Johann Sebastian Bach

Die Kunst der Fuge

The Art of the Fugue

Contrapunctus 1 – 7, 9 – 12, 10a, 19

Canon in Hypodiapason – Canon alla Ottava

Canon in Hypodiatessaron al roversio e per augmentationem

Canon alla Decima – Contrapunto alla Terza

Canon alla Duodecima in Contrapunto alla Quinta

Canon per Augmentationem in Contrario Motu

Fuga a 2. Clav – Alio moda Fuga a 2. Clav.

Choral. Wenn wir in hoechsten Noethen

Praktische Ausgabe
Practical Edition

Nach einer Ausgabe von Werner Icking
Based on an edition by Werner Icking

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Anmerkungen *Remarks*

Diese Urtextausgabe richtet sich, soweit vorhanden, nach der Bachschen Handschrift. Wo diese fehlt oder gegenüber dem Erstdruck von 1752 unvollständig ist, wurde der Erstdruck als Quelle hinzugezogen.

Um den Leser nicht zu sehr zu verwirren, wurde die Vorzeichensetzung ein wenig der heutigen Schreibweise angepasst. Das heißt, die Vorzeichenwiederholungen im selben Takt sind entfallen und heutig notwendige Auflösungszeichen hinzugefügt.

Die für eine Urtextausgabe ungewöhnlichen gestrichelten Bögen in Contrapunctus 2 sind als Bögen nur im Erstdruck vorhanden, nicht aber in der Handschrift. Im Erstdruck werden sie für die Bass- und Tenorstimme bis Takt 13 verwendet, in dem sie auch das einzige Mal in der Altstimme geschrieben sind; in der Sopranstimme stehen sie nur in Takt 21.

This Urtext-edition is based on Bach's handwriting, as far as available. Where this is missing or incomplete the edition uses the first printed edition from 1752 as source.

To avoid confusing the reader, the way the accidentals are written has been adapted to today's modern typesetting. So within a bar, accidentals are not repeated and natural signs have been added where it seems to be necessary today.

Although dashed slurs are unusual for Urtext editions, such slurs are printed in Contrapunctus 2 to indicate slurs which are not written in Bach's handwriting, but printed in the first printed edition. In the printed edition, these slurs are used in the first 13 bars for bass and tenor voice, for alto voice only in bar 13 and for soprano voice only in bar 21.

Werner Icking

Die Partituren sind in G- und F-Schlüssel notiert,während die Einzelstimmen in variierenden Schlüsseln vorhanden sind.

The full scores are notated in G- and F-clefs. There are separate parts in various clefs.

Christian Mondrup

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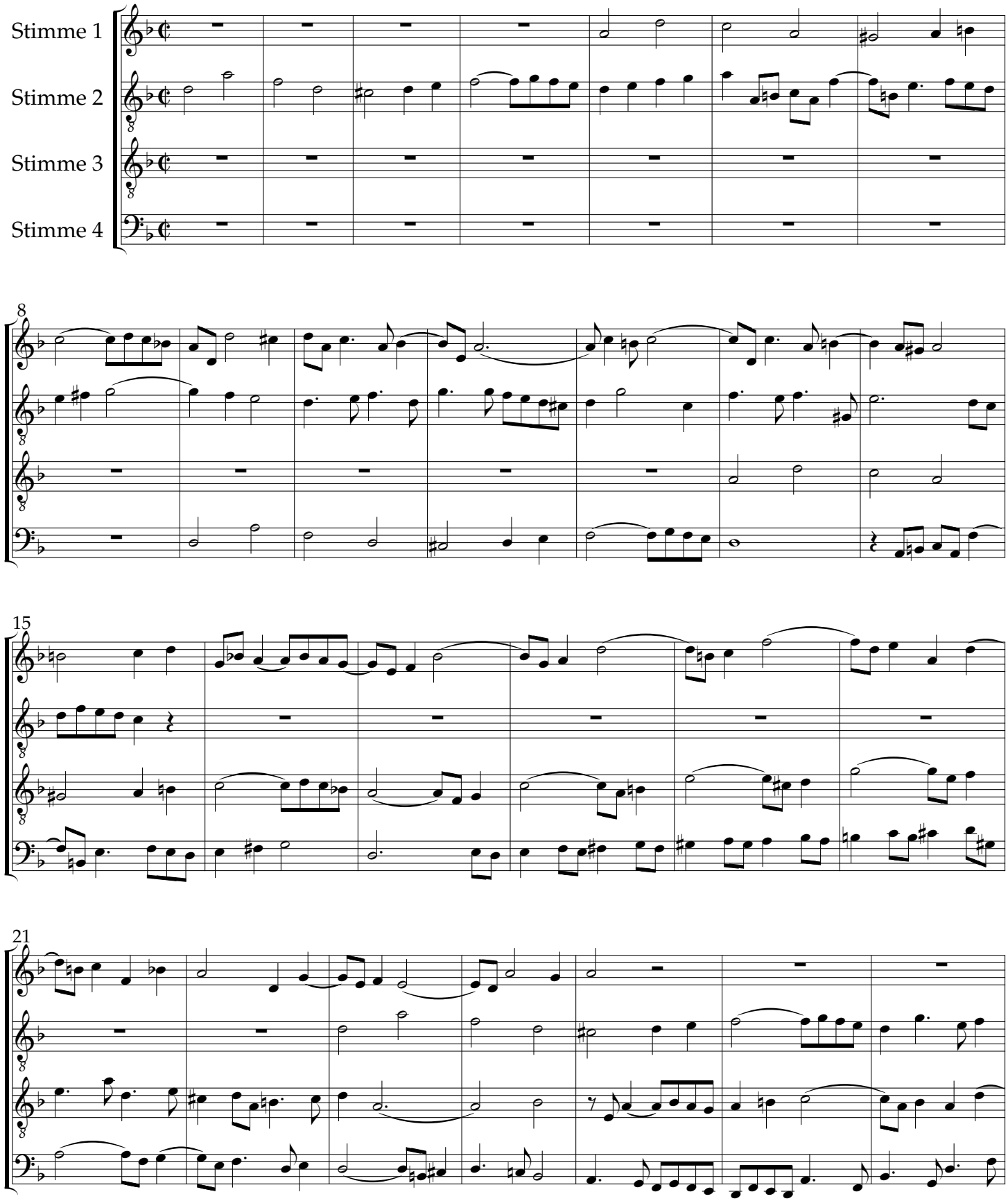
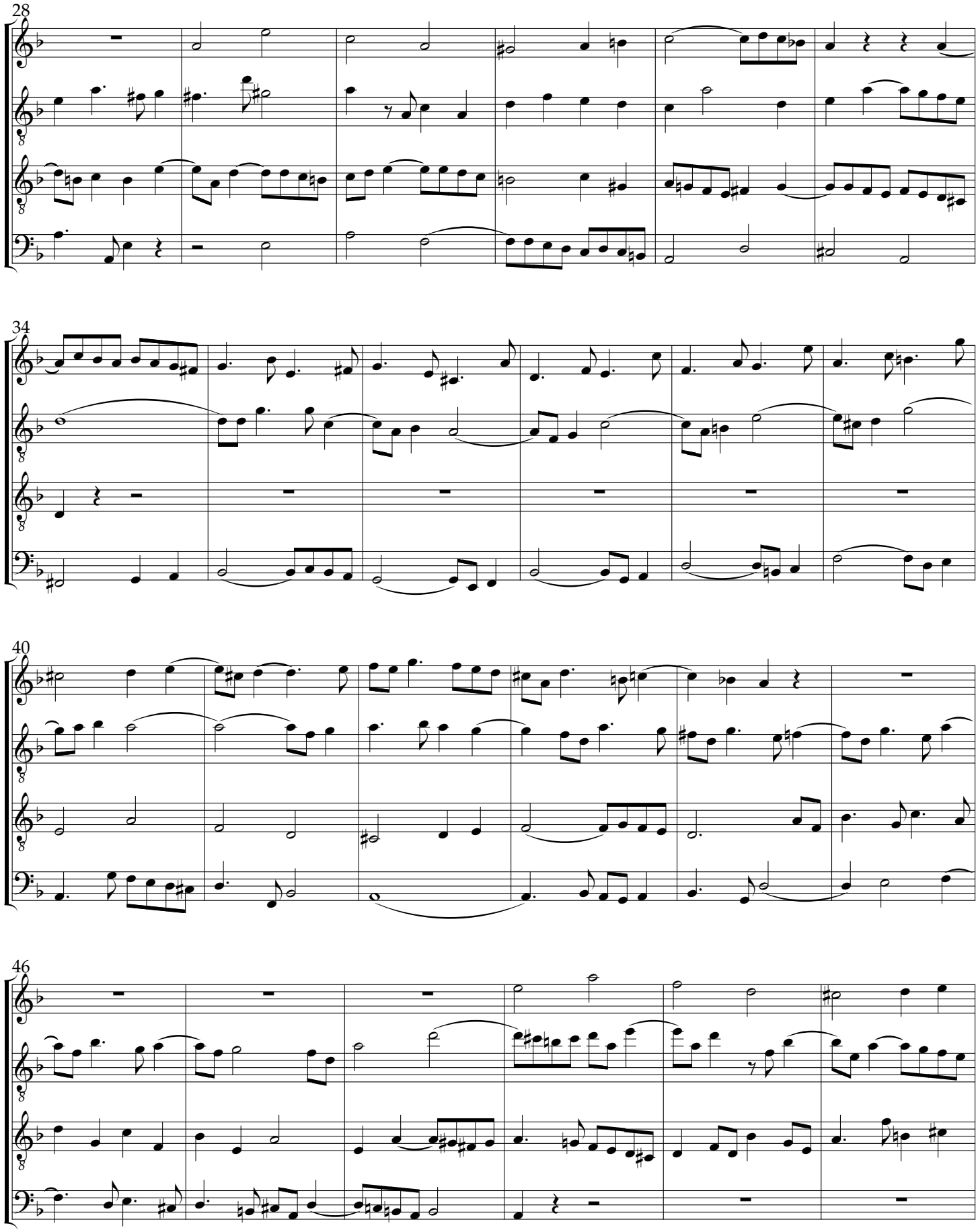
Die Kunst der Fuge

Contrapunctus 1 Johann Sebastian Bach (1685–1750)

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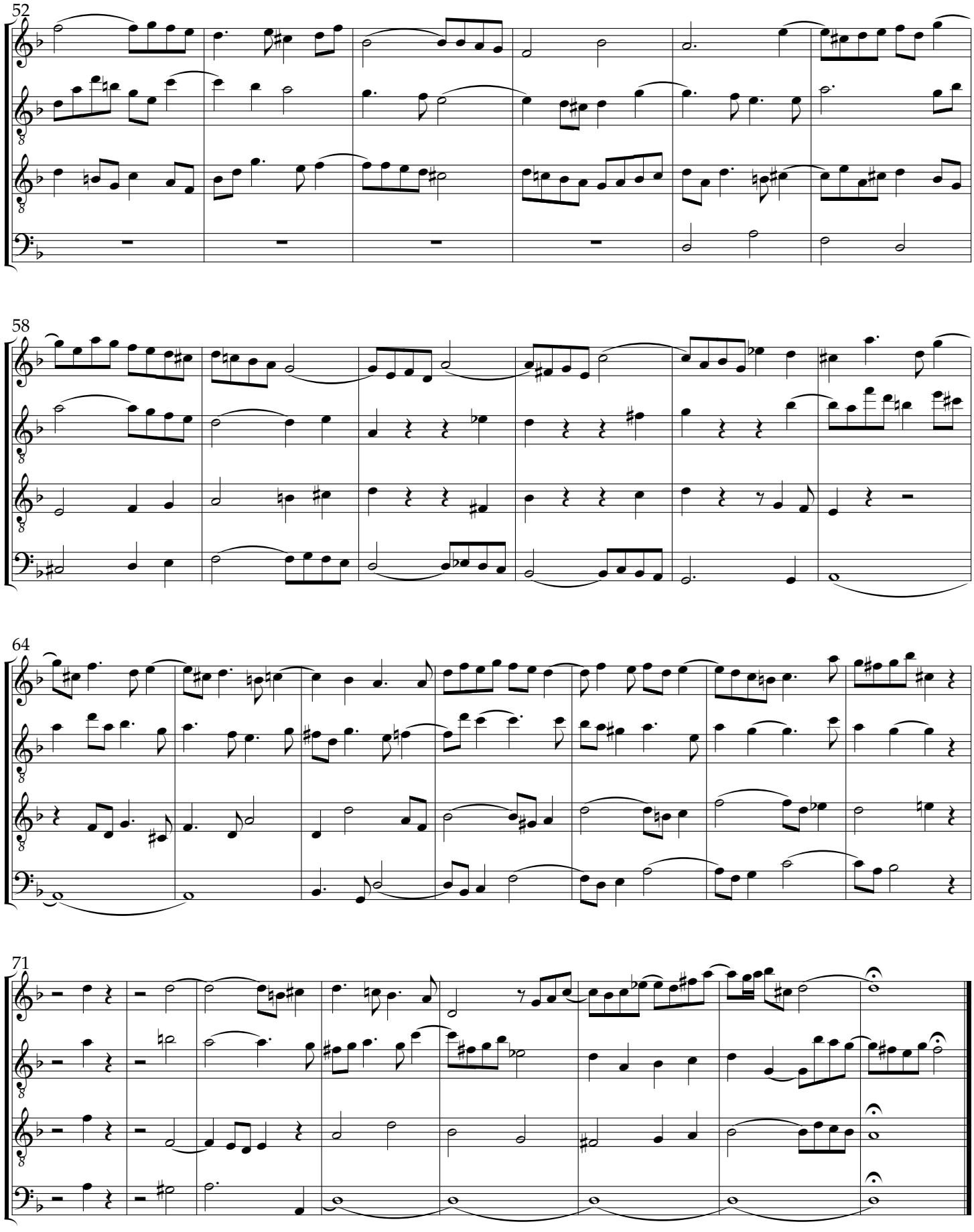
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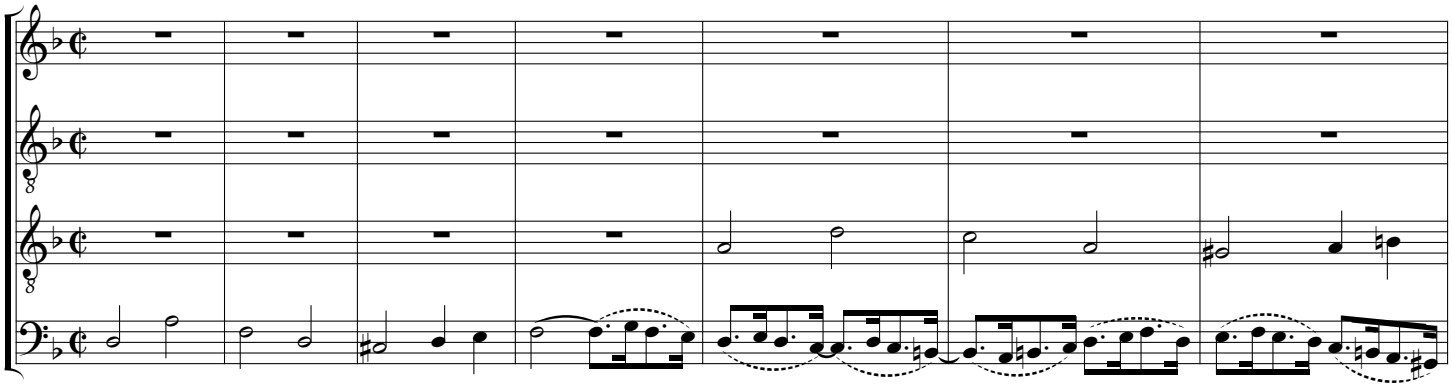
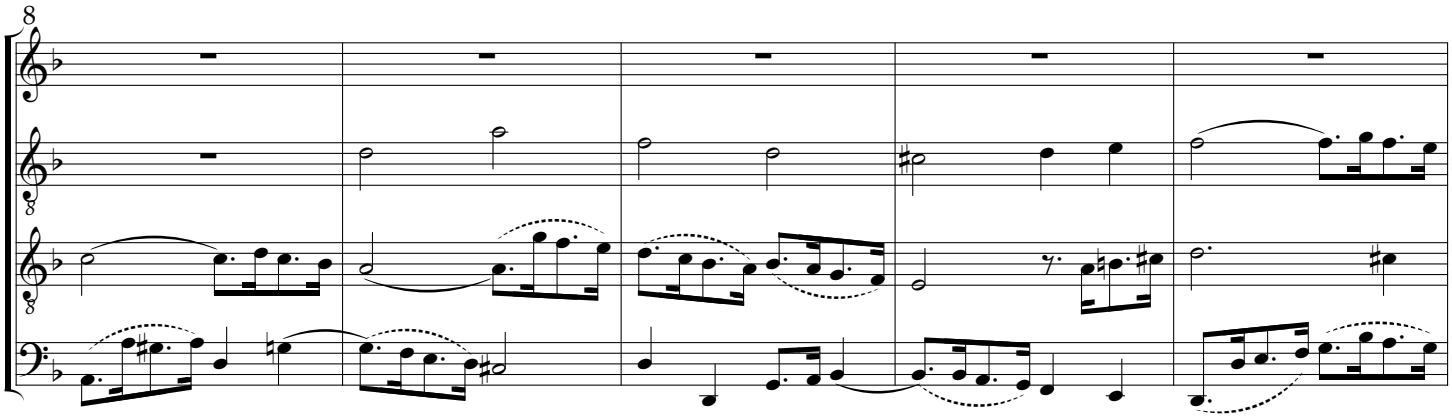
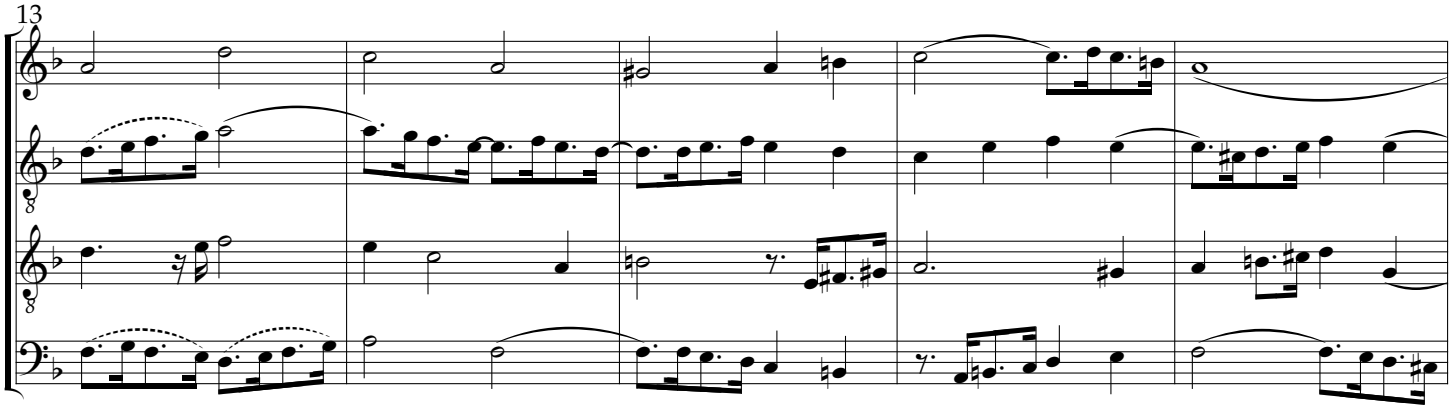
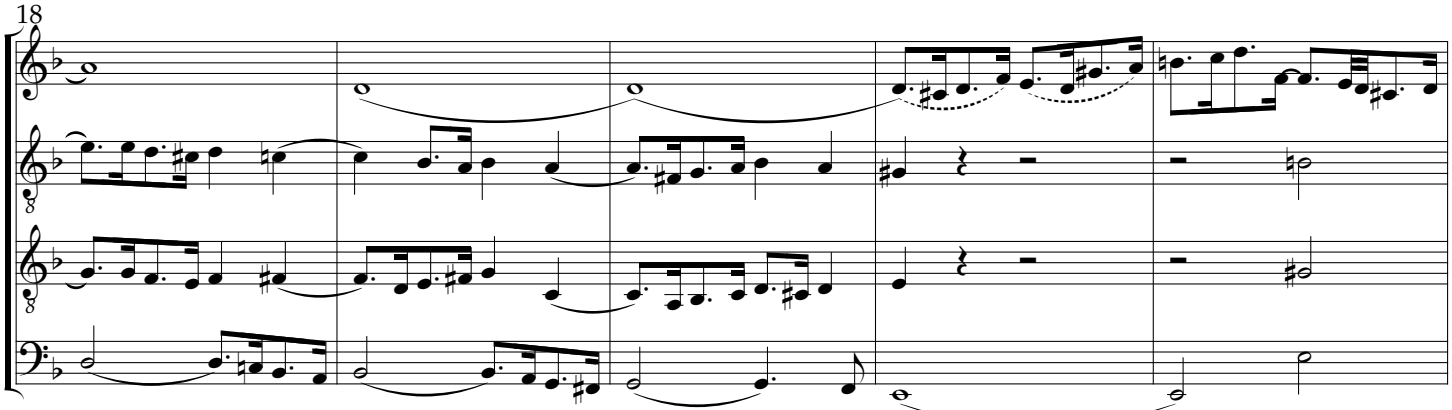
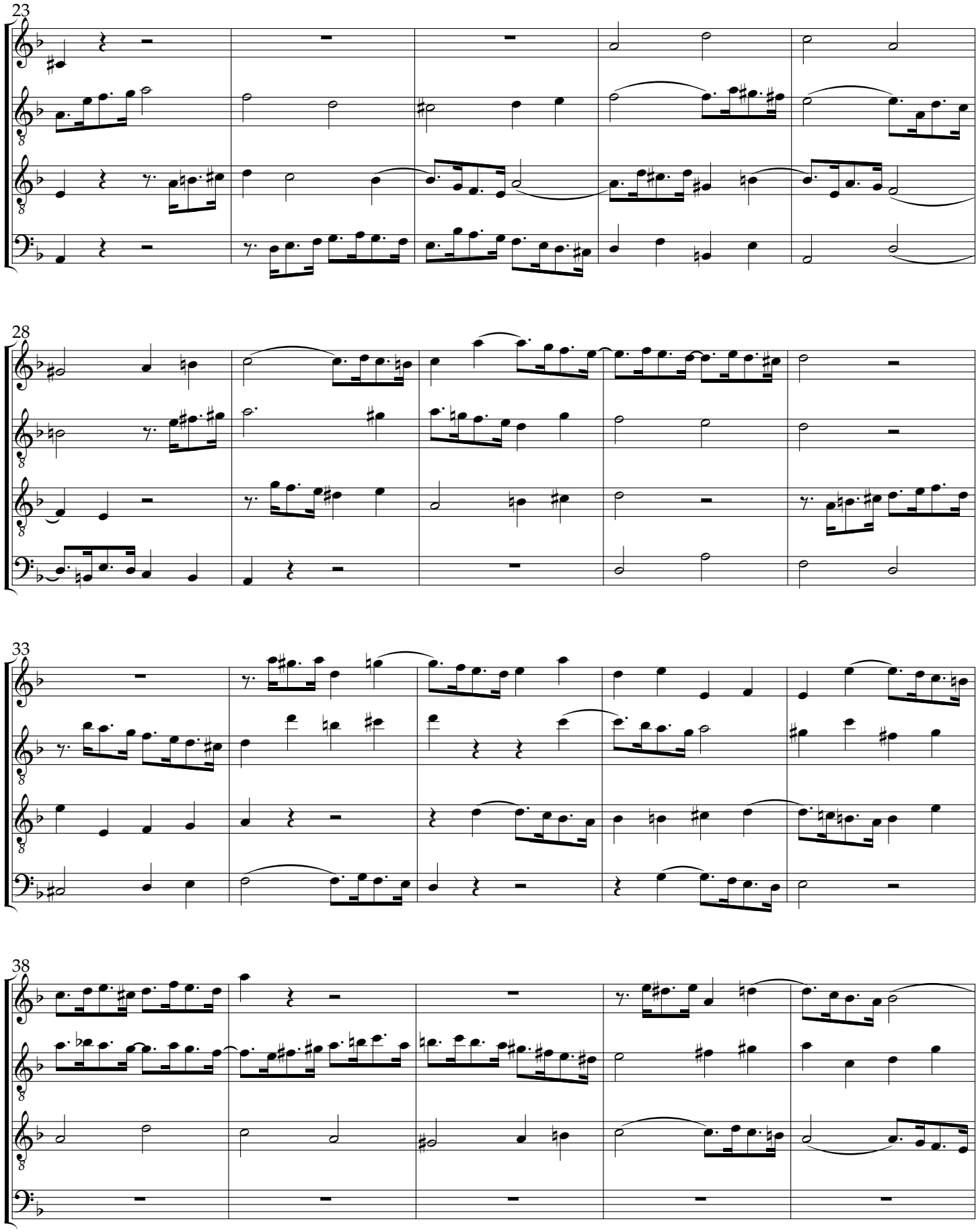
Contrapunctus 2







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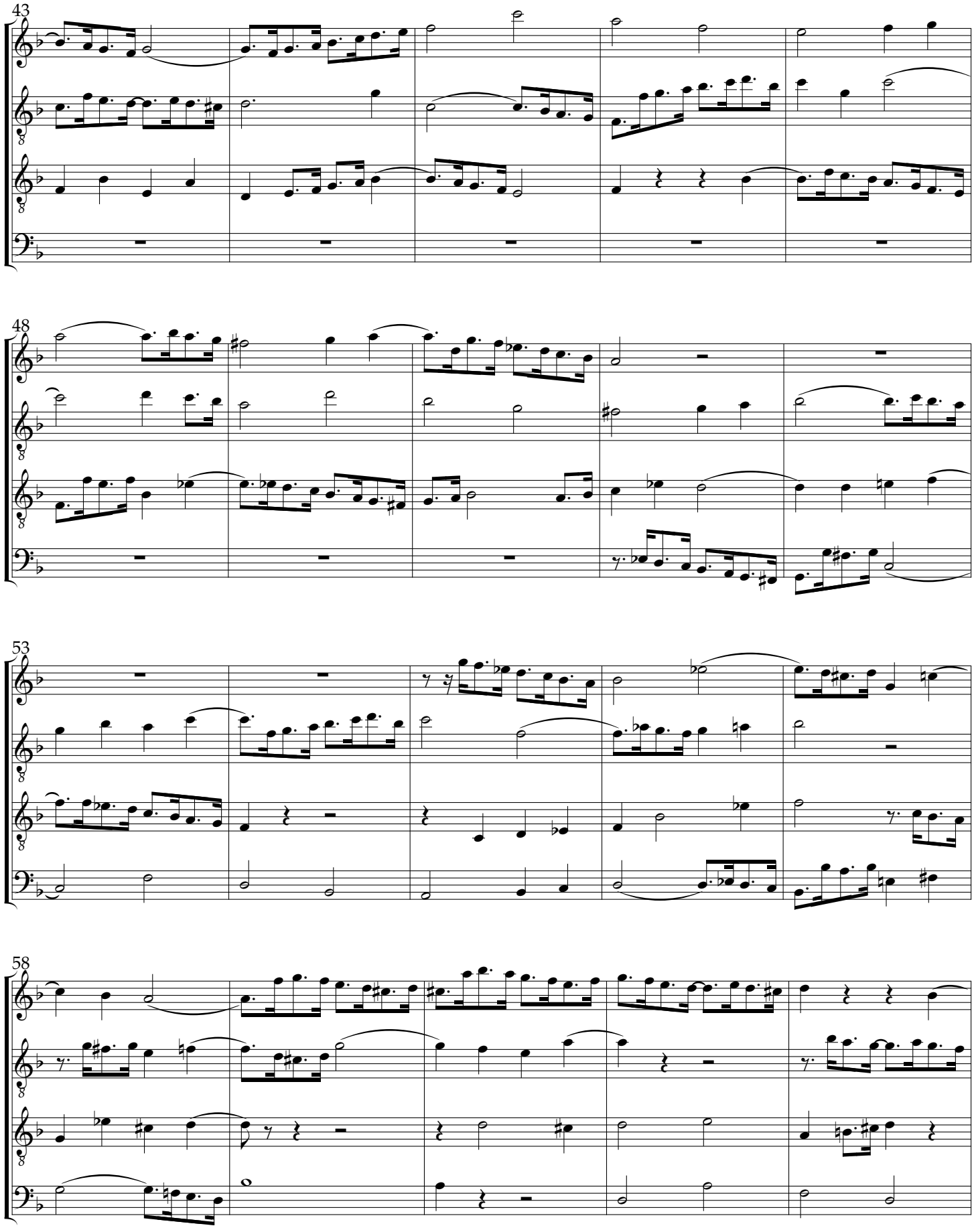
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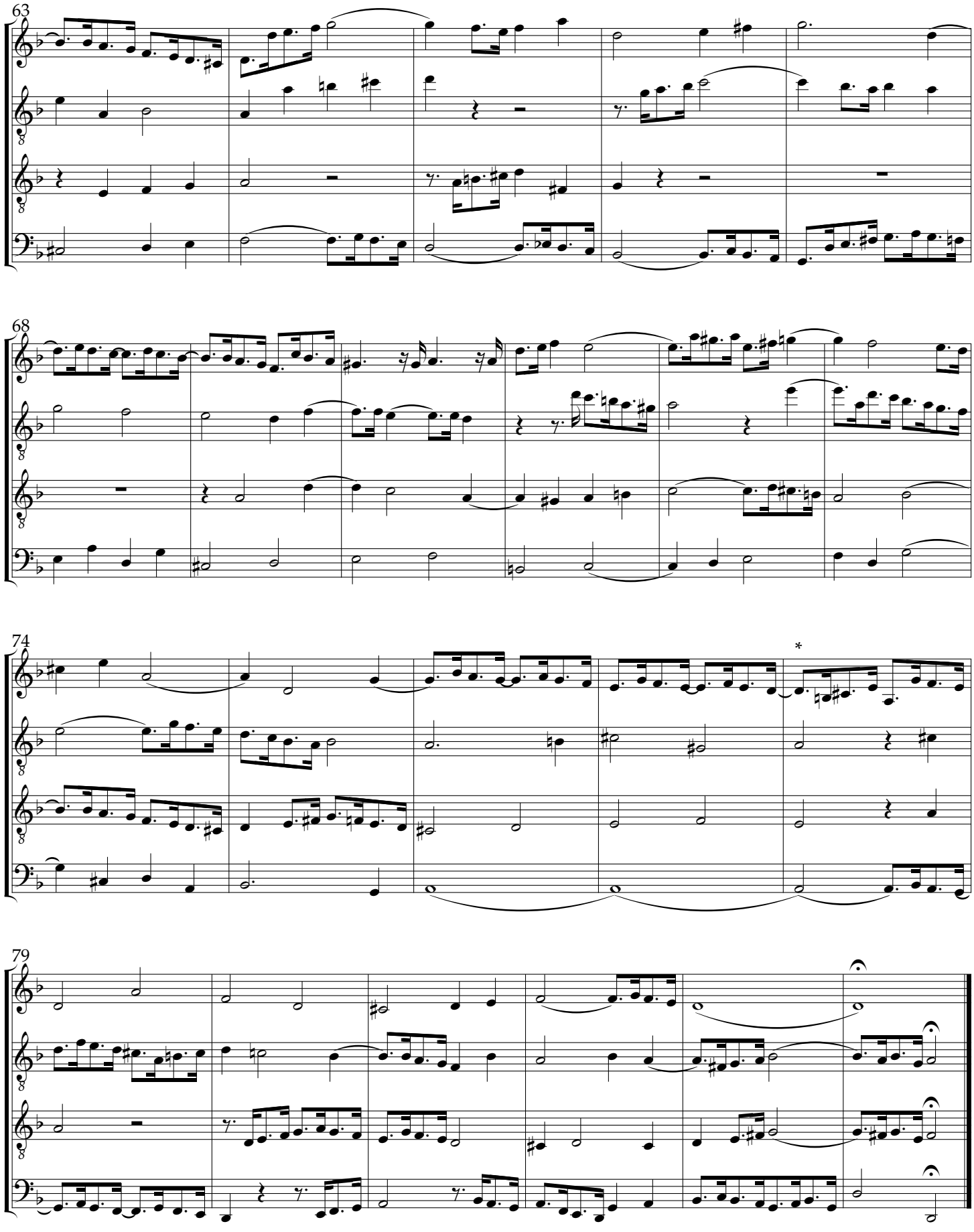

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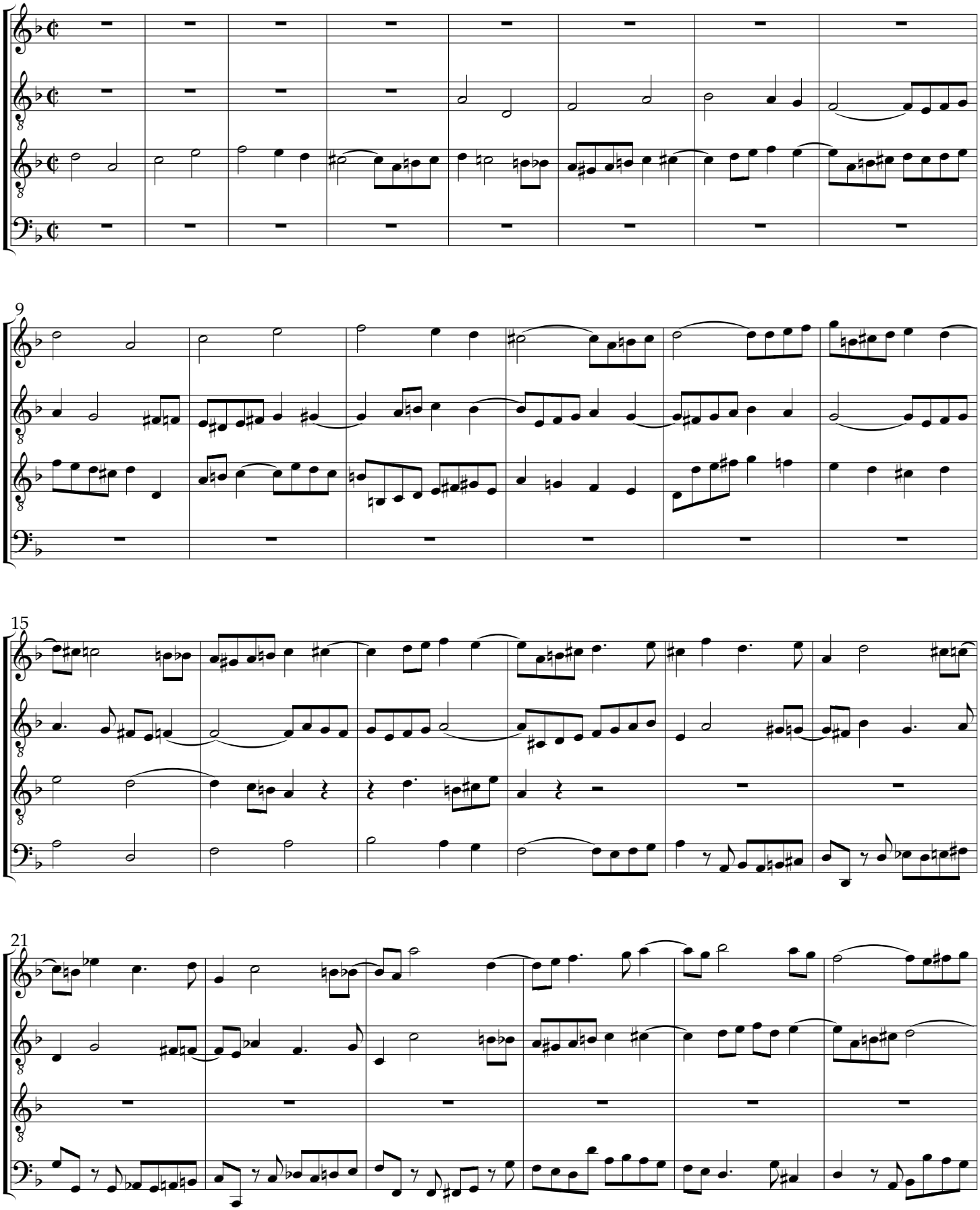

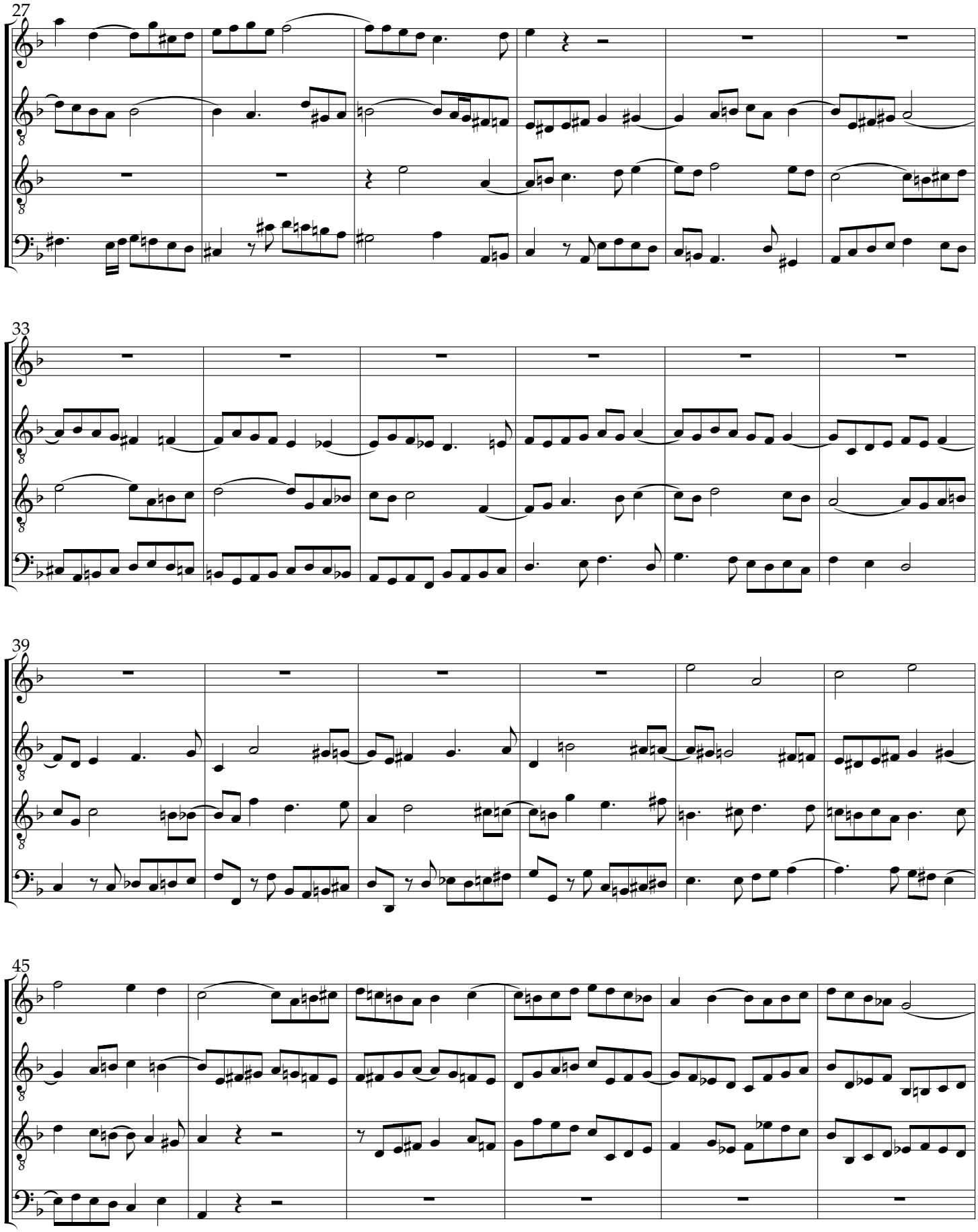
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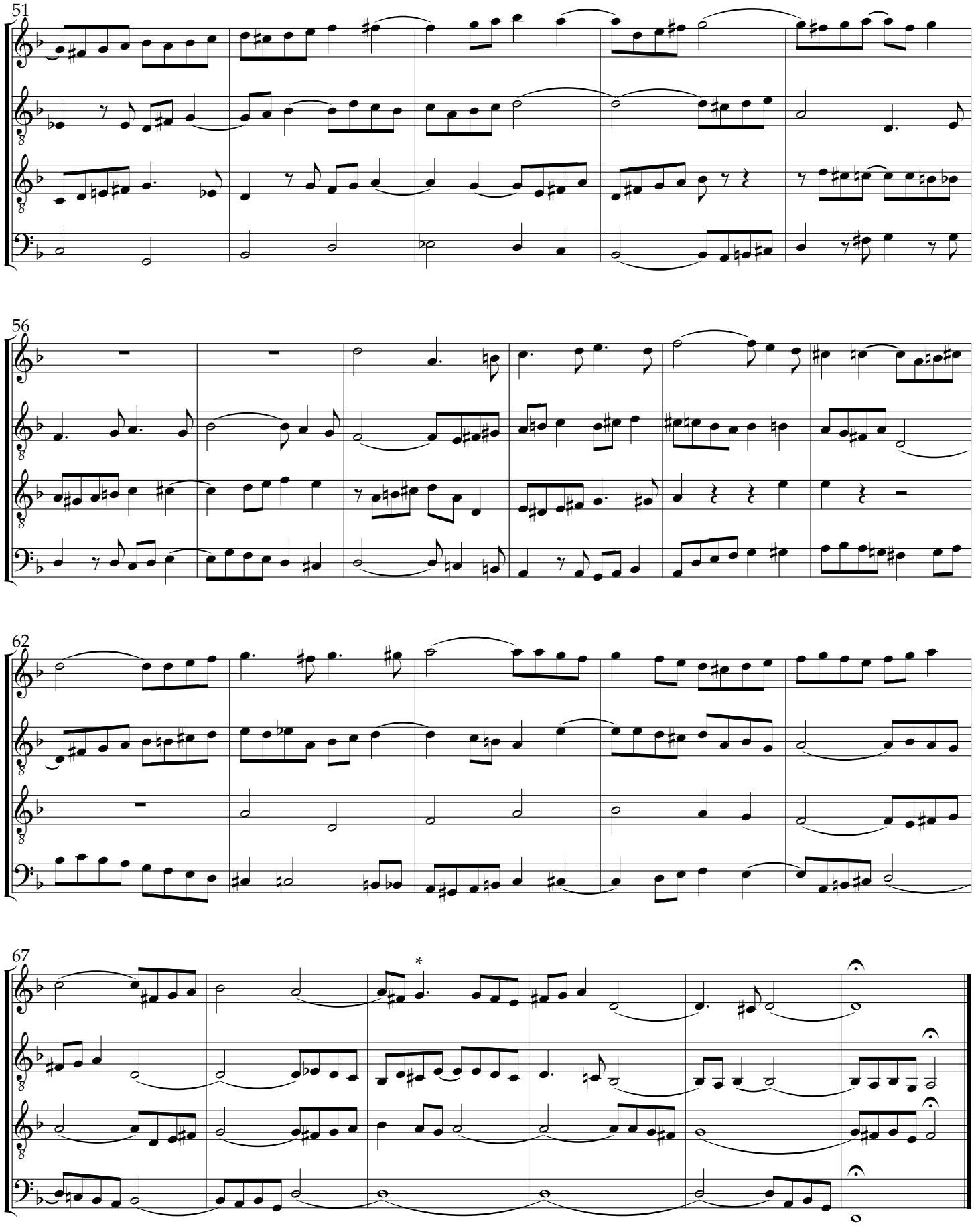

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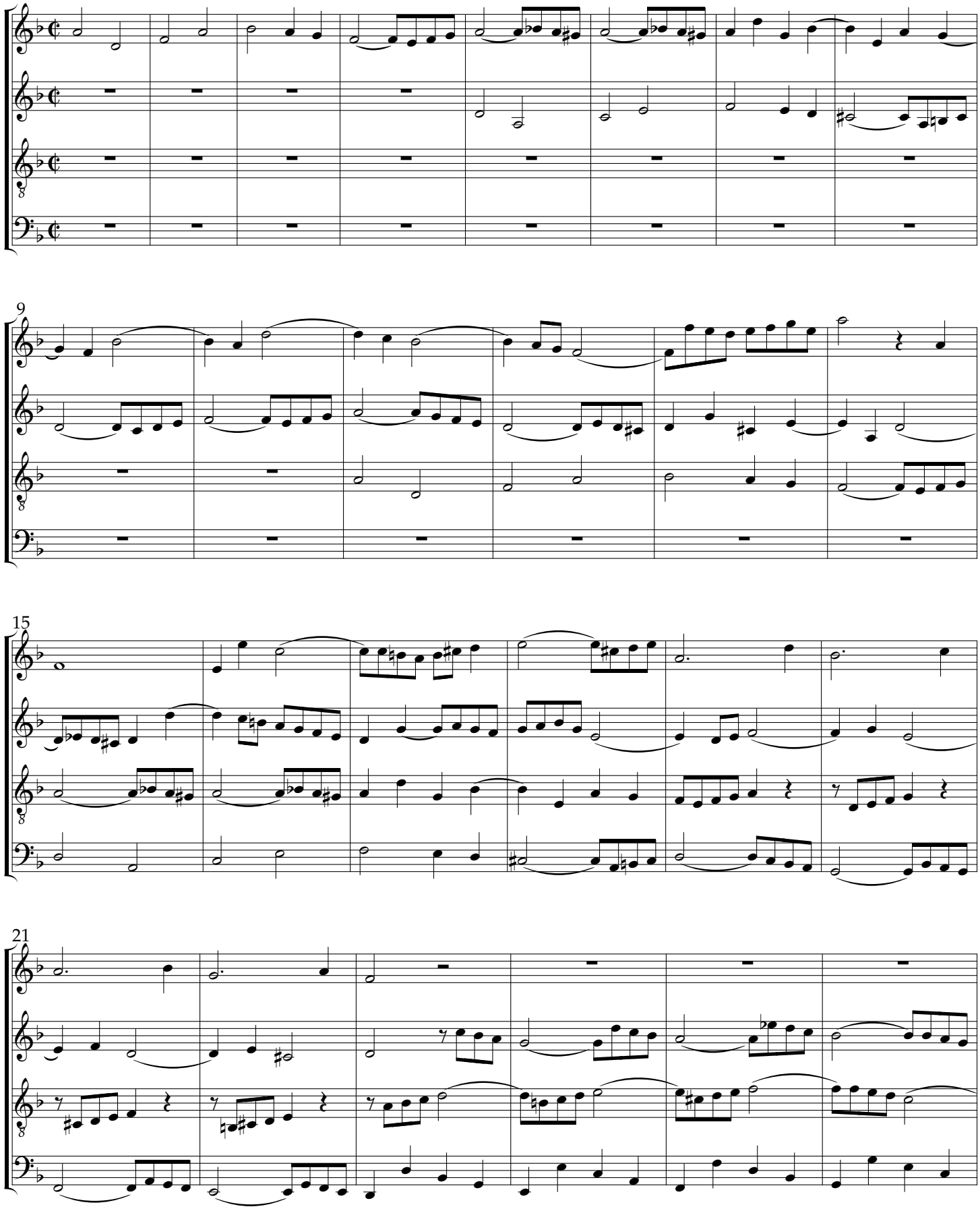
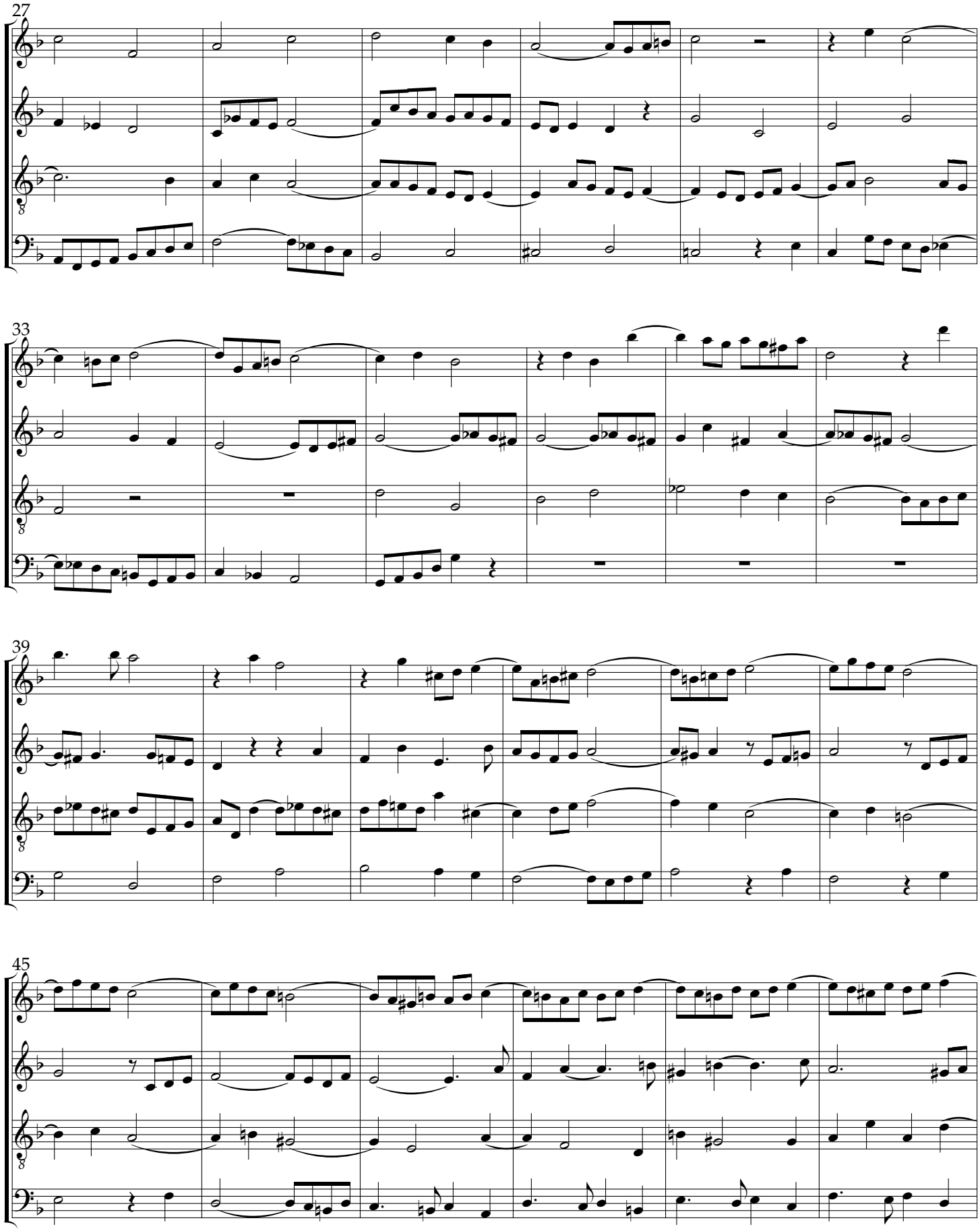


