AARON ANDREW HUNT

24 Präludien und Fugen
Band 2

ZWILLINGE VERLAG

Urtextausgabe
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S.D.G.

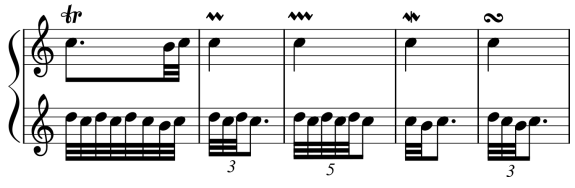
VORWORT

Vergleicht man das vorliegende Werk mit seinem vor fünf Jahren erschienenen Pendant »24 Präludien und Fugen, Band 1«, so werden einige Unterschiede deutlich: diese Sammlung bietet kürzere Stücke (nahezu jedes Stück passt auf zwei Seiten), weniger Abwechslung in den Taktarten (fast die Hälfte der Stücke ist im 7/8-Takt) und einen niedrigeren Schwierigkeitsgrad (viele der Fugen sind zweistimmig). Wie aufgrund dieser Merkmale zu vermuten, richtet sich dieser Zyklus nicht nur an fortgeschrittene und erfahrene Spieler, sondern auch an solche mit eher mittleren Fertigkeiten; das ursprüngliche Konzept sah sogar nur 14 Tonarten vor (Dur- und Moll-Tonarten mit bis zu drei Vorzeichen). Am Ende fiel jedoch die Entscheidung, alle Tonarten einzubeziehen, um Spieler aller Leistungsstufen anzusprechen, und zwar aus wohlbekannten historischen Gründen.

Einige der Stücke wurden mit Blick auf den eingeschränkten Tonumfang des historischen Cembalos geschrieben, aber gelegentlich wird der Tonumfang des modernen Klaviers gefordert, meist im Bassregister. Beim Spielen auf dem Cembalo wäre daher ein Instrument mit einem erweiterten Bassumfang vorzuziehen. Auf Instrumenten mit eingeschränktem Tonumfang sollten die ggf. notwendigen Oktavierungen offensichtlich sein.

Um die Notation der rhythmischen Werte von 5 und 7 zu vereinfachen, werden Noten, die einen ganzen Takt ausfüllen, als ganze Note notiert.

Tempo und Artikulation bleiben im Ermessen des Interpreten. Die Ornamente sind folgendermaßen zu spielen (rhythmisch weitgehend frei): Triller beginnen *über*, Mordente *auf* dem notierten Ton. Beispiele:



Juli 2020, Aaron Andrew Hunt

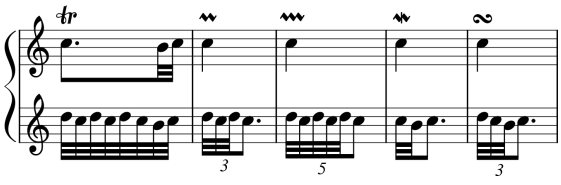
FOREWORD

When comparing the present work to its earlier counterpart »24 Preludes and Fugues, Book 1«, published five years earlier, several differences become obvious; namely, this volume presents shorter works (almost every piece fits on two pages) with a less varied selection of meters (almost half of the pieces are in 7/8) and a generally easier difficulty level (many of the fugues are written in two voices). As might be assumed from these characteristics, this cycle has been written with not only advanced and expert players in mind, but also players of more intermediate skill levels. To that end, the original concept included major and minor keys having only up to three sharps or flats, for a set of works in fourteen keys. It was however ultimately decided to include all keys, to be more relevant to players of all difficulty levels and for obvious historical reasons.

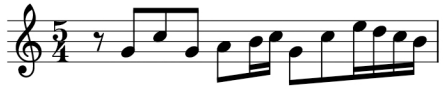
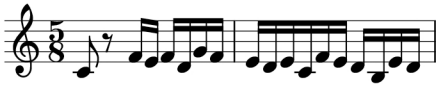
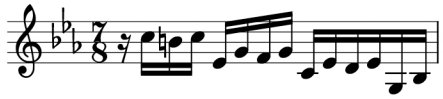
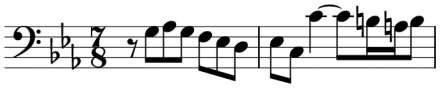
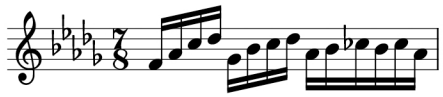
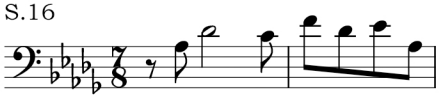
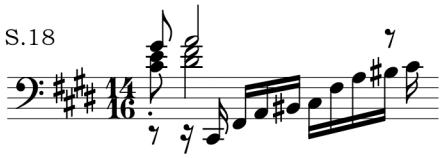
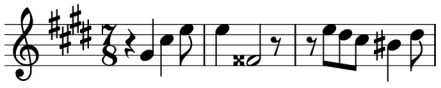
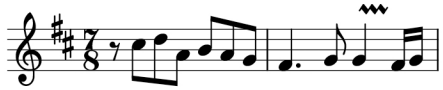
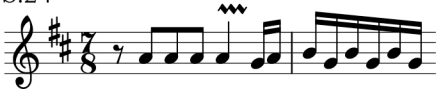
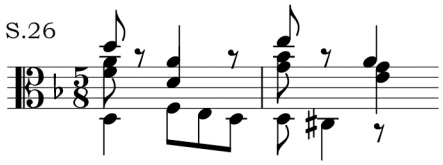
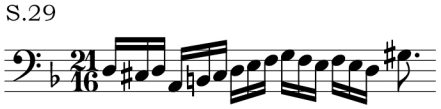
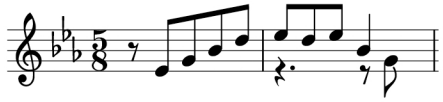
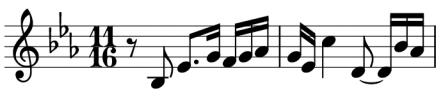
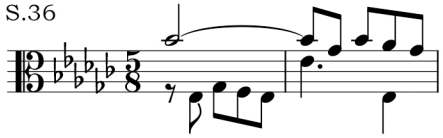
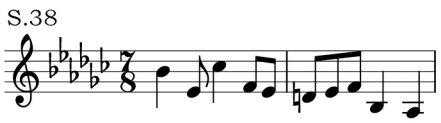
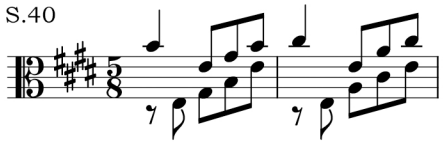
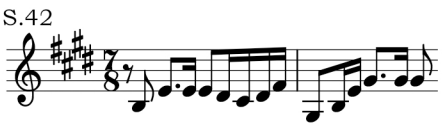
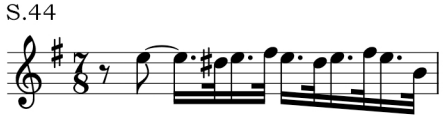
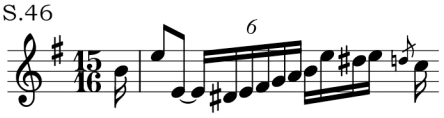
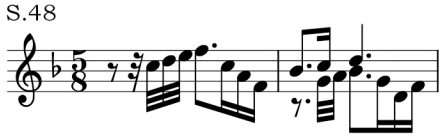
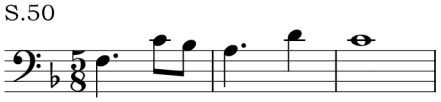
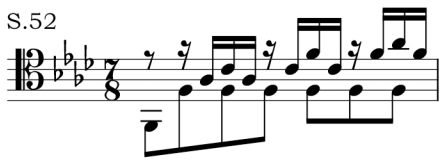
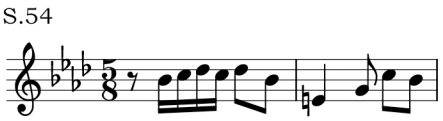
Some of these works have been written with the restricted range of the historical cembalo in mind, but sometimes the wider range of the modern piano is called for, mostly in the bass register. When played on harpsichord, an instrument with an extended bass range would therefore be preferable. For instruments of more restricted compass, in cases where written notes are out of range, possible octave transpositions should be fairly obvious.

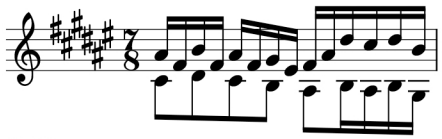
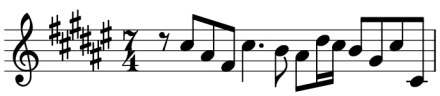
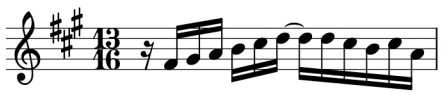
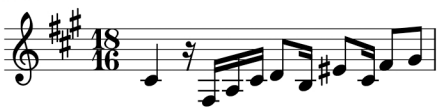
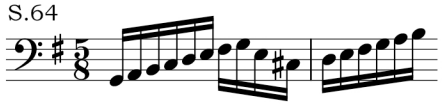
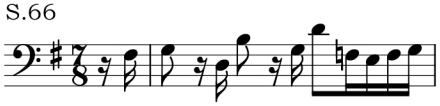
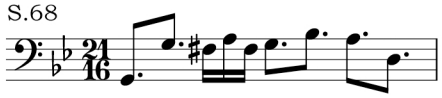
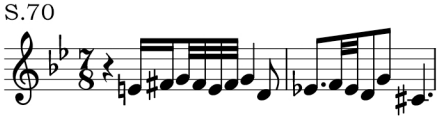
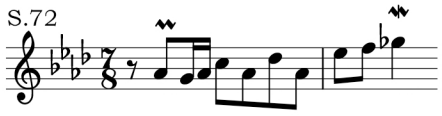
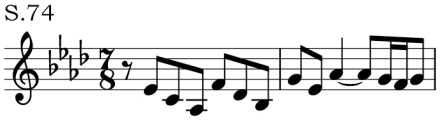
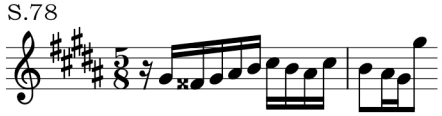
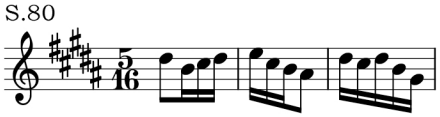
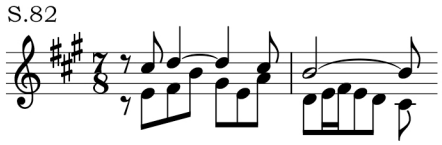
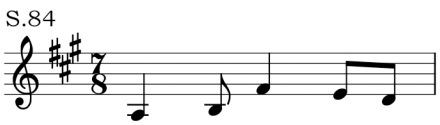
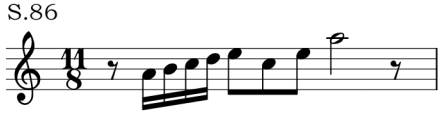
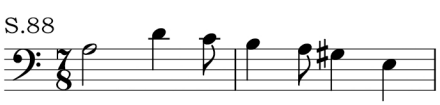
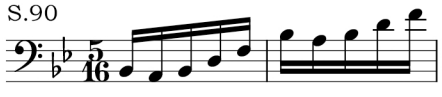
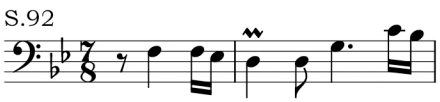
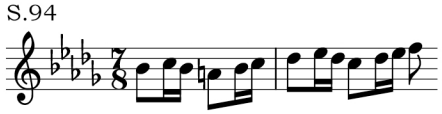
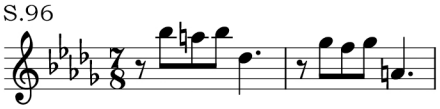
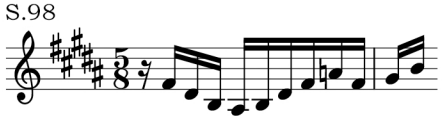
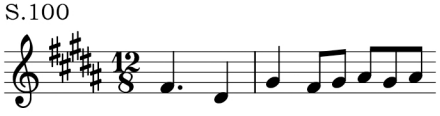
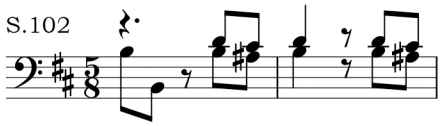
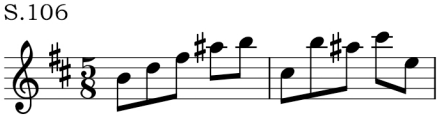
To simplify the notation of rhythmic values of 5 and 7, when a duration fills an entire measure, a whole note is used.

Tempo and articulation are left to the discretion of the performer. Ornaments are to be played in a more or less rhythmically free manner as follows: trills begin *on the note above* the written note, and mordents begin *on* the written note. Examples:



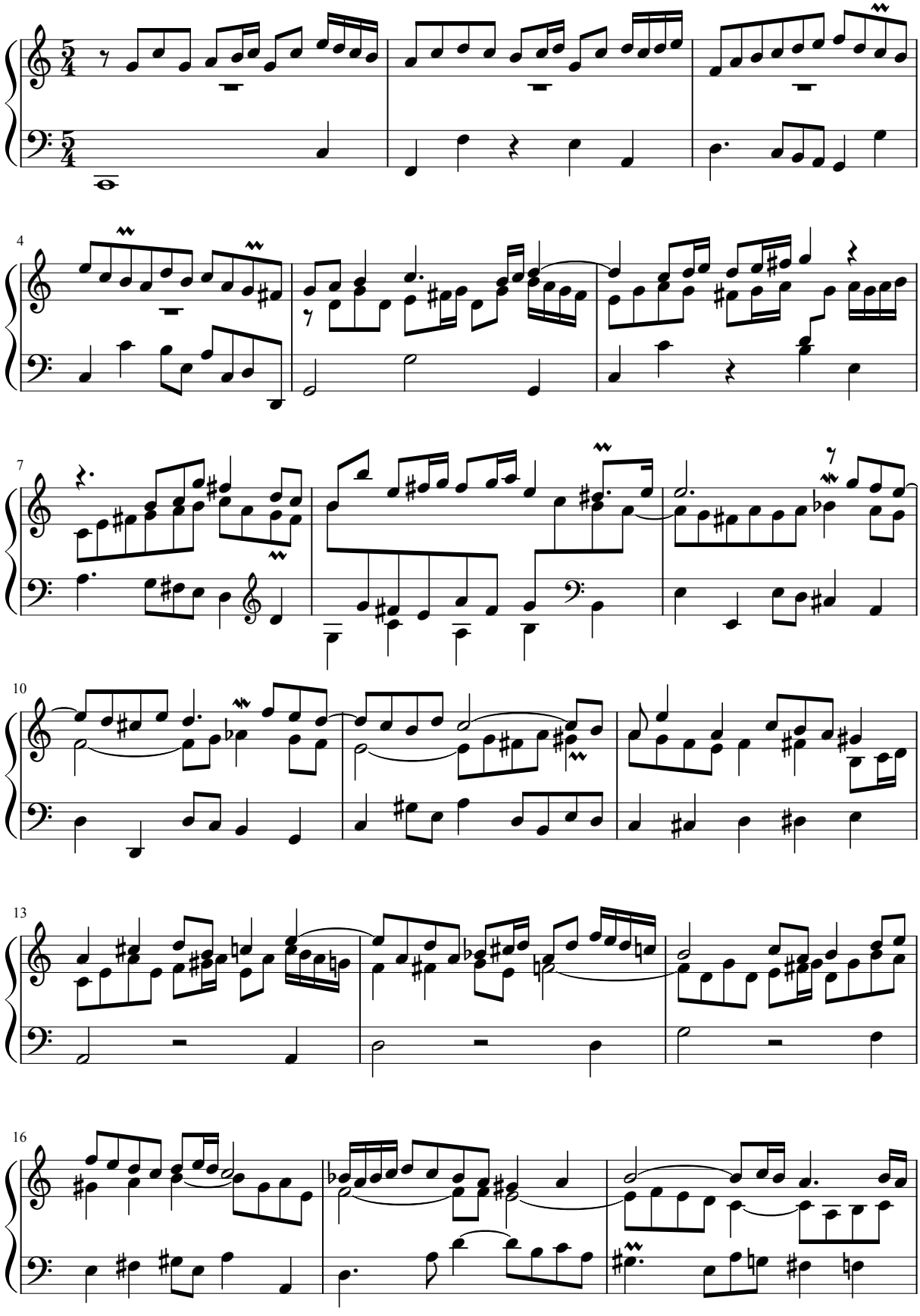
July 2020, Aaron Andrew Hunt

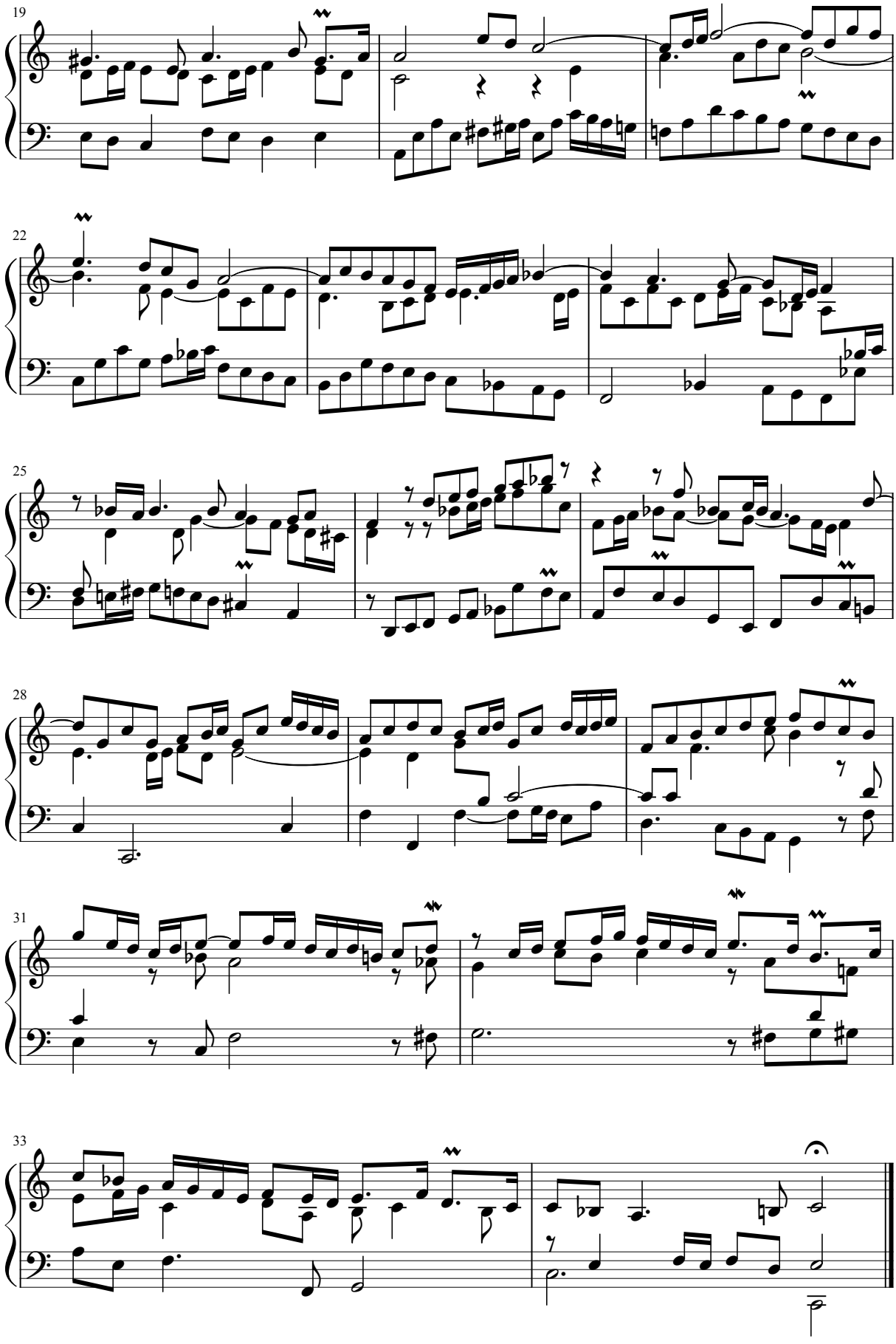
PRÄLUDIEN		FUGEN	
1. C-Dur C Major	S.6 	S.8 	a 3 voci
2. c-Moll C Minor	S.10 	S.12 	a 2 voci
3. Des-Dur D-Flat Major	S.14 	S.16 	a 3 voci Doppelfuge
4. cis-Moll C-Sharp Minor	S.18 	S.20 	a 2 voci
5. D-Dur D Major	S.22 	S.24 	a 2 voci
6. d-Moll D Minor	S.26 	S.29 	a 2 voci
7. Es-Dur E-Flat Major	S.32 	S.34 	a 3 voci
8. es-Moll E-Flat Minor	S.36 	S.38 	a 2 voci
9. E-Dur E Major	S.40 	S.42 	a 3 voci
10. e-Moll E Minor	S.44 	S.46 	a 2 voci
11. F-Dur F Major	S.48 	S.50 	a 4 voci
12. f-Moll F Minor	S.52 	S.54 	a 4 voci

	PRÄLUDIEN	FUGEN	
13. Fis-Dur F-Sharp Major	S.56 	S.58 	a 4 voci Doppelfuge
14. fis-Moll F-Sharp Minor	S.60 	S.62 	a 2 voci
15. G-Dur G Major	S.64 	S.66 	a 2 voci
16. g-Moll G Minor	S.68 	S.70 	a 3 voci
17. As-Dur A-Flat Major	S.72 	S.74 	a 4 voci
18. gis-Moll G-Sharp Minor	S.78 	S.80 	a 2 voci
19. A-Dur A Major	S.82 	S.84 	a 3 voci
20. a-Moll A Minor	S.86 	S.88 	a 3 voci Doppelfuge
21. B-Dur B-Flat Major	S.90 	S.92 	a 3 voci
22. b-Moll B-Flat Minor	S.94 	S.96 	a 2 voci
23. H-Dur B Major	S.98 	S.100 	a 4 voci
24. h-Moll B Minor	S.102 	S.106 	a 2 voci

Präludium in C-Dur

Aaron Andrew Hunt

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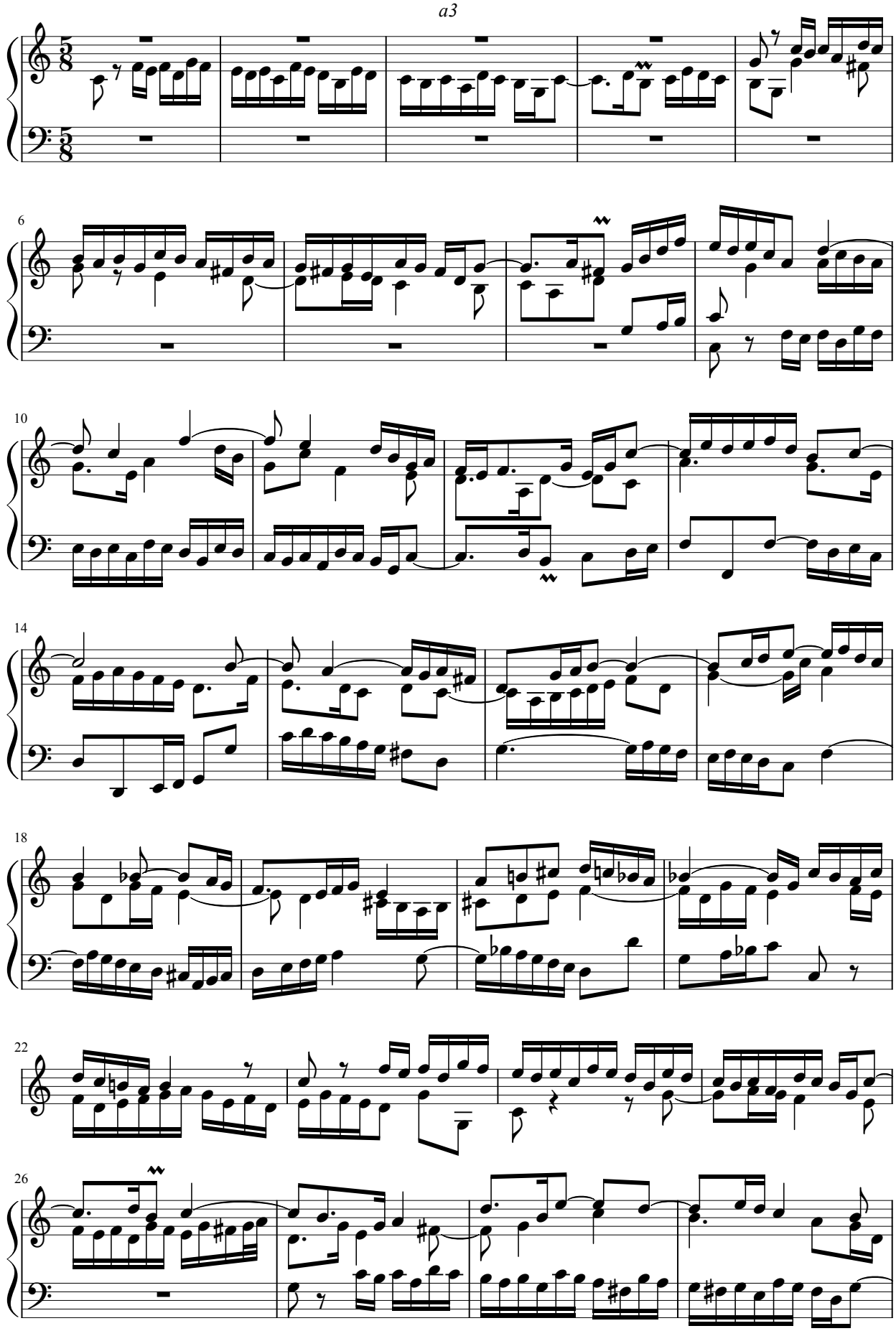
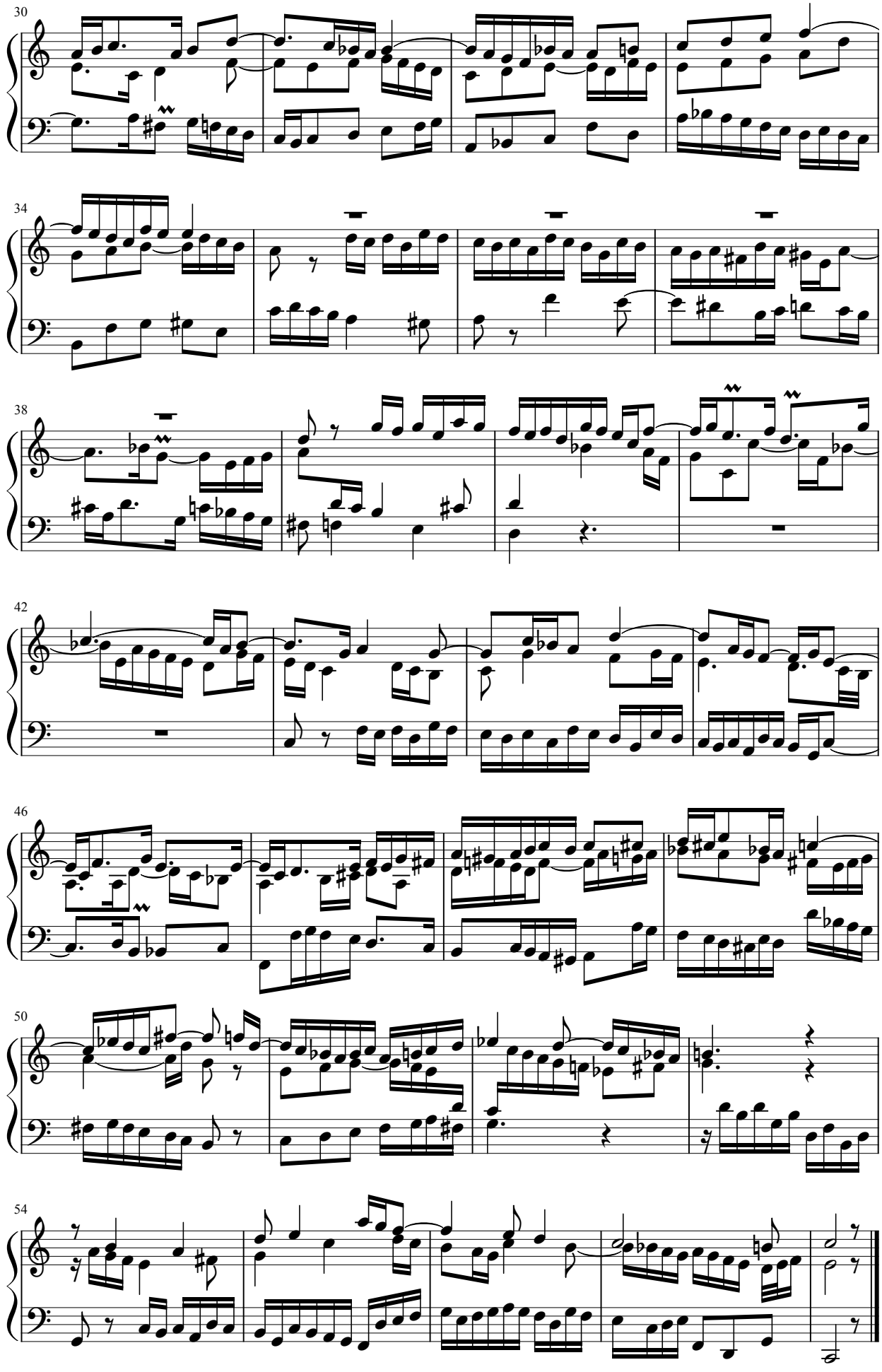
Fuga in C-Dur

Aaron Andrew Hunt

a3

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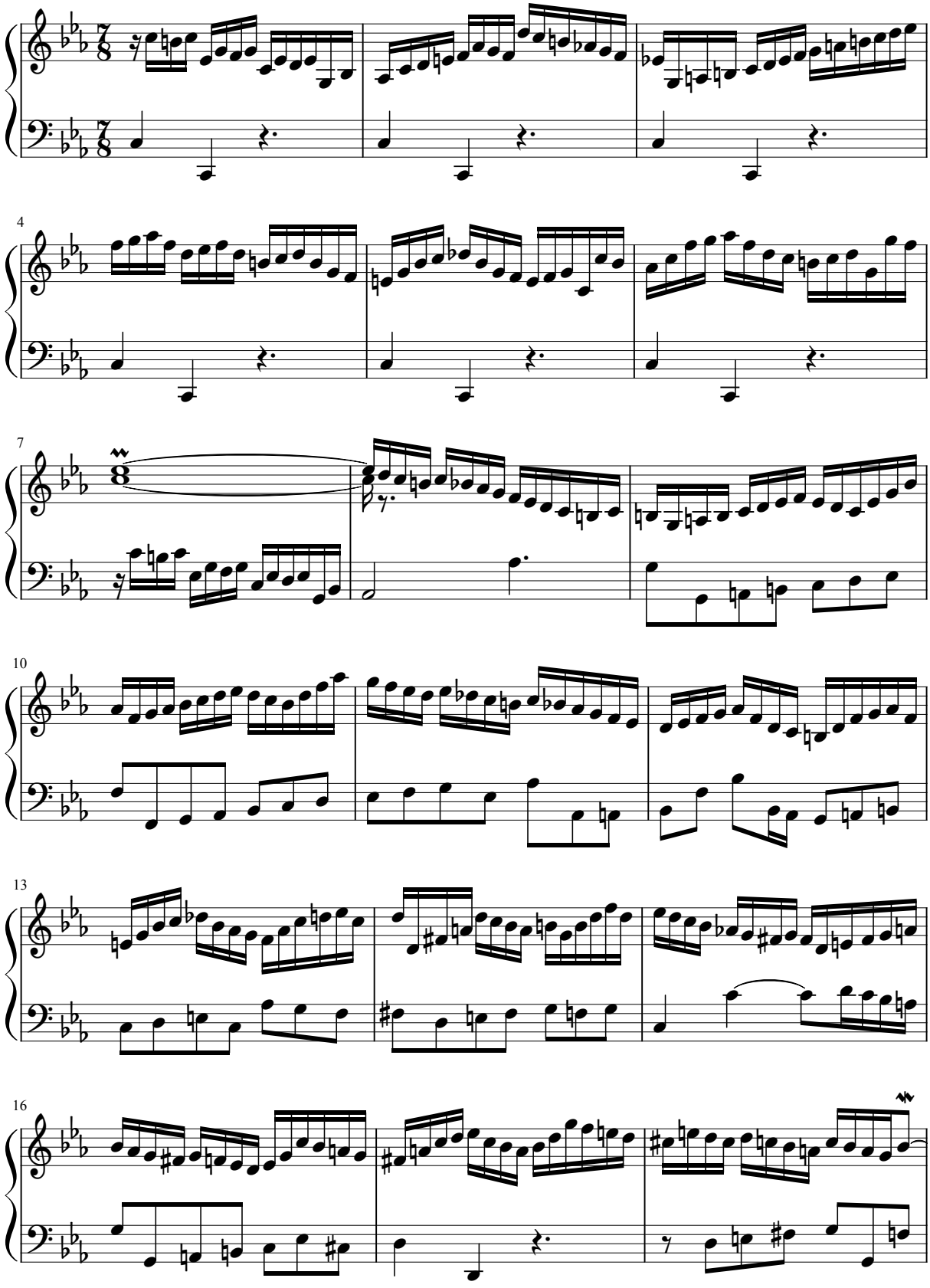
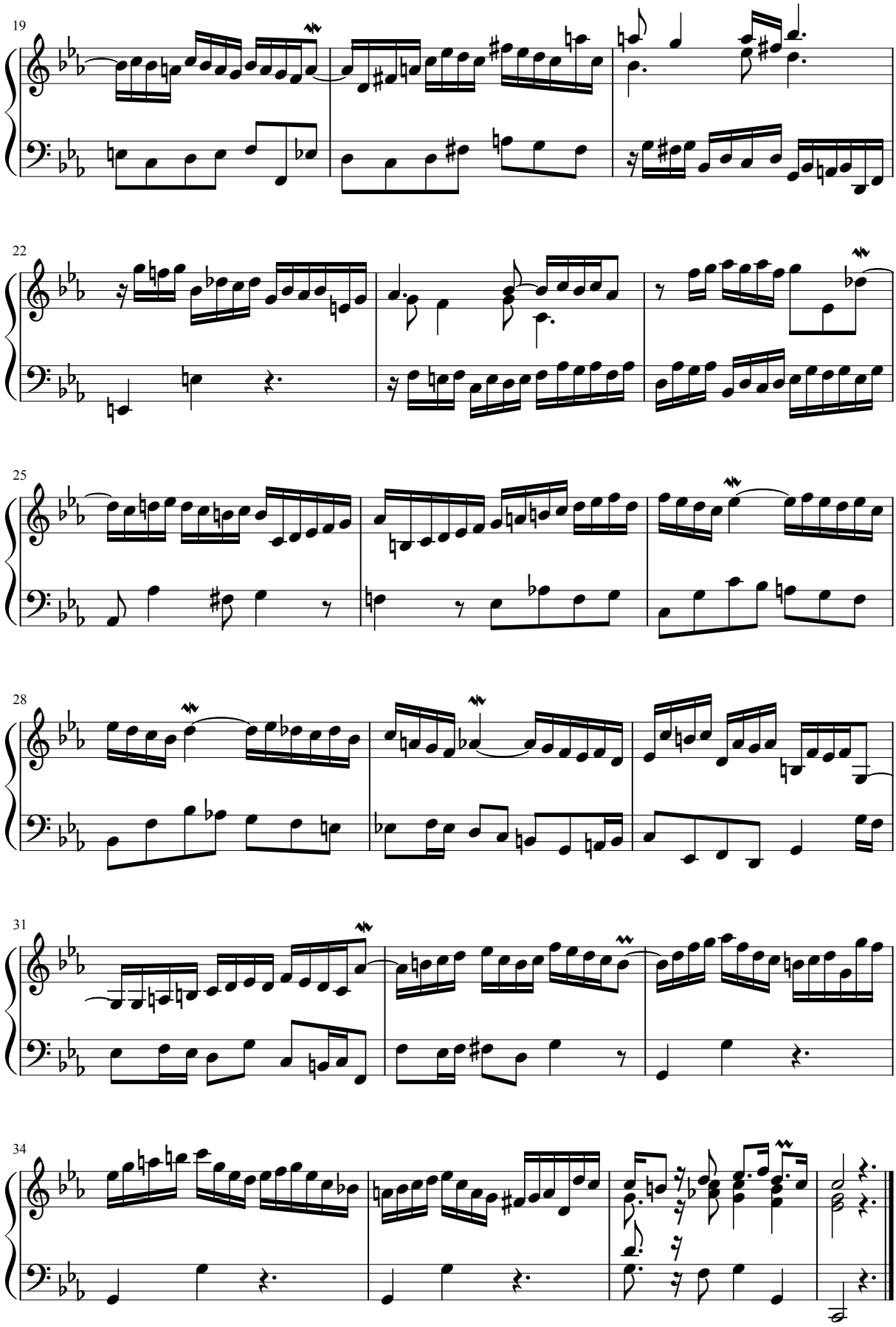
Präludium in c-Moll

