

Die Kunst der Fuge
von
Johann Sebastian Bach
BWV 1080

(zur bequemen Gemüthsergötzung gedruckt von M. Lepper und Baltasar Trancón y Widemann)

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Z.Zt. ist nur eine Stimme gedruckt für die Kanons Cp XII bis XV
und nur eine der je zwei Versionen der umkehrbaren Fugen Cp XVI und XVII.

Notensatz durch lilypond, Version 2.16.0, siehe www.lilypond.org
 Modellierung mit tscore, siehe www.bandm.eu/music
 Dieser Druck folgt fast notengetreu dem im Jahrbuch 1928 der Neuen Bachgesellschaft,
 durch **Wolfgang Graeser (1906-1928)**.
 (Die Bearbeitung für zwei Cembali von Cp XVI ist ausgelassen und nicht mitgezählt.)
 Fehler bitte melden an post@mlepper.de.

(Version vom 2024-07-24 08h53 — **WORK IN PROGRESS!**)

Cp I

J.S. Bach 1750
BWV 1080

System 1 (measures 1-12): This system contains the first 12 measures of the piece. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a 3/8 time signature. The first two staves have a complex, flowing melody with many sixteenth and thirty-second notes. The bottom two staves provide a steady accompaniment with eighth and sixteenth notes.

System 2 (measures 13-21): This system contains measures 13 through 21. The musical texture continues with the same four-staff layout. The melody in the upper staves becomes more intricate, featuring many slurs and ties. The bass line remains active with rhythmic patterns.

System 3 (measures 22-31): This system contains measures 22 through 31. The piece continues with the same instrumentation. There are some rests in the upper staves in the later measures of this system, while the bass line continues its rhythmic accompaniment.

System 4 (measures 32-41): This system contains measures 32 through 41. The music concludes with a final cadence. The upper staves have a more melodic and less rhythmic character in these final measures, while the bass line provides a solid harmonic foundation.

42

Musical score for measures 42-50. The system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with alto clefs. The bottom staff is a bass line with a bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests.

51

Musical score for measures 51-59. The system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with alto clefs. The bottom staff is a bass line with a bass clef. The music continues with complex rhythmic patterns and melodic lines.

60

Musical score for measures 60-68. The system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with alto clefs. The bottom staff is a bass line with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

69

Musical score for measures 69-77. The system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with alto clefs. The bottom staff is a bass line with a bass clef. The music concludes with a final cadence.

Cp II

J.S. Bach 1750
BWV 1080

System 1 (measures 1-10): The score begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first two staves (treble and alto) are mostly empty, with some notes appearing in the final measures. The third staff (tenor) and the bottom staff (bass) contain the primary melodic and harmonic material, featuring a series of eighth and sixteenth notes with various accidentals.

System 2 (measures 11-18): This system continues the piece. The first staff (treble) becomes more active, with a melodic line of eighth notes. The second staff (alto) features a series of chords and some melodic fragments. The third staff (tenor) and the bottom staff (bass) continue with their respective parts, showing a complex interplay of voices.

System 3 (measures 19-26): The music continues with more intricate patterns. The first staff (treble) has a melodic line with some rests. The second staff (alto) has a more active role with eighth-note patterns. The third staff (tenor) and the bottom staff (bass) provide a steady harmonic and rhythmic foundation.

System 4 (measures 27-34): This system shows further development of the piece. The first staff (treble) has a melodic line with some rests. The second staff (alto) has a more active role with eighth-note patterns. The third staff (tenor) and the bottom staff (bass) provide a steady harmonic and rhythmic foundation.

System 5 (measures 35-42): The final system on this page. The first staff (treble) has a melodic line with some rests. The second staff (alto) has a more active role with eighth-note patterns. The third staff (tenor) and the bottom staff (bass) provide a steady harmonic and rhythmic foundation.

43

Musical score system 43-50. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The system contains eight measures of music with various rhythmic patterns and melodic lines.

51

Musical score system 51-58. It consists of four staves: two treble clefs and two bass clefs. The music continues from the previous system, featuring complex rhythmic figures and melodic development across eight measures.

59

Musical score system 59-66. It consists of four staves: two treble clefs and two bass clefs. This system shows further melodic and harmonic progression over eight measures.

67

Musical score system 67-74. It consists of four staves: two treble clefs and two bass clefs. The music continues with intricate rhythmic patterns and melodic lines over eight measures.

76

Musical score system 76-83. It consists of four staves: two treble clefs and two bass clefs. This system concludes the page with eight measures of music, ending with a double bar line.

Cp III

J.S. Bach 1750
BWV 1080

System 1 (measures 1-11): This system contains the first 11 measures of the piece. It features four staves: two treble clefs (right and left hands) and two bass clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The music begins with a series of rests in the upper staves, followed by a melodic line in the right-hand treble staff and a more active line in the left-hand bass staff.

System 2 (measures 12-20): This system contains measures 12 through 20. The musical texture continues with intricate melodic lines in both hands, featuring various rhythmic patterns and articulations such as slurs and accents.

System 3 (measures 21-28): This system contains measures 21 through 28. The piece continues with complex harmonic and melodic development, showing the characteristic counterpoint of Bach's style.

System 4 (measures 29-36): This system contains measures 29 through 36. The final system on this page shows the continuation of the piece's intricate musical structure.

38

Musical score system 1, measures 38-46. The system consists of four staves: a grand staff (treble and bass clefs) and two alto clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

47

Musical score system 2, measures 47-54. This system continues the composition with similar notation to the first system, featuring intricate rhythmic patterns in the upper staves and a more active bass line. It ends with a double bar line.

55

Musical score system 3, measures 55-63. The notation shows a continuation of the musical themes, with some measures featuring long, sweeping lines in the upper staves. The system concludes with a double bar line.

64

Musical score system 4, measures 64-72. This system contains the final measures of the piece, characterized by dense rhythmic textures and a final cadence. It concludes with a double bar line.

Cp IV

J.S. Bach 1750
BWV 1080

System 1 (measures 1-12): This system contains the first 12 measures of the piece. The right hand (RH) begins with a series of eighth notes, while the left hand (LH) is mostly silent, with a few notes appearing in measures 5 and 6. The key signature has one flat (B-flat) and the time signature is common time (C).

System 2 (measures 13-21): This system contains measures 13 through 21. The RH continues with eighth-note patterns, and the LH becomes more active, playing a steady eighth-note accompaniment. Measure 13 is marked with a '13' at the beginning.

System 3 (measures 22-30): This system contains measures 22 through 30. The RH features more complex rhythmic patterns, including sixteenth notes and slurs. The LH continues with its eighth-note accompaniment. Measure 22 is marked with a '22' at the beginning.

System 4 (measures 31-40): This system contains measures 31 through 40. The RH has a more melodic line with slurs and ties. The LH continues with its accompaniment. Measure 31 is marked with a '31' at the beginning.

40

Musical score for measures 40-48. The system consists of four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and ties across measures, indicating melodic lines and sustained notes.

49

Musical score for measures 49-57. This system continues the piece with similar notation to the previous system. It features a variety of rhythmic patterns and melodic phrases across the four staves. A double bar line is present at the end of measure 57.

58

Musical score for measures 58-66. The notation continues with complex rhythmic figures and melodic lines. The bass line shows some sustained notes and rhythmic patterns. The system concludes with a double bar line at the end of measure 66.

67

Musical score for measures 67-75. This system shows further development of the musical themes. The upper staves contain more melodic activity, while the lower staves provide harmonic support. The piece ends with a final cadence in measure 75.

Musical score system 1, measures 76-84. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures. The bass line is particularly active, with many sixteenth-note runs.

Musical score system 2, measures 85-93. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. There are several slurs and ties across measures. The bass line remains active with sixteenth-note runs.

Musical score system 3, measures 94-102. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. There are several slurs and ties across measures. The bass line remains active with sixteenth-note runs.

Musical score system 4, measures 103-111. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. There are several slurs and ties across measures. The bass line remains active with sixteenth-note runs.

112

Musical score for measures 112-120. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the third line). The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. Measure 112 starts with a quarter rest in the top staff, followed by a quarter note G4. Measure 113 has a quarter note G4 in the top staff. Measure 114 has a quarter note G4 in the top staff. Measure 115 has a quarter note G4 in the top staff. Measure 116 has a quarter note G4 in the top staff. Measure 117 has a quarter note G4 in the top staff. Measure 118 has a quarter note G4 in the top staff. Measure 119 has a quarter note G4 in the top staff. Measure 120 has a quarter note G4 in the top staff.

121

Musical score for measures 121-129. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the third line). The bottom staff is in bass clef. The music continues with similar rhythmic patterns and note values as the previous system. Measure 121 starts with a quarter rest in the top staff, followed by a quarter note G4. Measure 122 has a quarter note G4 in the top staff. Measure 123 has a quarter note G4 in the top staff. Measure 124 has a quarter note G4 in the top staff. Measure 125 has a quarter note G4 in the top staff. Measure 126 has a quarter note G4 in the top staff. Measure 127 has a quarter note G4 in the top staff. Measure 128 has a quarter note G4 in the top staff. Measure 129 has a quarter note G4 in the top staff.

130

Musical score for measures 130-137. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the third line). The bottom staff is in bass clef. The music concludes with similar rhythmic patterns and note values. Measure 130 starts with a quarter rest in the top staff, followed by a quarter note G4. Measure 131 has a quarter note G4 in the top staff. Measure 132 has a quarter note G4 in the top staff. Measure 133 has a quarter note G4 in the top staff. Measure 134 has a quarter note G4 in the top staff. Measure 135 has a quarter note G4 in the top staff. Measure 136 has a quarter note G4 in the top staff. Measure 137 has a quarter note G4 in the top staff.

Cp V

J.S. Bach 1750
BWV 1080



First system of the musical score, measures 1-13. It features four vocal parts: soprano 2 (sop,2), alto 2 (alt,2), tenor, and bass 2 (bass,2). The soprano part is mostly silent, while the other three parts have active melodic lines. The music is in a minor key with a common time signature.



Second system of the musical score, measures 14-24. The vocal parts continue their melodic development. The soprano part becomes more active, with several melodic phrases. The alto and tenor parts also have significant melodic activity, while the bass part provides a steady accompaniment.



Third system of the musical score, measures 25-35. The vocal parts continue their melodic development. The soprano part has a prominent melodic line, while the alto and tenor parts also have active parts. The bass part continues to provide a steady accompaniment.



Fourth system of the musical score, measures 36-46. The vocal parts continue their melodic development. The soprano part has a prominent melodic line, while the alto and tenor parts also have active parts. The bass part continues to provide a steady accompaniment.



Fifth system of the musical score, measures 47-56. The vocal parts continue their melodic development. The soprano part has a prominent melodic line, while the alto and tenor parts also have active parts. The bass part continues to provide a steady accompaniment.

58

sop,2
alt,2
tenor
bass,2

This system contains measures 58 through 68. It features four vocal staves: soprano 2 (sop,2), alto 2 (alt,2), tenor, and bass 2 (bass,2). The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The soprano part has a melodic line with various note values and rests. The alto part has a more rhythmic line with some rests. The tenor part has a steady eighth-note pattern. The bass part provides a harmonic foundation with a mix of quarter and eighth notes.

69

sop,2
alt,2
tenor
bass,2

This system contains measures 69 through 79. The vocal parts continue their respective lines. The soprano part has a melodic line with some rests. The alto part has a rhythmic line with some rests. The tenor part has a steady eighth-note pattern. The bass part provides a harmonic foundation with a mix of quarter and eighth notes.

80

sop,2
alt,2
tenor
bass,2

This system contains measures 80 through 89. The vocal parts continue their respective lines. The soprano part has a melodic line with some rests. The alto part has a rhythmic line with some rests. The tenor part has a steady eighth-note pattern. The bass part provides a harmonic foundation with a mix of quarter and eighth notes.

Cp VI

J.S. Bach 1750
BWV 1080



System 1: Soprano 2, Alto, Tenor 2,3, Bass. Measures 1-6. The soprano part features a melodic line with eighth and sixteenth notes. The alto and tenor parts have rests in the first measure. The bass part provides a steady accompaniment with quarter and eighth notes.



System 2: Soprano 2, Alto, Tenor 2,3, Bass. Measures 7-11. The soprano part continues with a melodic line. The alto part has a more active role with sixteenth-note patterns. The tenor and bass parts continue their accompaniment.



System 3: Soprano 2, Alto, Tenor 2,3, Bass. Measures 12-16. The soprano part has a more complex melodic line with some grace notes. The alto part has a melodic line with some chromaticism. The tenor and bass parts continue their accompaniment.



System 4: Soprano 2, Alto, Tenor 2,3, Bass. Measures 17-21. The soprano part has a melodic line with some rests. The alto part has a melodic line with some chromaticism. The tenor and bass parts continue their accompaniment.

22

sop,2

alt

tenor,2,3

bass

27

sop,2

alt

tenor,2,3

bass

32

sop,2

alt

tenor,2,3

bass

37

sop,2

alt

tenor,2,3

bass

41

sop,2

alt

tenor,2,3

bass

45

sop,2

alt

tenor,2,3

bass

50

sop,2

alt

tenor,2,3

bass

54

sop,2

alt

tenor,2,3

bass

58

sop,2

alt

tenor,2,3

bass

62

sop,2

alt

tenor,2,3

bass

66

sop,2

alt

tenor,2,3

bass

70

sop,2

alt

tenor,2,3

bass

75

sop,2

alt

tenor,2,3

bass

Cp VII

J.S. Bach 1750
BWV 1080

sop,2
alt
tenor
bass

Measures 1-6 of the vocal score. The Soprano 2 part begins with a whole rest, followed by a melodic line starting on G4. The Alto part also begins with a whole rest, then enters with a melodic line. The Tenor part has a more active line with eighth and sixteenth notes. The Bass part has a whole rest for the first two measures, then enters with a simple harmonic line.

sop,2
alt
tenor
bass

Measures 7-11. The Soprano 2 part features a complex, rapid sixteenth-note passage. The Alto part continues with a melodic line, often in harmony with the Soprano. The Tenor part has a more rhythmic line with eighth notes. The Bass part provides a steady harmonic accompaniment with quarter and eighth notes.

sop,2
alt
tenor
bass

Measures 12-16. The Soprano 2 part has a melodic line with some chromaticism. The Alto part continues with a melodic line, often in harmony with the Soprano. The Tenor part has a more rhythmic line with eighth notes. The Bass part provides a steady harmonic accompaniment with quarter and eighth notes.

sop,2
alt
tenor
bass

Measures 17-20. The Soprano 2 part has a melodic line with some chromaticism. The Alto part continues with a melodic line, often in harmony with the Soprano. The Tenor part has a more rhythmic line with eighth notes. The Bass part provides a steady harmonic accompaniment with quarter and eighth notes.

22

sop,2
alt
tenor
bass

This system contains measures 22 through 26. It features four vocal staves: soprano 2, alto, tenor, and bass. The music is in a key with one flat and a 3/4 time signature. The soprano and alto parts are highly active with sixteenth-note runs and slurs. The tenor part has fewer notes, often with rests. The bass part provides a rhythmic accompaniment with eighth and sixteenth notes.

27

sop,2
alt
tenor
bass

This system contains measures 27 through 31. The vocal parts continue their melodic lines. The soprano and alto parts show more complex rhythmic patterns, including triplets and slurs. The tenor part has a long note in measure 29. The bass part continues with a steady eighth-note accompaniment.

