

# ohne Fuge

by Samuel Feldhandler

ohne Fuge  
a collection of fugues and canons

Choreography by Samuel Feldhandler  
Originally created June 2016 for Anni Kaila, Eva Honing and Lena Schattenberg

Advised by Roos van Berkel

Special thanks to  
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# Fugue simple à 3 Voix

	1st Subject															2nd Subject										1st Development																						
<b>I.</b>																Subject										Developing [d]																						
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<b>III.</b>	Subject															Counter-Subject										Developing [a]																						
	b	a				b			c			b'				d			e			f		f'																								
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		3rd Subject											2nd Development																							
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II.	Subject											developing [f]								developing [I-f]																
	b	a				b				c			b'																							
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III.	Accompaniment (reversed Counter)											Continuo [e]																								
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	C 9	C 7	C 8	C 7	C 6	C 5	C 4	C 3	C 2	C 1	-	C 3	C 4	C 5	C 6	I-C 3	I-C 4	I-C 5	I-C 6	C 3	C 4	C 5	C 6	I-C 3	I-C 4	I-C 5	I-C 6	C 3	C 4	C 5	C 6	I-C 3	I-C 4	I-C 5	I-C 6	
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
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	4th Subject												3rd Development																					
I.	Subject												developing [I-f]								developing [f]													
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	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3		
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II.	Counter-Subject												developing [f]								Continuo [a/d]													
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	-				C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 7	C 9	C 7	C 8	C 7	C 9	C 7	o.S. C 8	C 7	o.S. C 9	S 3	S 2	C 2	C 1	I-C 1	I-C 2						
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3		
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III.	Accompaniment												Continuo [a/d]								developing [I-f]													
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	C 3	C 4	C 5	C 6	C 5	C 4	C 3	S 1	S 4	S 5	C 4	C 5	C 6	C 1	C 2	S 3	S 2	o.S. I-S 2	o.S. I-S 3	I-C 7	I-C 8	I-C 7	I-C 9	o.S. I-C 7	o.S. I-C 8	o.S. I-C 7	o.S. I-C 9							
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	5th Subject (Stretto)												6th Subject												4th Development																																													
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III.	Subject												Subject												Continuo [a/d/e]																																													
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4th Development																																												
I.	Developing [e/f]														Continuo [a/d/e]																													
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	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
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II.	Continuo [a/d/e]														Developing [e/f]																	Continuo [a/d/e]												
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	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
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4th Development																																				
I.	Continuo [a/d/e]																																			
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	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	
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II.	Continuo [a/d/e]																																			
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	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	
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III.	Developing [e/f]																																			
	I-e			RI-e				I-e				I-f			e				R-e			f				RI-e										
	I-C 4	I-C 5	I-C 6	I-C 6	I-C 5	I-C 4	I-C 3	I-C 3	I-C 4	I-C 5	I-C 6	I-C 7		I-C 8	I-C 7		C 3	C 4	C 5	C 6	C 5	C 4	C 3	C 7		C 8	C 7		I-C 3	I-C 4	I-C 5	I-C 6	I-C 5	I-C 4	I-C 3	
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	
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	7th Subject (Stretto)								8th Subject										-	9th Subject															
I.	Subject								Counter-Subject										-	Subject															
	b	a			b			d				e			f		f'		b	a			b			c			b'						
	S 1	S 2	S 3	S 1		S 4	S 5	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 7	C 9	-	S 1	S 2	S 3	S 1		S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5				
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	
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II.	Counter-Subject								Subject										-	Counter-Subject															
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	-		C 1		C 2		C 8	C 9	S 1	S 2	S 3	S 1		S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	-	-	C 1		C 2		C 3	C 4	C 5	C 6	C 7	C 8	C 7	C 9
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	
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III.	Accompaniment								Accompaniment										-	Accompaniment (reversed Counter)															
	o.S. C 3	o.S. C 4	o.S. C 5	o.S. C 6	o.S. C 5	o.S. C 4	o.S. C 3		C 3	C 4	C 5	C 6	C 5	C 4	C 3	S 1	S 4	S 5	C 4	C 5	C 6	-	C 9	C 7	C 8	C 7	C 6	C 5	C 4	C 3	C 2	C 1	-		
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	
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5th Development																																								
I.	Continuo [e]															Developing [f]										-														
	C 3	C 4	C 5	C 6	I-C 3	I-C 4	I-C 5	I-C 6	I-C 5	I-C 4	I-C 3	o.S. C 3	o.S. C 4	o.S. C 5	o.S. C 6	o.S. I-C 3	o.S. I-C 4	o.S. I-C 5	C 3	C 4	C 5	C 6	C 5	C 4	C 3	I-C 7	C 8	C 7	C 9	I-C 7	I-C 8	I-C 7	I-C 9	-						
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
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II.	Developing [f]															Continuo [a/d]										-														
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	C 8	C 7	C 9	C 7	C 9	C 8	C 7	o.S. I-C 7	o.S. I-C 9	I-C 7	I-C 9	I-C 7	I-C 9	I-C 8	I-C 7	R-L I-C 7	F-B I-C 7	C 8	C 7	S 2	I-S 2	I-S 3	I-S 1	-																
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
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III.	Continuo [a/d]															Continuo [e]																								
	S 1	S 2	S 3	C 2	C 1	C 2	S 3	S 2	I-C 1	I-C 2	S 3	S 2	I-S 2	I-S 3	C 2	C 1	C 2	C 3	C 4	C 5	C 6	I-C 3	I-C 4	I-C 5	I-C 6															
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
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				5th Development																	10th Subject (Stretto)				11th Subject																						
I.	-				Developing [c] (Canon) - 1st Voice																	Counter-Subject				Counter-Subject																					
																						d				d				e				f				f'									
	-				S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	S <sub>7</sub>	S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	I-S <sub>8</sub>	I-S <sub>7</sub>	I-S <sub>6</sub>	I-S <sub>7</sub>	I-S <sub>6</sub>	S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	I-S <sub>8</sub>	I-S <sub>7</sub>	I-S <sub>6</sub>	-	C <sub>1</sub>	C <sub>2</sub>	C <sub>1</sub>	C <sub>2</sub>	C <sub>3</sub>	C <sub>4</sub>	C <sub>5</sub>	C <sub>6</sub>	C <sub>7</sub>	C <sub>8</sub>	C <sub>7</sub>	C <sub>9</sub>												
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3								
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II.	-				-				Developing [c] (Canon) - 2nd Voice																	Subject										Subject											
																										b		a				b				c				b'				b'			
	-				-				S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	S <sub>7</sub>	S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	I-S <sub>8</sub>	I-S <sub>7</sub>	I-S <sub>6</sub>	I-S <sub>7</sub>	I-S <sub>6</sub>	S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	S <sub>1</sub>	S <sub>2</sub>	S <sub>3</sub>	S <sub>1</sub>				S <sub>4</sub>	S <sub>5</sub>	S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	S <sub>9</sub>	S <sub>10</sub>	S <sub>5</sub>	S <sub>10</sub>	S <sub>9</sub>	S <sub>10</sub>	S <sub>5</sub>					
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3				
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III.	Continuo [e]																				Accompaniment				Subject																						
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	C <sub>3</sub>	C <sub>4</sub>	C <sub>5</sub>	C <sub>6</sub>	I-C <sub>3</sub>	I-C <sub>4</sub>	I-C <sub>5</sub>	I-C <sub>6</sub>	I-C <sub>5</sub>	I-C <sub>4</sub>	I-C <sub>3</sub>	o.S. <sub>3</sub>	o.S. <sub>4</sub>	o.S. <sub>5</sub>	o.S. <sub>6</sub>	C <sub>6</sub>	C <sub>5</sub>	C <sub>4</sub>	C <sub>3</sub>	o.S. <sub>3</sub>	o.S. <sub>4</sub>	o.S. <sub>5</sub>	o.S. <sub>6</sub>	I-C <sub>6</sub>	I-C <sub>5</sub>	I-C <sub>4</sub>	I-C <sub>3</sub>	S <sub>1</sub>	S <sub>2</sub>	S <sub>3</sub>	S <sub>1</sub>				S <sub>4</sub>	S <sub>5</sub>	S <sub>6</sub>	S <sub>7</sub>	S <sub>8</sub>	S <sub>9</sub>	S <sub>10</sub>	S <sub>5</sub>					
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3				
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	6th Development														12th Subject										7th Development													
I.	Continuo [a/d]														Accompaniment [Inversed Counter]										Developing [c/f]													
																									c													
	S 1	S 2	S 3	C 2	C 1	S 2	S 3	I-C 1	I-C 2	I-C 3	I-C 4	I-C 5	I-C 6	I-C 7	I-C 8	I-C 7	I-C 9	-	S 6	S 7	S 8	I-S 8	I-S 7	I-S 6	I-S 7	I-S 6	S 6	S 7	S 8	I-S 8	I-S 7	I-S 6						
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2			
▲														➤										↘														
II.	Continuo [a/d]														Counter-Subject										Continuo [a/d/e]													
															d e f f'																							
	C 1	C 2	S 1	S 2	C 2	C 1	-	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 7	C 9	S 1	S 2	S 3	S 2	I-S 1	I-S 2	C 2	C 1													
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2			
➤														↙										↘														
III.	Developing [c]														Subject										Developing [e/f]													
															b a b c b'										e I-e RI-e I-e													
	S 6	S 7	S 8	I-S 8	I-S 7	I-S 6	I-S 7	I-S 8	I-S 7	I-S 6	S 6	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	C 3	C 4	C 5	C 6	I-C 3	I-C 4	I-C 5	I-C 6	I-C 6	I-C 5	I-C 4	I-C 3	I-C 3	I-C 4	I-C 5
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1
↙														▲										➤														