Aaron Andrew Hunt

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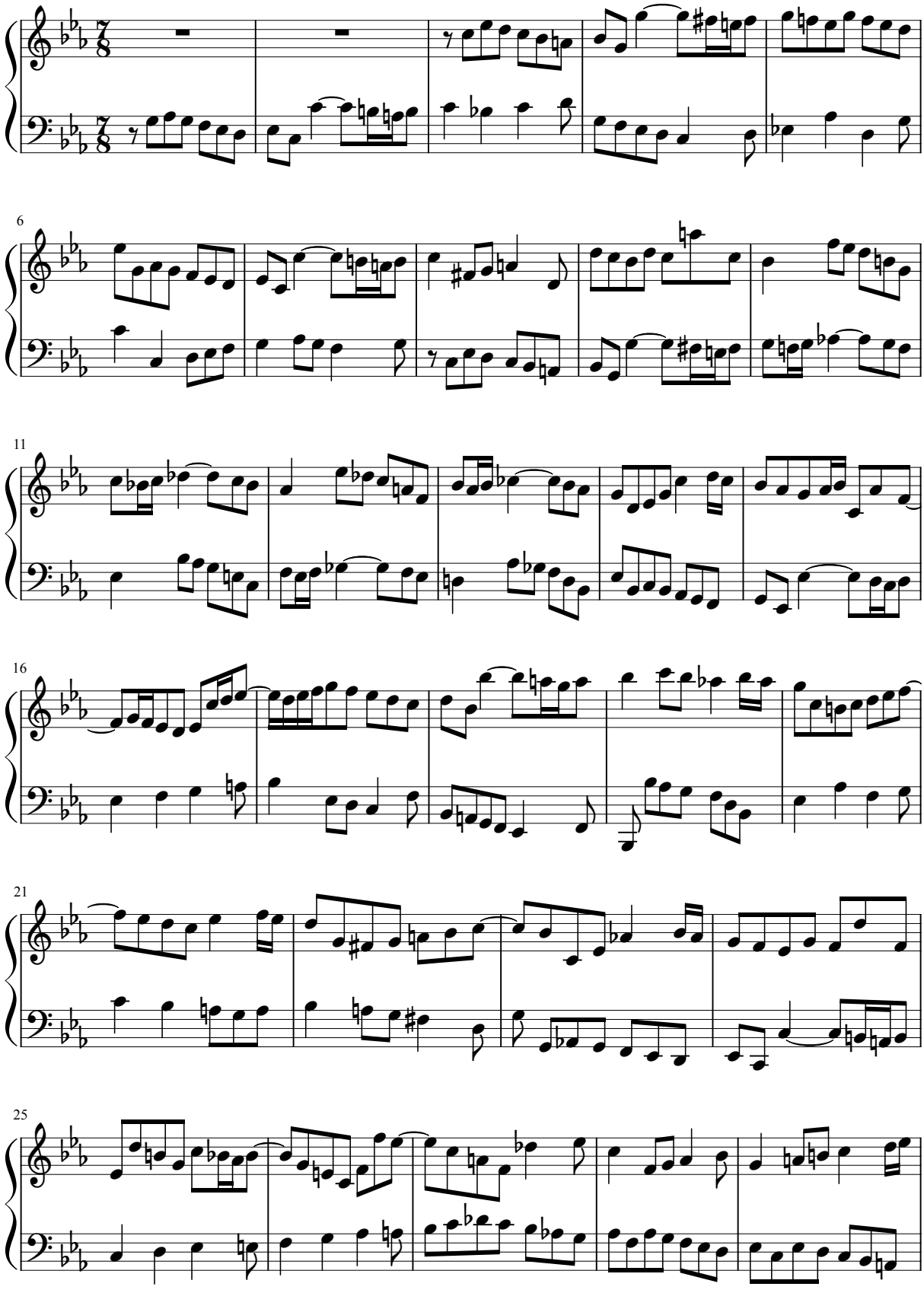
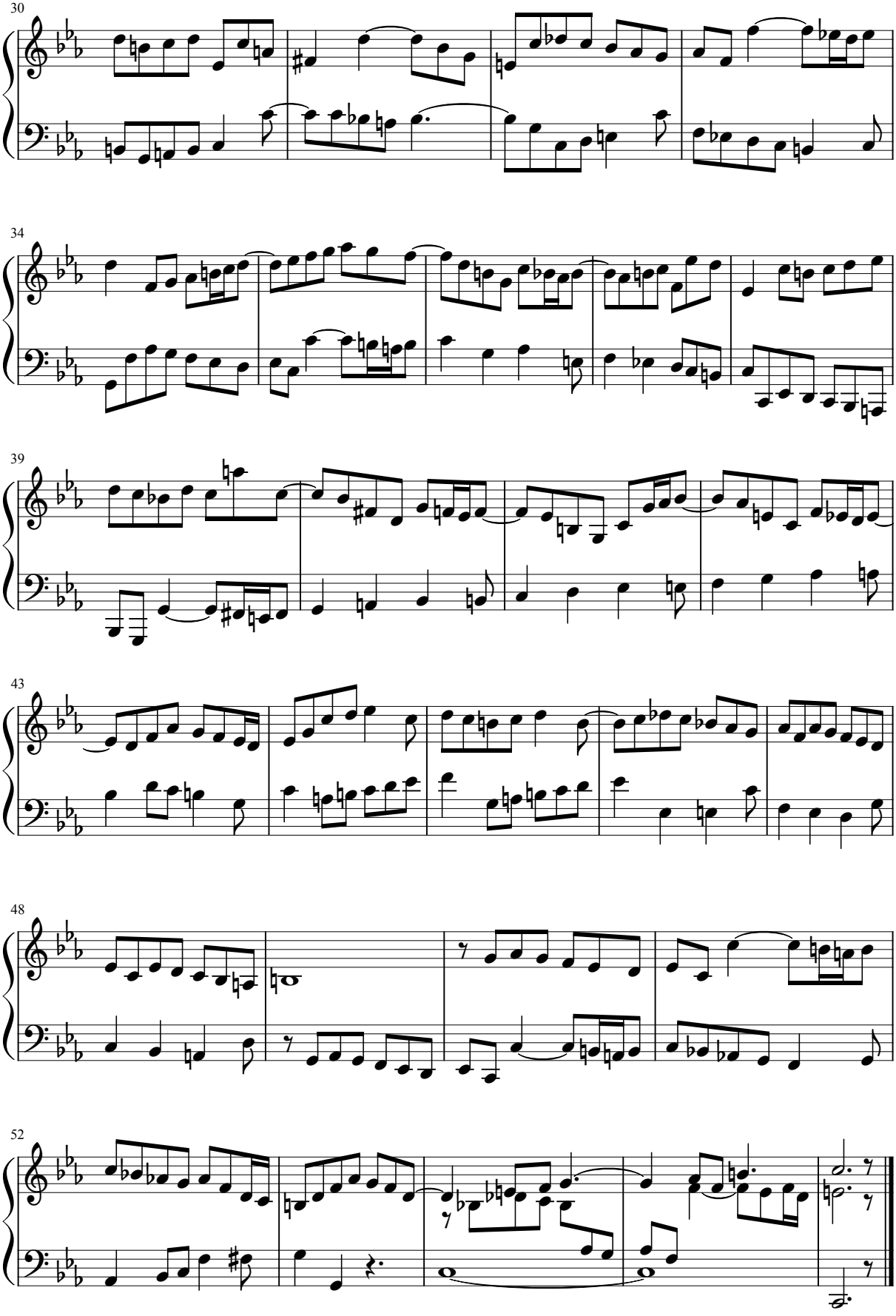
Fuga in c-Moll

Aaron Andrew Hunt

a2

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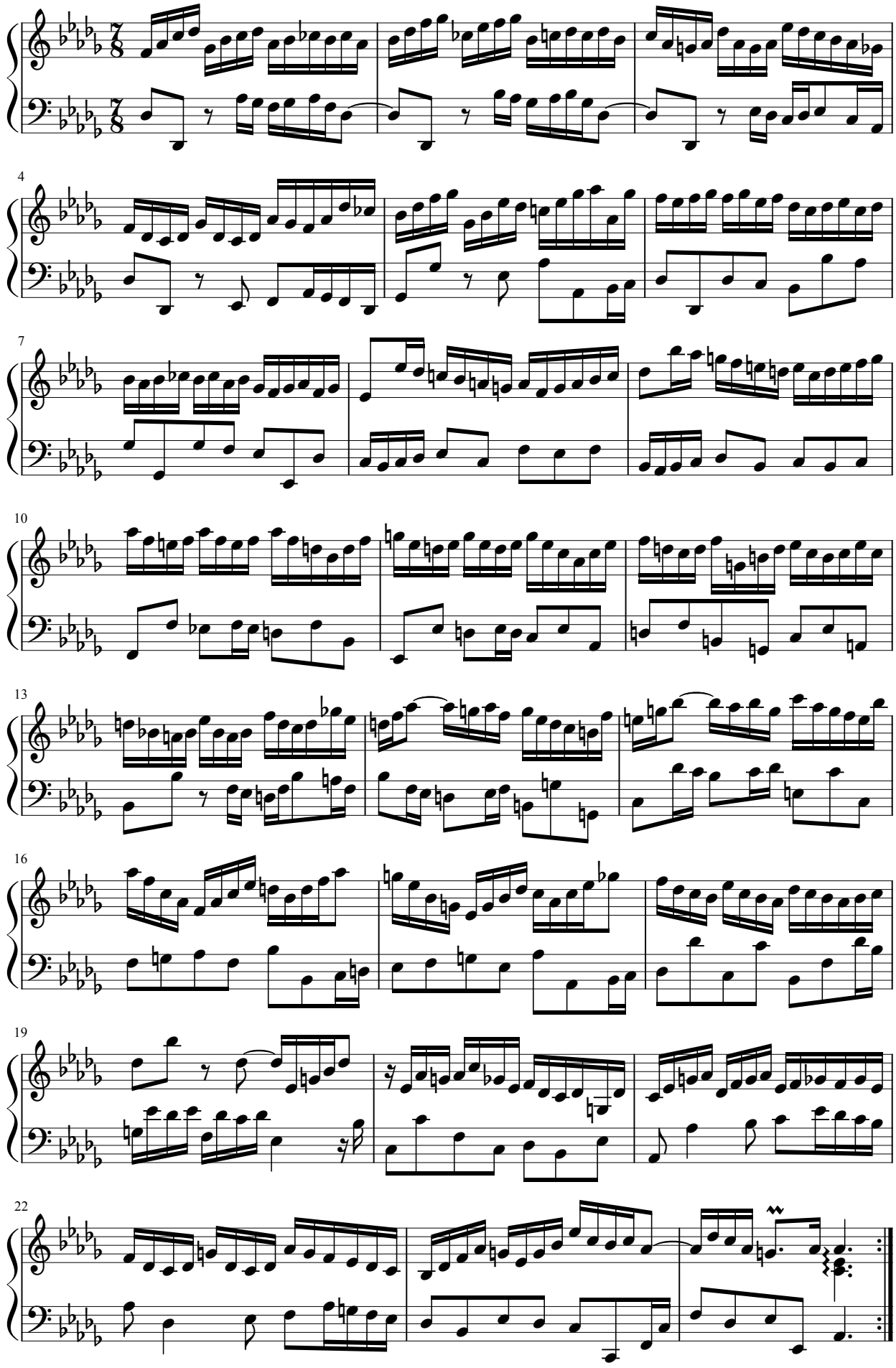
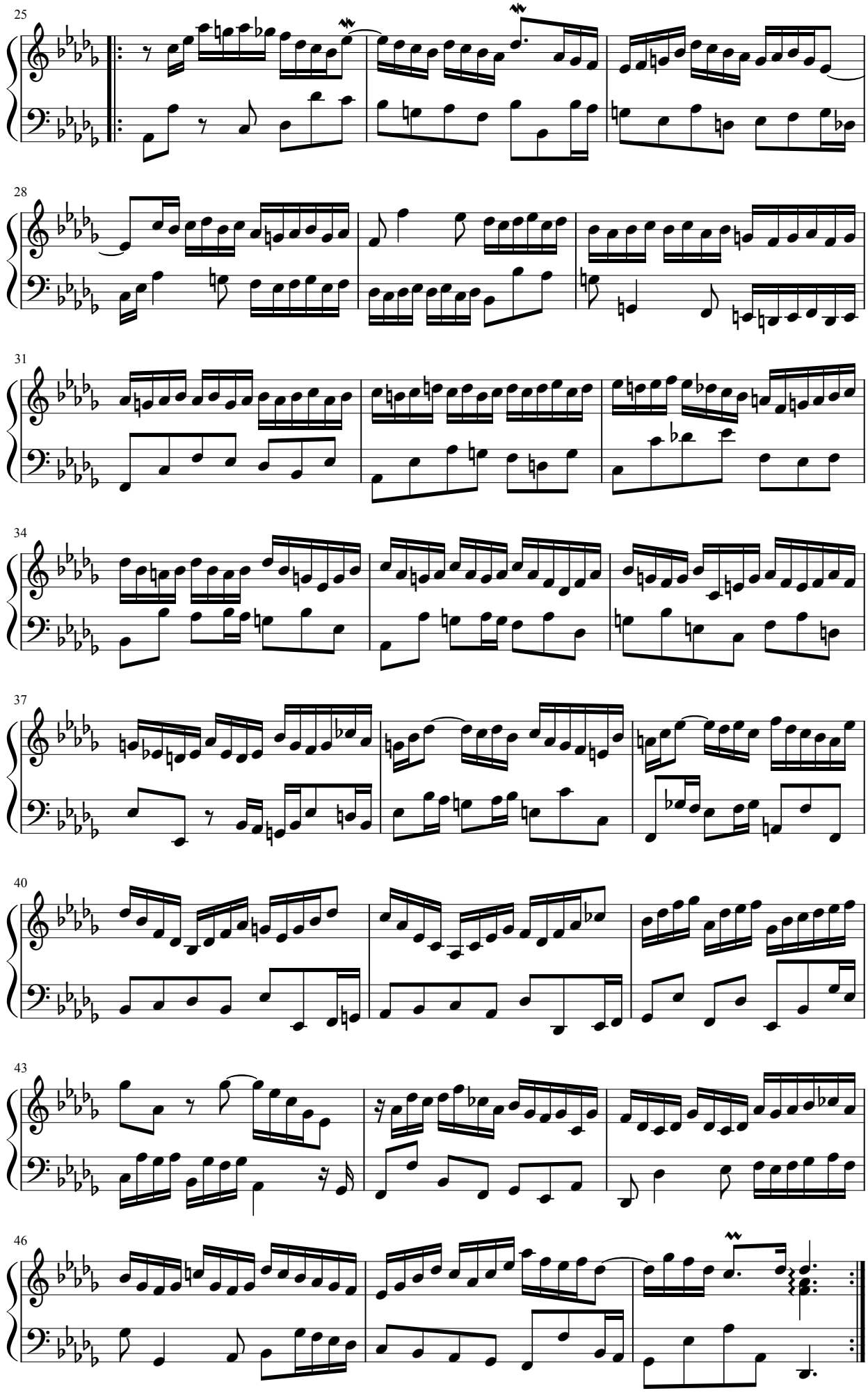
Präludium in Des-Dur

Aaron Andrew Hunt



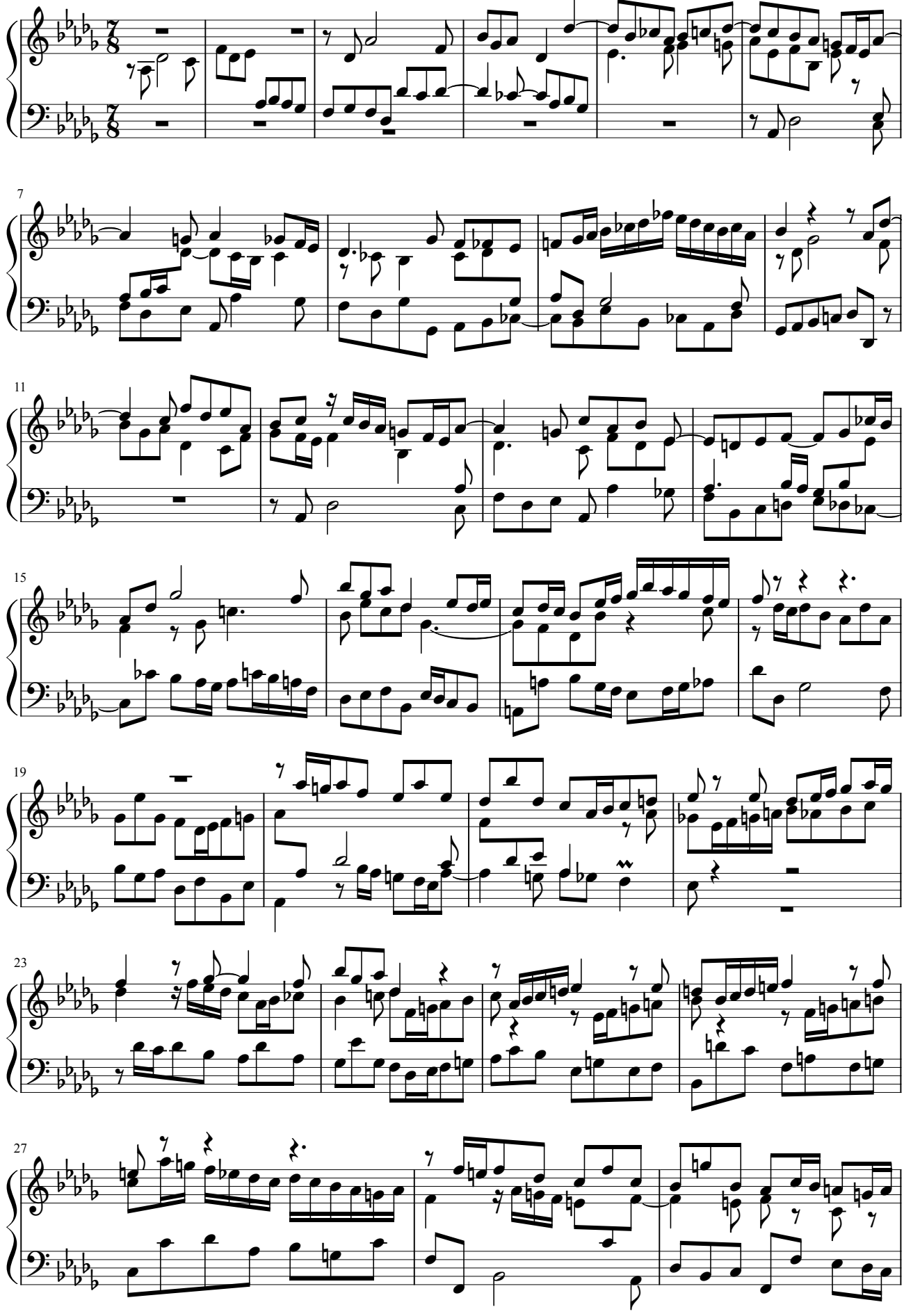
25./26. April 2020

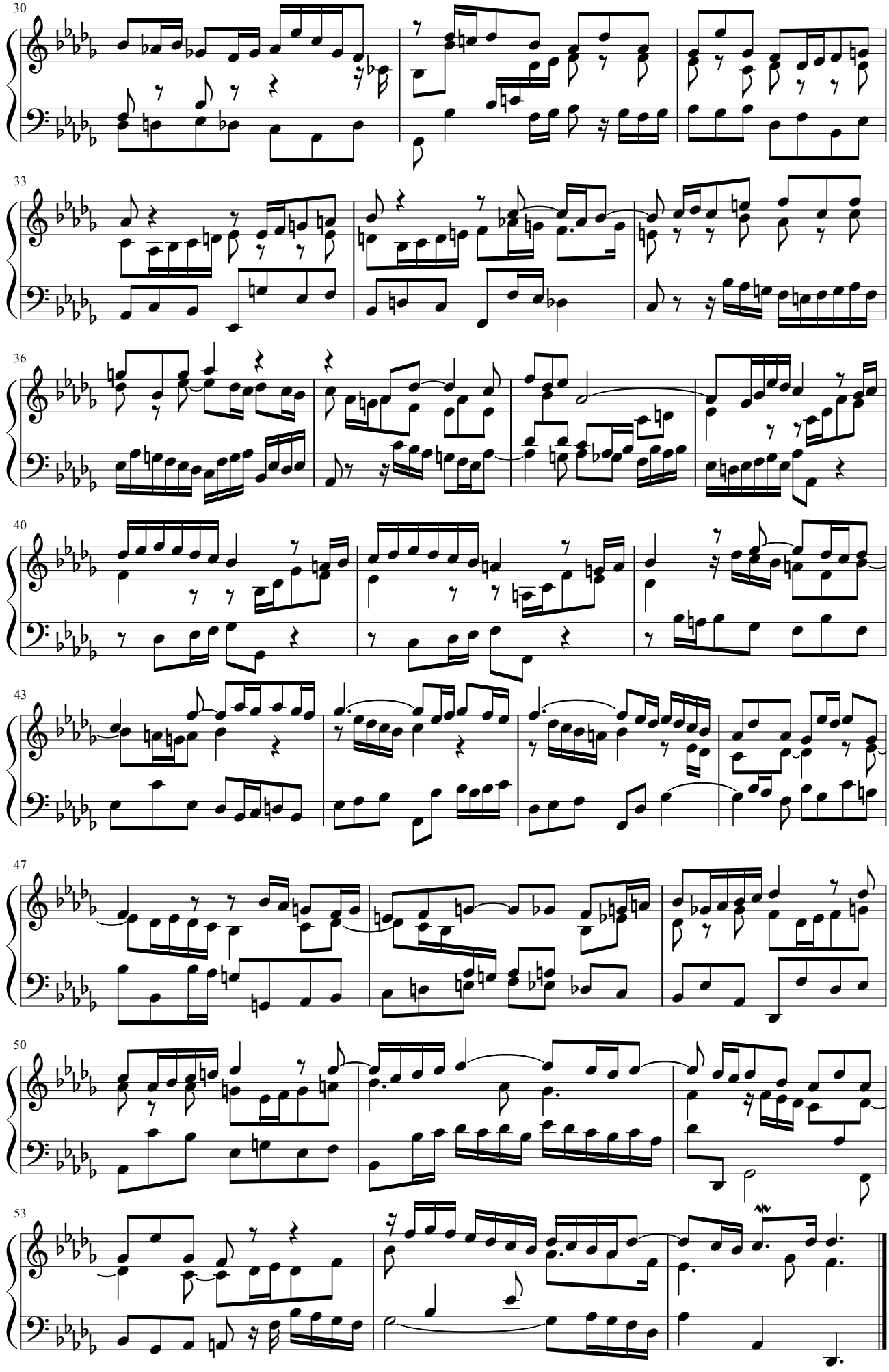


Fuga in Des-Dur

Aaron Andrew Hunt

a3

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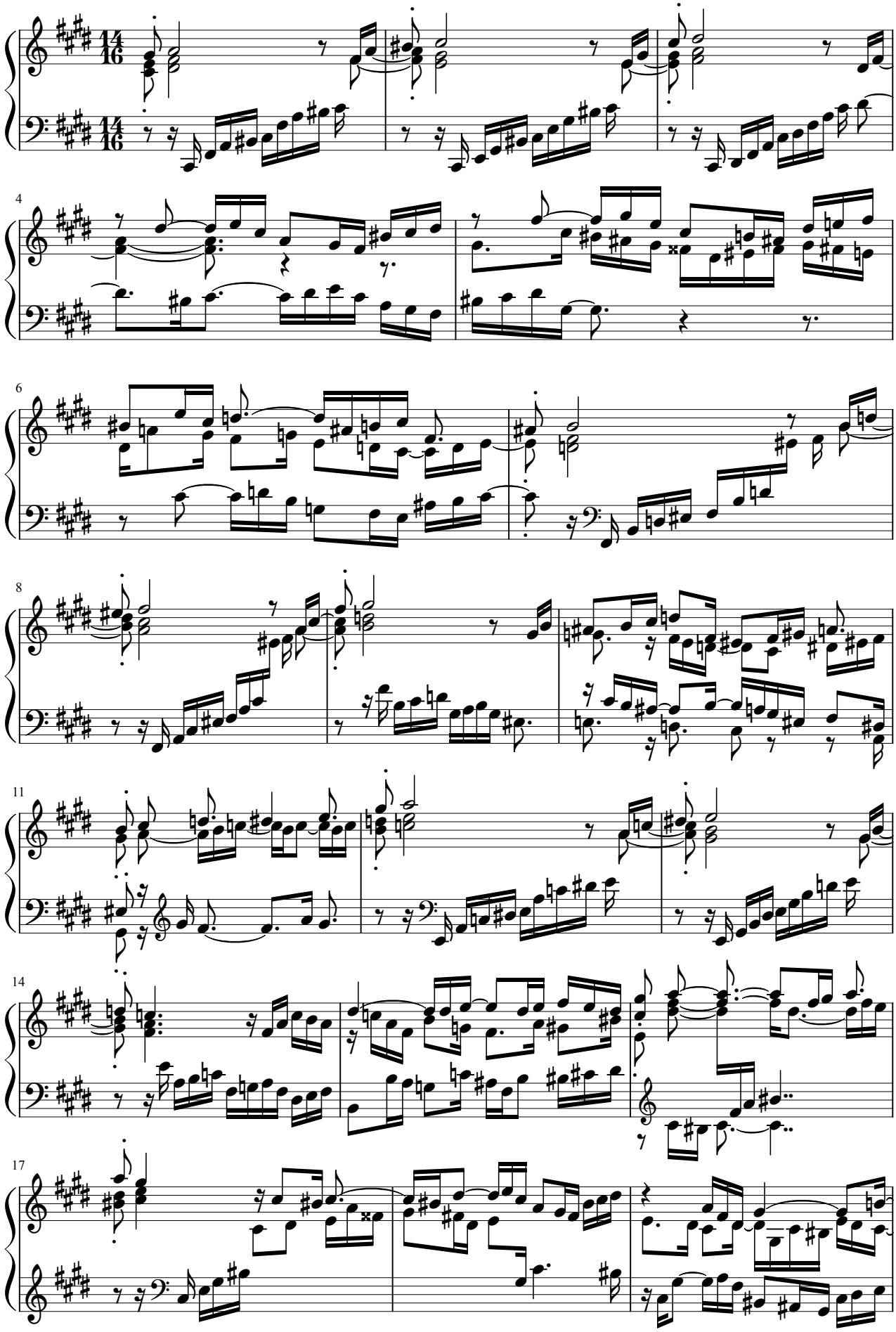
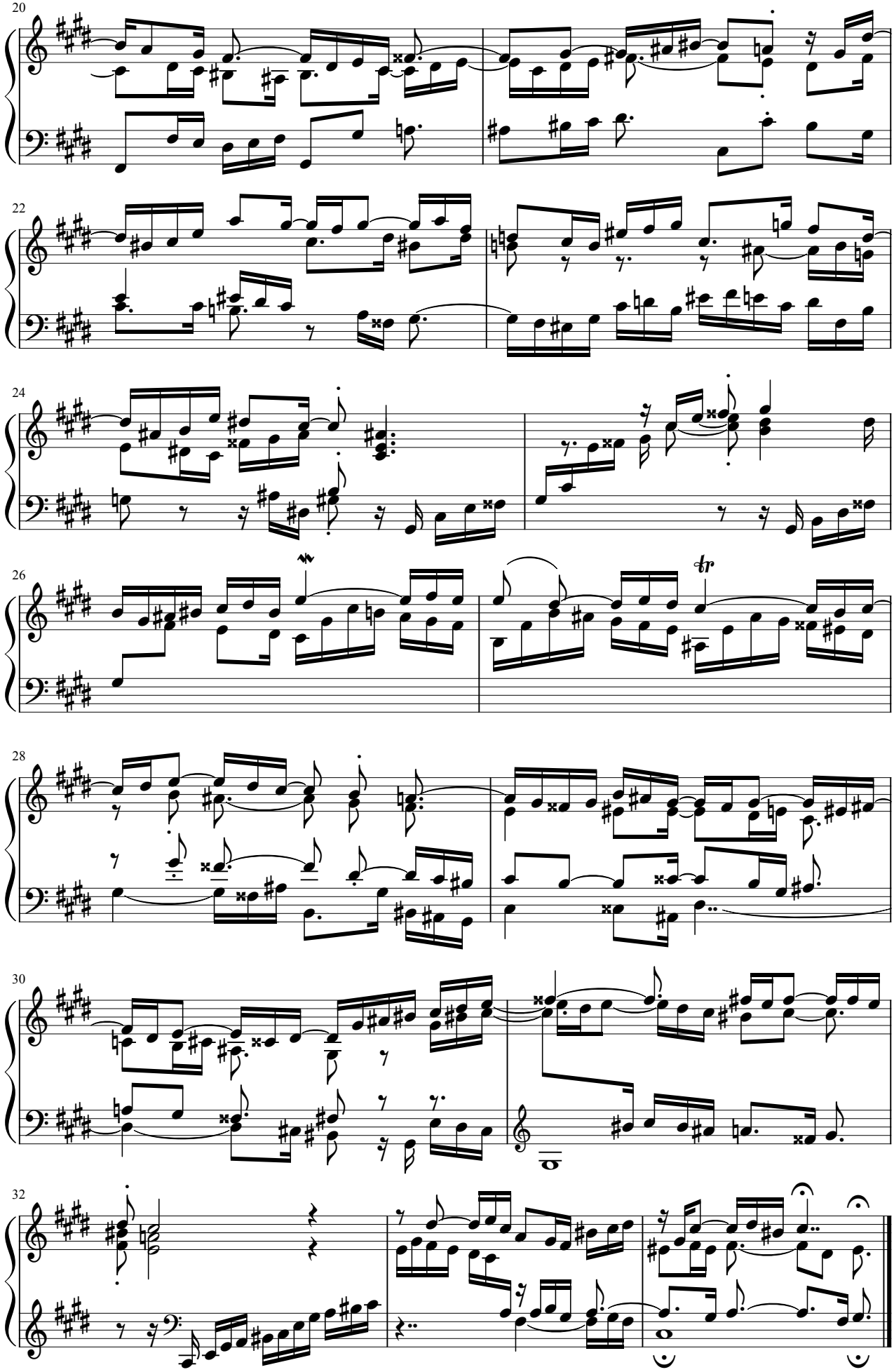
Präludium in cis-Moll

