L'ART DE LA FUGUE

Kunst der Fuge

PAR

JEAN SEBASTIEN BACH.

Edition nouvelle, soigneusement revue, corrigée et doigtée,
ainsi que pourvue de notifications sur l'exécution
et sur les mesures des temps (d'après le Métronome de Maelzel)
et accompagnée d'une préface

par

UN COMITÉ D'ARTISTES.

N.o 2690.

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(Dans cet arrangement)

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Pr. 3 Rthlr. 12 Gr.

LEIPZIG,
au Bureau de Musique de C. F. Peters.

Oeuvres complets Liv. III.

[ca. 1838]

Ex
Biblioth. Regia
Berolinenſi.

VORBERICHT.

Johann Sebastian Bach's Kunst der Fuge, dieses einzige, bis jetzt noch unübertroffene Product harmonischen Scharfsinnes — worin alle Arten der Contrapuncte und Canons über ein und dasselbe Thema enthalten sind — ist das letzte, eigenhändig niedergeschriebene Werk des grossen Meisters. Eine gefährliche Augenkrankheit, die auch seinen Tod beschleunigte, verhinderte ihn jedoch an der gänzlichen Vollendung desselben. Daher ist die letztre Fuge (pag. 74), welche 3 Themata enthält, wovon das dritte die Buchstaben seines Namens in b, a, c, h, hören lässt, unvollständig geblieben. Ferner hatte Bach — allen Nachrichten zufolge — noch die ausserordentliche, aber leider nicht ausgeführte Idee, sein grosses Werk mit einer Fuge zu beendigen, welche sogar 4 Themata enthalten, nachher in allen 4 Stimmen umgekehrt werden und somit, als das eminenteste Meisterstück, den Schlussstein zur Kunst der Fuge bilden sollte. (Siehe Forkel, Bach's Leben, pag. 52—54.)

In der allerersten, Anno 1752, also zwei Jahre nach dem Tode des Verfassers, erschienenen Ausgabe, war der vierstimmige Choral: "Wenn wir in höchsten Nöthen sein" als Anhang beigegeben, der sich auch in manchen ältern Handschriften noch befindet. Diesen Choral hat Bach, wenig Tage vor seinem Ende, bei völliger Blindheit, seinem Schwiegersohne Altnikol in die Feder dictirt und nachher wurde derselbe, gleichsam als Entschädigung, wegen der unvollendet gebliebenen letztern Fuge, dem Werke beigefügt. Hieraus mag die Meinung entstanden sein, dass genannter Choral auch zur Kunst der Fuge gehöre, was aber durchaus nicht anzunehmen ist, weil er mit dem Plane dieses Werkes in keinerlei Verbindung steht. Jener Choral ist deshalb in gegenwärtiger Ausgabe nicht mit aufgenommen, sondern wird später in dem, die Choräle enthaltenden Bande erscheinen.

Für das bequemere Studium der beiden Fugen für zwei Claviere ist, ausser den einzelnen Stimmen, noch eine Partitur beigegeben.

Im Betreff des Fingersatzes und alles Übrigen beziehe ich mich auf das Vorwort und die Anmerkung des ersten Bandes der Oeuvres complets von J.S.Bach. (Clavecin bien tempéré Liv: 1. pag: 4.)

PRÉFACE.

L'Art de la Fugue par Jean Sebastien Bach — contenant tous les modes du Contre-point et des Canons sur un seul thème — est le produit d'une profondeur de l'esprit harmonique, non surpassé jusqu'ici. C'est aussi le dernier ouvrage du grand maître écrit par lui-même. Une maladie des yeux bien dangereuse, qui accélera sa mort, l'empêcha de le finir entièrement. C'est la raison pourquoi la dernière Fugue Nº 15. — contenant trois sujets, dont le troisième fait entendre les lettres de son nom: b, a, c, h, — n'est pas conduite jusqu'à la fin. De plus Mr: Bach, eut la sublime idée — mais hélas non réalisée — d'achever son grand oeuvre par une Fugue qui devait contenir quatre thèmes renversés après dans toutes les quatre voix, et ainsi terminer L'Art de la Fugue par un chef-d'oeuvre le plus éminent. (Voyez J. N. Forkel, la vie de J. S. Bach, pag: 52—54.)

Dans la première Edition — publiée en 1752, deux années après la mort de l'auteur — se trouvait, comme un appendix, le Choral à 4 voix "Wenn wir in höchsten Nöthen sein" qui est ainsi ajouté à quelques anciens manuscrits. Mr: Bach, déjà entièrement aveugle, a dicté ce Choral à son beau-fils Altnikol, et après cela on a joint le choral à l'Art de la Fugue comme un dédommagement à cause de la 15me Fugue non finie. De cette circonstance dérive peut-être l'opinion, que ce Choral appartient aussi à l'Art de la Fugue, ce qui n'est pas acceptable, parcequ'il n'a pas la moindre relation avec cet oeuvre. En conséquence on a omis ce Choral de l'édition présente et il paraîtra dans un Cahier futur.

Pour pouvoir étudier commodément les deux Fugues pour deux Clavecins, on trouvera, outre les Voix séparées, encore une partition.

Ce qui concerne le doigté et tout le reste, je me réfère à la préface et à l'observation du premier Cahier des Oeuvres complets de J. S. Bach. (Clavecin bien tempéré Liv: 1. pag: 4.)

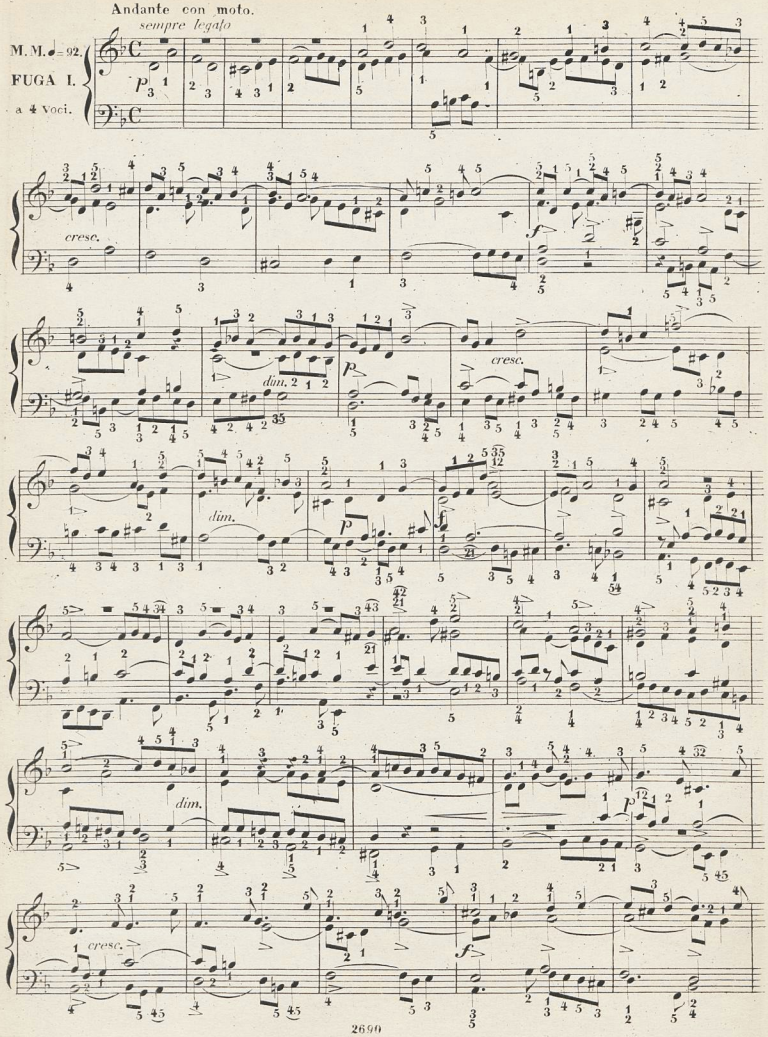
C. F. Peters.
Bureau de Musique.

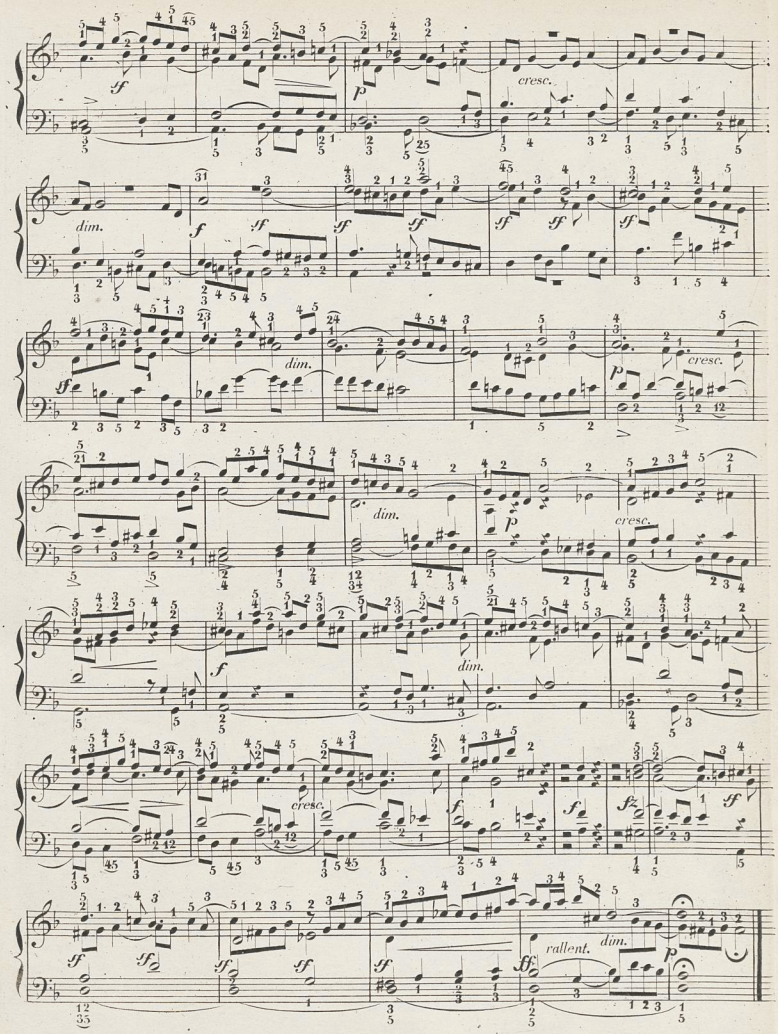
Anmerkung. Die, zur Kunst der Fuge von Herrn Kammermusikus M. Hauptmann verfassten, sehr schätzbaren Erläuterungen sind ebenfalls in obiger Verlagshandlung zu bekommen. Ladenpreis: 12 ggr.

Andante con moto.
sempre legato

M. M. ♩= 92.

FUGA I.
a 4 Voci.




cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
rallent.
dim.

Andante, ma molto mosso.

♩ = 108.

FUGA II.

a 4 Voci.

sempre legato ma ben marcato

f

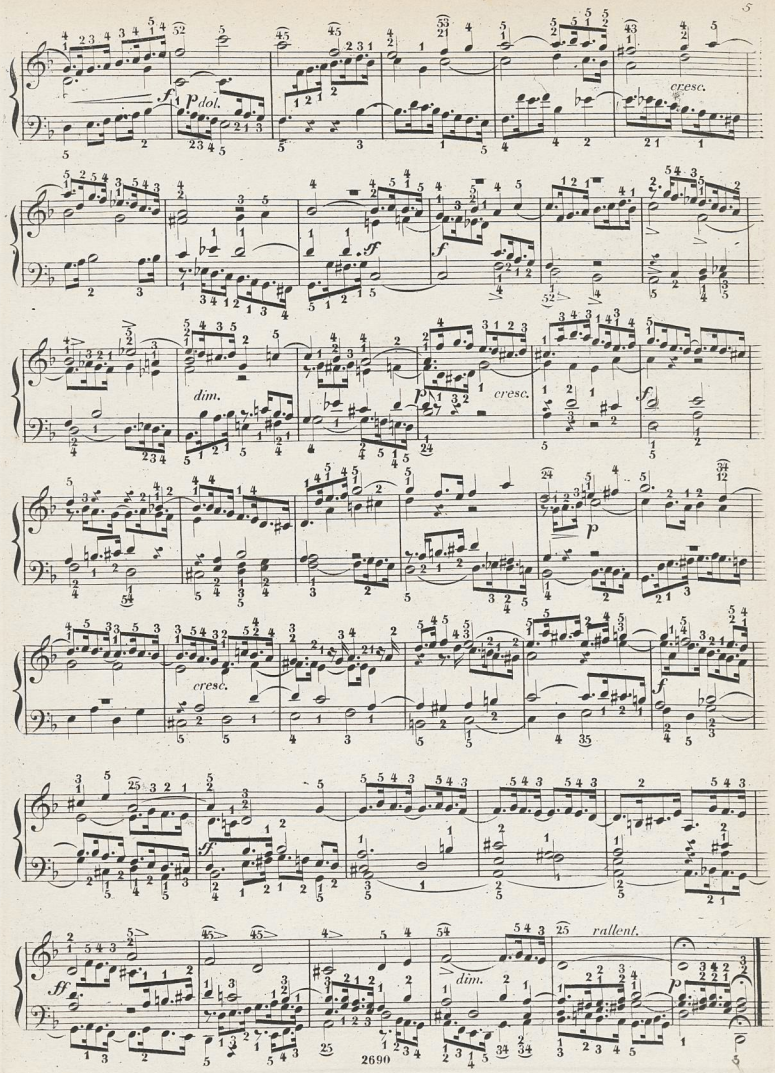
dim.

p

cresc.

sf

ff

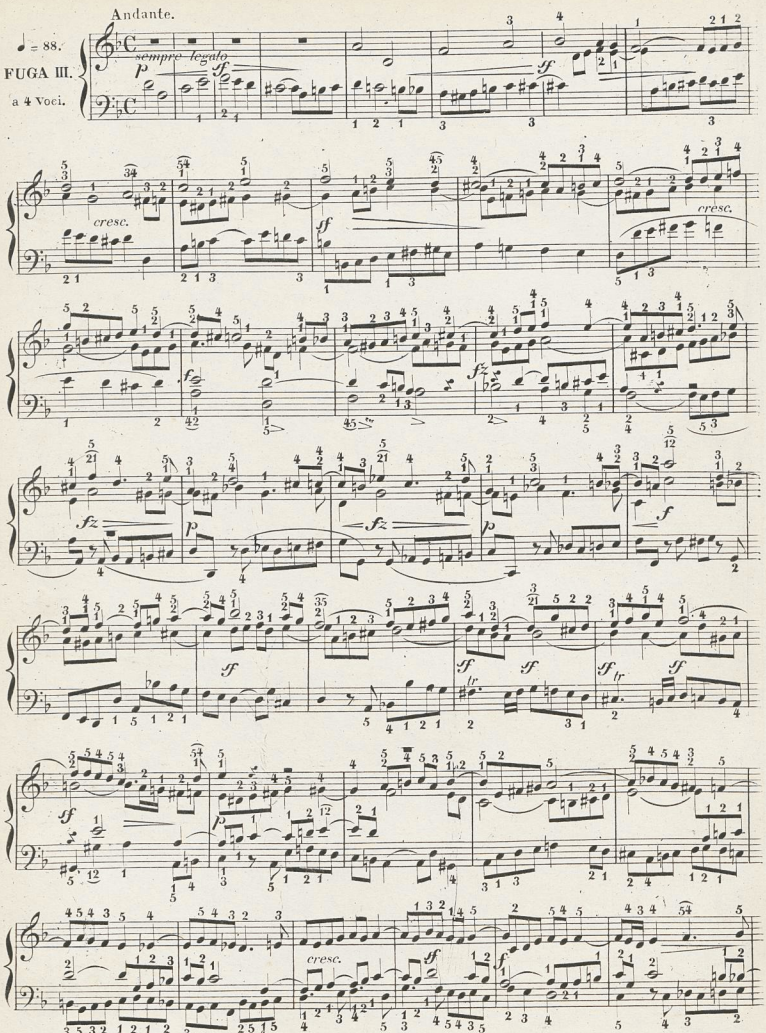

f
p dol.
cresc.
ff
f
dim.
cresc.
p
cresc.
f
ff
dim.
rallent.
p

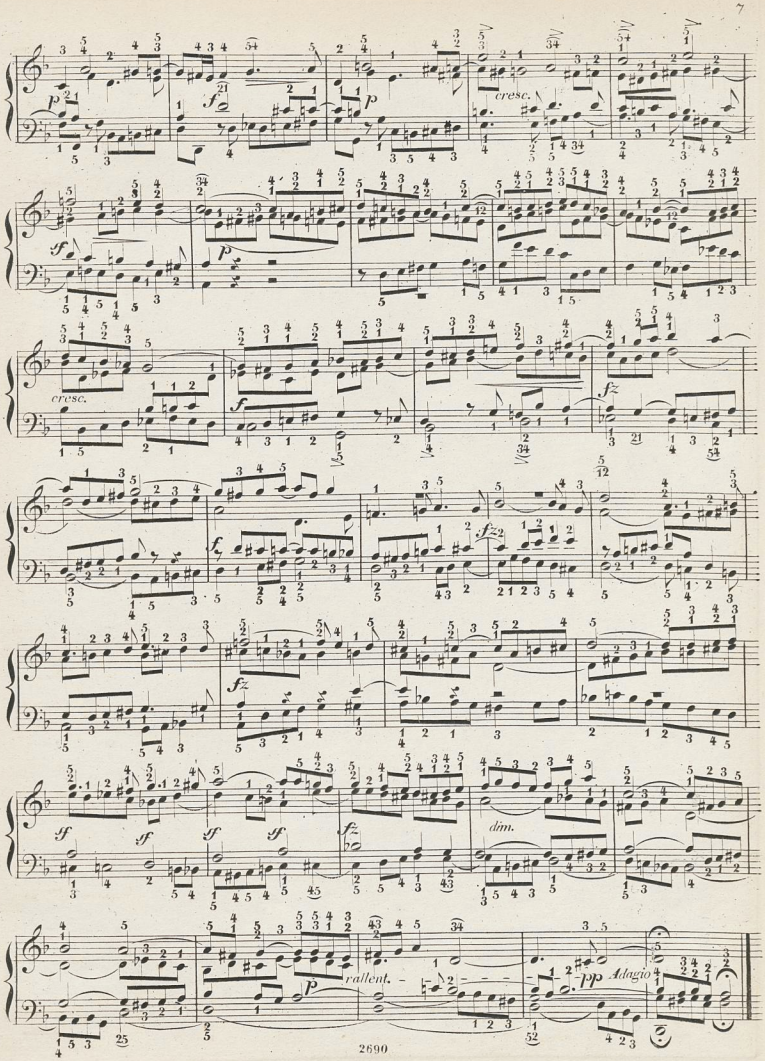
Andante.

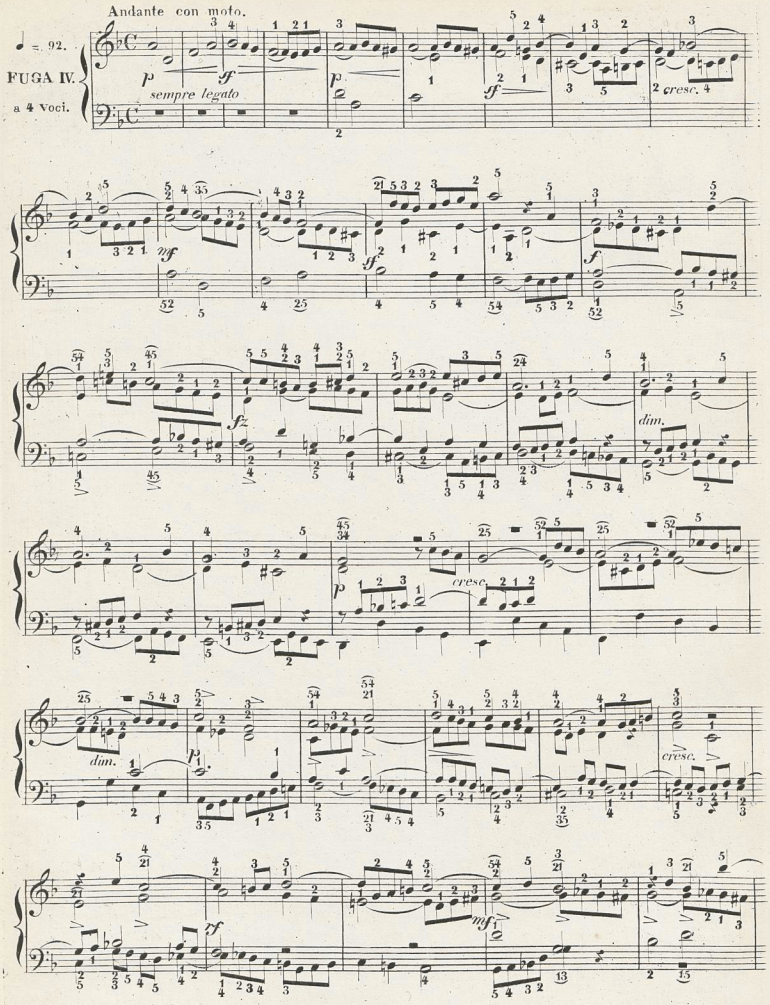
♩ = 88.

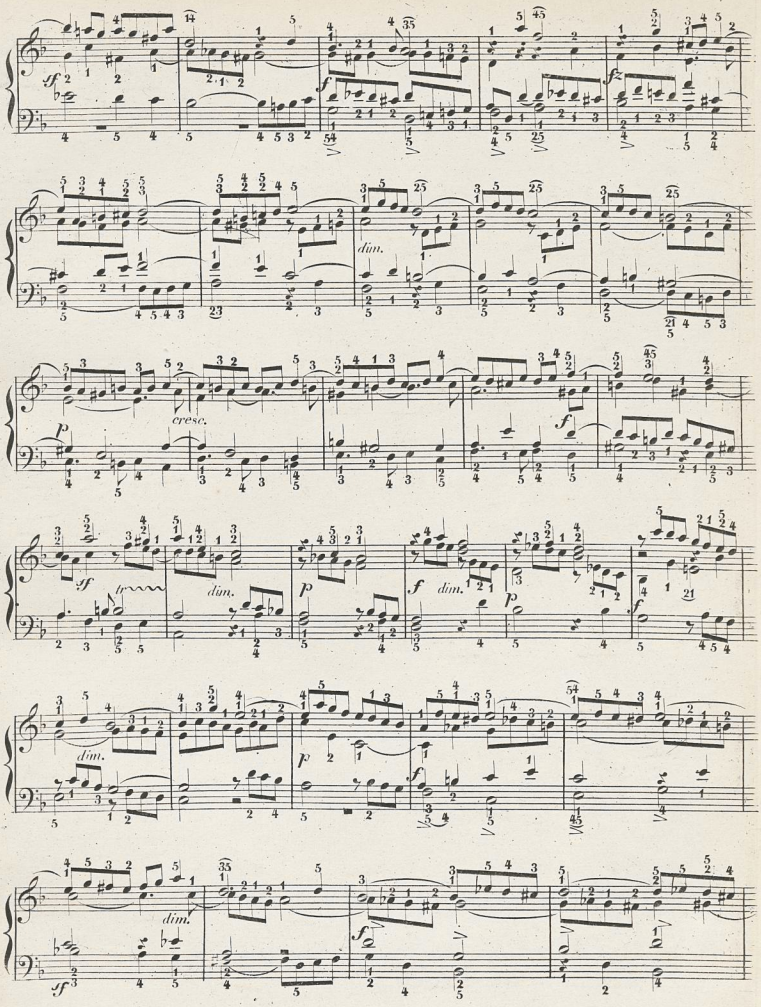
FUGA III.

