vlc) staff: Sixteenth-note patterns.

82 8

S
A
Vlc

84 8

S
A
Vlc

86 8

S
A
Vlc

89 8

S
A
Vlc

92 8

S
A
Vlc

94 8

S
A
Vlc

97 8

S
A
Vlc

100 8

S
A
Vlc

102 8

S

A

Vlc

This musical score shows three staves. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Violin (Vlc). The key signature is one sharp (F# major). Measure 102 starts with a sharp sign above the staff. The Soprano has a note at the beginning, followed by a rest. The Alto has a note at the beginning, followed by a rest. The Violin has a continuous eighth-note pattern. Measure 103 starts with a sharp sign above the staff. The Soprano has a note at the beginning, followed by a rest. The Alto has a note at the beginning, followed by a rest. The Violin has a continuous eighth-note pattern. Measure 104 starts with a sharp sign above the staff. The Soprano has a note at the beginning, followed by a sixteenth-note pair, then a note, then a rest. The Alto has a note at the beginning, followed by a rest. The Violin has a continuous eighth-note pattern.

104 8

S

A

Vlc

This musical score shows three staves. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Violin (Vlc). The key signature is one sharp (F# major). Measure 104 starts with a sharp sign above the staff. The Soprano has a note at the beginning, followed by a sixteenth-note pair, then a note, then a rest. The Alto has a note at the beginning, followed by a rest. The Violin has a continuous eighth-note pattern.

107 8

S

A

Vlc

This musical score shows three staves. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Violin (Vlc). The key signature is one sharp (F# major). Measure 107 starts with a sharp sign above the staff. The Soprano has a note at the beginning, followed by a sixteenth-note pair, then a note, then a rest. The Alto has a note at the beginning, followed by a rest. The Violin has a continuous eighth-note pattern.

J S BACH

Transcription
Pierre Montreuil

Contrapunctus 16 a

RECTUS

Flûte à bec sopranino en Fa

Flûte à bec soprano

Flûte à bec alto

Violoncelle

Si

S

A

Vlc

7 8

Si S A Vlc

This section shows four staves. The first two staves (Si and S) have rests. The third staff (A) has eighth-note patterns with grace notes and triplets indicated by '3'. The fourth staff (Vlc) has eighth-note patterns with grace notes and triplets indicated by '3'.

10 8

Si S A Vlc

This section shows four staves. The first staff (Si) has eighth-note patterns with grace notes and triplets indicated by '3'. The second staff (S) has rests. The third staff (A) has eighth-note patterns with grace notes and triplets indicated by '3'. The fourth staff (Vlc) has eighth-note patterns with grace notes and triplets indicated by '3', leading into a trill.

13 8

Si S A Vlc

This section shows four staves. The first staff (Si) has eighth-note patterns with grace notes and triplets indicated by '3'. The second staff (S) has rests. The third staff (A) has eighth-note patterns with grace notes and triplets indicated by '3'. The fourth staff (Vlc) has eighth-note patterns with grace notes and triplets indicated by '3'.

16 8

Si
S
A
Vlc

20 8

Si
S
A
Vlc

23 8

Si
S
A
Vlc

26 8

Si
S
A
Vlc

29 8

Si
S
A
Vlc

31 8

Si
S
A
Vlc

34 8

Si

S

A

Vlc

36 8

Si

S

A

Vlc

39 8

Si

S

A

Vlc

42 8

Musical score for measures 42-45. The score consists of four staves: Si (Soprano), S (Soprano), A (Alto), and Vlc (Bassoon). Measure 42 starts with Si playing eighth-note pairs. S and A play eighth-note pairs. Vlc plays eighth-note pairs. Measure 43 continues with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc rests. Measure 44 begins with A's eighth-note pairs. Si rests. Vlc's eighth-note pairs continue. Measure 45 begins with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue.

45 8

Musical score for measures 45-48. The score consists of four staves: Si (Soprano), S (Soprano), A (Alto), and Vlc (Bassoon). Measure 45 starts with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue. Measure 46 begins with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue. Measure 47 begins with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue. Measure 48 begins with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue.