		7th Development																13th Subject																			
I.	Developing [c/f]																Subject																				
	f				c				I-f				c				b	a				b				c				b'							
	C 9	C 7	C 8	C 7	S 6	S 7	S 8	I-S 8	I-S 7	I-S 6	I-C 7	I-C 8	I-C 7	S 8	I-S 8	I-S 7	I-S 6	I-S 7	I-S 6	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5						
	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3				
	↙												↑				↘																				
II.	Continuo [a/d/e]																Accompaniment																				
	C 2	C 3	C 4	C 5	C 6	I-C 1	I-C 2	C 1	C 2	C 3	C 4	C 5	C 6	I-C 1	I-C 2	C 1	C 3	C 4	C 5	C 6	C 5	C 4	C 3	S 1	S 4	S 5	C 4	C 5	C 6								
	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3				
	↙				↑				↘				↙																								
	Developing [e/f]																Counter-Subject																				
I-e	I-f				e				R-e				f				RI-e					d				e				f				f'			
I-C 6	I-C 7	I-C 8	I-C 7	C 3	C 4	C 5	C 6	C 5	C 4	C 3	C 7	C 8	C 7	I-C 3	I-C 4	I-C 5	I-C 6	I-C 5	I-C 4	I-C 3	-	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 7	C 9						
3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3					
➔												↙				↙																					

8th Development				14th Subject																☺	
Developing [f]				Accompaniment																	
I.	C 8	C 7	C 9	S 1	S 2				S 1				S 4				S 5				
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	
	▼				▼																
Developing [f]				Subject																	
II.				b	a				b				c				b'				
	C 8	C 7	C 9	S 1	S 2		S 3		S 1				S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	
↖				↖																	
Developing [f]				Accompaniment																	
III.	C 8	C 7	C 9	S 1	S 2				S 3				S 1				S 4		S 6		
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	
	↖				↖																

# Fugue triple à 3 voix

	1st Theme – 1st Subject															1st Theme – 2nd Subject											1st Theme – 1st Development																	
I.																Subject											Developing [b]																	
																b	a			b			c			b'																		
																S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	-	S 1	S 4	S 5													
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4			
															▼											↘																		
II.	Subject															Counter Subject											Continuo [Running Pattern]																	
	b	a			b			c			b'			Running Pattern							Running Pattern				Running Pattern																			
	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	-	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7										
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
↖															↖											→																		
III.																																												
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3



	1st Theme – 1st Development												1st Theme – 3rd Subject														1st Theme – 2nd Development																							
I.	Developing [b]												Counter Subject														Developing [b]																							
													Running Pattern							Running Pattern																														
	o.S. S 1				o.S. S 4				o.S. S 5				S 1				S 4				S 5				R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	S 1				S 4				S 5			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4						
	▲						▼						▼														↘																							
II.	Continuo [Running Pattern]												Accompaniment														Continuo [Running]																							
Running Pattern						Running Pattern						Augmented Running Pattern														Running Pattern																								
R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7																
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4											
↙						↖						➤														↘																								
III.													Subject														Continuo [Running]																							
												b	a				b				c				b'				Running Pattern																					
												S 1	S 2	S 3	S 1				S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	–	R 1	R 2	R 3	R 4	R 5	R 6	R 7																
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4											
												➤														➤																								

1st Theme – 2nd Development																																																					
I.	Developing [b]														Continuo [Running]														Developing [b]																								
								Running Pattern							Running Pattern							Running Pattern								b																							
	o.S. S 1				o.S. S 4				o.S. S 5				S 1				S 4				S 5				R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	S 4				S 1			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4													
	▲							▼							➤							◀								↗																							
II.	Continuo [Running]														Developing [b]														Continuo [Running]																								
	Running Pattern							Running Pattern																						Running																							
	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	S 1				S 4				S 5				o.S. S 1				o.S. S 4				o.S. S 5				S 1				S 4				S 5				R 5	R 6	R 7
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4									
	➤							↙							▼							▲								↘																							
III.	Continuo [Running]																																																				
	Running Pattern							Running Pattern							Running Pattern							Running Pattern							c			b'			Running Pattern				Running														
	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	o.S. S 6	o.S. S 7	o.S. S 8	o.S. S 9	o.S. S 10	R 5	R 6	R 7	R 5	R 6	R 7														
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4													
	↖							↙							↘							↘								↖																							

