Johann Sebastian Bach

Kunst der Fuge

BWV 1080

Orgelfassung nach der Erstfassung

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Vorbemerkung

Die hier vorliegende Orgelfassung basiert auf der Erstfassung der Kunst der Fuge.

Die Kunst der Fuge gilt als das letzte große und unvollendet gebliebene Instrumentalwerk Johann Sebastian Bachs. Über eine lange Zeit hinweg wurden die beiden Hauptquellen der Kunst der Fuge - das autographe Manuskript und der Originaldruck - als mehr oder weniger zusammengehörige Einheit betrachtet. Erst in jüngerer Zeit haben quellenkritische Untersuchungen gezeigt, daß die beiden Quellen zwei deutlich verschiedene Fassungen des Werkes überliefern, die auch zeitlich voneinander zu trennen sind.

Die Quelle für diese Frühfassung ist eine Reinschrift (Deutsche Staatsbibliothek Berlin, Mus. ms. auto gr. Bach P 200) aus den frühen 1740er Jahren. Daher kann man wohl damit rechnen, daß die Anfänge der Kunst der Fuge in die Zeit vor 1740 zurückreichen könnten.

Die frühere Fassung unterscheidet sich von der späteren posthum erschienenen Druckfassung vor allem durch die abgeschlossene und kürzere Form, eine andere Satzreihenfolge, andere Taktmaße und Notenwerte (bei Nr.5, 6 und 10-14), kürzere Ausarbeitung von Sätzen (Nr.1-3 und 6) oder andersartige Komposition (Nr.12), sowie einer Vielzahl kleinerer und größerer Textvarianten.

Diese aus insgesamt vierzehn Sätzen (zwölf Fugen und zwei Kanons) bestehende Frühfassung kann als vollendet gelten, da sie das Werk in einer planvoll und in sich abgeschlossenen Form bietet. Am Anfang stehen drei Fugen im einfachen Kontrapunkt, gefolgt von fünf Fugen (Nr.4-8) im doppelten Kontrapunkt, das Hauptthema mit seiner Umkehrung bzw. mit einem neuen Kontrasubjekt verbindend. Einem unendlichen Oktavenkanon (Nr. 9), der erstmals eine deutlich variierte Form des Themas bietet, schließen sich zwei Fugen (Nr. 10-11) im doppelten (dreifachen) Kontrapunkt an, die zwei bzw. drei neue Kontrasubjekte einführen. Es folgt ein unendlicher Augmentationskanon (Nr. 12). Die Schlußgruppe bilden zwei Spielfugen (Nr.13-14), die erste im einfachen und die zweite im doppelten Kontrapunkt. Dieser Werkaufbau läßt unmittelbar erkennen, daß das Werk im wesentlichen nach kontrapunktischen Gattungsprinzipien angelegt ist, und zwar mit fortschreitendem Schwierigkeitsgrad.

Für den Orgelsatz dieser Ausgabe konnte ich auf eine Urtextausgabe der Druckfassung einiger Sätze von Werner Icking† zurückgreifen. Anhand alter und neuer Bachausgabe wurde der Notentext der Frühfassung wiederhergestellt und korrigiert.

Die Stimmführung der Partitur habe ich beibehalten. Lediglich an einzlnen Stellen wechselt eine Stimme aus Gründen der Übersichtlichkeit ihr System.

Da ich am Notentext keine Änderungen vorgenommen habe, übersteigen die Stimmen an einigen Stellen die Grenzen des üblichen Tonumfangs der Orgel. Hier bleibt es dem Interpreten überlassen, dies bestmöglich zu umspielen.

Martin Straeten

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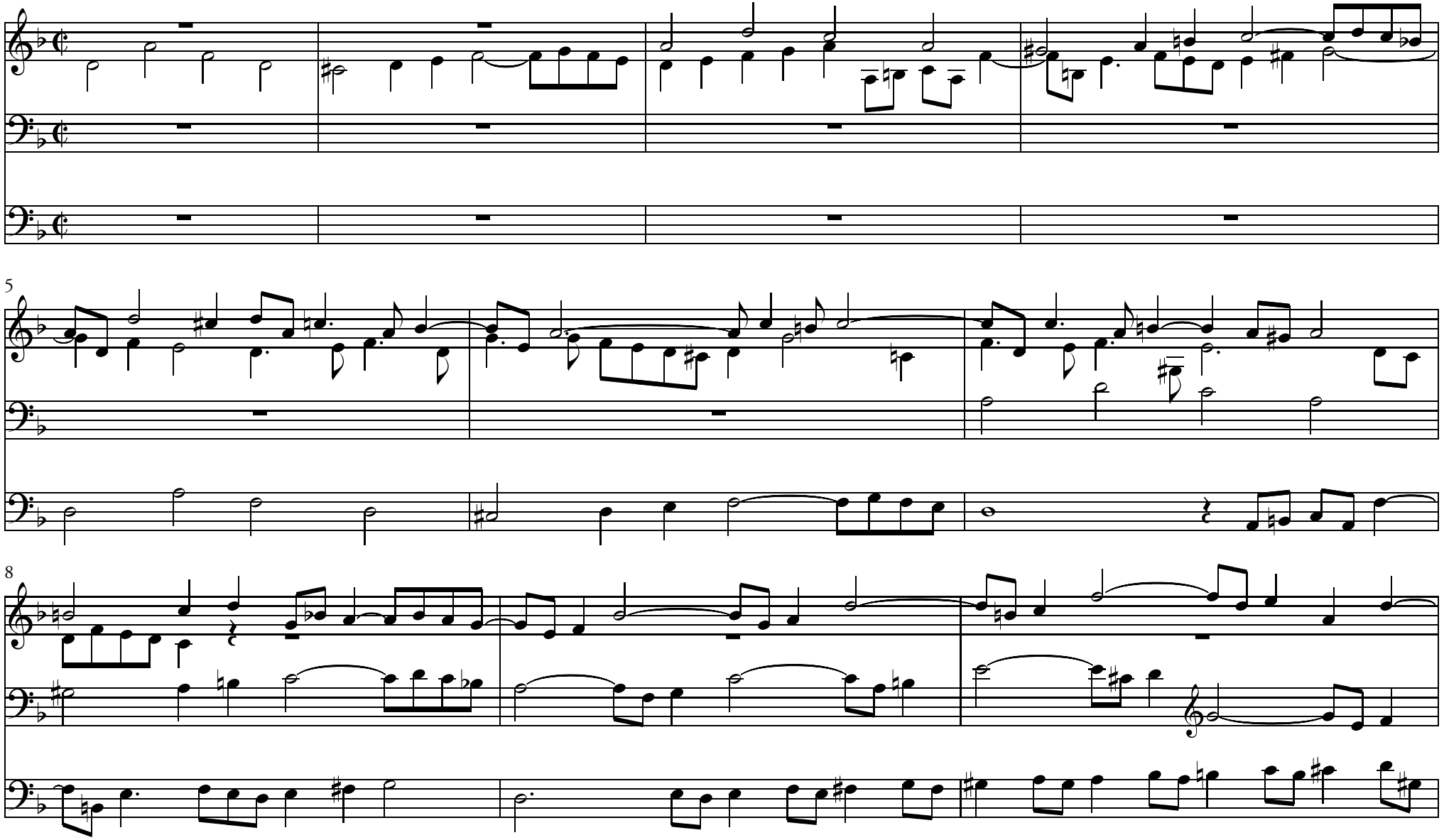
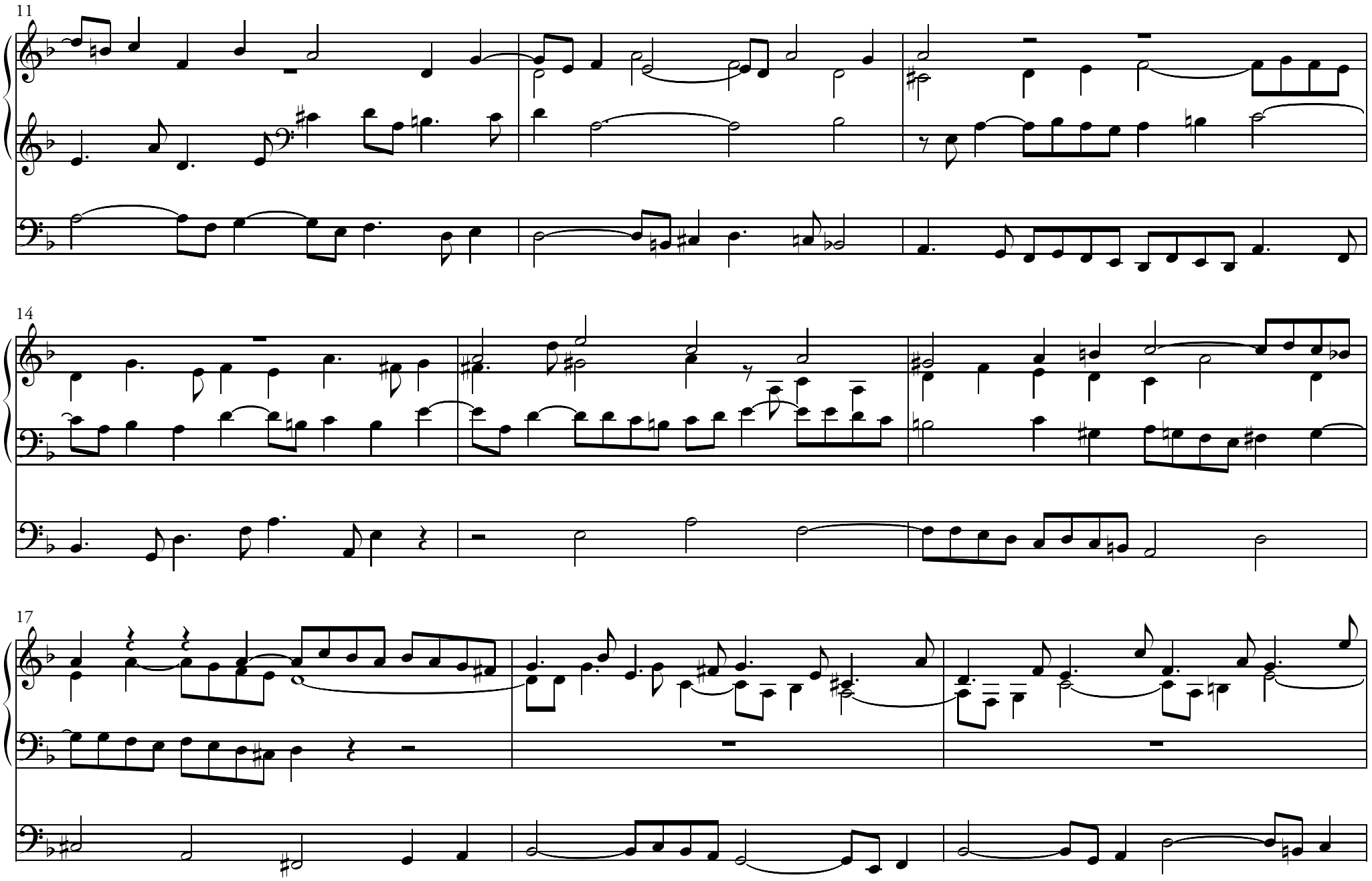
[1]Die im Autograph noch unbezeichneten Fugensätze erhielten erst im Originaldruck den Titel "Contrapunctus".

Contrapunctus I

Fuga a 4 voci

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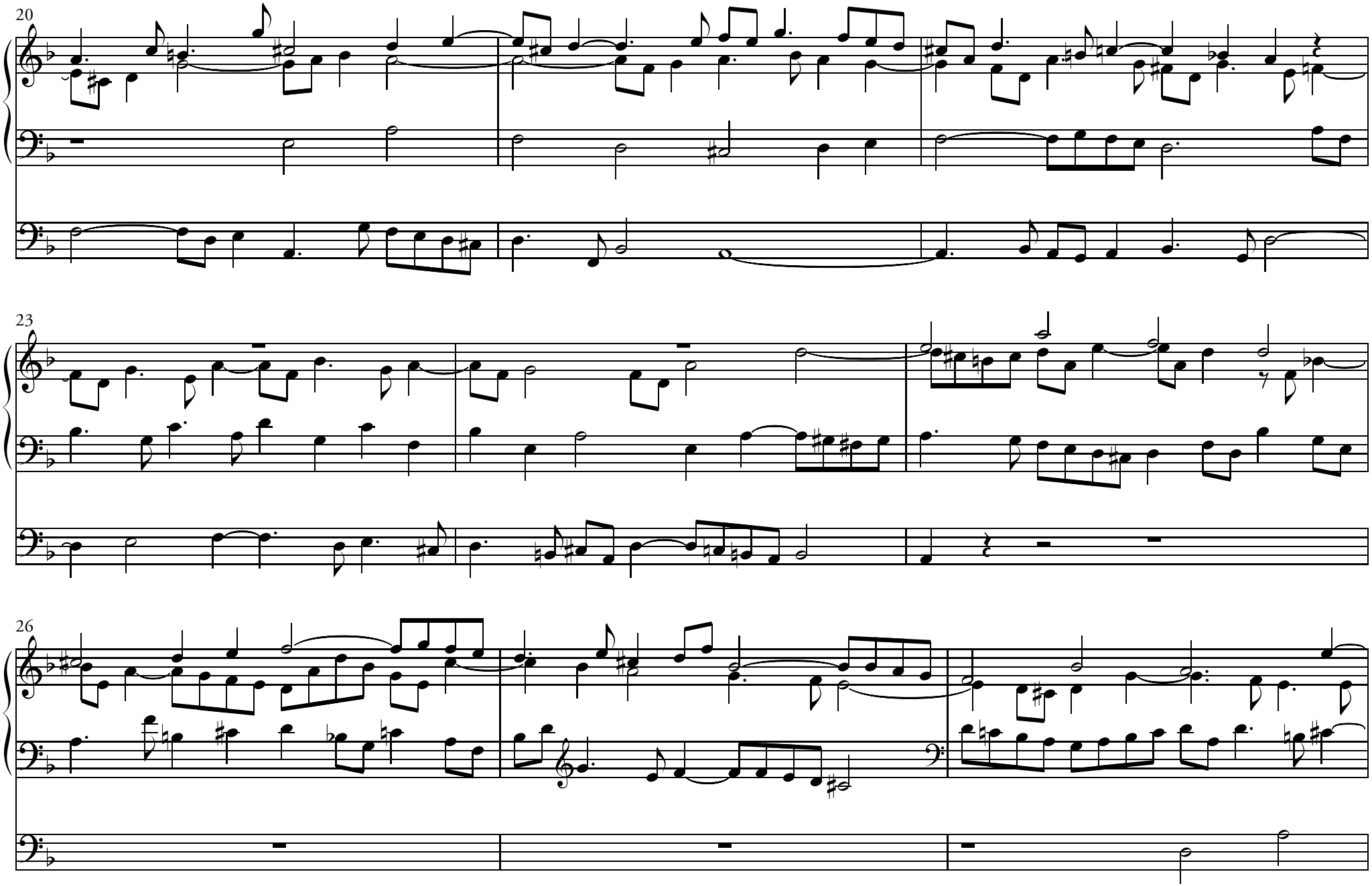
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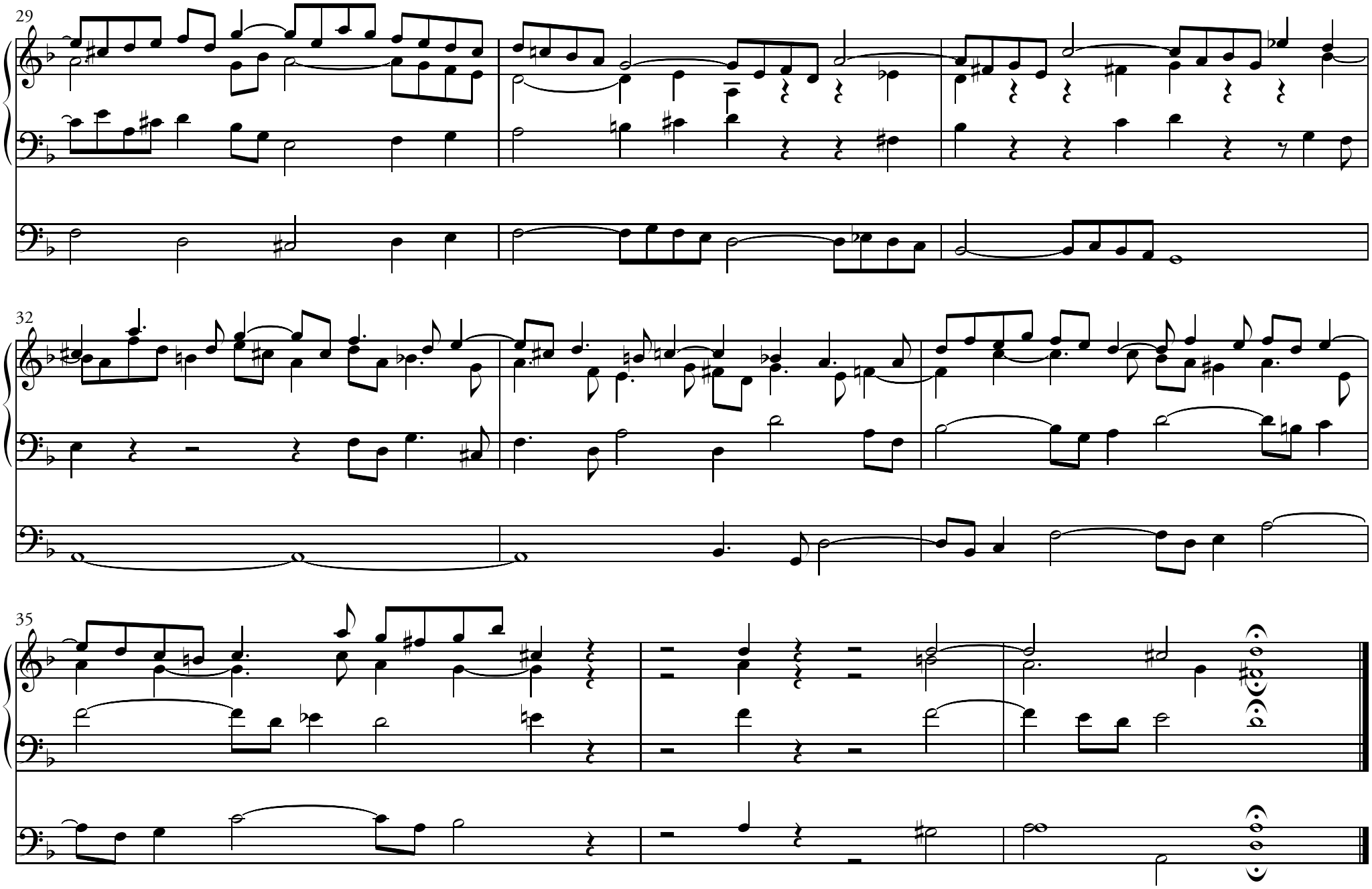
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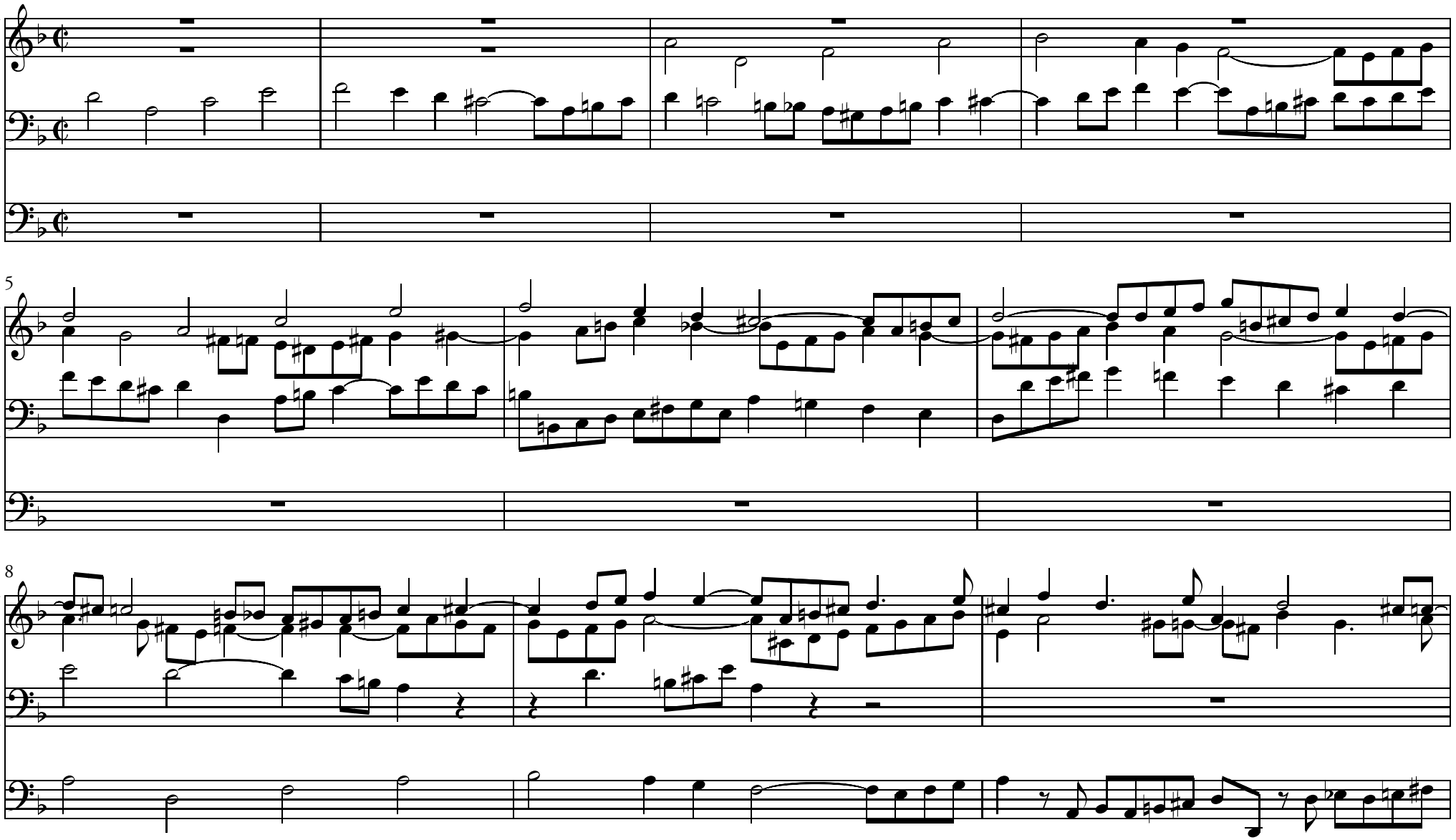
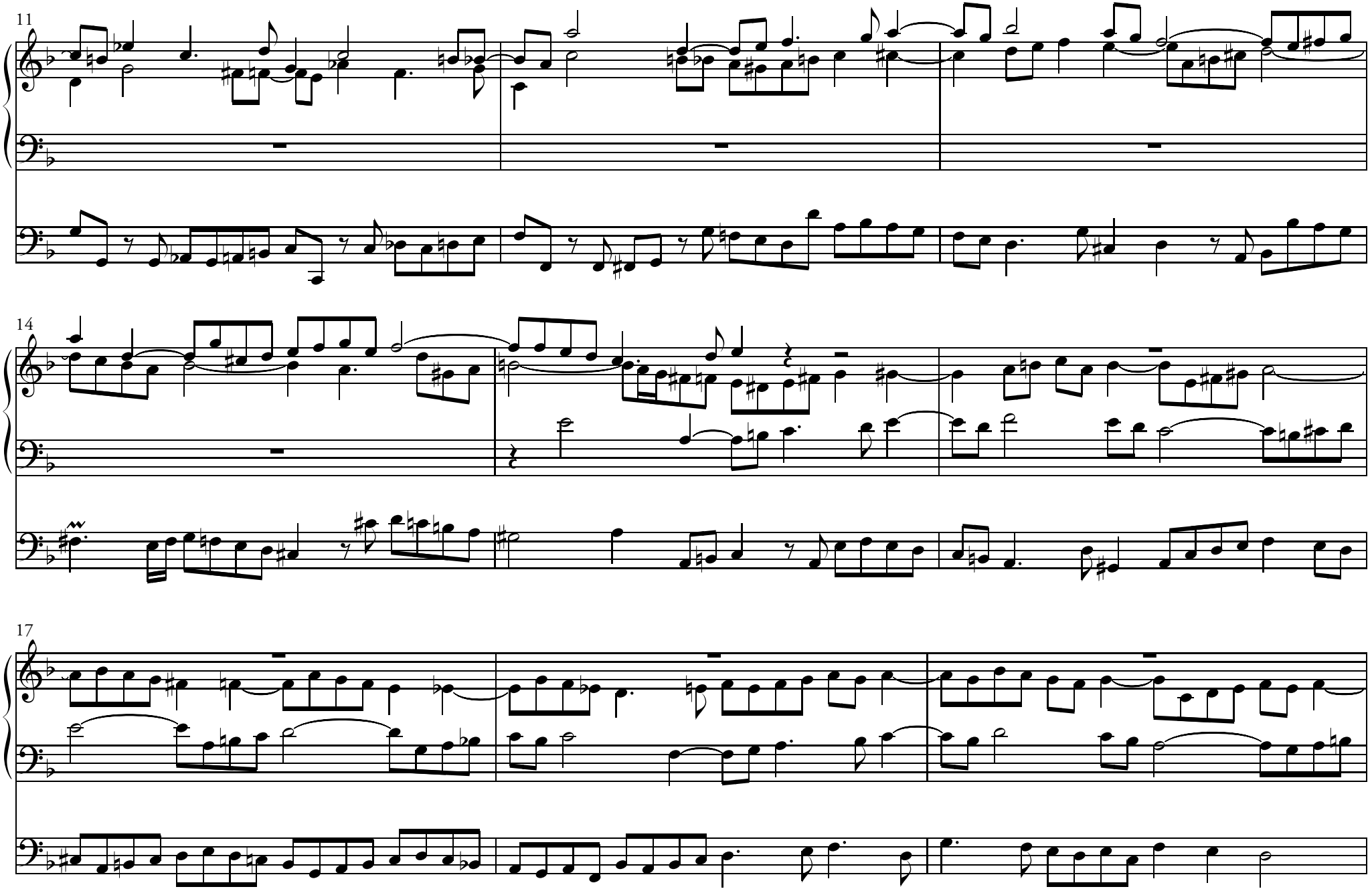
Contrapunctus II Erstdruck: III

Fuga a 4 voci

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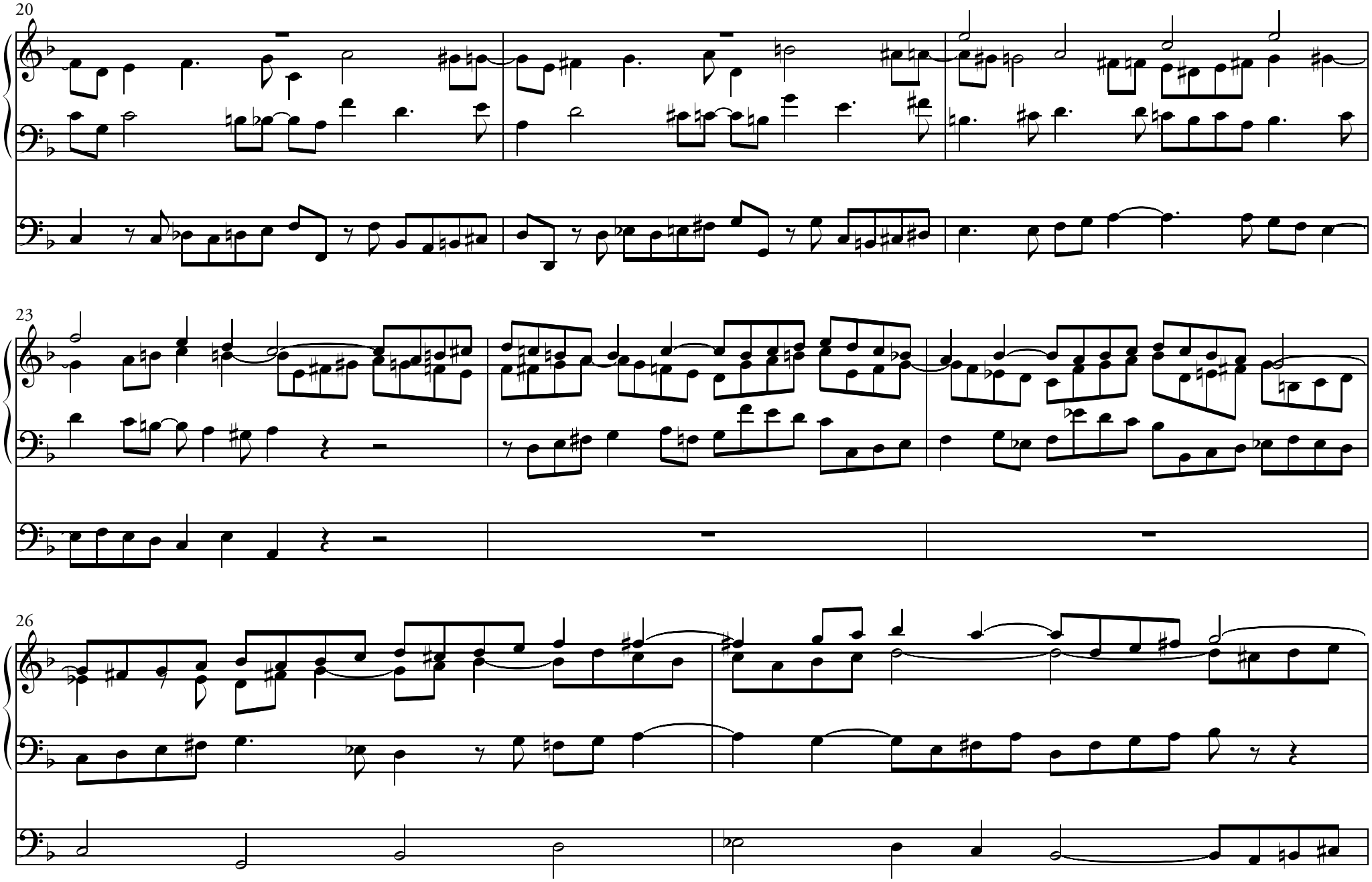
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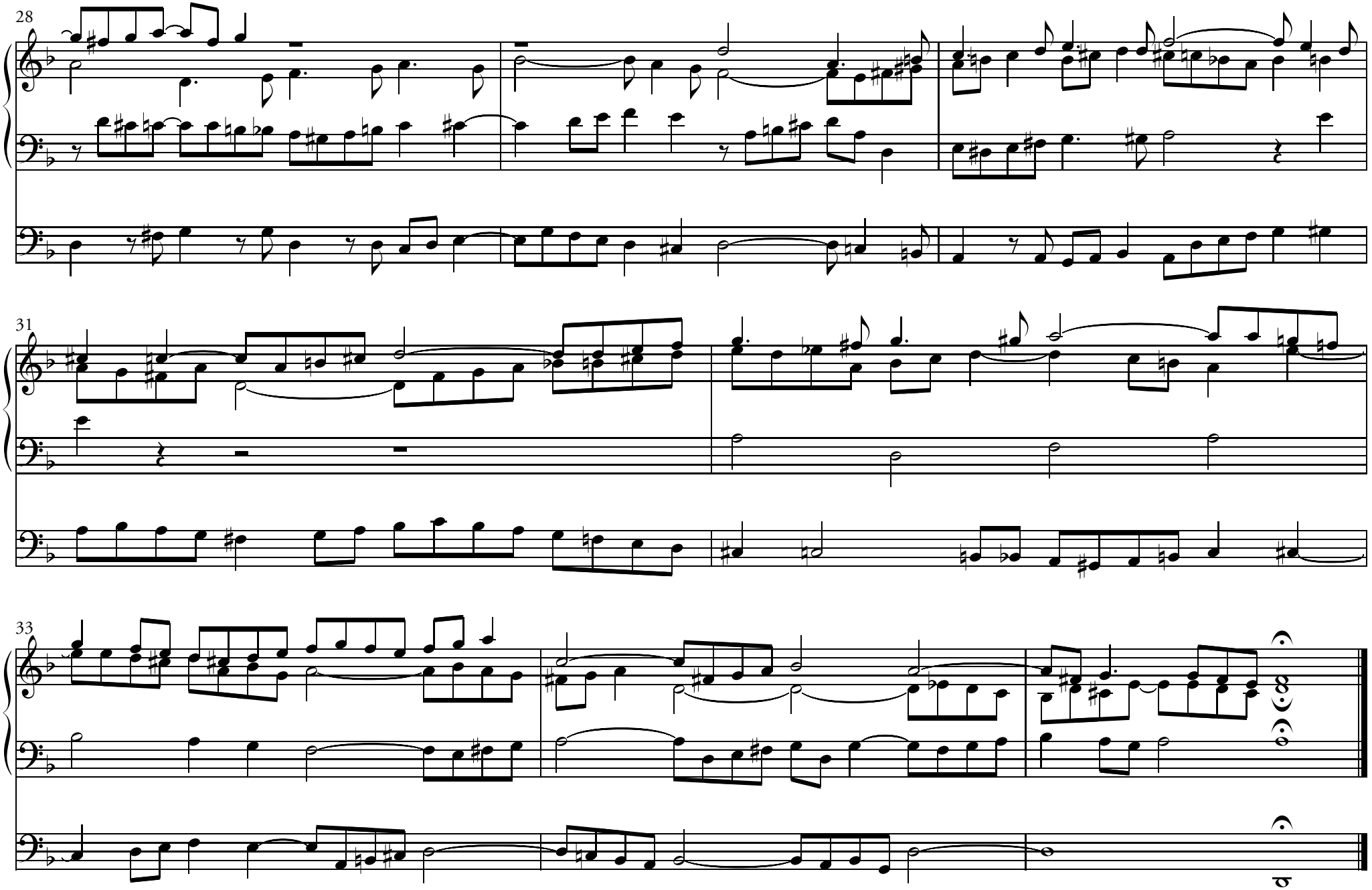
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Contrapunctus III Erstdruck: II

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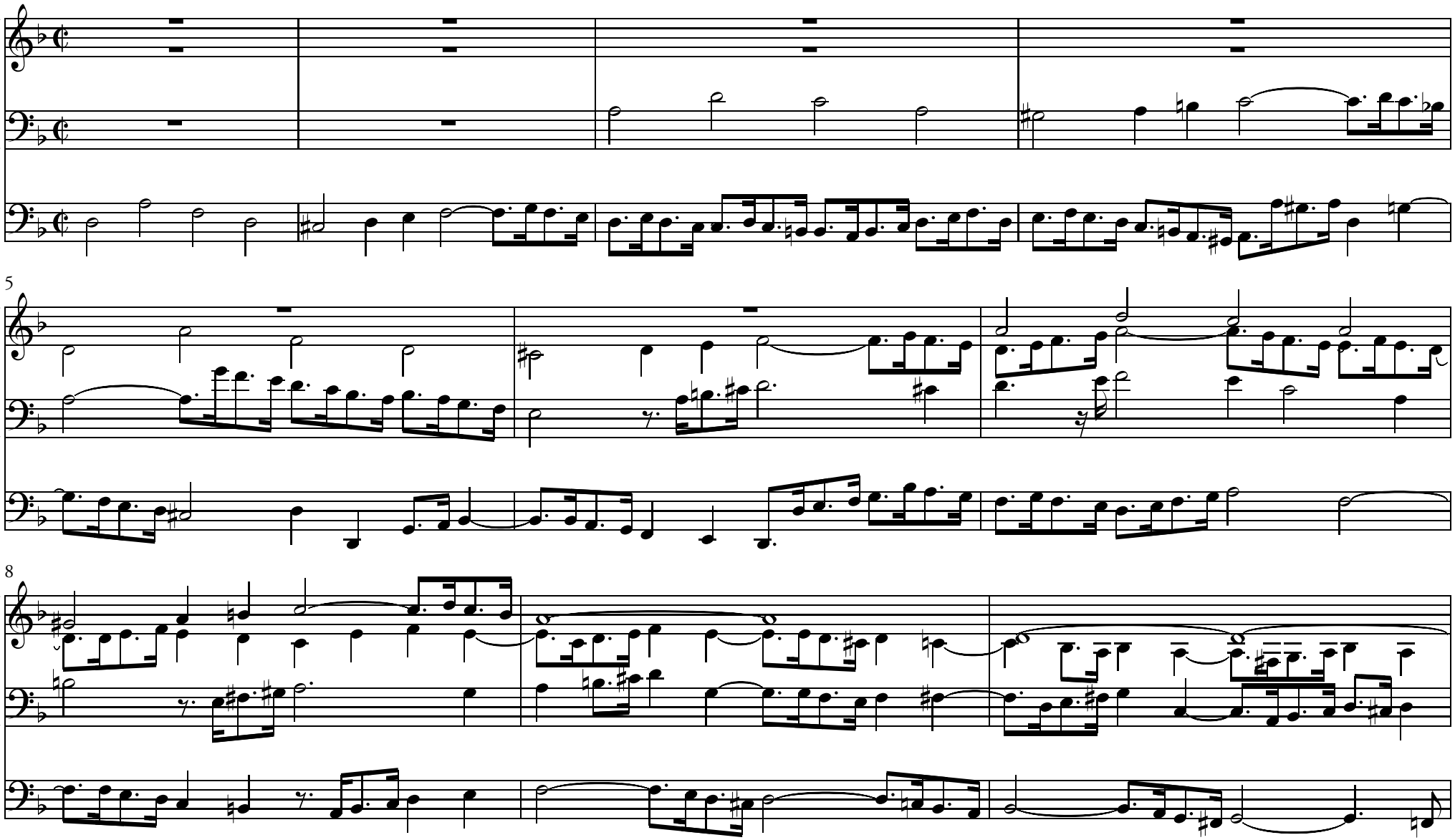