48 8

Musical score for measures 48-51. The score consists of four staves: Si (Soprano), S (Soprano), A (Alto), and Vlc (Bassoon). Measure 48 starts with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue. Measure 49 begins with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue. Measure 50 begins with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue. Measure 51 begins with Si's eighth-note pairs. S rests. A's eighth-note pairs continue. Vlc's eighth-note pairs continue.

51 8

This musical score page contains four staves. The top staff is for 'Si' (Soprano) in G clef, which is silent throughout the shown measures. The second staff is for 'S' (Soprano) in G clef, featuring eighth-note patterns. The third staff is for 'A' (Alto) in C clef, with sixteenth-note patterns grouped by a brace under three groups of two. The bottom staff is for 'Vlc' (Violoncello) in F clef, with eighth-note patterns. Measure 51 ends with a repeat sign and a '3' below the staff, indicating a three-measure repeat. Measure 52 begins with a new section of music for all instruments.

54 8

This musical score page contains four staves. The top staff is for 'Si' (Soprano) in G clef, silent. The second staff is for 'S' (Soprano) in G clef, with eighth-note patterns. The third staff is for 'A' (Alto) in C clef, with sixteenth-note patterns. The bottom staff is for 'Vlc' (Violoncello) in F clef, with eighth-note patterns. Measure 54 ends with a repeat sign and a '3' below the staff. Measure 55 begins with a new section of music for all instruments.

57 8

This musical score page contains four staves. The top staff is for 'Si' (Soprano) in G clef, with sixteenth-note patterns. The second staff is for 'S' (Soprano) in G clef, silent. The third staff is for 'A' (Alto) in C clef, with sixteenth-note patterns. The bottom staff is for 'Vlc' (Violoncello) in F clef, with eighth-note patterns. Measure 57 ends with a repeat sign and a '3' below the staff. Measure 58 begins with a new section of music for all instruments.

61 8

Si S A Vlc

Measure 61: Si plays eighth-note pairs (3 groups). S, A, Vlc are rests.

Measure 62: Si plays eighth-note pairs (3 groups). S, A, Vlc are rests.

Measure 63: Si plays eighth-note pairs (3 groups). S, A, Vlc are rests.

63 8

Si S A Vlc

Measure 63: Si plays eighth-note pairs (3 groups). S, A, Vlc are rests.

Measure 64: Si sustains a note. S, A, Vlc play eighth-note pairs (3 groups).

65 8

Si S A Vlc

Measure 65: Si plays eighth-note pairs with grace notes (3 groups). S, A, Vlc are rests.

Measure 66: S plays sixteenth-note patterns with grace notes (3 groups). A starts with f dynamic. Vlc starts with ff dynamic.

67 8

Si
S
A
Vlc

69 8

Si
S
A
Vlc

72 8

Si
S
A
Vlc

J S BACH

Transcription

Pierre Montreuil

Contrapunctus 16 b

INVERSUS

Flûte à bec sopranino en Fa

Flûte à bec alto

Violoncelle

Si

A

Vlc

7 8

Si

A

Vlc

10 8

Si A Vlc

Si A Vlc

12 8

Si A Vlc

Si A Vlc

15 8

Si A Vlc

Si A Vlc

18 8

Si A Vlc

Musical score for measures 18-20. The score consists of three staves: Soprano (Si) in treble clef, Alto (A) in treble clef, and Bassoon (Vlc) in bass clef. Measure 18 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs. Measure 19 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs. Measure 20 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs.

21 8

Si A Vlc

Musical score for measures 21-23. The score consists of three staves: Soprano (Si) in treble clef, Alto (A) in treble clef, and Bassoon (Vlc) in bass clef. Measure 21 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs. Measure 22 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs. Measure 23 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs.

24 8

Si A Vlc

Musical score for measures 24-26. The score consists of three staves: Soprano (Si) in treble clef, Alto (A) in treble clef, and Bassoon (Vlc) in bass clef. Measure 24 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs. Measure 25 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs. Measure 26 starts with a whole rest for Si, followed by two half rests. A has eighth-note pairs. Vlc has eighth-note pairs.