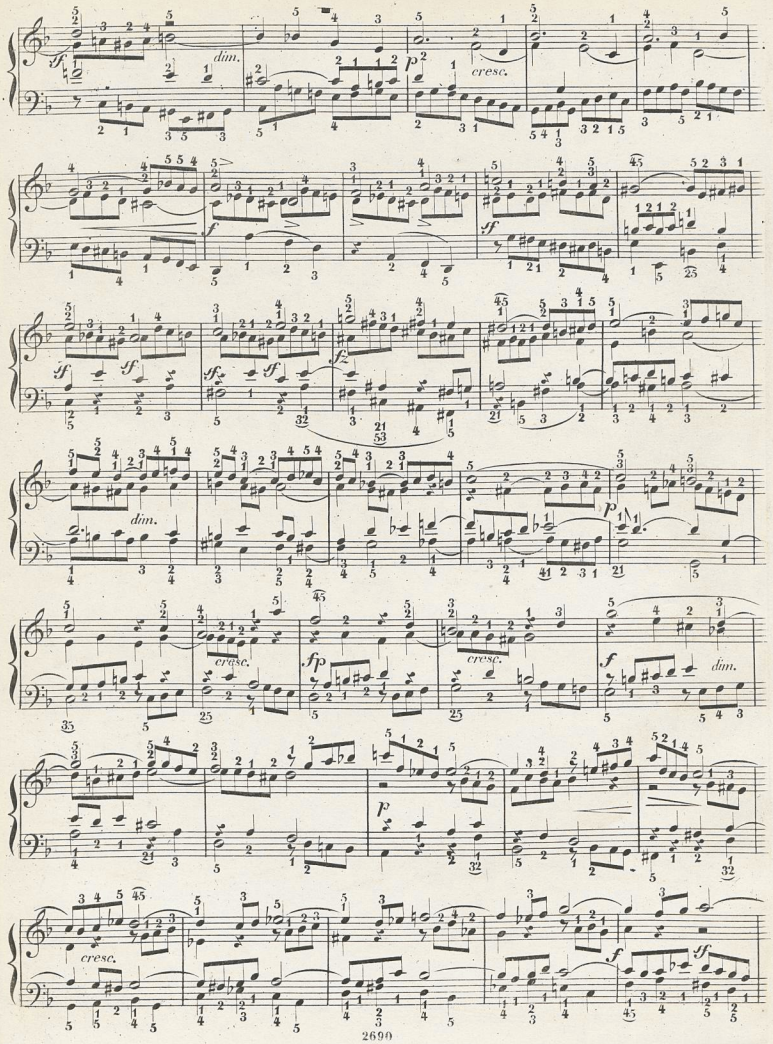
a 4 Voci.

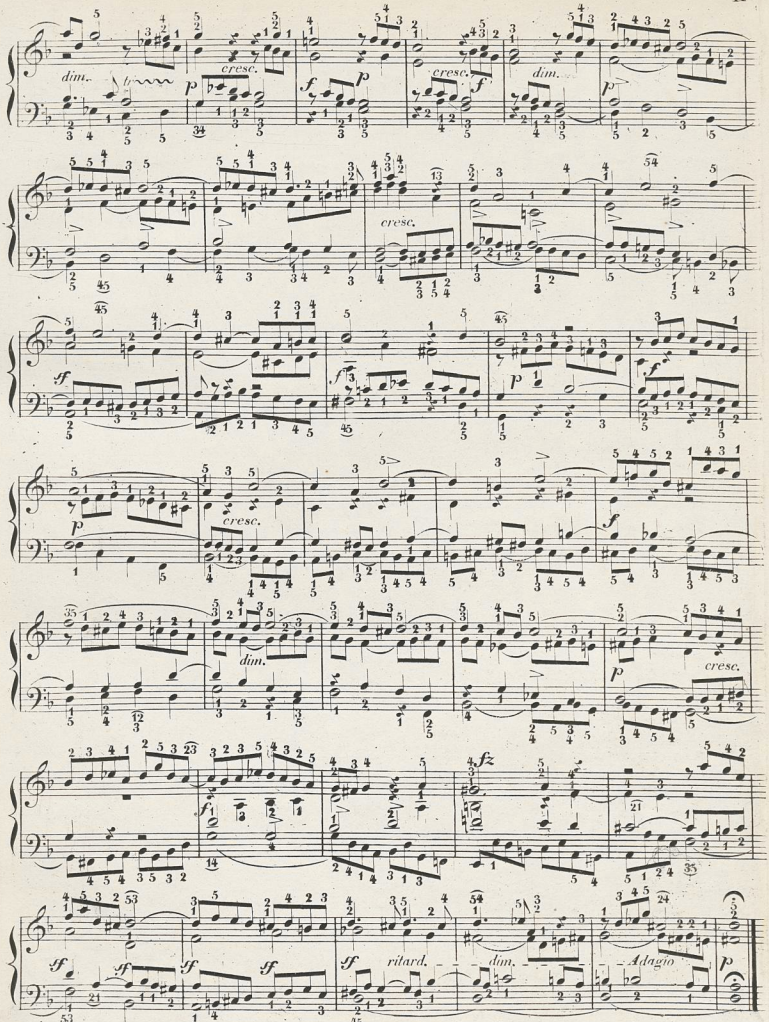



cresc.
cresc.
dim.
rallent.
Adagio


Andante con moto.
♩ = 92.
FUGA IV.
a 4 Voci.
sempre legato
cresc.
dim.
cresc.
dim.
cresc.


sf
f
fz
dim.
p
cresc.
sf
tr
dim.
p
f
dim.
p
f
dim.
p
f
dim.
sf
f


dim.
cresc.
dim.
cresc.
cresc.
dim.
cresc.

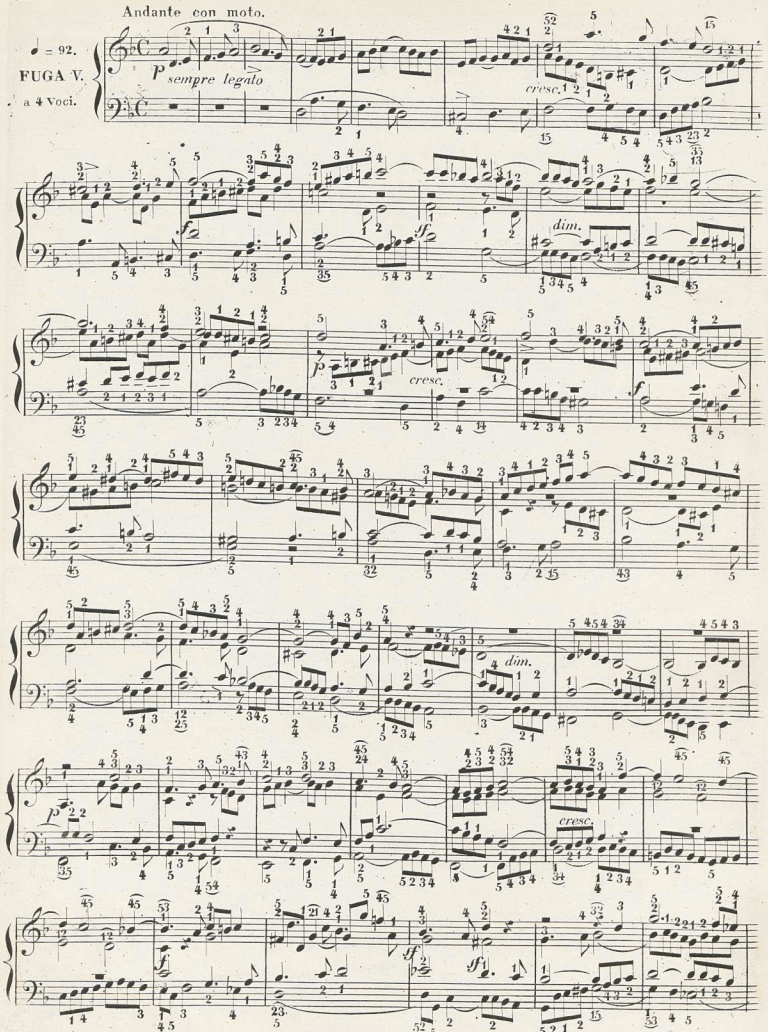

dim.
cresc.
cresc.
cresc.
dim.
cresc.
cresc.
dim.
cresc.
ritard.
dim.
Adagio

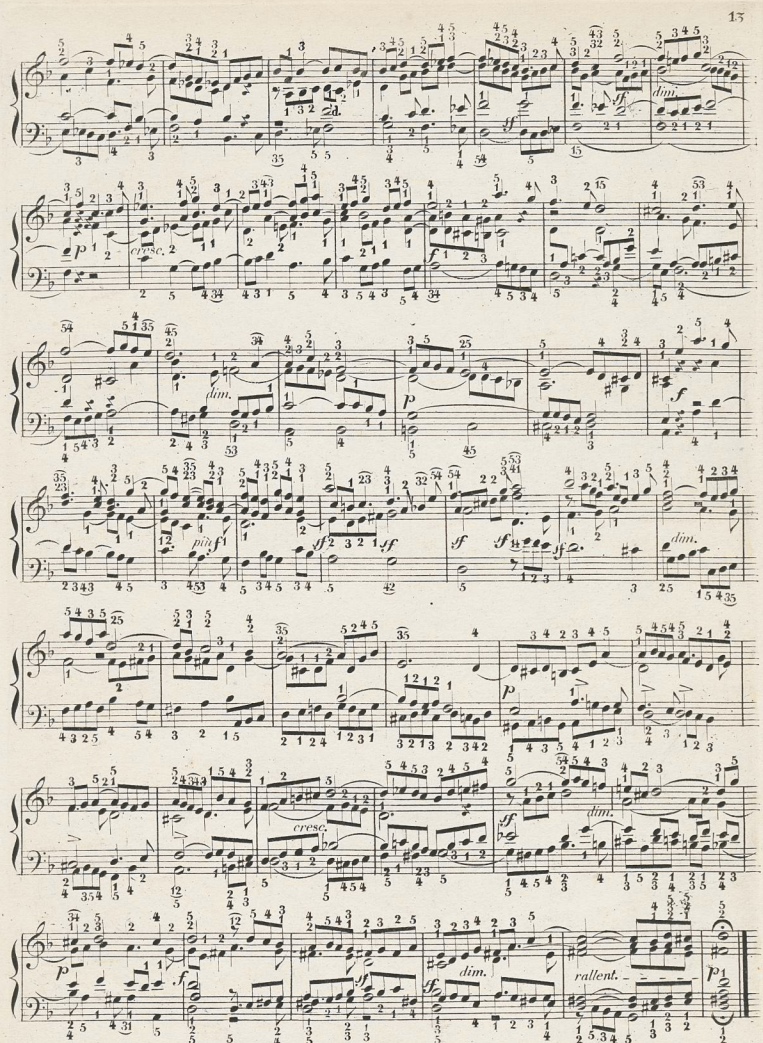
Andante con moto.

♩ = 92.

FUGA V.

a 4 Voci.




dim.
cresc.
dim.
più f
cresc.
dim.
rallent.

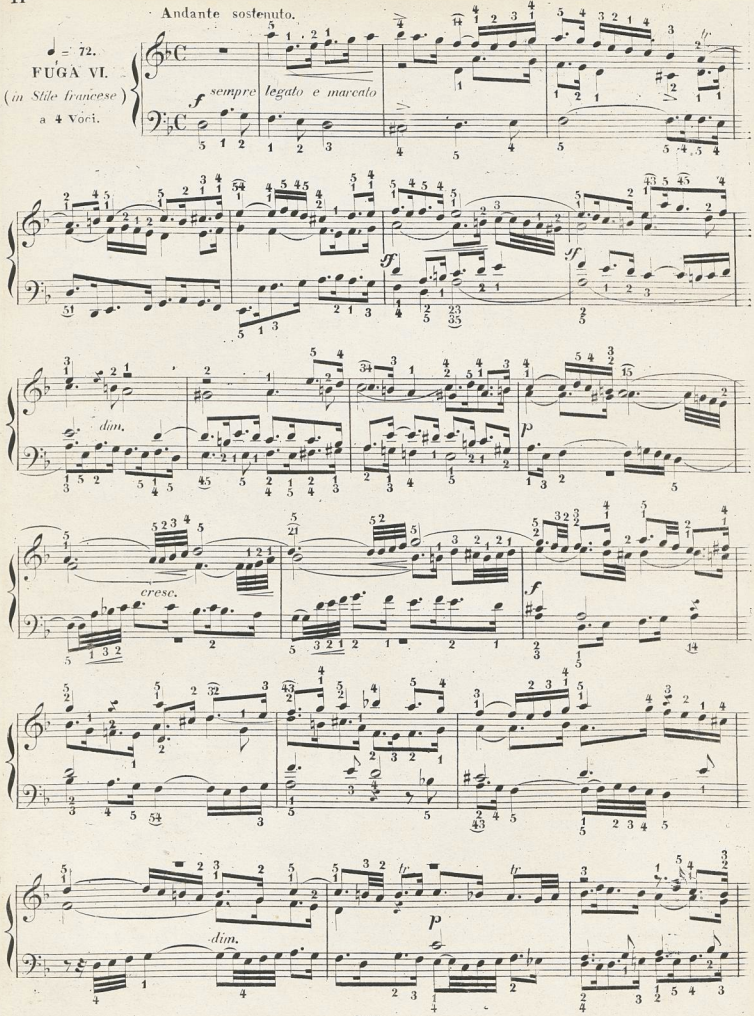
Andante sostenuto.

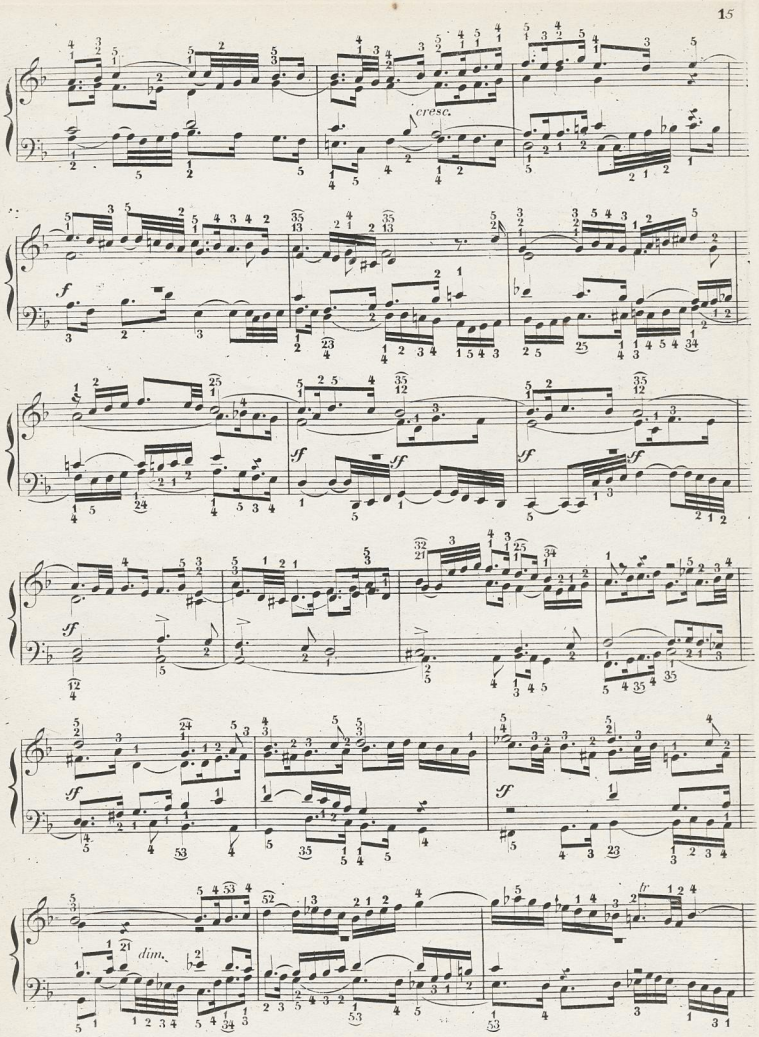
♩ = 72.

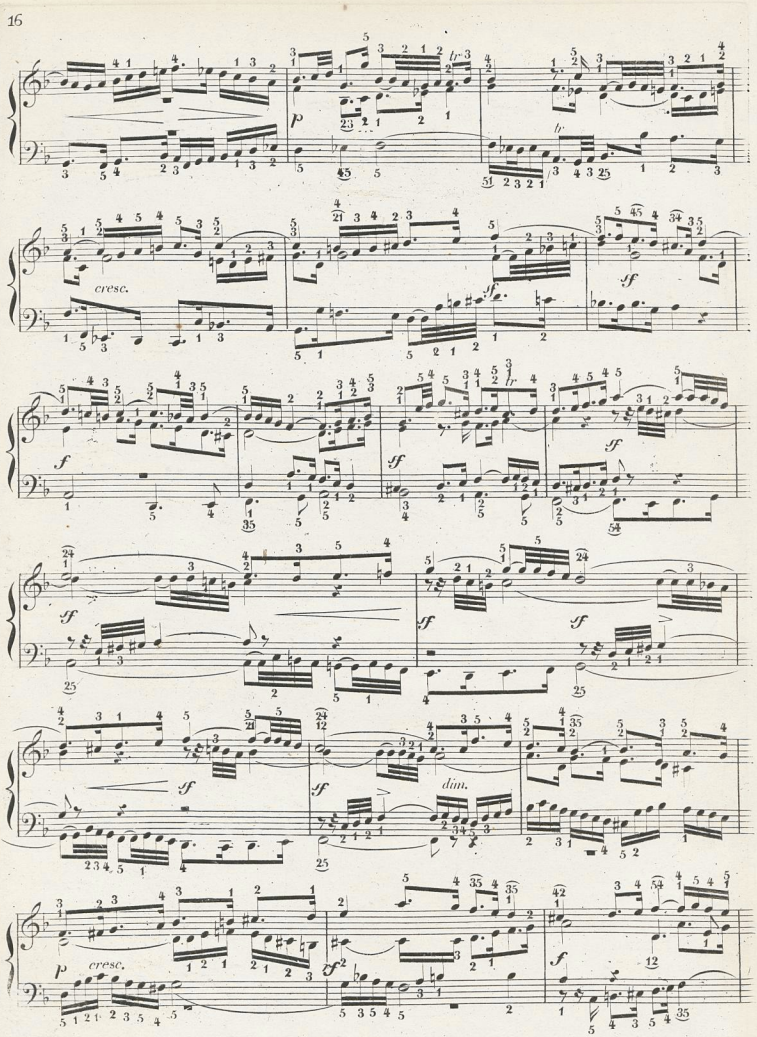
FUGA VI.

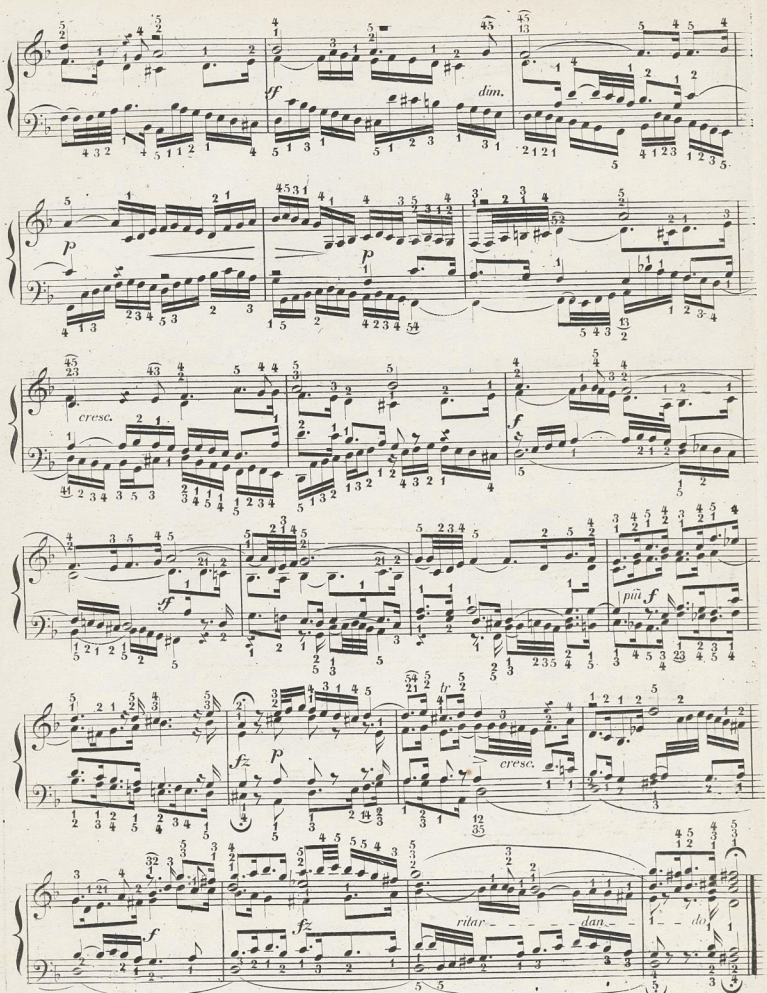
(in Stile francese)

a 4 Voci.




cresc.
f
sf
sf
sf
sf
sf
sf
dim.
fr


cresc.
dim.
cresc.

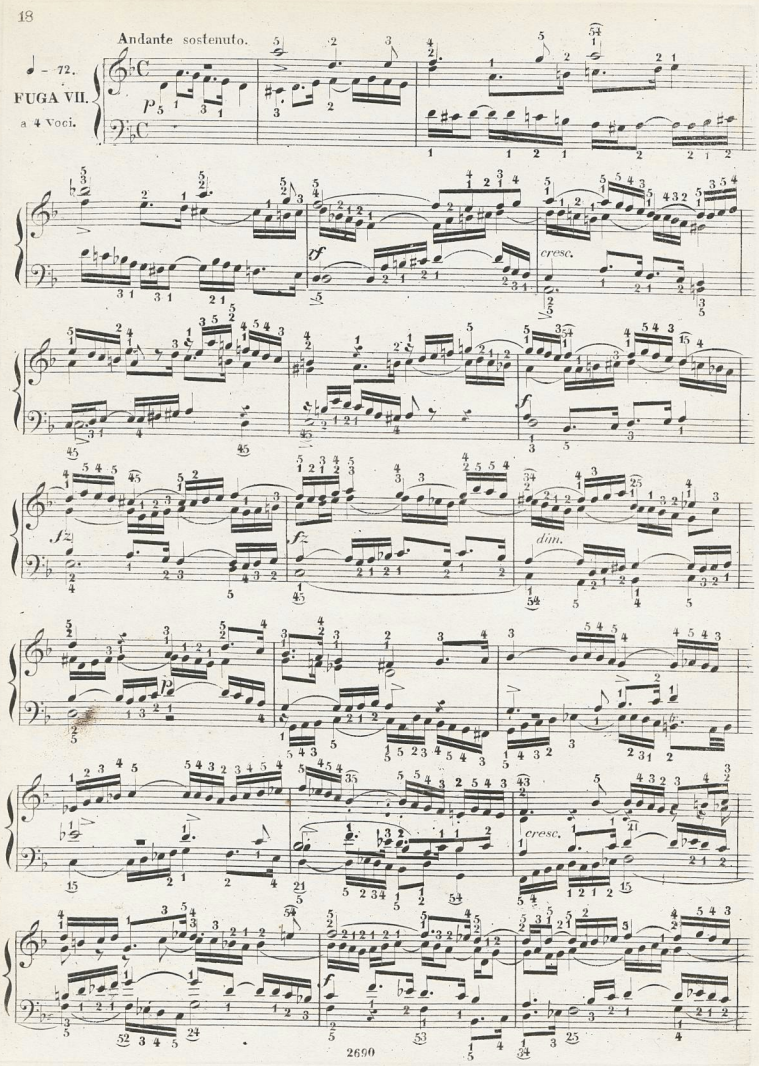

dim.
cresc.
più f
tr
cresc.
ritar
dan
do

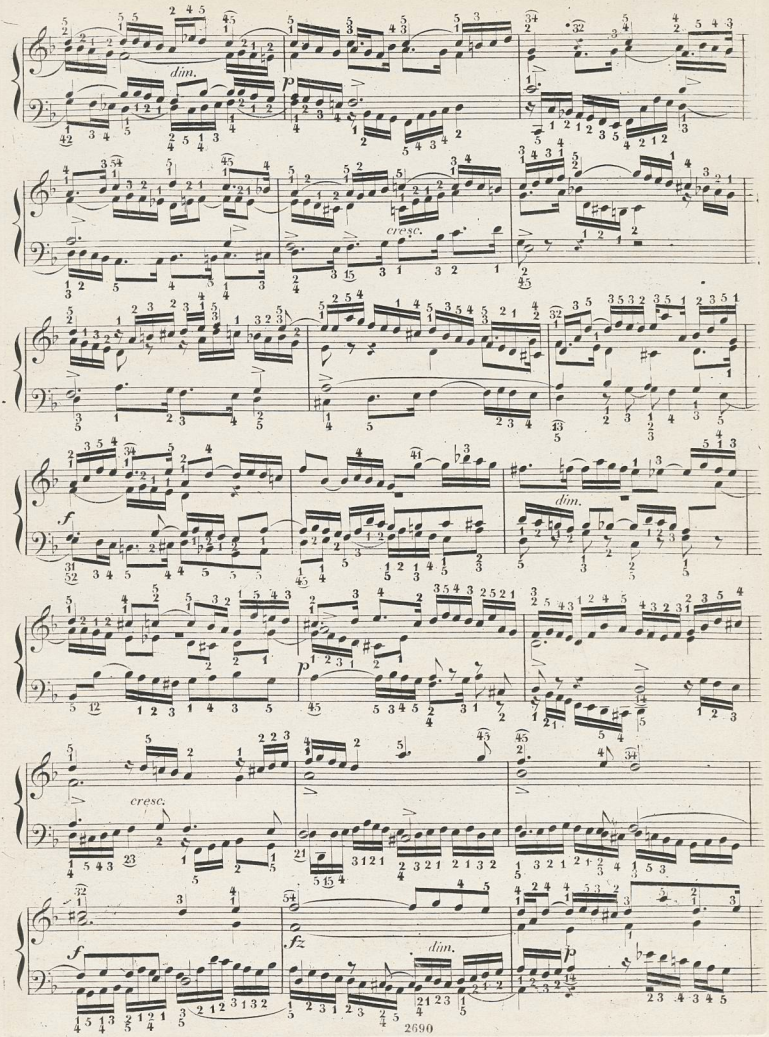
Andante sostenuto.

