

FUGUE XXIII from Book II

8 5

Soprano: Rests in measures 1-4, then a half note G4 in measure 5.  
Alto: Rests in measures 1-4, then a half note G4 in measure 5.  
Tenor: Rests in measures 1-4, then a half note G4 in measure 5.  
Bass: A descending eighth-note scale starting on G4: G4-F4-E4-D4-C4-B3-A3-G3-F3-E3-D3-C3-B2-A2-G2-F2-E2-D2-C2-B1-A1-G1-F1-E1-D1-C1-B0-A0-G0-F0-E0-D0-C0-B-1-A-2-G-3-F-4-E-5-D-6-C-7-B-8-A-9-G-10-F-11-E-12-D-13-C-14-B-15-A-16-G-17-F-18-E-19-D-20-C-21-B-22-A-23-G-24-F-25-E-26-D-27-C-28-B-29-A-30-G-31-F-32-E-33-D-34-C-35-B-36-A-37-G-38-F-39-E-40-D-41-C-42-B-43-A-44-G-45-F-46-E-47-D-48-C-49-B-50-A-51-G-52-F-53-E-54-D-55-C-56-B-57-A-58-G-59-F-60-E-61-D-62-C-63-B-64-A-65-G-66-F-67-E-68-D-69-C-70-B-71-A-72-G-73-F-74-E-75-D-76-C-77-B-78-A-79-G-80-F-81-E-82-D-83-C-84-B-85-A-86-G-87-F-88-E-89-D-90-C-91-B-92-A-93-G-94-F-95-E-96-D-97-C-98-B-99-A-100-G-101-F-102-E-103-D-104-C-105-B-106-A-107-G-108-F-109-E-110-D-111-C-112-B-113-A-114-G-115-F-116-E-117-D-118-C-119-B-120-A-121-G-122-F-123-E-124-D-125-C-126-B-127-A-128-G-129-F-130-E-131-D-132-C-133-B-134-A-135-G-136-F-137-E-138-D-139-C-140-B-141-A-142-G-143-F-144-E-145-D-146-C-147-B-148-A-149-G-150-F-151-E-152-D-153-C-154-B-155-A-156-G-157-F-158-E-159-D-160-C-161-B-162-A-163-G-164-F-165-E-166-D-167-C-168-B-169-A-170-G-171-F-172-E-173-D-174-C-175-B-176-A-177-G-178-F-179-E-180-D-181-C-182-B-183-A-184-G-185-F-186-E-187-D-188-C-189-B-190-A-191-G-192-F-193-E-194-D-195-C-196-B-197-A-198-G-199-F-200-E-201-D-202-C-203-B-204-A-205-G-206-F-207-E-208-D-209-C-210-B-211-A-212-G-213-F-214-E-215-D-216-C-217-B-218-A-219-G-220-F-221-E-222-D-223-C-224-B-225-A-226-G-227-F-228-E-229-D-230-C-231-B-232-A-233-G-234-F-235-E-236-D-237-C-238-B-239-A-240-G-241-F-242-E-243-D-244-C-245-B-246-A-247-G-248-F-249-E-250-D-251-C-252-B-253-A-254-G-255-F-256-E-257-D-258-C-259-B-260-A-261-G-262-F-263-E-264-D-265-C-266-B-267-A-268-G-269-F-270-E-271-D-272-C-273-B-274-A-275-G-276-F-277-E-278-D-279-C-280-B-281-A-282-G-283-F-284-E-285-D-286-C-287-B-288-A-289-G-290-F-291-E-292-D-293-C-294-B-295-A-296-G-297-F-298-E-299-D-300-C-301-B-302-A-303-G-304-F-305-E-306-D-307-C-308-B-309-A-310-G-311-F-312-E-313-D-314-C-315-B-316-A-317-G-318-F-319-E-320-D-321-C-322-B-323-A-324-G-325-F-326-E-327-D-328-C-329-B-330-A-331-G-332-F-333-E-334-D-335-C-336-B-337-A-338-G-339-F-340-E-341-D-342-C-343-B-344-A-345-G-346-F-347-E-348-D-349-C-350-B-351-A-352-G-353-F-354-E-355-D-356-C-357-B-358-A-359-G-360-F-361-E-362-D-363-C-364-B-365-A-366-G-367-F-368-E-369-D-370-C-371-B-372-A-373-G-374-F-375-E-376-D-377-C-378-B-379-A-380-G-381-F-382-E-383-D-384-C-385-B-386-A-387-G-388-F-389-E-390-D-391-C-392-B-393-A-394-G-395-F-396-E-397-D-398-C-399-B-400-A-401-G-402-F-403-E-404-D-405-C-406-B-407-A-408-G-409-F-410-E-411-D-412-C-413-B-414-A-415-G-416-F-417-E-418-D-419-C-420-B-421-A-422-G-423-F-424-E-425-D-426-C-427-B-428-A-429-G-430