27 8

This musical score excerpt shows three staves: **Si** (Soprano) in treble clef, **A** (Alto) in treble clef, and **Vlc** (Violoncello) in bass clef. The key signature is one flat. Measure 27 consists of six measures. In the first measure, Si has a note with a sharp, A has a note with a sharp, and Vlc has a note with a sharp. In the second measure, Si has a note with a sharp, A has a rest, and Vlc has a note with a sharp. In the third measure, Si has a note with a sharp, A has a rest, and Vlc has a note with a sharp. In the fourth measure, Si has a note with a sharp, A has a note with a sharp, and Vlc has a note with a sharp. In the fifth measure, Si has a note with a sharp, A has a rest, and Vlc has a note with a sharp. In the sixth measure, Si has a note with a sharp, A has a note with a sharp, and Vlc has a note with a sharp.

29 8

This musical score excerpt shows three staves: **Si**, **A**, and **Vlc**. The key signature is one flat. Measure 29 consists of six measures. In the first measure, Si has a eighth-note pair with a sharp, A has a rest, and Vlc has a eighth-note pair with a sharp. In the second measure, Si has a eighth-note pair with a sharp, A has a note with a sharp, and Vlc has a eighth-note pair with a sharp. In the third measure, Si has a eighth-note pair with a sharp, A has a note with a sharp, and Vlc has a eighth-note pair with a sharp. In the fourth measure, Si has a eighth-note pair with a sharp, A has a note with a sharp, and Vlc has a eighth-note pair with a sharp. In the fifth measure, Si has a eighth-note pair with a sharp, A has a note with a sharp, and Vlc has a eighth-note pair with a sharp. In the sixth measure, Si has a eighth-note pair with a sharp, A has a note with a sharp, and Vlc has a eighth-note pair with a sharp.

32 8

This musical score excerpt shows three staves: **Si**, **A**, and **Vlc**. The key signature is one flat. Measure 32 consists of six measures. In the first measure, Si has a eighth-note pair with a sharp, A has a eighth-note pair with a sharp, and Vlc has a eighth-note pair with a sharp. In the second measure, Si has a eighth-note pair with a sharp, A has a eighth-note pair with a sharp, and Vlc has a eighth-note pair with a sharp. In the third measure, Si has a eighth-note pair with a sharp, A has a eighth-note pair with a sharp, and Vlc has a eighth-note pair with a sharp. In the fourth measure, Si has a eighth-note pair with a sharp, A has a eighth-note pair with a sharp, and Vlc has a eighth-note pair with a sharp. In the fifth measure, Si has a eighth-note pair with a sharp, A has a eighth-note pair with a sharp, and Vlc has a eighth-note pair with a sharp. In the sixth measure, Si has a eighth-note pair with a sharp, A has a eighth-note pair with a sharp, and Vlc has a eighth-note pair with a sharp.

35 8

Si A Vlc

Si A Vlc

37 8

Si A Vlc

Si A Vlc

39 8

Si A Vlc

Si A Vlc

41 8

Musical score for measures 41-8. The score consists of three staves: Si (top), A (middle), and Vlc (bottom). The key signature is one flat. Measure 41 starts with a sixteenth-note grace followed by eighth-note pairs. Measure 42 begins with a sustained note. Measure 43 features eighth-note pairs. Measure 44 begins with a sustained note. Measure 45 concludes with a sustained note.

Si
A
Vlc

44 8

Musical score for measures 44-8. The score consists of three staves: Si (top), A (middle), and Vlc (bottom). The key signature changes to one sharp. Measure 44 starts with eighth-note pairs. Measure 45 begins with a sustained note. Measure 46 features eighth-note pairs. Measure 47 concludes with a sustained note.

Si
A
Vlc

47 8

Musical score for measures 47-8. The score consists of three staves: Si (top), A (middle), and Vlc (bottom). The key signature changes to one sharp. Measure 47 starts with eighth-note pairs. Measure 48 begins with a sustained note. Measure 49 features eighth-note pairs. Measure 50 concludes with a sustained note.

