J. S. BACH

Das Wohltemperierte Klavier I

The Well-Tempered Clavier I

BWV 846–869

Herausgegeben von / Edited by
Alfred Dürr

Urtext der Neuen Bach-Ausgabe
Urtext of the New Bach Edition

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BA 5191

Urtextausgabe aus: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke,* herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig, Serie V: *Klavier- und Lautenwerke,* Band 6.1: *Das Wohltemperierte Klavier I* (BA 5070-01), vorgelegt von Alfred Dürr.

Urtext Edition taken from: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke,* issued by the *Johann-Sebastian-Bach-Institut* Göttingen and the *Bach-Archiv* Leipzig, Series V: *Klavier- und Lautenwerke,* Volume 6.1: *Das Wohltemperierte Klavier I* (BA 5070-01), edited by Alfred Dürr.

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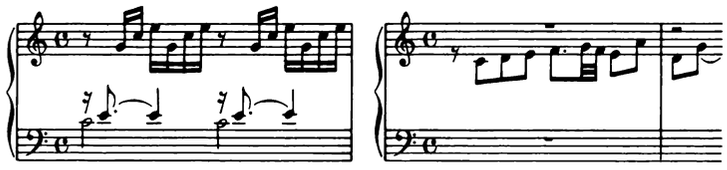
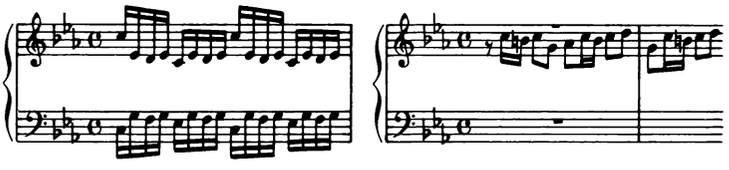


Variante: Fuga 1 im Stadium A 1-2 6

2. Praeludium und Fuge c-Moll, BWV 847 8



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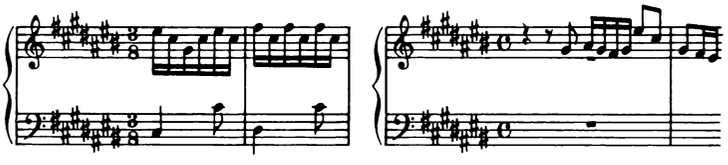

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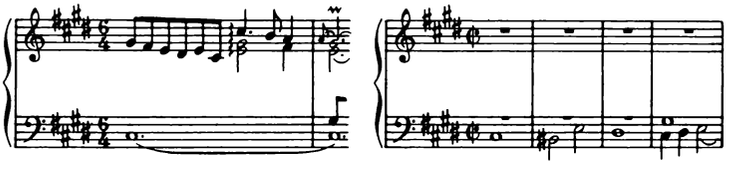

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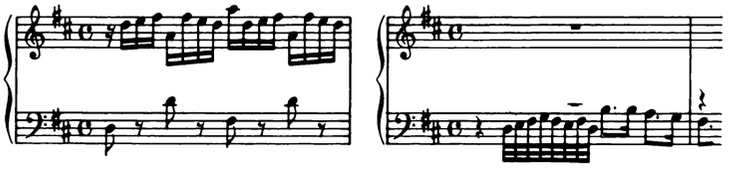

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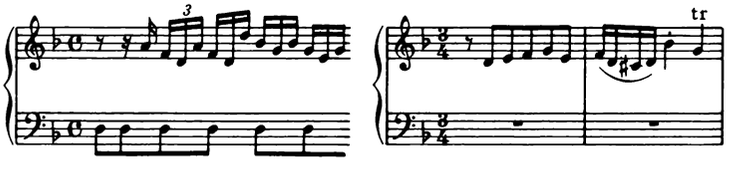

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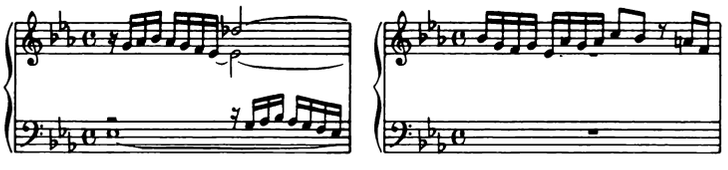

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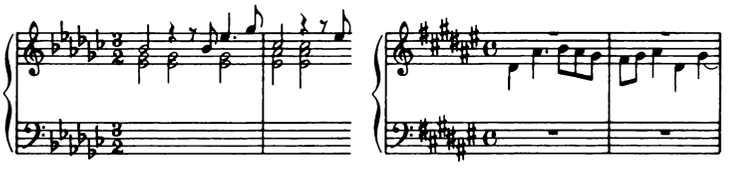

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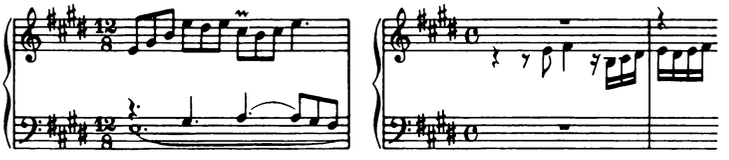

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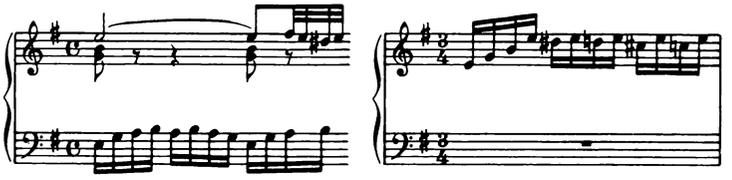

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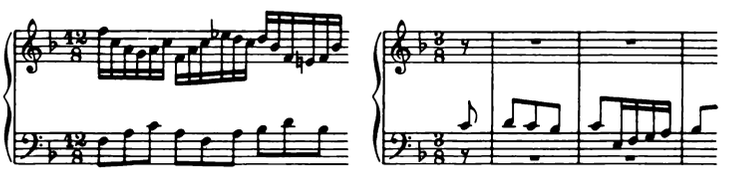

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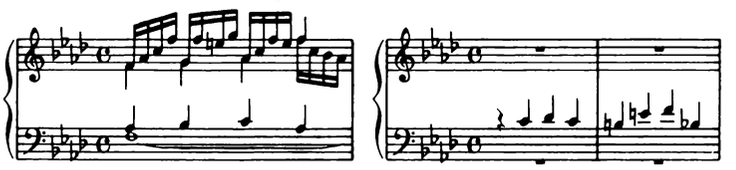

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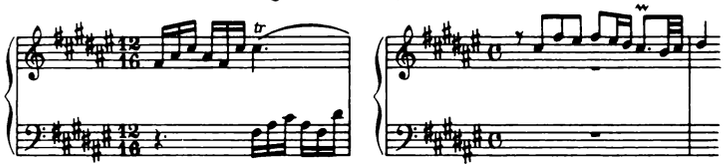

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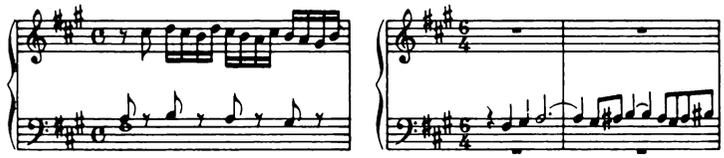

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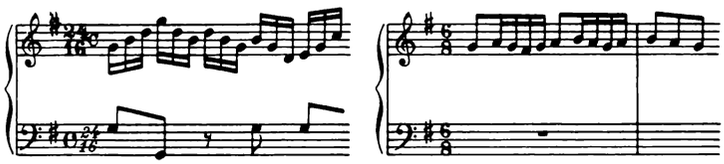

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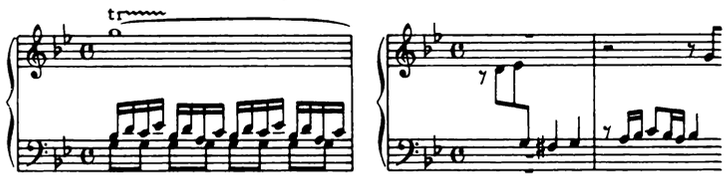

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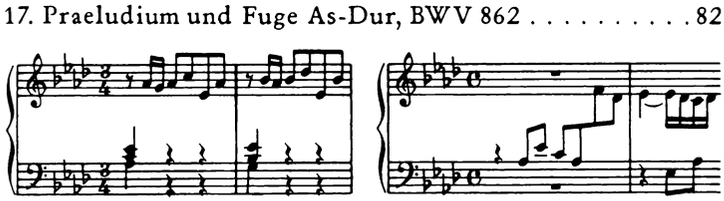

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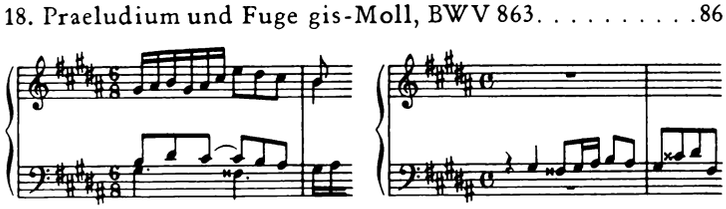

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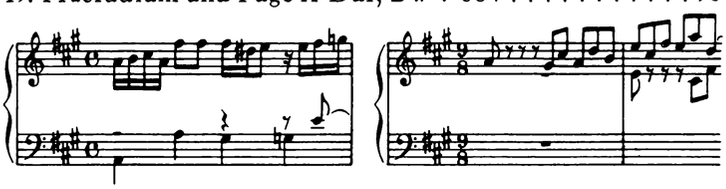

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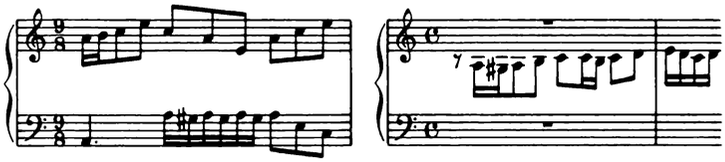

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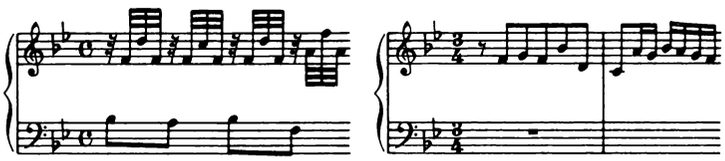

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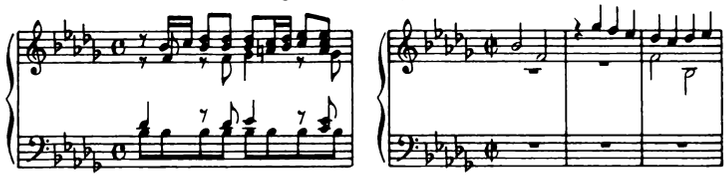

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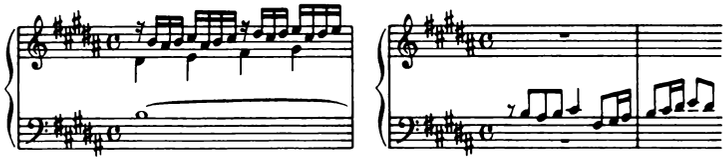

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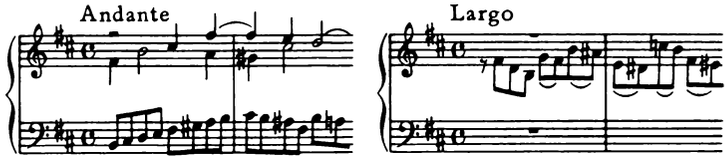


Anhang
Fuge d-Moll, BWV 851/2 (Version Quelle B 2 . 12). 124

Das Wohl*temperirte Clavier.*

oder

Præludia, und

Fugen durch alle *Tone* und *Semitonia,*

So wohl *tertiam majorem* oder *Ut Re Mi* anlangend, als auch *tertiam minorem* oder *Re Mi Fa* betreffend. Zum Nutzen und Gebrauch der Lehr-begierigen *Musicali*schen Jugend, als auch derer in diesem *studio* schon *habil* seyenden besonderem ZeitVertreib auffgesetzet und verfertiget von

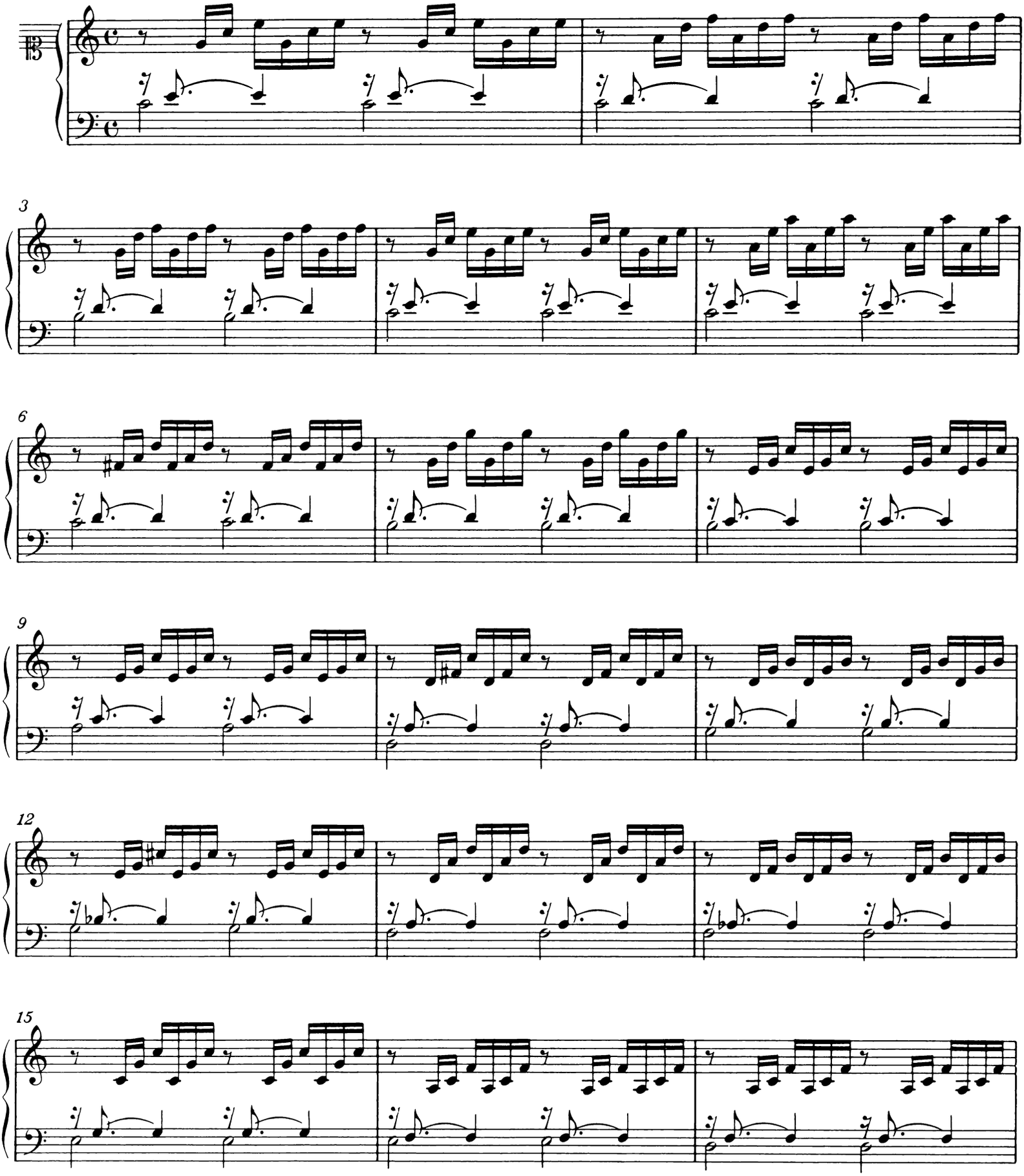
Johann Sebastian Bach.
p. t: HochFürstlich Anhalt-Cöthenischen Capel-Meistern und *Directore* derer Cammer *Musiquen.*

Anno
1722.

Praeludium und Fuge C-Dur

BWV 846

Præludium 1



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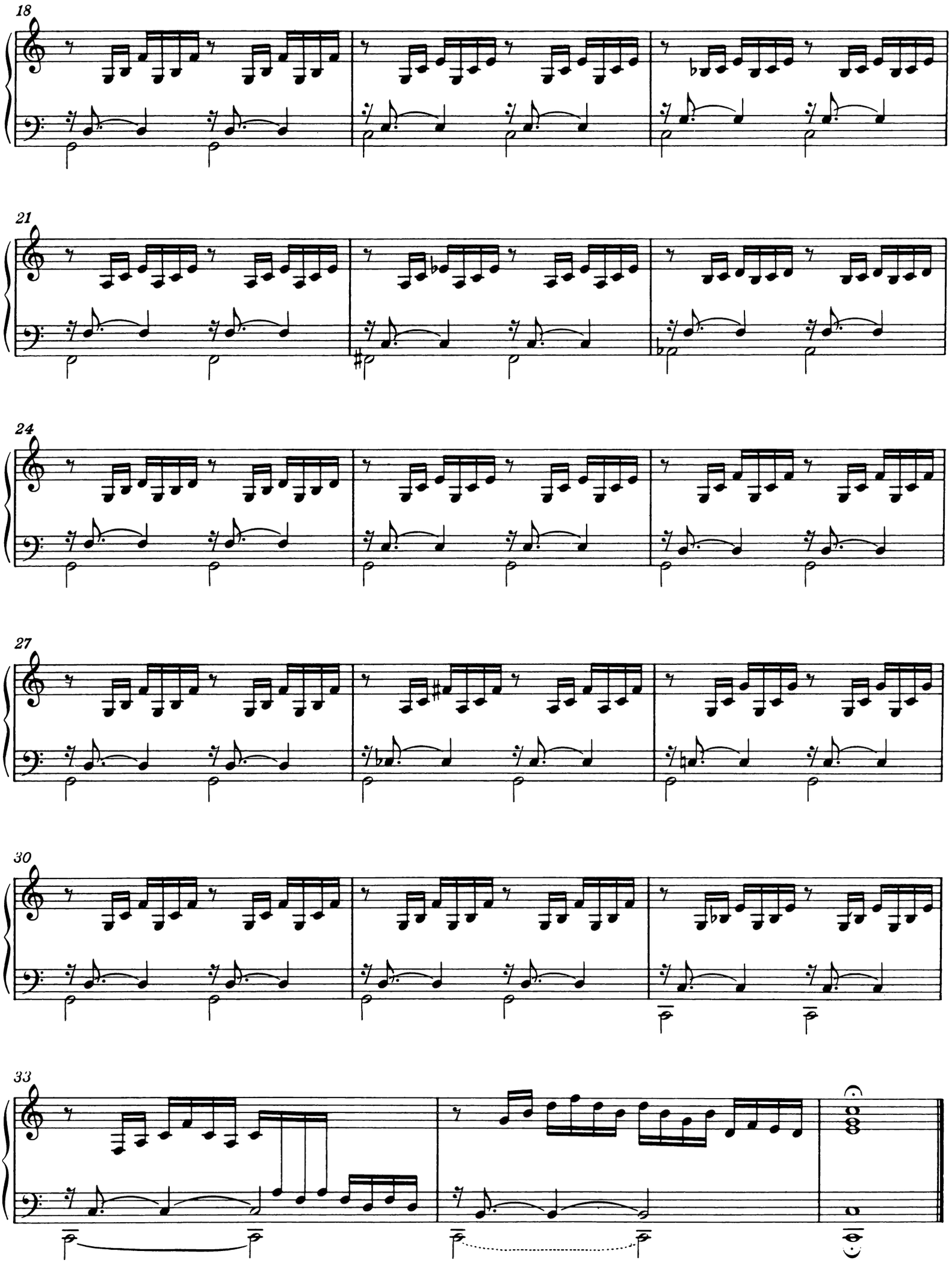
18
21
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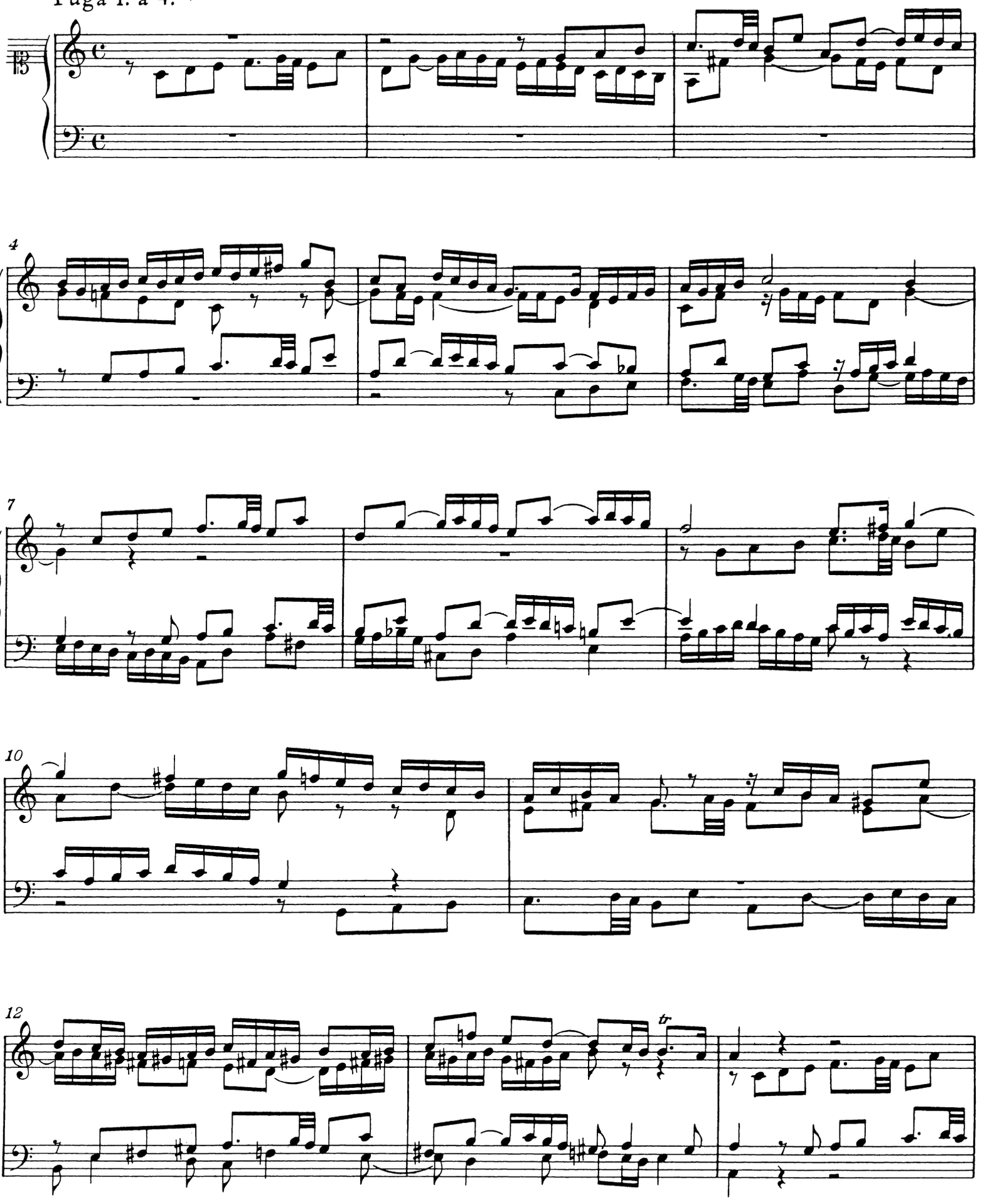
Fuga 1. â 4. *)



*) Stadium A 3–4. Zum Stadium A 1–2 siehe Seite 6–7. / Stage A 3–4. In regard to stage A 1–2 see page 6–7.

15

a)

18

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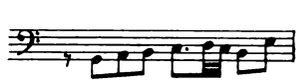
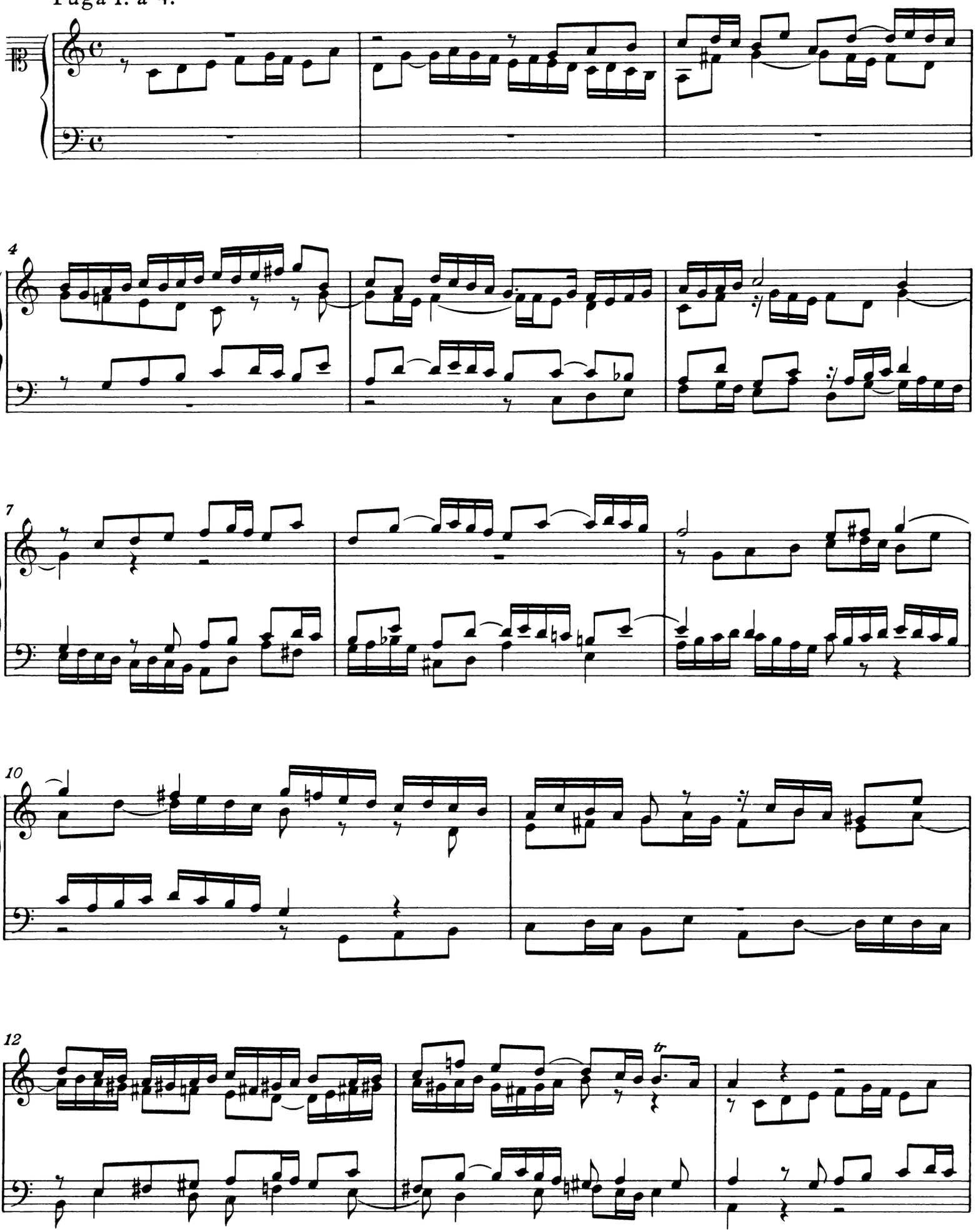
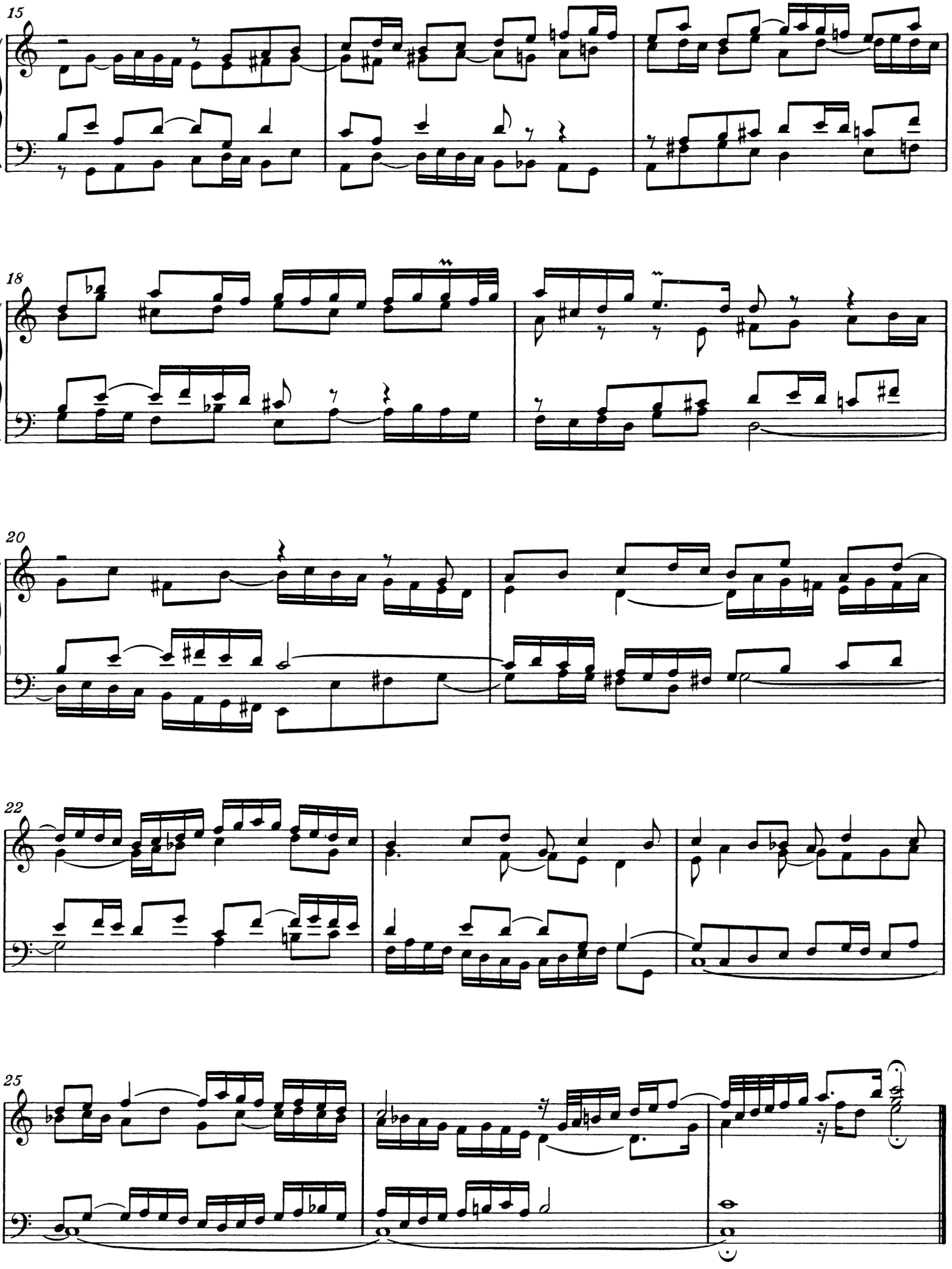
a) Takt 15, Baß, Stadium A 3 / Bar 15, bass, stage A 3: 

Variante: Fuga 1 im Stadium A 1-2

Fuga 1. â 4.

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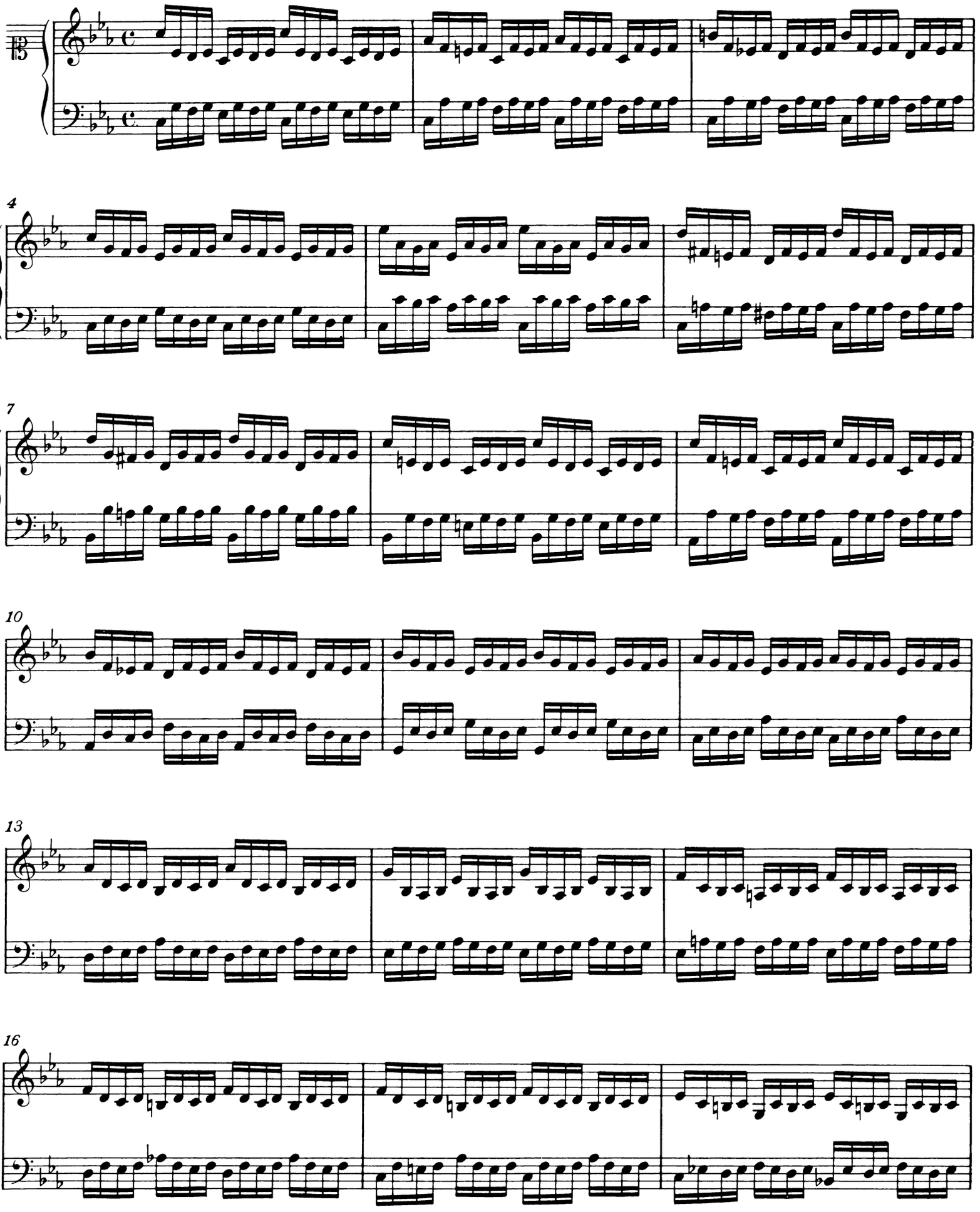
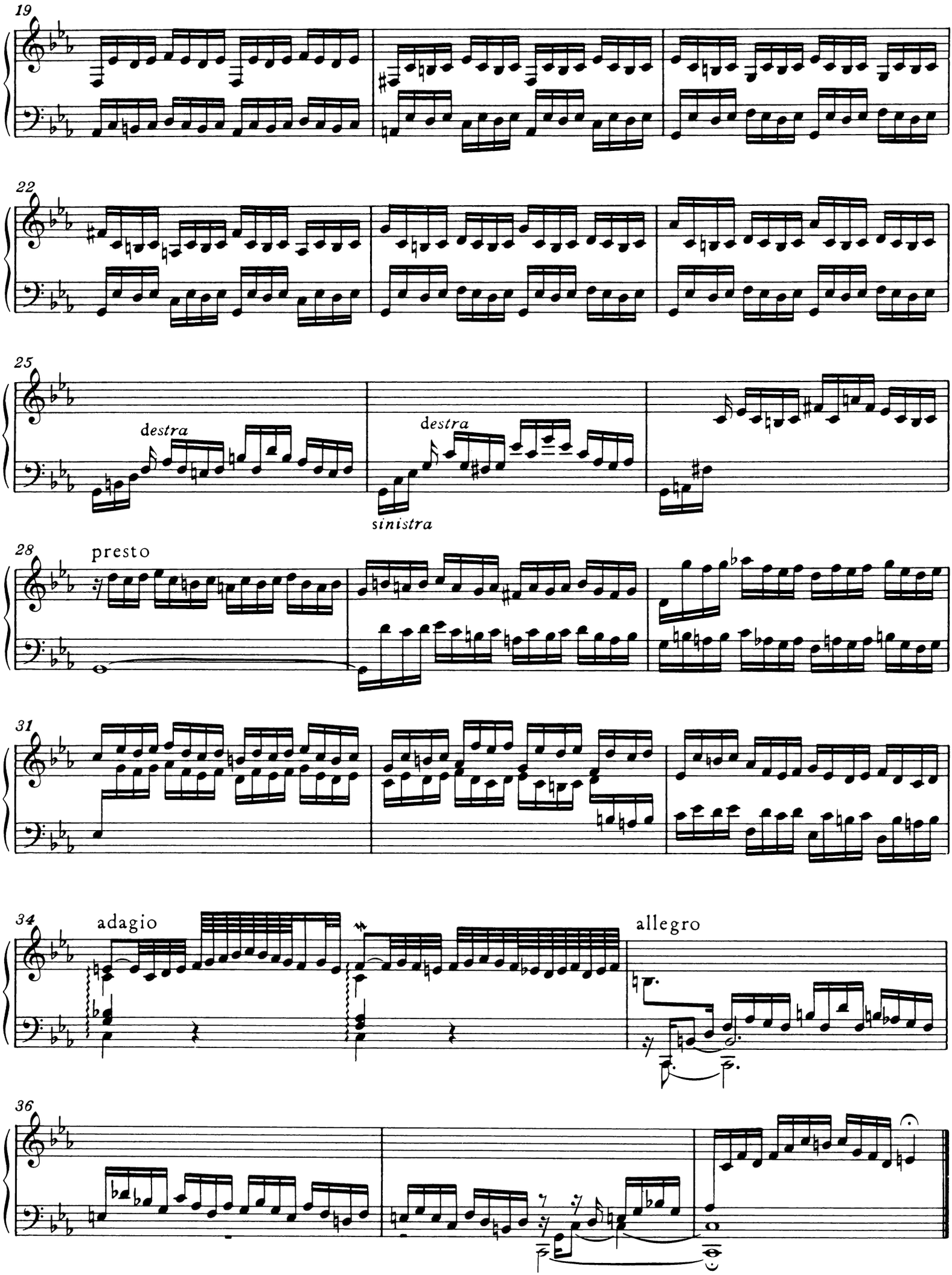
Praeludium und Fuge c-Moll

BWV 847

Præludium 2.




19
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destra
destra
sinistra
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presto
31
34
adagio
allegro
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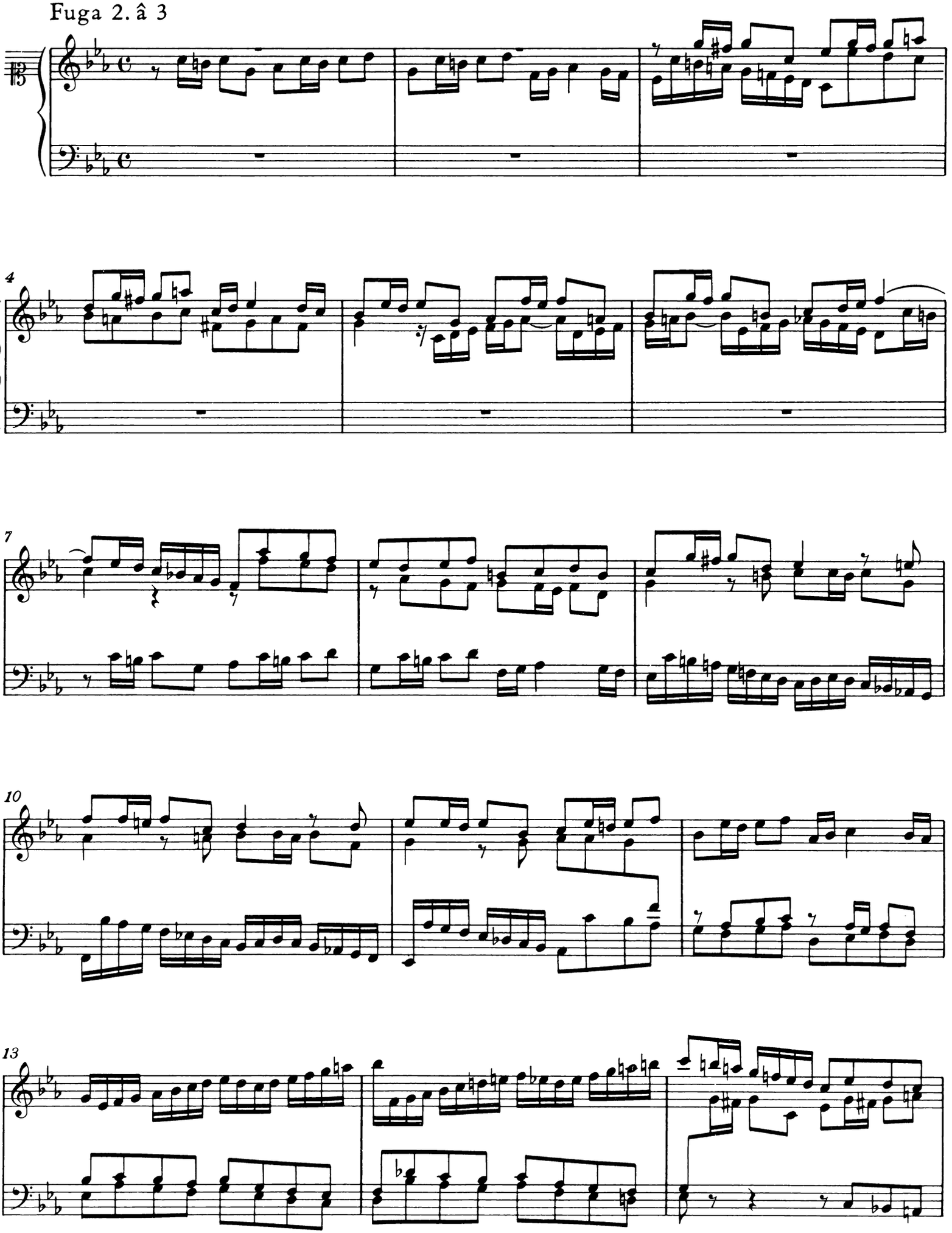
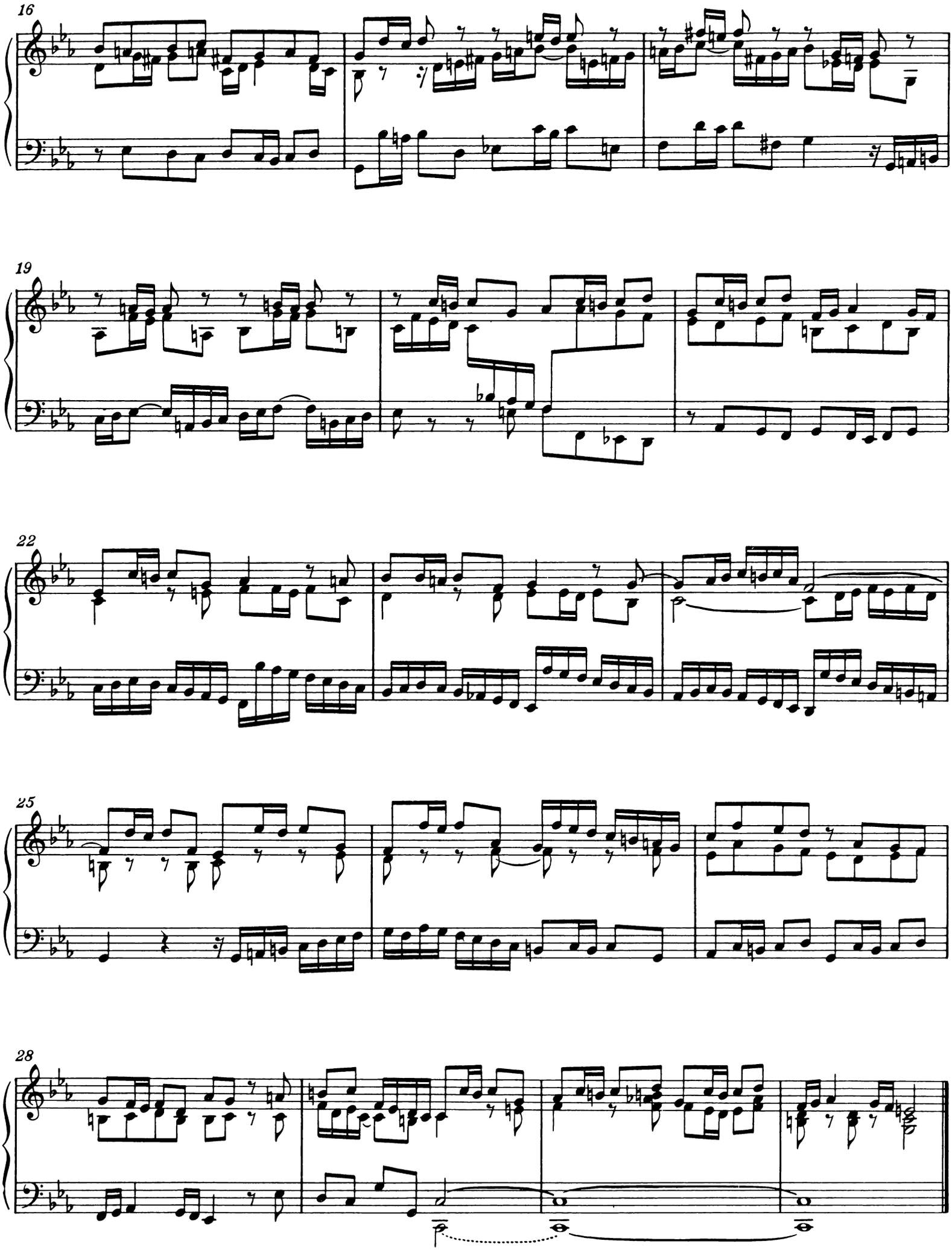
Fuga 2. â 3

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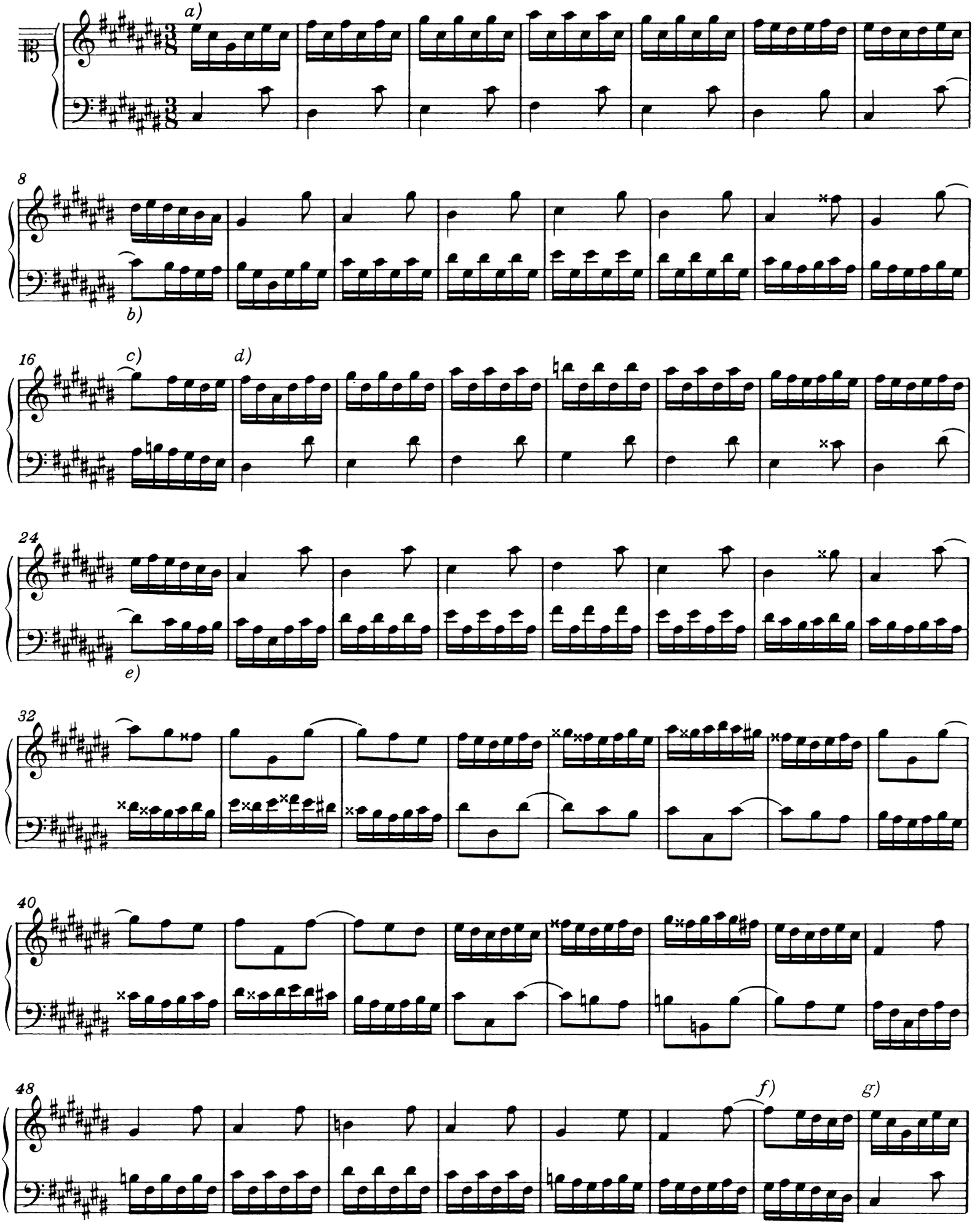
Praeludium und Fuge Cis-Dur

BWV 848

Præludium 3.



56

64

72

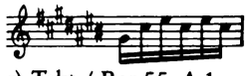
80

88

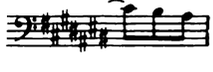
96

a–g) Die Takte 1, 17 und 55 (jeweils Diskant) sind A 2-Korrekturen; die Takte 8 (Baß), 16 (Diskant), 24 (Baß) und 54 (Diskant) sind A 4-Korrekturen. Die ursprünglichen Lesarten sind: / Bars 1, 17 and 55 (treble, respectively) are A 2 corrections; bars 8 (bass), 16 (treble), 24 (bass) and 54 (treble) are A 4 corrections. The original readings are:

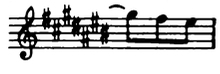
a) Takt / Bar 1, A 1:



b) Takt / Bar 8, A 1–3:

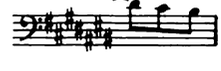


c) Takt / Bar 16, A 1–3:

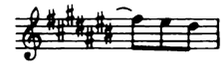


d) Takt / Bar 17, A 1:

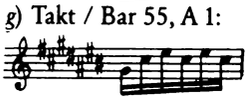
e) Takt / Bar 24, A 1–3:



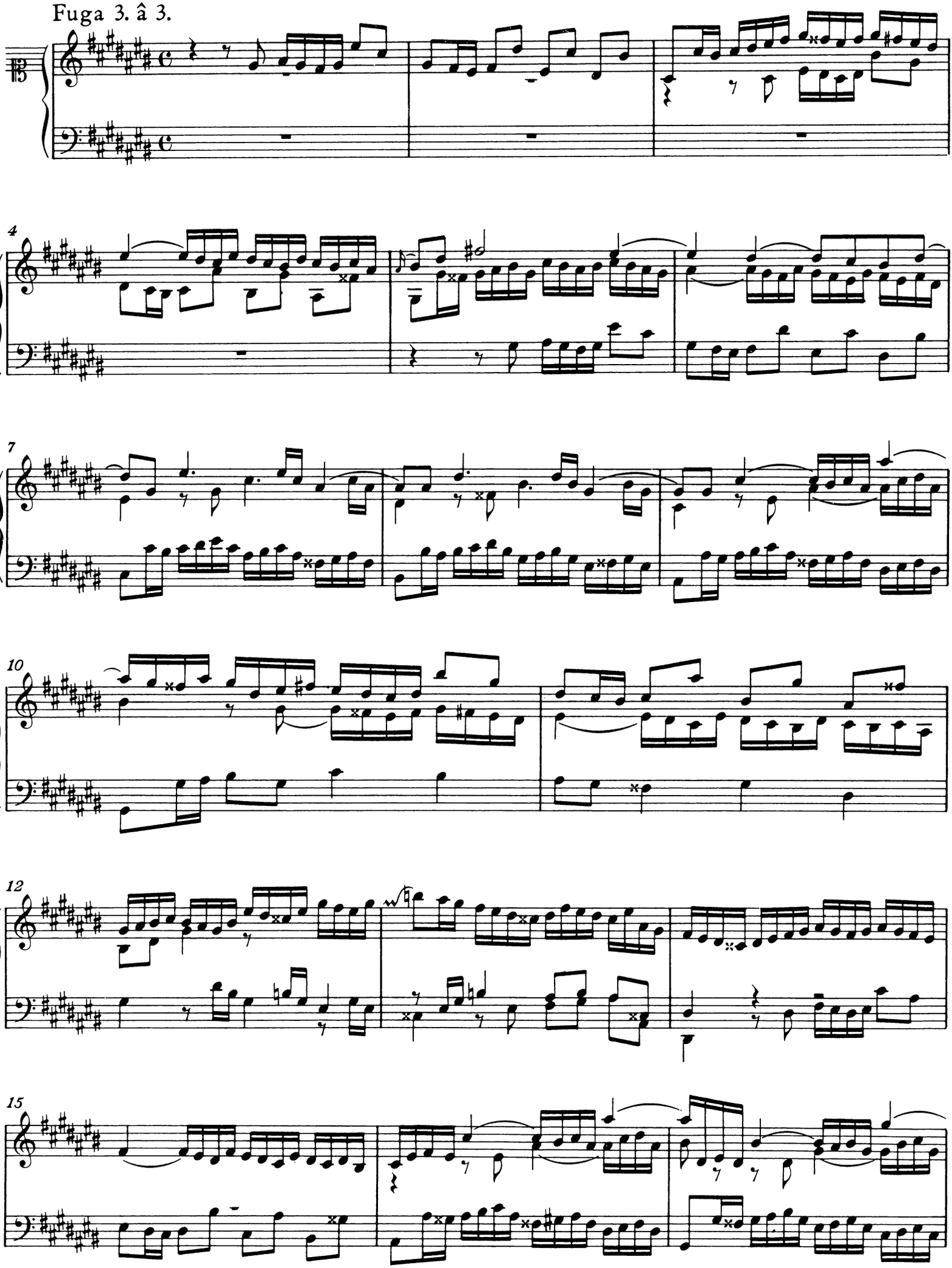
f) Takt / Bar 54, A 1–3:

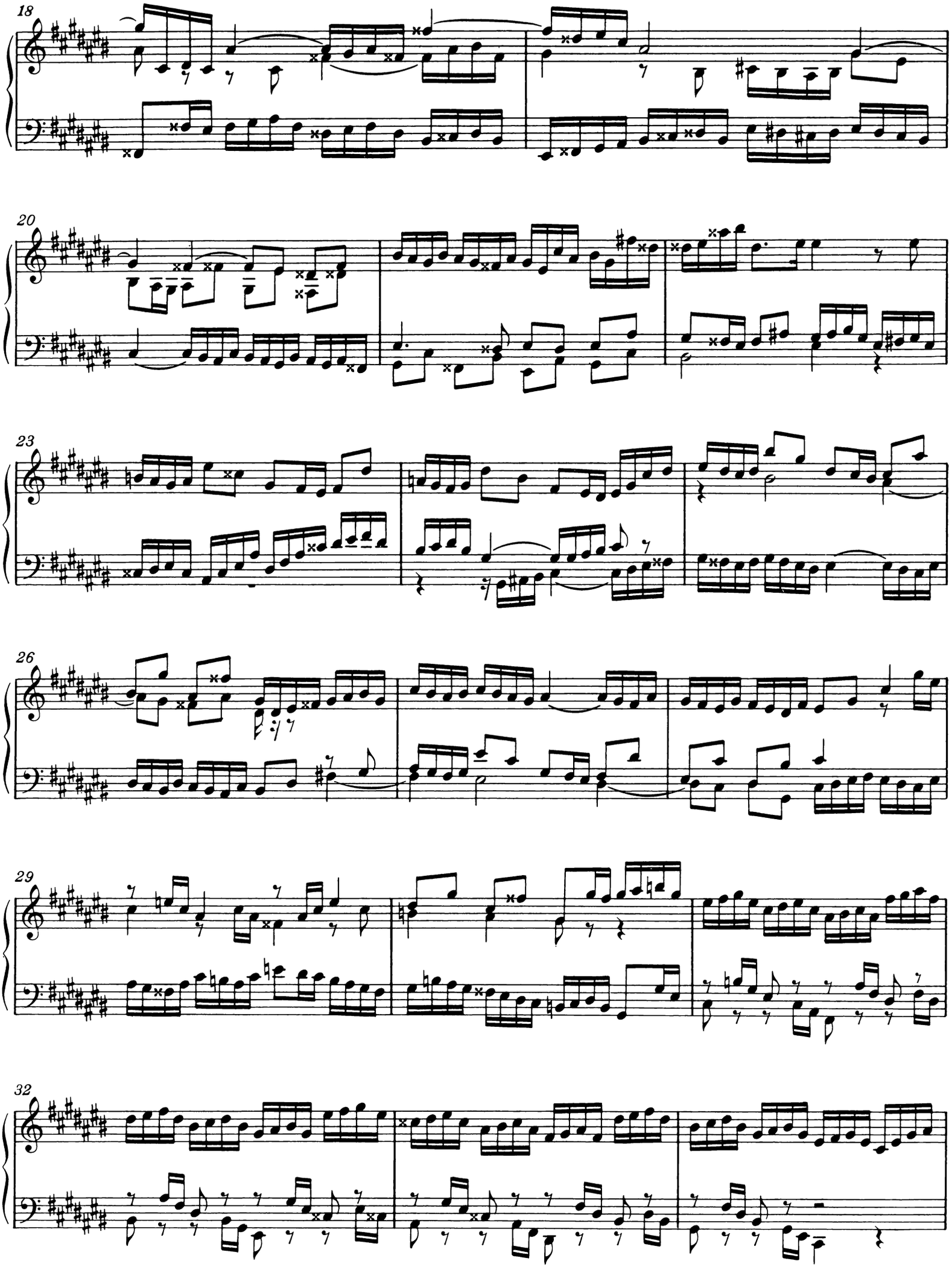


g) Takt / Bar 55, A 1:



Fuga 3. â 3.