	1st Theme – 4th Subject (stretto)								1st Theme – 5th Subject														1st Theme – 3rd Development																					
I.	Subject								Accompaniment														Continuo [Running Pattern]																					
	a				b				c				Augmented Running Pattern														Running Pattern							Running Pattern										
	S 2	S 3	S 1		S 4	S 5	S 6	S 7	S 8	R 1	R 2	R 3	R 4	R 5	R 6	R 7		R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7													
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
	↘								↘														↙							↘														
II.	Accompaniment								Subject														Developing [a]																					
	Augmented Running Pattern								b	a				b				c				b'																						
	R 1	R 2	R 3	R 4	R 5				S 1	S 2	S 3	S 1				S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	-	S 3	S 2	I-S 2	I-S 3	S 2	S 3	S 2	I-S 2												
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
	↘								↘														↘							↙														
III.	Counter Subject								Counter Subject														Developing [b]																					
	Running Pattern							c			b'			Running Pattern							Running Pattern																							
	R 1	R 2	R 3	R 4	R 5	R 6	R 7	o.S. S 6	o.S. S 7	o.S. S 8	o.S. S 9	o.S. S 10	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	S 1			S 4			S 5			o.S. S 1			o.S. S 4			o.S. S 5		
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
	↘														↘							↘							↘															

	1st Theme – 3rd Development							1st Theme – 6th Subject			1st Theme – 7th Subject			1st Theme – 8th Subject											2nd Theme – 1st Subject															
I.	Continuo [Running Pattern]							Subject											–				Subject II																	
	Running Pattern							b	a			b			c			b'		i														ii						
	R 1	R 2	R 3	R 4	R 5	R 6	R 7	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	–				aS 1	aS 2	aS 3	aS 4	aS 5	aS 6	aS 7										
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	1	2	3	1	2	3	1	2	3
	↙							▲			↖			➤											↘															
II.	Developing [a]							–			Subject											–																		
								b	a			b			c			b'																						
	I-S 3	S 2	S 3	S 2	–				S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	–																			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	1	2	3	1	2	3	1	2	3
	➤							▼																																
III.	Developing [b]							–			Subject											–																		
								b	a			b			c			b'																						
	S 1	S 4	S 5	–				S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 11	–																				
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	1	2	3	1	2	3	1	2	3
	▲							↙																																

	2nd Theme – 2nd Subject														2nd Theme – 1st Development																																
I.	Counter-Subject II														Development Basis (ii)																																
	iii							iv							(ii) developed							(ii) developed																									
	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14	aS 4	aS 5	aS 4	aS 5	aS 4	aS 5	aS 6	aS 7	aS 4	aS 5	aS 4	aS 5	aS 4	aS 5	aS 4	aS 5	aS 4	aS 5	aS 4	aS 5	aS 6	aS 7											
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	5	6				
	↙							➤							↖							↗																									
II.	Subject II														Development Running Basso (iii)																																
	i							ii							iii							I-iii							RI-iii							(RI-iii)											
	aS 1	aS 2	aS 3	aS 4	aS 5	aS 6	aS 7	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	I-aC 1	I-aC 2	I-aC 3	I-aC 4	I-aC 5	I-aC 6	I-aC 7	I-aC 8	I-aC 9	RI-aC 1	RI-aC 2	RI-aC 3	RI-aC 4	RI-aC 5	RI-aC 6	RI-aC 7	RI-aC 8	RI-aC 9	RI-aC 10	RI-aC 11	RI-aC 12	RI-aC 13	RI-aC 14								
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6
	▼							➤							▼																																
III.	-														-																																
	-														-																																
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6

	2nd Theme – 3rd Subject														2nd Theme – 2nd Development									2nd Theme – 4th Subject																		
I.	Accompaniment 1														Development (i)									Counter-Subject II																		
															I-i									iii							iv											
	A 1	A 2			A 3	A 4	A 5			A 6			A 7			I-aS 1			I-aS 2			I-aS 3			aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14				
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
	➤														➤									➤																		
II.	Counter-Subject II														Development Basis (ii)									Accompaniment 2																		
	iii							iv							(ii)			I-ii																								
	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14	aS 5			I-aS 4			I-aS 5			I-aS 6			I-aS 7			A 8	A 9			A 10	A 11			A 12	A 13			
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
	▼														↙									↘																		
III.	Subject II														Development Running Basso (iii)									Subject II																		
	i							ii							R-iii									i							ii											
	aS 1			aS 2			aS 3			aS 4			aS 5	aS 6	aS 7	aC 9	aC 8	aC 7	aC 6	aC 5	aC 4	aC 3	aC 2	aC 1	aS 1			aS 2			aS 3			aS 4	aS 5	aS 6	aS 7					
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
	↖														▲									↗																		