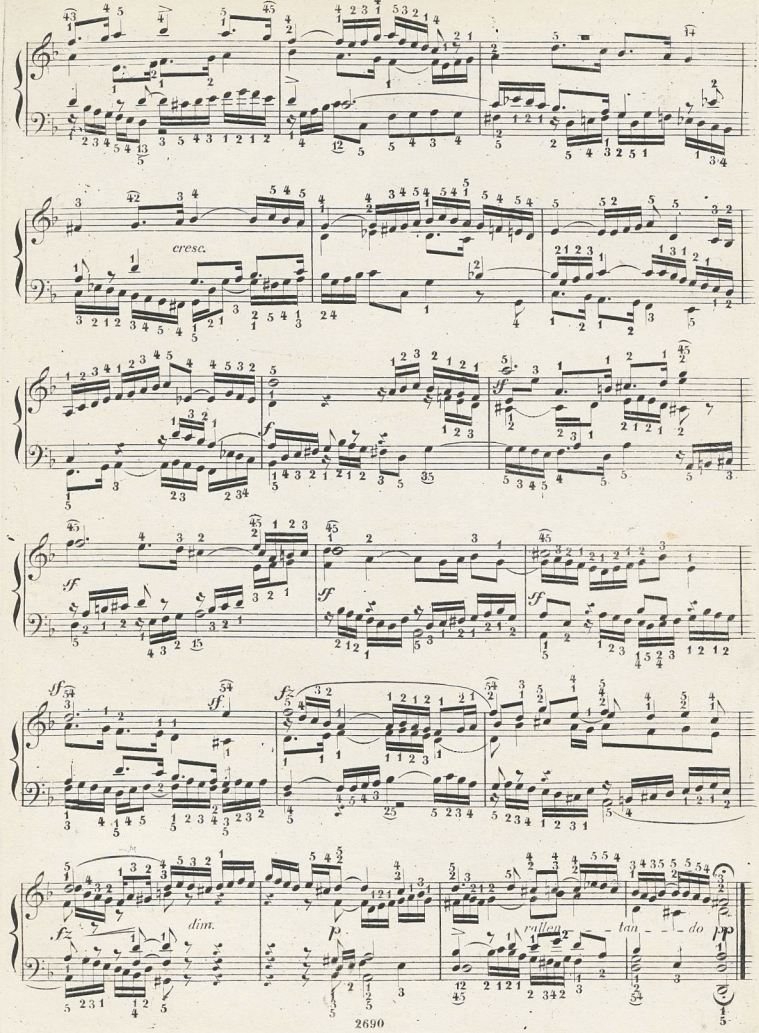
♩ = 72.

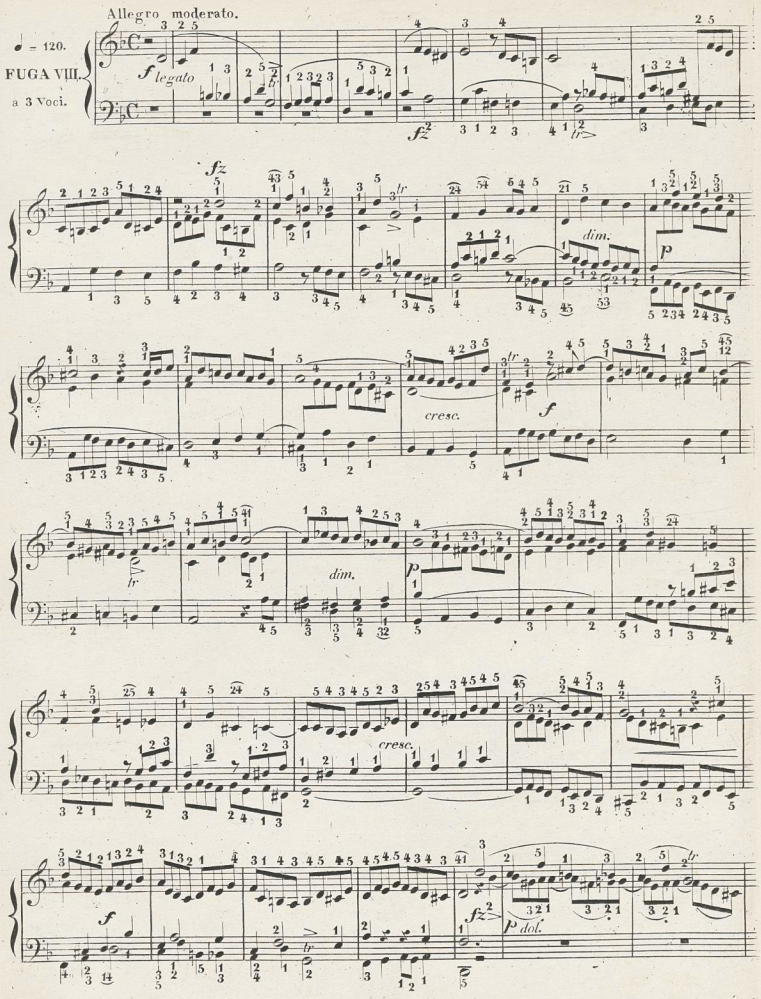
FUGA VII.

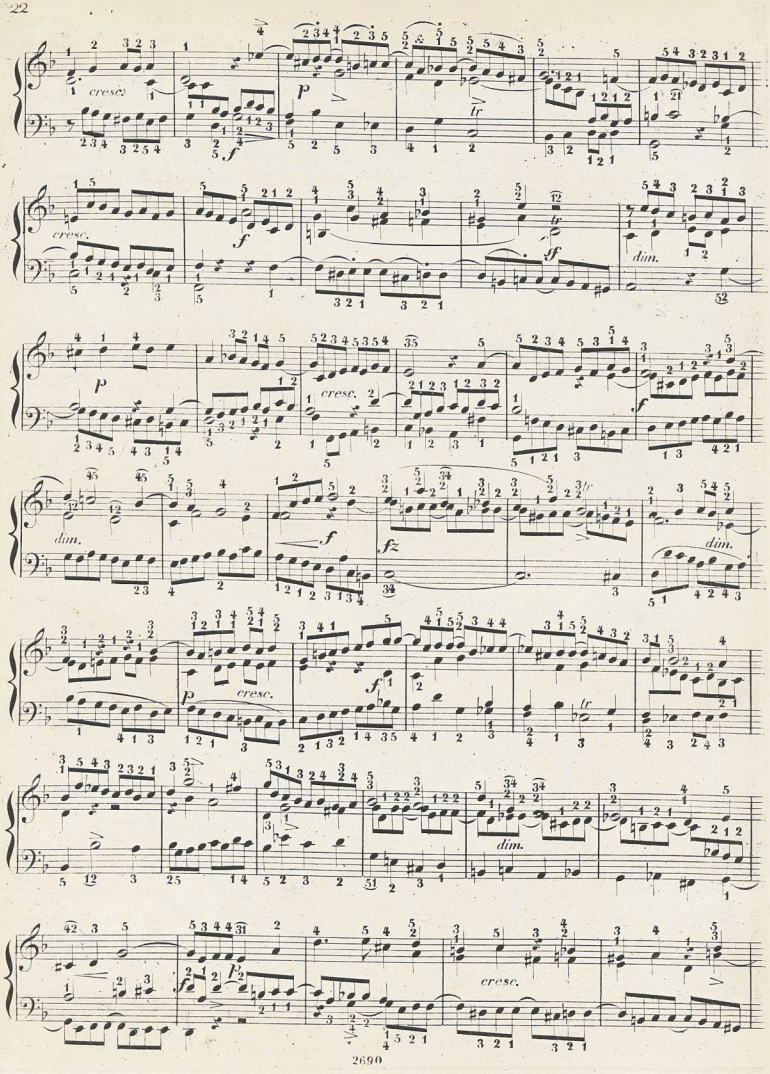
a 4 Voci.

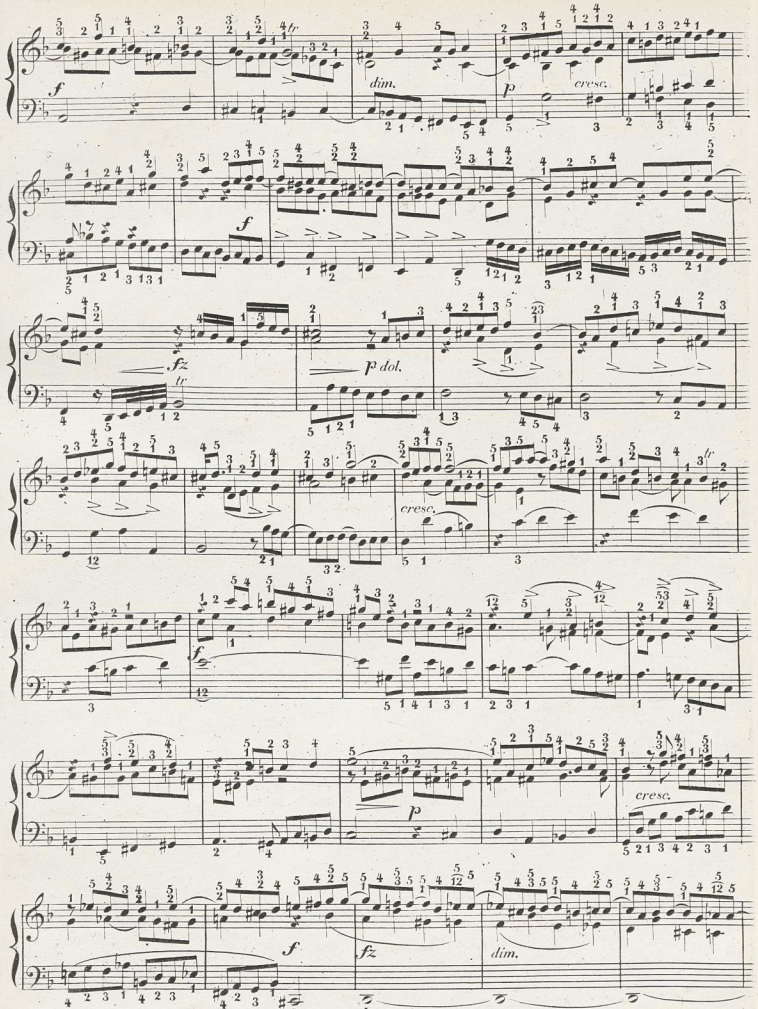


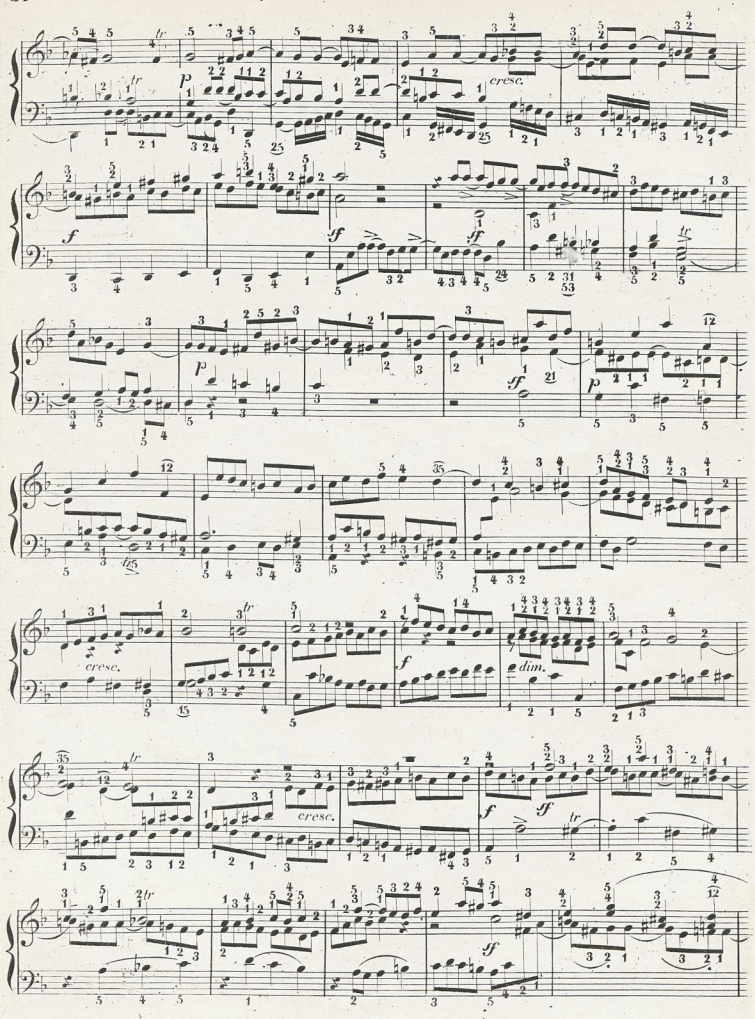

dim.
p
cresc.
f
dim.
p
cresc.
f
fz
dim.
p

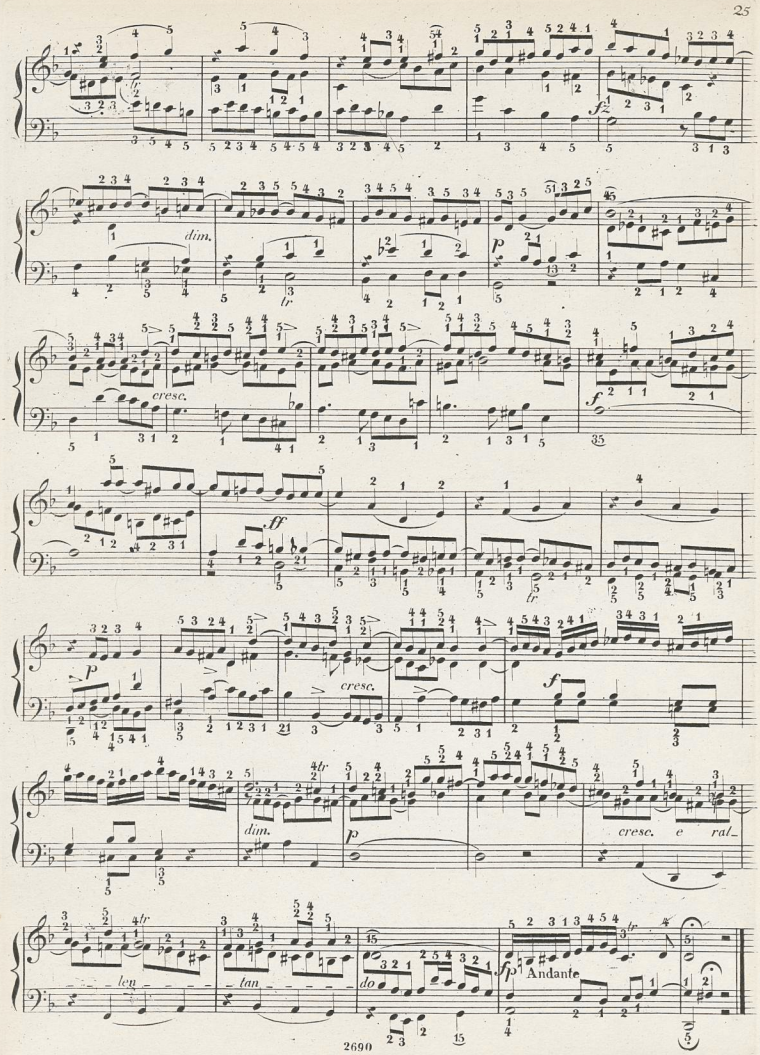

cresc.
dim.
rallen - tan - do


Allegro moderato.
♩ = 120.
FUGA VIII.
a 3 Voci.
f legato
fz
dim.
p
cresc.
f
dim.
p
cresc.
f
p dol.


cresc.
f
p
tr
ff
dim.
fz


f
dim.
p
cresc.
f
fz
fr
p dol.
cresc.
fr
f
p
cresc.
f
fz
dim.


cresc.
cresc.
cresc.
e dim.

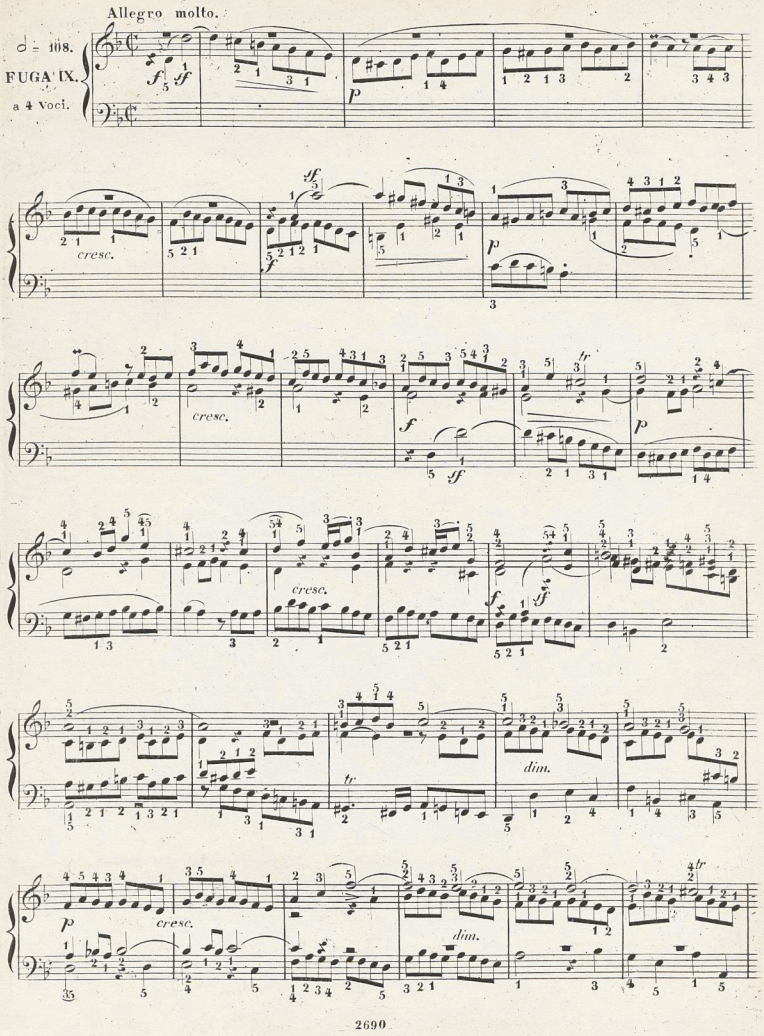

dim.
tr
cresc.
ff
cresc.
dim.
cresc. e ral.
leg.
tan.
do
Andante

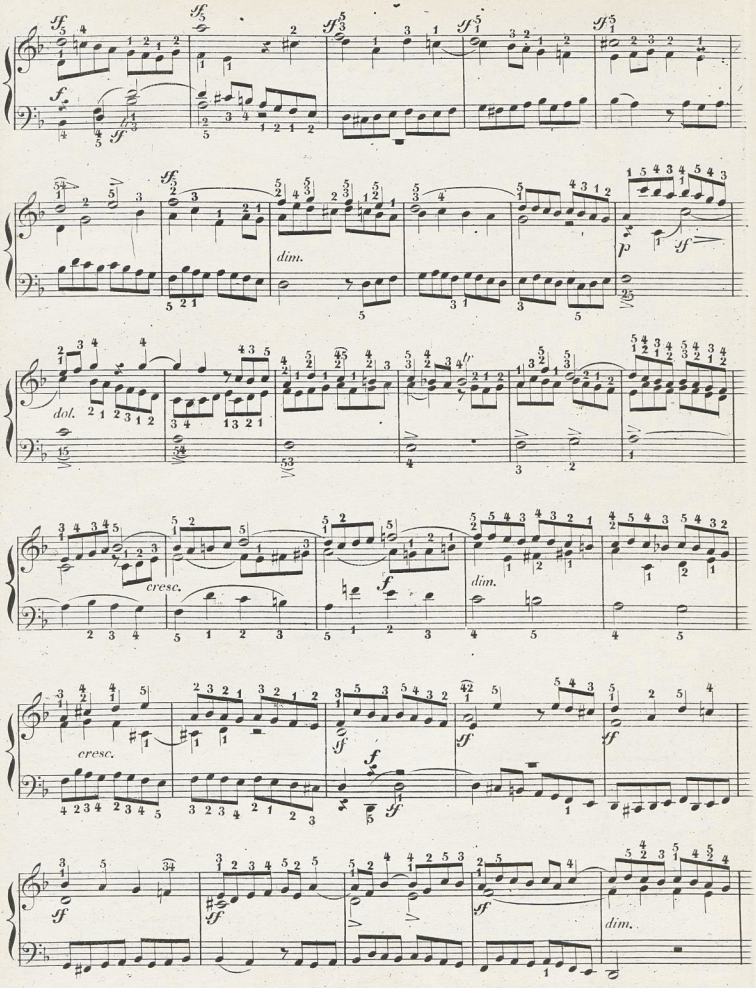
Allegro molto.

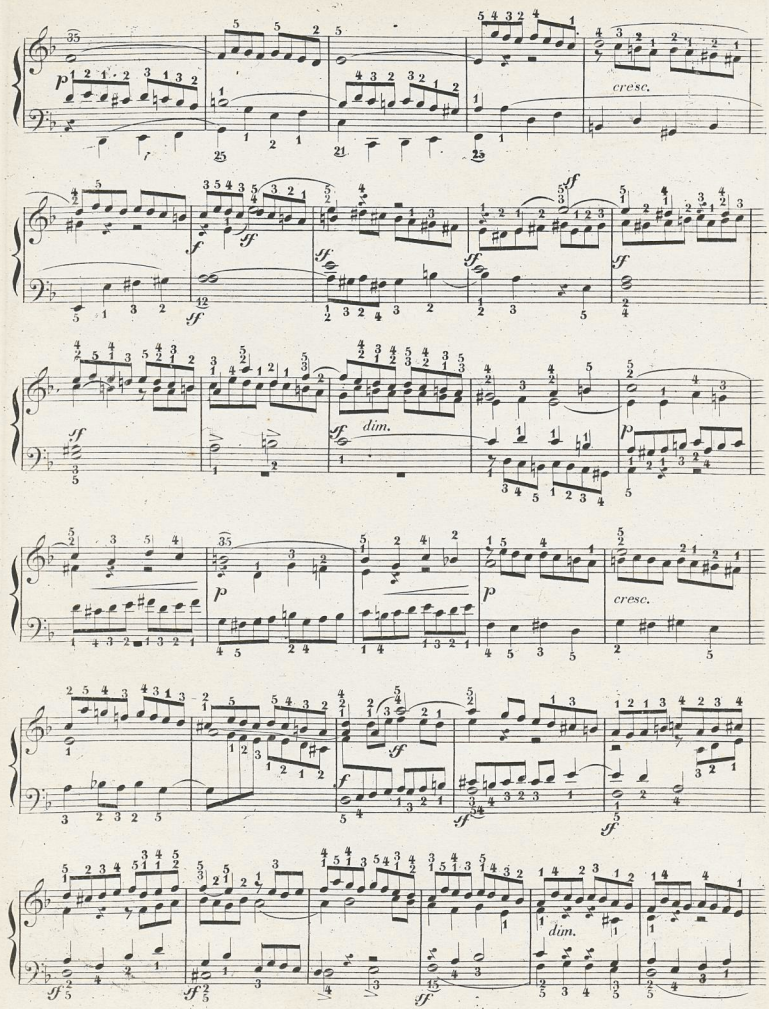
♩ = 108.

