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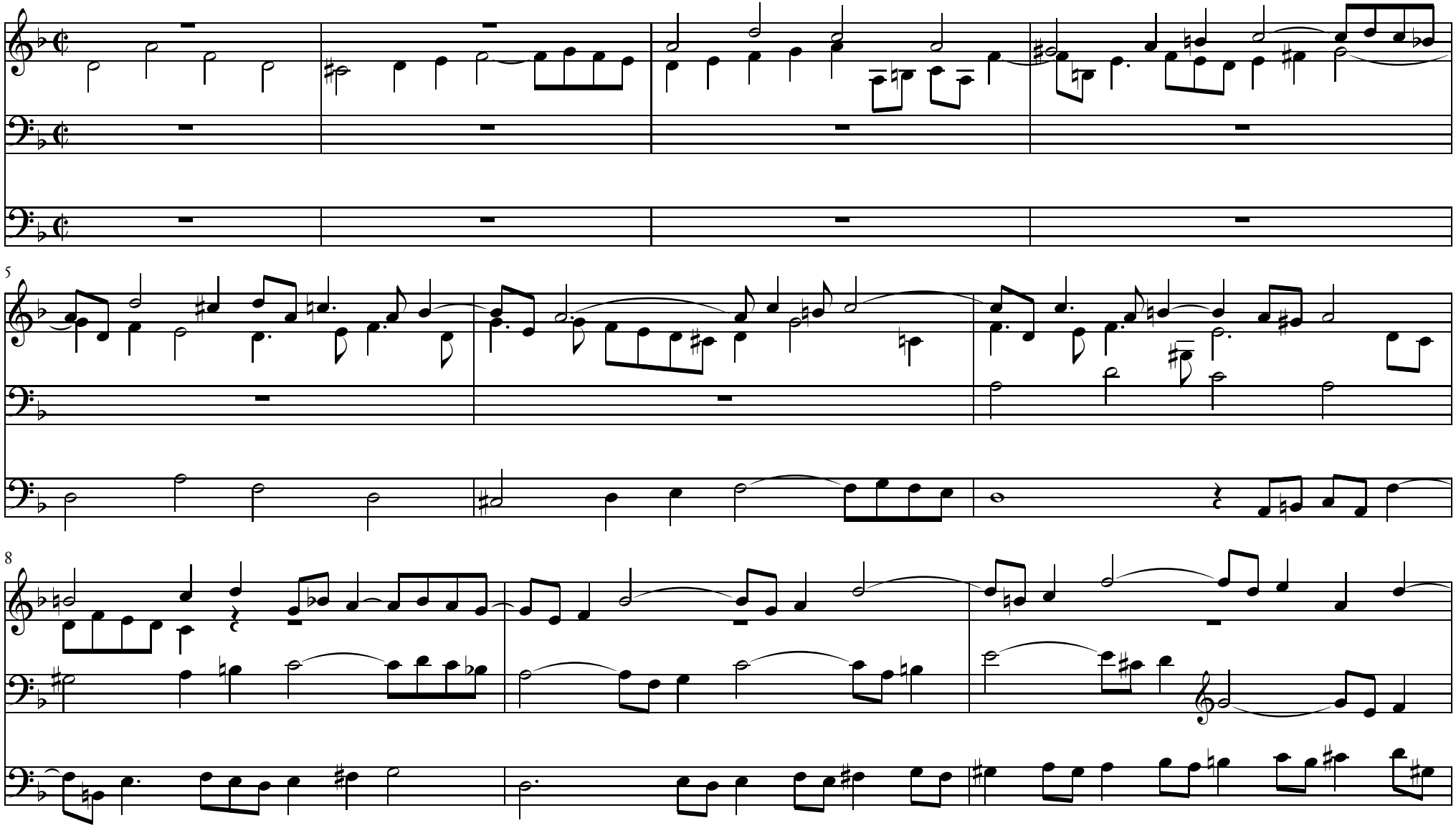
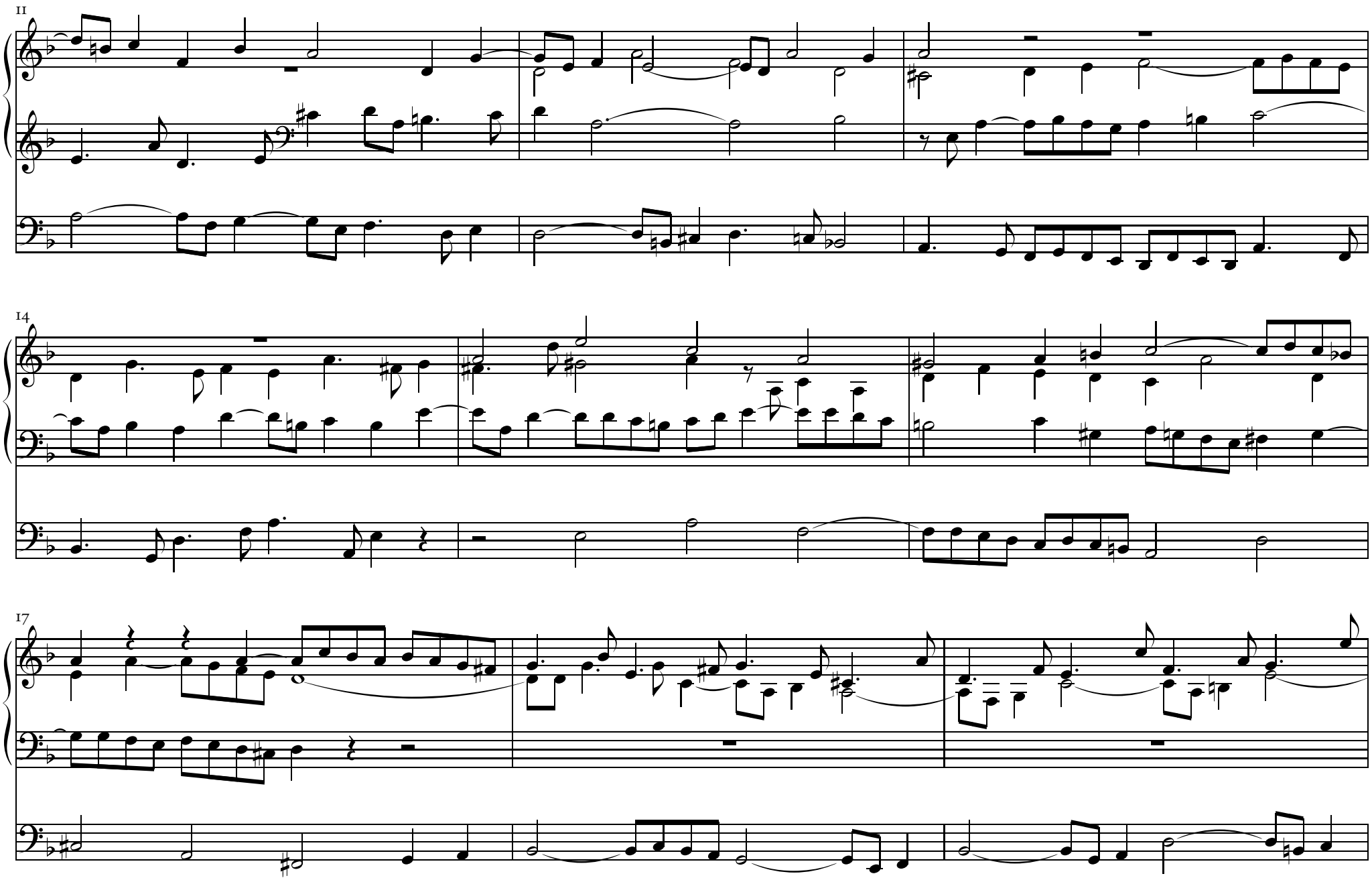
[1]Die im Autograph noch unbezeichneten Fugensätze erhielten erst im Originaldruck den Titel "Contrapunctus".

Contrapunctus I

Fuga a 4 voci

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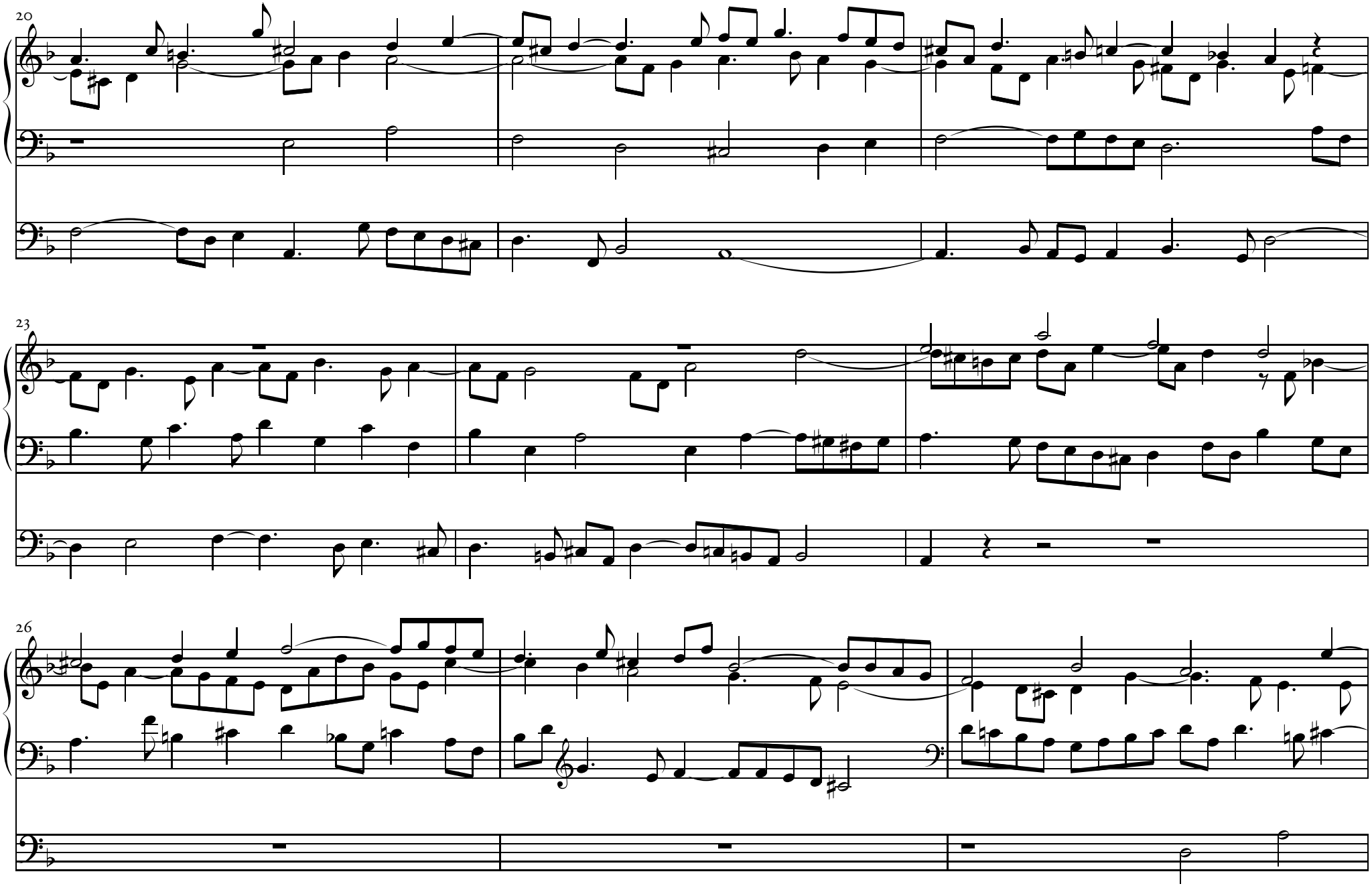
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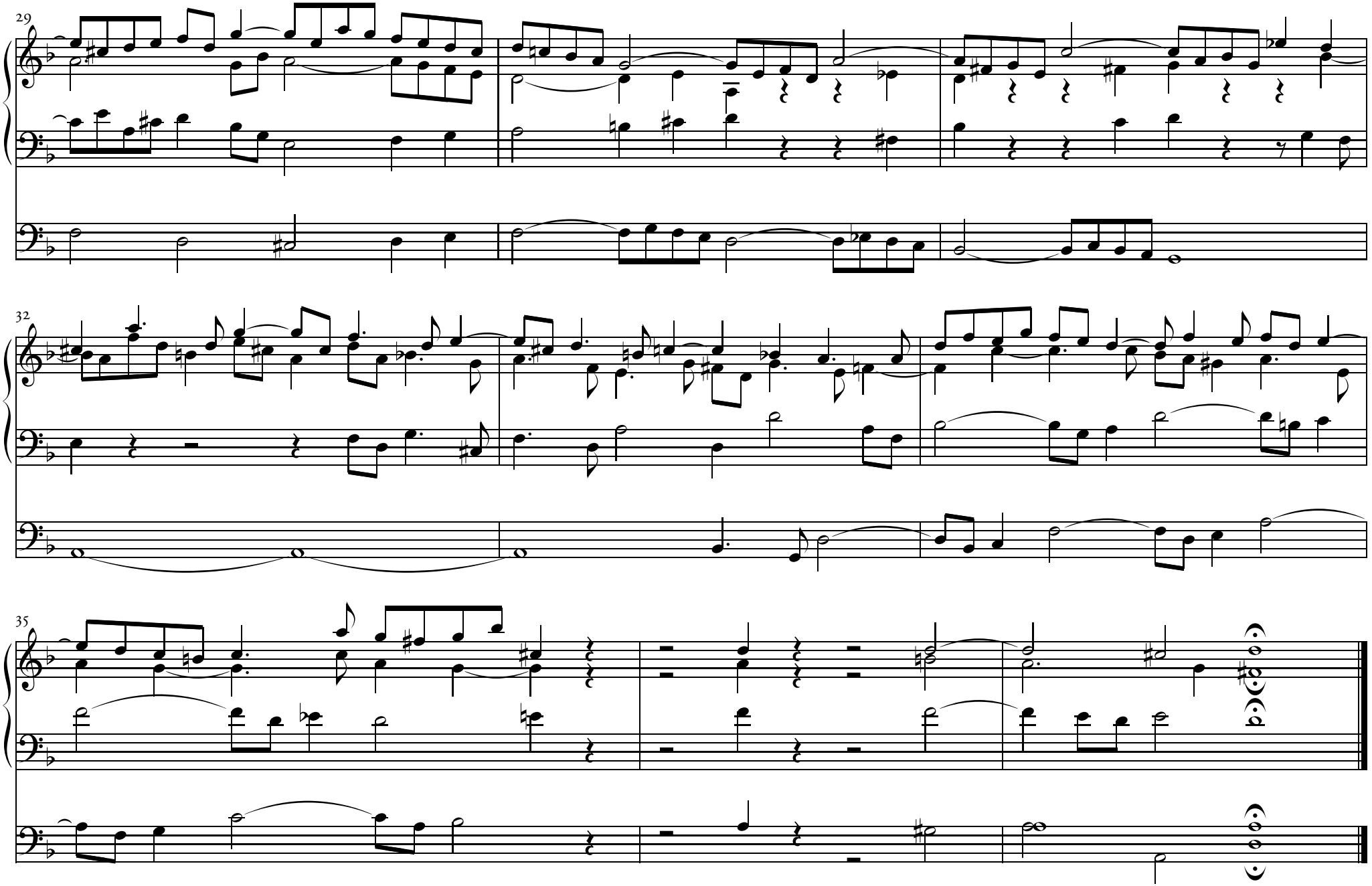
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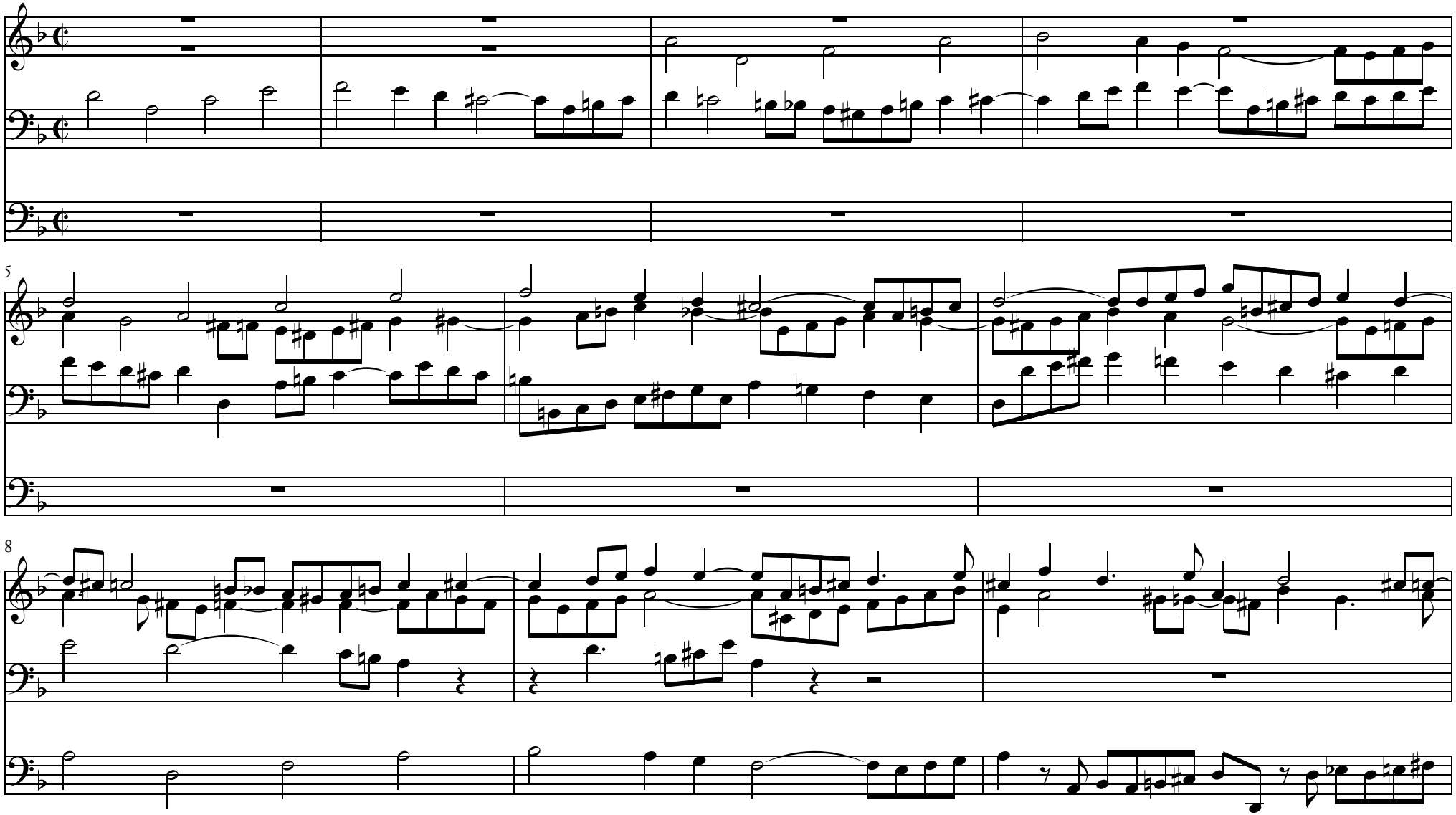
Contrapunctus II

Erstdruck: III

Fuga a 4 voci



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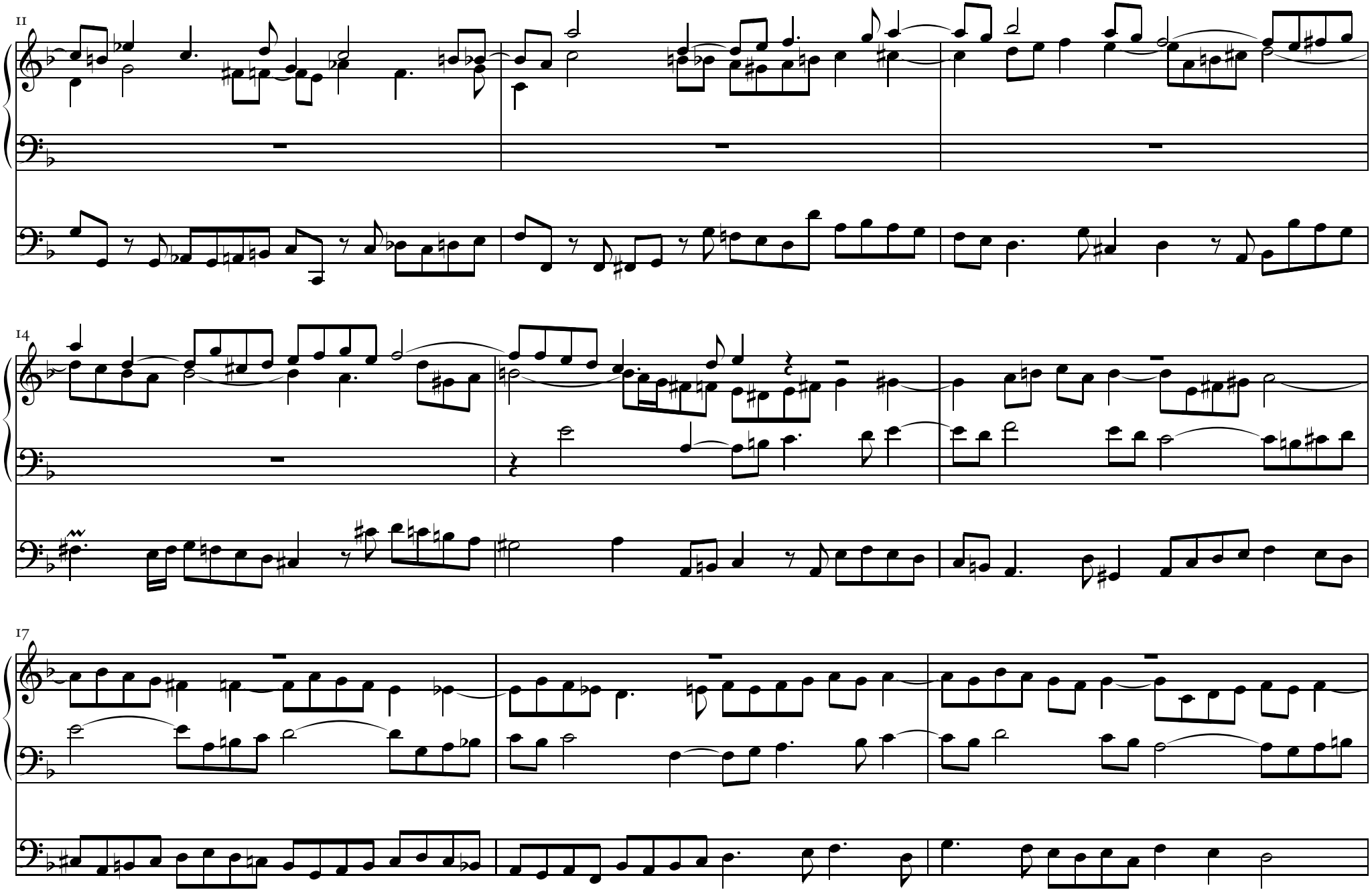
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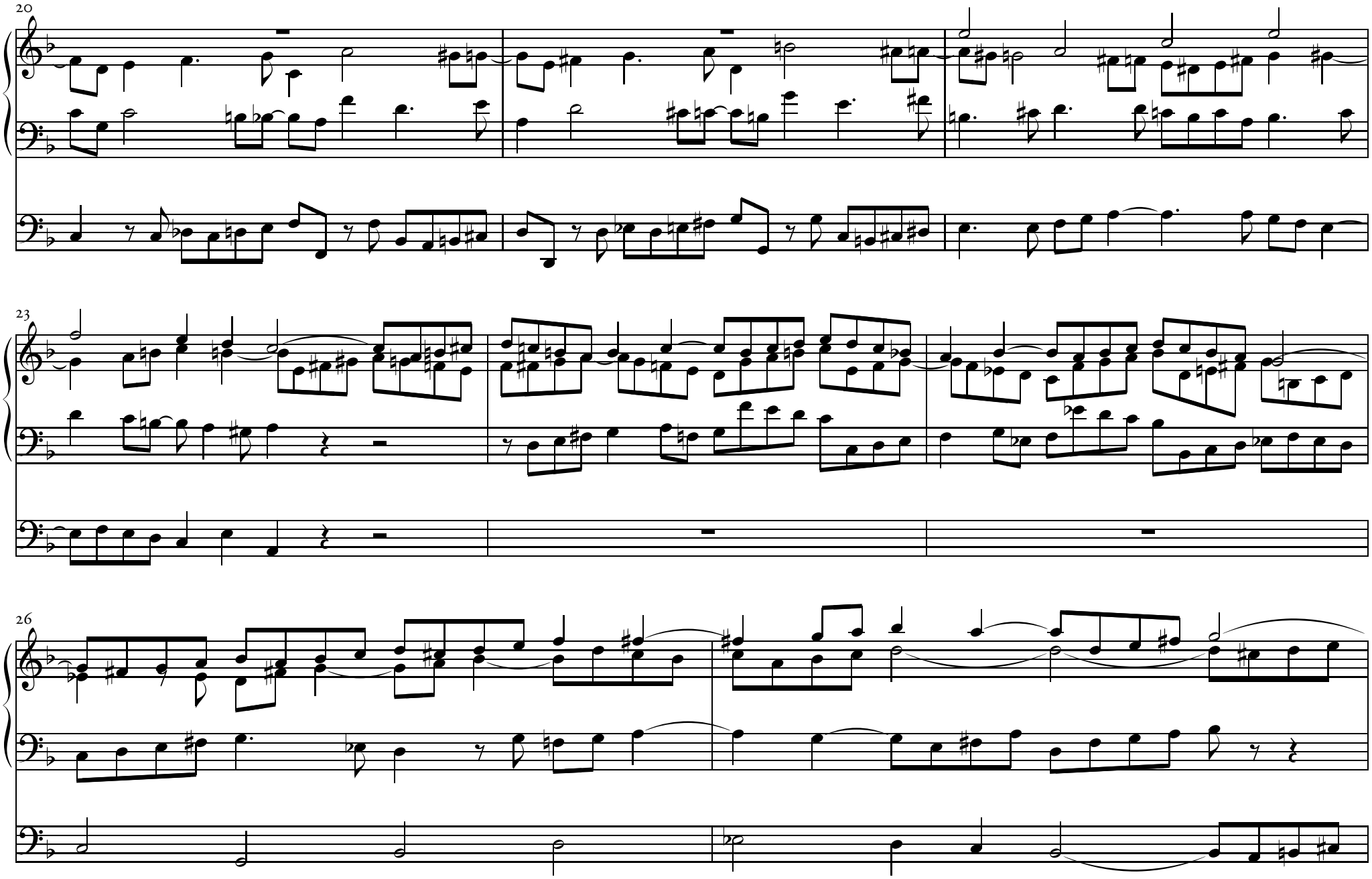
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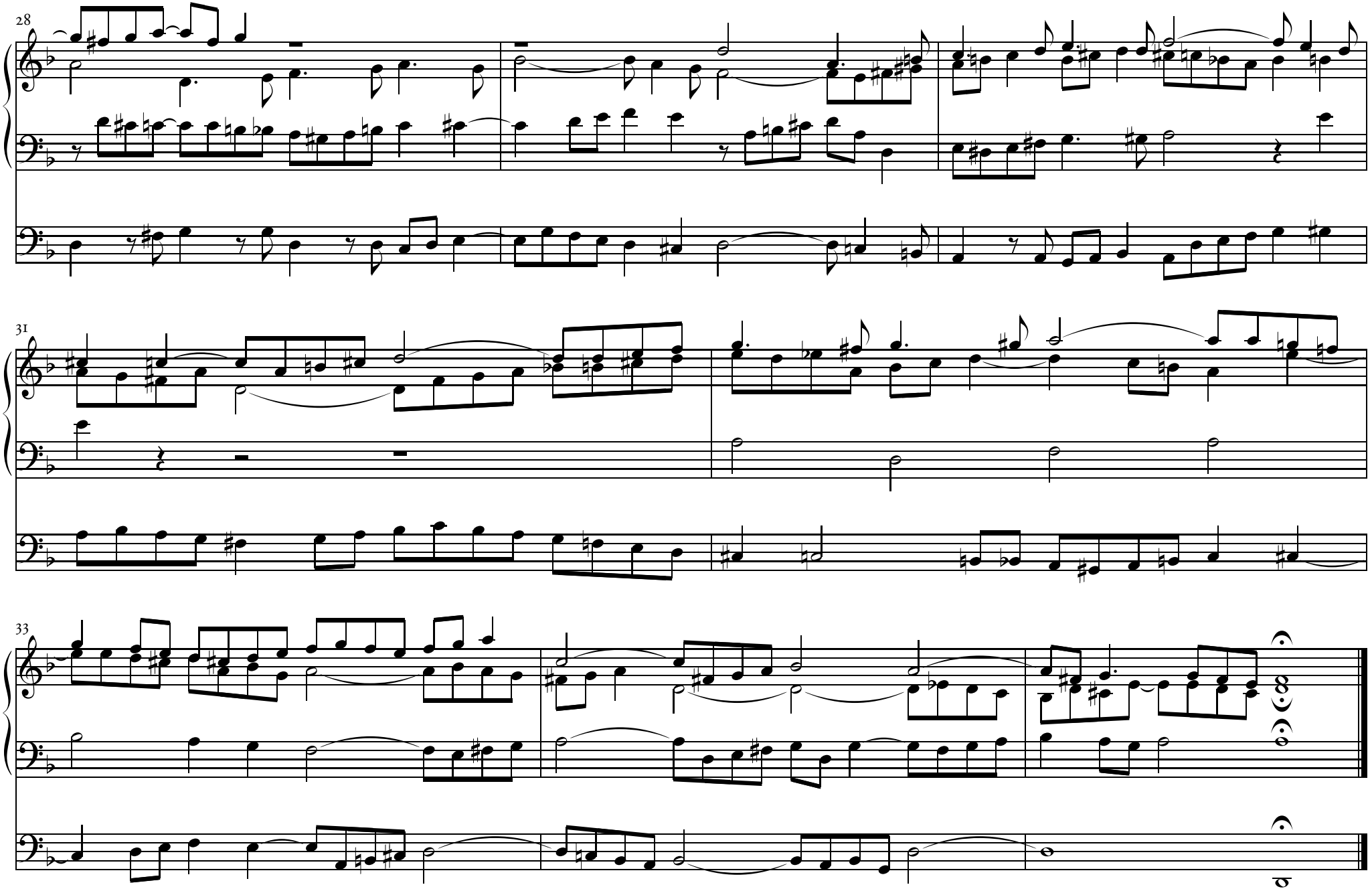
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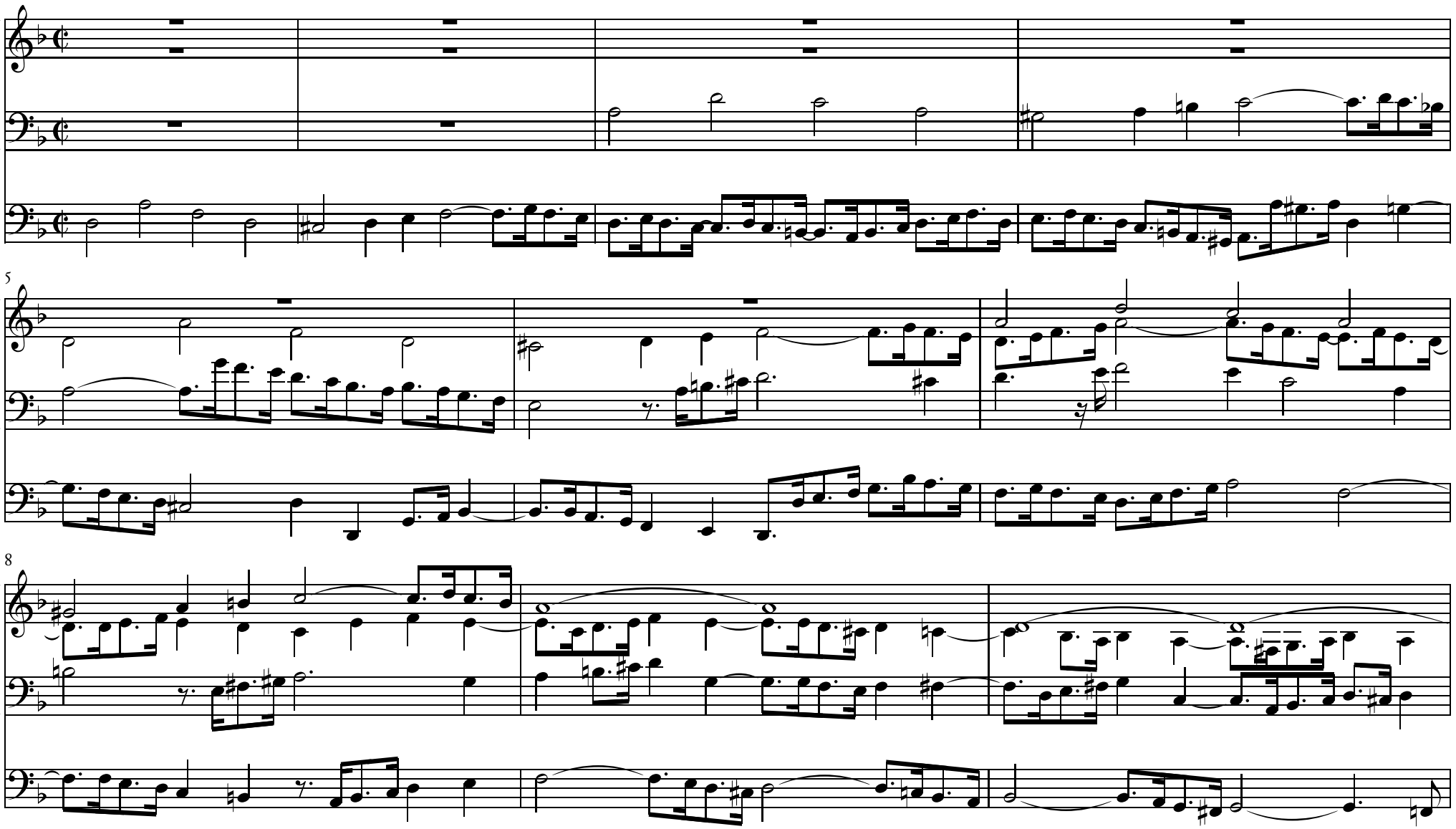
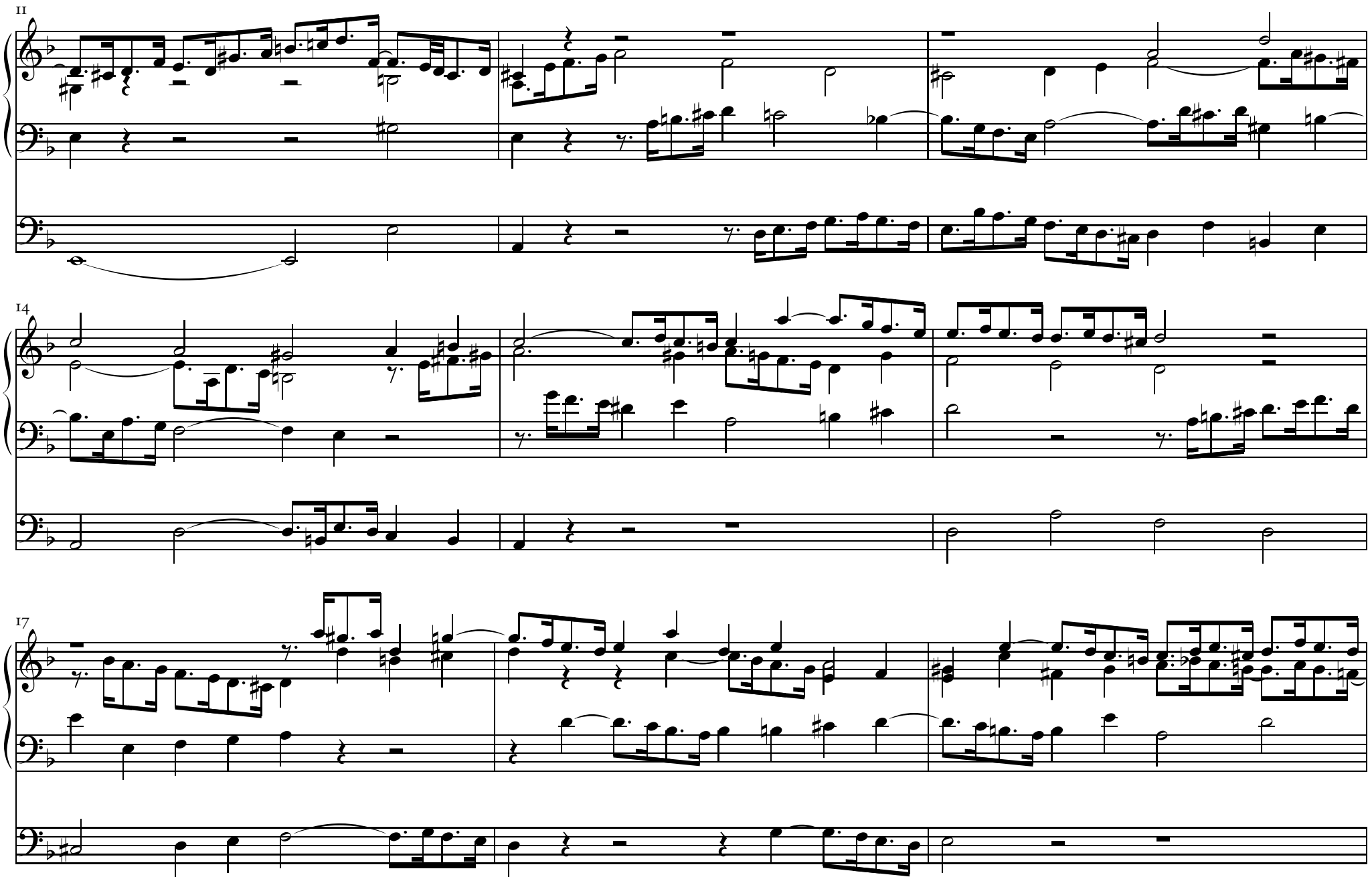
Contrapunctus III Erstdruck: II

Fuga a 4 voci

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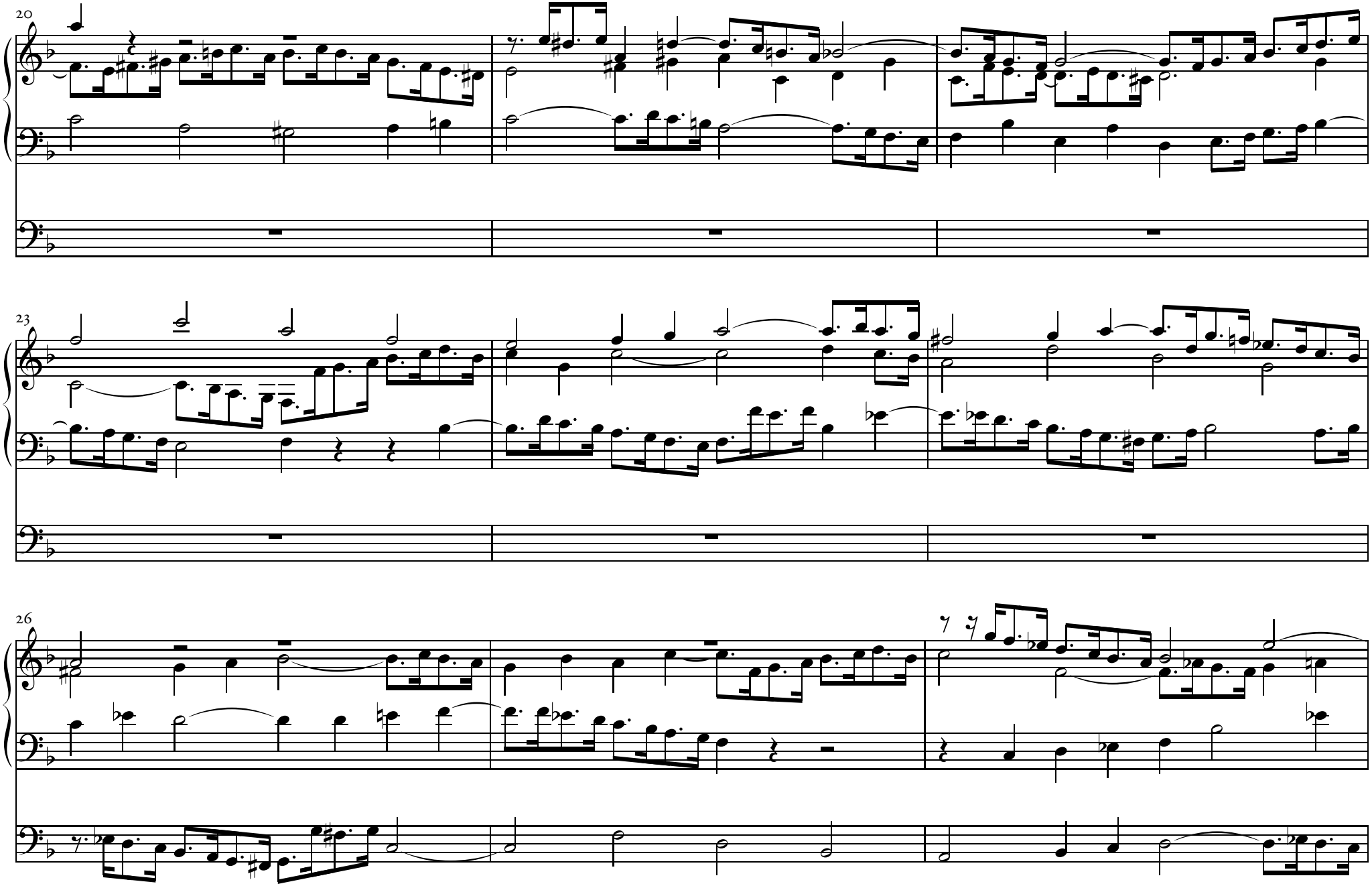
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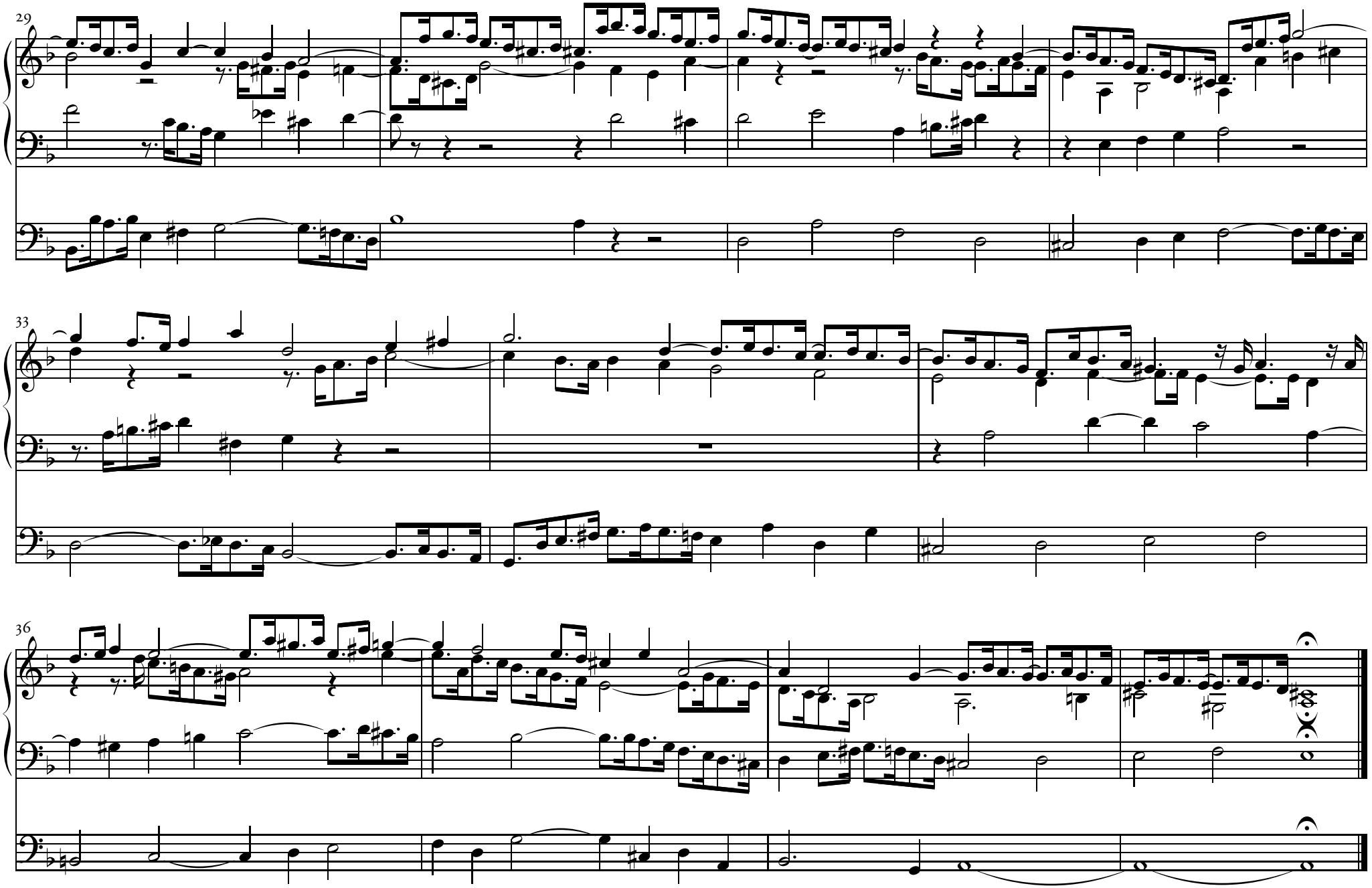
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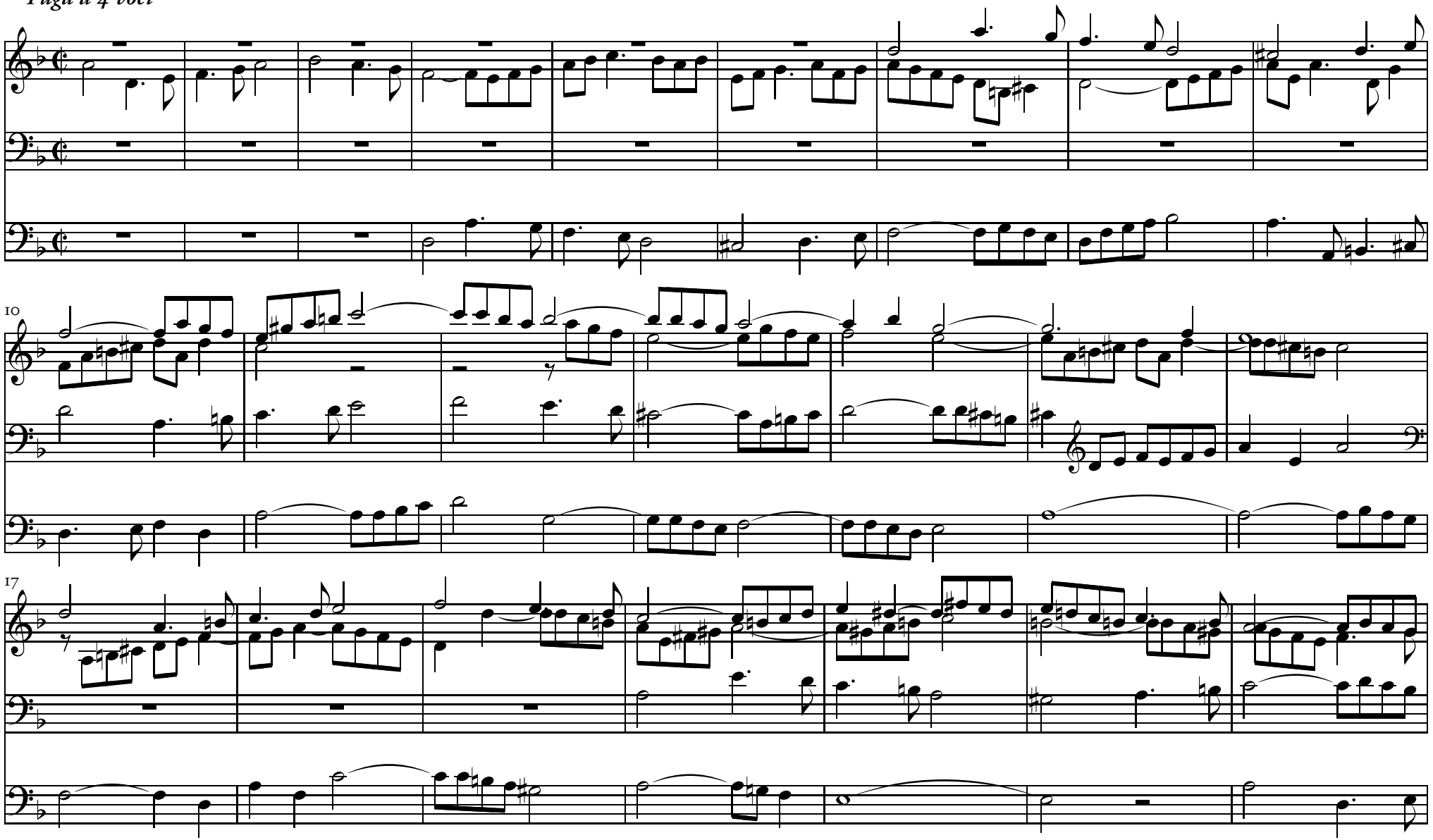

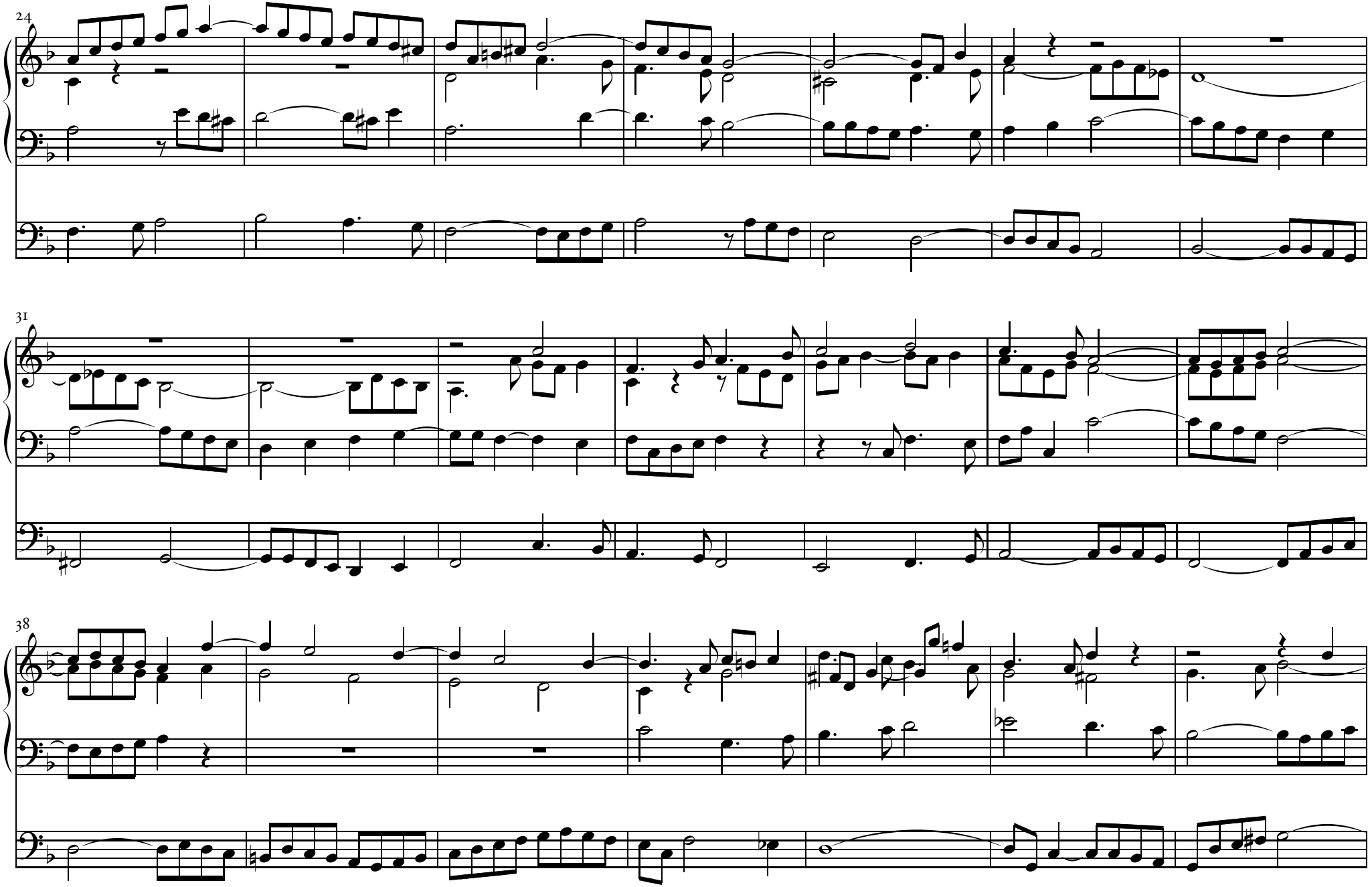
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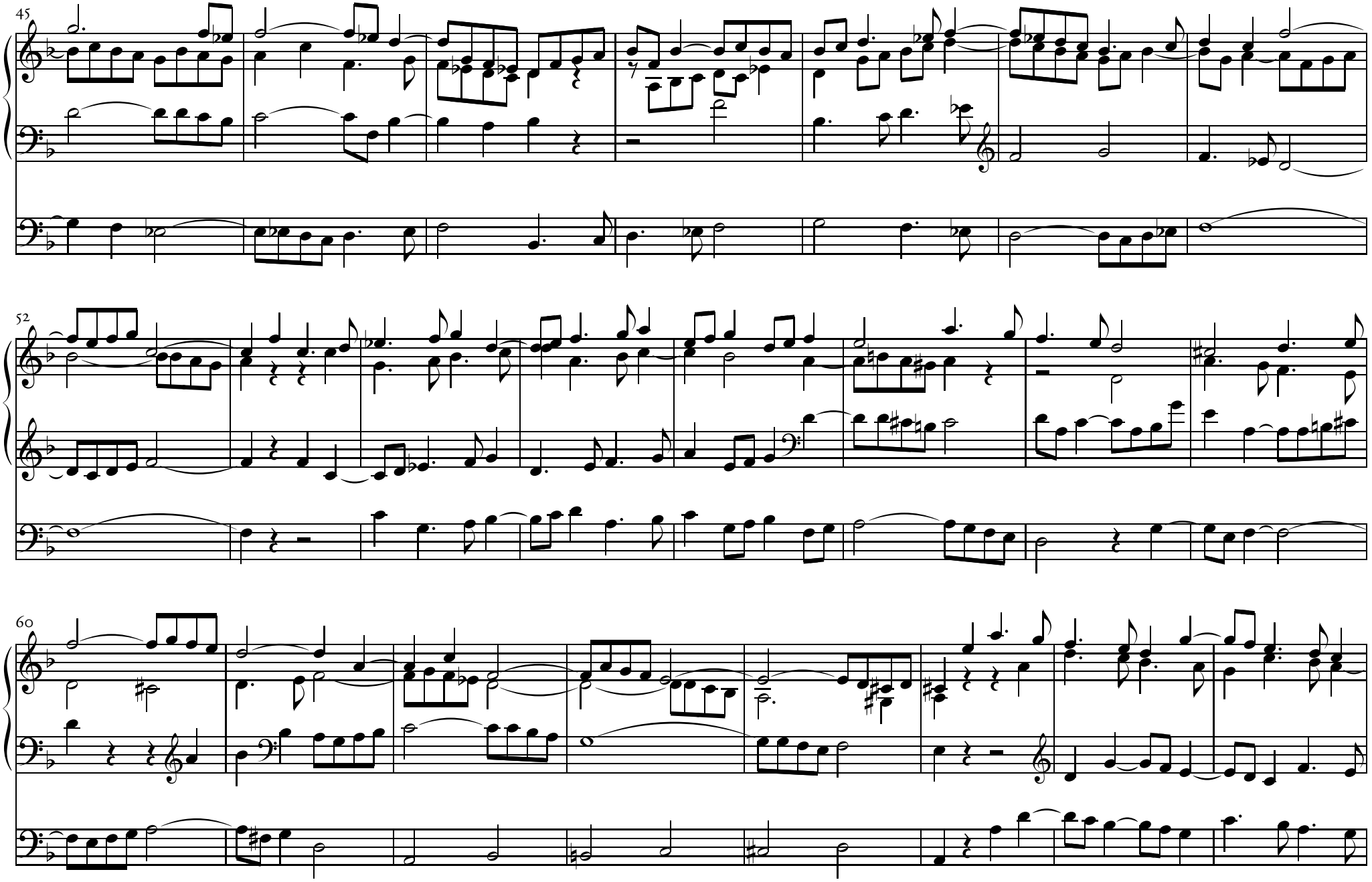
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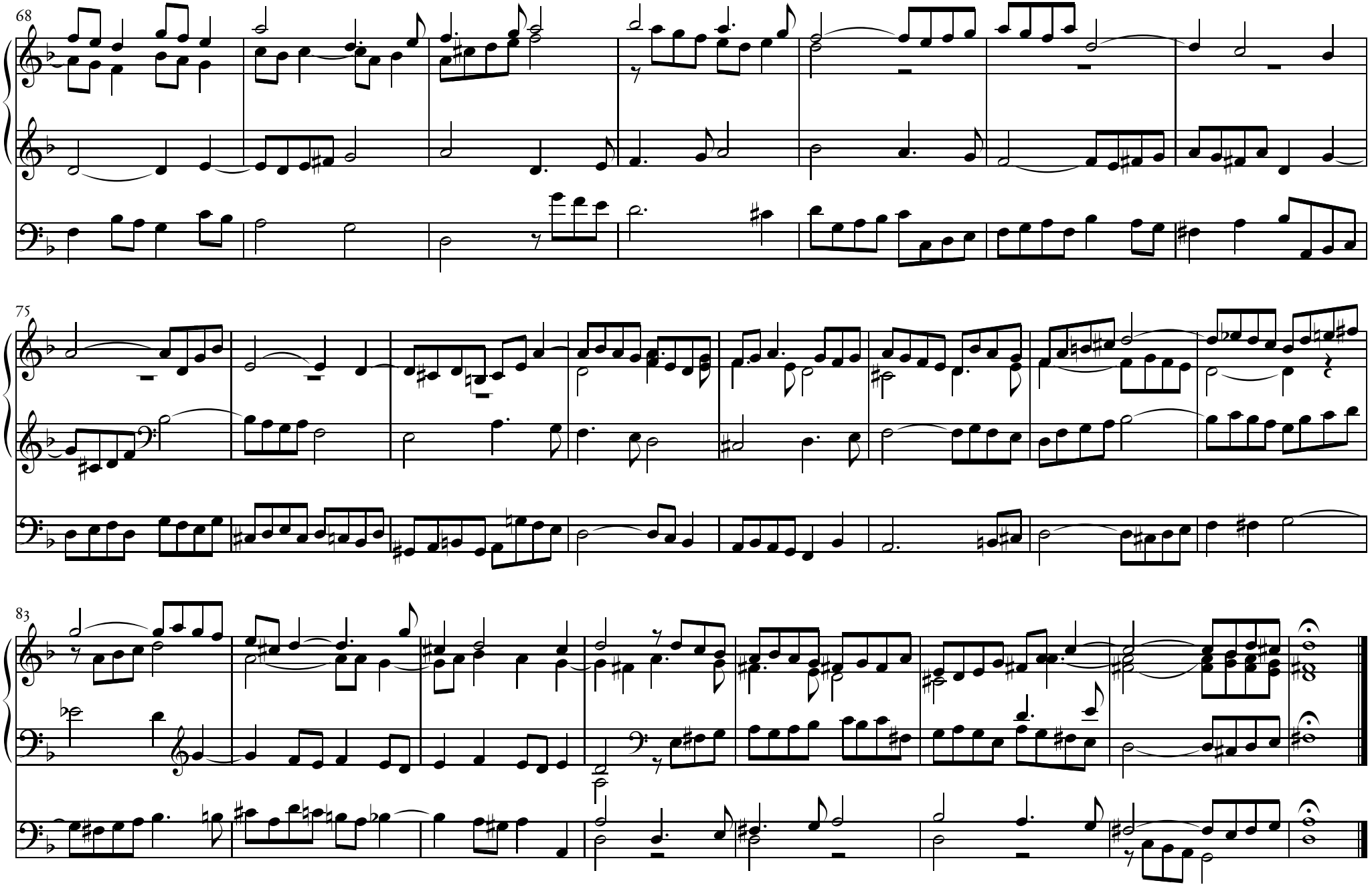
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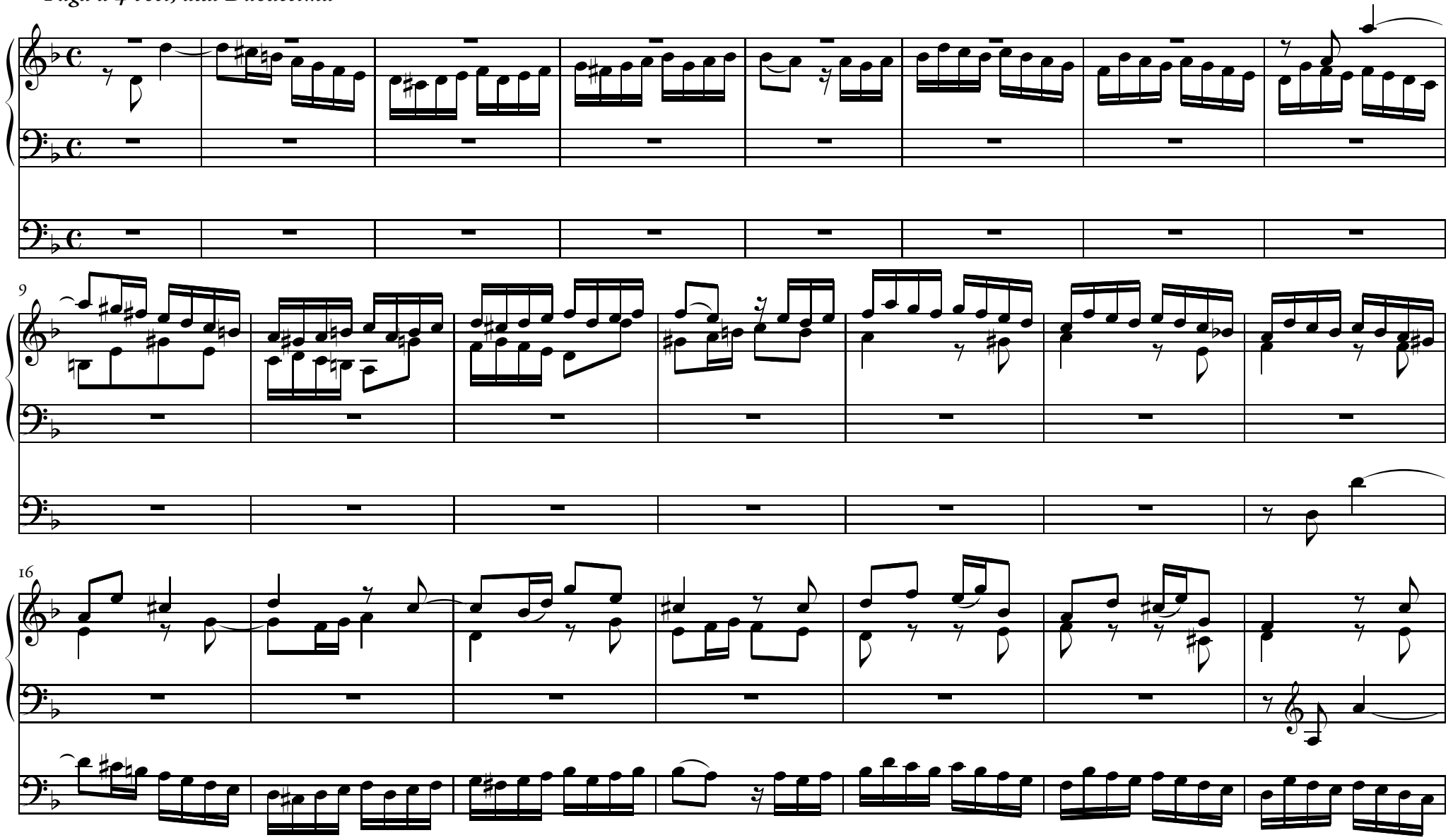
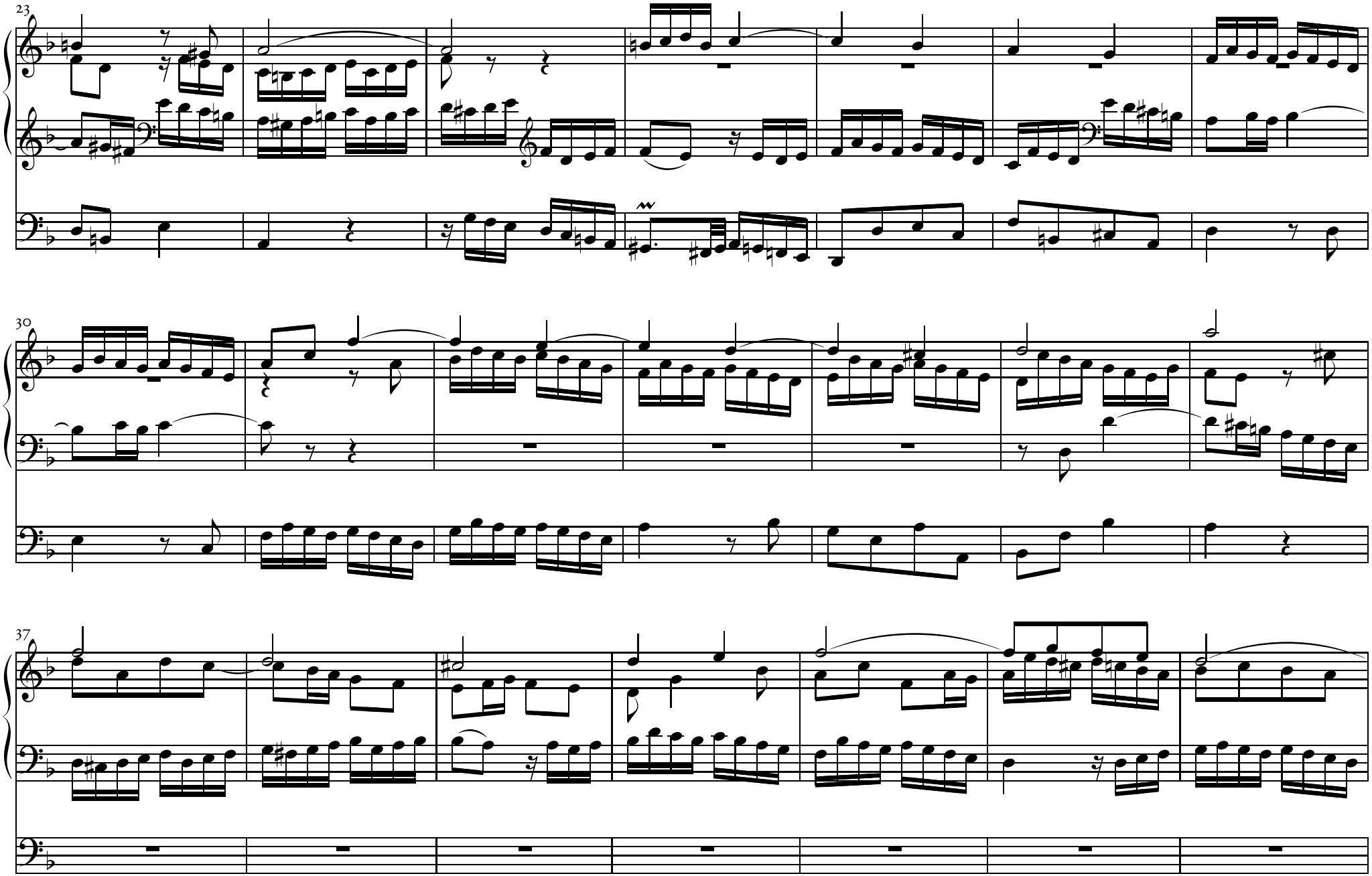
Contrapunctus V

Erstdruck: IX

Fuga a 4 voci, alla Duodecima

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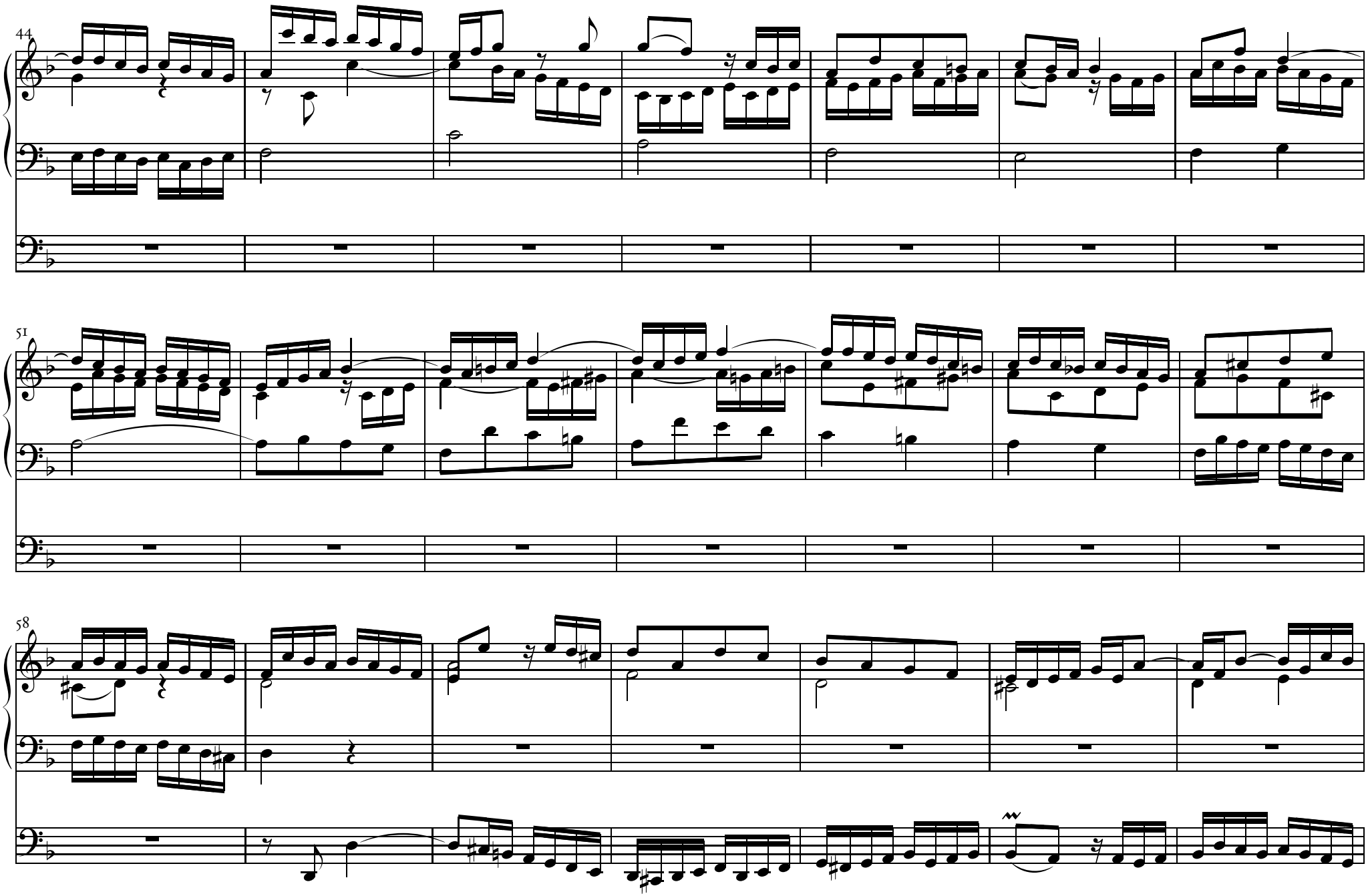
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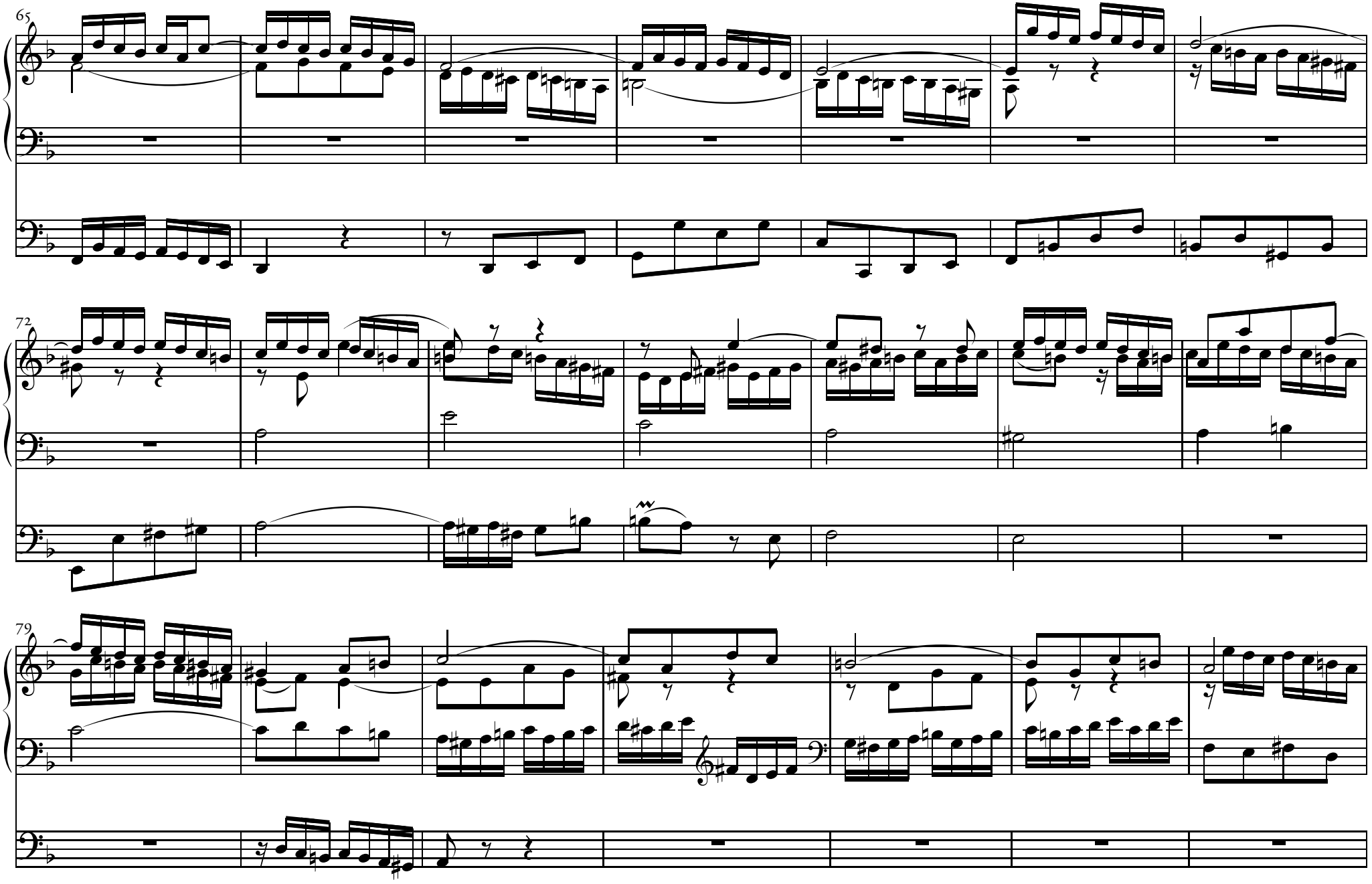
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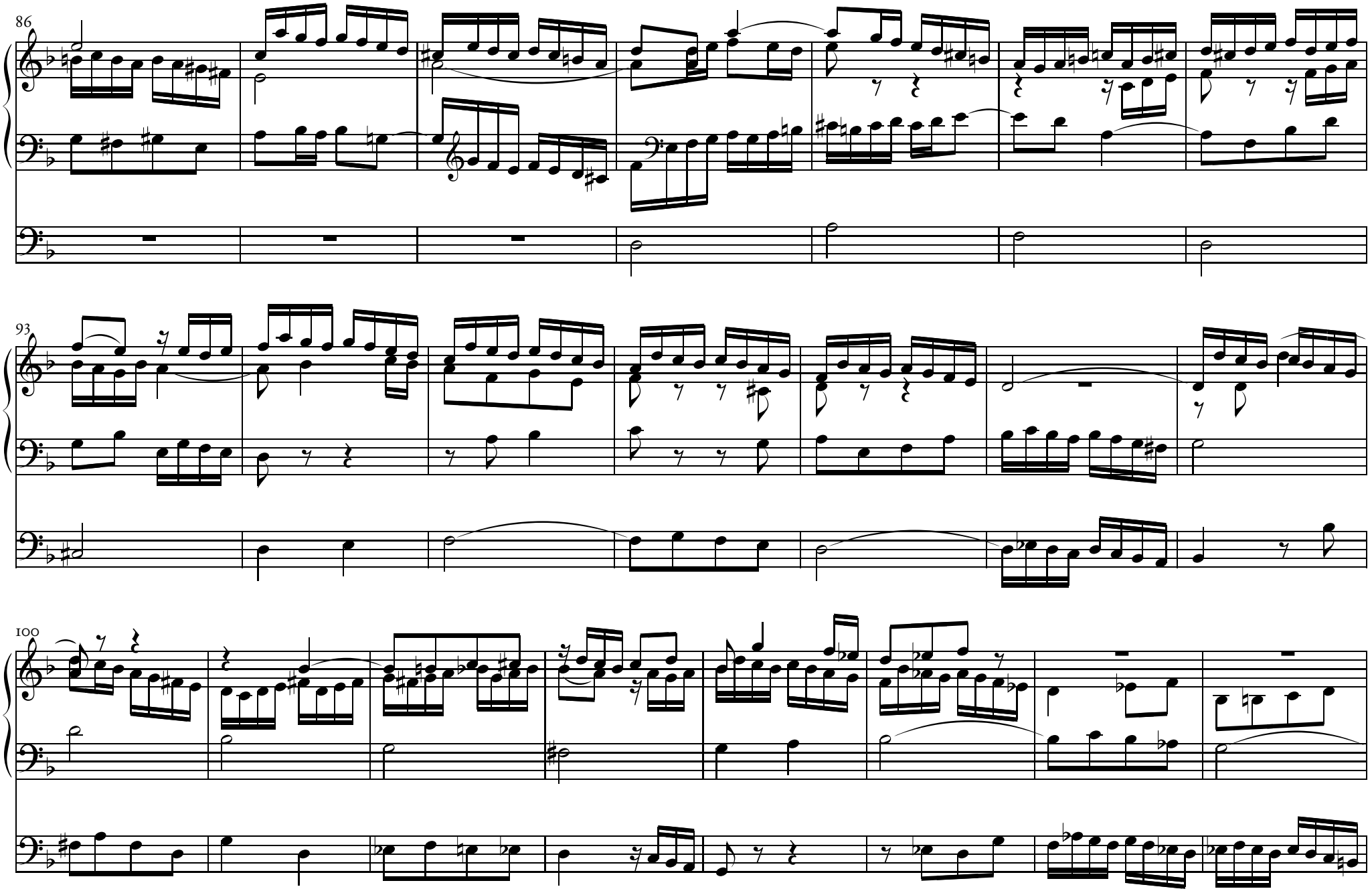
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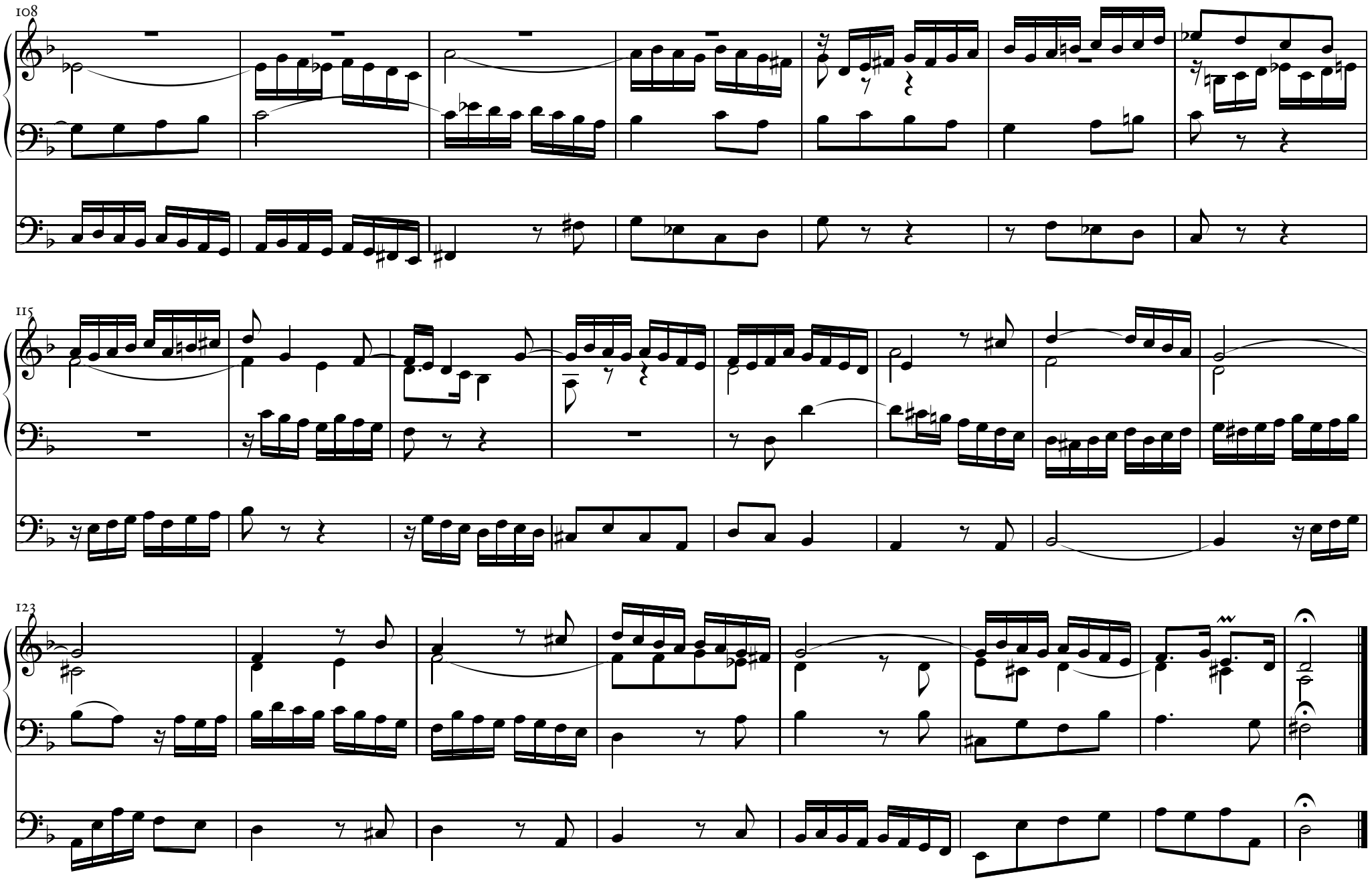
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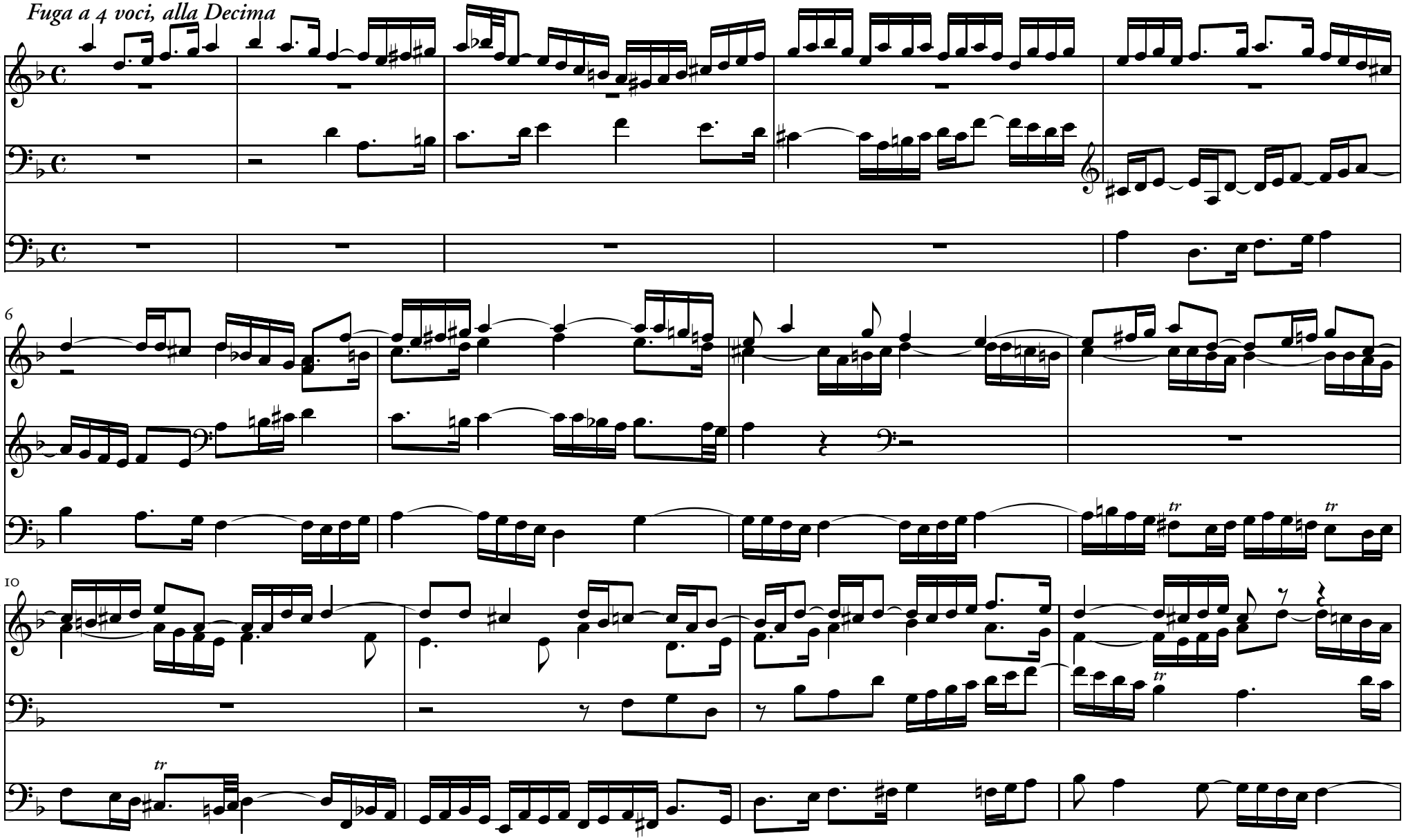
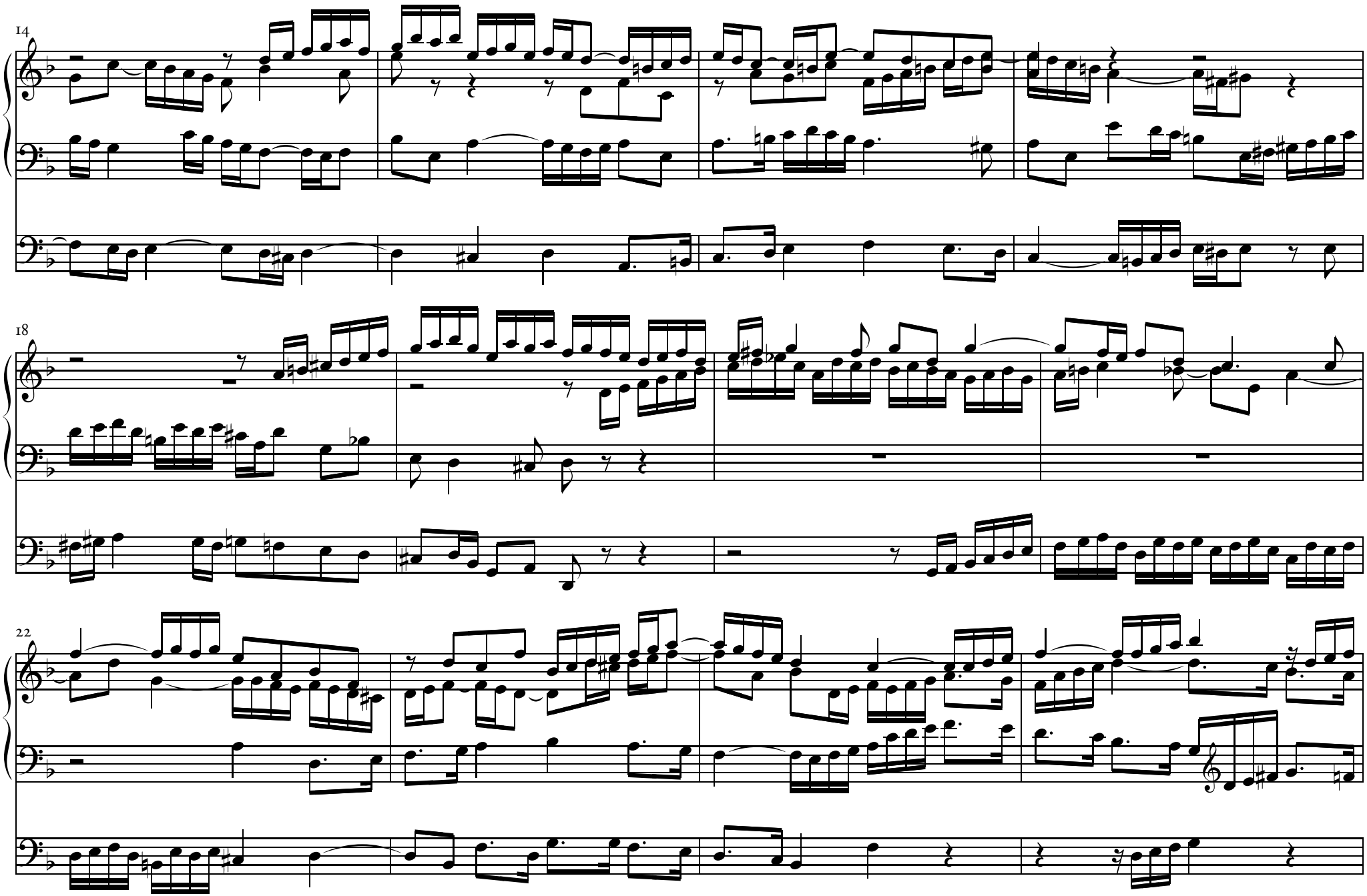
Contrapunctus VI

