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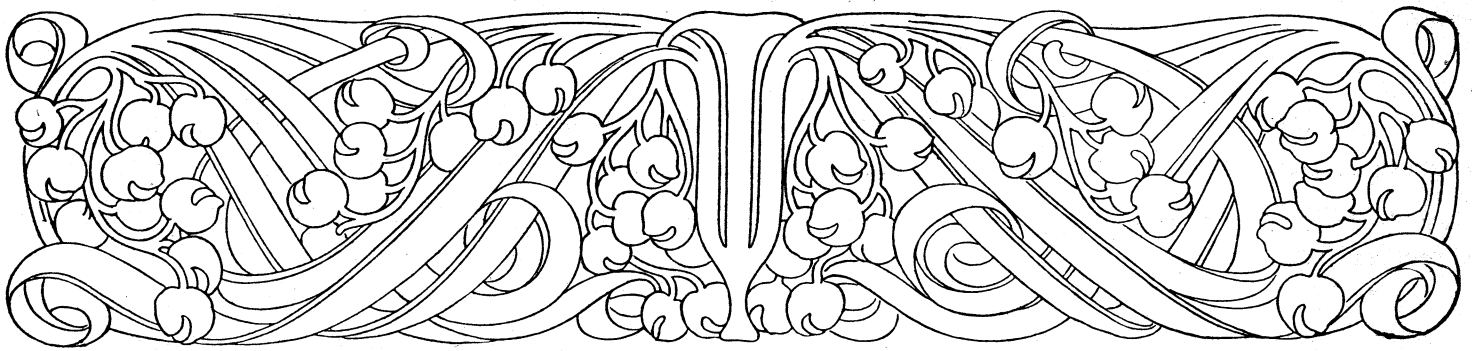
W. F. BACH

Phantasie und Fuge

A moll
Piano solo
(A. Stradal)



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Dem lieben Freunde Emil Sauer in Verehrung und Dankbarkeit gewidmet

Wilhelm Friedemann Bach

PHANTASIE UND FUGE

A MOLL

FÜR DIE ORGEL

FÜR PIANOFORTE ZU ZWEI HÄNDEN

BEARBEITET VON

AUGUST STRADAL



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V. A. 2293

VORWORT.

Diese Orgelkomposition findet sich vor in der Gesamt-Ausgabe der Bach-Gesellschaft Jahrgang XXXVIII. Professor Dr. Ernst Naumann, der Herausgeber dieses Jahrganges, ist der Meinung, daß dieses Werk aus der Jugendzeit J. S. Bachs stamme und ursprünglich für den Pedalfügel komponiert sein dürfte.

Meine Meinung ist, daß dieses Werk eine Schöpfung Friedemann Bachs ist. Man vergleiche den Anfang des Werkes mit dem Anfang des Friedemann Bachschen D moll-Orgelkonzertes.

Fantasia.

Orgel:

etc.

Concerto D moll für die Orgel a 2 Manuali e Pedale.

Oberwerk. W. F. Bach.

Octava 4 F.

Brustpositiv.

Octava 4 F.

Principal 8 F.

Pedale.

Man wird sich gestehen müssen, daß hier eine gewaltige Ähnlichkeit vorliegt. Merkwürdigerweise kehrt das 2. Thema des Anfanges der Fantasia zum Schlusse der Fuge wieder. So wiederholt sich auch das 2. Thema der Introduction zum Schlusse des Finales im Orgelkonzert (D moll) Friedemann Bachs. Manche harmonische Wendung und der etwas freie Kontrapunkt deuten mehr auf Friedemann, als auf Joh. Sebastian hin.

Das „Presto“ (Seite 7, 1. Zeile, 1. Takt etc.) ist absolut nicht die Kompositionsweise J. S. Bachs, das könnte eher der leichter fühlende Friedemann Bach geschrieben haben.

J. S. Bach hat oft auch lange Orgelpunkte, aber so lange Orgelpunkte, wie in diesem Werke, fand ich nur bei Friedemann Bach (siehe Anfang des D moll-Orgelkonzertes von Friedemann Bach).

Als ein Jugendwerk J. S. Bachs kann ich diese Phantasie und Fuge nicht betrachten. Die Phantasie ist schon so gewaltig und die Fuge ist von solcher Größe, daß gegenüber diesem Werke die Jugendwerke J. S. Bachs zurückstehen. Dieses Werk dürfte kein Jüngling, sondern ein Mann in der Vollkraft seiner Jahre geschrieben haben.

Aus diesen Gründen erlaubte ich mir, dieses Werk als eine Schöpfung Friedemann Bachs zu bezeichnen. Natürlich konnte ich nur künstlerische Gründe, nicht doctrinaere Gründe angeben, weshalb ich meine Meinung nur als künstlerische Vermutung, nicht als apodiktisches Urteil hinstellen kann.

