Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 11, 19

für Orgel

Urtextausgabe

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http://icking-music-archive.sunsite.dk — ftp://ftp.sunsite.dk/projects/icking-music-archive/web/

Vorwort

Für einen Orgelabend suchte ich nach einer Ausgabe der Kunst der Fuge für Orgel, fand aber nur Bearbeitungen. Die vielen Vorschläge der Bearbeiter, selbst wenn sie als solche gekennzeichnet waren, störten mich so sehr, dass ich mich gezwungen sah, für die Aufführung die Ausgabe selbst zu besorgen. Einträge der Finger- und Fußsätze sind Spieler-spezifisch, Einträge der Manualwechsel Orgel-spezifisch und daher nicht ohne weiteres übertragbar. Deshalb trage ich diese Bezeichnungen möglichst sparsam mit Bleistift in die fertige Partitur ein; denn jeder unnötige Zusatz lenkt ab und kann zu Flüchtigkeitsfehler führen.

Wie zahlreichen anderen Benutzern von MusiXTEX and friends war auch mir Werner Icking eine große Hilfe, und er war es, der micht überzeugte, meine Ausgabe auch der Öffentlichkeit zugänglich zu machen. Auf seinen Wunsch, zum Teil mit direkter Einwirkung, wurde allerdings meine spartanische Spielfassung, in der alles weggelassen wurde, was nicht zum Notentext beiträgt, für die Öffentlichkeit aufbereitet: der Altschlüssel im mittleren System musste 'modernen' Schlüsseln weichen, und viele andere optische Verbesserungen wurden eingefügt. Der Notentext allerdings blieb unverändert. Ausnahmen sind, dass ich in seltenen Fällen Teile der Basspartie in das Manual gelegt habe, vor allem an den Stellen, wo die Noten über den Pedalumfang hinausgehen. Die originale Stimmführung bleibt aber immer sichtbar. Ich habe mir auch erlaubt, einige im Urtext vorhandene Erinnerungsvorzeichen wegzulassen, weil sie entbehrlich sind. Der Sinn der Bögen in der Kunst der Fuge ist unklar, da ja jede Bezeichnung eines Instruments oder andere Vortragszeichen fehlen. Aus diesem Grund wurden sie aus dem Urtext übernommen. Die Contrapunctus 8–11 und 19 wurden aus der Ausgabe von Werner Icking adaptiert. Die Canons und die Spiegelfuge à 2 Clav habe ich weggelassen, weil sie aus der Urtextausgabe von Werner Icking unverändert übernommen werden können.

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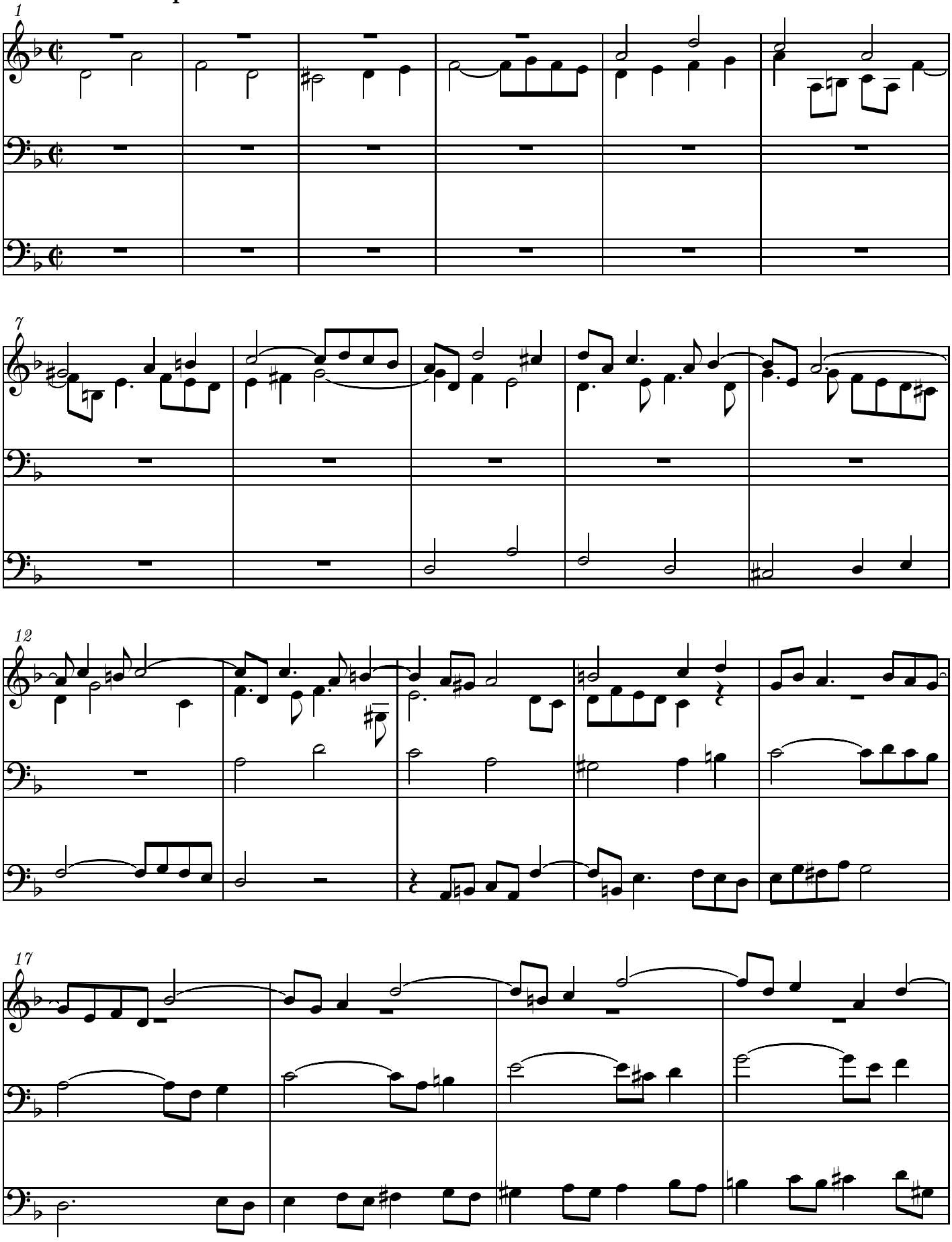

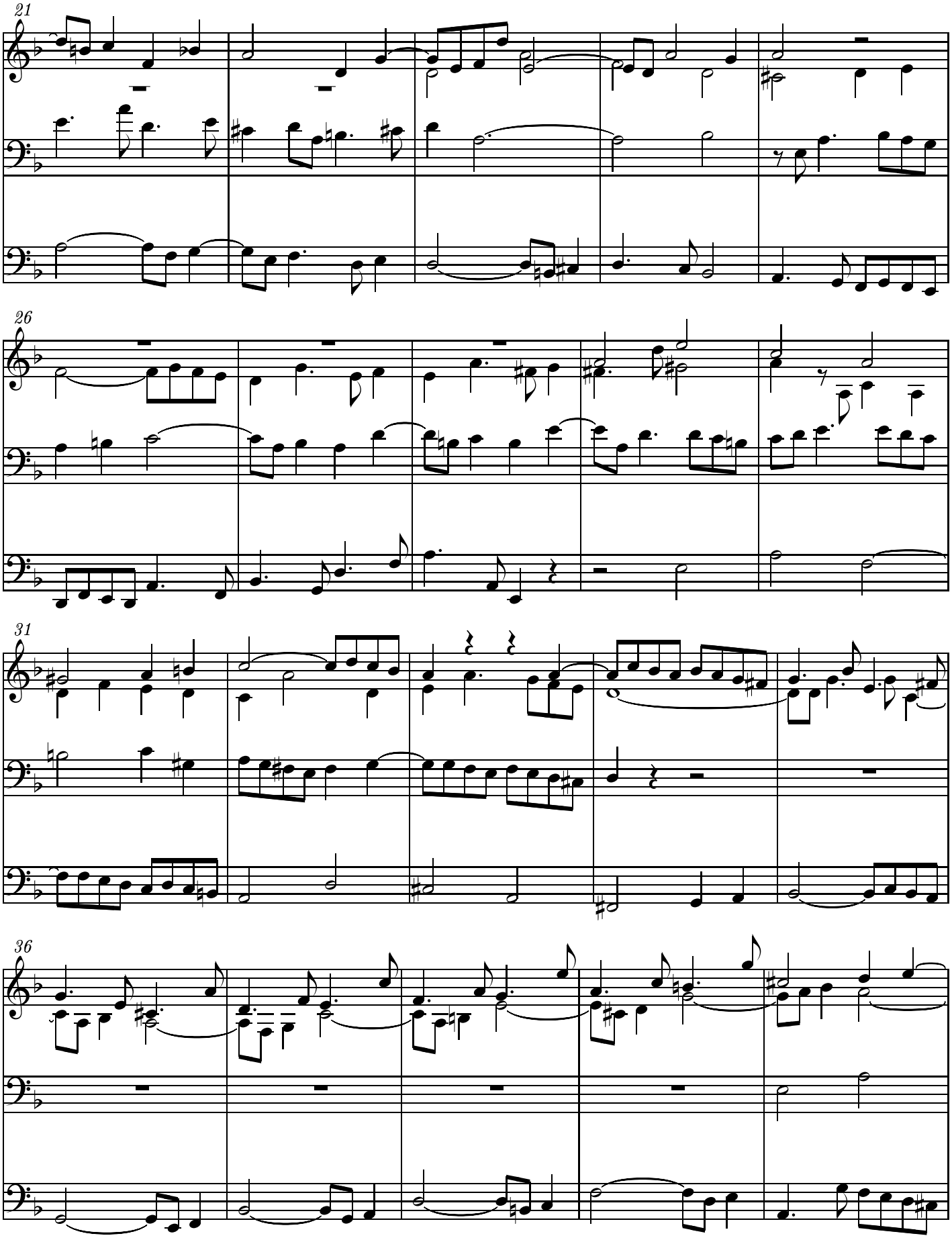
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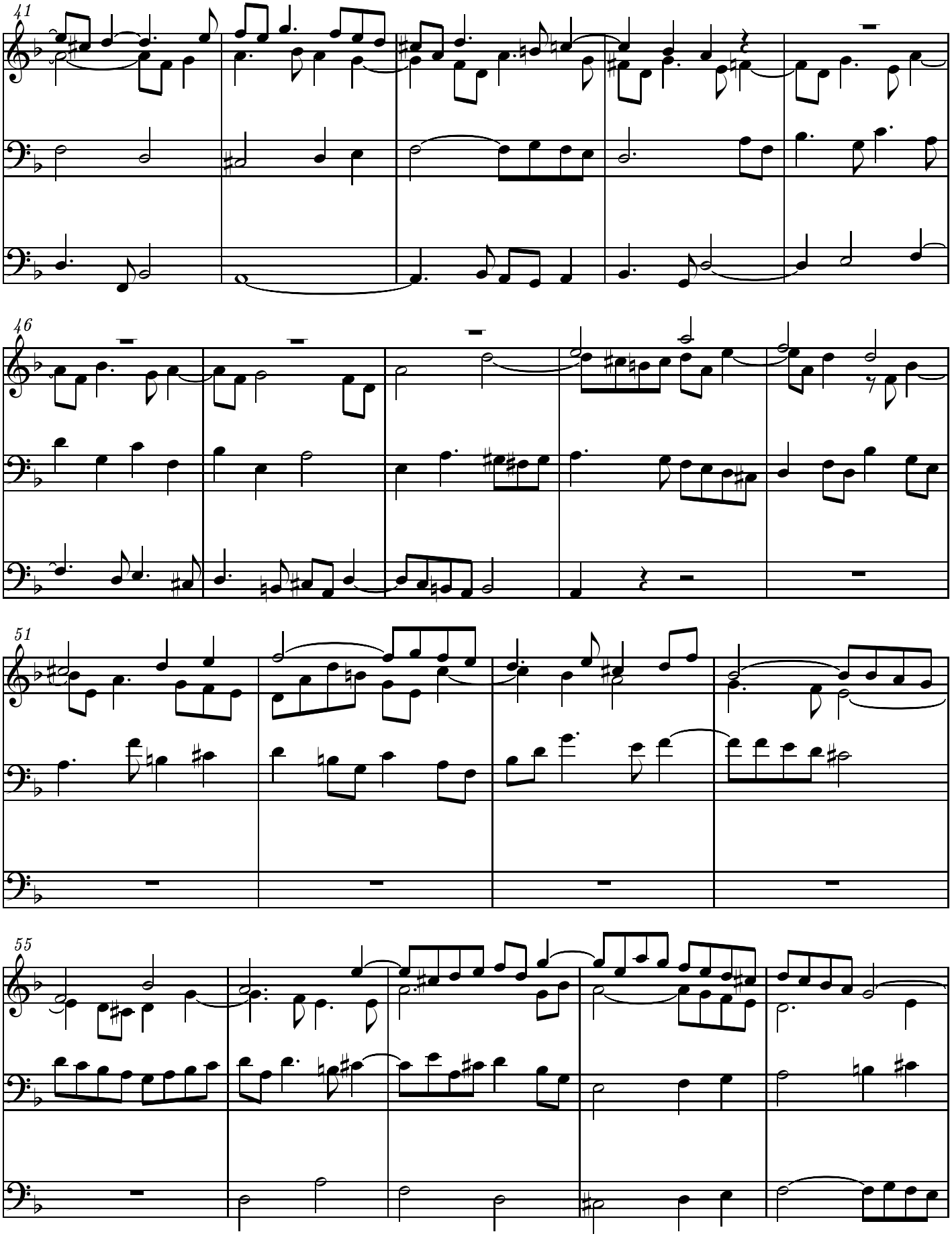
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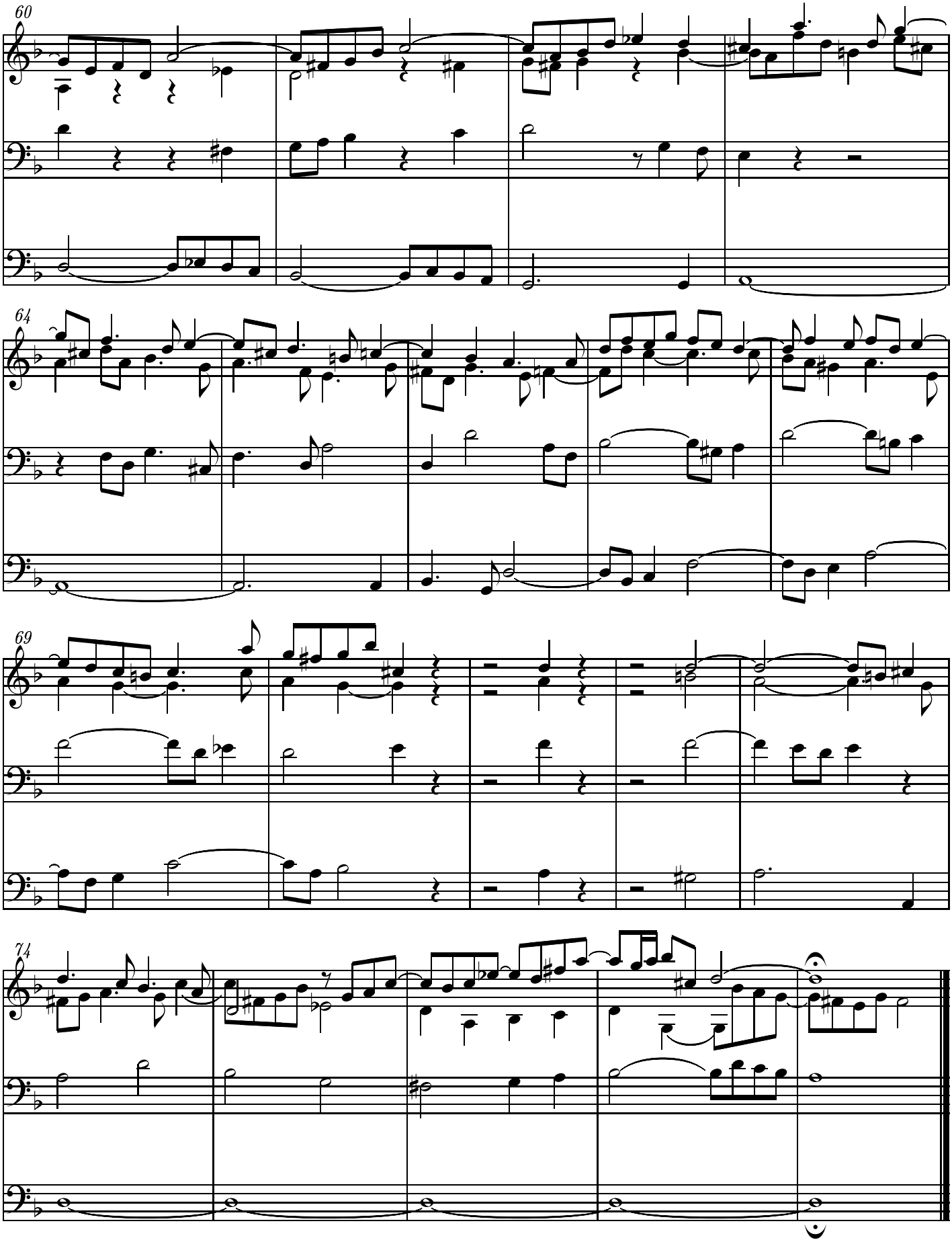
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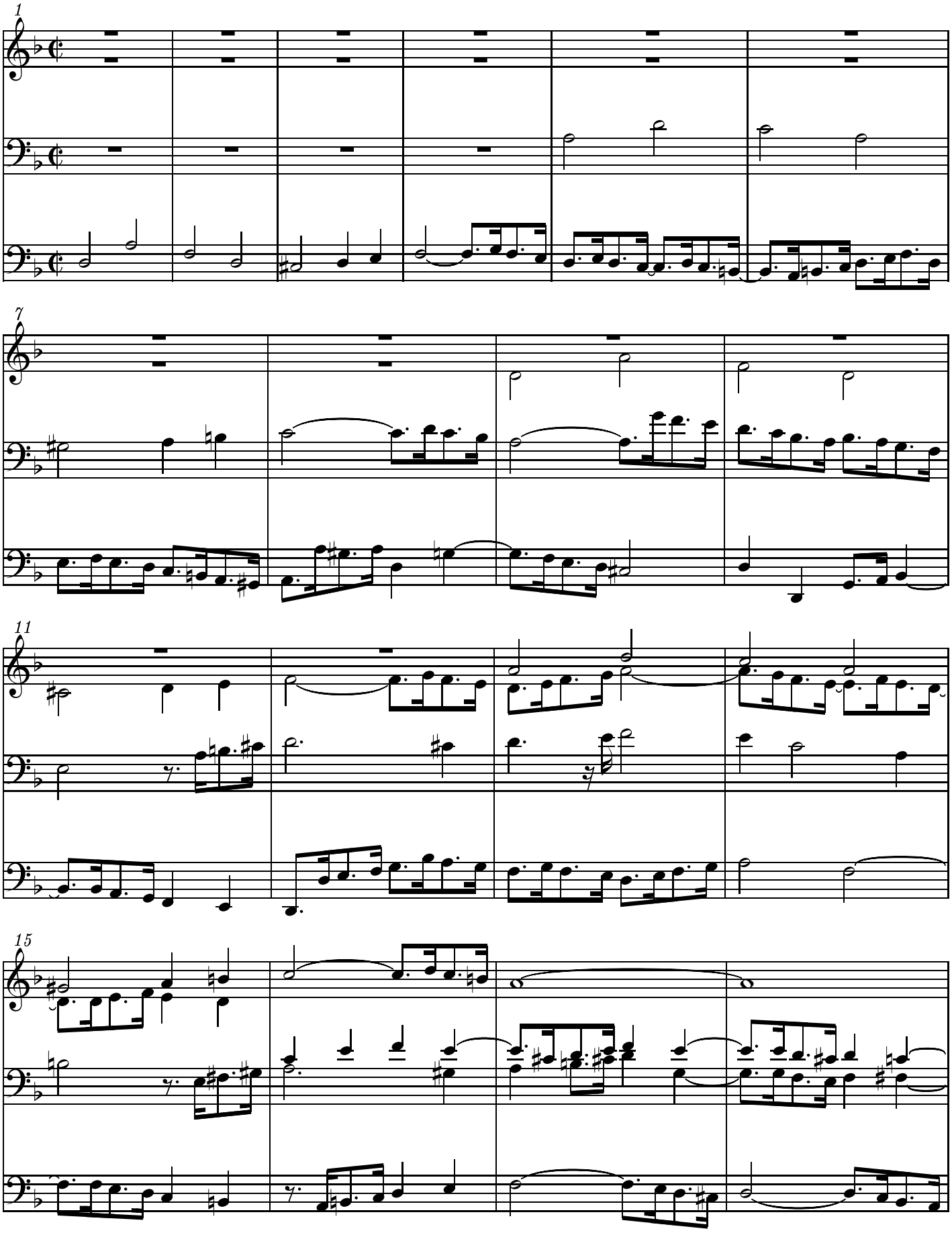

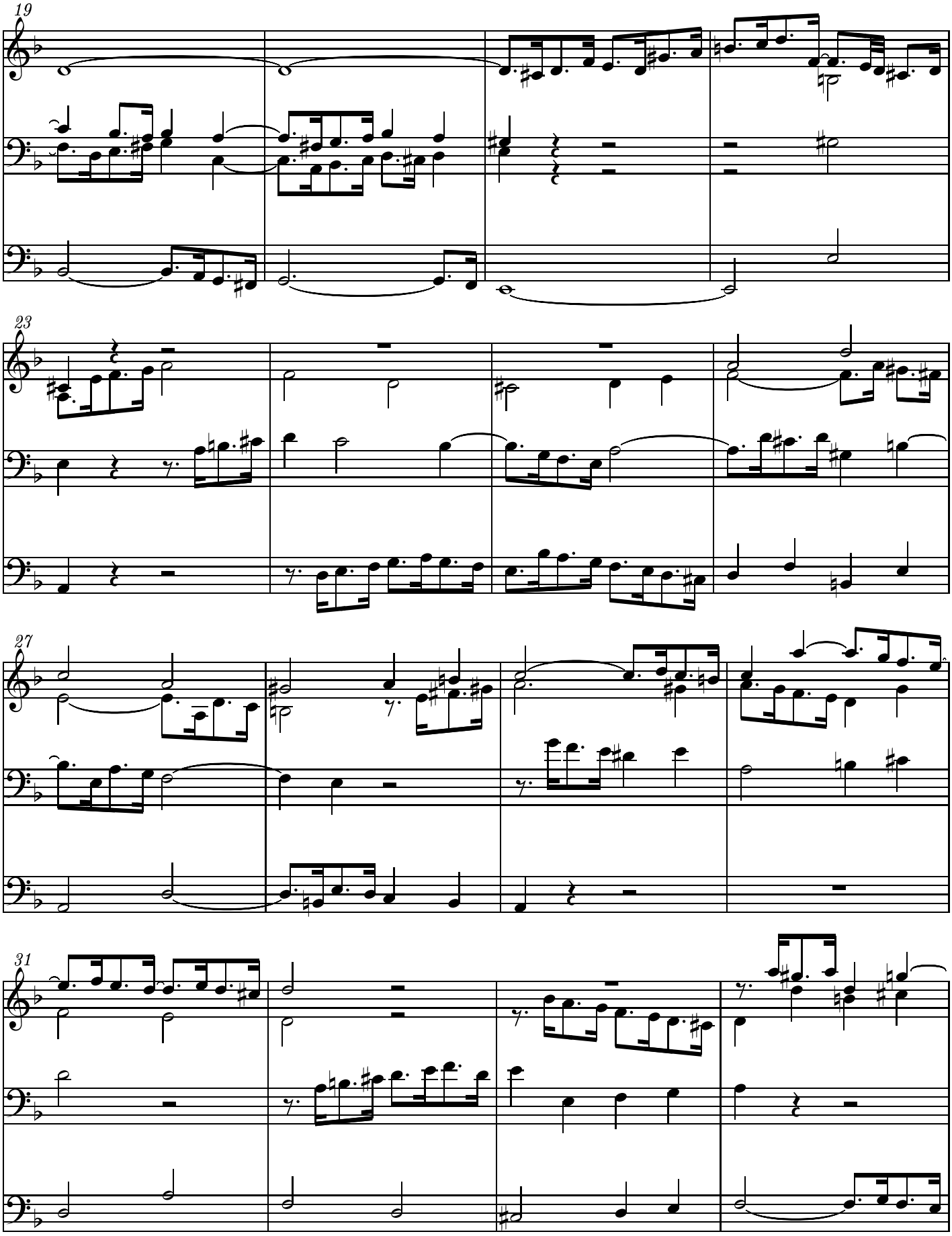
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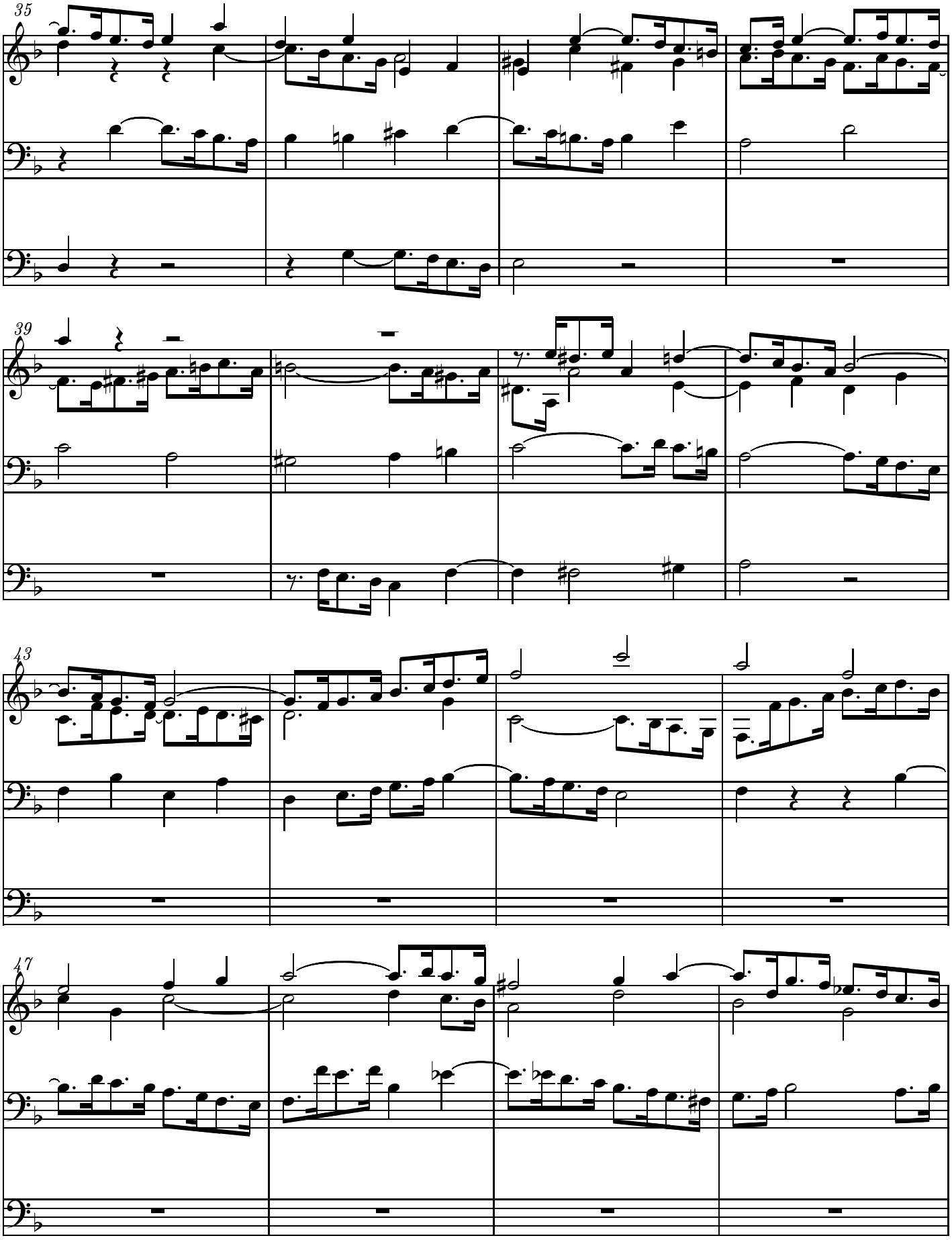
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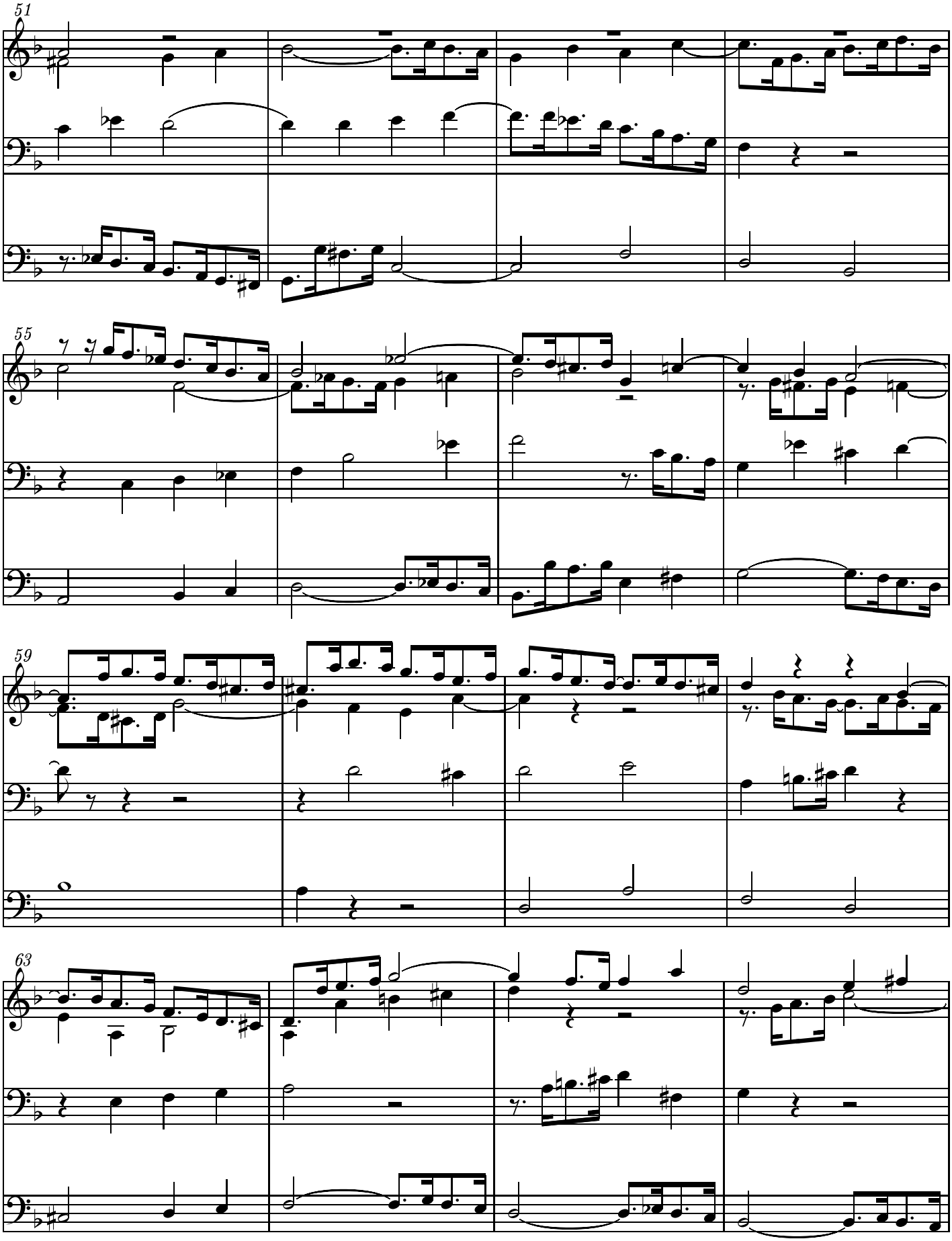
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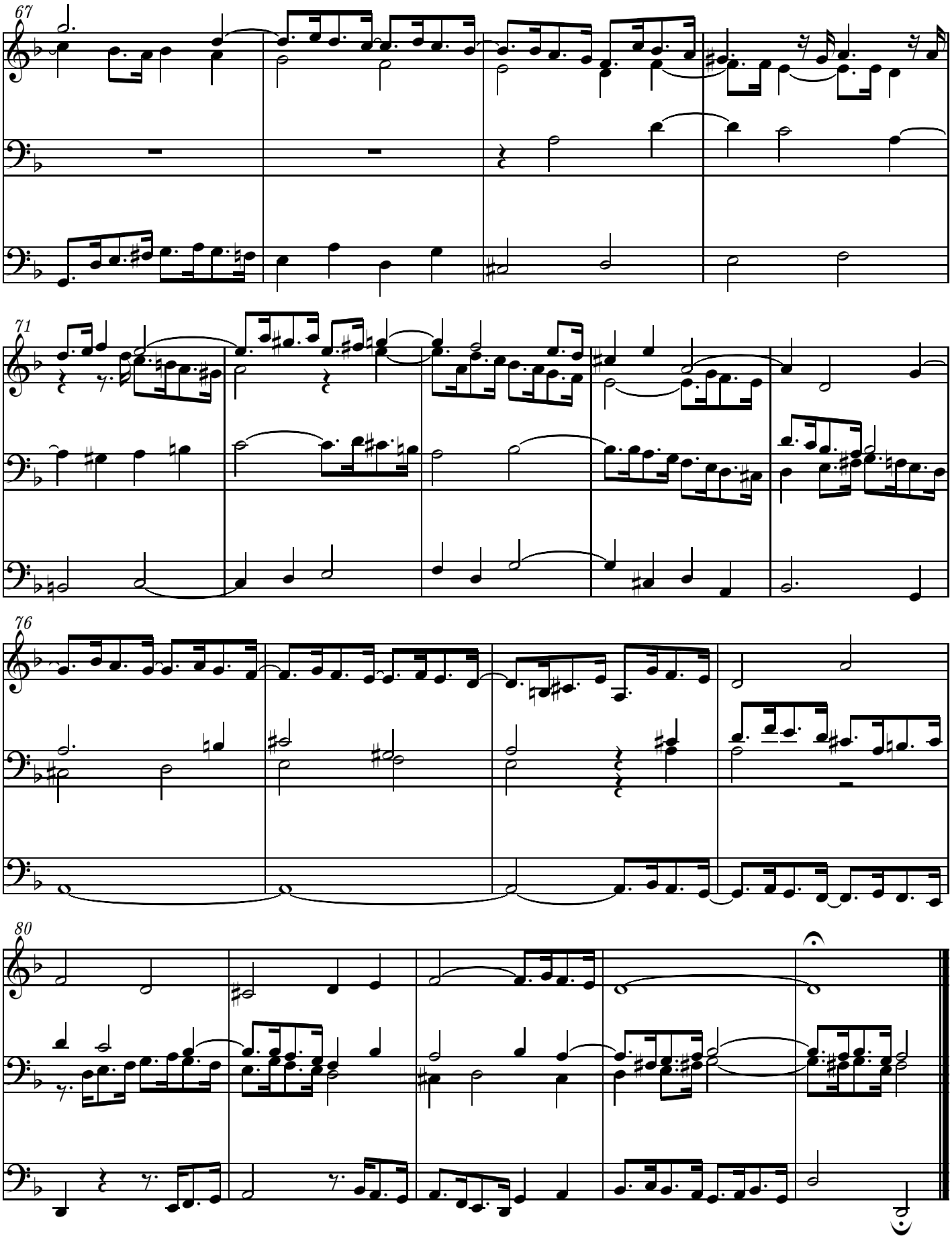
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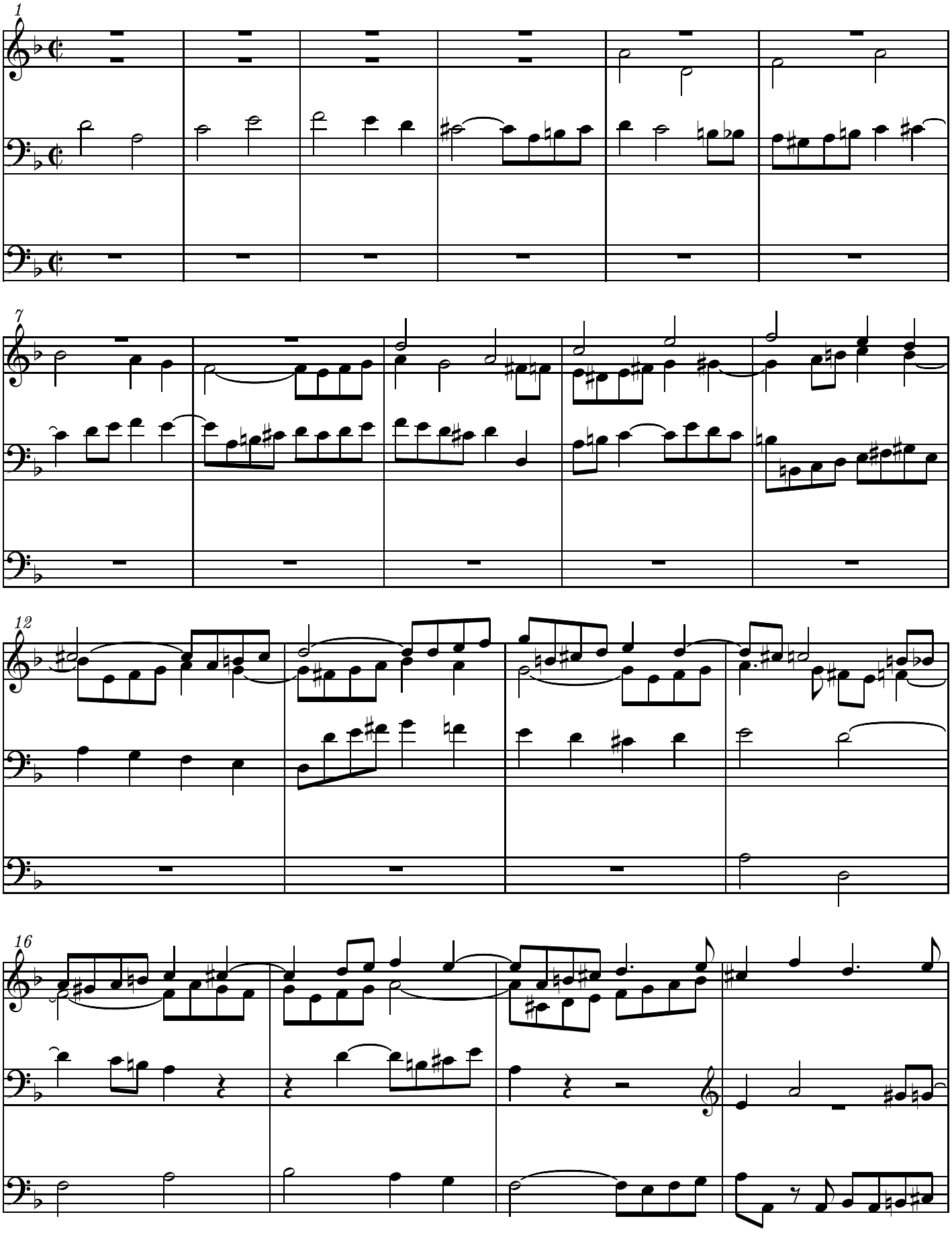