2nd Theme – 3rd Development																																																																																						
I.	Development (i/ii)																																																																																					
	(ii) developed								(I-i) developed																(ii) developed																																																													
	aS 4		aS 5		aS 4		aS 5		aS 4		aS 5		aS 6		aS 7		I-aS 3																aS 6		aS 7		aS 4		aS 5		aS 4		aS 5		aS 4		aS 5		aS 6		aS 7																																			
	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	5	6																																												
	↖		↖		↖		↘																↗		↗		↗																																																											
II.	Development (i/ii)																																																																																					
	(i) developed												(ii) developed												(i) developed								(ii) developed																																																					
	aS 3												aS 6		aS 7		aS 4		aS 5		aS 4		aS 5		aS 6		aS 7		aS 3								aS 6		aS 7																																															
	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	5	6																																												
	↖												➡		↘		➡		↖																																																																			
III.	Development Running Basso (iii)																																																																																					
	iii								meet		R-iii								RI-iii								meet		I-iii								I-iii																																																	
	aC 1		aC 2		aC 3		aC 4		aC 5		aC 6		aC 7		aC 8		aC 9		aC 8		aC 7		aC 6		aC 5		aC 4		aC 3		aC 2		aC 1		I-aC 9		I-aC 8		I-aC 7		I-aC 6		I-aC 5		I-aC 4		I-aC 3		I-aC 2		I-aC 1		I-aC 2		I-aC 3		I-aC 4		I-aC 5		I-aC 6		I-aC 7		I-aC 8		I-aC 9		I-aC 1		I-aC 2		I-aC 3		I-aC 4		I-aC 5		I-aC 6		I-aC 7		I-aC 8		I-aC 9	
	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6																		
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	2nd Theme – 5th Subject														2nd Theme – 6th Subject														2nd Theme – 4th Development					2nd Theme – 7th Subject																							
I.	Development Running Basso (iii)														Counter-Subject II														Development (iv)					Subject II																							
	I-iii							R-iii							iii							iv							(iv) developed					i																							
	I-aC 1	I-aC 2	I-aC 3	I-aC 4	I-aC 5	I-aC 6	I-aC 7	I-aC 8	I-aC 9	aC 8	aC 7	aC 6	aC 5	aC 4	aC 3	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14	aC 12	aC 13	aC 12	aC 13	aC 14	aS 1	aS 2			aS 3																		
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3						
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II.	Subject II														Development Running Basso (iii)														Development (iv)					Counter-Subject II																							
	i							ii							R-iii meet	iii							I-iii							(iv) developed					iii																						
	aS 1			aS 2			aS 3			aS 4			aS 5			aS 6			aS 7			aC 2	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	I-aC 1	I-aC 2	I-aC 3	I-aC 4	I-aC 5	I-aC 10	I-aC 11					aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9						
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
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III.	Counter-Subject II														Subject II (inversed)														Development (iv)					Development Running Basso (iii)																							
	iii							iv							I-i							I-ii							(iv) developed					I-iii																							
	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14	I-aS 1			I-aS 2			I-aS 3			I-aS 4		I-aS 5		I-aS 6	I-aS 7	aC 12	aC 13	aC 12	aC 13	aC 14	I-aC 1	I-aC 2	I-aC 3	I-aC 4	I-aC 5	I-aC 6	I-aC 7	I-aC 8	I-aC 9														
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3						
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	2nd Theme – 7th Subject						2nd Theme – 5th Development						2nd Theme – 8th Subject												2nd Theme – 6th Development																
I.	Subject II						Development (I-iv)						Accompaniment 2												Development Running Basso (iii)												Development (I-ii)				
	ii						(I-iv) developed																		I-iii			meet	RI-iii								(ii) developed				
	aS 4	aS 5	aS 6	aS 7	I-aC 10			A 8	A 9		A 10	A 11		A 12	A 13	I-aC 6	I-aC 7	I-aC 8	I-aC 9	I-aC 8	I-aC 7	I-aC 6	I-aC 5	I-aC 4	I-aC 3	I-aC 2	I-aC 1	aS 6	aS 7												
	1	2	3	1	2	3	1	2	3	4	5	6	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	1	2	3	4	1	2	3	4	5	6
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II.	Counter-Subject II						Development (iv)						Subject II (inversed)												Development (i/ii)																
	iv						(iv) developed						I-i						I-ii						(ii) developed																
	aC 10	aC 11	aC 12	aC 13	aC 14	aC 10	aC 11		I-aS 1	I-aS 2	I-aS 3	I-aS 4	I-aS 5	I-aS 6	I-aS 7	aS 4	aS 5	aS 4	aS 5	aS 4	aS 5	aS 4	aS 5	aS 6	aS 7																
	1	2	3	1	2	3	1	2	3	4	5	6	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	1	2	3	4	1	2	3	4	5	6
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III.	Development Running Basso (iii)						Development (I-ii)						Counter-Subject II												Development (i/I-i)																
	R-iii						I-ii						iii						iv						(i) developed																
	aC 8	aC 7	aC 6	aC 5	aC 4	aC 3	I-aS 4	I-aS 5	I-aS 6	I-aS 7	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14	aS 1												aS 2				
	1	2	3	1	2	3	1	2	3	4	5	6	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	1	2	3	4	1	2	3	4	5	6			
	↗						↗						↗												↗																

	2nd Theme – 6th Development								2nd Theme – 9th Subject									3rd Theme – 1st Subject					3rd Theme – 2nd Subject																
I.	Development (I-i/ii)								Development (i)									Subject III					Counter-Subject III																
	(ii) developed								(i) developed						(I-i) developed																								
	aS 4		aS 5		aS 4		aS 5		aS 4		aS 5		aS 6		aS 7		I-aS 3									aS 3			L 1	L 2		L 3		L 4	L 5				
	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	5	1	2	3	4	1	2	3	4
	➤				➤				➤				➤									➤					➤												
II.	Development (i/ii)								Counter-Subject II									Coda					–																
	(i) developed								(I-		iii						iv																						
	aS 3								I-aS 6		I-aS 7		aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14				–									
	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	5	1	2	3	4	1	2	3	4
	➤										➤						➤																						
III.	Development (i/I-i)								Subject II									Coda					Subject III																
	(I-i) developed								i						ii			(ii/iii) development																					
	I-aS 1								I-aS 2		aS 1			aS 2			aS 3			aS 4		aS 5		aS 6	aS 7	aC 1	aS 6	aS 7	aC 1	aS 6	L 1	L 2		L 3	L 4				
	1	2	3	4	1	2	3	4	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	5	1	2	3	4	1	2	3	4
	➤								➤						➤			➤					➤																

	3rd Theme – 1st Development																3rd Theme – 3rd Subject										3rd Theme – 2nd Development																													
I.	Development																Counter-Subject III										Development																													
	L 1				L 2				L 1				L 2				L 3				L 4				I-L 5					I-L 1		I-L 2		I-L 1		I-L 2		I-L 1		I-L 2		I-L 3		I-L 4												
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
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II.	-																Subject III										Development								Development																					
																	L 1		L 2		L 3		L 4		L 1		L 2		L 1		L 2		L 1		L 2		L 3		L 4																	
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
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III.	Development																Accompaniment										Development								Development																					
	I-L 1				I-L 2				I-L 1				I-L 2				I-L 3				I-L 4				L 5					I-L 5		L 5		I-L 5																						
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
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	3rd Theme – 4th Subject (Stretto)				3rd Theme – 5th Subject				3rd Theme – 3rd Development																																			
I.	Subject III				Counter-Subject III				Development								Development				Development																							
	L 1	L 2	L 3	L 4	L 5				I-L 5				L 5				I-L 5				L 5				I-L 5				L 5															
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	▲				↗				▲				↘				▲				↗				↘																			
II.	Counter-Subject III				Subject III				Development								Development				Development																							
	I-L 5				L 1	L 2	L 3	L 4	L 5				I-L 5				L 5				L 1	L 2	I-L 1	I-L 2	L 1	L 2	L 3	L 4																
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
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III.	Accompaniment				Development								Development				Development																											
	I-L 1	I-L 2	I-L 1	I-L 2	I-L 3	I-L 4	I-L 1	I-L 2	L 1	L 2	I-L 1	I-L 2	I-L 3	I-L 4	I-L 5	L 5	I-L 5																											
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
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	3rd Theme – 6th Subject	Coda – 1st Entry																Coda – 2nd Entry															
I.	Accompaniment	Augmented Subject III																Main Theme															
																		b	a				b			b	c			b'			
	I-L 5	L 1				L 2				L 3				L 4				S 1	S 2	S 3	S 1			S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	S 6	
	1 2 3 4 1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4				
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II.	Counter-Subject III	Running Theme																Running Theme							Running Theme								
		Augmented Running Pattern																Running Pattern							Running Pattern								
	L 5	R 1	R 2	R 3	R 4	R 5	R 6	R 7				R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7								
	1 2 3 4 1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4				
	↘								↖								↗							↘									
III.	Subject III	Running Theme																Running Theme							Running Theme								
		Running Pattern								Running Pattern								Running Pattern							Augmented Running Pattern								
	L 1	L 2	L 3	L 4	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7								
	1 2 3 4 1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4				
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	Coda – 1st Development								Coda – 3rd Entry														Coda – 2nd Development																
I.	Developing [b]								Subject II														Developing [Theme + [iii]]																
									i							ii																							
	S 7	S 8	S 9	S 10	S 5	o.S. S 6	o.S. S 7		aS 1		aS 2		aS 3		aS 4		aS 5		aS 6		aS 7		aC 1		L 1		L 2		L 3		L 4								
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4			
↙																																							
II.	Developing [ii/iii]								Counter-subject II														Developing [I-iii]														Developing [I-iii]		
									iii							iv							I-iii								meet	RI-iii				RI-iii	a		
	aS 4		aS 5		aS 4		aS 5		aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14	I-aC 1	I-aC 2	I-aC 3	I-aC 4	I-aC 5	I-aC 6	I-aC 7	I-aC 8	I-aC 9	I-aC 8	I-aC 7	I-aC 6	I-aC 5	I-aC 4	I-aC 3	I-aC 2	S 1
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
➔																			➔																				
III.	Running Theme								Main Theme														Developing [iii]																
	Running Pattern								b	a				b				c				b'		iii								meet	R-iii						
	R 1	R 2	R 3	R 4	R 5	R 6	R 7	S 1	S 2		S 3		S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 8	aC 7	aC 6	aC 5	aC 4	aC 3	aC 2	aC 1	
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
▲																																							

	<b>Coda – 4th Entry</b>														<b>Coda – 5th Entry</b>											☺						
<b>I.</b>	Running Theme														Running Theme																	
	Running Pattern							Running Pattern							Running Pattern							Running Pattern										
	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	S 6				
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	↙														➔																	
<b>II.</b>	Main Theme														Running Theme																	
	a				b				c				b'				Running Pattern							Running Pattern								
	S 2	S 3	S 1		S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	S 10						
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	↘														↙																	
<b>III.</b>	Augmented Subject III														Counter-subject II																	
															iii							iv										
	L 1				L 2				L 3				L 4				aC 1	aC 2	aC 3	aC 4	aC 5	aC 6	aC 7	aC 8	aC 9	aC 10	aC 11	aC 12	aC 13	aC 14		
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
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# Prélude à 1 voix

Go																																					
I.	Subject															Subject														Developing [b]							
	S 1	S 2	S 3	S 1		S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	-	S 1	S 2	S 3	S 1		S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	o.S. S 1		S 5		S 4					
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
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Go																																				
I.	Developing [b]										Subject [begin]						Inverted Subject											Developing [c]								
	S 1		S 4		S 5		S 1		S 4		S 5	S 1	S 2	S 3	S 1	I-S 1	I-S 2	I-S 3	I-S 1		I-S 4	I-S 5	I-S 6	I-S 7	I-S 8	I-S 9	I-S 10	I-S 5	S 1	S 2	S 3					
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
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Go																																								
I.	Developing [c]																																							
	S 1		S 4	S 5	S 6	S 7	S 8	S 7	S 8	S 7	S 6	S 7	S 6	S 7	S 8	I-S 6	I-S 7	I-S 8	I-S 7	I-S 6	I-S 7	I-S 8	I-S 7	I-S 8	S 6	I-S 8	S 6	S 7	S 6	S 7	S 8	S 7	S 6	S 9	S 10	S 5				
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
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Inverted Retrograde																																																				
I.	Developing [c]																																																			
	I-S 5				I-S 10				I-S 9	I-S 6	I-S 7	I-S 8	I-S 7	I-S 6	I-S 6	S 8	I-S 6	S 8	S 7	S 8	S 7	S 6	S 7	S 8	S 7	S 6	I-S 8	I-S 7	I-S 6	I-S 7	I-S 6	I-S 7	I-S 8	I-S 7	I-S 8	I-S 7	I-S 6	I-S 5	I-S 4	I-S 1												
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	▼								▲				↘				↙				↘																															

Inverted Retrograde																																												
I.	Developing [c]				Reversed Subject												Inverted / Reversed Subject [begin]				Developing [b]																							
	I-S 3		I-S 2		I-S 1	S 5	S 10	S 9	S 8	S 7	S 6	S 5	S 4	S 1	S 3	S 2	S 1	I-S 1	I-S 3	I-S 2	I-S 1	I-S 5	I-S 4	I-S 1			I-S 5	I-S 4	I-S 1															
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	↙				←												↘				▼			▲																				

Inverted Retrograde																					Go																								
I.	Developing [b]								Inverted / Reversed Subject													-	Subject																						
	I-S 4		I-S 5		o.S. I-S 1				I-S 5	I-S 10	I-S 9	I-S 8	I-S 7	I-S 6	I-S 5	I-S 4	I-S 1	I-S 3	I-S 2	I-S 1	-	S 1	S 2	S 3	S 1			S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5										
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	↙								▼														↘																						

# Canon à 2 voix in reversi

		Go																				Retrograde													
<b>I.</b>	basic theme																																		
	b	a			b				c				b'		RI-c		RI-c		c		b	a			R-c			b'		R-b				c	
	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	I-S 8	I-S 7	I-S 6	I-S 7	I-S 6	S 6	S 7	S 8	S 5	o.S. S 3	S 3	S 8	S 7	S 6	S 9	S 10	S 5	S 4	S 1	o.S. S 7			
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2
	↘				↙				↗				↘				↙																		
<b>II.</b>																																			
	I-ab					b	b			b'		R-b				c	b			R-b'		c		a											
	I-S 1	I-S 2		I-S 3		I-S 1	S 5	S 1	S 4	S 10	S 4	o.S. S 1		S 7	S 1	S 4	S 5	S 10	S 9	S 6	S 7	S 8	S 3	o.S. S 3											
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2				
	↘					↗			↙				↗			↘																			

		Retrograde																				repeat ad lib •				
I.		b					b'			R-b				b		RI-ab										
		o.S. S 1			S 4	S 10			S 4	S 1			S 5	I-S 1		I-S 3			I-S 2			I-S 1				
		3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
		↙					→				↘															
II.												reversed basic theme														
		b	R-c			I-c		I-c			b'			c		b			a		b					
		S 5	S 8	S 7	S 6	I-S 6	I-S 7	I-S 6	I-S 7	I-S 8	S 5	S 10	S 9	S 8	S 7	S 6	S 5	S 4	S 1		S 3	S 2	S 1			
		3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
		↖					↙				↘															

# Canon à 2 voix avec continuo pour Anni Kaila.

																• repeat from here															fine			repeat ad lib until here, last time until <i>fine</i> •																																									
I.	First Voice																																																																										
	–					6					9					8					12					16					11					8					–					6					9																								
	–					8					15					10					12					2					13					6					–					8					15																								
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4																														
	↙					↘					↙					↘					↙					↘					↙					↘																																							
II.	Continuo on the main theme																																																																										
	b					a															b					c					b'					b					a																																		
	S 1					S 2					S 3					S 1					S 4					S 5					S 6					S 7					S 8					S 7					S 5					S 4					S 1					S 2					S 3				
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4																														
	↘					↙					↘					↙					↘					↙					↘					↙					↘																																		
III.																Second Voice																																																											
	–					6					9					8					12					16					11					8					–																																		
	–					8					15					10					12					2					13					6					–																																		
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4																														
	↘					↙					↘					↙					↘					↙					↘					↙					↘																																		

# Canon à 2 voix avec continuo pour Eva Honing

		♩ repeat from here ⊕												repeat ad lib until Coda (⊕) ♪								⊕			⌢		
I.	Continuo on the inverted main theme																										
	I-b	I-a				I-b				I-c				I-b'			I-b	al-				I-b'					
	I-S 1	I-S 2		I-S 3		I-S 1		I-S 4	I-S 5	I-S 6	I-S 7	I-S 8	I-S 9	I-S 10	I-S 5	I-S 1	I-S 2		I-S 3		I-S 9	I-S 10	I-S 5				
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3			
	▲	▶				▲				▶				▶				▶									
II.	Second Voice																										
					-	1	1	7	12	20	5	8	10			19	20	1	8	12							
					-	2	13	6	6	9	1	5	2			20	20	2	1	5							
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	&	4	&	1	2	3	4	1	2	3	
					▶				▶				▶				▶										
III.	First Voice																										
					-	1	1	7	12	20	5	8	10			19	20	1	8	12				-	1	1	7
					-	2	13	6	6	9	1	5	2			20	20	2	1	5				-	2	13	6
	4	1	2	3	4	1	2	3	4	1	2	3	&	4	&	1	2	3	4	1	2	3	4	1	2	3	
					▼				▶				▶				▼										

# Canon à 2 voix avec Continuo pour Lena Schattenberg

								• repeat from here																																			
								Second Voice									[fast drop]				[slow pull]																						
									-				11				20				7				19				19				11				12						
									-				21				25				17				11				20				5				5						
I.								1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
									▼																																		
								First Voice								[fast drop]				[slow pull]																							
								-				11				20				7				19				19				11				12				1			
								-				21				25				17				11				20				5				5				3			
II.								1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
									➤																																		
								Continuo on the main theme [pulsating until the final positions]																																			
III.								S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S				
								1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
									▲																																		

				⊕	repeat ad lib until here, last time until ⊕ •												⊕	⊖		
I.																				
	12 (cont.)				1				1		20				19				-	
	5 (cont.)				3				1		23				23				-	
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	4		
	↙																			
II.																				
	1		20		19				-				11		20		19			
	1		23		23				-				21		25		23			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	4		
	↘																			
III.									[back to 'neutral' standing]											
	S 8	S 8	S 8	S 9	S 10	S 5	S 5	X	S 1	S 1	S 1	S 1	S 2	S 2	S 2	S 2	S 10	S 5		
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	4		
	↙																			

# Canon à trois voix

																• repeat from here.								<b>fine.</b>												
I.									Second Voice																											
	11 10 12 7				1				19		20		8 15		19 12 11 2 1				11 10		12 7		1													
	11 17 11 4				1				20		24		11 4		21 1 3 7 8				11 17		11 4		1													
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4												
								↗								↖																				
II.	First Voice																																			
	11 10 12 7				1				19		20		8 15		19 12 11 2 1				11 10		12 7		1		19		12		11		2 1		20		19 15 12	
	11 17 11 4				1				20		24		11 4		21 1 3 7 8				11 17		11 4		1		21		1		3		7 8		21		15 13 6	
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
↓								↖								↓																				
III.																	Third Voice																			
	11 10 12 7				1				19		20		8 15																							
	11 17 11 4				1				20		24		11 4																							
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4												
																←																				



repeat ad lib until here, last time until *fine*. •

I.																									
	19				12		11		2 1		20		19 15 12			11 10		12 7		1		19	20	8	15
	21				1		3		7 8		21		15 13 6			11 17		11 4		1		20	24	11	4
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4									
	↖								↗																
II.																									
	11 10		12 7		1				19		20		8 15		19 12 11 2 1				11 10		12 7		1		
	11 17		11 4		1				20		24		11 4		21 1 3 7 8				11 17		11 4		1		
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4									
	↘								↙																
III.																									
	19 12 11 2 1				11 10		12 7		1		19		12	11	2 1		20	19 15 12							
	21 1 3 7 8				11 17		11 4		1		21		1	3	7 8		21	15 13 6							
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4									
	↖								↘																

# Choral I. à 3 voix

<b>I.</b>	Main Theme Augmented * 4																																															
	S 1				S 2				S 3				S 1				S 4				S 5				S 6				S 7				S 8				S 9				S 10				S 5			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
▼																																																
<b>II.</b>	Main Theme (slow and uniform tempo)												Main Theme Augmented * 8																																			
	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	S 1				S 2				S 3				S 1				S 4																			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
↖																																																
<b>III.</b>	Main Theme Augmented * 2															Main Theme Augmented * 2																																
	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5																								
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
↖																																																

# Choral II. à 3 voix

<b>I.</b>	Main Theme (slow and in own free time)											
	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5
	▼											
<b>II.</b>	Main Theme (slow and in own free time)											
	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5
	↖											
<b>III.</b>	Main Theme (slow and in own free time)											
	S 1	S 2	S 3	S 1	S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5
	↘											

# Movement Material

	Main Theme															
	b	a				b				c			b'			
name	S 1	S 2	S 3		S 1		S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5		
body	1	12		11	20	1		1	1	8	8	8	1	1	1	
space	4	1		3	19	4		1	3	1	10	12	12	11	3	
timing	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3

	Inverted Main Theme															
	I-b	I-a				I-b				cl-			I-b'			
name	I-S 1	I-S 2	I-S 3		I-S 1		I-S 4	I-S 5	I-S 6	I-S 7	I-S 8	I-S 9	I-S 10	I-S 5		
body	19	8		20	9	19		19	19	12	12	12	19	19	19	
space	23	26		8	24	23		26	24	26	17	15	15	16	24	
timing	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3