Si
A
Vlc

49 8

Si A Vlc

This musical score page contains three staves. The top staff is for the Soprano (Si) in treble clef, the middle staff for the Alto (A) in treble clef, and the bottom staff for the Bassoon (Vlc) in bass clef. The key signature is one flat. Measure 49 starts with a forte dynamic. The Soprano has eighth-note pairs, the Alto has eighth-note pairs, and the Bassoon has eighth-note pairs. Measure 50 begins with a half note followed by a quarter note, then continues with eighth-note pairs.

51 8

Si A Vlc

This musical score page contains three staves. The top staff is for the Soprano (Si) in treble clef, the middle staff for the Alto (A) in treble clef, and the bottom staff for the Bassoon (Vlc) in bass clef. The key signature changes to one sharp. Measure 51 starts with a forte dynamic. The Soprano has eighth-note pairs, the Alto has eighth-note pairs, and the Bassoon has eighth-note pairs. Measure 52 begins with a half note followed by a quarter note, then continues with eighth-note pairs.

54 8

Si A Vlc

This musical score page contains three staves. The top staff is for the Soprano (Si) in treble clef, the middle staff for the Alto (A) in treble clef, and the bottom staff for the Bassoon (Vlc) in bass clef. The key signature changes to one sharp. Measure 54 starts with a forte dynamic. The Soprano has eighth-note pairs, the Alto has eighth-note pairs, and the Bassoon has eighth-note pairs. Measure 55 begins with a half note followed by a quarter note, then continues with eighth-note pairs.

57 8

This musical score excerpt shows three staves for the Soprano (Si), Alto (A), and Bassoon (Vlc) parts. The key signature is one flat, and the time signature is common time (indicated by '8'). The Soprano part begins with a sustained note followed by eighth-note pairs. The Alto part has eighth-note pairs. The Bassoon part has eighth-note pairs. Measures 57-8 conclude with a fermata over the Bassoon's eighth note.

61 8

This musical score excerpt shows three staves for the Soprano (Si), Alto (A), and Bassoon (Vlc) parts. The key signature changes to no sharps or flats. The Soprano part consists of sixteenth-note patterns. The Alto part has eighth-note pairs. The Bassoon part has eighth-note pairs. Measures 61-8 conclude with a fermata over the Bassoon's eighth note.

64 8

This musical score excerpt shows three staves for the Soprano (Si), Alto (A), and Bassoon (Vlc) parts. The key signature changes to one sharp. The Soprano part has eighth-note pairs. The Alto part has eighth-note pairs. The Bassoon part has eighth-note pairs. Measures 64-8 conclude with a fermata over the Bassoon's eighth note.

67 8

Si A Vlc

Si A Vlc

69 8

Si A Vlc

Si A Vlc

71 8

Si A Vlc

Si A Vlc

(N° 17 non retenu)

J S BACH

Transcription

Pierre Montreuil

Contrapunctus 18 a

RECTUS

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

7 8

S

A

T

Vlc

A

11 8

S

A

T

Vlc

B

16 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

20 8 C

23 8

26 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

29 8

32 8

D

35 8

Soprano (S) starts with eighth-note pairs (F#-G, A-B, C-D, E-F#) followed by a dotted half note (B).
 Alto (A) has eighth-note pairs (D-E, G-A, C-B, F-G).
 Tenor (T) has eighth-note pairs (C-B, G-A, D-E, A-B).
 Bassoon (Vlc) plays eighth-note pairs (E-F#, A-B, C-D, E-F#) with a dynamic marking *tr*.

38 8

Soprano (S) sings eighth-note pairs (B-C, D-E, G-A, C-B) with a long sustained note (C) at the end.
 Alto (A) has eighth-note pairs (D-E, G-A, C-B, F-G).
 Tenor (T) has eighth-note pairs (C-B, G-A, D-E, A-B).
 Bassoon (Vlc) rests throughout.

41 8

Soprano (S) sings eighth-note pairs (D-E, G-A, C-B, F-G).
 Alto (A) has eighth-note pairs (D-E, G-A, C-B, F-G).
 Tenor (T) has eighth-note pairs (B-C, D-E, G-A, C-B) with a dynamic marking *f*. A box labeled 'E' is positioned above the Tenor staff.
 Bassoon (Vlc) rests throughout.