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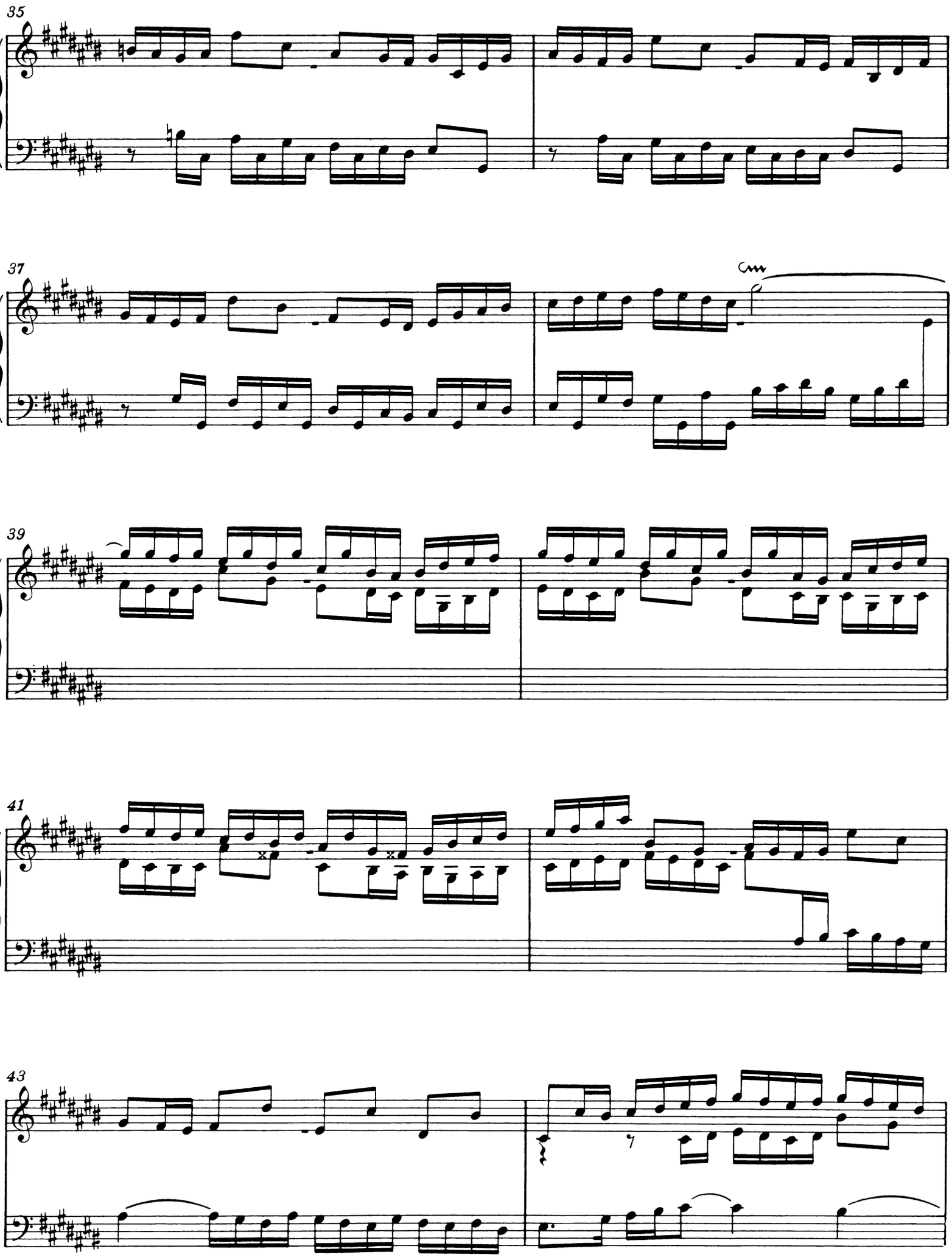
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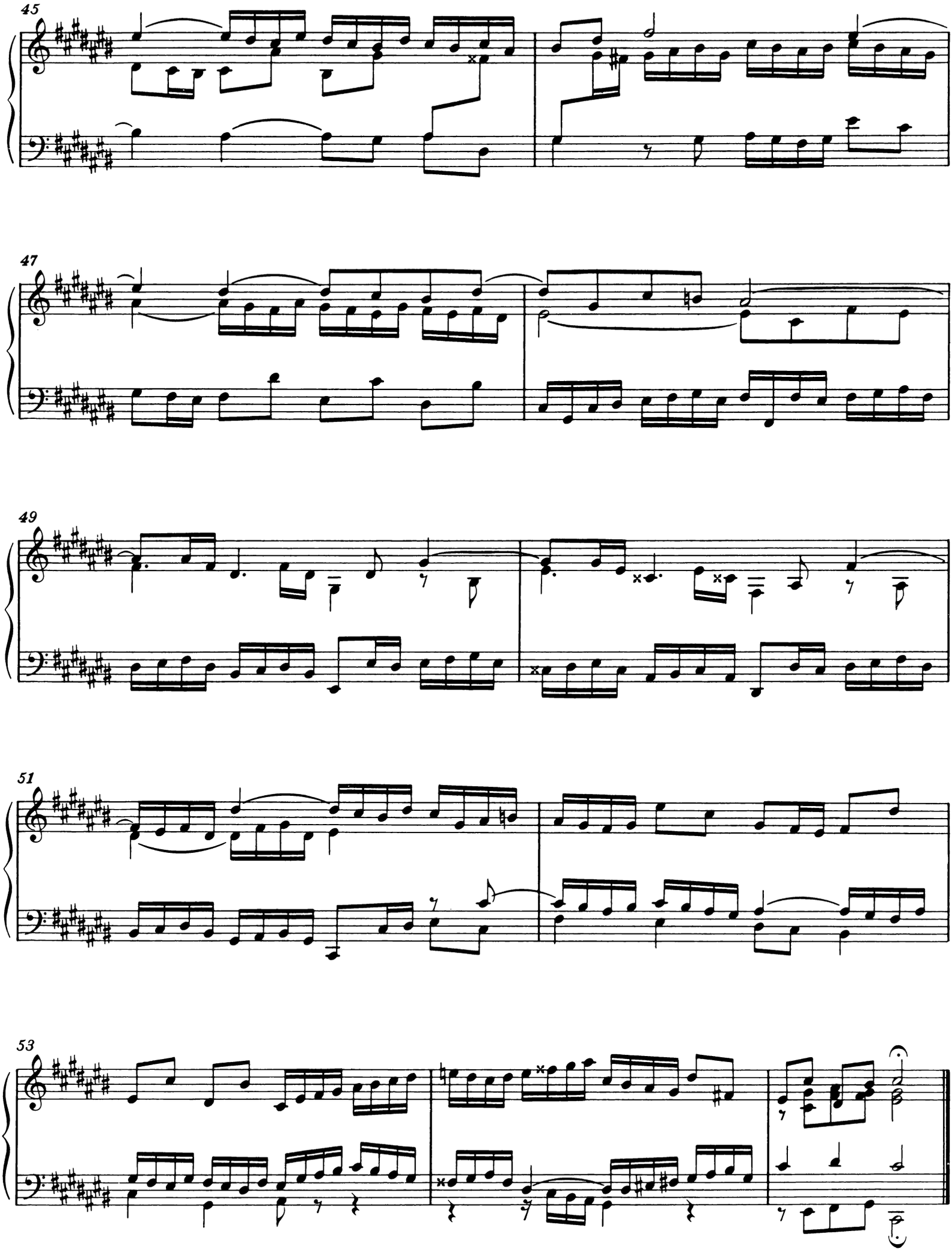
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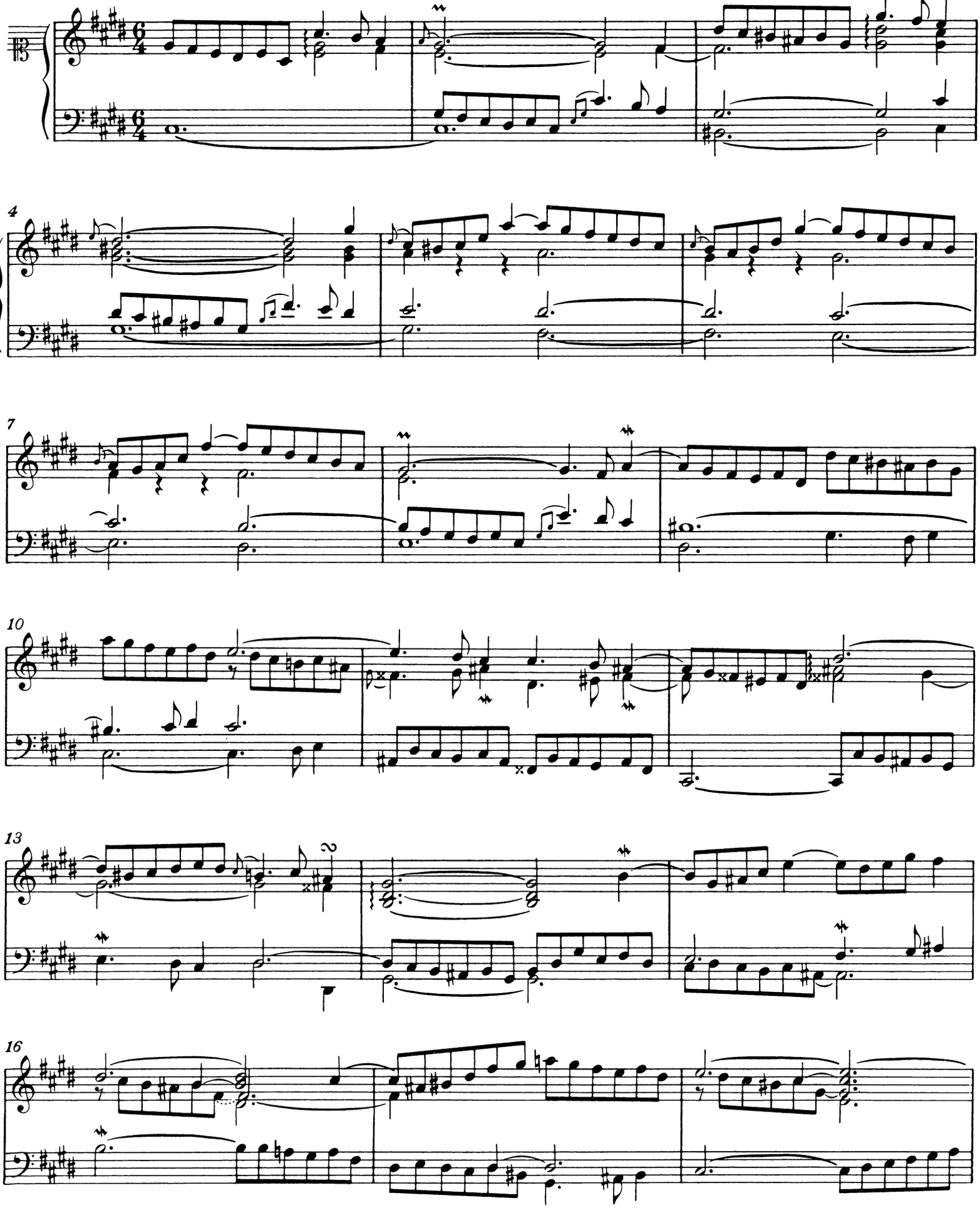
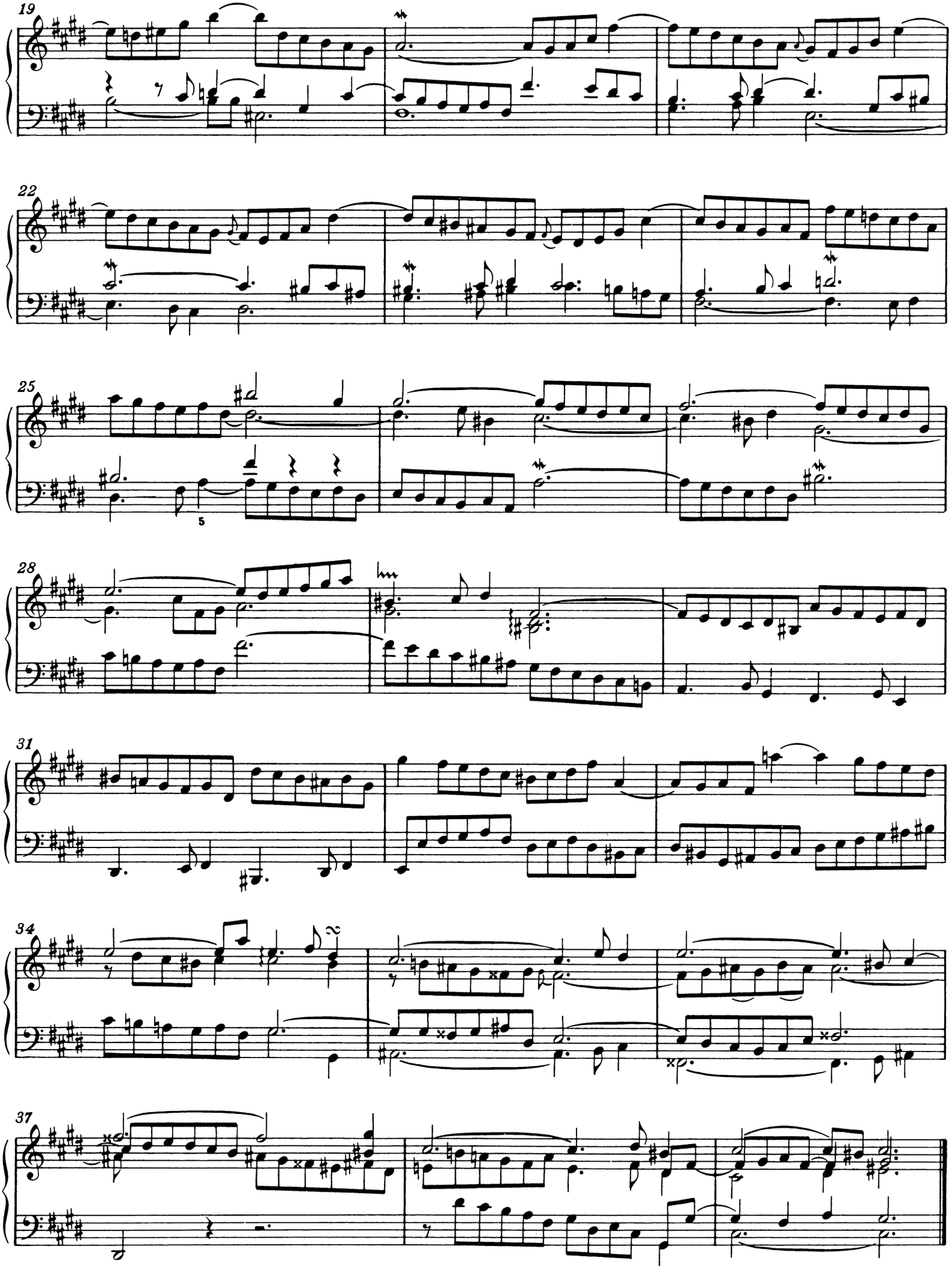
53

Praeludium und Fuge cis-Moll

BWV 849

Præludium 4




19
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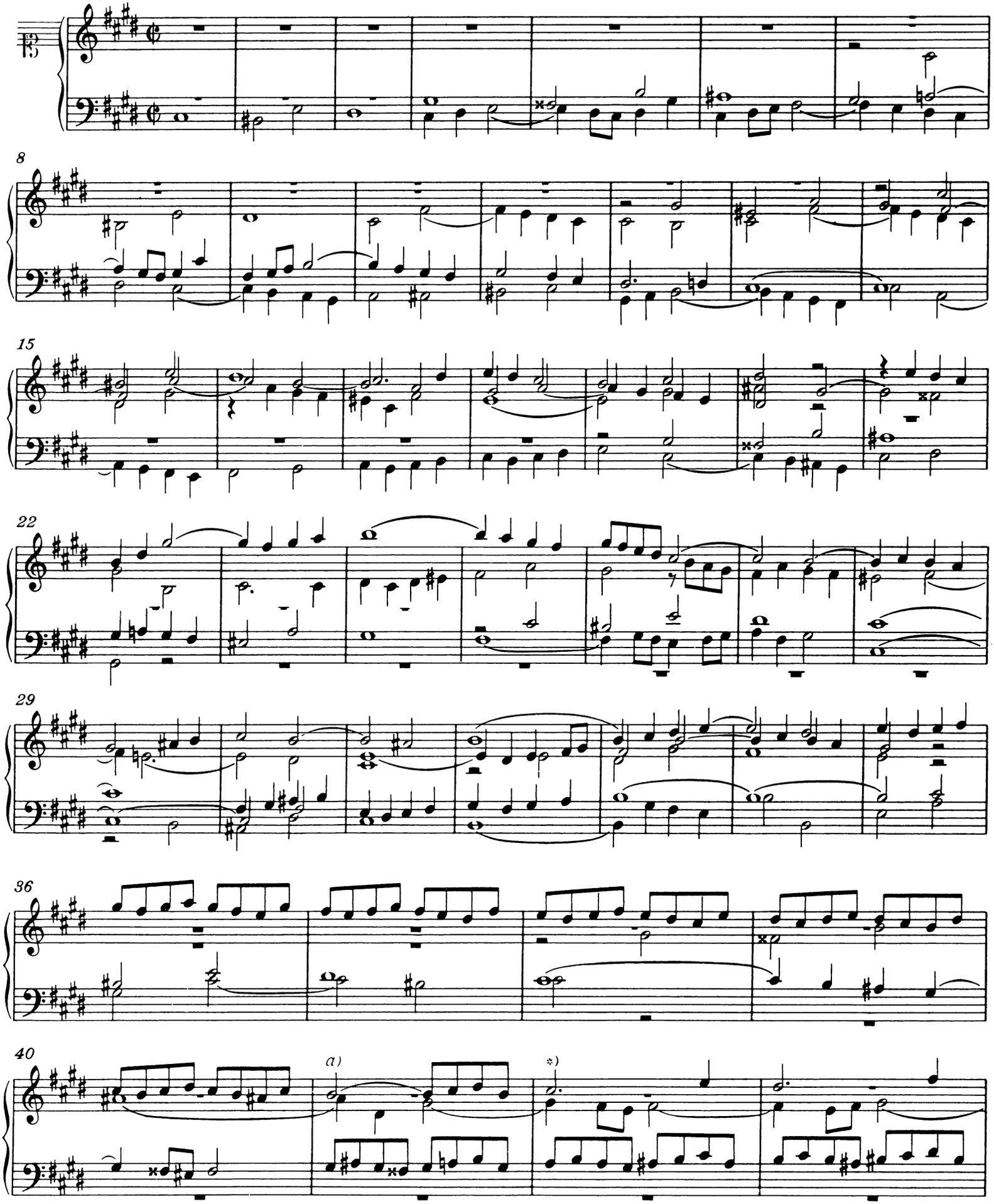
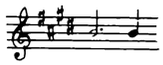
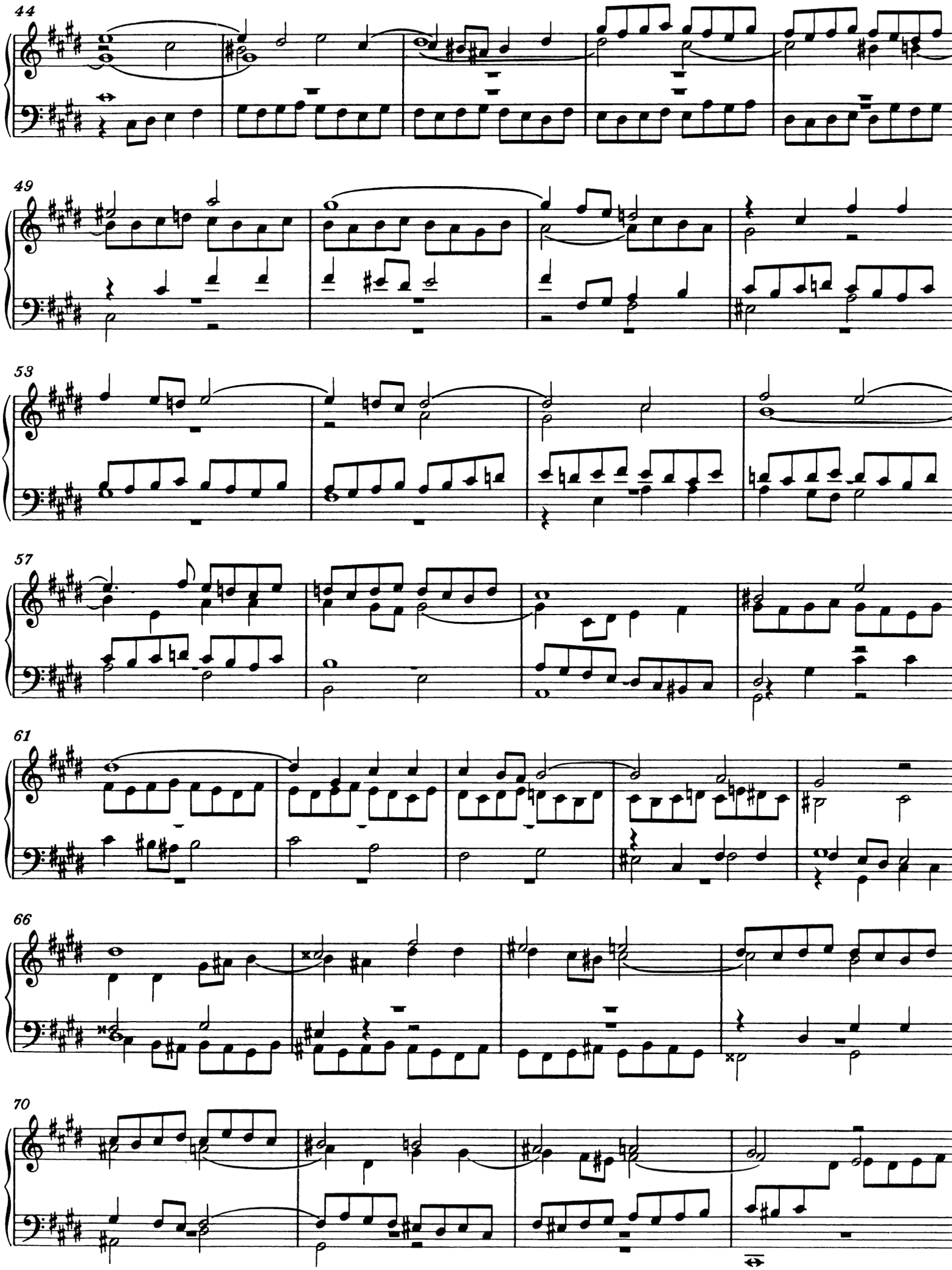
Fuga 4. â 5.



a) Takt 41, Diskant, Stadium A 1–3 / Bar 41, treble, stage A 1–3:



*) Eine Variante zu Takt 42–43, Diskant (aus Bachs Schülerkreis?) wird im Vorwort mitgeteilt. / A variant of the treble in bars 42–43 (from Bach's circle of pupils?) is given in the Preface.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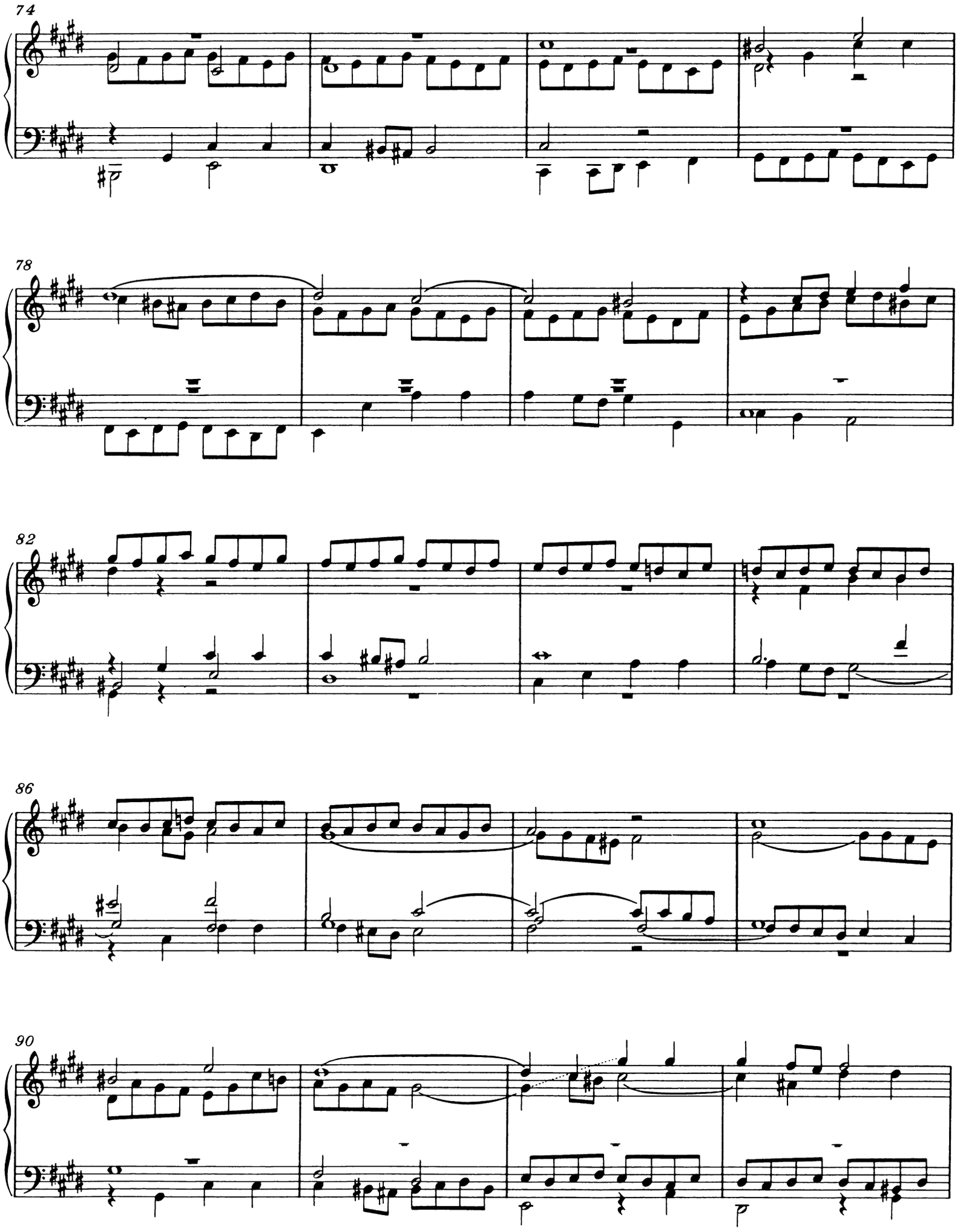
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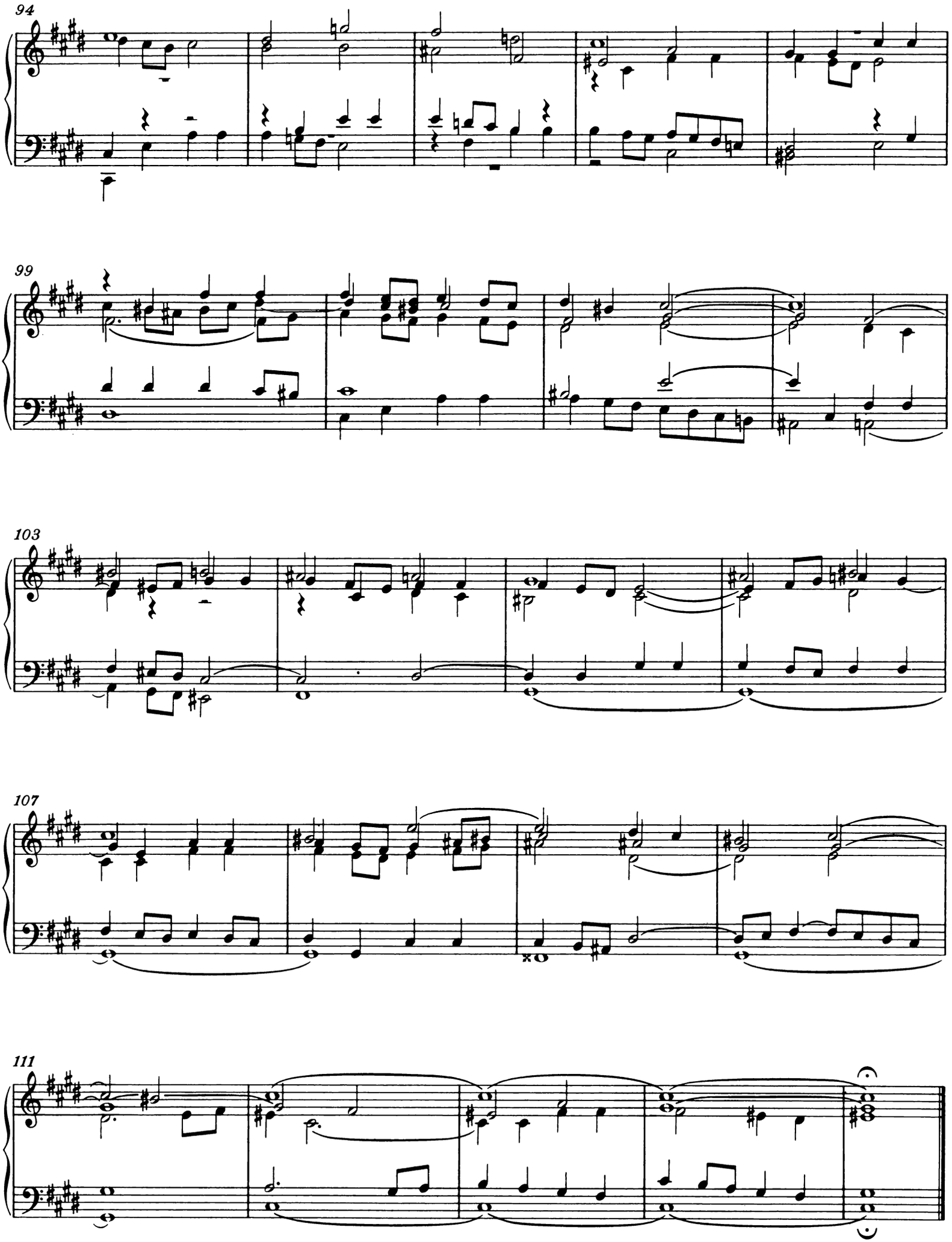
78
82
86
90


94
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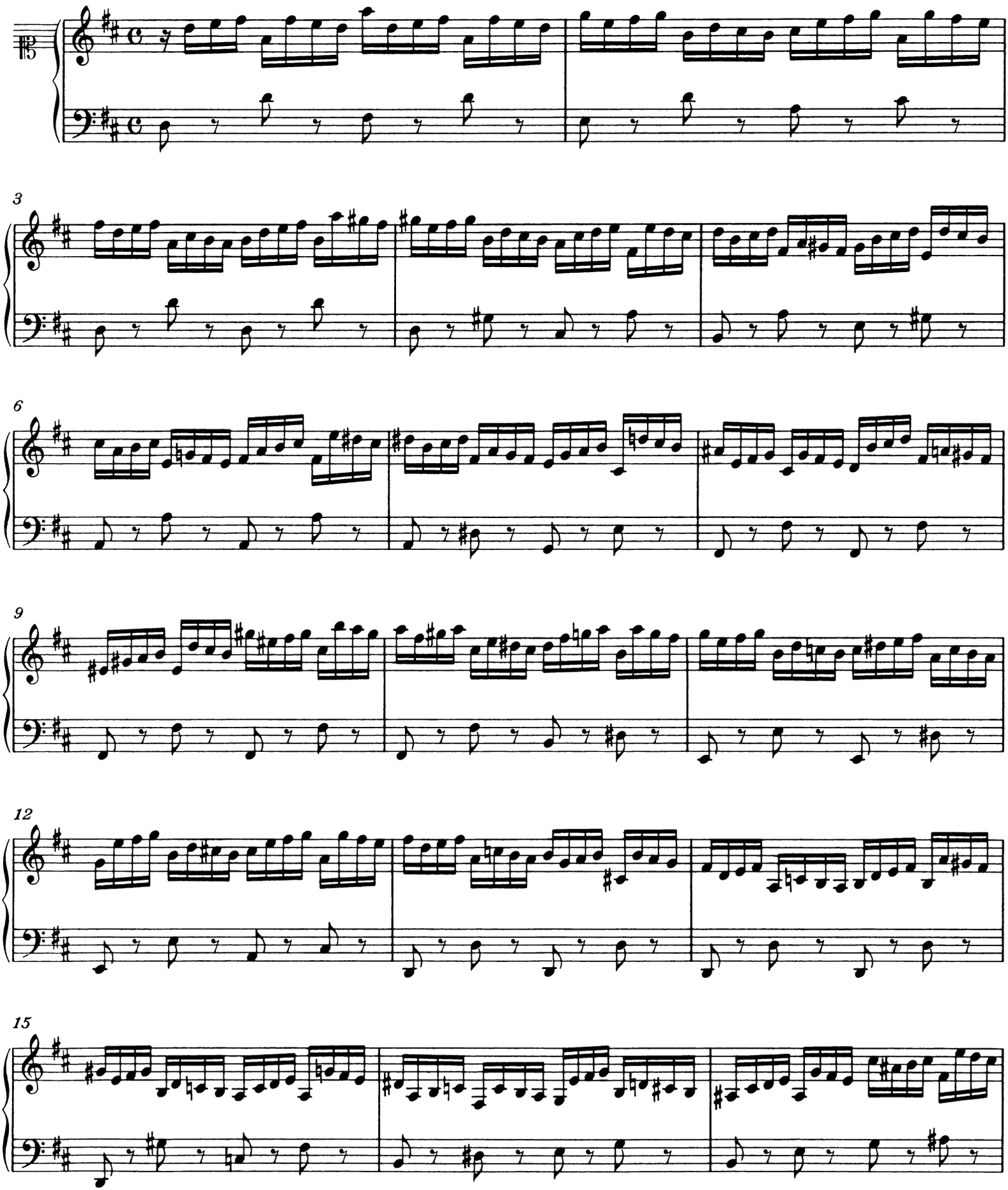
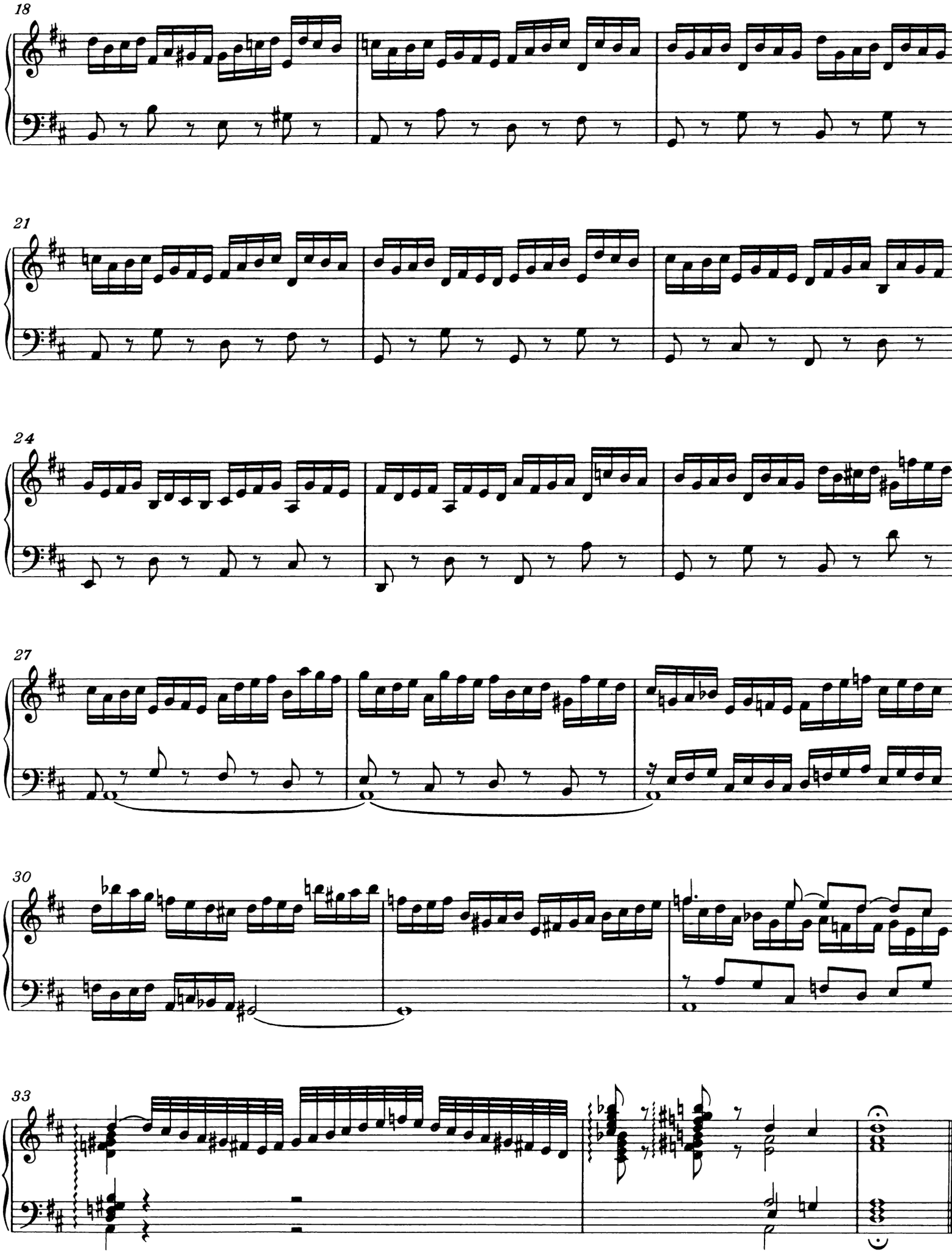
Praeludium und Fuge D-Dur

BWV 850

Præludium 5

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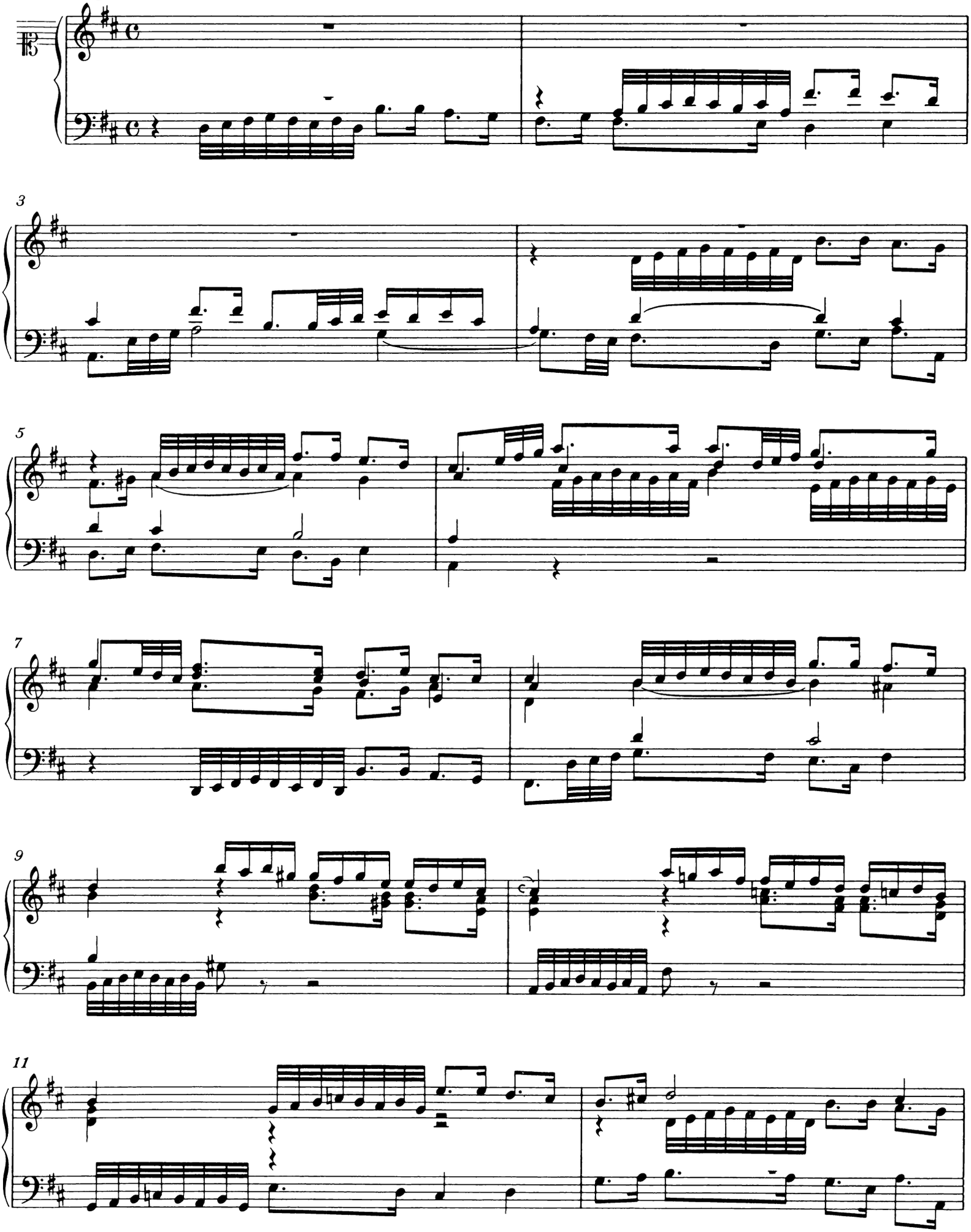
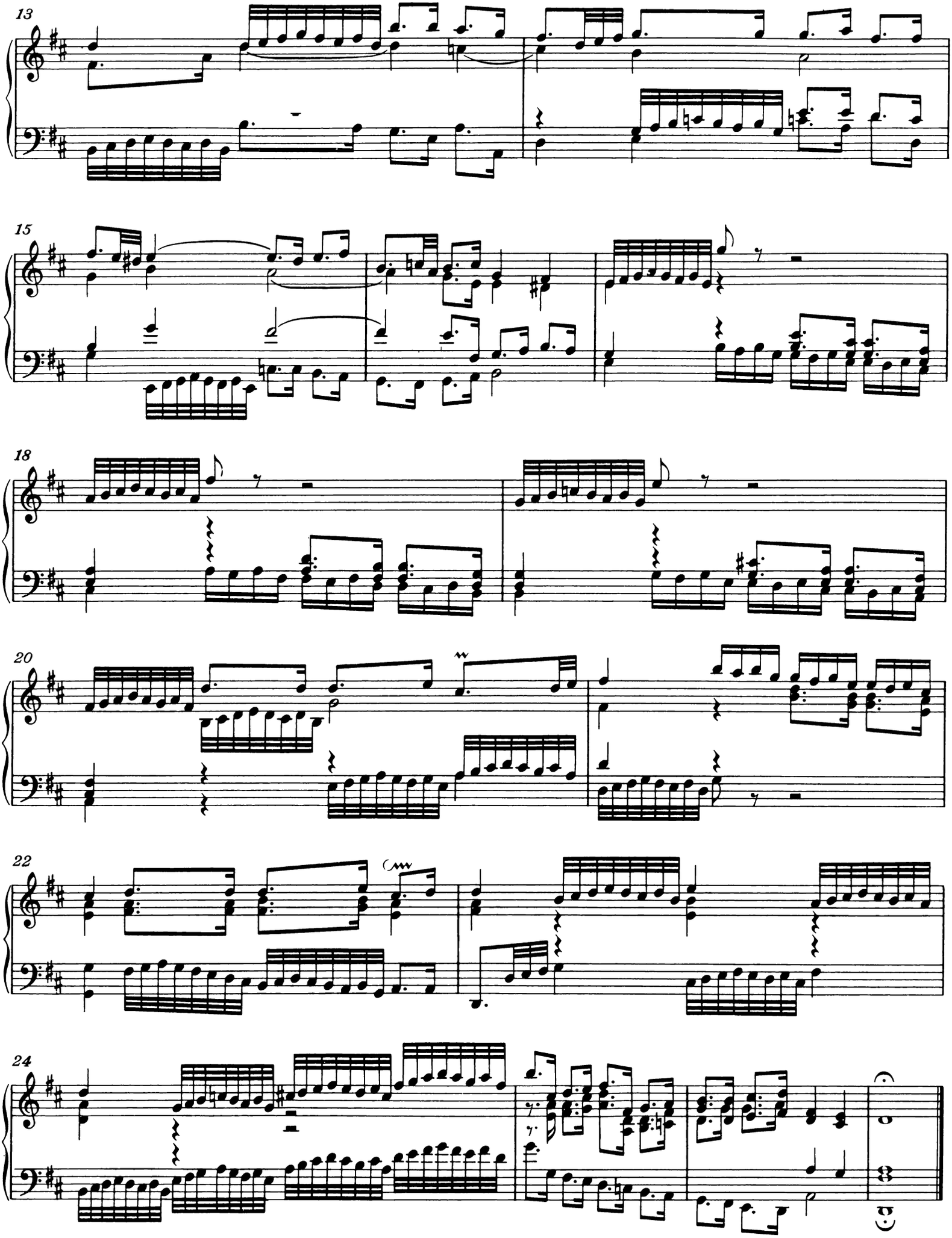
Fuga 5. â 4.

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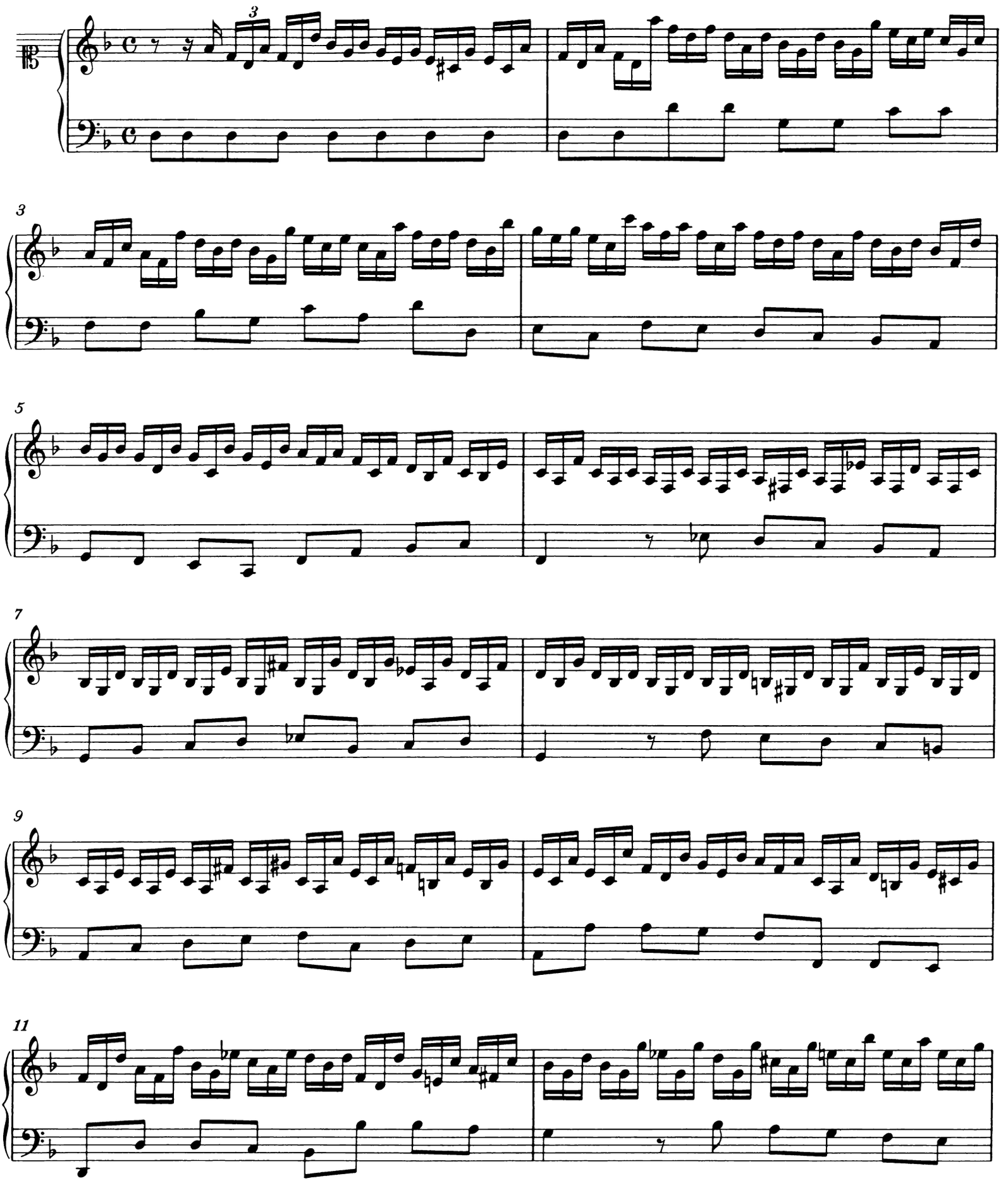
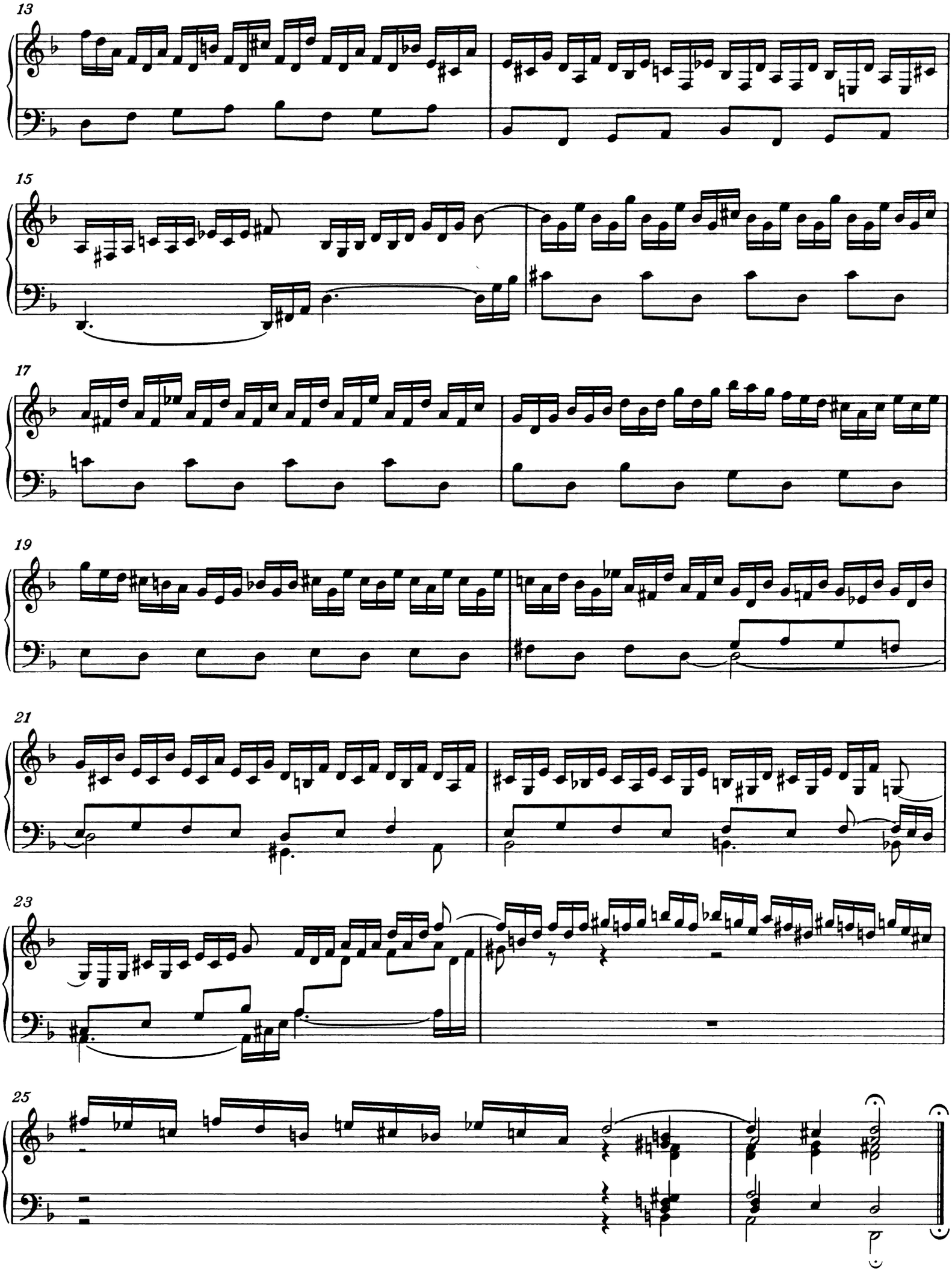
Praeludium und Fuge d-Moll

BWV 851

Præludium 6.

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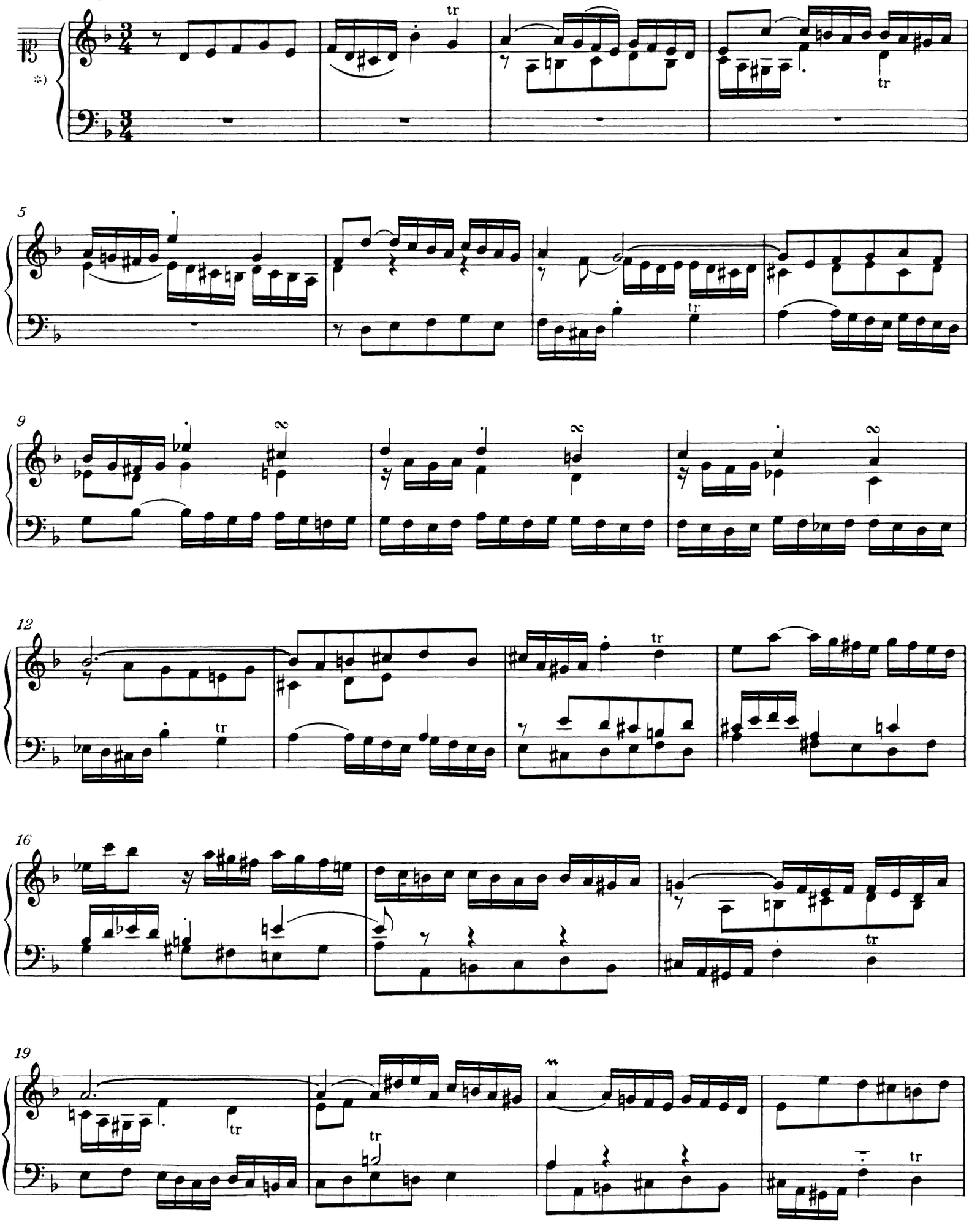
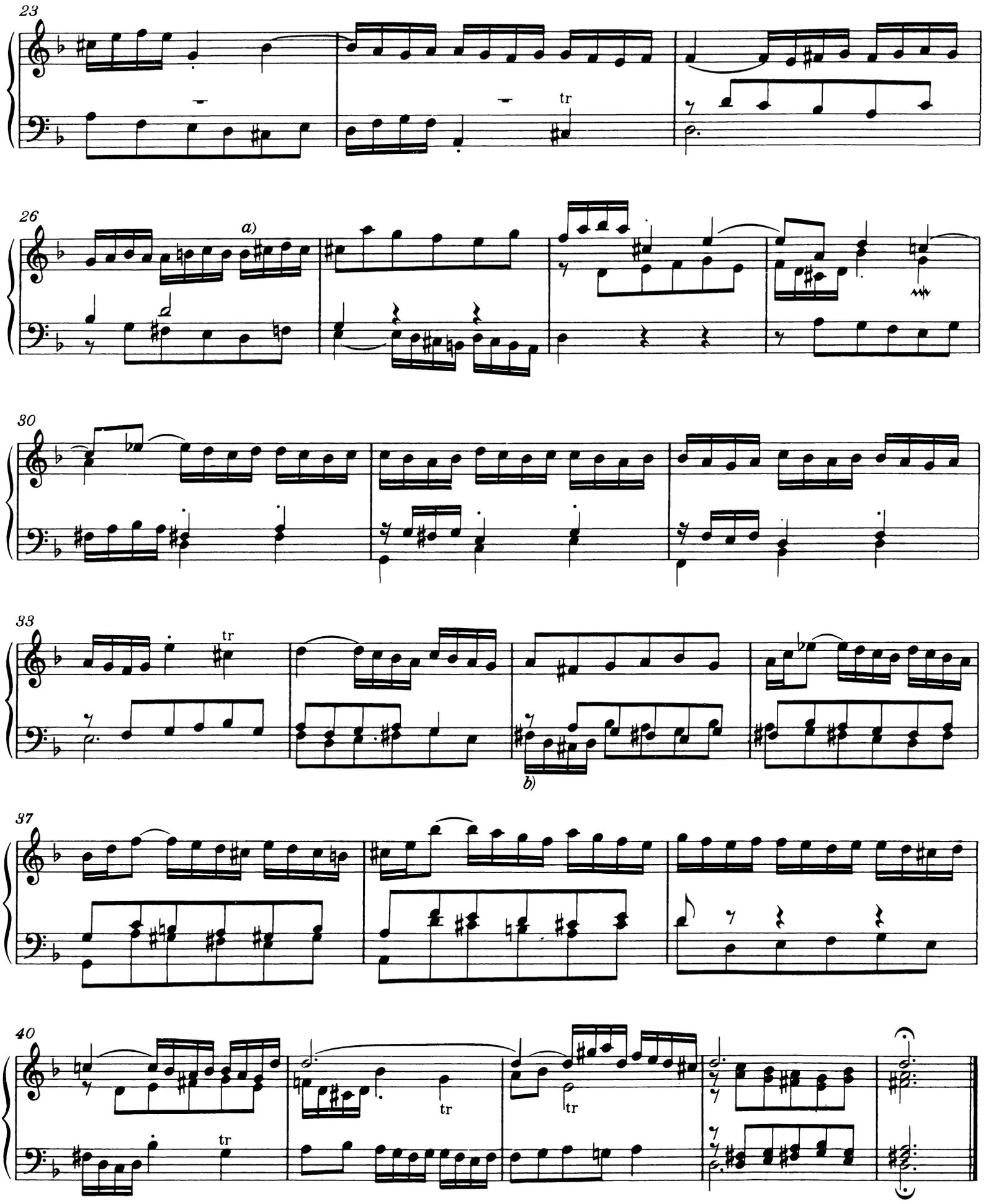
Fuga 6. â 3



*) Eine reicher mit Artikulationsbezeichnung versehene Version dieser Fuge wird im Anhang mitgeteilt. / A version of this fugue with more phrasings is given in the *Anhang*.