Erstdruck: X

Fuga a 4 voci, alla Decima

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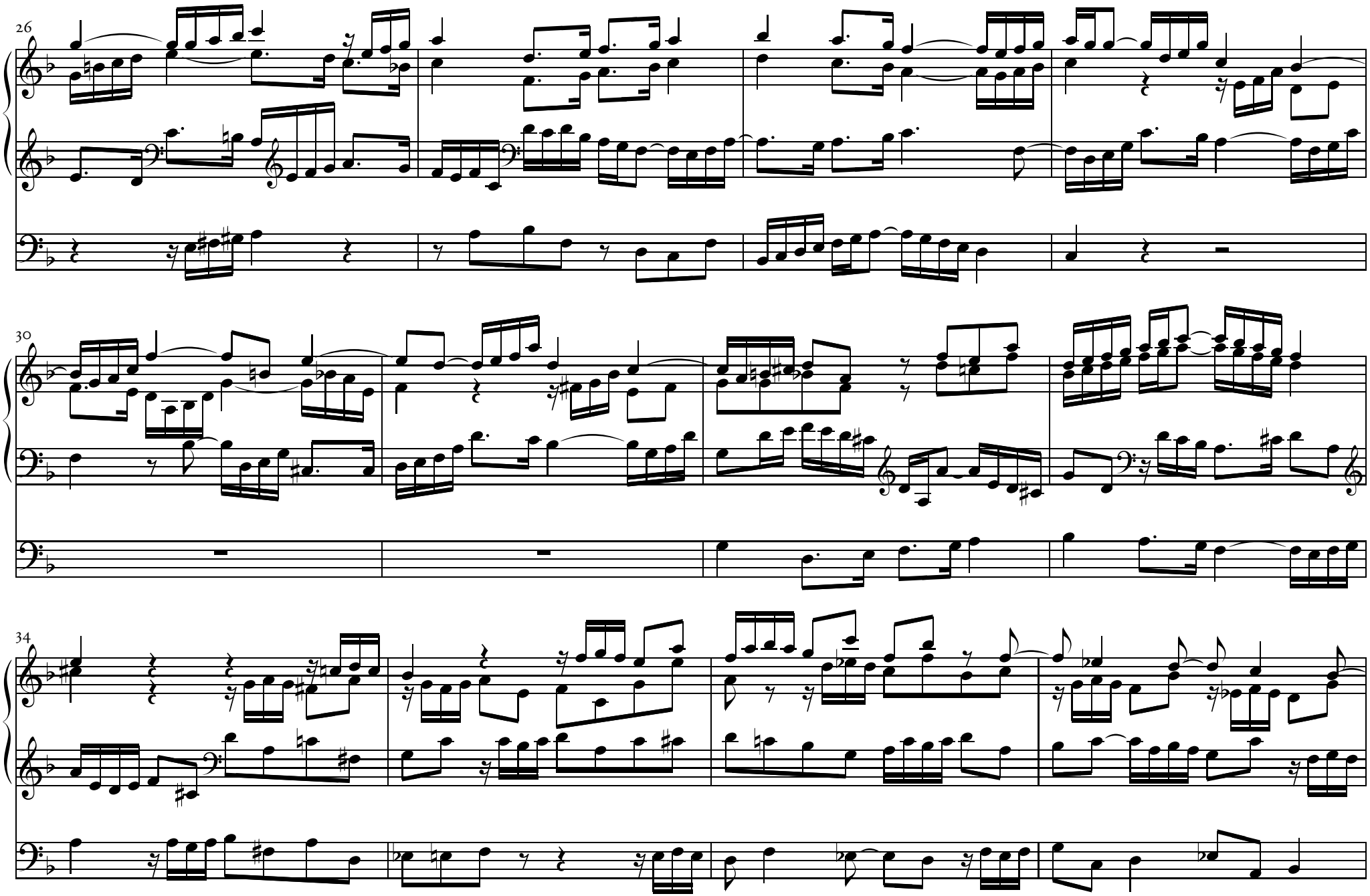
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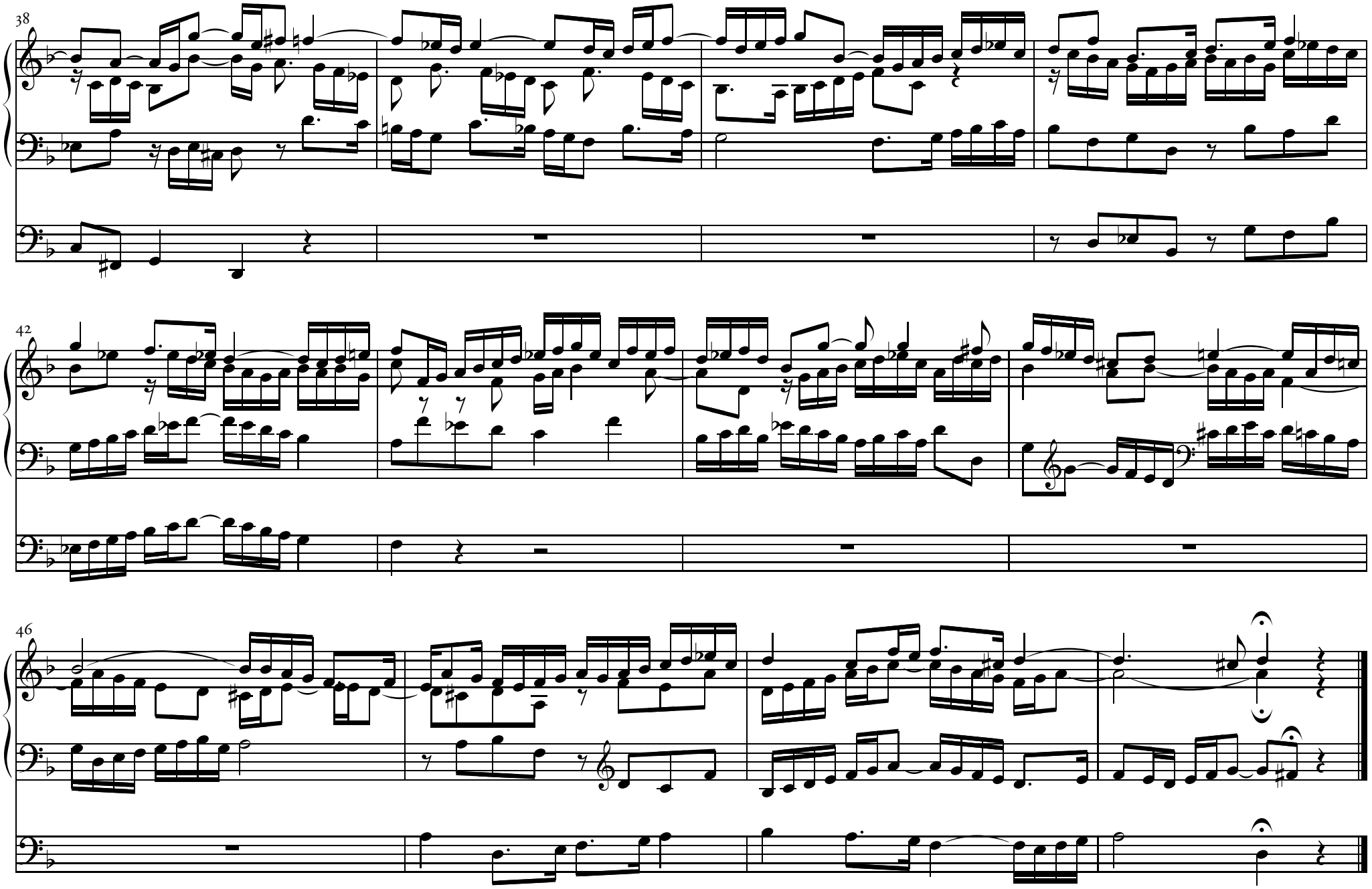
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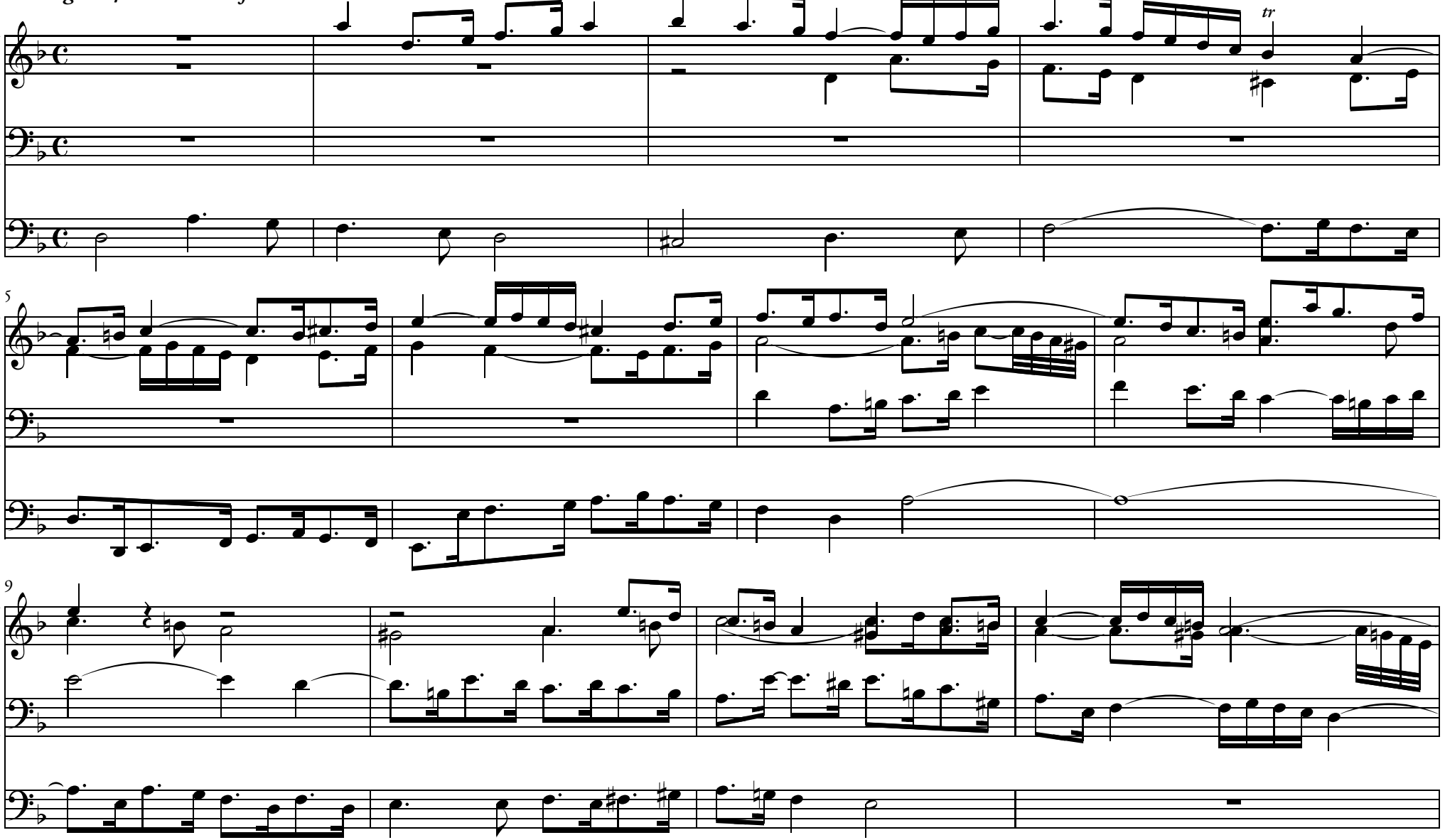
Contrapunctus VII

Erstdruck: VI

Fuga a 4 voci in stile francese



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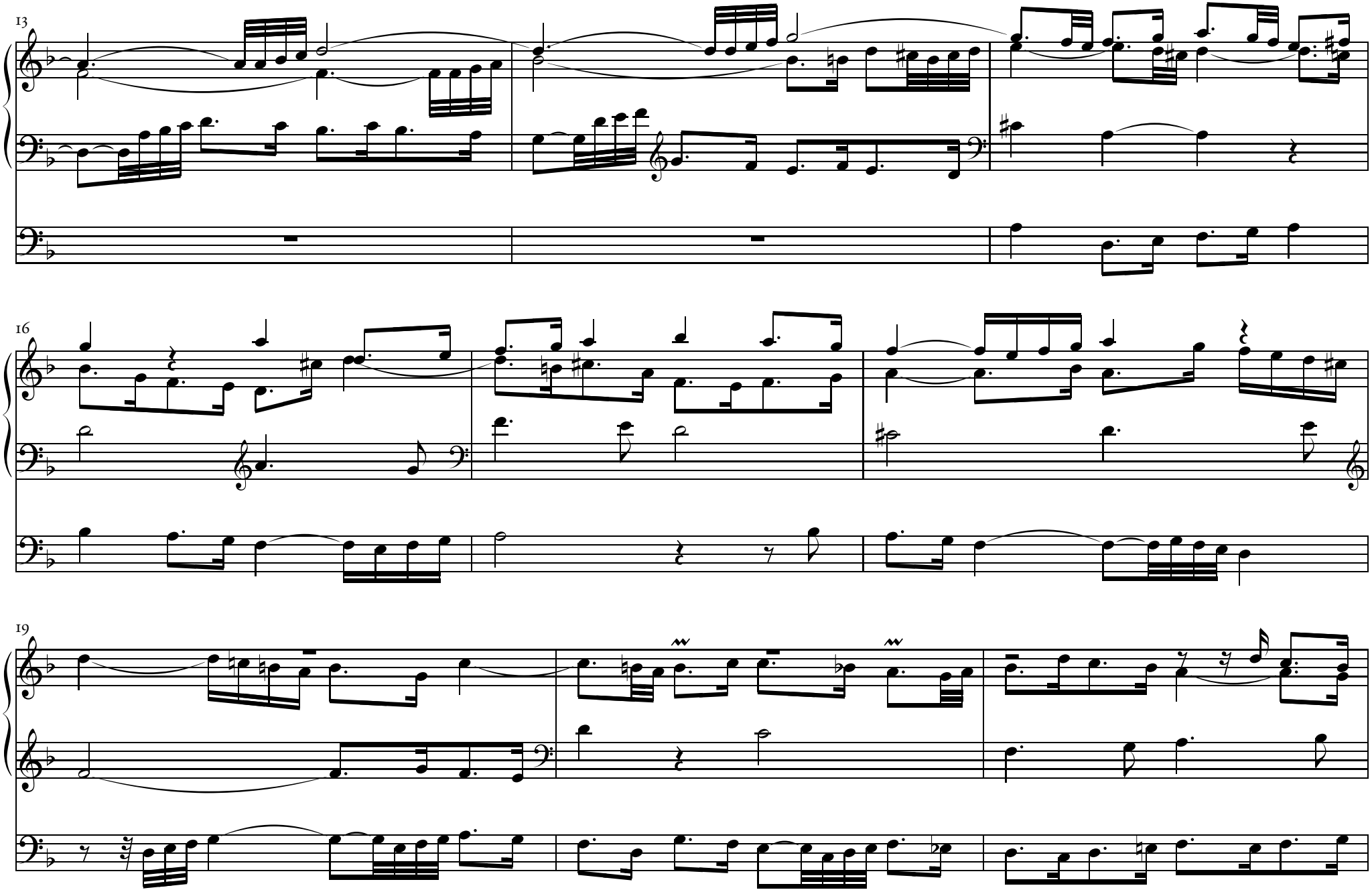
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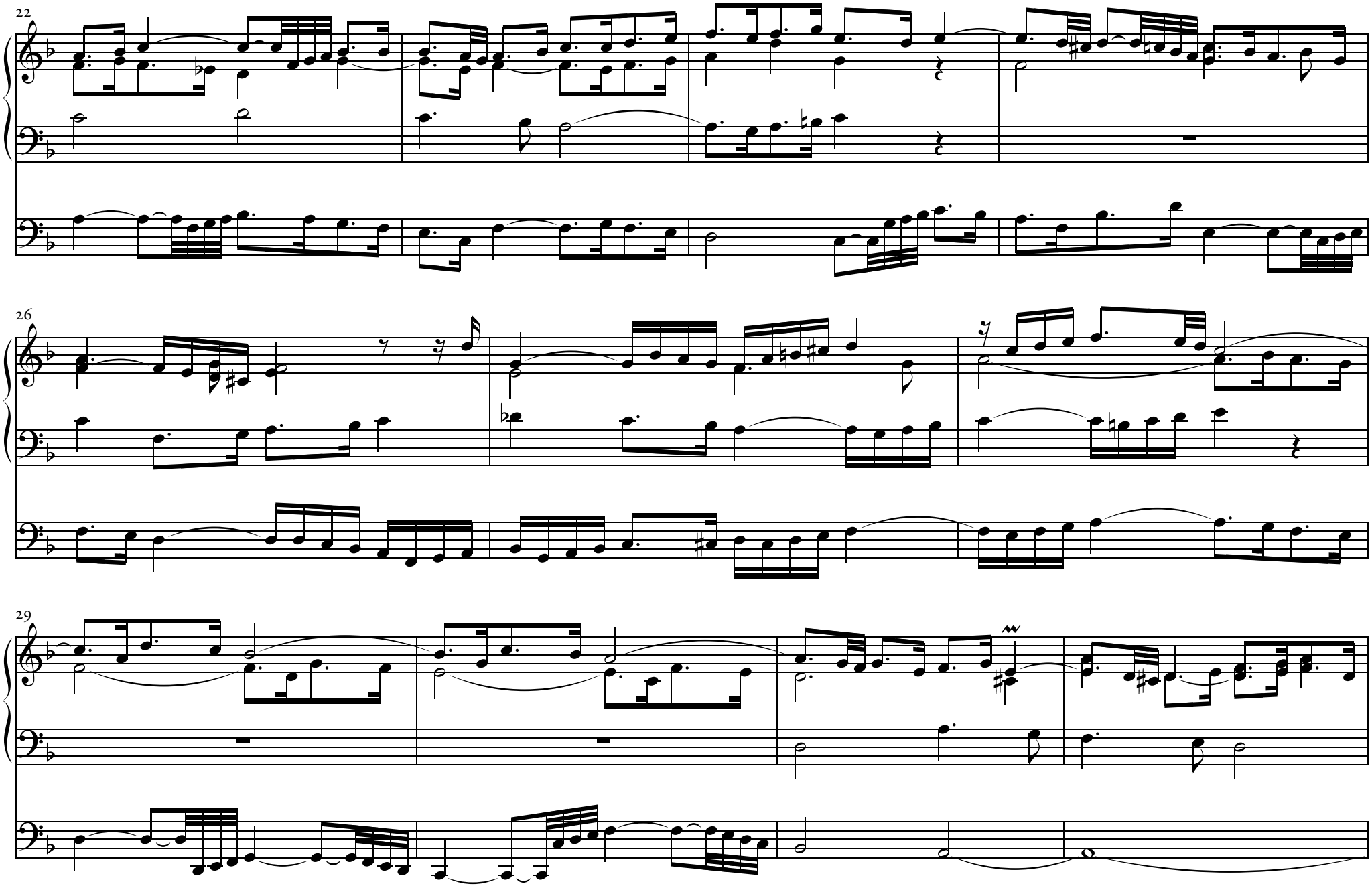
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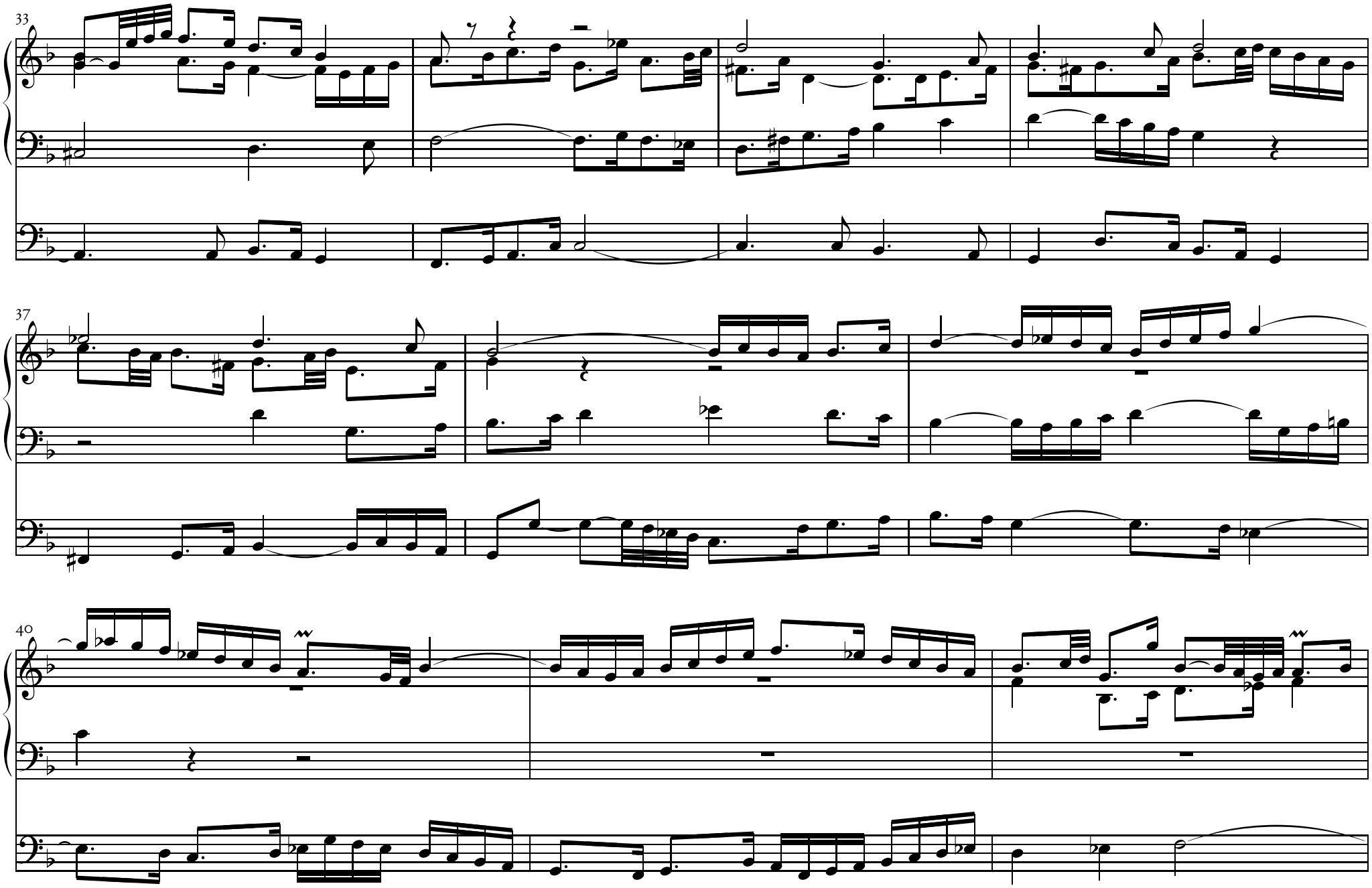
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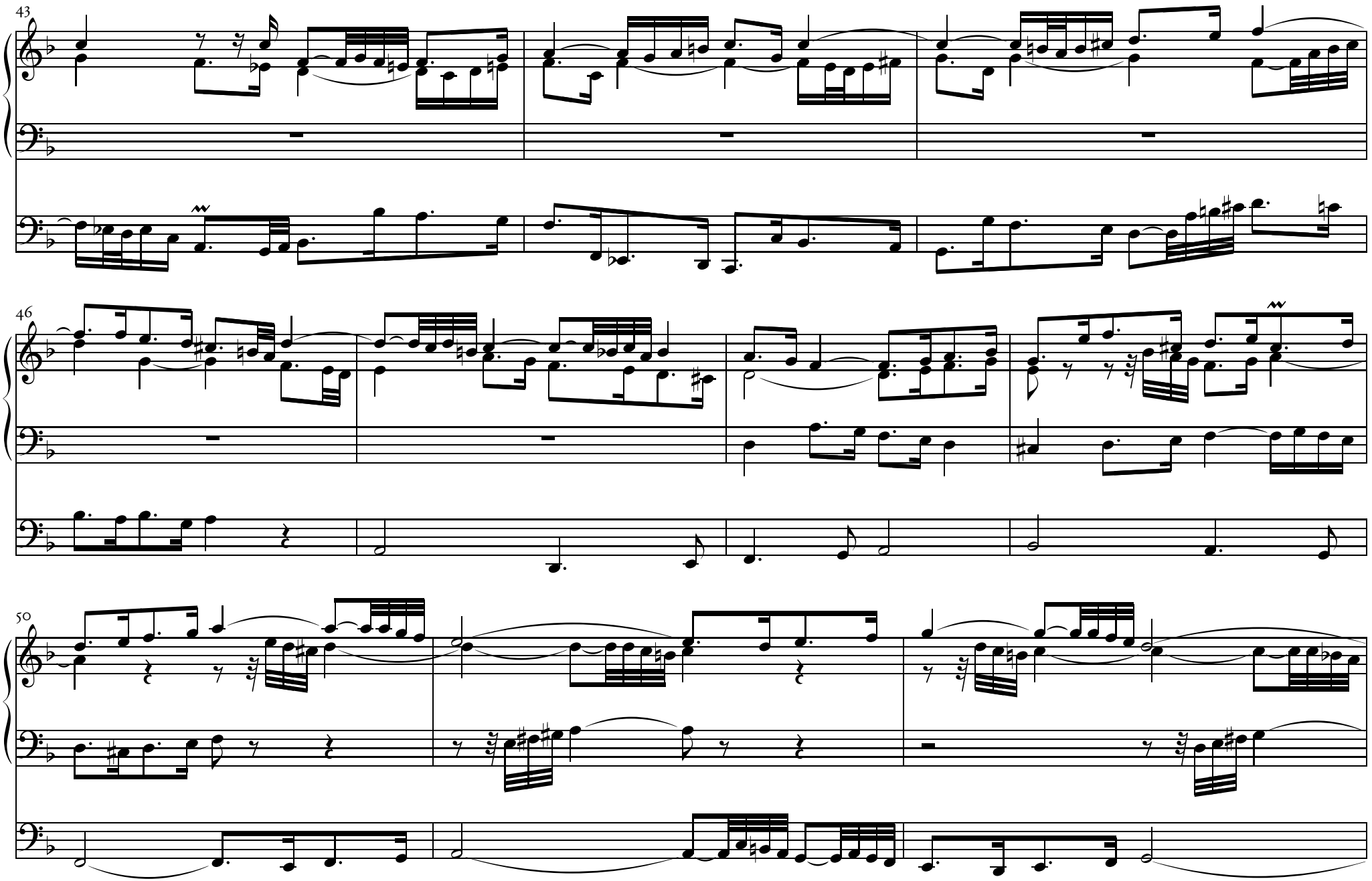
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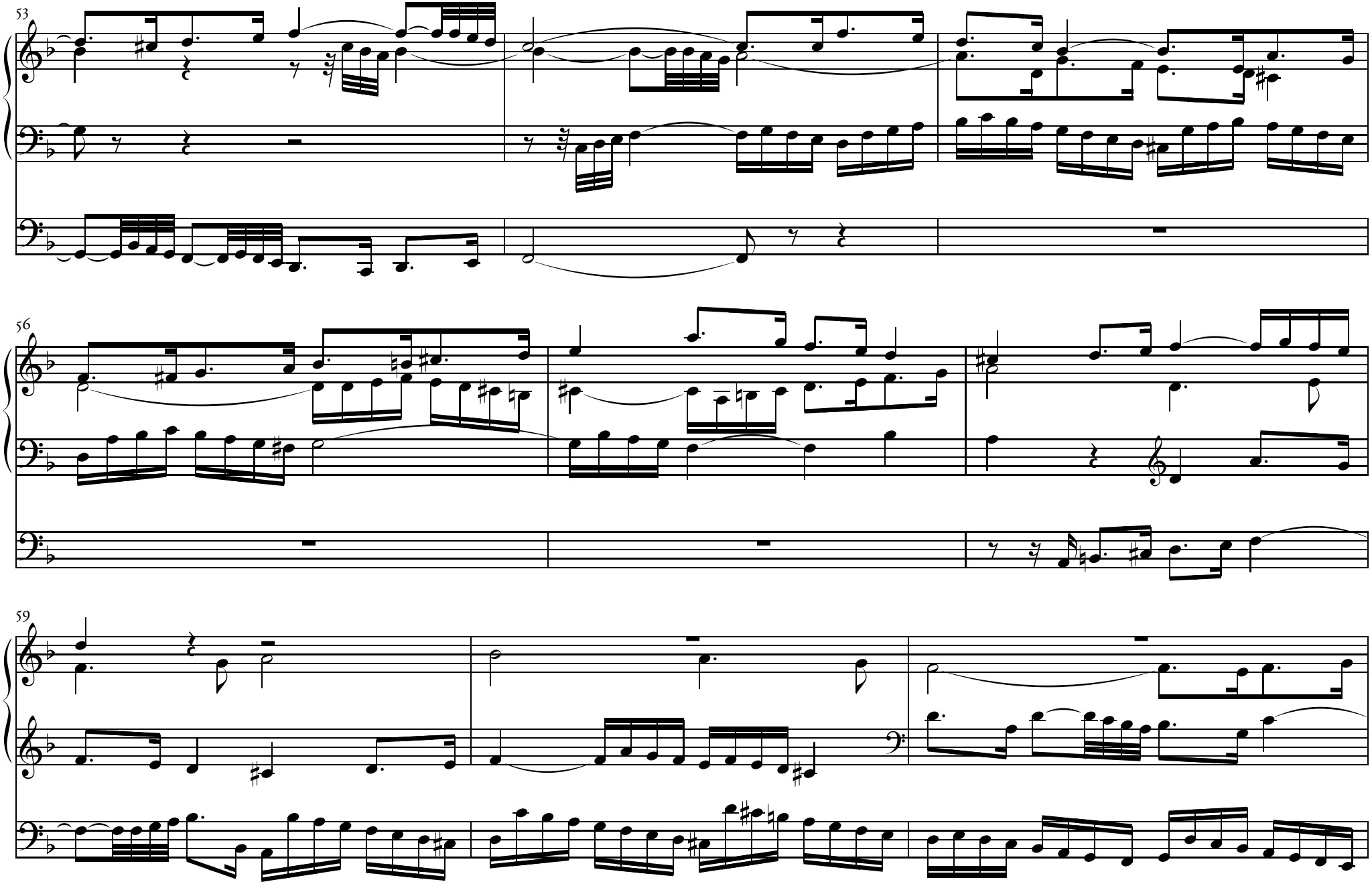
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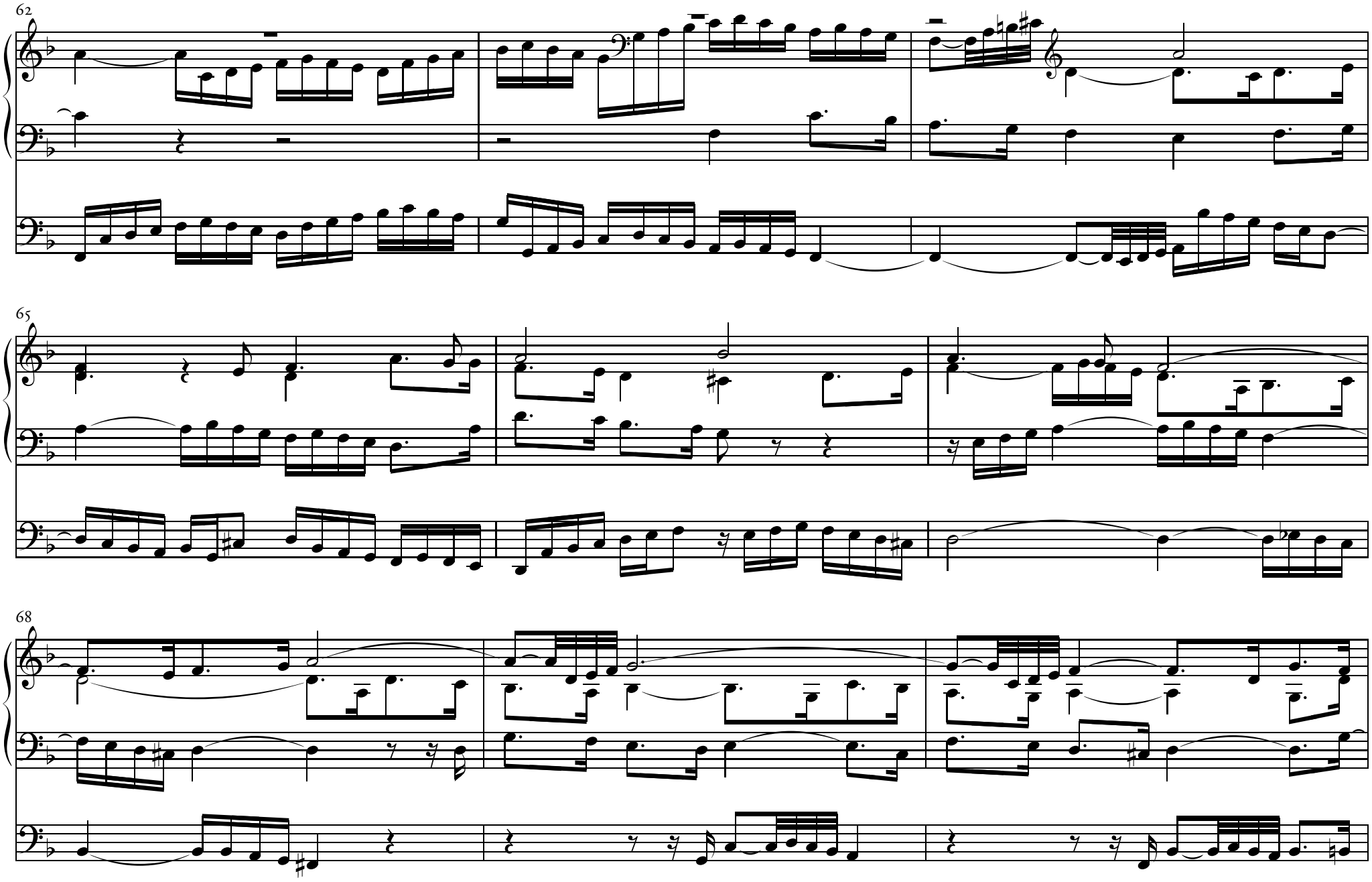
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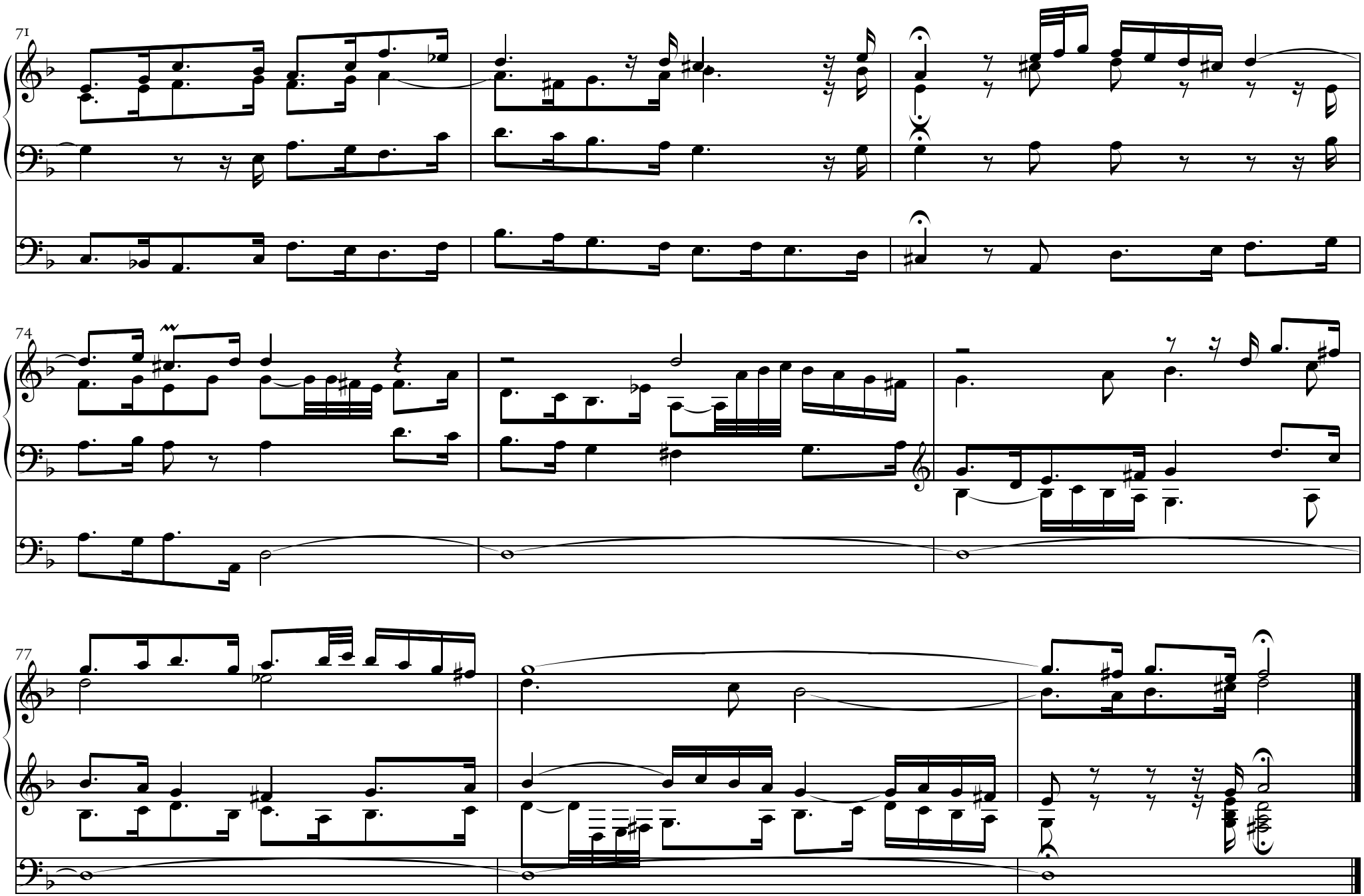
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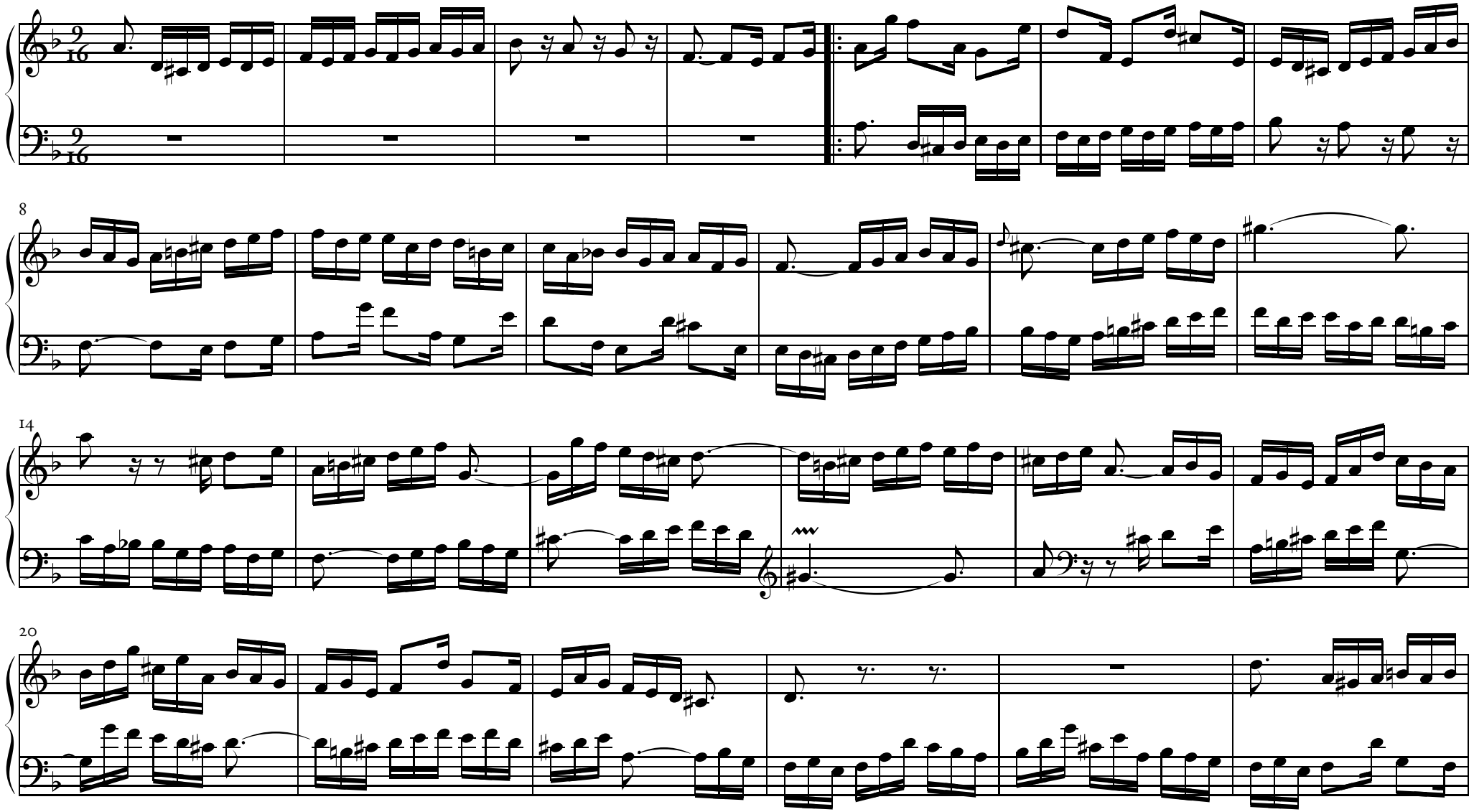
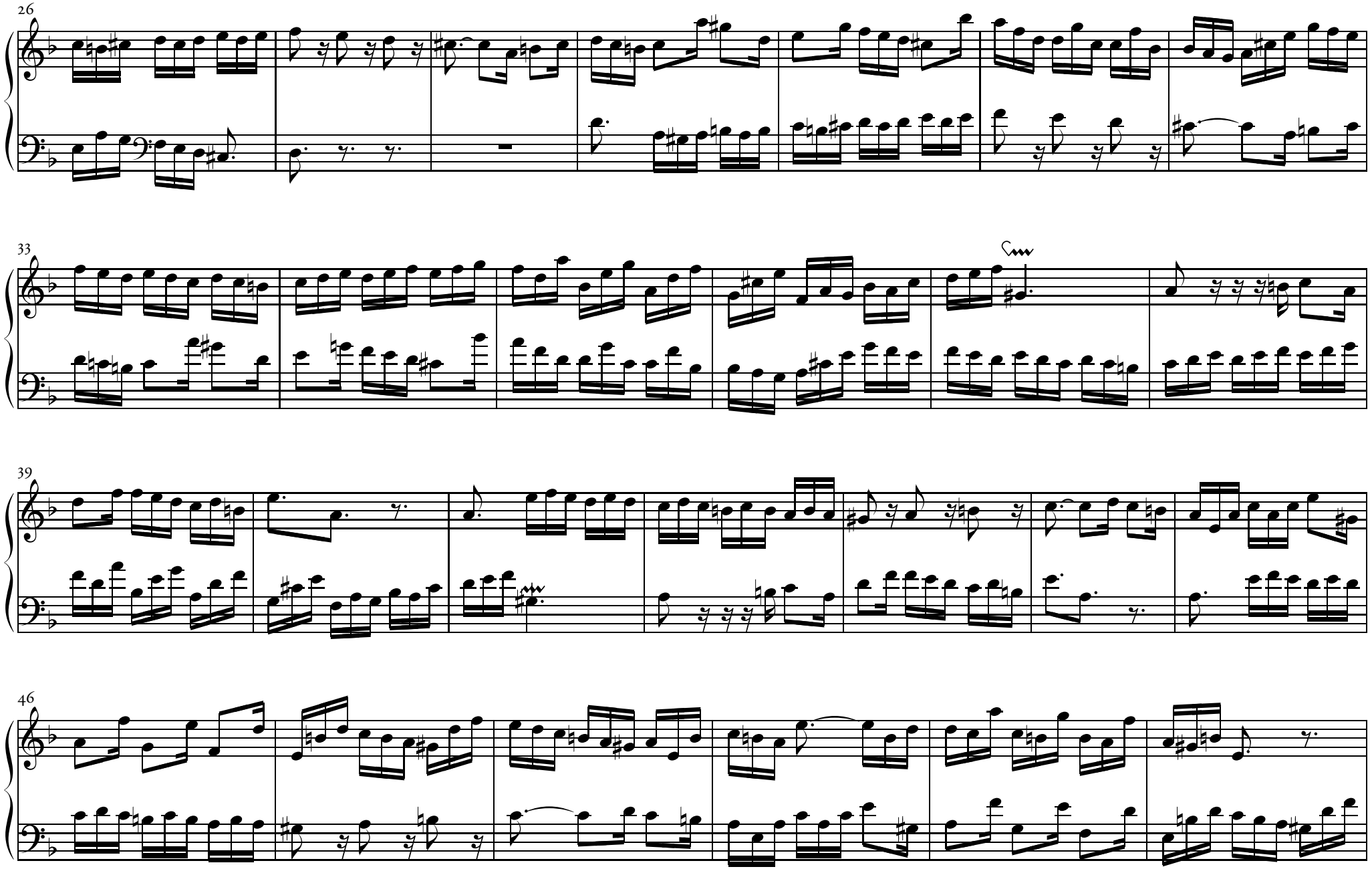
Contrapunctus IX

Canon in Hypodiapason

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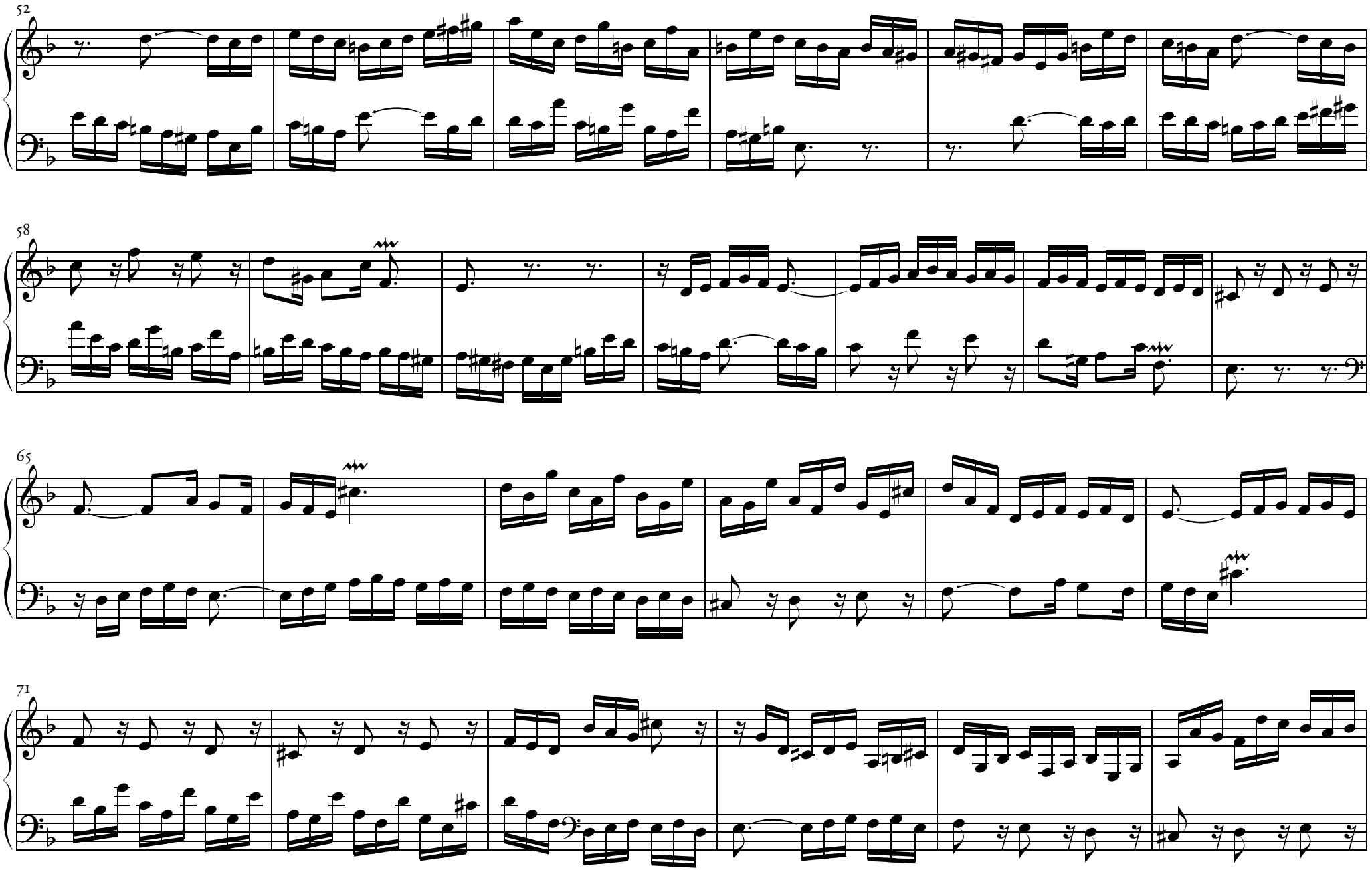
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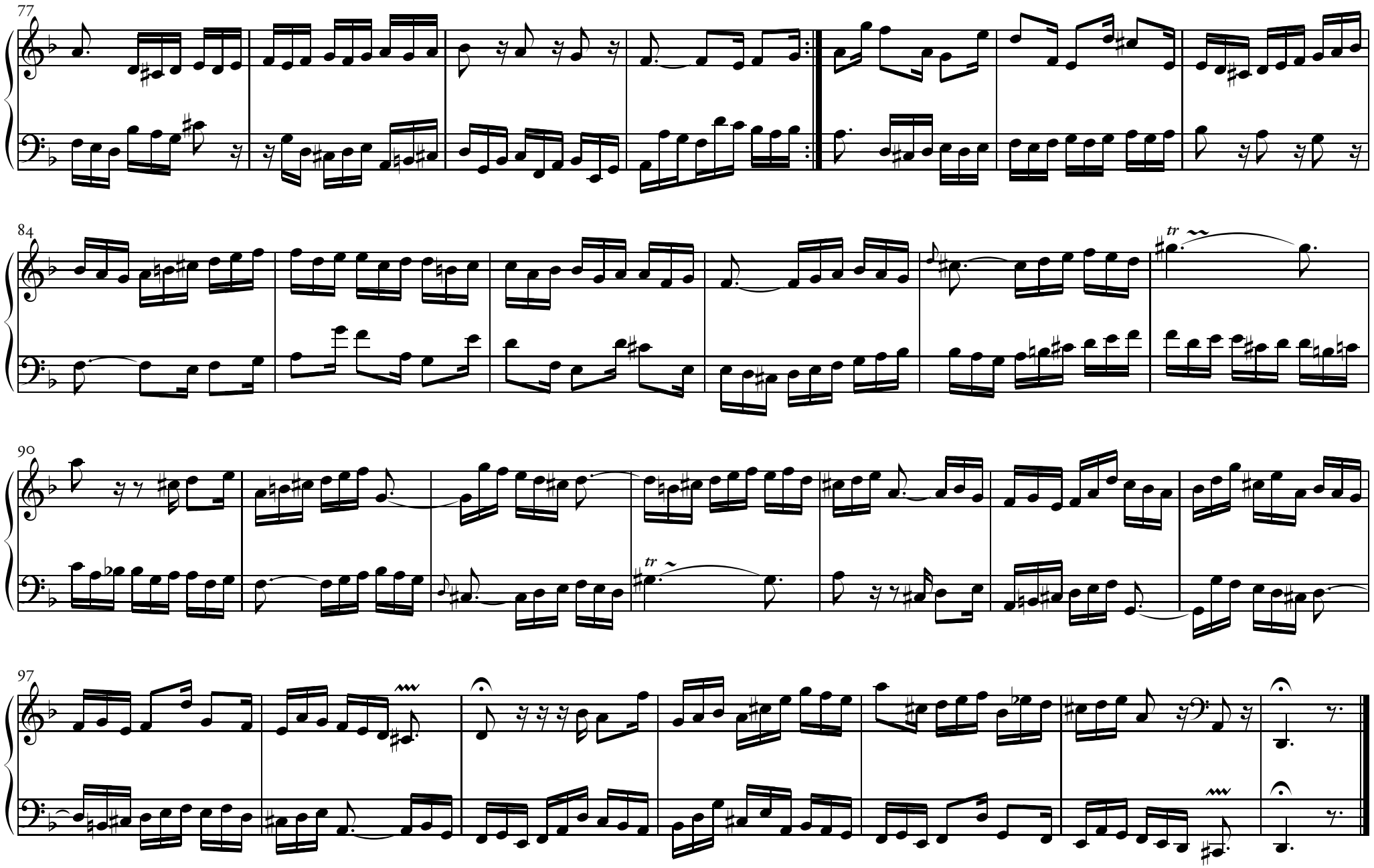
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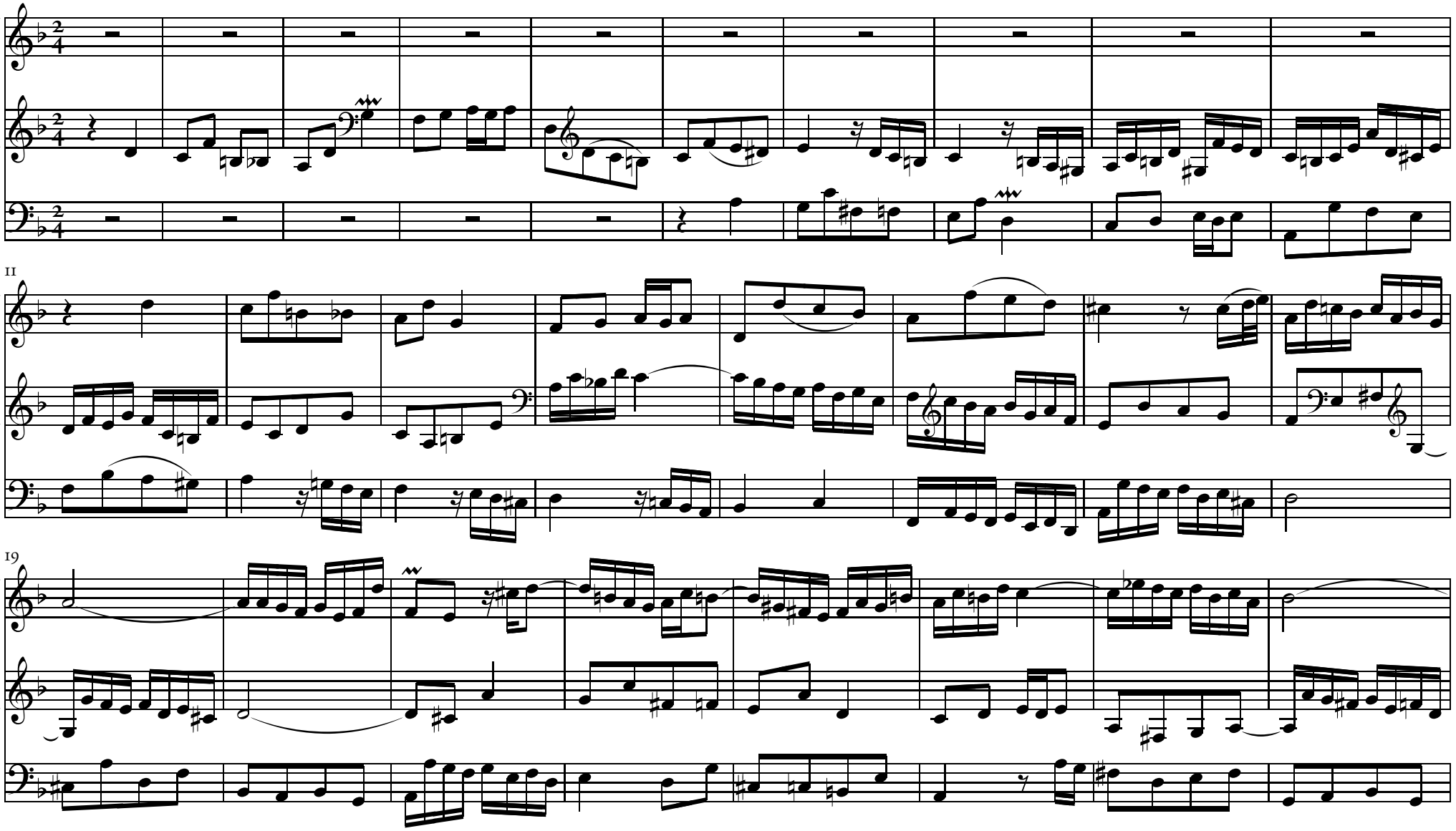
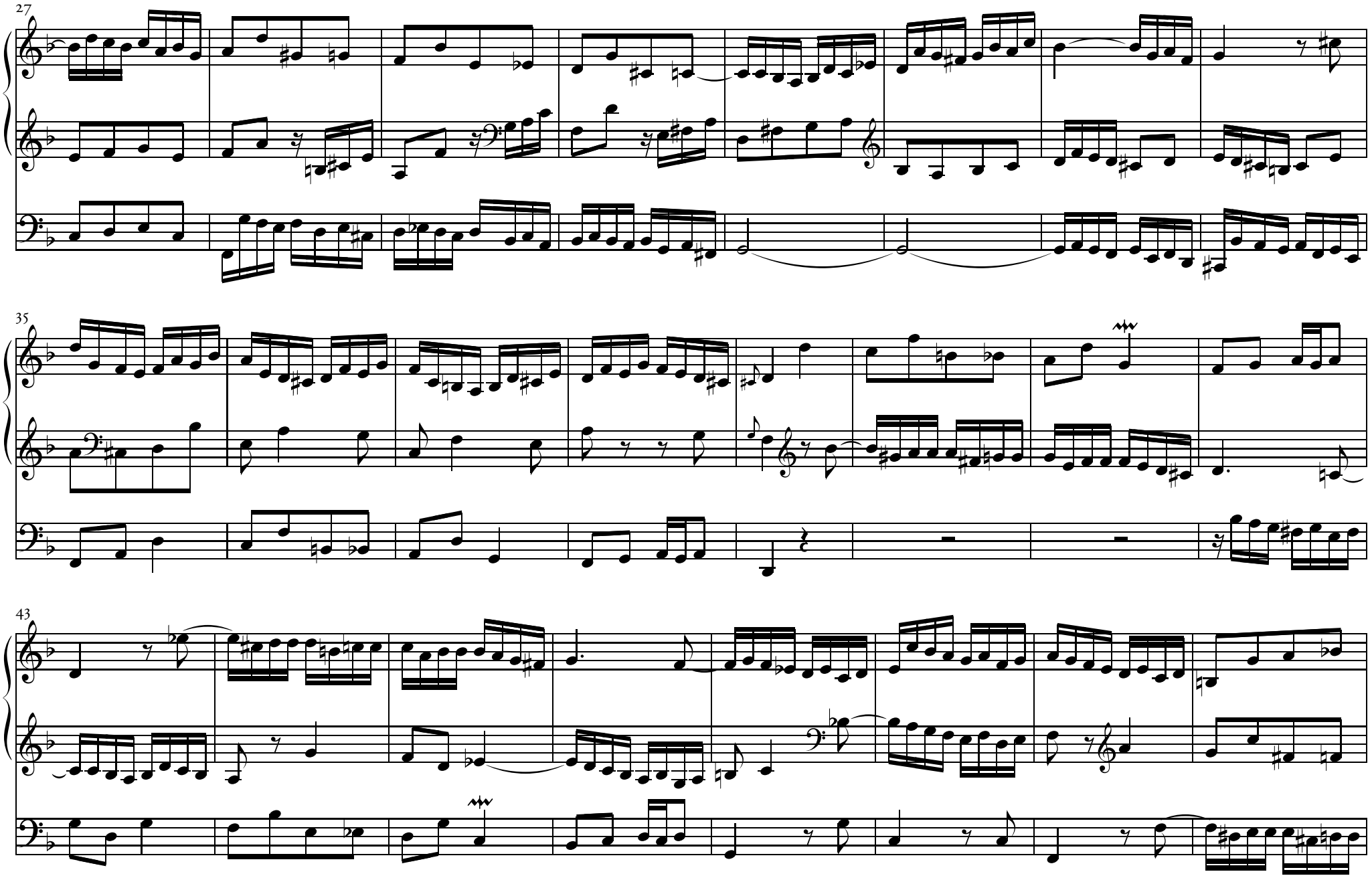
Contrapunctus X Erstdruck: VIII

Fuga a 3 voci

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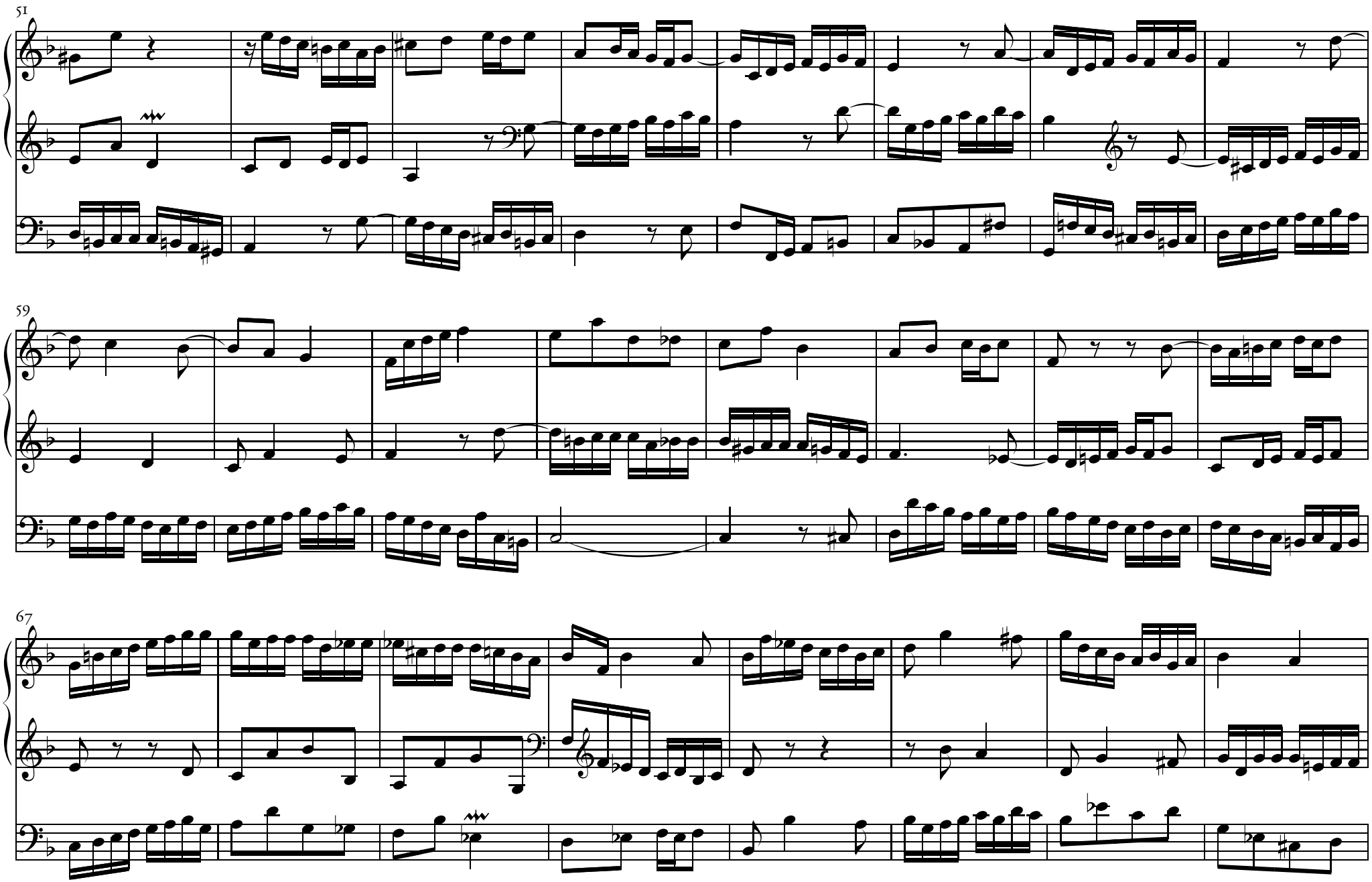
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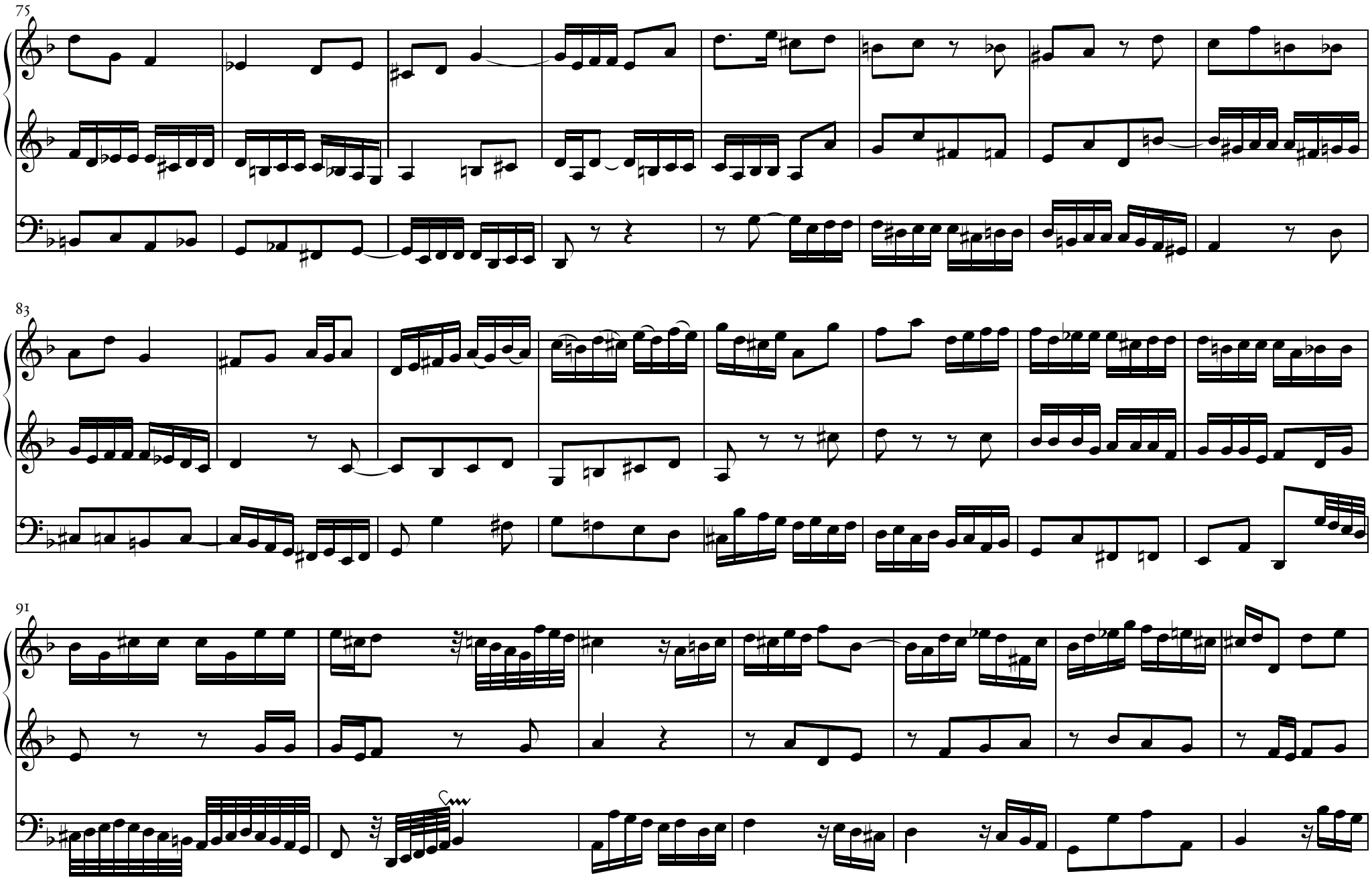
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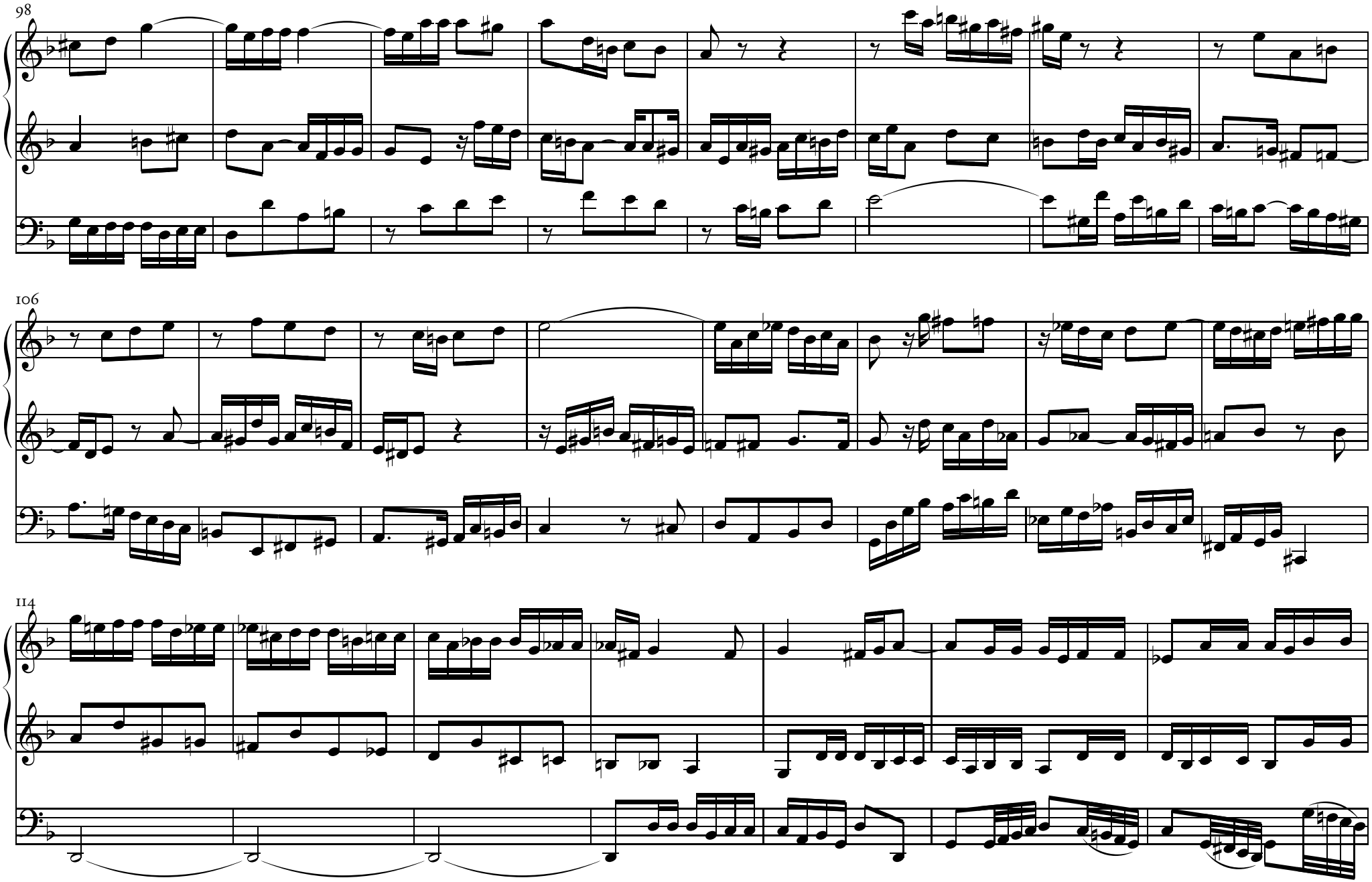
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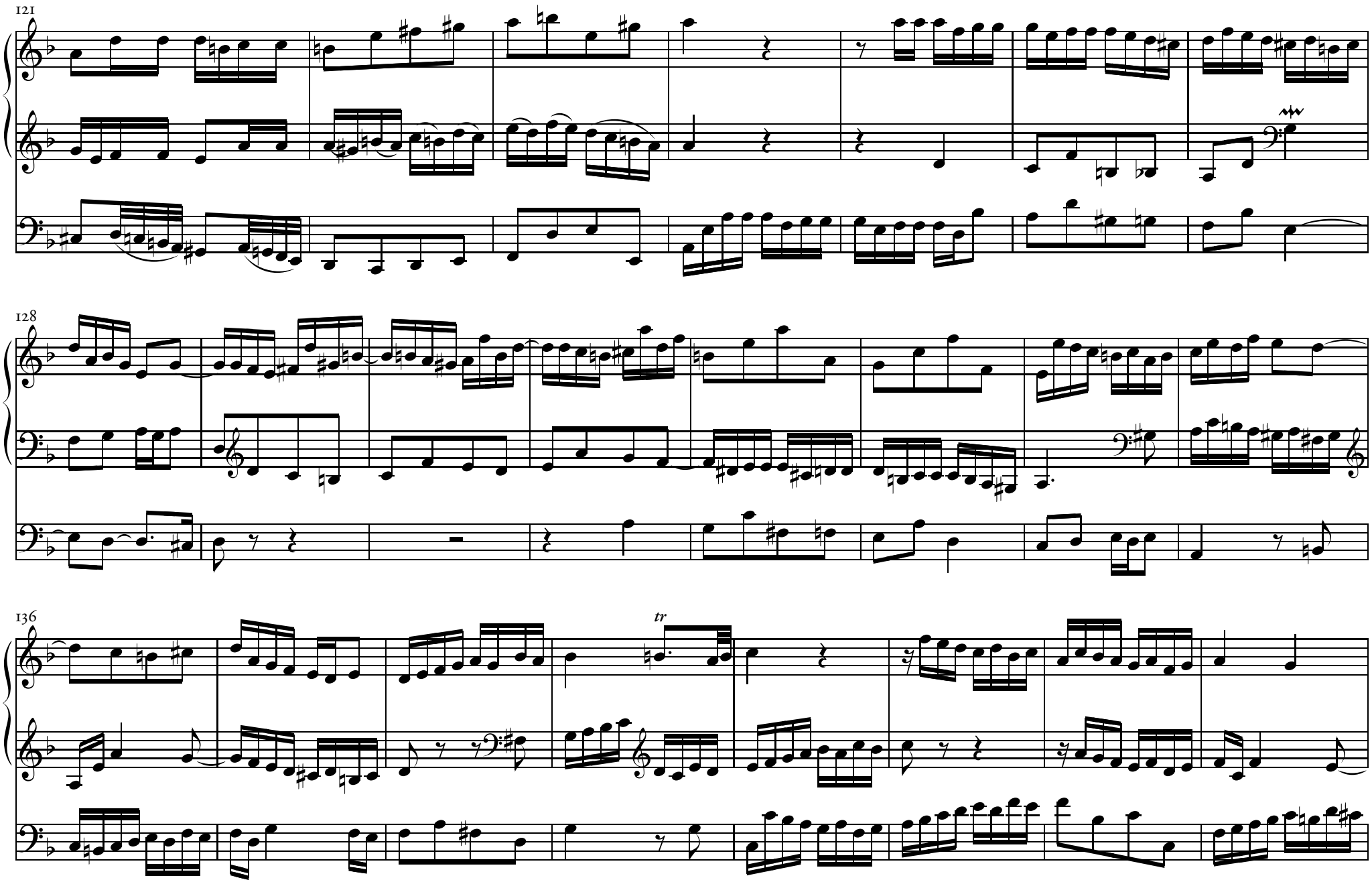
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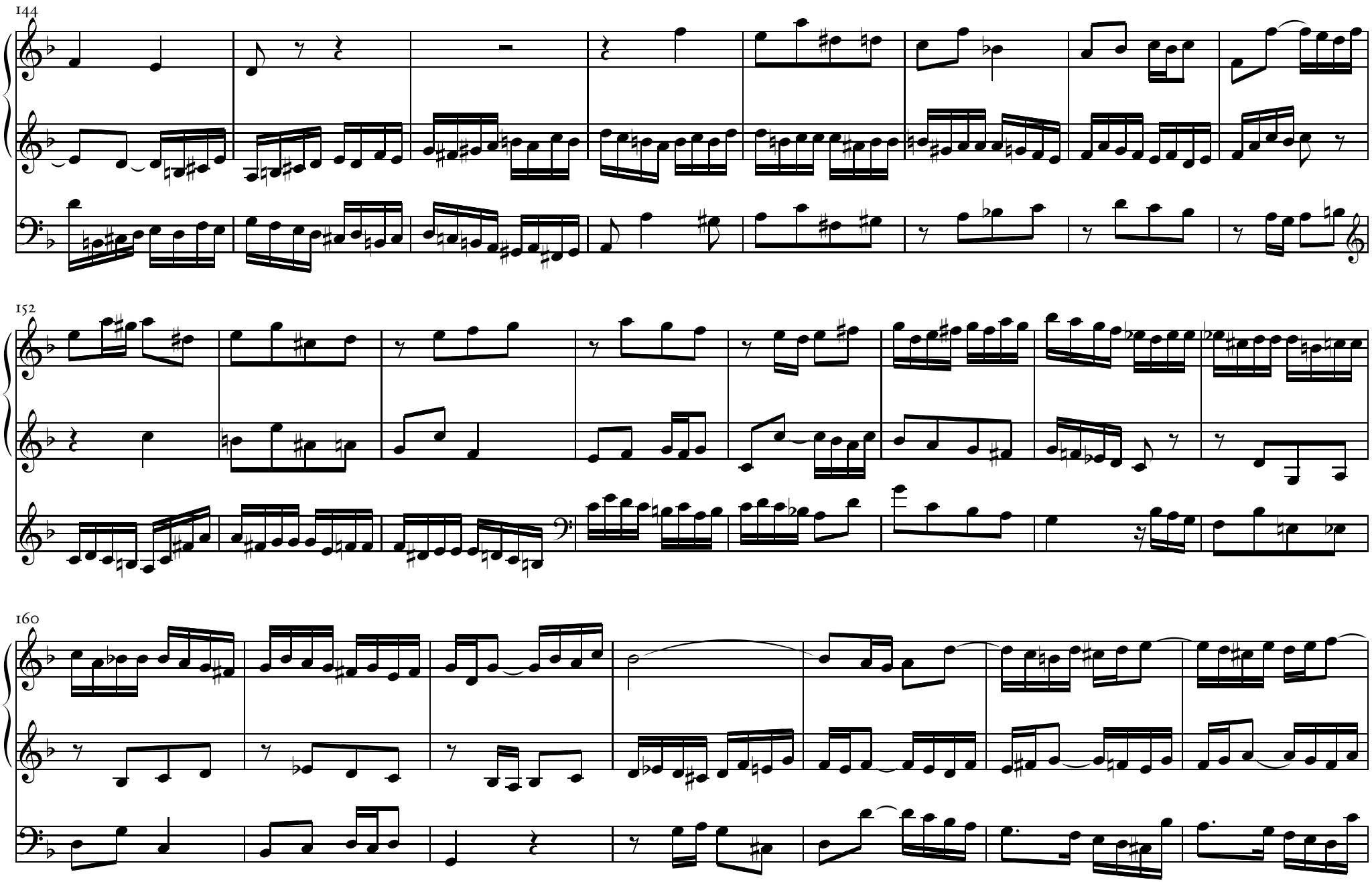
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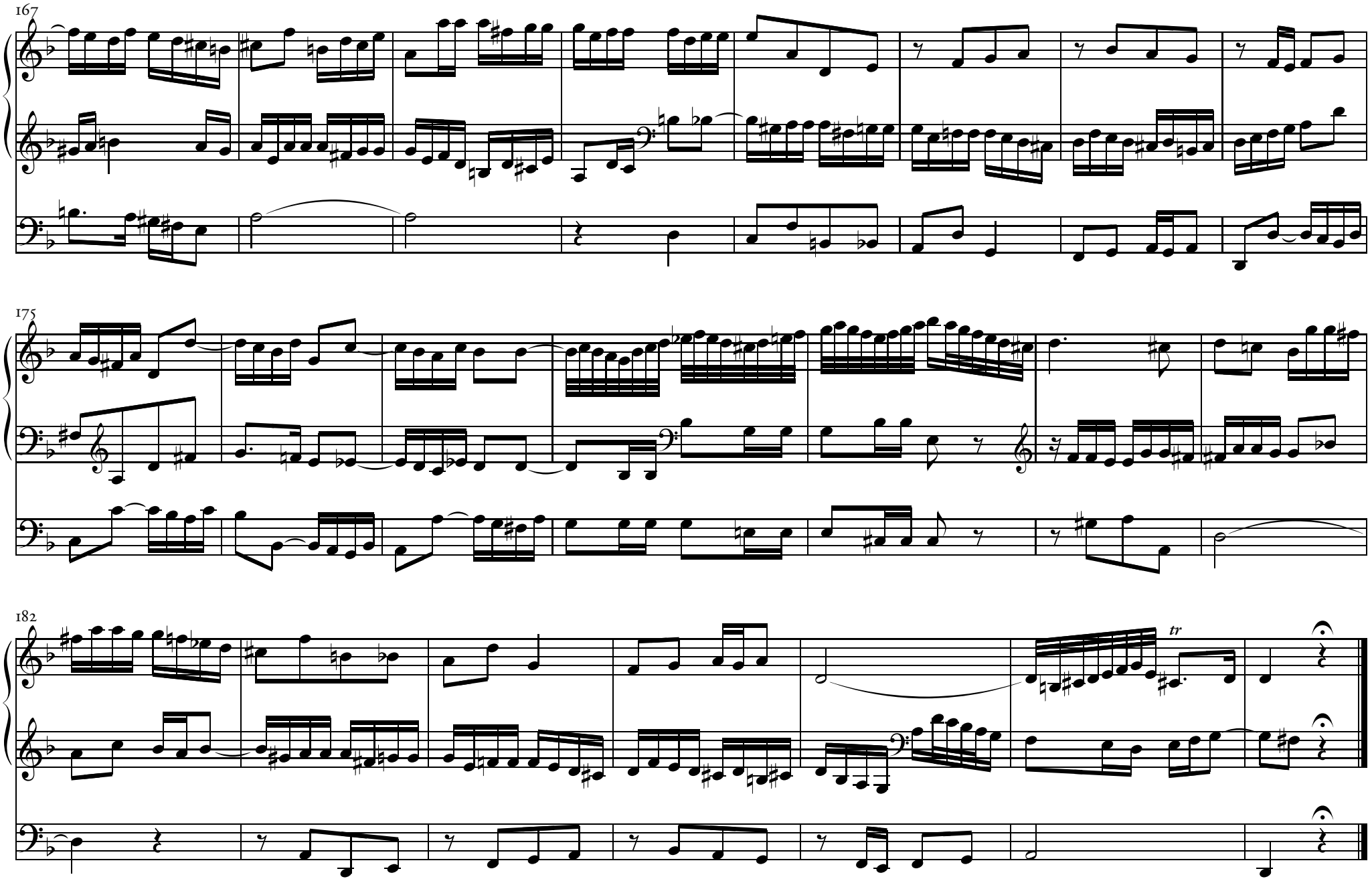
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182
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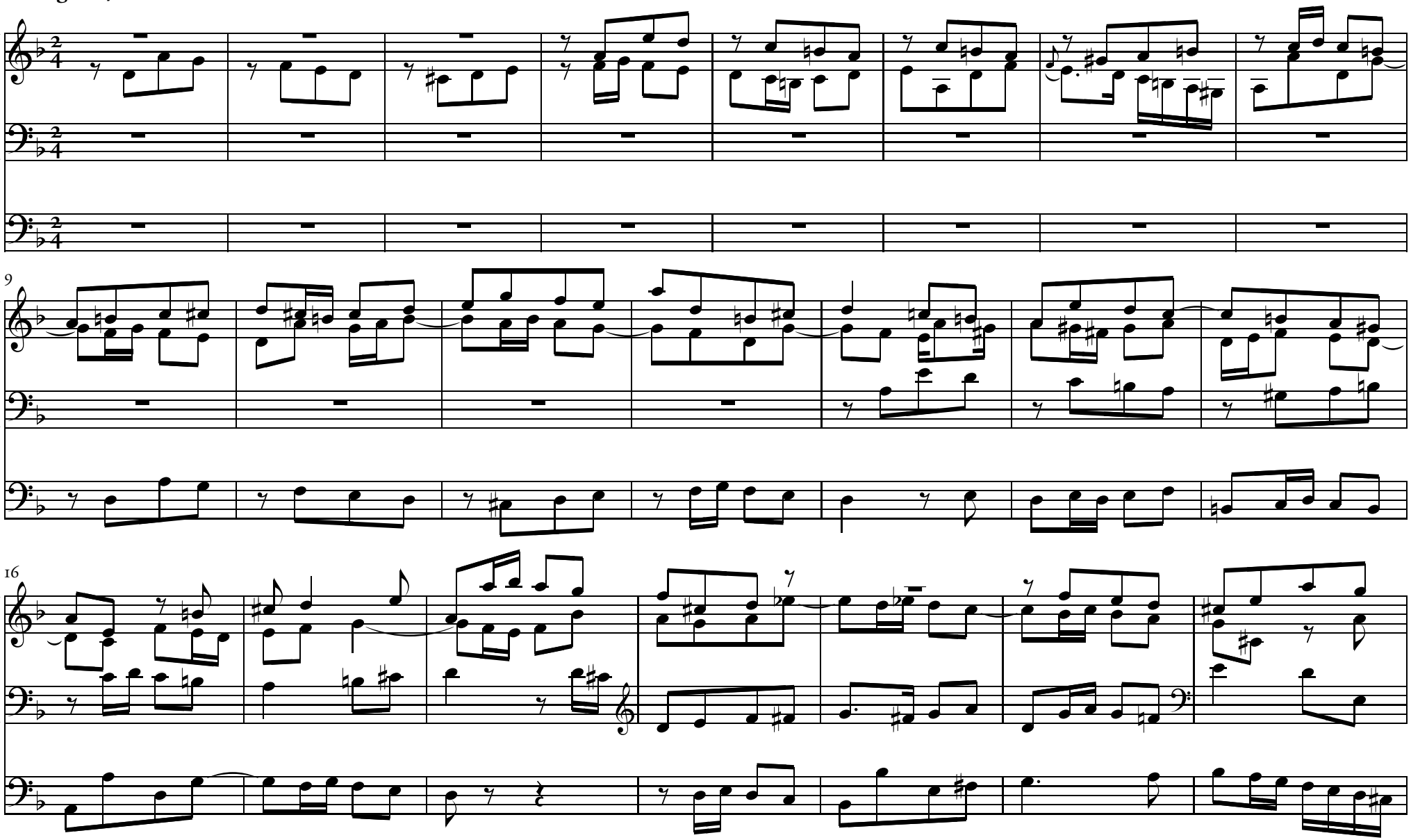
Contrapunctus XI