Aaron Andrew Hunt



29. März / 1. April 2020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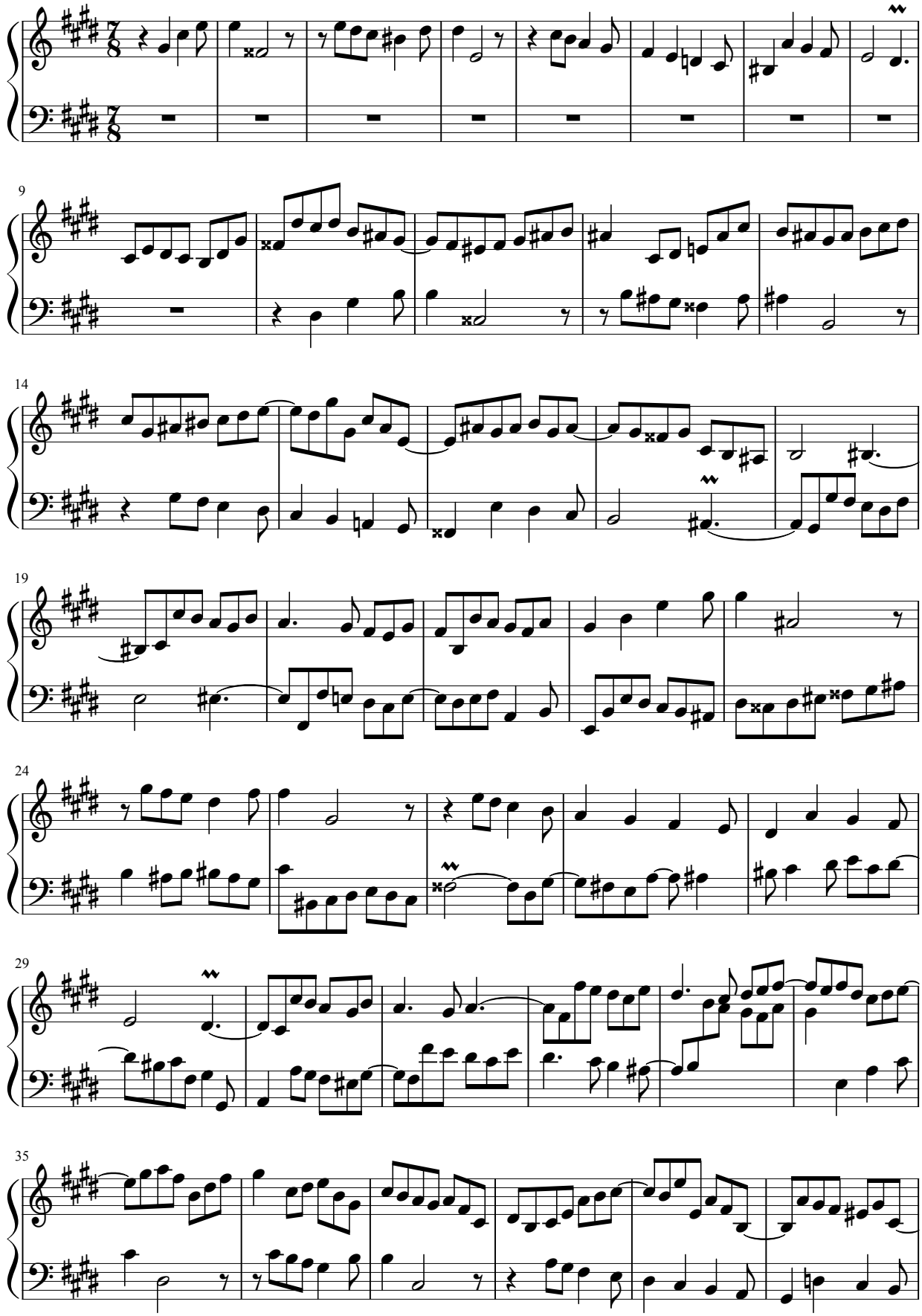
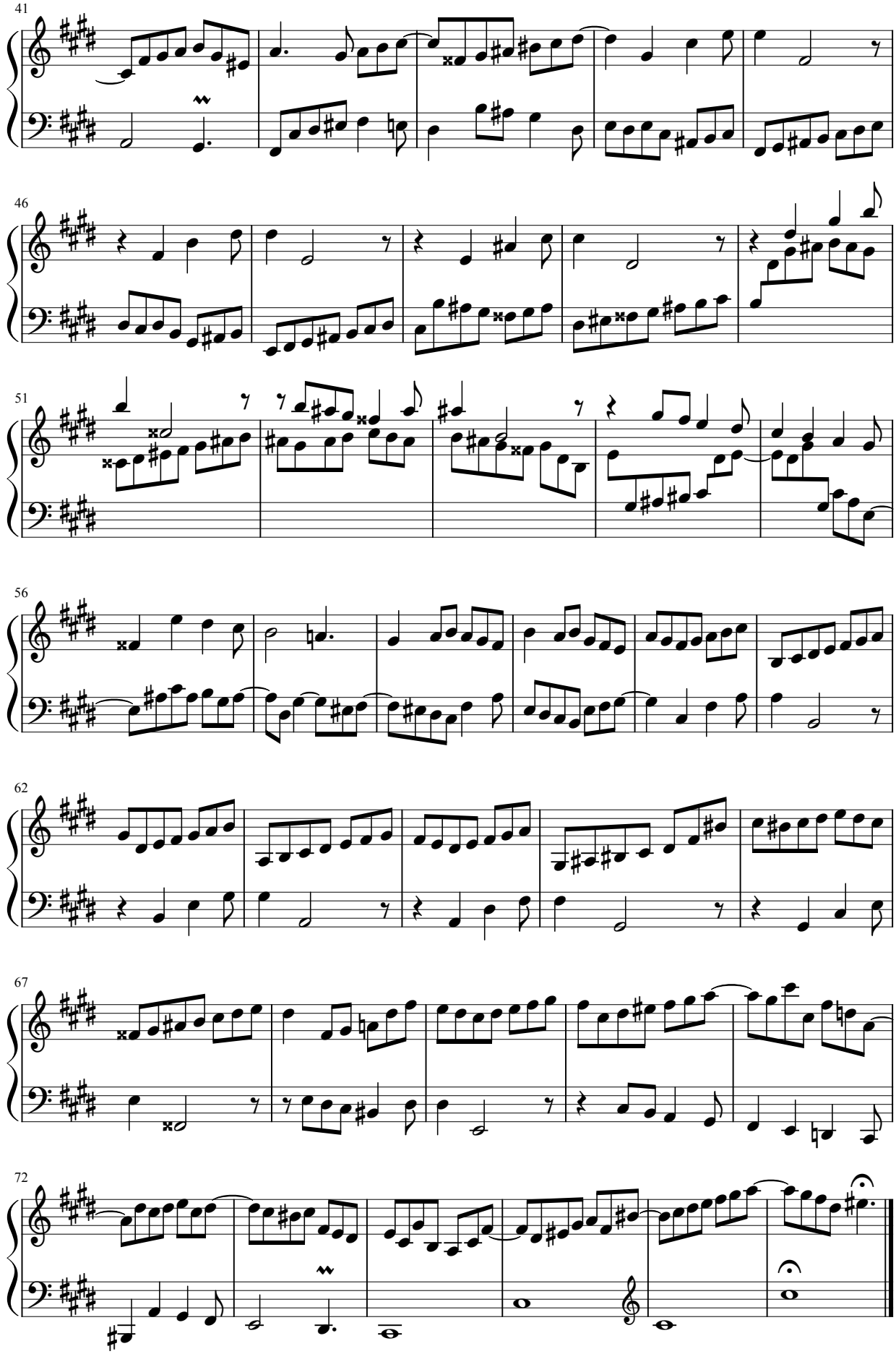
Fuga in cis-Moll

Aaron Andrew Hunt

a2

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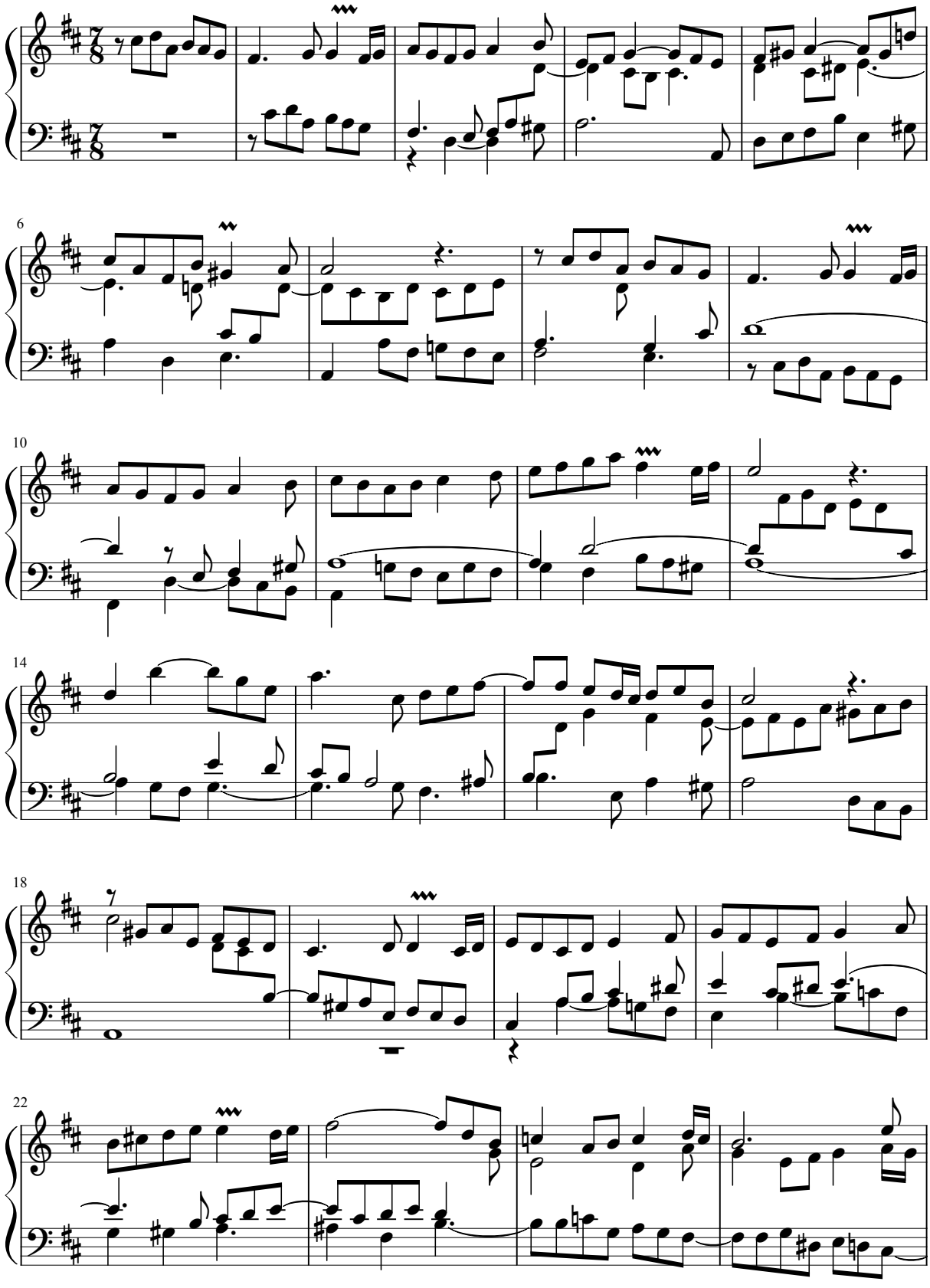
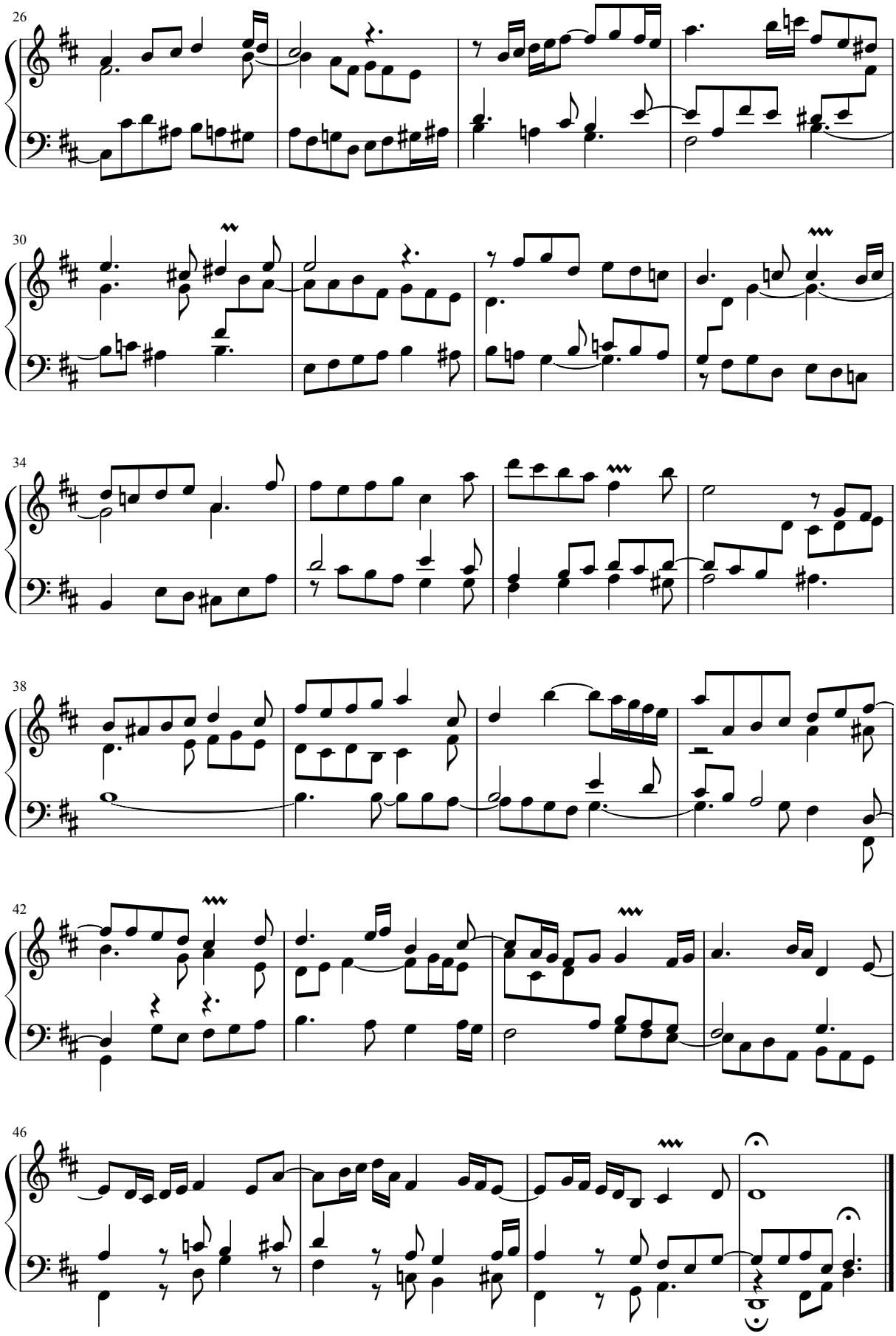
Präludium in D-Dur

Aaron Andrew Hunt

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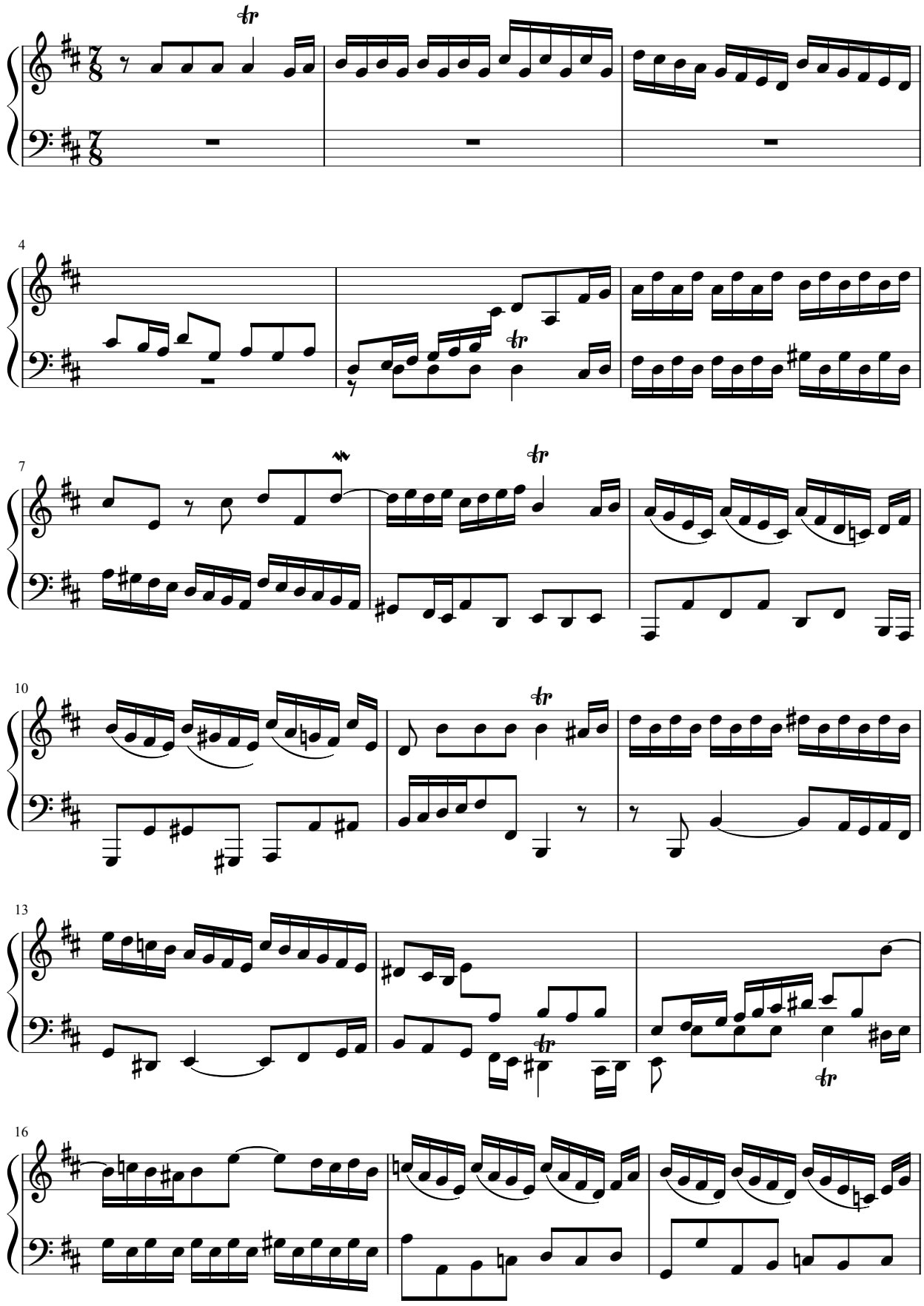
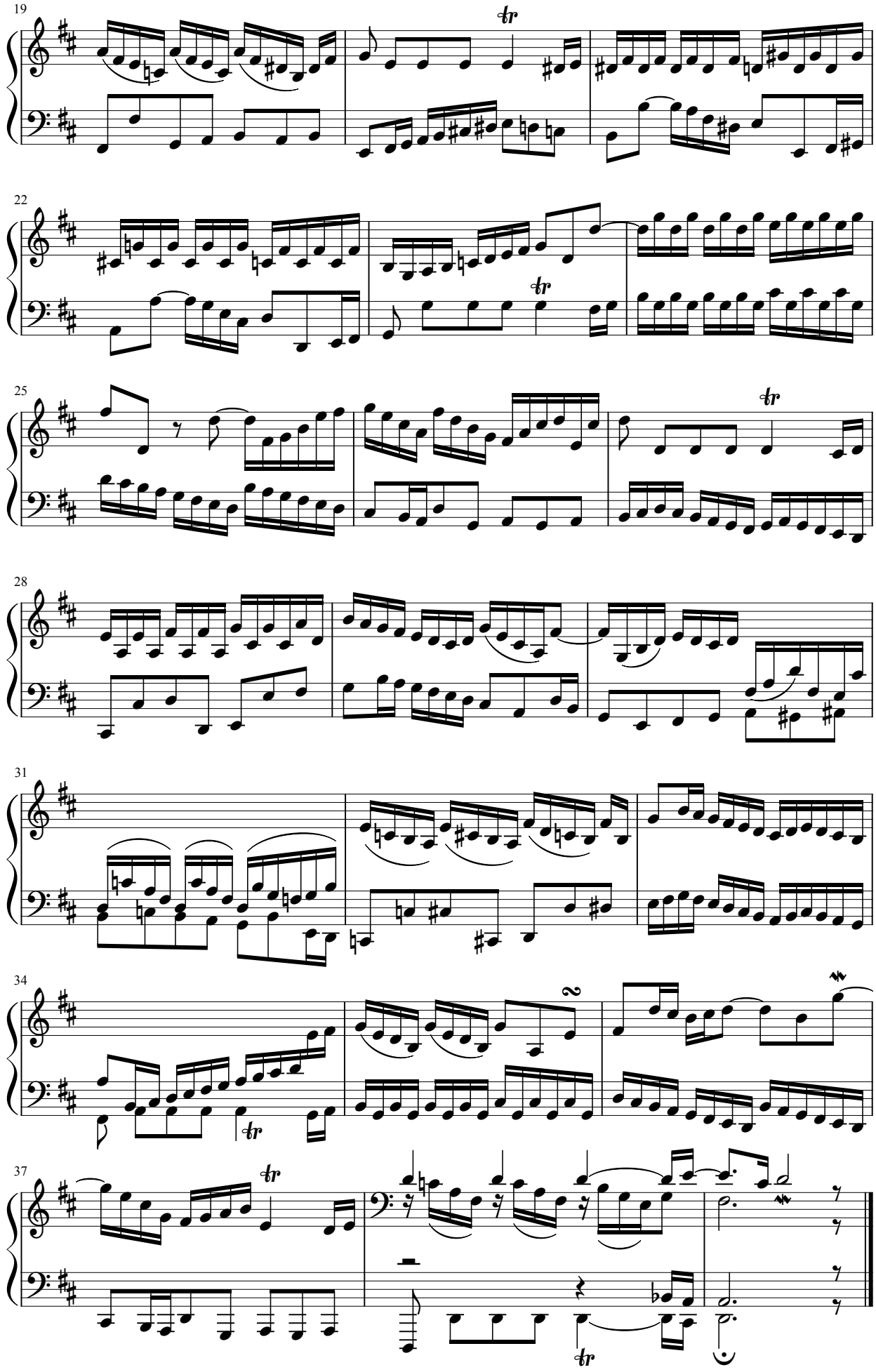
Fuga in D-Dur

a2

Aaron Andrew Hunt

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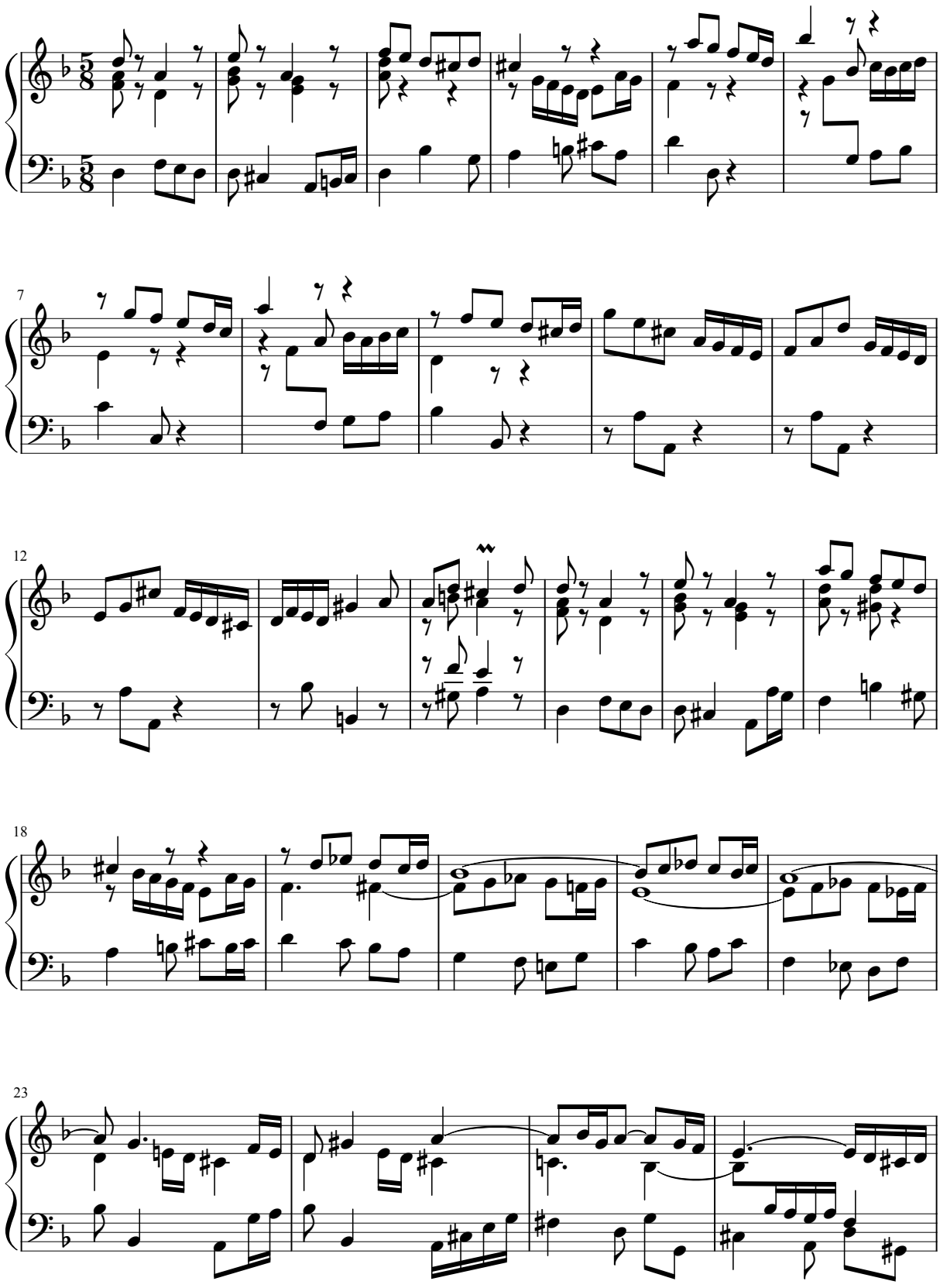
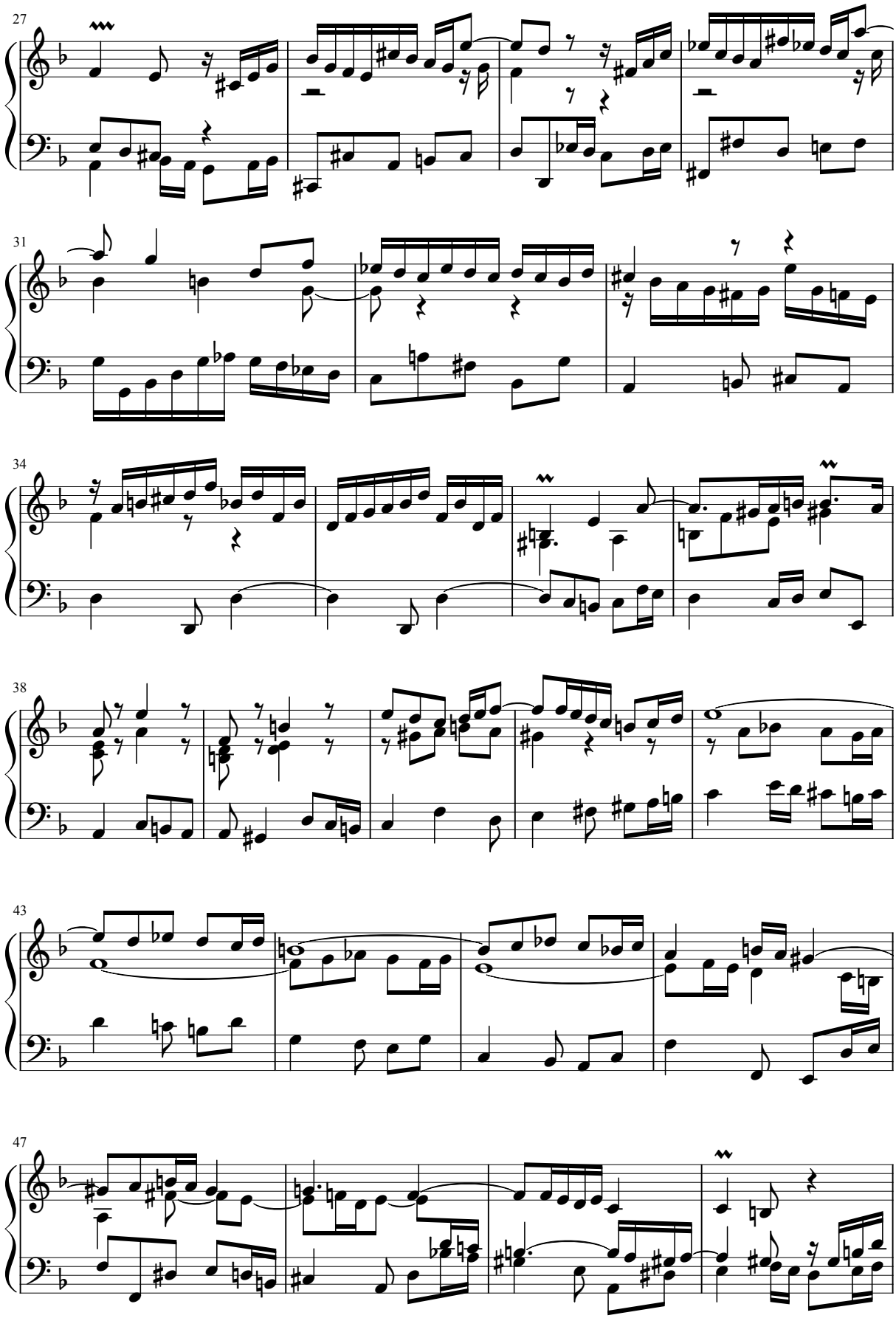
Präludium in d-Moll