Ebenso, wie bei der Bearbeitung des D moll-Orgelkonzertes Friedemann Bachs versuchte ich auch bei dieser Phantasie und Fuge die ganze Wirkung der Orgel auf das Klavier zu übertragen und alle technischen Errungenschaften, die der Bearbeiter Franz Liszt hinterließ, zu verwenden und auch jene Orgelpunkte des Werkes, die ja förmlich zur Verlängerung herausfordern, ähnlich, wie bei dem D moll-Orgelkonzert Friedemann Bachs, zu verlängern.

Wien, 11. März 1907.

August Stradal.

Dem lieben Freunde EMIL SAUER in Verehrung und Dankbarkeit gewidmet.

Phantasie und Fuge

A moll
für die Orgel
von

W. FRIEDEMANN BACH.

Für Pianoforte zu zwei Händen bearbeitet
von August Stradal.

Andante maestoso.

Piano.

ppp

8 *Red.*

sempre un poco a poco cresc.

8...
* *Red.*

sempre cresc.

1
4/5
* *Red.*

sempre cresc.

1
3
5
* *Red.*

Treble clef: *f* *fff*
 Bass clef: *f* *fff*
 Ped. (Pedal)
 Ossia. *ff*
 Fingerings: (5 4 3 2) 1, m.g. 2 3

Treble clef: *sempre ff*
 Bass clef: *sempre ff*
 Ped. (Pedal)
 Fingerings: (5 4 3 2) 1, m.d., m.g. 2 3 4

Treble clef: *sempre ff* *) *m.d.*
 Bass clef: *sempre ff* *m.g.*
 Ped. (Pedal)
 senza Ped.

*) Man spiele diese letzten Octaven mit beiden Händen. Es ist leichter auf diese Weise.
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13
vibrando
8 Ped.
m.d.
ff
p
m.g.
m.g.
m.g.

This system contains the first two staves of music. The upper staff begins with a treble clef and a series of sixteenth-note chords, marked with a '13' and 'vibrando'. The lower staff starts with a bass clef and a similar rhythmic pattern. The system includes dynamic markings such as *ff* and *p*, and performance instructions like *m.d.* and *m.g.*. Pedal points are indicated by '8 Ped.' and 'Ped.' with asterisks.

3 1 2 3 4
m.d.
p²
m.g.
1 2 4 1
4 2
1 2 4 2
3 5 3 1
3 5 3 1

This system contains the third and fourth staves. The upper staff features a melodic line with fingerings (1, 2, 3, 4) and a *m.d.* marking. The lower staff has a bass line with fingerings (1, 2, 4, 1) and a *p² m.g.* marking. Pedal points are marked with 'Ped.' and asterisks.

m.d.
ff
p
m.d.
m.g.
m.g.

This system contains the fifth and sixth staves. The upper staff has a treble clef and a melodic line with a *m.d.* marking. The lower staff has a bass clef and a similar line with a *ff* marking. Pedal points are marked with 'Ped.' and asterisks.

ff
Ped.
Ped.

This system contains the seventh and eighth staves. The upper staff has a treble clef and a melodic line. The lower staff has a bass clef and a similar line. Pedal points are marked with 'Ped.' and asterisks.

ff
Ped.
Ped.

This system contains the ninth and tenth staves. The upper staff has a treble clef and a melodic line. The lower staff has a bass clef and a similar line. Pedal points are marked with 'Ped.' and asterisks.

Un poco presto.

m.d. *m.d.* *m.d.*

p *m.g.* *giocoso* *m.g.* *m.g.*

Ped. * *Ped.* * *Ped.* *

sempre pp e leggiero

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Zurückhalten und allmählich in's langsame Tempo zurückkehren.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes. The key signature has one sharp (F#).

Red. * Red. * Red. *

Below the first system, there are four pedal markings. Each consists of a small treble clef staff with a single note, preceded by a dynamic marking 'Red.' and followed by an asterisk. The markings are positioned at the beginning, middle, and end of the system.

The second system continues the musical piece. It includes the instruction 'rit.' (ritardando) above the staff, followed by 'Tempo come primo Andante'. A 'cresc.' (crescendo) marking is placed over the bass staff. The dynamic 'ff' (fortissimo) is indicated at the start of the second measure of the system.

Red. * Red. * Red. * Red. * Red. * Red. *

Below the second system, there are seven pedal markings, each consisting of a small treble clef staff with a note, preceded by 'Red.' and followed by an asterisk.

The third system begins with the tempo marking 'maestoso.' and the dynamic 'ff'. The music features a more prominent bass line with sustained notes and a treble line with arpeggiated figures.

Red. * Red. *

Below the third system, there are two pedal markings, each consisting of a small treble clef staff with a note, preceded by 'Red.' and followed by an asterisk.

The fourth system starts with the tempo marking 'un poco rit.' and the dynamic 'ff'. The music continues with similar textures to the previous systems, featuring a mix of melodic and rhythmic elements.

Red. * Red. * Red. * Red. *

Below the fourth system, there are five pedal markings, each consisting of a small treble clef staff with a note, preceded by 'Red.' and followed by an asterisk.

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand plays a simpler accompaniment. The system includes a first ending bracket and a repeat sign. Performance markings include *Red.* and asterisks.