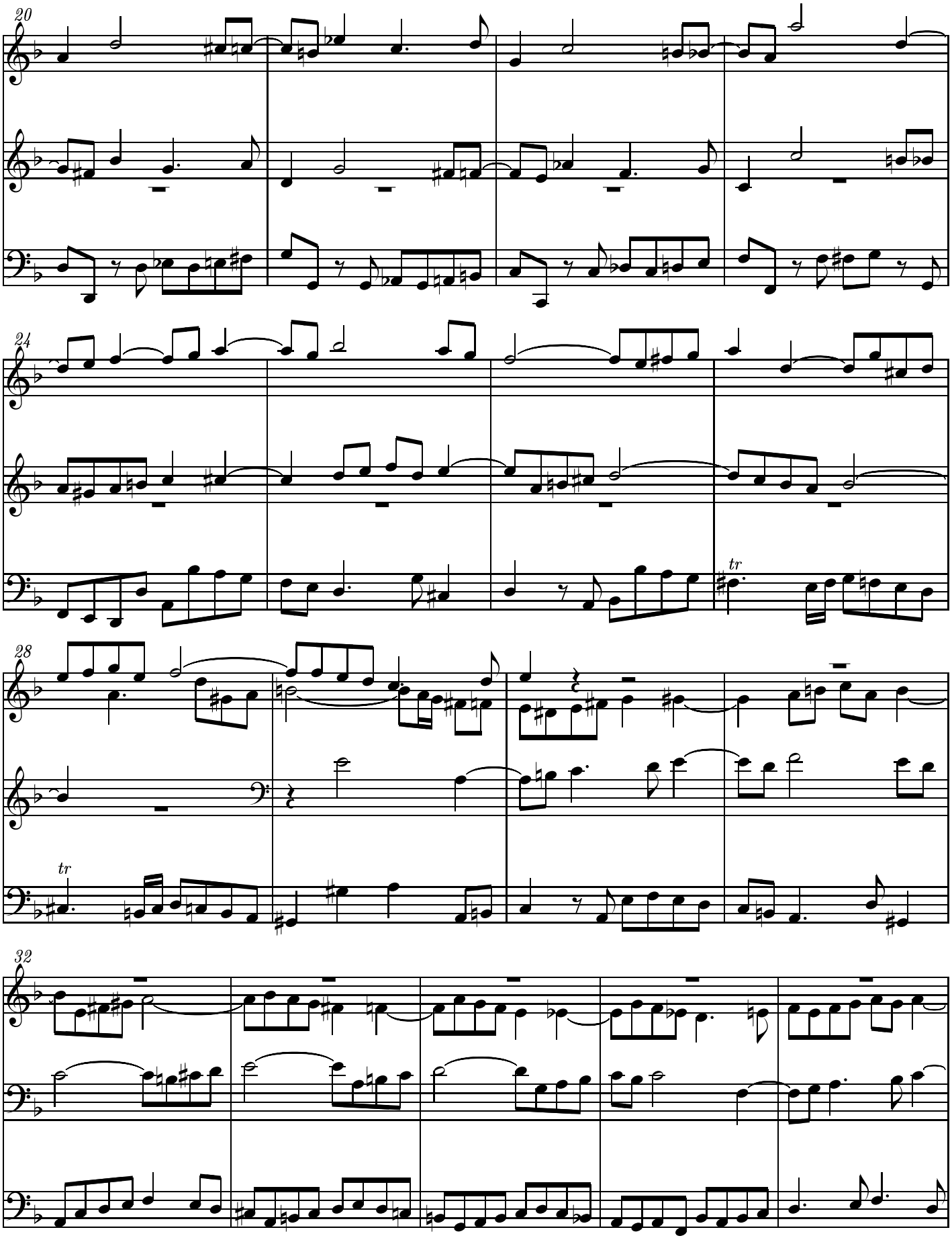
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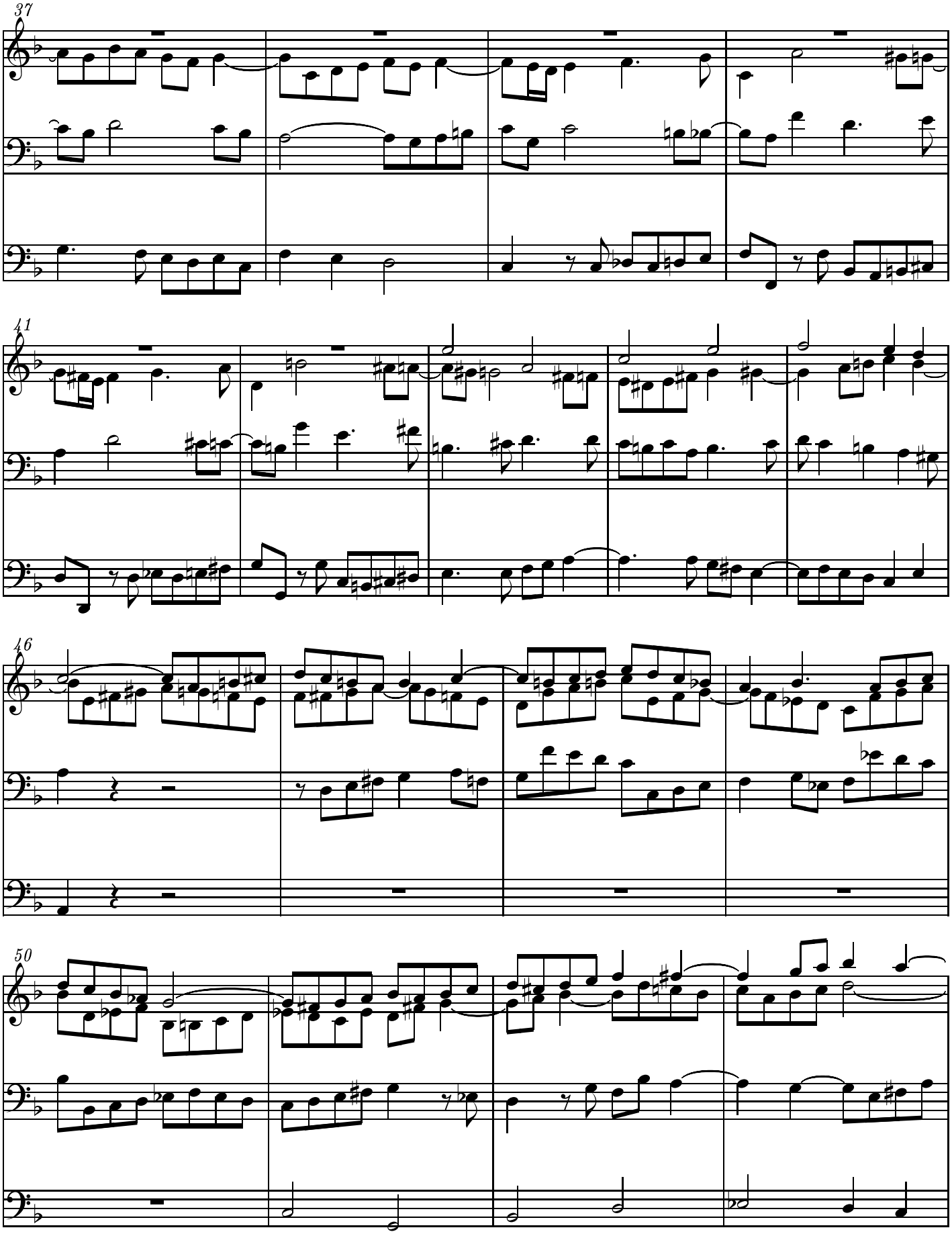
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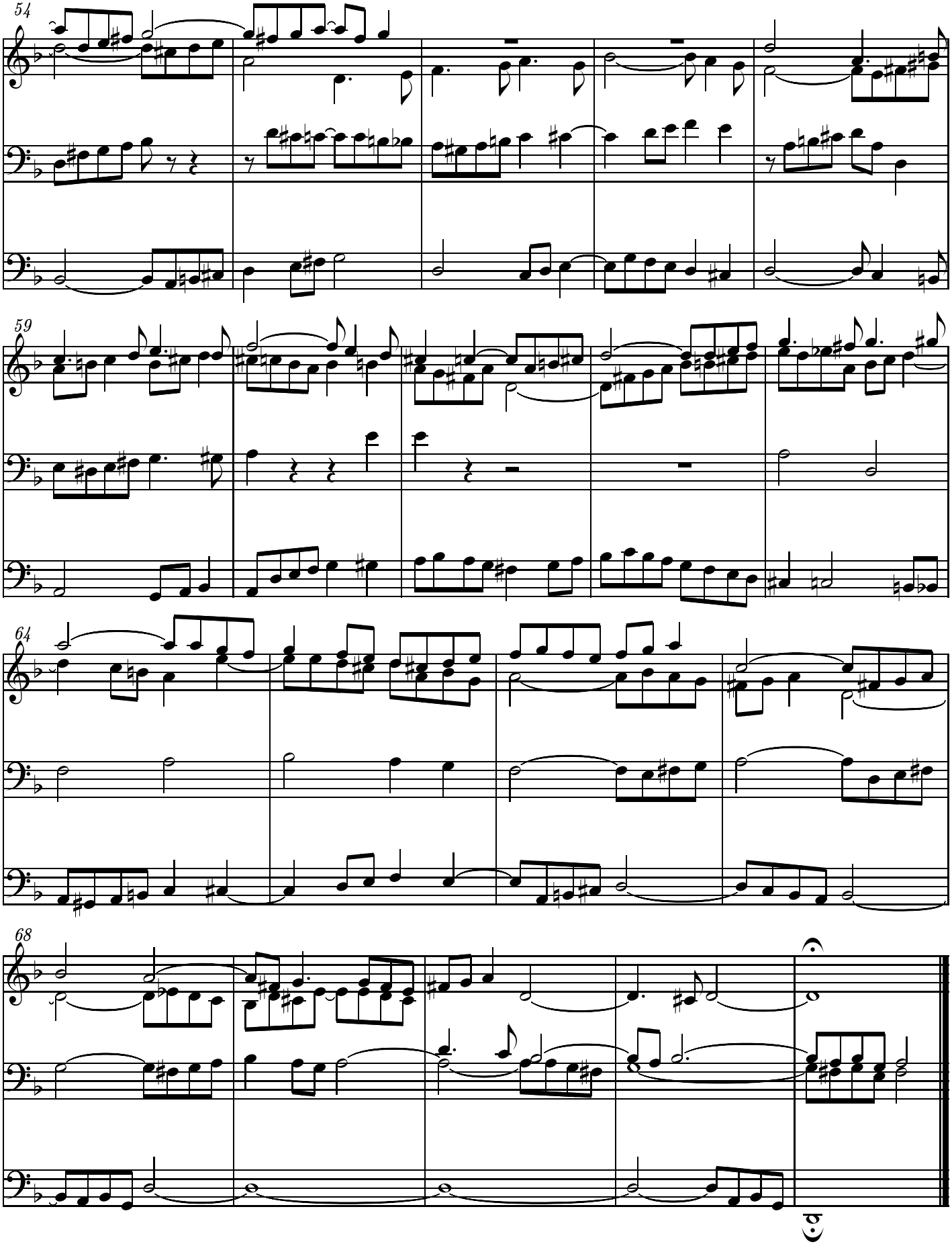
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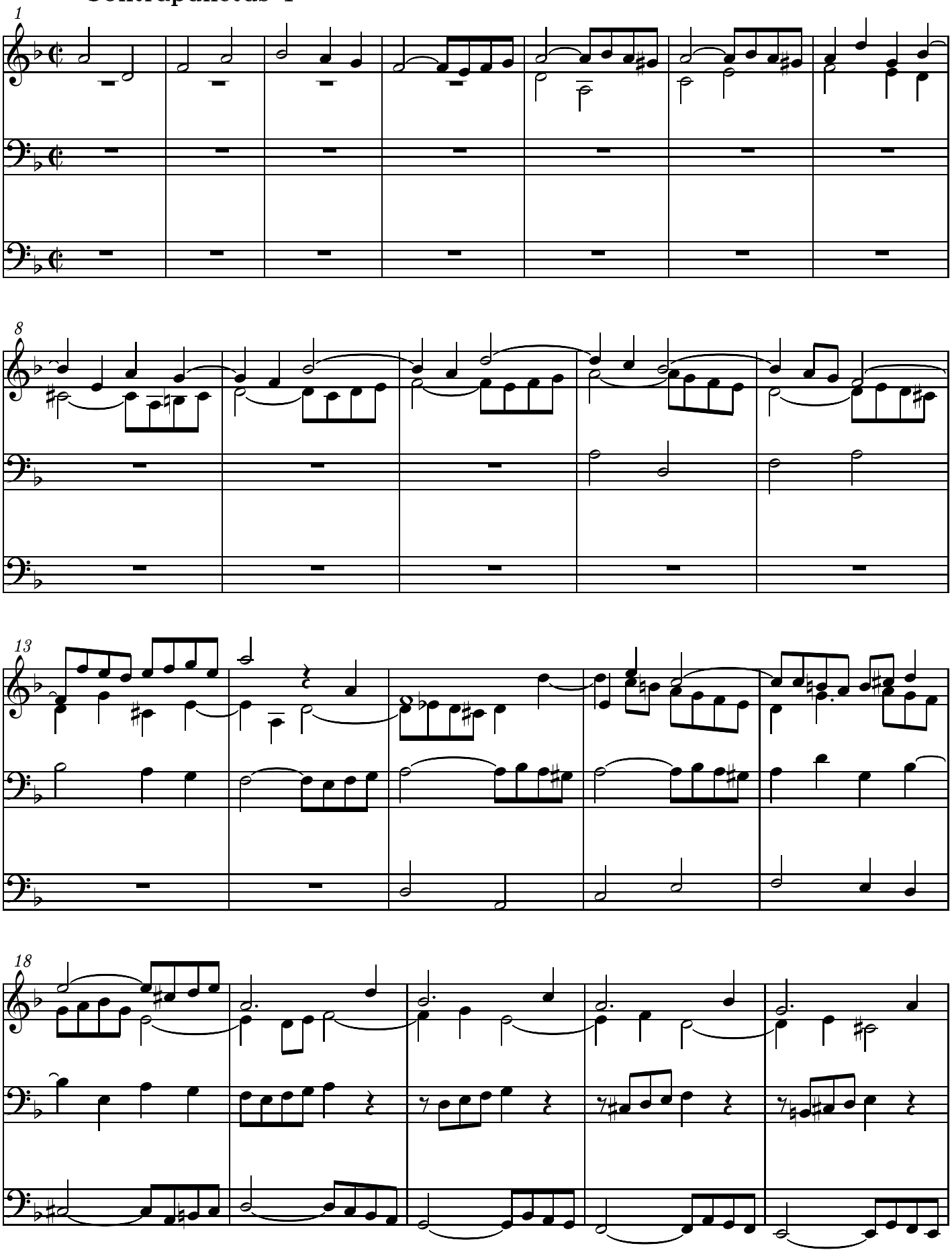

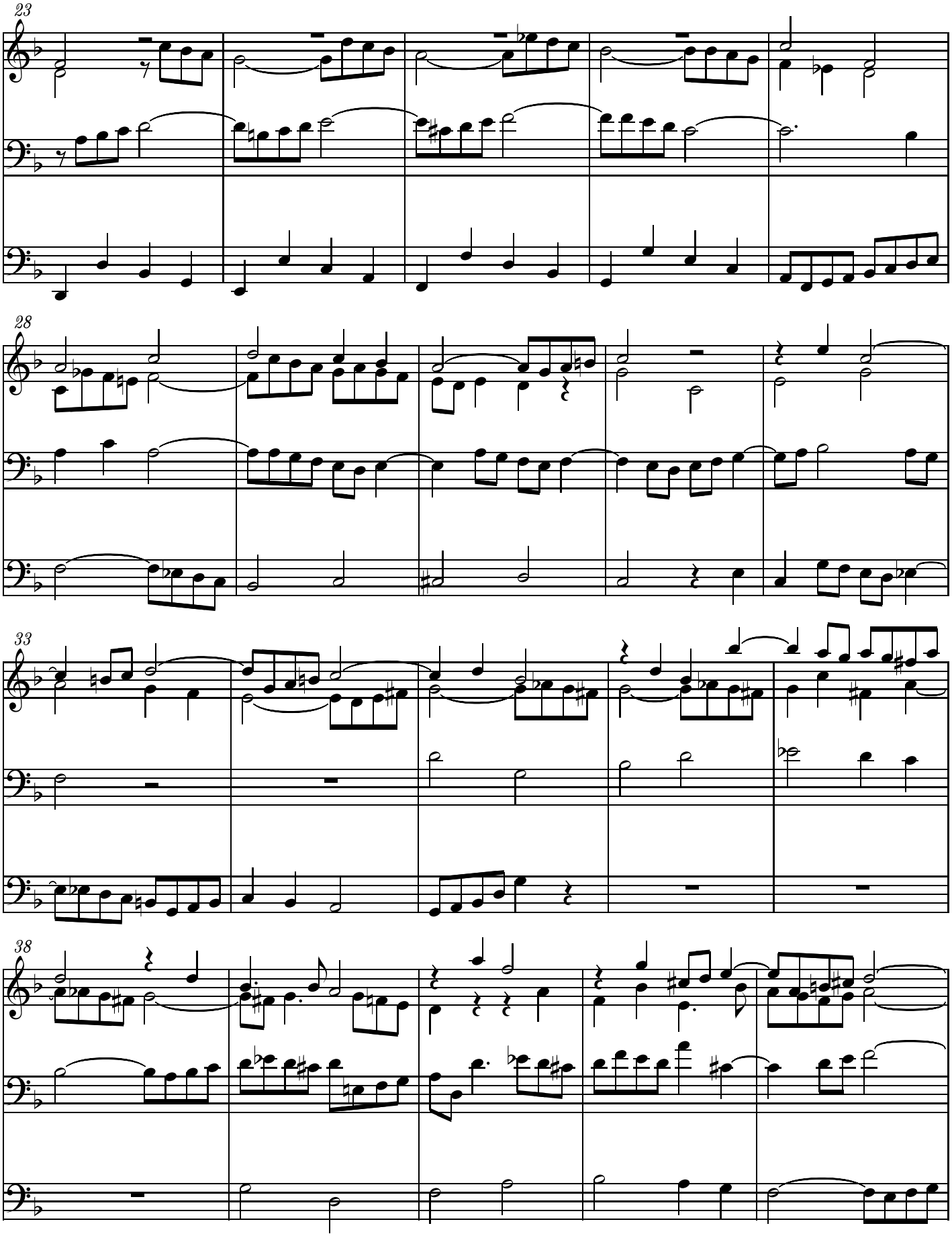
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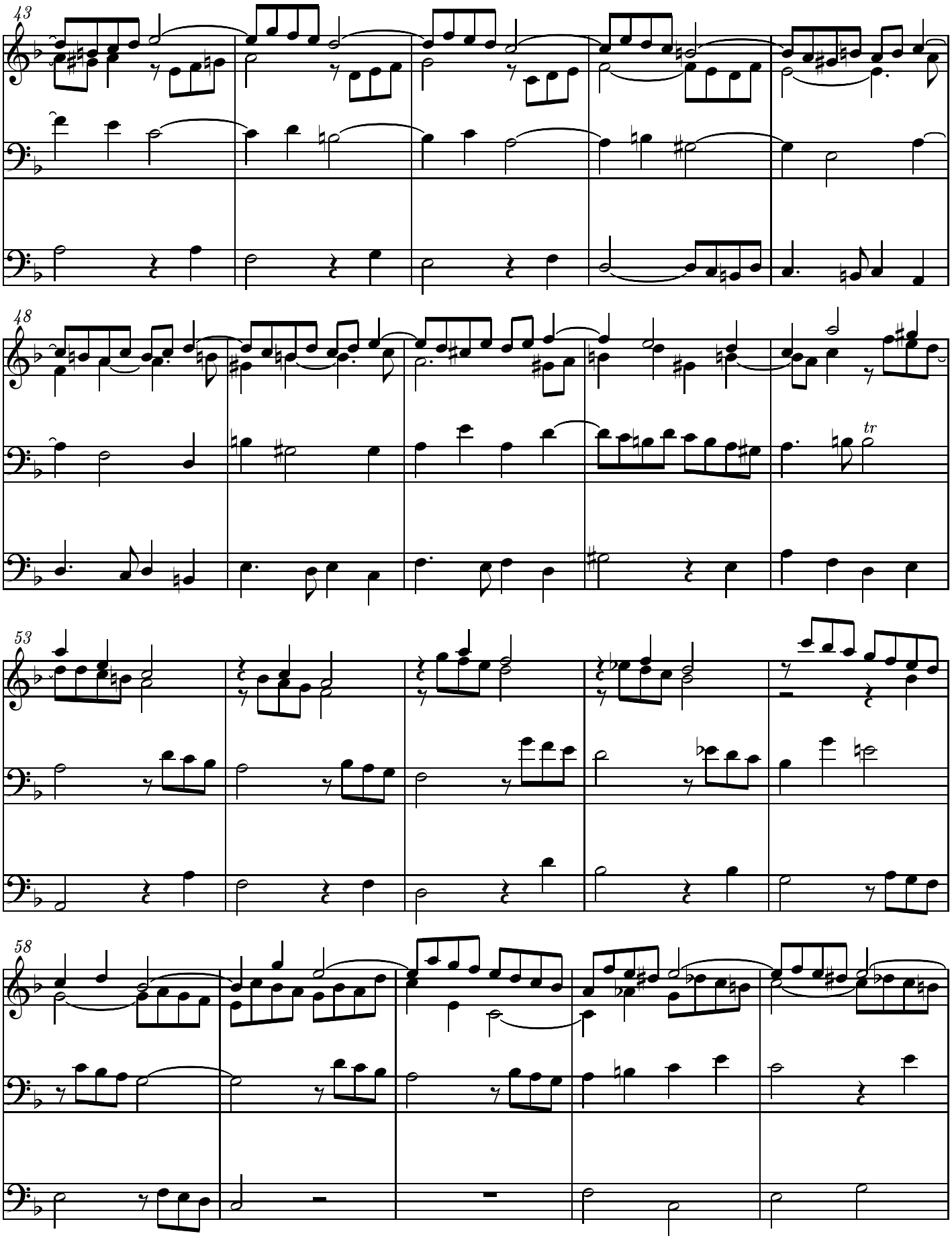
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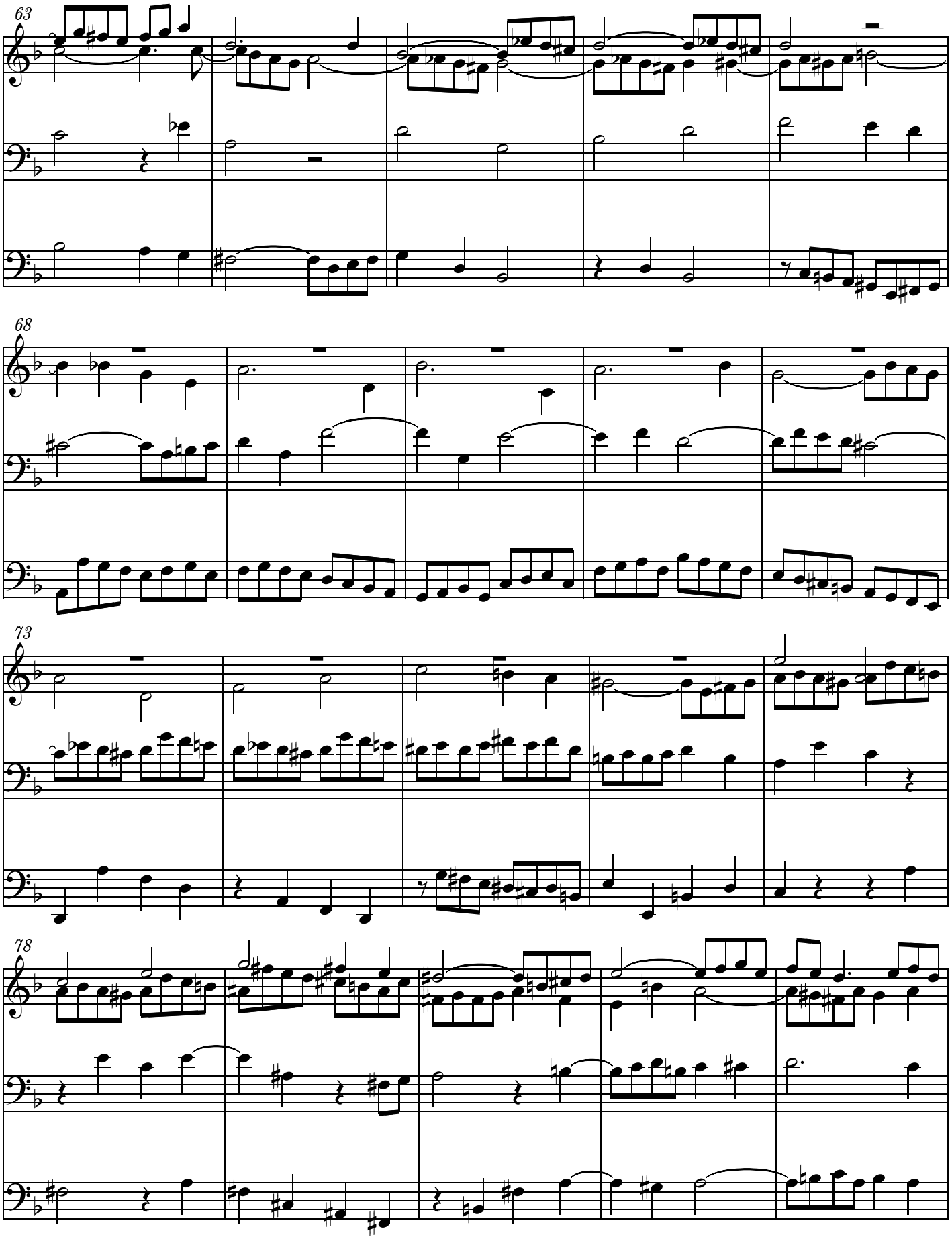
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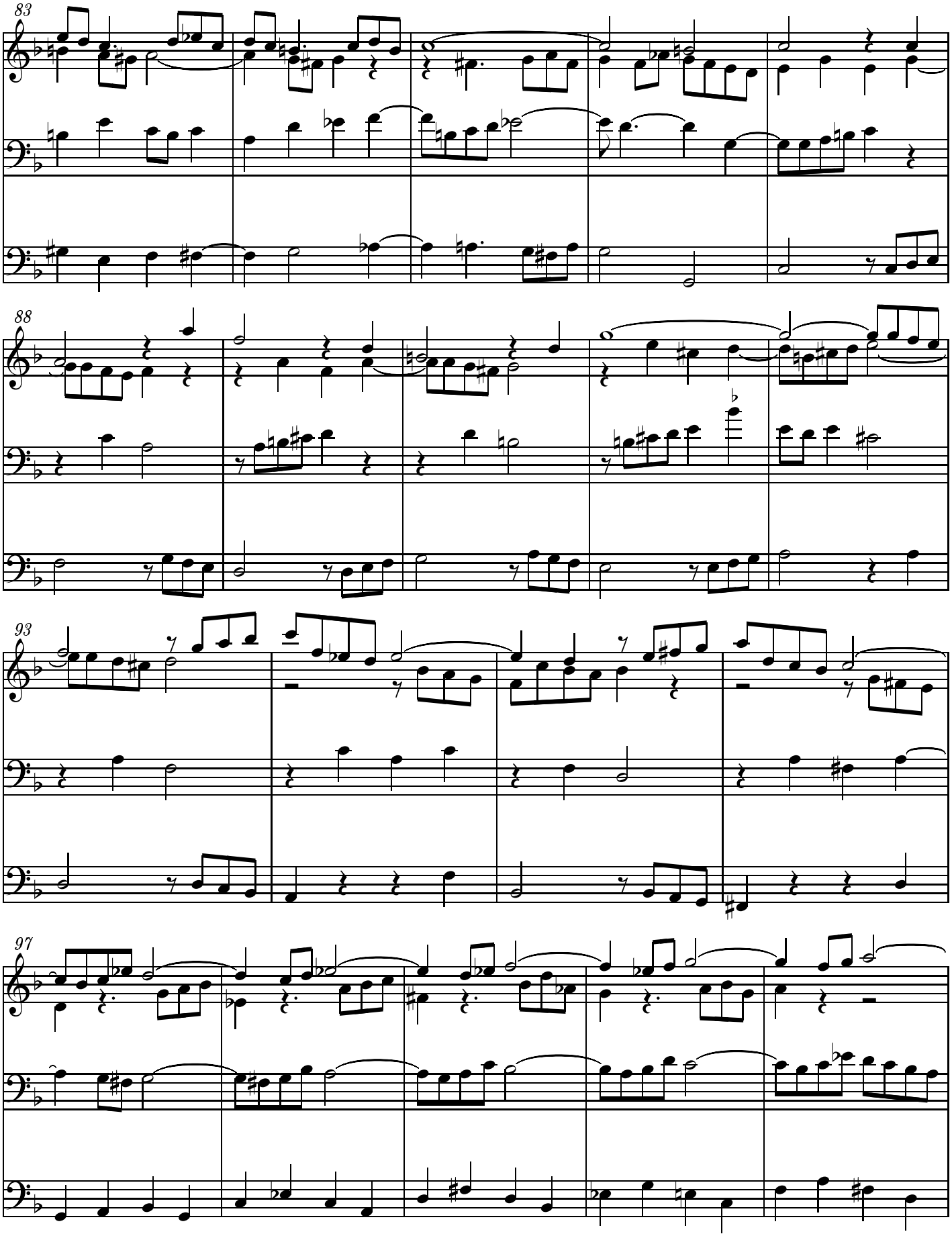
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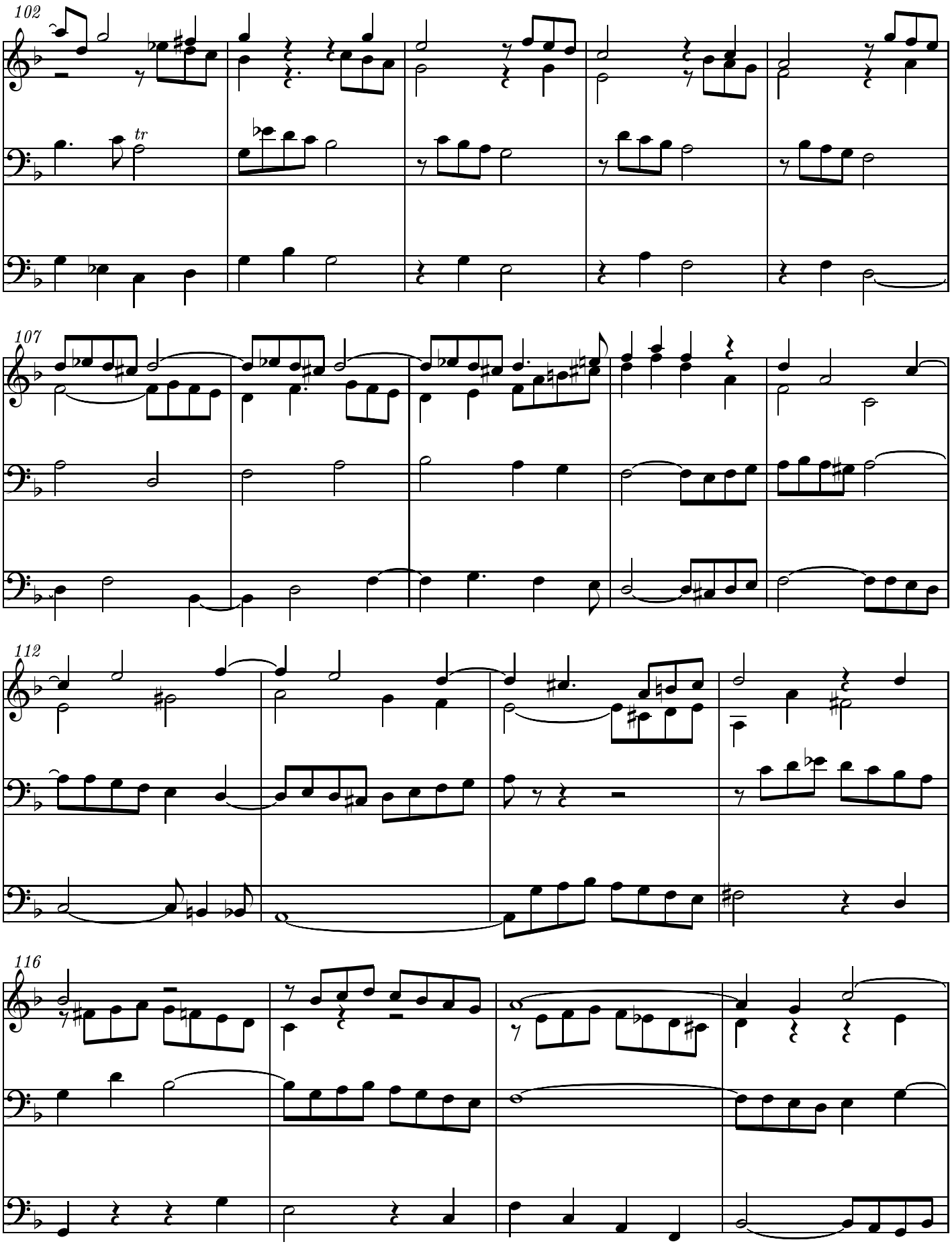
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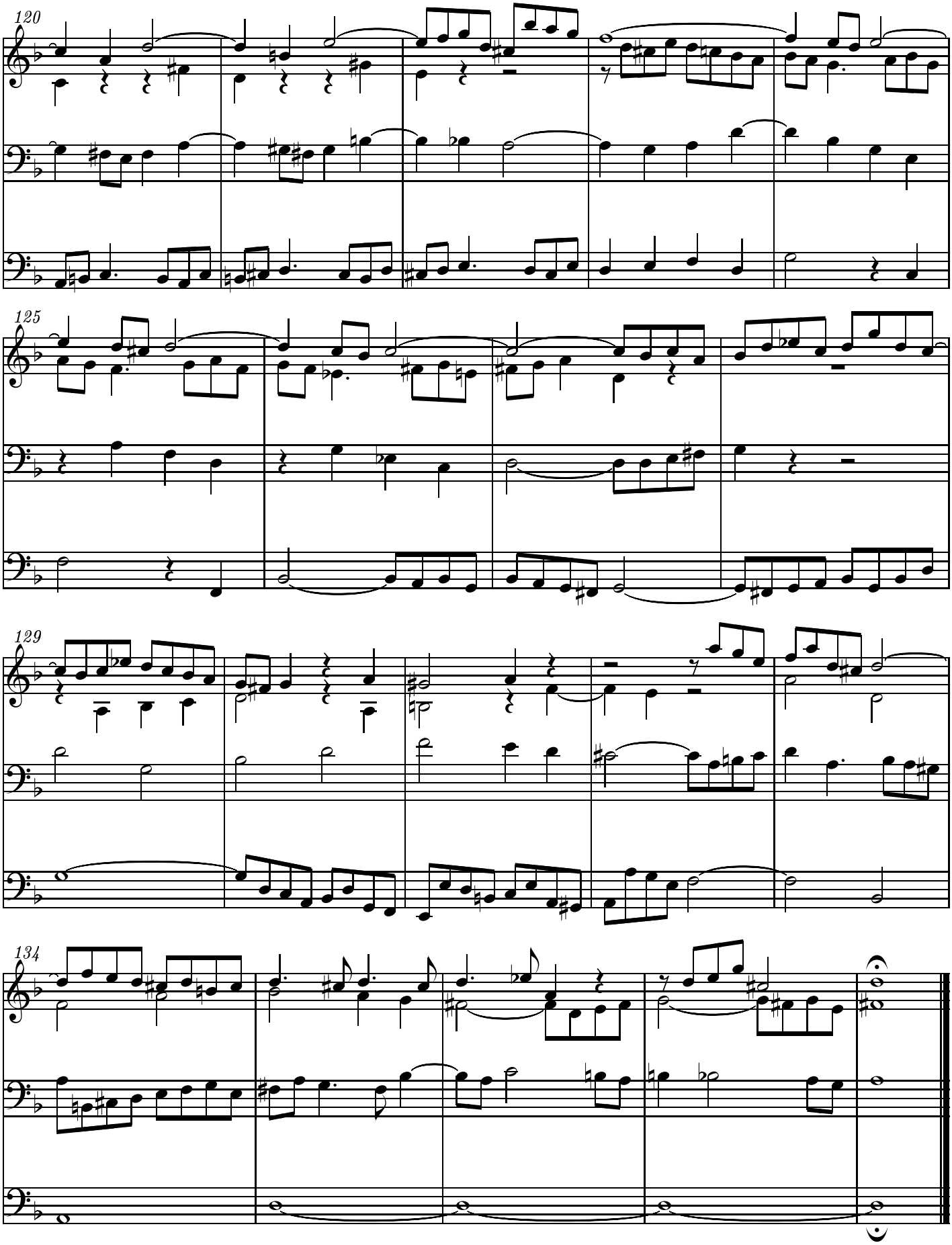
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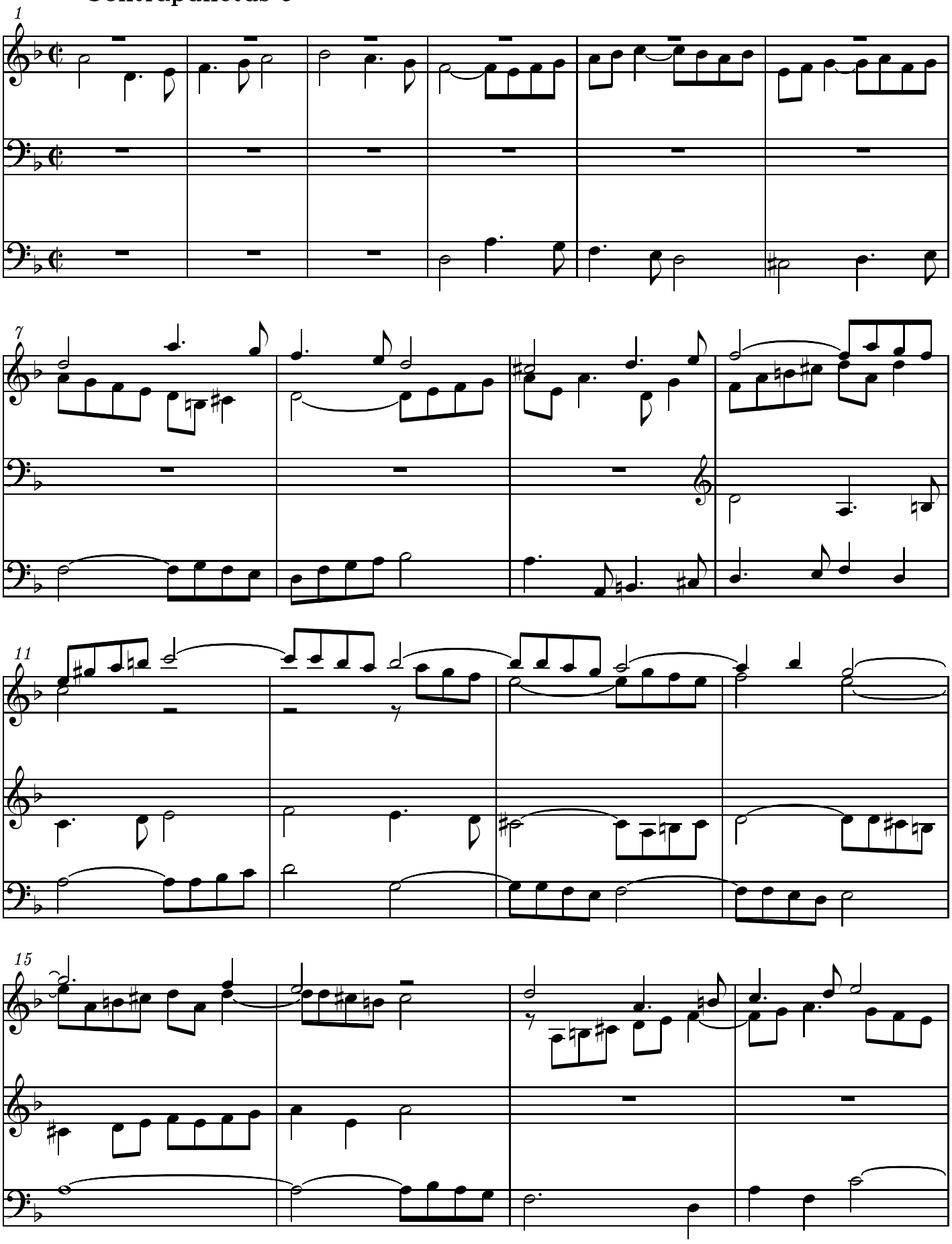