Aaron Andrew Hunt

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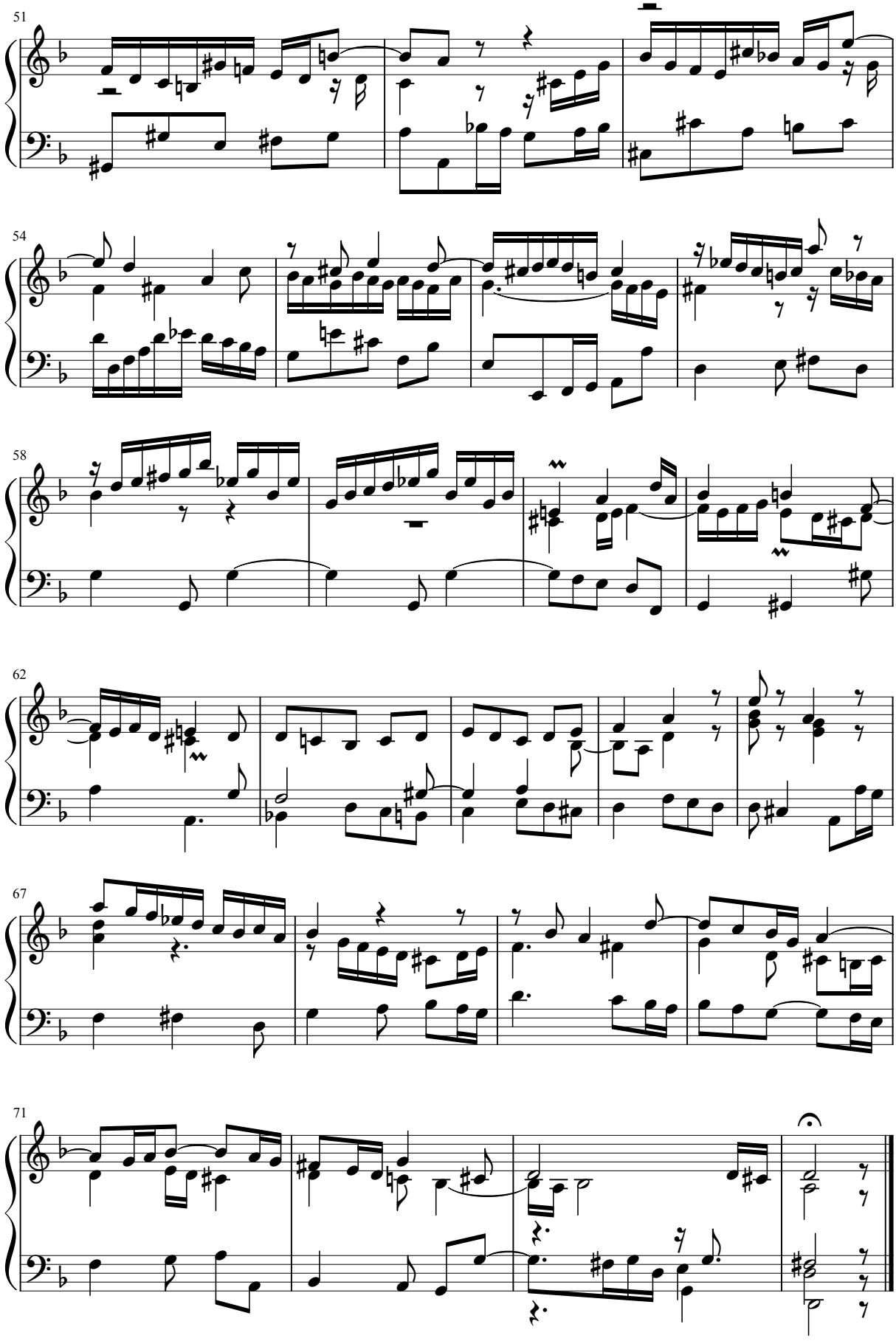
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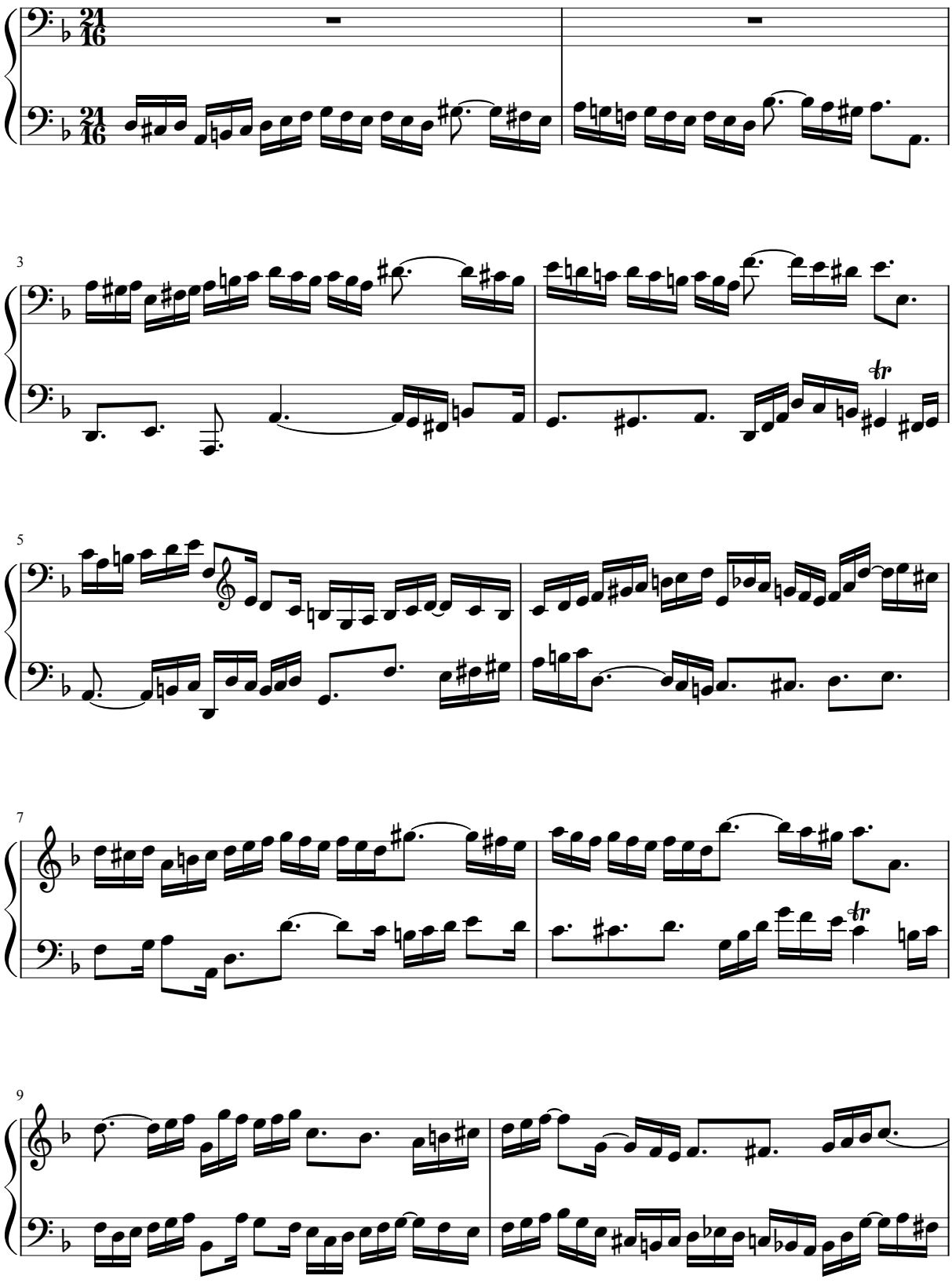
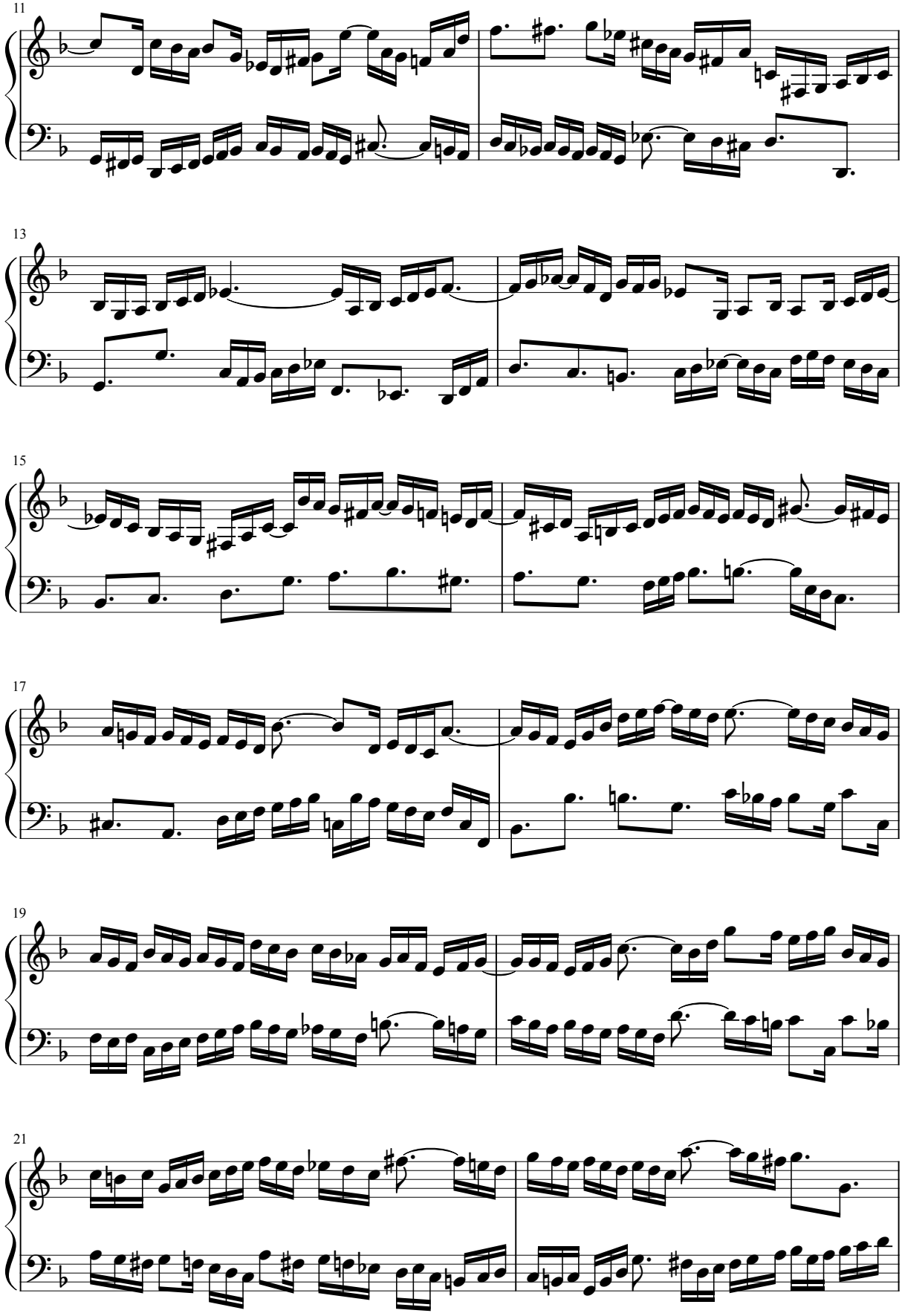
Fuga in d-Moll

Aaron Andrew Hunt

a2

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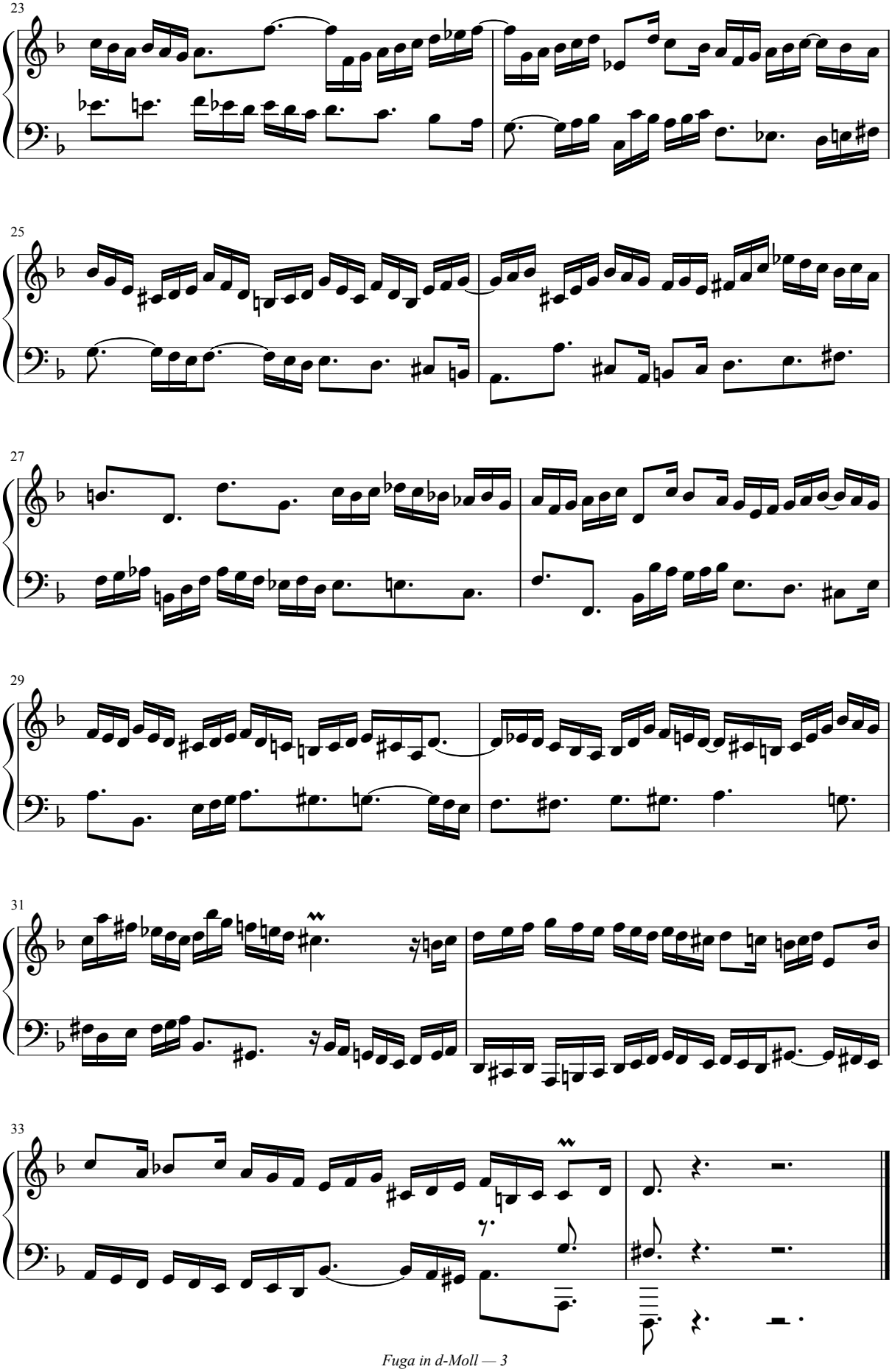
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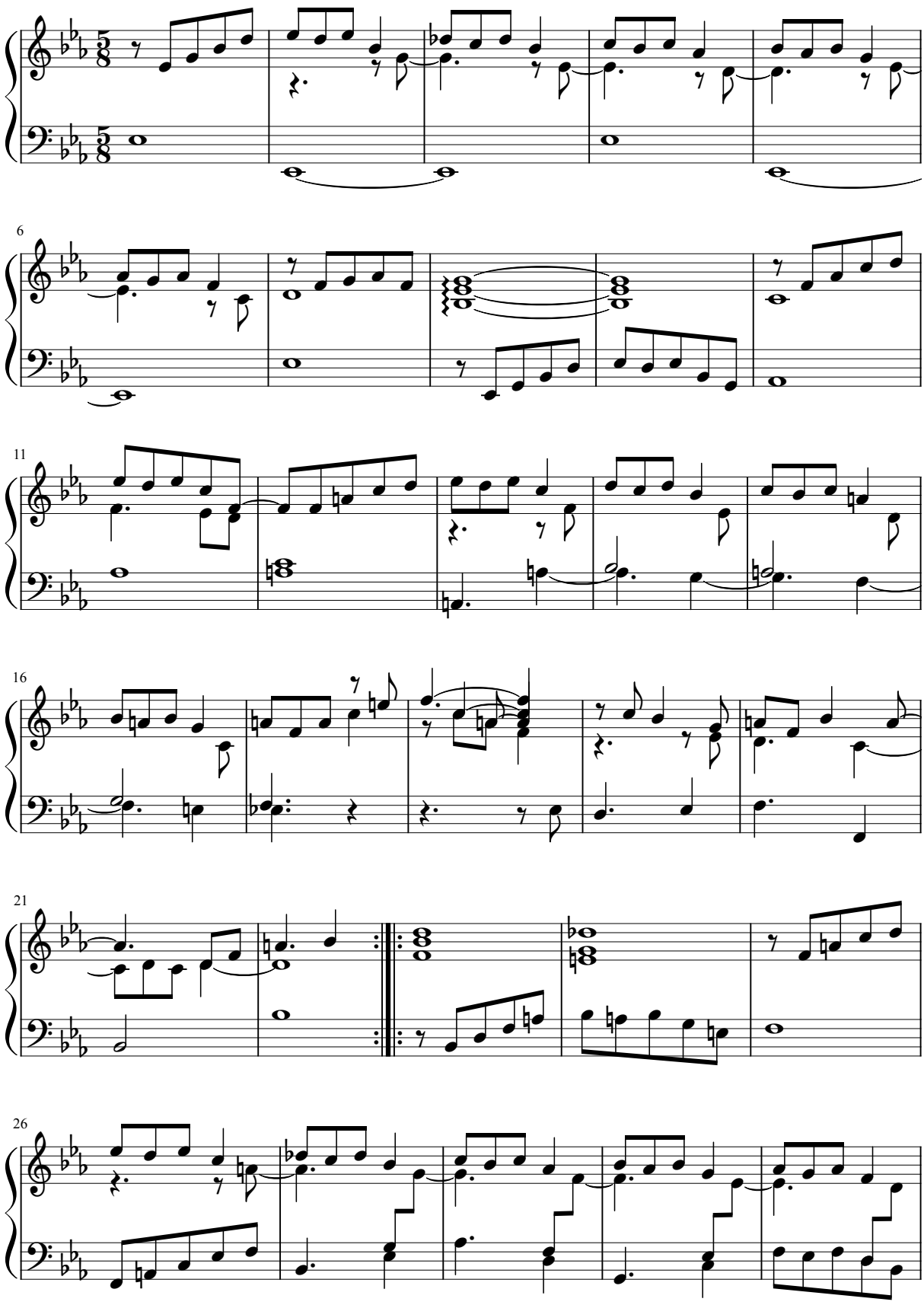
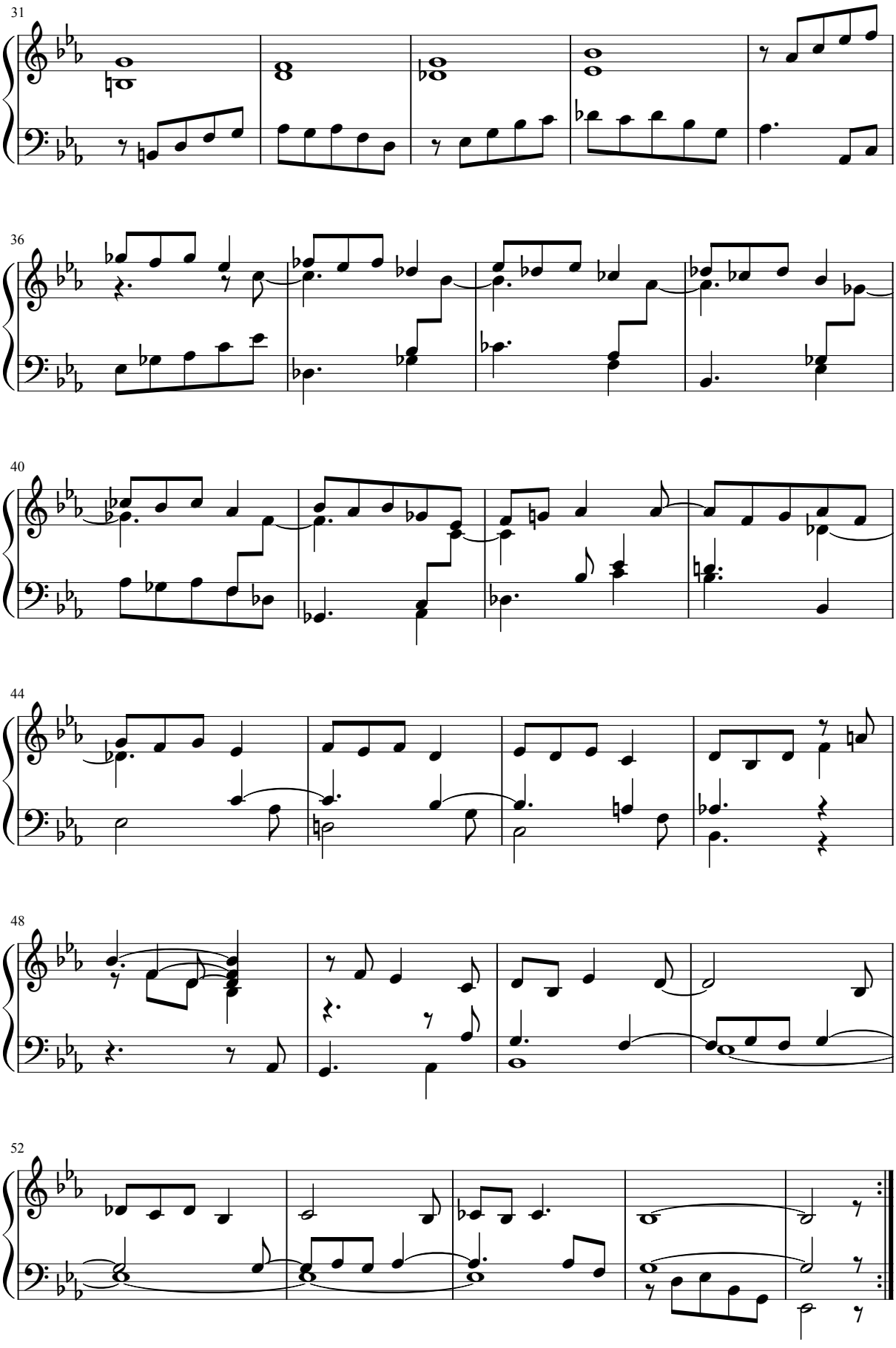
Präludium in Es-Dur

Aaron Andrew Hunt

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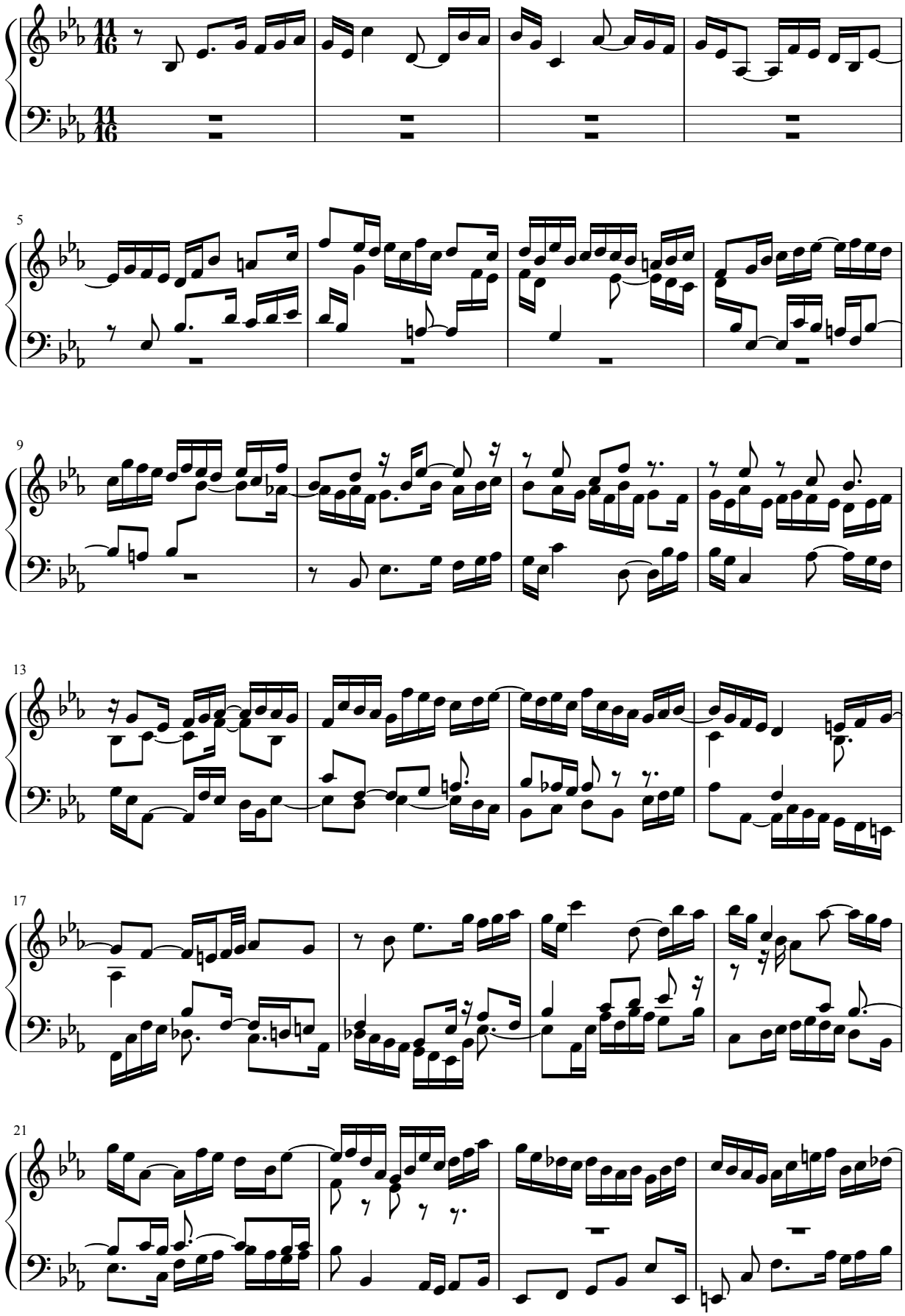
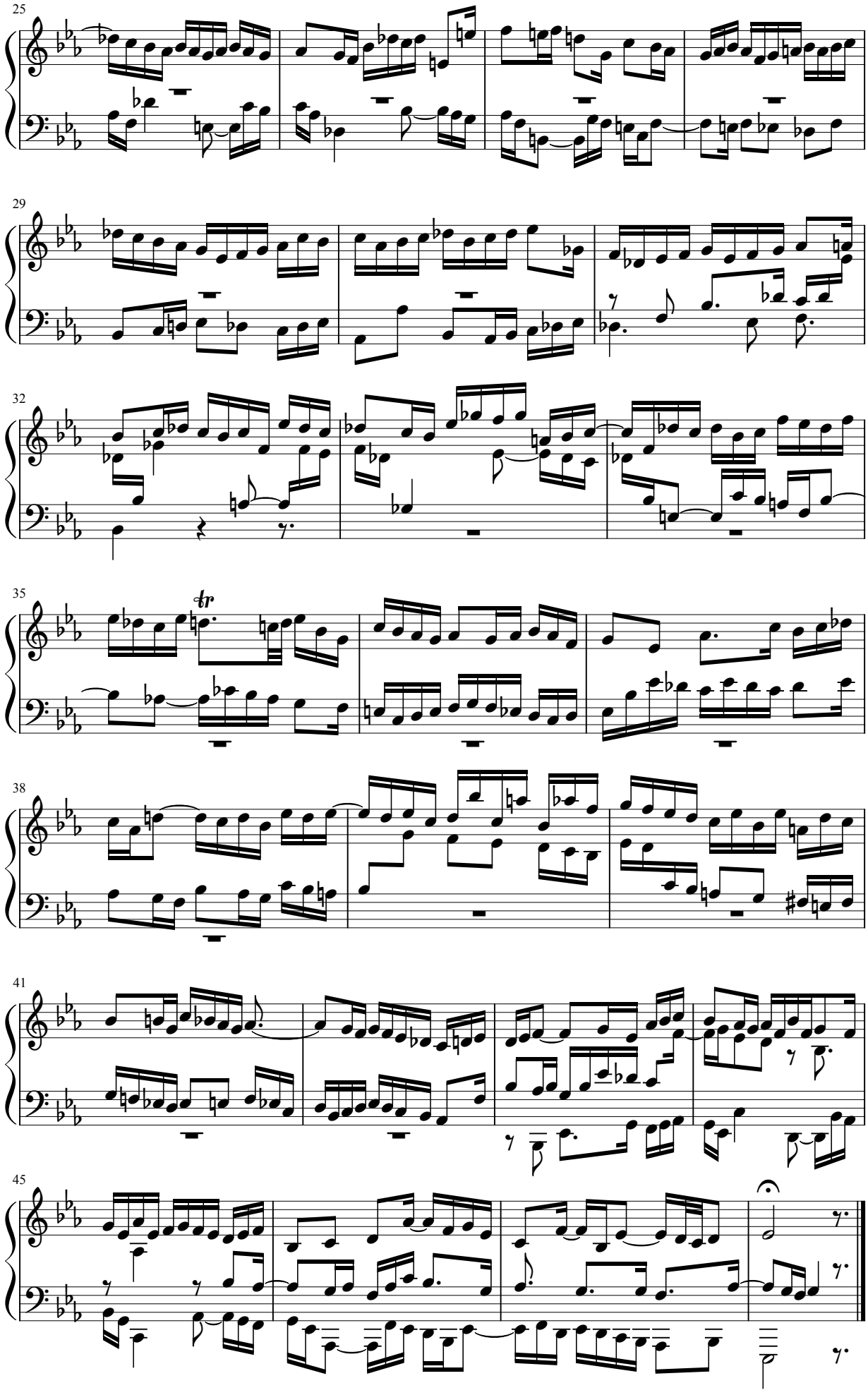
Fuga in Es-Dur

Aaron Andrew Hunt

a3

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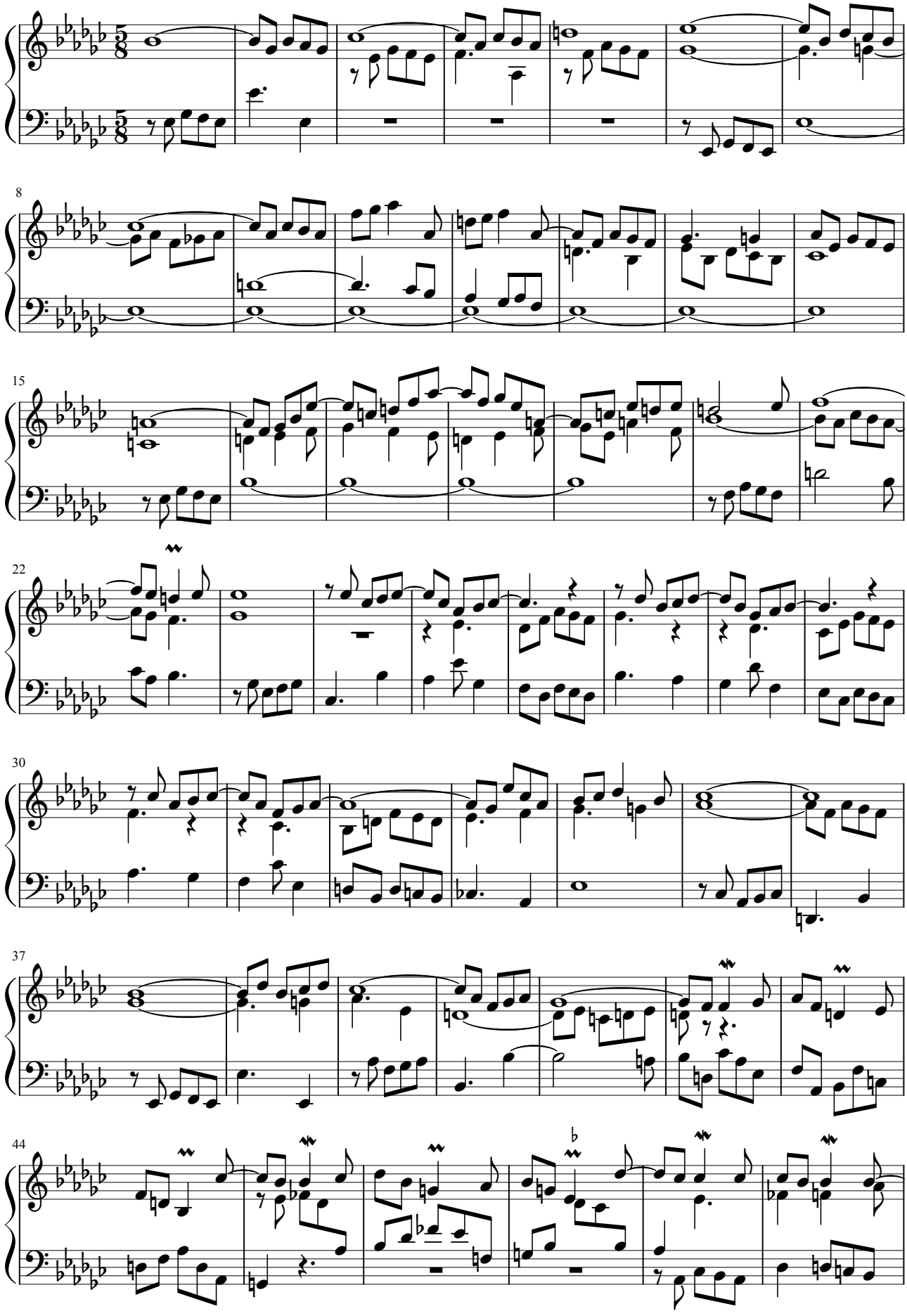
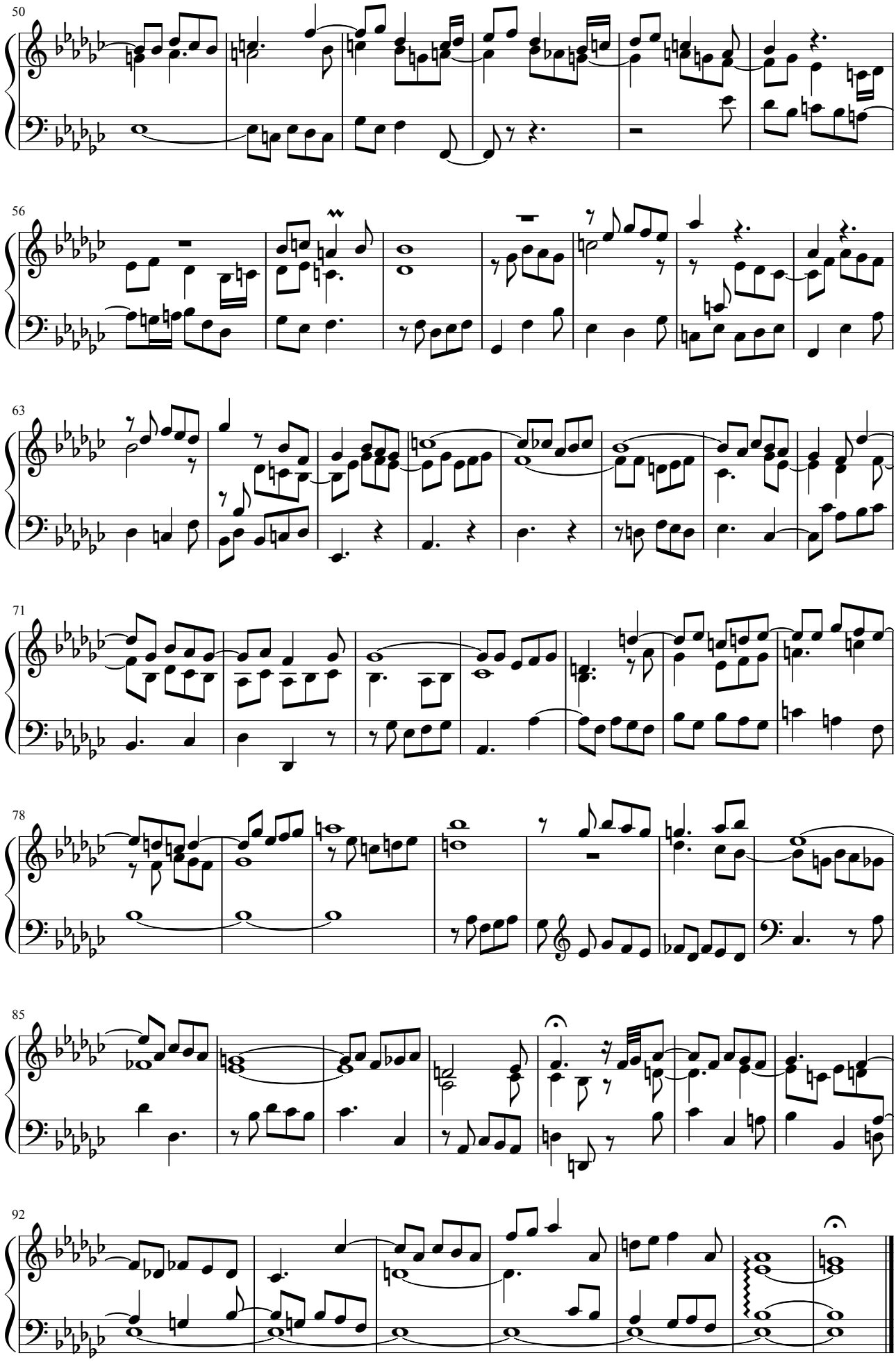
Präludium in es-Moll