Second system of a piano score. The right hand continues with arpeggiated figures. The left hand has a more active line. The system includes a first ending bracket and a repeat sign. Performance markings include *un poco rit.*, *ff*, and *Red.* with asterisks.

Third system of a piano score. The right hand continues with arpeggiated figures. The left hand has a more active line. The system includes a first ending bracket and a repeat sign. Performance markings include *ff* and *Red.* with asterisks.

Fourth system of a piano score. The right hand continues with arpeggiated figures. The left hand has a more active line. The system includes a first ending bracket and a repeat sign. Performance markings include *un poco rit.*, *ff*, and *Red.* with asterisks.

First system of musical notation. The right hand (treble clef) features a series of eighth-note chords with slurs. The left hand (bass clef) has a simple accompaniment of quarter notes. Pedal markings are present below the bass line, with asterisks indicating specific points.

Second system of musical notation. The right hand continues with eighth-note chords. The left hand has a more active accompaniment. The instruction *un poco rit.* is written above the first measure, and *ff* is written above the second measure. Pedal markings and asterisks are present.

Third system of musical notation. The right hand continues with eighth-note chords. The left hand has a simple accompaniment. The instruction *ff* is written above the first measure. Pedal markings and asterisks are present.

Fourth system of musical notation. The right hand features a dense texture of eighth-note chords. The left hand has a simple accompaniment. The instruction *martellato e molto maestoso* is written above the first measure. Pedal markings and asterisks are present.

Fifth system of musical notation. The right hand continues with dense eighth-note chords. The left hand has a simple accompaniment. Pedal markings and asterisks are present.

8.....

fff

Red. * *Red.* * *Red.* * *Red.*

sempre ff

* *Red.* *

m.d.

m.g.

Red. * *senza Red.* *Red.* * *Red.* * *Red.* *

Fuga. (Im Tempo eines Allegro molto moderato.)

ff *p* *molto deciso*

senza Red. *sempre senza Red.*

Red. *

p m.g.

*) Es ist leichter diese letzten Octaven mit beiden Händen zerlegt zu spielen.
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mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

maestoso
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sempre fe deciso
senza Ped. Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. *Ped. *Ped.* Ped. *Ped. *Ped. *Ped. *

Ped. *Ped. * senza Ped.

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

p dolce
Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

un poco rit.
pp
pp giocoso e gracioso
Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

f

Ped. * Ped. *

p *sempre cresc.*

m.g.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

e vibrando

un poco rit.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p *grazioso*

ff *m.g.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

senza Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

*) Das Original verzeichnet hier „G“; es könnte besser „Gis“ sein.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. Dynamics include *f* and *p*. Pedal markings are indicated by 'Ped.' and asterisks.

Second system of the piano score. The right hand continues with a melodic line, and the left hand provides accompaniment. A *sempre cresc.* marking is present. Pedal markings are indicated by 'Ped.' and asterisks.

Third system of the piano score. The right hand features a melodic line with slurs, and the left hand plays accompaniment. A *cresc.* marking is present. Pedal markings are indicated by 'Ped.' and asterisks.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand plays accompaniment. A *ff* marking is present. Pedal markings are indicated by 'Ped.' and asterisks.

Fifth system of the piano score. The right hand features a melodic line with slurs, and the left hand plays accompaniment. A *fff grandioso* marking is present. Pedal markings are indicated by 'Ped.' and asterisks.

f *deciso*
Ped. * Ped. * Ped. * Ped. * Ped. * senza Ped.

f
Ped. * Ped.

ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p dolce
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

m. d. *m. d.*
p m. g.
Ped. * Ped. * Ped. * senza Ped.

f *mf*

Ped. * *Ped.* * *Ped.* *

senza Ped.

molto rit.

p *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

p

Ped.

*

Ped.

*

mf *cresc.*

Ped.

*

Ped.

*

f

auch so
möglich:

Ped.

*

Ped.

*

ff

Red.

*

ff

Red.

* *Red.*

*

f *decresc.*

Red.

*

p *pp*

Red.

poco *a* *poco* *cresc.*

sempre cresc.

f *sempre cresc.*

Ped.

ff *fff* *m.g.* *m.g.*

Ped.

sempre ff

sempre ff Adagio

molto maestoso

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

vibrando

pp

cresc.

Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. *

ff

Ped. *

pp cresc.

Ped. * Ped. * Ped. *

mf cresc.

Ped. * Ped. * Ped. *

f cresc.

Ped. * Ped. * Ped. *

(frei vorgetragen) quasi Triller quasi Triller
ff quasi recitativo mf

Ped. * Ped.

quasi Largo ff

* Ped. * Ped. * Ped. *

quasi Triller *quasi Triller*

mf *quasi recitativo*

Ped. * Ped. * Ped. Ped. * Ped.

(Un poco, ma un poco Allegro, molto maestoso.)

A *pp* *quasi recit.* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sempre cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Von A bis B von *pp* bis *ff* ist eine kolossale Steigerung zu machen.

ff *rit.*

Red. * *Red.* * *Red.* *

fff

Red.

* *senza Red.*

fff

Red.

Largo. *ff* *m. g.* *sempre ff e molto rit.* *fff*

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *