

Example 1: New Reconstruction of [„1<sup>4</sup>E]

Example 2: #D and [=5b] as earlier assumed by John Phillips

Reprint from: Musik-Konzepte, Vol. 120–22 (B.-G. Cohrs, ed.), p. 42

Example 3: Sketch for Song Period, ÖNB 6086/2<sup>r</sup>  
Reprint with kind Permission of Musiksammlung, ÖNB, Vienna



**Example 4: Dubious Insertion of Lyrical Counterpoint into 5B**



**Example 5: Song Period, new Reconstruction**

4C/„5“, last 10 bars; [5/„6“], first 10 (12) bars

**Example 6: Reconstruction of [14/„15“] with new Beginning (two bars)**

Reprint from: *Musik-Konzepte*, Vol. 120–22 (B.-G. Cohrs, ed.), p. 44

Example 7: Sketches for the Fugue, ÖNB 3194/13r,v & 14r,v  
Reprint with kind Permission of Musiksammlung, ÖNB, Vienna

*II. Finale (Andante)*  
*(Fugathema)*

*I.*

*Final*

*13.*

*111*

*15*      *16*      *17*      *18*      *19*      *20*      *21*      *22*      *23*

*24*      *25*      *26*      *27*      *28*      *29*      *30*      *31*      *32* *andante*      *33*

*34*      *35*      *36*      *37*      *38*      *39*      *40*      *41*      *42*      *43*

*44*      *45*

*a*      *b*

*Ten.*

This image shows a page of handwritten musical sketches for a fugue. The title 'II. Finale (Andante) (Fugathema)' is at the top. The music is organized into two systems. The first system starts with 'I.' and includes staves labeled 15 through 33, with a 'andante' marking for staff 32. The second system starts with 'Final' and includes staves labeled 34 through 45, with 'a' and 'b' markings indicating different entries. Various musical symbols like dots, dashes, and stems are used throughout the sketches. A 'Ten.' (Tenor) marking is on the right side of the page. A small logo is in the bottom left corner.

Rundfunk 68

Musik für Sopran - Sopran Alto & Bass  
in Tenor Soprano

Alto 2

This is a handwritten musical score for the second alto part. The score consists of ten staves of music. The first two staves are for the second alto (Alto 2). The subsequent staves are for other voices: soprano, alto, bass, tenor, soprano, alto, bass, tenor, soprano, and bass. The music includes various note heads, stems, and rests, with some markings like 'Soprano' and 'Tenor' above certain staves. Measure numbers 1 through 11 are written below the staves.

1 2 3 4 5 6 7 8 9 10 11

Tinge fällt

3.

DD

7. ±

eg h o

BB

Ton

hd Ton

14

JRD  
Ten

C. Am

X



ÖNB 3194/14r

[© Benjamin-Gunnar Cohrs & Nicola Samale, 2004]



ÖNB 3194/14v

[© Benjamin-Gunnar Cohrs & Nicola Samale, 2004]

**Example 8:** New Reconstruction of [19D/„20“], recovered from the Sketches  
 Fugue, b. 30–51, Transcription for Strings, partially reconstructed

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kh.

1      2      3      4      5  
30    31    32    33    34

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kh.

6      7      8      1      2  
35    36    37    38    39

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kh.

3      4      5      6      7      8  
40    (41)    (42)    (43)    (44)    (45)

Viol. 1  
Viol. 2  
Vla.  
Vc.  
Kh.

1      2      3      1      2      3  
(46)    (47)    (48)    49    50    51

**Example 9:** Reconstruction of [30/„31“] with Analysis by John A. Phillips  
 Reprint from: Musik-Konzepte, Vol. 120–22 (B.-G. Cohrs, ed.), p. 46

Herleitung als Umkehrung des Choralthemas der Exposition mit Analyse der Fundamente nach Sechter

Choral in der Exposition

Bg. 29E/„30“, letzte 2 T.  
 Bg. [30/„31“] 16 T., rekonstruiert als Umkehrung des Choralthemas

Example 10: Coagmentation of the Main Themes (Design of the New Edition)

- I. Figuration (here: Viol. 2) in small notes (originally with Viol. 1 8<sup>va</sup>)
- II. Finale, Fugue Theme (Fl., Ob., Klar., 1.-4. Hrn., Vla., in Octaves)
- III. Adagio Theme (B.-Tb., Trp. in Octaves; Imitation Ten.-Tb. in small Notes)
- IV. Main Theme (Fag., Trb., K.-Btb., Vlc., Kb., in Octaves)
- V. Scherzo Theme (Pk.)