Fuga a 4 voci



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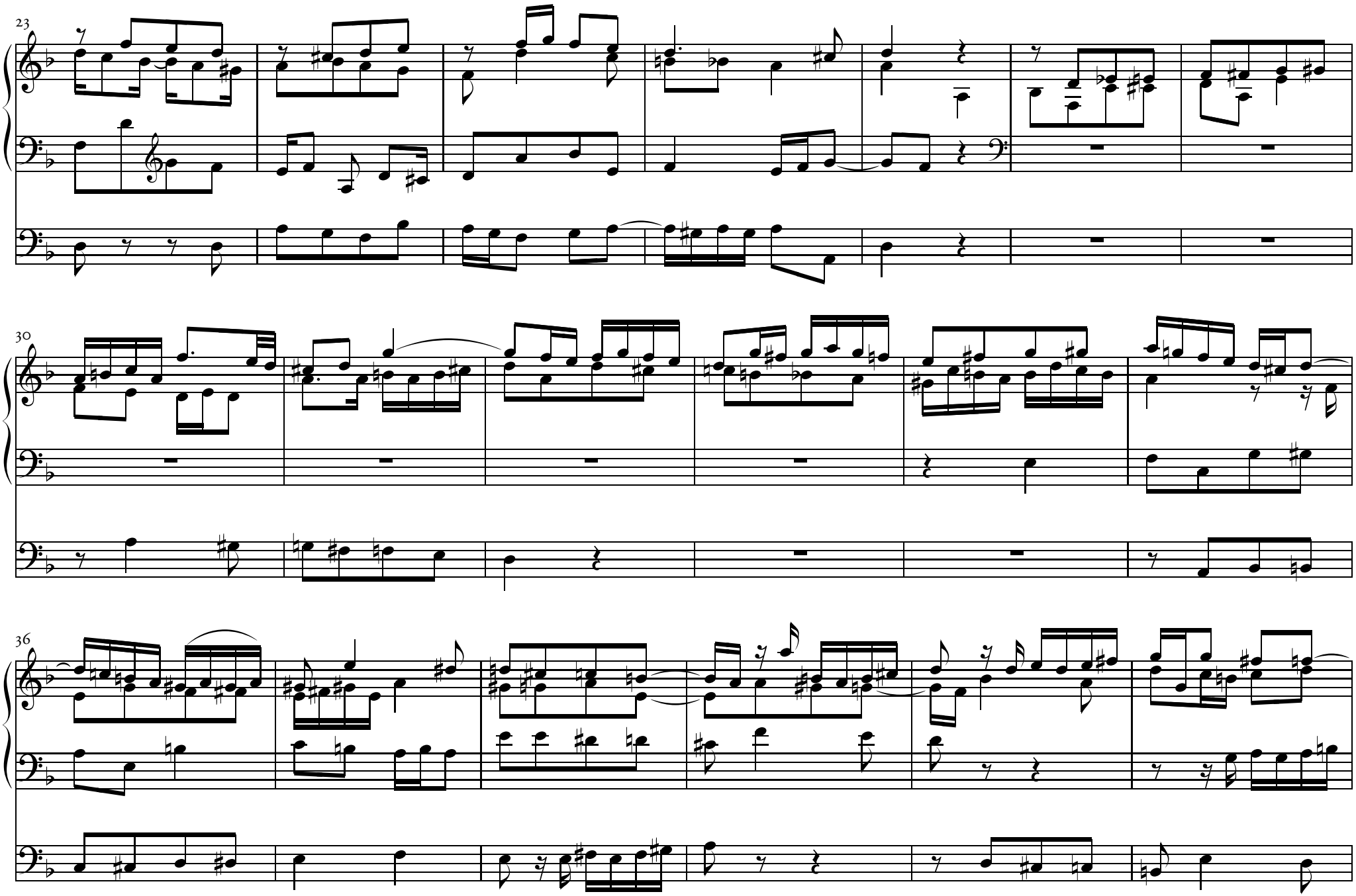
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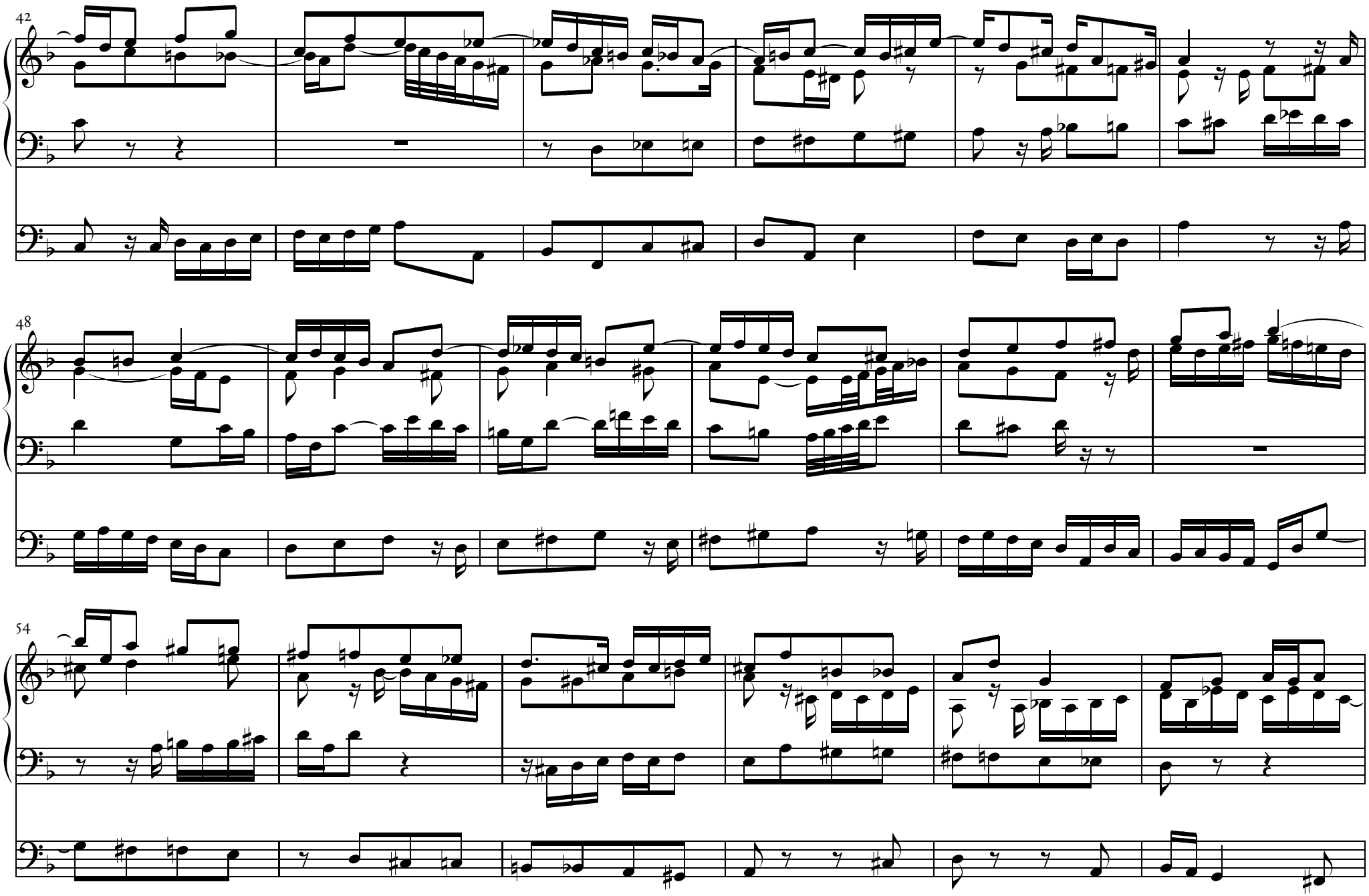
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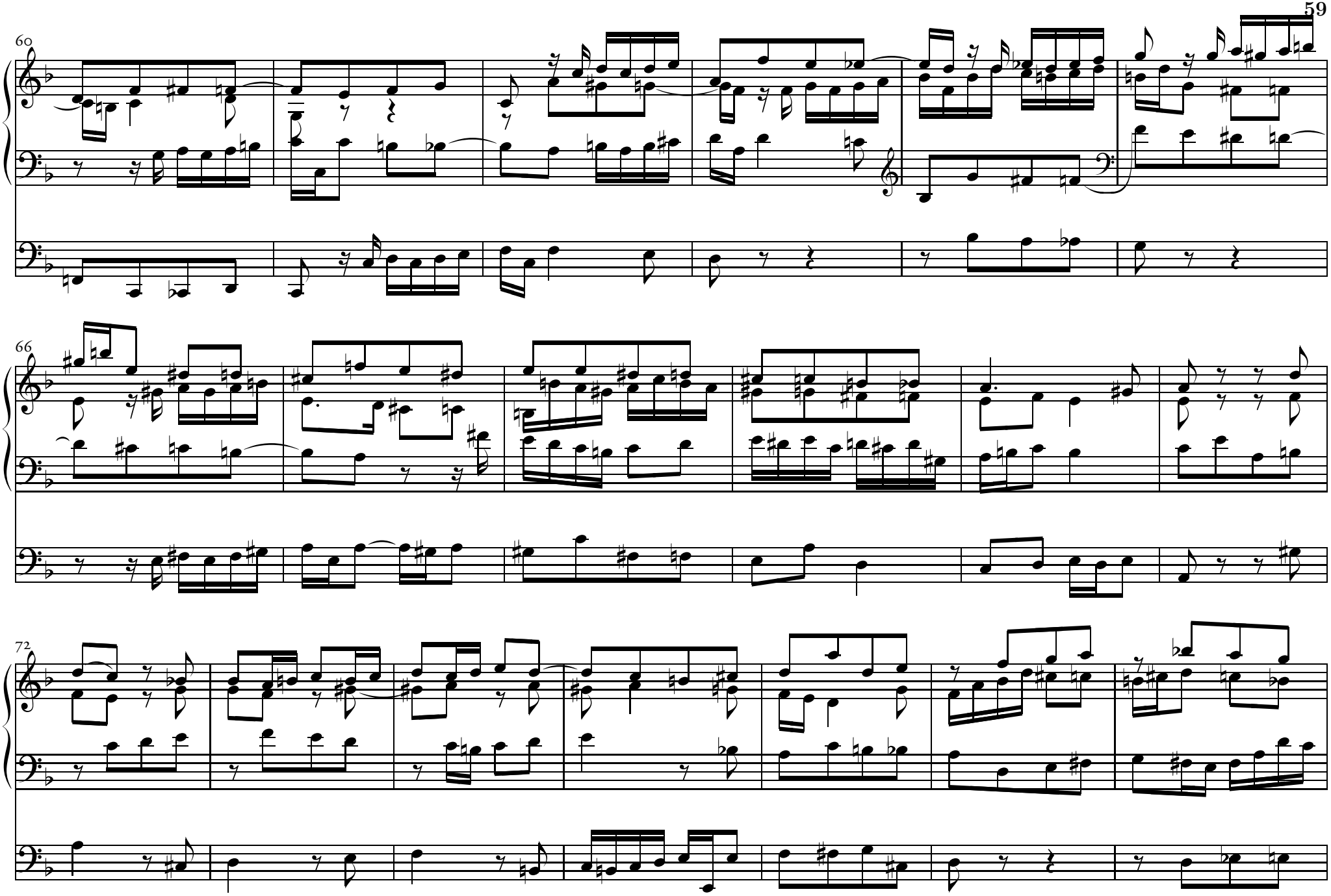
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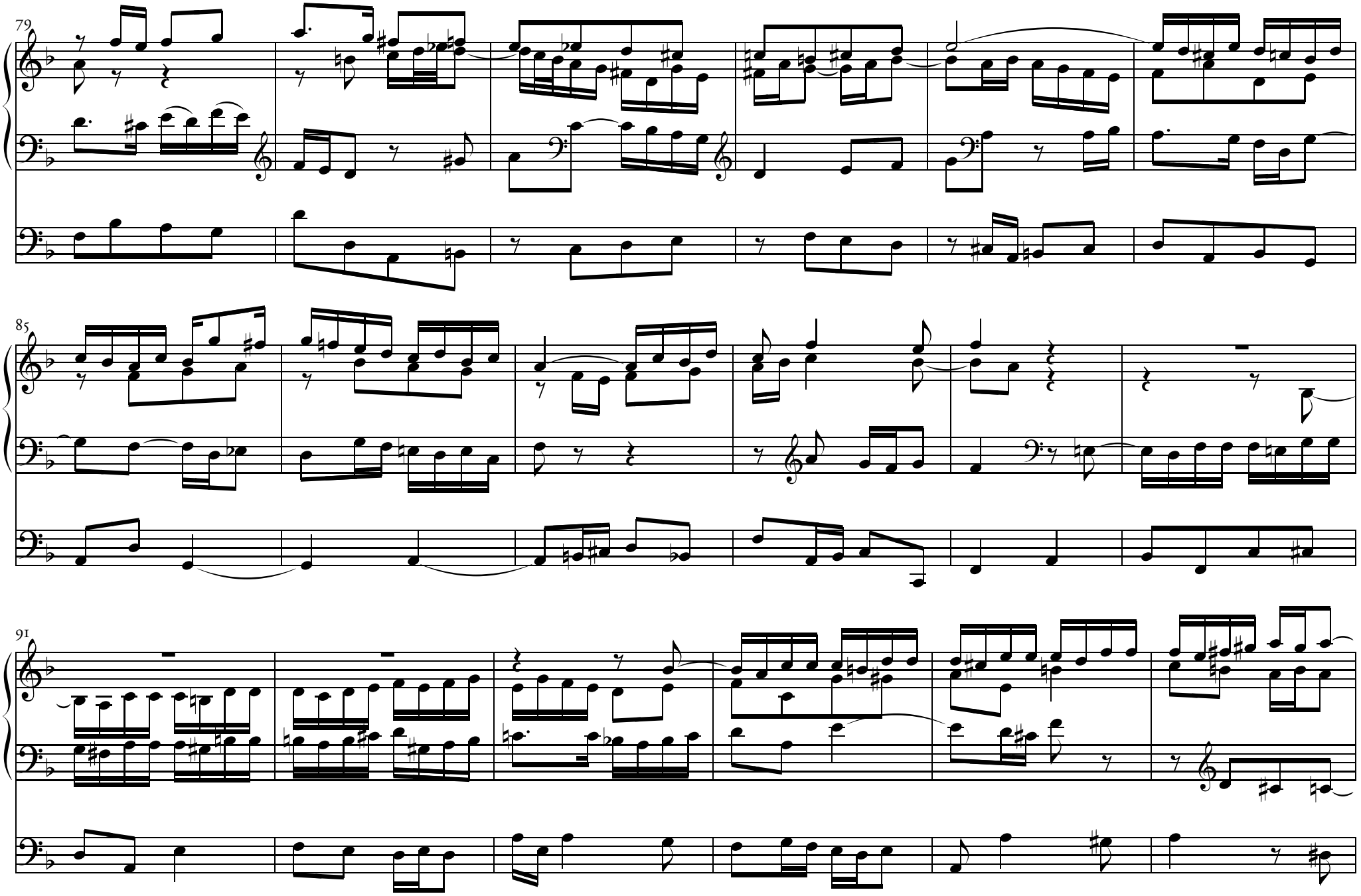
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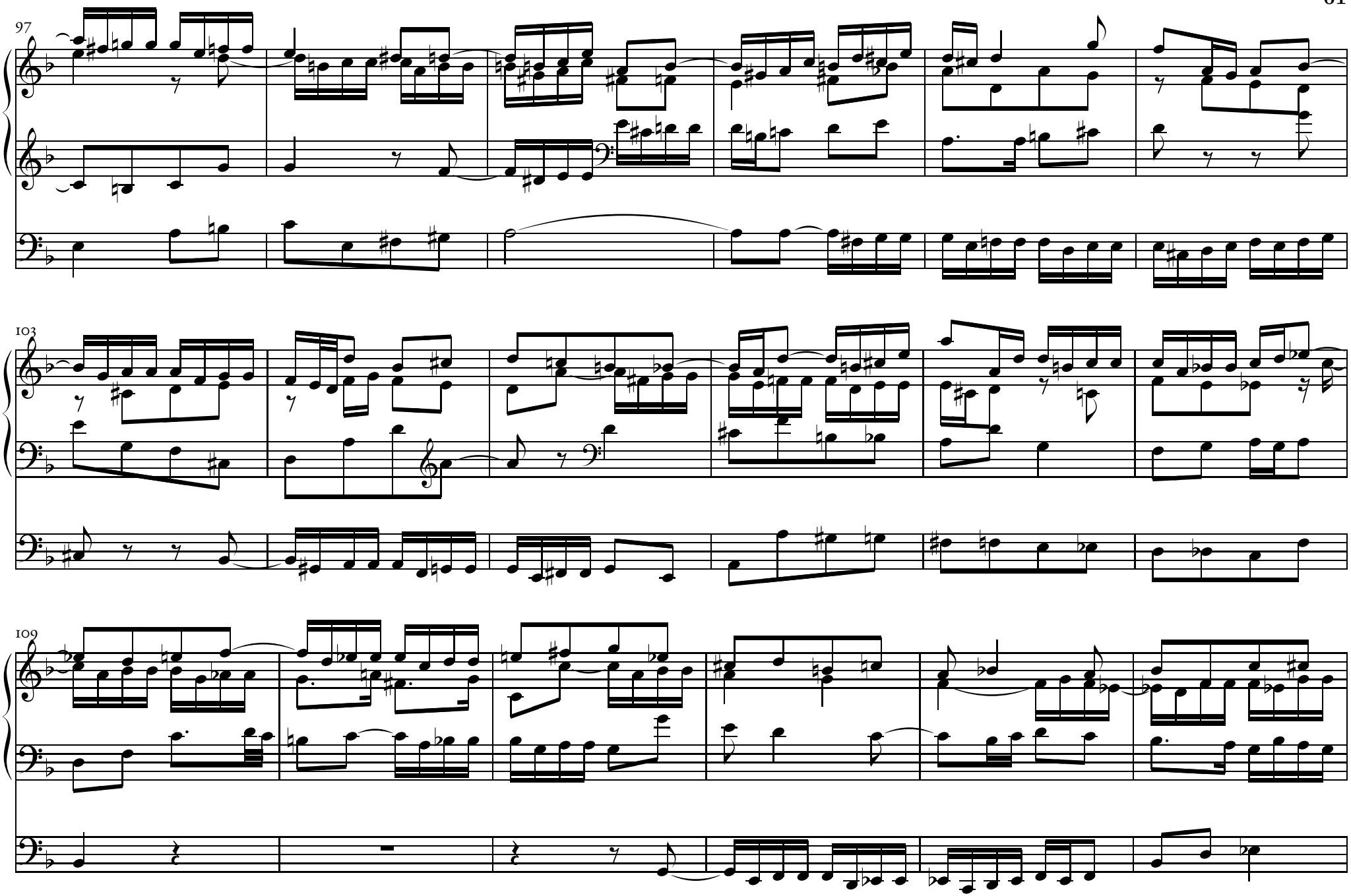
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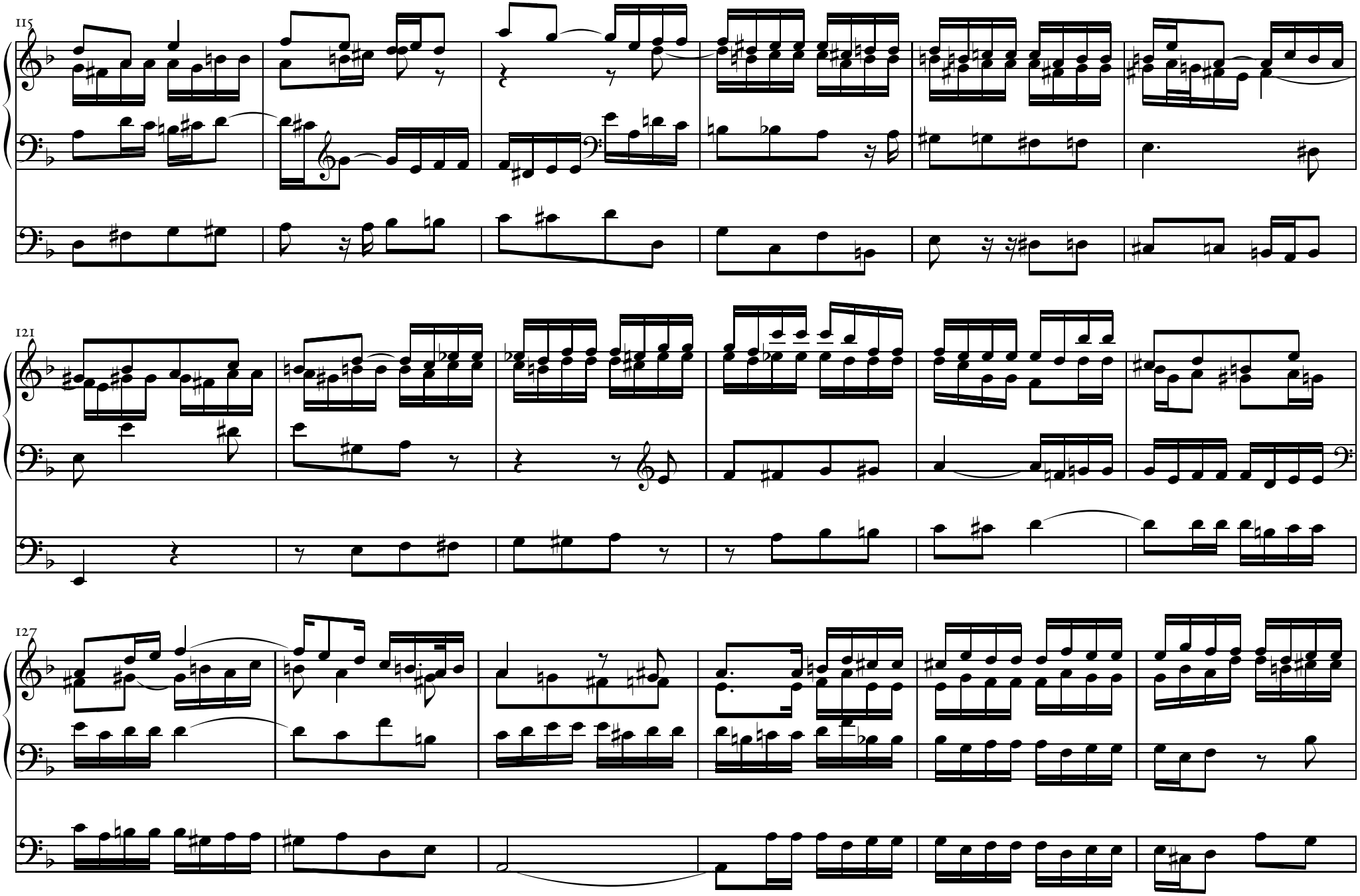
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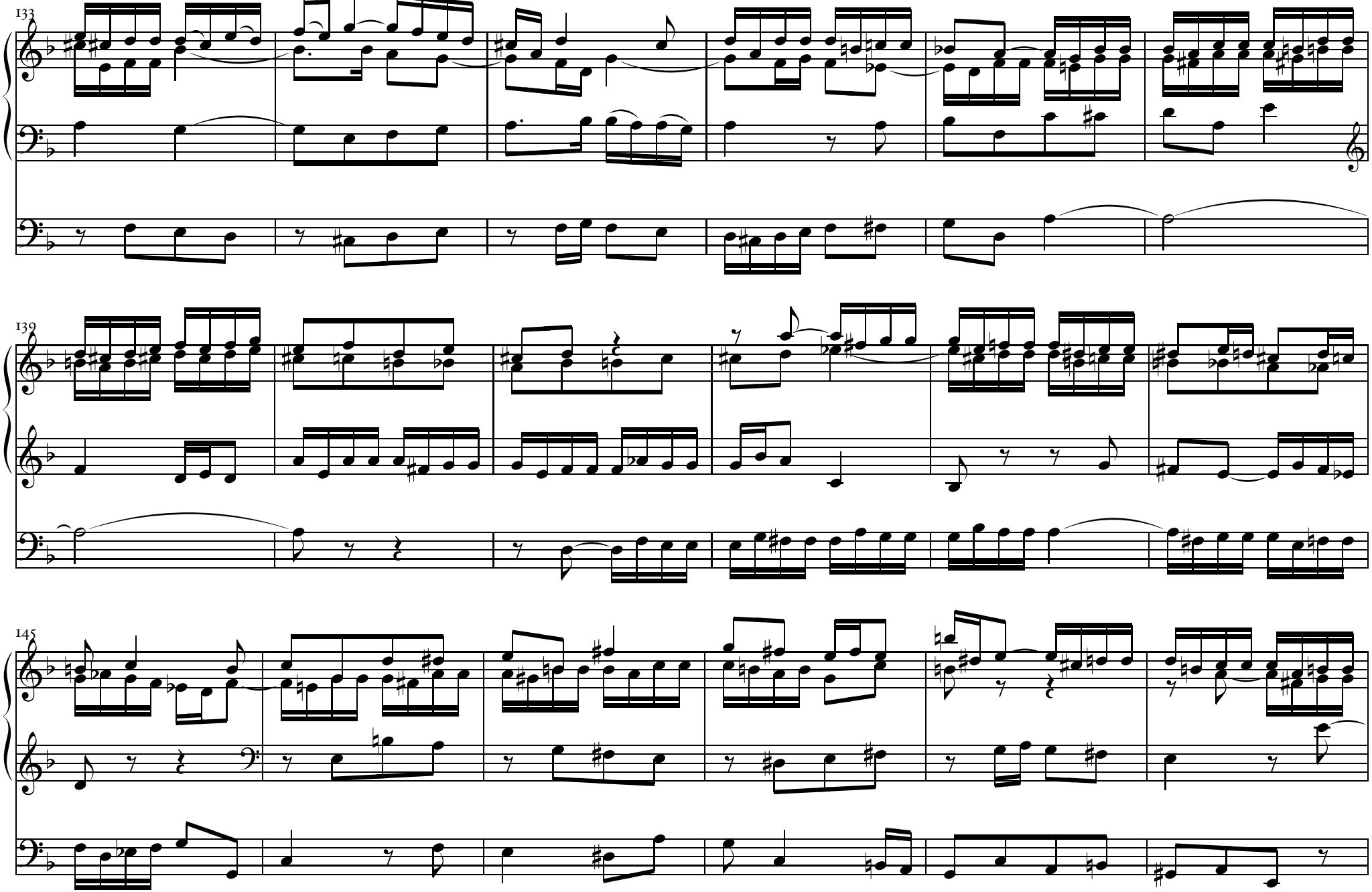
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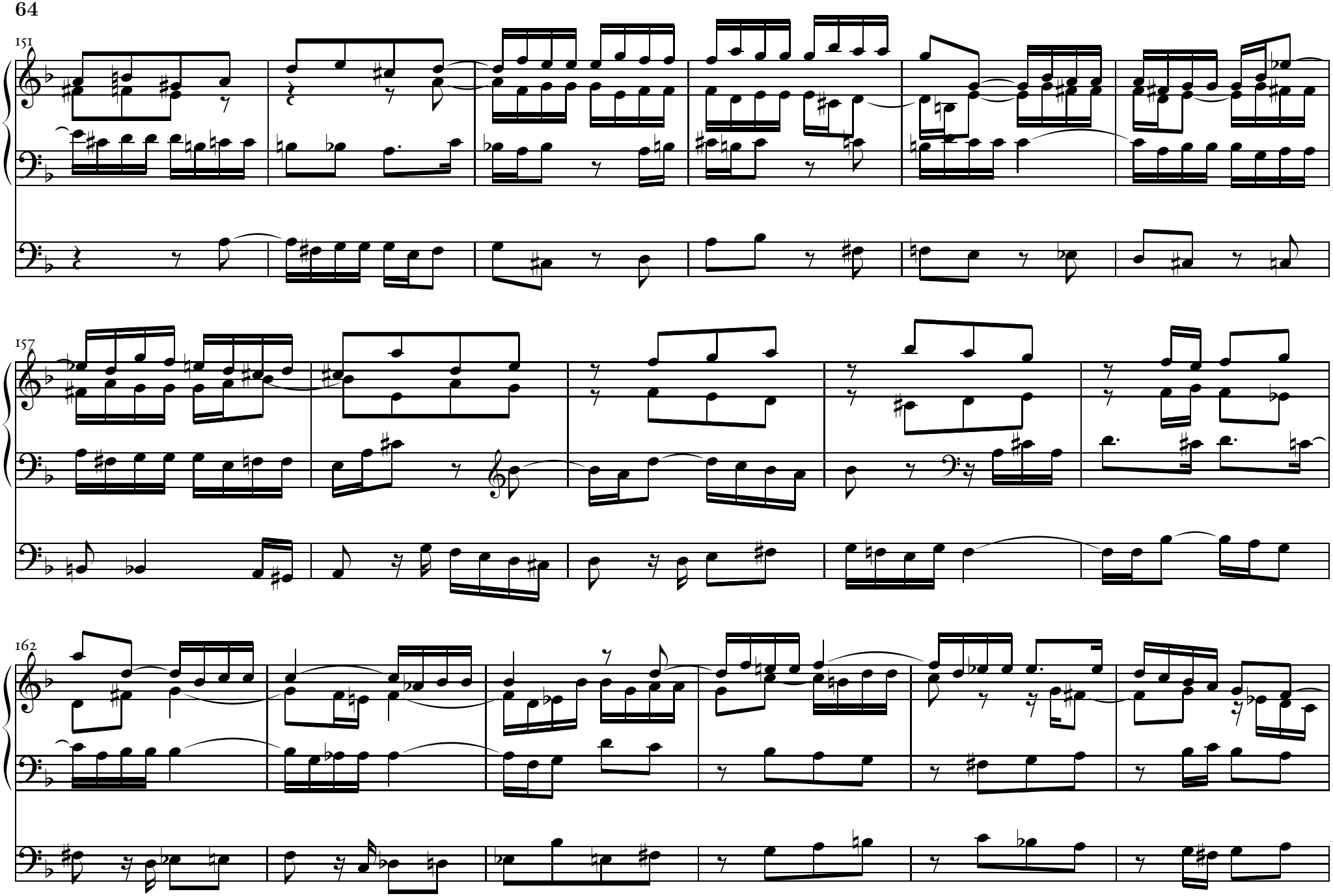
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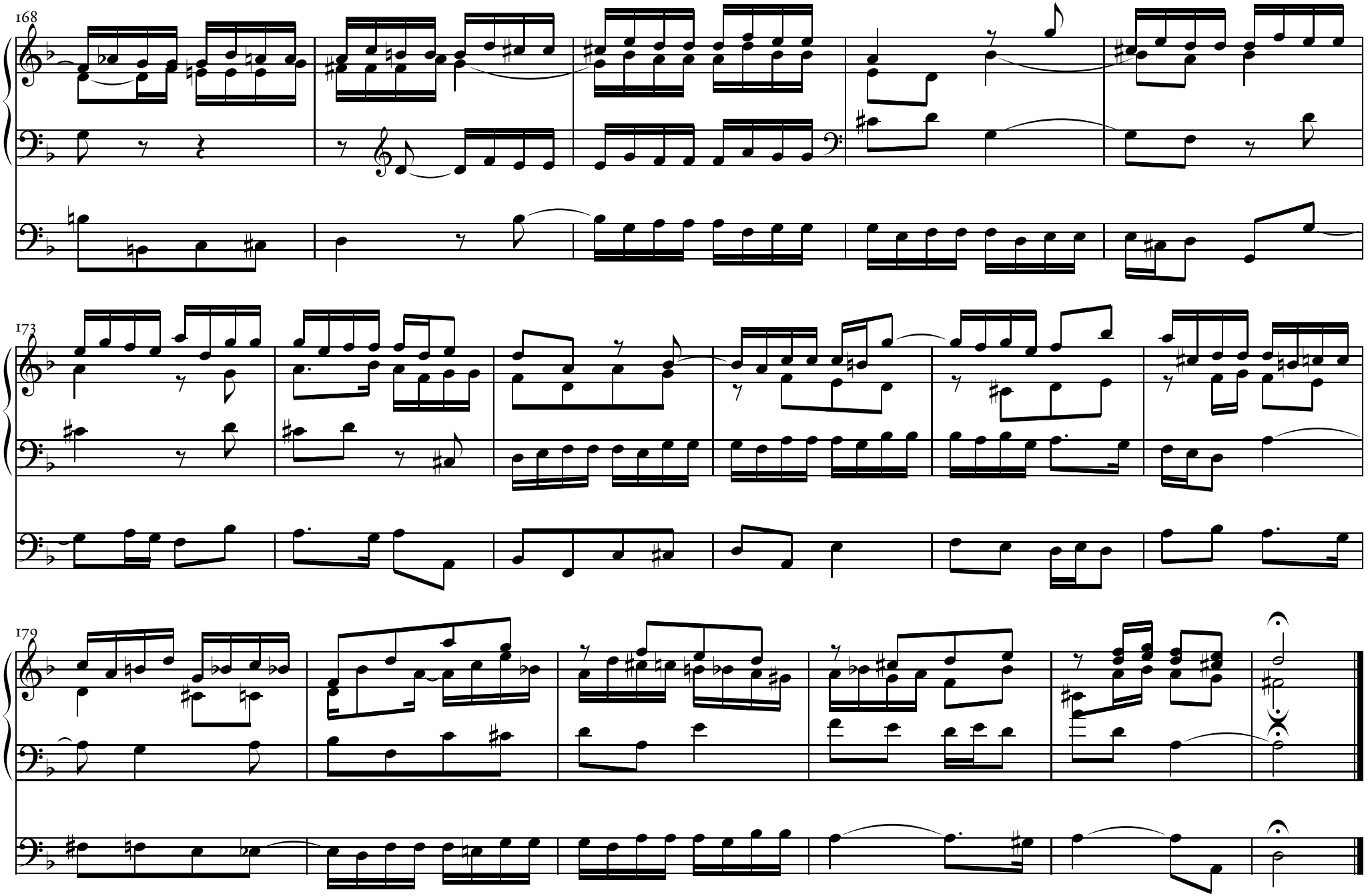
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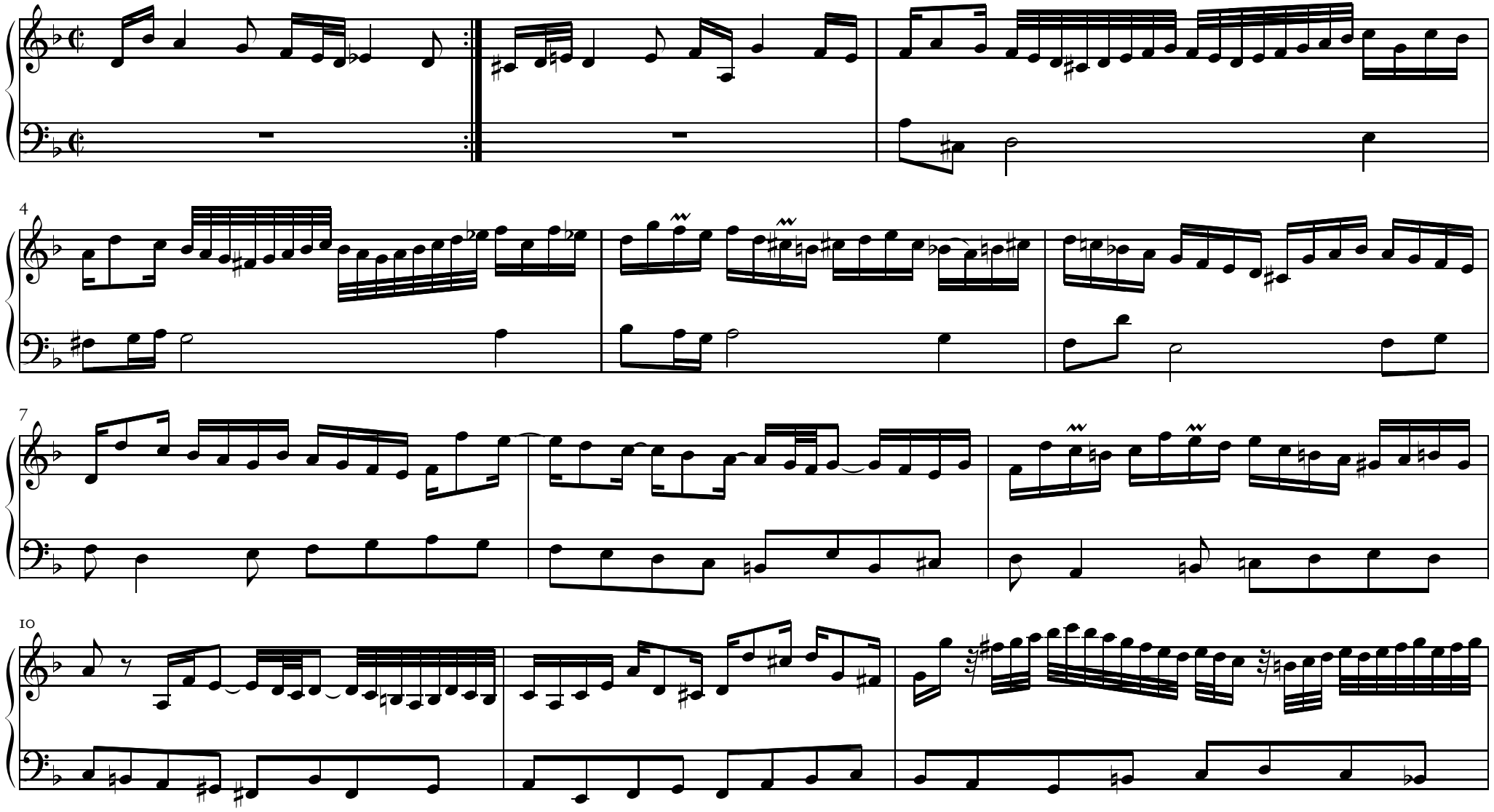
Contrapunctus XII

C. in Hypodiatesseron al roverscio e per augmentationem, perpetuus



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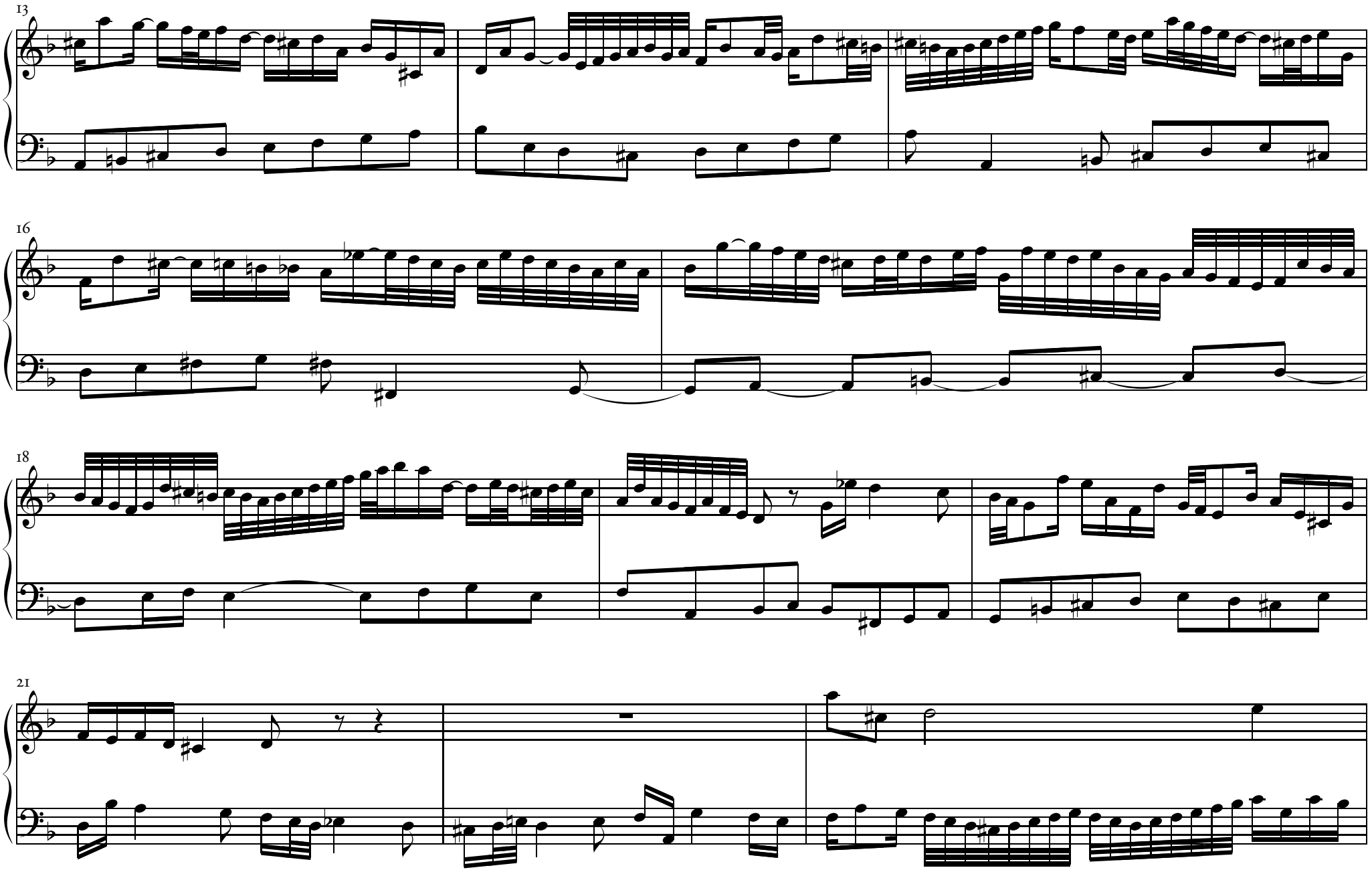
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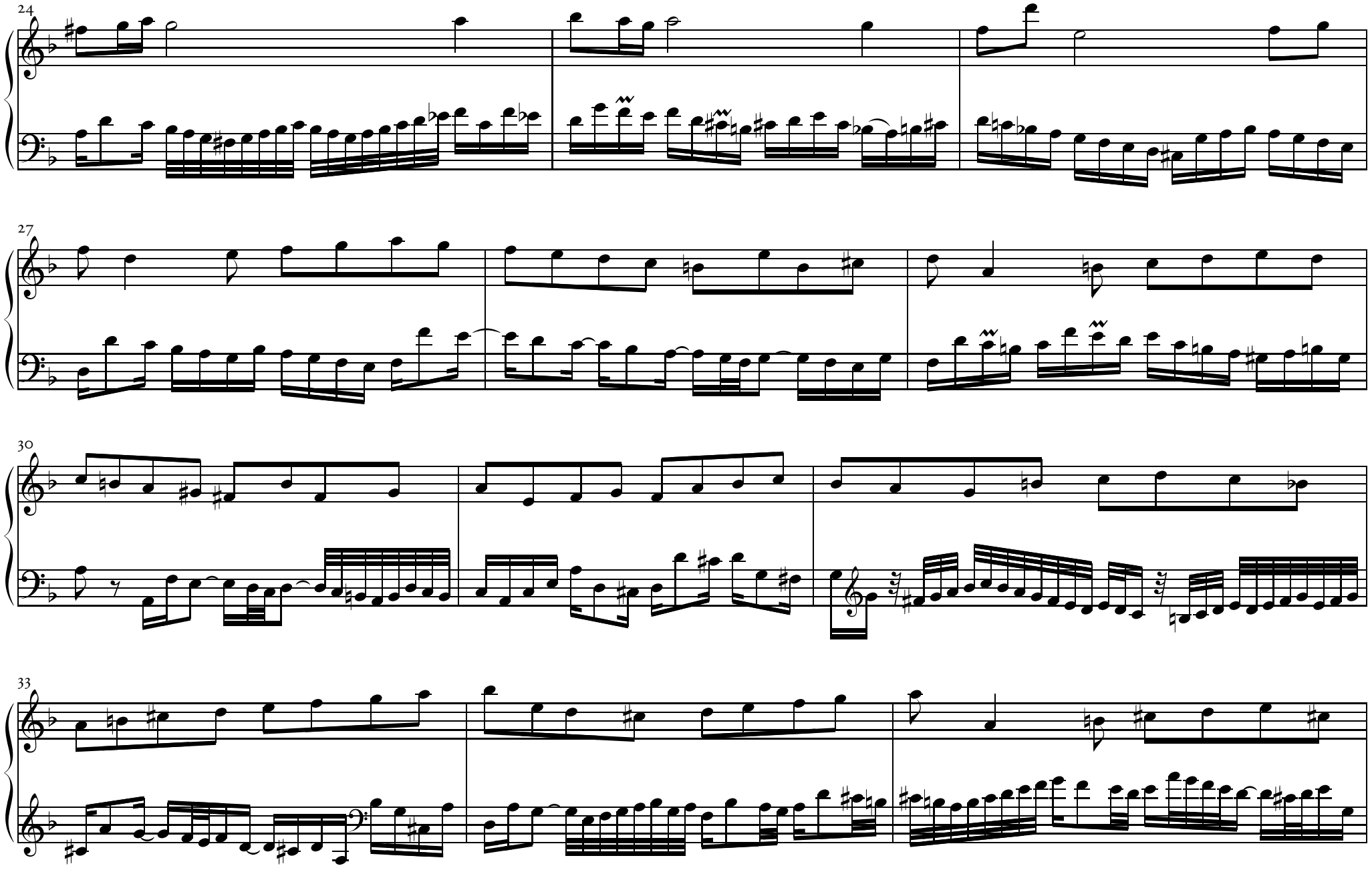
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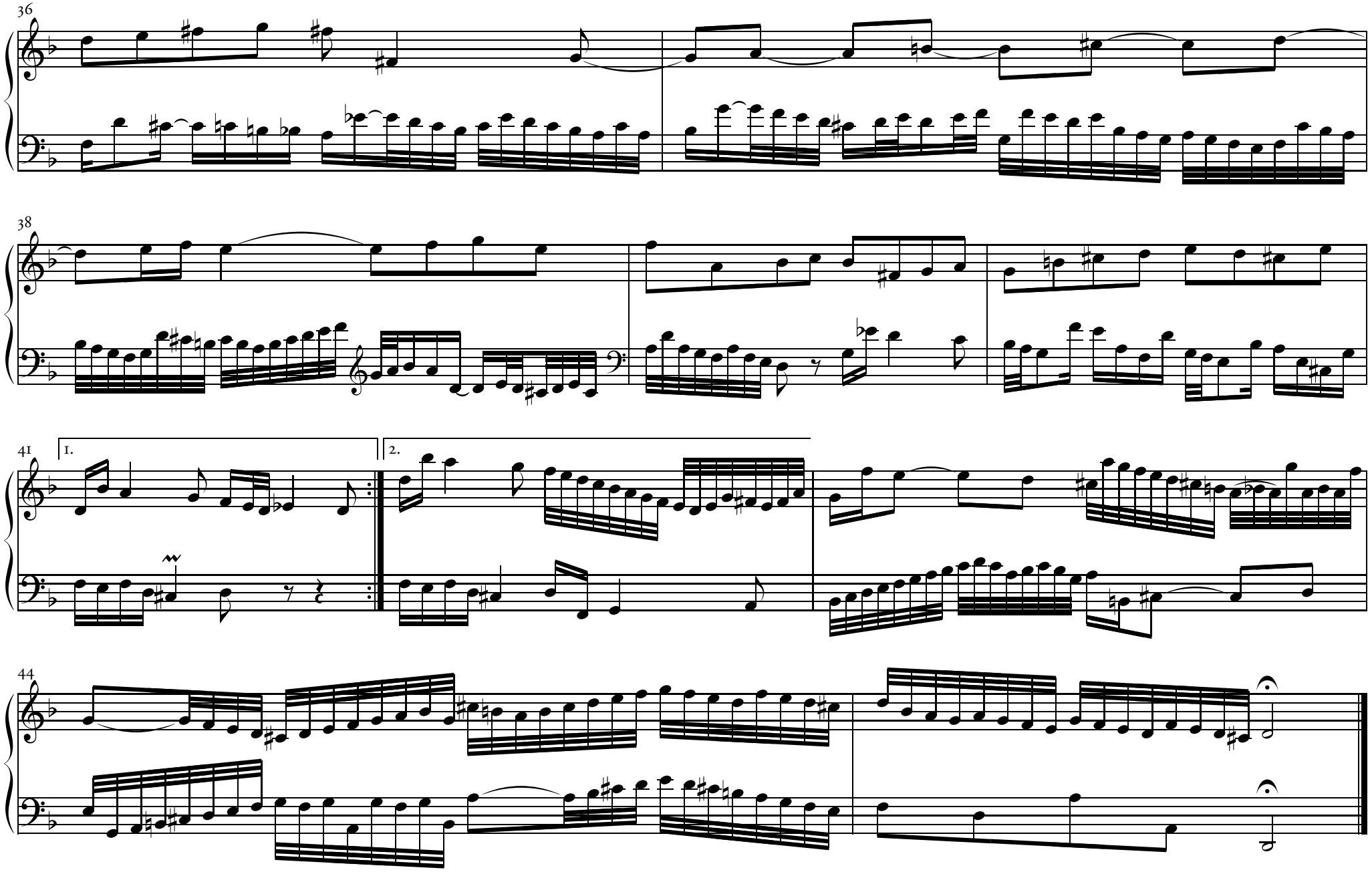
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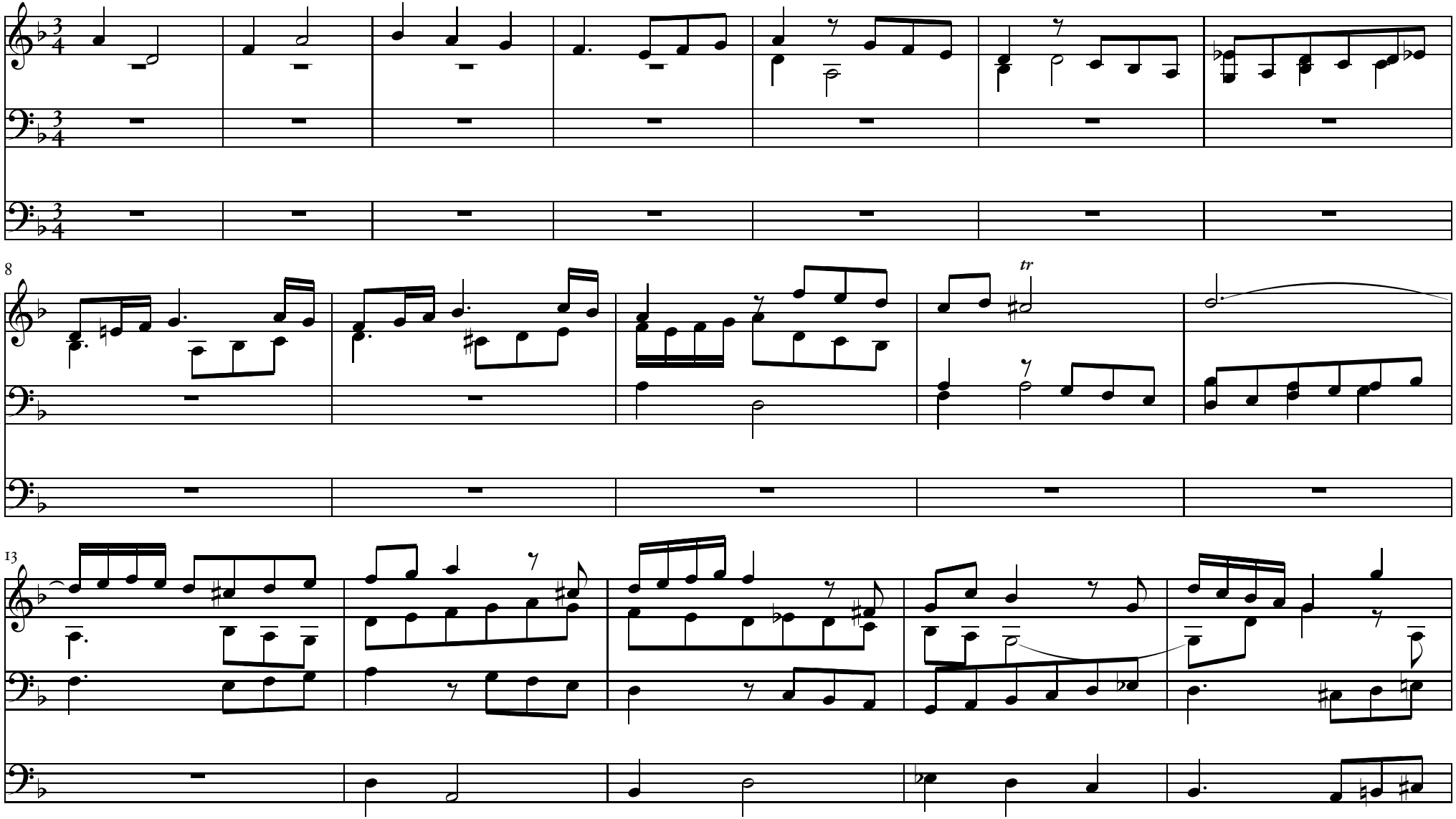
1.
2.
44

Contrapunctus XIII

inversus



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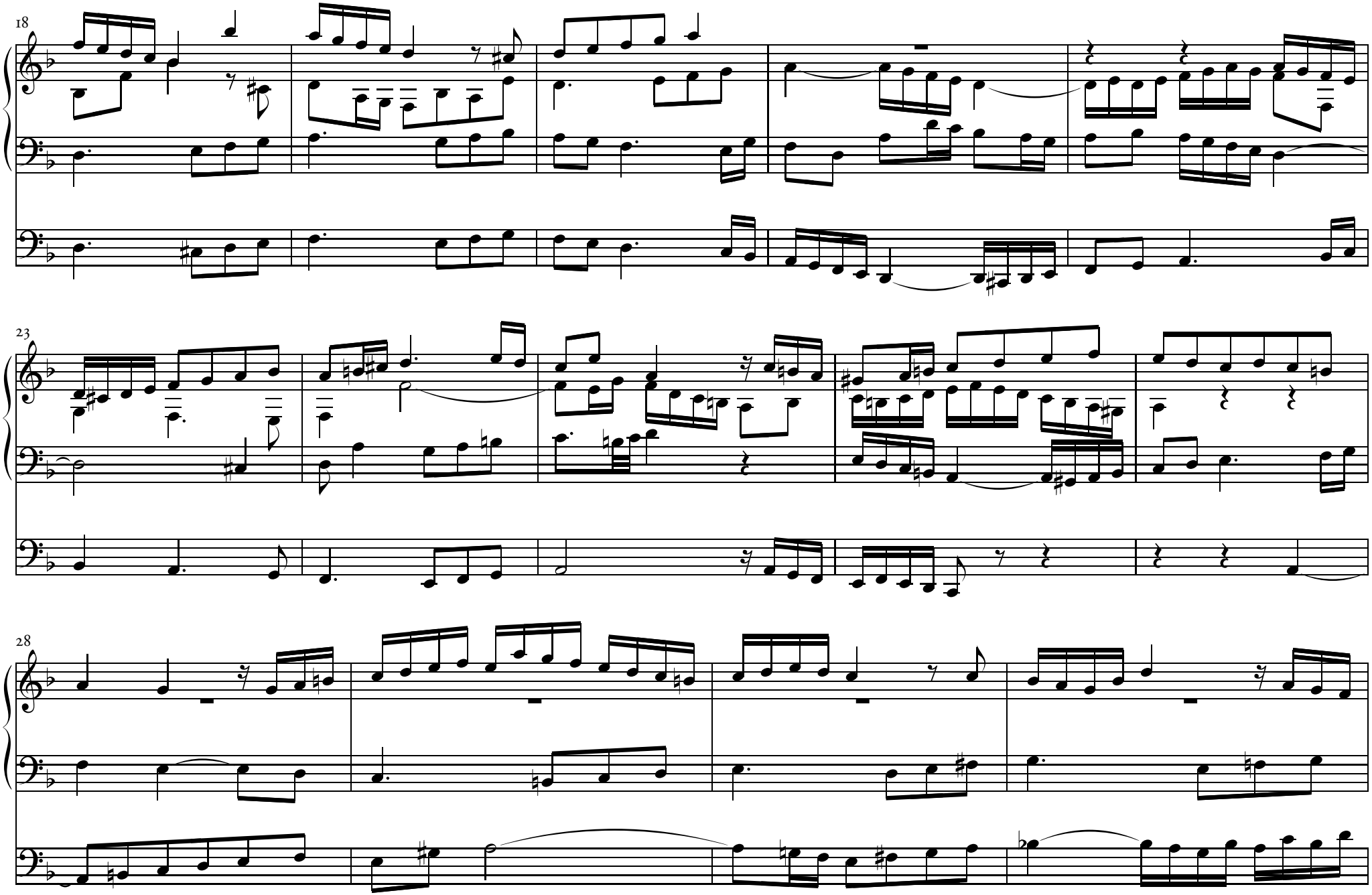
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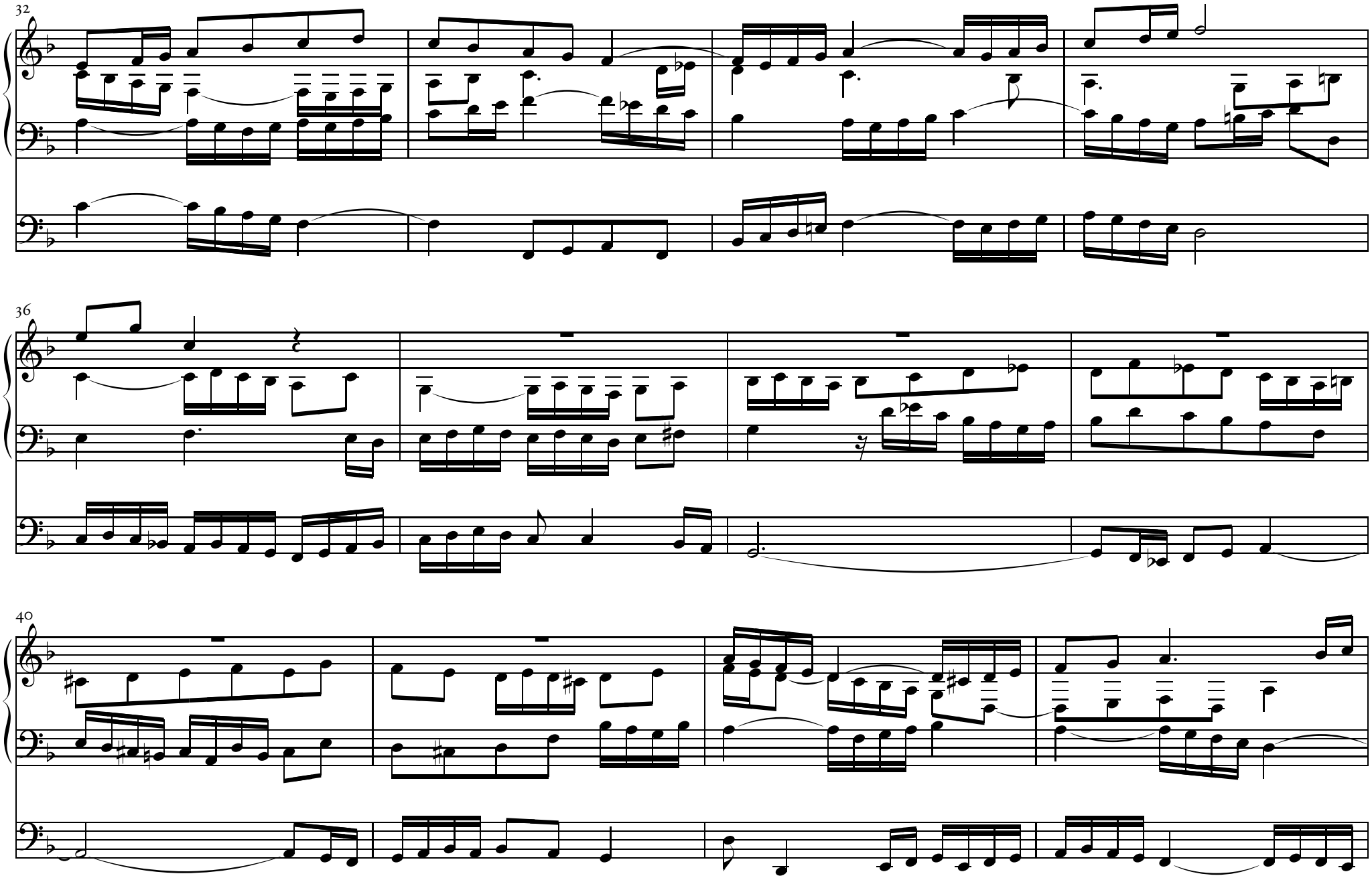
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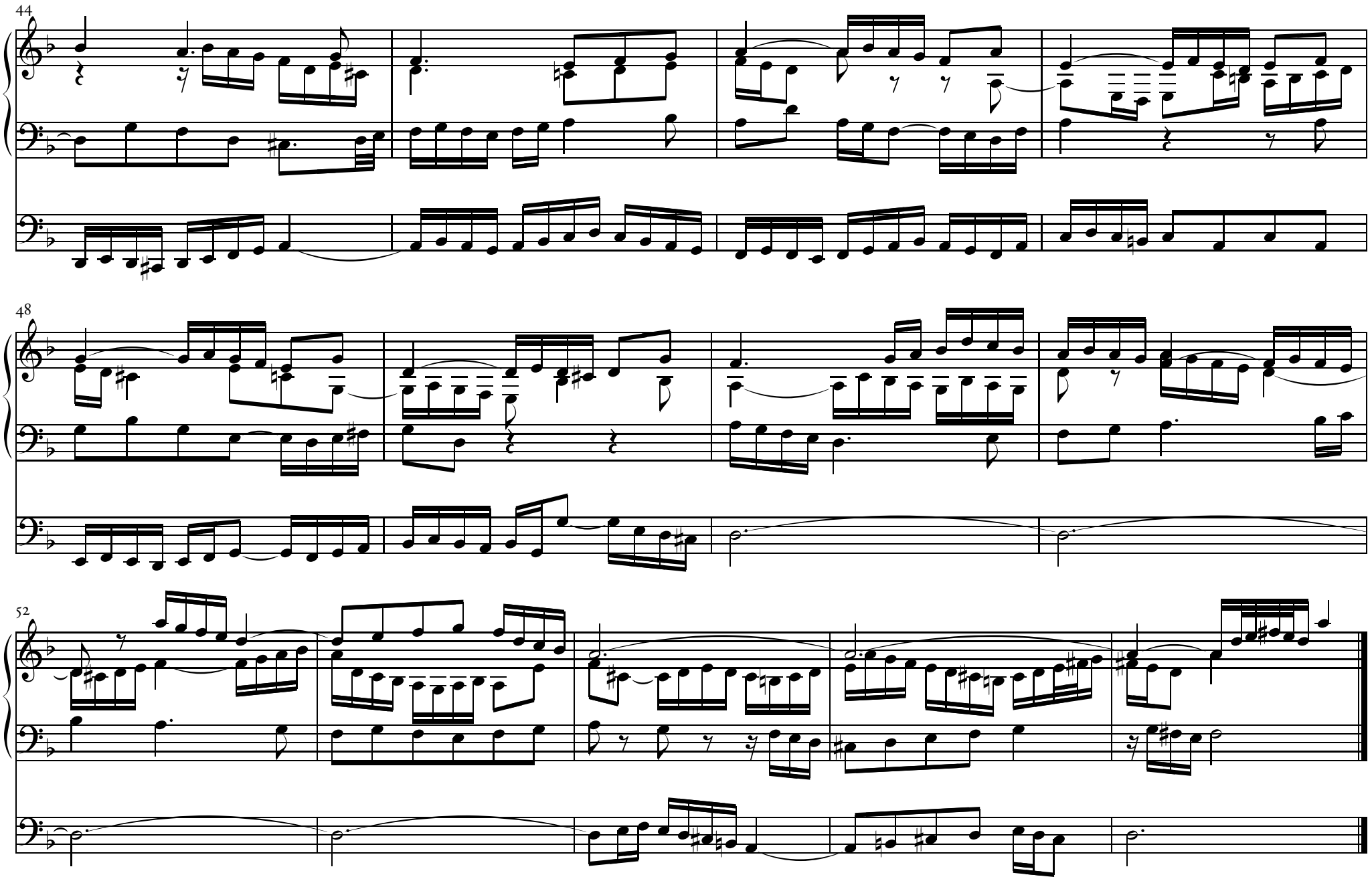
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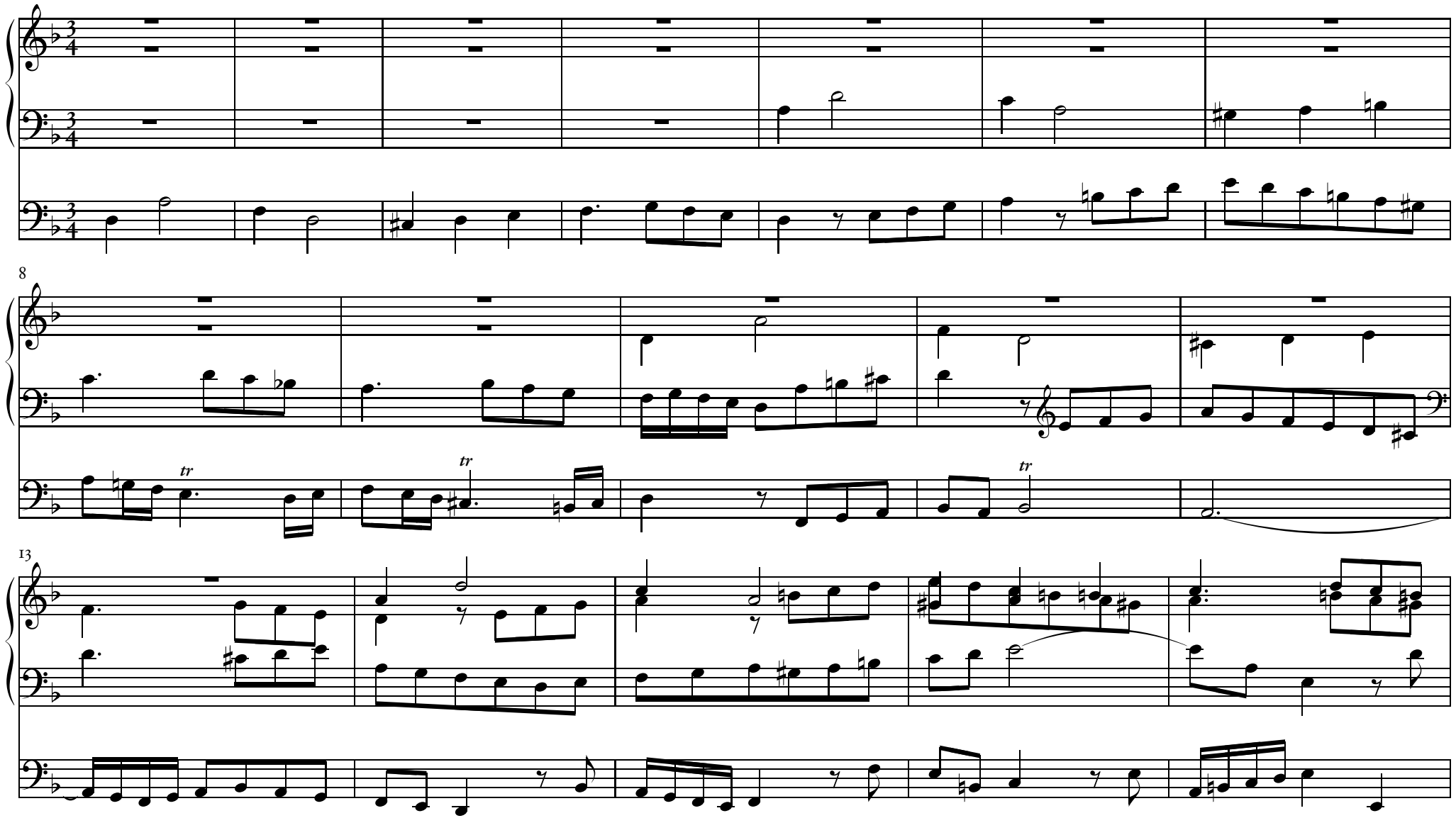
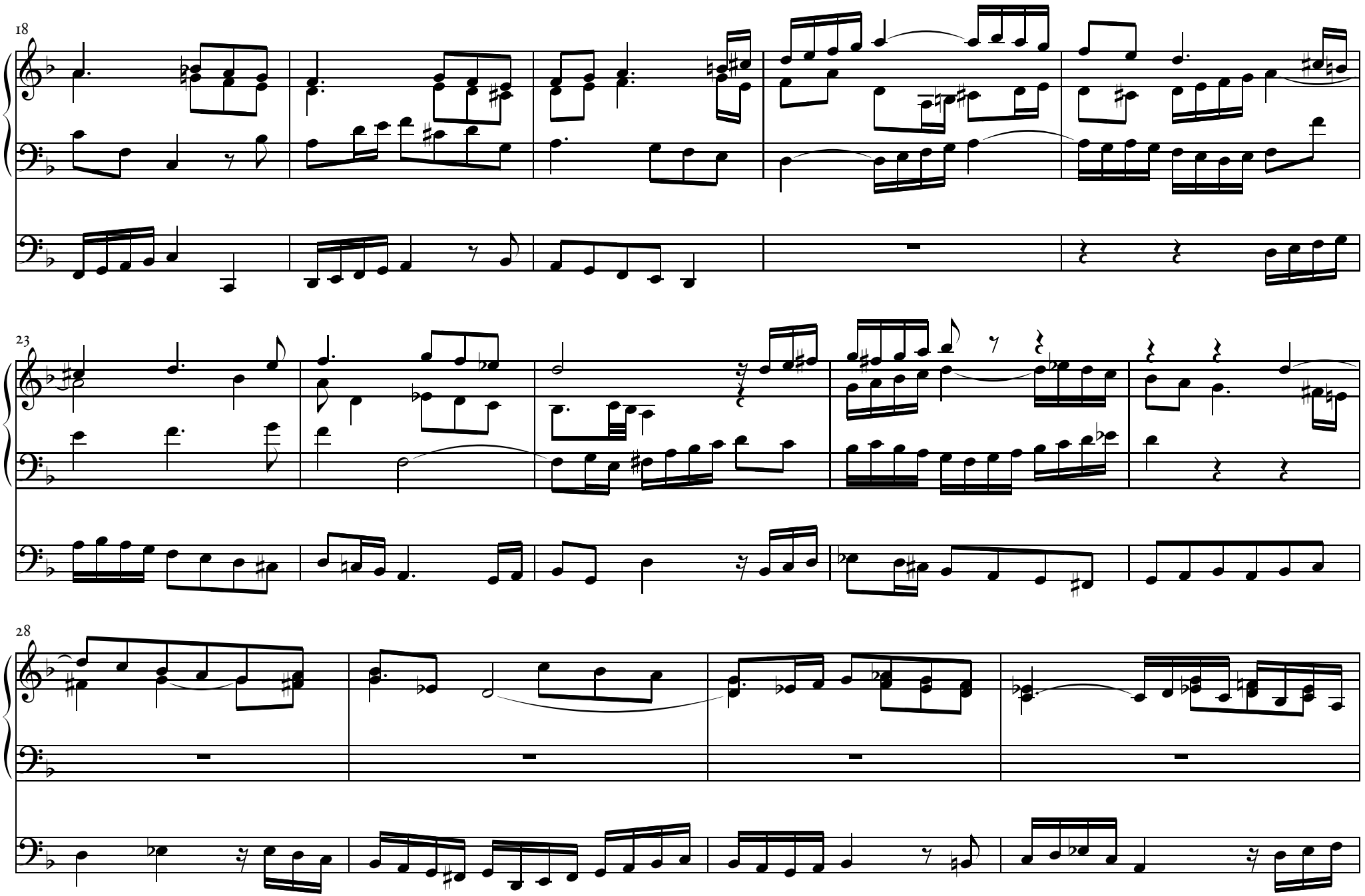
Contrapunctus XIII

rectus

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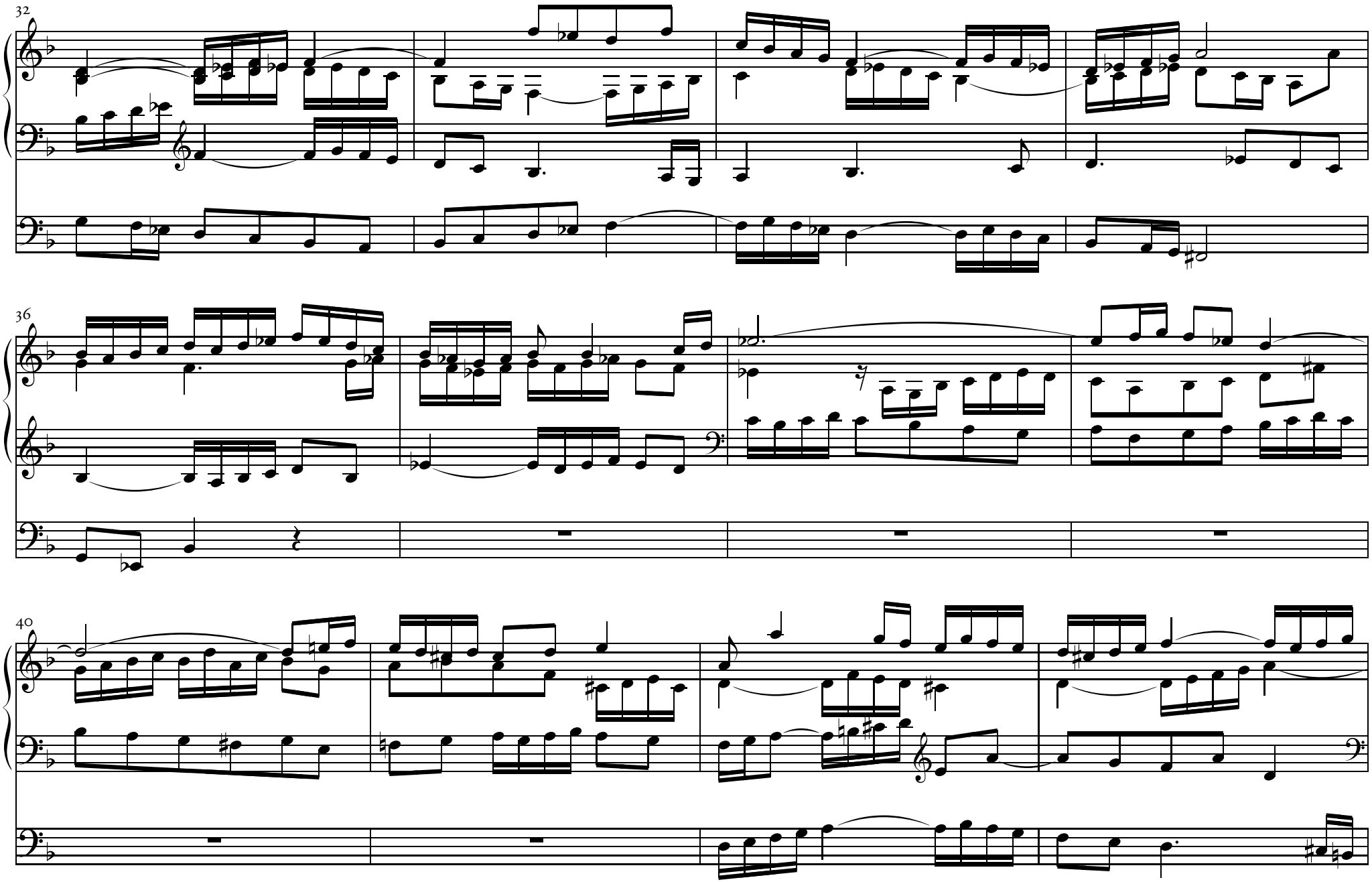
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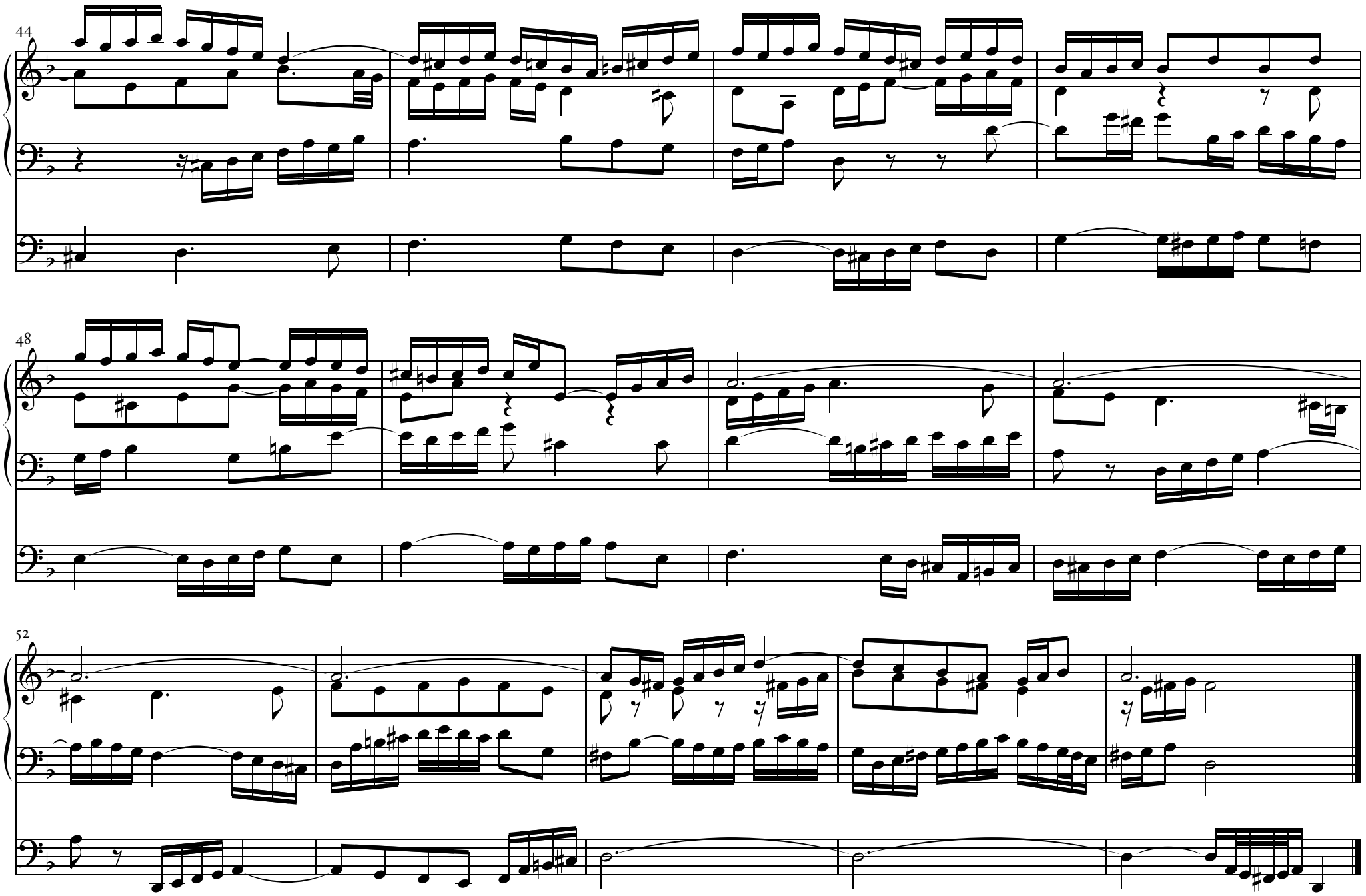
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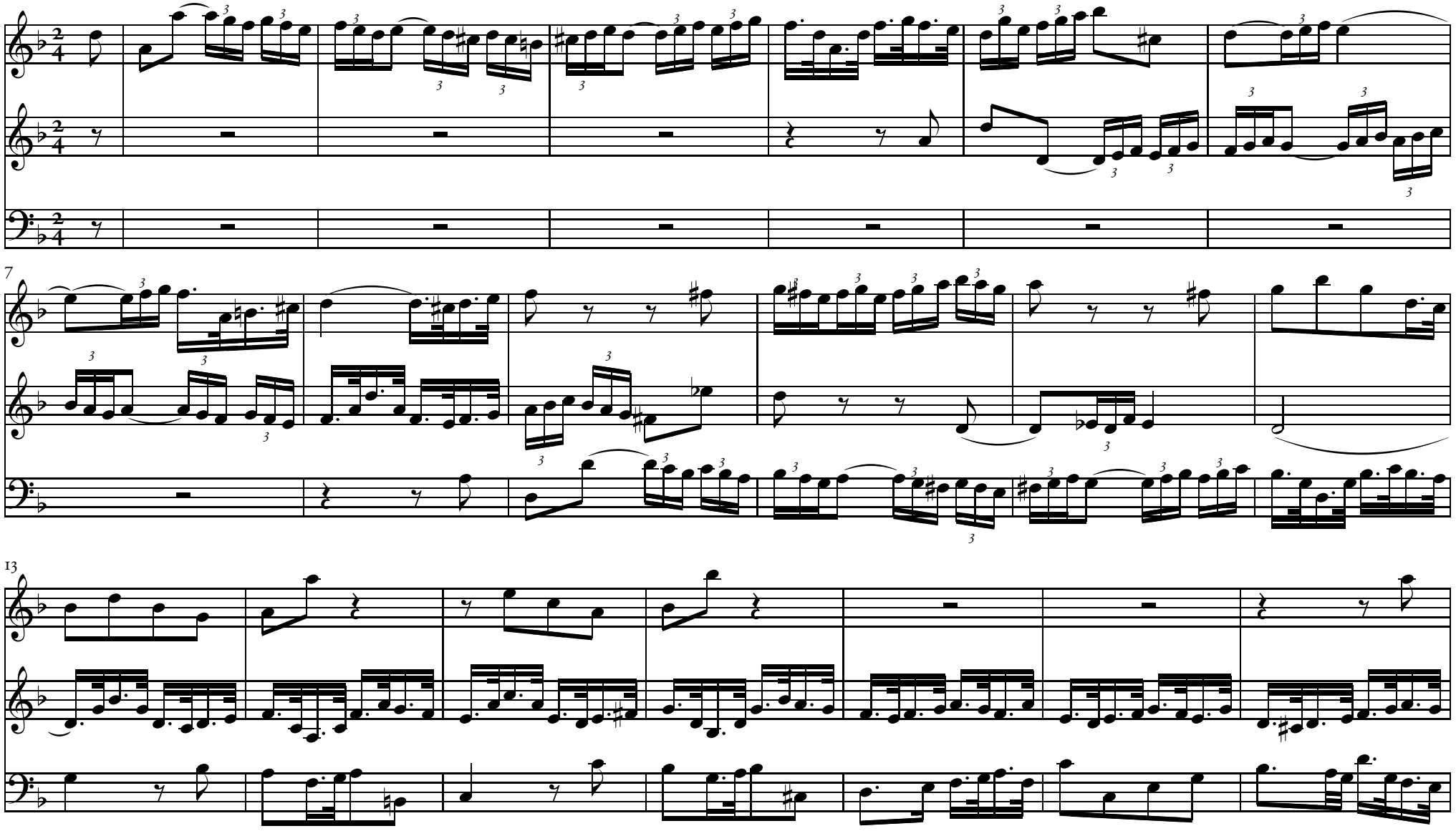
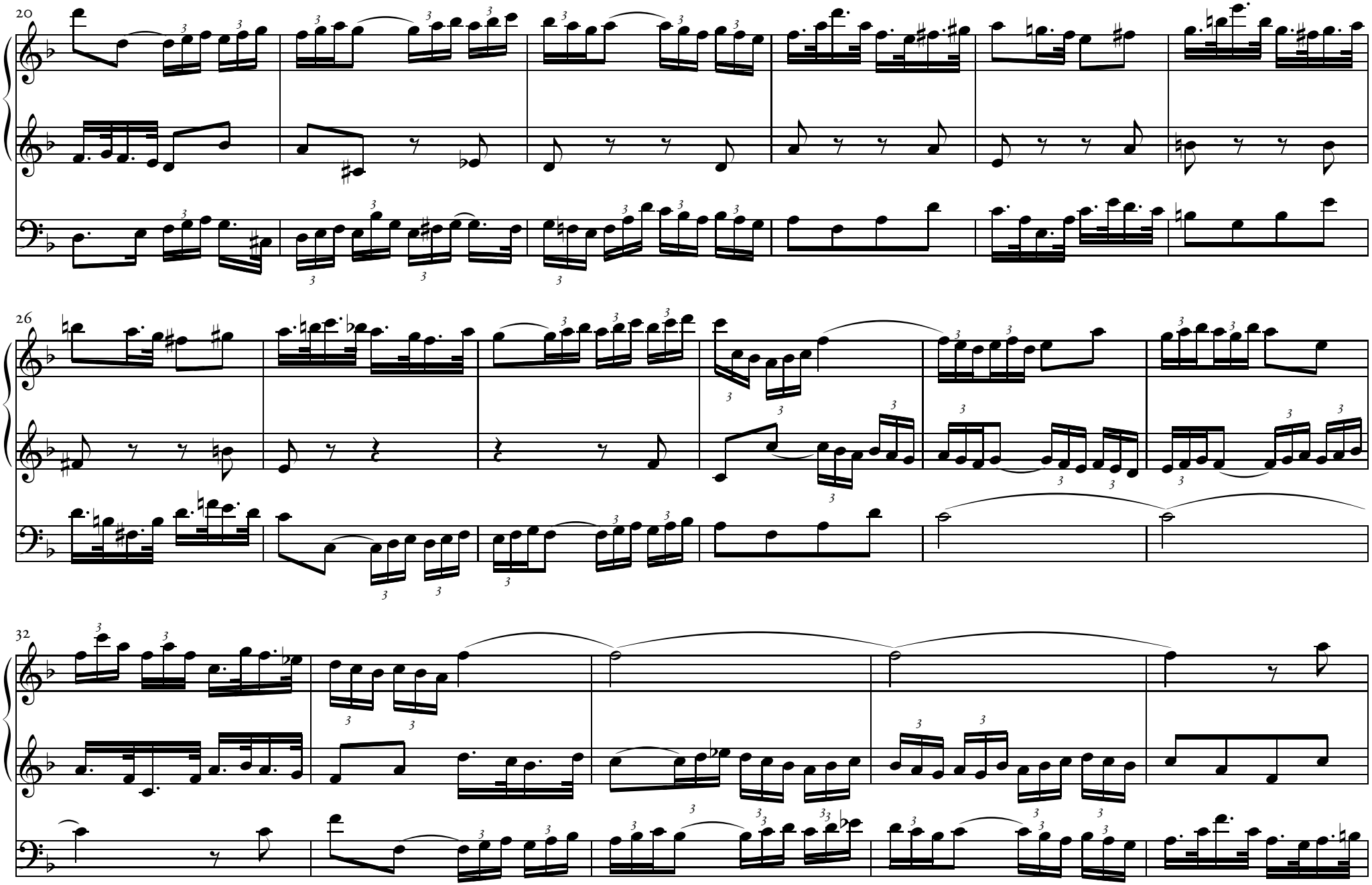
Contrapunctus XIV

inversus

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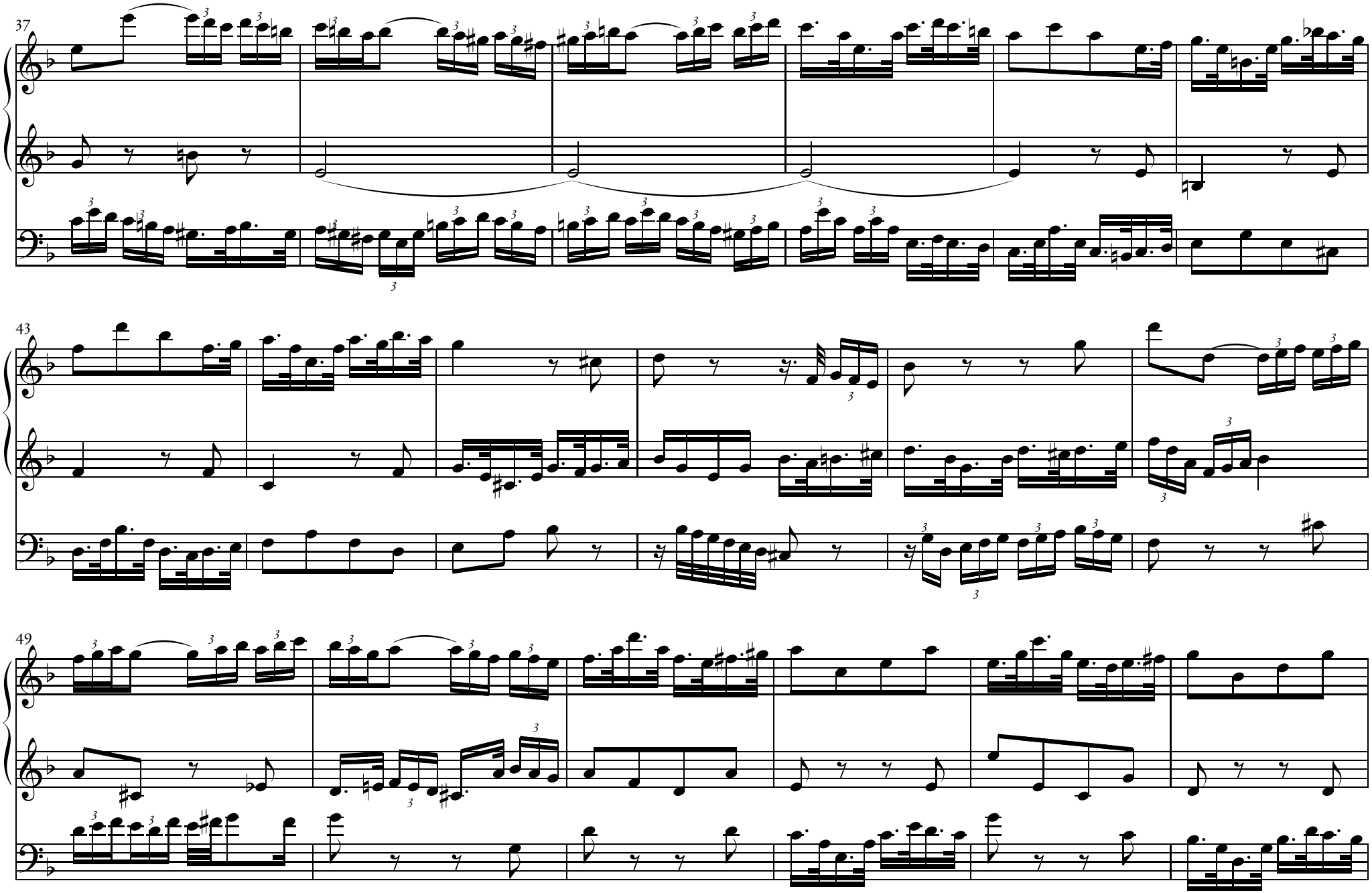
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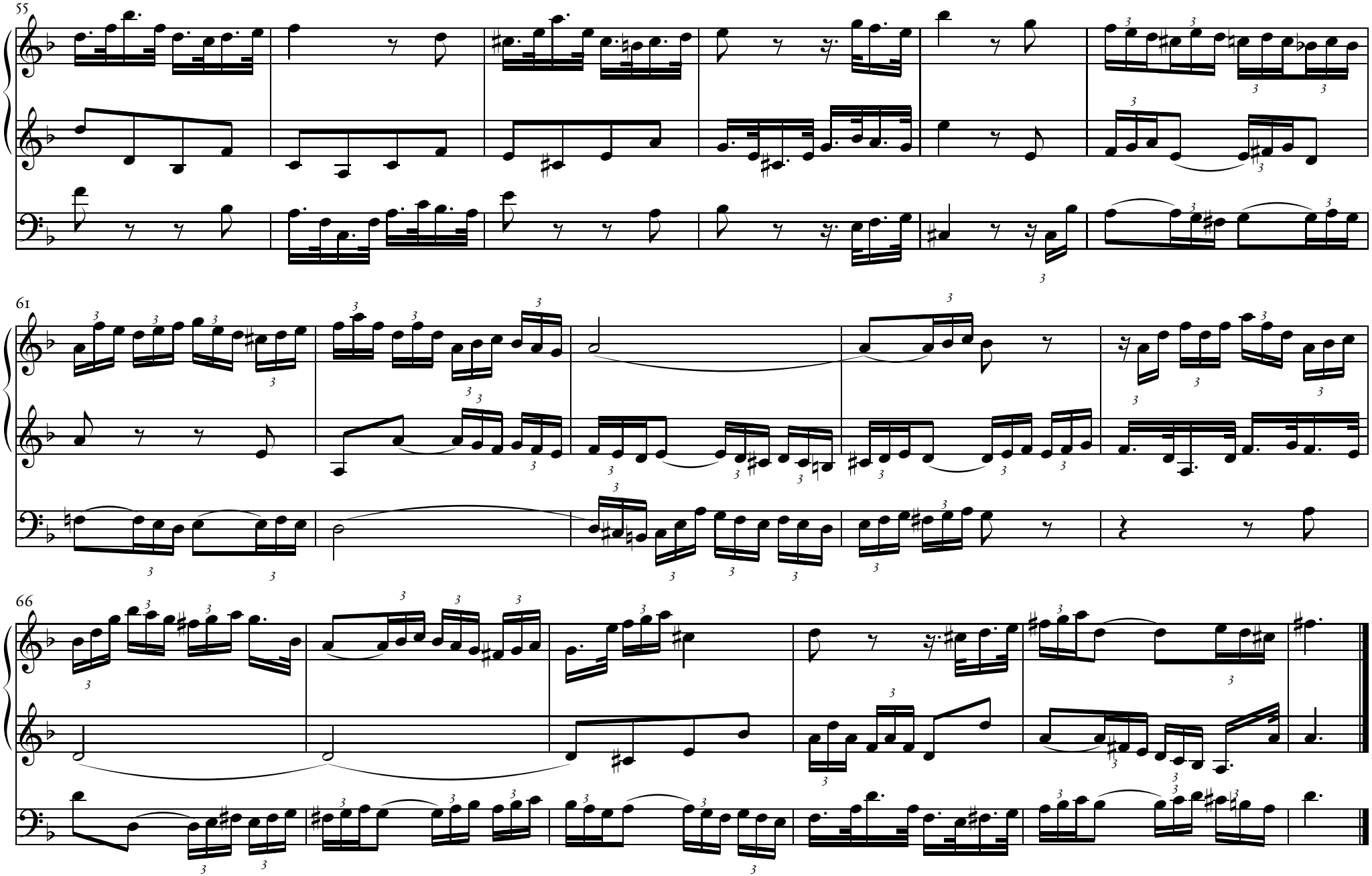
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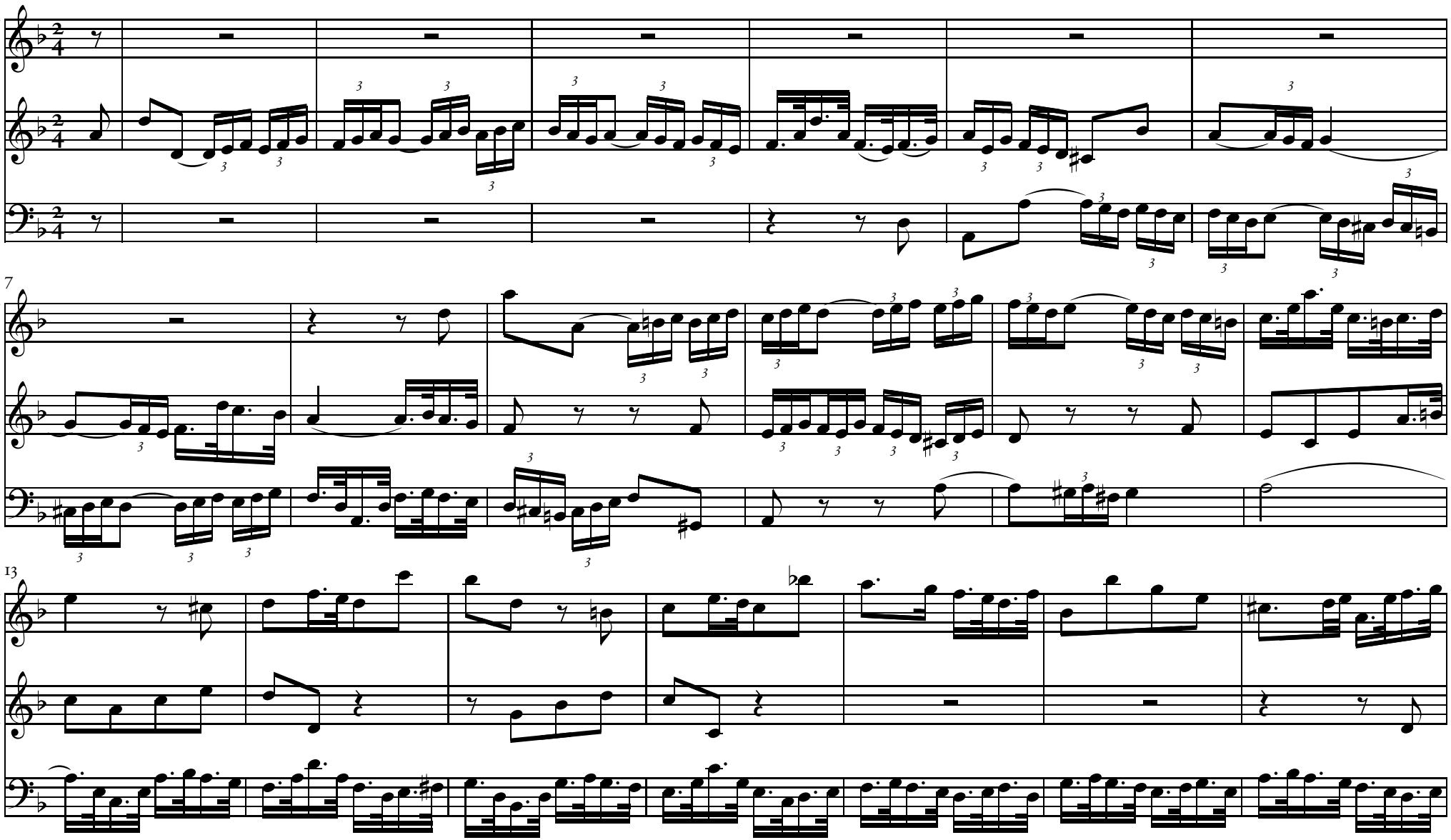
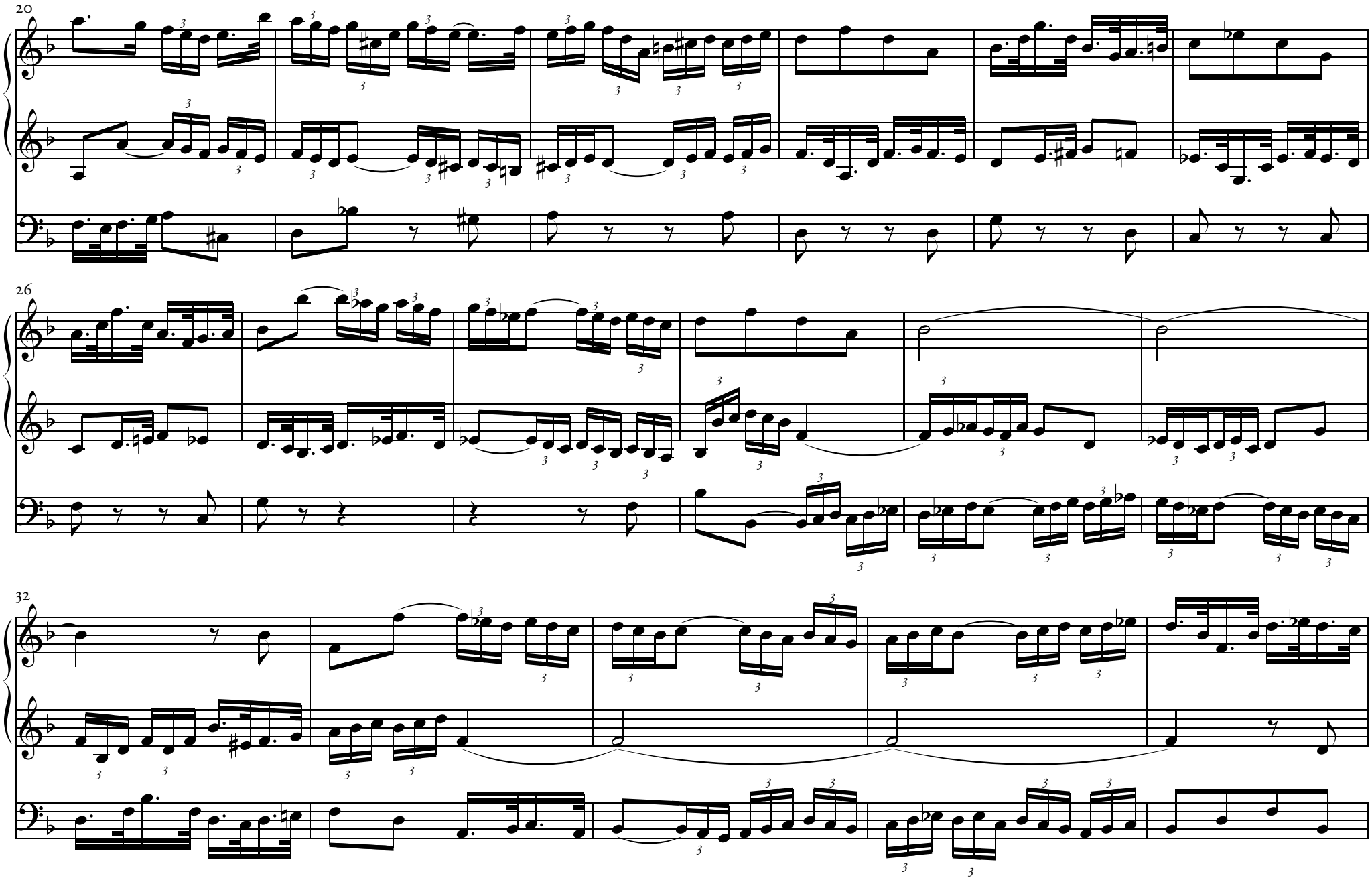
Contrapunctus XIV

rectus

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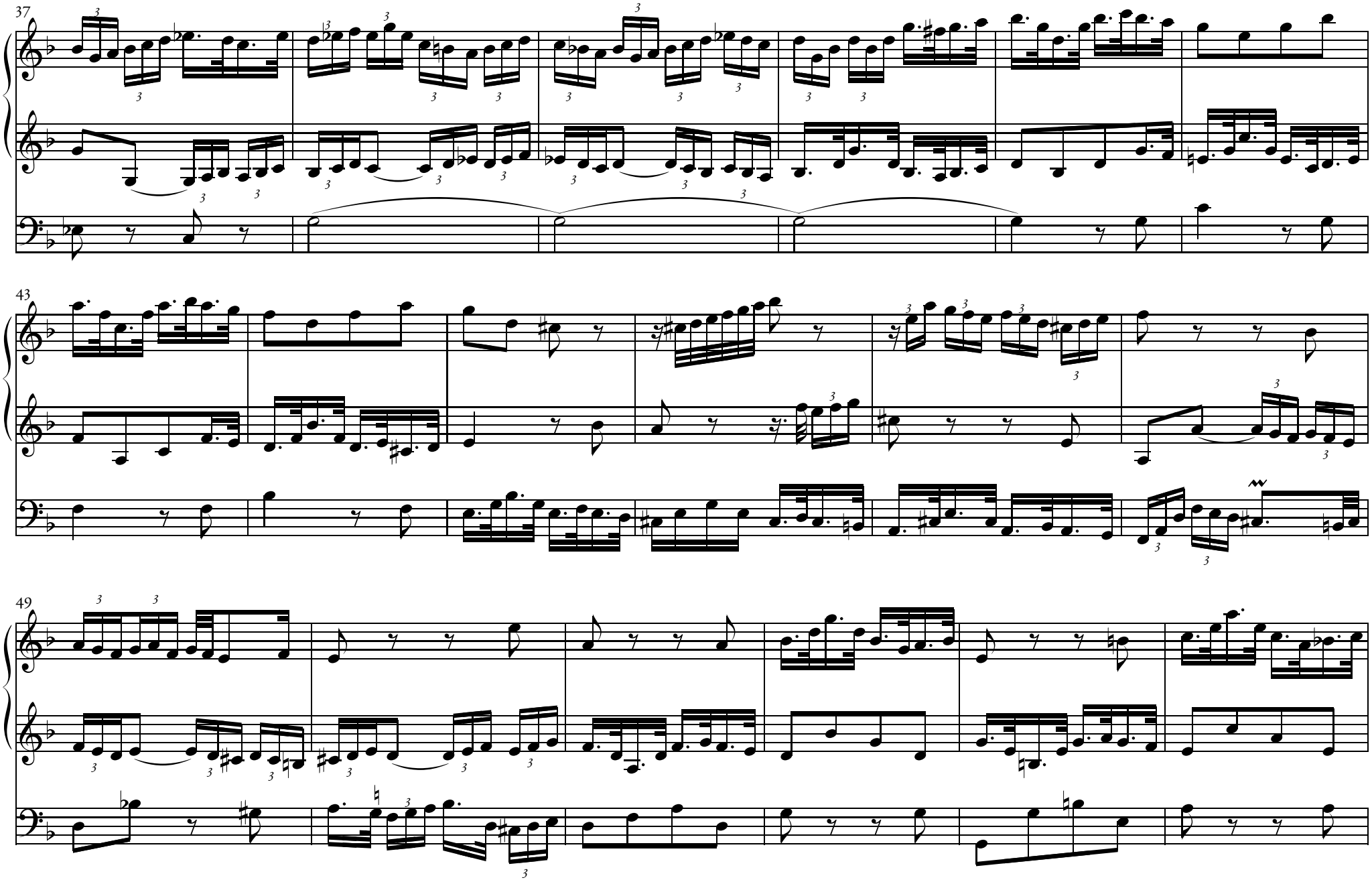
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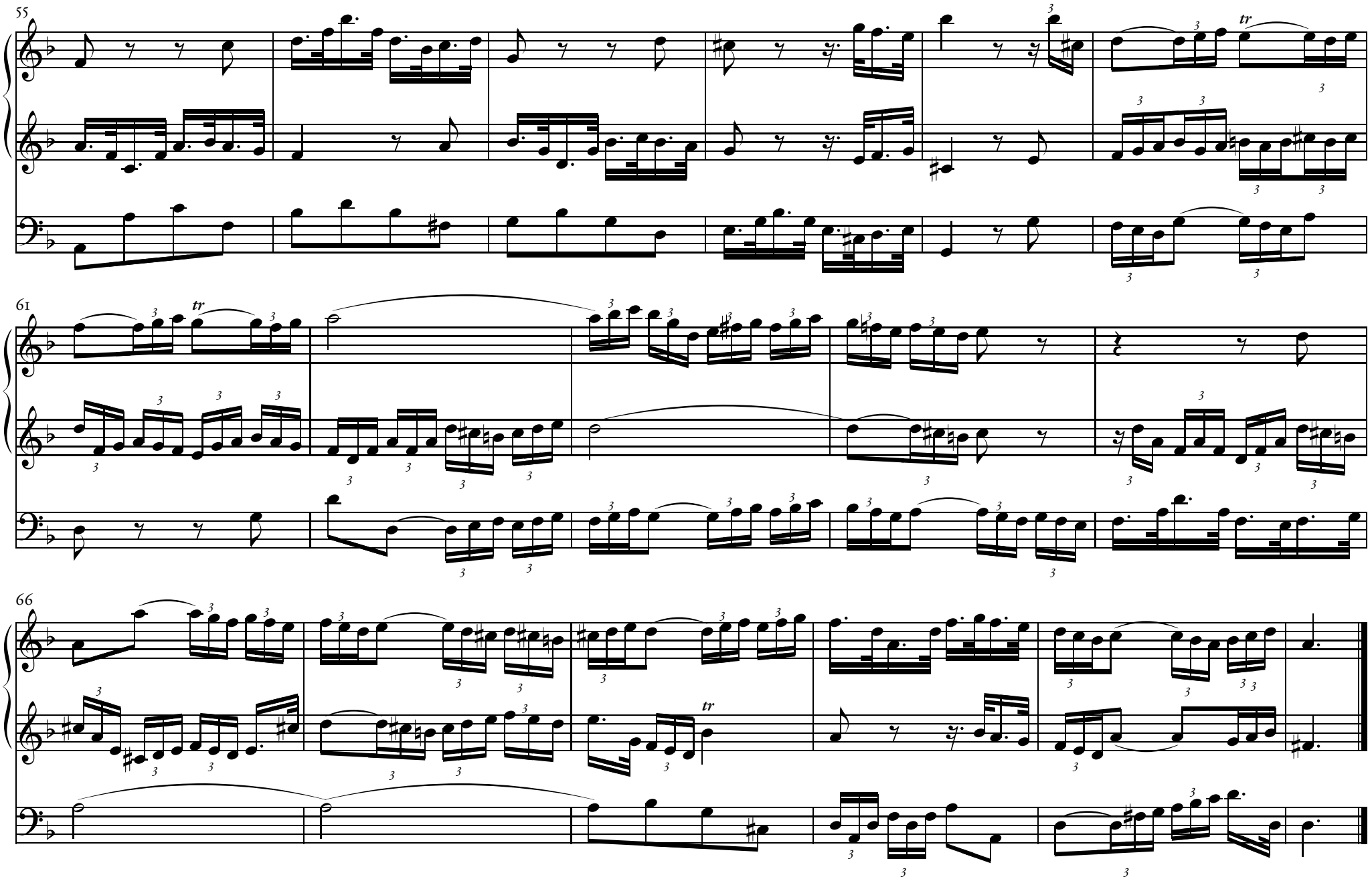
55
tr
61
tr
66
tr

Johann Sebastian Bach

Die Kunst der Fuge

Contrapunctus 1 – 13, 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

Nr. 1–5 nach einer Ausgabe von Christof K. Biebricher für Orgel

Urtext

Werner Icking
Privatbibliothek Nr. 27

http://www.gmd.de/Misc/Music/ — ftp://ftp.gmd.de/music/scores/

Anmerkungen

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.

Remarks

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

Contrapunctus 1 3
Contrapunctus 2 6
Contrapunctus 3 10
Contrapunctus 4 13
Contrapunctus 5 19
Contrapunctus 6 a 4 in Stylo Francese 23
Contrapunctus 7 a 4 per Augment et Diminut 28
Contrapunctus 8 a 3 32
Contrapunctus 9 a 4. alla Duodecima 38
Contrapunctus 10 a 4. alla Decima 43
Contrapunctus 11 a 4. 48
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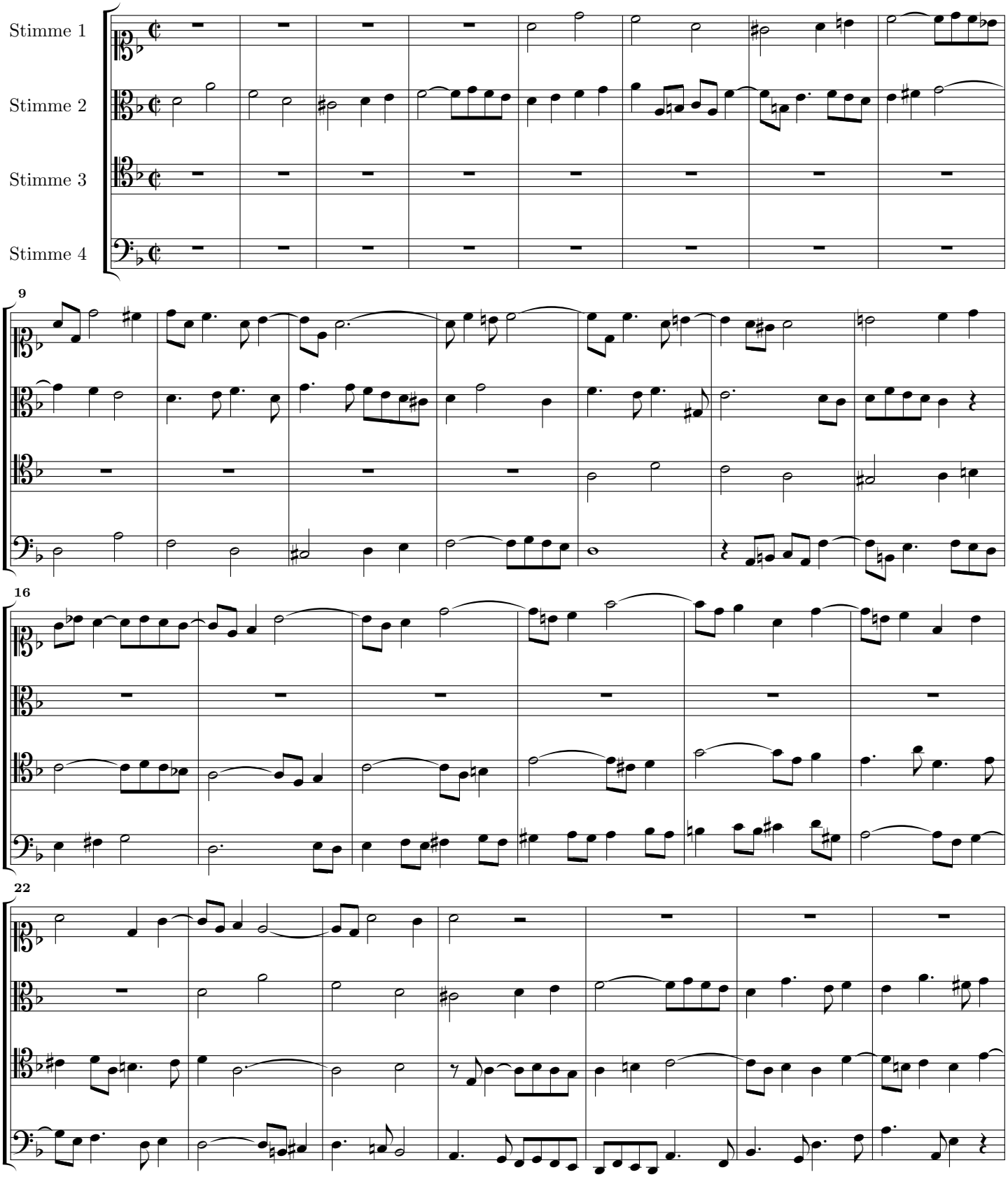
Canon in Hypodiapason – Canon alla Ottava 70
Canon in Hypodiapason – Resolution Canonis 71
Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus 74
Canon alla Decima – Contrapunto alla Terza 76
Canon alla Duodecima in Contrapunto alla Quinta 79
Canon per Augmentationem in Contrario Motu 81
Fuga a 2. Clav: 84
Alio moda Fuga a 2. Clav. 87
Contrapunctus 19 – Fuga a 3 soggetti 90
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto 99

Die Kunst der Fuge

Johann Sebastian Bach (1685–1750)

I[1] – Contrapunctus 1



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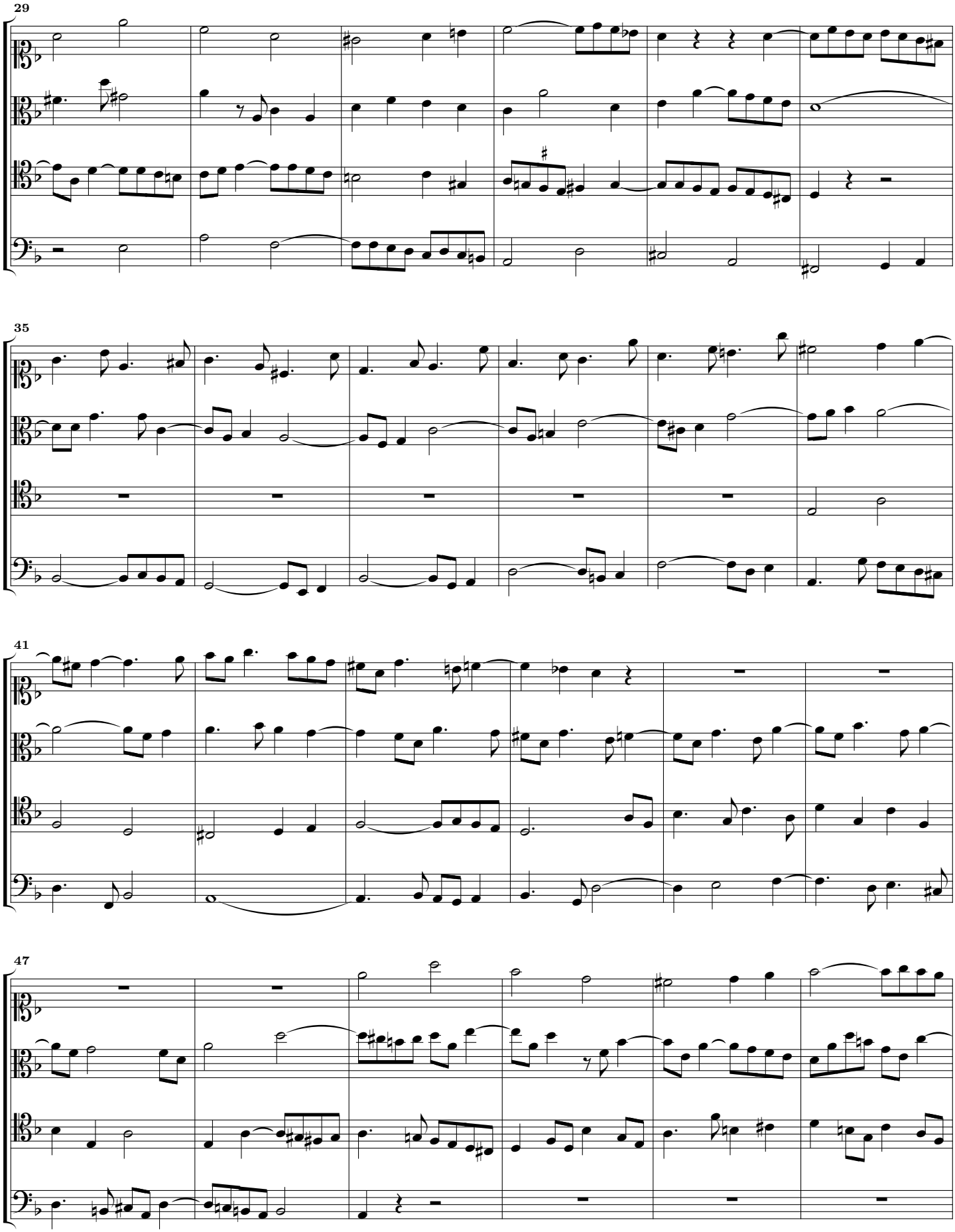

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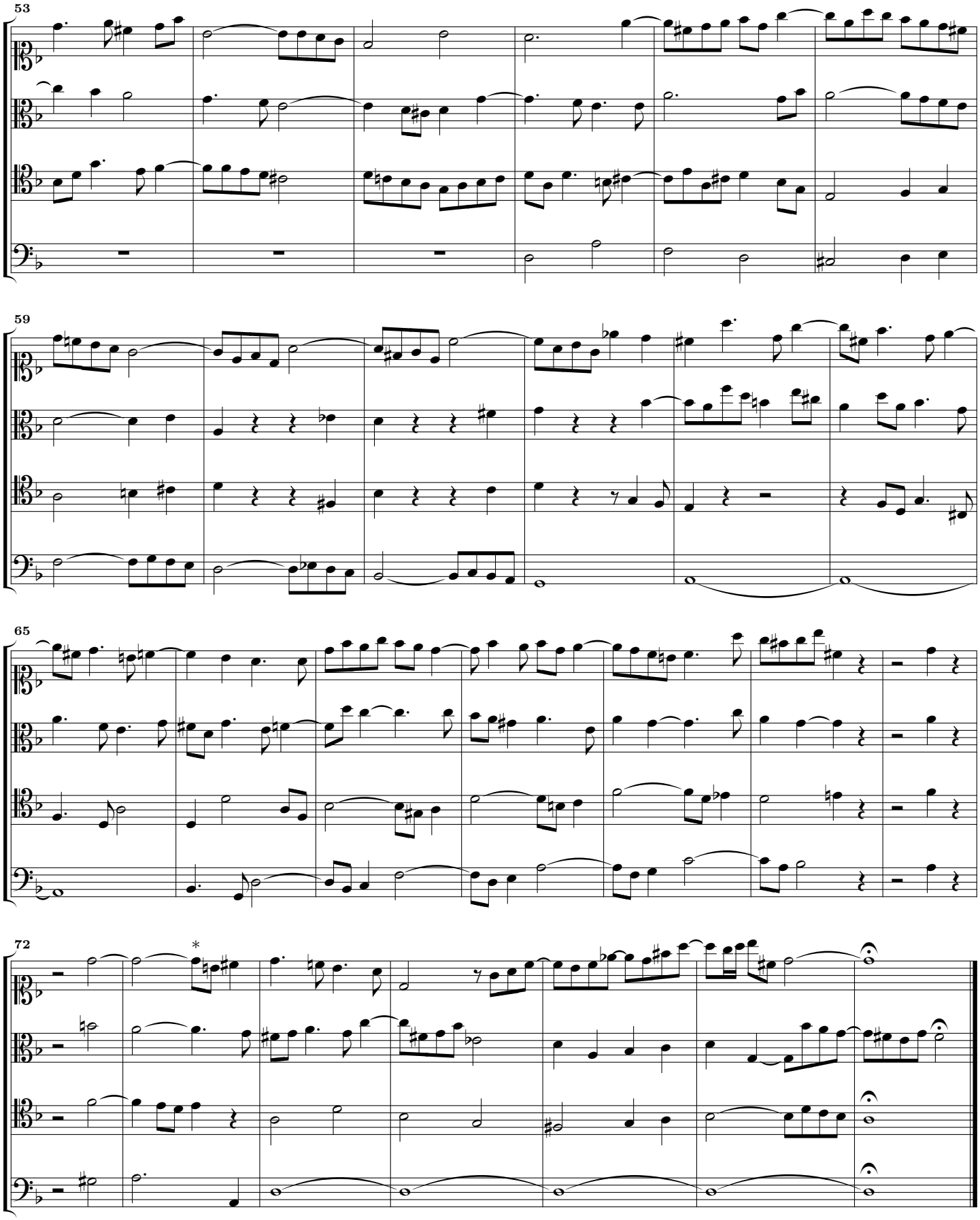

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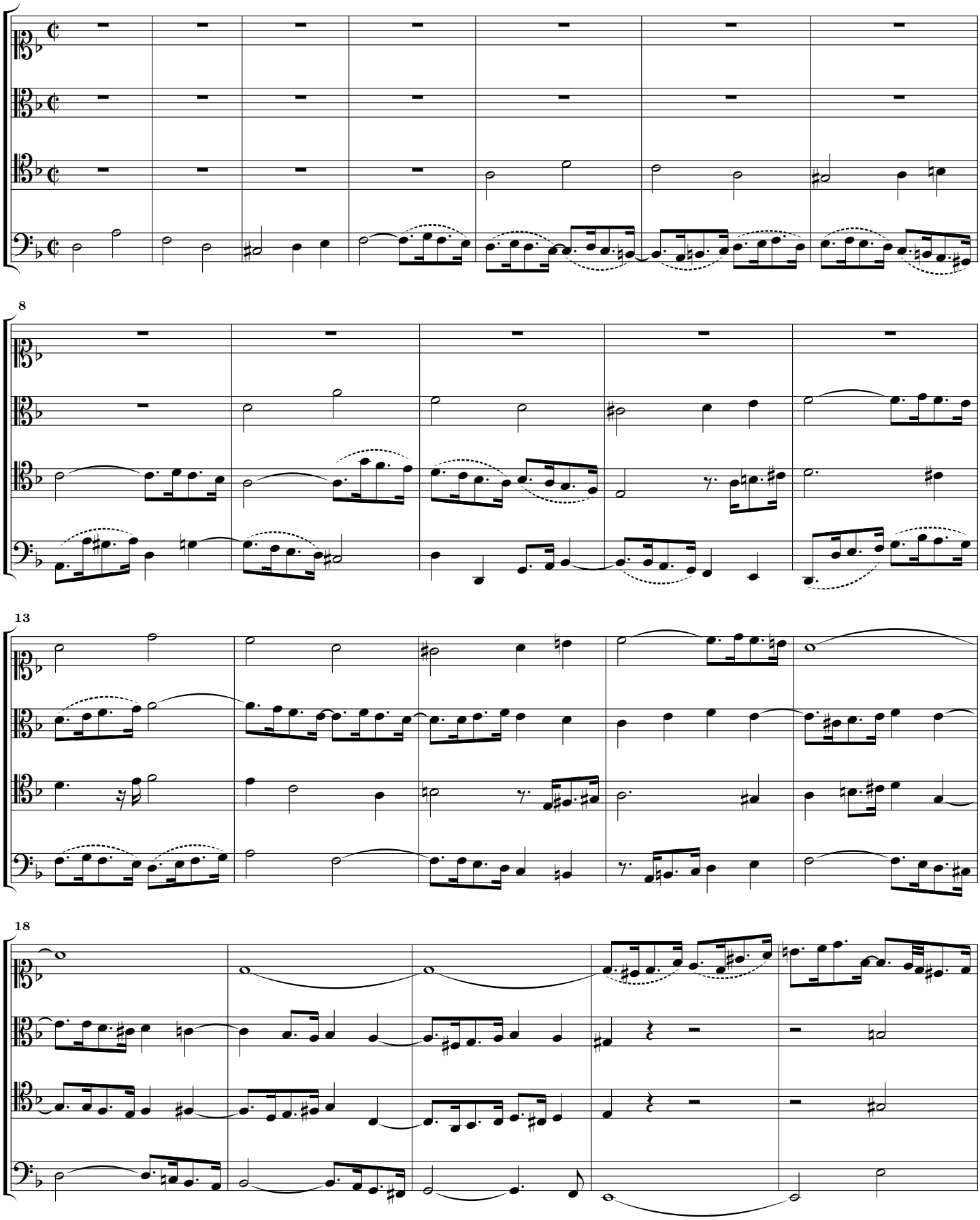
III – Contrapunctus 2



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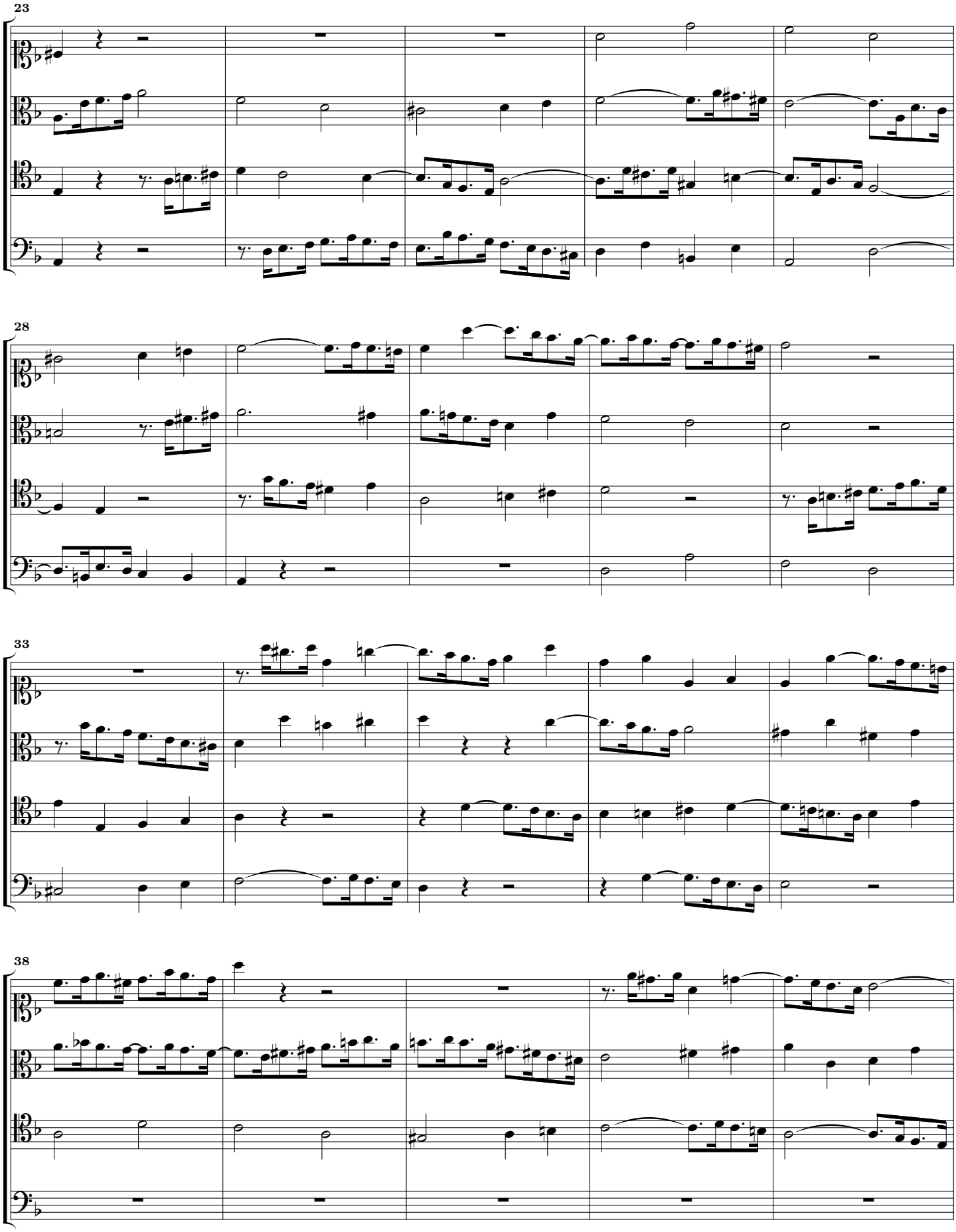

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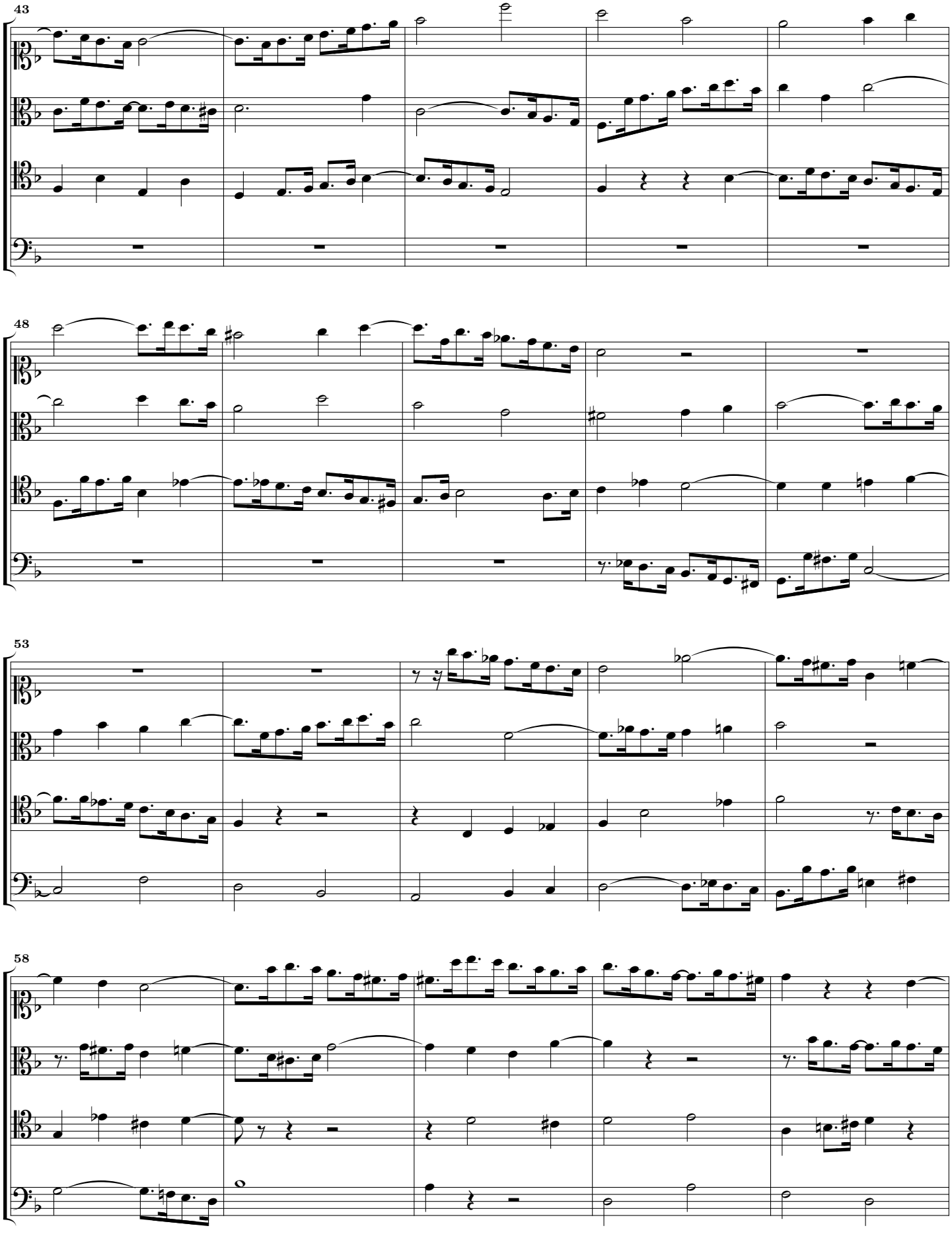

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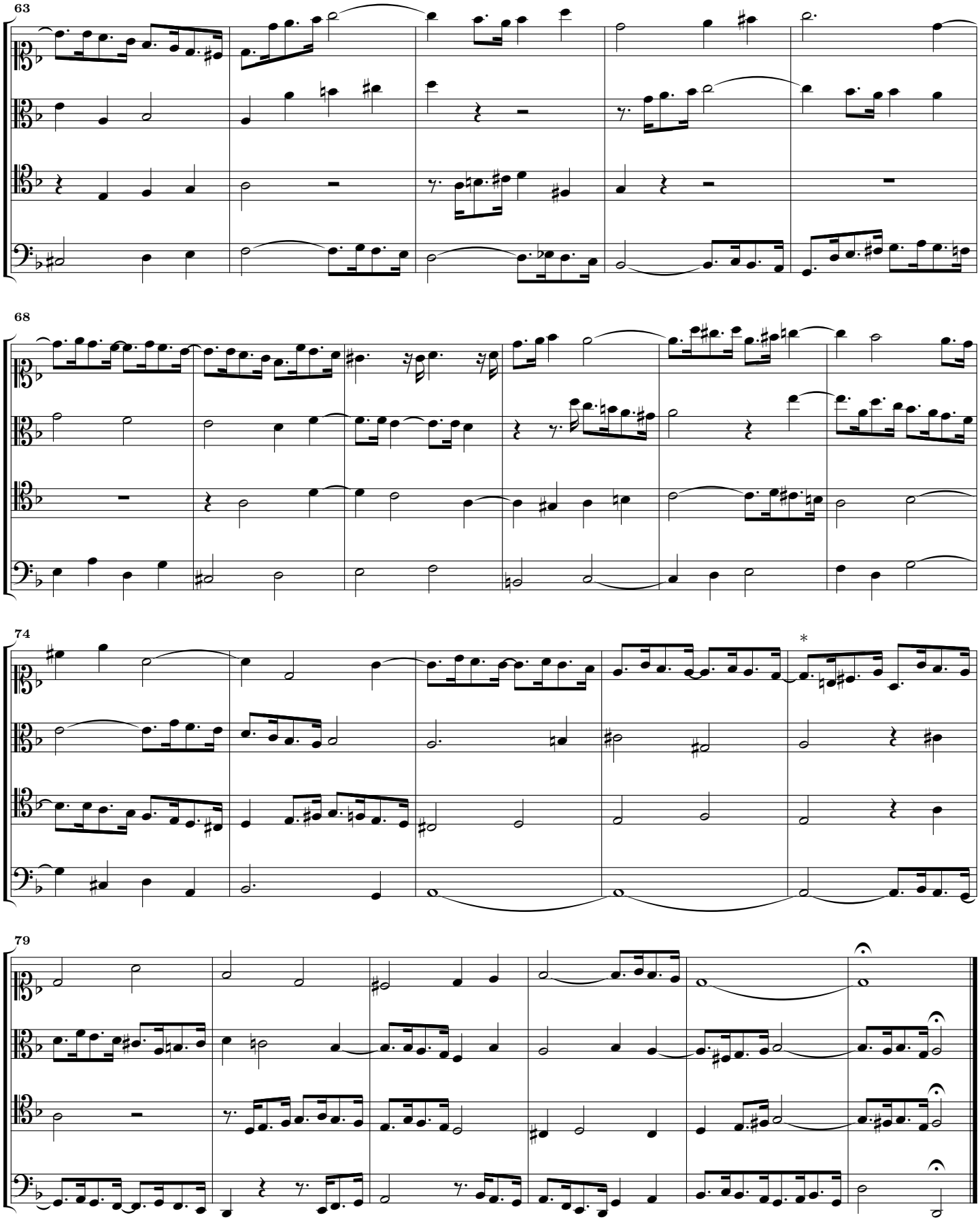

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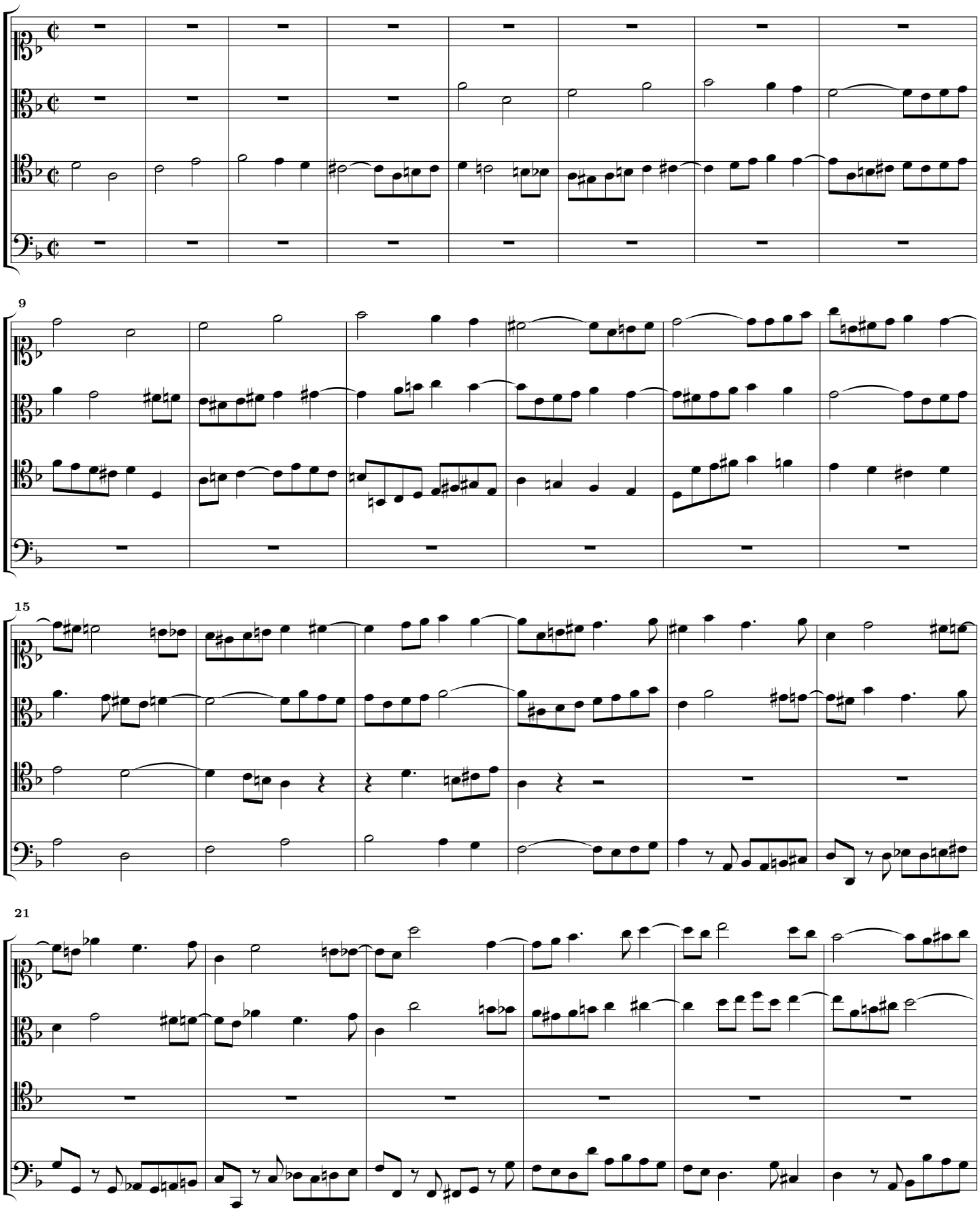
II – Contrapunctus 3



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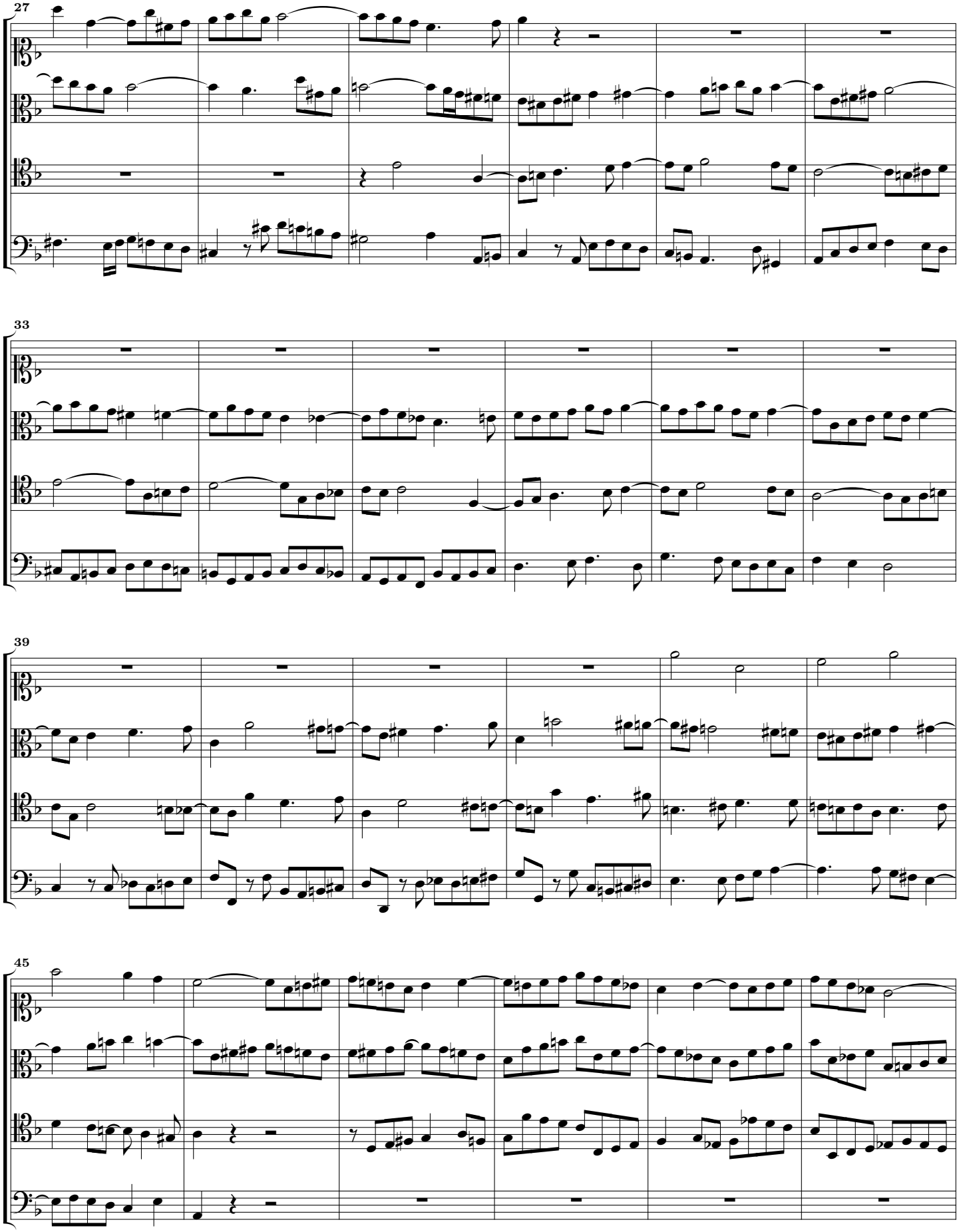

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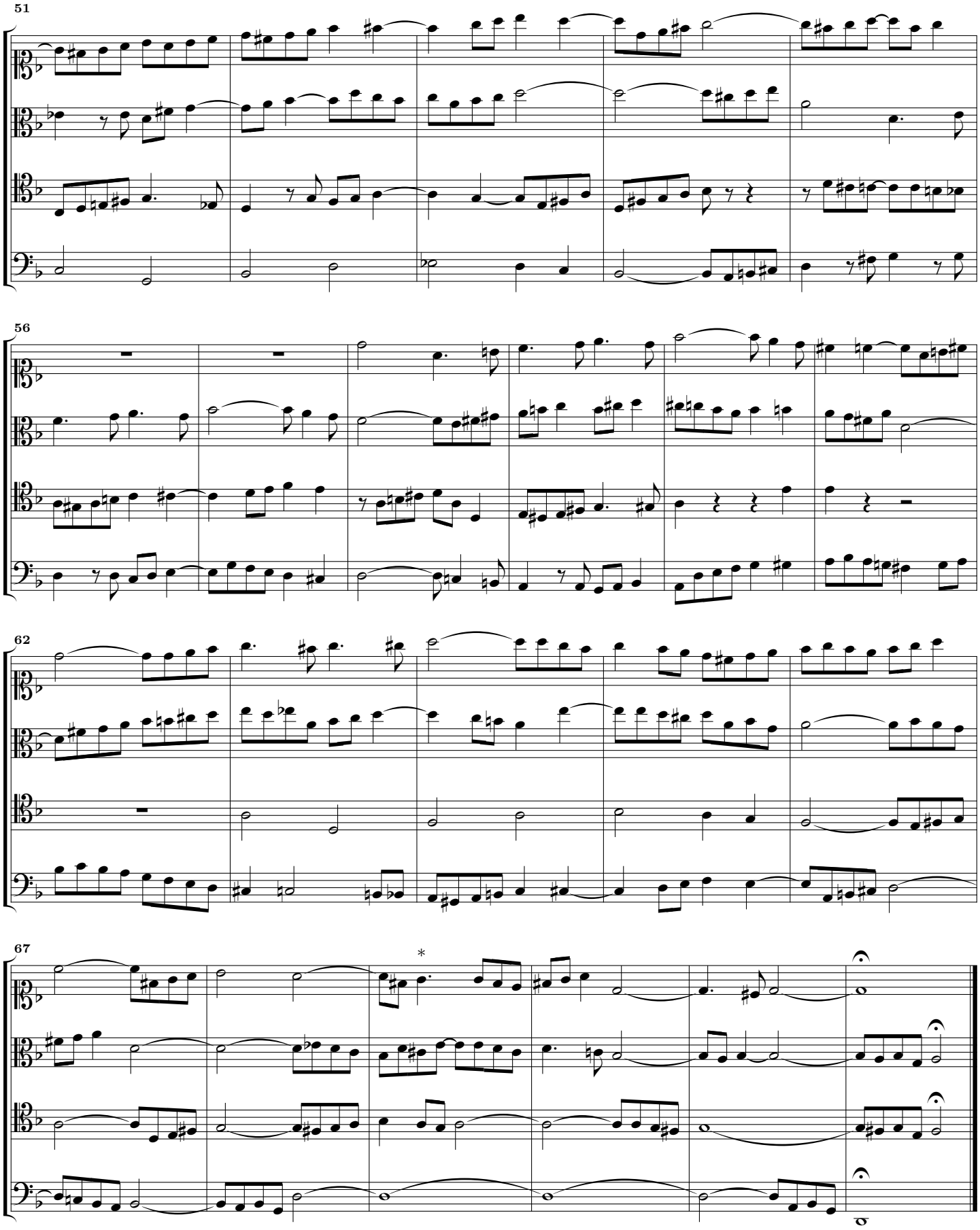

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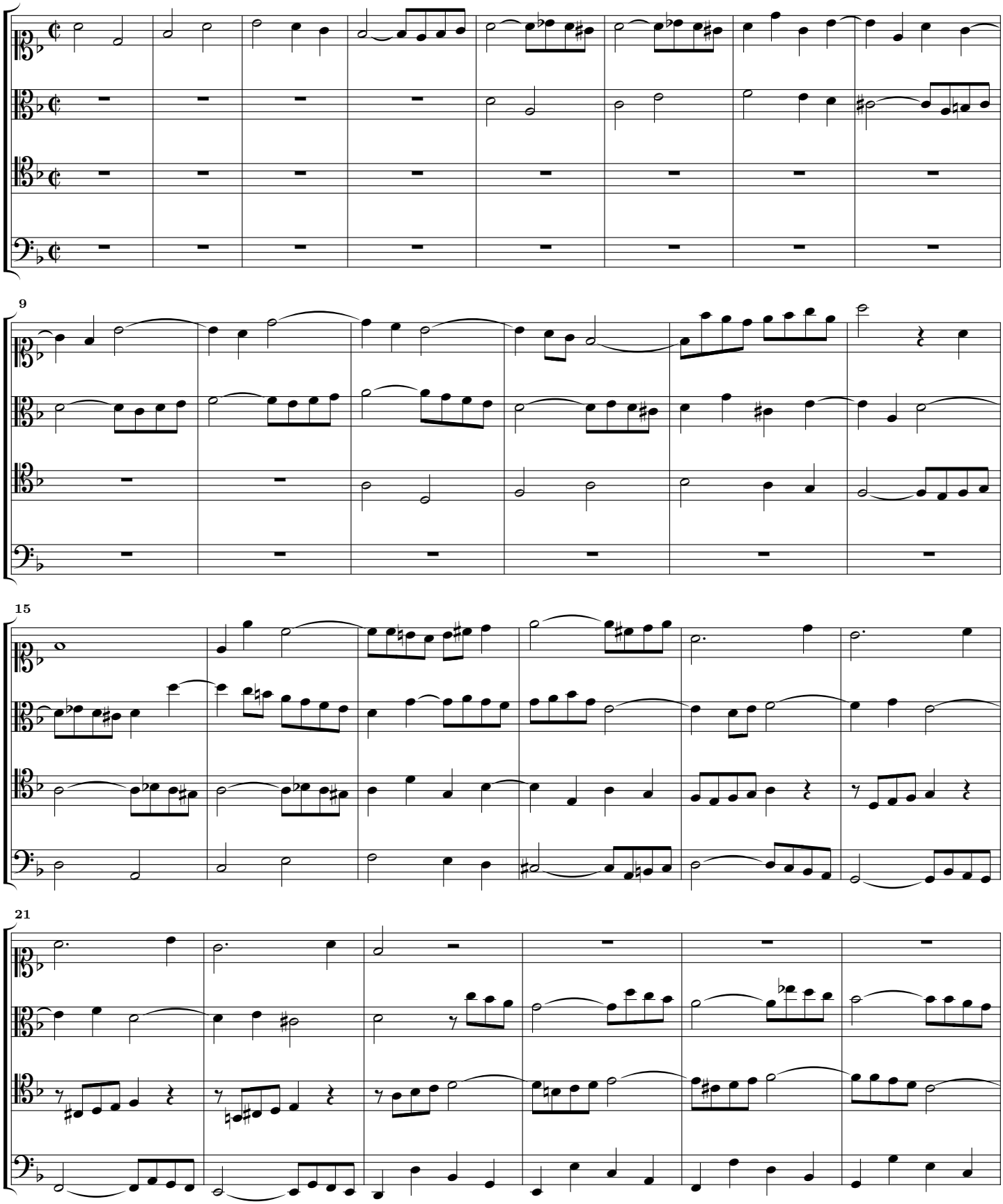
Contrapunctus 4[1]



