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

J S 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 instrumentistes et de leurs instruments. Le recours à des "relais" a été nécessaire (d'où les canons à 2 voix réclamant 3 instrumentistes).

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).

Pierre Montreuille

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

L'ART DE LA FUGUE
DIE KUNST DER FUGE

J S BACH
Transcription
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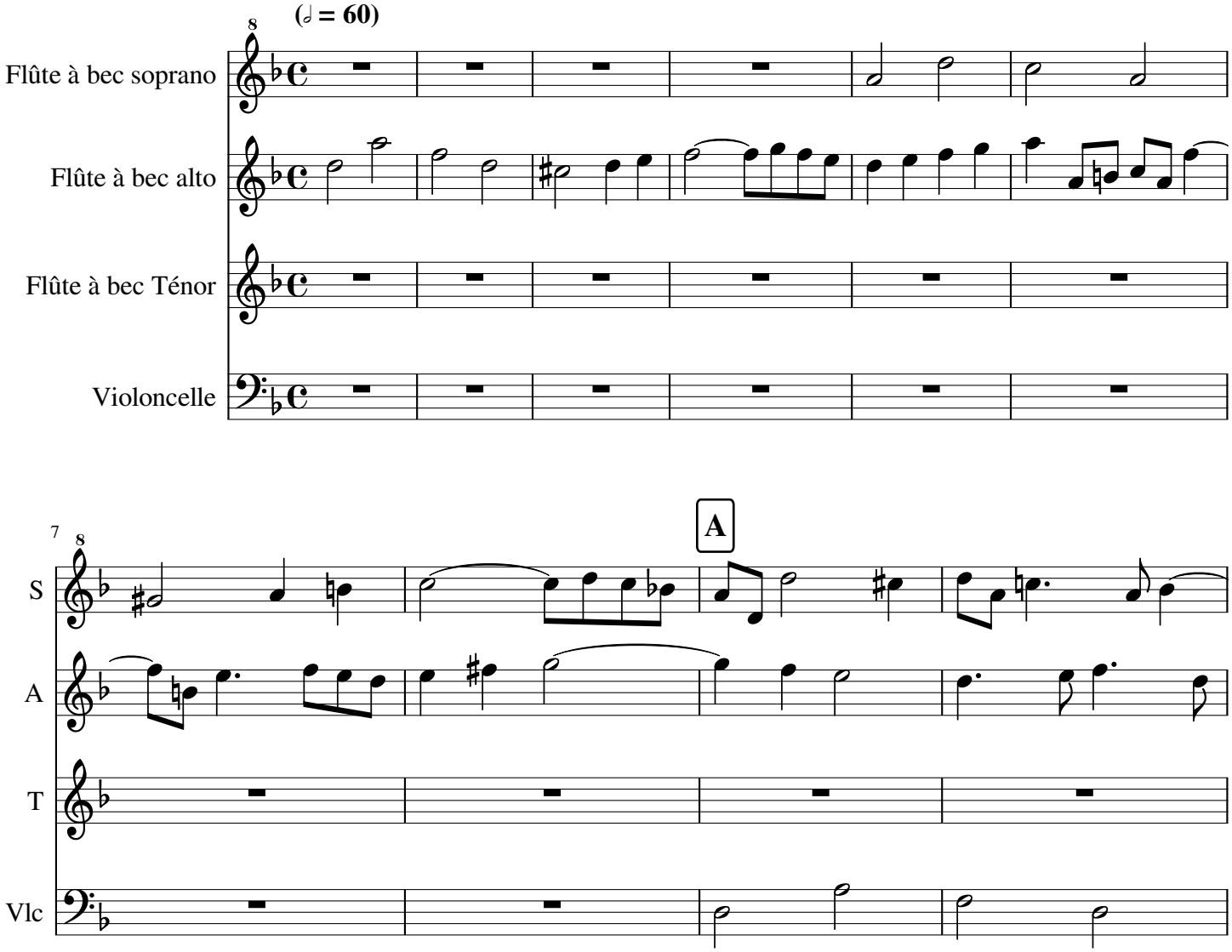
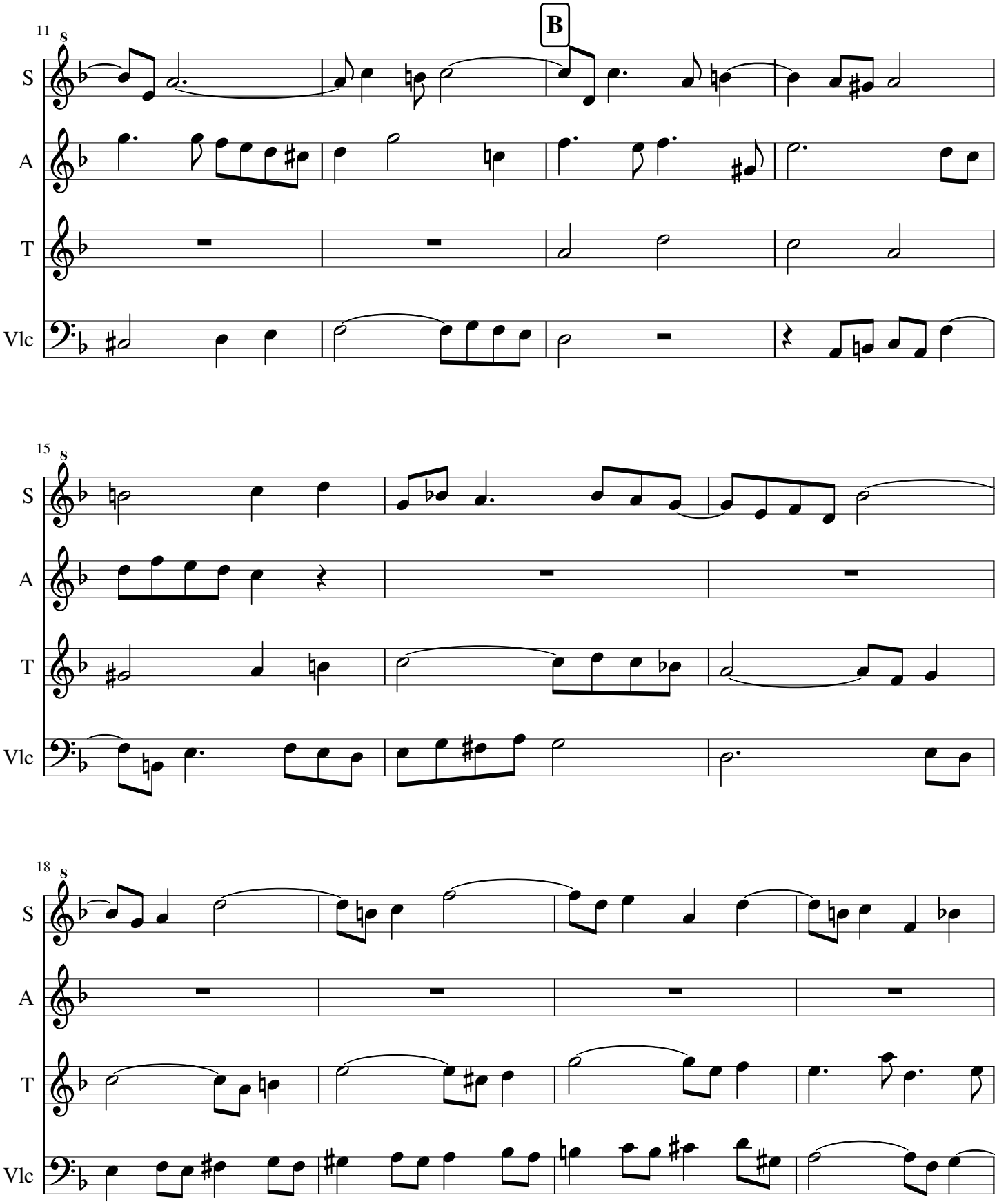
Contrapunctus 1

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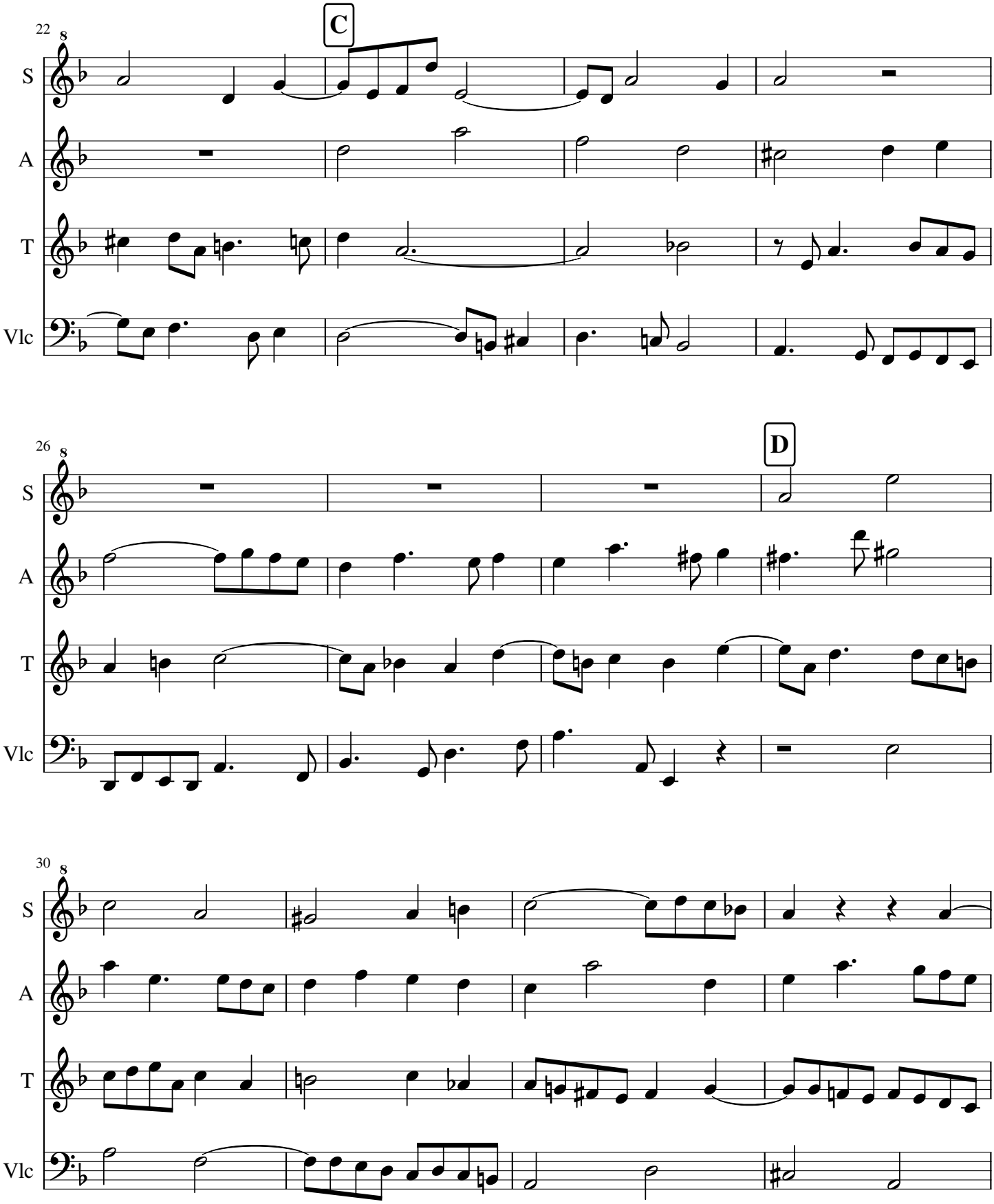
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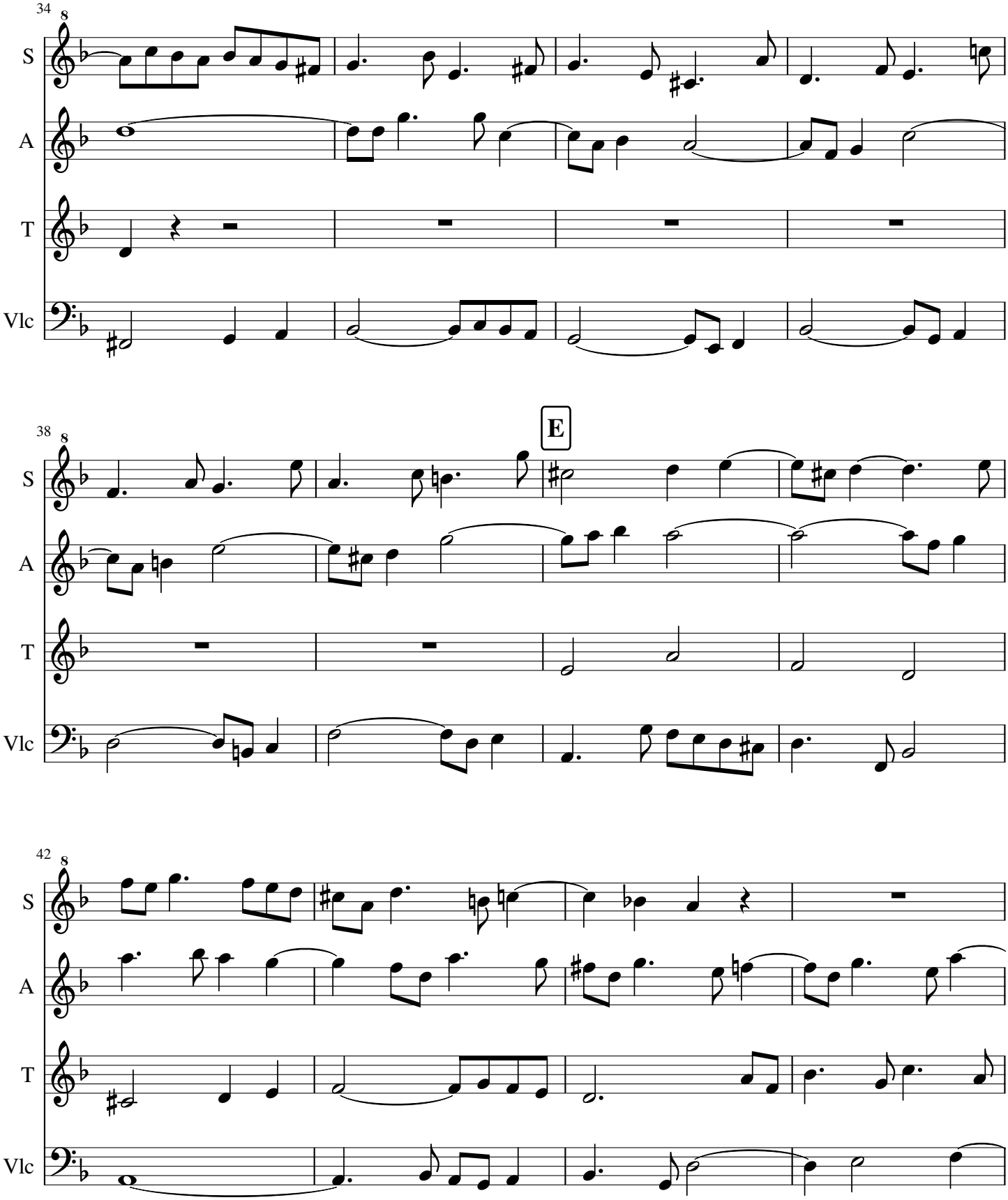
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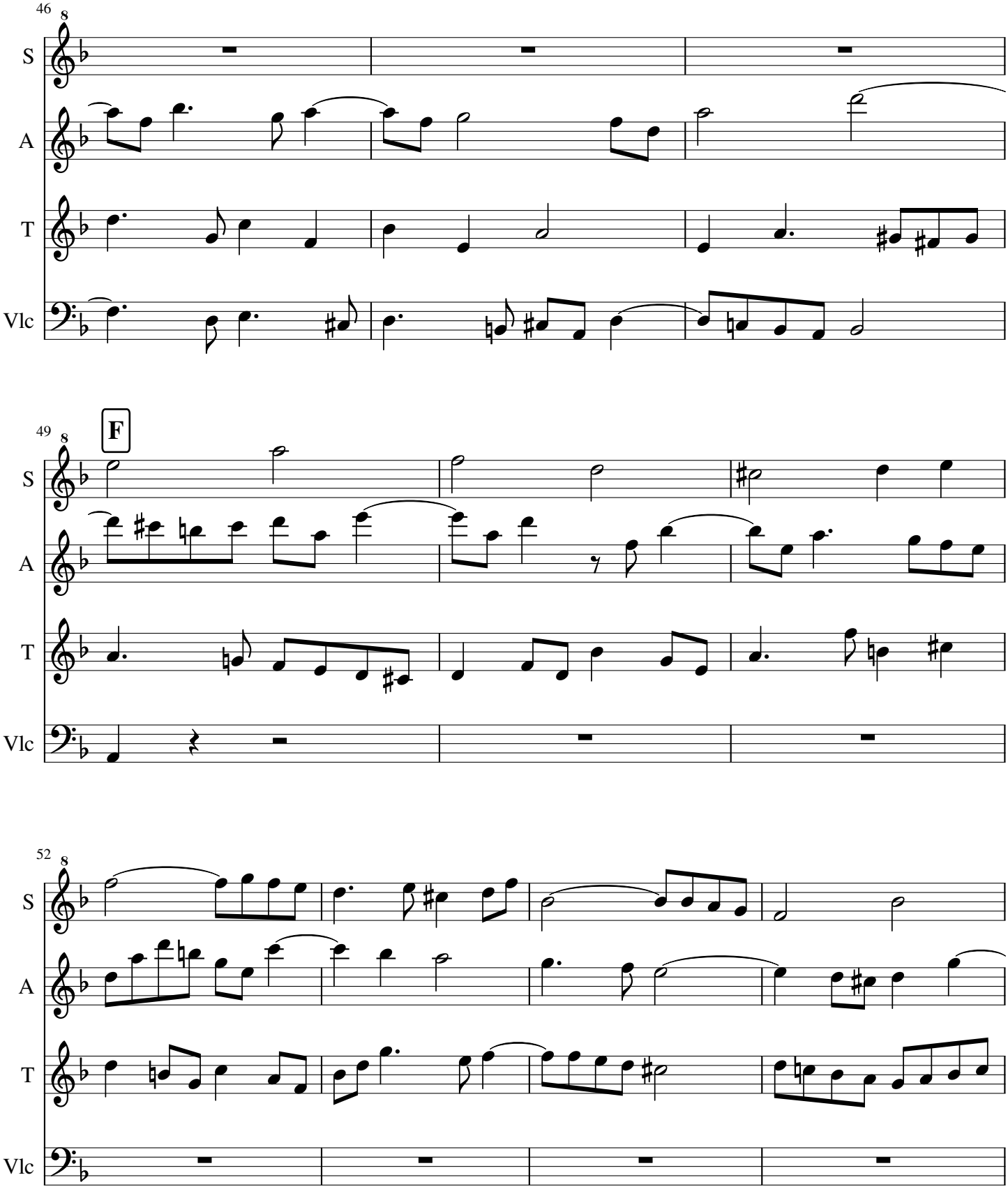
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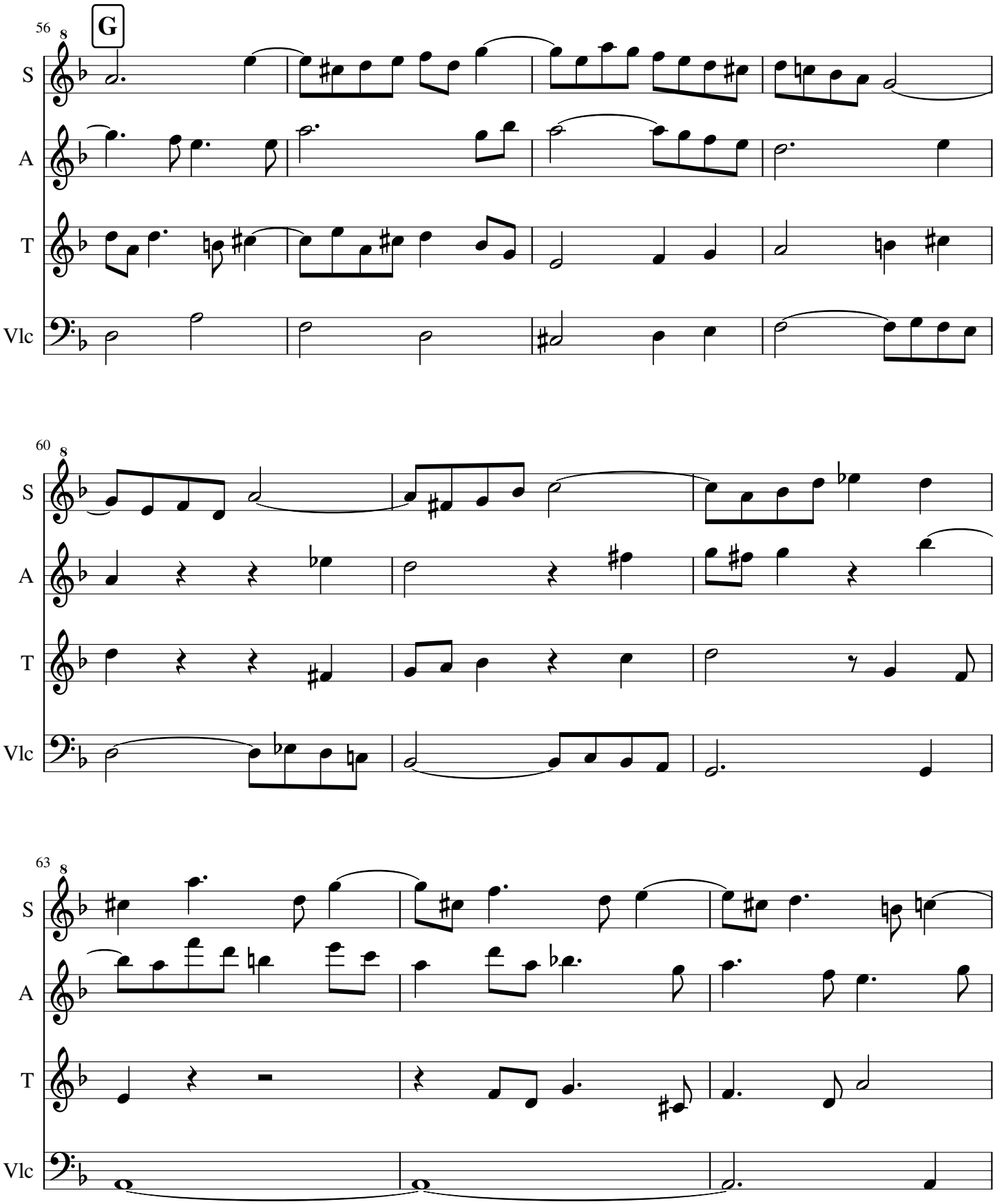
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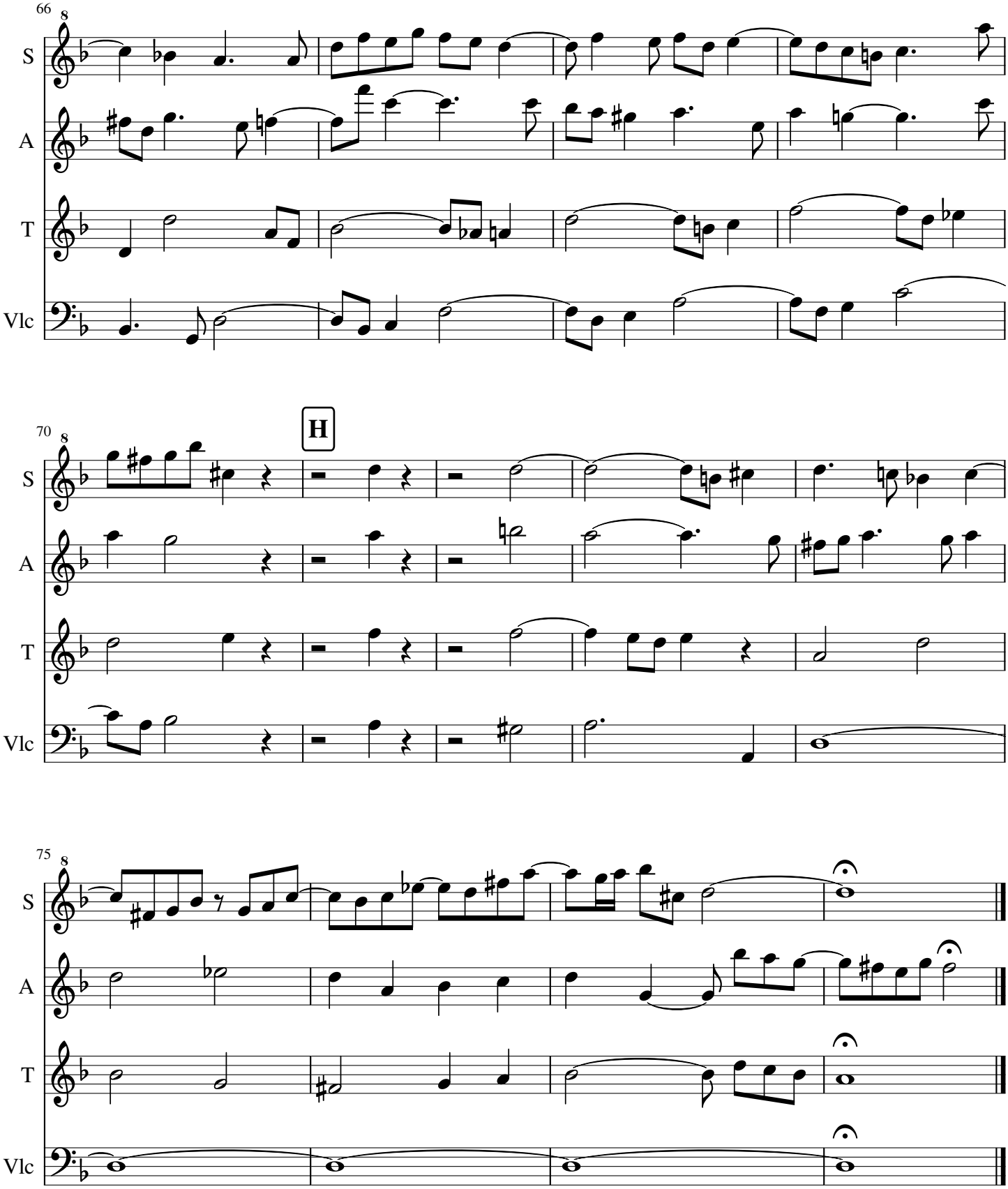
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Contrapunctus 2

J S BACH

Transcription

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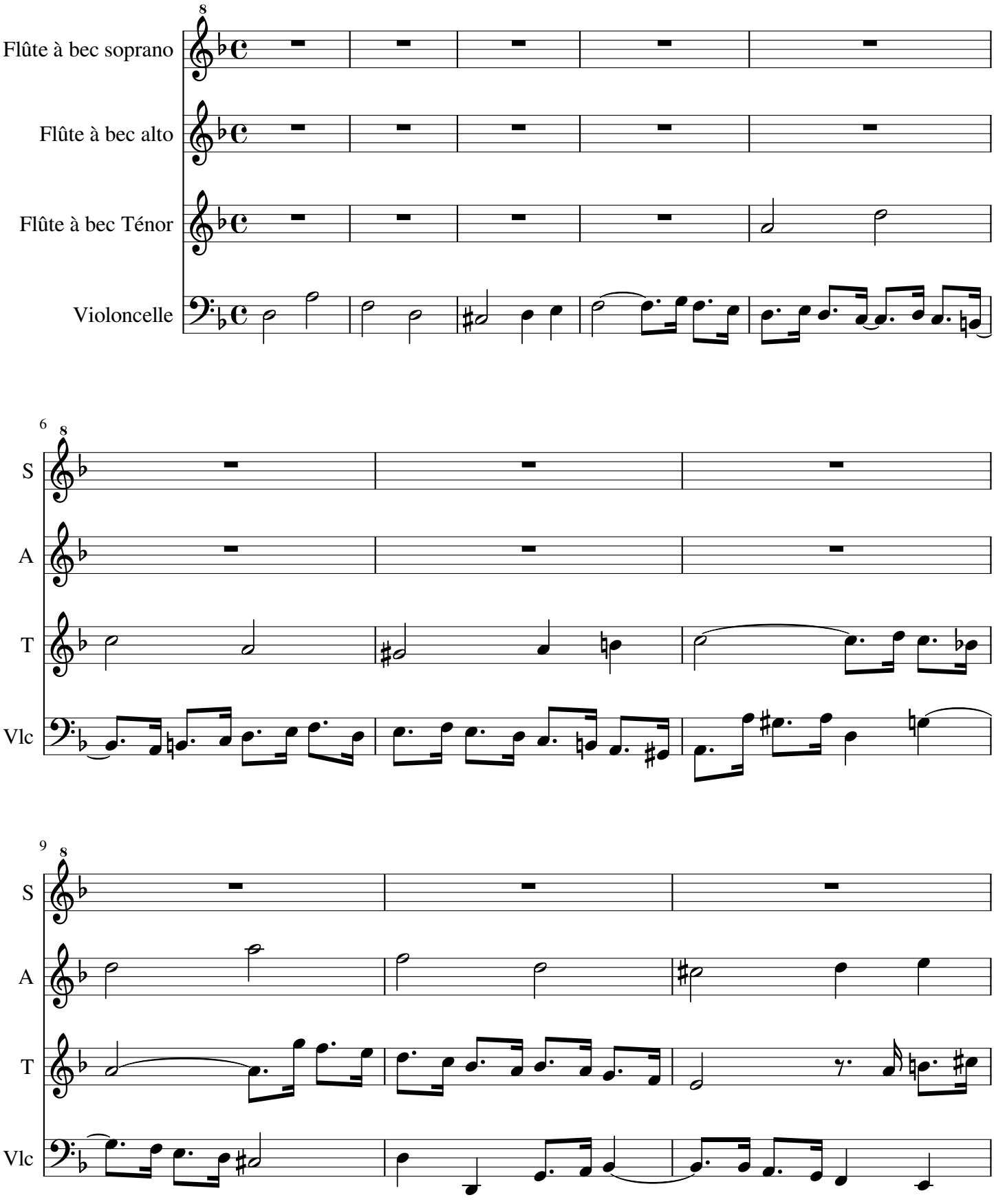

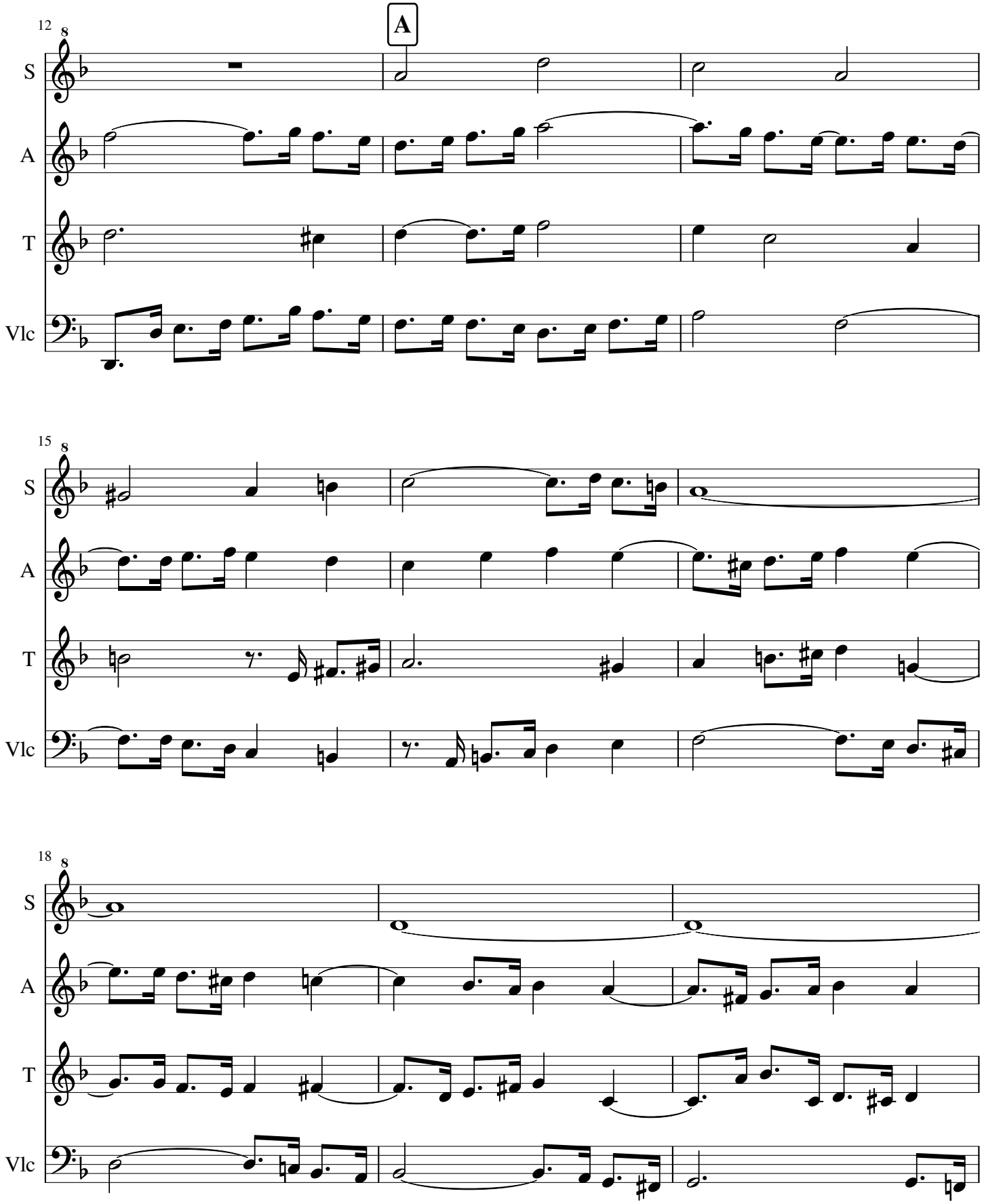
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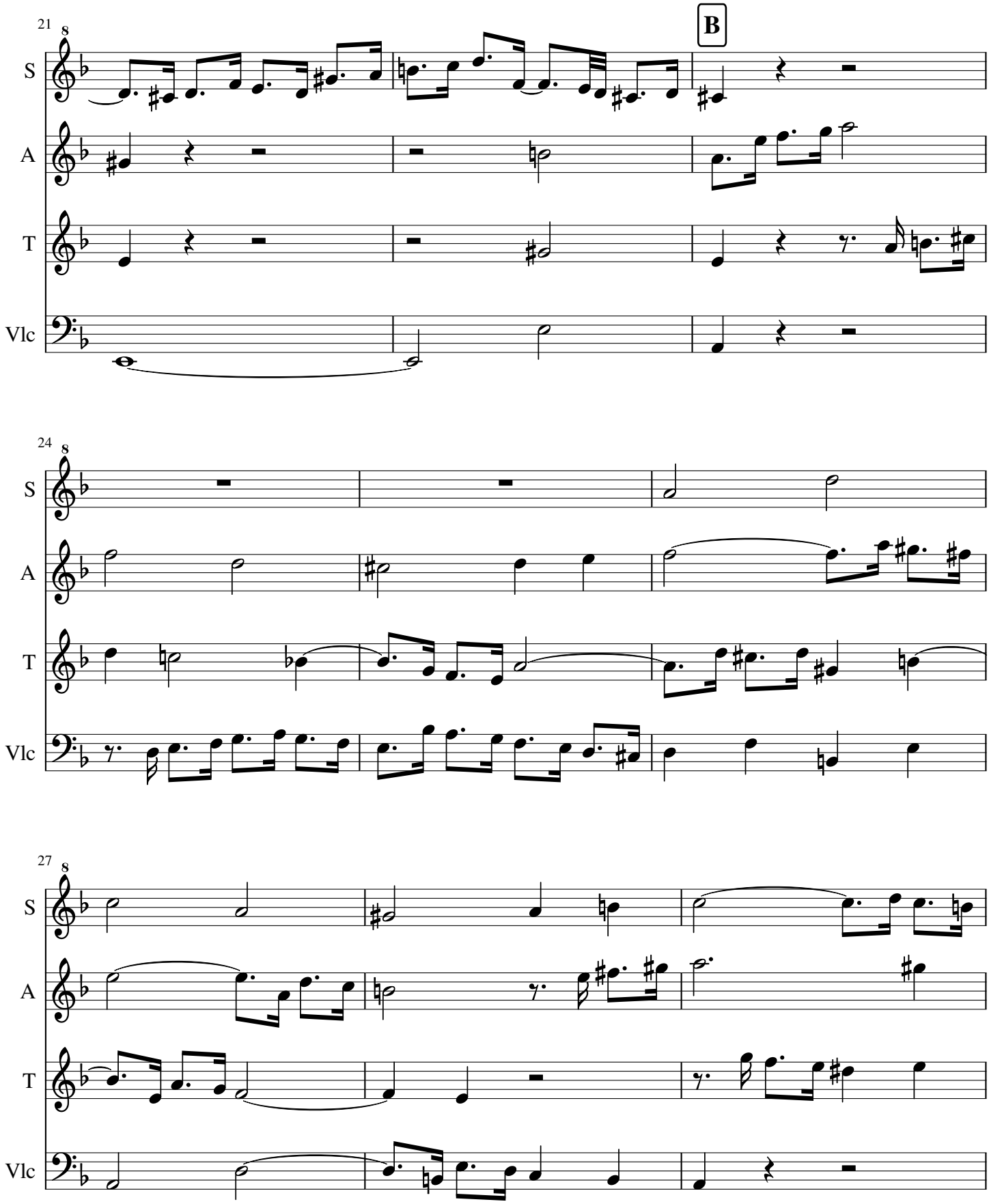
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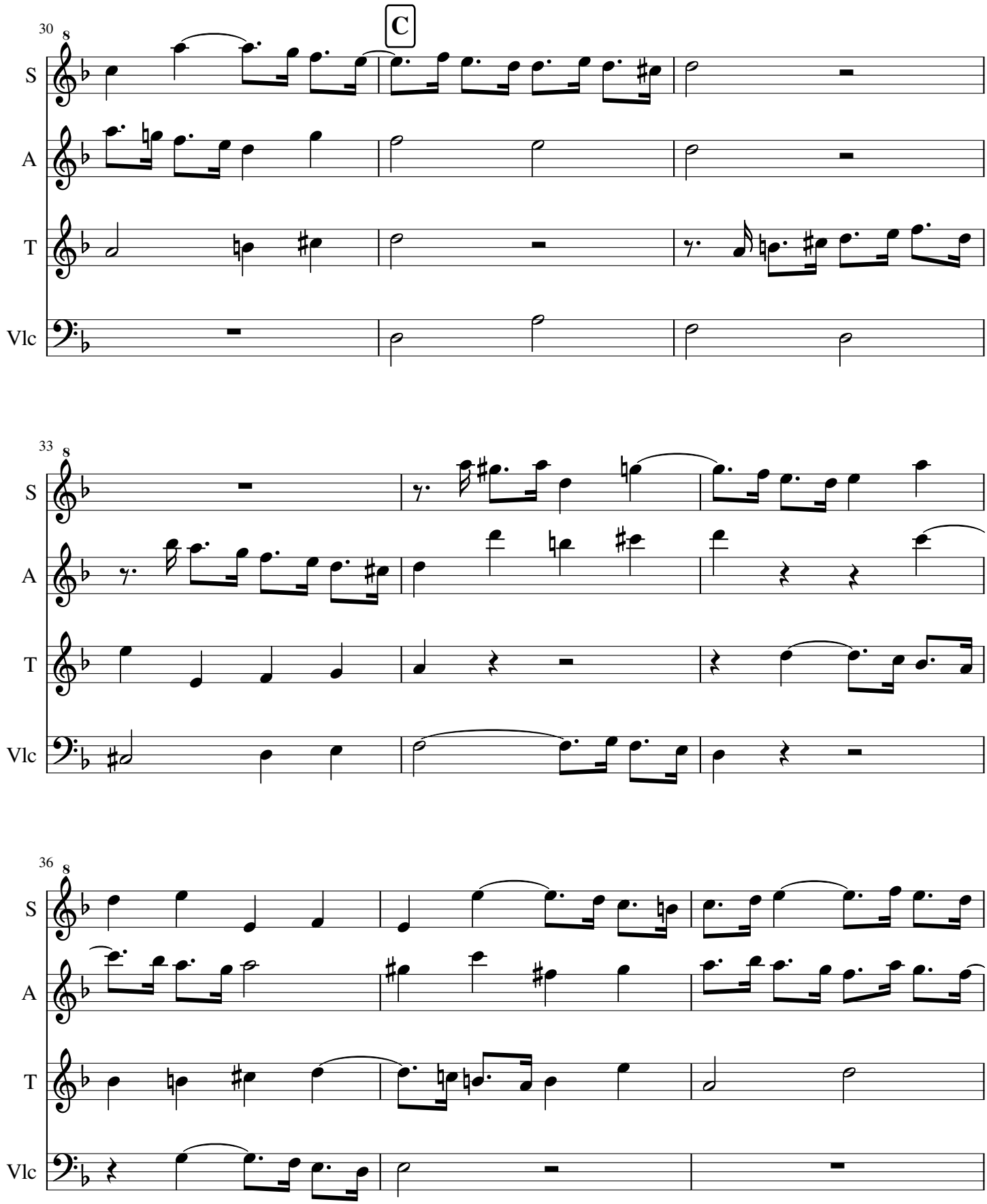
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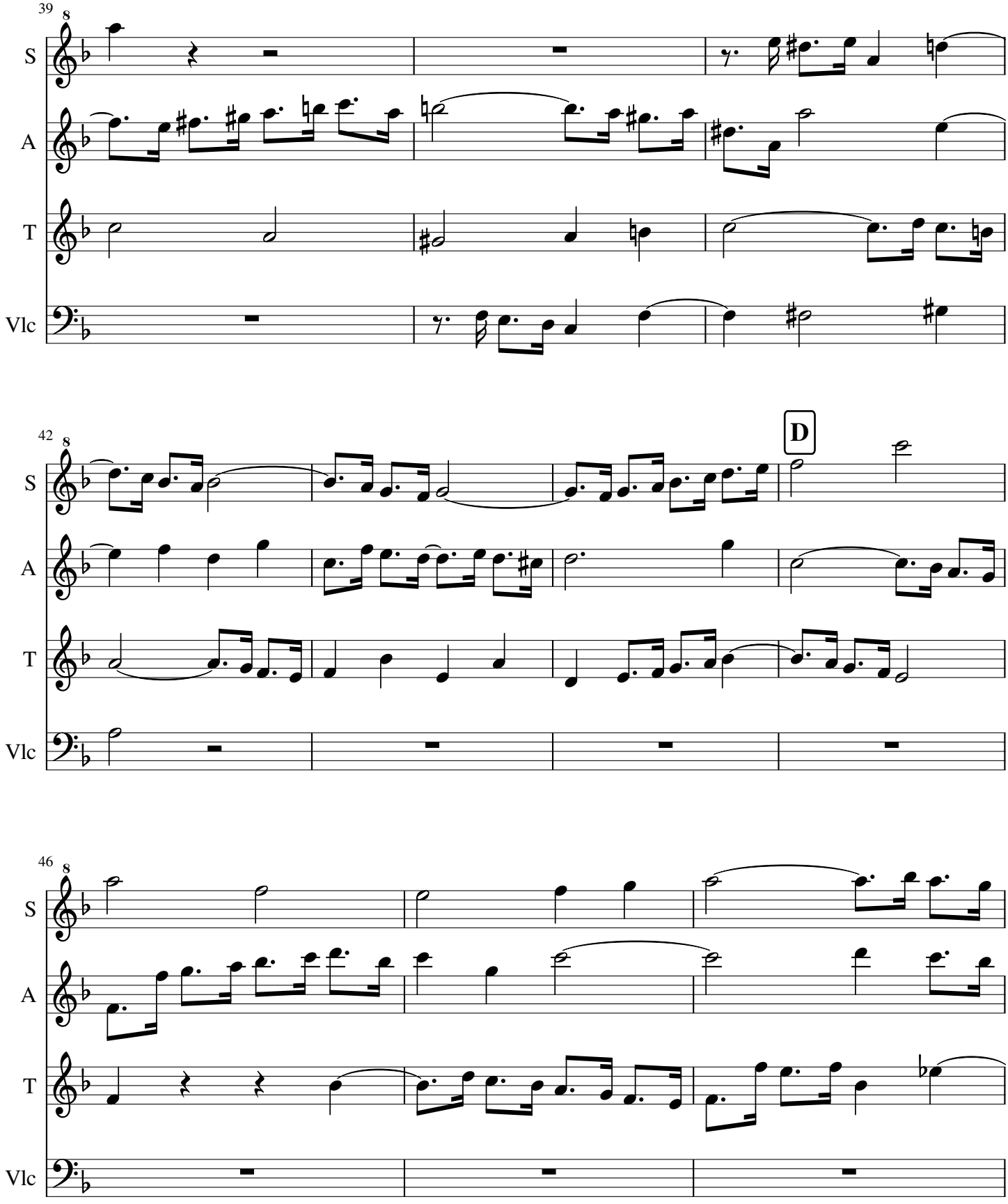
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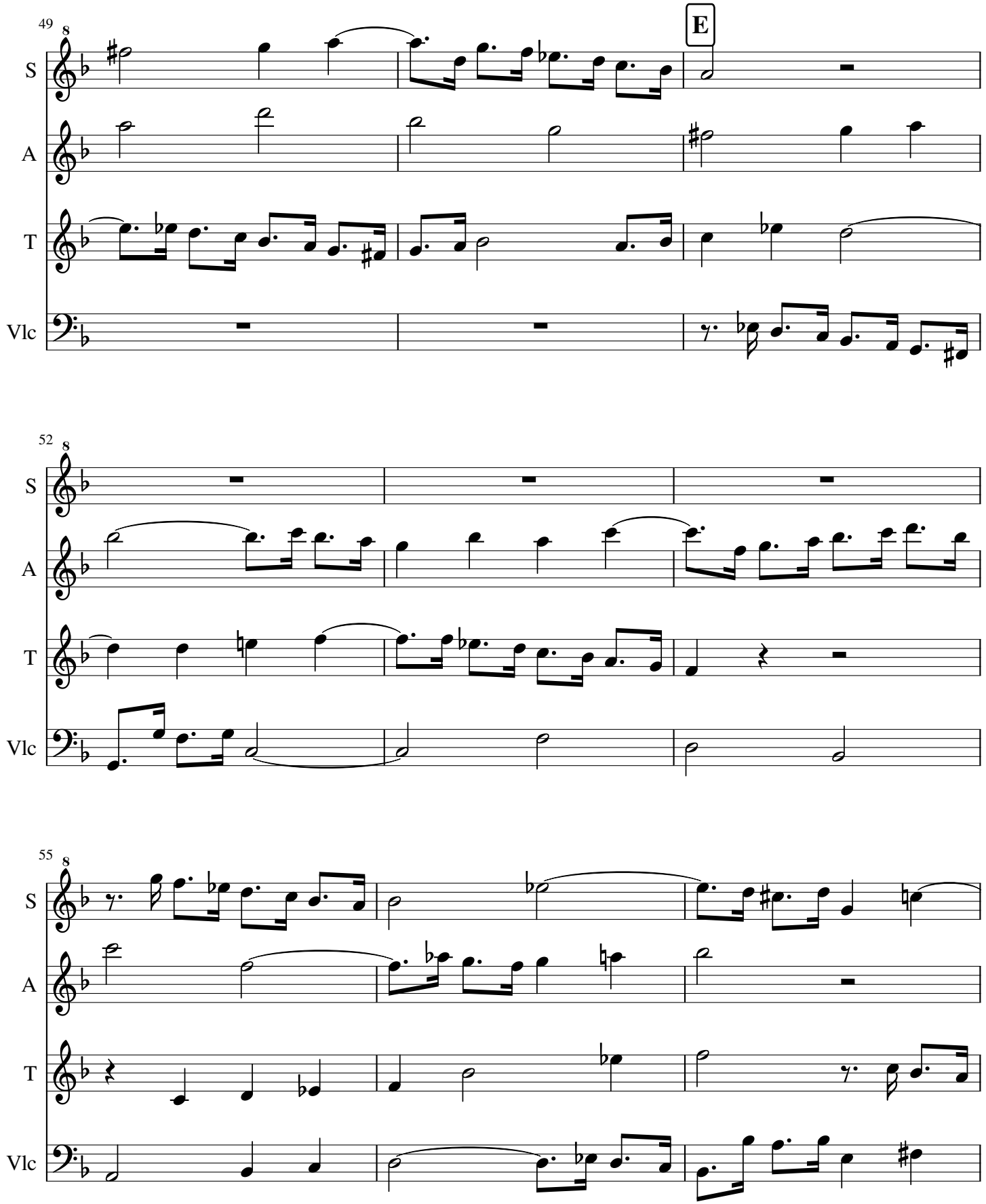
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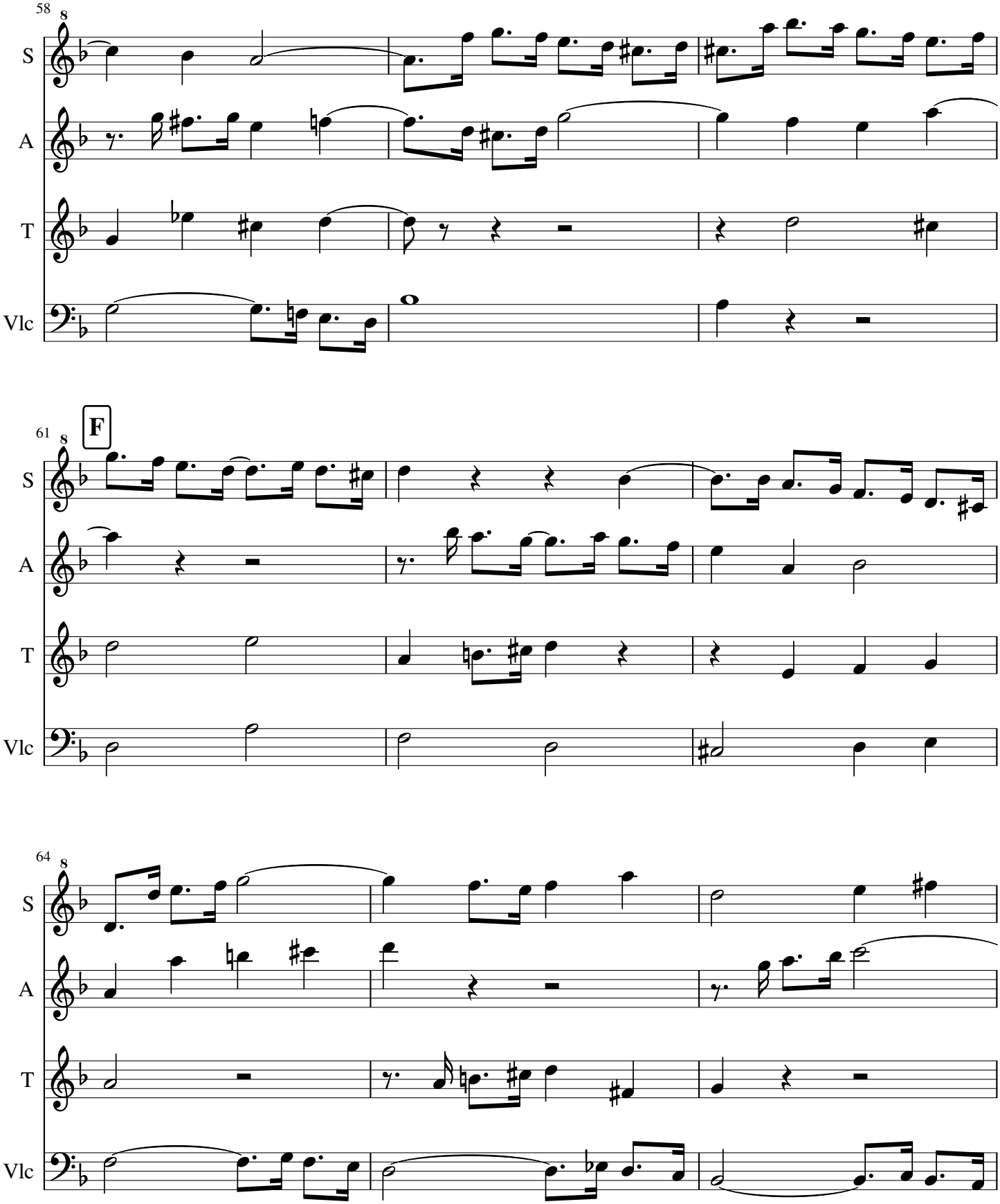
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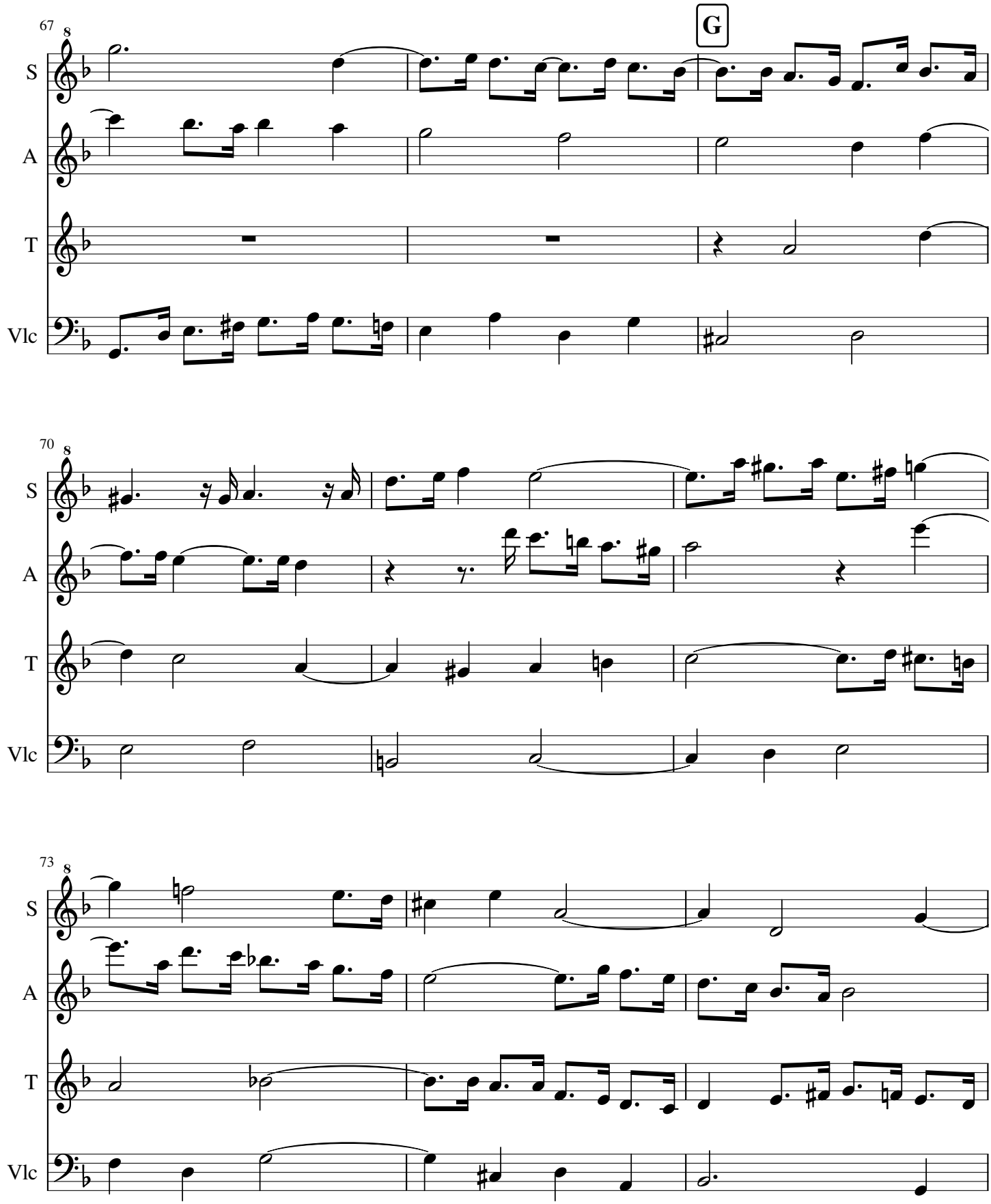
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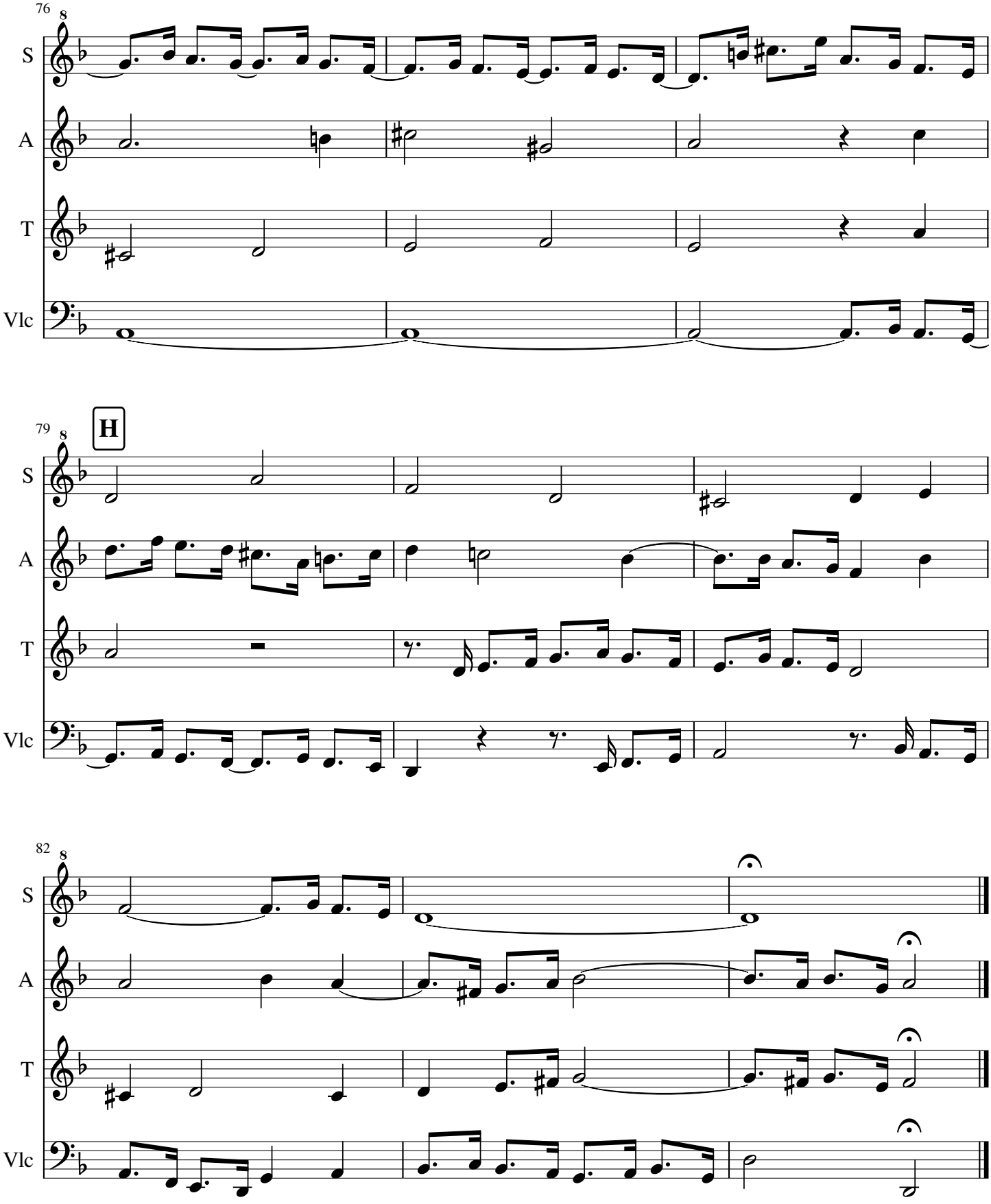
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Contrapunctus 3

J S BACH

Transcription

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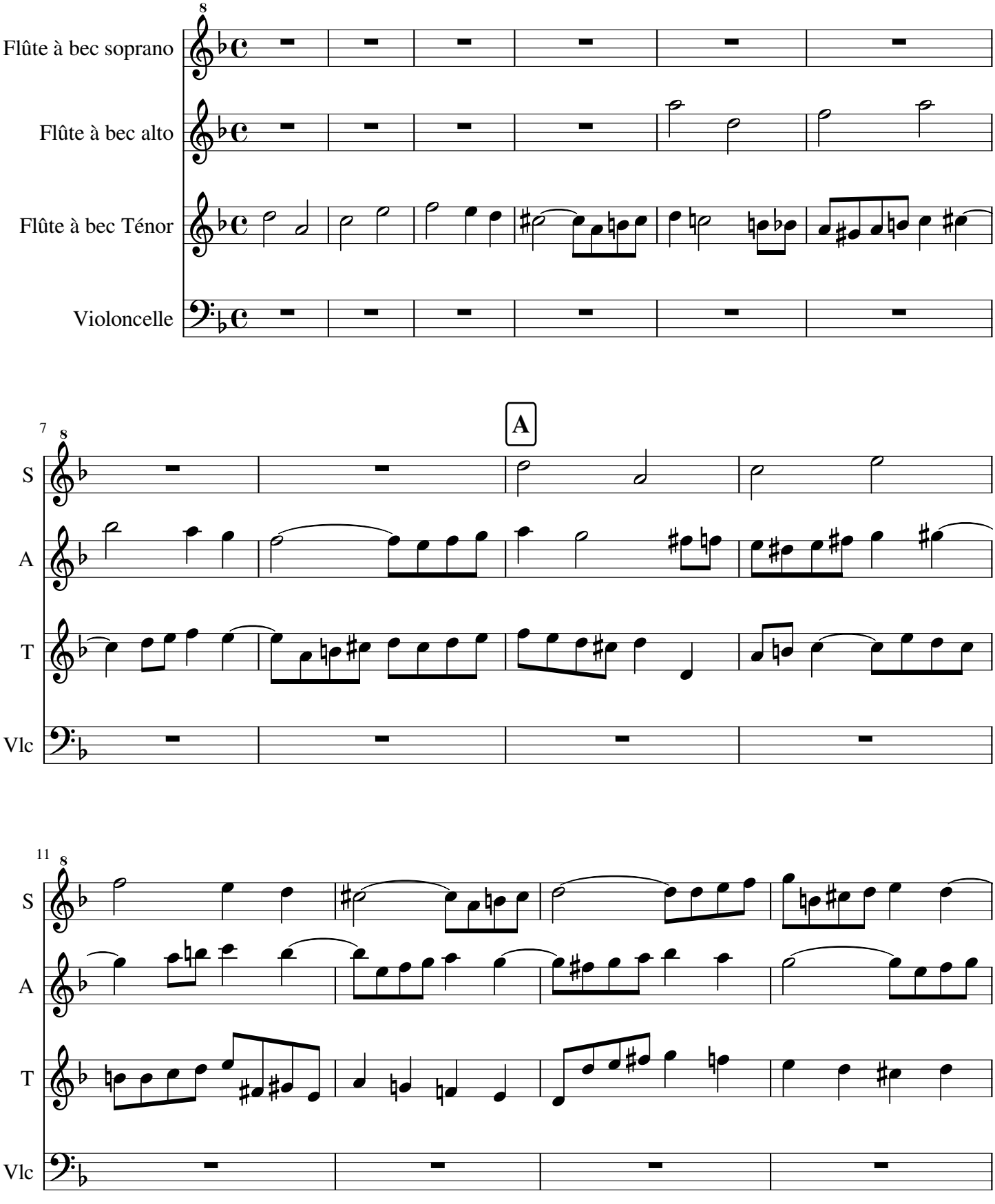

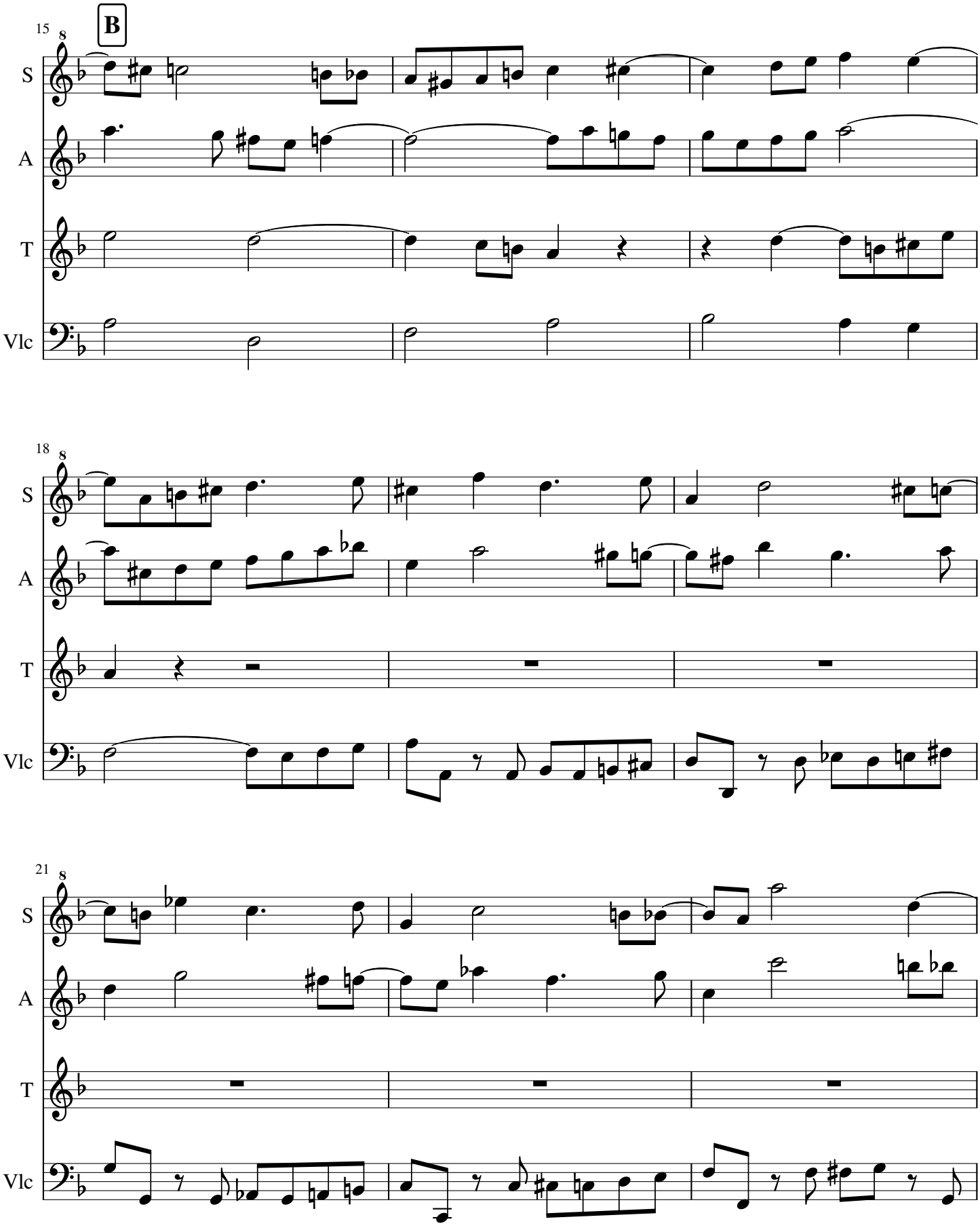
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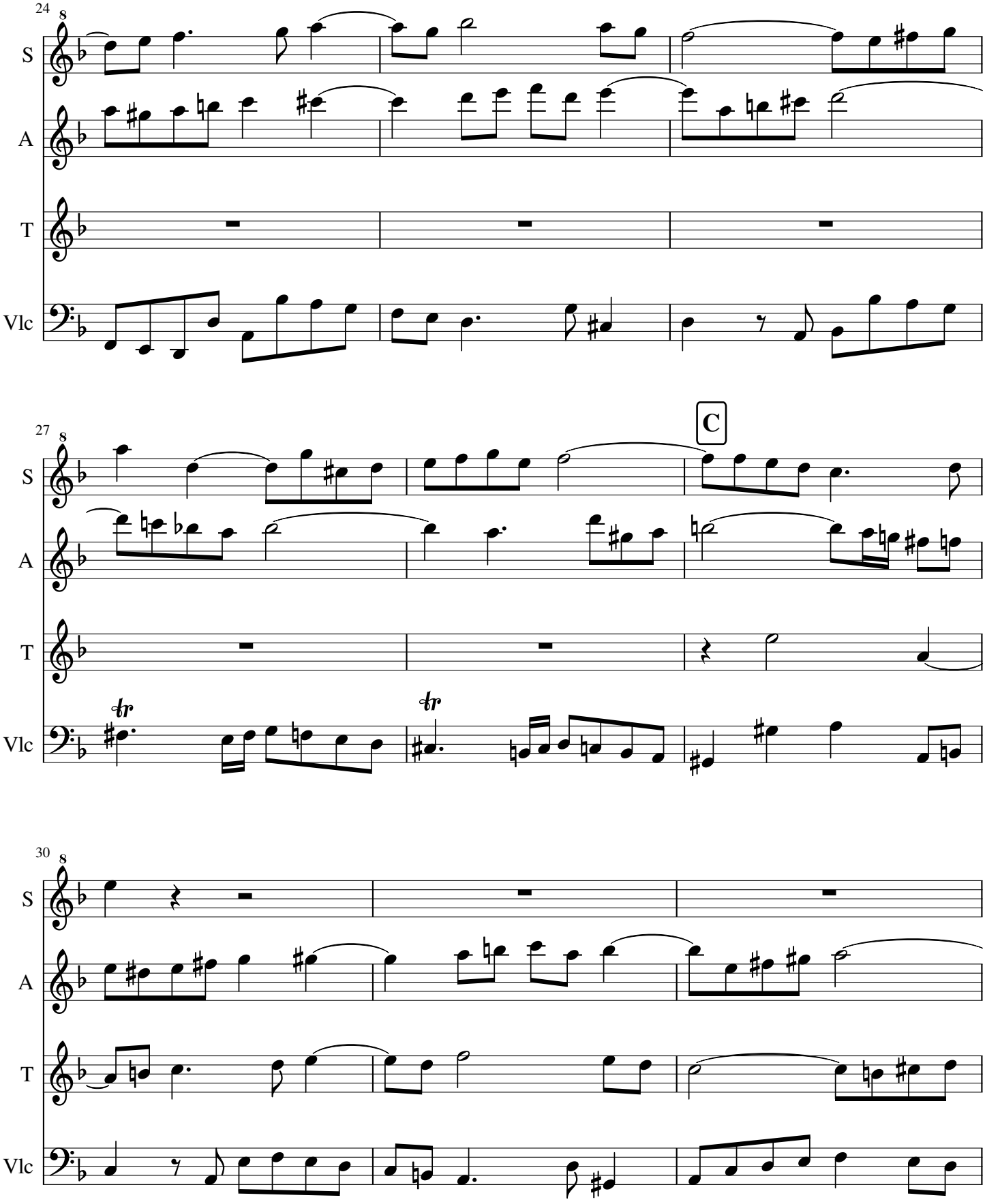
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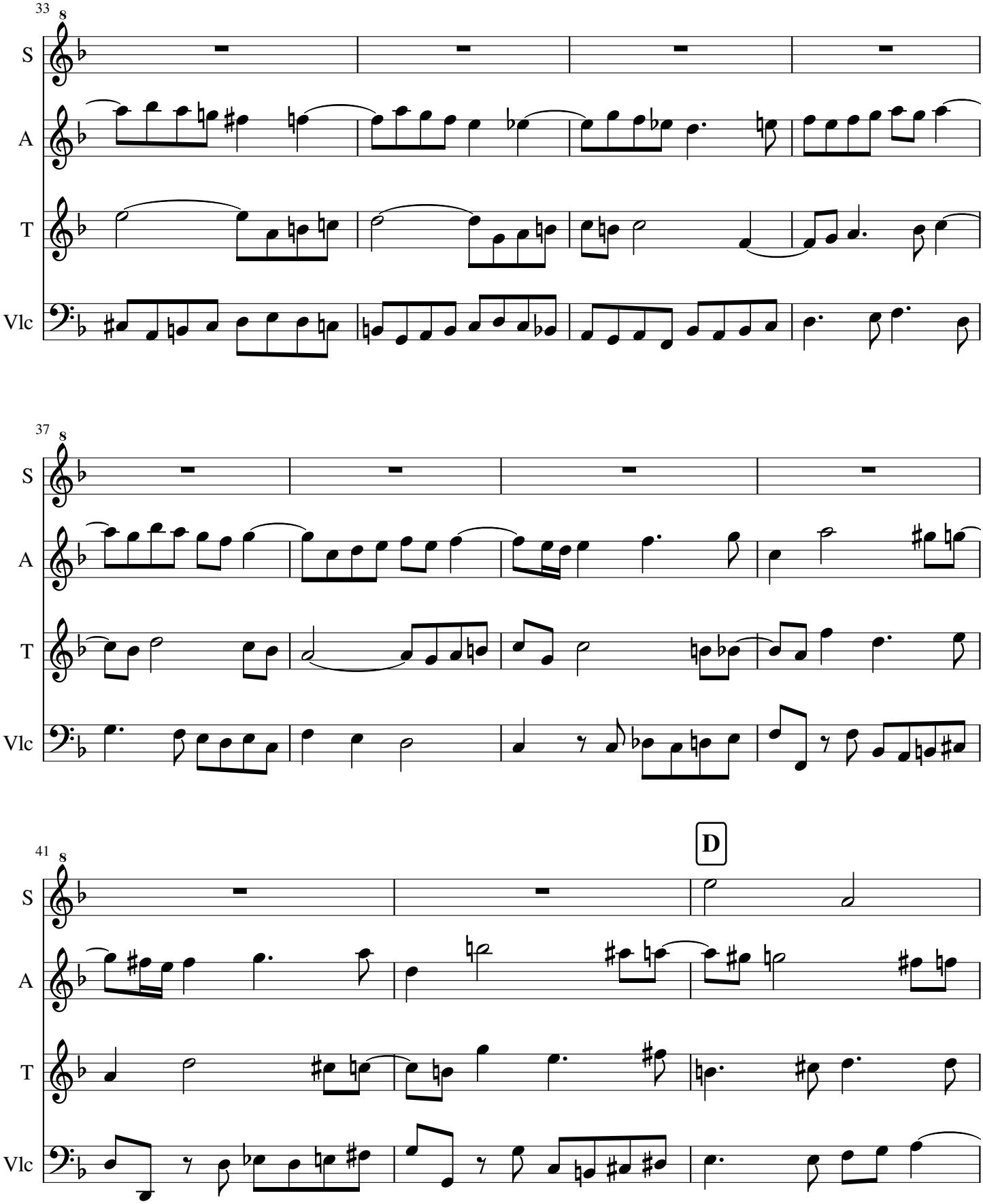
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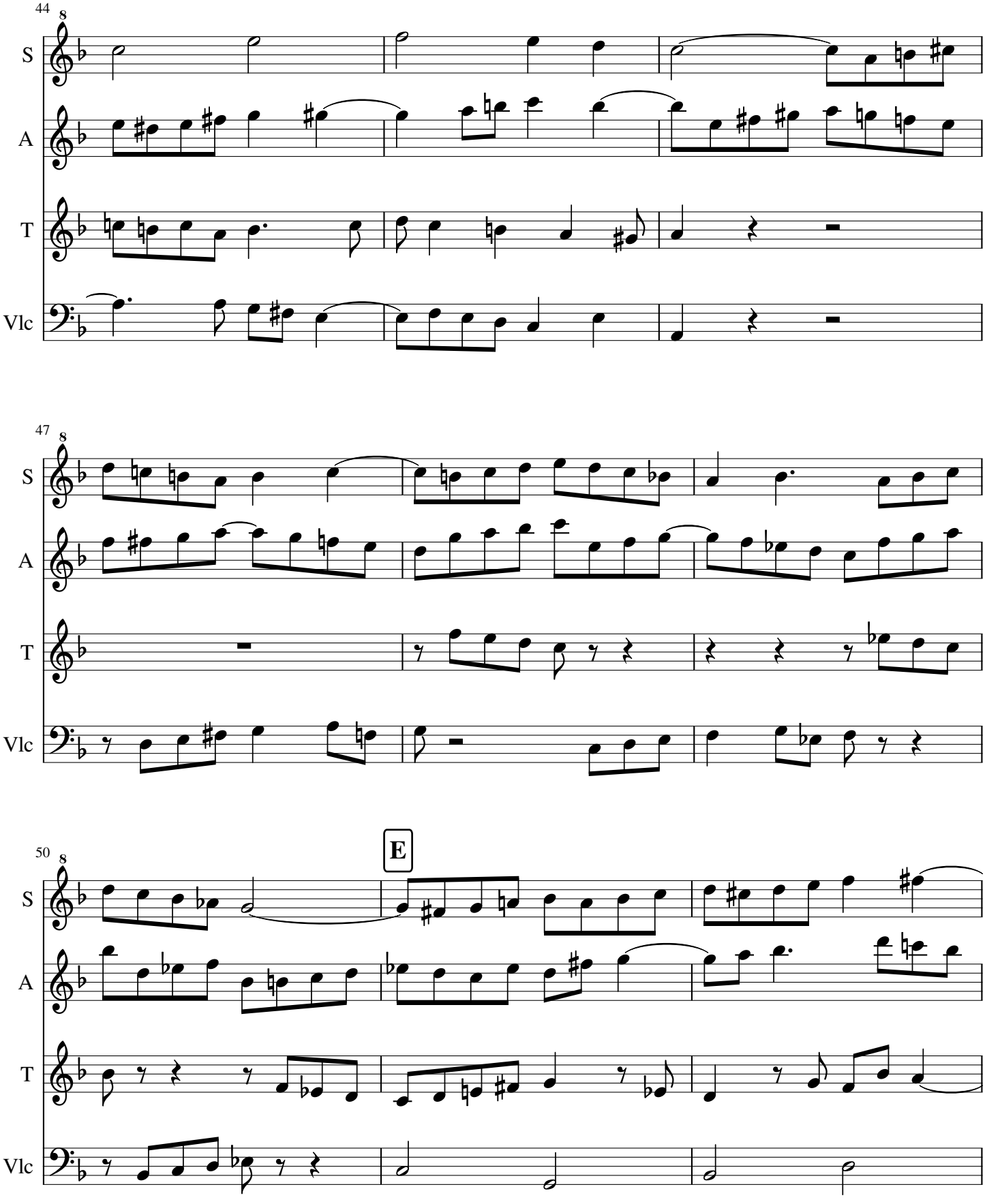
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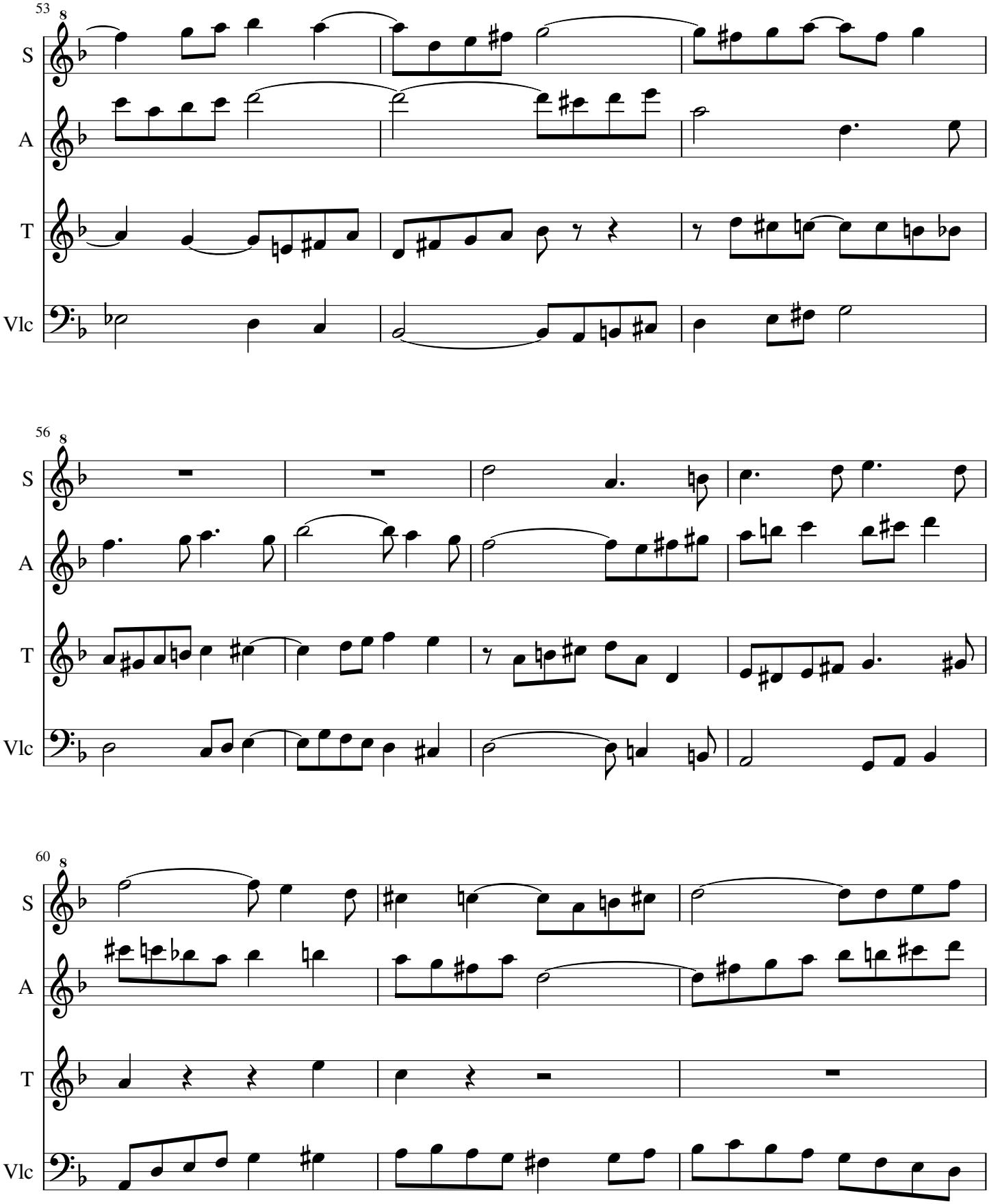
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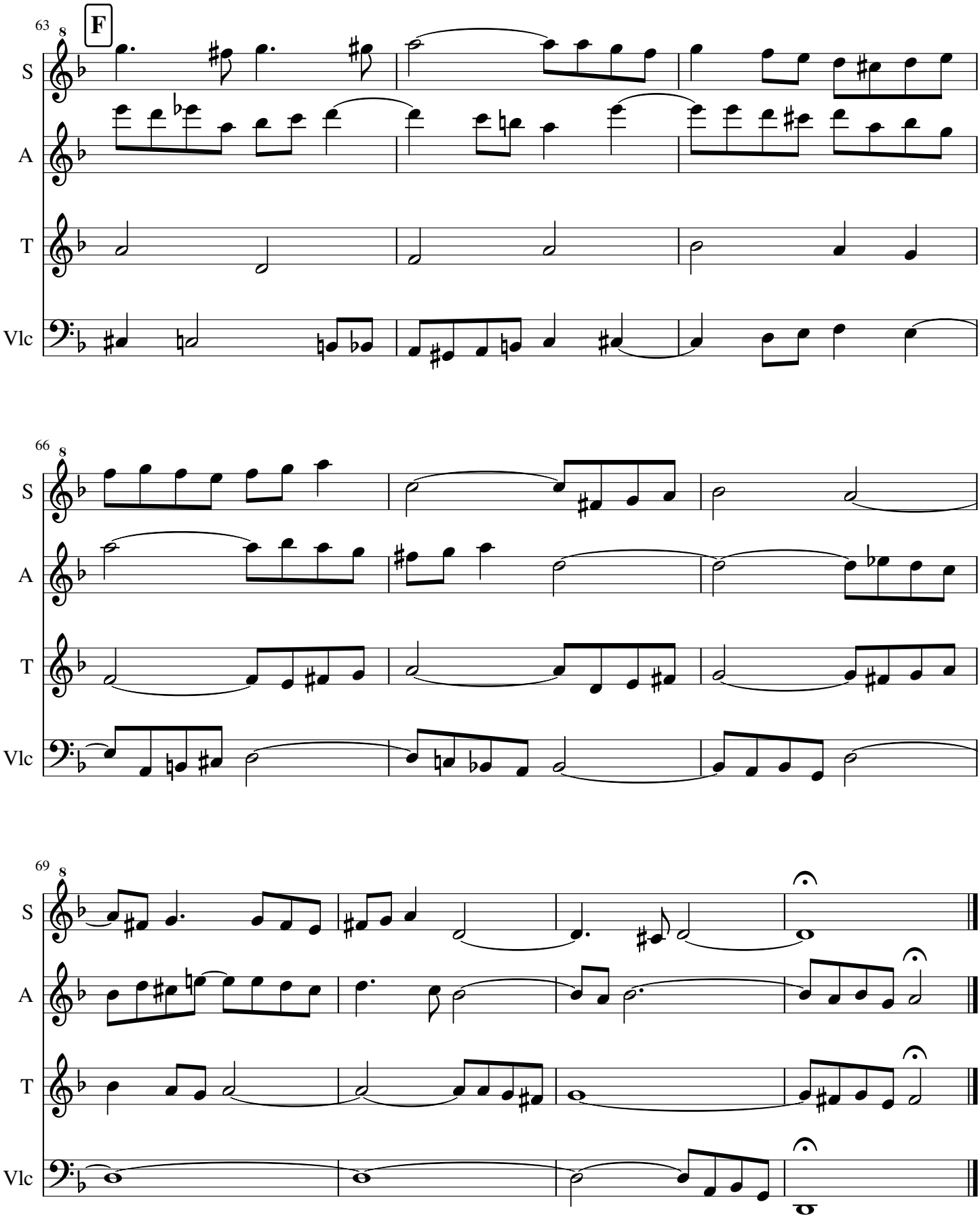
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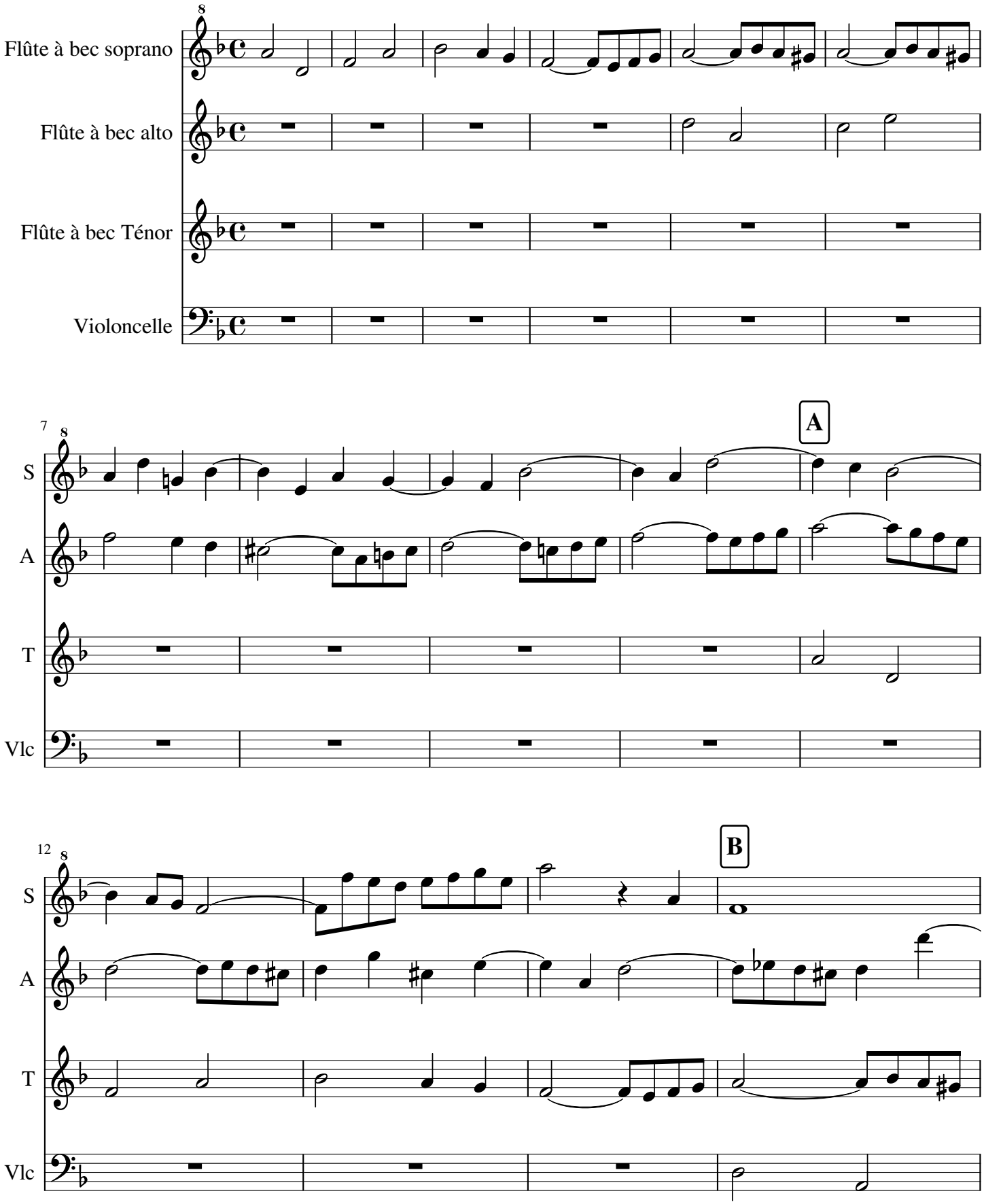
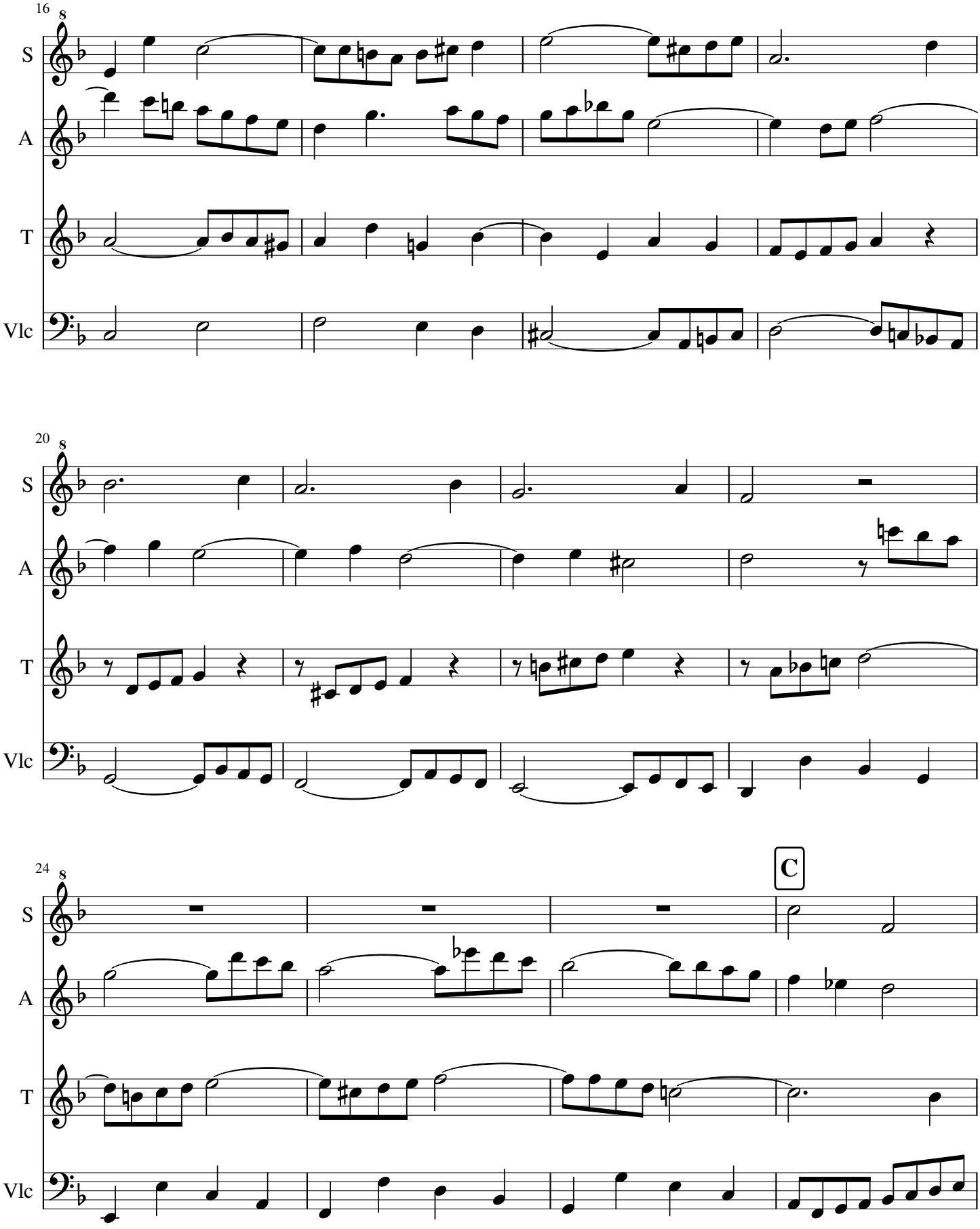
Contrapunctus 4