Single Fugue – Counter-Subject																
<b>name</b>			C 1		C 2		C 3	C 4	C 5	C 6		C 7	C 8	C 7	C 9	
<b>body</b>			12	19	20	15	8	11	16	1	20	11	1	1		
<b>space</b>			10	27	27	15	5	7	15	8	26	1	8	7		
<b>timing</b>	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3

Single Fugue – Inverted Counter-Subject																
<b>name</b>			I-C 1		I-C 2		I-C 3	I-C 4	I-C 5	I-C 6		I-C 7	I-C 8	I-C 7	I-C 9	
<b>body</b>			8	1	20	3	12	3	4	19	20	9	19	19		
<b>space</b>			17	27	27	16	22	20	10	19	1	26	19	20		
<b>timing</b>	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3

Triple Fugue – First Theme – Running Theme																
<b>name</b>	R 1	R 2	R 3	R 4	R 5	R 6	R 7	R 1	R 2	R 3	R 4	R 5	R 6	R 7		
<b>body</b>	19	20	19	20	19	20	19	19	20	19	20	19	20	19		
<b>space</b>	19	22	22	14	26	26	26	19	22	22	14	26	26	26		
<b>timing</b>	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

Triple Fugue – Second Theme – Subject															
	i									ii					
name	S 1			S 2			S 3			S 4		S 5		S 6	S 7
body	15	12	7	20	1	2	1	10	12	1	15	18			
space	12	2	12	19	3	1	7	3	8	1	4	11			
timing	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3

Triple Fugue – Second Theme – Inverted Subject															
	i									ii					
name	I-S 1			I-S 2			I-S 3			I-S 4		I-S 5		I-S 6	I-S 7
body	5	8	13	20	19	18	19	10	8	19	5	2			
space	15	25	15	8	24	26	20	24	19	26	23	26			
timing	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3

Triple Fugue – Second Theme – Counter-Subject															
	iii									iv					
name	C 1	C 2	C 3	C 4	C 5	C 6	C 7	C 8	C 9	C 10	C 11	C 12	C 13	C 14	
body	12	7	6	9	20	1	1	15	8	12	5	10 15	4 11	1	
space	9	7	9	18	4	2	7	6	11	21	7	15 13	5 13	7	
timing	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3

Triple Fugue – Second Theme – Inverted Counter-Subject															
iii										iv					
name	I-C 1	I-C 2	I-C 3	I-C 4	I-C 5	I-C 6	I-C 7	I-C 8	I-C 9	I-C 10	I-C 11	I-C 12	I-C 13	I-C 14	
body	8	13	14	11	20	19	19	5	12	8	15	10 5	16 9	19	
space	18	20	18	9	23	25	20	21	16	6	20	12 14	22 14	20	
timing	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3

Triple Fugue – Second Theme – Accompaniment 1															
name	A 1	A 2			A 3	A 4	A 5			A 6				A 7	
body	12	7			20	1	1			1	10			1	
space	24	10			8	23	4			8	21			7	
timing	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3

Triple Fugue – Second Theme – Accompaniment 2															
name			A 8	A 9				A 10	A 11			A 12	A 13		
body			6	9				15	8			12	1	1	
space			13	10				11	16			9	4	4	
timing	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3

Triple Fugue – Third Theme – Subject								
<b>name</b>	L1		L2		L3		L4	
<b>body</b>	2		1		3		8	
<b>space</b>	4		3		4		3	
<b>timing</b>	1	2	3	4	1	2	3	4

Triple Fugue – Third Theme – Inverted Subject								
<b>name</b>	I-L1		I-L2		I-L3		I-L3	
<b>body</b>	18		19		17		12	
<b>space</b>	23		24		23		24	
<b>timing</b>	1	2	3	4	1	2	3	4

Triple Fugue – Third Theme – Counter-Subject								
<b>name</b>	L5							
<b>body</b>	1							
<b>space</b>	4							
<b>timing</b>	1	2	3	4	1	2	3	4

Triple Fugue – Third Theme – Inverted Counter-Subject								
<b>name</b>	I-L5							
<b>body</b>	19							
<b>space</b>	23							
<b>timing</b>	1	2	3	4	1	2	3	4



# Notes on interpretation

The score is to be read in the same way as a classical music notation system. Time is represented horizontally from left to right and counterpoint, or what each voice does in relation to the other, is represented vertically.

The score is built in the following way:

	<b>1st Subject</b>												⇒ names of part within the score				
I.	Subject												⇒ names of phrase				
	b	a			b			c			b'			⇒ names of motif			
	S 1	S 2	S 3	S 1			S 4	S 5	S 6	S 7	S 8	S 9	S 10	S 5	⇒ names of movement		
	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	⇒ timing in counts
	↘												⇒ spatial facings				



Indications of voice

For the spatial facings, illustrated with arrows, 'up' on the page represents the 'front' in the space. Some examples:

▼	↙	▲	➤
back	front-left	front	right

The spacing of the piece is dependent on the facings of the material. In other words, the facings influence each voice's trajectory. The facings cannot be changed to satisfy spacing purposes, however, the travel direction of these movements can be altered:

C1, C2, I-C1 and I-C2 can be travelled either back/right or front/left.