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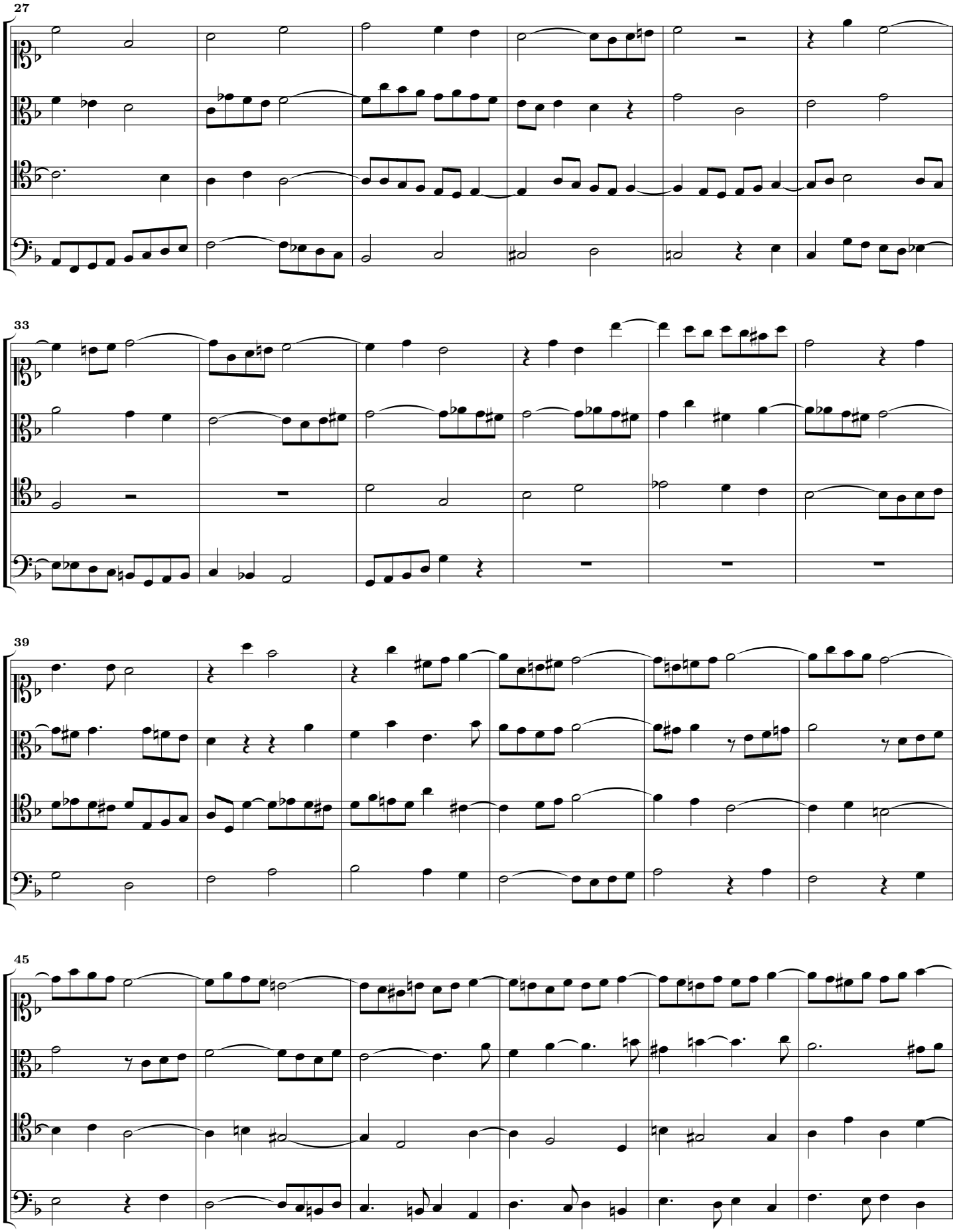

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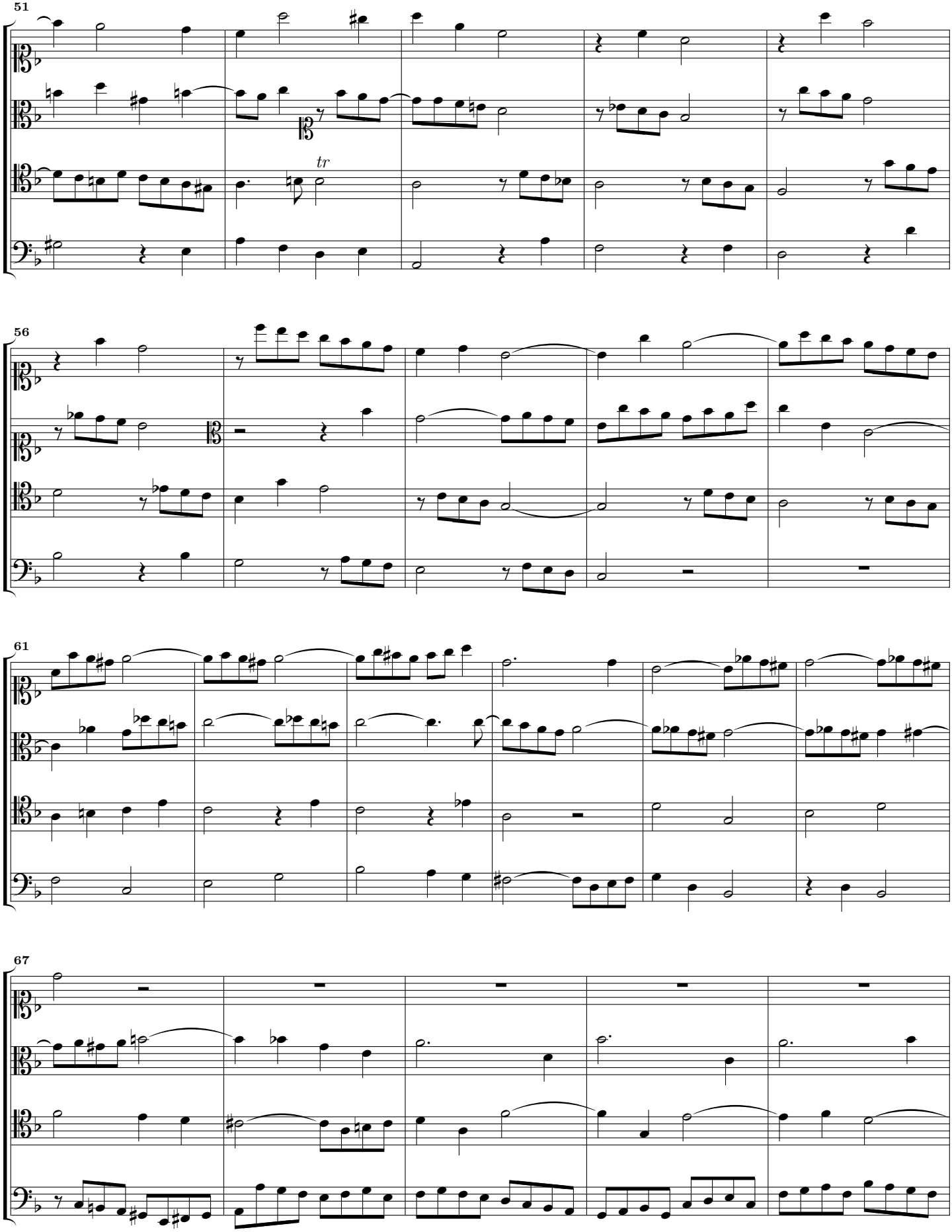

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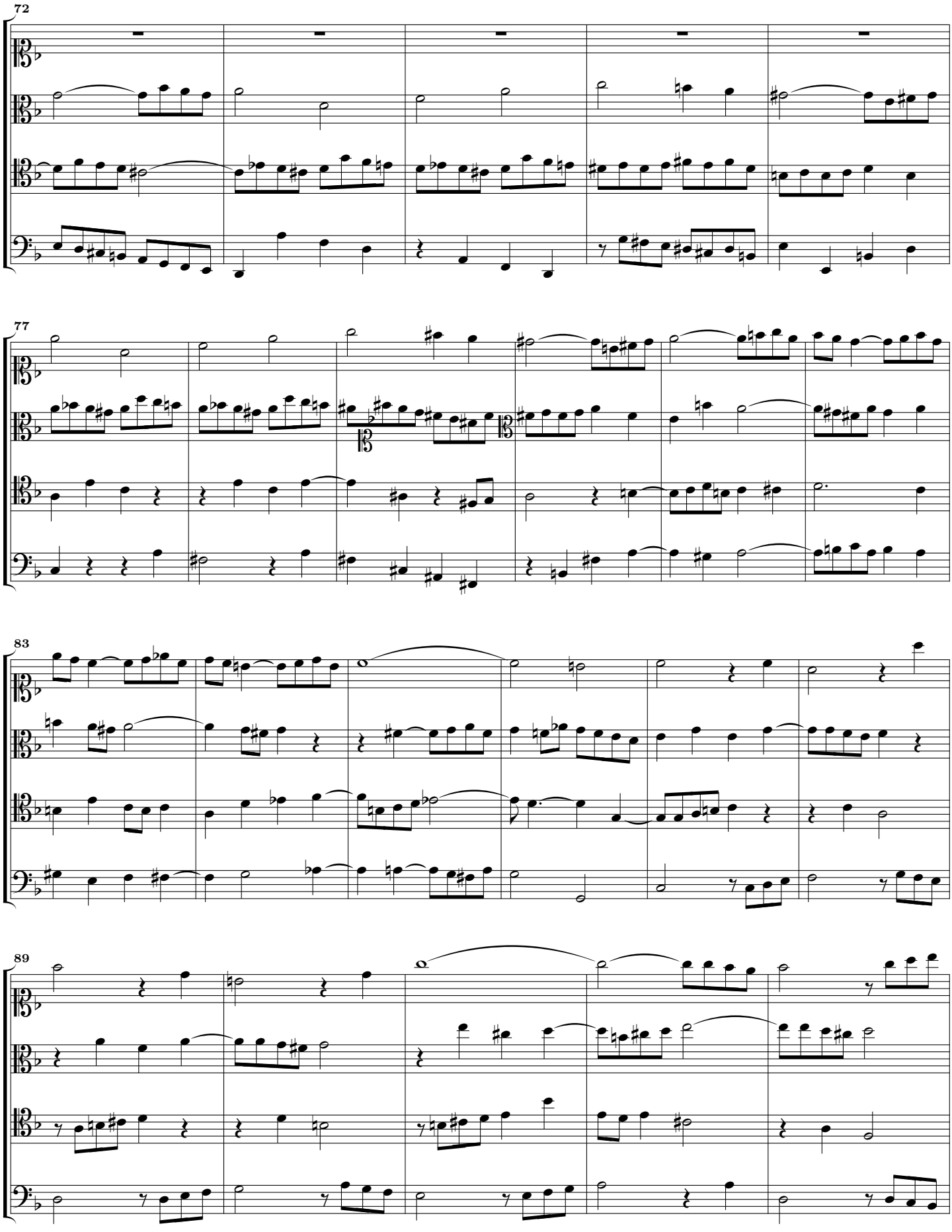

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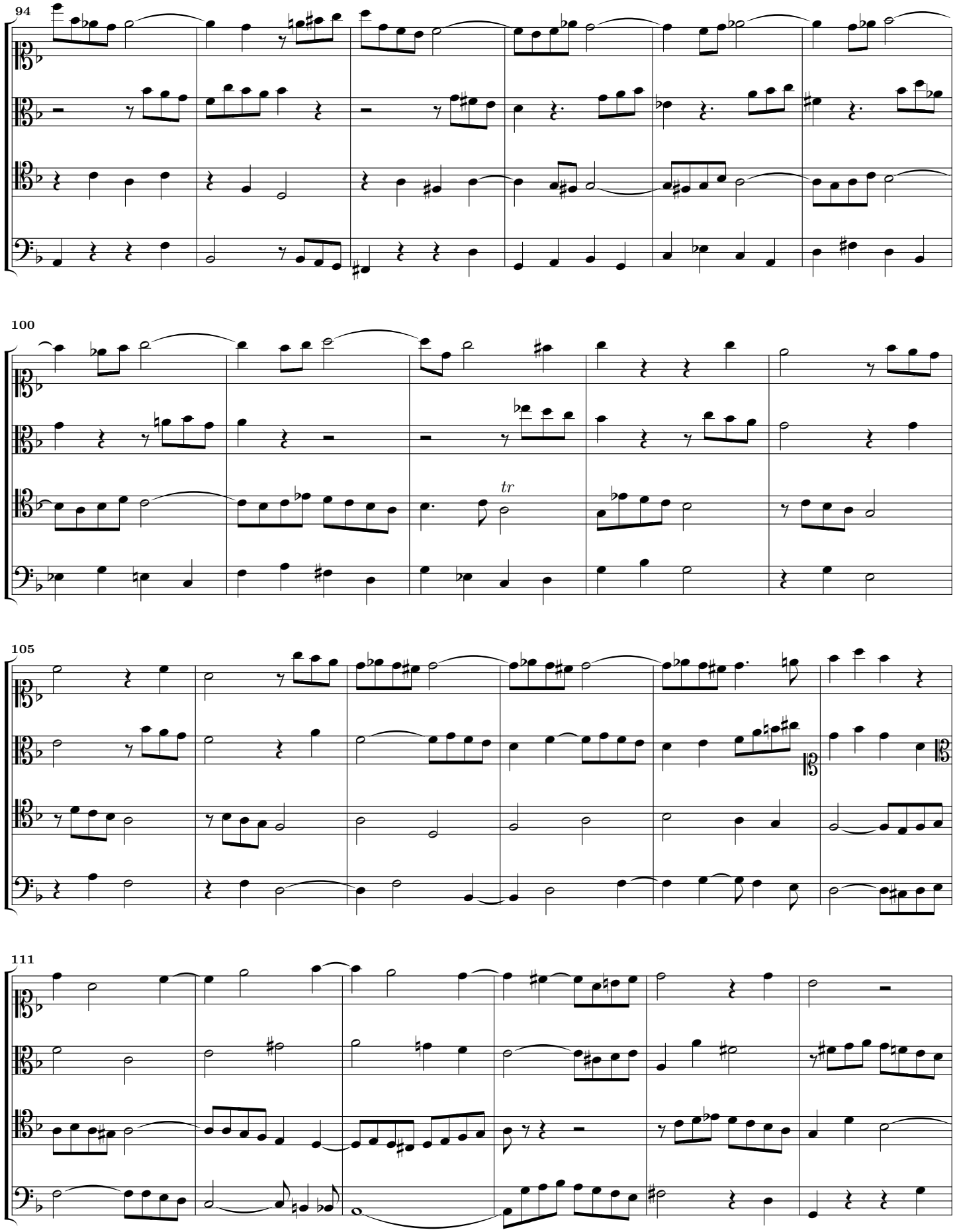

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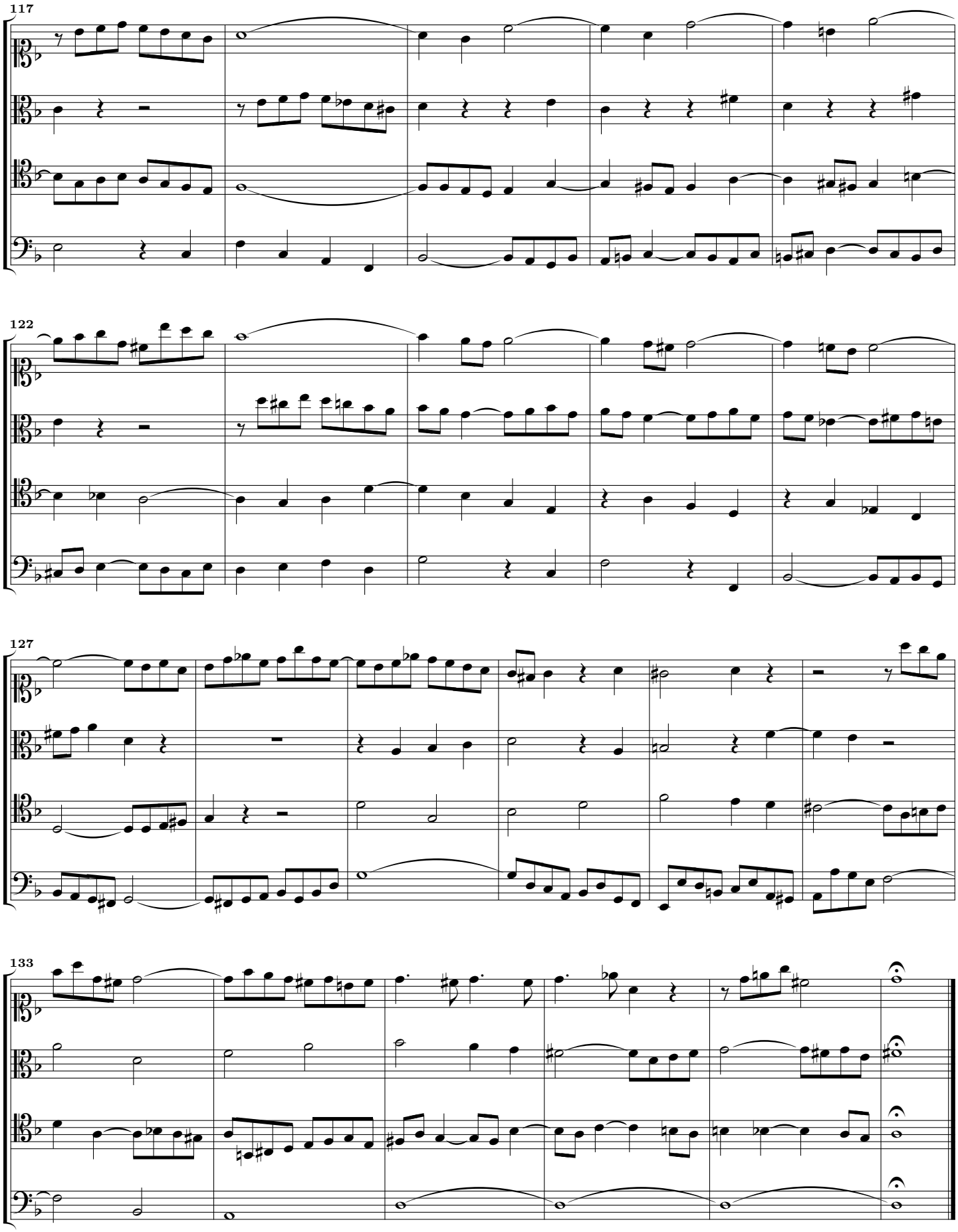

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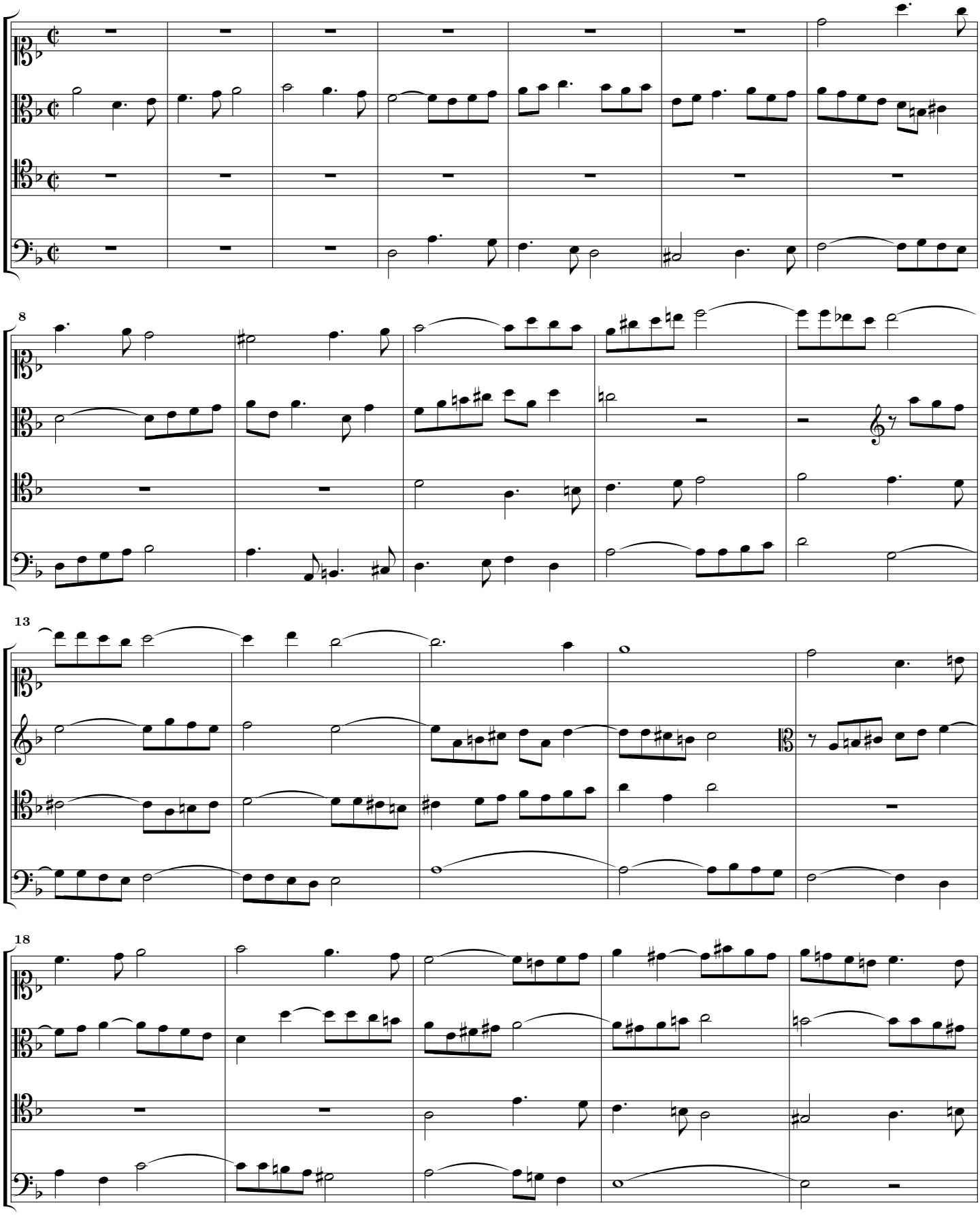
IV – Contrapunctus 5



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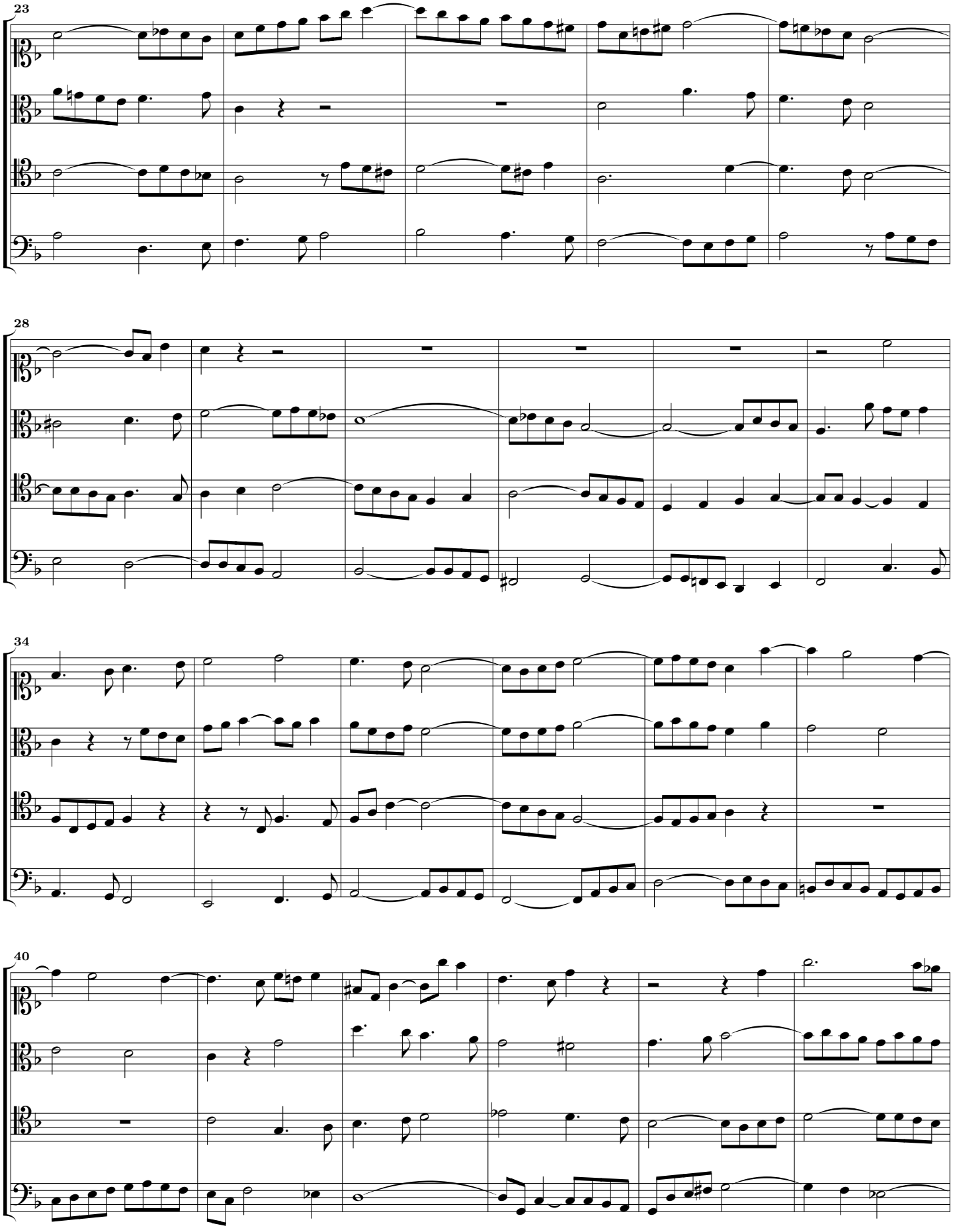

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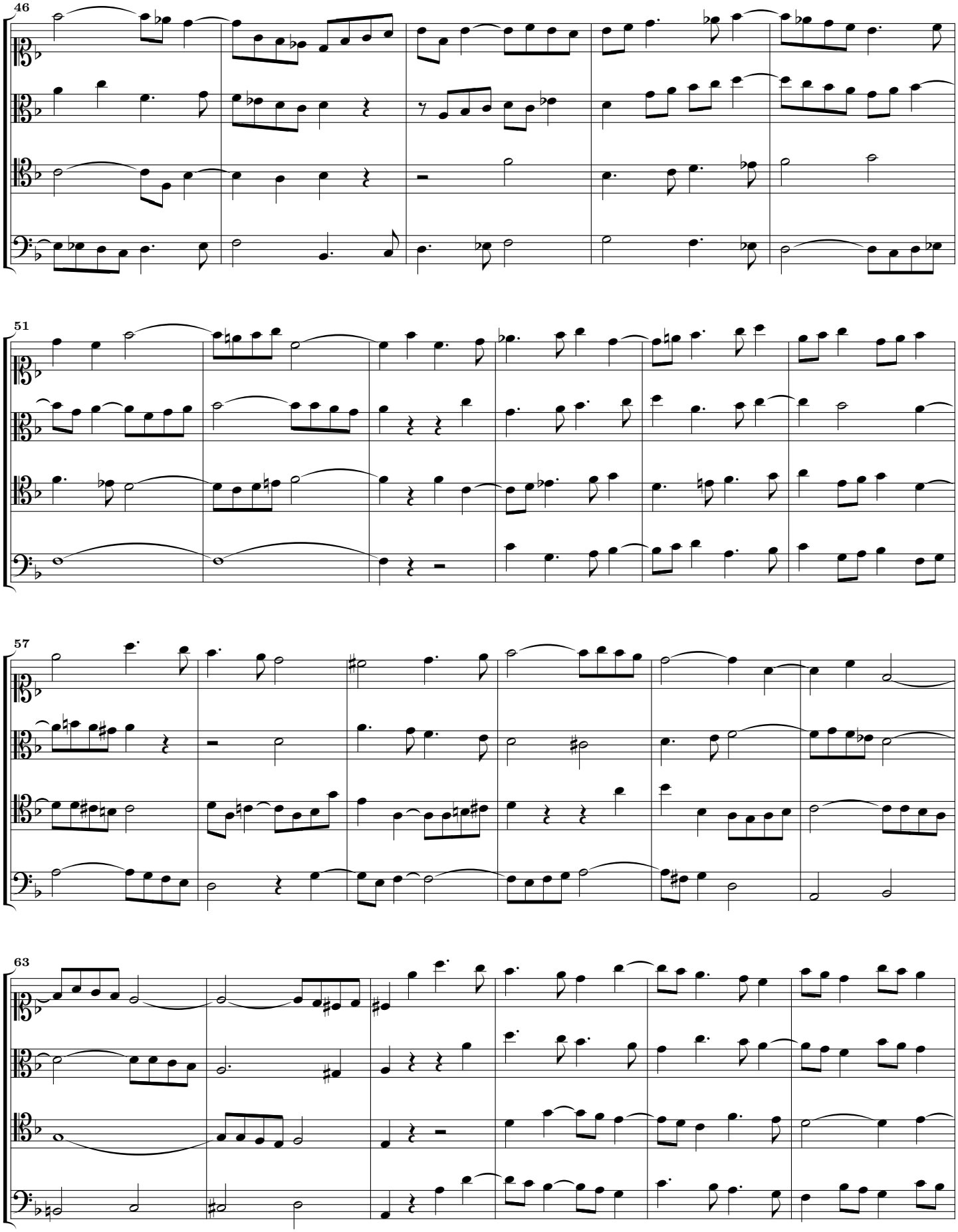

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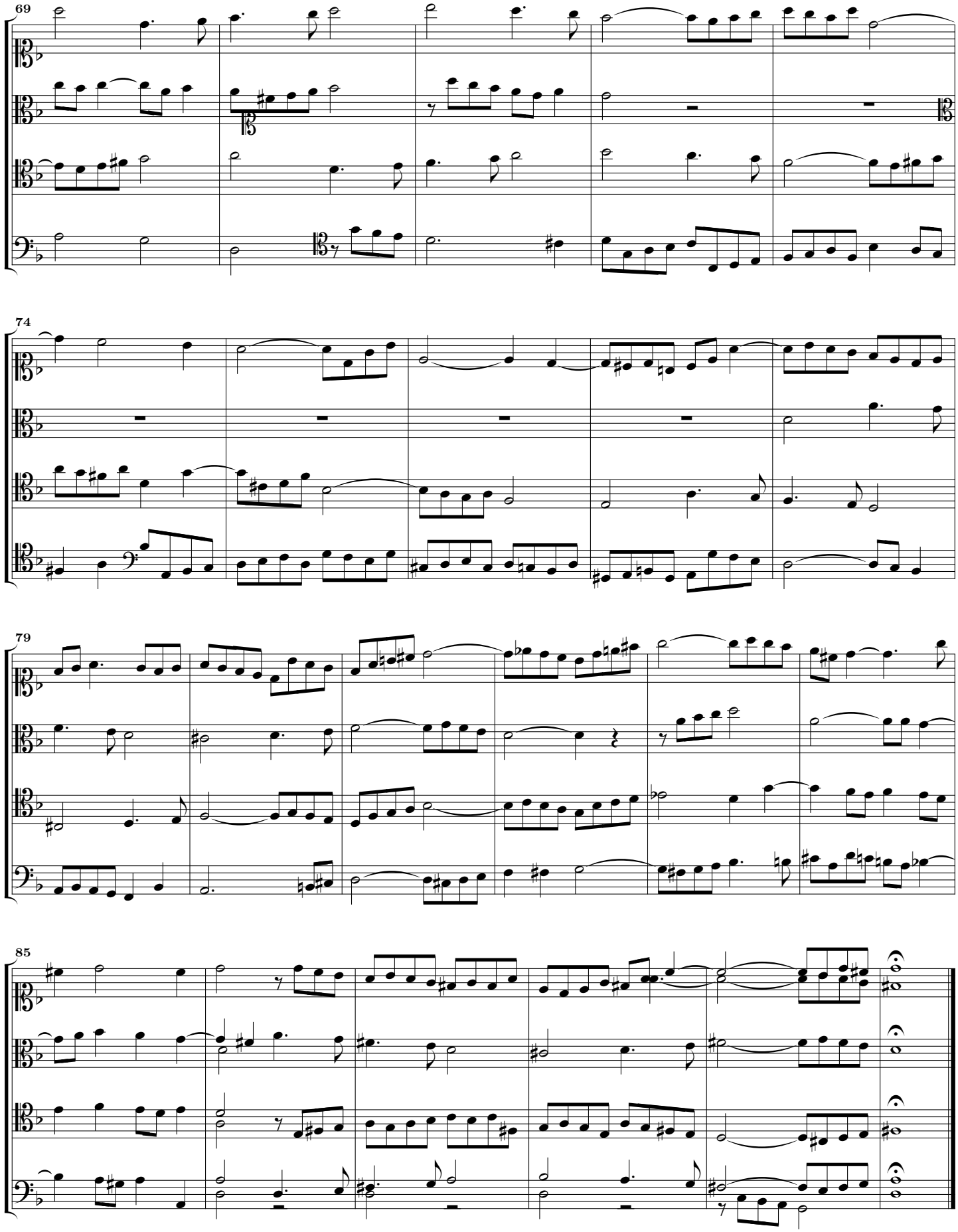

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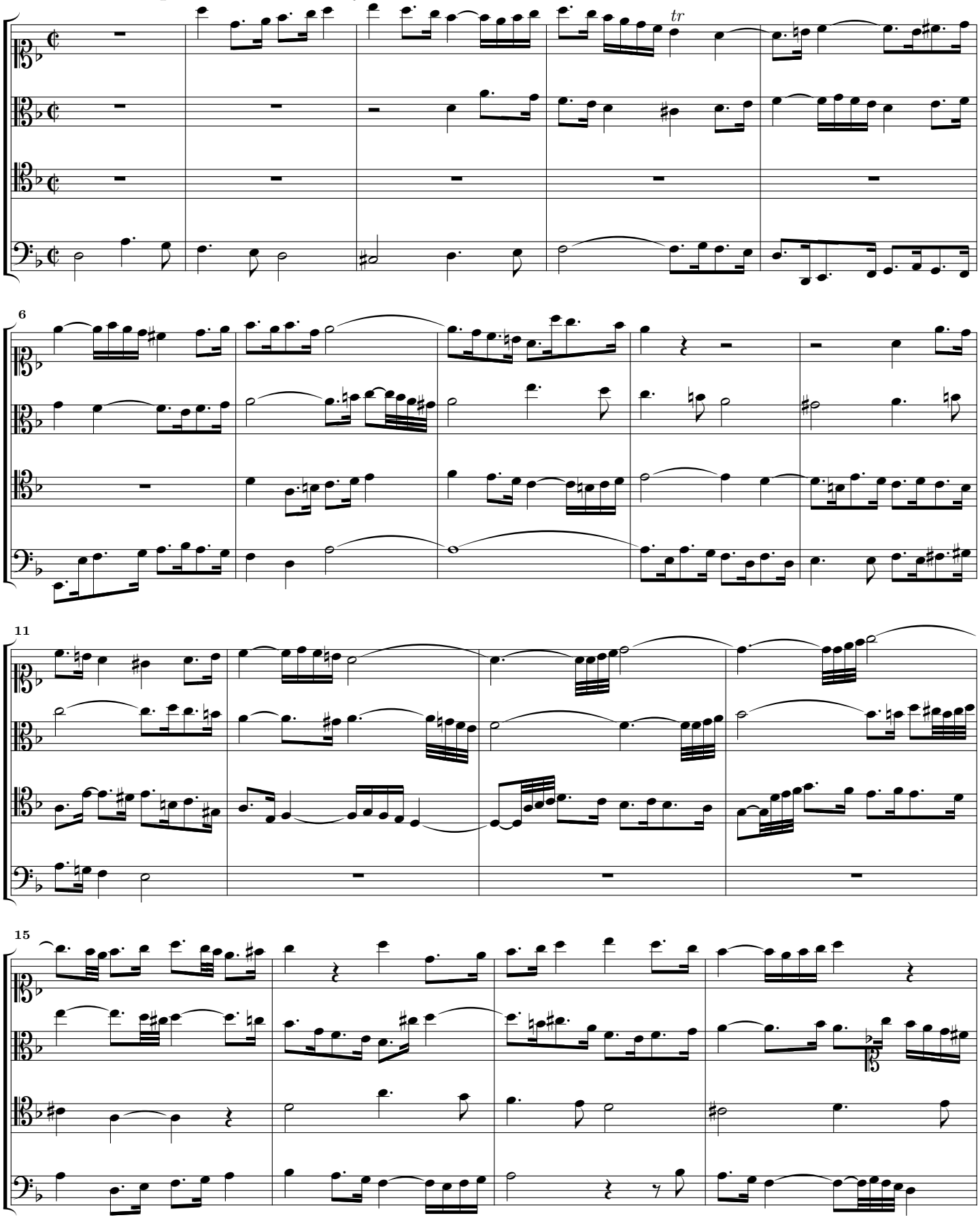
VII – Contrapunctus 6 a 4 in Stylo Francese



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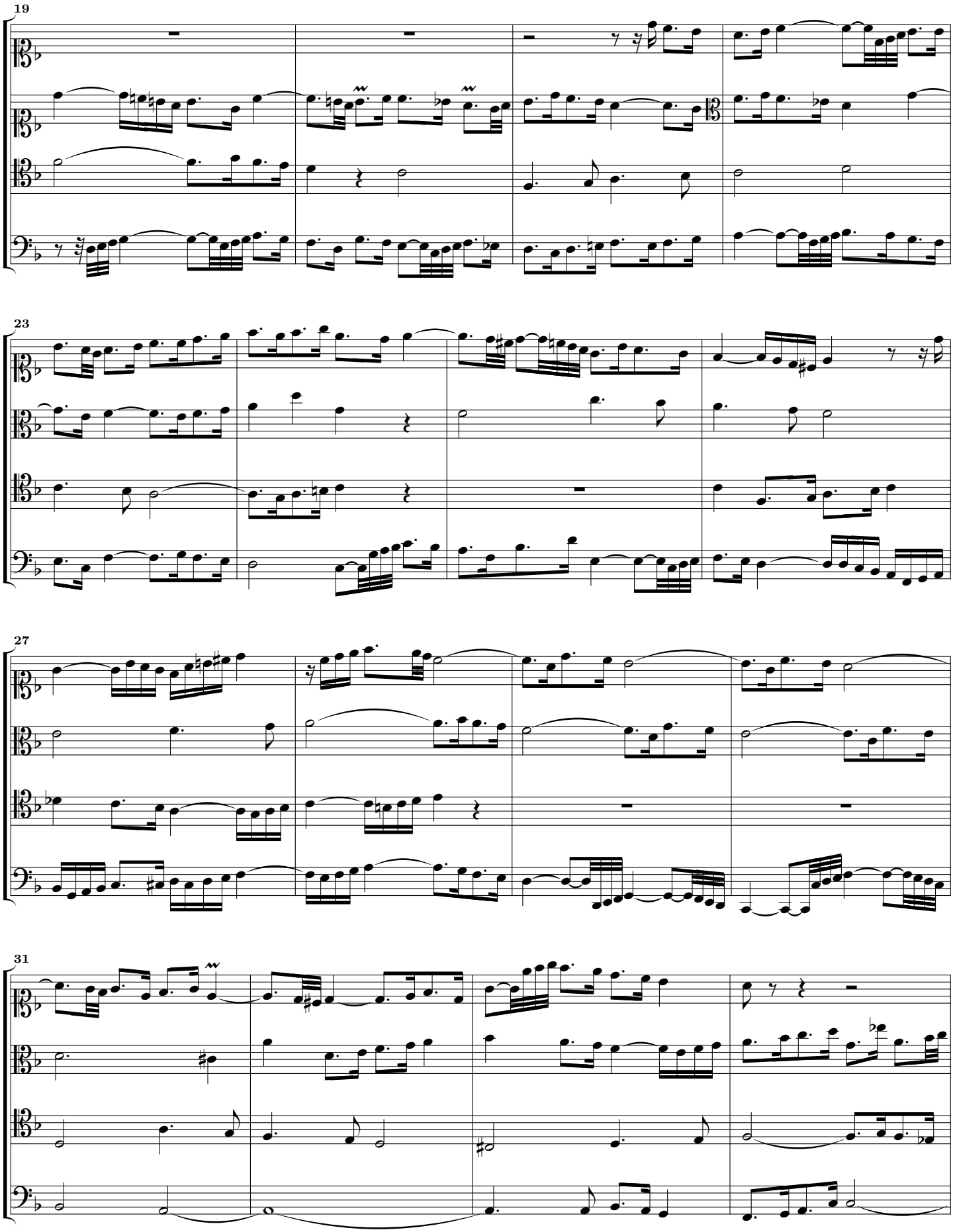

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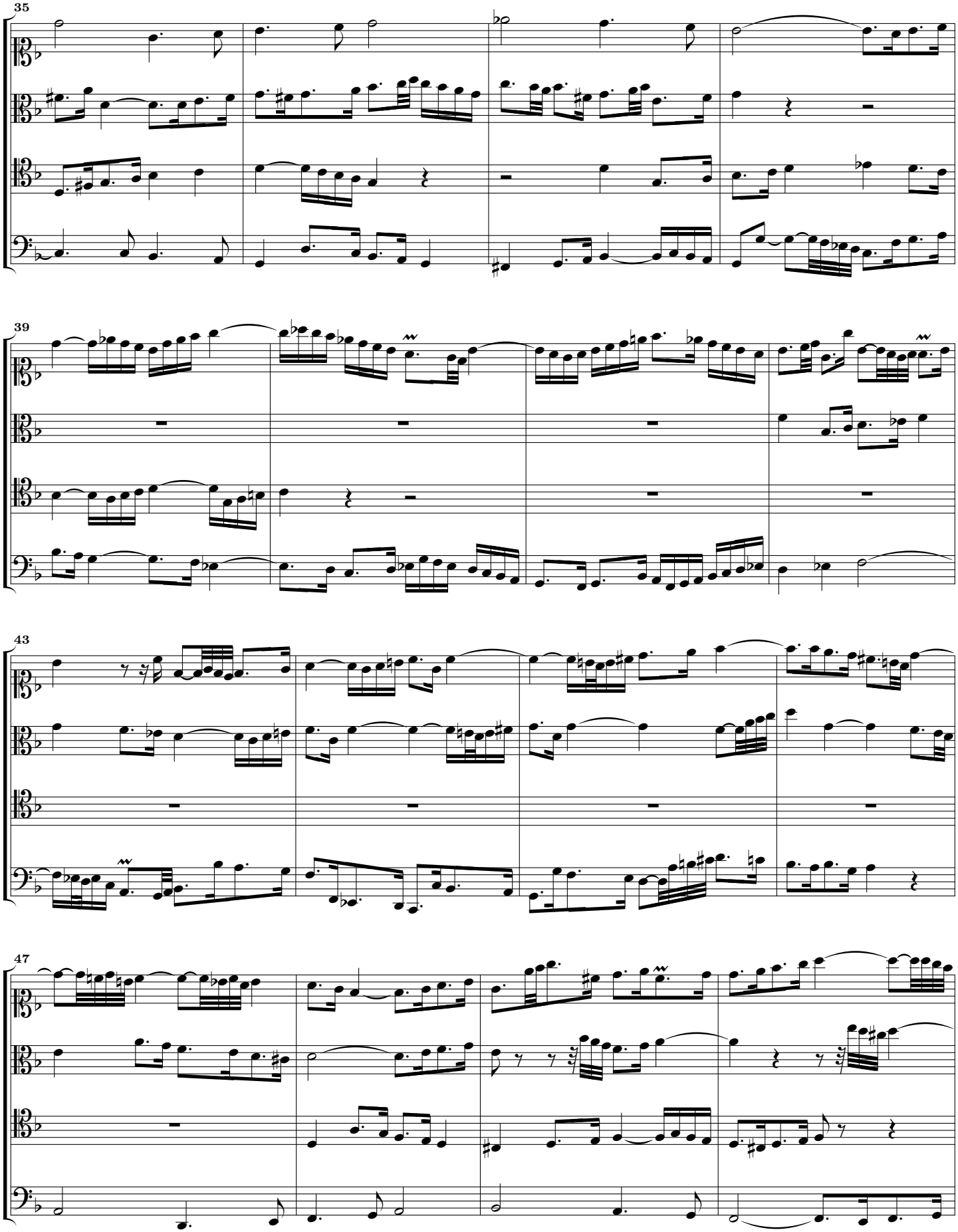

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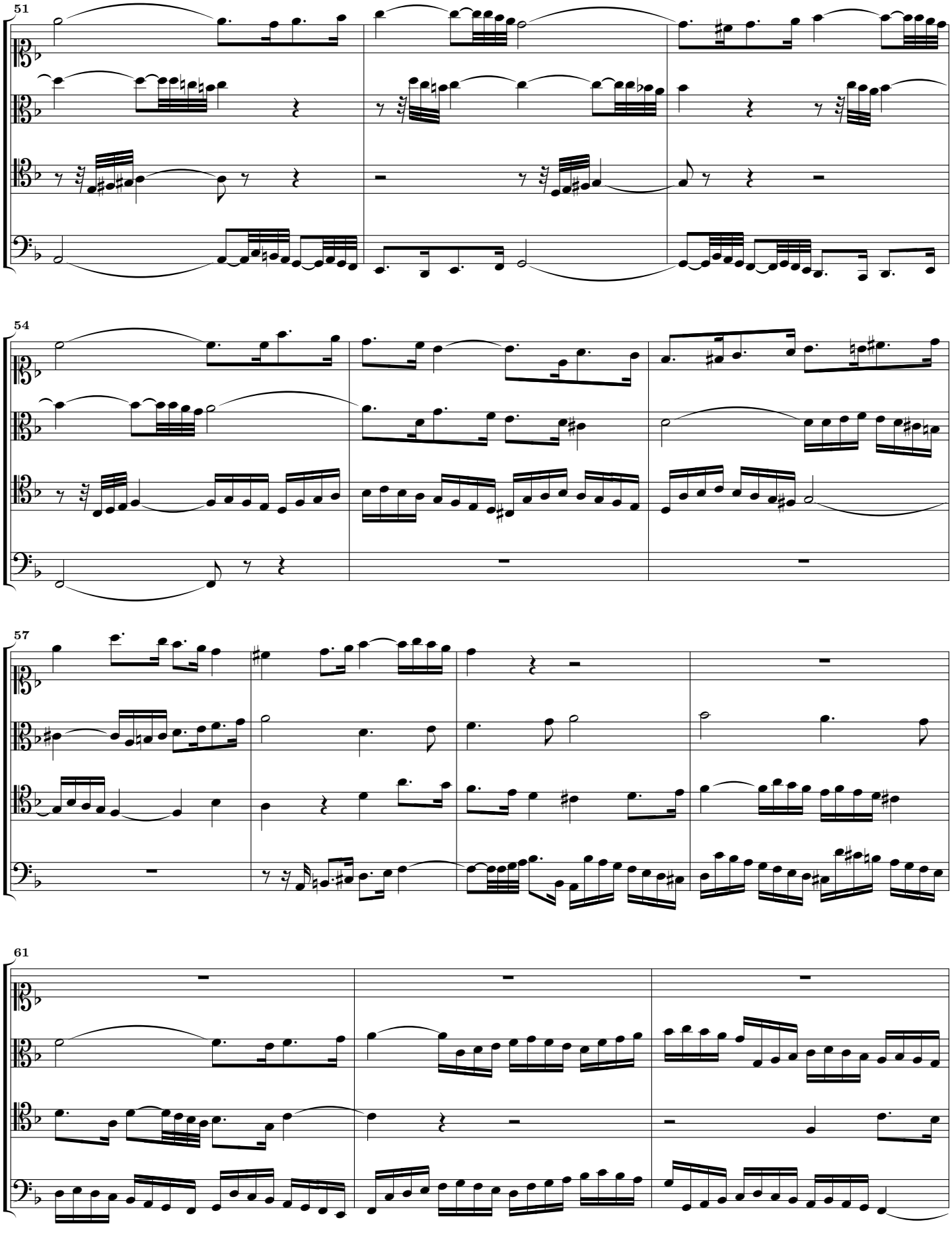

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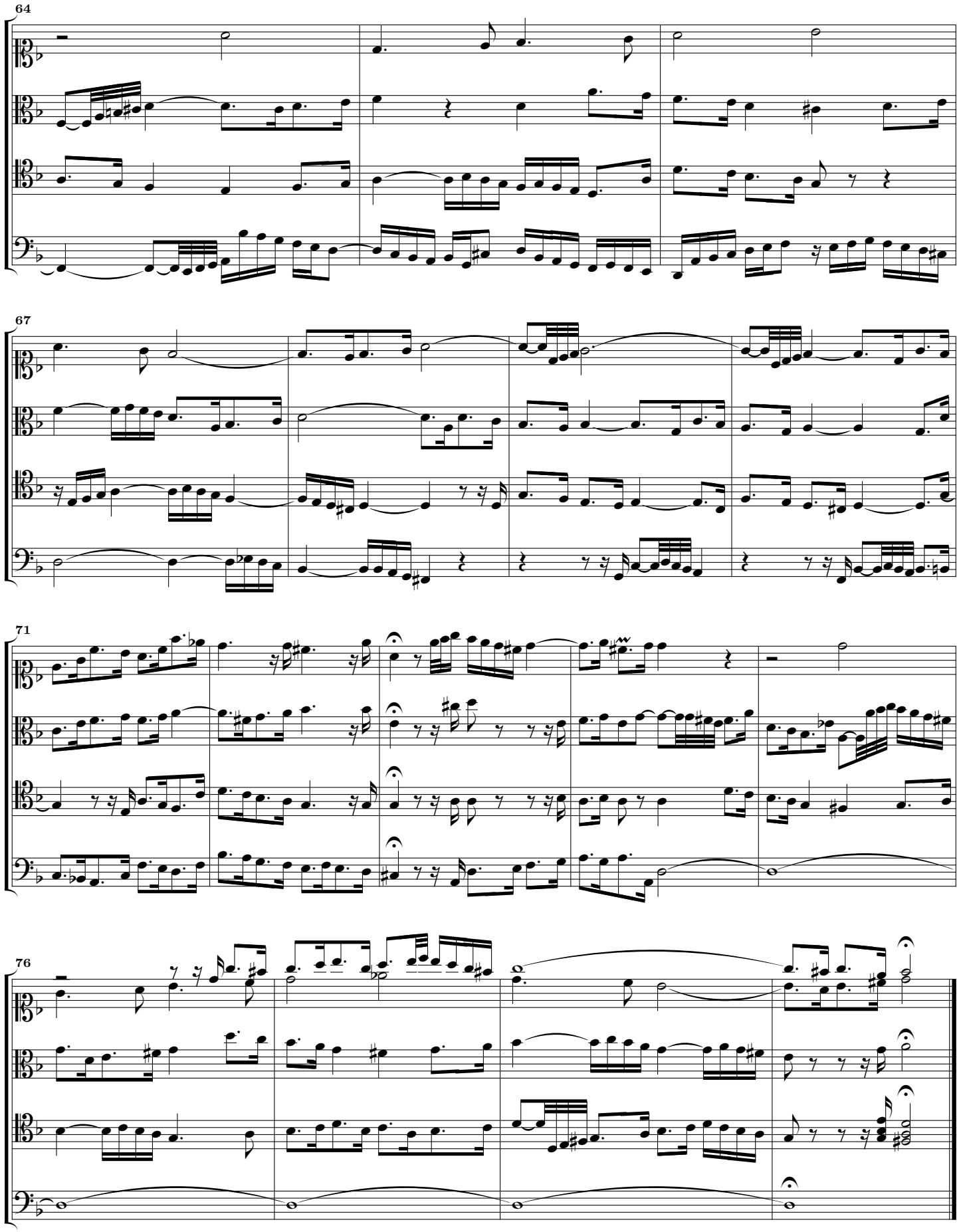

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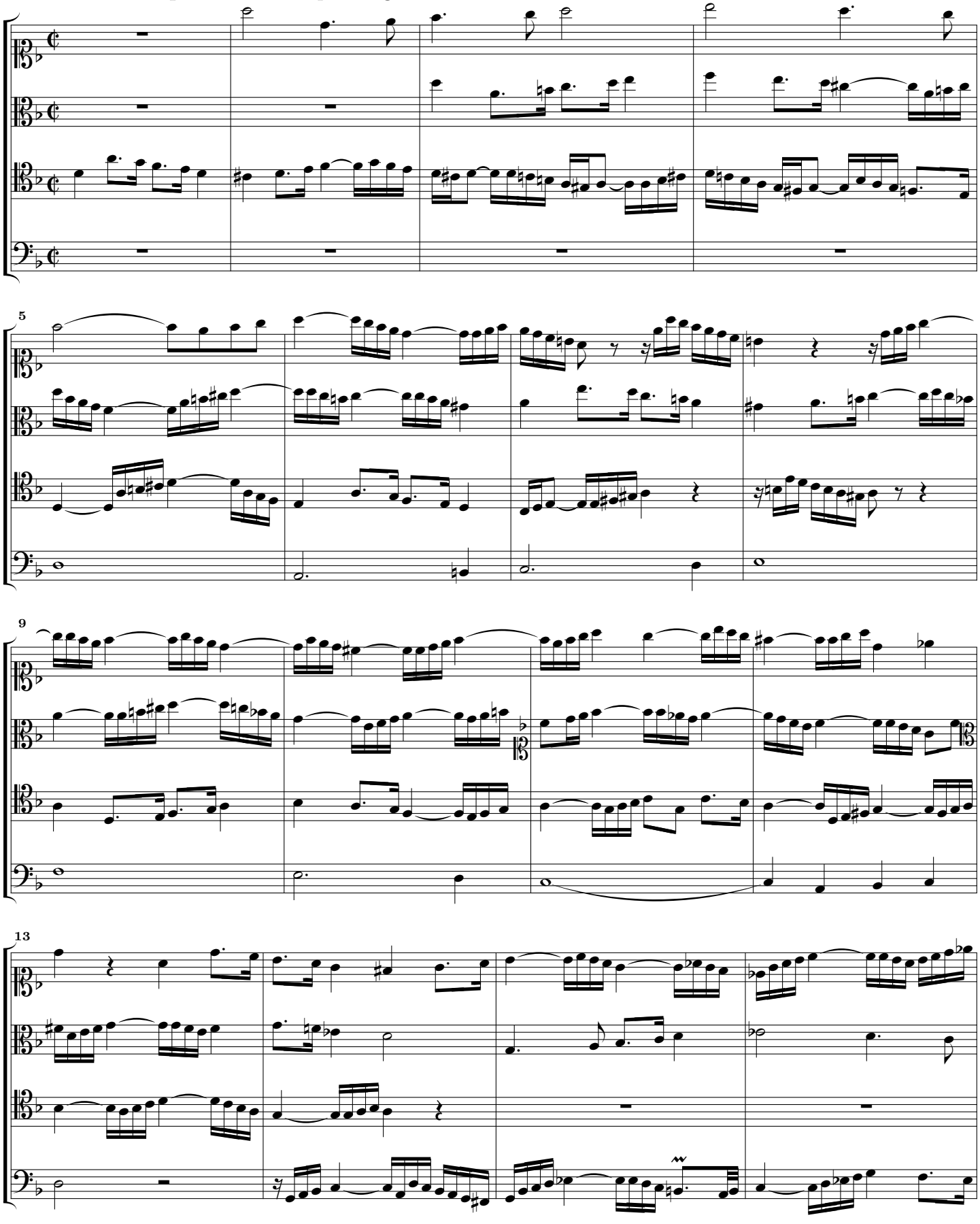
VIII – Contrapunctus 7 a 4 per Augment et Diminut:



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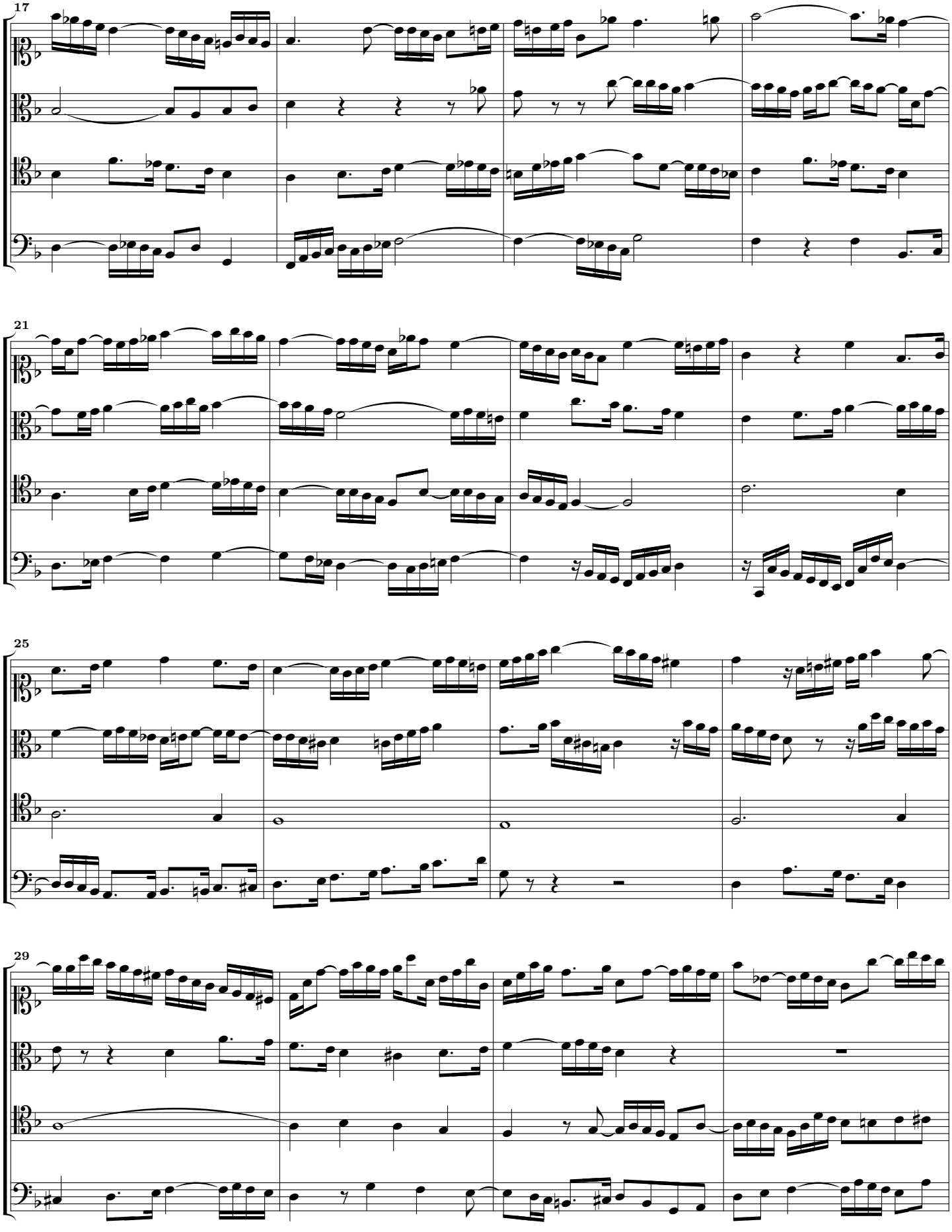

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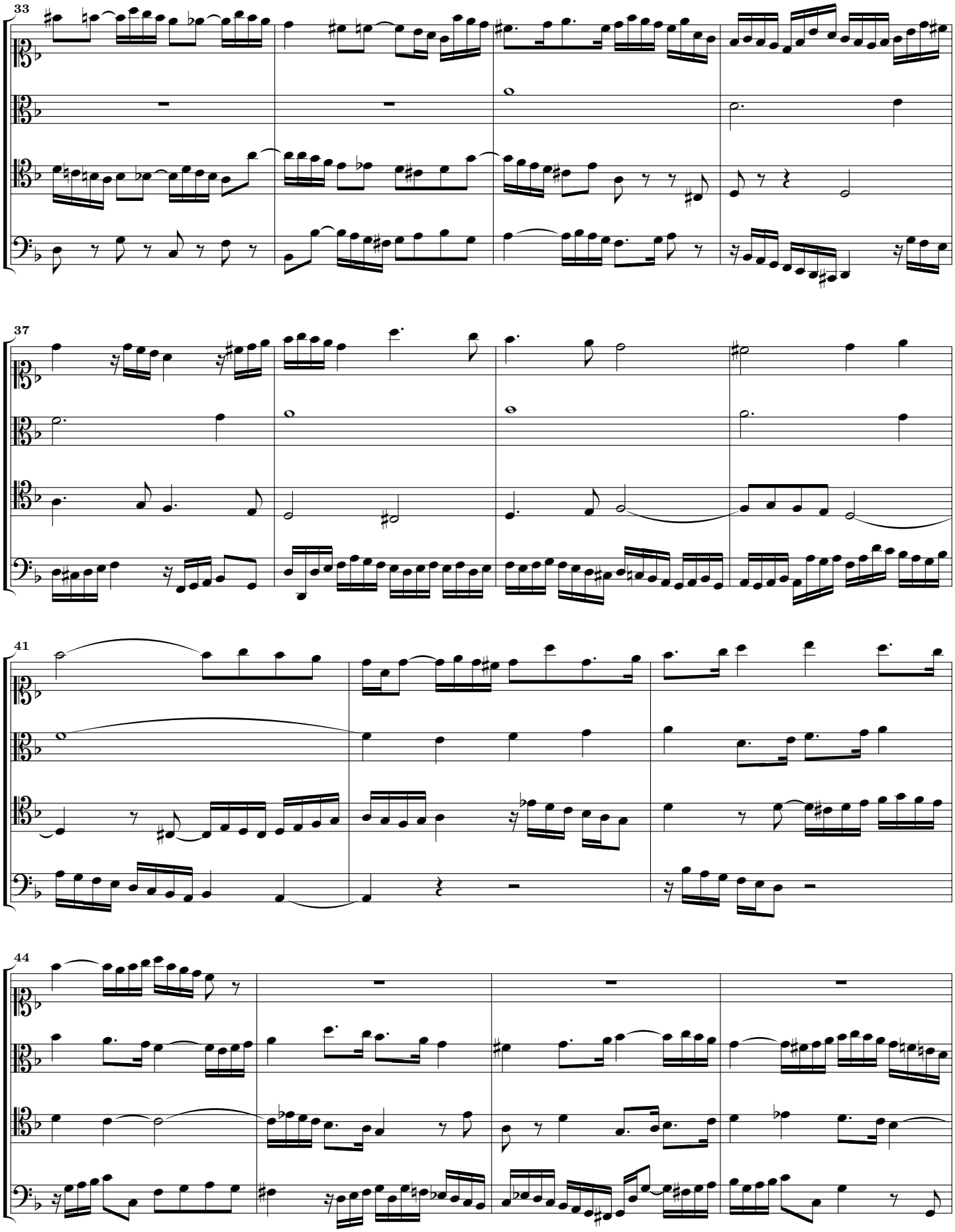

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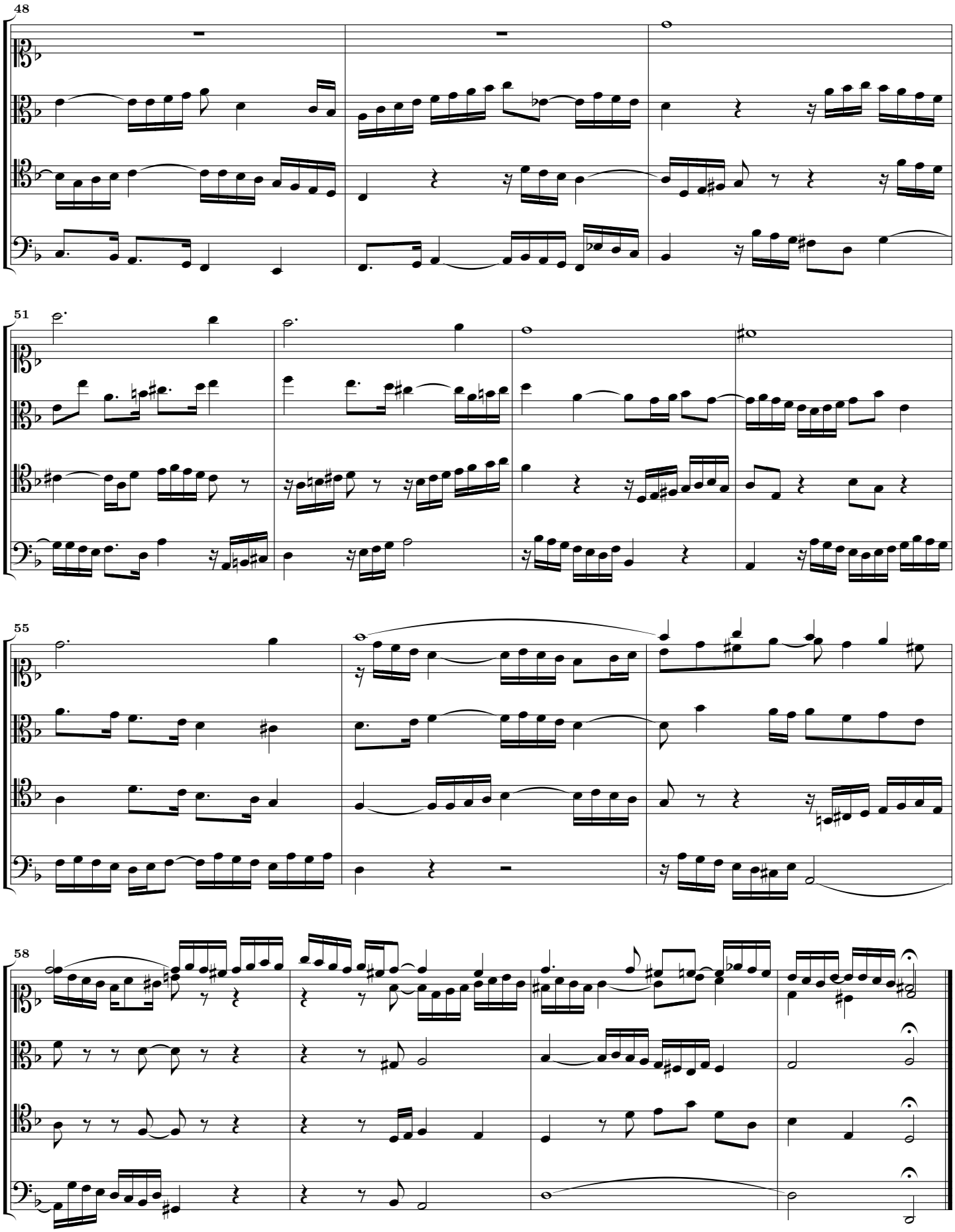

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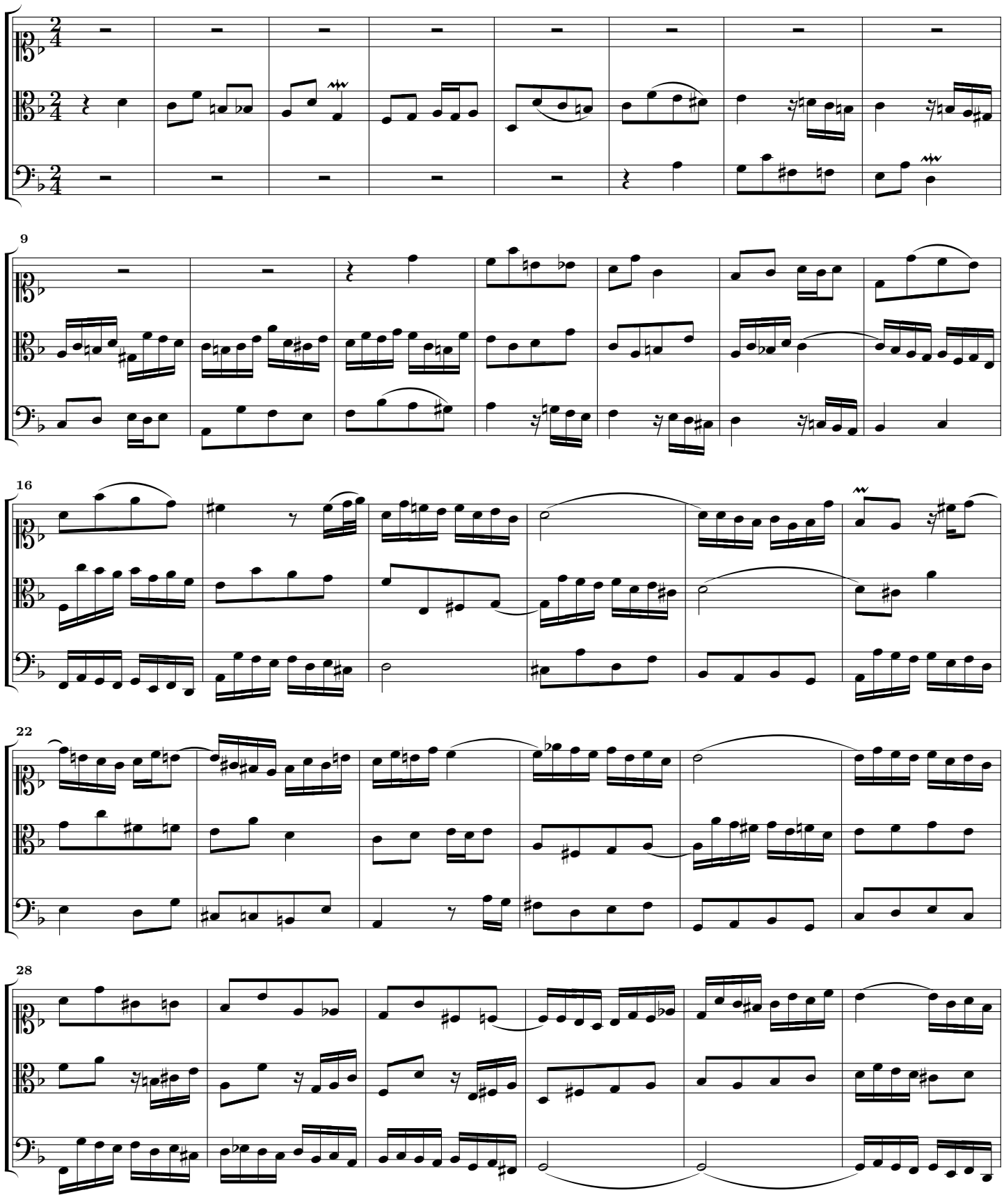
X – Contrapunctus 8 a 3.



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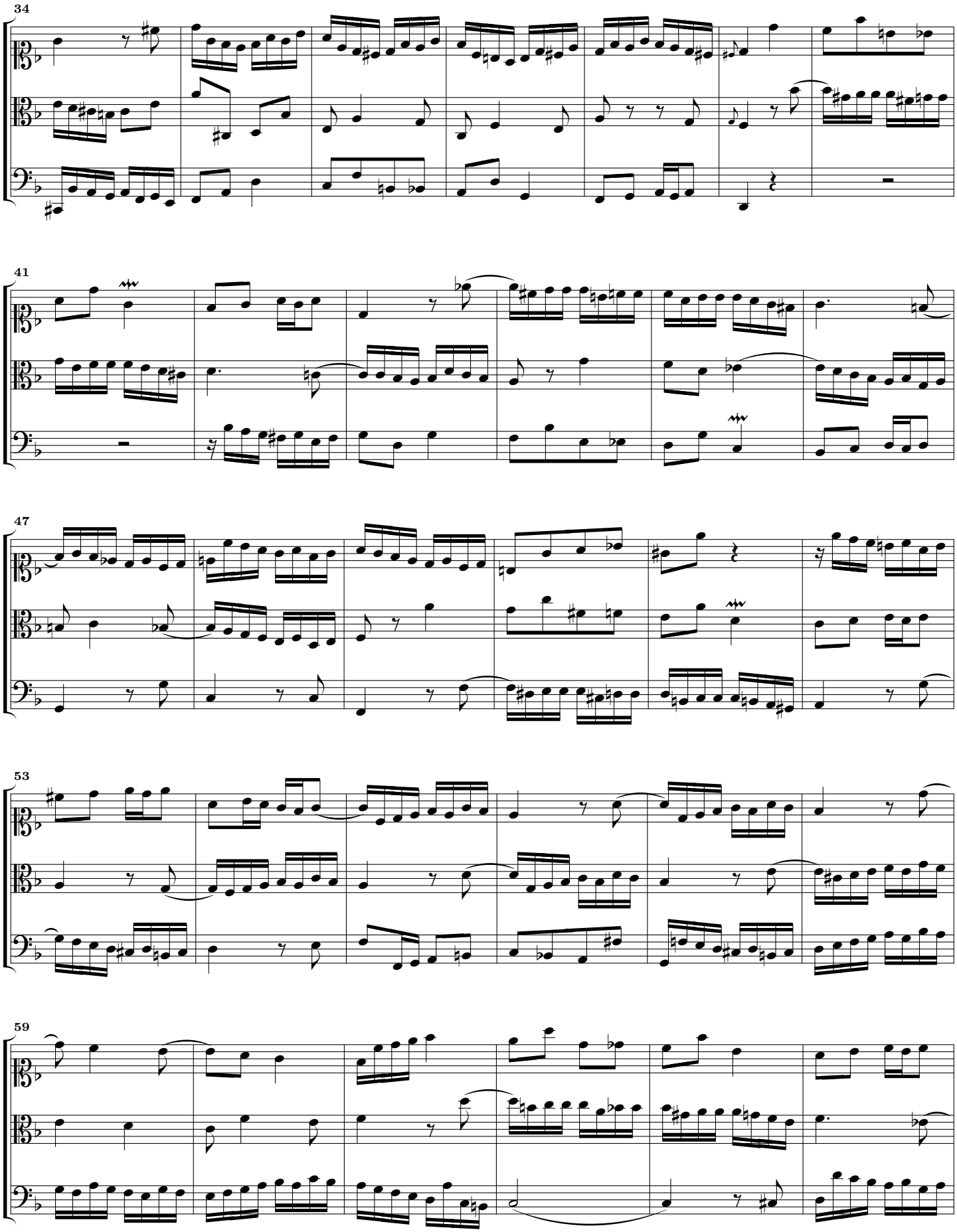

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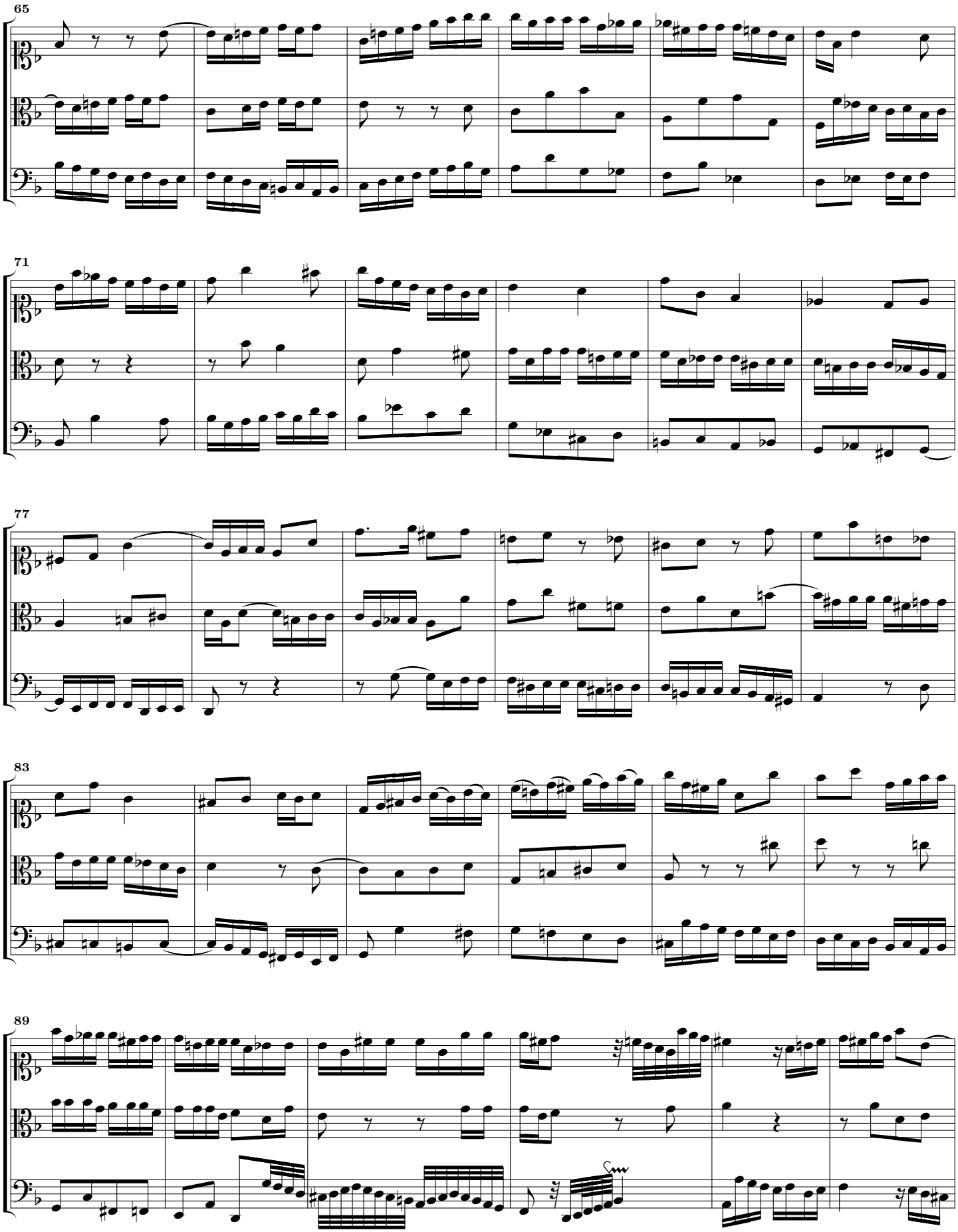

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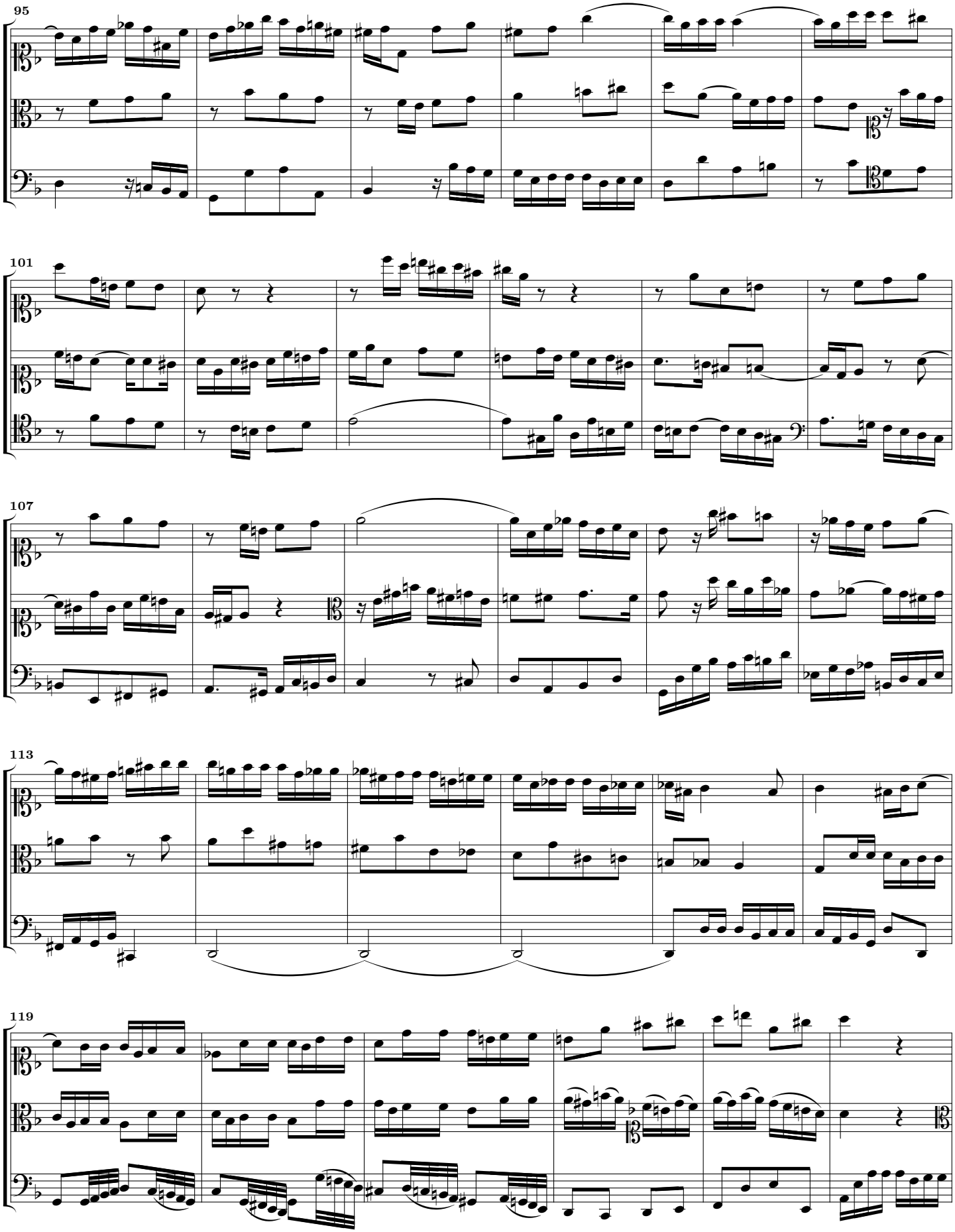

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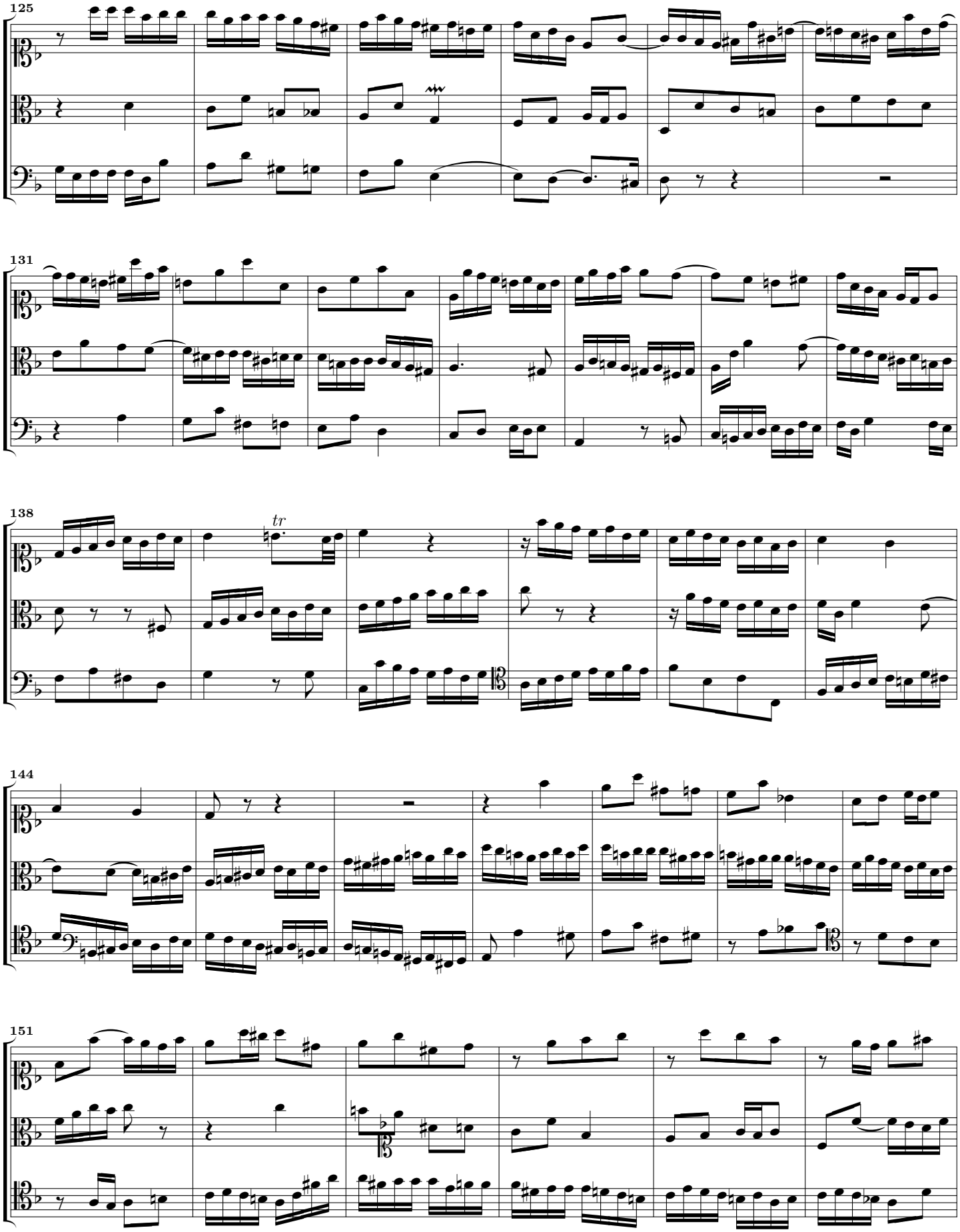

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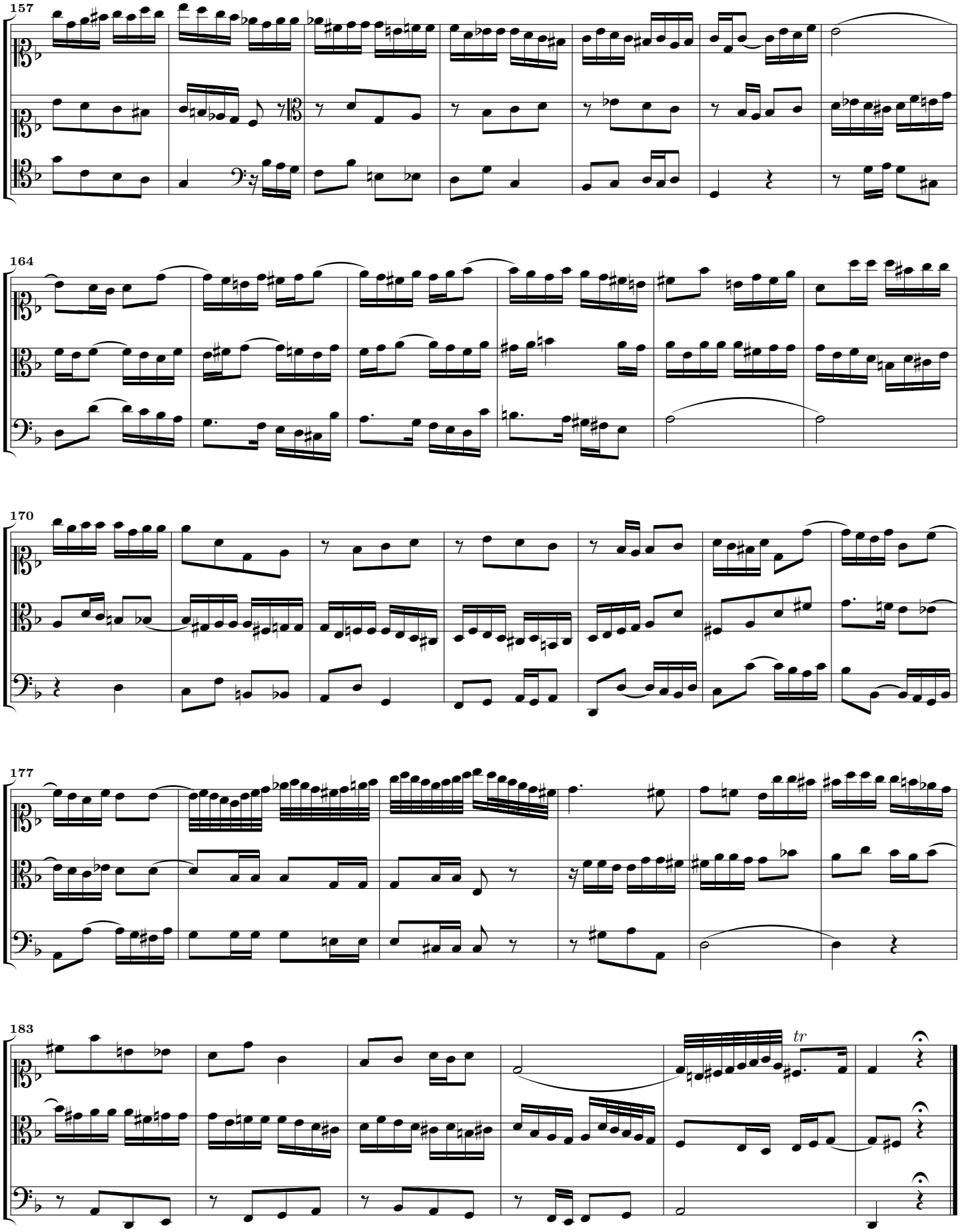

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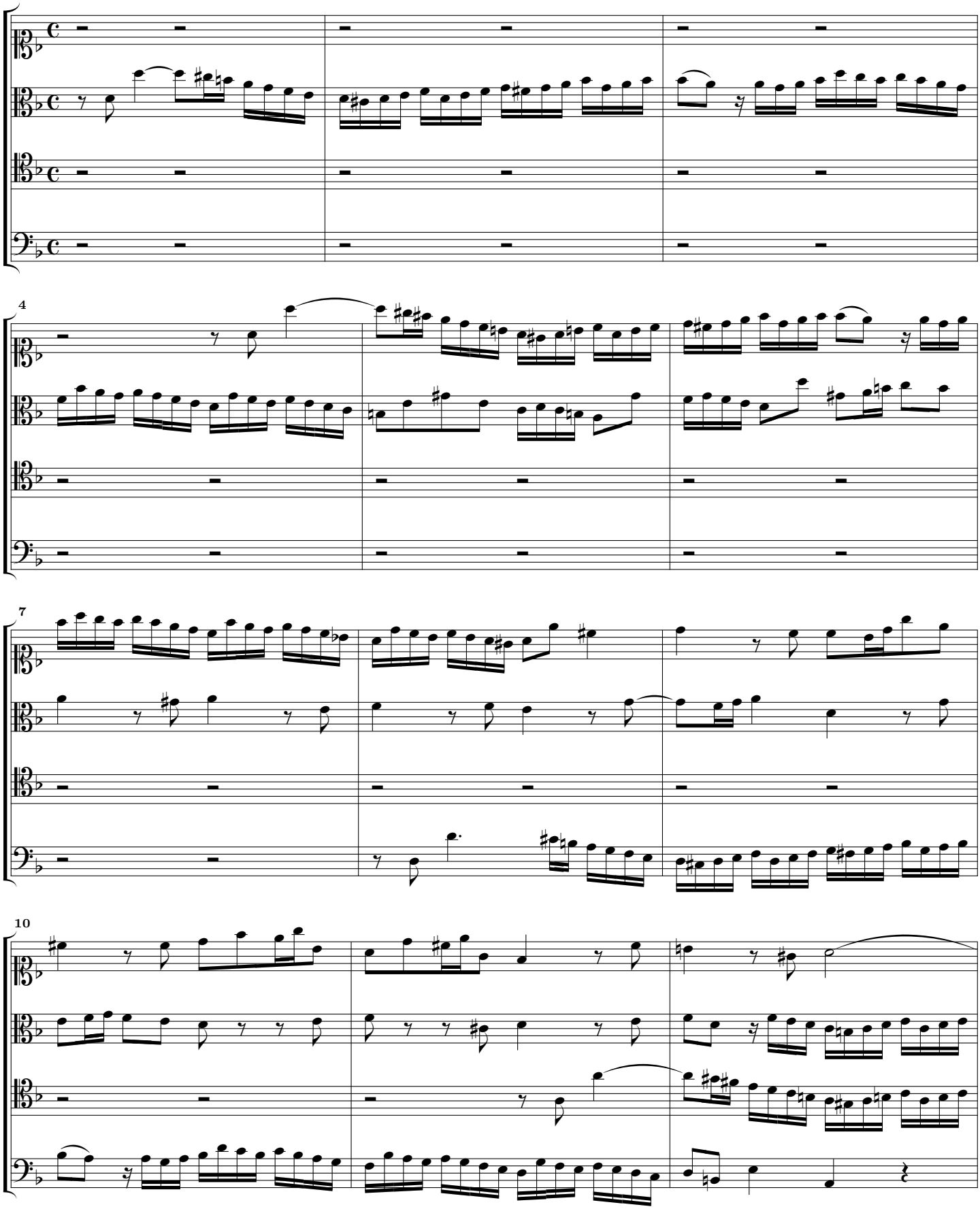
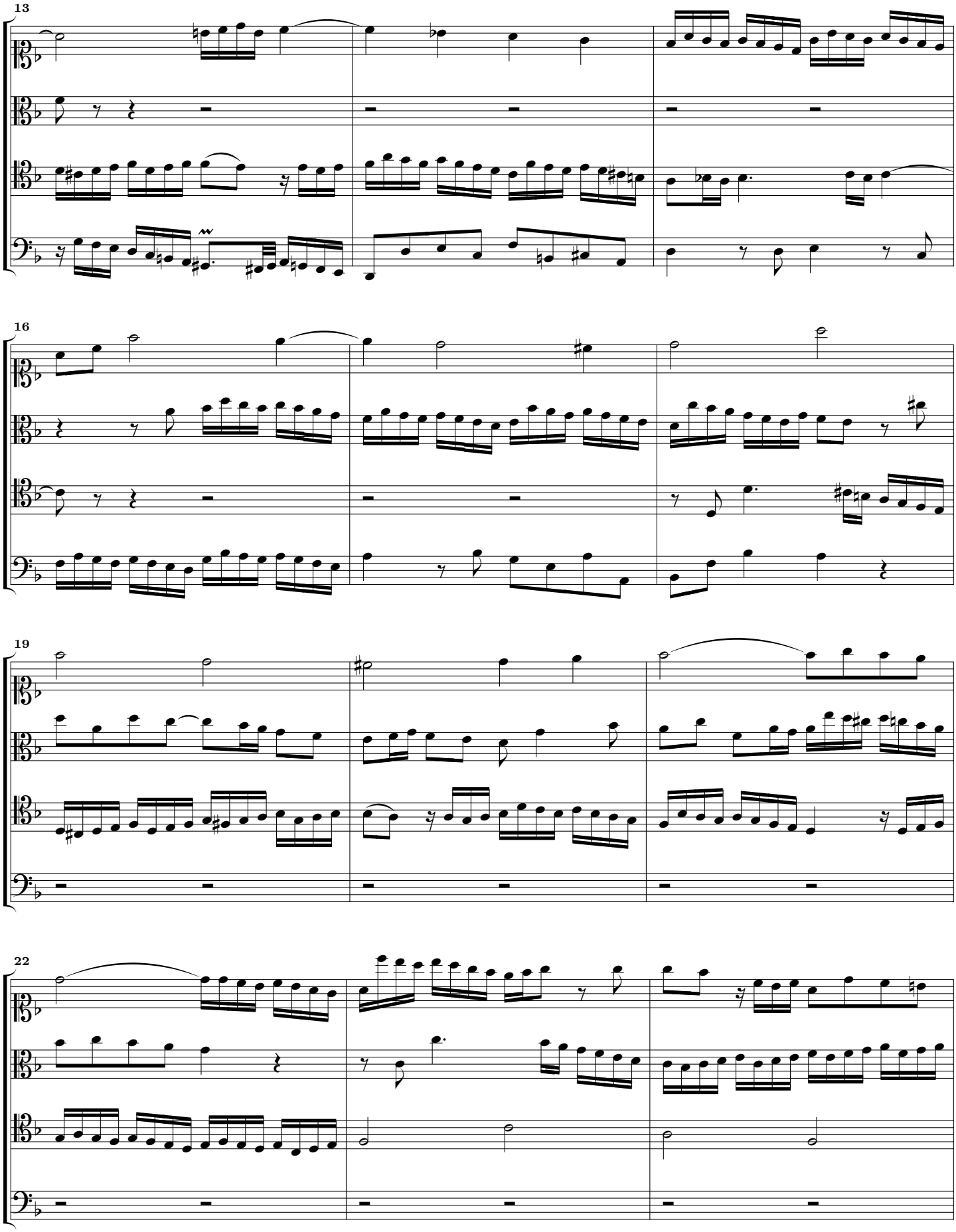
V – Contrapunctus 9 a 4. alla Duodecima





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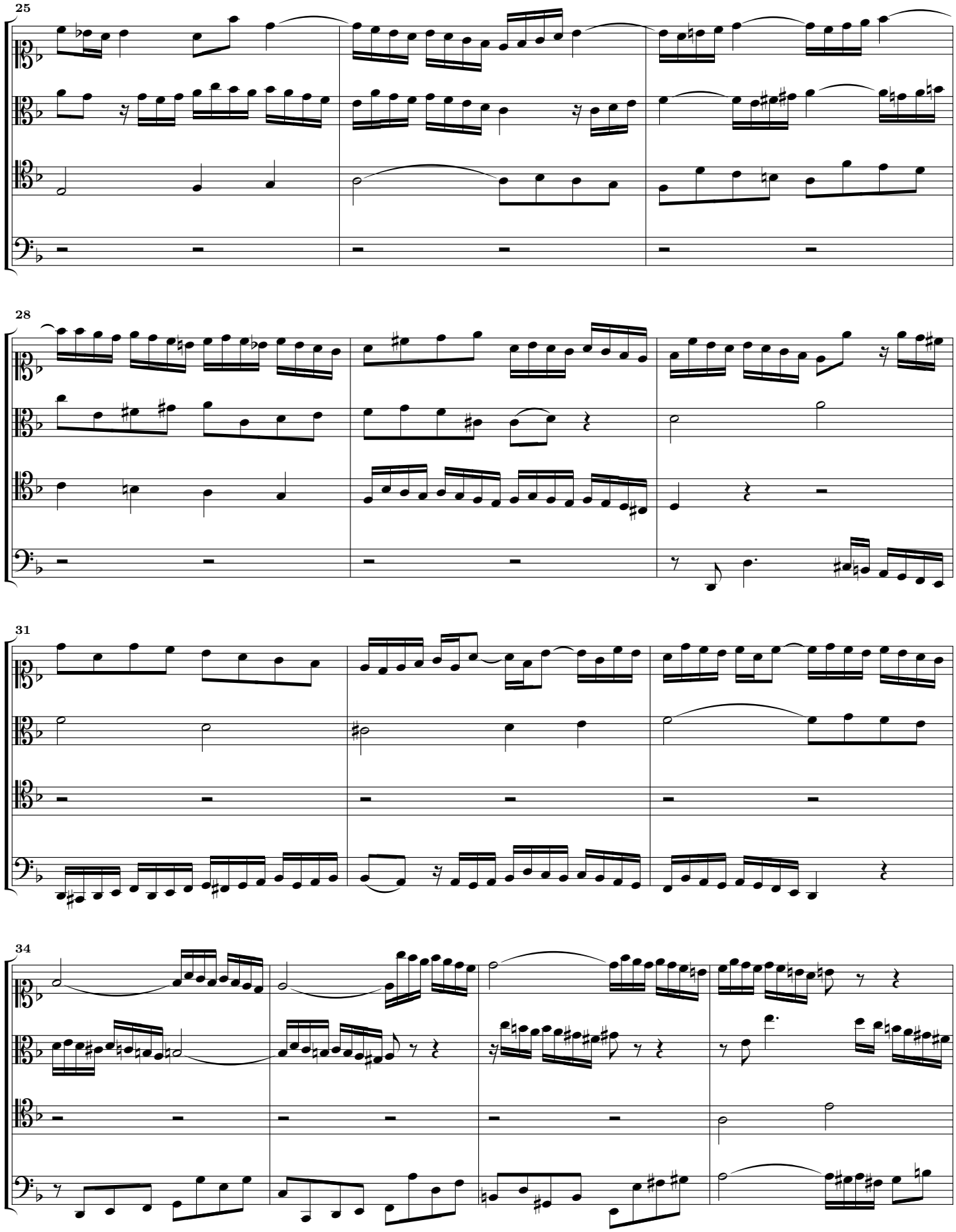

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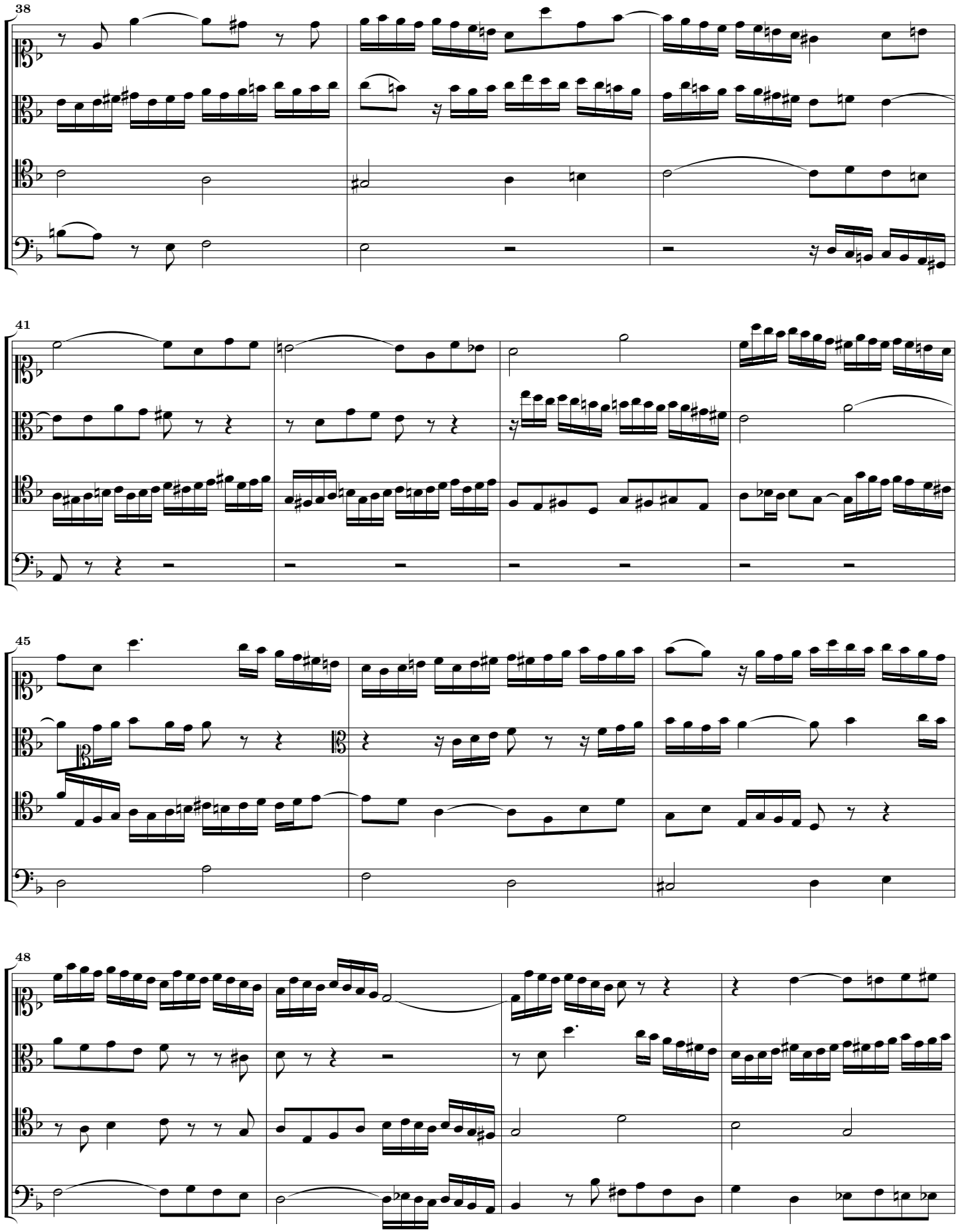

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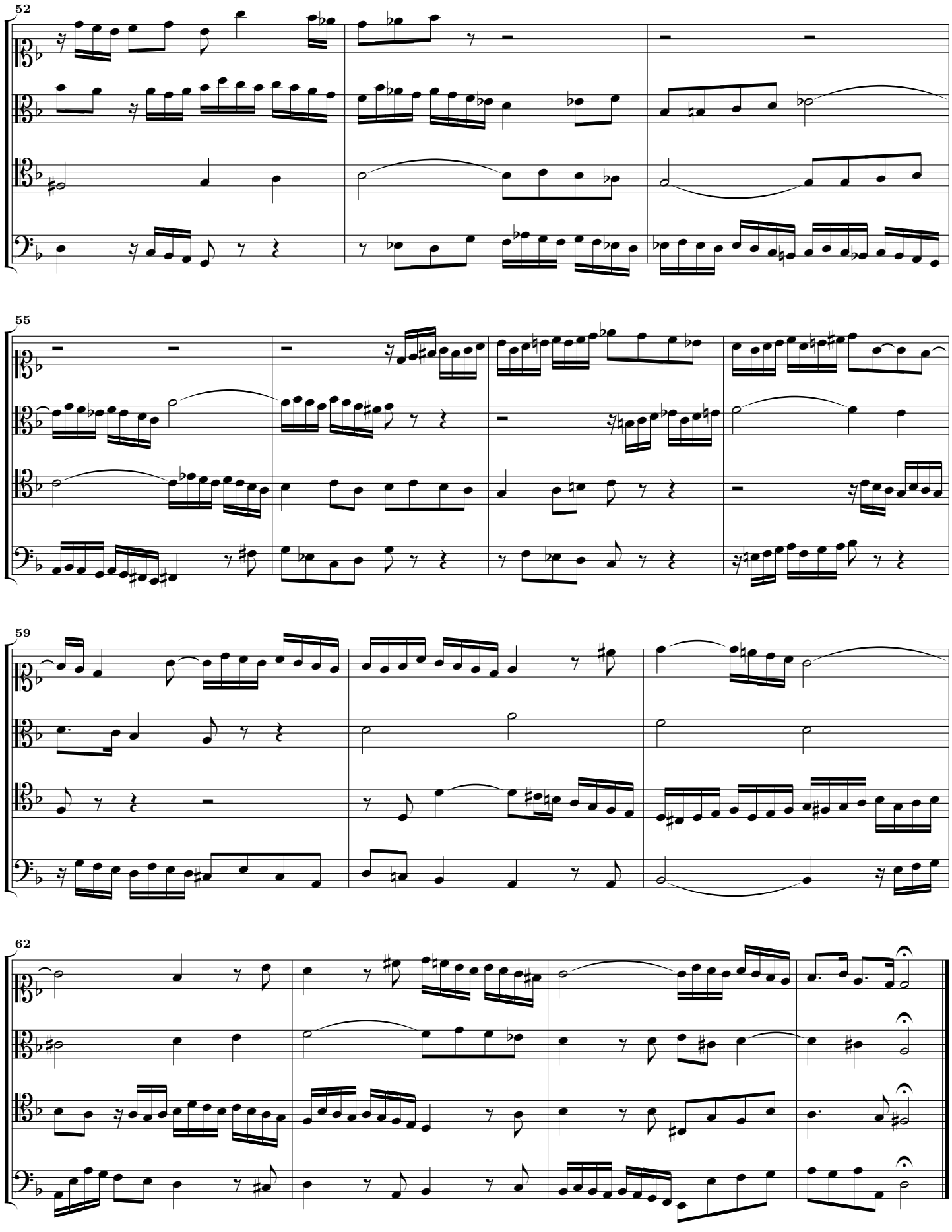

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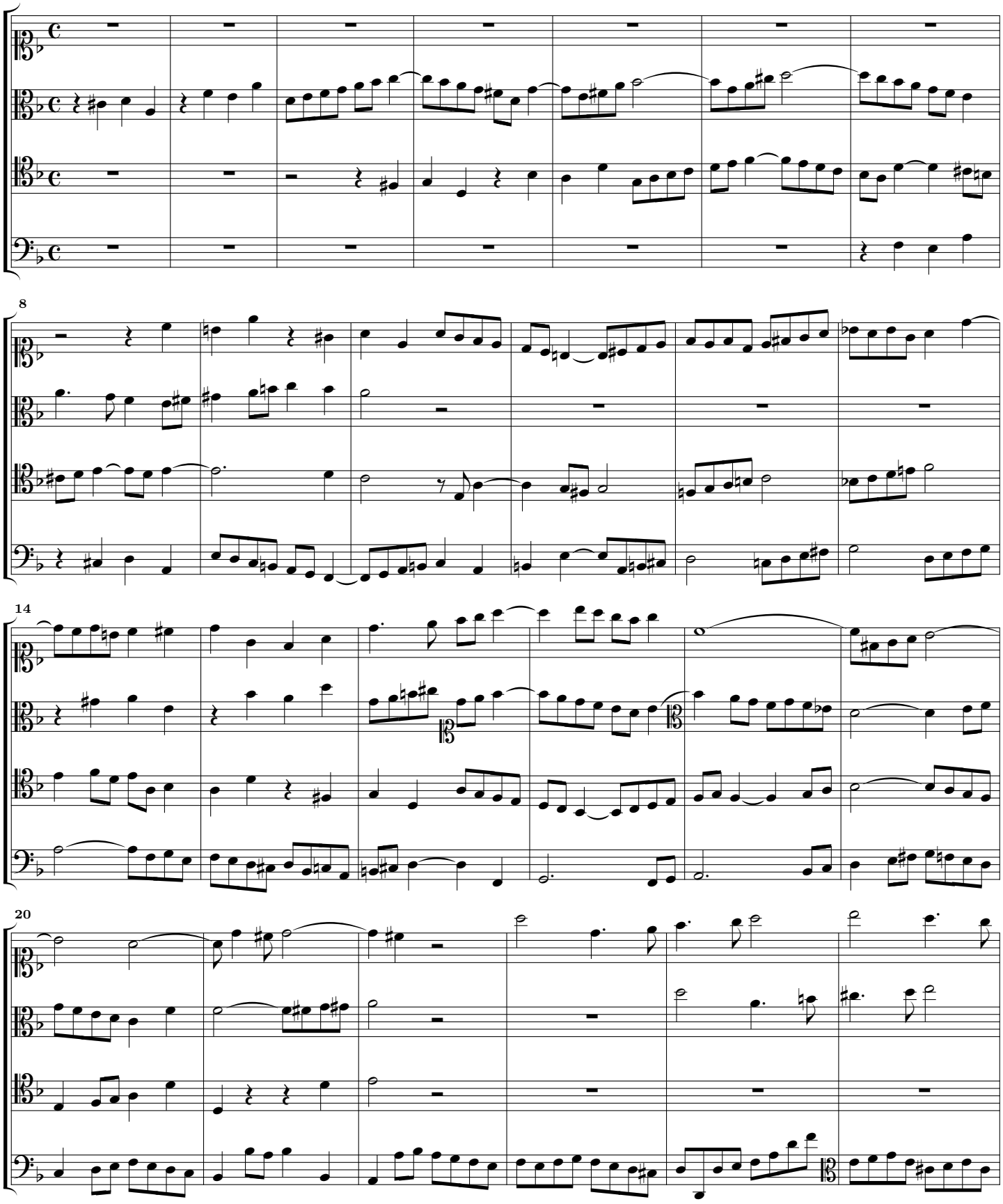
Contrapunctus 10 a 4. alla Decima[1]



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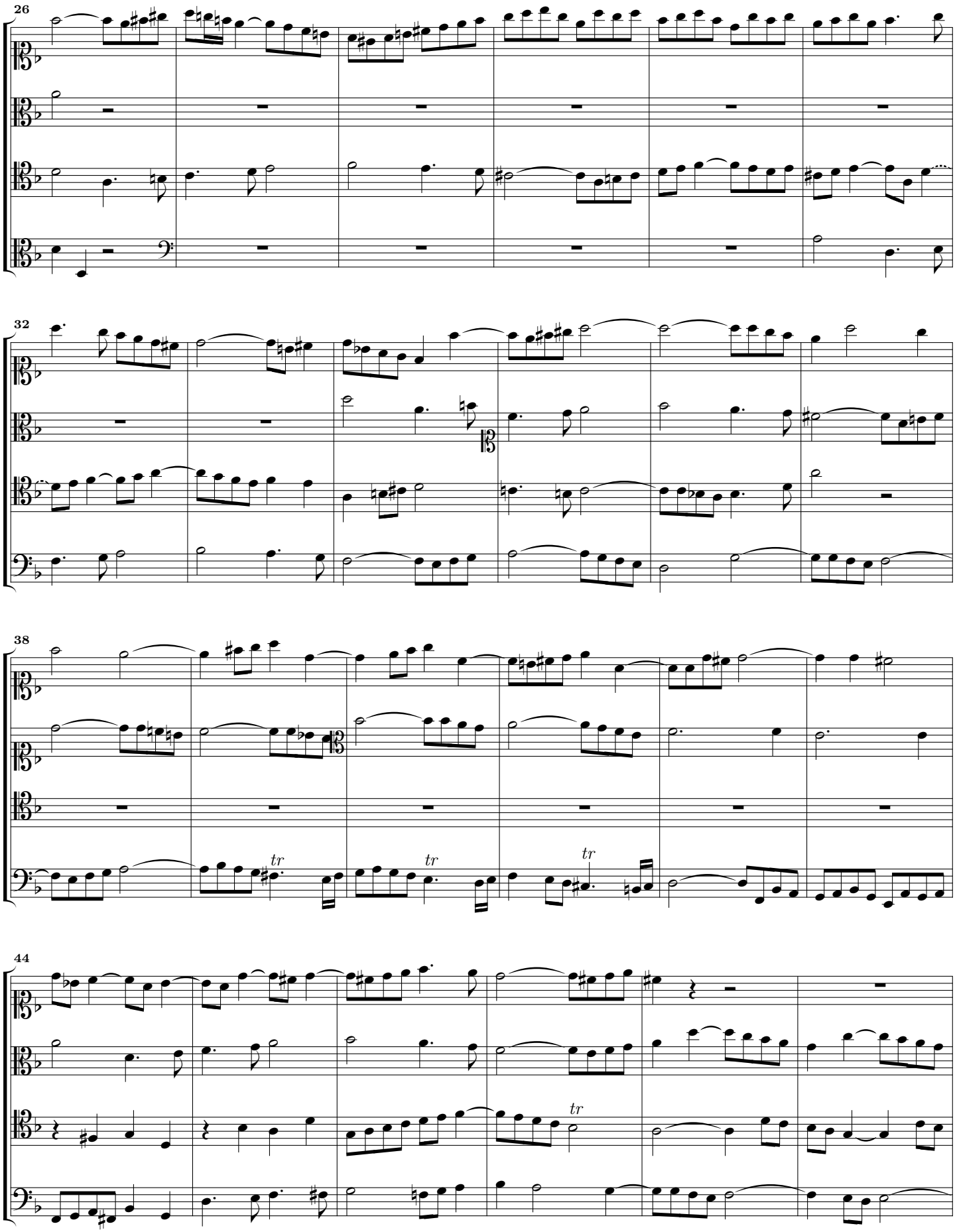

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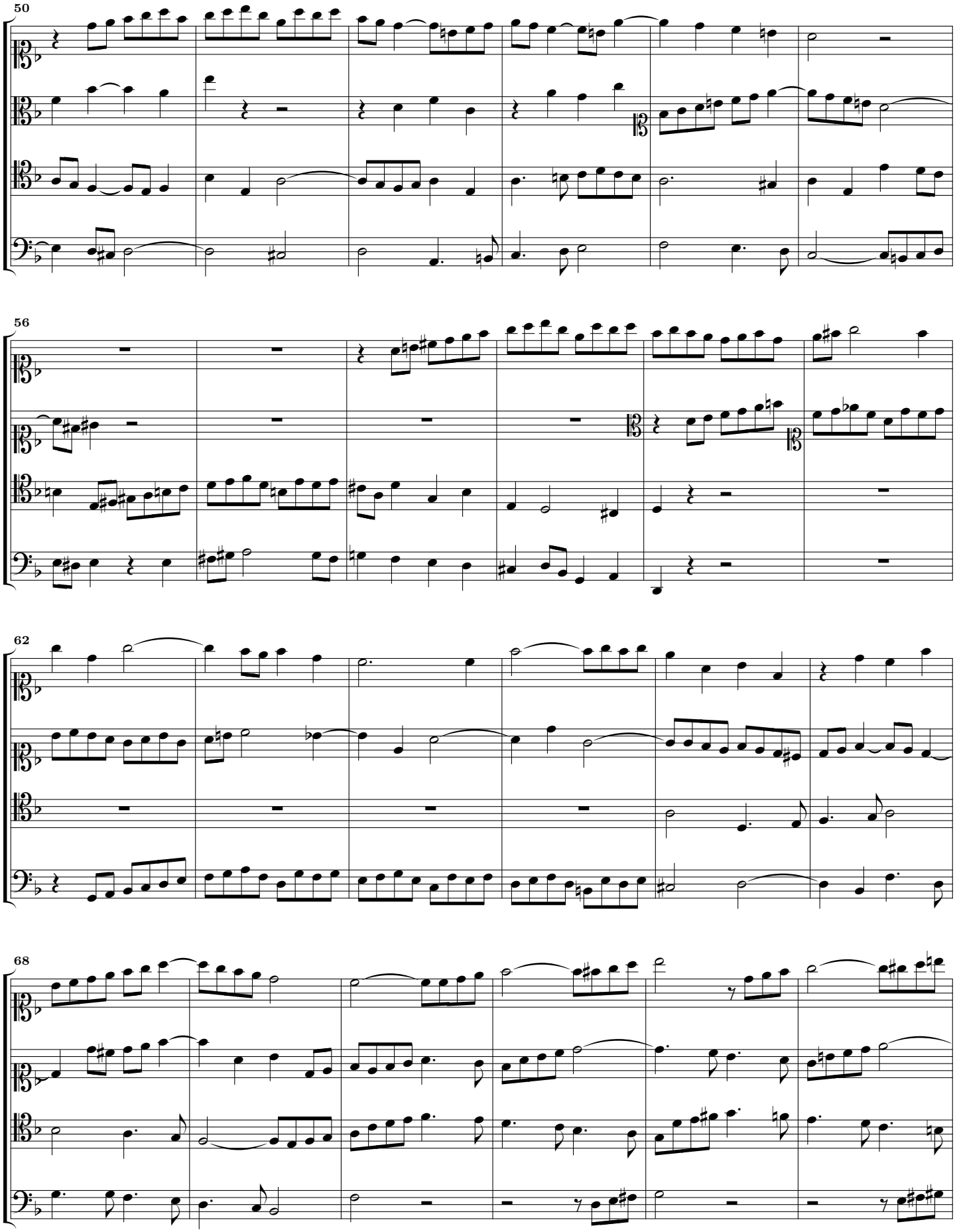

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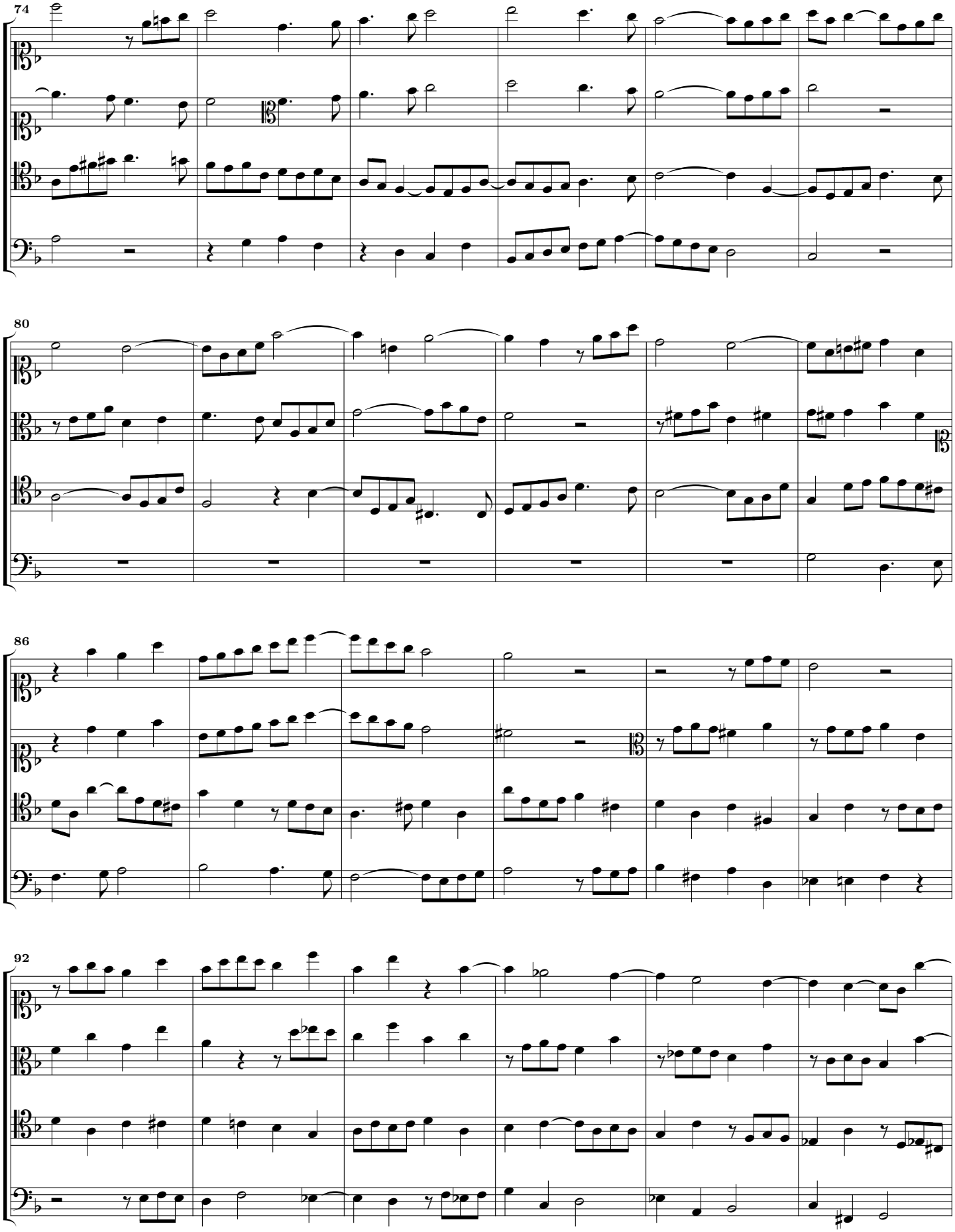

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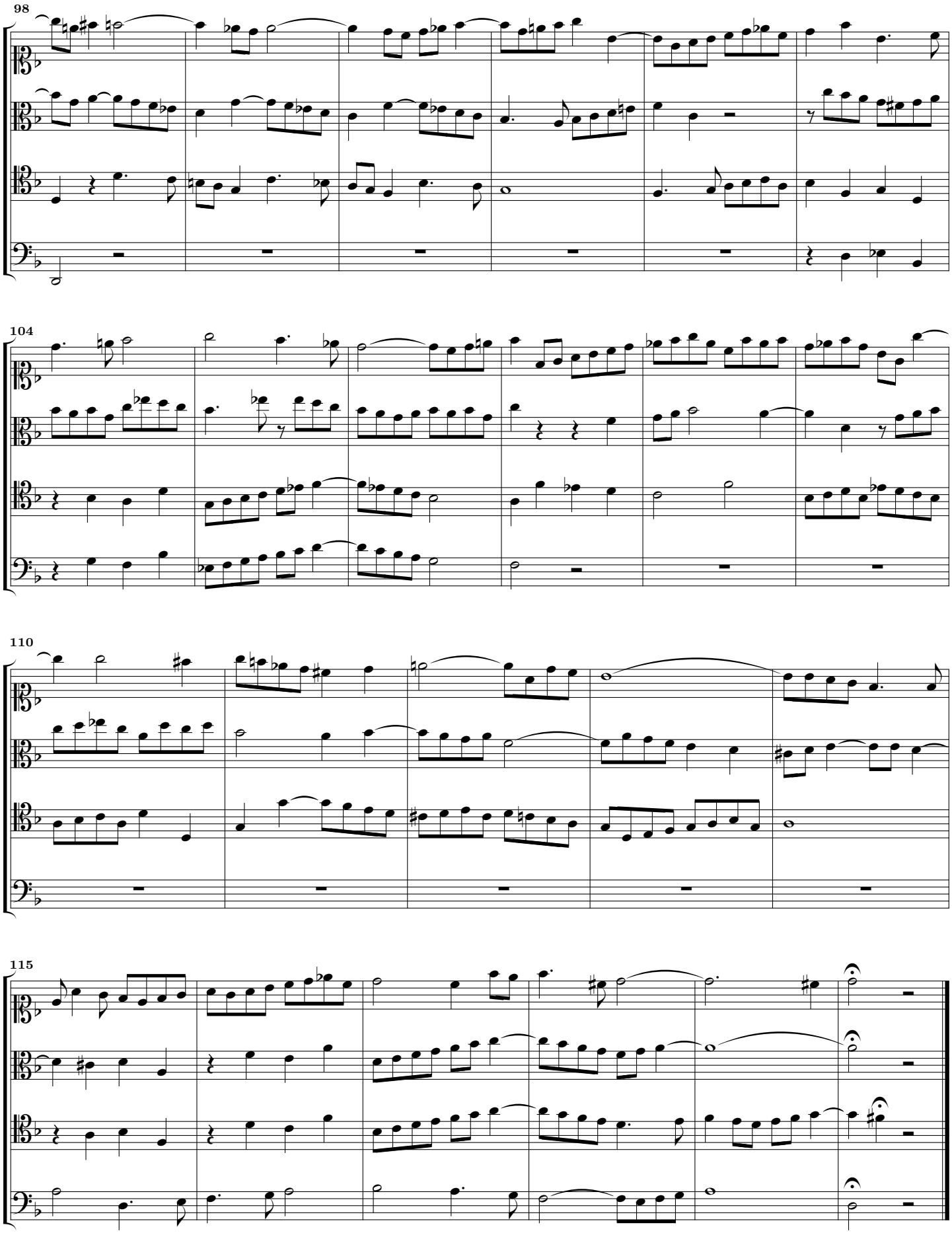

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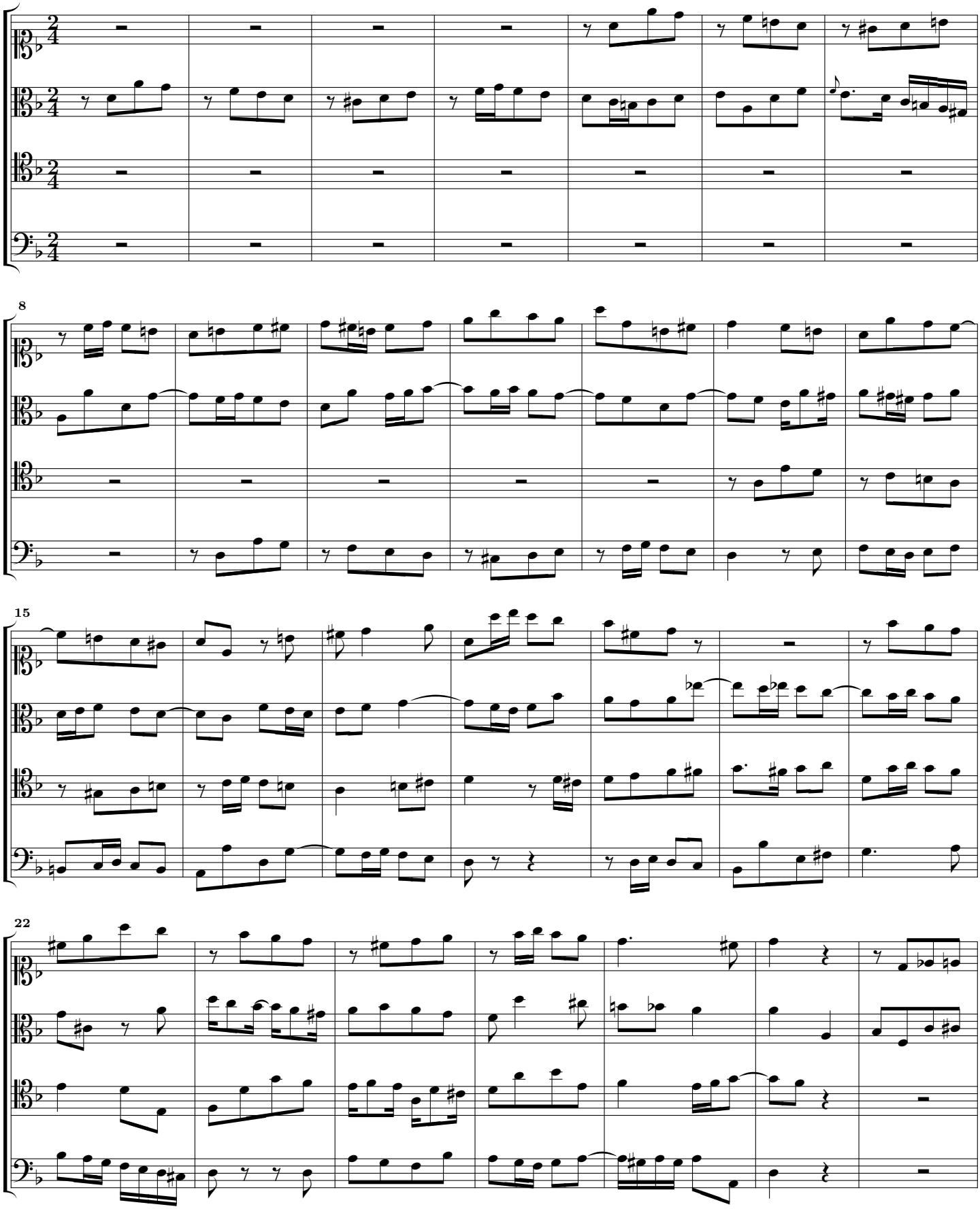
XI – Contrapunctus 11 a 4.



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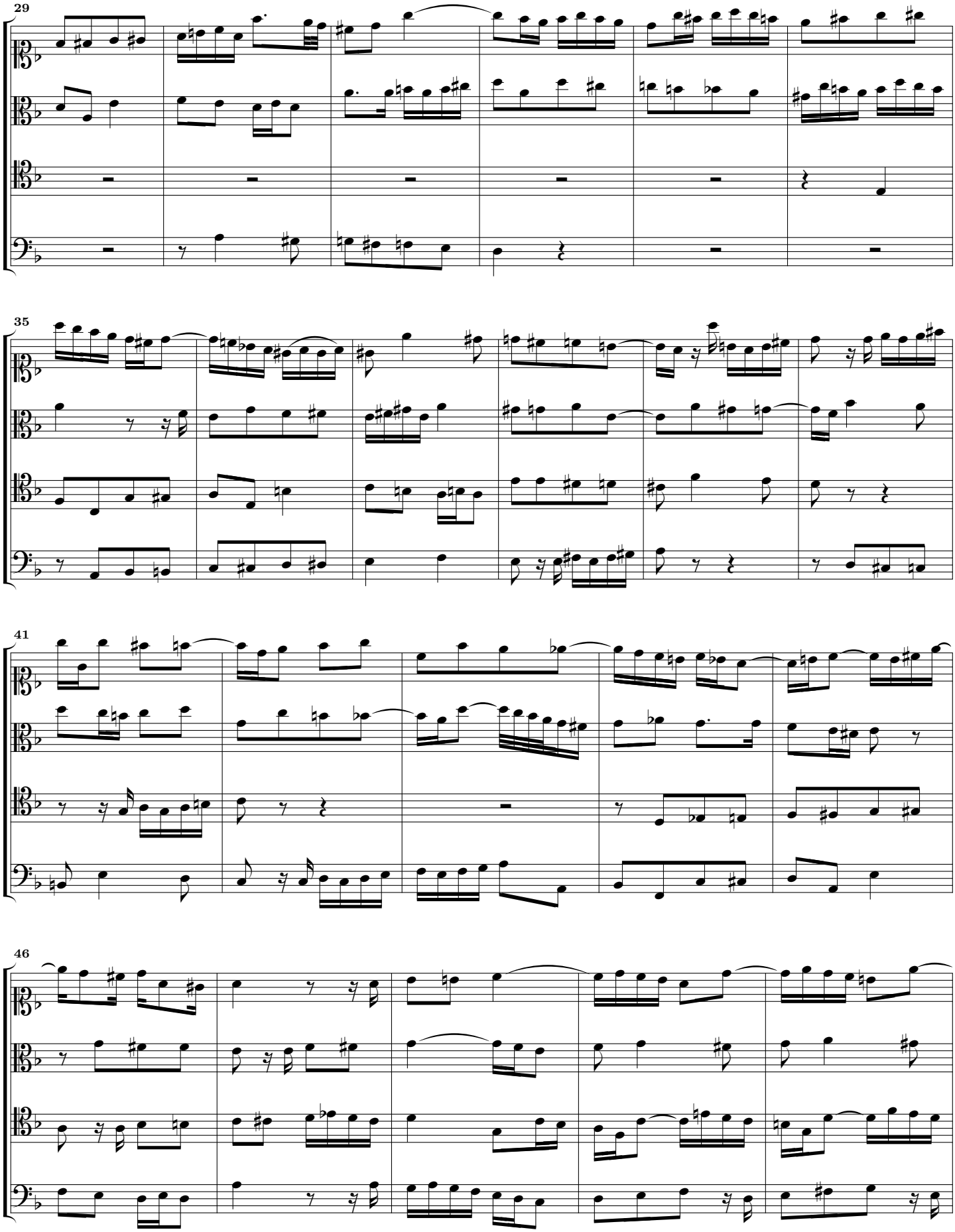

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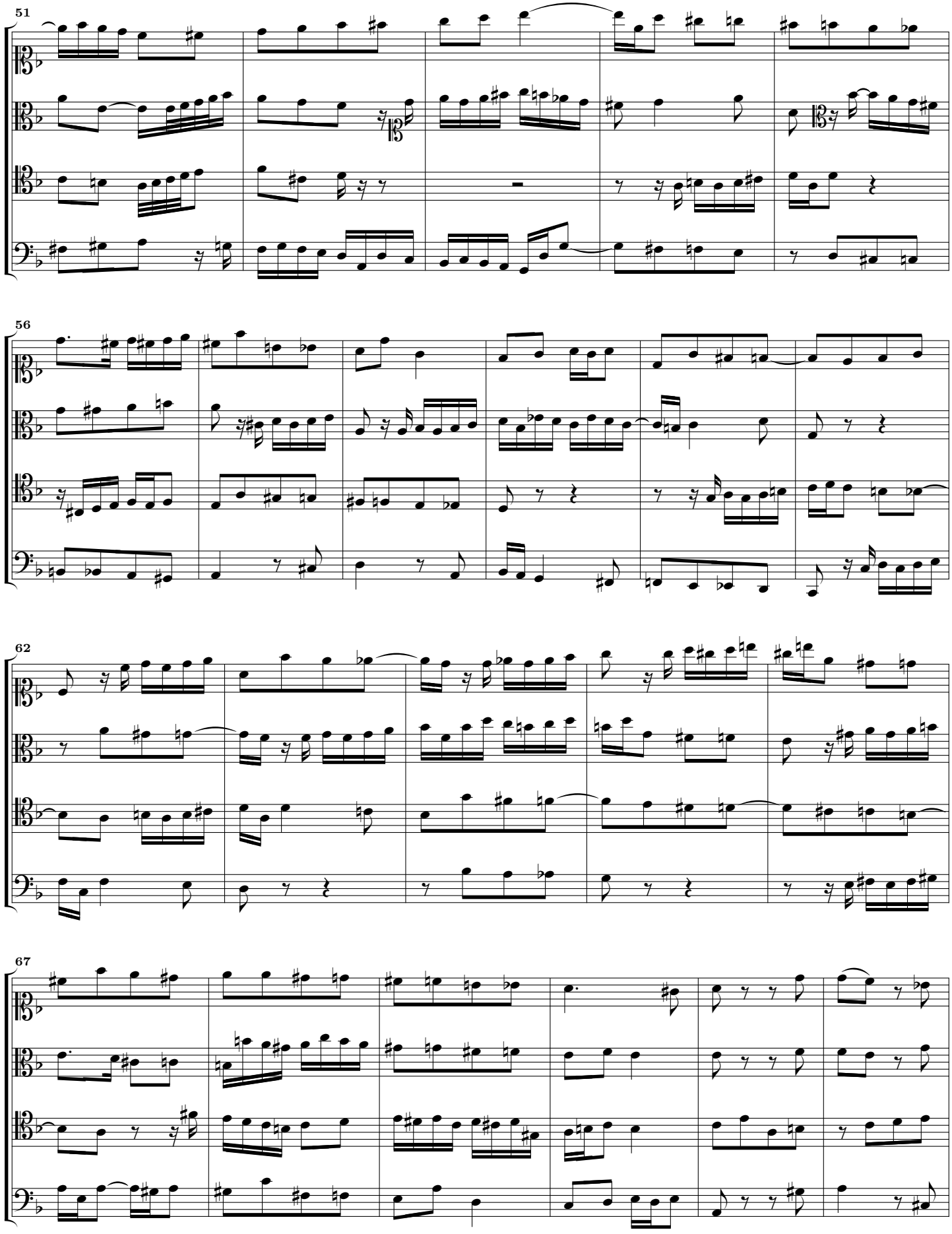

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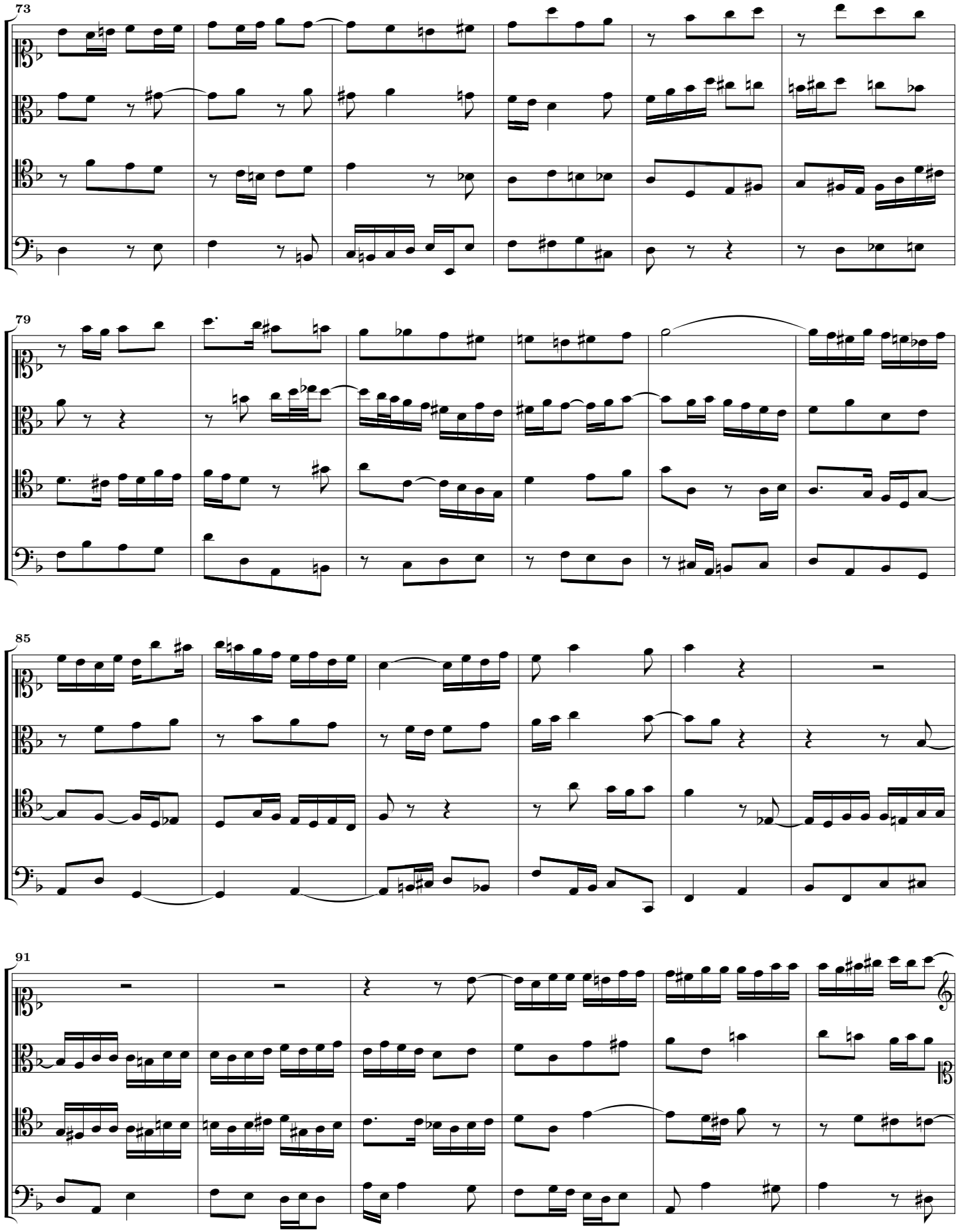

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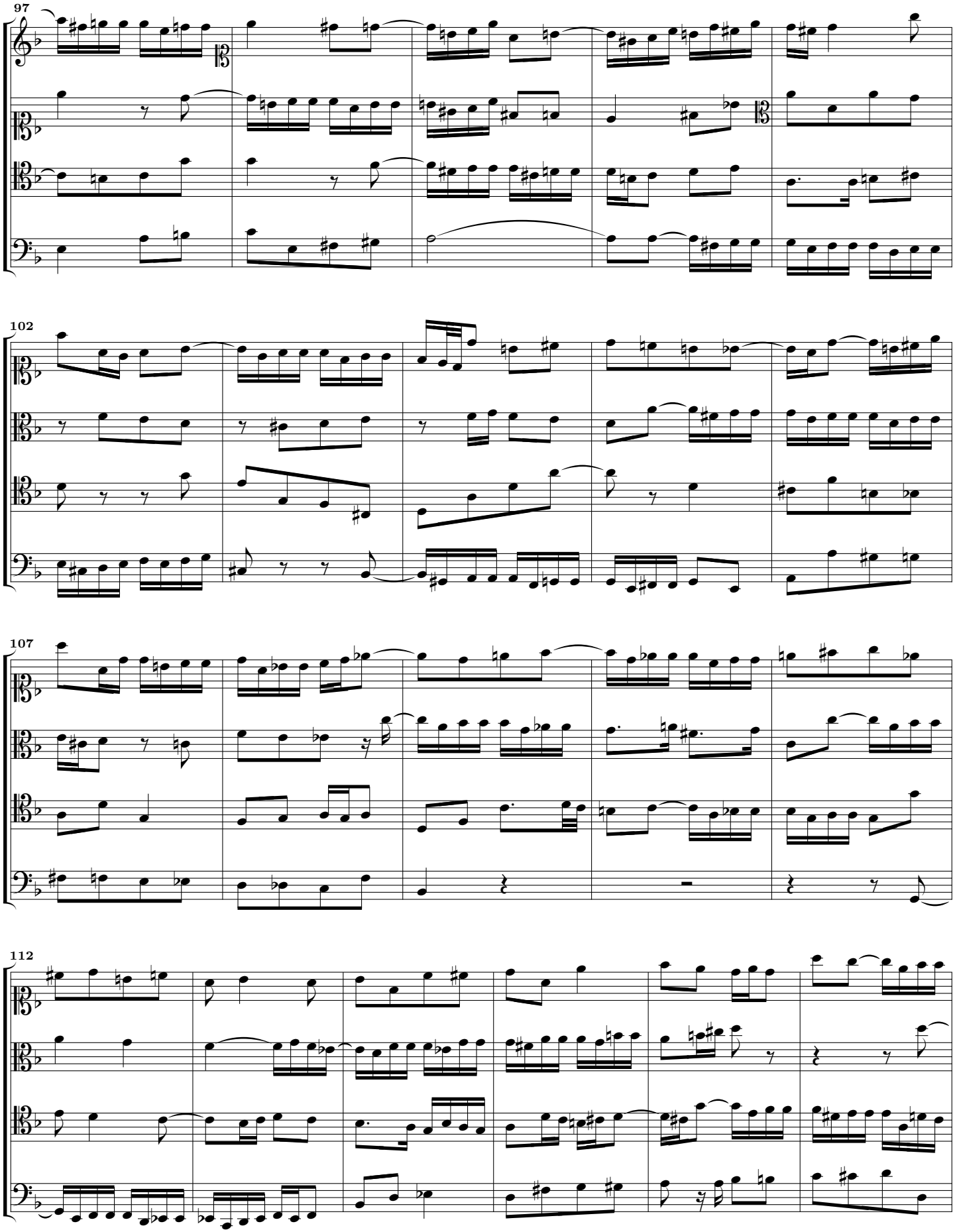

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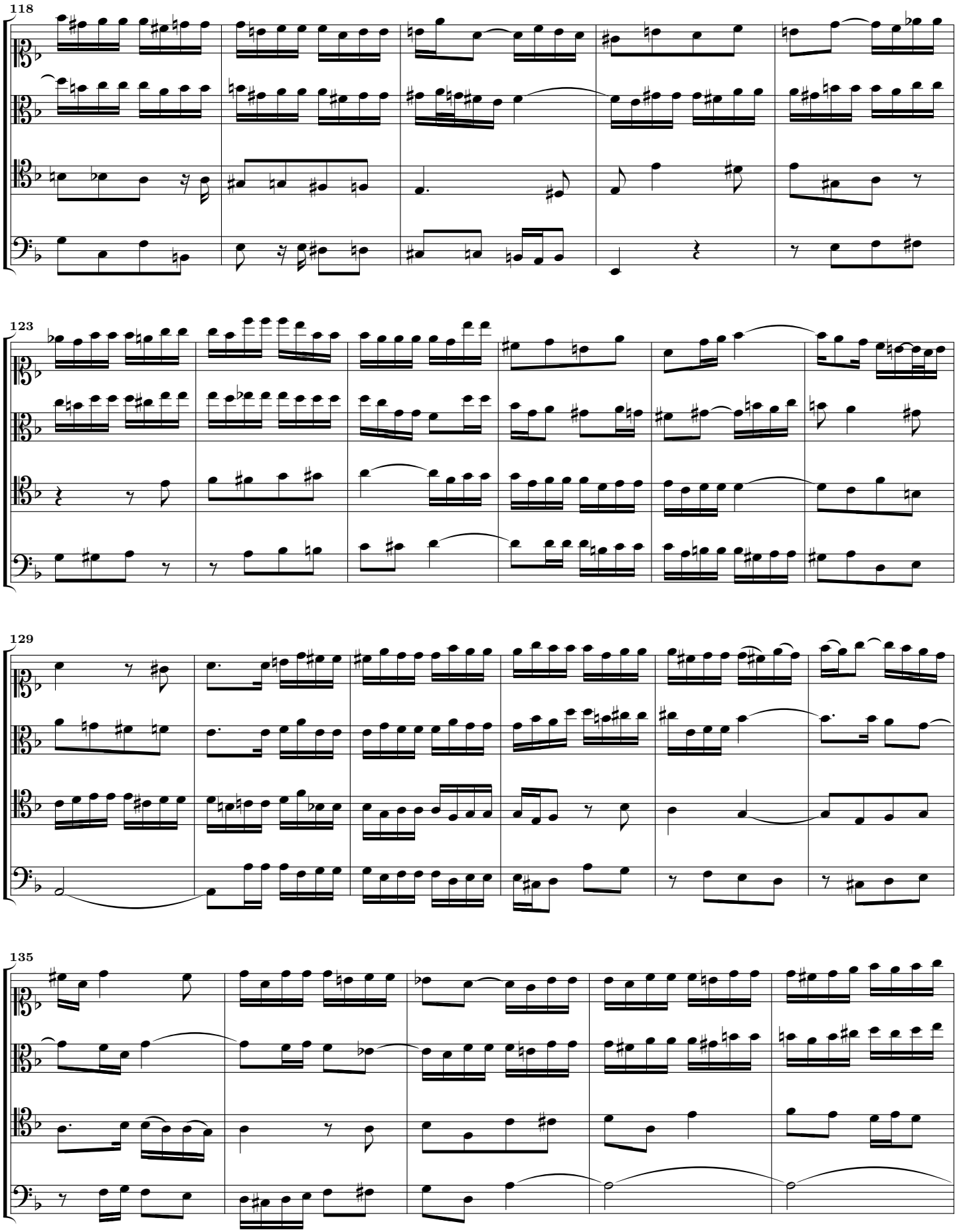

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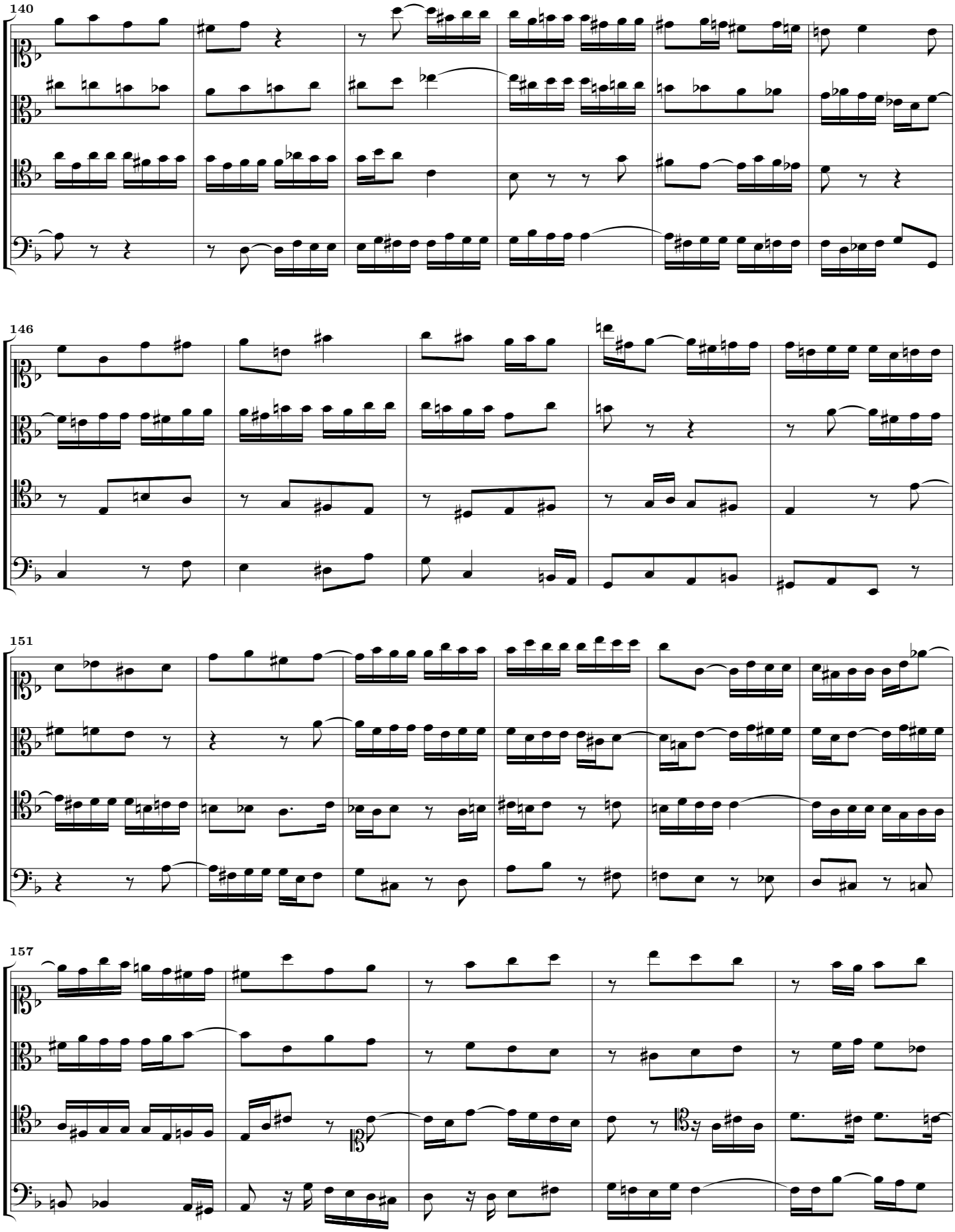

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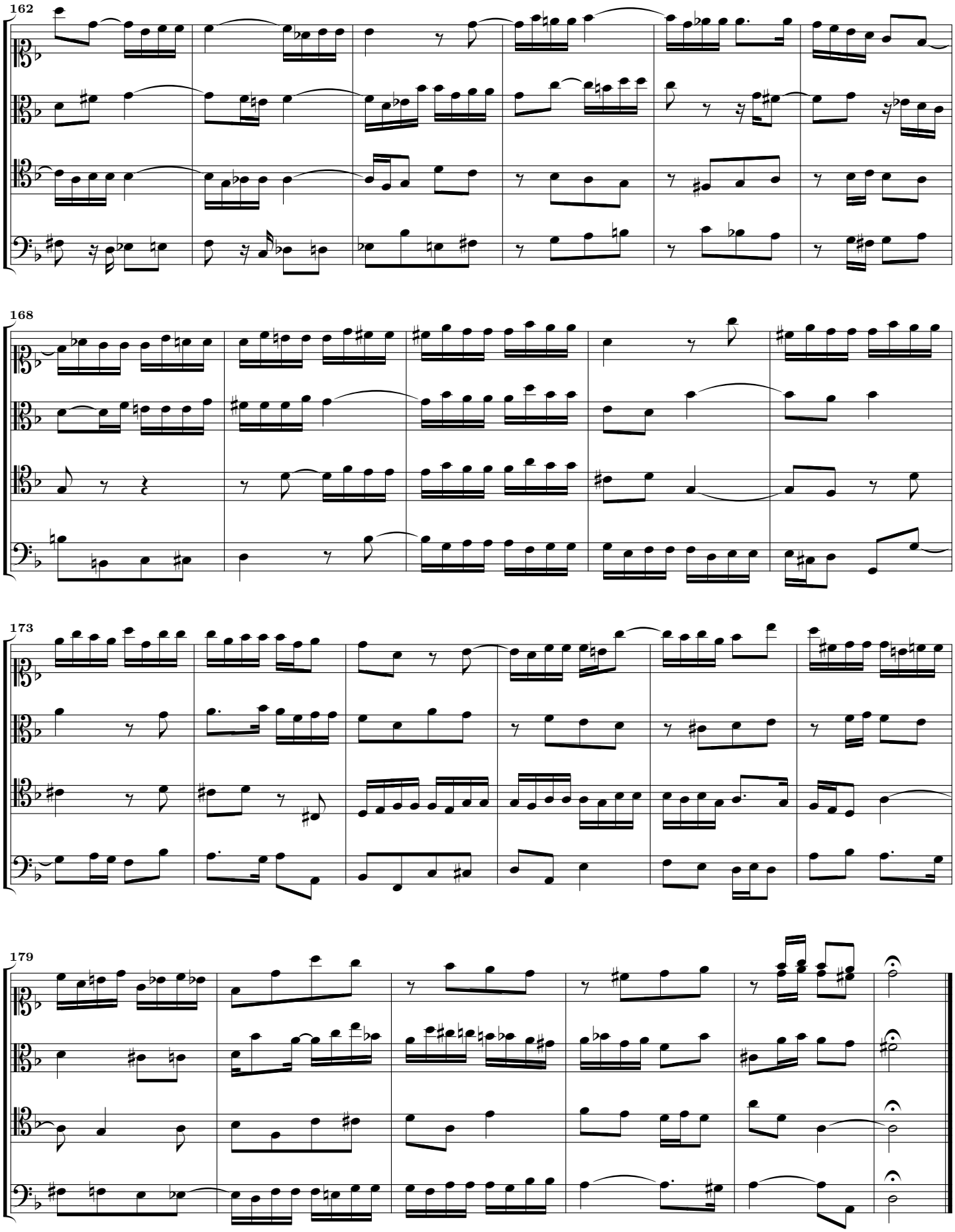

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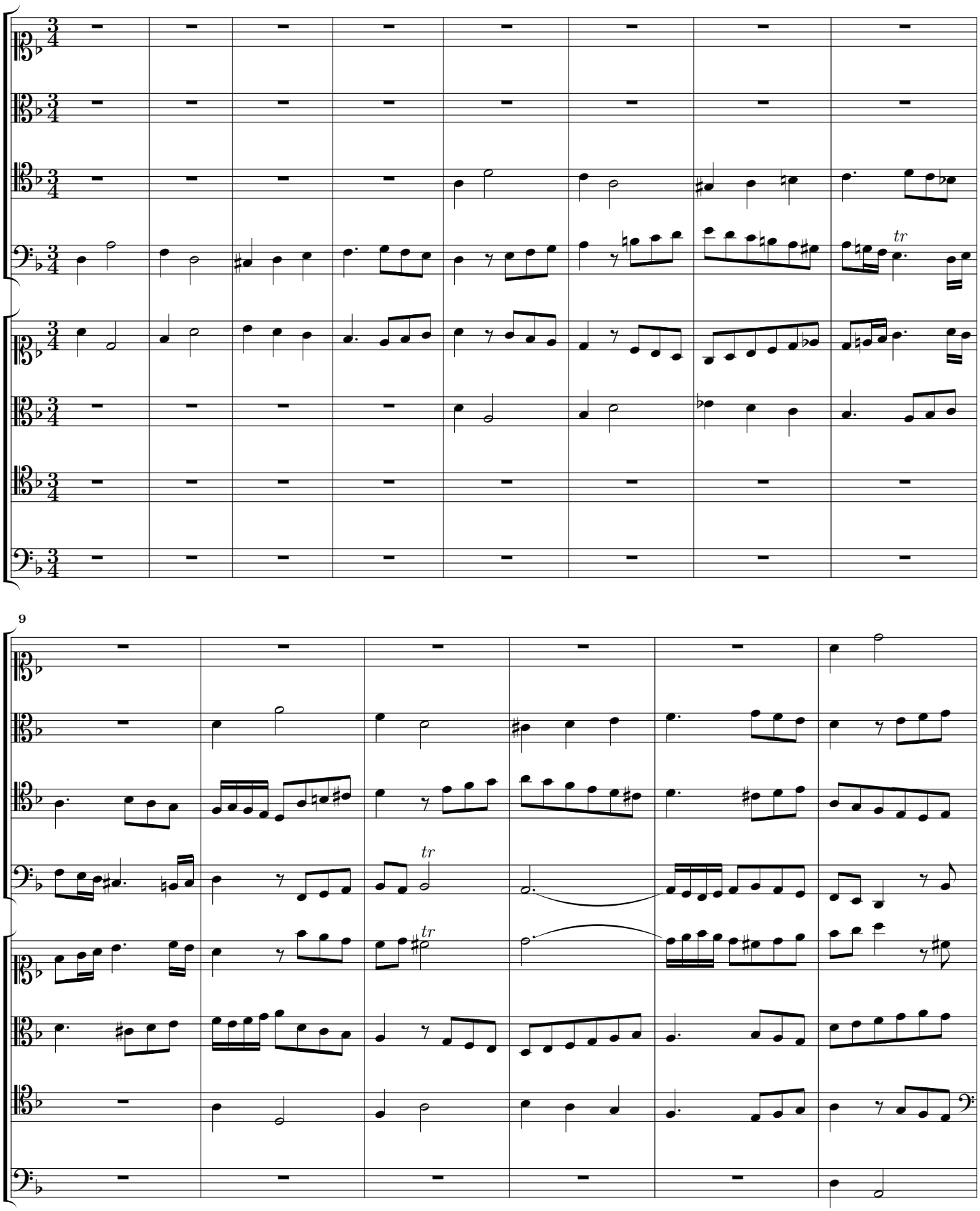
XIII – Contrapunctus 12



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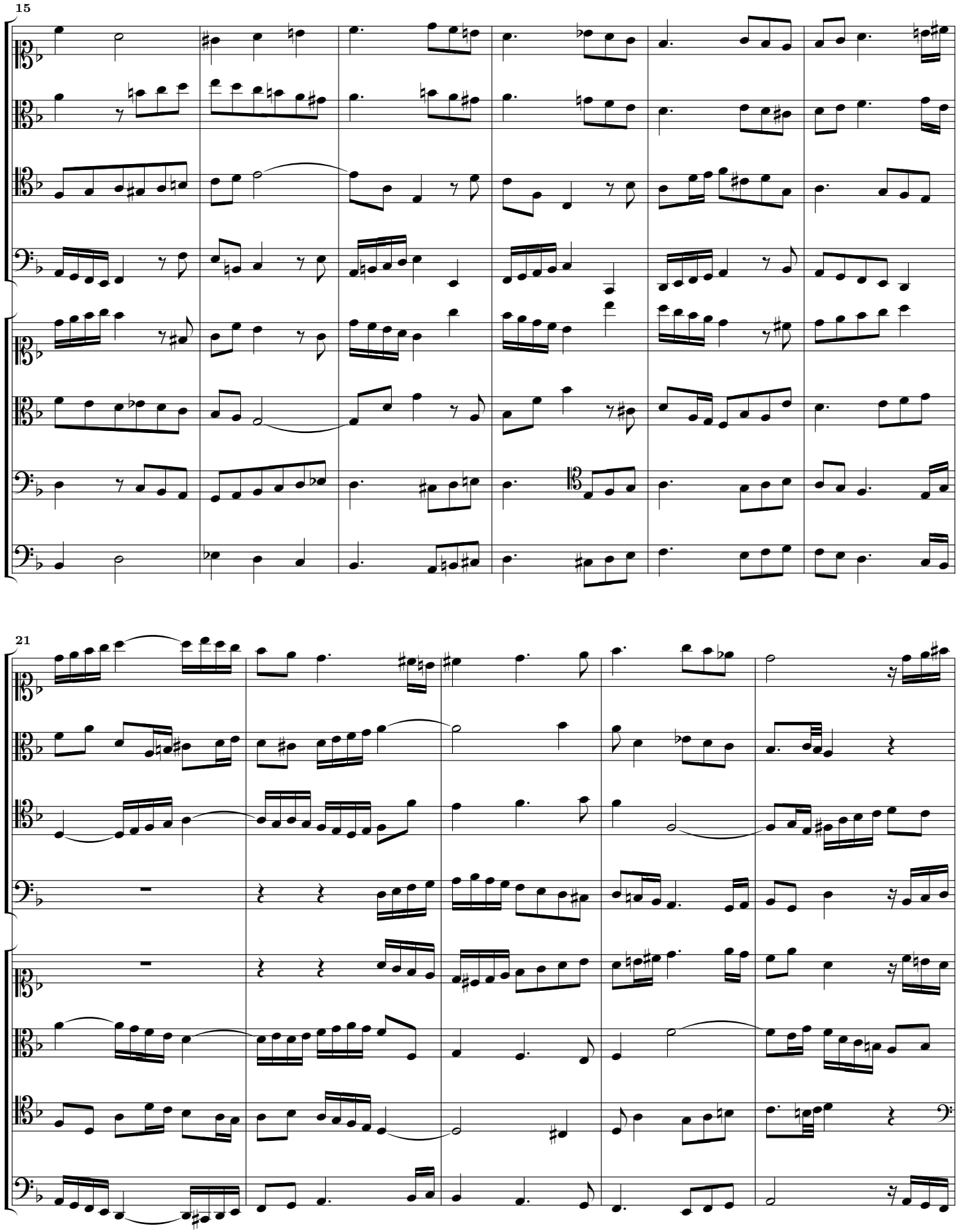

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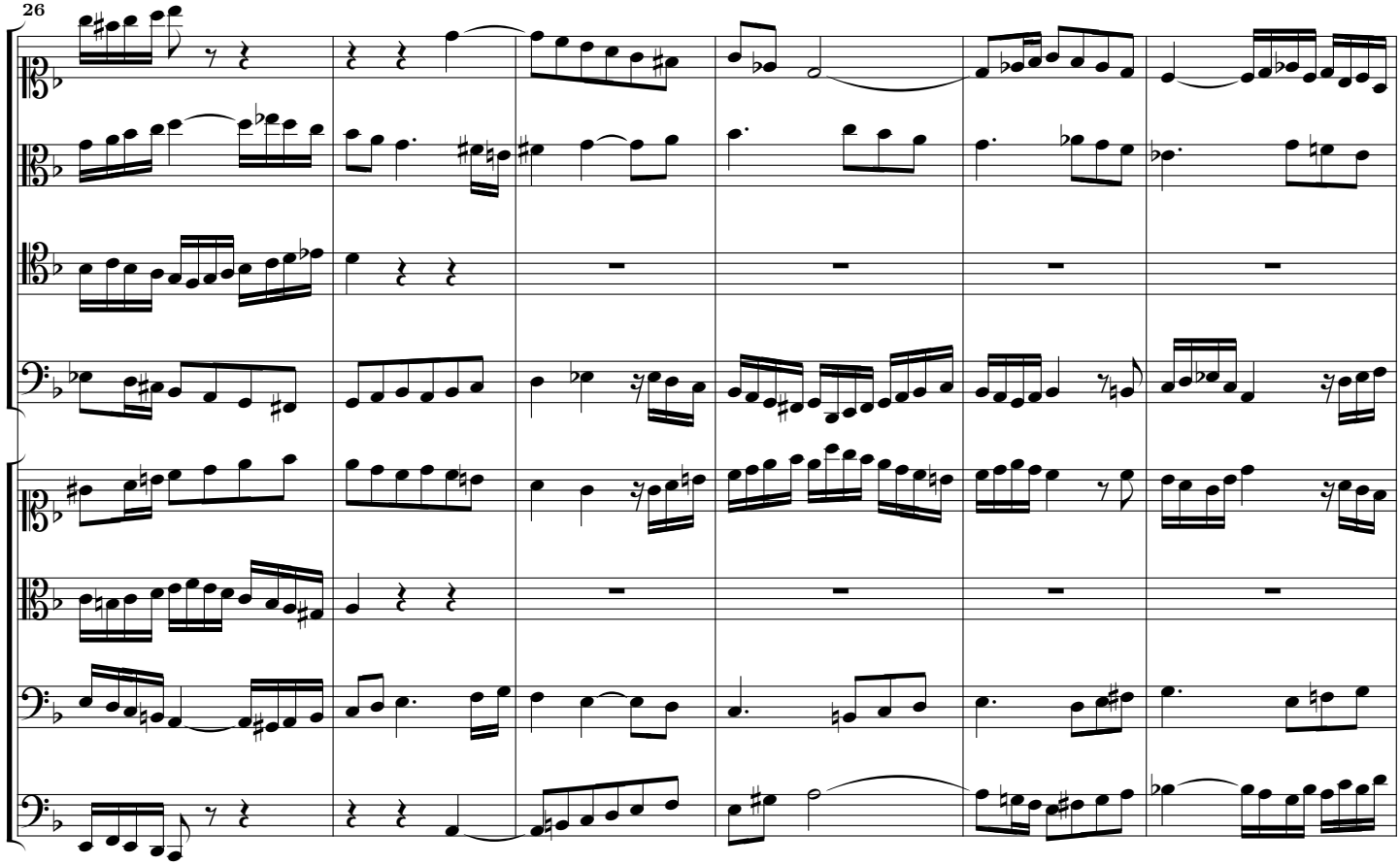

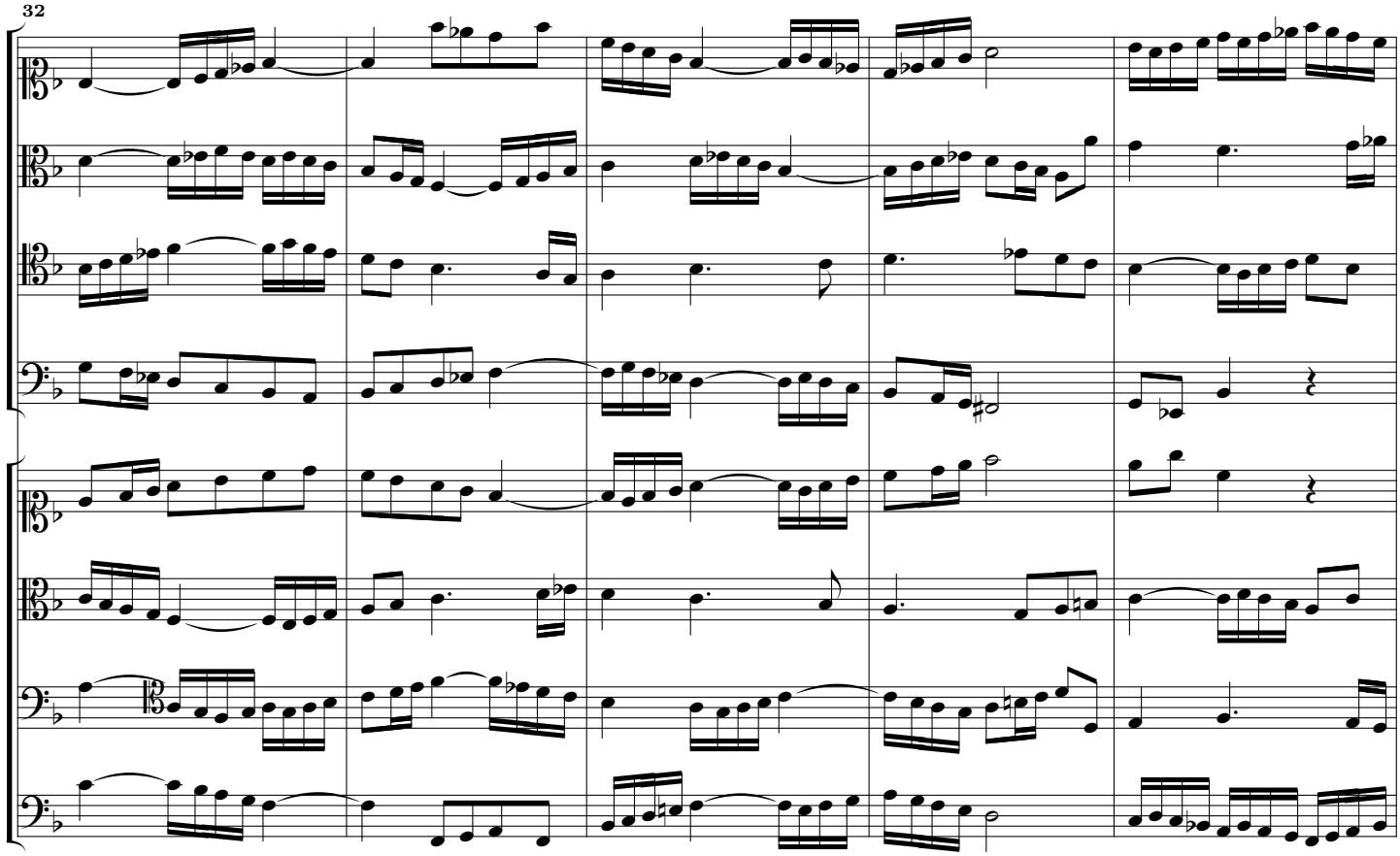

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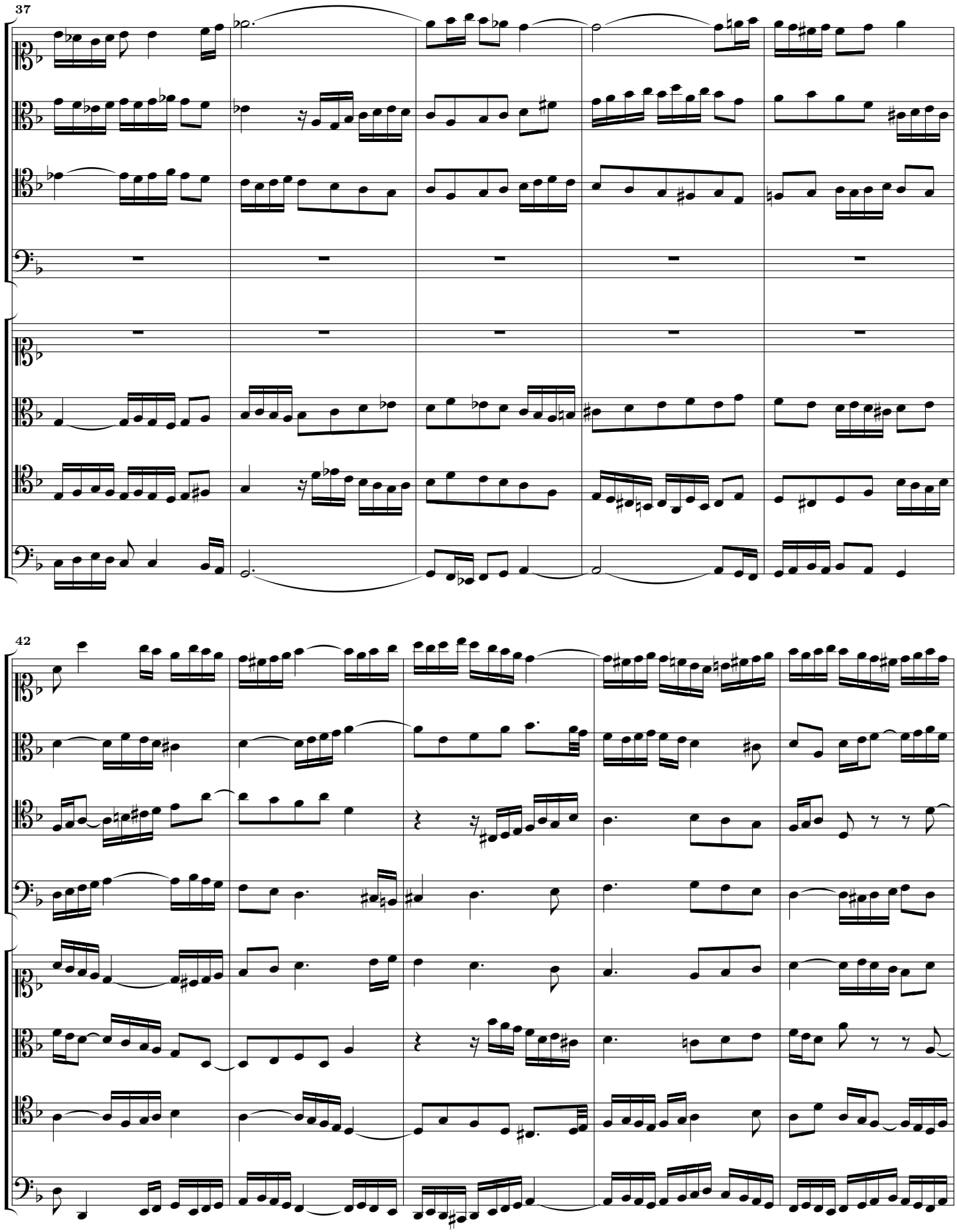

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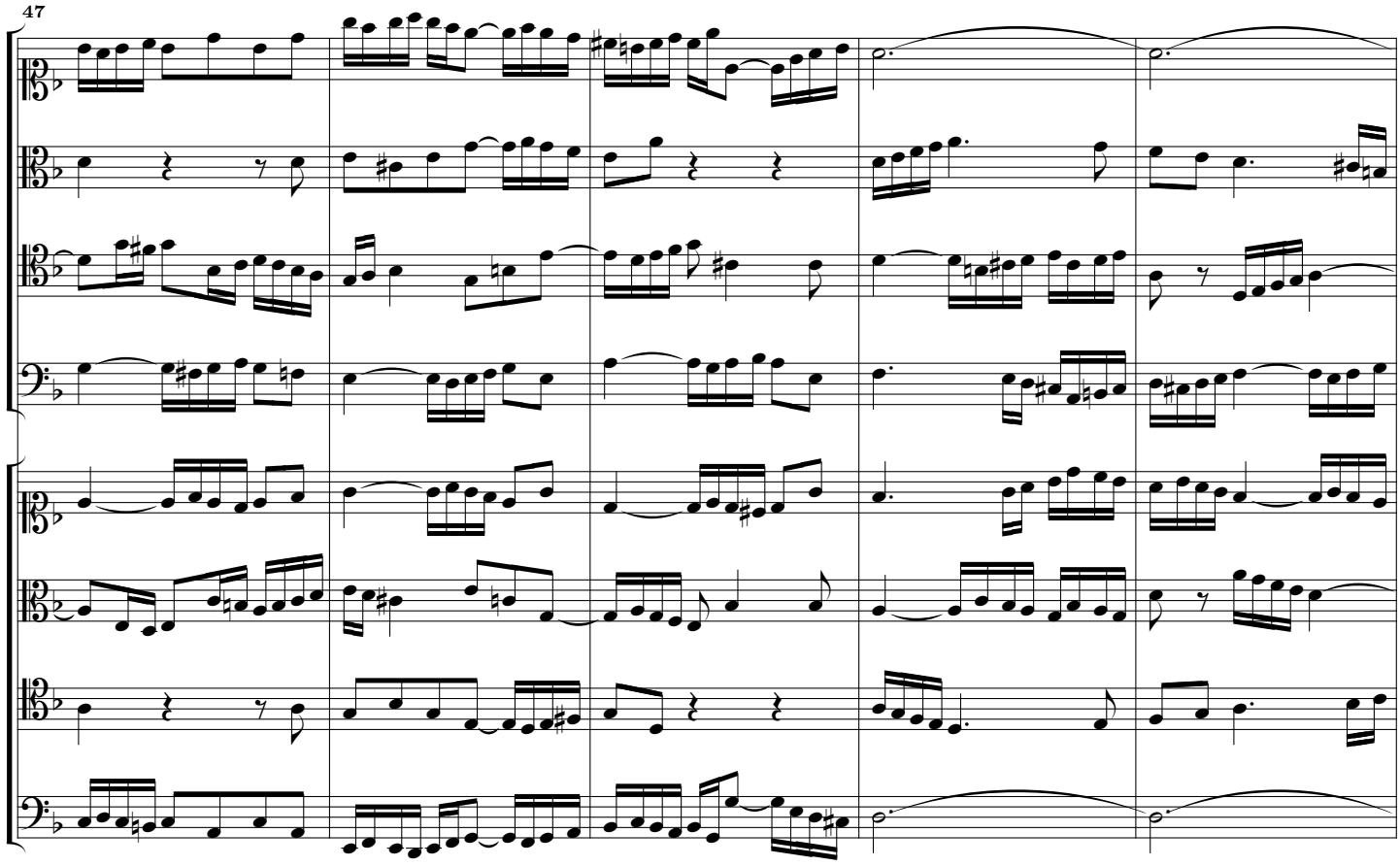

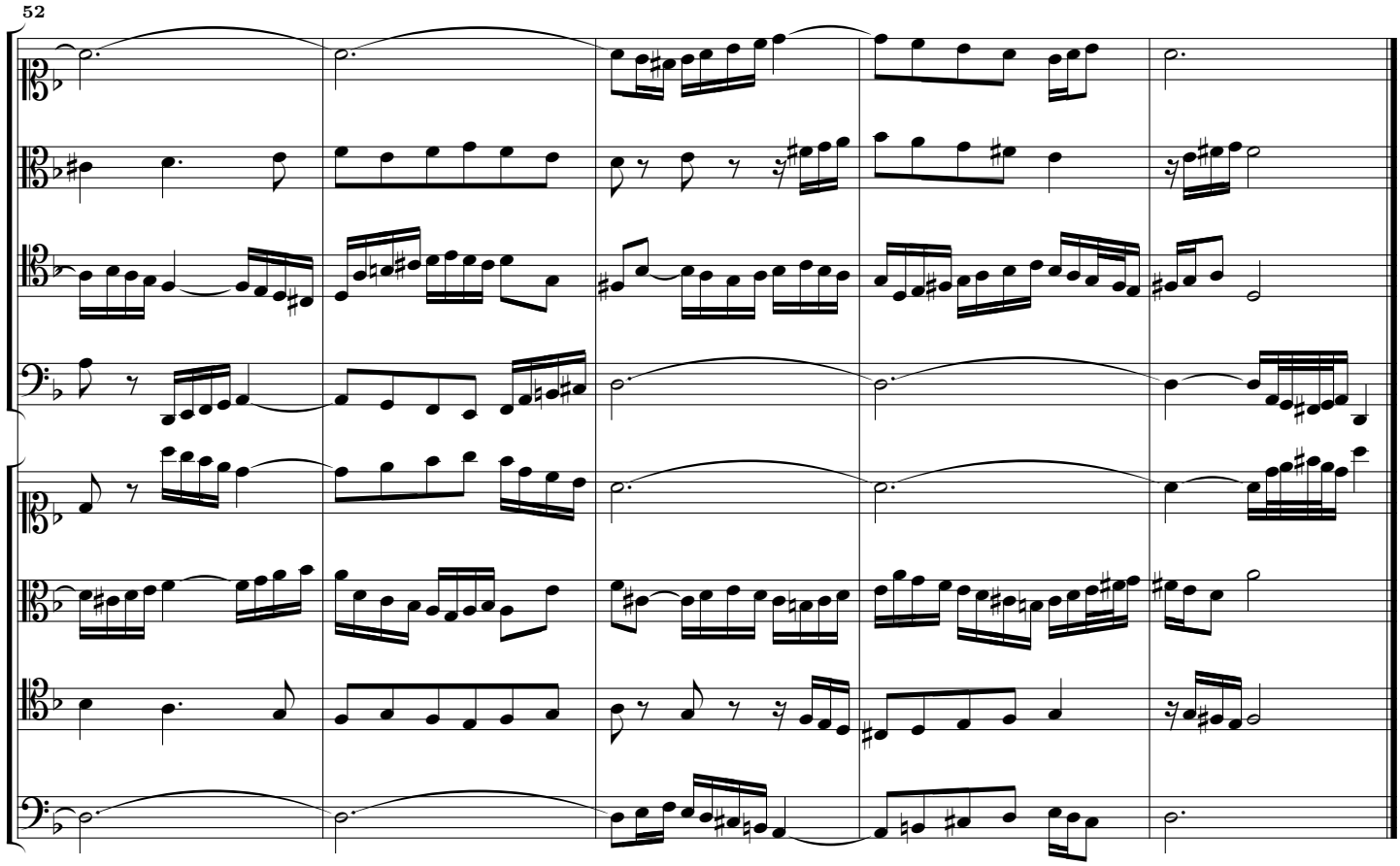

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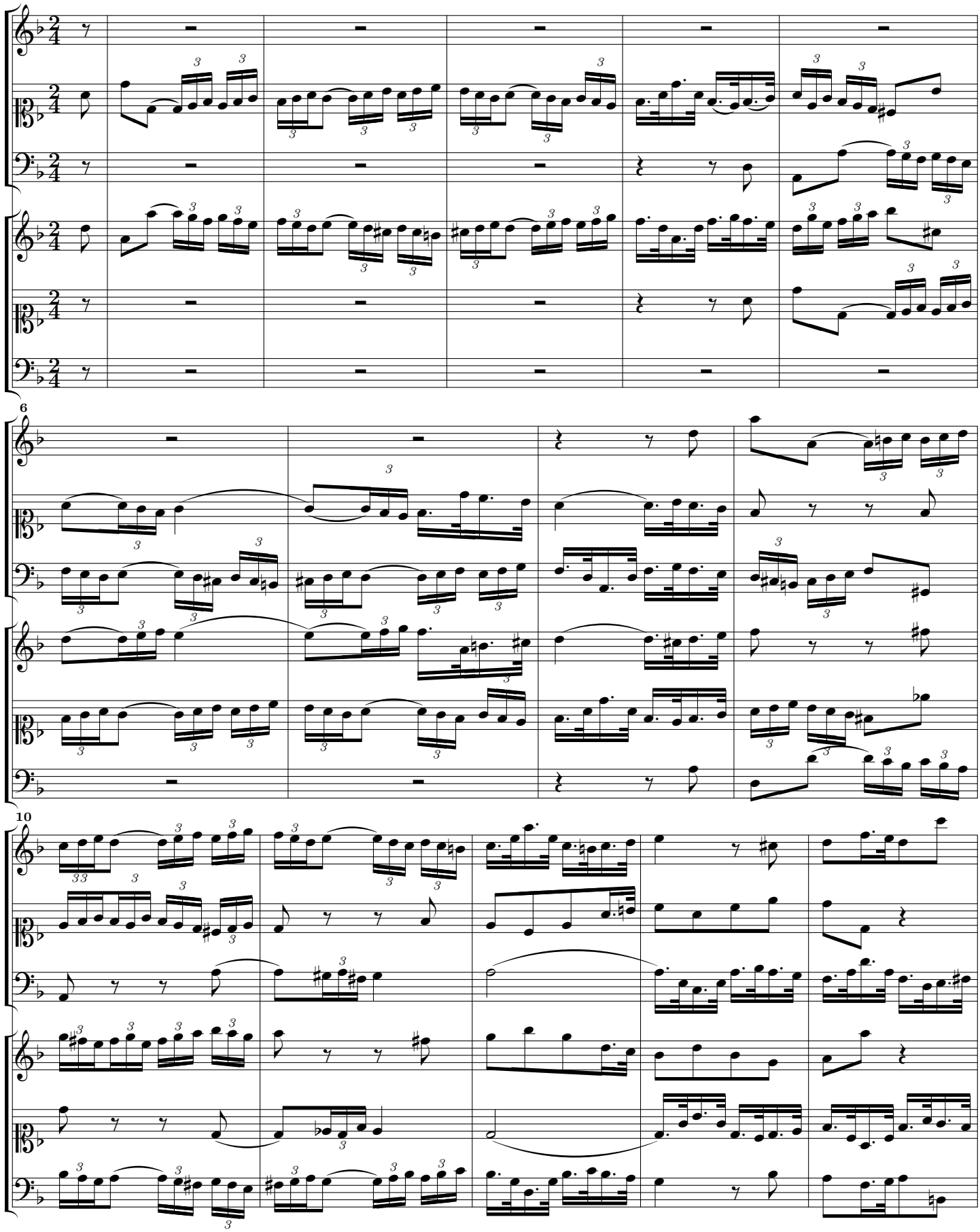
XIV – Contrapunctus 13 a 3.



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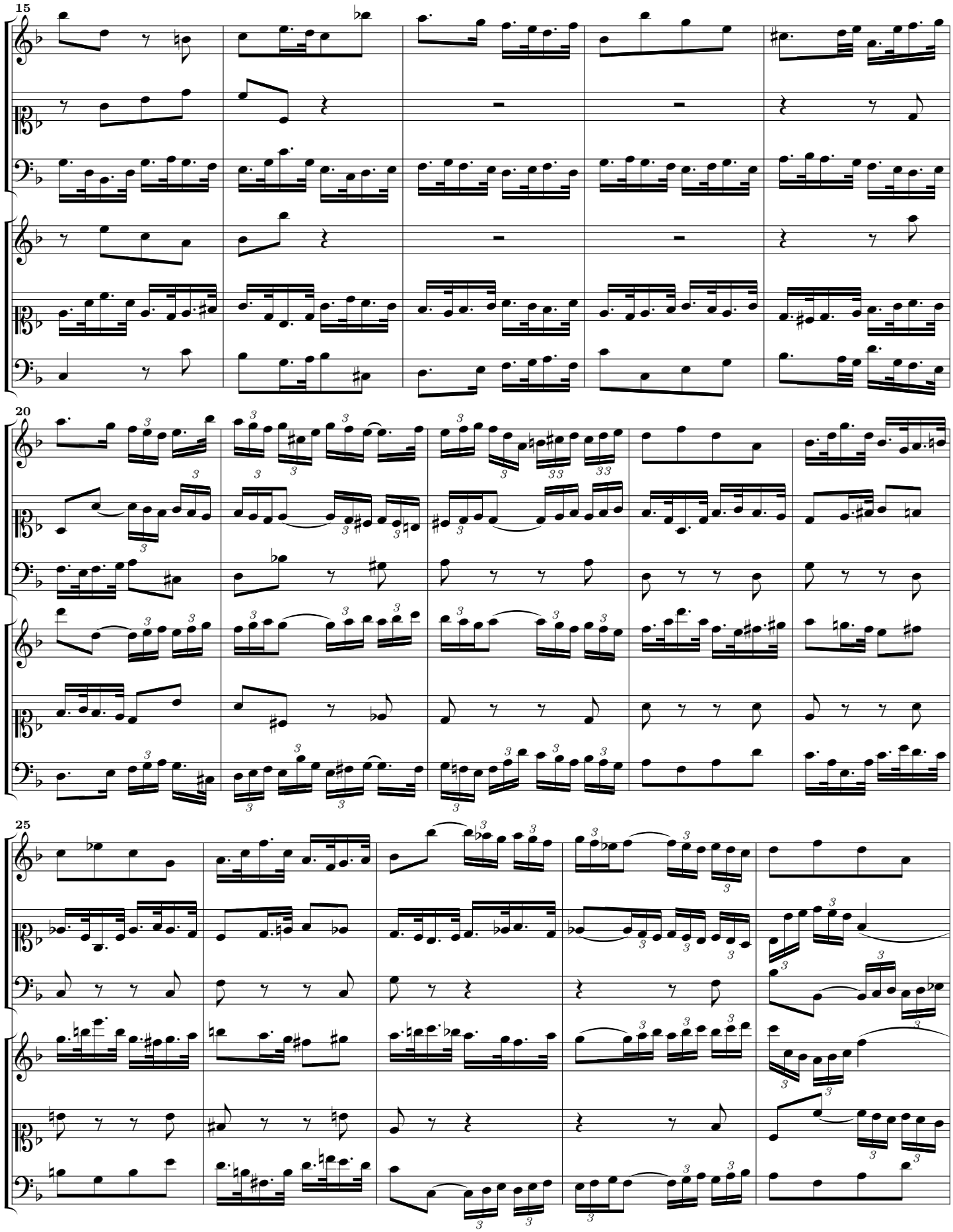

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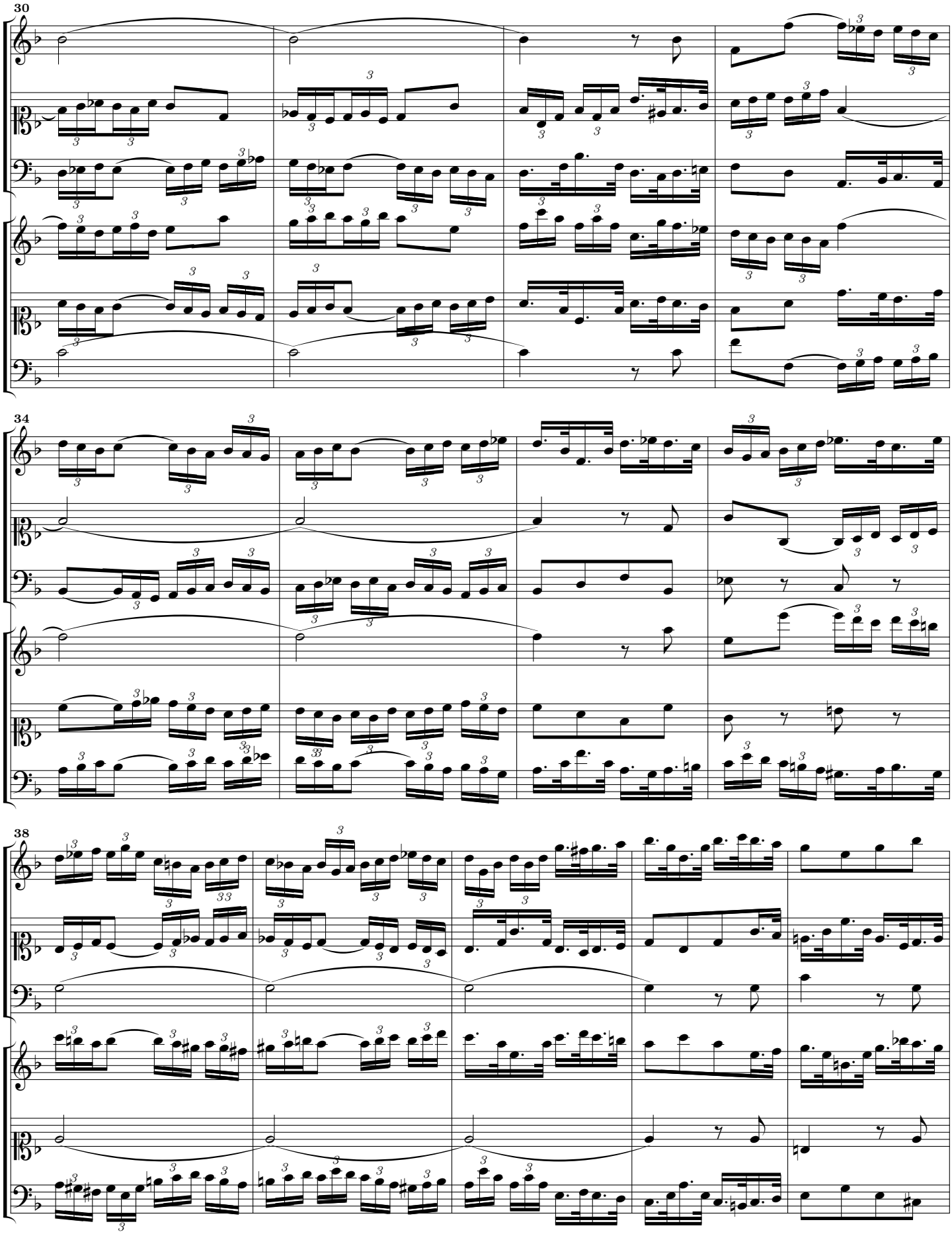

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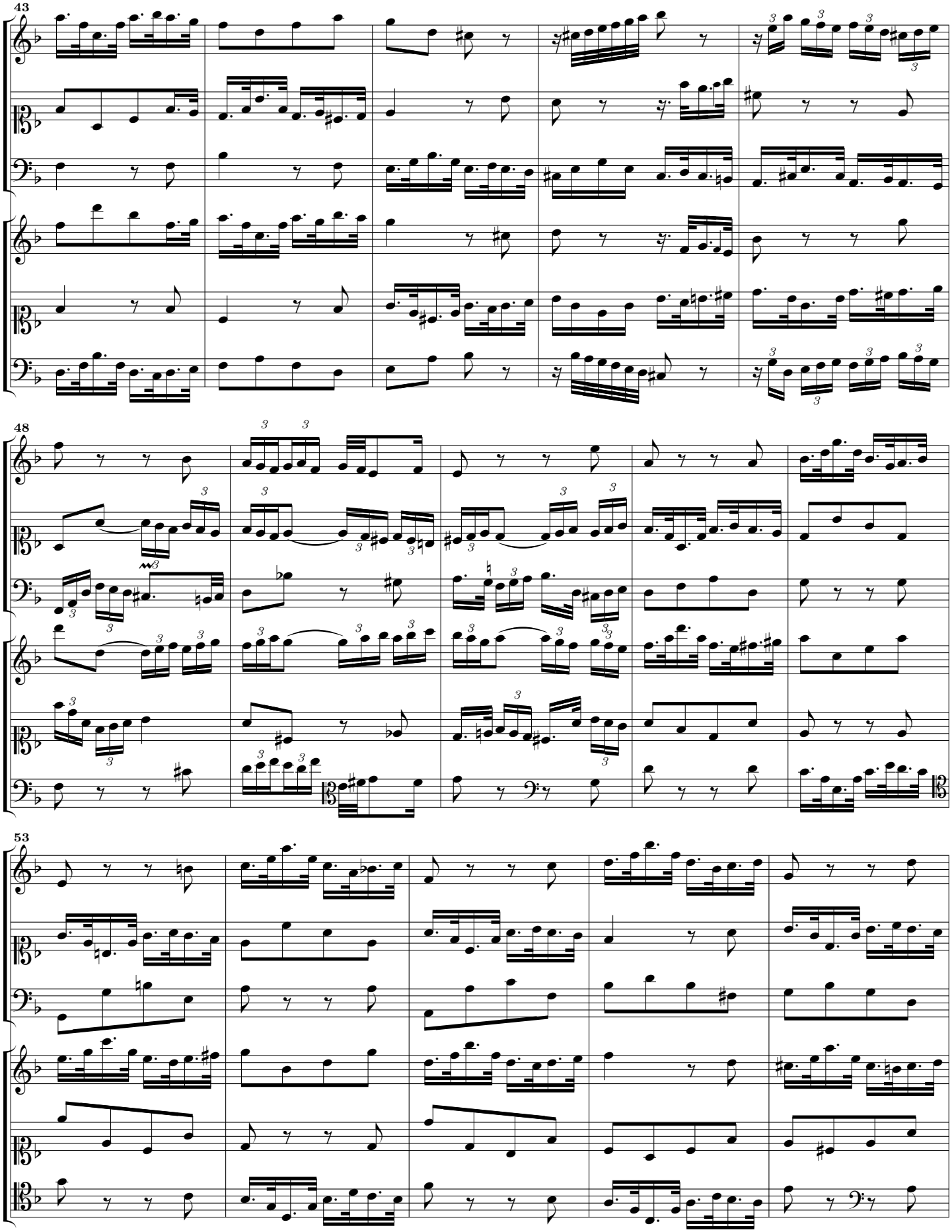

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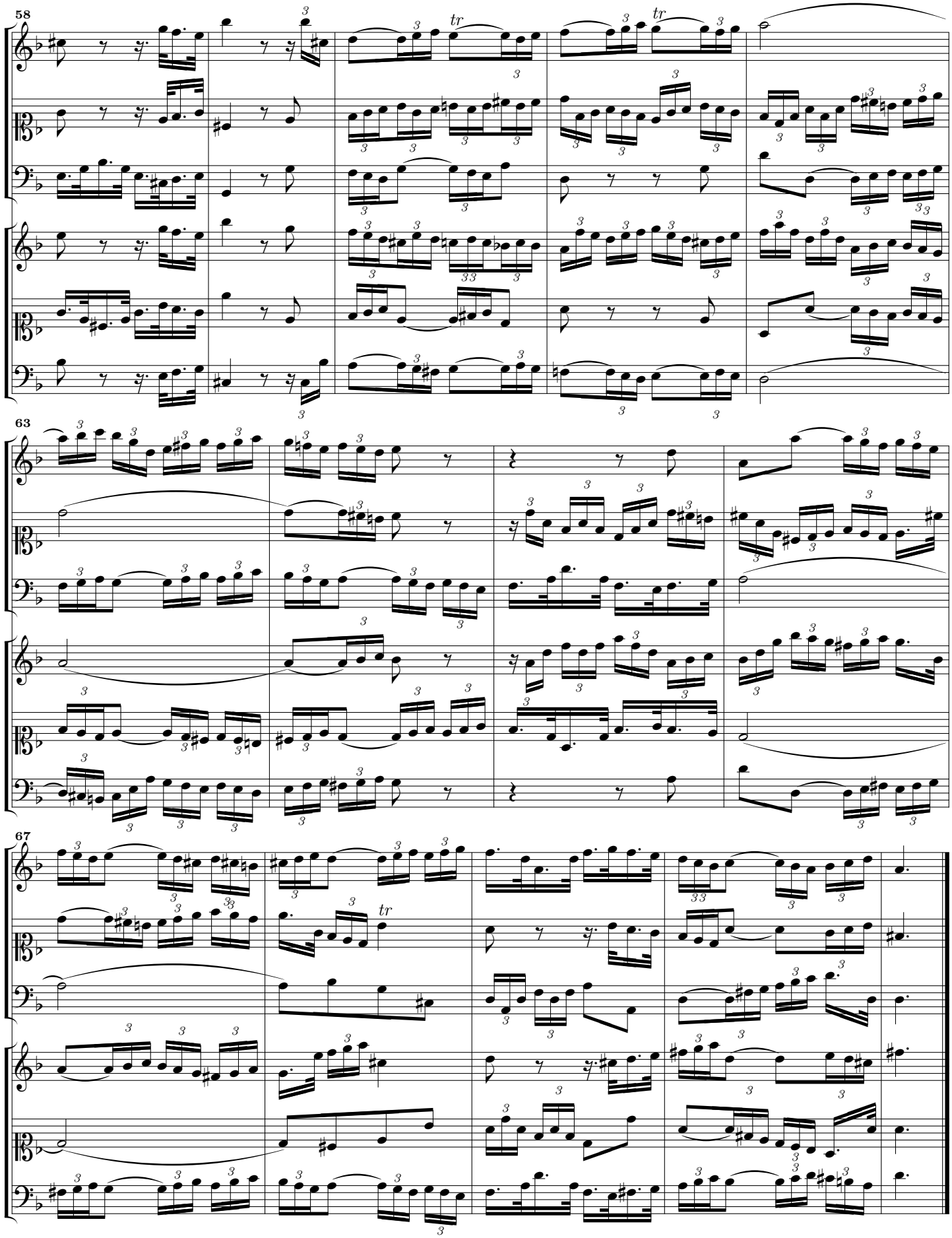

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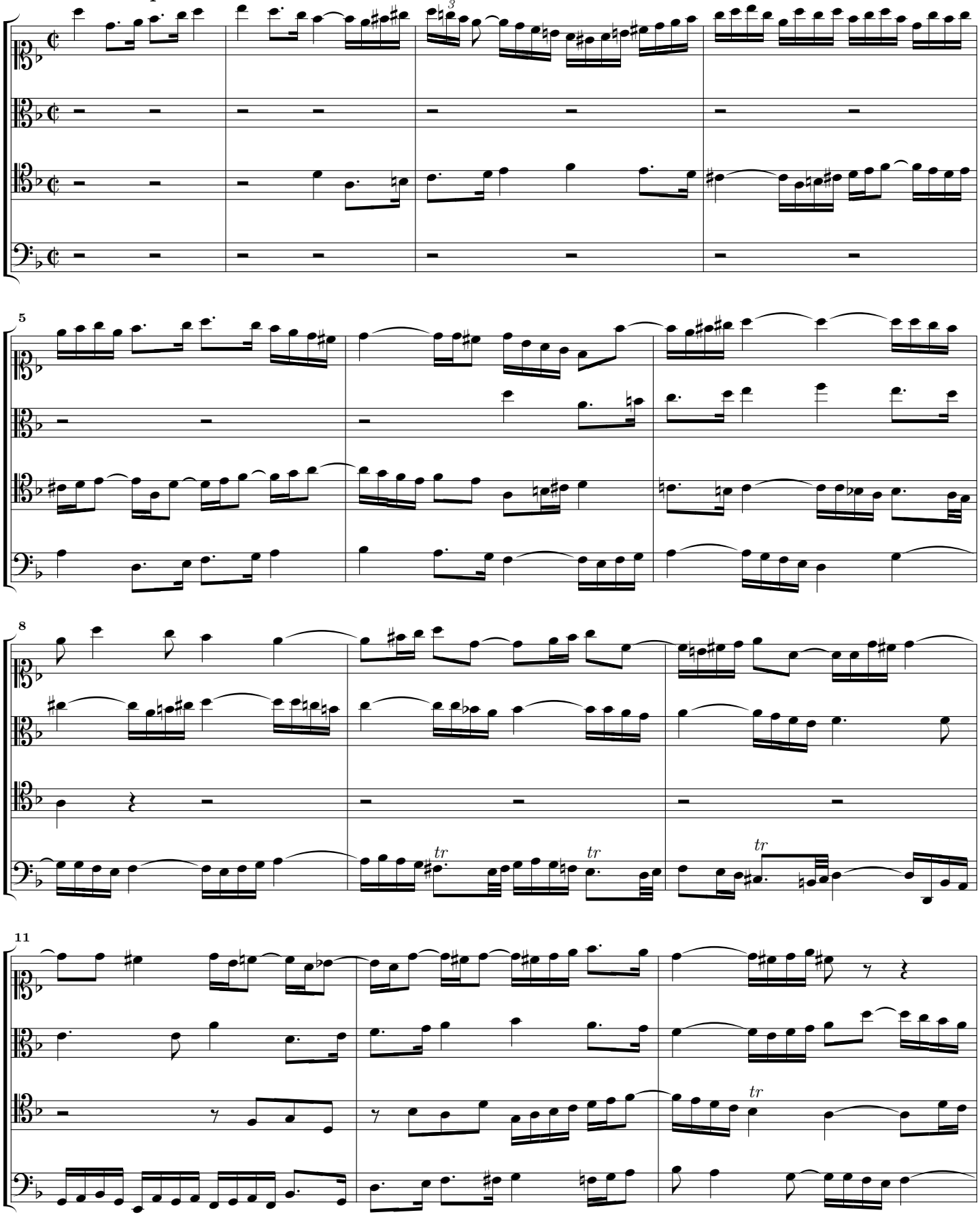
VI – Contrapunctus 10a a 4



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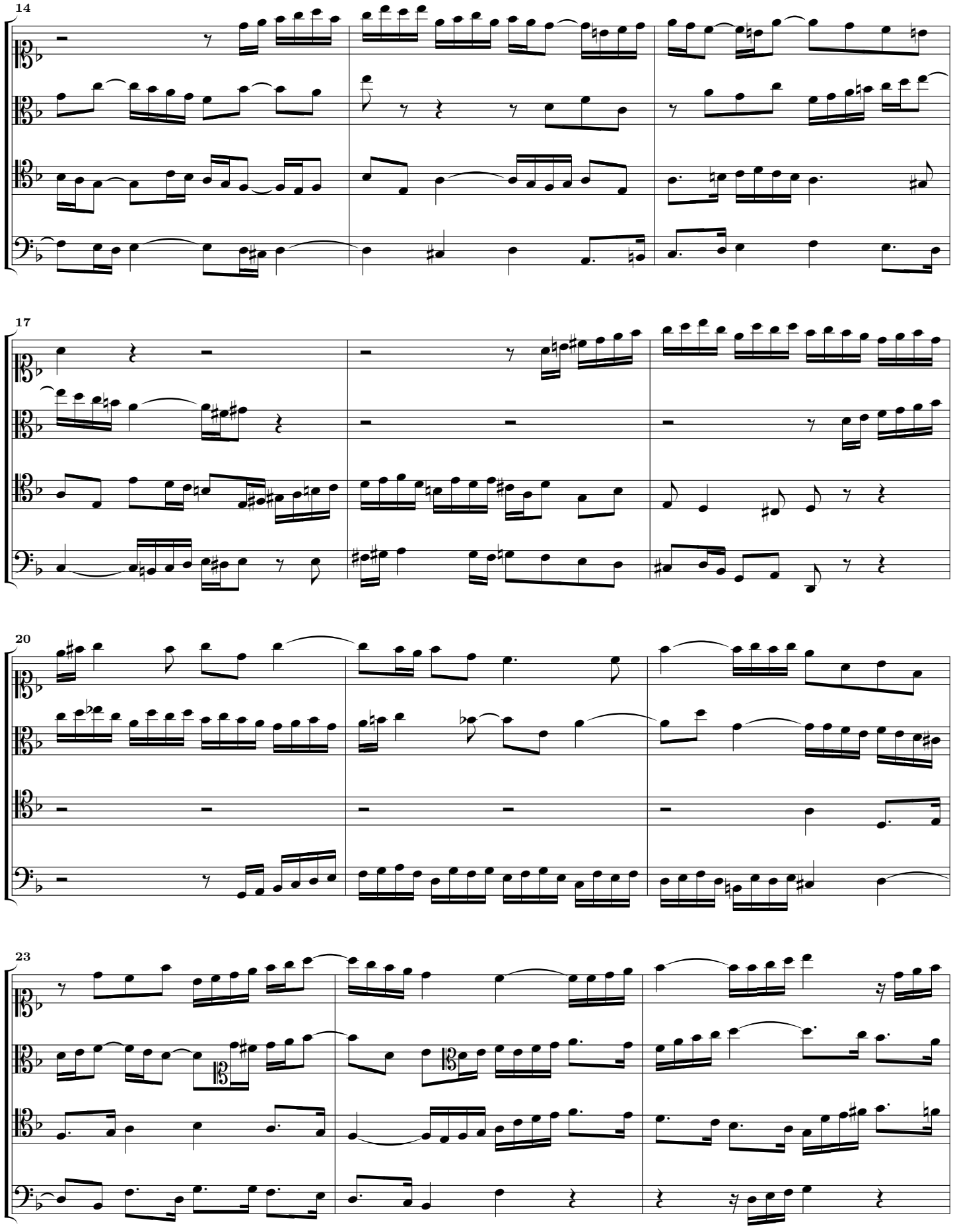

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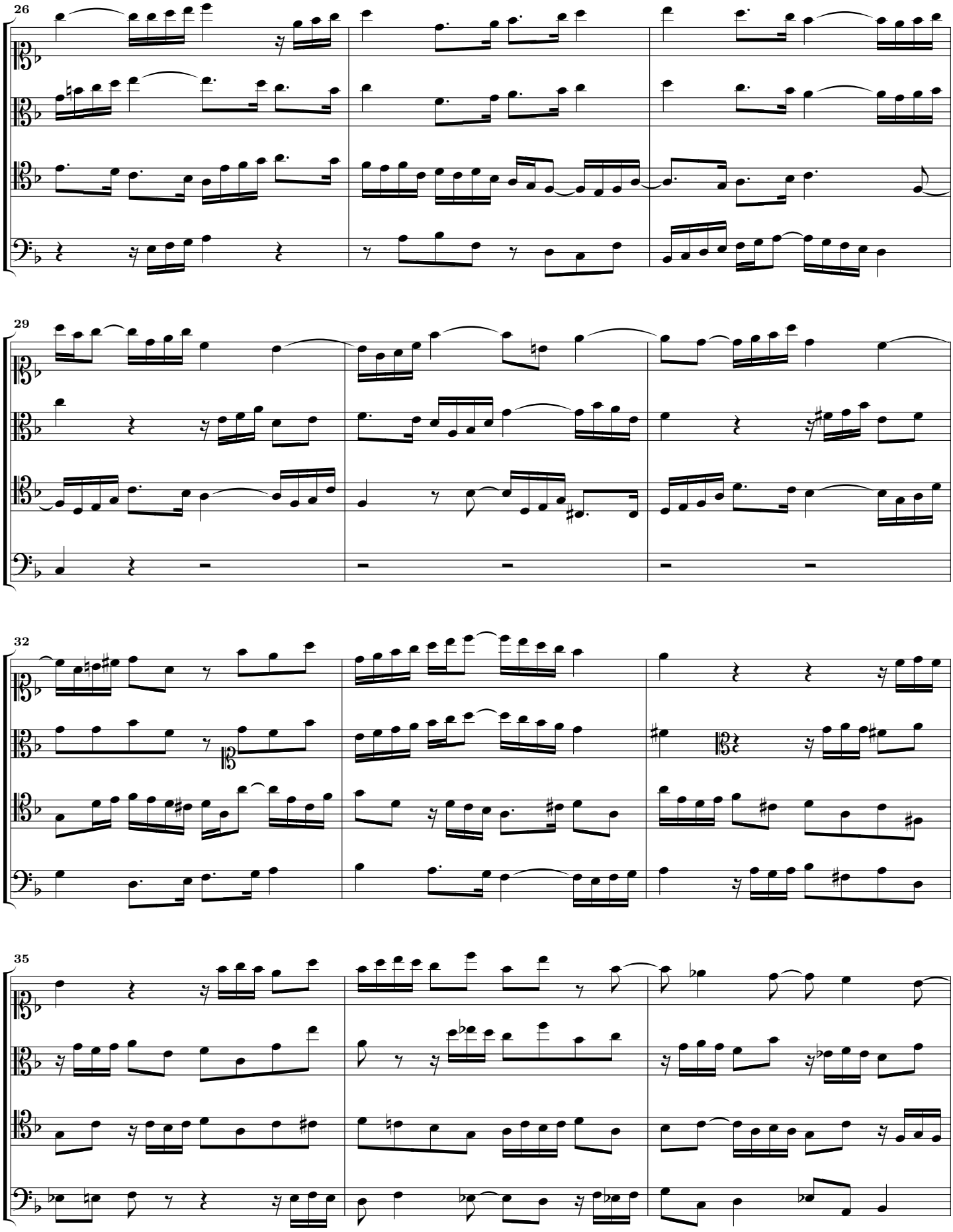

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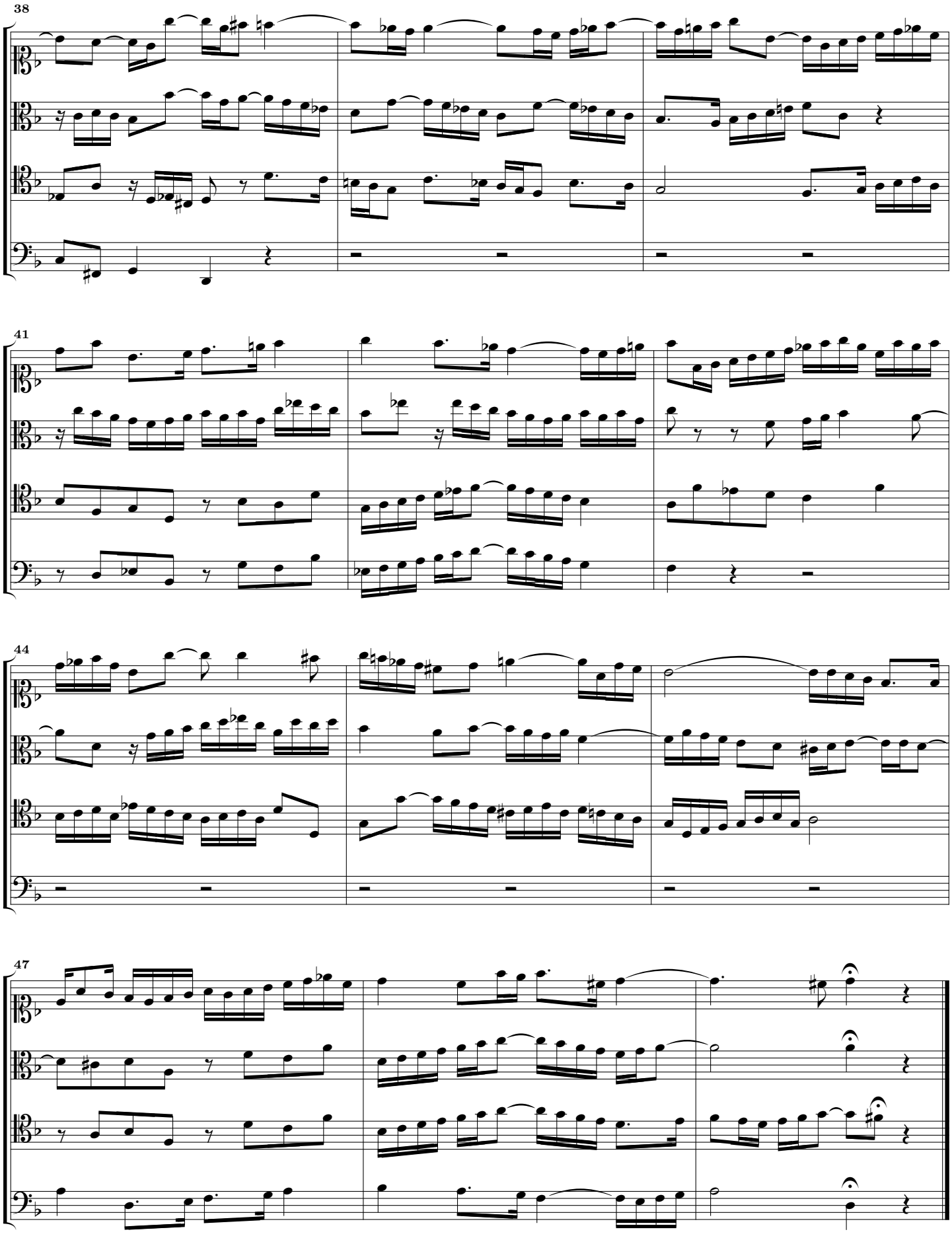

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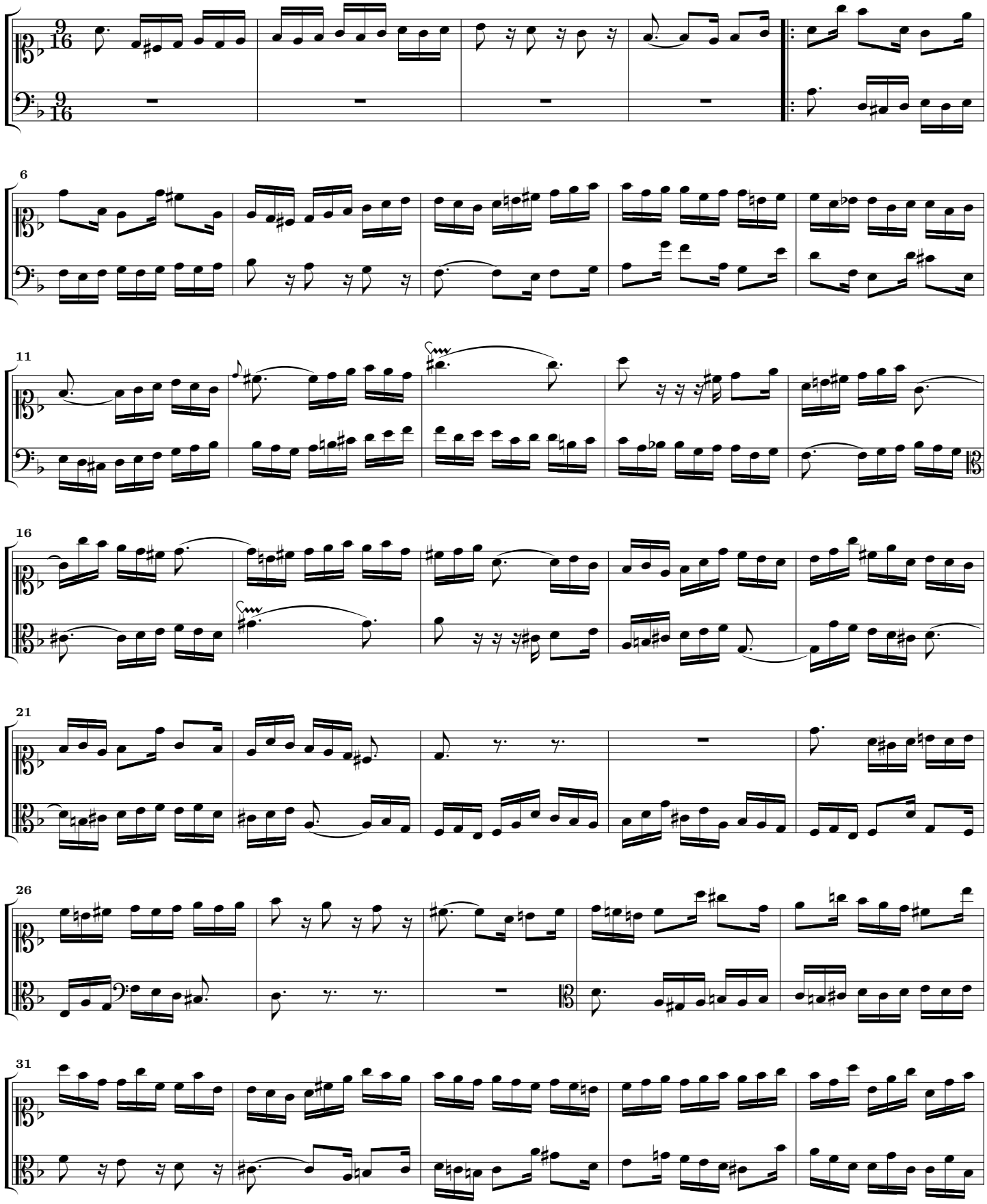
Resolutio Canonis



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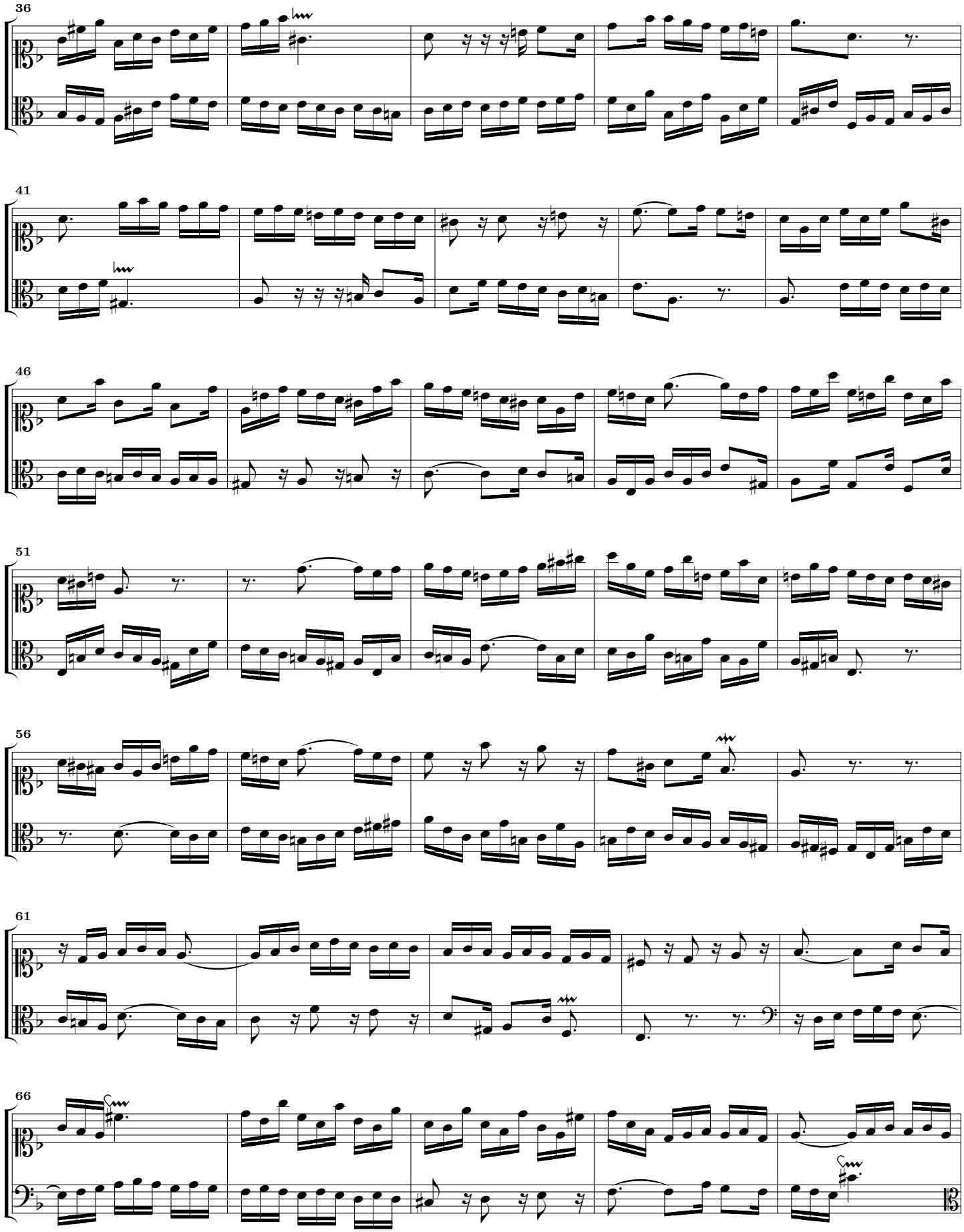

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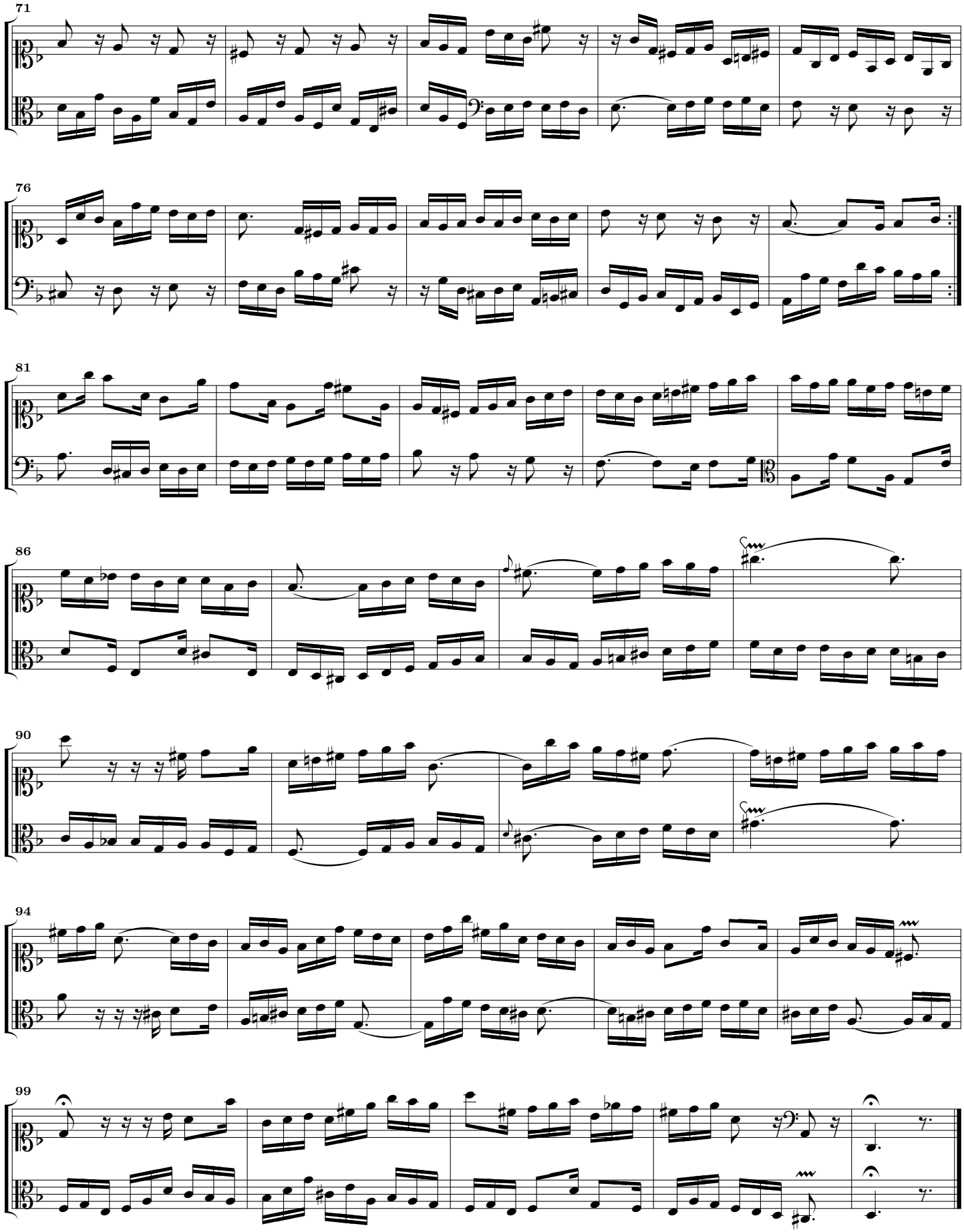

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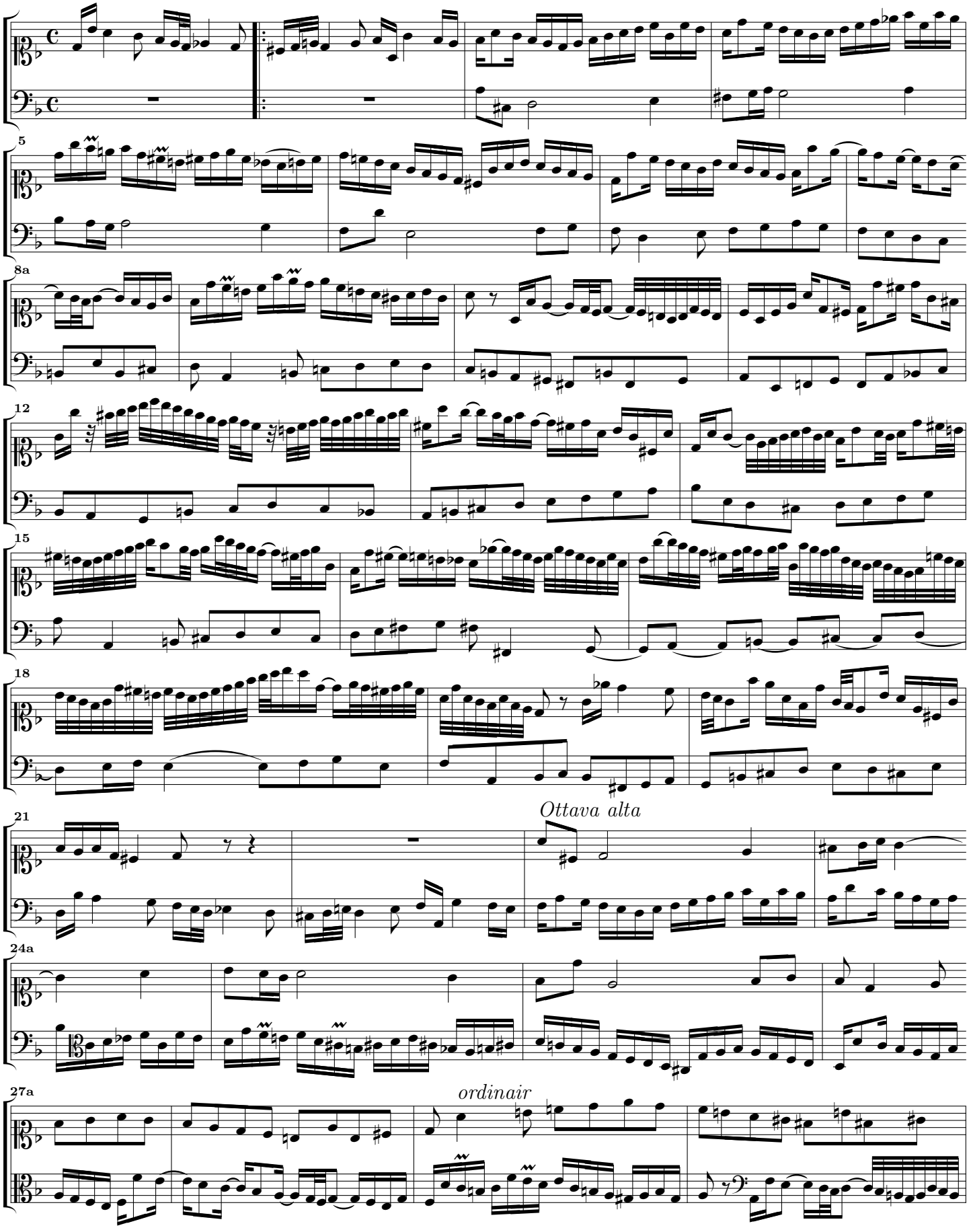
XII – Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus



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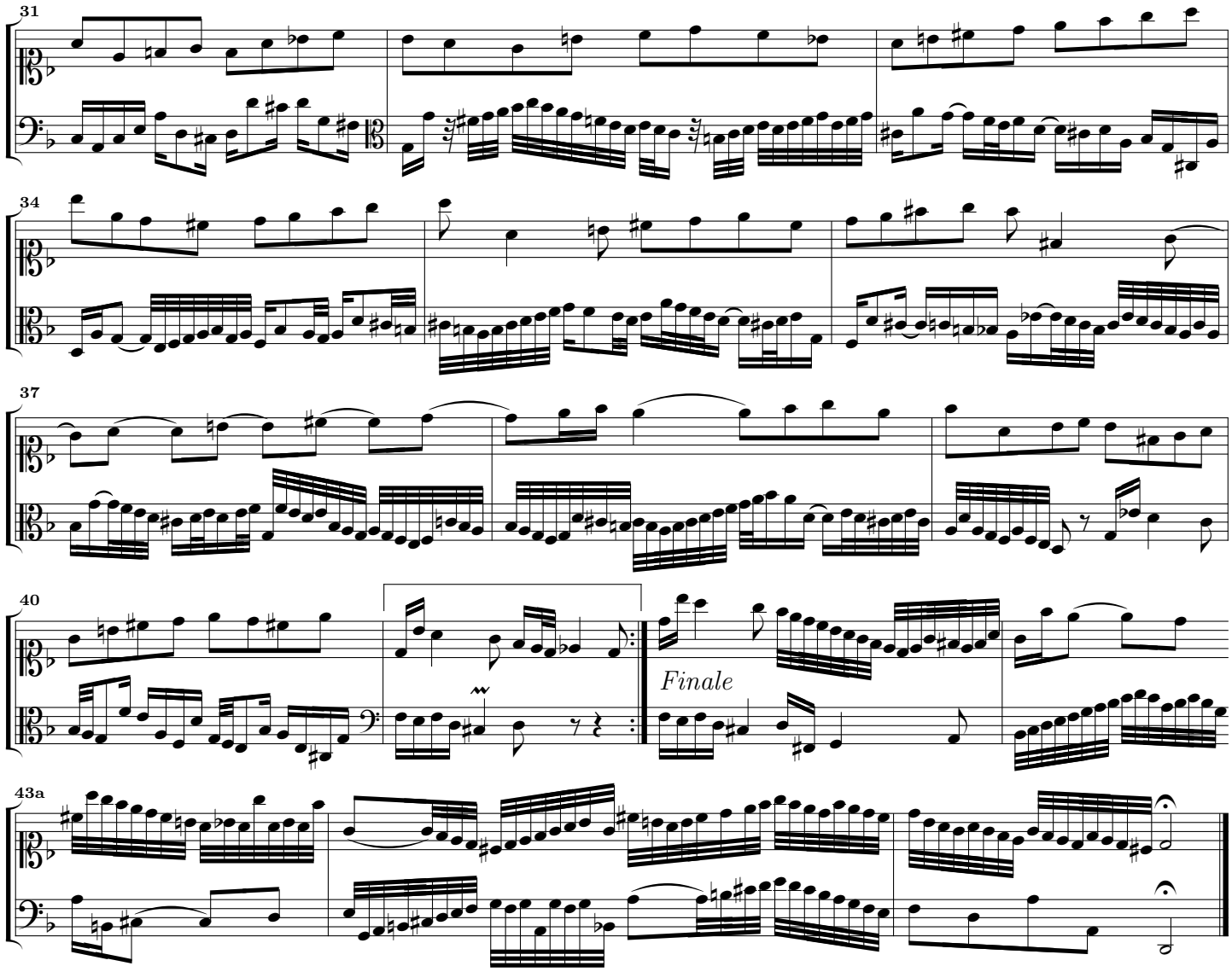
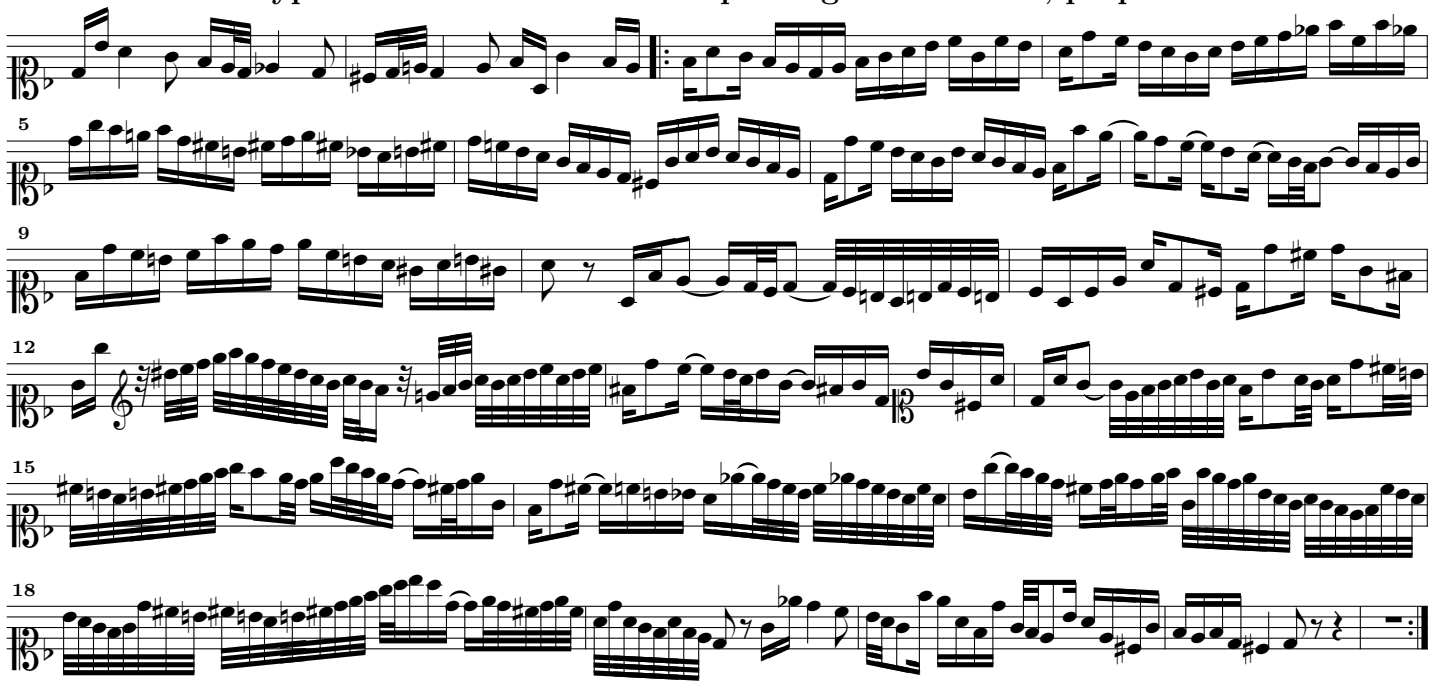


XII – Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus



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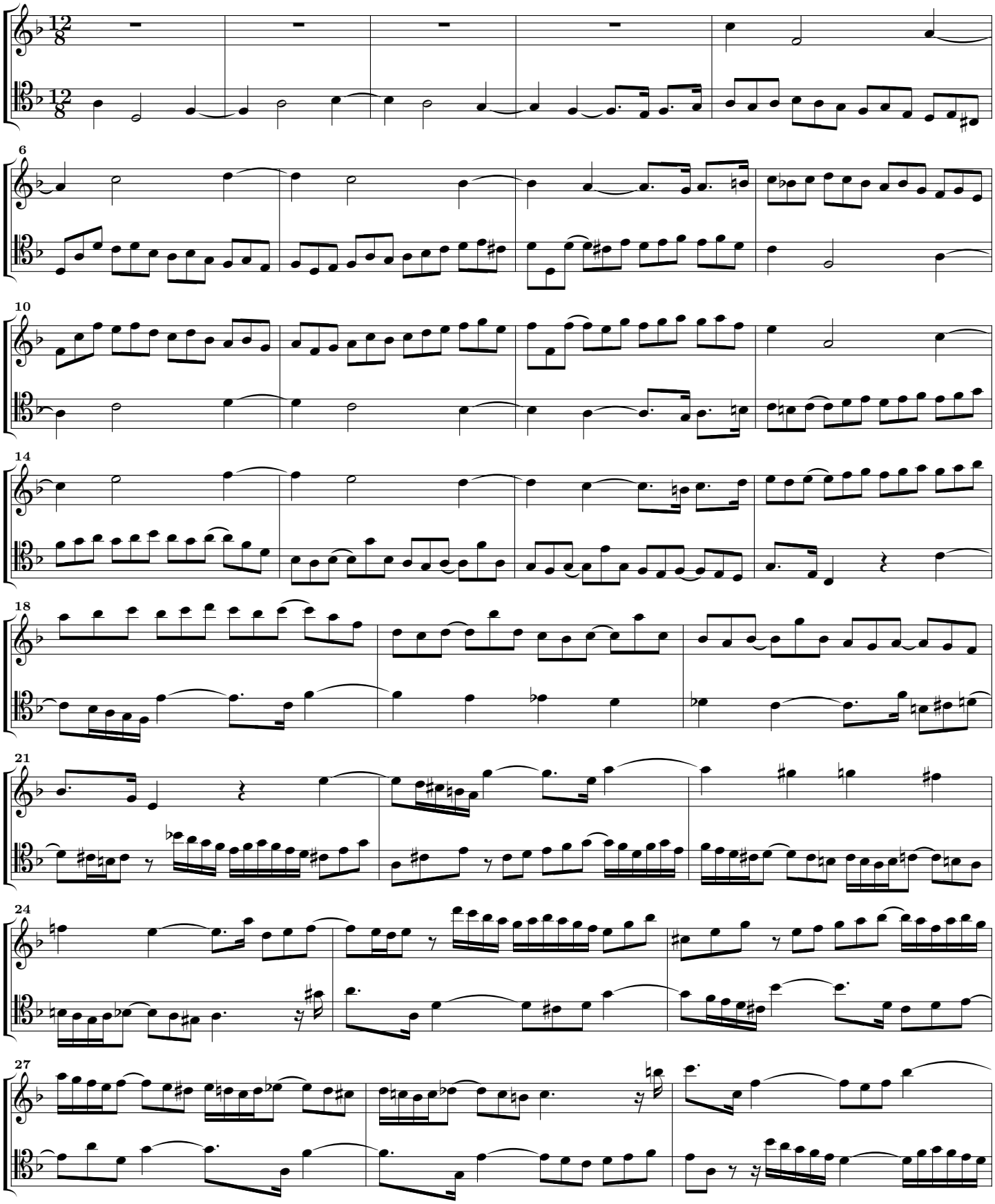
Canon alla Decima – Contrapunto alla Terza[1]



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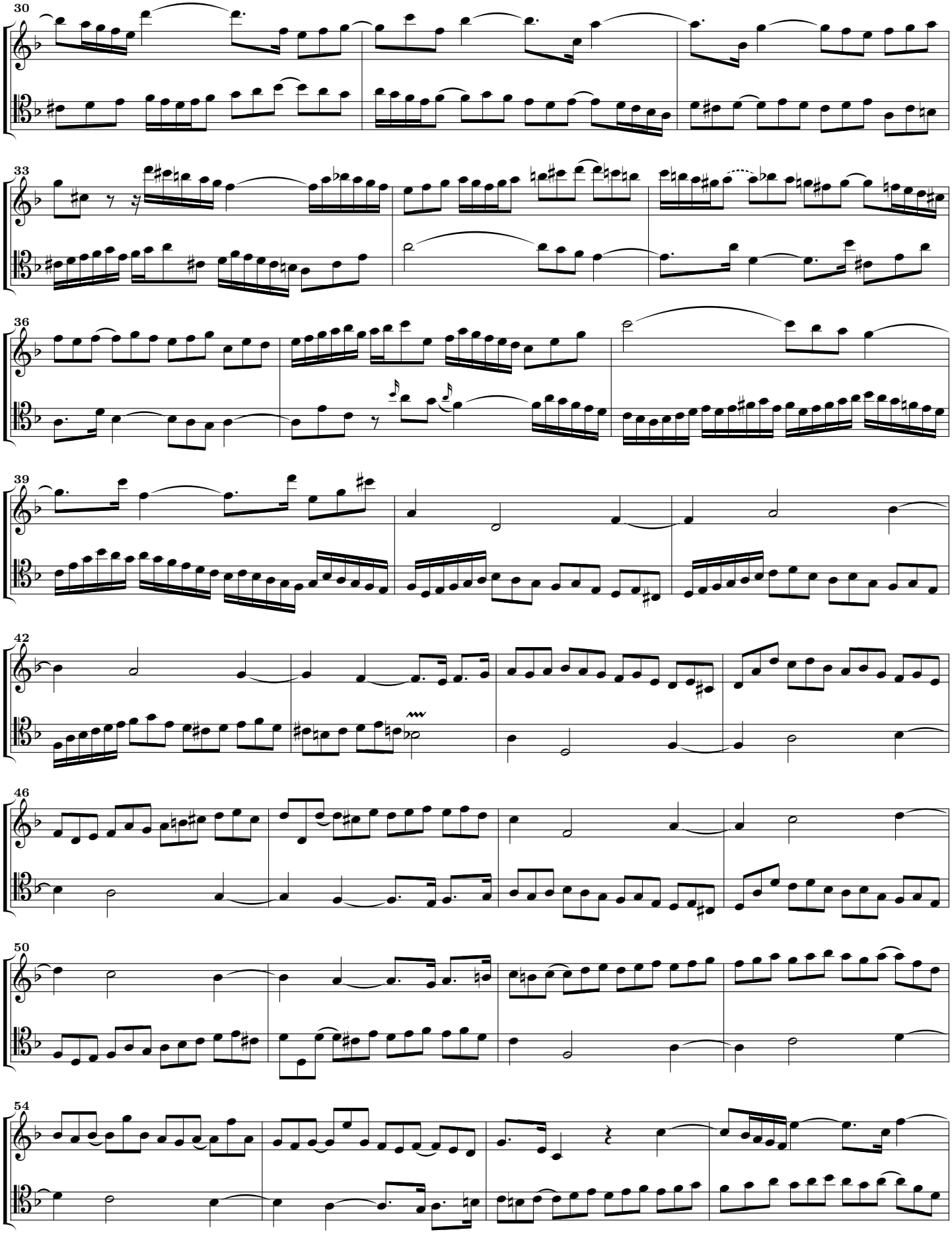

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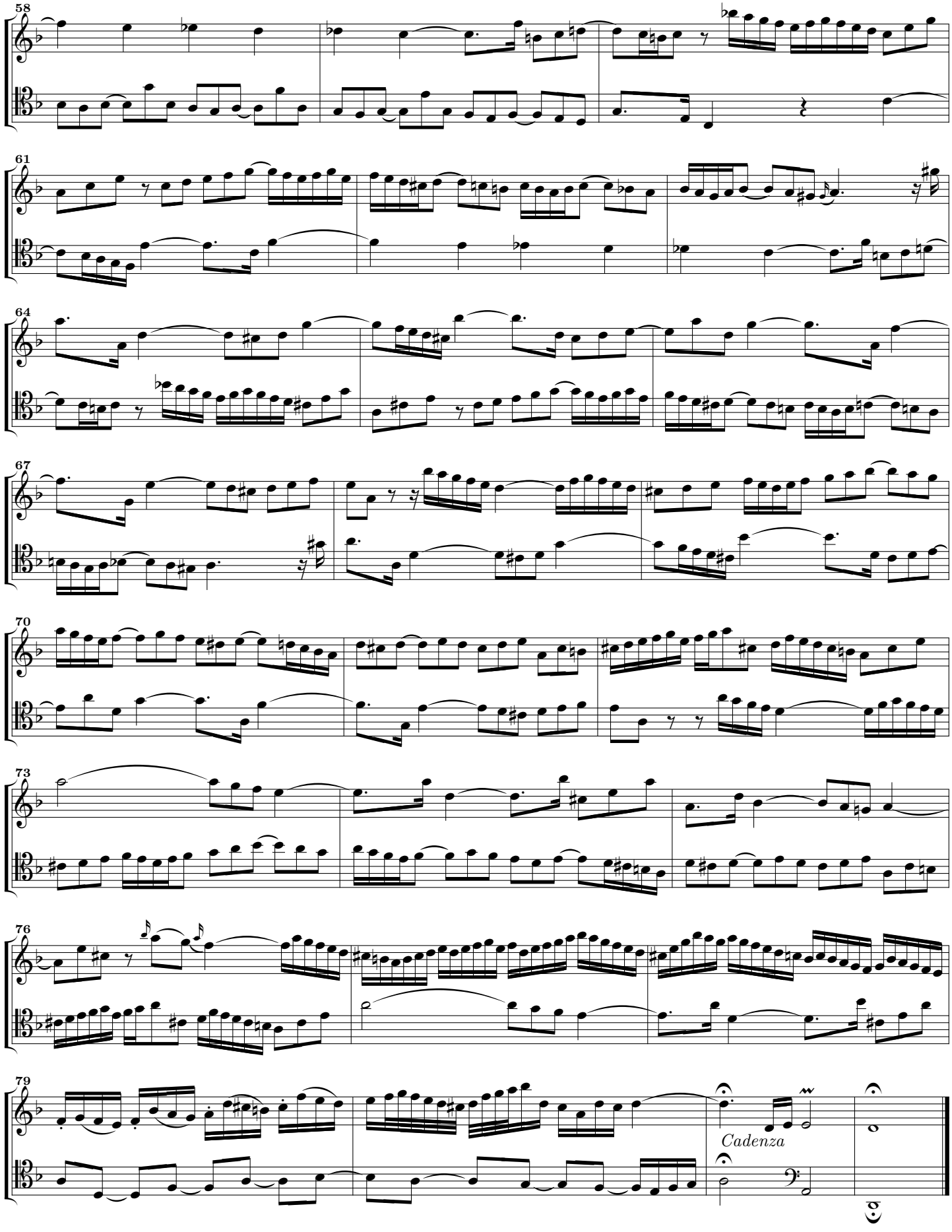

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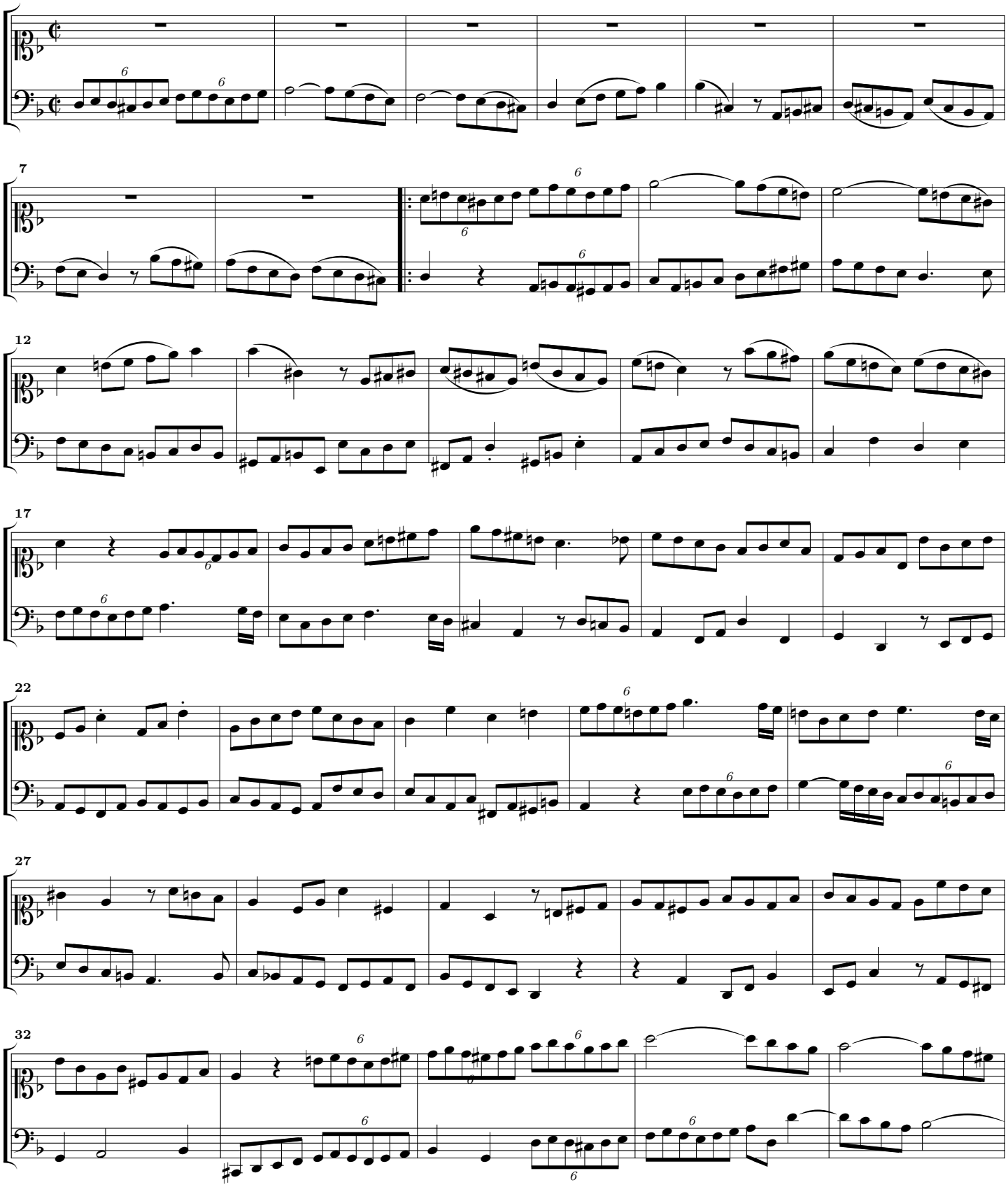
Canon alla Duodecima in Contrapunto alla Quinta[1]



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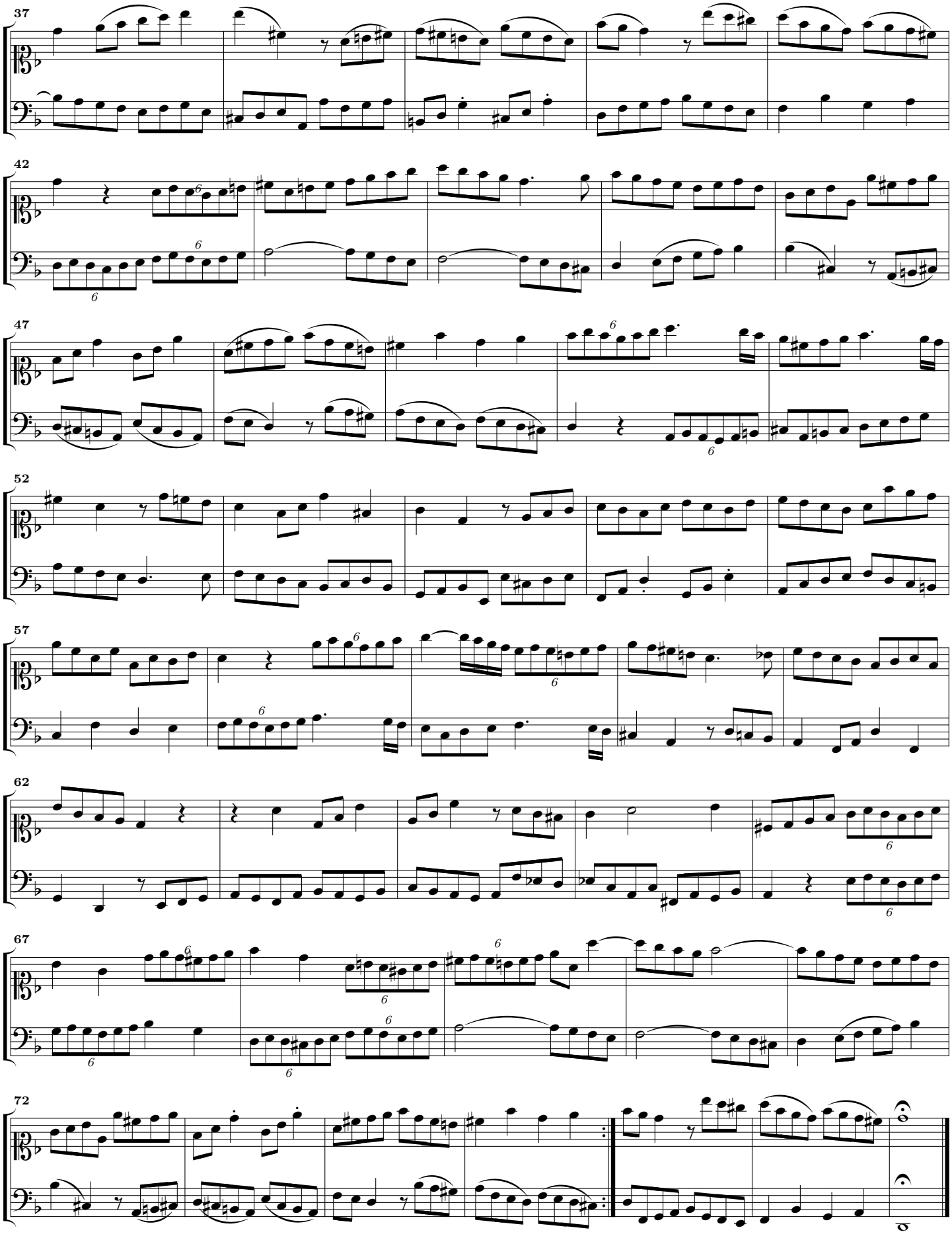

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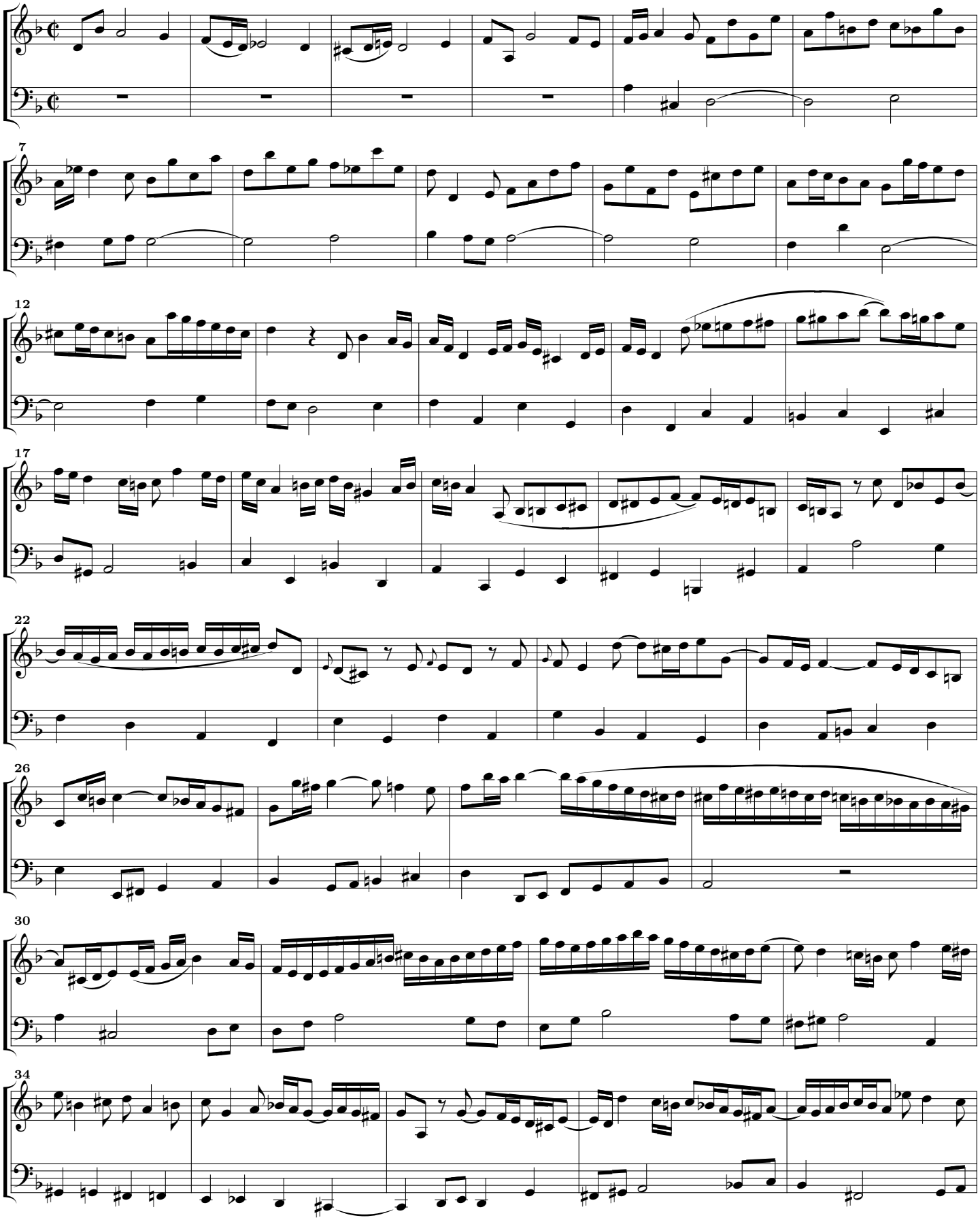
Canon per Augmentationem in Contrario Motu



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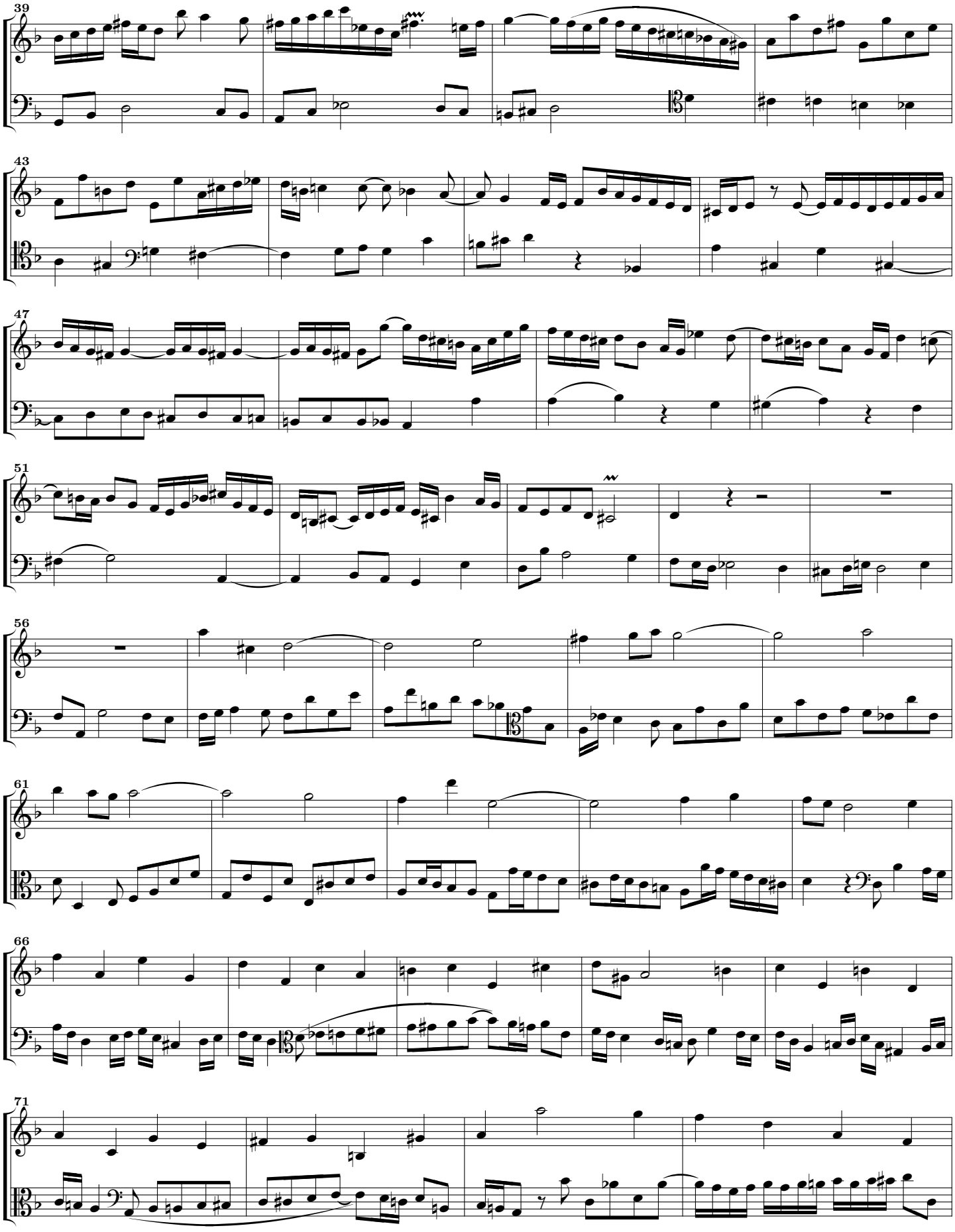

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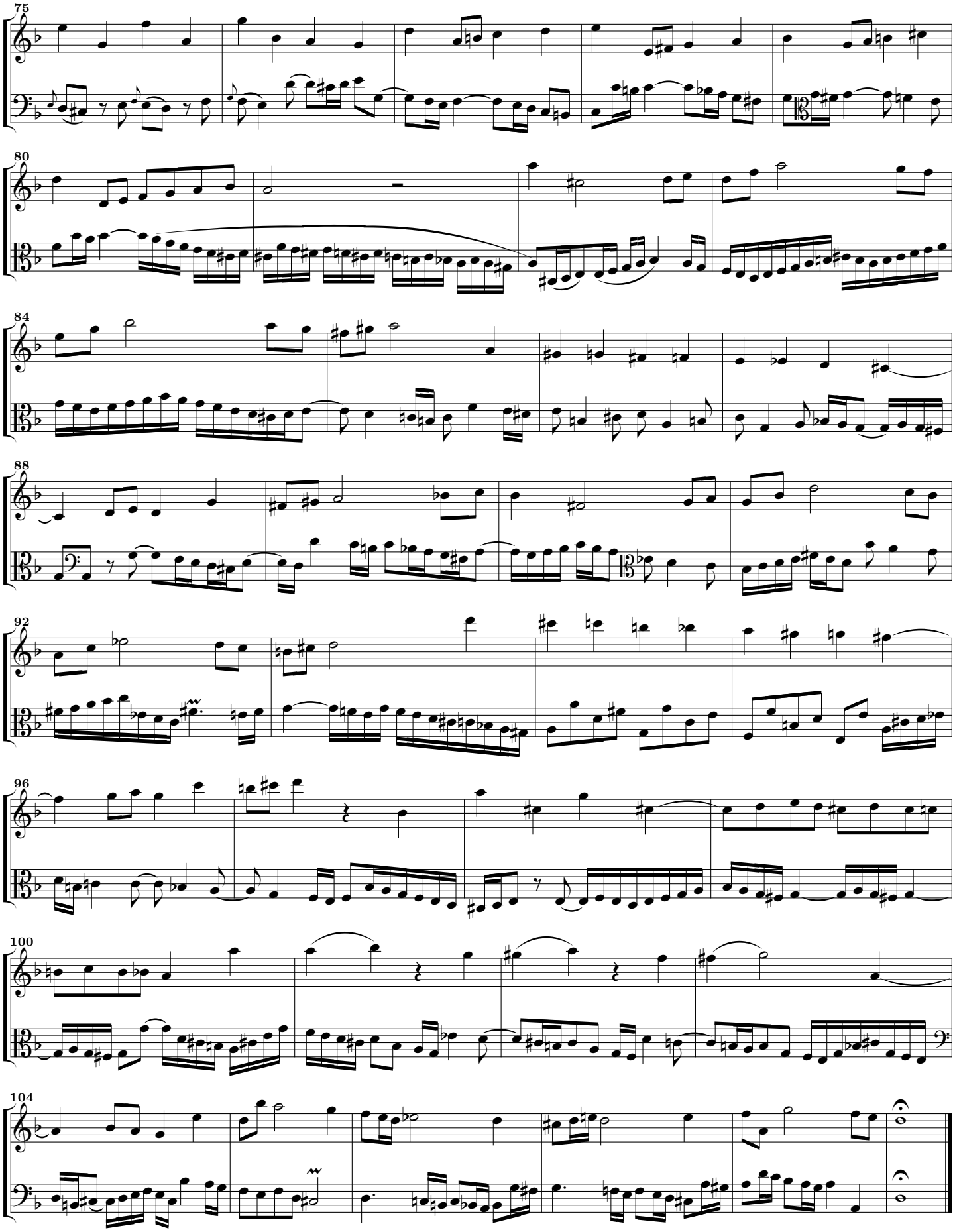

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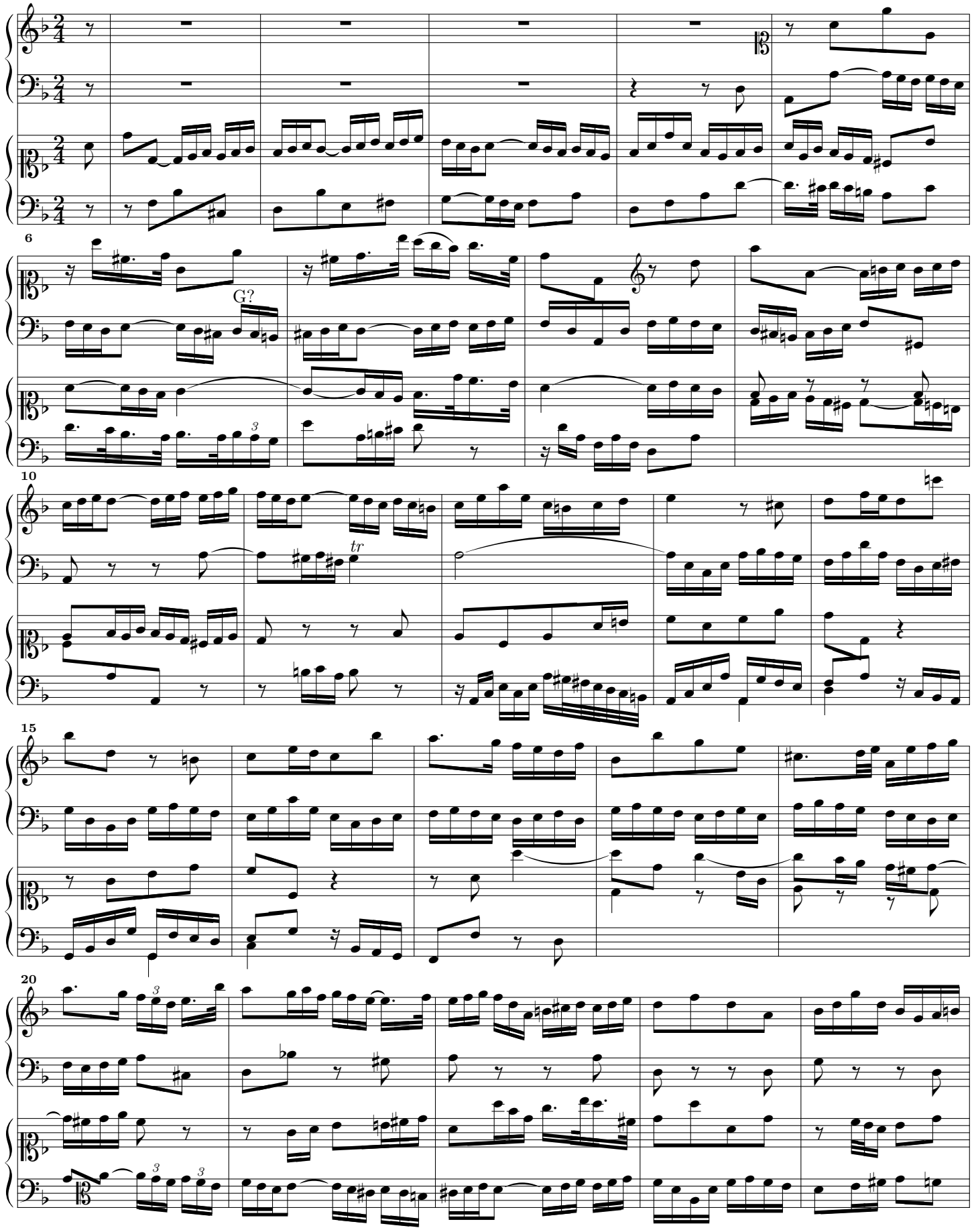
Fuga a 2. Clav:



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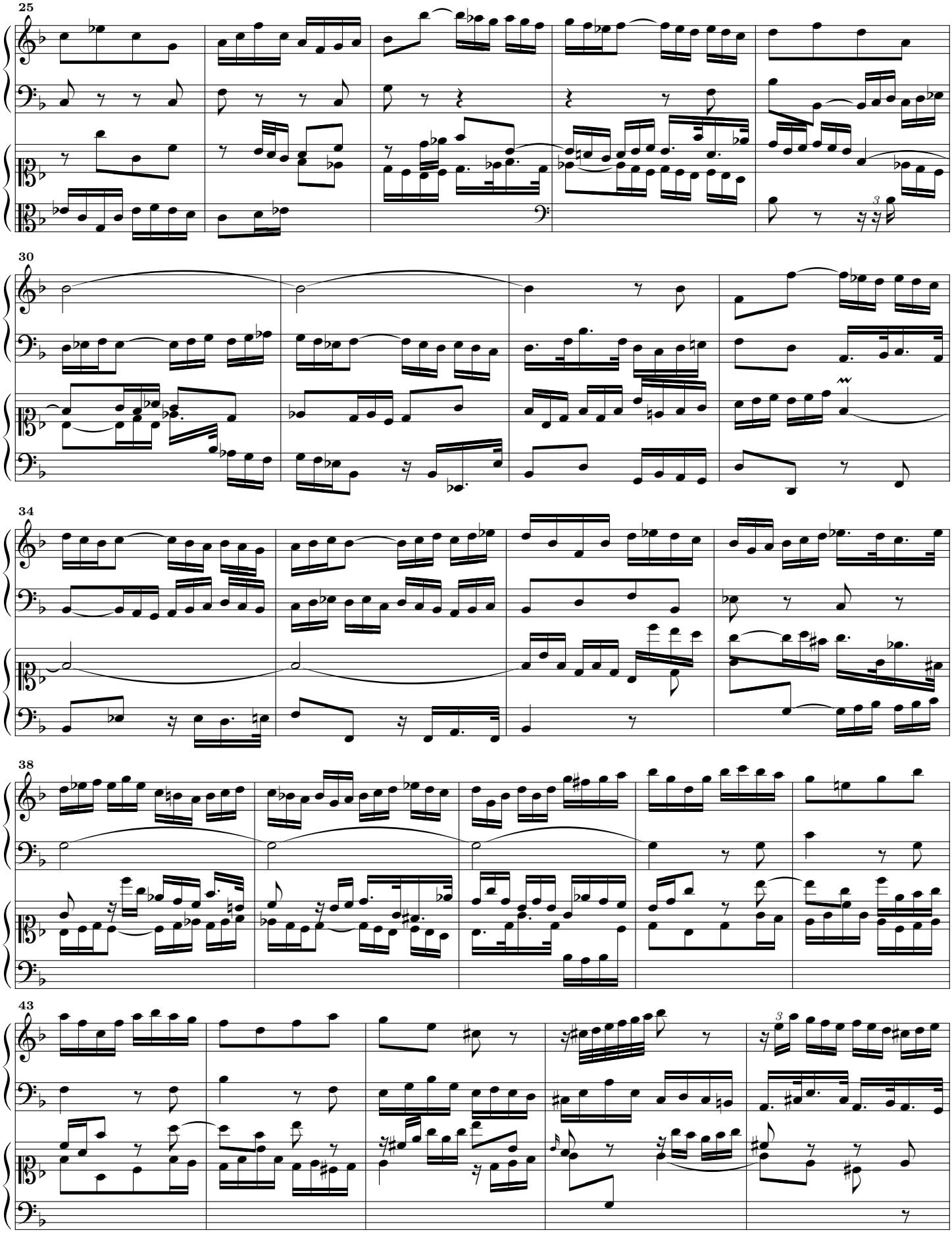

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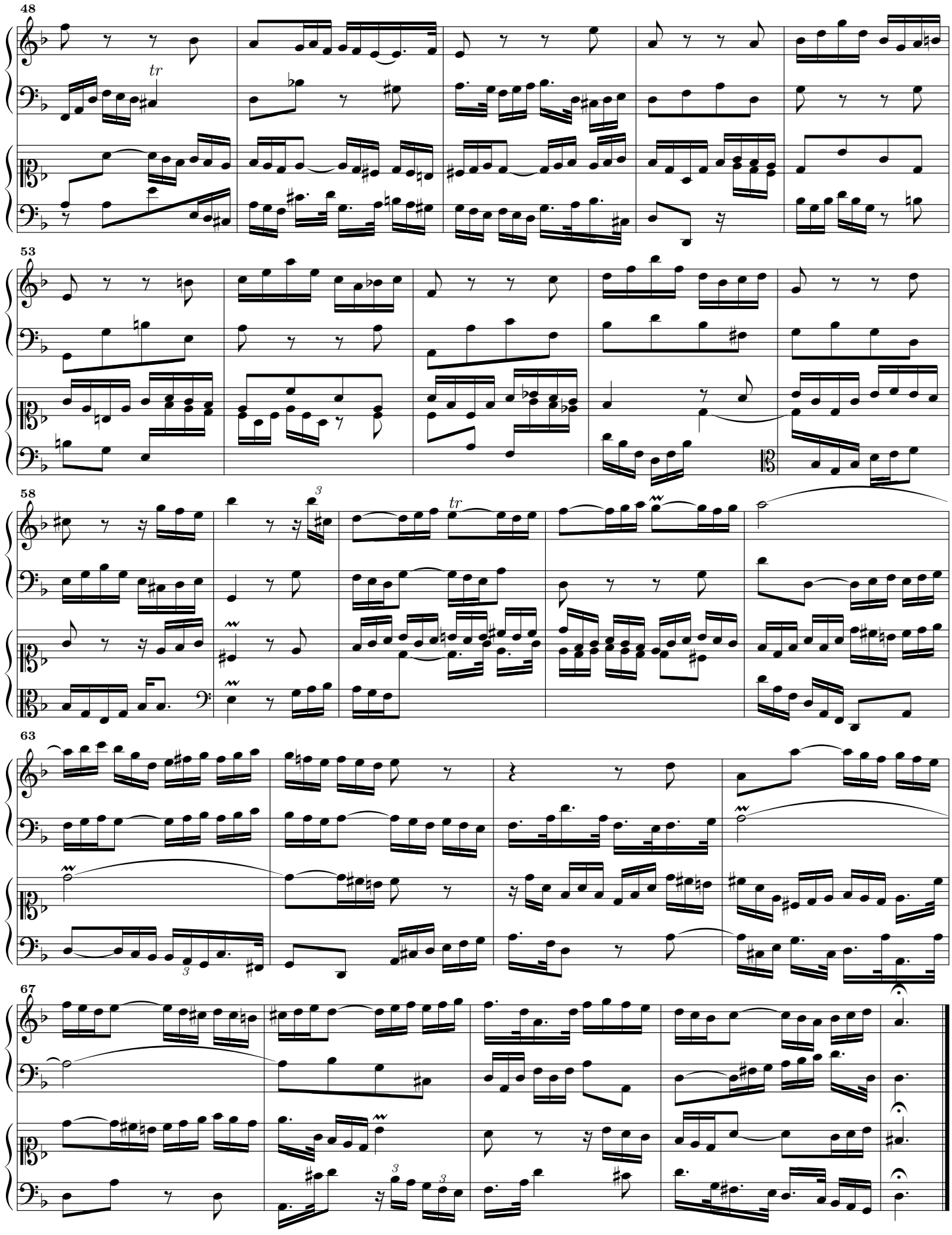

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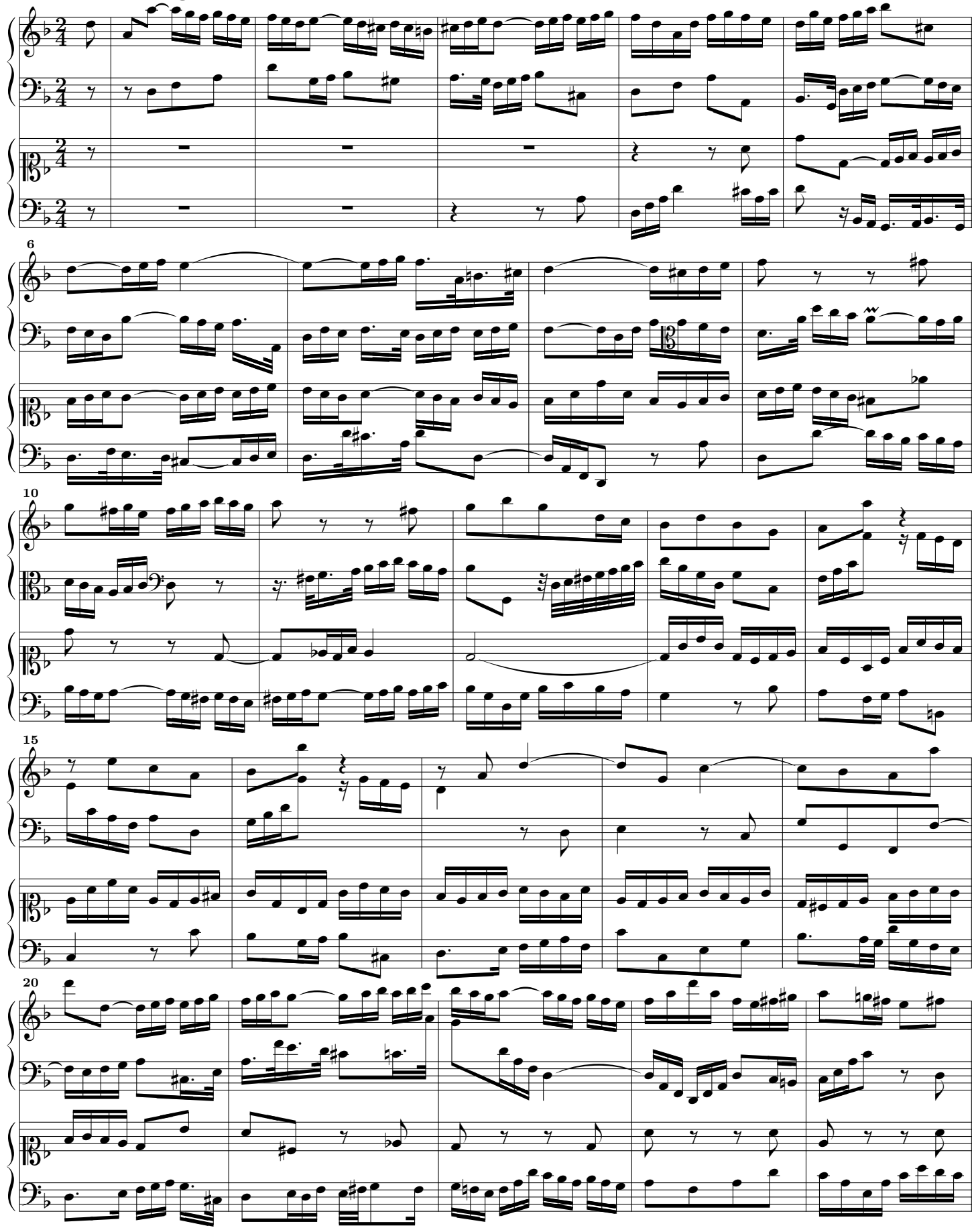
Alio moda Fuga a 2. Clav.



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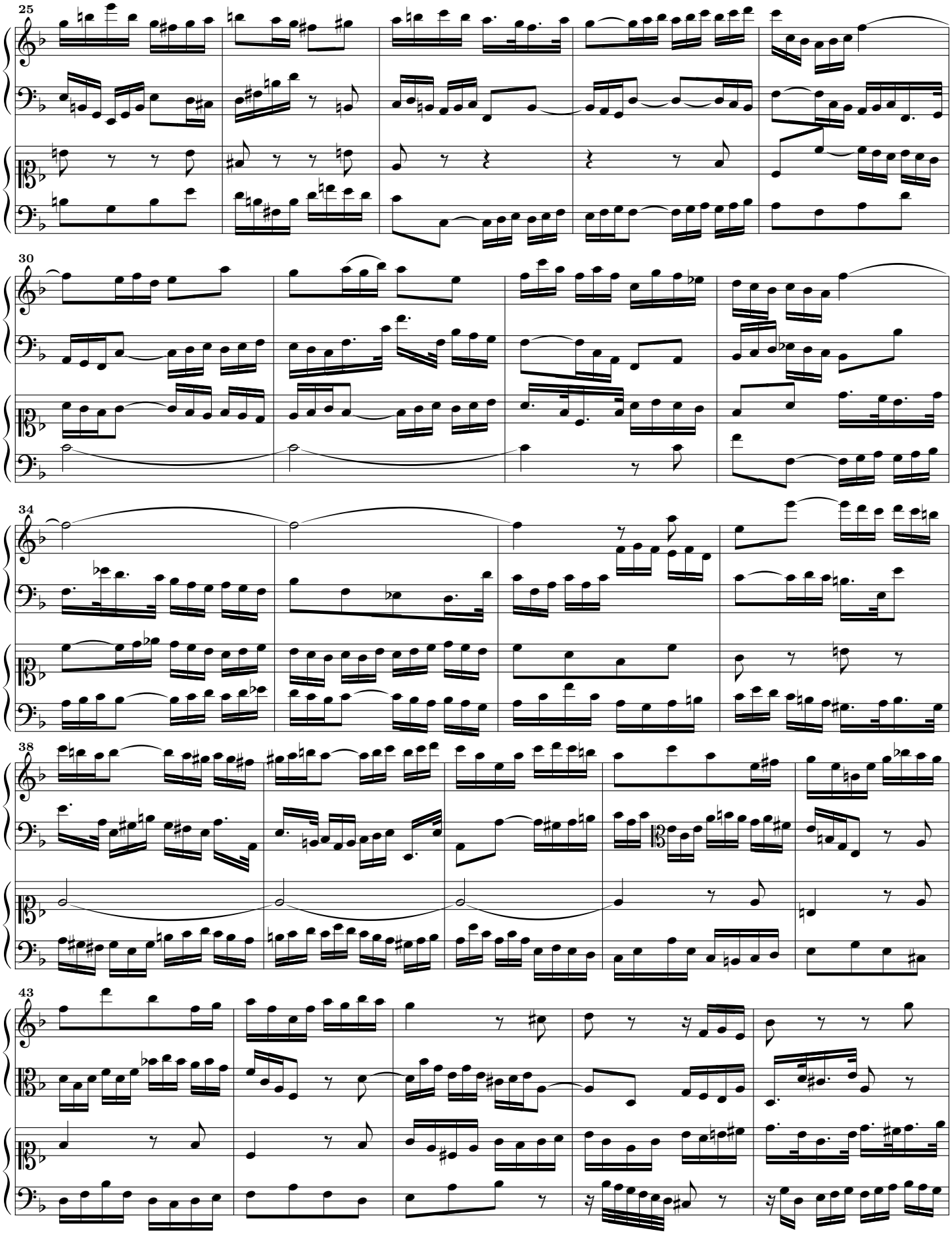

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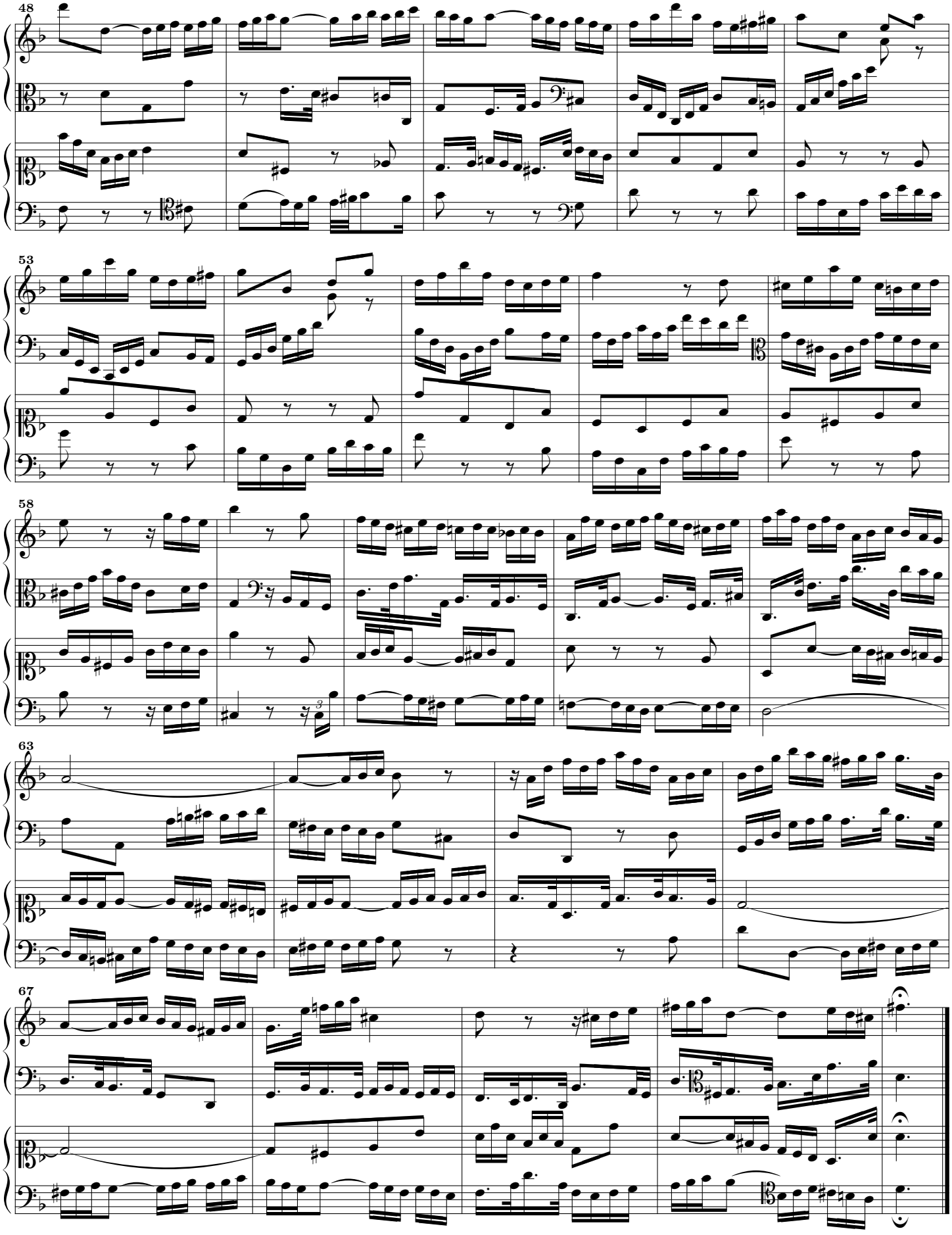

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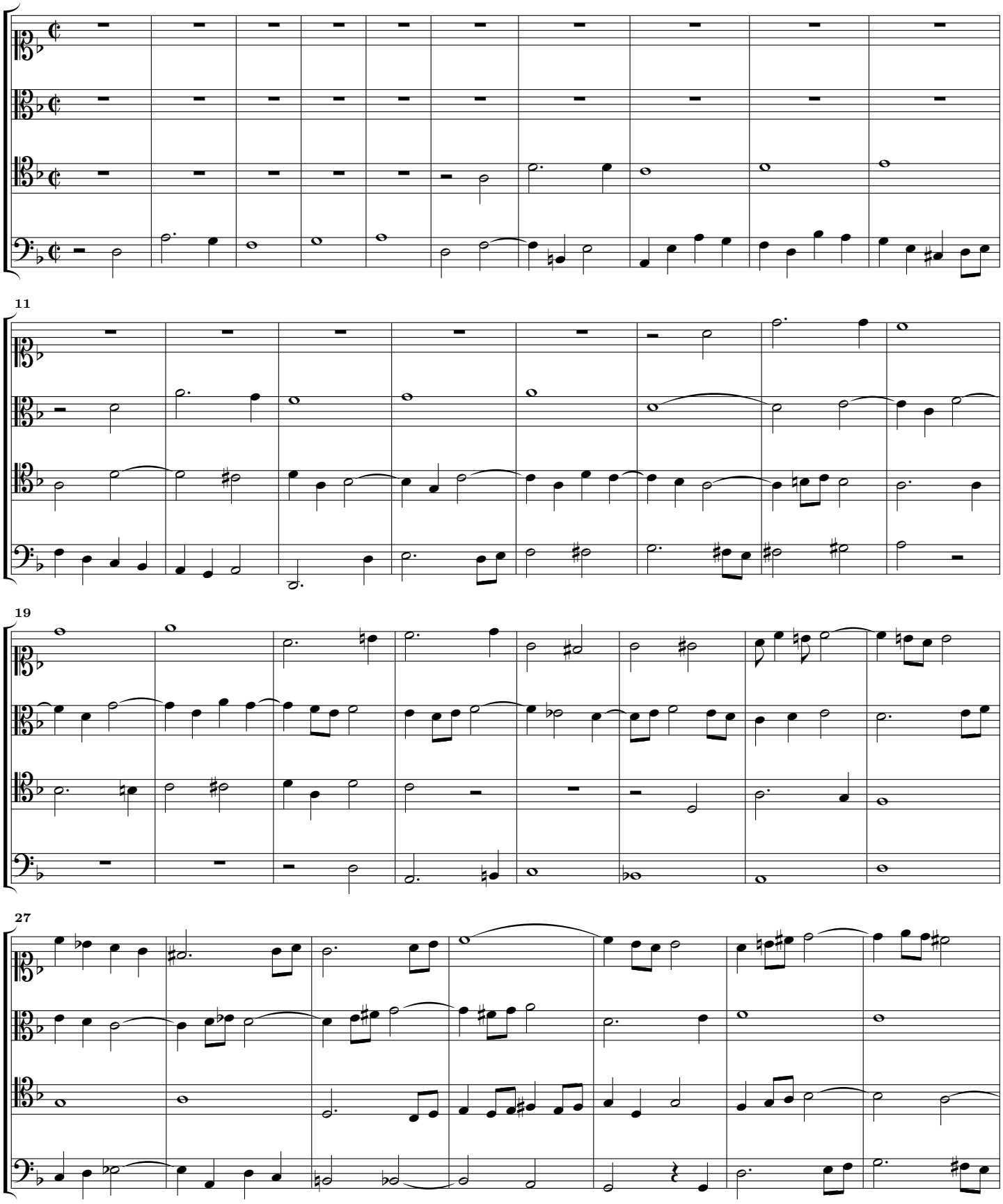
Contrapunctus 19 – Fuga a 3 soggetti[1]



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

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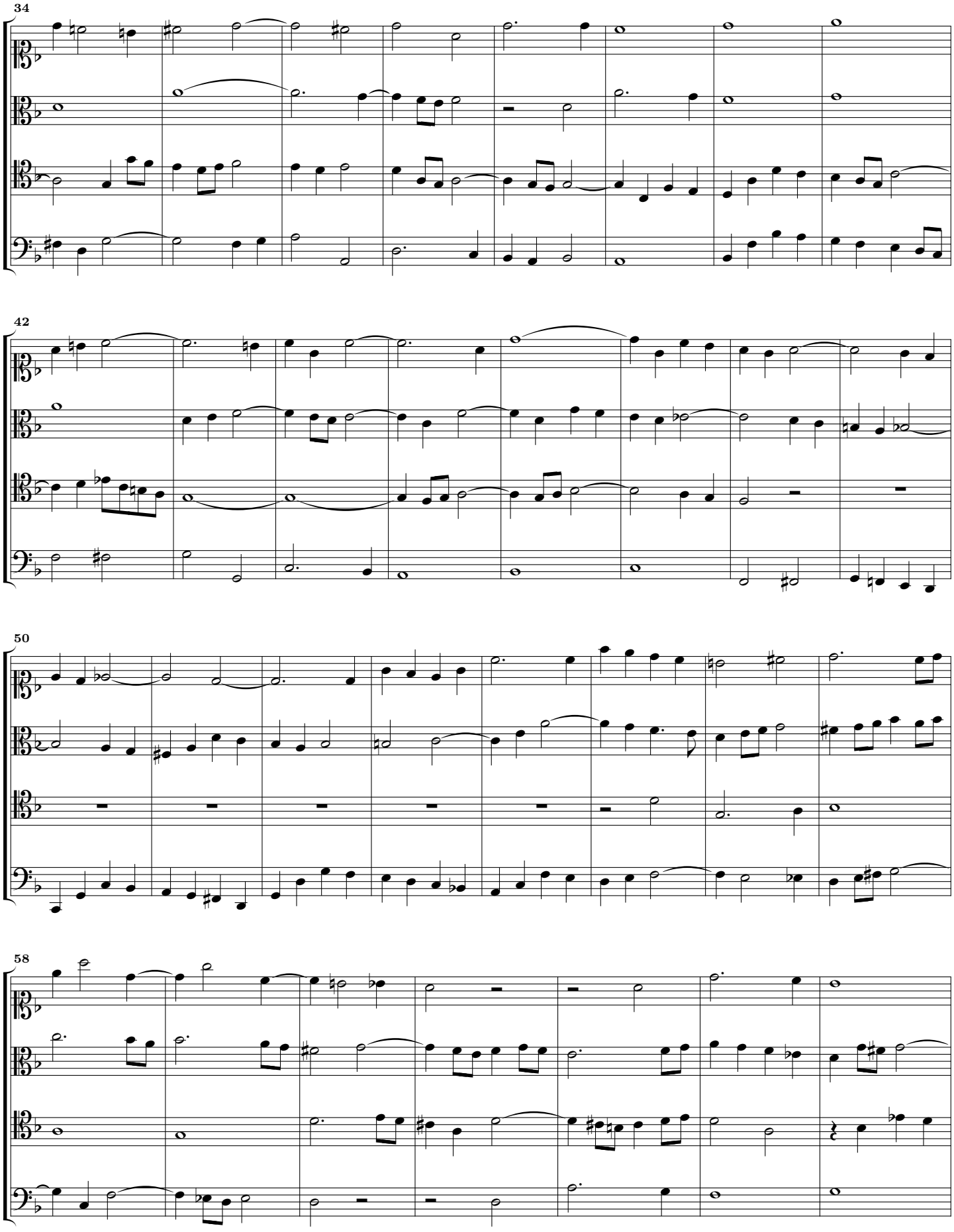

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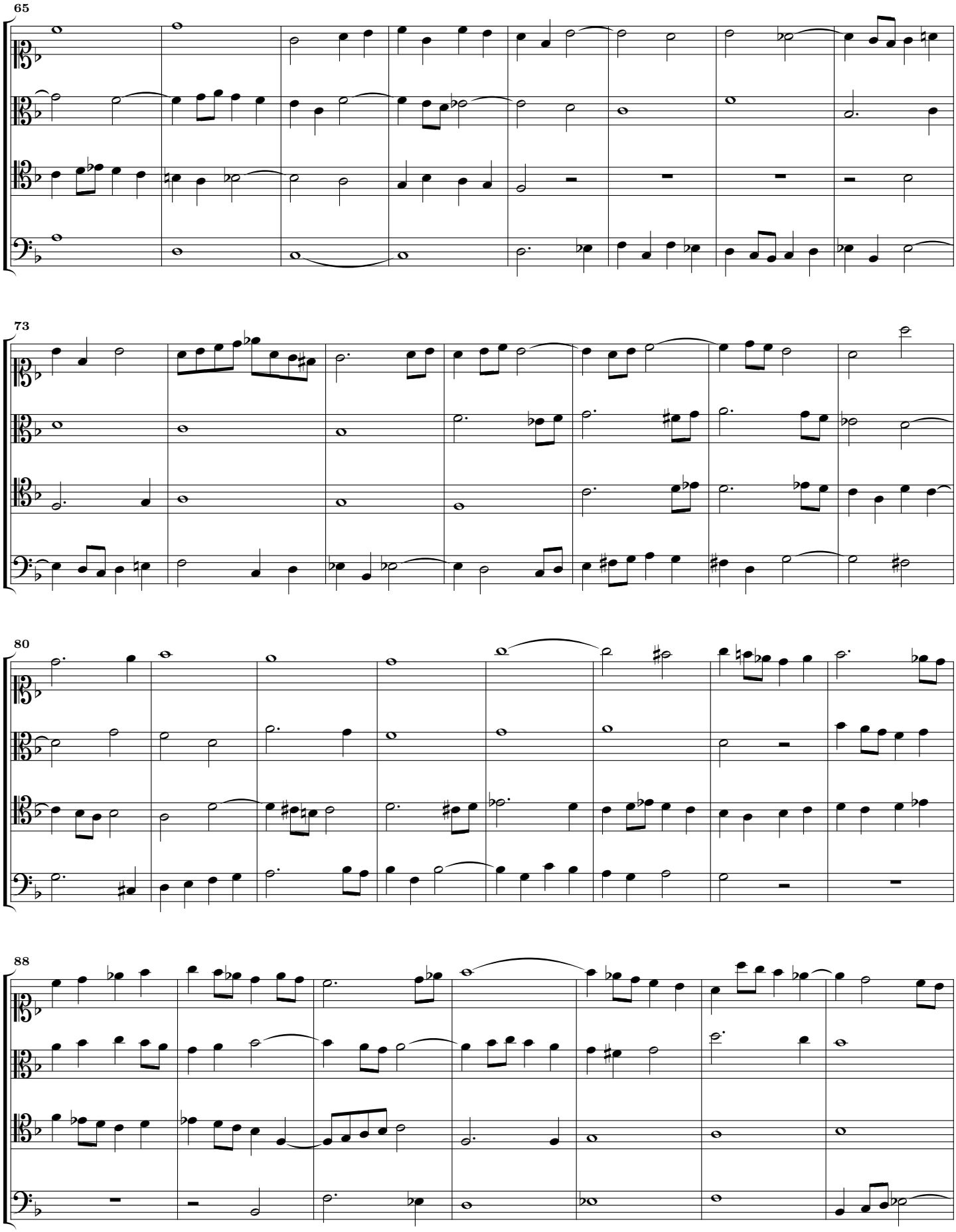

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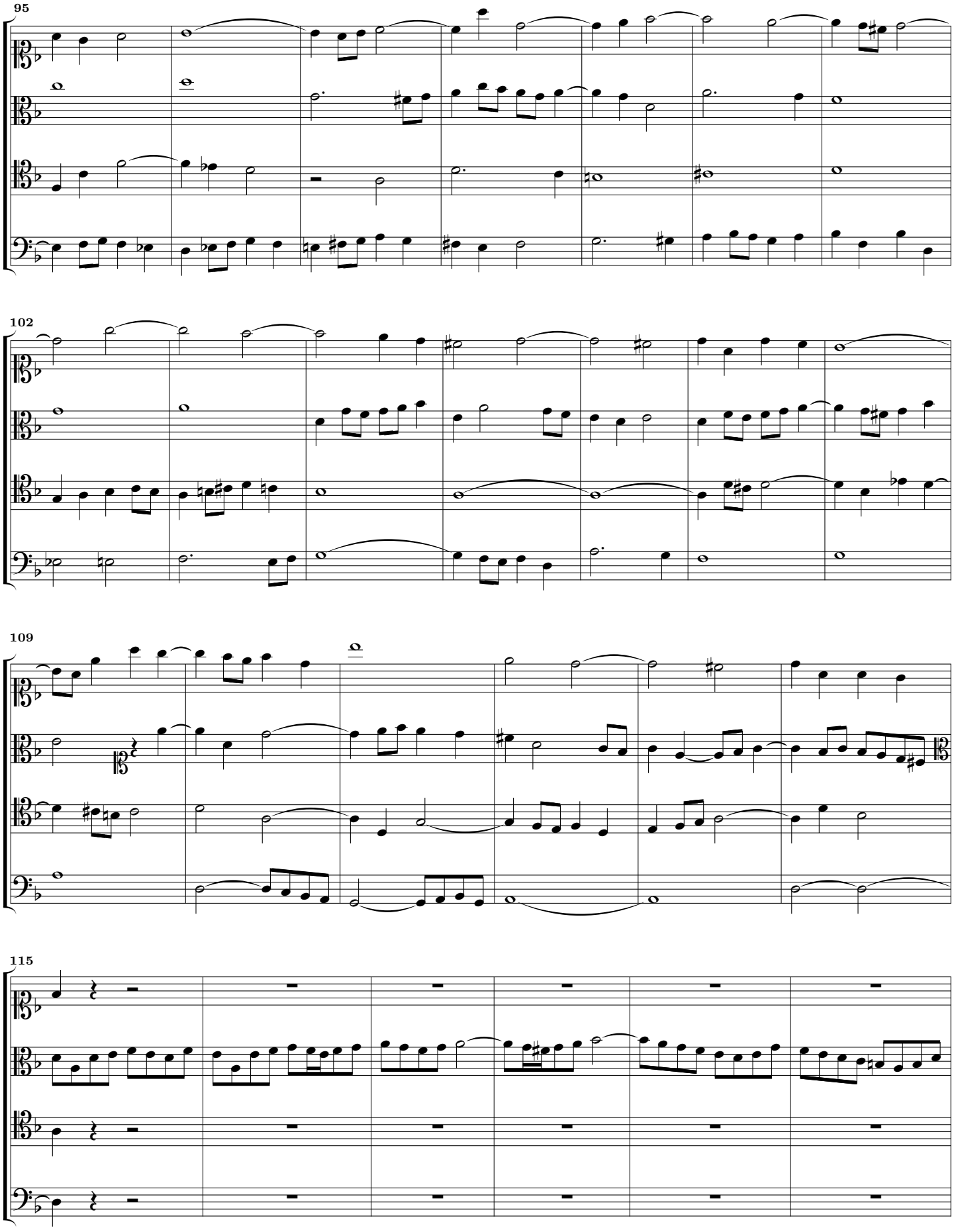

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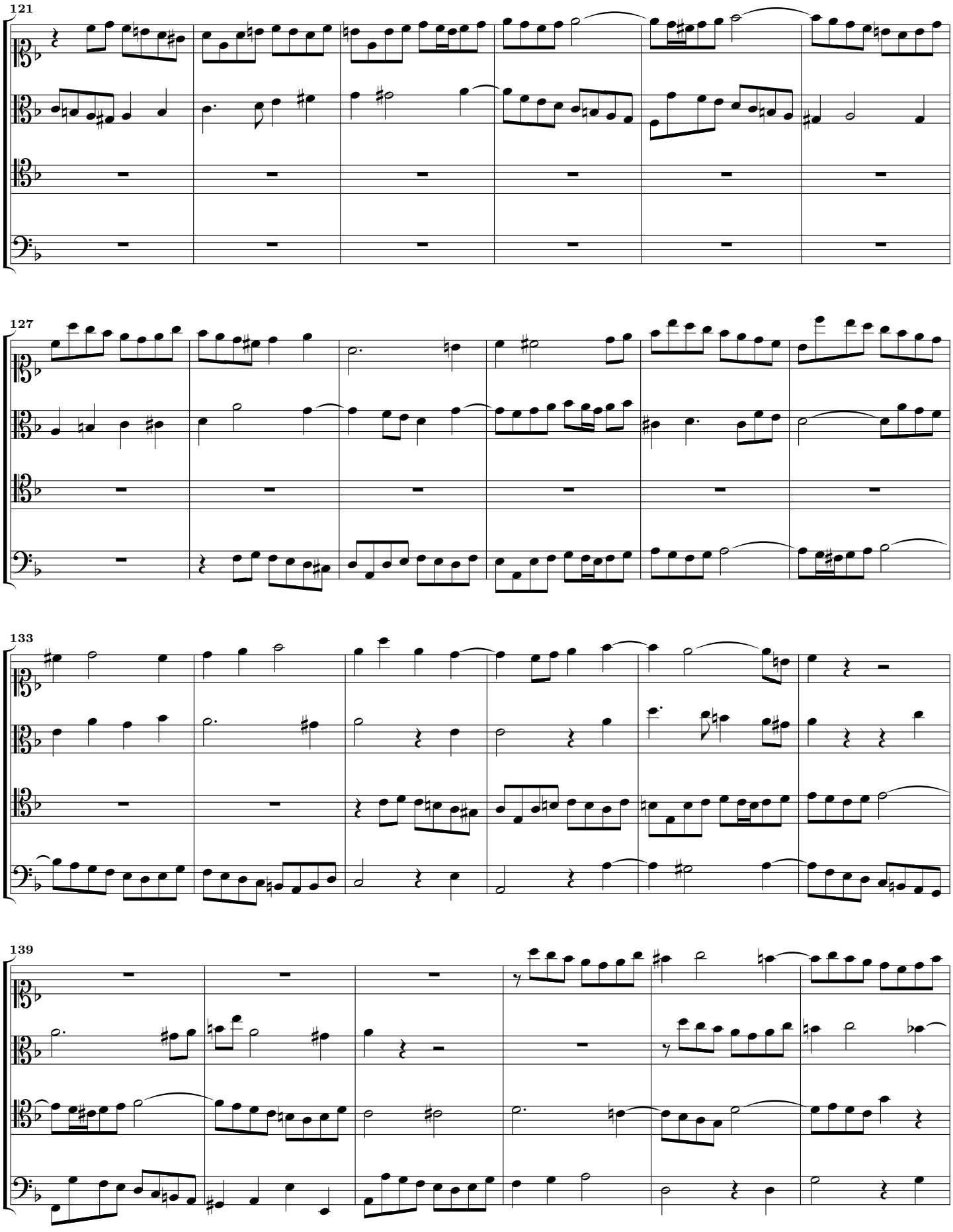

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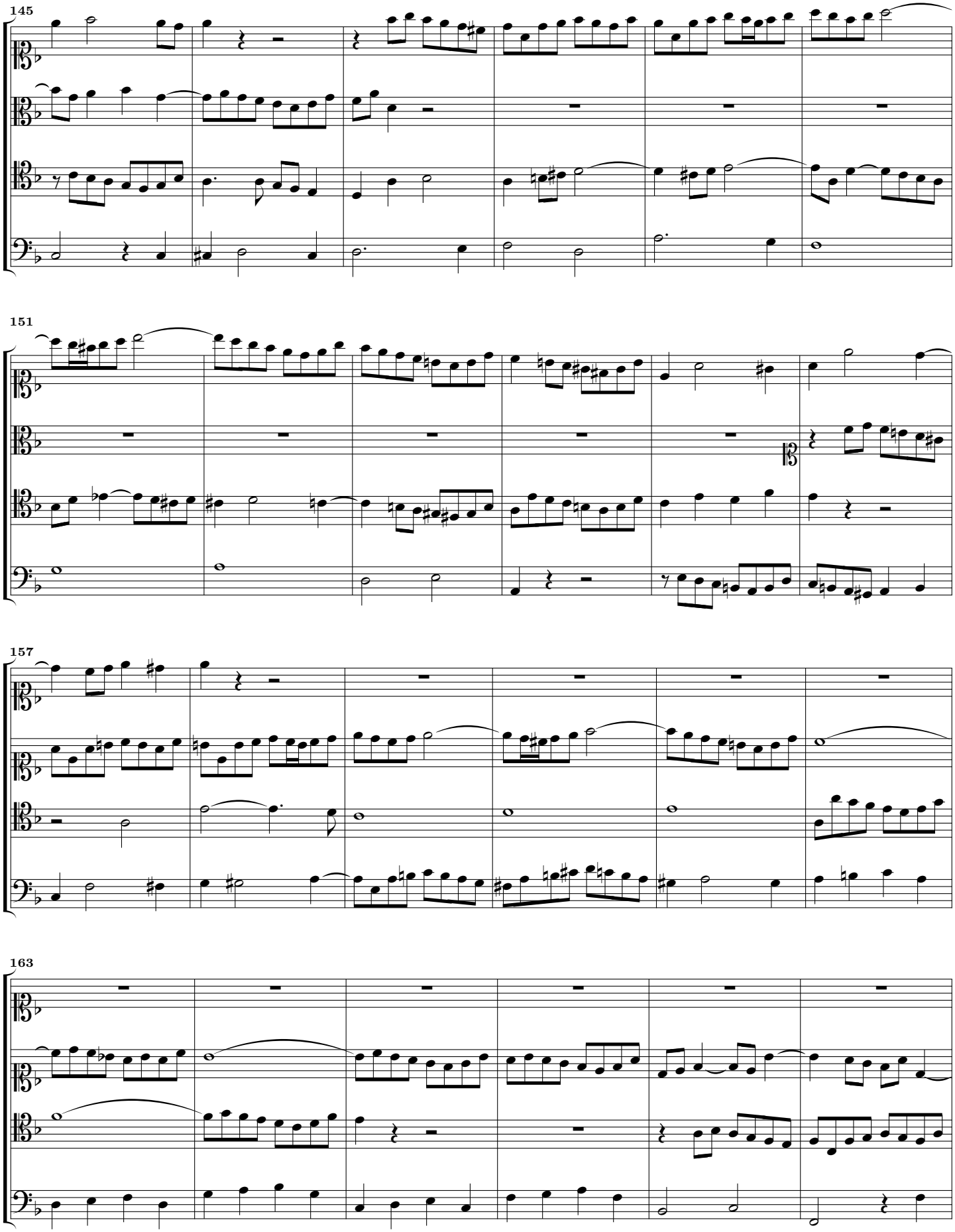

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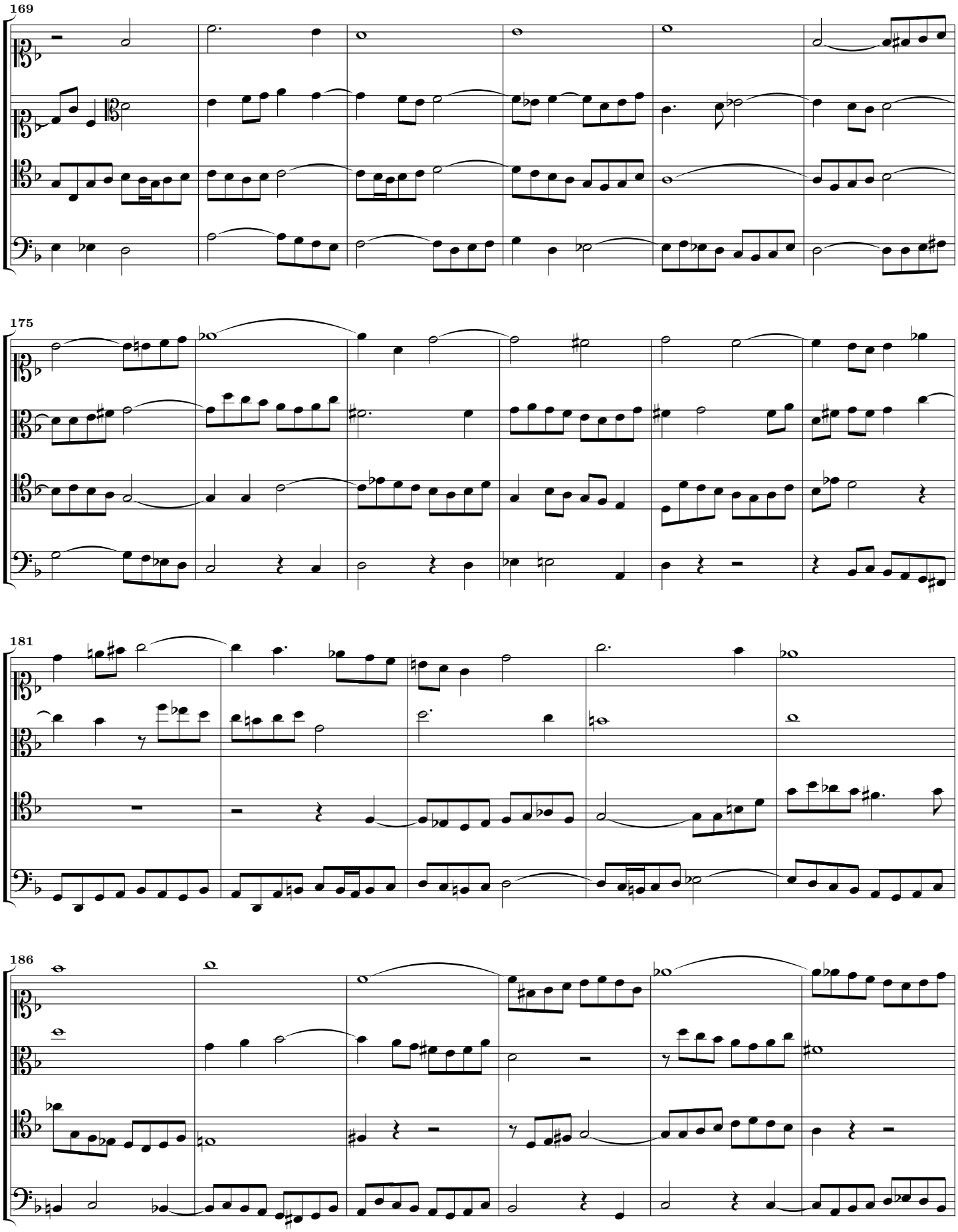

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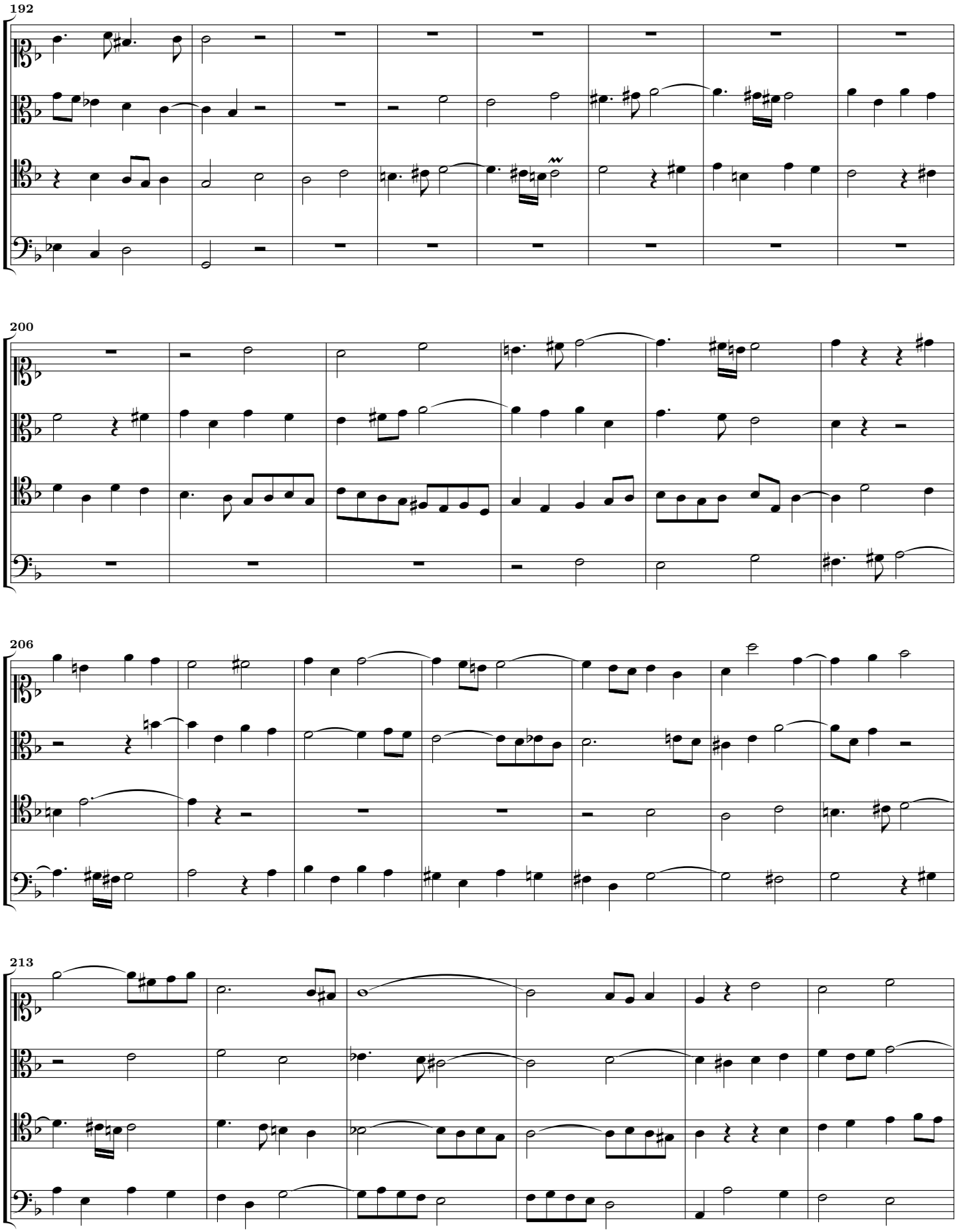

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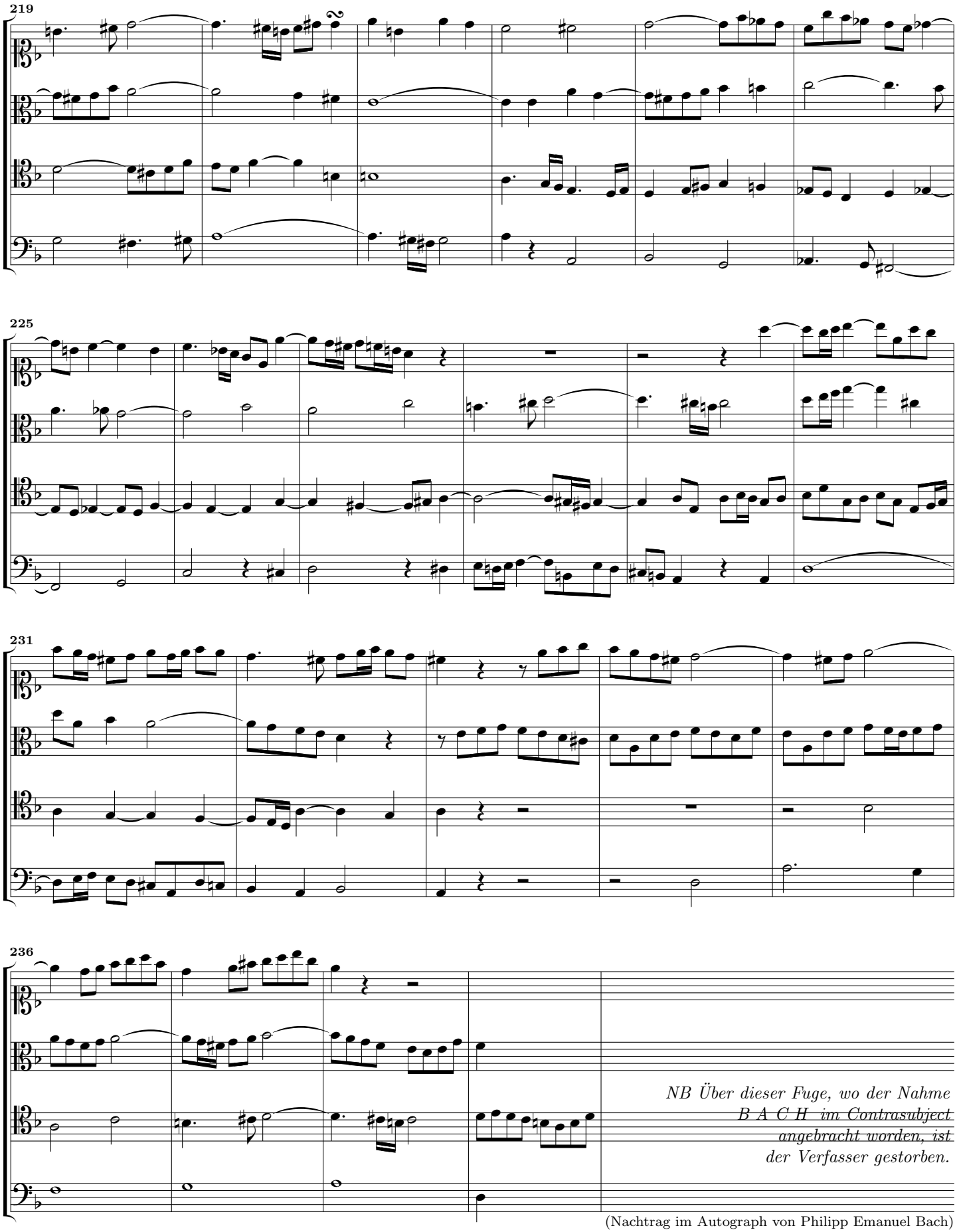

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(Nachtrag im Autograph von Philipp Emanuel Bach)

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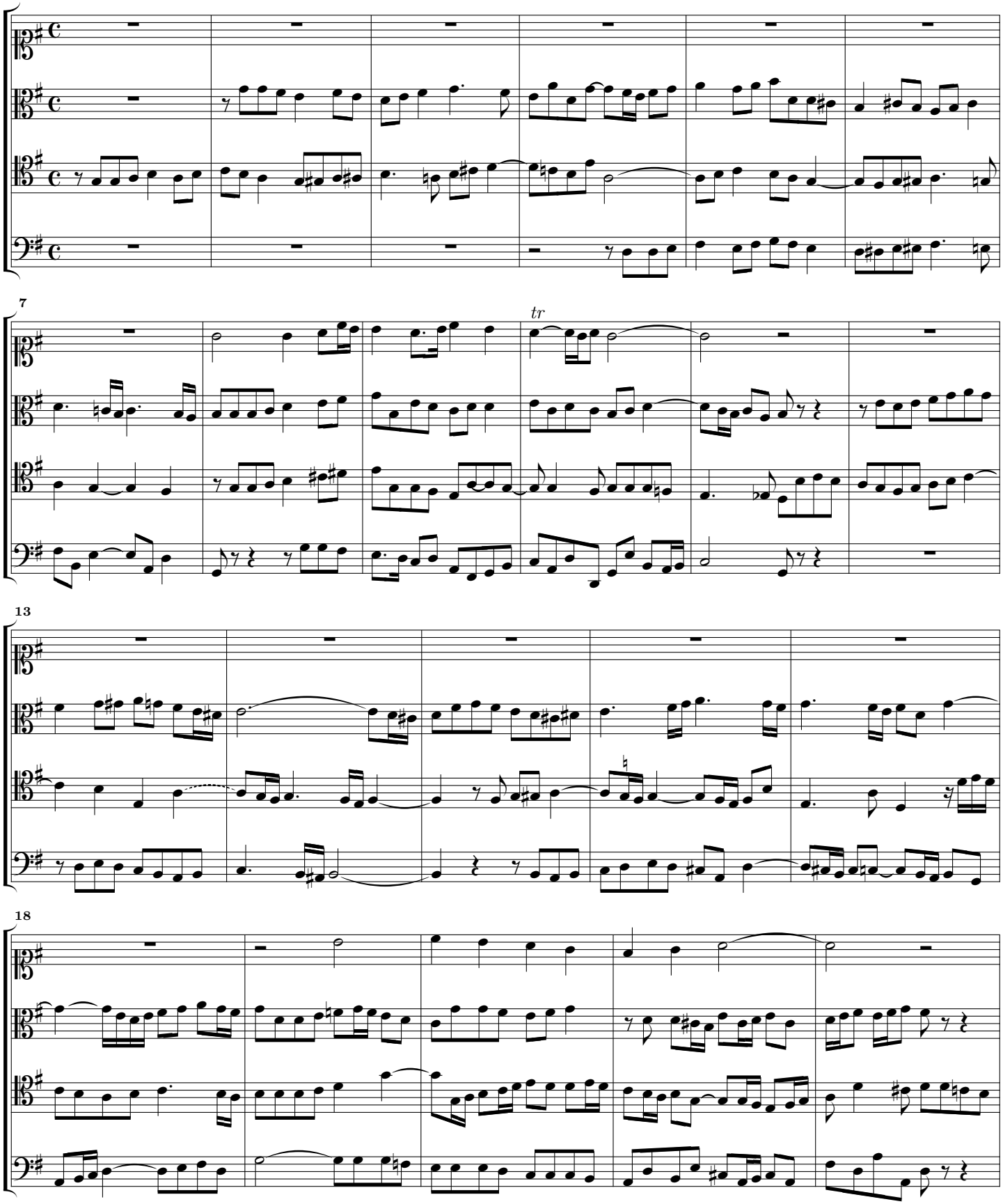
Choral. Wenn wir in hoechsten Noethen Canto Fermo in Canto[1]



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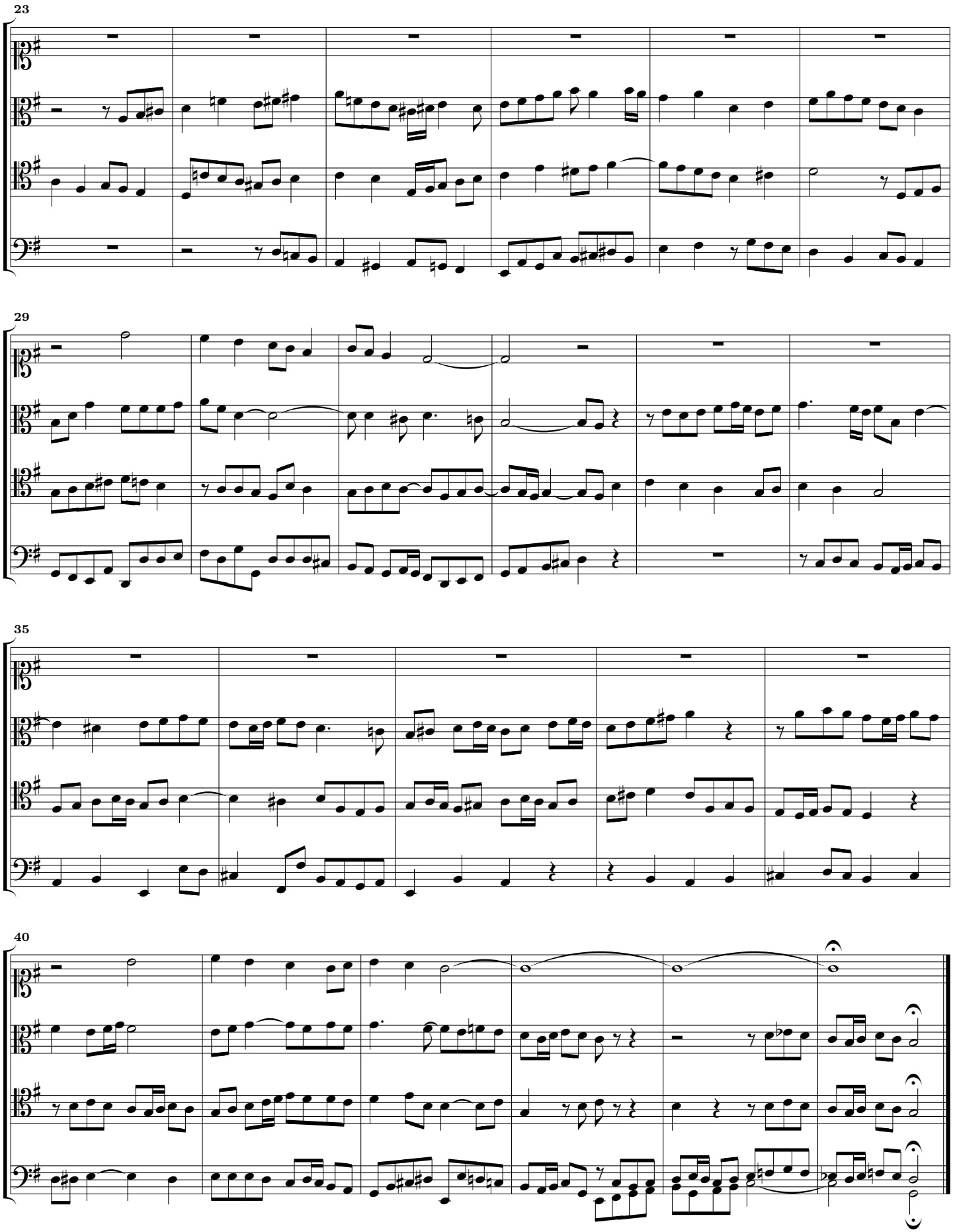

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