

# Bach Studies BWV 1039

## I. A place to stay

$\text{♩} = 100$   
*arco legato sul pont* *non vibr.* *l.h. pizz.*

Violin

*n* *pp* *mp* *sfz*

*arco legato sul pont* *pizz* *arco non vibr.*

Violin

*n* *mf* *mf*

*pizz* *pizz*

Violoncello

$\text{♩} = 100$

Harpisichord

6 *pizz. arco* *mf* *sfz* *mf* *sfz* *f* *sfz* *mp*

Vln.

*l.h. pizz arco* *p* *sfz* *mp* *sfz* *mp*

Vln.

*l.h. pizz* *sfz* *mp*

Vc.

*piu f*

Hpsd.

11

Vln. I  
Vln. II  
Vc.  
Hpsd.

*f* *mf* *mf* *mf* *mf*

*mp*

*piu legato*

16

Vln. I  
Vln. II  
Vc.  
Hpsd.

*pizz* *mf* *pizz* *mf* *arco*

*p echo* *p* *mf*

21

Vln. I  
Vln. II  
Vc.  
Hpsd.

*pizz* *p* *f* *arco legato sul pont* *p* *3*

*arco* *pizz* *p* *f* *arco legato sul pont*

*pizz* *mp* *mf* *arco* *f* *f* *mp*

## II. Harmonic Landscape

132  $\text{♩} = 40$

Vln. *arco* *pp* *pizz* *mp* *arco* *pp*

Vln. *arco* *pp* *pizz* *mp* *arco* *pp*

Vc. *pizz* *mf* *p* *mp* *f* *mf*

Hpsd.  $\text{♩} = 40$

134 *pizz* *arco* *tr*

Vln. *f* *p* *mf* *p* *ppp* *f*

Vln. *mp* *pp* *p* *mf* *p* *ppp* *f*

Vc. *arco* *f* *mp* *pizz* *mf* *arco* *pizz* *mf* *mp*

Hpsd.

136

Violin I (Vln. I): *pp*, *mf* (5), *p*, *mp* (*pizz*)  
Violin II (Vln. II): *pp*, *mf* (5), *p*, *mp* (*pizz*)  
Violoncello (Vc.): *arco* *p*, *pizz* *f*, *mp*, *arco* *tr.* *mp*  
Harp (Hpsd.): 6, 7

Detailed description: This system contains measures 136 and 137. The Violin I and II parts begin with a *pp* dynamic, followed by a *mf* dynamic with a five-measure slur. In measure 137, they play a trill (*tr.*) and then a *pizz* (pizzicato) passage with a *mp* dynamic. The Violoncello part starts with an *arco* (arco) passage at *p*, then a *pizz* (pizzicato) passage at *f*, followed by *mp*, and ends with an *arco* (arco) trill (*tr.*) at *mp*. The Harp part features a six-measure slur in measure 136 and a seven-measure slur in measure 137.

138

Violin I (Vln. I): *arco* *mf*, *tr.*, *pizz* *pp sfz*, *arco* *mf*, *pizz* *3*, *arco* *mf*, *pizz* *5*  
Violin II (Vln. II): *arco* *mf*, *tr.*, *pp*, *mp*, *mf*, *pizz* *5*, *pp*  
Violoncello (Vc.): *arco* *p*, *arco* *mf*, *pizz* *f*, *arco* *p*, *pizz* *f*  
Harp (Hpsd.): *5*

Detailed description: This system contains measures 138 and 139. The Violin I part starts with an *arco* (arco) passage at *mf*, followed by a trill (*tr.*), a *pizz* (pizzicato) passage at *pp sfz*, and then an *arco* (arco) passage at *mf*. It concludes with a *pizz* (pizzicato) passage at *5* and an *arco* (arco) passage at *mf*. The Violin II part begins with an *arco* (arco) passage at *mf*, followed by a trill (*tr.*), a *pp* passage, a *mp* passage, an *mf* passage, a *pizz* (pizzicato) passage at *5*, and ends with a *pp* passage. The Violoncello part starts with an *arco* (arco) passage at *p*, followed by an *arco* (arco) passage at *mf*, a *pizz* (pizzicato) passage at *f*, an *arco* (arco) passage at *p*, and ends with a *pizz* (pizzicato) passage at *f*. The Harp part features a five-measure slur in measure 139.

140 11

Vln. *mf* *pizz* *tr* *mp* *arco sul pont* *pp < mf*

Vln. *mf* *pizz* *tr* *mp* *arco sul pont* *pp < mf* **6**

Vc. *arco* *p* *pizz* *mf* *pp* *mp* *arco #* *pizz* *f* **5**

Hpsd.

**6**

142

Vln. *p* *mf* *pp* *f* *pizz* *arco* *p*

Vln. **6** *p* *mf* *pp* *f* *pizz* *sul pont* *norm* *pp* *p*

Vc. *arco* *p* *f* *pp* *pizz* *sfz* *arco* *pp* *mf* *triss.*

Hpsd.

**3**

## III. Devolving Fugue

**Allegro** ♩ = 120

*pizz*

179

Vc. *p cresc* *mf*

184

Vln. *pizz* *p*

Vc. *mp*

188

Vln. *pizz* *mf cresc* *simile*

Vln. *mf* *p cresc* *simile* 3

Vc. *mf* *p cresc* *simile*

193

Vln. *f* *mf* 3

Vln. *f* *mf* 3

Vc. *f* *f*

198

Vln. *pizz. Bartók* *piu f* *f* *mf* 3

Vln. *pizz. Bartók* *piu f* *mf* *f* *mf* 3

Vc. *pizz. Bartók* *piu f* *meno f* *p* 3 3 3 *f*

Detailed description of the musical score: The score is for a piece titled 'III. Devolving Fugue' in Allegro tempo (♩ = 120). It features Violin (Vln.) and Violoncello (Vc.) parts. The score is divided into five systems, each starting with a measure number (179, 184, 188, 193, 198). The key signature changes from one sharp (F#) to one flat (Bb) and then to two flats (Bb, Eb). The time signature changes from 4/4 to 3/8 and back to 4/4. The Vc. part starts with a piano (*p*) dynamic and a *pizzicato* (*pizz*) instruction, gradually increasing to *mf*. The Vln. parts enter at measure 184 with a piano (*p*) dynamic and *pizzicato* instruction. The Vln. parts feature various dynamics including *mf*, *f*, and *meno f*, along with *pizzicato* and *Bartók* markings. The Vc. part also features *pizzicato* and *Bartók* markings, and includes triplet figures (marked with '3'). The score concludes at measure 198 with a *f* dynamic.

204

Vln. I  
Vln. II  
Vc.

*mp* *f*

209

Vln. I  
Vln. II  
Vc.  
Hpsd.

*mp* *p* *mf* *f* *sff* *sim.*

Conga or Bongo  
r.h. *mf*  
l.h.

214

Vln. I  
Vln. II  
Vc.  
Congas

*ff* *mf*

Harpsichord  
*p* *f* *8+8'*

218 (tr) *mp* *mf* *mf* *strike w. bow*

Vln. *mp* *mf* *mf* *strike w. bow*

Vc. *mp*

Hpsd. *3*

222 *mf* *mf* *ff* *pizz* *mf* *cresc*

Vln. *mf* *mf* *ff* *pizz*

Vc. *ff* *mf* *cresc* *pizz*

Hpsd. *3*

226 *f* *mf* *cresc* *pizz* *p* *ff*

Vln. *f* *mf* *cresc* *pizz*

Vc. *mf* *cresc* *pizz*

Hpsd. *p* *ff* *Congas*