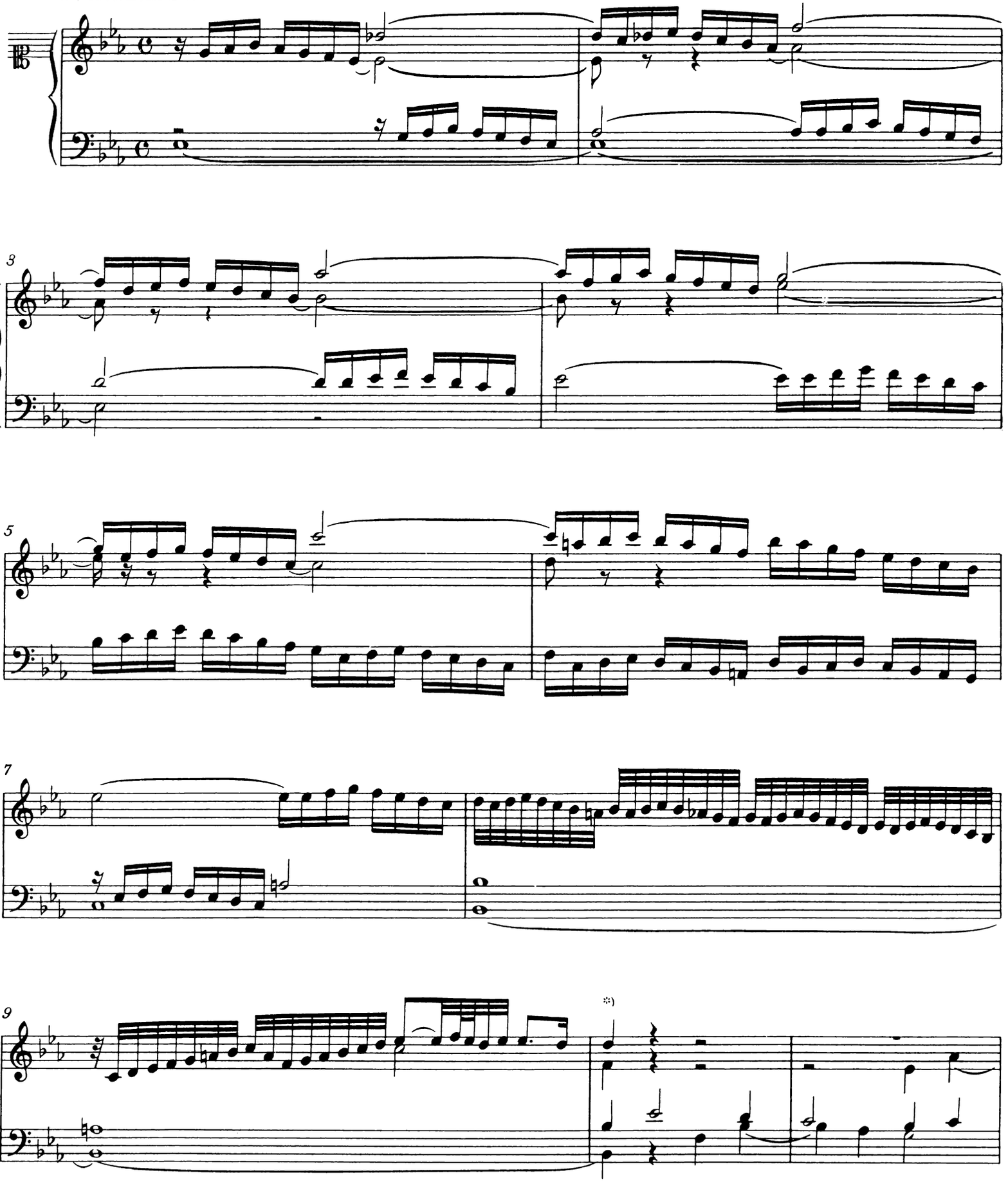
a) Takt 26, Zählzeit 3, Diskant, Stadium A 1–2 / Bar 26, 3rd beat, treble, stage A 1–2:

b) Takt 35, Baß, Stadium A 1 / Bar 35, bass, stage A 1:

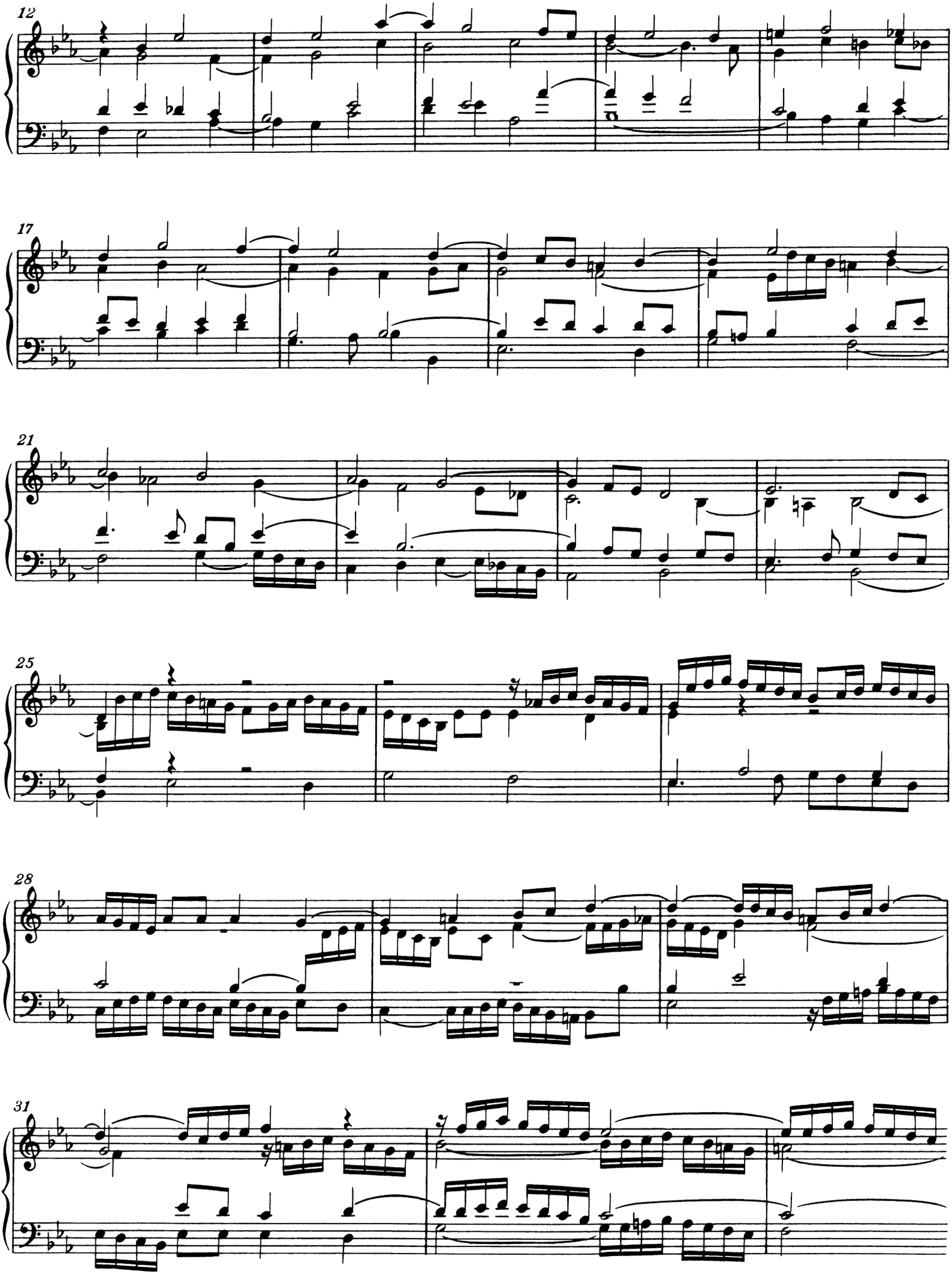
Praeludium und Fuge Es-Dur

BWV 852

Præludium 7.



*) Eine Beischrift im Autograph von unbekannter Hand (Bach-Tradition?) zu Takt 10 wird im Vorwort mitgeteilt. / An addition to bar 10 in the autograph by an unknown hand (Bach followers?) is given in the Preface.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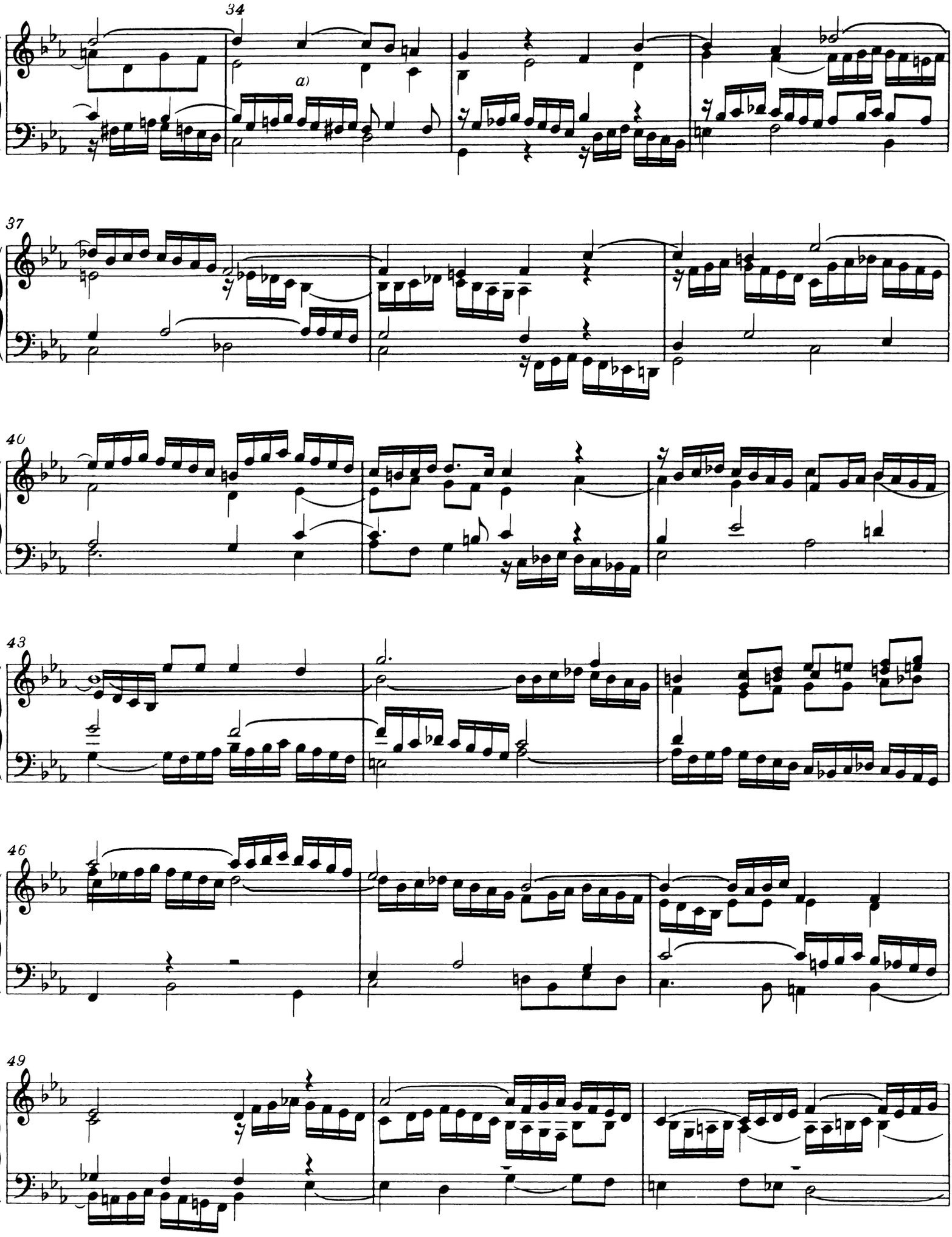
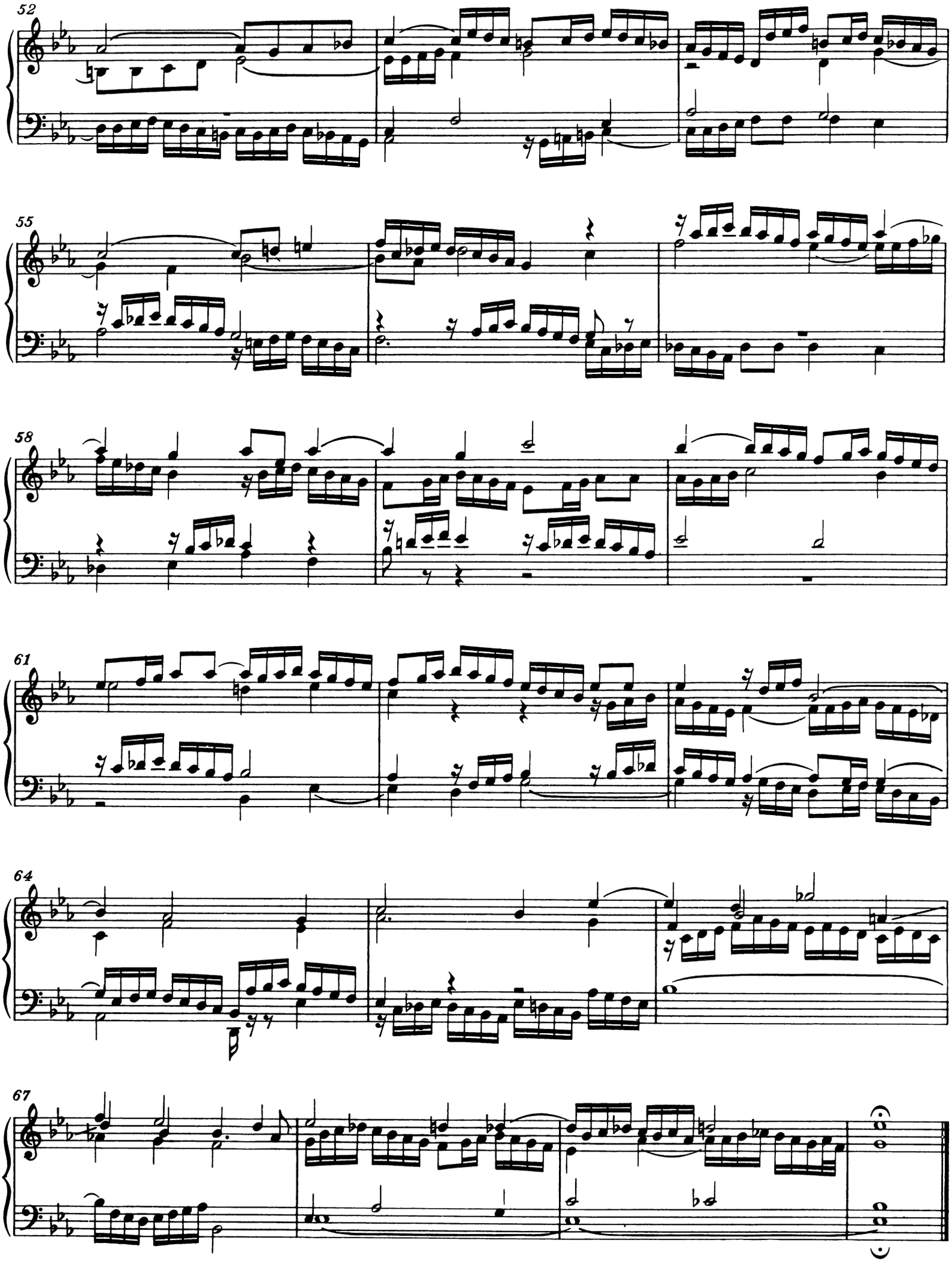


a) Takt 34, Tenor, Zählzeit 2, Stadium A 1–3 / Bar 34, tenor, 2nd beat, stage A 1–3:


52
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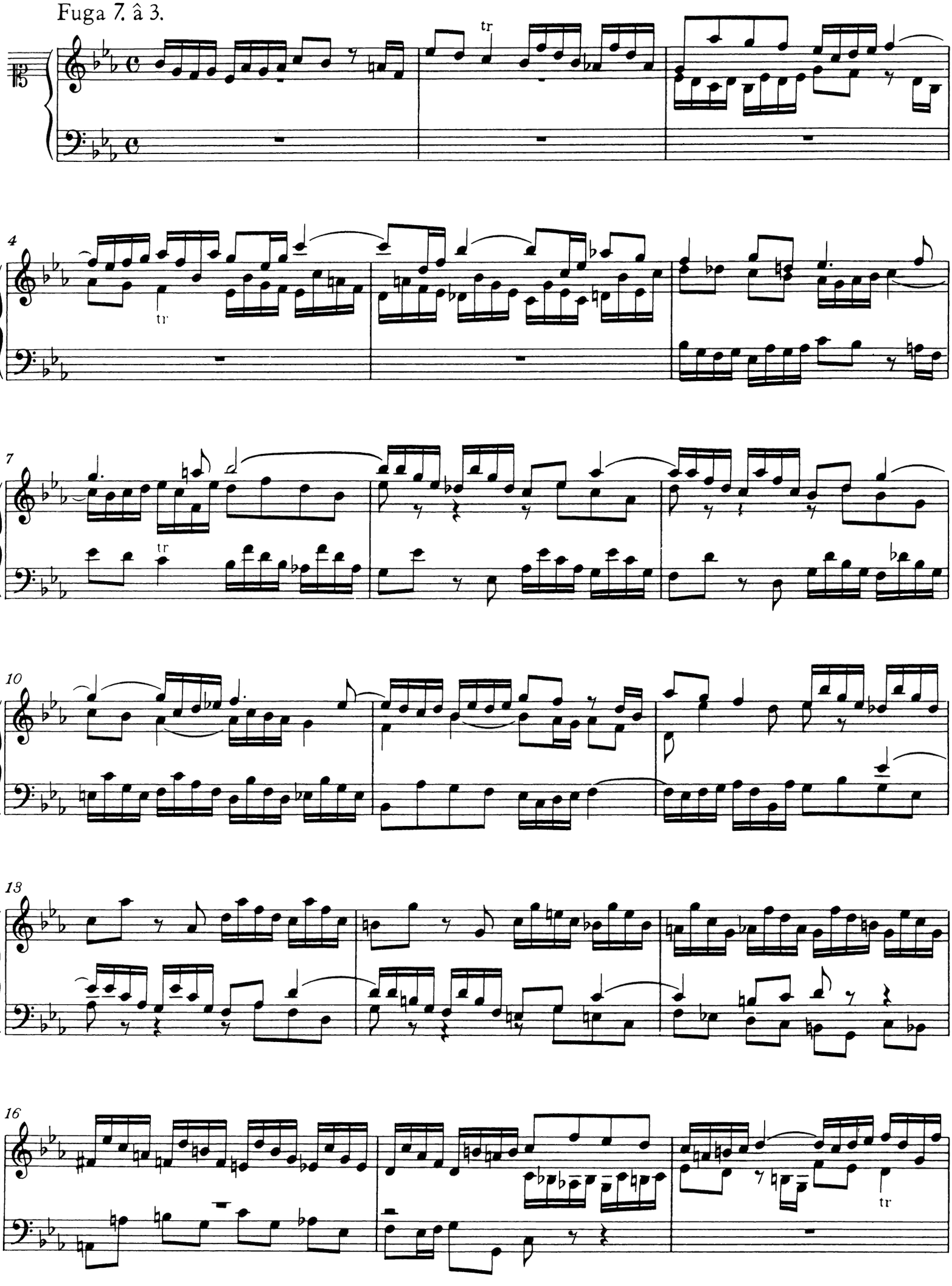
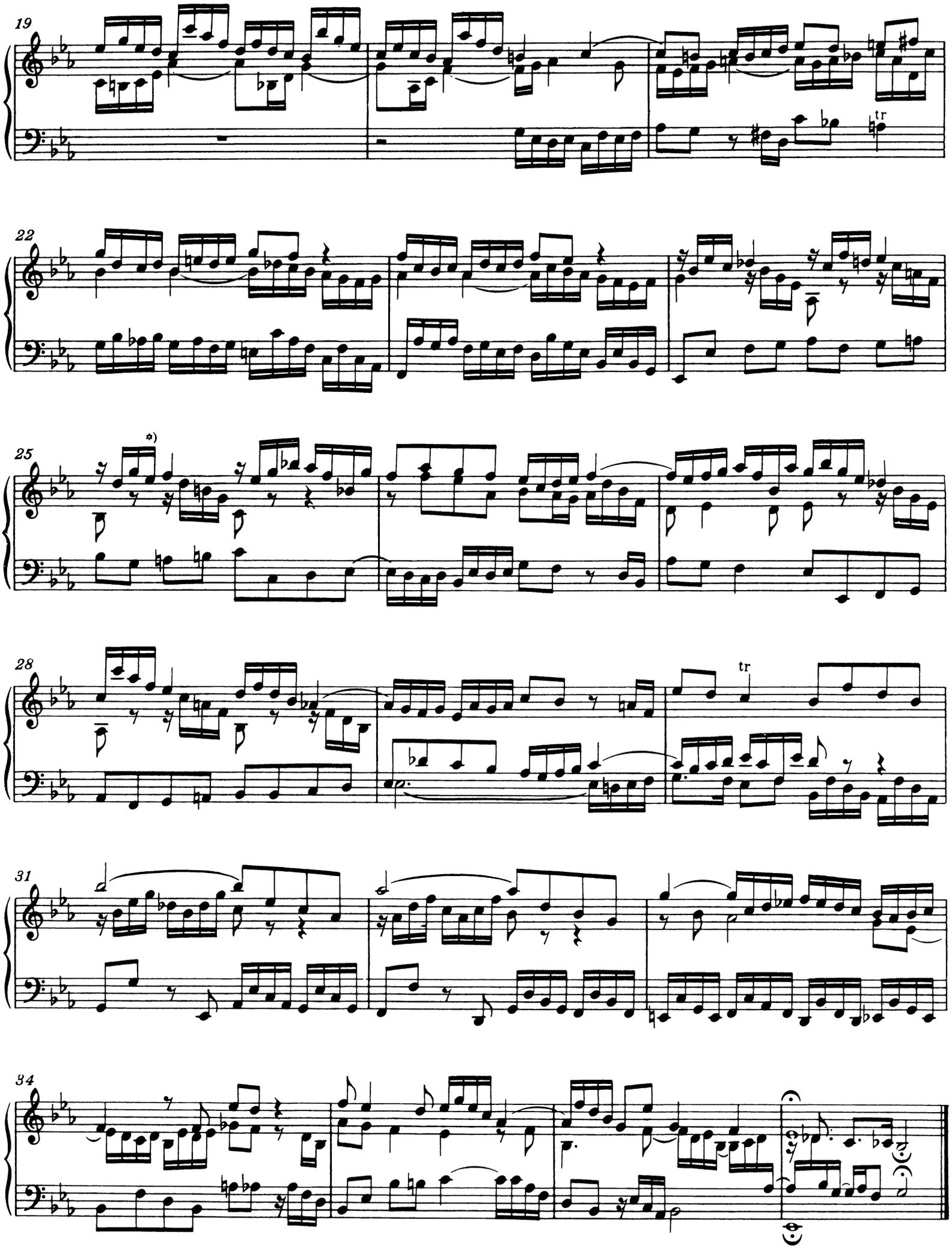
Fuga 7. â 3.



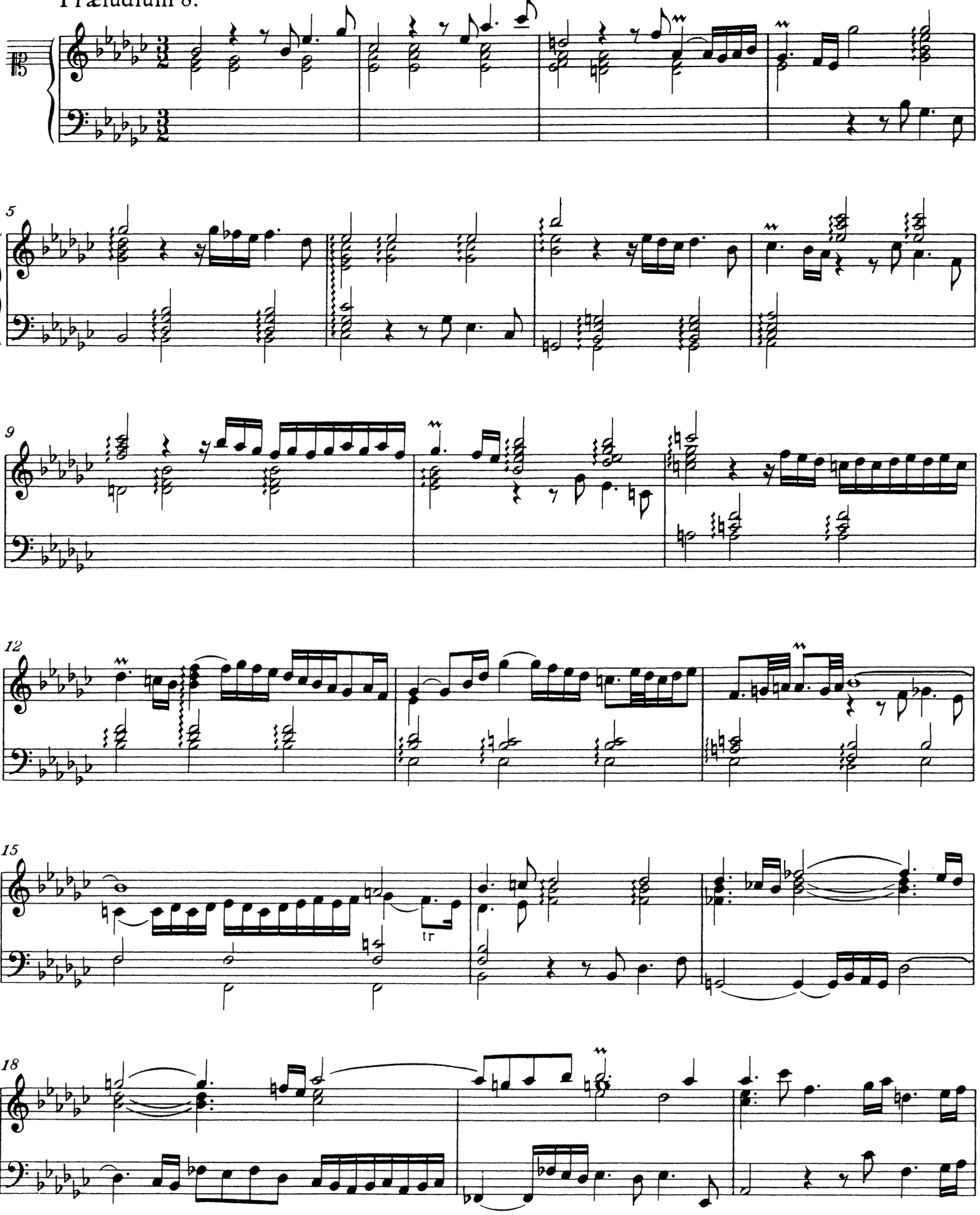


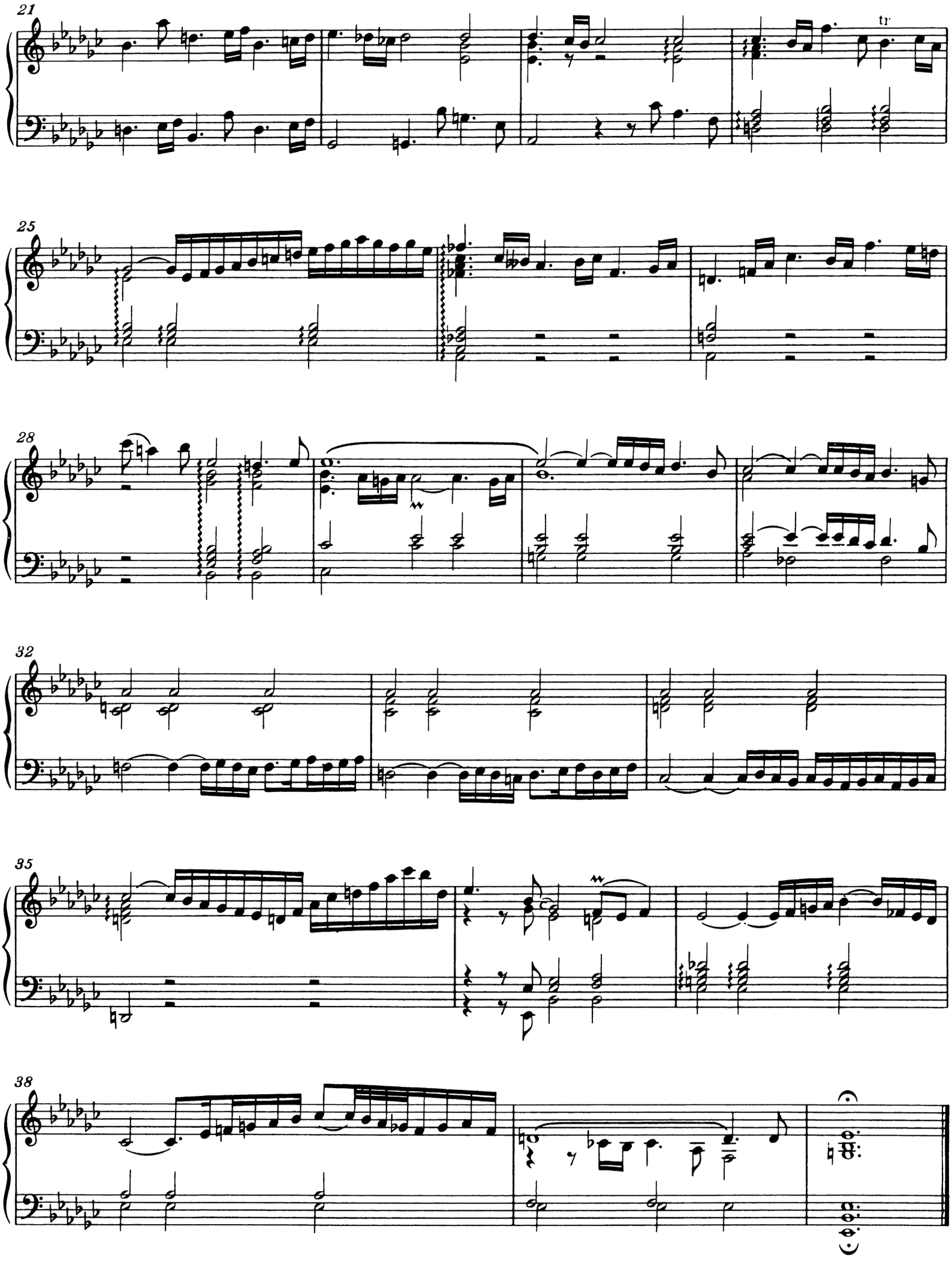
*) Zur Lesartenvariante ♮ e"(Takt 25, Zählzeit 1) siehe das Vorwort. / See the Preface for the variant reading ♮ e"(bar 25, 1st beat).

Praeludium und Fuge es/dis-Moll

BWV 853

Præludium 8.

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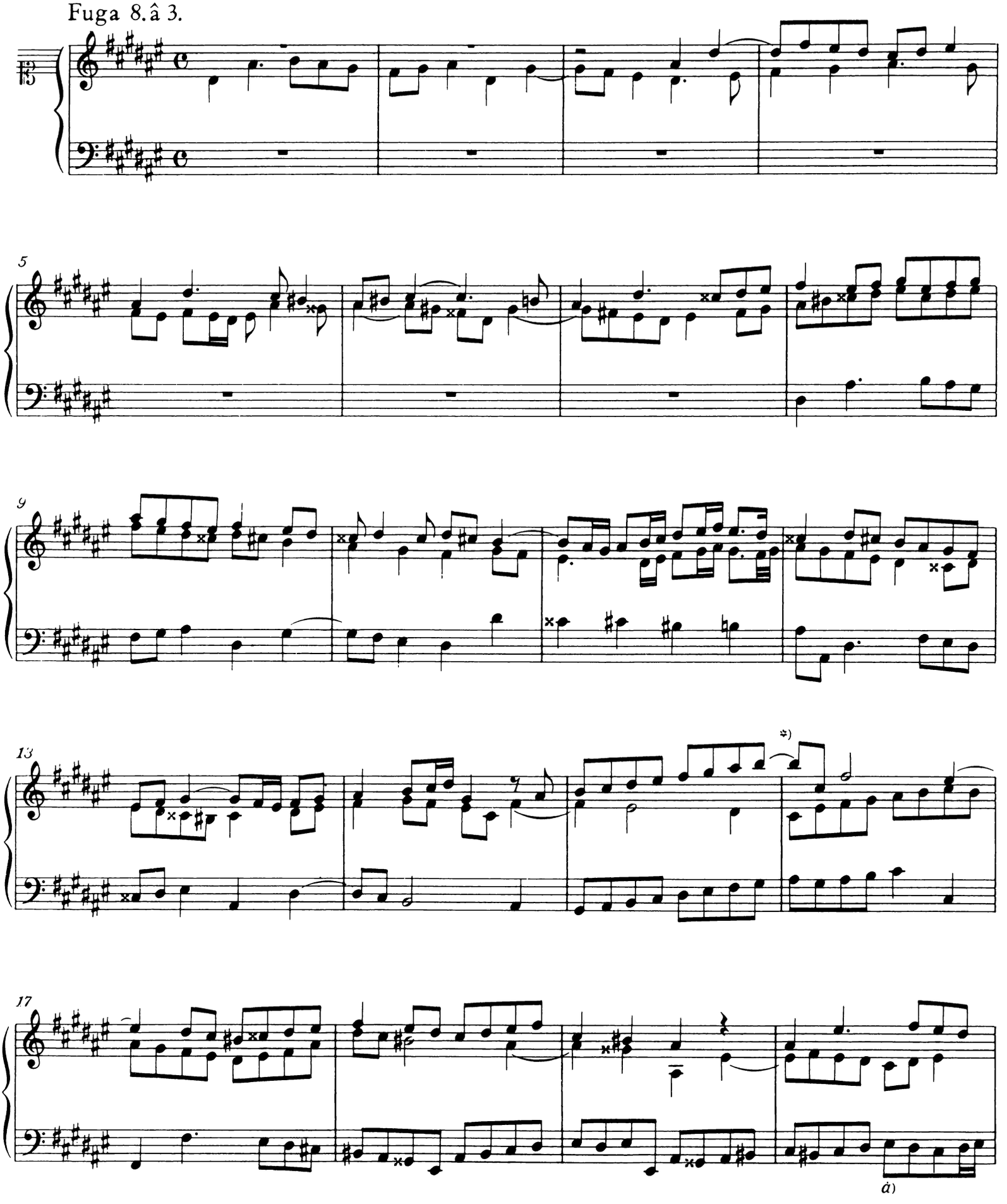
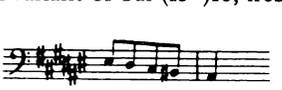
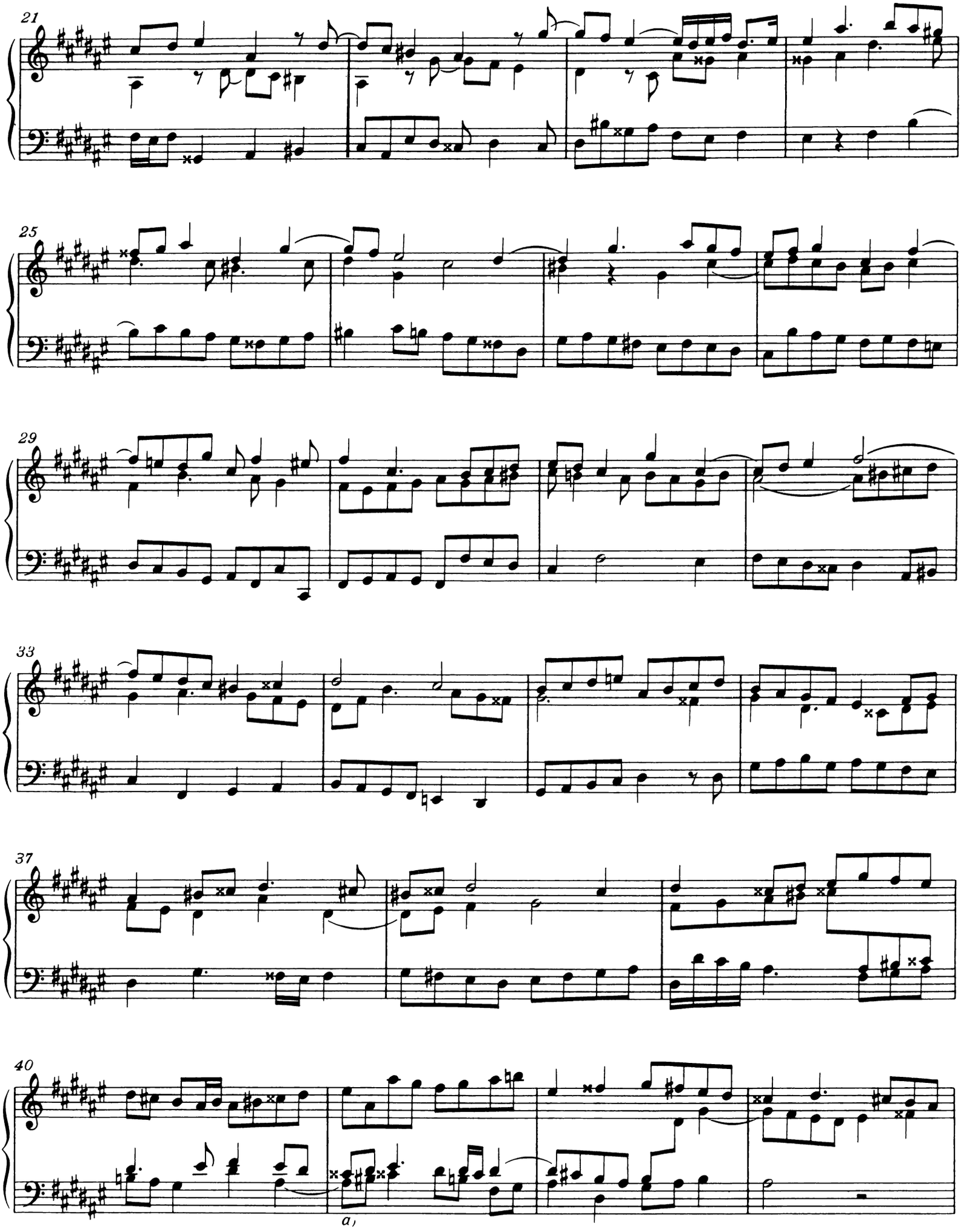
Fuga 8. â 3.

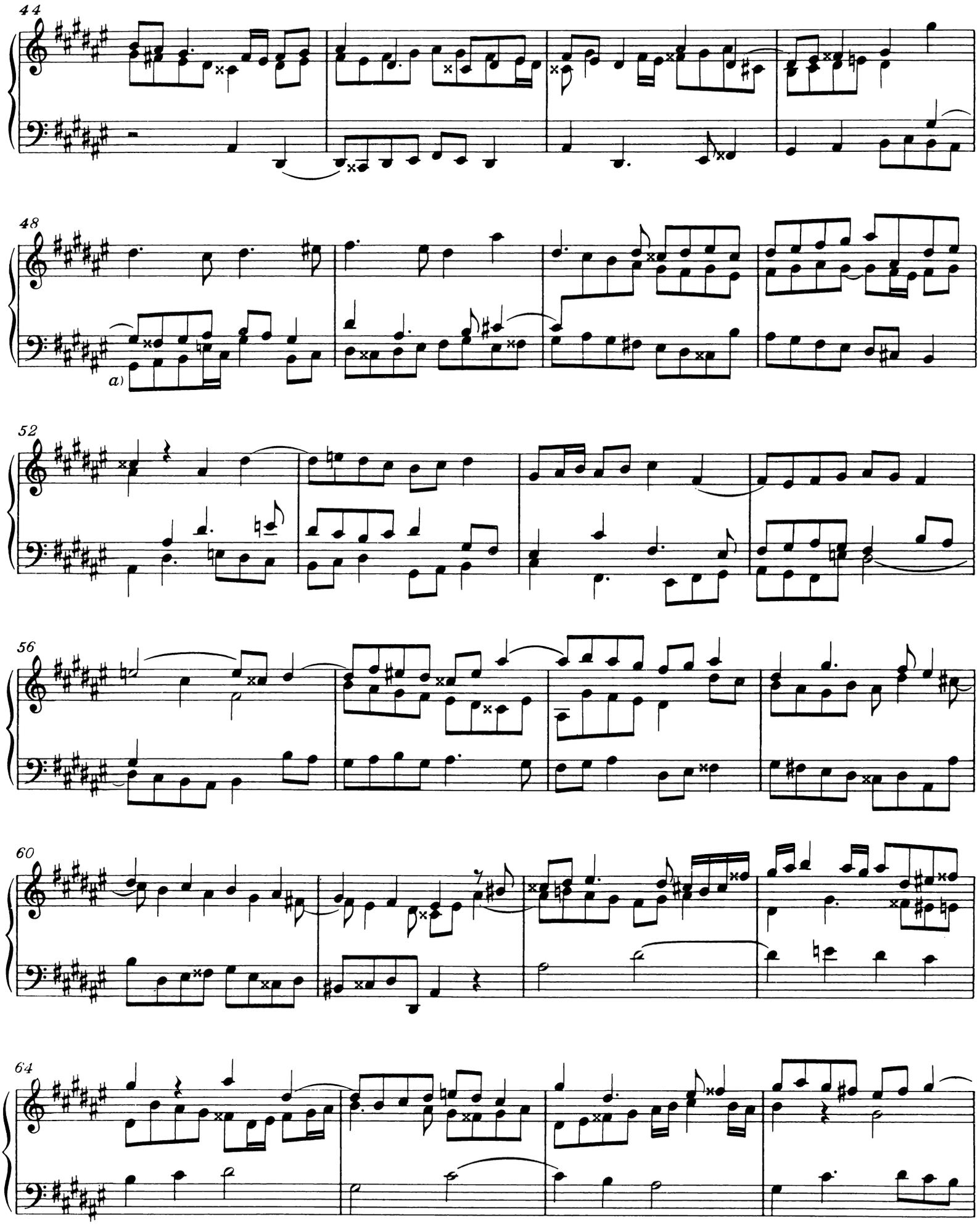


*) Eine Variante zu Takt (15–)16, Diskant, ist im Vorwort mitgeteilt. / A variant of bar (15–)16, treble, is given in the Preface.

a) Takt 20^{b}–21^{a}, Baß, Stadium A 1–3 / Bars 20^{b}–21^{a}, bass, stage A 1–3: 



a) Takt 41, Baß, Stadium A 1–3 / Bar 41, bass, stage A 1–3:



a) Takt 48ª, Baß, Stadium A 1–3 / Bar 48ª, bass, stage A 1–3:

68

72

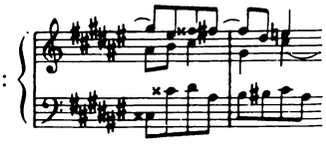
a)

76

80

84

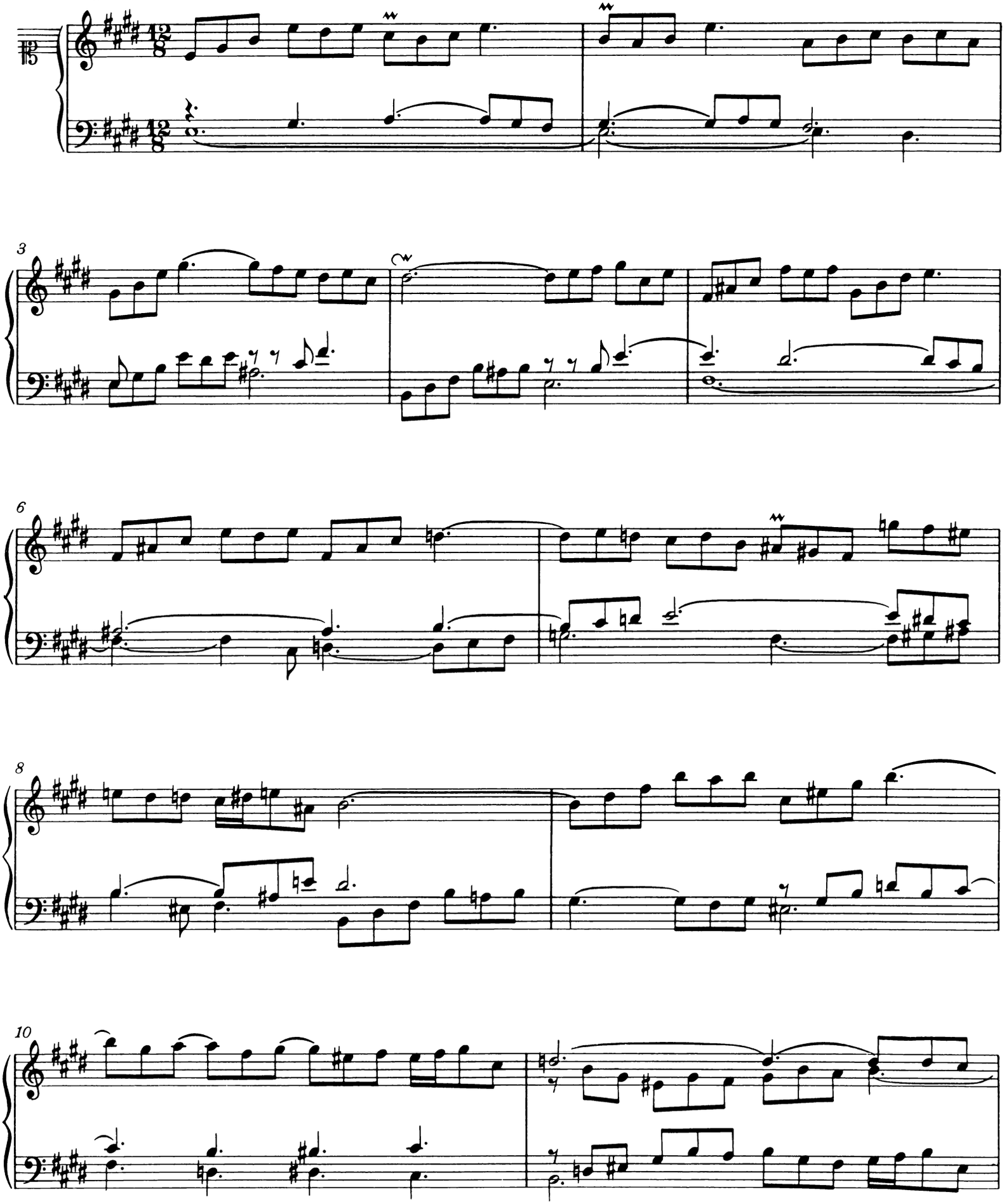
a) Takt 73ᵇ–74ᵃ (Diskant, Baß), Stadium A 1–3 / Bars 73ᵇ–74ᵃ (treble, bass), stage A 1–3:

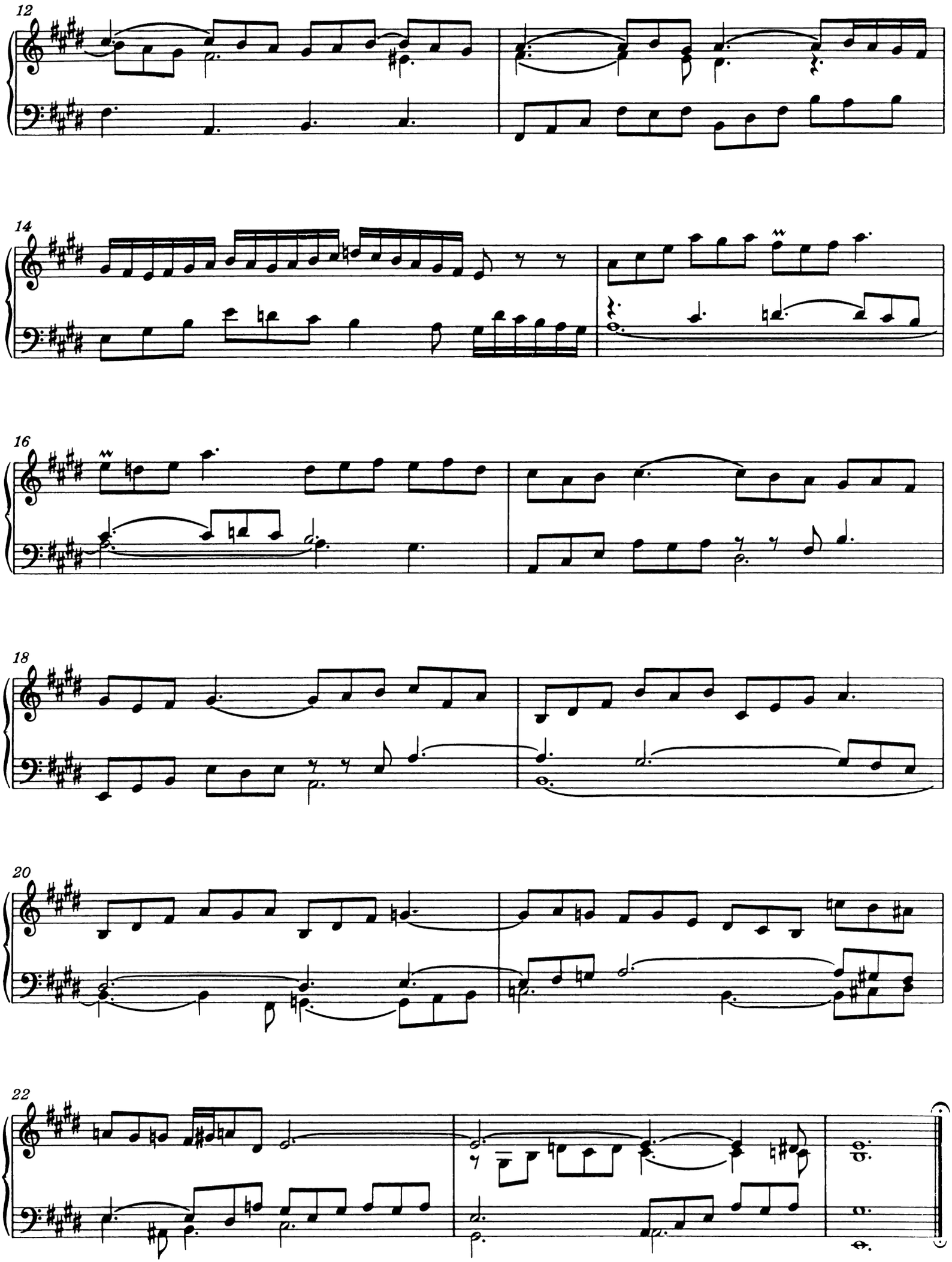


Praeludium und Fuge E-Dur

BWV 854

Præludium 9.

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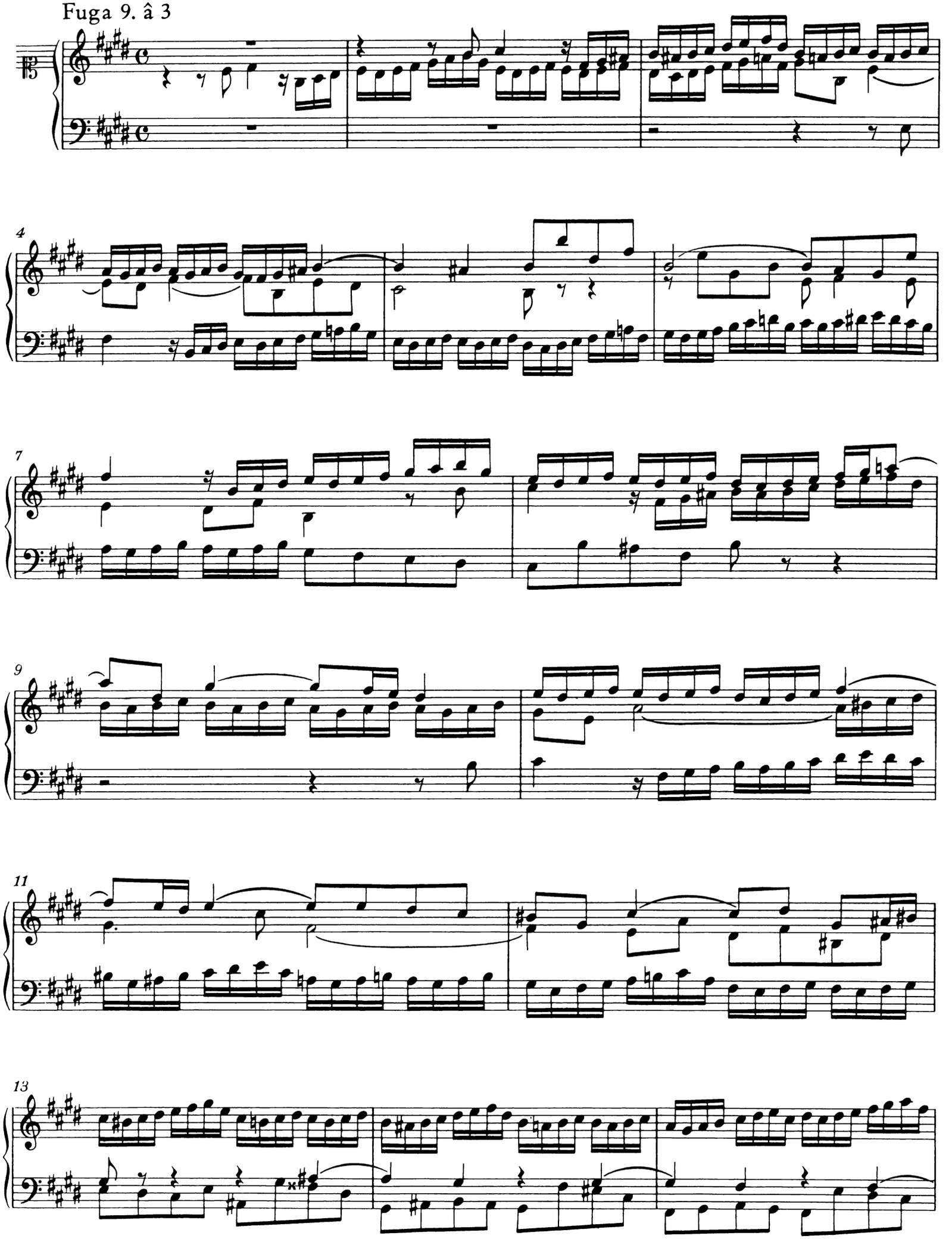
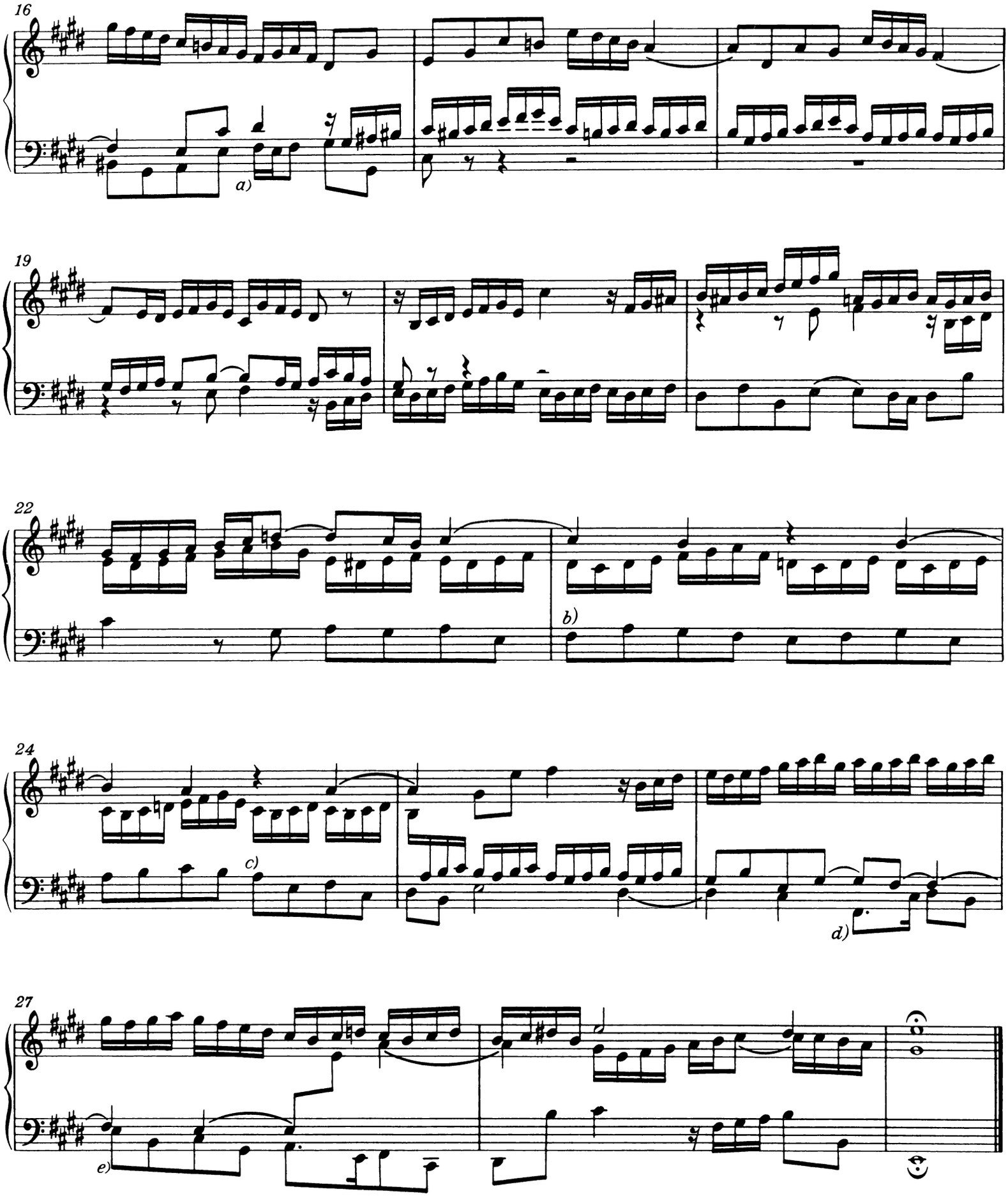
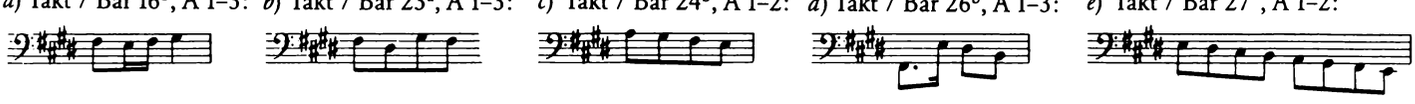
Fuga 9. â 3





a–e) Im Stadium A 1–2 (Takte 24^{b}, 27) bzw. A 1–3 (Takte 16^{b}, 23^{a}, 26^{b}) lautete der Baß abweichend. Im einzelnen: / In stages A 1–2 (bars 24^{b}, 27) and A 1–3 (bars 16^{b}, 23^{a}, 26^{b}), the bass differs and reads as follows:

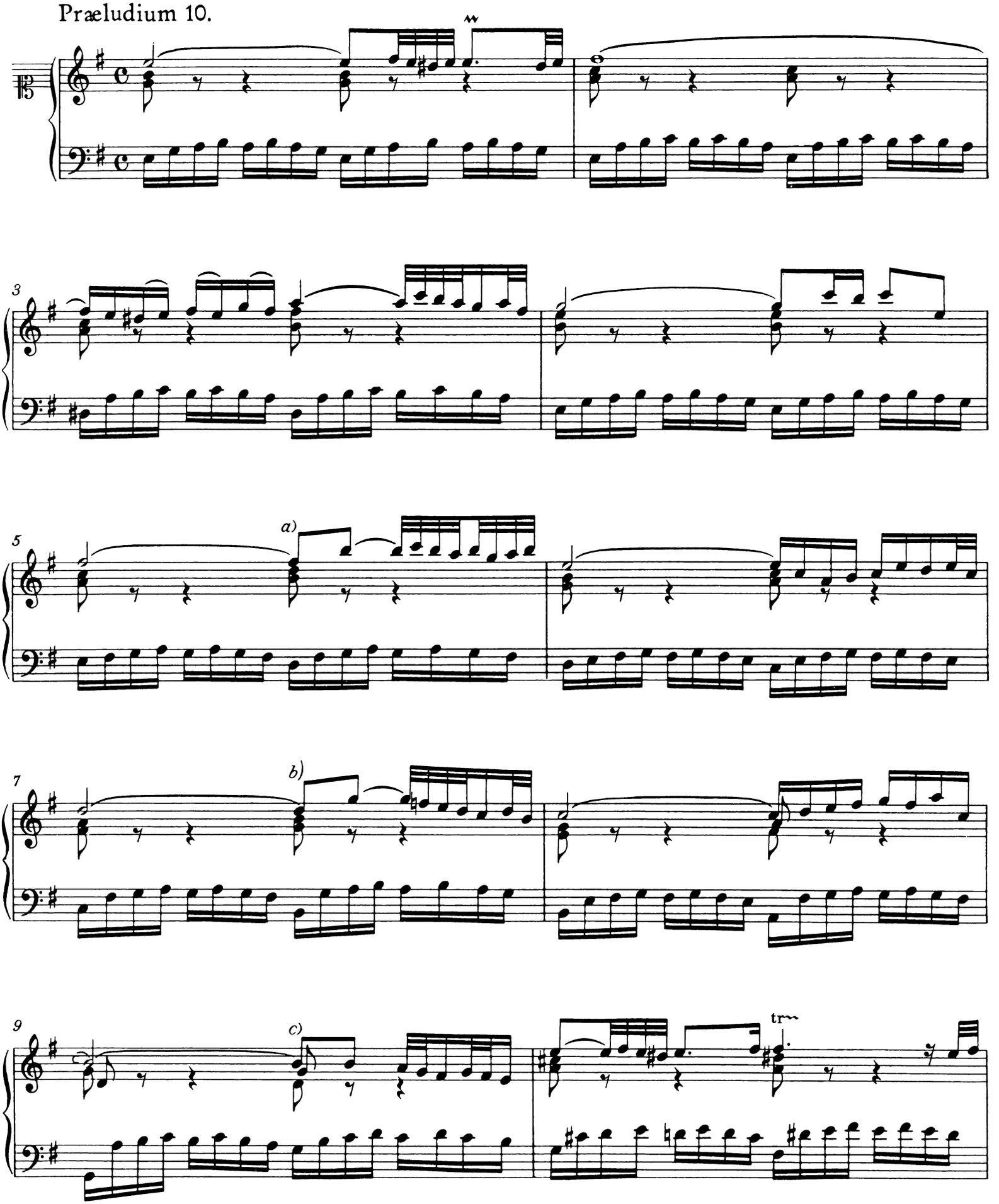
a) Takt / Bar 16^{b}, A 1–3: *b*) Takt / Bar 23^{a}, A 1–3: *c*) Takt / Bar 24^{b}, A 1–2: *d*) Takt / Bar 26^{b}, A 1–3: *e*) Takt / Bar 27 , A 1–2:

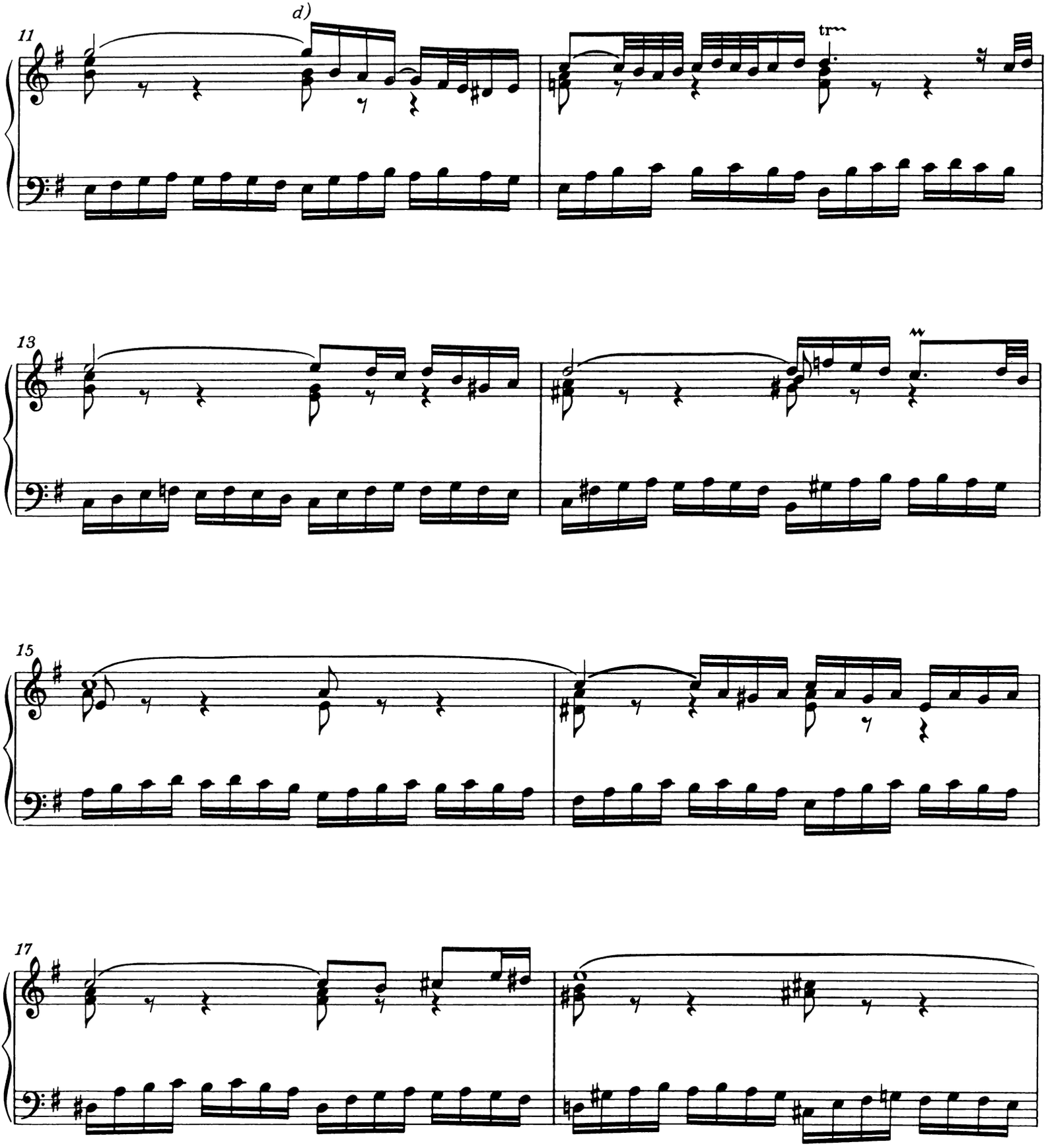


Praeludium und Fuge e-Moll

BWV 855

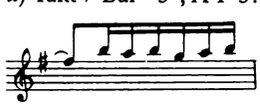
Præludium 10.



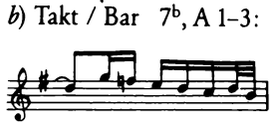


a–d) Im Stadium A 1–3 war die Auszierung der Diskantmelodie in der jeweils zweiten Hälfte der Takte 5, 7, 9, 11 abweichend, meist schlichter. Im einzelnen: / In stages A 1–3, the ornamentation of the treble melody in the second half of bars 5, 7, 9, 11 was different. It was generally simpler and reads as follows:

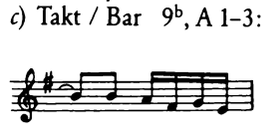
a) Takt / Bar 5^{b}, A 1–3:



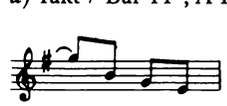
b) Takt / Bar 7^{b}, A 1–3:

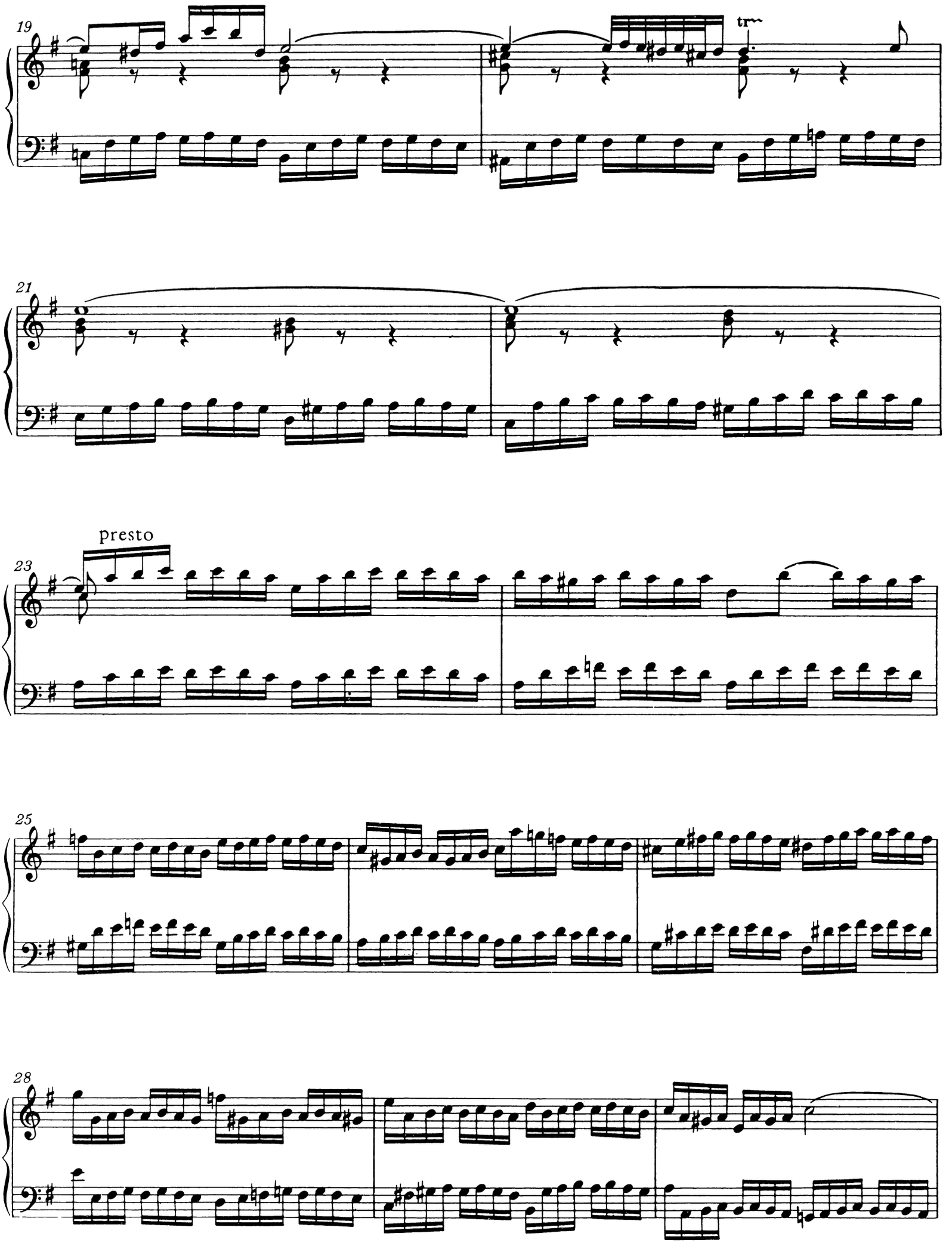


c) Takt / Bar 9^{b}, A 1–3:



d) Takt / Bar 11^{b}, A 1–3:

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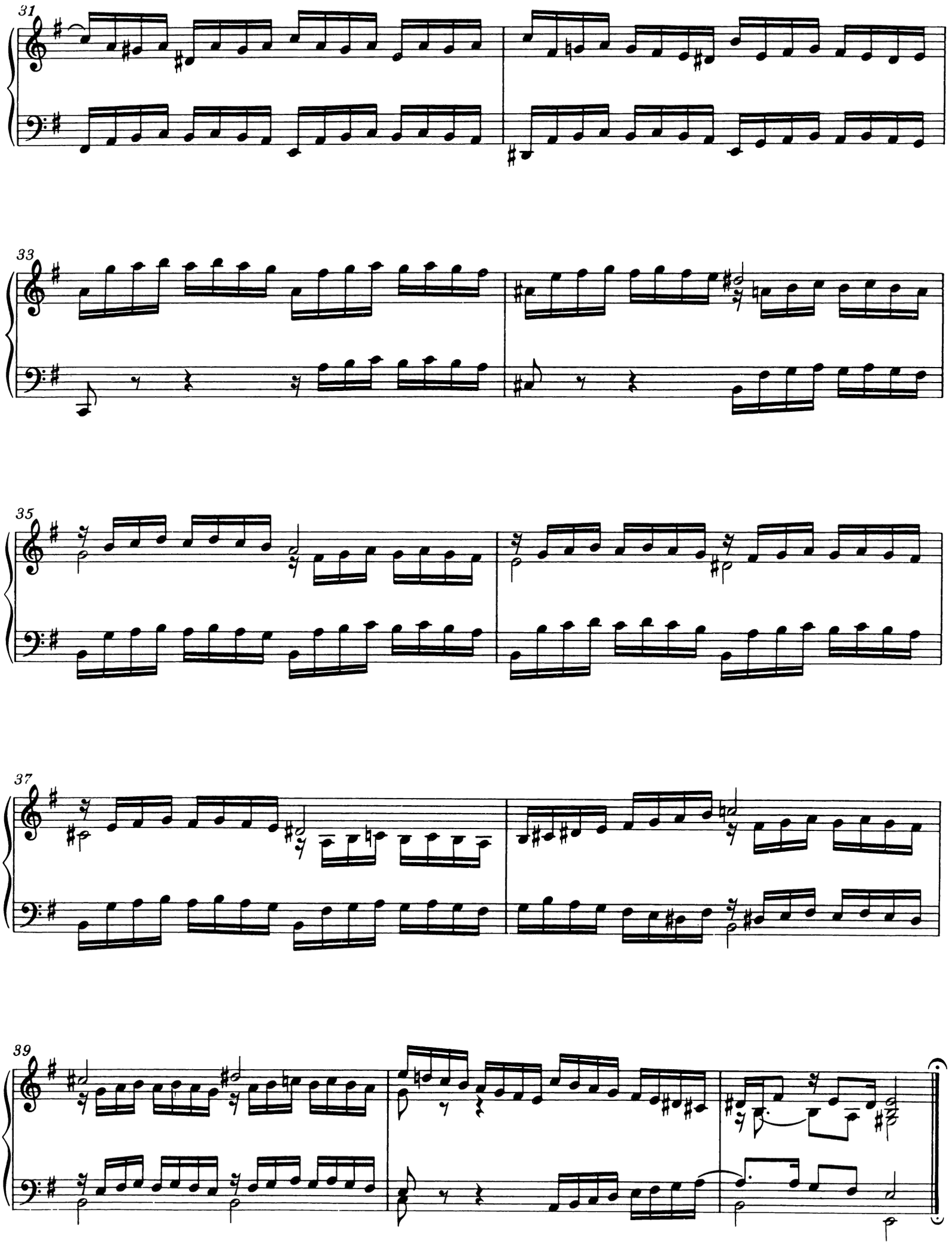
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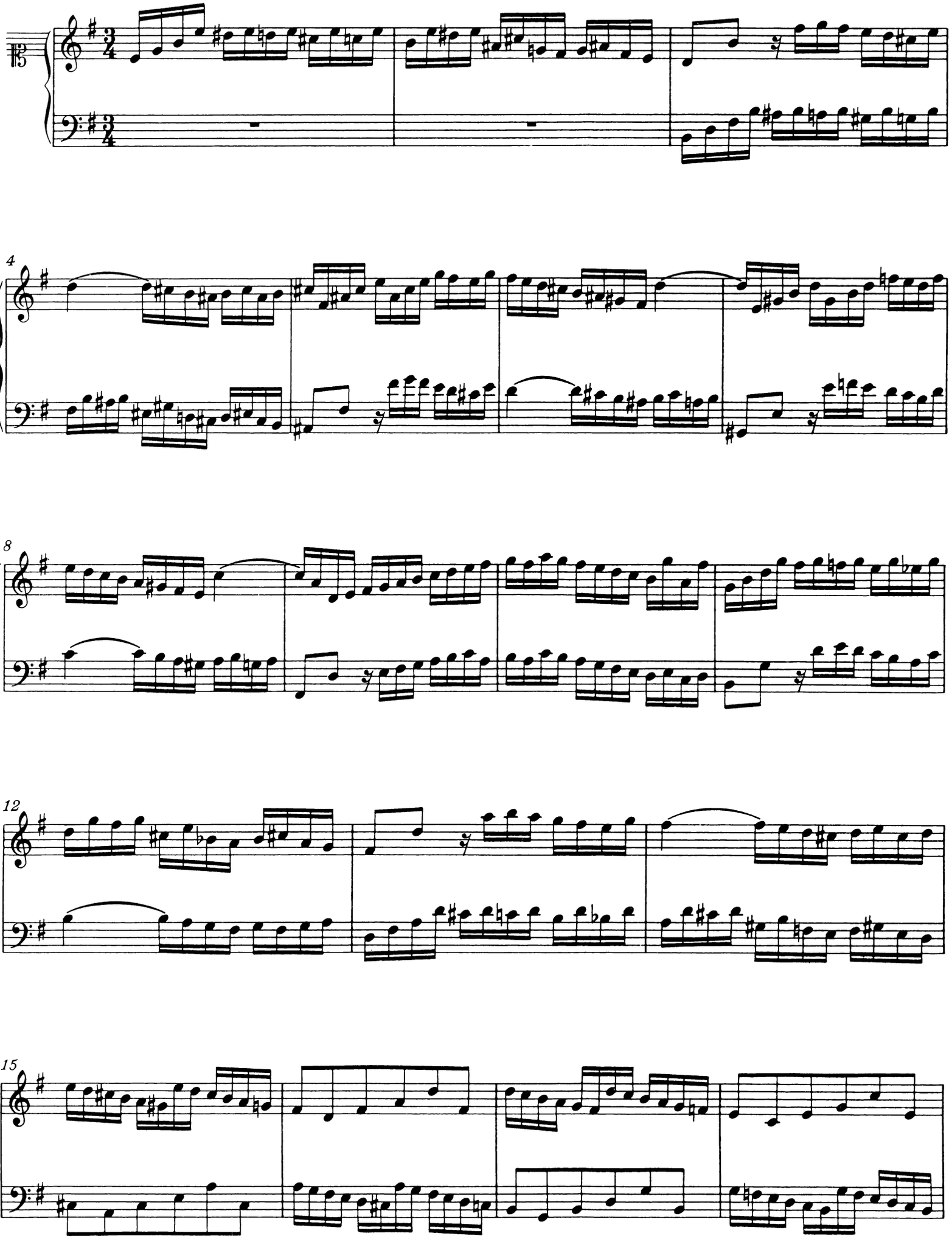
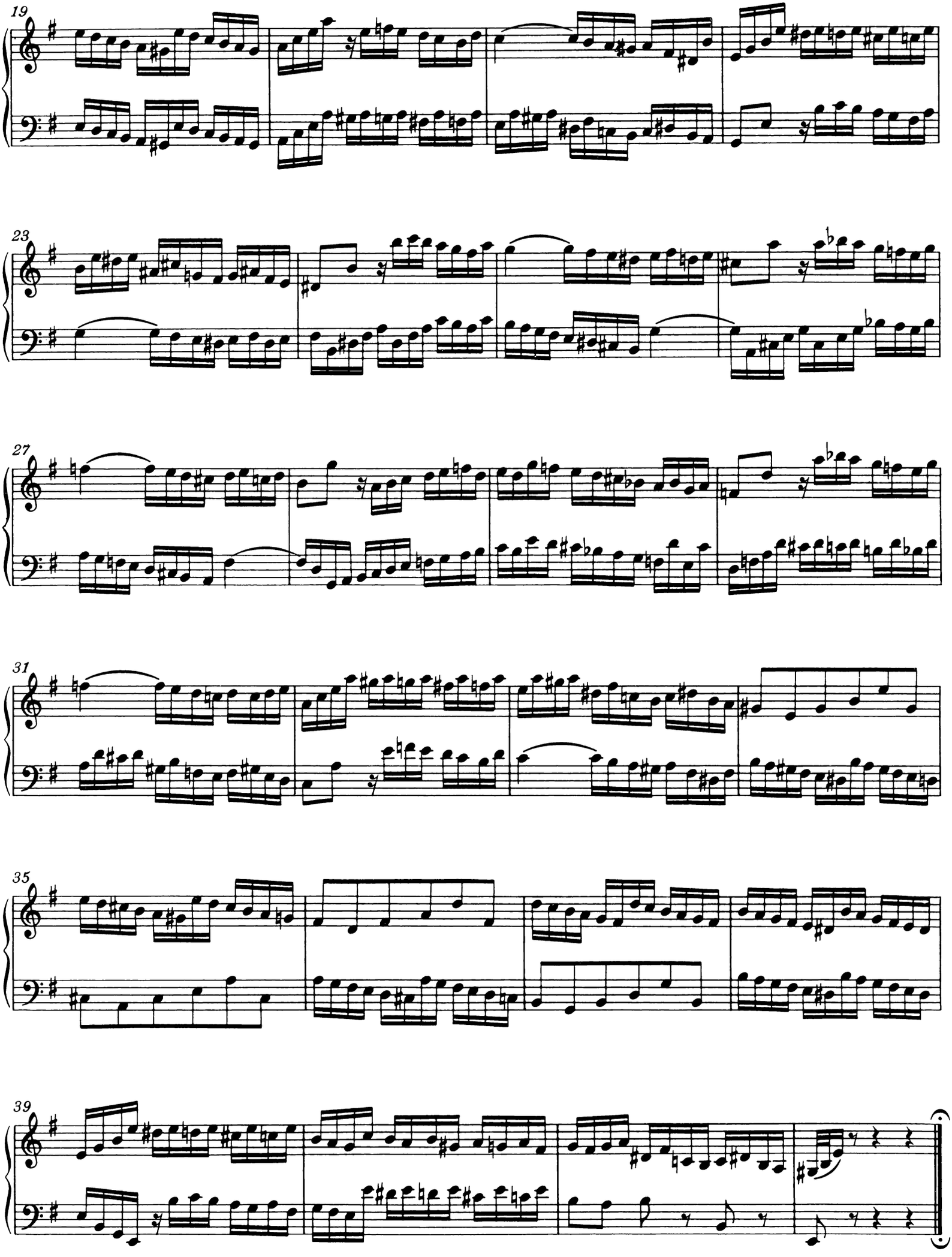
Fuga 10. â 2.

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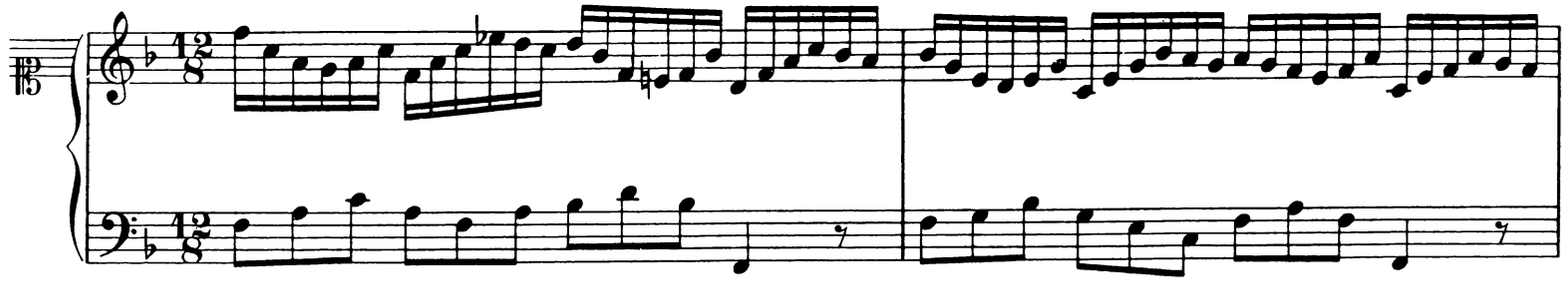
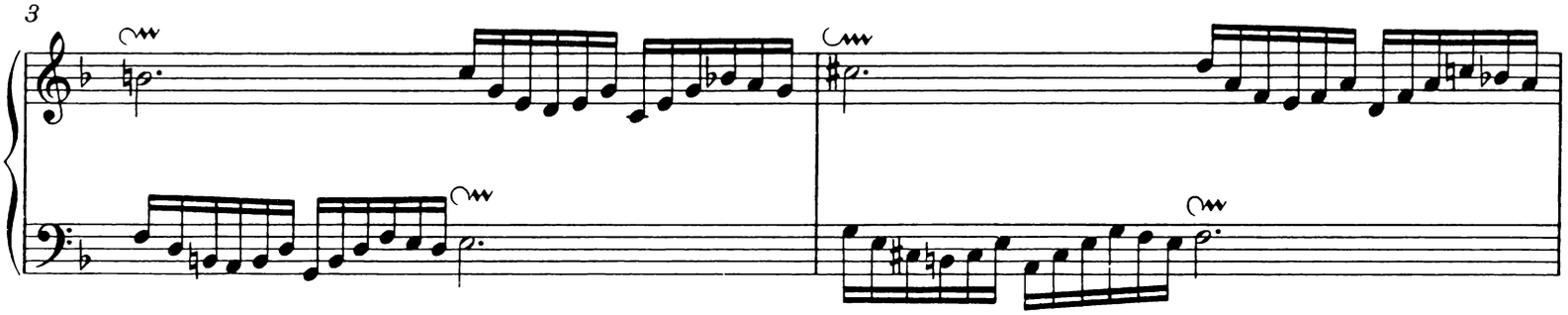
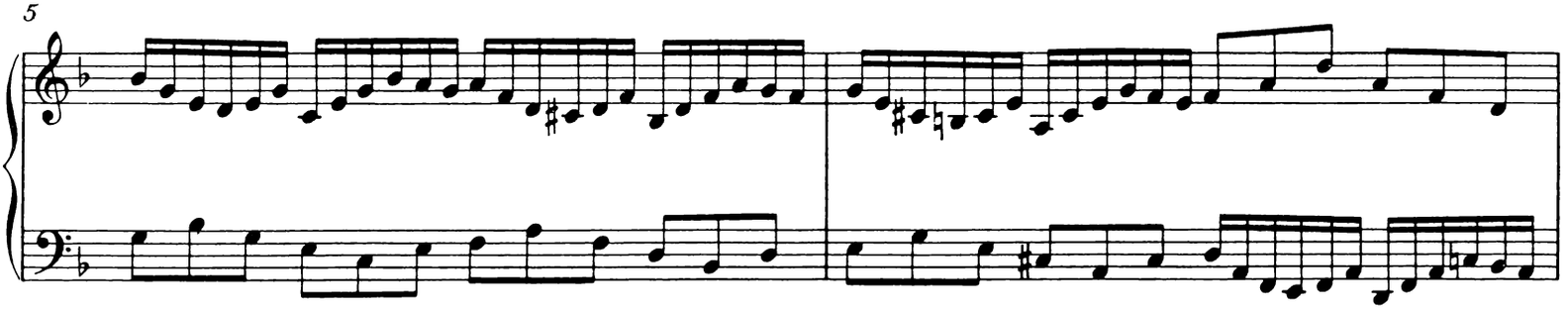
Praeludium und Fuge F - Dur

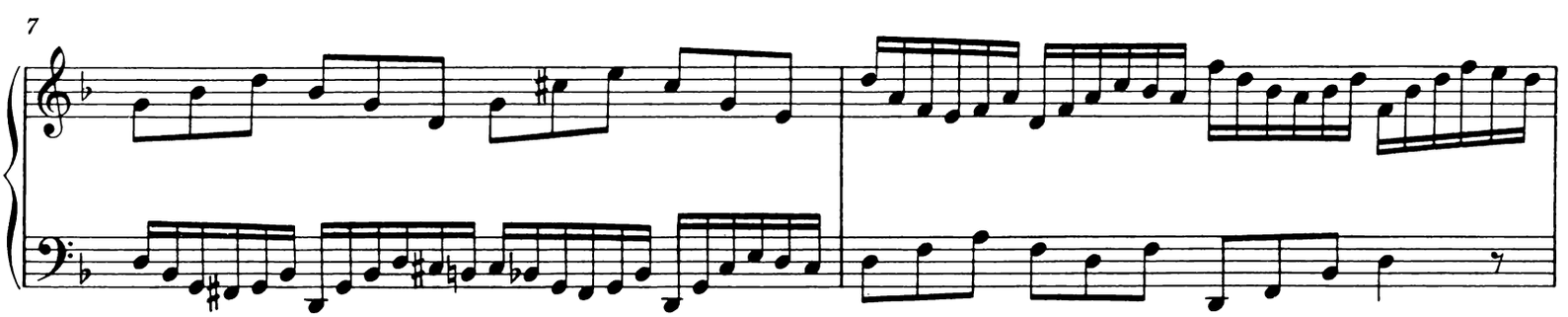
BWV 856

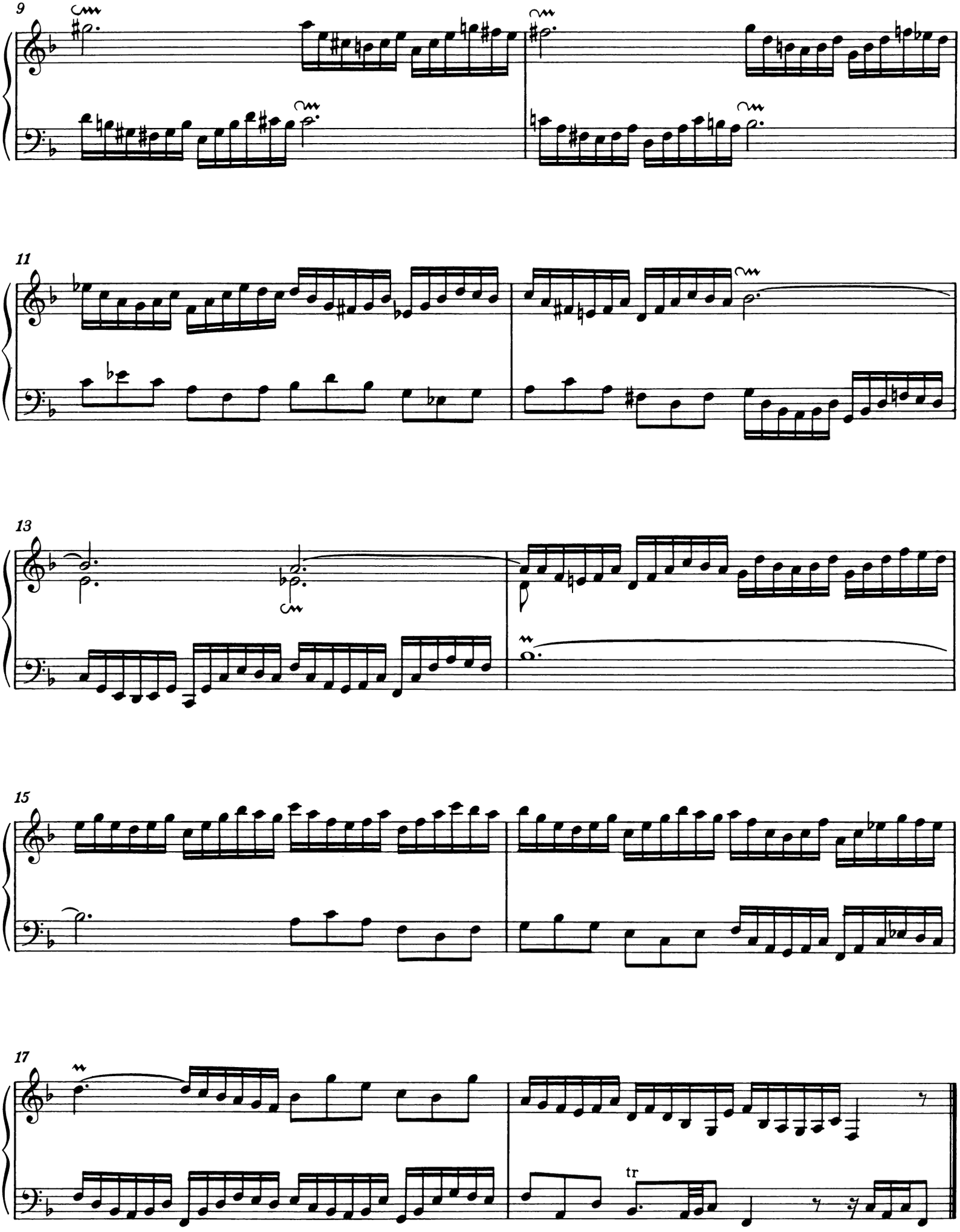
Præludium 11.







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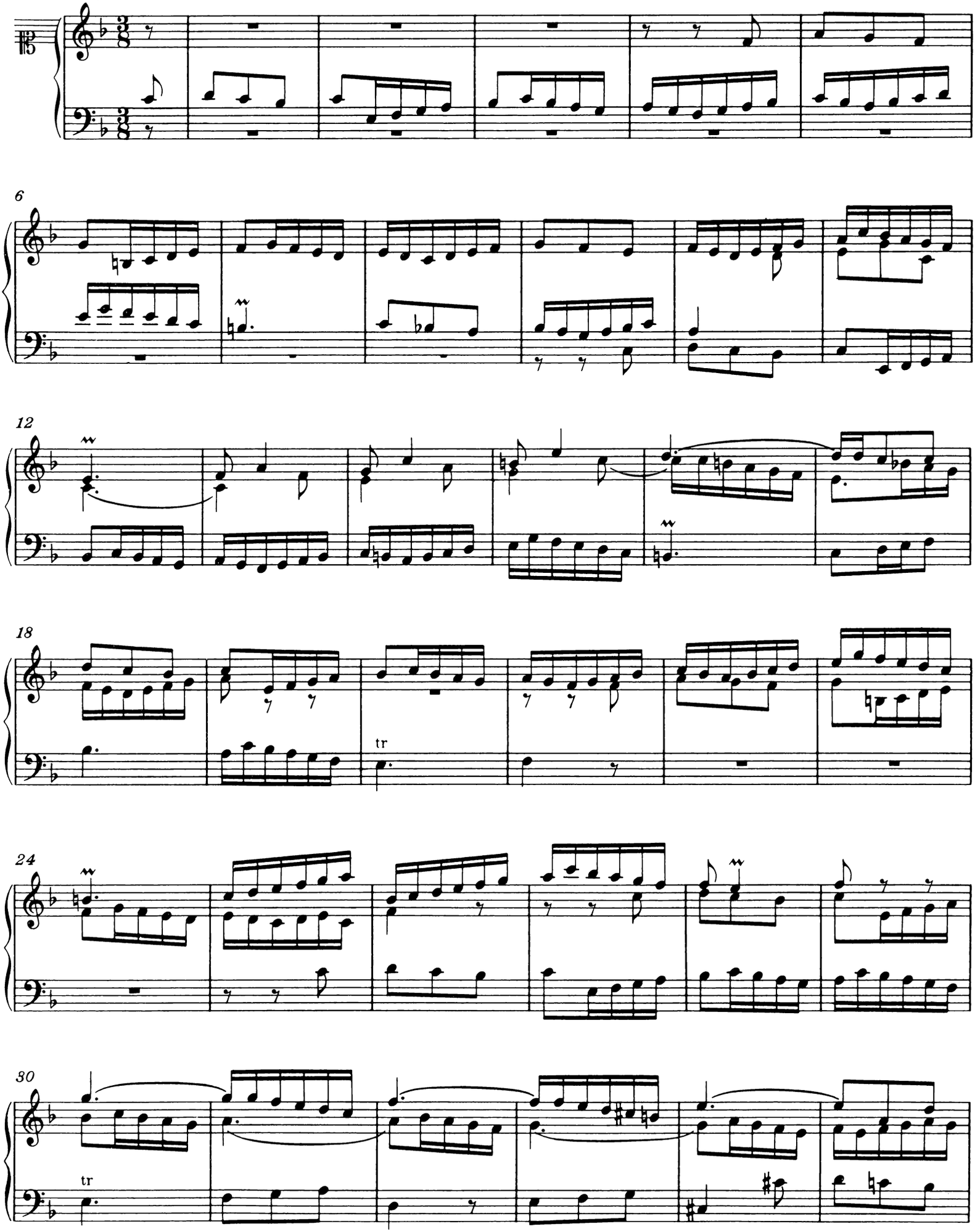
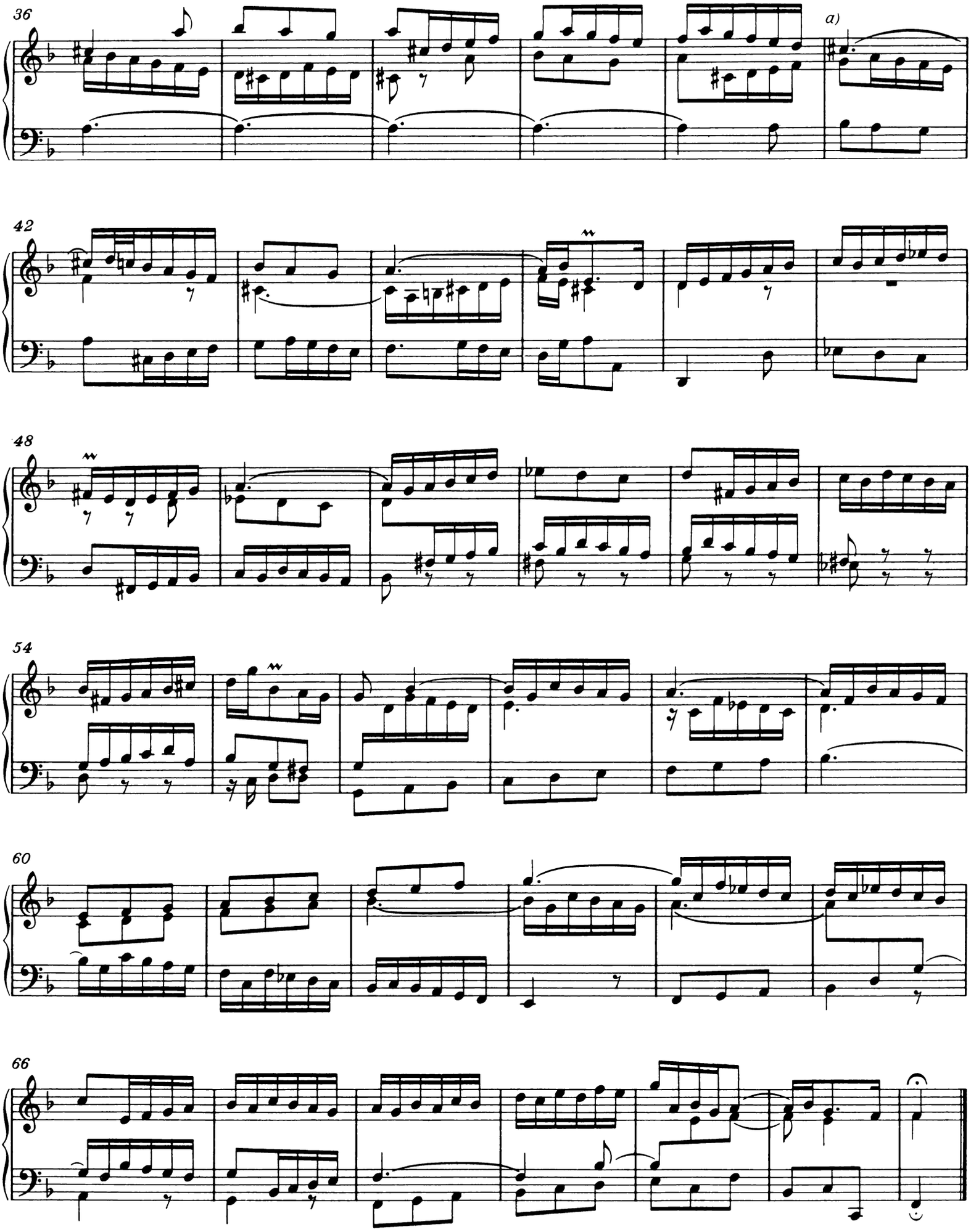
Fuga 11. â 3.



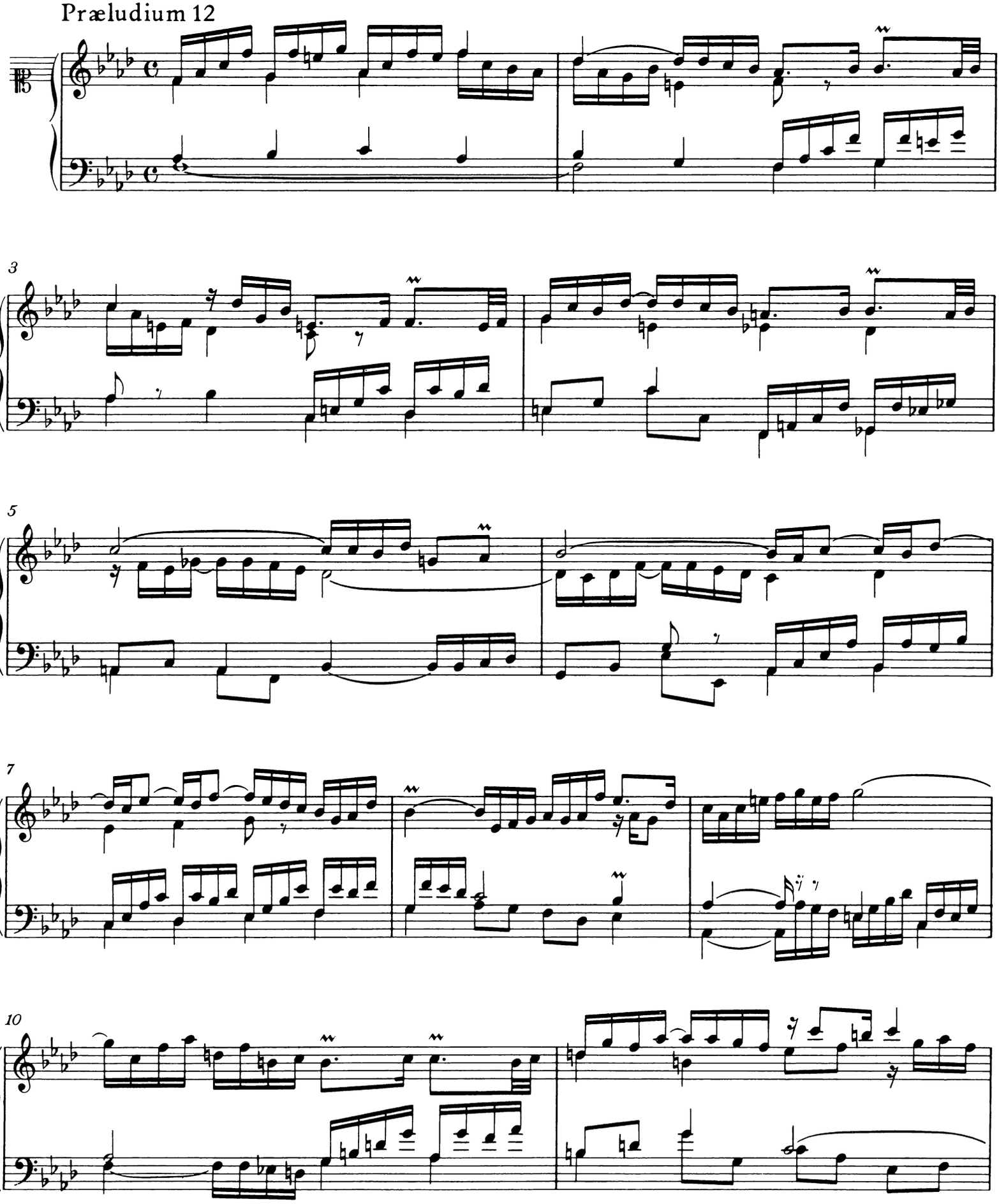


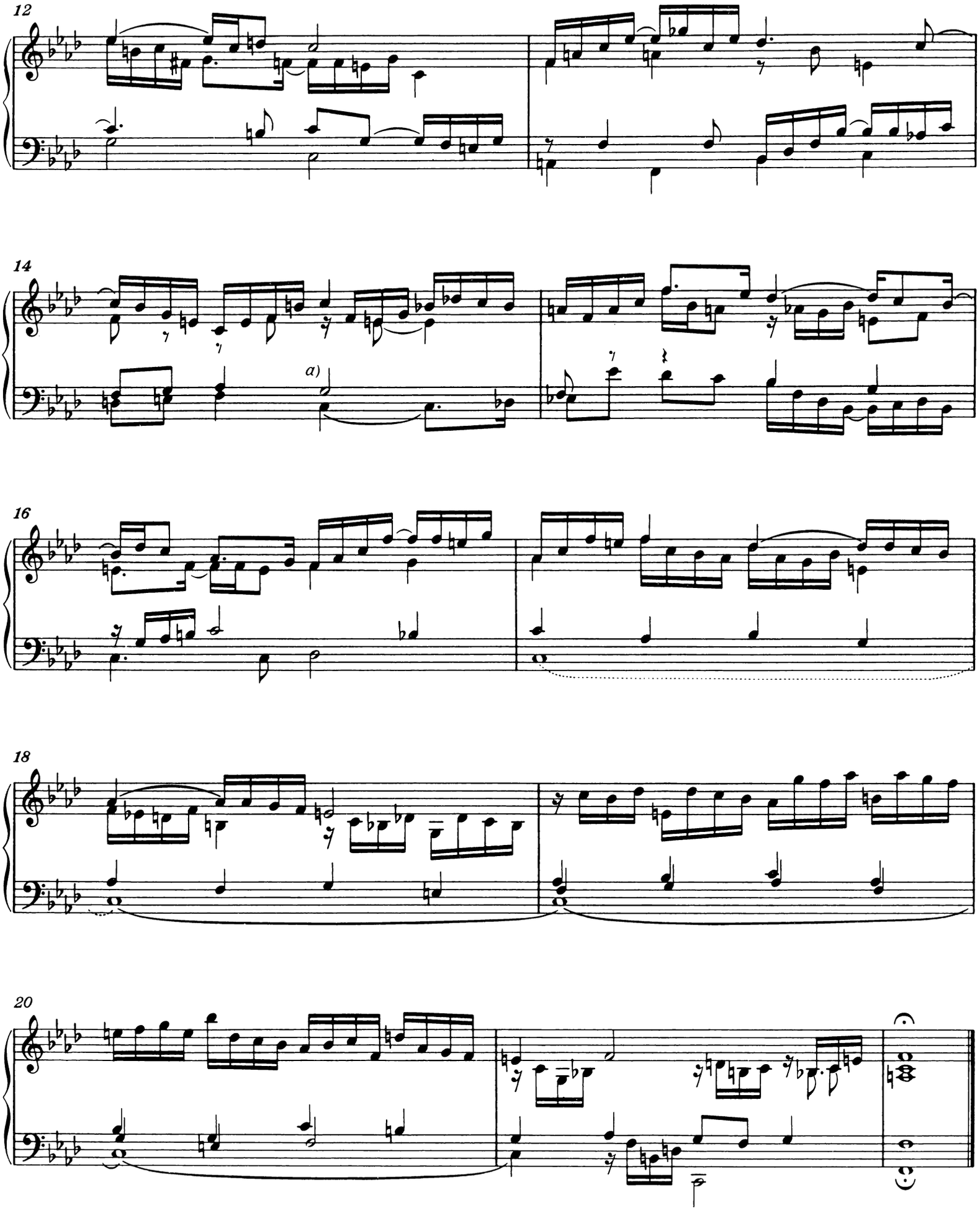
a) Takt 41–42, Diskant, Stadium A 1–3 / Bars 41–42, treble, stage A 1–3:

Praeludium und Fuge f - Moll

BWV 857

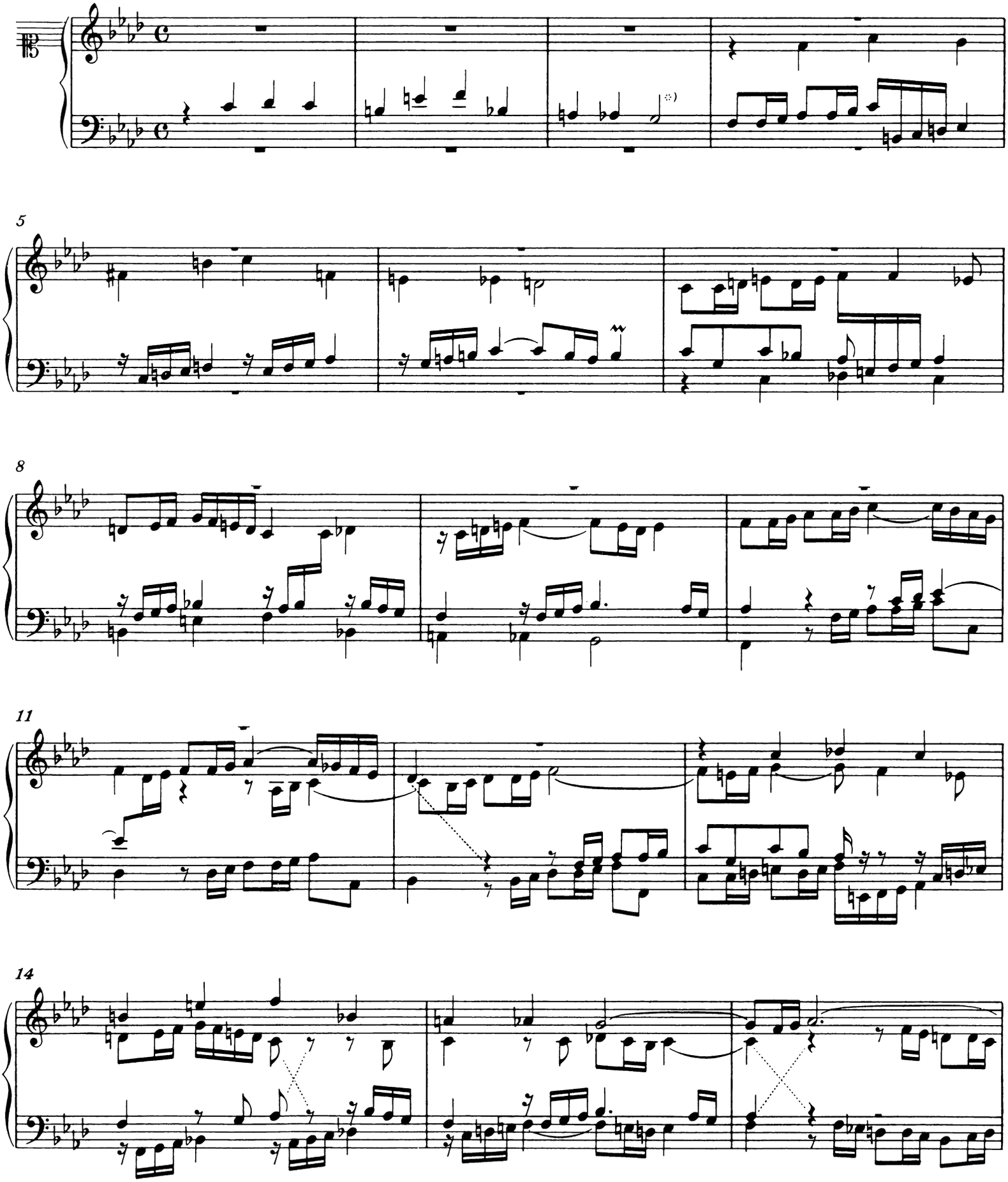
Præludium 12



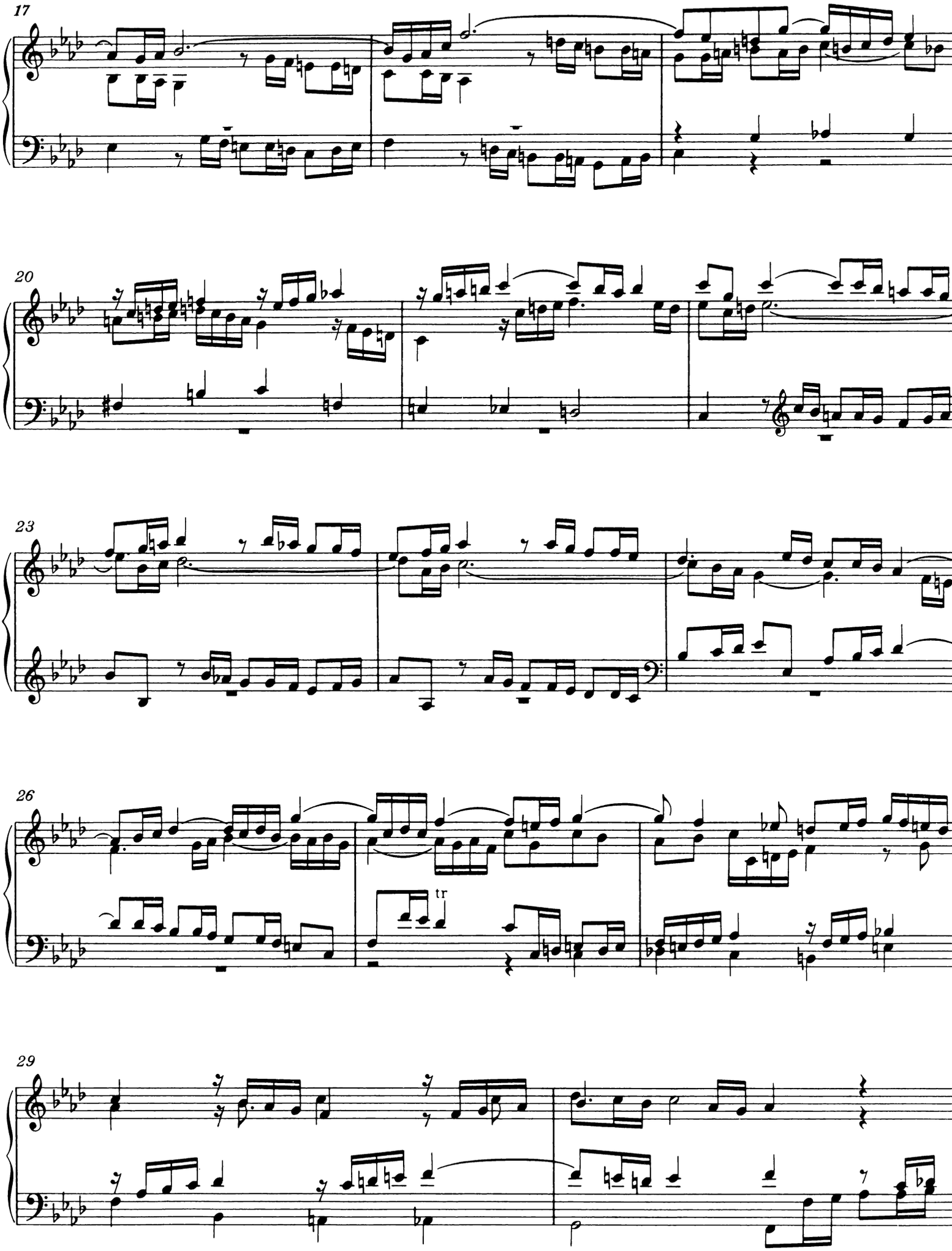


a) Takt 14^{b}–15^{a}, Tenor und Baß, Stadium A 1–3 / Bars 14^{b}–15^{a}, tenor and bass, stage A 1–3:

Fuga 12.â 4.



*) Zu einer Trillerbezeichnung (~) der 10. Themennote (Takte 3, 6, 9, 21, 30) siehe das Vorwort. / See the Preface for the indication of a trill (~) at the 10th note of the subject (bars 3, 6, 9, 21, 30).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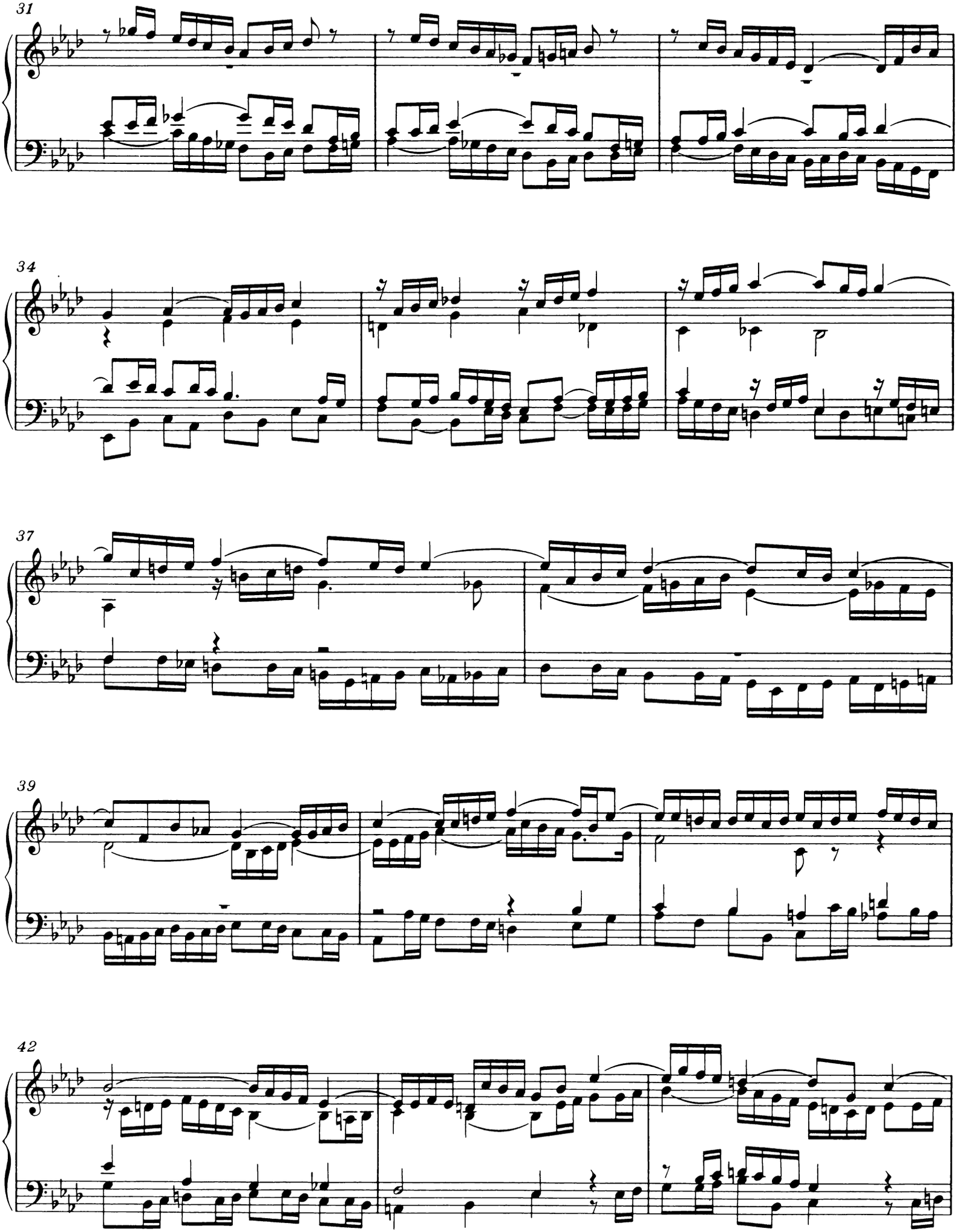
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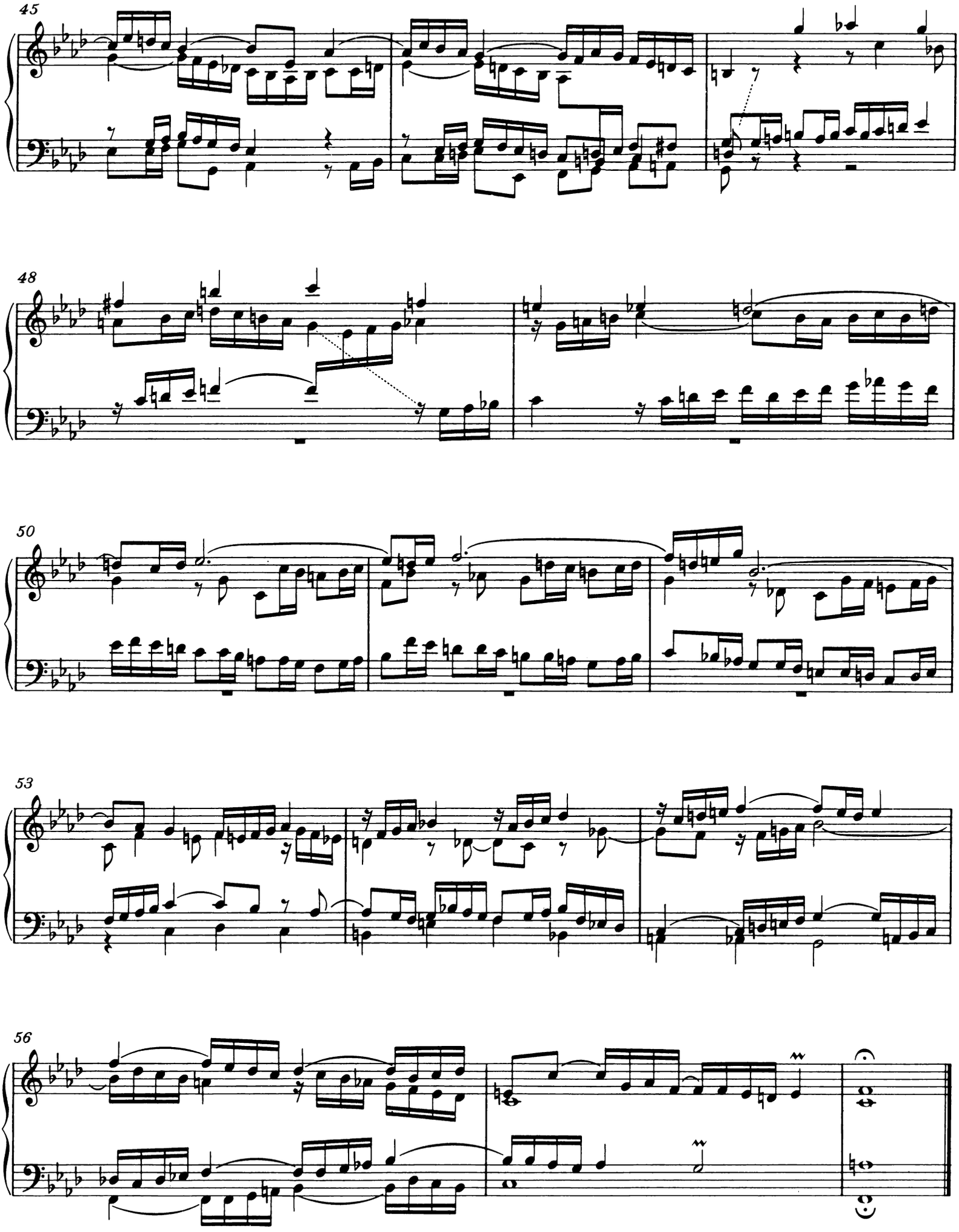
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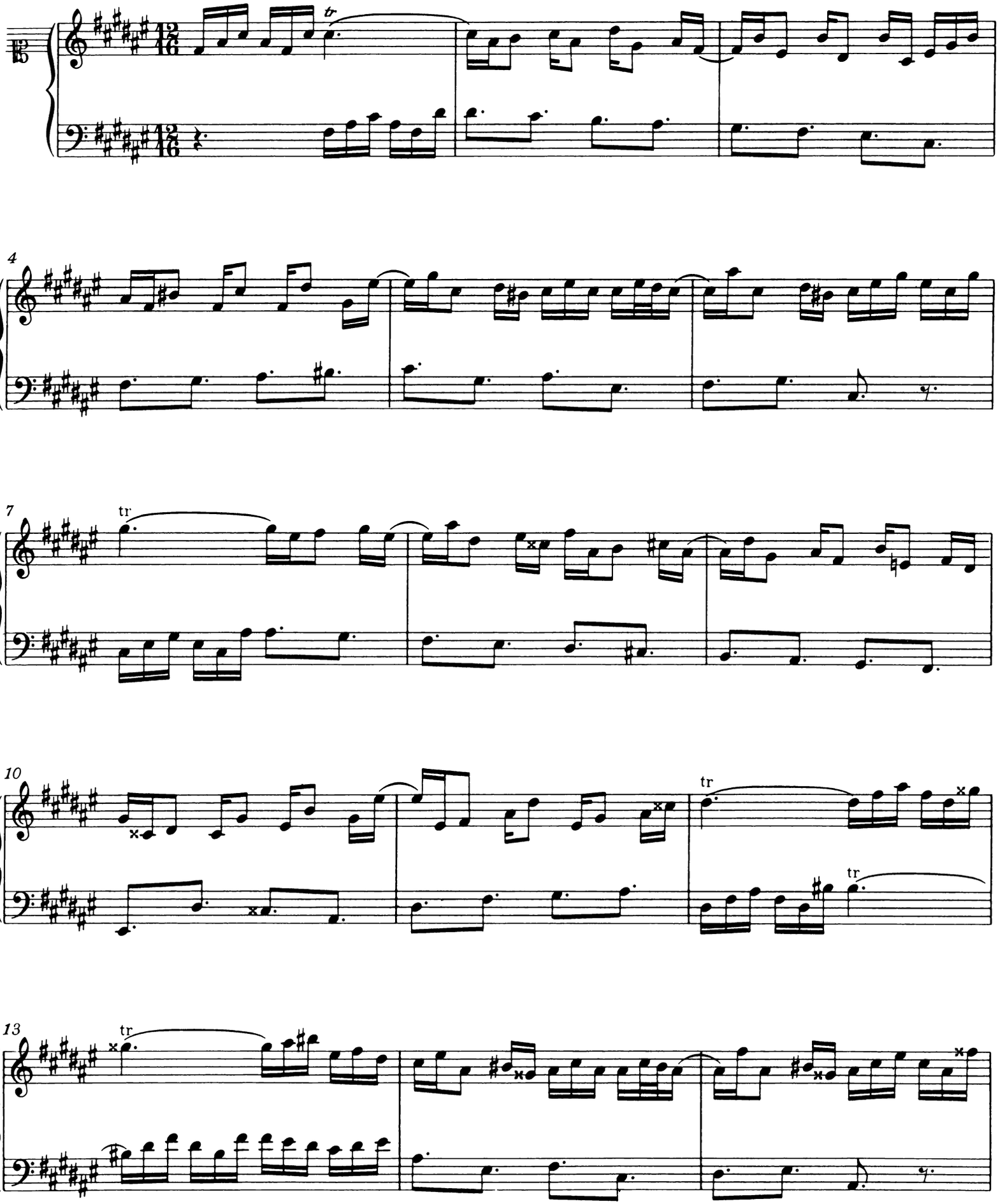
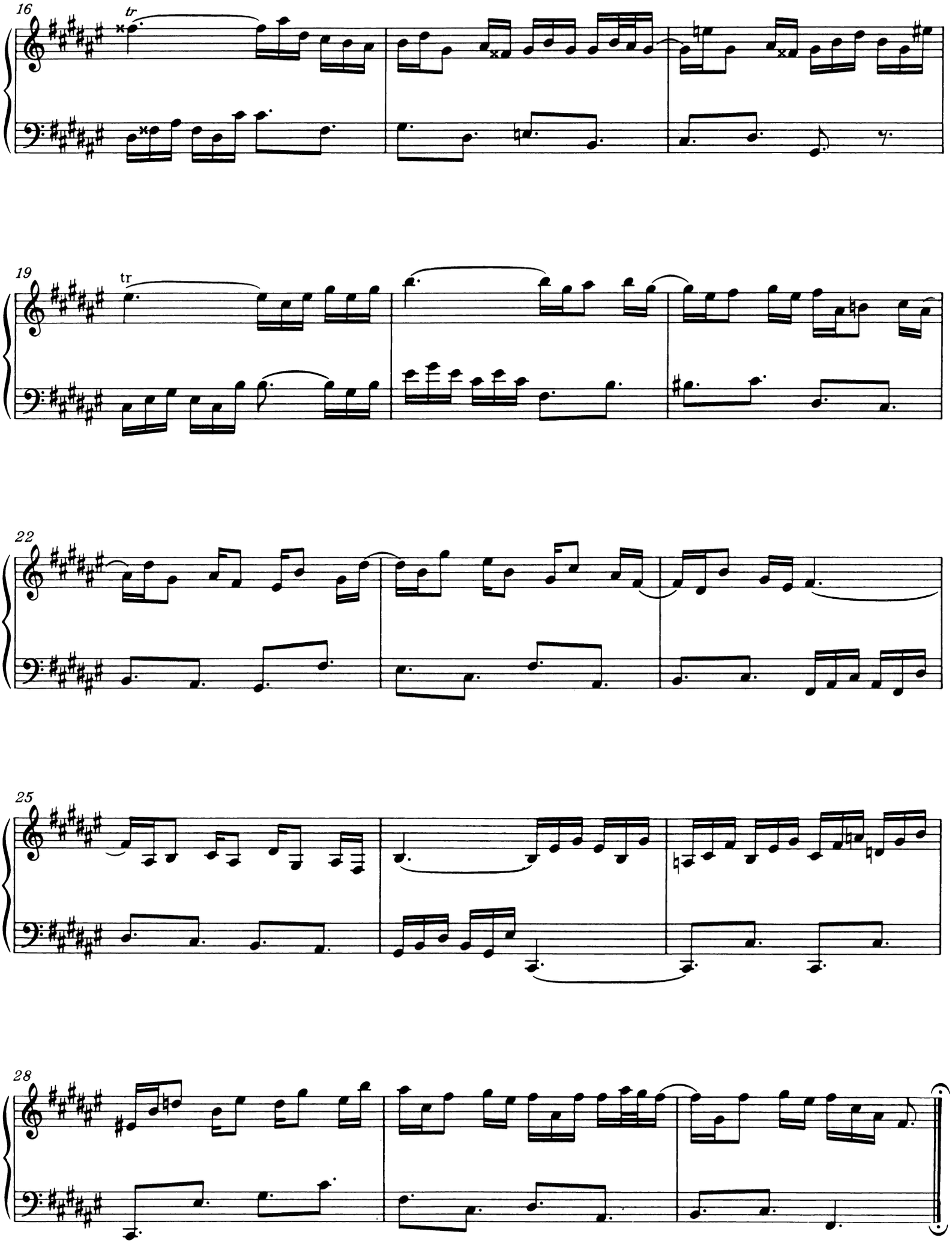
Praeludium und Fuge Fis - Dur

BWV 858

Præludium 13.




16
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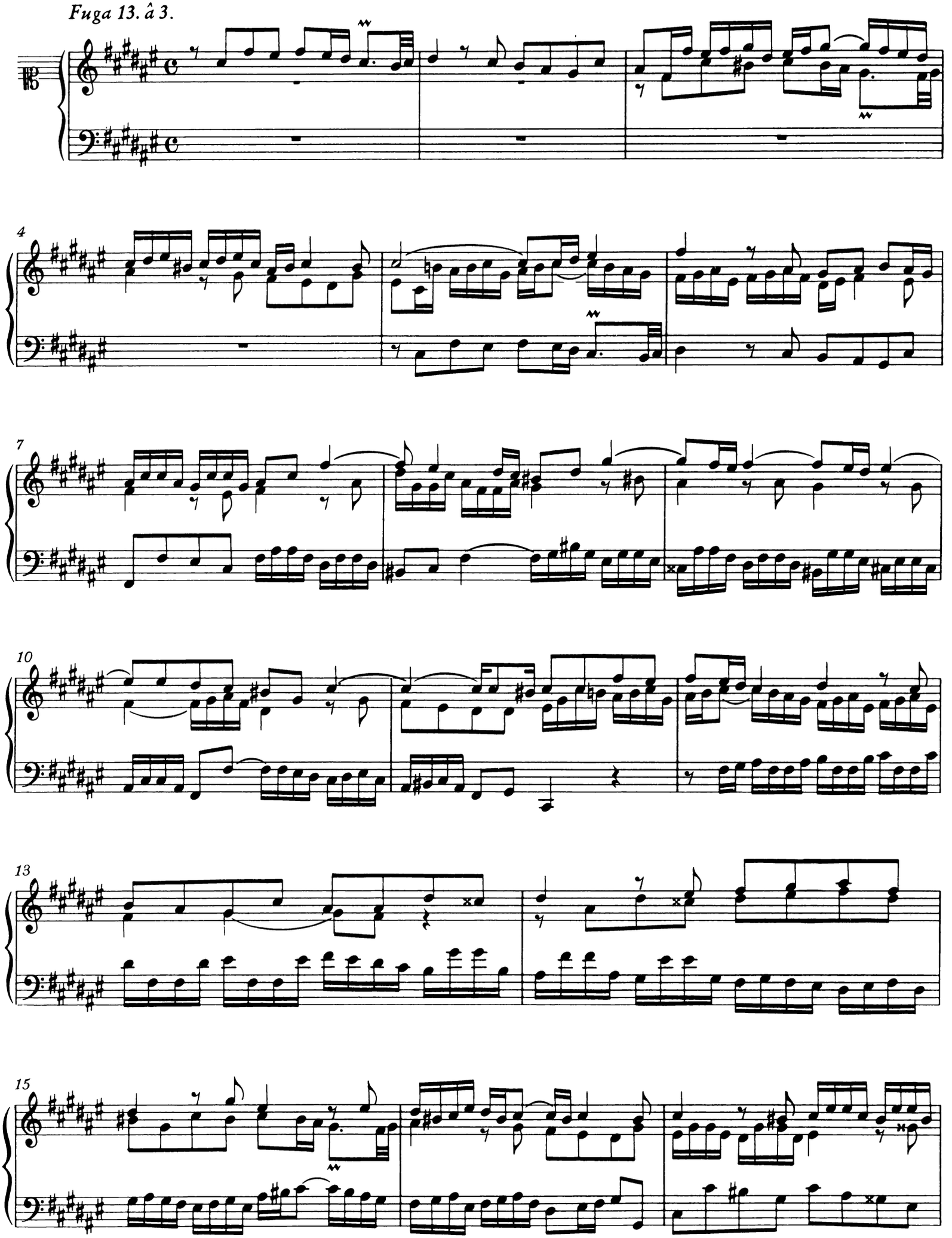
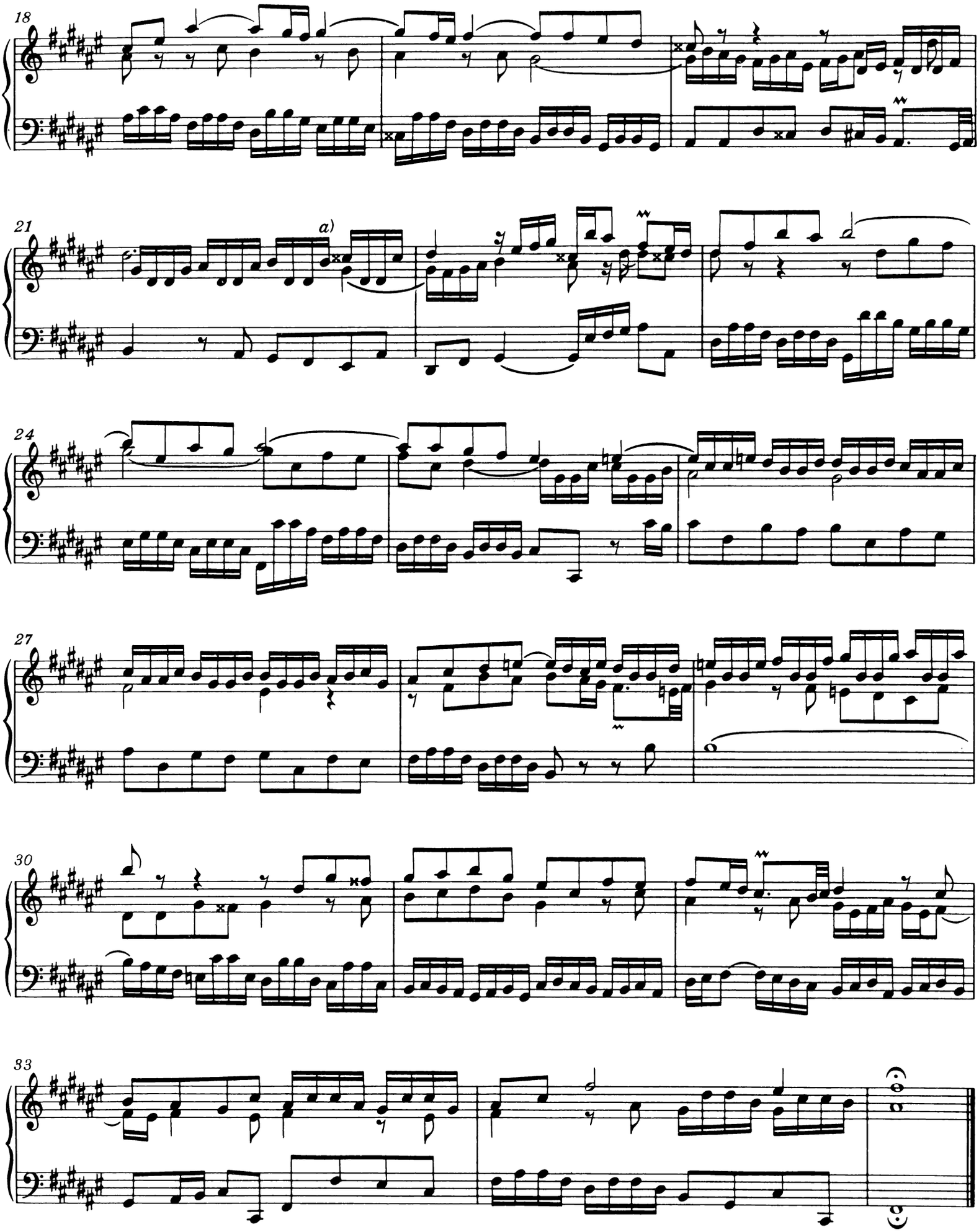
Fuga 13. â 3.



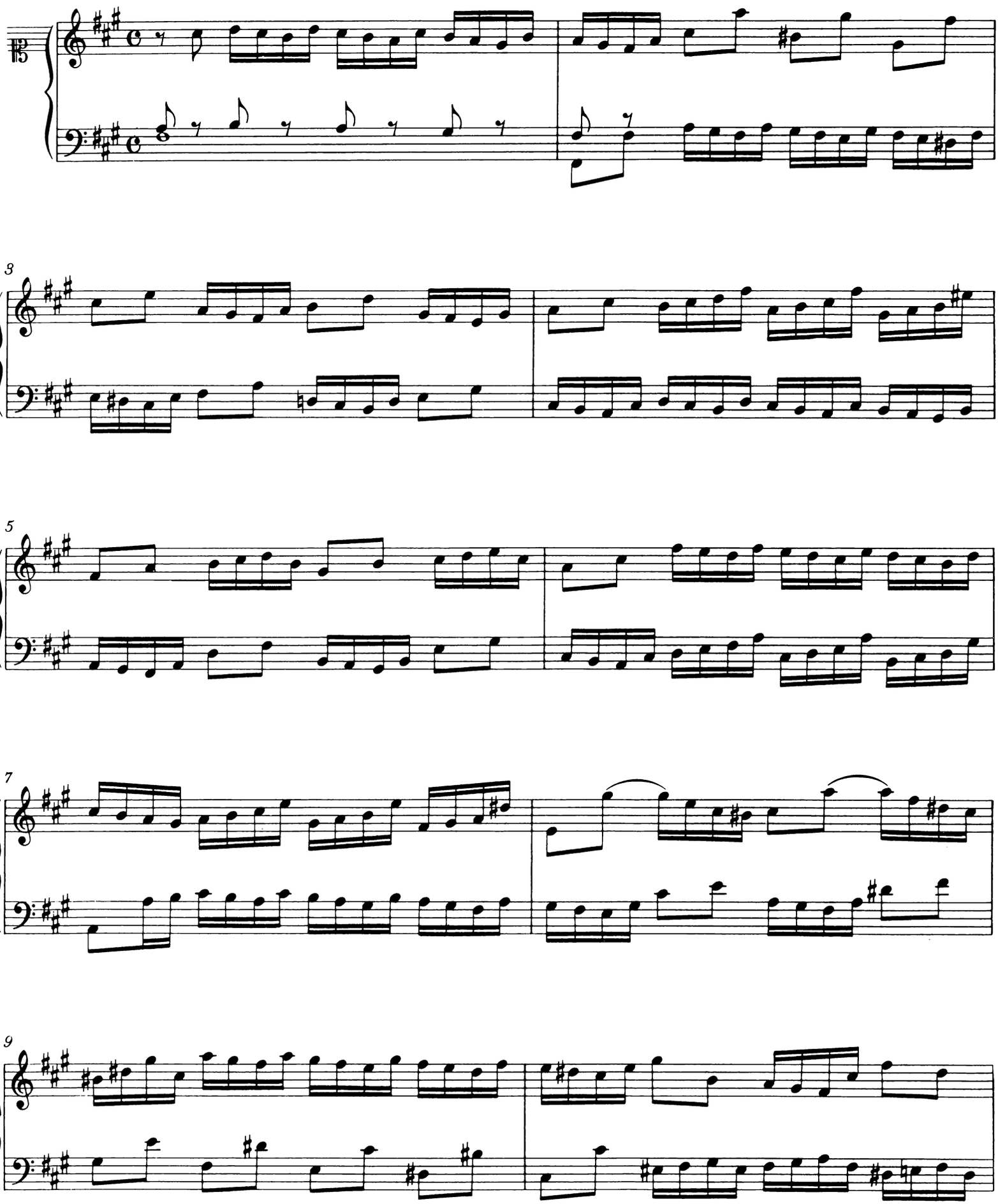


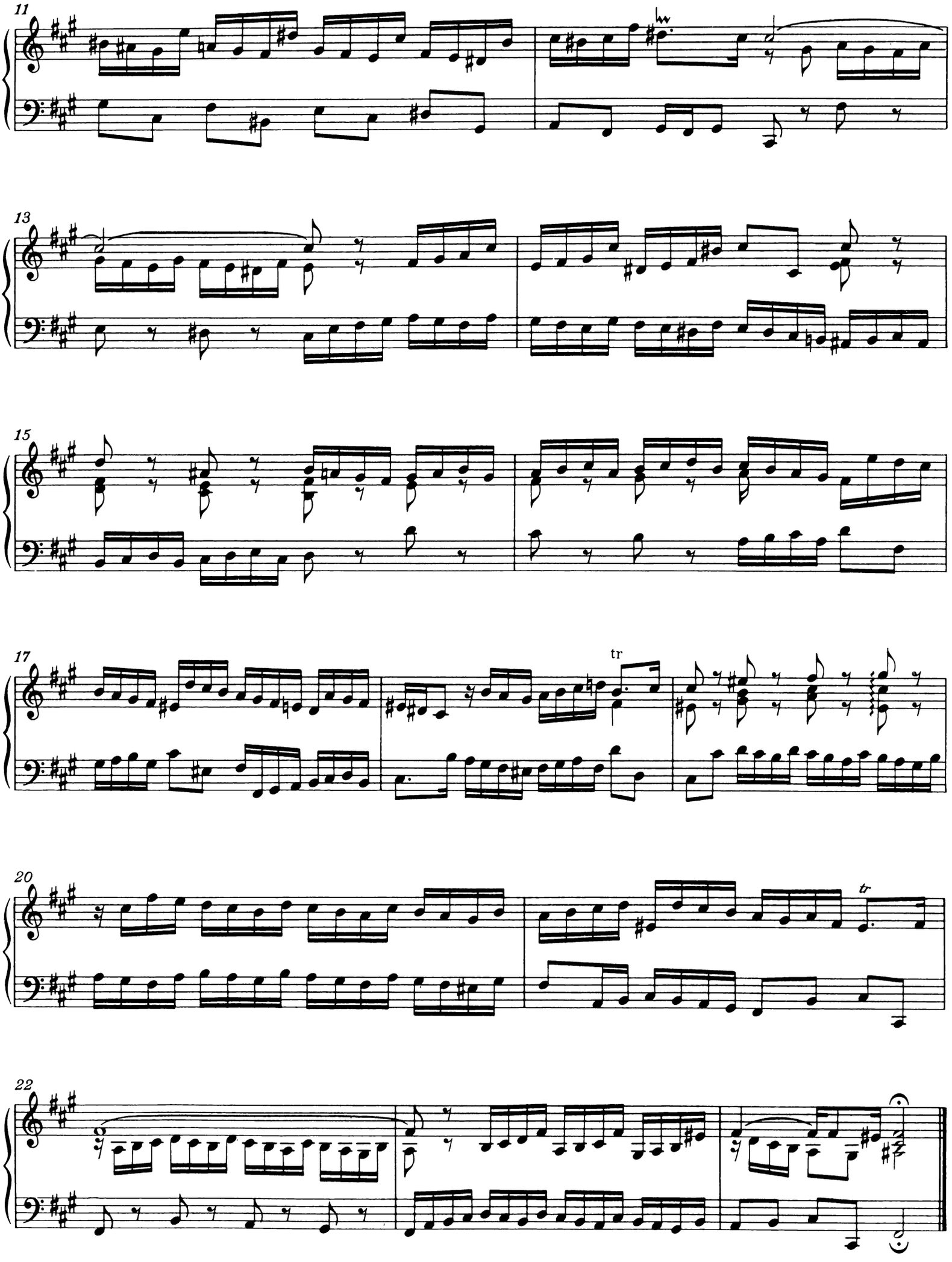
a) In Takt 21, Diskant, 12. Sechzehntel, Stadium A 4 vielleicht his' statt h'; siehe das Vorwort. / Possibly b♯' instead of b' in bar 21, treble, 12th sixteenth note, stage A 4; see the Preface.

Praeludium und Fuge fis-Moll

BWV 859

Præludium 14

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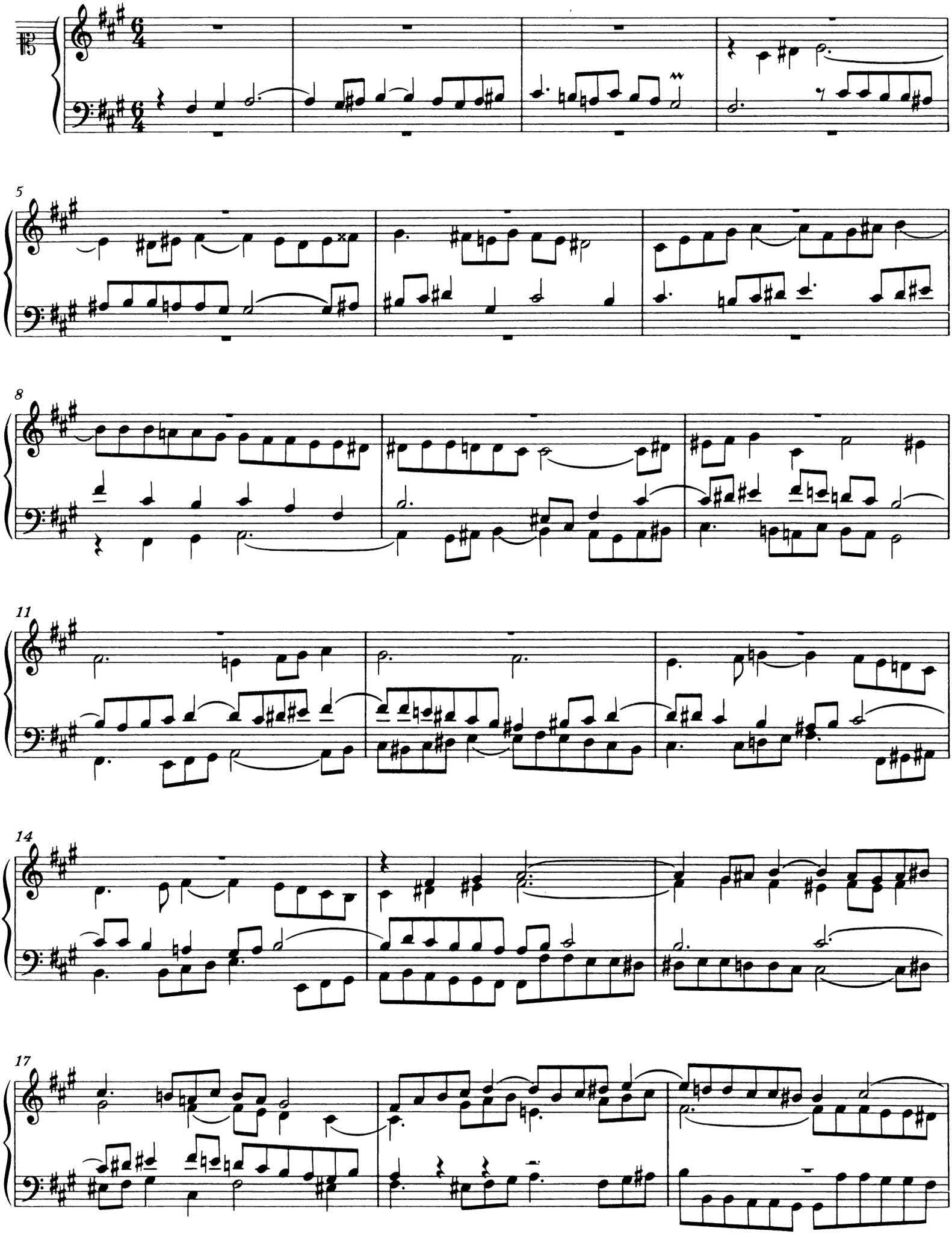
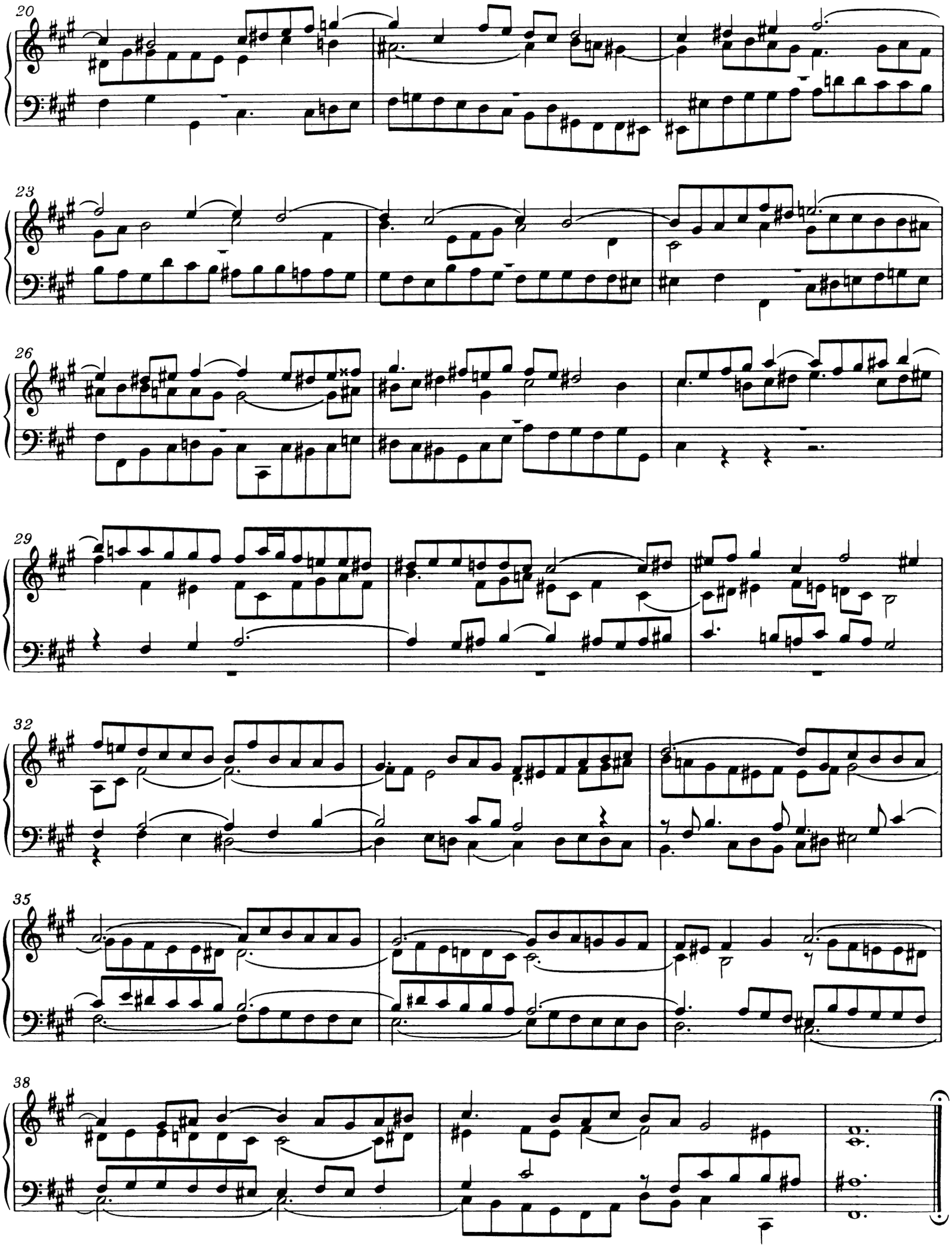
Fuga 14. â 4

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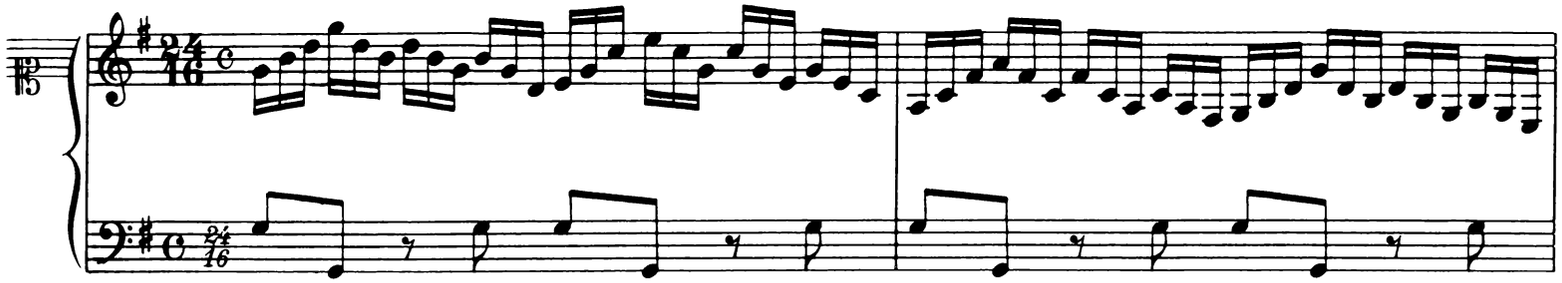
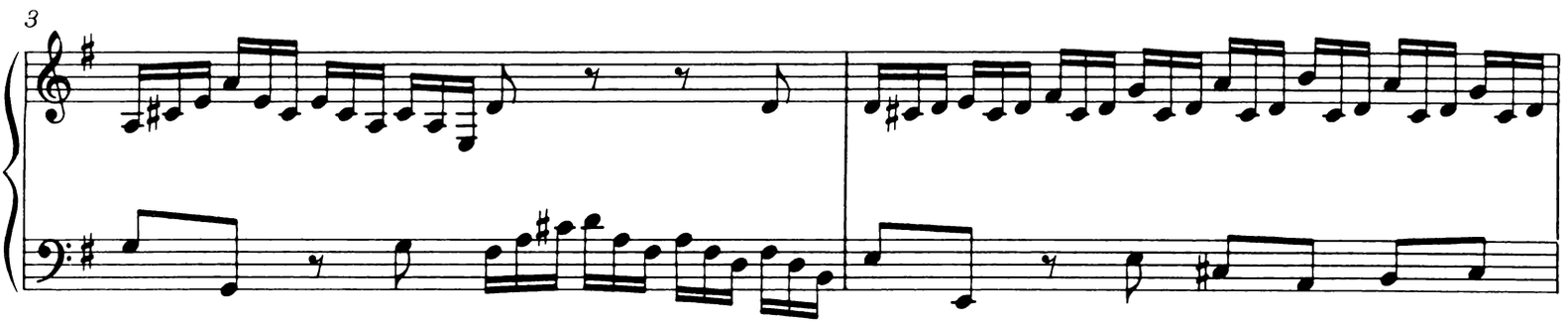
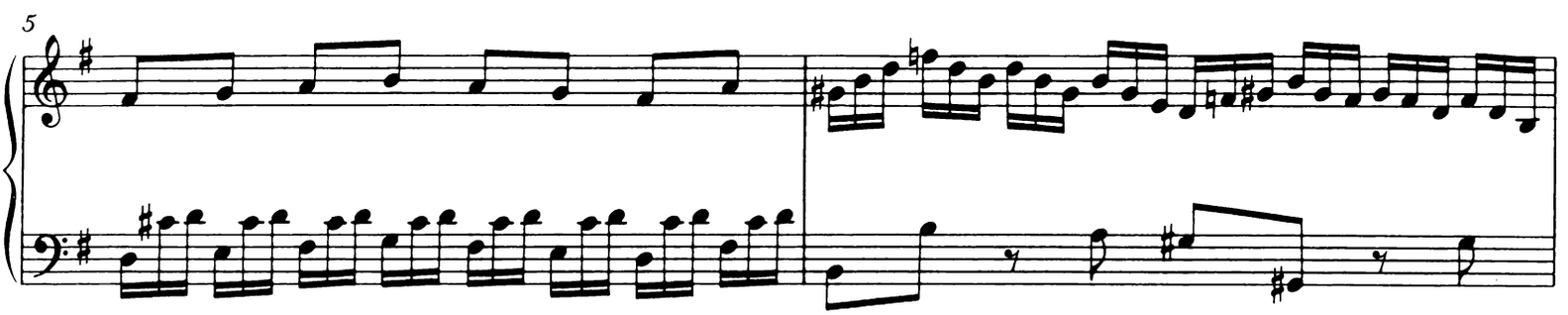
Praeludium und Fuge G-Dur

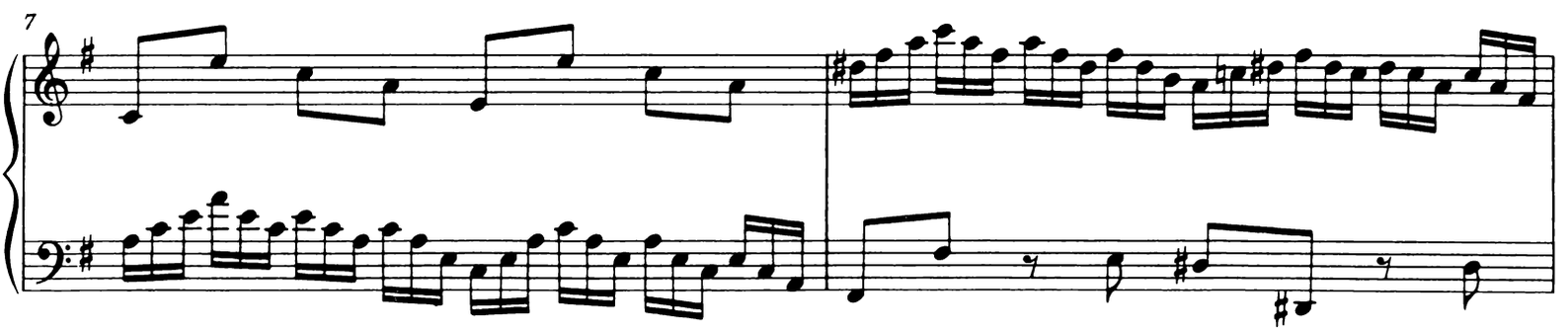
BWV 860

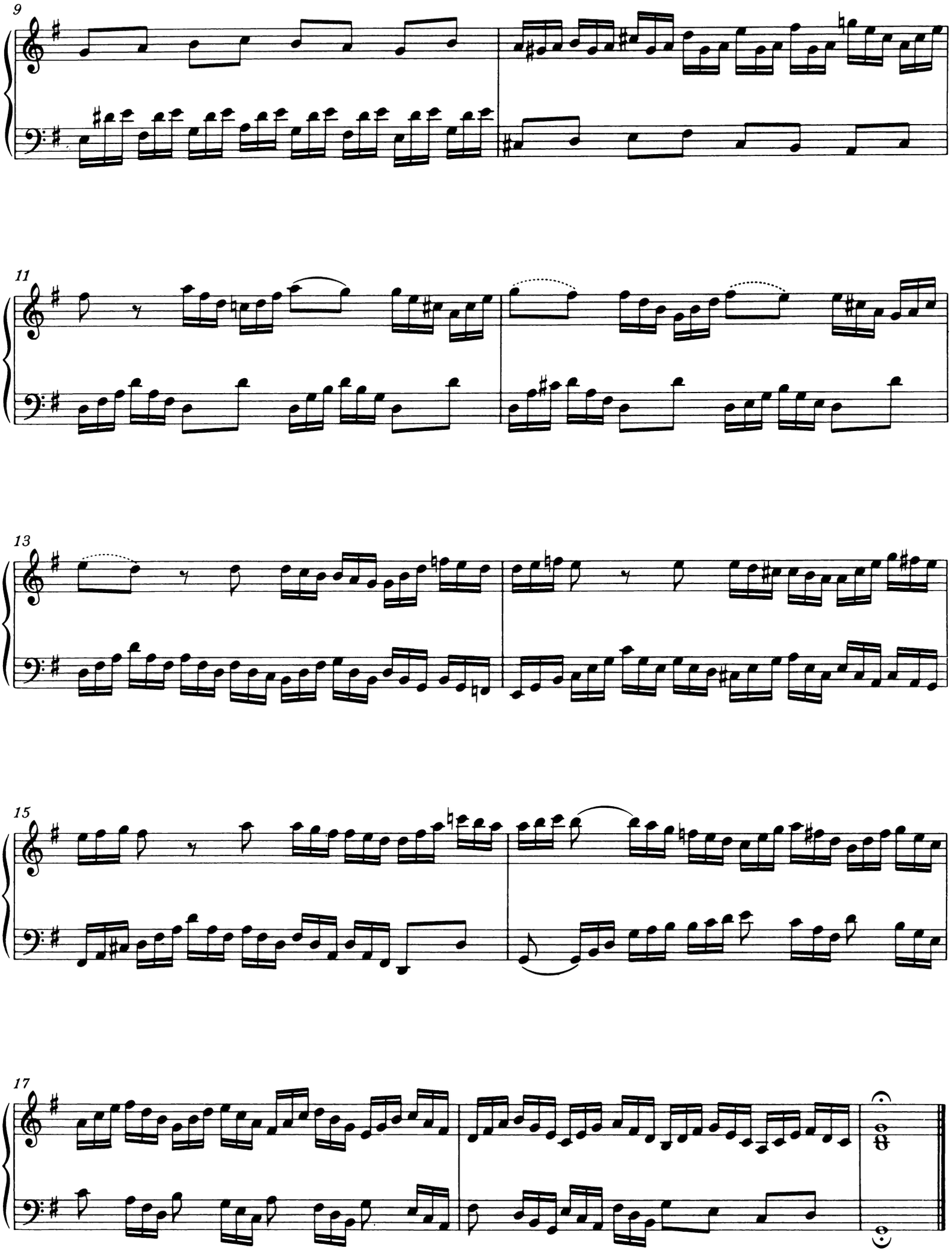
Præludium 15.







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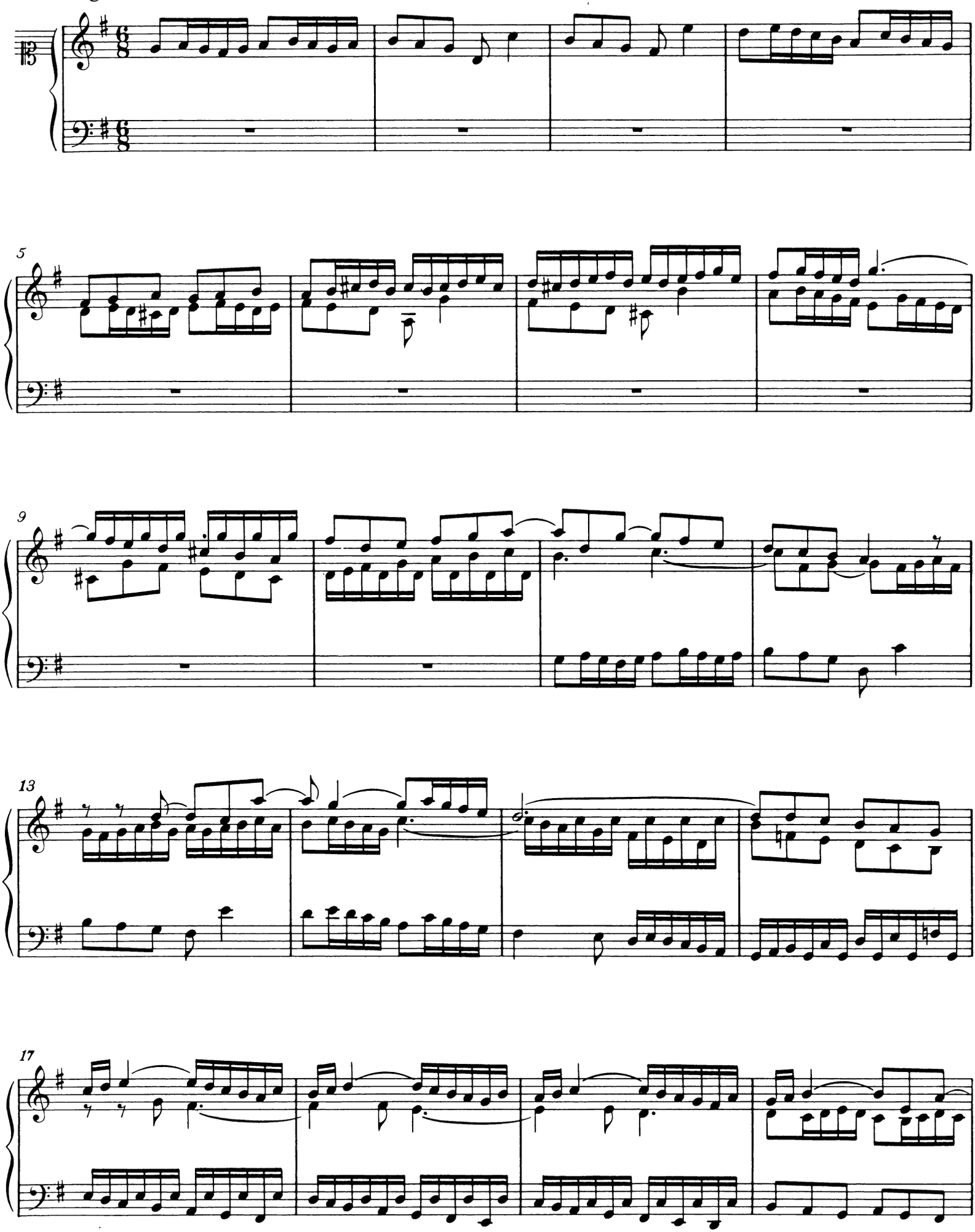
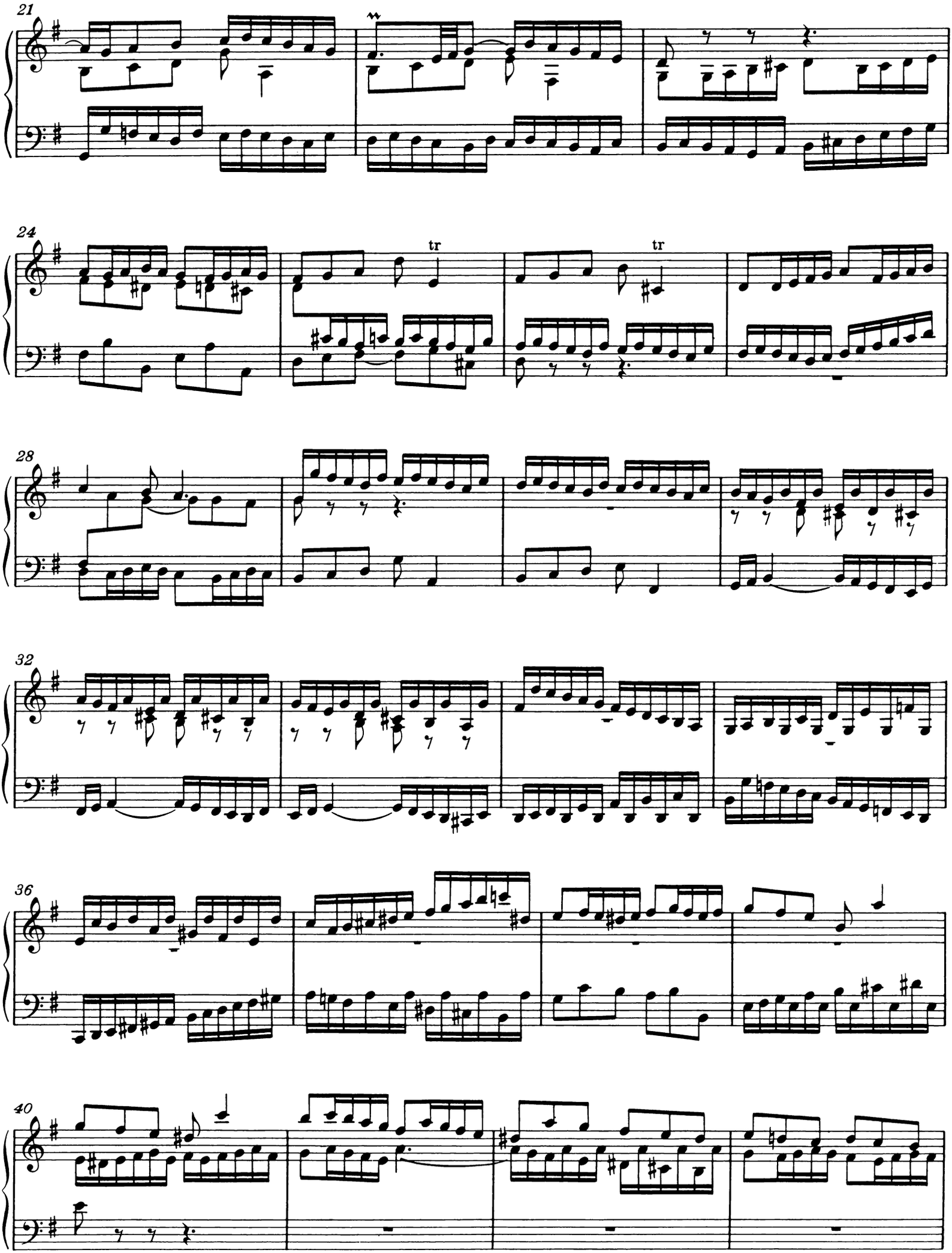
Fuga 15. â 3.

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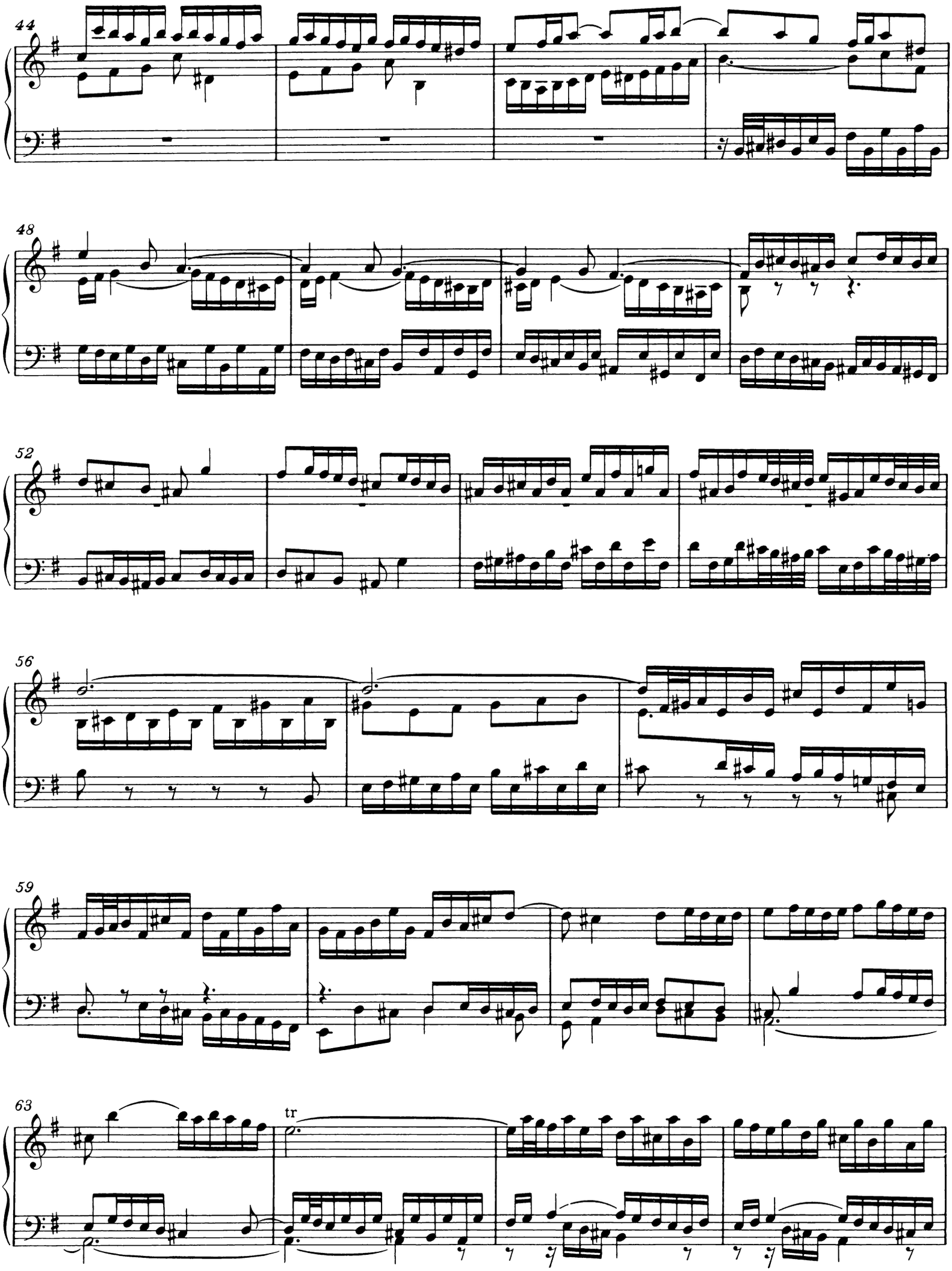
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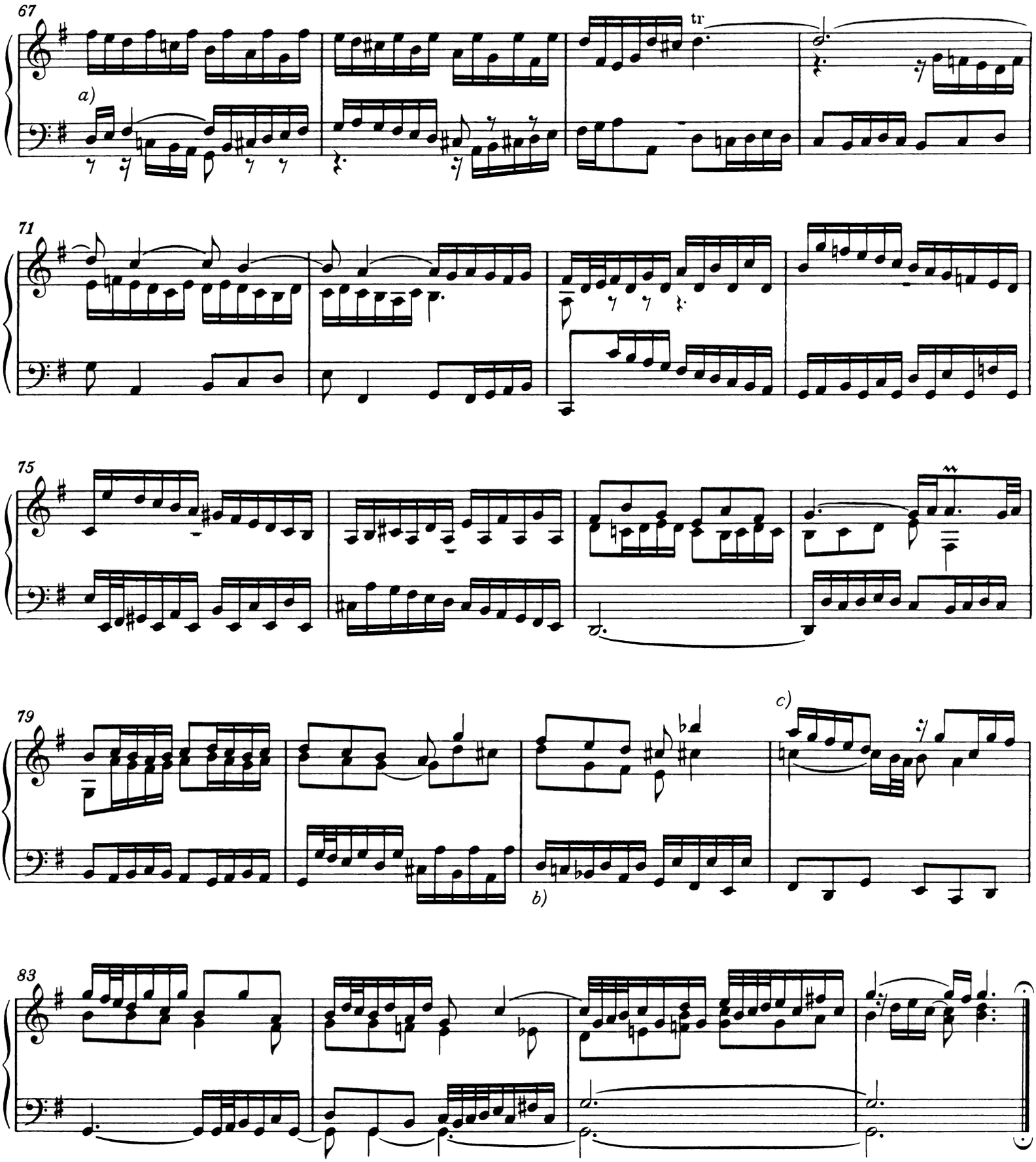
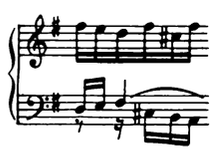
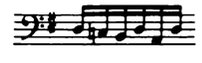


a) Takt 67[a] (Diskant, 5. Note und Baß, 1. Note), Stadium A 1–3: / Bar 67[a] (treble, 5th note, and bass, 1st note), stage A 1–3:



b) Takt 81[a], Baß, Stadium A 1–3 / Bar 81[a], bass, stage A 1–3:

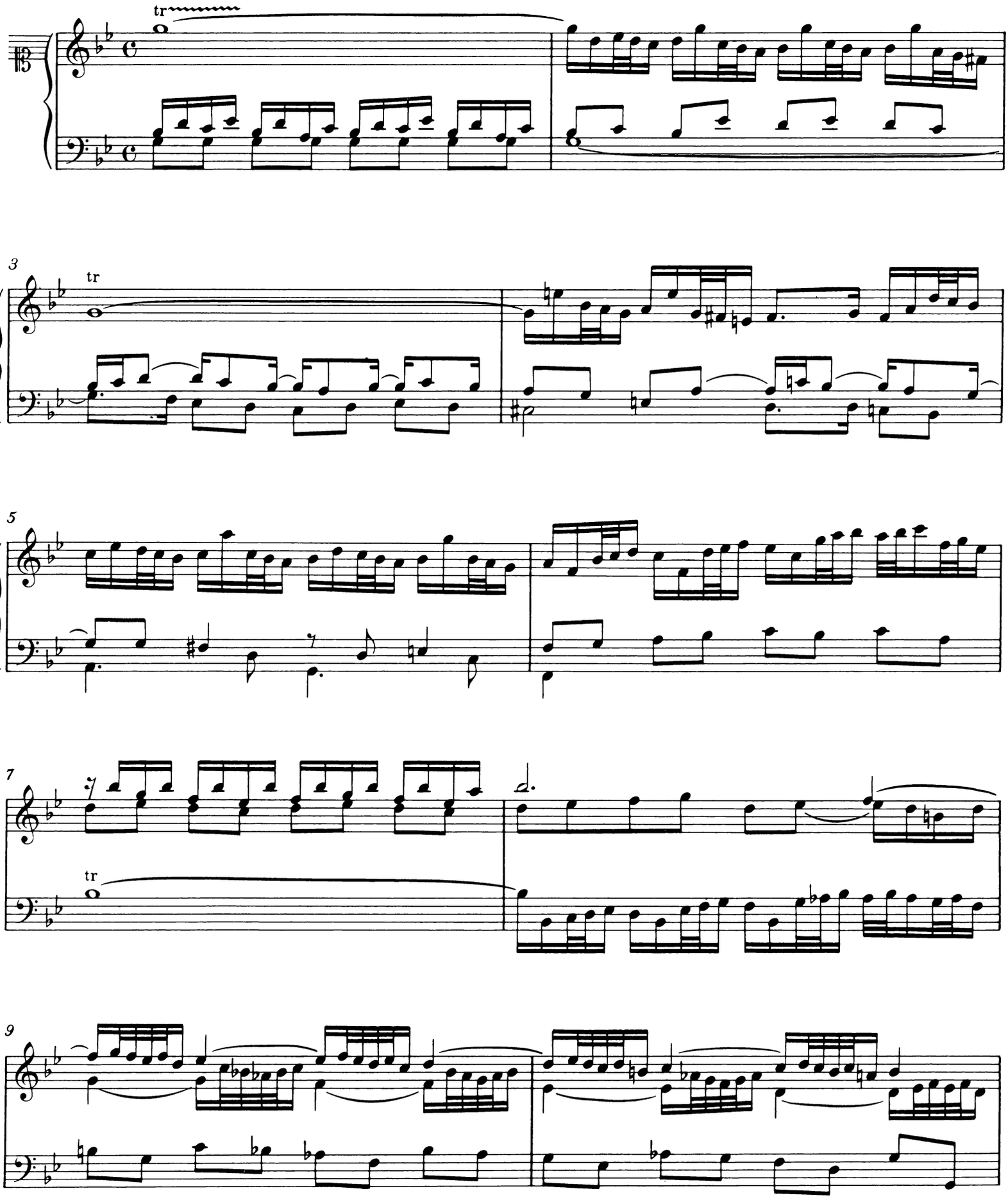


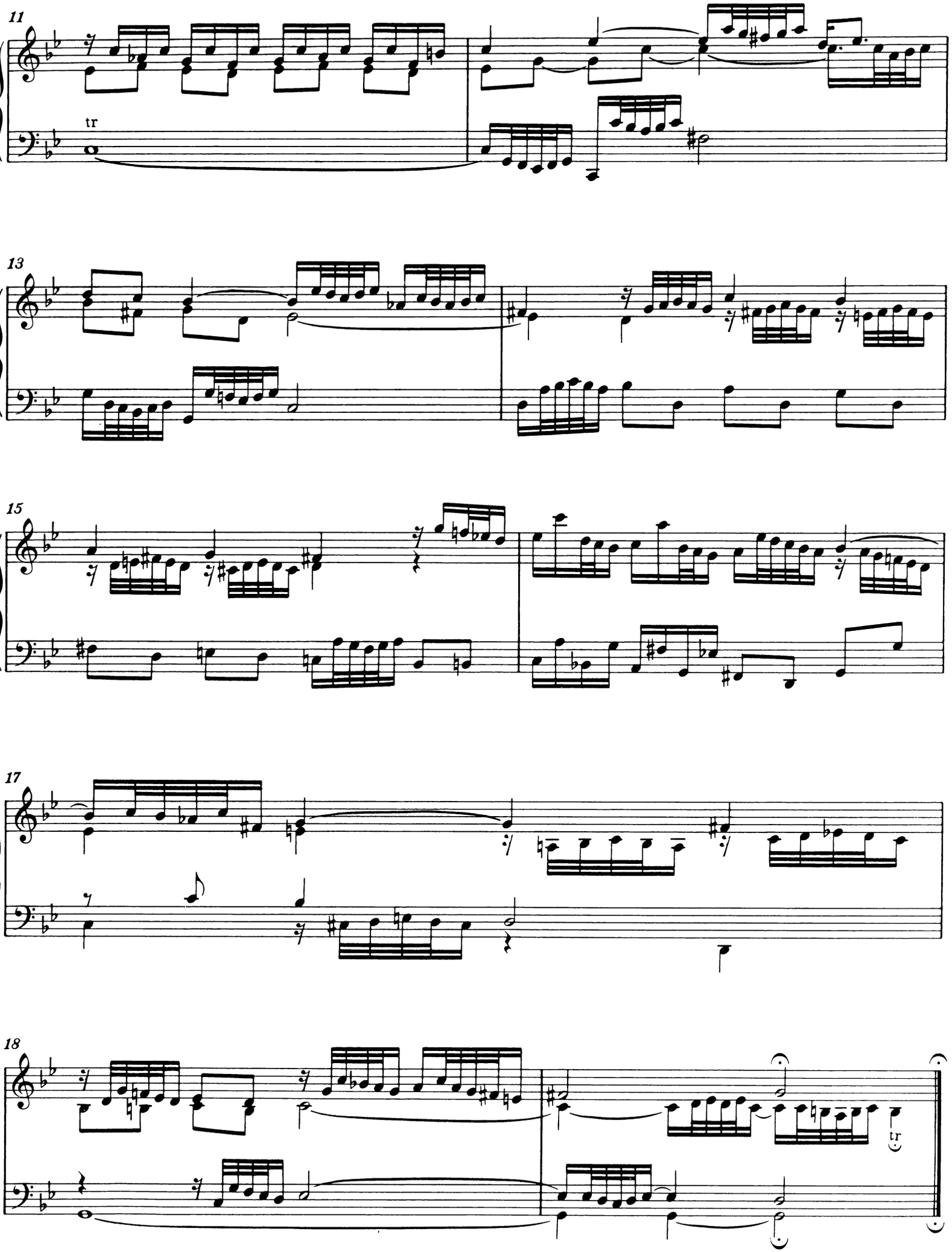
c) Takt 82, Mittelstimme, Stadium A 1–2 / Bar 82, middle voice, stage A 1–2:

Praeludium und Fuge g-Moll

BWV 861

Præludium 16.