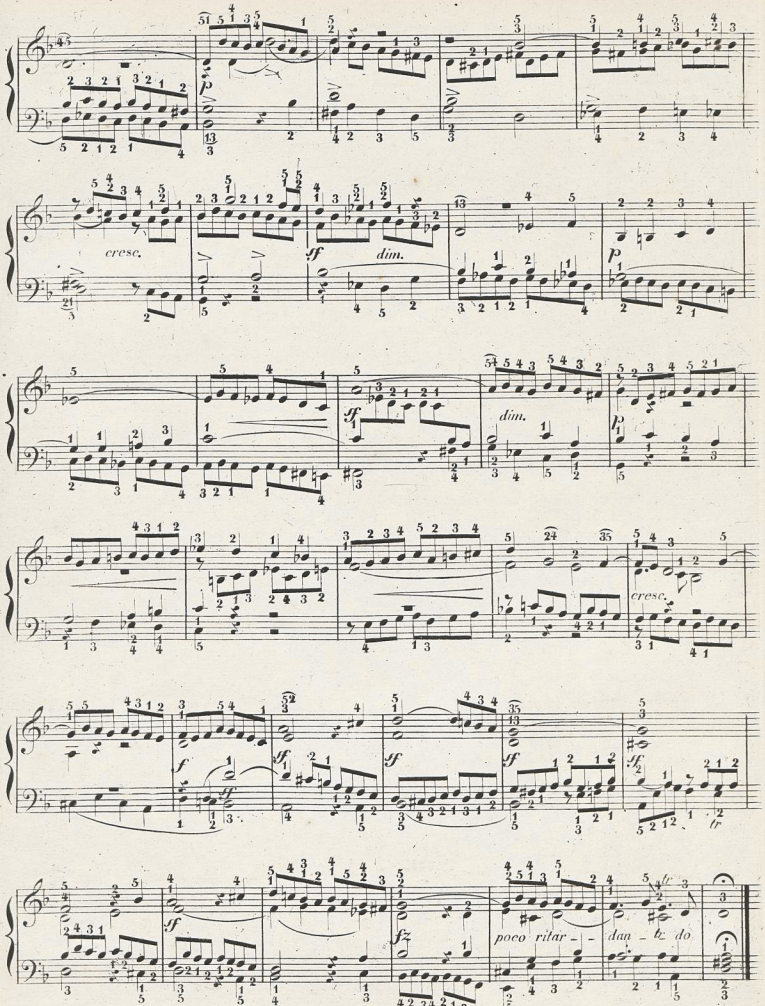
FUGA IX.

a 4 Voci.




dim.
dol.
cresc.
dim.
cresc.
dim.


cresc.
dim.
cresc.
dim.

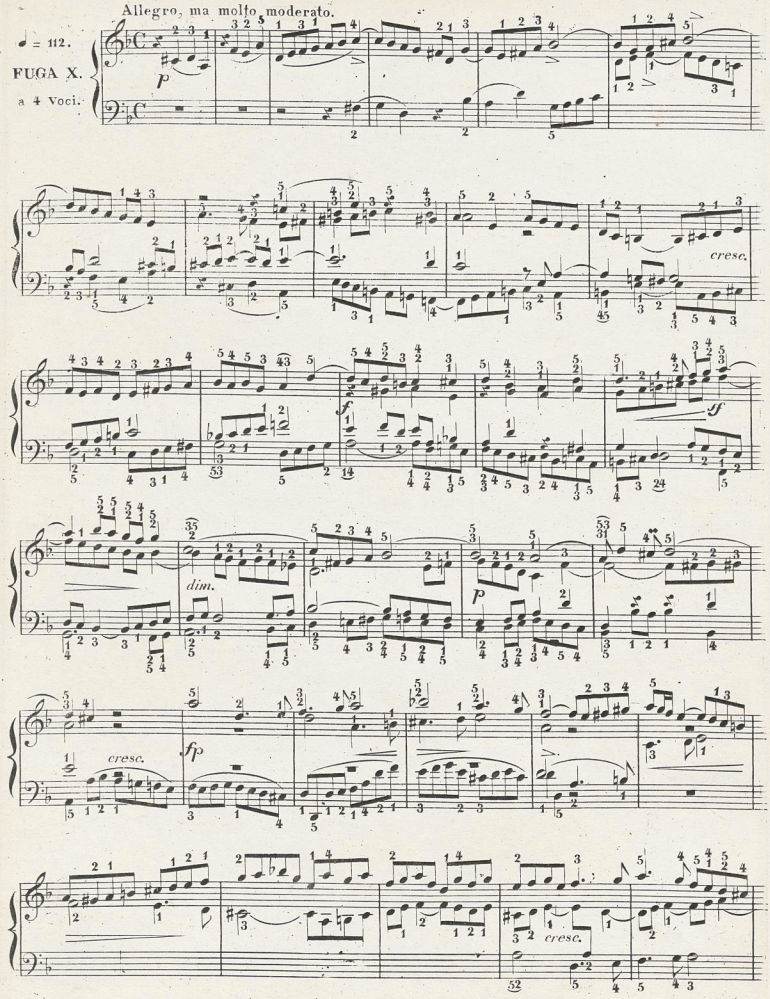

cresc.
sf
dim.
p
sf
dim.
p
cresc.
sf
f
sf
sf
sf
fr
sf
fz
poco ritar - - dan - te do
fr

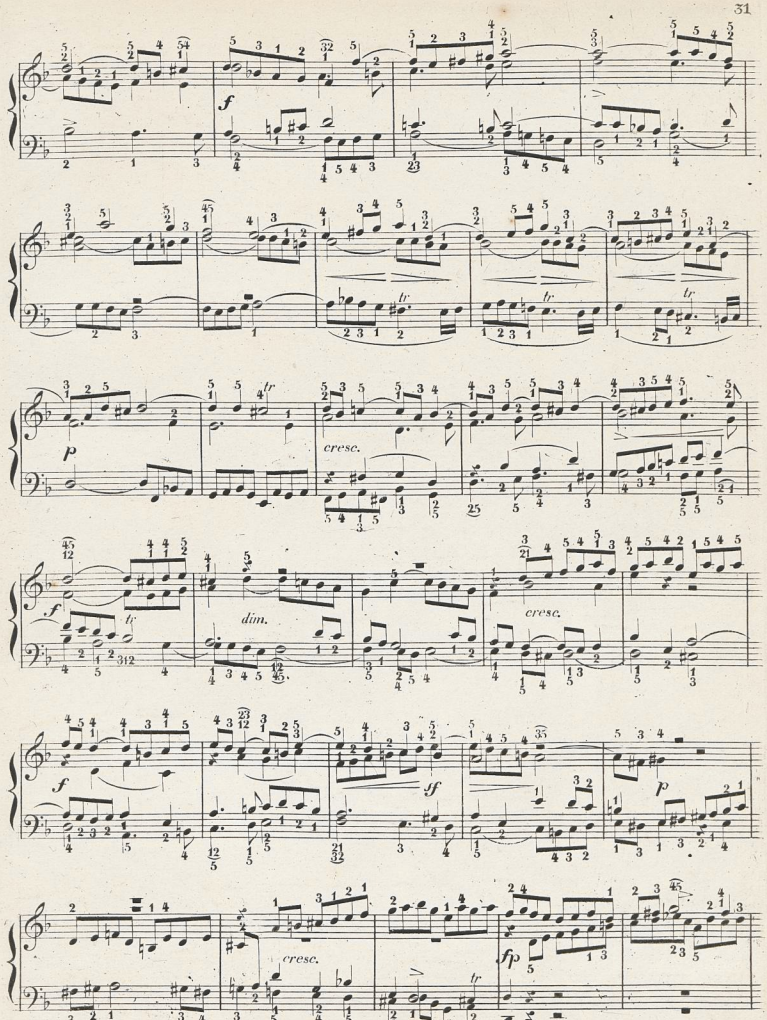
Allegro, ma molto moderato.

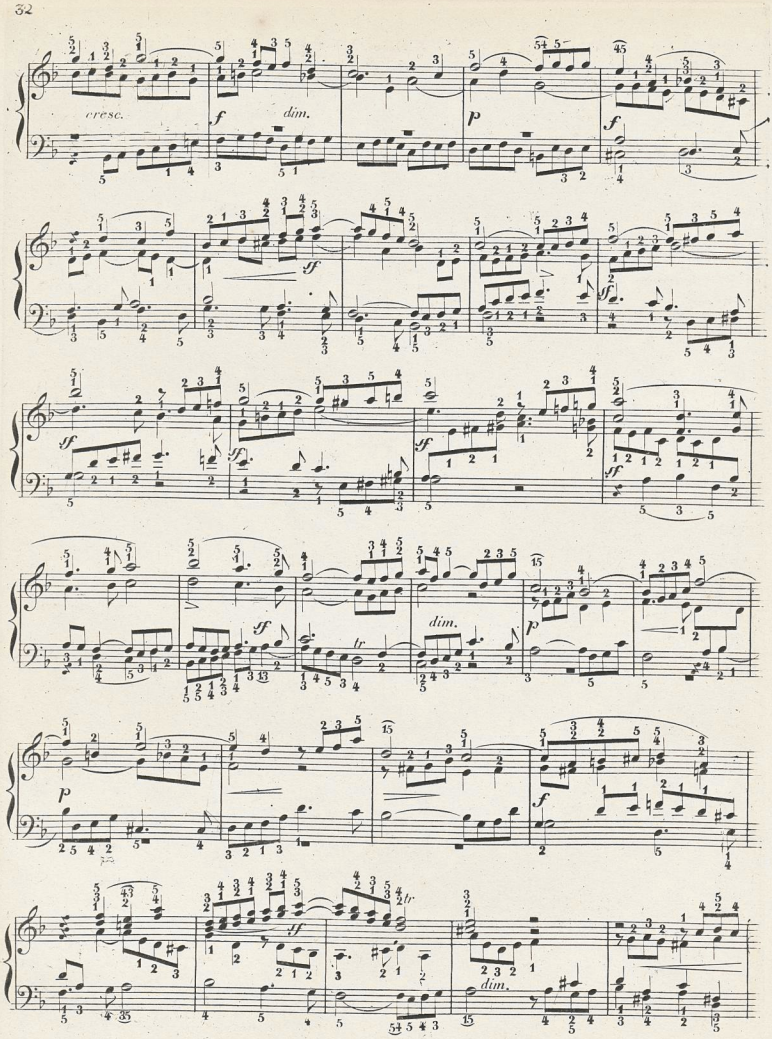
♩ = 112.

FUGA X.

a 4 Voci.




f
tr
cresc.
p
f
tr
dim.
cresc.
f
sf
p
cresc.
fp
tr


cresc.
f
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dim.
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tr
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f
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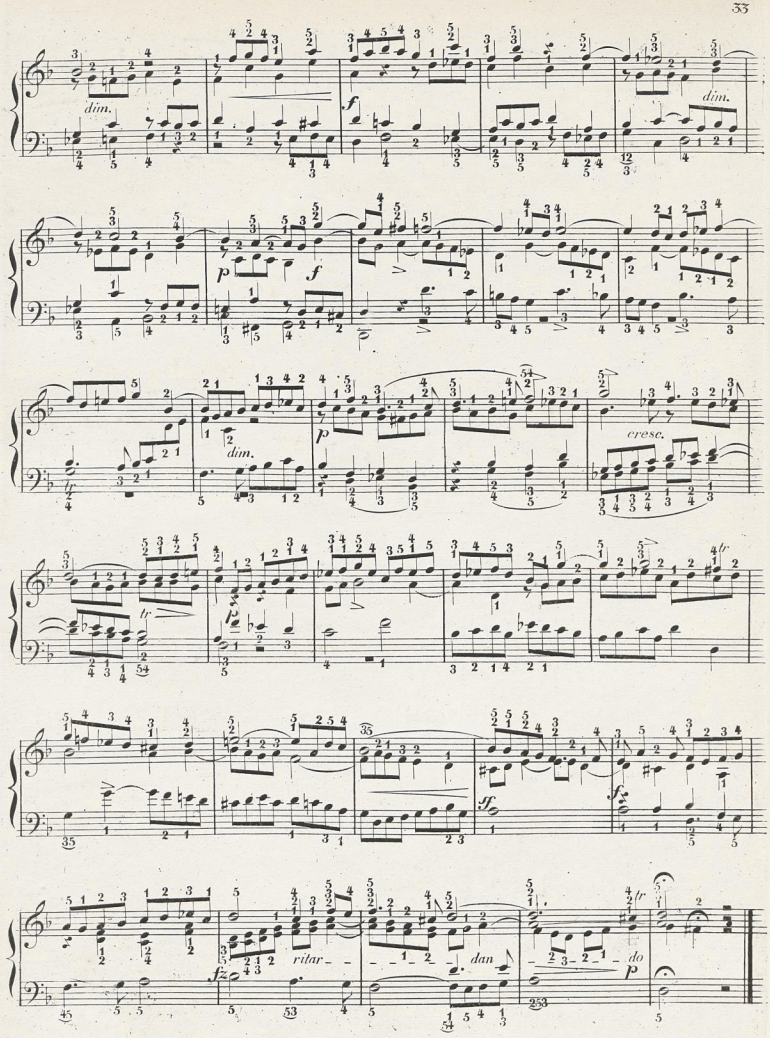
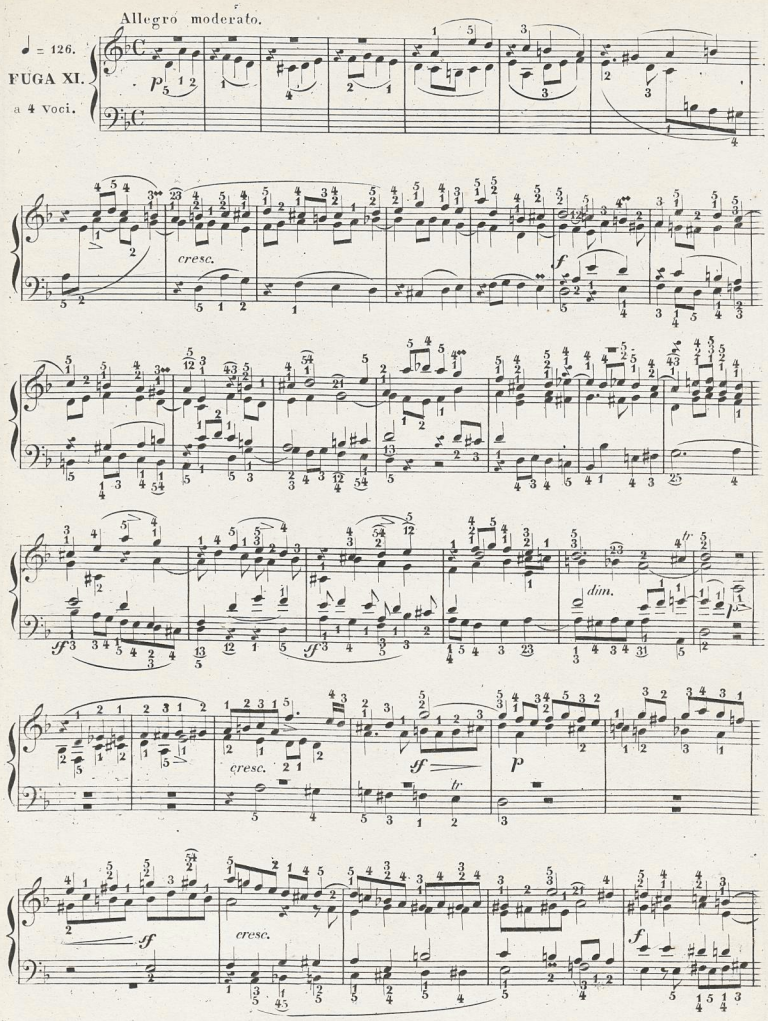
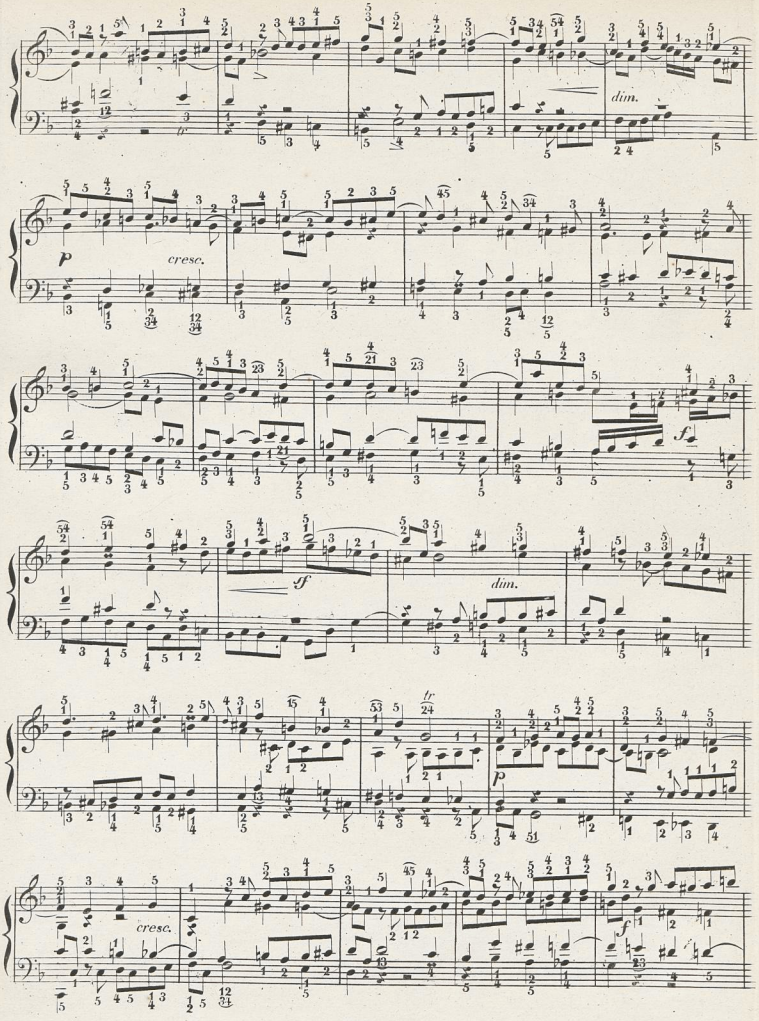
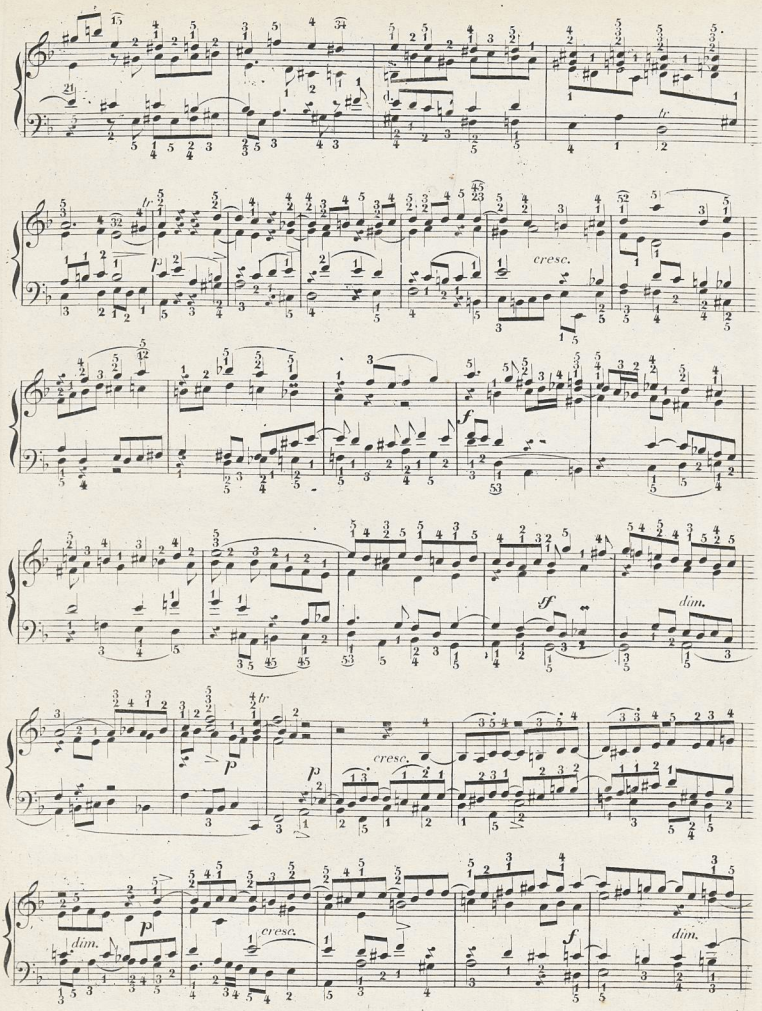
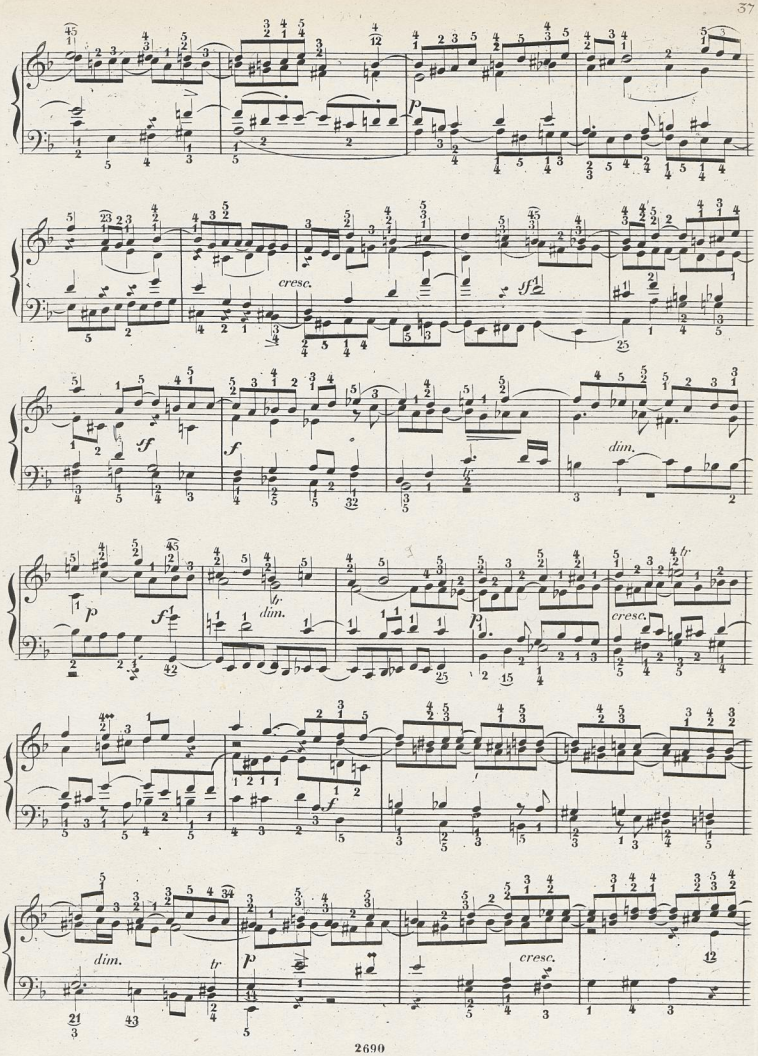
tr
dim.