Aaron Andrew Hunt

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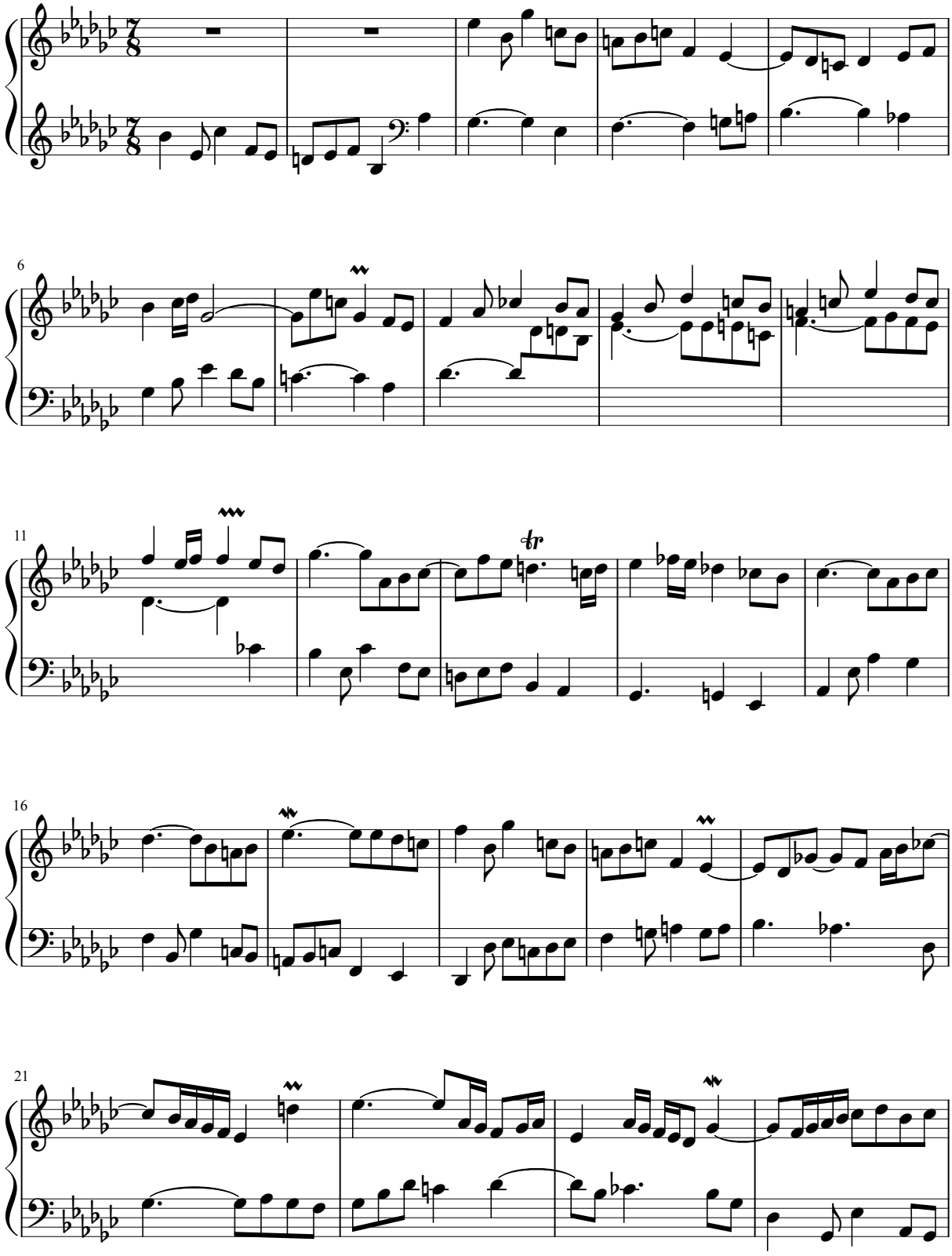
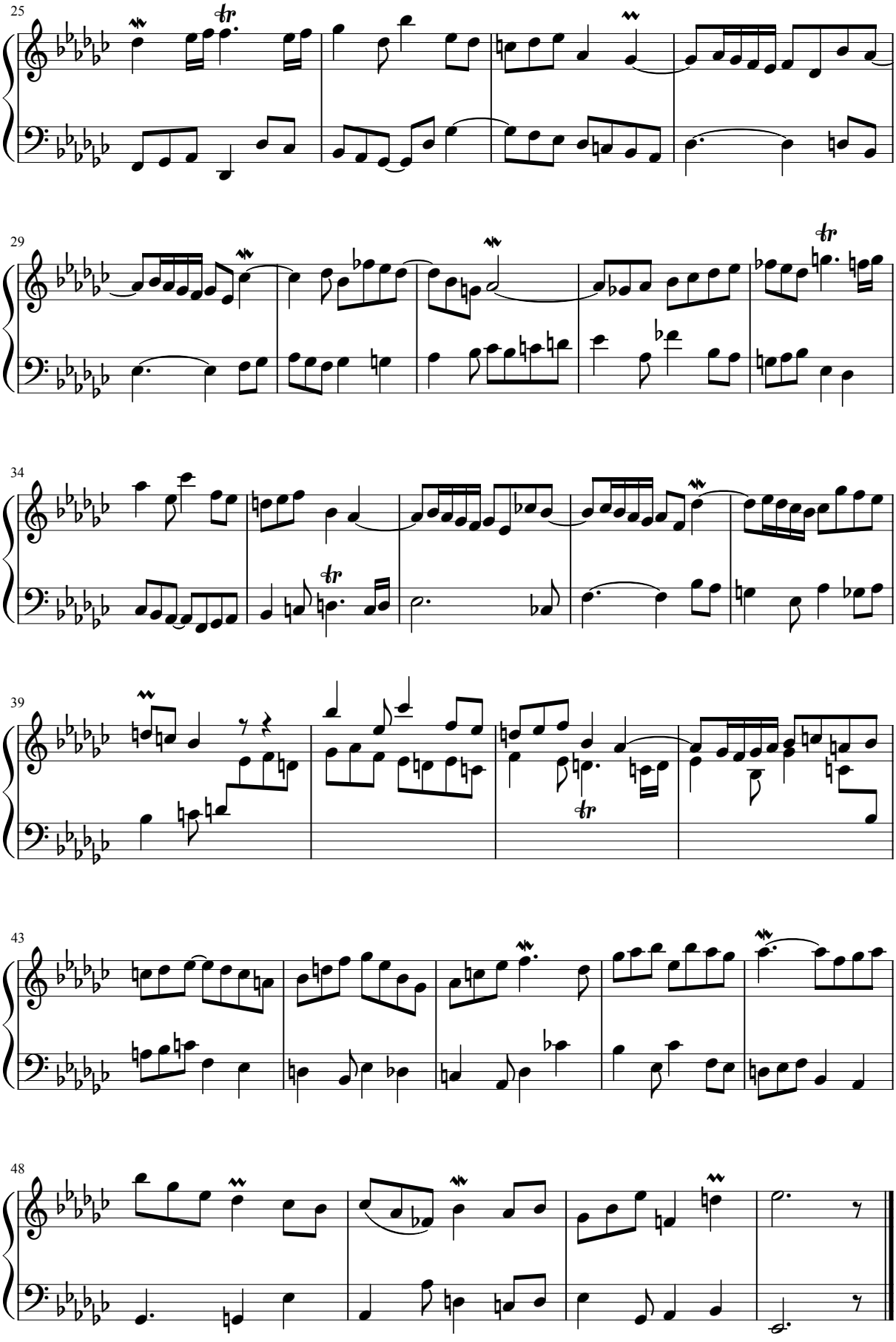
Fuga in es-Moll

a2

Aaron Andrew Hunt

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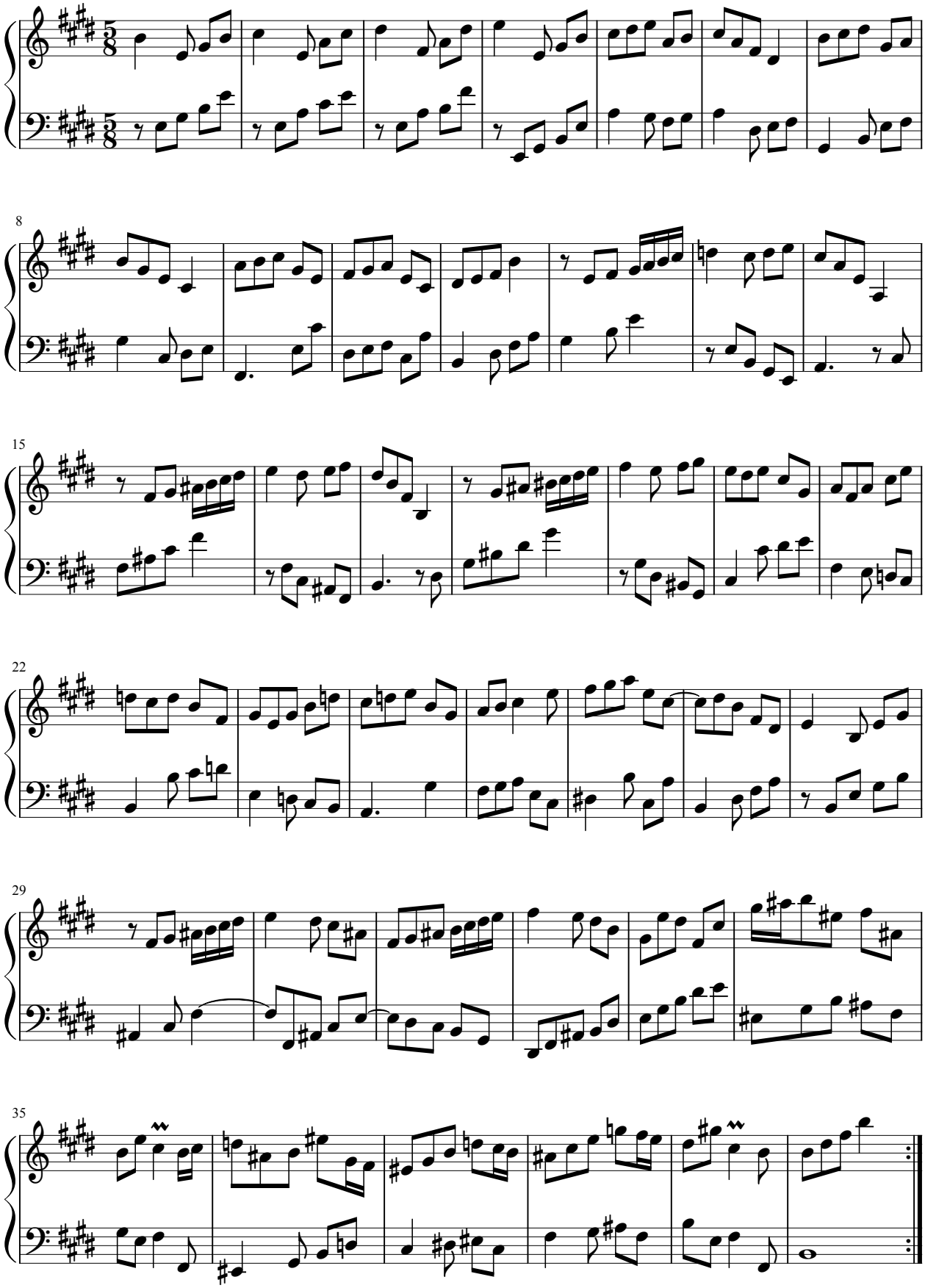
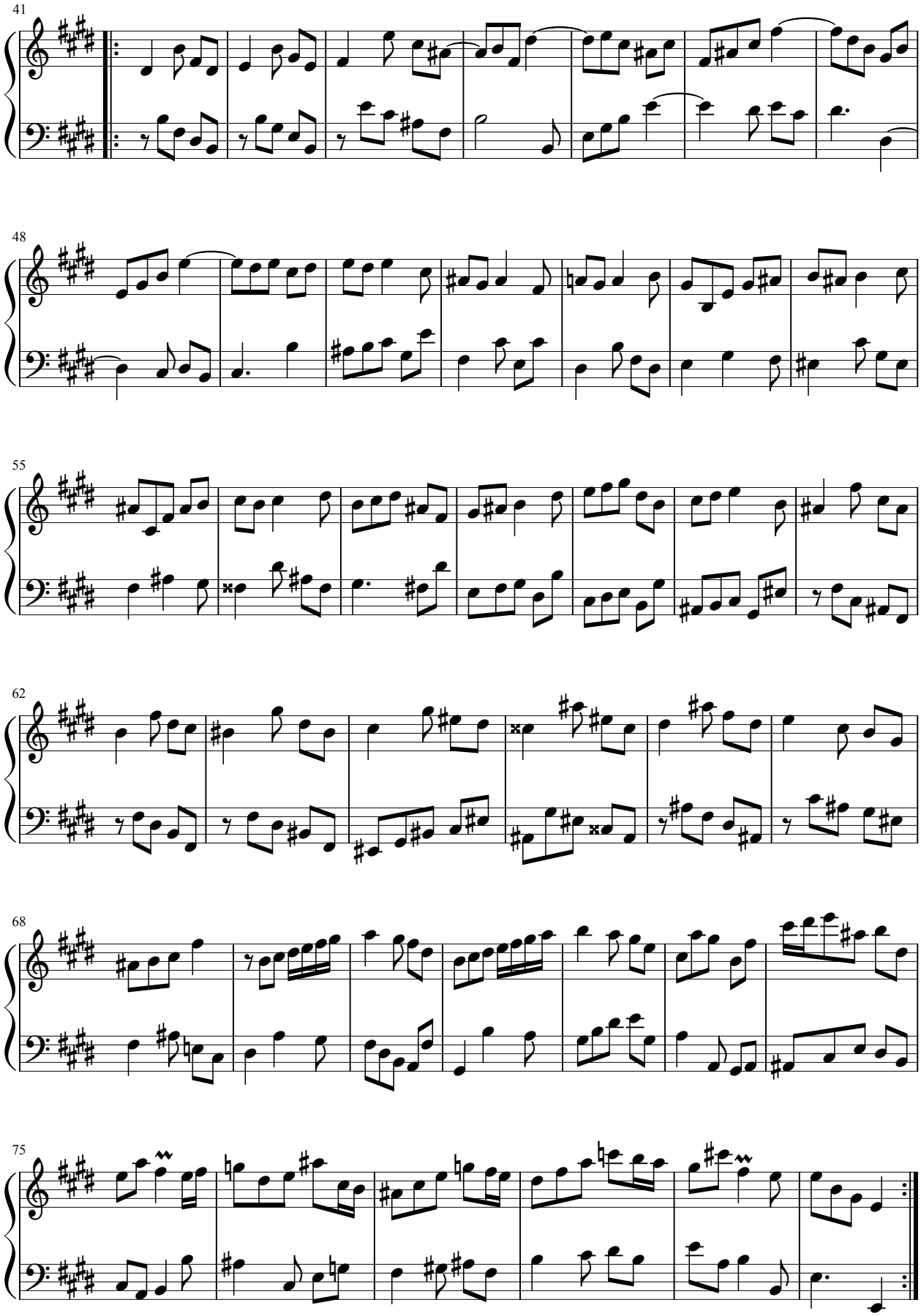
Präludium in E-Dur

Aaron Andrew Hunt

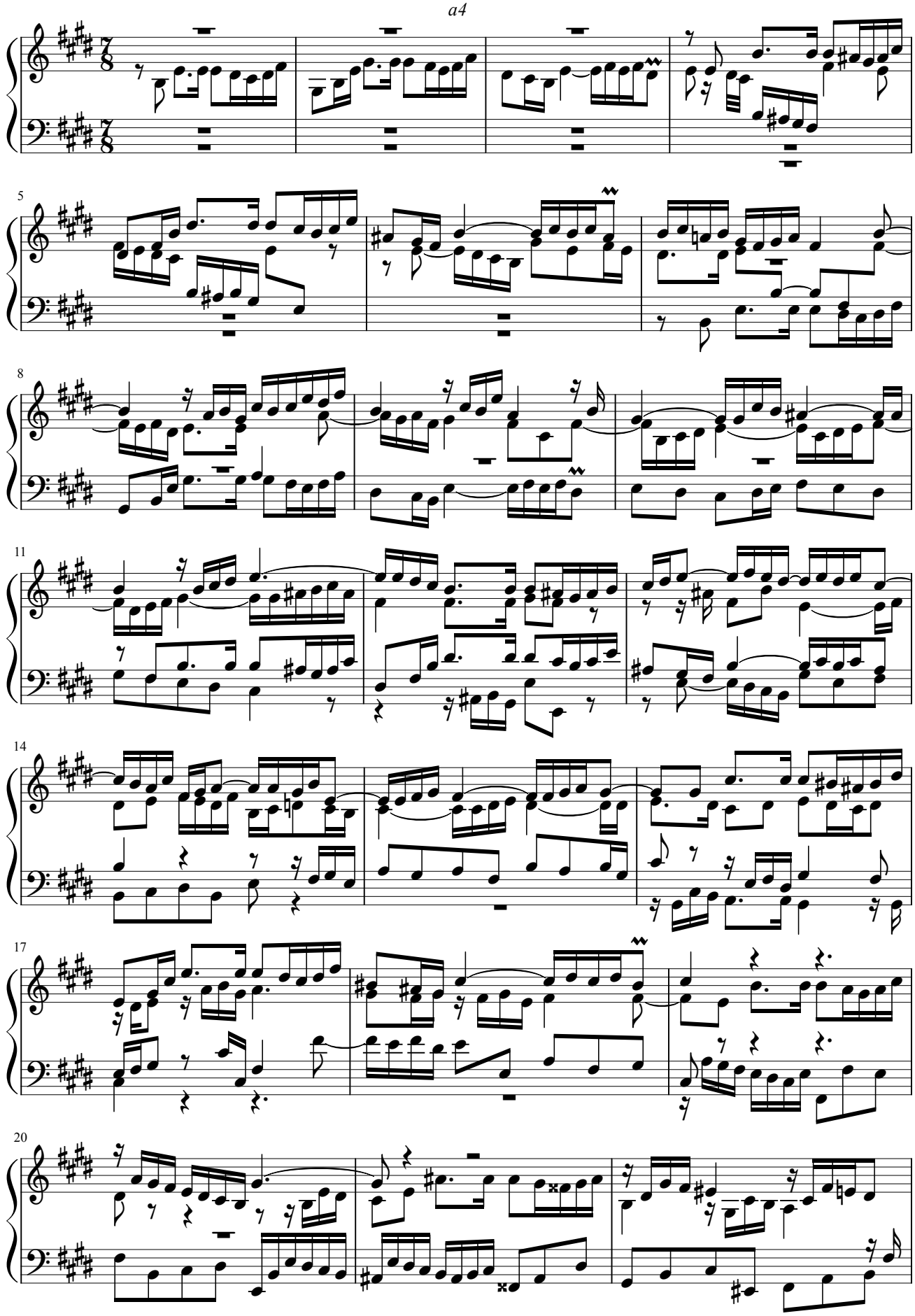


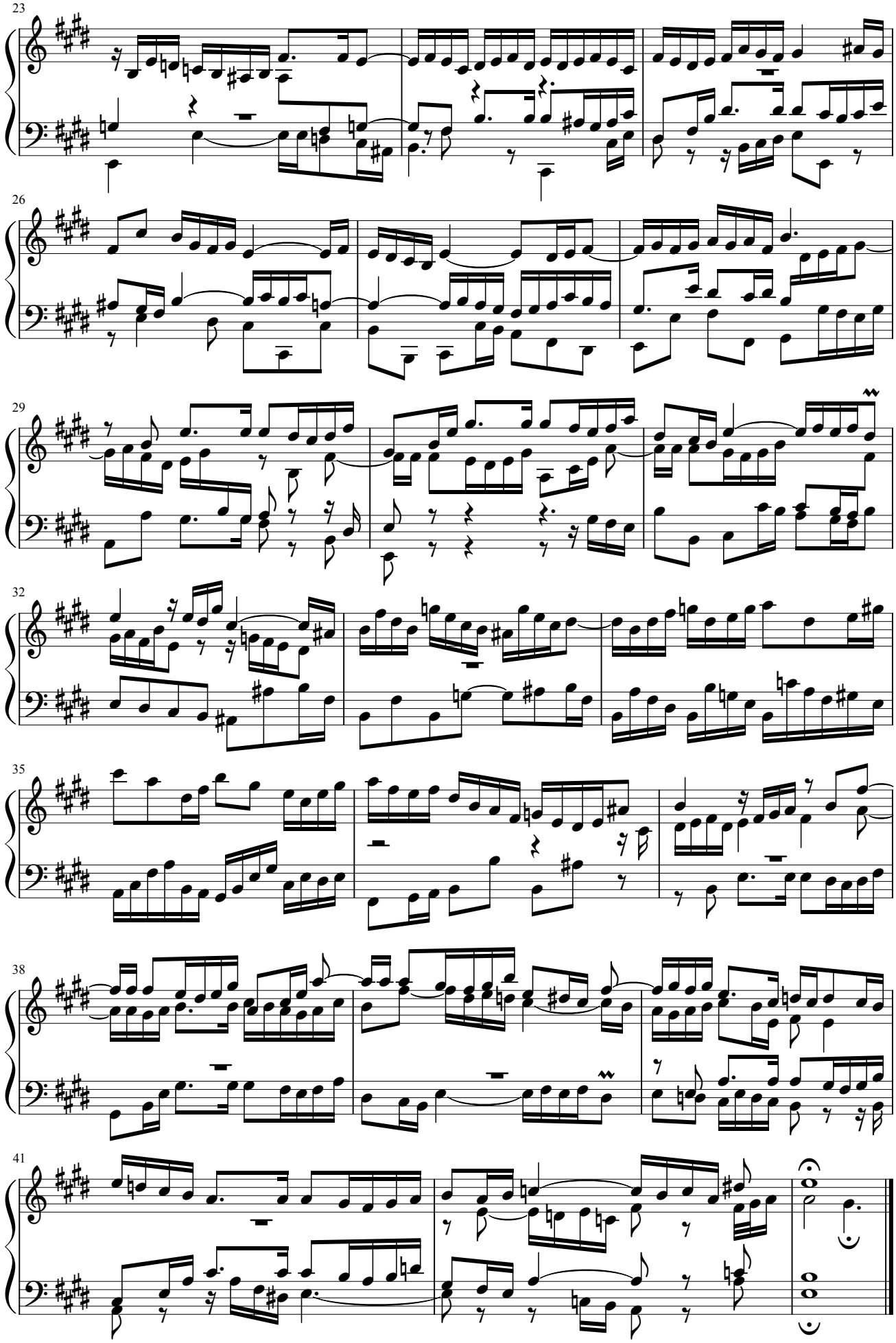


Fuga in E-Dur

Aaron Andrew Hunt

a4

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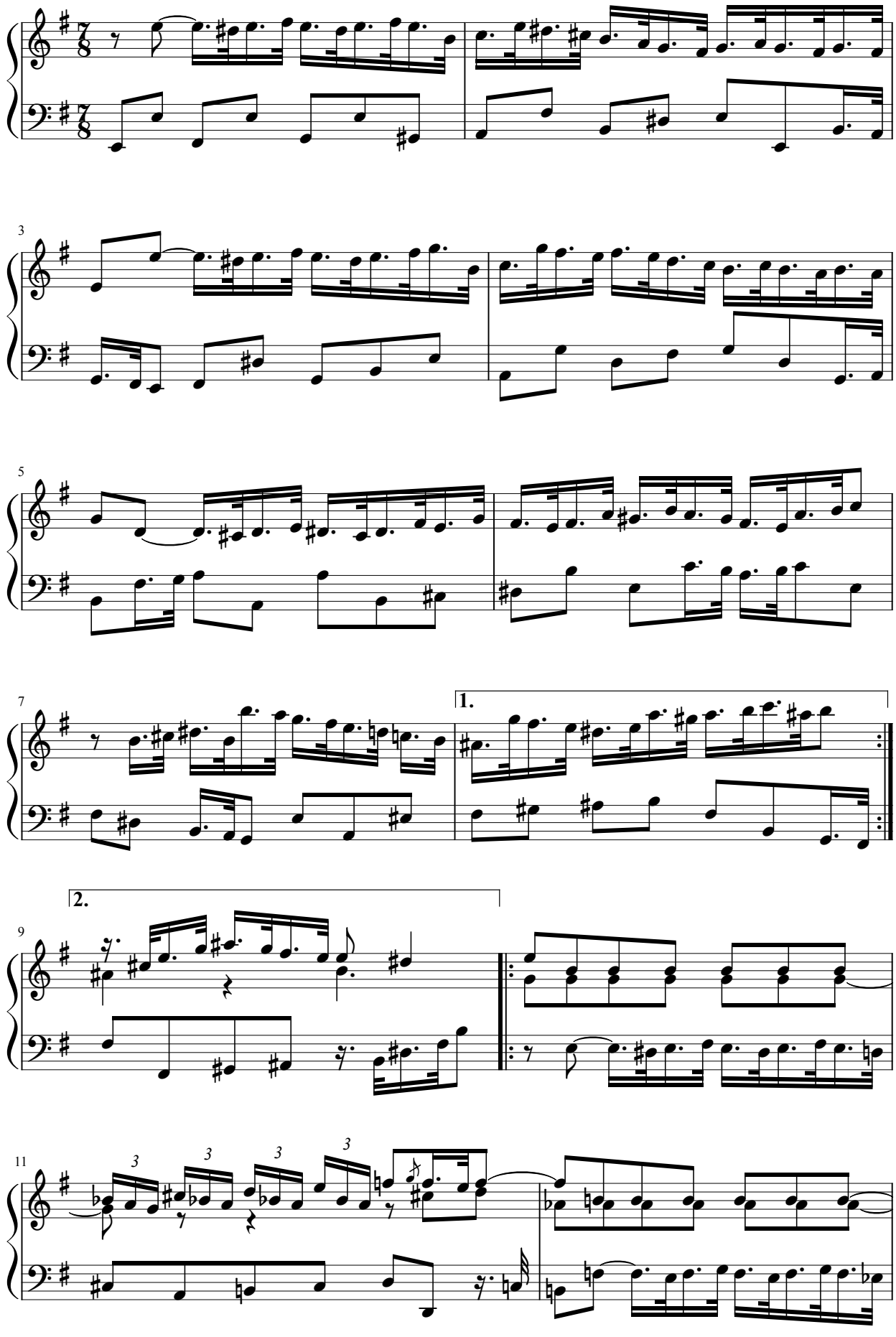
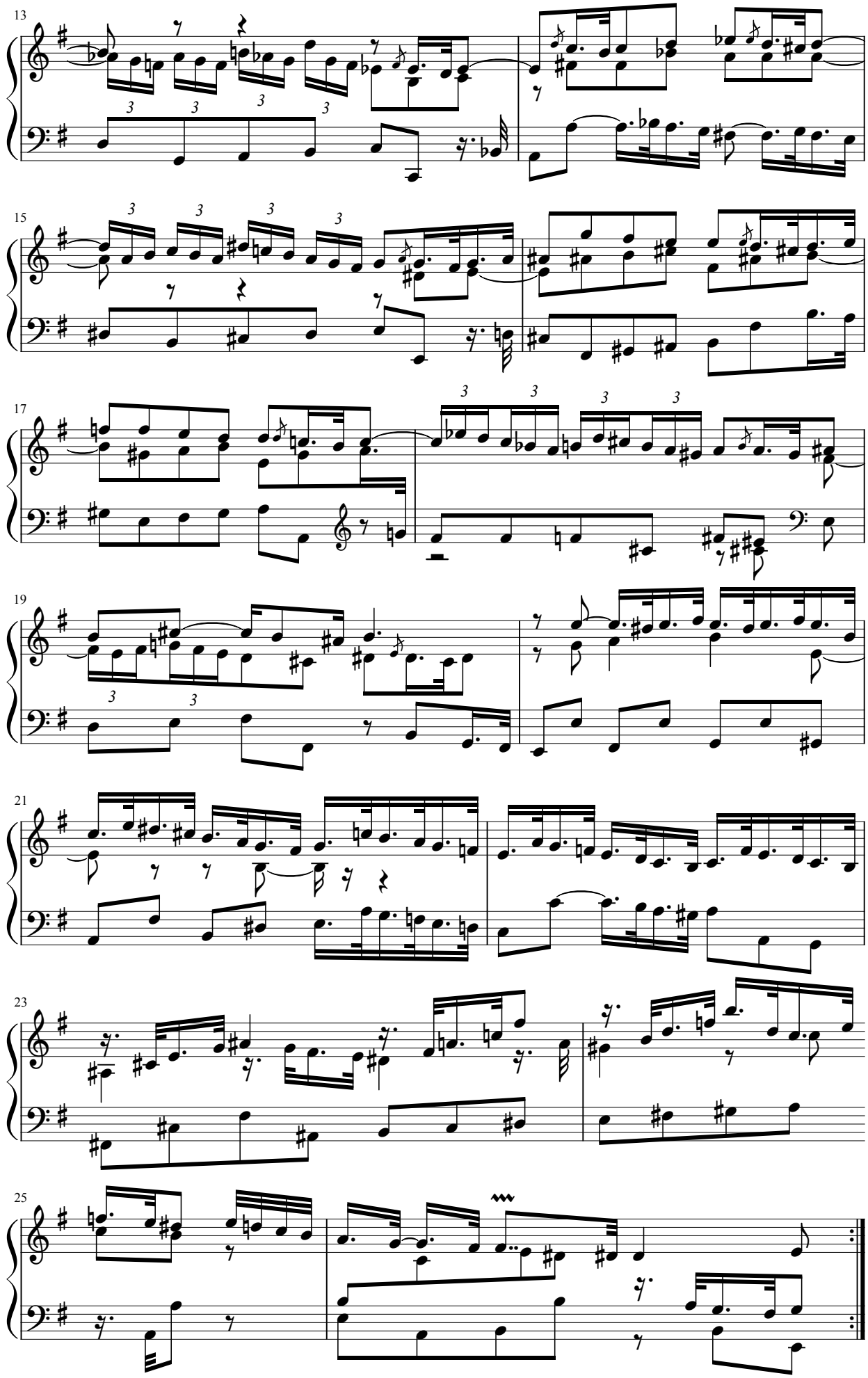
Präludium in e-Moll

Aaron Andrew Hunt



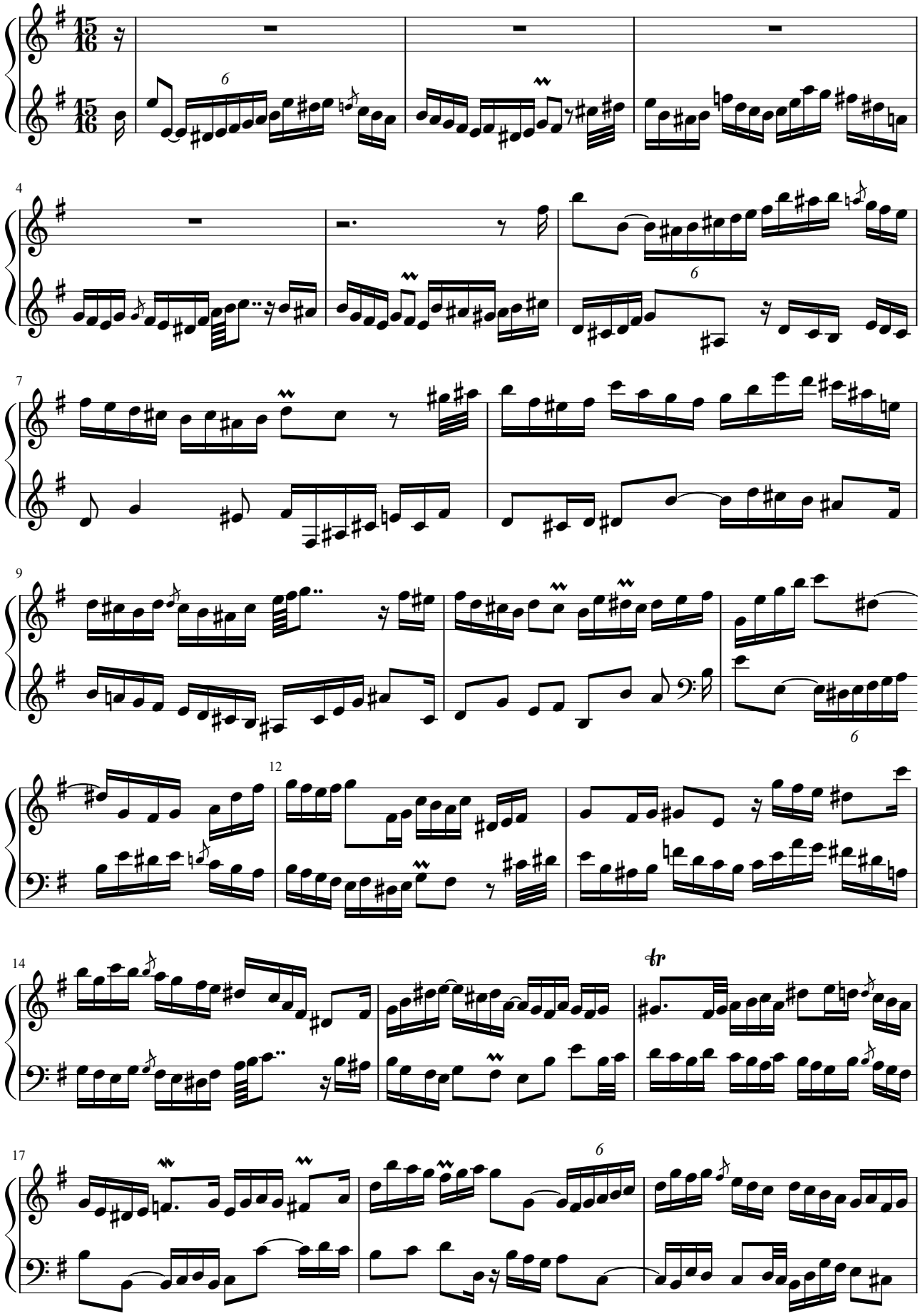
13. Juni 2018 / 22. Juli 2019

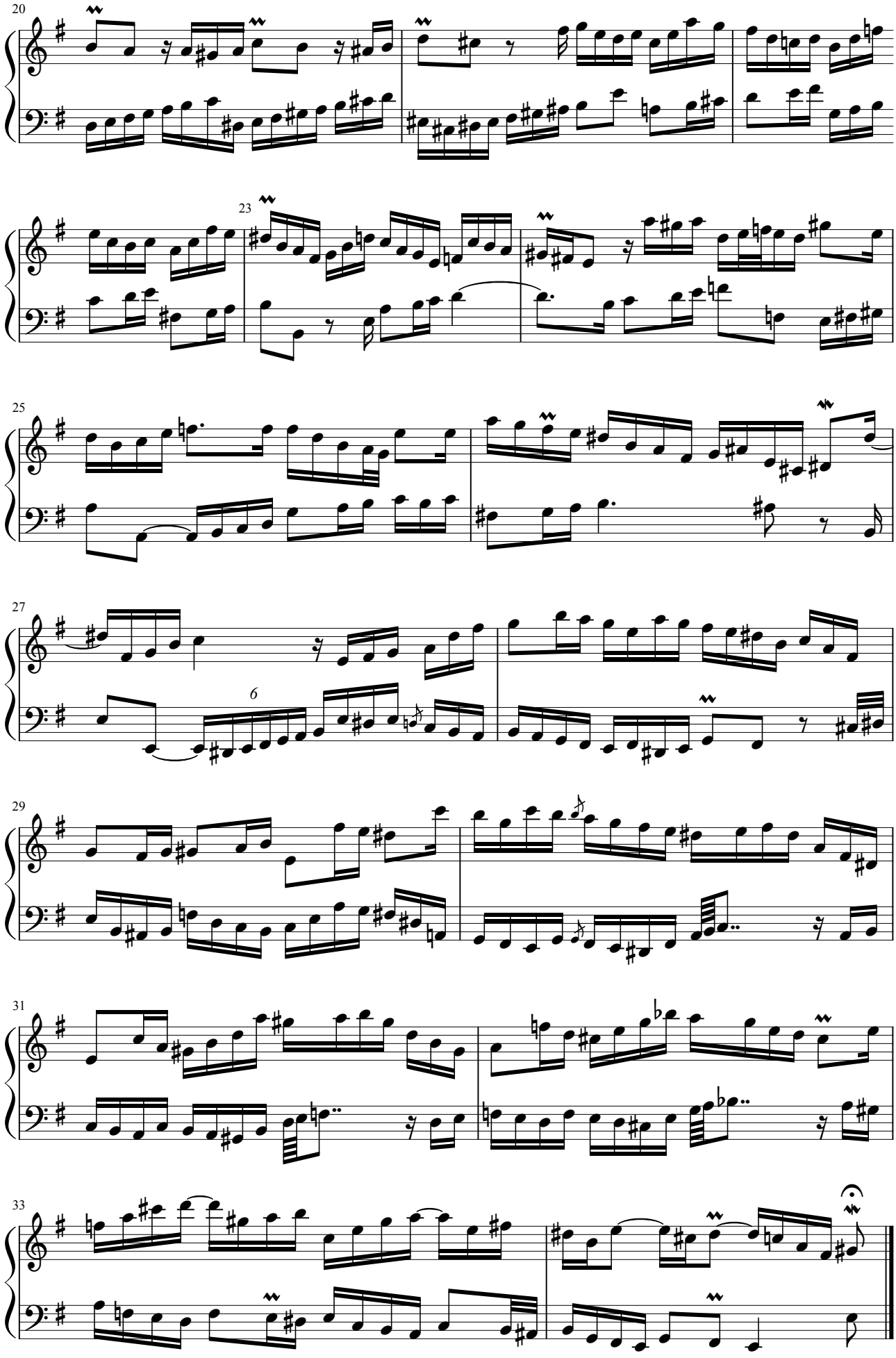


Fuga in e-Moll

Aaron Andrew Hunt

a2

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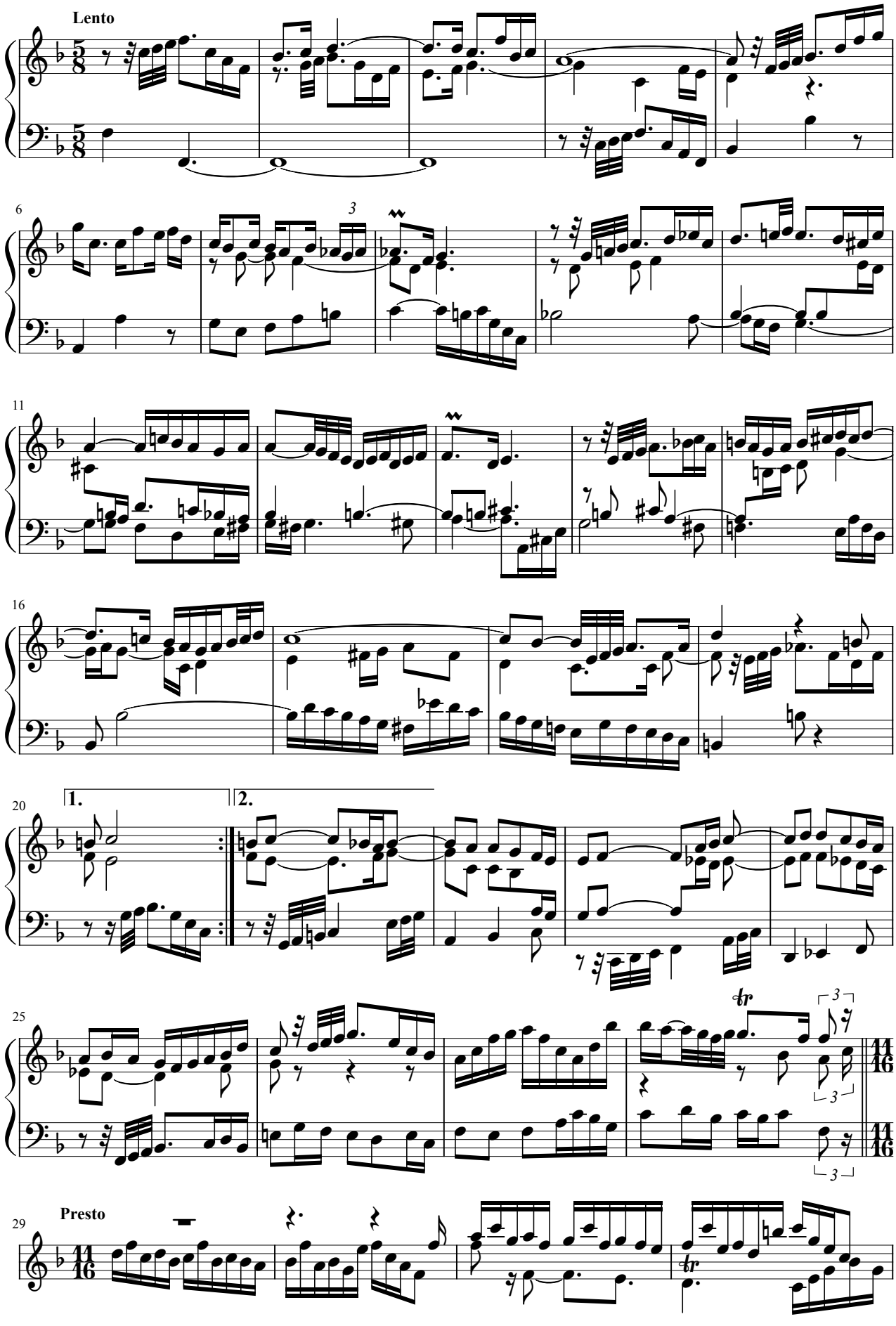
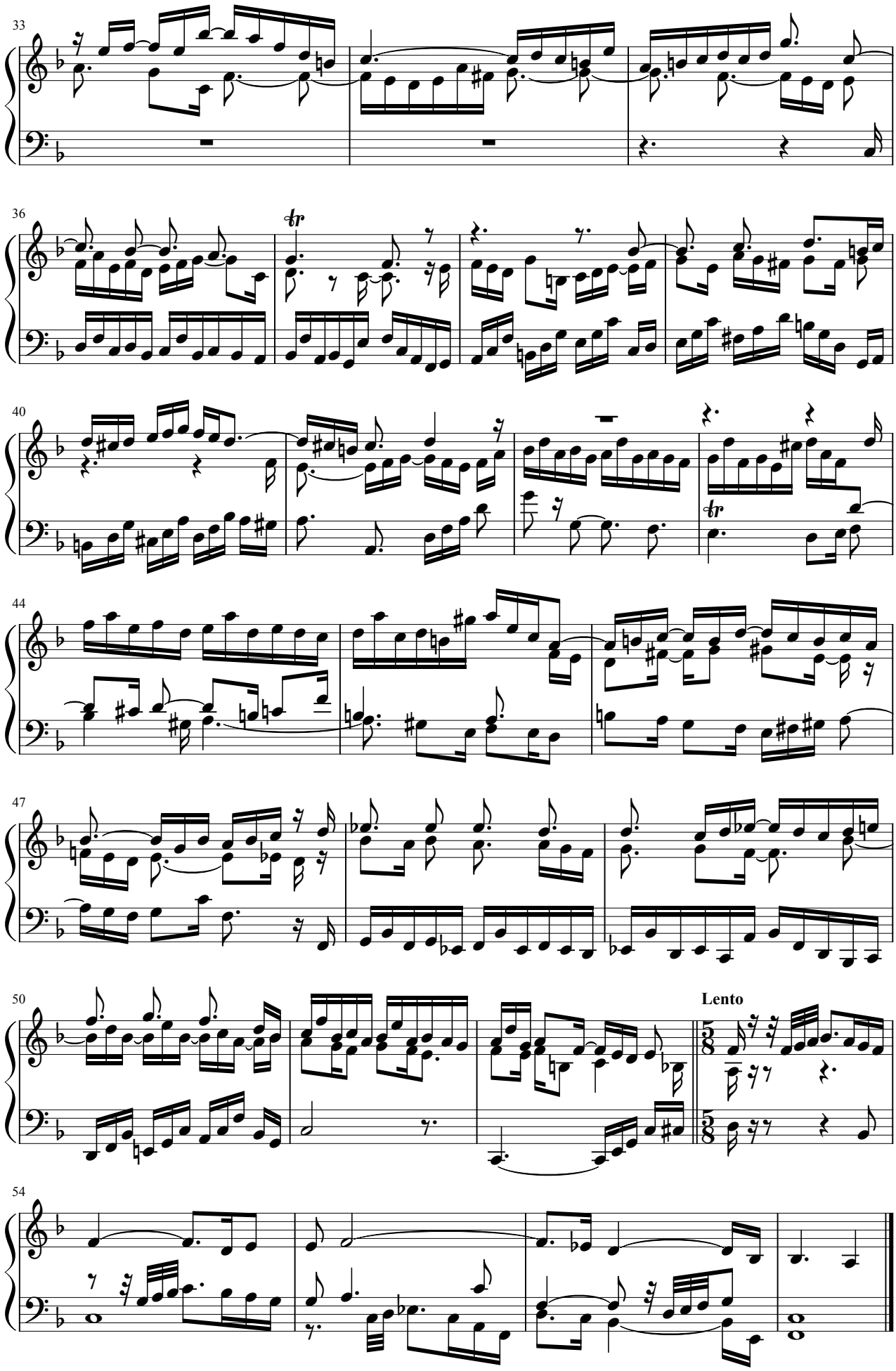
Präludium in F-Dur

Aaron Andrew Hunt

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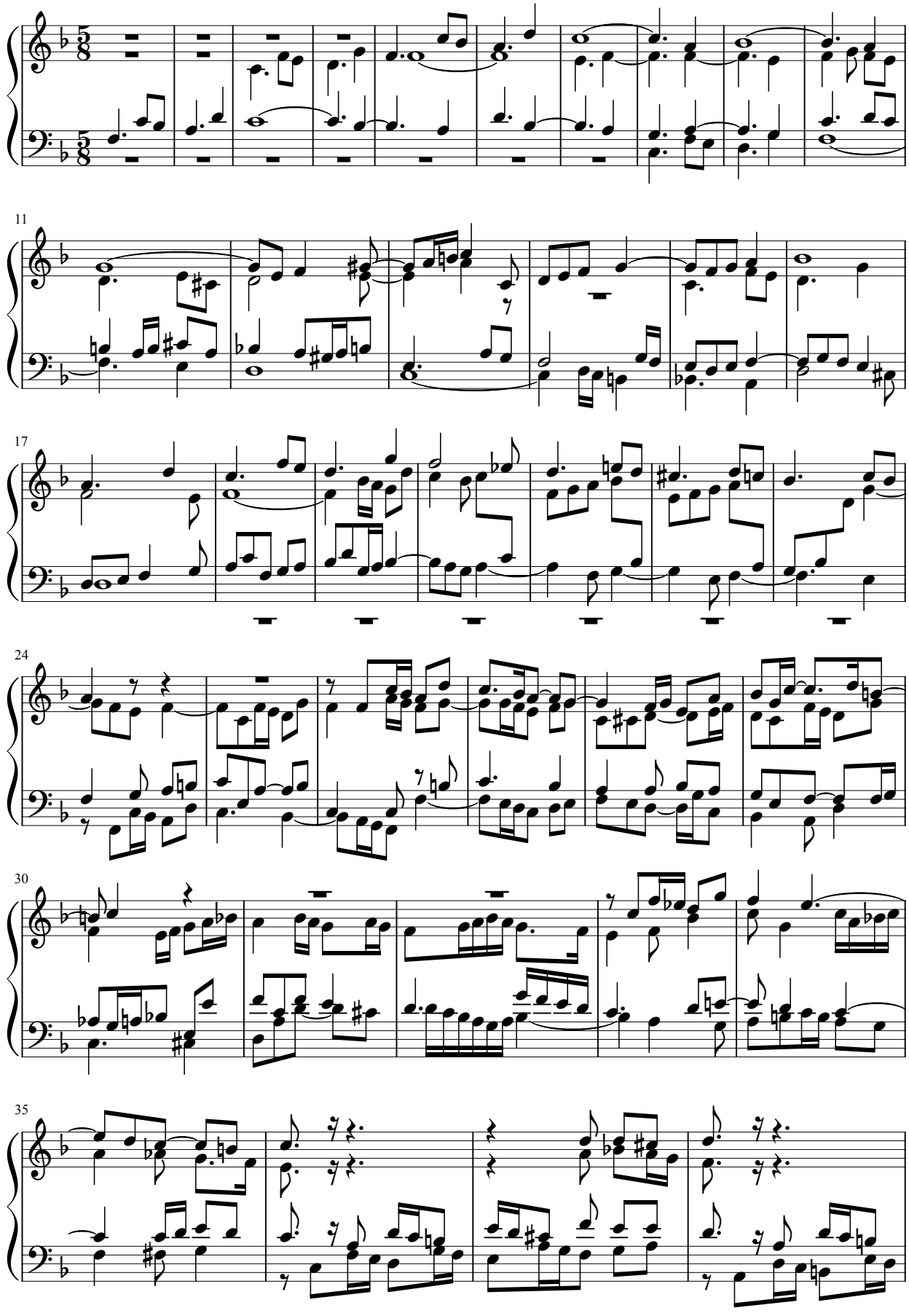
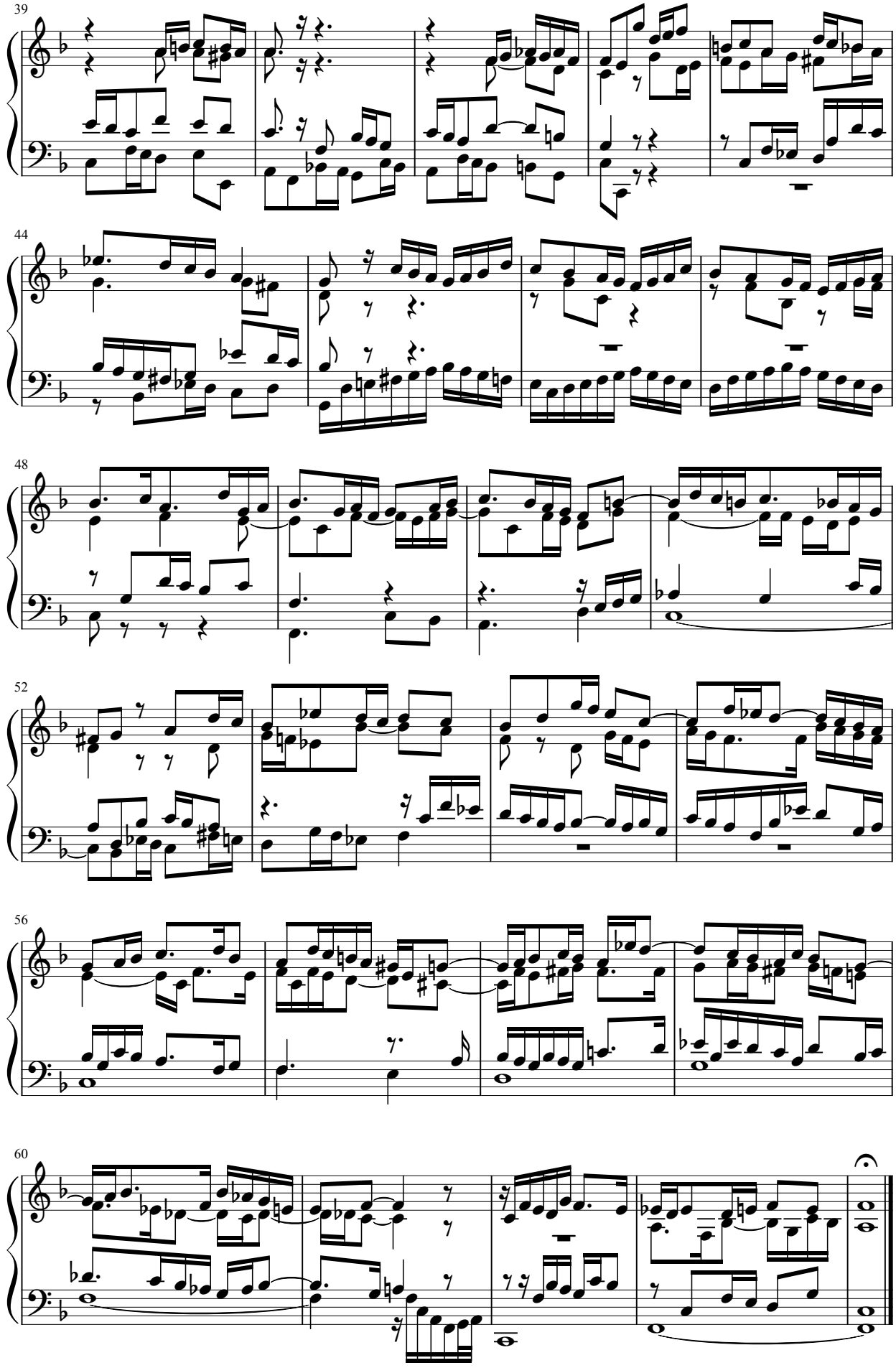
Fuga in F-Dur

Aaron Andrew Hunt

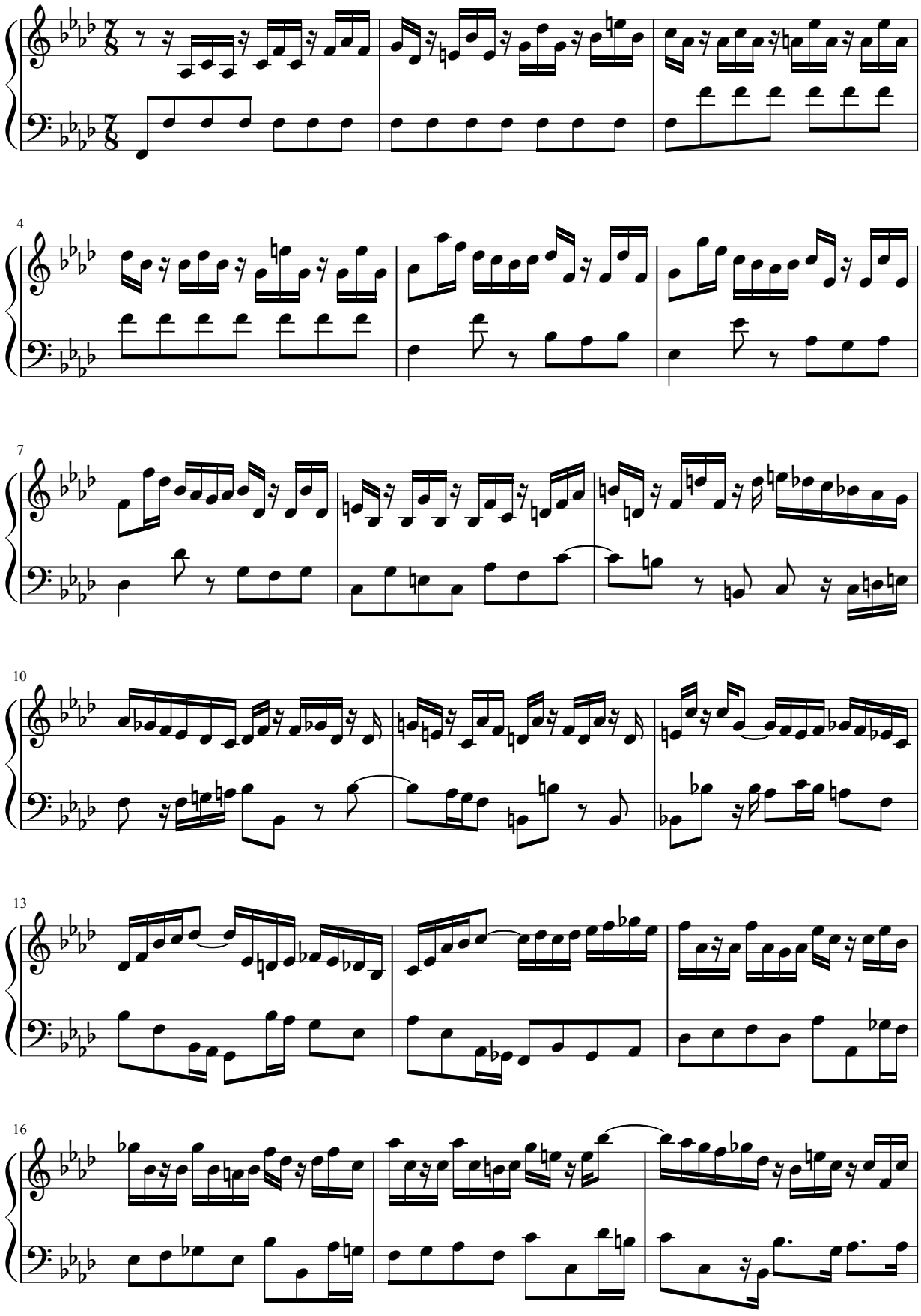
a4

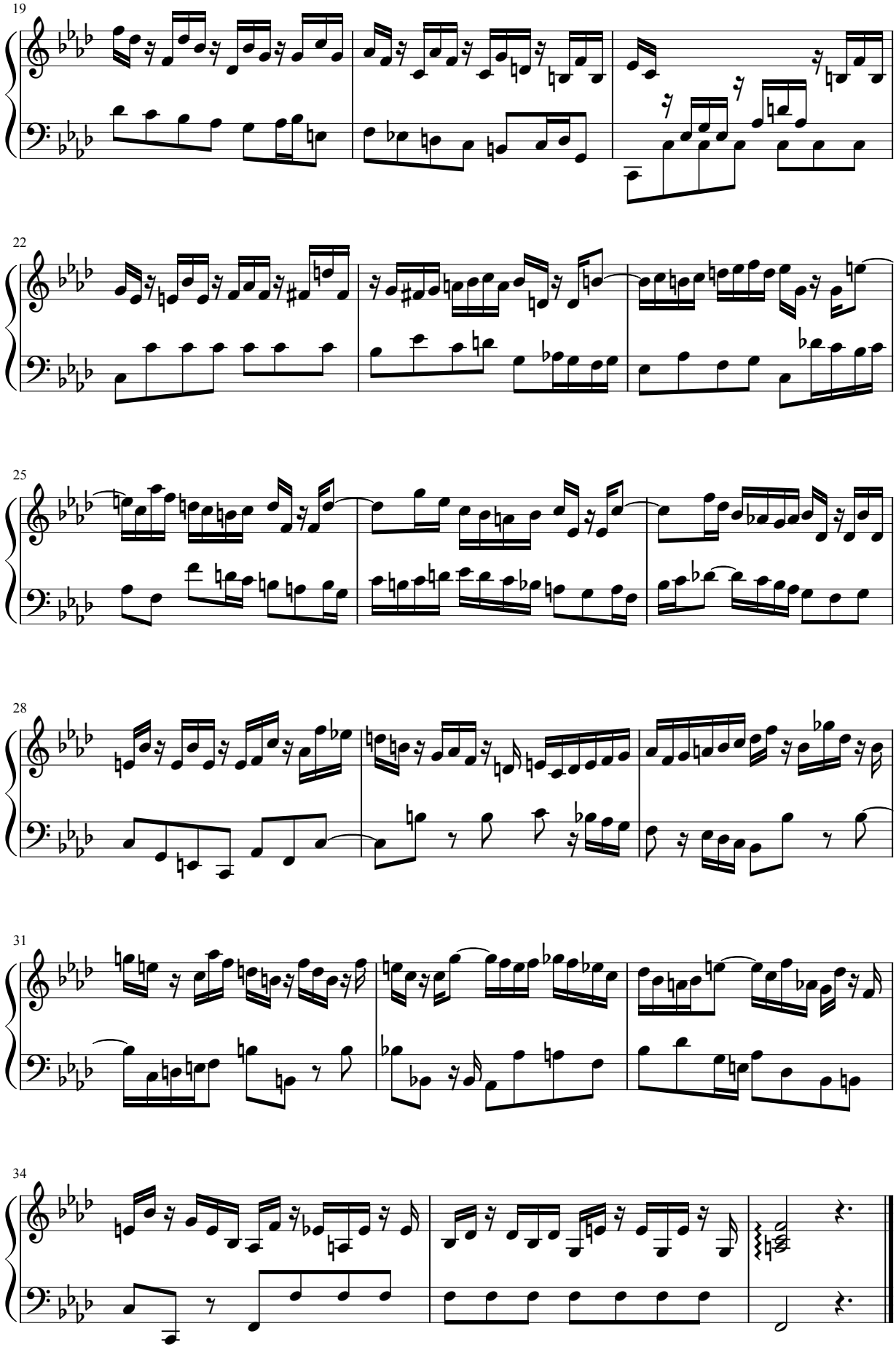




Präludium in f-Moll

Aaron Andrew Hunt

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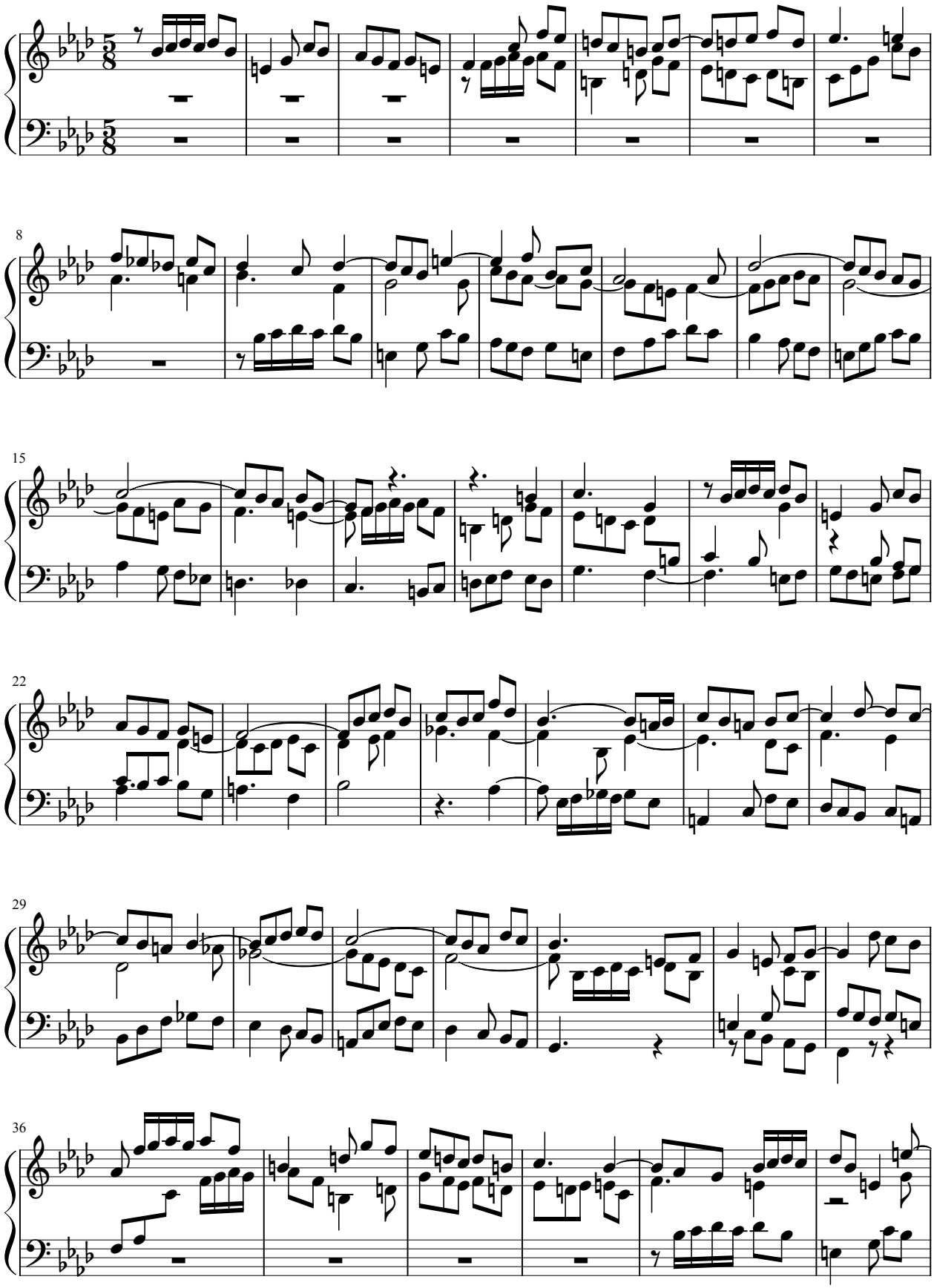
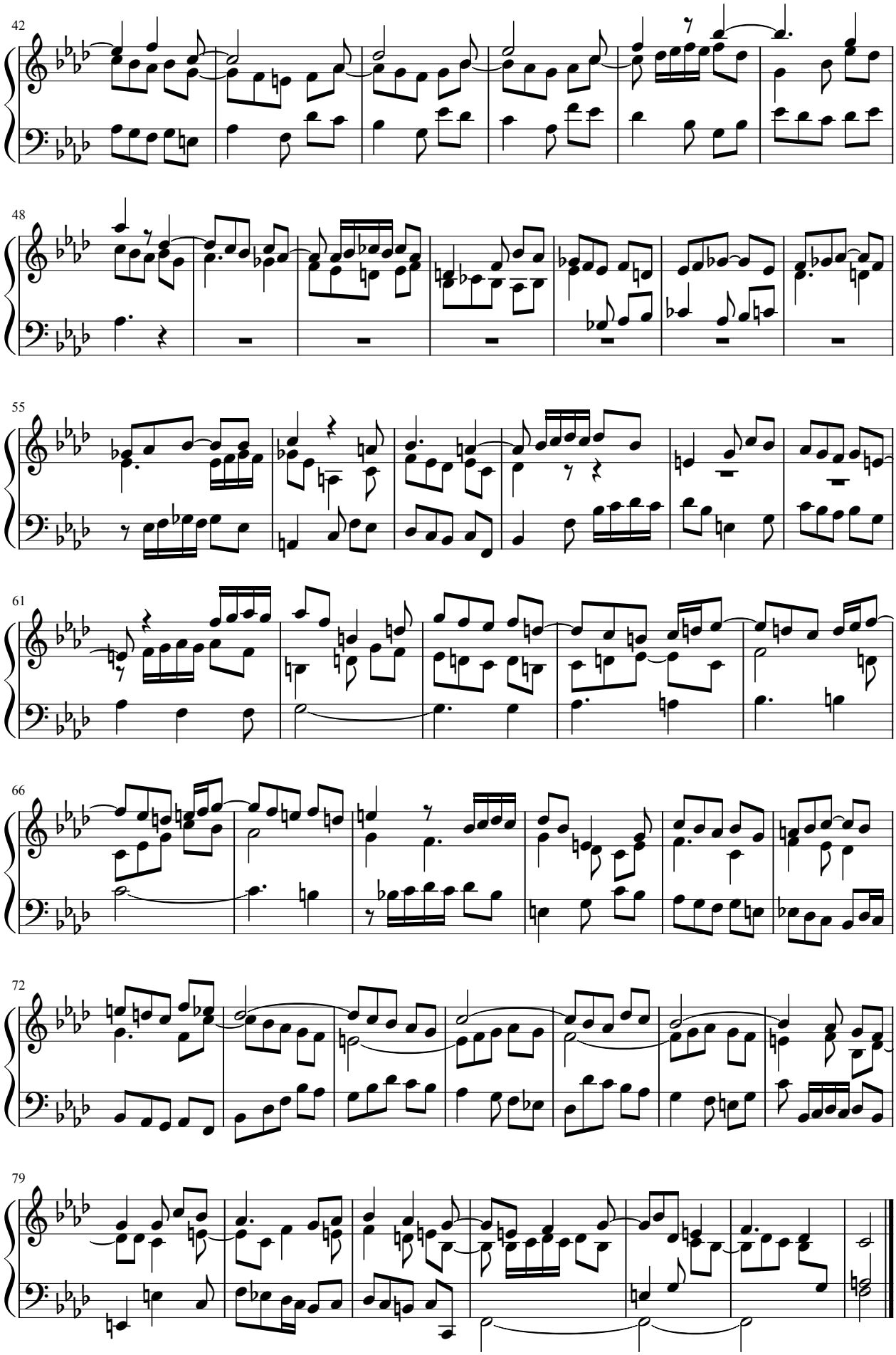
Fuga in f-Moll

a3

Aaron Andrew Hunt

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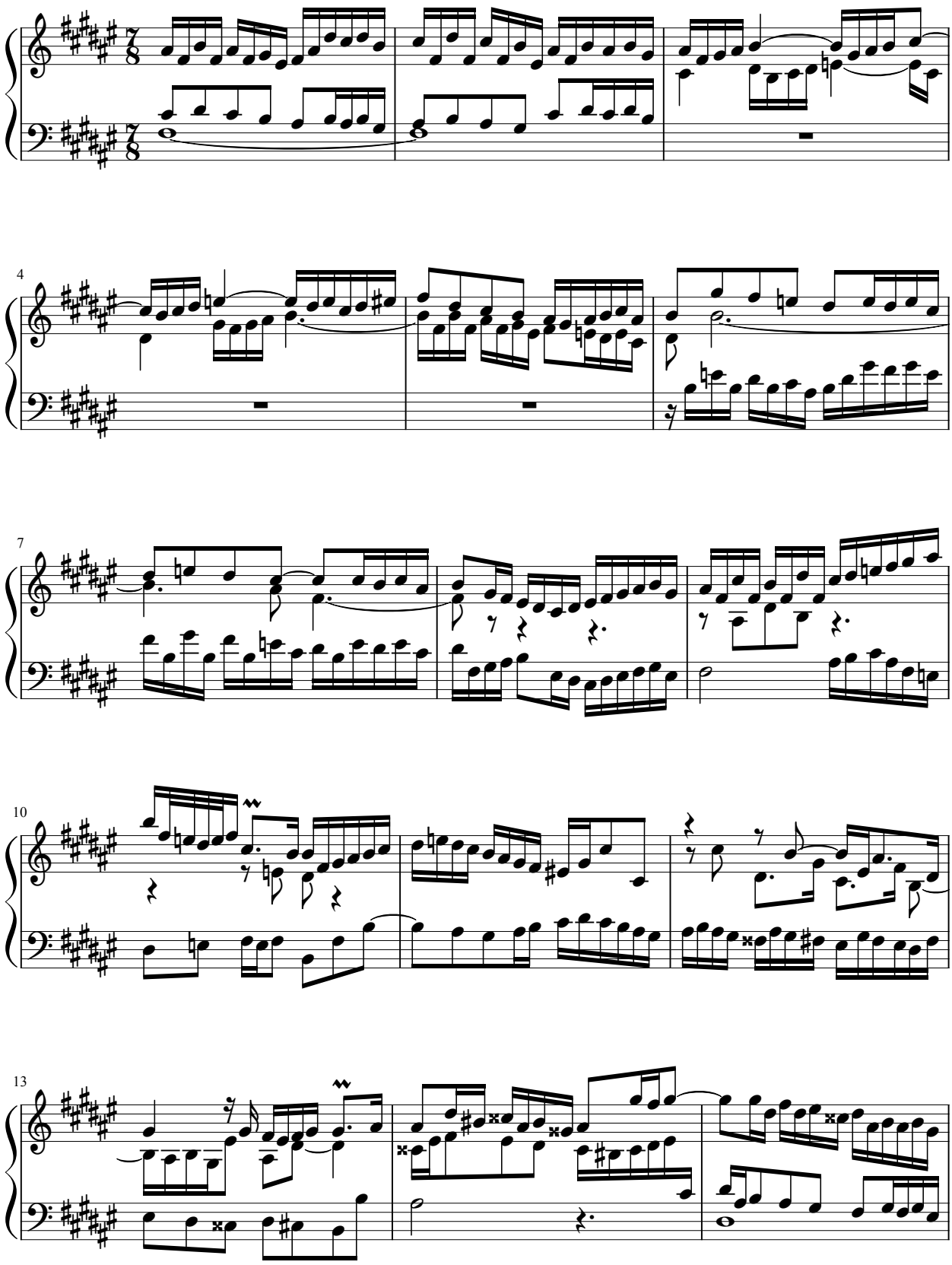
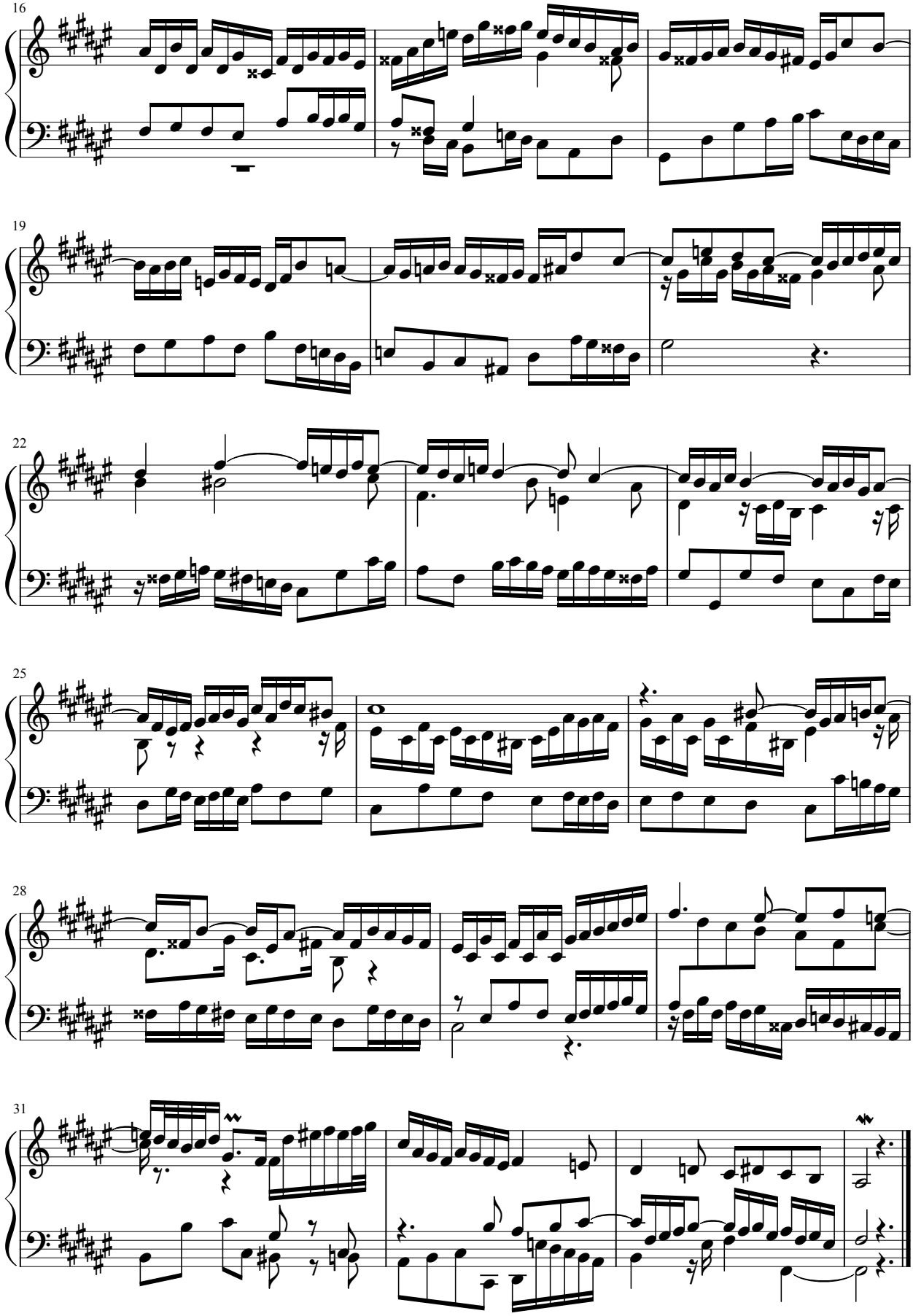
Präludium in Fis-Dur

Aaron Andrew Hunt

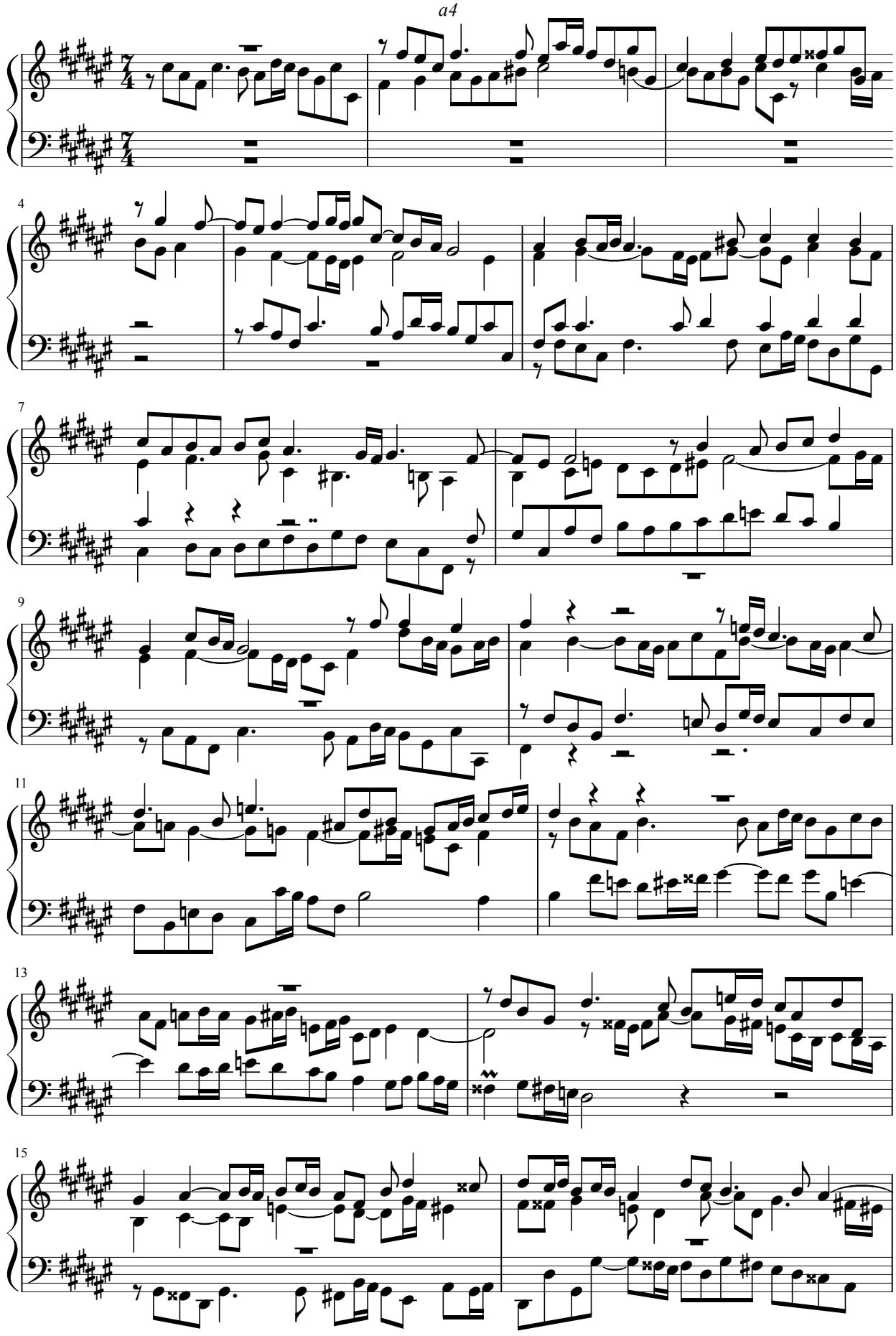


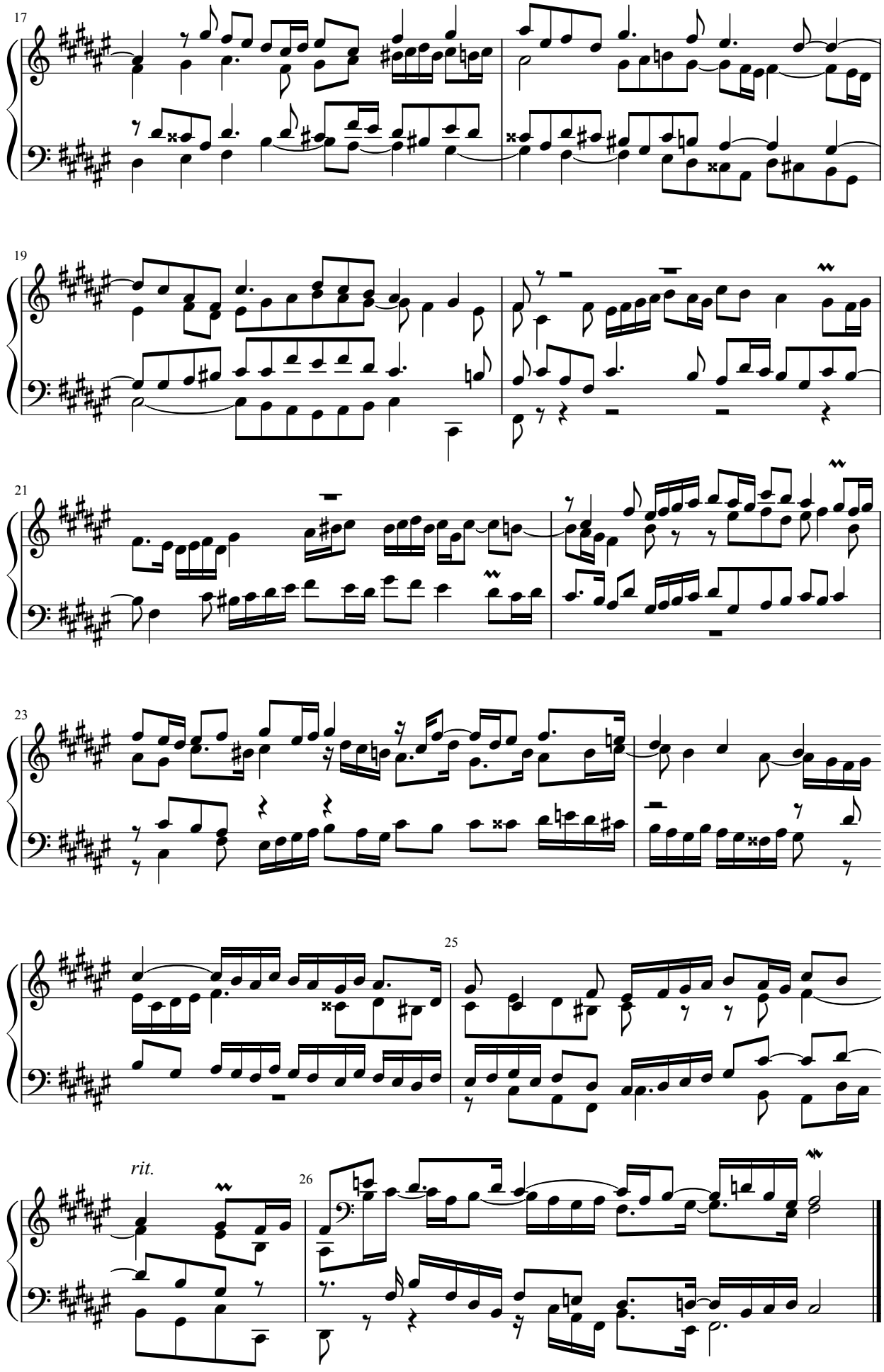


Fuga in Fis-Dur

Aaron Andrew Hunt

a4

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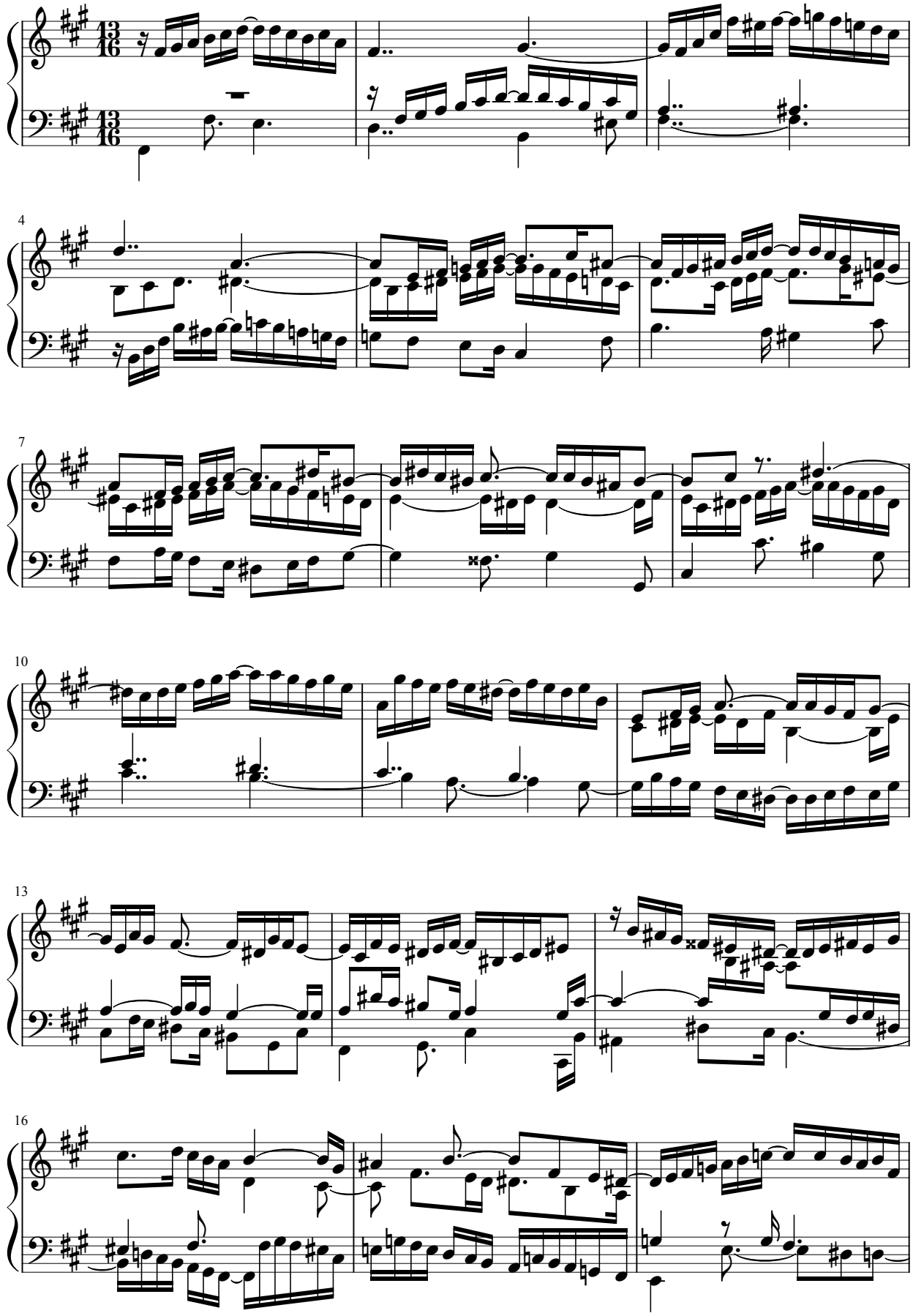
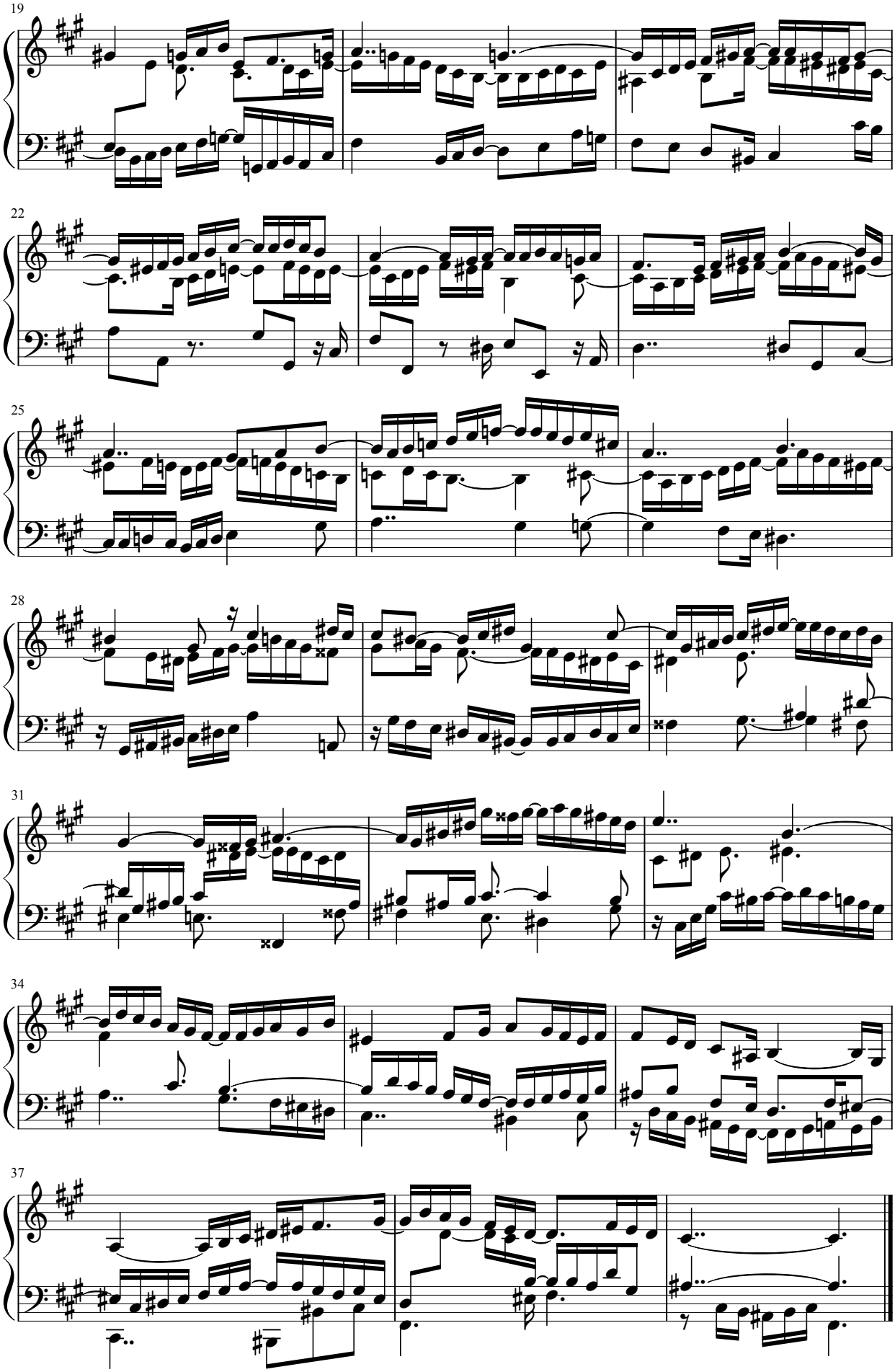
Präludium in fis-Moll

Aaron Andrew Hunt

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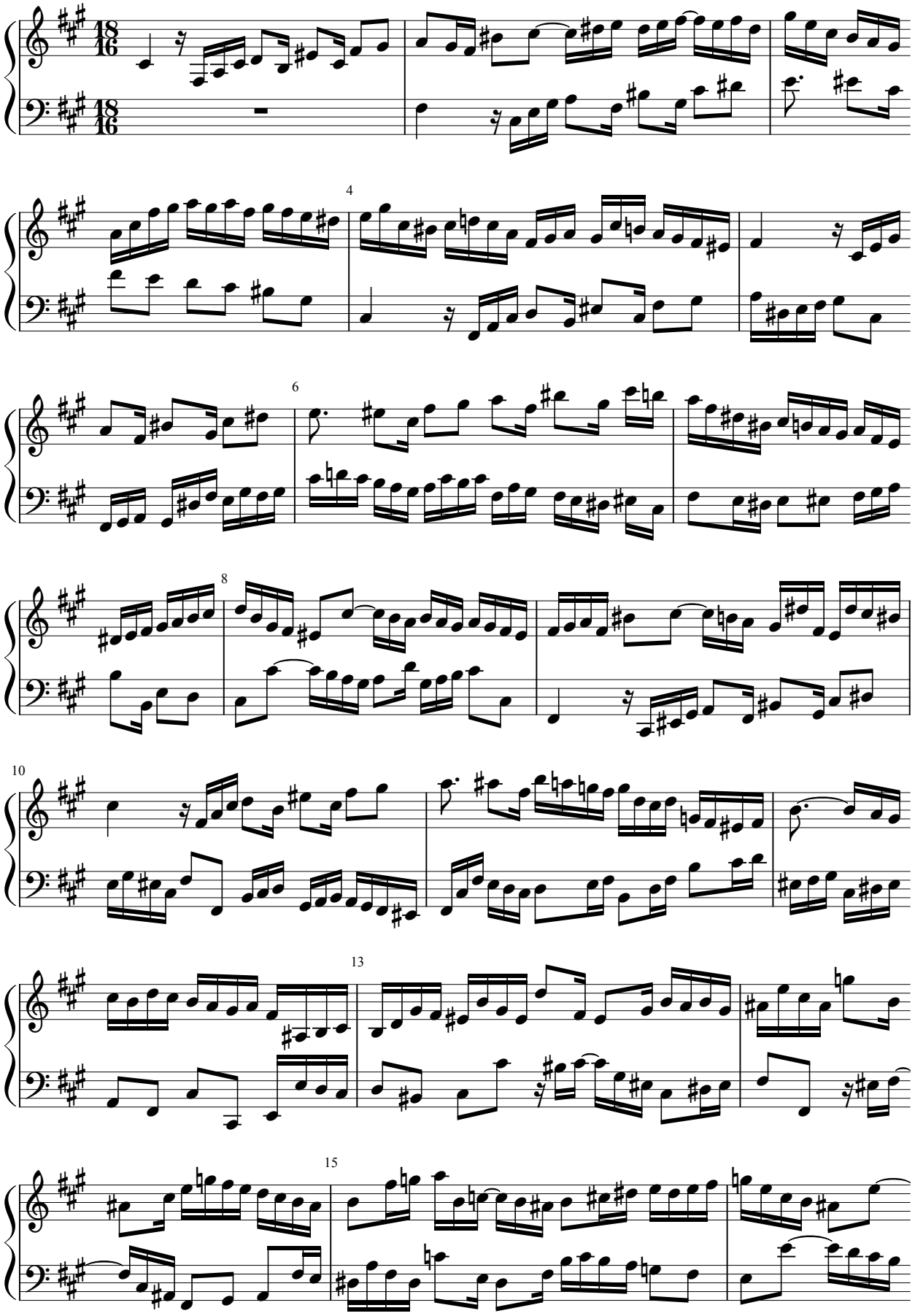
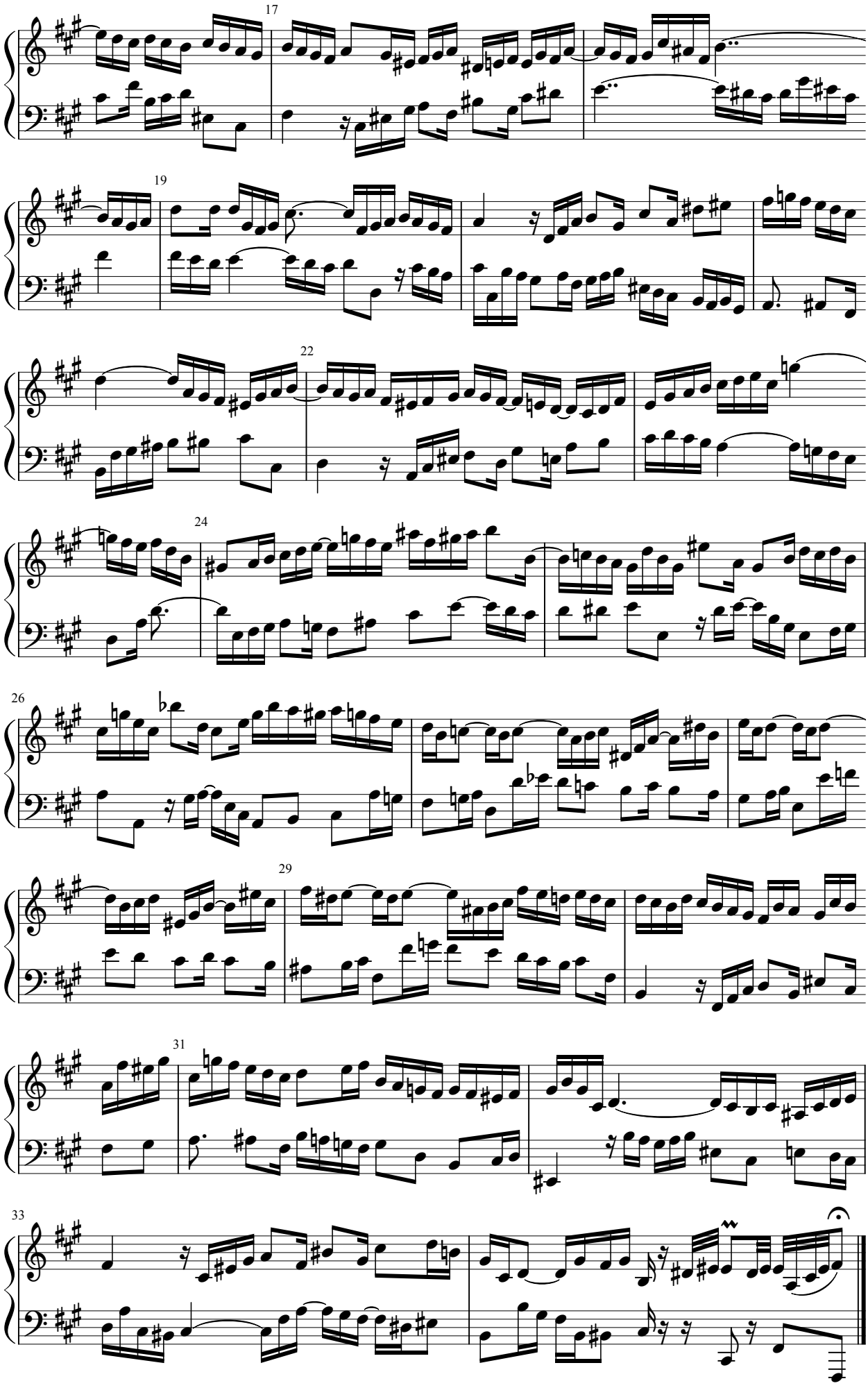
Fuga in fis-Moll

a2

Aaron Andrew Hunt

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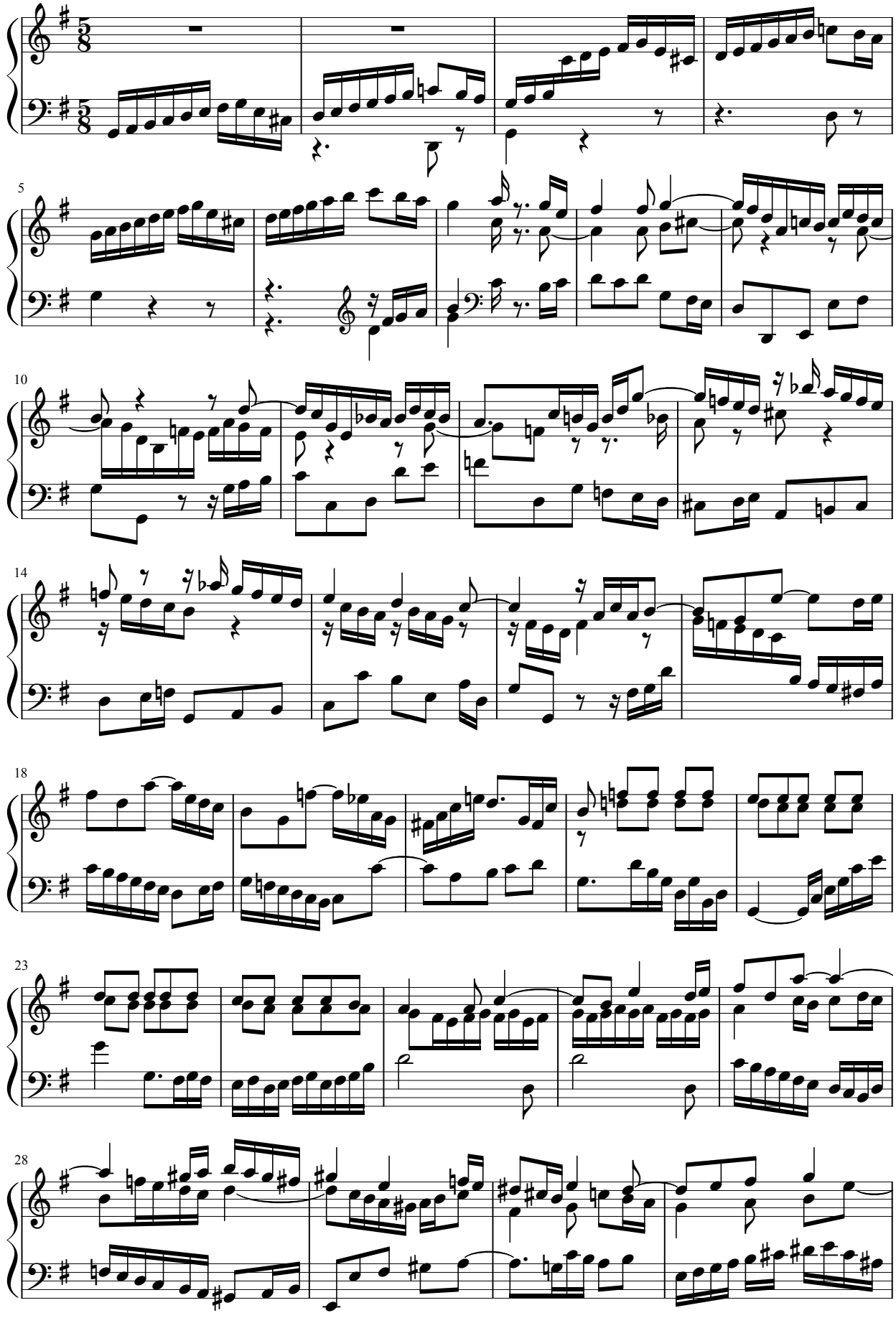
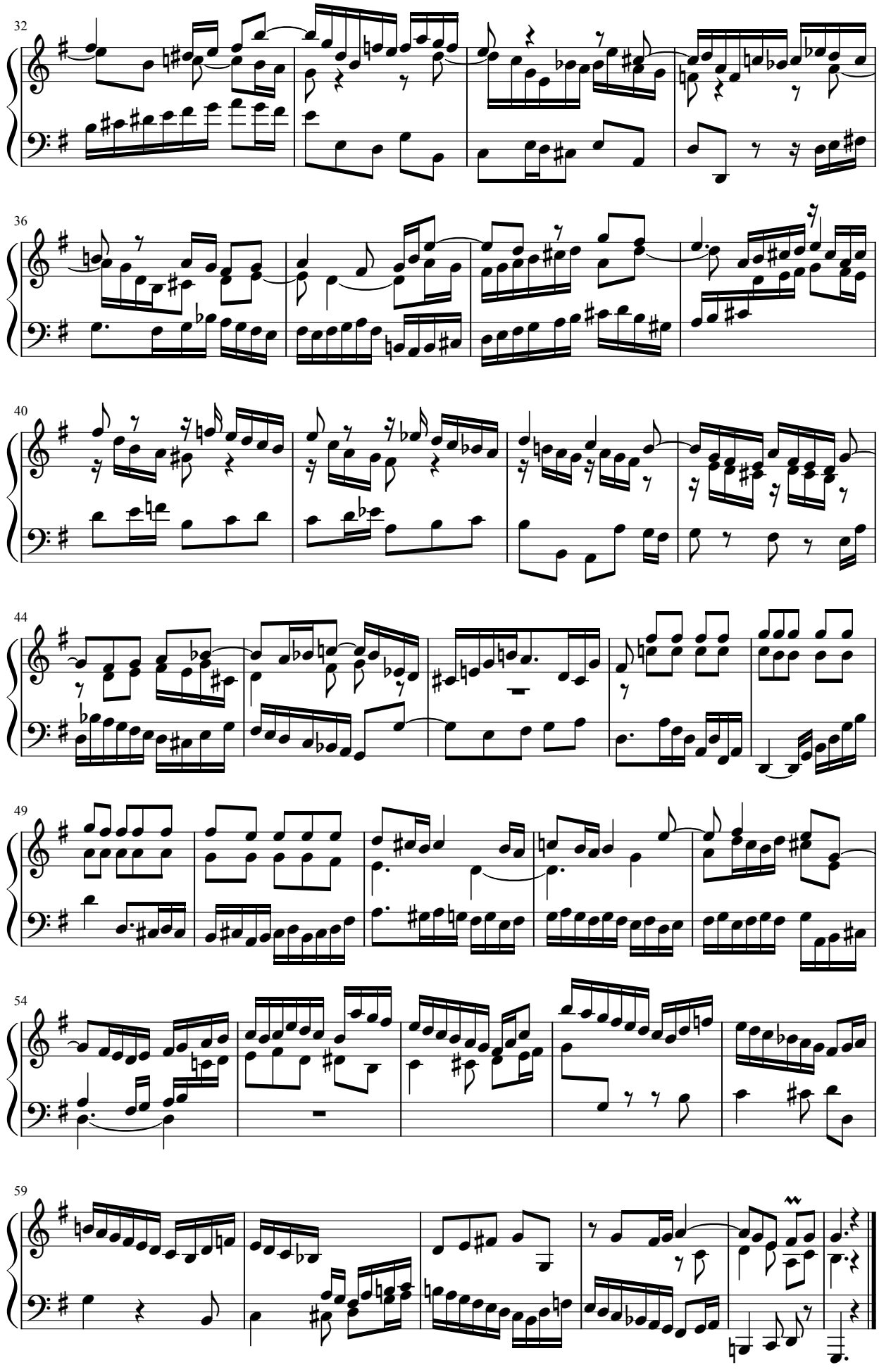
Präludium in G-Dur