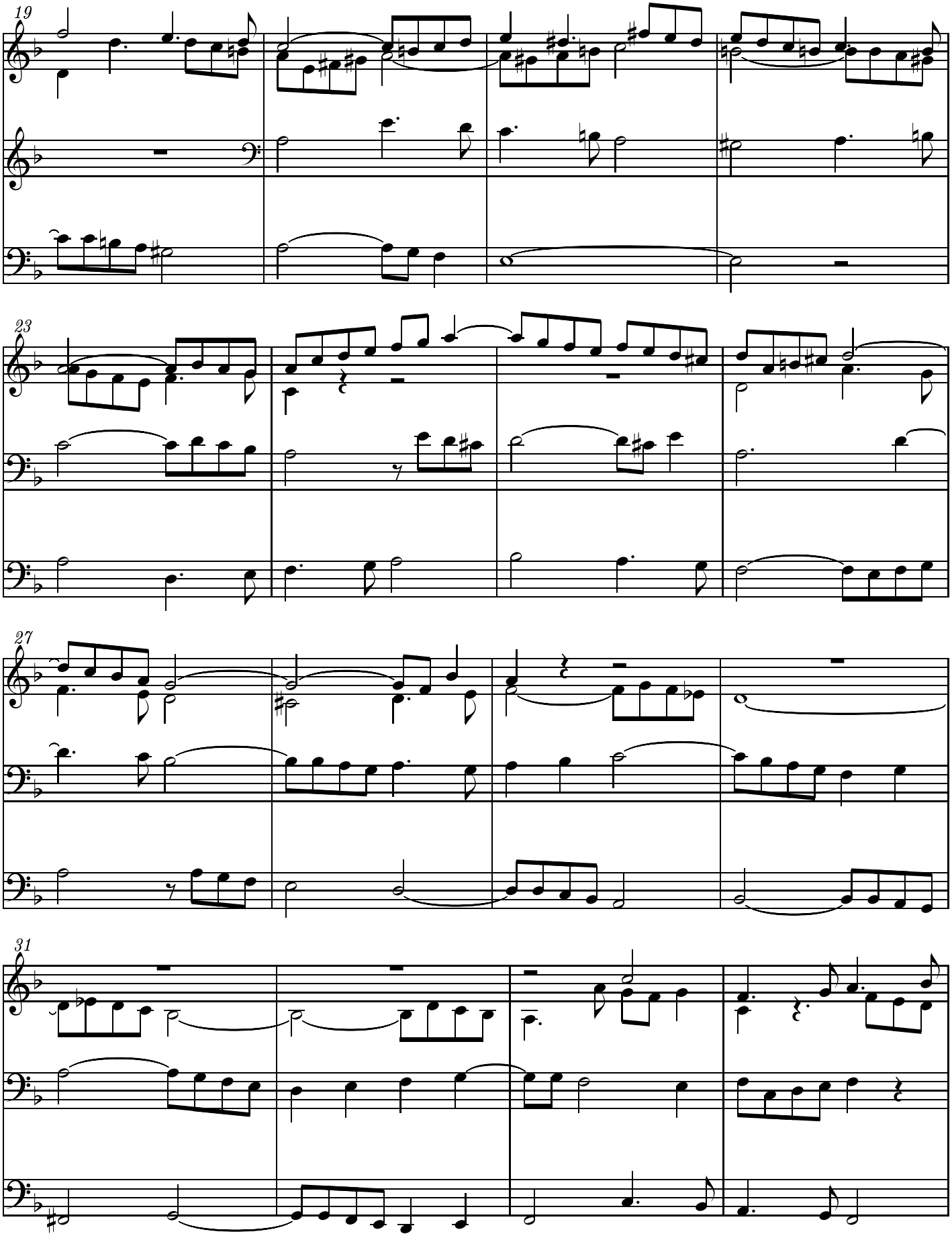
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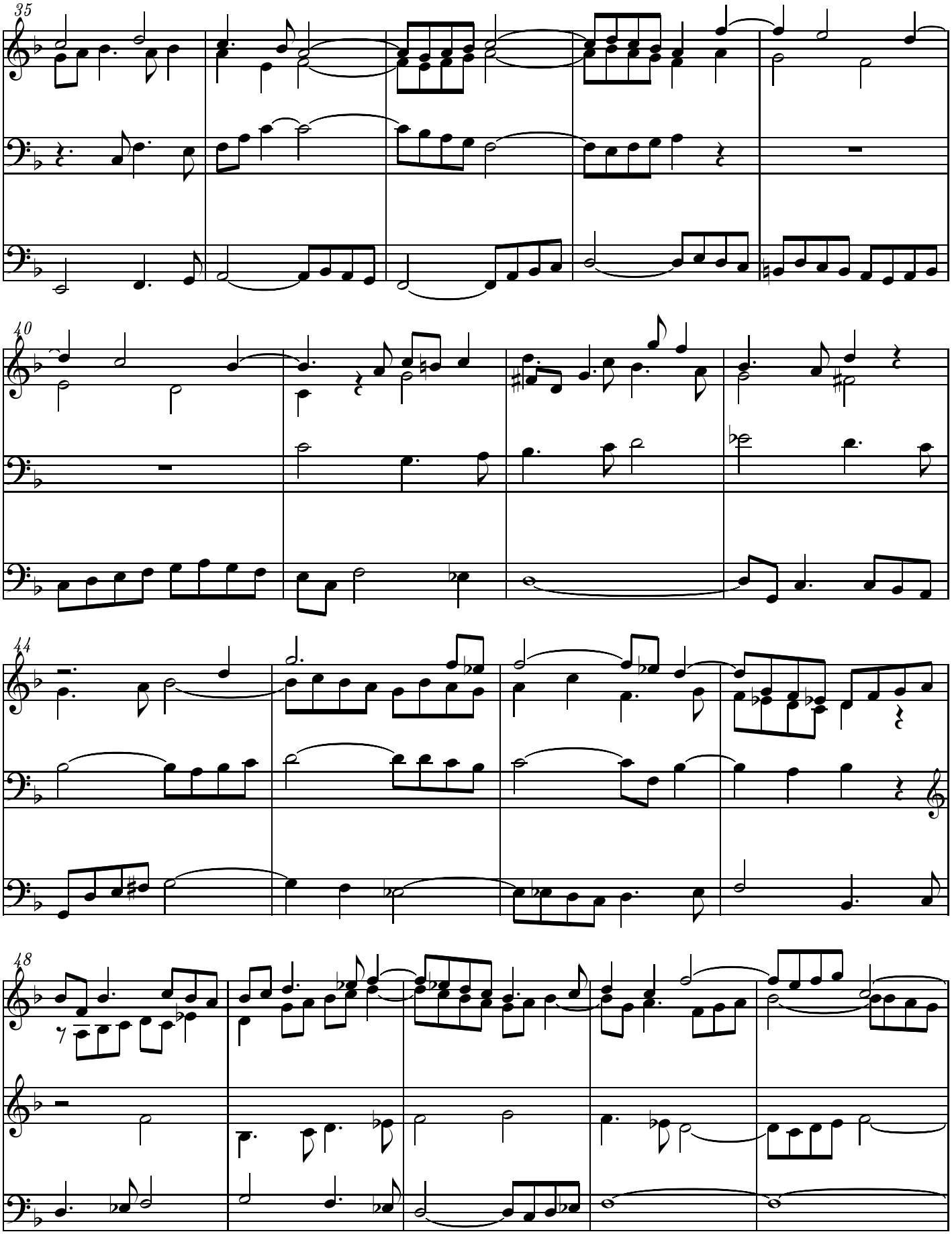
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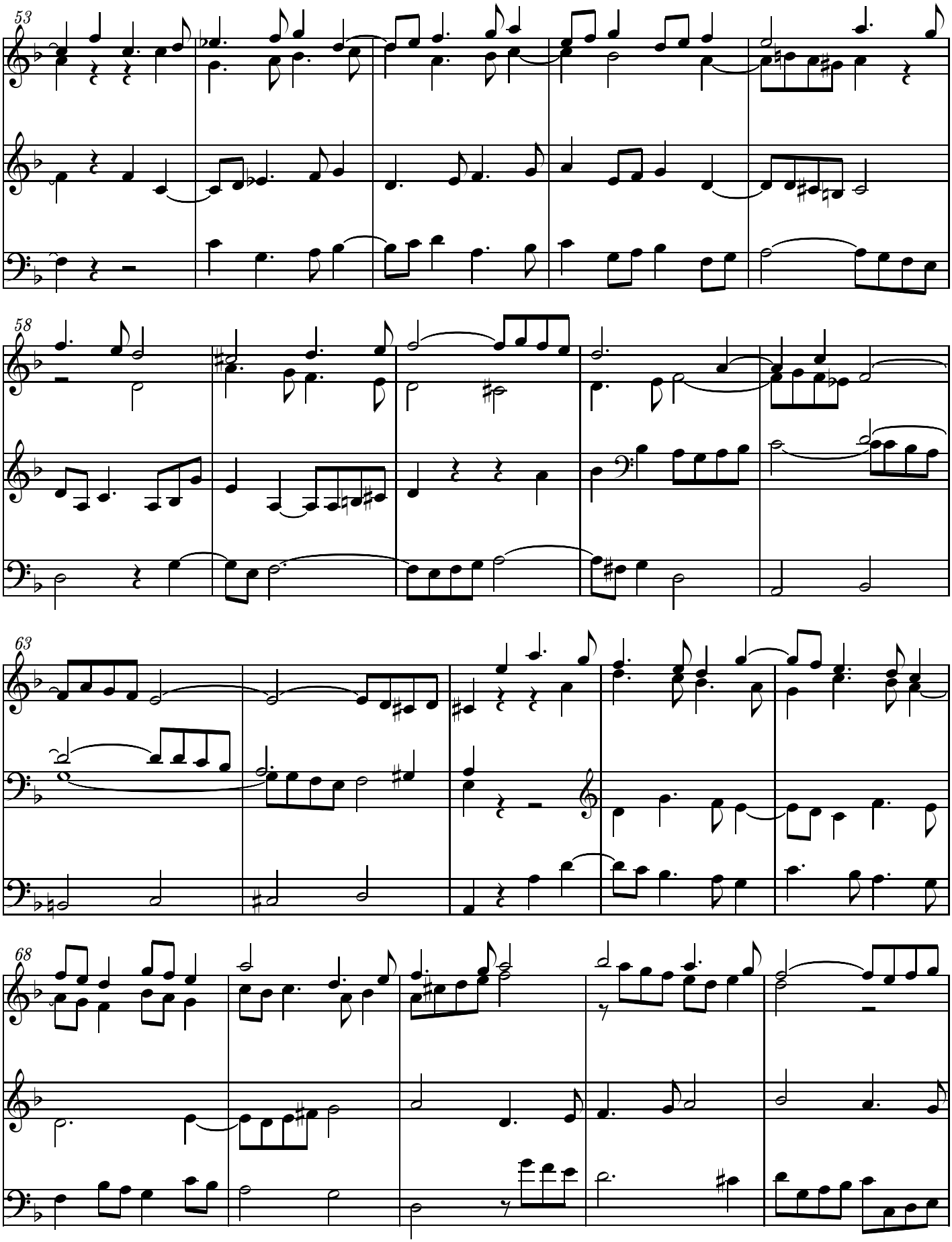
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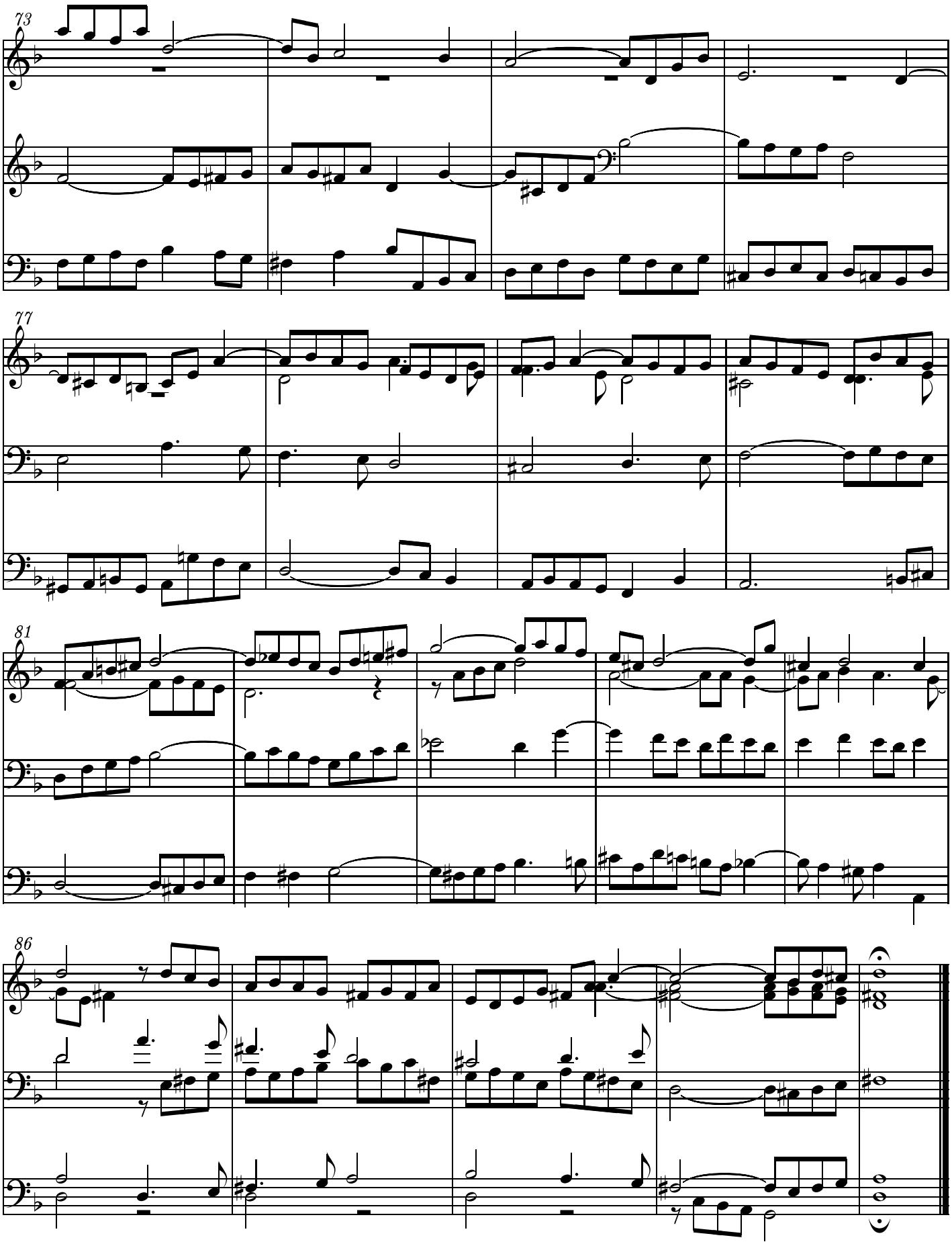
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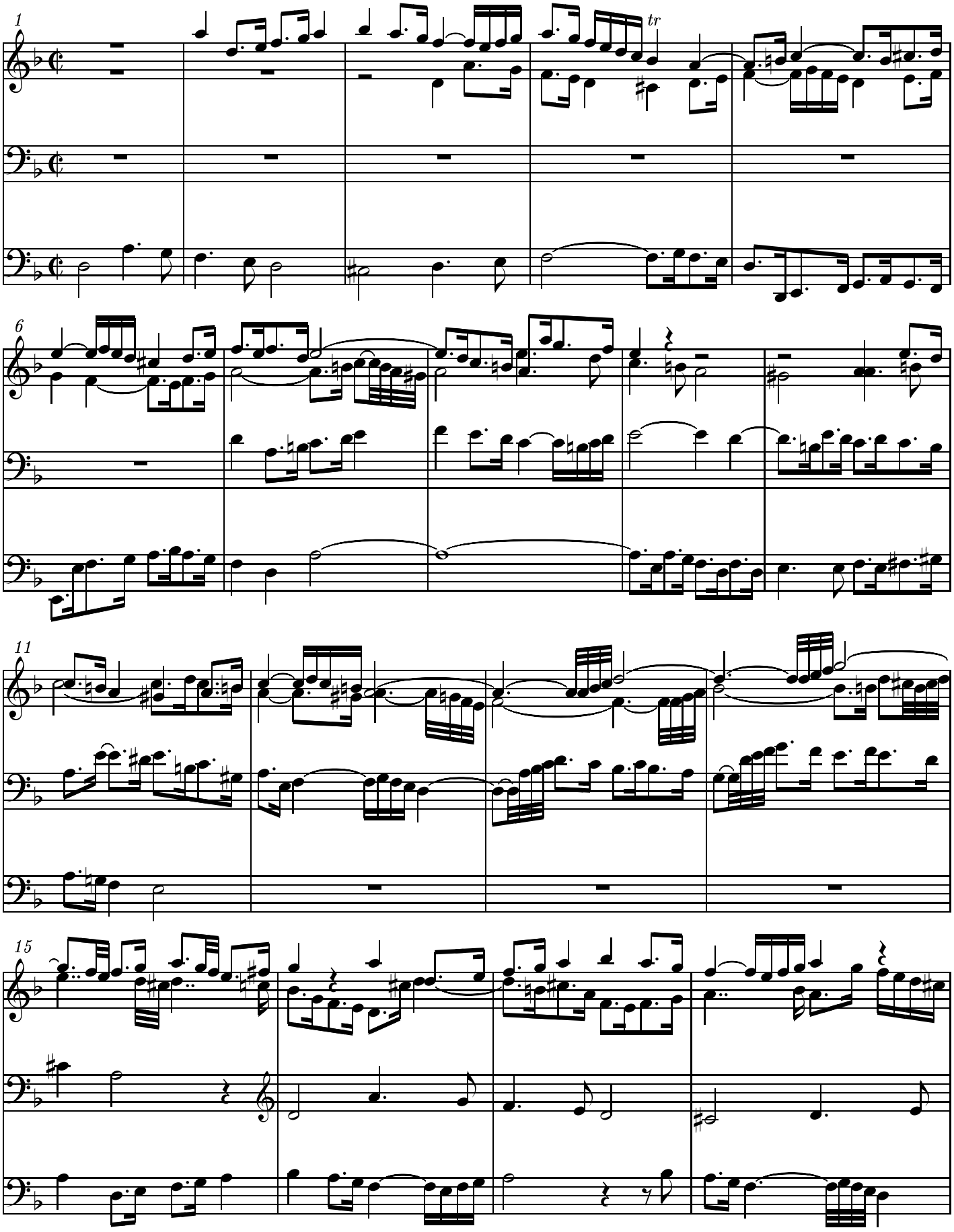