32

sop,2
alt
tenor
bass

This system contains measures 32 through 36. The soprano part has a very active line with many sixteenth notes. The alto part has several rests. The tenor part has a melodic line with some slurs. The bass part continues with a consistent eighth-note accompaniment.

37

sop,2
alt
tenor
bass

This system contains measures 37 through 41. The soprano part has a melodic line with some slurs. The alto part has a long note in measure 39. The tenor part has a melodic line with some slurs. The bass part continues with a consistent eighth-note accompaniment.

42

sop,2

alt

tenor

bass

47

sop,2

alt

tenor

bass

52

sop,2

alt

tenor

bass

57

sop,2

alt

tenor

bass

(Diese Seite absichtlich unbedruckt.)

Cp VIII

J.S. Bach 1750
BWV 1080

Musical notation for measures 1-12. The score is in G minor (one flat) and 3/4 time. It features three staves: a treble clef staff with a soprano line, a grand staff with an alto and bass line, and a separate bass clef staff. The music begins with a series of rests in the upper staves, followed by a melodic line in the alto staff and a bass line in the bottom staff.

Musical notation for measures 13-22. The music continues with more complex melodic lines in the upper staves and a steady bass line. There are some rests in the soprano and alto staves during this section.

Musical notation for measures 23-32. This section features more active melodic lines in the upper staves, with some chromaticism and grace notes. The bass line remains active throughout.

Musical notation for measures 33-42. The music shows a continuation of the melodic and harmonic patterns, with some rests in the upper staves. The bass line continues to provide a solid foundation.

Musical notation for measures 43-52. The final section of the page shows the continuation of the piece, ending with a final cadence. The notation includes various rhythmic values and accidentals.

53

Musical score for measures 53-62. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the system.

63

Musical score for measures 63-72. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music continues with intricate rhythmic patterns, including many sixteenth notes and some triplet-like figures. There are various accidentals and dynamic markings.

73

Musical score for measures 73-82. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music features a mix of rhythmic values, including eighth and sixteenth notes, with some longer note values. There are several rests and dynamic markings.

83

Musical score for measures 83-91. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music is characterized by dense rhythmic textures, particularly in the upper staves, with many sixteenth and thirty-second notes. There are several rests and dynamic markings.

92

Musical score for measures 92-101. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The music features a mix of rhythmic values, including eighth and sixteenth notes, with some longer note values. There are several rests and dynamic markings.

Musical score for measures 101-110. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings throughout the system.

Musical score for measures 110-119. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music continues with intricate rhythmic patterns, including some triplet-like figures. There are various articulation marks and dynamic changes.

Musical score for measures 119-127. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music shows a continuation of the complex rhythmic textures, with some measures featuring longer note values and rests.

Musical score for measures 127-136. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music maintains the high level of rhythmic activity, with frequent sixteenth and thirty-second notes.

Musical score for measures 136-145. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a mix of rhythmic patterns, including some slower-moving passages and more active sections.

Musical score for measures 145-154. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music concludes with a series of rhythmic patterns, ending with a final cadence.

154

Musical score for measures 154-162. The system consists of three staves: a treble clef staff with a 3/8 time signature, a bass clef staff, and a bass clef staff. The music is in a key with one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats).

163

Musical score for measures 163-171. The system consists of three staves: a treble clef staff with a 3/8 time signature, a bass clef staff, and a bass clef staff. The music is in a key with one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats).

172

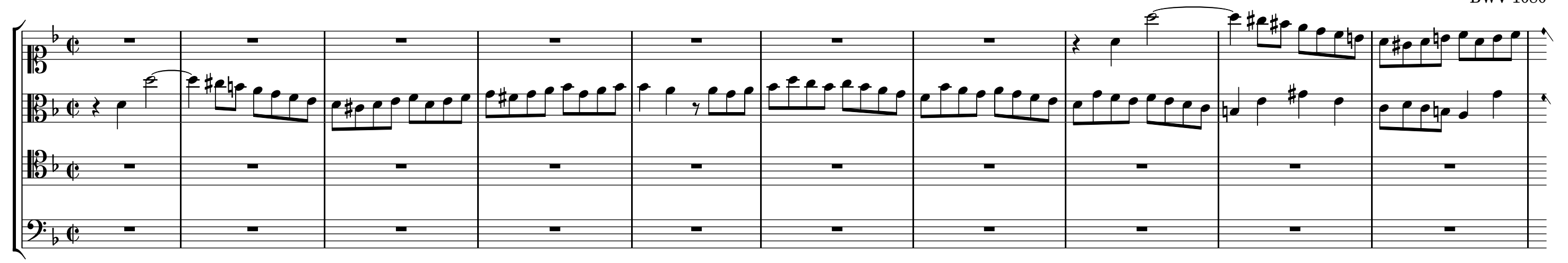
Musical score for measures 172-179. The system consists of three staves: a treble clef staff with a 3/8 time signature, a bass clef staff, and a bass clef staff. The music is in a key with one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats).

180

Musical score for measures 180-187. The system consists of three staves: a treble clef staff with a 3/8 time signature, a bass clef staff, and a bass clef staff. The music is in a key with one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats).

Cp IX

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System 1: Measures 1-10. The score is in G minor (one flat) and common time. The right hand (RH) plays a melodic line with eighth-note patterns and slurs. The left hand (LH) provides a steady accompaniment with eighth-note chords and single notes.



System 2: Measures 11-20. The RH continues with intricate eighth-note passages. The LH features a prominent bass line with eighth-note runs and rests.



System 3: Measures 21-28. The RH has a more active role with slurs and ties. The LH continues with rhythmic accompaniment, including some sixteenth-note patterns.



System 4: Measures 29-38. The RH features long slurs over several measures. The LH maintains the accompaniment with eighth-note figures and rests.

38

Musical score for measures 38-46. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures. The bass line is mostly silent, indicated by a flat line with a clef.

47

Musical score for measures 47-56. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music continues with intricate melodic lines in the upper staves and a more active bass line starting in measure 49. There are many slurs and ties throughout the system.

57

Musical score for measures 57-66. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a mix of rhythmic patterns, including eighth and sixteenth notes. There are several slurs and ties. The bass line becomes more prominent in this system.

67

Musical score for measures 67-76. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music concludes with a series of sixteenth-note passages and slurs. The bass line is very active, with many notes and slurs.

76

This system contains measures 76 through 84. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a key with one flat (B-flat) and a 3/4 time signature. The top two staves contain complex melodic lines with many sixteenth and thirty-second notes, often beamed together. The bottom two staves provide harmonic support with longer note values and some rests.

85

This system contains measures 85 through 93. It continues the four-staff arrangement. The melodic lines in the upper staves show a variety of rhythmic patterns, including eighth and sixteenth notes. The bass staves continue to provide a steady harmonic foundation.

94

This system contains measures 94 through 102. The musical texture remains consistent with the previous systems, featuring intricate melodic passages in the upper staves and supporting bass lines.

103

This system contains measures 103 through 111. It concludes the page with further development of the musical themes established in the previous systems.

112

Musical score for measures 112-120. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat). The time signature is 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage.

121

Musical score for measures 121-129. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat). The time signature is 3/8. The music continues with complex rhythmic patterns, including slurs and accents. The passage concludes with a double bar line.

Cp X

J.S. Bach 1750
BWV 1080

System 1 (measures 1-12): This system contains the first 12 measures of the piece. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in G major and 3/4 time. The right hand begins with a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

System 2 (measures 13-23): This system contains measures 13 through 23. The right hand continues with its eighth-note patterns, showing some melodic development. The left hand maintains its accompaniment. A repeat sign is visible at the end of measure 23.

System 3 (measures 24-35): This system contains measures 24 through 35. The right hand's melody becomes more active with sixteenth-note passages. The left hand continues with its eighth-note accompaniment. A repeat sign is visible at the end of measure 35.

System 4 (measures 36-47): This system contains measures 36 through 47. The right hand features a prominent sixteenth-note figure. The left hand continues with its accompaniment. A repeat sign is visible at the end of measure 47.

System 5 (measures 48-59): This system contains measures 48 through 59. The right hand continues with its sixteenth-note patterns. The left hand provides a consistent accompaniment. A repeat sign is visible at the end of measure 59.

60

System 1 (measures 60-71) features a complex rhythmic texture. The upper staves (treble and alto clefs) contain dense sixteenth-note passages, while the lower staves (tenor and bass clefs) provide a steady accompaniment with eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 3/4.

72

System 2 (measures 72-83) continues the intricate melodic lines. The upper staves show more melodic development with slurs and ties, while the lower staves maintain a consistent rhythmic pattern. The key signature remains one flat.

84

System 3 (measures 84-95) introduces some rests in the upper staves, creating a more spacious feel. The lower staves continue with active rhythmic accompaniment. The key signature is still one flat.

96

System 4 (measures 96-107) features a return to dense sixteenth-note passages in the upper staves. The lower staves provide a solid harmonic and rhythmic foundation. The key signature is one flat.

108

System 5 (measures 108-119) concludes the page with a final system of dense sixteenth-note figures in the upper staves and a steady accompaniment in the lower staves. The key signature is one flat.

Cp XI

J.S. Bach 1750
BWV 1080

sop,2
alt
tenor
bass

Musical score for Soprano 2, Alto, Tenor, and Bass, measures 1-12. The score is in G minor (one flat) and common time. The Soprano 2 part begins with a rest in the first four measures, then enters with a melodic line. The Alto part has a similar melodic line. The Tenor part has a rest throughout. The Bass part has a rest throughout.

13
sop,2
alt
tenor
bass

Musical score for Soprano 2, Alto, Tenor, and Bass, measures 13-24. The Soprano 2 part continues its melodic line. The Alto part has a more active line with some chromaticism. The Tenor part has a rest throughout. The Bass part has a rest throughout.

25
sop,2
alt
tenor
bass

Musical score for Soprano 2, Alto, Tenor, and Bass, measures 25-35. The Soprano 2 part has a very active melodic line with many sixteenth notes. The Alto part has a similar active line. The Tenor part has a rest throughout. The Bass part has a rest throughout.

36
sop,2
alt
tenor
bass

Musical score for Soprano 2, Alto, Tenor, and Bass, measures 36-47. The Soprano 2 part has a melodic line with some chromaticism. The Alto part has a similar melodic line. The Tenor part has a rest throughout. The Bass part has a rest throughout.

45

sop,2

alt

tenor

bass

Musical score for measures 45-53. Soprano 2, Alto, Tenor, and Bass parts. Includes a fermata over the final measure.

54

sop,2

alt

tenor

bass

Musical score for measures 54-63. Soprano 2, Alto, Tenor, and Bass parts.

64

sop,2

alt

tenor

bass

Musical score for measures 64-73. Soprano 2, Alto, Tenor, and Bass parts.

74

sop,2

alt

tenor

bass

Musical score for measures 74-83. Soprano 2, Alto, Tenor, and Bass parts.

36
84

sop,2
alt
tenor
bass

This system of music covers measures 36 to 84. It features four vocal parts: soprano 2, alto, tenor, and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The soprano part has a melodic line with many eighth and sixteenth notes. The alto part has a more rhythmic line with some rests. The tenor part has a steady eighth-note accompaniment. The bass part provides a harmonic foundation with a mix of eighth and quarter notes.

94

sop,2
alt
tenor
bass

This system of music covers measures 94 to 102. It features four vocal parts: soprano 2, alto, tenor, and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The soprano part continues its melodic line, with a triplet of eighth notes in measure 101. The alto part has a melodic line with some rests. The tenor part has a steady eighth-note accompaniment. The bass part provides a harmonic foundation with a mix of eighth and quarter notes.

103

sop,2
alt
tenor
bass

This system of music covers measures 103 to 111. It features four vocal parts: soprano 2, alto, tenor, and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The soprano part has a melodic line with many eighth and sixteenth notes. The alto part has a more rhythmic line with some rests. The tenor part has a steady eighth-note accompaniment. The bass part provides a harmonic foundation with a mix of eighth and quarter notes.

112

sop,2
alt
tenor
bass

This system of music covers measures 112 to 119. It features four vocal parts: soprano 2, alto, tenor, and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The soprano part has a melodic line with many eighth and sixteenth notes. The alto part has a more rhythmic line with some rests. The tenor part has a steady eighth-note accompaniment. The bass part provides a harmonic foundation with a mix of eighth and quarter notes.

121

sop,2

alt

tenor

bass

130

sop,2

alt

tenor

bass

139

sop,2

alt

tenor

bass

148

sop,2

alt

tenor

bass

38
157

sop,2

alt

tenor

bass

166

sop,2

alt

tenor

bass

175

sop,2

alt

tenor

bass

Cp XII

J.S. Bach 1750
BWV 1080

10

19

28

36

45

54

63

72

Cp XIII

J.S. Bach 1750
BWV 1080

Staff 1: Bass clef, 3/4 time signature. Measures 1-10. Includes 3:2 ratio markings.

11

Staff 2: Bass clef, 3/4 time signature. Measures 11-21. Includes 3:2 ratio marking.

22

Staff 3: Bass clef, 3/4 time signature. Measures 22-32. Includes 3:2 ratio markings.

33

Staff 4: Bass clef, 3/4 time signature. Measures 33-42. Includes 3:2 ratio markings.

Cp XIV

J.S. Bach 1750

BWV 1080

10

19

26

33

39

Cp XV

J.S. Bach 1750
BWV 1080

8

14

20

26

31

37

43

49

(Diese Seite absichtlich unbedruckt.)

Cp XVI

J.S. Bach 1750
BWV 1080

Musical notation system 1 (measures 1-7). Treble clef, bass clef, and alto clef (C-clef on the third line). Time signature 12/8. Key signature one flat (B-flat). Measure numbers 1, 2, 3, 4, 5, 6, 7 are indicated at the start of their respective staves.

Musical notation system 2 (measures 8-13). Treble clef, bass clef, and alto clef. Measure numbers 8, 9, 10, 11, 12, 13 are indicated at the start of their respective staves.

Musical notation system 3 (measures 14-20). Treble clef, bass clef, and alto clef. Measure numbers 14, 15, 16, 17, 18, 19, 20 are indicated at the start of their respective staves.

Musical notation system 4 (measures 21-27). Treble clef, bass clef, and alto clef. Measure numbers 21, 22, 23, 24, 25, 26, 27 are indicated at the start of their respective staves.

Musical notation system 5 (measures 28-33). Treble clef, bass clef, and alto clef. Measure numbers 28, 29, 30, 31, 32, 33 are indicated at the start of their respective staves.

Musical notation system 6 (measures 34-40). Treble clef, bass clef, and alto clef. Measure numbers 34, 35, 36, 37, 38, 39, 40 are indicated at the start of their respective staves.

40

Musical score for measures 40-46. The system consists of three staves: Treble, Bass, and Bass. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the system.

47

Musical score for measures 47-52. The system consists of three staves: Treble, Bass, and Bass. The key signature has one flat. The music continues with intricate rhythmic patterns, including some triplet-like figures in the treble staff. The bass line provides a steady accompaniment.

53

Musical score for measures 53-59. The system consists of three staves: Treble, Bass, and Bass. The key signature has one flat. The music shows a continuation of the complex rhythmic textures, with some measures featuring longer note values and rests.

60

Musical score for measures 60-65. The system consists of three staves: Treble, Bass, and Bass. The key signature has one flat. The music features a prominent melodic line in the treble staff with many sixteenth notes, supported by a rhythmic bass line.

66

Musical score for measures 66-72. The system consists of three staves: Treble, Bass, and Bass. The key signature has one flat. The music concludes with a series of sixteenth-note passages in the treble and bass staves, leading to a final cadence.

Cp XVII

J.S. Bach 1750
BWV 1080

System 1 (measures 1-10): This system shows the beginning of the piece. The treble clef part is mostly silent, with a few notes appearing in measure 10. The bass clef part features a steady eighth-note accompaniment. The middle two staves (likely for a second treble clef instrument) have some notes in measures 4 and 5.

System 2 (measures 11-18): The treble clef part becomes more active, with a melodic line of eighth notes. The bass clef continues with its accompaniment. The middle staves show more complex rhythmic patterns and some rests.

System 3 (measures 19-25): This system contains more intricate melodic lines in the treble clef, including some sixteenth-note passages. The bass clef accompaniment remains consistent. The middle staves have some rests and occasional notes.

System 4 (measures 26-33): The final system on this page shows a continuation of the melodic and rhythmic themes. The treble clef part has a prominent melodic line with some grace notes. The bass clef accompaniment is active throughout.

33

Musical score system 33-38. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The system contains six measures of music with various rhythmic patterns and melodic lines.

39

Musical score system 39-44. It consists of four staves: two treble clefs and two bass clefs. The music continues from the previous system, featuring more complex melodic and harmonic structures.

45

Musical score system 45-50. It consists of four staves: two treble clefs and two bass clefs. The music continues with intricate melodic lines and harmonic support.

51

Musical score system 51-56. It consists of four staves: two treble clefs and two bass clefs. The system concludes with a double bar line. The music features a mix of eighth and sixteenth notes.

Cp XVIII

J.S. Bach 1750
BWV 1080

System 1 (measures 1-15): This system contains the first 15 measures of the piece. It features four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature is one flat (B-flat), and the time signature is common time (C). The right hand part is mostly rests, with some notes appearing in the final measures. The left hand part begins with a rhythmic pattern of quarter and eighth notes, including some accidentals like naturals and sharps.

System 2 (measures 16-27): This system contains measures 16 through 27. The right hand part becomes more active, featuring a series of eighth-note runs and some slurs. The left hand part continues with a steady eighth-note accompaniment, including some chromatic movement.

System 3 (measures 28-38): This system contains measures 28 through 38. The right hand part shows more complex melodic lines with slurs and some chromaticism. The left hand part maintains its eighth-note accompaniment, with some changes in rhythm and dynamics.

System 4 (measures 39-48): This system contains the final 10 measures of the piece (measures 39-48). The right hand part concludes with a series of notes and slurs. The left hand part ends with a final cadence, including a natural sign and a sharp sign.

51

Musical score for measures 51-62. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and ties throughout the passage.

63

Musical score for measures 63-74. The score continues with four staves. The key signature remains one flat. The music includes a mix of rhythmic patterns and melodic lines across the different parts.

75

Musical score for measures 75-86. The score continues with four staves. The key signature remains one flat. The music features a mix of rhythmic patterns and melodic lines across the different parts.

87

Musical score for measures 87-98. The score continues with four staves. The key signature remains one flat. The music features a mix of rhythmic patterns and melodic lines across the different parts.

50

This system contains measures 50 through 98. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat) and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs. The first staff has a melodic line with many slurs, while the other staves provide harmonic support with chords and moving lines.

109

This system contains measures 109 through 118. It features four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. The notation includes various note values, rests, and phrasing slurs. The first staff has a melodic line with many slurs, while the other staves provide harmonic support with chords and moving lines.

119

This system contains measures 119 through 127. It features four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. The notation includes various note values, rests, and phrasing slurs. The first staff has a melodic line with many slurs, while the other staves provide harmonic support with chords and moving lines.

128

This system contains measures 128 through 176. It features four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. The notation includes various note values, rests, and phrasing slurs. The first staff has a melodic line with many slurs, while the other staves provide harmonic support with chords and moving lines.

137

Musical score for measures 137-145. The system consists of four staves. The top two staves are in treble clef with a 3/8 time signature, and the bottom two are in bass clef. The key signature has one flat. The music features a complex texture with many sixteenth notes and rests. Measure 137 starts with a treble staff containing a half note and a quarter note, while the bass staff has a half note. The piece concludes with a double bar line and repeat dots.

146

Musical score for measures 146-154. The system consists of four staves. The top two staves are in treble clef with a 3/8 time signature, and the bottom two are in bass clef. The key signature has one flat. The music continues with intricate sixteenth-note patterns. Measure 146 begins with a treble staff containing a half note and a quarter note, and a bass staff with a half note. The piece concludes with a double bar line and repeat dots.

155

Musical score for measures 155-163. The system consists of four staves. The top two staves are in treble clef with a 3/8 time signature, and the bottom two are in bass clef. The key signature has one flat. The music continues with intricate sixteenth-note patterns. Measure 155 begins with a treble staff containing a half note and a quarter note, and a bass staff with a half note. The piece concludes with a double bar line and repeat dots.

164

Musical score for measures 164-172. The system consists of four staves. The top two staves are in treble clef with a 3/8 time signature, and the bottom two are in bass clef. The key signature has one flat. The music continues with intricate sixteenth-note patterns. Measure 164 begins with a treble staff containing a half note and a quarter note, and a bass staff with a half note. The piece concludes with a double bar line and repeat dots.

Musical score system 1, measures 173-181. The system consists of four staves. The top staff is the vocal line, featuring a melodic line with various intervals and rests. The second and third staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The bottom staff is the bass line, providing harmonic support. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a repeat sign.

Musical score system 2, measures 182-190. The system consists of four staves. The top staff is the vocal line, featuring a melodic line with various intervals and rests. The second and third staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The bottom staff is the bass line, providing harmonic support. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a repeat sign.

Musical score system 3, measures 191-202. The system consists of four staves. The top staff is the vocal line, featuring a melodic line with various intervals and rests. The second and third staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The bottom staff is the bass line, providing harmonic support. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a repeat sign.

Musical score system 4, measures 203-211. The system consists of four staves. The top staff is the vocal line, featuring a melodic line with various intervals and rests. The second and third staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The bottom staff is the bass line, providing harmonic support. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a repeat sign.

214

Musical score for measures 214-222. The system consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/8. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs. The piano part provides harmonic support with chords and moving lines.

223

Musical score for measures 223-230. The system consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/8. The music continues with similar rhythmic patterns and melodic lines. There is a change in the piano accompaniment around measure 228.

231

Musical score for measures 231-238. The system consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/8. The music features more complex rhythmic patterns, including sixteenth-note runs in the vocal line and piano accompaniment.

// bach_kdf/cp01.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp I" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = "1750"
lilypond.include = "includeNormal.ly" lilypond.language = de

VOX sop CONFORM eu.bandm.music.top.Score_cwn sig.synth = "dynaw sinus saw"

PARS pl

Musical score for Soprano (T), Alto (VOX alt), Tenor (VOX tenor), and Bass (VOX bass) parts. Includes measure numbers 1-79 and various musical notations such as 'a'1 d c a gis - a h c (- d c b) (a ,d) 'd - cis (d a) c (- a)b (- ,e) a - - // (- ,e) .a FIXME. The score is divided into systems of staves for each voice part.

PARS plan
formaSuprema = fugenplan

T 1 5 6 9 10 13 14 16 17 18 23 25 26 27 28 29 30 31 32 33 34 36 37 40 44 45 48 49 53 56 57 60 74 79
VOX sop C - ..x - % D - x % C - .x

cp01.cwn Wed Jul 24 08:03:15 2024 2

VOX alt	D	- .x	%	D	- .x				C> x
VOX tenor			C				%	- x	
VOX bass	D		- x			- C> - x C		- x	% D - x C

// eof

// bach_kdf/cp02.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp II" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = includeNormal.ly lilypond.language = de lilypond.relativeScoreSize=-4

PARS p1
T 1 2 3 4 5 6 7 8 9 10 11
VOX M 2/2;MM1/2=80
mtree 1/1
VOX sop %
nota cl-cl-d-moll
VOX alt %
nota cl-c3d-moll
VOX tenor %
nota cl-c4d-moll
VOX bass dkl 'a f d cis - d e f (-. g f. e) d. e d. c -. d c. h -. a h. c d. e f. d e. f e. d c. h a. gis a. 'a gis. a ,d - g - (-. f e. d)cis d ,d (g. a) b
nota cl-f4d-moll
T 11 12 13 14 15 16 17 18 19 20
VOX sop a'1 d c a gis - a h c (-. d c. h)a - ,d
VOX alt cis - d e f (-. g f. e) (d. e f. g) a -. g f. e -. f e. d -. d e. f e - d - c e f e (-. cis d. e)(f e) (-. e d. cis)(d c) - (b. a)b a
VOX tenor e (%. a h cis)d. cis (d. (% e))f e c - a h (%. ,e fis. gis)a. gis a (h. cis) d ,g (-. g f. e)(f fis) (-. d e. fis)(g ,c)
VOX bass (-. b a. g)(f e)d. 'd e. f g. b a. g f. g f. e d. e f. g a f (-. f e. d)(c h) (%. a h. c)(d e) f (-. e d. cis) d (-. c b. a) b (-. a g. fis)
T 20 21 22 23 24 25 26 27 28 29
VOX sop - -. cis d. f e. d gis. a h. c d. ,f -. (e d) cis. d cis % % % % a'1 d c a gis - a h
VOX alt -. fis g. a b - a - gis % % % % h (a. 'e f. g)a f d cis - d e f (-. a gis. fis) e (-. ,a d. c) h (%. e fis. gis)
VOX tenor -. a b. c d. cis d - e % % % % gis (e %)(%. a h. cis)d c - b (-. g f. e)a (-. d cis. d)(,gis h)(-. ,e a. g)f - e % %
VOX bass g... f e - 'e ,a % % % % . d e. f g. a g. f (e. a. f. d.)d f ,h e ,a d (-. h e. d)(c h)
'b g e cis
T 29 30 31 32 ! 33 34 35 36 37 38
VOX sop c (-. d c. h) (c 'a)(-. g f. e) (-. f e. d)(-. e d. cis) d % 33 (%. a'2 gis. a)(,d g) (-. f e. d)(e a) ,d e ,e f (e 'e)(-. d c. h)
VOX alt a. gis (a. g f. e)(d g) f e d % % . b'1 a. g f. e d. cis d 'd h cis d % % c (-. b a. b)a gis c ,fis gis
VOX tenor (%. g'1 f. e)(dis e),a - h cis d % . a h. cis d. e f. d e ,e f g a .% (% d'1)(-. c b. a)b h cis d (-. c h. a)(h e)
VOX bass a .% dkl 'a f d cis - d e f (-. g f. e) d .% (% g)(-. f e. d) e %
T 38 39 ! 40 41 42 43 44 45 46 47
VOX sop c. d e - -. f e. d 'a .% (%. e'2 dis. e)(,a d)(-. c b. a)b (-. a g. f)g (-. f g. a b. c d. e f 'c a f
VOX alt a. b a. g f. a g. f -. e fis. gis a. h c. a h (-. a gis. a)(,dis. a)'a - e - f d g ,c. f e. d -. e d. cis d. g ,c (-. b a. g) f. 'f g. a b. c d. b
VOX tenor akl d c a gis a h c (-. d c. h) a (-. g f. e)f b ,e a ,d - e. f g. a b - (-. a g. f) e f % % b
VOX bass (%. f e. d)c f - fis - gis a %
T 47 48 49 50 51 52 53 54 55 56
VOX sop e - f g a (-. b a. g) fis - g a -. ,d g. f es. d c. b a % (%. g'2 f. es d. c b. a
VOX alt c g c - (d - c. b) a d b fis - g a b (-. c b. a)g b a c -. ,f g. a b. c d. b c ,f
VOX tenor -. d c. b a. g f. e f. 'f e. f ,b - es - -. es d. c b. a g. fis (g. a)b - (a. b) c es d - d e f -. f es. d c. b a. g f .% % ckl d es
VOX bass % . eskl d. c b. a g. fis (g. 'g fis. g),c - f d b a - b c
T 56 57 58 59 60 61 62 63 64 65
VOX sop b es (-. d cis. d)(,g c) - b a - -. 'f g. f e. d cis. d cis. 'a b. a g. f e. f g. f e. d -. e d. cis d % % b -. b a. g f. e d. cis d. 'd e. f g - -
VOX alt -. as g. f g - a - b % (%. g fis. g)(e f) (-. d cis. d) g - f e a - .% . b a. g -. a g. f e ,a b - a 'a h cis
VOX tenor f b - es f (%. c b. a) g 'es cis d - ..% % d - cis d e ,a (h. cis) d % % ekl f g a %
VOX bass d (-. es d. c)(b. 'b a. b)(,e fis)g (-. f e. d) 'b a % dkl 'a f d cis - d e f (-. g f. e)
T 65 66 67 68 69 70 71 72 73 74
VOX sop - (f. e)f a ,d - e fis g. d -. e d. c -. d c. b -. b a. g f. 'c b. a gis. (% gis)a. (% a)(d. e)f e - -. a gis. a e. fis g - - f - (e. d)
VOX alt d .% (%. g'1 a. b)c - (b. a) b a g f e - d f (-. f)e (-. e) d (%.. d'2)(c. h a. gis)a - % 'e -. ,a d. c b. a g. f
VOX tenor (%. a h. cis)(d ,fis)g .% % akl - d - c - a - gis a h c (-. d cis. h) a b
VOX bass d (-. es d. c) b (-. c b. a)g. 'd e. fis g. a b. f e a ,d g ,cis d e f ,h c - d e - f d g -
T 74 75 76 77 78 79 80 81 82 83
VOX sop cis e ,a - -,d - g -. b a. g -. a g. f -. g f. e -. f e. d -. h cis. e ,a. 'g f. e d 'a f d cis - d e f (-. g f. e)
VOX alt e (-. g f. e) (d. c b. a)b a. h cis gis a - % cis d. f e. d cis. a h. cis d c - b (-. b a. g)(f b) a - b a
VOX tenor -. b a. g f. e d. c d - e. fis g. f e. d cis d e f - % a a % . ,d e. f g. a g. f (e. g f. e)d cis d - cis
VOX bass - ciskl d a b. g a - (-. b a. g)-. a g. f -. g f. e (d %) (%. e f. g) a (%. b a. g) (a. f e. d)(g a)
T 83 84 85
VOX sop f
VOX alt (-. fis g. a) b (-. a b. g) a
VOX tenor d (e. f) g - (-. fis g. e) fis
VOX bass b. c b. a g. a b. g 'd ,d

cp02.cwn Wed Jul 24 08:53:10 2024 2

formaSuprema = fugenplan

T	1	5	6	9	10	13	14	19	23	24	26	27	28	30	31	35	36	38	42	43	45	49	50	53	54	57	58	61	65	66	69	73	74	79	85	
VOX sop						C		x			C			- .x							D	- x		- .x										D		
VOX alt				D		- .x			- .D			- x																								
VOX tenor		C		- x														C	- x											C	- %					
VOX bass	D	- .x													D	- .x								C	- .x	D	- x									

// eof

// bach_kdf/cp03.cwn

titulum = "Cp III" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = includeNormal.ly lilypond.language = de

// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

Musical score for Soprano, Alto, Tenor, and Bass. Includes measures 1-12, 12-21, 21-30, 30-38, 38-47, 47-56, 56-65, 65-73. Each measure is numbered and includes staff labels (T, VOX M, sop, alt, tenor, bass) and musical notation (notes, rests, ornaments).

// eof

// bach_kdf/cp04.cwn

titulum = "Cp IV" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = includeNormal.ly lilypond.language = de

cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

T	1	2	3	4	5	6	7	8	9	10	11	12
VOX M	2/2;MM1/2=80											
	mtree 1/1											
VOX sop	a'1	,d	f	a	b	-	a	g	f	(- e f g)	a	(- b a gis)a
nota	cl-cld-moll											
VOX alt	%											
nota	cl-c3d-moll											
VOX tenor	%				d'1	a	c	e	f	-	e	d
nota	cl-c4d-moll											
VOX bass	%											
nota	cl-f4d-moll											

T	12	!	13	!	14	!	15	!	16	!	17	!	18	!	19	!	20	!	21	
VOX sop	b	-	a	g	f	-	'f	e	d	e	f	g	e	a	%	,a	f	e	'c	h
VOX alt	d	(- e	d	cis)	d	g	,cis	e	-	,a	d	-	es	d	cis	d	'd	-	(c	h)
VOX tenor	f	a	b	a	g	f	-	e	f	f	a	-	b	a	gis	a	-	b	a	gis
VOX bass							dkl	a	c	e	f	e	d	cis	-	a	h	cis	d	

T	21	!	22	!	23	!	24	!	25	!	26	!	27	!	28	!	29	!	30
VOX sop	a	-	b	g	-	a	f	%					c'2	,f	a	c	d	c	b
VOX alt	-	f	d	-	e	cis	d	%	'c	b	a	g	-	'd	c	b	a	-	'es
VOX tenor	%	,cis	d	e	f	%	,h	cis	d	e	%	a	b	c	d	-	h	c	d
VOX bass	f	-	a	g	f	e	-	g	f	e	d	'd	b	g	e	'e	c	a	f

T	30	!	31	!	32	!	33	!	34	!	35	!	36	!	37	!	38	!	39
VOX sop	a	-	g	a	h	c	%	e	c	-	-	h	c	d	-	,g	a	h	c
VOX alt	e	d	e	-	d	%	g'1	,c	e	g	a	g	f	e	-	d	e	f	is
VOX tenor	-	a	g	f	e	f	-	-	e	d	e	f	g	-	a	b	-	(a	g)
VOX bass	cis	d	c	%	e	c	-	'g	f	e	d	e	s	-	-	es	d	c	h

T	39	!	40	!	41	!	42	!	43	!	44	!	45	!	46	!	47	!	48
VOX sop	b.	b	a	%	'a	f	%	g	,cis	d	e	-	,a	h	cis	d	-	h	c
VOX alt	-	f	is	g	-	g	f	e	d	%	'a	f	b	,e.	'b	a	g	f	g
VOX tenor	d	e	s	d	cis	d	,e	f	g	a	,d	'd	-	-	es	d	cis	d	f
VOX bass	gkl	d	f	a	b	a	g	f	-	e	f	g	a	%	a	f	%	g	e

T	48	!	49	!	50	!	51	!	52	!	53	!	54	!	55	!	56	!	57
VOX sop	-	h	a	c	h	c	d	-	-	c	h	d	c	d	e	-	-	d	cis
VOX alt	f	a	-	h	gis	h	-	c	a	-	(gis	a)	h	d	,gis	h	-	a	c
nota	cl-cl																		
VOX tenor	-	f	-	d	'h	gis	-	gis	a	'e	,a	d	-	c	h	d	c	h	a
artic	tr																		
VOX bass	d.	c	d	h	e.	d	e	c	f.	e	f	d	gis	%	e	a	f	d	e

T	57	!	58	!	59	!	60	!	61	!	62	!	63	!	64	!	65	!	66
VOX sop	%	'c	b	a	g	f	e	d	c	d	b	-	'g	e	-	a	g	f	e
VOX alt	%	b'1	g	-	a	g	f	e	'c	b	a	g	b	a	d	c	,e	c	-
nota	cl-c3																		
VOX tenor	b	'g	e	%	c	b	a	g	-	%	'd	c	b	a	%	b	a	g	a
VOX bass	g	%	a	g	f	e	%	f	e	d	c	%	f	kl	c	e	g	b	a

T	66	!	67	!	68	!	69	!	70	!	71	!	72	!	73	!	74	!	75
VOX sop	d	-	es	d	cis	d	%												
VOX alt	-	as	g	f	is	g	gis	-	a	gis	a	h	-	b	g	e	a	-	
VOX tenor	b	d	d	f	e	d	cis	-	a	h	cis	d	a	'f	-	,g	'e	-	
VOX bass	%	d	b	%	c	h	a	gis	e	f	is	gis	a	'a	g	f	e	f	

T	75	!	76	!	77	!	78	!	79	!	80	!	81	!	82	!	83	!	84
VOX sop					e'2	,a	c	e	gis	e	dis	-	h	cis	dis	e	-	f	
VOX alt	c	h	a	gis	-	e	f	is	gis	a	b	a	gis	a	d	c	h	a	
VOX tenor	dis	e	dis	e	f	is	e	f	is	dis	h	c	h	c	d	h	a	'e	
VOX bass	%	gkl	f	is	e	dis	cis	dis	h	e	,e	'h	d	c	%	'a	f	is	

T	84	!	85	!	86	!	87	!	88	!	89	!	90	!	91	!	92	!	93
VOX sop	d	c	h	-	-	c	d	h	c	-	h	c	%	c	a	%	'a	f	
VOX alt	-	-	g	f	is	g	%	f	is	-	g	a	f	is	g	-	f	as	
VOX tenor	a	d	es	f	-	,h	c	d	es	-	.d	-	,g	-	g	a	h	c	
VOX bass	-	g	-	as	-	a	-	g	f	is	a	g	,g	c	%	c	d	e	

T 93 ! 94 ! 95 ! 96 ! 97 ! 98 ! 99 ! 100 ! 101 ! 102
 VOX sop f % g a b c , f e s d e s - d % e f i s g a , d c b c - b c e s d - - c d e s - - d e s f - - e s f g - - f g a
 VOX alt - e d c i s d % % b a g f ' c b a b % % % g f i s e d % % g a b , e s % % a b c , f i s % % b d a s g % % a b f a % %
 VOX tenor % a f % ' c a c % , f d % ' a f i s a - - g f i s g - f i s g b a - g a c b - a b d c - b c e s d c b a
 VOX bass , d % d c b a % % ' f , b % b a g f i s % % ' d , g a b g c e s c a d f i s d b e s g e c f a f i s d

T 102 ! 103 ! 104 ! 105 ! 106 ! 107 ! 108 ! 109 ! 110 ! 111
 VOX sop - , d g - - f i s g % % g e % f e d c % c a % ' g f e d e s d c i s d - e s d c i s d - e s d c i s d . e f a f
 VOX alt % % e s ' 2 d c b % % c b a g % g e % ' b a g f % a f - g f e d f - g f e d e f a h c i s d f d a
 VOX tenor b . c a g ' e s d c b % c b a g % ' d c b a % b a g f a a , d f a b a g f - e f g
 artic tr
 VOX bass g e s c d g b g % g e % a f % f d - f - , b - d - f - g - f - e d - c i s d e

T 111 ! 112 ! 113 ! 114 ! 115 ! 116 ! 117 ! 118 ! 119 ! 120
 VOX sop d ' 2 a - c - e - f - e - d - c - a h c d % d b % b c d c b a g a - g c
 VOX alt f c e g i s a g f e - c i s d e , a ' a f i s % f i s g a g f e d c % % % e f g f e s d c i s d % % e
 VOX tenor a b a g i s a - a g f e d - e d c i s d e f g a . % % c d e s d c b a g ' d b - g a b a g f e f - f e d e g
 VOX bass f - f e d c - h - b a - ' g a b a g f e f i s % d , g % % ' g e % c f c a f b - a g b

T 120 ! 121 ! 122 ! 123 ! 124 ! 125 ! 126 ! 127 ! 128 ! 129
 VOX sop - a d - h e - f g d c i s ' b a g f - (e d) e - (d c i s) d - (c b) c - b a c b d e s c d g d c
 VOX alt c % % f i s d % % g i s e % % % d ' 2 c i s e d c b a b a g - - a b g a g f - - g a f g f e s - - f i s g e f i s g a - , d % % %
 VOX tenor - (f i s e) f i s a - (g i s f i s) g i s h - b a - g a d - b g e % a f d % g e s c d - d e f i s g % %
 VOX bass a h c - - h a c h c i s d - - c i s h d c i s d e - - d c i s e d e f d g % , c f % , f b - a b g b a g f i s g - f i s g a b g b d

T 129 ! 130 ! 131 ! 132 ! 133 ! 134 ! 135 ! 136 ! 137 ! 138 139
 VOX sop - b c e s d c b a g f i s g - % a g i s a % % % ' a g e f a , d c i s d - f e d c i s d h c i s d . c i s d . c i s d . e s , a % % d e g , c i s d
 VOX alt % a k l b c d % a h % ' f - e % a ' 1 , d f a b a g f i s - d e f i s g - f i s g e f i s
 VOX tenor d ' 1 , g b c f e d c i s - a h c i s d a - b a g i s a , h c i s d e f g e f i s a g - - f b - - a c - - - h a h b - - a g a
 VOX bass g - d c a b d , g f e ' e d h c e , a g i s a ' a g e f - , b a d

// eof

// bach_kdf/cp05.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp V" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = includeNormal.ly lilypond.relativeScoreSize=-4 lilypond.language = de lilypond.maxAutoVoicesPerStaff=2

PARS p1

Musical score for voice parts (T, VOX sop, VOX sop2, VOX alt, VOX alt2, VOX tenor, VOX bass, VOX bass2) across measures 1-82. Includes notes, rests, and dynamic markings.

T	82	!	83	!	84	!	85	!	86	!	87	!	88	!	89	!	90	91	
VOX sop	- es d c b d e fis g		- a g f e cis d - .		g ,cis d		- cis		d		% d c b		a b a g		fis g fis a e d e g		fis a c - -		- b d cis d
nota																			
VOX sop2																			
nota																			
VOX alt	d	-	%	% a'1 b c d	a	- a g - - a b - a.		g - e fis - a.		g	fis.	e	d		cis		d.	e fis	- g fis e d
nota								V1											
VOX alt2								d'1											
nota								V2											
VOX tenor	- c b a g b c d	es	d	g - (f e) d f e d e	f	e d e - d		% ,e fis g a g a b		c b c ,fis	g a g e	a g fis e d		- cis d e fis					
VOX bass	f fis g	- fis g a b.	h cis a d c (h a)b	- a - gis a ,a		'a		,d.		e f.	g	a		- e fis g a					
nota								V1											
VOX bass2								dk1		%		dk1	%	% c b a	g		'd		
nota								V2											

// eof

// bach_kdf/cp06.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp VI" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de lilypond.relativeScoreSize=-2 lilypond.maxAutoVoicesPerStaff=3

// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

Musical score for voice parts (T, VOX sop, VOX alt, VOX tenor, VOX bass) across measures 1-55. Includes tempo (4/4), key signature (d-moll), and various musical notations like articulation and ornaments.

T 55 56 57 58 59 60
 VOX sop d. c b - . , e a. g f. fis g. a b. h cis. d e (a. g)(f. e) d cis (d. e)f (- g f e) d .%
 VOX alt -. ,d g. f e. d cis - d (- d e f e d cis h)cis(- a h cis)(d. e)(f. g)a - ,d. e f. g a -
 VOX tenor b c b a g f e d cis 'g a b a g f e (d 'a b c b a g fis) g (- b a g)f - b a % d ('a. g)(f. e) d cis (d. e)
 VOX bass % . agr h. cis d. e f - (f(- f g a)b. ,b)(a 'b a g f e d cis)

T 60 61 62 63 64 65
 VOX sop a'1
 VOX alt b - a. g f (-. e f. g) a - - - ,c d e f g f e d f g a b c b a g ,g a b c d c b a b a g f. (- a h cis)d - . cis d. e
 VOX tenor f (- a g f)(e f e d) cis d. a d (- c b a)b. g c - c .% % fkl ('c. b)(a. g)f e (f. g)
 VOX bass d 'c b a g f e d cis 'd cis h a g f e d e d c b a g f g 'd c b a g f e f 'c d e f g f e d f g a b c b a g ,g a b c d c b a b a g f - - - (f. (- e f g))(a 'b a g f e d -)

T 65 66 67 68 69 70 71
 VOX sop ,d. e f. g a b (-. e f. g) a (-. e f. g) a (-(- ,d e f))g - - (-(- ,c d e))f (-. d)(g. f)
 VOX alt f % d'1 ('a. g) (f. e) d cis (d. e) f (- g f e)(d. a)(b. c) d (-. a d. c) (b. a) b (-. g)(c. b) (a. g)a - (g. 'd)
 VOX tenor a (- b a g)(f g f e)(d. 'a) (d. c)(b. a)g .% (% ekl f g)a (- b a g)f (- e d cis)d - (%. d)g. f e. d e - . c f. e d. cis d - . g
 VOX bass - c b a b g cis - d b a g f g f e d 'a h c d e f - % e f g f e d cis d. (- es d c)b (- b a g)fis % (%.. ggr) (c(- d c b)a -) (%.. fgr) (b(- c b a)b. h)

T 71 72 73 74 75 76 77
 // M FERM FIXME
 VOX sop e. g c. b a. c f. es d. (% d)cis. (% e) ,a (% %('e f)g)(f e d cis)d -. e cis. d d - % % % (%. d'2 g. fis)
 nota V0 V1
 VOX sop2 % d'2 ,g. a b. c
 nota V2
 VOX alt c. e f. g f. g a - (-. fis g. a)(b. (% b)) ,e (% 'cis)(d %)(% .,e) f. g e. g g(- g fis e)fis. a ,d. c b. es ,a(- 'a b c)(b a)(g fis)g. d e. fis g - 'd. c
 VOX tenor g - % . e a. g f. 'c (d. c b. a) (g. (% g)) g (% a)(a %)(% .b) a. b a % a - d. c b. a g - fis - g. a b (- c b a)g. a
 VOX bass c. b a. c f. es d. f b. a g. f e. f e. d cis (% a) (d. e)(f. g) (a. g a. ,a)d -

T 77 ! 78 79 80
 VOX sop g. a b. g (a.(b c))(b a g fis) g (-. fis g. e) fis
 VOX sop2 d es d. c b - (-. a b. cis)d
 VOX alt (b. a)g fis (g. a) b (- c b a)g (- a g fis) (e % % . g) a
 VOX tenor b. c d. b c. a b. c d (- ,d e fis)g. a b. c(d c)(b a)(g % % . 'e) d
 nota V1
 VOX tenor2 (%.. bkl) a
 nota V2
 VOX tenor3 (%.. gkl) fis
 nota V3
 VOX bass -

// eof

// bach_kdf/cp07.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp VII" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de lilypond.maxAutoVoicesPerStaff=3
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

Musical score for Soprano, Alto, Tenor, and Bass voices, measures 1-50. Includes tempo (4/4), key signature (one flat), and various musical notations such as notes, rests, and ornaments.

T 51 ! 52 ! 53 ! 54 ! 55 ! 56 ! 57
 VOX sop 'a - g f - e d cis d - e f (e. d) cis (- a h cis) d a - (g a)b g - a g f e d e f g b ,e - a. g f. e d cis f
 nota nota V1
 VOX sop2 nota (% d'2 c b)a - b a g f - g a V2
 VOX alt e 'e ,a. h cis. d e - f (e. d) cis (- a h cis) d a - (g a)b g - a g f e d e f g b ,e - a. g f. e d cis (d. e)f (- g f e)d
 VOX tenor cis (- a d -) (e f e d)(cis %)(% a h cis)d % h cis d e f g a f % % dkl e fis g a b g a e % % 'b g % % a (d. c) (b. a)g f (- f g a) b (- c b a)
 VOX bass (- g f e)(f. d)'a (% ,a h cis)d (% e f g)a % bkl a g f e d f ,b a (% 'a g f) e d e f g b a g f g f e d e f - - a g f e a g a ,d %

T 57 ! 58 ! 59 ! 60 ! 61 ! 62
 VOX sop - g f e - e d cis d e f e g f e d e cis d - - cis d. d (cis c)(- es d c) b a g b - b a g fis
 VOX sop2 b d cis e - d - cis d b a g f a - gis h .% .% f - d e f g a b g (fis a g fis)g - b a - ,d cis d
 VOX alt - 'b - (a g) a f g e f % % d - .% .% ,gis a b (- c b a) (g fis e g)fis g a
 VOX tenor g .% % hgr cis d e f g e a % % f - .% .% (d e) f e d - % 'd e g d a b ,e d
 VOX bass % akl g f e d cis e ,a - 'g f e d c b d ,gis % .% b a d - ,e d

// eof

// bach_kdf/cp08.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp VIII" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"
lilypond.include = "includeNormal.ly" lilypond.language = de lilypond.relativeScoreSize=-1

PARS p1

T 1 2 3 4 5 6 7 8 9 10
VOX M 2/2;MM1/2=60
mtree 1/1
VOX sop %
nota cl-c1d-moll
VOX alt % d'1 c f ,h b a d ,g - f g (a g) a ,d 'd c h c f e dis e (% d c h) c (% h a gis) a c h d ,gis 'f e d
artic
nota cl-c3d-moll
VOX bass %
nota cl-f4d-moll
artic
T 10 11 12 13 14 15 16 17 18 19
VOX sop % d'2 c f ,h b a d ,g - f g (a g) a ,d 'd c b a 'f e d cis - % (cis - d e),a d c b c a b g
artic
VOX alt c h c e a ,d cis e d f e g f c h 'f e c d g ,c a h e (,a c b d) c - b a g a f g e f c'2 b a b g a f e 'b a g f ,e f g
VOX bass ,a 'g f e f b a gis a (% g f e) f (% e d cis)d (% c b a) b c ,f a g f g e f d 'a 'g f e f d e cis d
artic ()
T 19 20 21 22 23 24 25 26 27 28
VOX sop a - a g f g e f 'd ,f e (% 'cis)d - h a g a c h - - gis fis e fis a gis h (a c h d) c - e s d c d b c a b - d c b c a b g
artic
VOX alt - 'g f e f d e cis d - cis 'a - g c ,fis f e a ,d - c d (e d)e ,a fis g a - 'a g fis g e f d e f g e
artic
VOX bass cis 'a ,d f ,b a b g a 'a g f g e f d e - d g ,cis c h e ,a - % ('a g) fis d e fis ,g a b g c d e c
T 28 29 30 31 32 33 34 35 36 37
VOX sop a d ,gis g f b ,e es d g ,cis c - c b a b d c e s d 'a g fis g b a c b (- g a f) g - % cis d ,g f e f a g b a e d cis d f e g
VOX alt (f a) (% ,h cis e) (,a 'f) (% ,g a c) (,f 'd) (% ,e fis a) ,d fis g a b a b c (d f e d) (cis d) (e d cis h) (cis e) a ,cis d 'b ,e a - g
nota
VOX bass ,f 'g f e e f e cis d e s d c d b c a b c b a b g a fis g - a g f g e f d cis 'b a g a f g e f a d - c f ,h b
T 37 38 39 40 41 42 43 44 45 46
VOX sop f c h a h d cis e d f e g f e d cis (cis .d) d'2 c f ,h b a d ,g - f g (a g)a ,d - % 'es - cis d d d h c c c a b b b a g fis
artic
VOX alt ,c f - e a % % g (g .f) (% b'1) - gis a a a fis g g g e f f f e d cis d. c - c b a b d c b a % g'1 - f d es -
nota
VOX bass a d ,g - f g (a g)a ,d % % % bkl a g fis g e fis g d g - f b ,e es d g ,c -
artic m| m|
T 46 47 48 49 50 51 52 53 54 55
VOX sop g. f - g f e s d e s c d e 'c b a g a f g a g f e d e c d h 'g a b gis 'e % % % e d c h c a h cis d (e d)e ,a - b a g f g -
VOX alt - d c b a b g a h c - b - a g f e f d e f % a'1 - g c ,fis f e a ,d - c d (e d)e ,a - % g - f g a b a c b
artic
VOX bass b c (d c)d ,g - % 'g ,c - % c ,f - % 'f - dis e e e cis d d d h c c c h a gis a - % 'g - f e d cis d h cis d - % e
T 55 56 57 58 59 60 61 62 63 64
VOX sop - ,c d e f e g f e - % a - ,d e f g f a g f - % 'd - c - b - a g - (f 'c d e)f e a ,d des c f ,b -
artic
VOX alt a - % d - ,g a b c b d c b - % e - cis d e f e g f e d c f - e f - % d'2 - h c c c a b b b gis a a a g f e
VOX bass f (,f g) a h c b a 'fis ,g 'f e d cis d h cis d e f g a g b a g f a g f e g f e f g a b a c b a g f e d 'a ,c h c - - % cis
T 64 65 66 67 68 69 70 71 72 73
VOX sop a b (c b)c ,f % % b - a h c d c d - ,g h c d e f g g g e f f f d e s e s e s cis d d d c b a (b f)b - a b 'f e s d c d b c d g - fis
VOX alt f. es - d e f g f g - ,c - d e f e f - e % % d c 'a b ,b a 'f g ,g f 'f e s d c d b c d .% % b'1 a -
VOX bass d 'd c b a b g a b a g f e f d e f e d c h c a h c d e f g a b g a d ,g ges f b ,es - d es (f es)f ,b 'b - a b g a b c b d c
artic m|
T 73 74 75 76 77 78 79 80 81 82
VOX sop g d c b a b g a b a d ,g f - es - d e s cis d g - (- e f f) (e a) d. e cis d h c % b gis a % d
VOX alt ,d g - fis g d g g g e f f f d e s e s e s cis d d d h c c c b a g a - h cis d a d - - h c c c a b b a - 'a - g c ,fis f e a ,d 'h
VOX bass b es c d ,g es cis d h c a b g as fis g - e f f f d e e d .% (% gkl) (- e f f) f dis e e e cis d d d h c c c h a gis

T 82 83 84 85 86 87 88 89 90 91
VOX sop c f ,h b a d ,g - f g (a g)a ,d e fis g a g b a c h d cis e d f e (g d cis e)(,a 'g) (f a) ,(d e f f) f dis e e e cis d d d h c c c a b b
artic m| () () () () () ()
VOX alt - gis a a a fis g g g e f f f es d c d - % c - b c d ,g h cis d a % % cis'2 d % % c b b b g a a a f g g g e f - d g
VOX bass a - % d cis c h c - b a g fis g e fis g 'g - fis g f e d cis 'b a g f g e f d e c d b c a b g c ,fis f e a ,d(gkl f e d)

T 91 92 93 94 95 96 97 98
VOX sop b g cis cis cis g 'e e (e cis d -) (% c h a g 'f e d) cis (% a h cis) (d cis e d)(f ,b) - a d c es d ,fis 'c b d es g f d e cis (cis d),d 'd e
VOX alt e % % (g g) (g e) f % g a % a'1 ,d e % f g a % b a g % (f e) f g
VOX bass cis d e f e d cis h a h cis d cis h a g f ((% d)(e f g a))b - a 'a g f e f d e f (% e d cis)d (% c b a) g 'g a ,a b (% 'b a g)
artic CM|

T 98 99 100 101 102 103 104 105 106 107
VOX sop cis d g - (- e f f) f (- e a a) (a gis) a ,(d h) c d a .% % c'3 a h gis a fis (gis e) % % % % e'2 ,a h % c d e
// VOX alt a - h cis (d a) (- f g g)(g e) (% f'2 e d) c h a - - a - gis a e a gis a h c d (c e),a d c h - d h c a h gis a . g fis f (- d)e % a
nota cl-c1
VOX bass g e f f f d e e d 'd a h % c d e % f e d % (c h) c d e - - ,gis 'f ,a 'e h d c h c - - h a gis (a . g)(f e d c)

T 107 108 109 110 111 112 113 114 115 116
VOX sop % f e d % (c h) c d e - ,a c es d b c a b (% 'g) fis f (% es d c) (d es) - d cis d e fis g g g e f f f d es es es cis d d d h c c
VOX alt - gis 'd ,gis a c h f (e dis)e % % % e gis h a fis g e f fis g . fis g - % 'd c a d a s (g a s) (- g fis g) a b % b a d ,gis g f b ,e es
nota cl-c3
VOX bass h ,e fis gis (a . gis)(a c h d) c - % cis d a b d ,g 'd g b a c h d ,es g f a s ,h d c es,(fis a g b),cis d

T 116 117 118 119 120 121 122 123 124 125
VOX sop c a b b b g a s a s (a s fis)g - fis g (fis g a -) a - g g g e f f es - a a a g b b a - d d d h c c h e fis gis a h ,e gis a %
VOX alt d g ,cis c h b a - g - 'd d d h c c c a b b a - d d d h c c b - 'g g g e f f e - a a a gis h a c h d h e d f e d c h c a %
artic m| () () () () ()
nota cl-c1
VOX bass - - 'd d d h c c c a b g 'd - ,d - g(- a b c)d(c h a g)c (g fis e d)g ('g f e d)cis(d c h a)gis(a g f e)d c d e f d e 'e ,a 'e a a a f g g
artic () () () () ()

T 125 126 127 128 129 130 131 132 133 134
VOX sop % a a a f g g g e f f f e d cis d f e d cis d h cis (d a b g)(e g) - g f e fis 'd ,gis h - h a gis a 'f ,h d - d c h cis 'a ,d f ,h e a ,a g c f ,f
VOX alt % a d'1 c f ,h b a d ,g - f g (a g)a ,d 'd c h c f e d e a g f - dis e e e cis d d d h c c c h a gis
nota cl-c3
artic m|
VOX bass g e f f f d 'b - a d ,gis g f b ,e - - d - (- cis)d .% % akl g c ,fis f e a ,d -
artic m|

T 134 135 136 137 138 139 140 141 142 143
VOX sop e 'e d c h c a h (c e d f) (e d) - c h cis d a g f e d e - d e f g a g b a b h c % % f e d c d b c a c b a g a f g
artic m|
VOX alt a . gis a c h a gis a fis gis (a 'e)a - g - f e d cis d h cis d % % ,fis g a b c d c e d e f g a b a c b c .% % a g f e f d e
VOX bass c d (e d)e ,a % % h c h c d e d f e f d g - - - f e f a fis d g - % g ,c 'c b a g a f g a b c d e d f e f ,b c ,c
artic m|

T 143 144 145 146 147 148 149 150 151 152
VOX sop a g f e d .% % f'2 e a ,dis d c f ,b - a b (c b) c (,f 'f)(- e d f)
artic m|
VOX alt (f c)f - e (- d) (- h cis e) ,a h cis d e d f e g fis gis a h a c h d c h a h c h d d h c c c a is h h h gis a a a g f e f a g f e f d e (f a c b) (c %)
nota cl-c1
VOX bass f g a b c h d cis d ,h cis d e d f e g f e d cis d h cis d c h a gis a fis gis a 'a - gis a c ,fis gis % a b c % d c b % (a g) a h
nota cl-c4

T 152 153 154 155 156 157 158 159 160 161
VOX sop a (a gis)a ,dis e g ,c d % e f g % a g f % (e d)e fis g d e fis g fis a g b a g f es d es es es cis d d d h c c c a b b b a g fis
VOX alt % c'2 h e ,ais a g c ,f - e f (g f) g ,(c 'c) (- b a c) b a g fis (g f es d)(c %) % d'1 ,g a % b c d
artic m|
nota cl-c3
// VOX bass c d c h a c fis a a fis g g g e f f f dis e e e d c h c e d c h c a h (c d c b)(a d) g ,c b a g (% b a g) f b ,e es d g ,c -
nota cl-f4
articHRSG m|

T 161 162 163 164 165 166 167 168 169 170
VOX sop g b a g fis g e fis g d g - - b a c b - (a g) a d - c h d cis d e - - d cis e d e f - - e d f e d cis h (cis f)(,h d c e) ,a - 'a a a fis g g
VOX alt % es d c % (b a) b c d es d cis d f e g f e f - - e d f e fis g - - f e g f g a - - g f a (gis a)h - (a gis) a e a a e fis g g g e f d h d cis e
VOX bass b c (d c) d ,g % % (gkl a) g ,cis (d 'd) (- c b a) (g . f)(e d cis 'b) (a . g)(f e d 'c)(h . a)(gis h ,e -)a -

T 170 171 172 173 174 175 176 177 178
VOX sop g e f f f d e e e ,a ,d e % f g a % b a g % (f e)f g (a g fis a)(,d 'd) (- c b d)(,g c) (- b a c) (b b)
VOX alt ,a (d c)h b - gis a a a fis g g g e f f f es d cis d f e d cis d h cis (d e f g)(a d) ,fis a d fis g . f e es (- d c es)(d d)
VOX bass % dkl c f ,h b a d ,g - f g (a g) a ,(d 'd) (- c b d) (c 'c) (- b a c) (b ,b)(- a g b) (a 'a) (- g fis a)
artic m|

cp08.cwn Wed Jul 24 08:37:09 2024 3

T	178	179	180	181	182	183	184	185	
VOX sop	- c b a g b c d	es f es d	cis d e f	g a g f e f g a b - a g	f e d cis d.	cis	(d c) (h 'g g fis)	(fis a a g) (g f es d) cis	f ,h b a d ,g -
VOX alt	- - b b b -	g g g -	b b ,e -	% % % f'1 f e e g g fis	(fis a a g) (g b)	a c (b a)b	- gis a a a fis g g	g e f f f es d cis	
VOX bass	g - g g g -	e e e -	cis cis cis -	% % % giskl a ,a	d	- %	% agr ,d e %	f g a	
T	185	186	187	188	189				
VOX sop	f g (a g)a	,d	(- h cis d e f g e)	(cis. d) d	%				
VOX alt	d f e d cis d h cis	d b a g a (d c)	(b a)g f -	e d e f g -	- fis % %				
VOX bass	% b a g %	(f e)f g a		,d	%				

PARS plan
formaSuprema = fugenplan

T	1	2	3	5	6	7	10	11	12	15	16	21	22	25	26	35	36	39	40	42	43	44	47	48	49	50	53	54	61	62	64	67	68	70	71	74	75	77	79	80	81	82						
VOX sop								% II		- .x									- II			- x							- II			III																
VOX alt	% II			- .x								- II		- .x																III	x														III			
VOX bass					% II		- .x									- II					%		x		- II		- x							III	x													
T	84	85	86	89	90	91	93	95	98	99	103	104	105	110	114	117	118	124	125	126	127	128	129	130	131	133	135	136																				
VOX sop		- .x		III			x						Iu	x				III	- .x					x																								
VOX alt	x			III	- x			Iu	- x						II	- .x																																
VOX bass											Iu	- .x																																				
T	147	148	150	151	152	153	154	155	156	157	158	159	161	163	164	169	170	171	172	173	174	175	176	182	183	184	185	186	187	188																		
VOX sop	- II				- .x		- .Iu			- .x														- .x																								
VOX alt		III	x		- II					- .x			Iu																																			
VOX bass		Iu			- .x	III		x							- . II			x																														

// eof

// bach_kdf/cp09.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp IX" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

Musical score for Soprano, Alto, Tenor, and Bass. Includes measure numbers 1-73 and various musical notations like 'VOX sop', 'VOX alt', 'VOX tenor', 'VOX bass', and rhythmic markings like '2/2;MM1/2=100'.

T 73 74 75 76 77 78 79 80 81 82
 VOX sop c e d c d c h a h .% % e'1 'e - - dis % dis e f e d e d c h a 'a ,d f - e d c d c h a g i s - a h c 81 82
 VOX alt % e'1 'e - - d c h a g i s f i s e d e f i s g i s e f i s g i s a g i s a h c a h c (c h) (% h a h) c e d c d c h a g c h a h a g i s f i s e f e - - e a g
 artic () ()
 articHRSG m
 VOX tenor akl 'e c a h c - d c h a g i s a h c a h c
 VOX bass a (- g i s a f i s) (g i s h) h a % e f e % d k l c h c h a g i s a .%
 artic ()

T 82 83 84 85 86 87 88 89 90 91
 VOX sop - a d c h - g c b a 'e c 'a g f g f e d c i s e d c i s d c i s h a d a 'a - - g f e d c i s h 91
 VOX alt f i s .% % d g f e .% % e'2 d c d c h a h c h a h a g i s f i s e a - - d e f - e d e .%
 nota cl-cl
 VOX tenor d c i s d e f i s d e f i s ,g f i s g a h g a h c h c d e c d e ,f e f i s d g f i s g i s e a (b a) b g - 'g f e f e d c i s d ,e f g a g a h c i s h c i s d c i s d e -
 VOX bass % d k l 'a

T 91 92 93 94 95 96 97 98 99 100
 VOX sop a g a h c a h c i s d c i s d e f d e f (f e) (% e d e) f a g f g f e d c f e d e d c b a d c b c b a g f b a g a g f e d - 'd c b c b a g 100
 artic ()
 articHRSG M
 VOX alt % (% c'1 d e) (f %) (% f g a) (b a g b) a - b - (c b) a f g e f % % c i s d .% % d'1 'd -
 nota cl-c3
 // nota cl-c3 FIXME
 VOX tenor - d a - - f b d (g b) (,e g f e) d .% % a b - c % % g a e f a b c b a b a g f i s g
 VOX bass f d c i s d e f - g f e d - e s d c d c b a b - % 'b

T 100 101 102 103 104 105 106 107 108 109
 VOX sop a .% % b - h c c i s (% d c b) (c d) b 'g - (f e s) d e s f % %
 VOX alt - c b a g f i s e d c i s d e f i s d e f i s g f i s g a b g a b (b a) (% a g a) b d c b c b a g f b a s g a s g f e s d - e s f ,b h c d e s
 VOX tenor 'd b g f i s g a b g a b f i s g a b g a b a g - a h c .%
 VOX bass f i s a f i s d g d e s f e e s d (% c b a) g .% % e s k l d g f a s g f g f e s d e s f e s d e s d c h c d c b c b a g

T 109 110 111 112 113 114 115 116 117 118
 VOX sop % % d'1 e f i s g f i s g a b g a h c h c d e s d c b a g a b c a h c i s d ,g - f (- e) d - g 118
 VOX alt - g f e s f e s d c 'a - b a g b a g f i s g .% % h k l c d e s c d e f - e (d. c) b
 VOX tenor c - e s d c d c b a b - c a b c b a g - a h c .% % c'1 b a g b a g f .%
 VOX bass a b a g a g f i s e f i s - % 'f i s g e s c d ,g .% % f k l e s d c .% % e k l f g a f g a b .% % g k l f e d f e d

T 118 119 120 121 122 123 124 125 126 127
 VOX sop - b a g a g f e f e f a g f e d e - % 'c i s d (- c b a) g - f - % b a - % c i s d c b a b a g f i s 127
 VOX alt a .% d'1 'a f d c i s d e f a g f e d e f g f i s g a b g a b (b a) (% a g a) b d c b c b a g f b a g a g f e d - % 'a
 VOX tenor % % d k l 'd - - - c i s h a g f e d c i s d e f d e f g f i s g a b g a b ()
 artic M
 articHRSG
 VOX bass c i s e c i s a d c b - a - % a b - (% e f g) (,a 'e a g) (f e) d - % c i s d - % a b - % c

T 127 128 129 130 131
 VOX sop g - b a g a g f e f. g e. d d
 VOX alt d - % d e c i s d - - c i s a
 VOX tenor b - % b ,c i s 'g f b a. g f i s
 VOX bass b c b a b a g f e 'e f g a g a ,a d

// eof

// bach_kdf/cp10.cwn
CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp X" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special" lilypond.relativeScoreSize=-4

PARS p1

Musical score for PARS p1, measures 1-82. Includes staves for T, VOX M, VOX sop, VOX alt, VOX tenor, and VOX bass with various musical notations and lyrics.

T 82 83 84 85 86 87 88 89 90 91
 VOX sop - ,h e - (- d) (% e f a) ,d c (- a h cis) (d a) % f'2 e a ,d e f g a b c - (- b a g)f e % (% c'2 d c)
 VOX alt g (- b a e) f % (% fis'1 g b) ,(e fis) (g fis)g b f % d'2 c f ,b c d e f g a - (- g f e)e cis % (% g a g) (fis a)
 nota cl-c1 cl-c3
 VOX tenor (- dkl e g) ,(cis. cis) (d e f a) (d. c) b (- g a d) ,g - 'd e f e d cis d a 'a - - e d cis ('g d) (% d c b) a. cis d a ('a e d e) (f cis) d a c ,fis
 VOX bass % gkl - d. e f. g a - b - a. g f (- e f g) a (% a g a) b fis a ,d

T 91 ! 92 ! 93 ! 94 ! 95 ! 96 ! 97 ! 98 ! 99 ! 100
 VOX sop b % % f'2 g f e a f a b a g c ,f b % f - es - d - c - b - a (- g)'g (- e)fis f - - es d es
 VOX alt % g'1 f g a e f 'c g 'e ,a % % d'2 es d c f ,b c % g'1 a b f b % es'1 f es d g % c'1 d c b 'b (- g)a - g f es d g - f es d
 VOX tenor g c % c b c d a c cis d c b g a c b c d a b c - a b a g f % fkl g a es a % dkl es cis d % 'd. c b a g - c. b
 VOX bass es e f % % % e f e d f - es - d % f es f g ,c d es ,a b c ,fis g d

T 100 ! 101 ! 102 ! 103 ! 104 ! 105 ! 106 ! 107 ! 108 ! 109
 VOX sop - - d c d es f - - d e f g ,b - g a b c d es c d f ,b. c d. e f g f. e d - c d e f - ,f g a b c d es f g es c f es f
 VOX alt c f - es d c b. a b c d e f c % % c'2 b a g fis g a b a b g c es d c b es % es d c b a g a b a b g c % % f'1 g a b - - a
 VOX tenor a g f - b. a g f. g a b c a b f g d % 'b a d ,g a b c d es f - - es d c b a 'f es d c f
 VOX bass % dkl es b % 'g f b ,es f g a b c d - - c b a g f %

T 109 ! 110 ! 111 ! 112 ! 113 ! 114 ! 115 ! 116 ! 117
 VOX sop d es f d b g 'g - - g - fis g f es d cis d e - ,a d c b - b a g f. f e a - g f e f g a g a b c d es c
 VOX alt - ,d % g a b c d es c a d c d b % a b - a g a f - a g f e d cis d e - - e d - - cis d a % 'f e a
 VOX tenor ,b c d b es d c b a b c a d ,d g 'g - f e d cis d e cis d c b a g d e f g a b g a % a b f % 'd c f
 VOX bass ak1 ,d. e f. g a

T 117 ! 118 ! 119 ! 120 ! 121
 VOX sop d c - f e f. cis d - cis d %
 VOX alt ,d e f g a b c - - b a g f g a - - %
 VOX tenor ,b c d e f g a - - g f e d. e f - e d e f g - - fis %
 VOX bass b a. g f - e f g a ,d %

// eof

// bac_kdf/cp11.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp XI" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de lilypond.maxAutoVoicesPerStaff=2

PARS p1

Musical score for Soprano (sop), Alto (alt), Tenor (tenor), and Bass (bass) parts, measures 1-84. Includes staff labels (T, VOX), clefs (cl), and various musical notations (notes, rests, dynamics, articulation). Includes a comment: // FIXME VORSCHLAGSNOTE ausgeschrieben

T 84 85 86 87 88 89 90 91 92 93
VOX sop - d c i s e d c b d c b a c b 'g - f i s g f e d c d b c a (- b a b) c f - e f % %
VOX alt f a ,d e % f g a % b a g % (f e)f g (a b)c - b - a % % . bkl - a c c c h d d d c i s d e f e f g
VOX tenor a. g (f d)g - f. d e s d - g f e d e c f .% % a'1 (g f) g f - % eskl - d f f f e g g g f i s a a a g h h h a h c i s d ,g i s a h
VOX bass d a b g a d ,g - - a - (h c i s)d b 'f (,a b)c ,c f a b f 'c c i s d a 'e - f e (d e) d

T 93 94 95 96 97 98 99 100 101 102
VOX sop %. b'1 - a c c c h d d d c i s e e e d f f f e f i s g i s a g i s a - - f i s g g g e f f e - d i s d (- h c e) (,a h) - g i s a c h d c i s e (d c i s)d - (g f e) mtree
VOX alt (e g f e)(d e) f c 'g g i s a e 'h - c h (a h) a 'e - % d'2 - h c c c a h h (h g i s a c)(,f i s f) e - f i s b a ,d 'a g nota
VOX tenor c - - c b a b c d a 'e - - (d c i s) f % % d c i s c - h c 'g g - % f - d i s e e e c i s d d (d h)c d e ,a. a h c i s
VOX bass ('a e)a - g f. (g f)(e d)e ,a 'a - g i s a - % ,d i s e - a h c ,e f i s g i s a (- a) (- f i s g g)g e f f d e e

T 102 103 104 105 106 107 108 109 110 111
VOX sop f (,a g) a b - g a a a f g g (f - e d)'d h c i s d c h b - a d - - h c i s e a - ,a d d h c c c a b b c d e s - d e f - d e s e s c d d
VOX alt % f e d % c i s d e % (f g) f e (d 'a) (- f i s g g) g e f f f d e e (e c i s)d % c f e s (% c'2) - a b b b g a s a s g. a f i s. g
VOX tenor d % % g e ,g f c i s d 'a d 'a - % ,d - c i s f ,h b a a d ,g - f g (a g)a ,d f 'c. (d c) (h c) (- a b b)
VOX bass e c i s d e f e f g ,c i s % % b - g i s a a a f g g (g e f i s f i s)(g e) a 'a g i s g f i s f e e s d d e s c f ,b % %

T 111 112 113 114 115 116 117 118 119 120
VOX sop e f i s g e s c i s d h c a b - a b f 'c c i s d a 'e - f e (d e)d ('a g) (- e f f) f d i s e e e c i s d d d h c c c a h h
VOX alt (,c 'c) (- a b b) a g f (- g f e s) - d f f f e s g g g f i s a a a g h h a (h c i s)d % % . d'2 - h c c c a h h h g i s a a a f i s g i s
VOX tenor (b g a a)(a 'g) e d - c - (b c) d c (b. a) (g b a g) a - d c h c i s d - - c i s 'g - - e f f f d i s e e e ,a d c h b a (%) g i s g f i s f
VOX bass %. g - e f f f d e s e s e s c d e s f e s f - b d e s - d f i s g g i s a (% a) b h c c i s d ,d g ,c f ,h e (% e) d i s d

T 120 121 122 123 124 125 126 127 128
VOX sop h e ,a - - c h a g i s h a c (h d) (- c e s e s) e s d f f f e g g g f 'c c c b f f f e e e e d 'b b ,c i s d h e ,a (d e) f -
VOX alt (g i s(a g) f i s e) f - e g i s g i s g i s f i s a a a g i s h h h a c c c h d d d c i s e e e d e s e s e s d d d d c g g f - 'd d b g a - g i s - a g (f i s g i s)(- h a c) nota
VOX tenor e. d i s e 'e - d i s e ,g i s a % % e'1 f f i s g g i s a (- f g g) g e f f f d e e (e c d d)d
VOX bass c i s c (h a) h ,e .% % e k l f f i s g g i s a % % a b h c c i s d - - d d d h c c c a h h h g i s a a

T 128 129 130 131 132 133 134 135 136 137
VOX sop - e - d c h. a h a - % g i s (a. a)(h d c i s c i s) c i s e d d d f e e e g f f f d e e e c i s d d d c e d () () f e g - - f e d (c i s a) d - c i s d a d d d h c c
VOX alt h a - g i s a g f i s f (e. e)(f a e e) e g f f f a g g g b a d d h c i s c i s c i s ,e f f b - - b. b a g - (f d)g - - (f g) f e s nota
VOX tenor - c f ,h c d e e e c i s d d d h c c d f ,b b b g a a a f g g (g e) f % b a g - e f g (a. b)(b a a g) a - % a artic
VOX bass g i s a ,d e ,a - - 'a a a f g g g e f f f d e e (e c i s)d 'a g % f e d % c i s d e % (f g) f e (d c i s d e)(f f i s) () ()

T 137 138 139 140 141 142 143 144 145 146
VOX sop (b a) (- g b b) b a c c c h d d d c i s d e f e f g e f d e c i s d % % (% a'2)(- f i s g g) g e f f f d i s e e d i s - e d c i s - d c h c - h
VOX alt - d f f f e g g g g f i s a a a g i s h h h a h c i s d c i s d e c i s c h b a b h c c i s d e s - - c i s d d d h c c h. b a. a s (g. f)(e s d f f)
VOX tenor b f 'c c i s d a 'e - f e (d e) d 'a e a a a f i s g g g e f f f a s g g (g b) a ,c - b % % g'1 f i s e - d - .%
VOX bass g d 'a - - - .% (% d k l)(- f e e) e g f i s f i s f i s a g g (g b a a) a - f i s g g g e f f (f d e s f)(g ,g)

T 146 147 148 149 150 151 152 153 154 155
VOX sop c g 'd d i s e h 'f i s - g f i s (e f i s) e 'h ,d i s e - - c i s d d d h c c c a b b a b g i s a d e c i s d - f e e e g f f f a g g g b a a
VOX alt f e g g g f i s a a a g i s h h h a c c c h a h g - c - h .% (% a)(- f i s g g) f i s f e % % . a'1 - f g g g e f f f d e e e c i s d -
VOX tenor % e k l 'h a % g f i s e % d i s e f i s % (g a)g f i s e - % e'1 - c i s d d d h c c h b a. c b a b - % % a h (c i s h)c i s % c
VOX bass c - % f e - d i s 'a g ,c - (h a) g c a h g i s a e % % . a k l - f i s g g g e f i s - g ,c i s % d 'a b % f i s

T 155 156 157 158 159 160 161 162 163 164
VOX sop (g ,g) (- b a a) a f g g g b e s - - d g f e d c i s d c i s a'2 ,d e % f g a % b a g % (f e) f g (a ,d) (- h c c) c (- a s b b)
VOX alt - h c e e g f i s f i s f i s d e - - g f i s f i s f i s a g g g a b - - e'1 a g % f e d % c i s d e % (f g) f e s d f i s g - - (f e) f -
VOX tenor (h d c c)c - a b b b g a a a f i s g g g e f f (e a) c i s % b'1 - a d - - c b a b % . a k l(c i s a)d. c i s d. c (- a b b)b (- g a s a s)a s nota
VOX bass f e % e s d c i s % c h b - (a g i s) a - % g k l f e d c i s d (% d) e f i s (g f e g) f c l-c4 (- f)b. a g f i s (% d)e s e f (% c)d e s d

T 164 165 166 167 168 169 170 171 172 173
VOX sop b - % d (- f e e)f (- d e s e s)(e s. e s)(d c b a)(g f) - a s g g g b a a a c h h h d c i s c i s c i s e d d d f e e ,a - % g'2 ,c i s e d d d f e e
VOX alt - d e s 'b b g a a (g c) (- h d d) c % . g f i s (- g)(% e s d c)(d. f)(e e e g)(f i s f i s f i s a)g - b a a a d b b ,e d 'b - - a b -
VOX tenor (- f)g 'd c % b a g % f i s g a % (b c)b a g .% (% d'1) (- f e e) e g f f f a g g ,c i s d ,g - - f % d'1
VOX bass e s b k l ,e f i s % g a b % c b a % (g f i s)g a h ,h c c i s d - % b k l - g a a a f g g g e f f f d e e (e c i s)d ,g 'g ^ w e n n k l a m m e r f e h l t

T 173 174 175 176 177 178 179 180 181
VOX sop e g f e a ,d g g g e f f f d e - d a % b - a c c c h 'g - - f g e f - b - a ,c i s d d d h c c c a h d ,g b c g e s f d'2 'a g
VOX alt a - % g (a. b)(a f g g) f d 'a g % f e d % c i s d e % (f g) f e d - c i s c d 'b - a - c e b
VOX tenor c i s - % d c i s d % c i s k l d e f f f e g g g f a a a g b b b a b g a - - g (f e) d 'a - - g - a b f 'c c i s
VOX bass - (a g) f b a. g a ,a b f 'c c i s d a 'e - f e (d e)d 'a b a. g f i s f e e s - d f f f e g g

T	181		182		183		184	185
VOX sop	% f e d	% cis d e	(f g)f e	d				
nota			V1	V-1				
VOX sop2	%		(d'2 e)d	cis	%			
nota	cl-cl		V2	V0				
VOX alt	a d cis c h b a gis	(a b g a) (f b)	,cis('a b) a	g	fis			
VOX tenor	d a 'e -	f e (d e) d	'a ,d a	-	-			
VOX bass	g f a a a g b b	a..	gis a.	,a	d			

// eof

// bach_kdf/cp12.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp XII" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

T 1 2 3 4 5 6 7 8
VOX M 9/16
mtree 3*3*1/16
VOX sop a'1 - - ,d cis d e d e f e f g f g a g a b - % a - % g - % f - - - e f - g a - 'g f - ,a g - 'e d - ,f e - 'd cis - ,e e d cis d e f g a b
nota cl-g2d-moll
T 8 9 10 11 12 13 14 15
VOX sop b a g a h cis d e f f d e e cis d d h c c a b b g a a f g f - - - g a b a g 'd cis - - d e f e d gis a - % % cis'2 d - e
// artic VORSCHLAG FIXME CM
T 15 16 17 18 19 20 21 22
VOX sop ,a h cis d e f ,g - - - 'g f e d cis d - - - h cis d e f e f d cis d e ,a - - - b g f g e f a d c b a b d g ,cise ,a b a g f g e f - 'd ,g - f
T 22 23 24 25 26 27 28 29 30
VOX sop e a g f e d cis - - (d - %) % % d'2 - - a gis a h a h c h cis d cis d e d e f - % e - % d - % d cis - - - a h - cis d c h a - 'a gis - d
artic M
T 30 31 32 33 34 35 36 37
VOX sop e - g f e d cis - 'b a f d d g ,c c f ,b b a g a cise g f e f e d e d c d c h c d e d e f e f g f d 'a ,b e g ,a d f ,g cise ,f a g b a cis
T 37 38 39 40 41 42 43 44 45
VOX sop (d e f) ,gis - a - % % h c - a d - f f e d c d h e ,a % a - - 'e f e d e f c d c h c h a h a gis - % a - % h - % h c - - - d c - h
artic
T 45 46 47 48 49 50 51 52
VOX sop a e a c a c e - ,gis a - 'f ,g - 'e ,f - 'd ,e 'h d c h a gis 'd f e d c h a gis a e 'h c h a 'e - - - h d d c 'a ,c h 'g ,h a 'f ,a gis h ,e - % % %
artic () () () ()
T 52 53 54 55 56 57 58 59 60
VOX sop % d'2 (- c d) e d c h c d e f i s g i s a e c d g ,h c f ,a h e d c h a h a g i s a g i s f i s g i s e g i s h e d c h a d - - - c h c - % f - % e - % d - ,g i s a - c ,f - -
artic M|
T 60 61 62 63 64 65 66 67 68
VOX sop (e - %) % % d'1 e f g f e - - - f g a b a g a g f g f e f e d e d cis - % d - % e - % f (- - a)(g - f)(g f e)'cis - d b 'g ,c a 'f ,b a 'e
artic CM|
T 68 69 70 71 72 73 74 75
VOX sop ,a g 'e ,a f 'd ,g e 'cis d a f d e f e f d e (- f g)(f g e) f - % e - % d - % cis - % d - % e - % f e d 'b a g cis - % % g d cis d e ,a h cis
artic
// WIEDERHOLUNG:
T 75 76 77 78 79 80 81
VOX sop d ,g b c ,f a b ,e g a 'a g f 'd c b a b a - - ,d cis d e d e f e f g f g a g a b - % a - % g - % g f - - - e f - g
artic

// SCHLUSSTEIL FEHLT FIXME PARS2

// eof

// bach_kdf/cp13.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp XIII" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de

PARS p1

T 1 ! 2 ! 3 ! 4 ! 5 ! 6 ! 7 ! 8 ! 9

VOX M 2/2
mtree 2*1/2

VOX bass dkl e d cis d e f g f e f g a - g f e f - e d cis d - e f g a b - b ,cis % a h cis d cis h a 'e cis h a 'f e d - % 'b a gis a f e d f e d cis
nota cl-f4d-moll

T 9 ! 10 ! 11 ! 12 ! 13 ! 14 ! 15 ! 16 ! 17

VOX bass d % a h a gis a h c a h c d e fis gis a g f e d. e f e d c h c d h gis a h ,e 'e c d e ,fis a d - ,gis h e - ,a c d e f d c h c f d e
artic

T 17 ! 18 ! 19 ! 20 ! 21 ! 22 ! 23 ! 24 ! 25

VOX bass f g f e f g a. (g f) e c d e f. (e d) cis a % d c b a - f a d ,f g d % e f g a g f a b a g b c b a g a 'f e d e c a c ,fis a gis h

T 25 ! 26 ! 27 ! 28 ! 29 ! 30 ! 31 ! 32 ! 33

VOX bass a % 'e f e d e f g (- f e d) c d c h c d e d c h a. h c b a g f g a g b g f e d % % agr ,d f b - ,e g c - % a g fis g a - b

T 33 ! 34 ! 35 ! 36 ! 37 ! 38 ! 39 ! 40 ! 41

VOX bass ,cis d e f g a g f g a b g 'd e d cis d e f g f e f g a ,d 'd - - c b a b - a g f e f g e cis d e ,a 'a f g a ,h d g - ,cis e a - ,d f g a b g f e
artic

T 41 ! 42 ! 43 ! 44

VOX bass f b g a ,d e d cis d e f g f e f g a - g f e

// WIEDERHOLUNG

// FIXME SCHLUSSTEIL "Finale" fehlt noch

// eof

// bach_kdf/cp14.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp XIV" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

T 1 ! 2 ! 3 ! 4 ! 5 6 7 8
VOX M 12/8
mtree 2*2*3*1/8
VOX bass ak1 ,d - f - a - b - a - g - f - - e f - g a g a b a g f g e d e c i s d ' a d c d b a b g f g e f d e f a g a b c d e c i s
nota cl-f4d-moll
T 8 9 10 11 12 ! 13 ! 14 ! 15
VOX bass d , d ' d - c i s e d e f e f d c , f - a - c - d - c - b - a - - g a - h c h c - d e d e f e f g f g a g a b a g a - f d
nota cl-V1
T 15 16 17 18 19 20 21
VOX bass b a b - ' g , b a g a - ' f , a g f g - ' e , g f e f - e d (g - e) c % ' c - (b a) (g f) ' e - - - - c f - - - e e s d d e s c (- - f) (, h c i s d)
nota cl-Bass
T 21 22 ! 23 ! 24
VOX bass (d - c i s h c i s -) (% % b ' 1 a g f) (e f g f e d) (c i s e a) , a c i s e % c i s d e f g - f e f g e f e d c i s d - - c h c h a h c - - h a
nota cl-g2
T 24 ! ! ! 25 ! ! ! 26 ! ! ! 27 ! ! ! 28
VOX bass h a g a b - - a g i s a - % g i s ' 1 a - , a d - c i s d g - - f e d c i s ' b - - , d c i s d e - a , d g - - , a ' f
T 28 ! ! ! 29 ! ! ! 30 ! ! ! 31 ! ! ! 32
VOX bass - - , g ' e - d c d e f e , a % % b ' 1 a g f e d - f g f e d c i s d e f e d e f - g a b - a g a g f e f - - g f e d e - - d c b a
T 32 ! ! ! 33 ! ! ! 34 ! ! ! 35 ! ! ! 36 ! ! ! 37
VOX bass d c i s d - e d c i s d e , a c i s h c i s d e f g e f g a - , c i s - d f e d c i s h a c i s e a - - g f e - - a , d - - ' b , c i s e a , a - d b - a b a
T 37 ! ! ! 38 ! ! ! 39 ! ! ! 40
VOX bass - ' e c % % b ' 1 a g - a f - - - - a g f e d c b a b c d e d e f i s g e f i s d e f i s g a b a g f e d c e g b a g a g f e d c b c b a g f g b a g f e
nota cl-Bass
// FIXME VORSCHLAEGE ^ ^
T 40 ! ! ! 41 ! ! ! 42 ! ! ! 43 ! 44
VOX bass f d e f g a b a g f g e d e c i s d e f g a b c d b a b g f g e f a b c d e f g e d c i s d e f d c i s h c i s d e c b
artic M

// FOLGT WDH
// "Finale" fehlt FIXME
// eof

// bach_kdf/cp15.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp XV" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

T 1 2 3 4 5 6 7 8
VOX M 2/2
mtree 1/1
VOX sop (d'1 'b) a - g (f - e d)es - d (cis - d e) d - e (f ,a)'g - (f e) (f g)a - g f 'd ,g 'e ,a 'f ,h d c b 'g ,b (a 'es)d - c b 'g ,c 'a
nota cl-Vld-moll
T 8 9 10 11 12 ! 13 ! 14
VOX sop ,d 'b ,e g f es 'c ,es d ,d - e f a d f ,g 'e ,f 'd ,e 'cis d e ,a (d c)b a g ('g f) e d cis (e d)cis h a - 'a g f e d cis d % d'1 'b - (a g)
T 14 15 16 17 18 ! 19 20
VOX sop (a f)d - (e f)(g e)cis - (d e) (f e)d - 'd es e f fis g gis a b - (a g)a e (f e)d - (c h) c f - (e d) (e c)a - (h c)(d h) gis - (a h) (c h)a - ,a b h c cis
artic ()
T 20 21 22 23 24 25
VOX sop d dis e f - (e d)e h (c h)a % c'2 ,d 'b ,e 'b - a g a b a b h c h c cis d - ,d - (e .d cis -)(% e)(f .e d -)(% f) (g .f e -)(- 'd)(- - cis d)(e ,g)
artic () //FIXME VORSCHLÄ\204GE
T 25 26 27 28 29 30
VOX sop (- - f e) f (- - e d)(c h) (c - 'c h)c (- - b a)(g fis) (g - 'g fis)g (- f)(- e) (f - b a)b (- a g f)(e d cis d) cis f e dis e d cis d c h c b a b a gis
artic ()
T 30 31 32 33 34 35
VOX sop a (,cis d) e (e f)(g a)b - (a g) f e d e f g a h cis h a h cis d e f g f e f g a b a g f e d cis d e - - d - (c h) c f - (e dis) e h - cis d a - h
artic ()
T 35 ! 36 37 ! 38 ! 39 ! 40
VOX sop c g - a b a g - - a g fis g ,a % 'g - (f e)(d cis)e (- d)'d - (c h) c - b a g fis a - - g a b c b a - 'es d - c b c d e fis e d - 'b a - g
T 40 ! 41 ! 42 ! 43 ! 44 45
VOX sop fis g a b c ,es d c fis. (e fis) g (- f e g) f e d cis c b a gis a 'a ,d fis ,g 'g ,c e ,f 'f ,h d ,e - 'e - ,a cis d es (d h)c - c - b - a
artic M ()
T 45 ! 46 ! 47 48 49 50
VOX sop - g - (f e) f - b a g f e d (cis d) e % e - f e d e f g a (b a g fis)g (- a g fis) g - a g fis g - 'g - - d cis h a cis e g f e d cis d - b - a g 'es - - - d -
T 50 51 ! 52 53 54 55
VOX sop - (cis h) cis a (g f) 'd - c - (h a) h g f e g b cis g f e d h cis - - d e f e cis 'b - - - a g (f e f d) cis d .%
artic M

// eof

// bach_kdf/cp16.cwn
CONFORM eu.bandm.music.top.Score_cwn
titulum = "Cp XVI" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS pl
// FIXME lilipond taktnummer ist EINE HOEHER, weil Takt "null" als "eins" zÄhlt !
T 0 1 ! 2 ! 3 ! 4 ! 5 ! 6 ! 7
VOX M 12/8;MM3/8=140
mtree 2*2*3*1/8
VOX sop %
nota cl-g2;d-moll
VOX alt % a'1 d ,d - e f e f g f g a g - - - a b a b c b a g a - - - g f g f e f - a d - a f - e f - g a e g f e d c i s ' b a - - - g f g
VOX bass % % dkl a 'a - g f g f e f e d e - - - d c i s d c i s h
nota cl-f4;d-moll
T 7 ! 8 ! 9 ! 10 ! 11 ! 12 ! 13
VOX sop % d'2 'a ,a - h c h c d c d e d - - - e f e f g f e d e - - - d c d c h c - e a - e c - h c - d
VOX alt - (- f e) f - 'd c - b a - - b a - g f % % f e f g f e g f e d c i s d e d % % f e c e - - a - h
VOX bass (c i s d e) d - e f e f g f - d a - d f - g f - e d c i s h c i s d e f ,g i s a % % 'a - - - - g i s f i s g i s a
artic tr
T 13 ! 14 ! 15 ! 16 ! 17 ! 18 ! 19
VOX sop e % c i s d (f - e) d 'c b ,d % h c (e - d) c 'b a . g f - e d - f ,b 'b g e
VOX alt c a c e d ,d % b d c ,c %
VOX bass - - e c - e a - h a - g f - a d - a f - d e - f i s g - d b - d g - a g - f e - g c - g e - c d - e f - g f - e d - e f - d g - a g - f e - f g - e
T 19 ! 20 ! 21 ! 22 ! 23 ! 24 ! 25
VOX sop c i s . (d e) ,a - 'e f - g a . g f e d e - 'b a g f g ,c i s e g f e - - f e f g f d a h c i s d c i s d e d f d a - d g - d b - d g - d b - g a - h
VOX alt % % d'1 a 'a - g f g f e f e d e - - - d c i s d c i s h c i s d e d - - - e f e f g f - d a - d f - g f - e d (e - f i s)g f
VOX bass a - b a - g f - e d - e f - e f - g a ,c i s d 'b % % g i s a % % a ,d % % d % % d
T 25 ! 26 ! 27 ! 28 ! 29 ! 30 ! 31
VOX sop c e s c g - c e s - f e s - d c (d - e) f e s d - c b - c d - e s f - d e s (- d c) d c b c b a b 'b c d c b f - g a s g f a s g d
VOX alt e s - c g - c e s - f e s - d c (d - e) f e s d - c b - c d - e s f - d e s (- d c) d c b c b a b 'b c d c b f
VOX bass c % % c f % % c 'g % % % f k l b ,b - c d c d e s d e s f d - - - e s f f g a s
T 31 ! 32 ! 33 ! 34 ! 35 ! 36 ! 37
VOX sop - ! % b'1 f 'f - e s d e s d c d c b c - - - b a b a g a b c b - - - c d c d e s d - b f - b d - e s d - c
VOX alt e s d c d e s c d g f ,b d f d f b - ,e f - g a b c b c d ,f -
VOX bass g f e s f - - - e s d e s d c d - f b - f d - c d - e f d a - b c - a b (- a g) a b c d c b c d e s d e s c d c b a b c b d f ,b
T 37 ! 38 ! 39 ! 40 ! 41 ! 42 ! 43
VOX sop b g a b c d e s - d c - e s d e s f e s g e s c h a a h c c b a b g a b c d e s d c d ,g b d b d g - f i s g - a b - g d - g b - c b - a g d g b
VOX alt g ,g - a b a b c b c d c - - - d e s d e s f e s d c d - - - c b c b a b - d g - d b - a b - c d b d (g - f) e - g c - g e - c d - e
VOX bass e % c % 'g % % % % g c % g
T 43 ! 44 ! 45 ! 46 ! 47 ! 48 ! 49
VOX sop a - f c - f a - b a - g f d f a g d c i s % % c i s d e f g a b % % e'2 a g f e e f d c i s d e f % % b'1
VOX alt f ,a c (f - e) d - f b - f d - e c i s - d e % % b'1 a % % f'2 e f g ,c i s % % e'1 ,a 'a - g f g f e
VOX bass f % f b % f e - g b - g e - f e - d c i s e g e c i s - d c i s - h a - c i s e - c i s a - b a - g f a d f e d c i s - (h c i s)
artic tr
T 49 ! 50 ! 51 ! 52 ! 53 ! 54 ! 55
VOX sop a g f g a g (g f) e - f e % % 'e ,a % % a b - d g - d b - g a - b ,e % % 'h c - e a - e c - a b - c
VOX alt f e d e - - - d c i s d c i s h (c i s d e) d - e f e f g f - d a - d f - g f - e d 'b g d g - e h - e g - a g - f e 'c a e
VOX bass d 'b % g i s a - g f g a b - ,d c i s d e d f a ,d g % % g ,g 'g h ,e a % % a
T 55 ! 56 ! 57 ! 58 ! 59 ! 60 ! 61
// VOX M FERMATE FIXME
VOX sop ,f % % c'2 d - f b - f d - b c - d ,g % % 'd c i s % % g'2 f - e 'b % (% b ,c i s) d (- e f) e (- d e)
artic tr
VOX alt a - f c - f a - b a - g f - a b - g d - g b - c b - a g % % e f - g ,c i s % e f g a b g a h a h c i s h c i s
VOX bass ,a 'a c ,f b d b f i s g b g d e - g b - g e - c i s d - e ,g % 'g f e d g - - (- f e) a
T 61 ! 62 ! 63 ! 64 ! 65 ! 66 ! 67
VOX sop f (- g a) ! (- f g) a - b c b g d e f i s g f i s g a g f e f e d e % % d'2 a 'a - g f g f e
artic tr
VOX alt d ,f g a g f e g a b a g f d f a f a d c i s h c i s d e d - (- c i s h) c i s % % d a f a f d f a d c i s h c i s a e c i s d e f e d e - 'c i s
VOX bass ,d % % g k l 'd ,d - e f e f g f g a g - - - a b a b c b a g a - - - g f g f e f - a d - a f - e f - g a
T 67 ! 68 ! 69 ! 70 ! 71 72
VOX sop f e d e - - - e d c i s d c i s h c i s d e d - - - e f e f g f - d a - d f - g f - e d c b c - - - b a b c d a
VOX alt d (- c i s h) c i s d e f e d e - ,g f e d 'b a % % b a - g (f e d) 'a - (g a b) f i s
artic tr
VOX bass - - b g ,c i s d a d f d f a ,a d (- f i s g) a b c d - ,d d
// eof

// bach_kdf/cp17.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp XVII" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

Musical score for Soprano, Alto, Tenor, and Bass. Includes measure numbers 1-57 and vocal line notation with lyrics. Example lyrics include: 'a - f d - cis d e f - - g f e d - % e f g a - % h c d e d c h a g i s a (g f) e - - (d e) f (e d) cis - - (h cis) d % , f g a

// eof

// bach_kdf/cp18.cwn

CONFORM eu.bandm.music.top.Score_cwn

titulum = "Cp XVIII" auctor = "J.S. Bach" numerus_operis="BWV 1080" tempus = 1750
lilypond.include = "includeNormal.ly" lilypond.language = de
// cwn.ornamenta = "eu.bandm.music.entities.Ornament_JSB_klavierbuechlein"
cwn.ornamenta = "eu.bandm.music.entities.Ornament_KdF_special"

PARS p1

Musical score for Soprano (VOX sop), Alto (VOX alt), Tenor (VOX tenor), and Bass (VOX bass) parts, measures 1-126. Includes tempo (4/4), key signature (one flat), and various musical notations such as clefs, dynamics, and articulations.

T 126 127 128 129 130 131 132 133 134 135
VOX sop - e d c h a h d c 'a g f e d e g (f e d cis)(d e) ,a. h c cis - (d e) f b a g f e d c b 'c b a g f e d cis d - cis d e f - 135
VOX alt gis a - gis a h c cis d 'a - g - (f e) d g - f g a b(a g) a b (,cis d)(- cis f e) d (- 'a g f) e a g b a. gis
VOX tenor %
VOX bass % % fkl g f e d cis d a d e f e d f e ,a 'e f g(f e) f g (a g f g)a (-g f)g a)b - a g f e d e g f e d c h a h d

T 135 136 137 138 139 140 141 142 143 144
VOX sop e a e d - (c d) e f - e -. h c .% % a'2 g f e d e g fis g - f
VOX alt a - % e e - % a d. c h (a gis) a % % c a. (gis a)(h e),a - gis a .% % d'2 c b a g a c
VOX tenor % % c'1 d c h a gis a e a h c h a h h ,e 'h c d(c h)c d (e d c d) e (-d cis)d e) f - e d c h a h d c cis d. c (- b a g) 'd
VOX bass c - % e ,a - % 'a - gis - a - f e d c h a g f 'g f e d c h a gis a 'e ,e a 'a g f e d e g f g a - ,d - % d

T 144 145 146 147 148 149 150 151 152 153 154
VOX sop - g f e d c d f e f - (e d) e .% % f'2 g f e d cis d a d e f e d f e ,a 'e f g(f e) f g (a g f g)a (-g f)g a)b - a g f e d e g f e d c h a h d
VOX alt h c - b (- g)a b g - a g f e d e g (f a d -) % % (a - h cis)d (- - cis d)e (- ,a)d. c(b a)(b d)es. d(cis d)cis d - c - - h a gis fis gis h
VOX tenor (- e d c)('g %) % c'1 b a g f g b a. a (g f)e d 'a b - (- - cis d)e (- ,a)d. c(b a)(b d)es. d(cis d)cis d - c - - h a gis fis gis h
VOX bass g - % g ,c - % c cis d - cis d. e f d 'a. g f a

T 154 155 156 157 158 159 160 161 162 163
VOX sop c - h a gis fis gis h ,e a - gis a 'e - d (c d) e dis e .%
VOX alt % % c'2 d c h a gis a e a h c h a c h ,e 'h c d(c h)c d (e d c d)e (-d cis)d e)f - e d c h a h c c
nota cl-cl
VOX tenor a 'e d c h a h d c e d f e .% % akl 'e.. d c d e ,a 'a g f e d e g
VOX bass ,a .% % ekl d c h a h d c h a gis a - h - c f - fis g gis - a - e a h c h a g fis a h cis d c h a gis a - fis a h c a

T 163 164 165 166 167 168 169 170 171 172 173
VOX sop %
VOX alt - d c b a g a c b - c b a g f g b a b a g f e f a (,d e)f. e 'b - - a g f a ,d - (- g),c d - e (f g)a g - (f e)f - (- es)f. d(es g)
nota cl-c3
VOX tenor f - g f e d c d f e .% % % akl b a g f e f c f g a g f g g ,c 'g a b(a g)a b (c b a b)c (-b a)b c)d - c b a g f g b
VOX bass ,d e f d g a b g ,c d e c f g a f ,b c ,f - % 'f e es d - 'a (- g f e) f (- d e f) g d es -

T 173 174 175 176 177 178 179 180 181 182
VOX sop c ,f (- fis g a)b (- h c d) es - ,a d - - cis d - (b a) b es d (e fis)g -
VOX alt ,c. d es - (- - d c)d (- d e fis)g - 'd c b a g a c ,fis. fis g a g f e d e g fis g - (fis a) ,d fis g fis g - c - (- b) (% f'2 es d)
VOX tenor a (- f g a)b (- c b a) g - g c - - es d c b a b d ,g - b a g f e - d 'd c b a g a c (b es)d - % %
VOX bass - f es d c b c es d (- d e fis)g (- f es d) c - % c d - % d es e - ,a d .% % bgr c b a g fis g d g a b a g b

T 182 183 184 185 186 187 188 189 190 191
VOX sop (- f) (- es d c) (h a g -)d'2 g. f es f ,c - ,fis g a b c b g 'es
VOX alt (c h c d),g 'd. c h c d ,a a b - - - a g fis e fis a ,d % % d'2 c b a g a c
VOX tenor % . fkl - es d es f g a s f g (- g h d) (g b a s g) (fis. g)as ,g f es d c d f e fis .% (% dkl e fis)g - g a b c d c b
VOX bass a ,d 'a b c (b a) b c (d c b c) d (-c b c) d)es - d c b a b a c h c - b - c b a g fis g b a d c b a g a c b - % g c - % c

// Teil XIIIc

T 191 192 193 194 195 196 197 198 199 200 201 202
VOX sop - es d c b a b d ,g. a fis. g g % % % % (fis. gis)a (-. (gis fis))gis a e a g f - % fis g d g f
VOX alt ,fis (g f)es d c - b % % % % e g (fis. gis)a (-. (gis fis))gis e d c - % cis d a d c (b. a)(g a b g)
VOX tenor a .% % b (a g)a g b a c (h. cis)d (-.(cis h)) cis d - % dis e h e d c - % cis d a d c (b. a)(g a b g)
artic m
VOX bass - a b c d es d b es c d - ,g % % % % % % % % % % %

T 202 203 204 205 206 207 208 209 210 211 212 213
VOX sop a c (h. cis)d d. (cis h)cis - d % % dis e h e d c cis d a d - d (c h)c - - (b a)b g a 'a - ,d - e f -
VOX alt e (fis g)a - - g a ,d g. f e - d .% % . h'1 - ,e a g f. (g f)e (- d es c) d. (e d)cis e a - (- ,d)g % %
VOX tenor c b a g fis e fis d g e f (g a) b a g a b ,e a - - d - c h .e - .% % % bkl a c h. cis d -
VOX bass % % fkl e g fis. gis a - -. (gis fis)gis - a - % a b f b f gis e a g fis d g - - fis g - % gis

T 213 214 215 216 217 218 219 220 221 222 223
VOX sop e (- cis d e) ,a. (g fis)g - - (f e)f e % b'1 - a c h. cis d - -. (cis h)(cis dis)dis e h e d c cis
artic S
VOX alt % e'1 f d es. d cis - - d - cis d e (f - e f)g (- fis g b)a - - g fis e - e a g
VOX tenor -. (cis h)cis - d. c h a b (- a b g) a (- b a gis)a % % b c d e (f e) d (- cis d f)(e d)e - h h a. (g f)e. (d e)
VOX bass a e a g f c 'g - (- a g f)e (f g f e)d a 'a - g f e g (fis. gis)a -. (gis fis)gis - a % ,a -

T 223 224 225 226 227 228 229 230 231 232
VOX sop d (- f es d) c 'g f es d c des - (- h)c - h c. (b a)(g e)'e (- - d cis)(d - c h)a % % . a'2 - (g a)b - - ,e a g f(e d)cis d e(d e)f e
VOX alt (- fis g a)(b h) c.. b a. as g - - b a c h. cis d - -. (cis h)h - (d - e f)g - ,cis (d a b -) a
nota cl-cl cl-c3
VOX tenor d (e fis)g f (es d) c d es (- d)es. d f - e - g - fis. gis a - -. (gis fis)gis - - a e a (b a)g a b d ,g a b g e(f g)a g - f
VOX bass b g as. g fis - - g c - % cis d - % dis e(d e)f - - ,h e d cis h a - % % a - d - (e f)e d cis a d c

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T                               Teil XIIIId
VOX sop 232                    233                    234                    235                    236                    237                    238                    239                    240
nota  d - - cis d(e f)e d (cis % ) (% e'2 f g) (f e d cis)d (- - cis d)e - - d e f g a f d - e fis g a b g e .%
VOX alt (- g f e) (d %) % e'1 f g f e d cis d a d e f e d f e ,a 'e f g(f e)f g (a g f g) a -(g fis)g a) b - a g f e d e g f .%
nota  (- - e d)'a - g a .% % % bkl a c (h. cis) d -. (cis h) cis - d e d c h a h d
VOX tenor (- - e d)'a - g a .% % % bkl a c (h. cis) d -. (cis h) cis - d e d c h a h d
VOX bass b a b - a .% % dkl 'a. g f g a ,d .%
nota
// eof

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