J S BACH

Transcription

Pierre Montreuille

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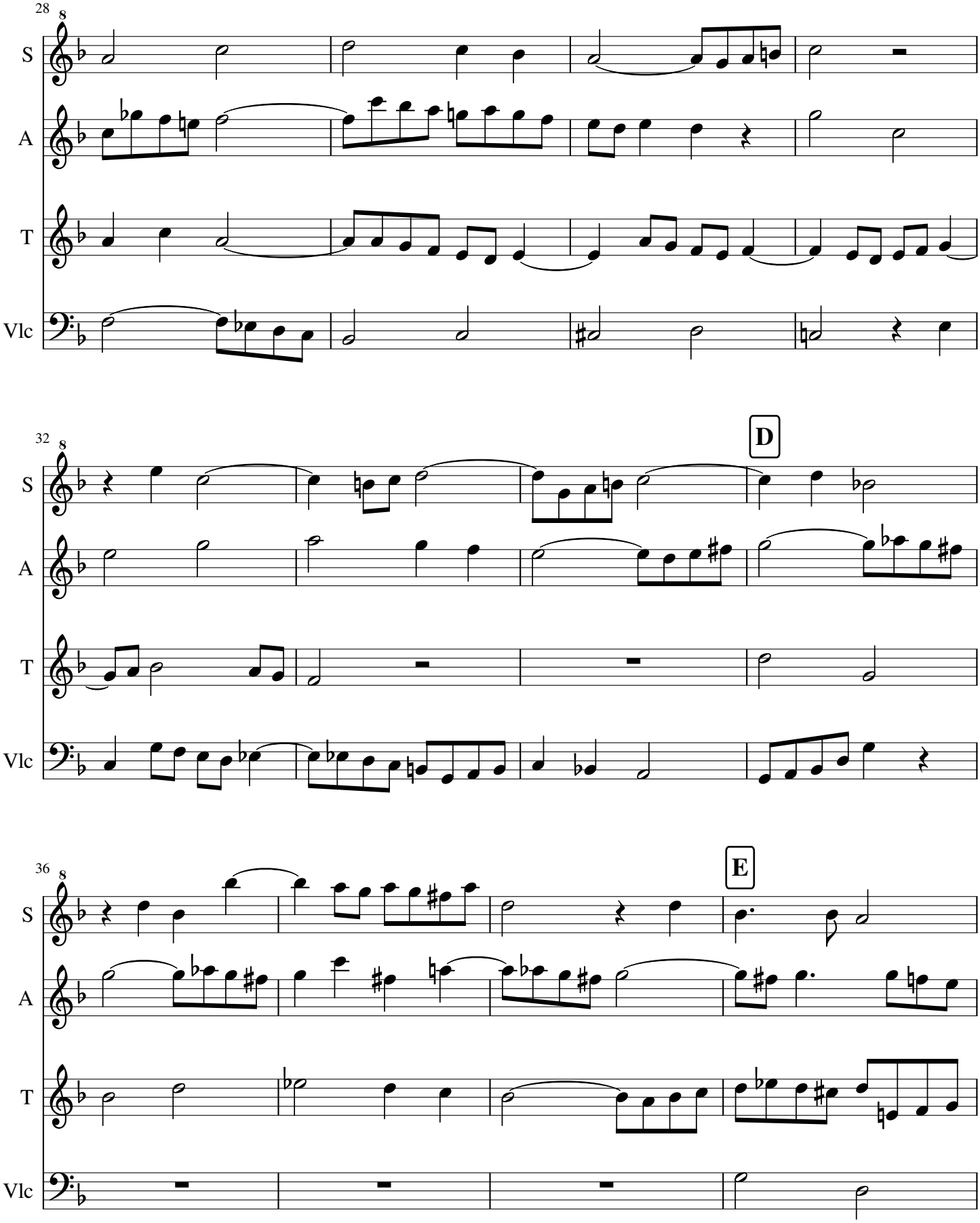
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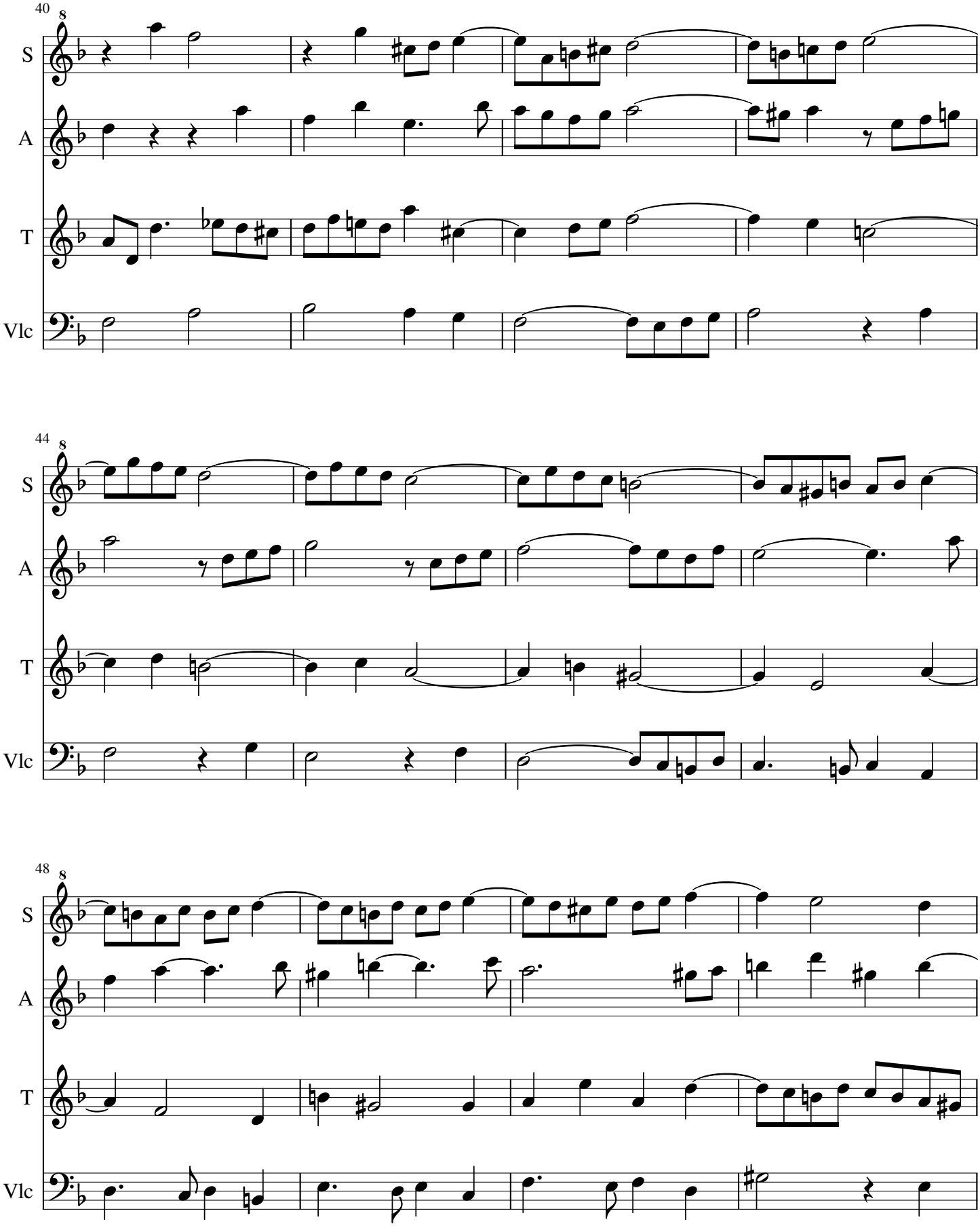
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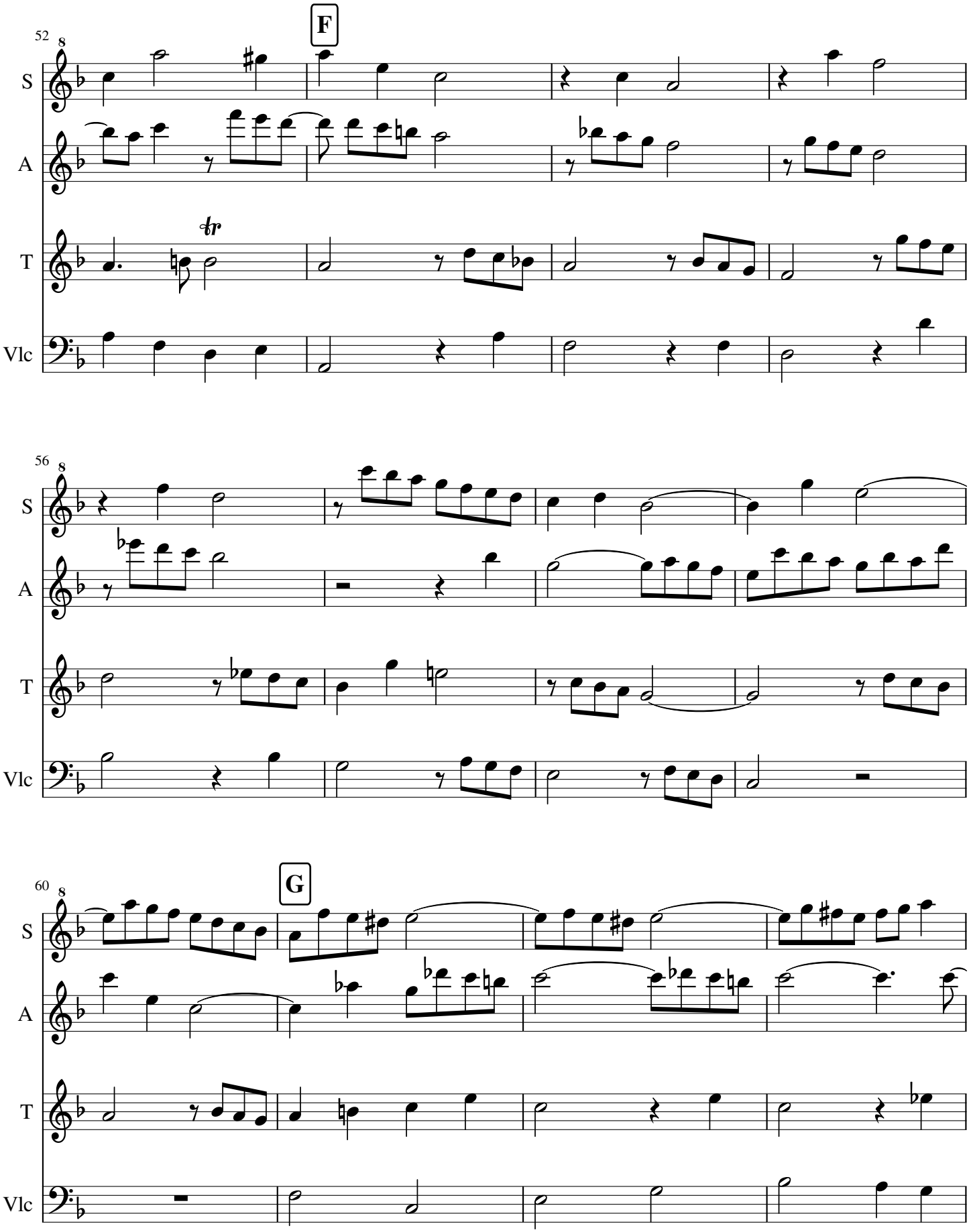
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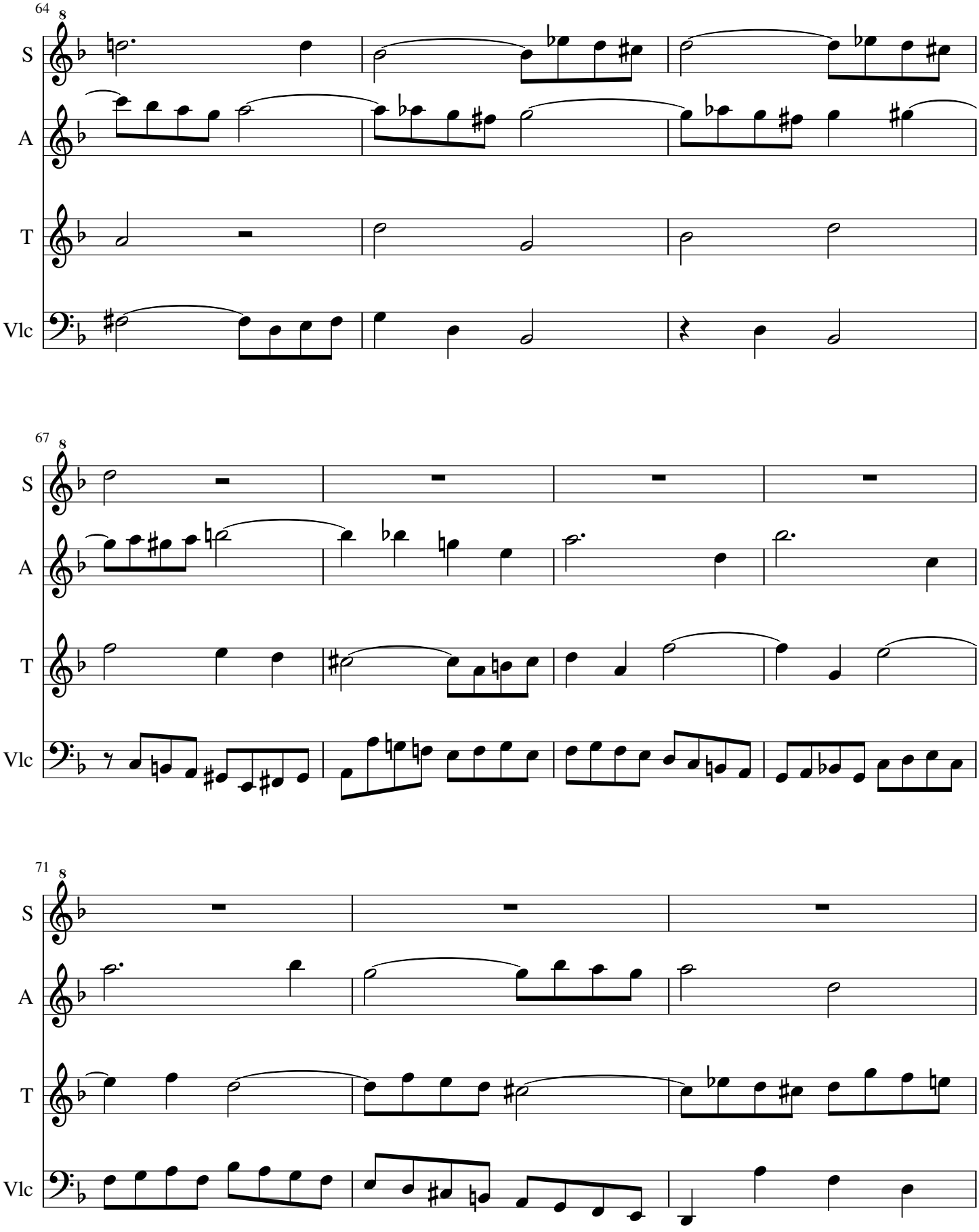
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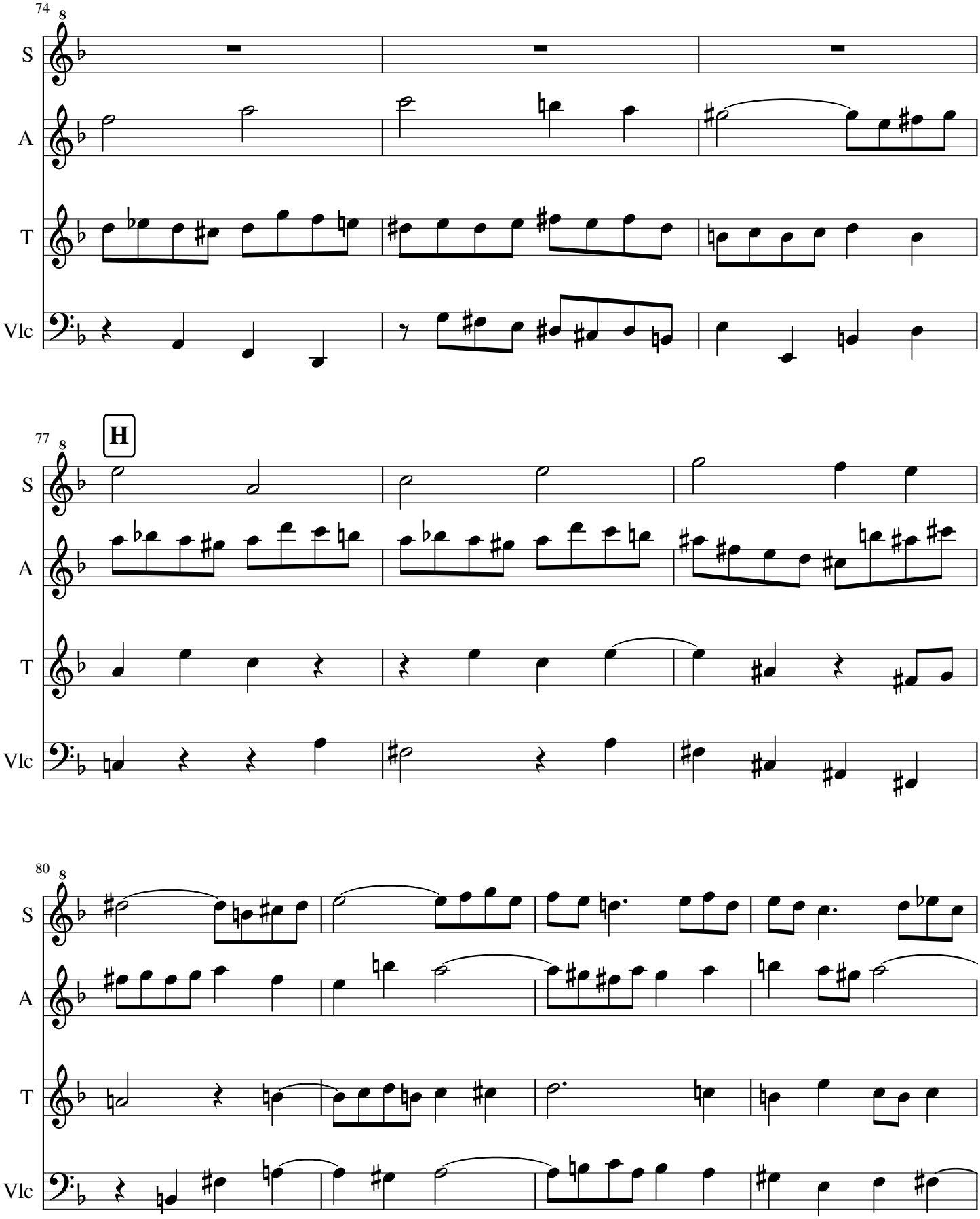
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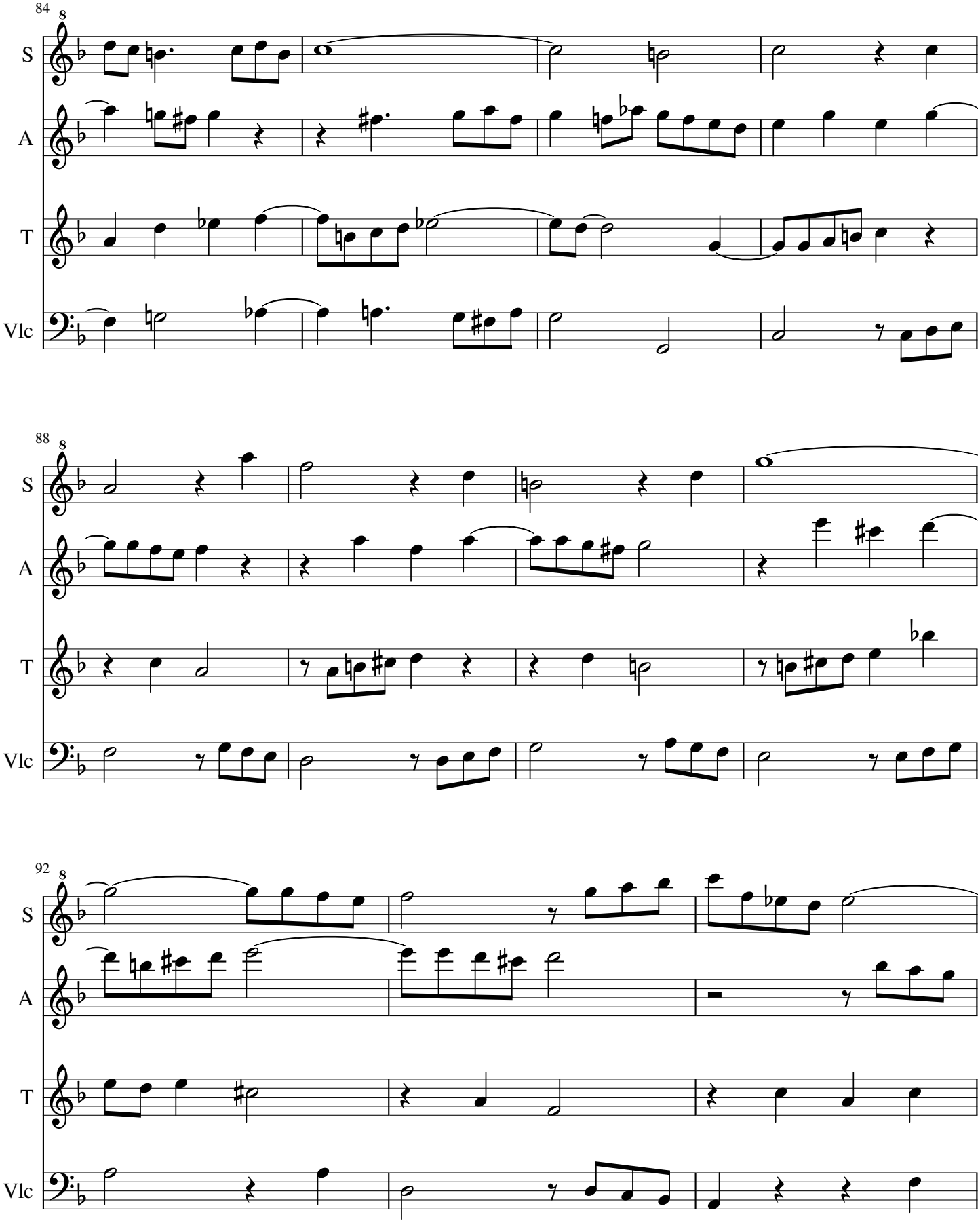
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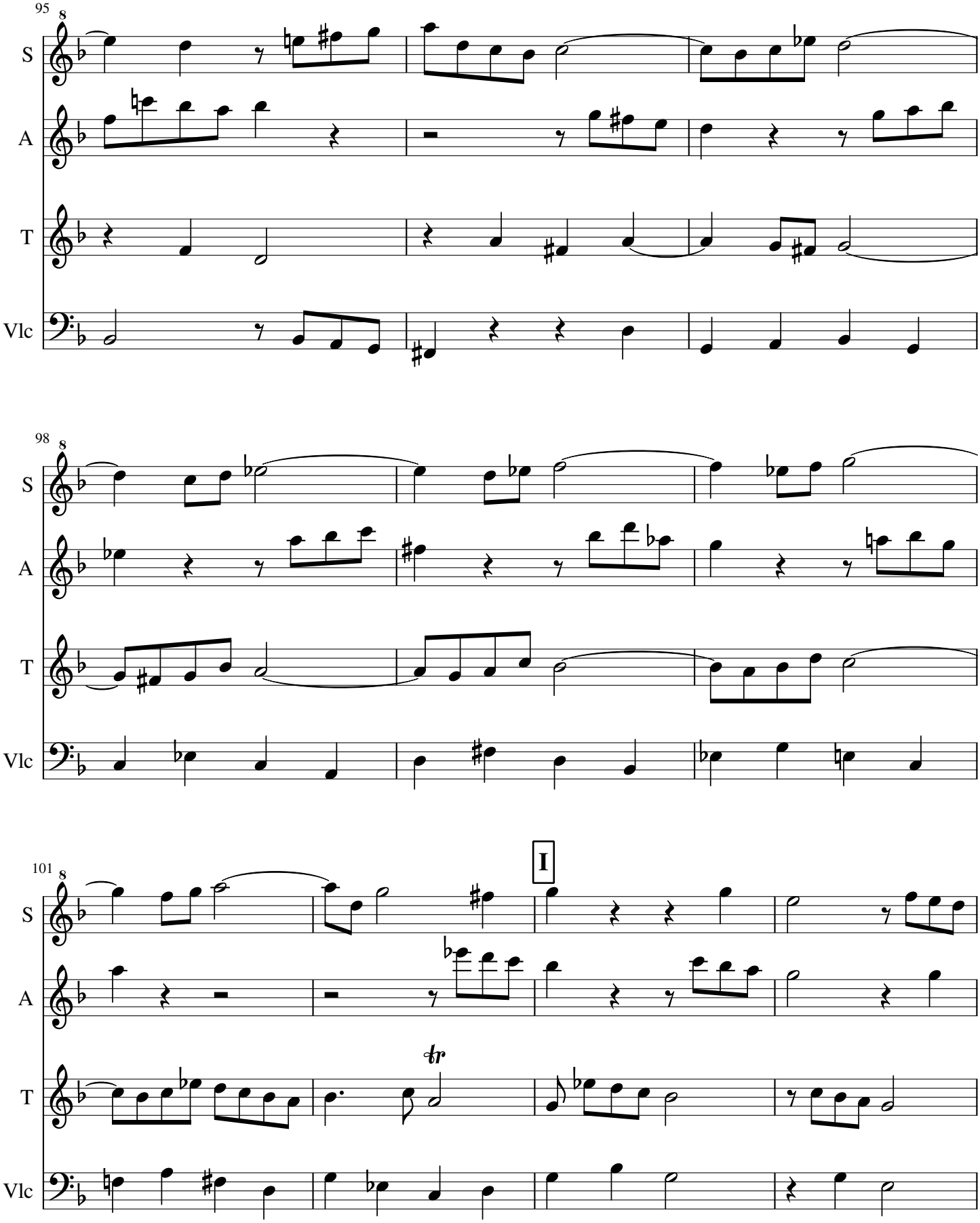
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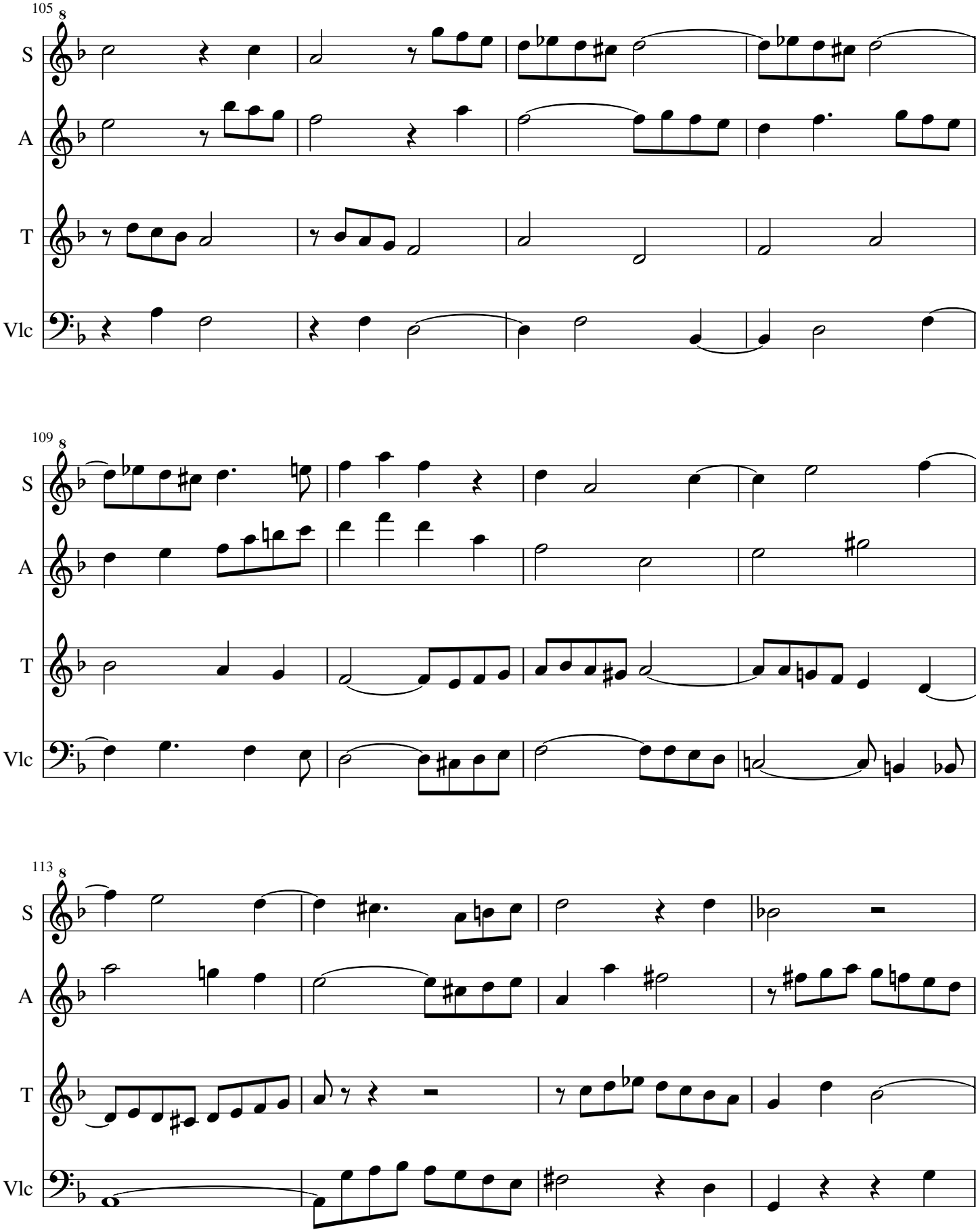
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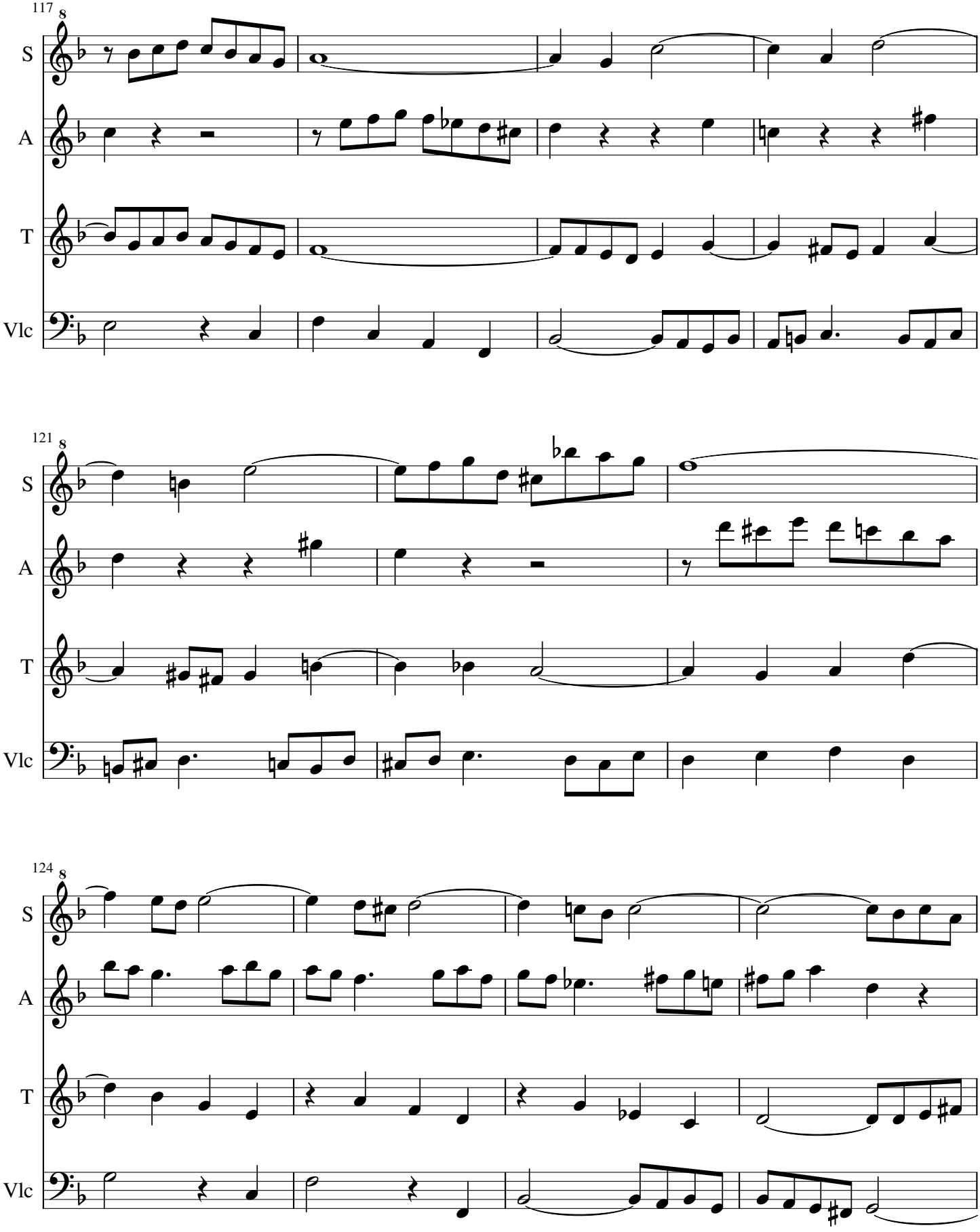
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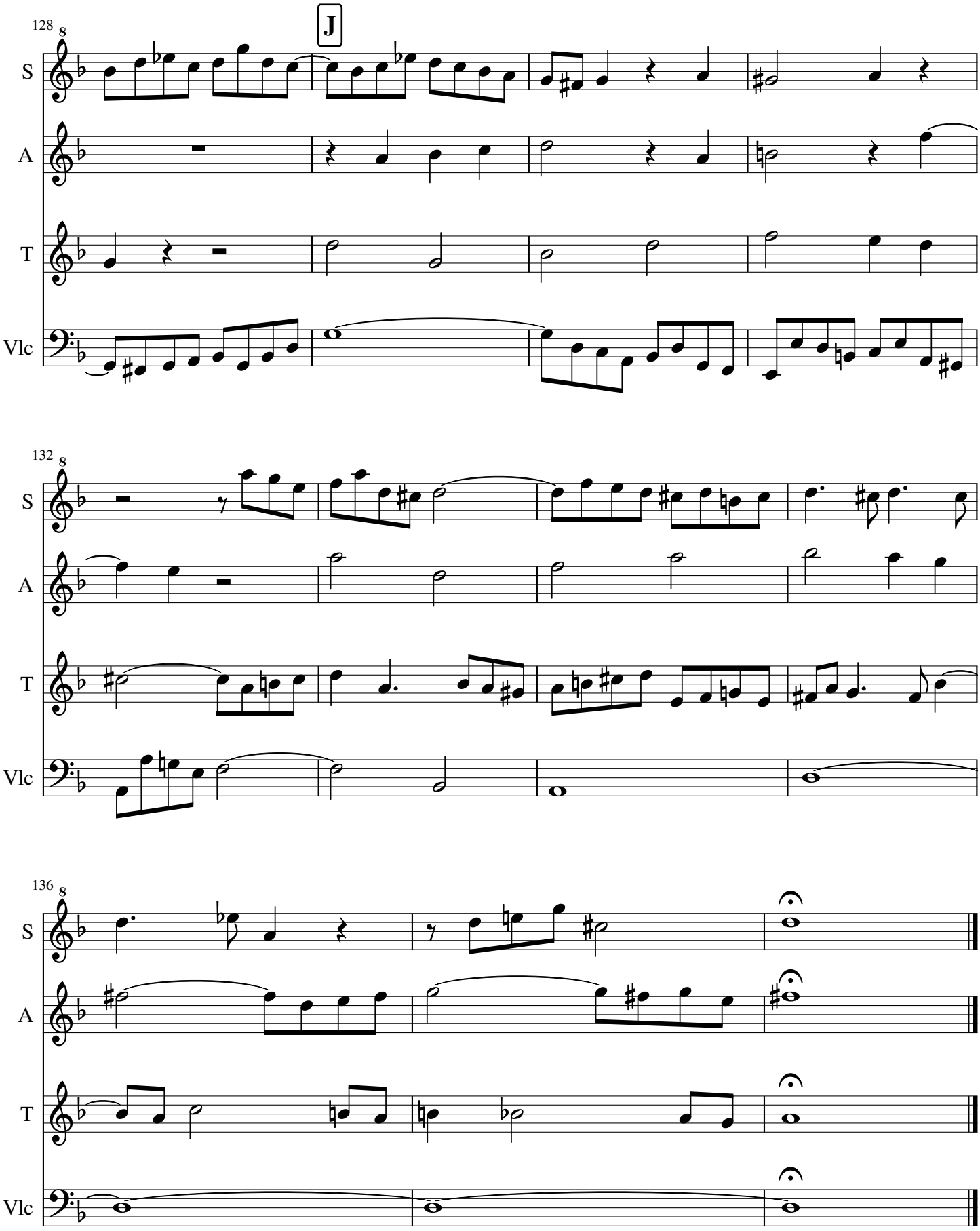
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S
A
T
Vlc
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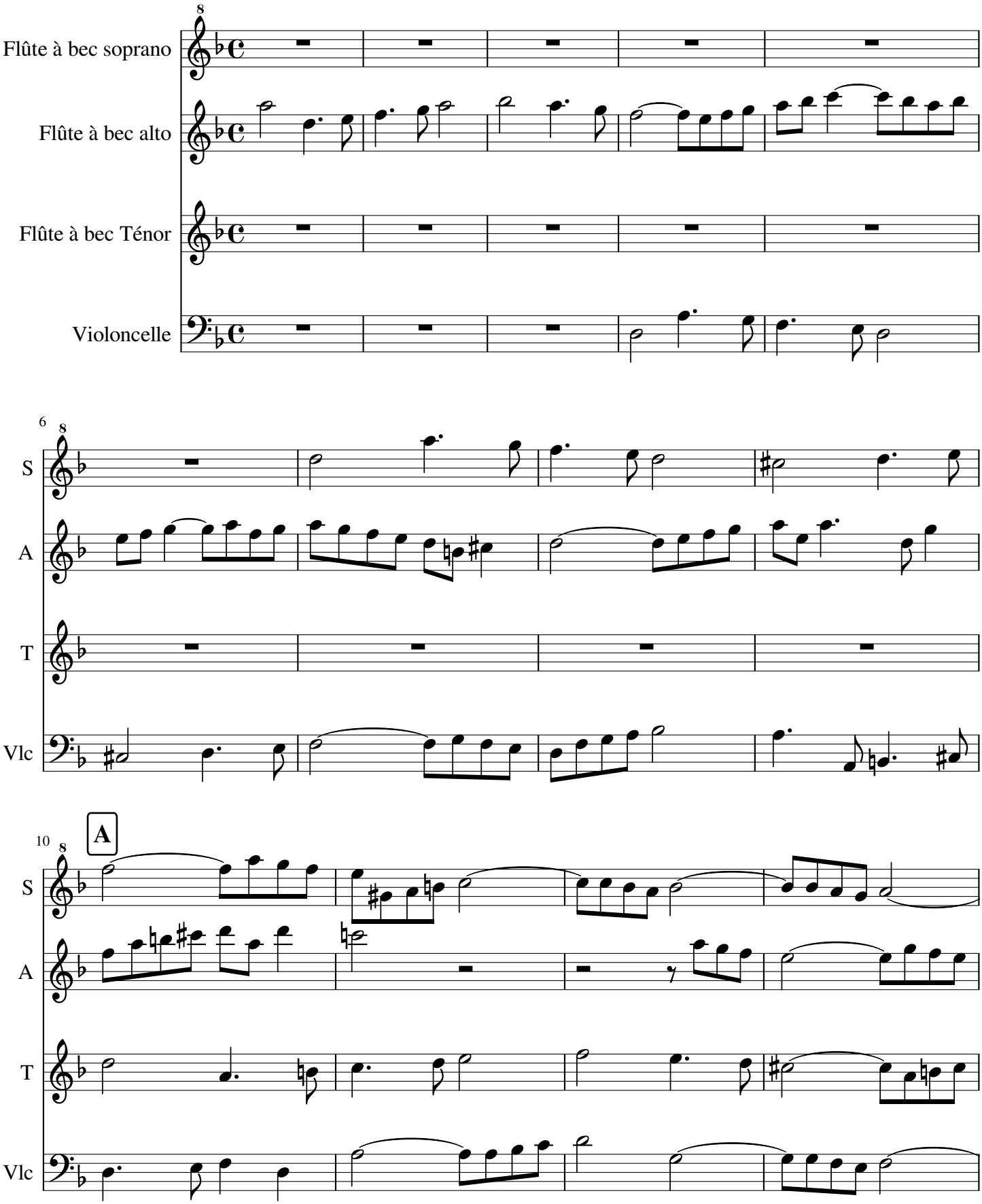
Vlc
136
S
A
T
Vlc

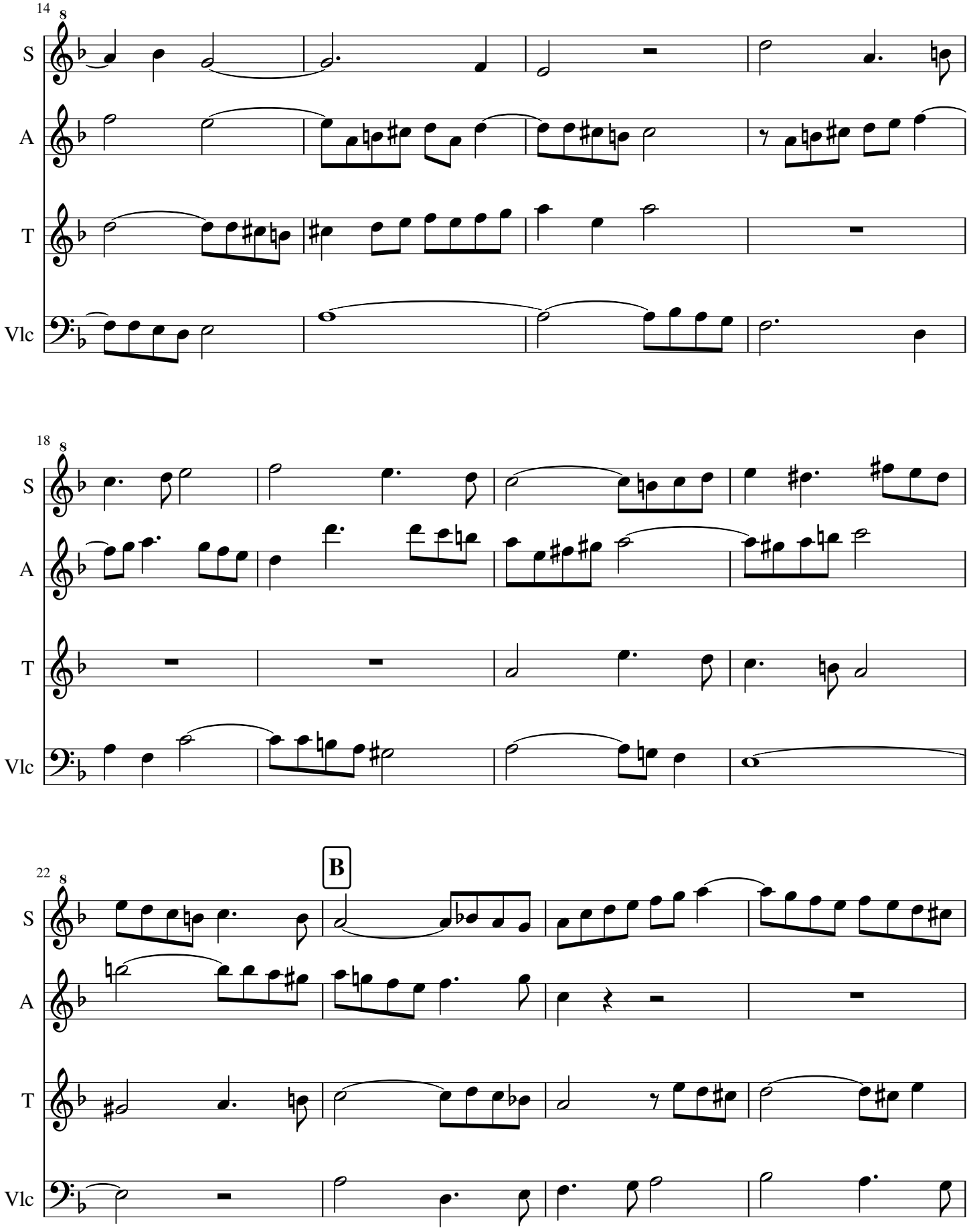
Contrapunctus 5

J S BACH

Transcription

Pierre Montreuille

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Vlc
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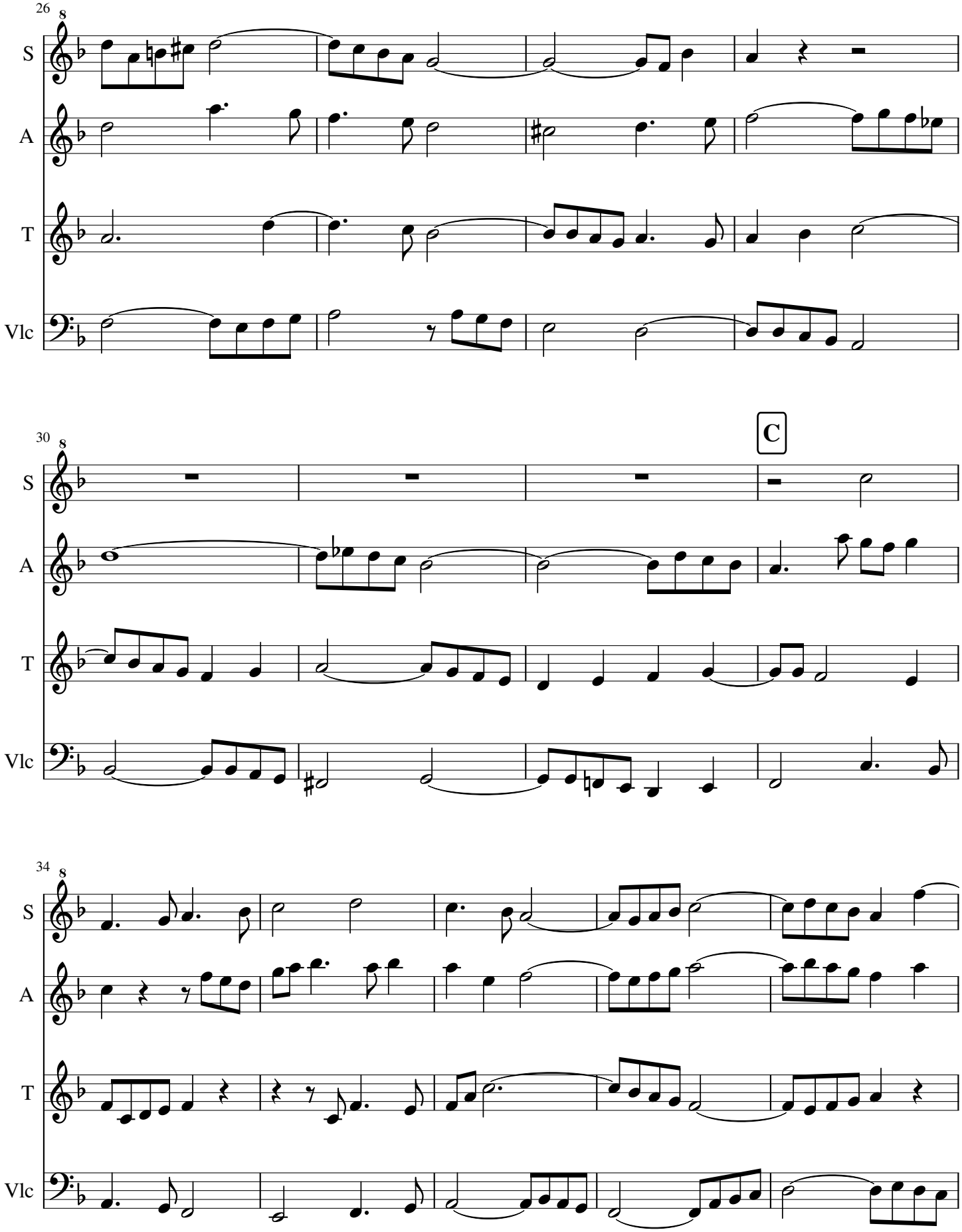
A
T
Vlc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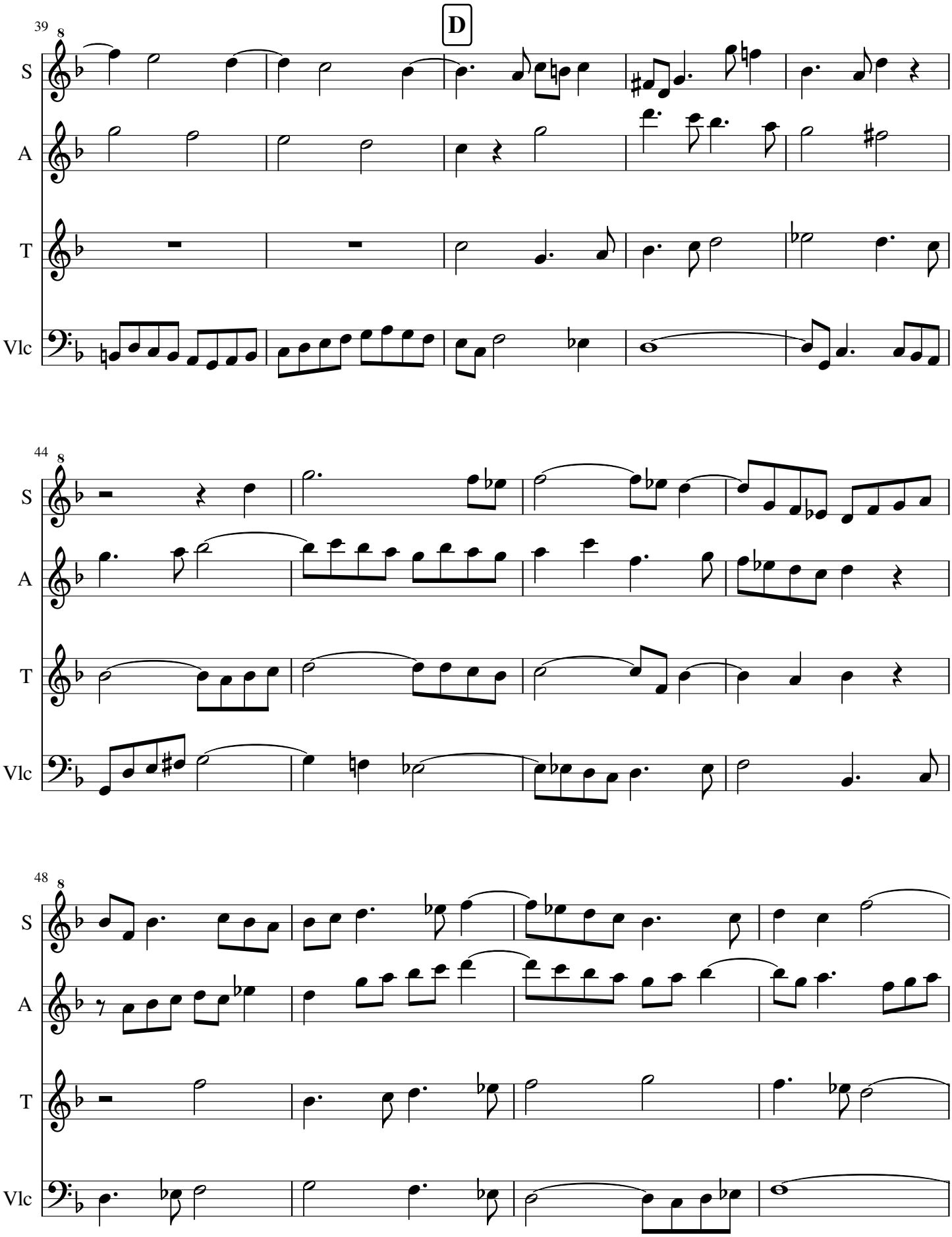
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Vlc
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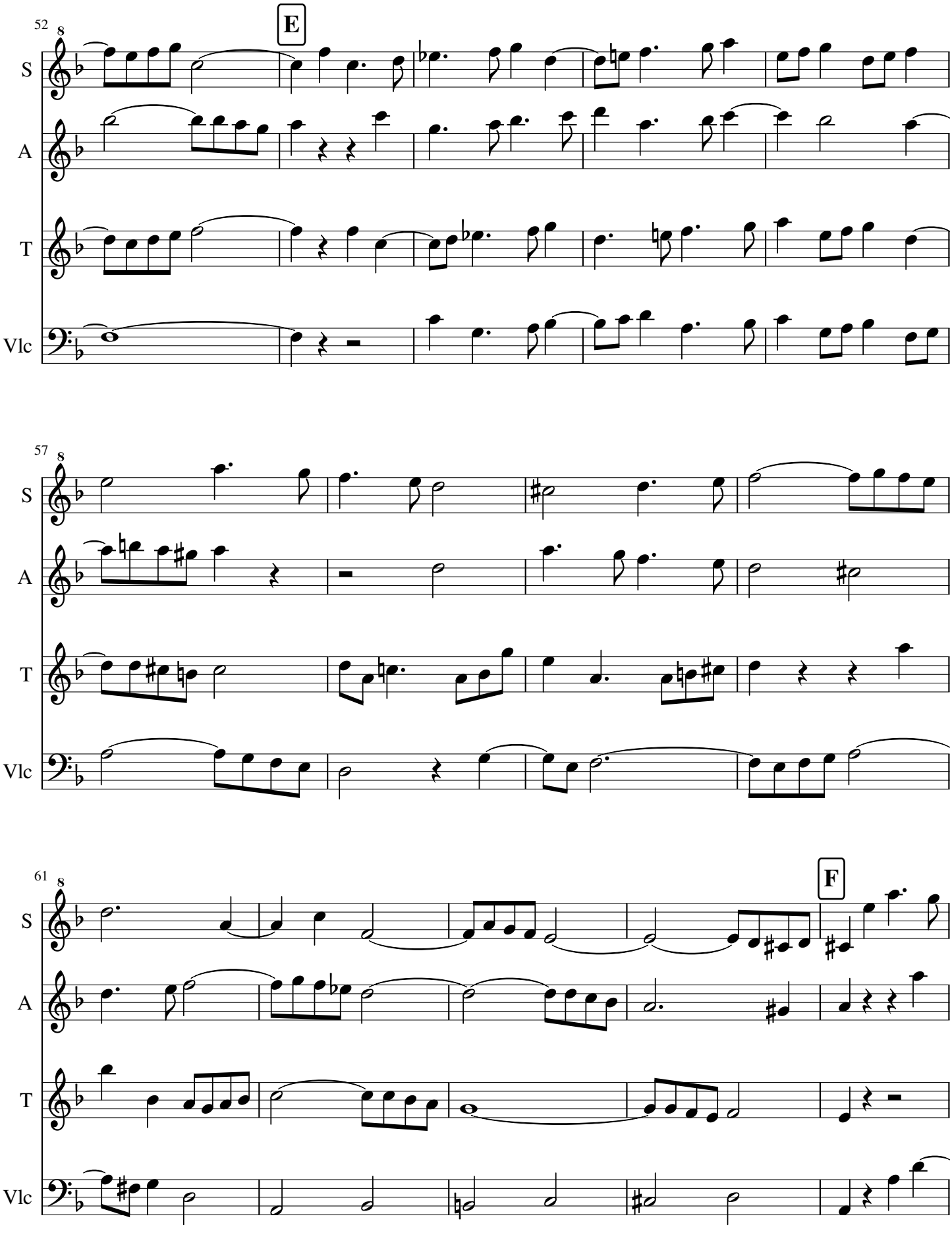
Vlc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Vlc
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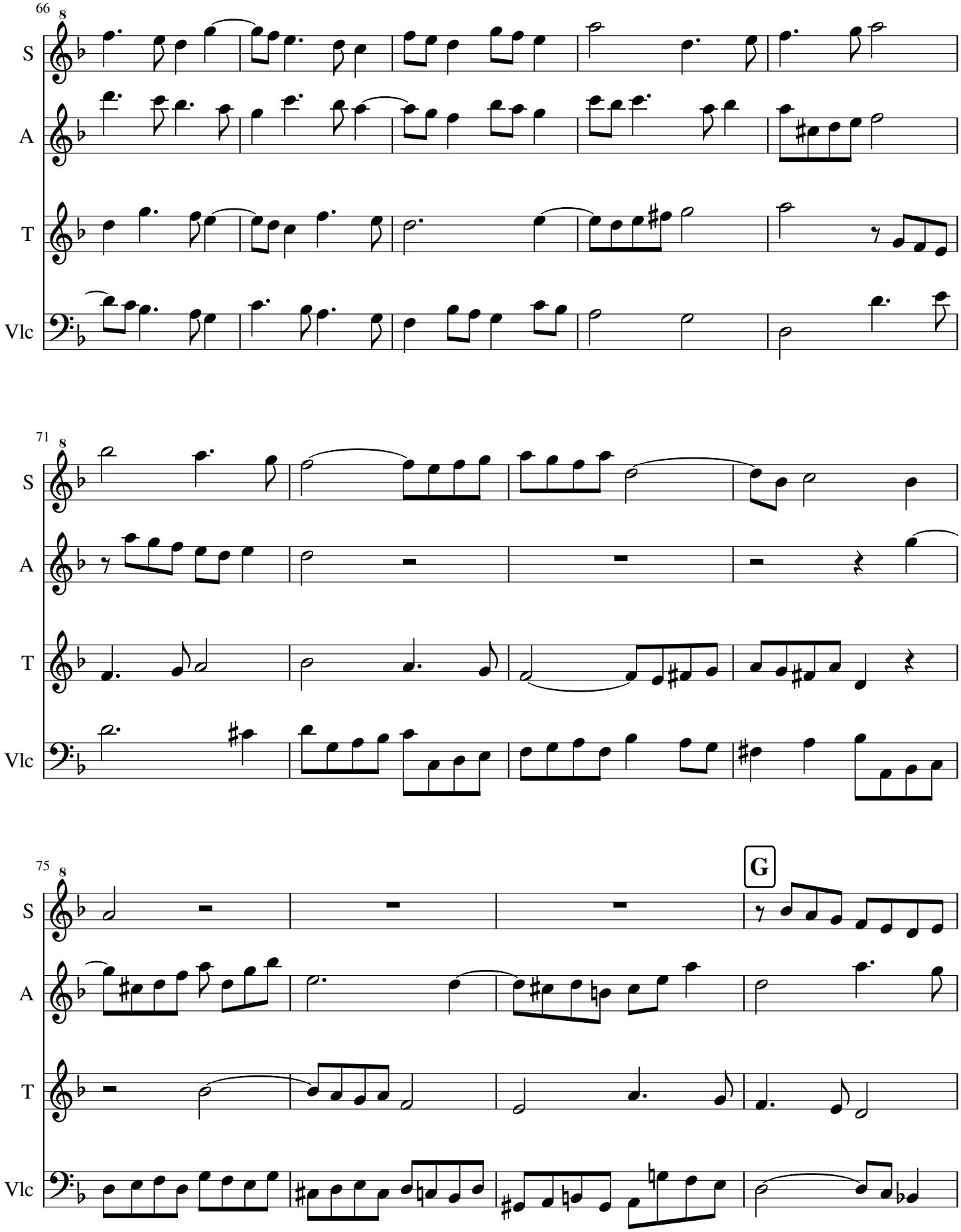
T
Vlc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Vlc
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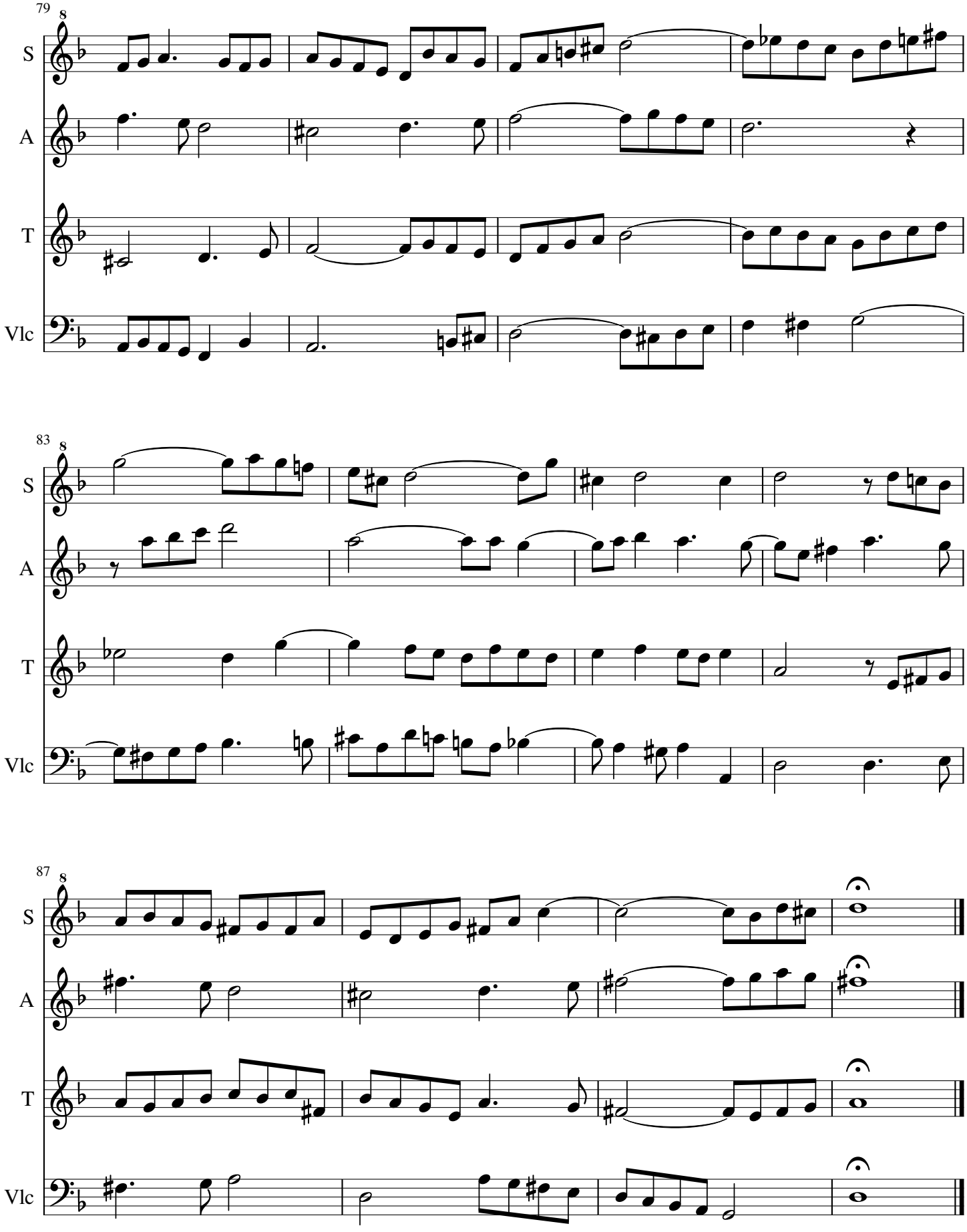
A
T
Vlc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83
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A
T
Vlc

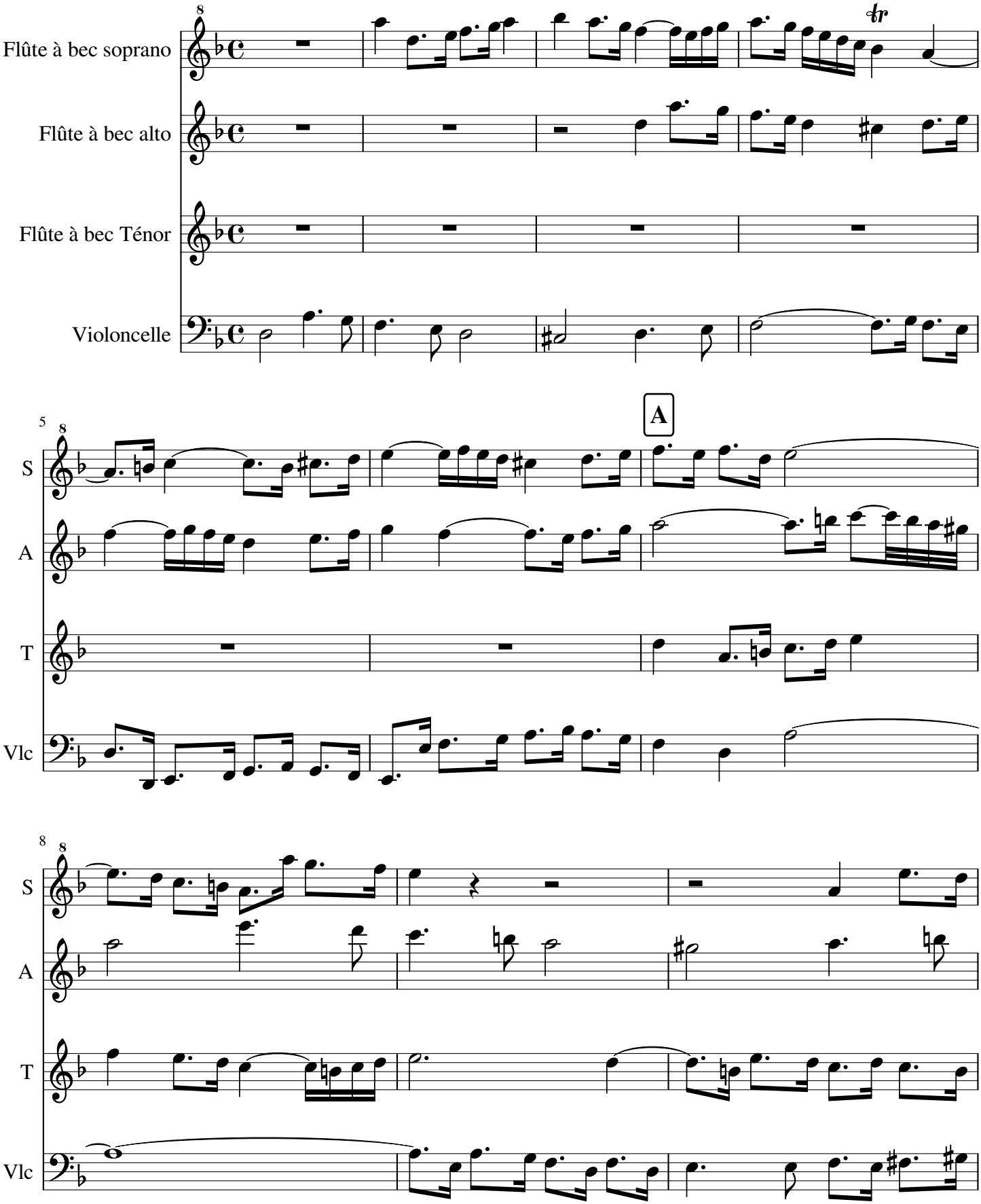
Contrapunctus 6

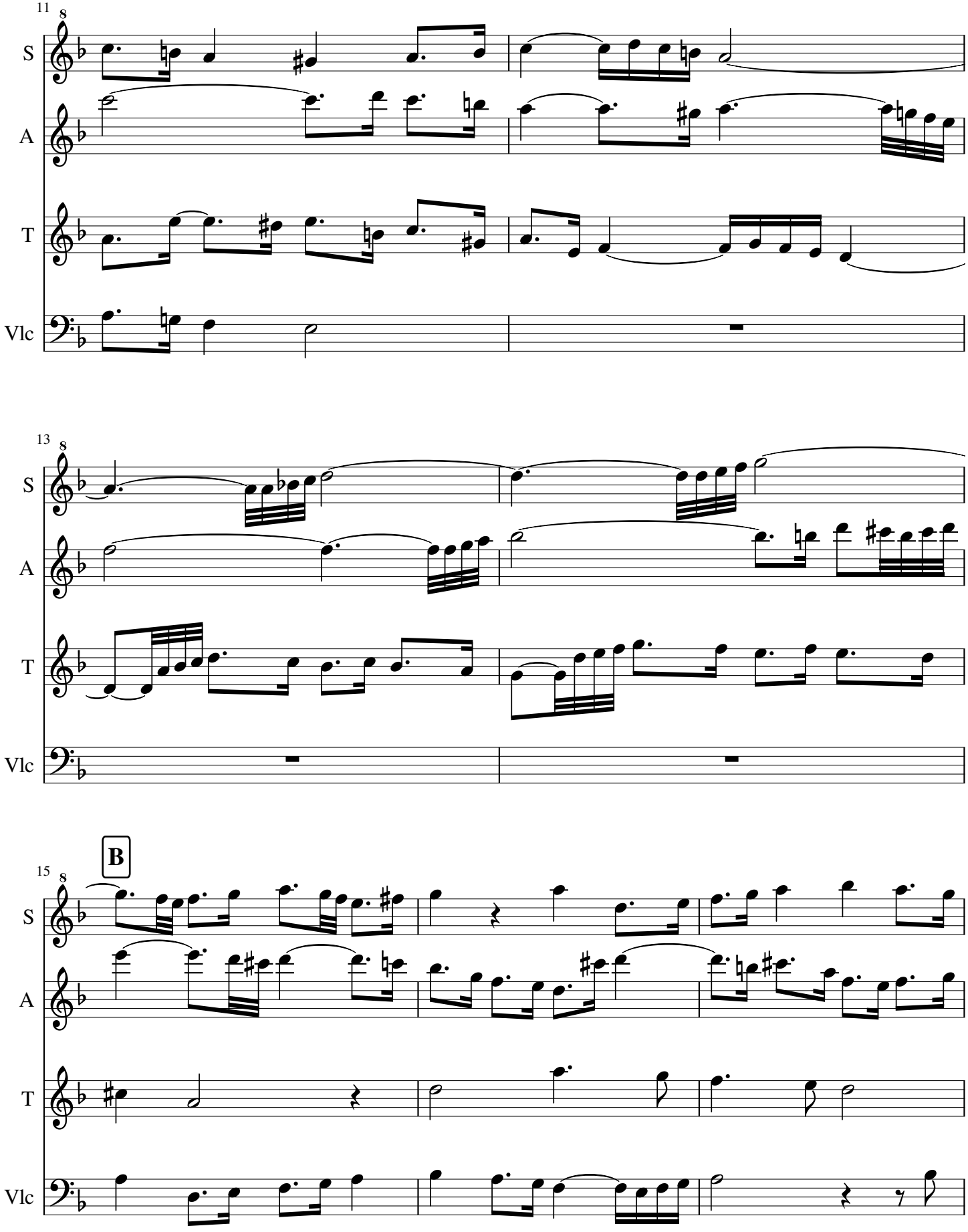
J S BACH

Transcription

Pierre Montreuille

IN STYLO FRANCESE

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Vlc
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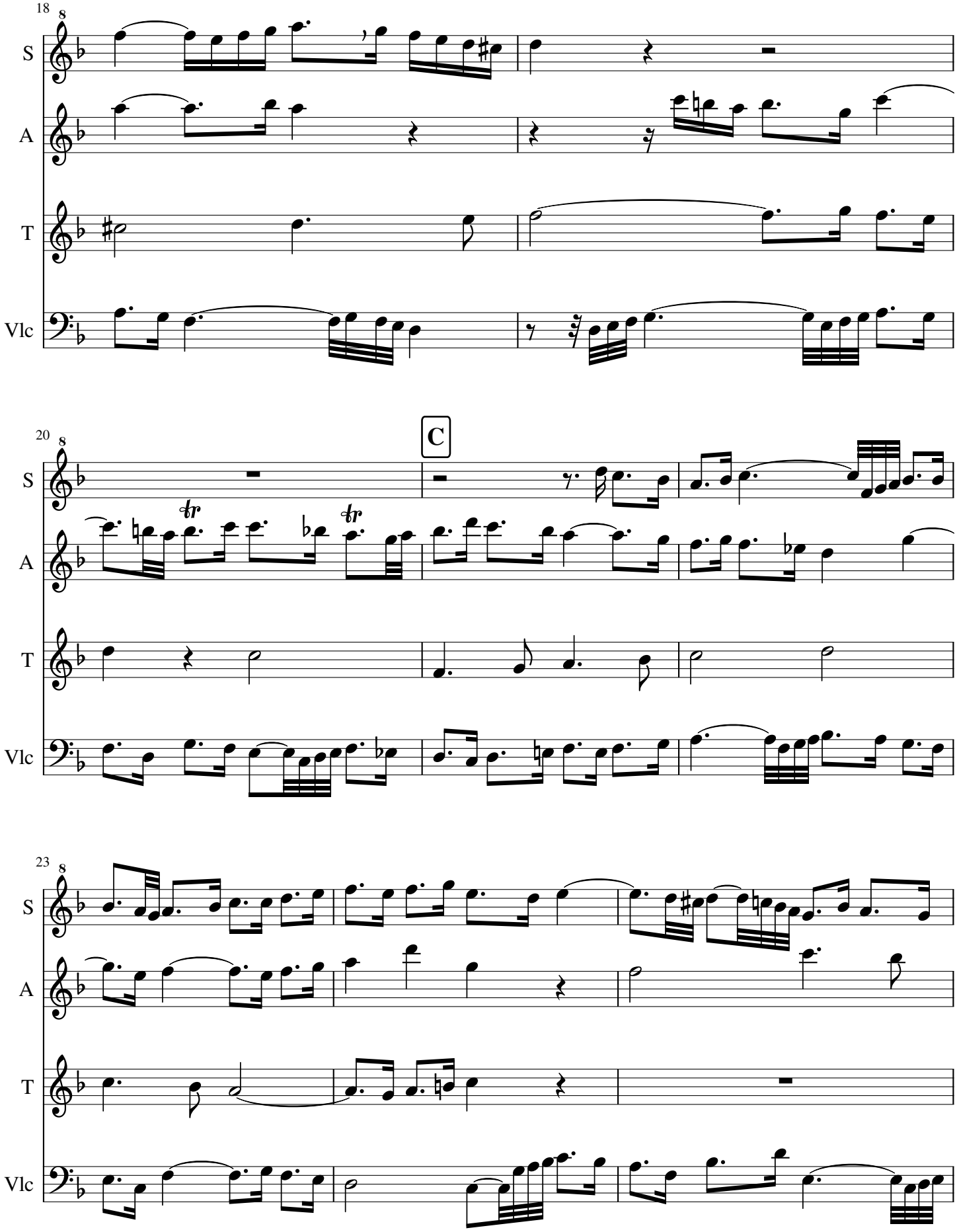
T
Vlc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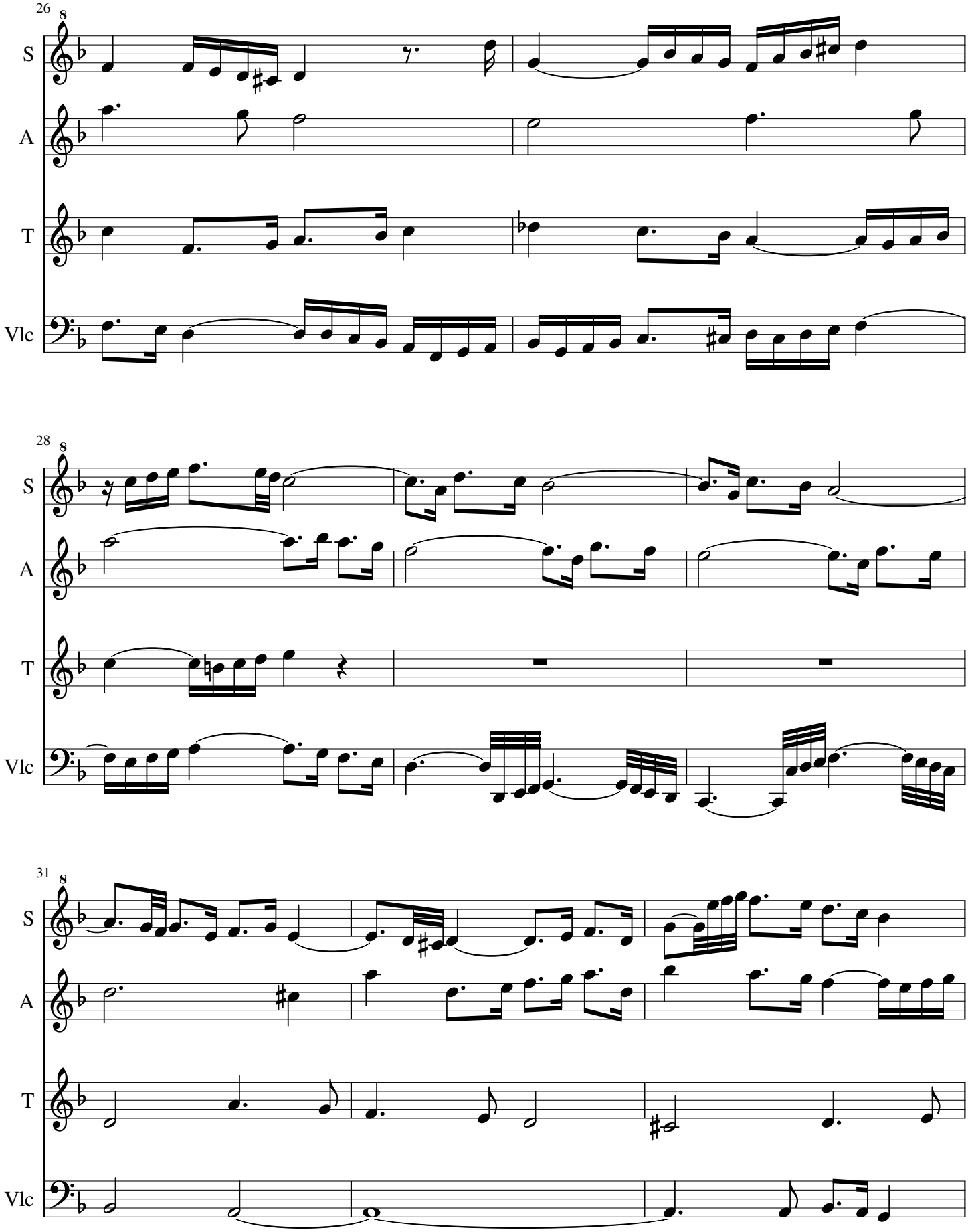
23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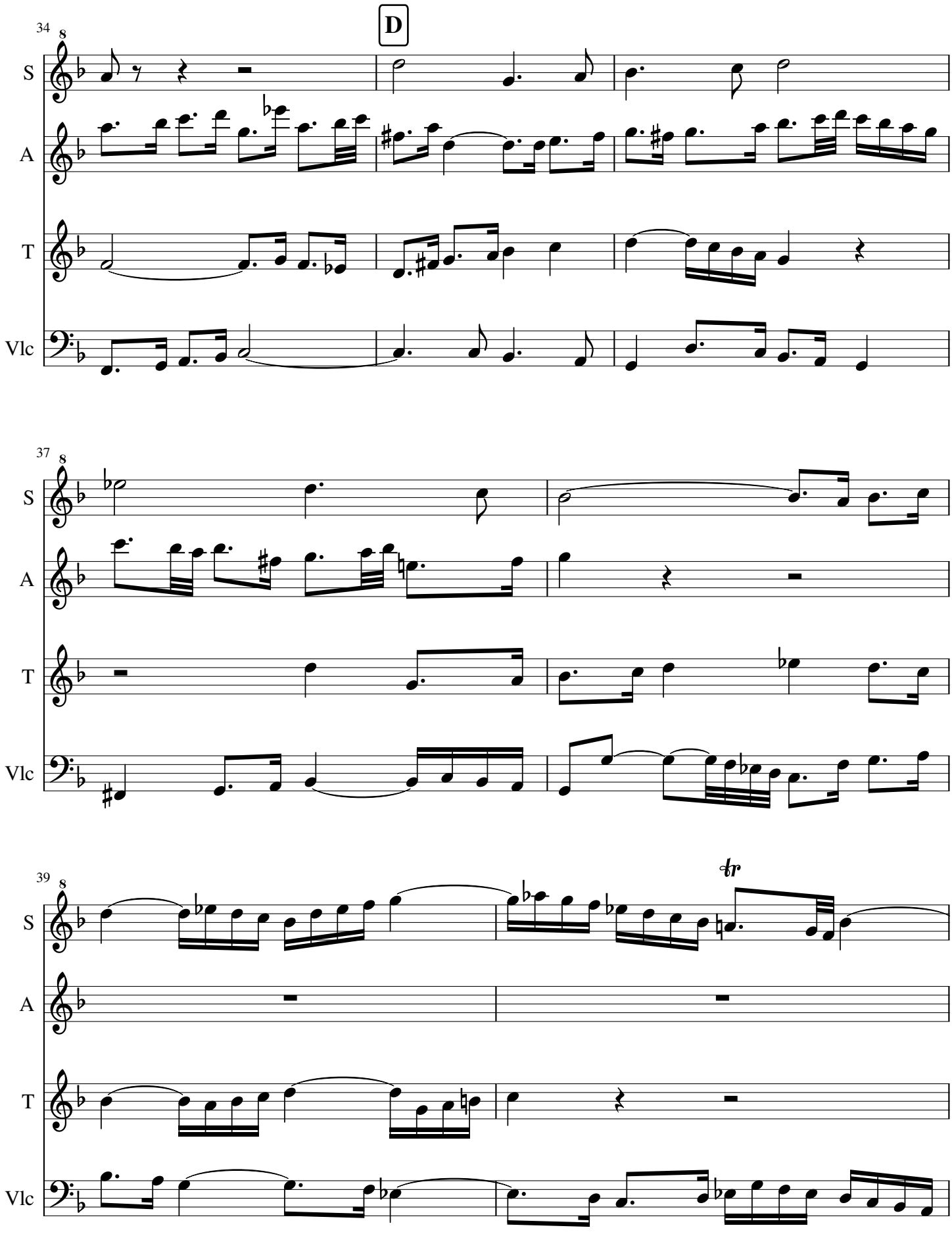
Vlc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Vlc
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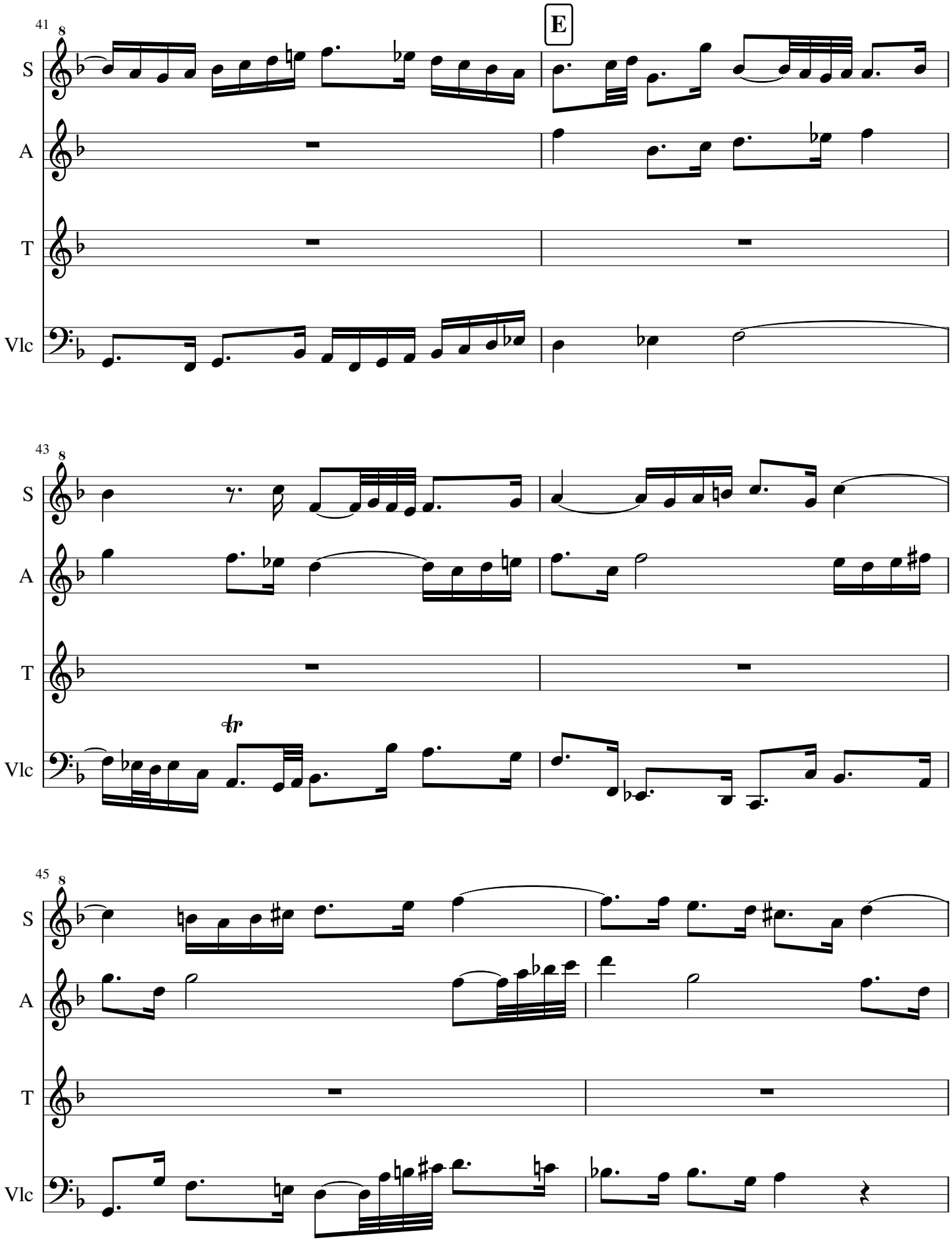
Vlc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Vlc
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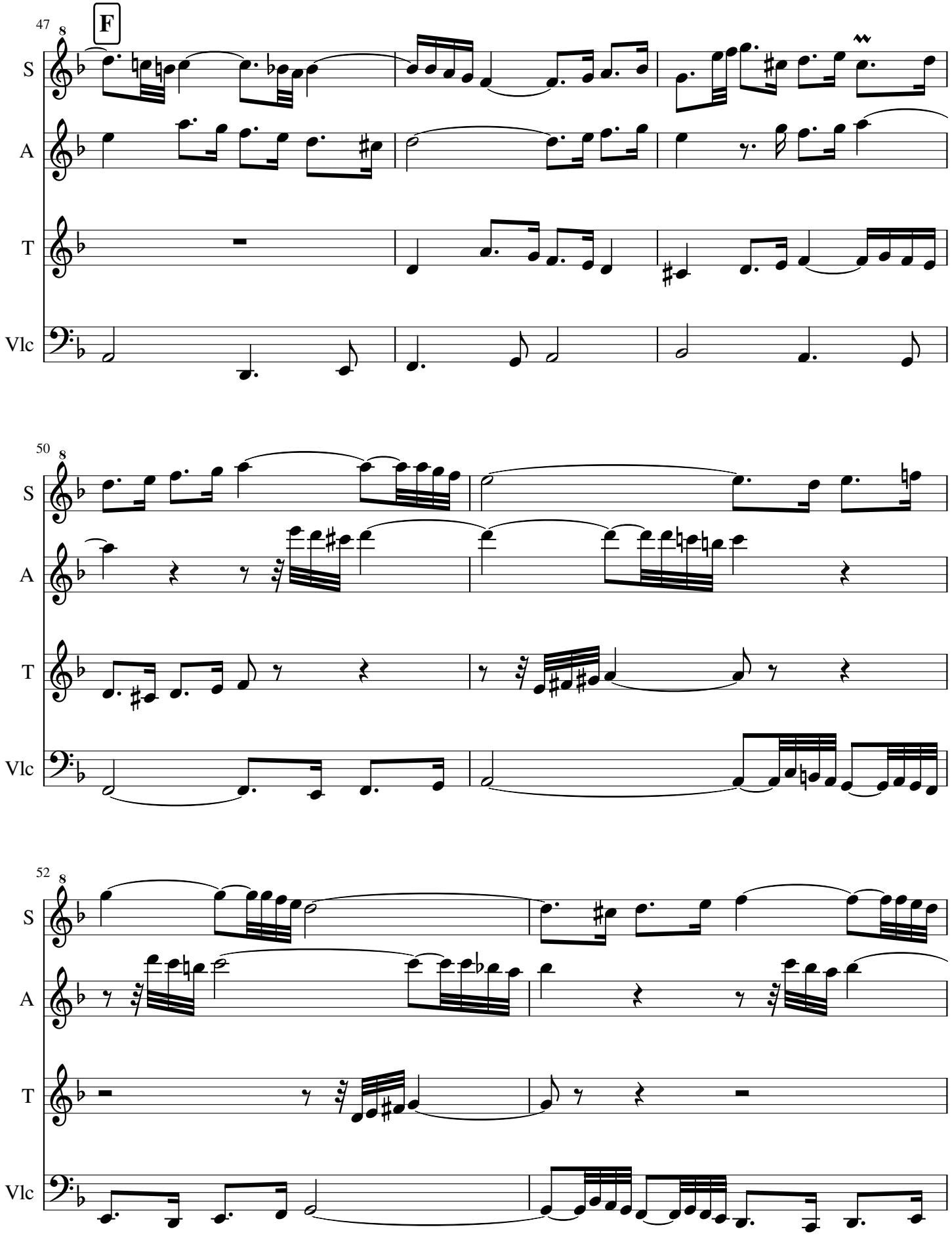
T
Vlc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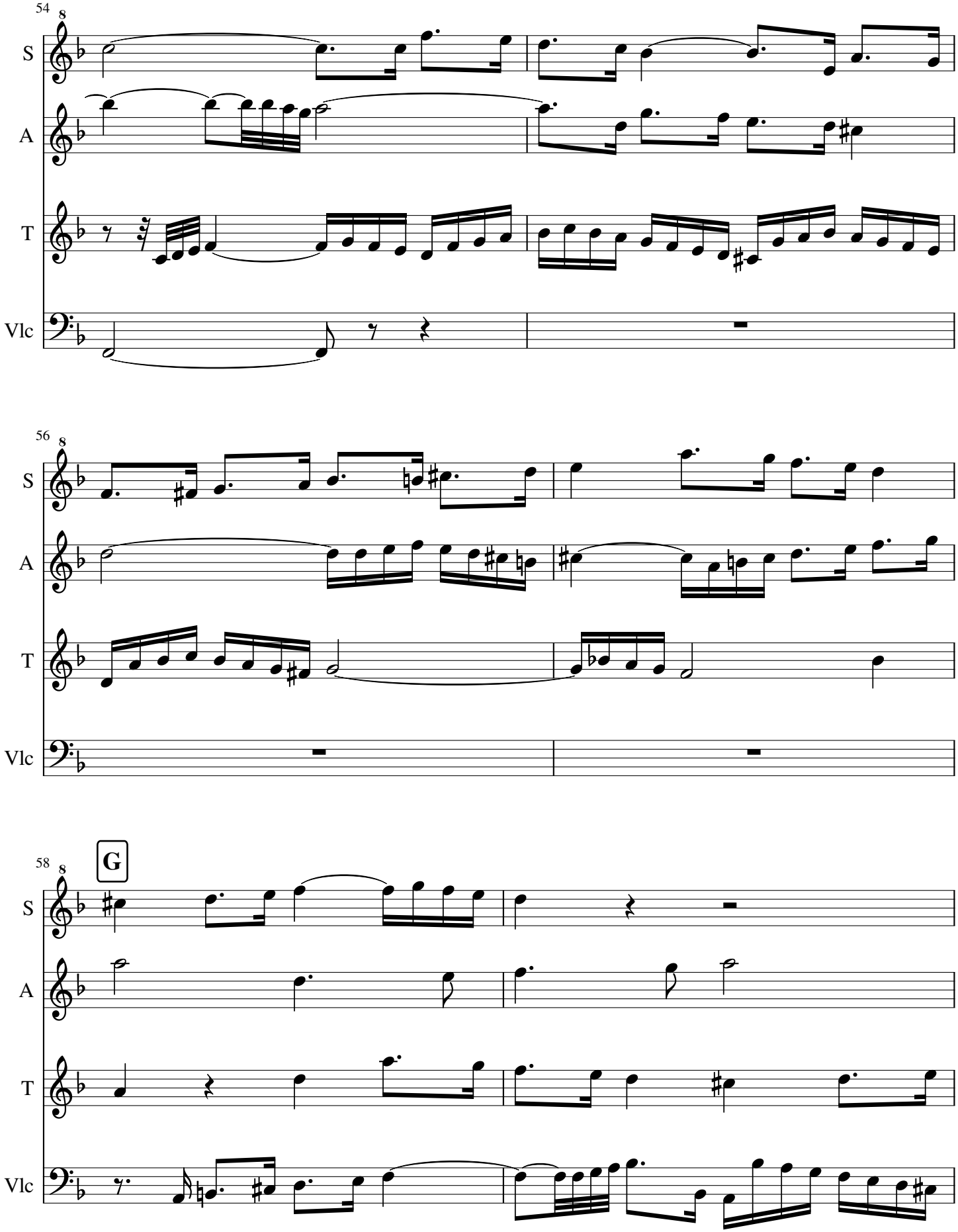
T
Vlc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Vlc
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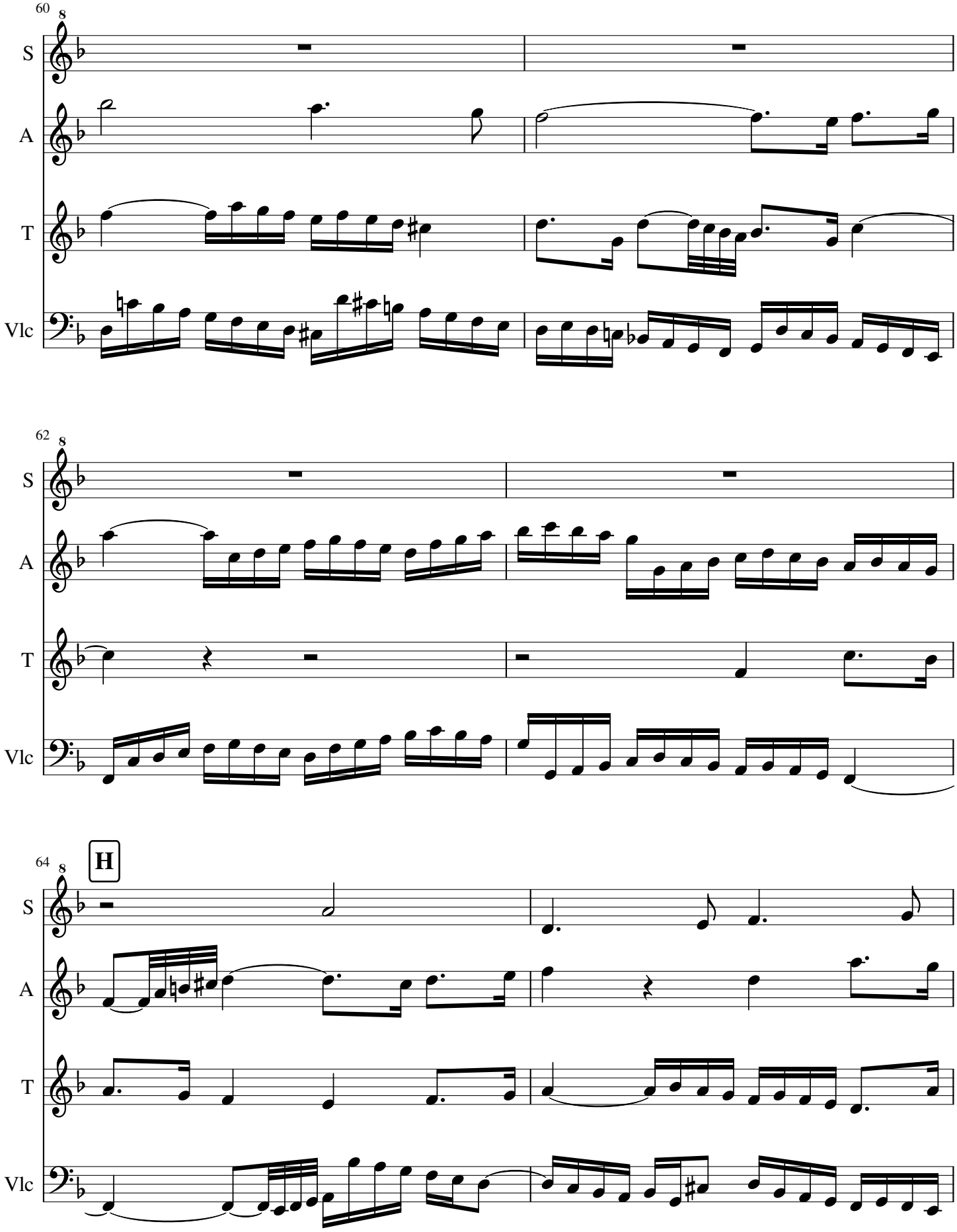
Vlc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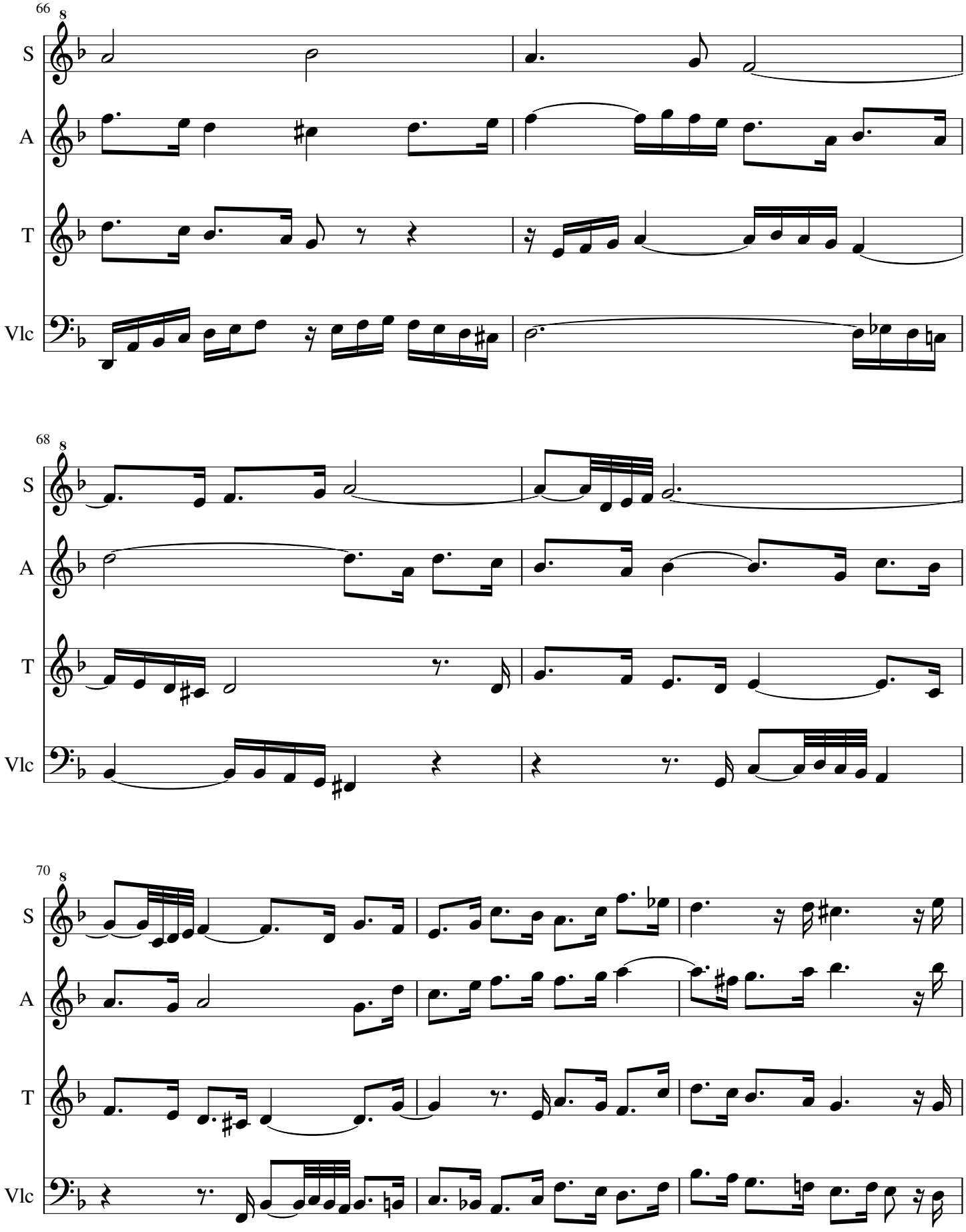
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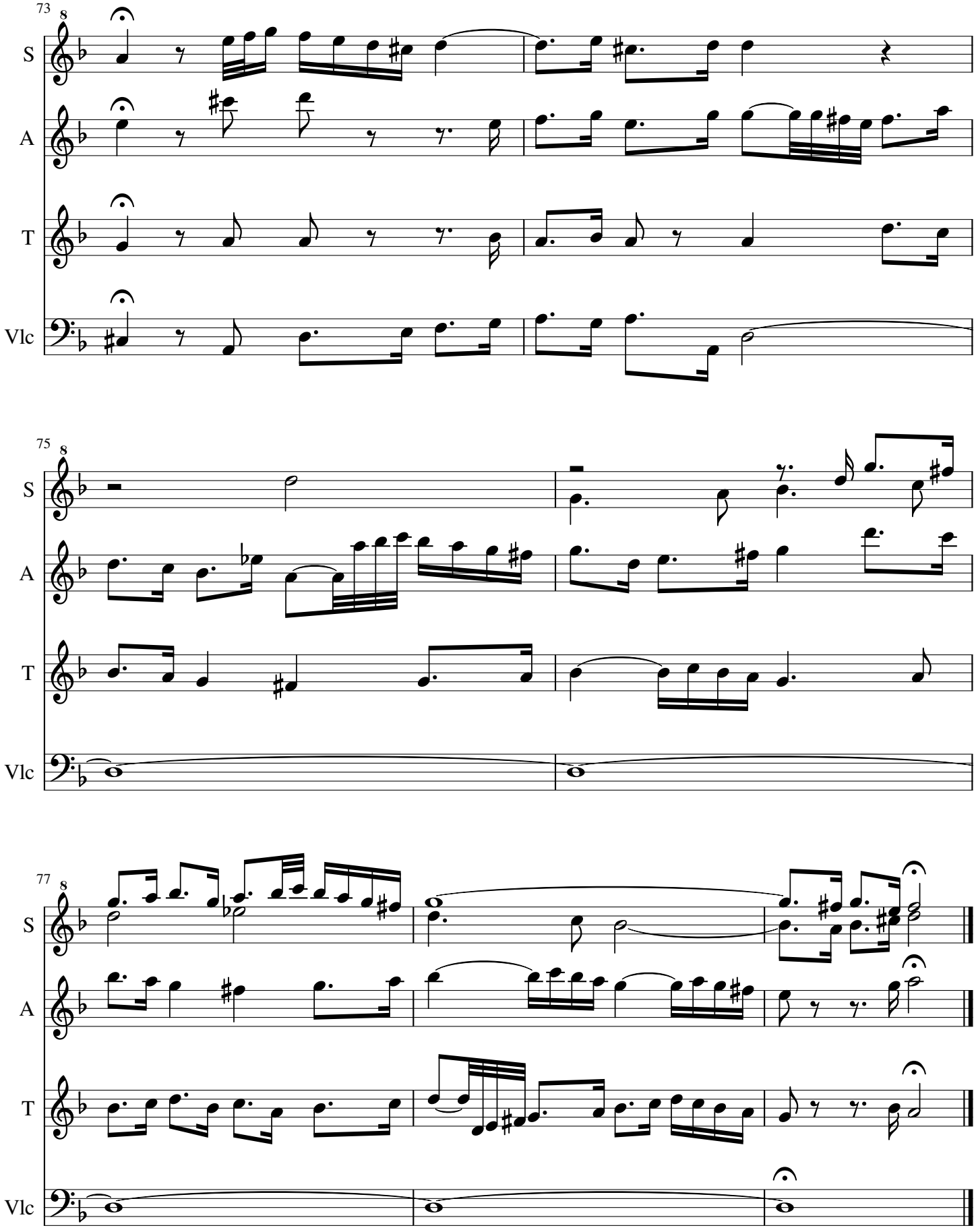
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Vlc