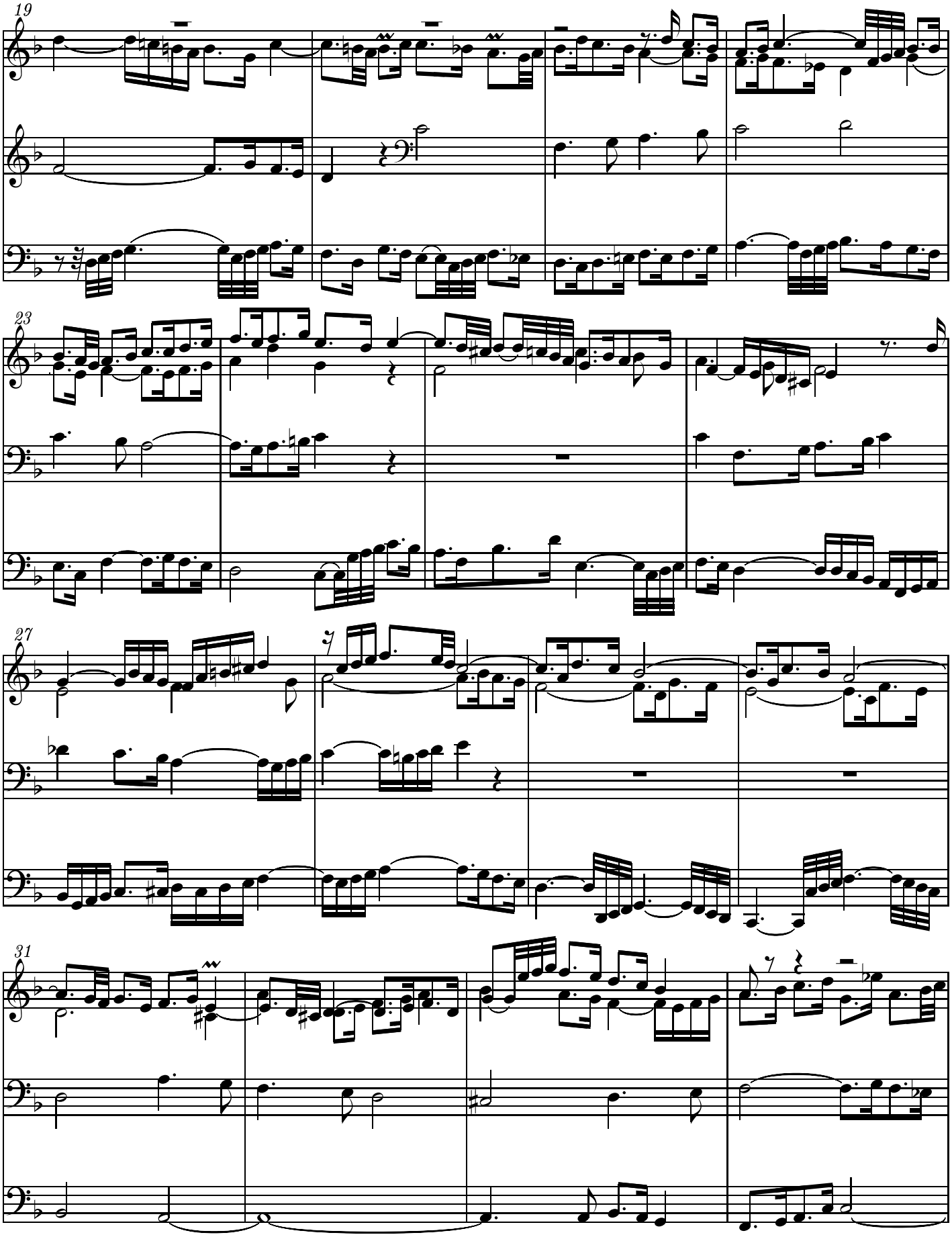
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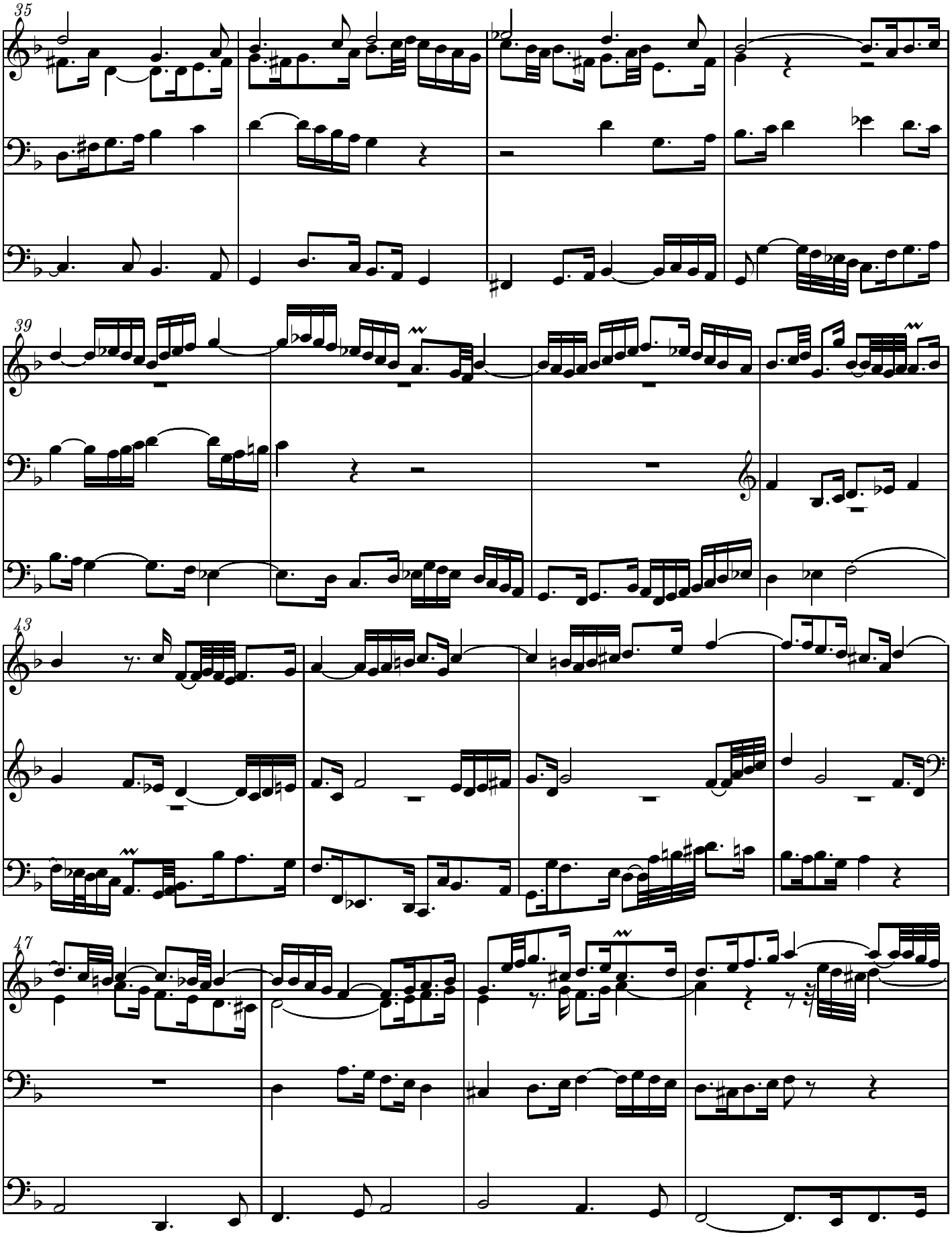
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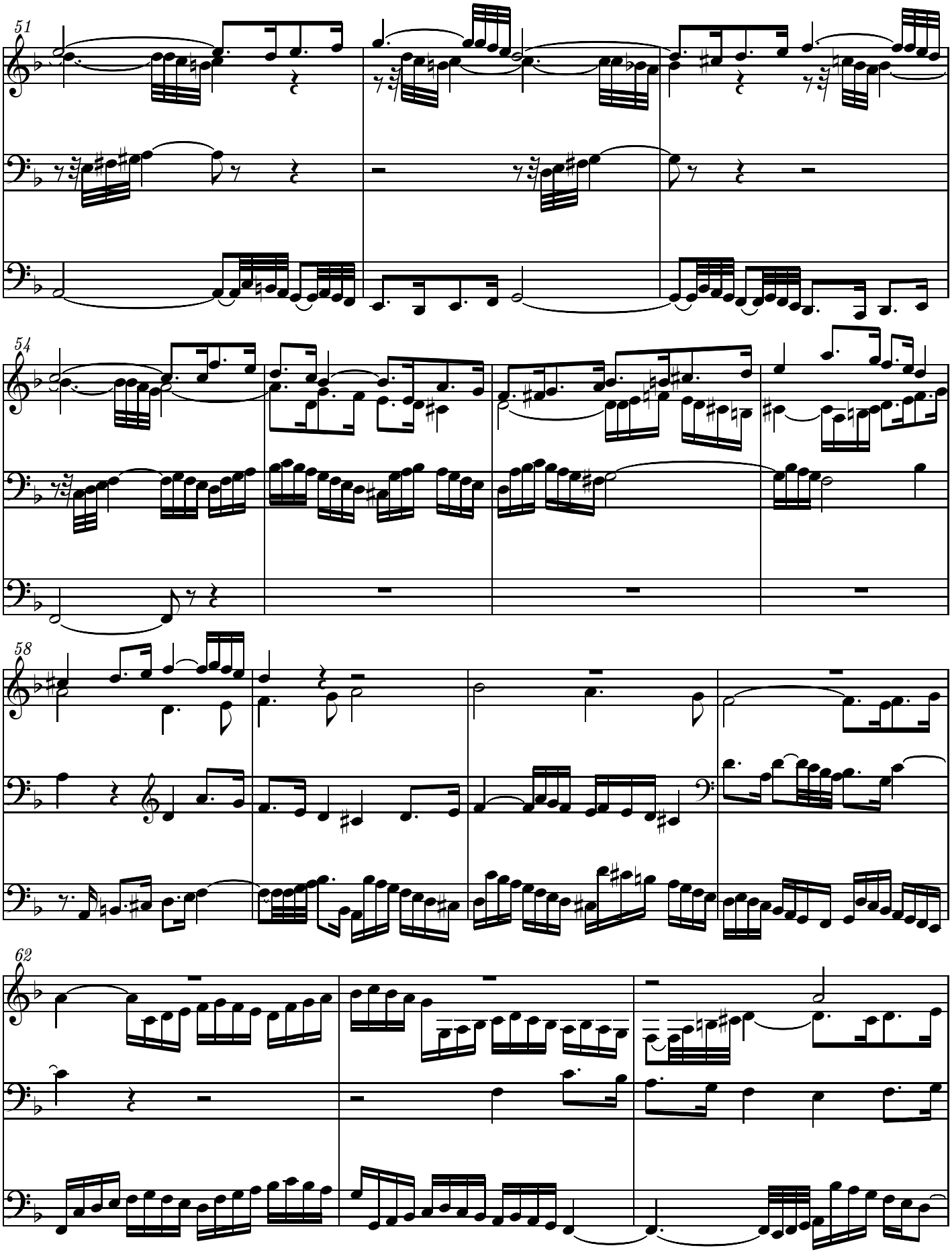
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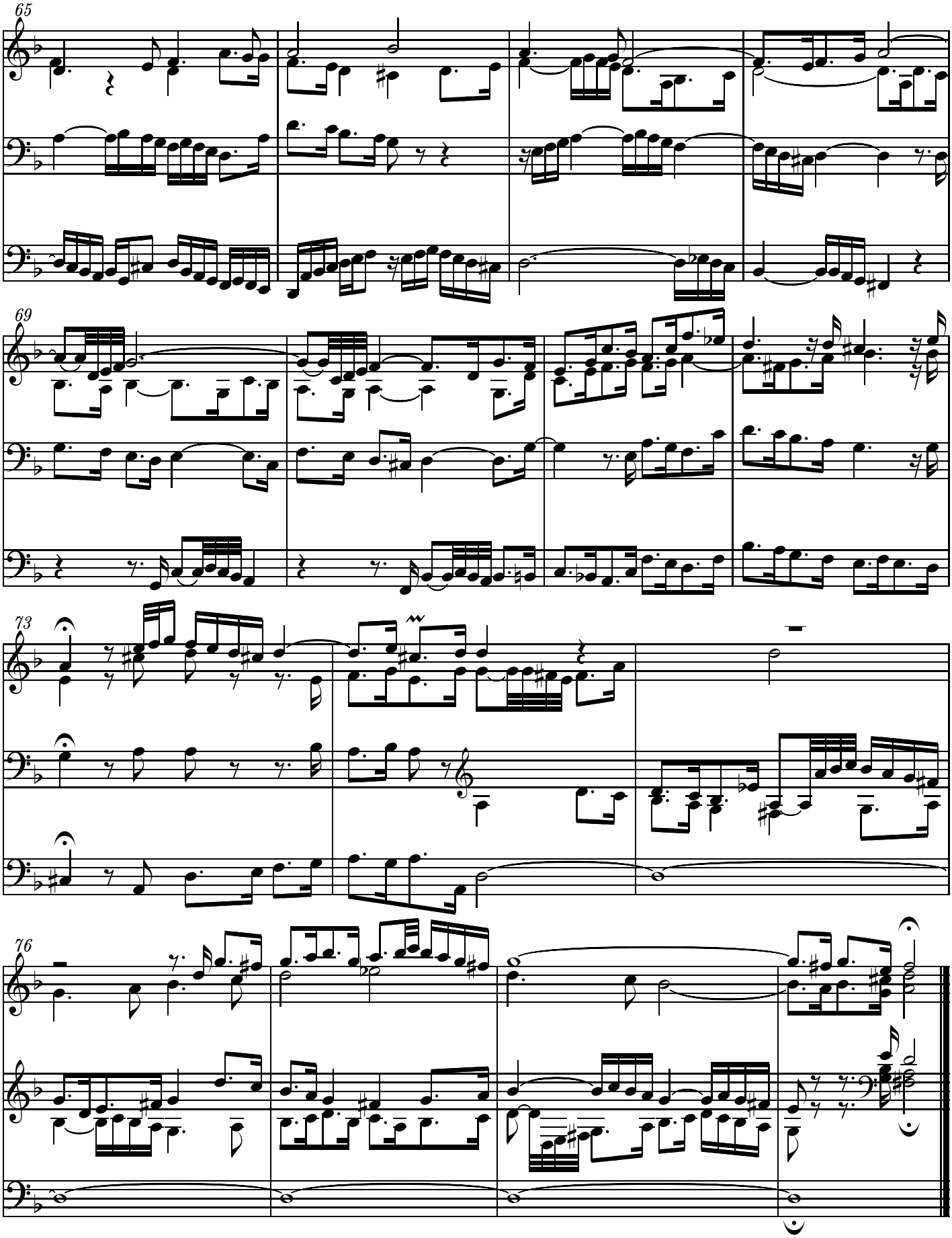
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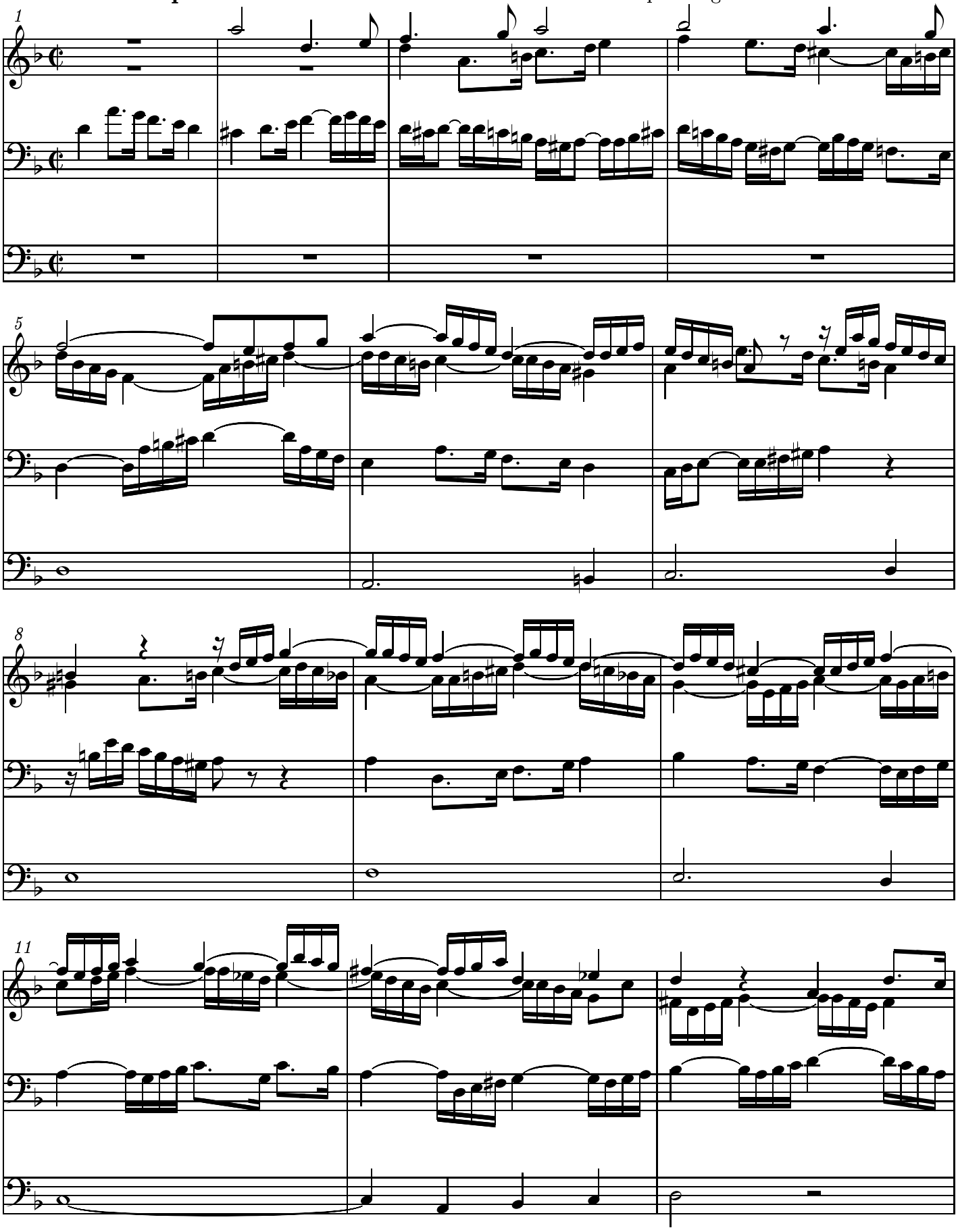

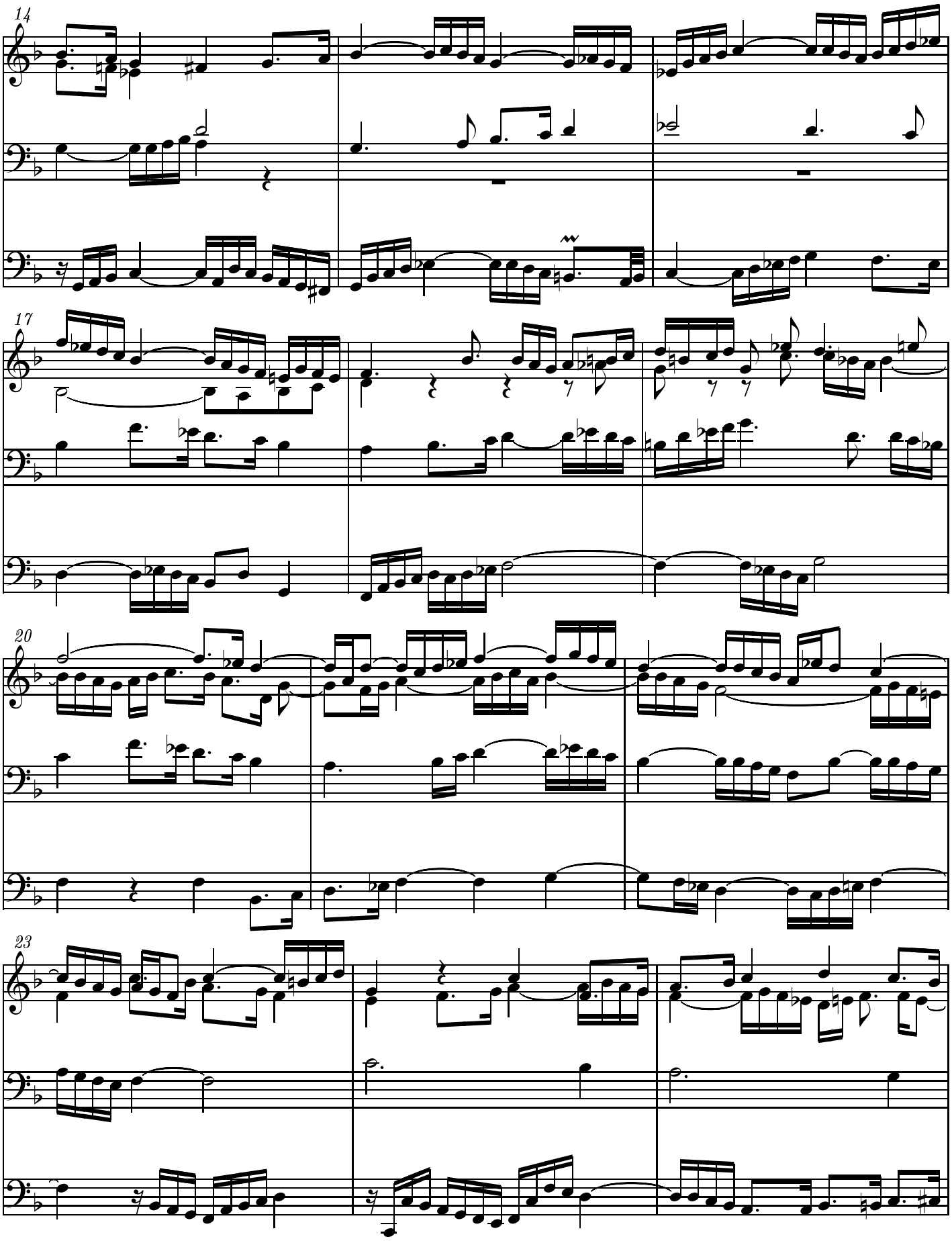
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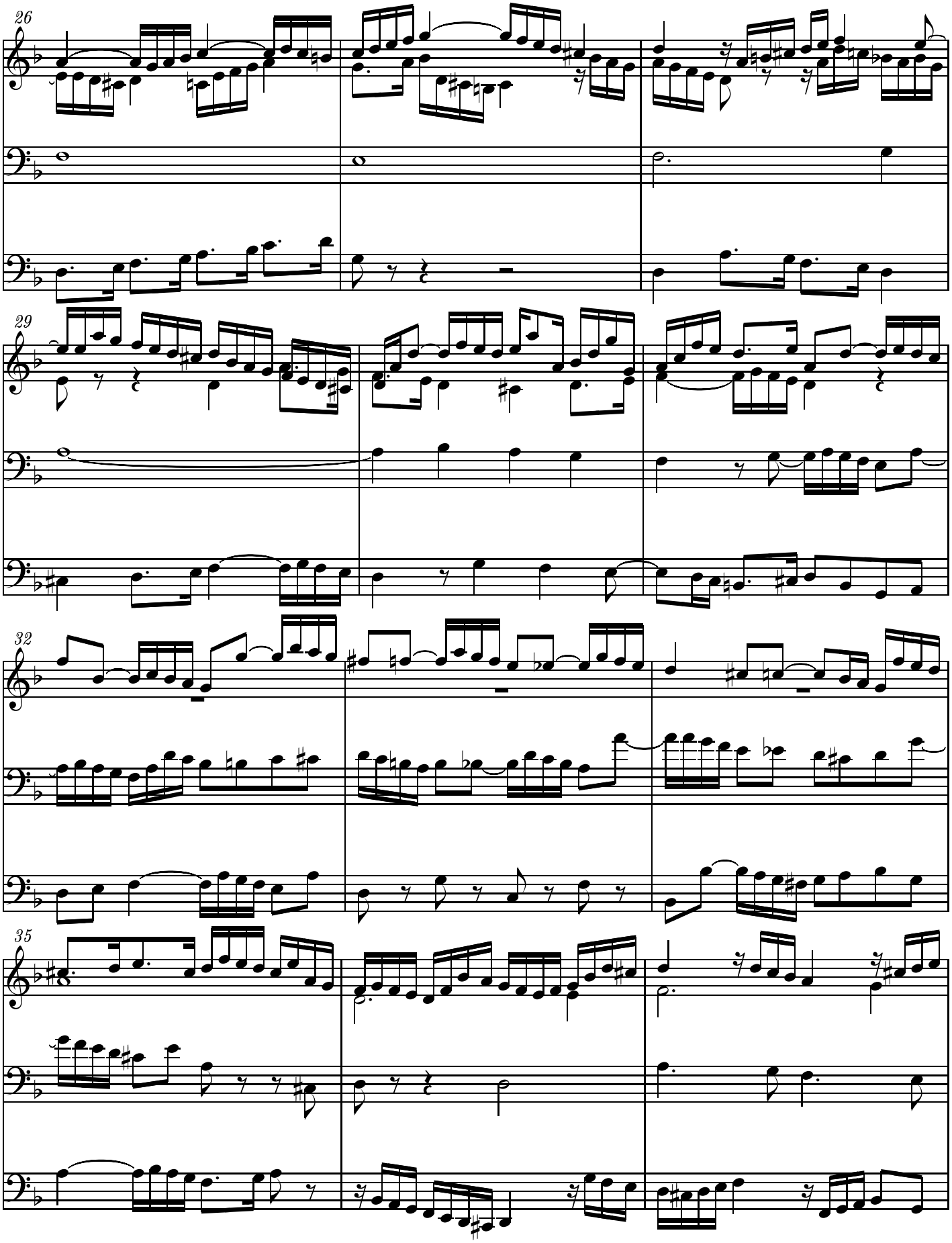
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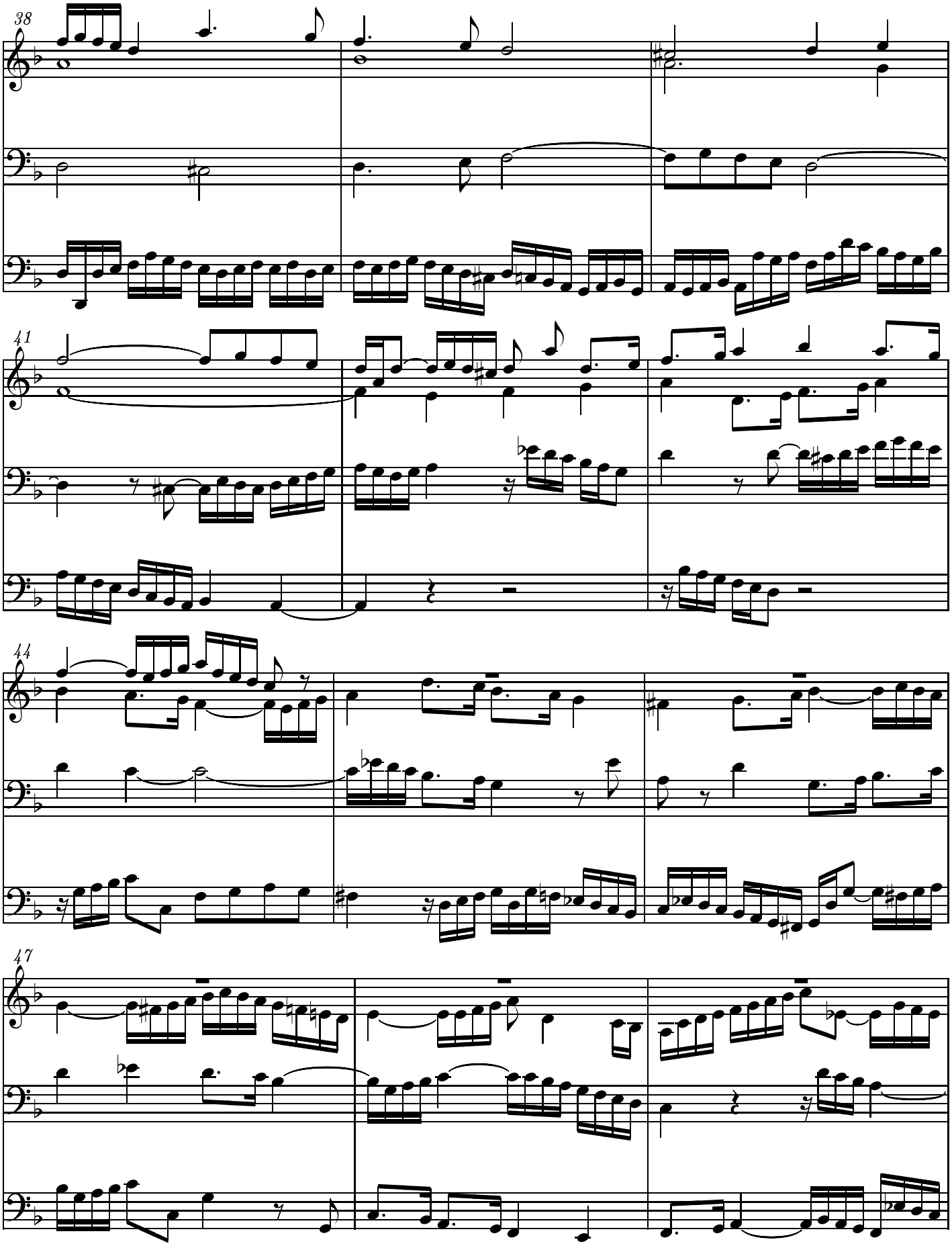
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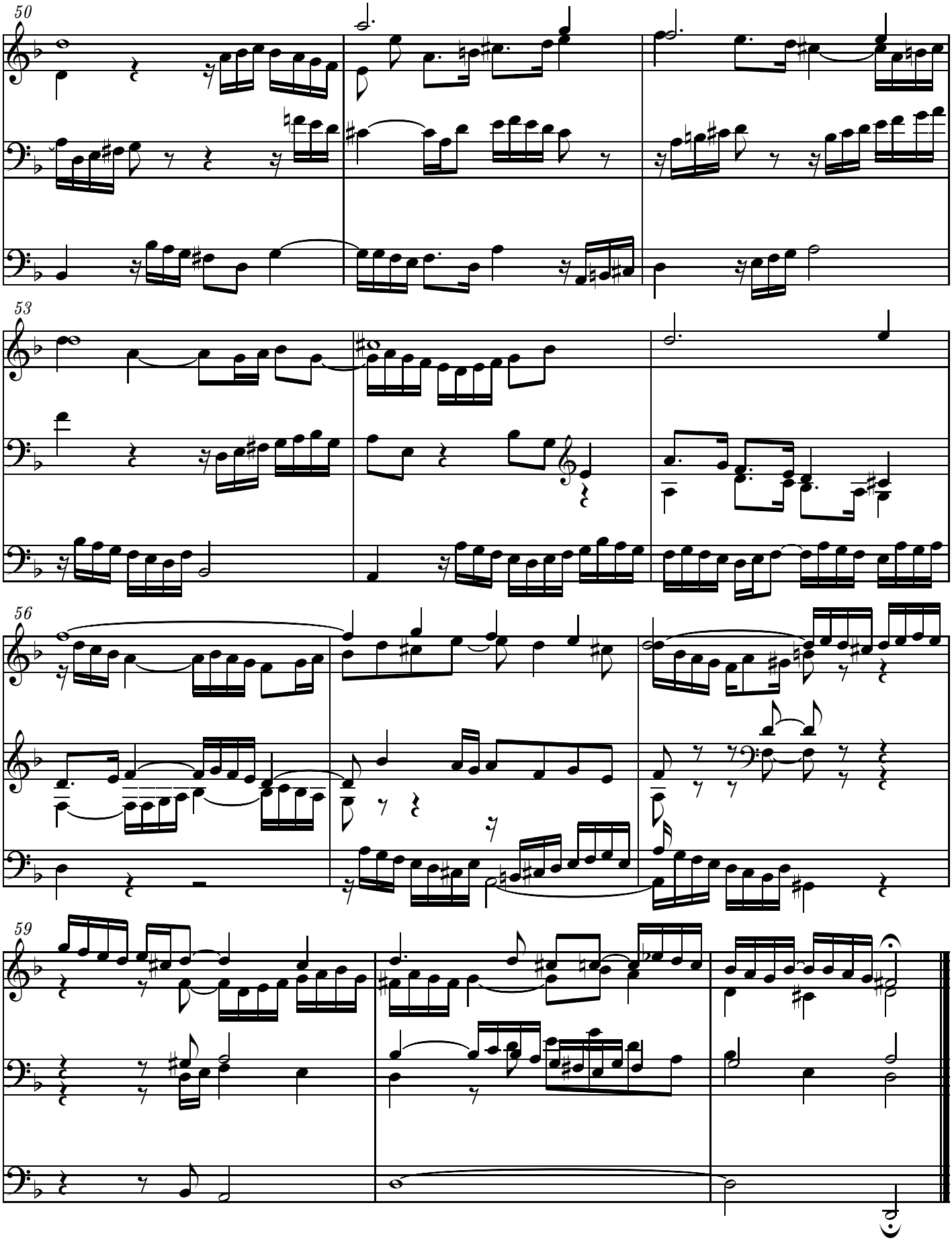
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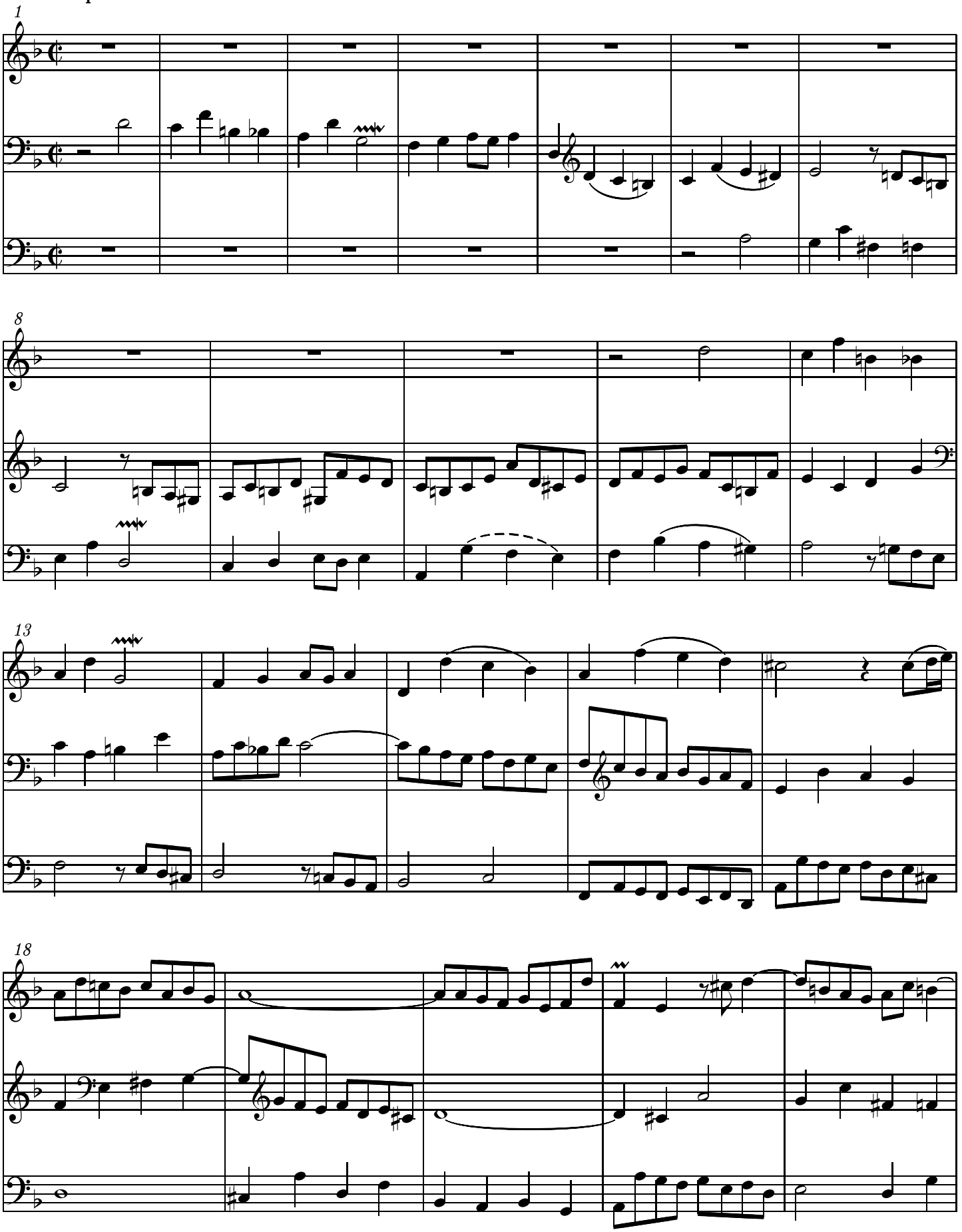