[1] Nicht im Autograph, nur im Erstdruck – not part of autograph, only in 1st printed edition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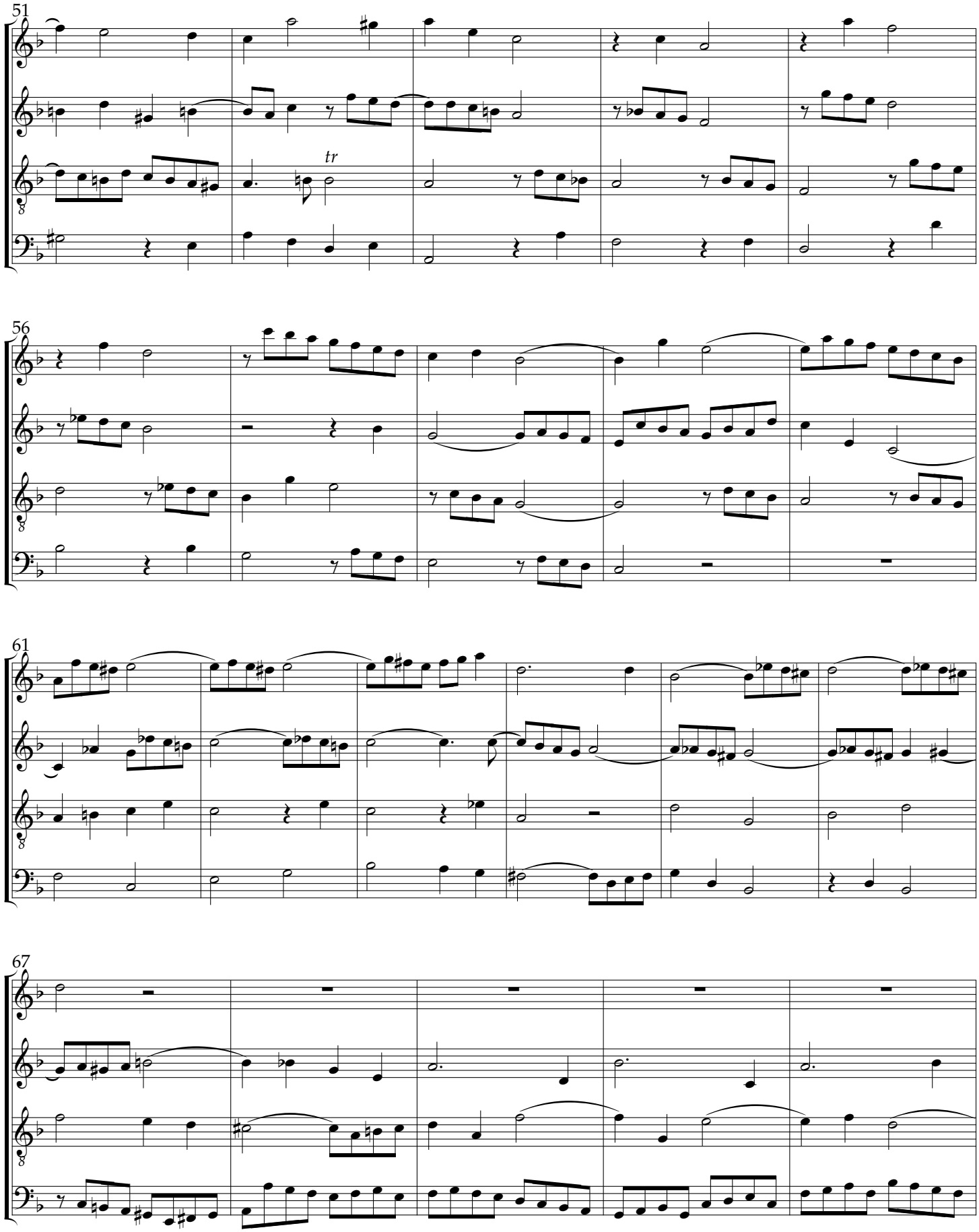
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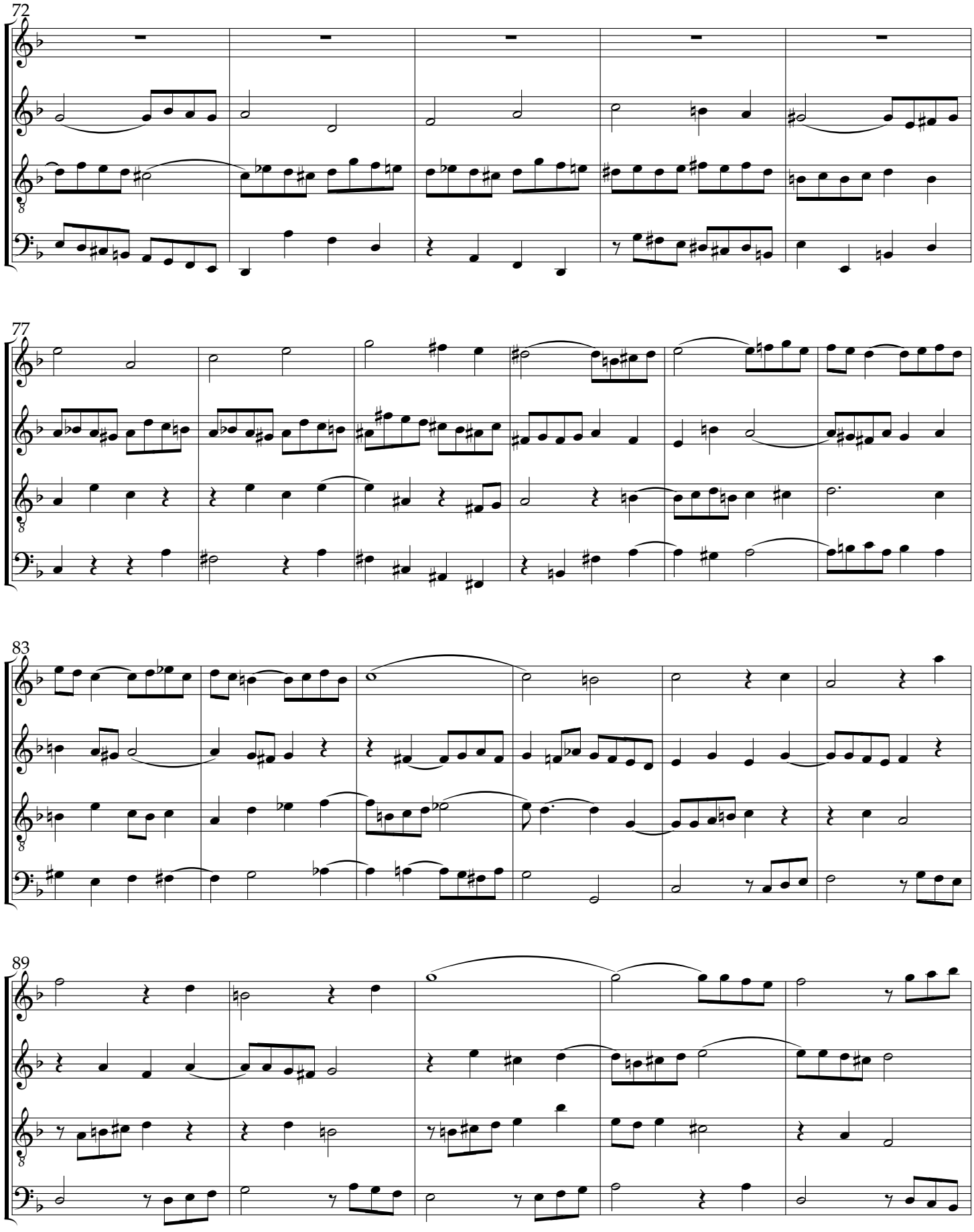
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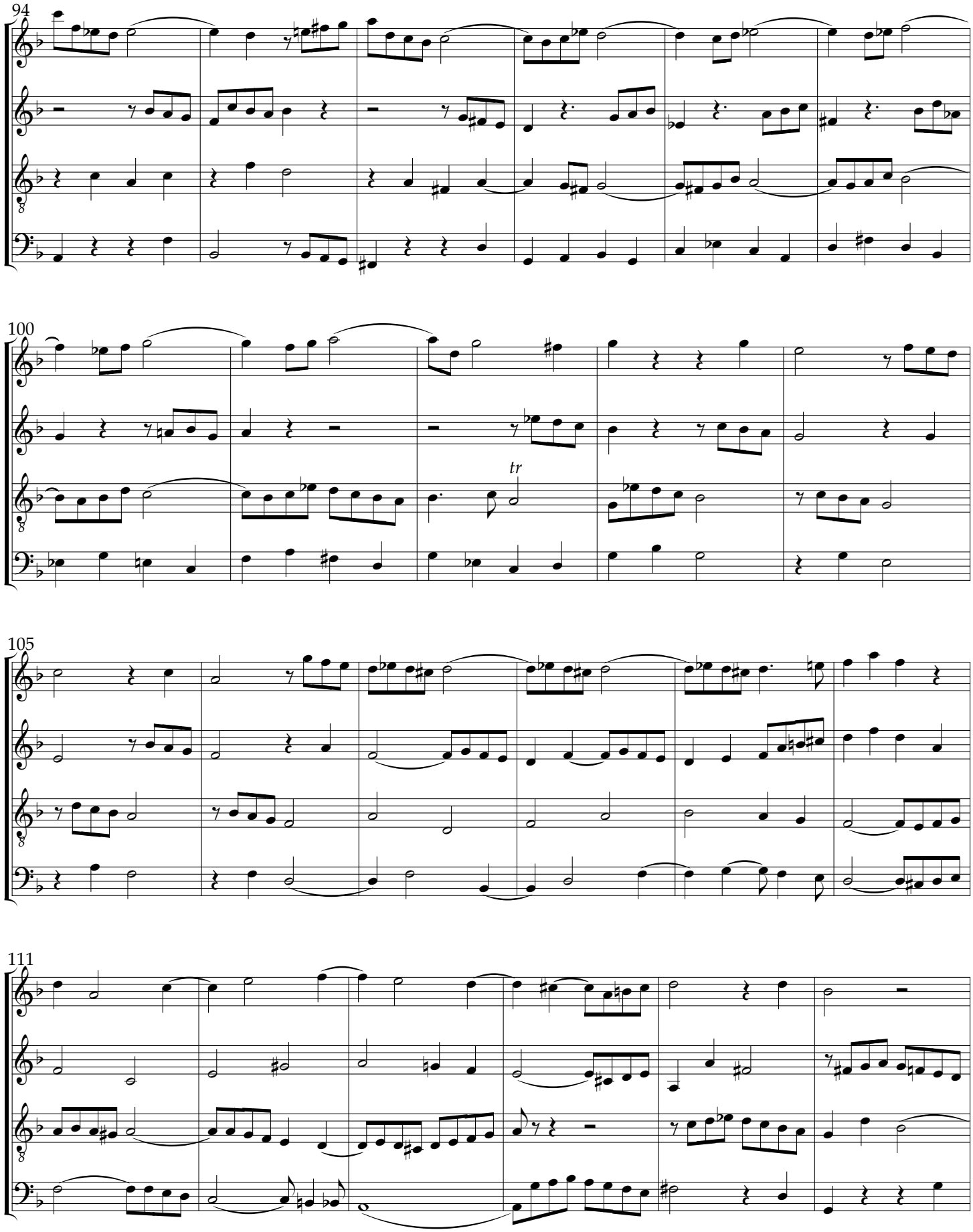
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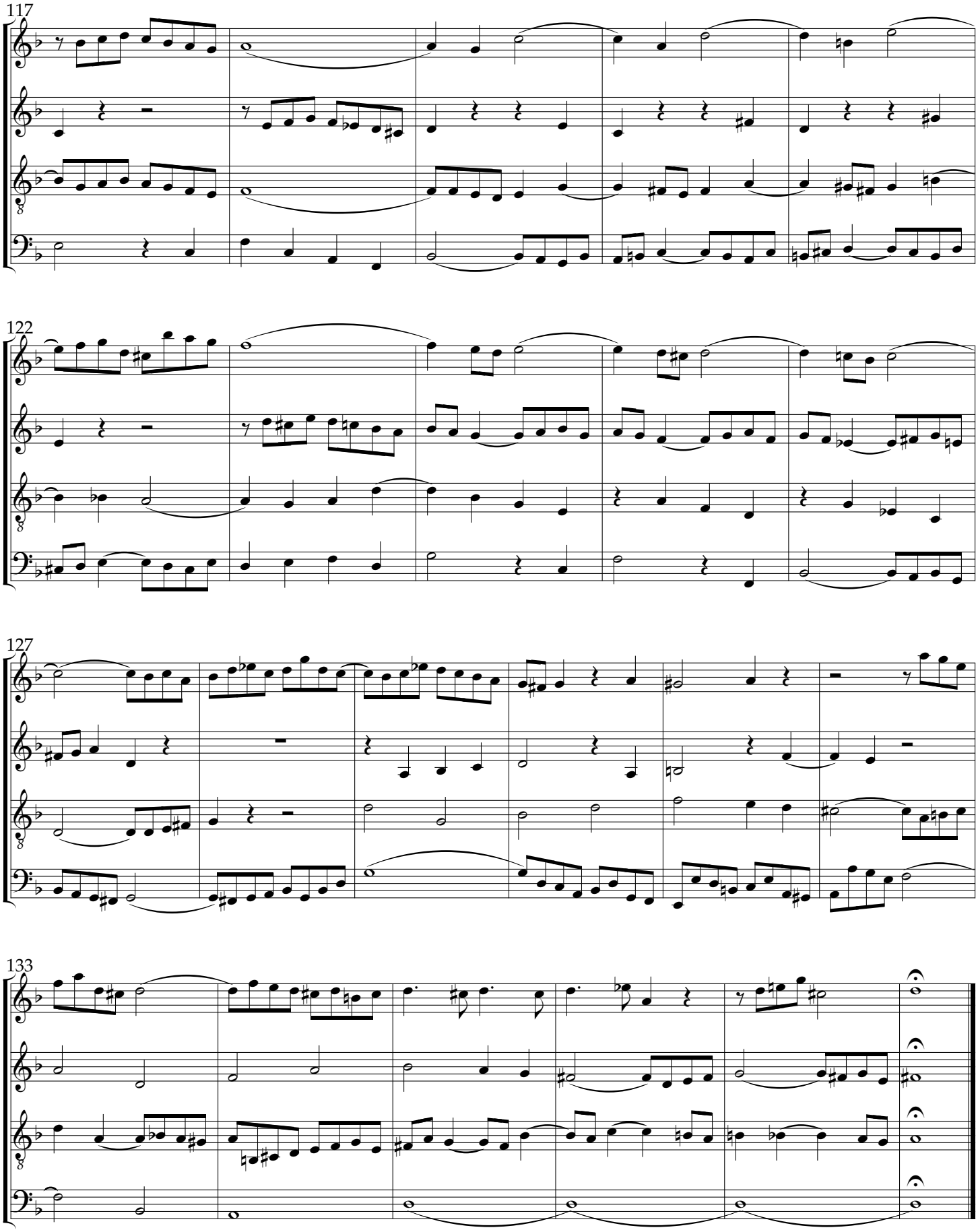
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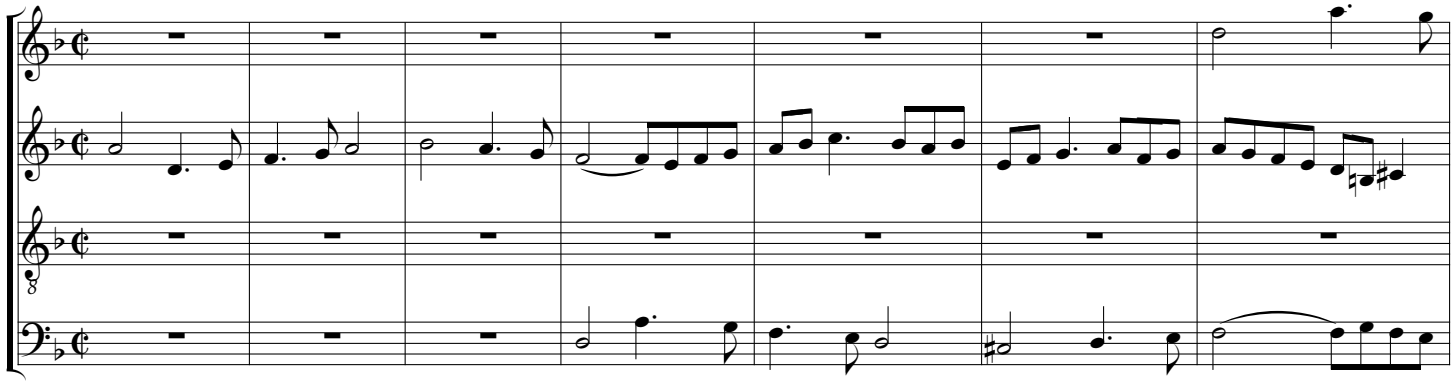

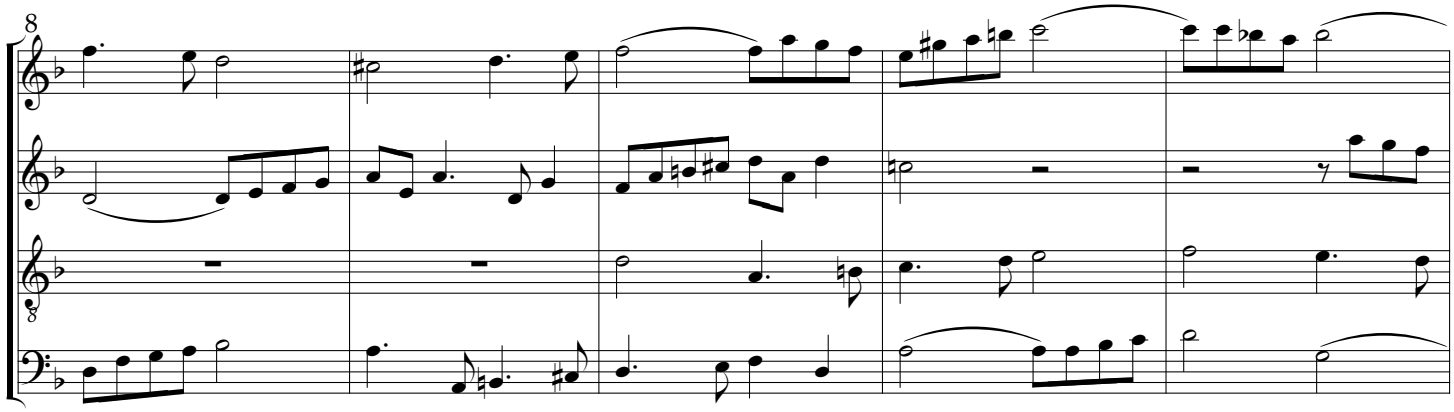

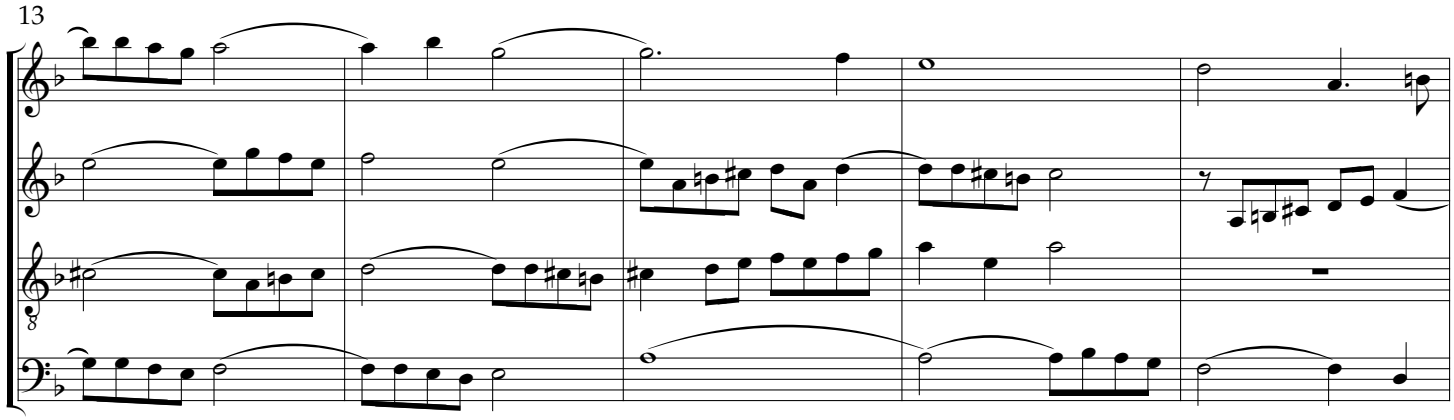

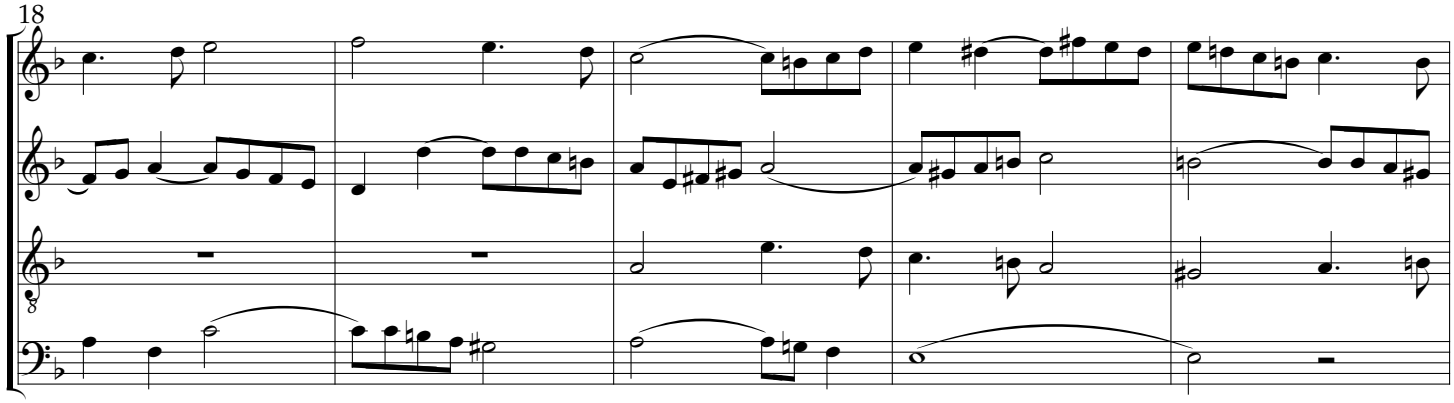

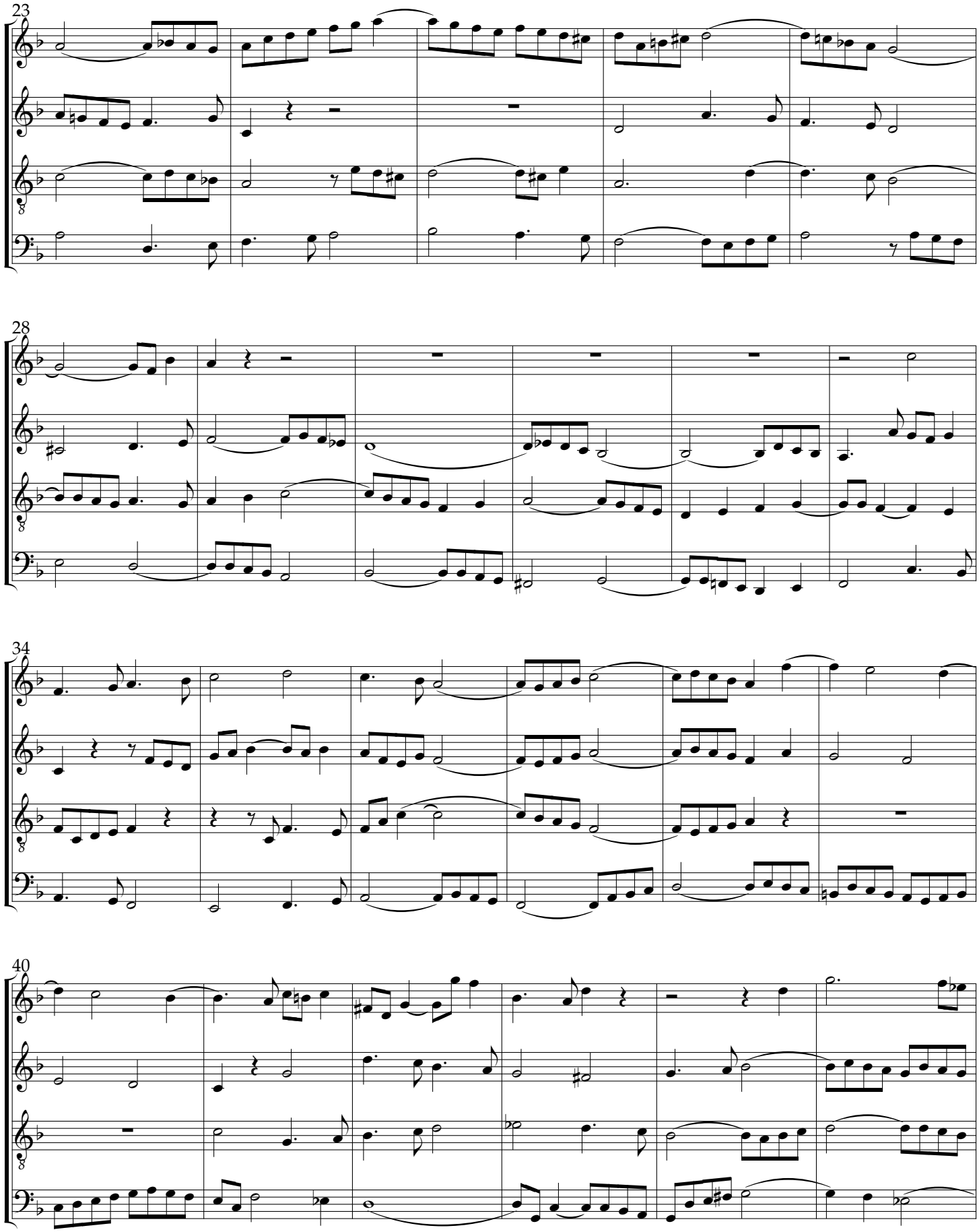
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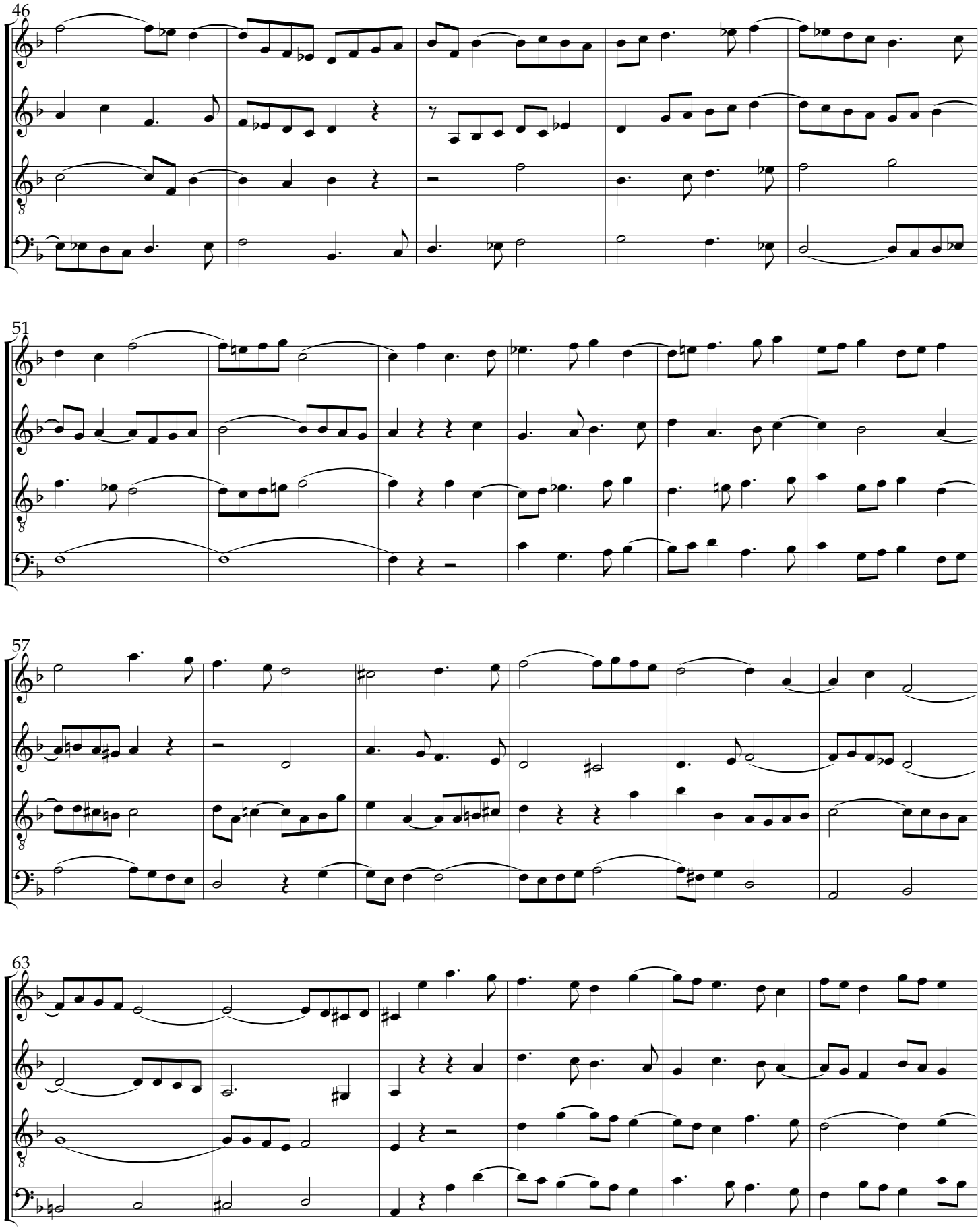
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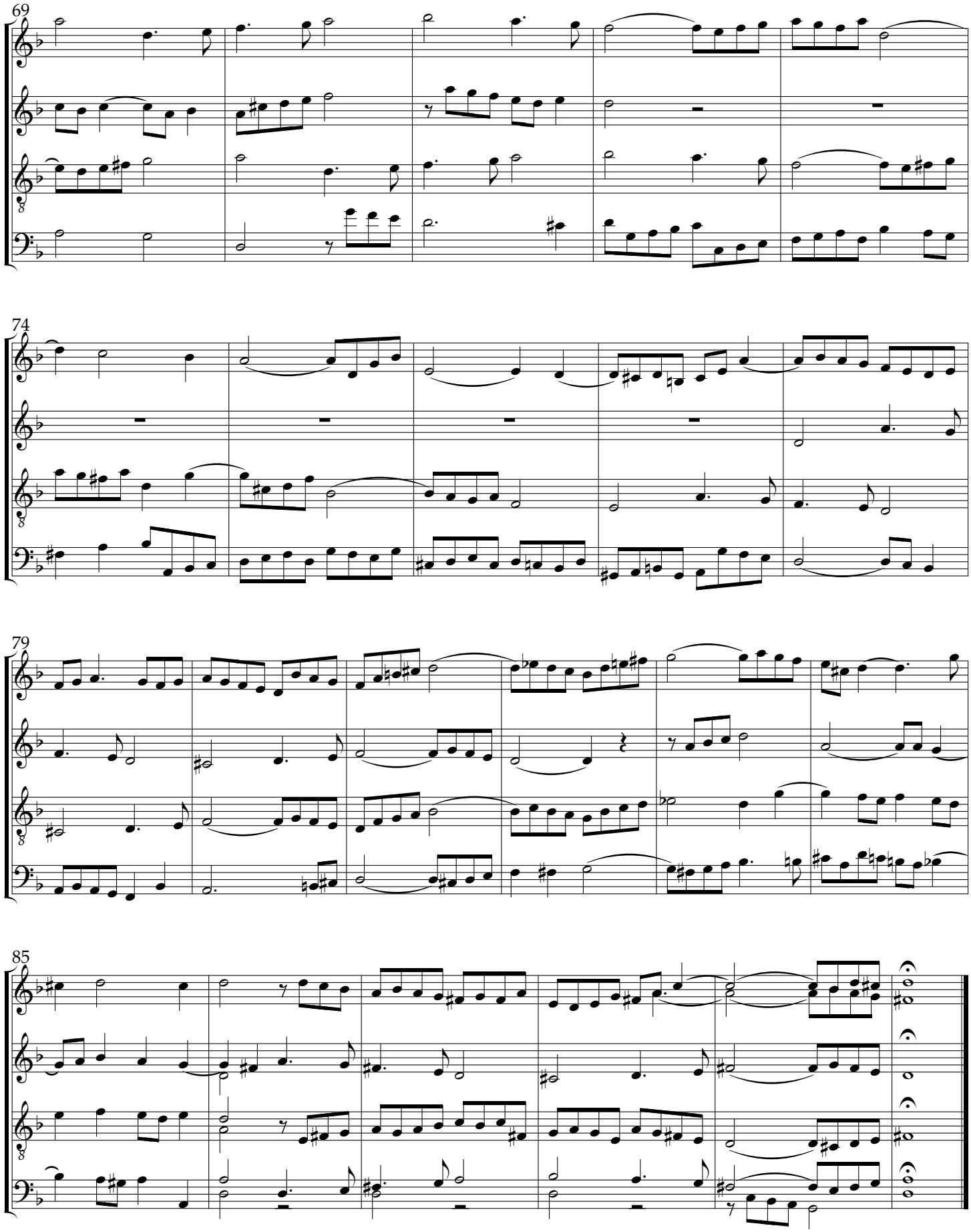
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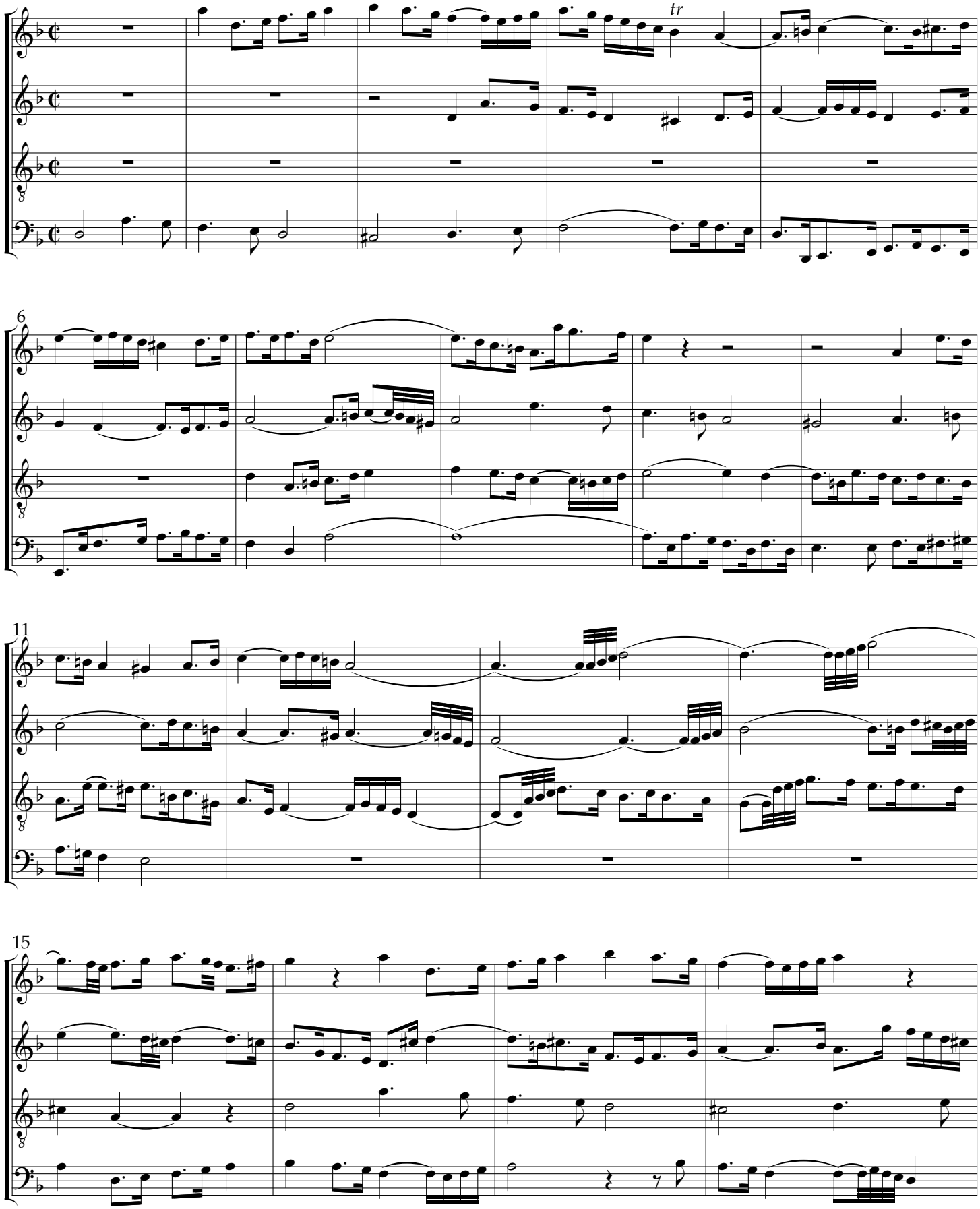
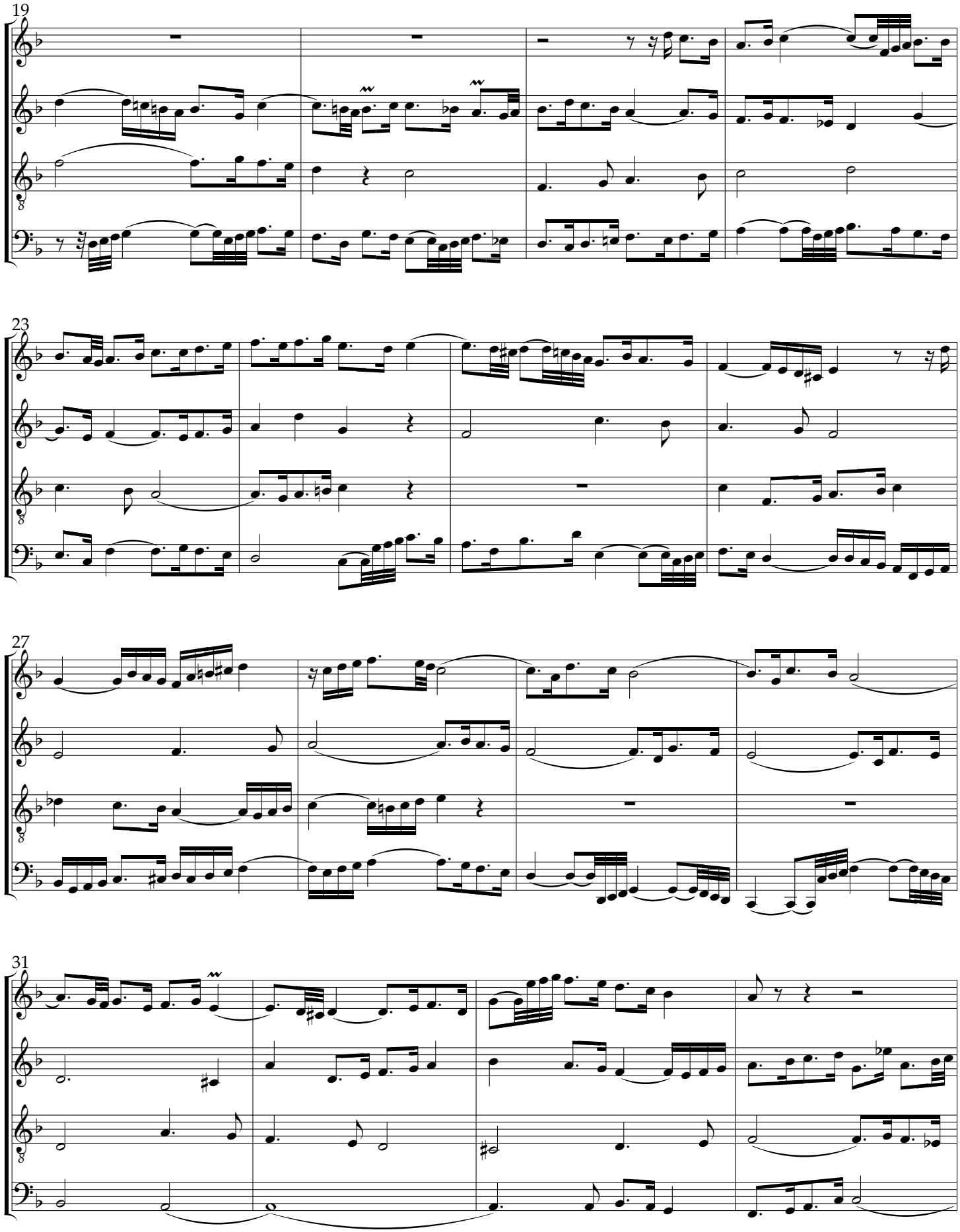
Contrapunctus 6 a 4 in Stylo Francese

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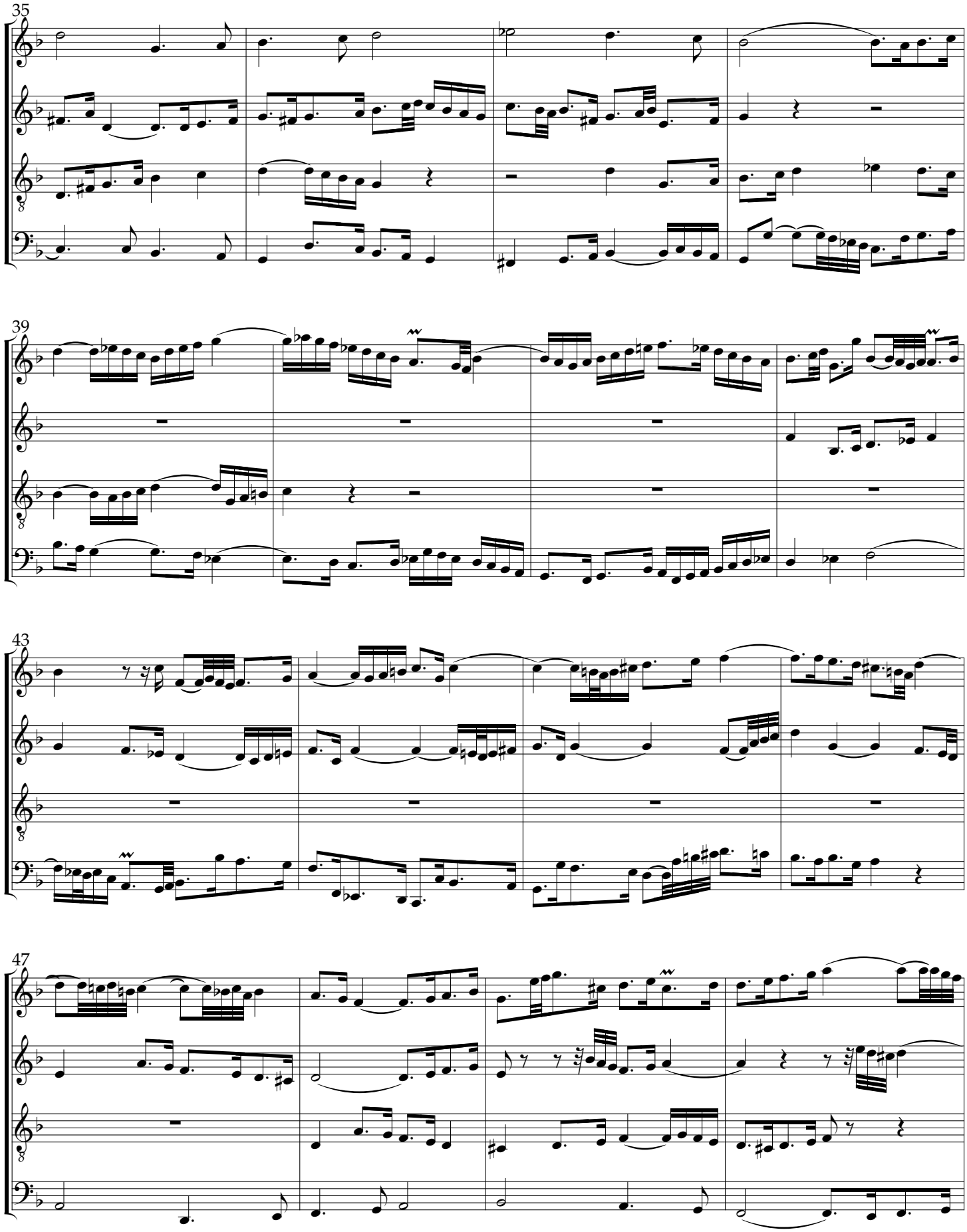
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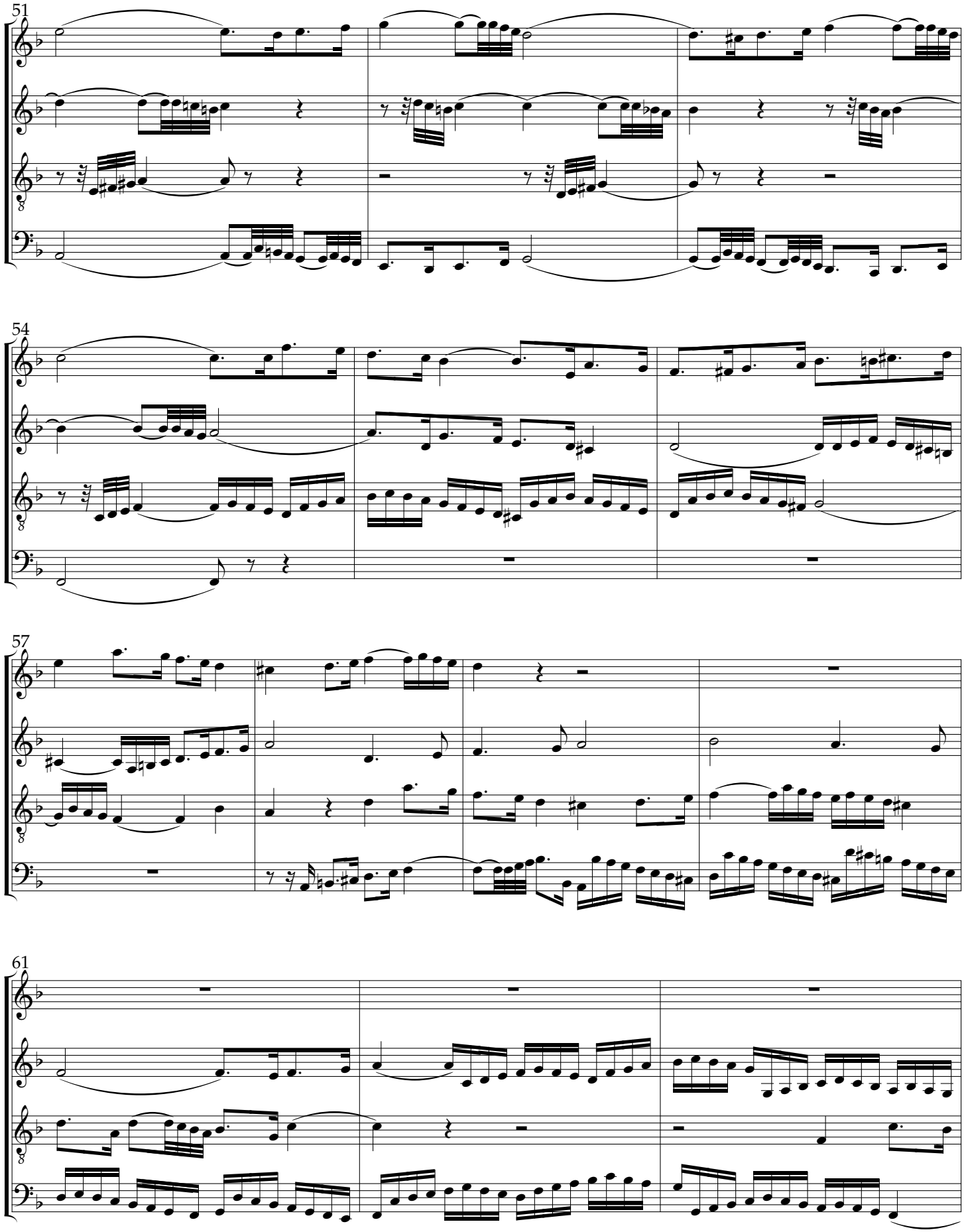
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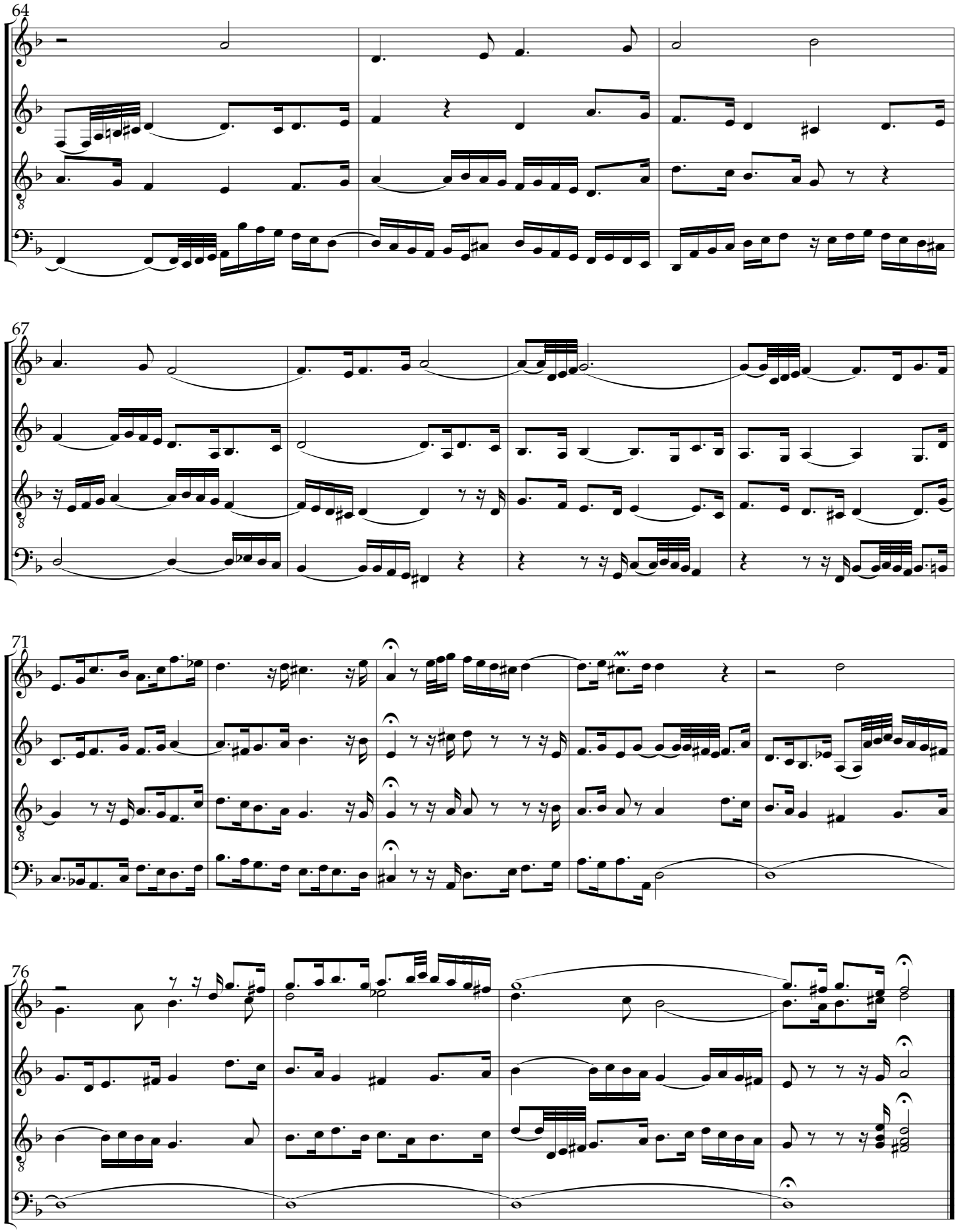
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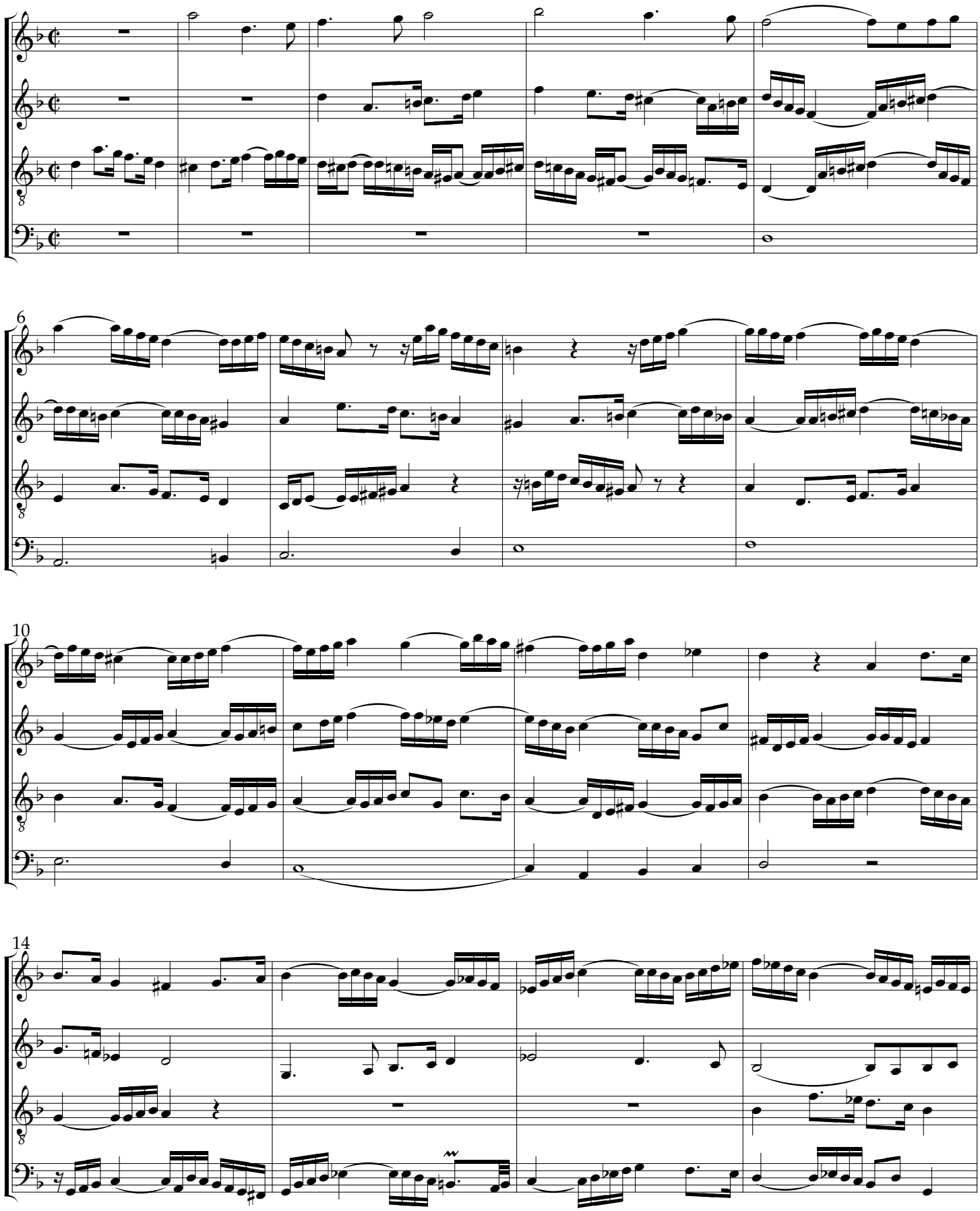