-F-431-E-432-D-433-C-434-B-435-A-436-G-437-F-438-E-439-D-440-C-441-B-442-A-443-G-444-F-445-E-446-D-447-C-448-B-449-A-450-G-451-F-452-E-453-D-454-C-455-B-456-A-457-G-458-F-459-E-460-D-461-C-462-B-463-A-464-G-465-F-466-E-467-D-468-C-469-B-470-A-471-G-472-F-473-E-474-D-475-C-476-B-477-A-478-G-479-F-480-E-481-D-482-C-483-B-484-A-485-G-486-F-487-E-488-D-489-C-490-B-491-A-492-G-493-F-494-E-495-D-496-C-497-B-498-A-499-G-500-F-501-E-502-D-503-C-504-B-505-A-506-G-507-F-508-E-509-D-510-C-511-B-512-A-513-G-514-F-515-E-516-D-517-C-518-B-519-A-520-G-521-F-522-E-523-D-524-C-525-B-526-A-527-G-528-F-529-E-530-D-531-C-532-B-533-A-534-G-535-F-536-E-537-D-538-C-539-B-540-A-541-G-542-F-543-E-544-D-545-C-546-B-547-A-548-G-549-F-550-E-551-D-552-C-553-B-554-A-555-G-556-F-557-E-558-D-559-C-560-B-561-A-562-G-563-F-564-E-565-D-566-C-567-B-568-A-569-G-570-F-571-E-572-D-573-C-574-B-575-A-576-G-577-F-578-E-579-D-580-C-581-B-582-A-583-G-584-F-585-E-586-D-587-C-588-B-589-A-590-G-591-F-592-E-593-D-594-C-595-B-596-A-597-G-598-F-599-E-600-D-601-C-602-B-603-A-604-G-605-F-606-E-607-D-608-C-609-B-610-A-611-G-612-F-613-E-614-D-615-C-616-B-617-A-618-G-619-F-620-E-621-D-622-C-623-B-624-A-625-G-626-F-627-E-628-D-629-C-630-B-631-A-632-G-633-F-634-E-635-D-636-C-637-B-638-A-639-G-640-F-641-E-642-D-643-C-644-B-645-A-646-G-647-F-648-E-649-D-650-C-651-B-652-A-653-G-654-F-655-E-656-D-657-C-658-B-659-A-660-G-661-F-662-E-663-D-664-C-665-B-666-A-667-G-668-F-669-E-670-D-671-C-672-B-673-A-674-G-675-F-676-E-677-D-678-C-679-B-680-A-681-G-682-F-683-E-684-D-685-C-686-B-687-A-688-G-689-F-690-E-691-D-692-C-693-B-694-A-695-G-696-F-697-E-698-D-699-C-700-B-701-A-702-G-703-F-704-E-705-D-706-C-707-B-708-A-709-G-710-F-711-E-712-D-713-C-714-B-715-A-716-G-717-F-718-E-719-D-720-C-721-B-722-A-723-G-724-F-725-E-726-D-727-C-728-B-729-A-730-G-731-F-732-E-733-D-734-C-735-B-736-A-737-G-738-F-739-E-740-D-741-C-742-B-743-A-744-G-745-F-746-E-747-D-748-C-749-B-750-A-751-G-752-F-753-E-754-D-755-C-756-B-757-A-758-G-759-F-760-E-761-D-762-C-763-B-764-A-765-G-766-F-767-E-768-D-769-C-770-B-771-A-772-G-773-F-774-E-775-D-776-C-777-B-778-A-779-G-780-F-781-E-782-D-783-C-784-B-785-A-786-G-787-F-788-E-789-D-790-C-791-B-792-A-793-G-794-F-795-E-796-D-797-C-798-B-799-A-800-G-801-F-802-E-803-D-804-C-805-B-806-A-807-G-808-F-809-E-810-D-811-C-812-B-813-A-814-G-815-F-816-E-817-D-818-C-819-B-820-A-821-G-822-F-823-E-824-D-825-C-826-B-827-A-828-G-829-F-830-E-831-D-832-C-833-B-834-A-835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25 30

System 1: Measures 25-30. The system consists of four staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 29. The second staff (treble clef) provides harmonic support with chords and single notes. The third staff (treble clef) contains a more active melodic line with eighth notes. The bottom staff (bass clef) features a steady eighth-note accompaniment.