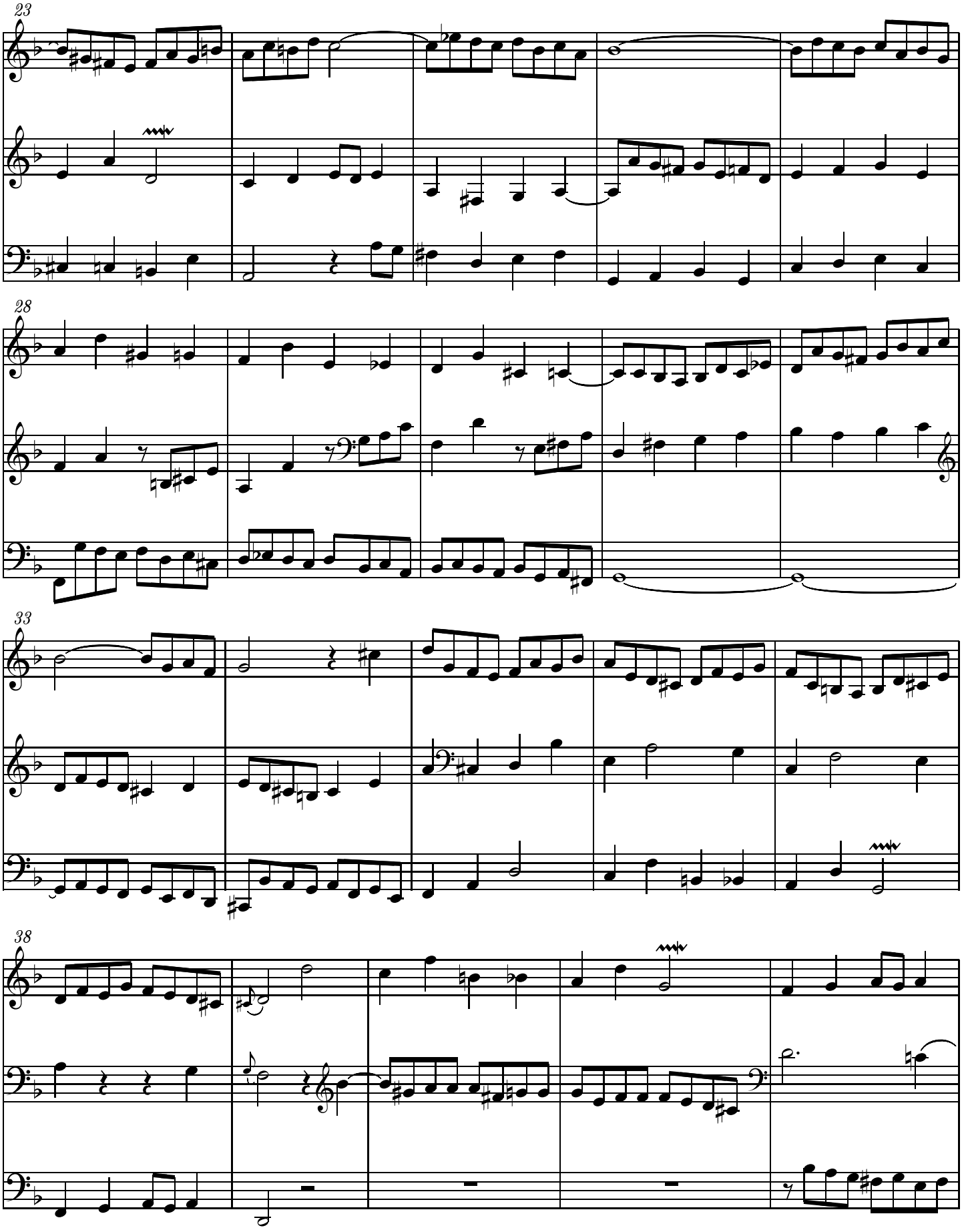
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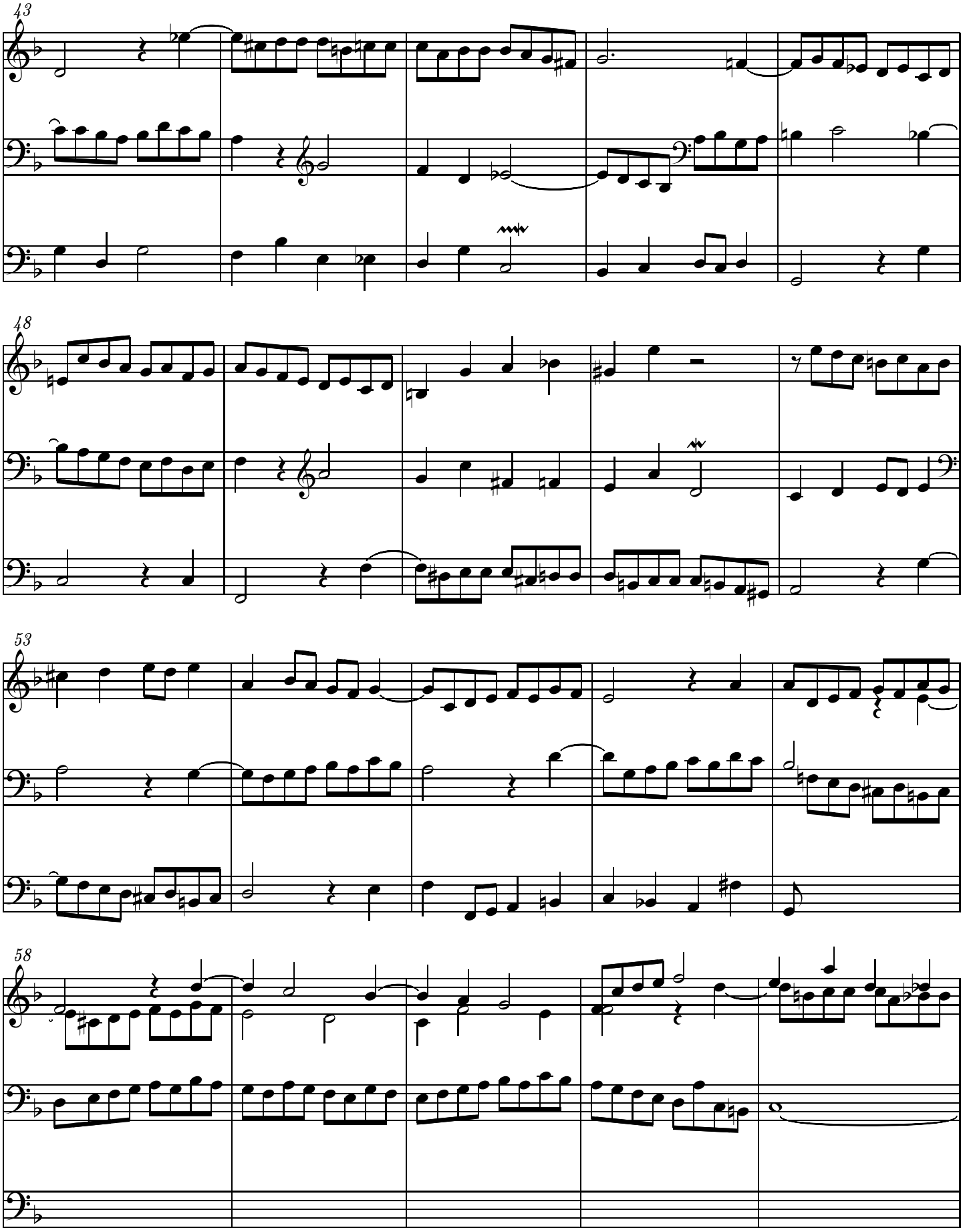
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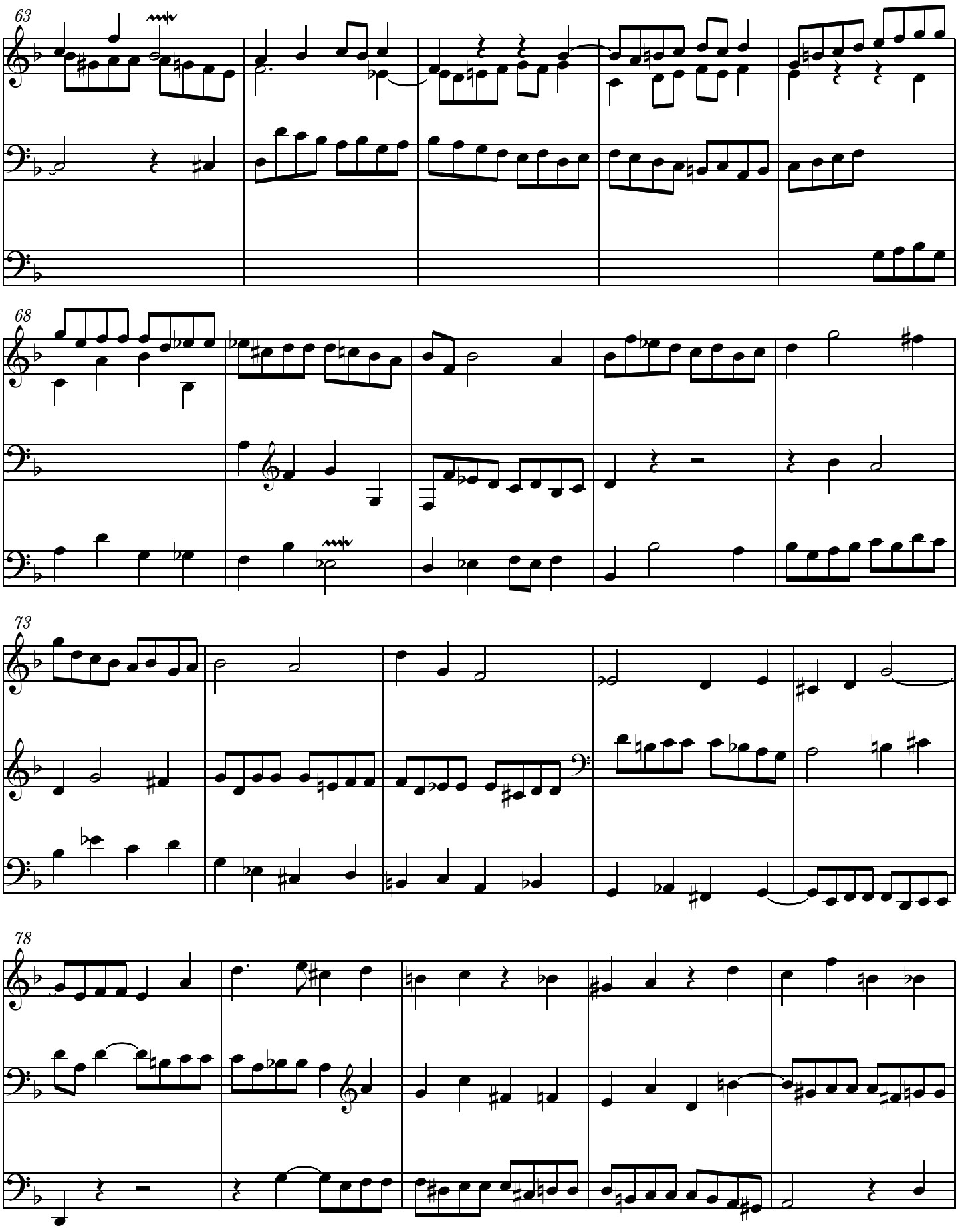
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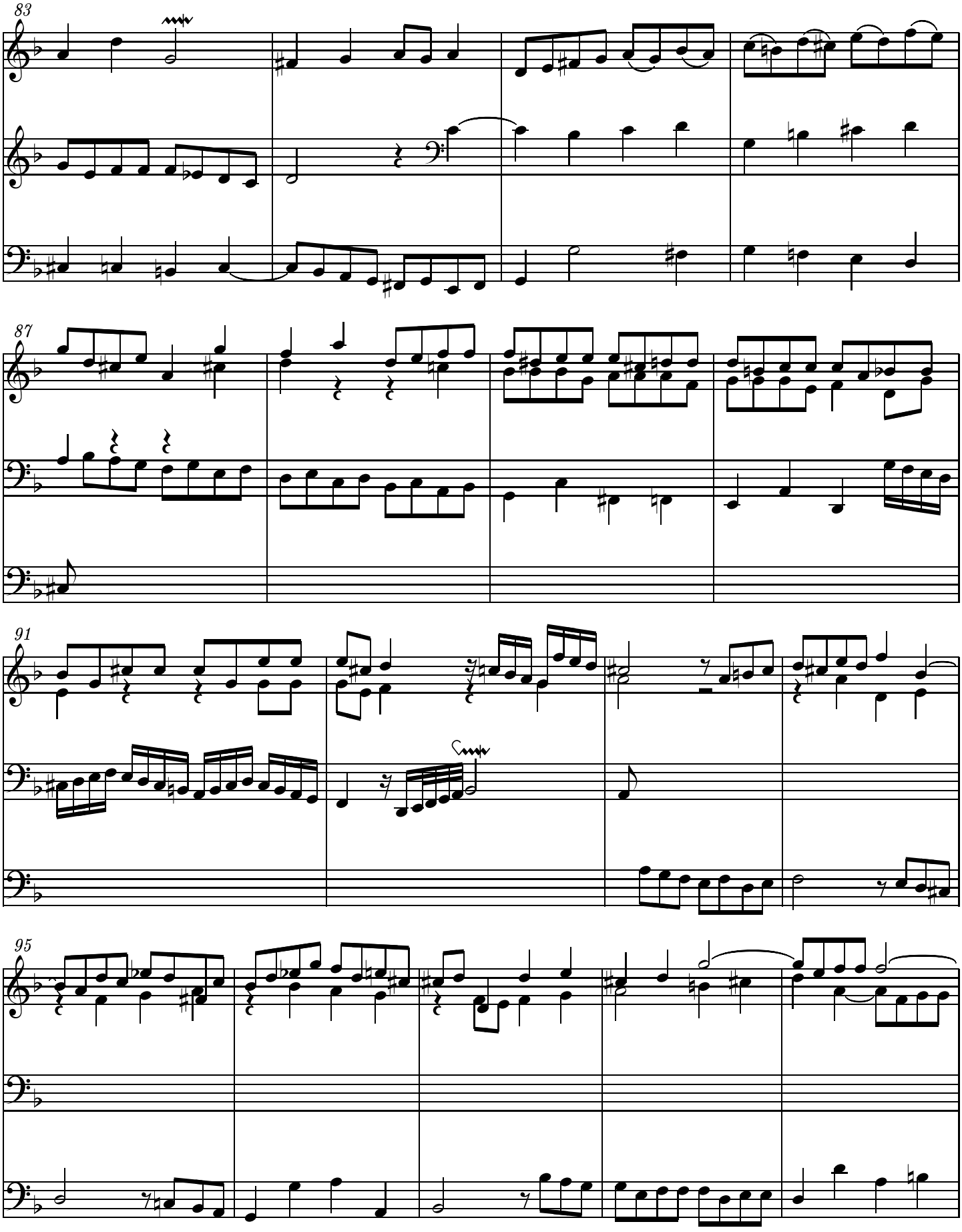
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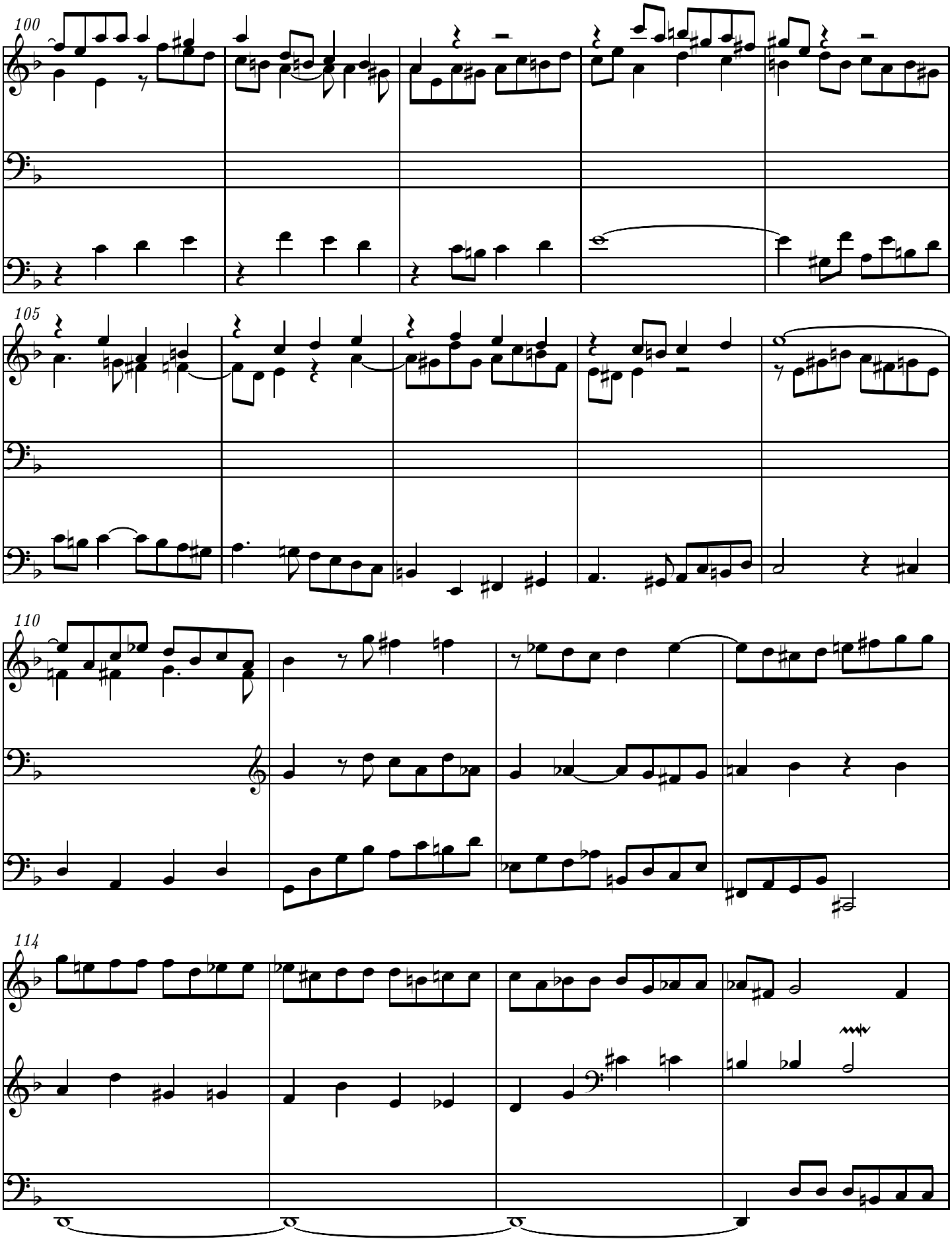
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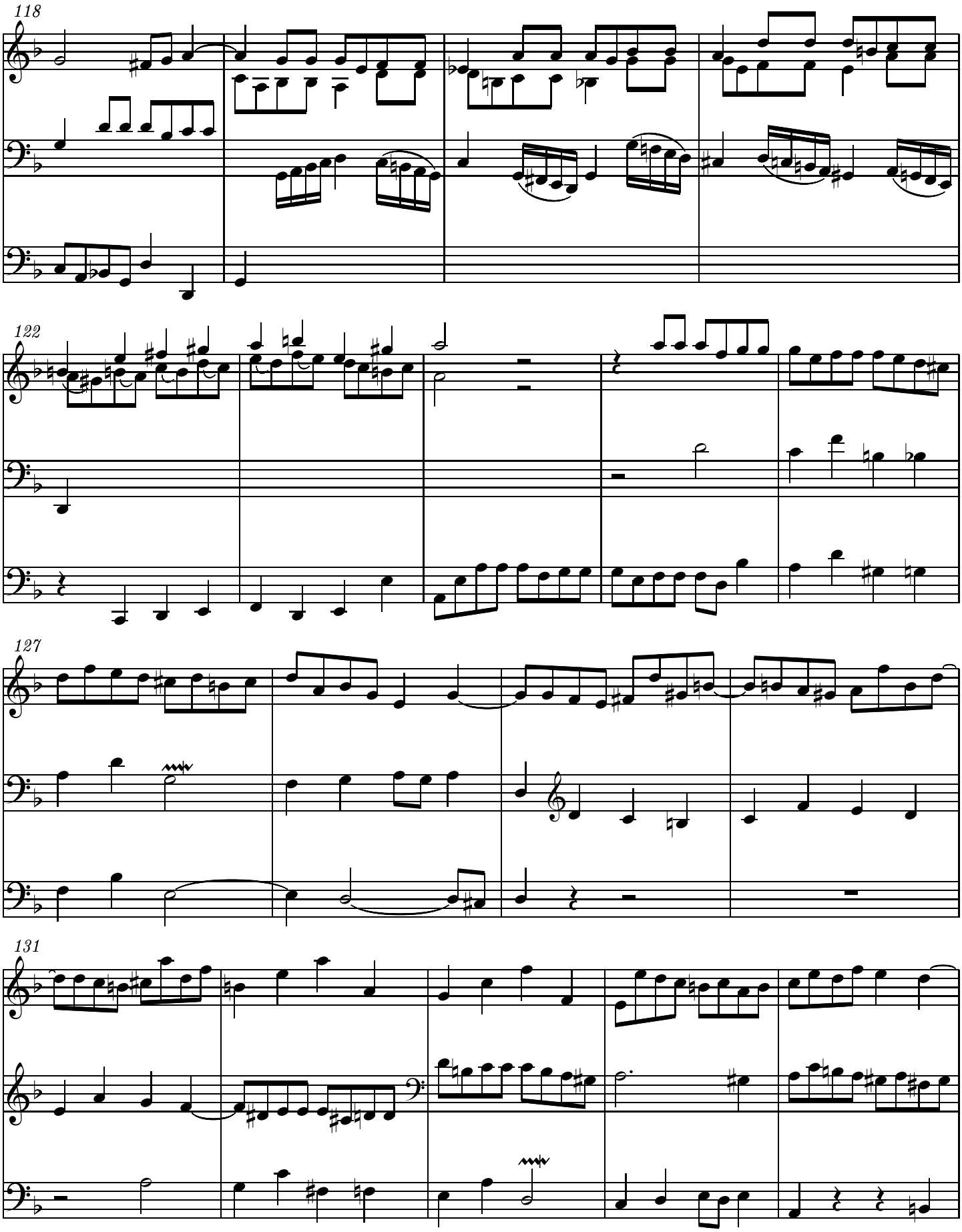
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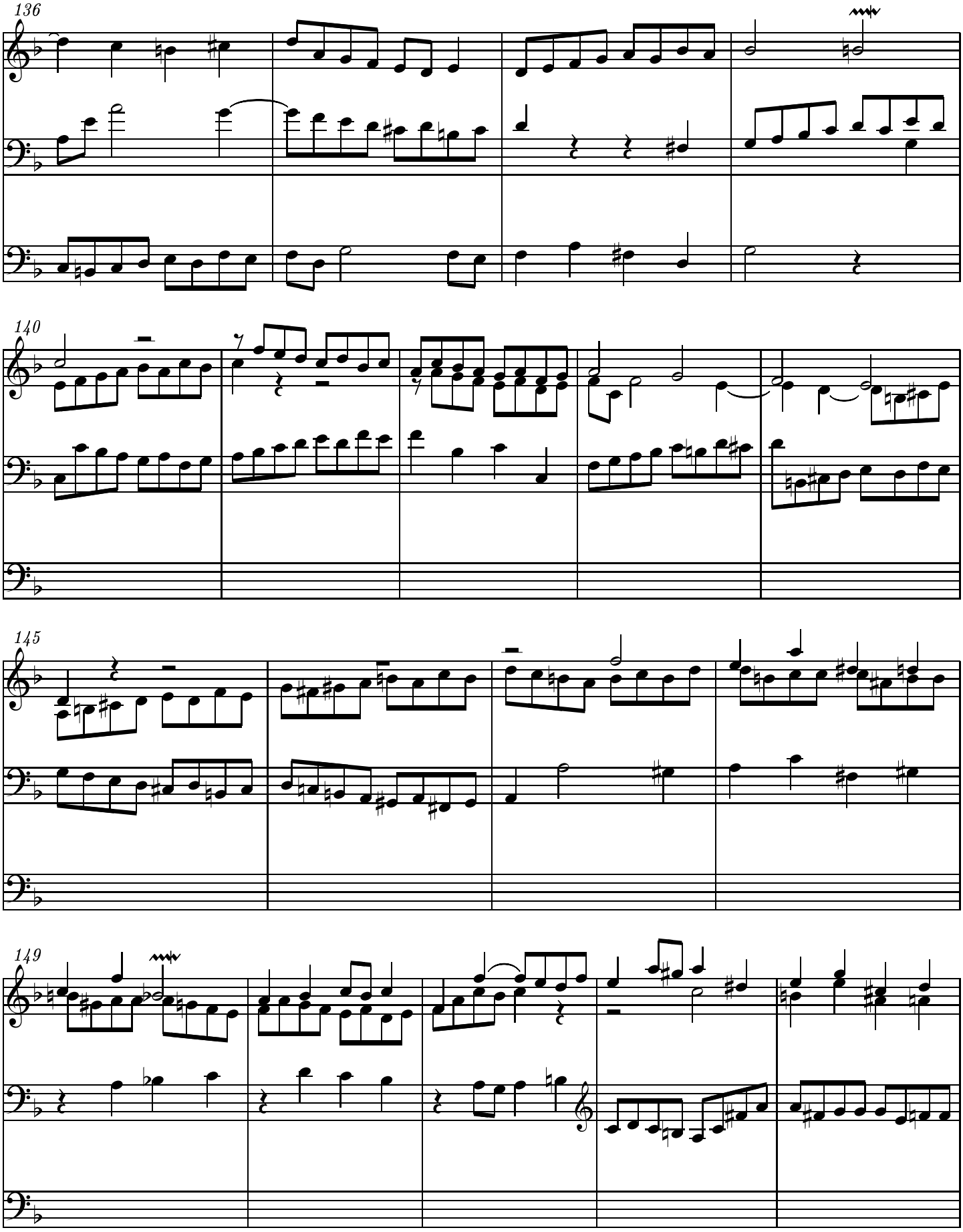
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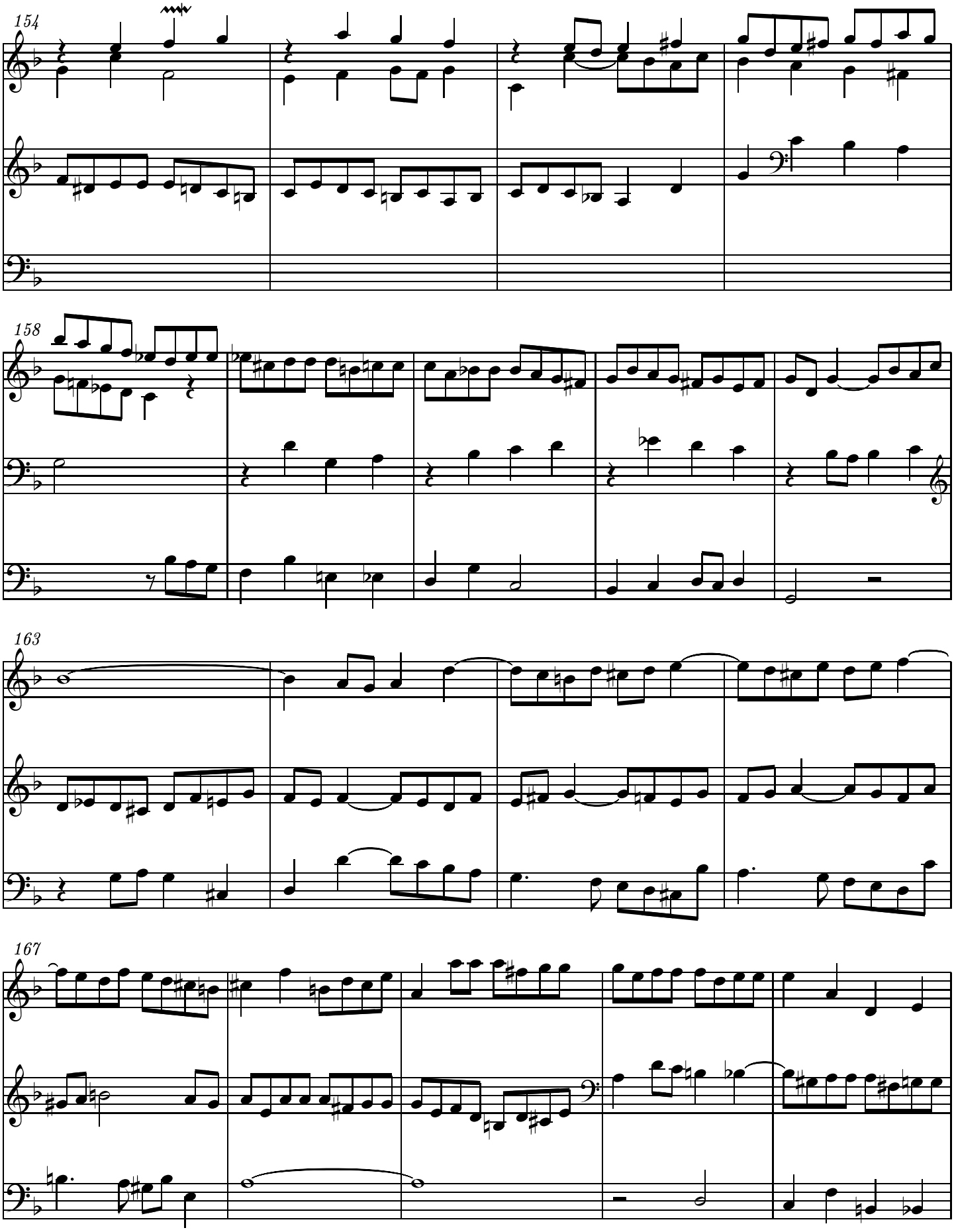
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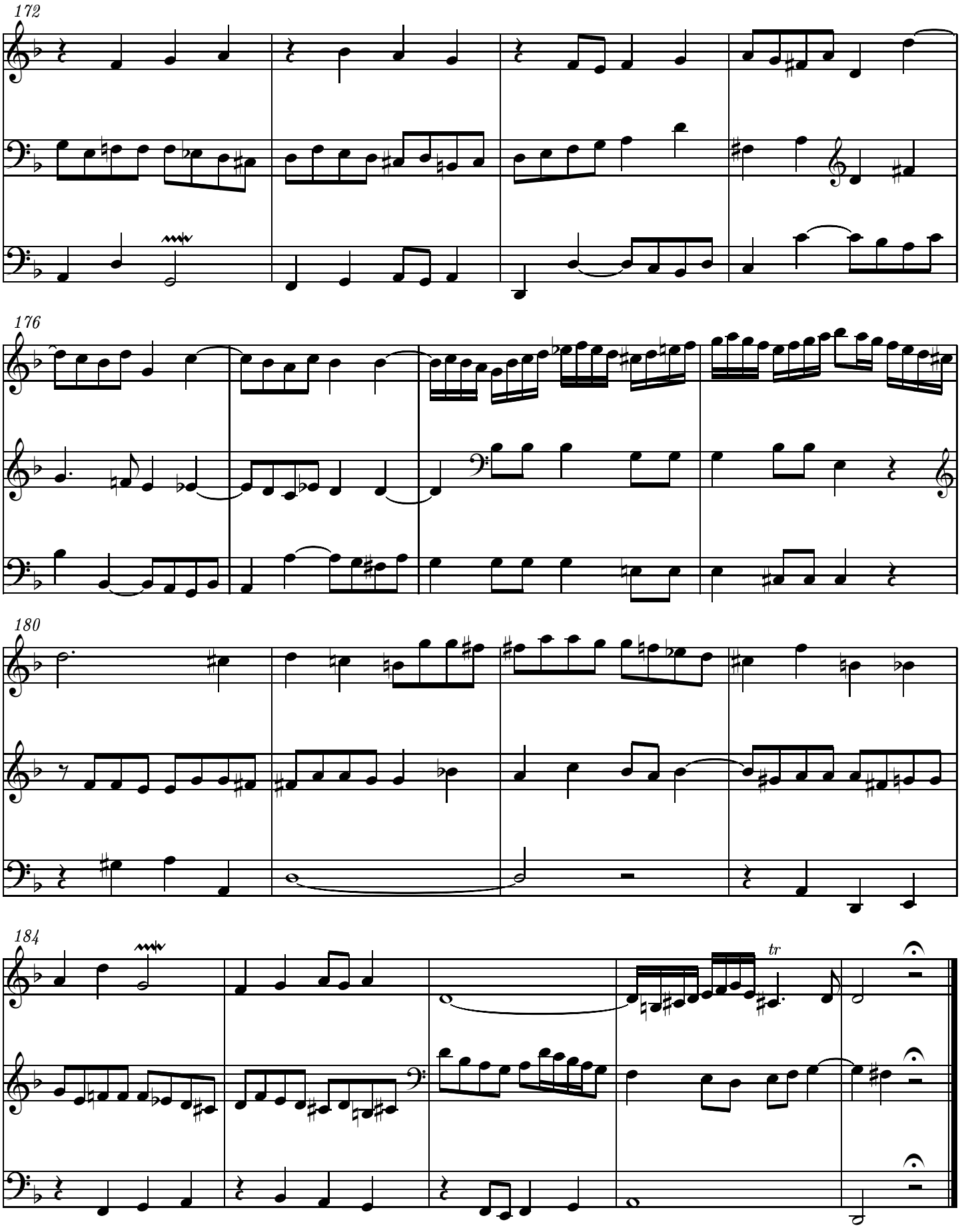
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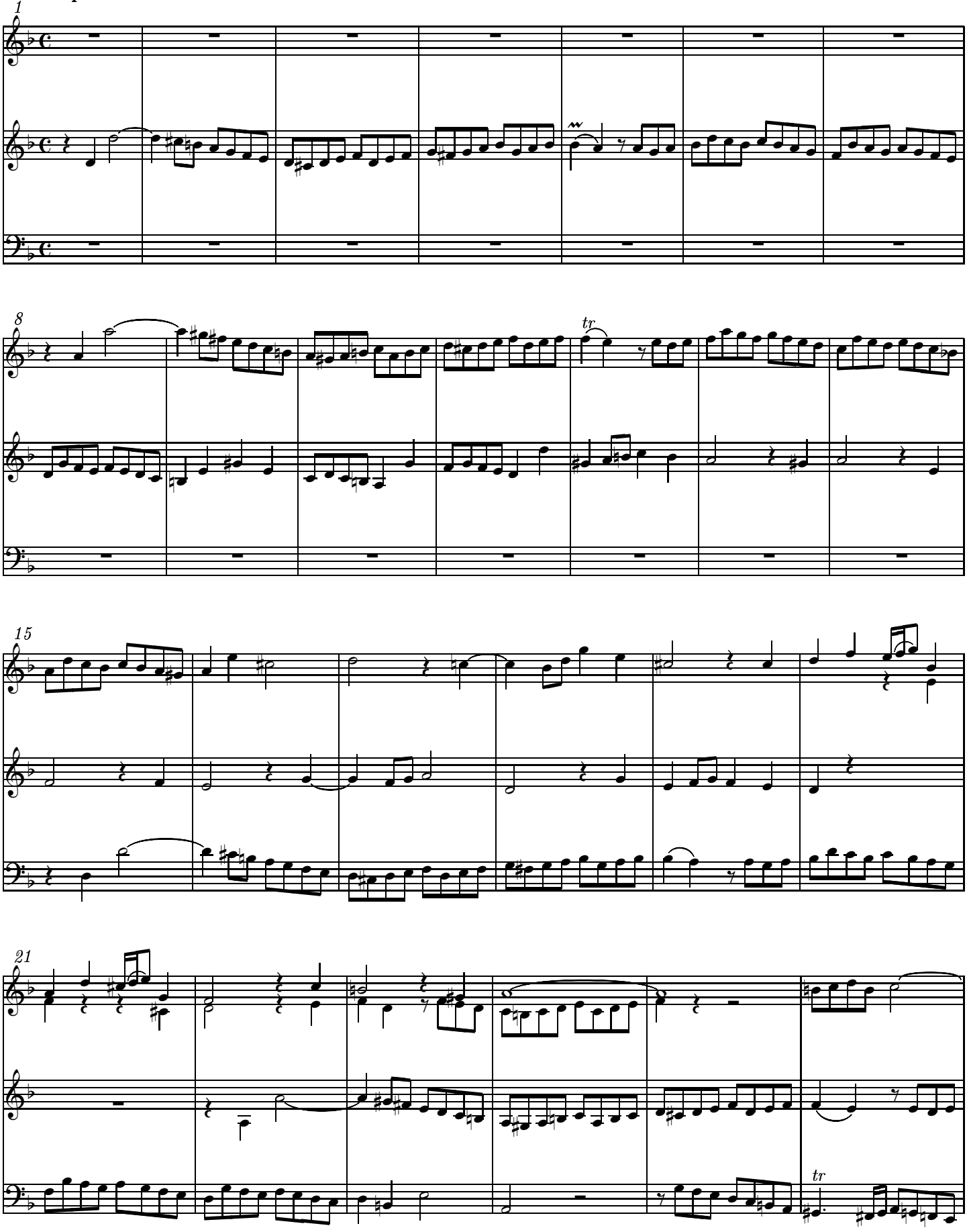