43 8

Musical score for measures 43-8:

- Soprano (S):** Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Alto (A):** Features sustained notes with eighth-note patterns.
- Tenor (T):** Starts with eighth-note pairs, followed by a rest, then eighth-note pairs.
- Bassoon (Vlc):** Eighth-note pairs followed by a series of grace notes.

45 8

Musical score for measures 45-8:

- Soprano (S):** Eight-note pairs followed by sixteenth-note patterns.
- Alto (A):** Eighth-note pairs followed by sixteenth-note patterns.
- Tenor (T):** Eighth-note pairs followed by sixteenth-note patterns.
- Bassoon (Vlc):** Eighth-note pairs followed by sixteenth-note patterns.

47 8

Musical score for measures 47-8:

- Soprano (S):** Eighth-note pairs followed by sixteenth-note patterns.
- Alto (A):** Sustained notes with eighth-note patterns.
- Tenor (T):** Eighth-note pairs followed by sixteenth-note patterns.
- Bassoon (Vlc):** Eighth-note pairs followed by sixteenth-note patterns.

50 8

S A T Vlc

52 8

S A T Vlc

54 8

S A T Vlc

J S BACH

Transcription

Pierre Montreuil

Contrapunctus 18 b

INVERSUS

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Flûte à bec basse

Violoncelle

7 8

S

A

T

Fl. bc. B.

Vlc

A

11 8

B

Soprano (S), Alto (A), Tenor (T), Bassoon (Fl. bc. B.), Bassoon (Vlc)

15 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Fl. bc. B.), Bassoon (Vlc)

19 8

S
A
T
Fl. bc. B.
Vlc.

22 8 C

S
A
T
Fl. bc. B.
Vlc.

25 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Fl. bc. B.)
Bassoon (Vlc)

28 8

Soprano (S)
Alto (A)
Tenor (T)
Bassoon (Fl. bc. B.)
Bassoon (Vlc)

D

31 8

Soprano (S) has eighth-note patterns. Alto (A) rests. Tenor (T) enters with eighth-note patterns. Bassoon (Fl. bc. B.) has eighth-note patterns. Cello (Vlc) has eighth-note patterns.

34 8

Soprano (S) has eighth-note patterns. Alto (A) rests. Tenor (T) has eighth-note patterns. Bassoon (Fl. bc. B.) has eighth-note patterns. Cello (Vlc) has eighth-note patterns.

37

8

Soprano (S) rests throughout.

Alto (A) rests throughout.

Tenor (T) starts with a sustained note followed by an eighth-note pattern: (B4, A4, G4, F#4), (E4, D4, C4, B3), (D4, C4, B3, A3), (G3, F#3, E3, D3).

Bassoon (Fl. bc. B.) plays an eighth-note pattern: (C4, B3, A3, G3), (F#3, E3, D3, C3), (B3, A3, G3, F#3), (E3, D3, C3, B2).

Bassoon (Vlc) plays an eighth-note pattern: (C4, B3, A3, G3), (F#3, E3, D3, C3), (B3, A3, G3, F#3), (E3, D3, C3, B2).

40

8

Soprano (S) rests throughout.

Alto (A) rests throughout.

Tenor (T) plays an eighth-note pattern: (D#4, C4, B3, A3), (D4, C4, B3, A3), (D4, C4, B3, A3), (D4, C4, B3, A3).

Bassoon (Fl. bc. B.) plays an eighth-note pattern: (C4, B3, A3, G3), (F#3, E3, D3, C3), (B3, A3, G3, F#3), (E3, D3, C3, B2).

Bassoon (Vlc) plays an eighth-note pattern: (C4, B3, A3, G3), (F#3, E3, D3, C3), (B3, A3, G3, F#3), (E3, D3, C3, B2).

42 8

E

Soprano (S) has a rest in measure 42 and plays eighth-note pairs in measure 43.

Alto (A) plays eighth-note pairs in measure 42, followed by eighth-note pairs with a sharp in measure 43.

Tenor (T) plays eighth-note pairs in measure 42, followed by eighth-note pairs with a sharp in measure 43.

Bassoon (Fl. bc. B.) plays eighth-note pairs in measure 42, followed by eighth-note pairs with a sharp in measure 43.

Cello (Vlc) plays eighth-note pairs in measure 42, followed by eighth-note pairs with a sharp in measure 43.

44 8

Soprano (S) plays quarter notes in measure 44.

Alto (A) has a rest in measure 44 and plays eighth-note pairs in measure 45.

Tenor (T) has a rest in measure 44.

Bassoon (Fl. bc. B.) plays eighth-note pairs in measure 44, followed by eighth-note pairs with a sharp in measure 45.

Cello (Vlc) plays eighth-note pairs in measure 44, followed by eighth-note pairs with a sharp in measure 45.

46 8

F

S
A
T
Fl. bc. B.
Vlc

48 8

S
A
T
Fl. bc. B.
Vlc

50 8

Musical score for measures 50-8:

- Soprano (S):** Rests throughout the measure.
- Alto (A):** Starts with a dynamic $p\cdot$, followed by a sixteenth-note pattern: $\text{B} \text{ C} \text{ D} \text{ E}$, $\text{D} \text{ E} \text{ F} \text{ G}$.
- Tenor (T):** Starts with a dynamic $p\cdot$, followed by a sixteenth-note pattern: $\text{C} \text{ D} \text{ E} \text{ F}$, $\text{E} \text{ F} \text{ G} \text{ A}$.
- Bassoon (Fl. bc. B.):** Starts with a dynamic $p\cdot$, followed by a sixteenth-note pattern: $\text{G} \text{ A} \text{ B} \text{ C}$, $\text{A} \text{ B} \text{ C} \text{ D}$.
- Bassoon (Vlc):** Starts with a dynamic $p\cdot$, followed by a sustained note.

52 8

Musical score for measures 52-8:

- Soprano (S):** Rests throughout the measure.
- Alto (A):** Starts with a dynamic $p\cdot$, followed by a sixteenth-note pattern: $\text{B} \text{ C} \text{ D} \text{ E}$, $\text{D} \text{ E} \text{ F} \text{ G}$.
- Tenor (T):** Rests throughout the measure.
- Bassoon (Fl. bc. B.):** Starts with a dynamic $p\cdot$, followed by a sixteenth-note pattern: $\text{G} \text{ A} \text{ B} \text{ C}$, $\text{A} \text{ B} \text{ C} \text{ D}$.
- Bassoon (Vlc):** Starts with a dynamic $p\cdot$, followed by a sustained note.

54 8

Musical score for measures 54-8:

- Soprano (S):** Sustains a note from measure 53.
- Alto (A):** Playing eighth-note patterns.
- Tenor (T):** Rests throughout.
- Bassoon (Fl. bc. B.):** Playing eighth-note patterns.
- Bassoon (Vlc):** Playing eighth-note patterns.

56 8

Musical score for measures 56-8:

- Soprano (S):** Playing eighth-note patterns.
- Alto (A):** Playing eighth-note patterns.
- Tenor (T):** Rests throughout.
- Bassoon (Fl. bc. B.):** Playing eighth-note patterns.
- Bassoon (Vlc):** Playing eighth-note patterns.

J S BACH

Transcription

Pierre Montreuil

Contrapunctus 19

Fuga a 3 soggetti

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Violoncelle

Violoncelle

10 8

S

A

T

Vlc

A

B

17 8

S

A

T

Vlc

C

24 8

Soprano (S) starts with a half note followed by a quarter note and a sharp. Alto (A) has a eighth-note pattern. Tenor (T) has a dotted half note followed by quarter notes. Bassoon (Vlc) has a half note followed by a quarter note.

29 8

Soprano (S) starts with a dotted half note followed by eighth-note pairs. Alto (A) has a eighth-note pattern. Tenor (T) has a eighth-note pattern. Bassoon (Vlc) has a half note followed by a quarter note.

34 8

D

Soprano (S) has a eighth-note pattern. Alto (A) has a eighth-note pattern. Tenor (T) has a eighth-note pattern. Bassoon (Vlc) has a eighth-note pattern.

41 8

Musical score for measures 41-8. The vocal parts (Soprano, Alto, Tenor) sing eighth-note patterns. The Bassoon (Vlc) provides harmonic support with sustained notes and eighth-note chords.

47 8

Musical score for measures 47-8. The vocal parts continue their eighth-note patterns. The Bassoon provides harmonic support. A square box containing the letter 'E' is positioned above the Tenor staff.

54 8

Musical score for measures 54-8. The vocal parts sing eighth-note patterns. The Bassoon provides harmonic support. The vocal parts include some rests and sustained notes.

60 8

Soprano (S) starts with a eighth note followed by a sixteenth-note pair. Alto (A) has a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

Measure 61 starts with Tenor (T) having a eighth note followed by a sixteenth-note pair. Alto (A) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

66 8

Measure 66 starts with Soprano (S) having a eighth note followed by a sixteenth-note pair. Alto (A) has a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

Measure 67 starts with Alto (A) having a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

73 8

Measure 73 starts with Soprano (S) having a eighth note followed by a sixteenth-note pair. Alto (A) has a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

Measure 74 starts with Alto (A) having a eighth note followed by a sixteenth-note pair. Tenor (T) has a eighth note followed by a sixteenth-note pair. Bassoon (Vlc) has a eighth note followed by a sixteenth-note pair.

78 8

F

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

84 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

89 8

G

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

94 8

This musical score page contains four staves, each representing a different instrument: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music is in common time, with a key signature of one flat. Measure 94 starts with Soprano and Alto entries, followed by Tenor and Bassoon entries. Measures 95-96 show Tenor and Bassoon entries. Measures 97-98 show Bassoon entries. Measures 99-100 show Tenor and Bassoon entries.

100 8

This page continues the musical score from measure 100. The instrumentation remains the same: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music continues in common time with a key signature of one flat, featuring sustained notes and rhythmic patterns typical of the soprano, alto, tenor, and bassoon parts.

105 8

This page continues the musical score from measure 105. The instrumentation is the same: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music maintains its common time and key signature, with the vocal parts continuing their melodic lines and harmonic support.

110 8

S
A
T
Vlc

115 8 **H**

S
A
T
Vlc

120 8

S
A
T
Vlc

124 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

128 8

I

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

132 8

J

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

136 8

Musical score for measures 136-140. The score consists of four staves: Soprano (S) in soprano clef, Alto (A) in alto clef, Tenor (T) in tenor clef, and Bassoon (Vlc) in bass clef. The key signature is one flat. Measure 136 starts with Soprano eighth-note pairs, followed by Alto eighth-note pairs, Tenor eighth-note pairs, and Bassoon eighth-note pairs. Measures 137-138 show continuous eighth-note patterns for all voices. Measure 139 begins with a sustained note from the Alto, followed by Tenor eighth-note pairs, Bassoon eighth-note pairs, and a sustained note from the Soprano. Measure 140 concludes with sustained notes from the Alto, Tenor, and Bassoon.

140 8

Continuation of the musical score for measures 140-144. The voices continue their eighth-note patterns. Measure 140 ends with sustained notes. Measures 141-144 show more complex eighth-note patterns, with some voices featuring grace notes and slurs.

144 8

Final part of the musical score for measures 144-148. The voices continue their eighth-note patterns. Measure 144 ends with sustained notes. Measures 145-148 show more complex eighth-note patterns, with some voices featuring grace notes and slurs.

148 8

Soprano (S) has a continuous eighth-note pattern. Alto (A) rests throughout. Tenor (T) has a melodic line with grace notes and slurs. Bassoon (Vlc) has sustained notes.

152 8

Soprano (S) has a melodic line with grace notes and slurs. Alto (A) rests throughout. Tenor (T) has a melodic line with grace notes and slurs. Bassoon (Vlc) has sustained notes.

156 8

K

Soprano (S) has a melodic line with grace notes and slurs. Alto (A) has a rhythmic pattern of eighth and sixteenth notes. Tenor (T) rests throughout. Bassoon (Vlc) has sustained notes.