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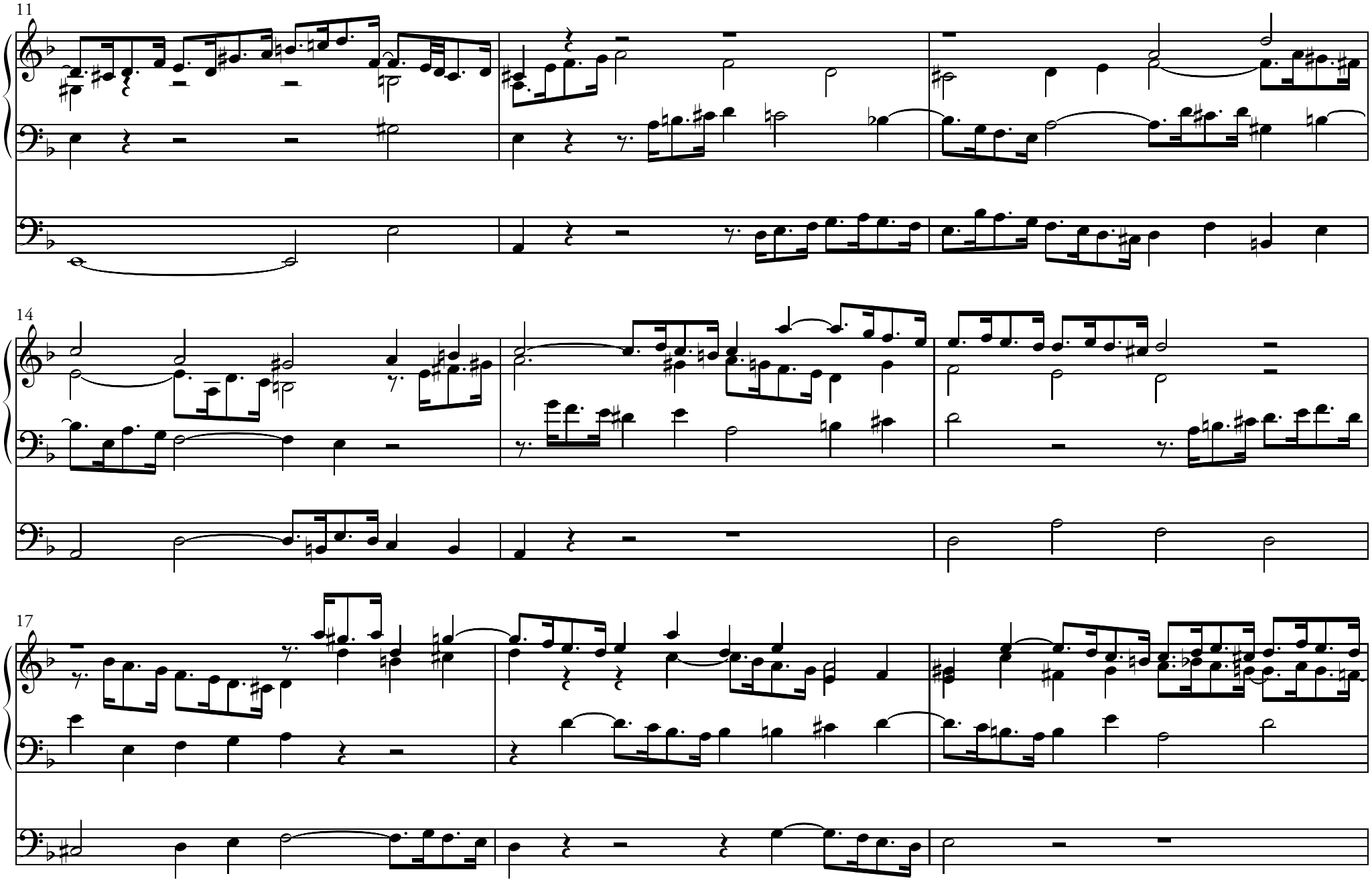
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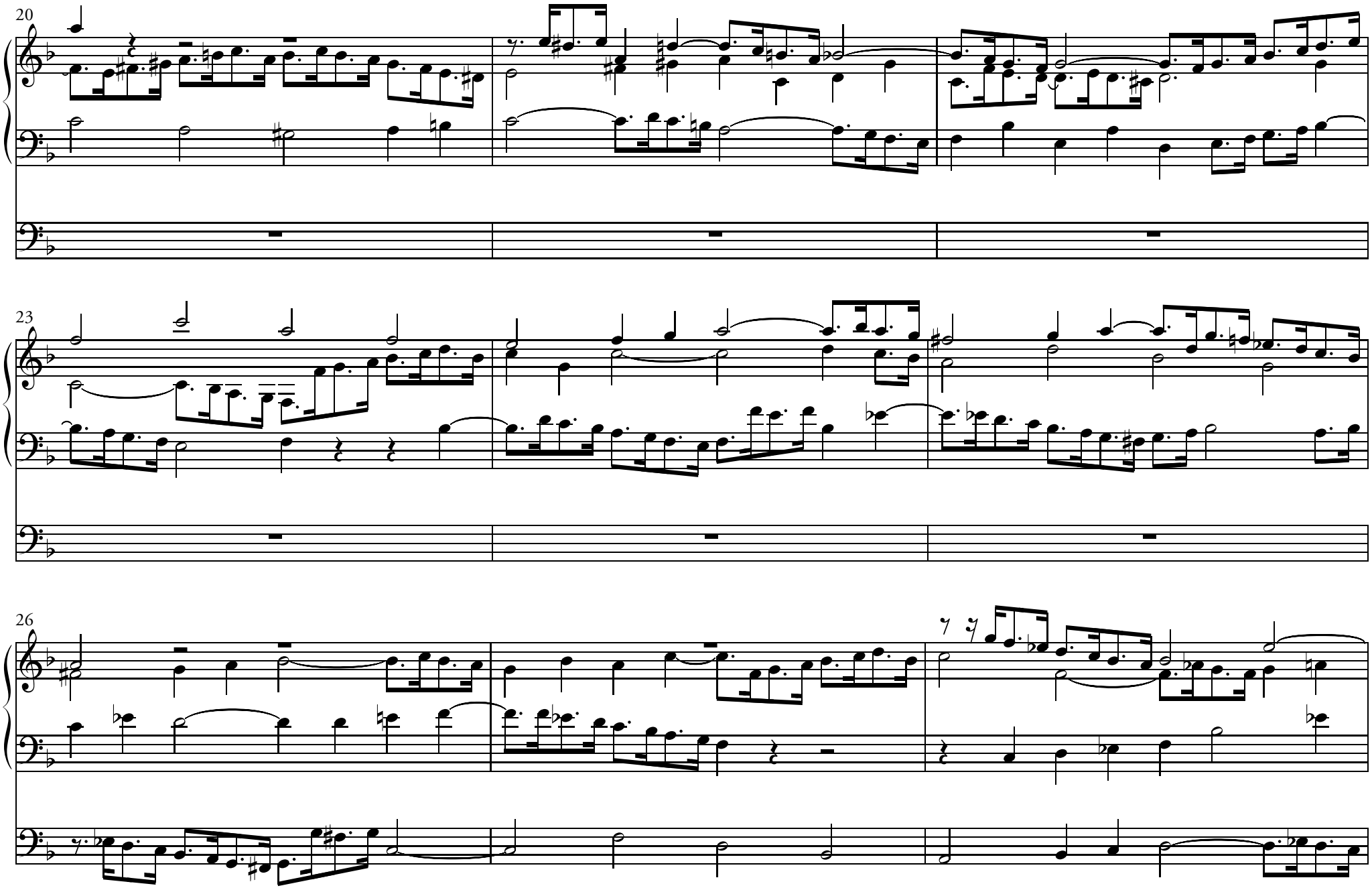
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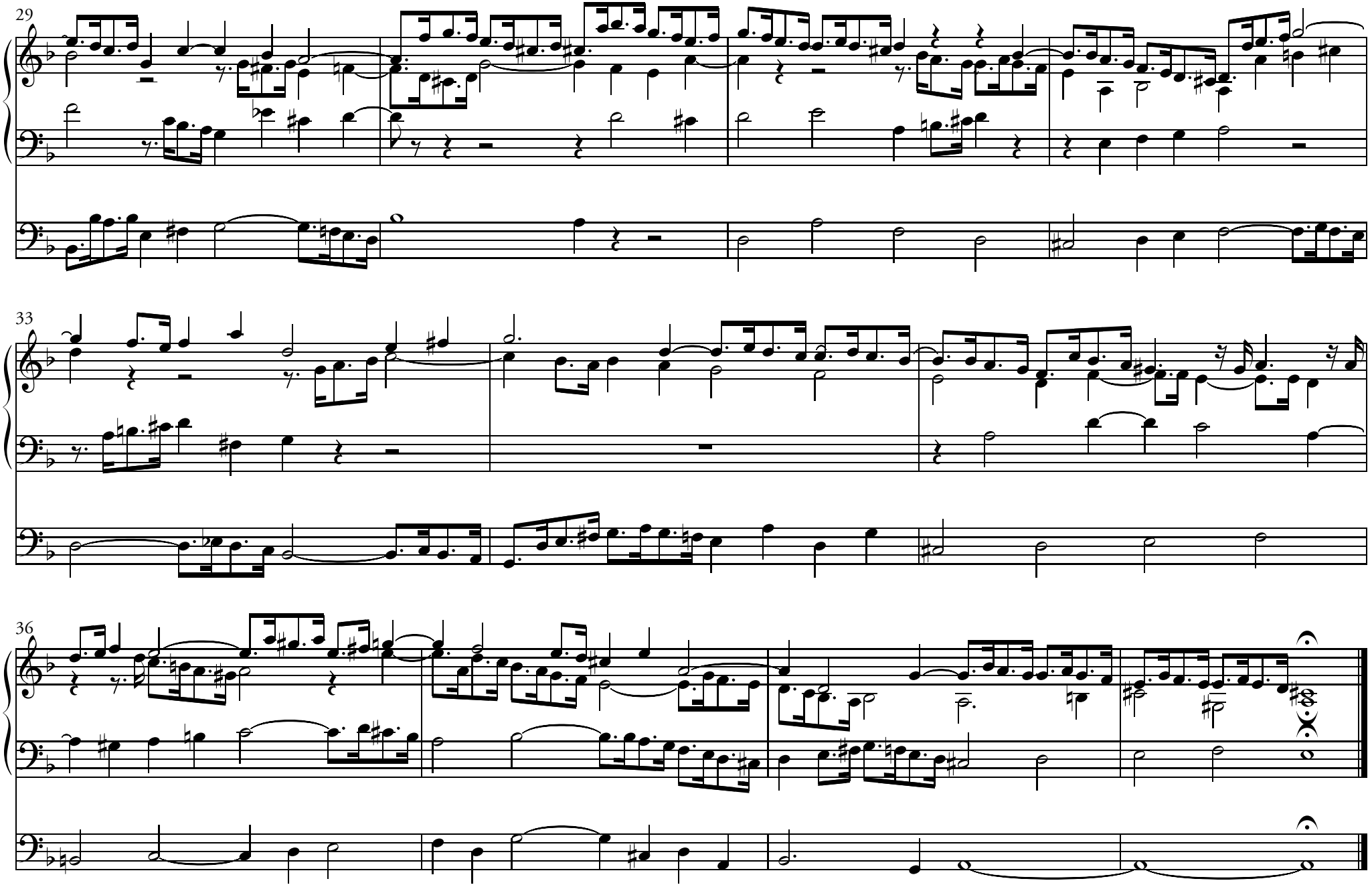
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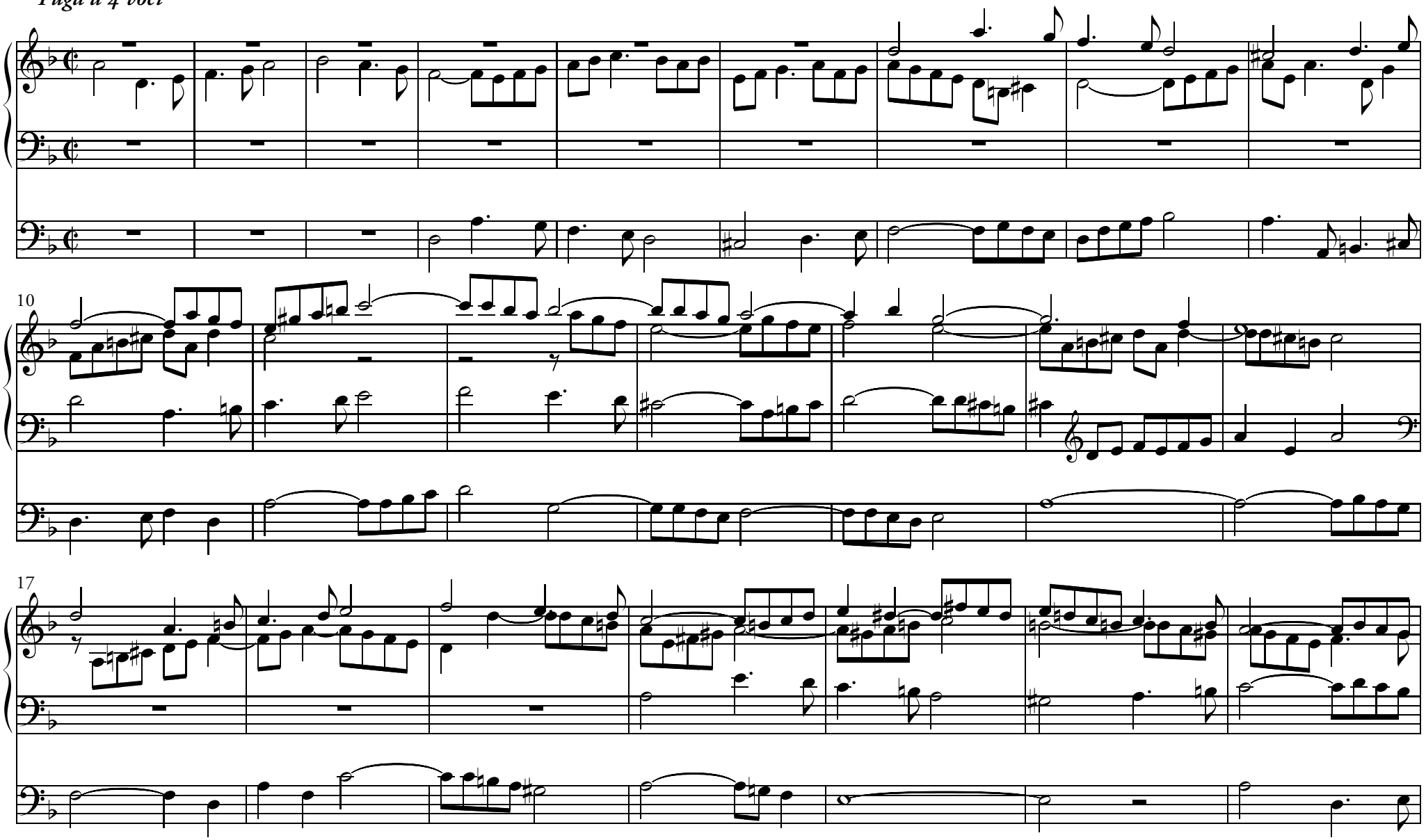

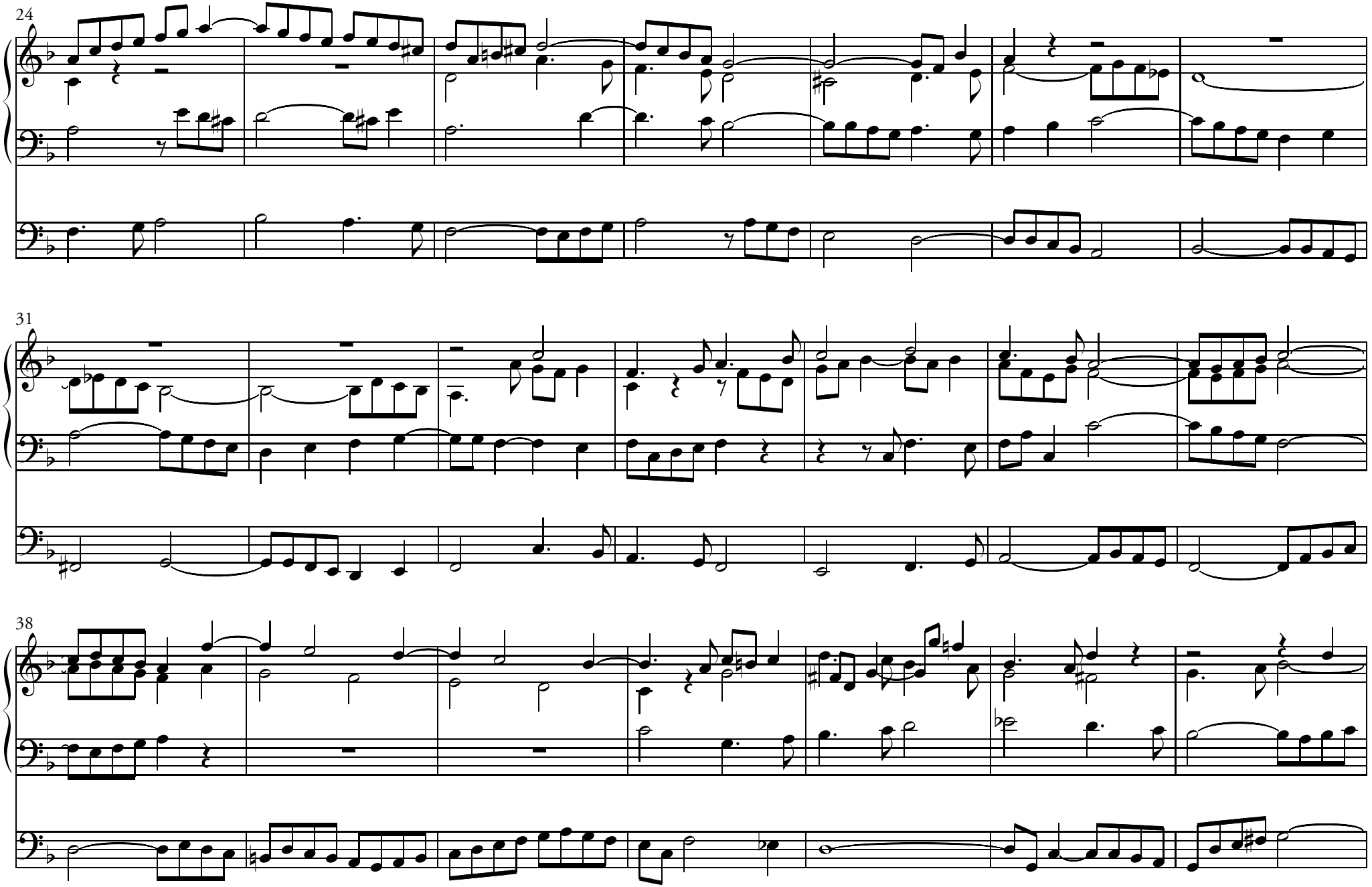
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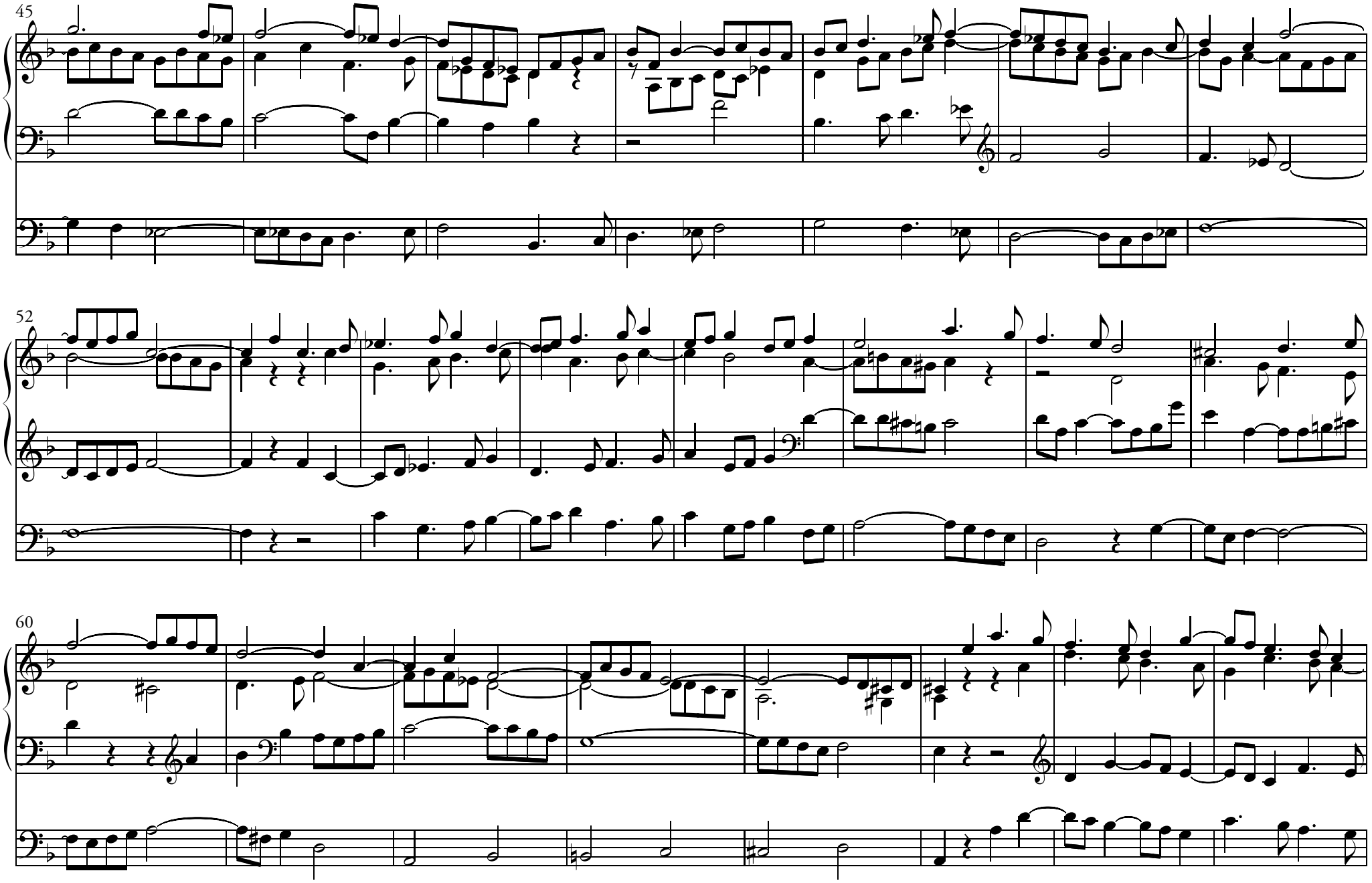
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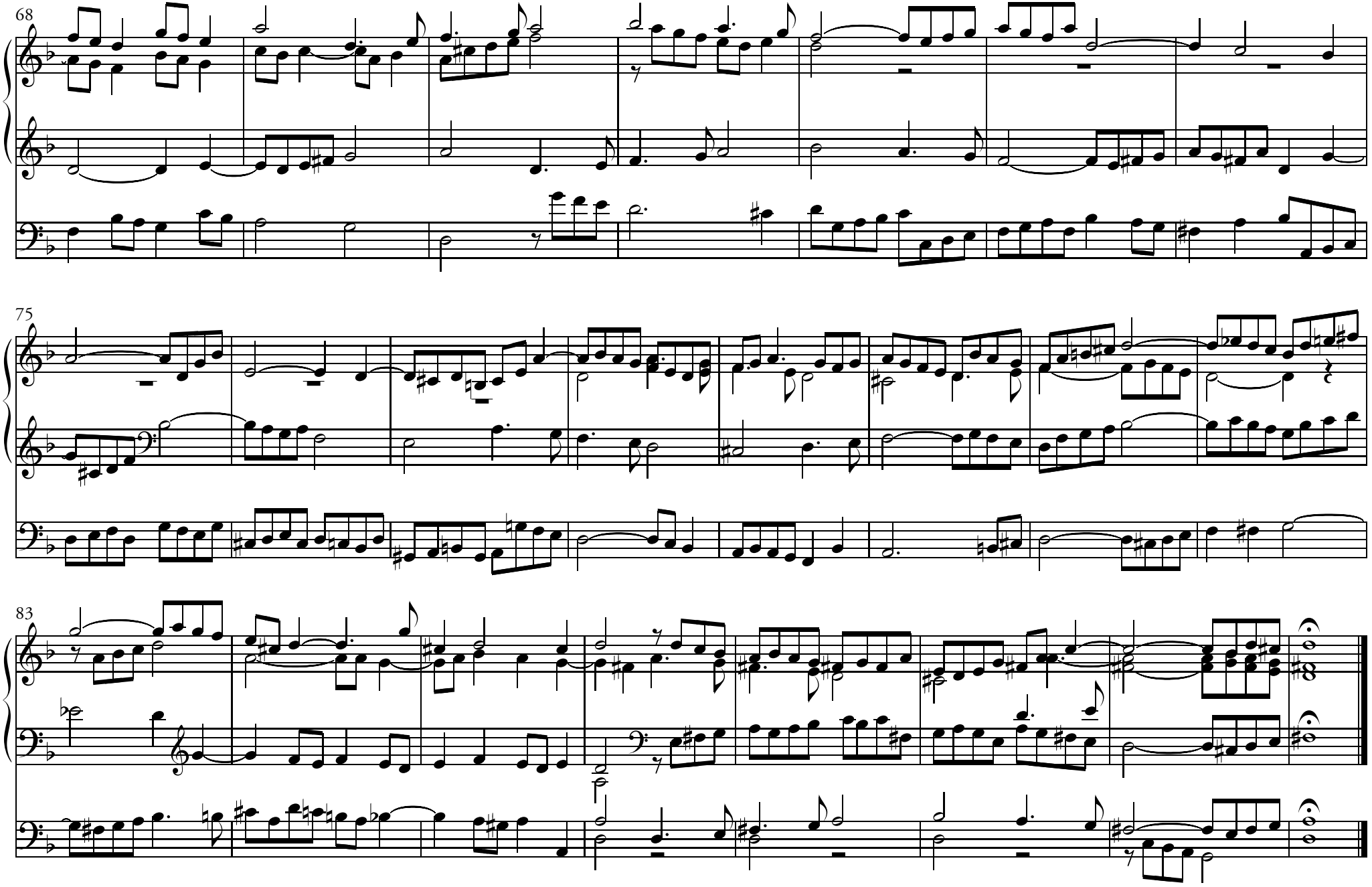
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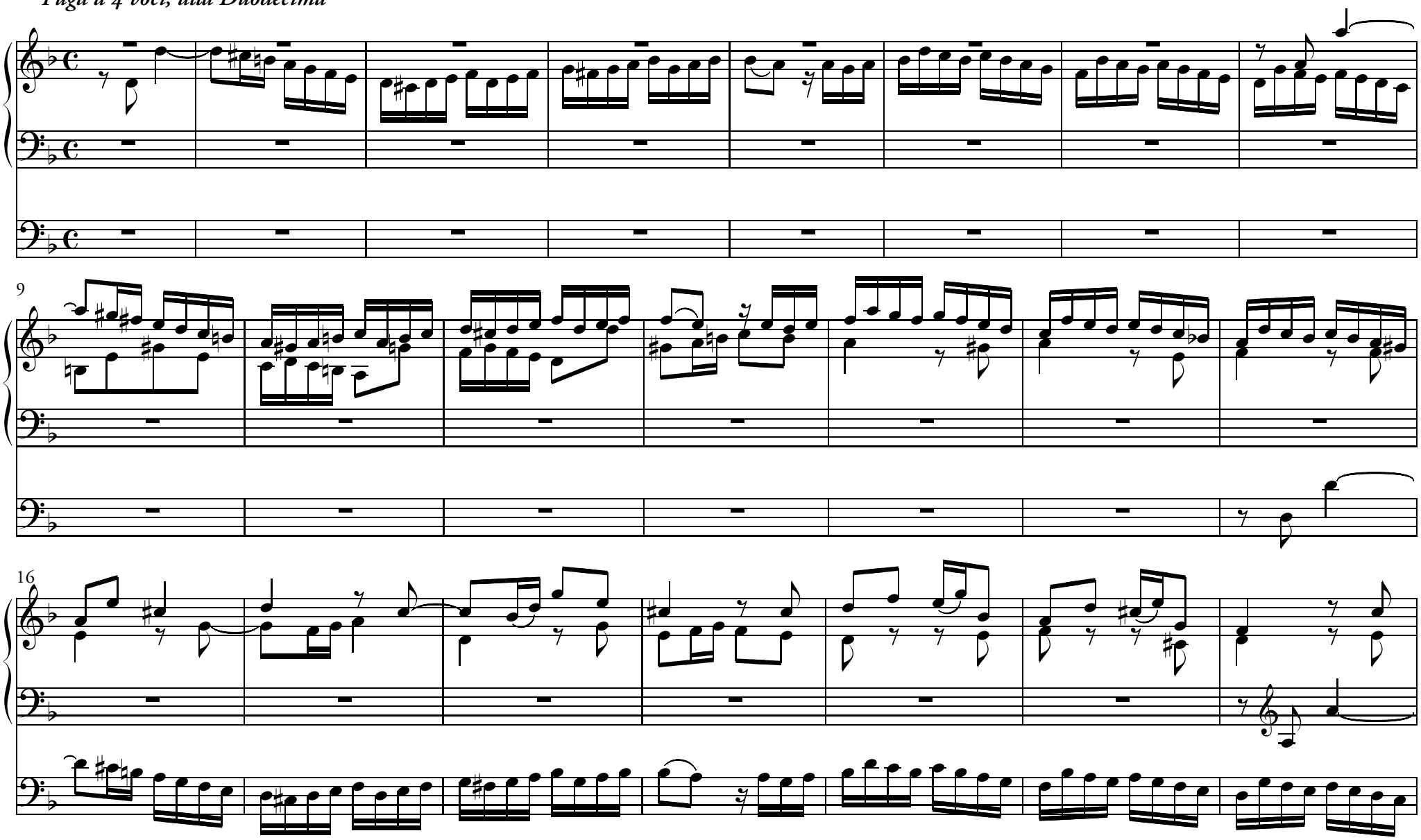
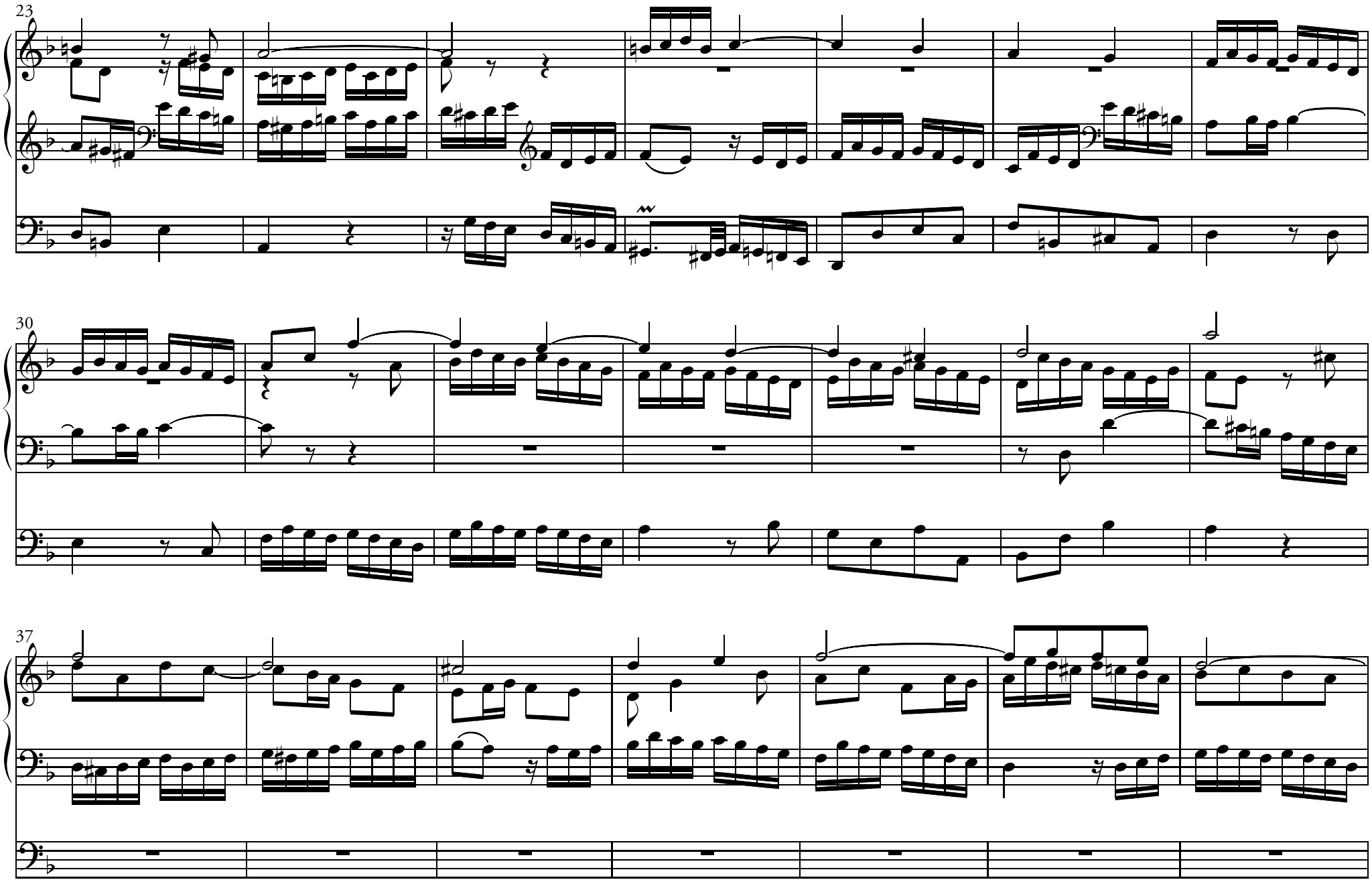
Contrapunctus V