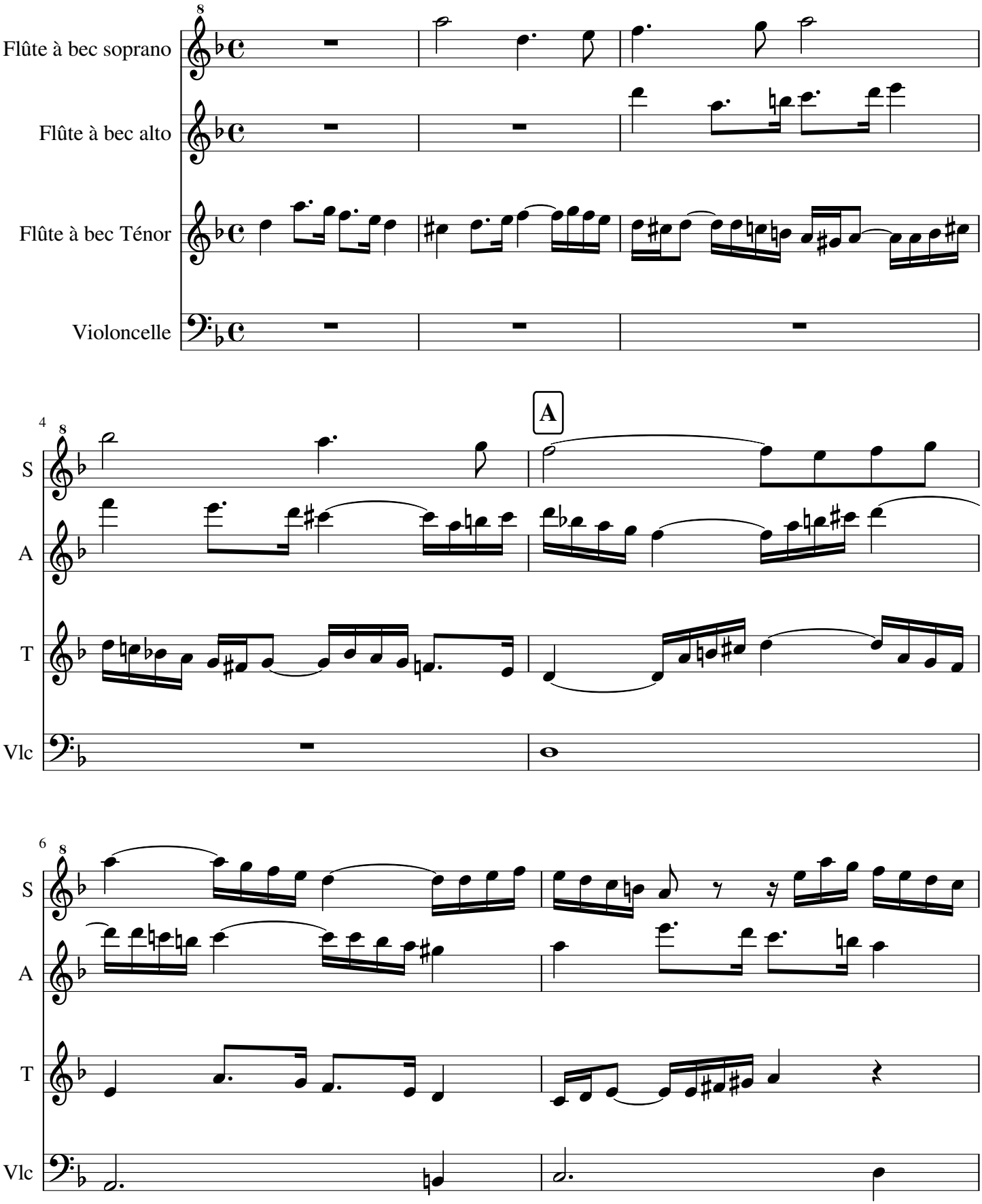
Contrapunctus 7

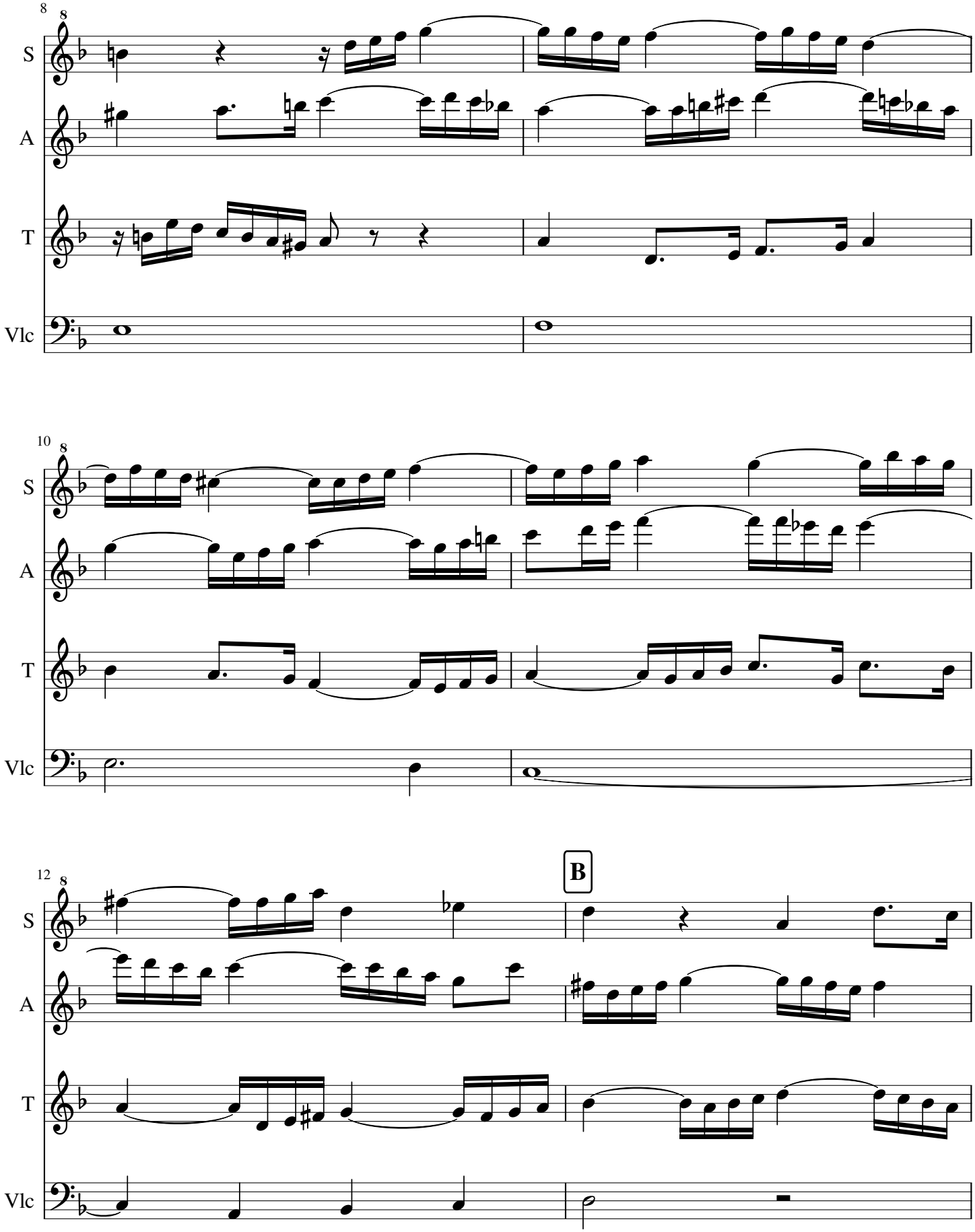
per augmentationem et diminutionem

J S BACH

Transcription

Pierre Montreuille

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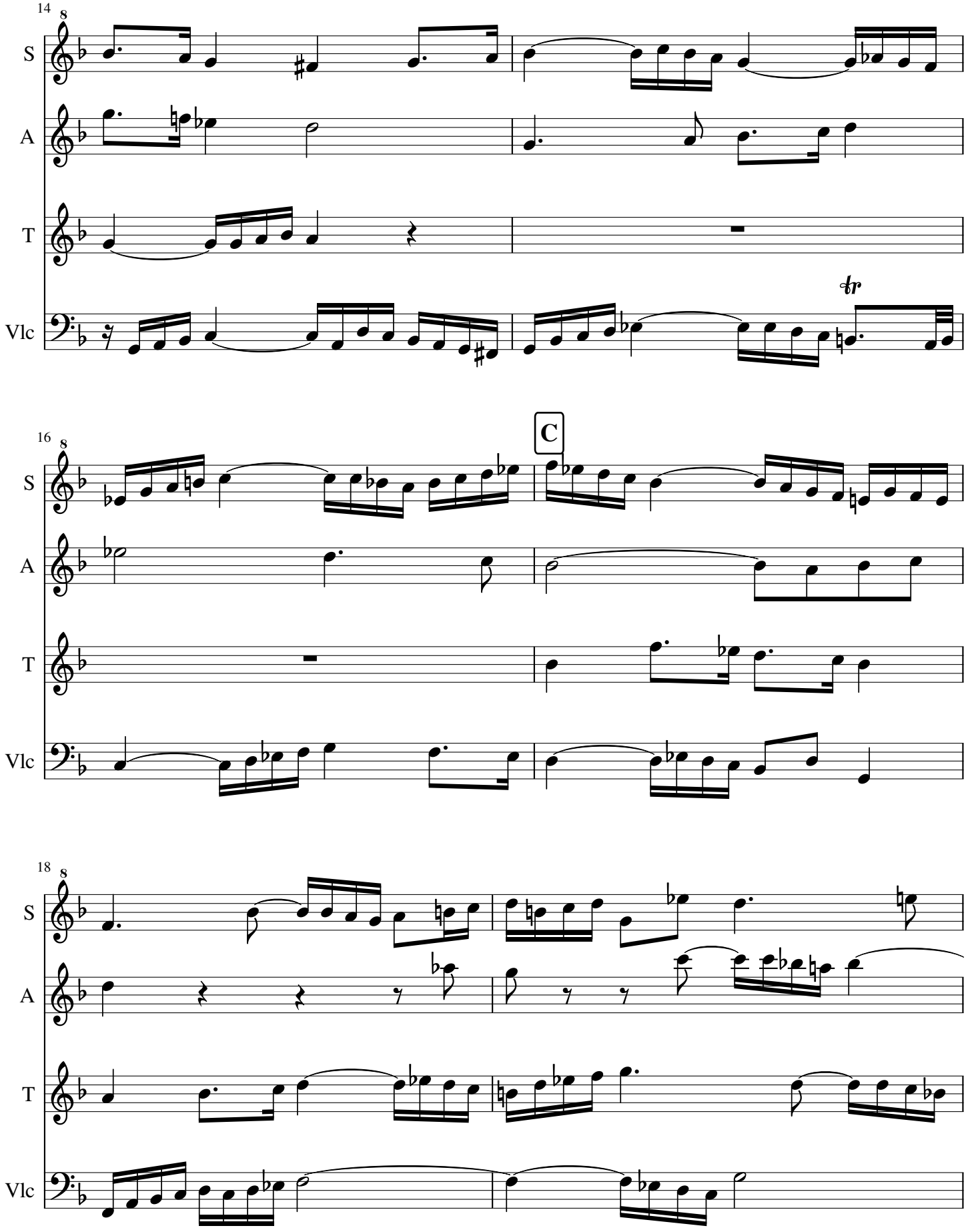
A
T
Vlc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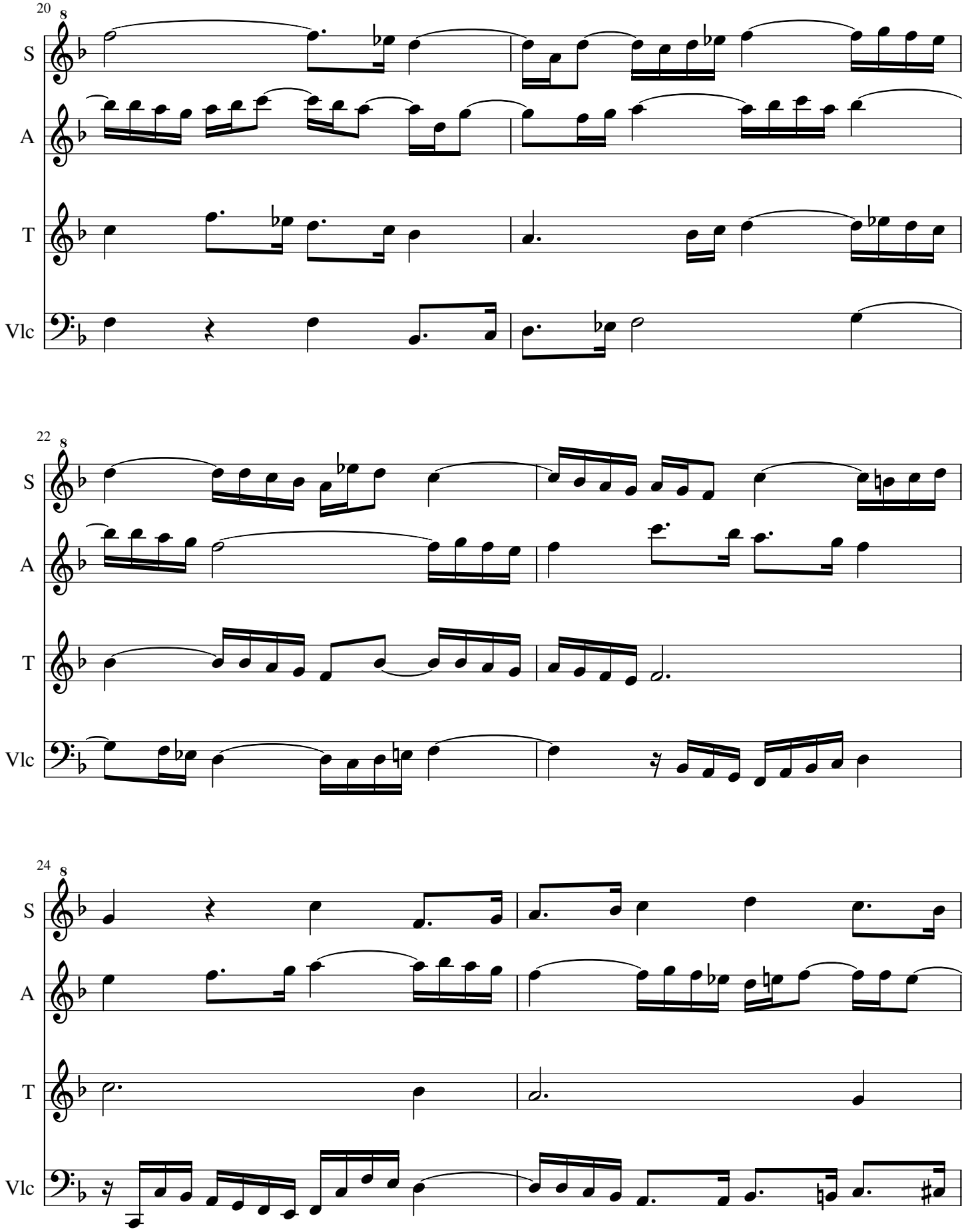
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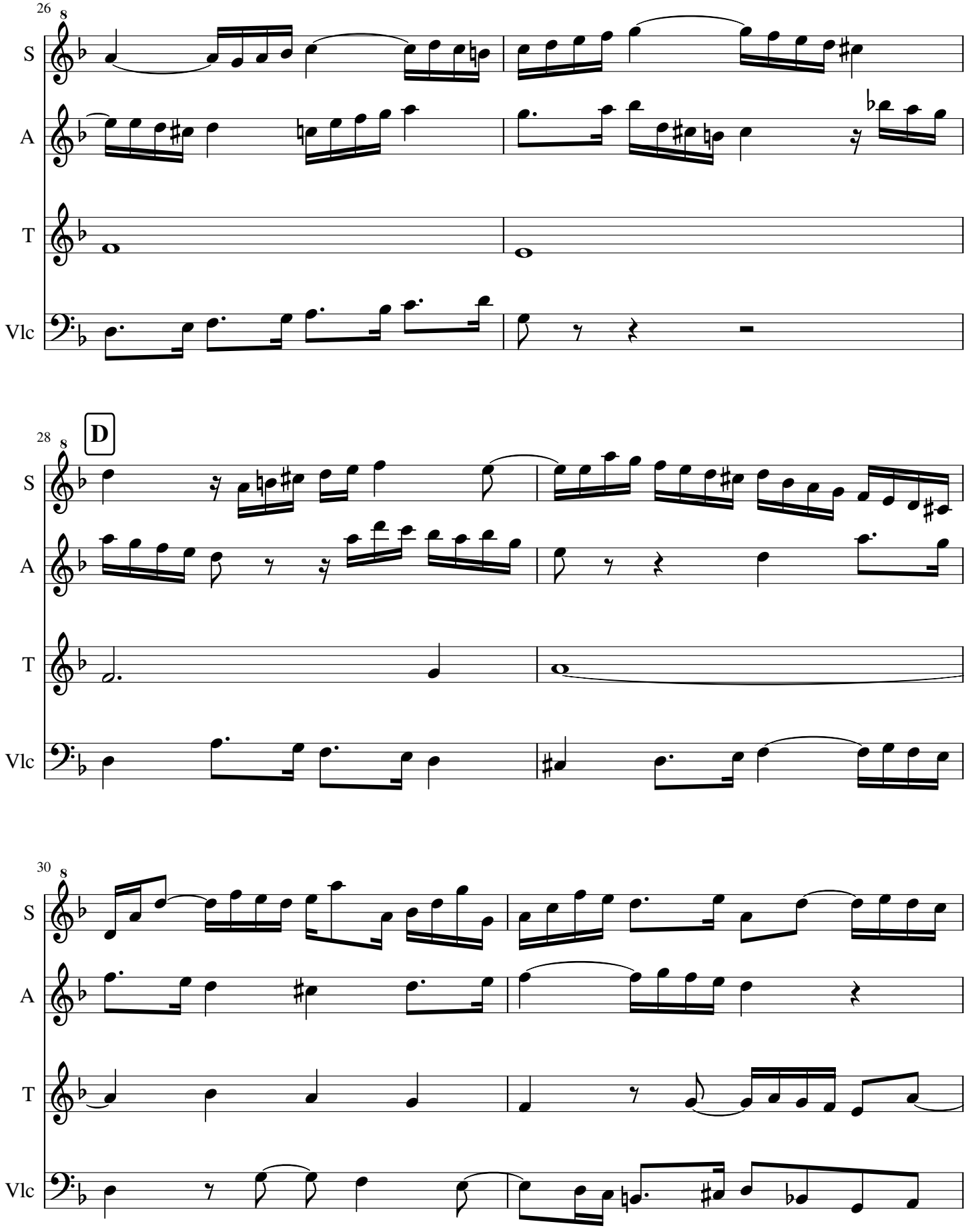
T
Vlc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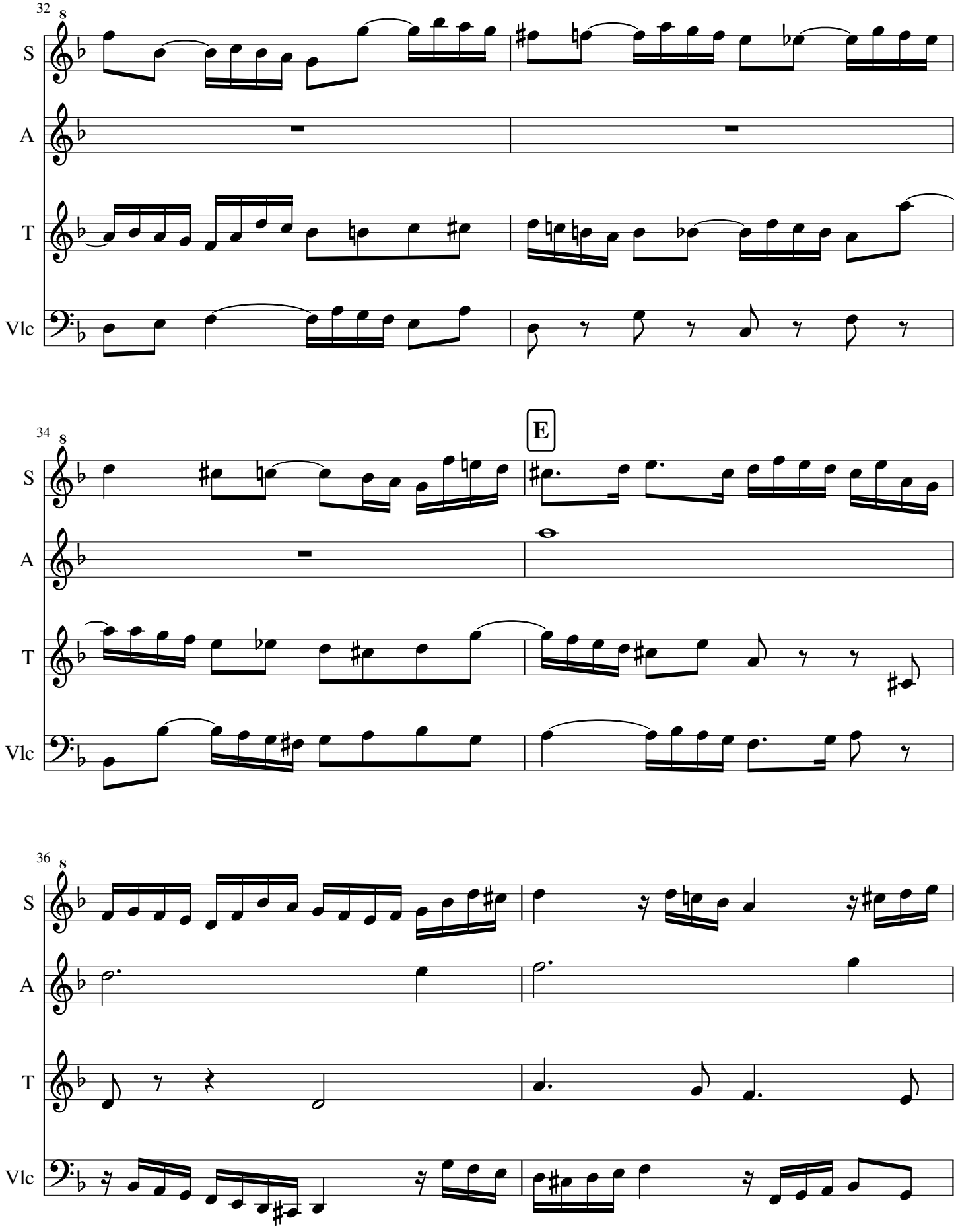
T
Vlc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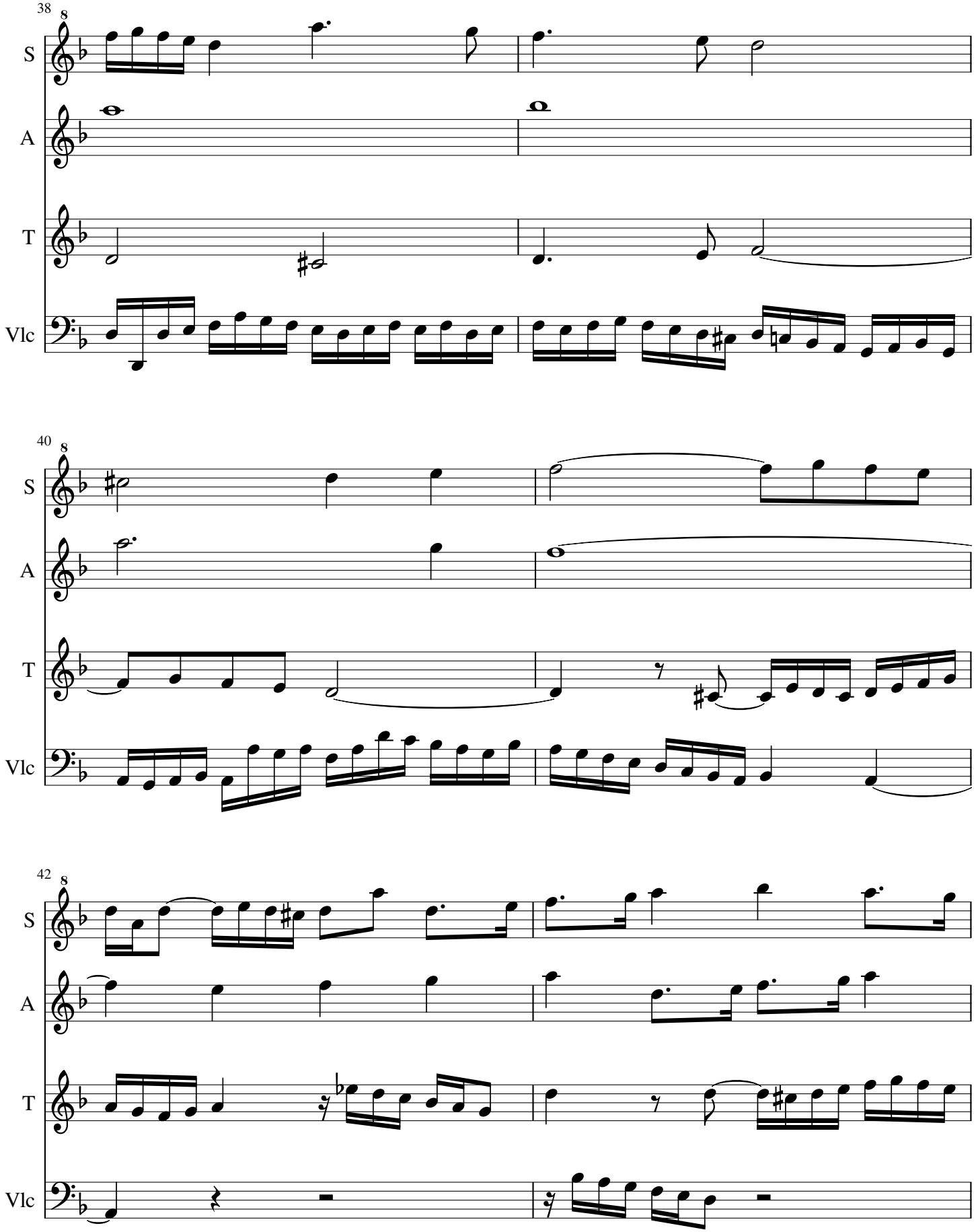
T
Vlc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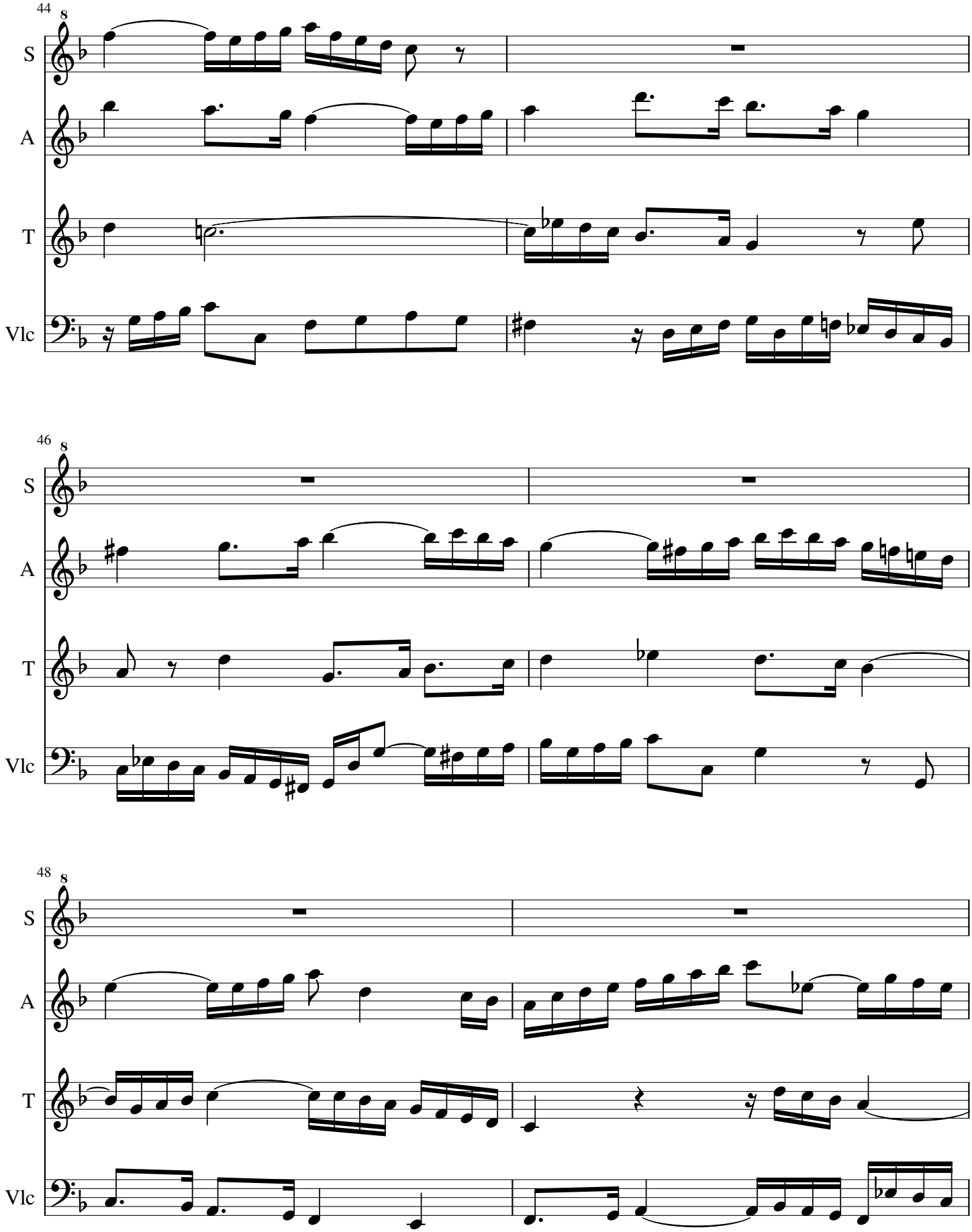
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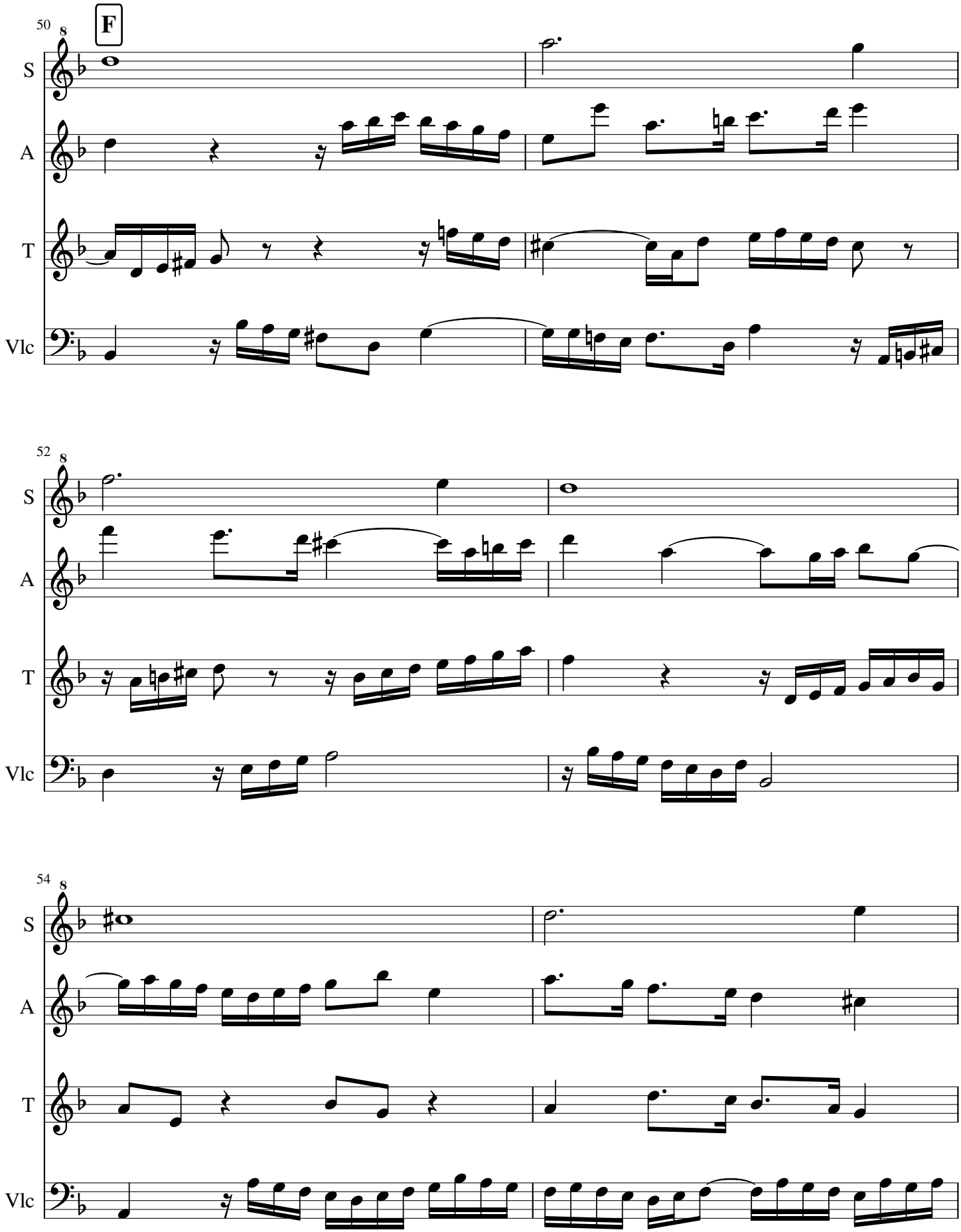
Vlc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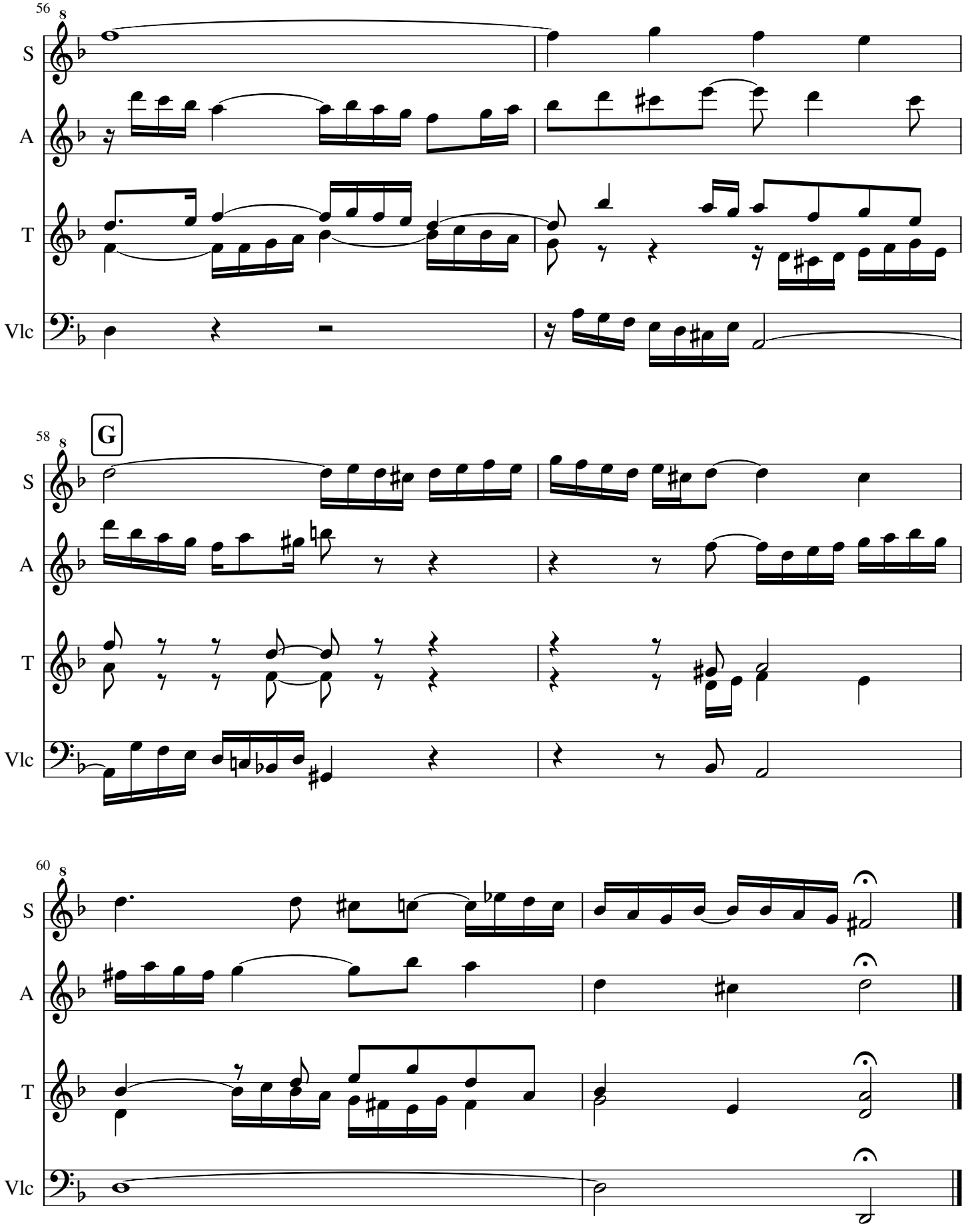
Vlc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Vlc
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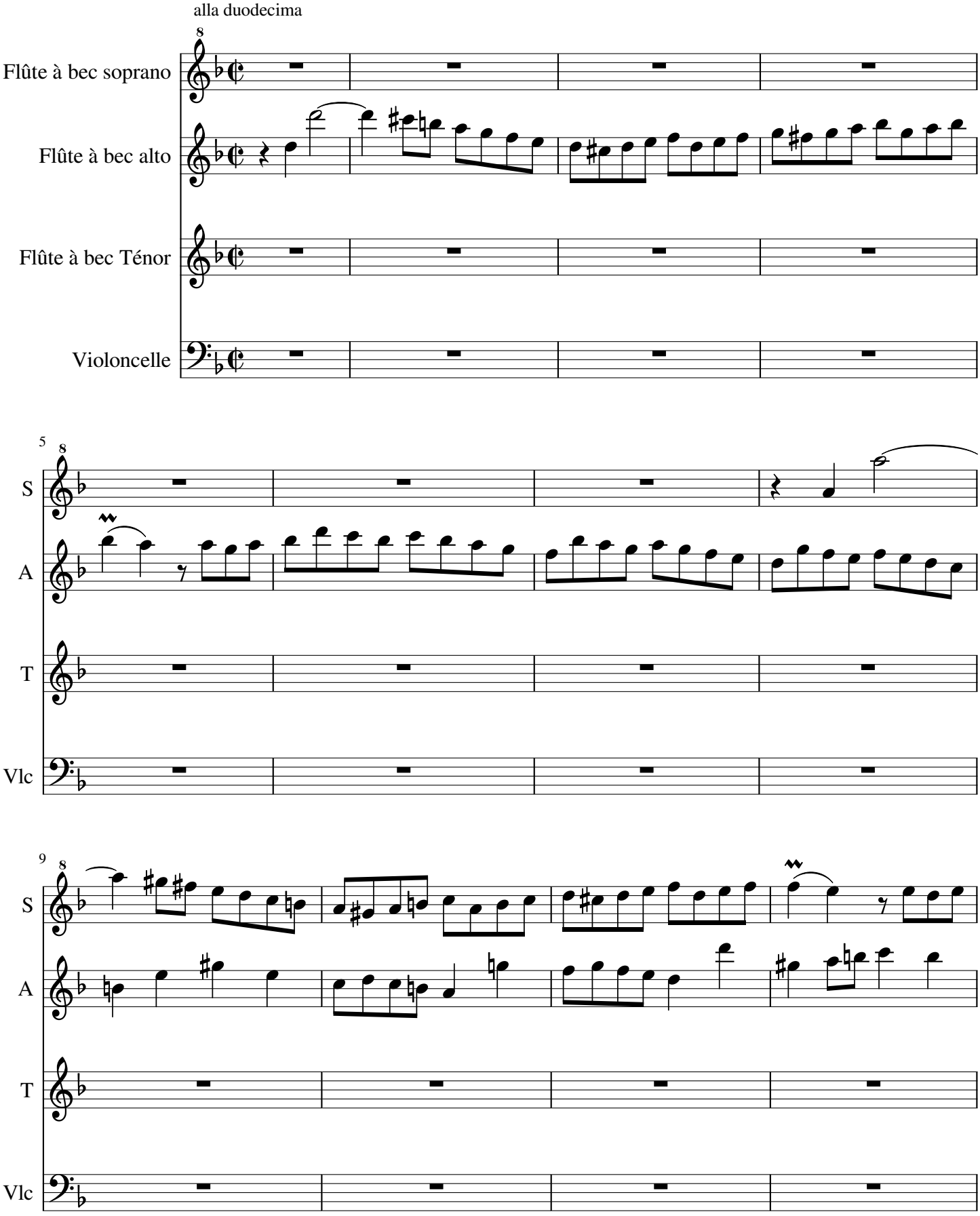
Vlc

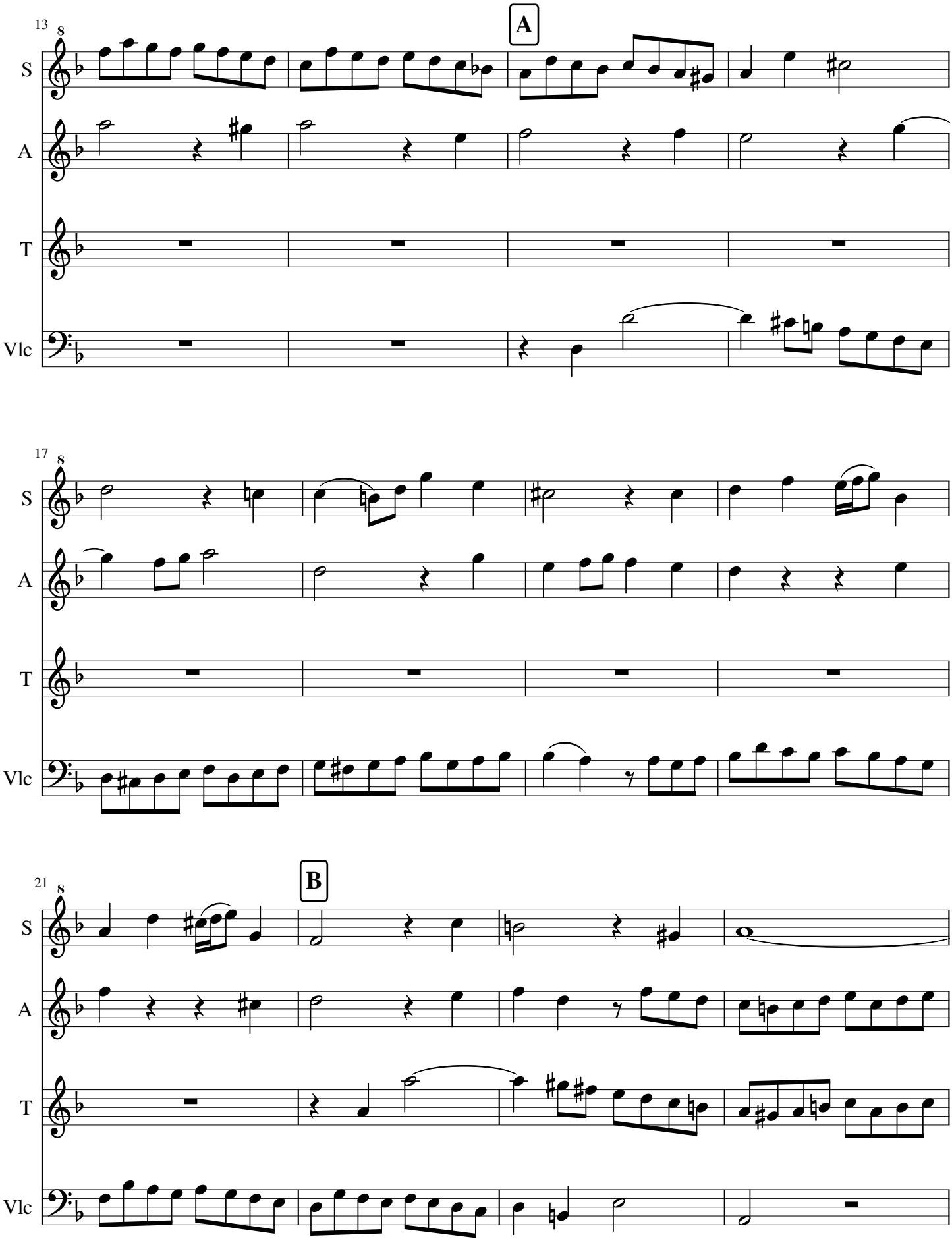
Contrapunctus 8

J S BACH

Transcription

Pierre Montreuille

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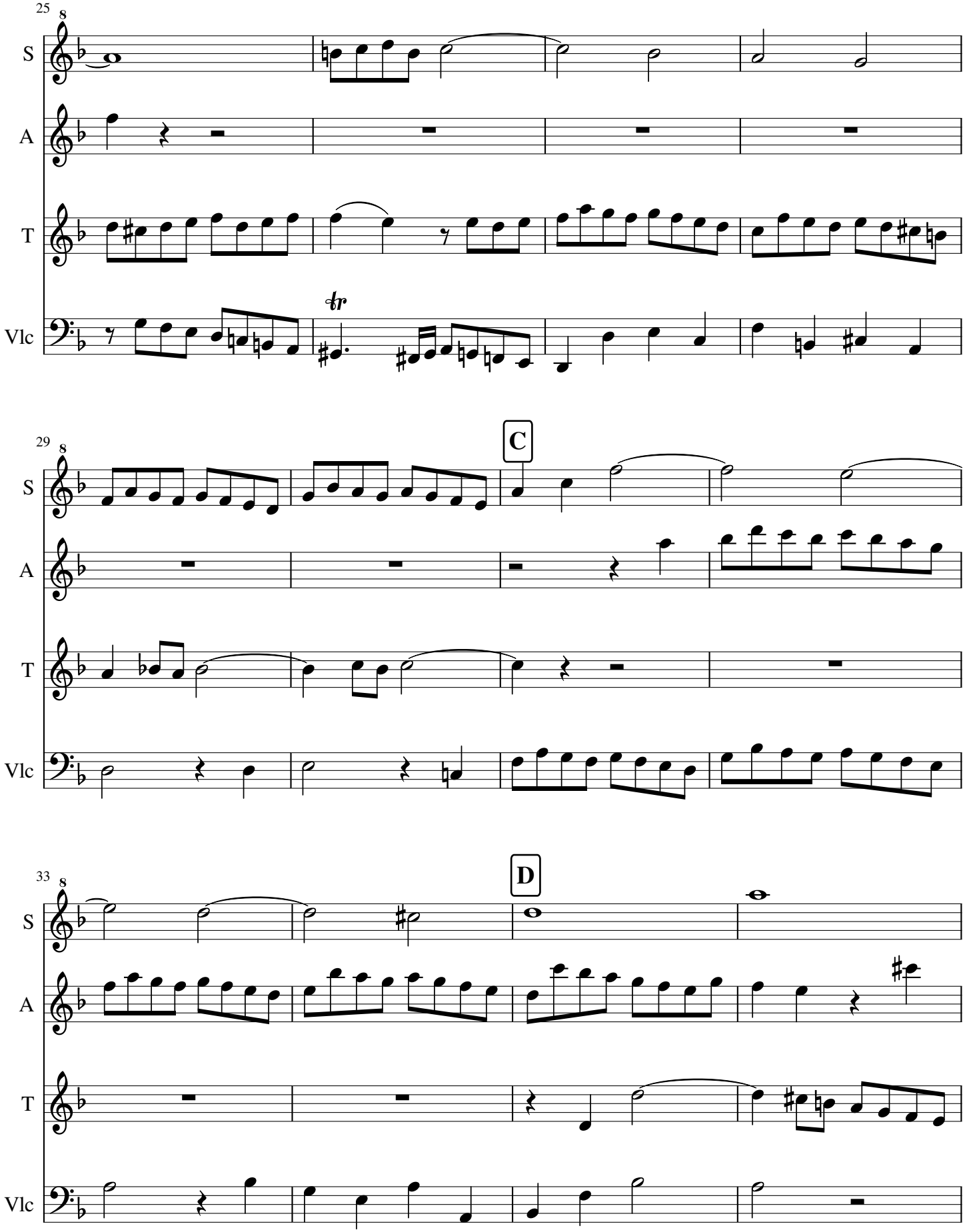
Vlc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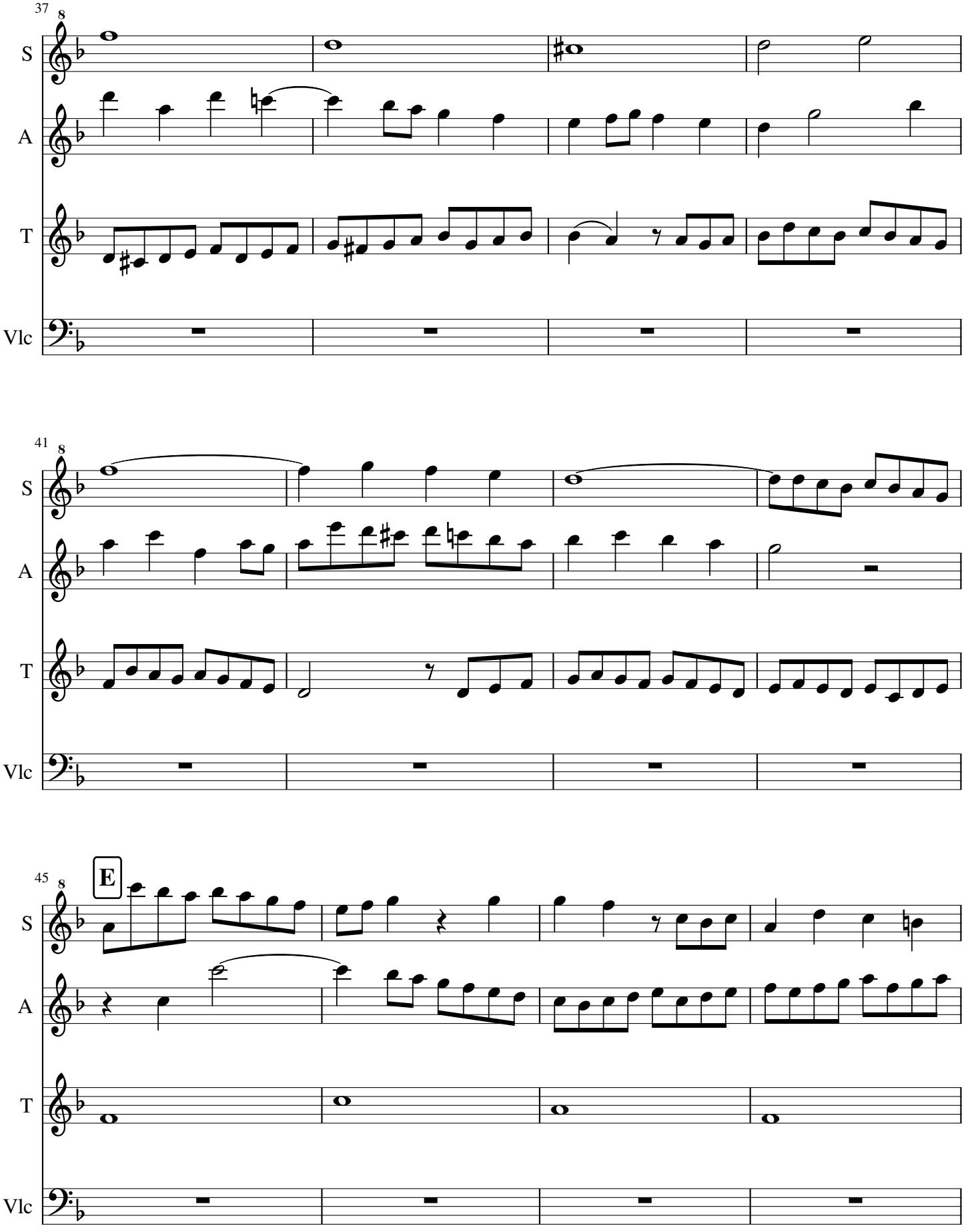
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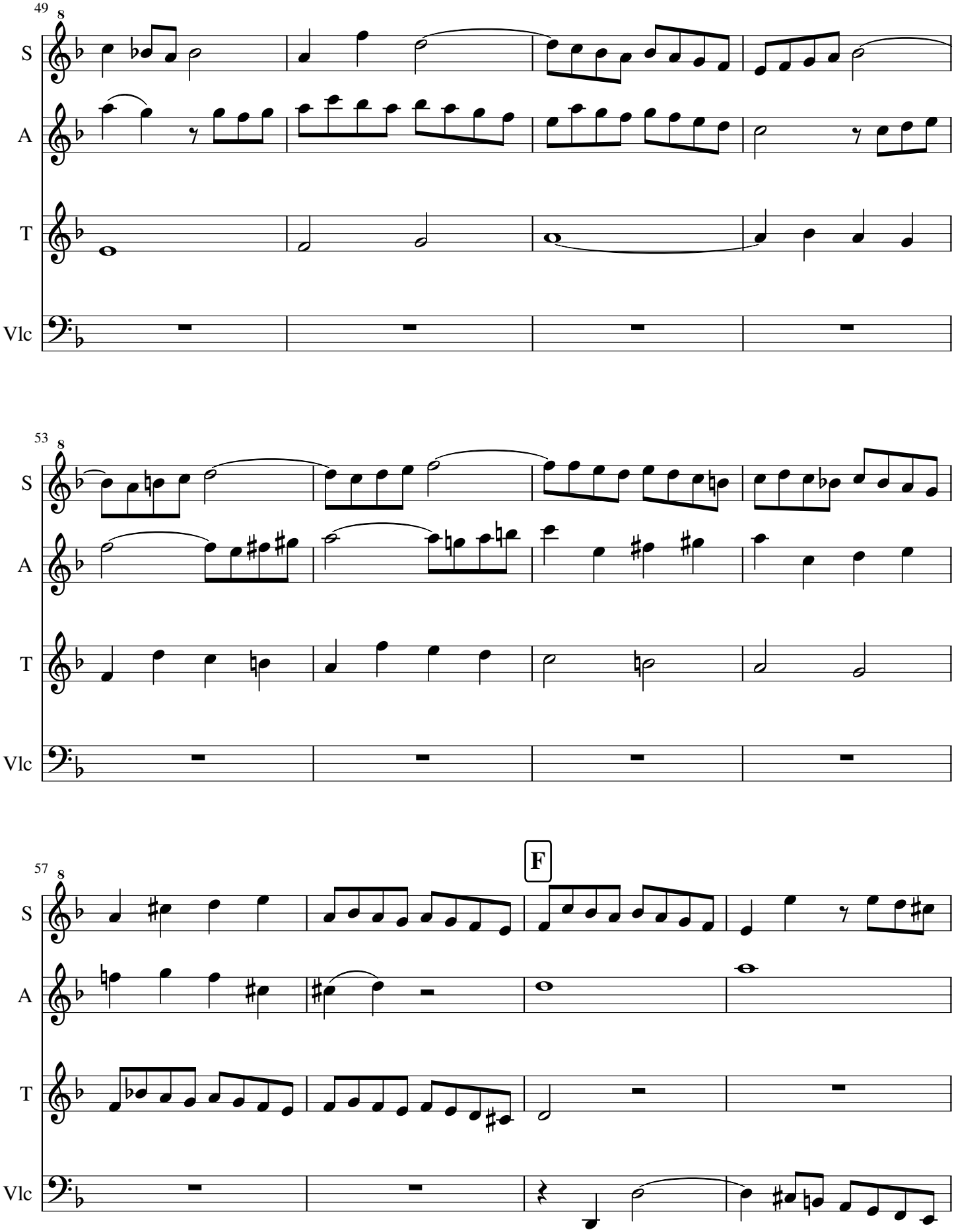
T
Vlc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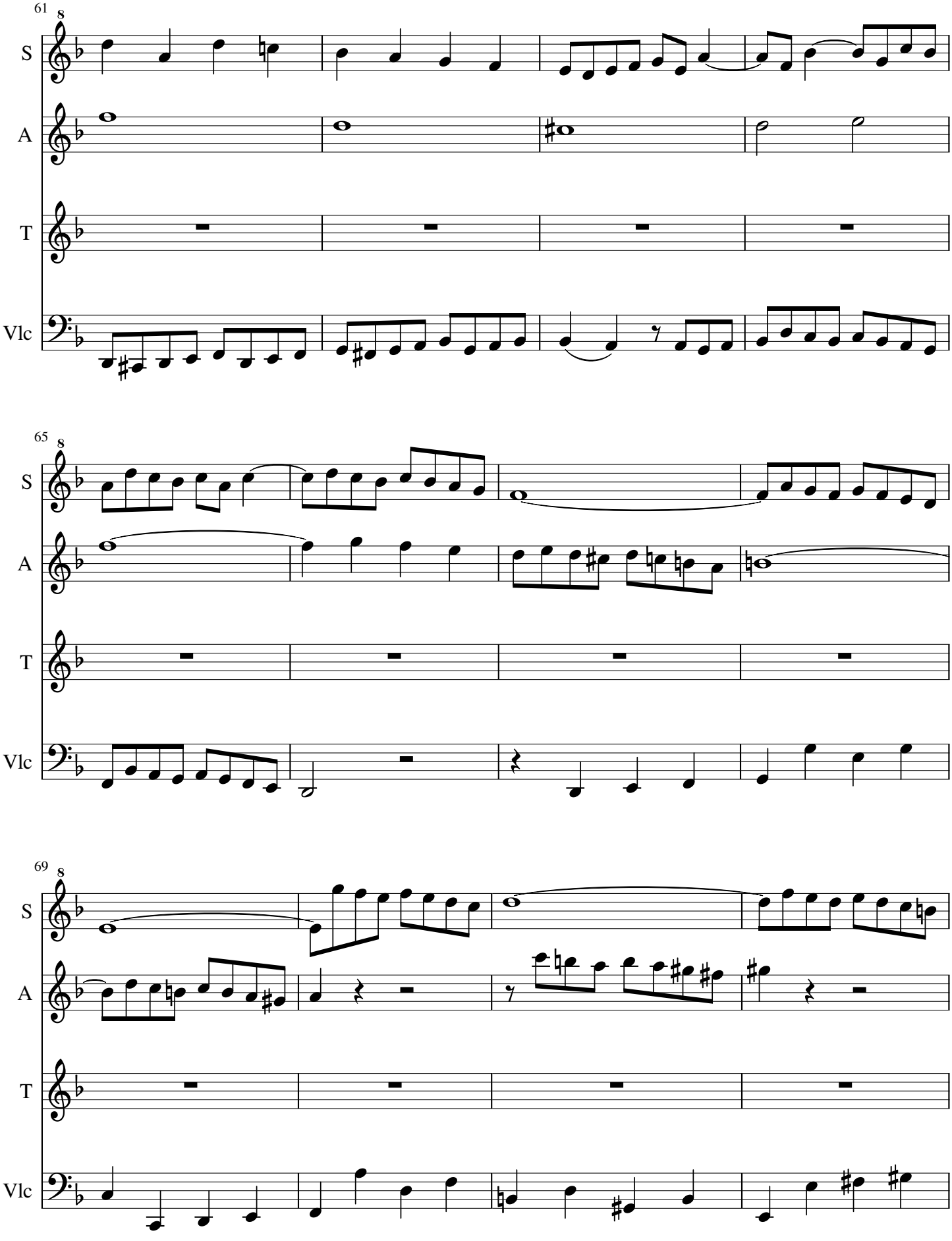
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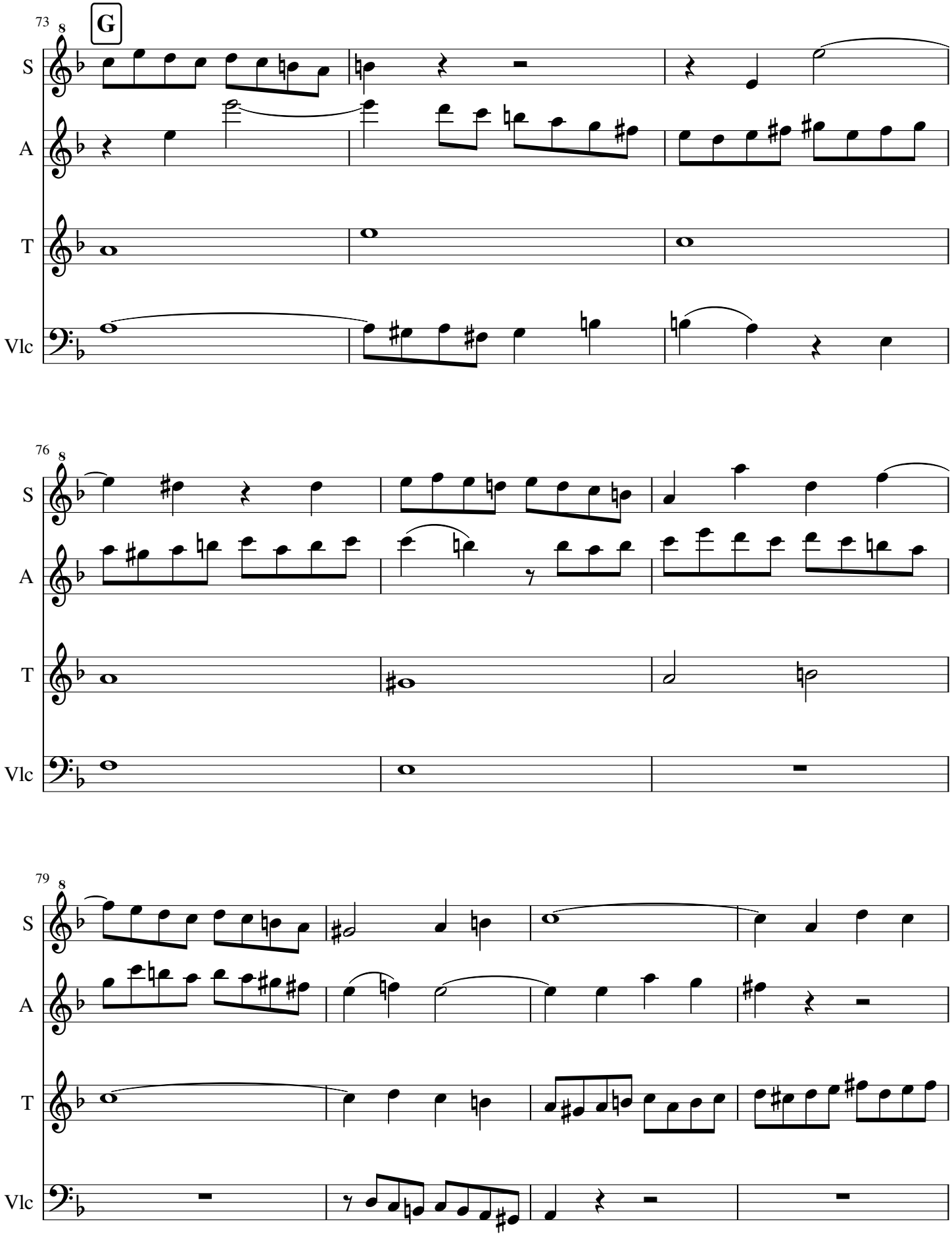
T
Vlc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Vlc
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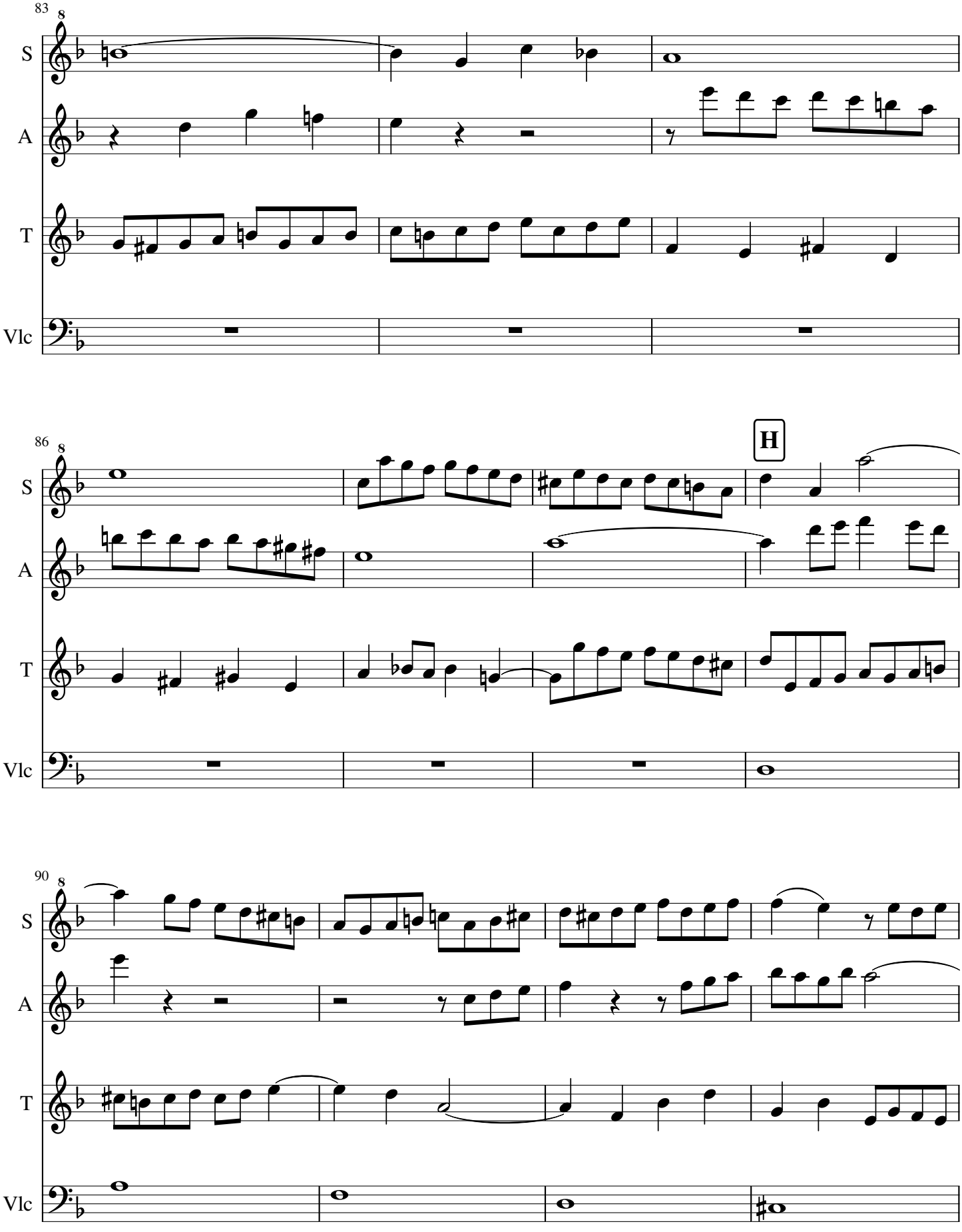
Vlc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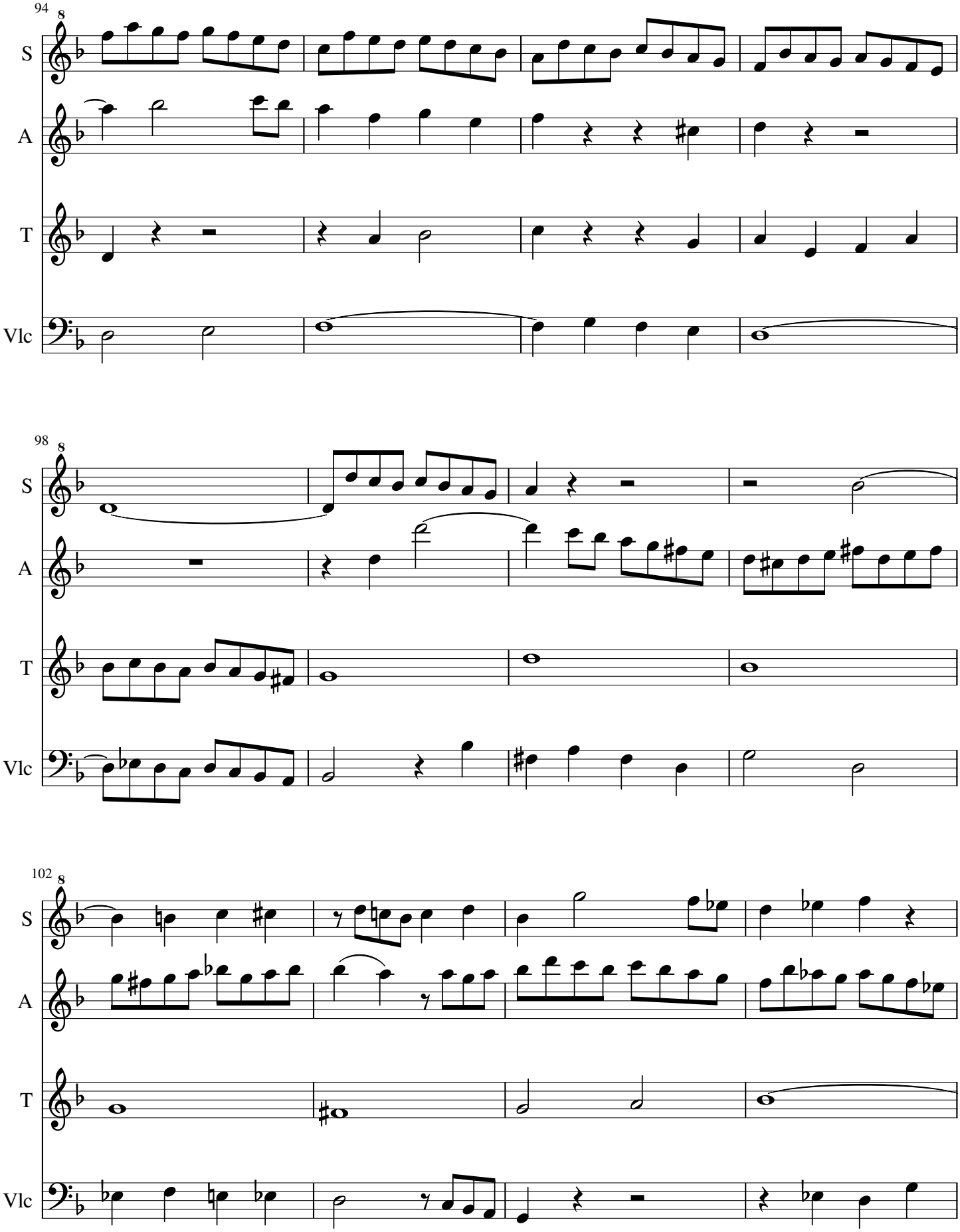
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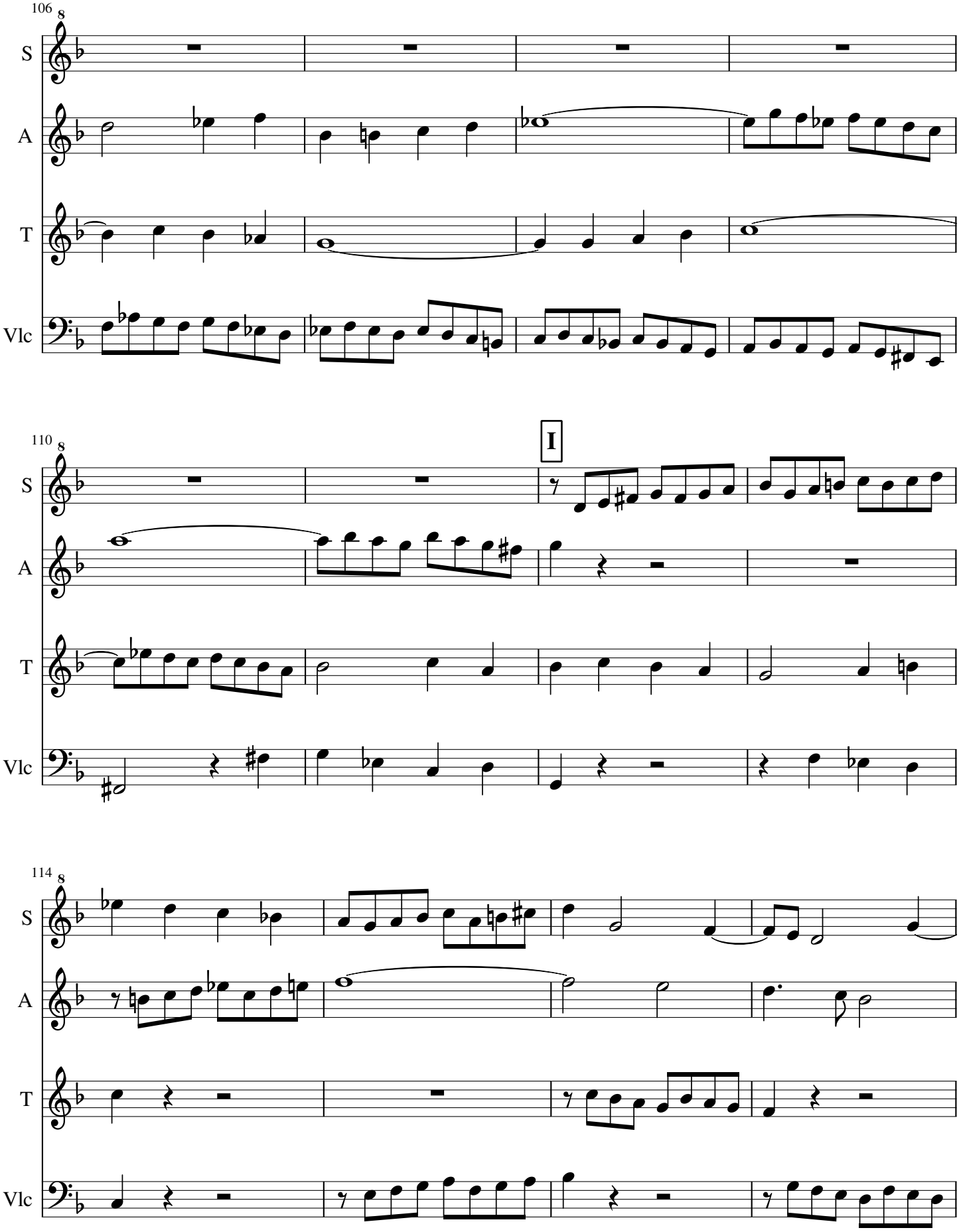
Vlc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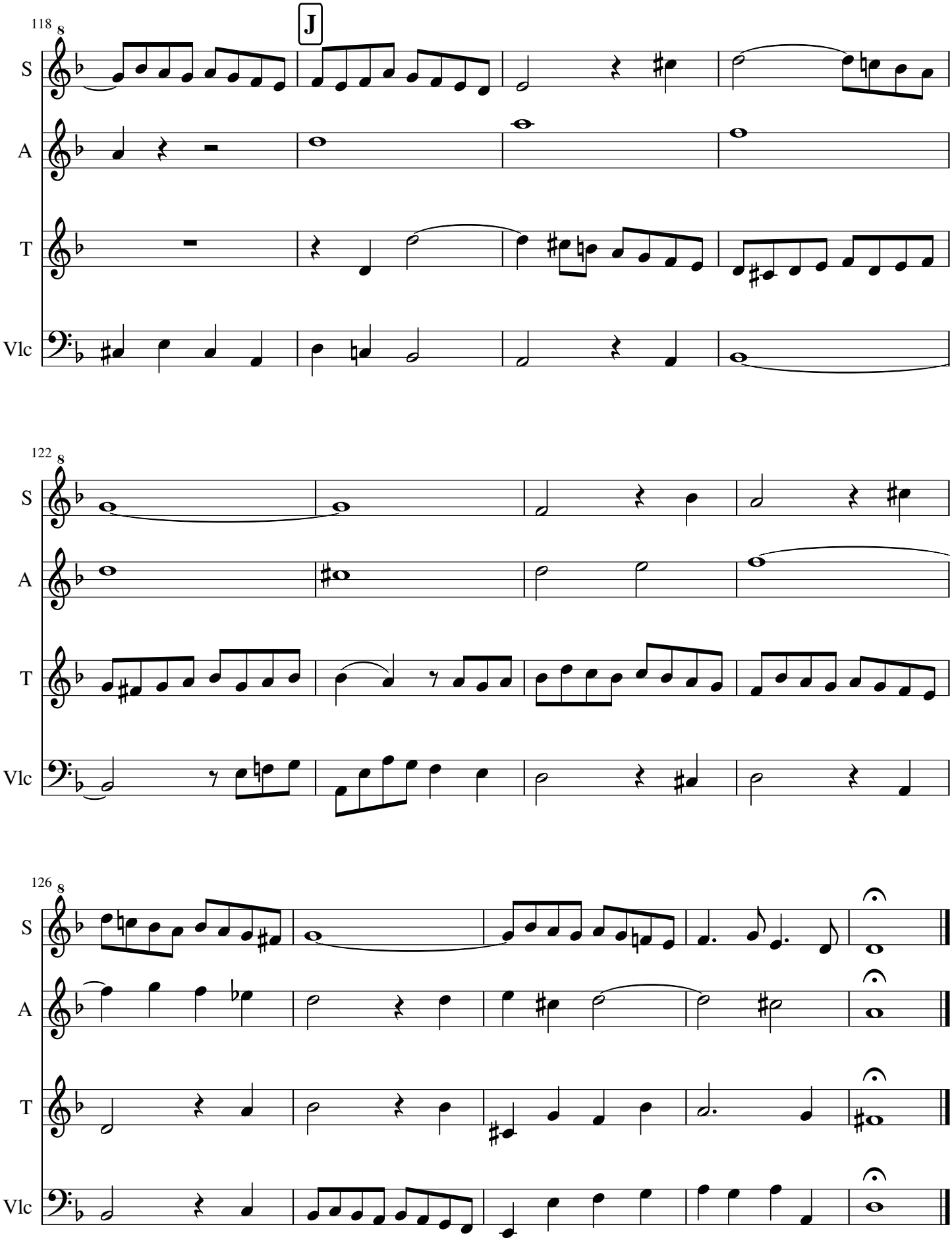
Vlc


118
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A
T
Vlc
122
S
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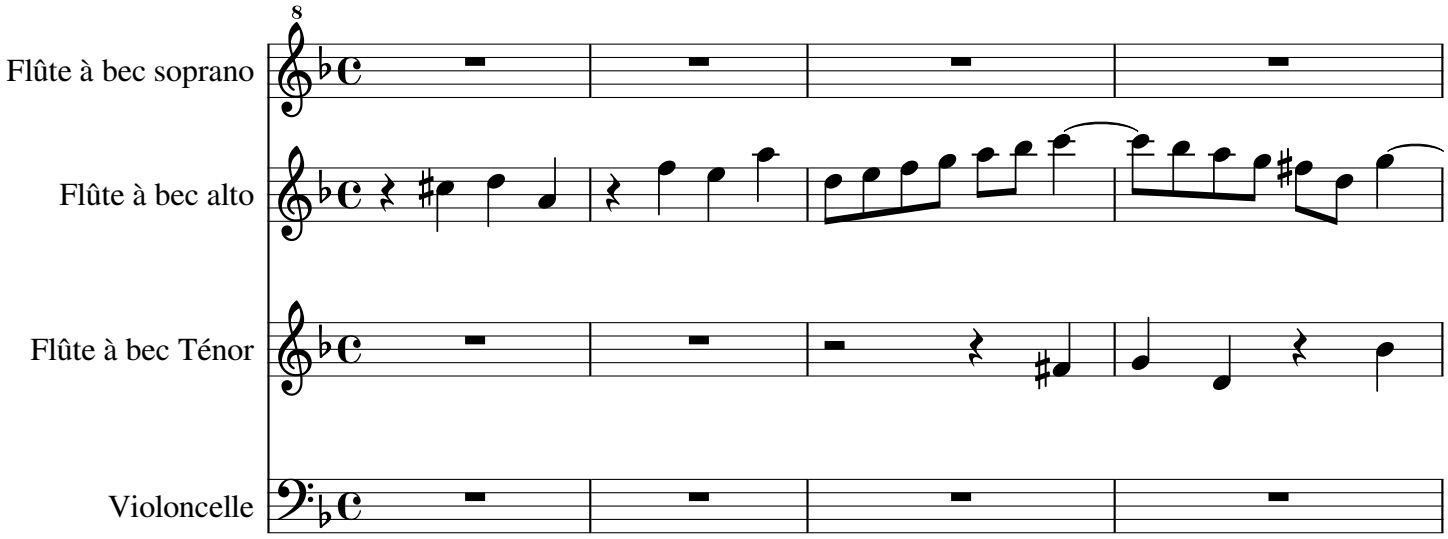
T
Vlc
126
S
A
T
Vlc

