

FUGUE IN D MINOR

Adapted from BWV 539 and BWV 1001

Arranged for Recorders by R. D. Tennent

J.S. Bach (1685–1750)

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

The first system of the musical score for Soprano, Alto, Tenor, and Bass Recorders. The Soprano Recorder part is mostly silent, with a final eighth-note G4 and a beamed eighth-note A4 in the fourth measure. The Alto Recorder part is silent in the first two measures, then plays a descending eighth-note scale (F4, E4, D4, C4, B3, A3, G3) in the third measure, followed by a half-note G3 in the fourth measure. The Tenor Recorder part plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, 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System 12: Four staves of music. The first staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff (treble clef) has a more rhythmic line with eighth and quarter notes. The third staff (treble clef) continues the melodic development. The fourth staff (bass clef) provides a steady bass line with eighth and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

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System 16: Four staves of music. The first staff (treble clef) has a melodic line with eighth and quarter notes. The second staff (treble clef) features a dense texture of beamed sixteenth notes. The third staff (treble clef) has a melodic line with eighth and quarter notes. The fourth staff (bass clef) provides a steady bass line with eighth and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

20

System 20: Four staves of music. The first staff (treble clef) has a melodic line with eighth and quarter notes. The second staff (treble clef) features a dense texture of beamed sixteenth notes. The third staff (treble clef) has a melodic line with eighth and quarter notes. The fourth staff (bass clef) provides a steady bass line with eighth and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

24

System 24: Four staves of music. The first staff (treble clef) has a melodic line with eighth and quarter notes. The second staff (treble clef) features a dense texture of beamed sixteenth notes. The third staff (treble clef) has a melodic line with eighth and quarter notes. The fourth staff (bass clef) provides a steady bass line with eighth and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

28

Measures 28-31 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and rests.

32

Measures 32-34 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes, and includes some rests.

35

Measures 35-38 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes, and includes some rests.

39

Measures 39-42 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes, and includes some rests.

43

Measures 43-45 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). Measure 43 features a complex melodic line in the first staff with many accidentals. Measures 44 and 45 show a continuation of the melodic development with various rhythmic patterns and accidentals.

46

Measures 46-48 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). Measure 46 continues the melodic line from the previous system. Measures 47 and 48 show a continuation of the melodic development with various rhythmic patterns and accidentals.

49

Measures 49-51 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). Measure 49 continues the melodic line from the previous system. Measures 50 and 51 show a continuation of the melodic development with various rhythmic patterns and accidentals.

52

Measures 52-55 of a musical score. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). Measure 52 continues the melodic line from the previous system. Measures 53, 54, and 55 show a continuation of the melodic development with various rhythmic patterns and accidentals.

56



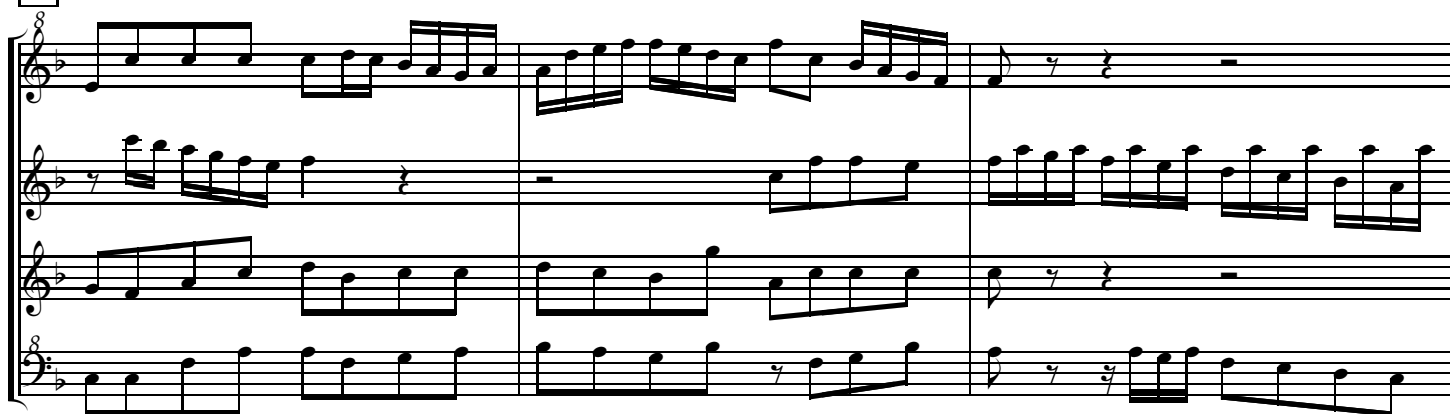
System 56: Four staves of music. The first staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff (treble clef) has a more rhythmic accompaniment with eighth and quarter notes. The third staff (treble clef) continues the melodic development. The fourth staff (bass clef) provides a steady bass line with eighth and quarter notes. The key signature has one flat (B-flat).

60



System 60: Four staves of music. The first staff (treble clef) shows a melodic line with some chromaticism. The second staff (treble clef) has a rhythmic accompaniment. The third staff (treble clef) continues the melodic development. The fourth staff (bass clef) provides a steady bass line. The key signature has one flat (B-flat).

64



System 64: Four staves of music. The first staff (treble clef) features a melodic line with some chromaticism. The second staff (treble clef) has a rhythmic accompaniment. The third staff (treble clef) continues the melodic development. The fourth staff (bass clef) provides a steady bass line. The key signature has one flat (B-flat).

67



System 67: Four staves of music. The first staff (treble clef) features a melodic line with some chromaticism. The second staff (treble clef) has a rhythmic accompaniment. The third staff (treble clef) continues the melodic development. The fourth staff (bass clef) provides a steady bass line. The key signature has one flat (B-flat).

70

Measures 70-72 of a musical score. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and syncopation. A double bar line is present at the end of measure 72.

73

Measures 73-75 of a musical score. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music continues with a complex rhythmic pattern, featuring many eighth and sixteenth notes, including triplets and syncopation. A double bar line is present at the end of measure 75.

76

Measures 76-79 of a musical score. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music continues with a complex rhythmic pattern, featuring many eighth and sixteenth notes, including triplets and syncopation. A double bar line is present at the end of measure 79.

80

Measures 80-82 of a musical score. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music continues with a complex rhythmic pattern, featuring many eighth and sixteenth notes, including triplets and syncopation. A double bar line is present at the end of measure 82.

83

Musical score for measures 83-86. The score is written for four staves (treble and bass clefs). The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The melody is primarily in the upper staves, with the bass line providing harmonic support.

87

Musical score for measures 87-90. The score continues with the same four-staff format. The music is characterized by rapid sixteenth-note passages and complex rhythmic structures. The upper staves contain the main melodic lines, while the lower staves provide a dense harmonic foundation.

91

Musical score for measures 91-93. The score continues with the same four-staff format. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The upper staves show more melodic activity, while the lower staves maintain a steady rhythmic pattern.

94

Musical score for measures 94-96. The score continues with the same four-staff format. The tempo marking "Adagio" is present above the first staff. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The upper staves show more melodic activity, while the lower staves maintain a steady rhythmic pattern. A trill (tr) is marked in the first staff of measure 96.