Erstdruck: IX

Fuga a 4 voci, alla Duodecima

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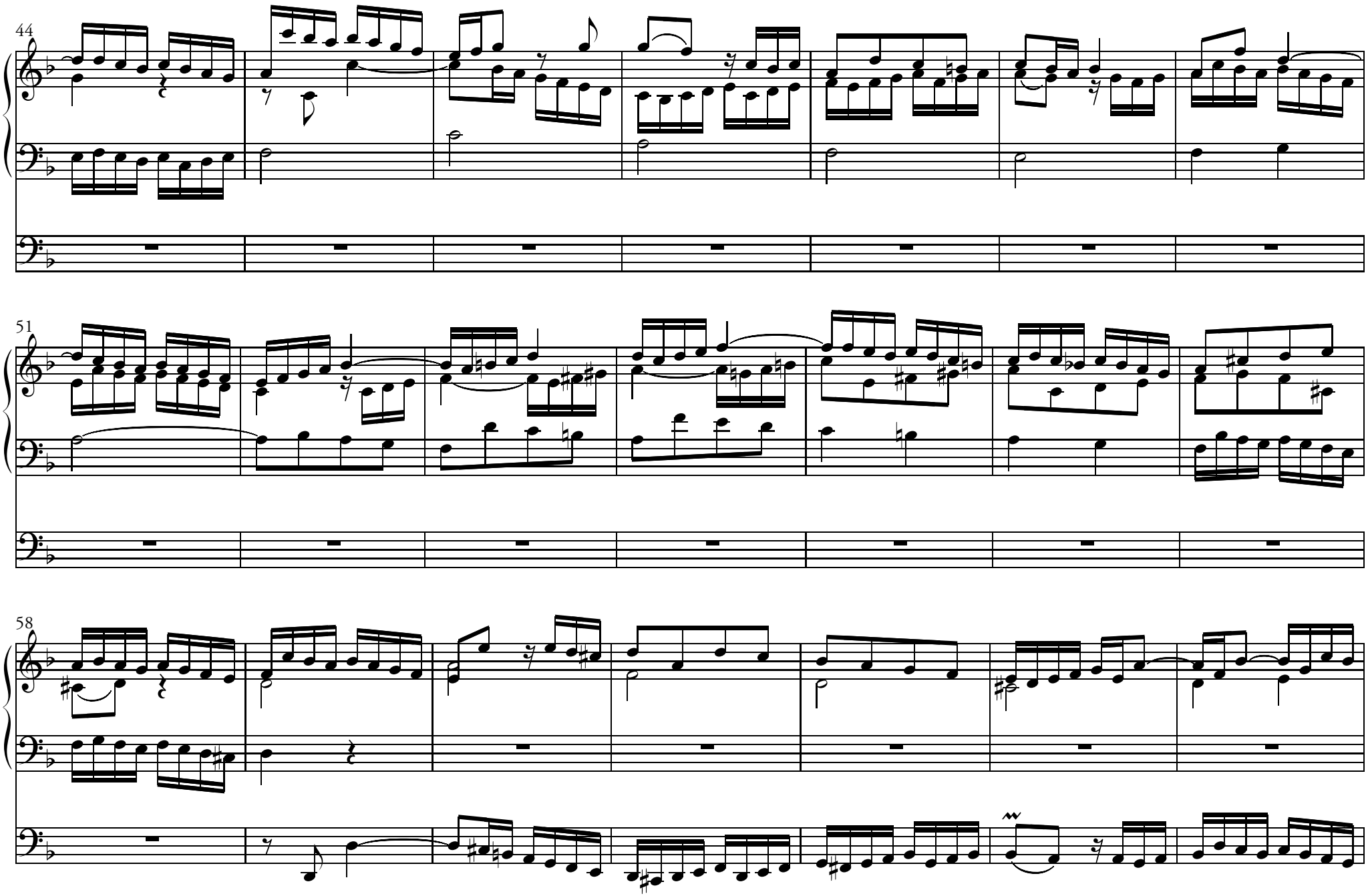
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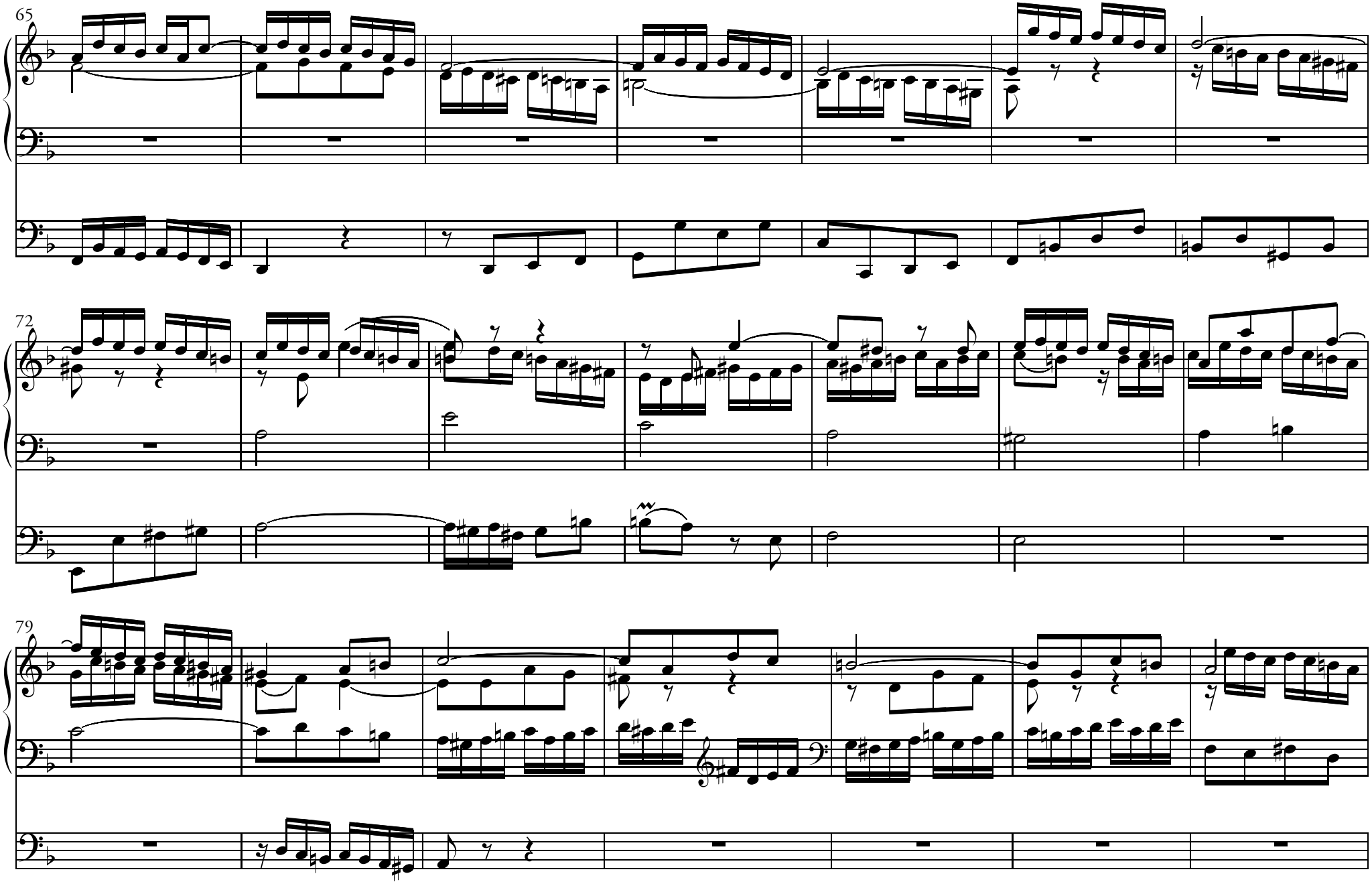
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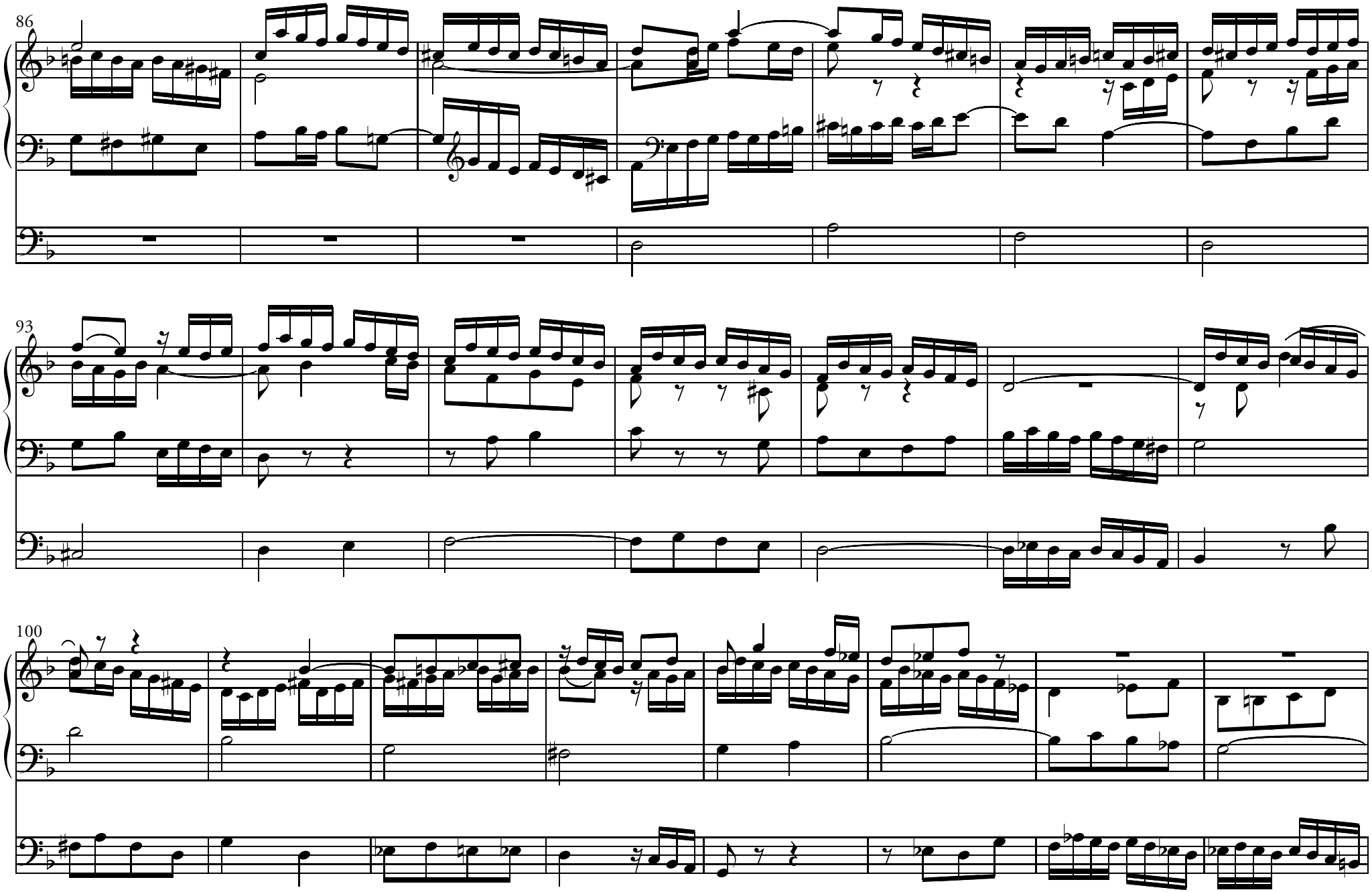
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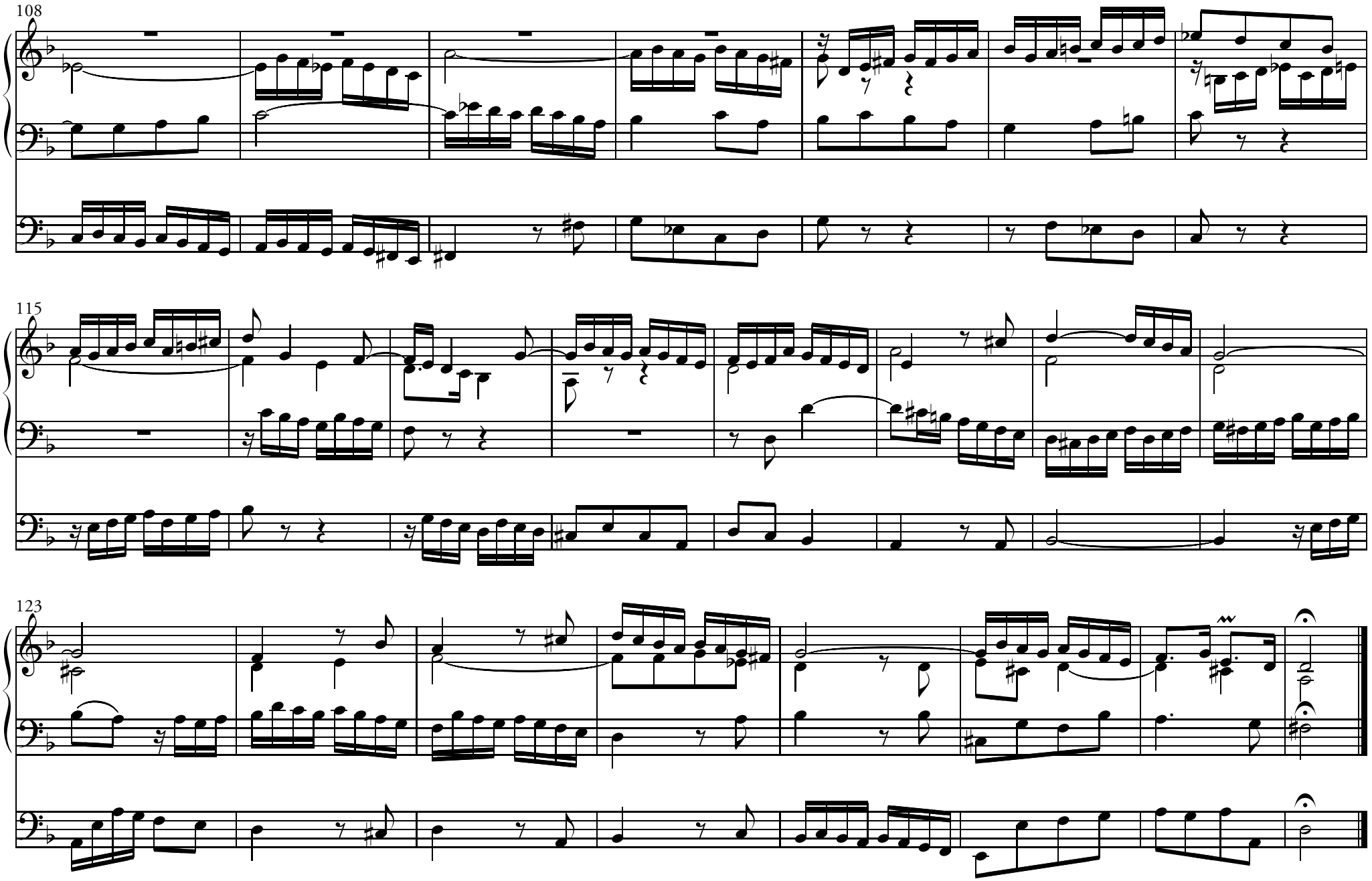
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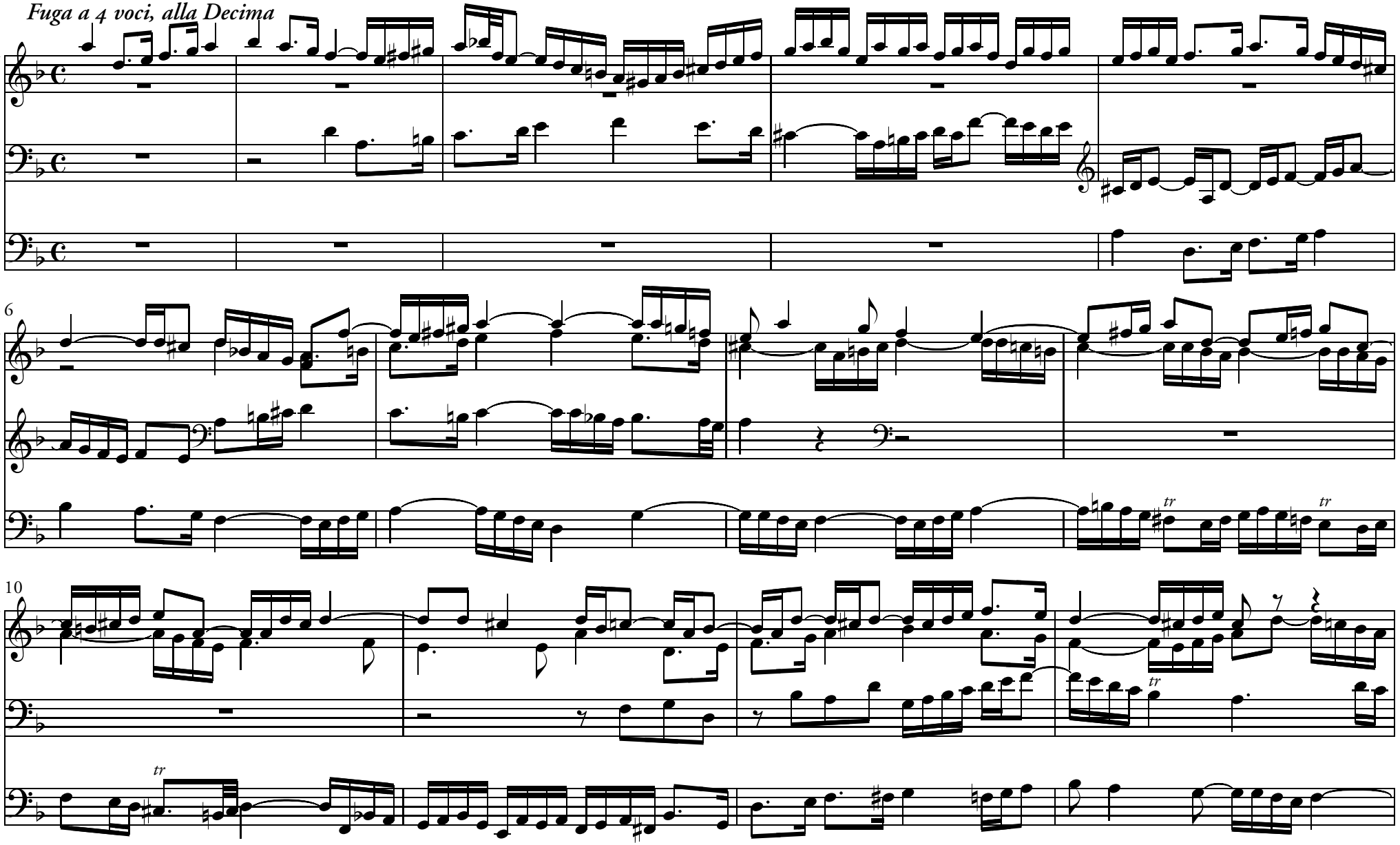
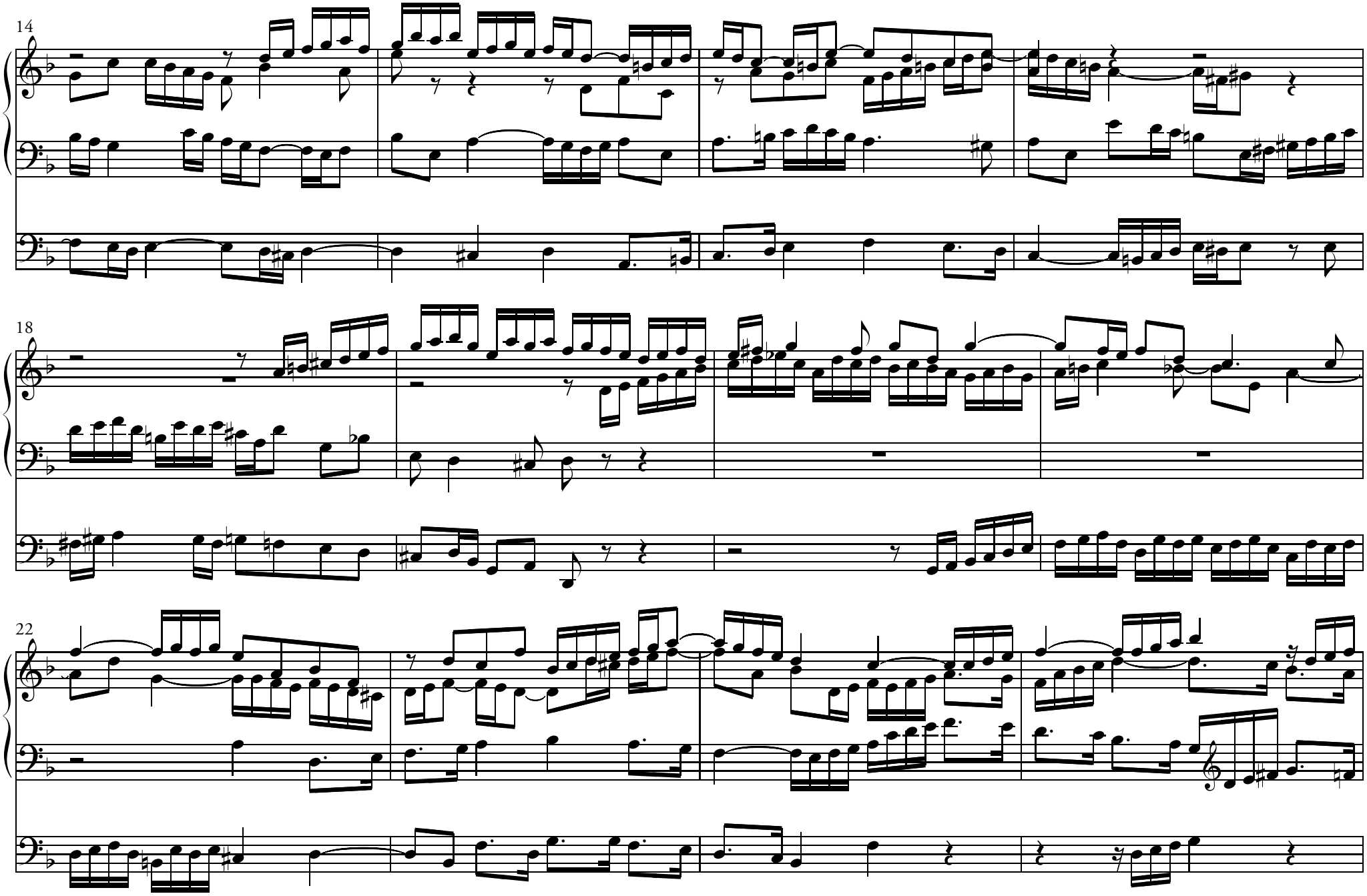
Contrapunctus VI Erstdruck: X

Fuga a 4 voci, alla Decima

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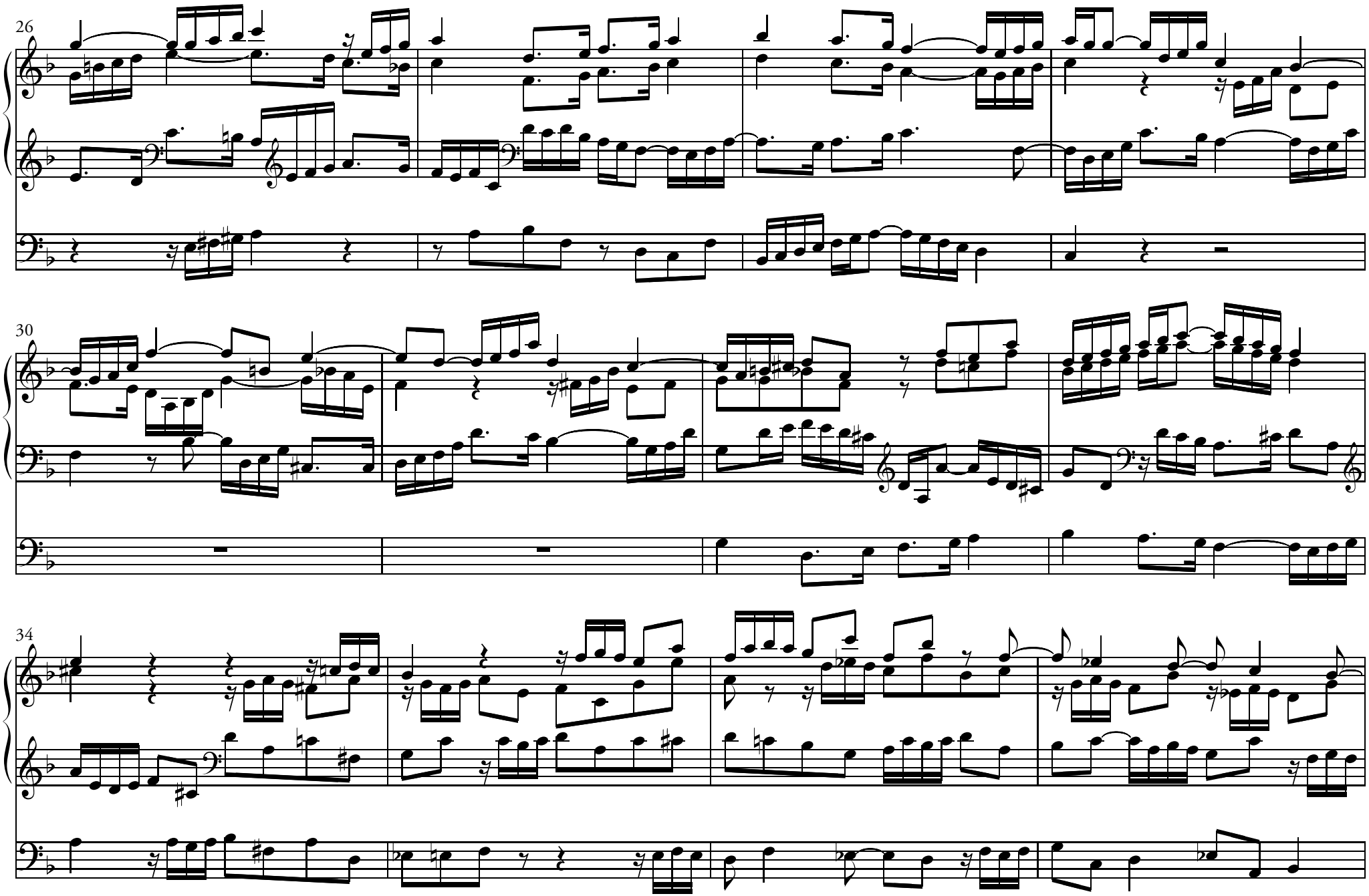
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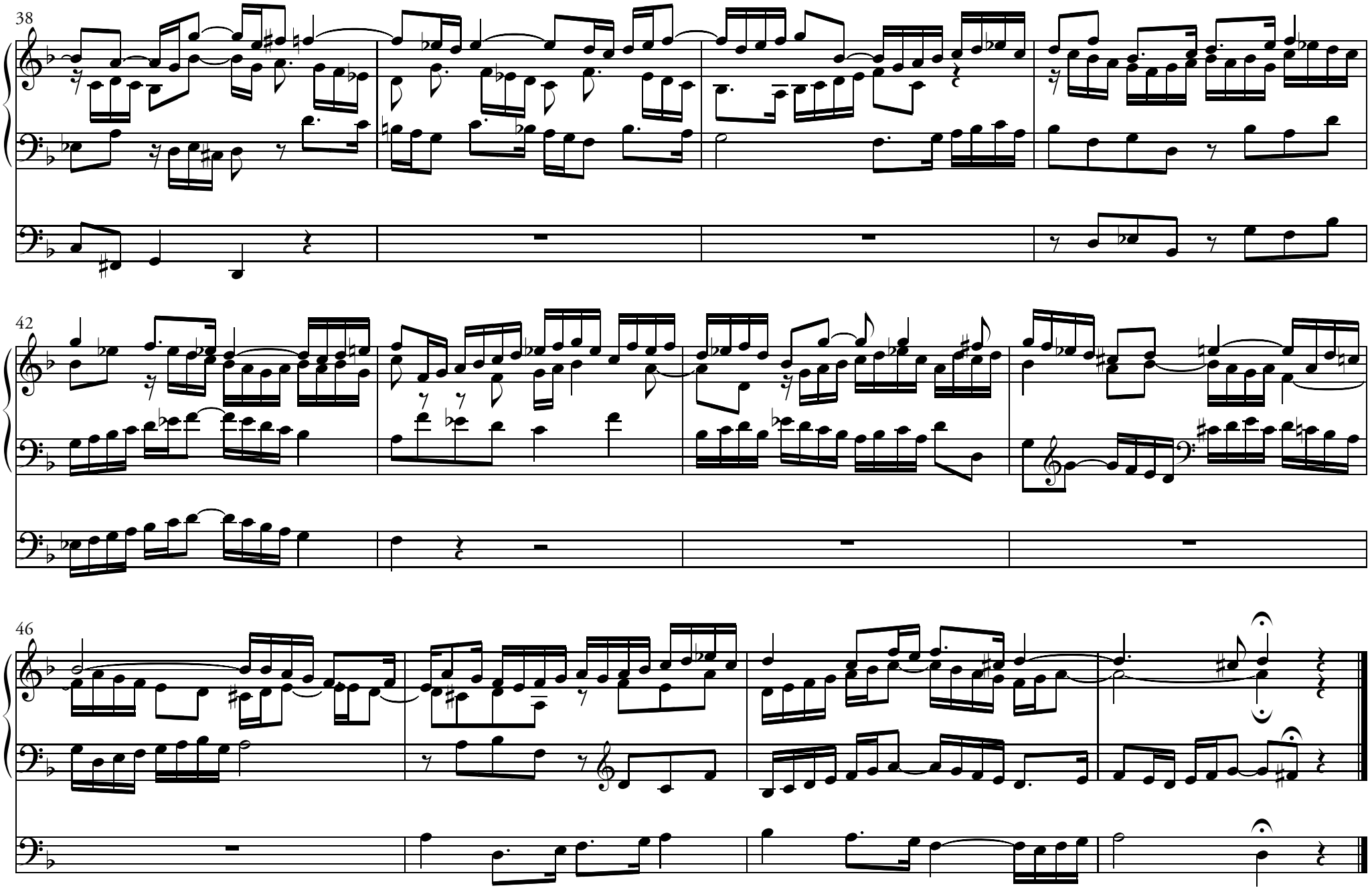
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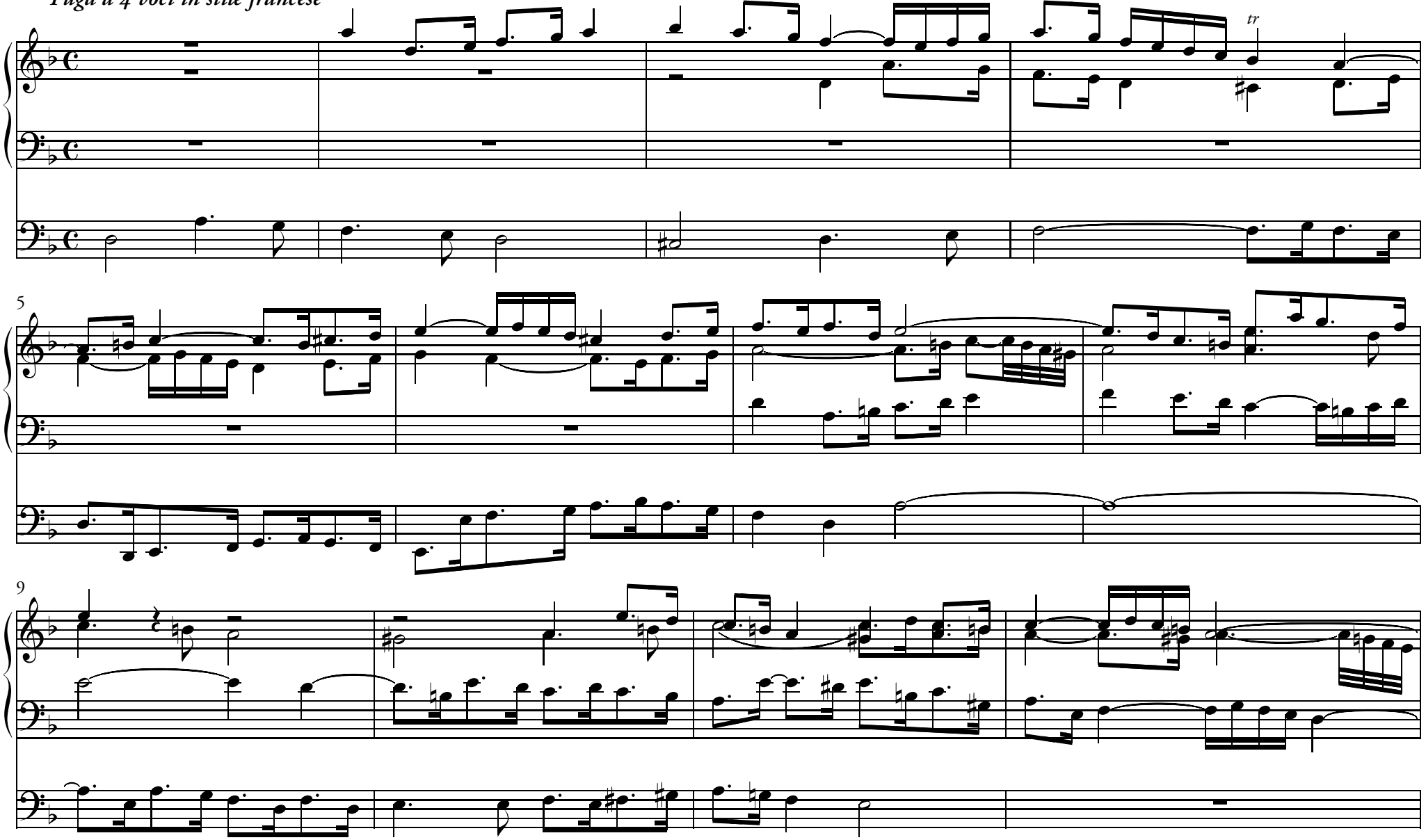
Contrapunctus VII

