

Compositional Studies

Enharmonic Progressions

Wq 121/2

134.

Enharmonic Modulation from B-flat Minor to B Minor

Wq 121/5

135.

Modulations from C Major to G Major

Wq 121/7

136.

*Lowest voice lacks \flat in MS.

†Top fig. is 6 in MS.

Modulations from C Major to F Major

Wq 121/8

137.

6b 5b 6 7b 7b 7b 4 5b 7 # 6b 6 5b

7b 7b 4 3 6b 9 8 4b 6 5b 4 2 6 6 4 b 6 5b 7b

6 7 # 6 5 6b 4 2 6 4 5 3 6 4 6 5 9 4 7 5 9 8 b 6 5b 7b

Modulations from C Major to A Minor

Wq 121/9

138.

5 6 7 6 6 7b 6 5 8 7b 7 7b 6 5

6 5b 9 5 8 7# 5 3 4 2 6 6 5 5 6 6 7b 4 3 8 5

4 b 6 5b 6 5b 6 7 4 2 4 2 6 7b 4 8 4 2 6 6 5 # # 7

Modulations from C Major to D Minor

Wq 121/10

139.

6 6b 6 4 2 # 4+ 6 6 6 5 5 4+ 4 3 7b 9 8 6b 6 # 5b 5b #

6 7b 6 5 # 6 7b 6 6 7 9 7b 9 8 6 6b 6 8 7b 6

5 6 6 5 4+ 6 5 6 7 6 7 # 8 7 6 5b 6 5b 4+ 7b 4 3b 6 6 5b 9 7b 5 5 8 7 5 5b 6b 4+ 6

*MS has \flat .

†MS lacks barline.

Modulations from C Major to E Minor

Wq 121/11

140.

Modulations from A Minor to C Major

Wq 121/12

141.

Modulations from A Minor to E Minor

Wq 121/13

142.

Modulations from A Minor to D Minor

Wq 121/14

143.

This exercise consists of three staves of music in bass clef with a common time signature. The first staff begins with a sharp sign above the first note. The music is heavily annotated with numbers (1-5) and symbols (accents, slurs, etc.) indicating fingerings and articulations. The second and third staves continue the piece with similar annotations, including some accidentals like flats and naturals.

Modulations from A Minor to F Major

Wq 121/15

144.

This exercise consists of three staves of music in bass clef with a common time signature. The first staff starts with a flat sign above the first note. The music is annotated with numbers and symbols for fingerings and articulations. The second and third staves continue the piece, with a small asterisk marking a specific note in the second staff.

Modulations from A Minor to G Major

Wq 121/16

145.

This exercise consists of three staves of music in bass clef with a common time signature. The first staff begins with a sharp sign above the first note. The music is annotated with numbers and symbols for fingerings and articulations. The second and third staves continue the piece with similar annotations.

*Top fig. is δ in MS.

Modulating Chromatic Progression

Wq 121/23

146.

Modulating Progression with Diminished Seventh Chords

Wq 121/26

147.

Chromatic Progressions with Arpeggiated Right Hand

Wq 121/27

148.

*The bottom note is db'; see commentary.

Modulatory Passage with Arpeggios

Wq 121/28

149.

Modulations with 7^b_5

Wq 121/30

150.

Modulations from C Major to F-sharp Major

Wq 121/36

151.

*Middle note lacks ♯ in MS.

Modulations

Wq 121/37

152.

Modulations to Distant Keys

Wq 121/38

153.

*Chord lacks ♯ in MS.

†On the additional figs. below the staff, see commentary.

Modulations from C Major to All Keys

Wq 121/54

154.

1. to D-flat Major 2. to C-sharp Minor 3. to D Major 4. to D Minor

5. to E Major 6. to E Minor 7. to E-flat Major 8. to E-flat Minor

9. to F Major 10. to F Minor 11. to F-sharp Major 12. to F-sharp Minor

13. to G Major 14. to G Minor 15. to A-flat Major 7. to E-flat Major

*Chord lacks \sharp in MS.

†Top fig. is 6 in MS.

16. to A-flat Minor

17. to A Major

18. to A Minor

1. to D-flat Major

19. to B-flat Major

20. to B-flat Minor

21. to B Major

22. to B Minor

23. to C Major

24. to C Minor

23. to C Major

16. to A-flat Minor

Resolutions of 4+

155. Wq 121/1

Resolutions of Diminished Seventh Chords

Wq 121/25

156.

*Bottom note is b in MS.

†Second voice from top is $e\flat$ in MS.

Resolutions of $7^{\#}$

Wq 121/29

157.

Resolutions of 4^+ and 5^b

Wq 121/31

158.

* Middle fig. is 4 in MS.

† Bottom fig. is 2 in MS.

‡ Fig. is 5 in MS.

Resolution of 4+

Wq 121/32

159.

Musical notation for exercise 159, showing a resolution of a 4+ chord. The piece is in G major (one sharp). The bass line starts with a 4+ chord (F#4) and resolves to a 6b 4# chord (E6b).

Progressions with a Diminished Seventh in the Bass

Wq 121/33

160.

Musical notation for exercise 160, showing progressions with a diminished seventh in the bass. The piece is in G major (one sharp). The bass line features chords with diminished seventh intervals (δ) and other intervals like 5, 6, and 4+.

Enharmonic Modulation from C Minor to B Minor

Wq 121/34

161.

Musical notation for exercise 161, showing an enharmonic modulation from C minor to B minor. The piece is in C minor (no sharps or flats). The bass line shows chords with intervals like 7b, 5, 4b, 3, 6, 4#, and 7#.

Modulation with a Diminished Seventh Chord

Wq 121/35

162.

Musical notation for exercise 162, showing modulation with a diminished seventh chord. The piece is in C minor (no sharps or flats). The bass line shows chords with intervals like 6, 4#, δ , δ , 5#, 7b, 5b, and δ .

Resolutions of 2

Wq 121/41

163. in die 2 in eine 3

in eine 3b in eine 4 in eine 4+

in eine 5b in eine 5

in eine 6 in eine 6 superfl.

in eine 7b in eine 7b def.

in eine 7 in eine 8 in eine 9

Resolutions of $\frac{5}{4}$

Wq 121/43

164. in die 8 in die 2

in die 2₄ in die 3

in die 3 min. in die 4_b in die 4

in die 5 in die 5_b

in die 6_b in die 6 in die 6 superfl.

in die Gr. 7 in die 7_b in die verm[inderte] 7_b

Compositional Idea, Allegro assai in B-flat Major

Wq 120/20

165.

6

Compositional Idea, Adagio in F-sharp Minor

Wq 121/4

166.

Compositional Idea, Andante in G Major

Wq 121/6

167.

Compositional Idea, Allegretto in D Major

Wq 121/17

168.

Compositional Idea, Andante in C Major

Wq 121/18

169.

5

Compositional Idea, Andante in A Minor

Wq 121/19

170.

*On the rhythmic values in m. 7, see commentary.

†On the rhythmic values in m. 2, see commentary.

Compositional Idea, Allegro assai in G Major

Wq 121/20

171.

Compositional Idea, Adagio in C Major

Wq 121/21

172.

Passage in E Major

Wq 121/22

173.

Fugue Subject

Wq 121/40

174.

Studies on B-A-C-H

Wq 121/3

175.

*Key signature lacks eb" in MS.

†Lower voice lacks b in MS.

Study on C-F-E-B-A-C-H

Wq 121/42

176.

C. Filippo E. Bach

8

per farle ricordar da me
NB 15 +

Study on B-A-C-H

Wq 121/51

177.

B. A. C. H.

Studies on B-A-C-H

Wq/H deest

178.

Inversion Canon for Two Voices in G Major

Wq 121/24†

179.

9

*On the "+" sign, see commentary.

†See commentary for a solution.