11
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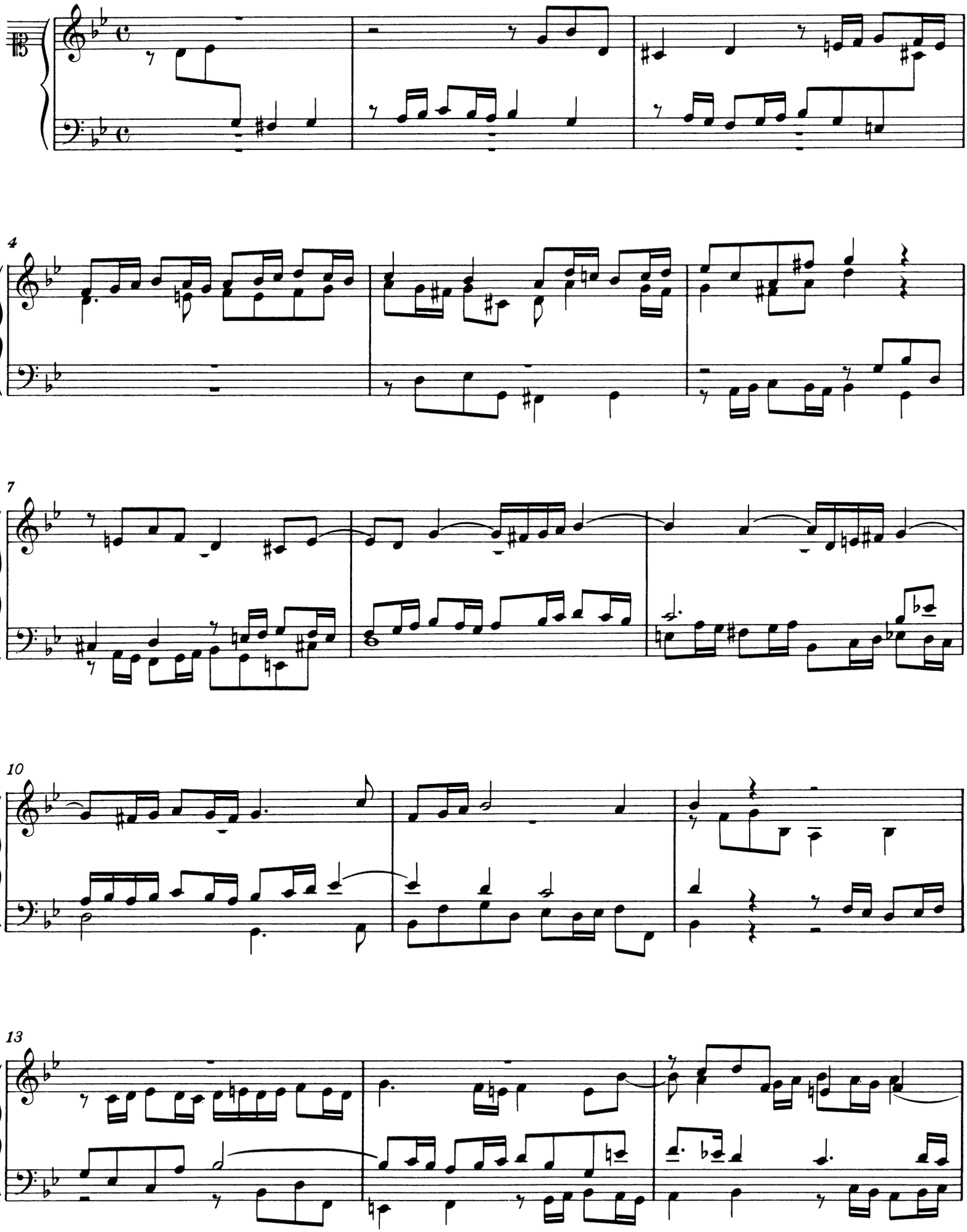
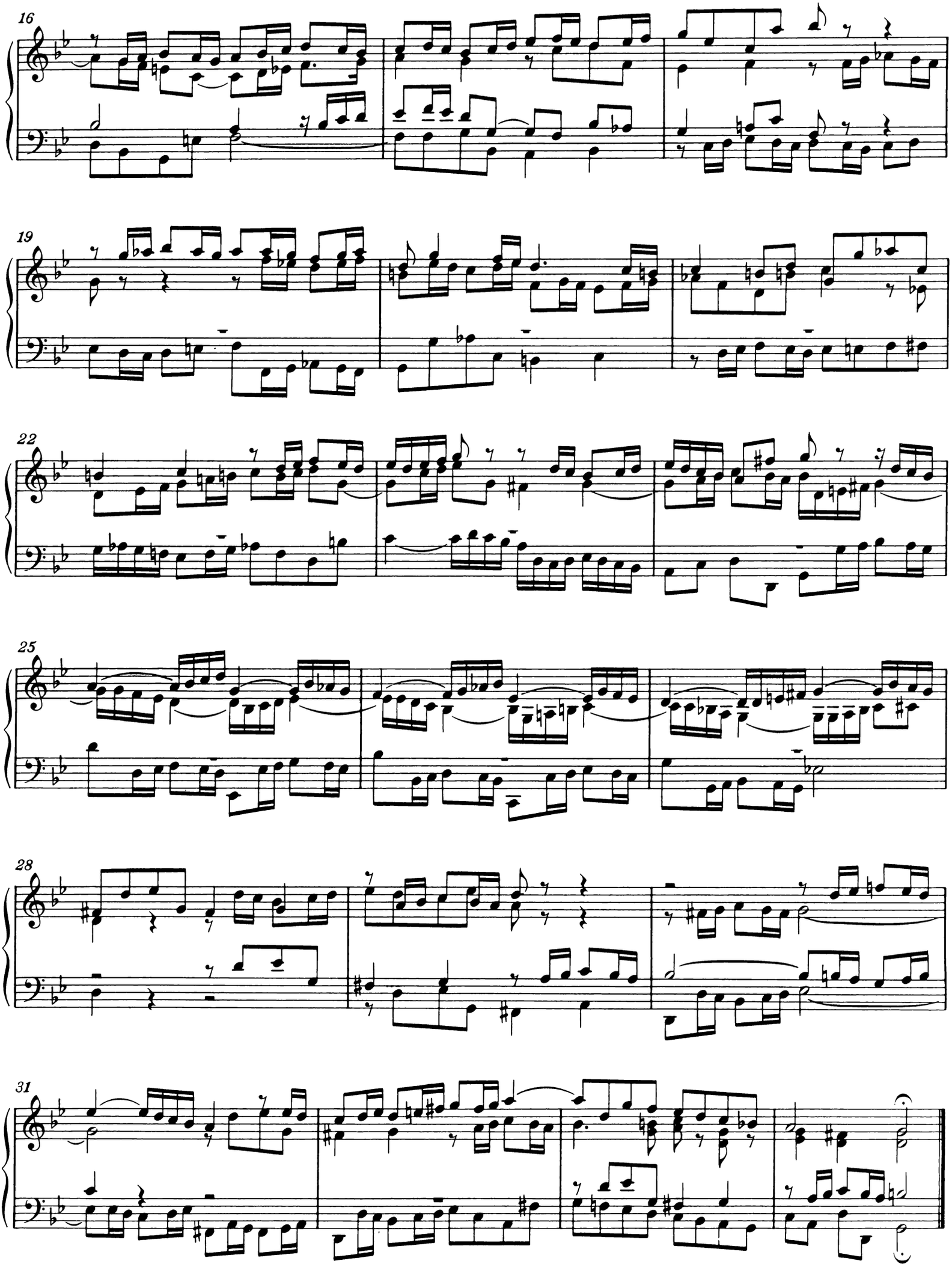
Fuga 16. â 4.

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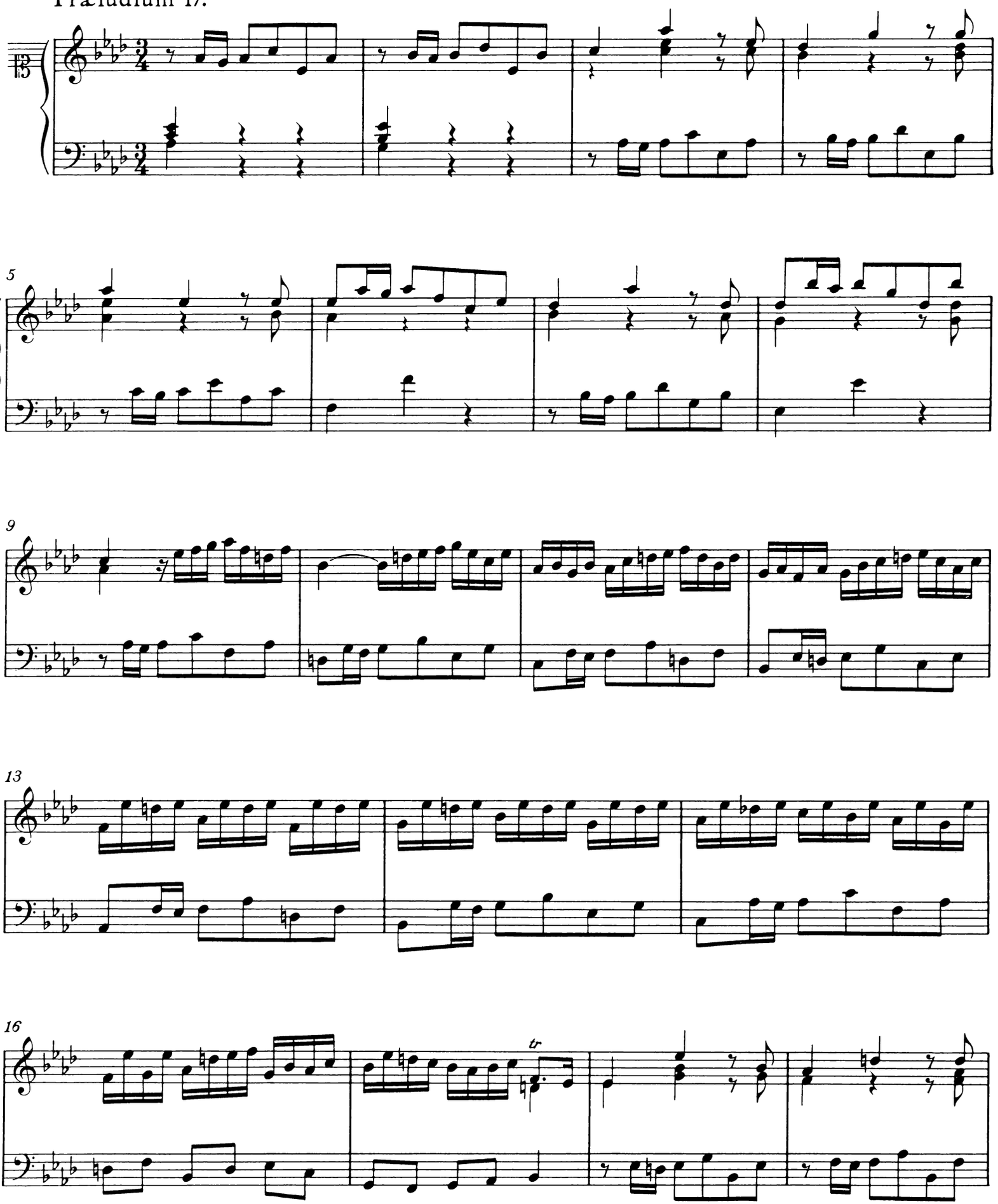
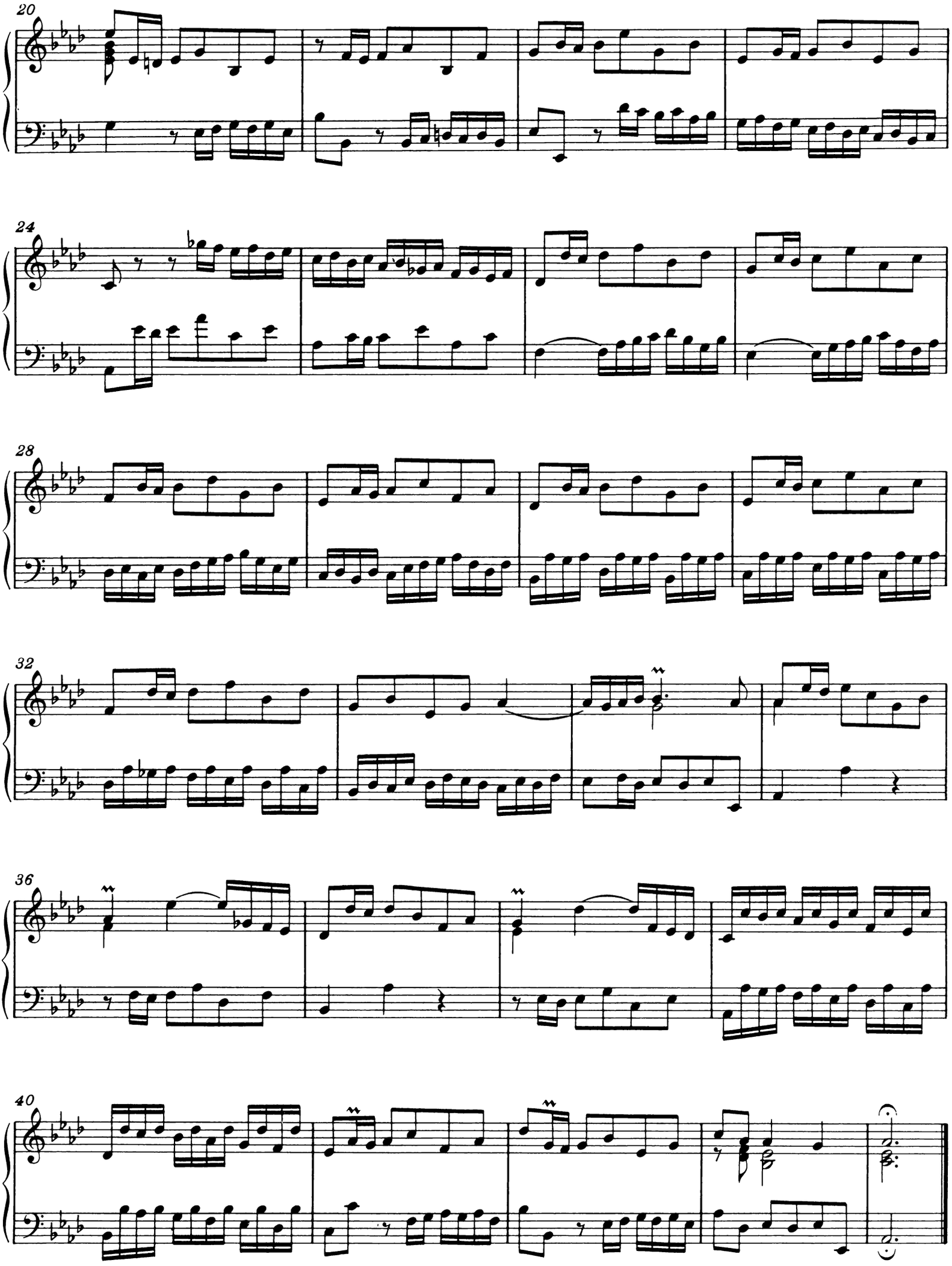
Praeludium und Fuge As-Dur

BWV 862

Præludium 17.

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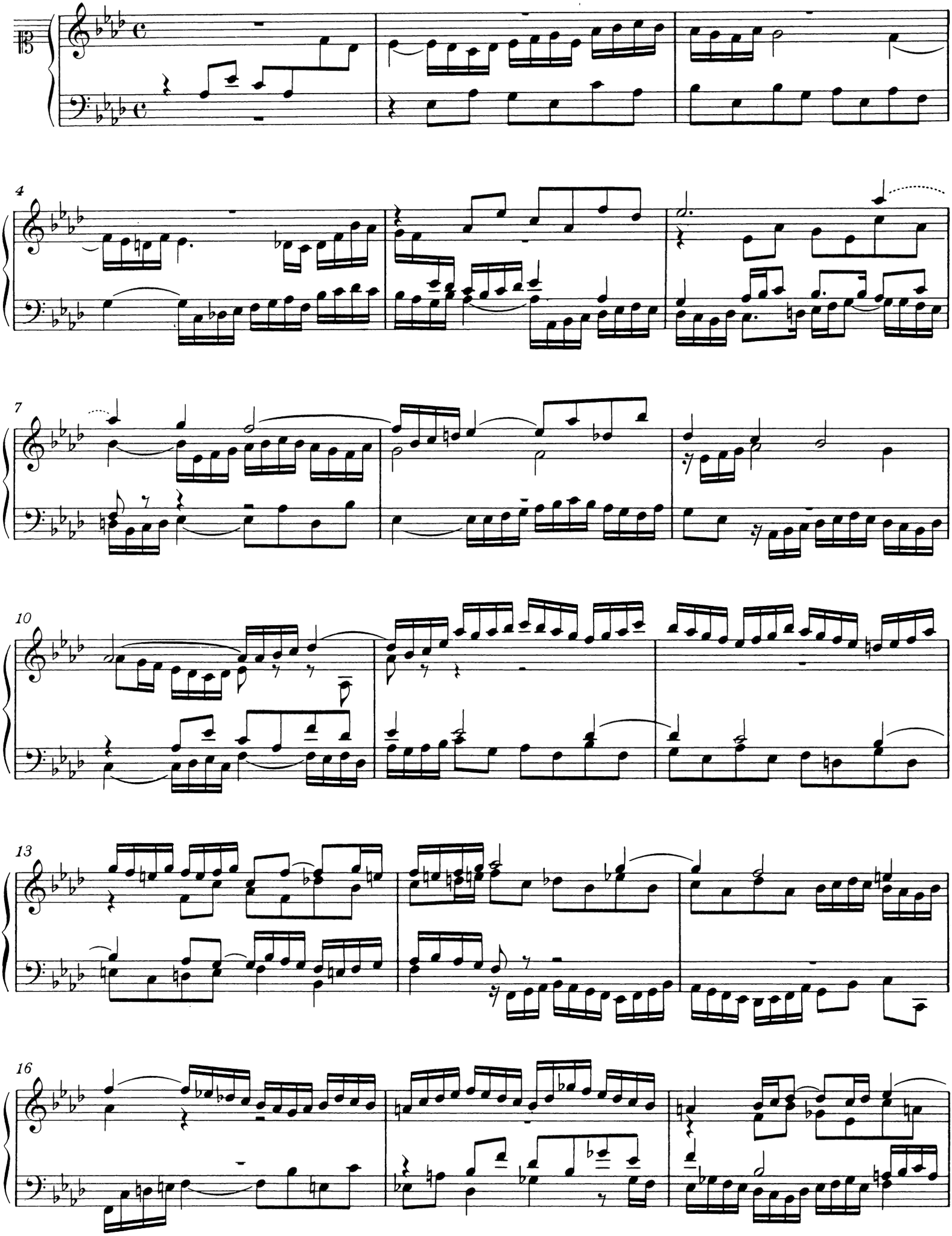
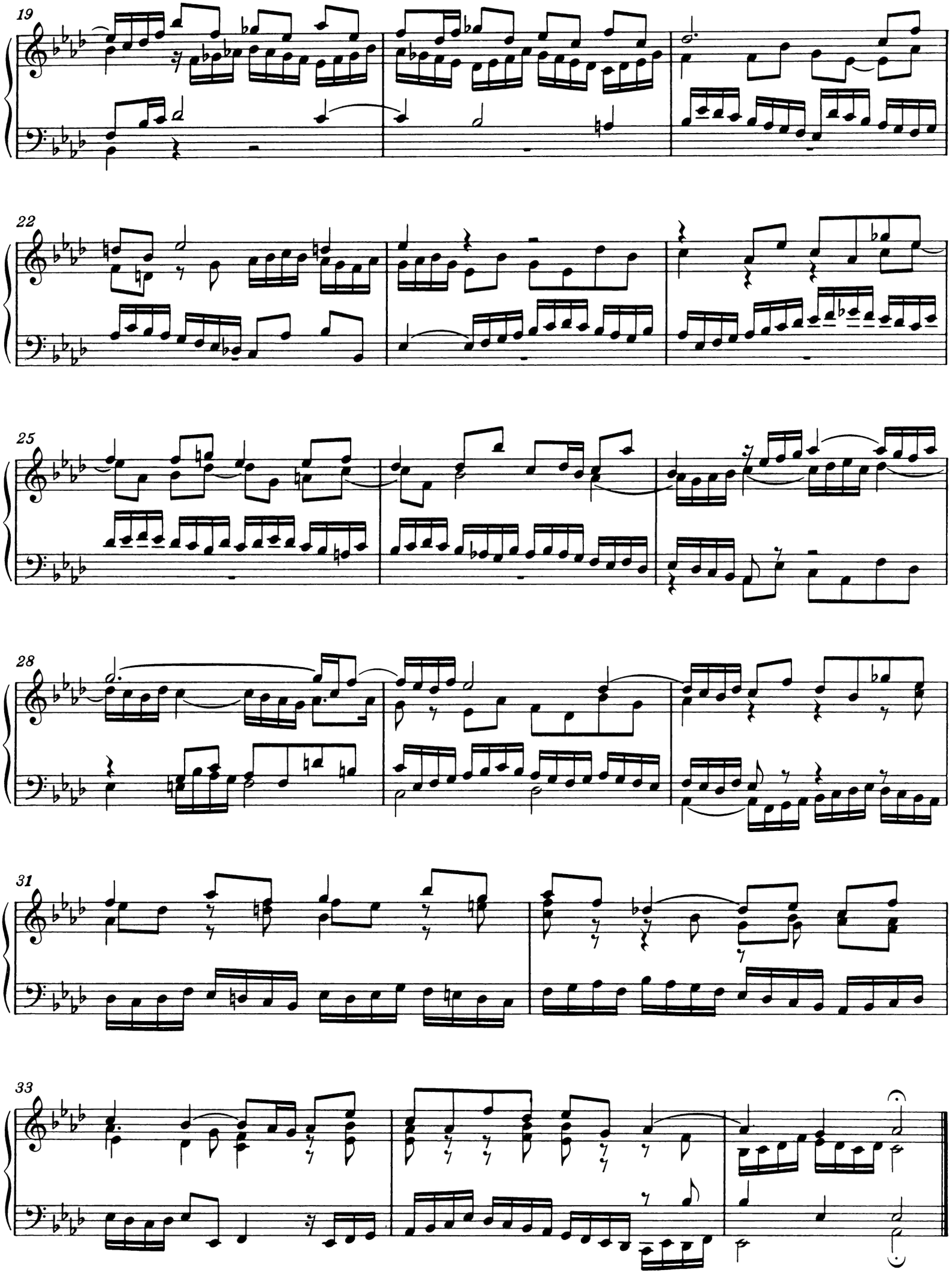
Fuga 17. â 4.

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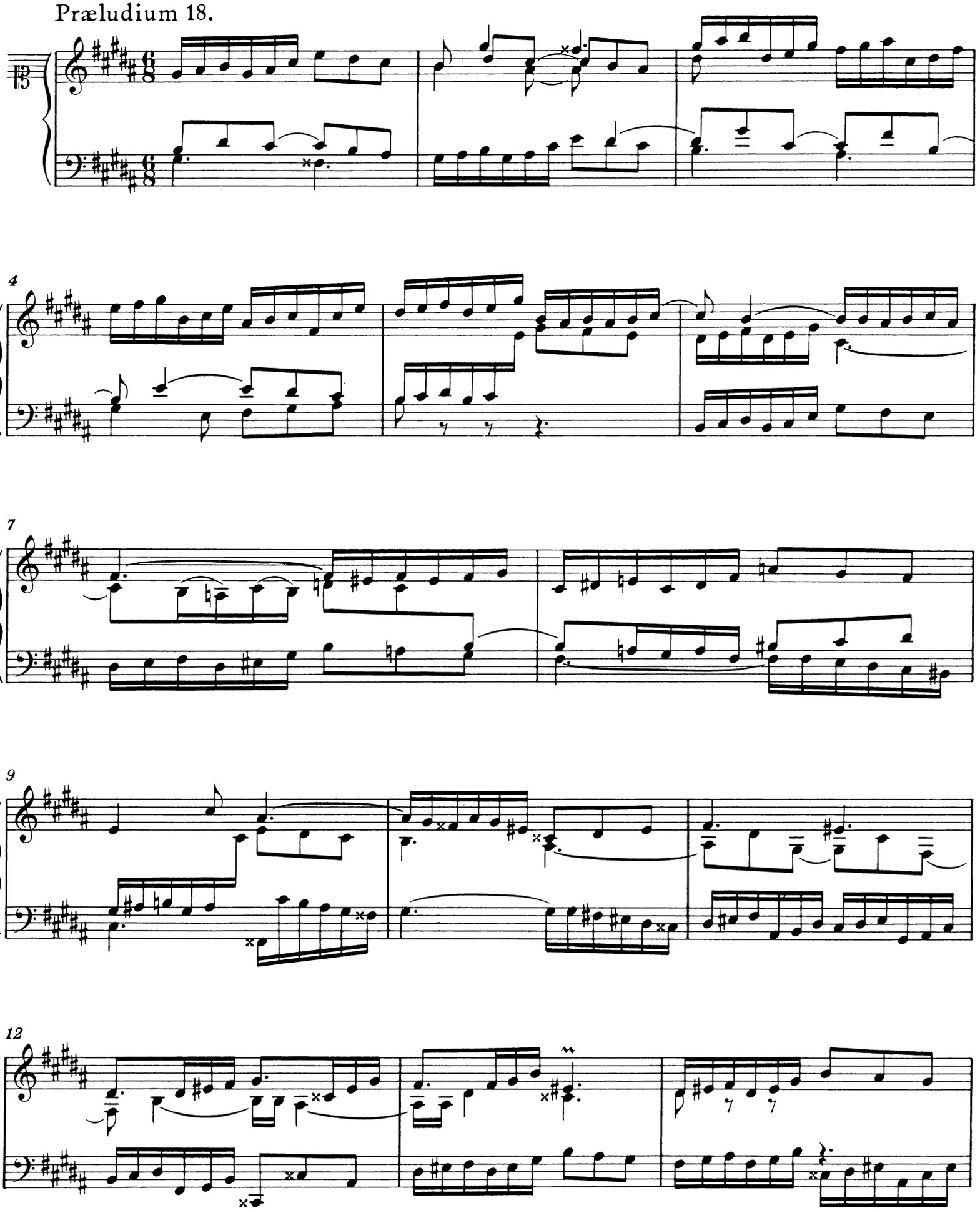
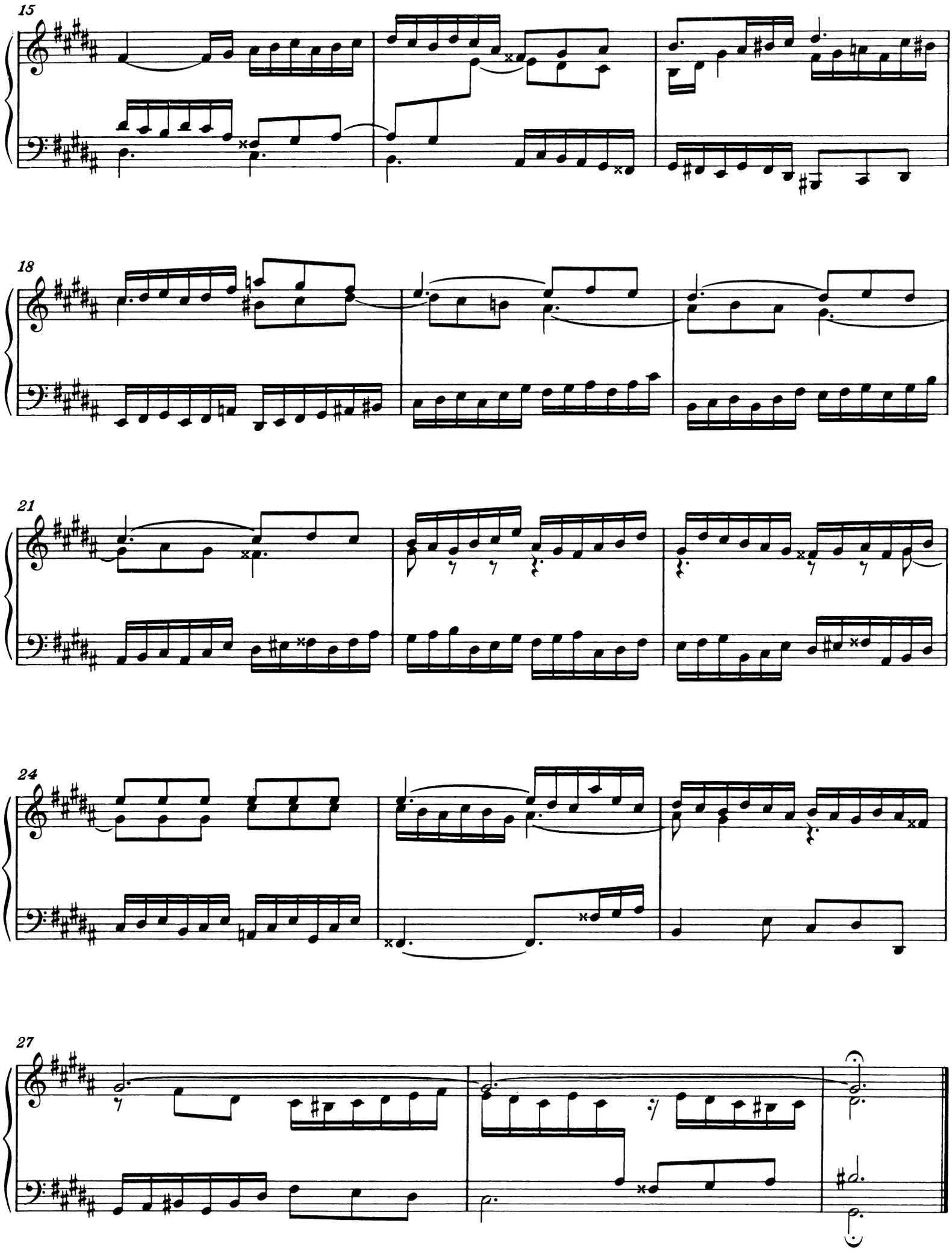
Praeludium und Fuge gis-Moll

BWV 863

Præludium 18.

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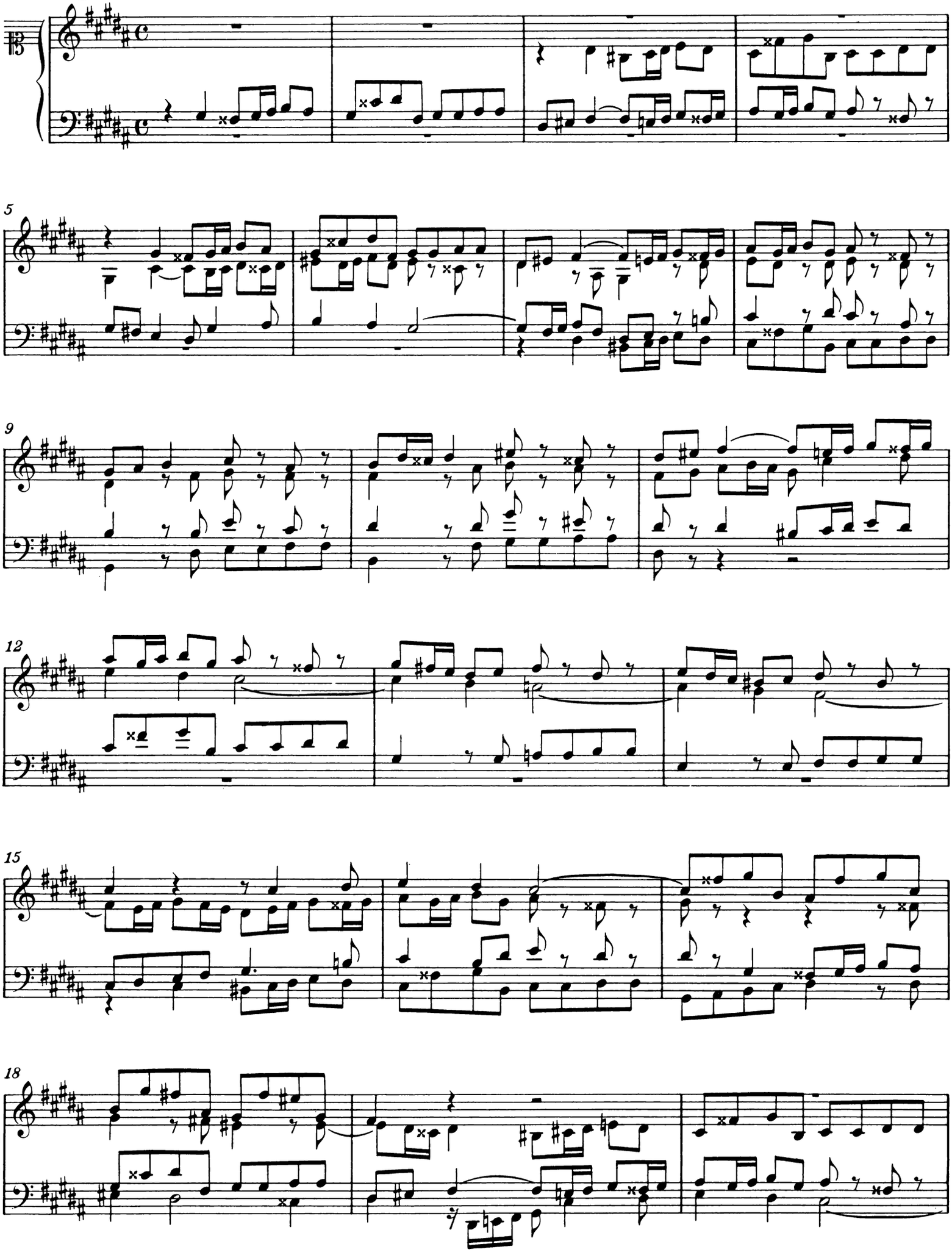
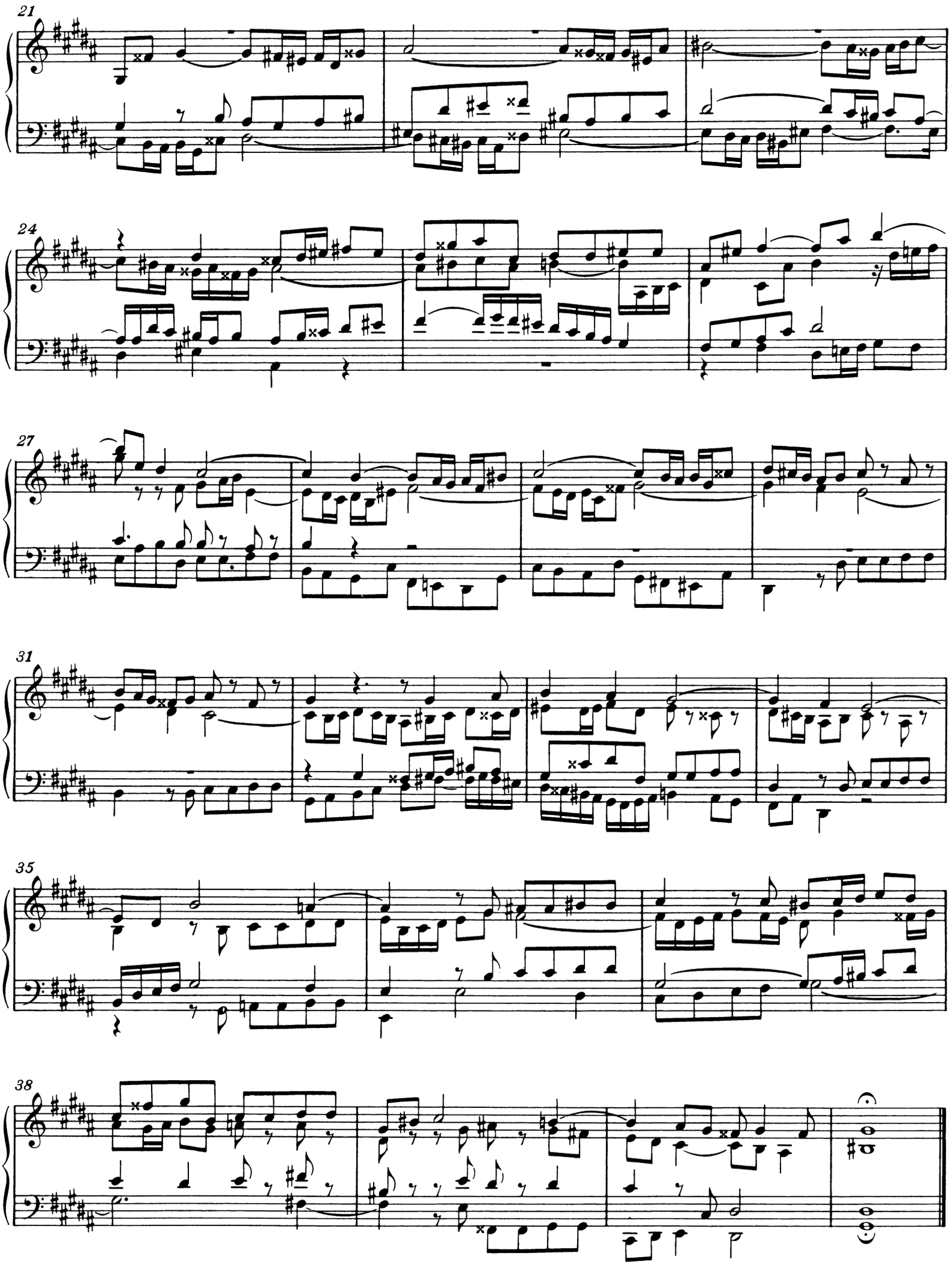
Fuga 18. â 4.

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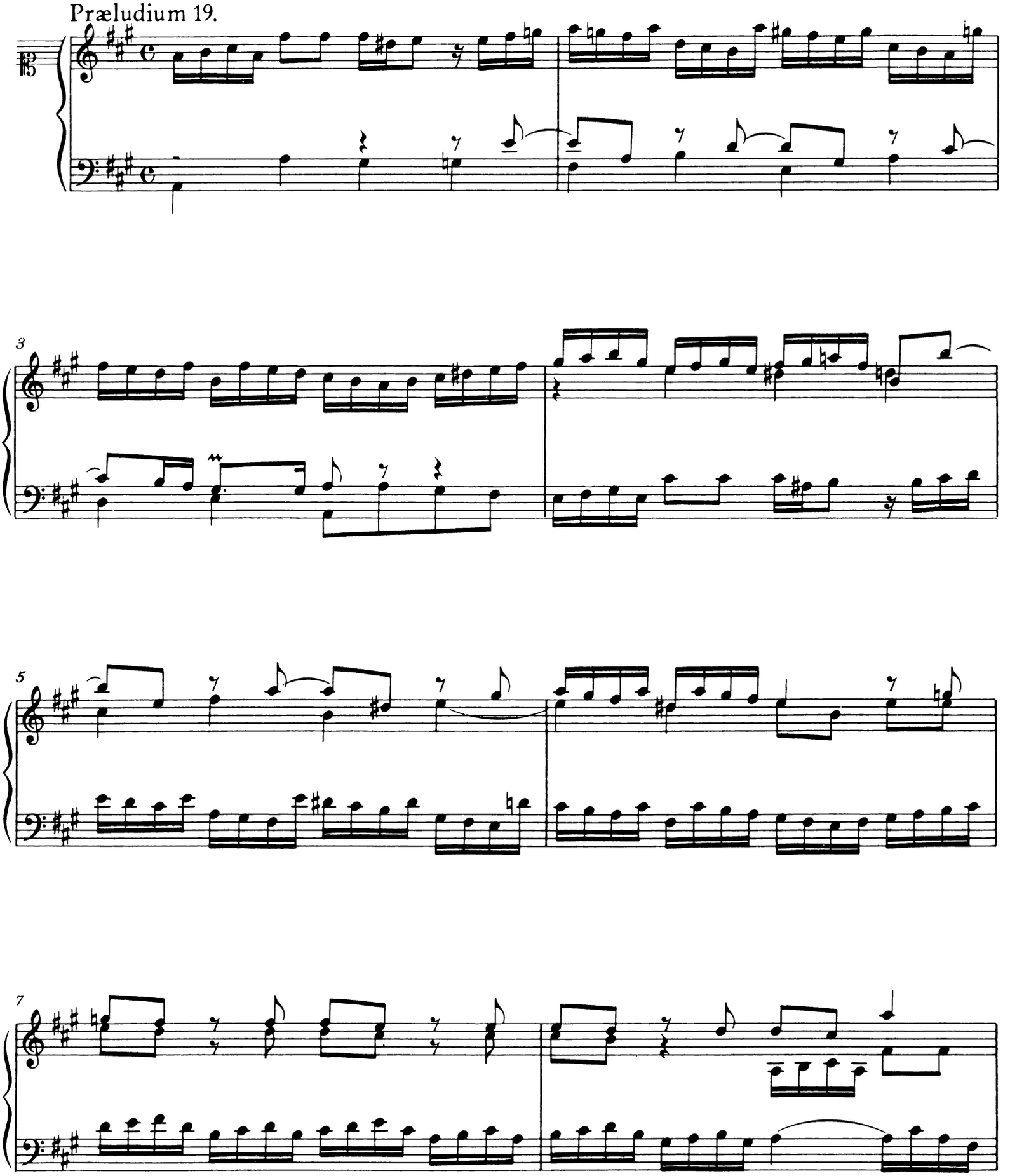
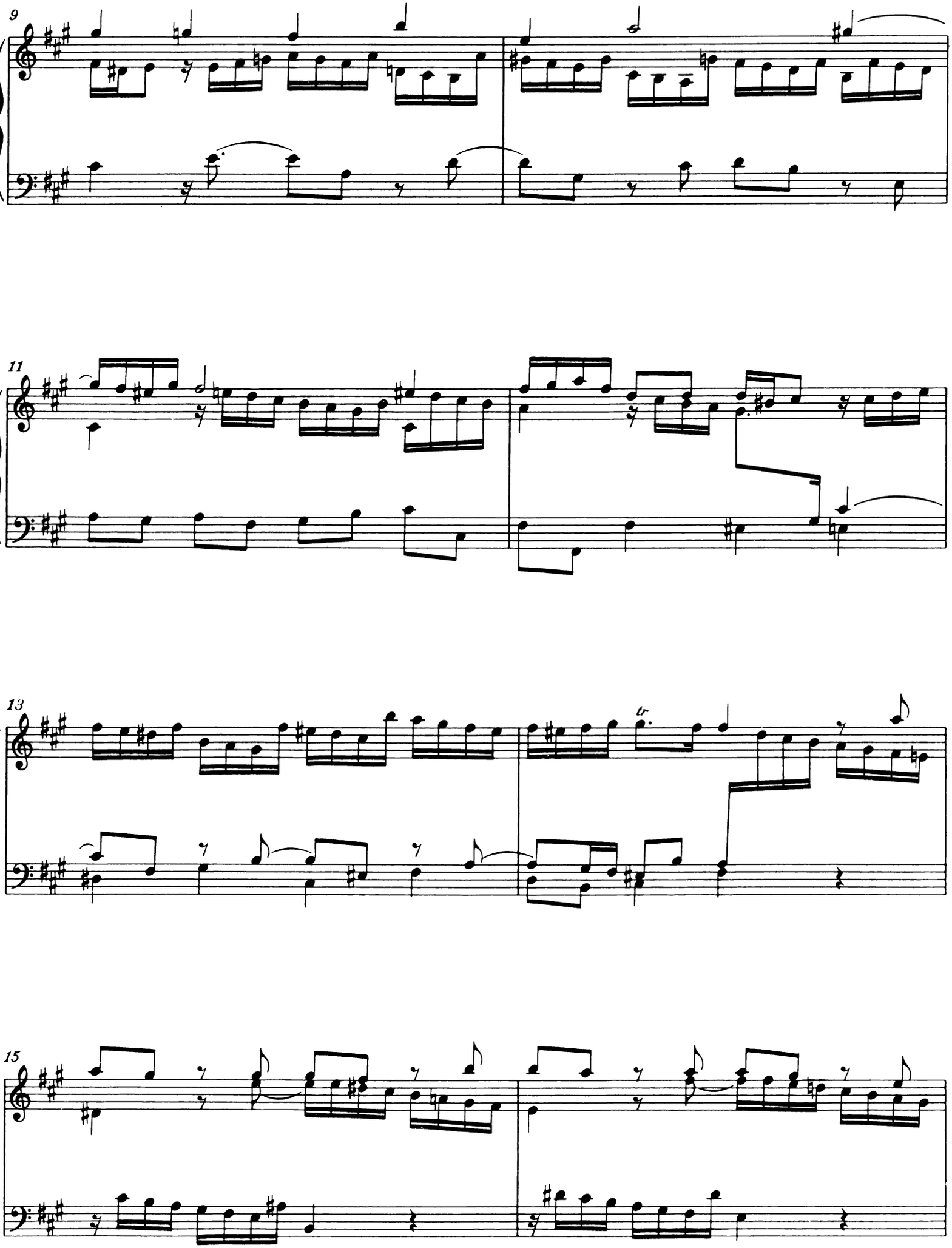
Praeludium und Fuge A-Dur

BWV 864

Præludium 19.

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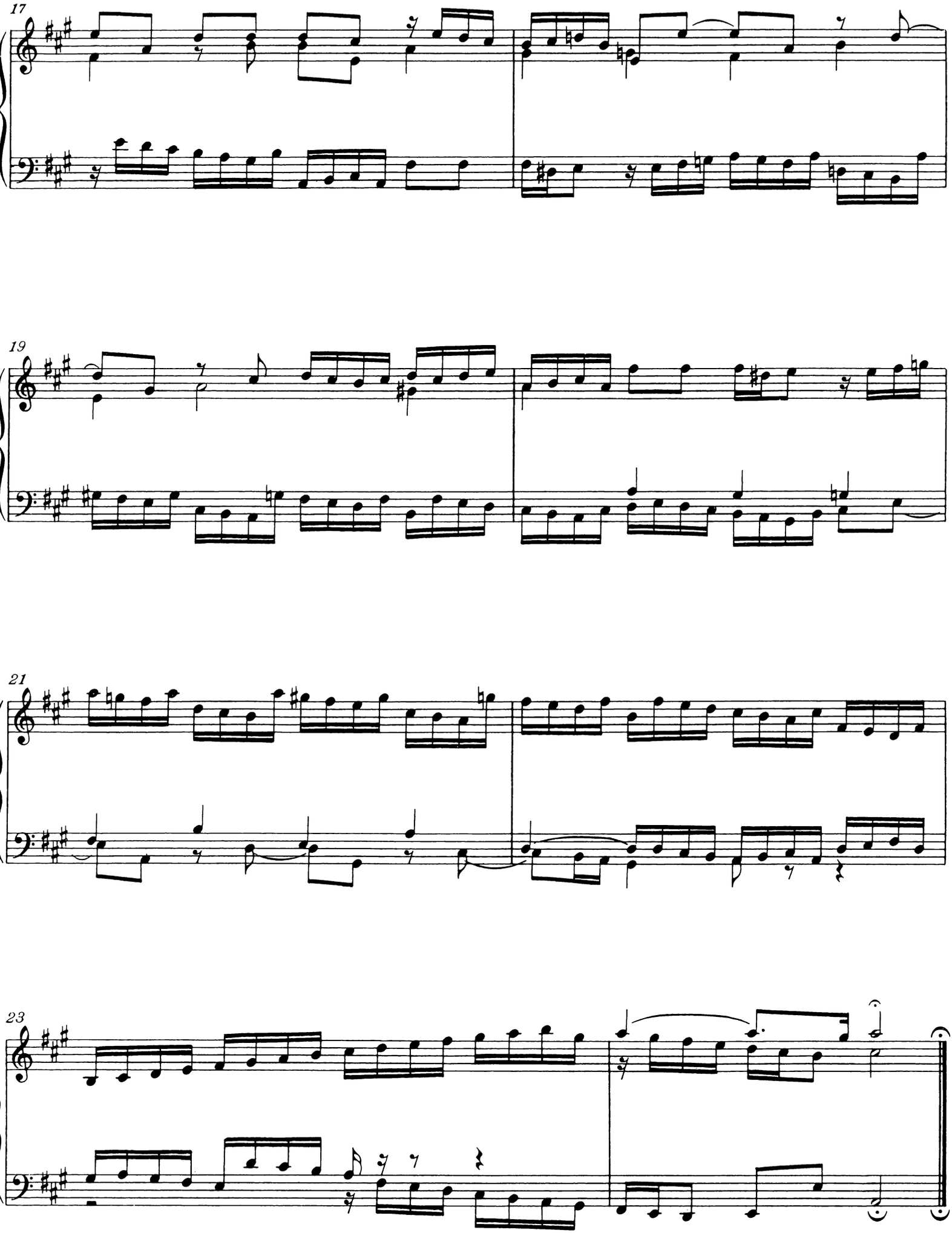
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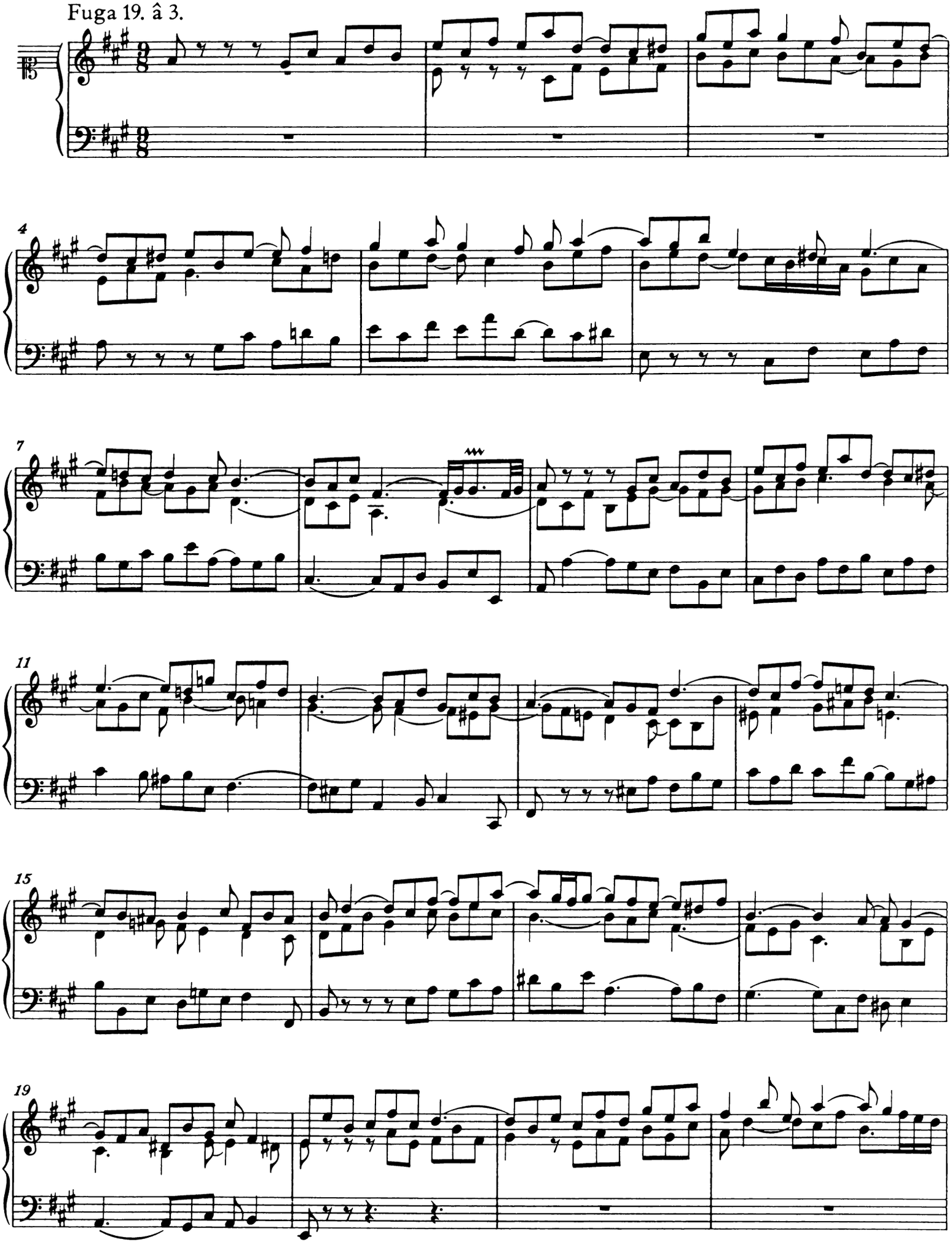
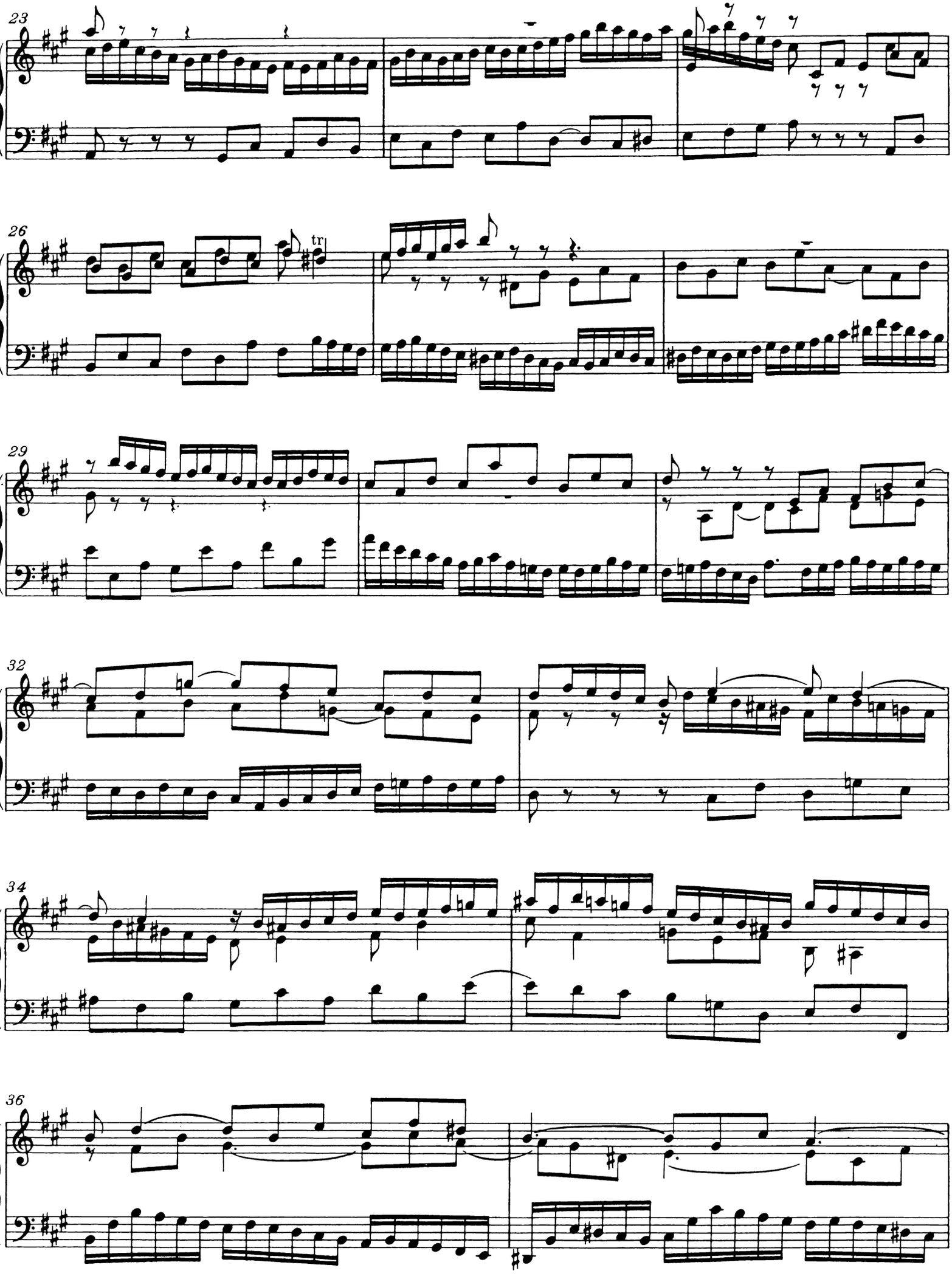
Fuga 19. â 3.

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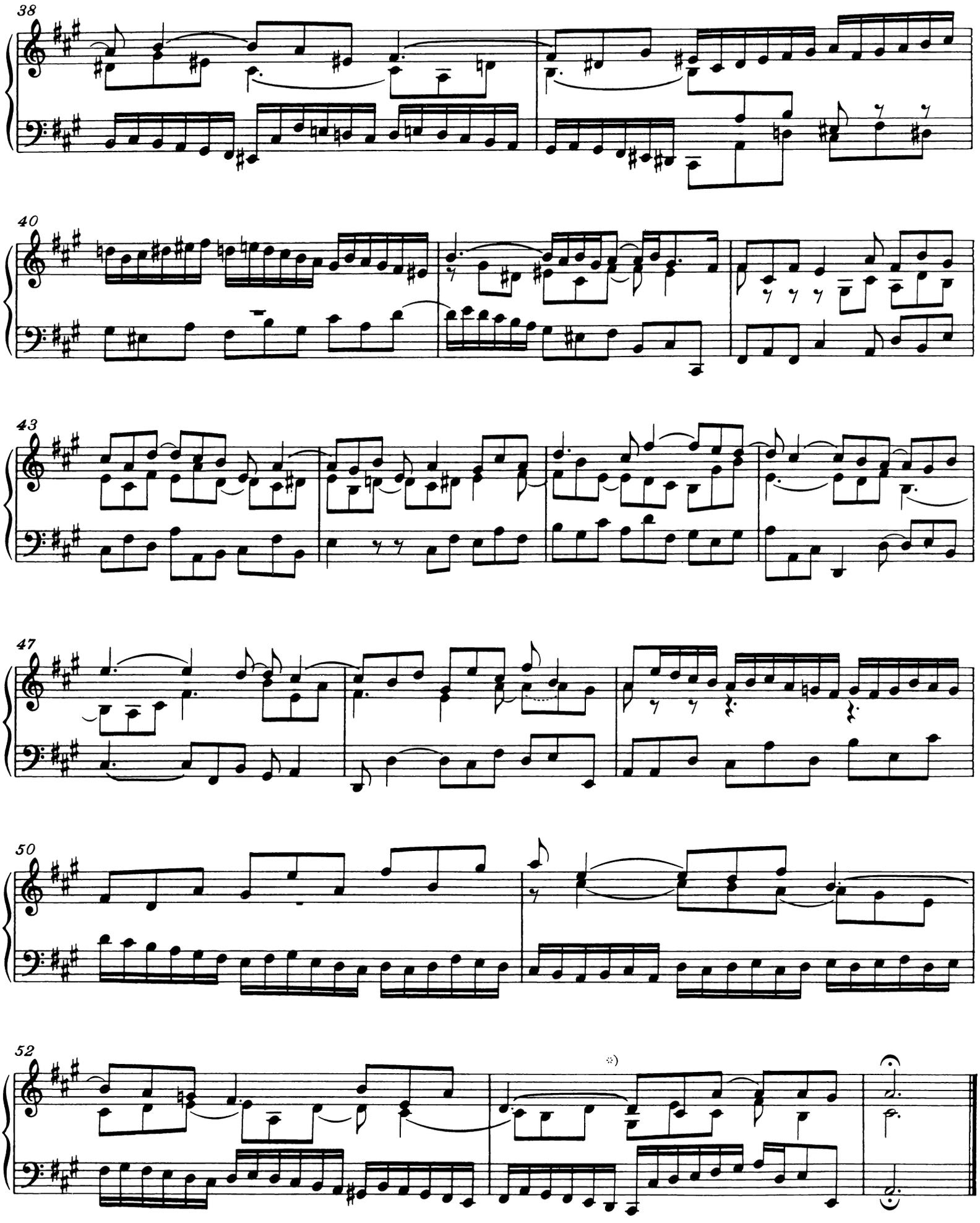
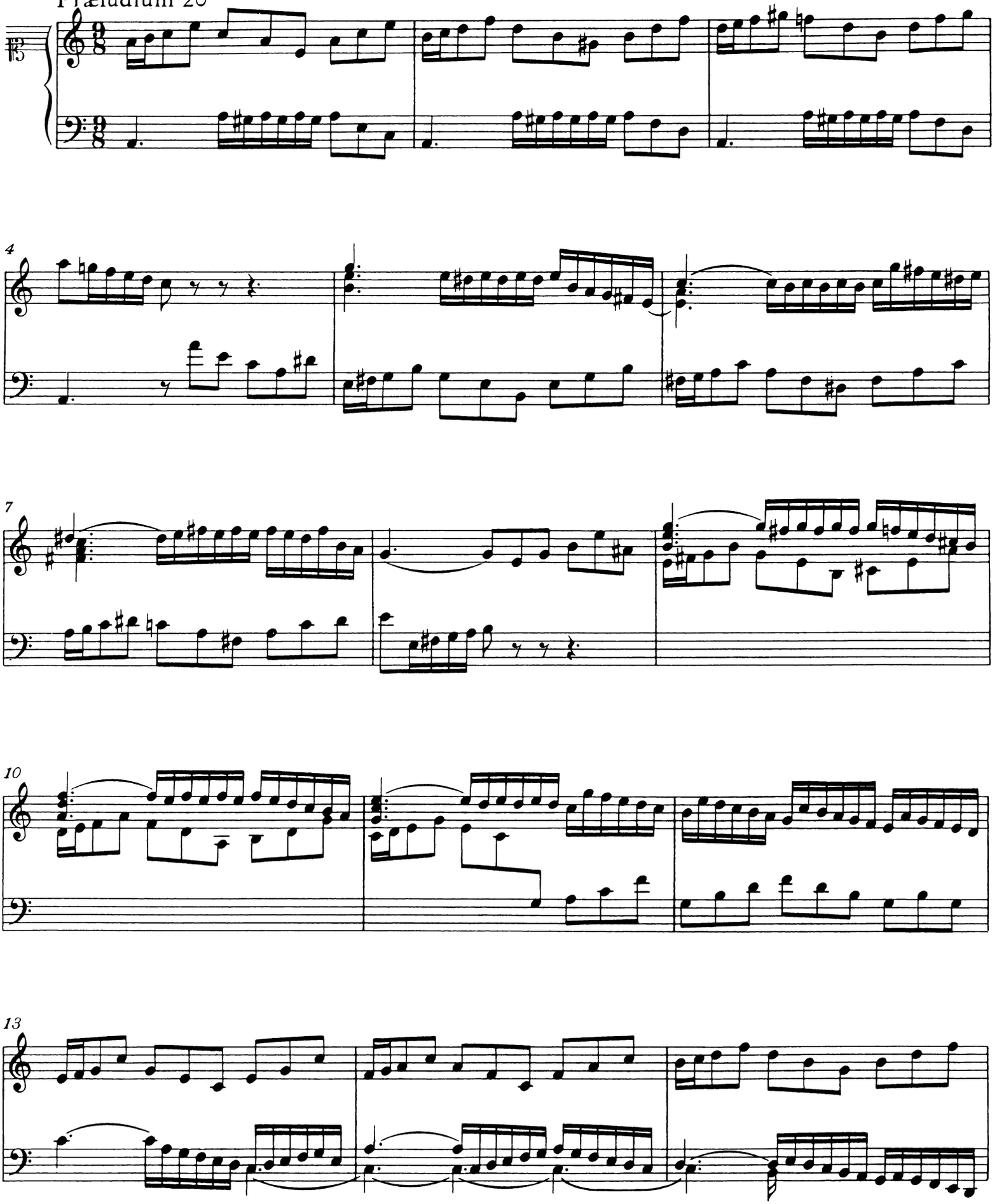


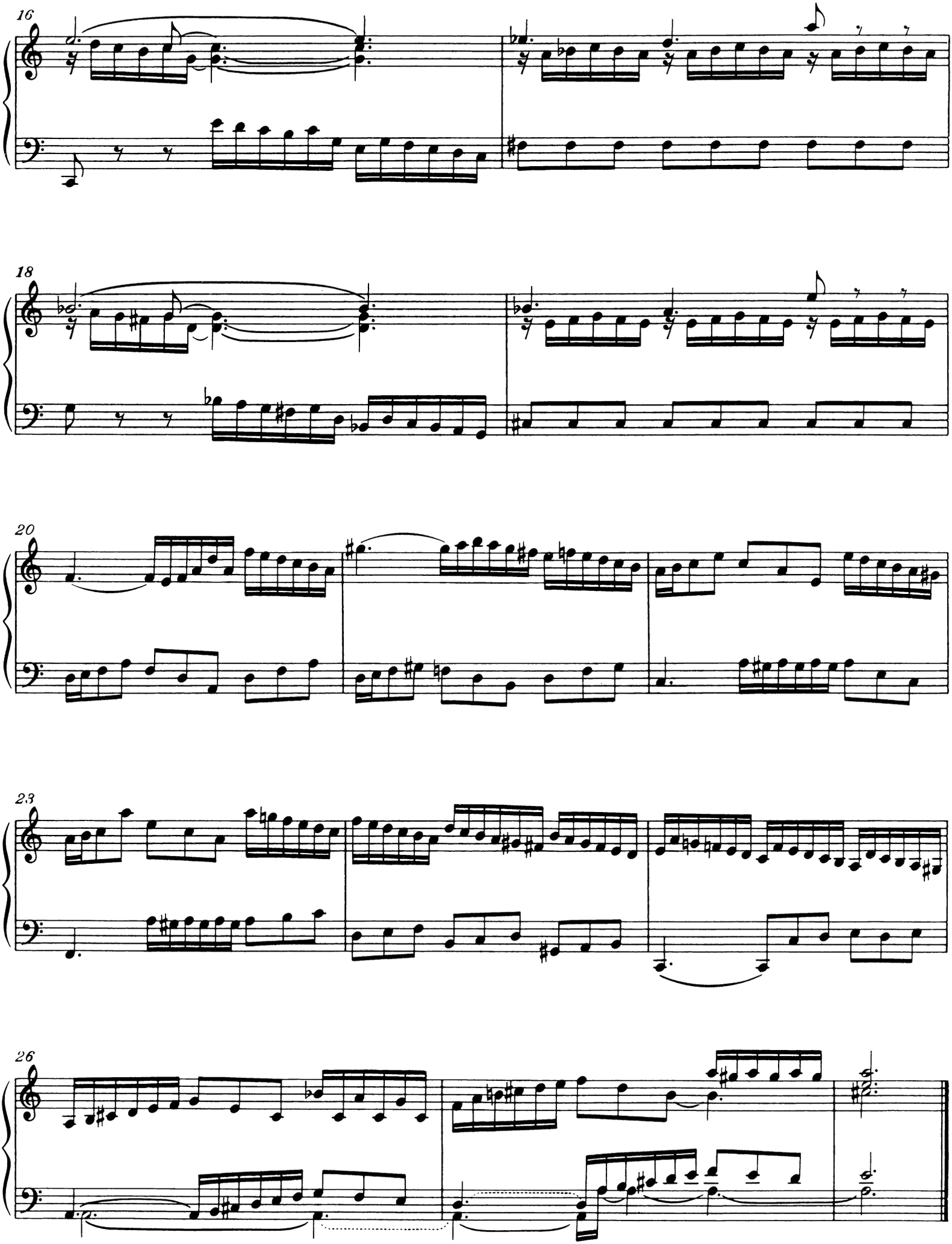
*) Zu einer Variante in der Abschrift der Anna Magdalena Bach siehe das Vorwort. / See Preface for a variant in Anna Magdalena Bach's copy.

Praeludium und Fuge a-Moll

BWV 865

Præludium 20

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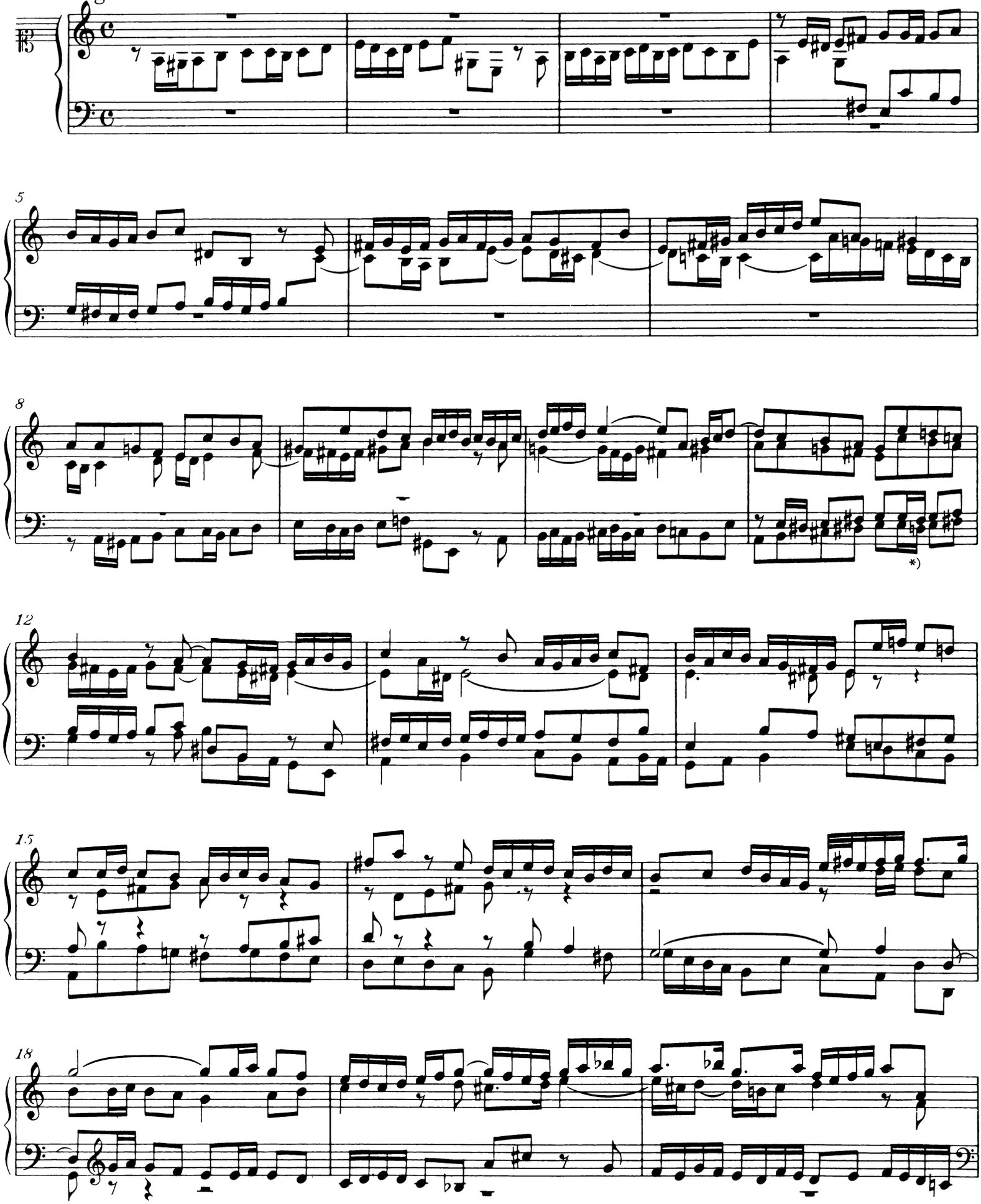
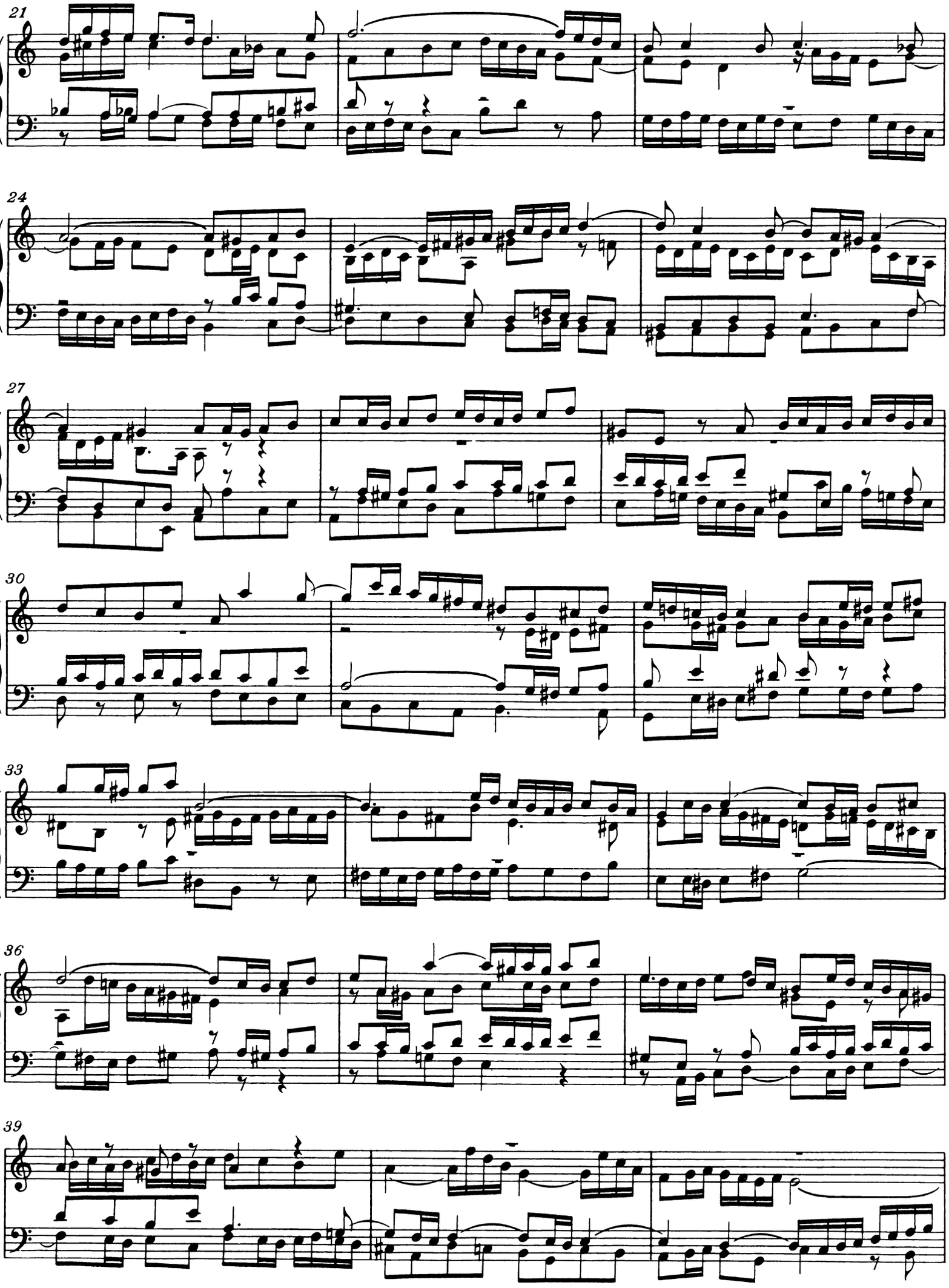
Fuga 20â 4



*) Zur Frage, ob in Takt 11 als 7. Baßnote dis zu lesen ist, siehe das Vorwort. / See the Preface regarding the question as to whether the 7th bass note in bar 11 is to be read as d♯.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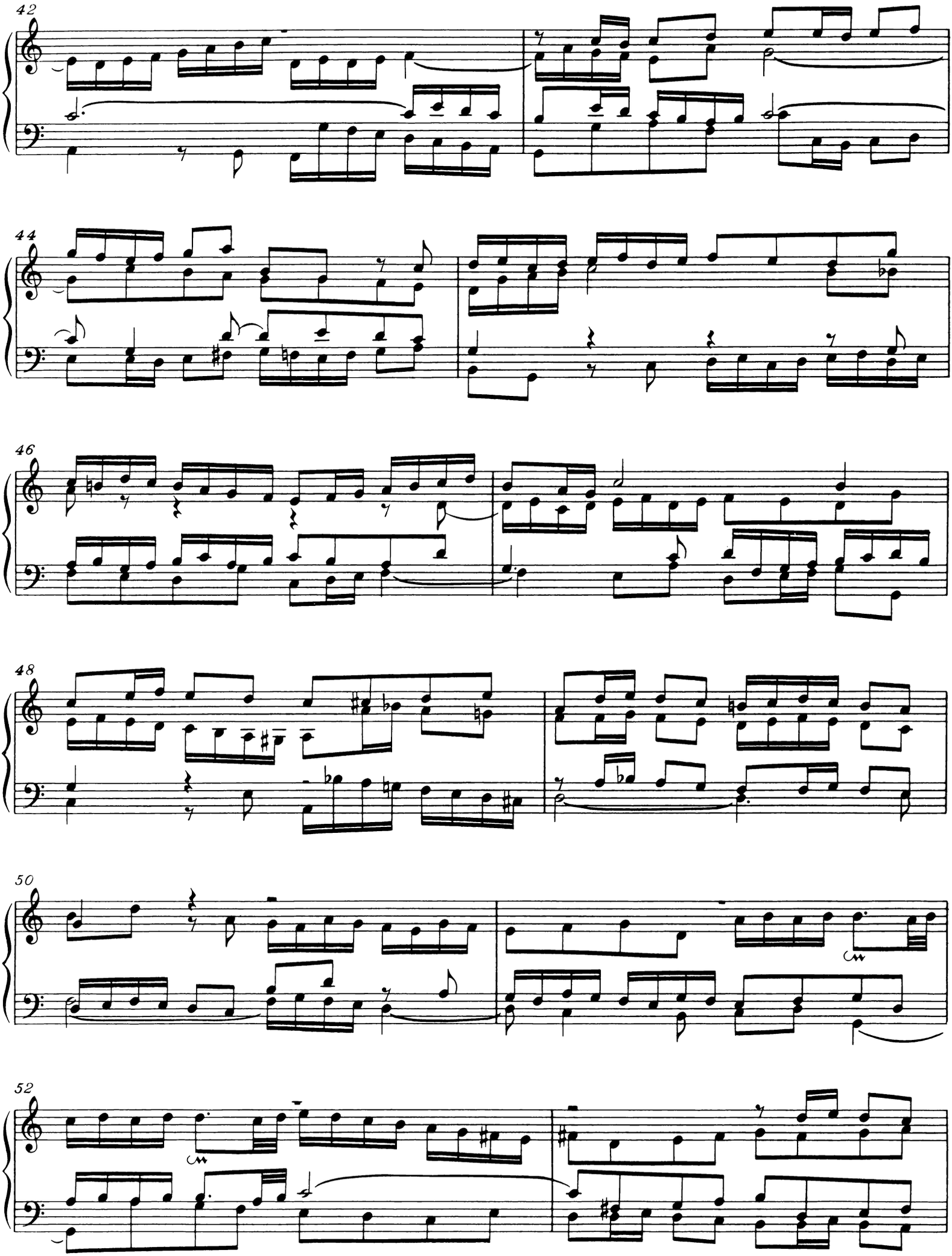
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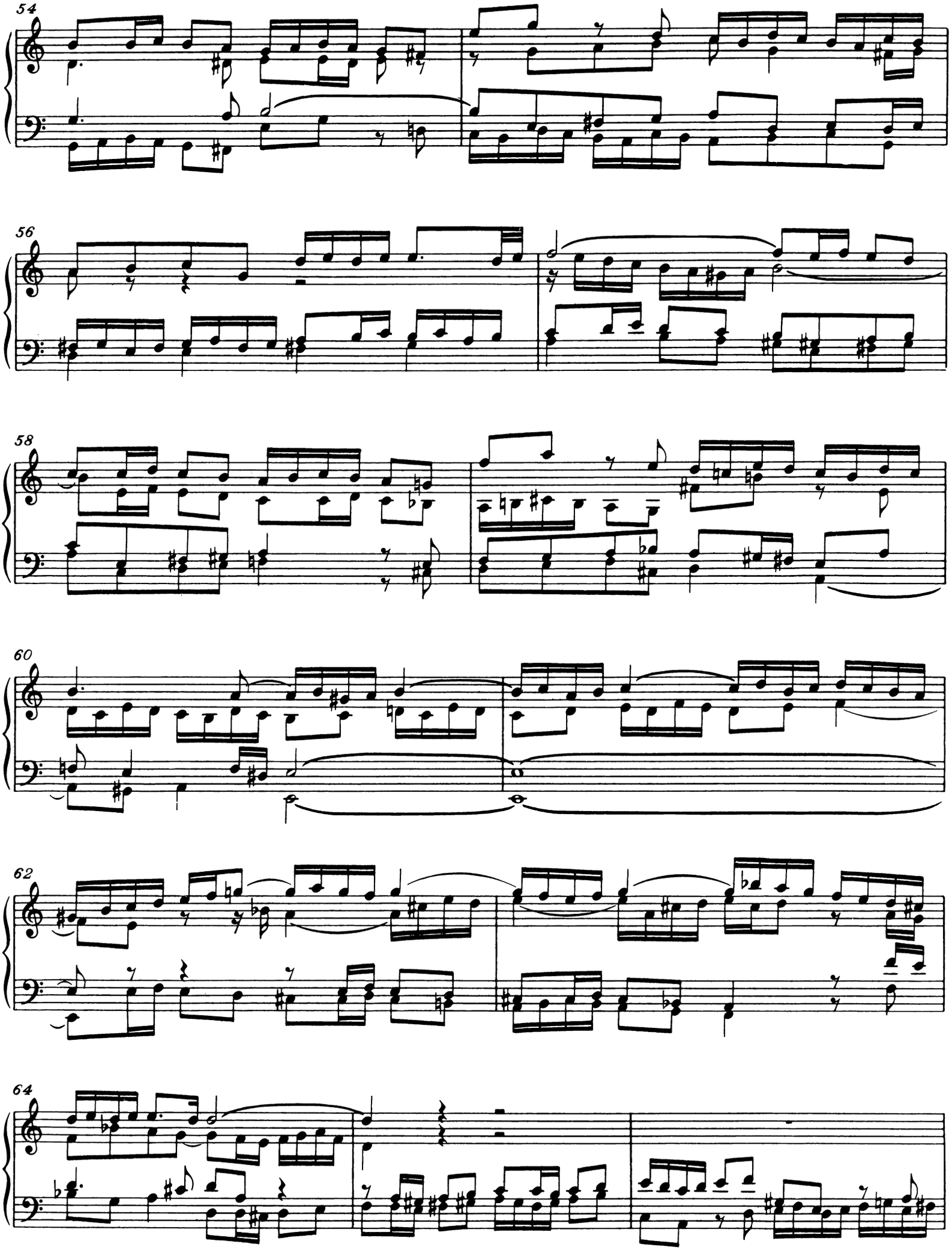
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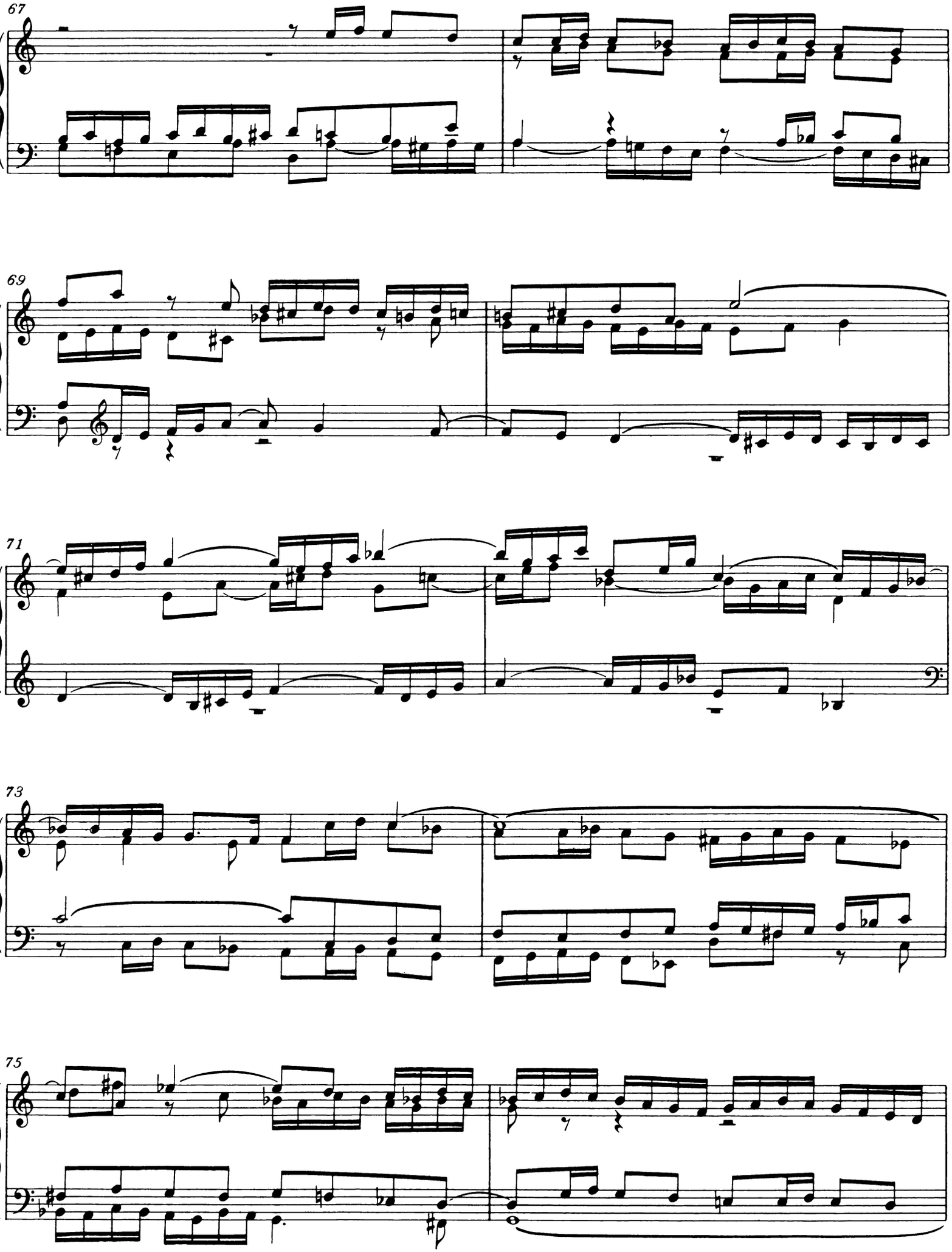
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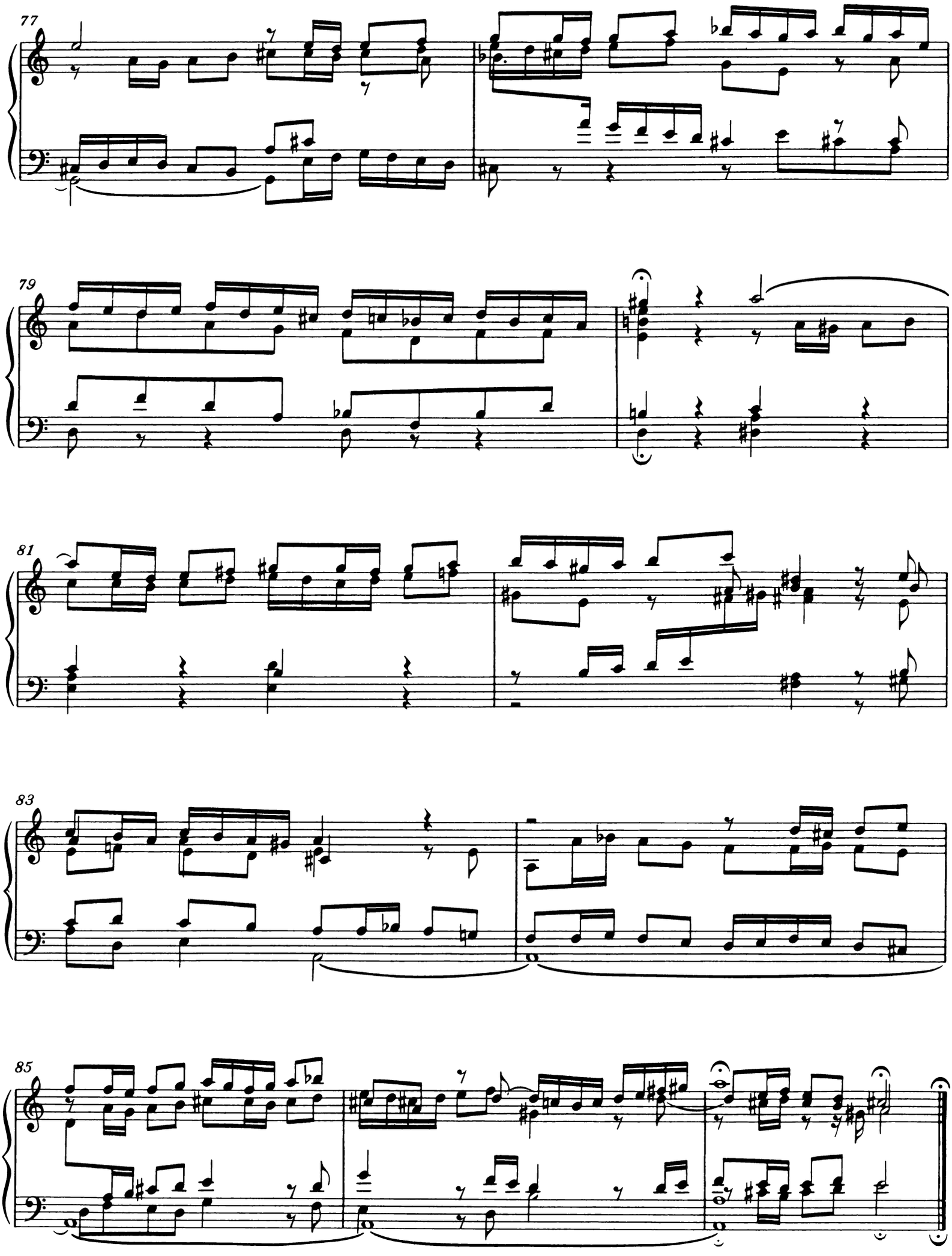
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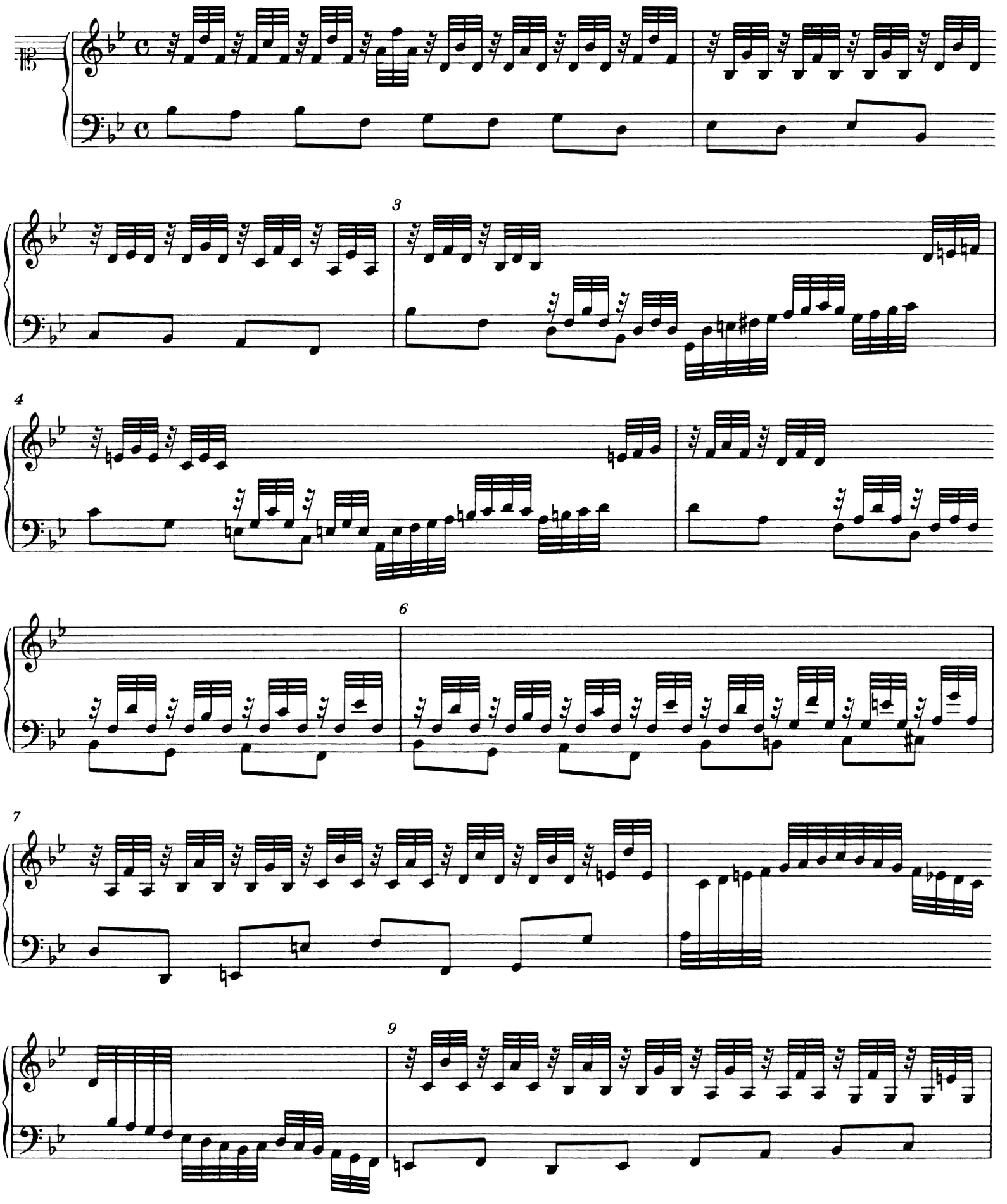
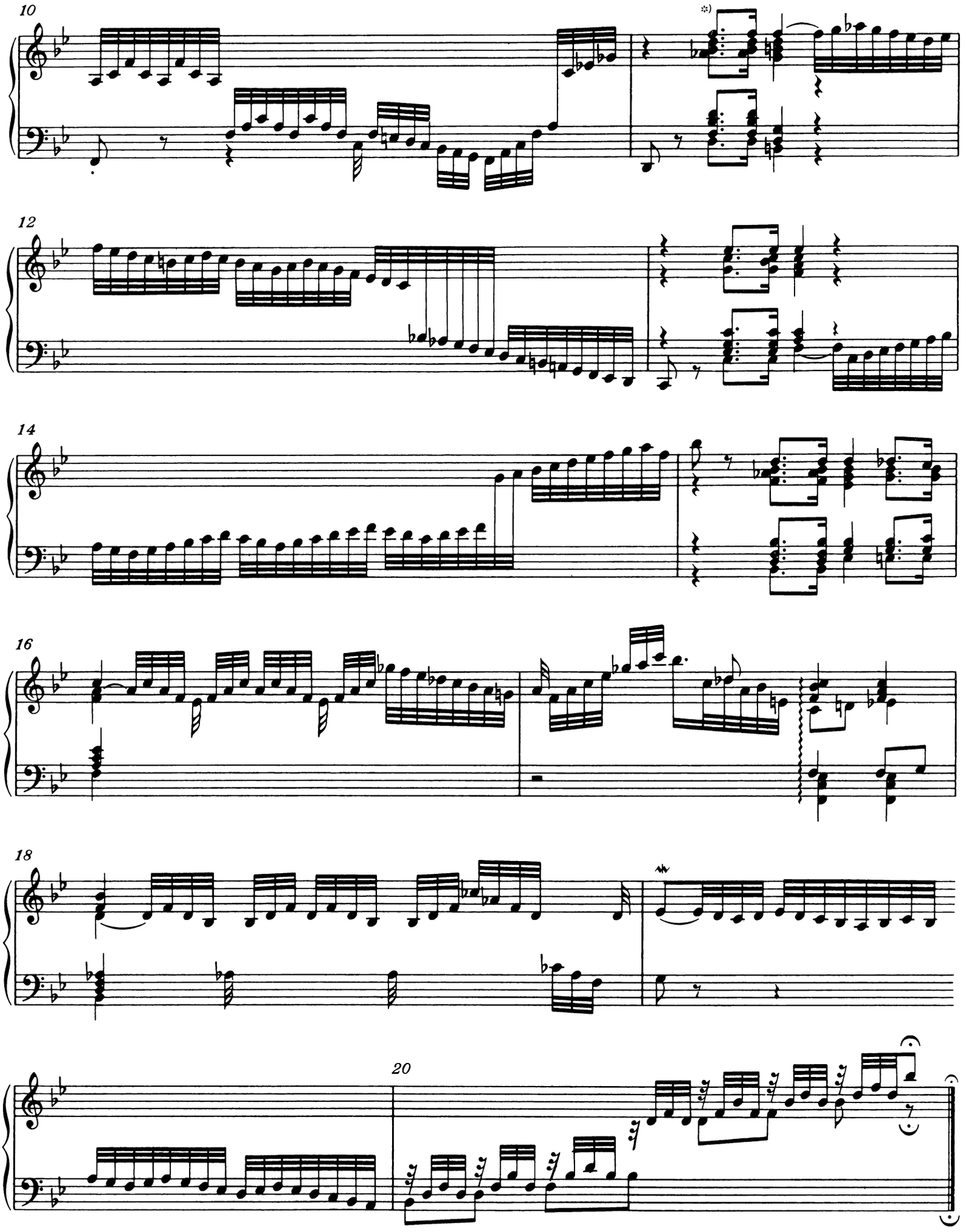
Praeludium und Fuge B - Dur

BWV 866

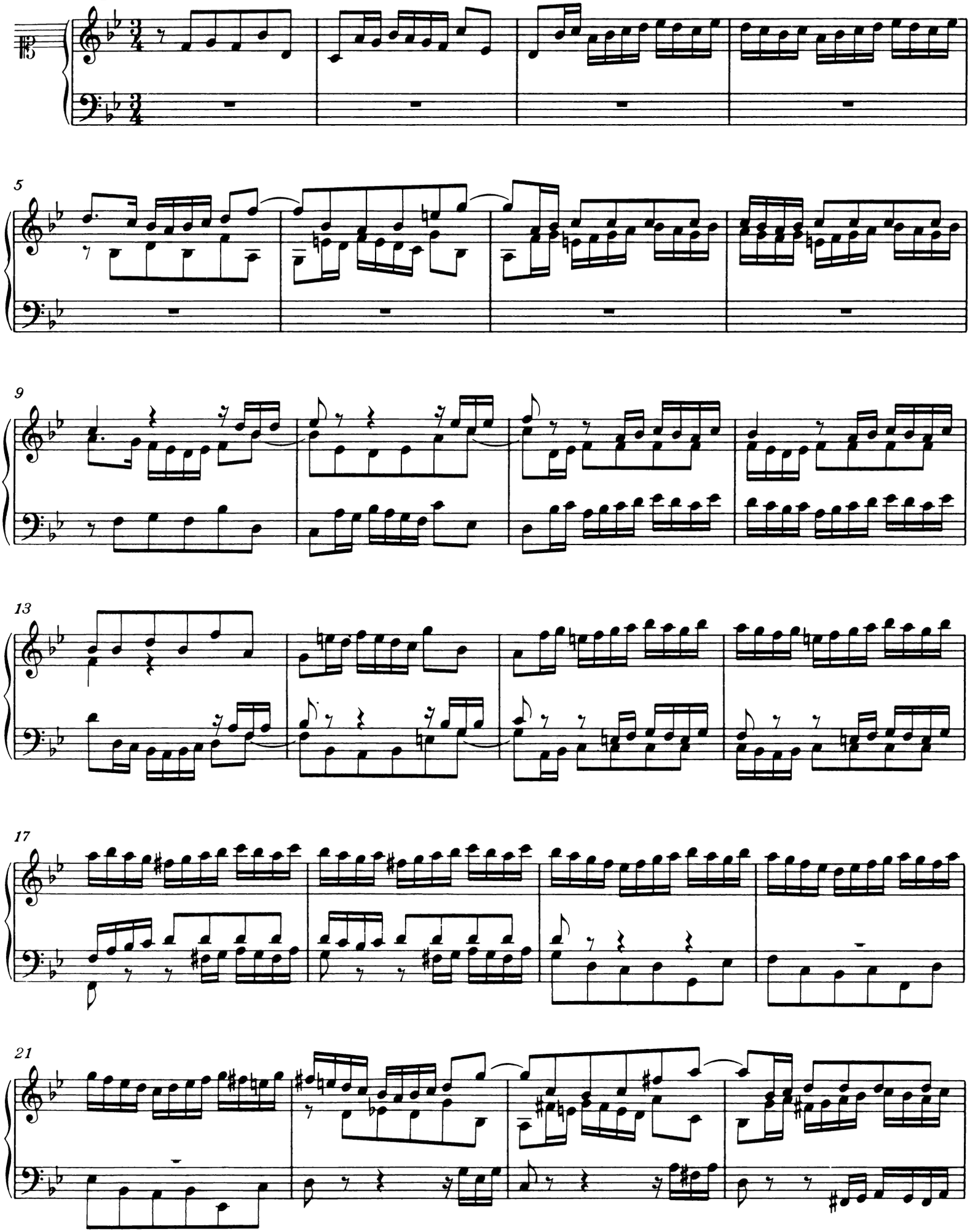
Præludium 21.

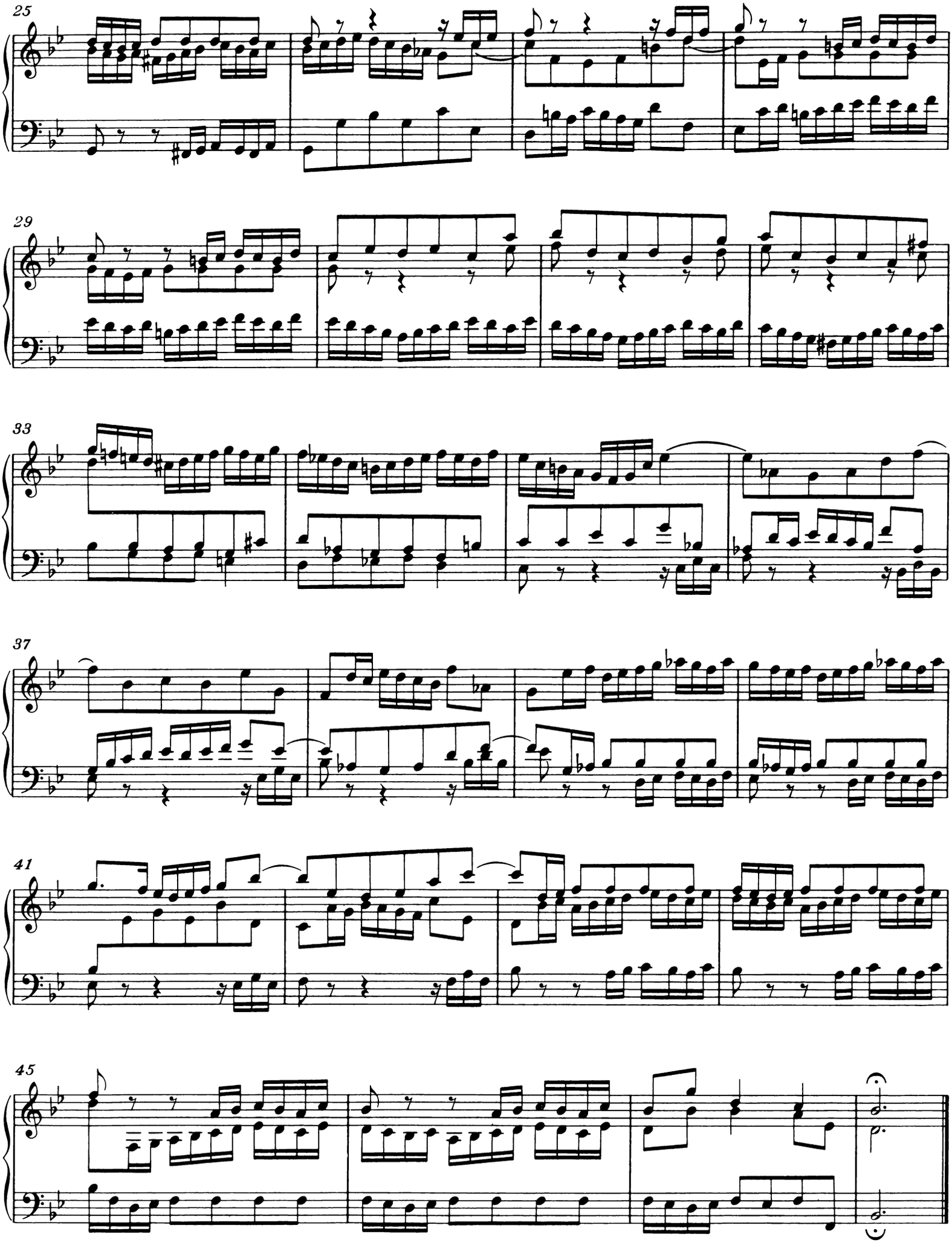




*) Zur Vorschrift *adagio* zu Takt 11, 2. Viertel in einer Abschrift siehe das Vorwort. / See the Preface for the prescription *adagio*, contained in a copy, for the 2nd quarter note of bar 11.

Fuga 21. â 3.

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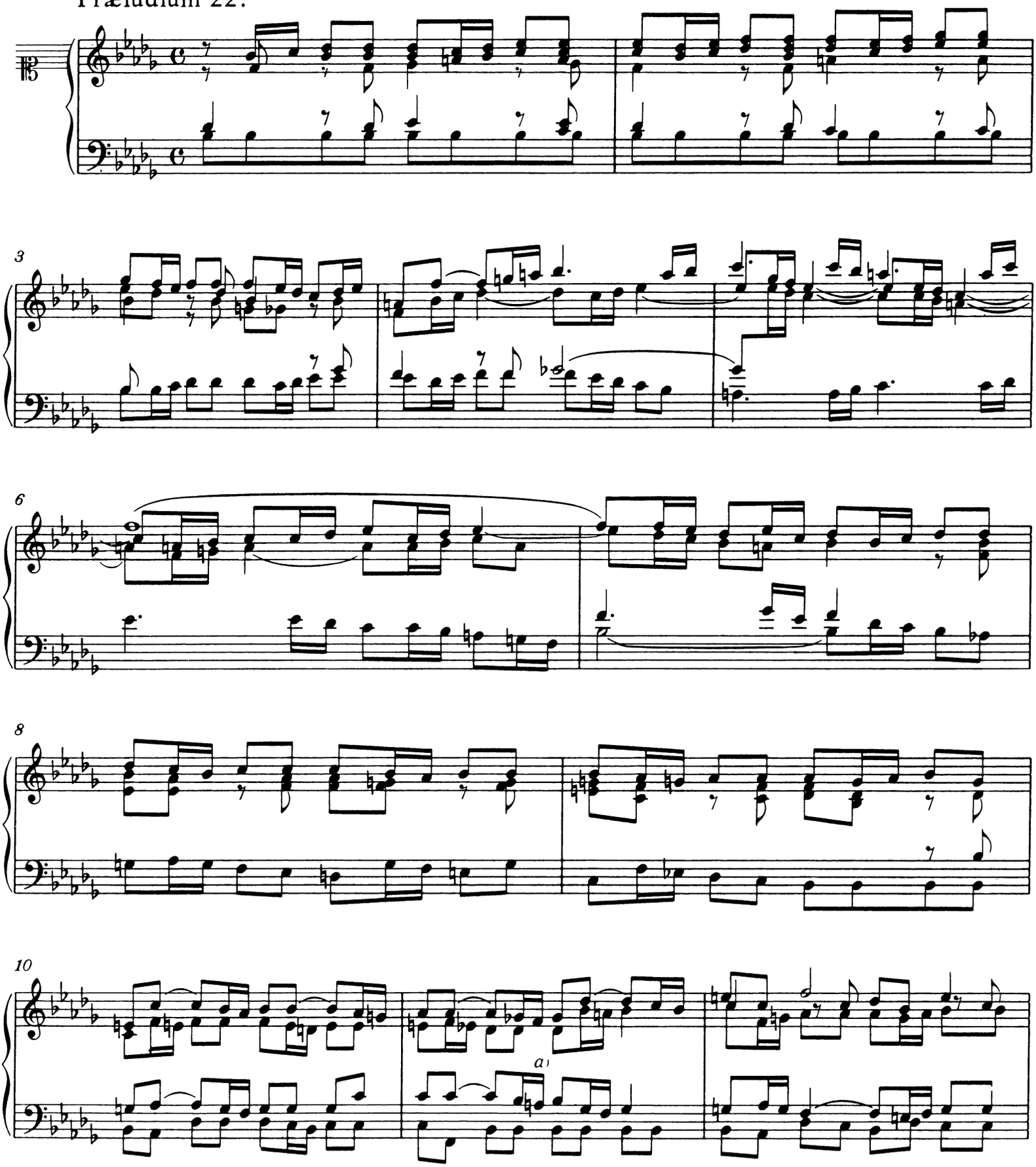
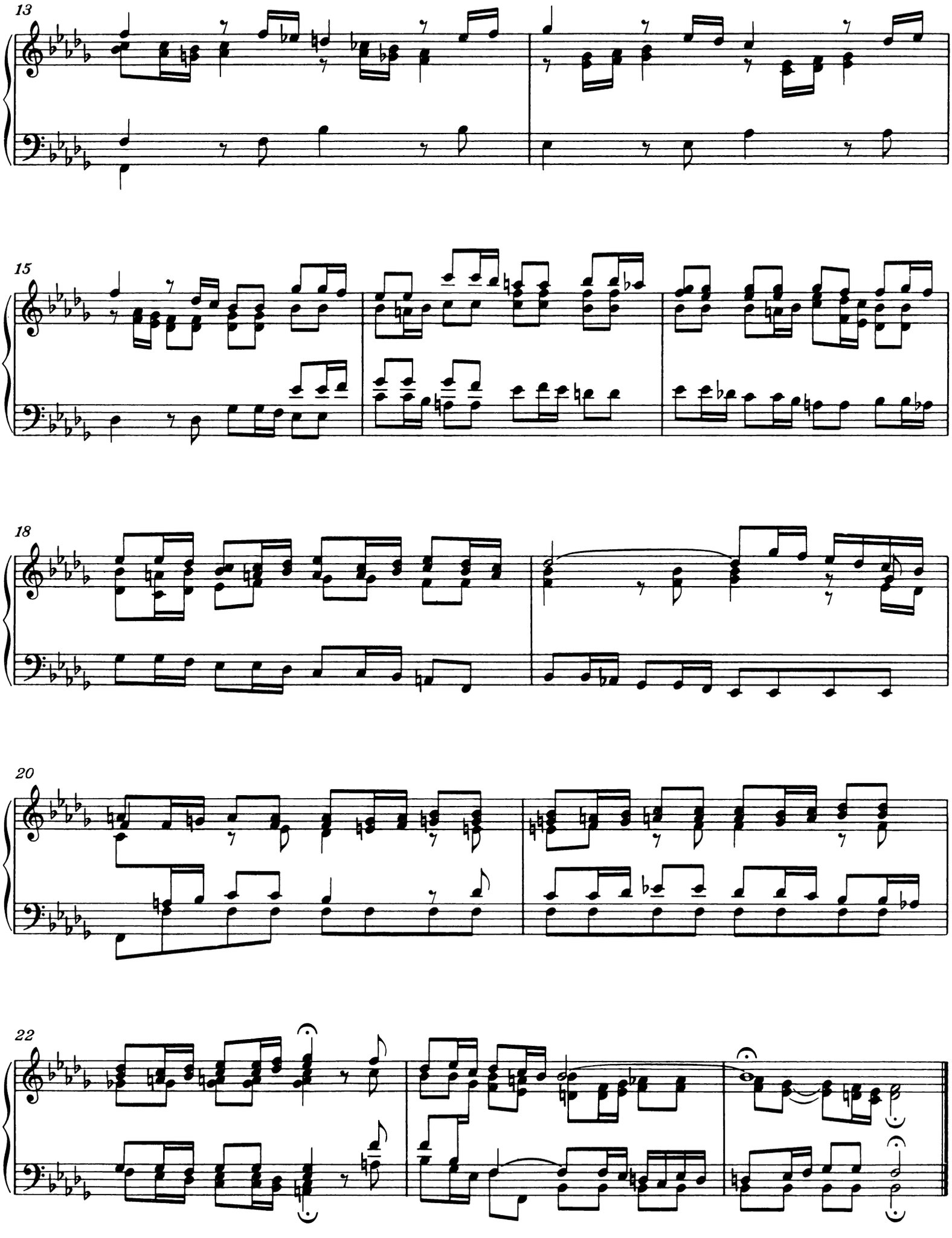
Praeludium und Fuge b - Moll

BWV 867

Præludium 22.



a) Takt 11, Tenor, Zählzeit 2, Stadium A 1–2/ Bar 11, tenor, beat 2, stage A 1–2 :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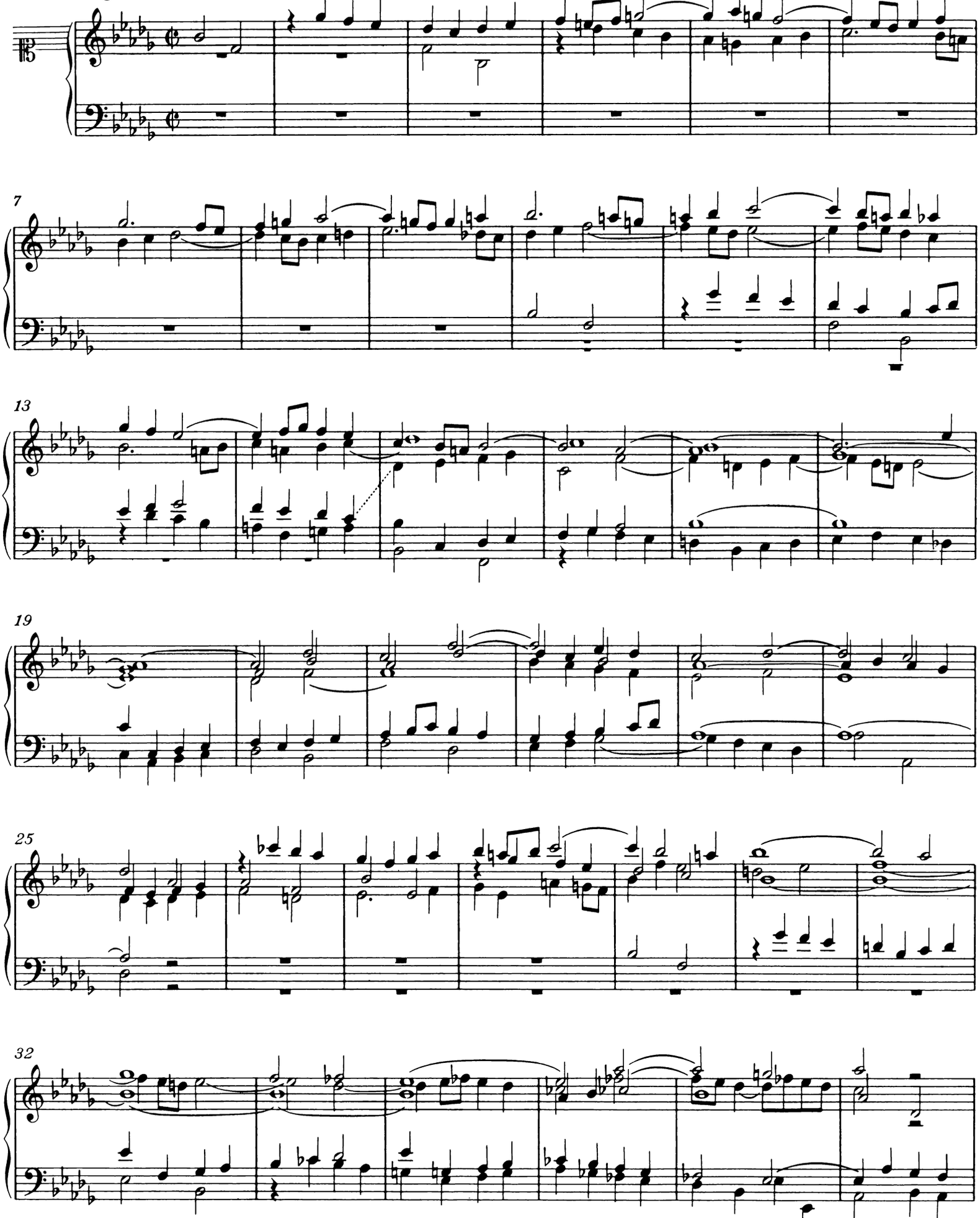
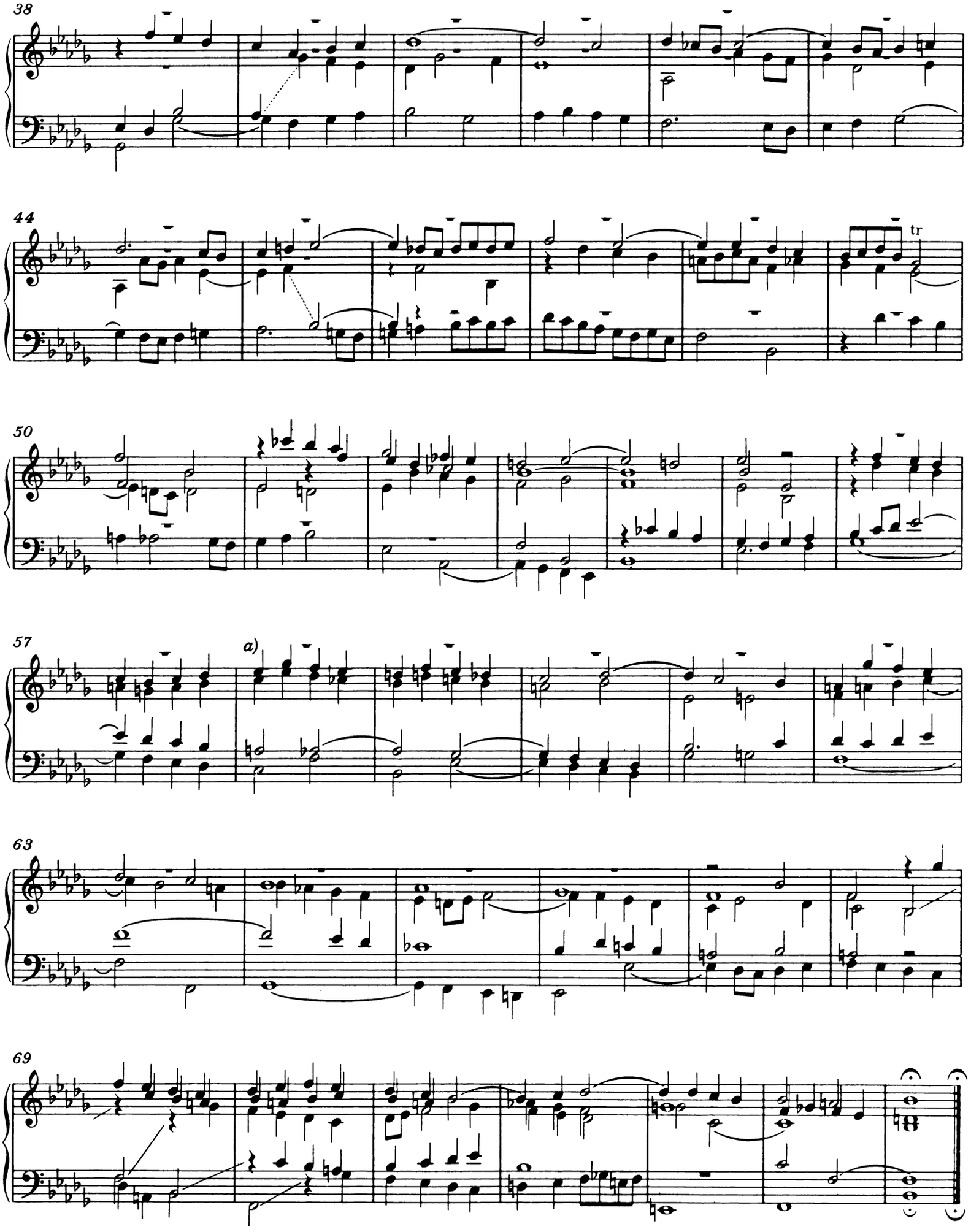
Fuga 22 â 5.



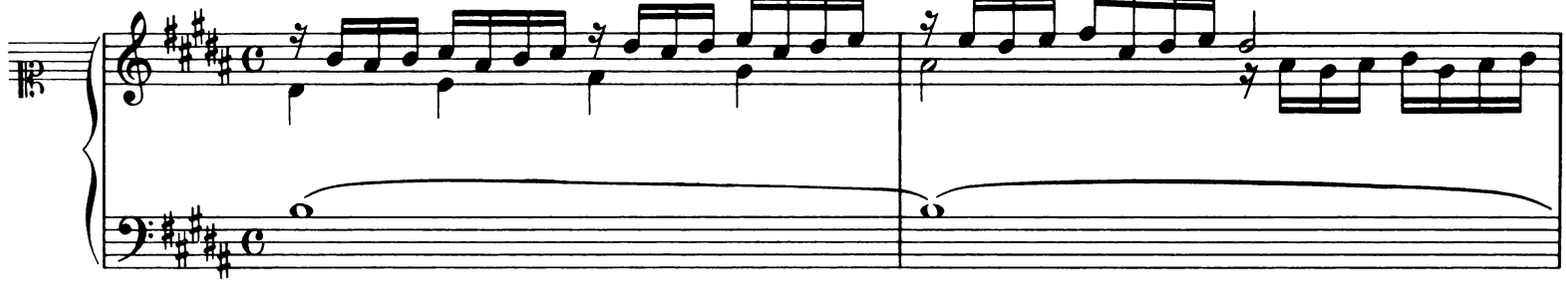


a) Takt 58, Mittelstimme, Stadium A 1–3 / Bar 58, middle voice, stage A 1–3:

Praeludium und Fuge H-Dur

BWV 868

Præludium 23.



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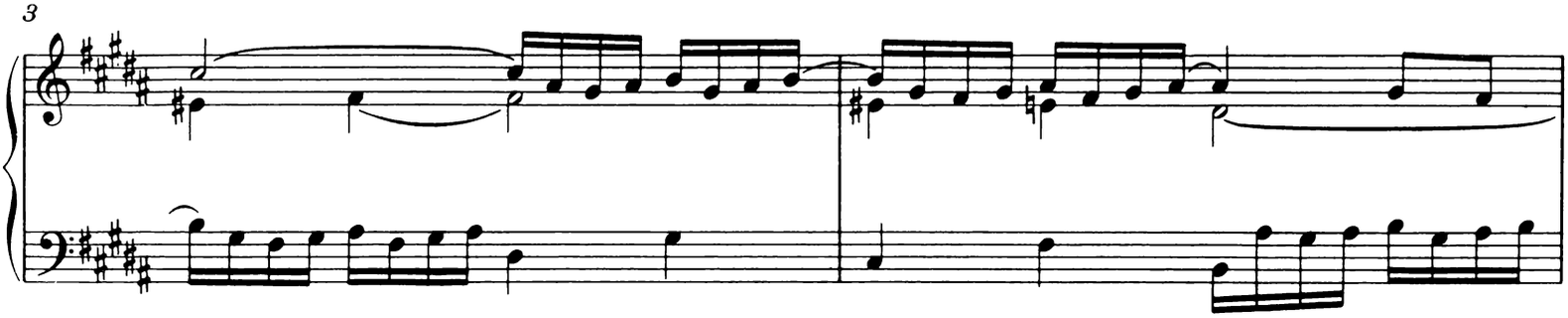

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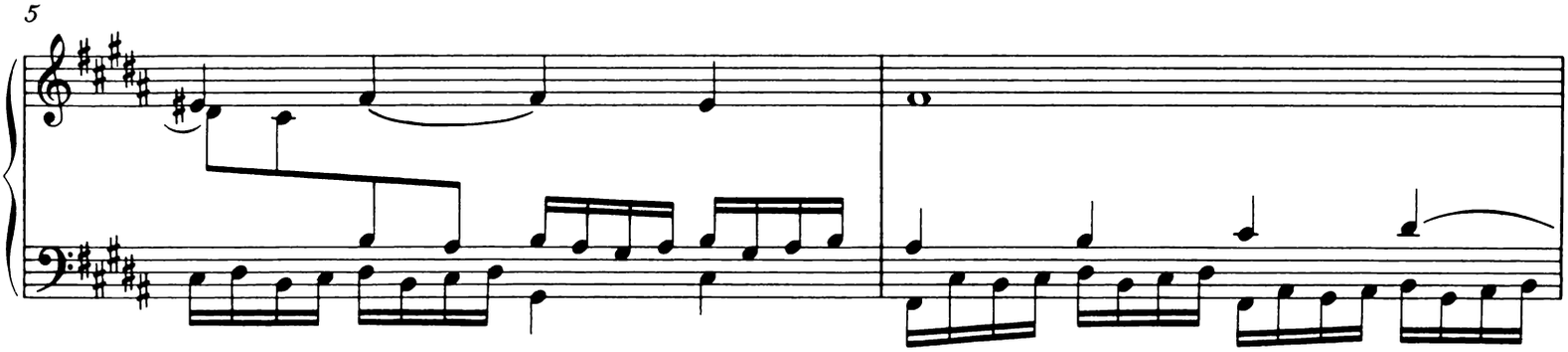

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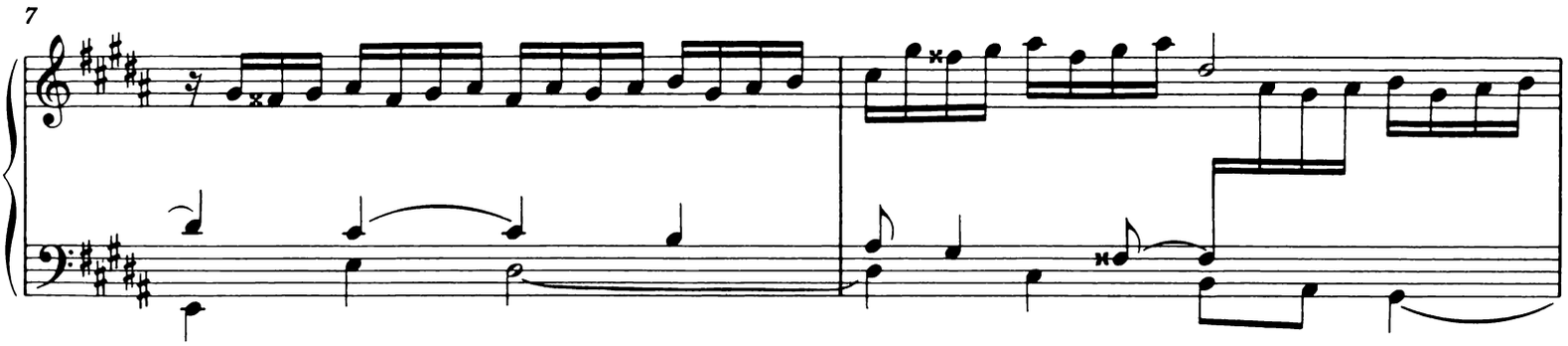

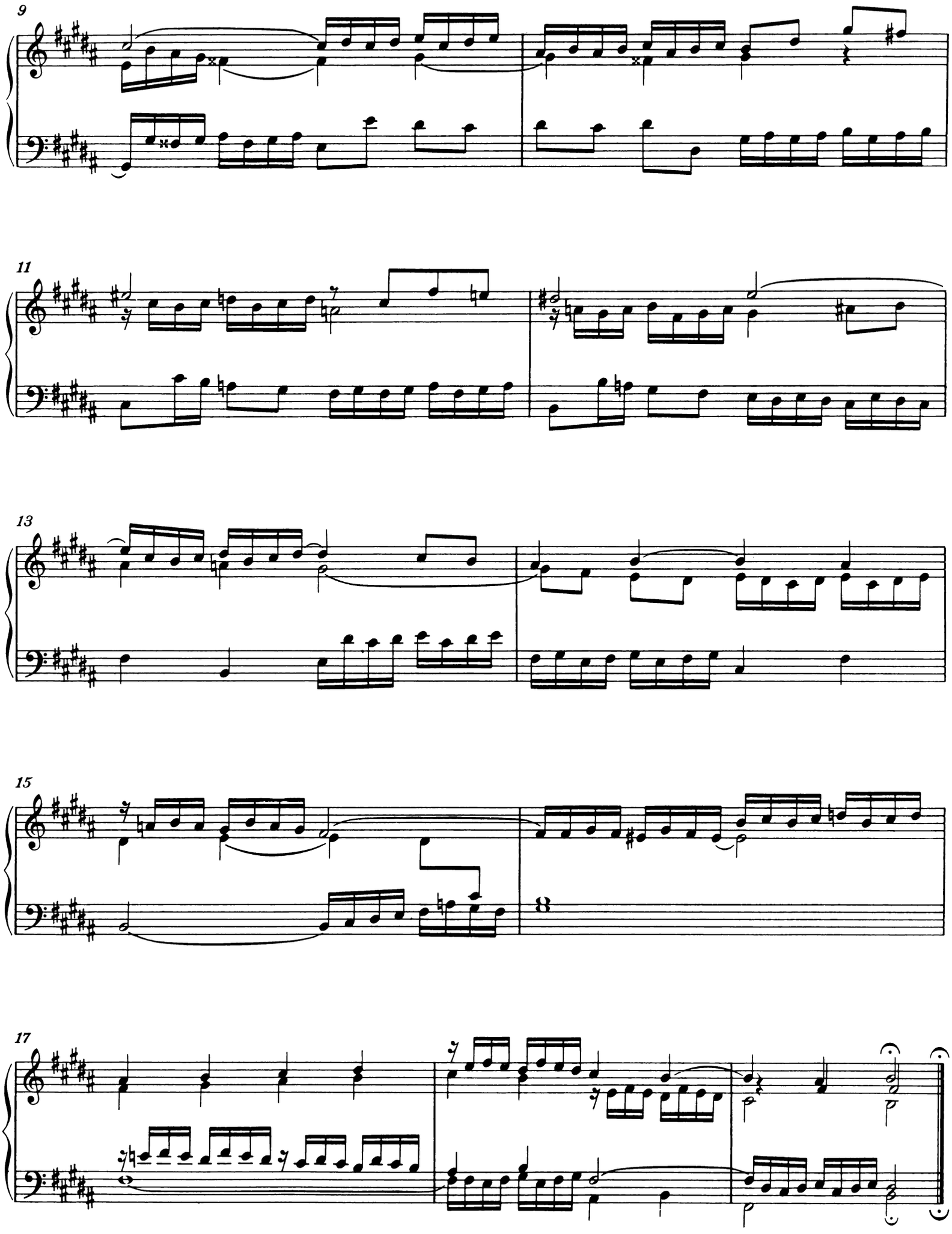
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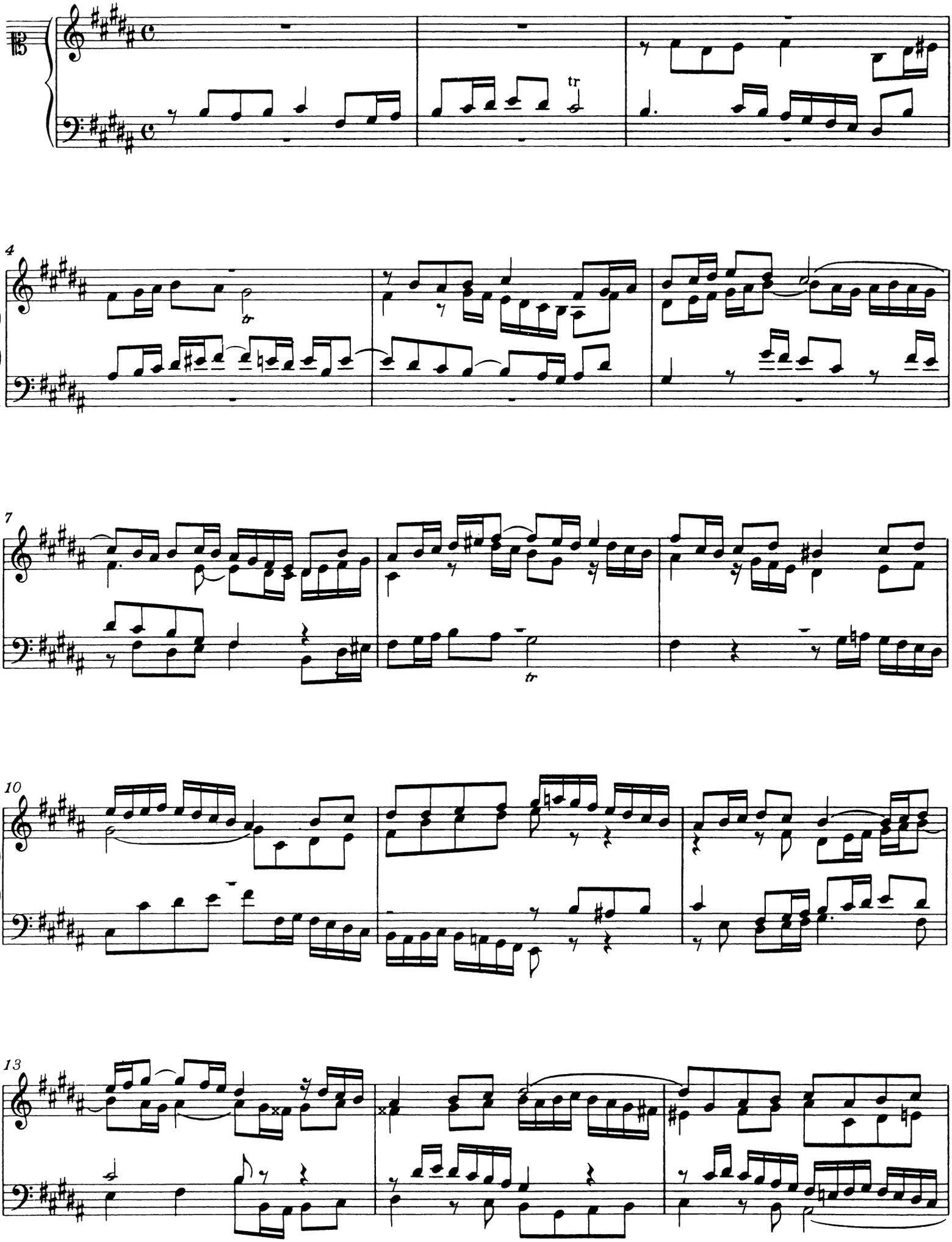
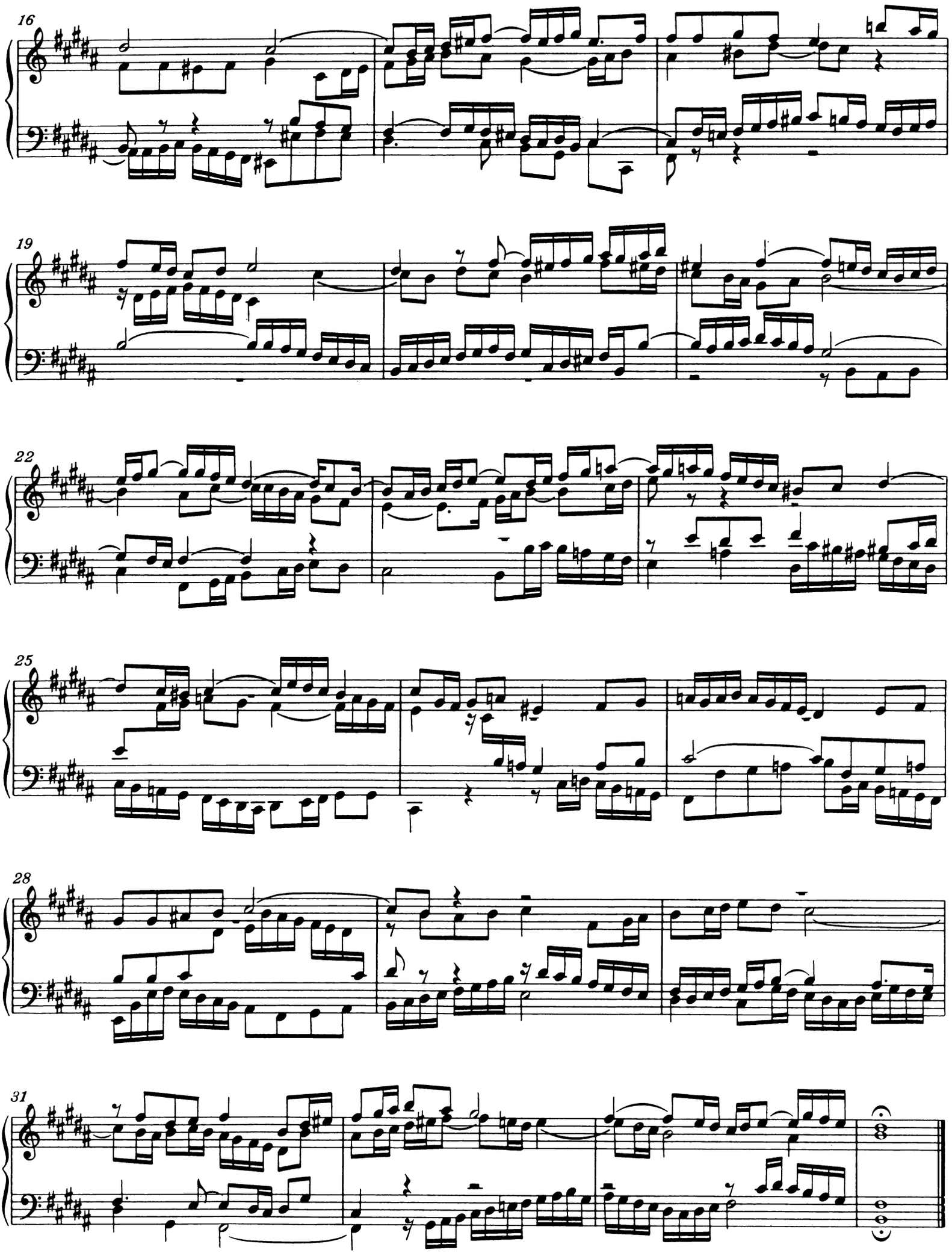
Fuga 23 â 4.

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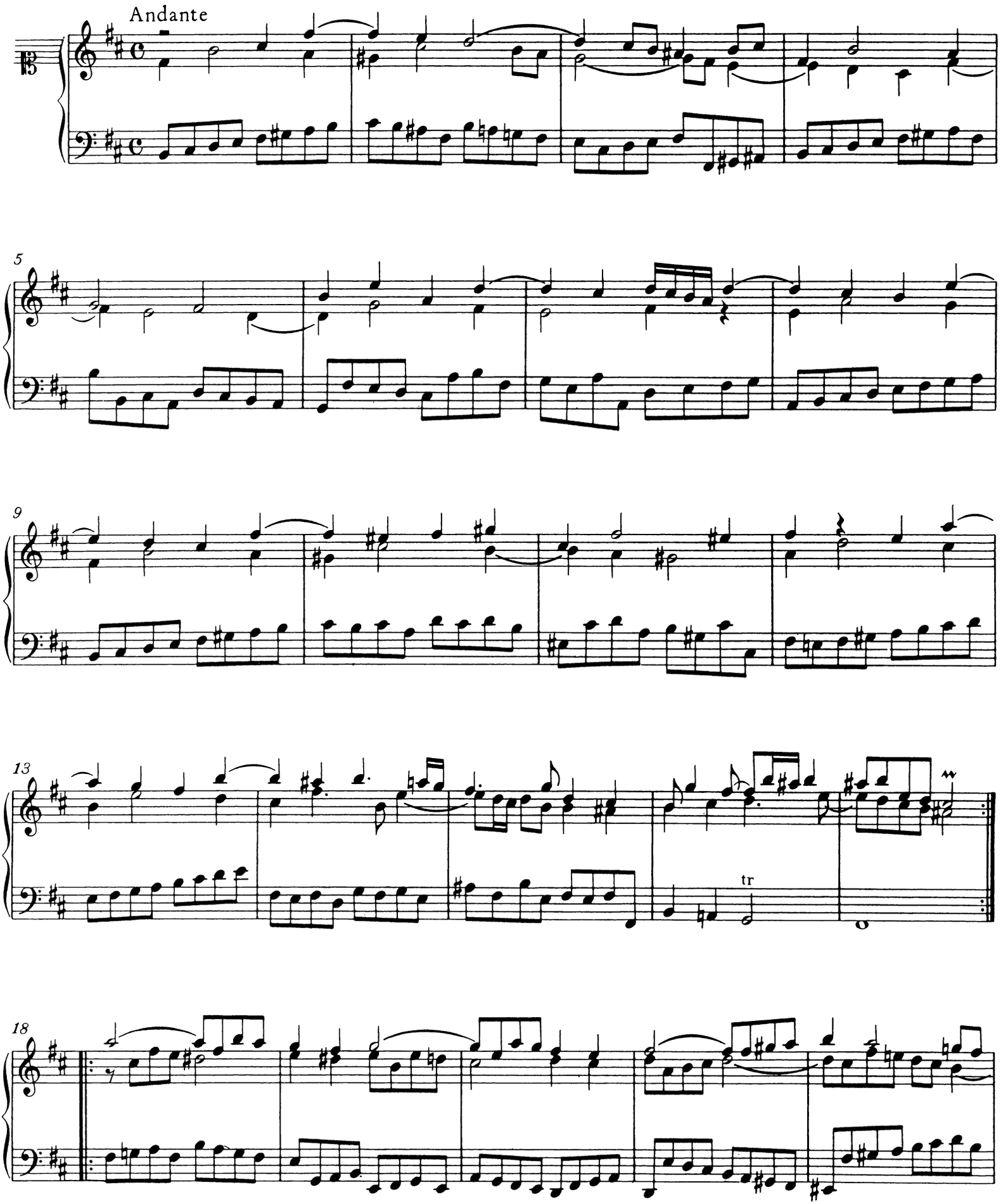
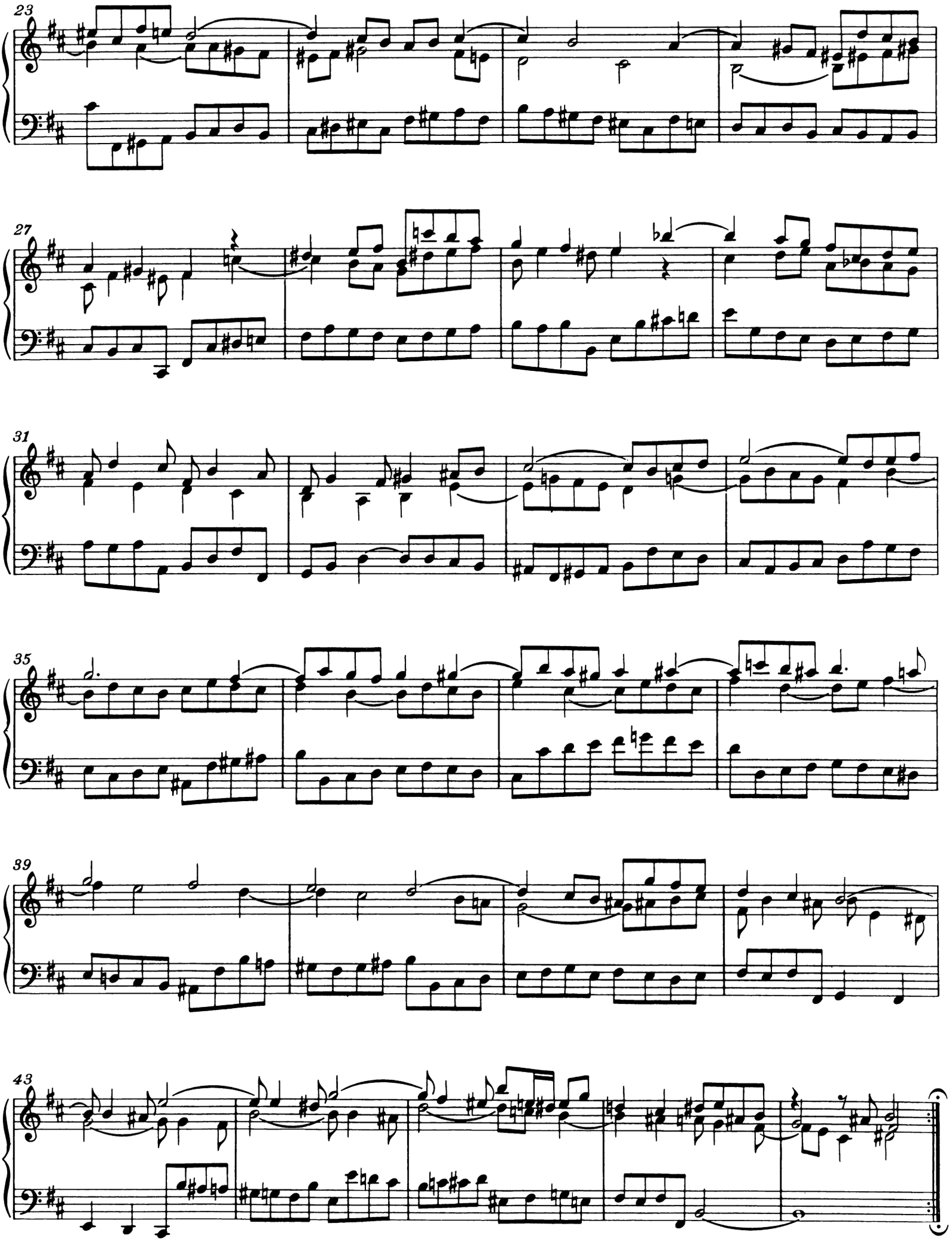
Praeludium und Fuge h-Moll

BWV 869

Præludium 24

Andante

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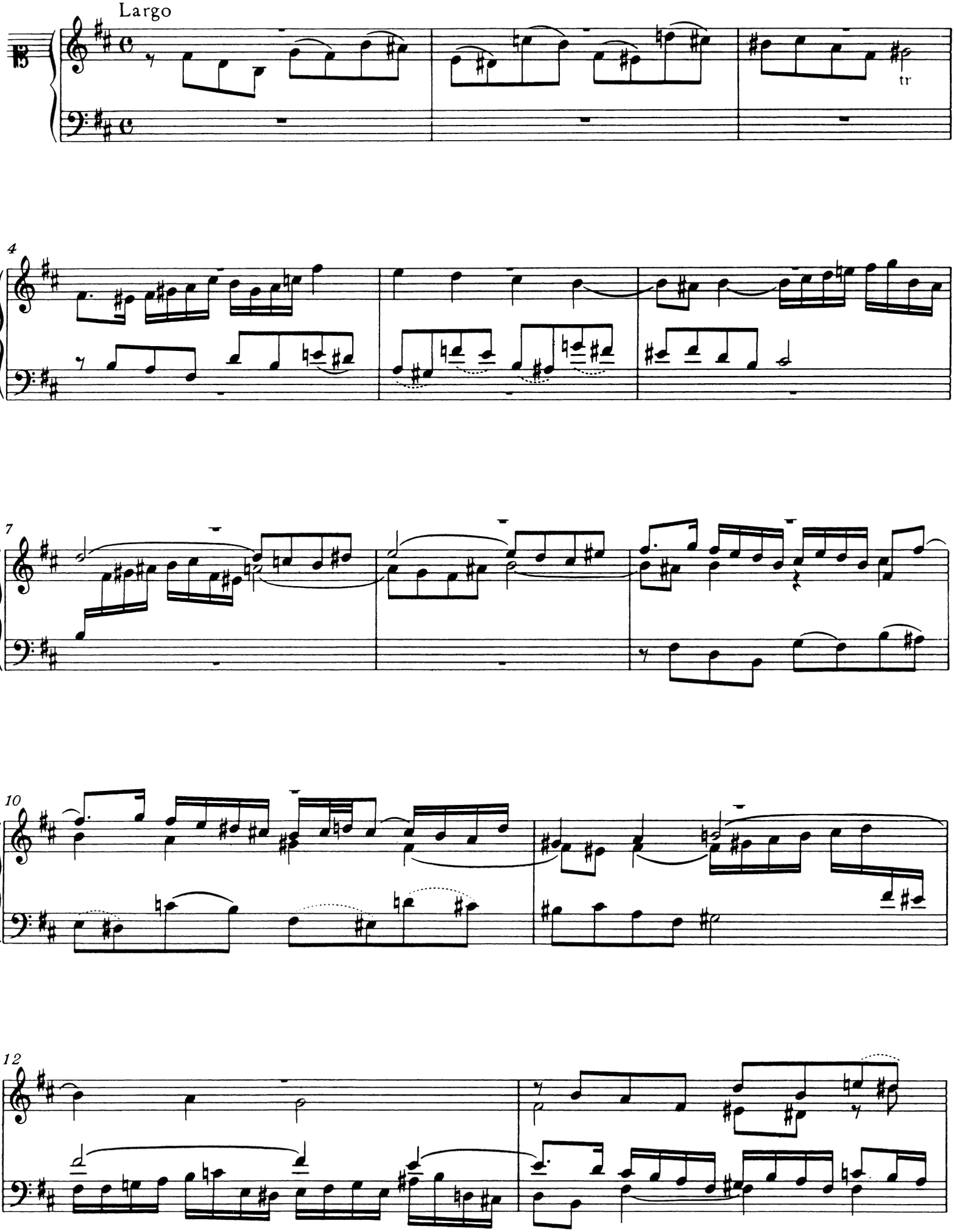
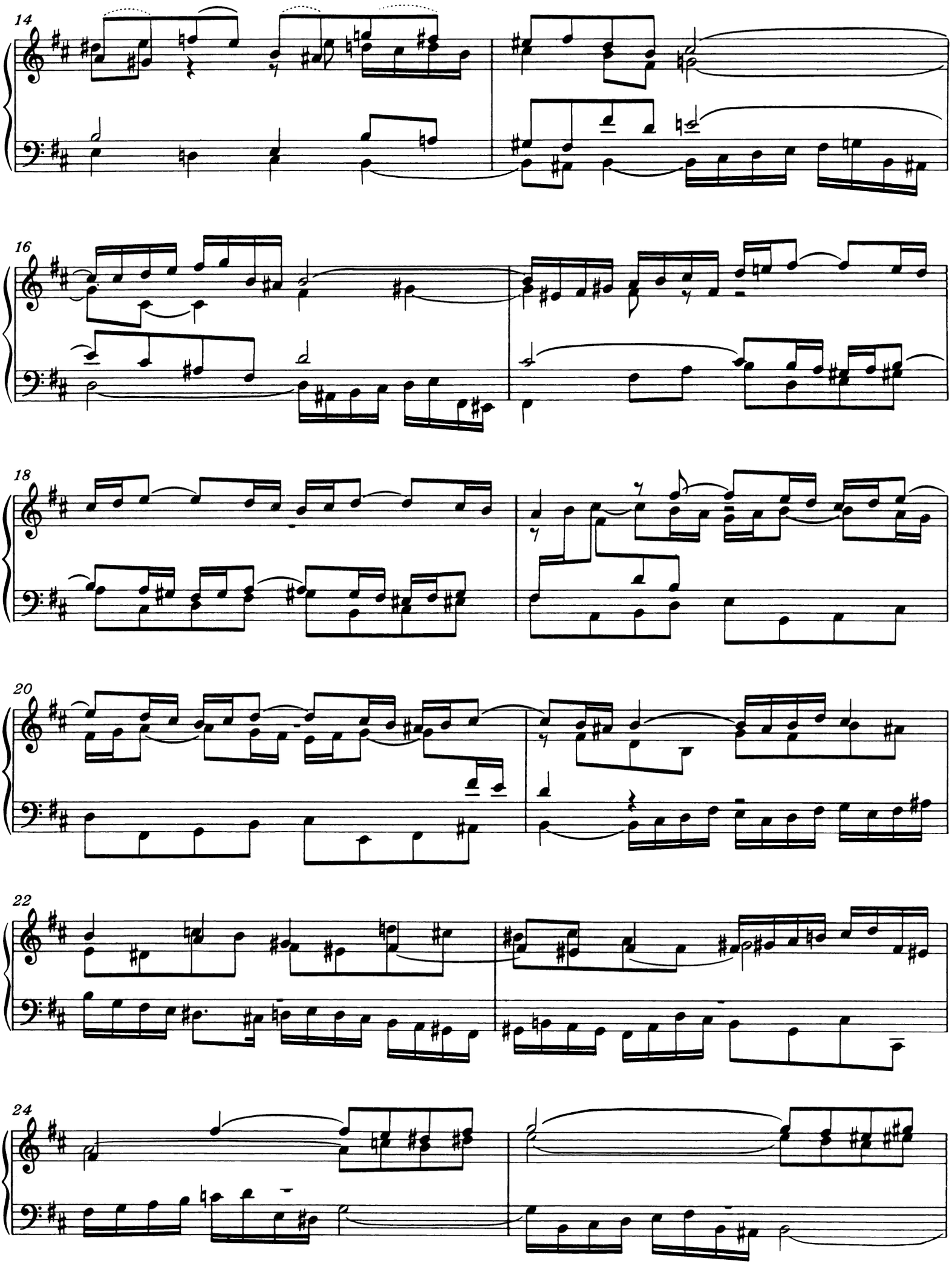
Fuga 24. â 4.

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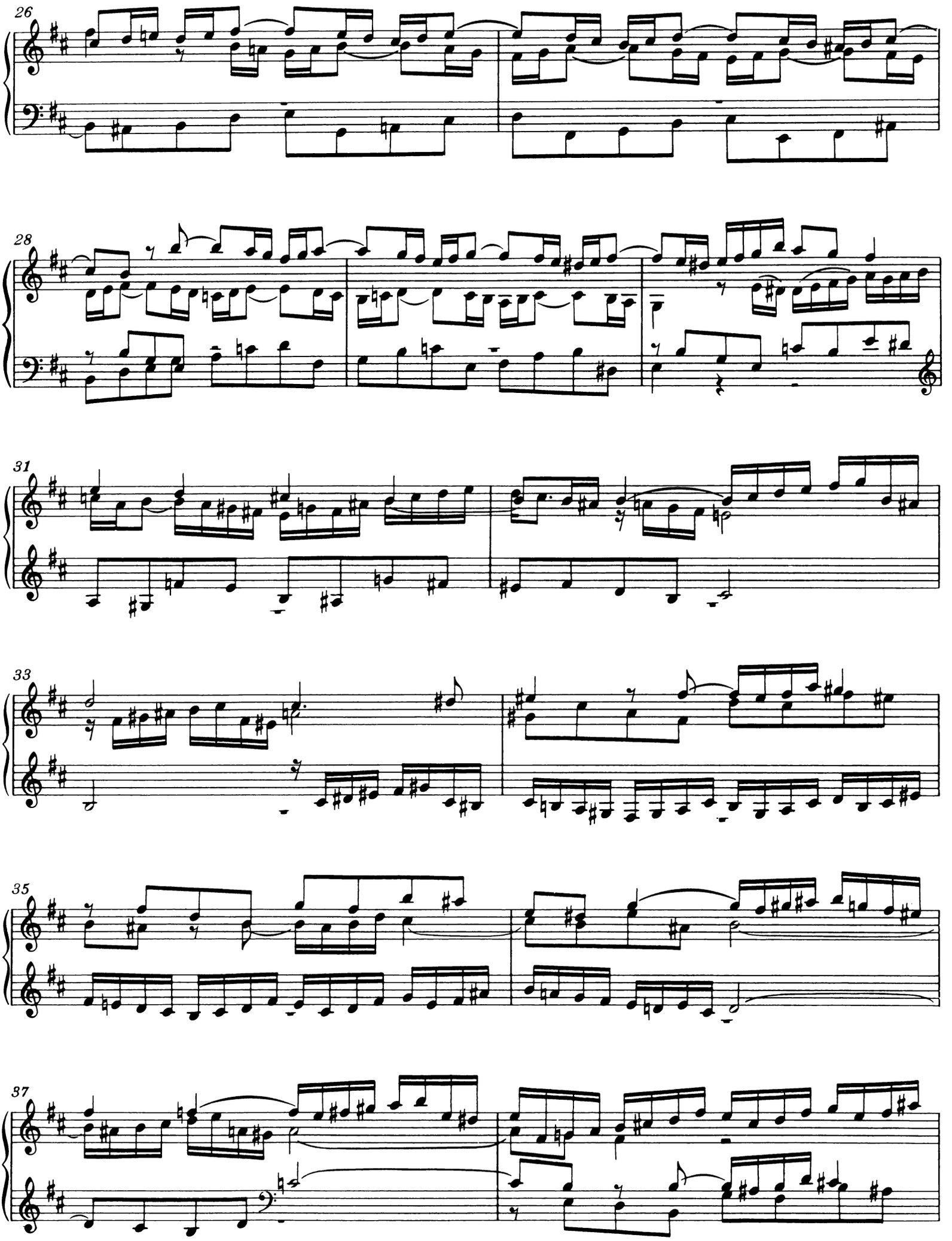
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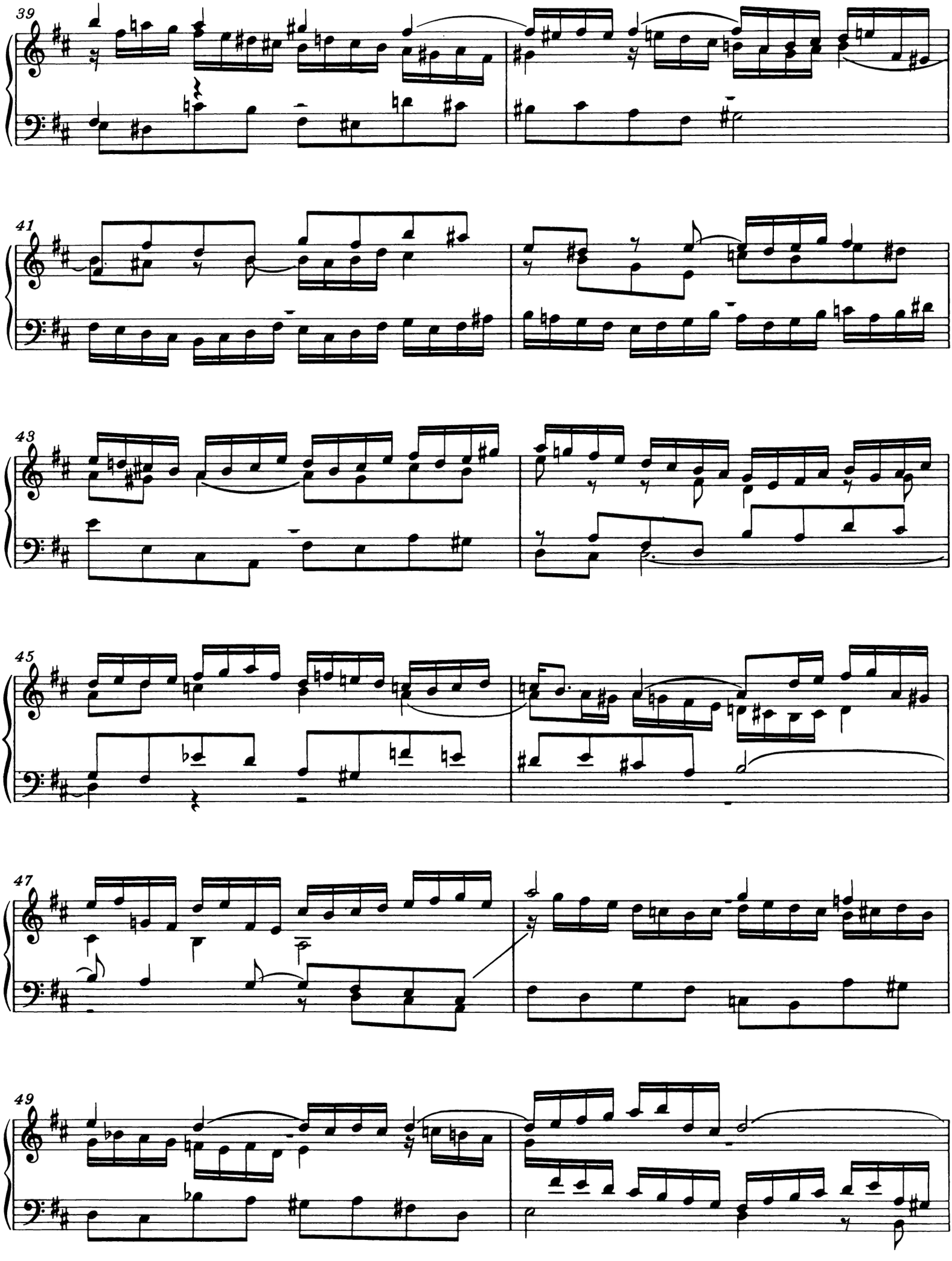
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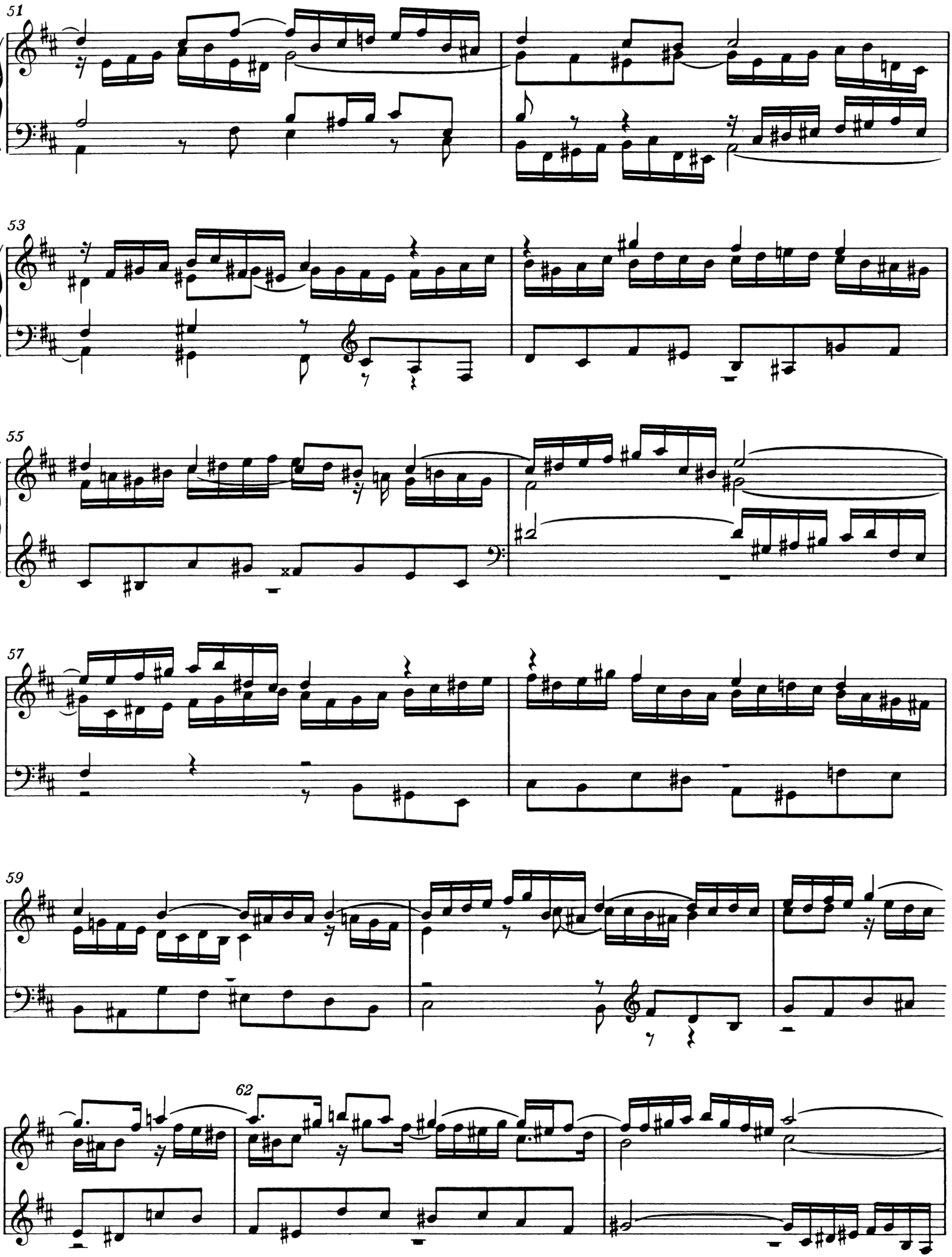
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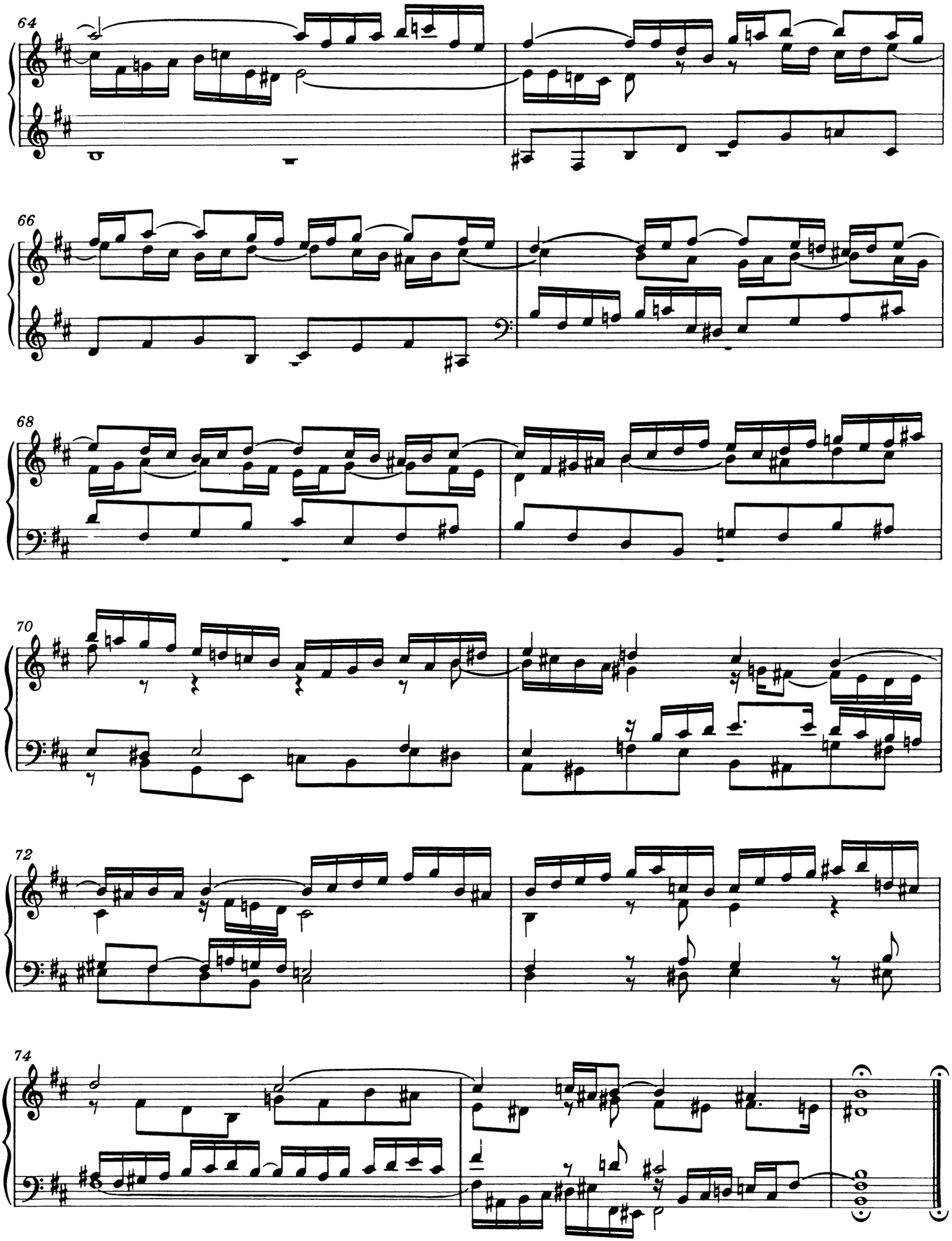
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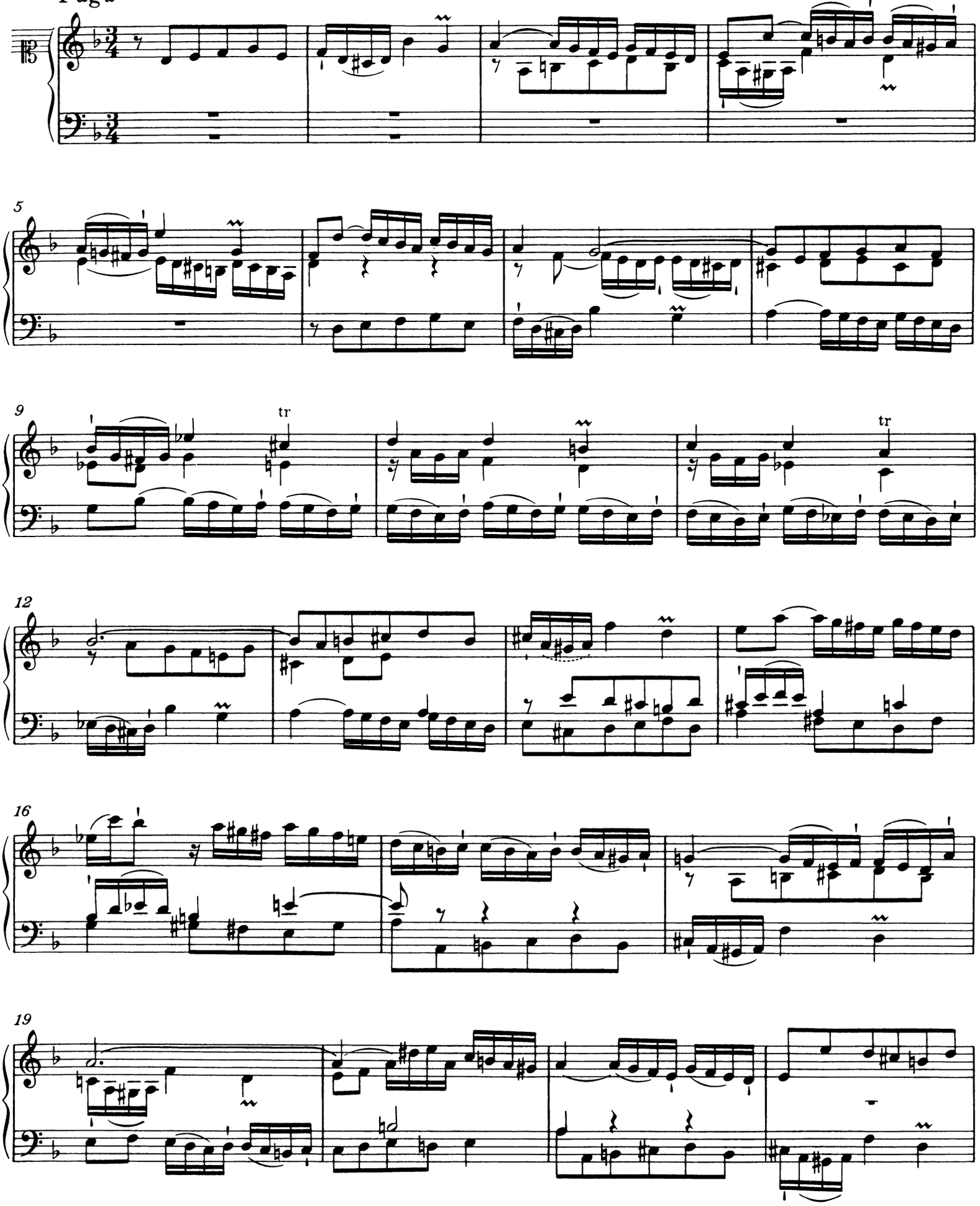
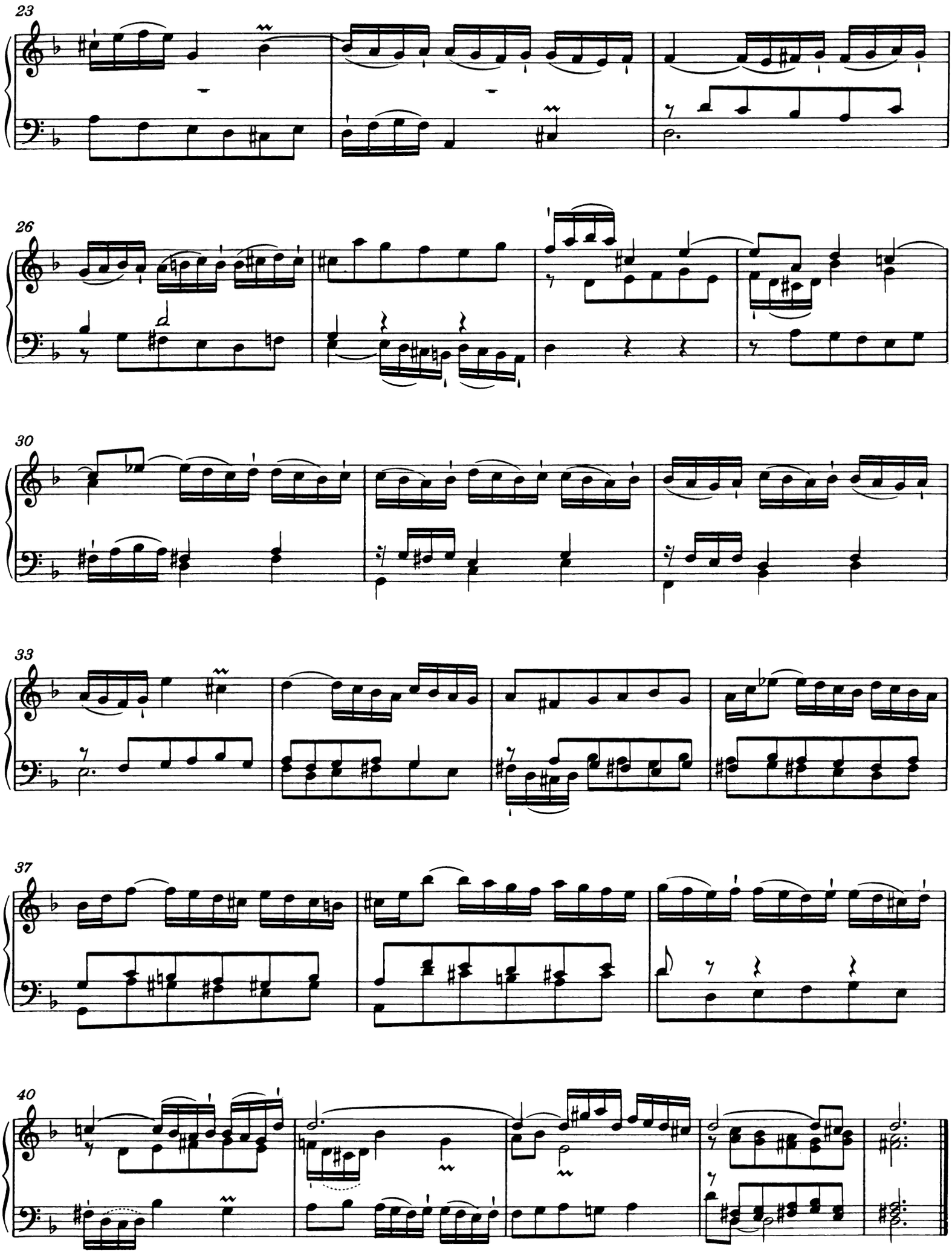
Anhang

Reicher bezeichnete Version der Fuge d-Moll, BWV 851/2

Fuga

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