Erstdruck: VI

Fuga a 4 voci in stile francese



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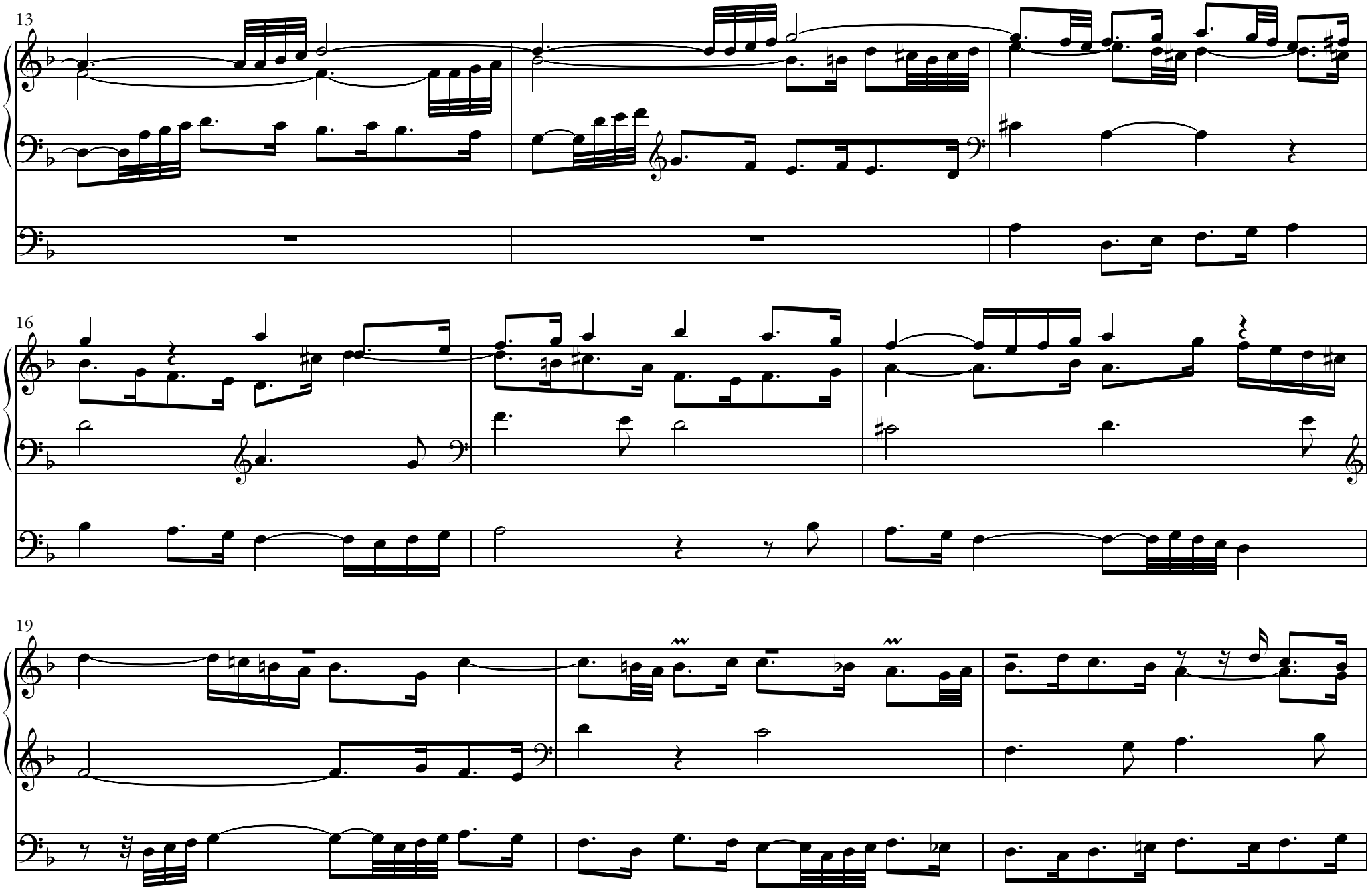
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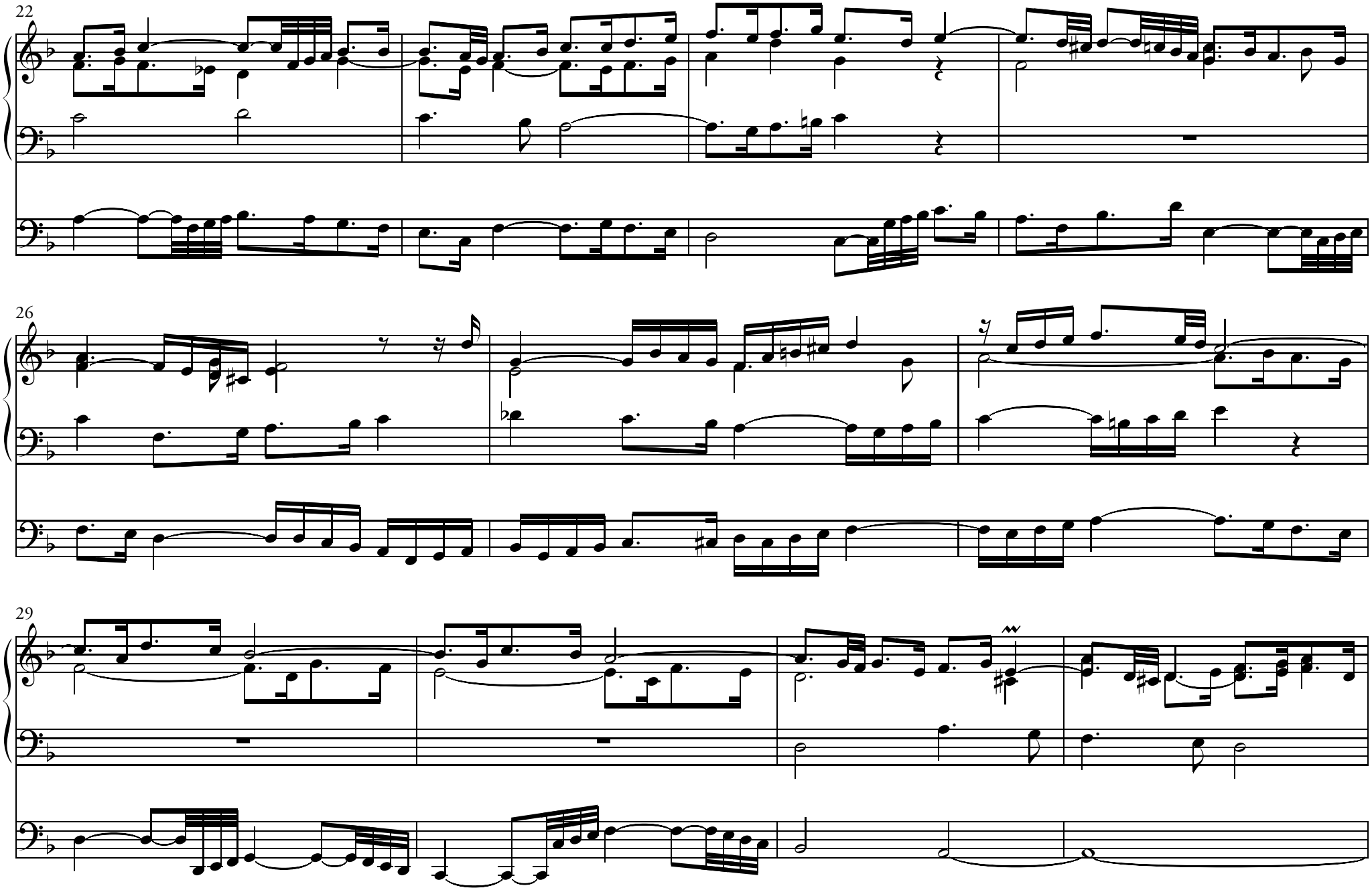
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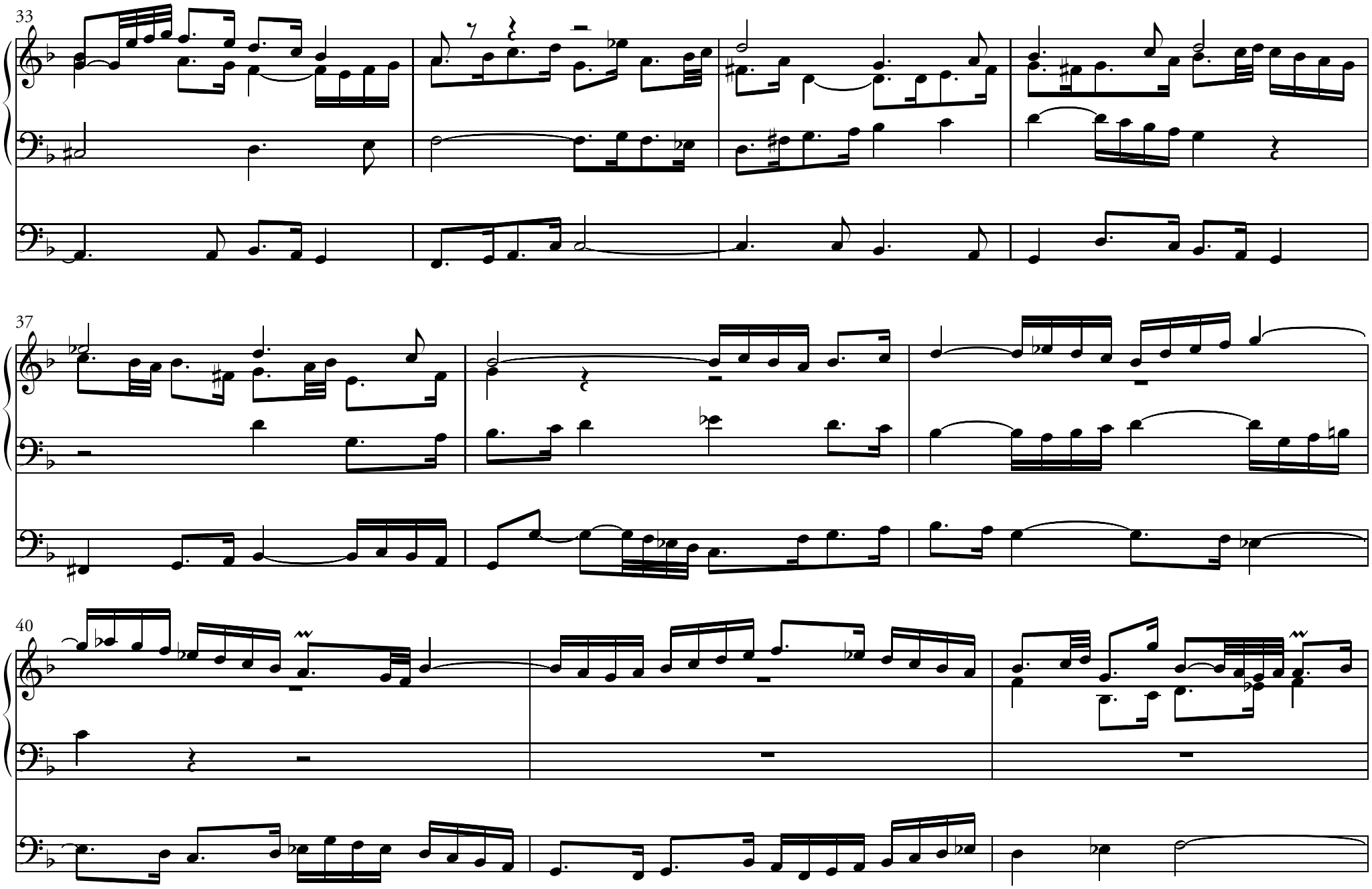
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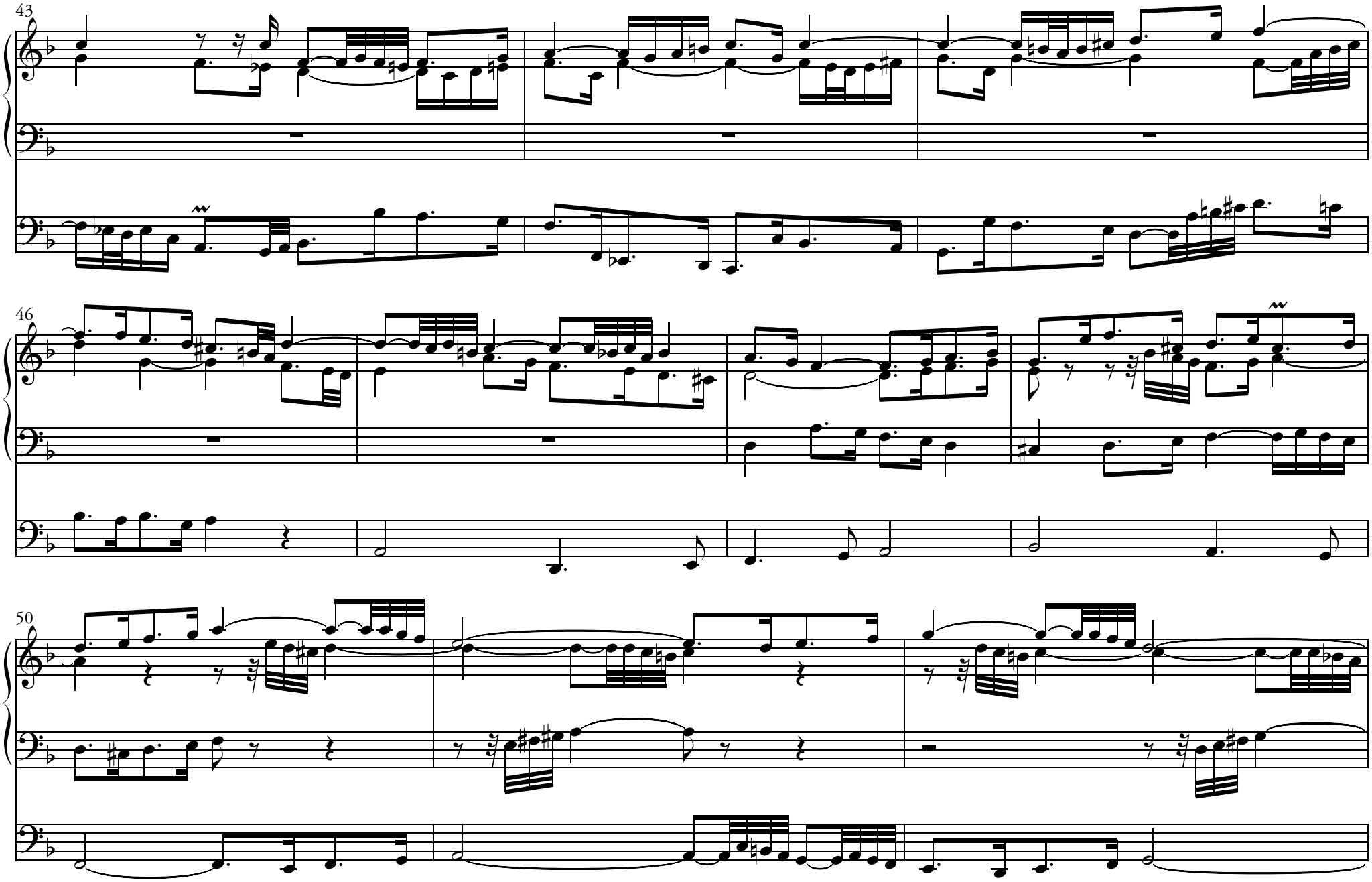
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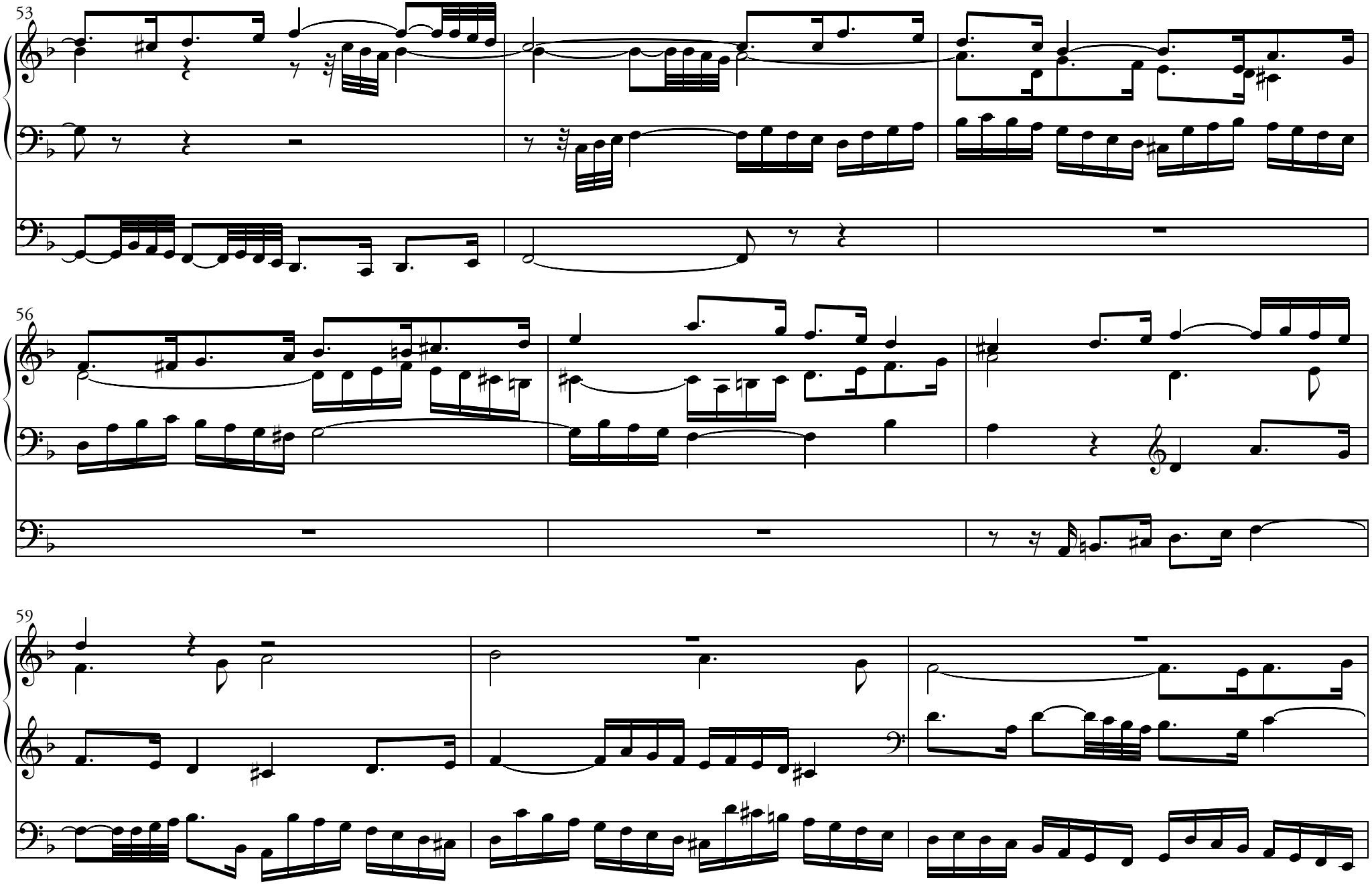
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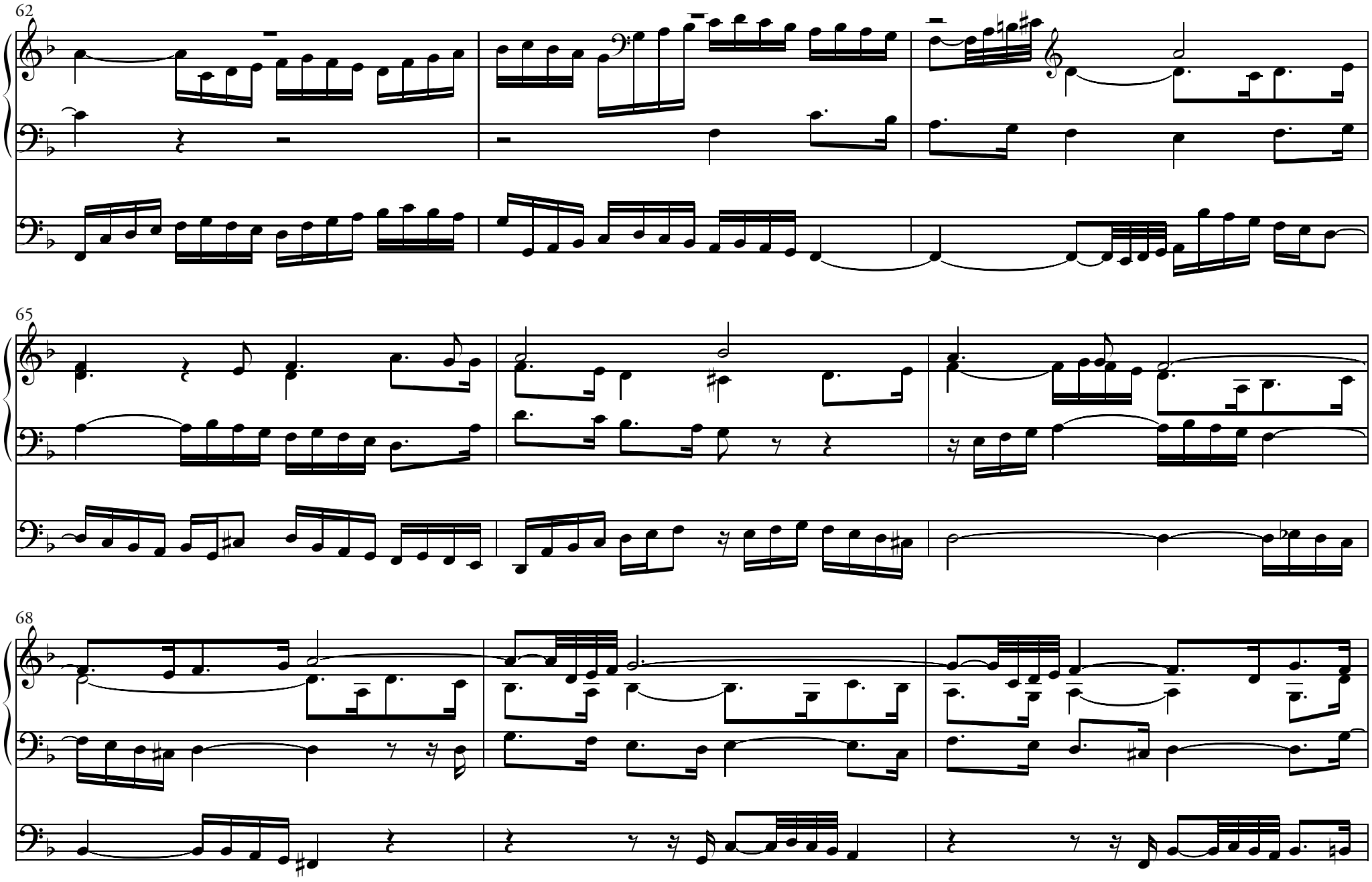
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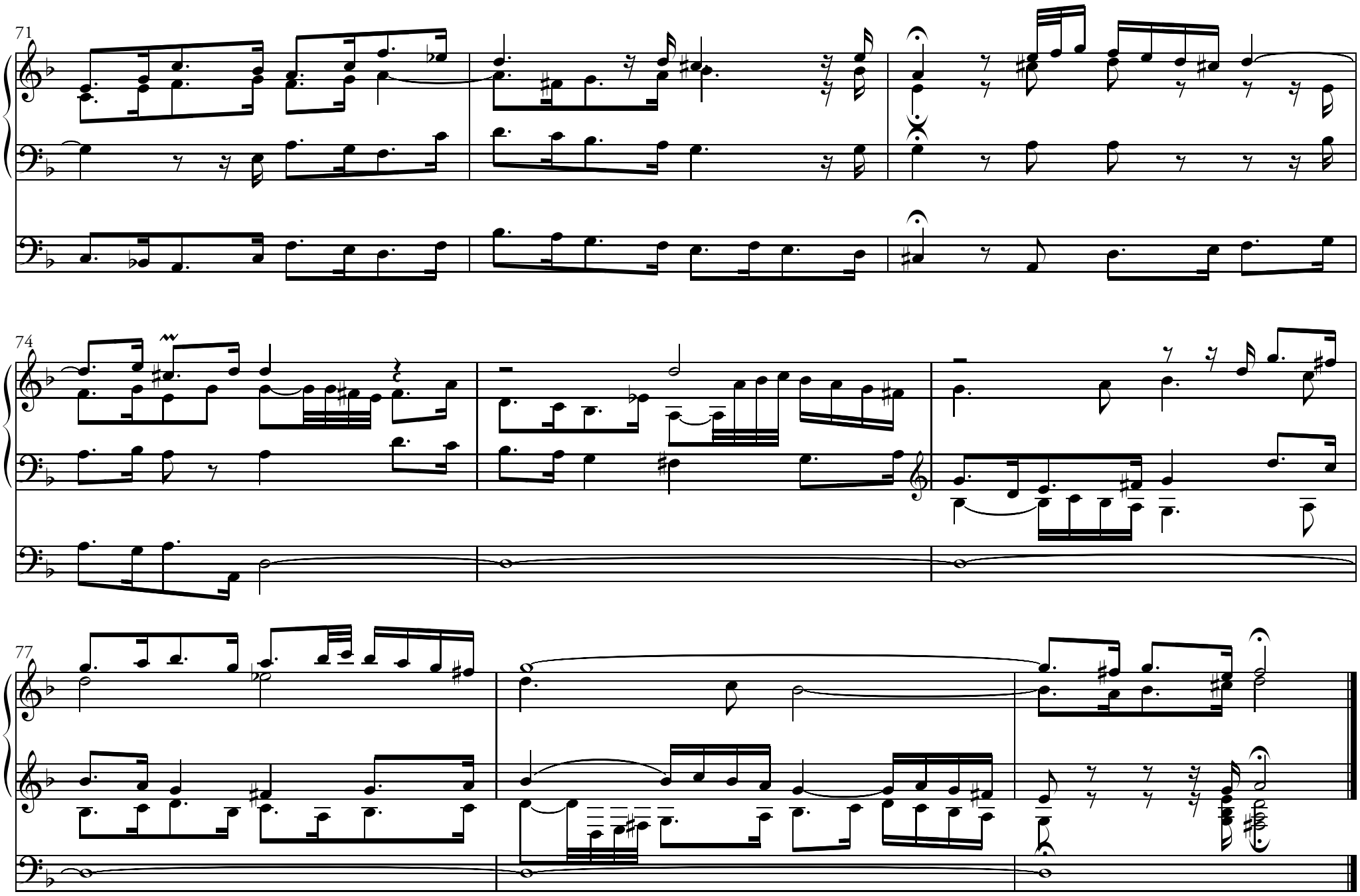
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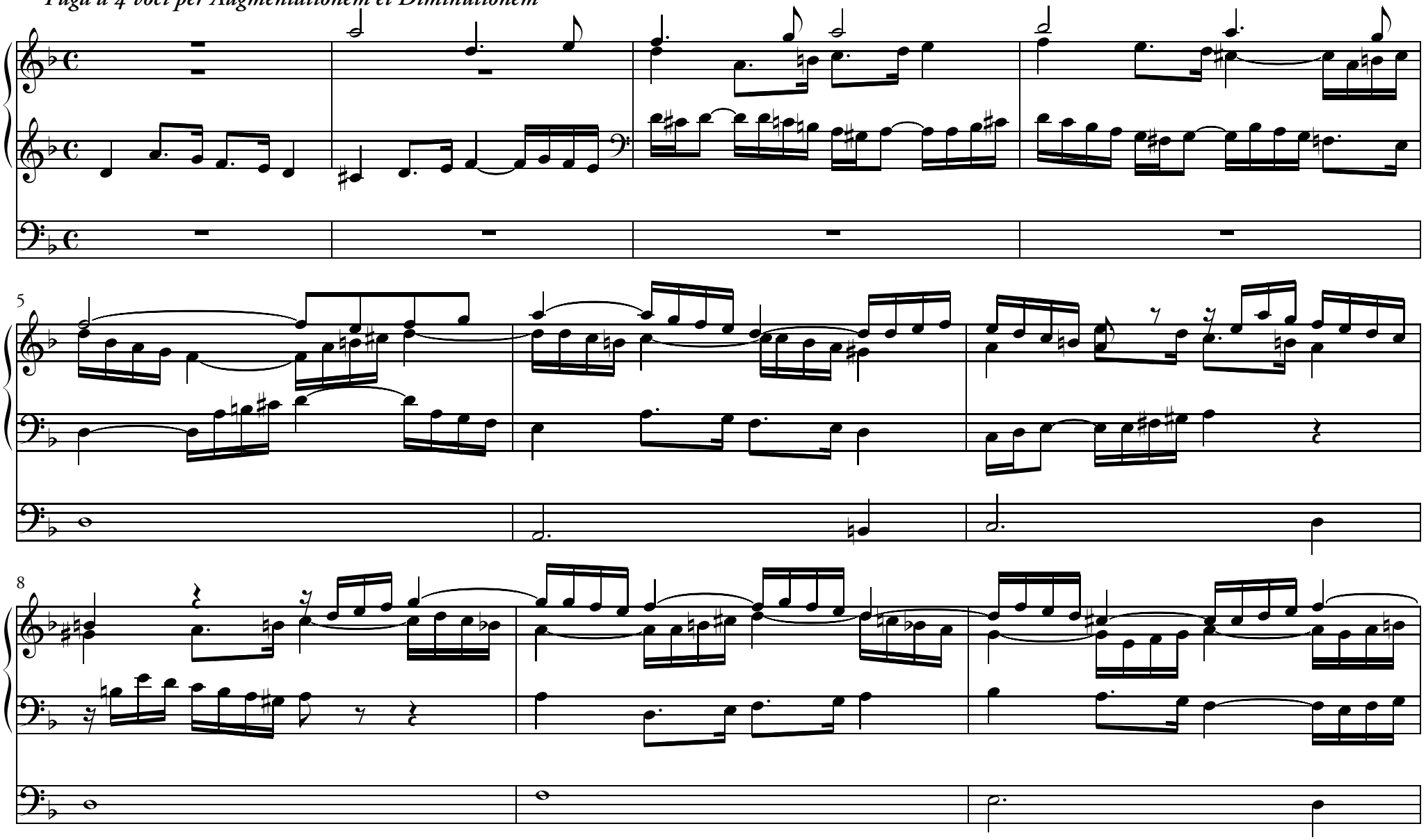
Contrapunctus VIII

Erstdruck: VII

Fuga a 4 voci per Augmentationem et Diminutionem



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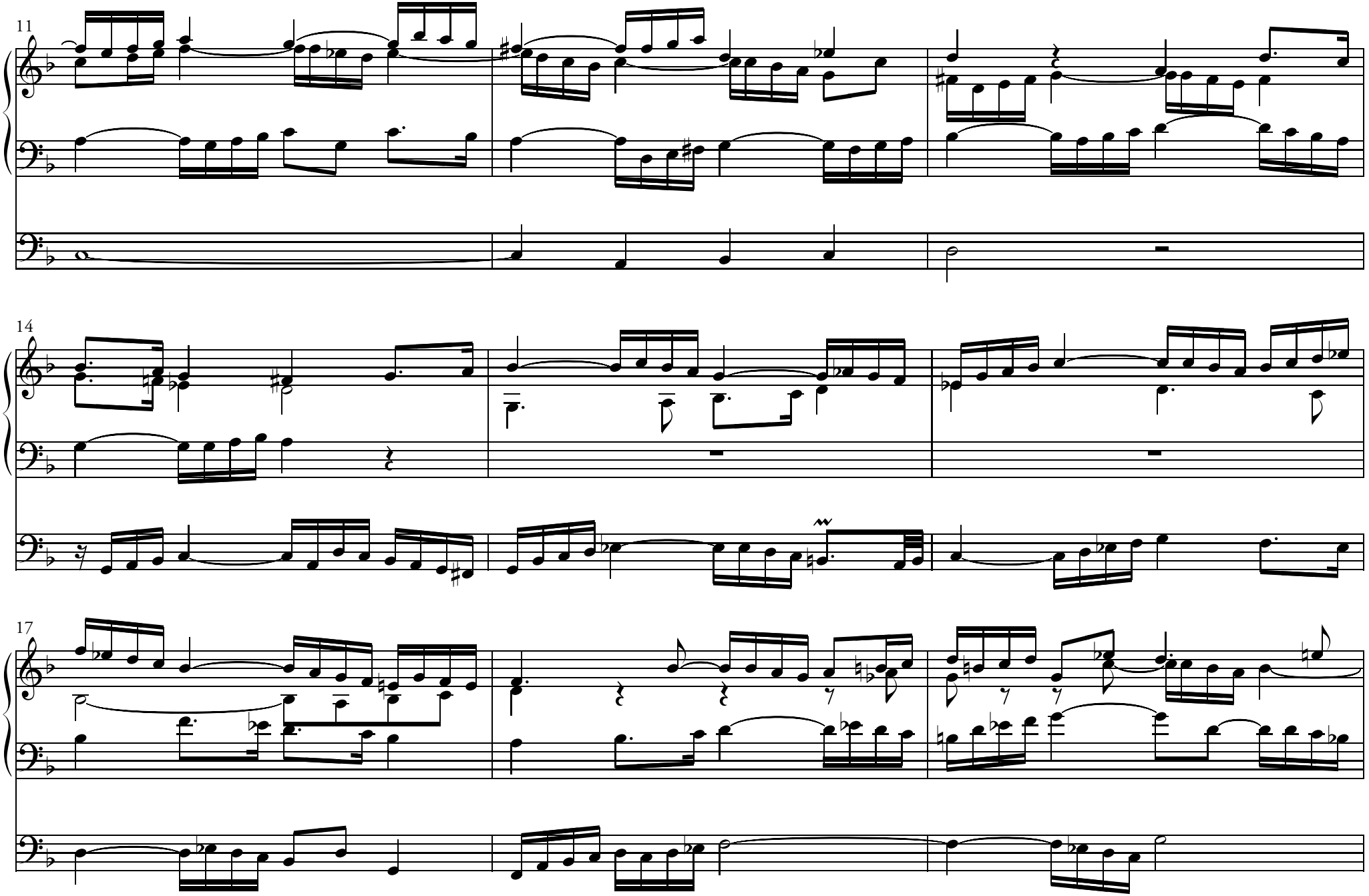
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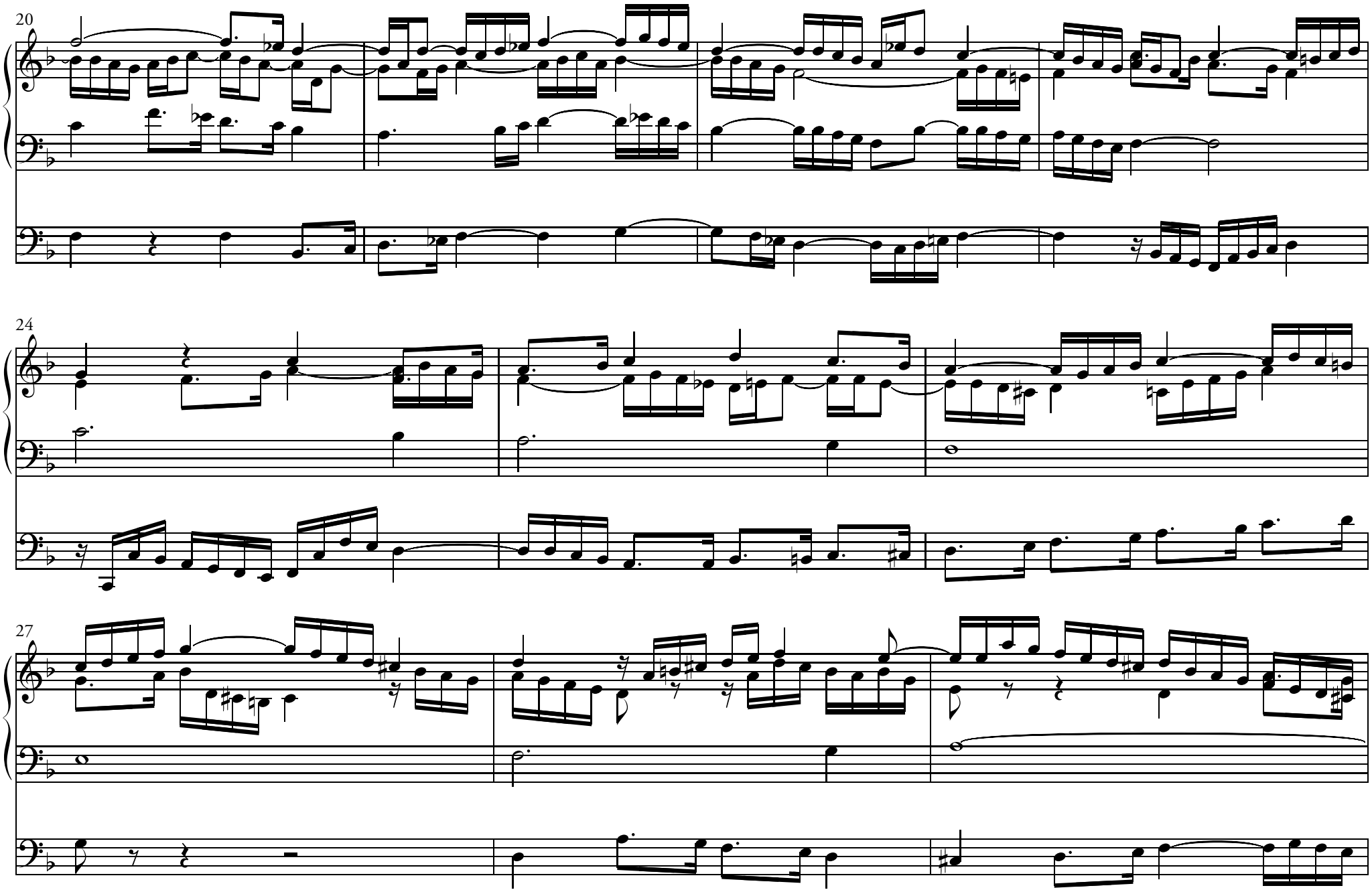
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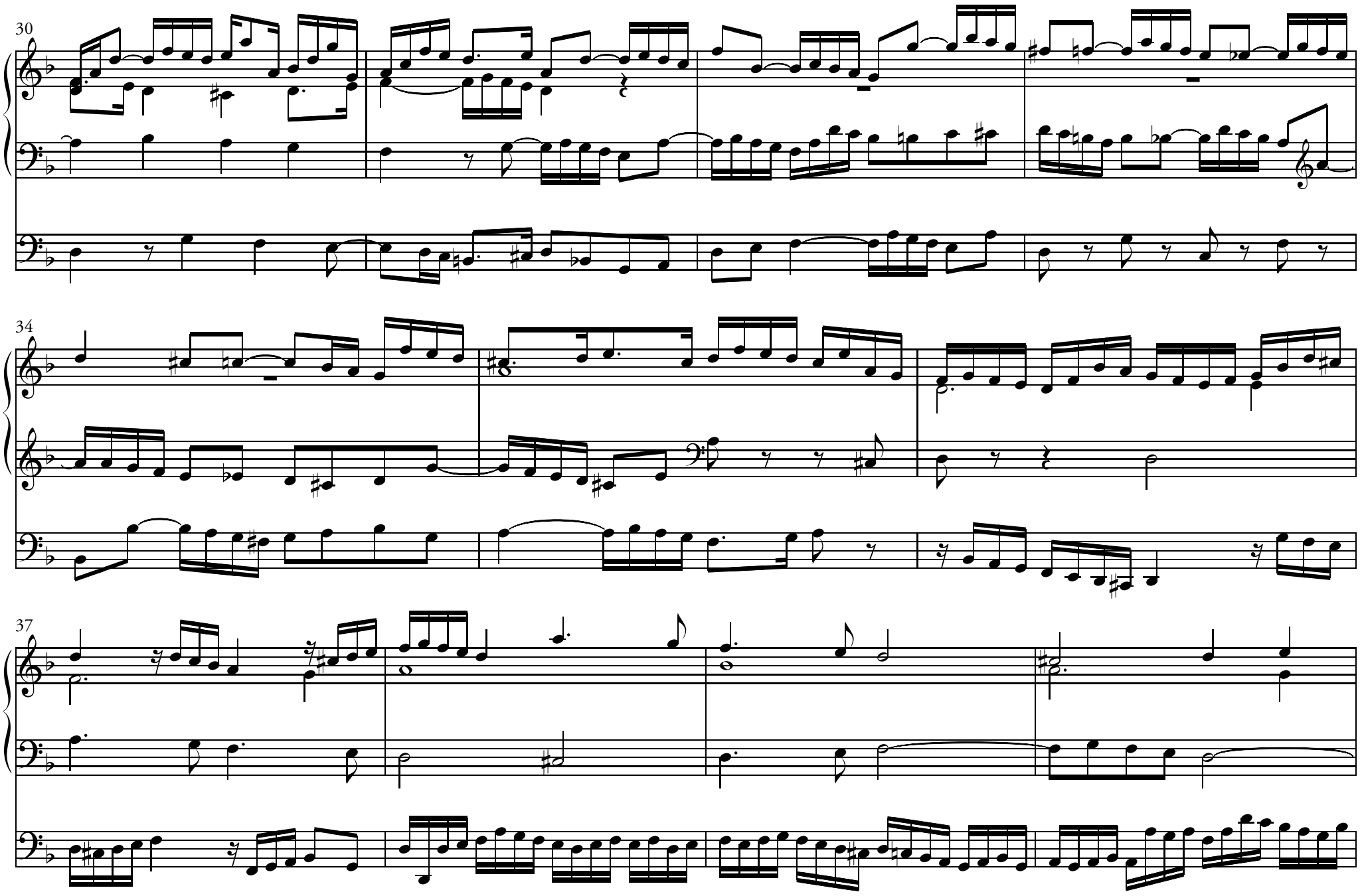
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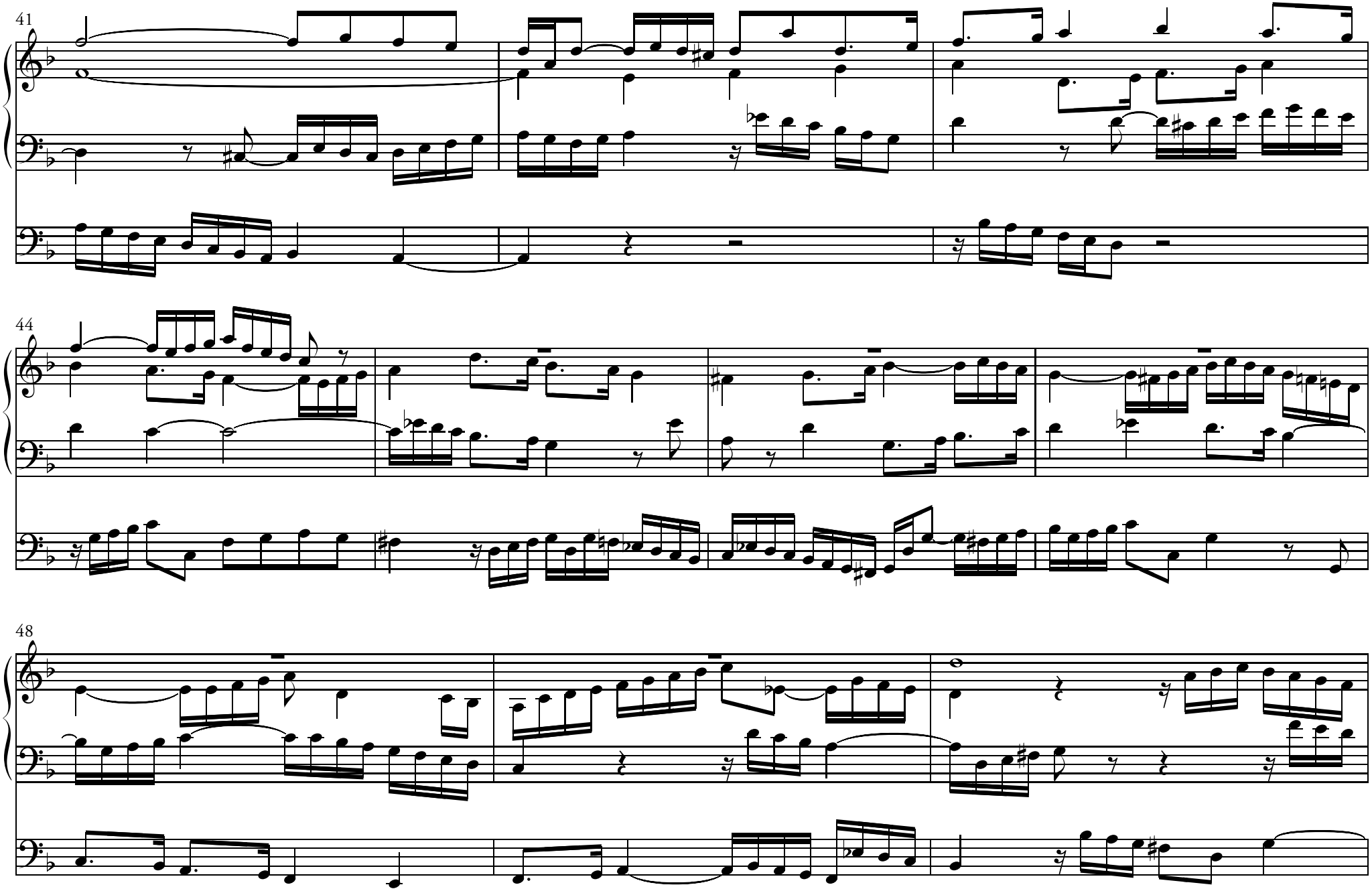
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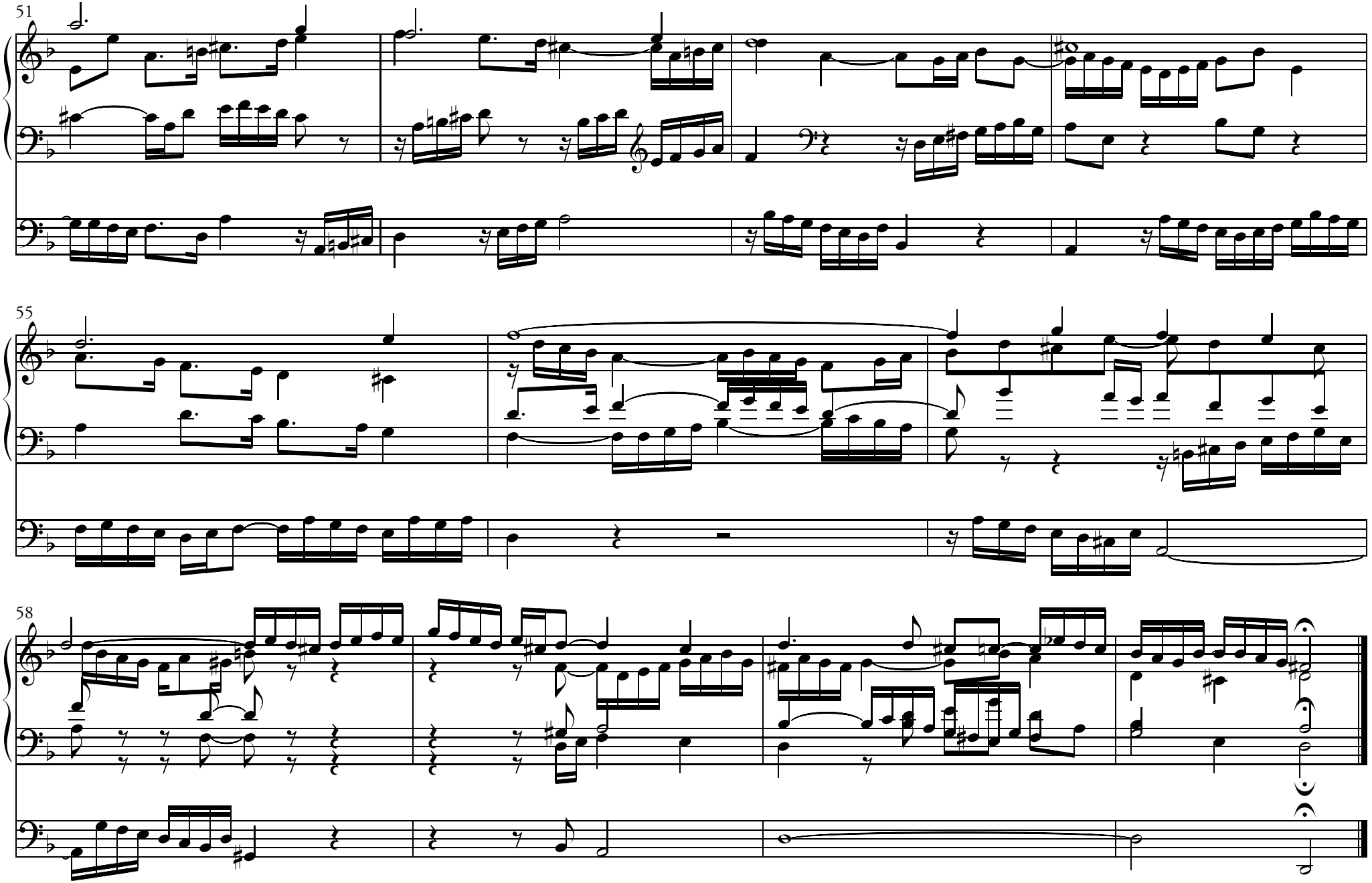
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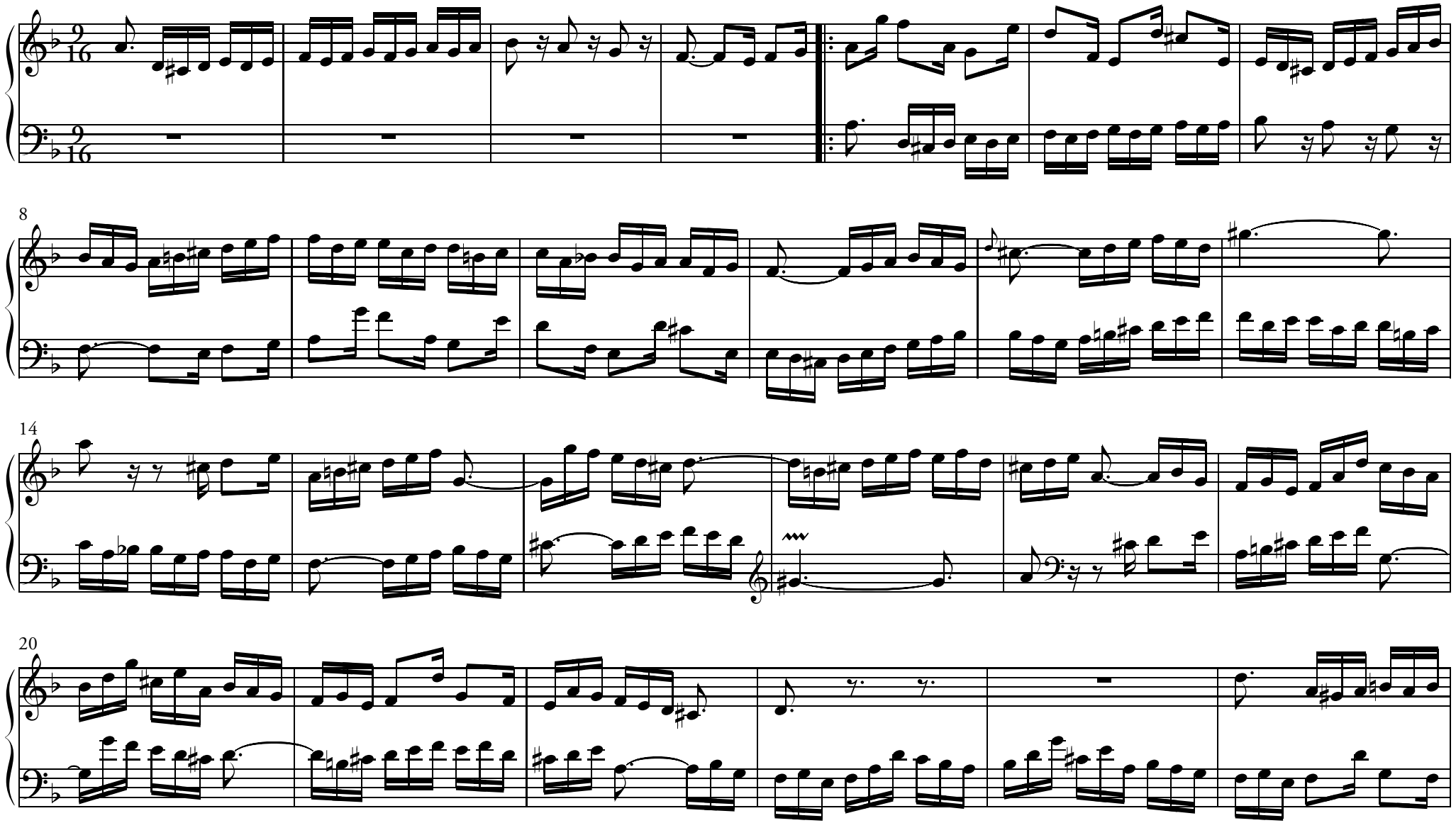
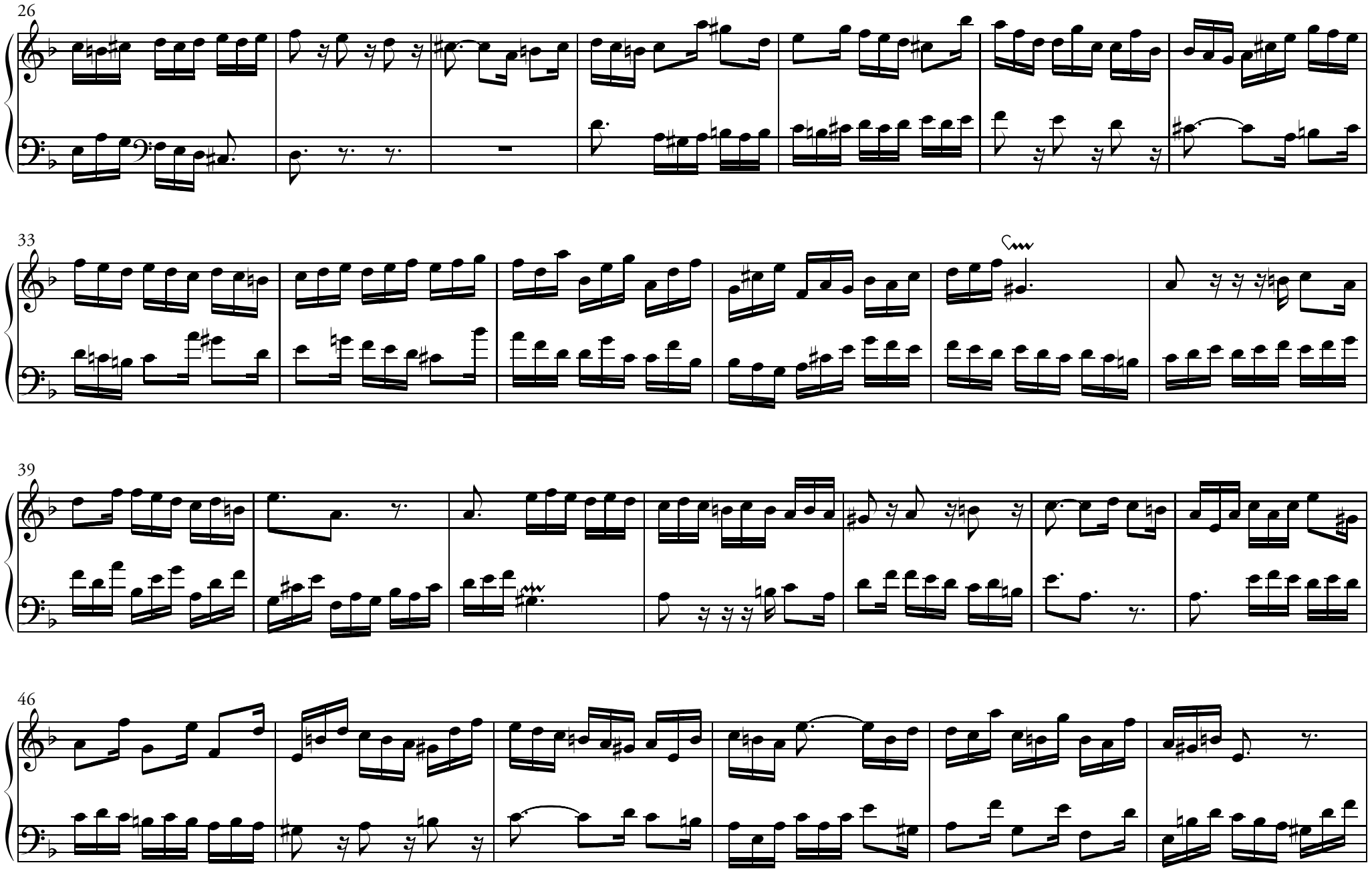
Contrapunctus IX