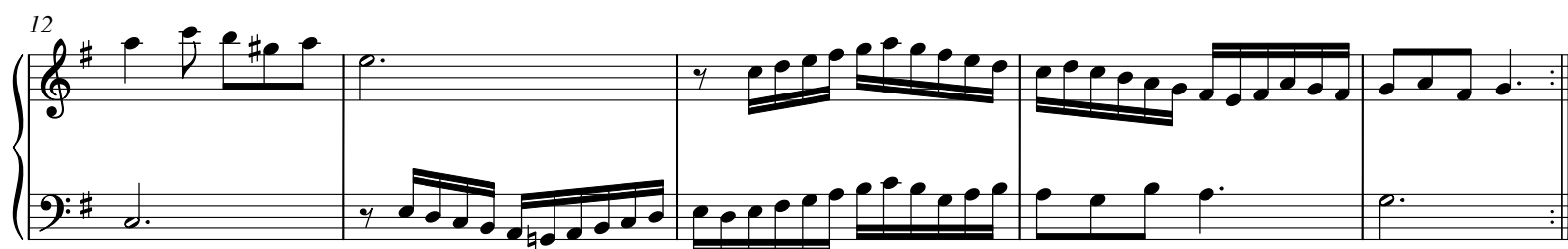
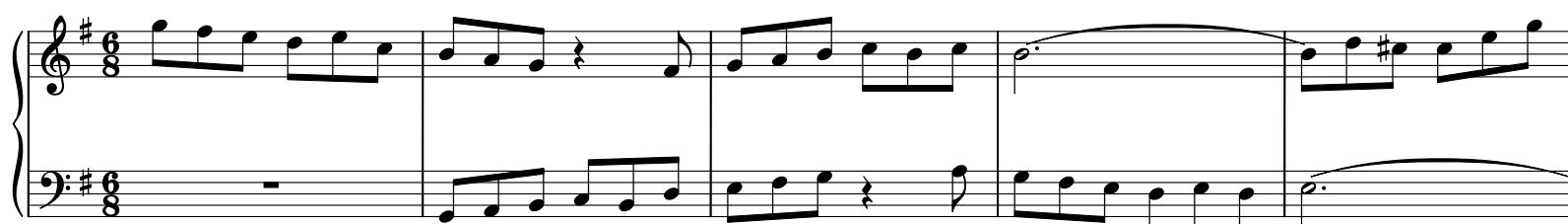
Inversion Canon for Two Voices in G Major

Wq 121/44*

a 2



Evolutio



*Variant of no. 179; see commentary.

Augmentation Canon for Two Voices in A Major

Wq 121/45

Bauerntanz

181.

9

Evolutio

9

Augmentation Canon for Two Voices in G Major

Wq 121/46

a 2

182.

Evolutio

10

Perpetual Canon for Four Voices in C Major

Fiat canon perpetuus a 4

Wq 121/47

183.

Evolutio

Perpetual Canon for Four Voices in F Major

Wq 121/48

a)

b) Fiat canon perpetuus a 4

12



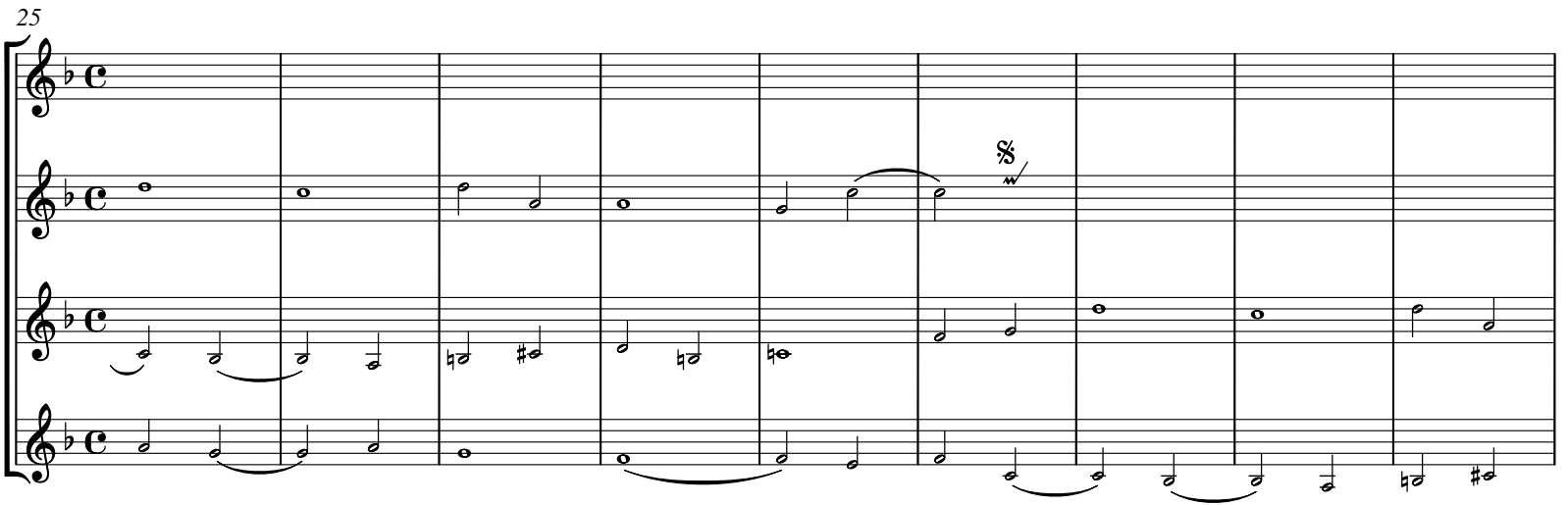
Musical score system 1, measures 1-11. It features four staves in common time (C) with a key signature of one flat (B-flat). The first staff contains a melodic line with various note values and rests, ending with a fermata. The second staff has a similar melodic line starting in measure 12. The third and fourth staves are mostly empty, with some rests.

