Example 1. Henrik Neugeboren, sculpture “Hommage à J. S. Bach,” Leverkusen (photograph by the author)
Example 2. Paul Klee, Beiträge zur bildnerischen Formlehre (1922, BF/55): Graphic translation of J. S. Bach, Adagio from Sonata for Violin and Harpsichord (BWV 1019), mm. 1–2. The graph includes a transcription of the music on a staff (on the top) and a translation into Klee’s graphical scheme. The grey-shaded areas on the bottom denote metrical hierarchies (see also detail in Example 2a). http://www.kleegestaltungslehre.zpk.org/ee/ZPK/BF/2012/01/01/055/ © Zentrum Paul Klee, Bern, Bildarchiv

Example 3. J. S. Bach, Sonata for Violin and Harpsichord (BWV 1019), Adagio, mm. 1–2

Example 2a. Detail from the bottom of Example 2, where Klee marked metrical hierarchies through beams of varying thickness, differentiating the level of quarter notes (lower row) and their subdivision into eighth notes (upper row). Shown here are the first two quarter notes. The annotation on the left border reads “Der [sic] kleinste Taktstructur, Bach’sche Angabe der” [corner torn off]. (transcription taken from http://www.kleegestaltungslehre.zpk.org/ee/ZPK/BF/2012/01/01/055/ © Zentrum Paul Klee, Bern, Bildarchiv)
**Example 2b.** Detail of Example 2, showing the diatonic gradations on Klee’s vertical axis, with chromatic alterations (C# and F#) inserted into the diatonic frame. On the top, Klee included a staff for a transcription of the musical excerpt in conventional notation.
Example 2c. Detail of Example 2; vertical brackets at the beginning of m. 2 help to distinguish between the harpsichord’s right hand and the violin’s part, since they cross in register. Also visible is that Klee assigned a number (1–3) to each tone to identify the voice to which it belongs (1= violin, 2= harpsichord right hand, 3= harpsichord left hand). These numbers reflect the registral order of the voices from high to low, rather than their order of entering the music.
Example 2d. Detail of Example 2, showing Klee’s annotation of the rest in the harpsichord’s right hand in measure 2 ("zweite Stimme pausiert"), with a dotted line connecting across it.
Example 4. Henrik Neugeboren (1929, 18), visualization of J. S. Bach, Fugue in E-flat minor (BWV 853), stretto at mm. 61.3–67. The subject appears in the alto and, in augmentation, in the bass. Midway through the excerpt, the soprano presents the inversion.
Example 4a. Detail of Neugeboren’s graph in Example 4, showing chromatic gradations on the vertical axis
**Example 5.** Henrik Neugeboren (1929, 18), visualization of J. S. Bach, Fugue in E-flat minor (BWV 853), stretto at mm. 77–83. The subject is in the bass. The soprano presents its augmentation, the alto a variation of the subject with dotted rhythm.
Example 6. J. S. Bach, Fugue in E-flat minor (BWV 853), mm. 75–end (comprising the excerpt shown in Example 5) (Busoni 1894, 53)
Example 7a. Ferruccio Busoni (1894, 52), edited score of J. S. Bach, Fugue in E-flat minor (BWV 853), mm. 44–47

Example 7b. Ferruccio Busoni (1894, 52), annotation to the excerpt in Example 7a, mm. 45–47, treble clefs are implied for both staves
Example 8. Henrik Neugeboren, sculpture “Hommage à J. S. Bach,” Leverkusen, view from the side (photograph by the author)
Example 9. Henrik Neugeboren, sculpture “Hommage à J. S. Bach,” Leverkusen, view from inside (photograph by the author)
Example 10. J. S. Bach, Fugue in E-flat minor (BWV 853), mm. 52–55 (Busoni 1984, 52)