Canon in Hypodiapason

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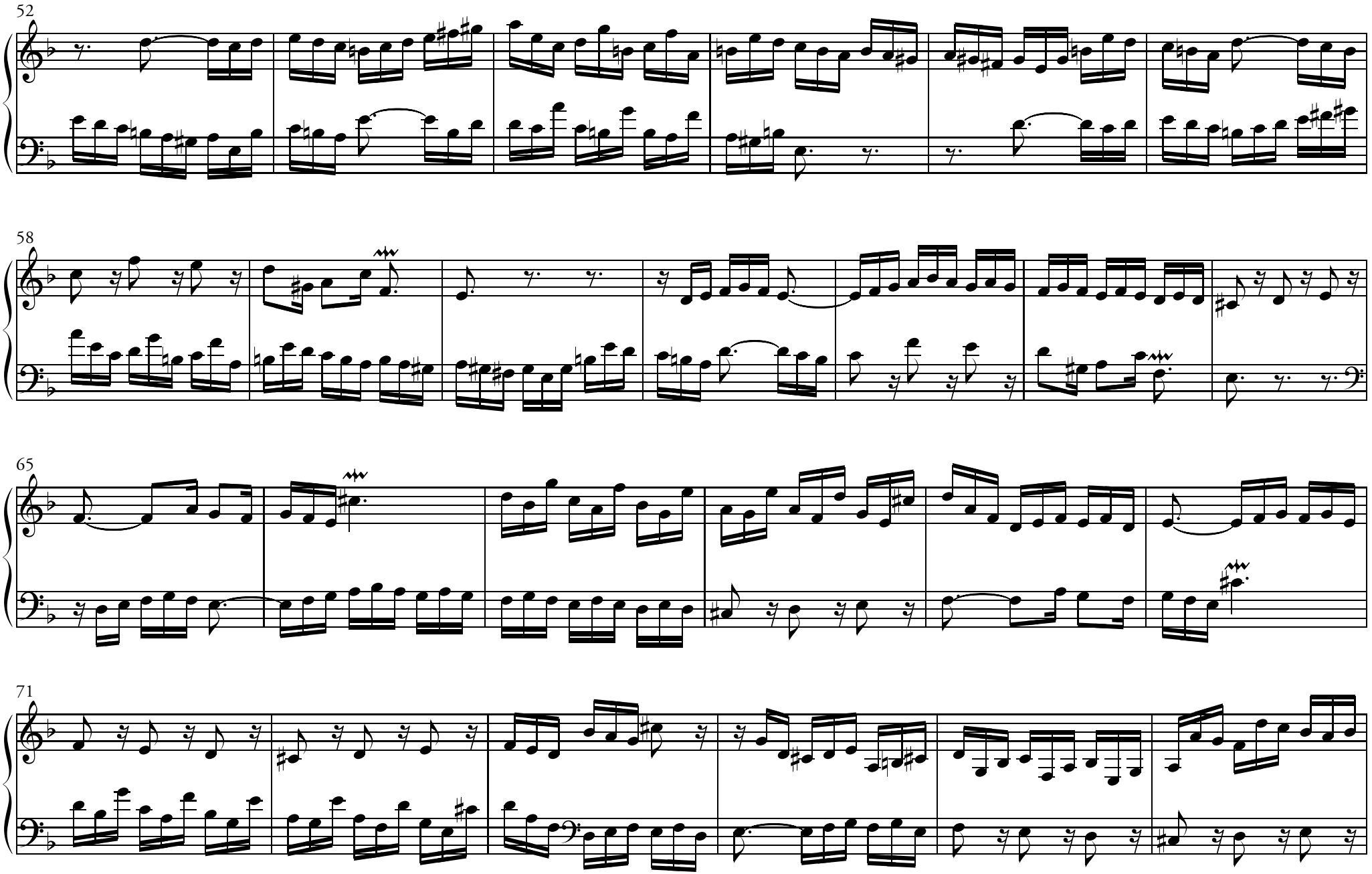
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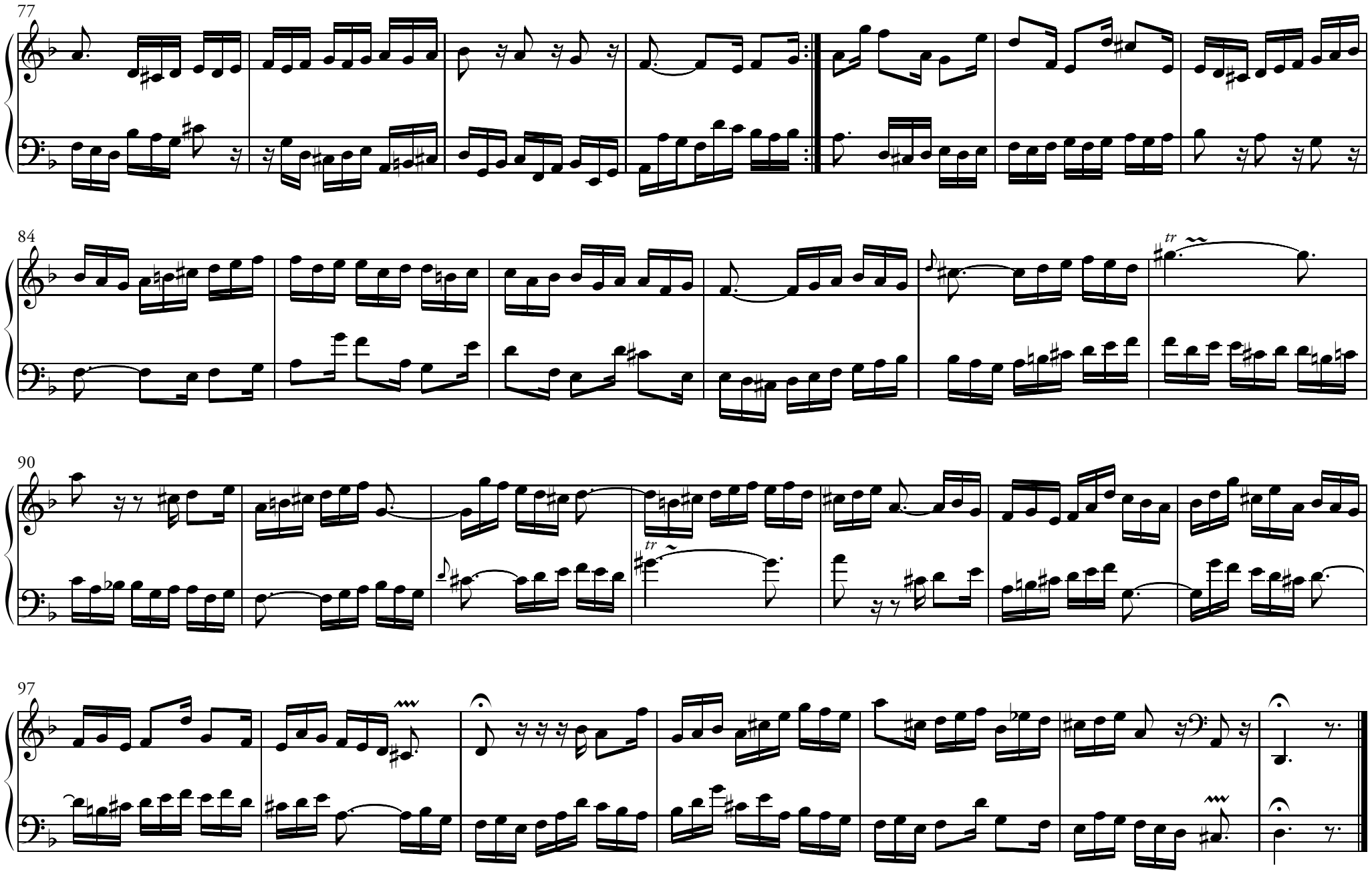
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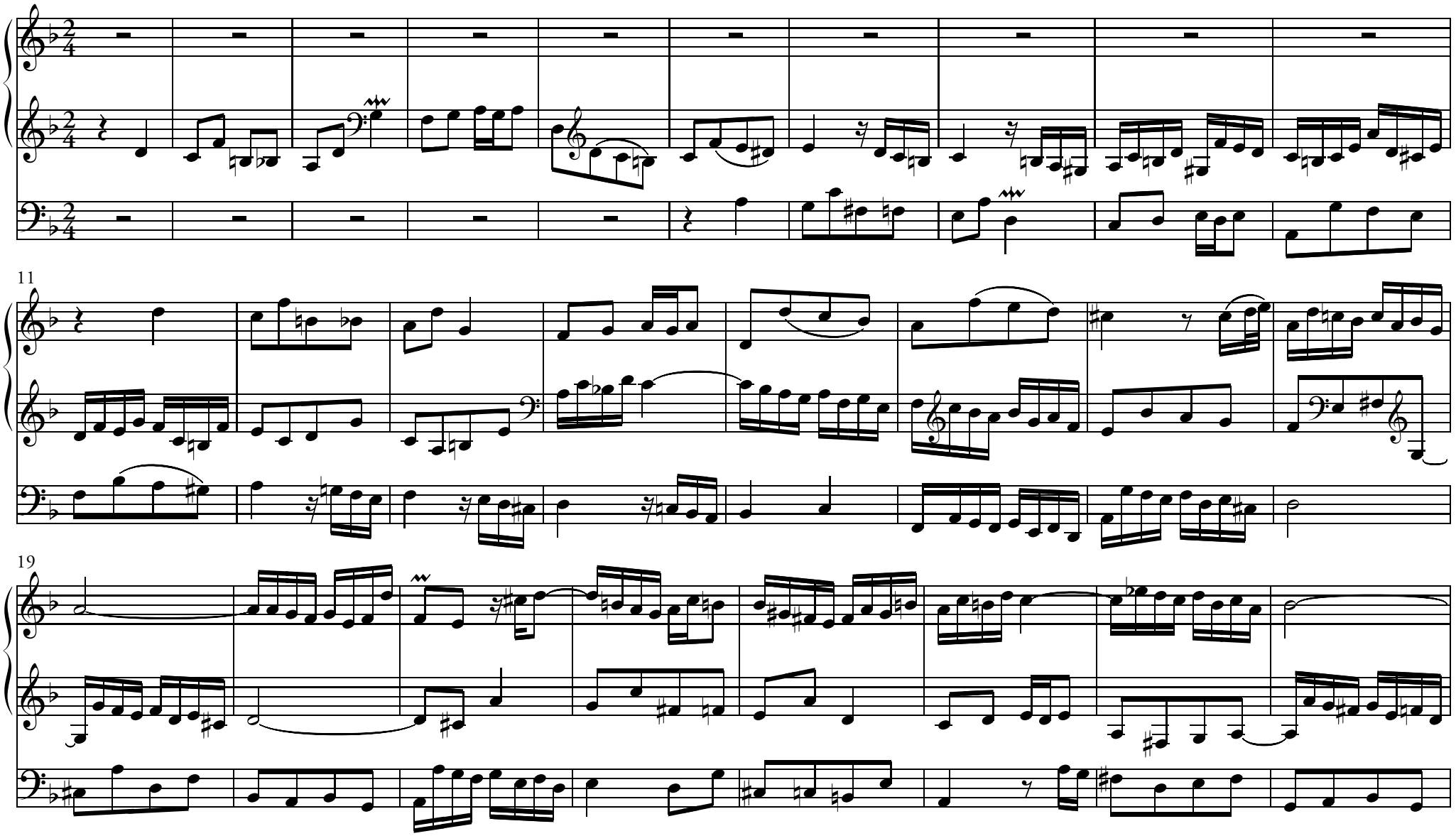
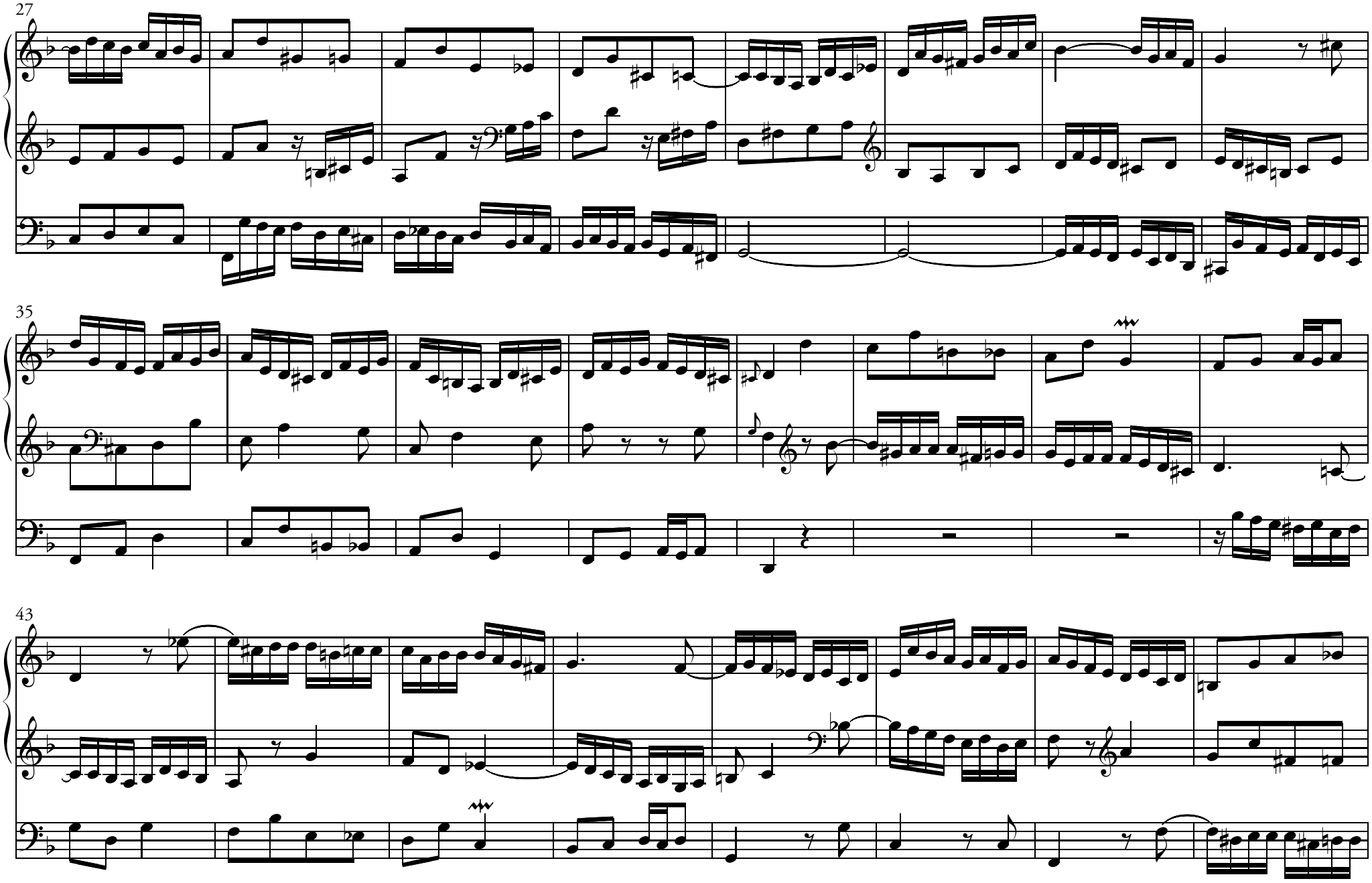
97

Contrapunctus X Erstdruck: VIII

Fuga a 3 voci

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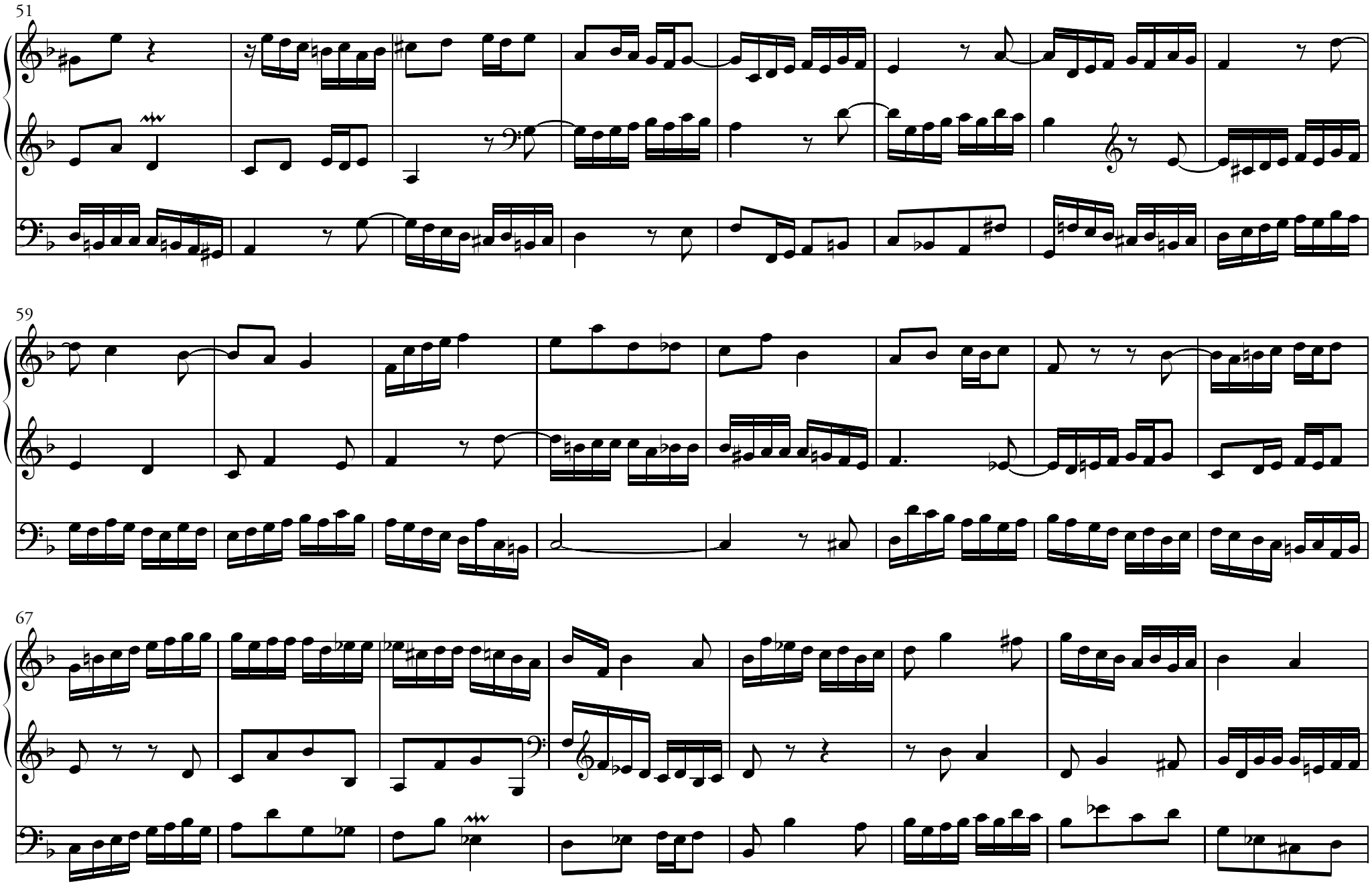
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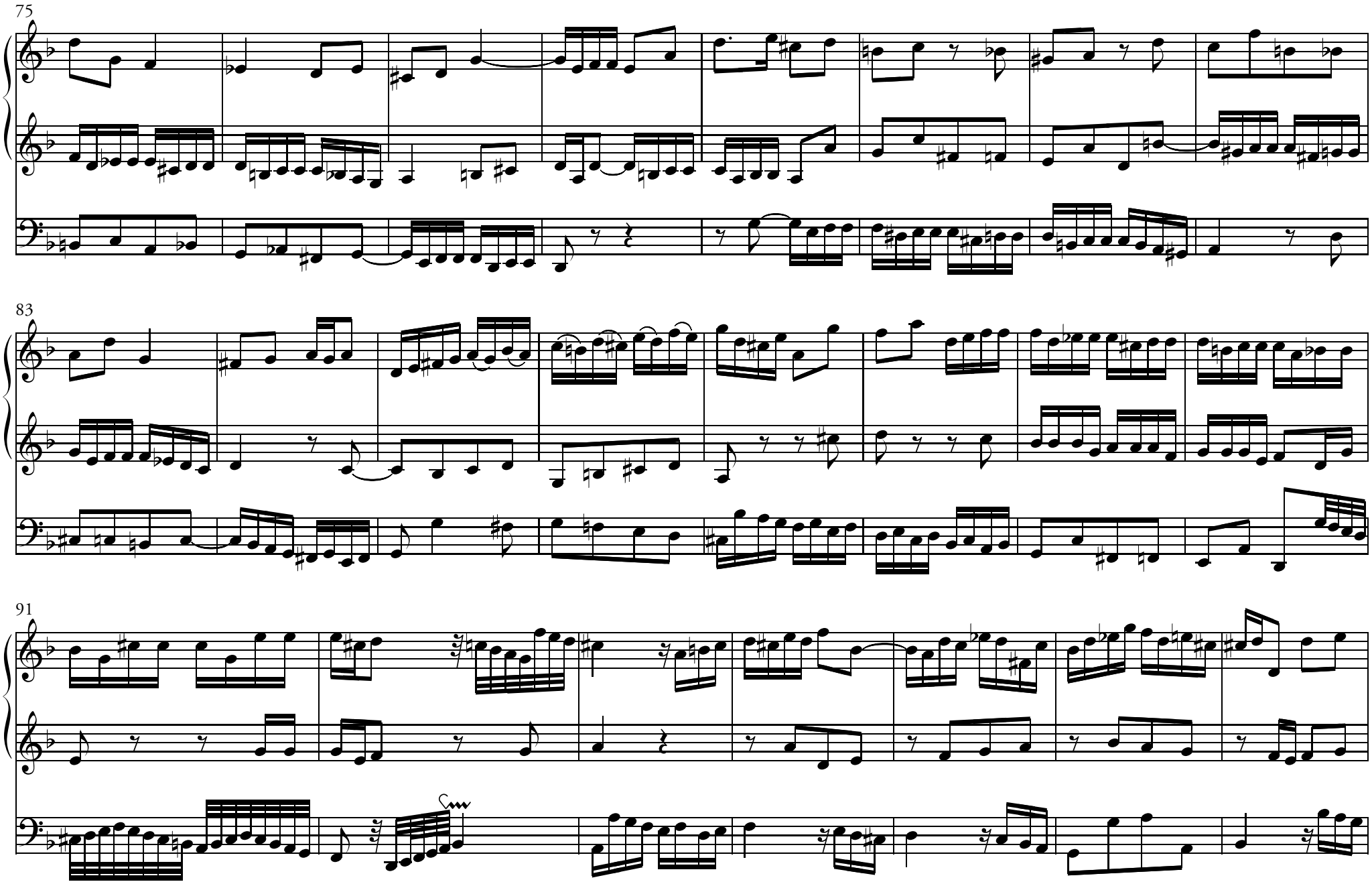
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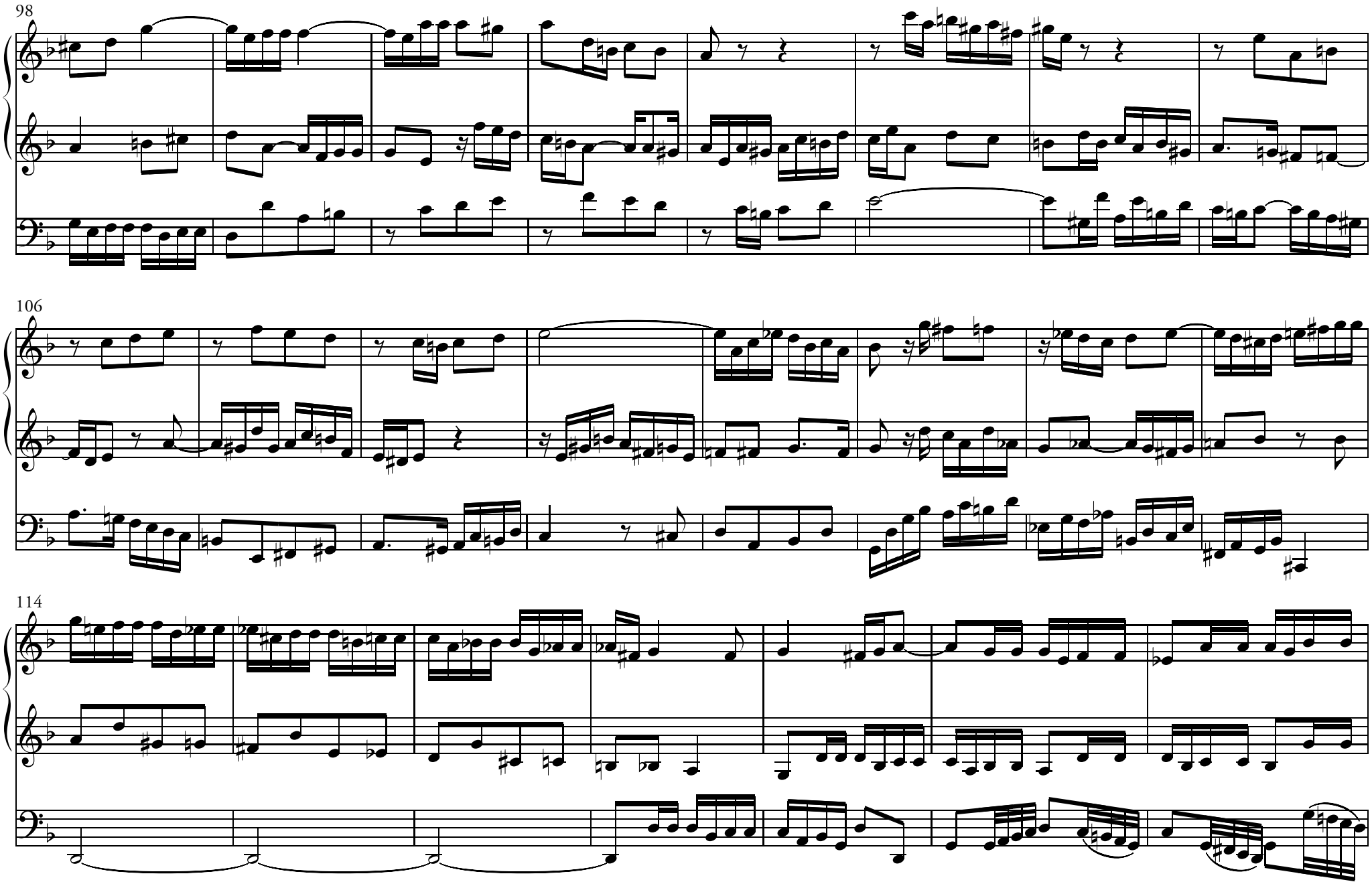
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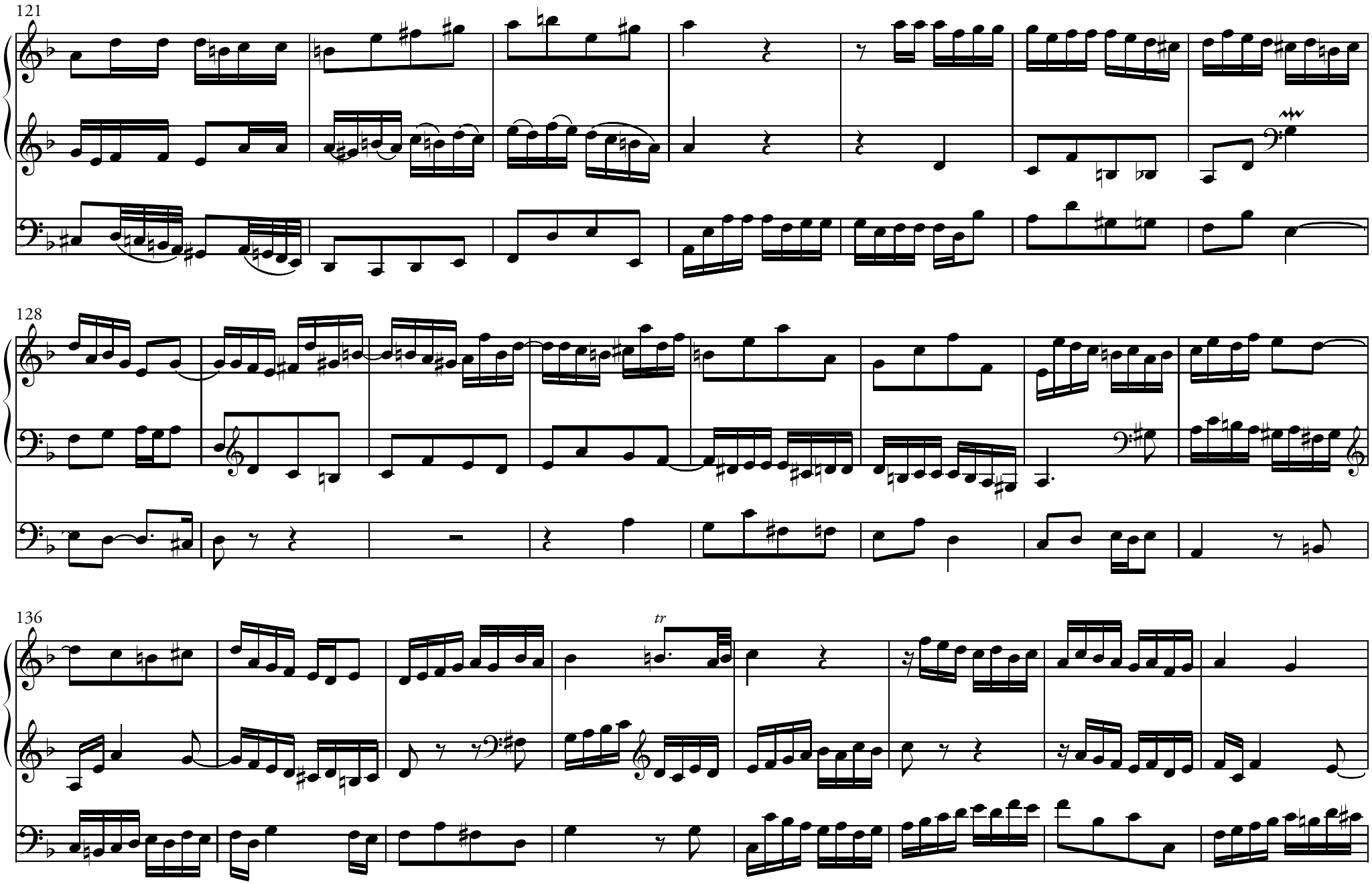
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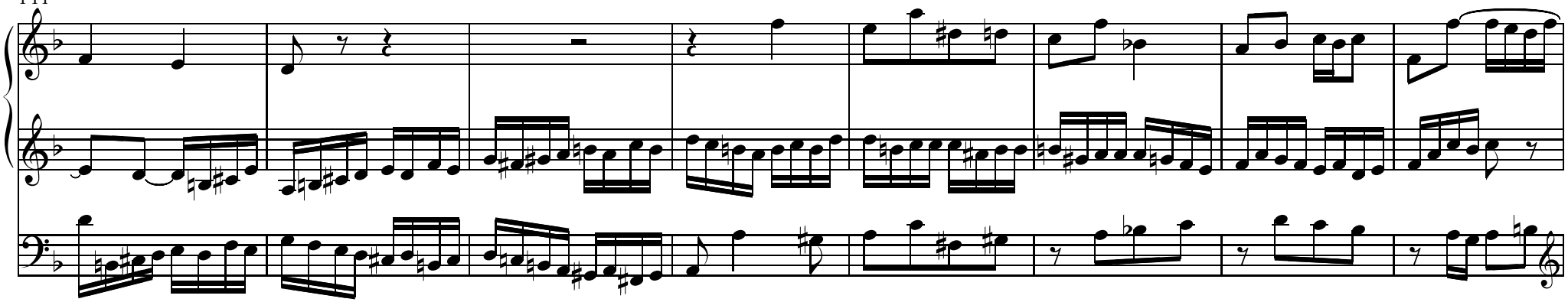

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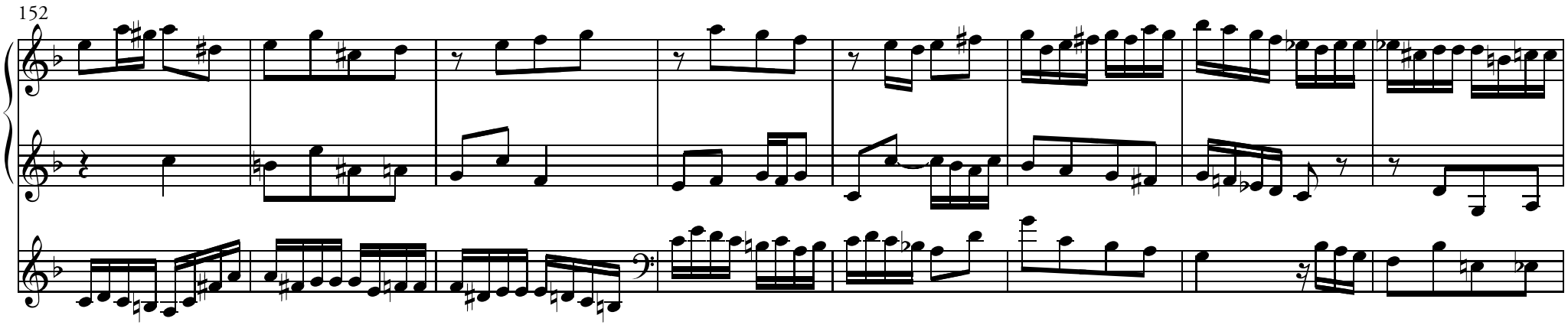

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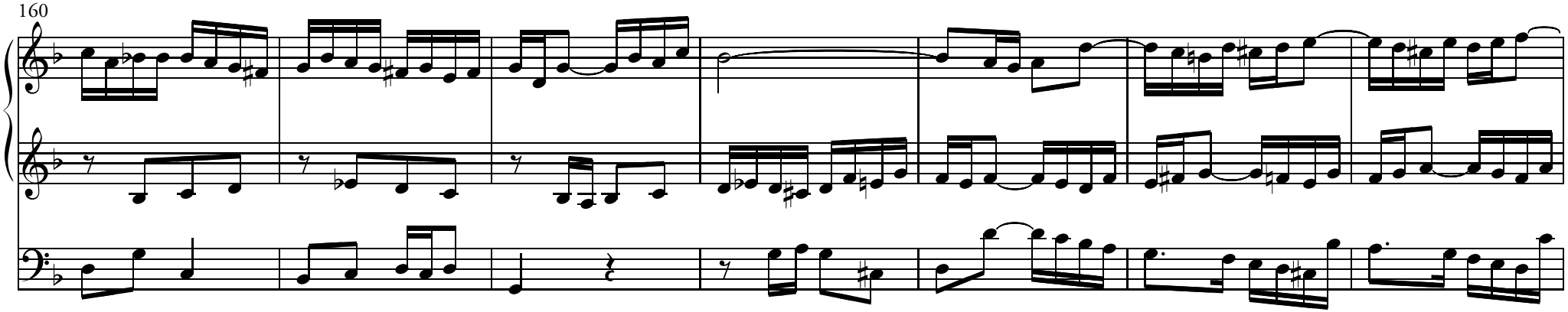