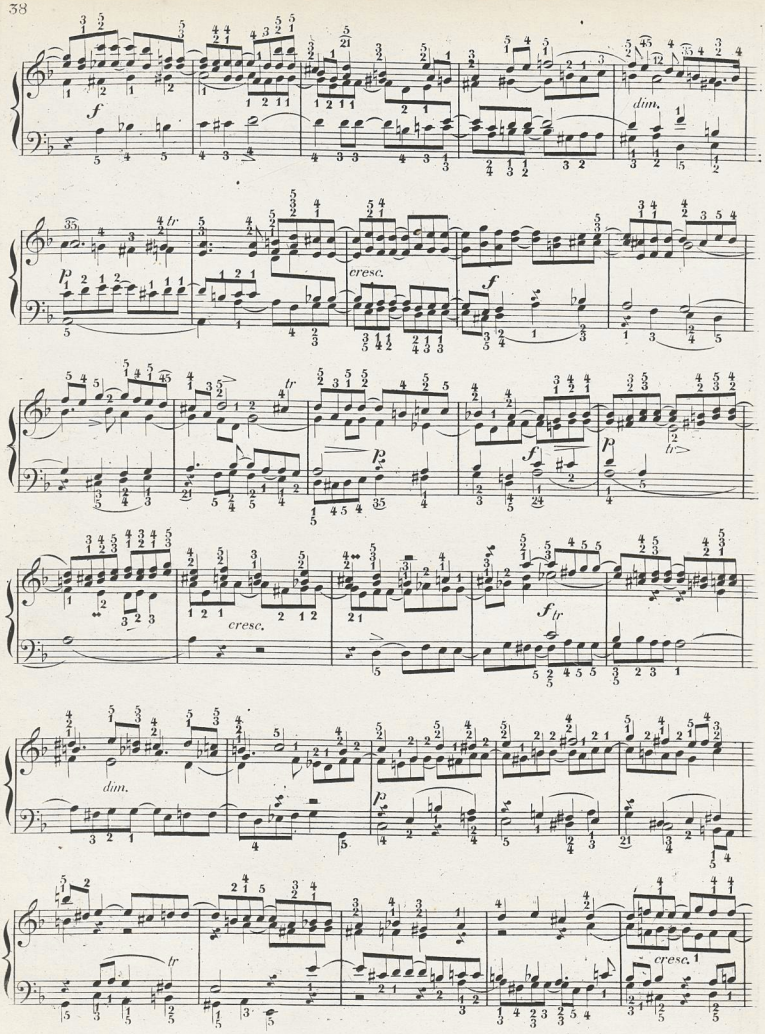

dim.
f
dim.
p
f
dim.
p
cresc.
fz
ritar
dan
do
p

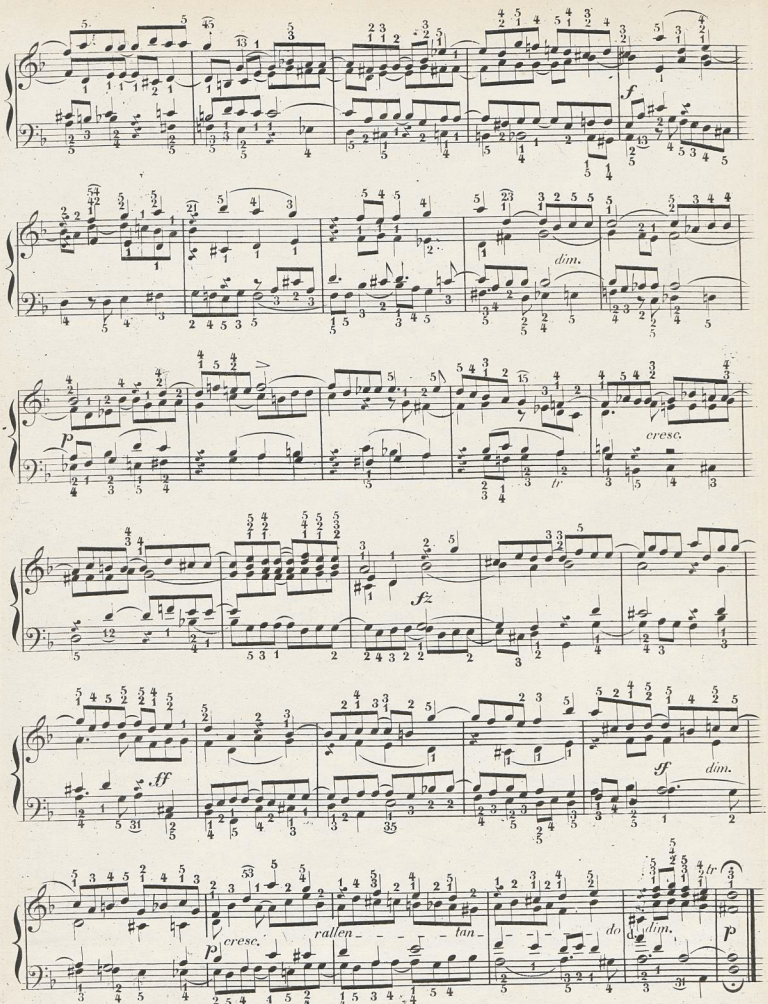

Allegro moderato.
♩ = 126.
FUGA XI.
a 4 Voci.
p
cresc.
f
sf
dim.
tr
cresc.
sf
p
sf
cresc.
f

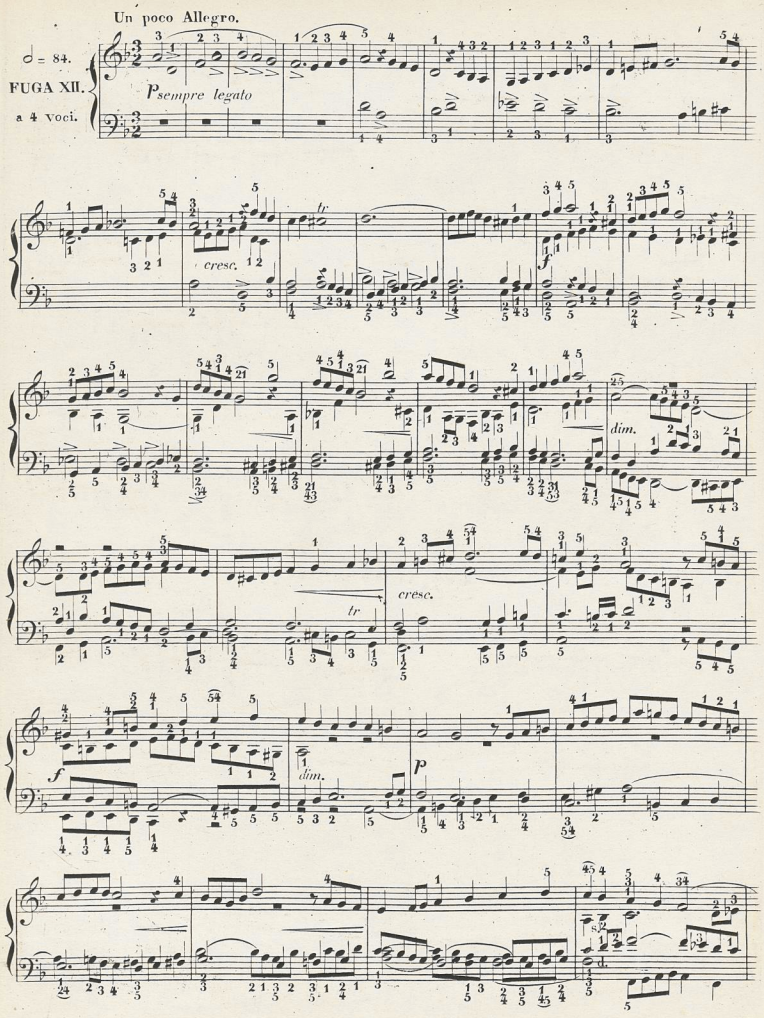

dim.
cresc.
f
ff
dim.
tr
p
cresc.
f

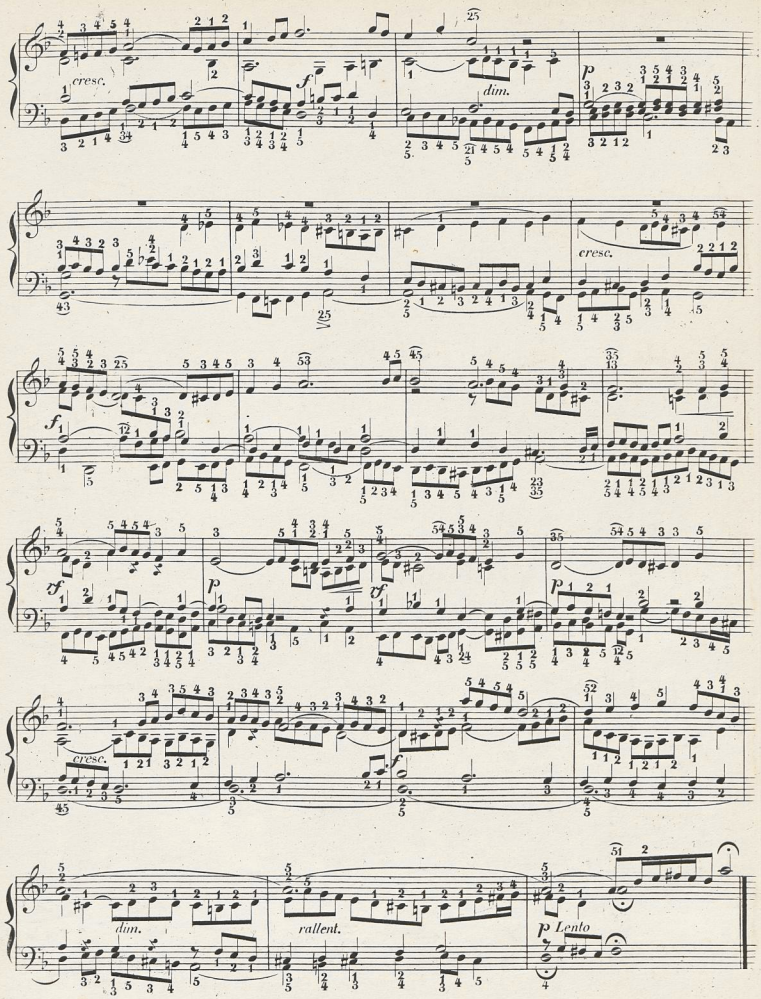

cresc.
f
ff
dim.
p
cresc.
p
dim.
cresc.
f
dim.

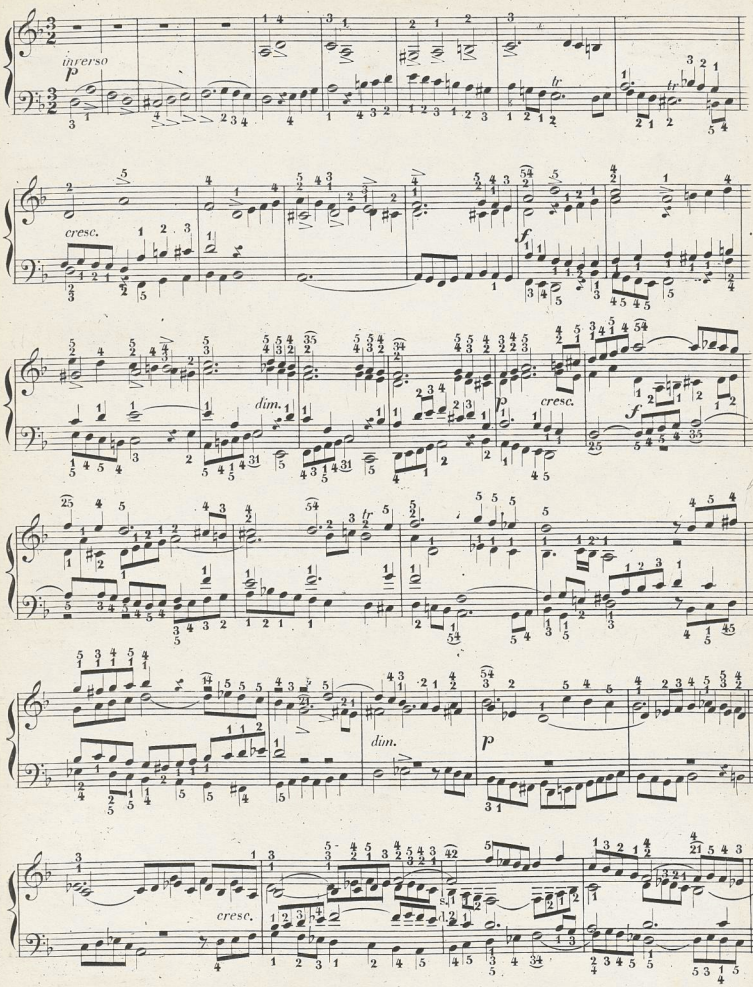

cresc.
dim.
cresc.
dim.
cresc.

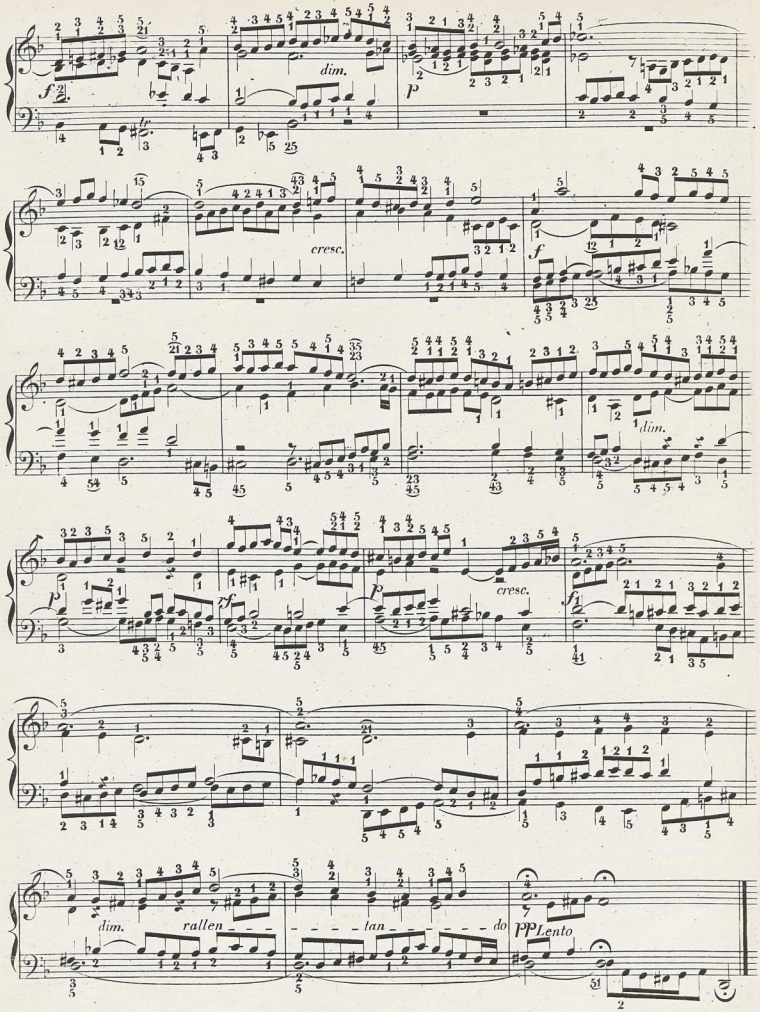

dim.
cresc.
cresc.
dim.
cresc.

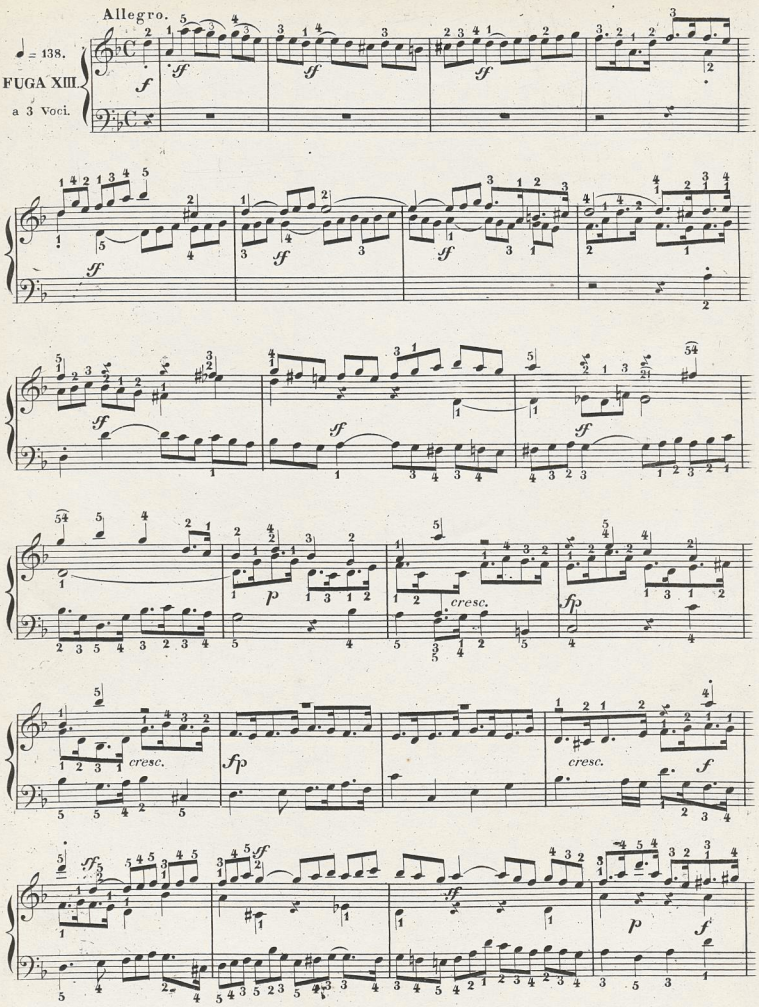

f
dim.
p
cresc.
tr
fz
ff
sf
dim.
cresc.
rallen - - - - tan - - - - do
dim.
tr
p

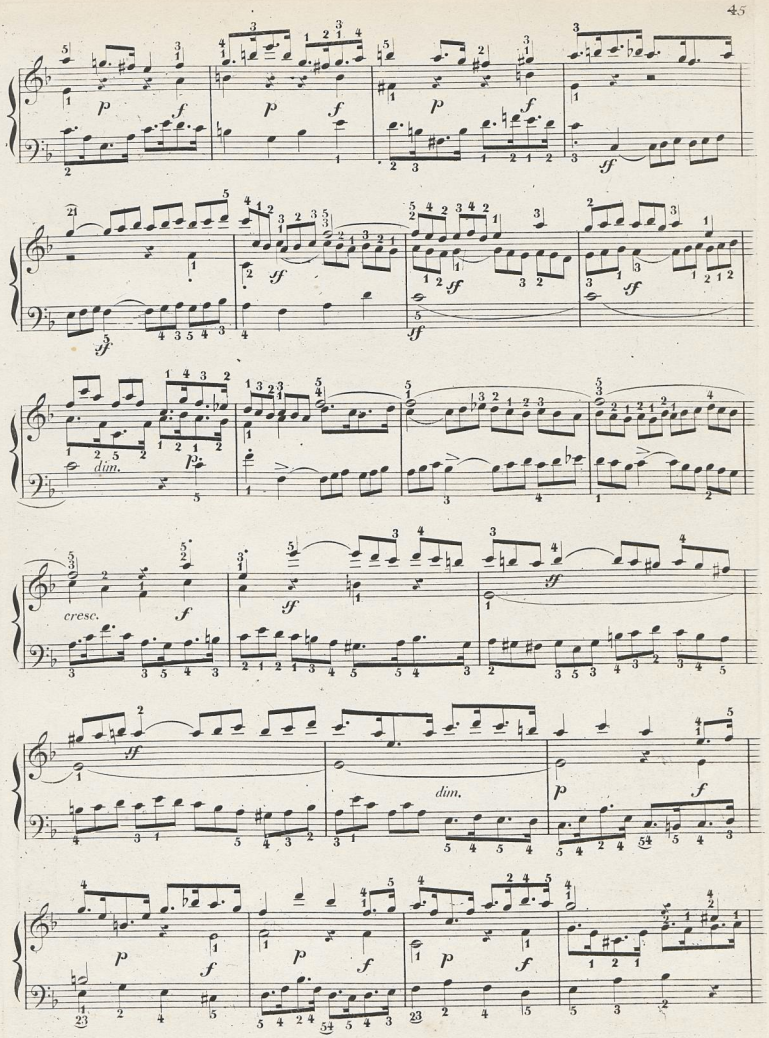

Un poco Allegro.
♩ = 84.
FUGA XII.
a 4 voci.
P sempre legato
cresc.
tr
f
dim.
cresc.
tr
f
dim.
p

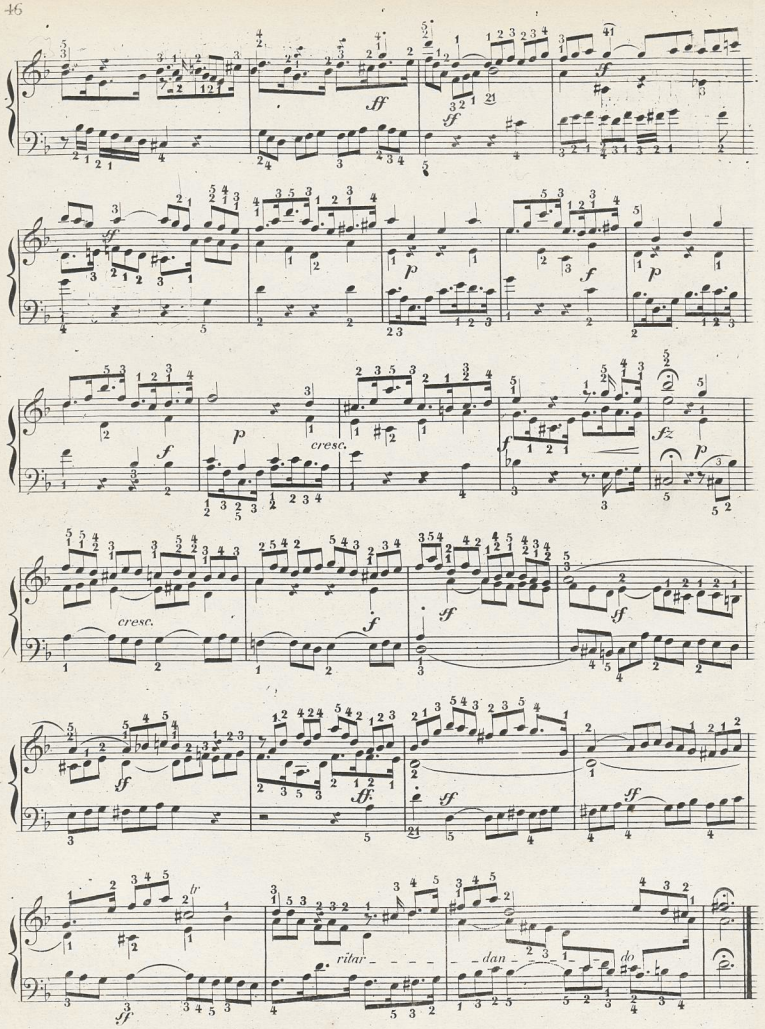

cresc.
f
dim.
p
cresc.
f
p
f
p
cresc.
f
dim.
rallent.
p Lento

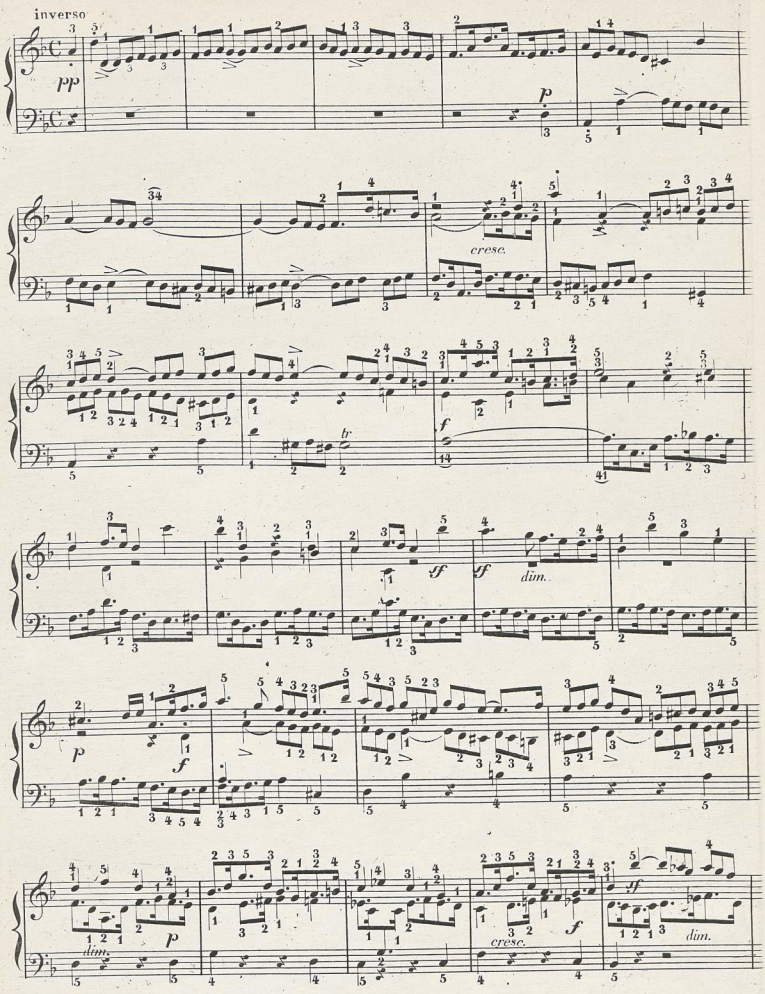

inverso
p
cresc.
f
dim.
p
cresc.
f
tr
dim.
p
cresc.

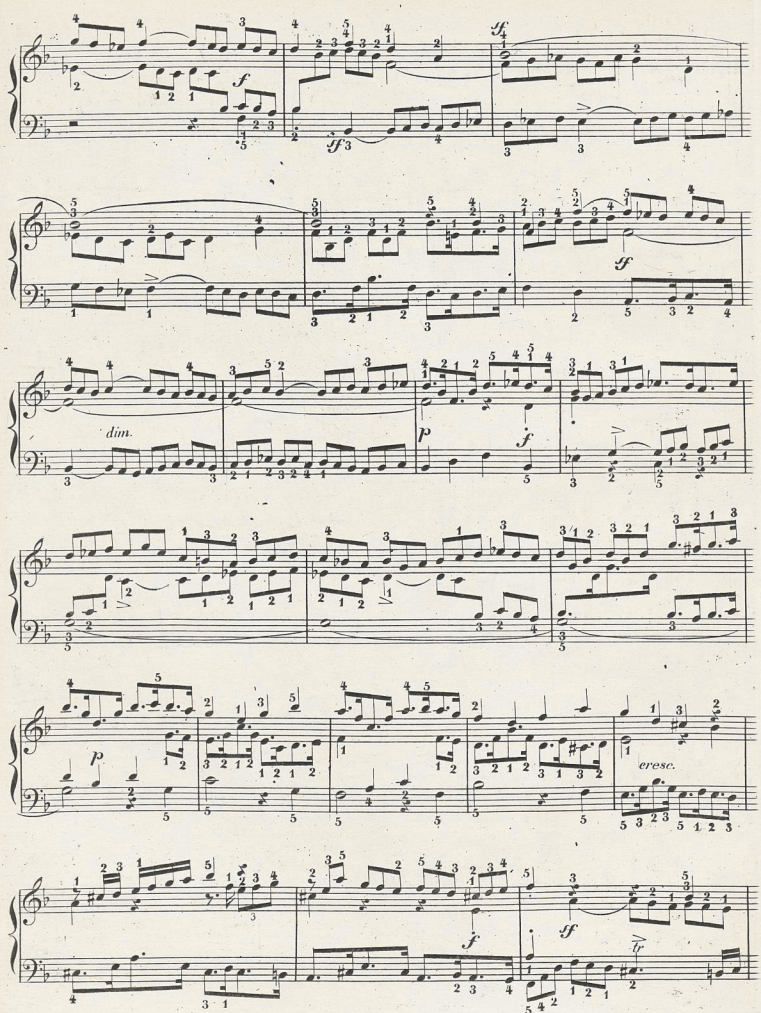

f
dim.
p
cresc.
f
dim.
p
p
cresc.
f
dim.
rallen - - - - - - tan - - - - - do
pp Lento

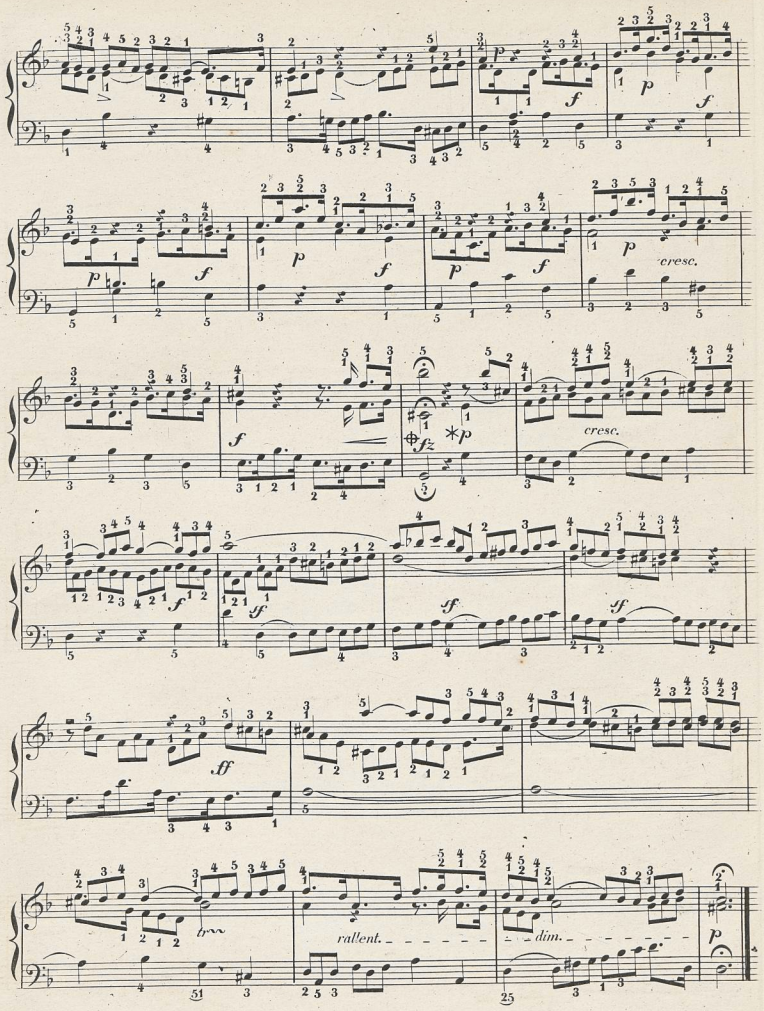

Allegro.
♩ = 138.
FUGA XIII.
a 3 Voci.
cresc.
cresc.
cresc.

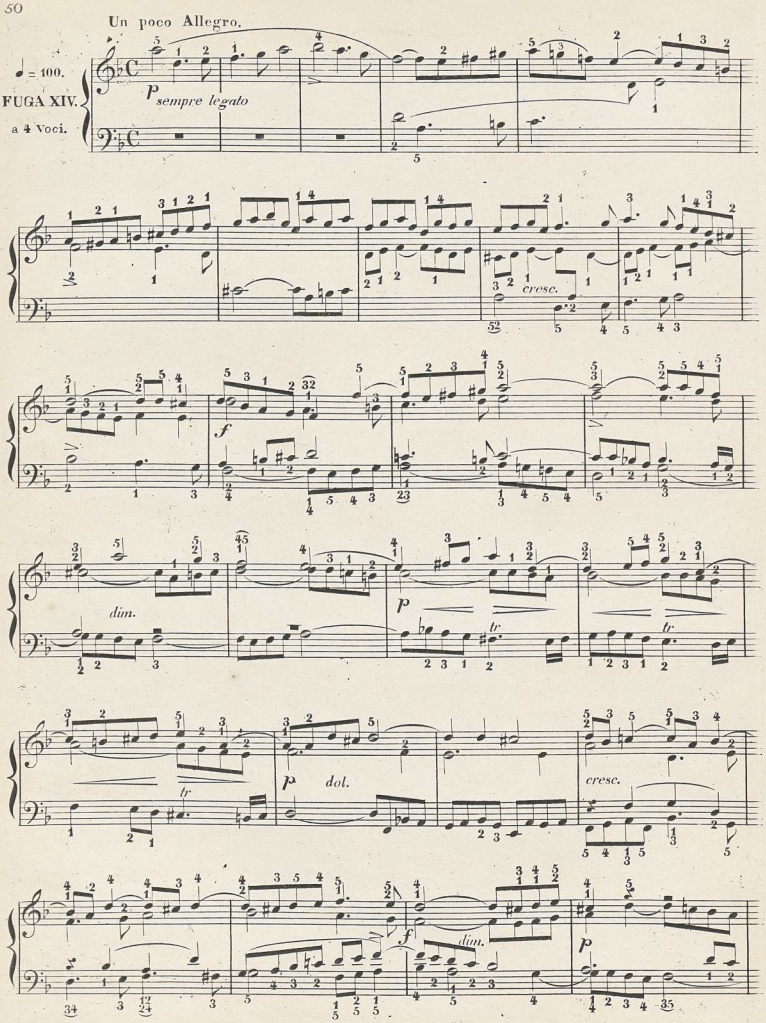

dim.
cresc.
dim.

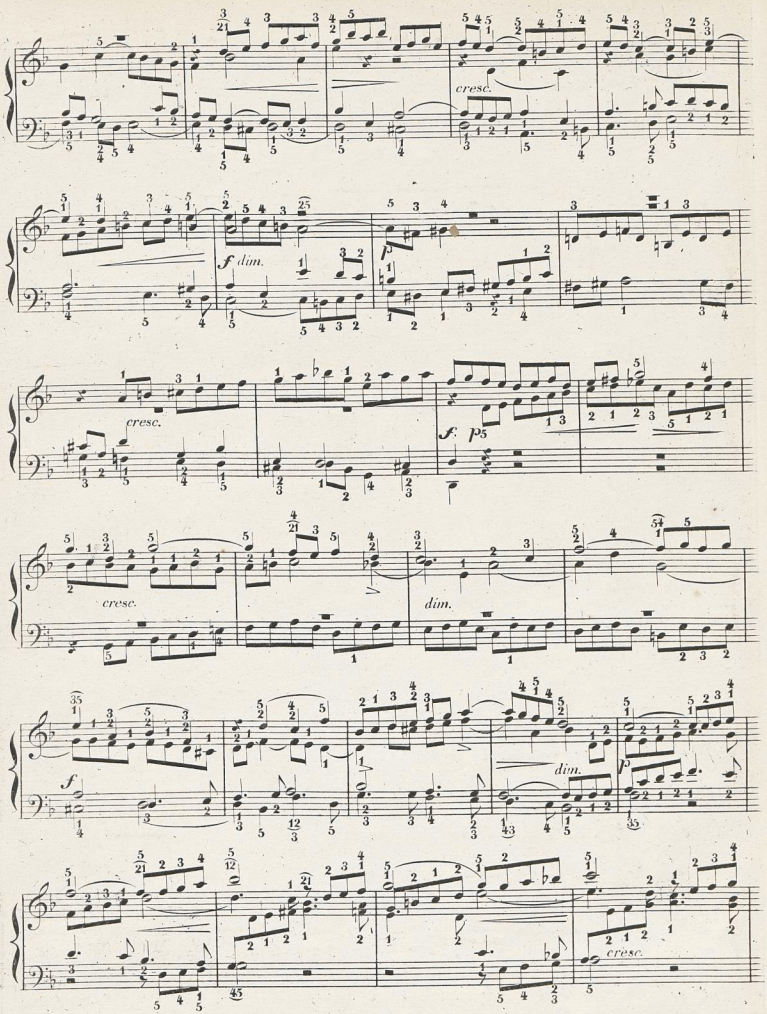

cresc.
cresc.
ritar - - - - - dan - - - do

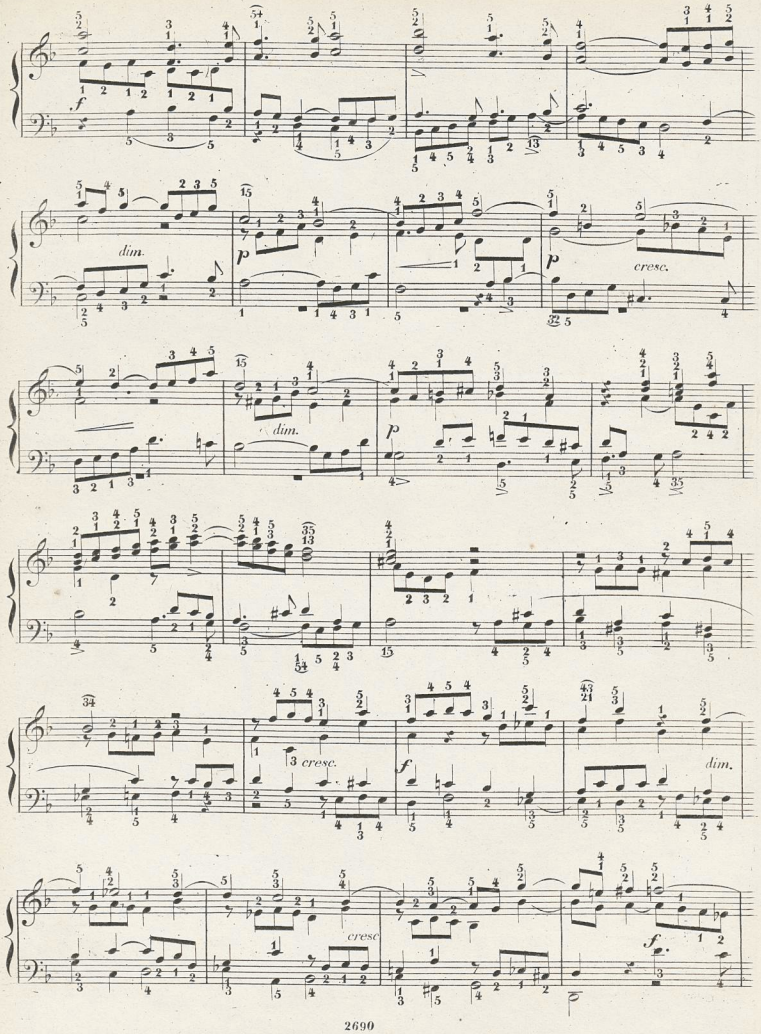

inverso
pp
p
cresc.
br
f
sf
sf
dim.
p
f
dim.
p
cresc.
f
sf
dim.

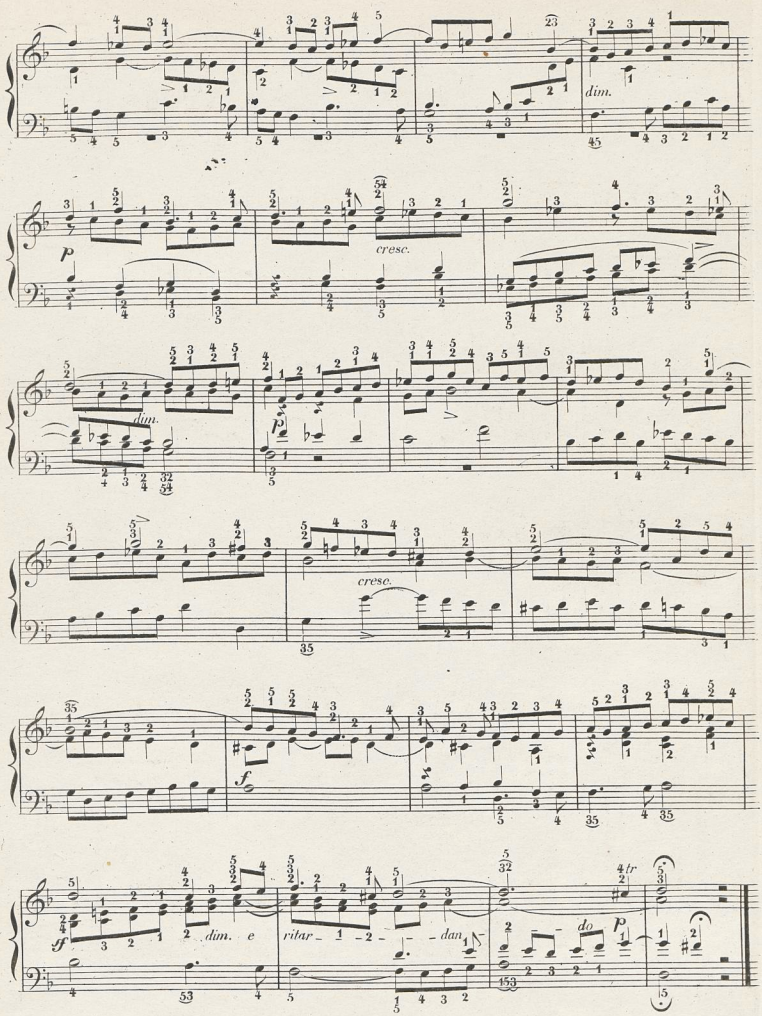

f
ff
ff
sf
dim.
p
f
p
cresc.
f
sf
tr


cresc.
cresc.
rallent.
dim.


Un poco Allegro.
♩ = 100.
FUGA XIV.
a 4 Voci.
P sempre legato
cresc.
f
dim.
P
tr
P dol.
cresc.
f
dim.
P


cresc.
f dim.
cresc.
f p
cresc.
dim.
f
dim.
cresc.


f
dim.
p
cresc.
dim.
p
cresc.
f
dim.
cresc
f

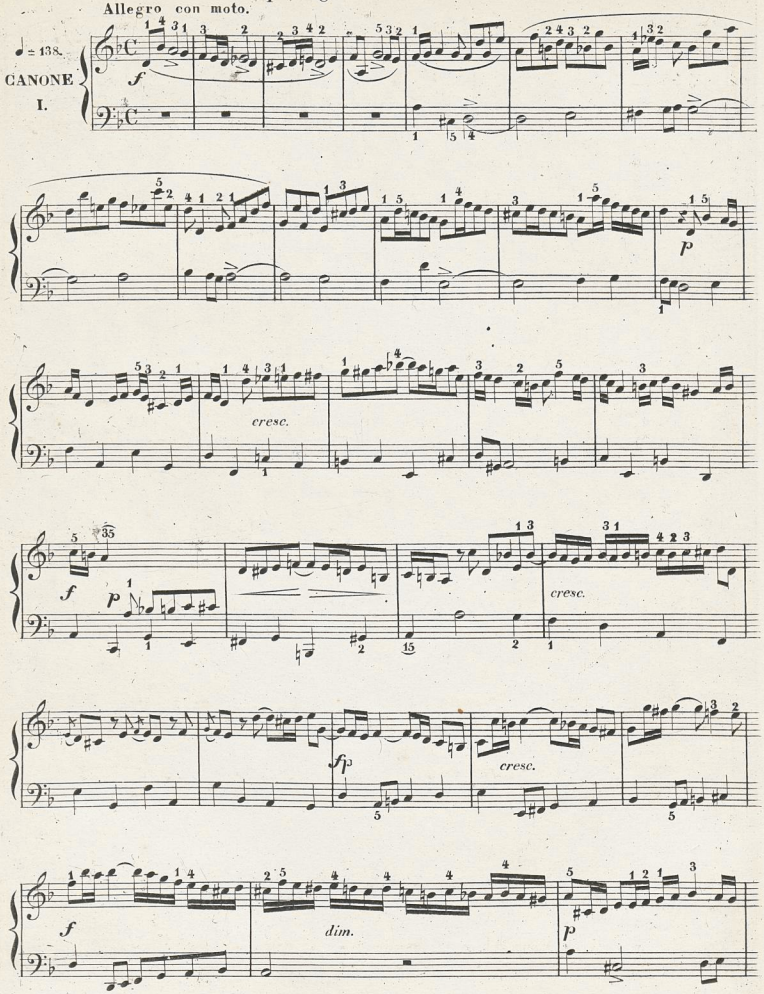

dim.
p
cresc.
dim.
p
cresc.
f
dim. e
ritar
dan
do
p

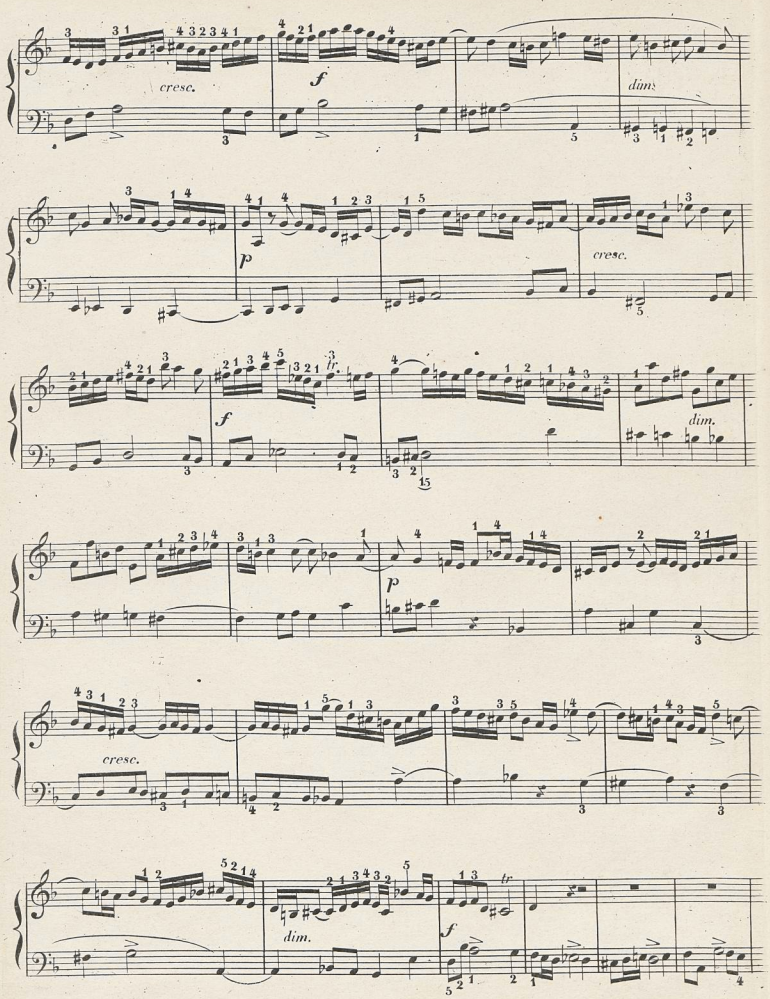
Canon per augmentationem in motu contrario.

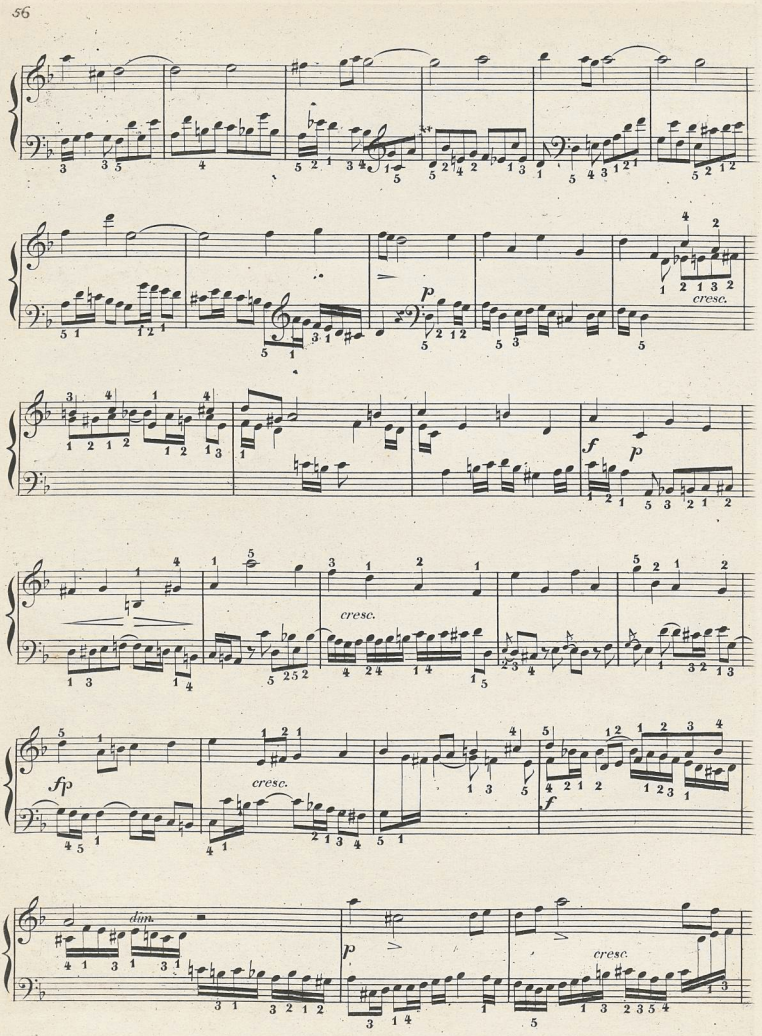
Allegro con moto.

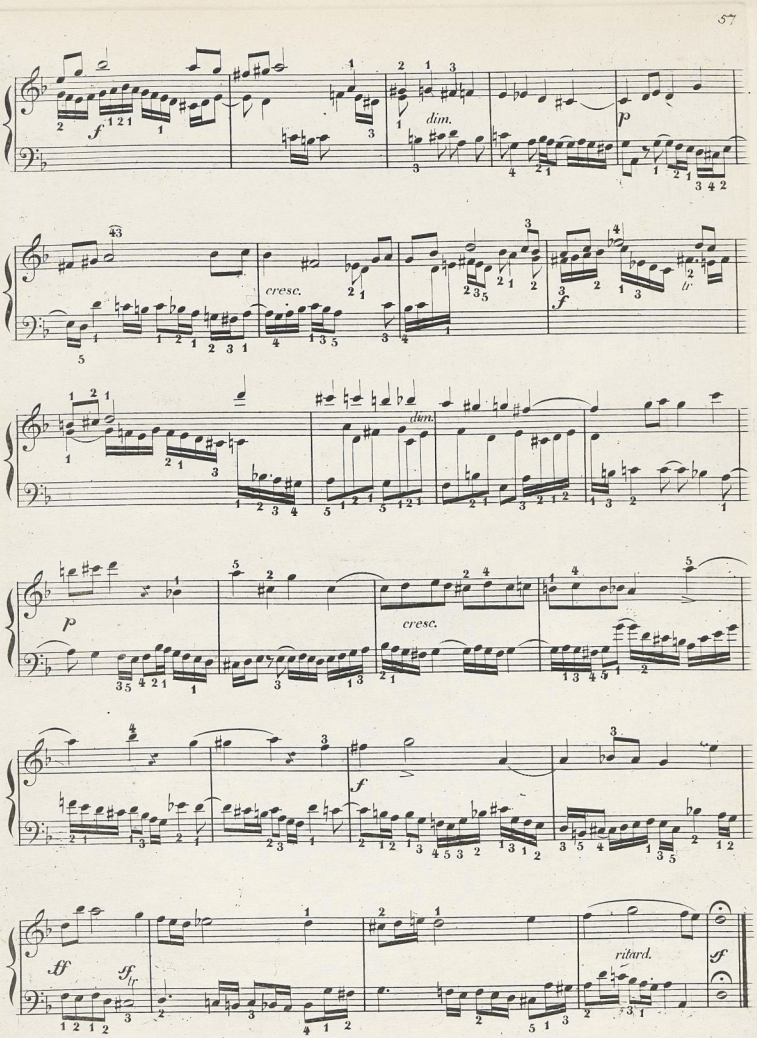
♩ = 138.