35

System 2: Measures 31-35. The system consists of four staves. The top staff (treble clef) continues the melodic line with a triplet of eighth notes at measure 34. The second staff (treble clef) has a more active melodic line with eighth notes. The third staff (treble clef) provides harmonic support with chords and single notes. The bottom staff (bass clef) features a steady eighth-note accompaniment.

40

System 3: Measures 36-40. The system consists of four staves. The top staff (treble clef) has a melodic line with some rests. The second staff (treble clef) features a melodic line with eighth notes and a triplet at measure 38. The third staff (treble clef) provides harmonic support with chords and single notes. The bottom staff (bass clef) features a steady eighth-note accompaniment.

45

System 4: Measures 41-45. The system consists of four staves. The top staff (treble clef) has a melodic line with some rests. The second staff (treble clef) features a melodic line with eighth notes and a triplet at measure 44. The third staff (treble clef) provides harmonic support with chords and single notes. The bottom staff (bass clef) features a steady eighth-note accompaniment.

50

This system contains measures 47 through 50. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff (treble clef) features a melodic line with eighth-note patterns and a sharp sign in the second measure. The second staff (treble clef) has a similar eighth-note pattern. The third staff (treble clef) is mostly empty. The fourth staff (bass clef) provides a bass line with quarter and eighth notes.

55

This system contains measures 51 through 54. The first staff (treble clef) continues the melodic line with eighth notes and a slur over measures 53 and 54. The second staff (treble clef) has a more active eighth-note accompaniment. The third staff (treble clef) is mostly empty. The fourth staff (bass clef) continues the bass line with eighth notes.

60

This system contains measures 55 through 58. The first staff (treble clef) has a melodic line with a slur over measures 57 and 58. The second staff (treble clef) has a more active eighth-note accompaniment. The third staff (treble clef) is mostly empty. The fourth staff (bass clef) continues the bass line with eighth notes.

65

This system contains measures 59 through 62. The first staff (treble clef) has a melodic line with a slur over measures 61 and 62. The second staff (treble clef) has a more active eighth-note accompaniment. The third staff (treble clef) is mostly empty. The fourth staff (bass clef) continues the bass line with eighth notes.

System 1: Four staves of music. The top staff is a vocal line with a melodic line and a fermata. The second staff is a piano accompaniment with a rhythmic pattern. The third staff is a piano accompaniment with a melodic line. The bottom staff is a piano accompaniment with a bass line.

System 2: Four staves of music. The top staff is a vocal line with a melodic line and a fermata. The second staff is a piano accompaniment with a rhythmic pattern. The third staff is a piano accompaniment with a melodic line. The bottom staff is a piano accompaniment with a bass line.

System 3: Four staves of music. The top staff is a vocal line with a melodic line and a fermata. The second staff is a piano accompaniment with a rhythmic pattern. The third staff is a piano accompaniment with a melodic line. The bottom staff is a piano accompaniment with a bass line.

System 4: Four staves of music. The top staff is a vocal line with a melodic line and a fermata. The second staff is a piano accompaniment with a rhythmic pattern. The third staff is a piano accompaniment with a melodic line. The bottom staff is a piano accompaniment with a bass line.

85

System 1 (Measures 85-89): This system contains five measures of music. It features a treble clef with a key signature of two flats (B-flat and E-flat). The melody in the upper voice is characterized by eighth-note patterns and some slurs. The bass line provides a steady accompaniment with eighth-note runs.

90

System 2 (Measures 90-94): This system contains five measures of music. The upper voice continues with a melodic line of eighth notes, while the bass line maintains its rhythmic accompaniment. The music concludes with a final chord in the upper voice.

95

System 3 (Measures 95-99): This system contains five measures of music. The upper voice features a prominent melodic line with slurs and some rests. The bass line continues with its accompaniment, showing some syncopation in the later measures.

100

System 4 (Measures 100-104): This system contains five measures of music. The upper voice has a more active melodic line with eighth-note patterns. The bass line provides a consistent accompaniment. The system ends with a double bar line and repeat signs.