12



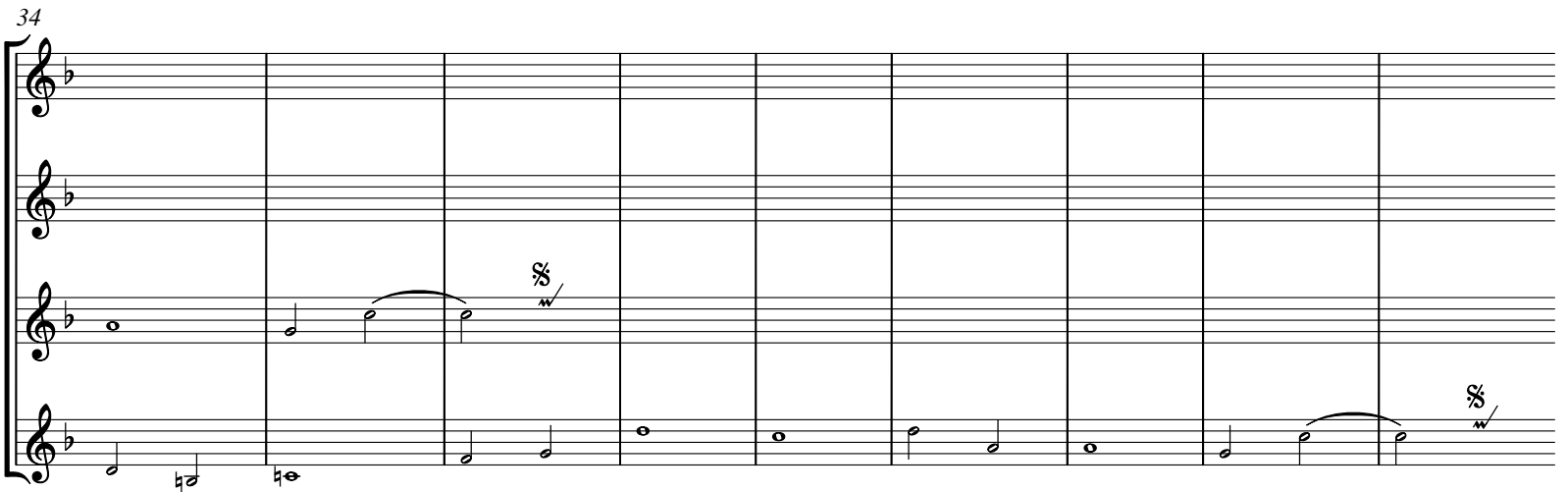
Musical score system 2, measures 12-24. It continues the four-staff system. The first staff has a melodic line with a fermata at the end. The second staff has a melodic line with a fermata at the end. The third and fourth staves have melodic lines with various note values and rests.

25



Musical score system 3, measures 25-33. It continues the four-staff system. The first staff has a melodic line with a fermata at the end. The second staff has a melodic line with a fermata at the end. The third and fourth staves have melodic lines with various note values and rests.

34



Musical score system 4, measures 34-42. It continues the four-staff system. The first staff has a melodic line with a fermata at the end. The second staff has a melodic line with a fermata at the end. The third and fourth staves have melodic lines with various note values and rests.

Canon for Two Voices in G Major at the Lower Ninth

Wq 121/49

185. ^{a 2} 

Evolutio 

5 

Canon for Two Voices in G Major at the Lower Fourth

Wq 121/50

186. ^{a 2} 

Evolutio 

5 

Canon for Two Voices in G Major at the Lower Fourth

Wq 121/52*

a 2

187. 

8 

15 

22 

Evolutio 

6 

12 

18 

*Variant of no. 186

24

Canon for Two Voices in C Major at the Lower
and Upper Fifth, in Diminution at the Octave,
and in Invertible Counterpoint at the Octave

Wq 121/53

188.

9

17

25

*MS has E here.

Diminution Canon for Two Voices in C Major

Wq 121/55*

Per diminutionem

189.

9

*Variant of no. 188

Inversion Canon for Two Voices in D Minor

Wq/H deest

190.

6

reprise

11

16

21

26

Examples for Most Tasks in Continuo Playing

Wq 121/39

191. B^{\flat} C

4

7

10

13

16

20

24

27

31

35

39