CANONE I.

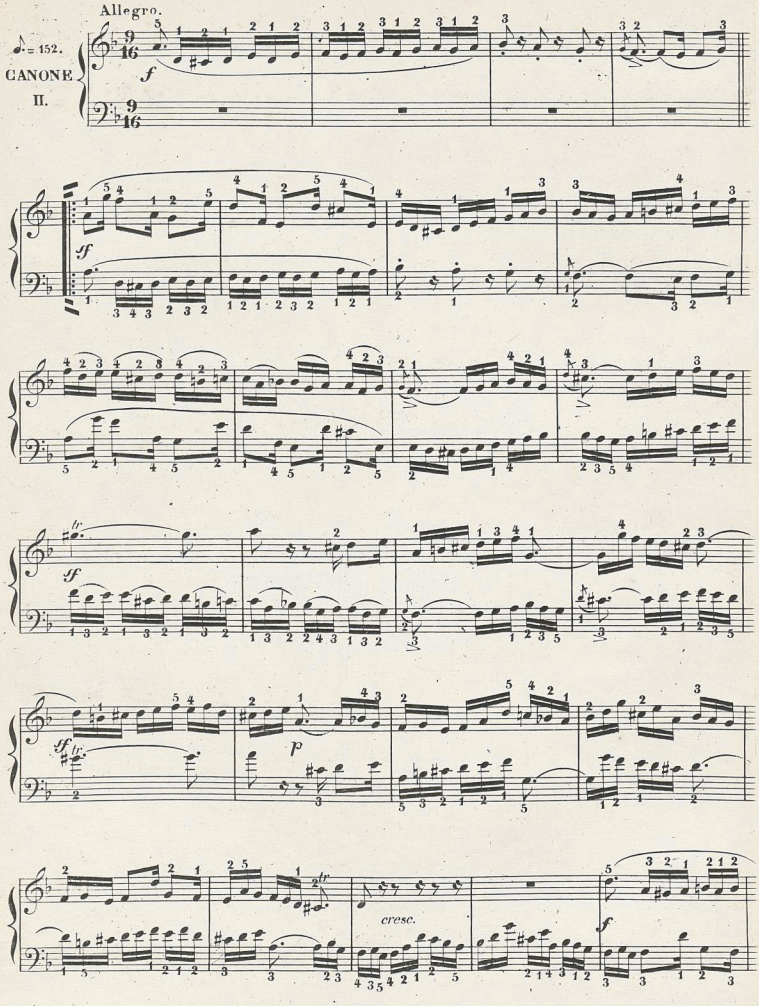


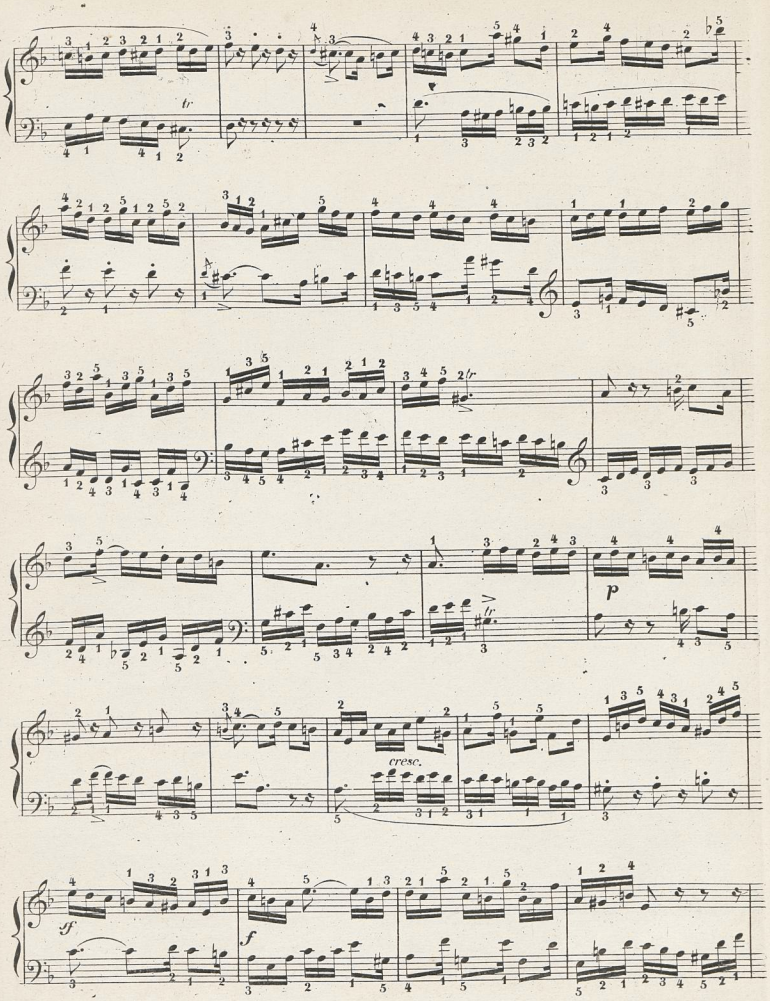

cresc.
f
dim.
p
cresc.
f
tr.
dim.
p
cresc.
dim.
f
tr.

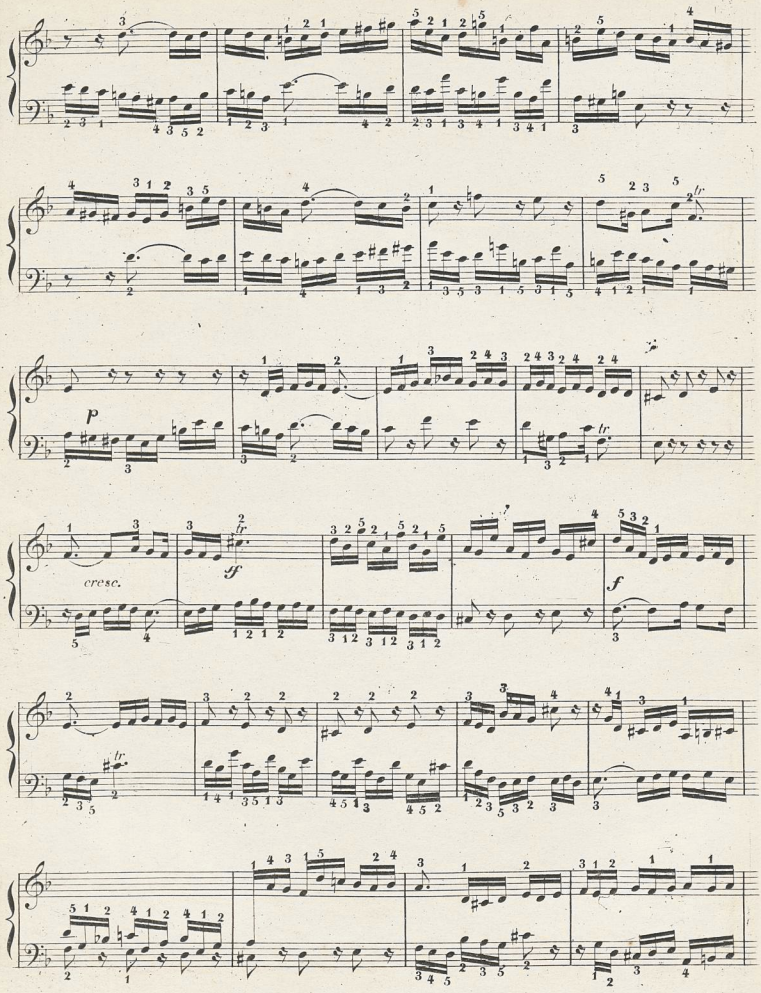

cresc.
p
cresc.
f
p
cresc.
fp
cresc.
f
dim.
p
cresc.

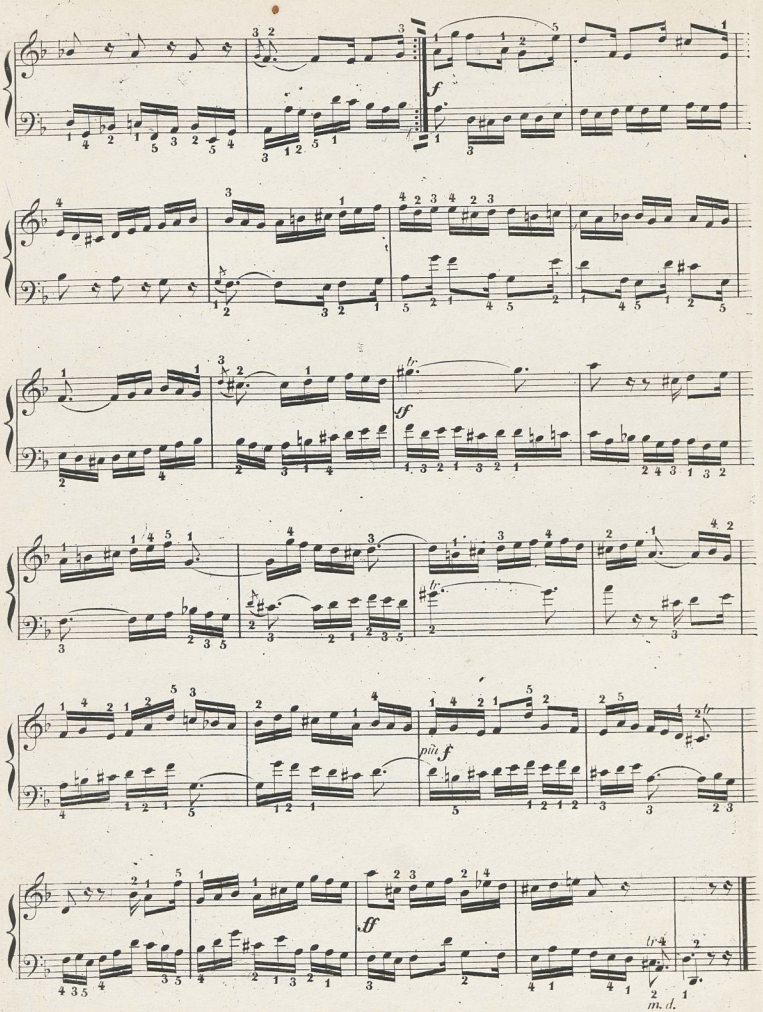

f
dim.
p
cresc.
f
tr
dim.
p
cresc.
f
ff
ff
tr
ritard.
ff

Canone all' Ottava.




tr
fr
p
cresc.
sf
f


P
cresc.
ff
f
tr


f
ff
più f
ff
tr
m. d.

Canone alla Decima.

Allegro assai.

♩. = 92.

CANONE III.

p sempre legato

cresc.

f

dim.

ff

cresc.

f

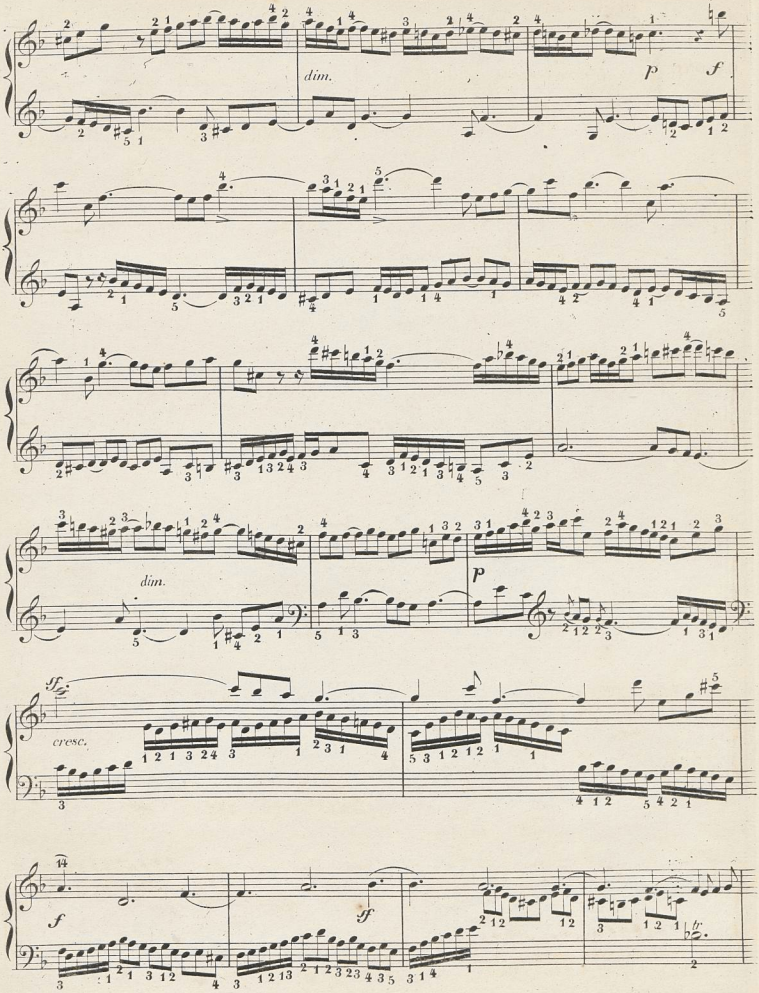
dim.

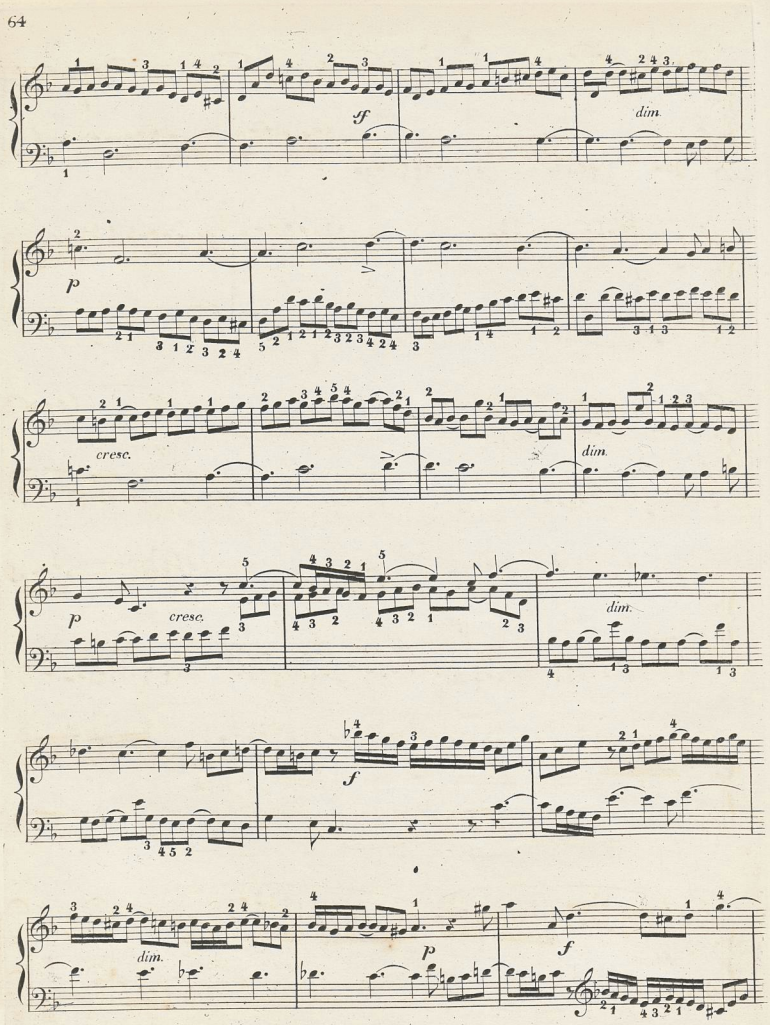
f

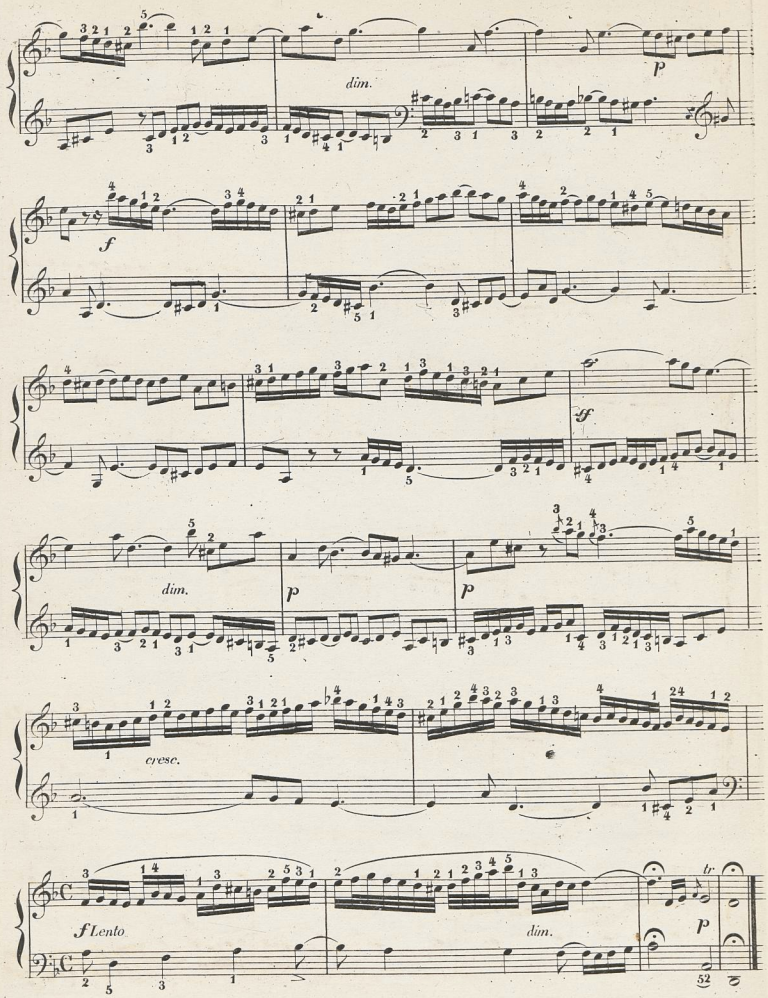
dim.

p

f


dim.
p
f
dim.
p
ff
cresc.
f
f
tr


sf
dim.
p
cresc.
dim.
p
cresc.
dim.
f
dim.
p
f

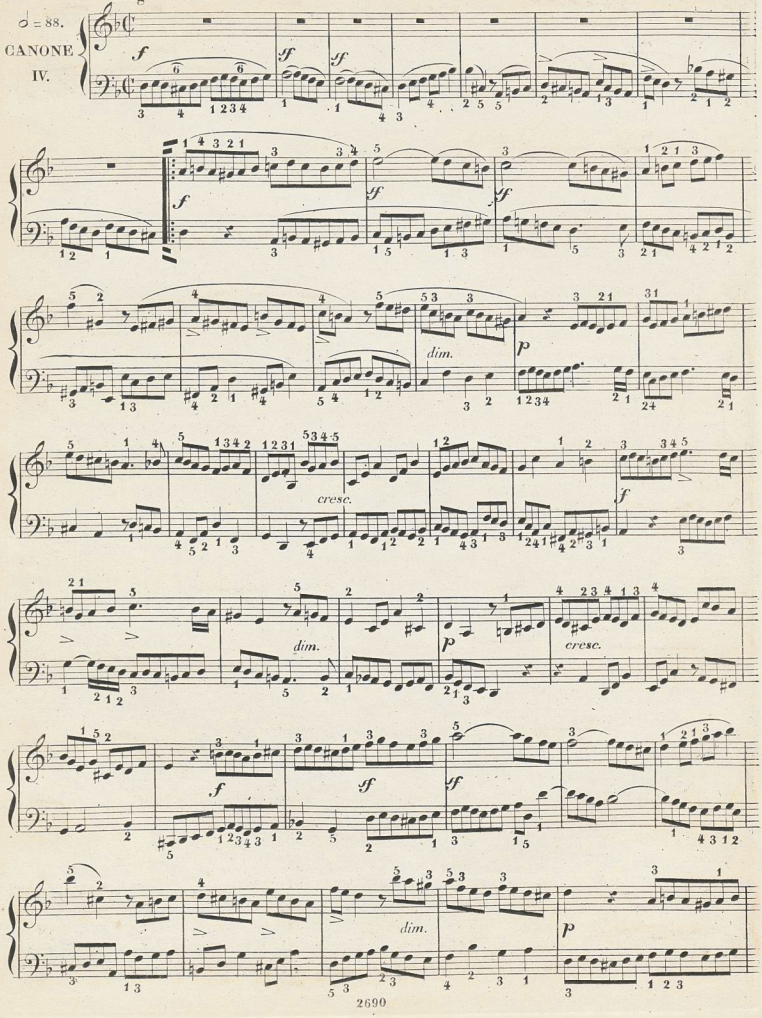

dim.
p
f
f
dim.
p
p
cresc.
f Lento
dim.
p
tr

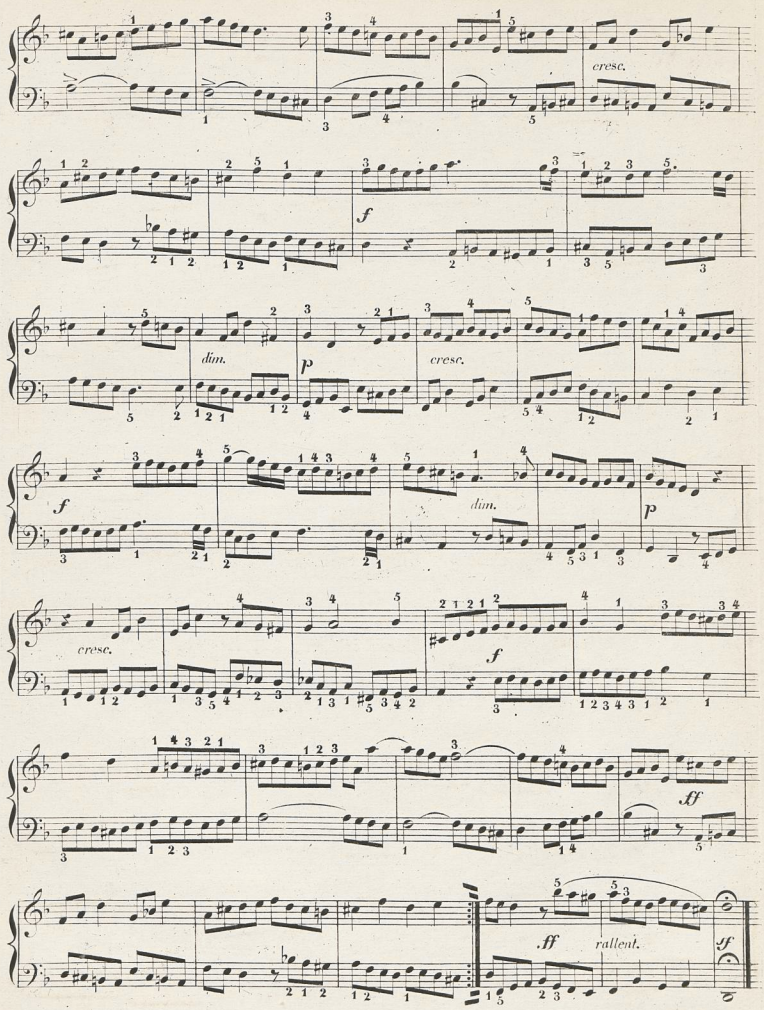
Canone alla Duodecima.

Allegro assai.

♩ = 88.

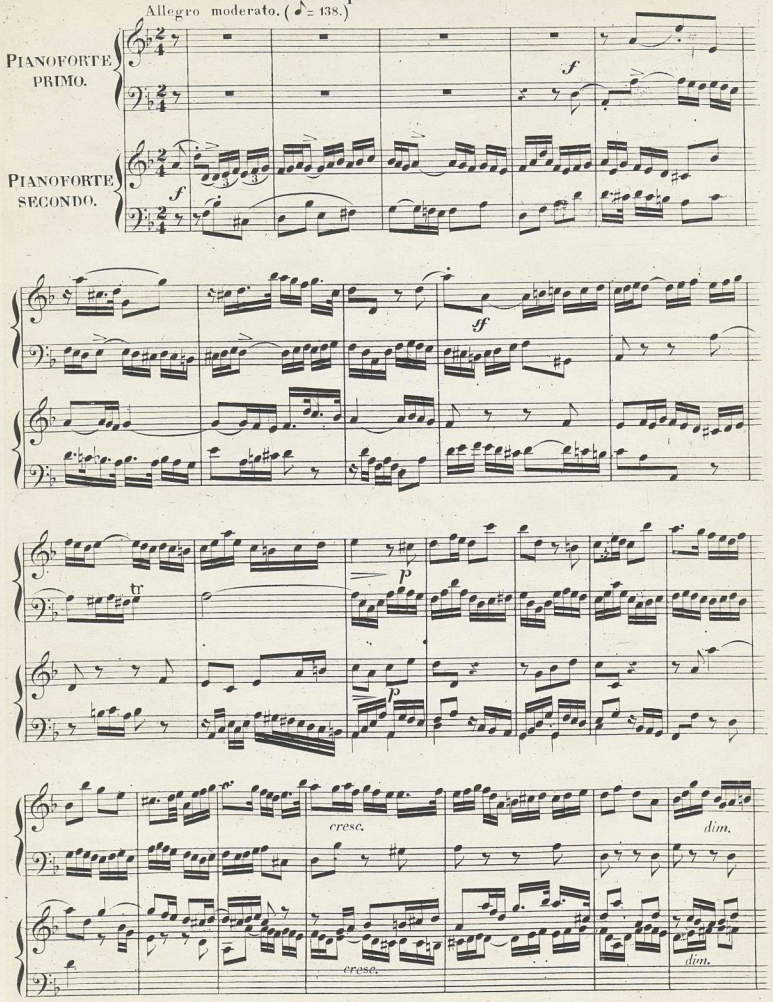
CANONE IV.

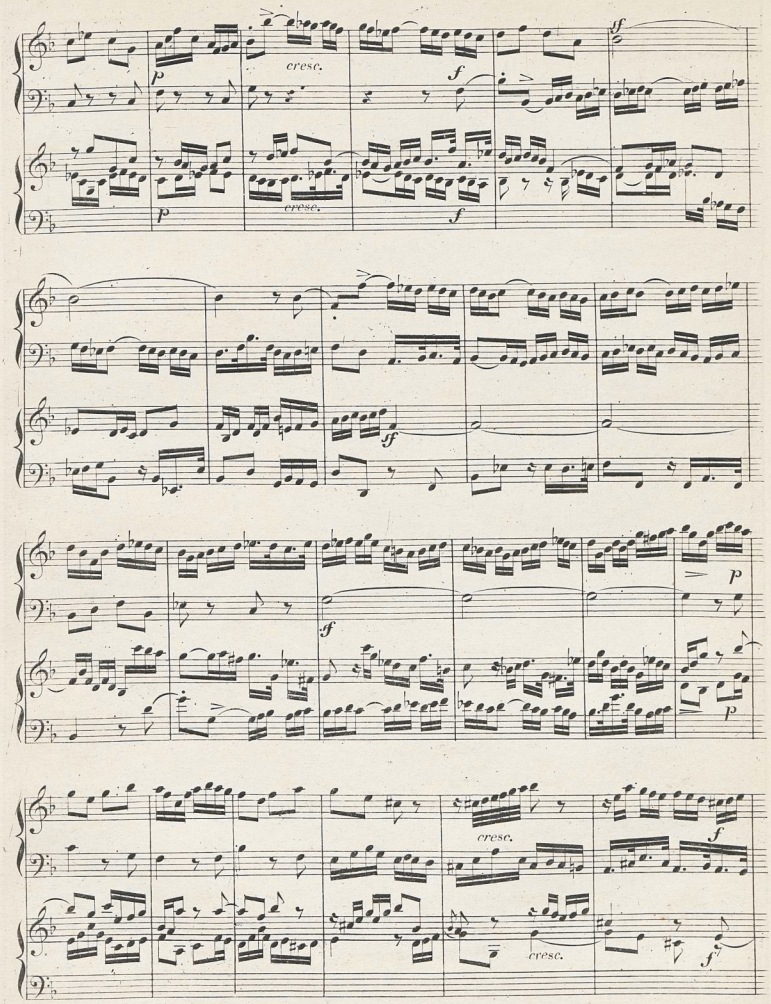


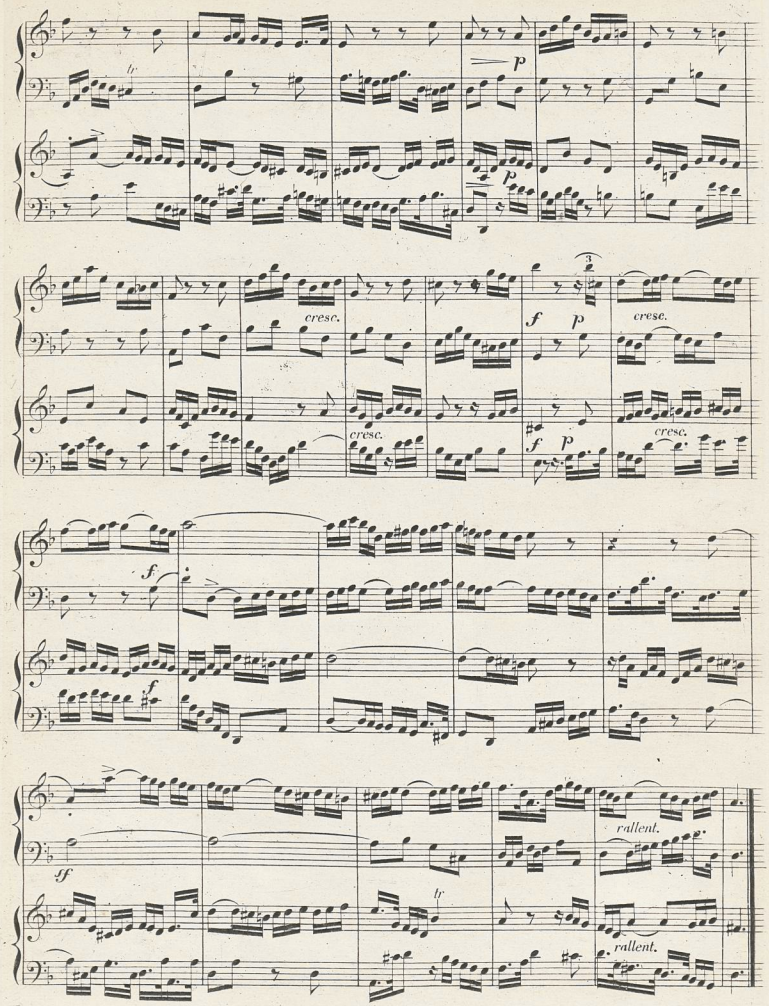

cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
ff
ff
rallent.
ff

FUGA I per due Pianoforti.

Allegro moderato. (♩ = 138.)

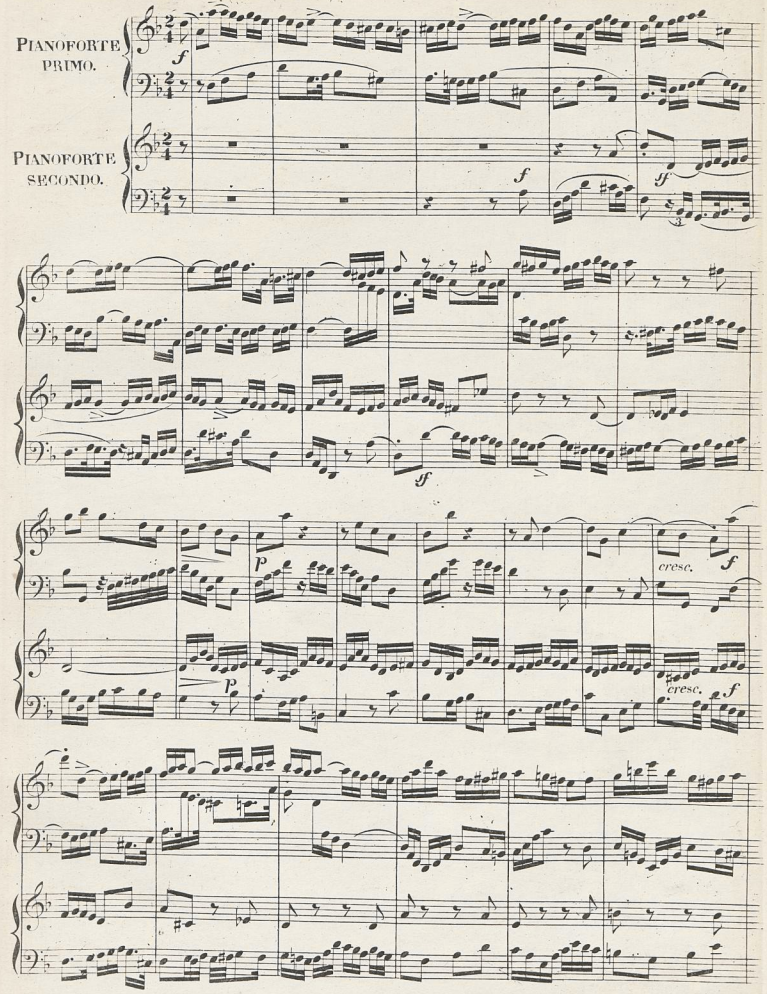


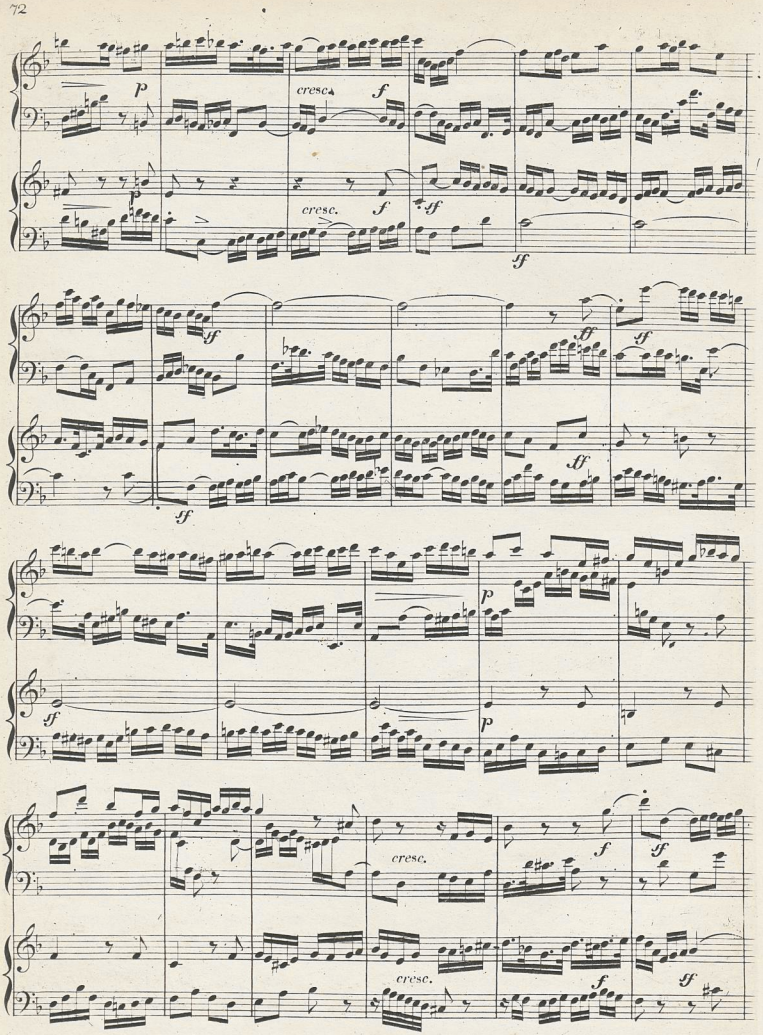

cresc.
cresc.
cresc.
cresc.

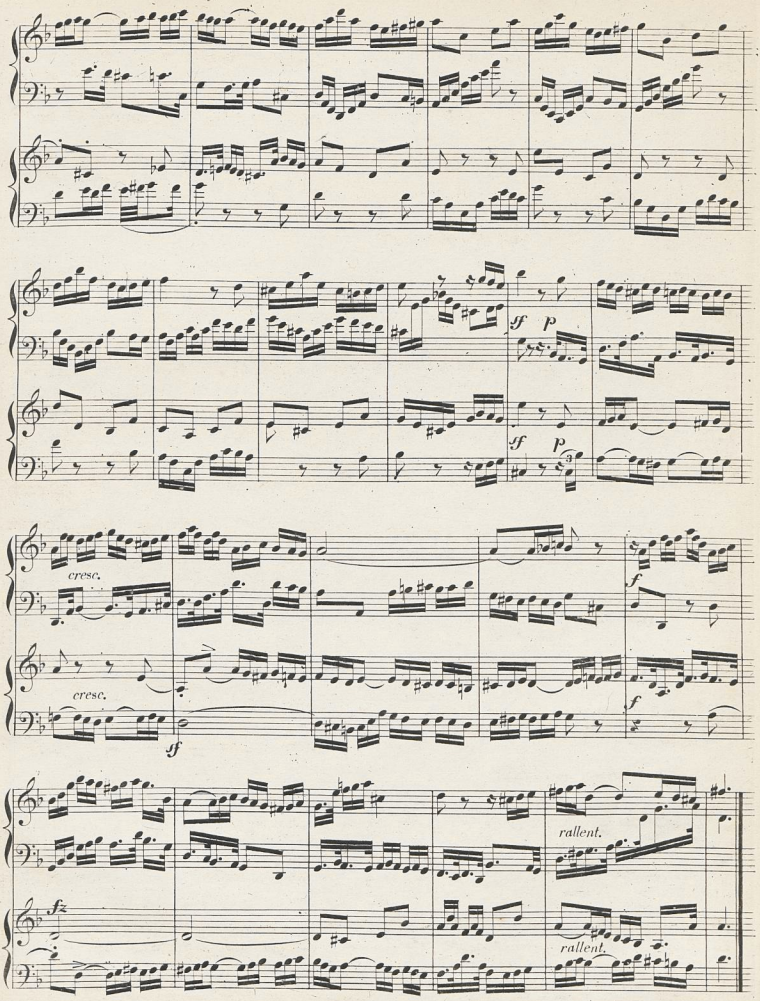

tr
p
p
cresc.
cresc.
f
p
cresc.
f
p
cresc.
f
f
sf
tr
rallent.
rallent.

Fuga II per due Pianoforti, in altro modo.

Allegro moderato. (♩ = 138.)



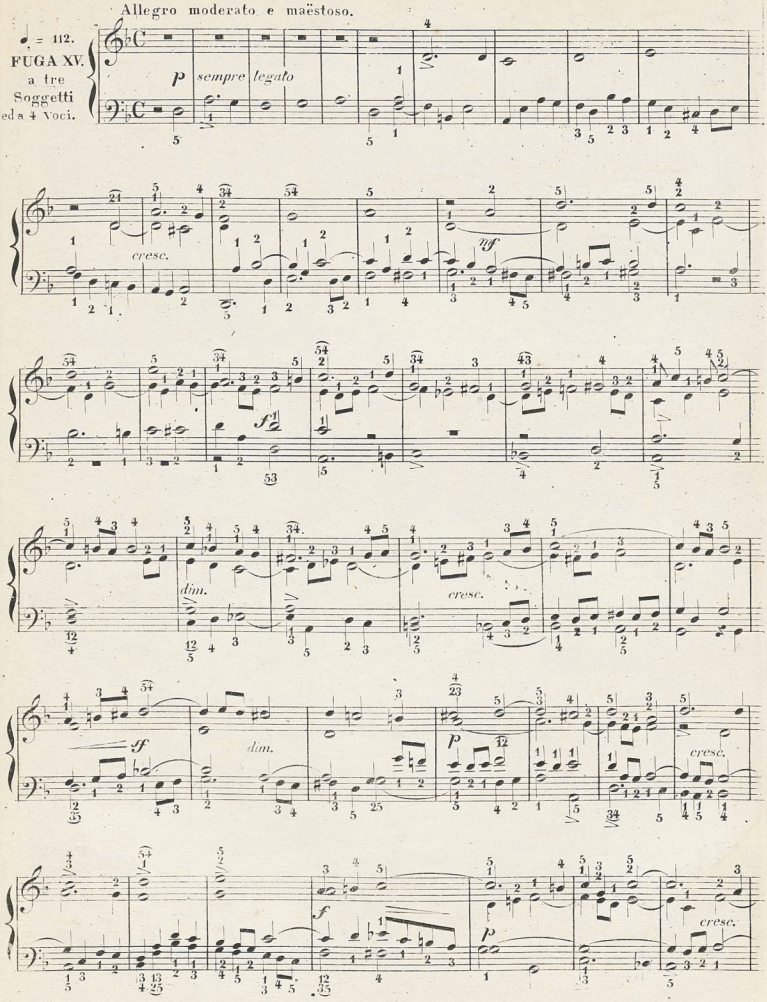

p
cresc.
f
cresc.
f
sf
sf
sf
sf
sf
sf
sf
p
p
sf
cresc.
f
sf
cresc.
f
sf

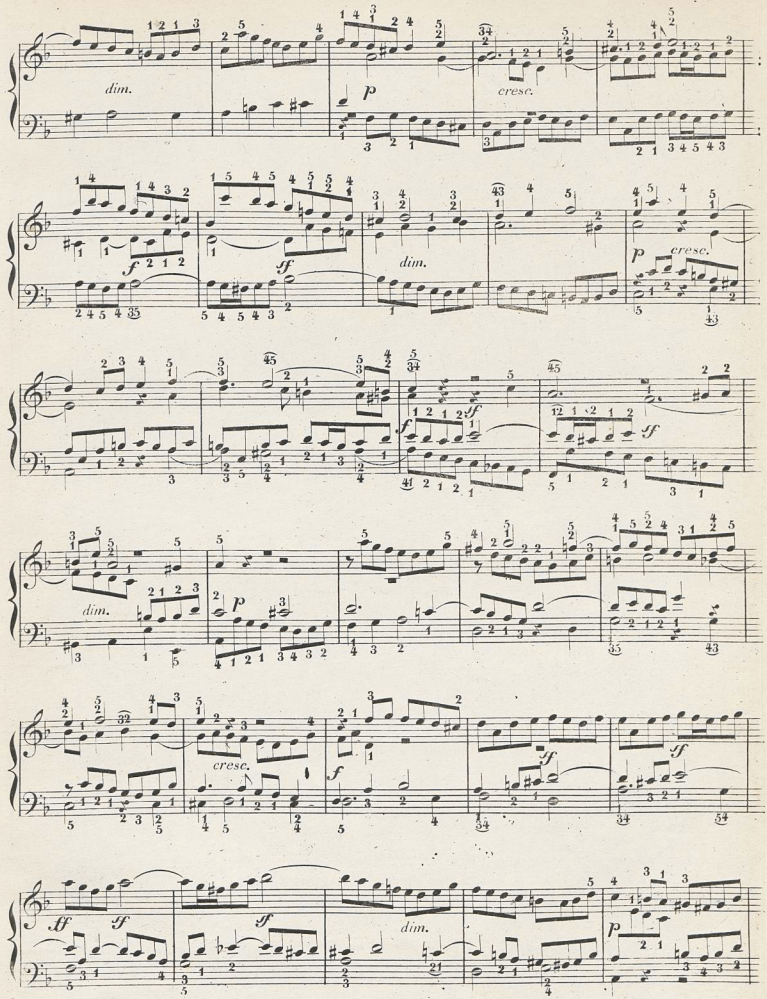

ff
p
ff
p
cresc.
cresc.
f
f
ff
rallent.
rallent.
fz

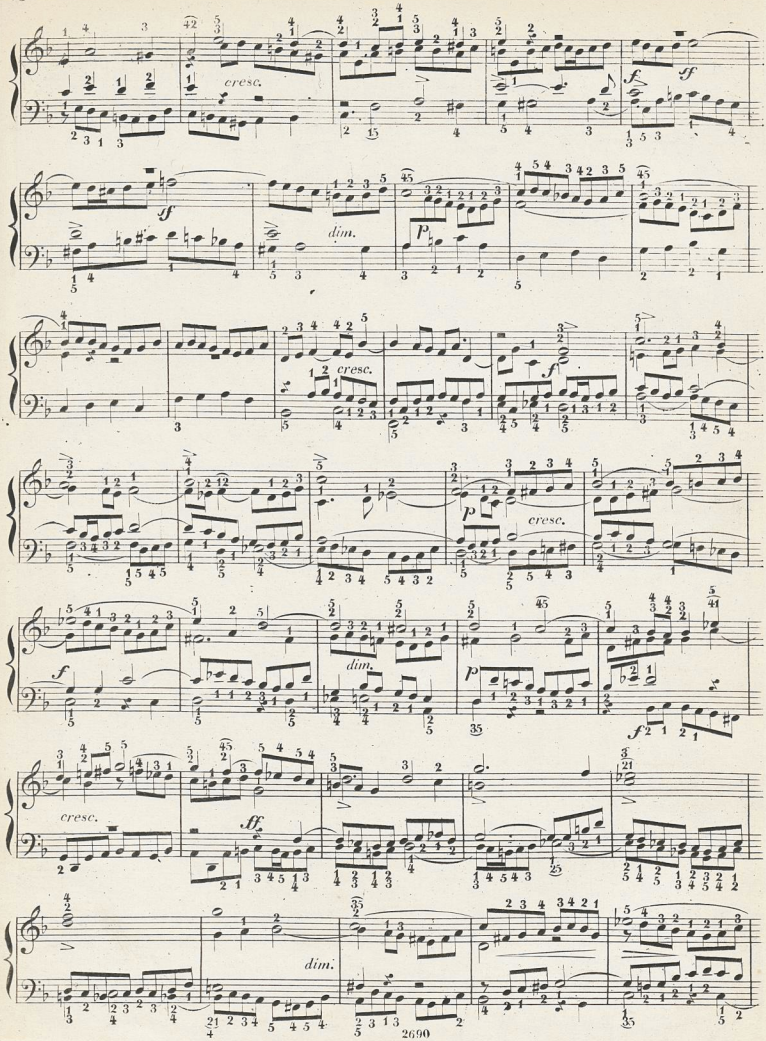
Allegro moderato e maëstoso.

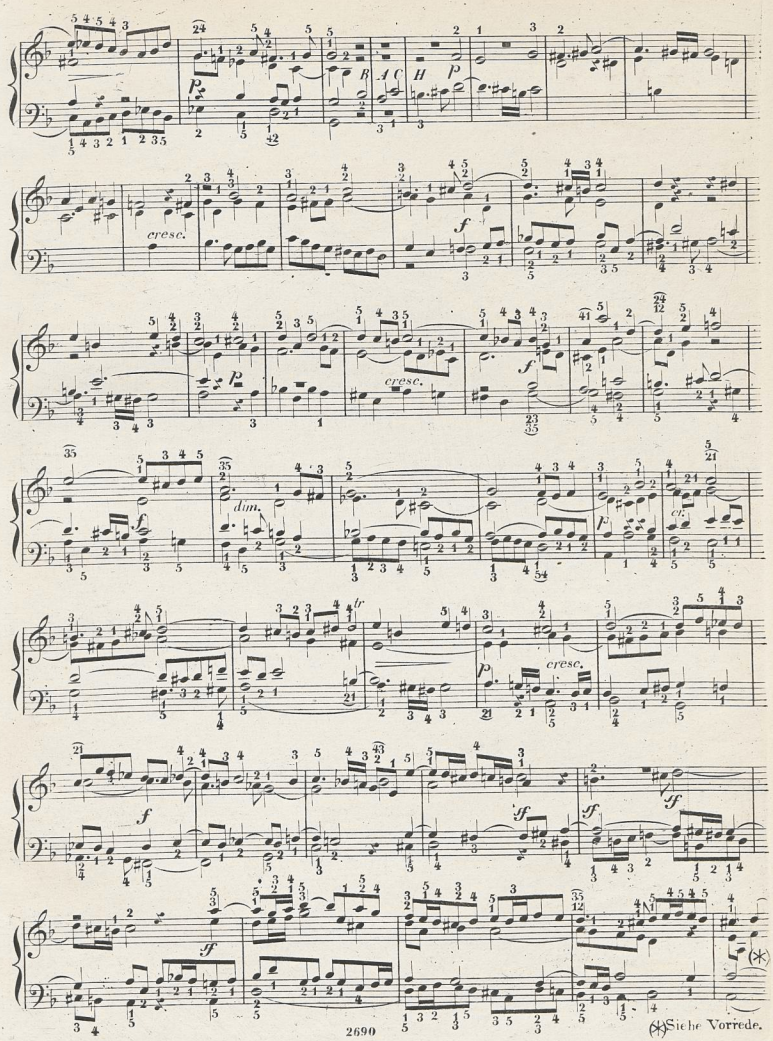
♩. = 112.

FUGA XV.
a tre
Soggetti
ed a 4 Voci.




dim.
p
cresc.
f
sf
dim.
p
cresc.
sf
sf
dim.
p
cresc.
f
f
sf
ff
sf
sf
dim.
p


cresc.
sf
dim.
p
cresc.
f
p
cresc.
f
dim.
p
f
cresc.
ff
dim.


cresc.
dim.
cresc.
(*)Siehe Vorrede.