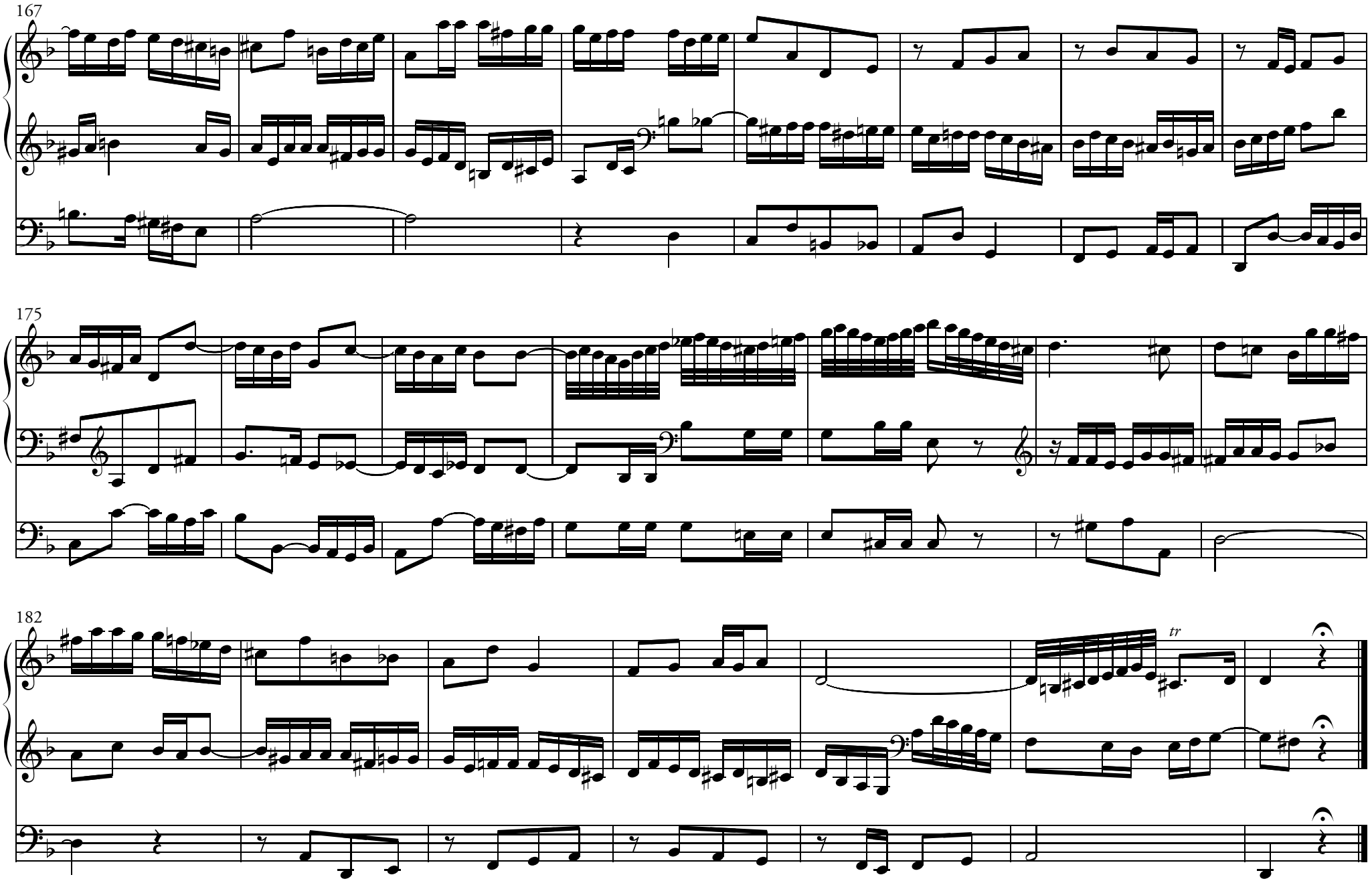
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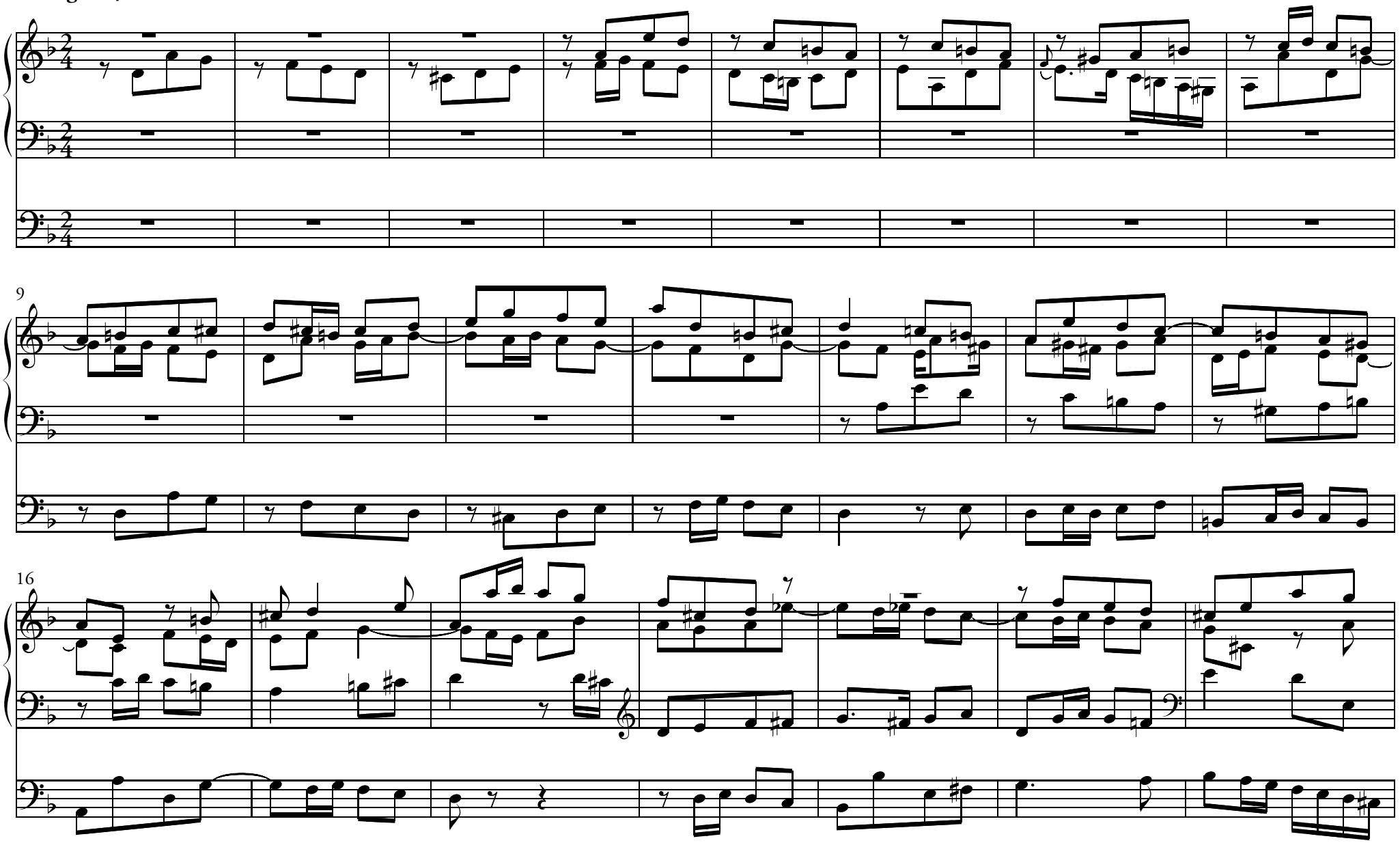
Contrapunctus XI

Fuga a 4 voci



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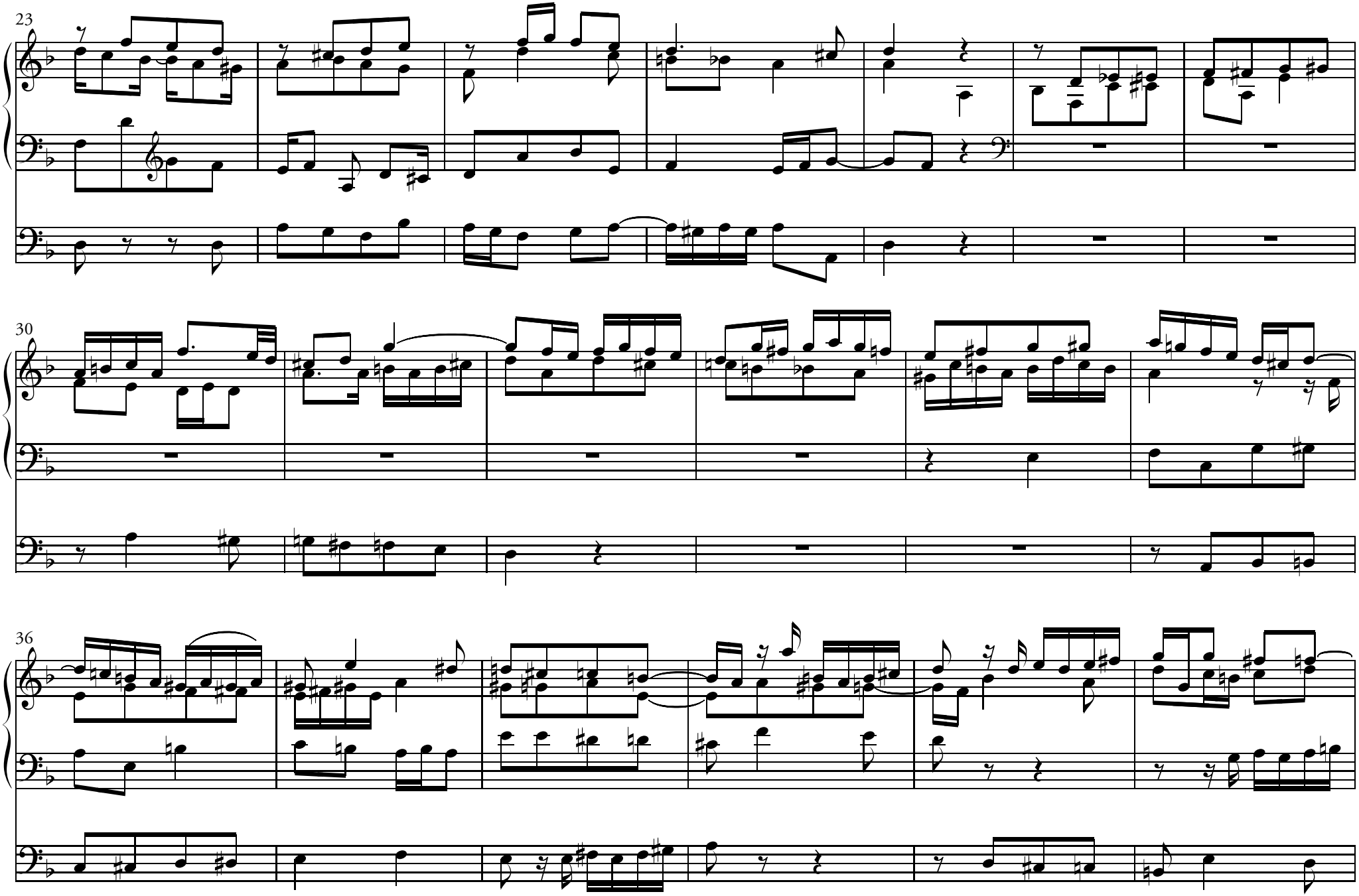
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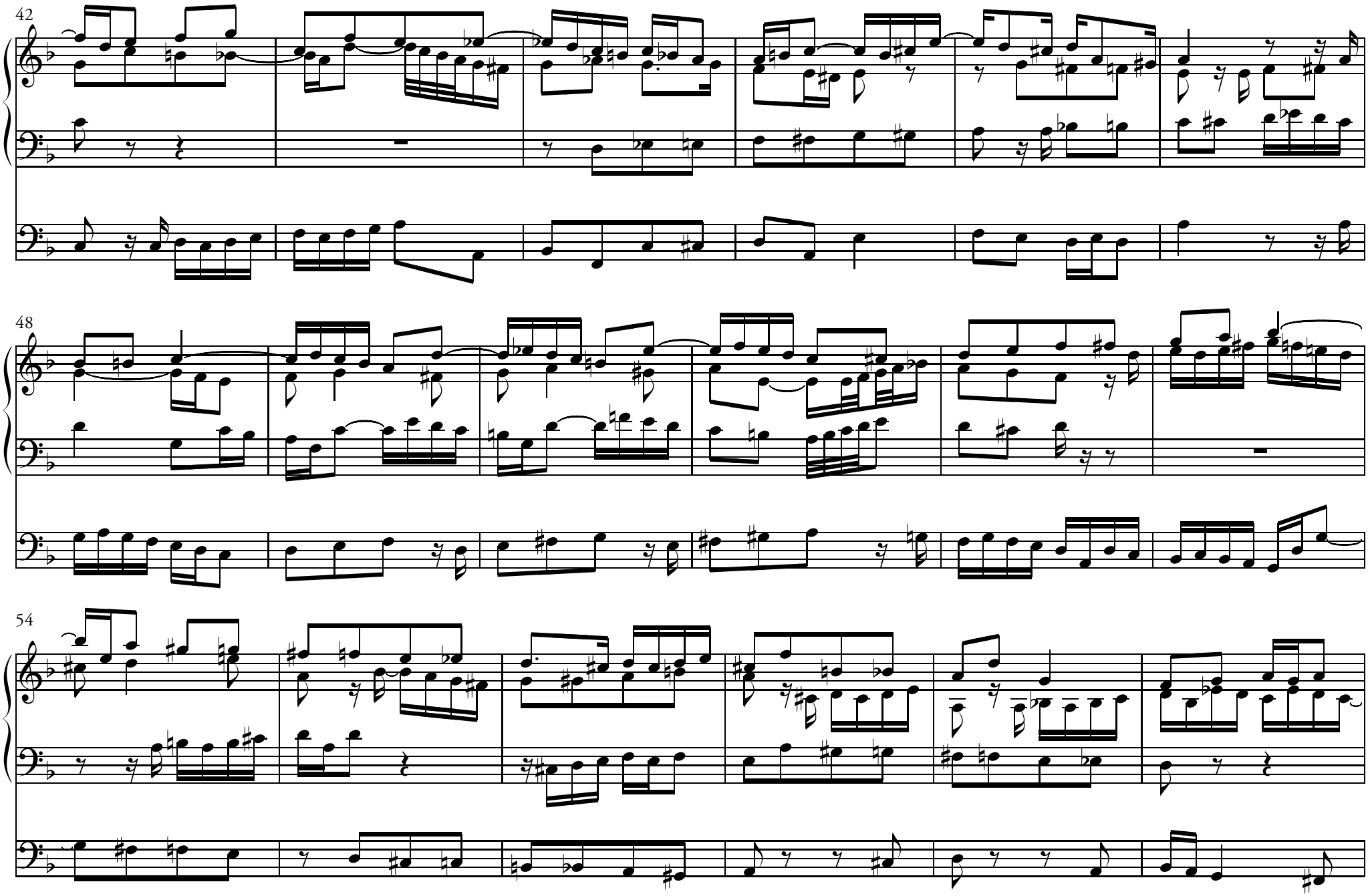
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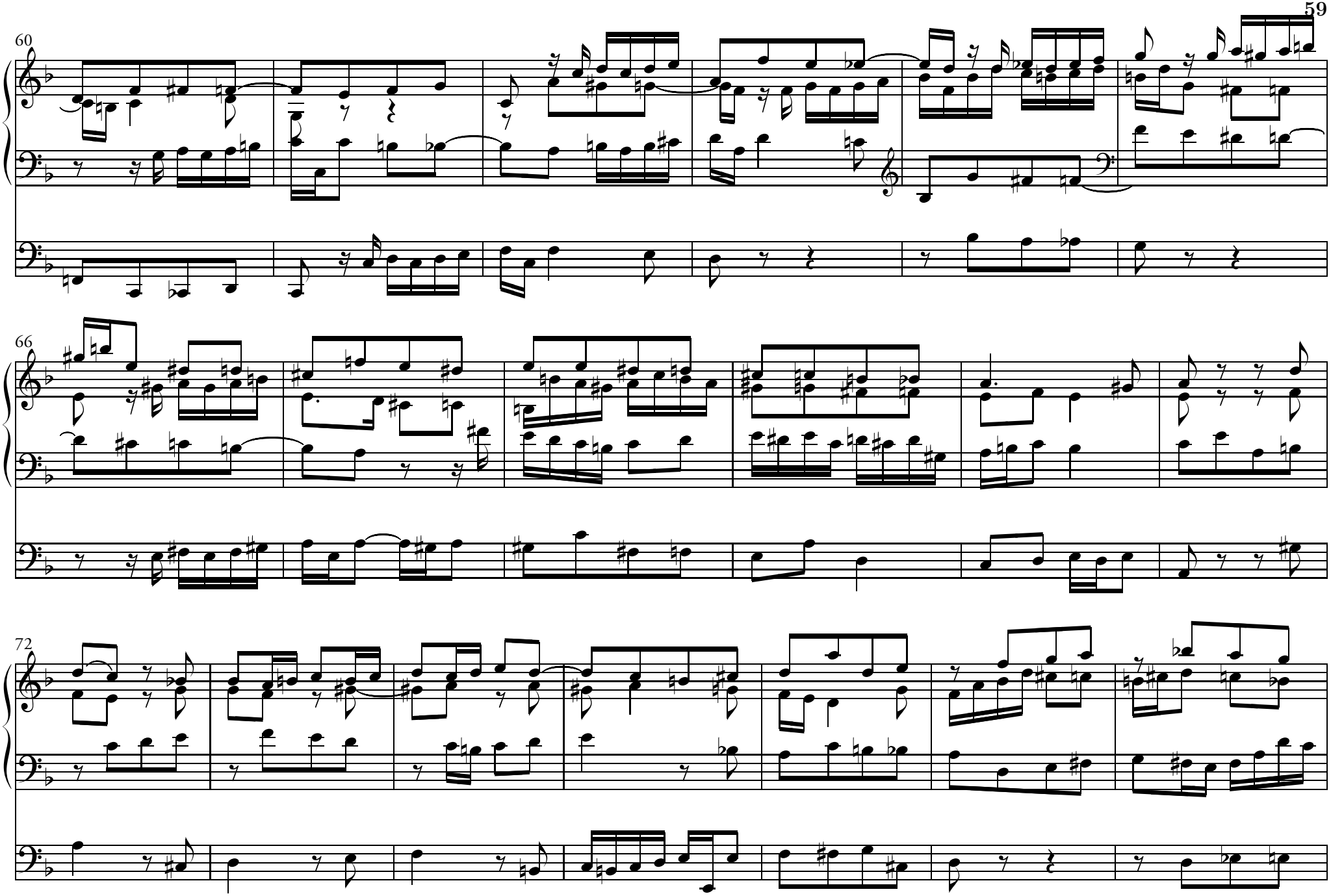
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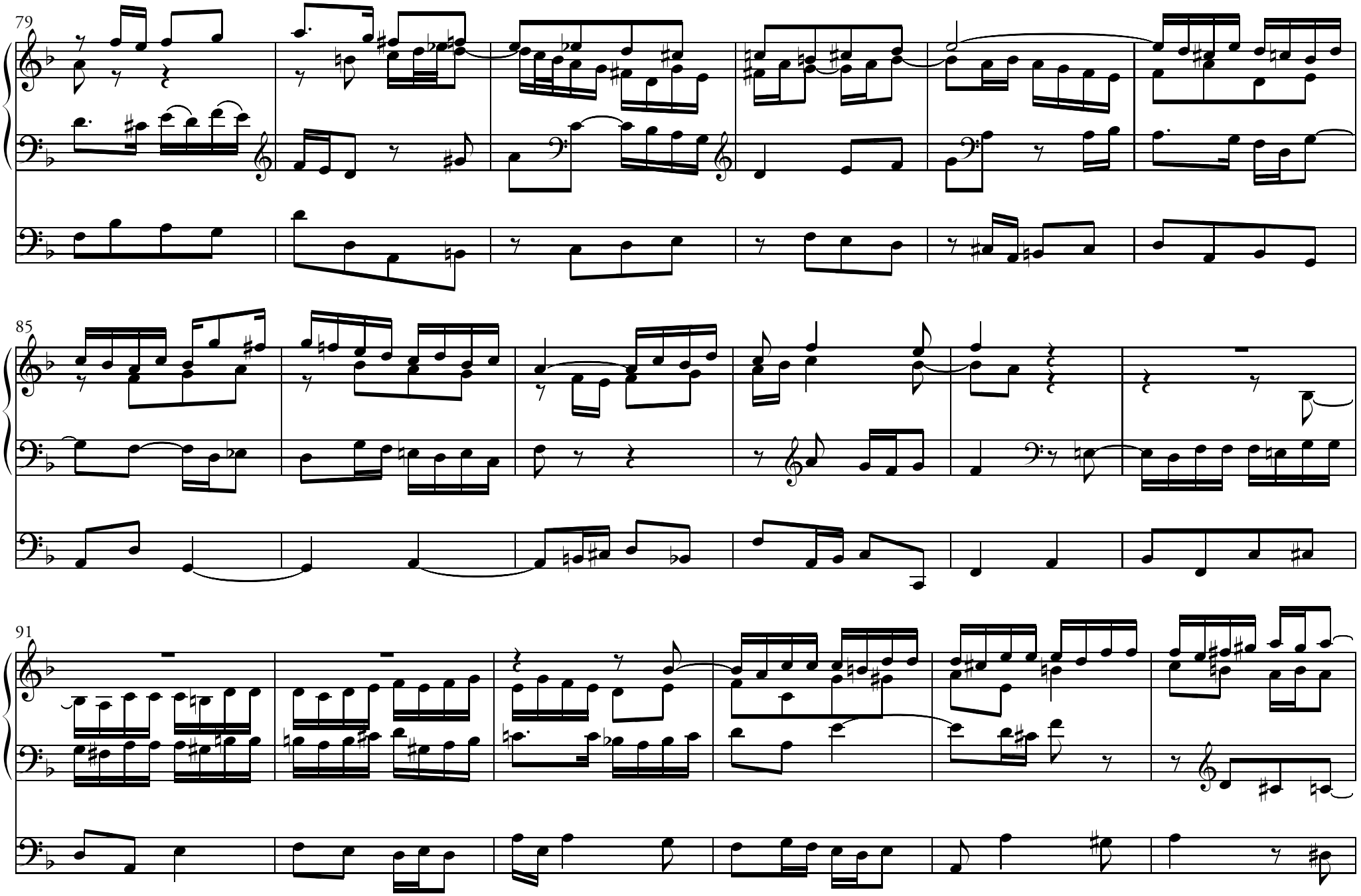
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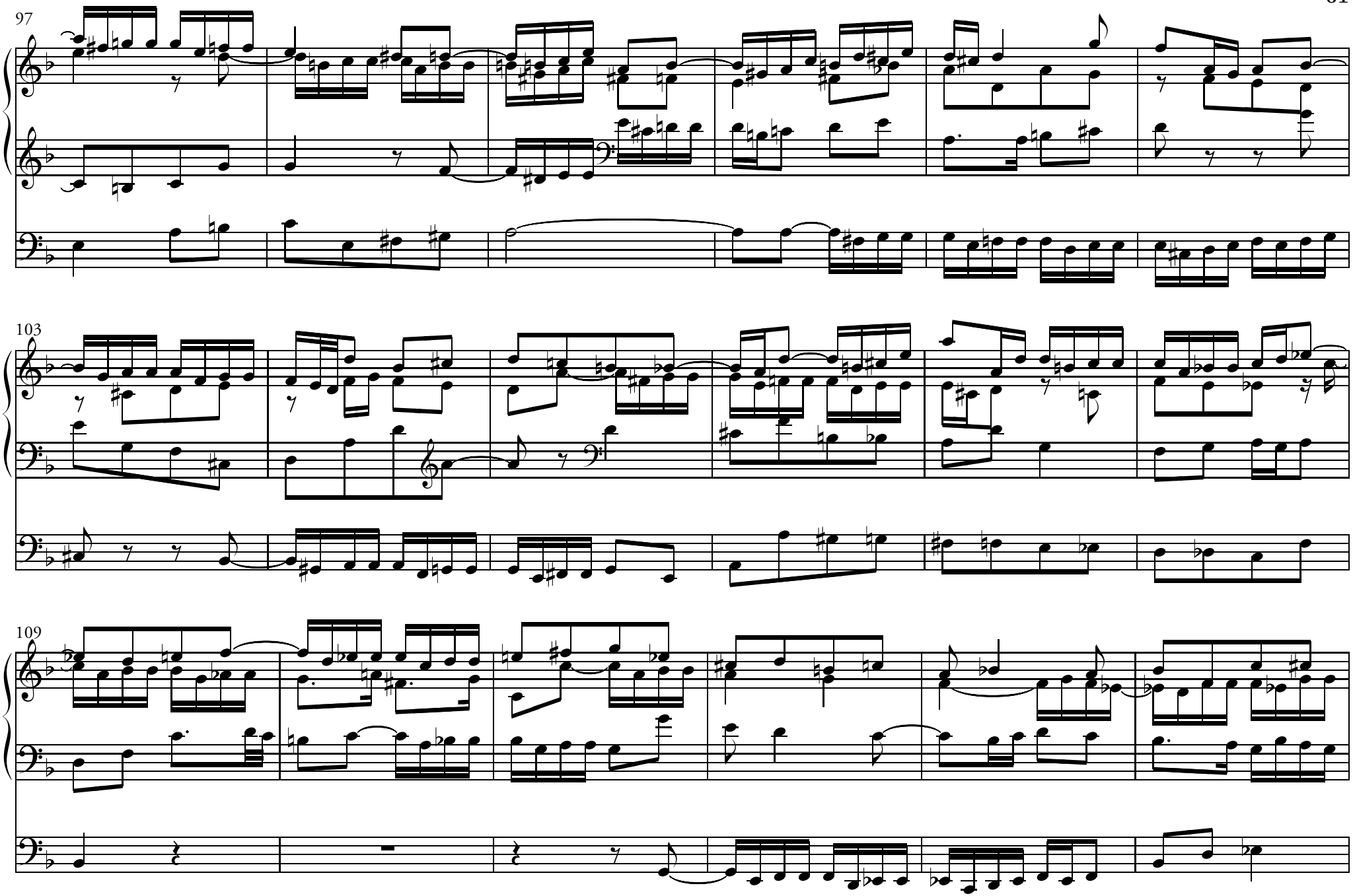
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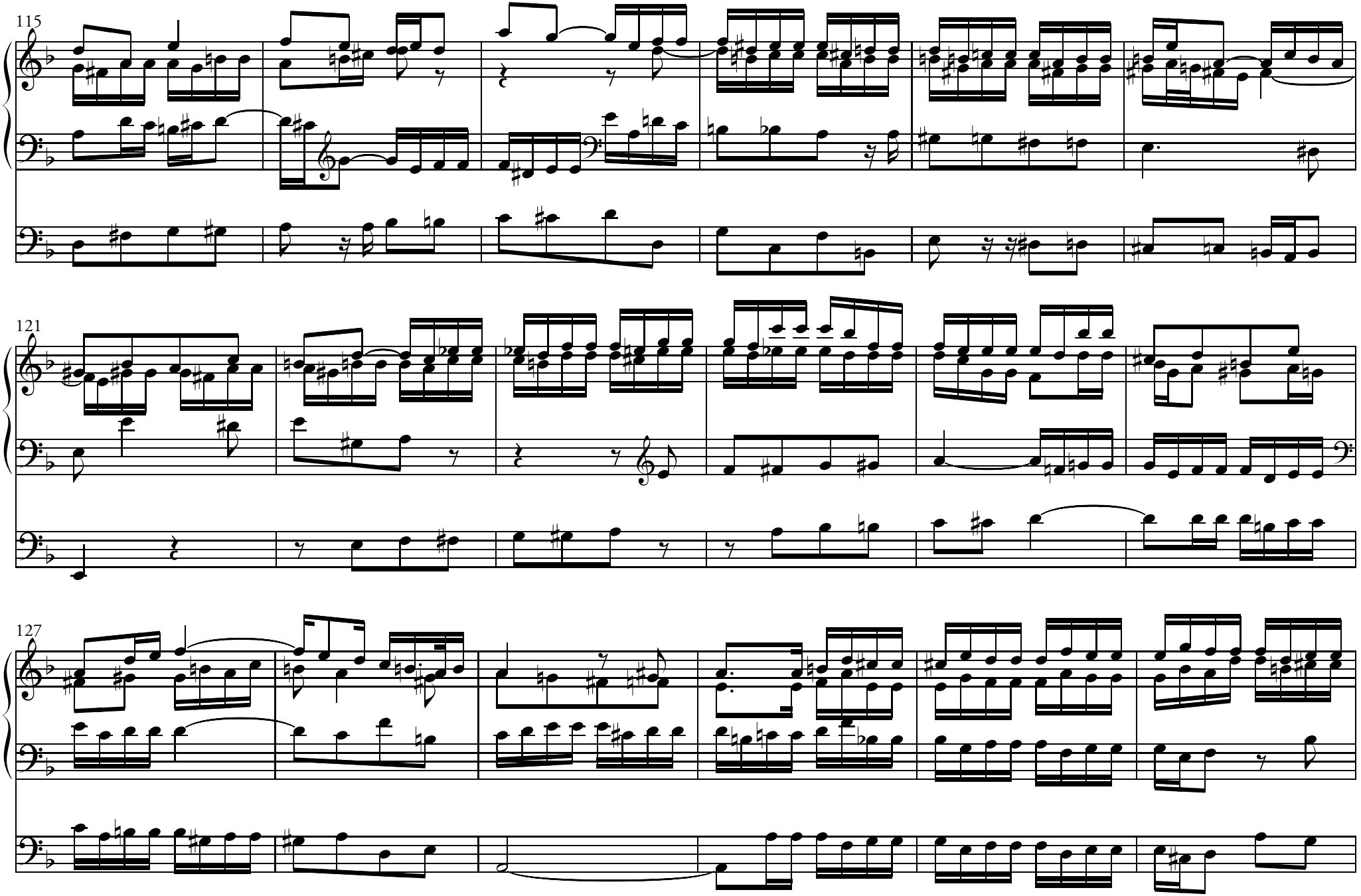
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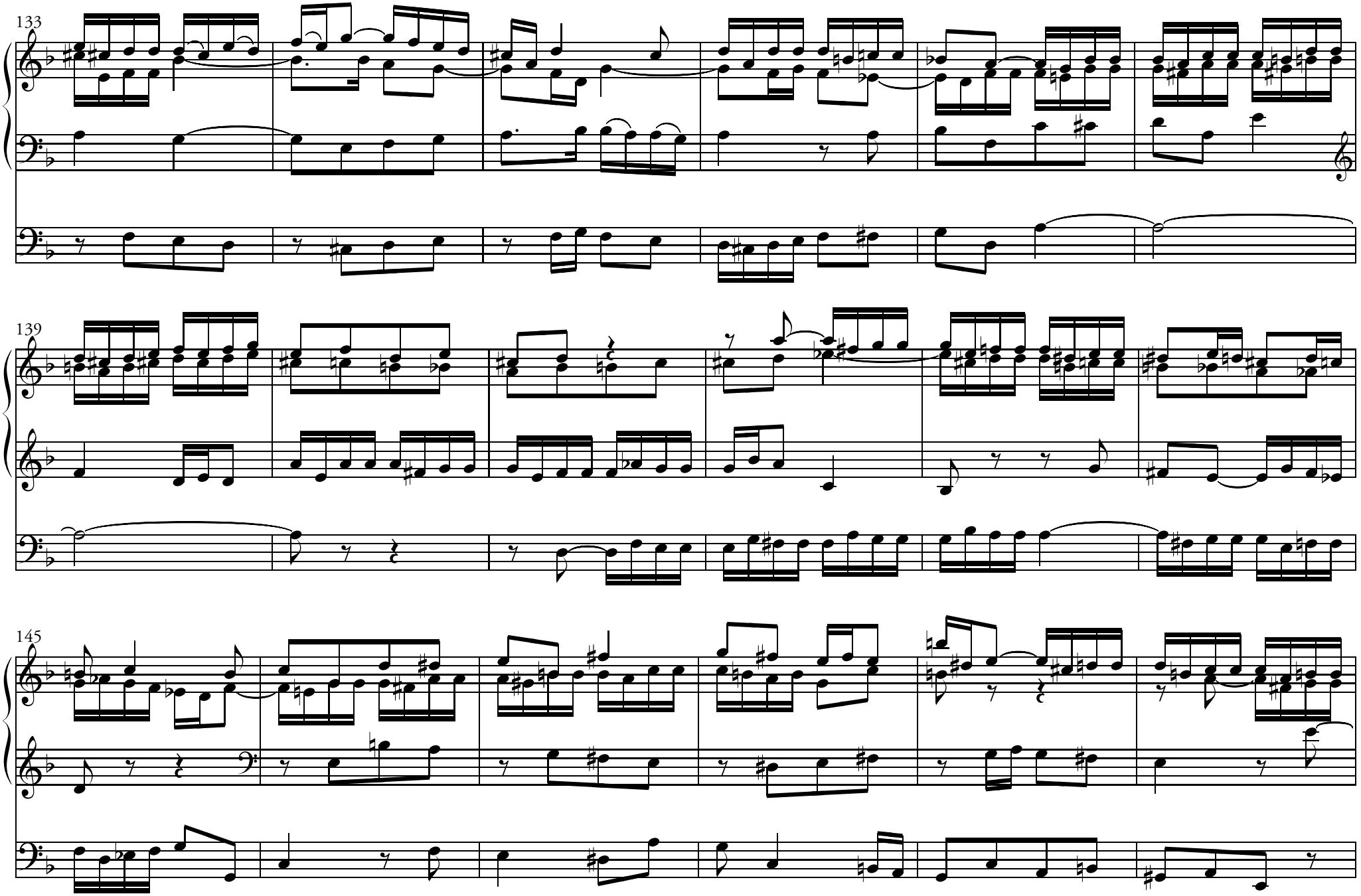
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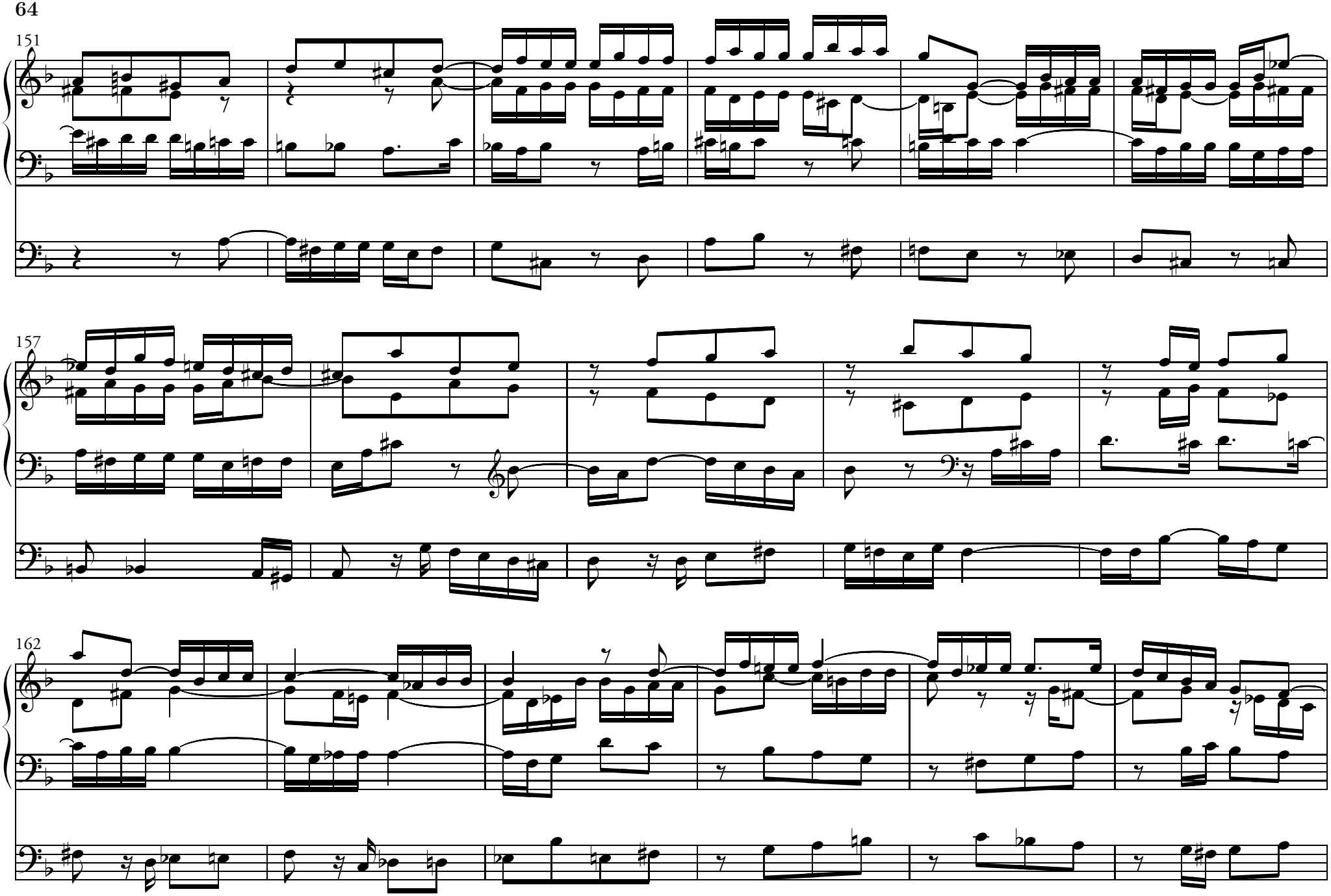
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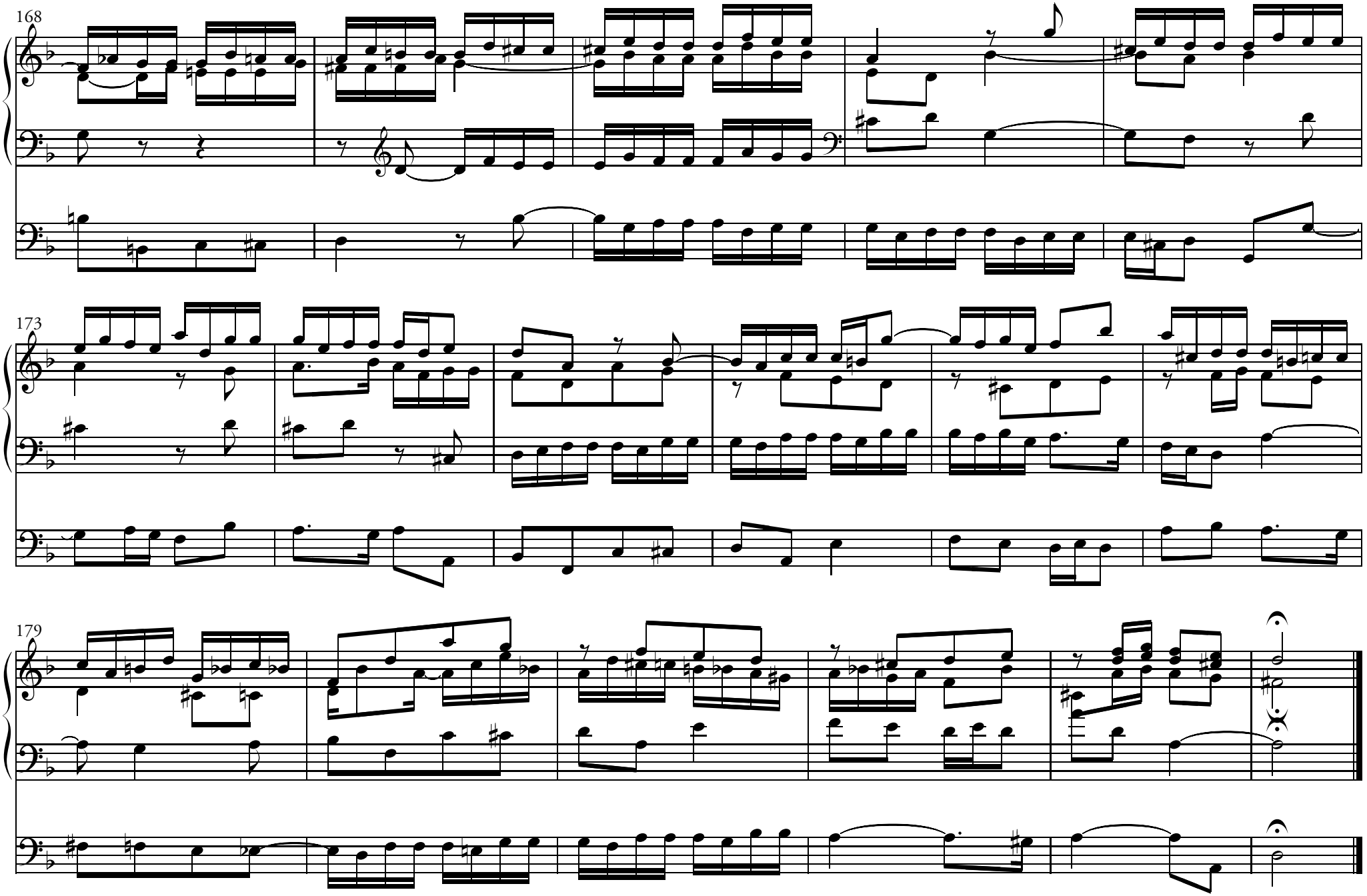
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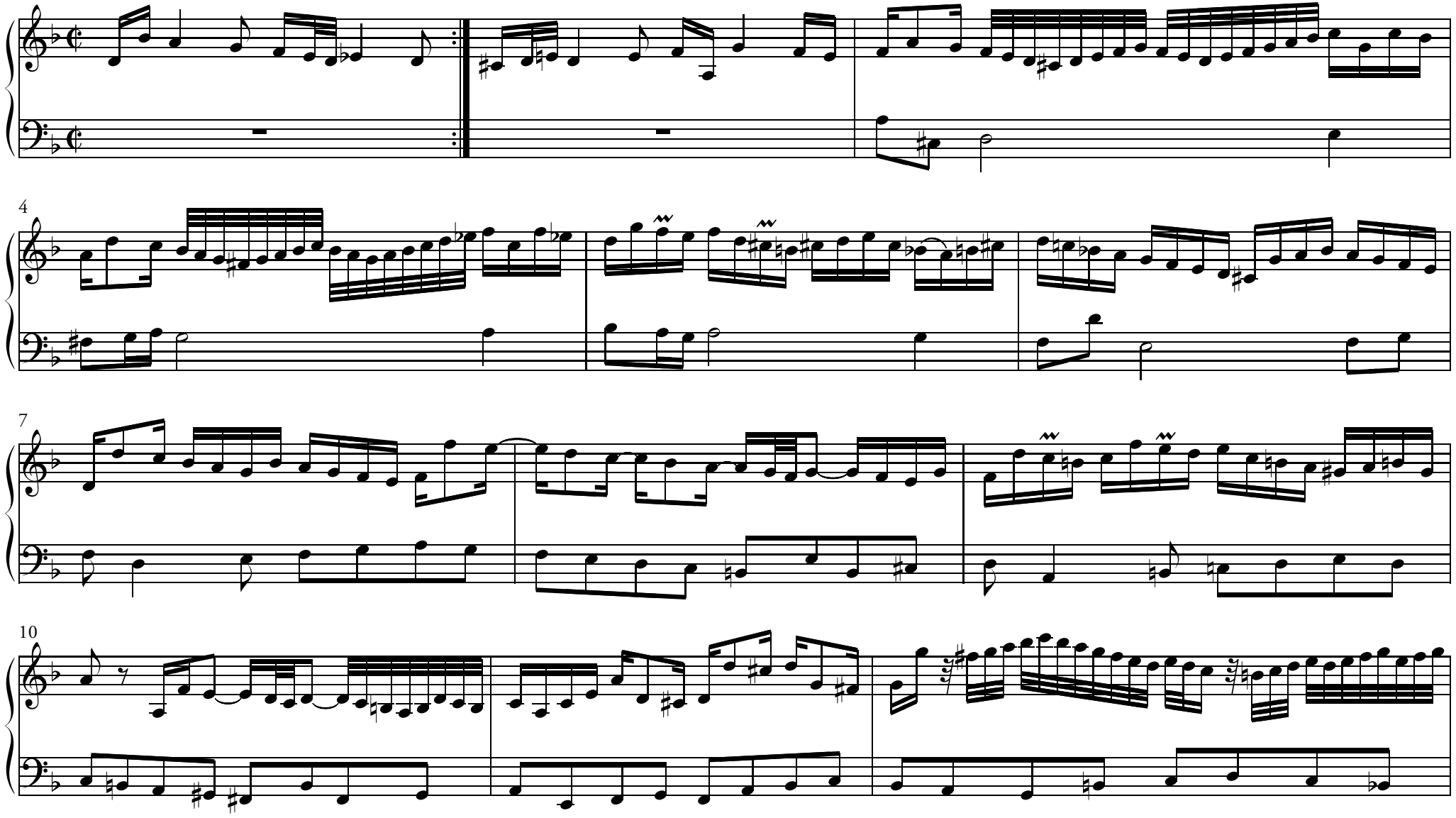
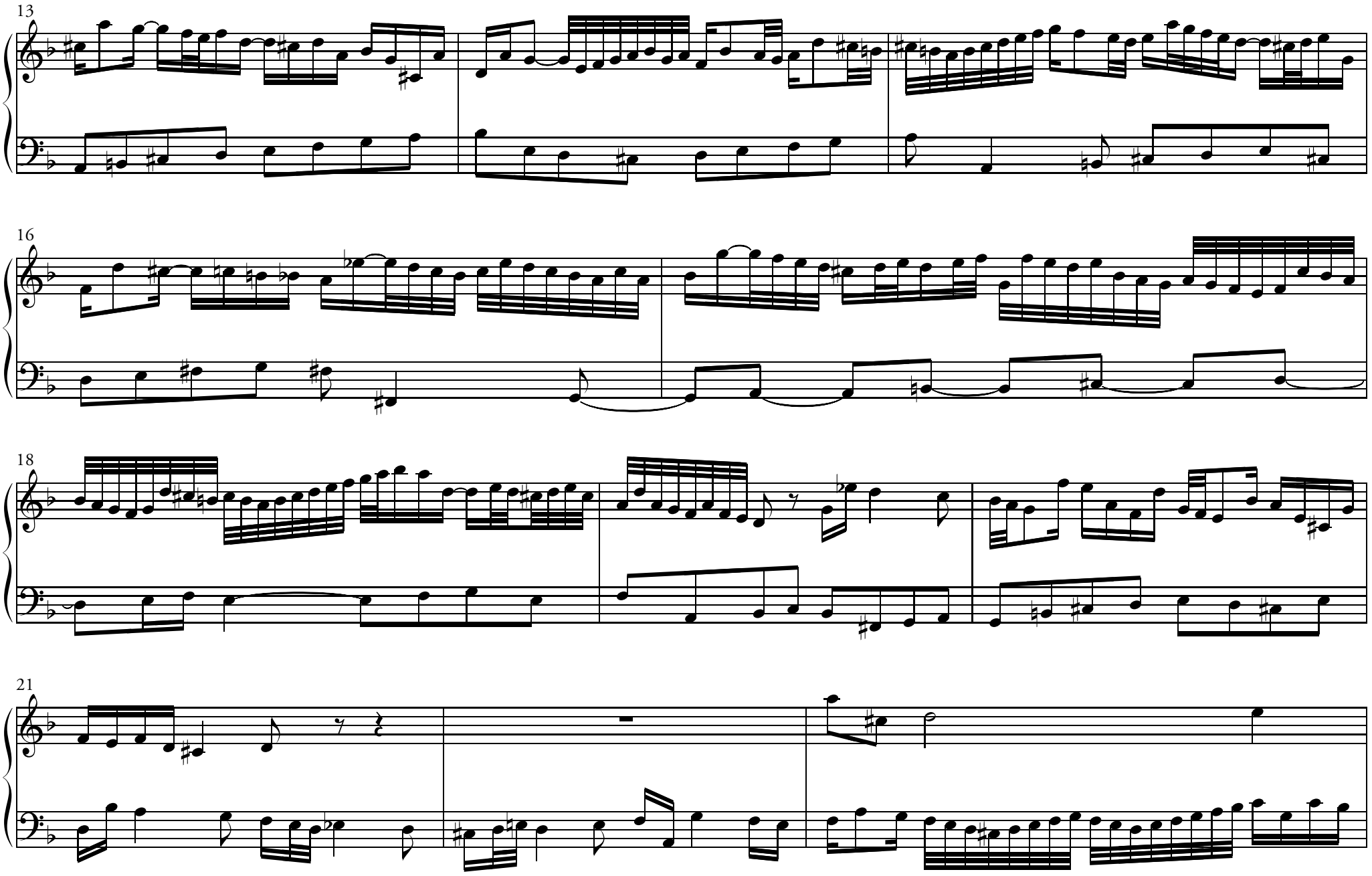
Contrapunctus XII

C. in Hypodiatesseron al roverscio e per augmentationem, perpetuus

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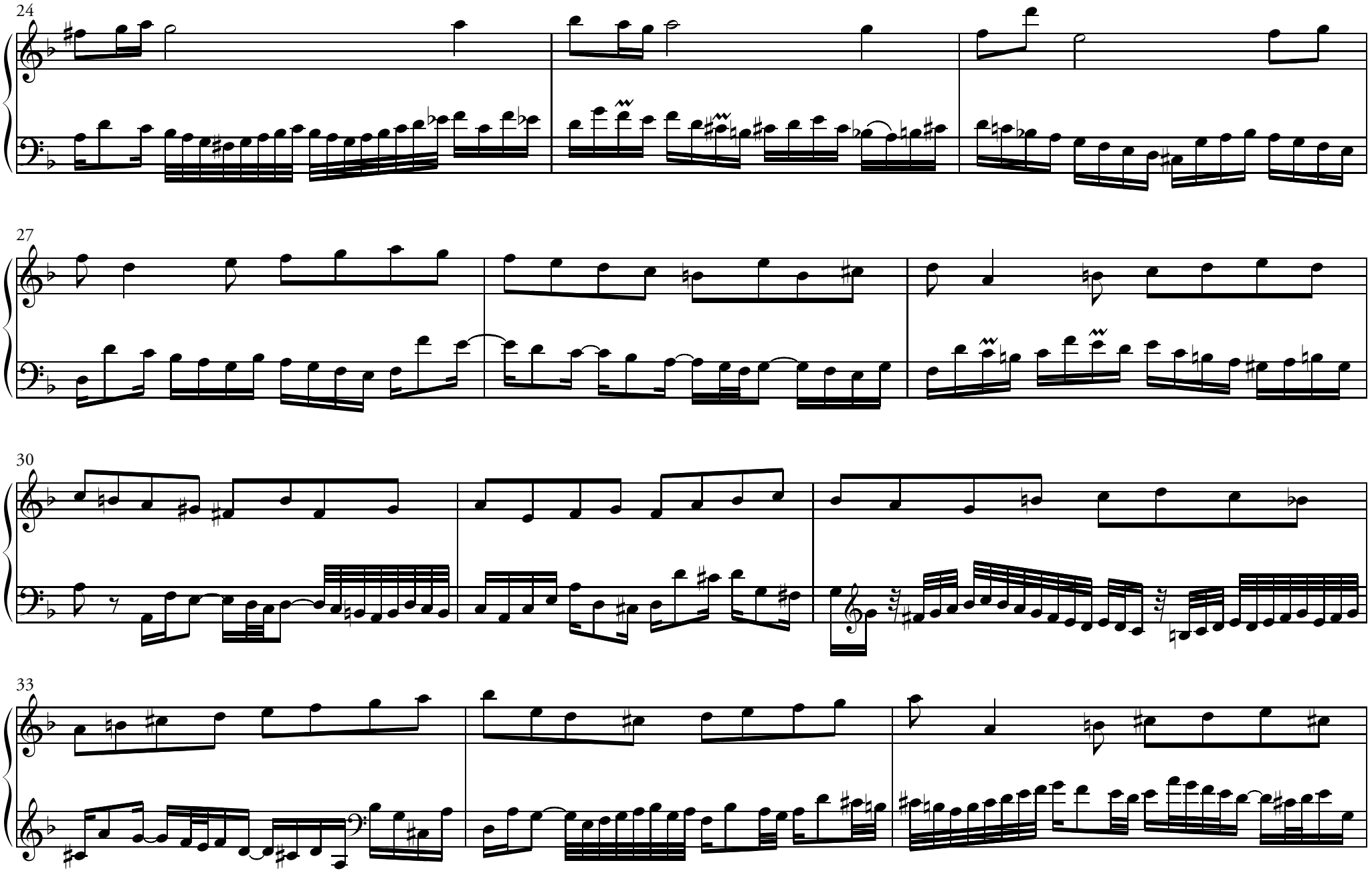
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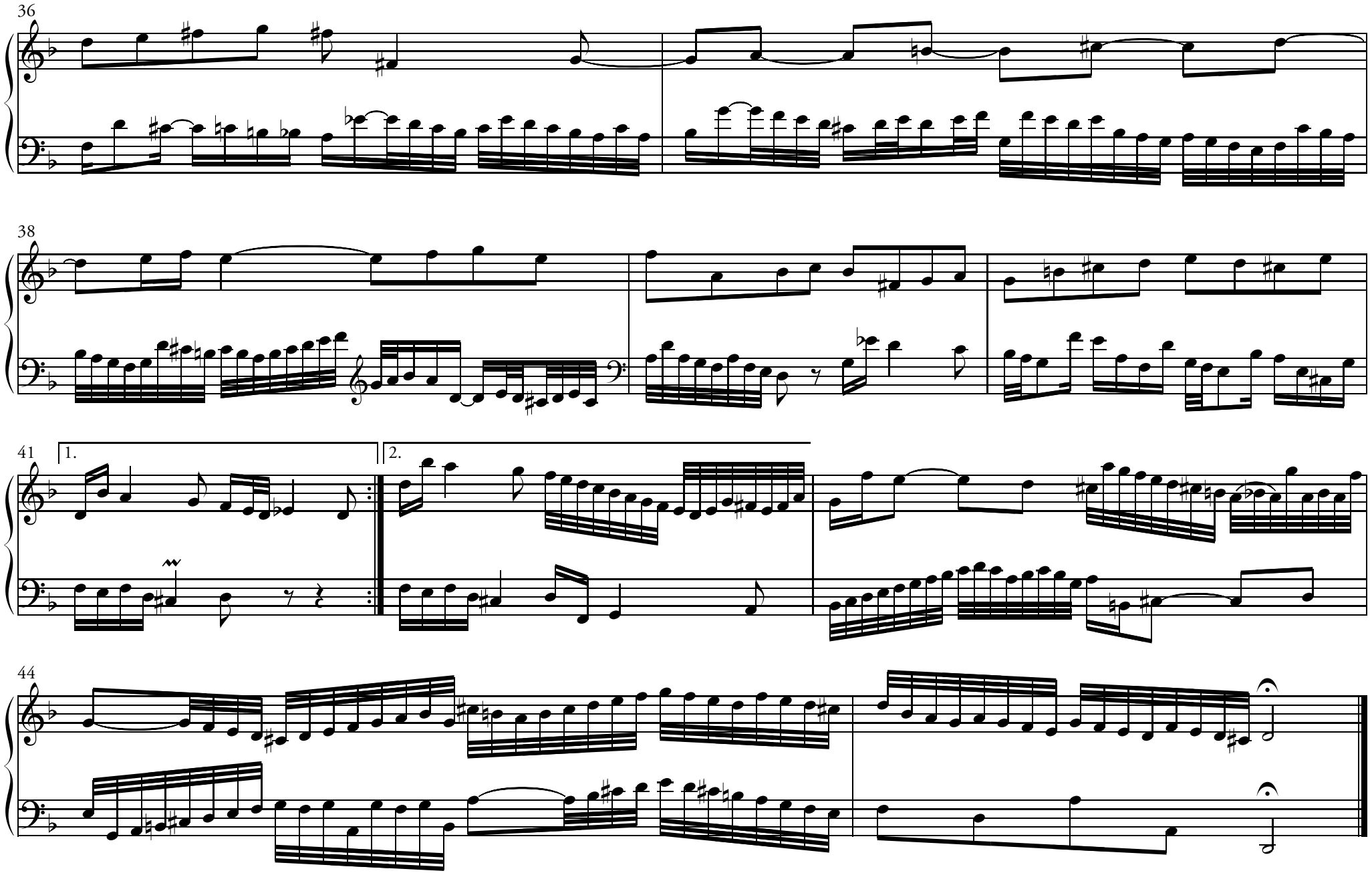
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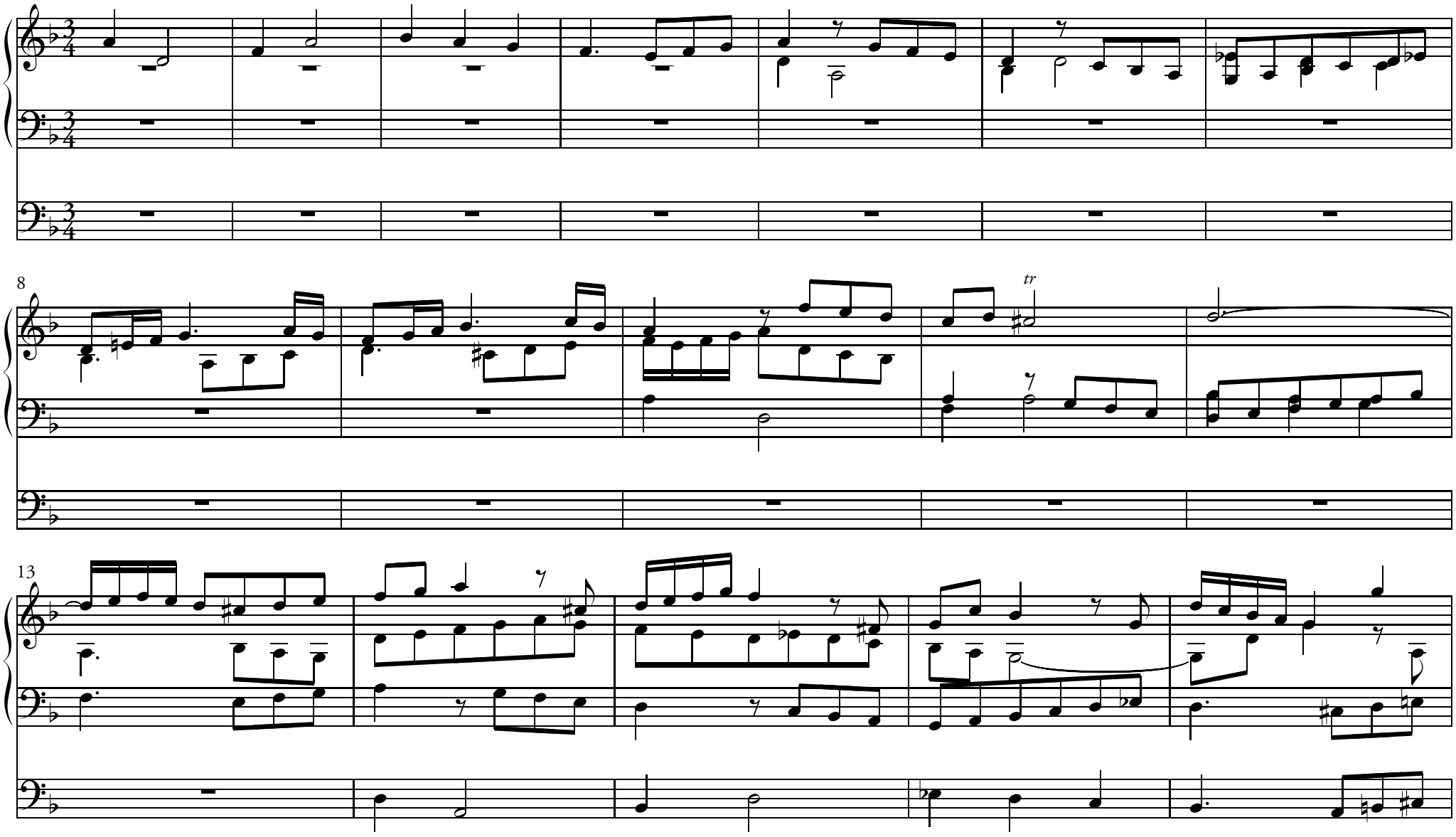
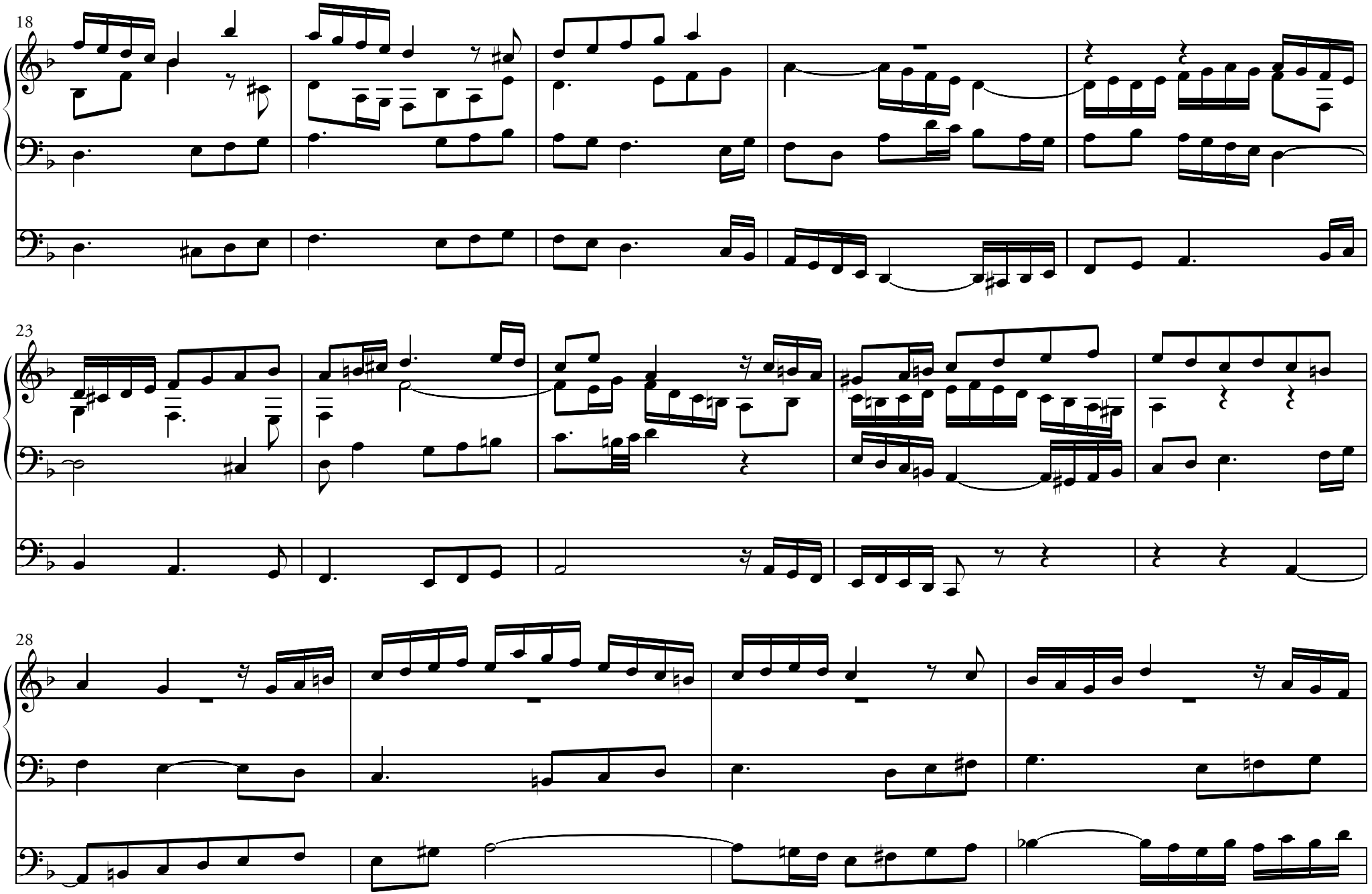
Contrapunctus XIII

inversus

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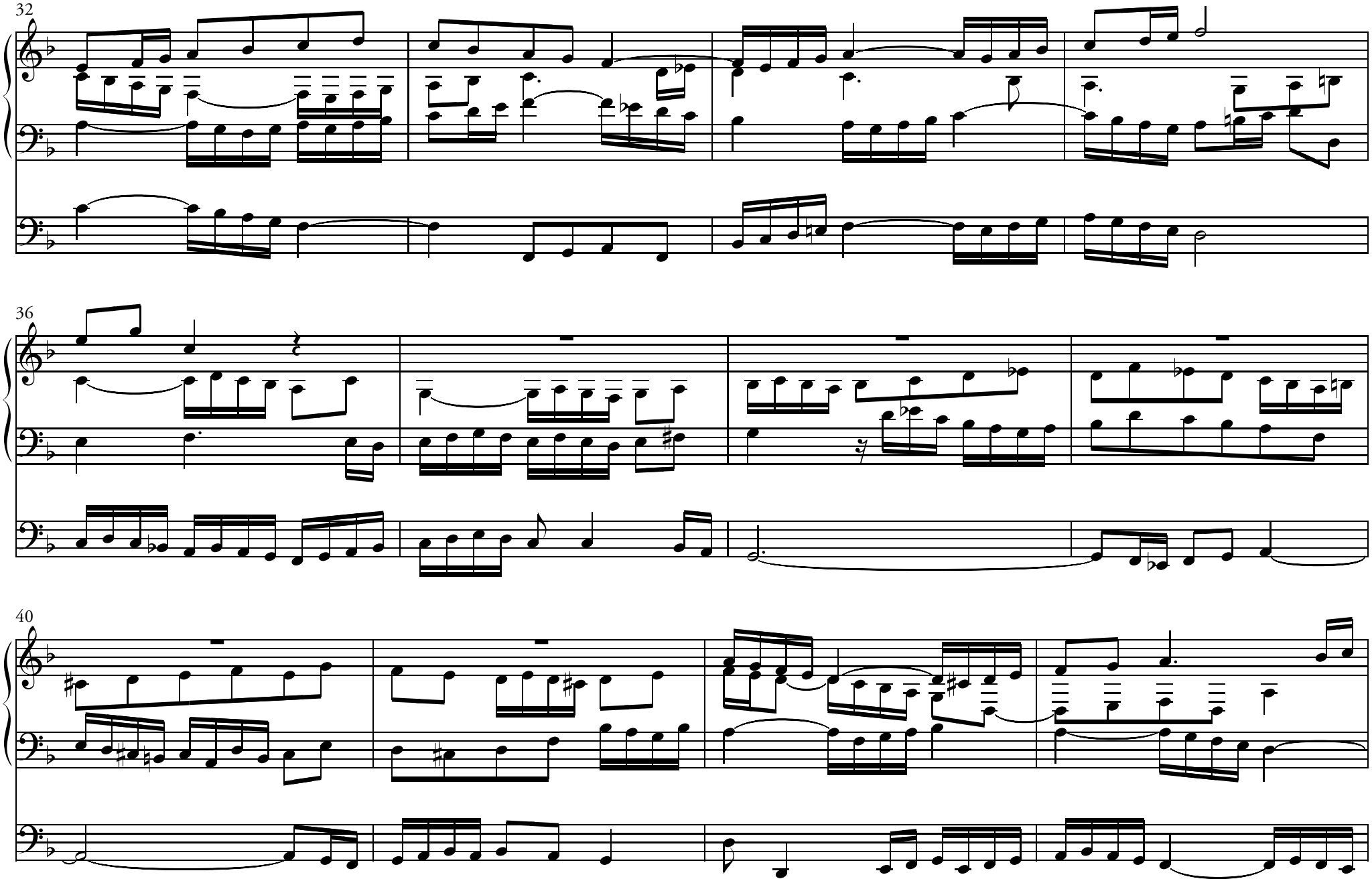
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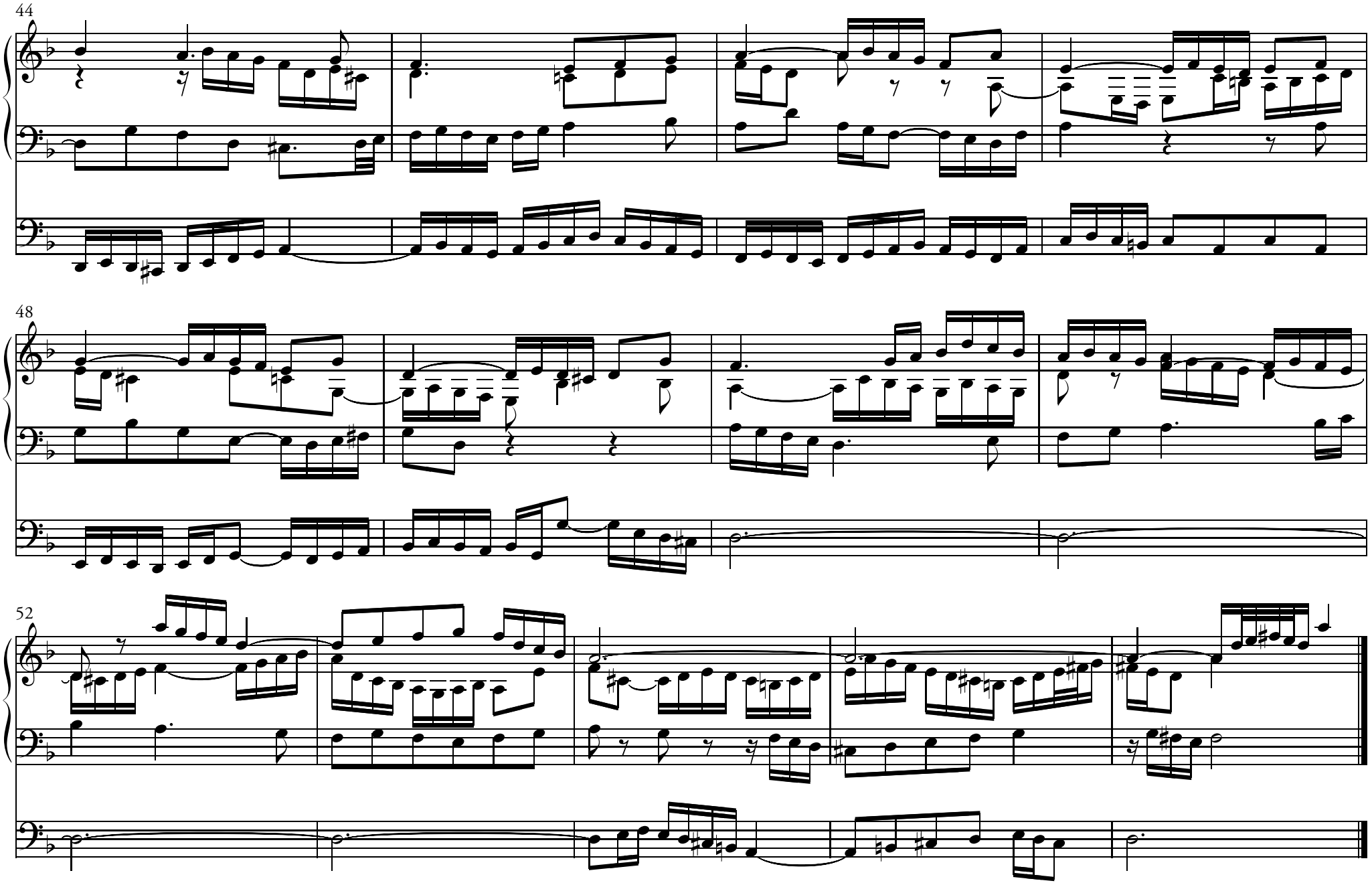
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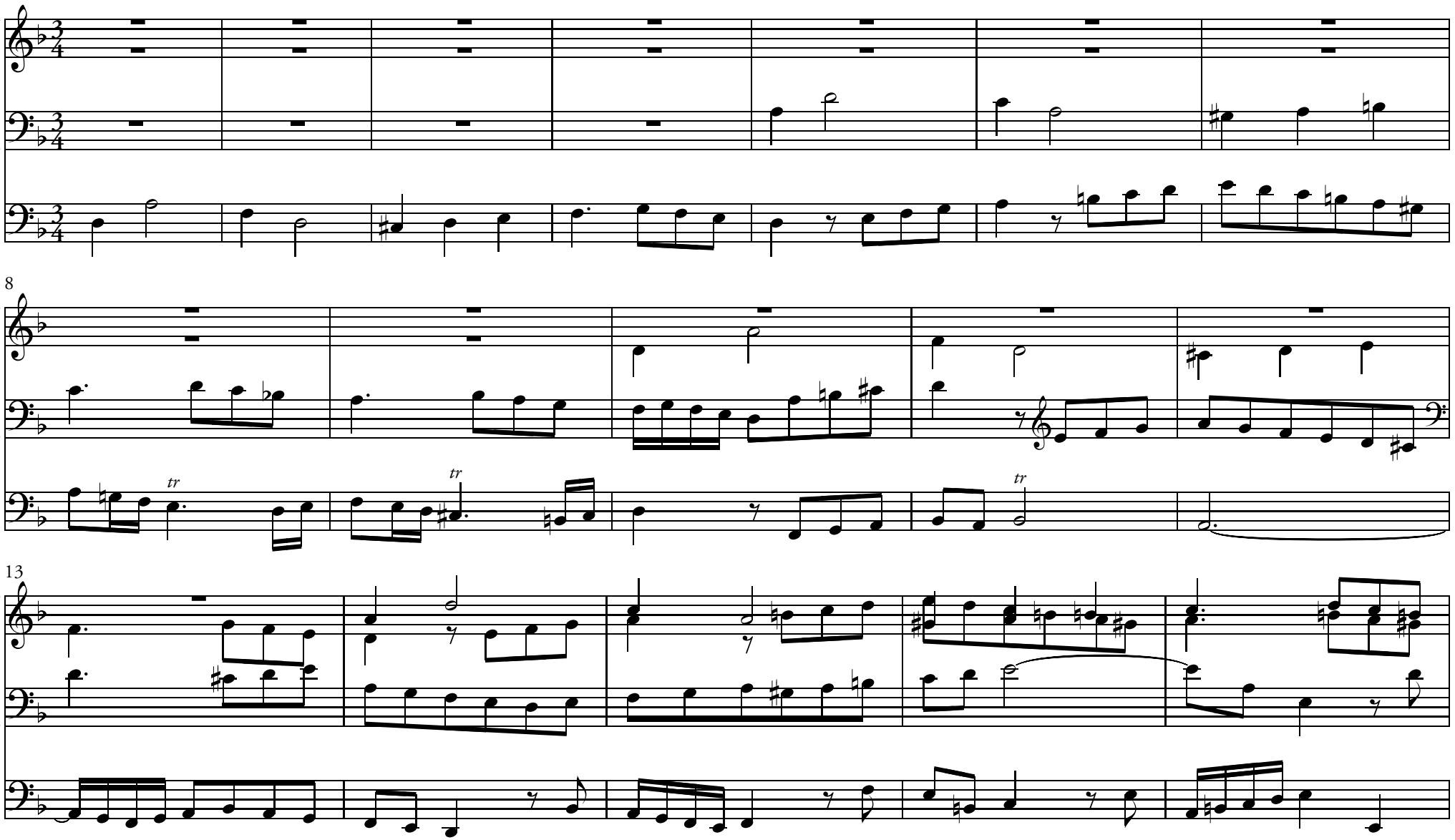
Contrapunctus XIII

rectus



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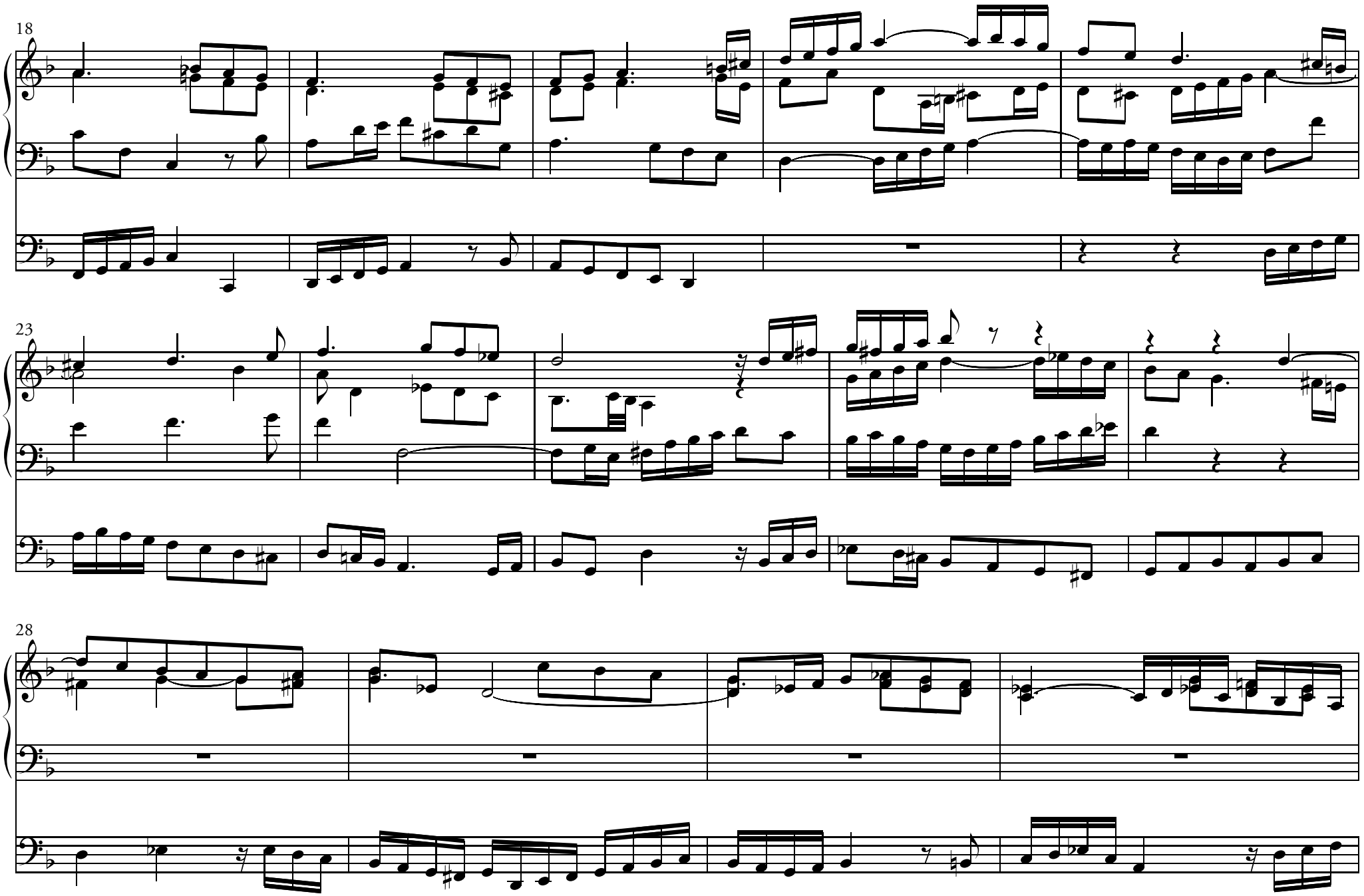
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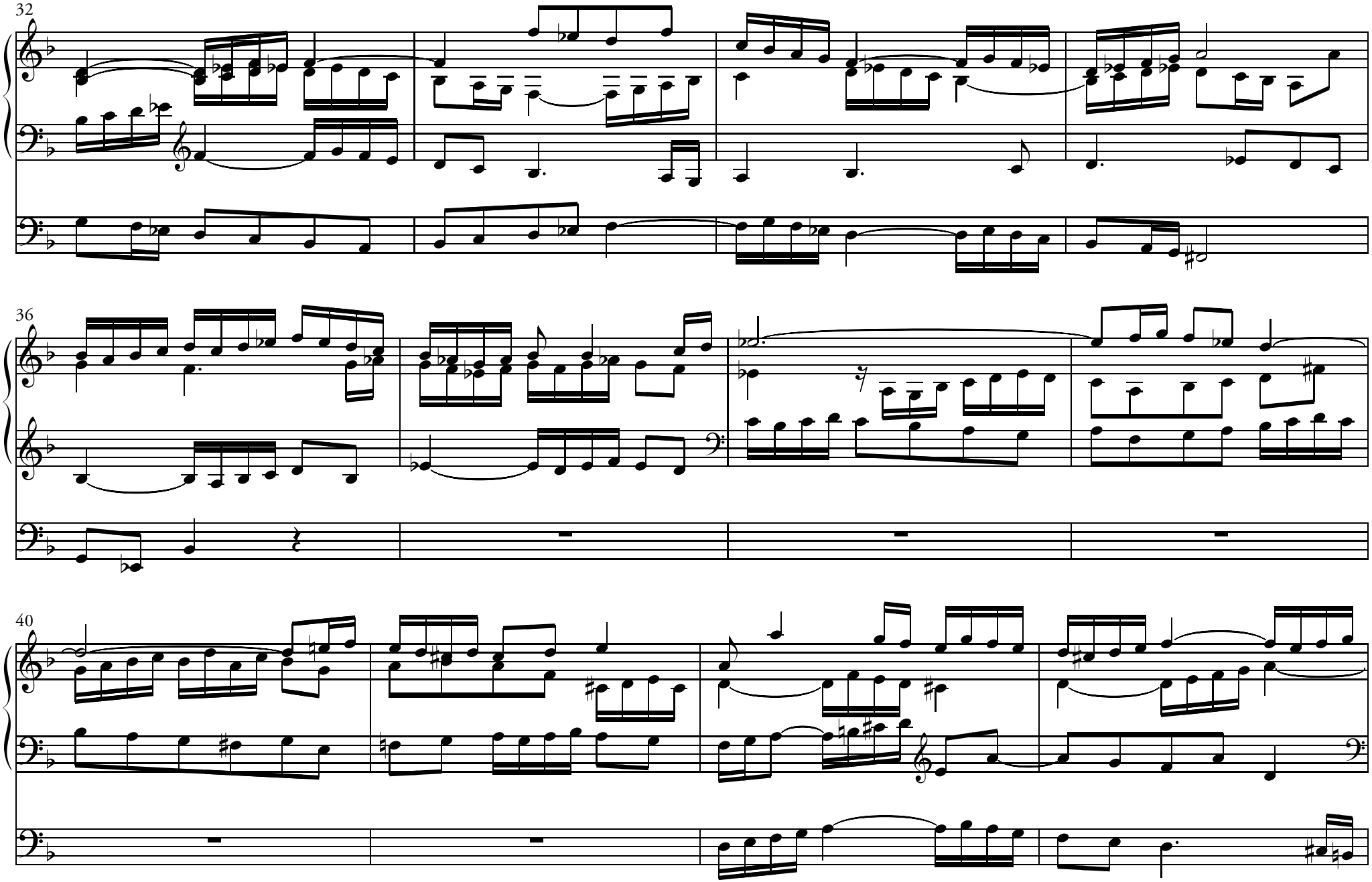
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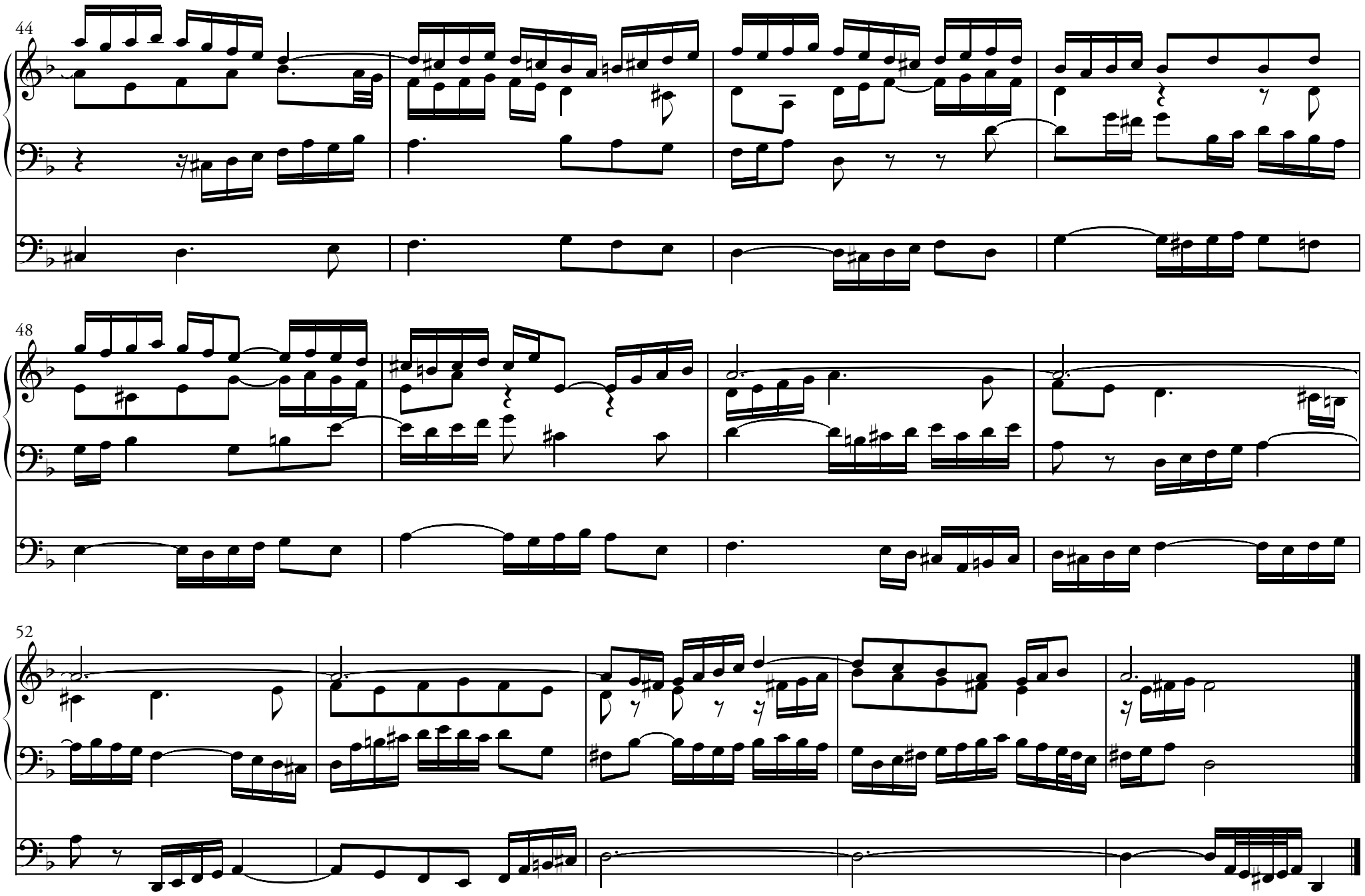
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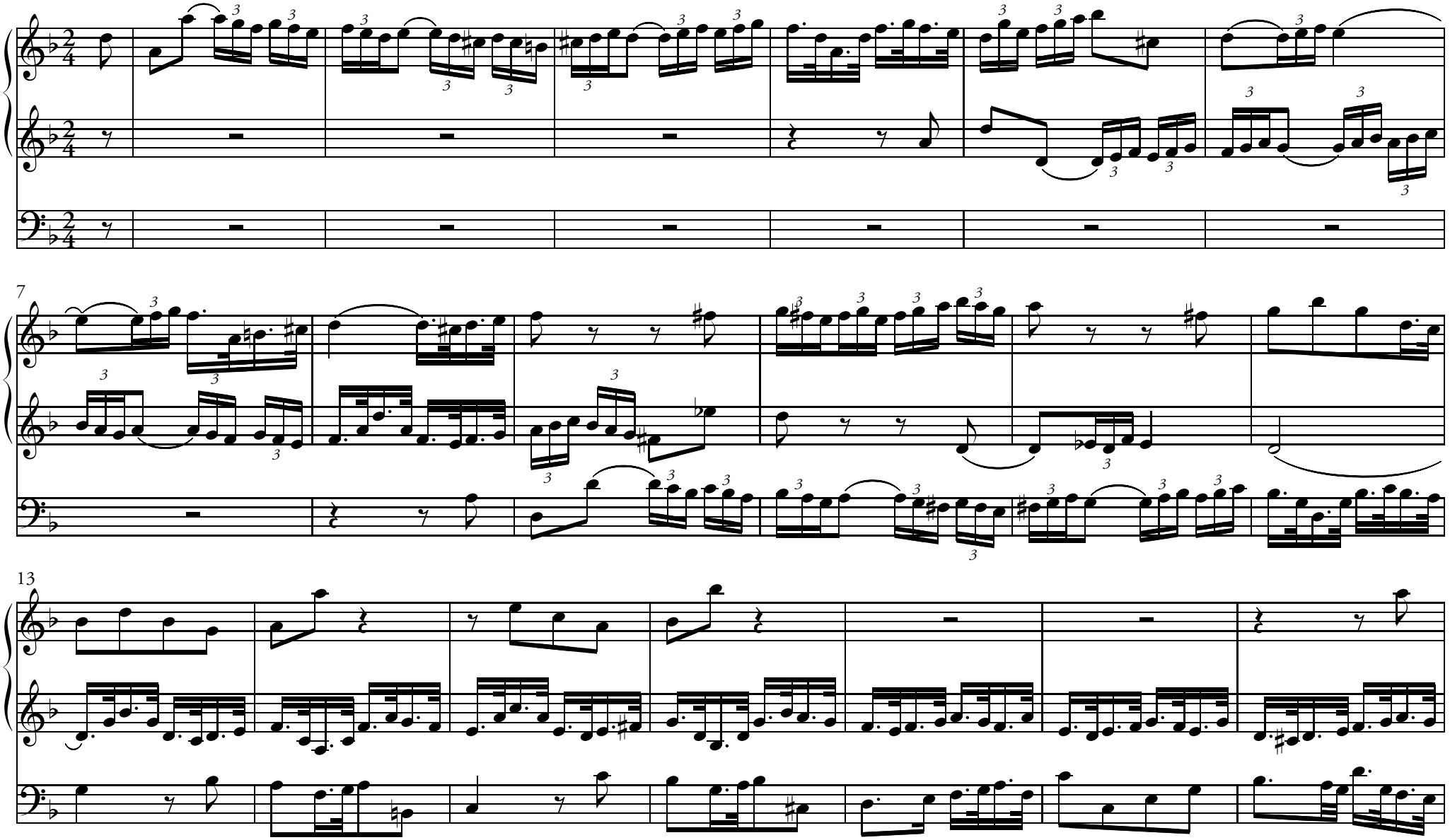
Contrapunctus XIV

inversus



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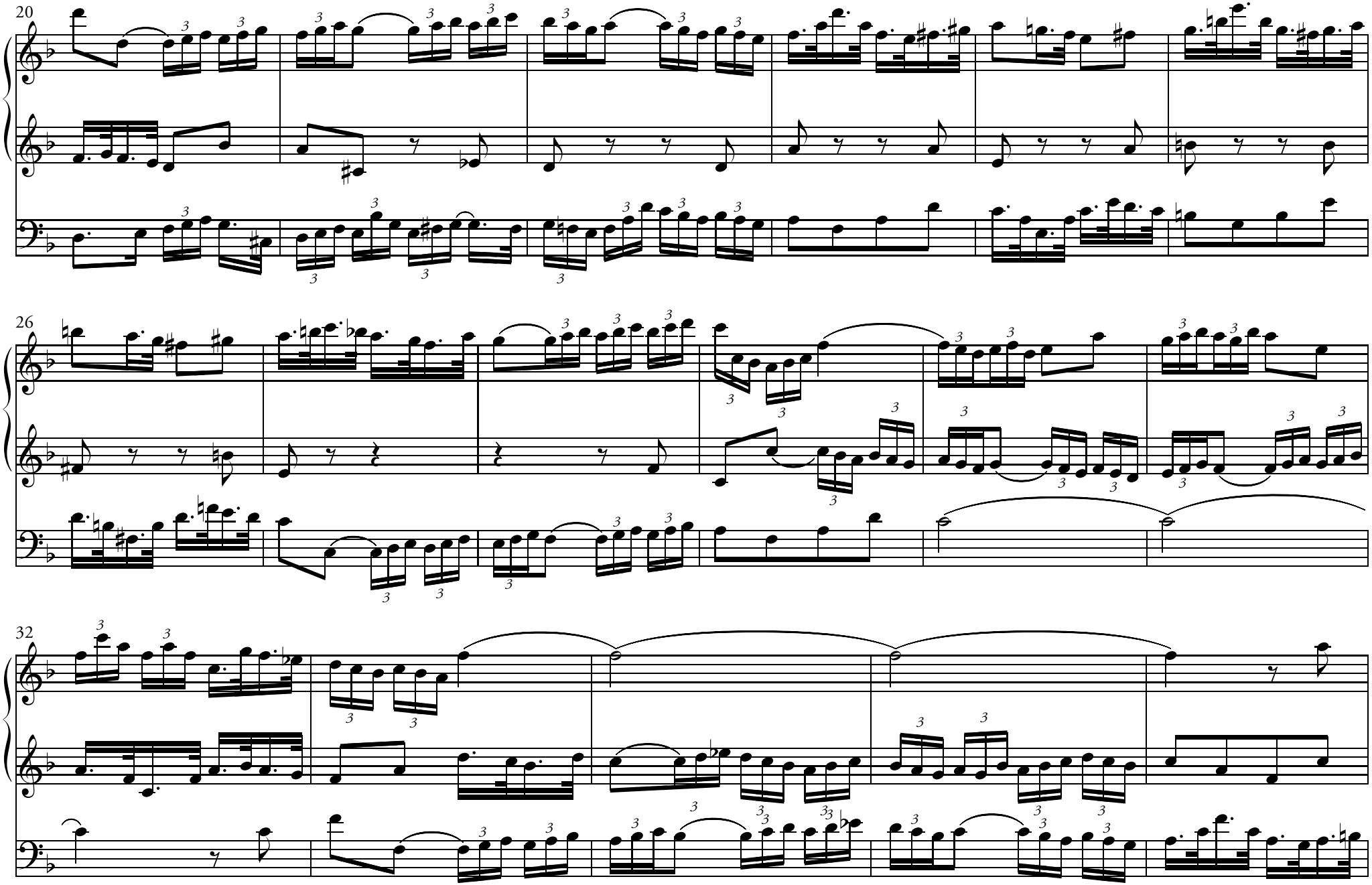
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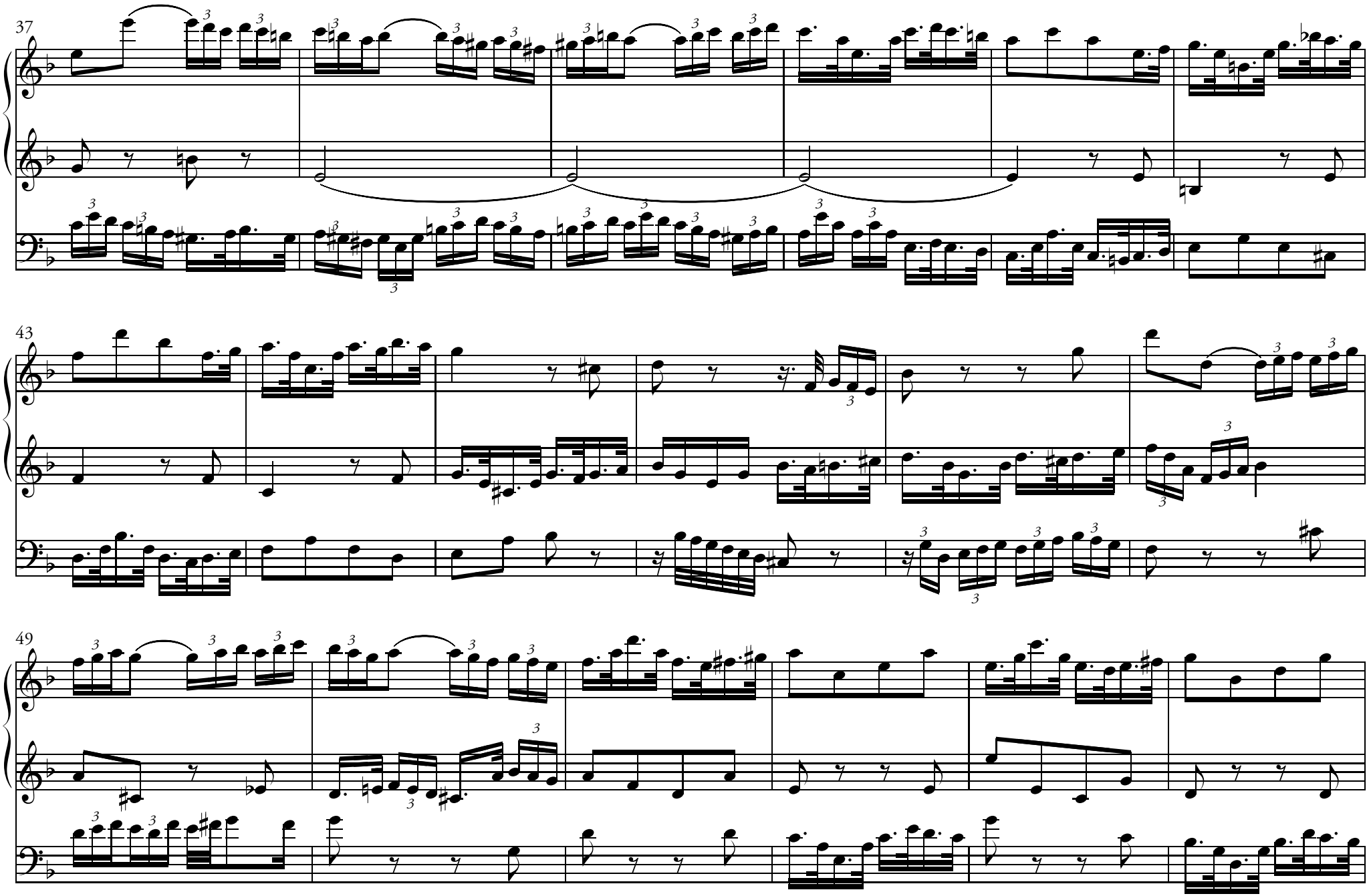
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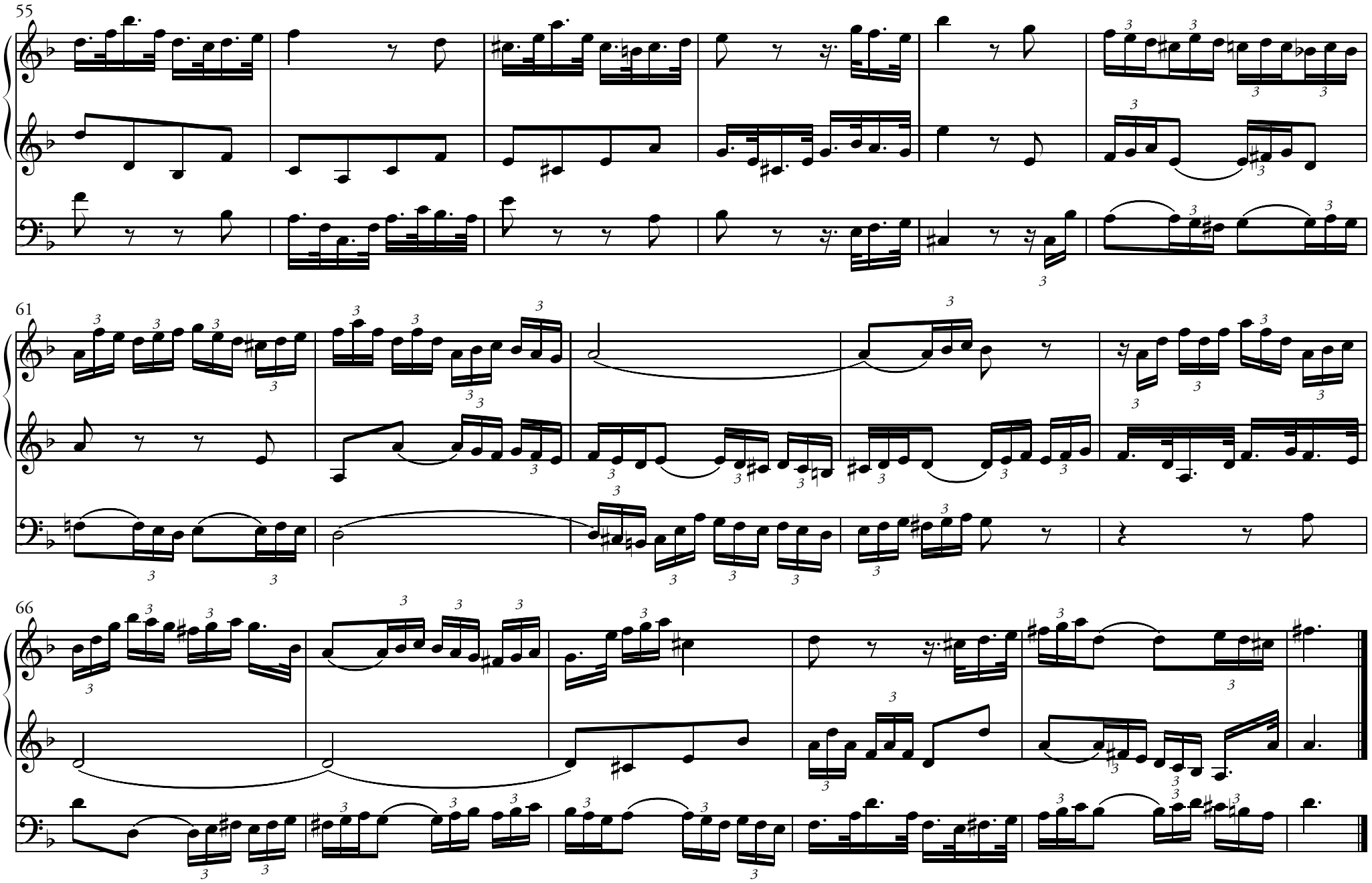
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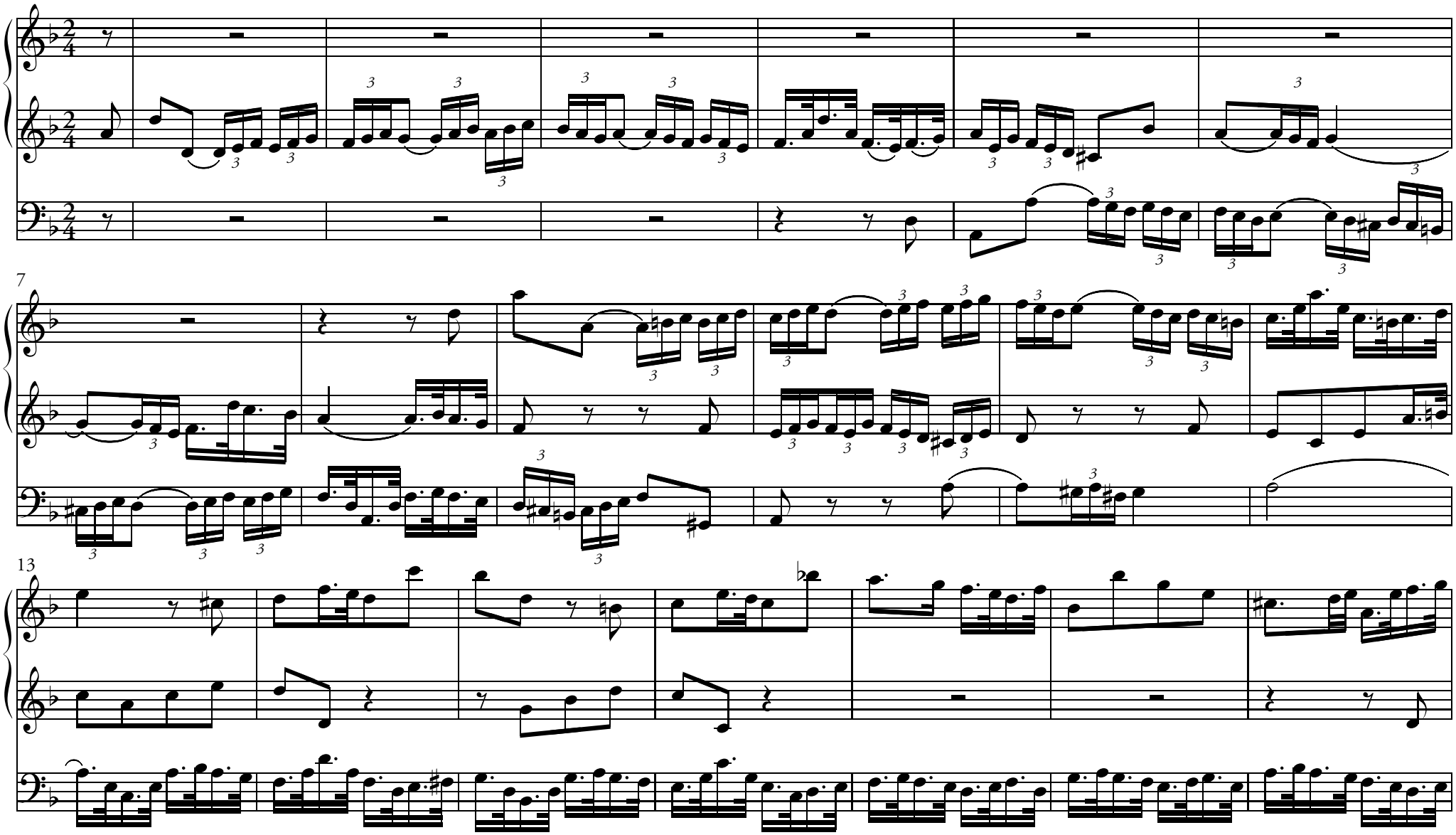
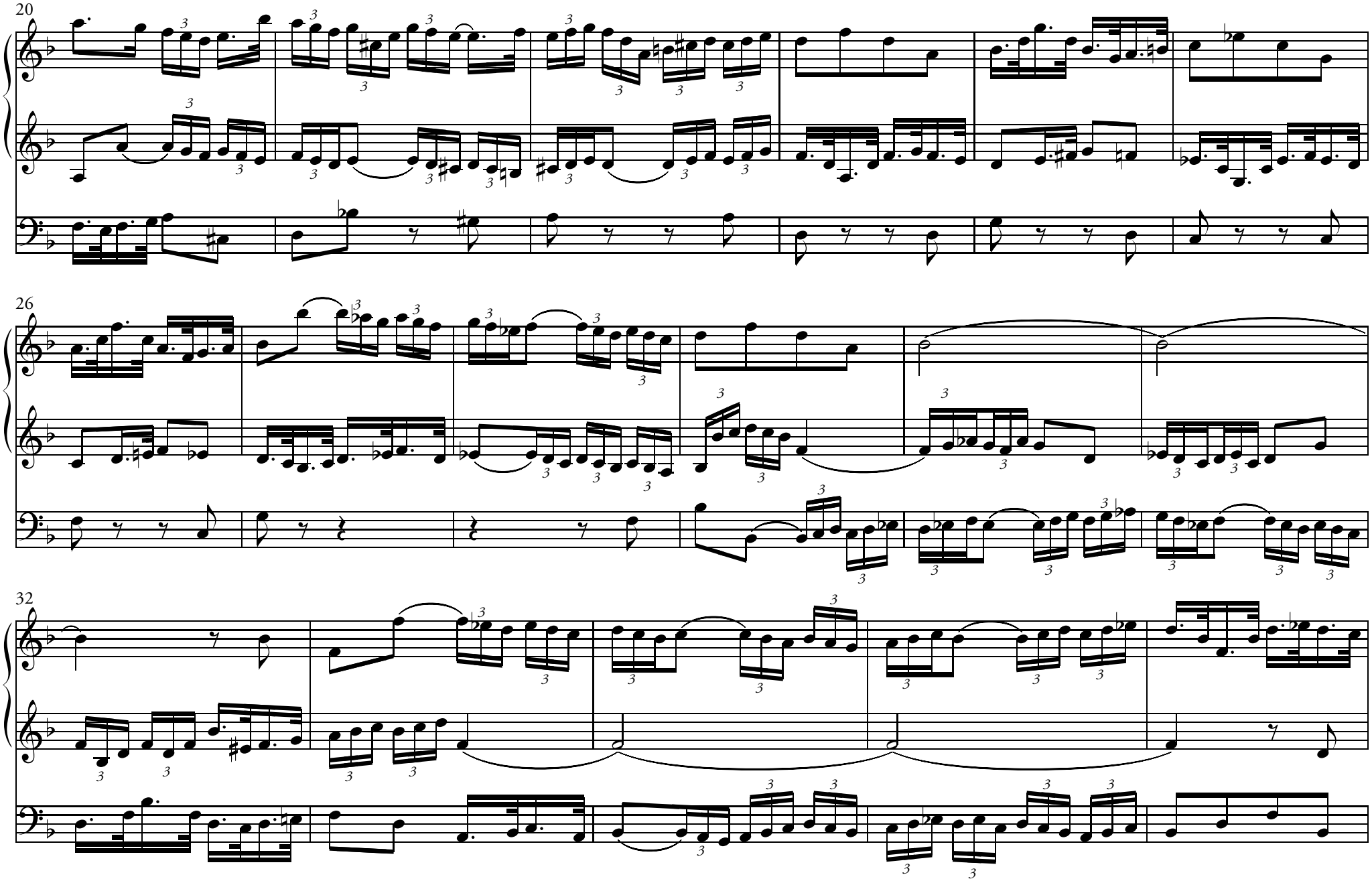
Contrapunctus XIV

rectus

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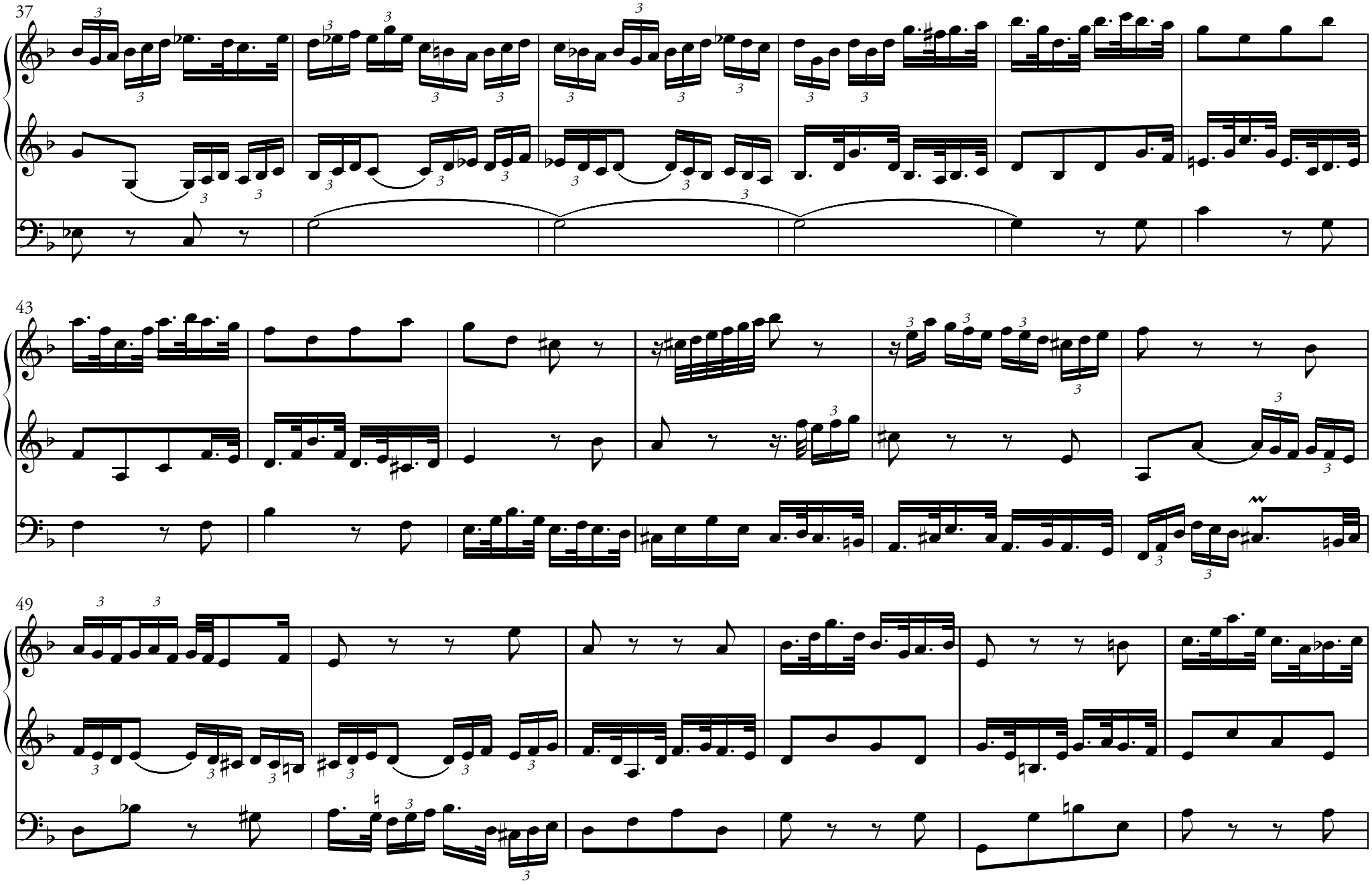
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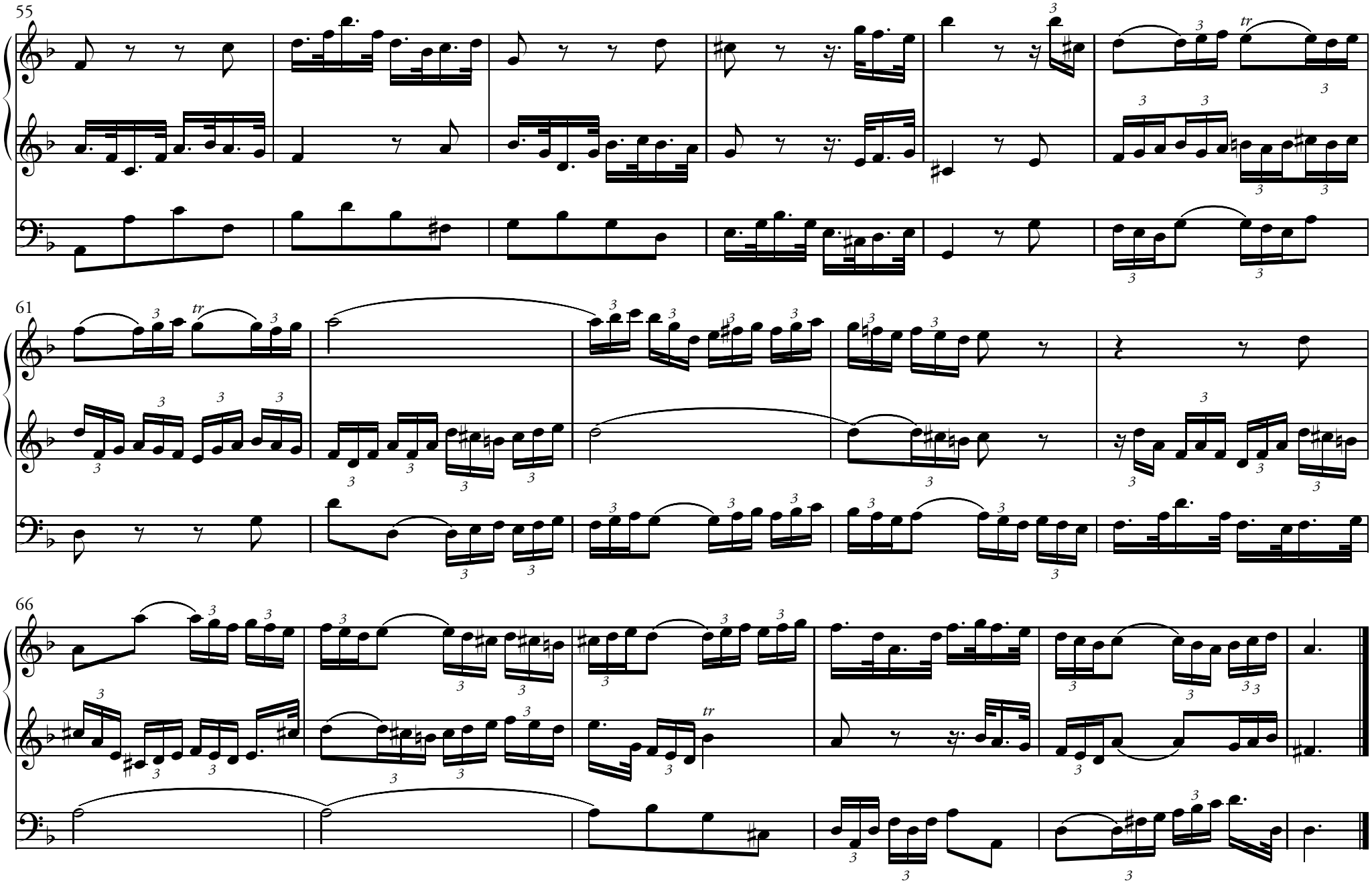
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