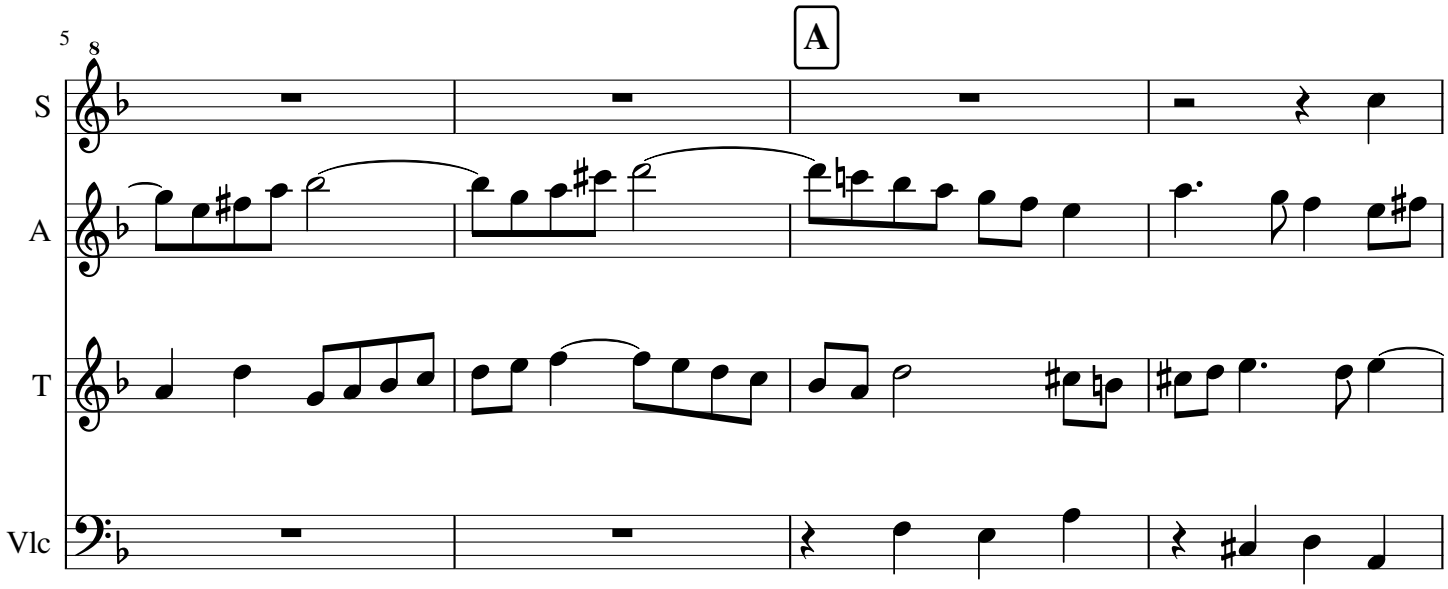
J S BACH

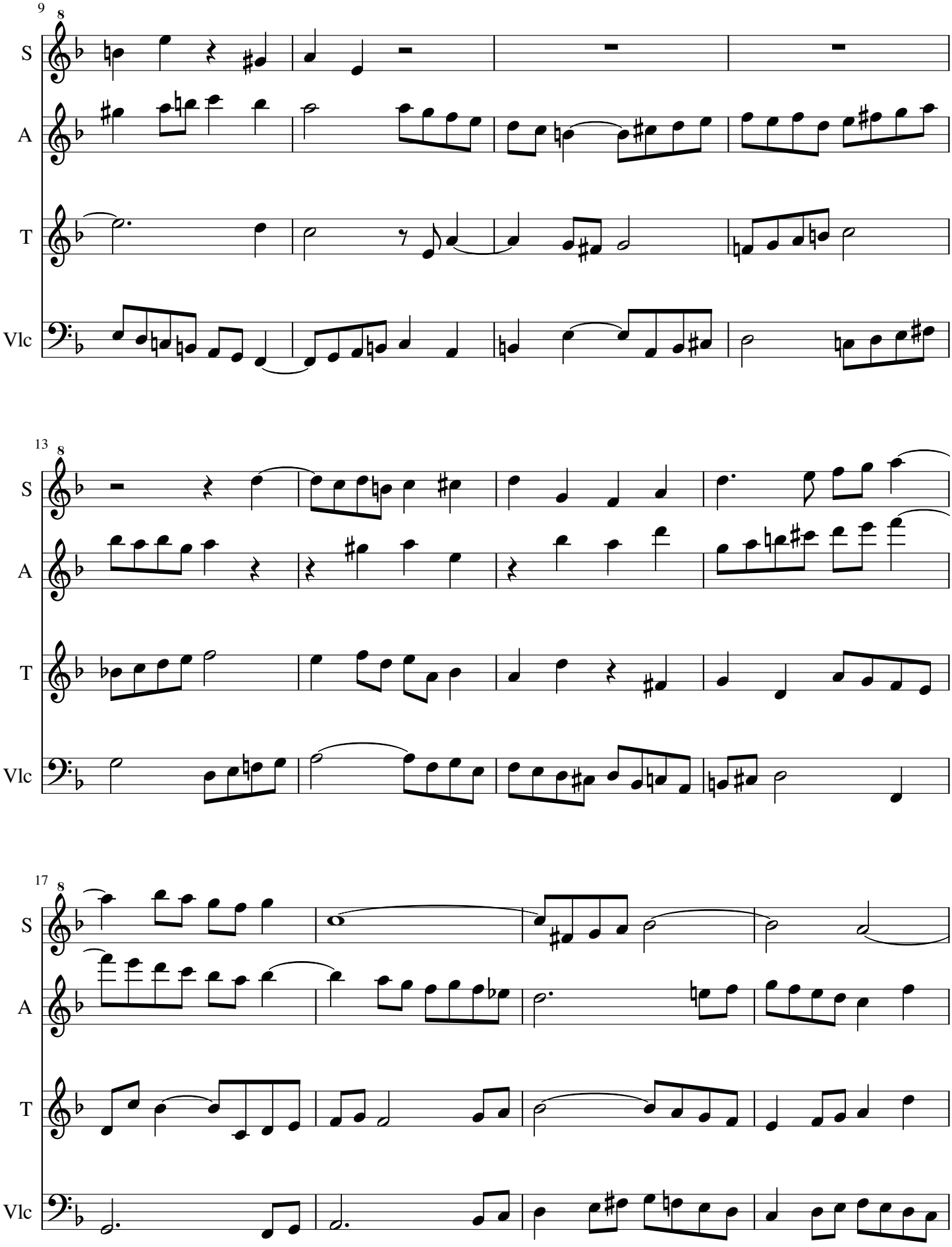
Transcription
Pierre Montreuille

Contrapunctus 9

alla decima



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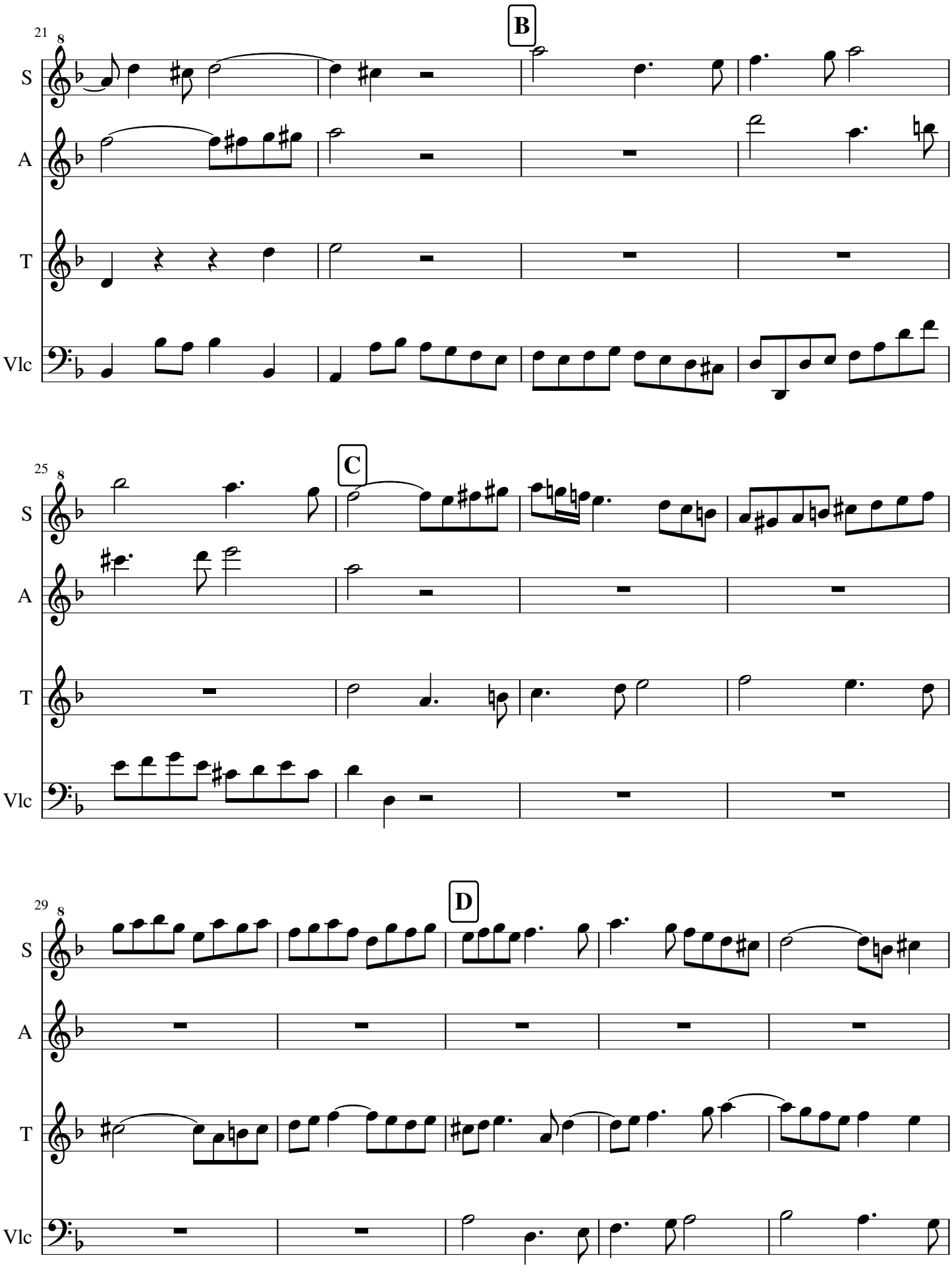
Vlc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Vlc
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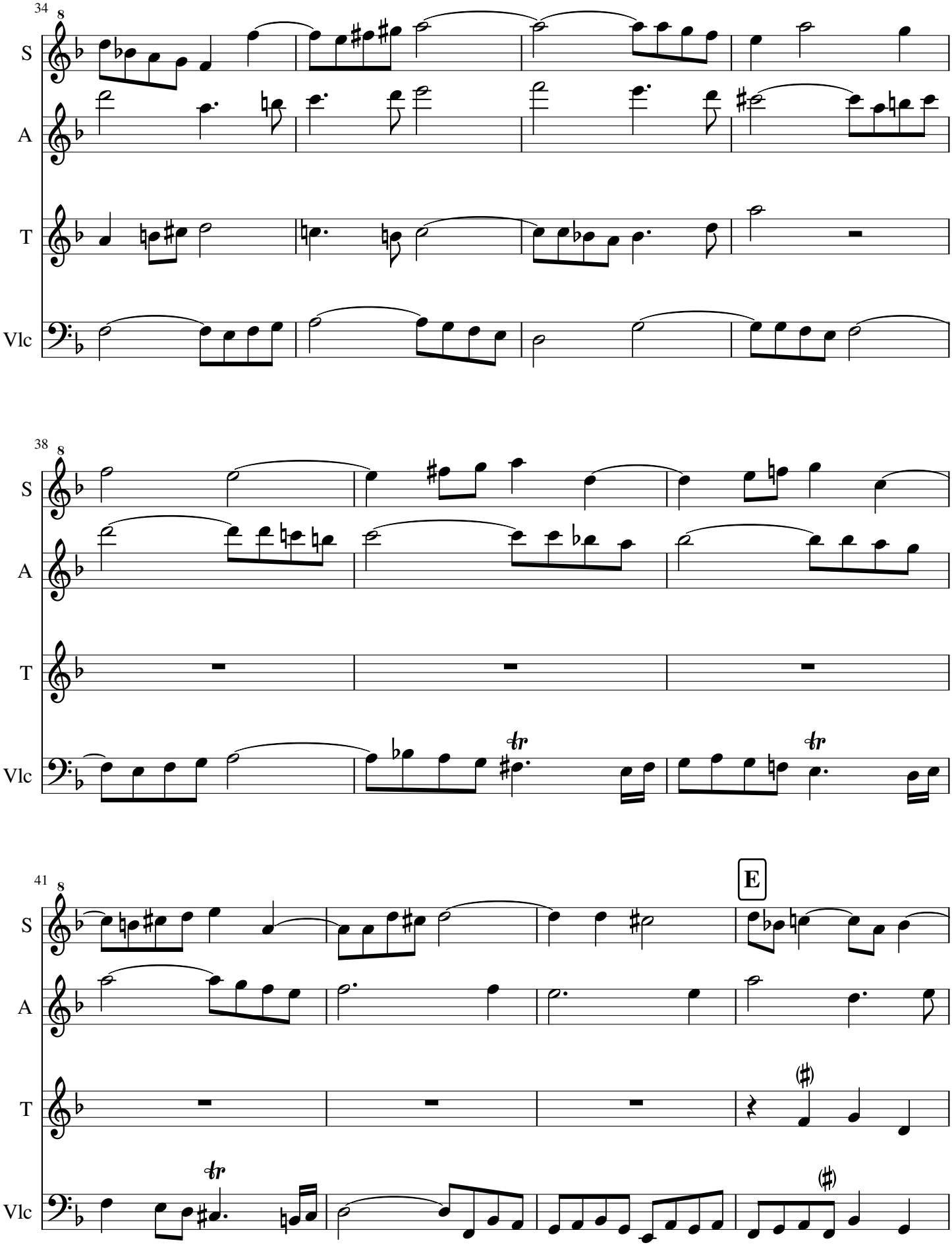
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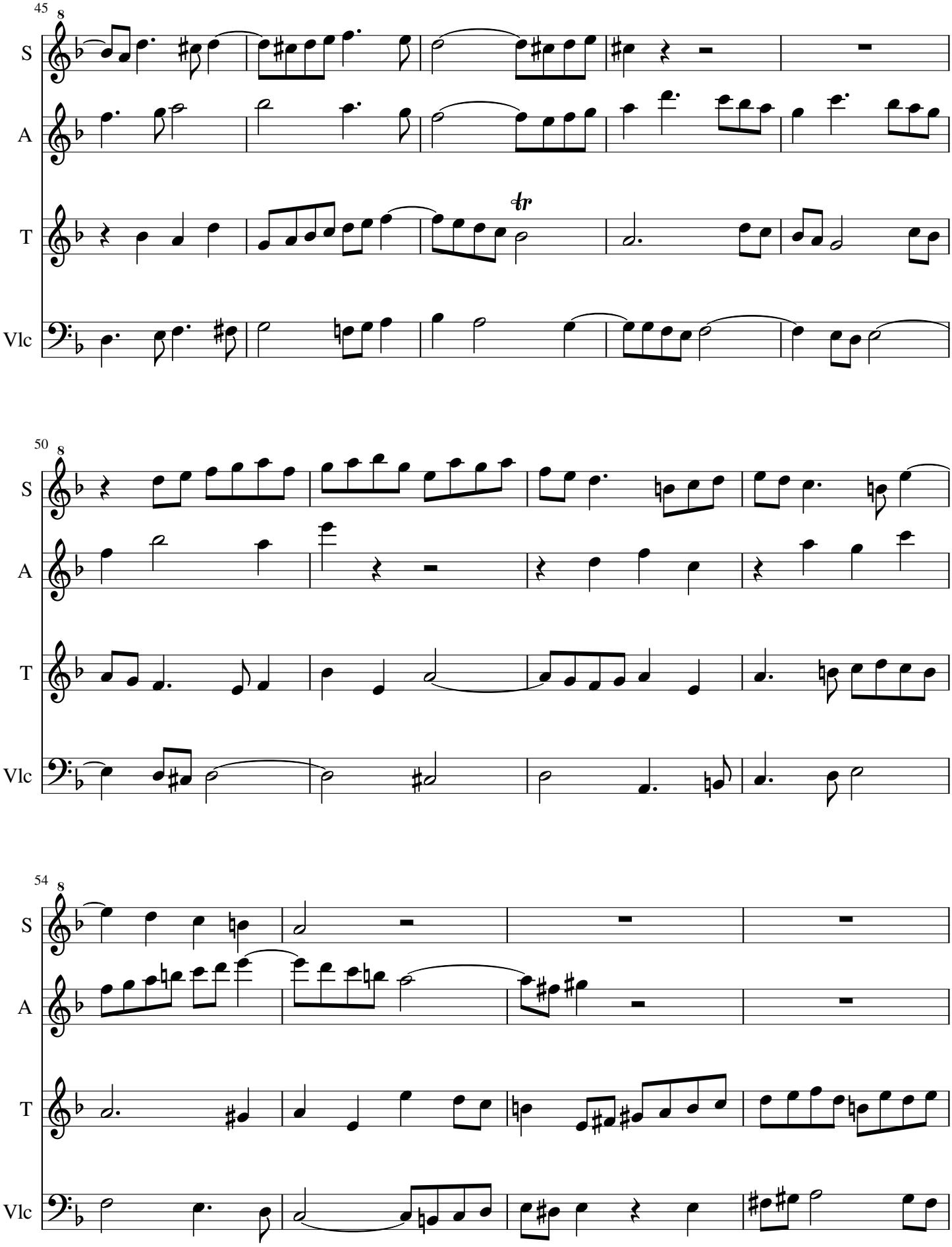
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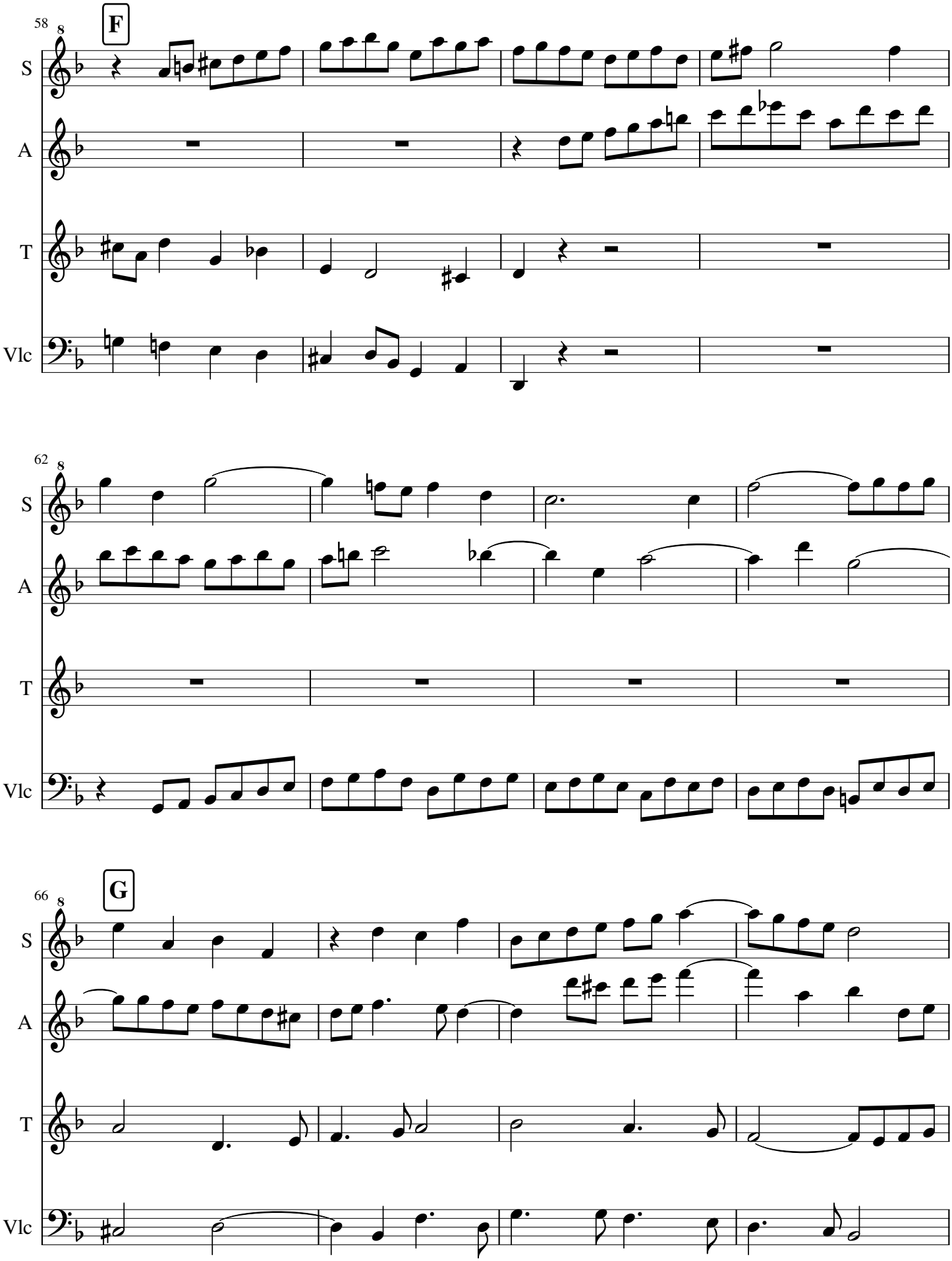
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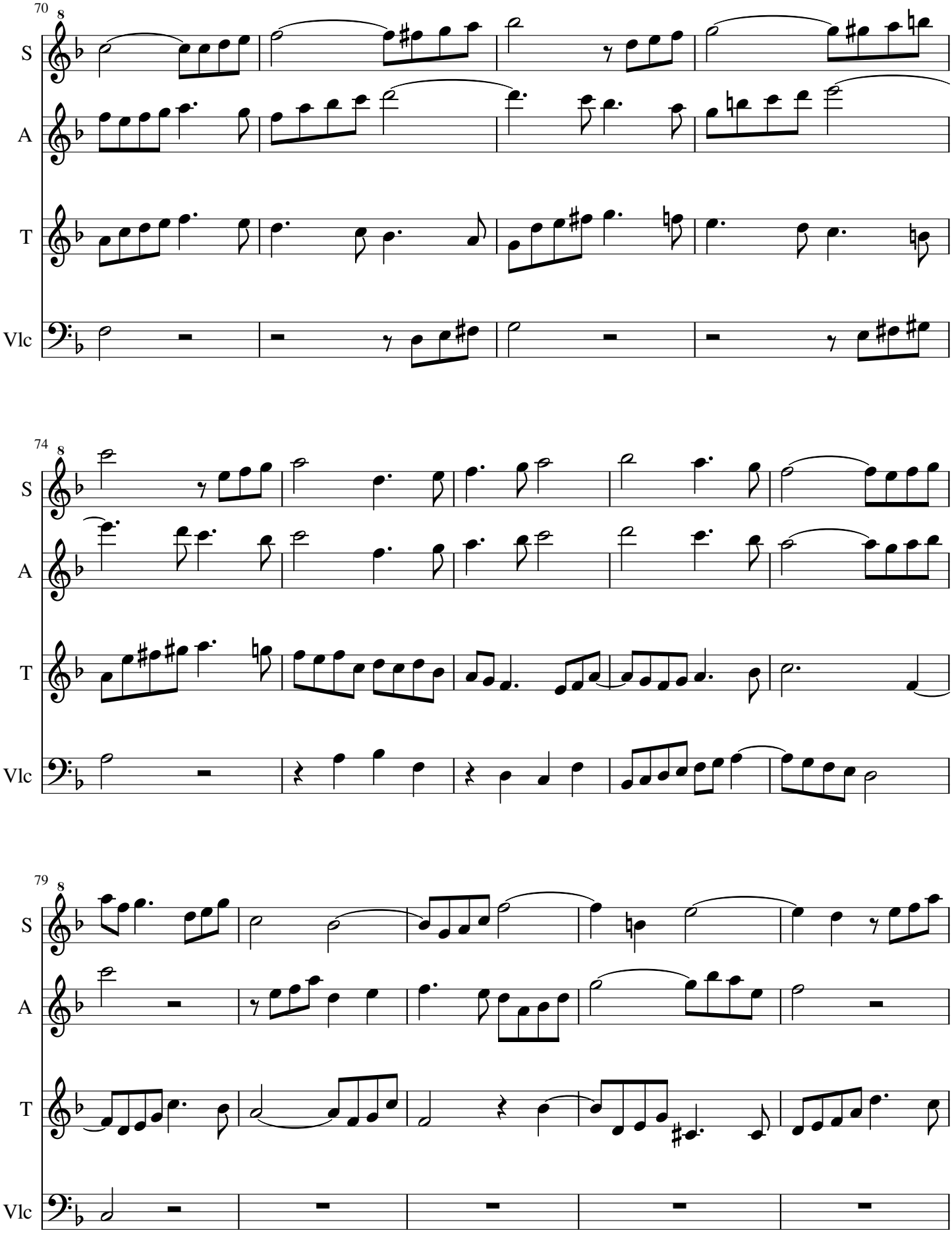
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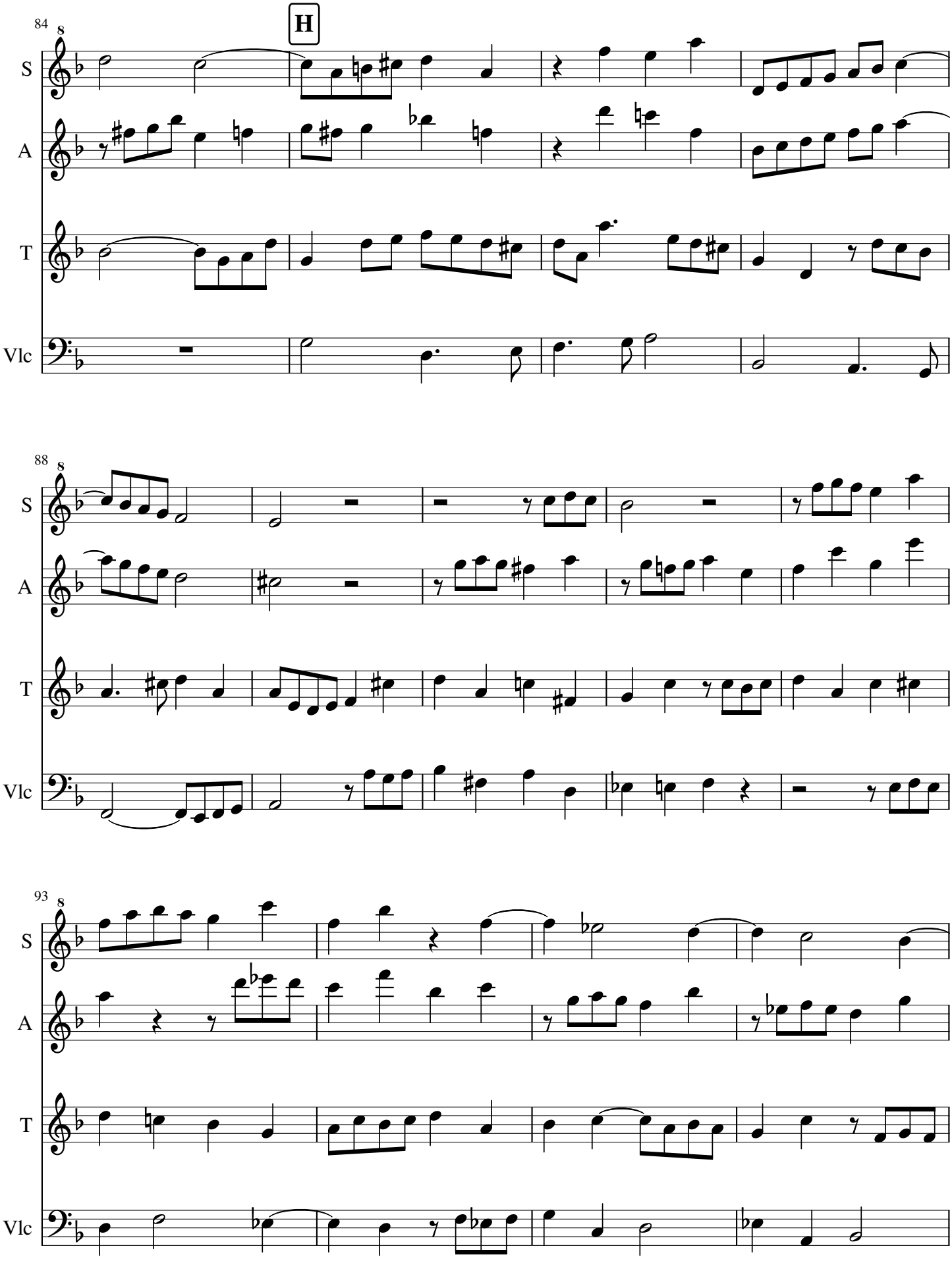
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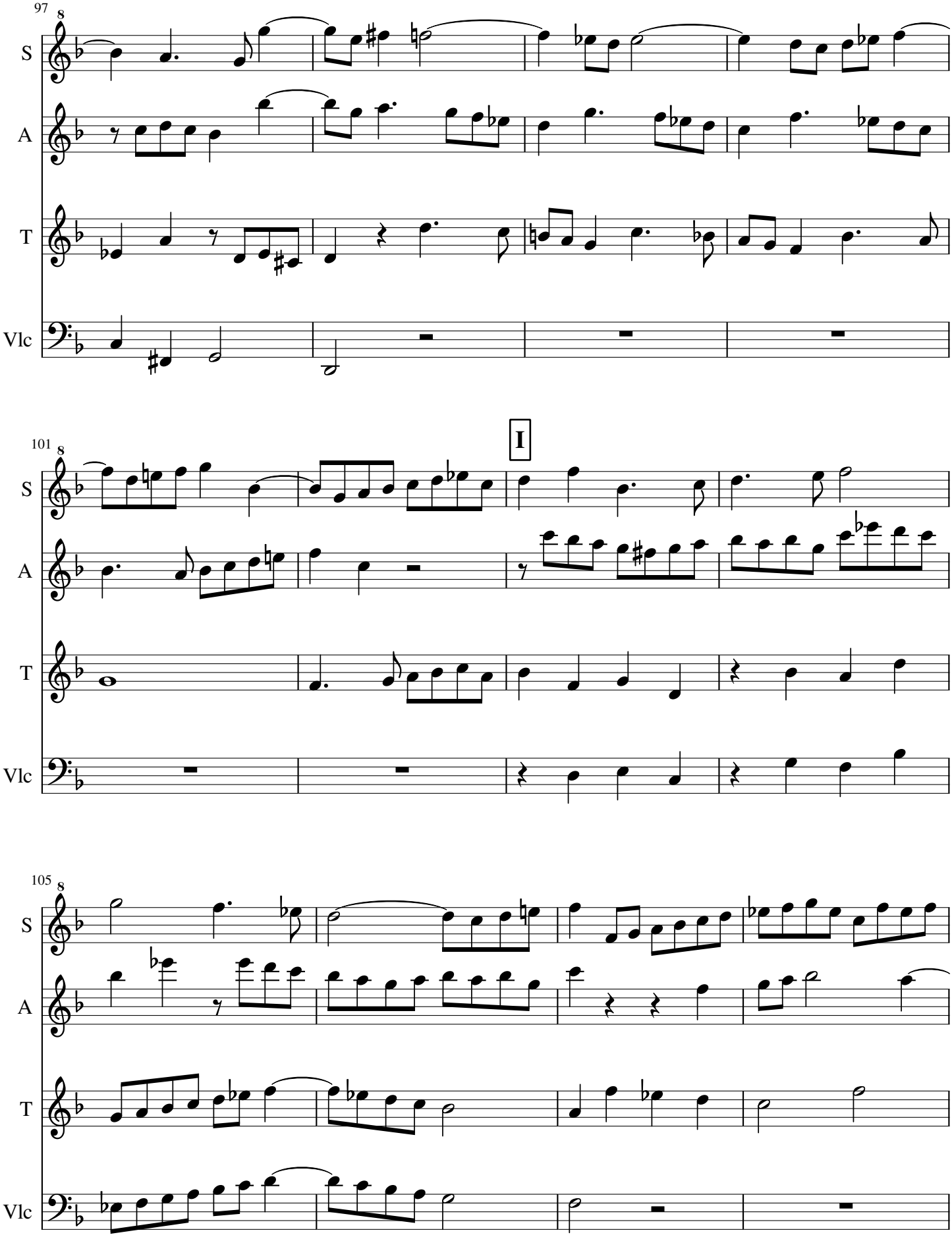
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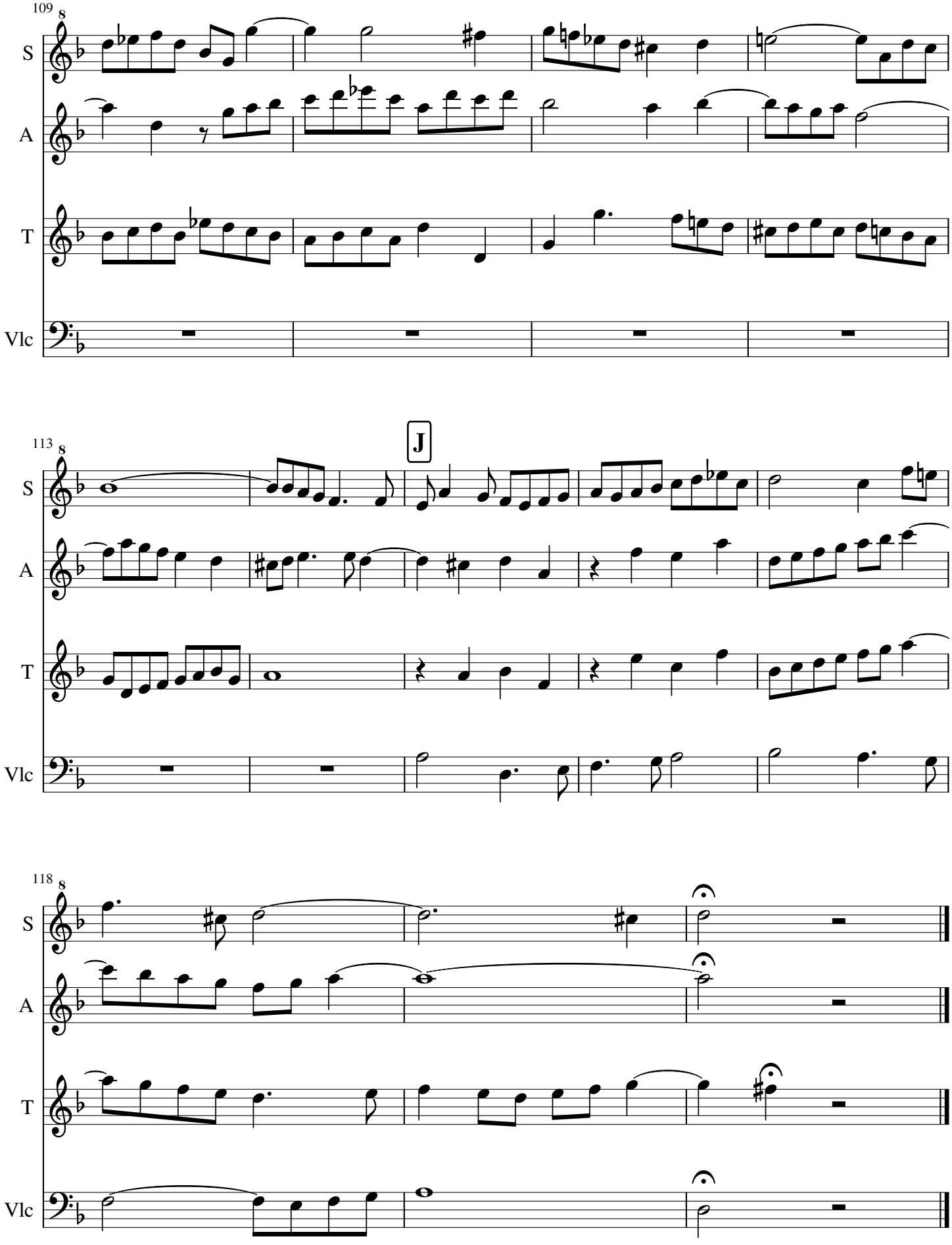
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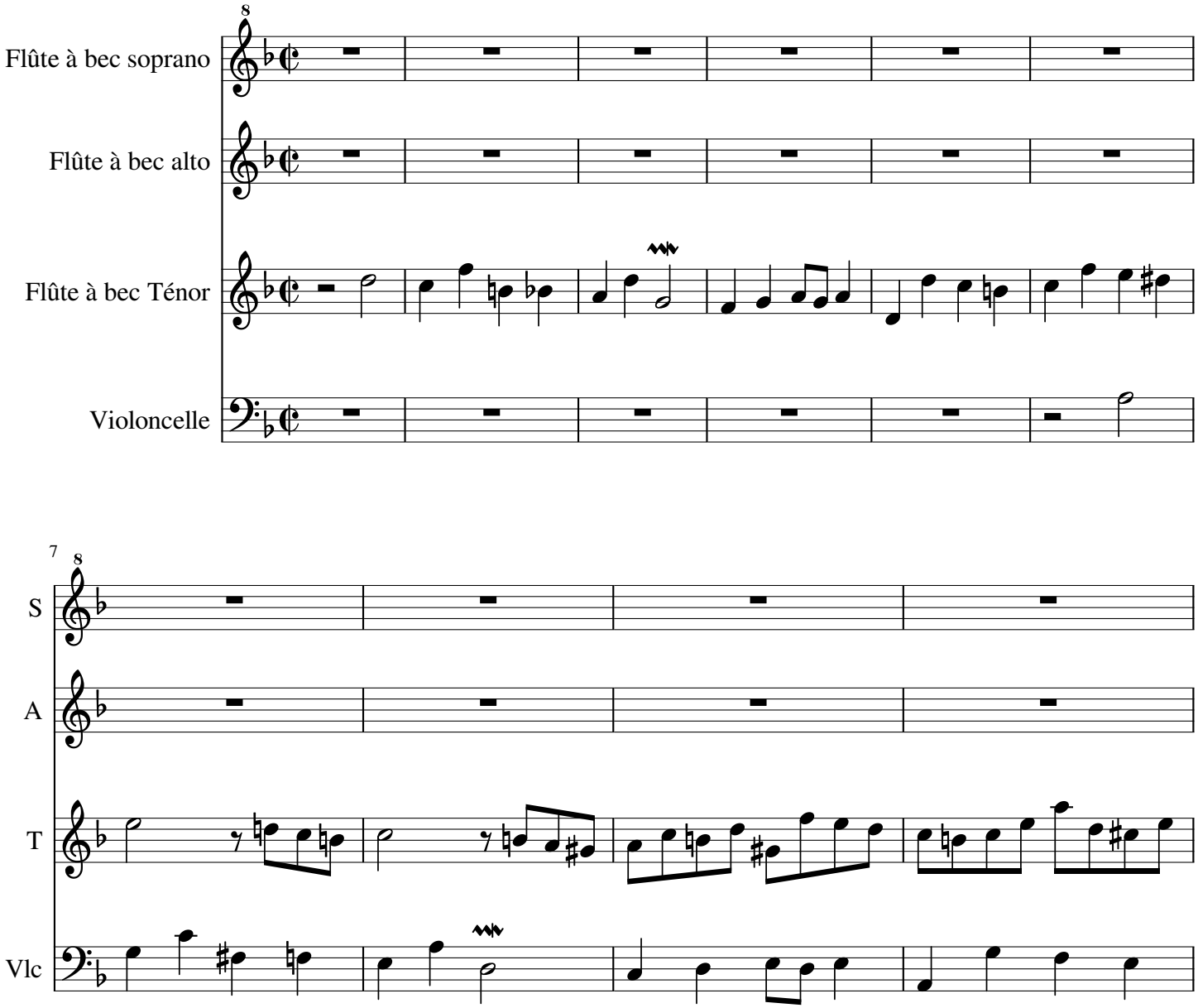
Vlc

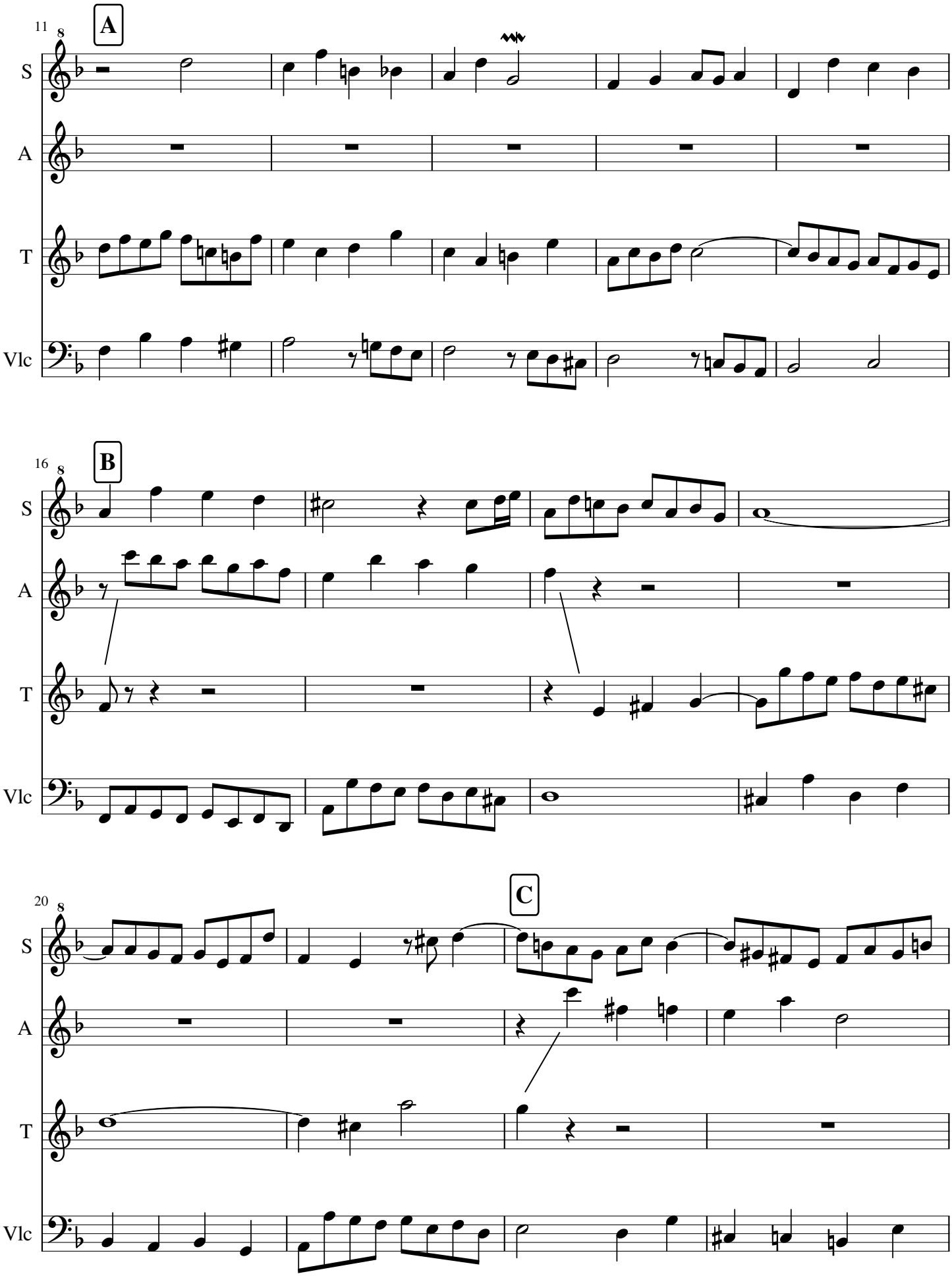
J S BACH

Transcription
Pierre Montreuille

Contrapunctus 10

(à 3 voix)

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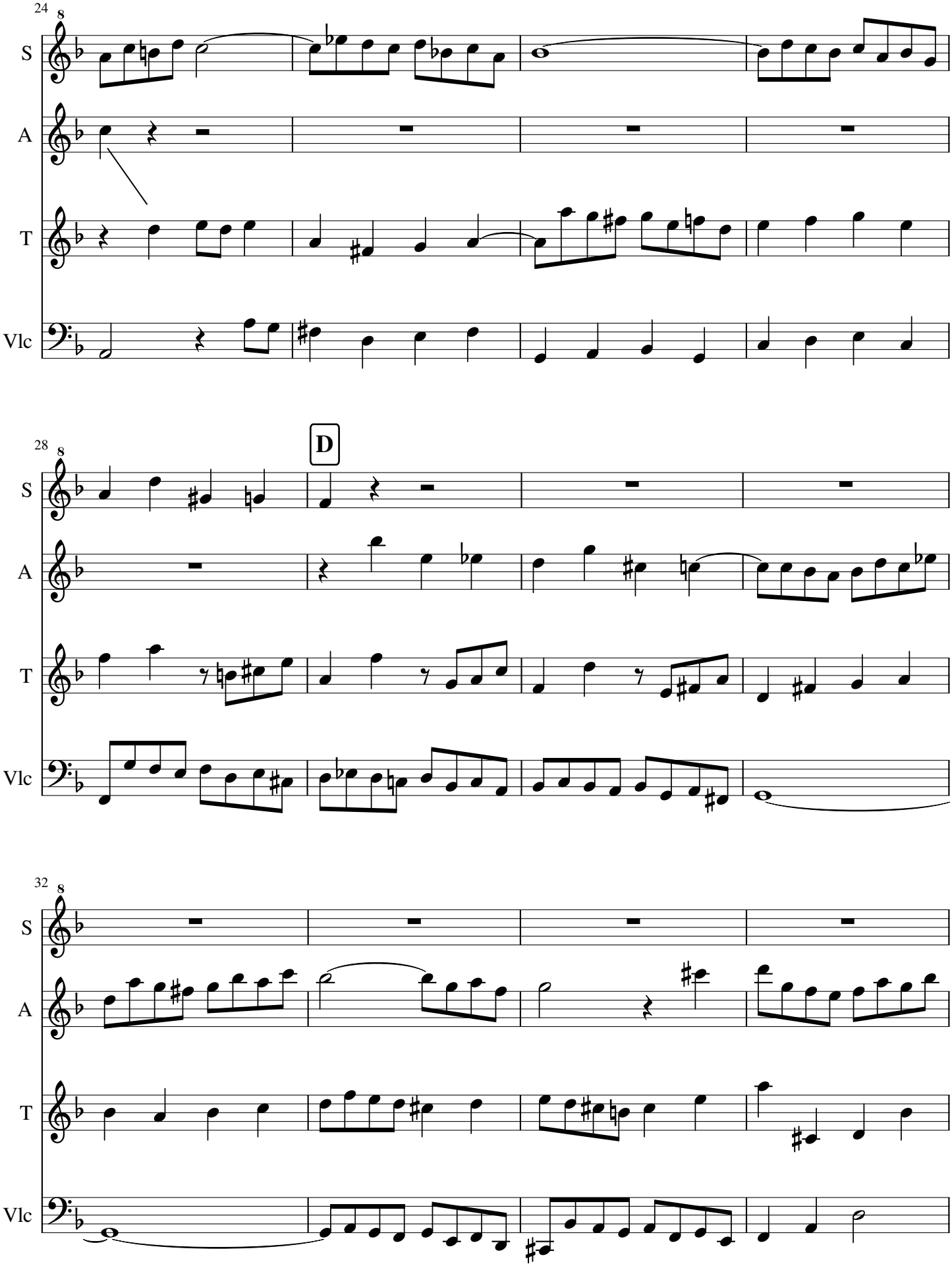
Vlc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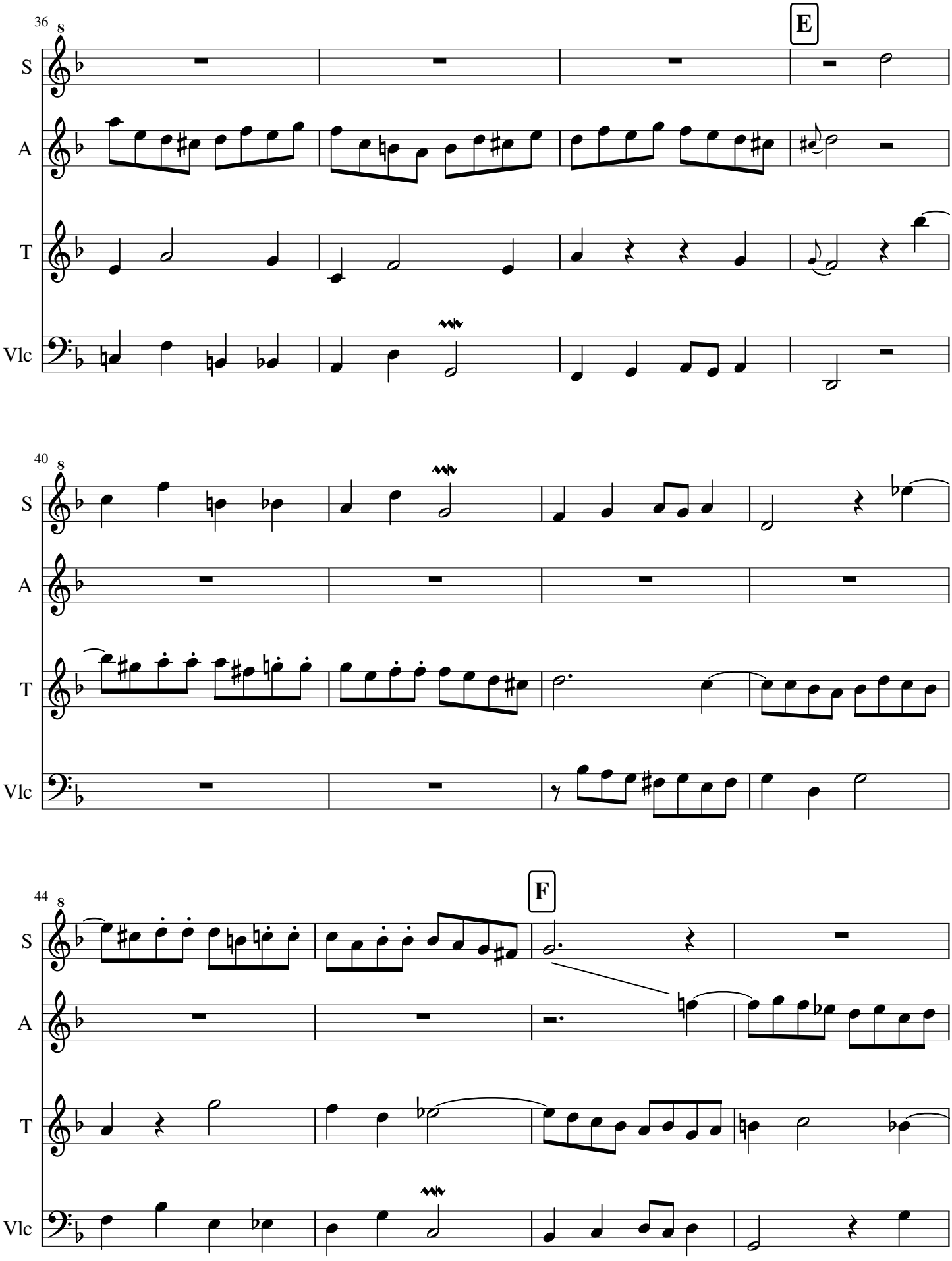
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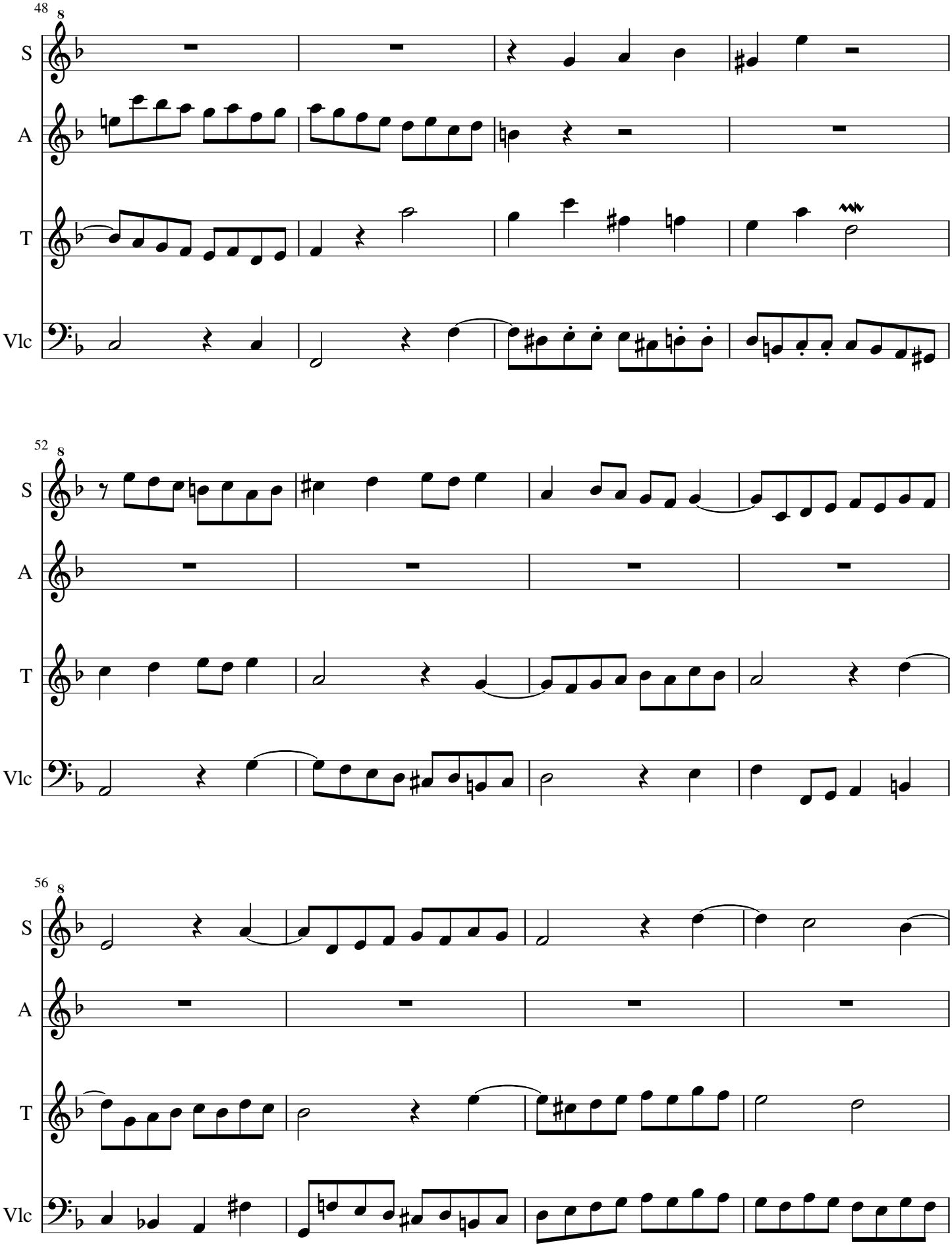
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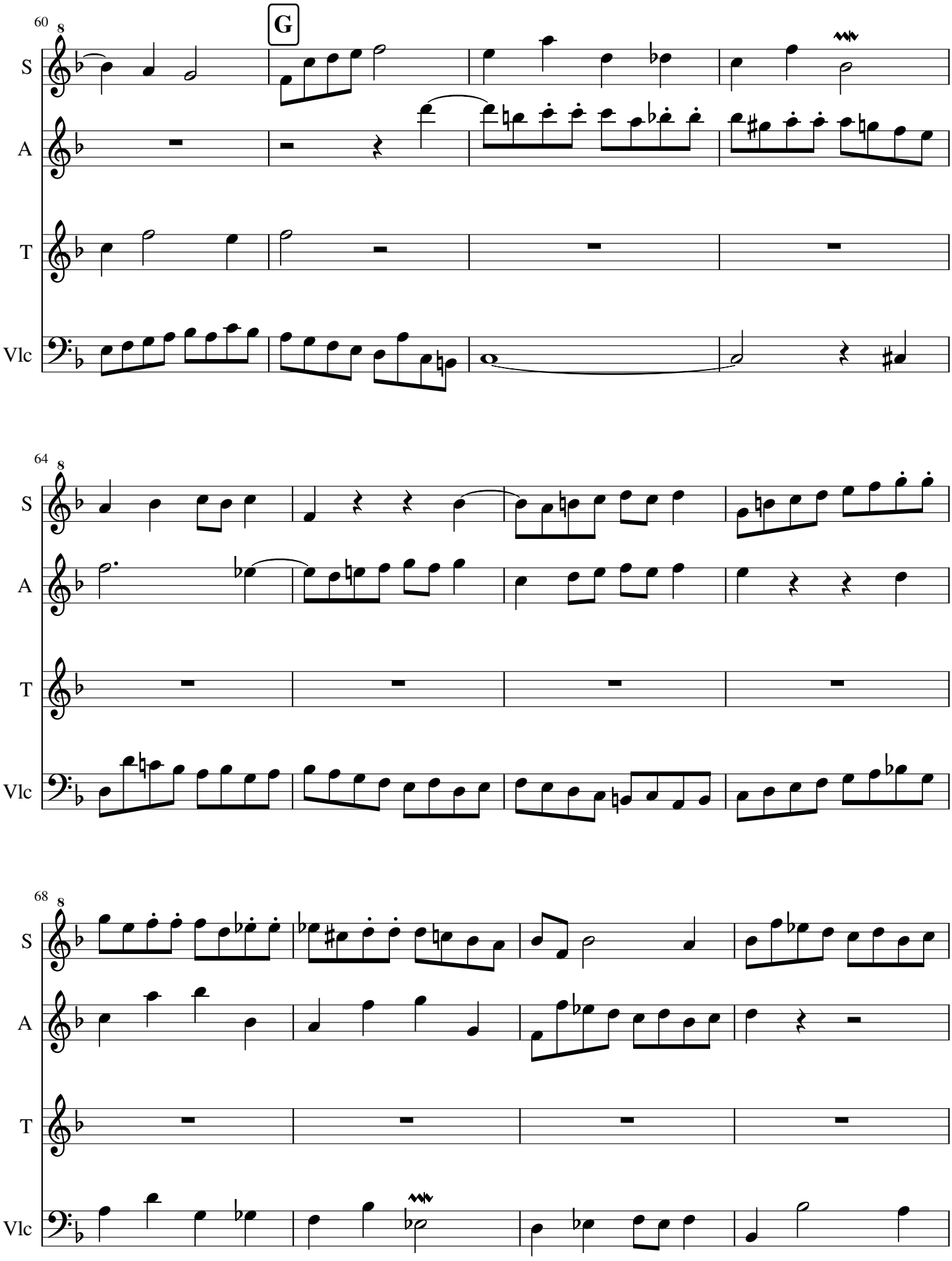
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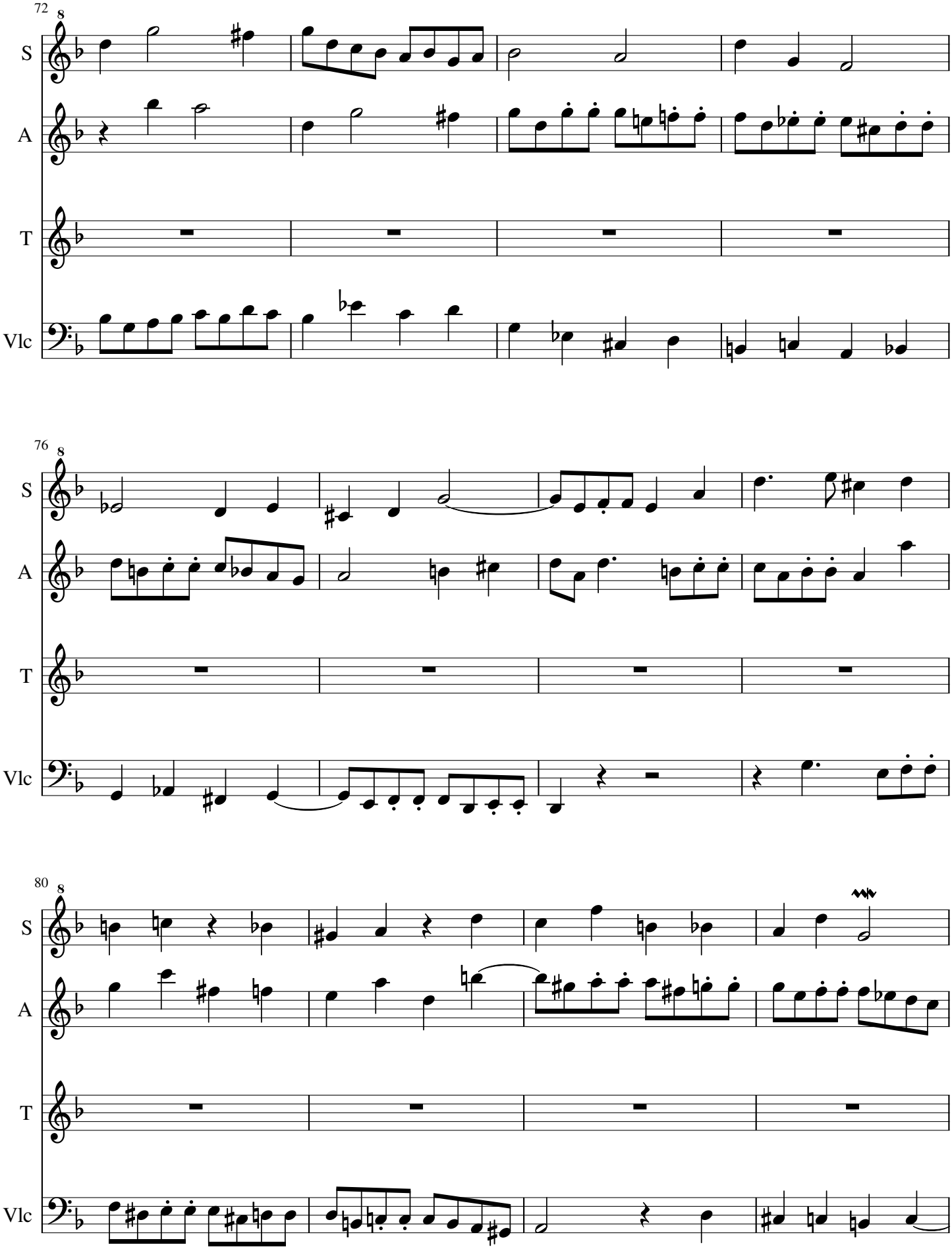
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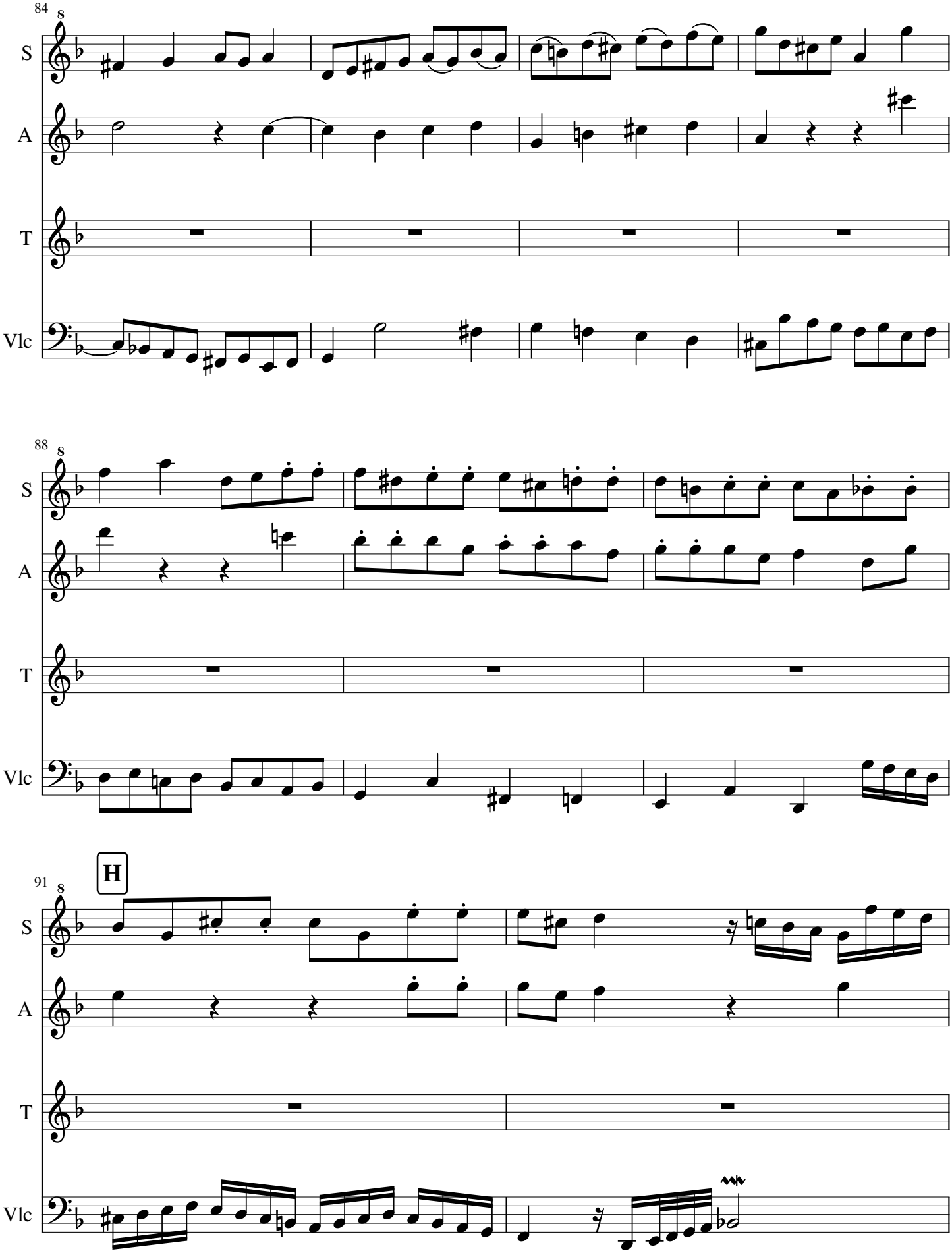
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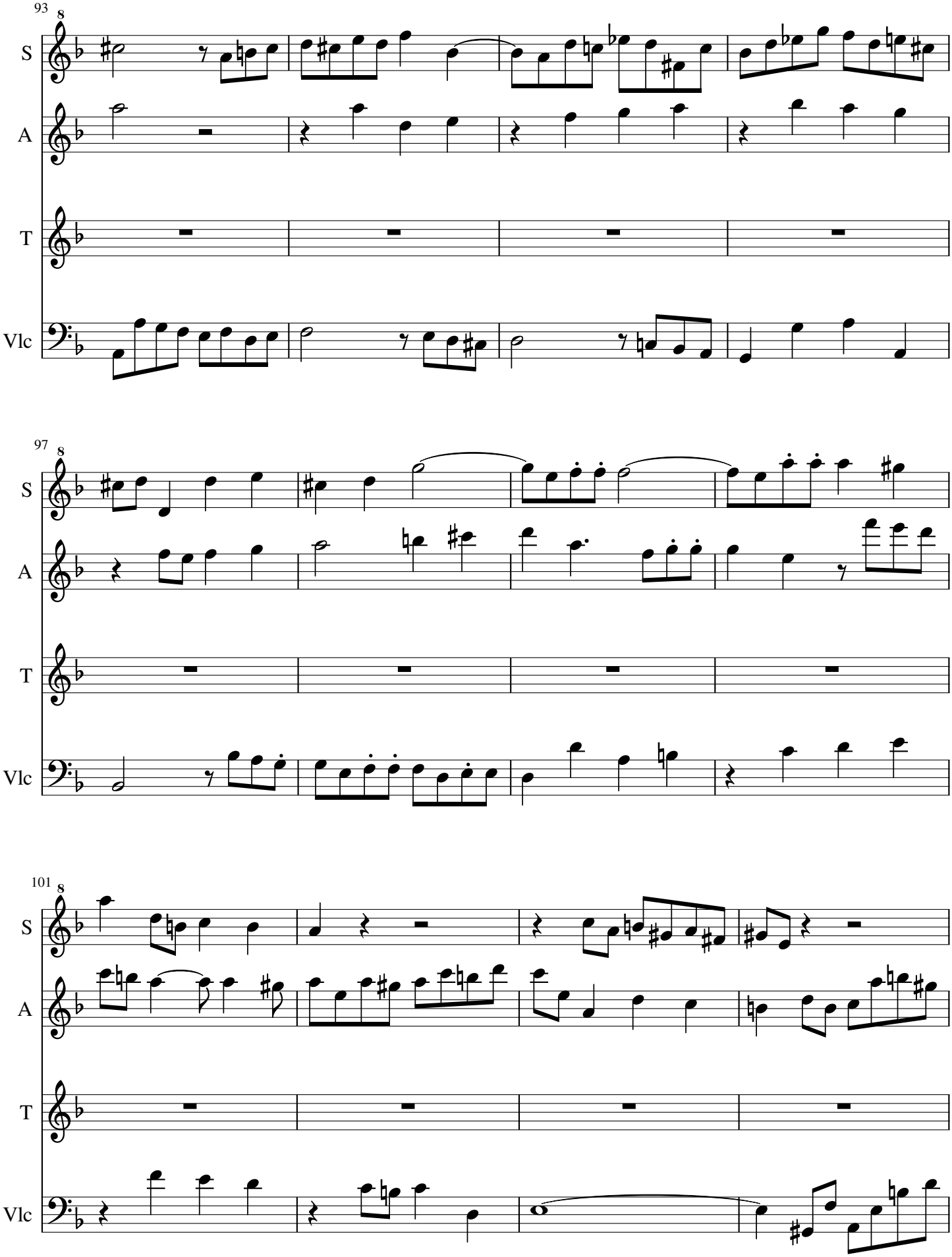
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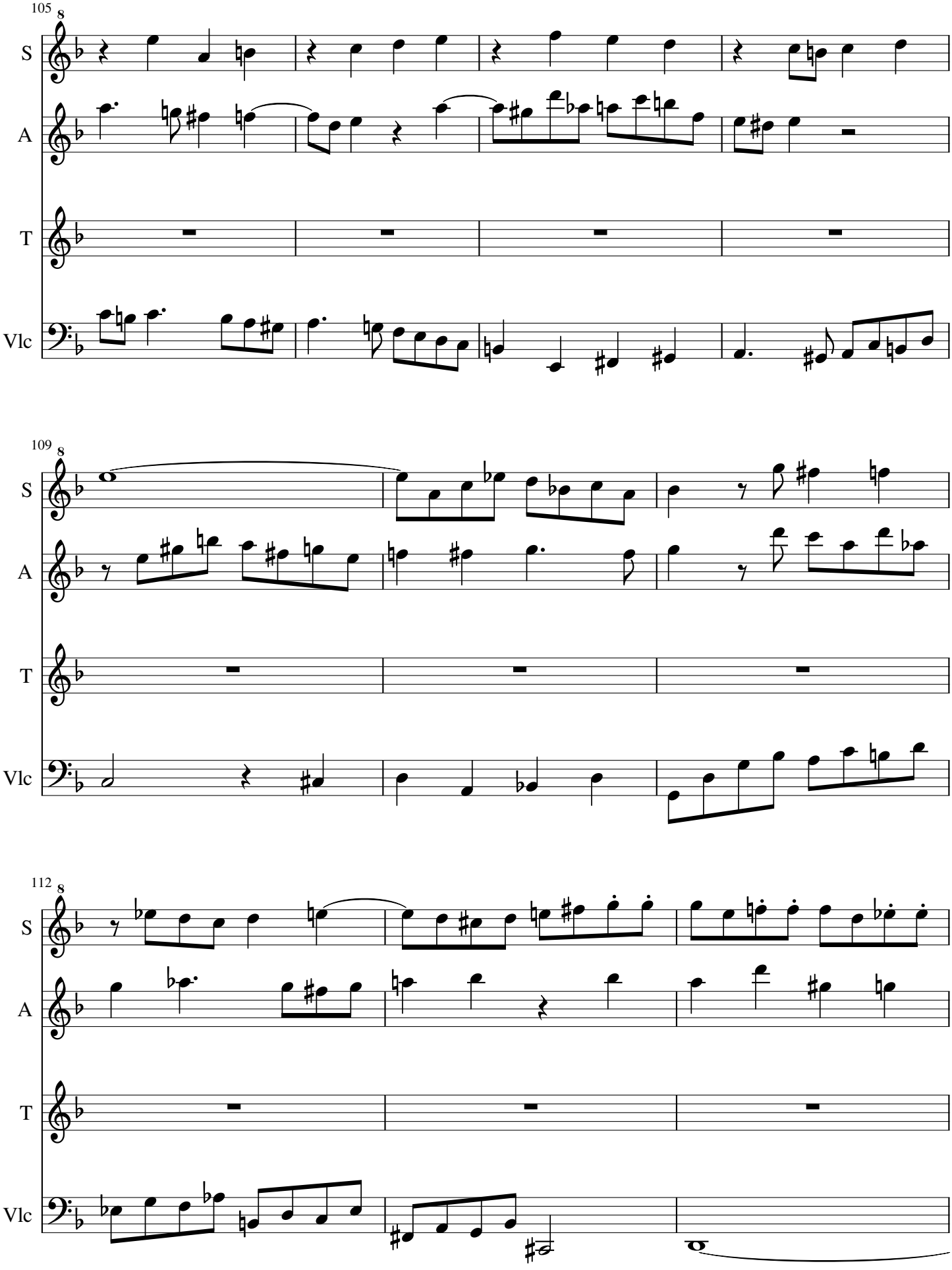
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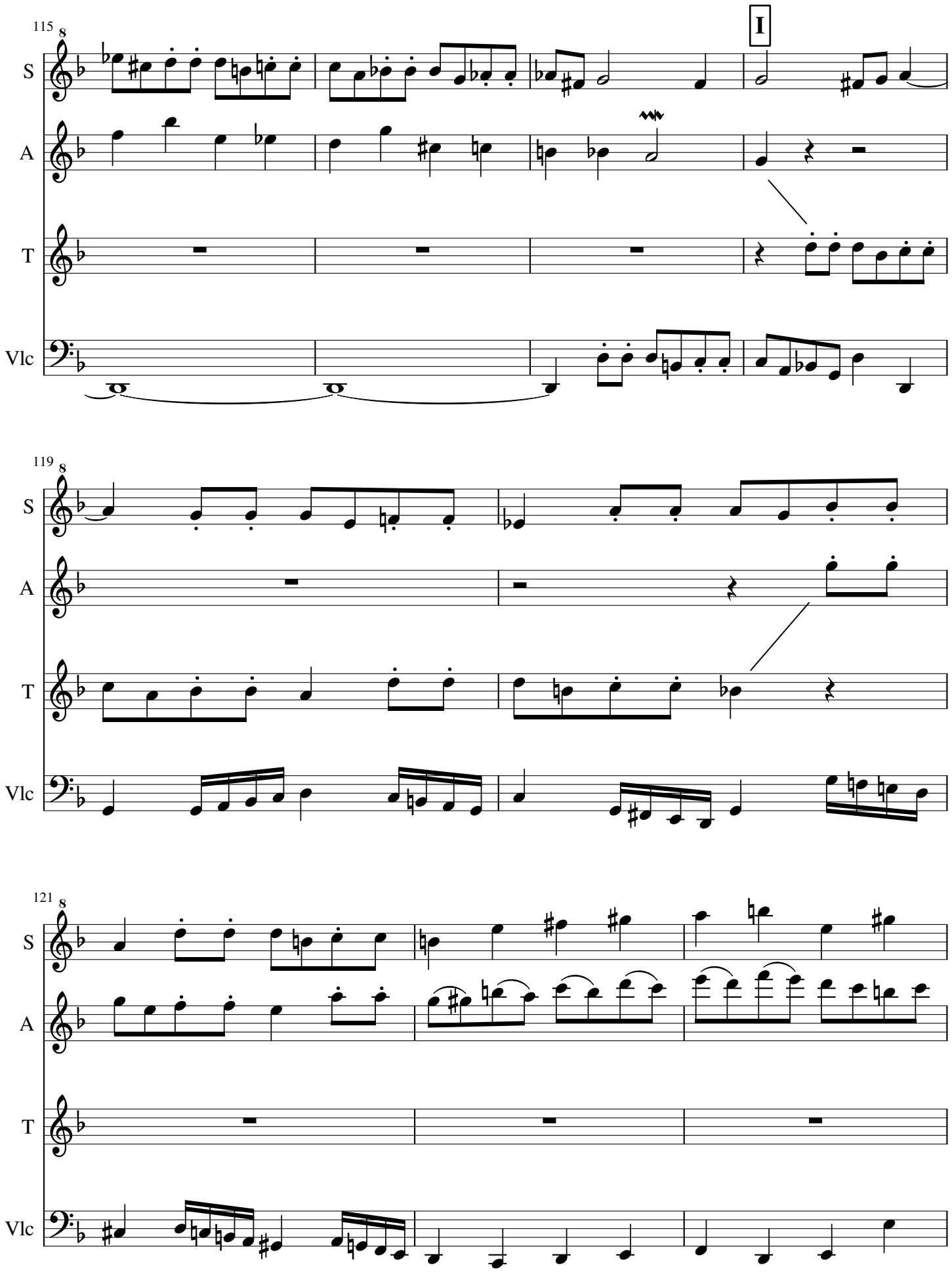
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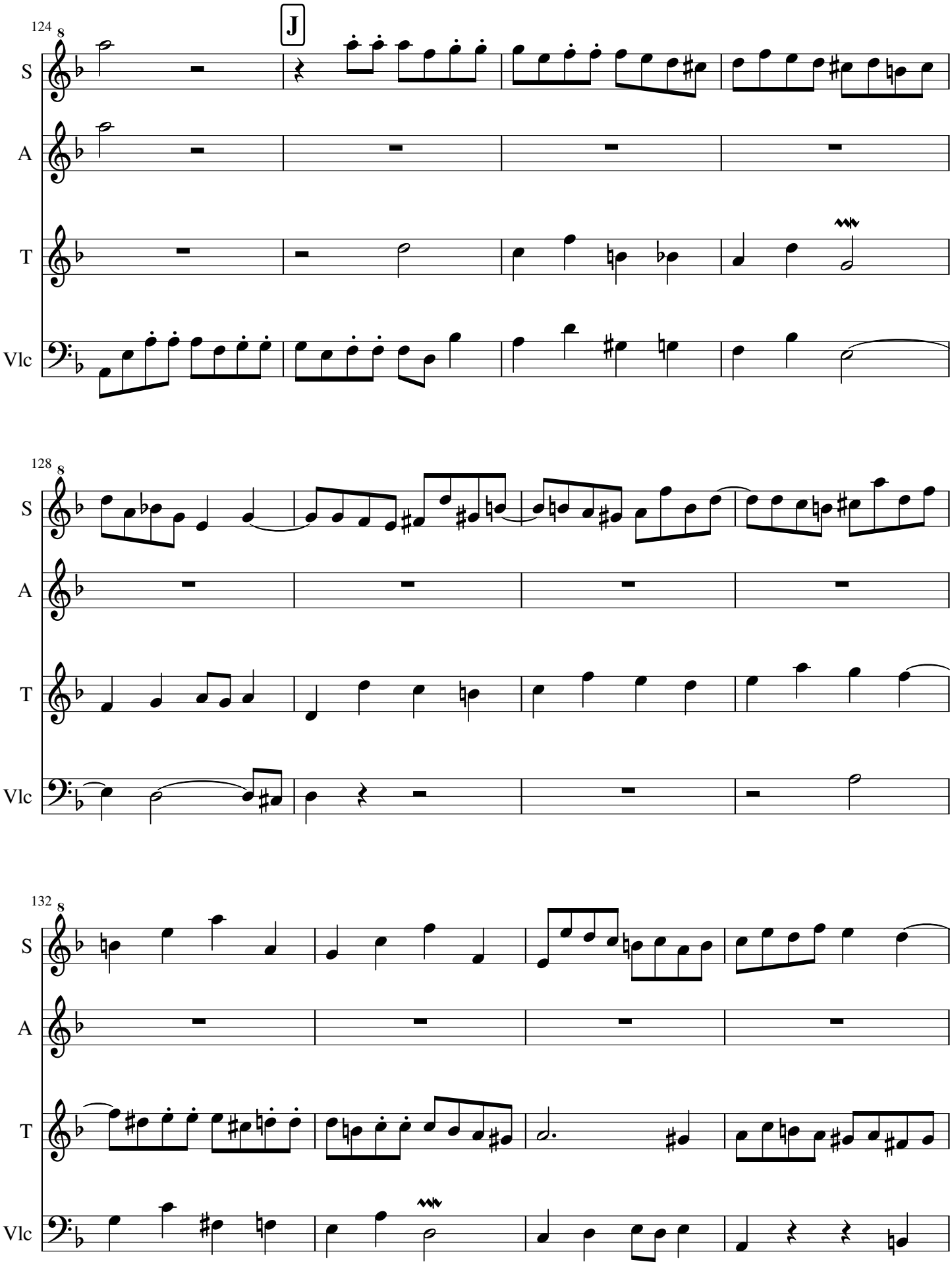
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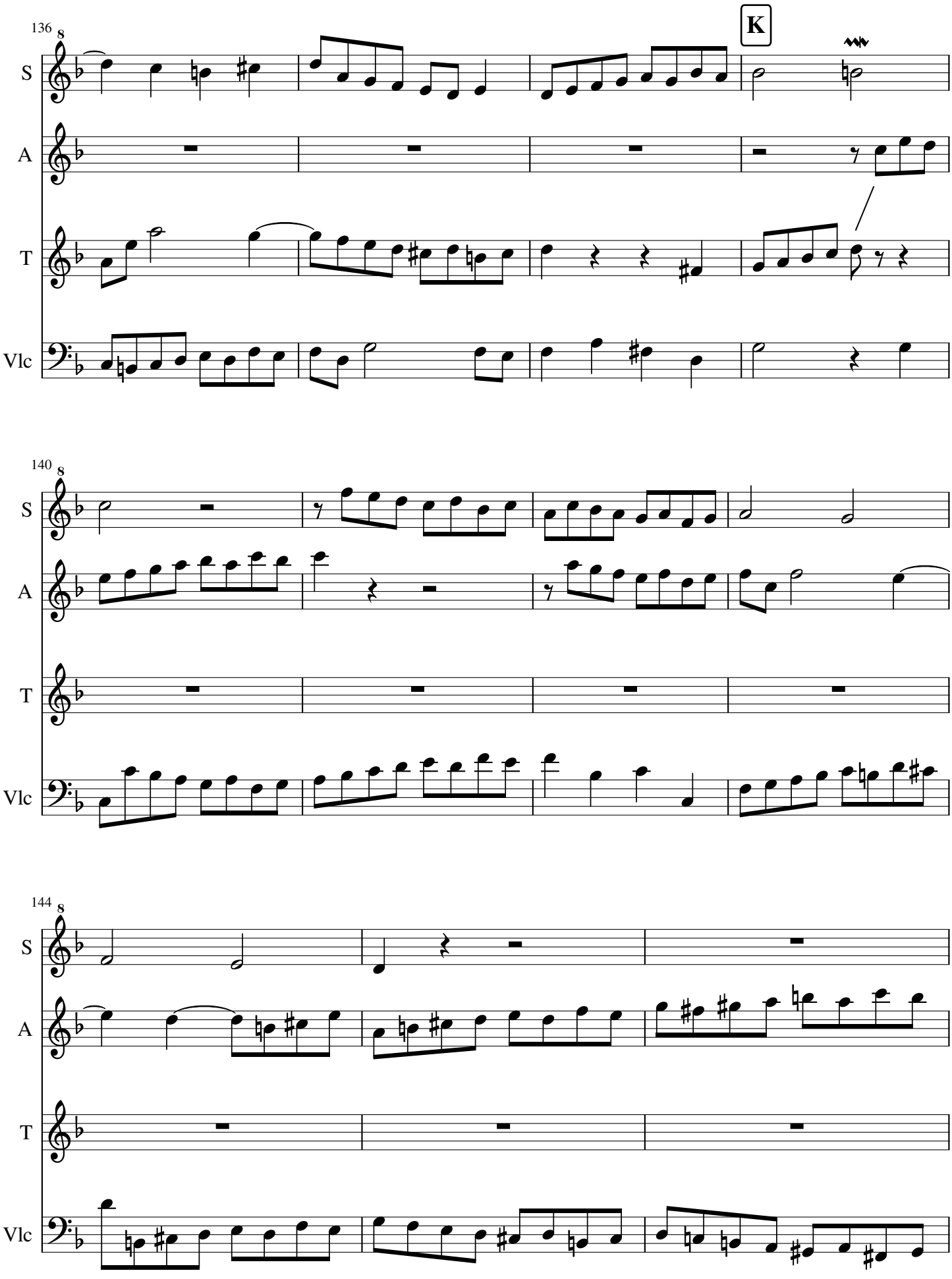
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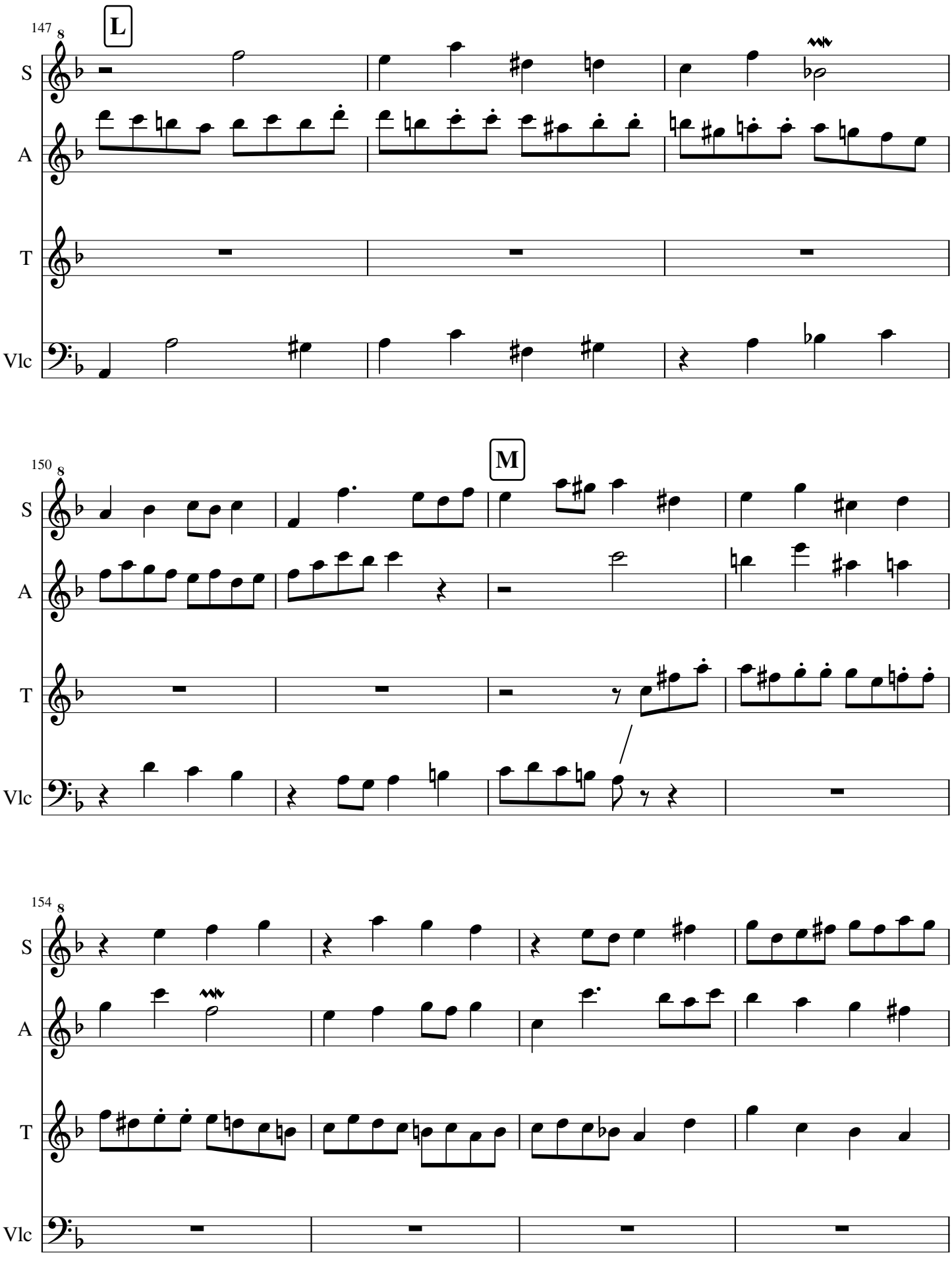
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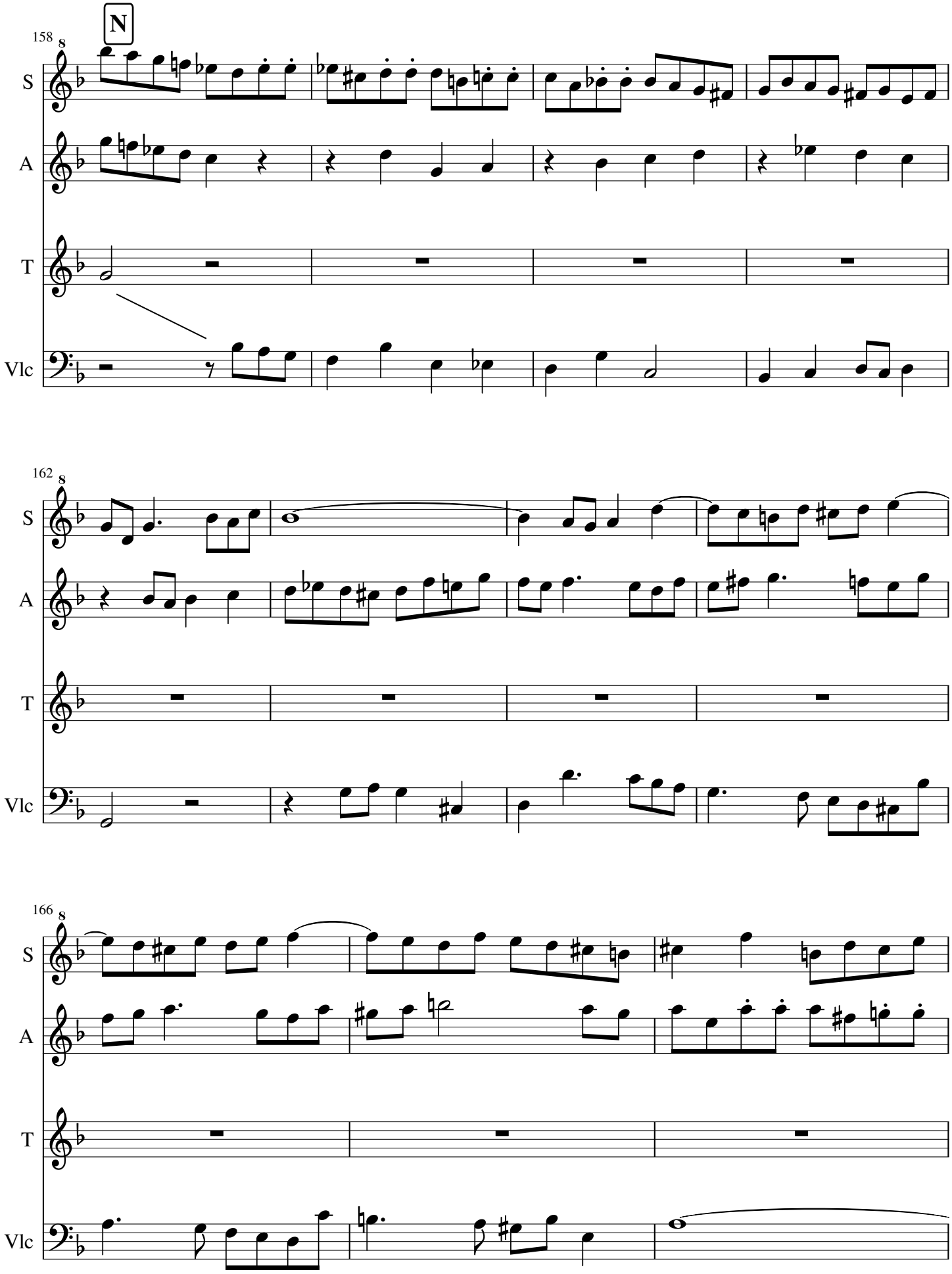
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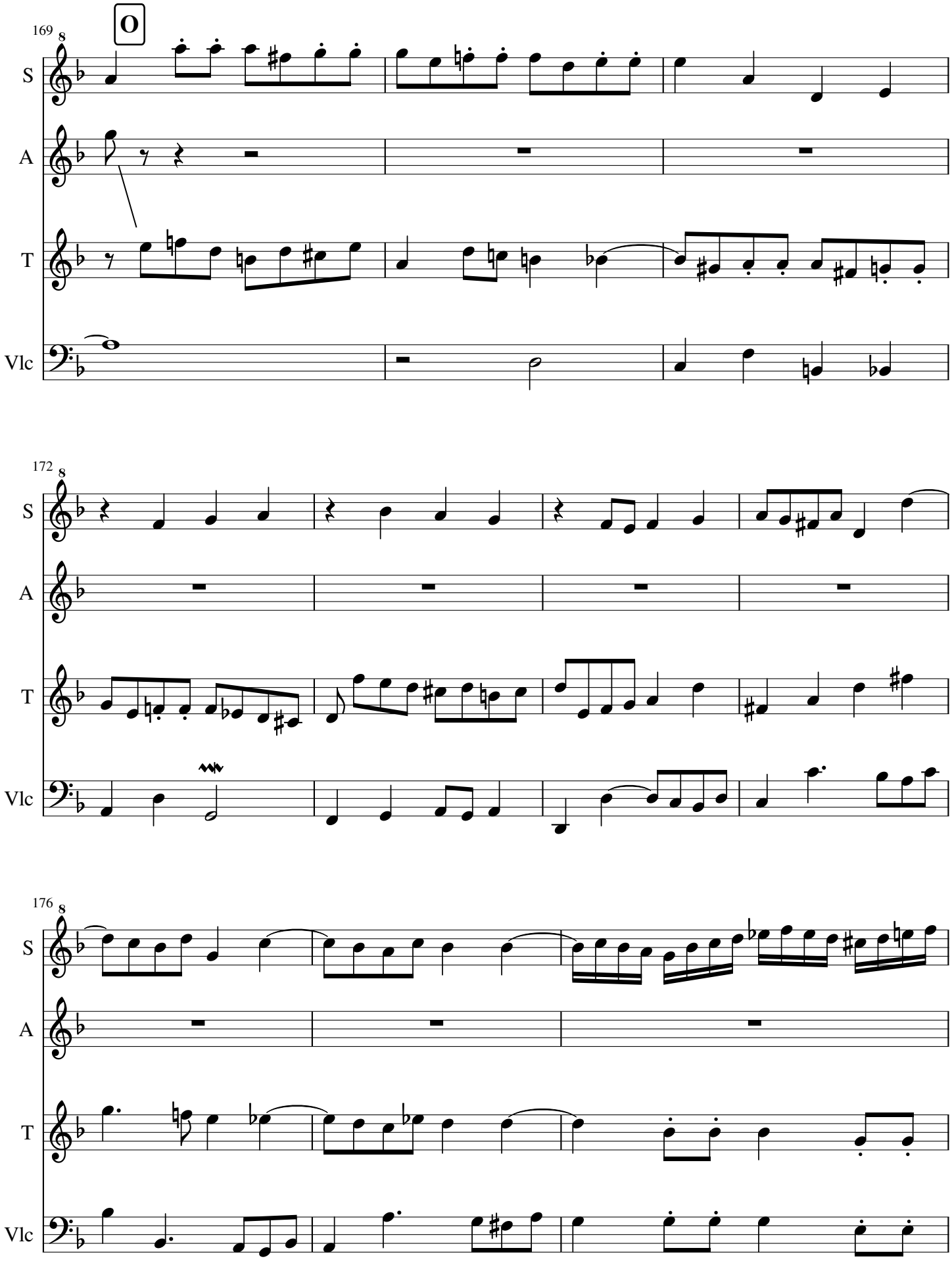
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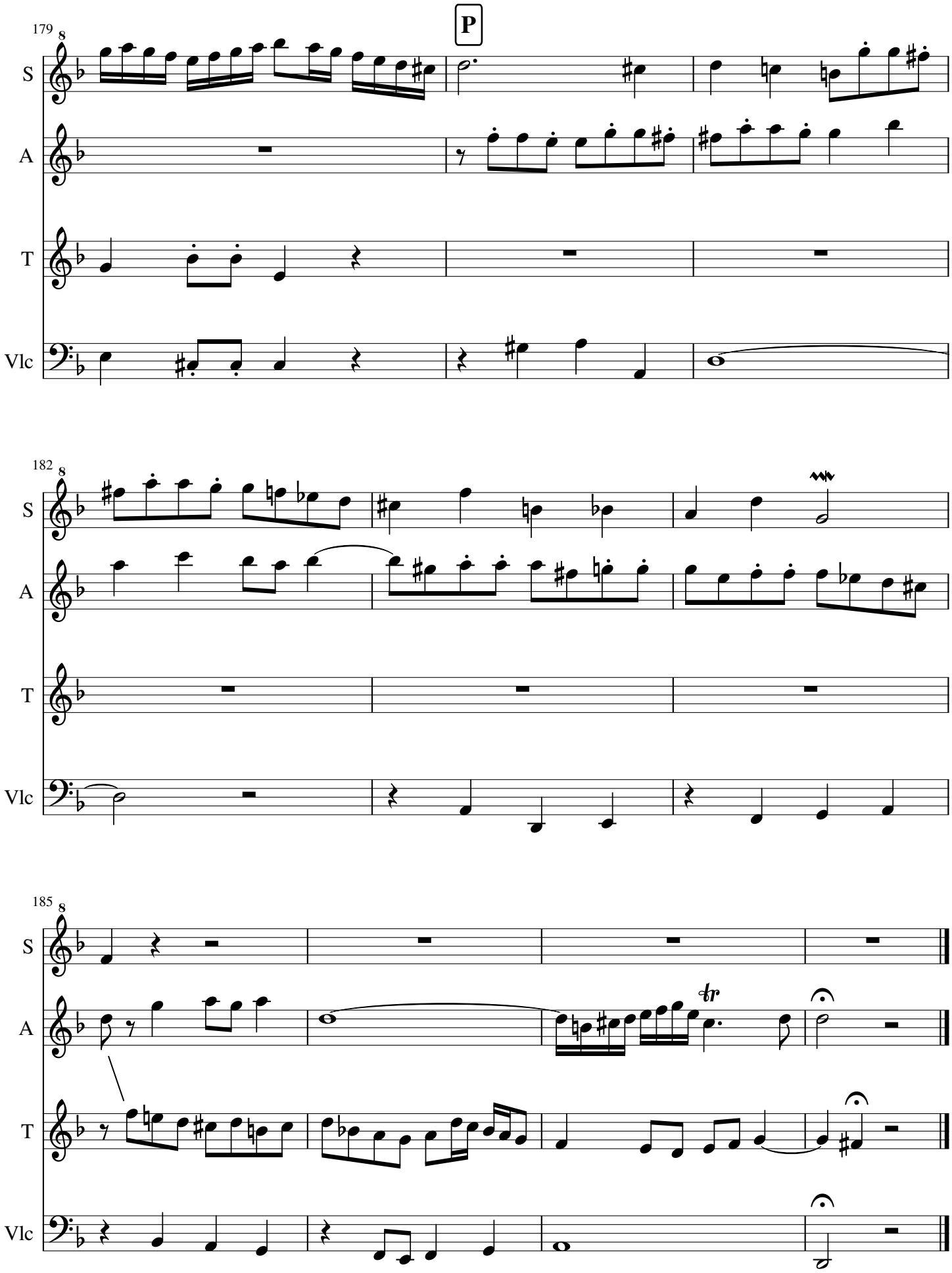
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Vlc
185
S
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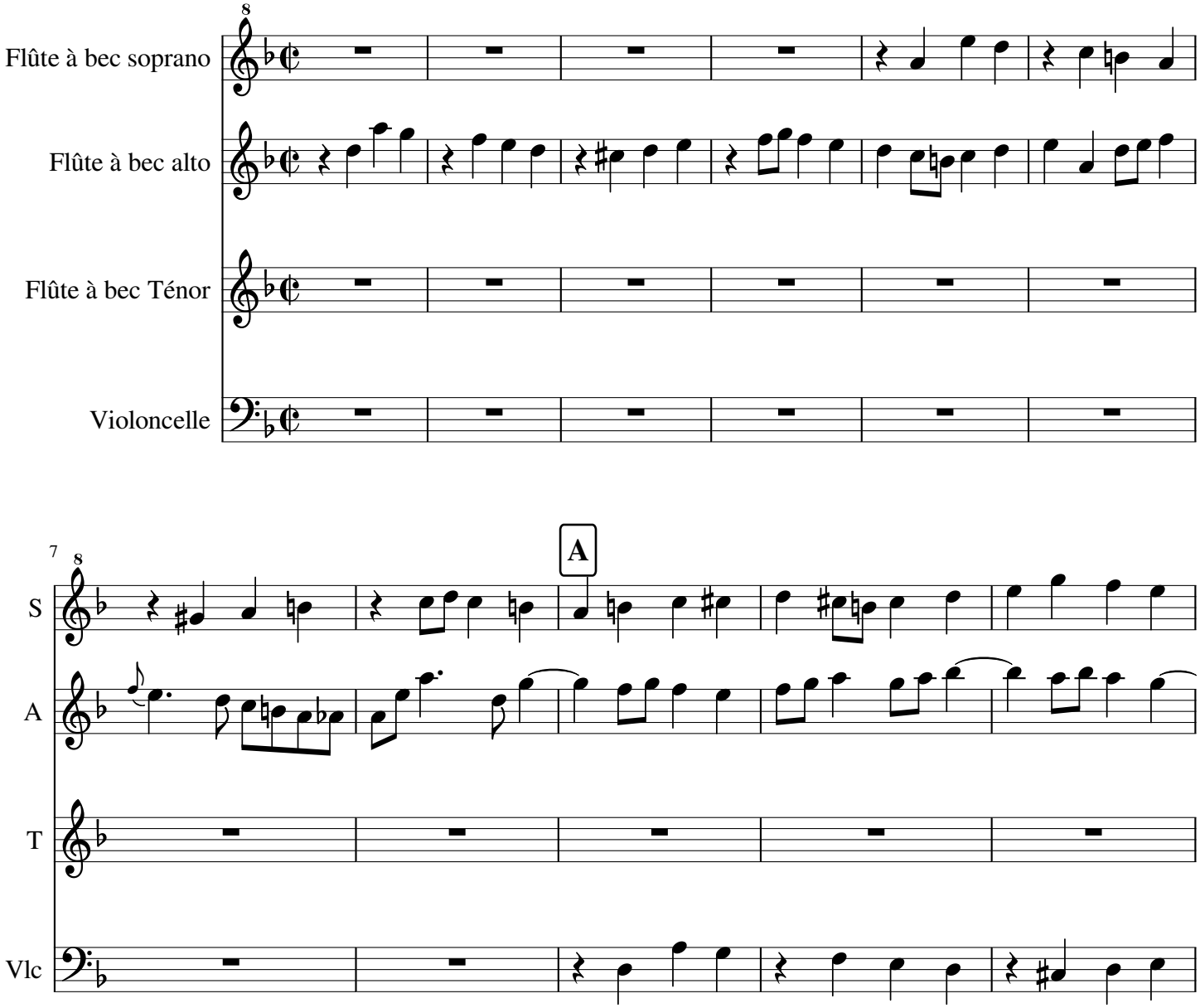
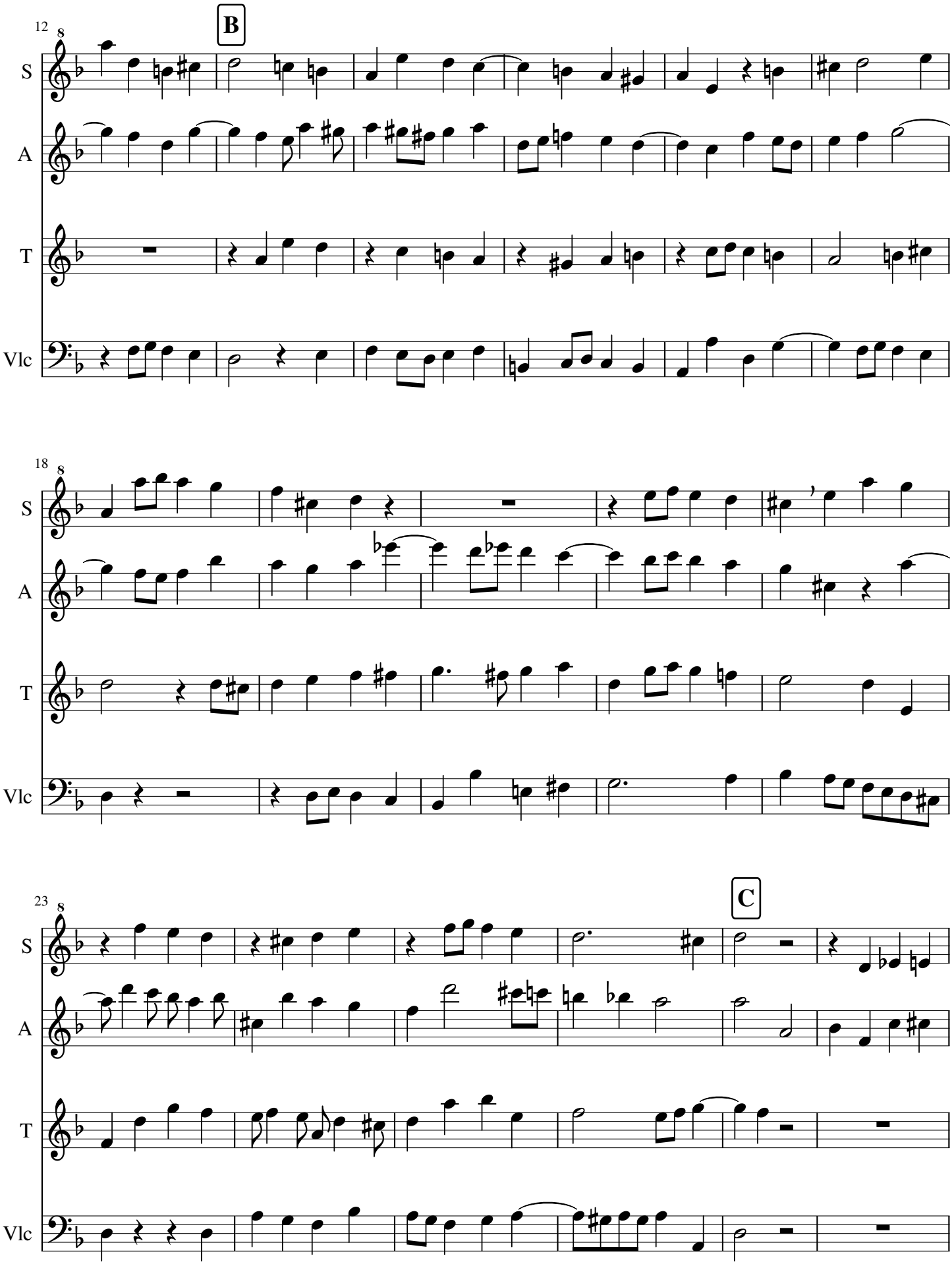
T
Vlc