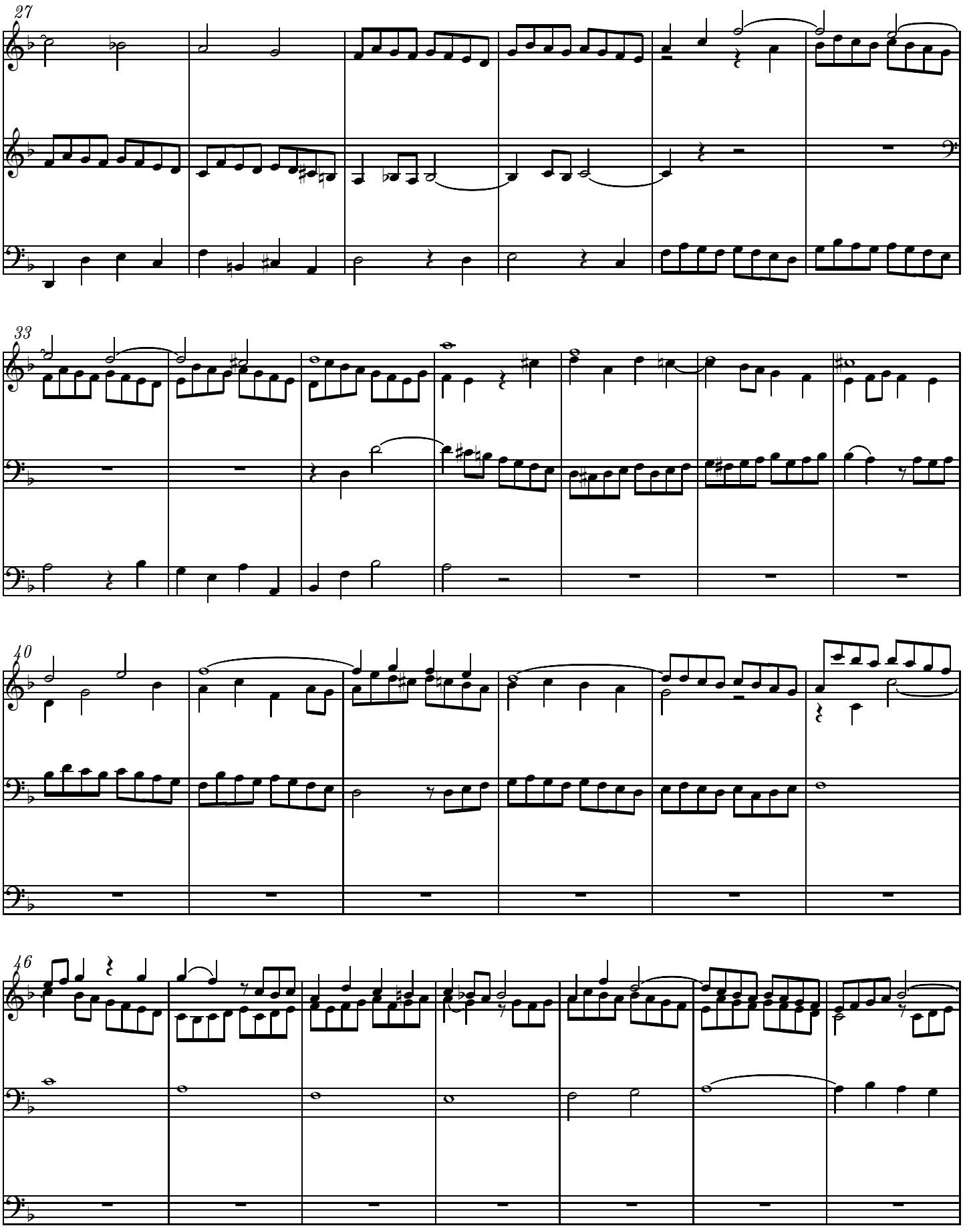
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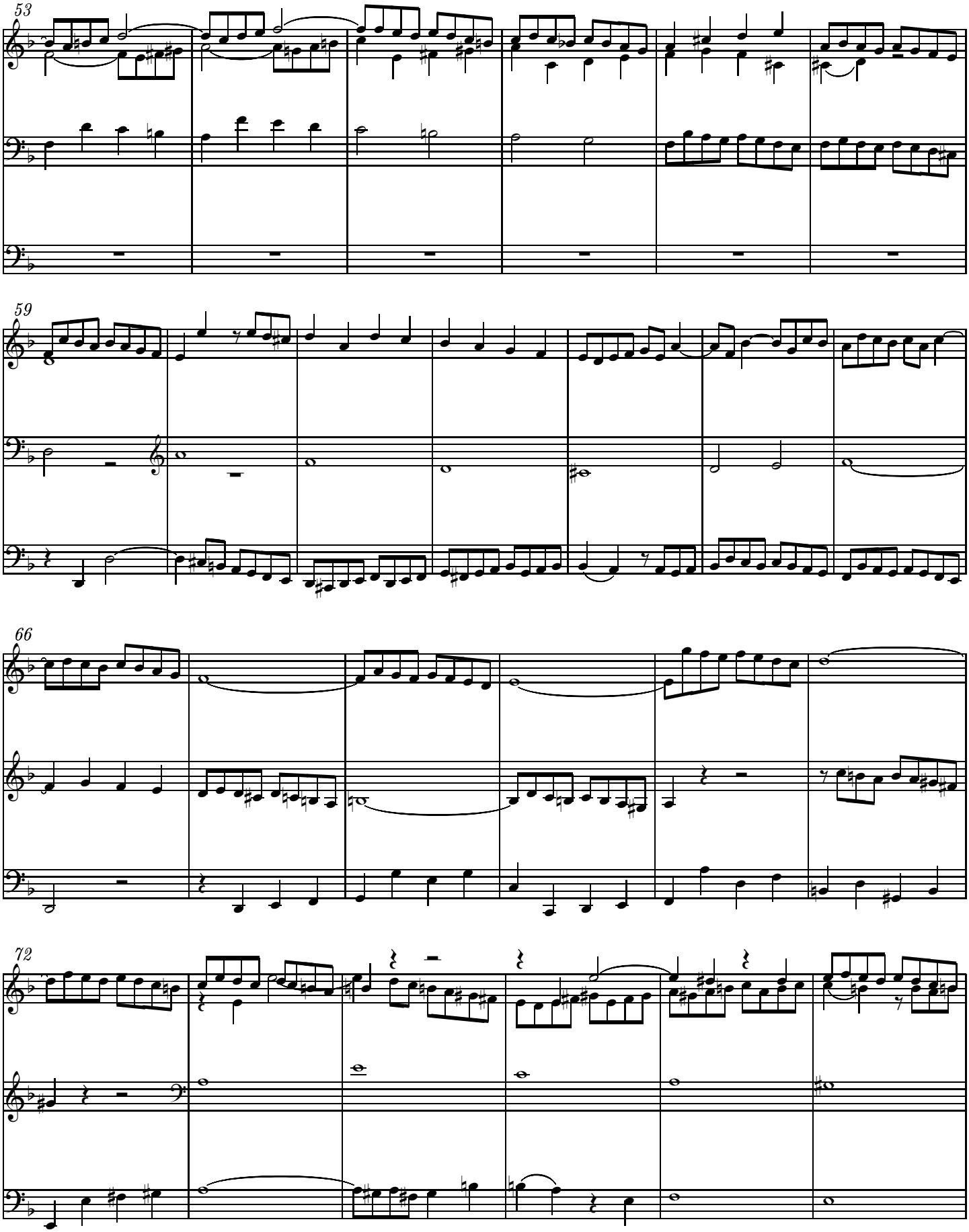
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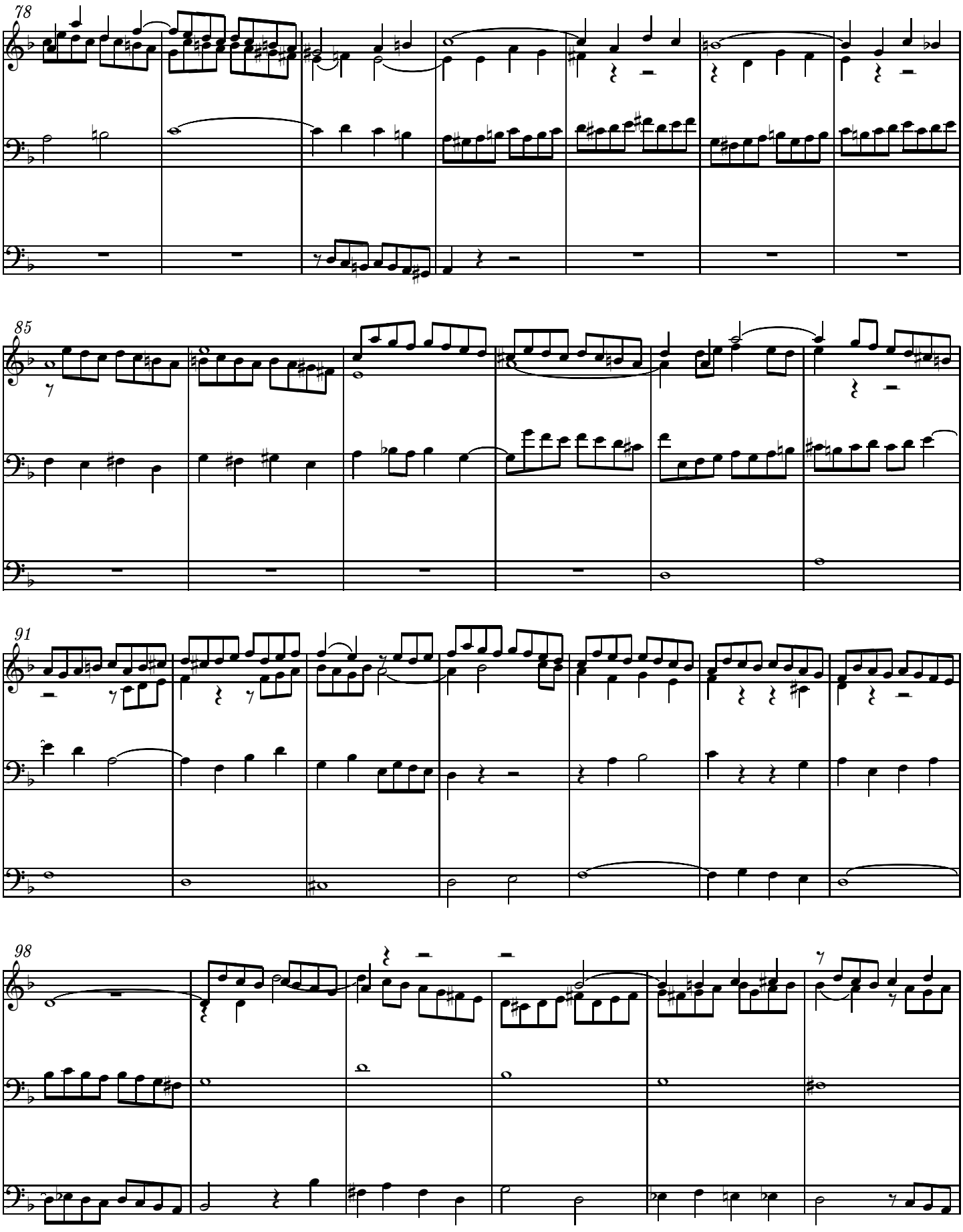
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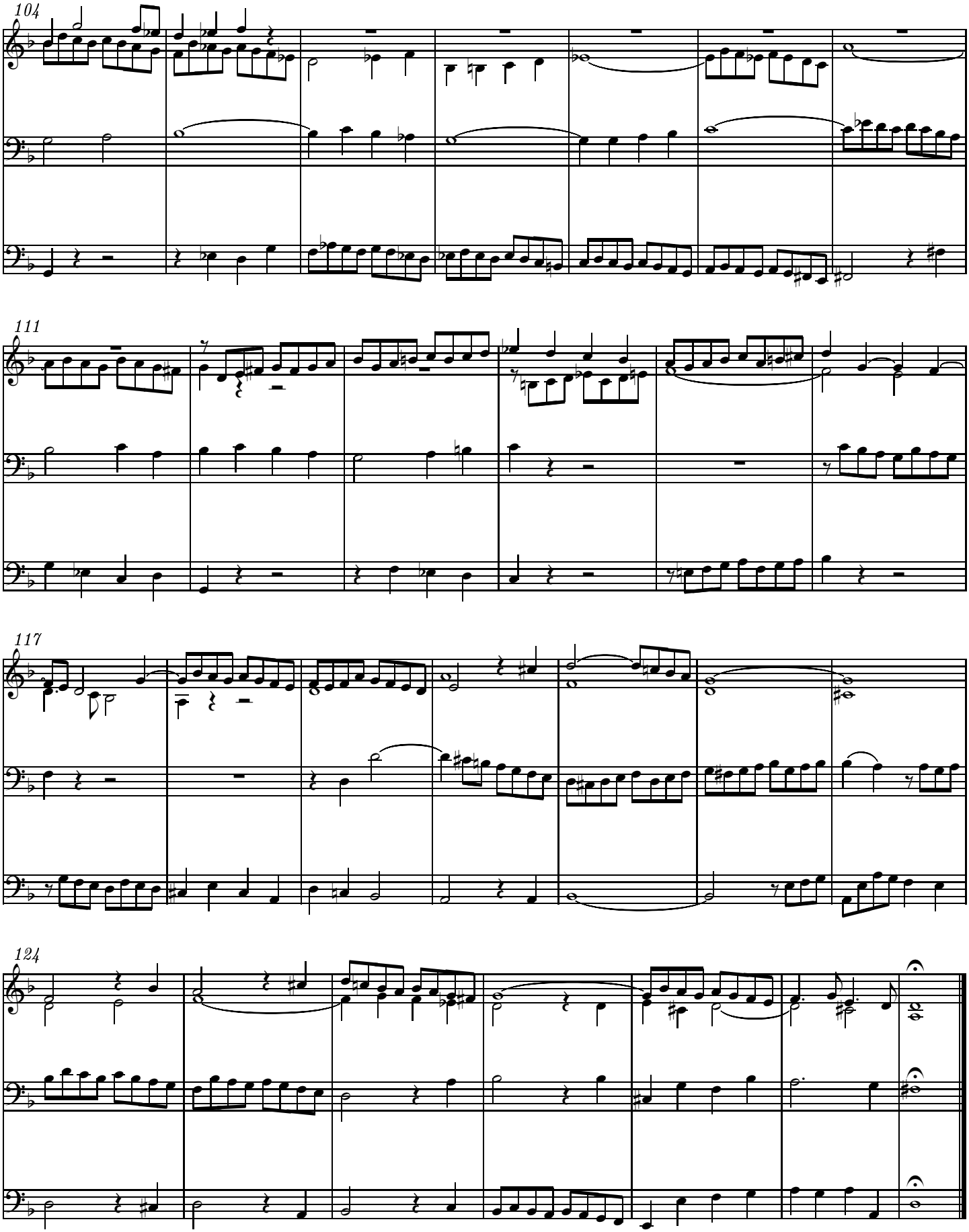
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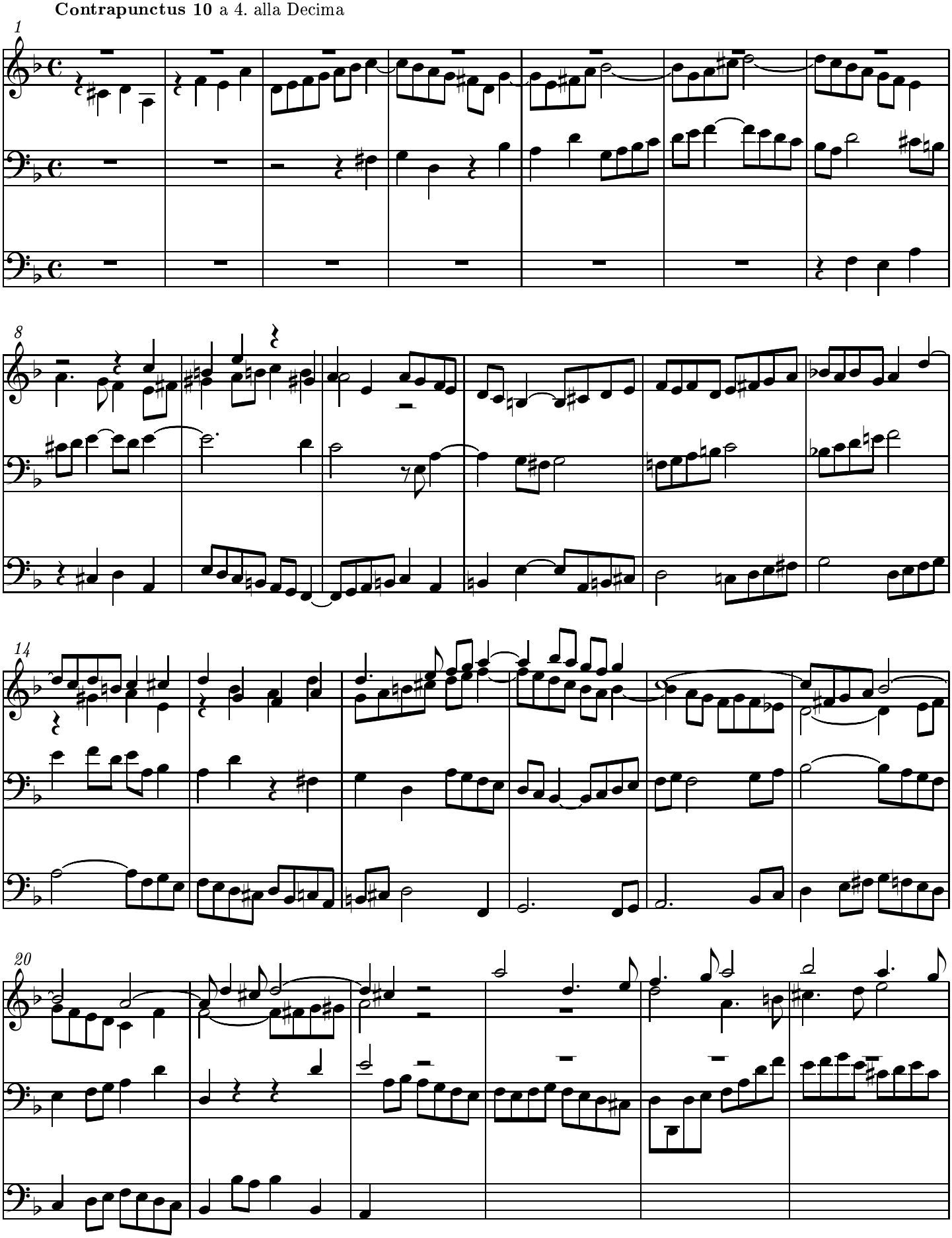
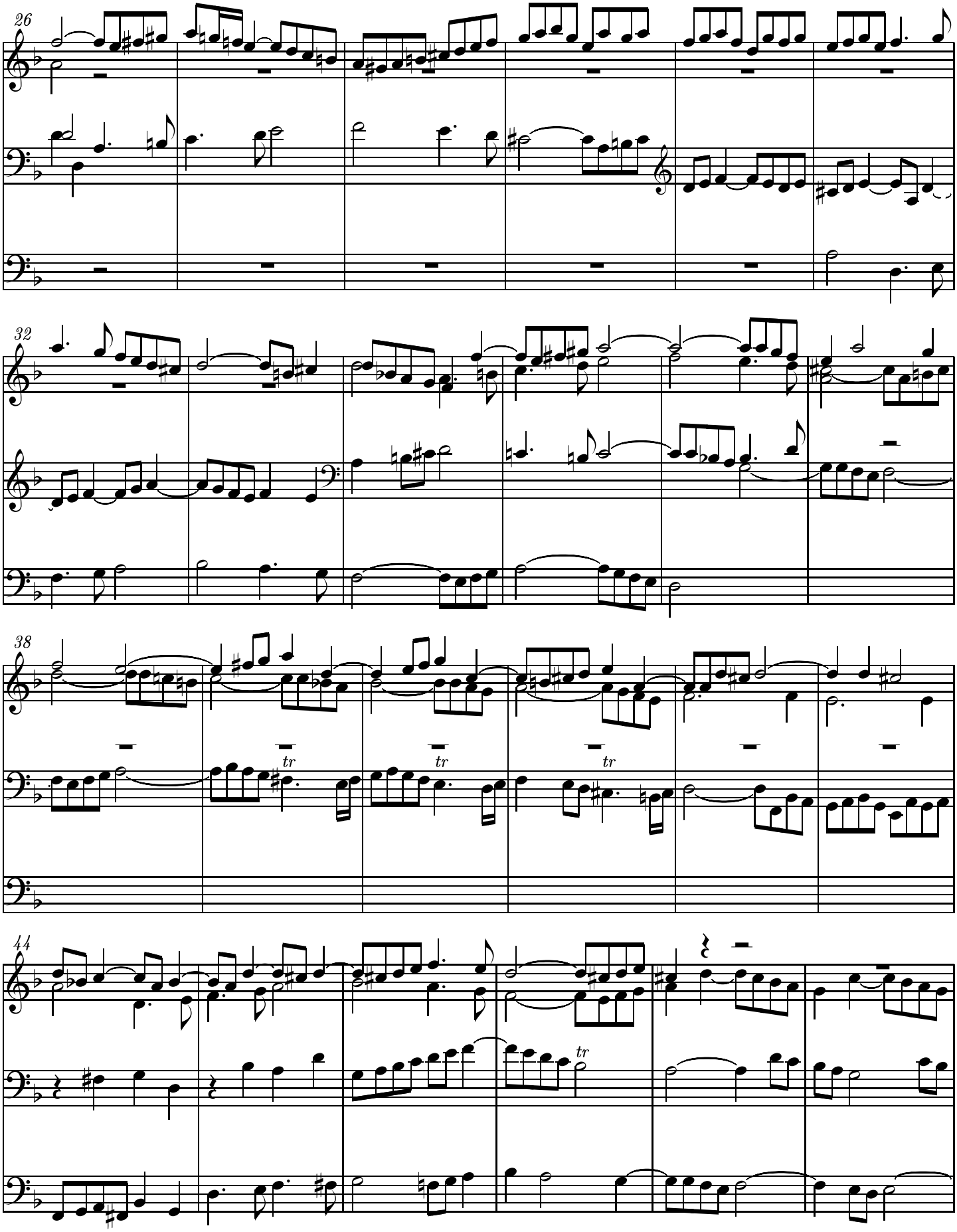
Contrapunctus 10 a 4. alla Decima

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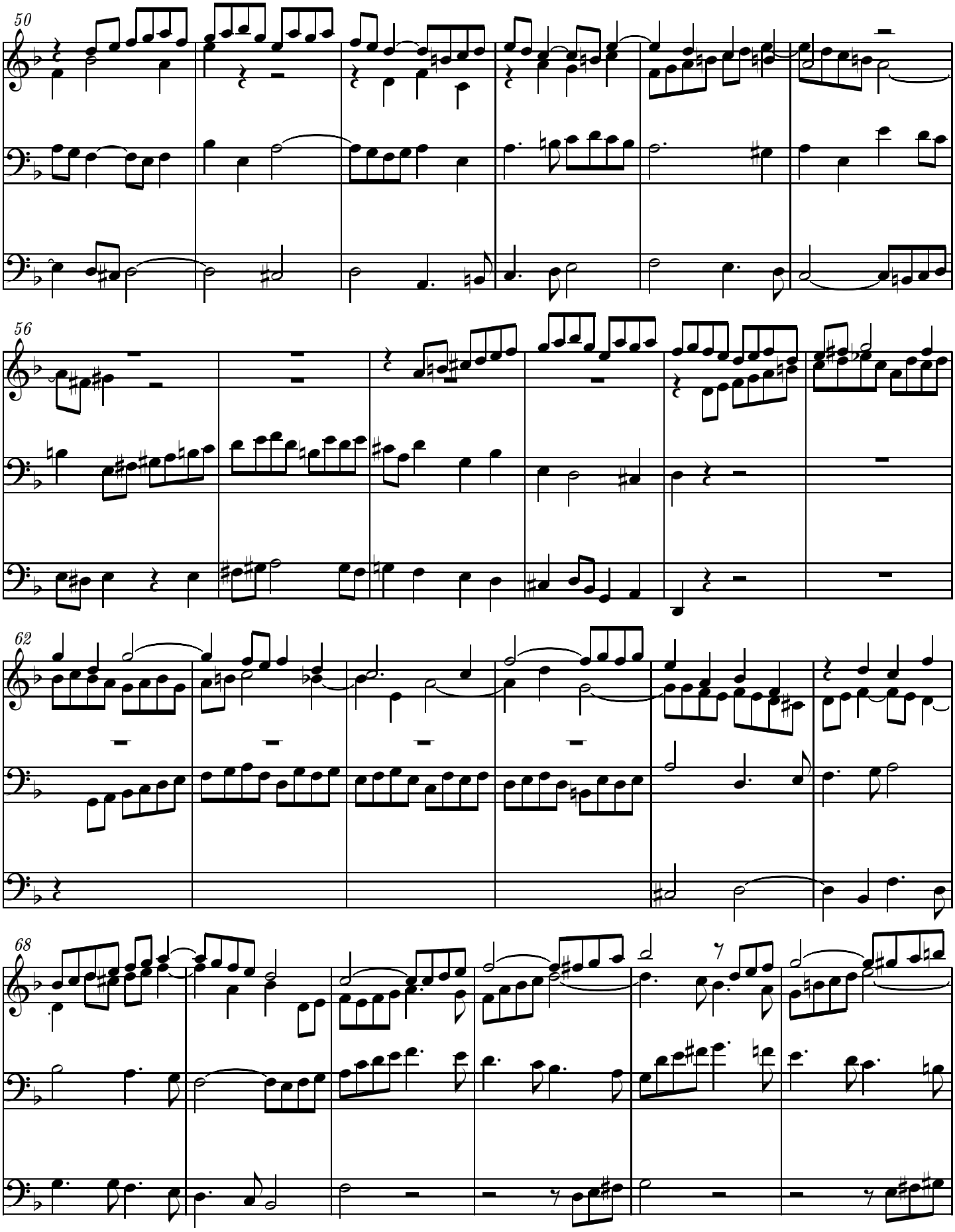
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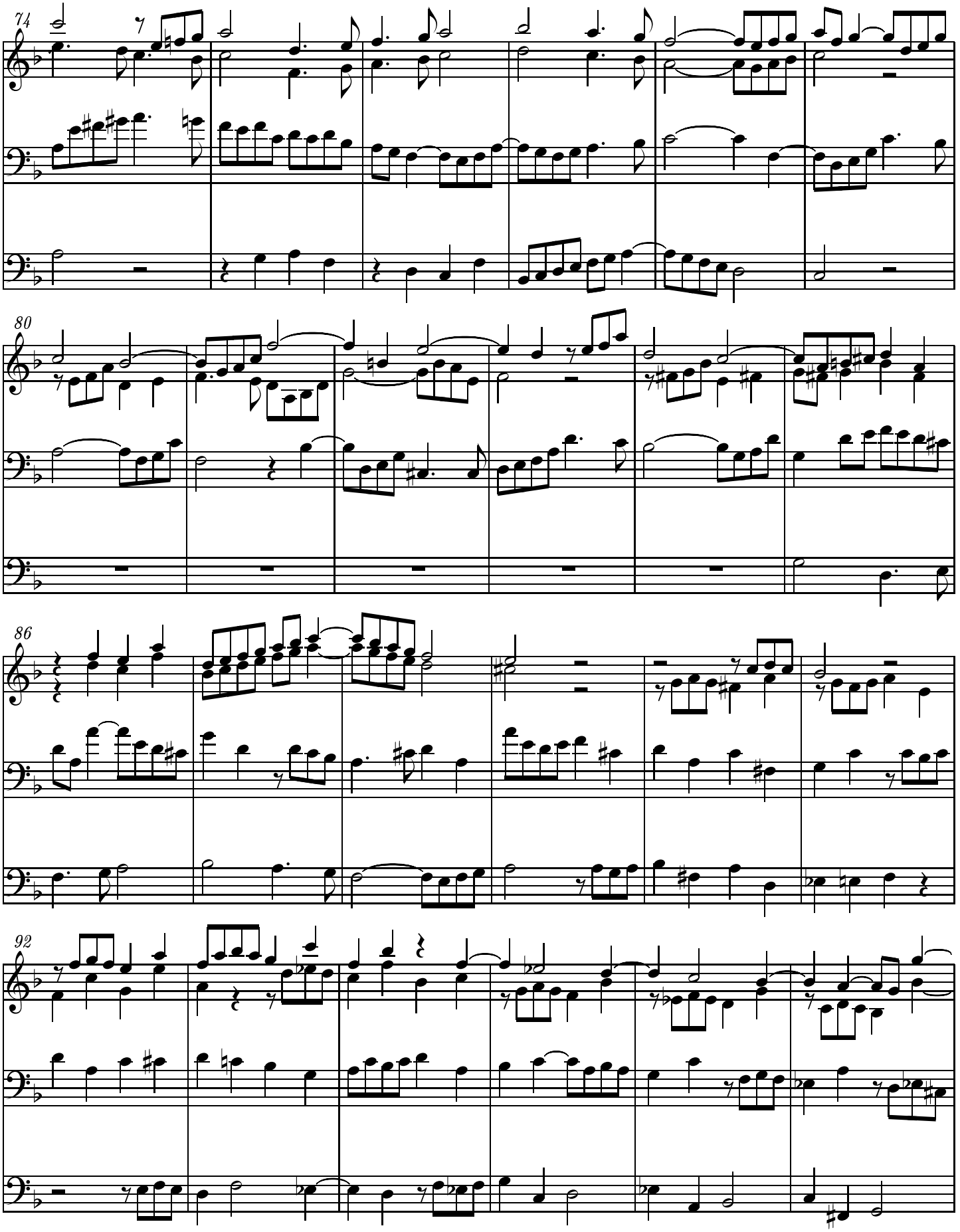
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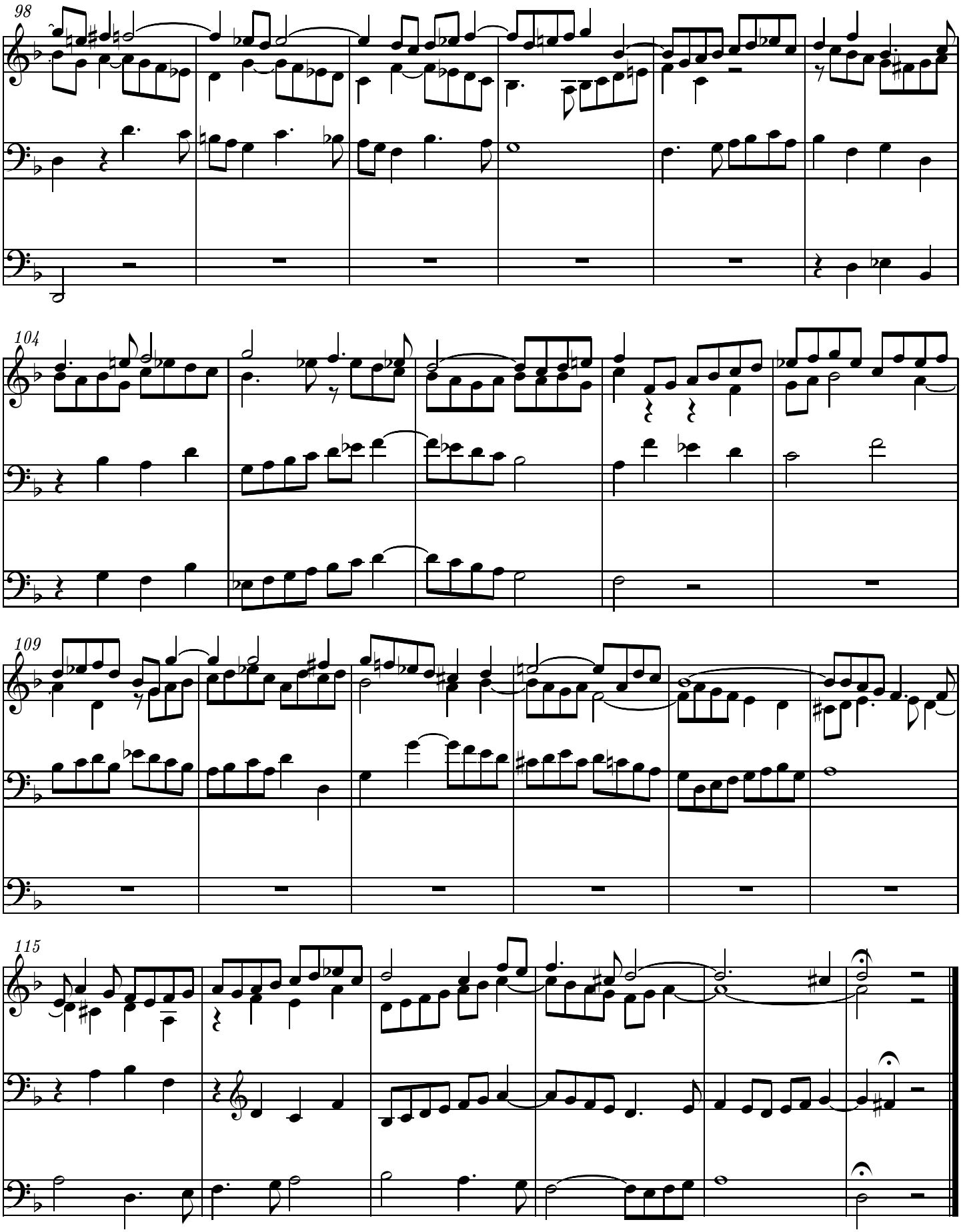
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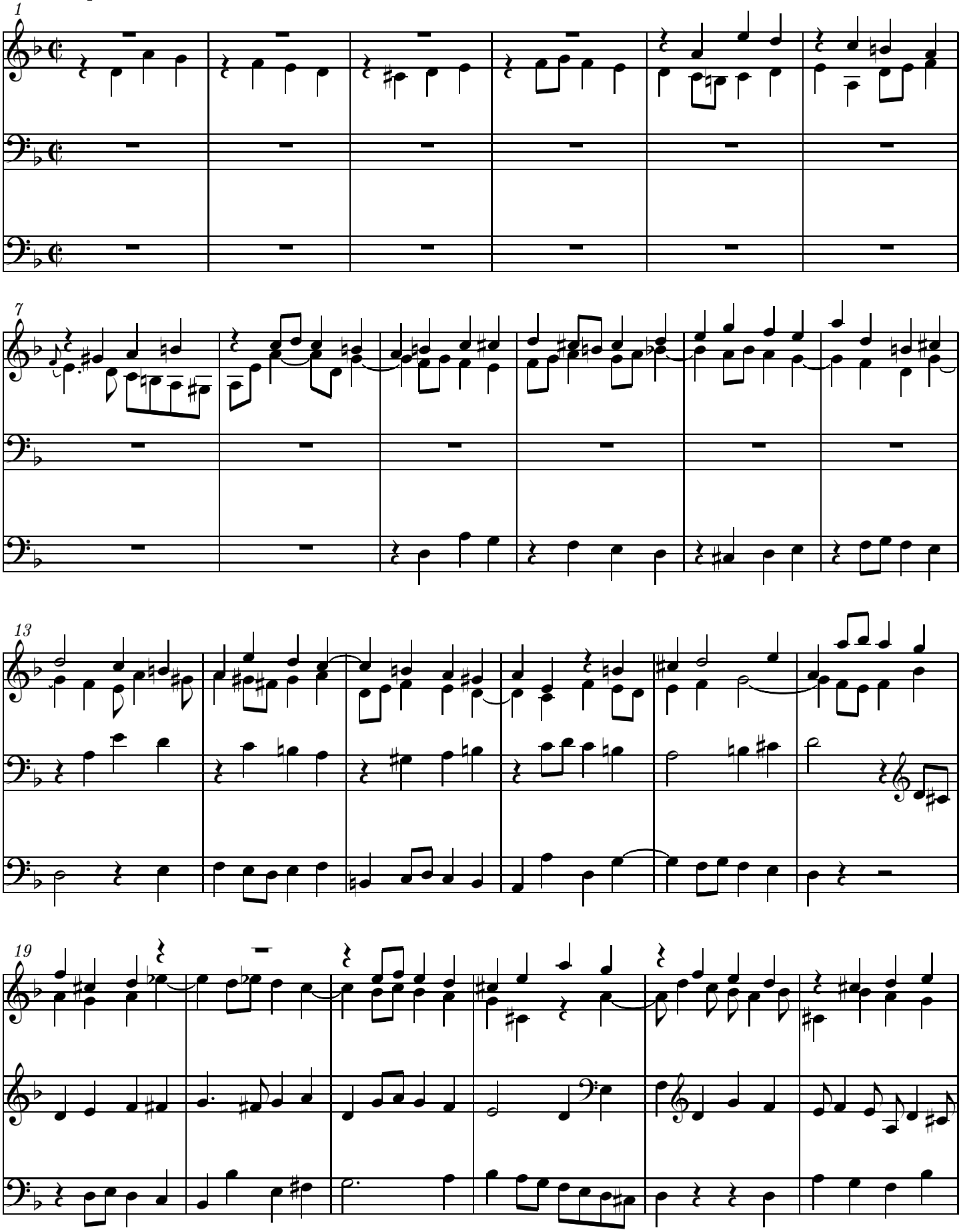
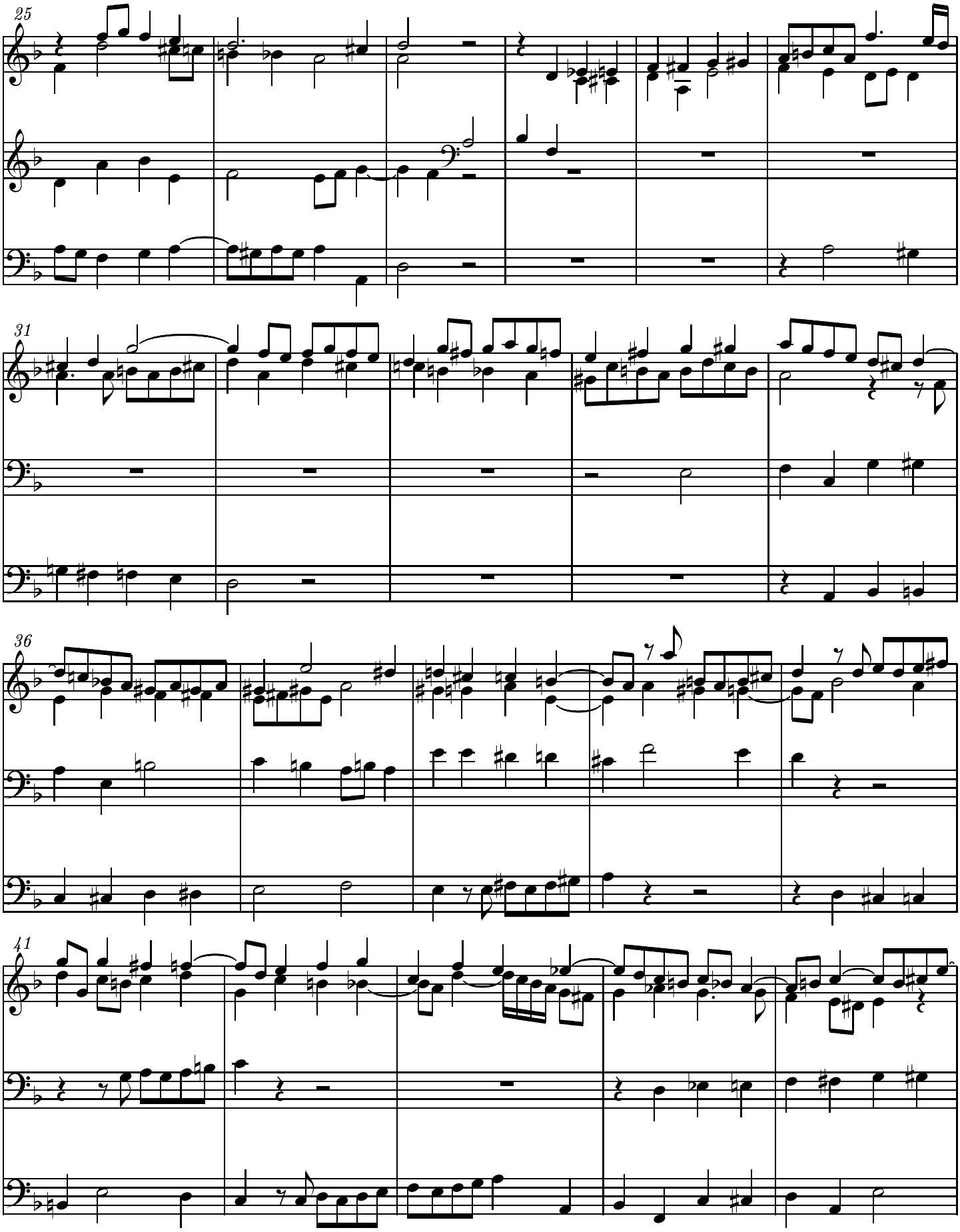
Contrapunctus 11 a 4.

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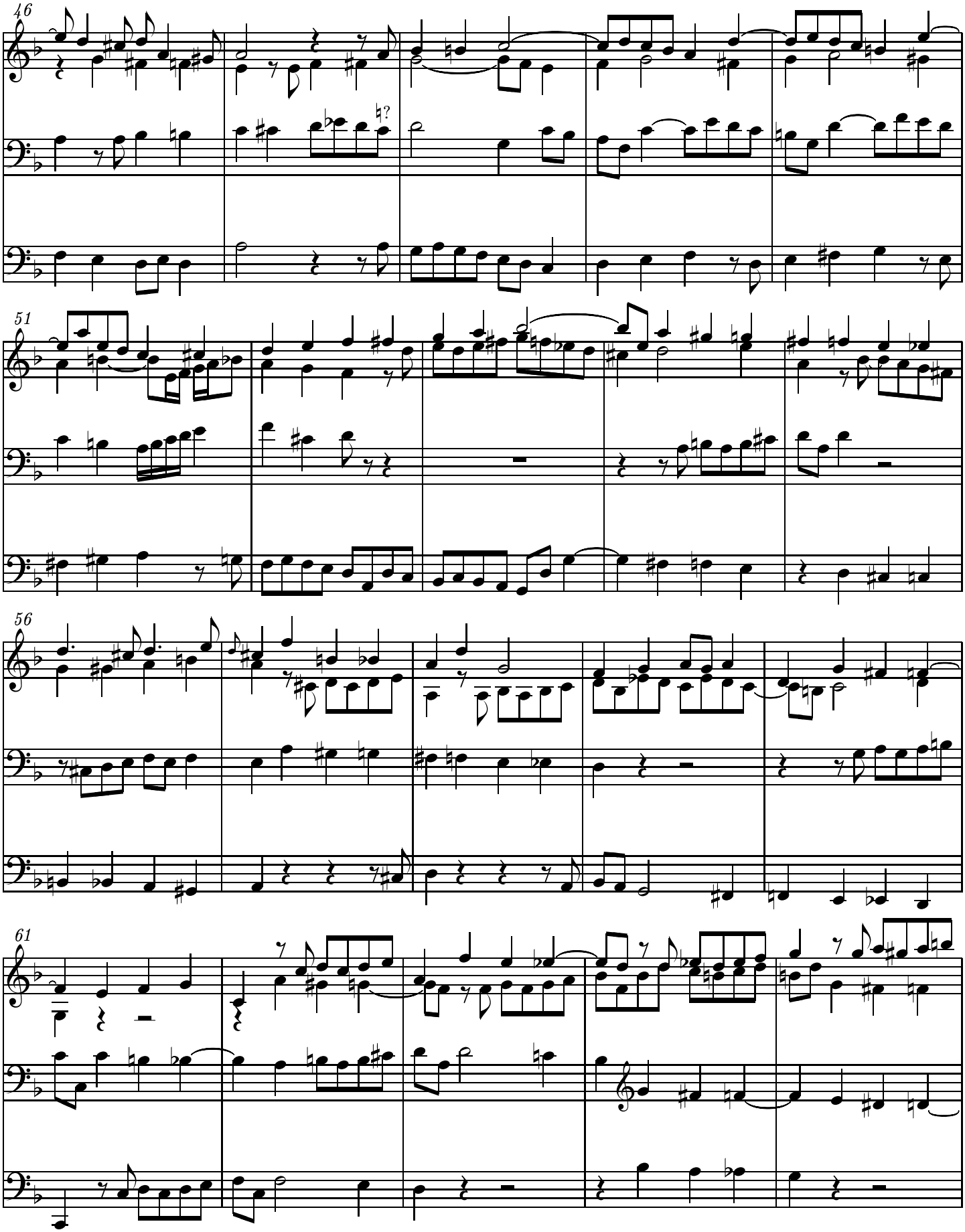
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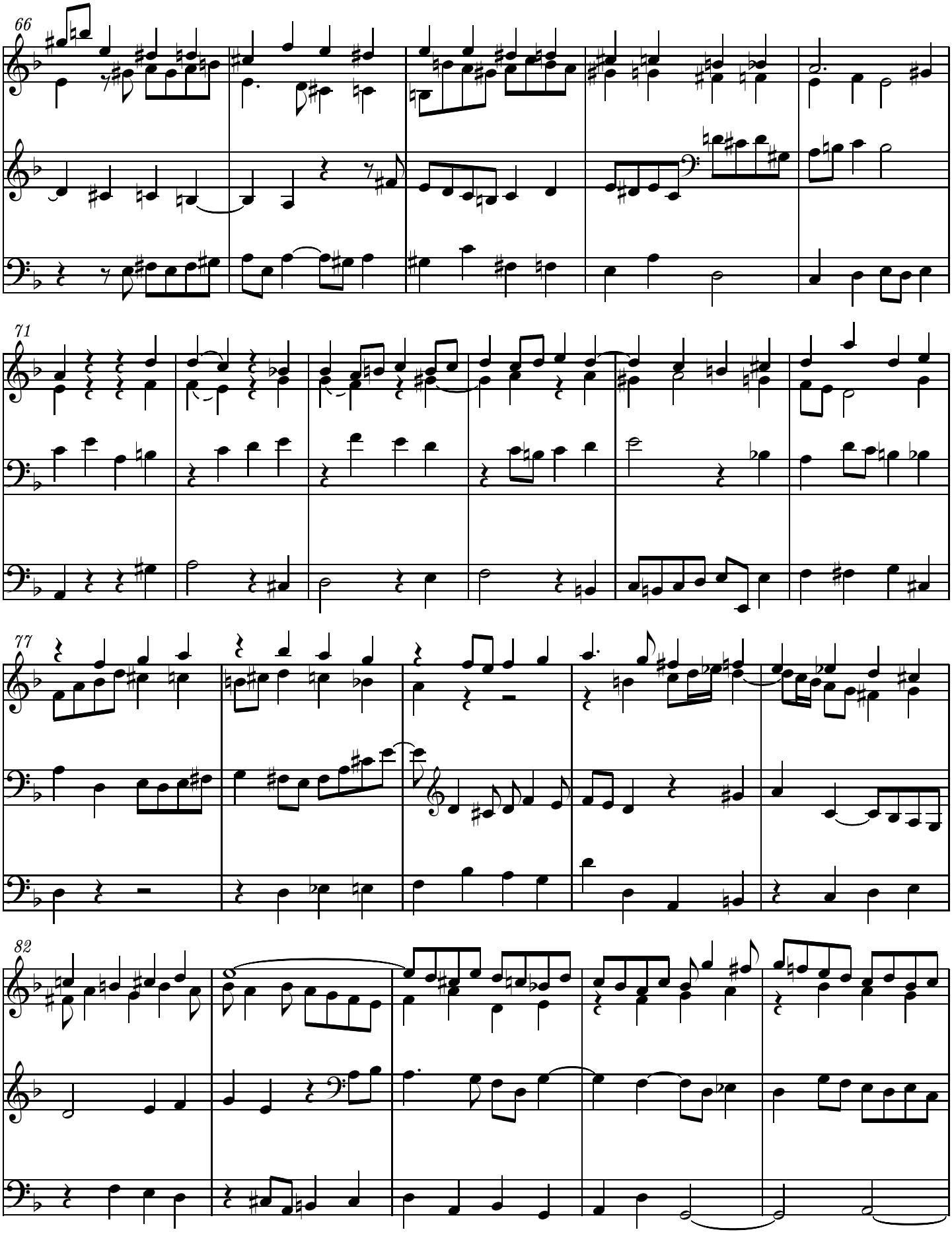
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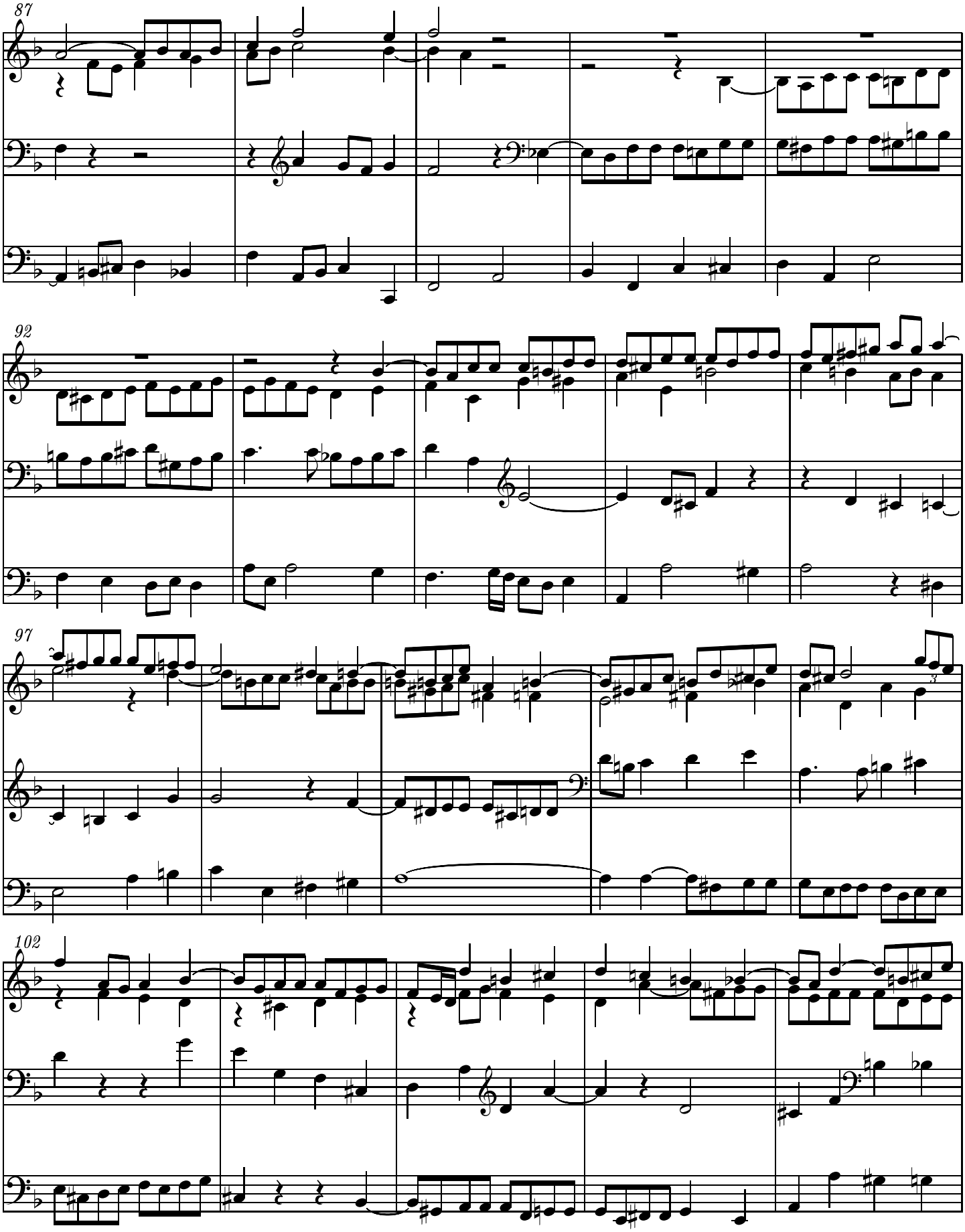
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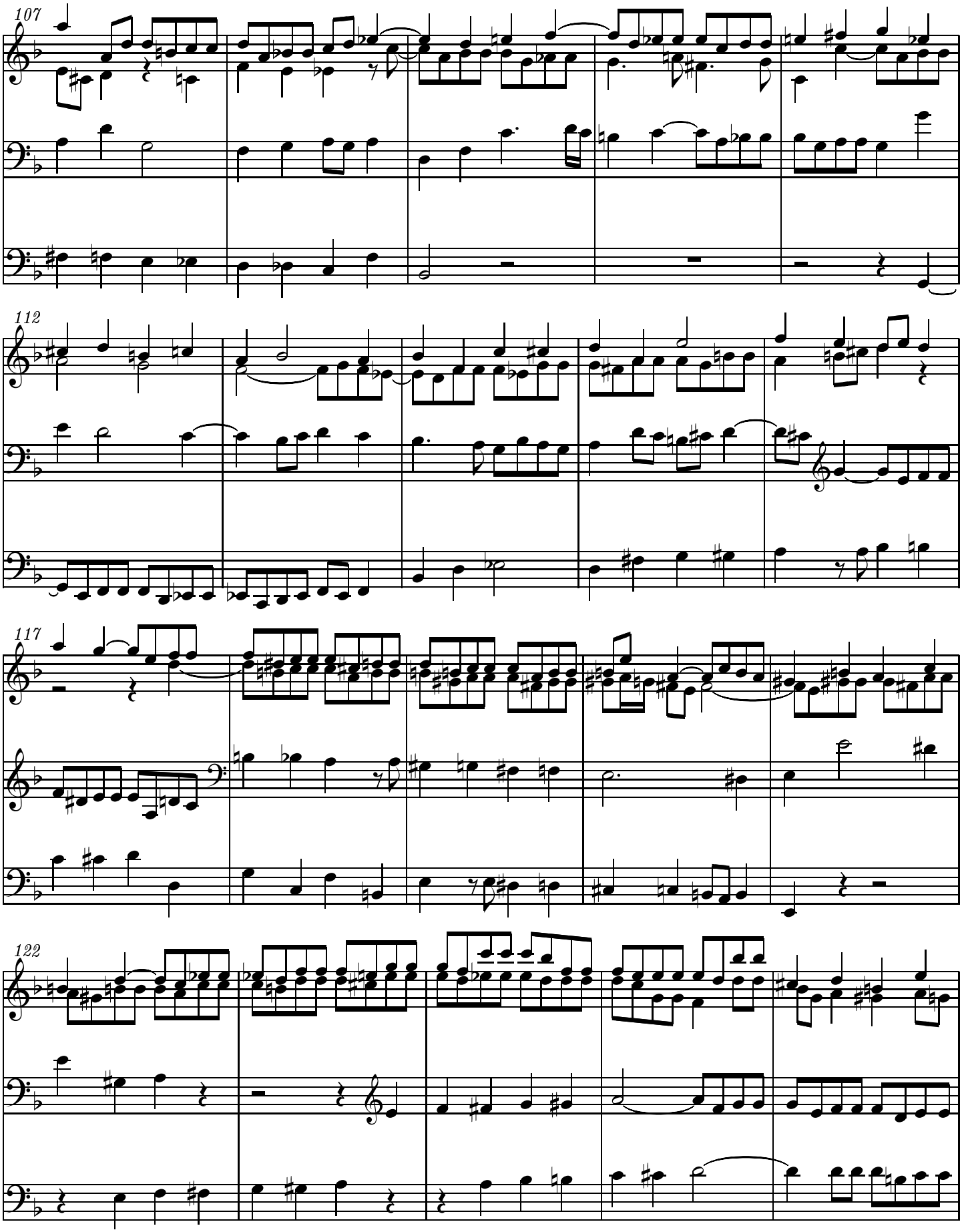
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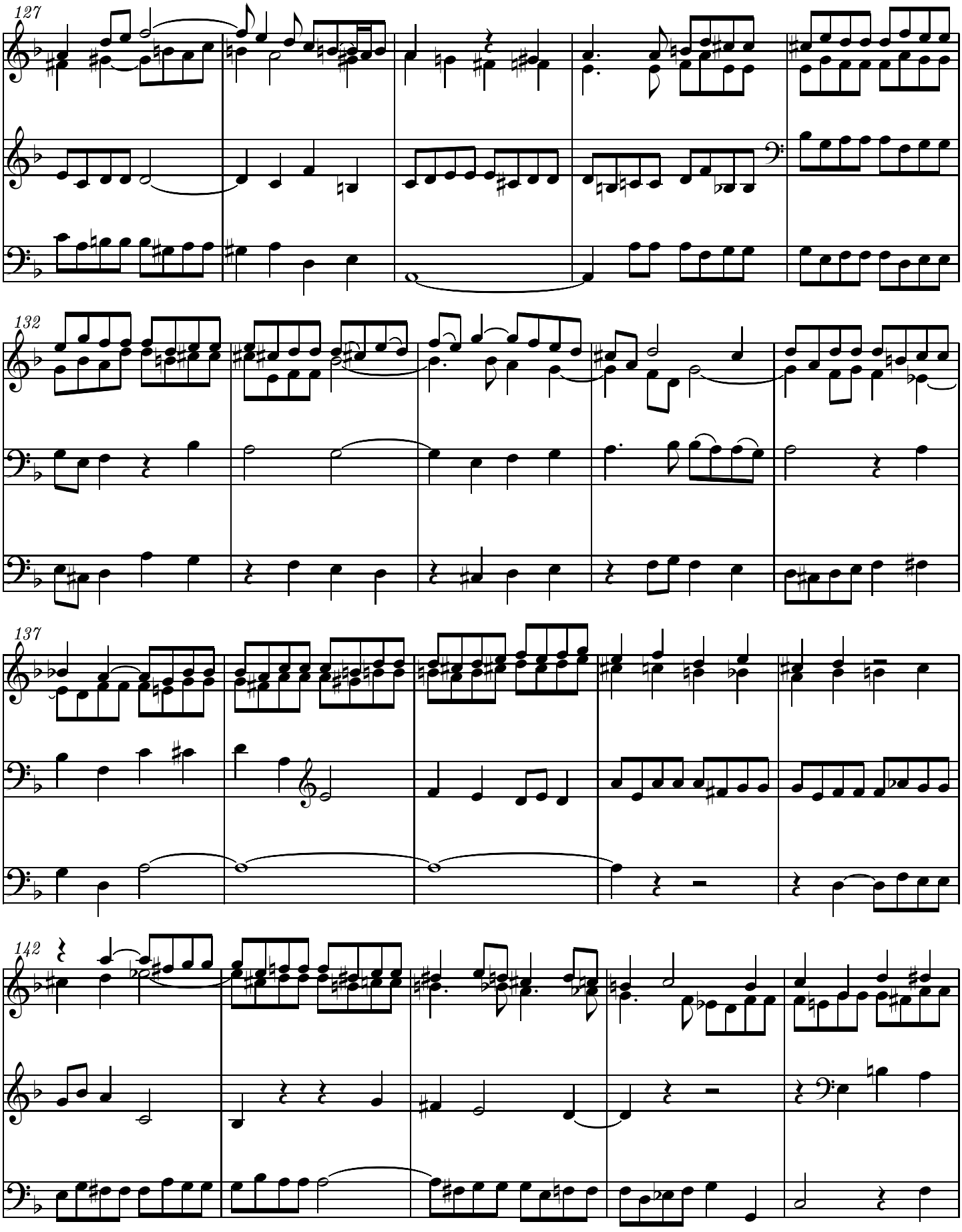
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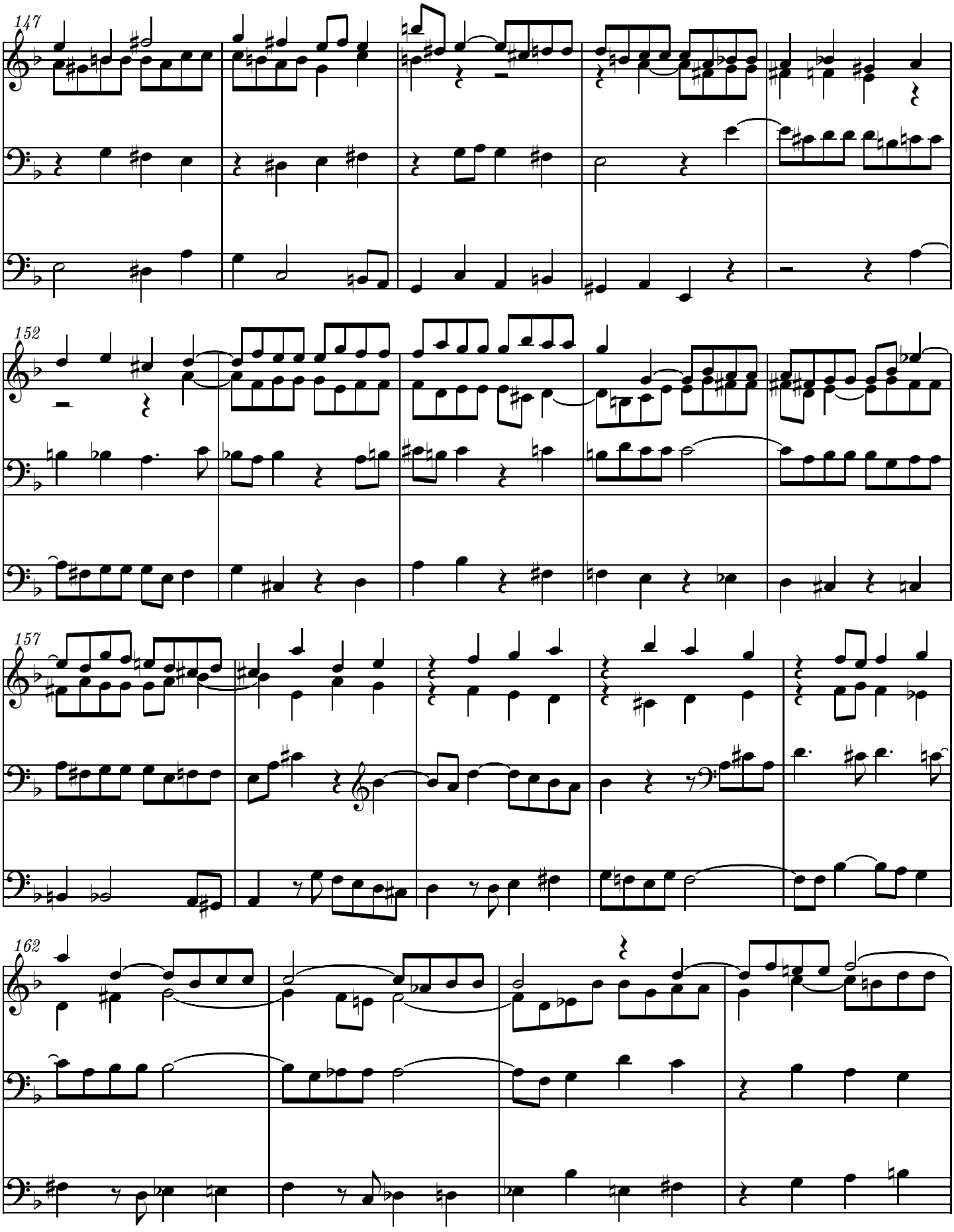
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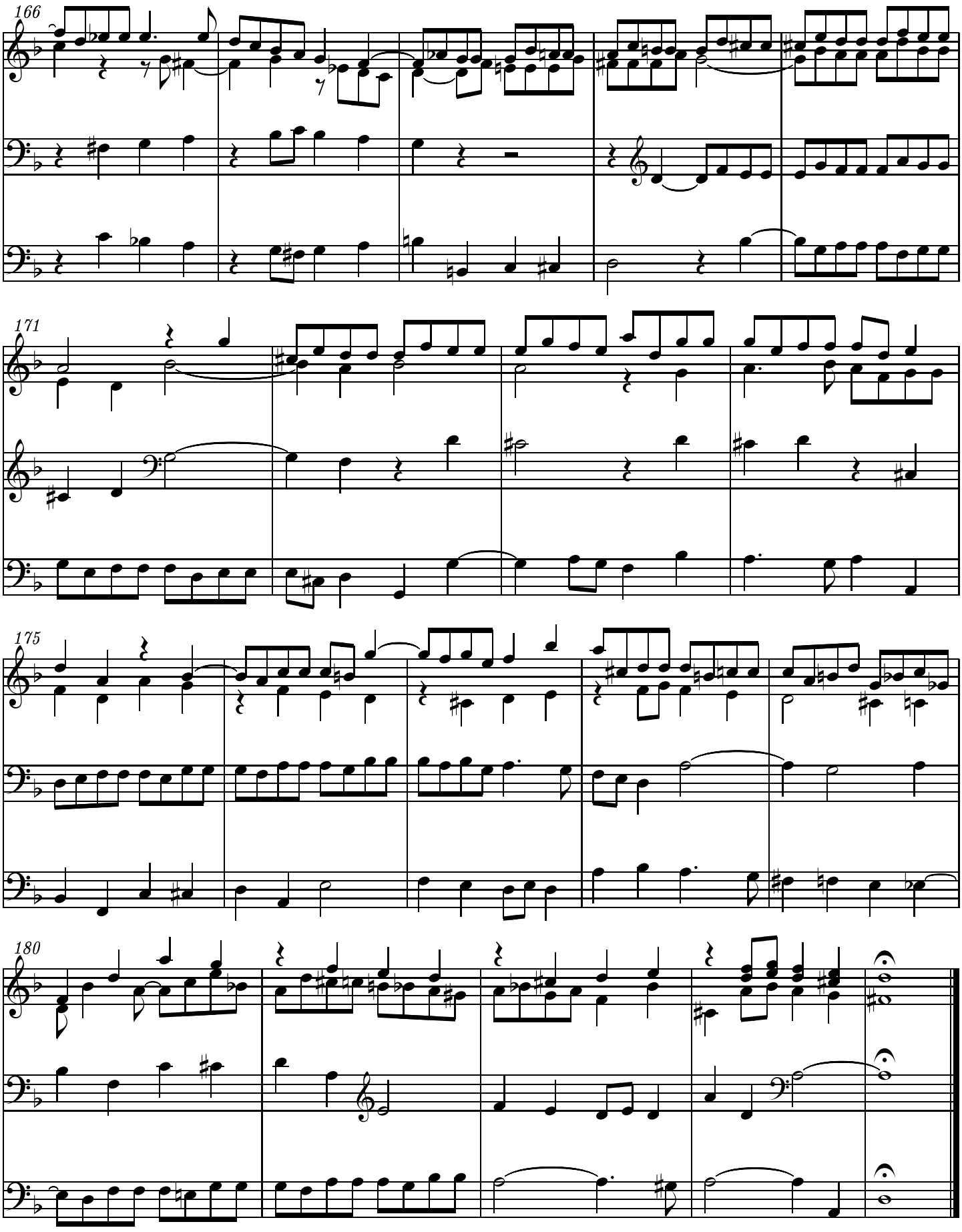
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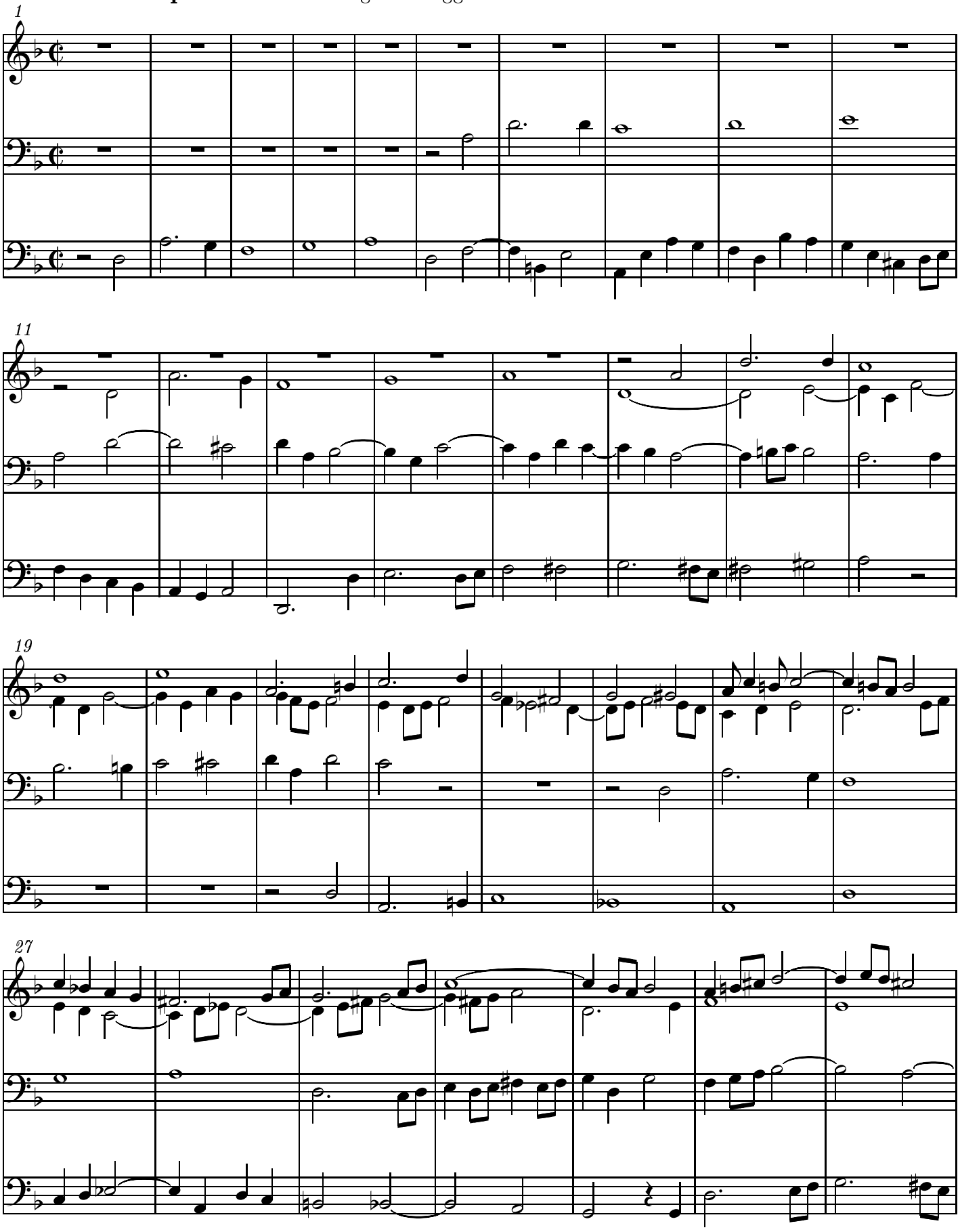
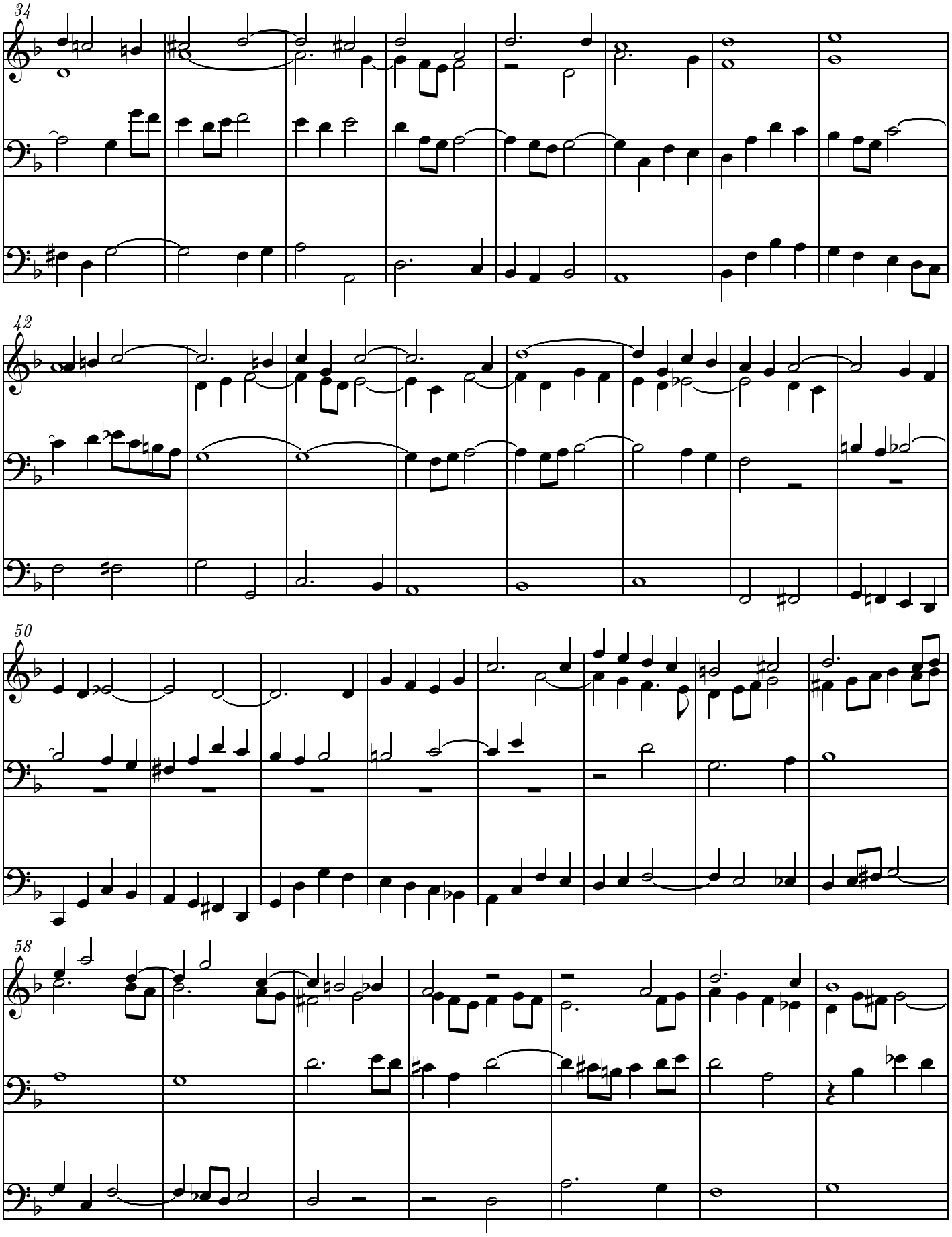
Contrapunctus 19 – Fuga a 3 soggetti

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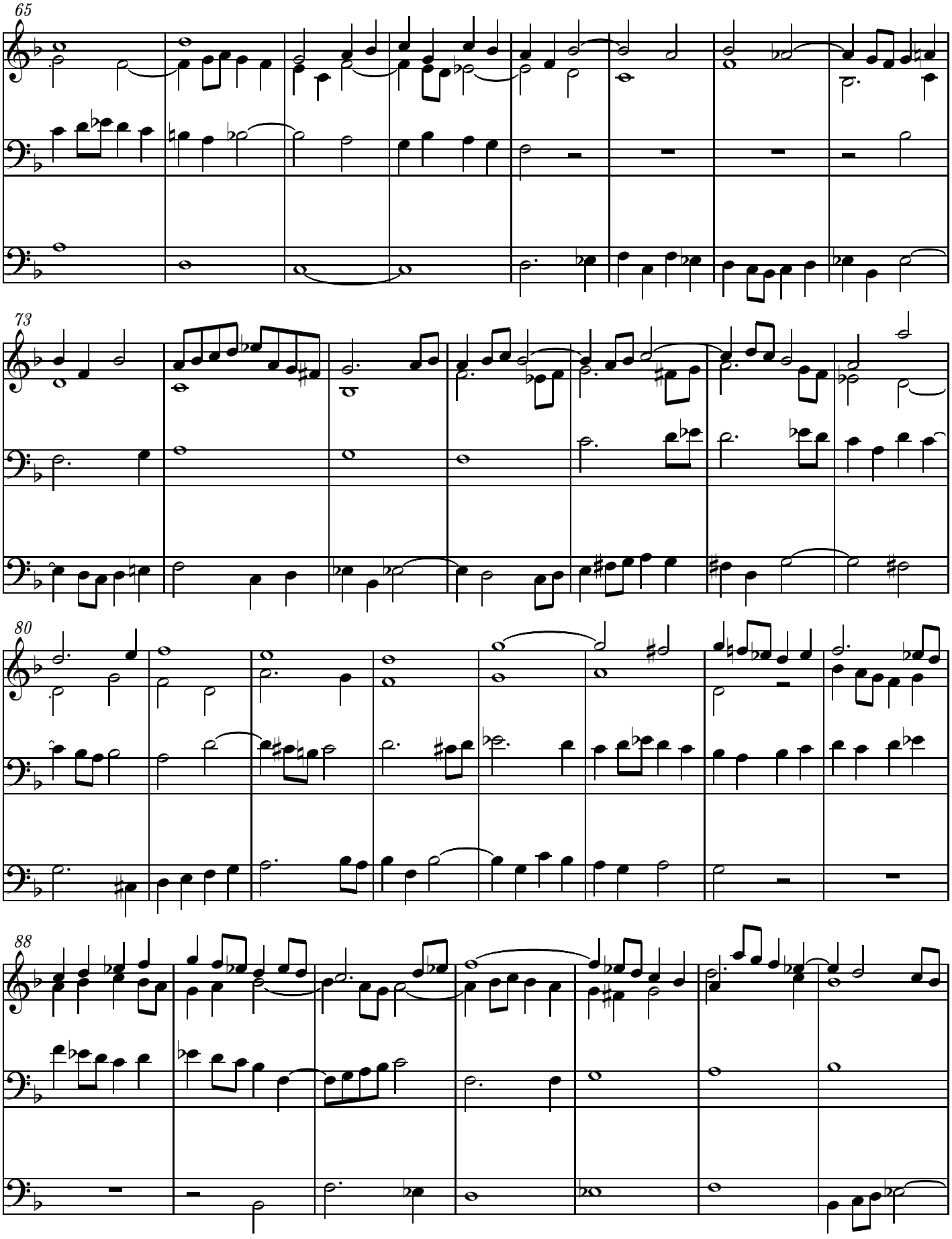
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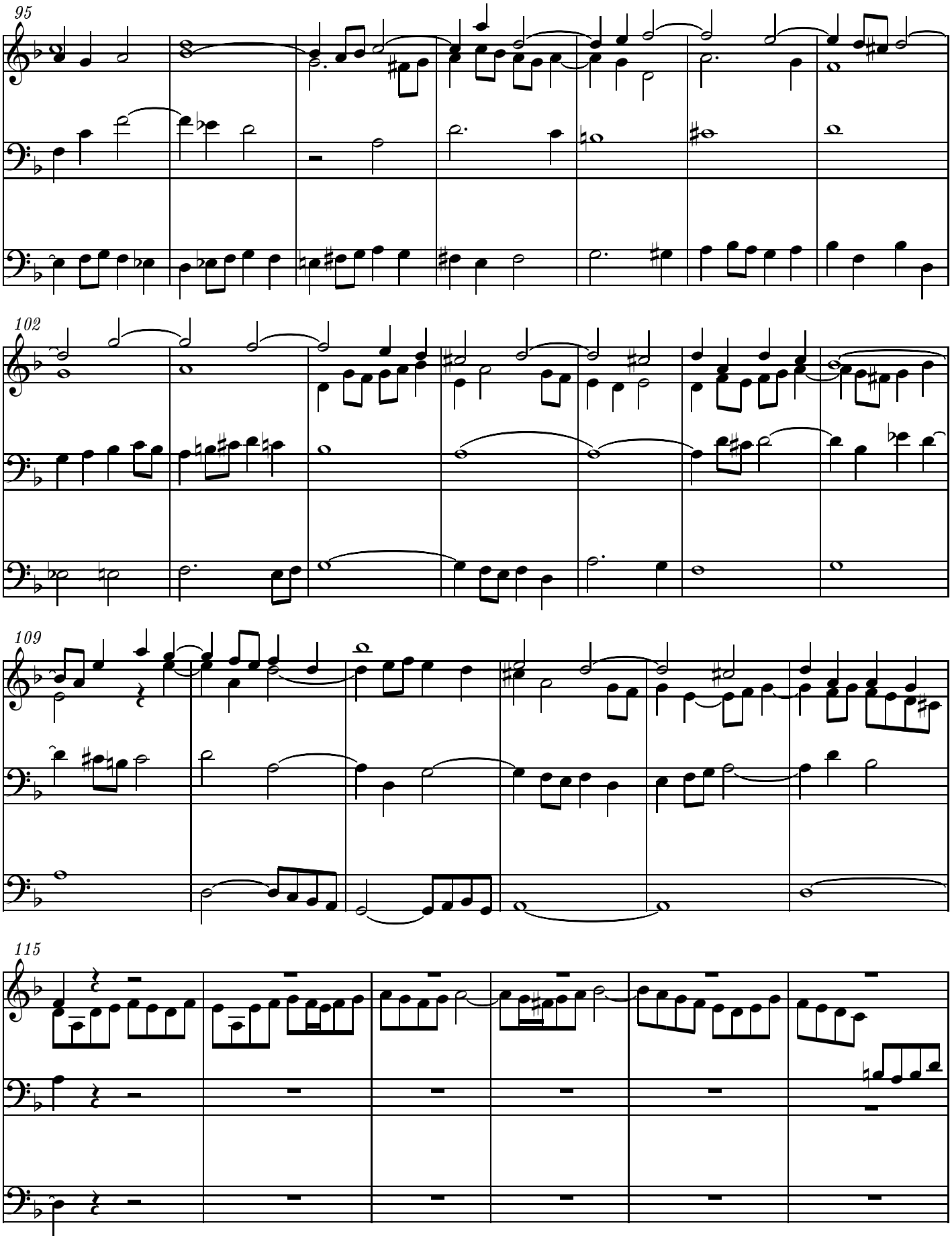
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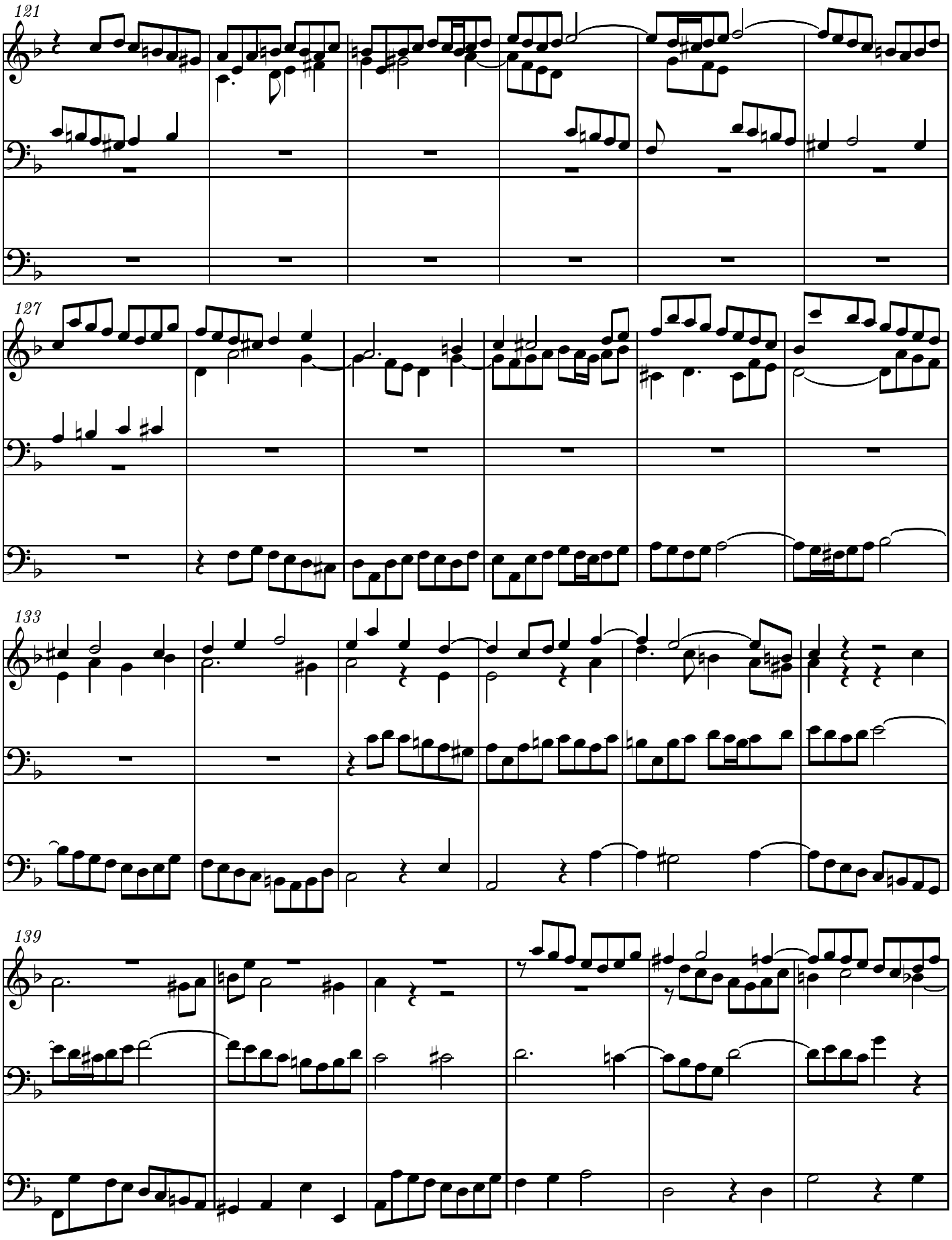
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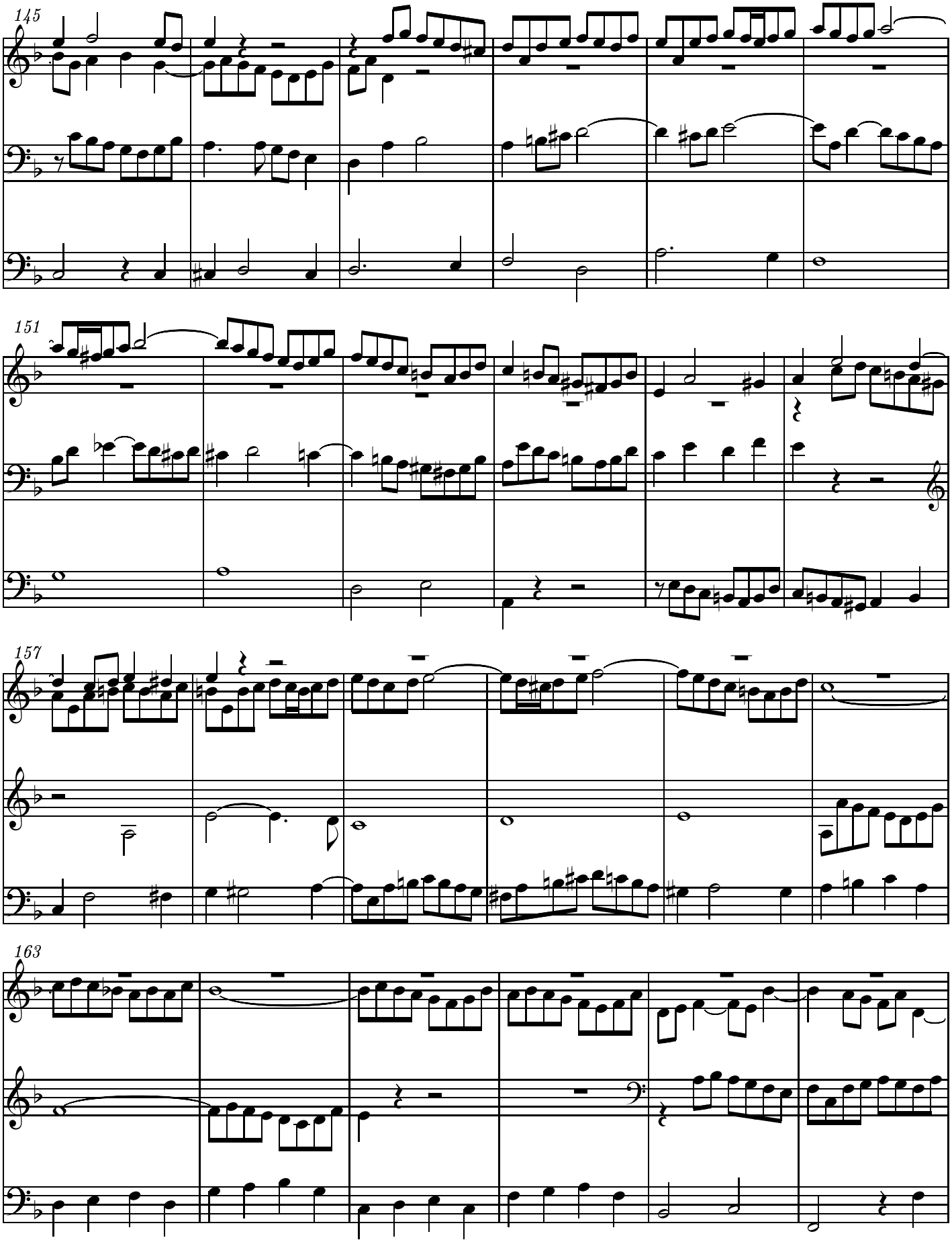
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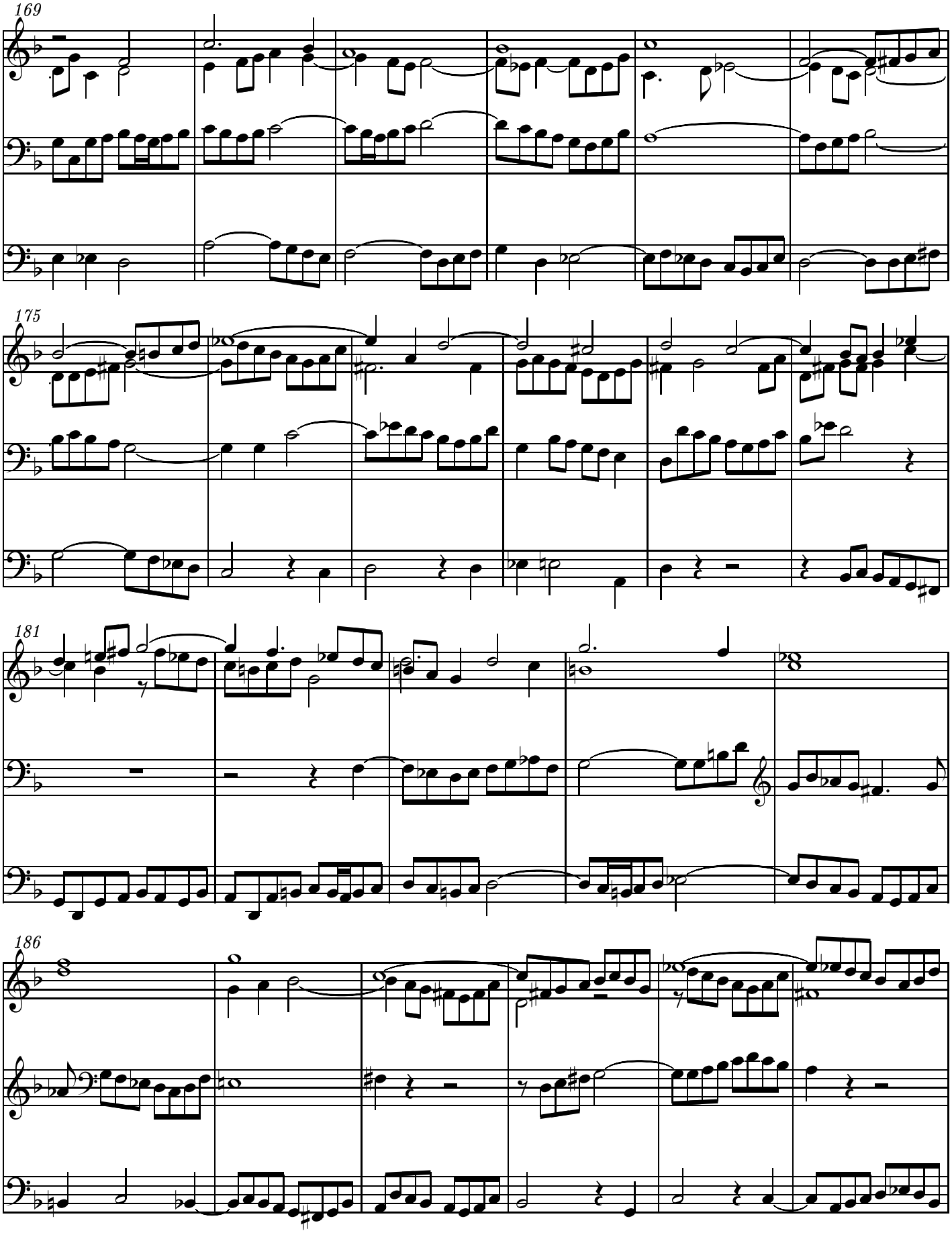
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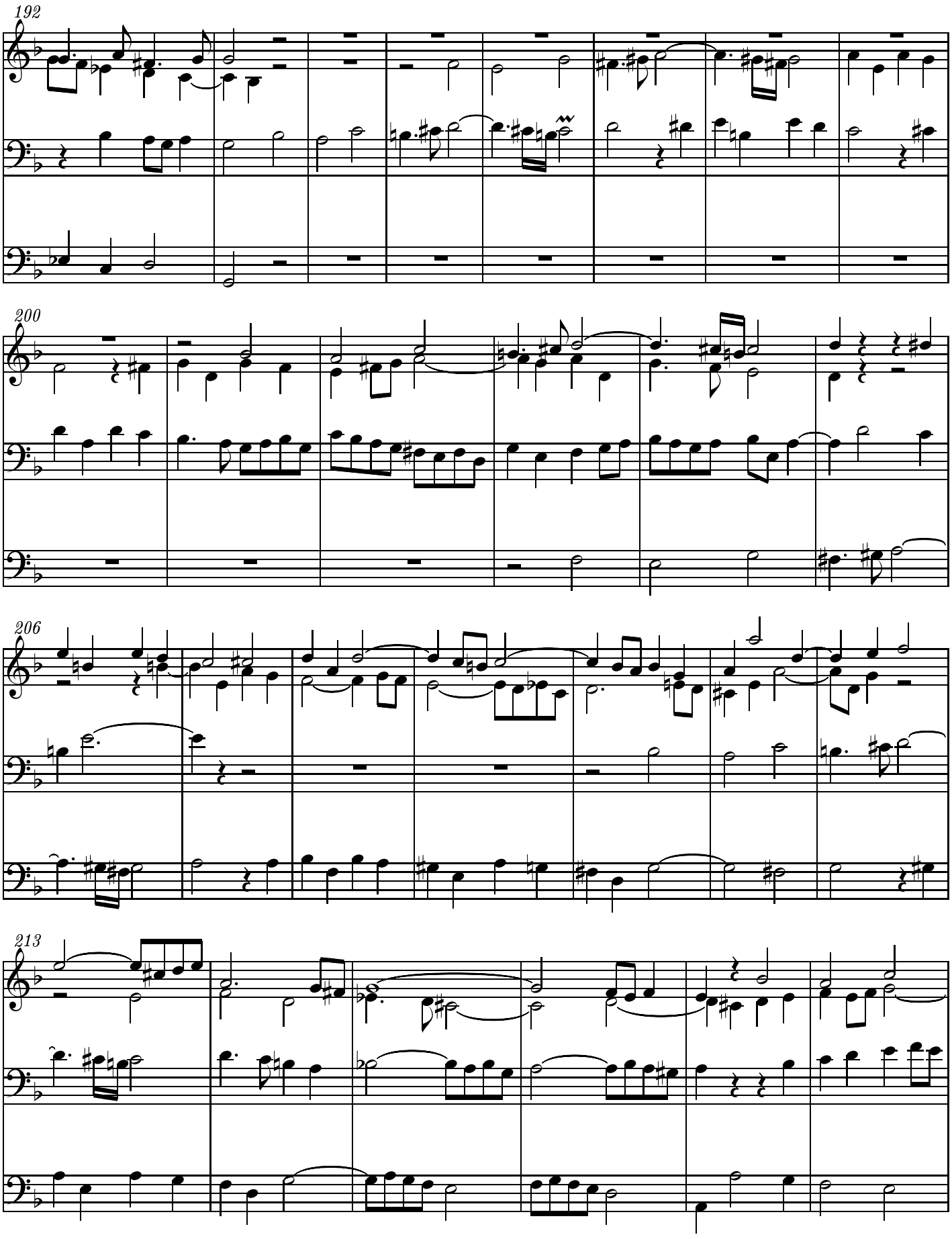
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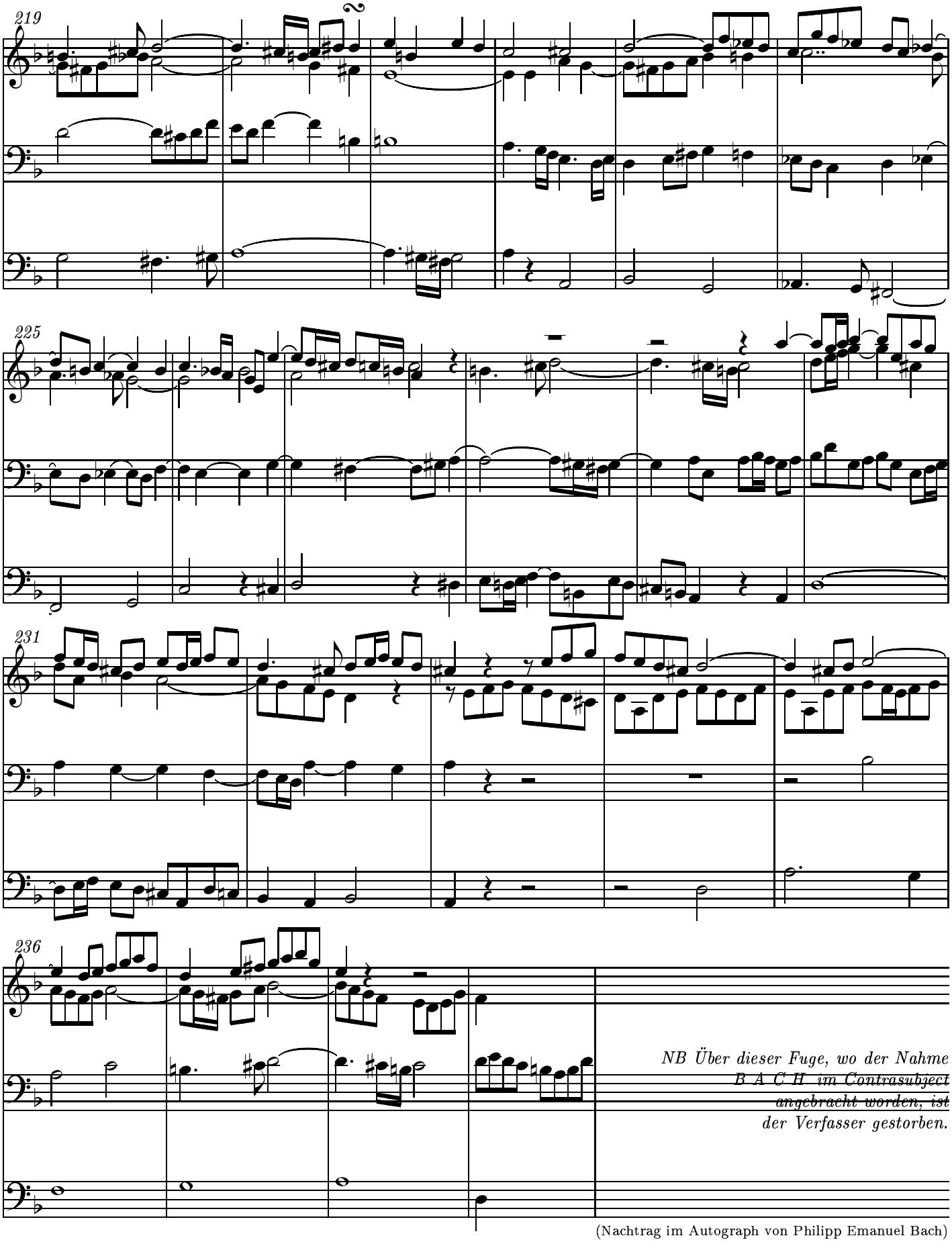

(Nachtrag im Autograph von Philipp Emanuel Bach)