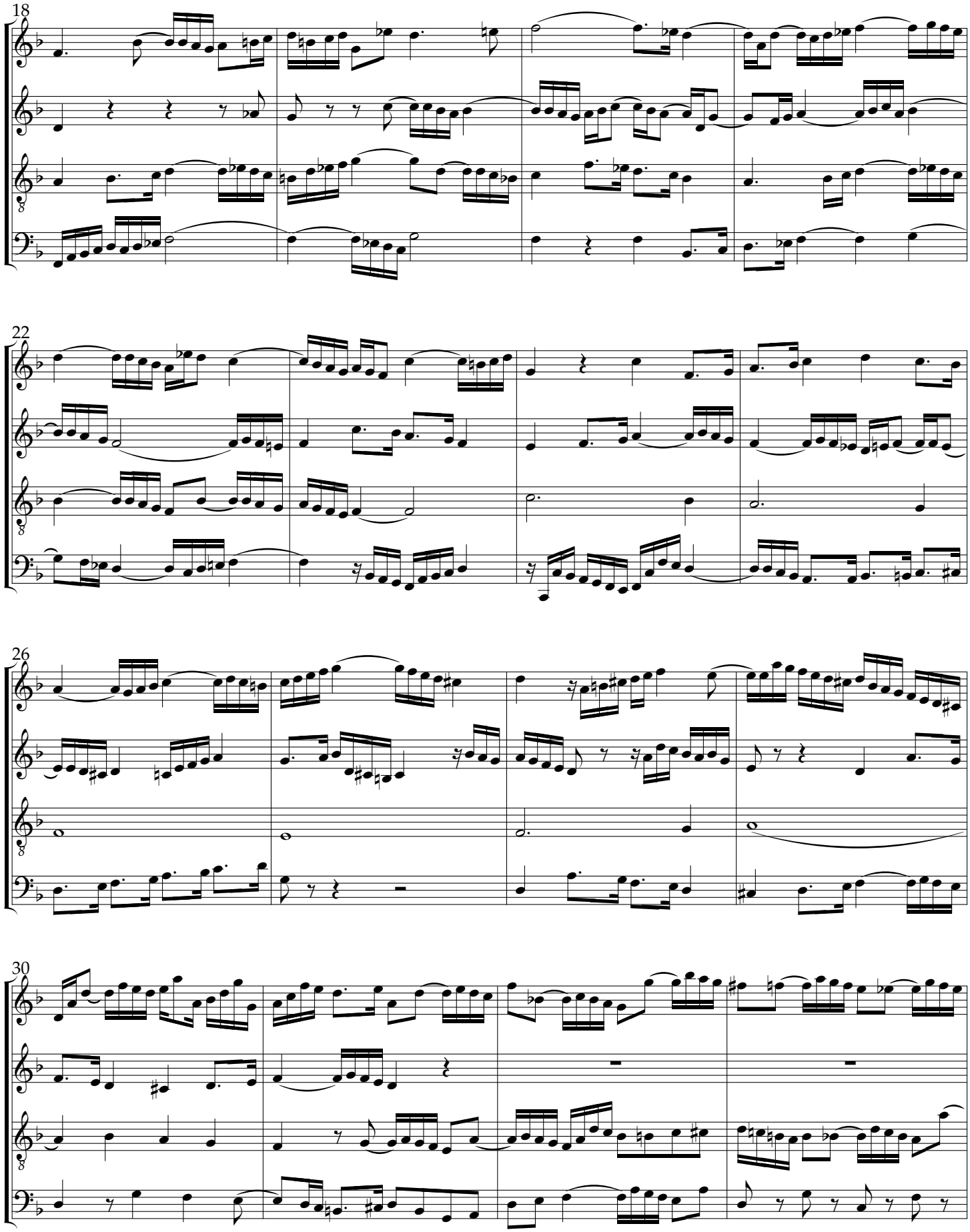
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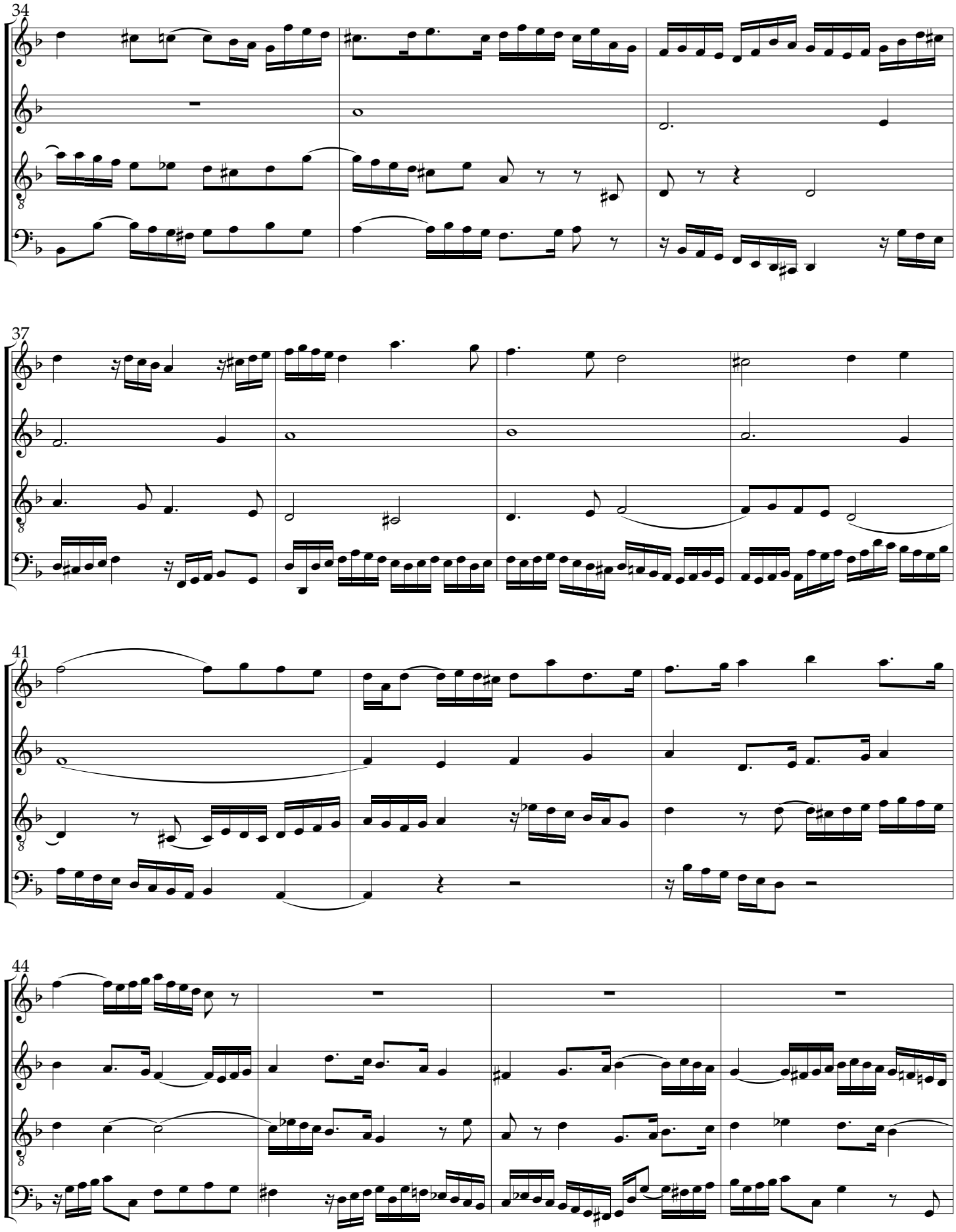
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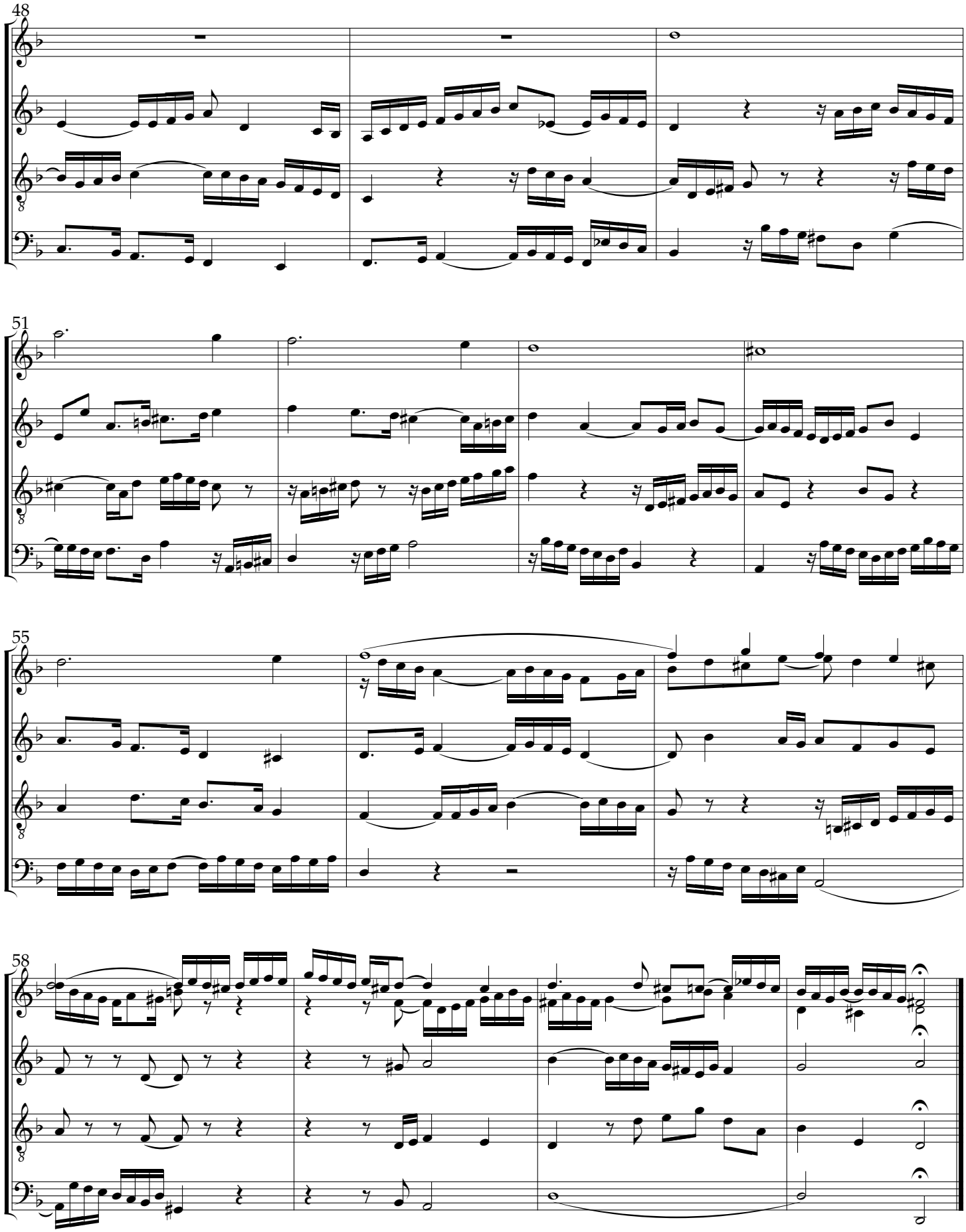
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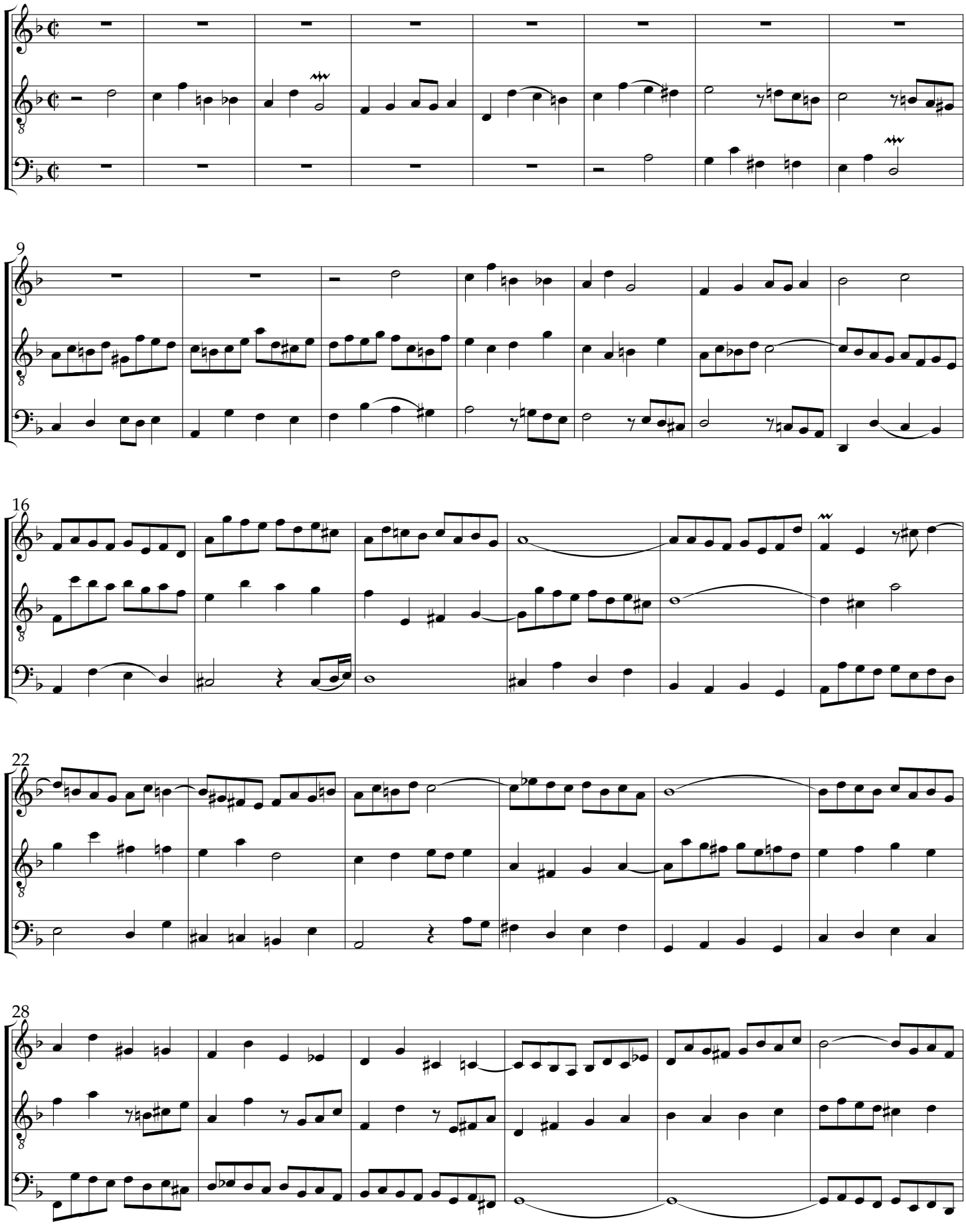

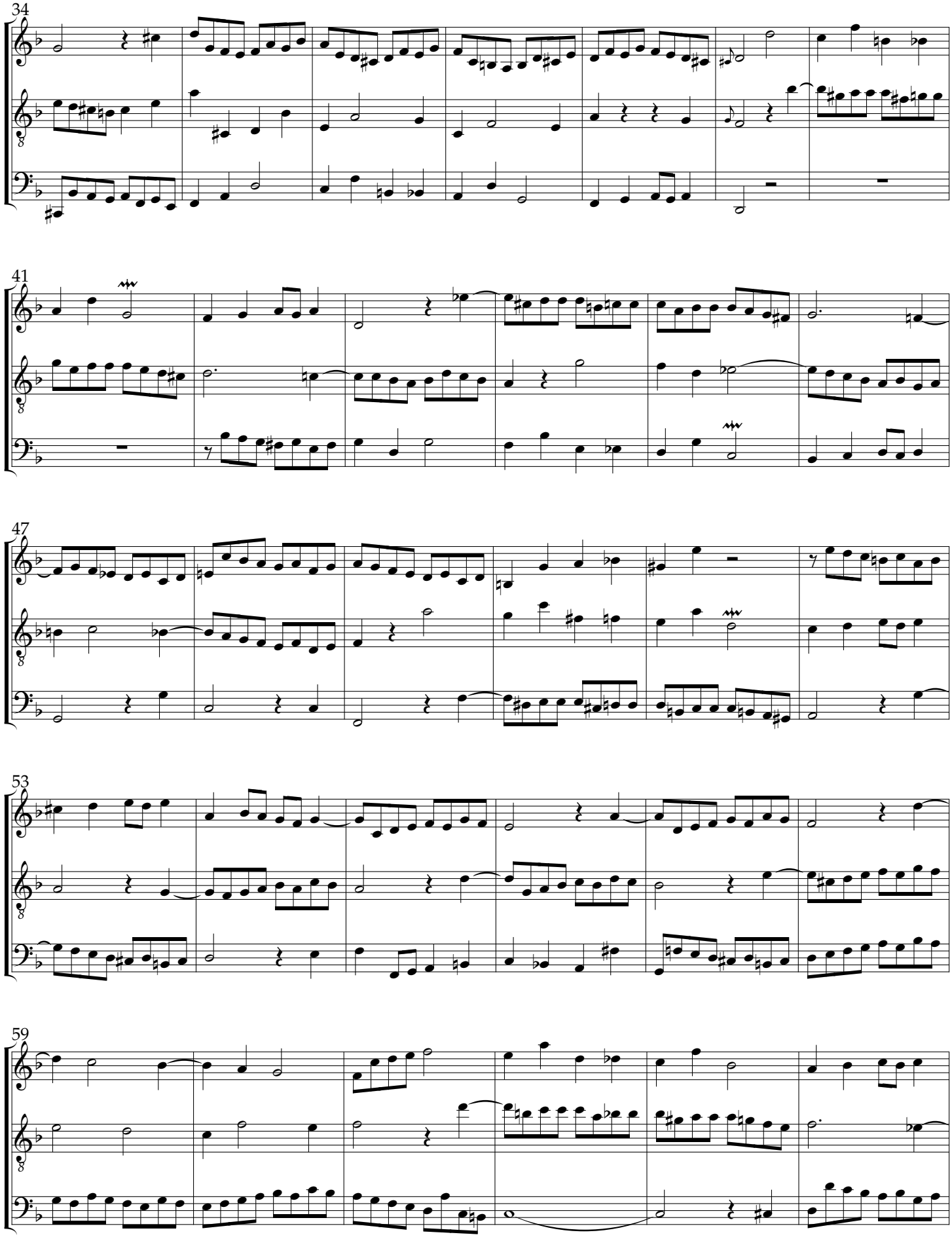
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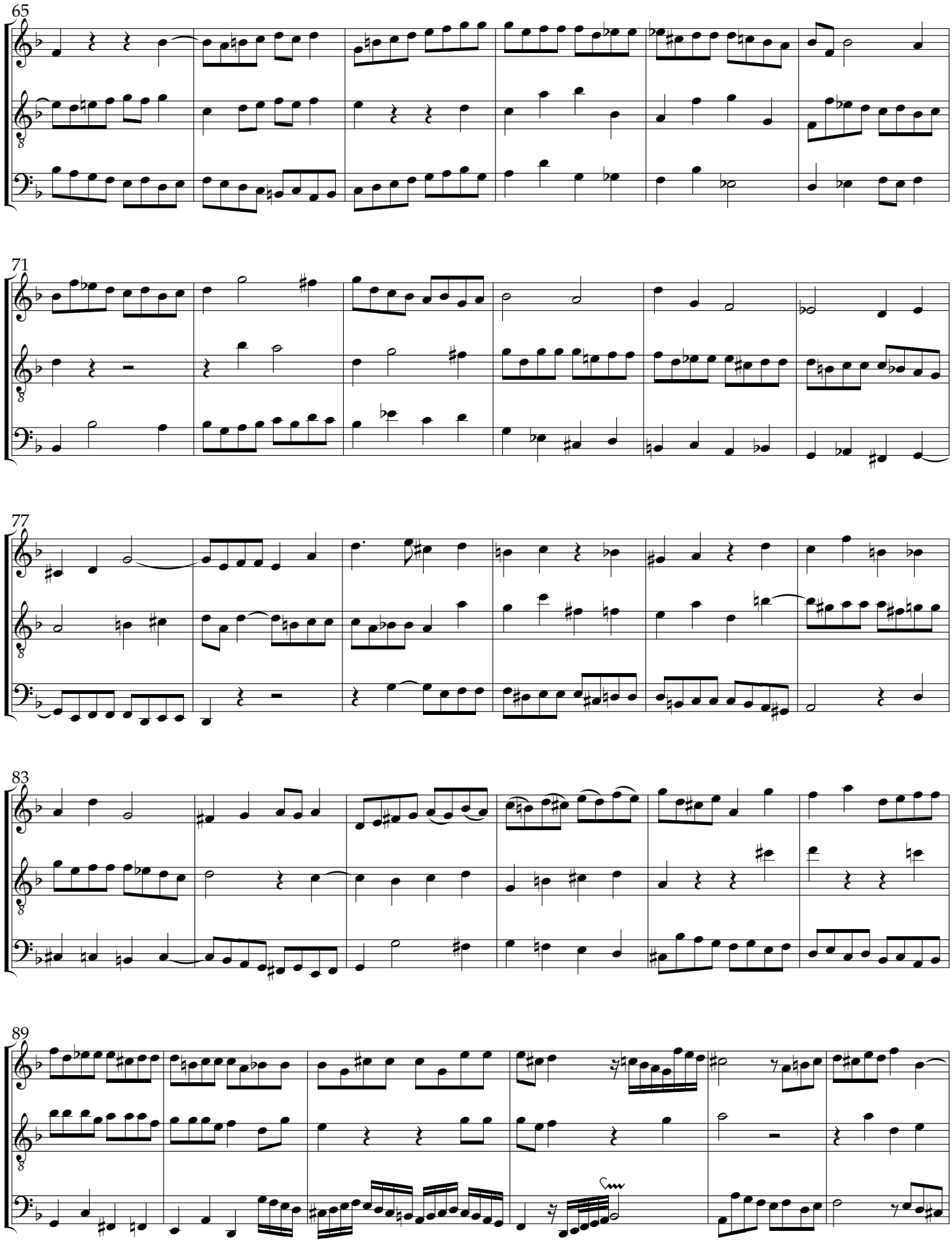
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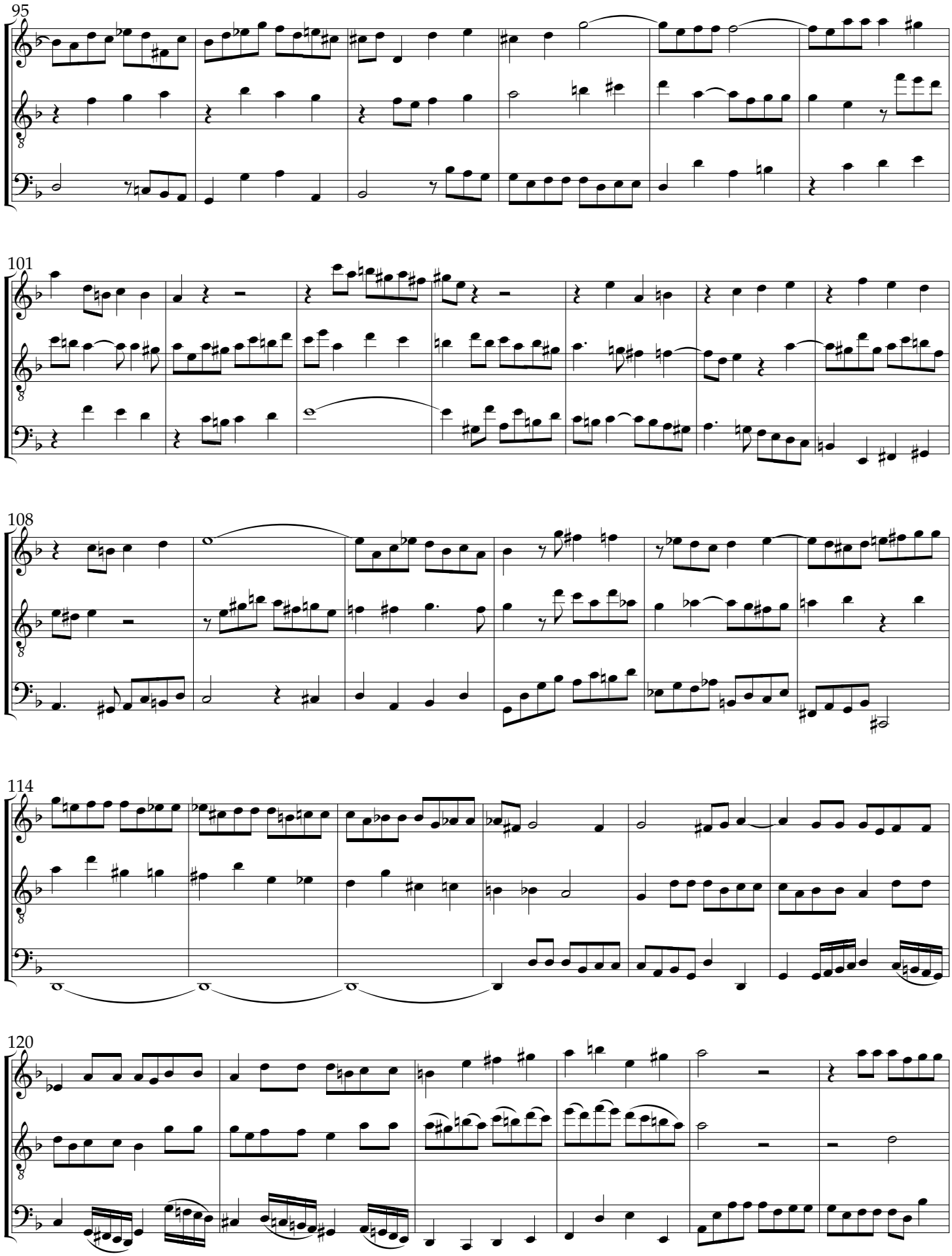
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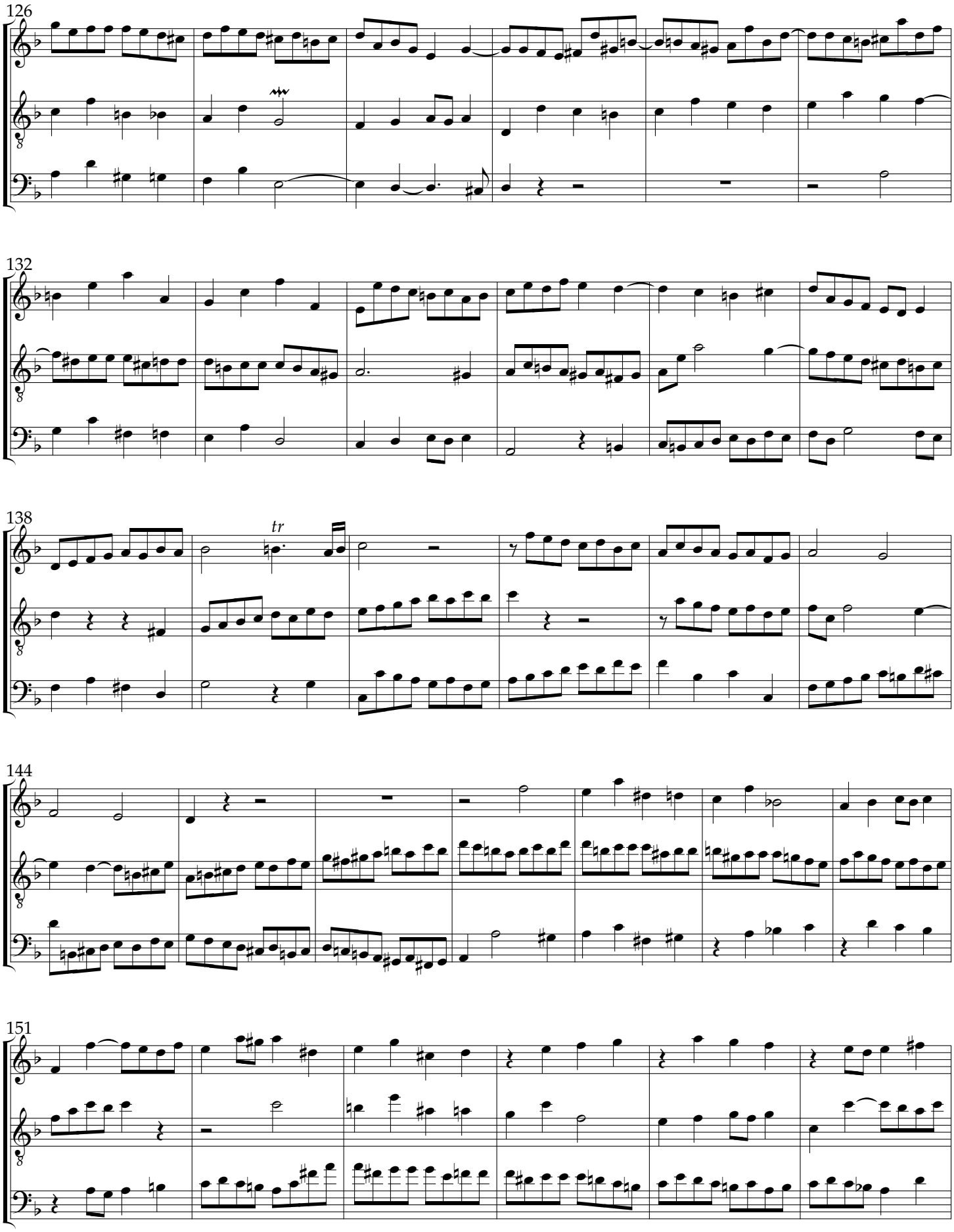
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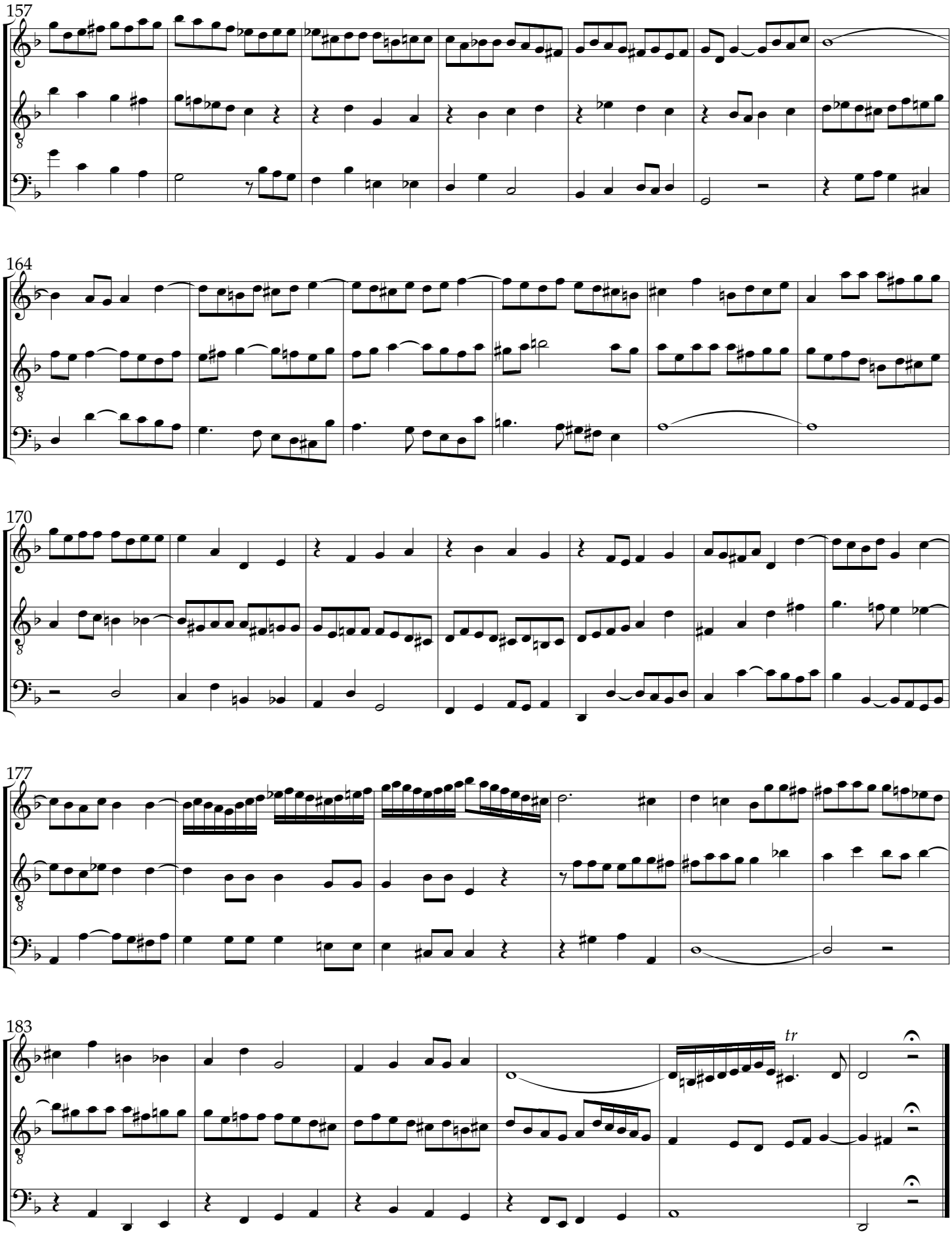
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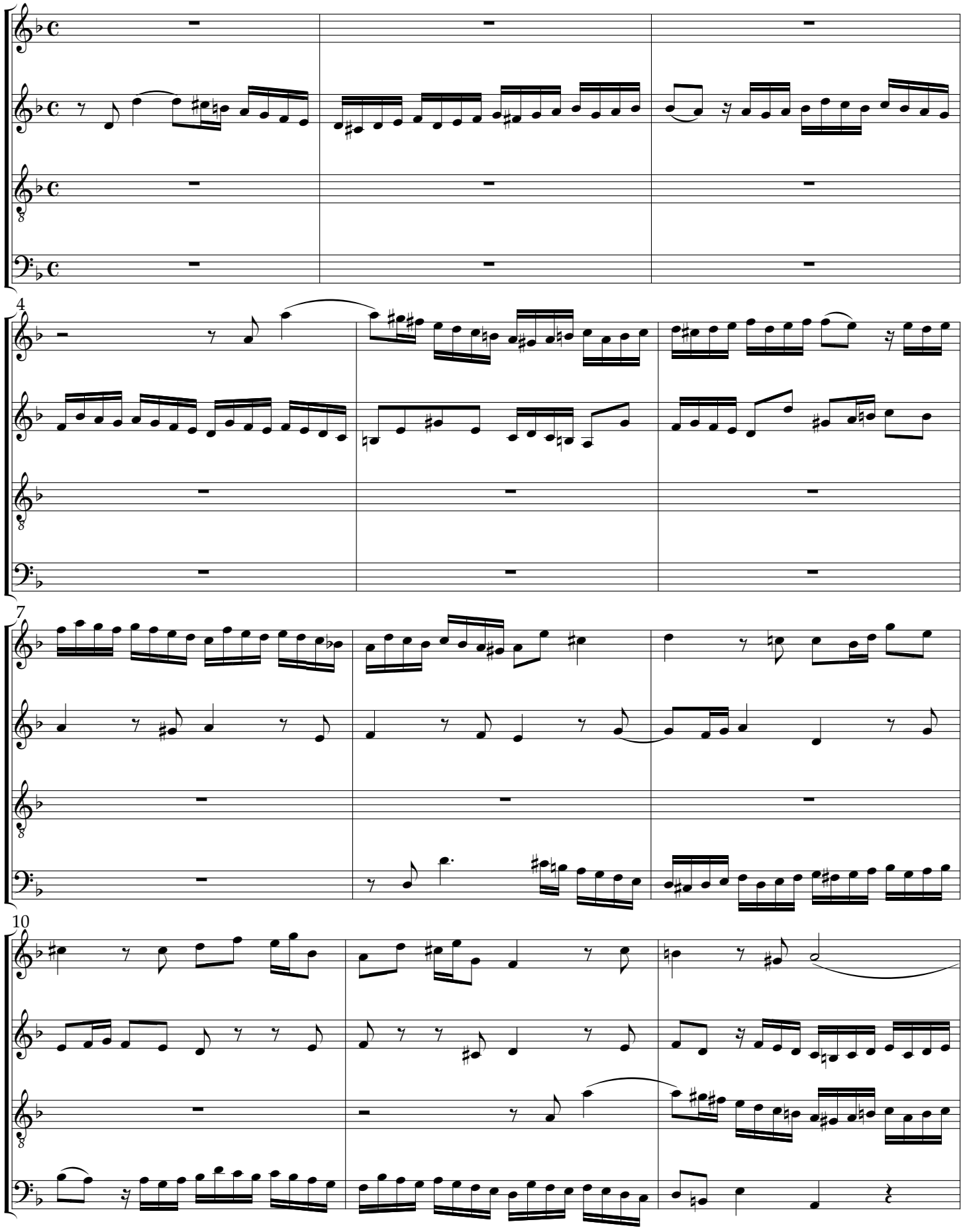

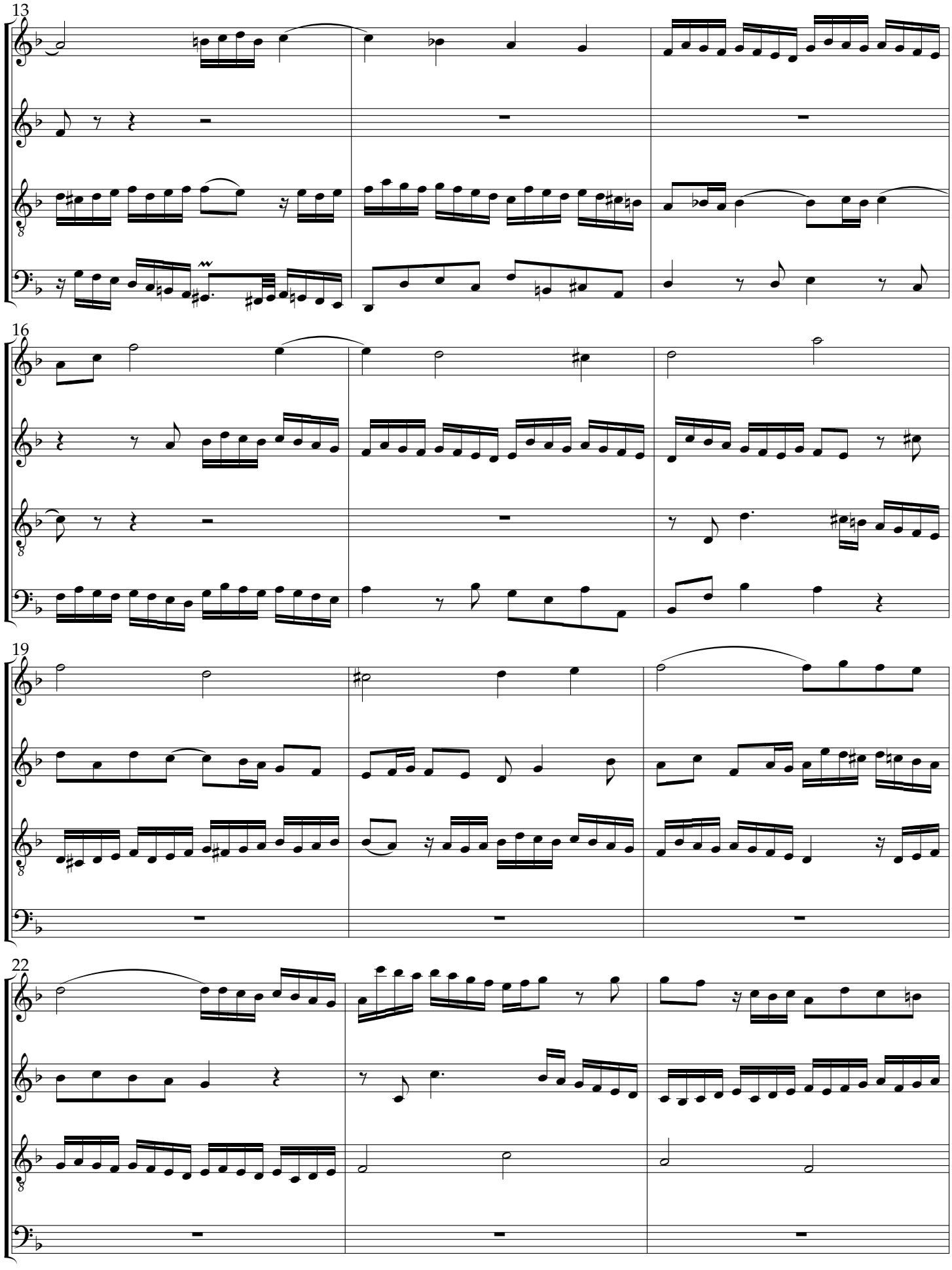
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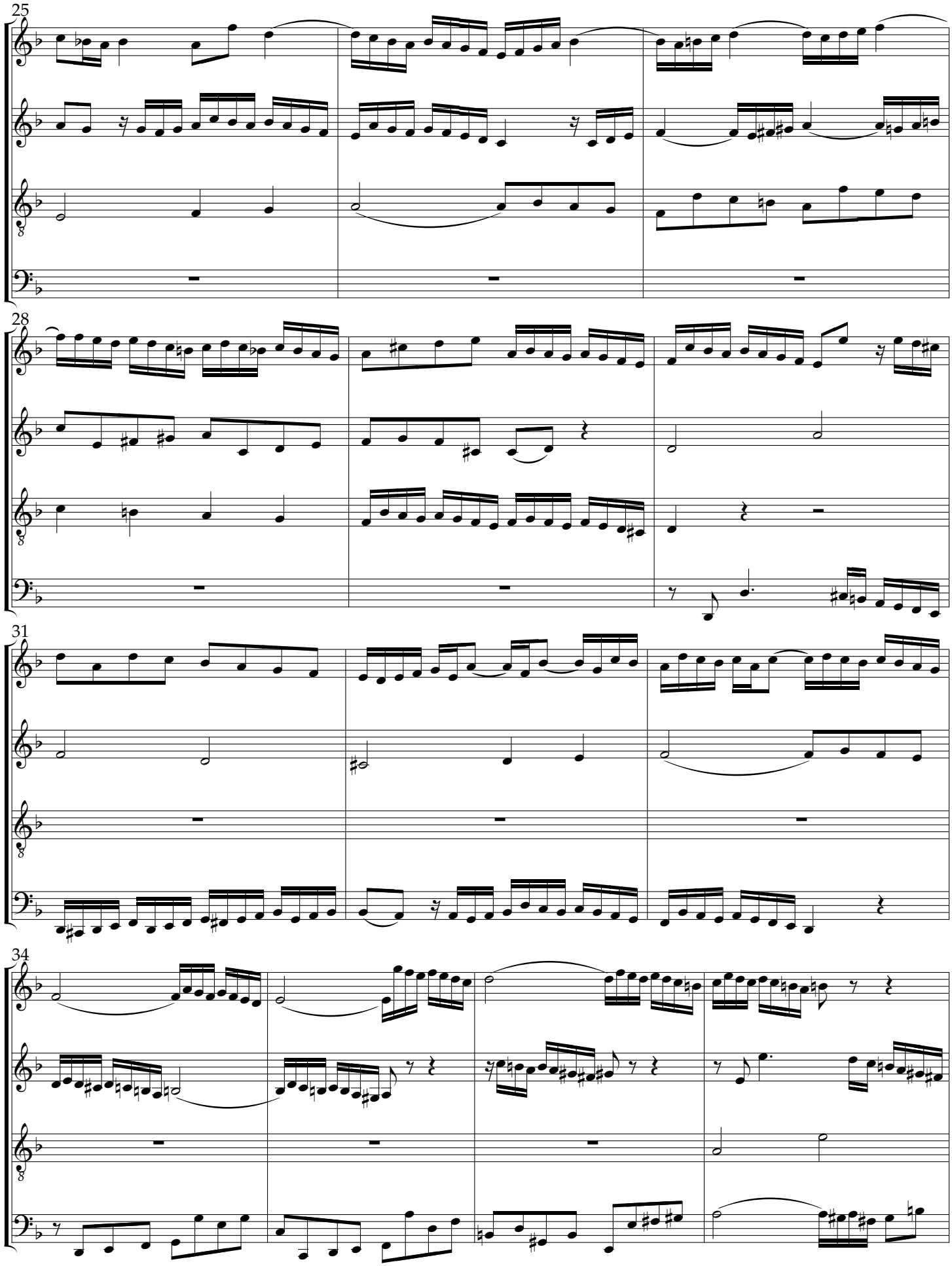
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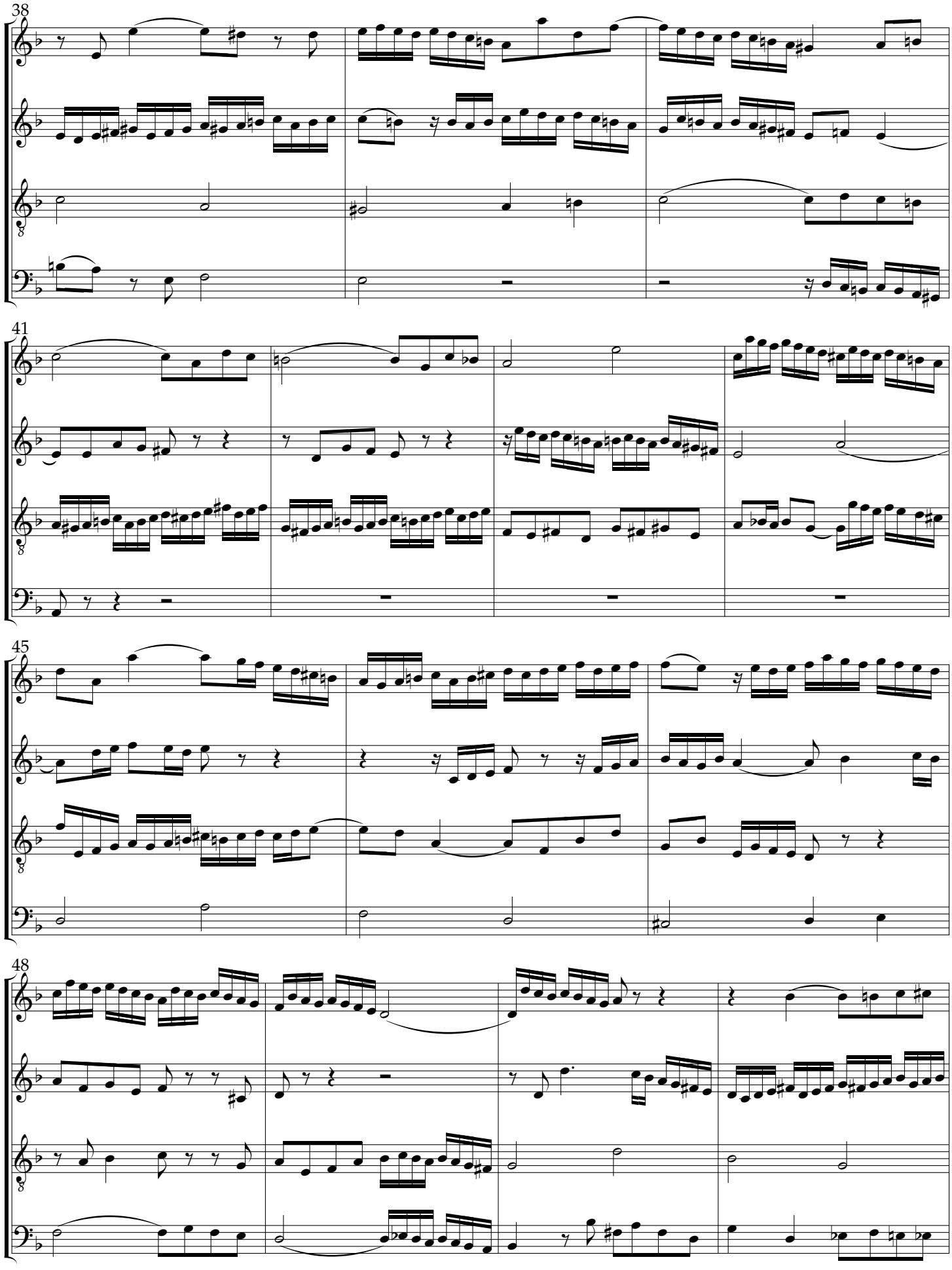
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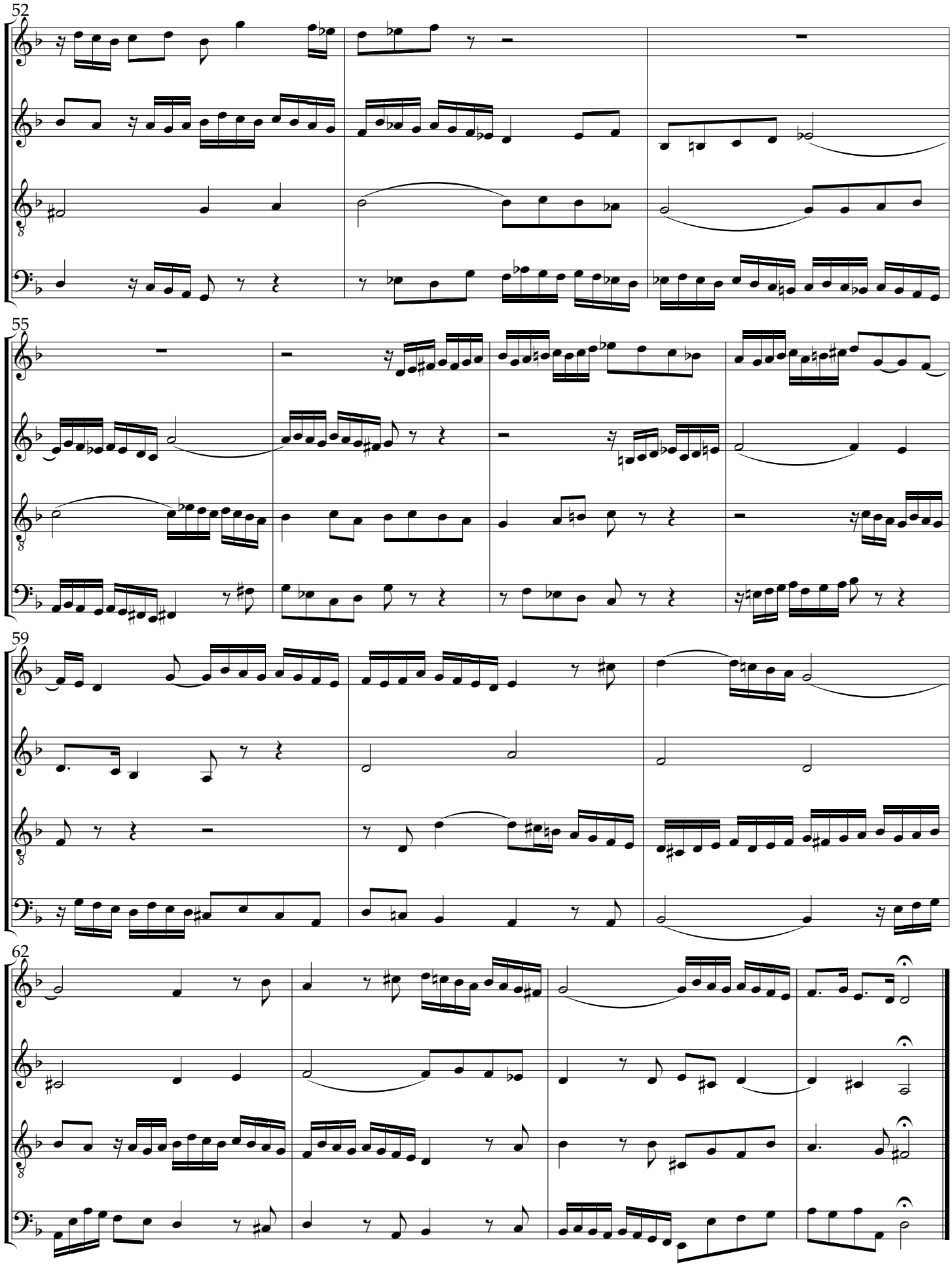
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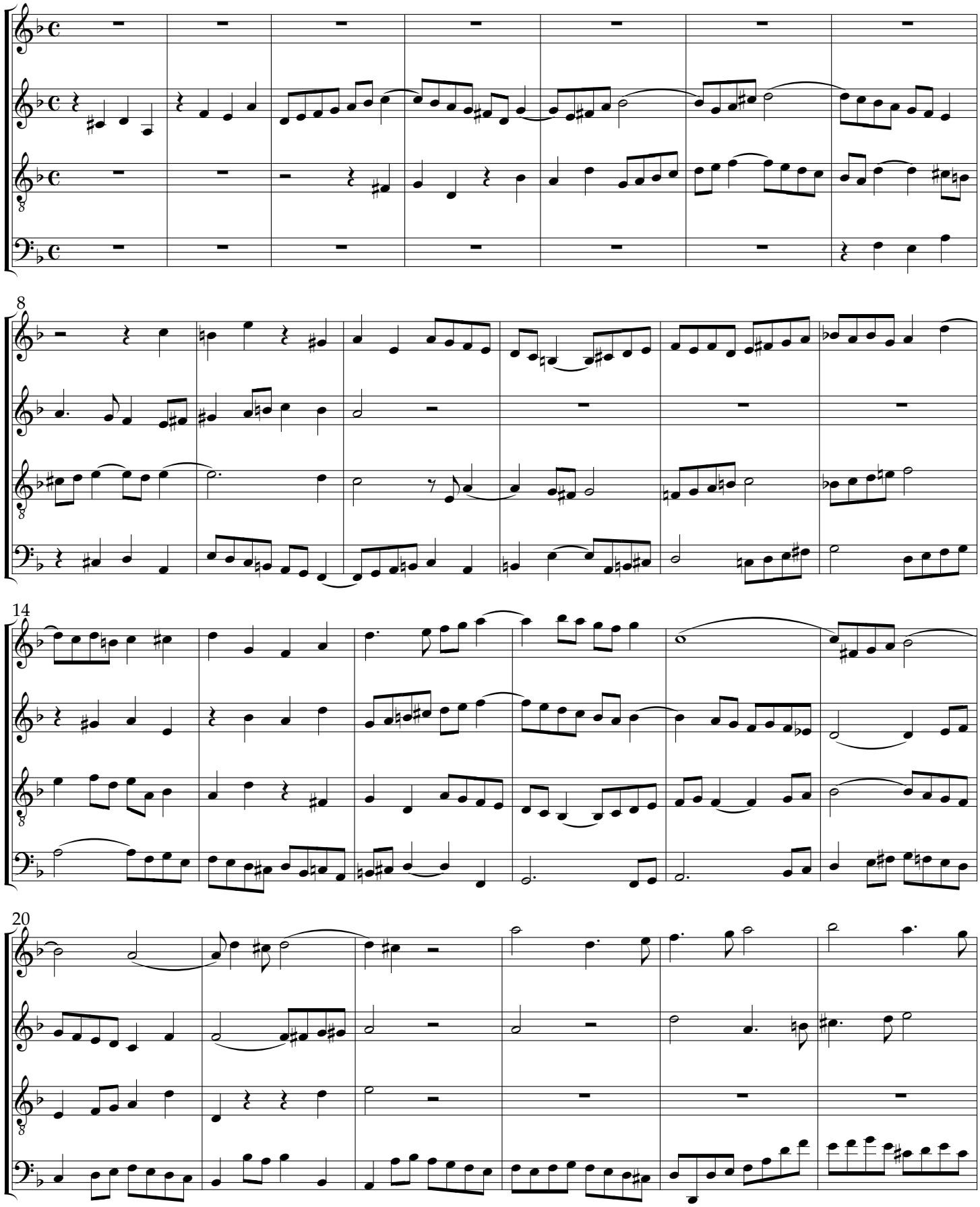
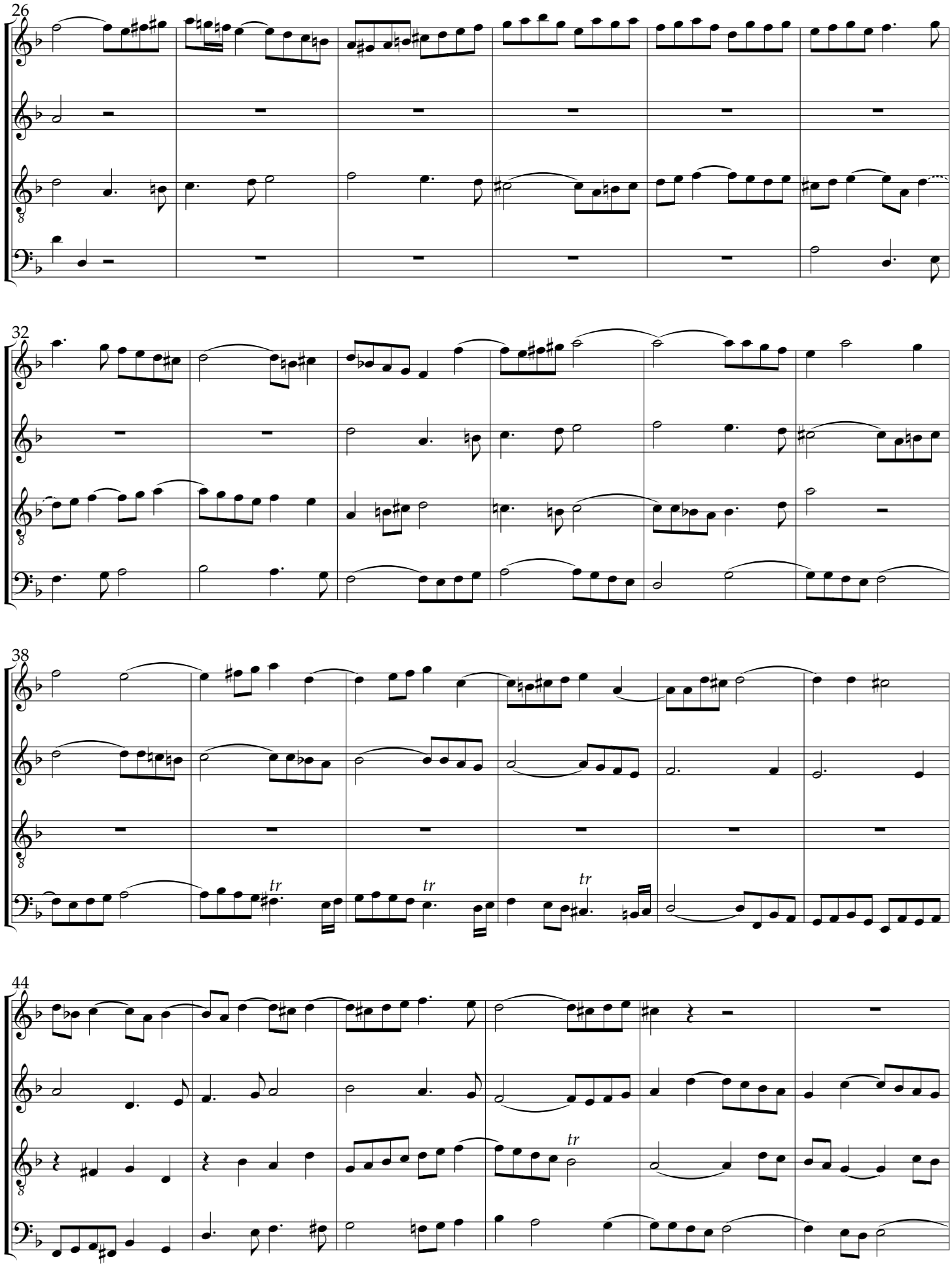
62

Contrapunctus 10 a 4. alla Decima[1]



[1] Nicht im Autograph, nur im Erstdruck – not part of autograph, only in 1st printed edition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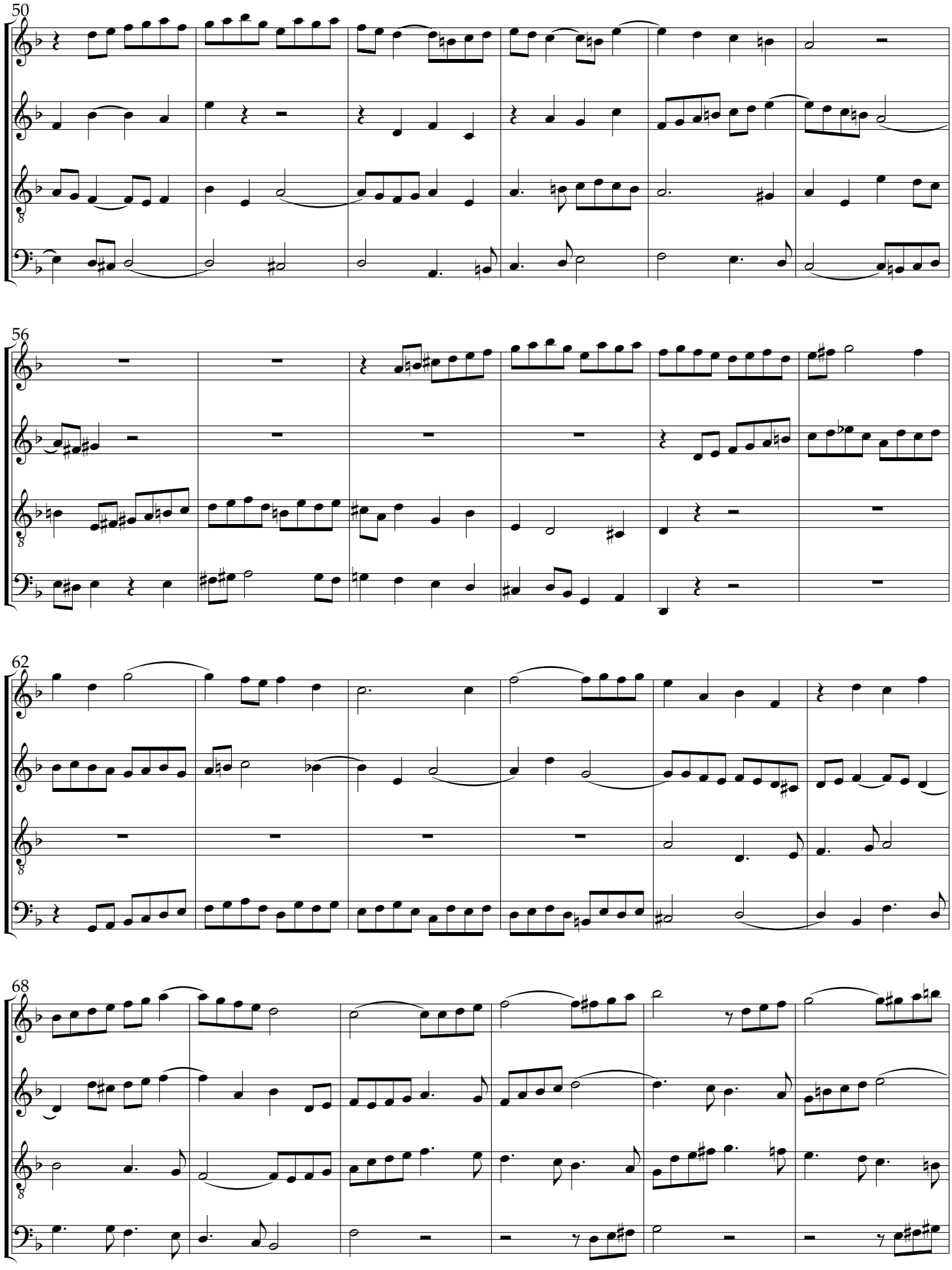
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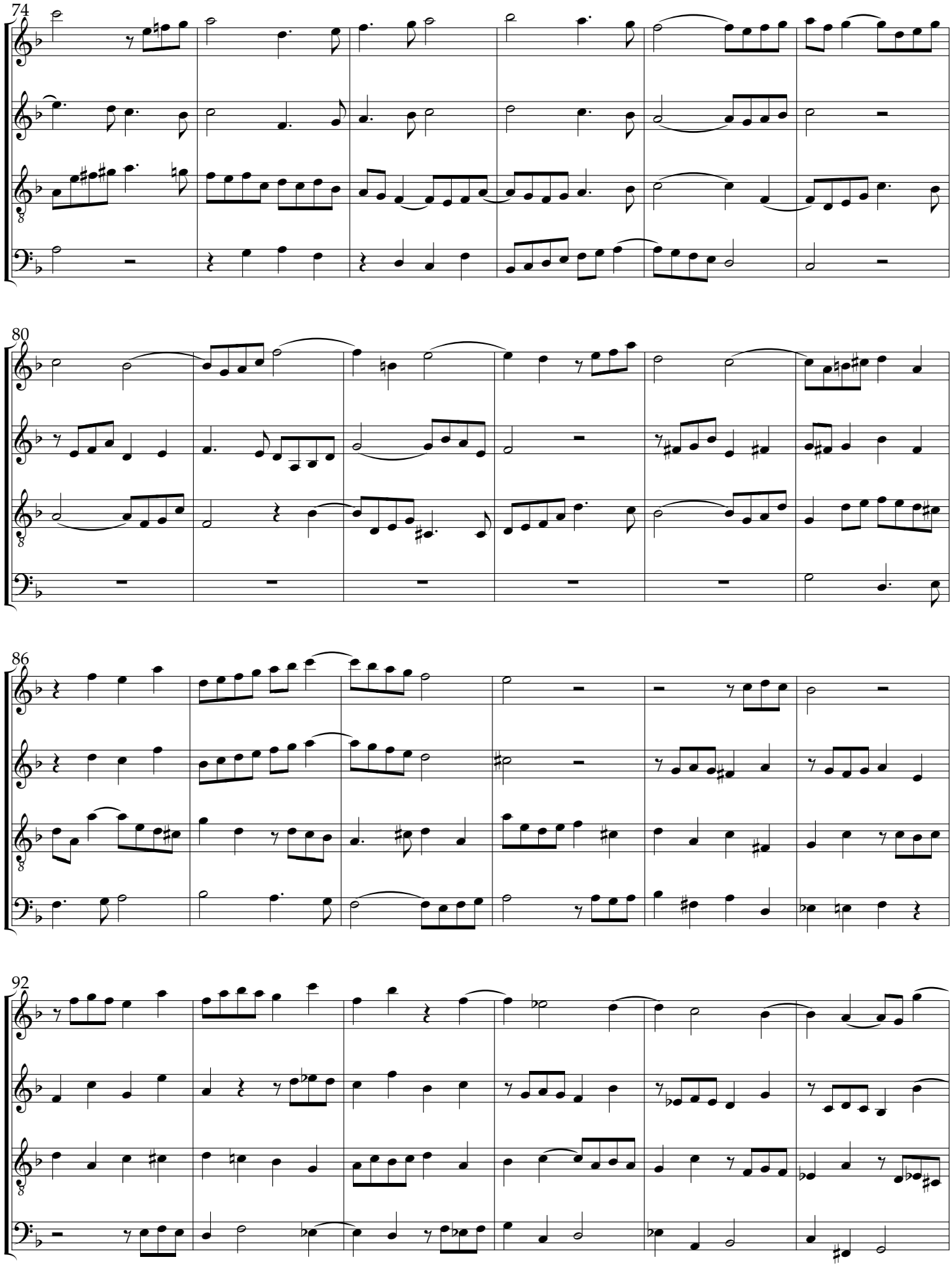
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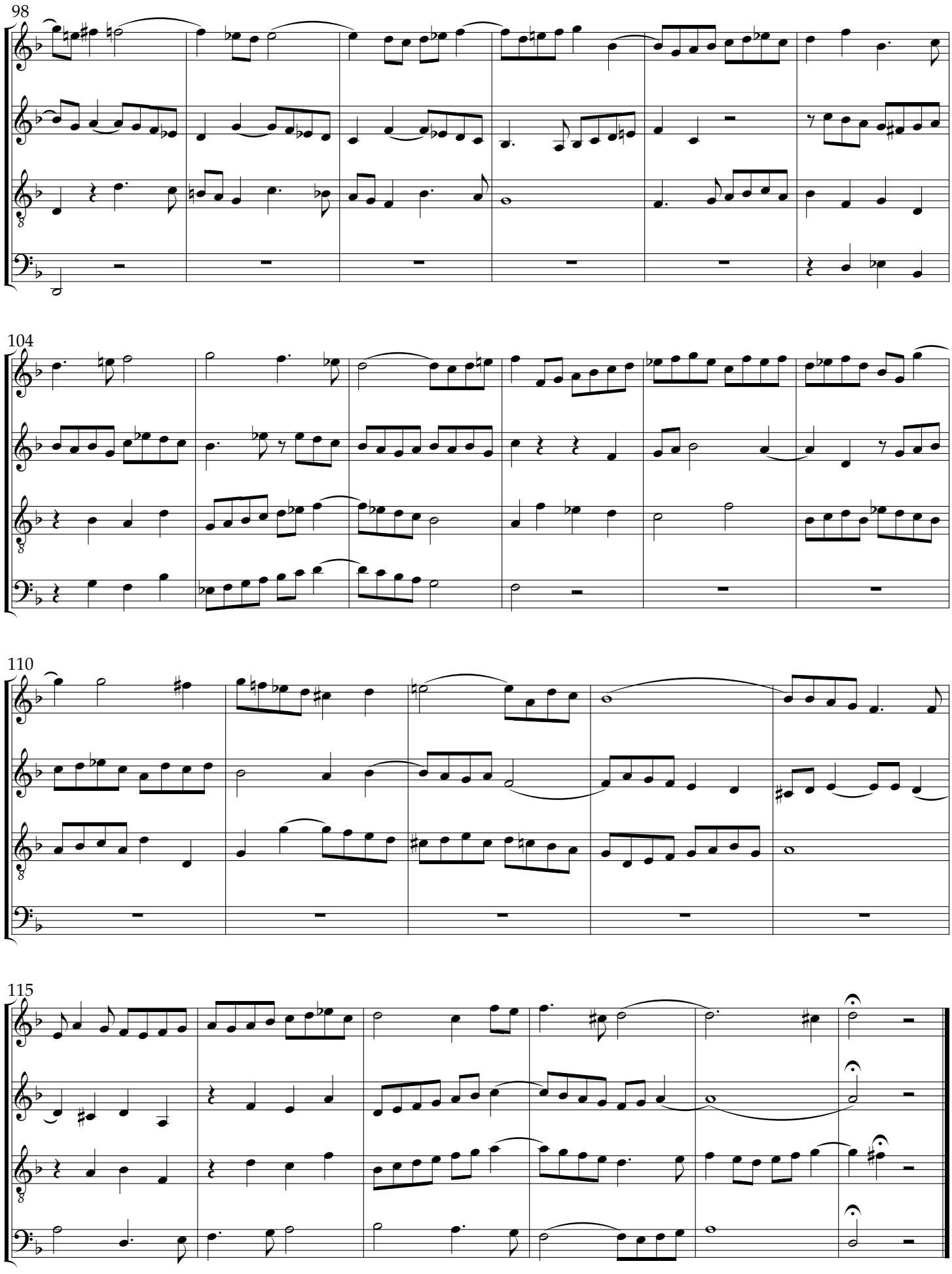
98
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110
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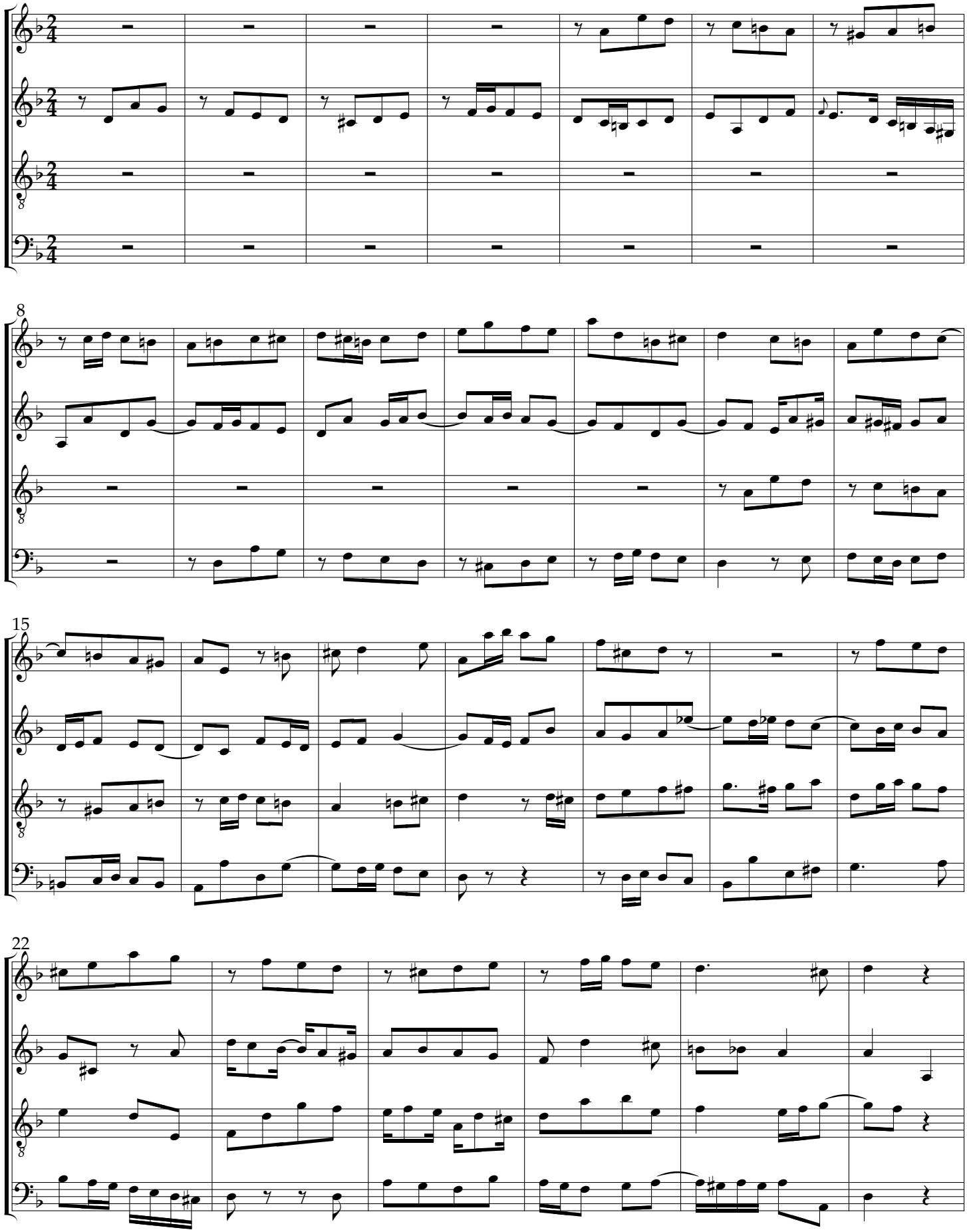
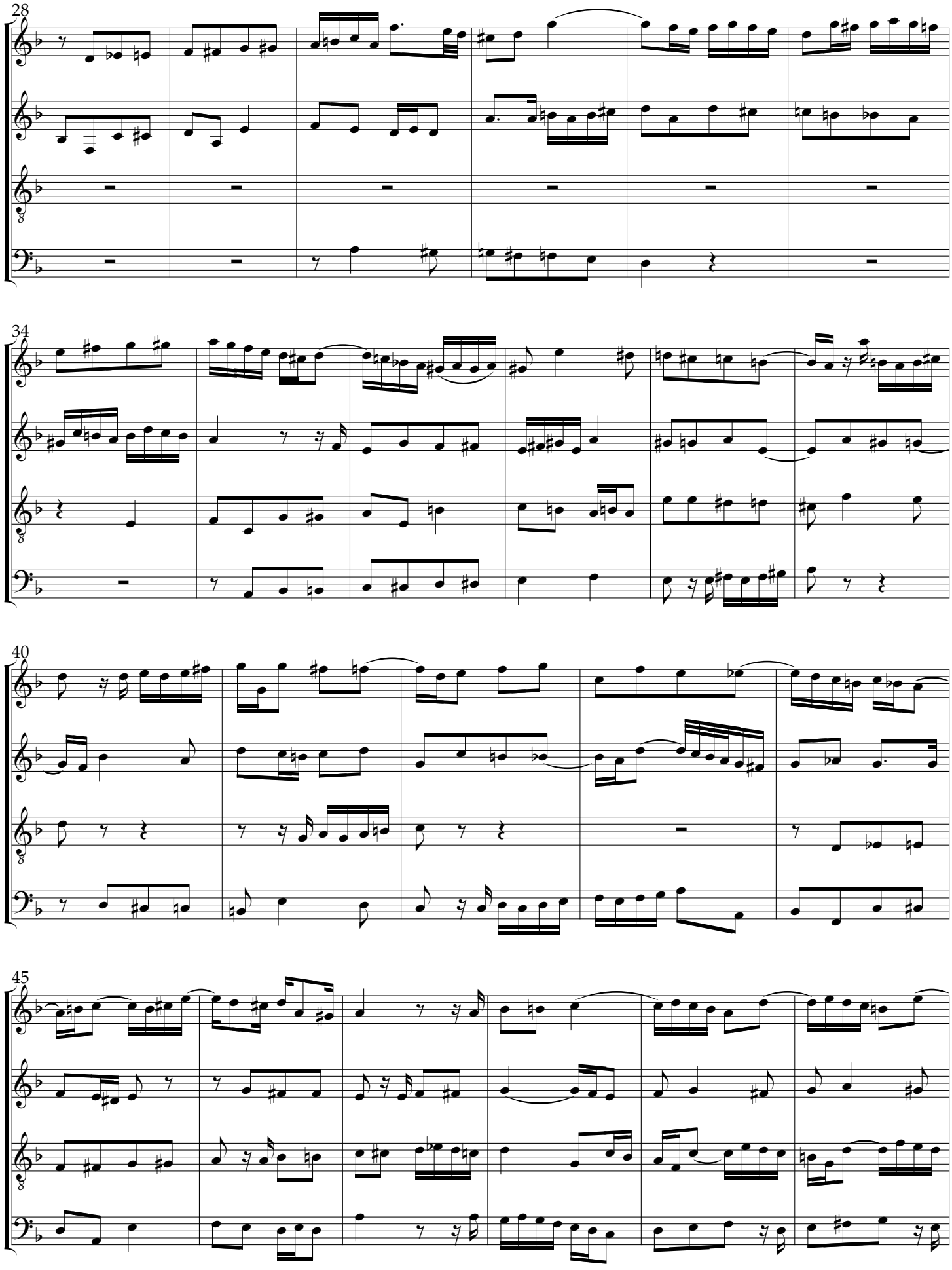
Contrapunctus 11 a 4.

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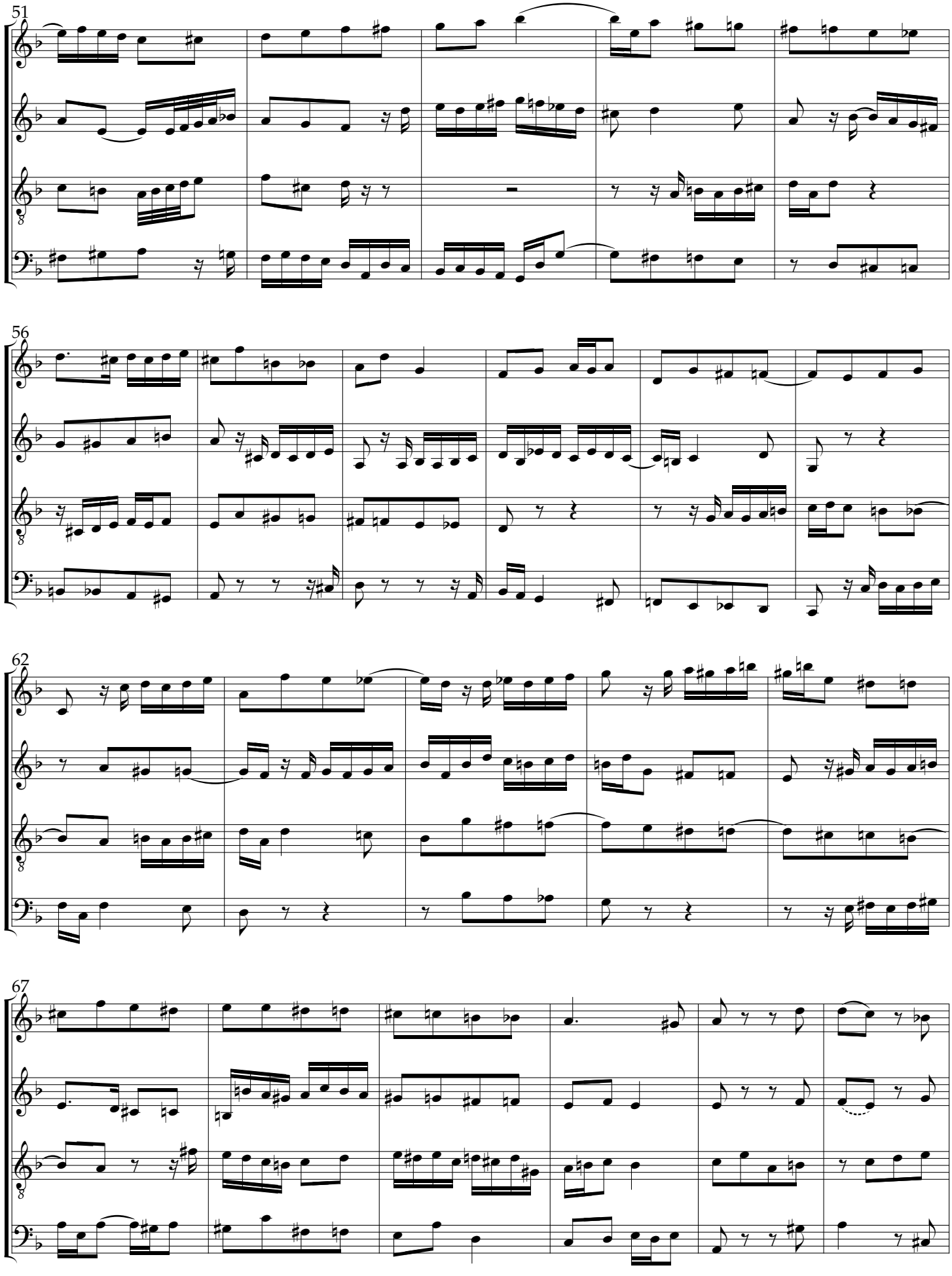
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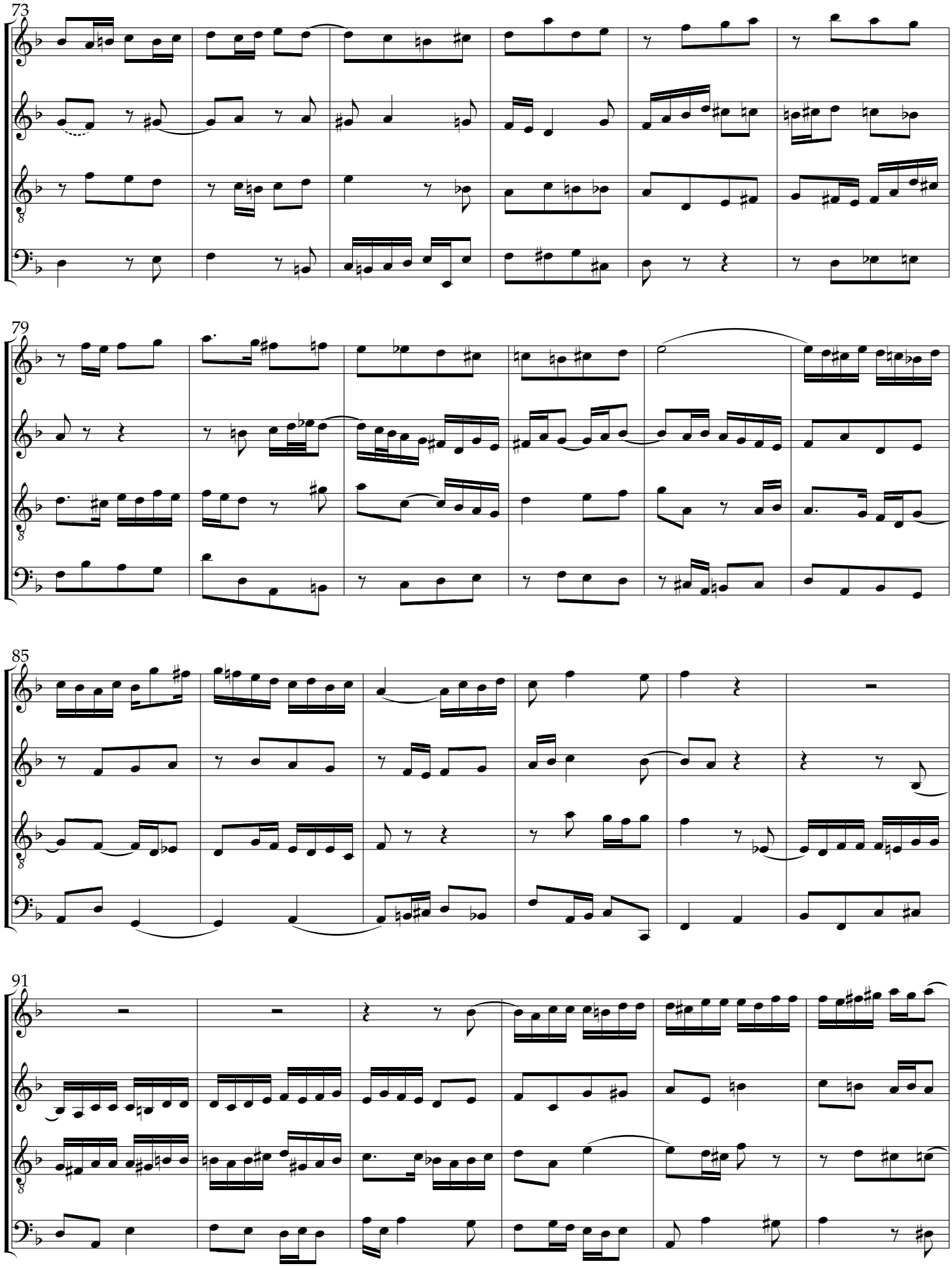
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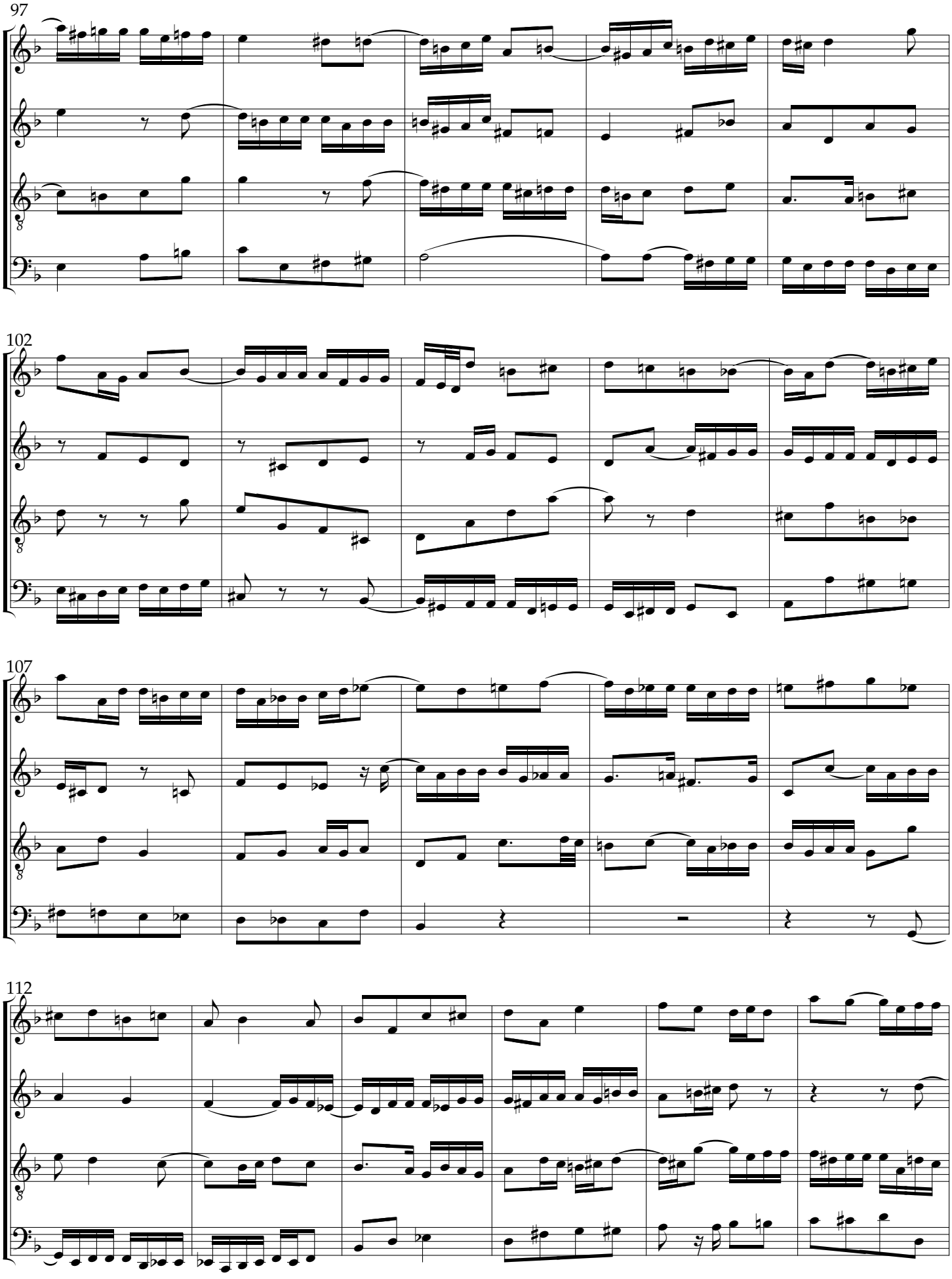
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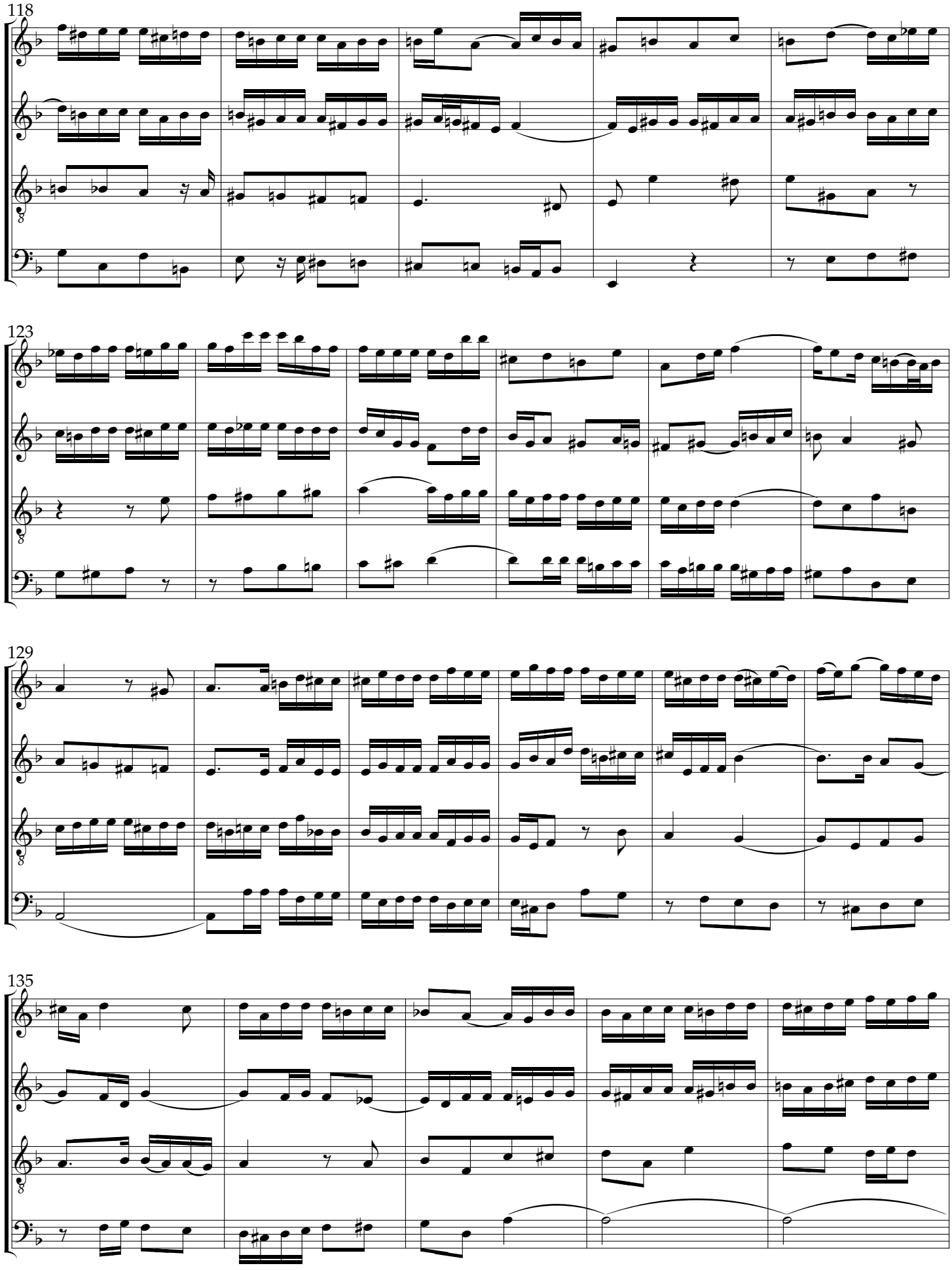
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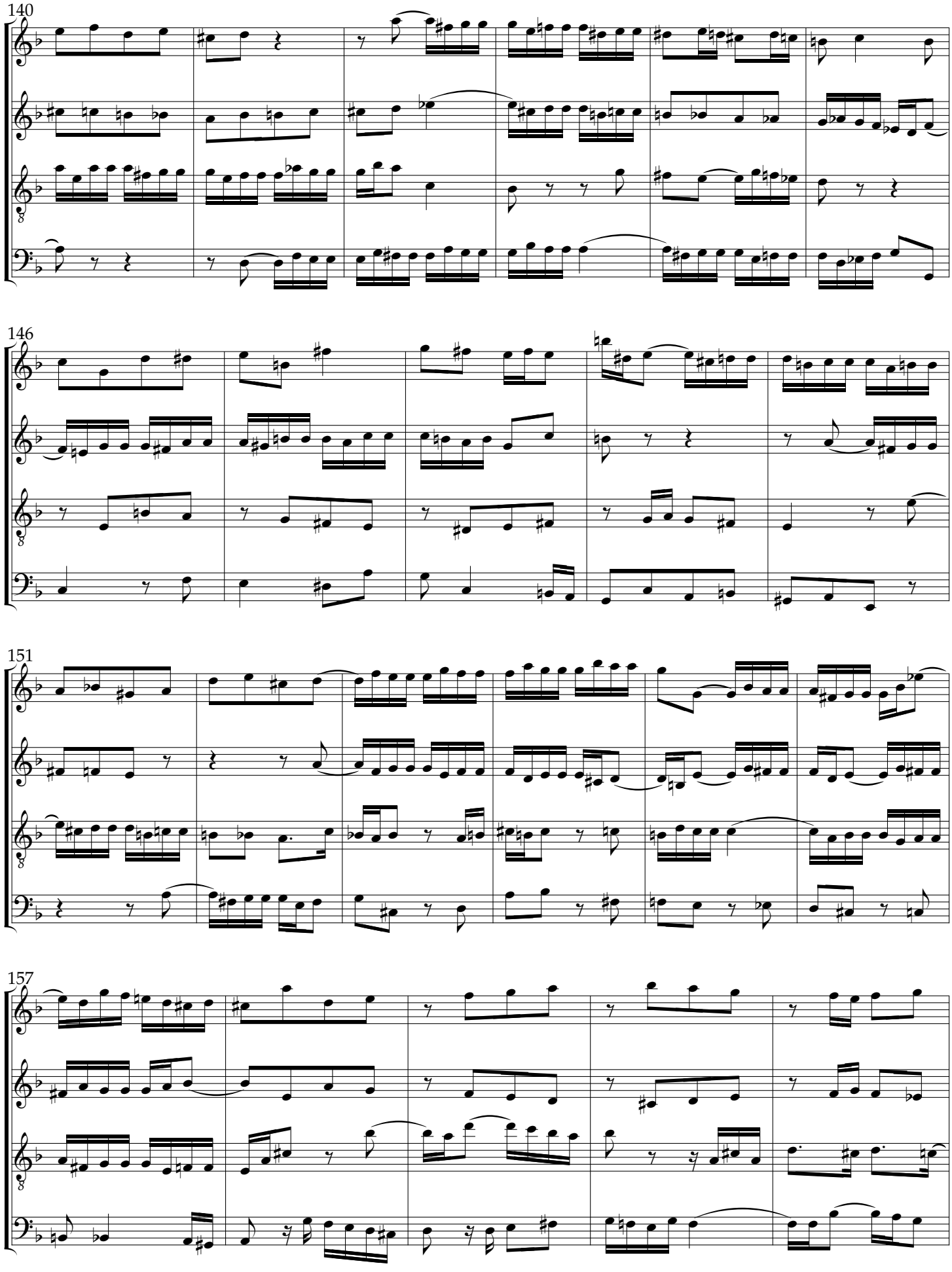
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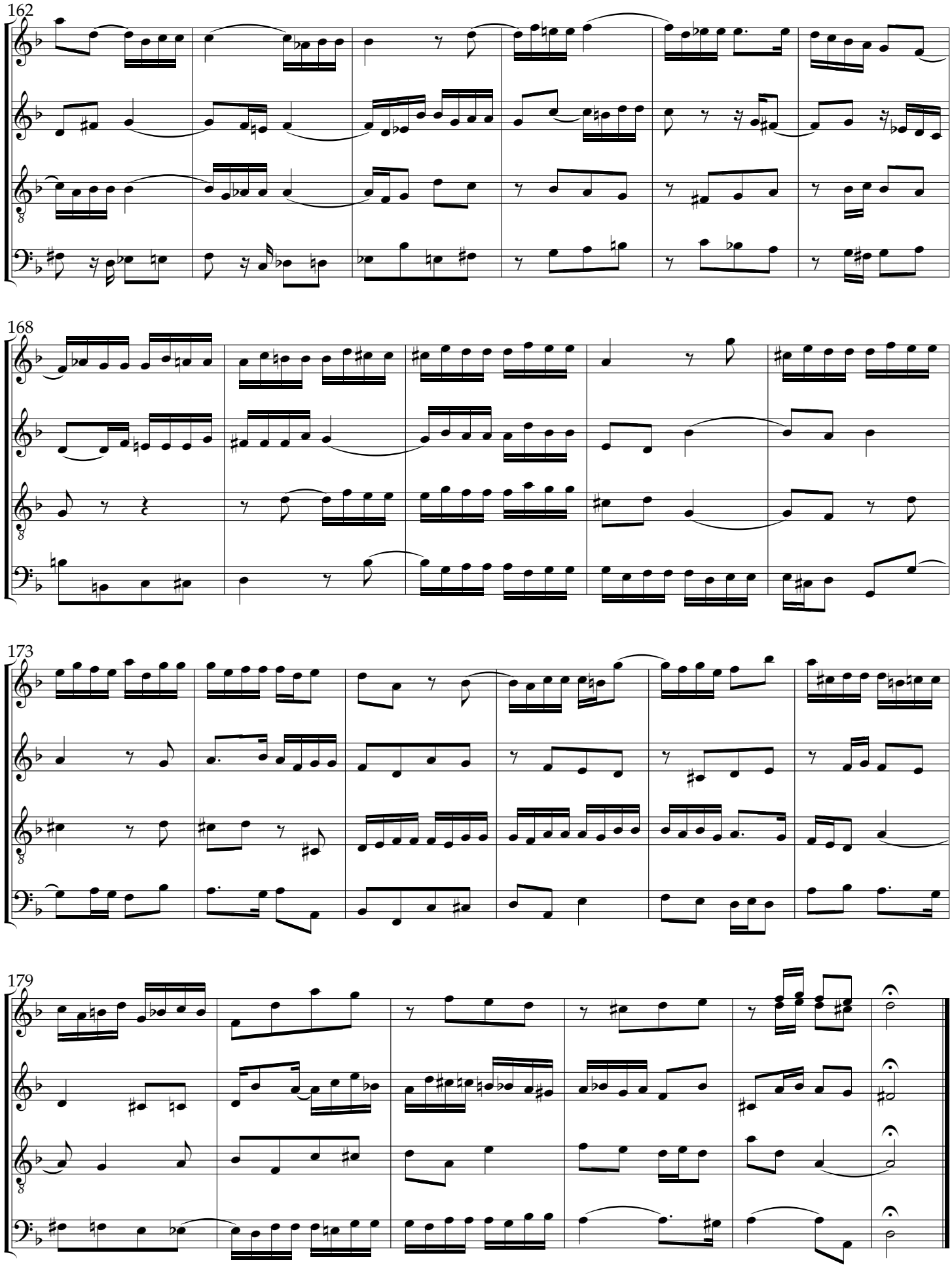
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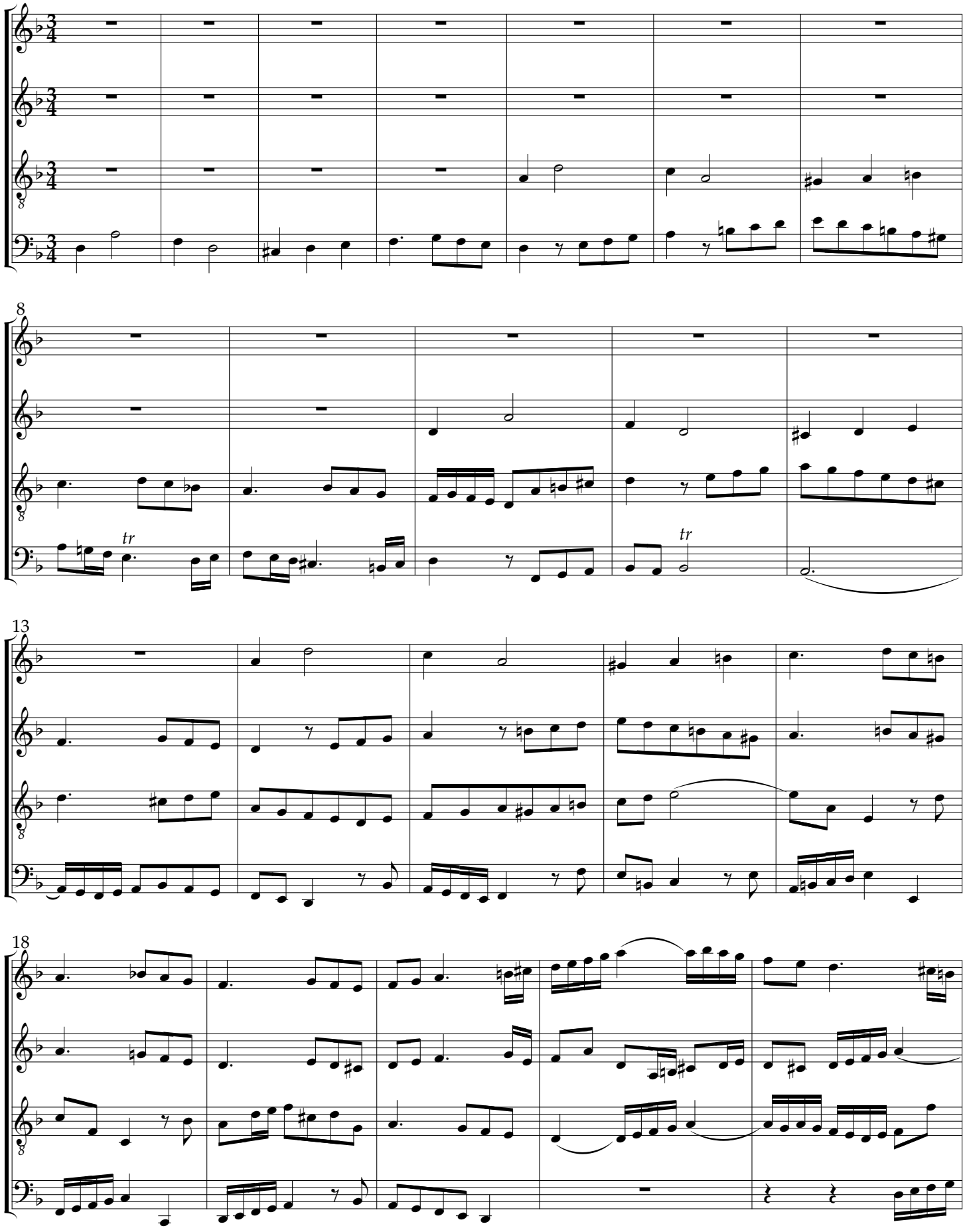
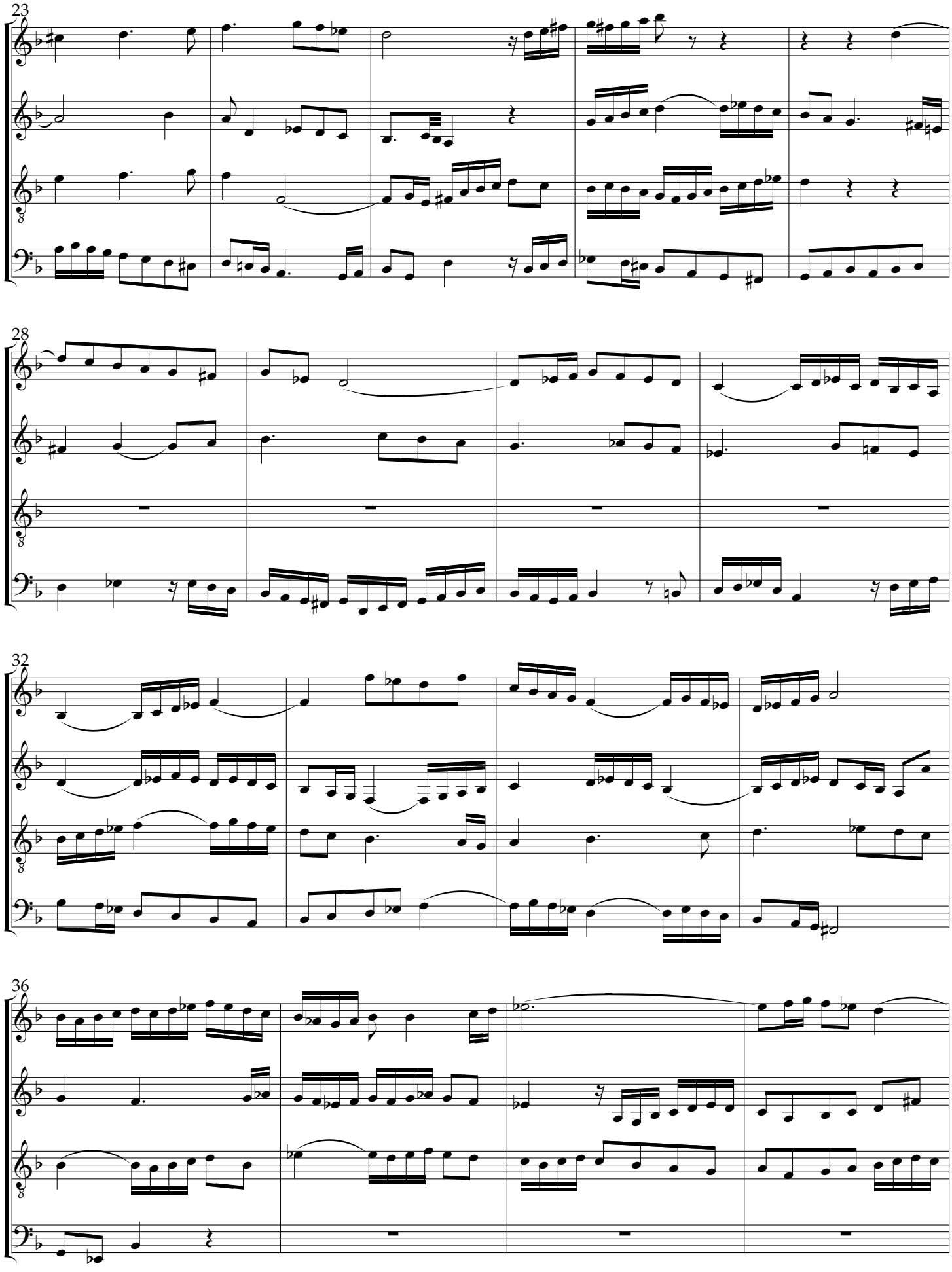
Contrapunctus 12 rectus a 4.

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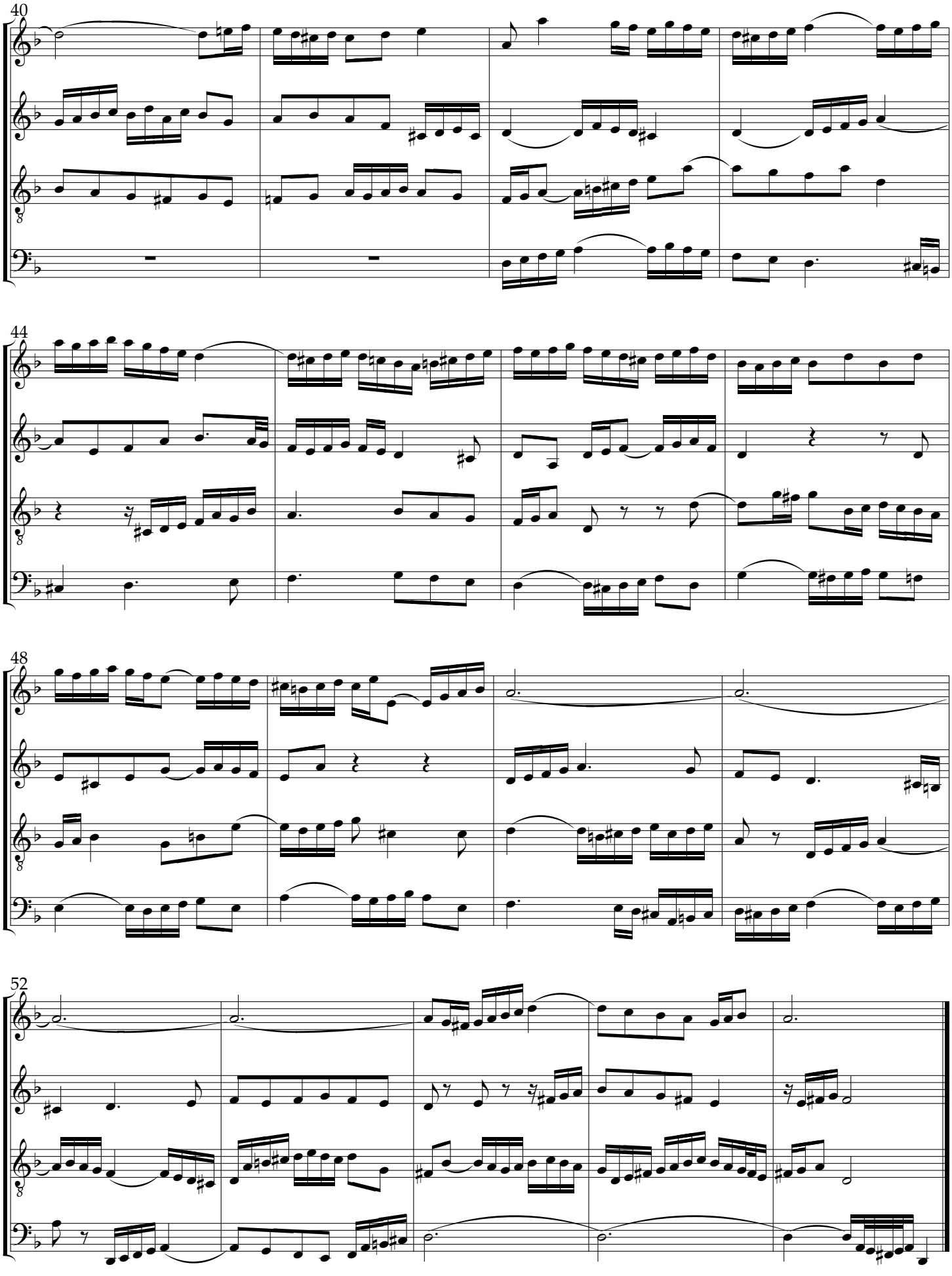
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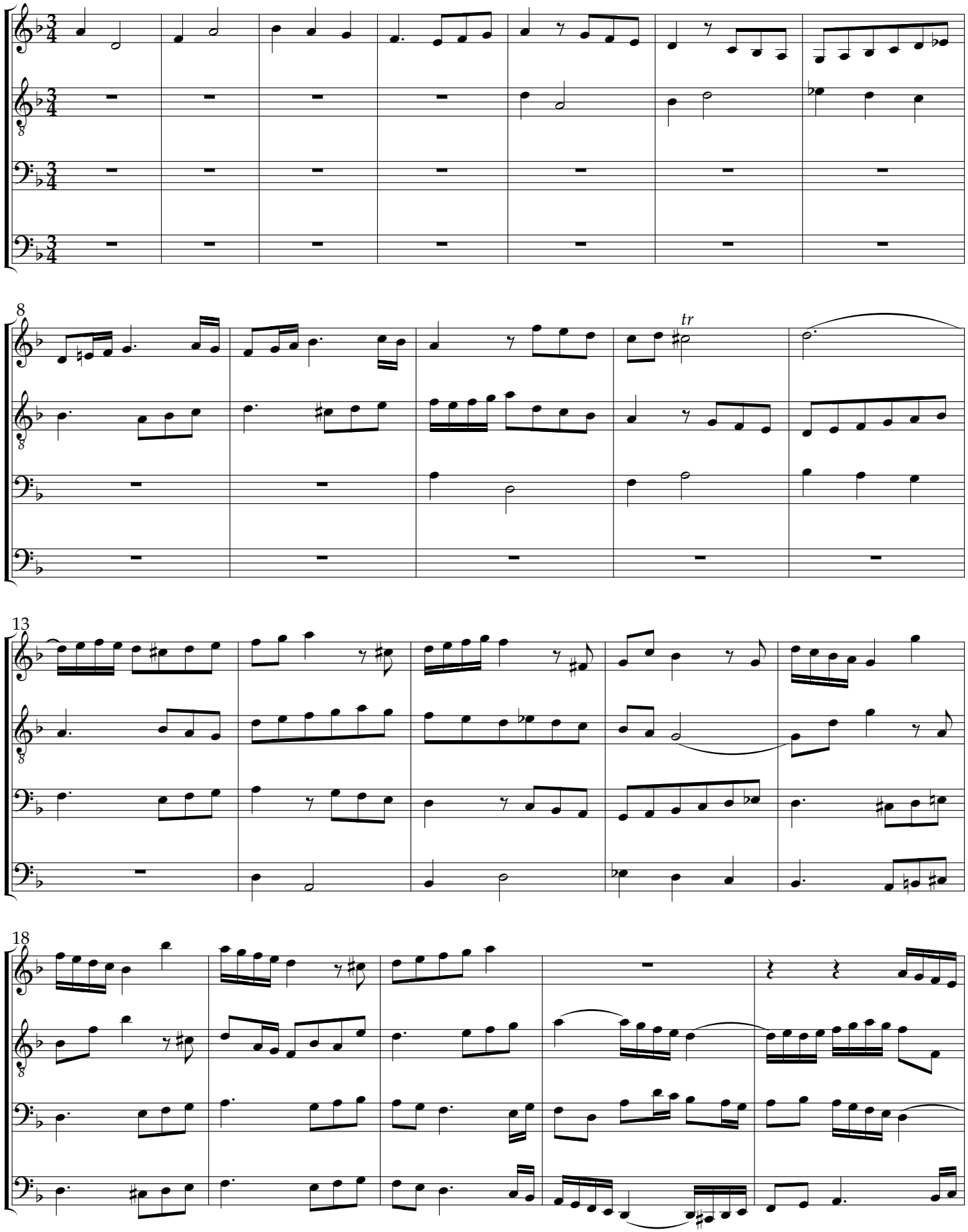
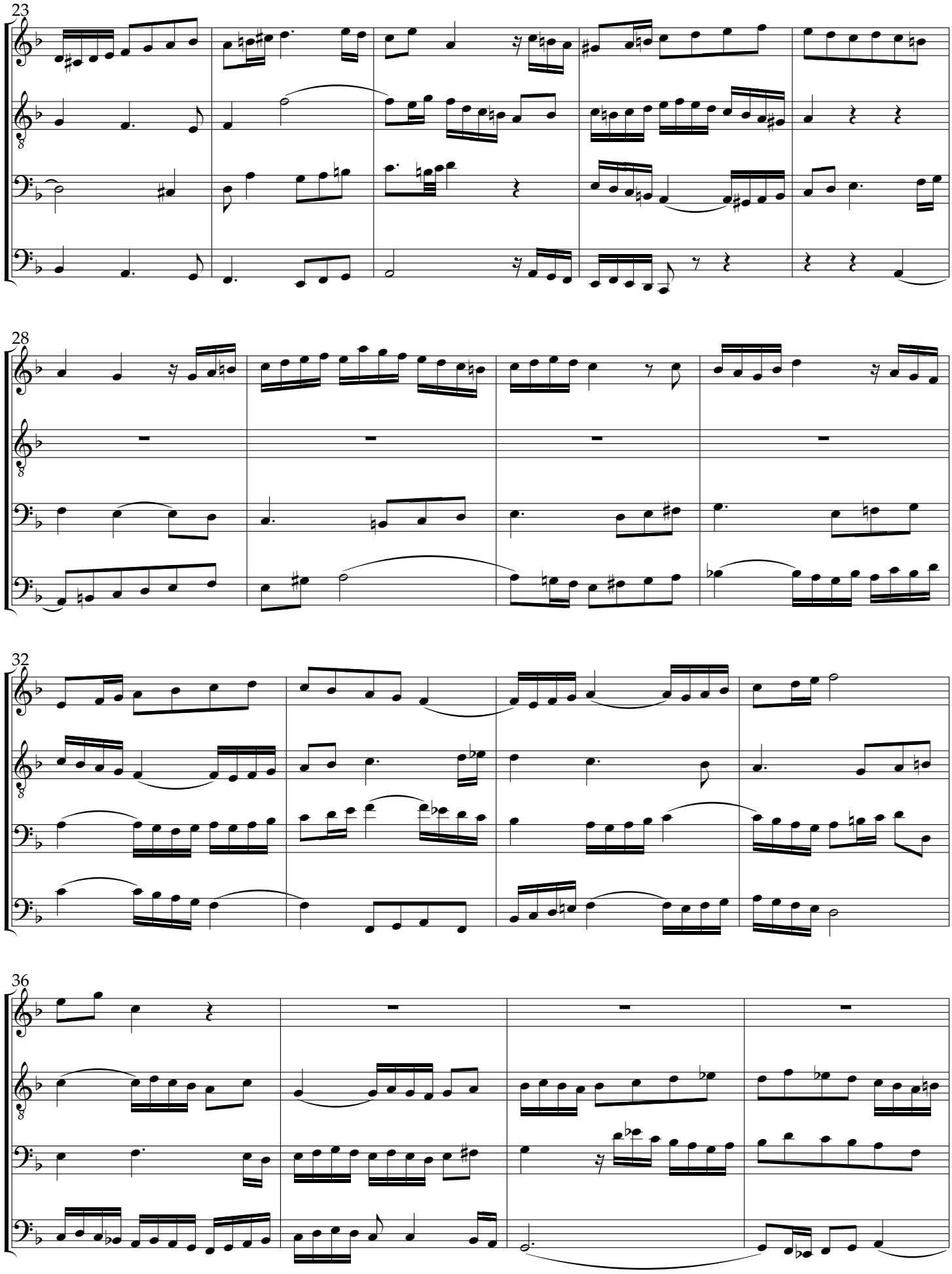
Contrapunctus 12 inversus a 4.

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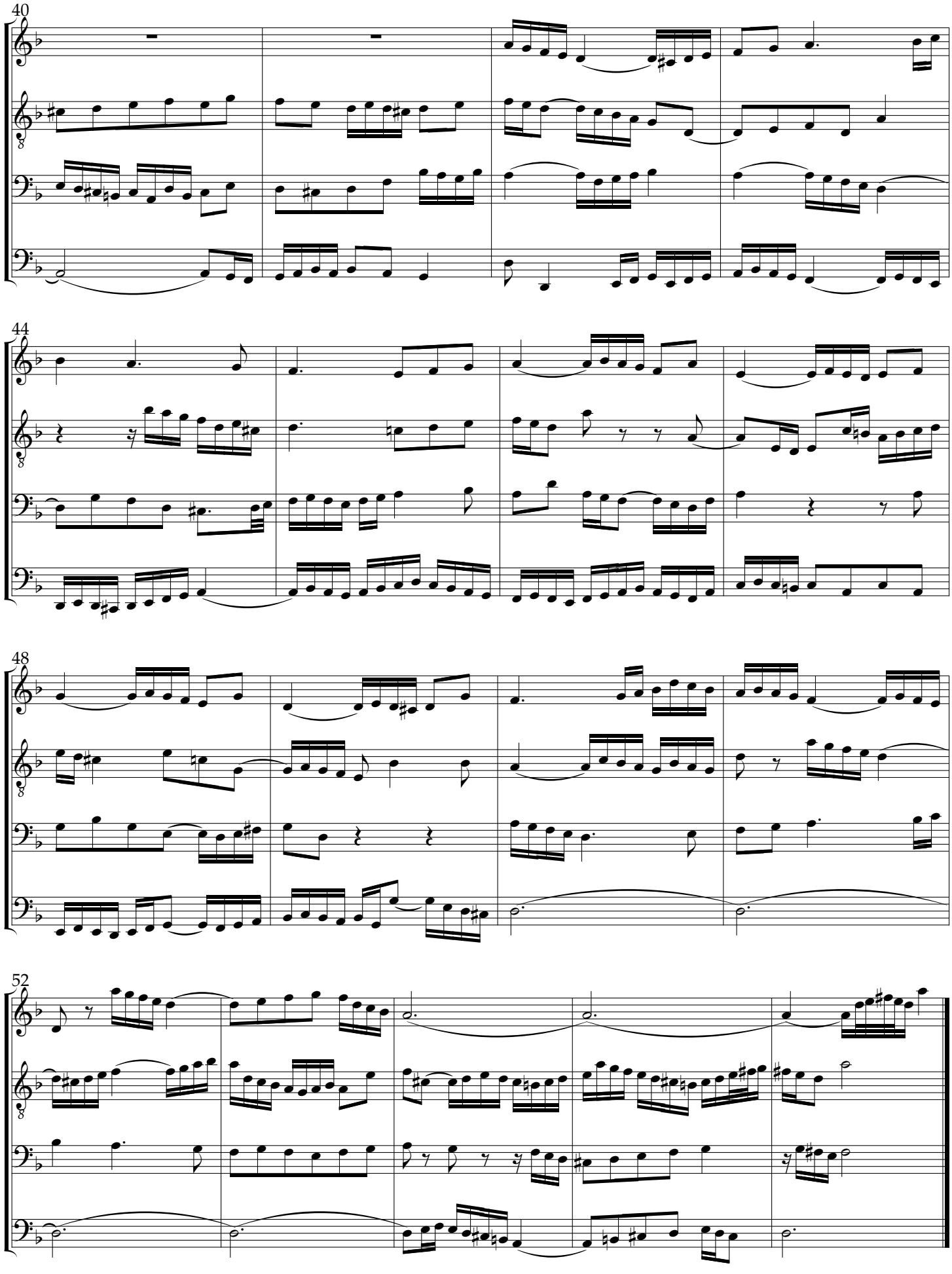
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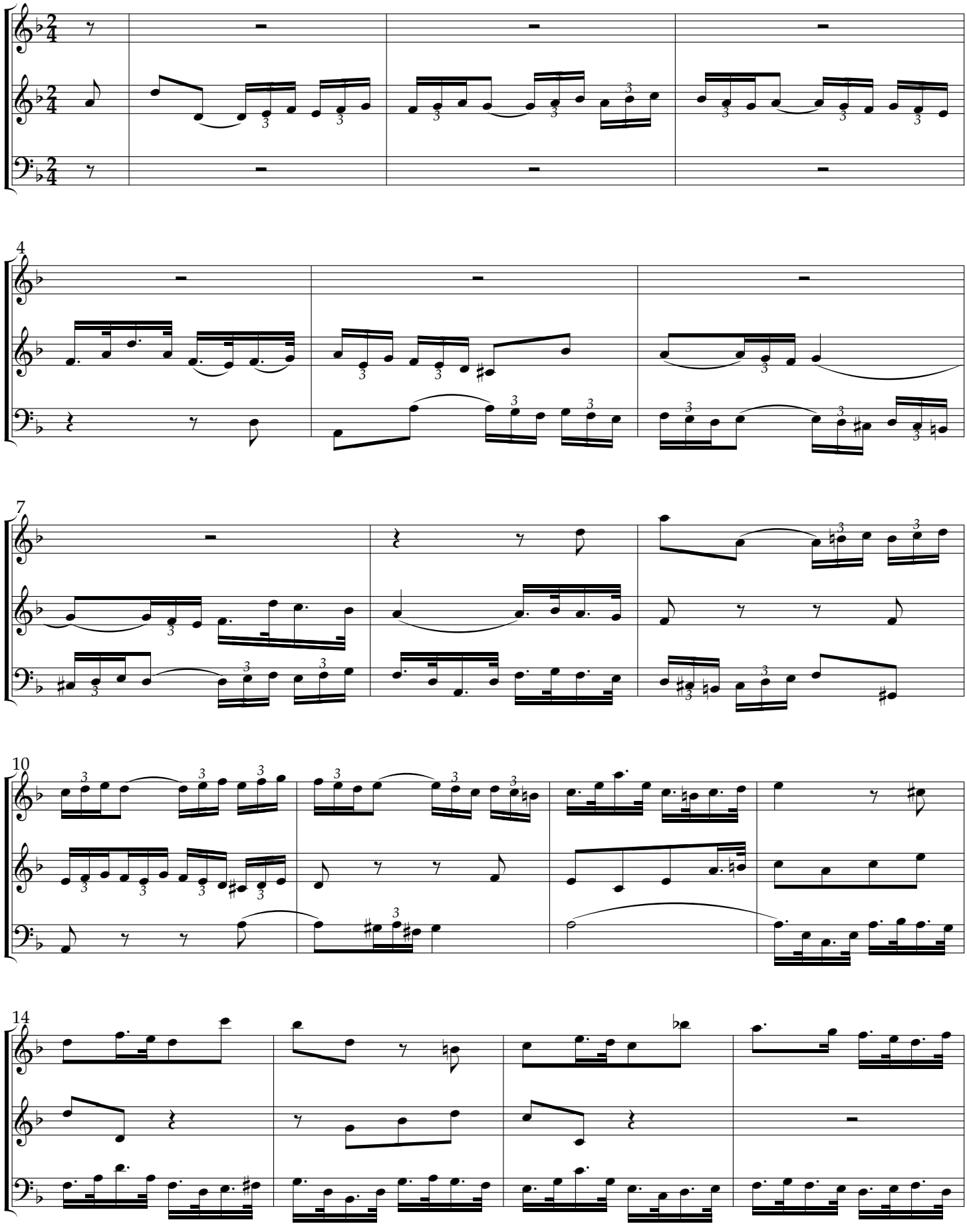
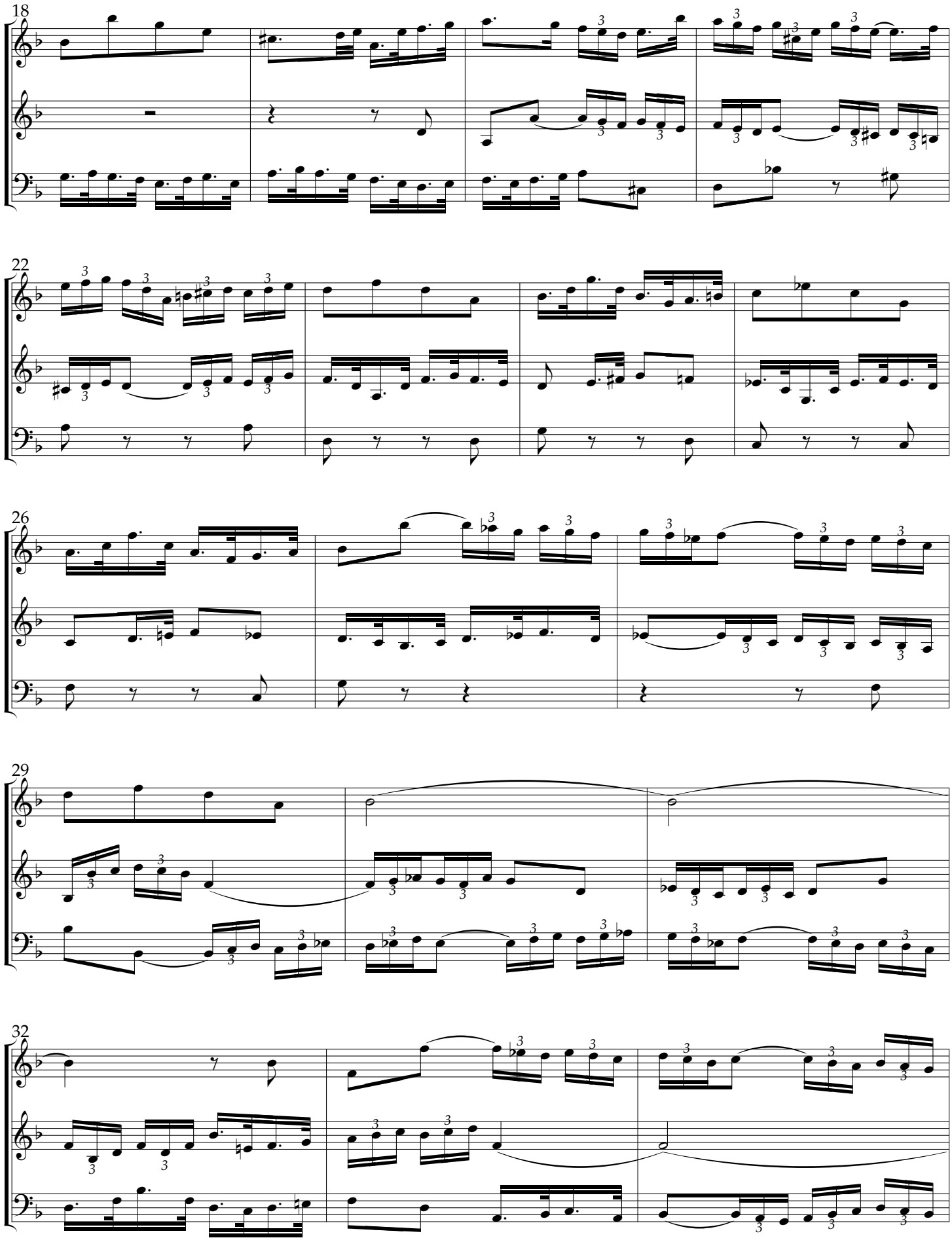
Contrapunctus 13 rectus a 3.

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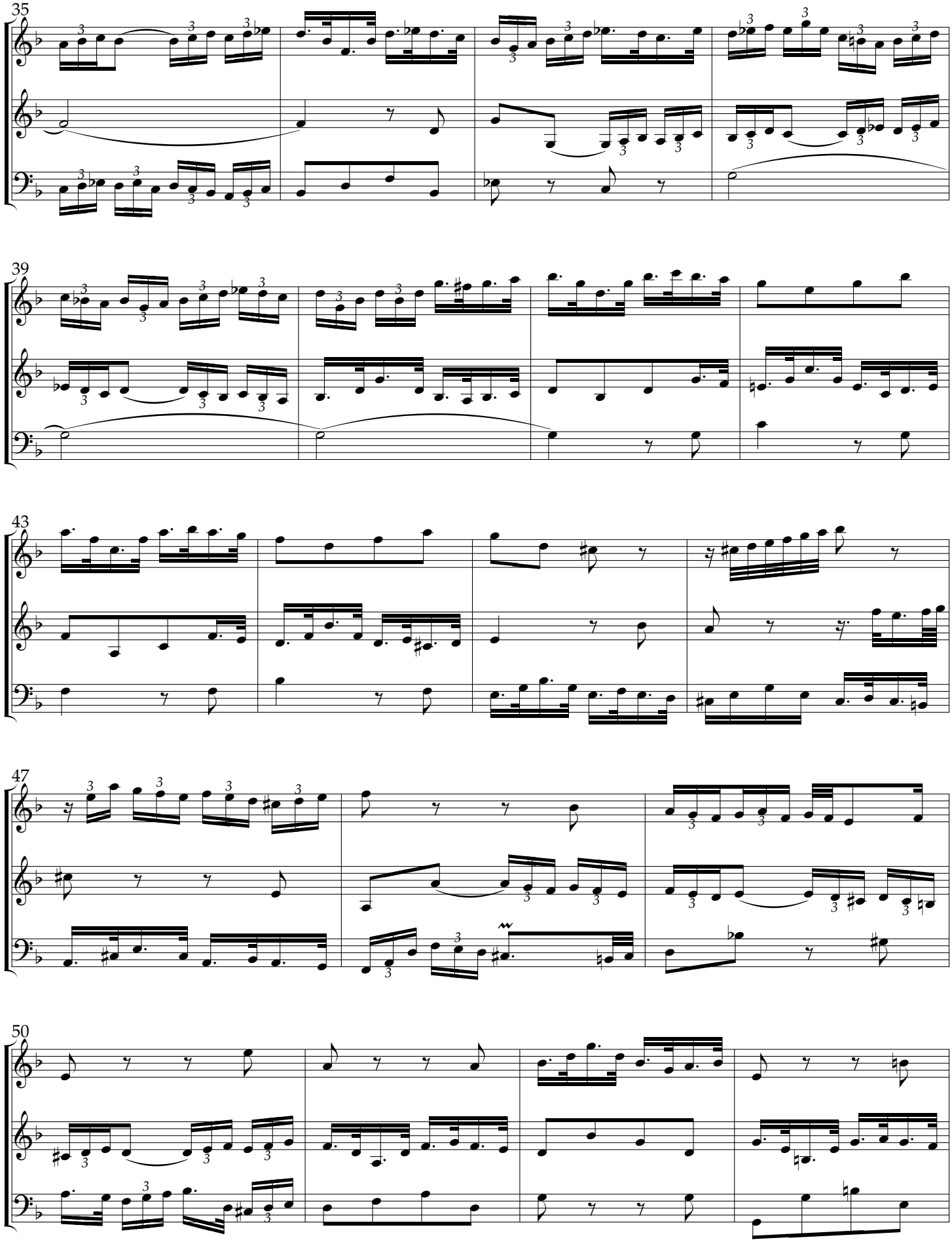
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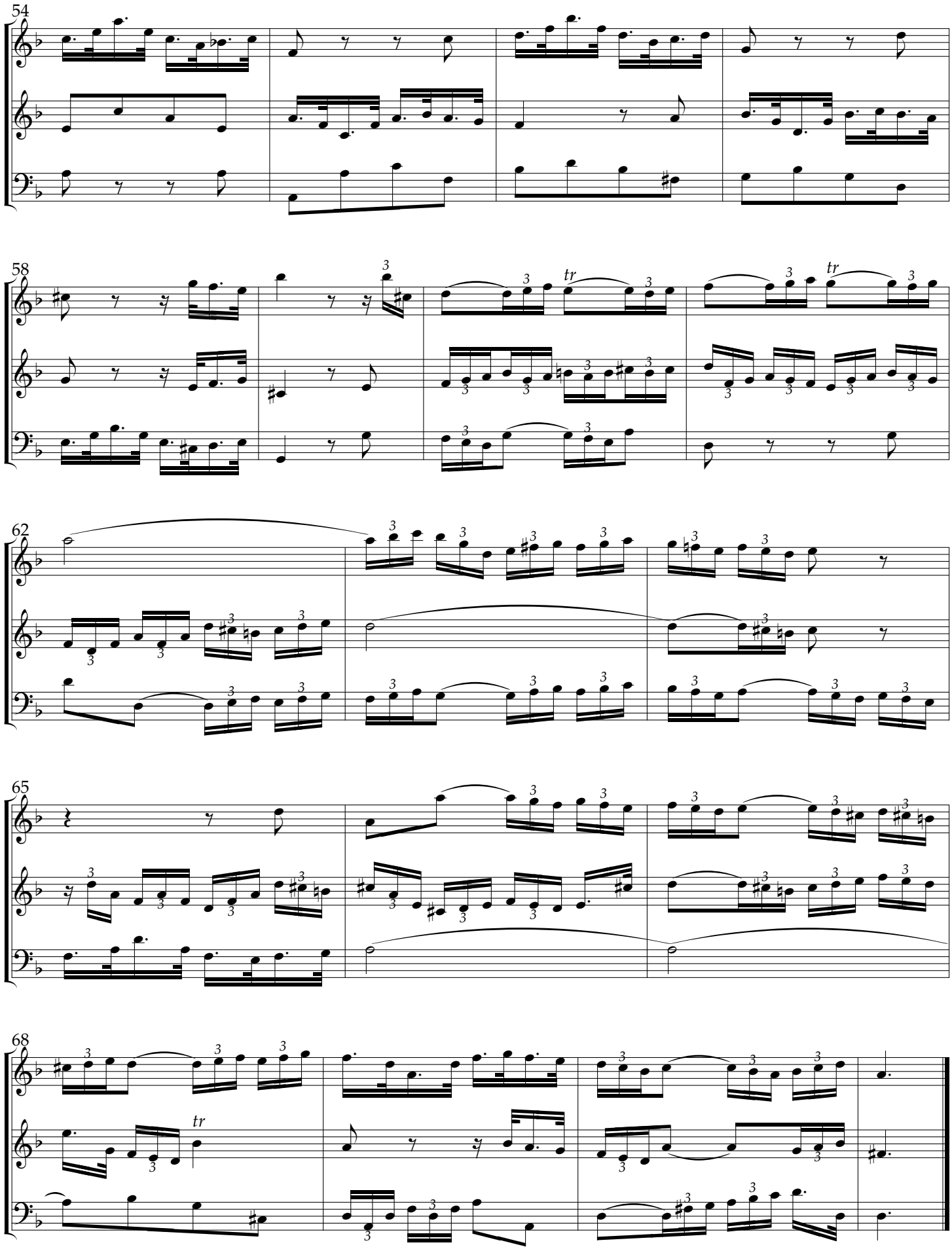
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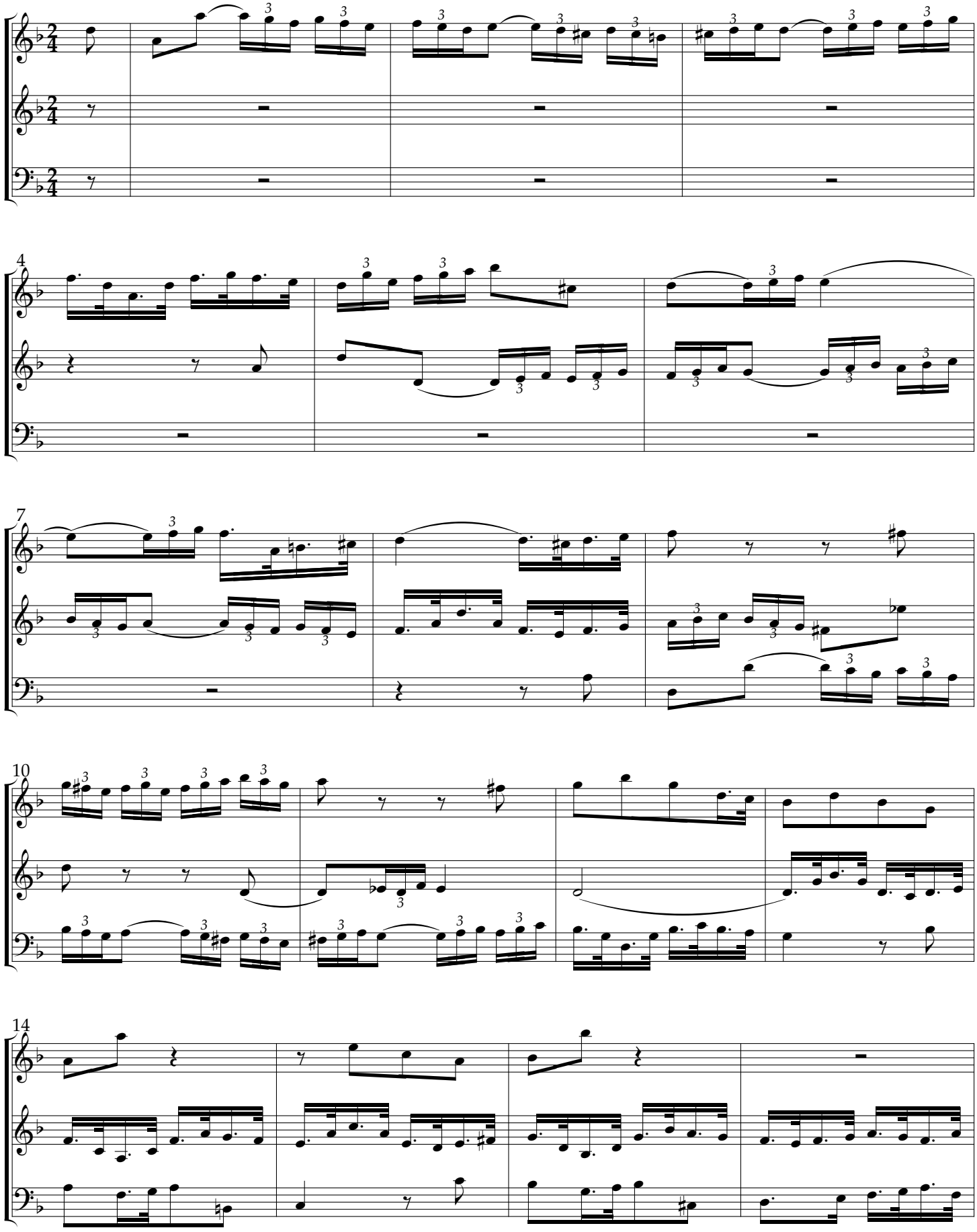
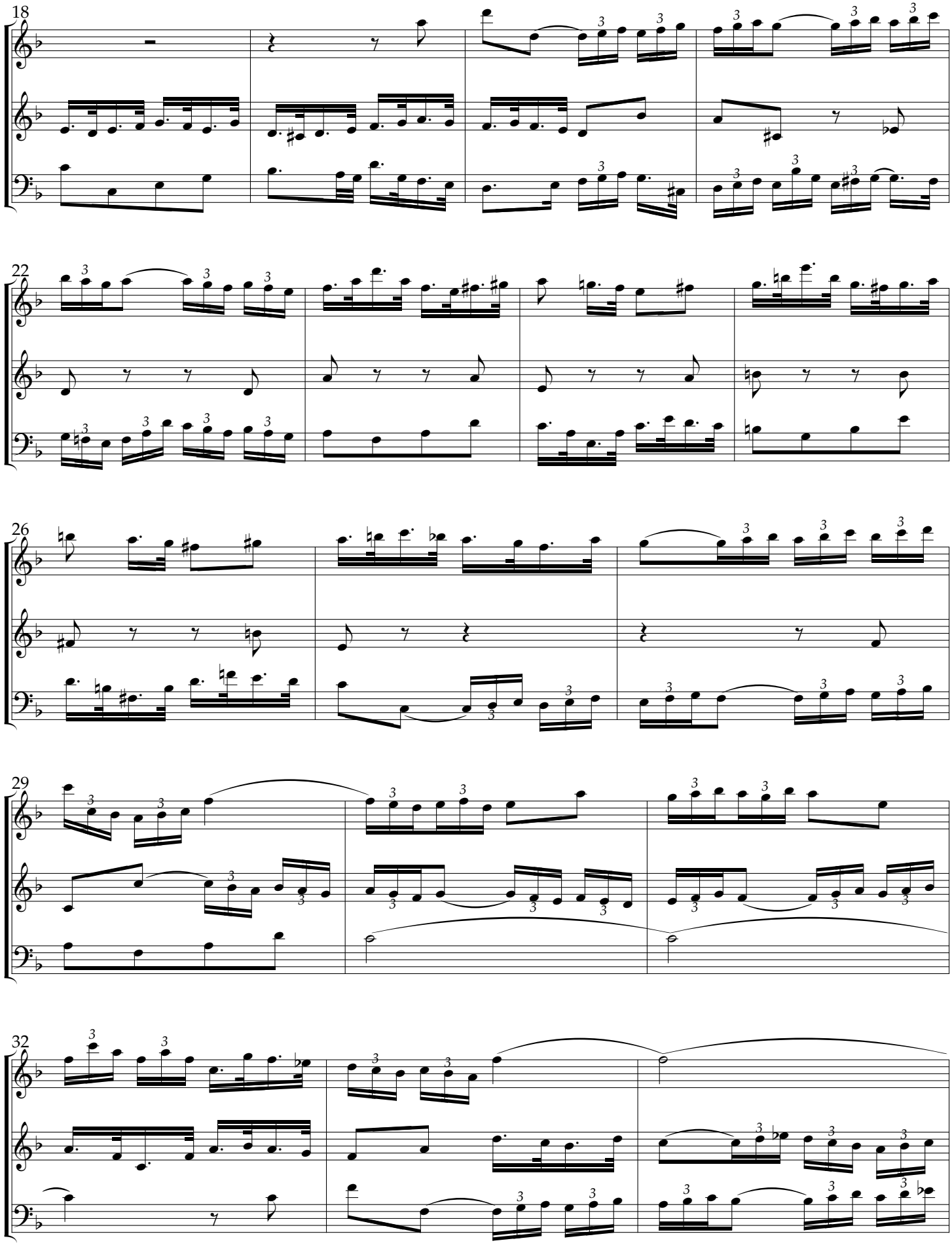
Contrapunctus 13 inversus a 3.

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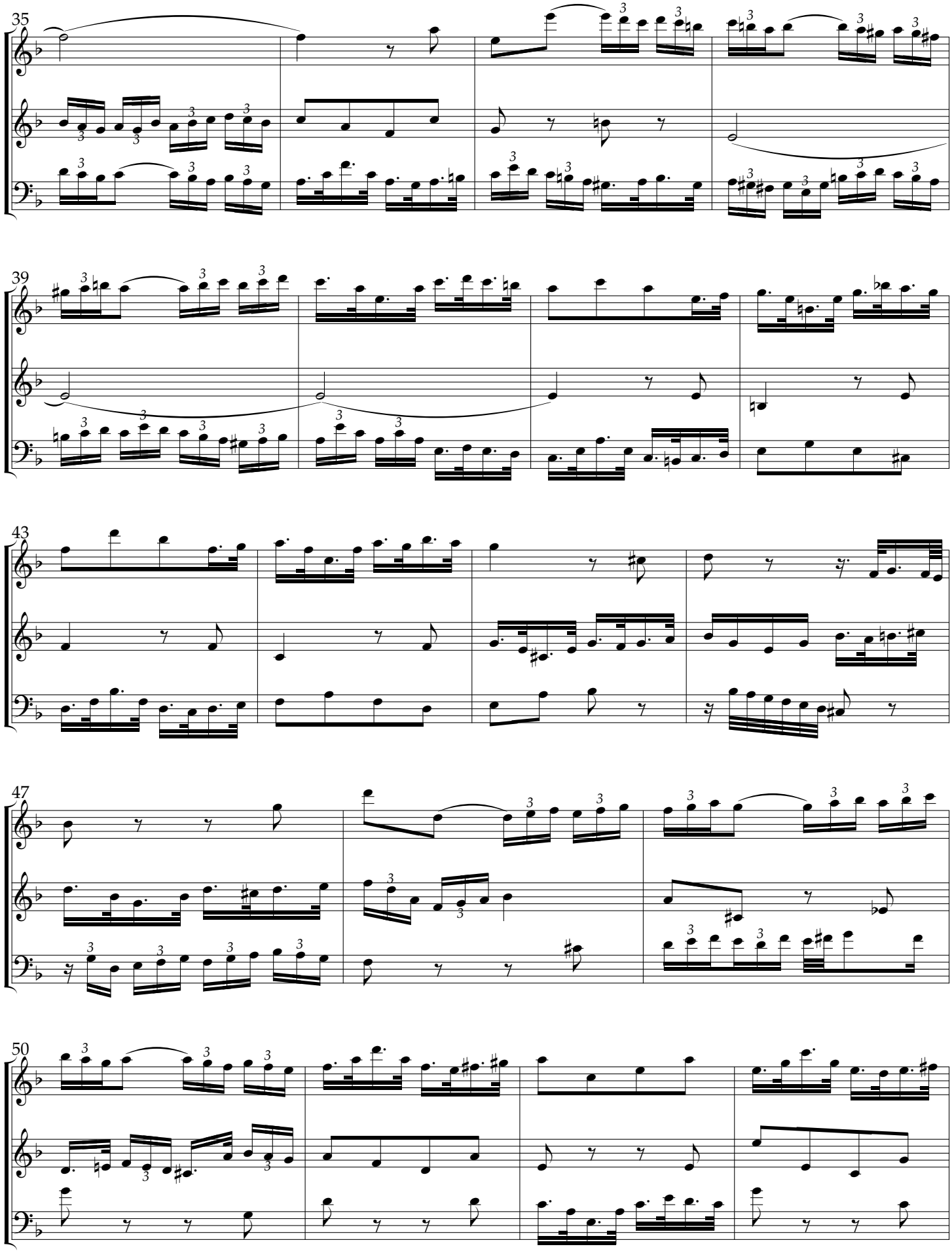
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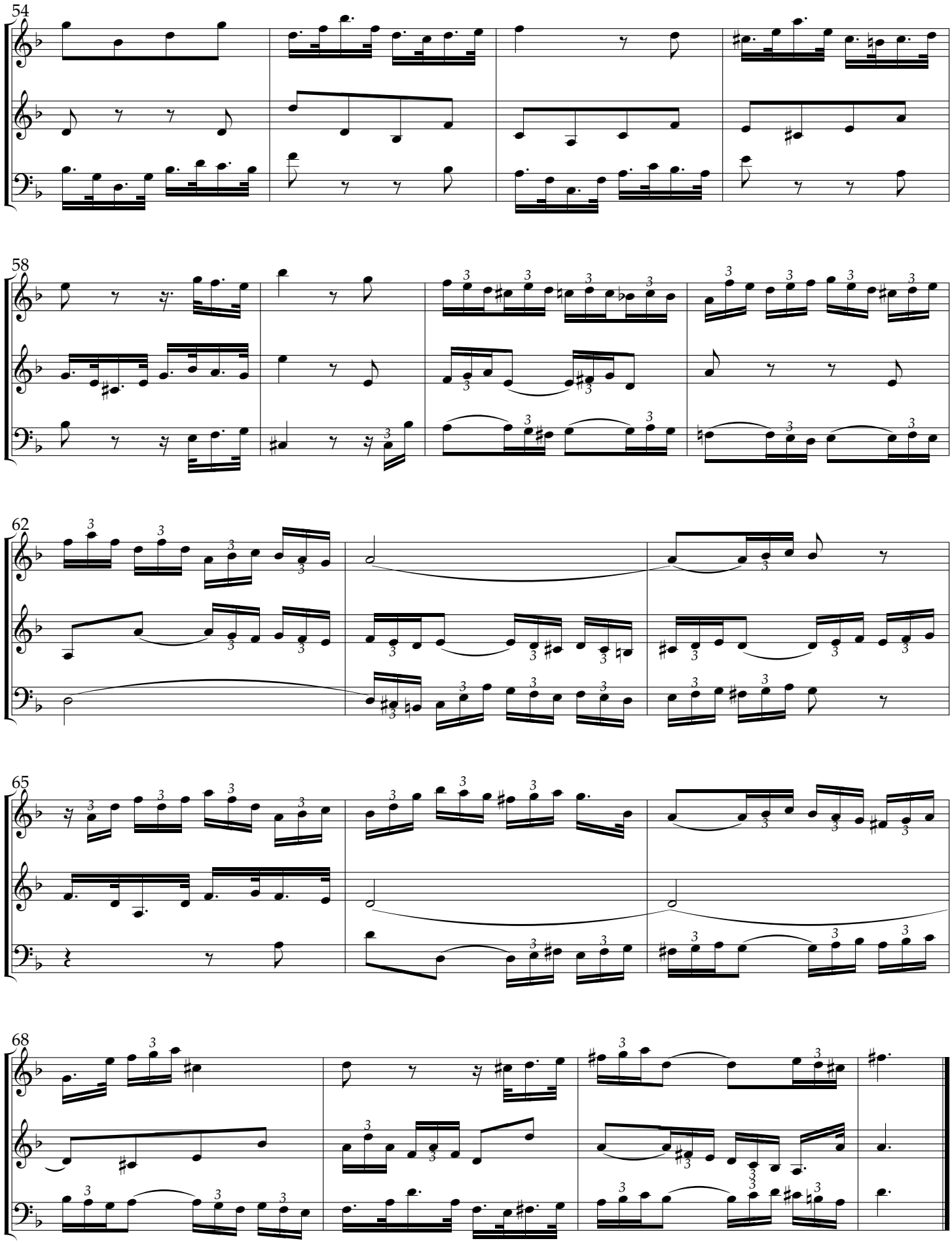
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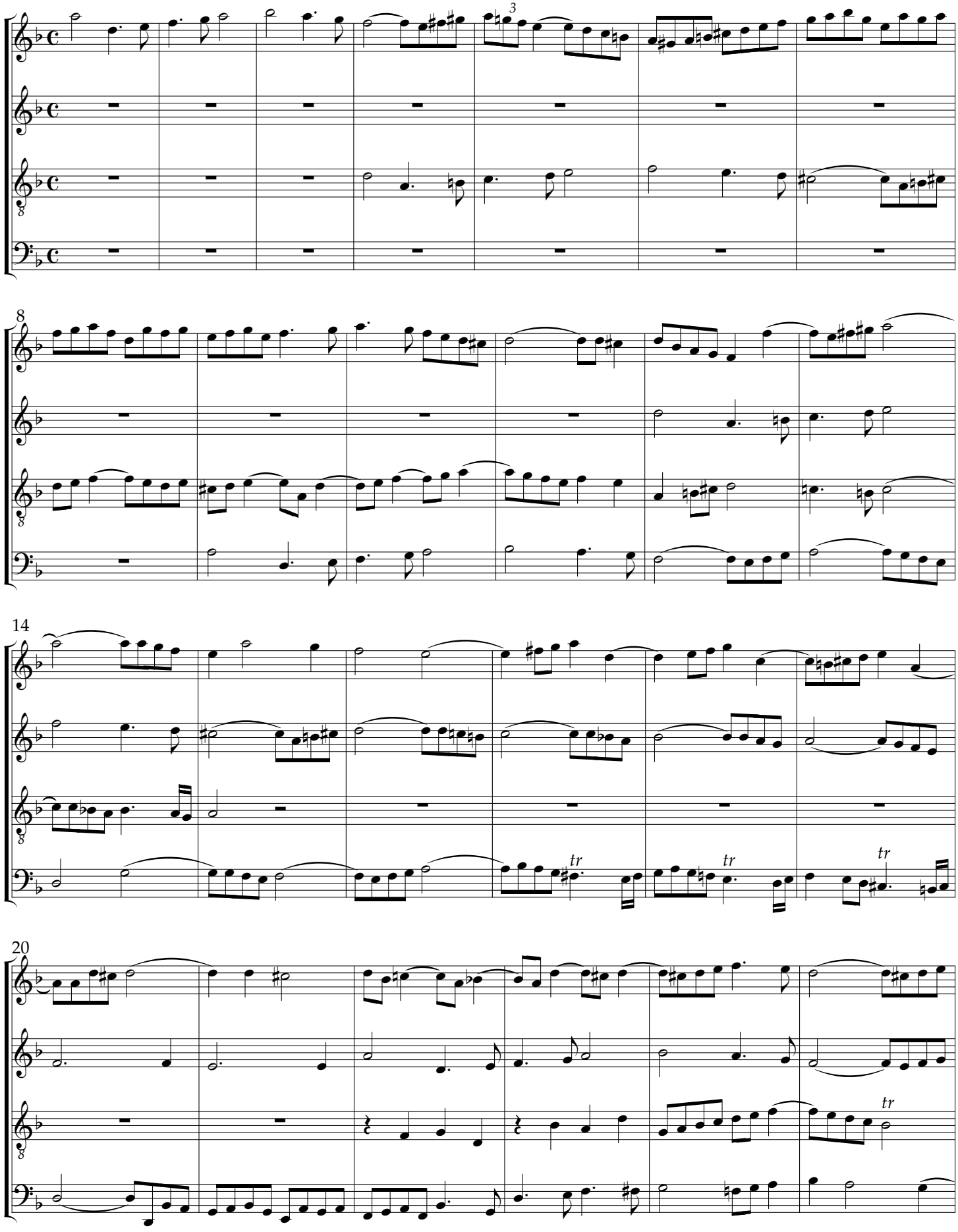
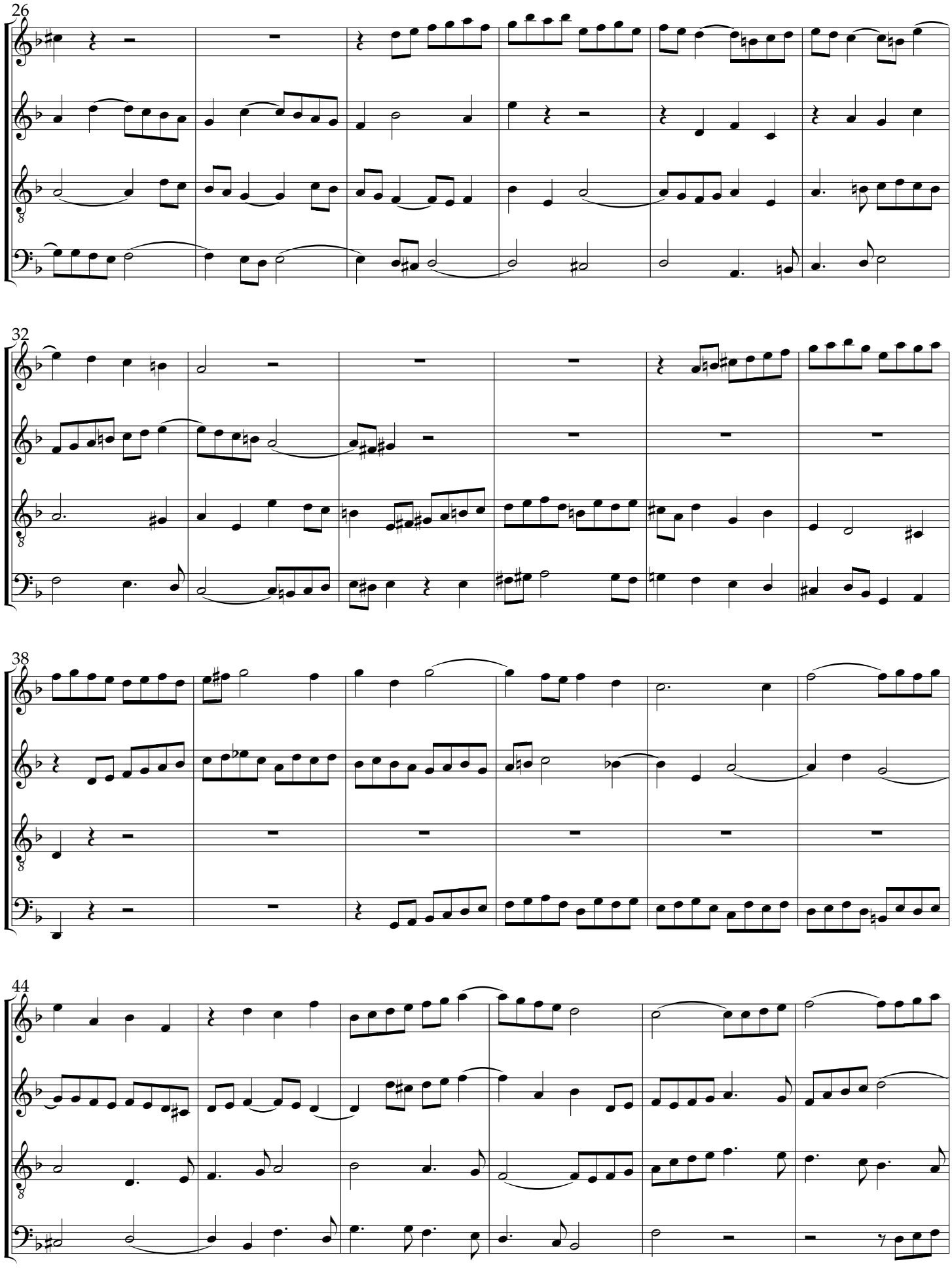
Contrapunctus 10a a 4

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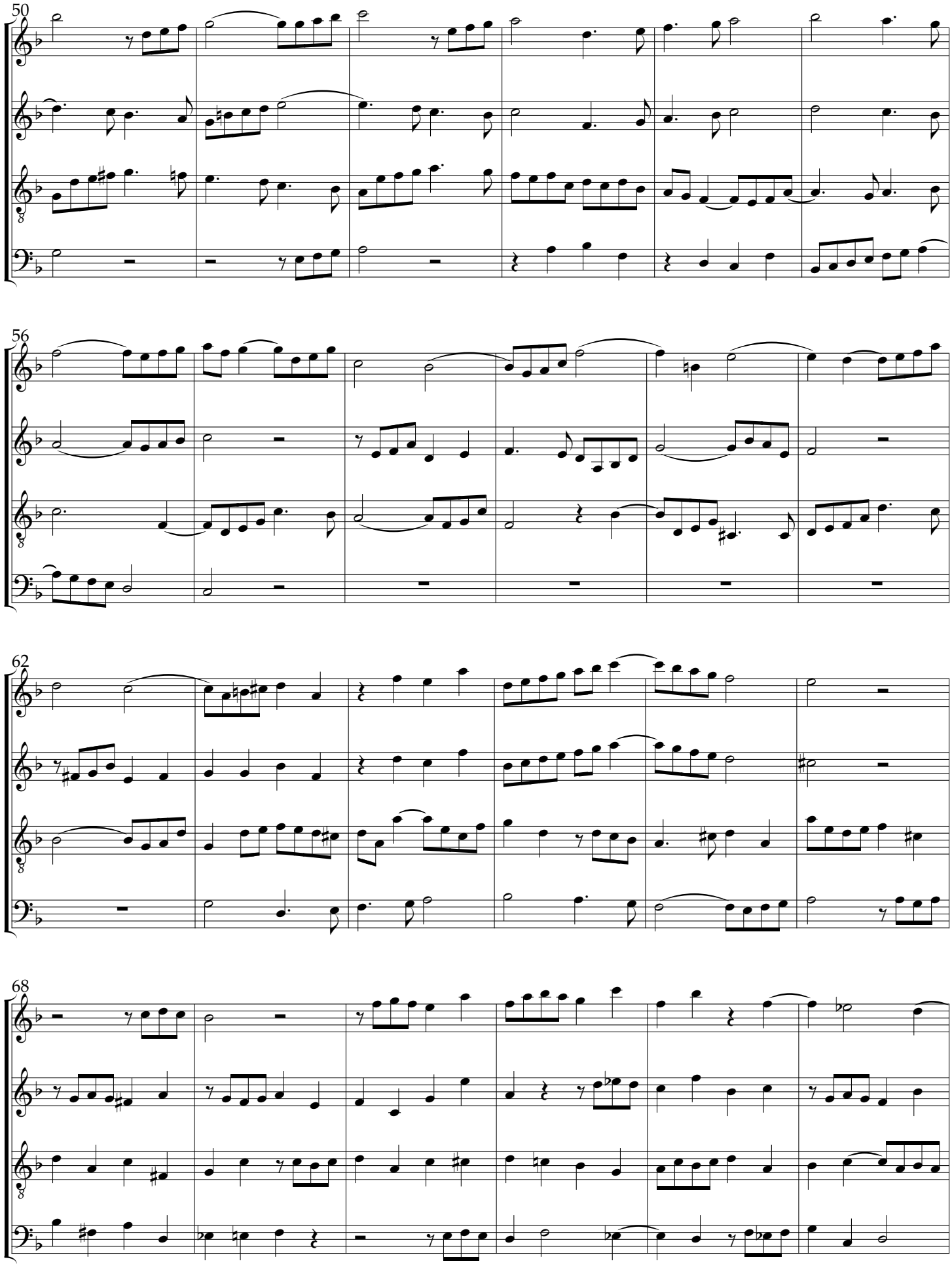
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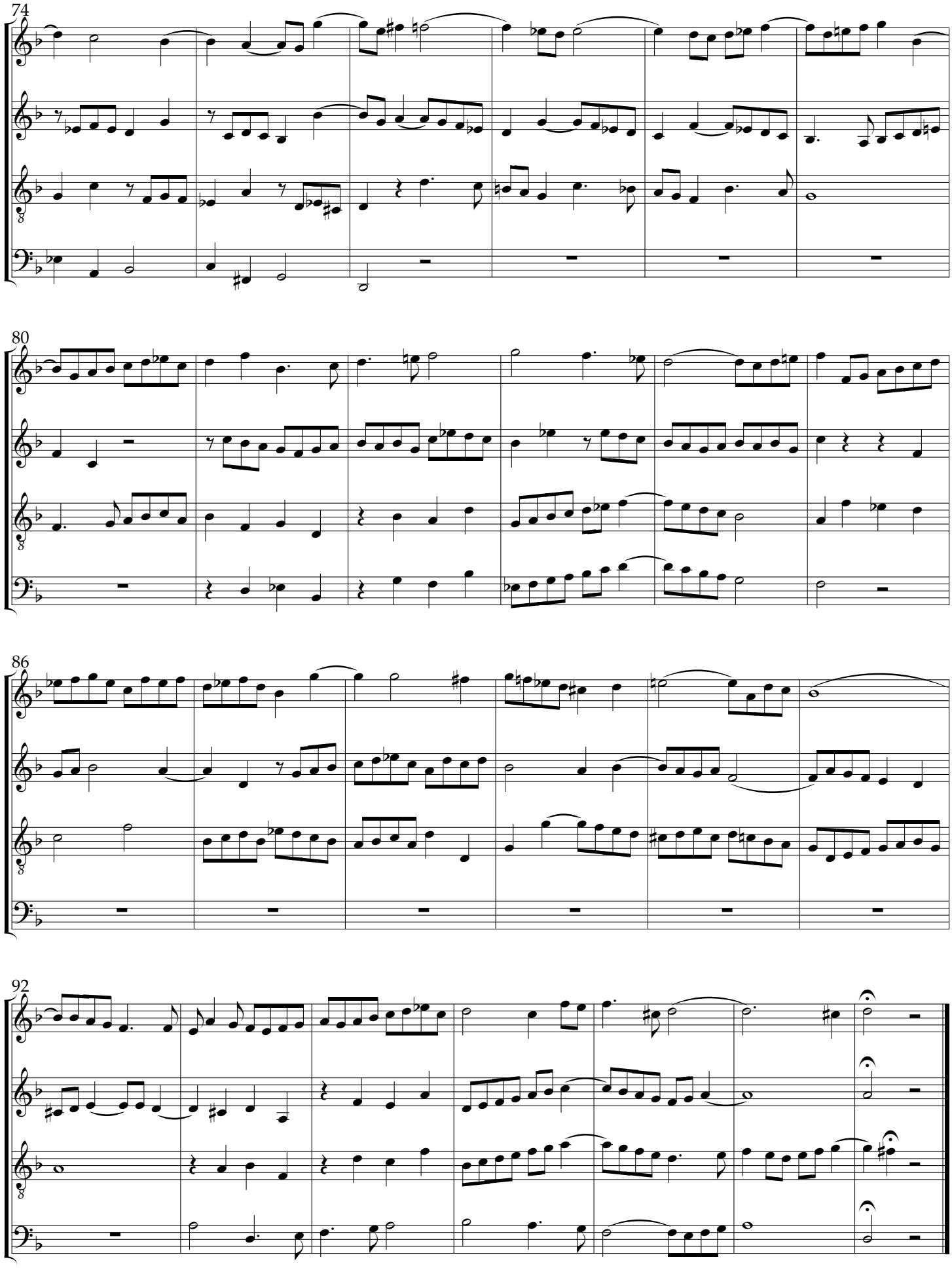
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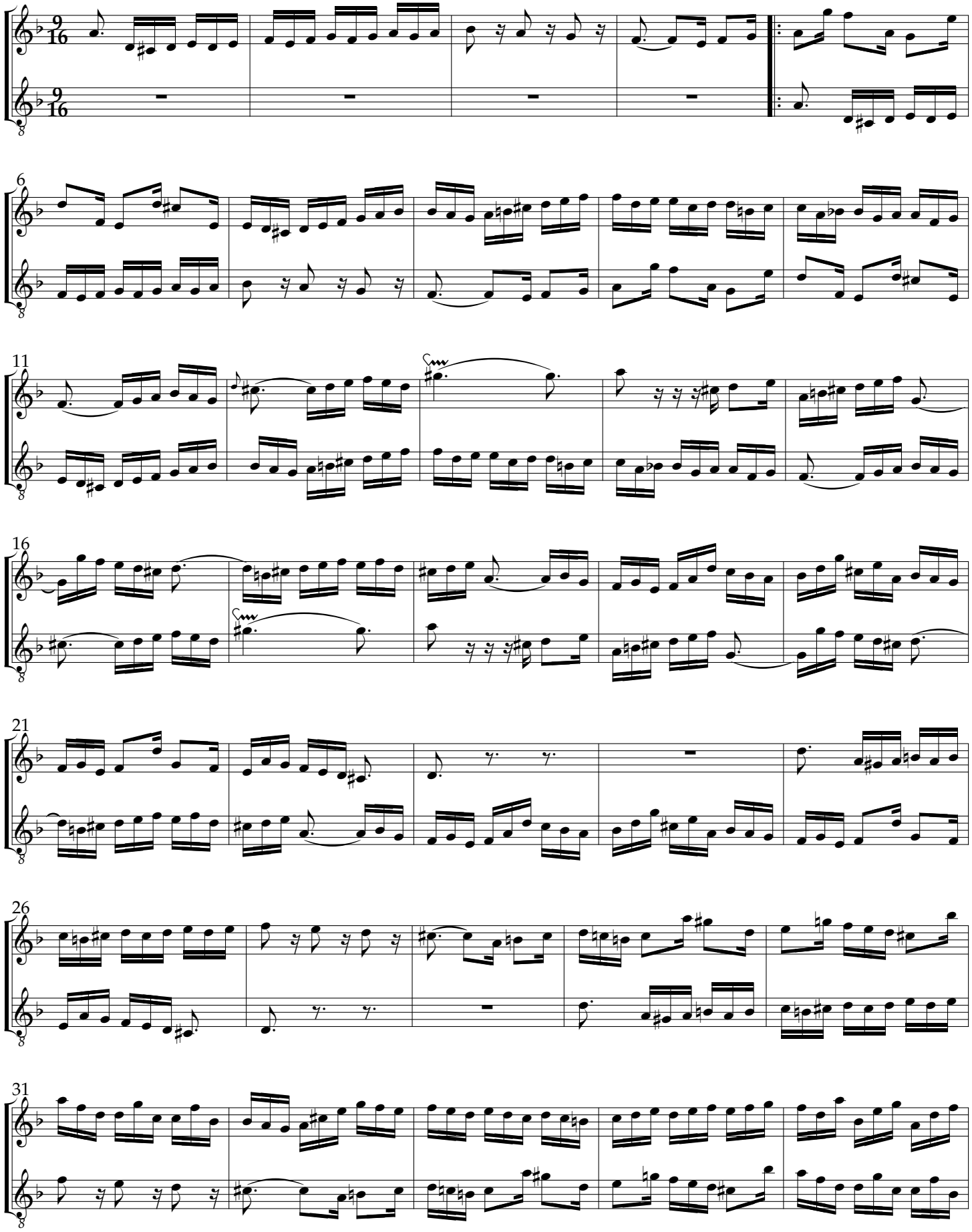
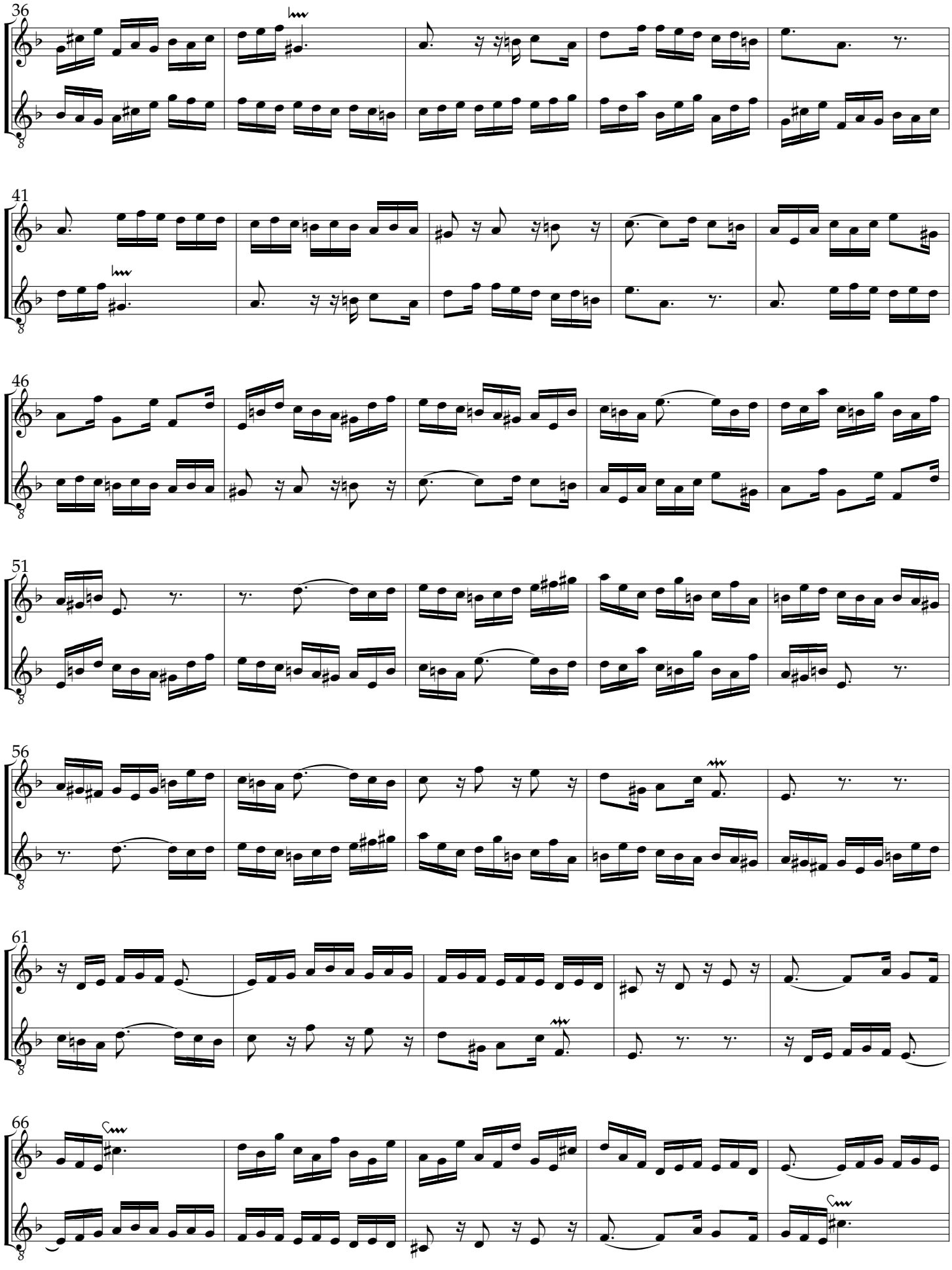
92

Canon in Hypodiapason – Canon alla Ottava

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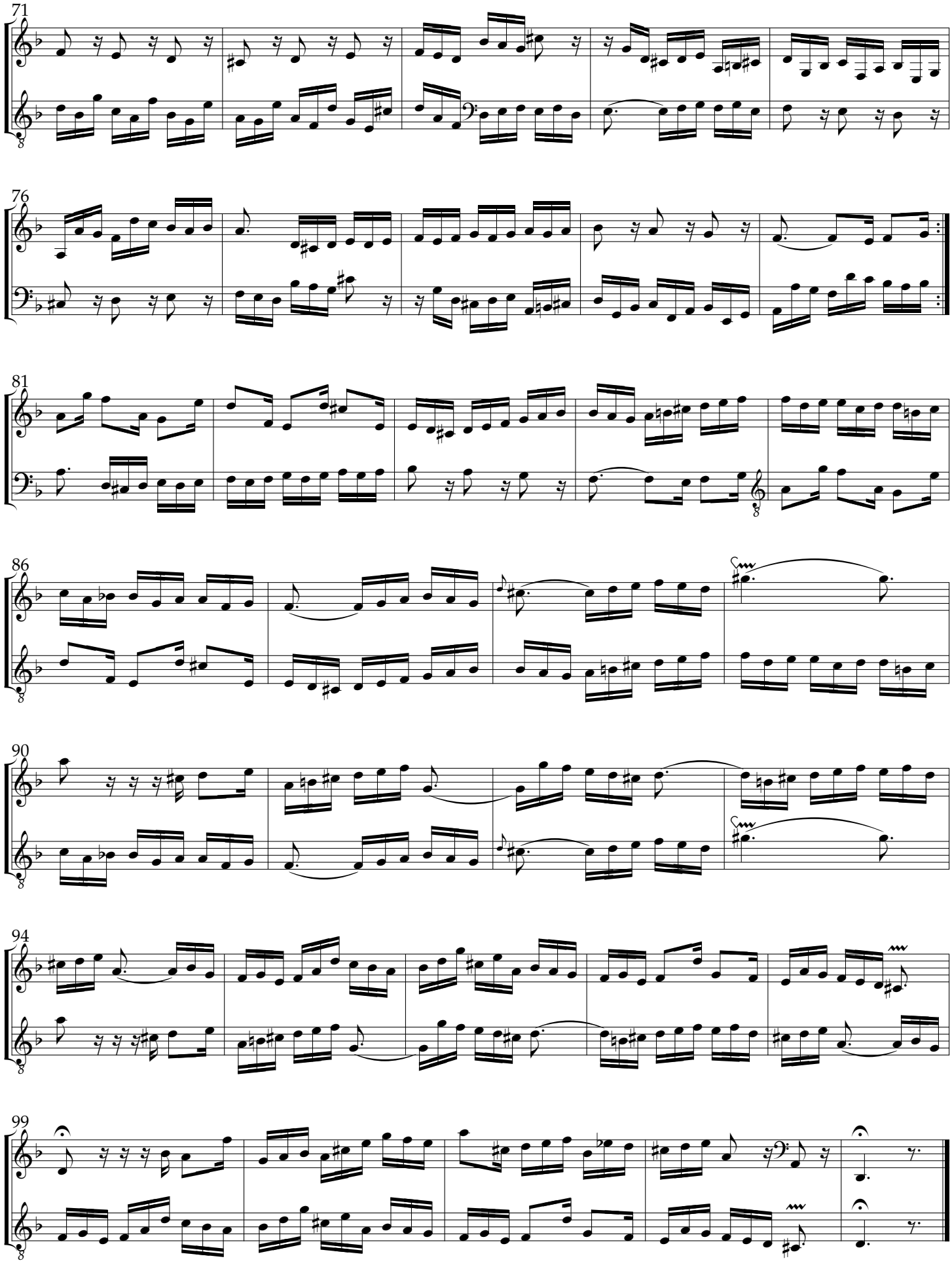
71
76
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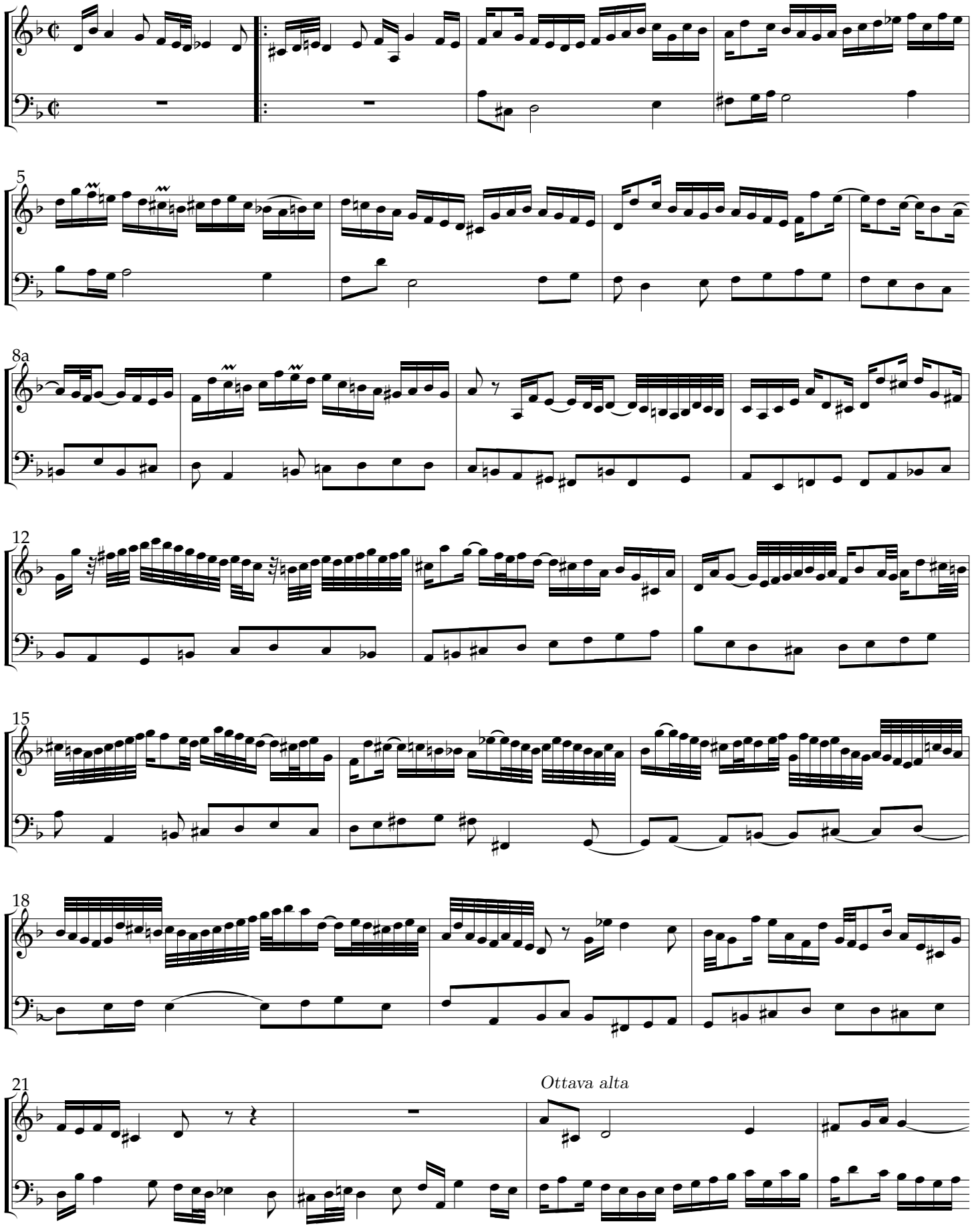
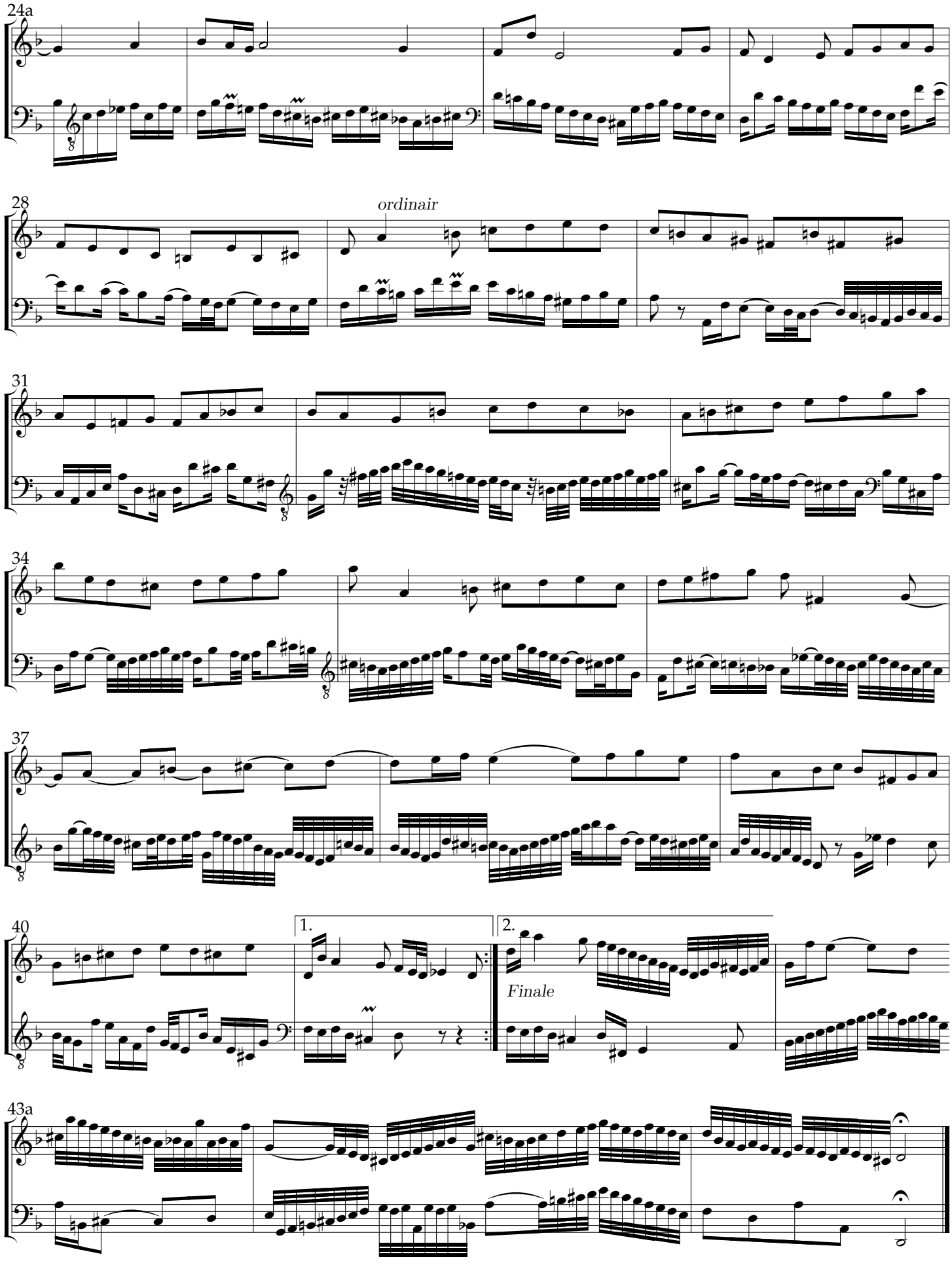
90
94
99

Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus




24a
28
ordinair
31
34
37
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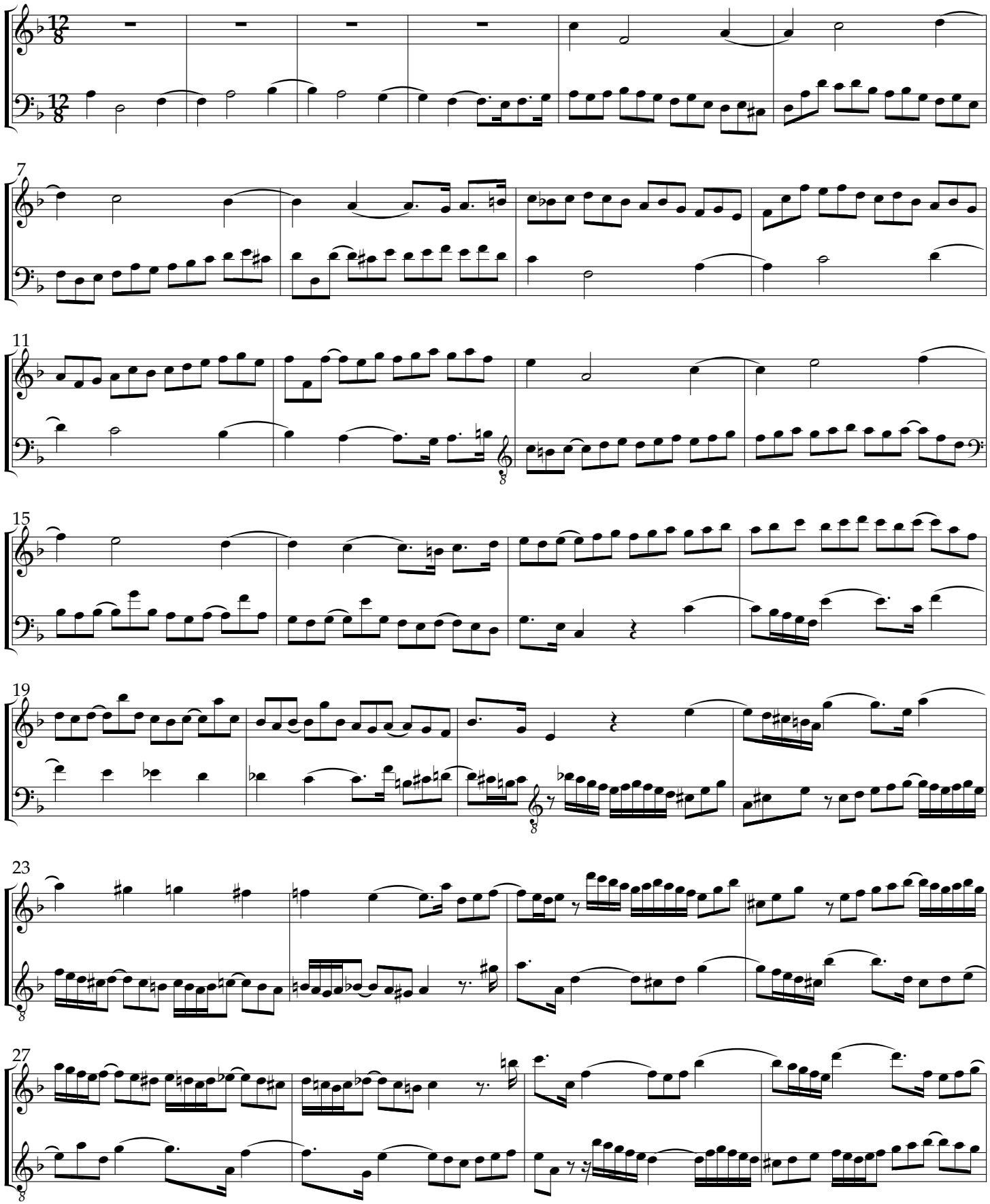
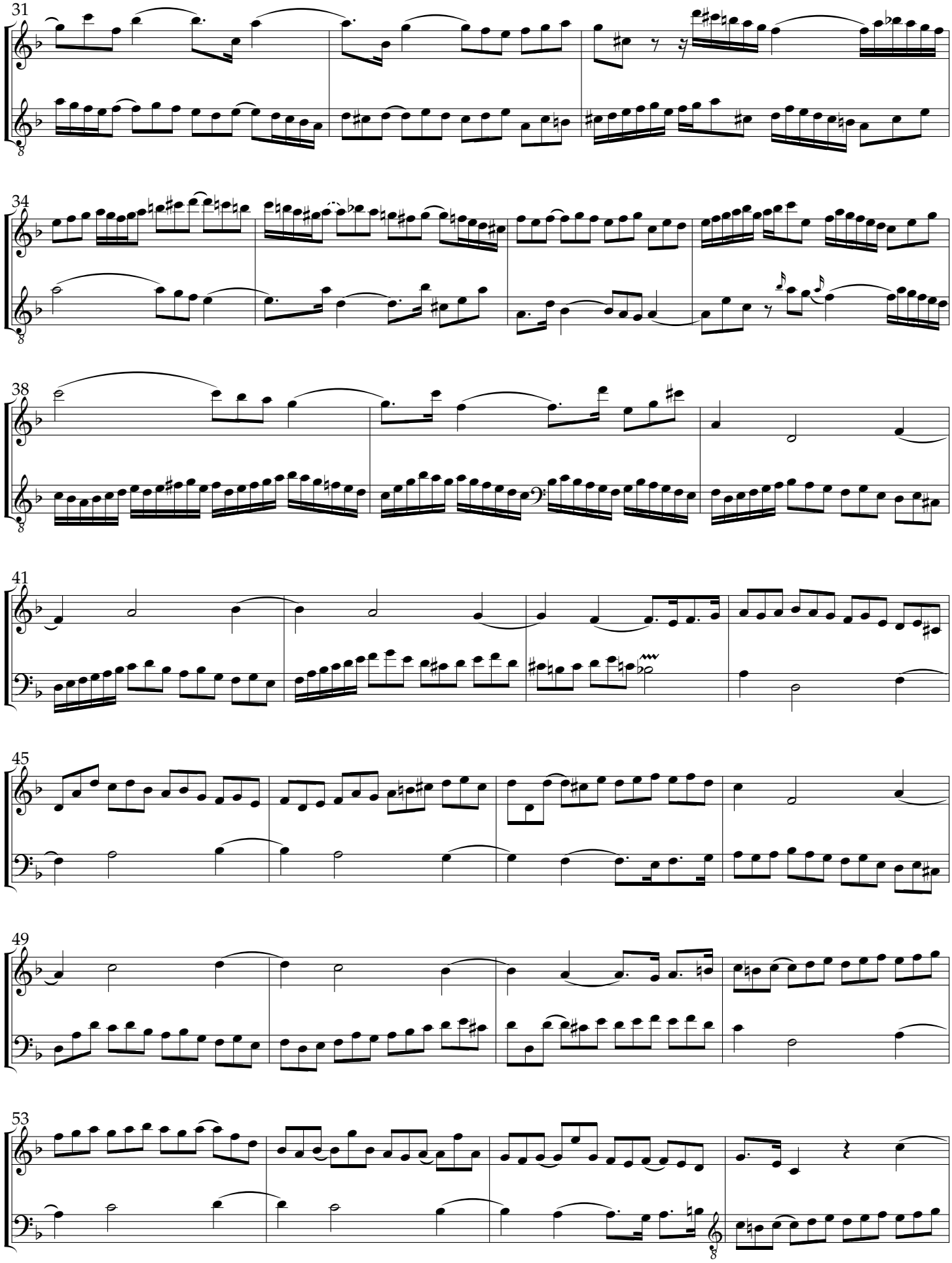
1.
2.
Finale
43a

Canon alla Decima – Contrapunto alla Terza[1]



[1] Nicht im Autograph, nur im Erstdruck – not part of autograph, only in 1st printed edition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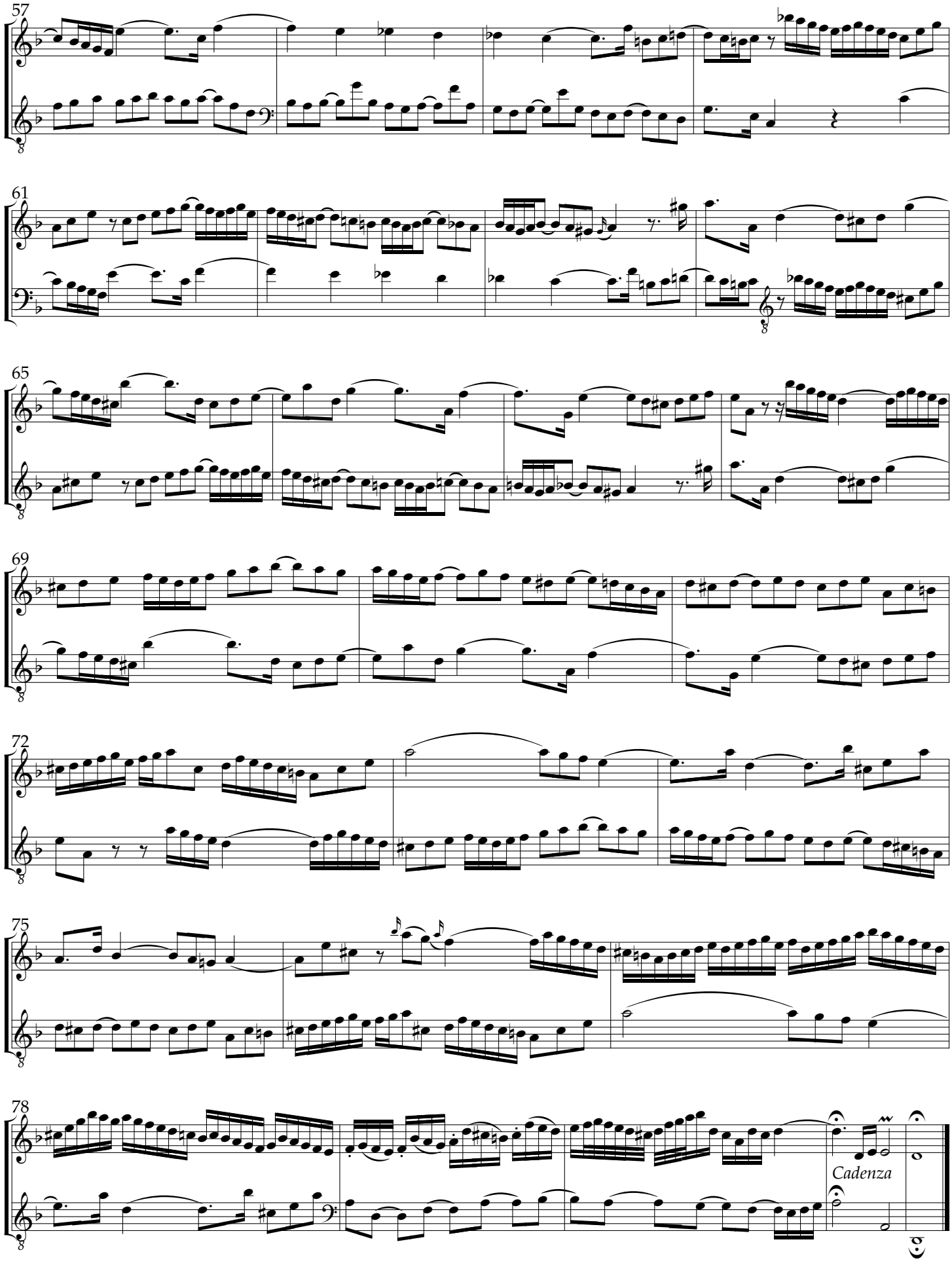
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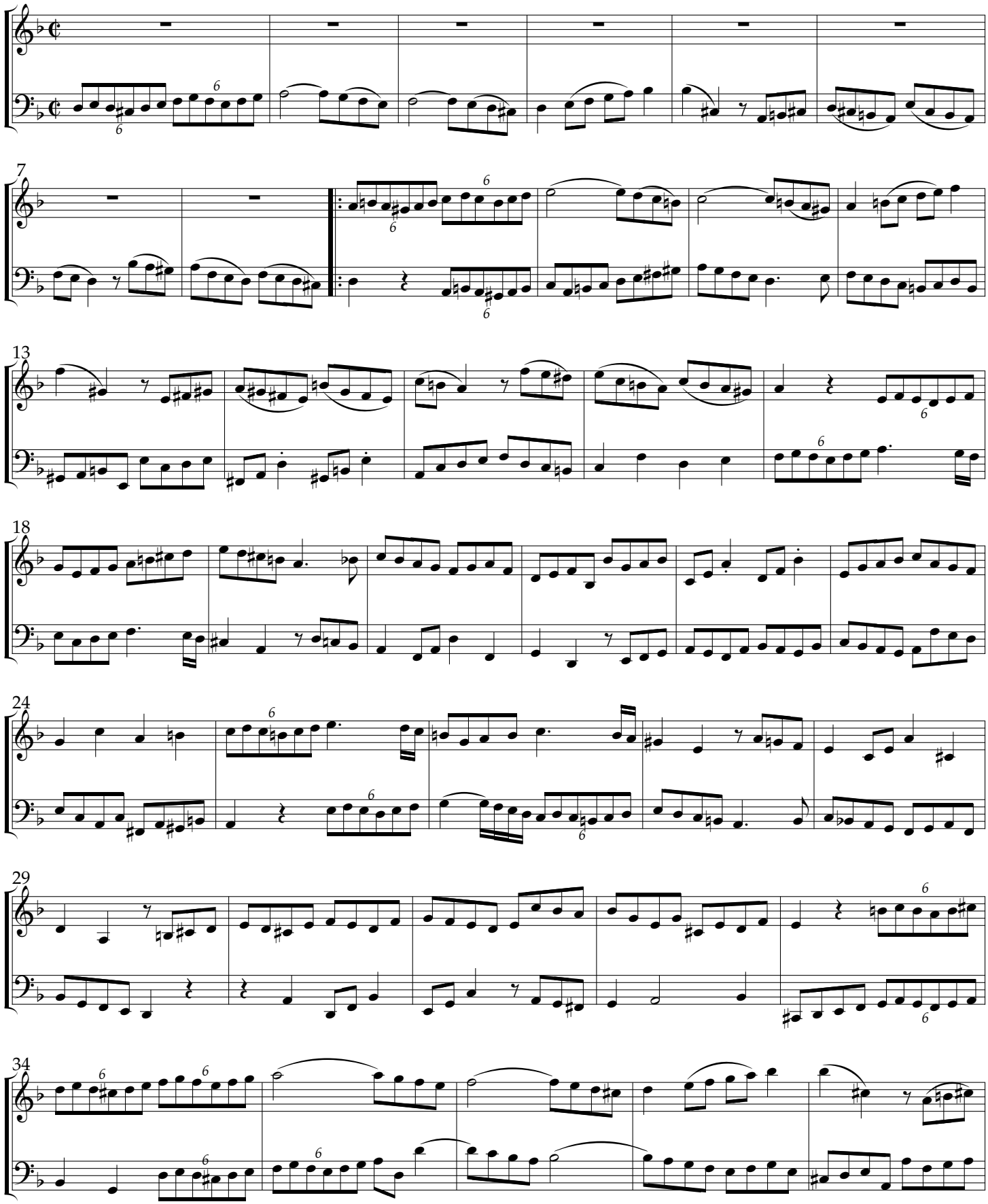
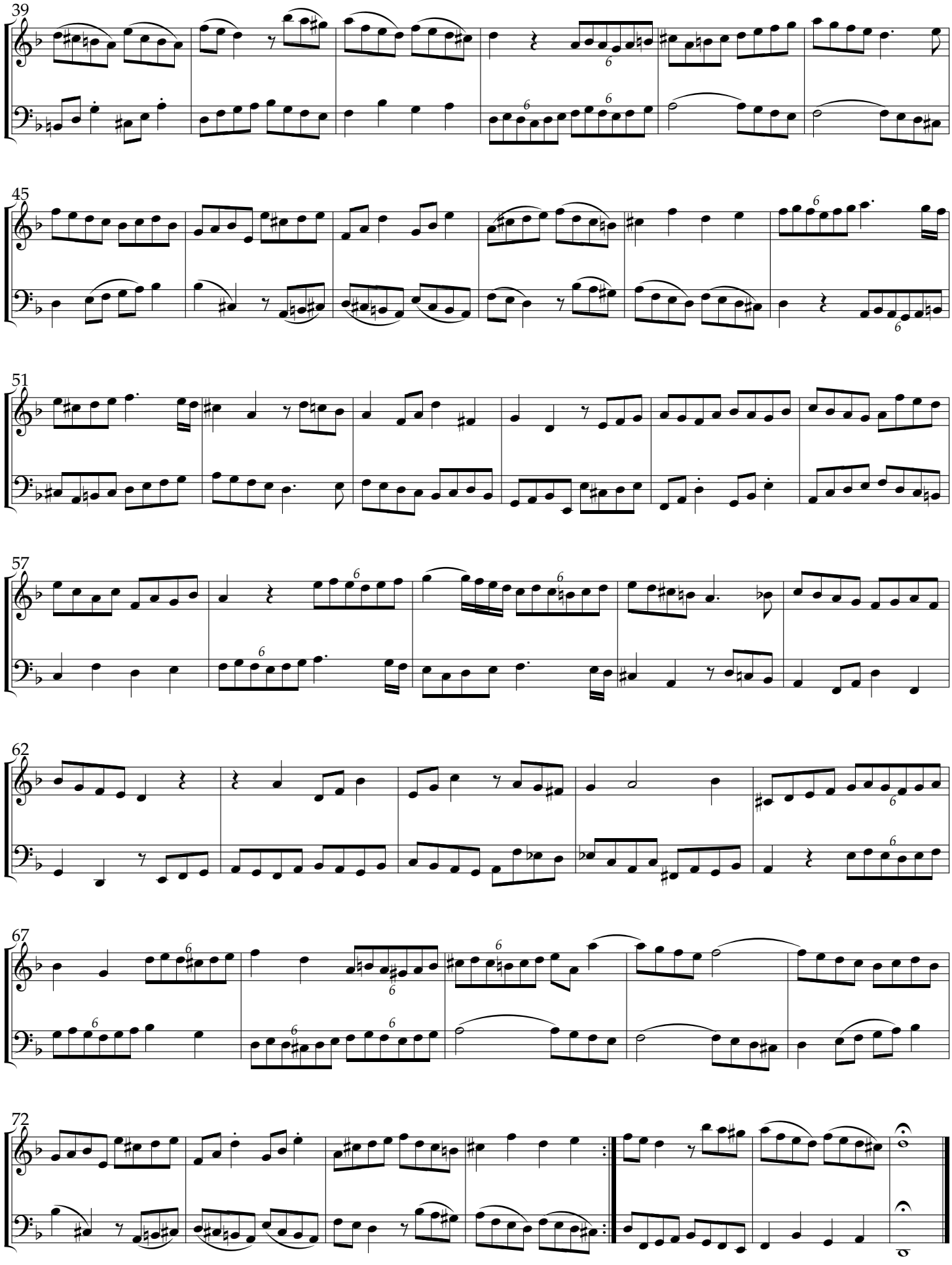
Cadenza

Canon alla Duodecima in Contrapunto alla Quinta[1]



[1] Nicht im Autograph, nur im Erstdruck – not part of autograph, only in 1st printed edition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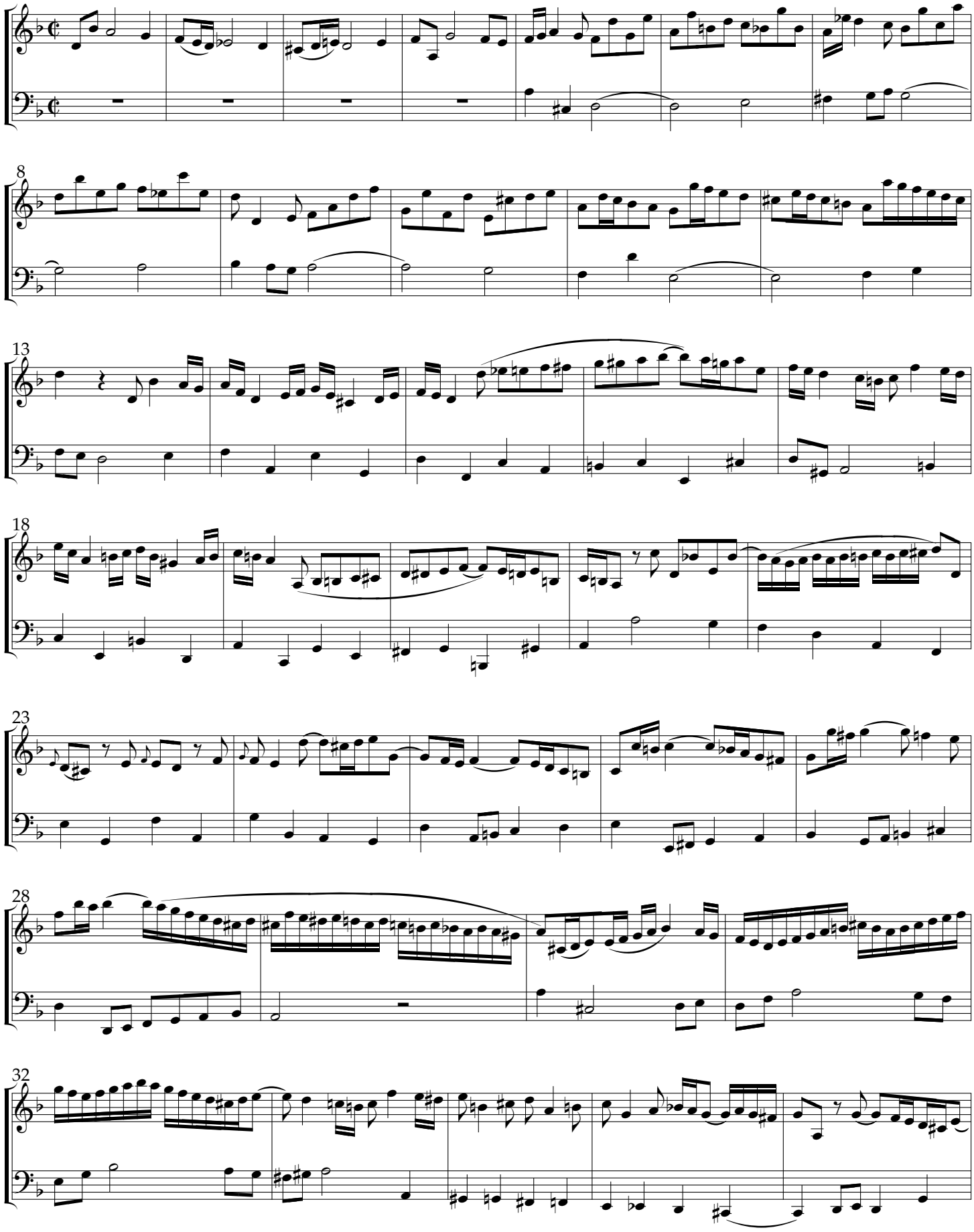
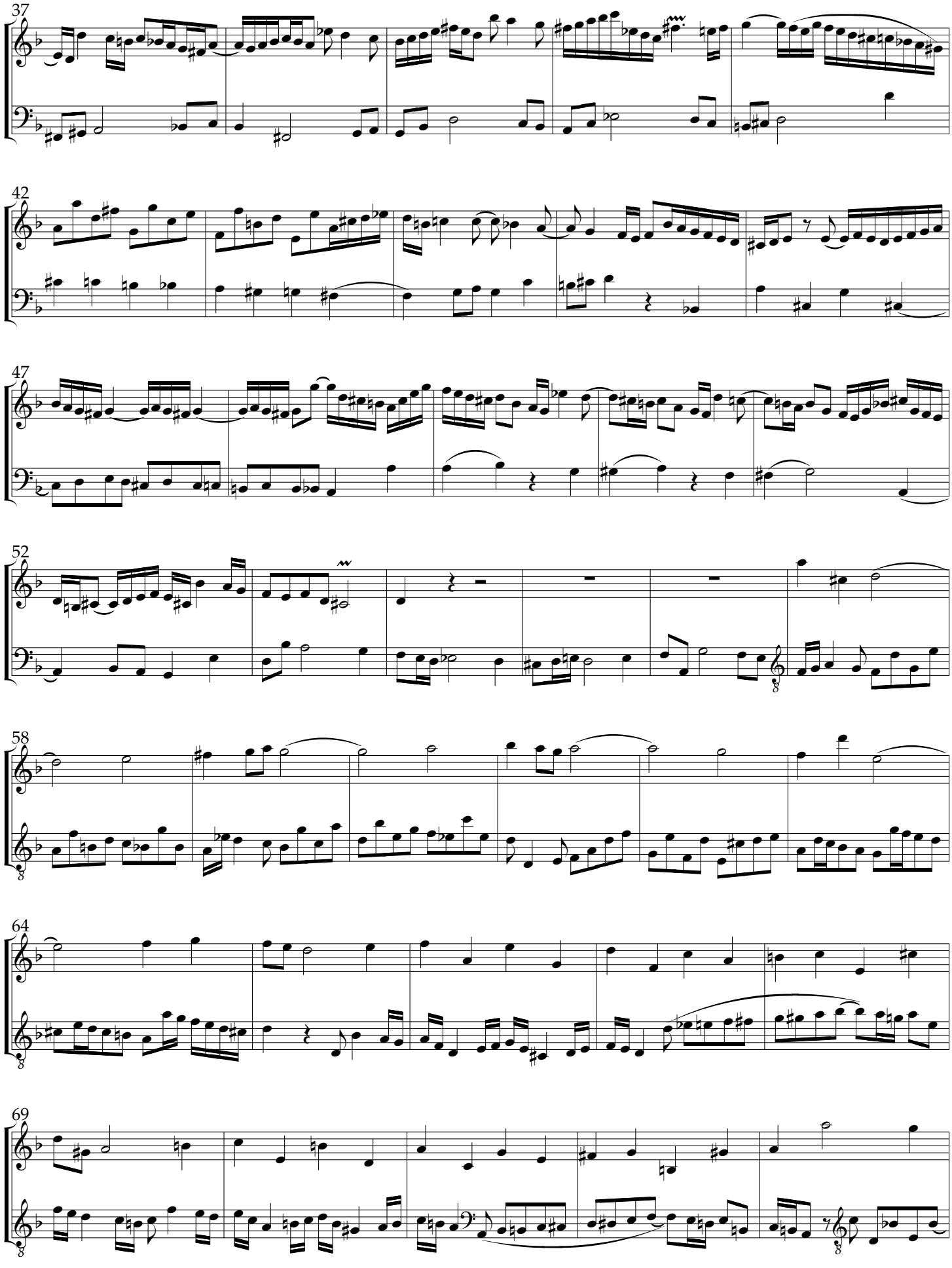
67
72

Canon per Augmentationem in Contrario Motu

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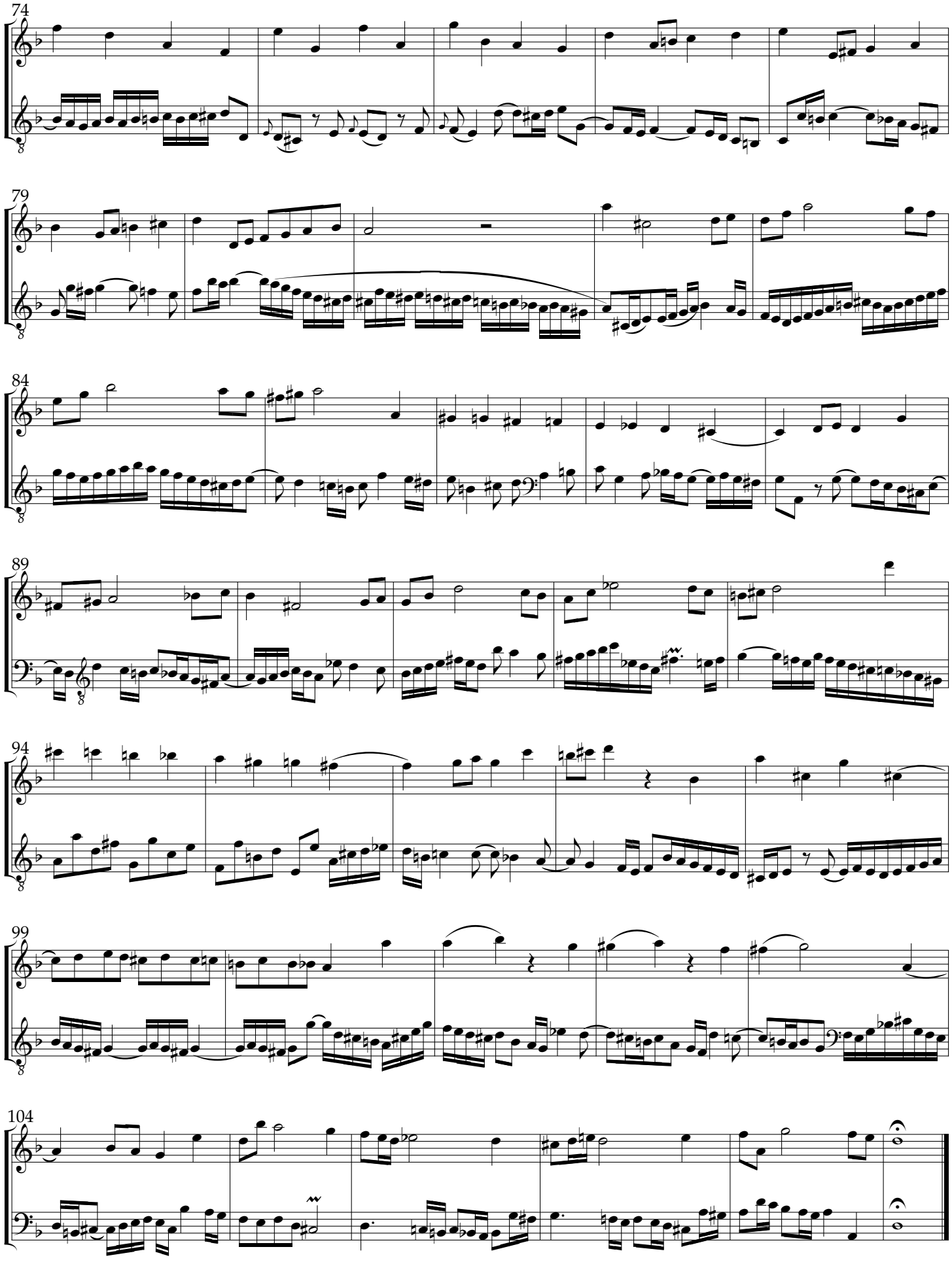
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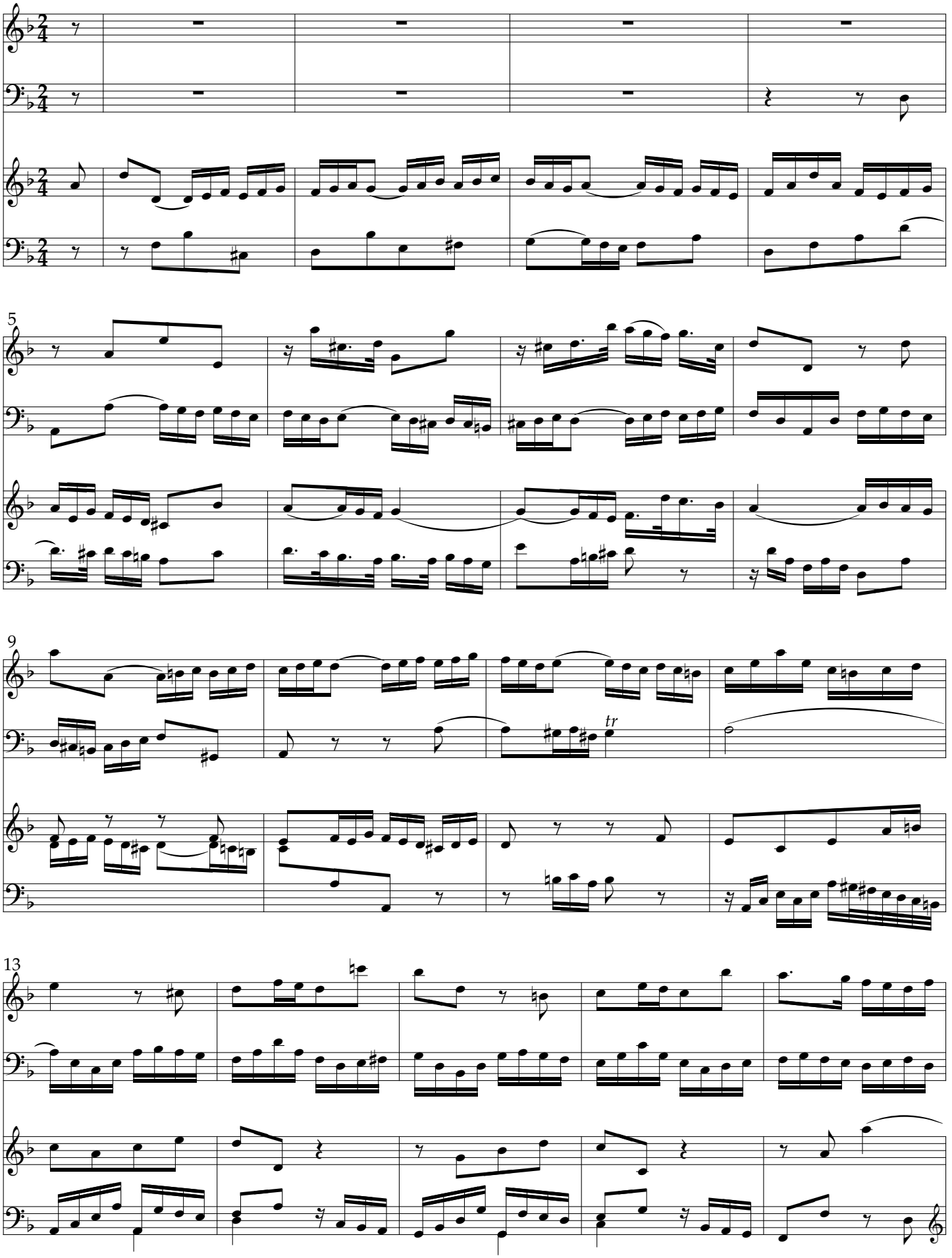
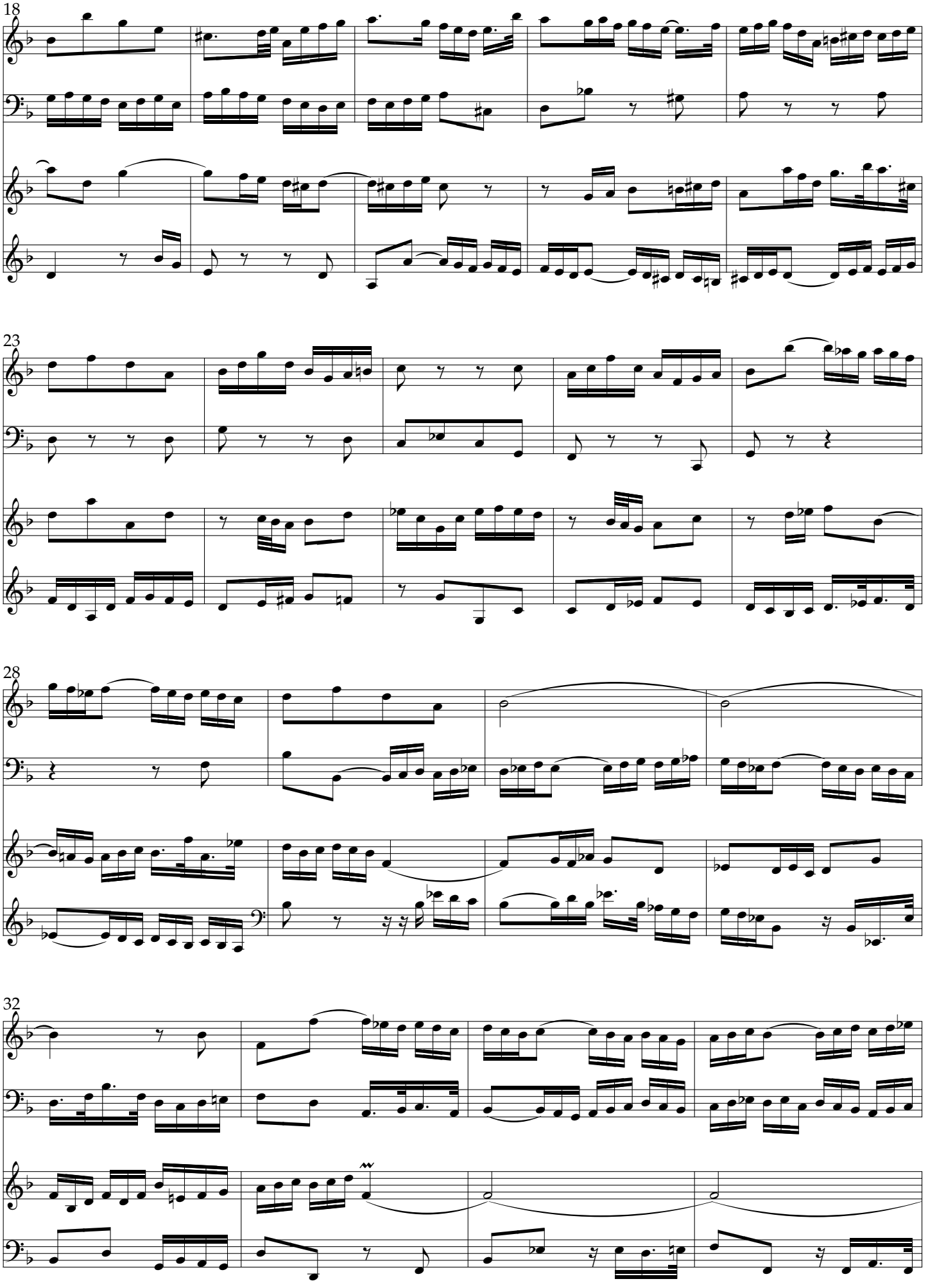
Fuga a 2. Clav.

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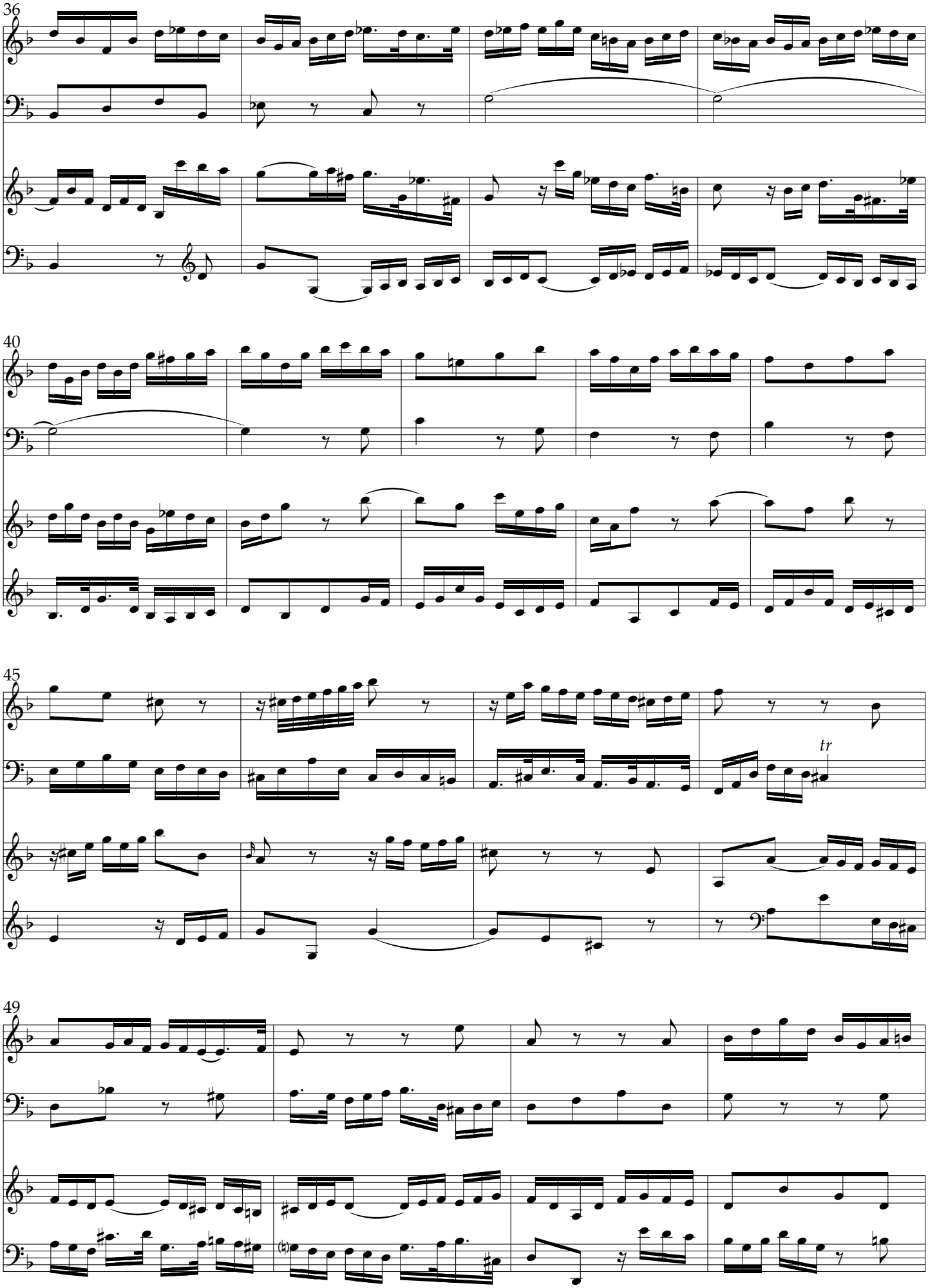
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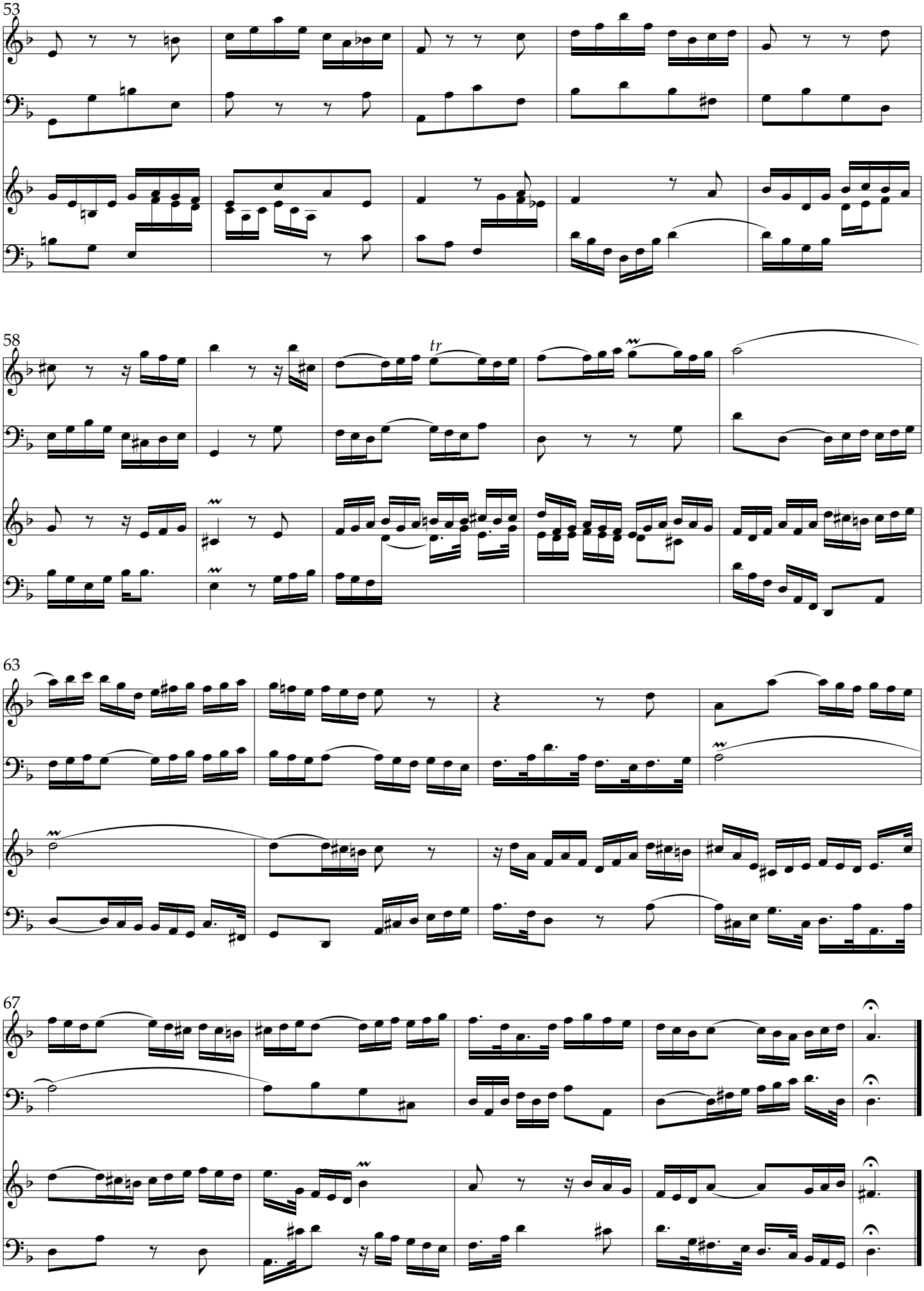
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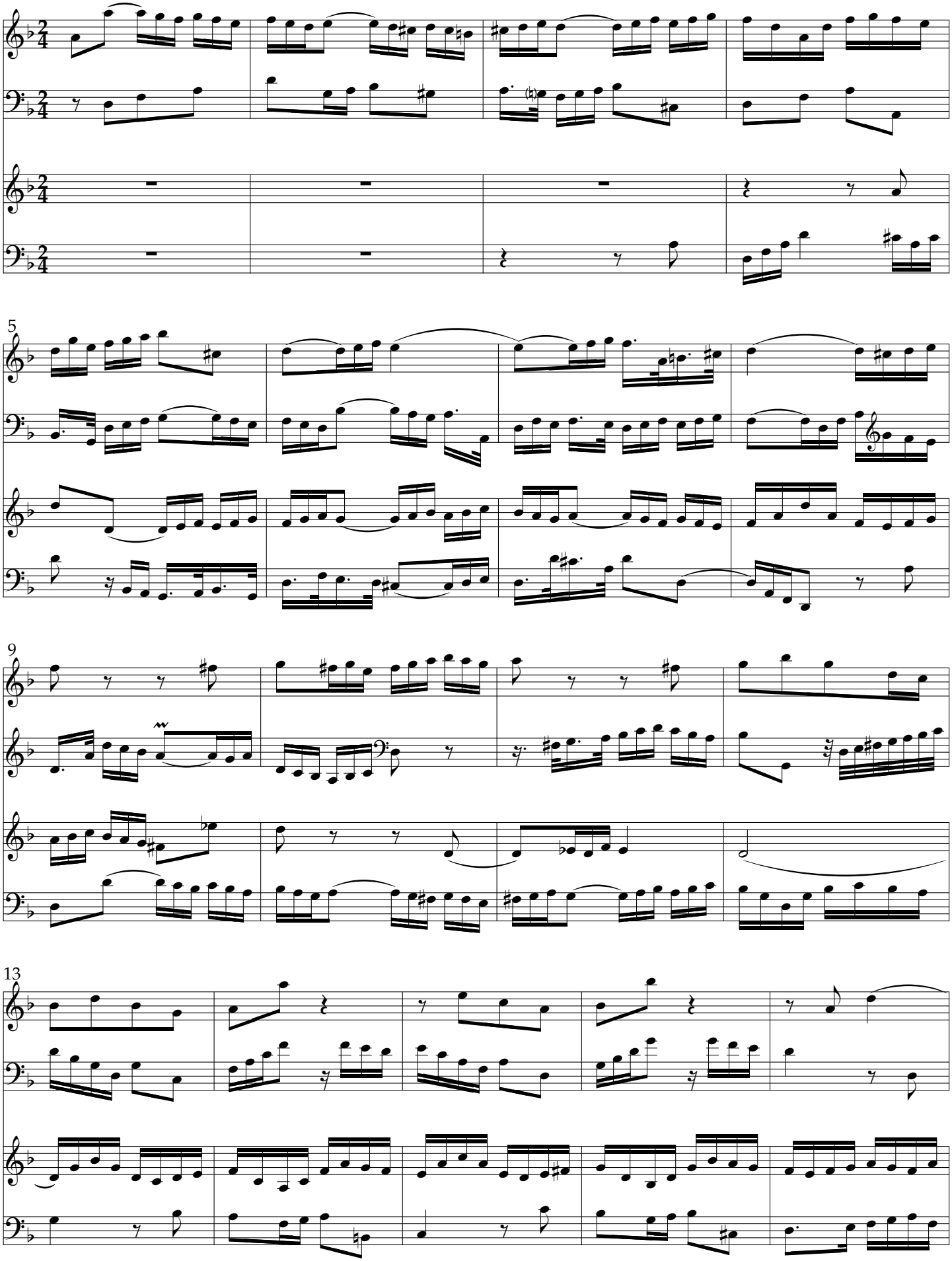
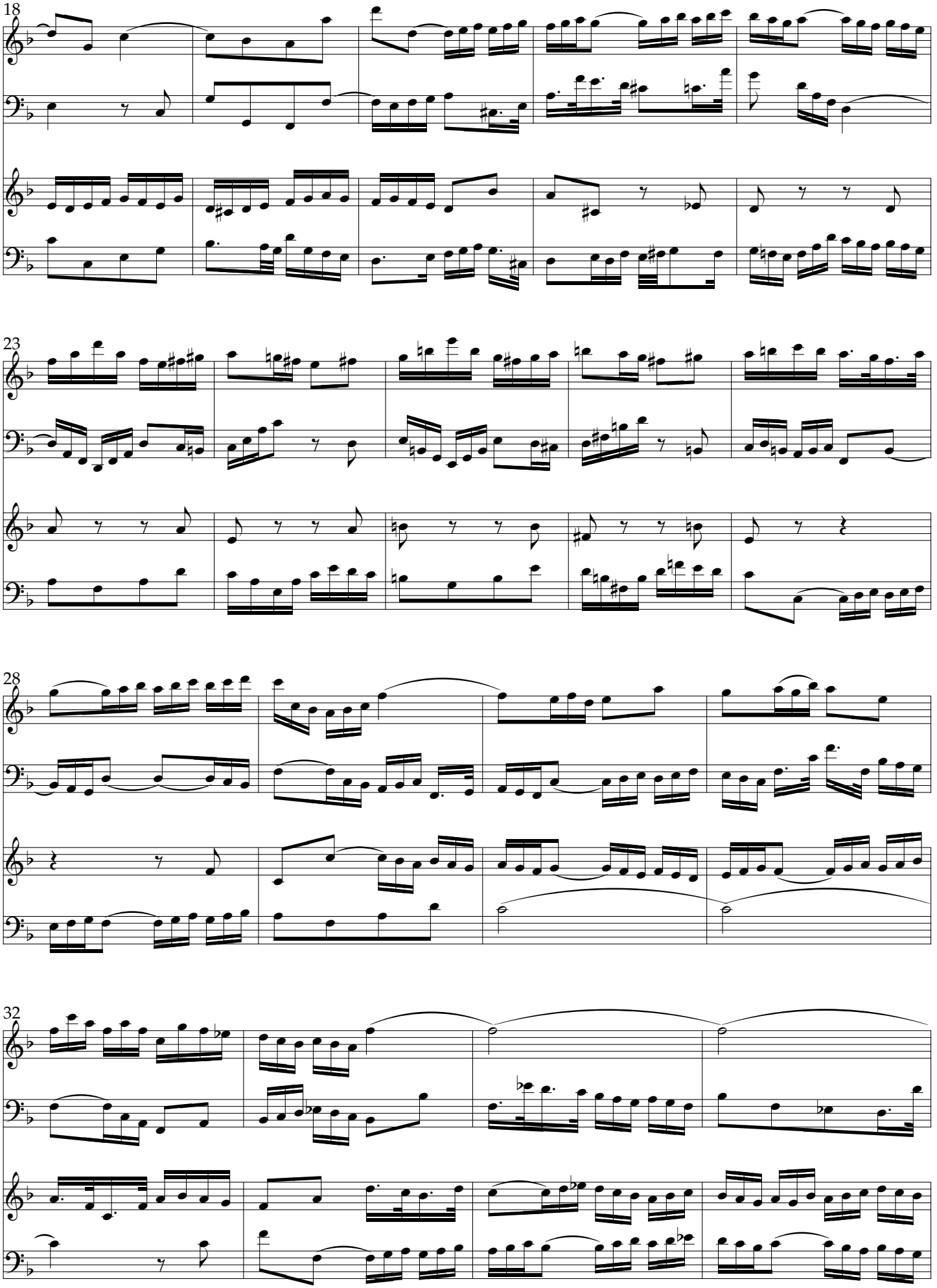
Alio moda Fuga a 2. Clav.

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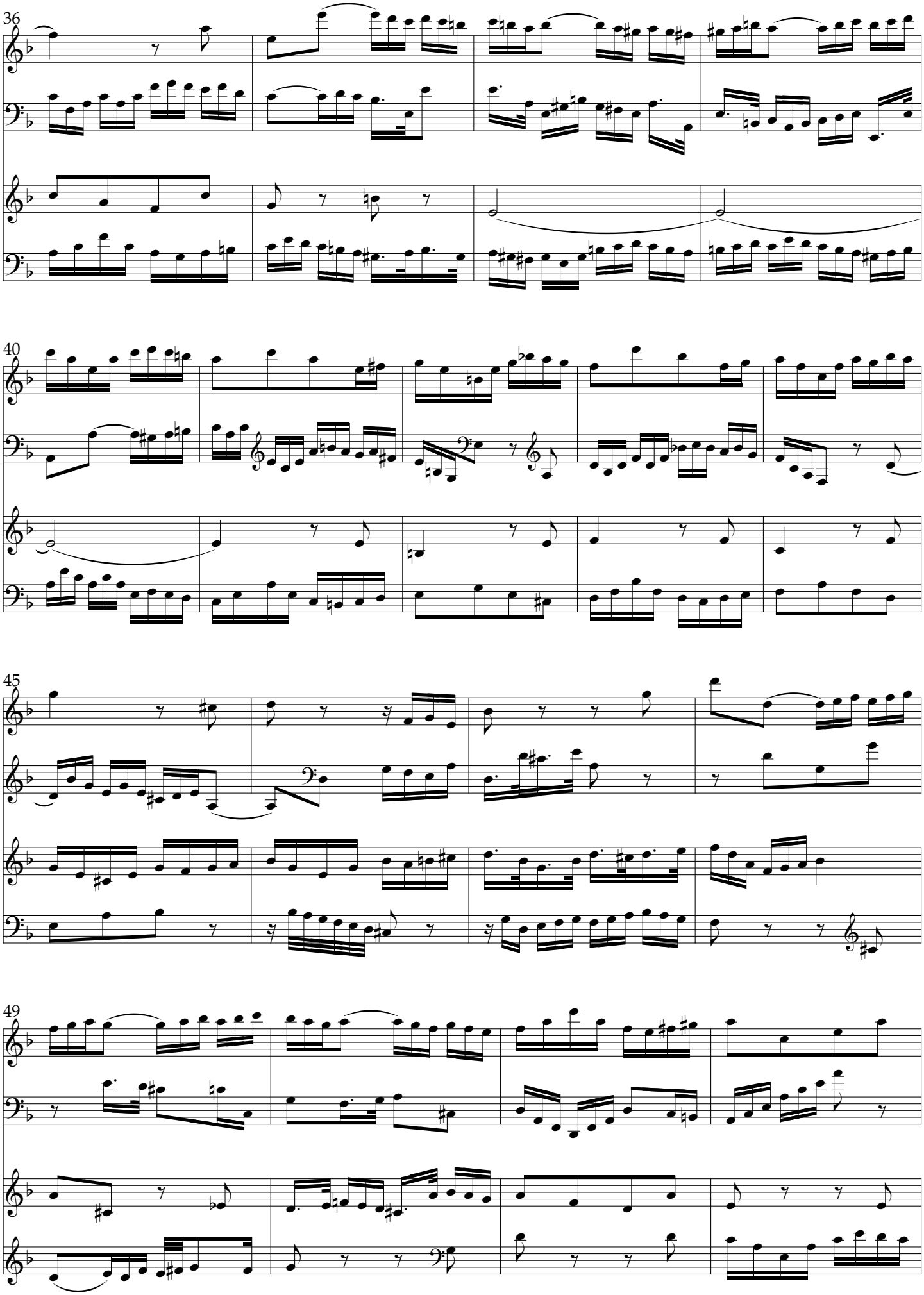
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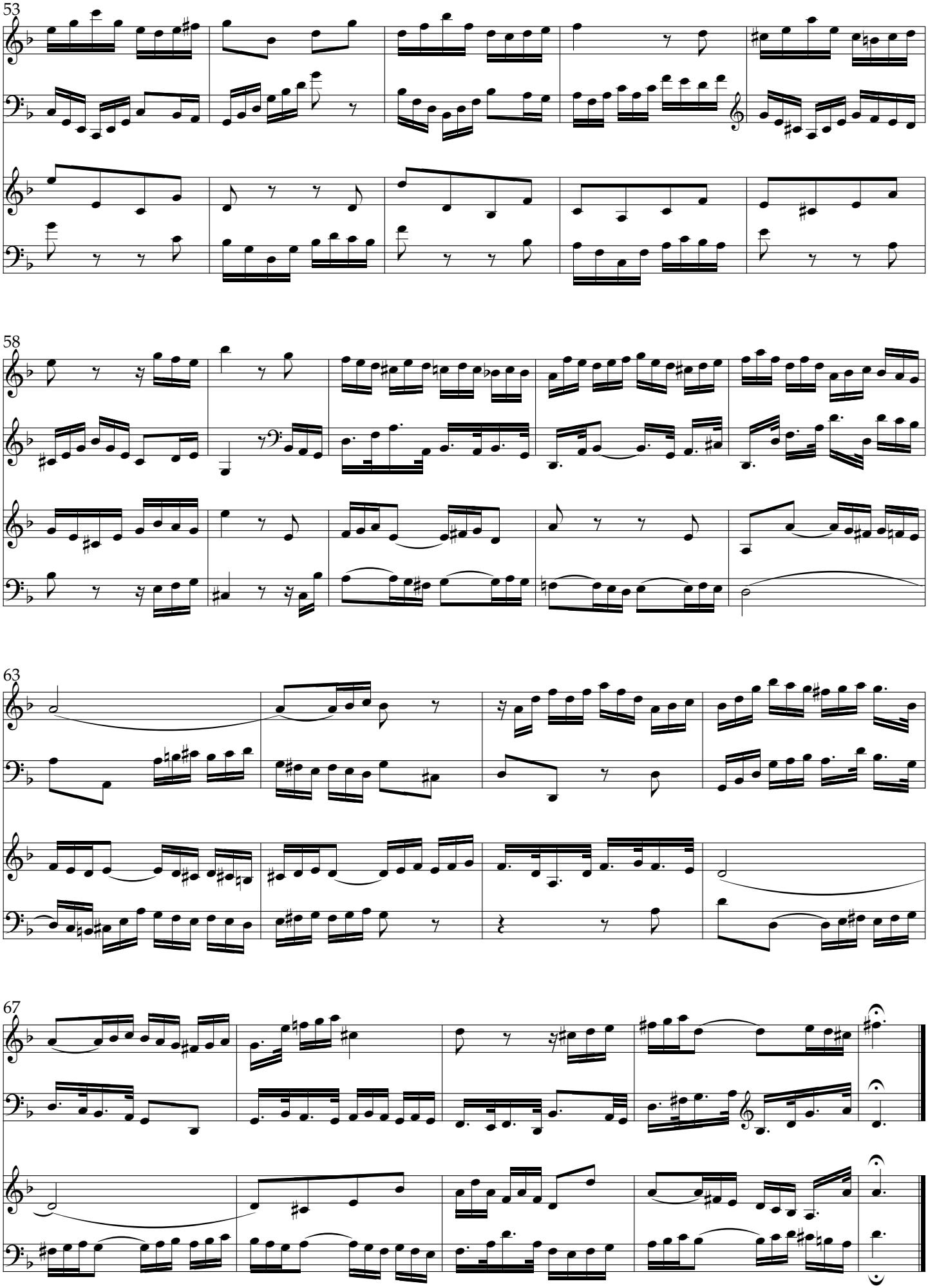
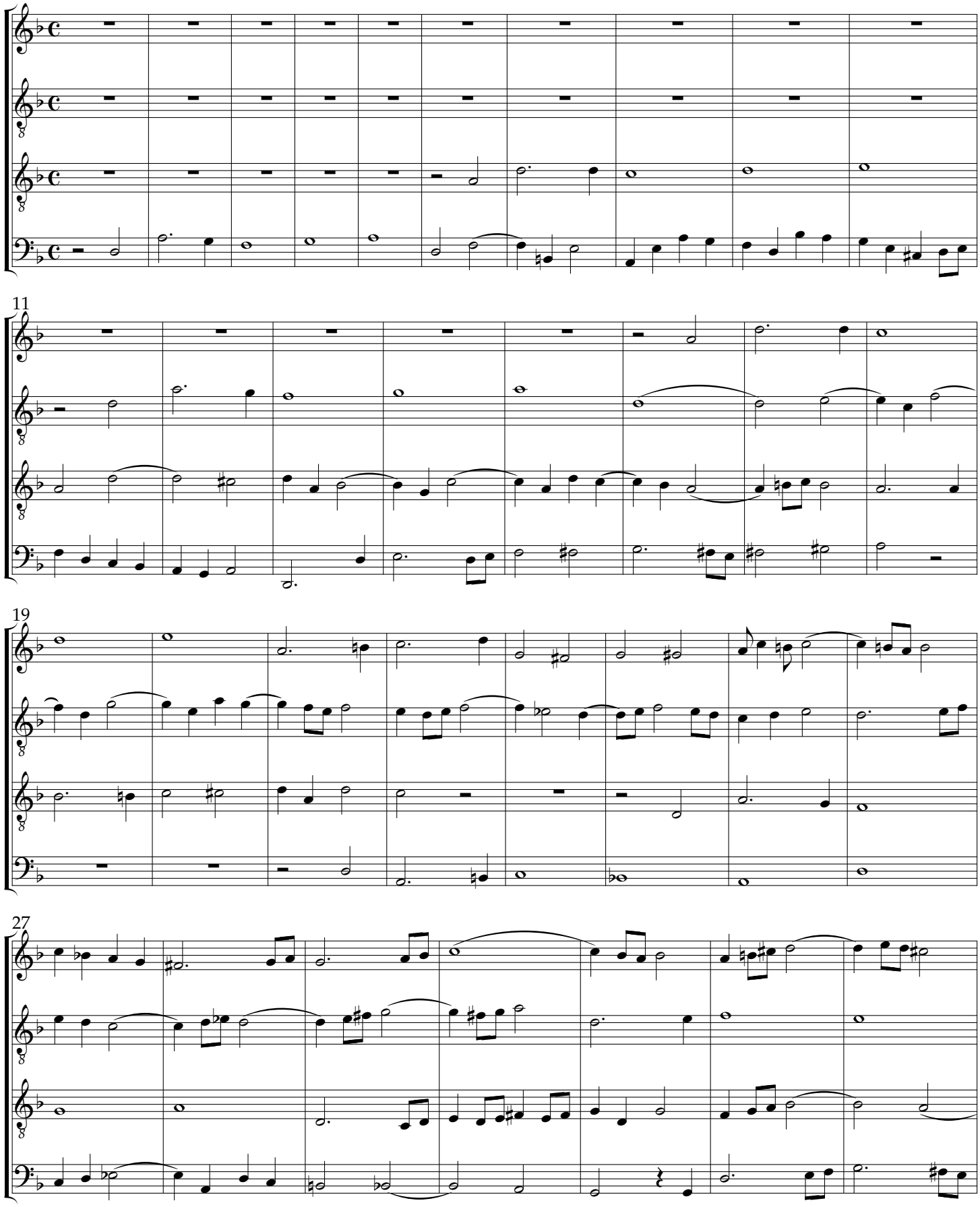
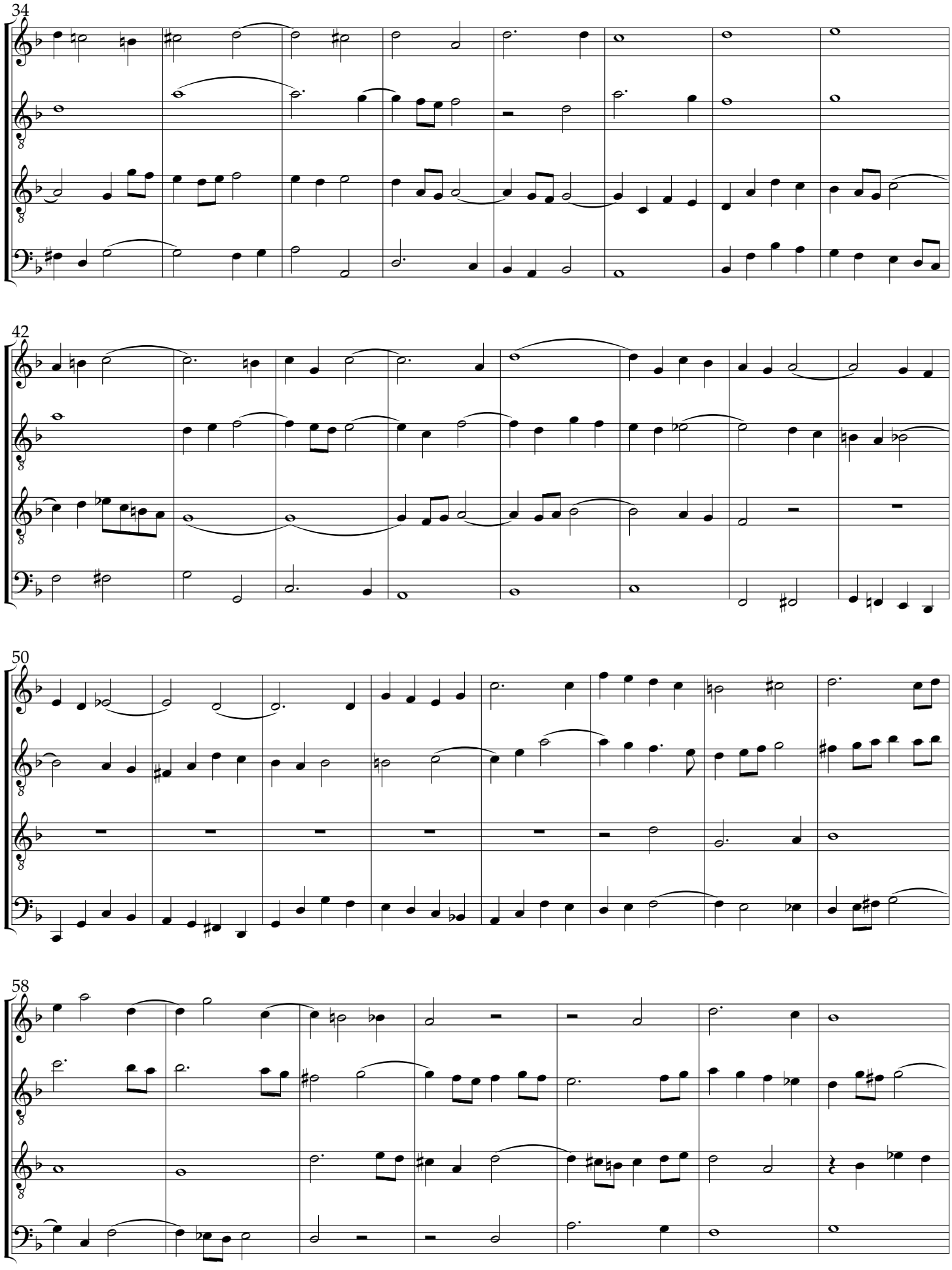

53
58
63
67

Contrapunctus 19 – Fuga a 3 soggetti[1]



[1] Im Autograph in zwei Systemen notiert – In the autograph in two staffs.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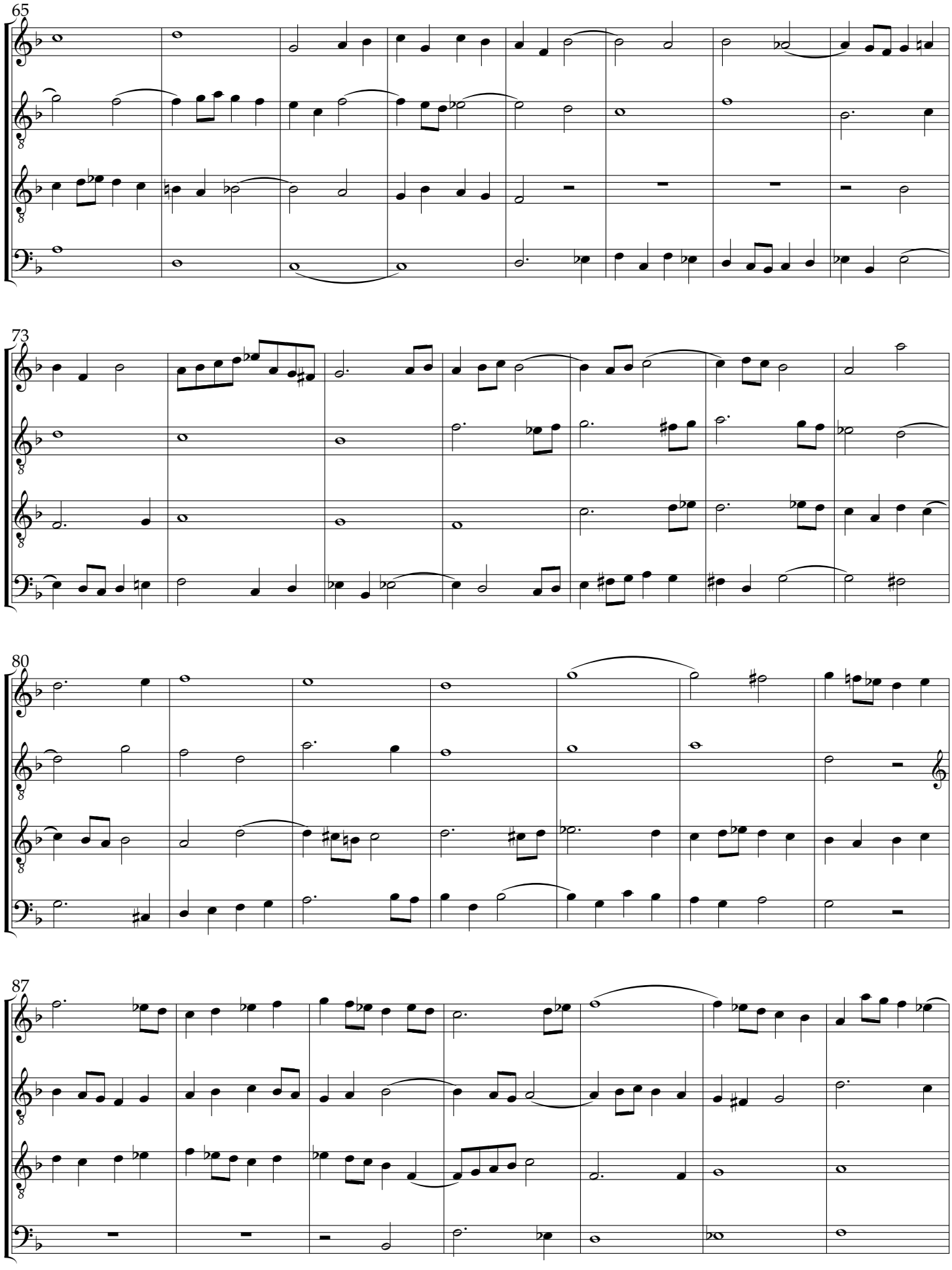
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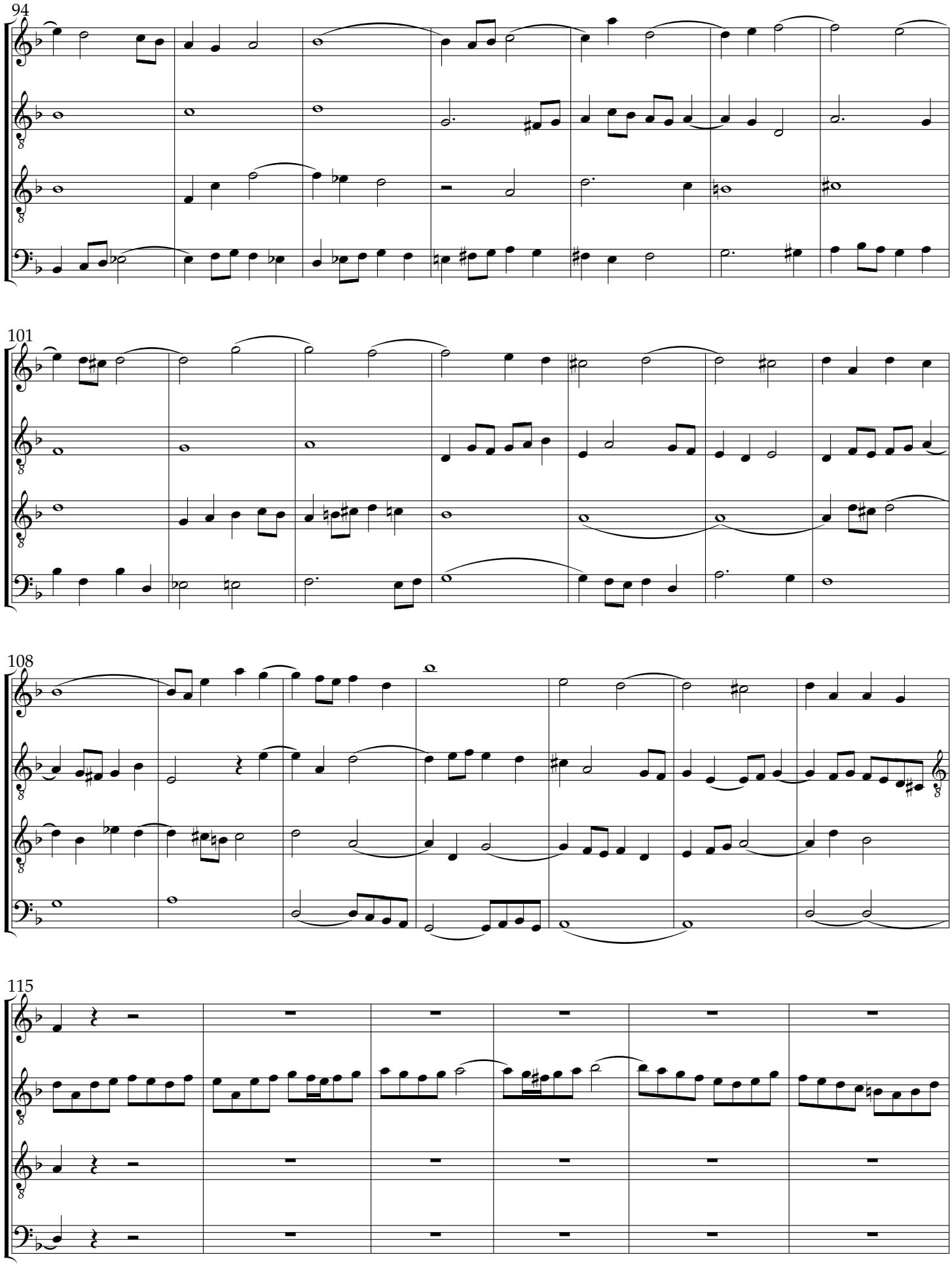
80
87


94
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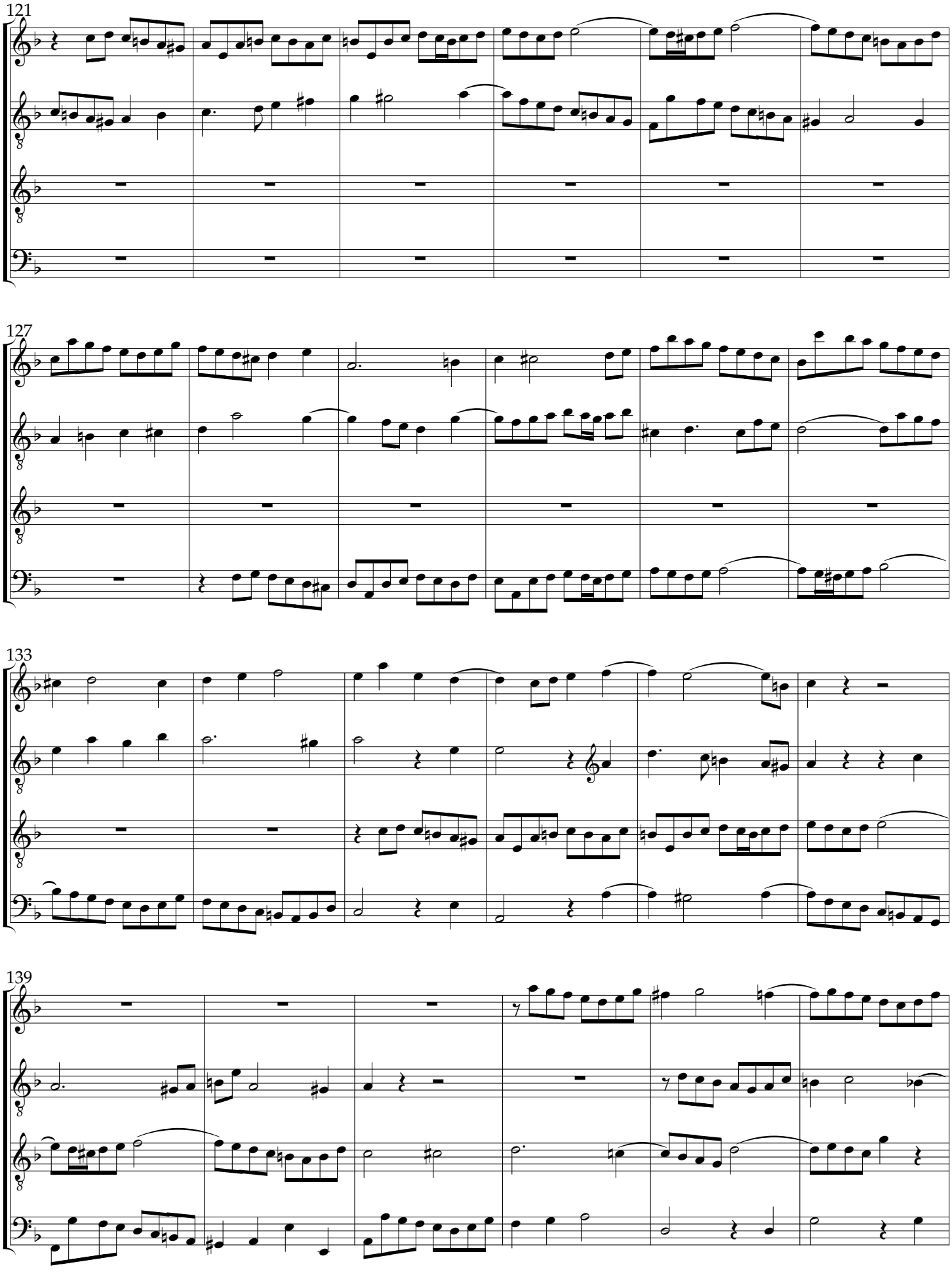
108
115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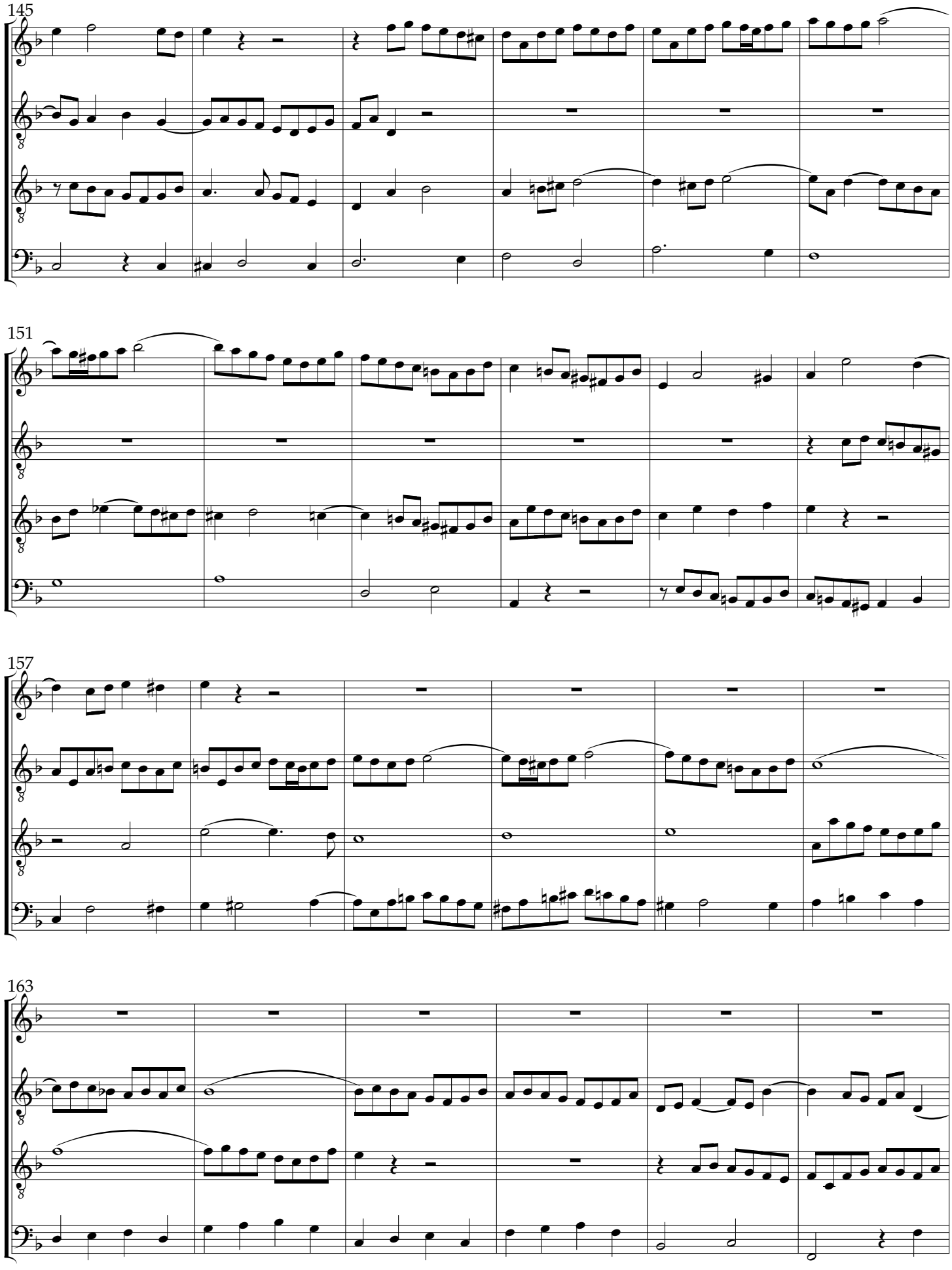
139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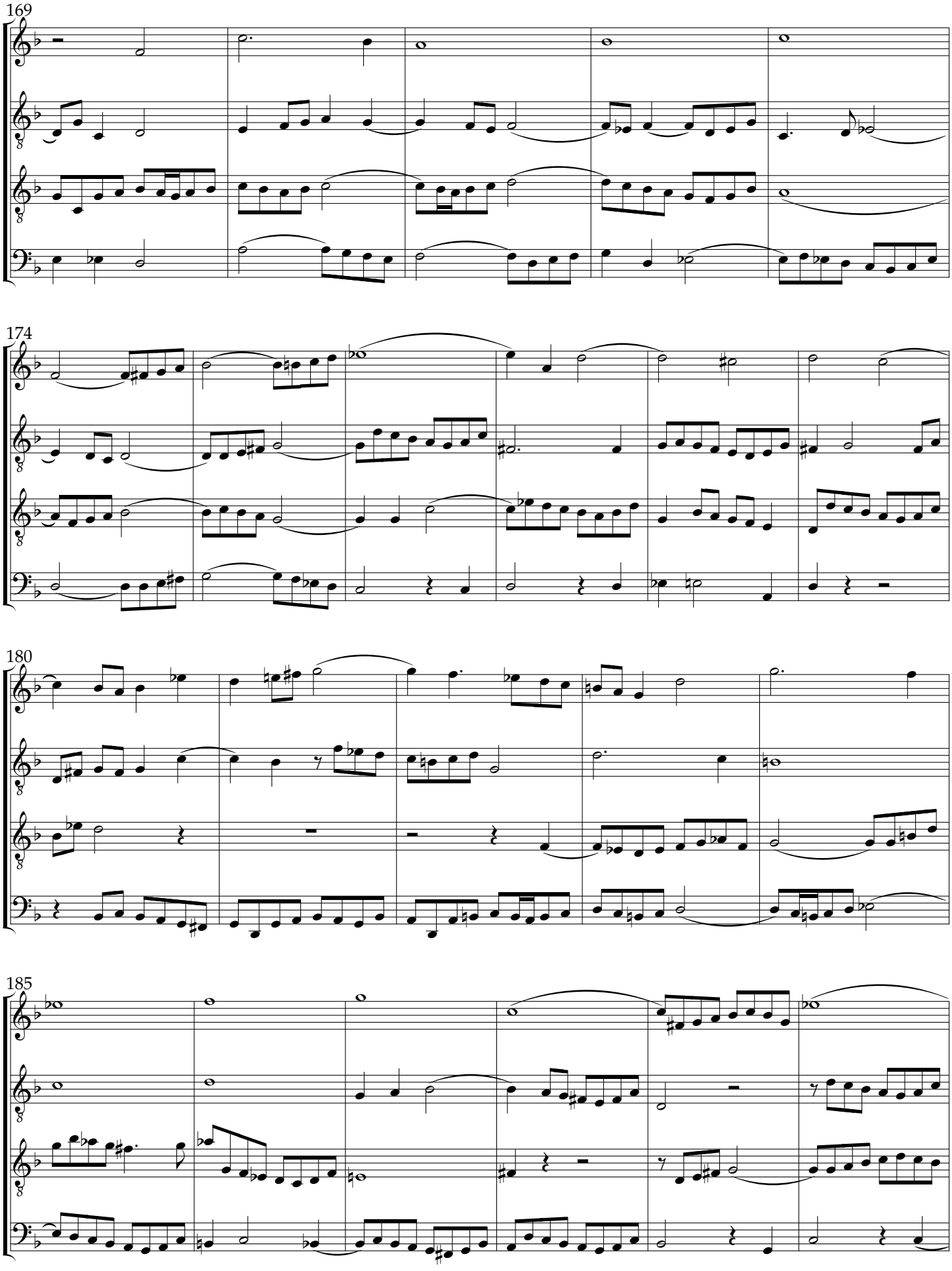
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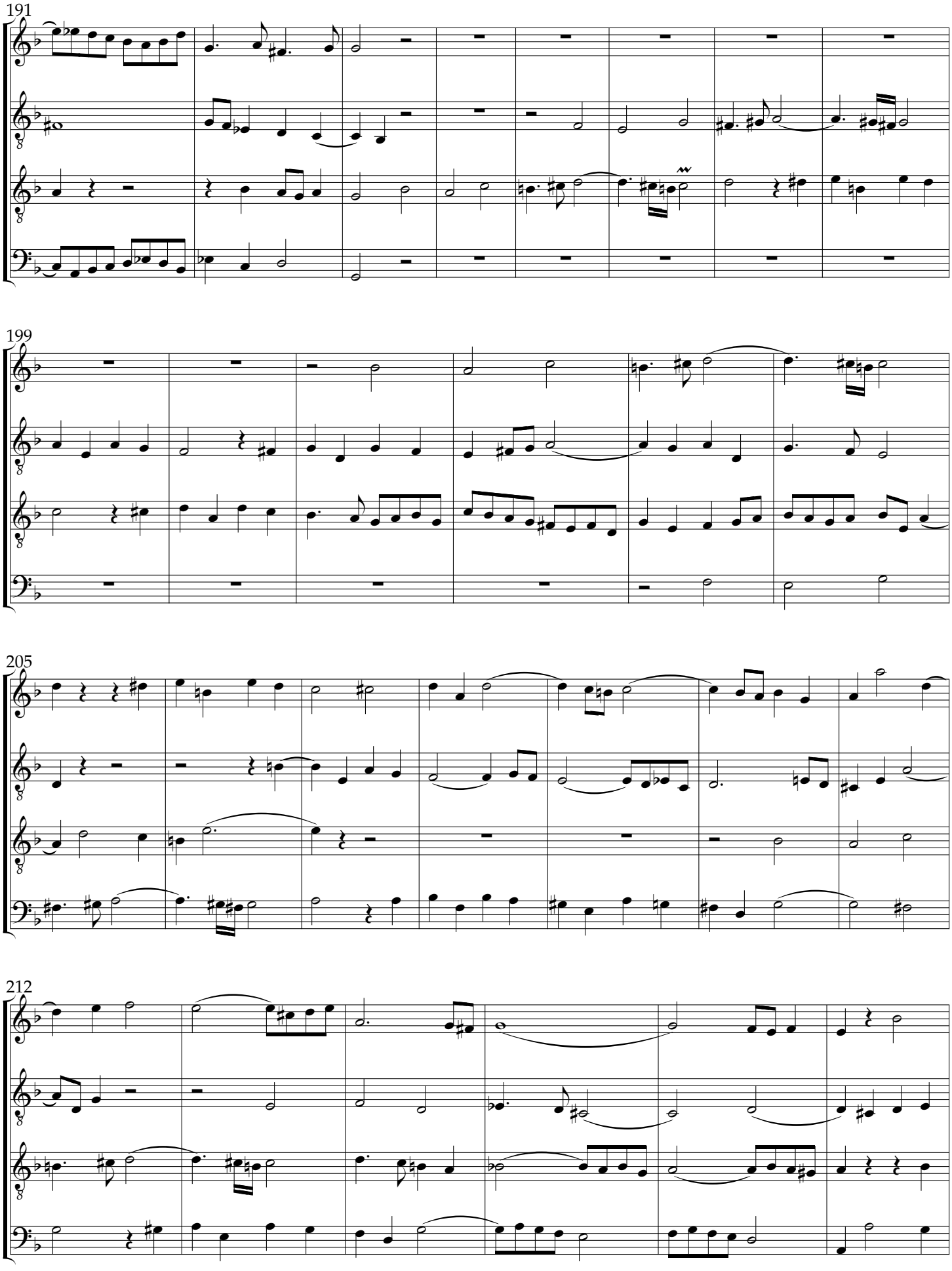
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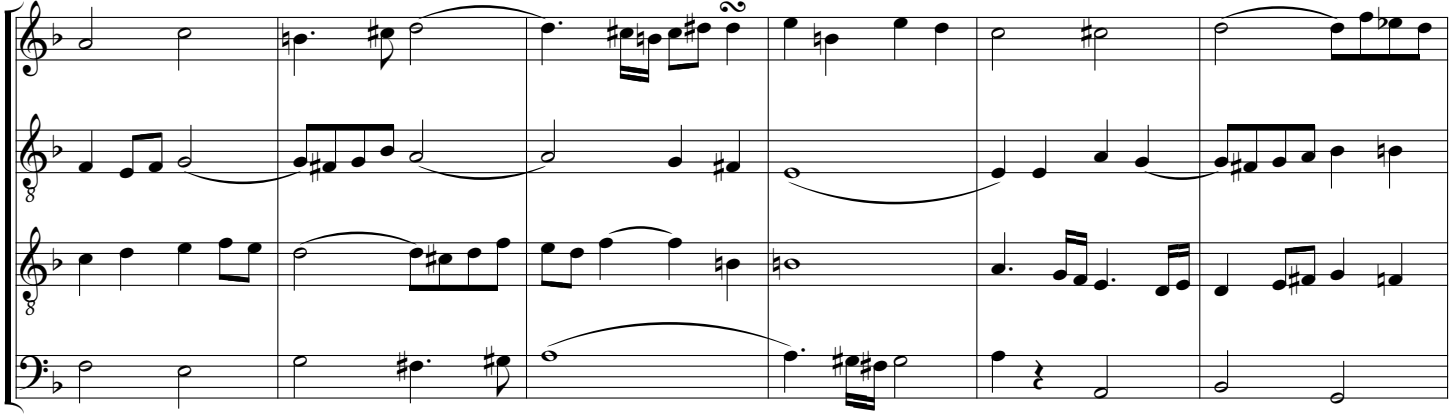
212

218



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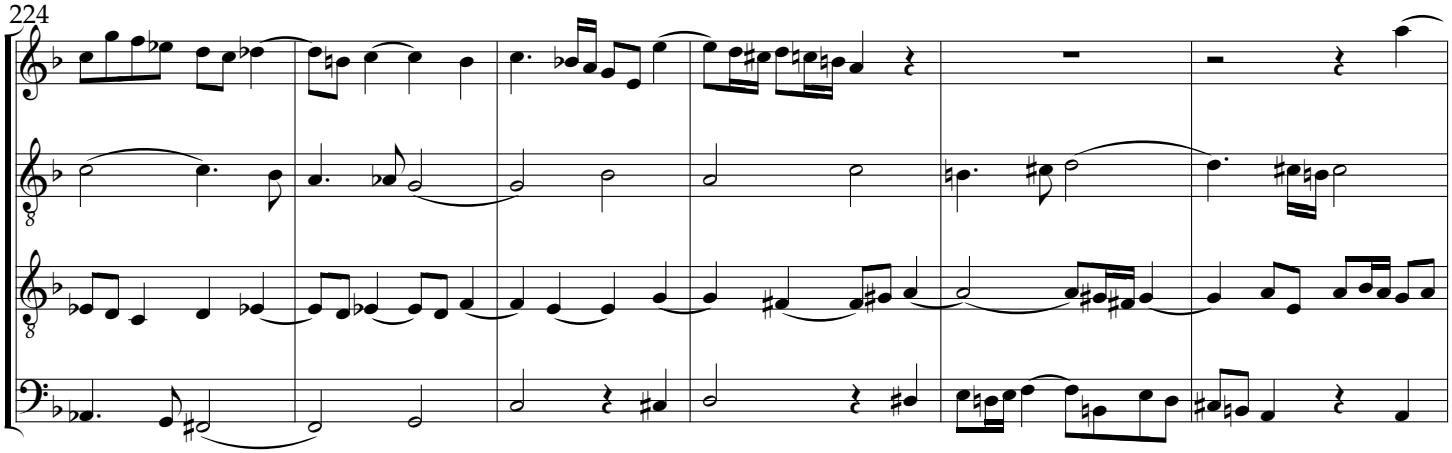

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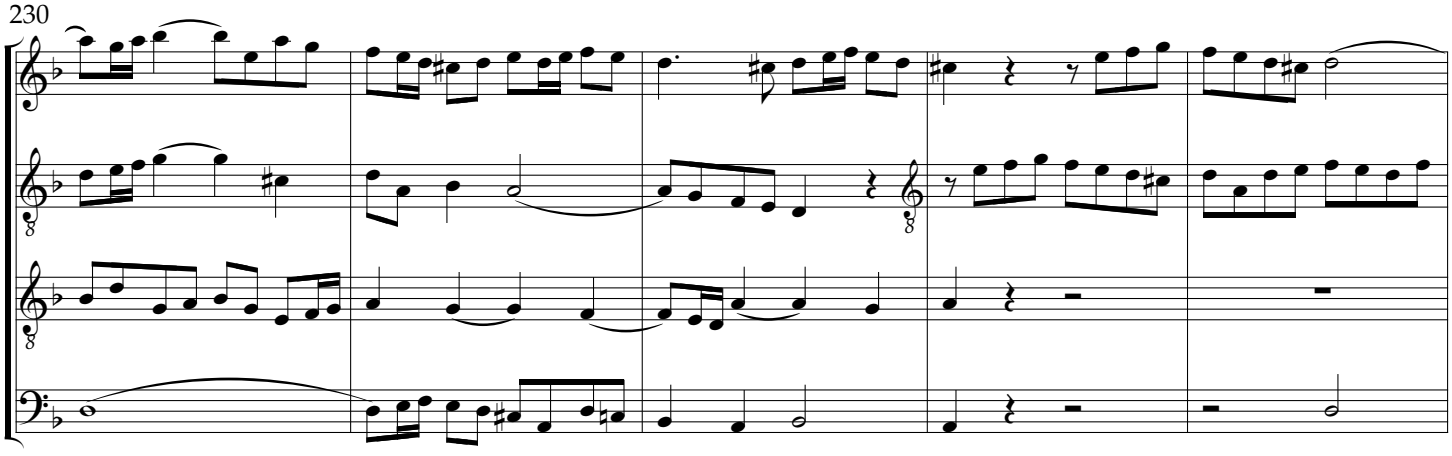

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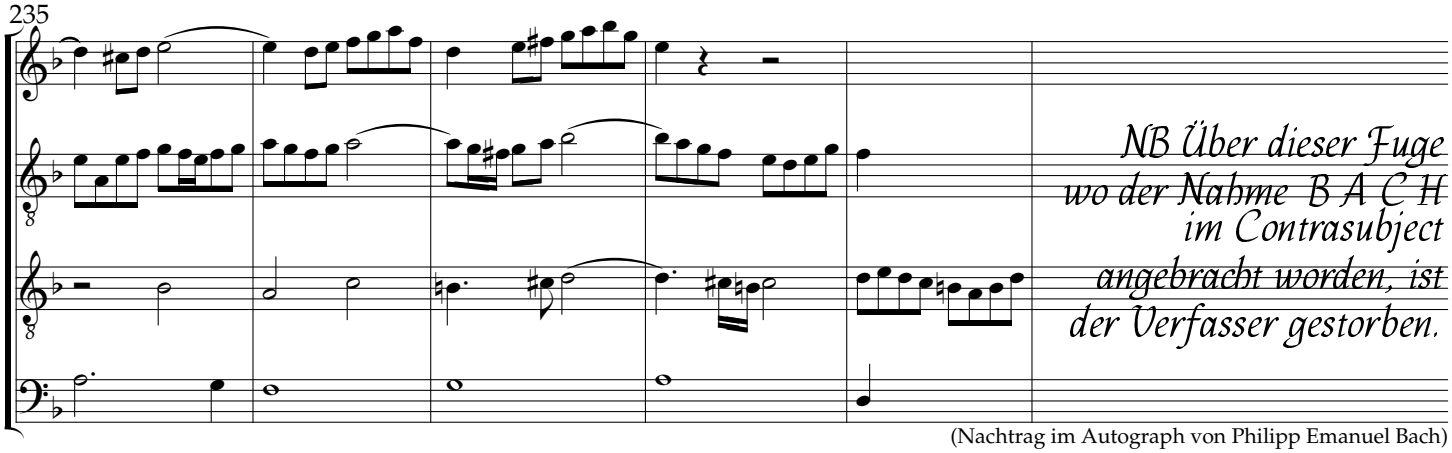
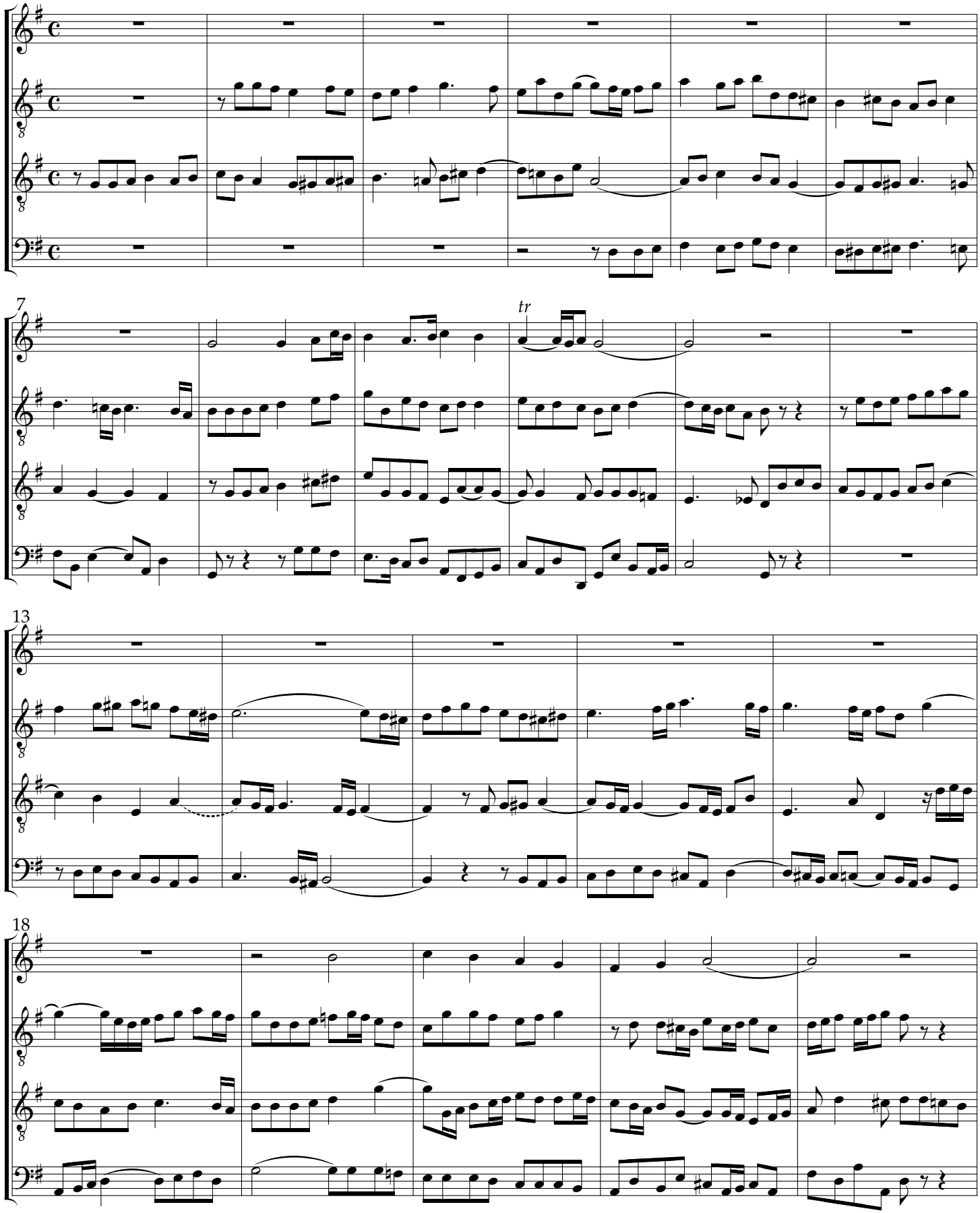
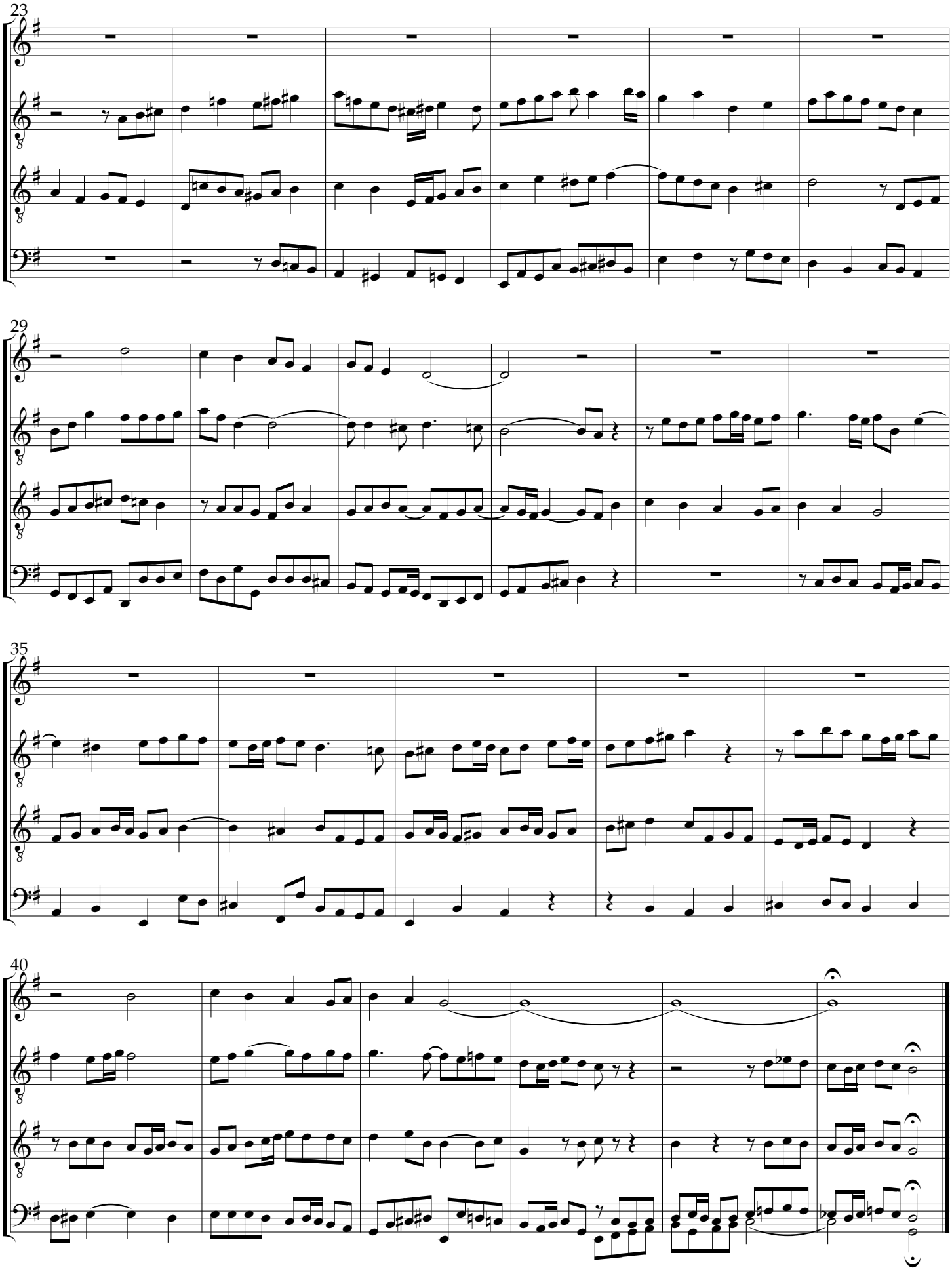


(Nachtrag im Autograph von Philipp Emanuel Bach)

Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto[1]



[1] Nicht im Autograph, nur im Erstdruck – not part of autograph, only in 1st printed edition.


23
29
35
40