J S BACH

Transcription
Pierre Montreuille

Contrapunctus 11

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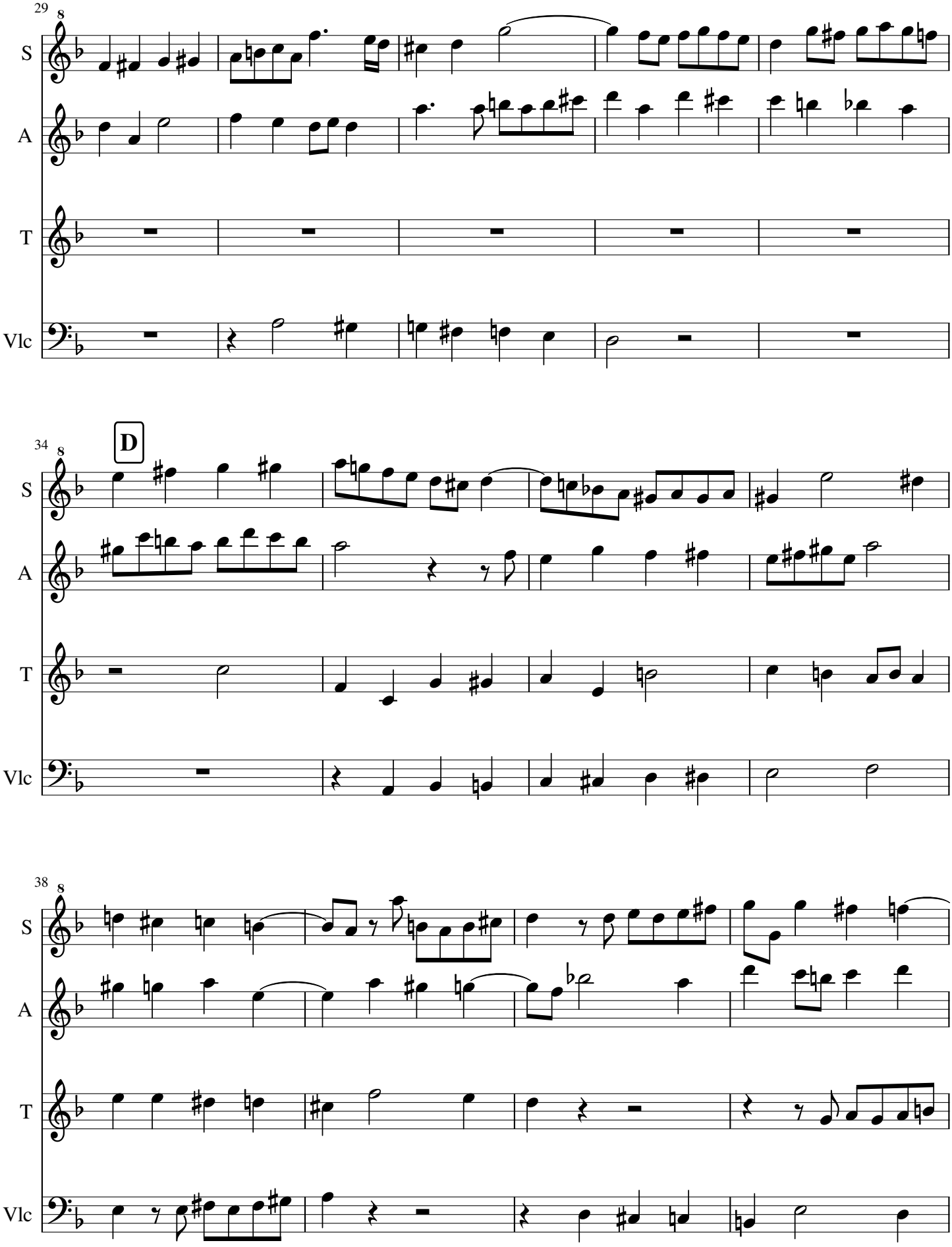
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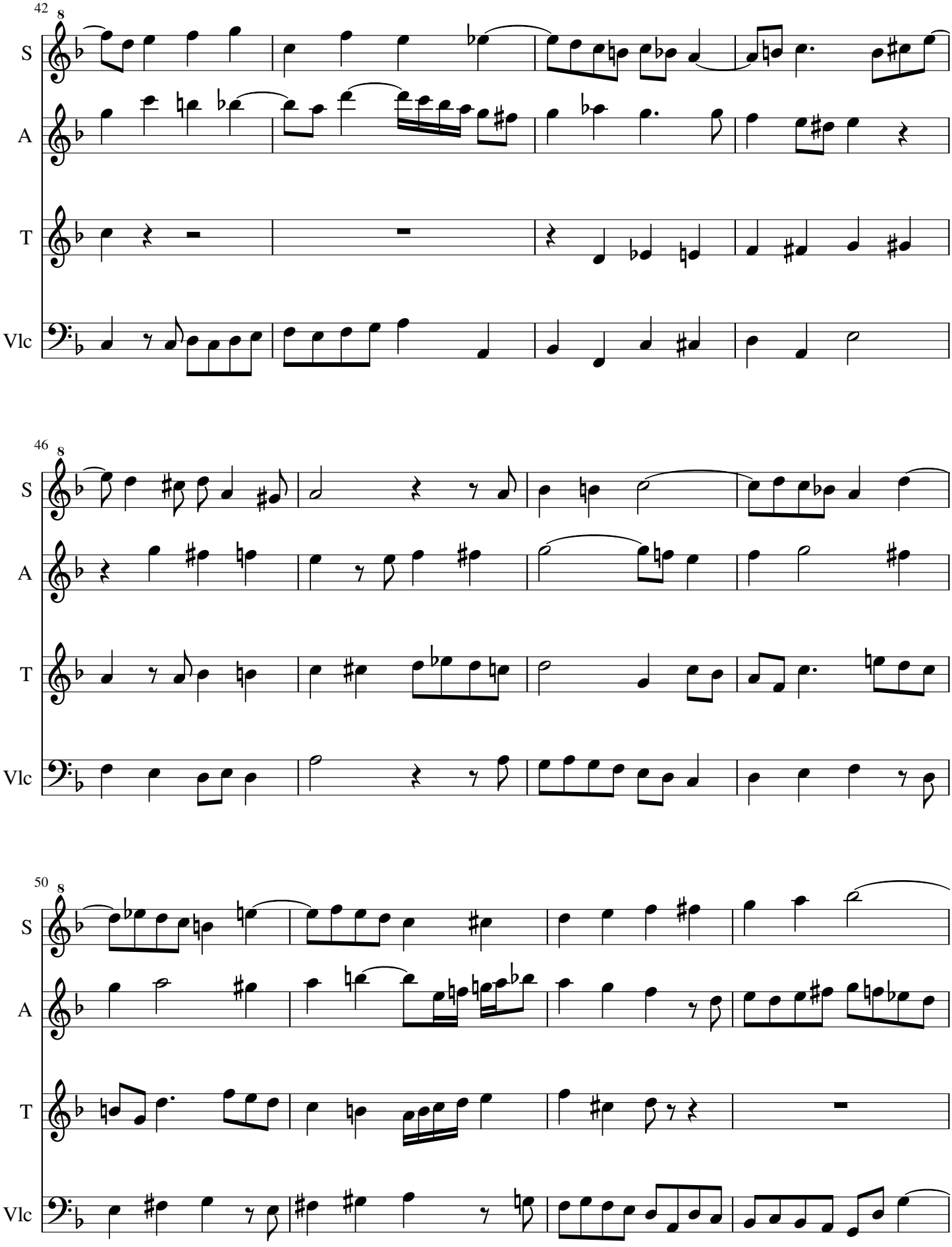
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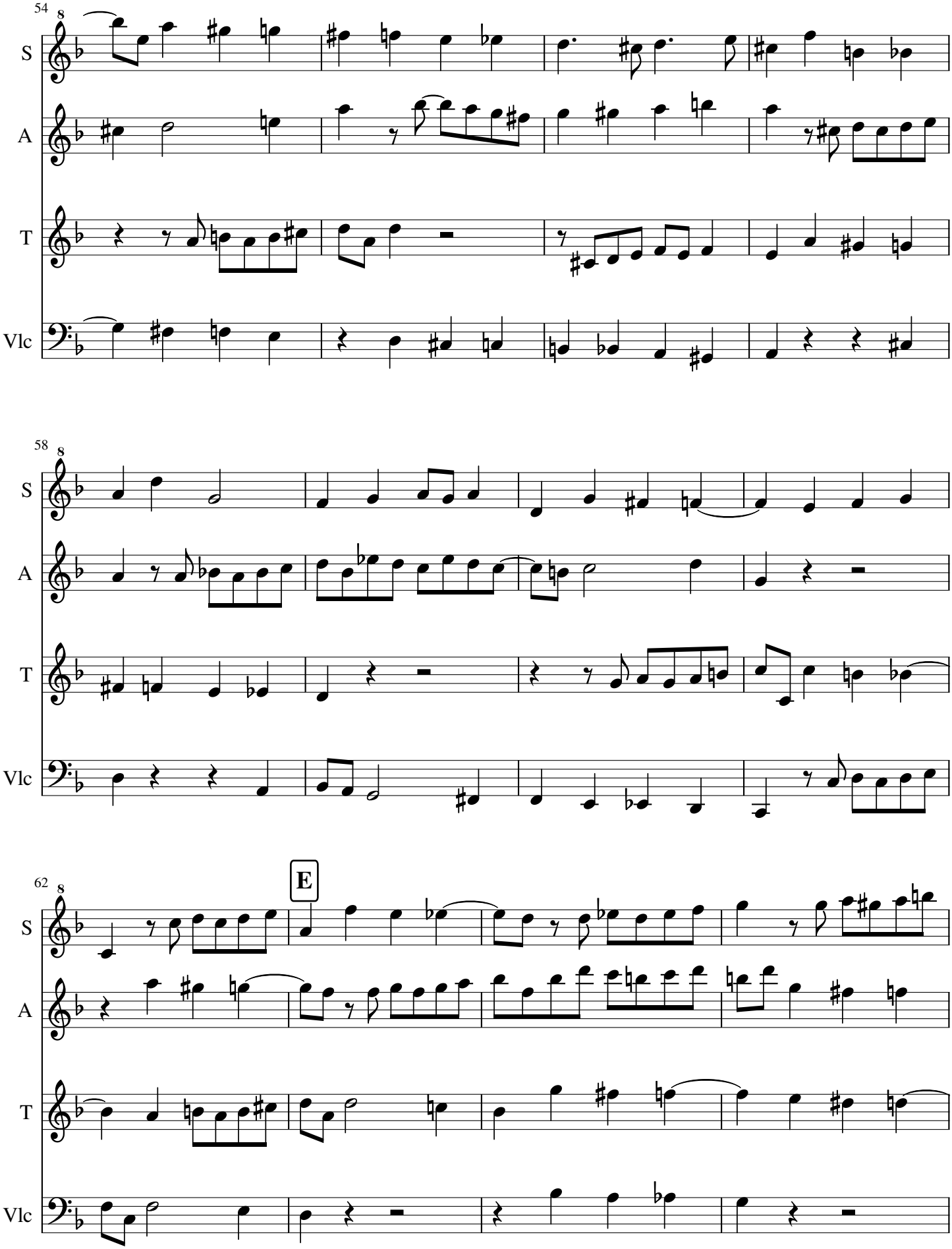
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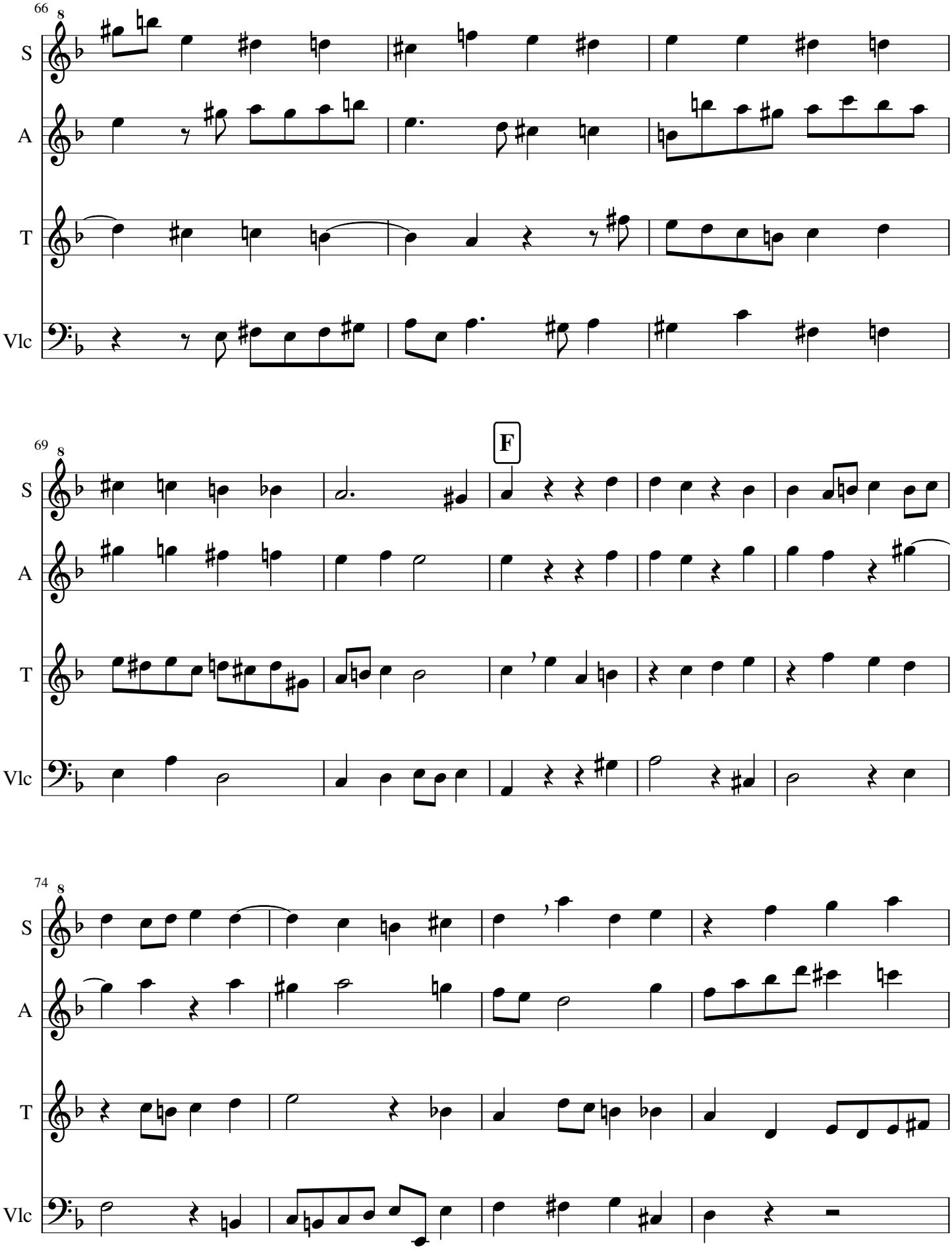
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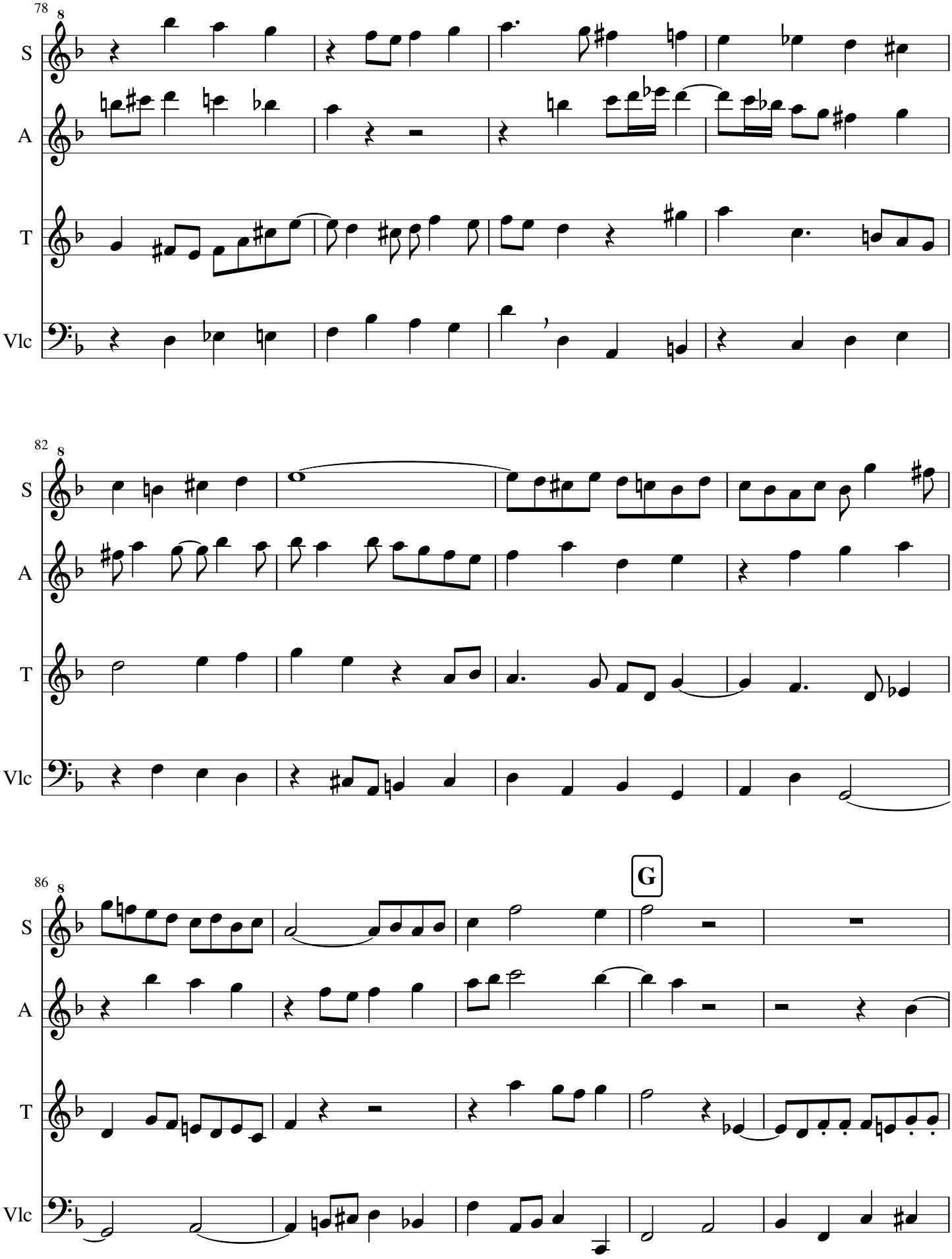
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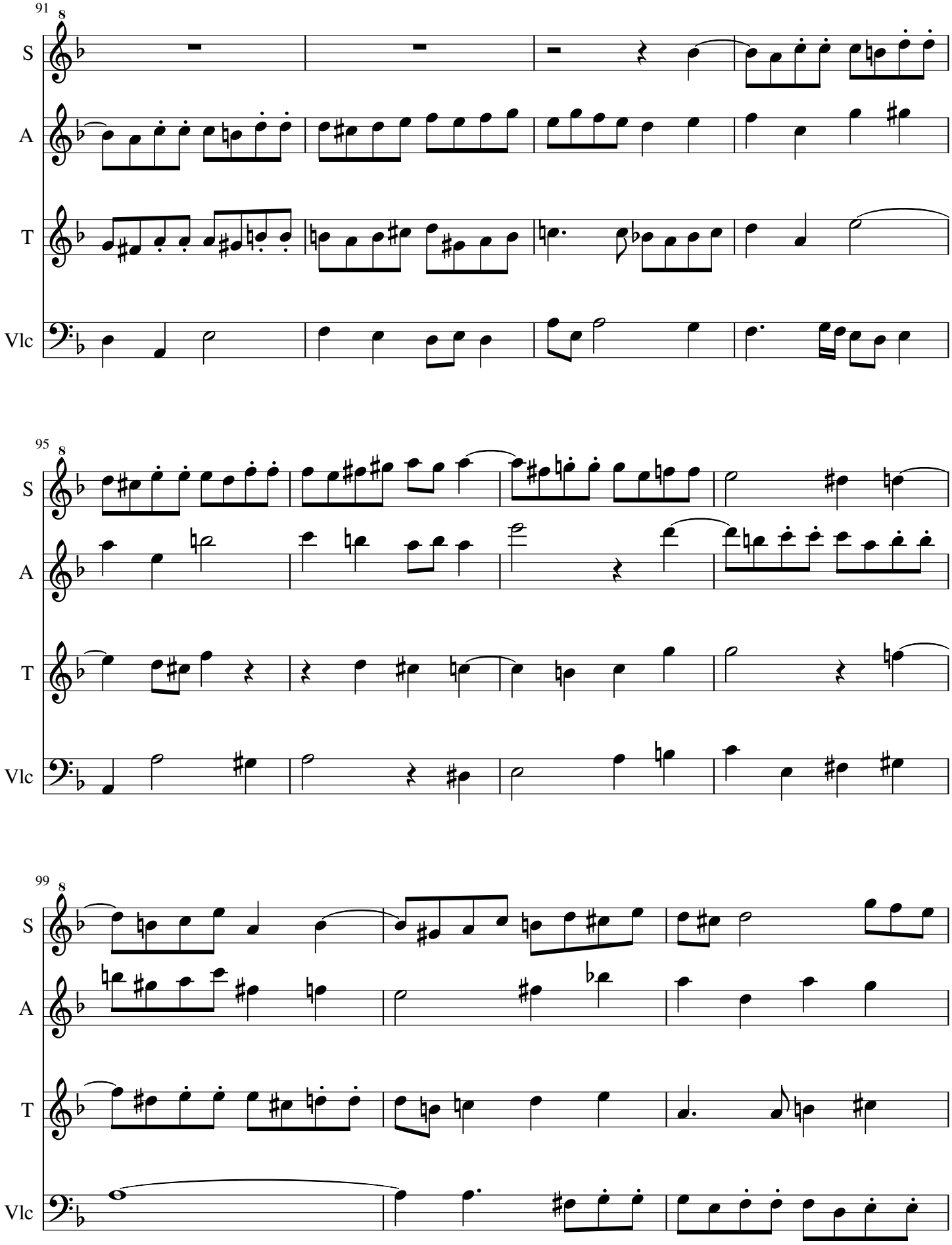
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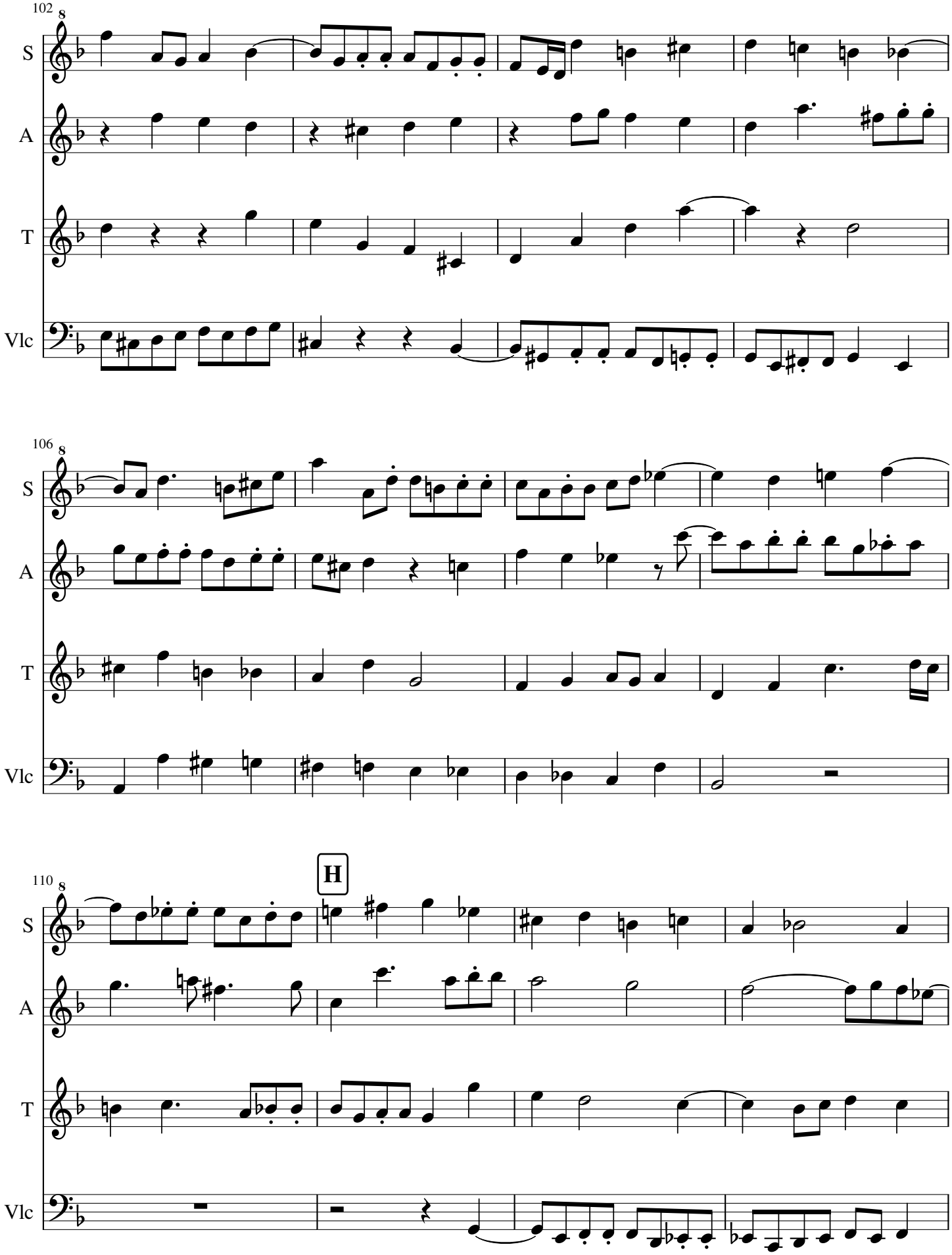
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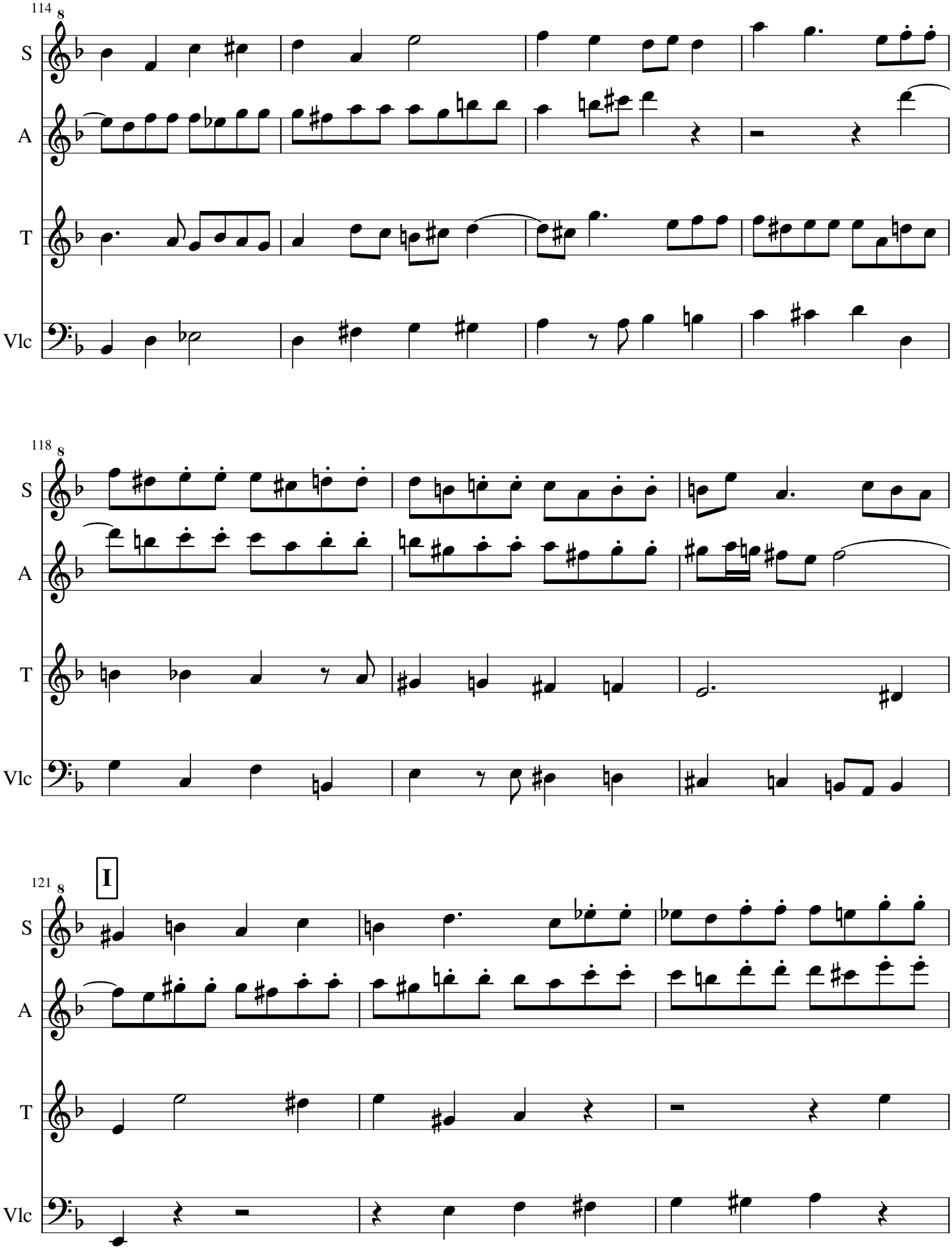
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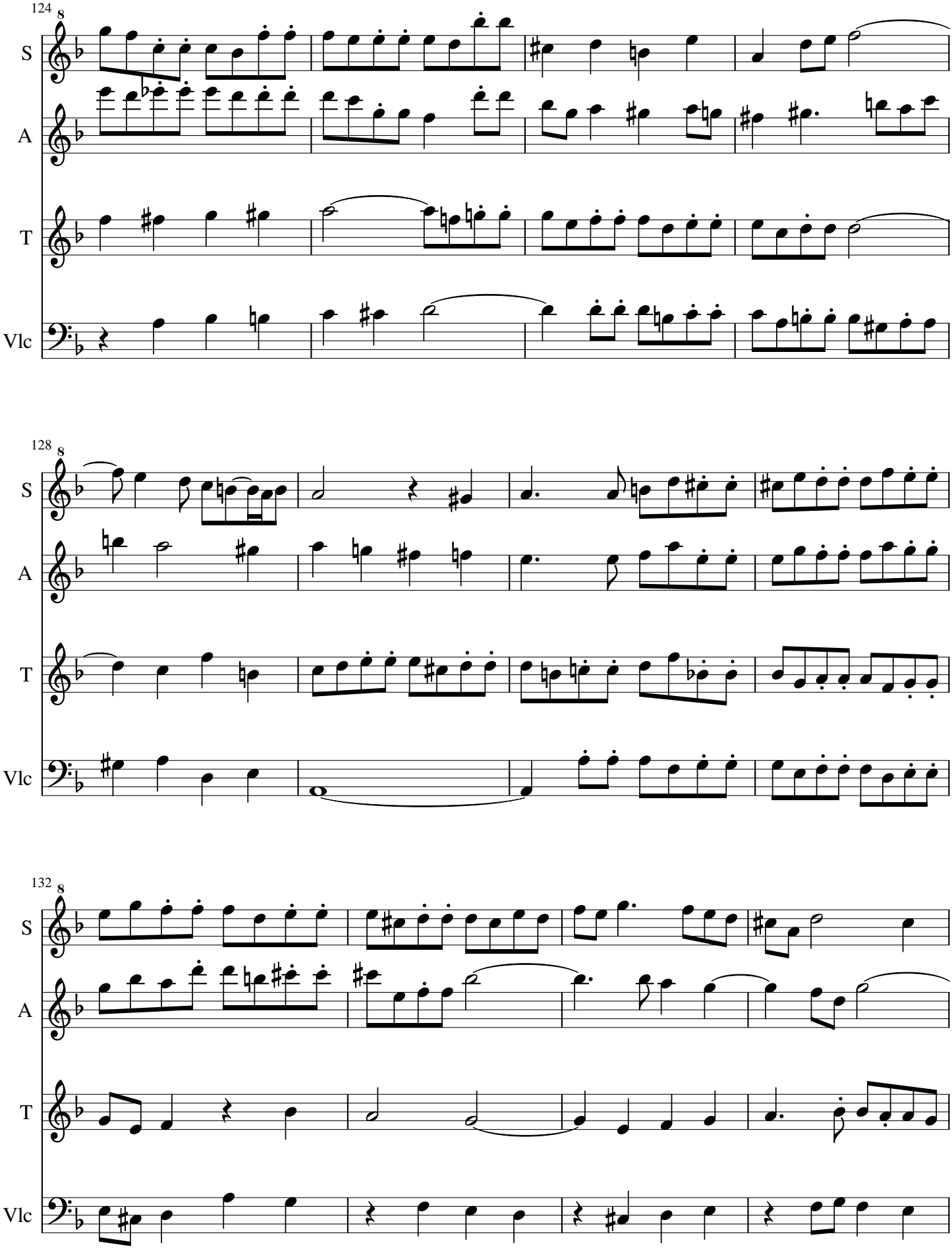
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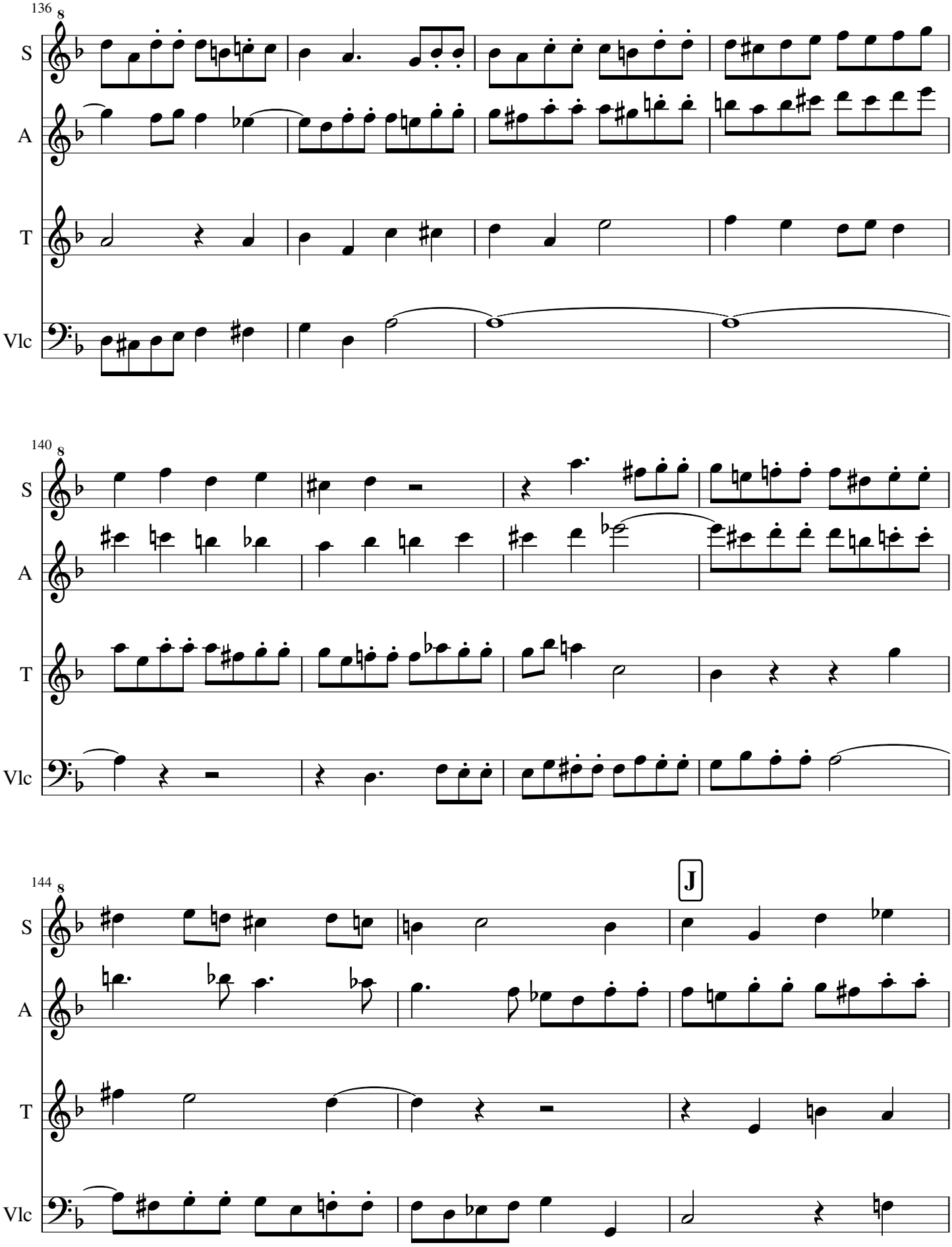
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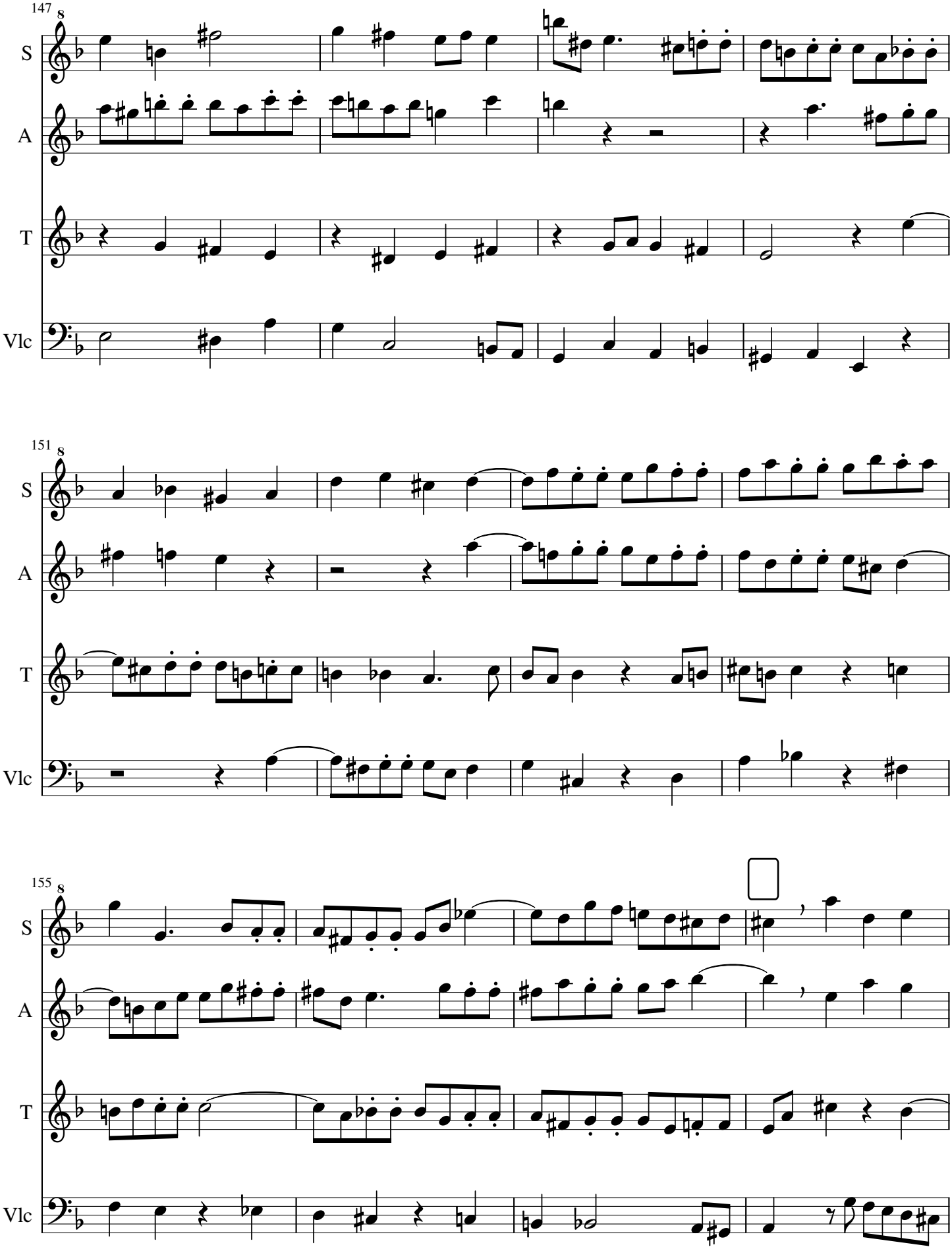
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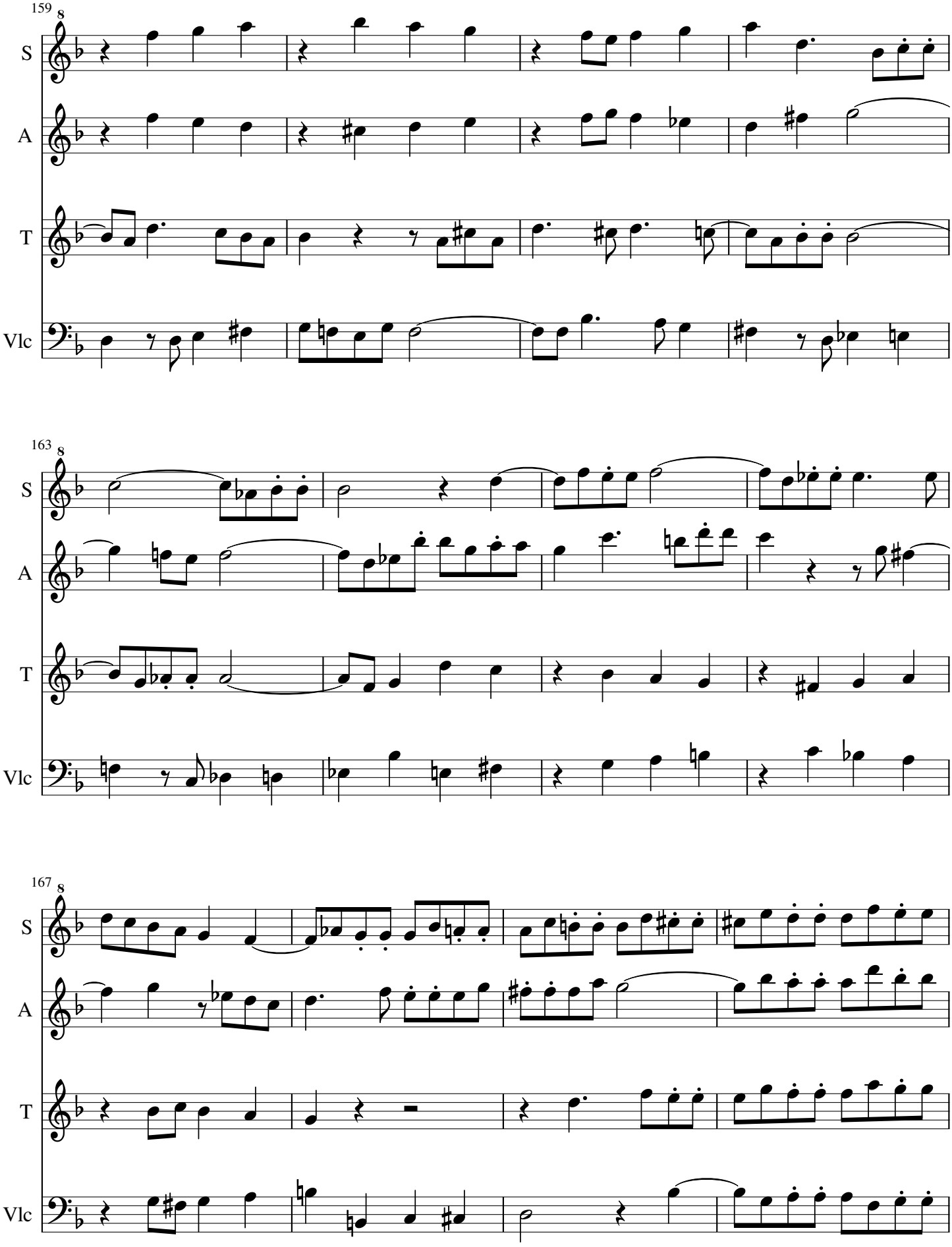
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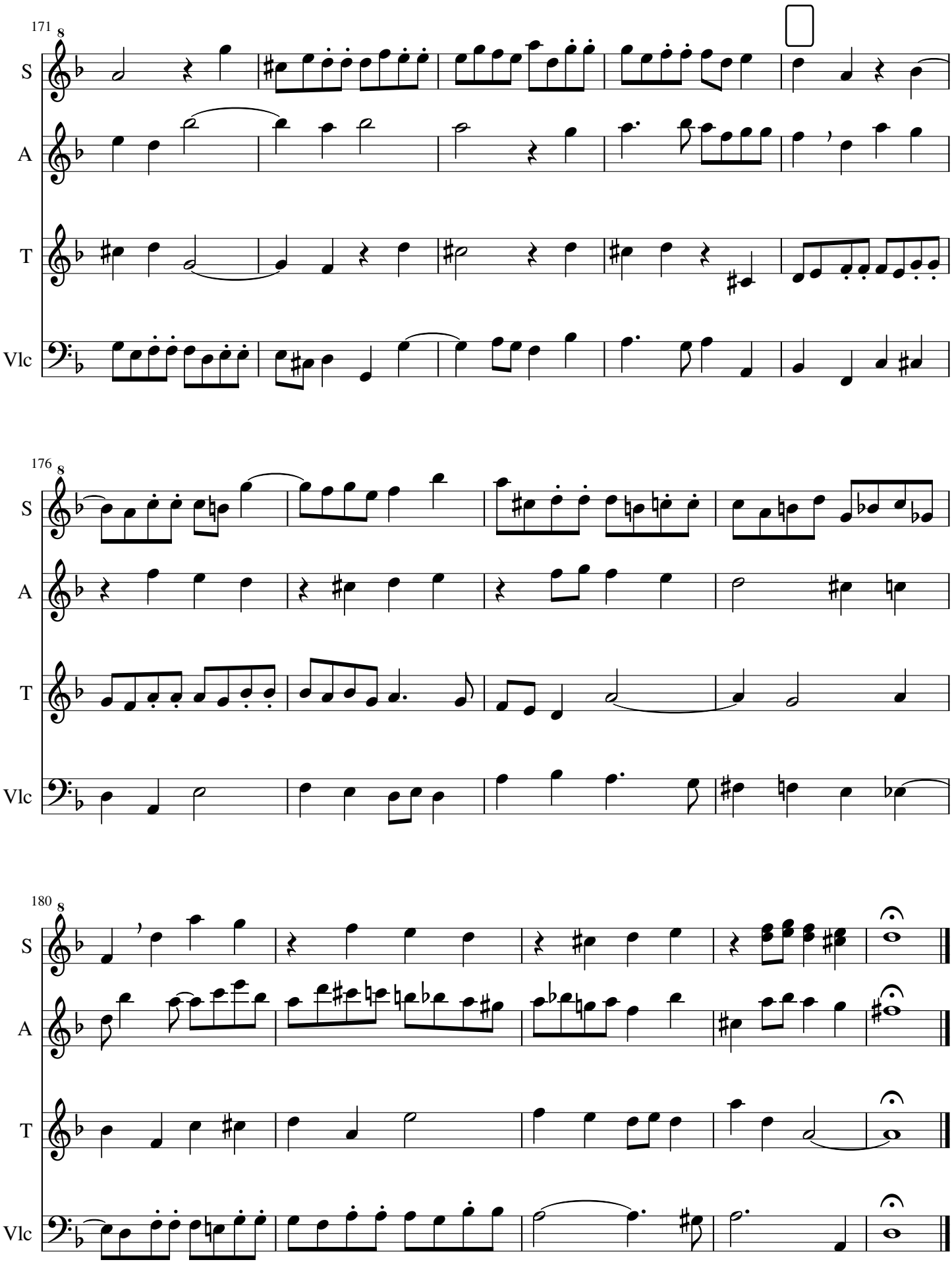
Vlc


171
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180
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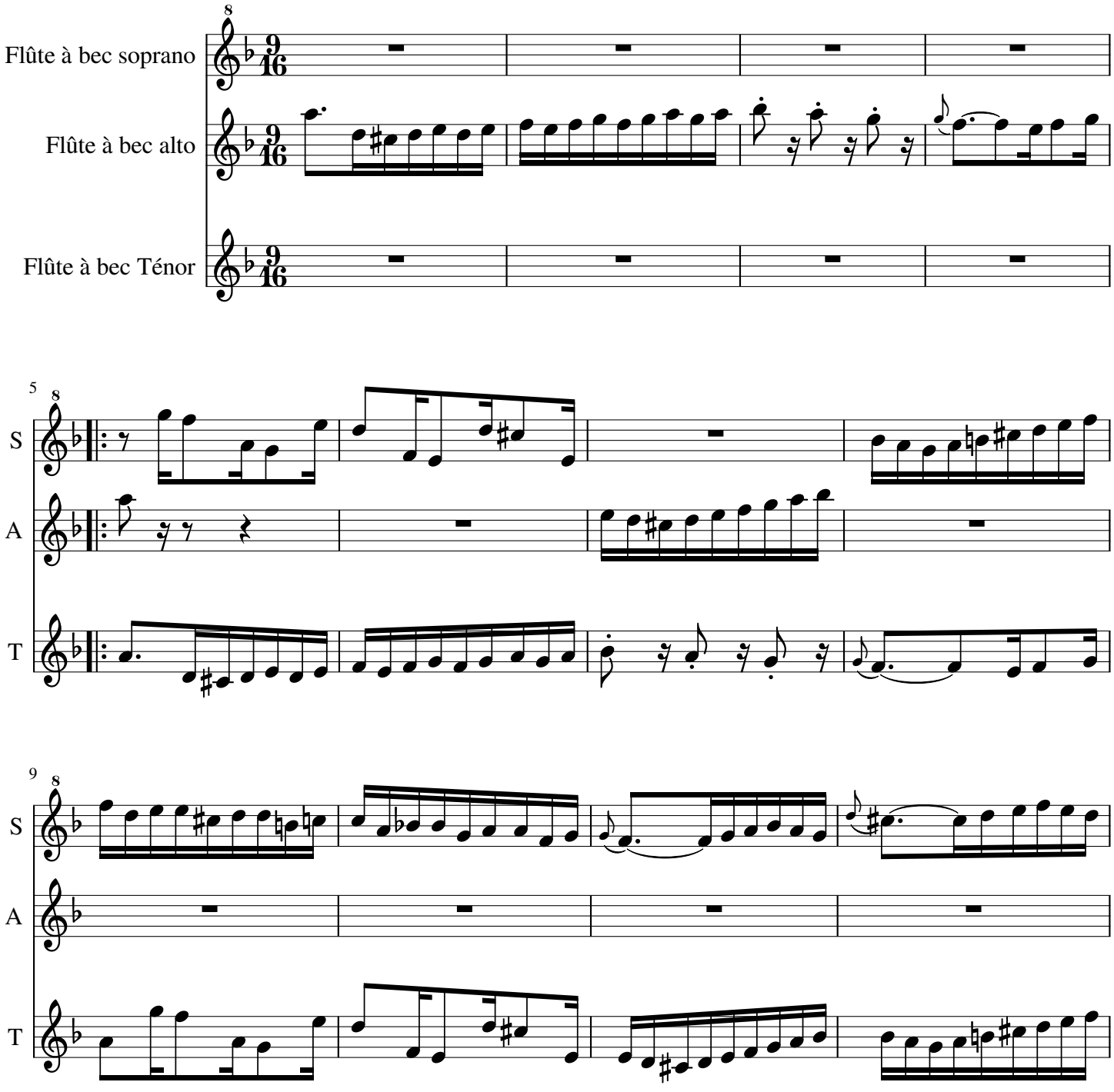
T
Vlc

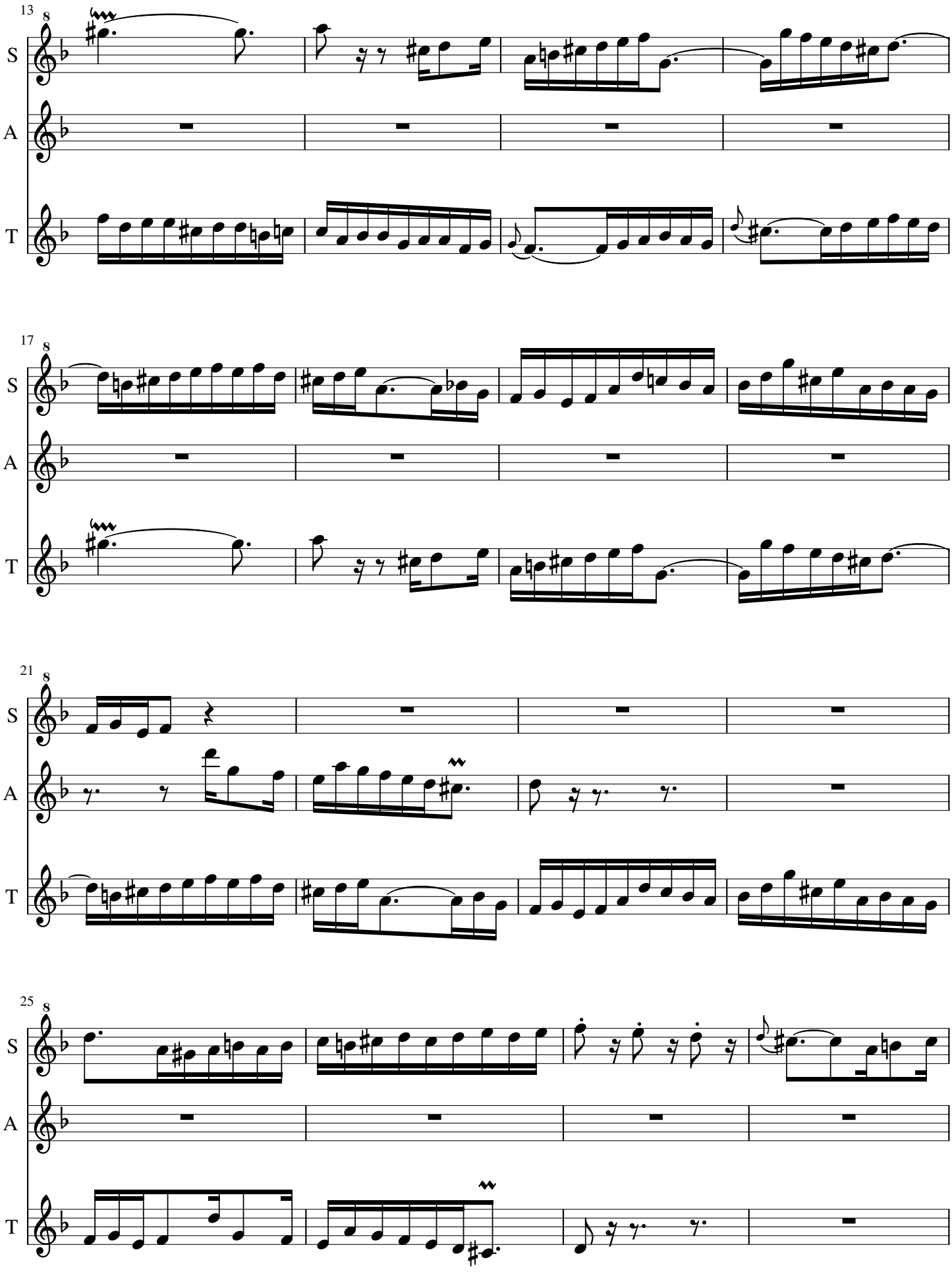
J S BACH

Transcription
Pierre Montreuille

Contrapunctus 12

Canon all' ottava

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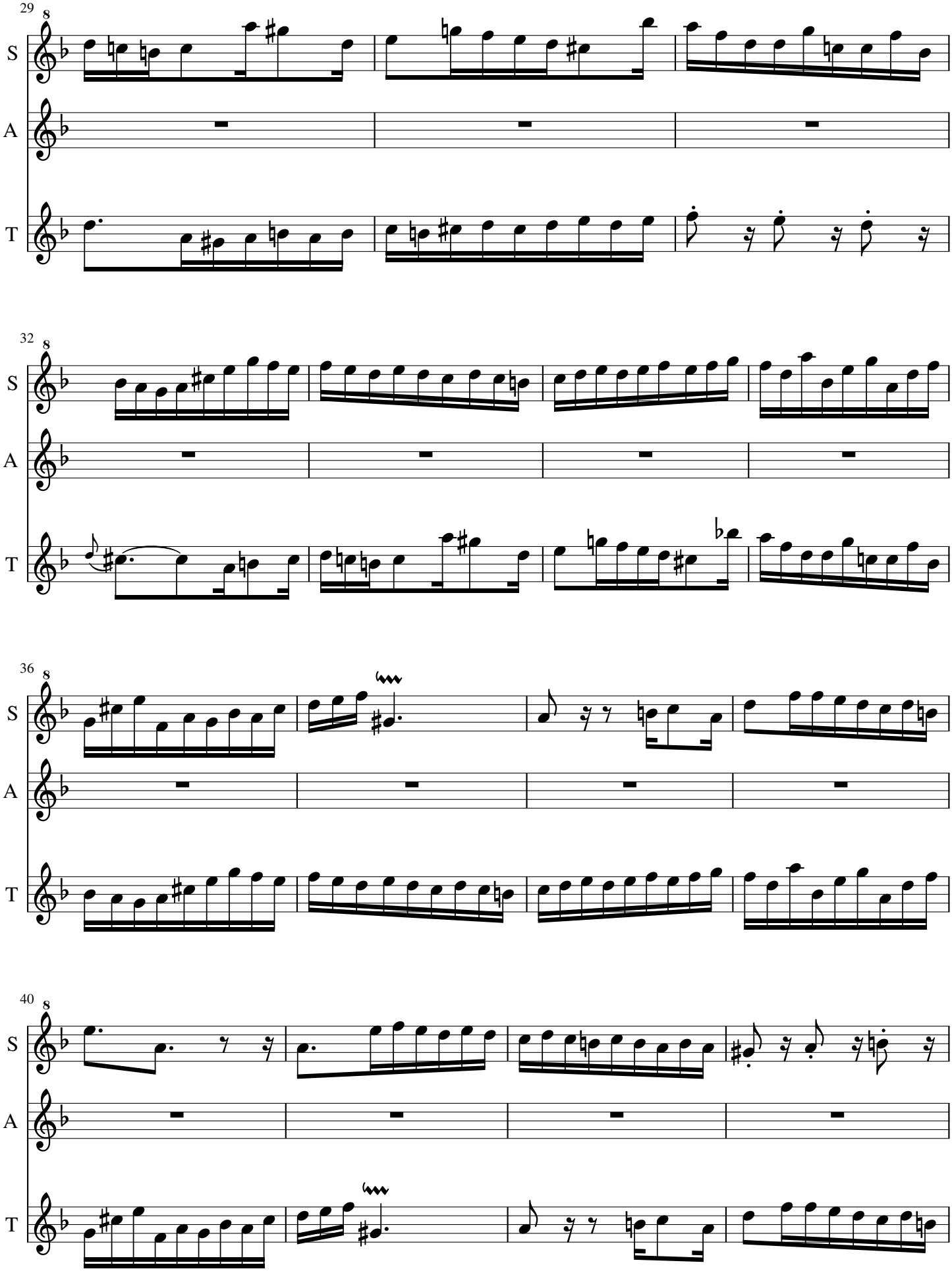
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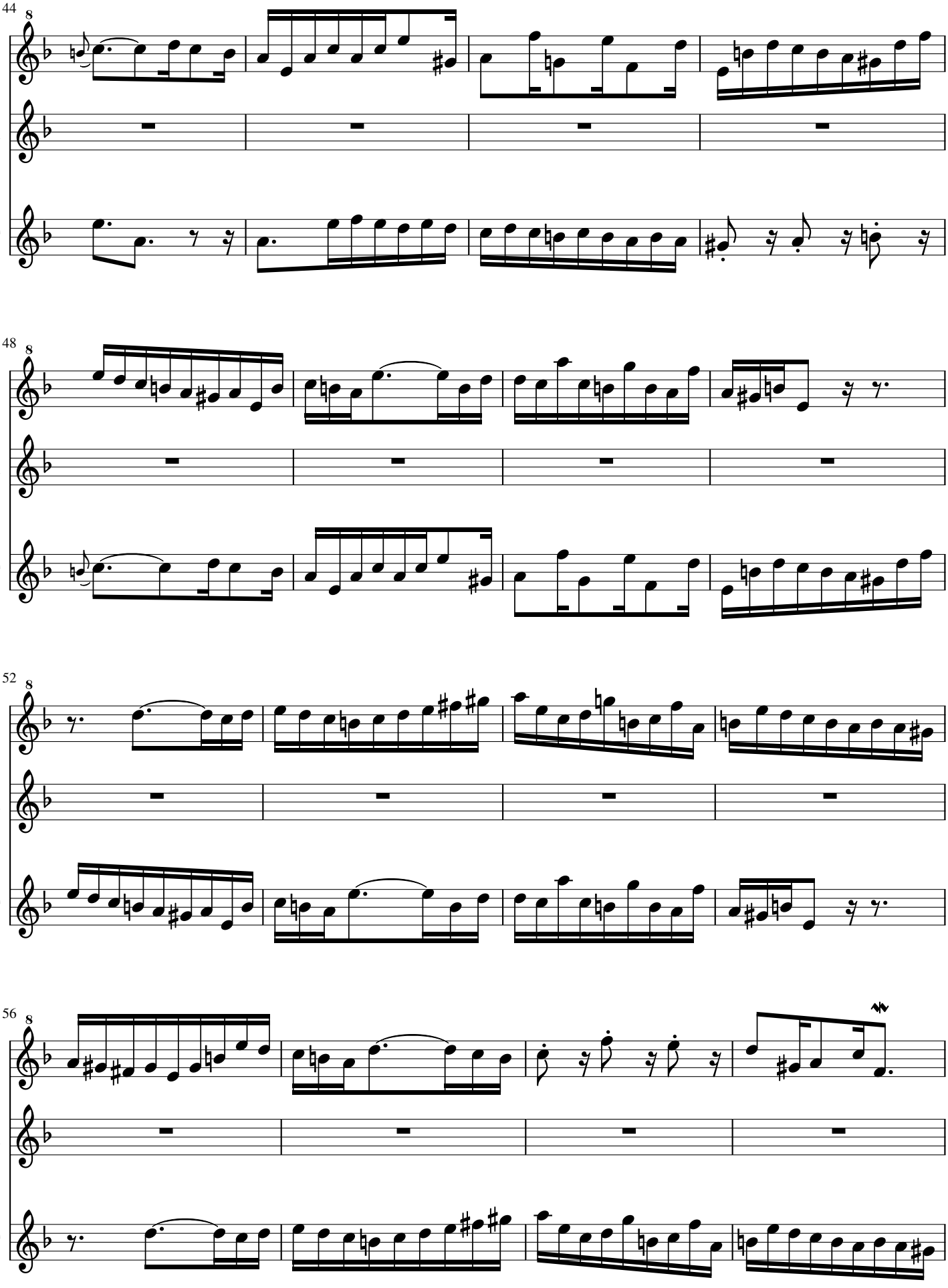
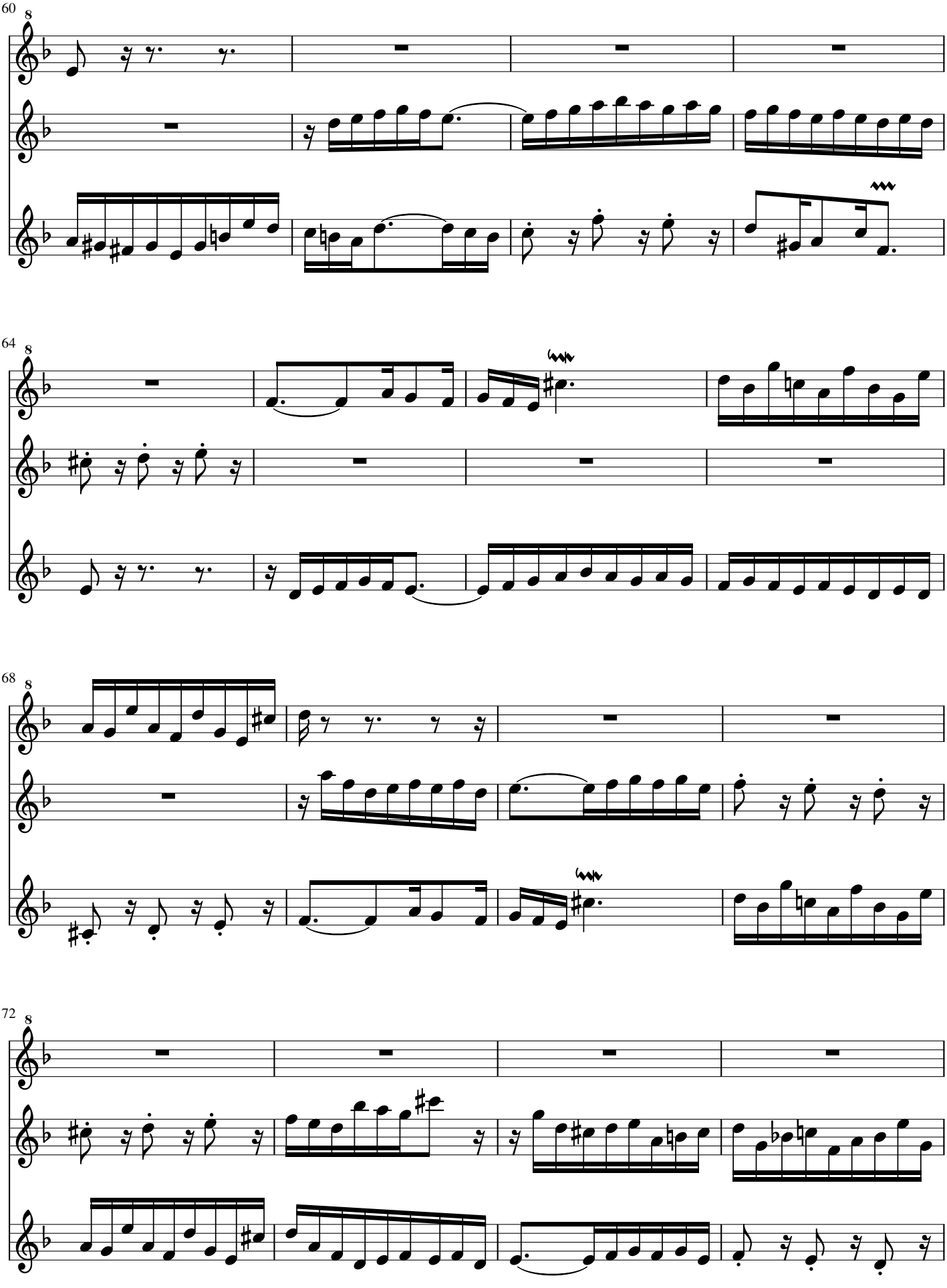
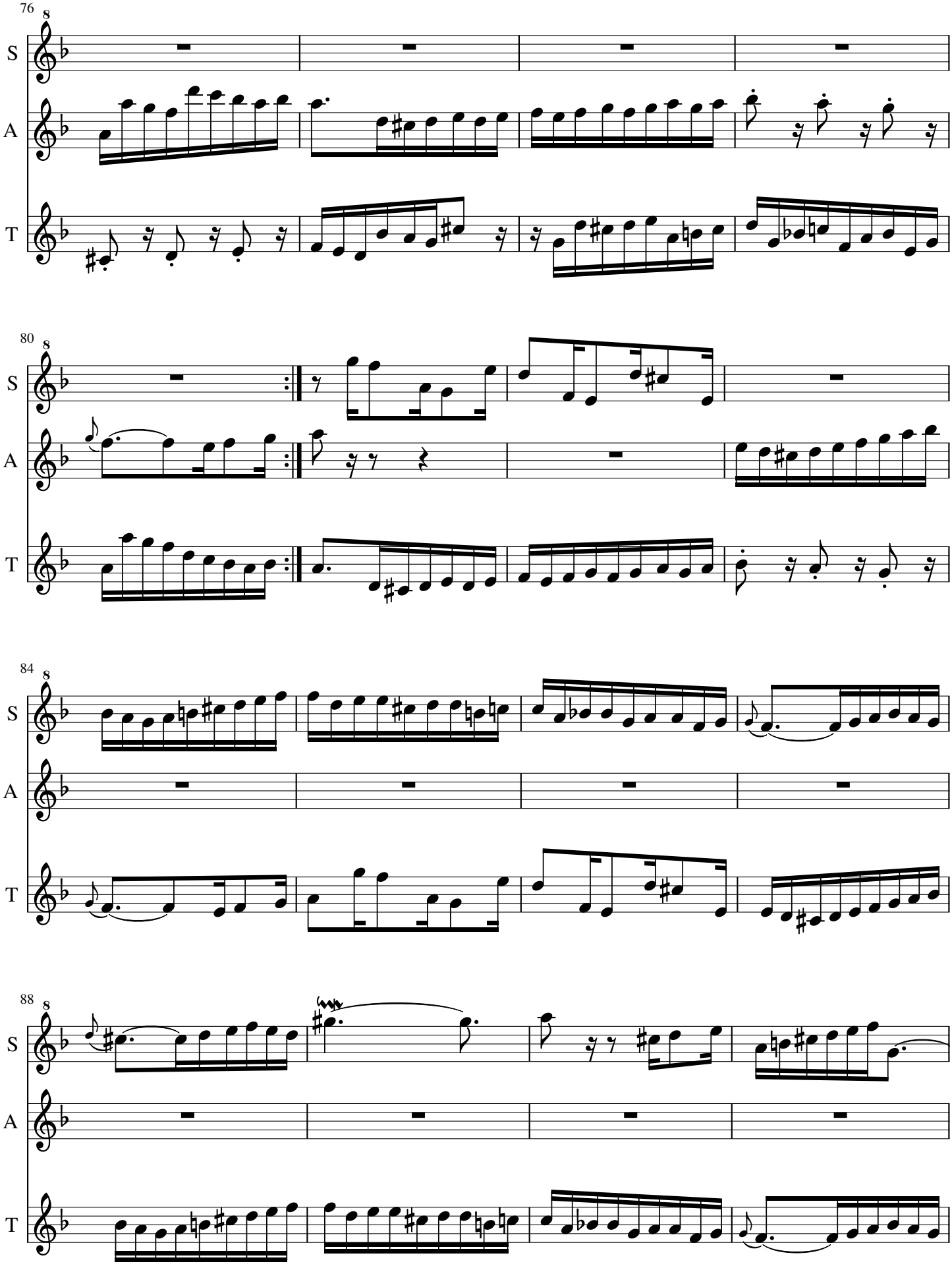
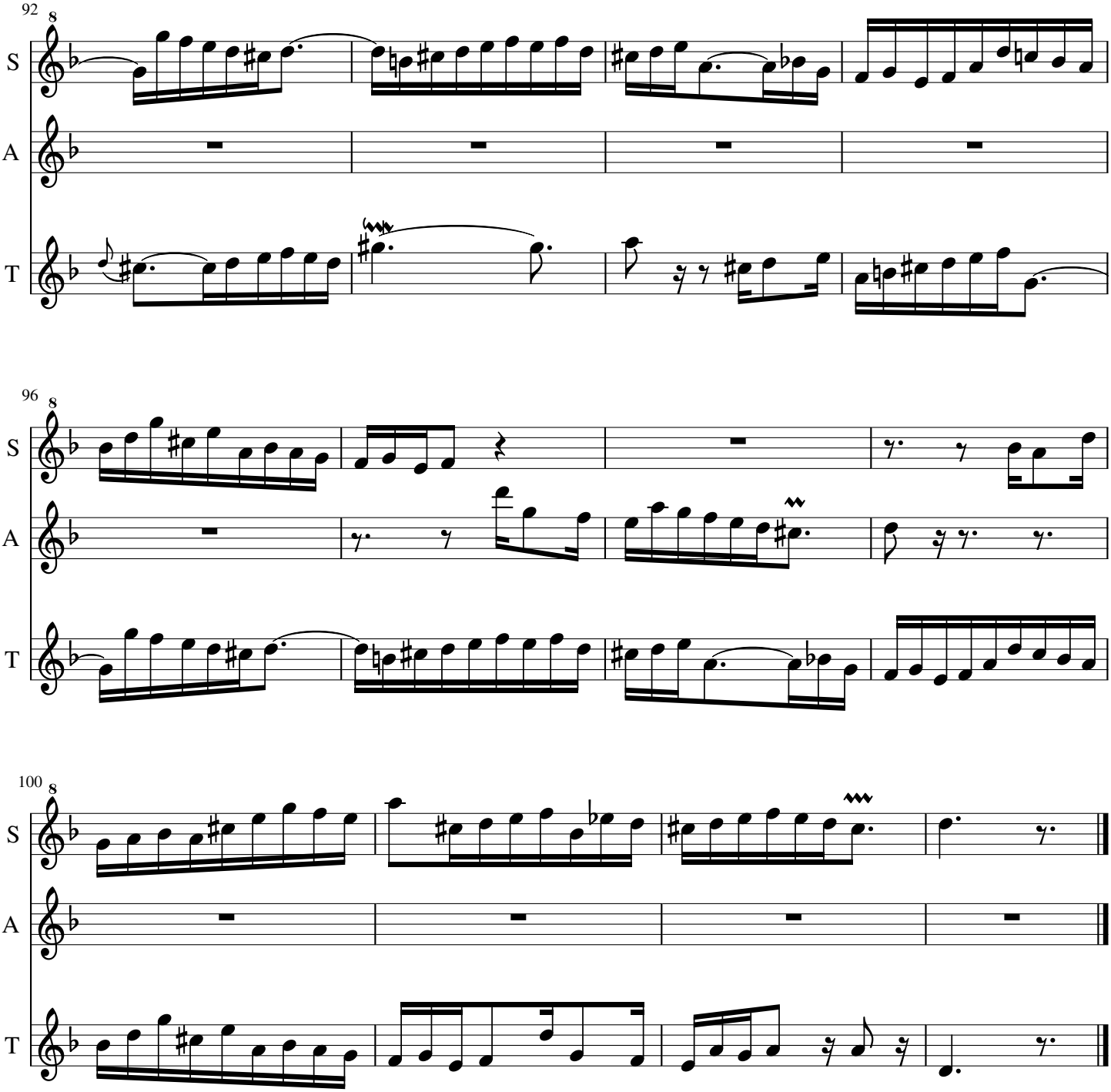
A
T


44
S
A
T
48
S
A
T
52
S
A
T
56
S
A
T


60
S
A
T
64
S
A
T
68
S
A
T
72
S
A
T


76
S
A
T
80
S
A
T
84
S
A
T
88
S
A
T

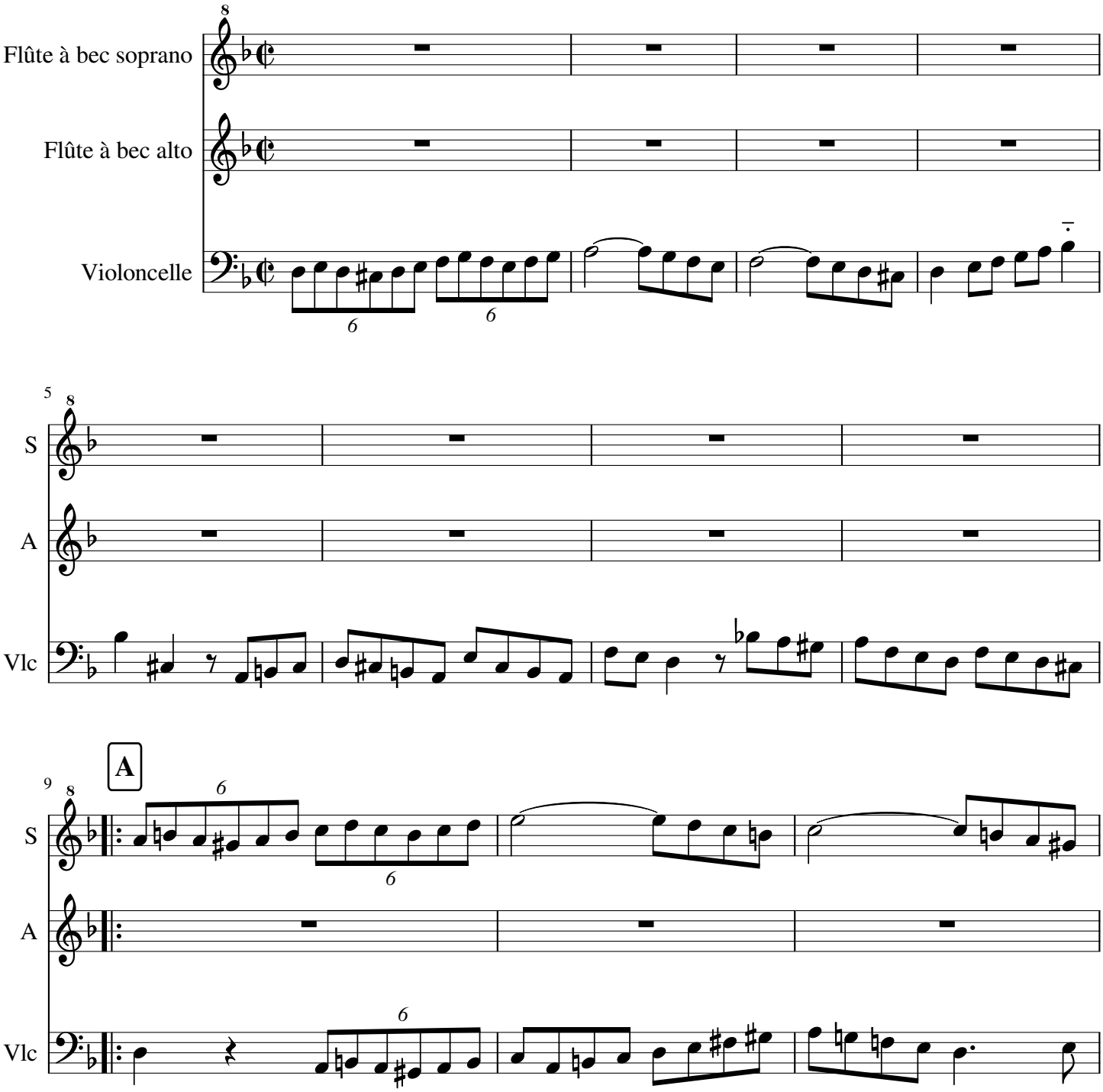

92
S
A
T
96
S
A
T
100
S
A
T

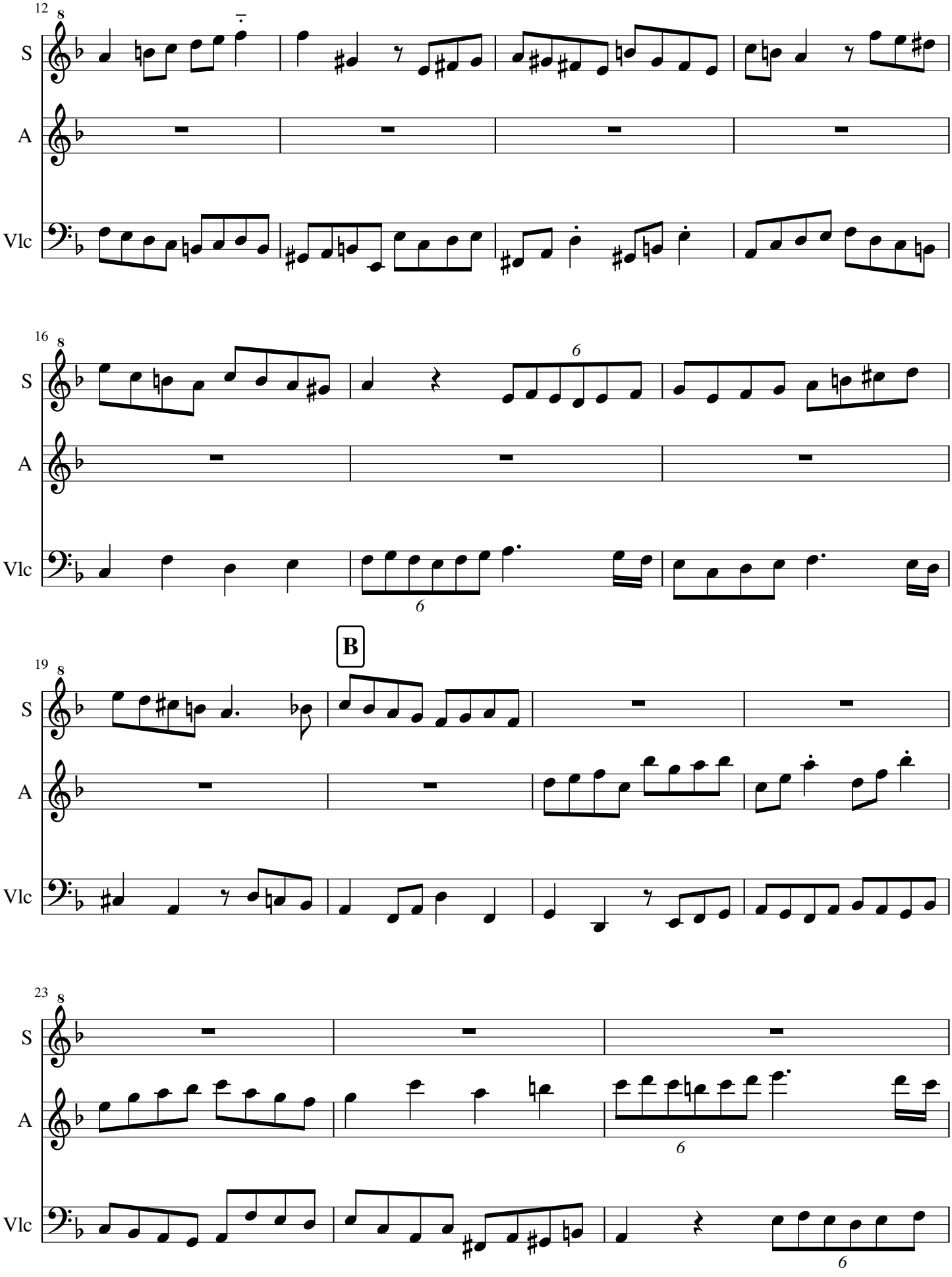
Contrapunctus 13

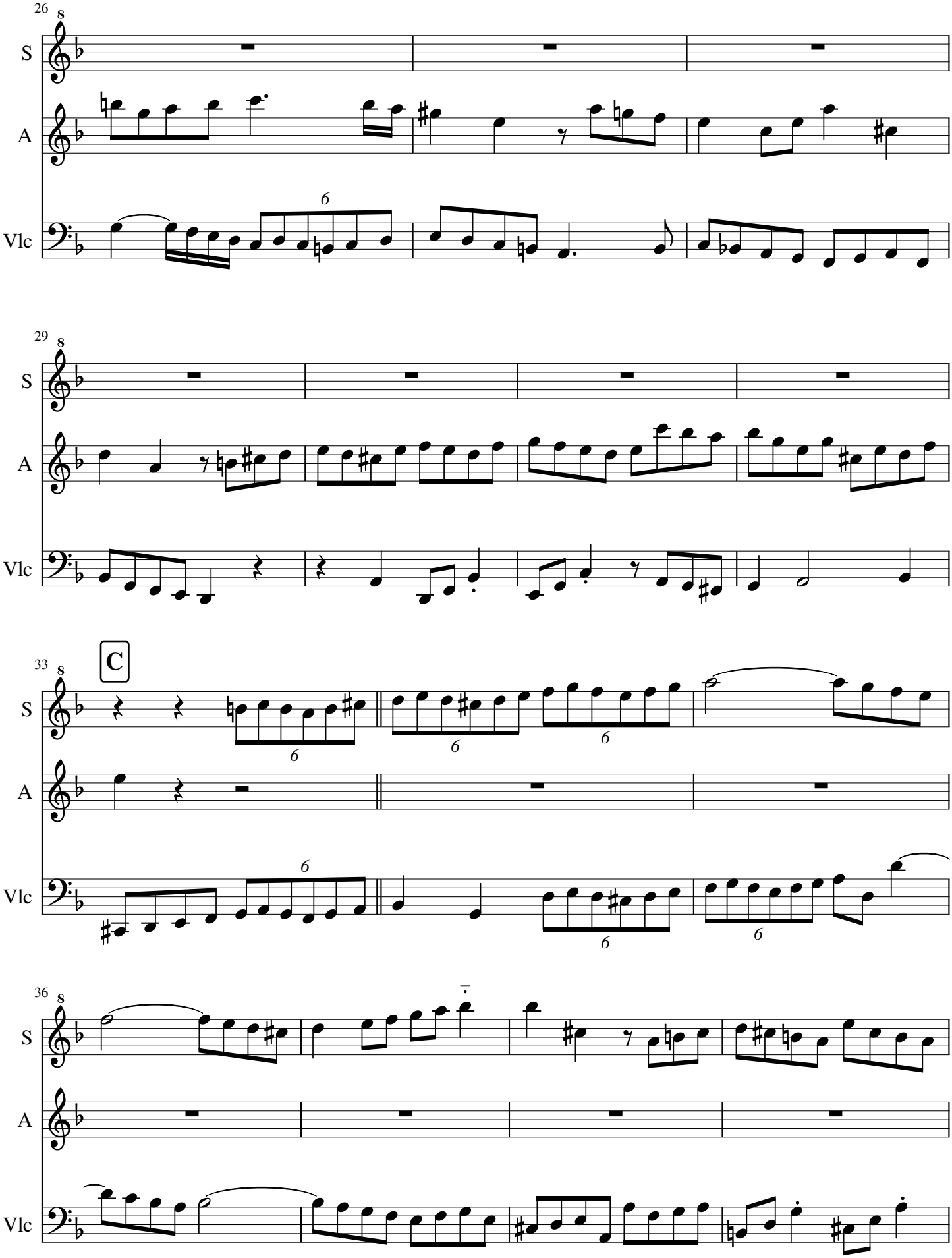
Canon alla duodecima in contrapunto alla quita

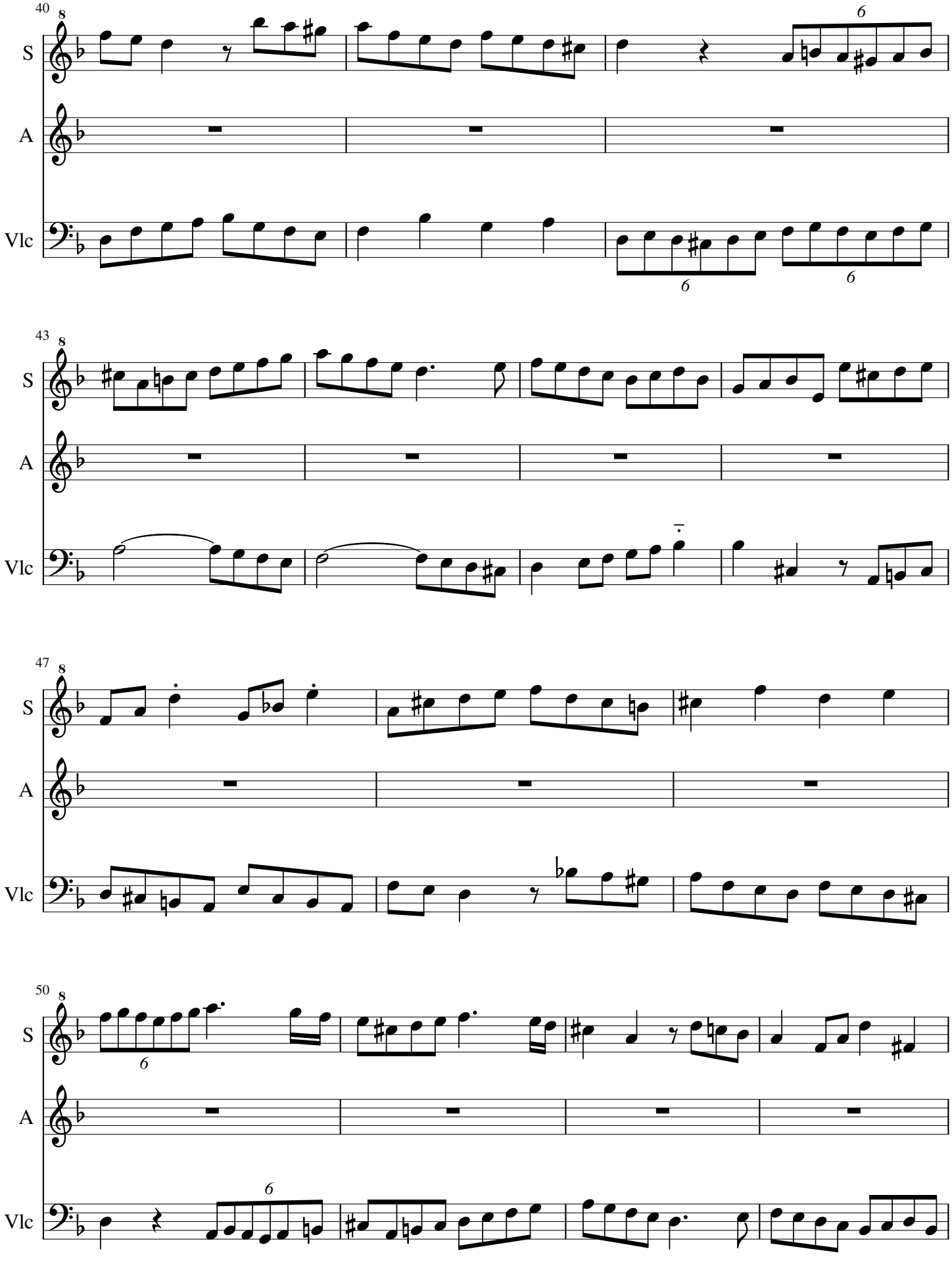
J S BACH

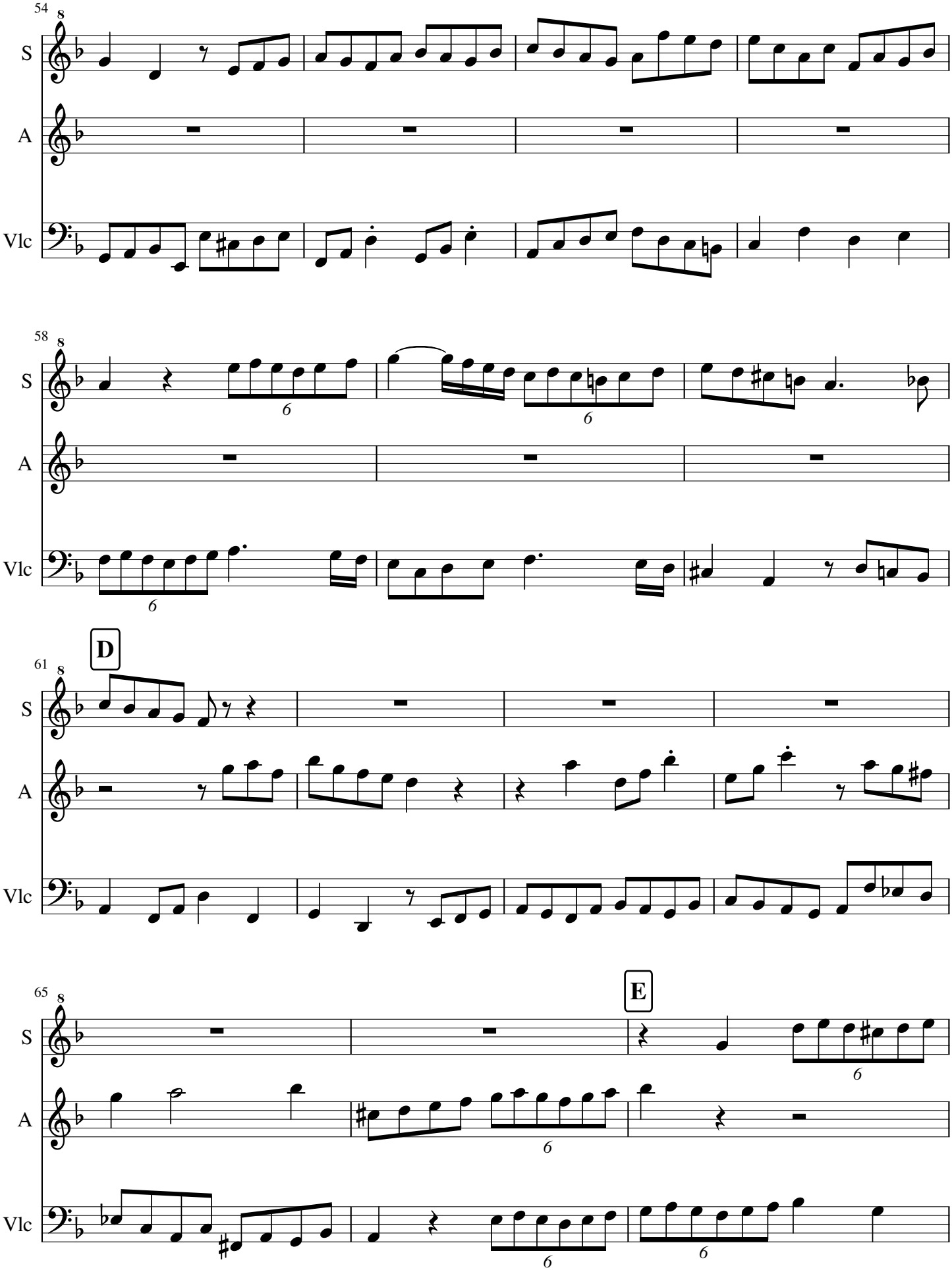
Transcription
Pierre Montreuille

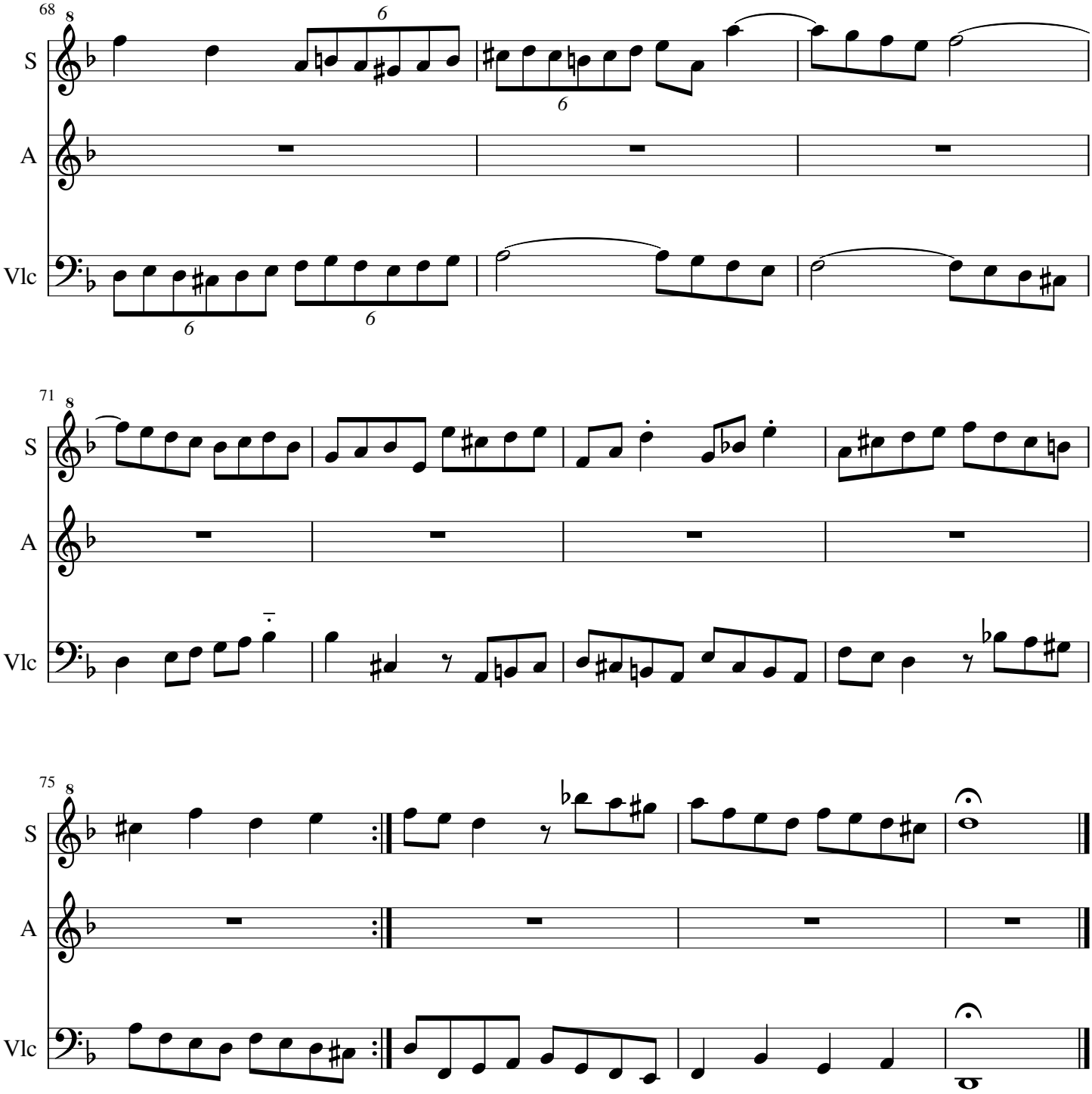



12
S
A
Vlc
16
6
6
B
19
23
6
6


26
S
A
Vlc
6
29
S
A
Vlc
33
C
S
A
Vlc
6
6
6
6
6
36
S
A
Vlc


40
S
A
Vlc
6
6
6
43
S
A
Vlc
47
S
A
Vlc
50
S
A
Vlc
6
6


54
S
A
Vlc
58
S
A
Vlc
6
6
6
D
61
S
A
Vlc
E
65
S
A
Vlc
6
6
6
6

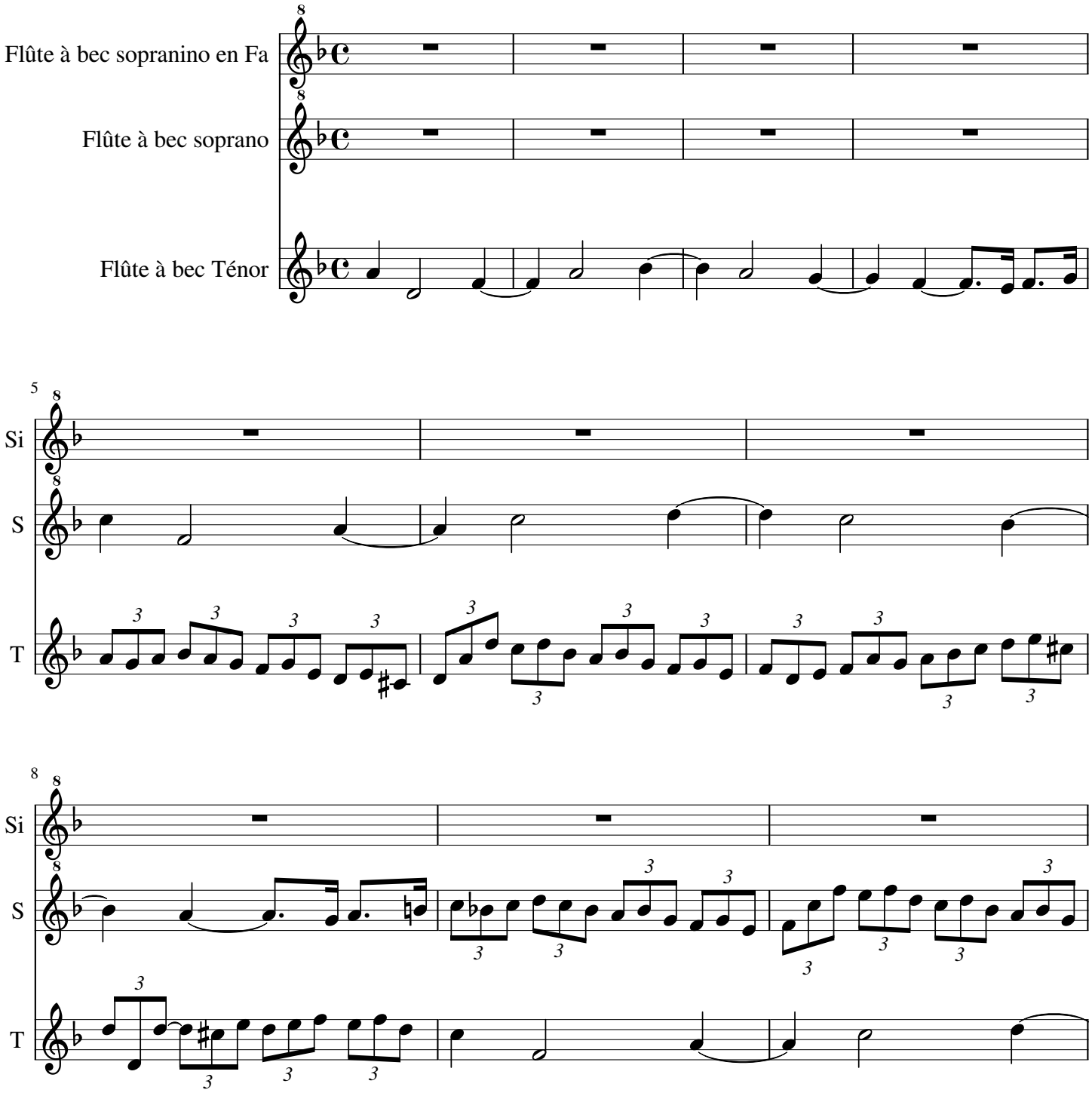

68
S
A
Vlc
71
S
A
Vlc
75
S
A
Vlc

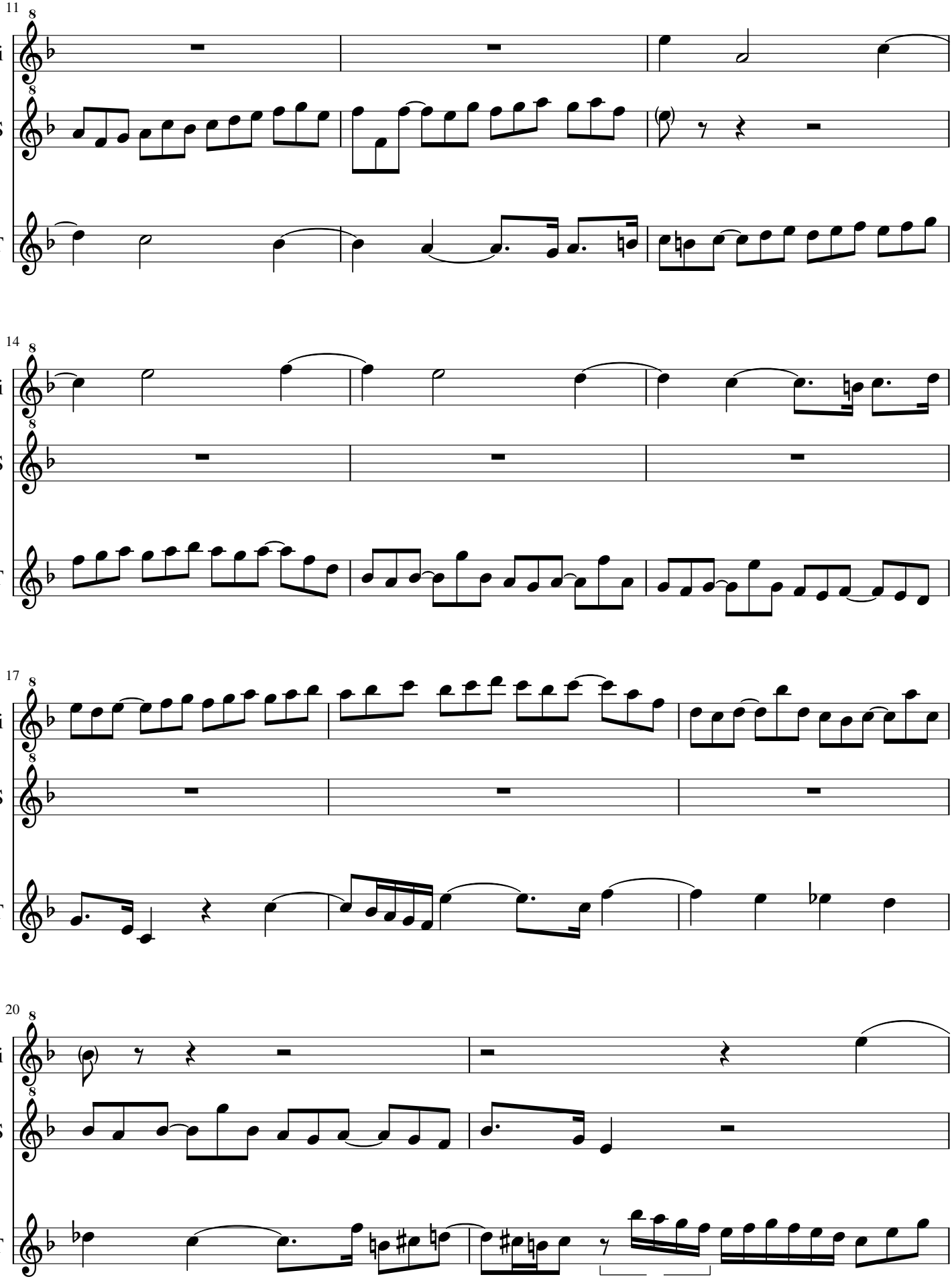
J S BACH

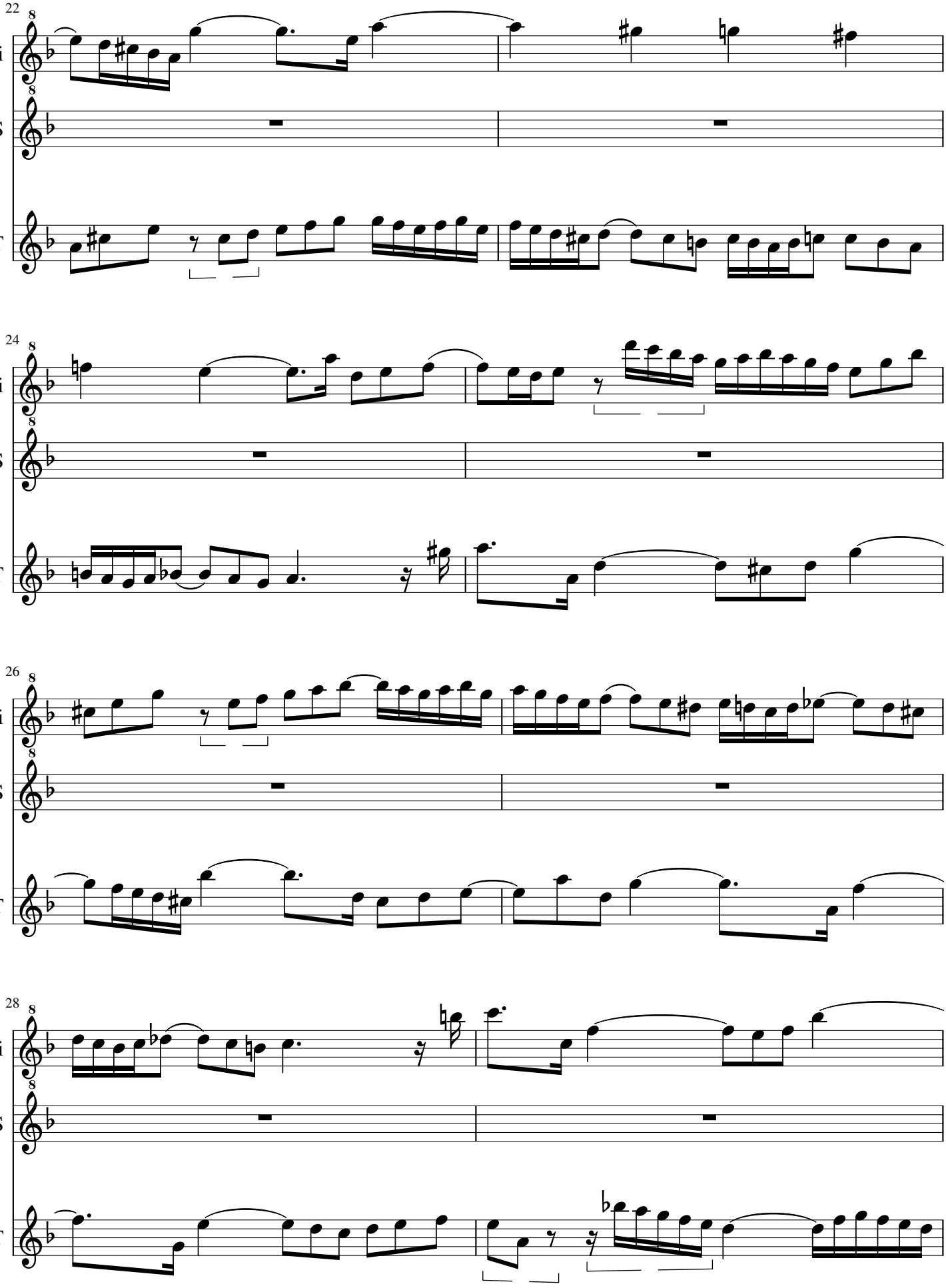
Transcription
Pierre Montreuille

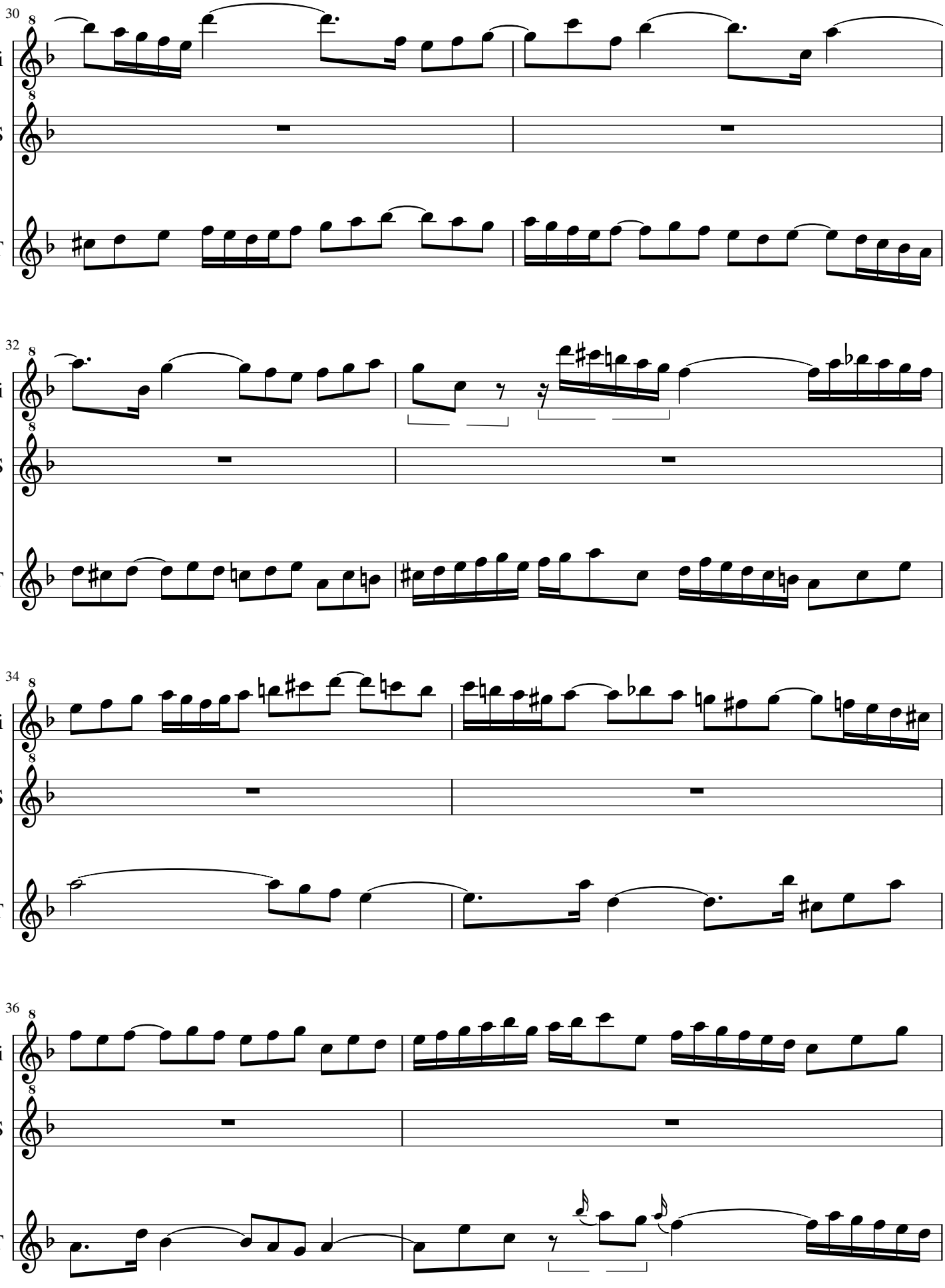
Contrapunctus 14

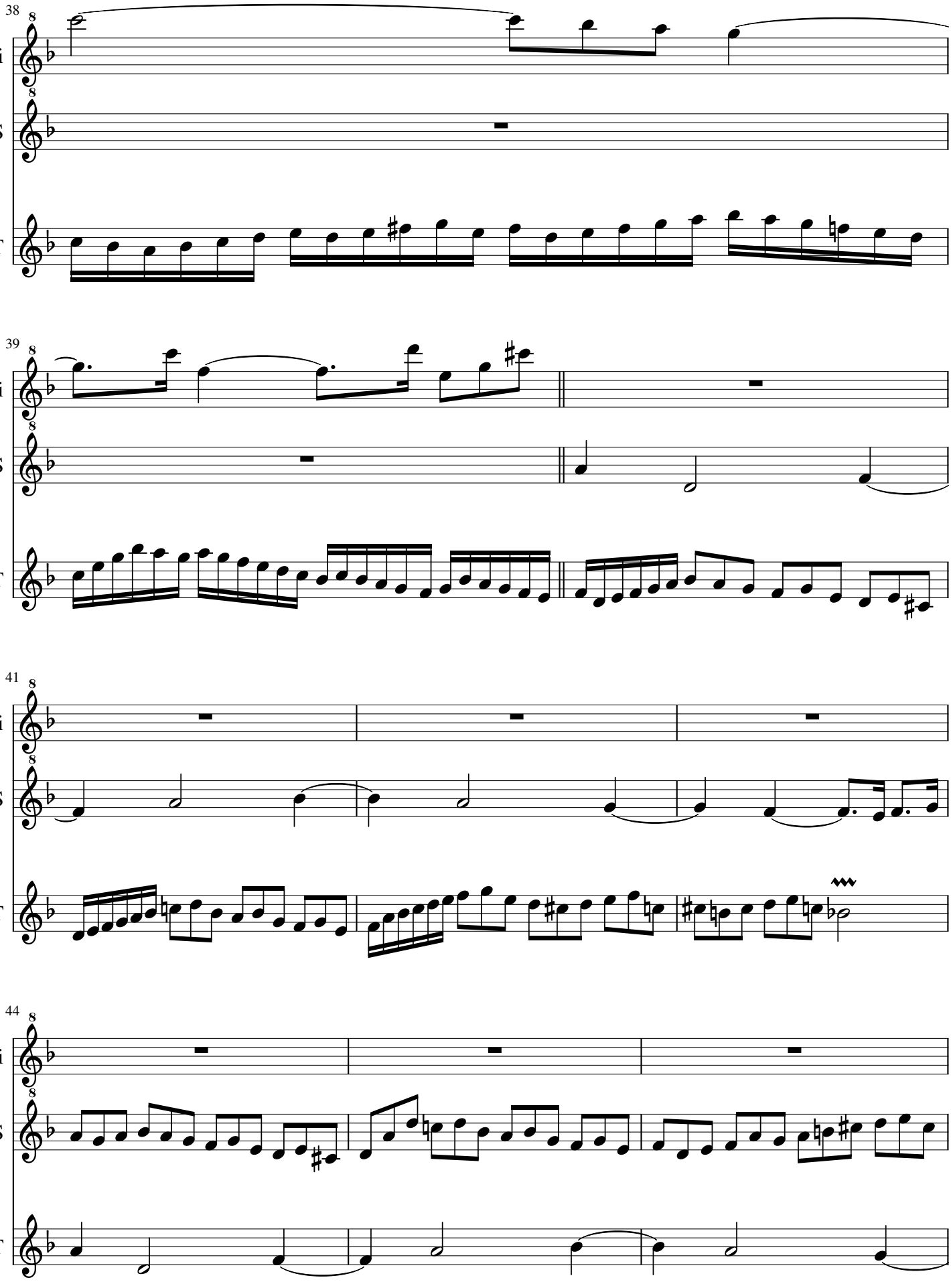
Canon alla decima in
contrapunto alla terza

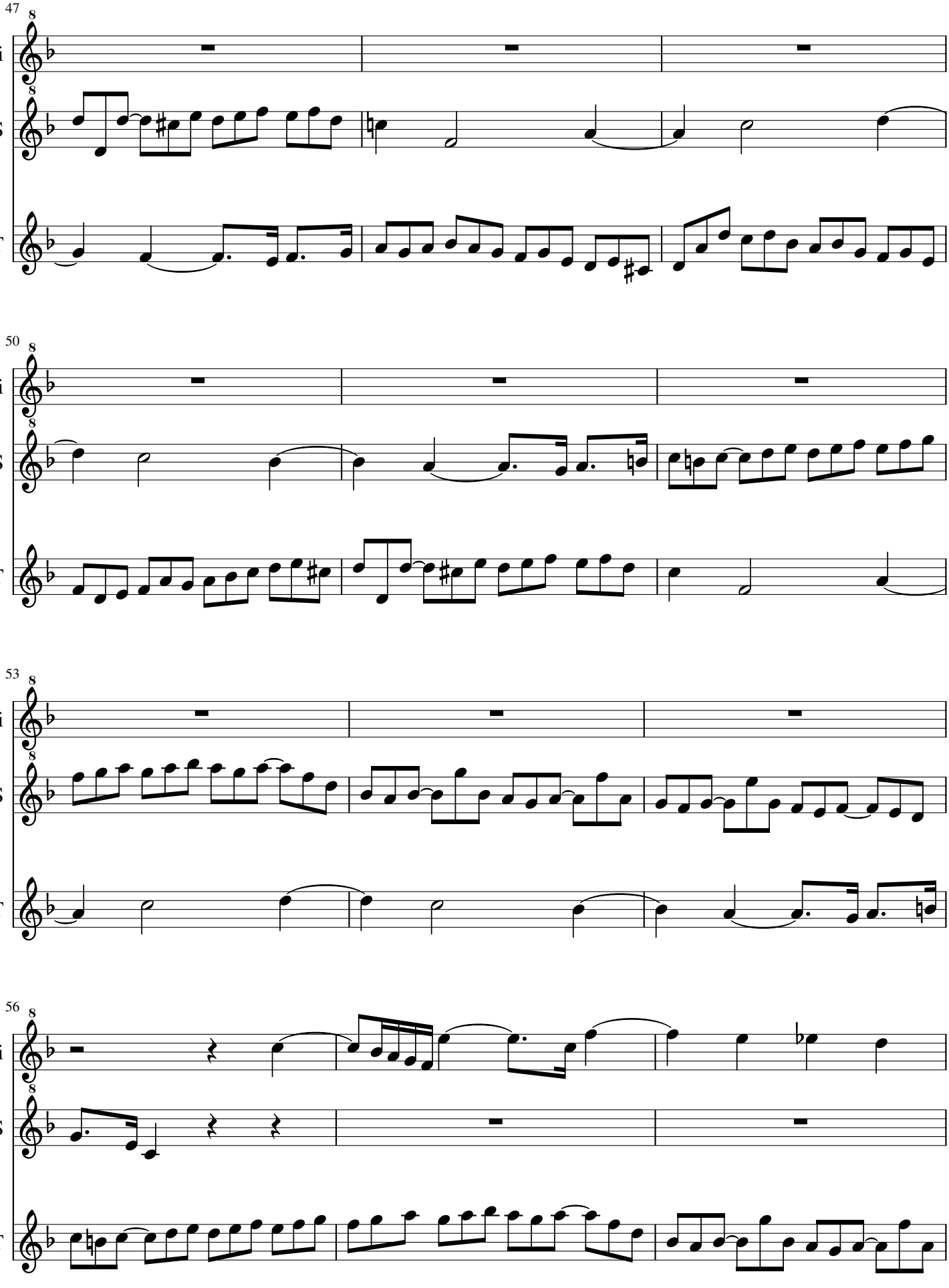


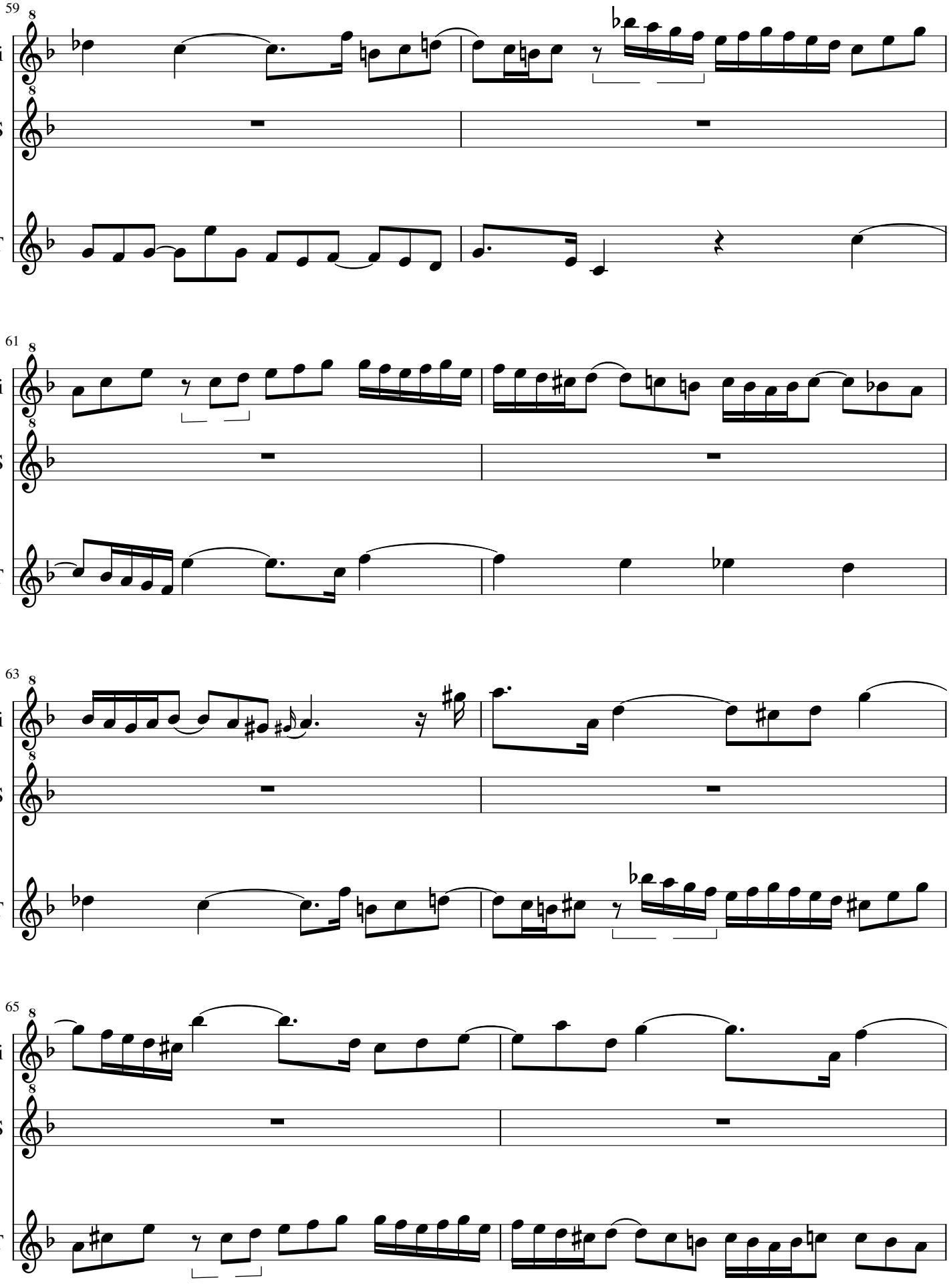

11
Si
S
T
14
Si
S
T
17
Si
S
T
20
Si
S
T

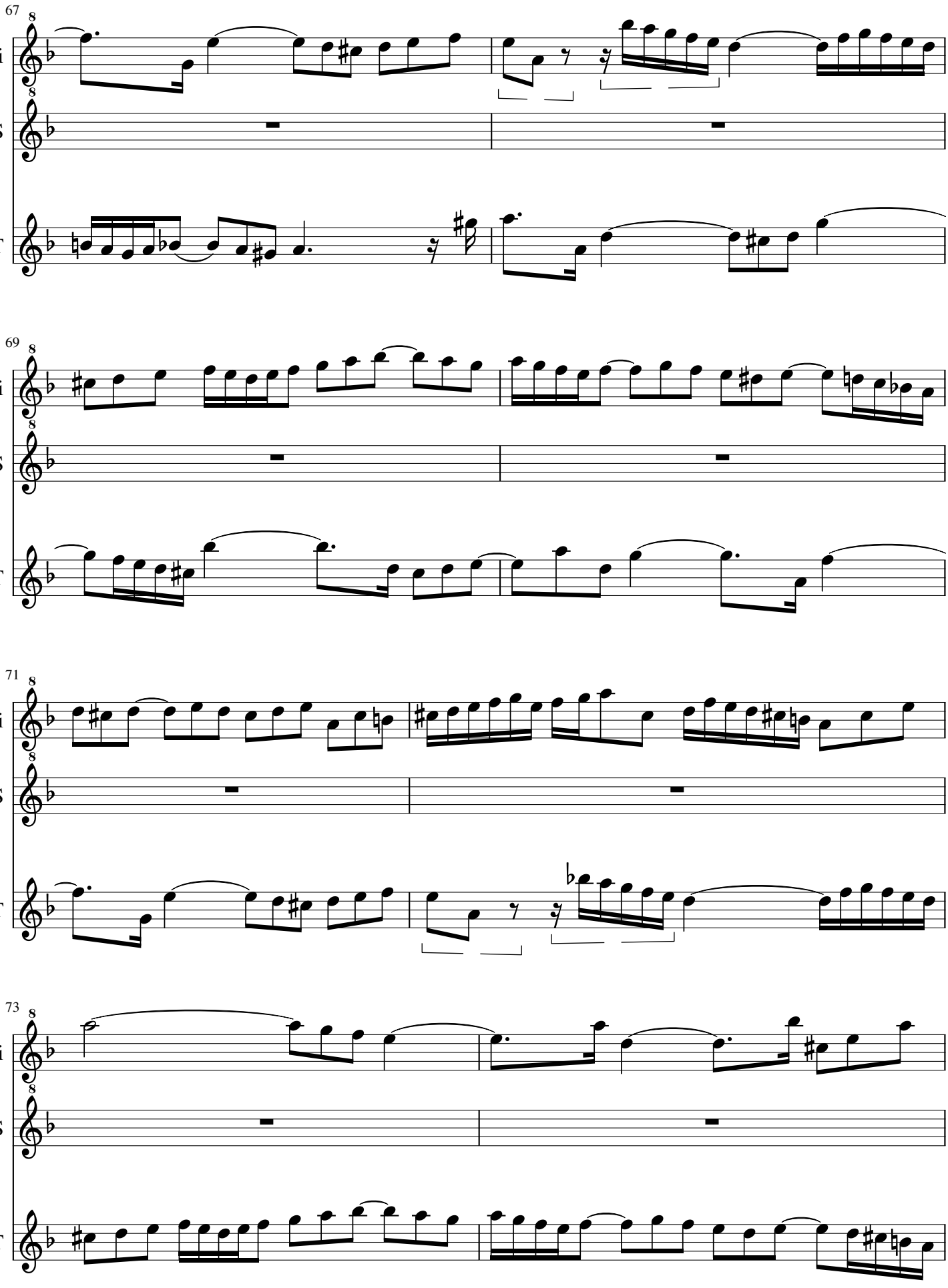

22
Si
S
T
24
Si
S
T
26
Si
S
T
28
Si
S
T

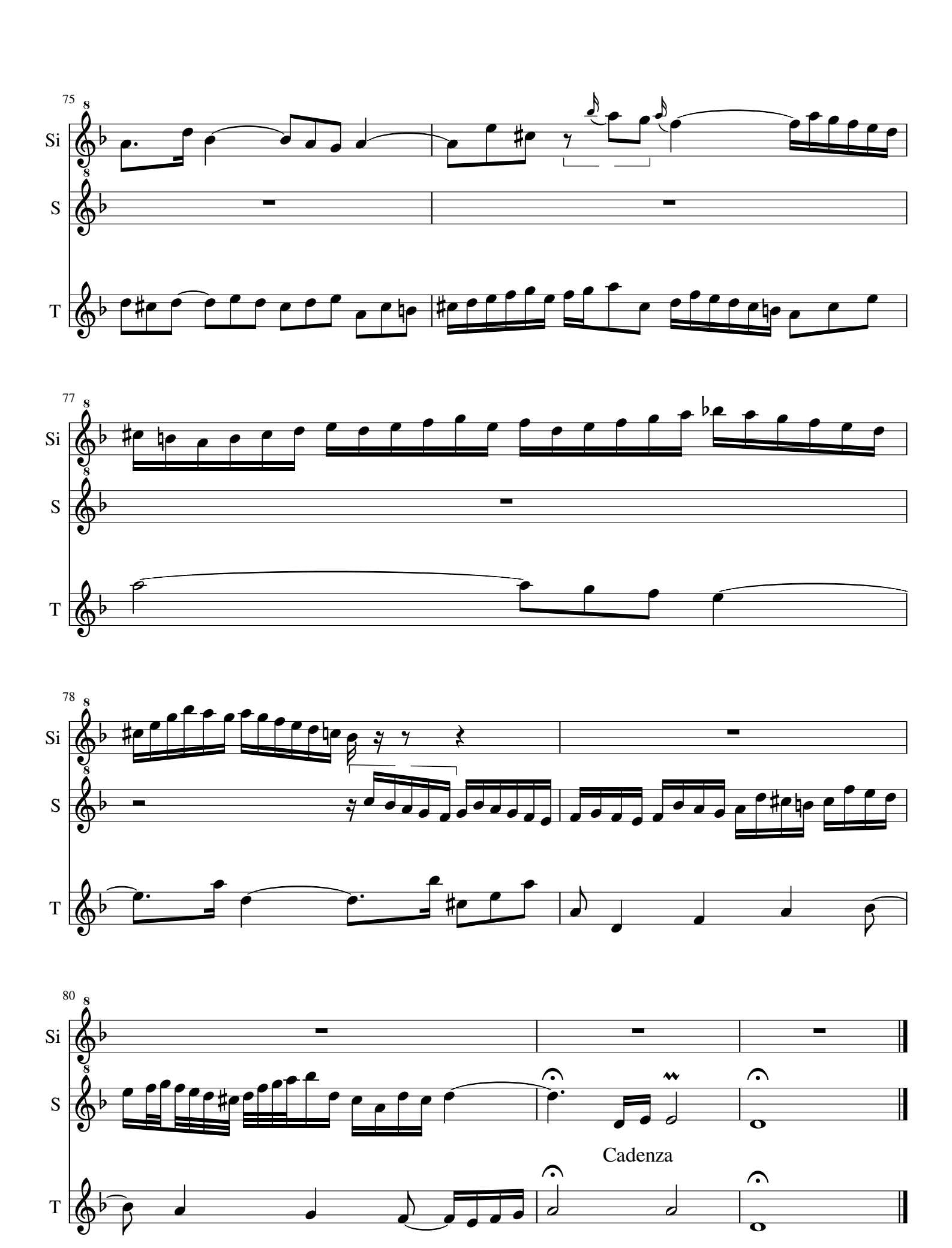

30
Si
S
T
32
Si
S
T
34
Si
S
T
36
Si
S
T


38
Si
S
T
39
Si
S
T
41
Si
S
T
44
Si
S
T


47
Si
S
T
50
Si
S
T
53
Si
S
T
56
Si
S
T


59
Si
S
T
61
Si
S
T
63
Si
S
T
65
Si
S
T


67
Si
S
T
69
Si
S
T
71
Si
S
T
73
Si
S
T

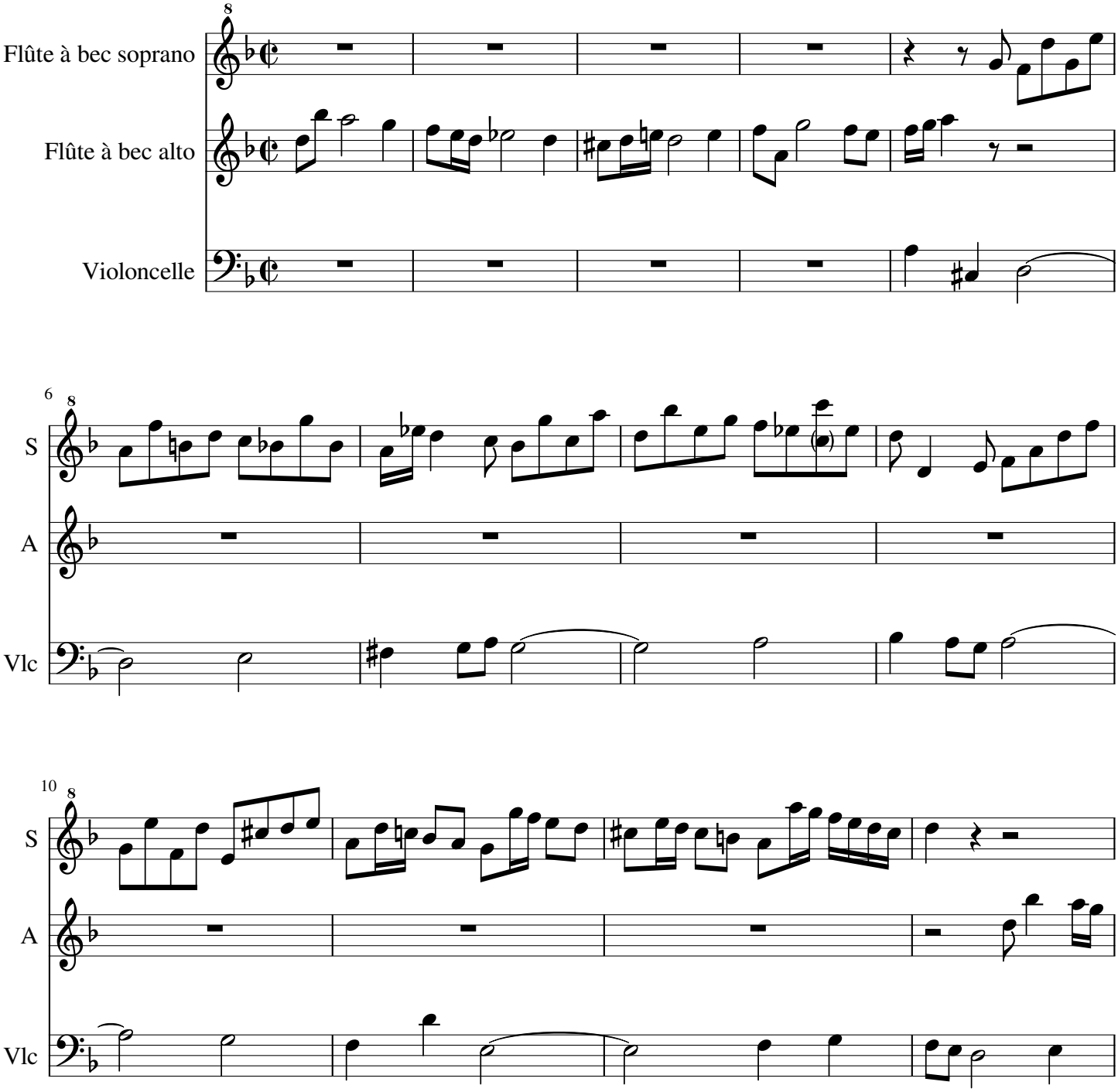

75
Si
S
T
77
Si
S
T
78
Si
S
T
80
Si
S
T
Cadenza

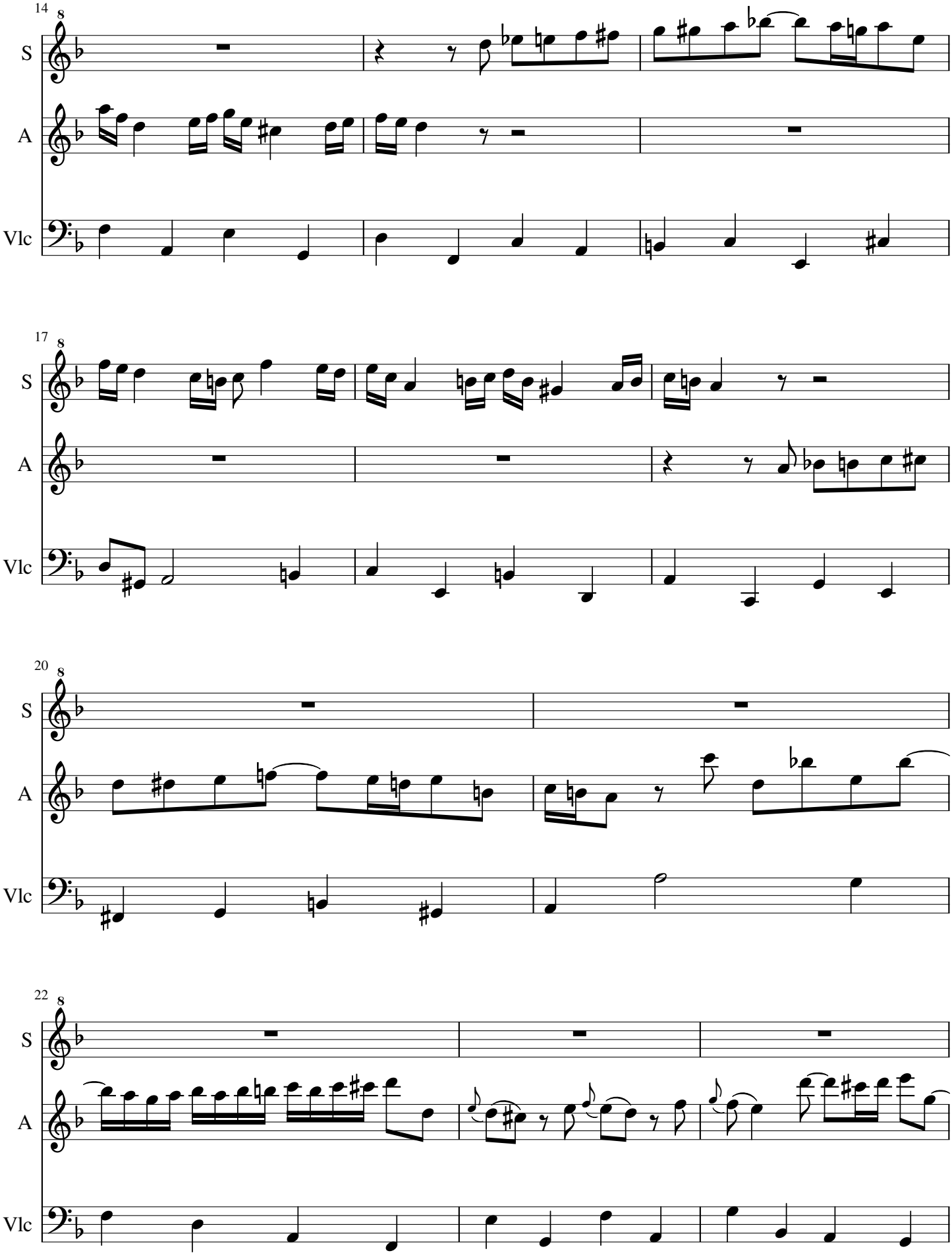
J S BACH

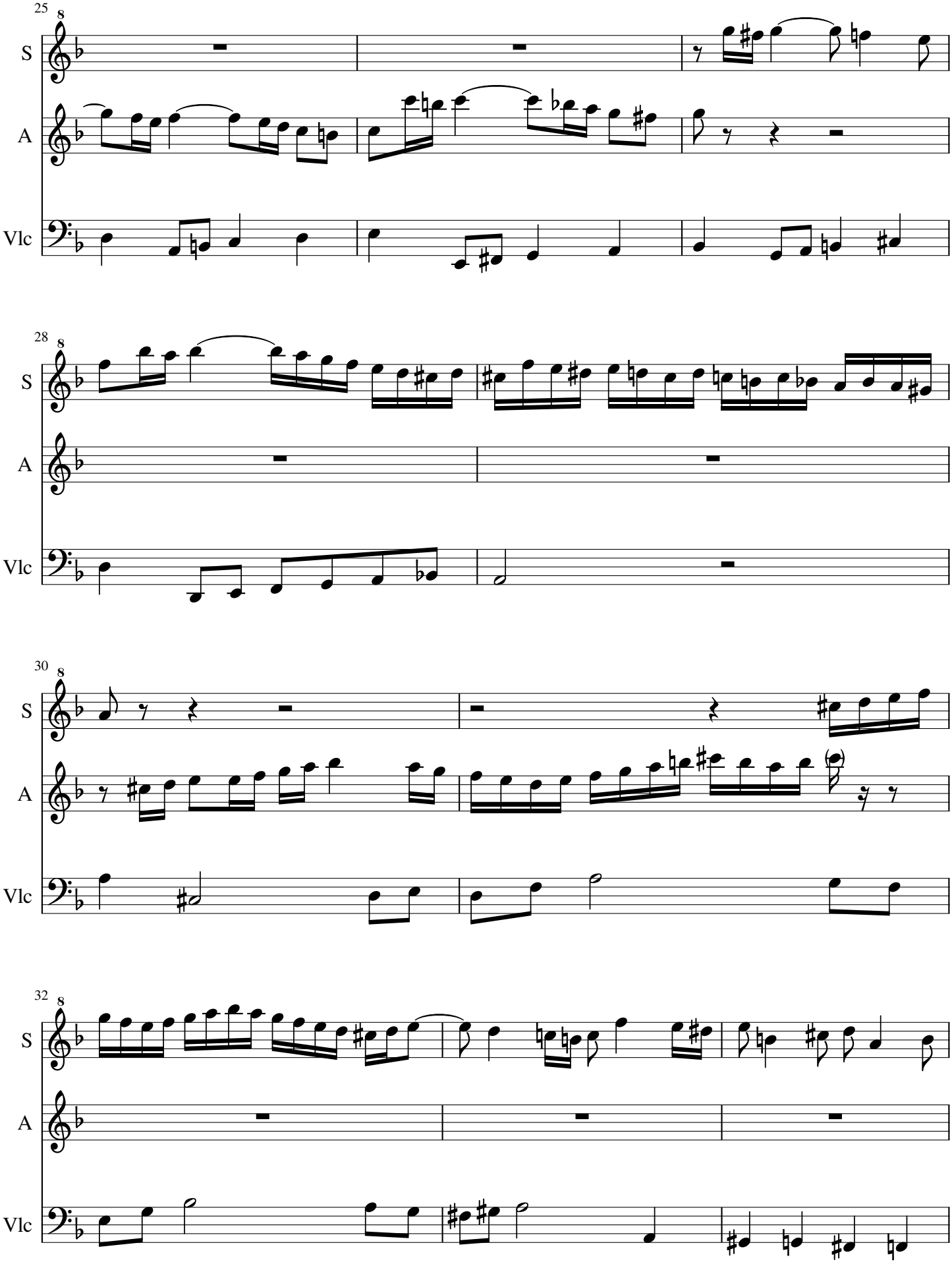
Transcription
Pierre Montreuille

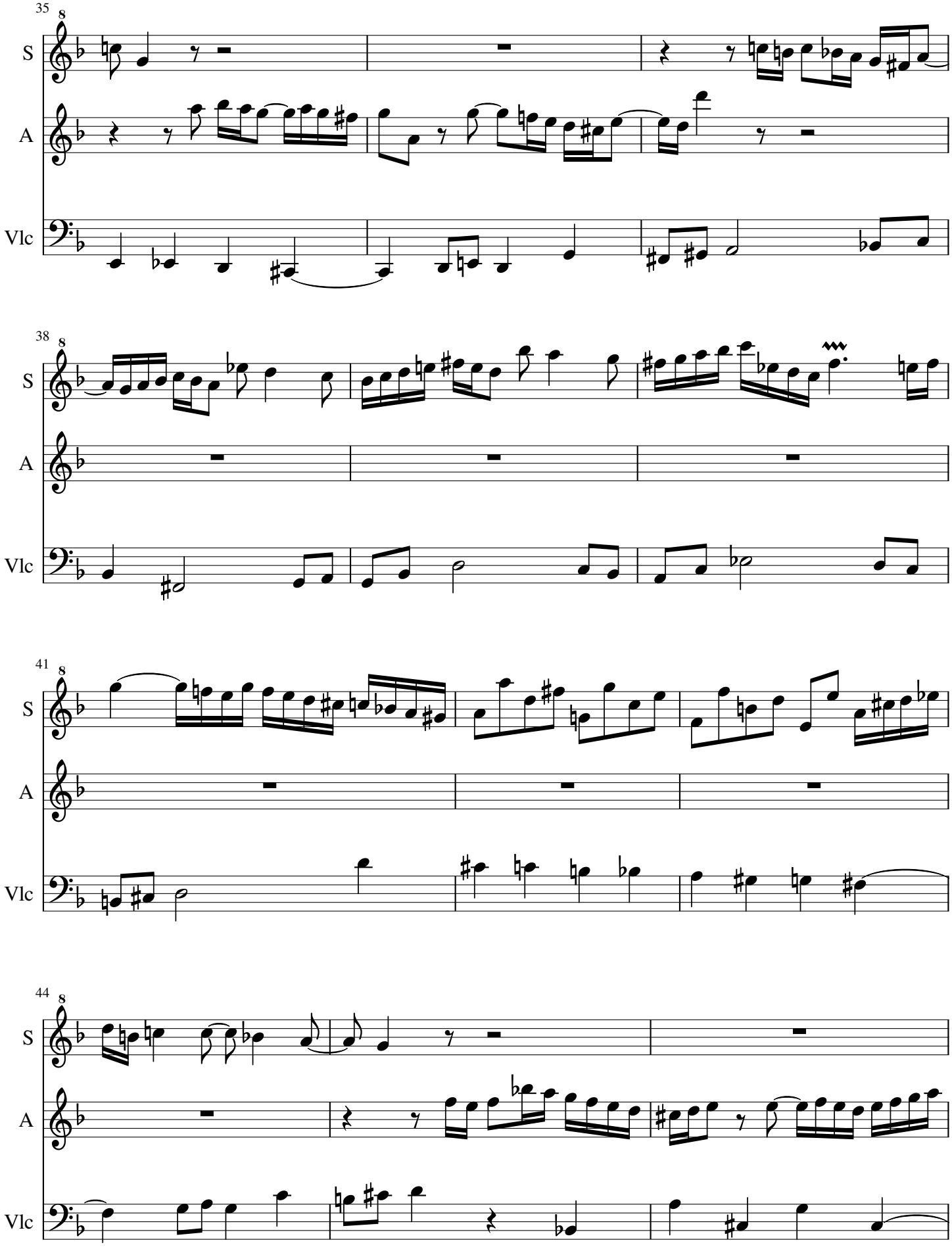
Contrapunctus 15

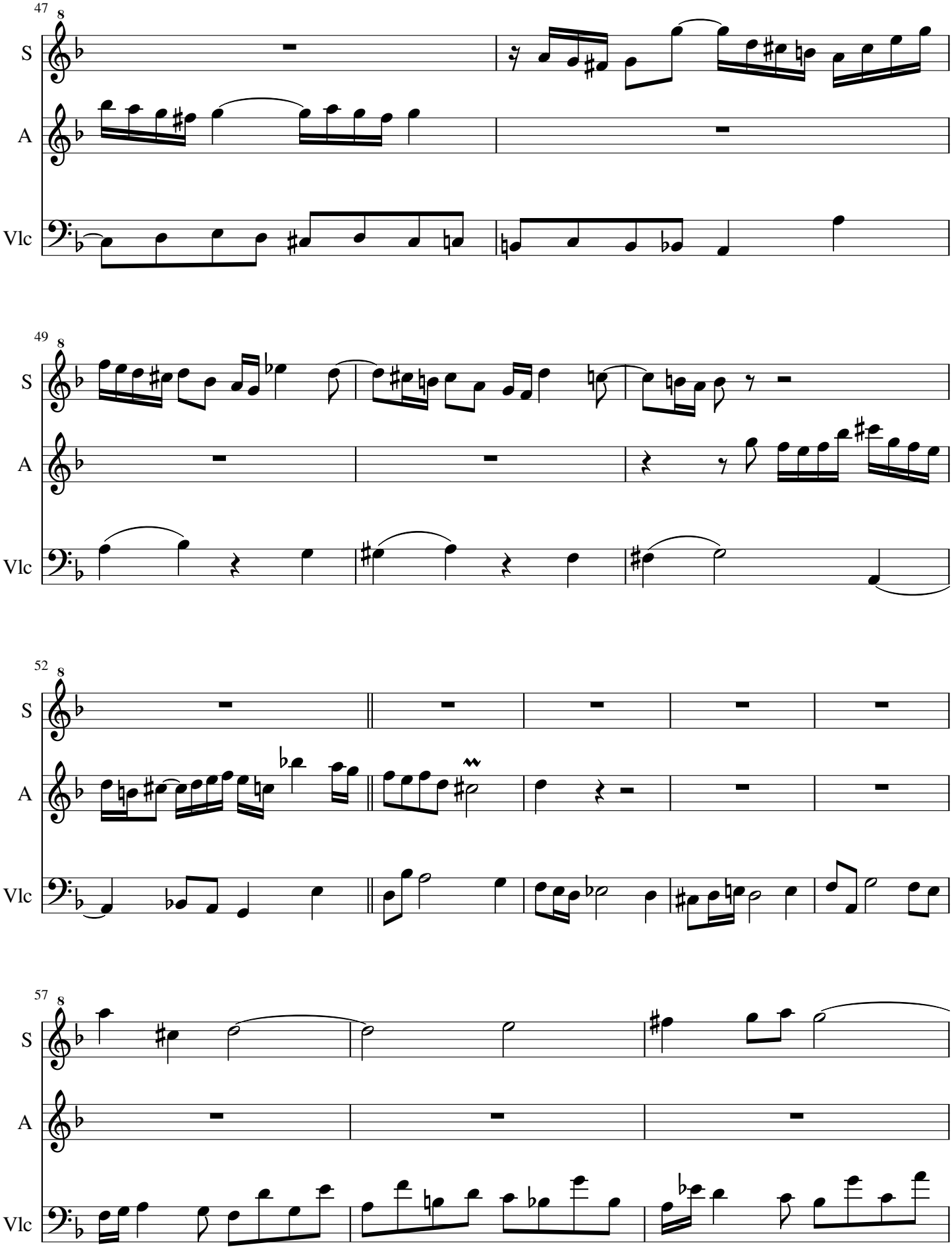
Canon per augmentationem
in contrario motu

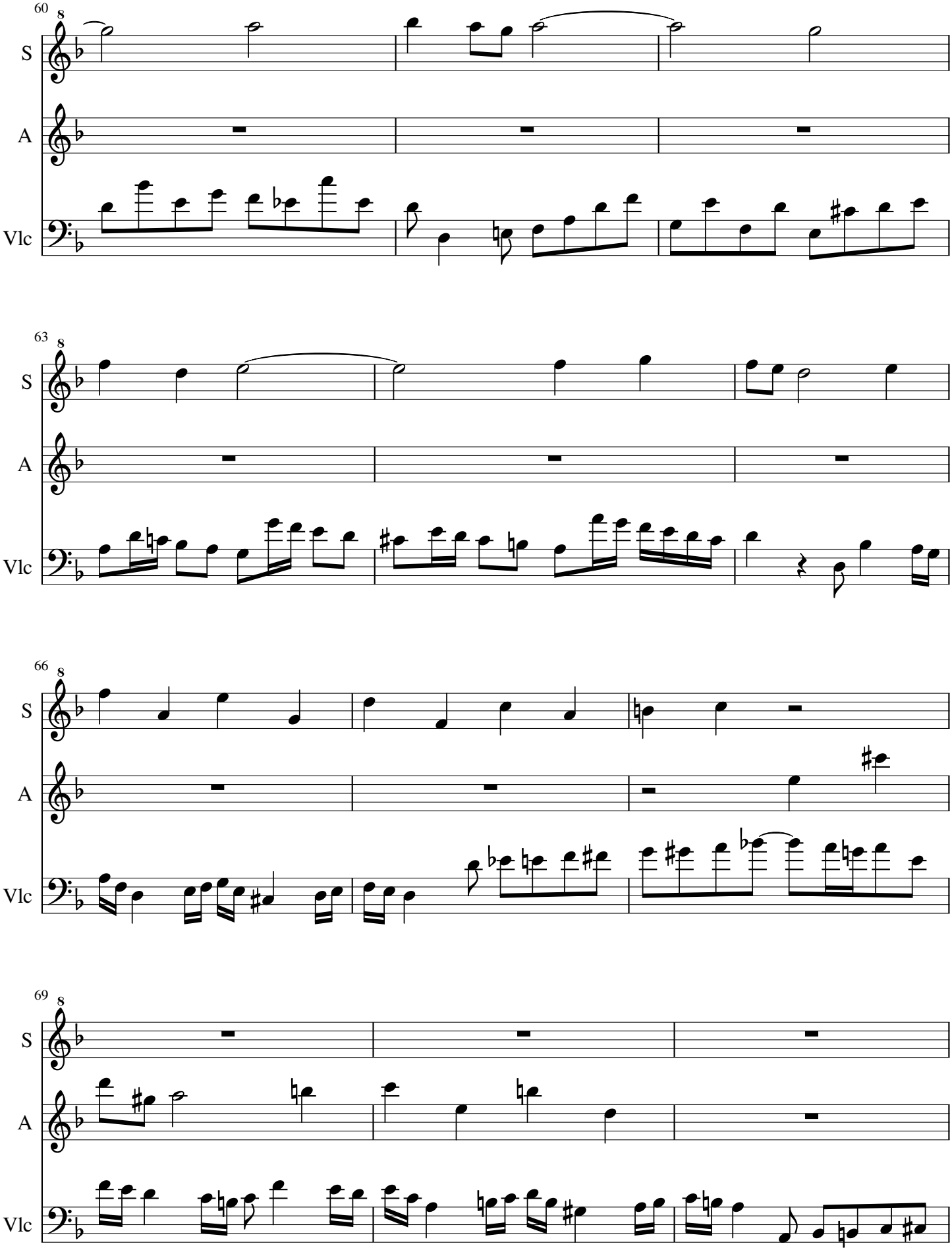


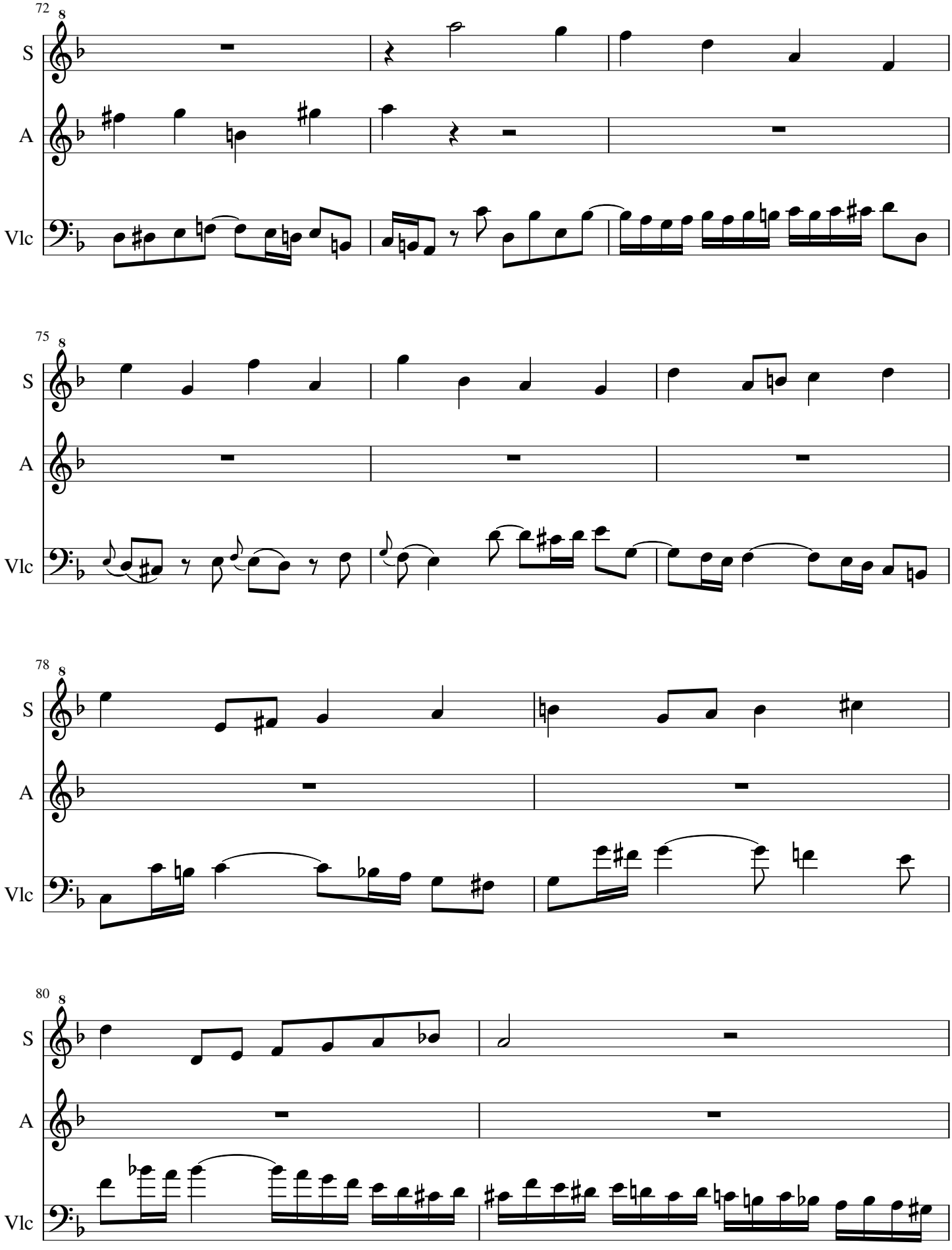

14
S
A
Vlc
17
S
A
Vlc
20
S
A
Vlc
22
S
A
Vlc

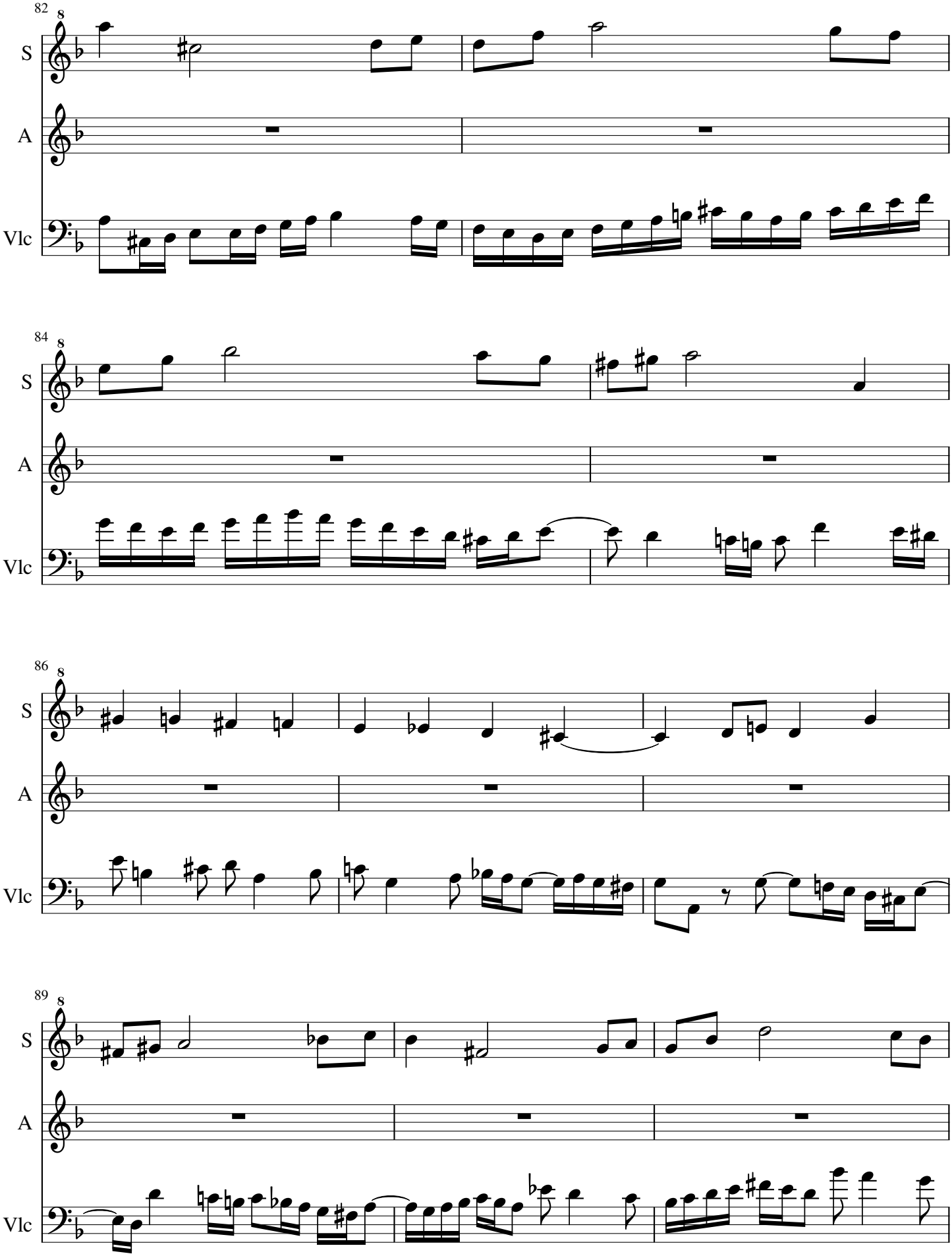

25
S
A
Vlc
28
S
A
Vlc
30
S
A
Vlc
32
S
A
Vlc

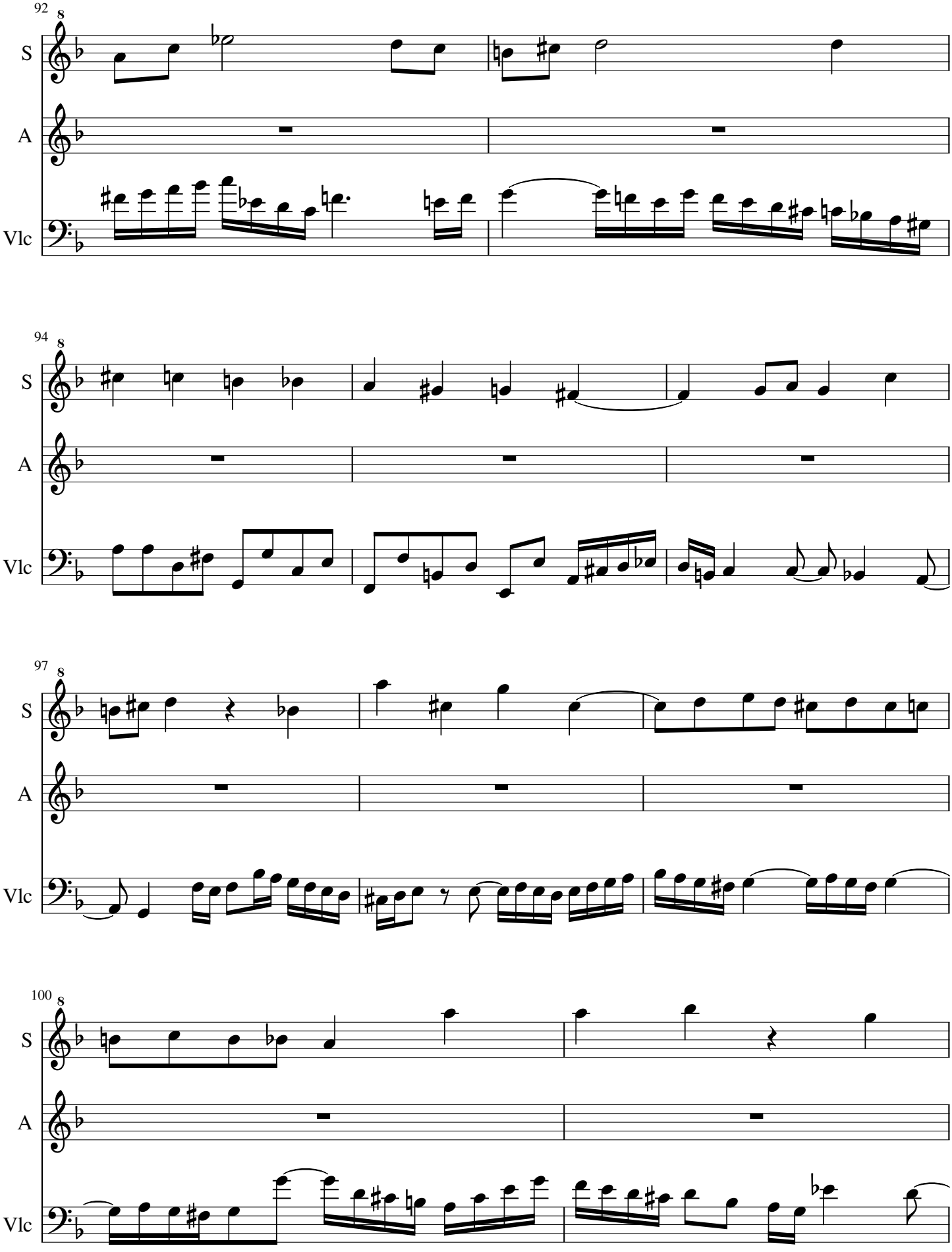

35
S
A
Vlc
38
S
A
Vlc
41
S
A
Vlc
44
S
A
Vlc

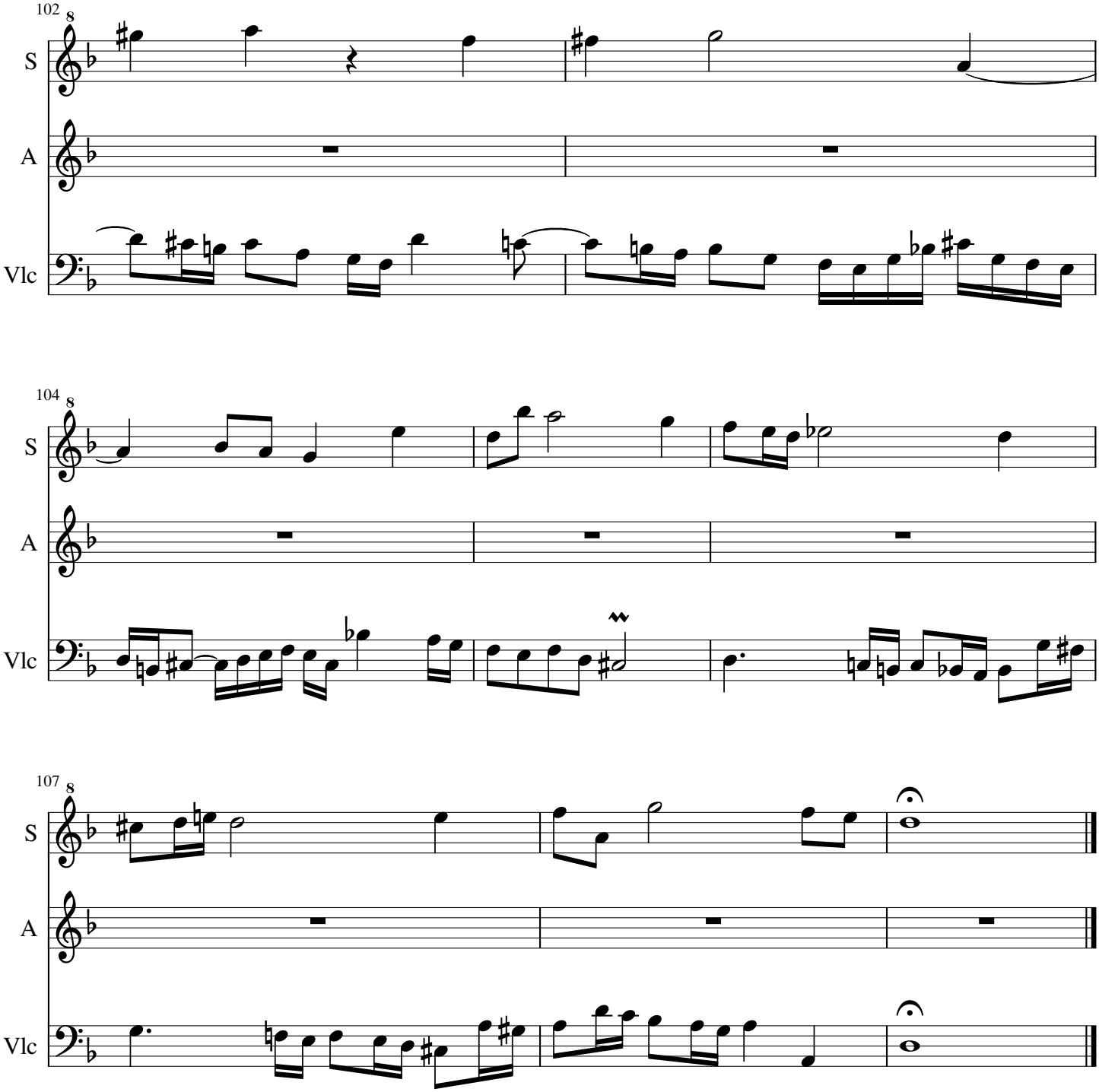

47
S
A
Vlc
49
S
A
Vlc
52
S
A
Vlc
57
S
A
Vlc


60
S
A
Vlc
63
S
A
Vlc
66
S
A
Vlc
69
S
A
Vlc


72
S
A
Vlc
75
S
A
Vlc
78
S
A
Vlc
80
S
A
Vlc


82
S
A
Vlc
84
S
A
Vlc
86
S
A
Vlc
89
S
A
Vlc


92
S
A
Vlc
94
S
A
Vlc
97
S
A
Vlc
100
S
A
Vlc

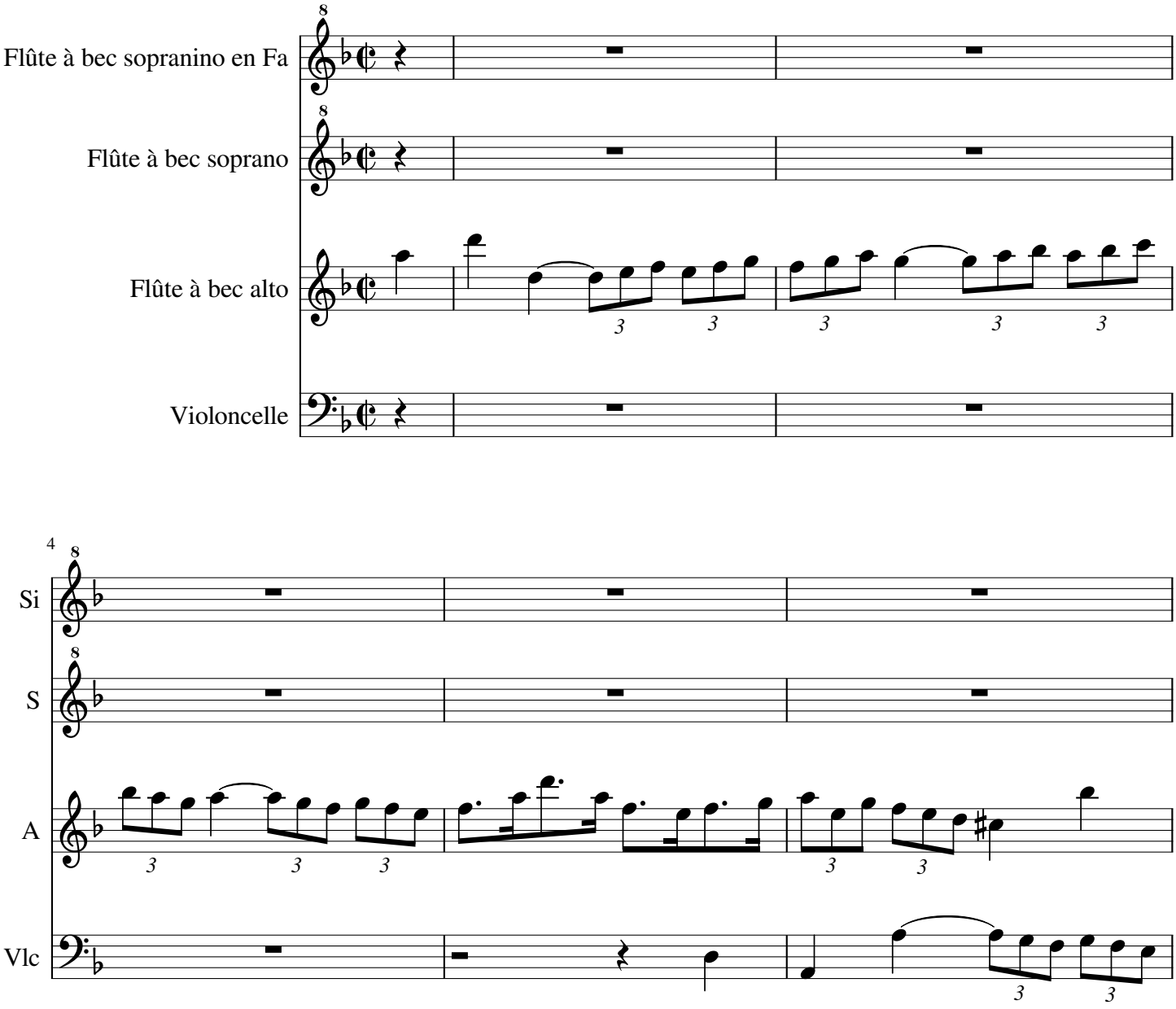

102
S
A
Vlc
104
S
A
Vlc
107
S
A
Vlc

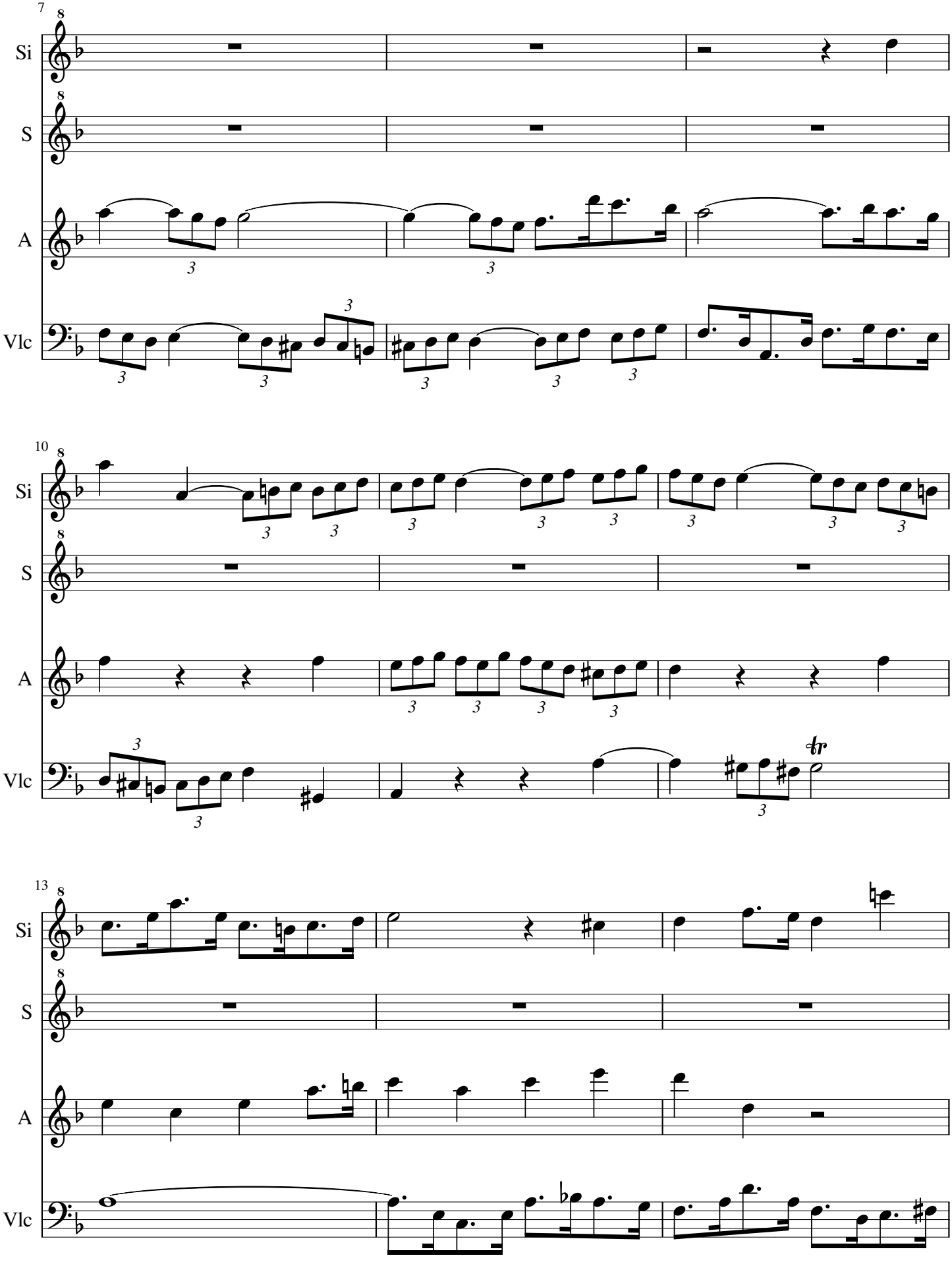
J S BACH

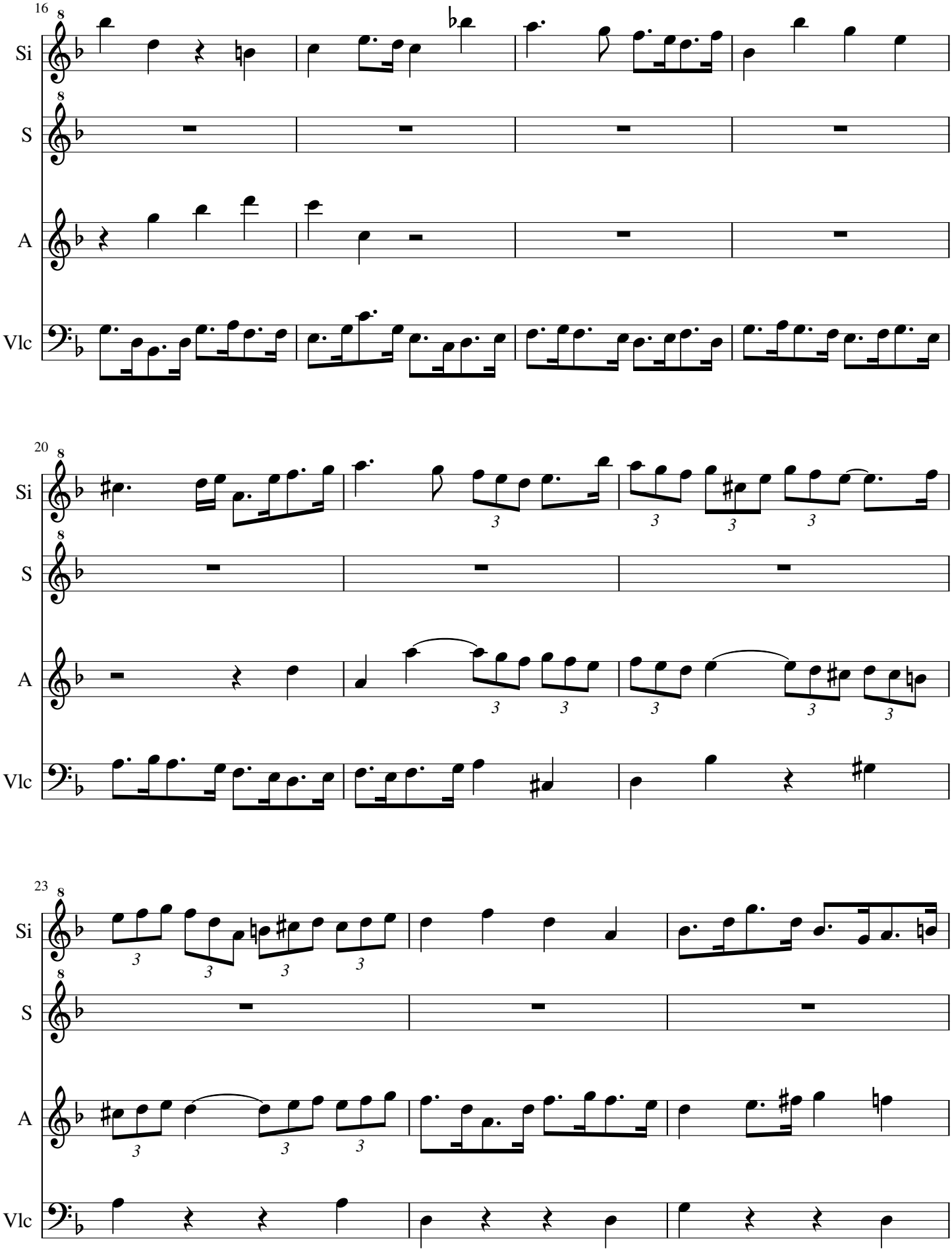
Transcription
Pierre Montreuille

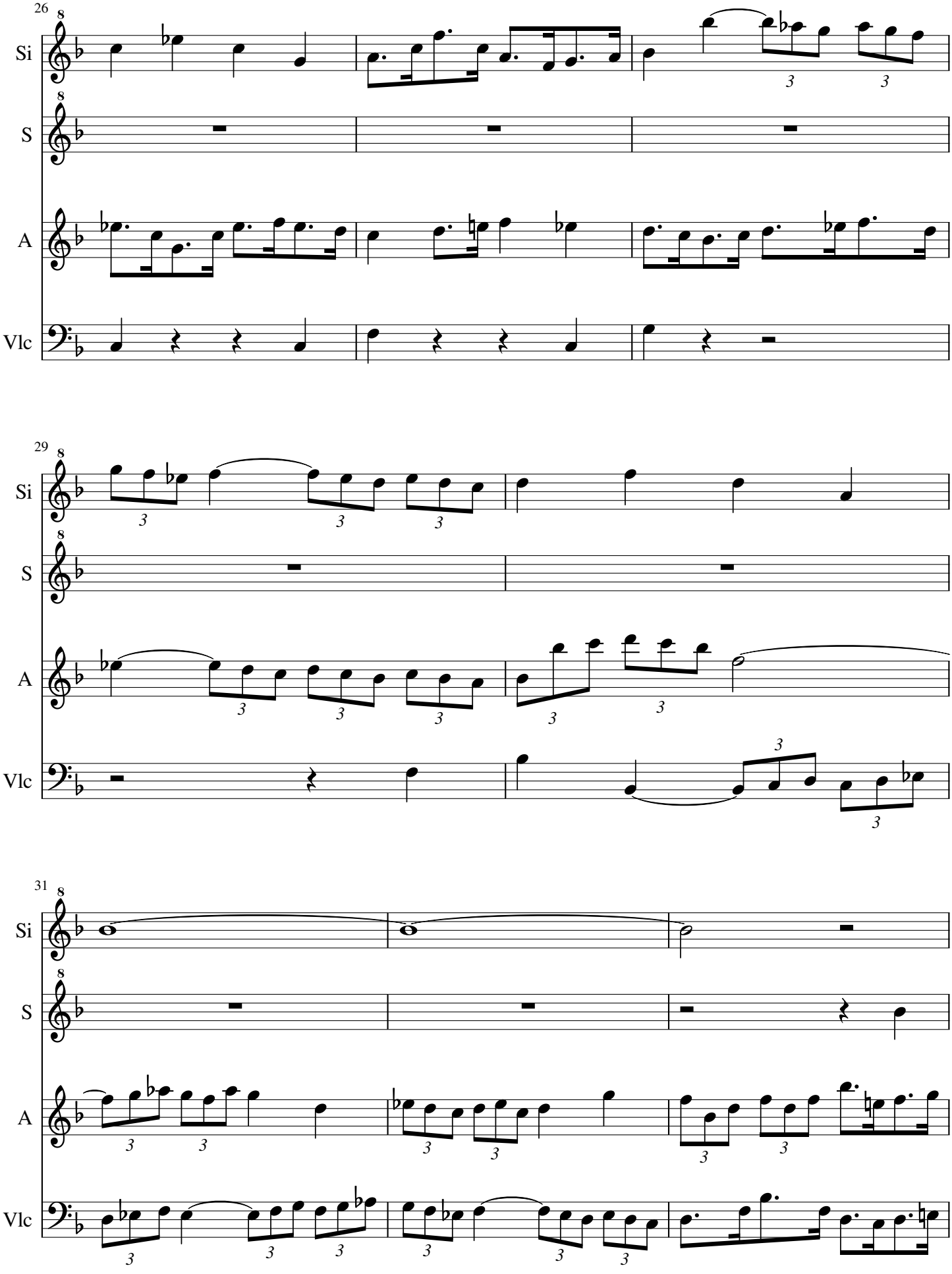
Contrapunctus 16 a

RECTUS




7
Si
S
A
Vlc
10
Si
S
A
Vlc
13
Si
S
A
Vlc


16
Si
S
A
Vlc
20
Si
S
A
Vlc
23
Si
S
A
Vlc


26
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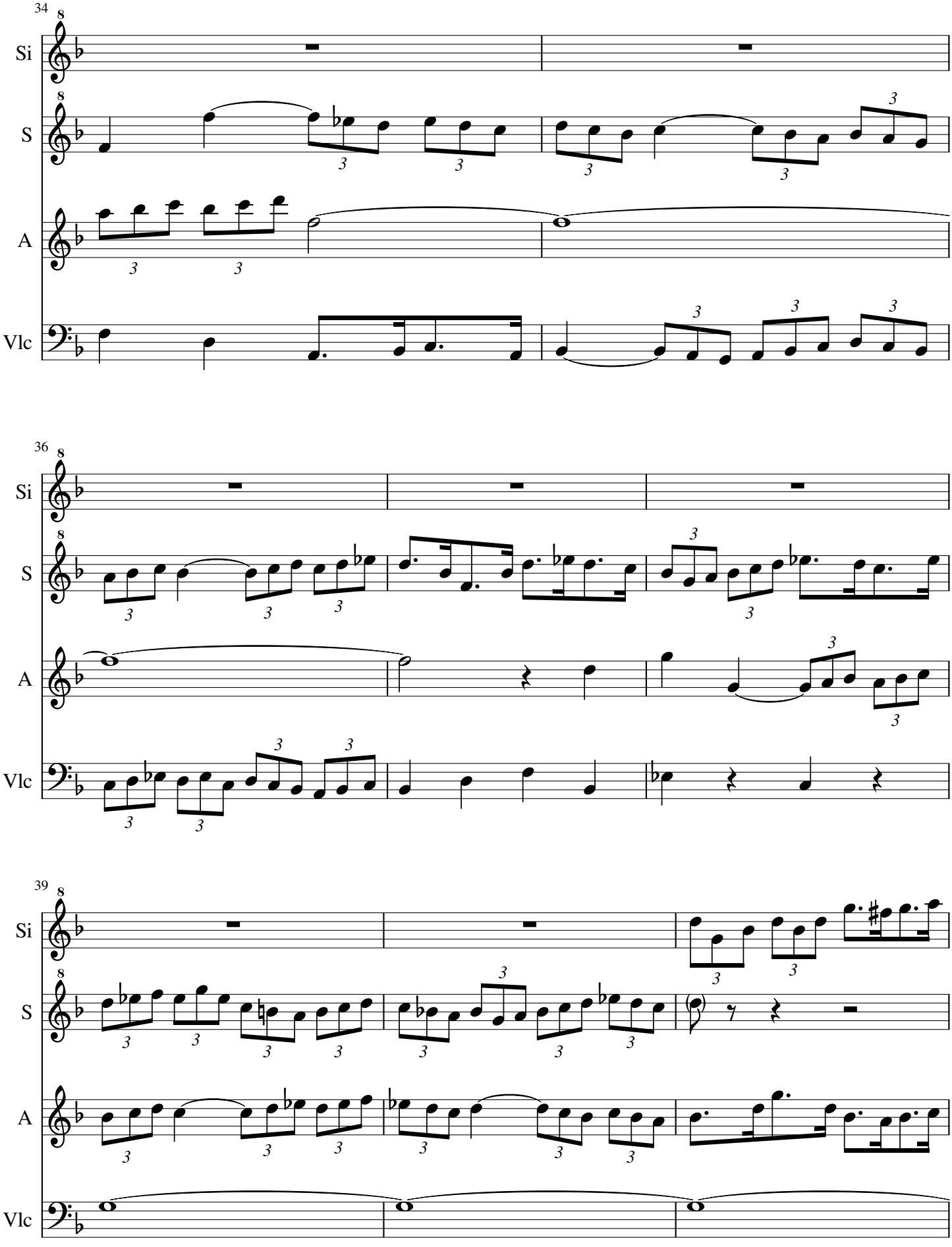
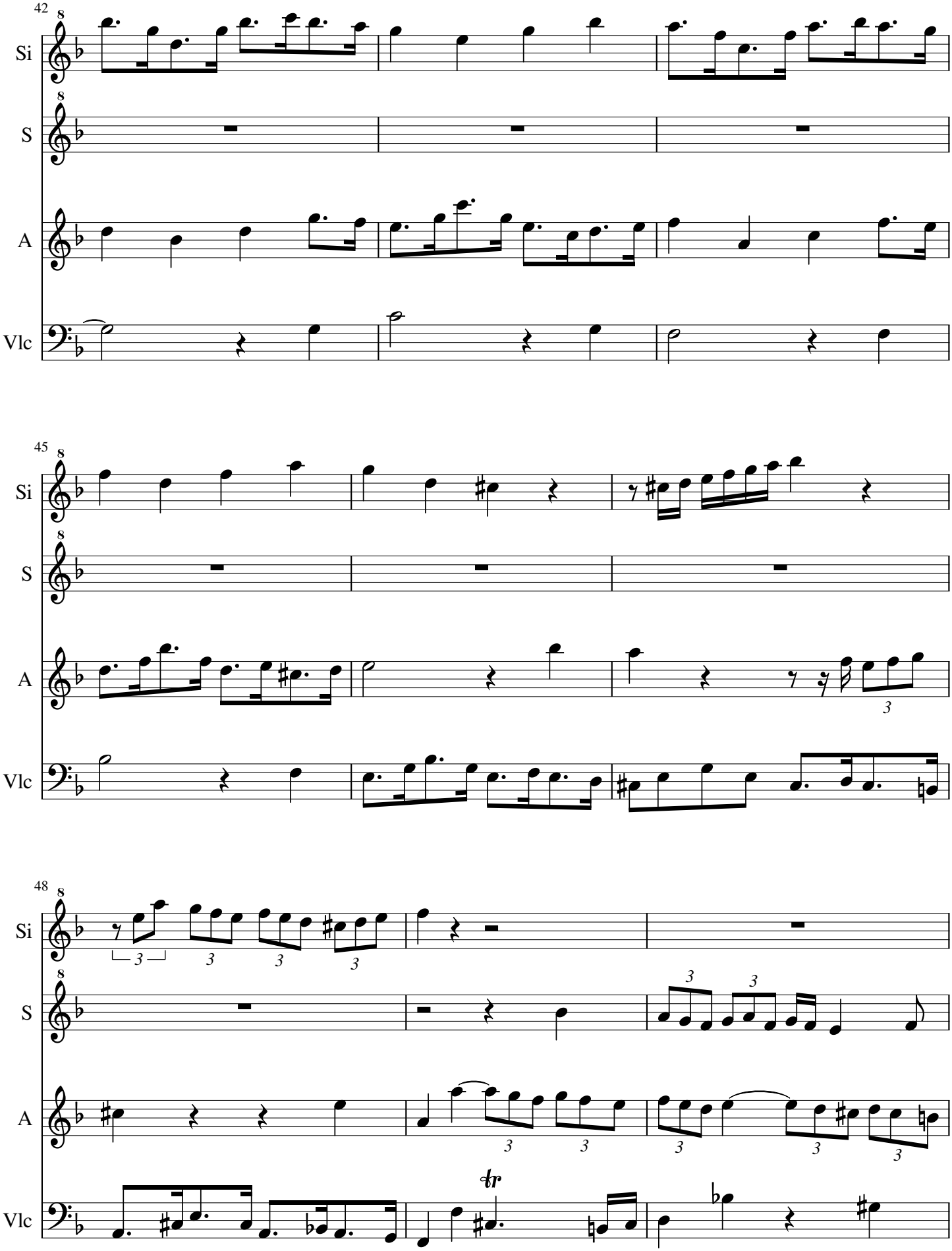
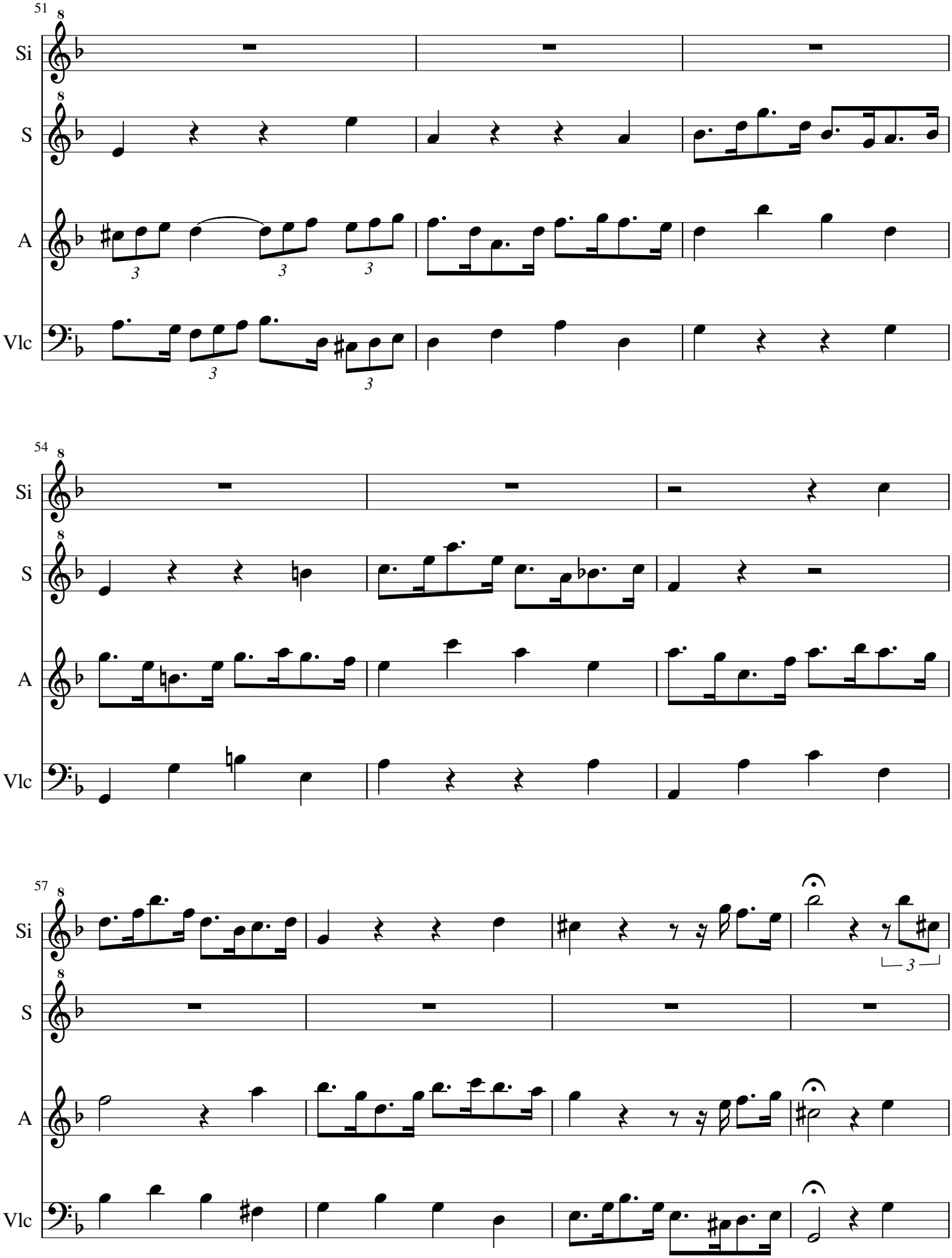
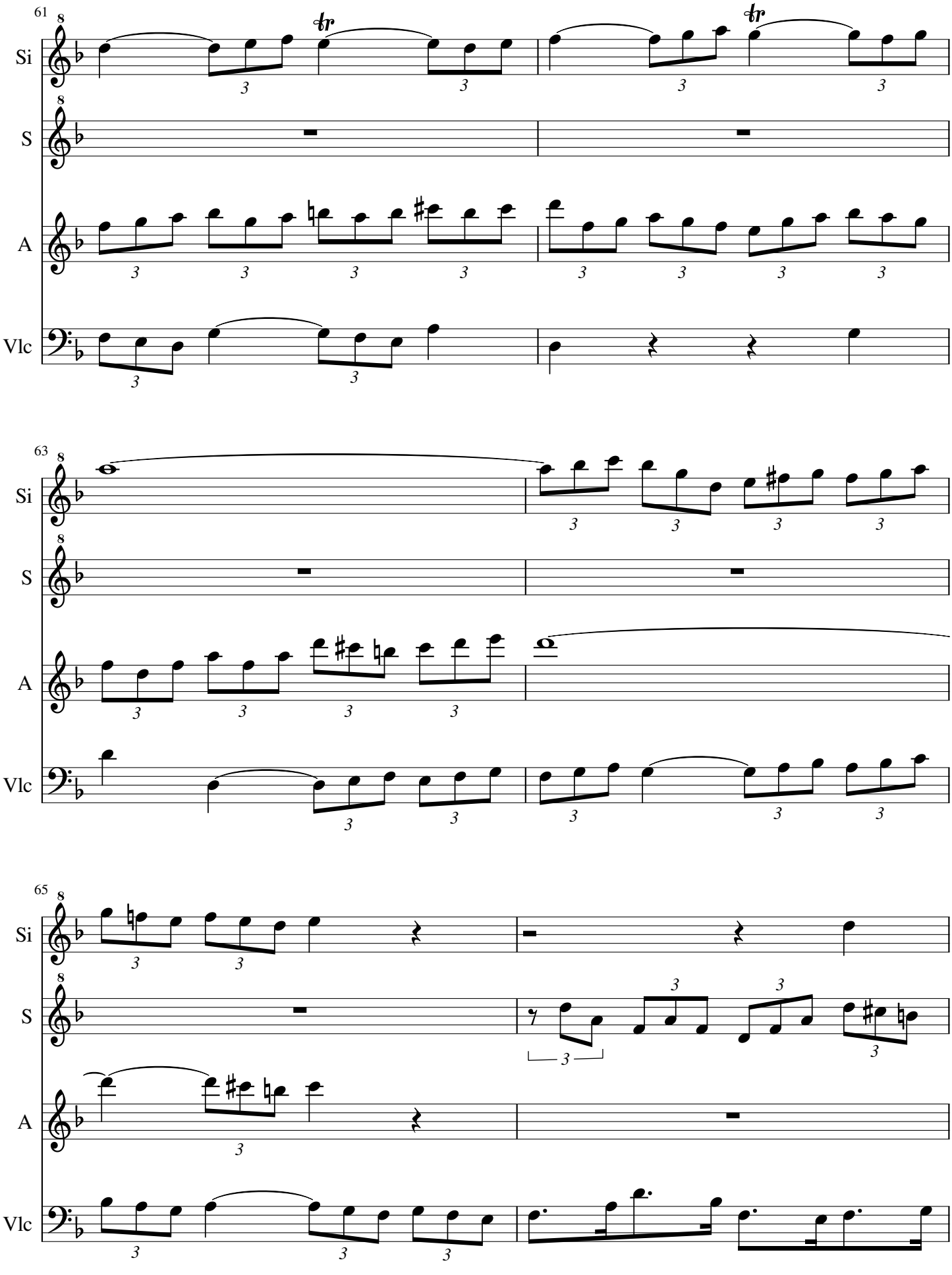
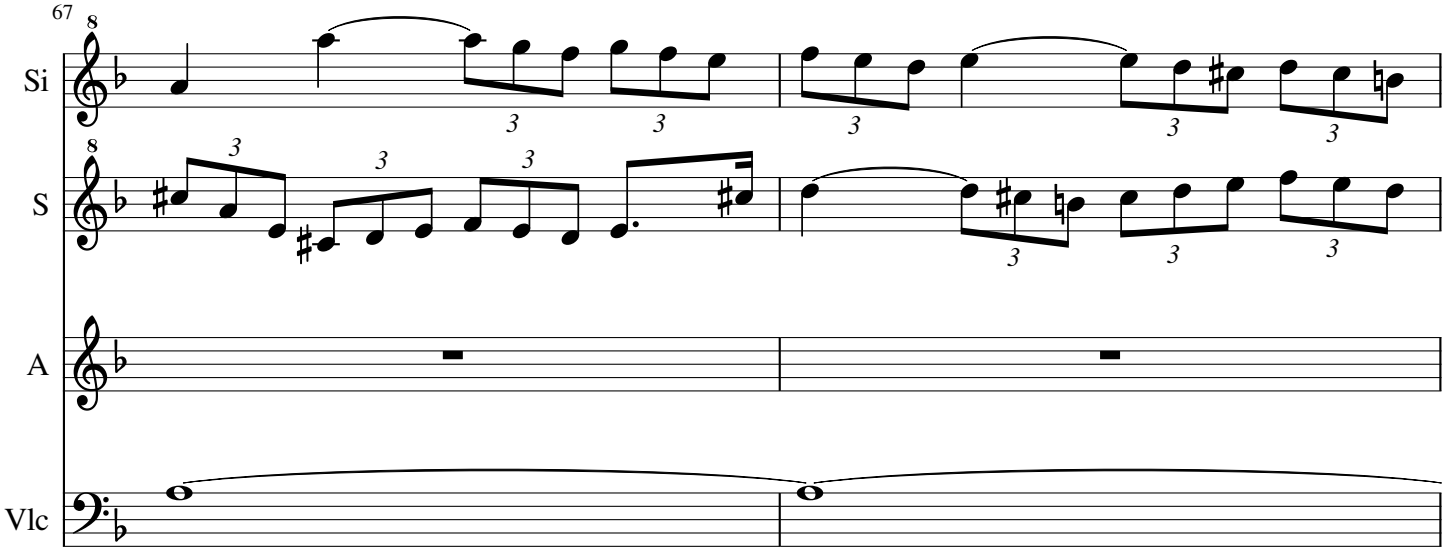
S
A
Vlc
29
Si
S
A
Vlc
31
Si
S
A
Vlc

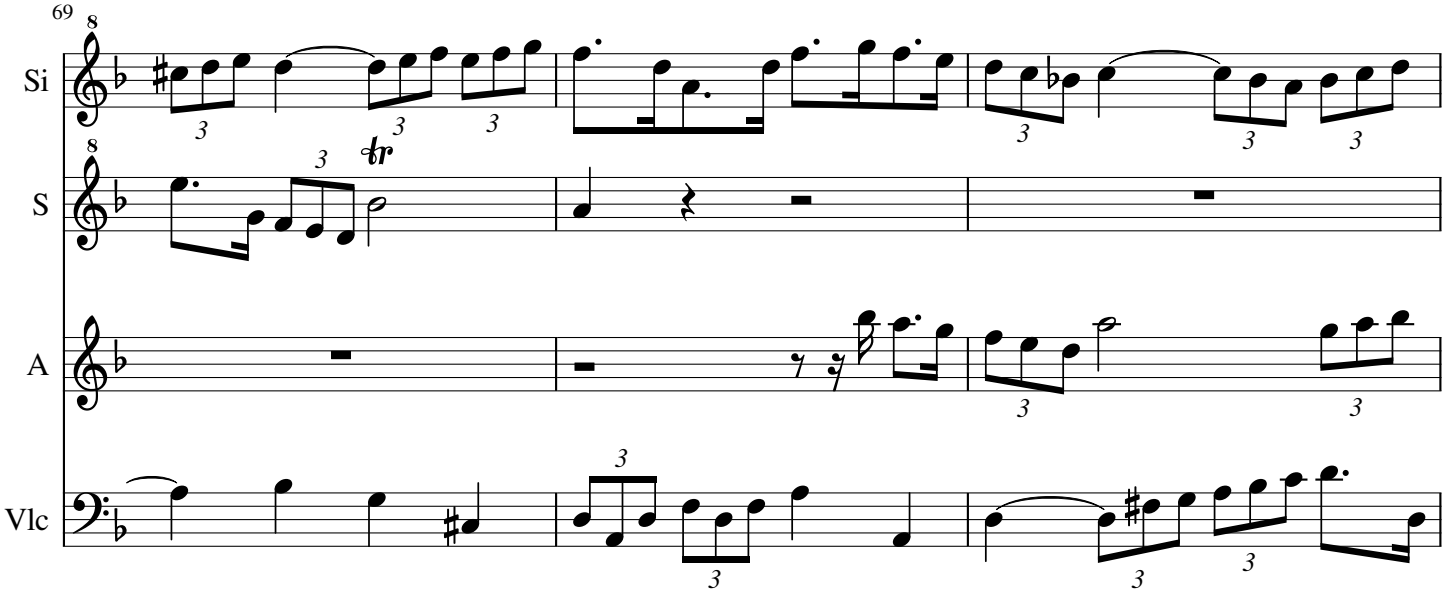

34
Si
S
A
Vlc
36
Si
S
A
Vlc
39
Si
S
A
Vlc

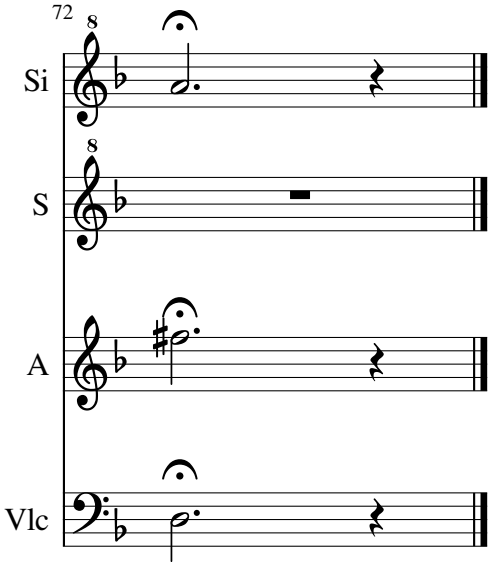

42
Si
S
A
Vlc
45
Si
S
A
Vlc
48
Si
S
A
Vlc
tr


51
Si
S
A
Vlc
54
Si
S
A
Vlc
57
Si
S
A
Vlc


61
Si
S
A
Vlc
63
Si
S
A
Vlc
65
Si
S
A
Vlc


67
Si
S
A
Vlc


69
Si
S
A
Vlc

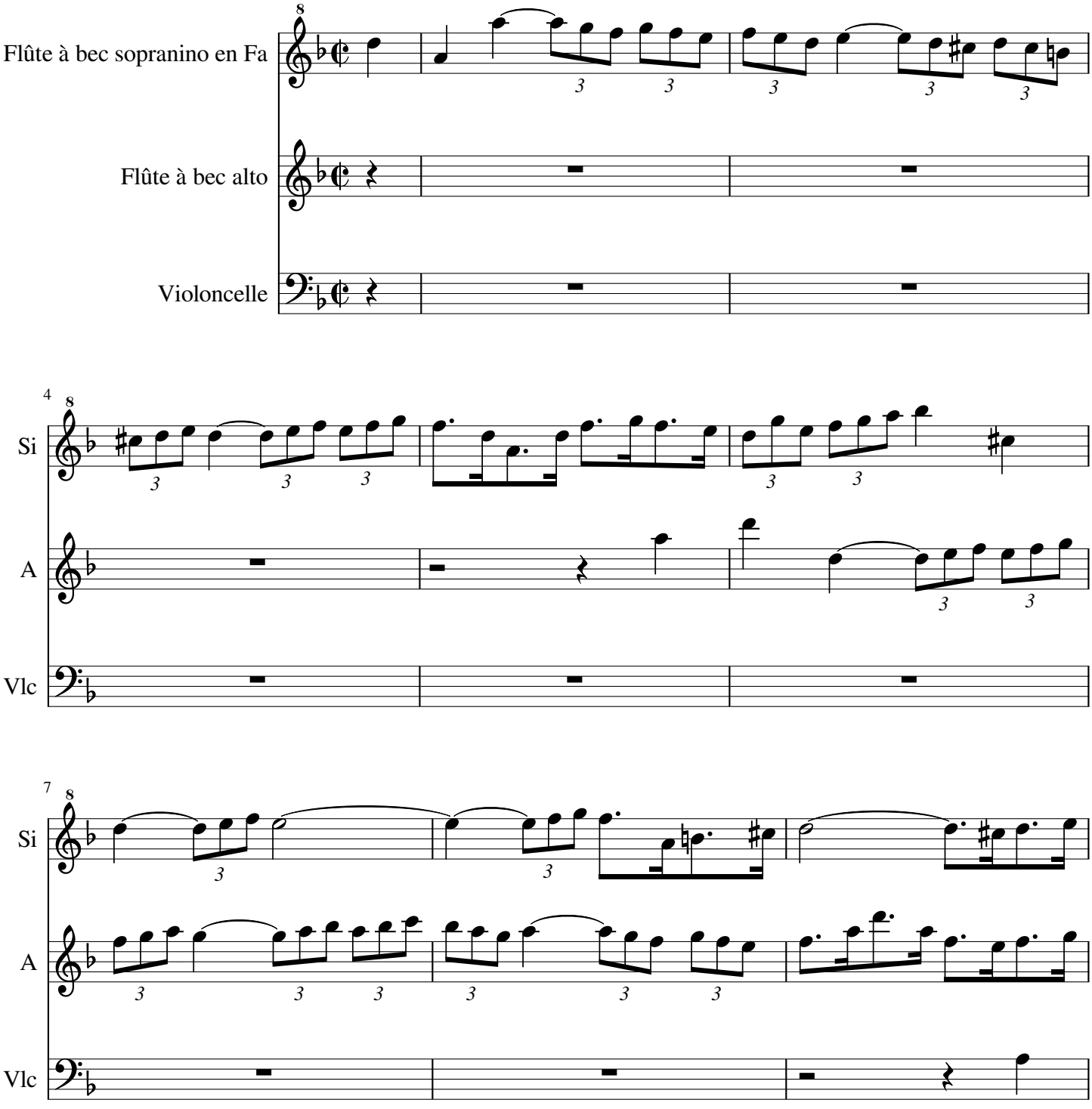

72
Si
S
A
Vlc

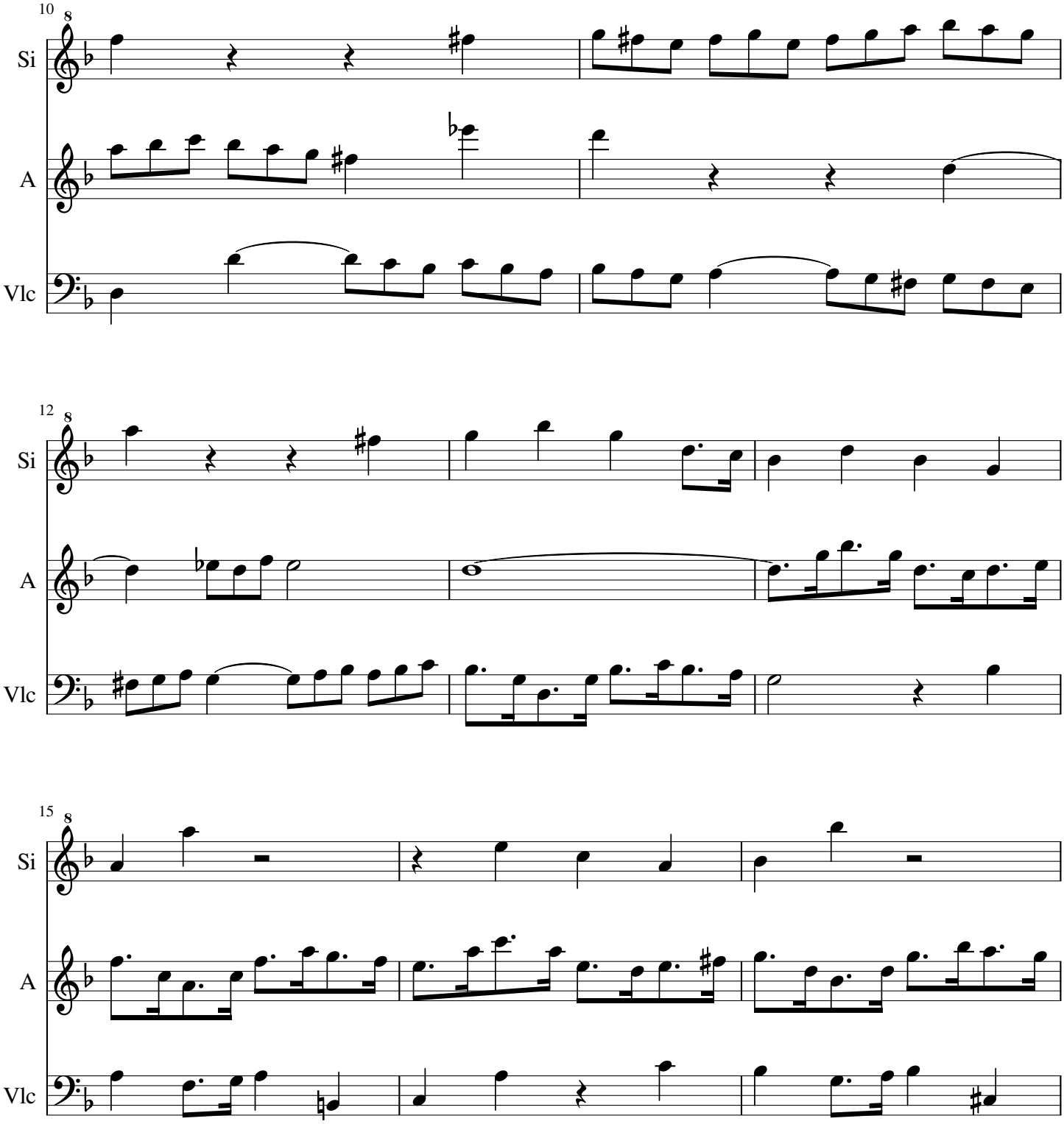
J S BACH

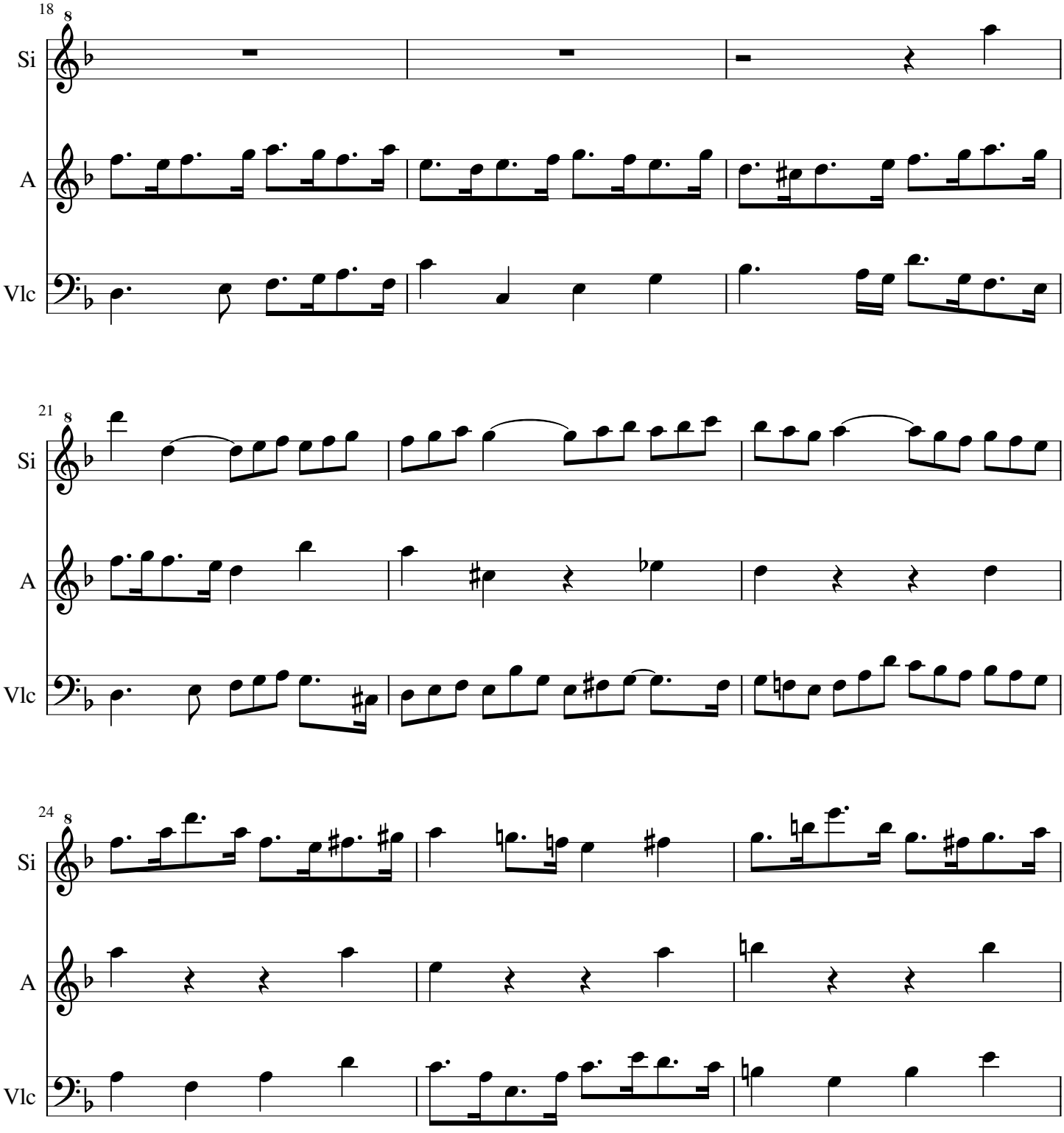
Transcription
Pierre Montreuille

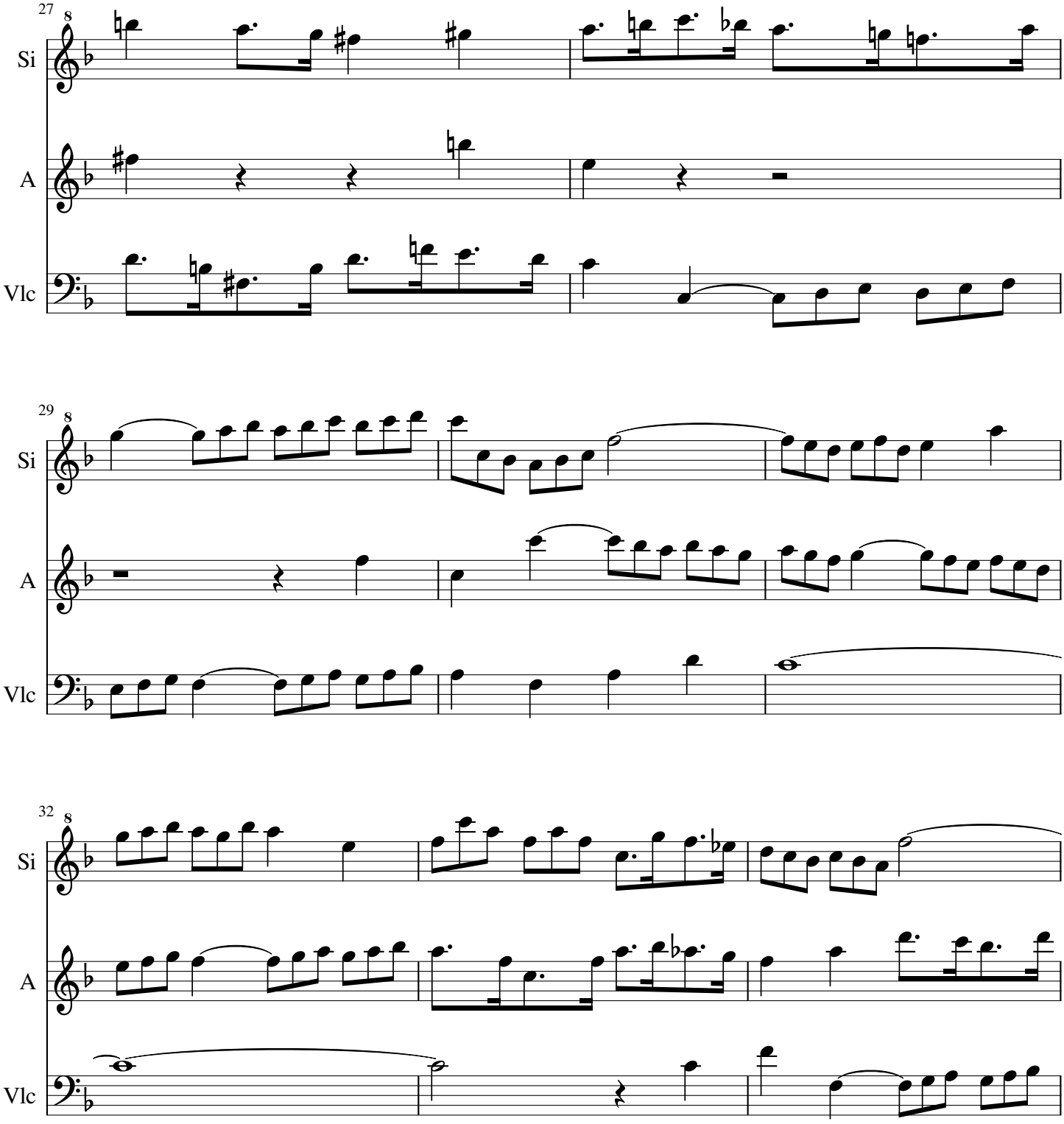
Contrapunctus 16 b

INVERSUS




10
8
Si
A
Vlc
12
8
Si
A
Vlc
15
8
Si
A
Vlc


18
8
Si
A
Vlc
21
8
Si
A
Vlc
24
8
Si
A
Vlc


27
8
Si
A
Vlc
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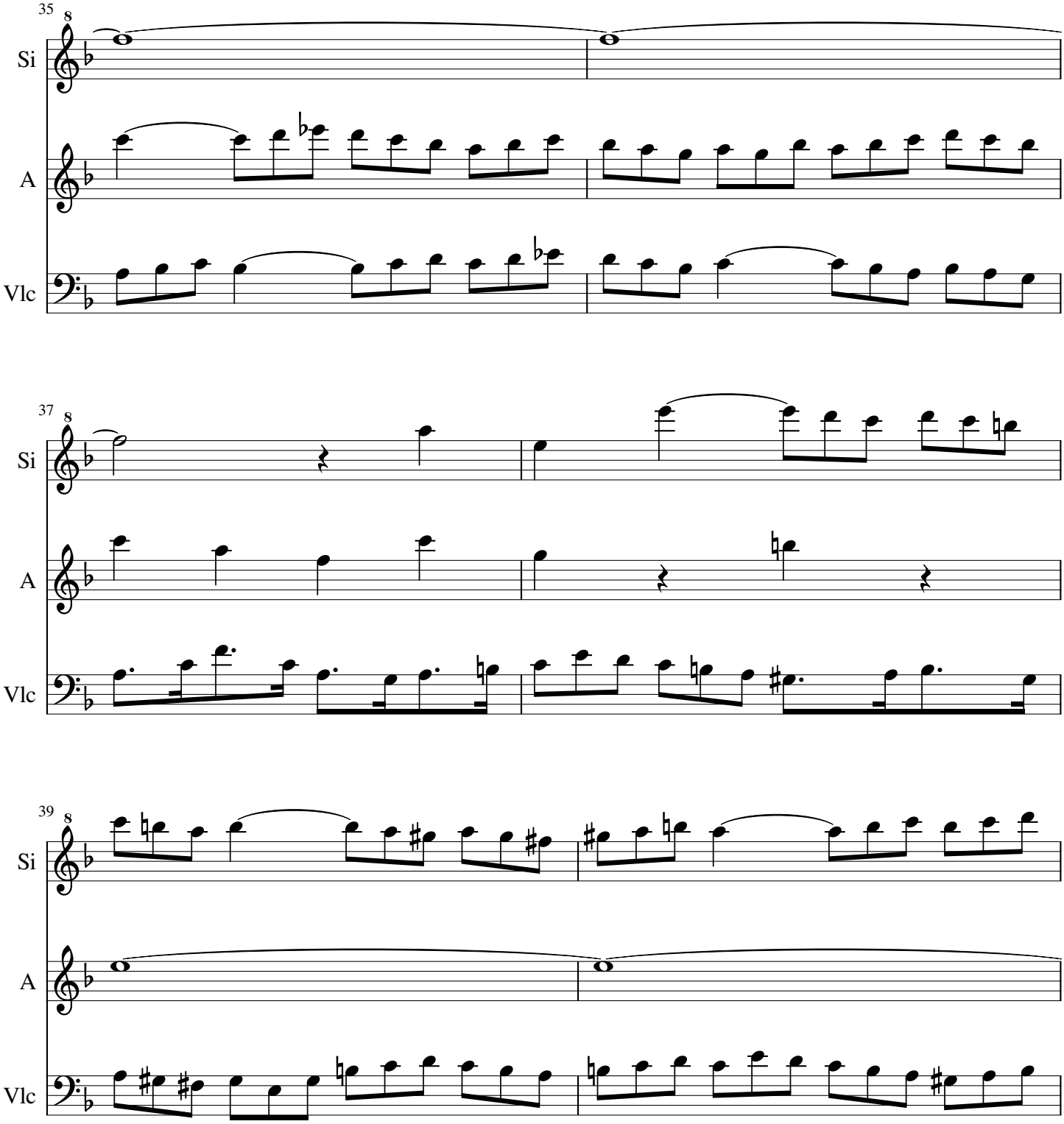
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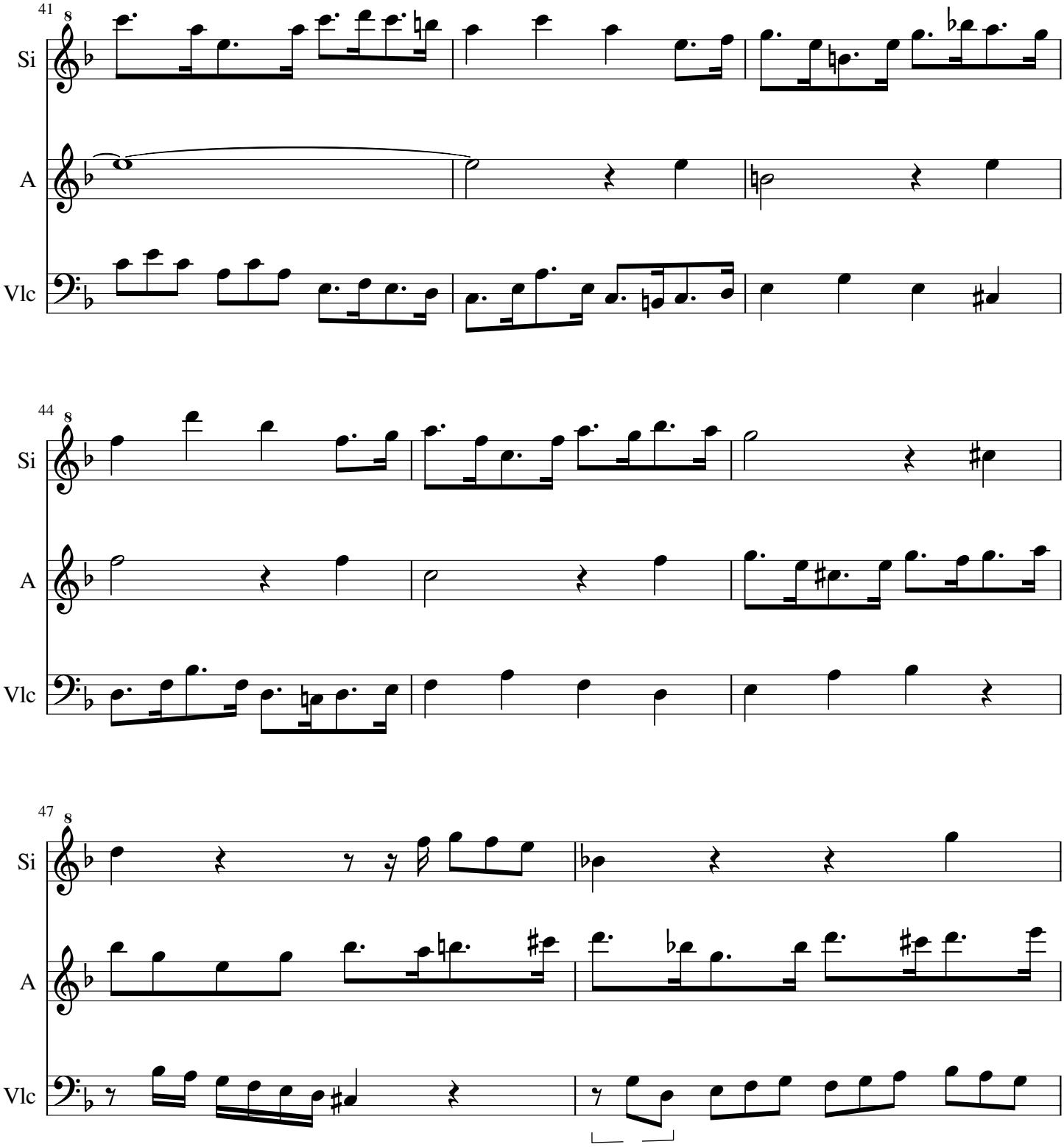
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Vlc
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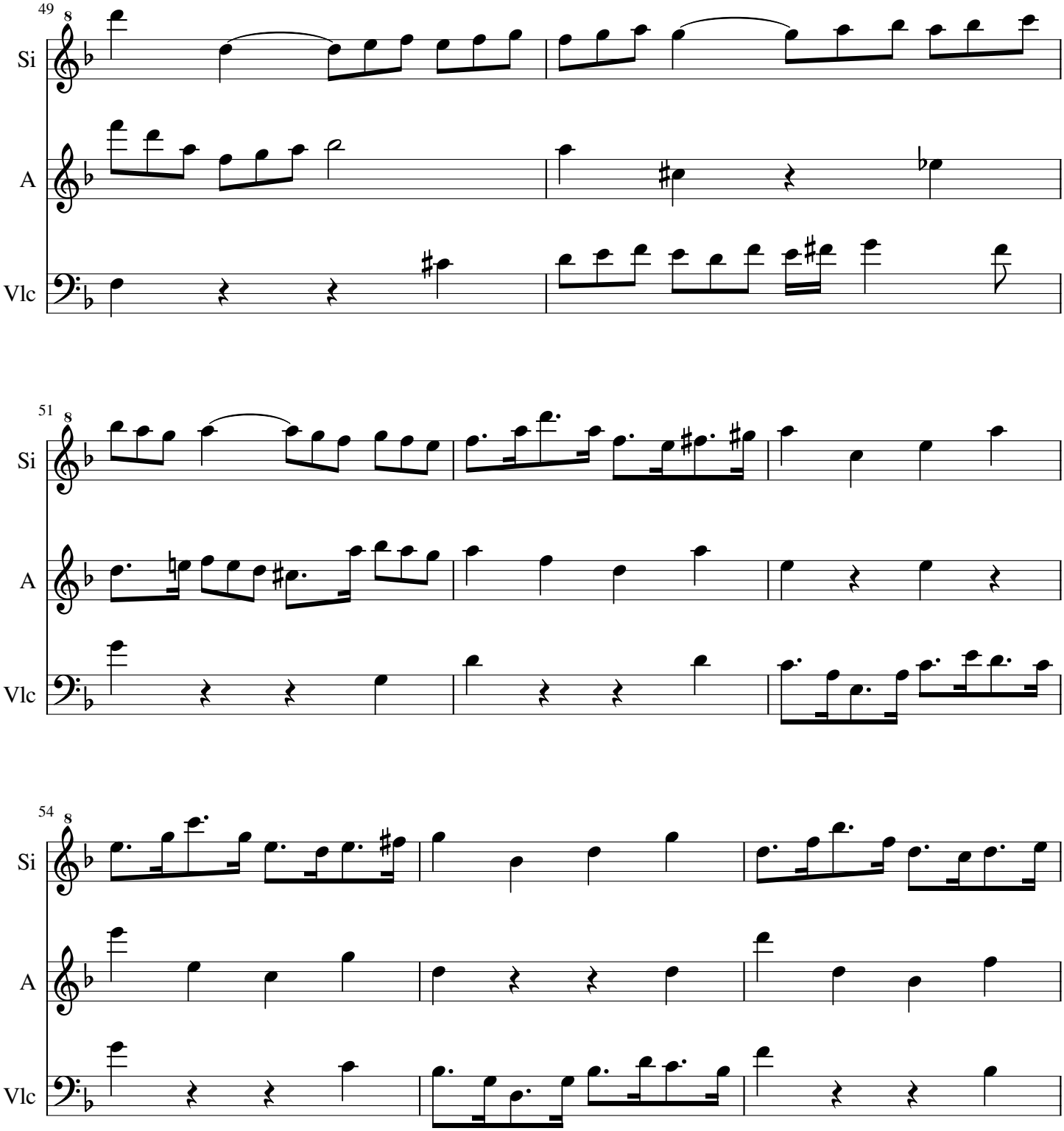
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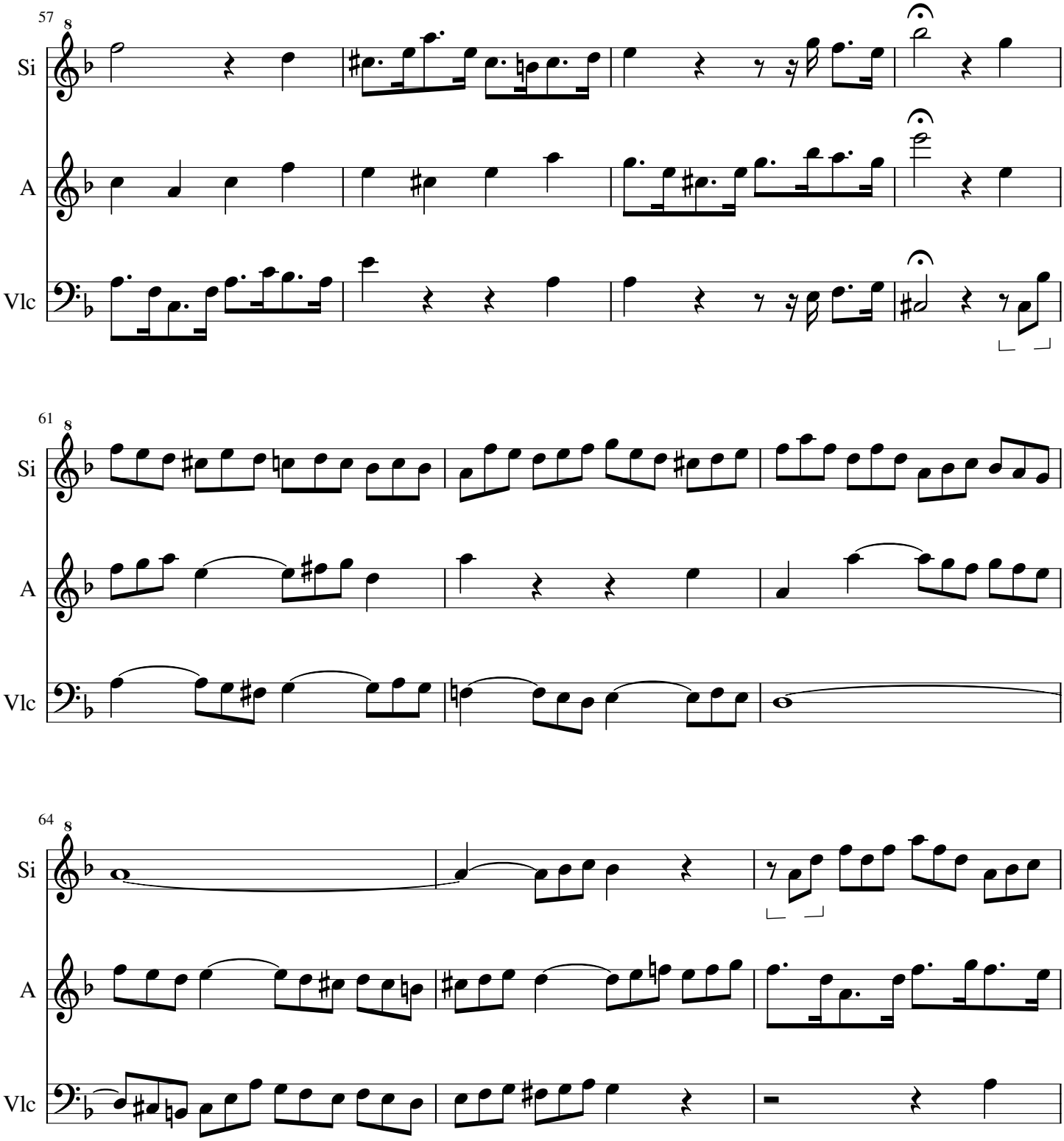
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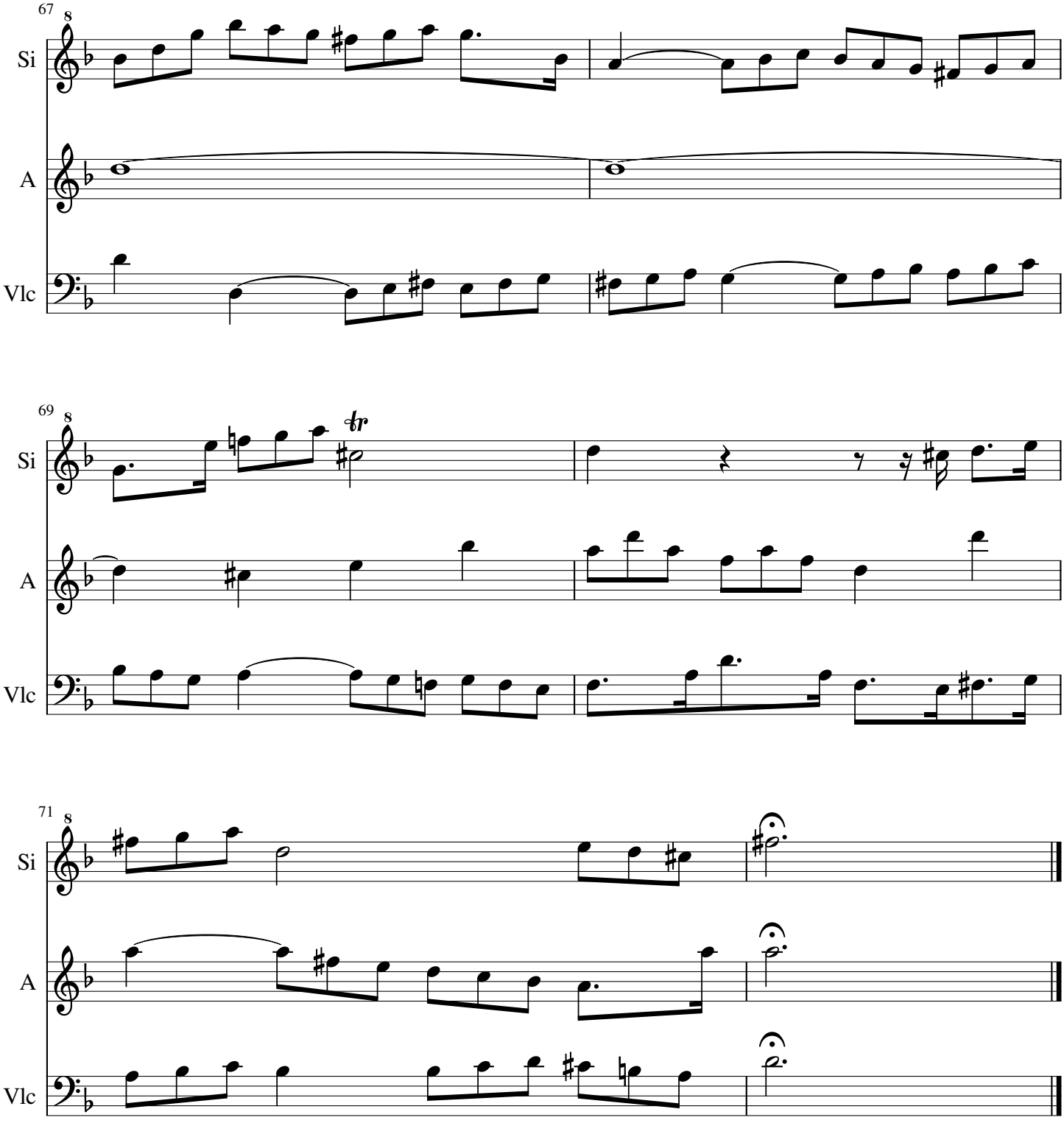
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Vlc
69
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Si
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Vlc
71
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A
Vlc

(N° 17 non retenu)

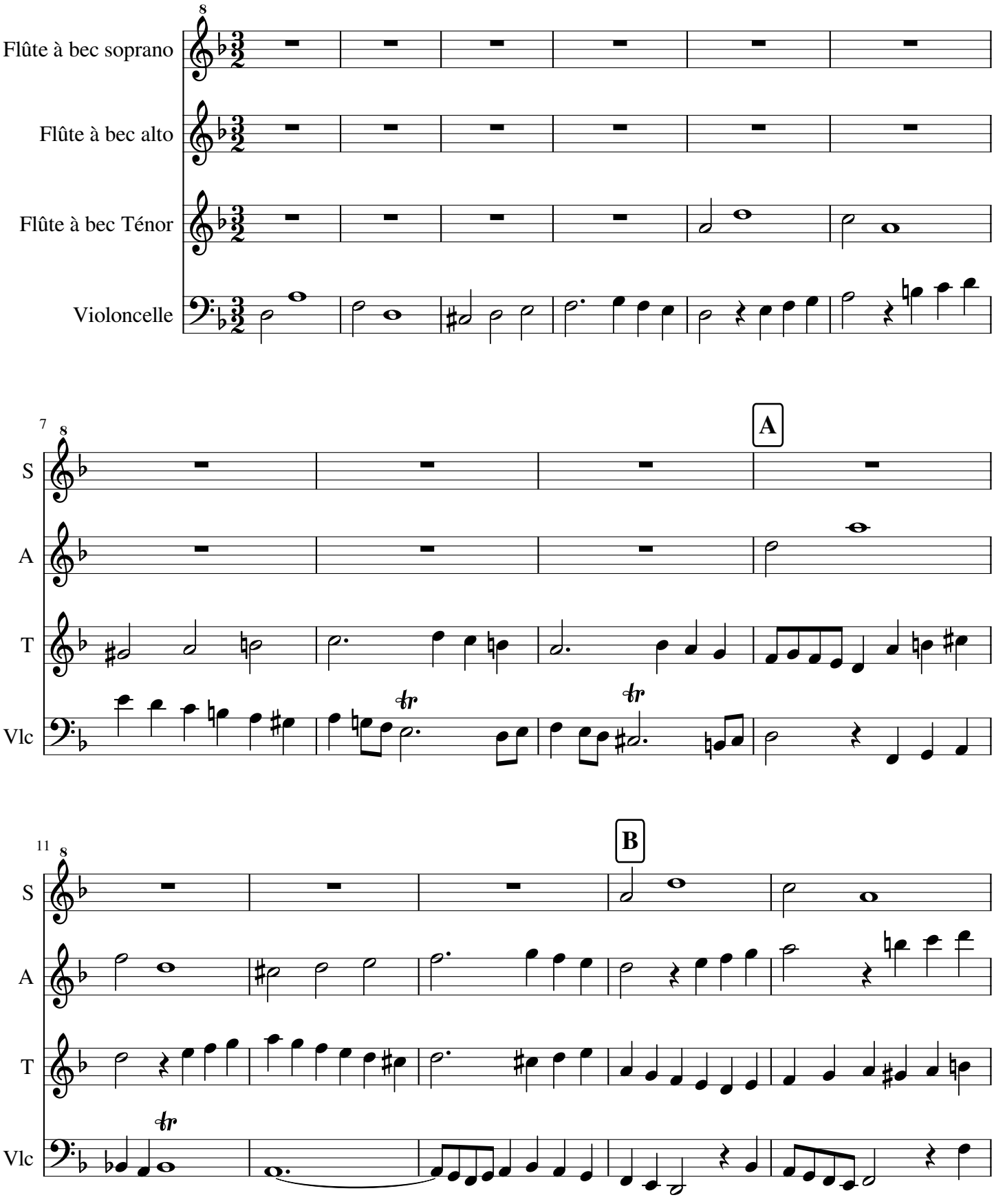
J S BACH

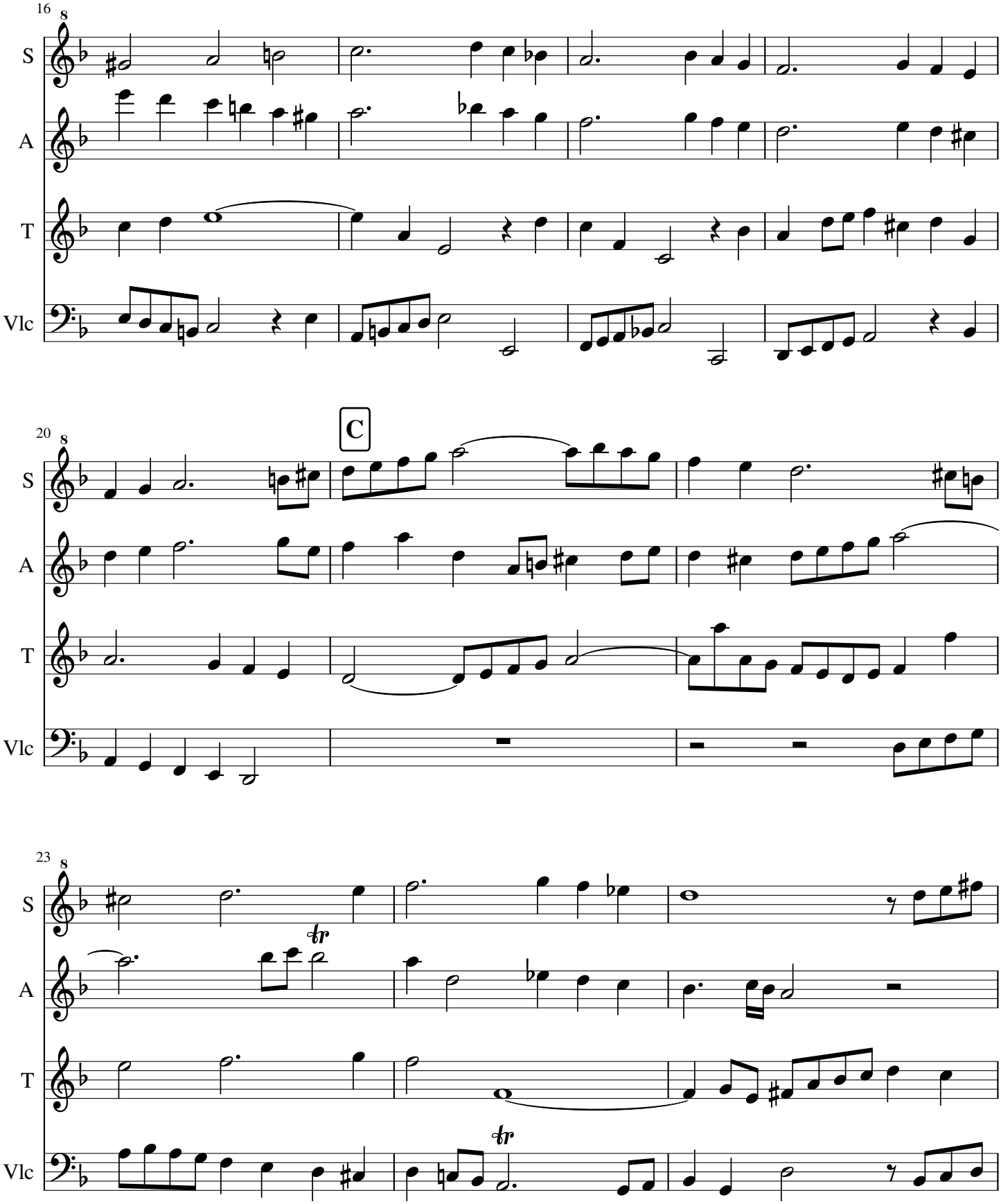
Transcription

Pierre Montreuille

Contrapunctus 18 a

RECTUS

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T
Vlc
23
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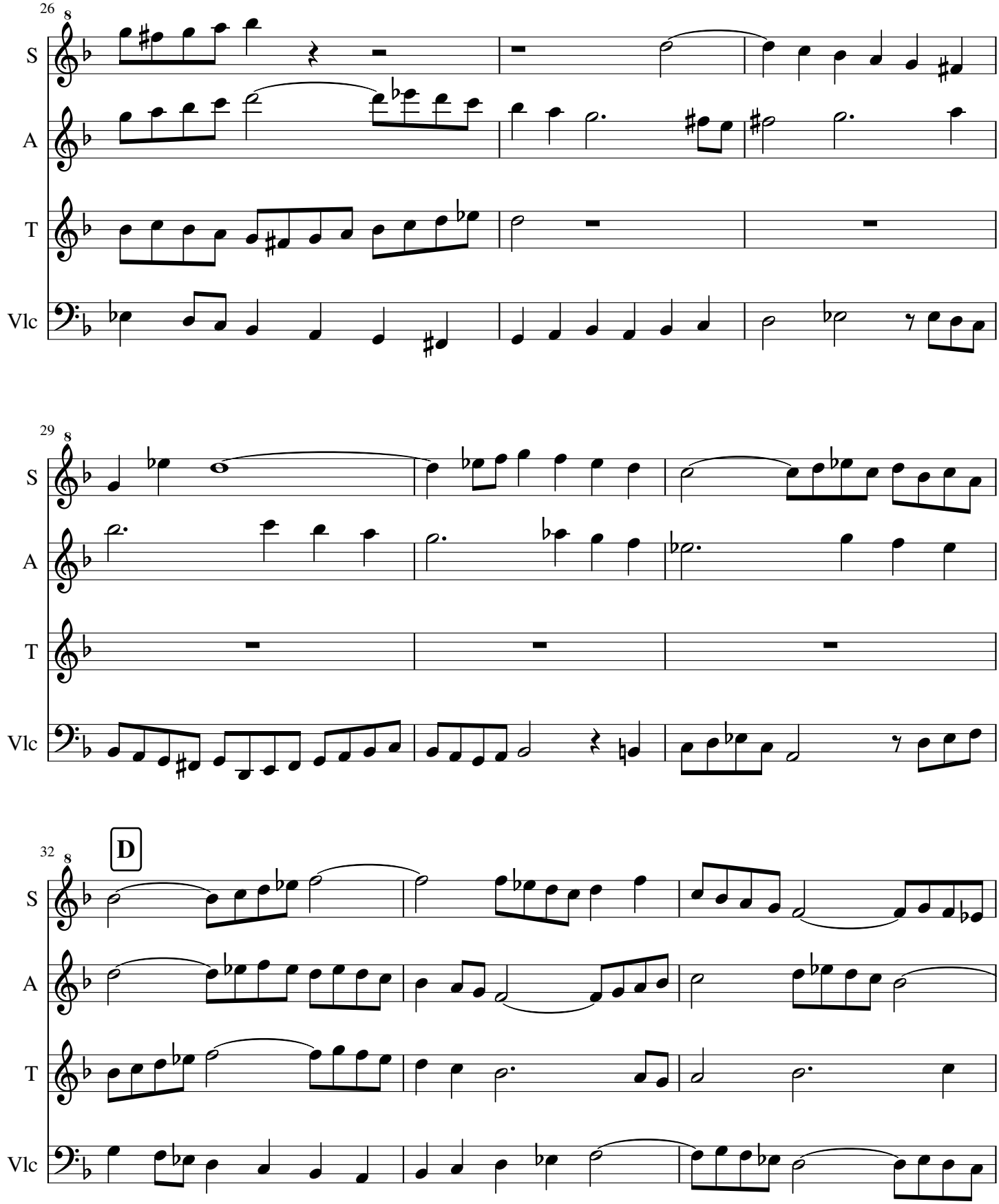
T
Vlc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Vlc
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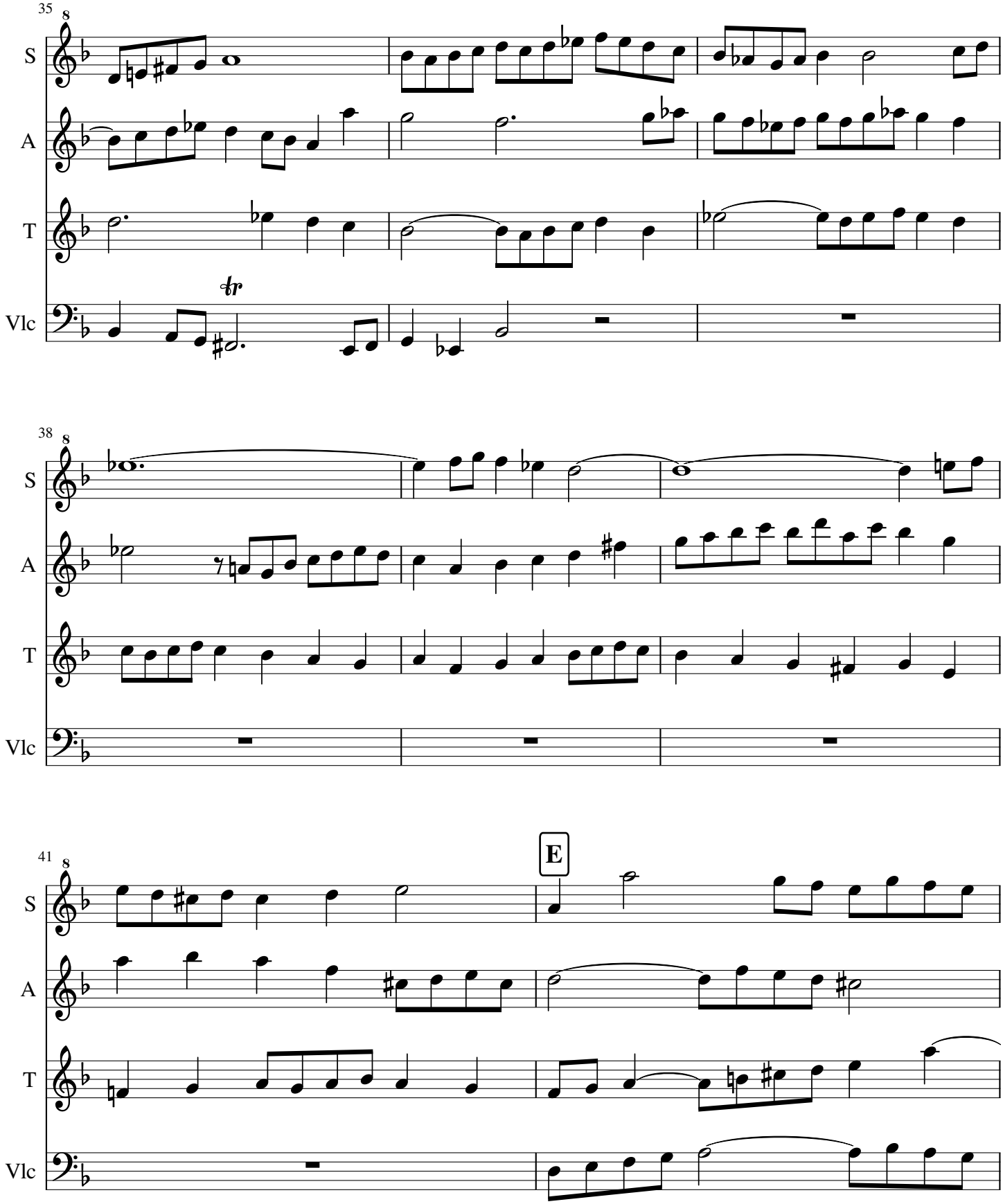
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Vlc
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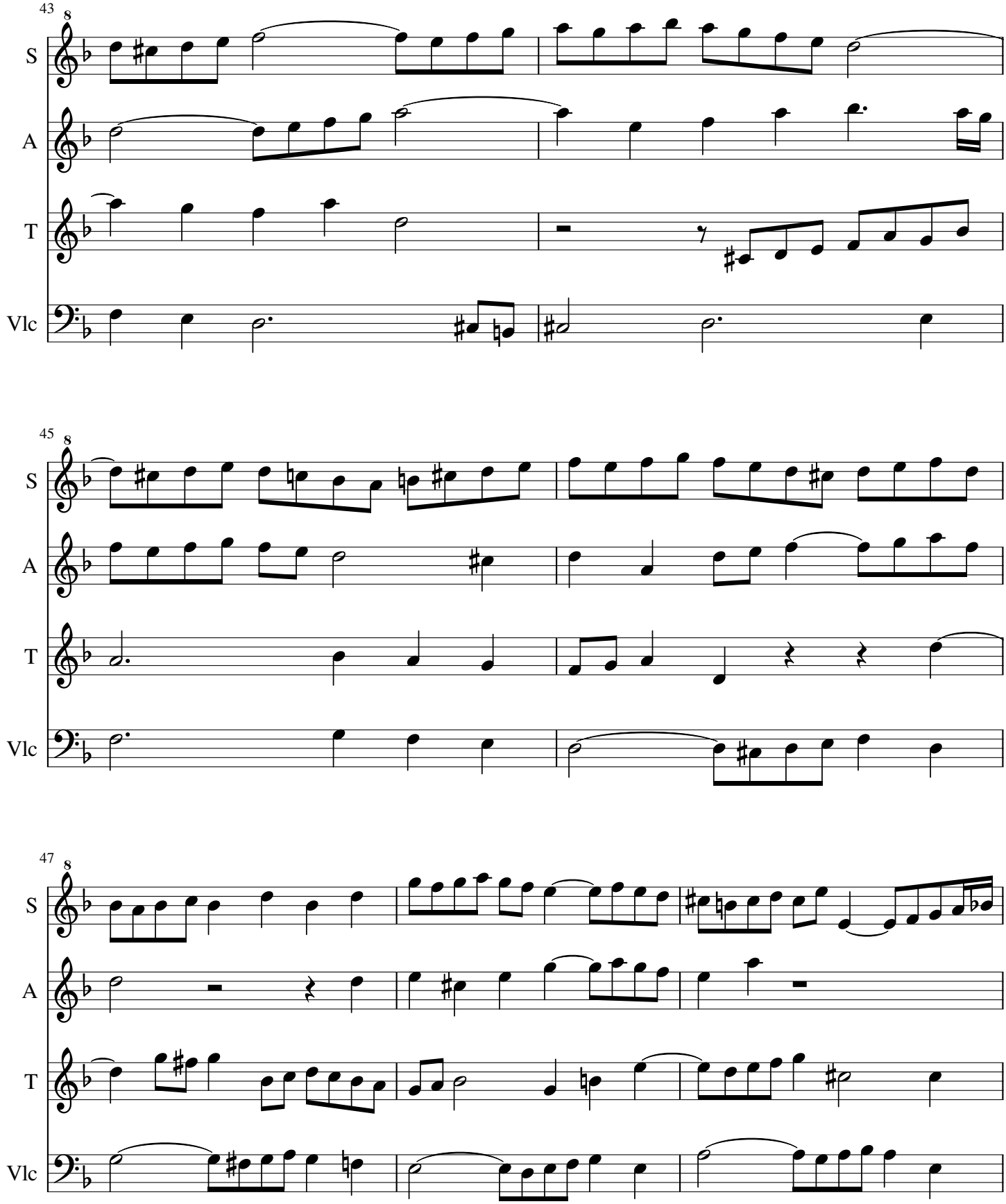
Vlc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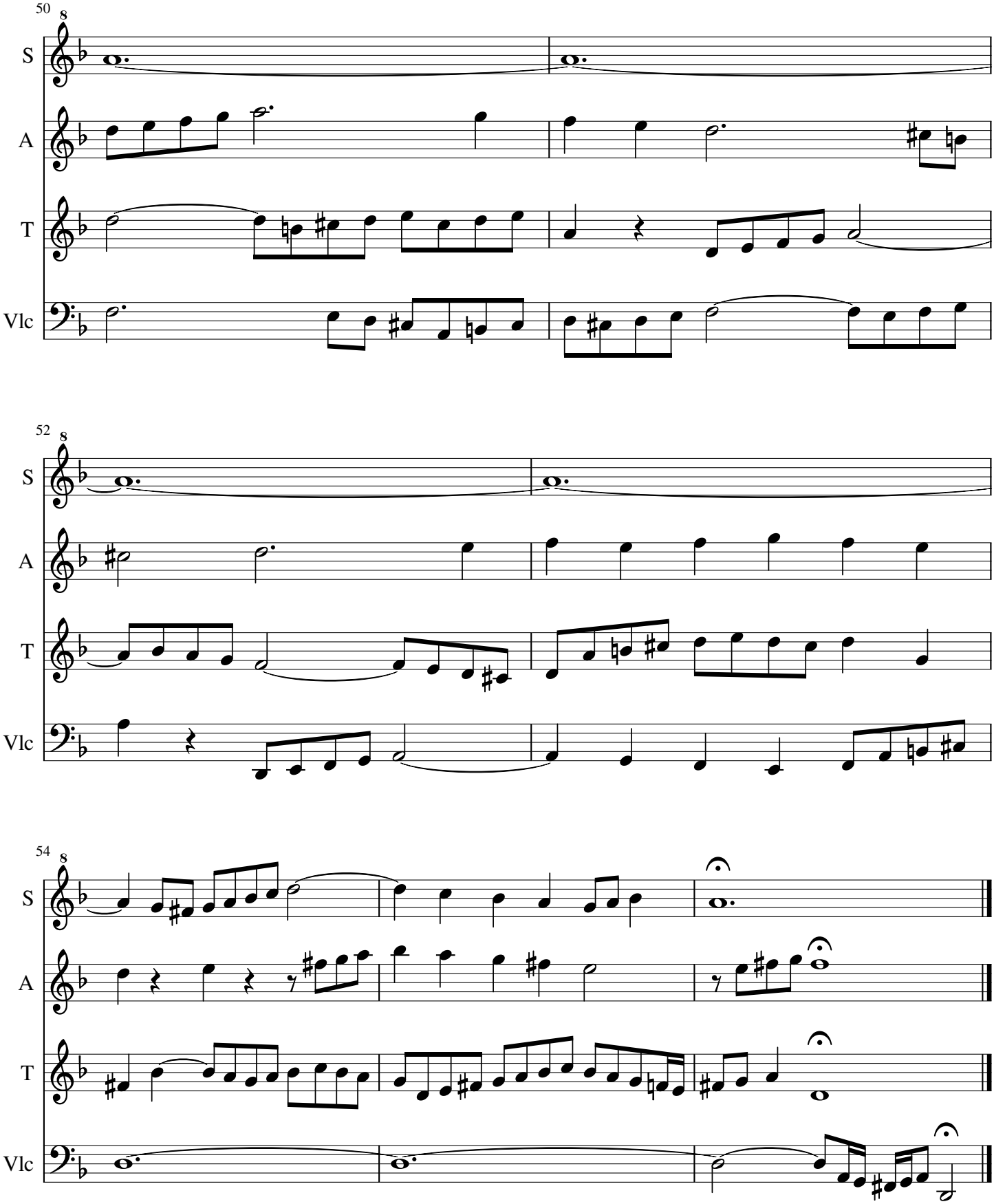
T
Vlc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Vlc
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Vlc
54
S
A
T
Vlc

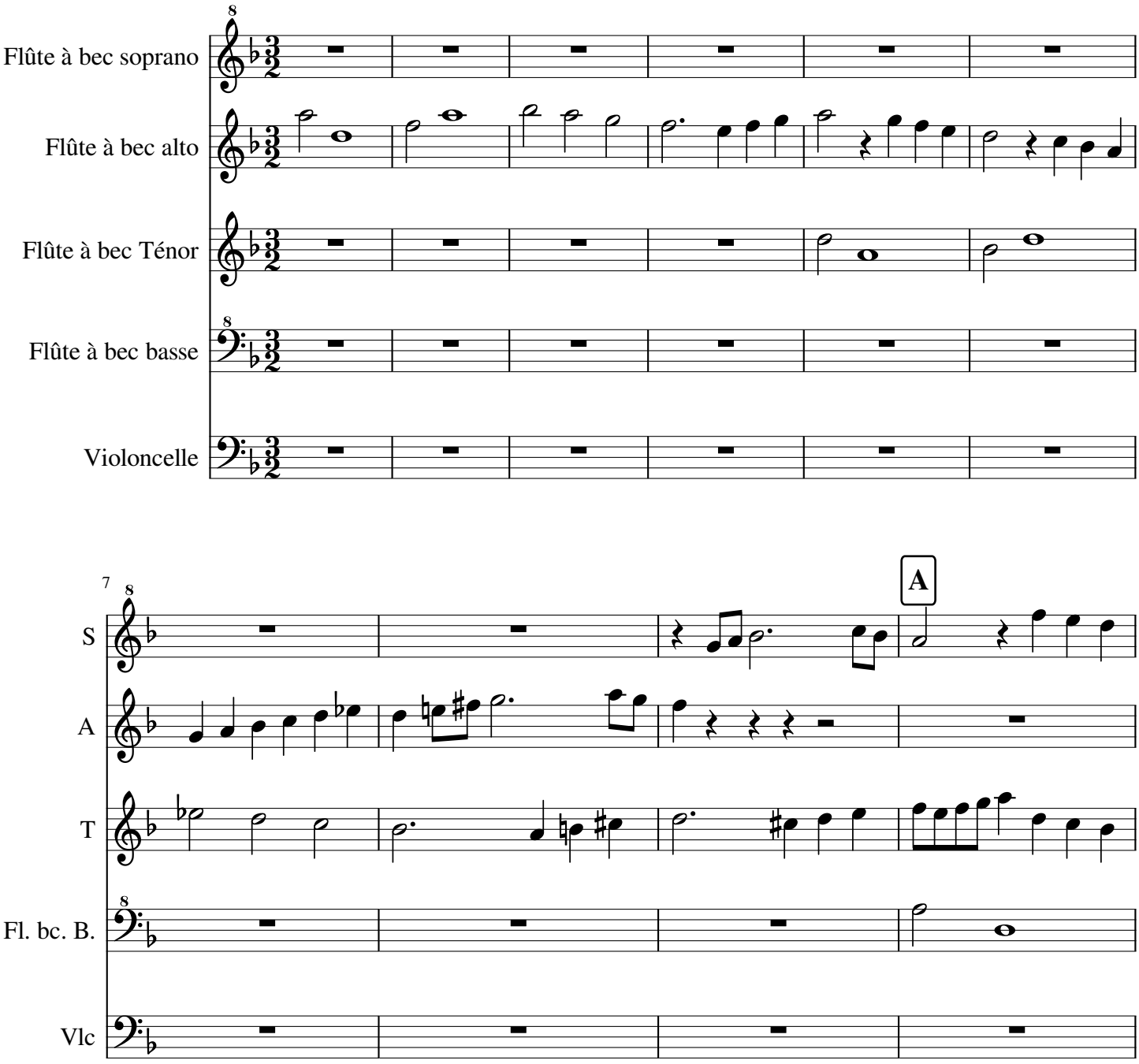
Contrapunctus 18 b

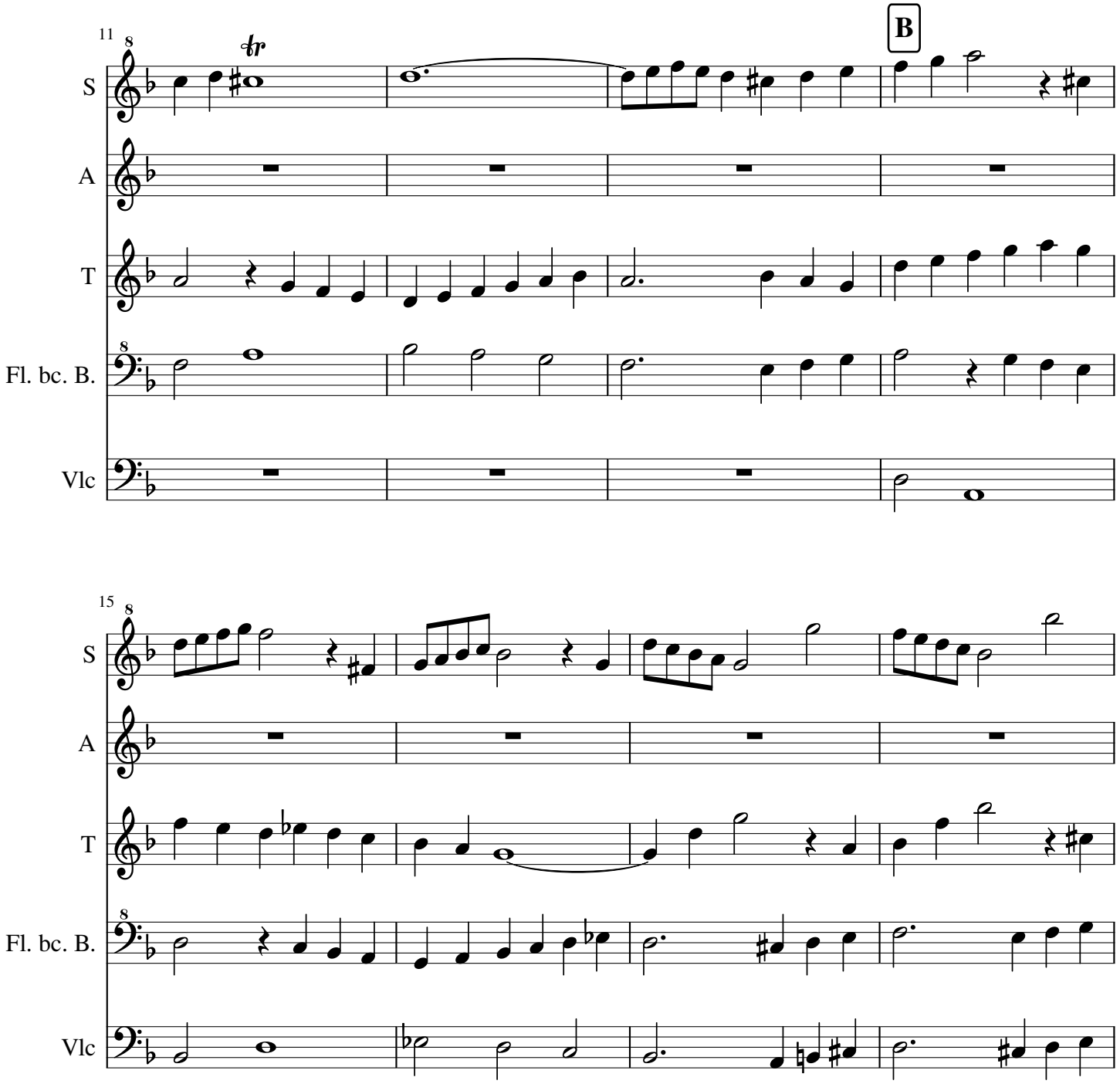
INVERSUS

J S BACH

Transcription

Pierre Montreuille

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Vlc
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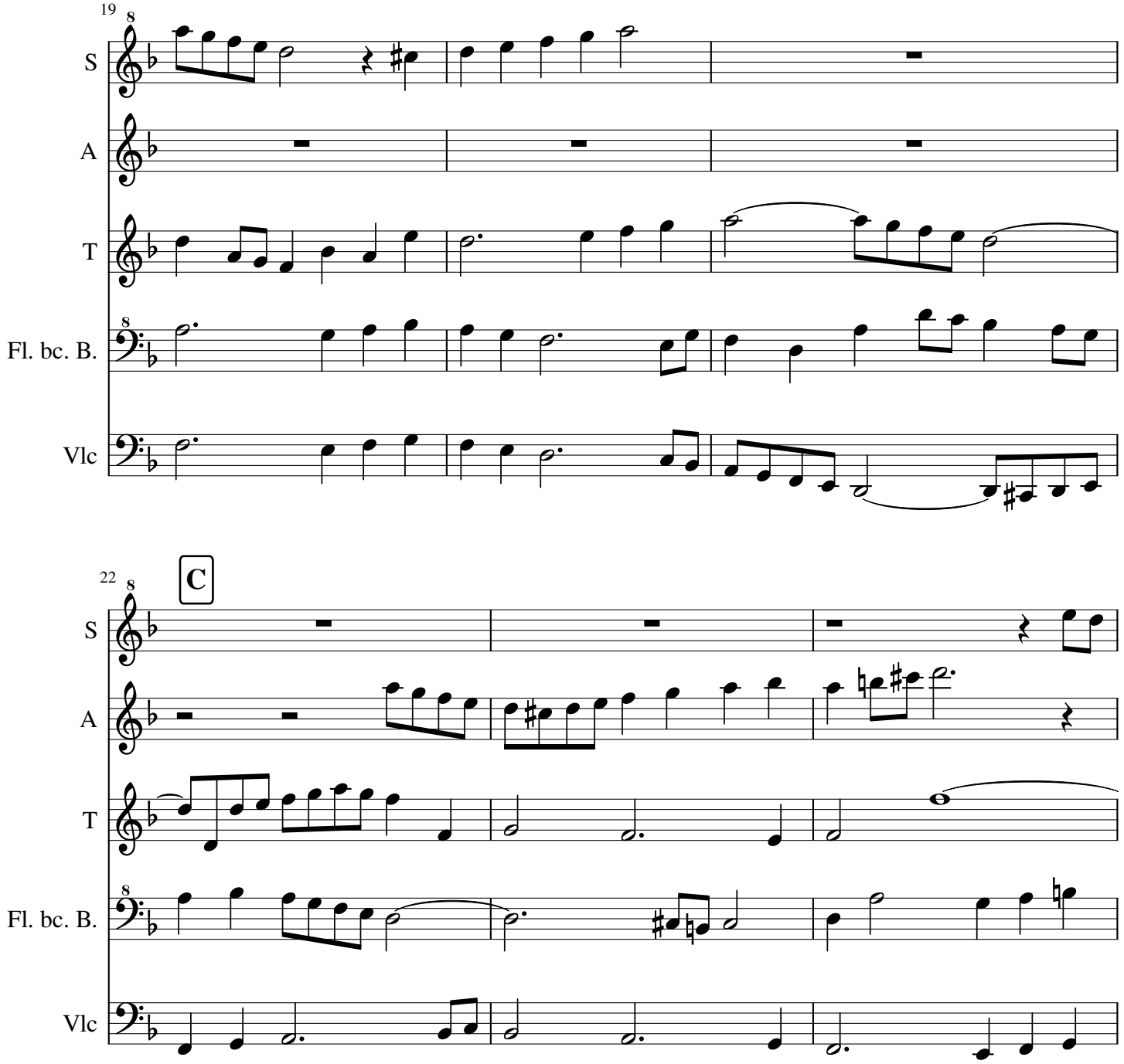
Fl. bc. B.
Vlc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Vlc
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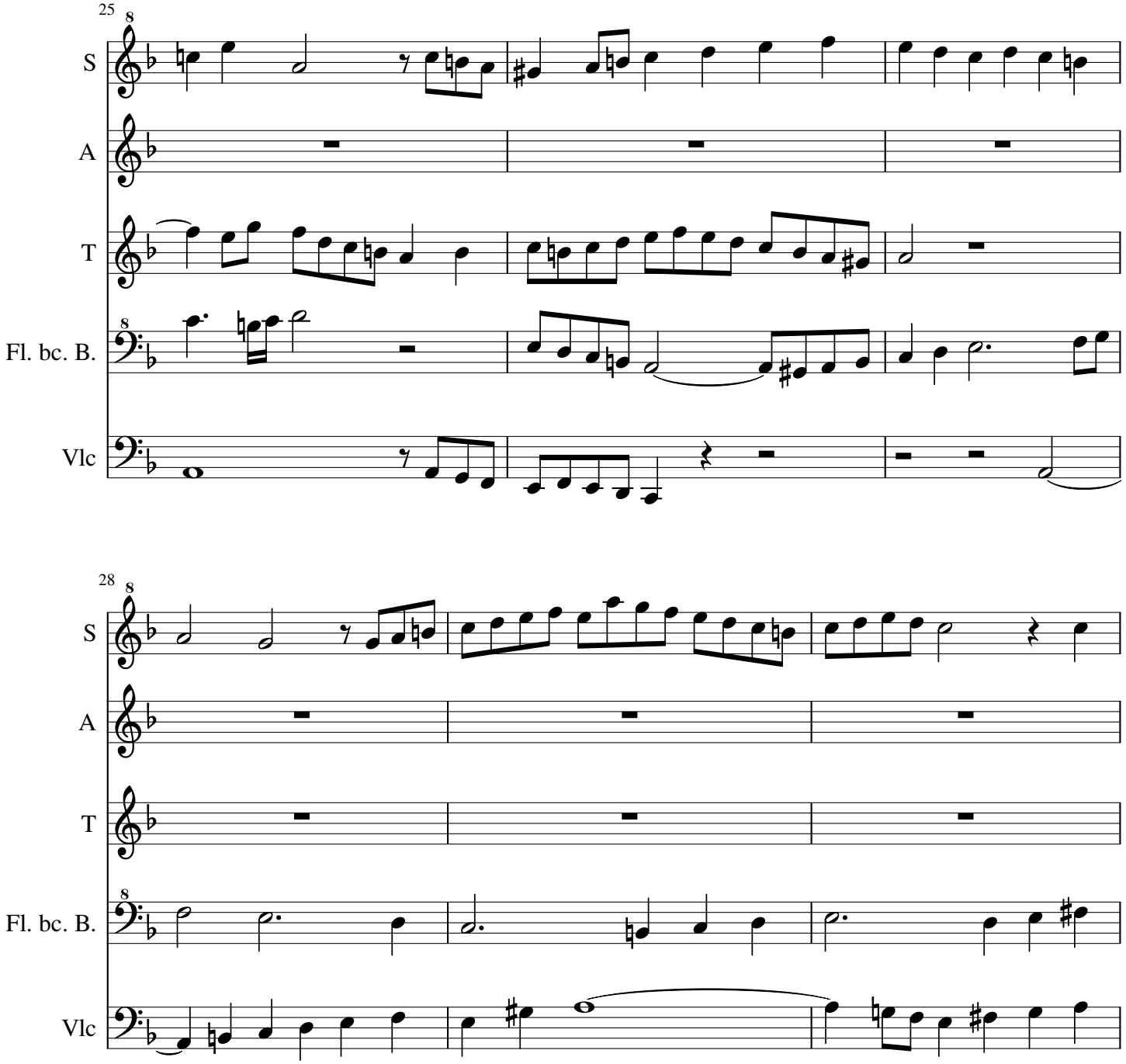
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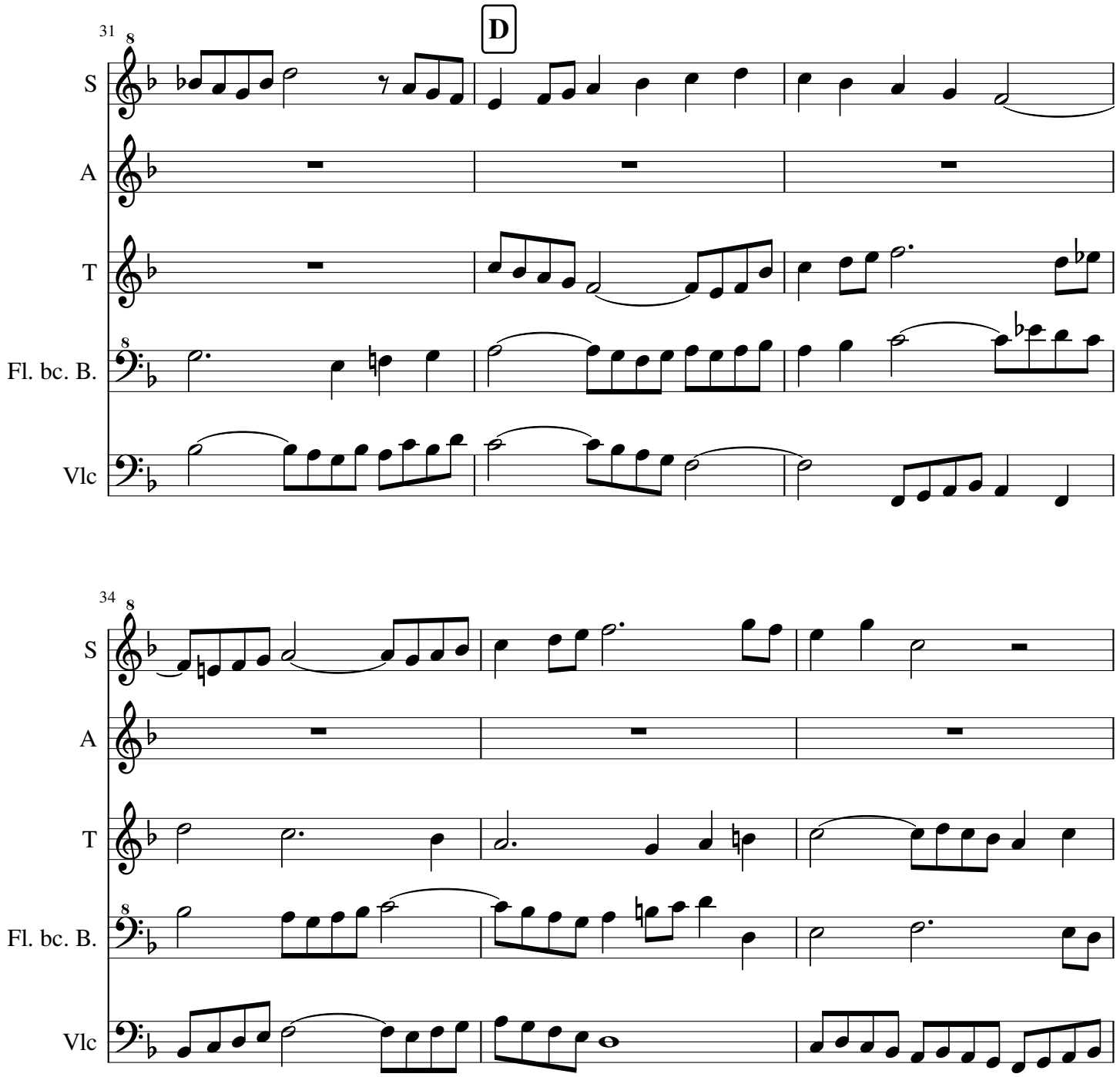
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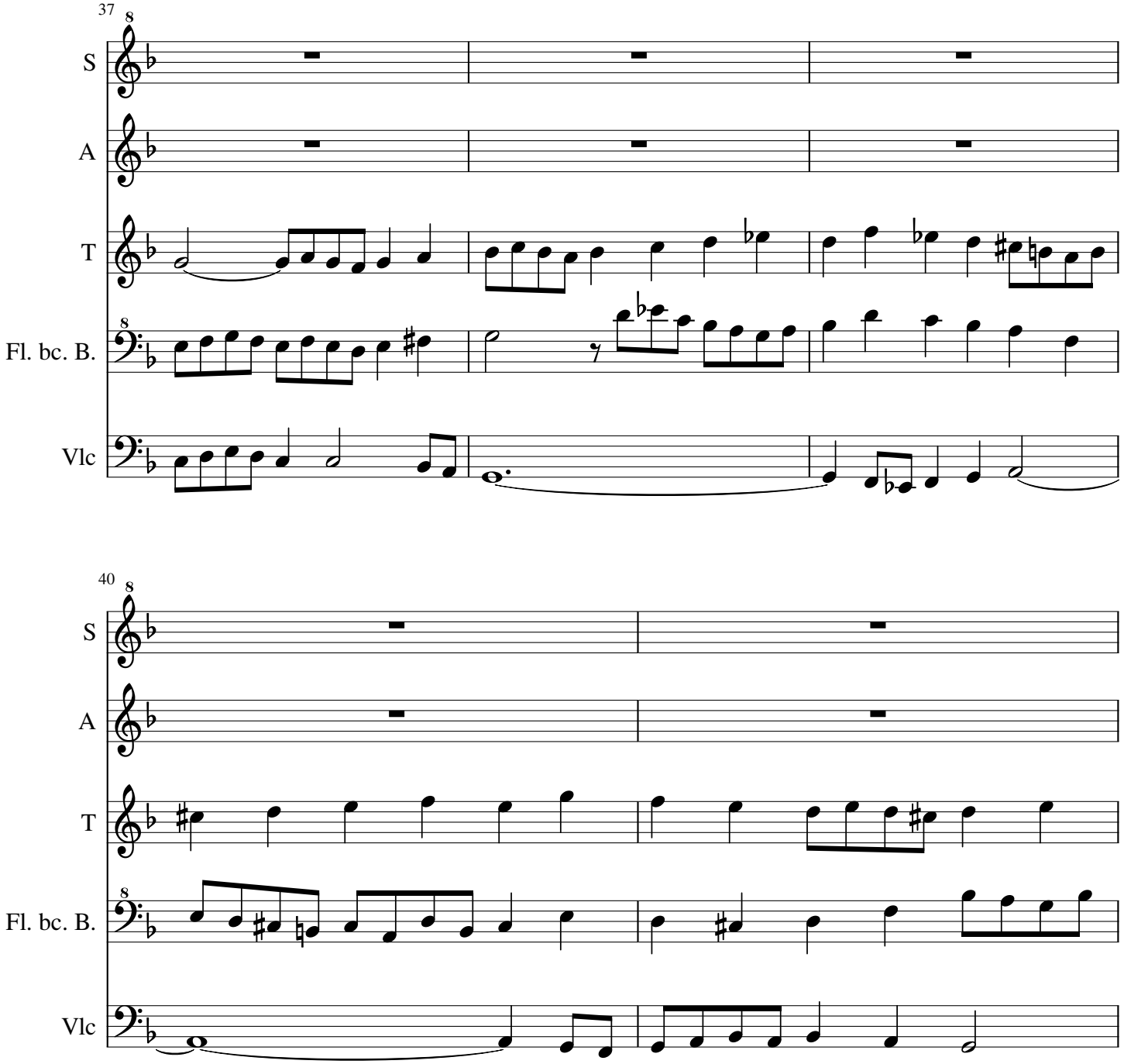
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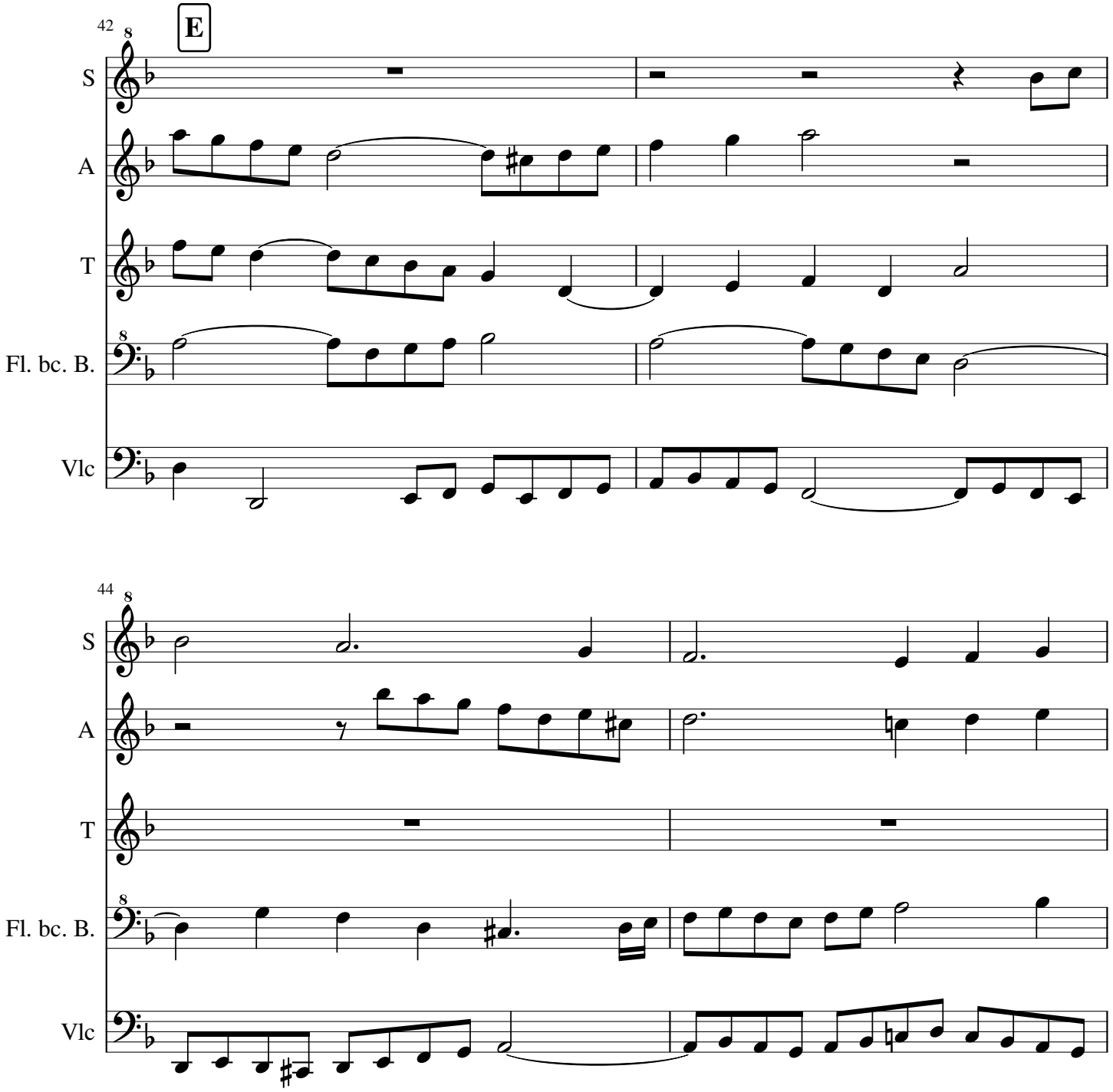
Fl. bc. B.
Vlc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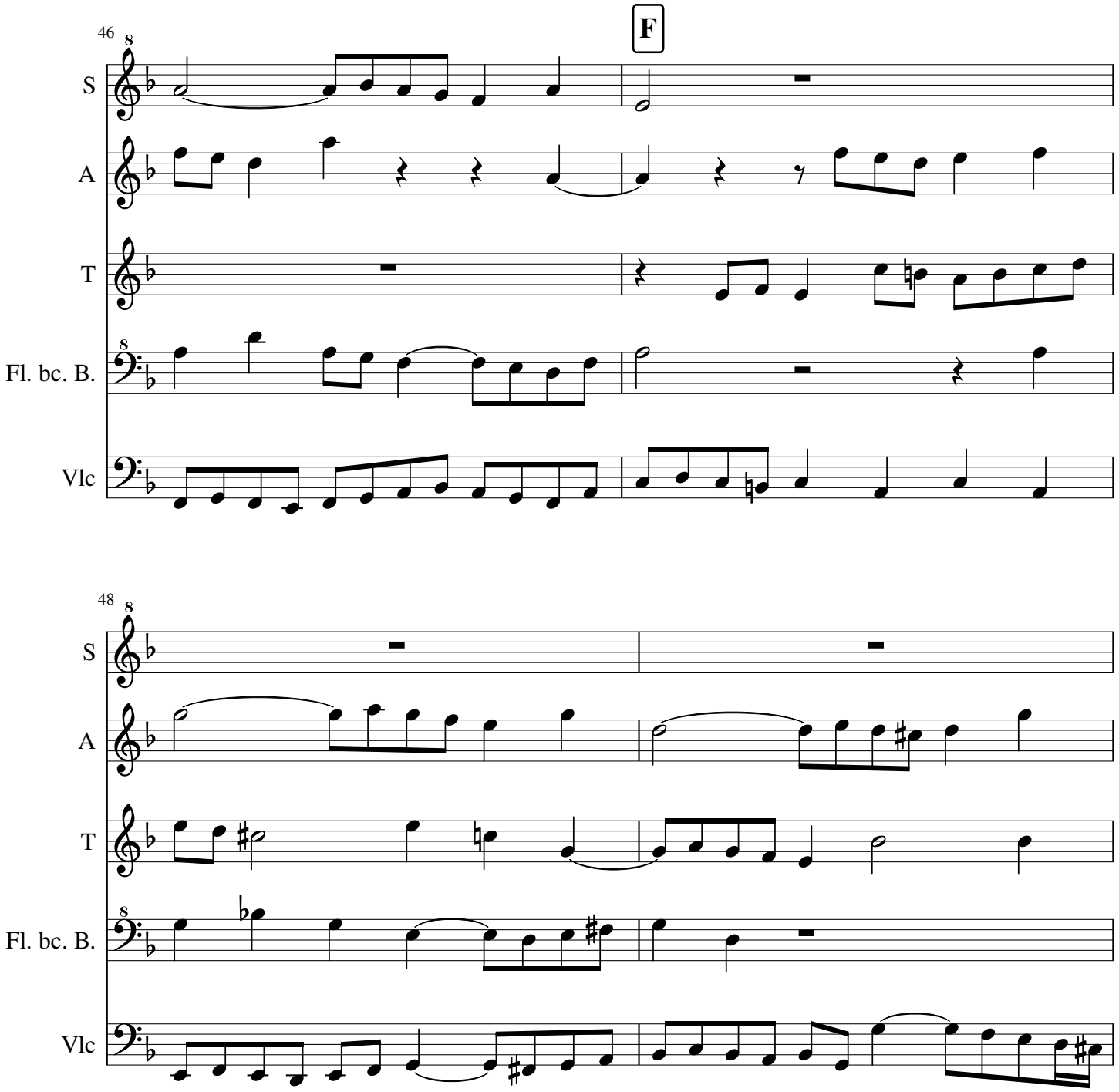
Vlc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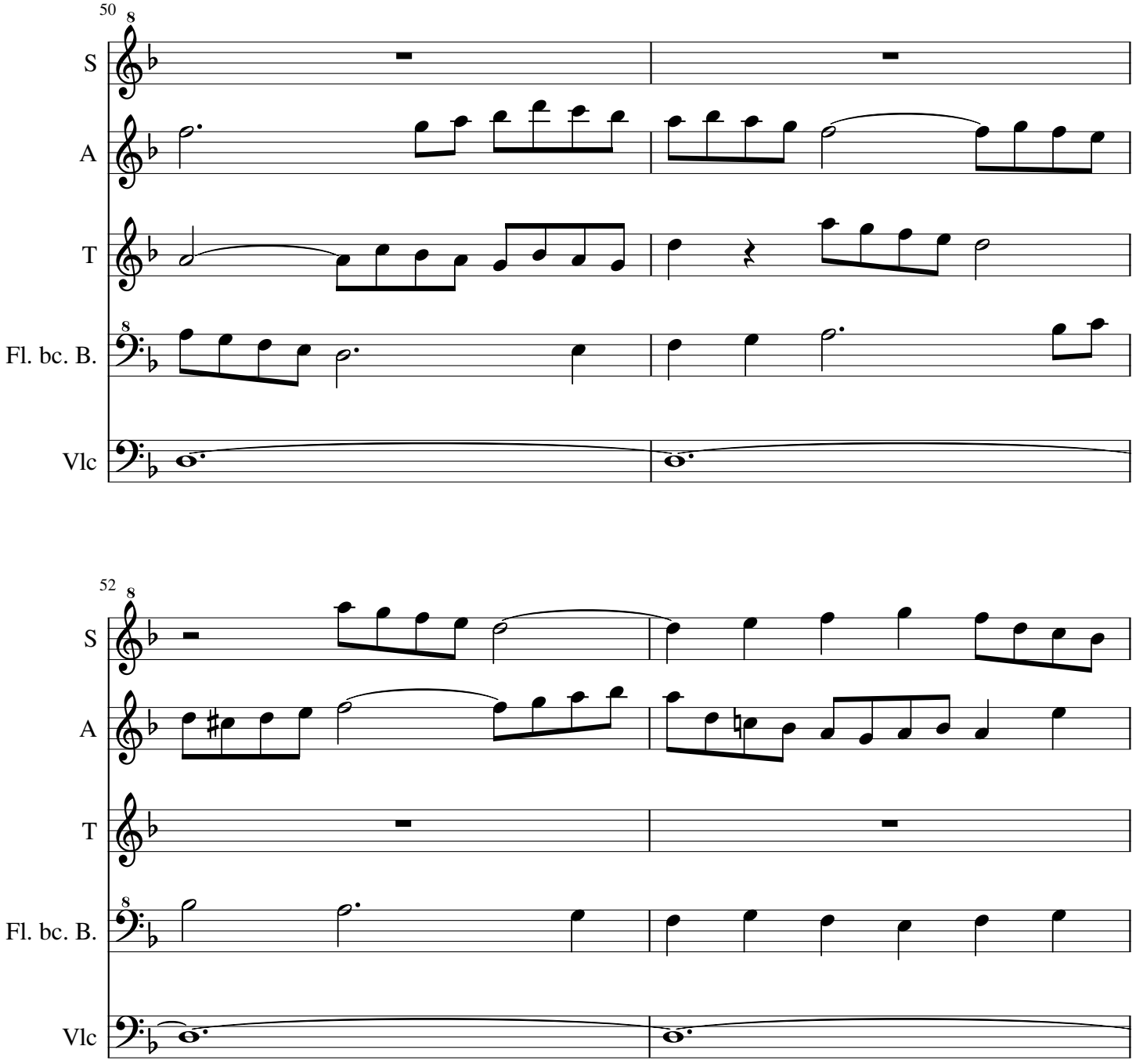
Fl. bc. B.
Vlc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Fl. bc. B.
Vlc

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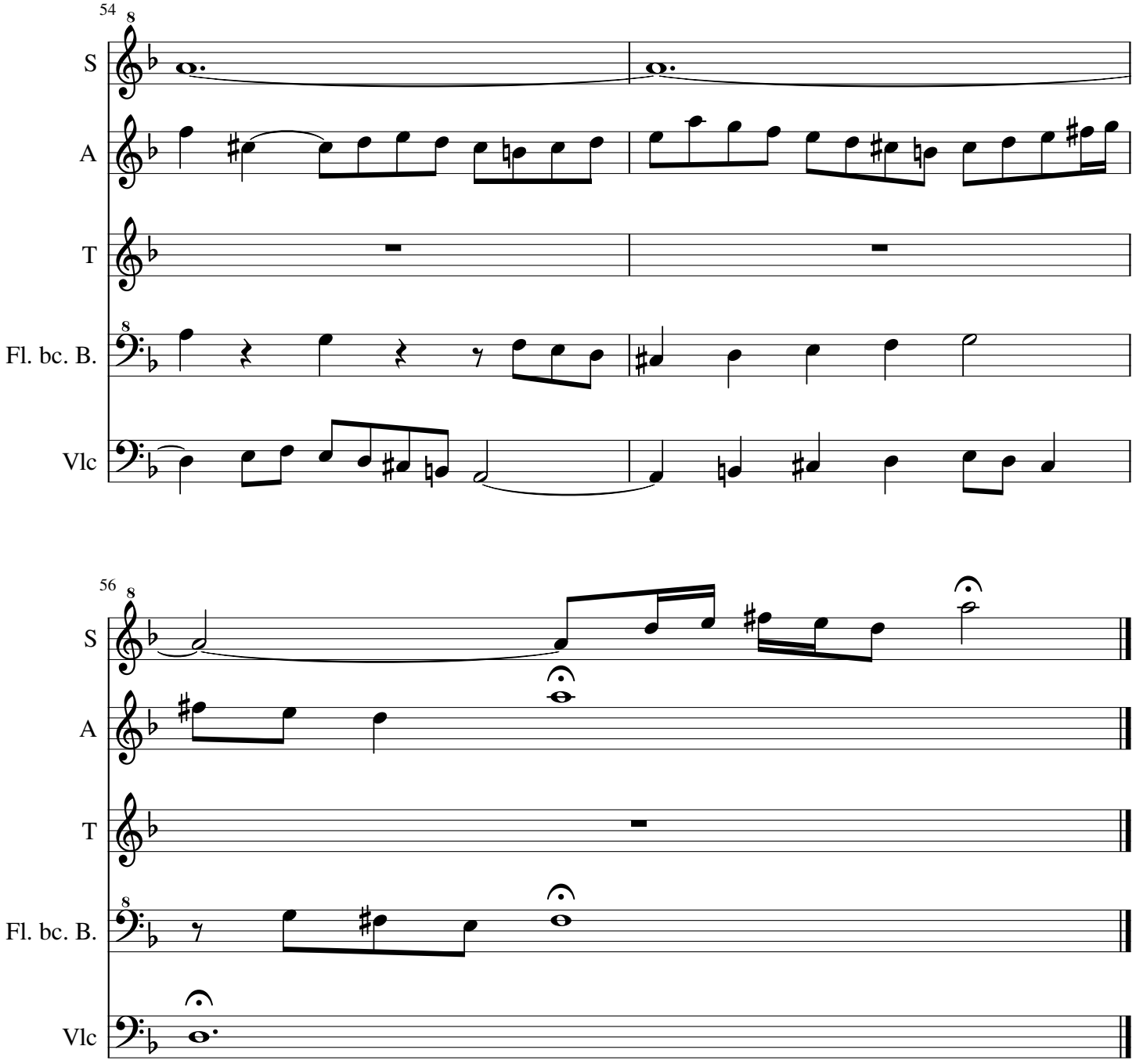
Fl. bc. B.
Vlc


54
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A
T
Fl. bc. B.
Vlc
56
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T
Fl. bc. B.
Vlc

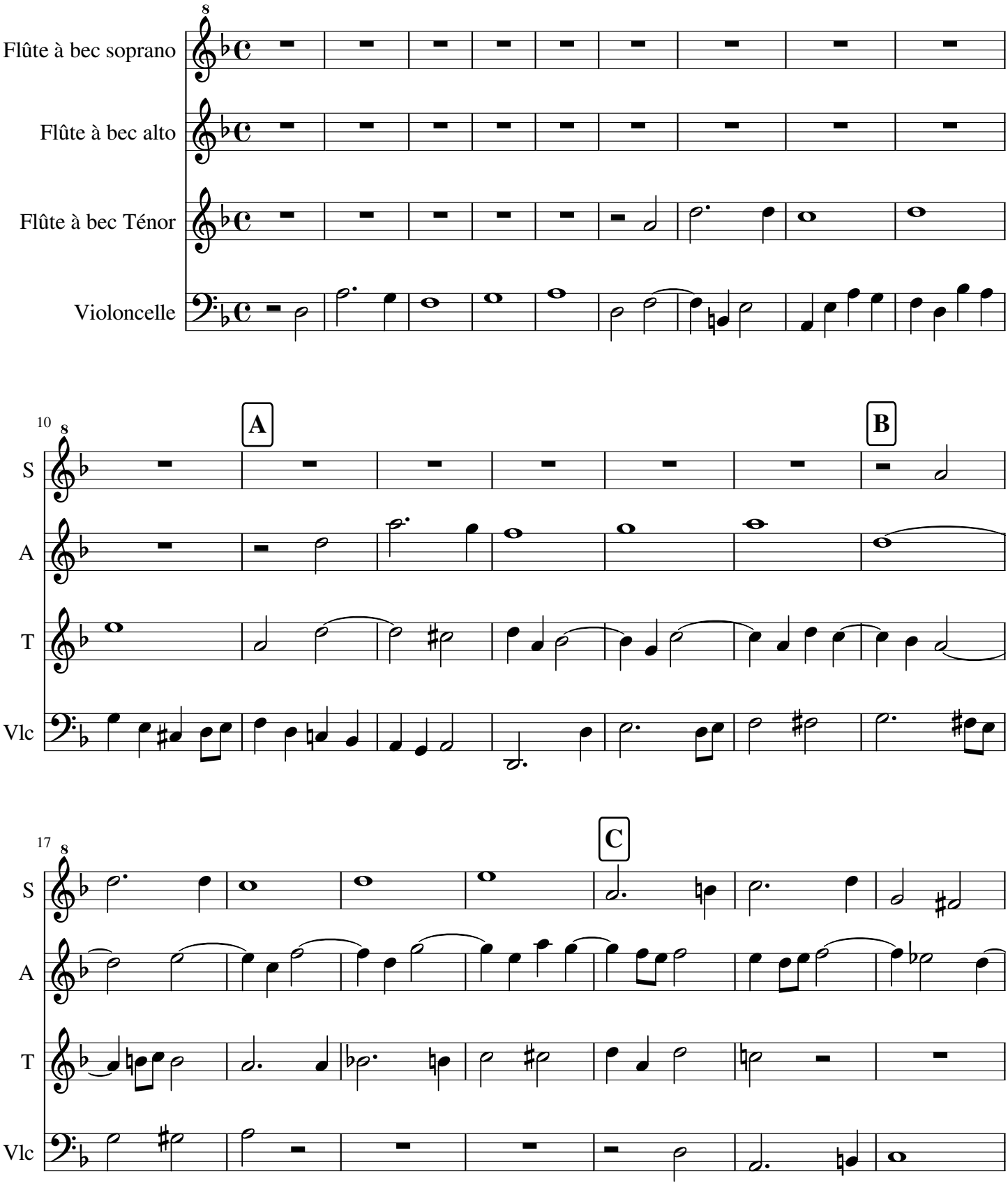
Contrapunctus 19

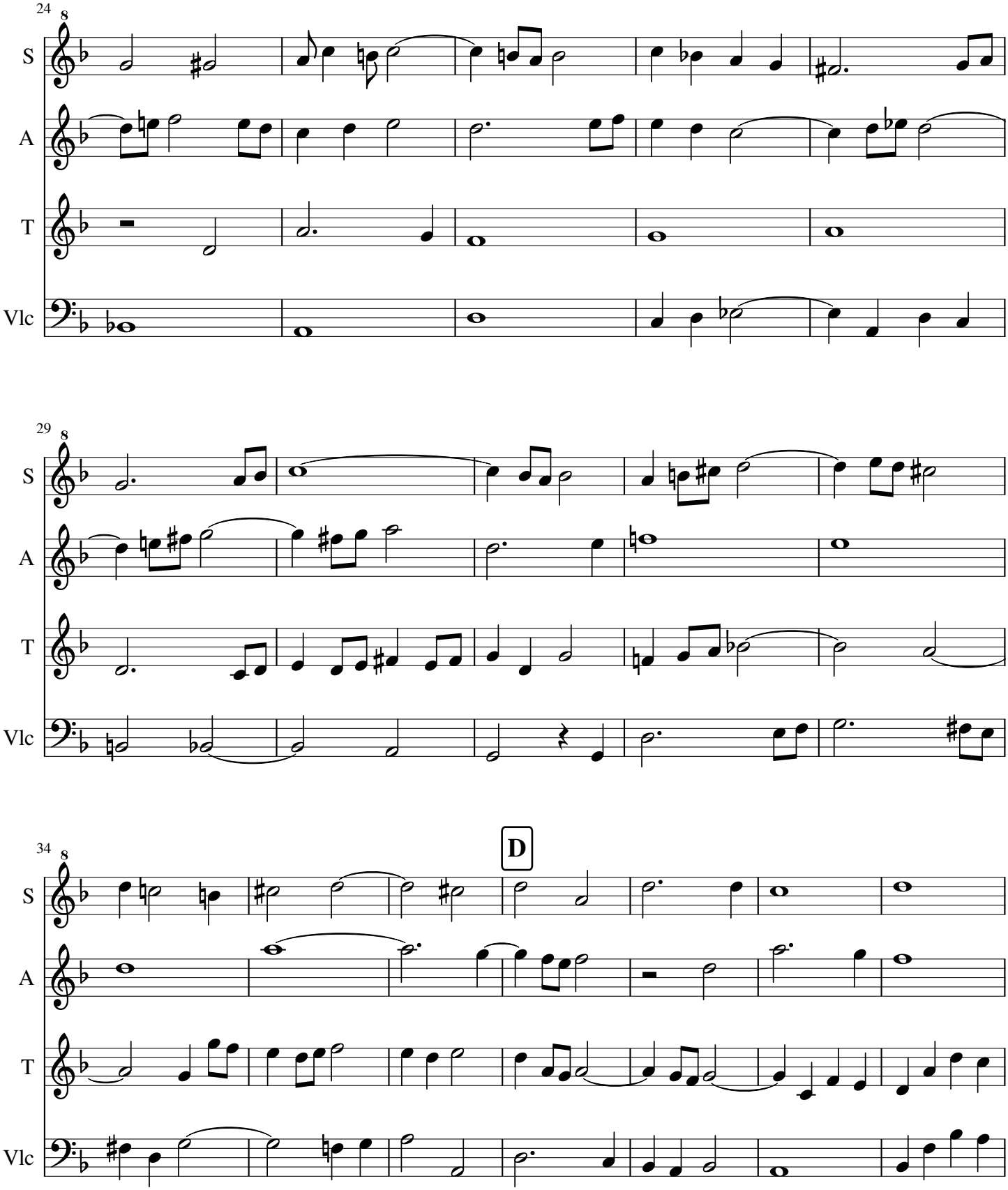
Fuga a 3 soggetti

J S BACH

Transcription

Pierre Montreuille

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Vlc
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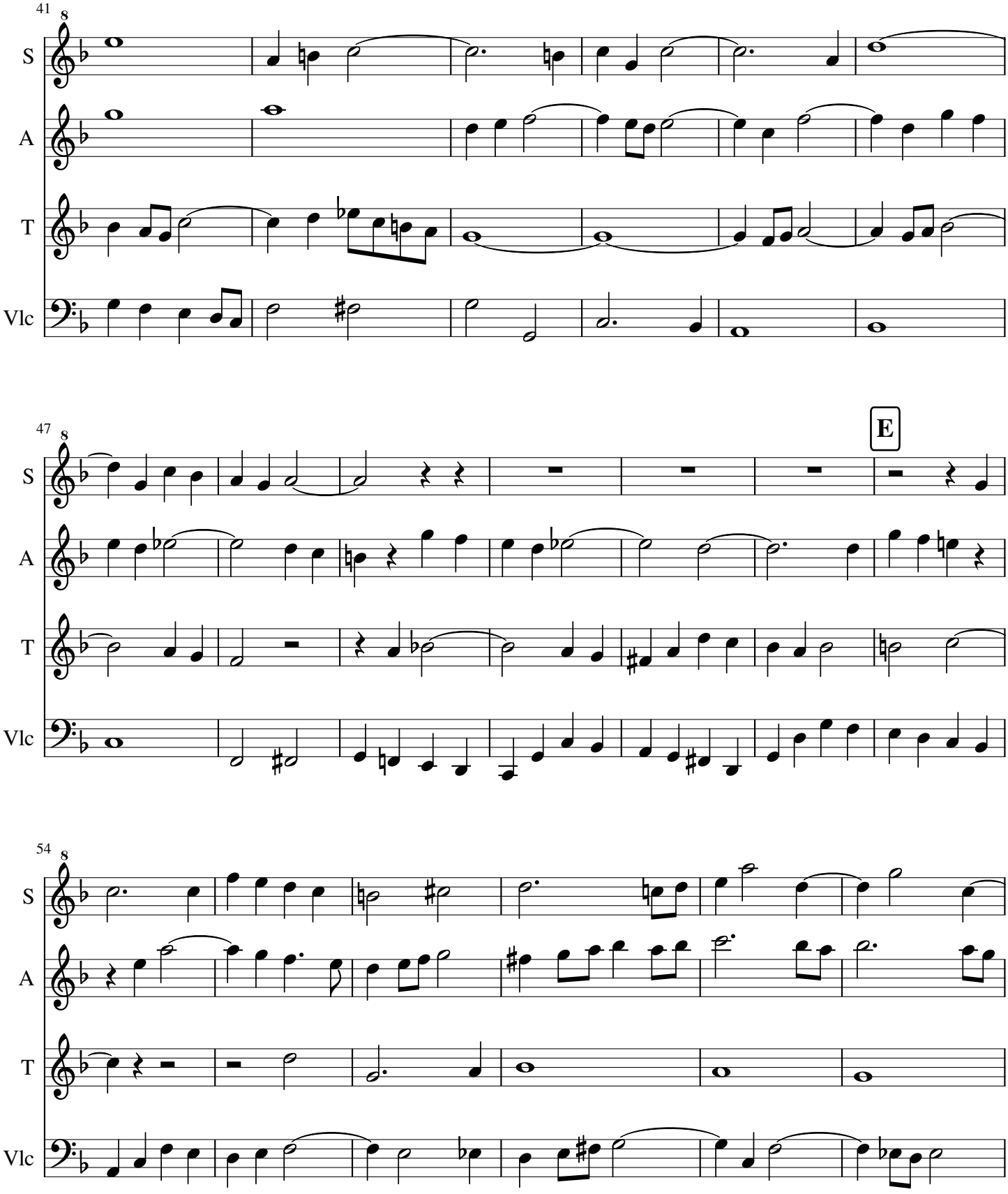
T
Vlc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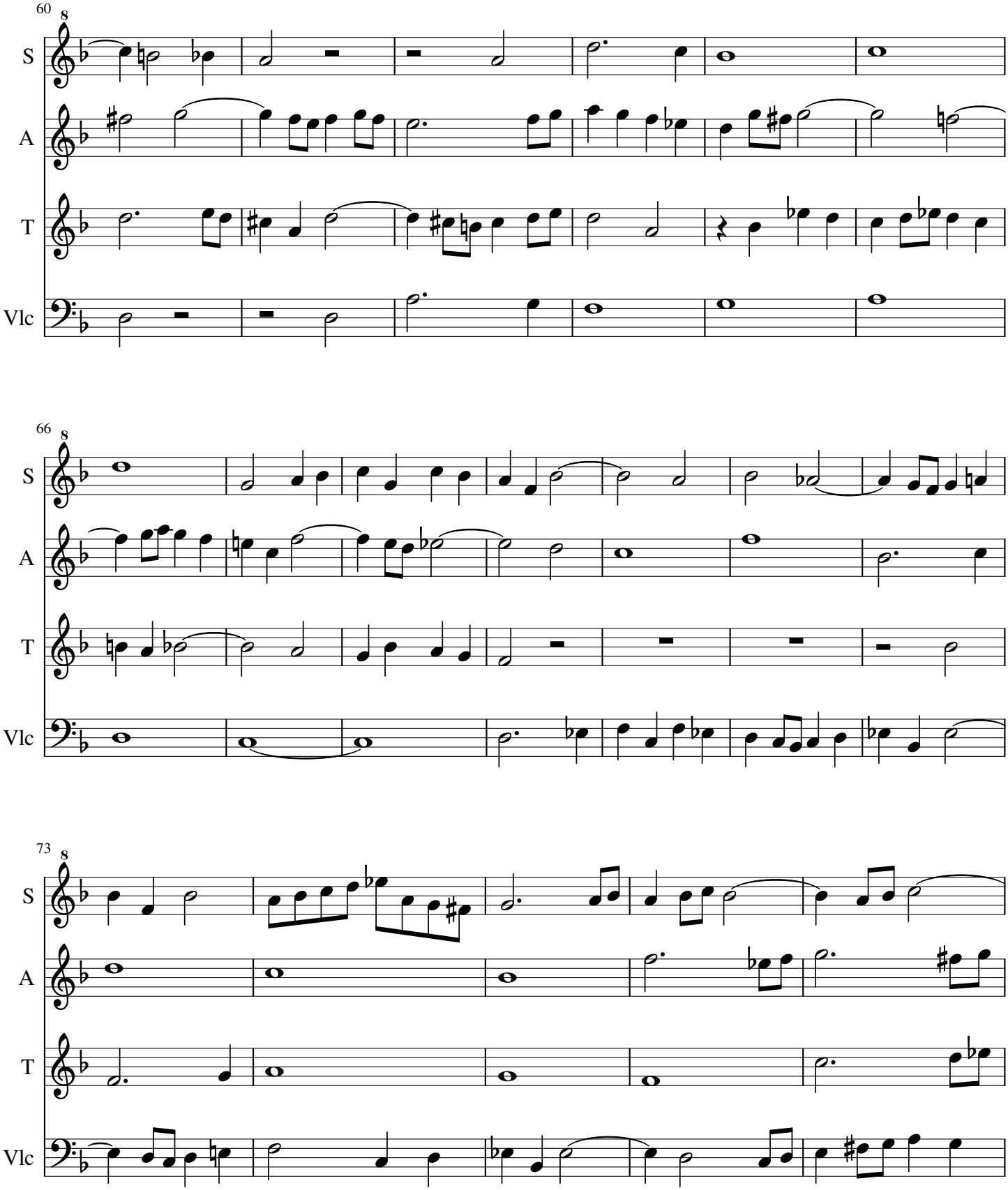
54
8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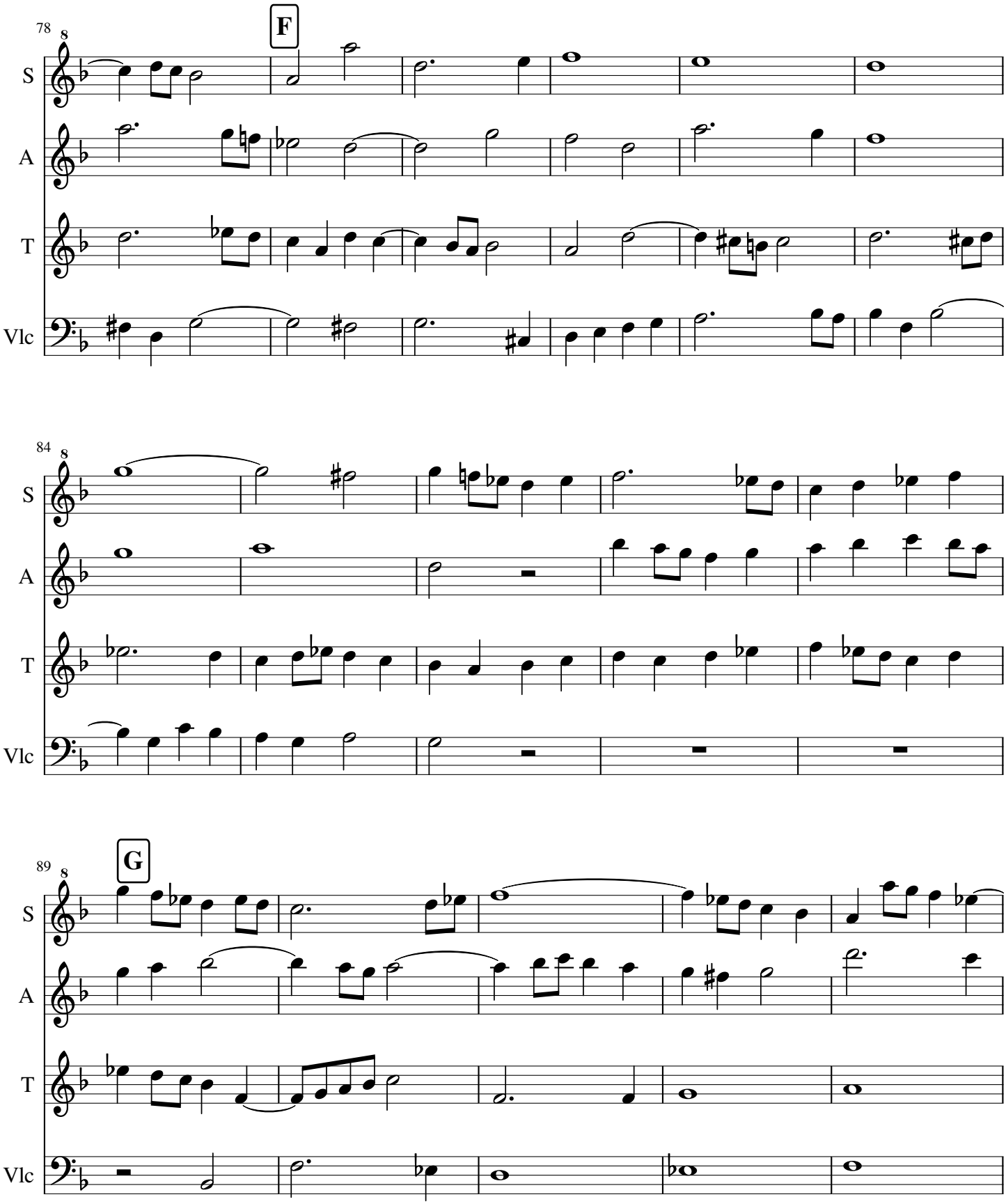
Vlc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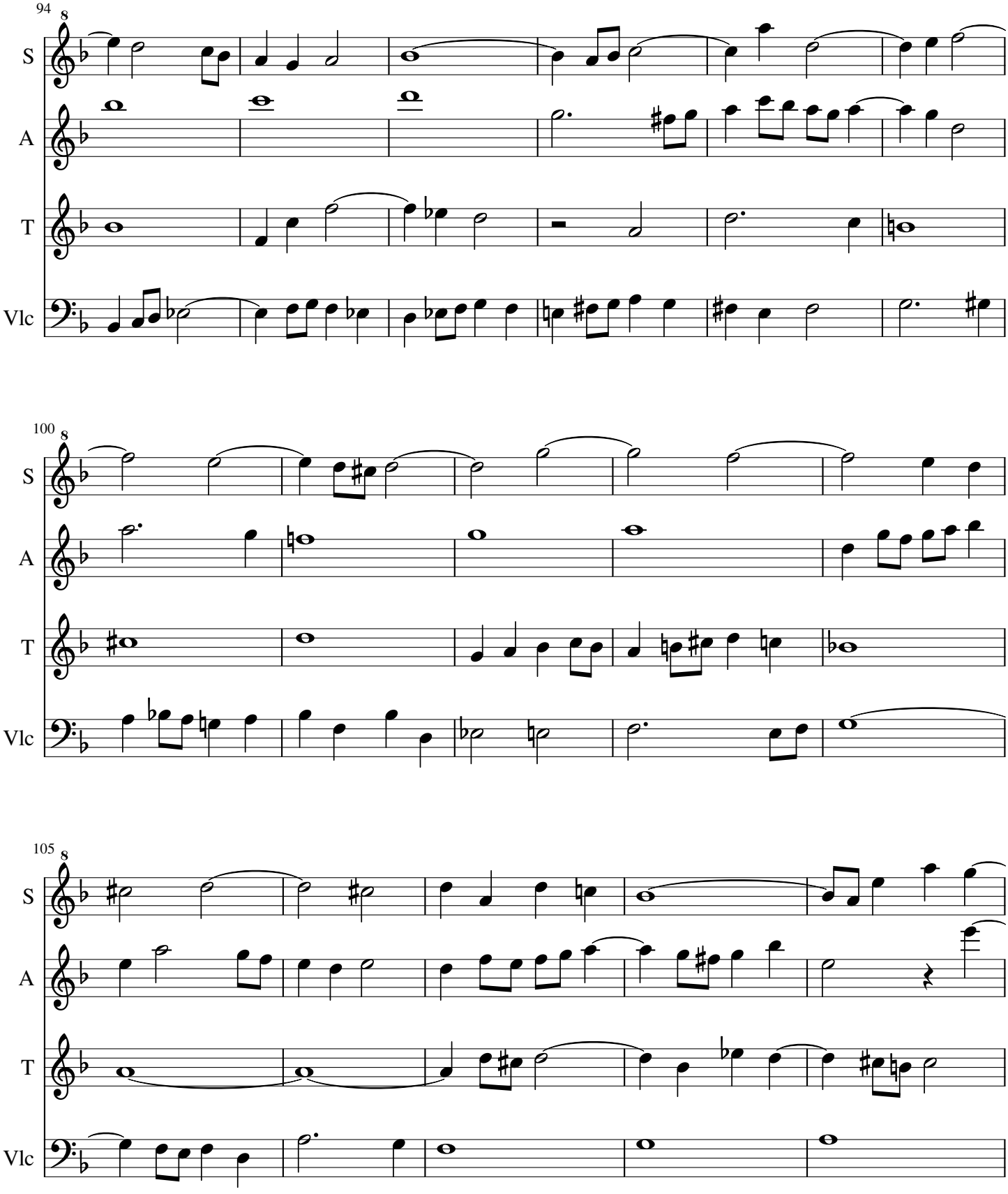
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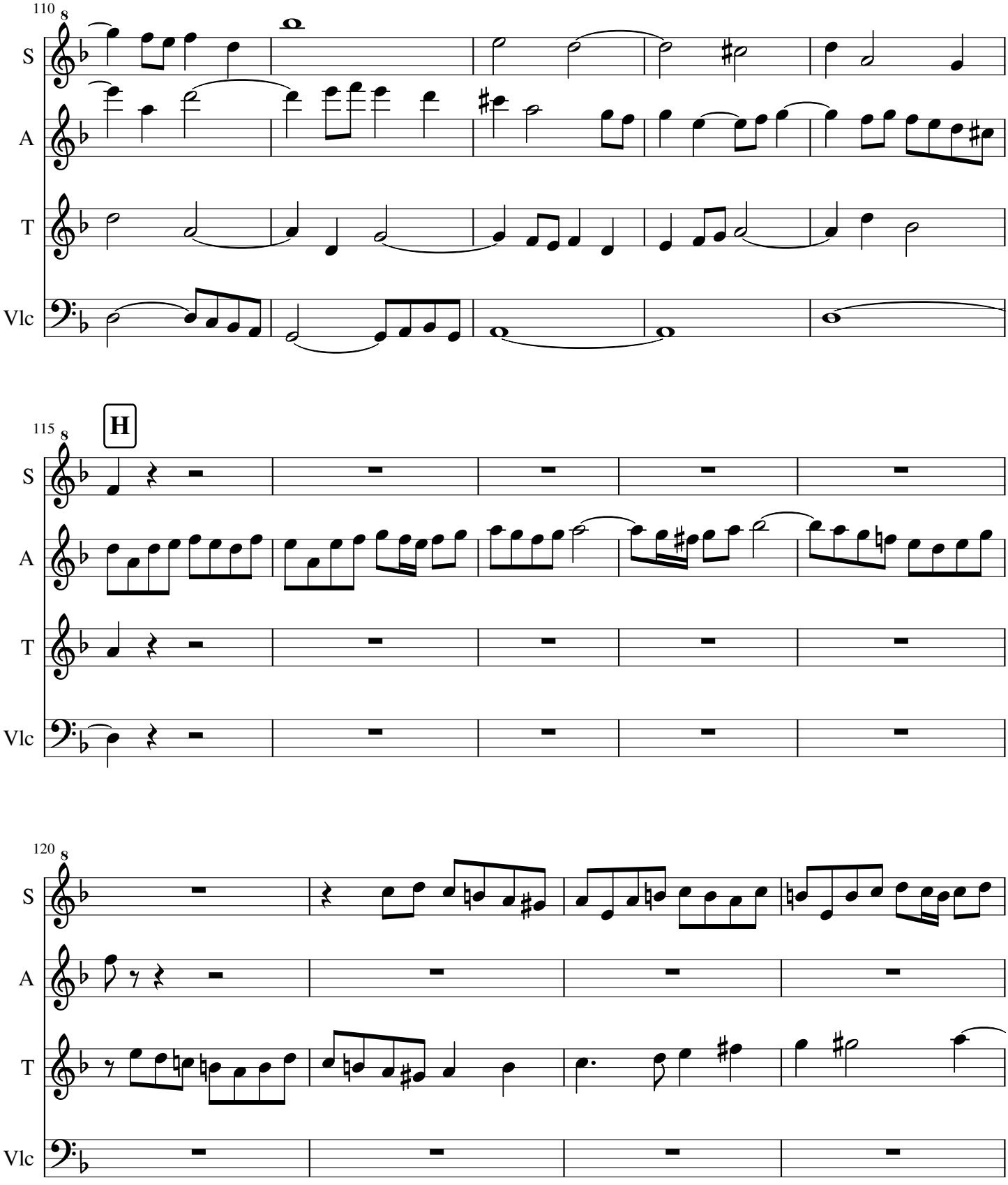
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115
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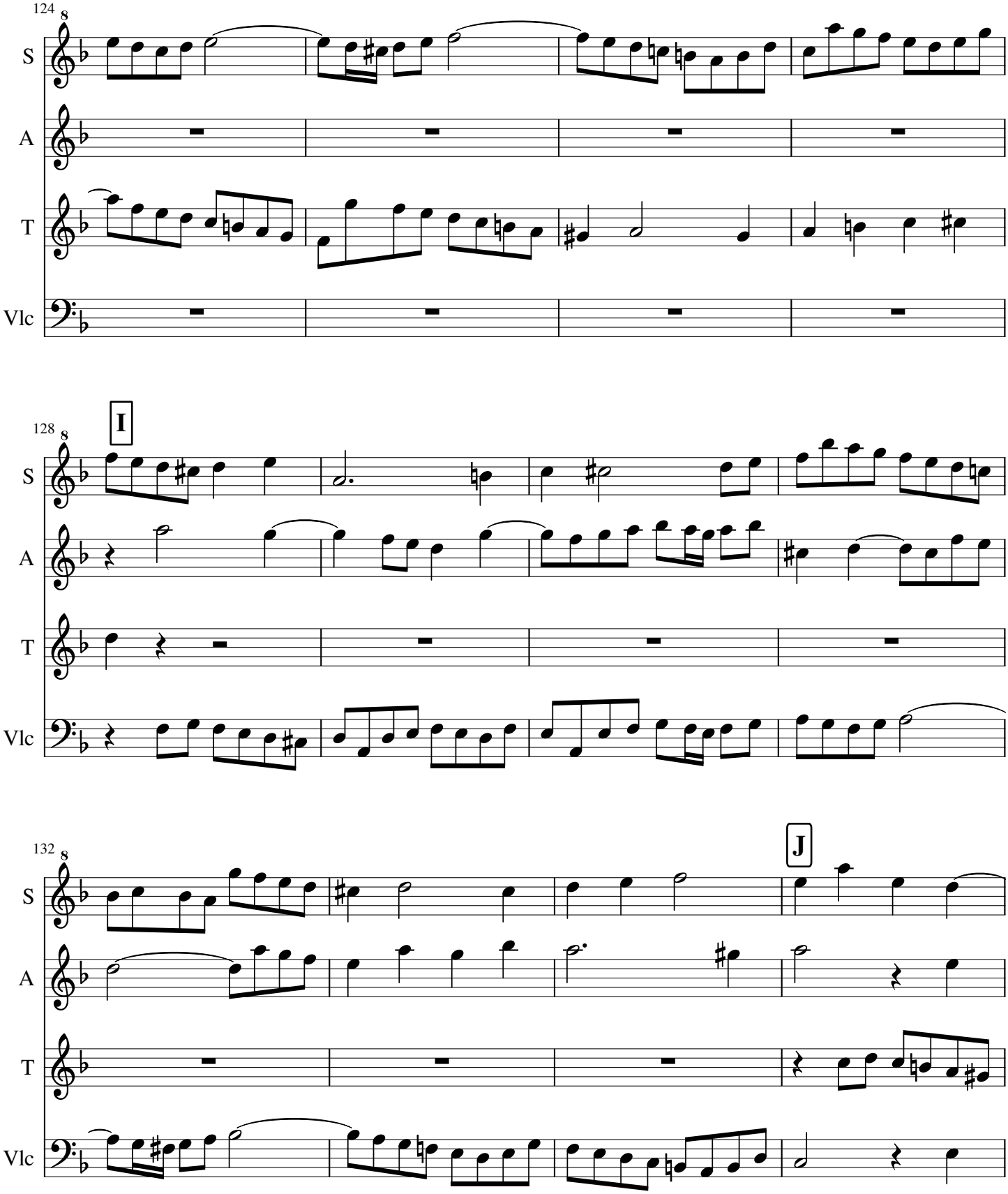
Vlc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Vlc
132
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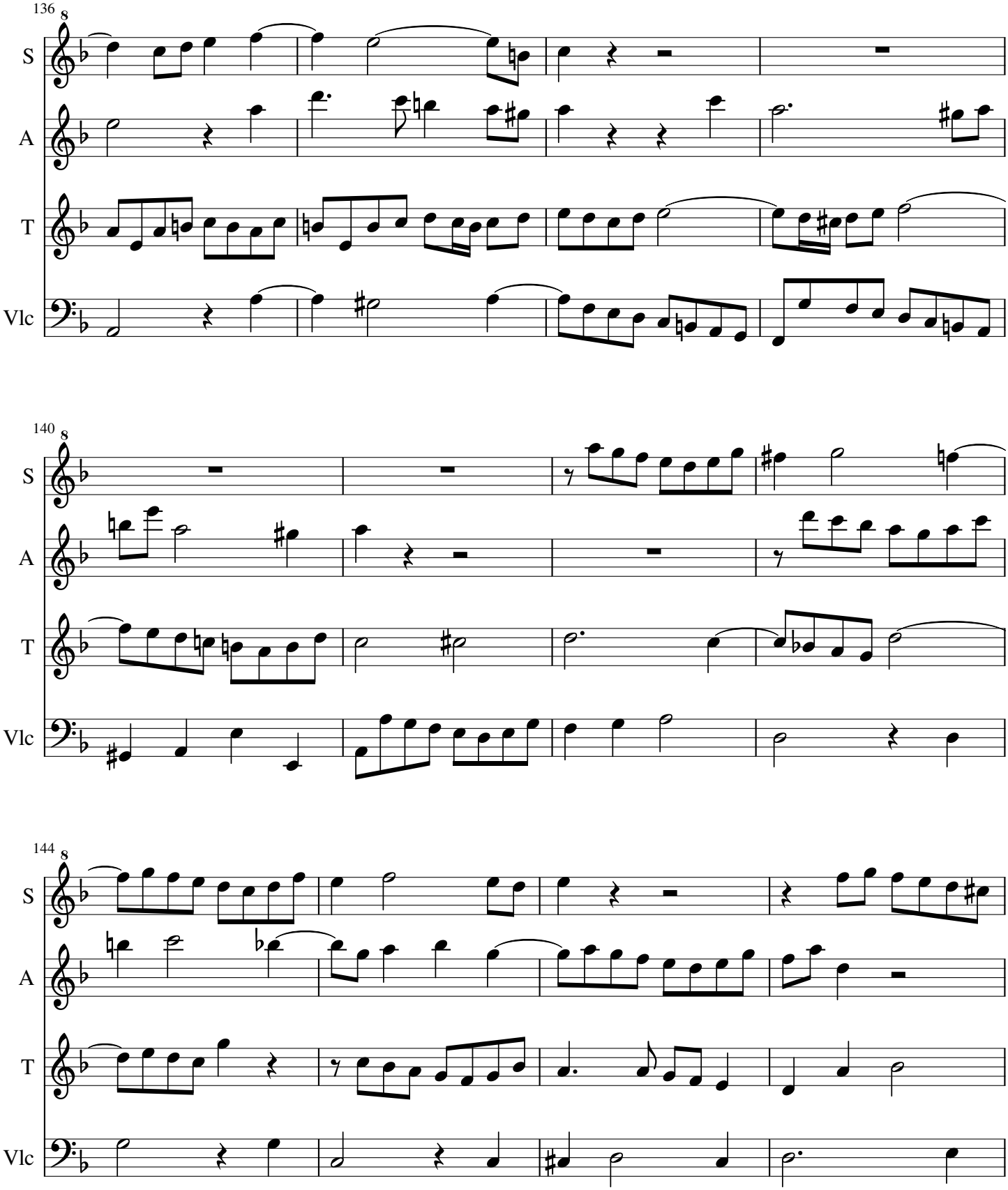
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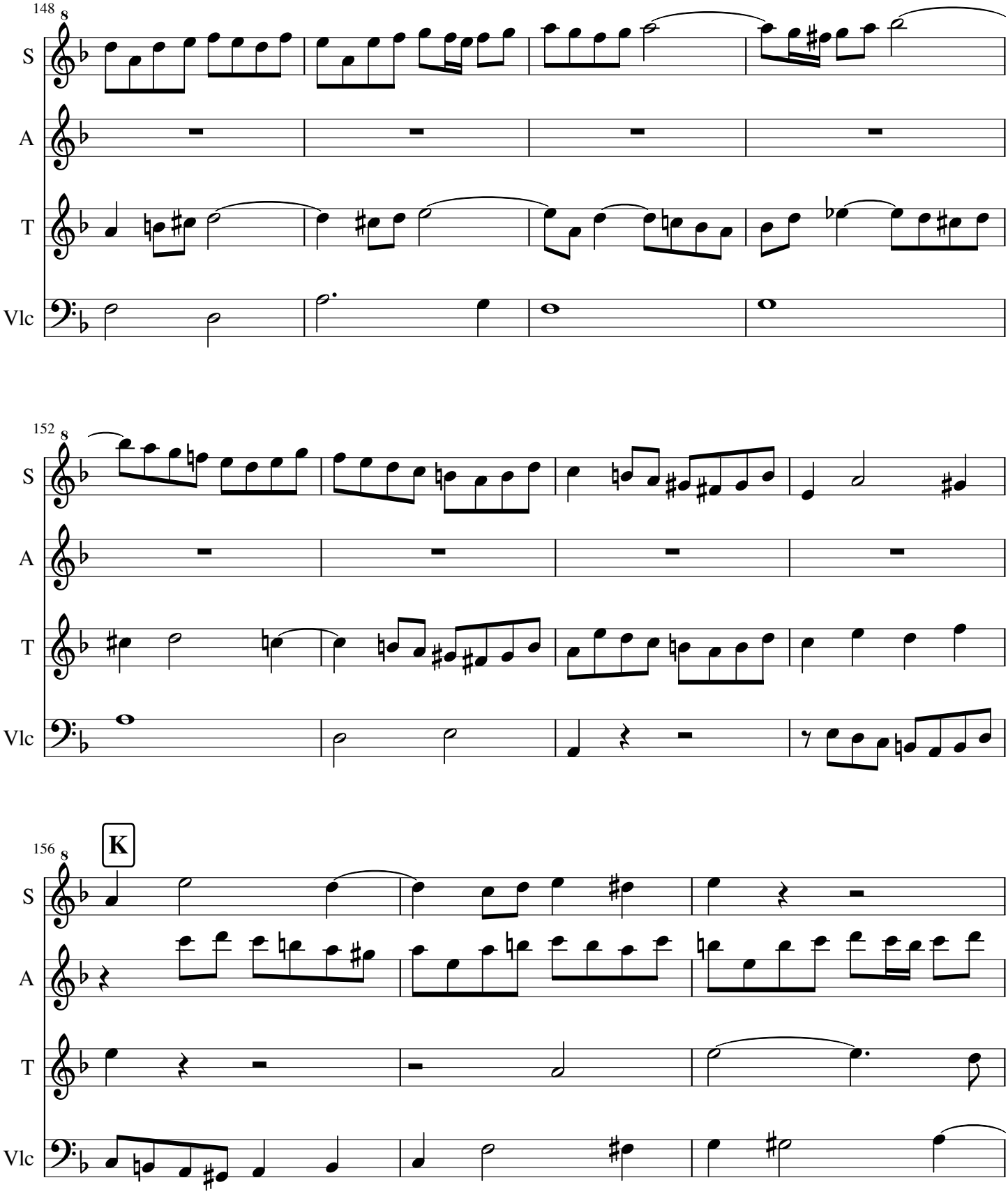
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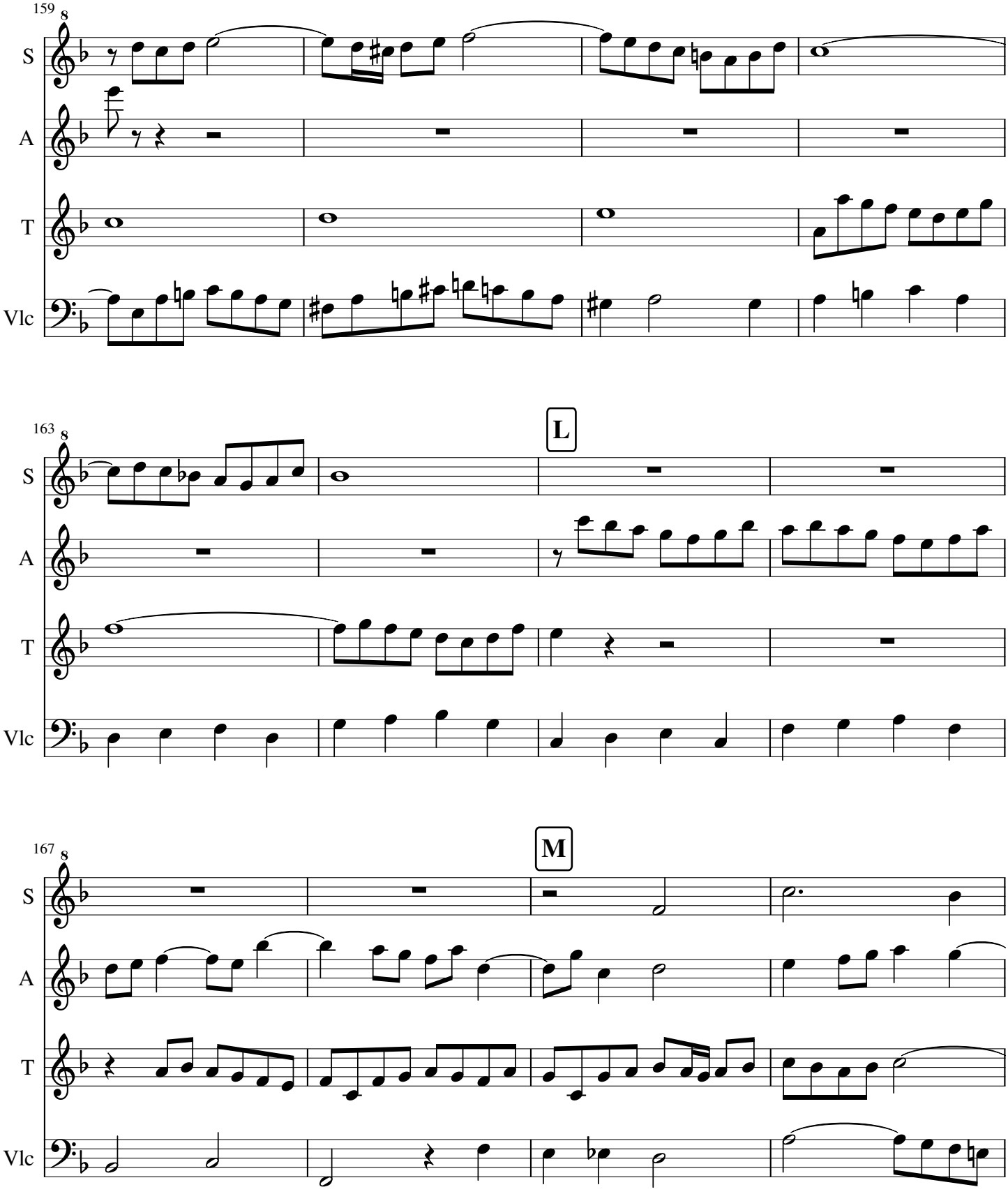
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Vlc
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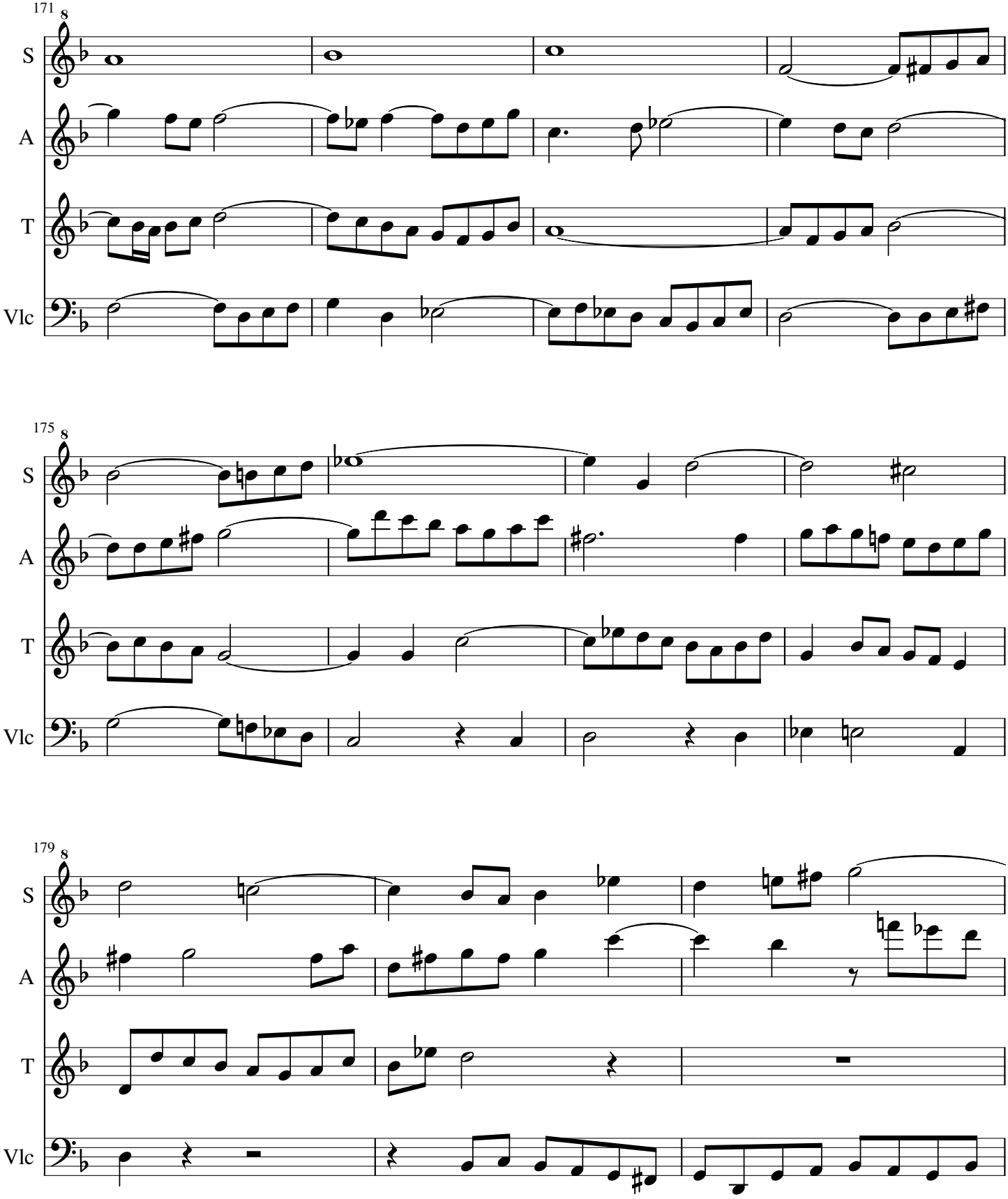
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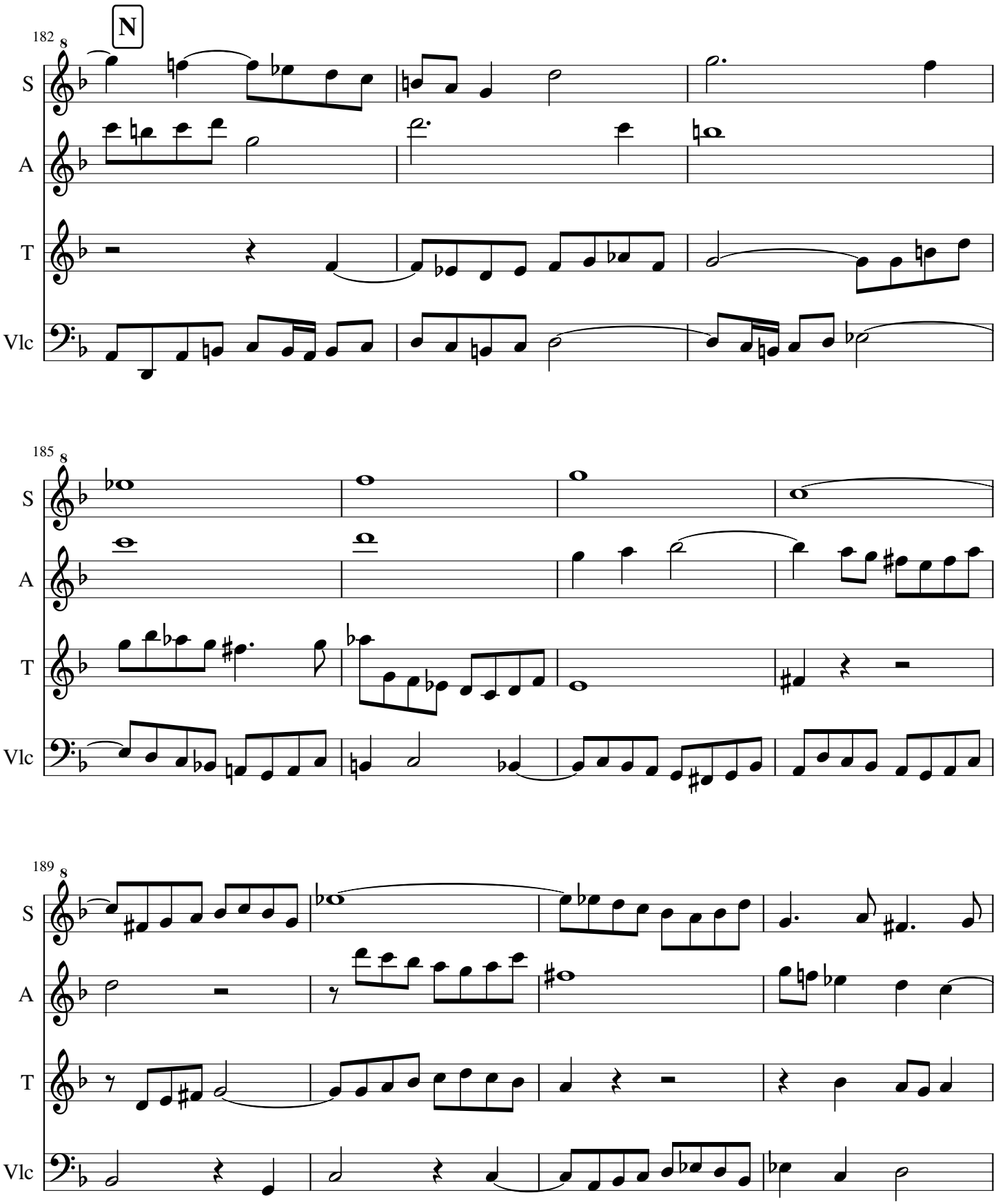
Vlc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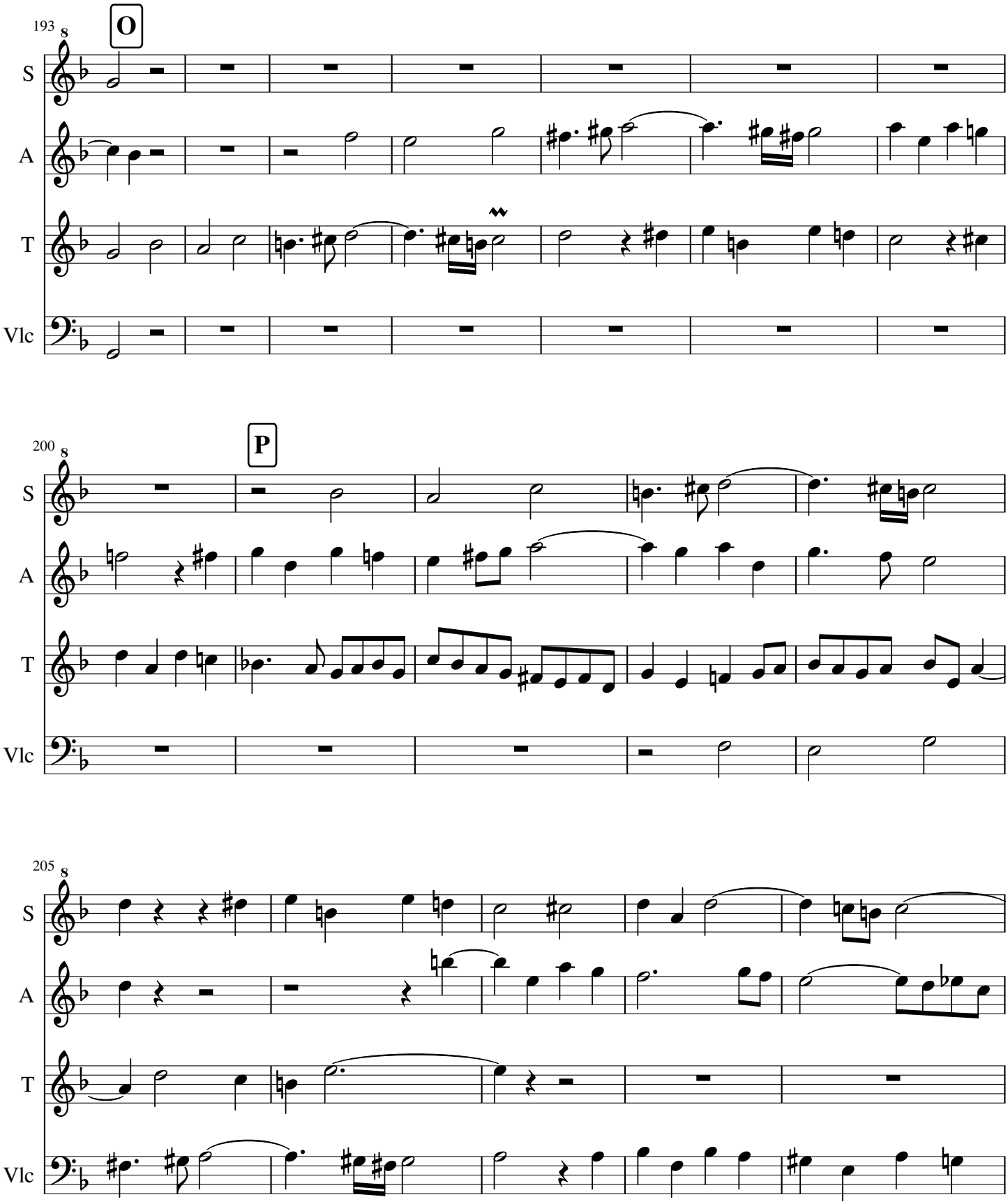
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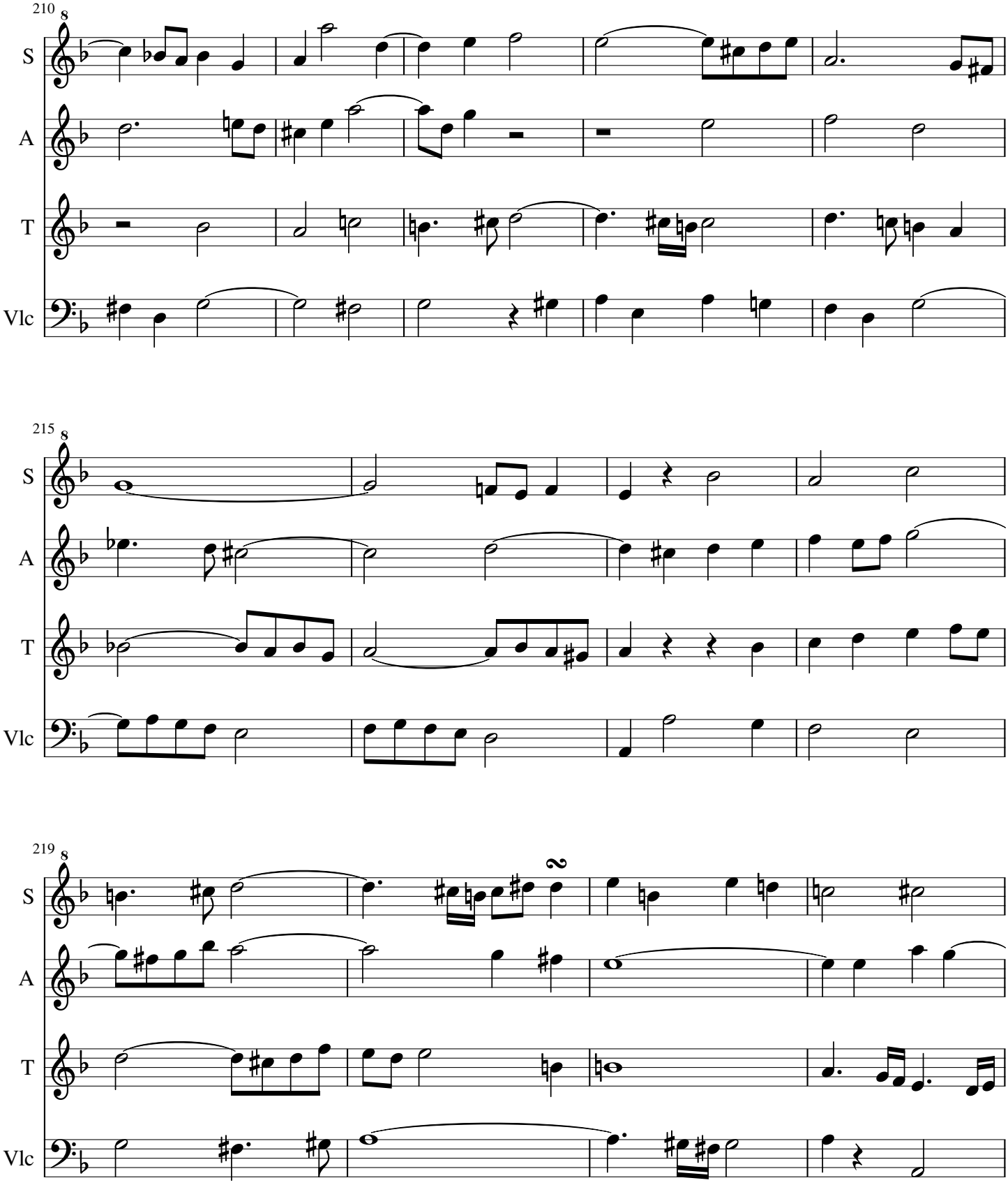
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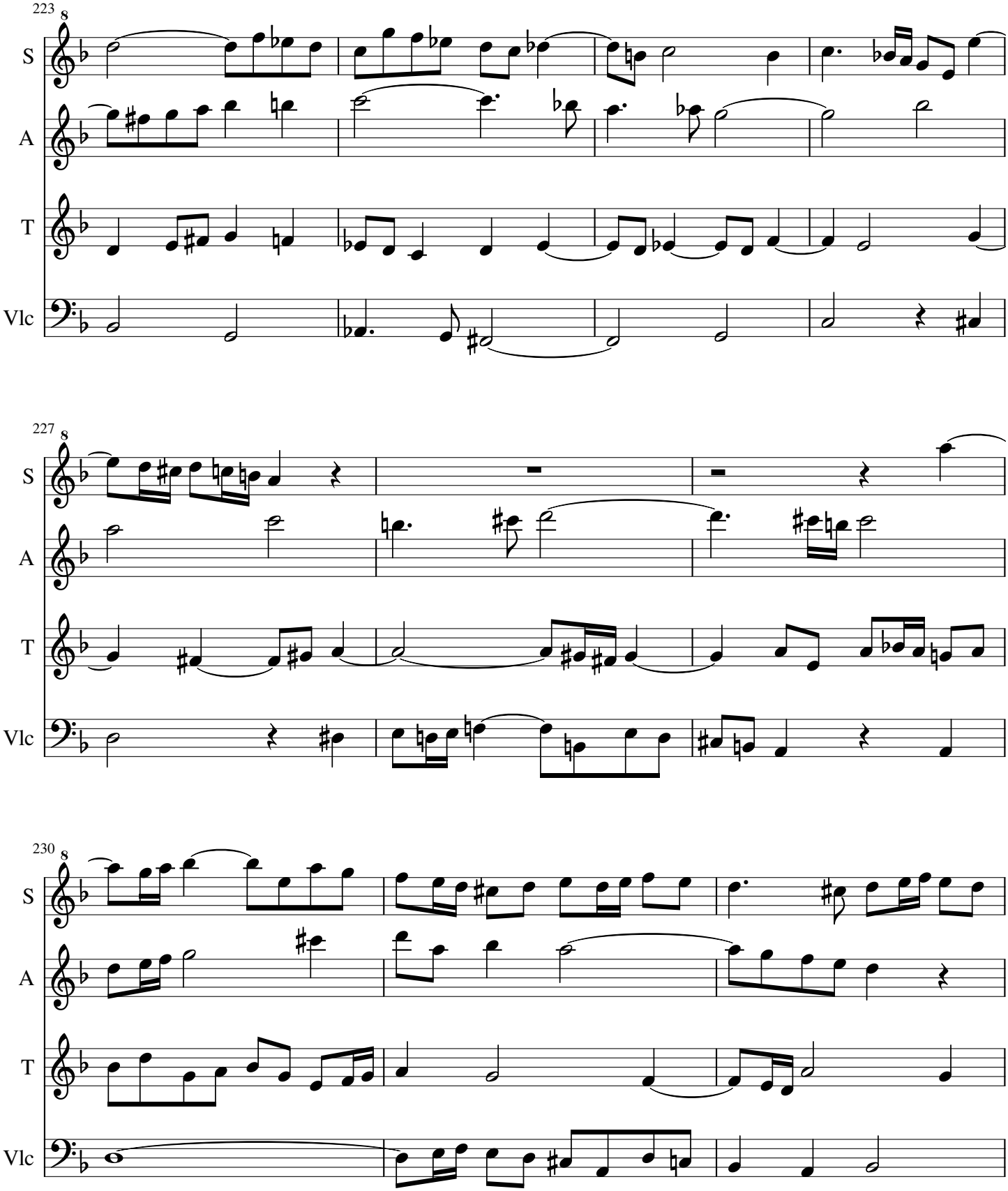
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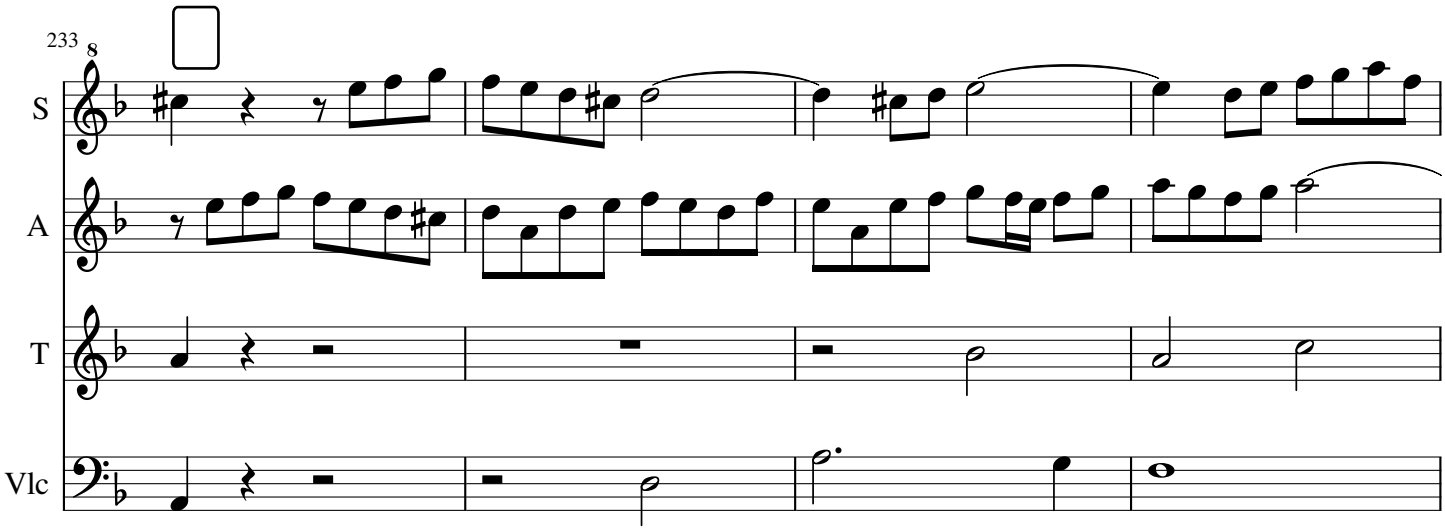

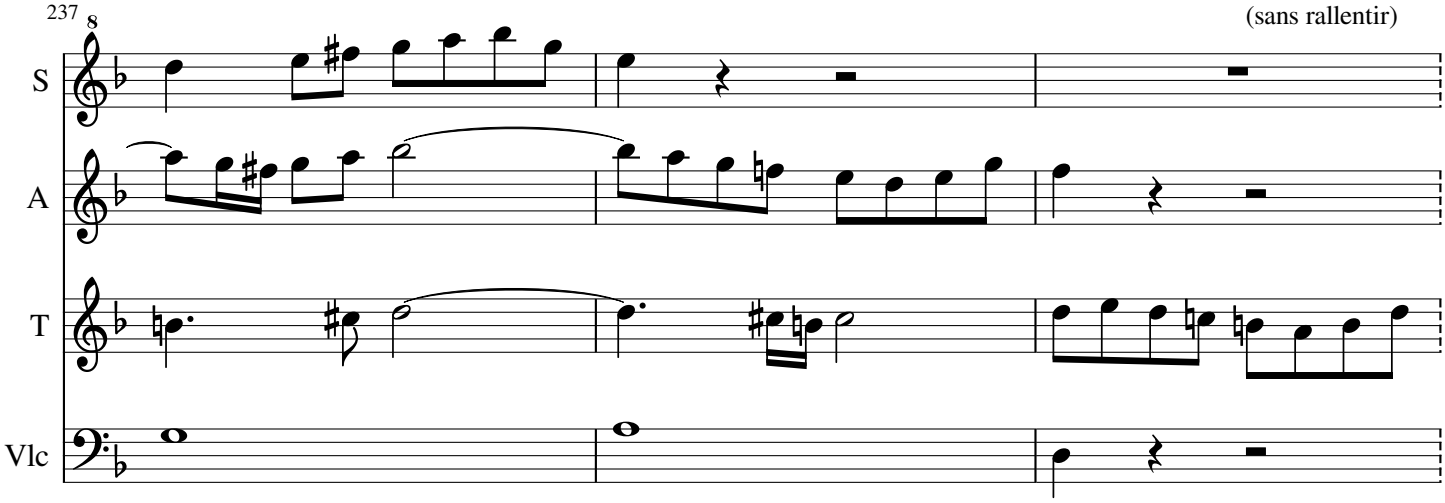

FUGUE INACHEVÉE