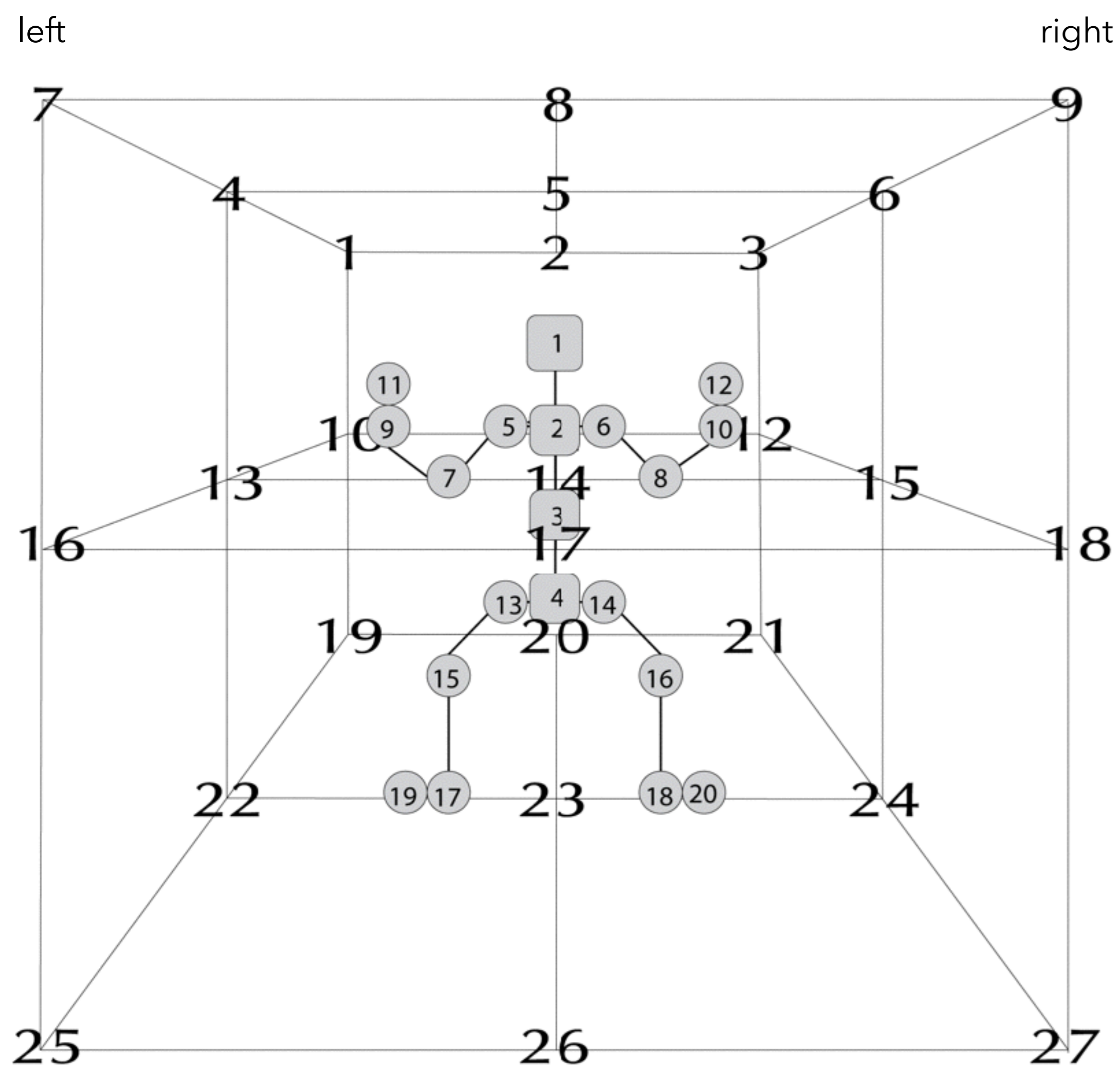
C7 can be travelled either front or back.

The running pattern can at any time either be to the front, to the back, to the left or to the right.

If trajectories meet, there can be pre-decided touch and manipulations between the voices.

The timing is indicated in counts, which are organised in bars. This is in order to help the voices be together.

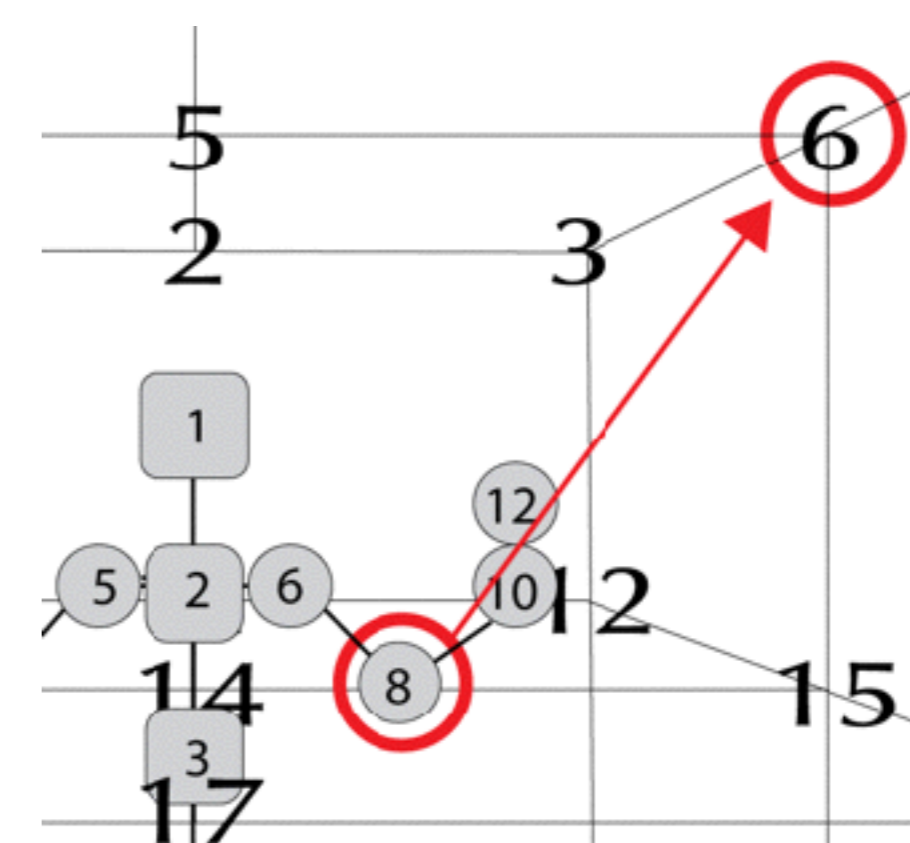
The names of the phrases, motives and movements refer to what is indicated in the section 'Movement Material'. In this section, the movements are described using points in the body relating/going to points in space. These points are organised as follows:



As an example,

body	8
space	6

means:



The space points are the 27 points Laban uses in his spatial harmony theory. The 20 body point can be listed as follows:

- |                  |                   |                |                |
|------------------|-------------------|----------------|----------------|
| 1: head          | 6: right shoulder | 11: left hand  | 16: right knee |
| 2: chest         | 7: left elbow     | 12: right hand | 17: left heel  |
| 3: belly         | 8: right elbow    | 13: left hip   | 18: right heel |
| 4: tail          | 9: left wrist     | 14: right hip  | 19: left foot  |
| 5: left shoulder | 10: right wrist   | 15: left knee  | 20: right foot |

In the score of the canons, movements are mostly referred to directly with body and space points, rather than through a name redirecting the the Movement Material section. Qualities for the movements can be inspired by Laban's work on spatial harmony, and more precisely on affinities and dis-affinities.

The piece is a free arrangement of all the parts. Parts can be placed in any order to each other and they can be repeated or left out. Voices can be freely distributed and interchanged from part to part, but not within a part. The canons are exceptions to this rule; for the canons, voices can be interchanged, left out or added from repetition to repetition, but not within a repetition.

There should be small breaks between the parts, in order to make understandable the end of a part and the beginning of the next. There should be as little change of spacing in these breaks as possible, so that the spacing merely depends on the facings and on the movements inside and during the parts.

\* Explanation for the movements from page 8:

Single Fugue – 5th Development – voice II.						
<b>name</b>	I-C 7		R-L I-C 7		F-B I-C 7	
<b>body</b>	19		19		19	
<b>space</b>	19		21		25	
<b>timing</b>	4	1	2	3	4	1



(right becomes left) (front becomes back)

To Anni, Eva & Lena.