159 8

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

163 8

L

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

167 8

M

Soprano (S) Alto (A) Tenor (T) Bassoon (Vlc)

171 8

Soprano (S): Whole note, half note, half note, half note, eighth-note pattern.

Alto (A): Eighth-note pattern with slurs.

Tenor (T): Eighth-note pattern with slurs.

Bassoon (Vlc): Eighth-note pattern with slurs.

175 8

Soprano (S): Eighth-note pattern with slurs.

Alto (A): Eighth-note pattern with slurs.

Tenor (T): Eighth-note pattern with slurs.

Bassoon (Vlc): Eighth-note pattern with slurs.

179 8

Soprano (S): Eighth-note pattern with slurs.

Alto (A): Eighth-note pattern with slurs.

Tenor (T): Eighth-note pattern with slurs.

Bassoon (Vlc): Eighth-note pattern with slurs.

182 8

N

S

A

T

Vlc

185 8

The musical score consists of four staves. The soprano (S) staff starts with a long note followed by two shorter notes. The alto (A) staff has two notes with a fermata over the first. The tenor (T) staff features a sixteenth-note pattern. The bassoon (Vlc) staff shows a continuous eighth-note line.

189 8

Soprano (S): G clef, B-flat key signature. Notes: eighth note (B-flat), sixteenth notes (A-sharp, B-flat, C-sharp, D, E, F-sharp), eighth note (G-sharp), sixteenth notes (F-sharp, G-sharp, A-sharp, B-flat, C-sharp, D, E, F-sharp), eighth note (D), sixteenth notes (C-sharp, D, E, F-sharp, G-sharp, A-sharp).

Alto (A): G clef, B-flat key signature. Notes: eighth note (B-flat), rest, eighth note (G-sharp), sixteenth notes (F-sharp, G-sharp, A-sharp, B-flat, C-sharp, D, E, F-sharp), eighth note (D), sixteenth notes (C-sharp, D, E, F-sharp, G-sharp, A-sharp), eighth note (B-flat), eighth note (G-sharp).

Tenor (T): G clef, B-flat key signature. Notes: eighth note (B-flat), sixteenth notes (A-sharp, B-flat, C-sharp, D, E, F-sharp), eighth note (G-sharp), sixteenth notes (F-sharp, G-sharp, A-sharp, B-flat, C-sharp, D, E, F-sharp), eighth note (D), eighth note (B-flat), eighth note (G-sharp).

Bassoon (Vlc): Bass clef, B-flat key signature. Notes: eighth note (B-flat), eighth note (G-sharp), eighth note (E), eighth note (B-flat), eighth note (G-sharp), sixteenth notes (F-sharp, G-sharp, A-sharp, B-flat, C-sharp, D, E, F-sharp), eighth note (B-flat), eighth note (G-sharp).

193 8

O

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

200 8

P

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

205 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

210 8

This musical score page contains four staves, each representing a different instrument: Soprano (S), Alto (A), Tenor (T), and Bassoon (Vlc). The music is in common time, with a key signature of one flat. Measure 210 starts with Soprano and Alto entries, followed by Tenor and Bassoon entries. Measures 211-215 show continuous melodic lines for all four voices, with various note heads, stems, and rests.

215 8

This page continues the musical score from measure 215. The staves for Soprano, Alto, Tenor, and Bassoon remain the same. The music continues with a series of melodic phrases, maintaining the common time and one-flat key signature established earlier.

219 8

This page continues the musical score from measure 219. The staves for Soprano, Alto, Tenor, and Bassoon are identical to the previous pages. The music features sustained notes and eighth-note patterns, with a fermata mark over a note in the Tenor staff.

223 8

Soprano (S), Alto (A), Tenor (T), Bassoon (Vlc)

227 8

230 8

233 8

Soprano (S) starts with a grace note followed by eighth-note pairs. Alto (A) plays eighth-note pairs. Tenor (T) rests. Bassoon (Vlc) has sustained notes.

237 8 (sans ralentir)

Soprano (S) starts with a grace note followed by eighth-note pairs. Alto (A) plays eighth-note pairs. Tenor (T) has sustained notes. Bassoon (Vlc) rests.

FUGUE INACHEVÉE