Aaron Andrew Hunt

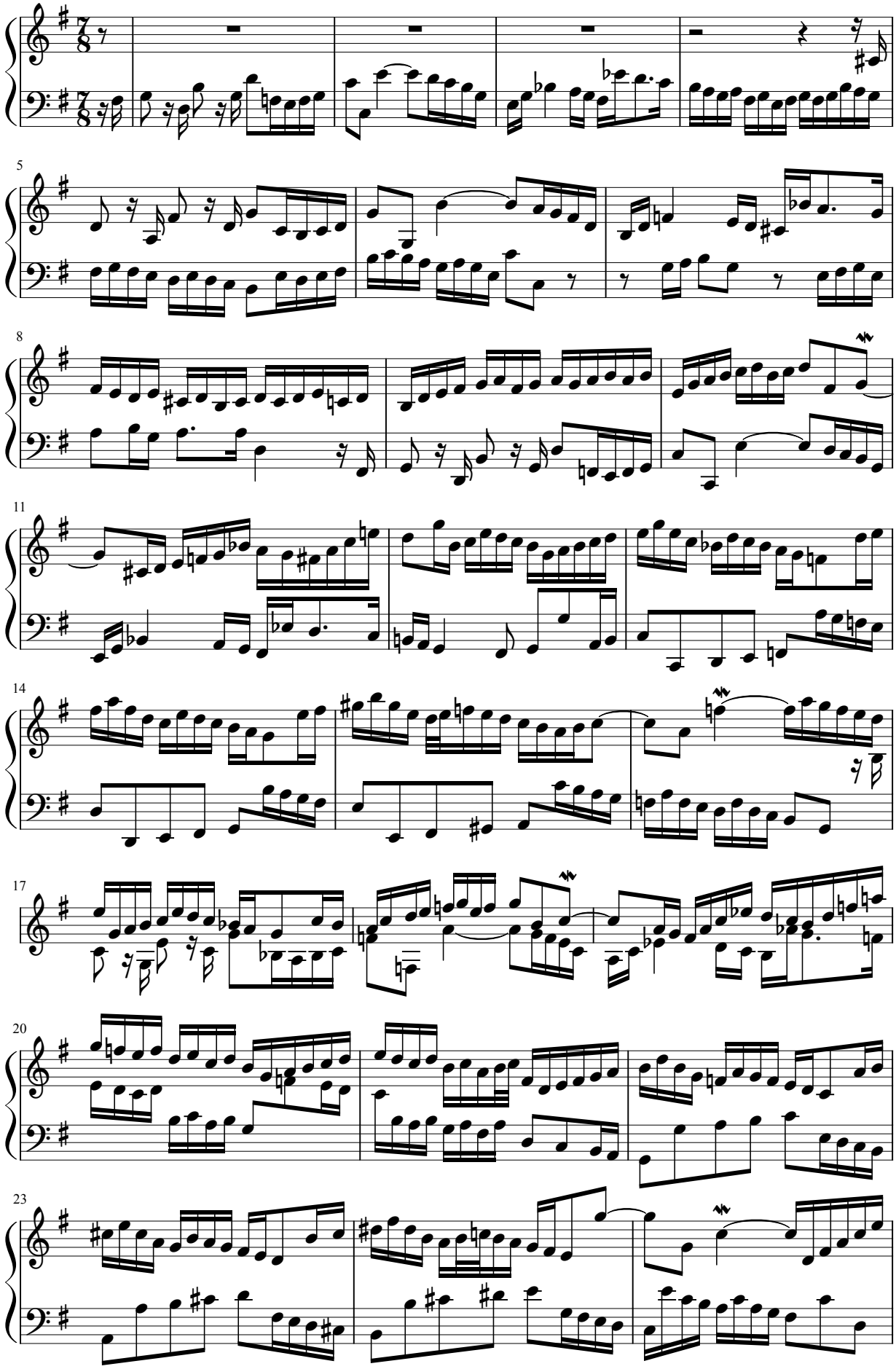


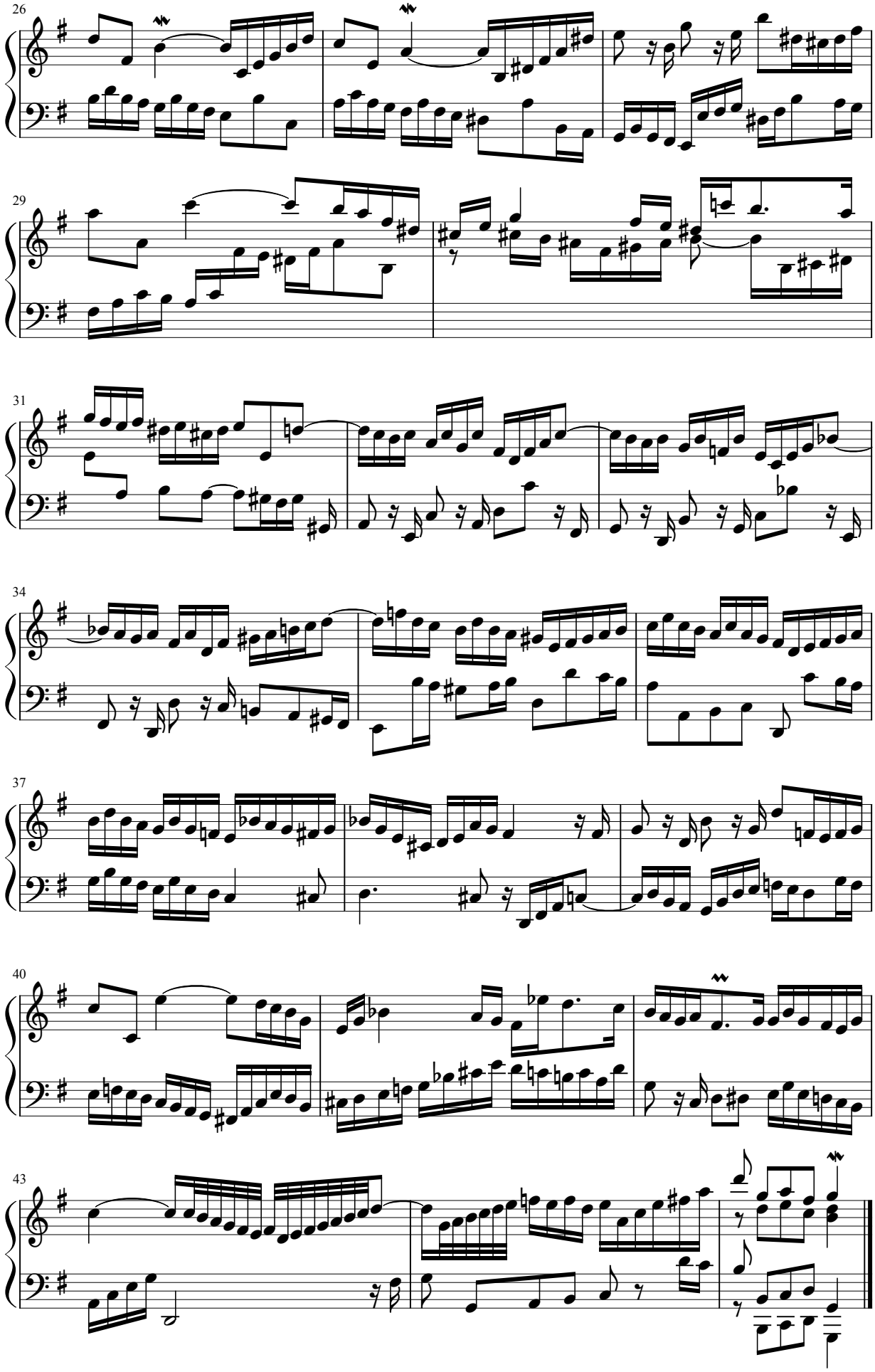


Fuga in G-Dur

Aaron Andrew Hunt

a2

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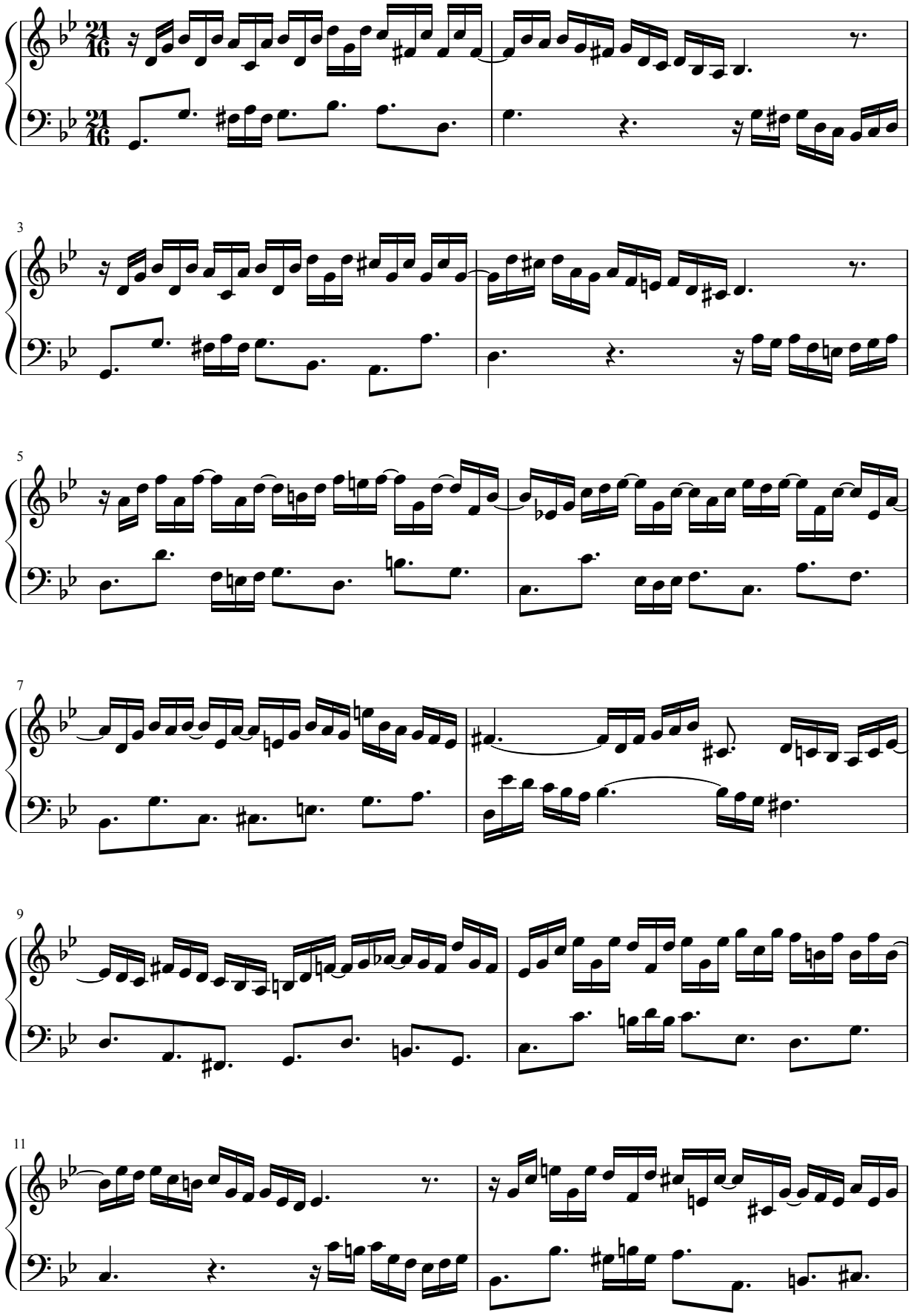
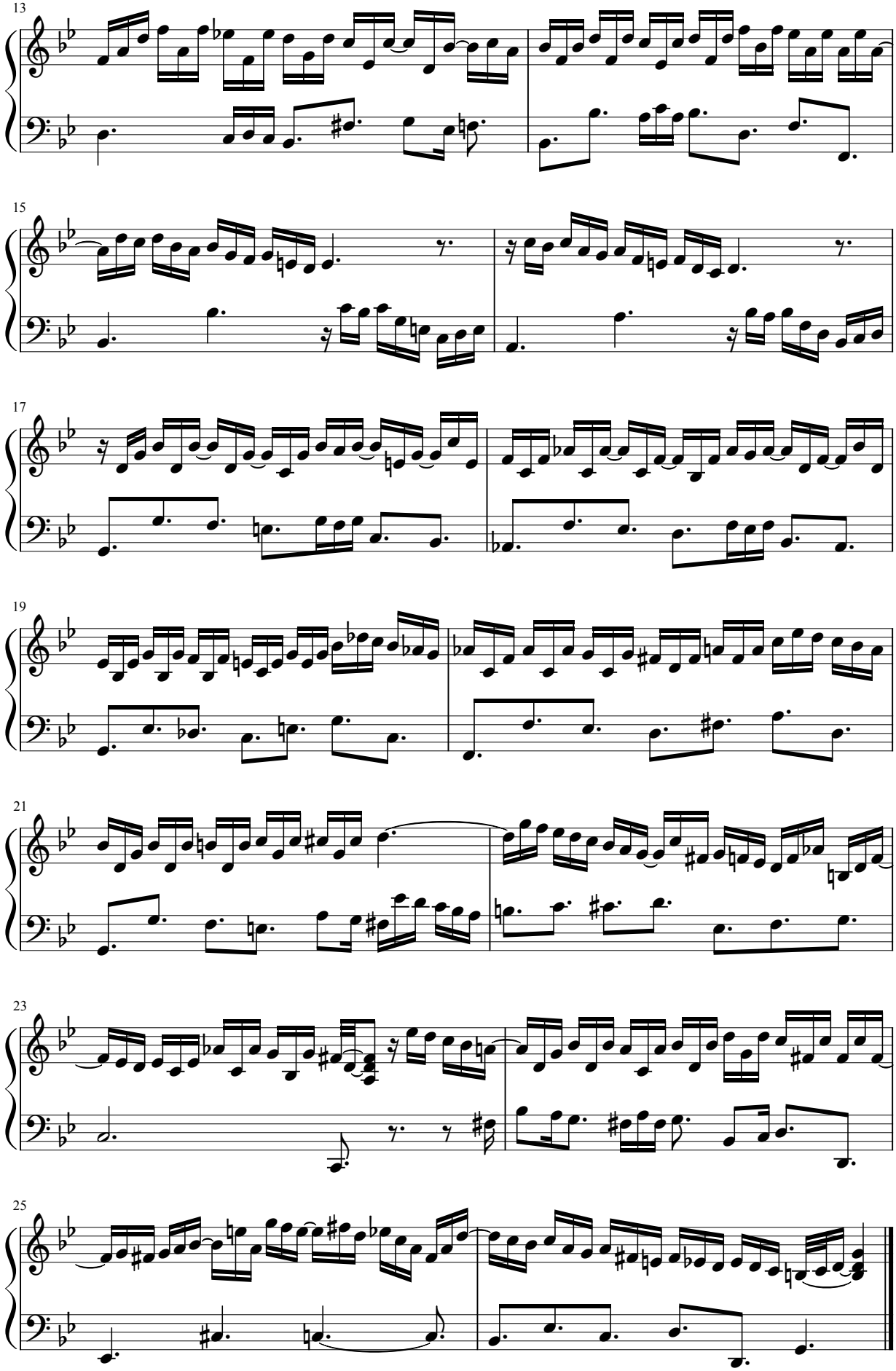
Präludium in g-Moll

Aaron Andrew Hunt

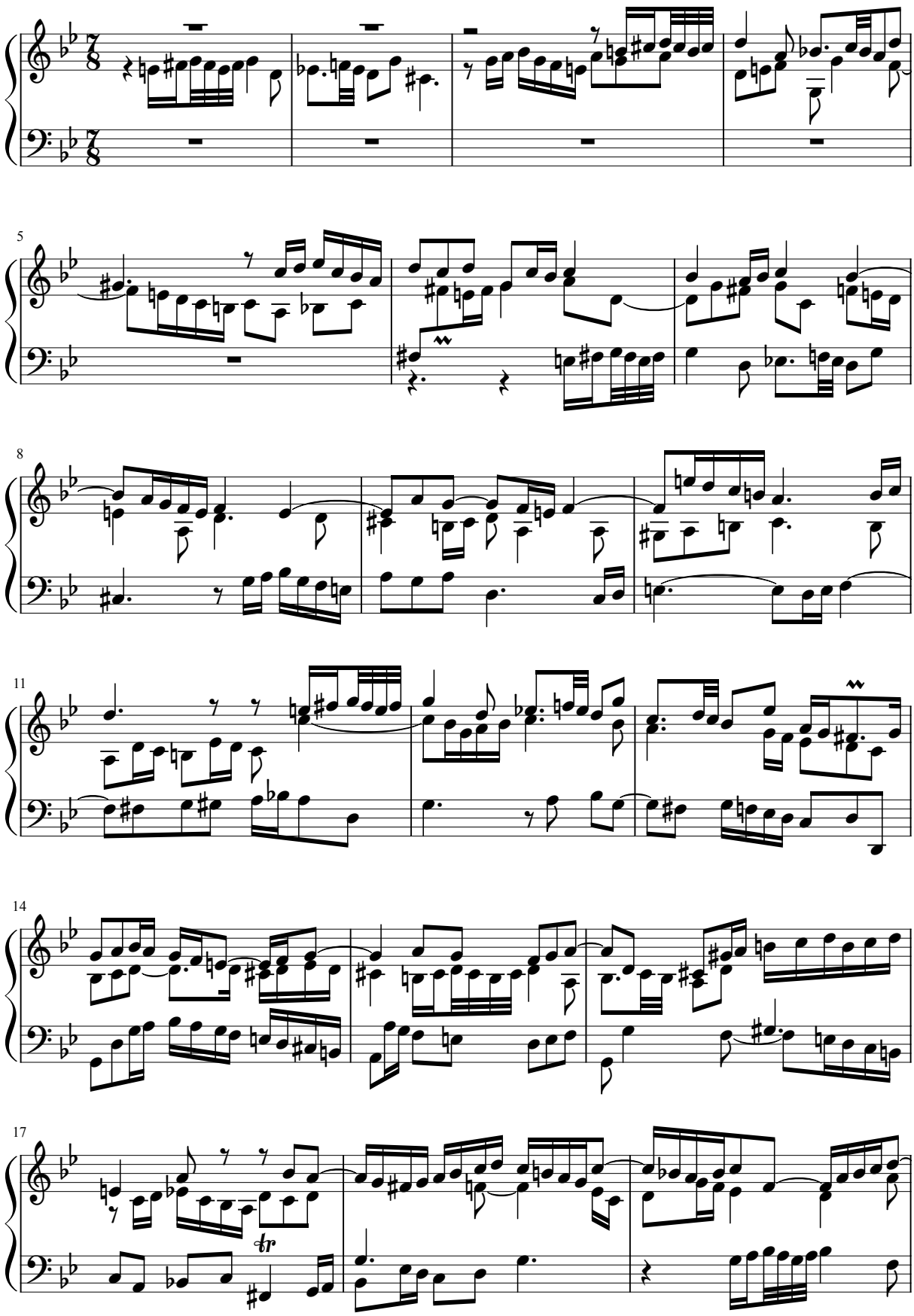


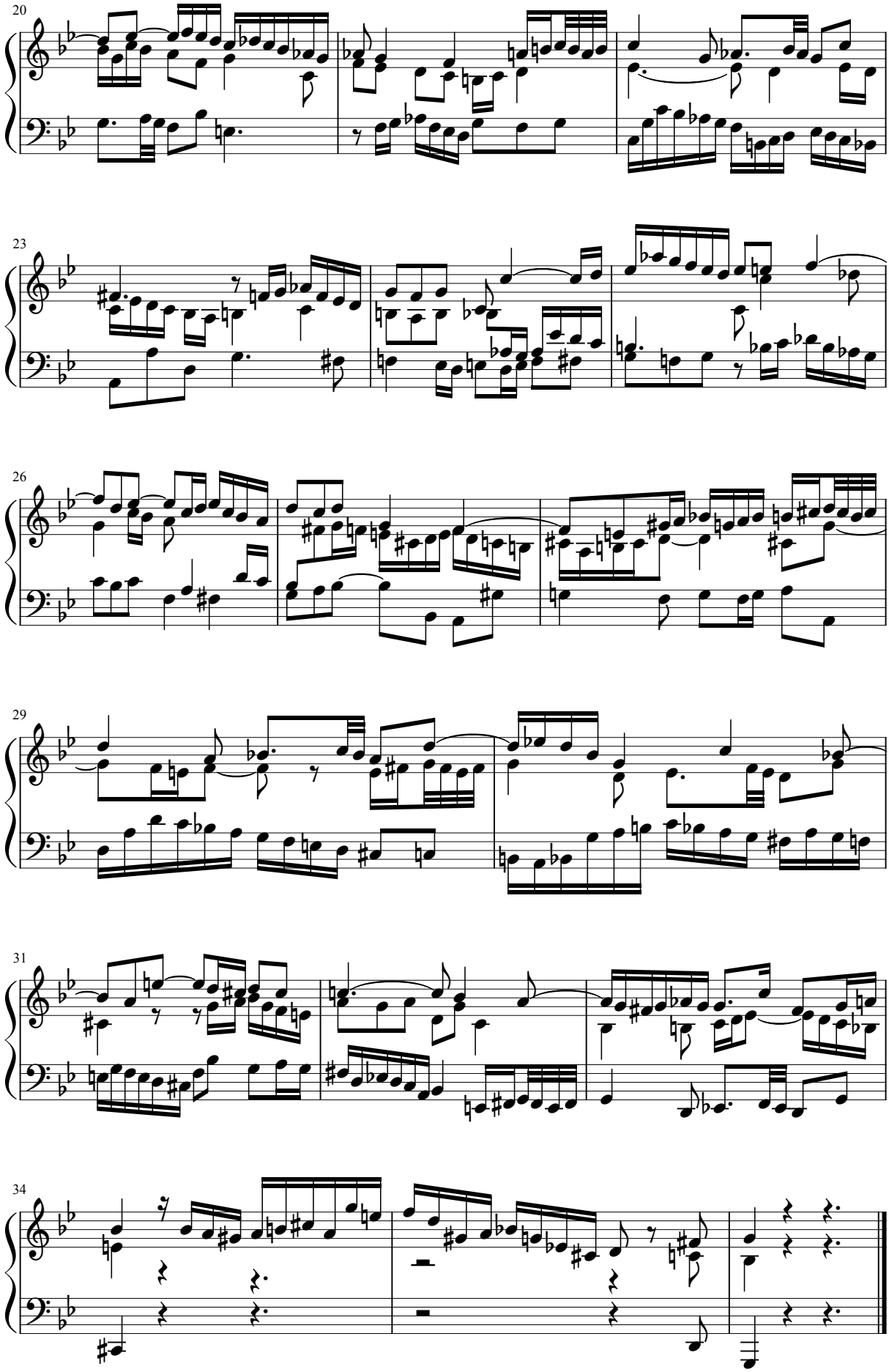


Fuga in g-Moll

Aaron Andrew Hunt

a3

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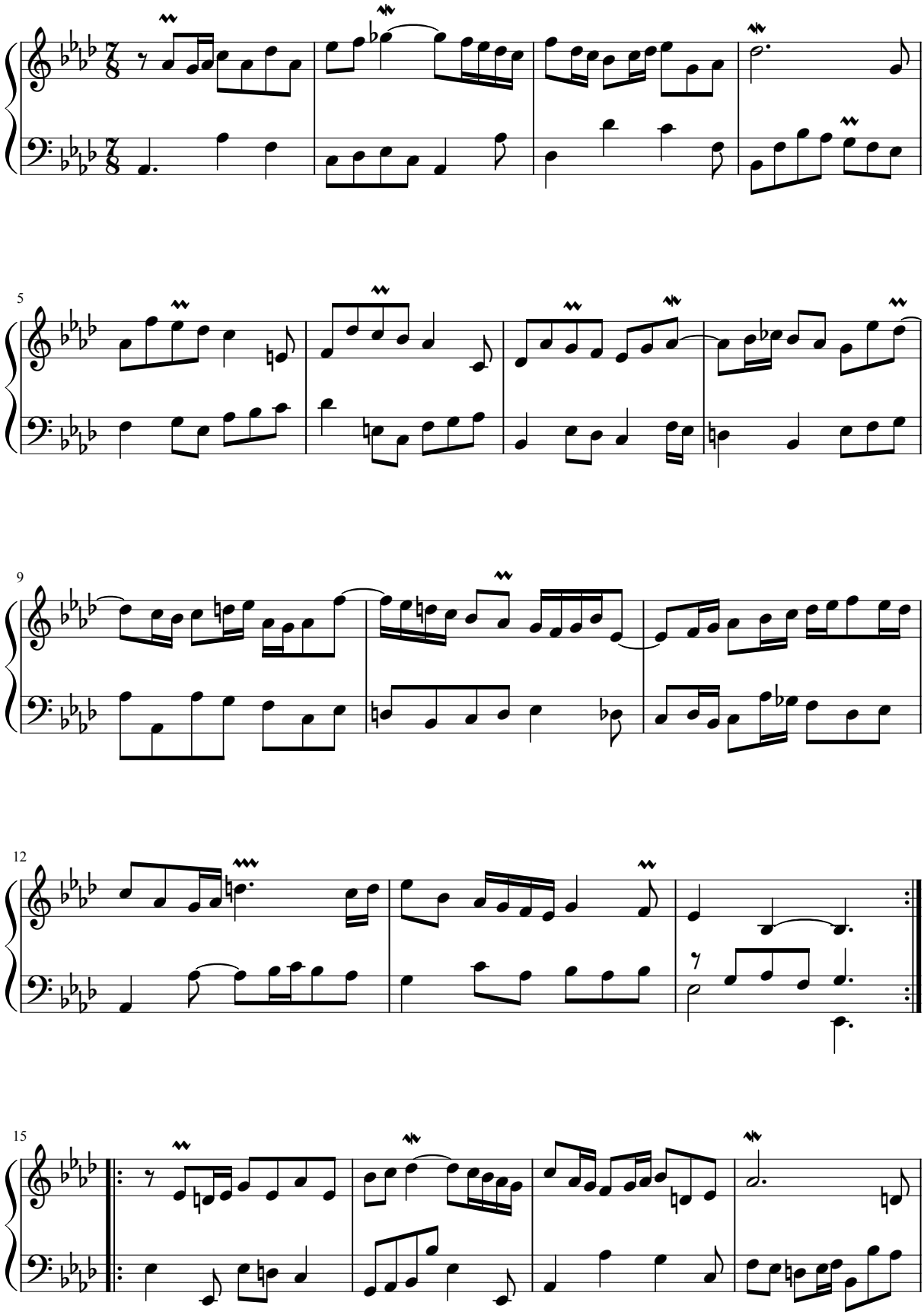
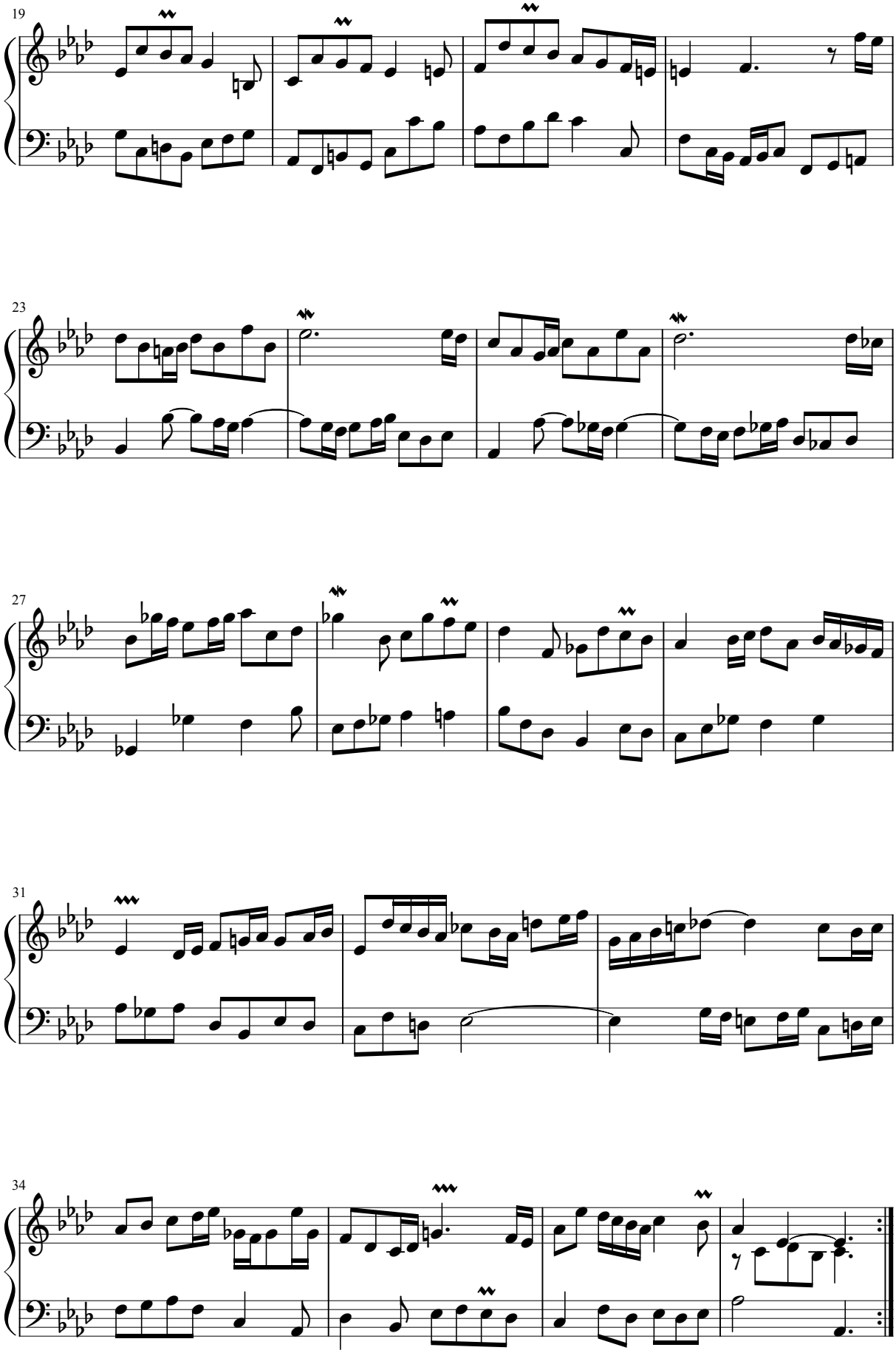
Präludium in As-Dur

Aaron Andrew Hunt

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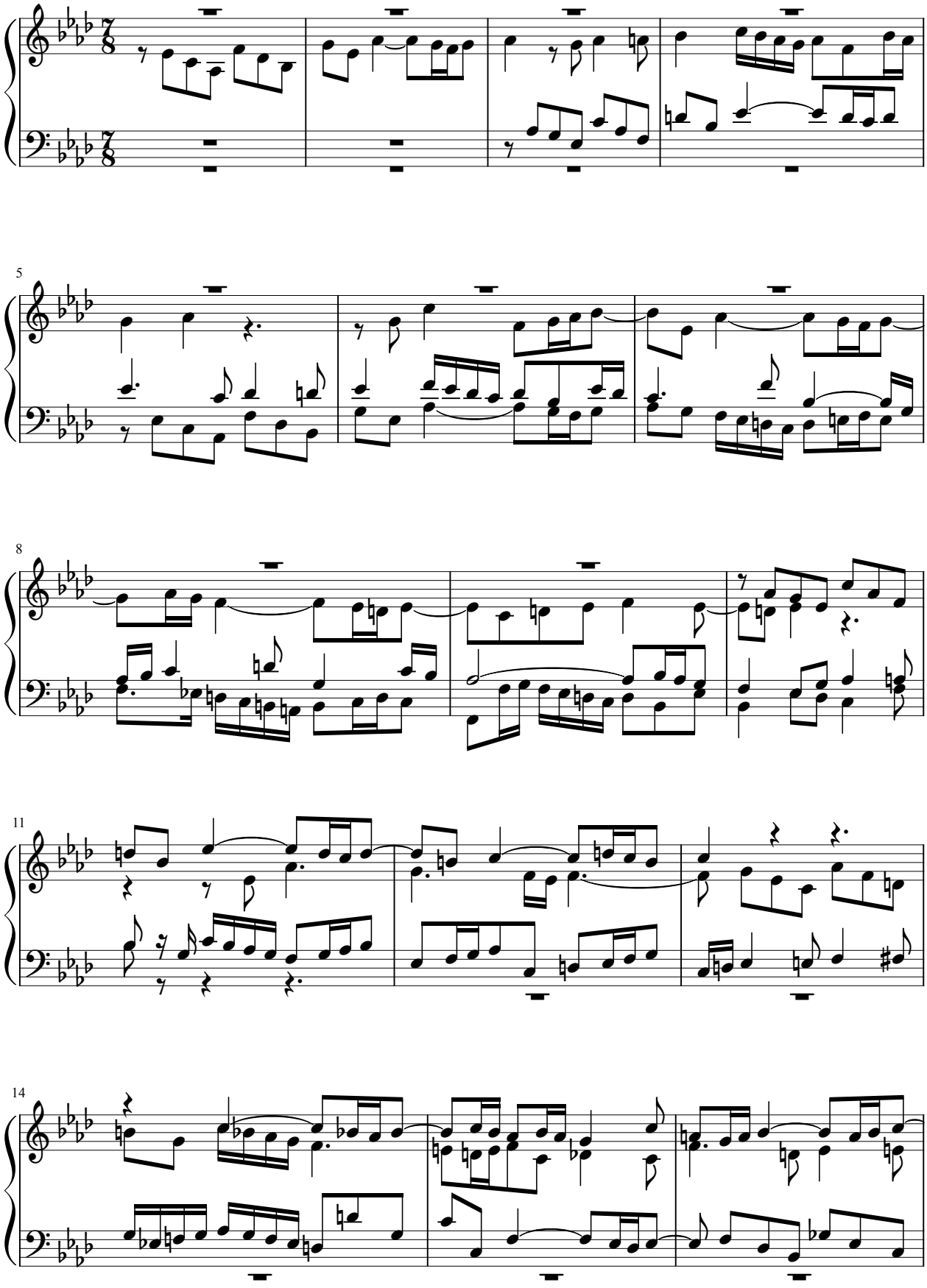
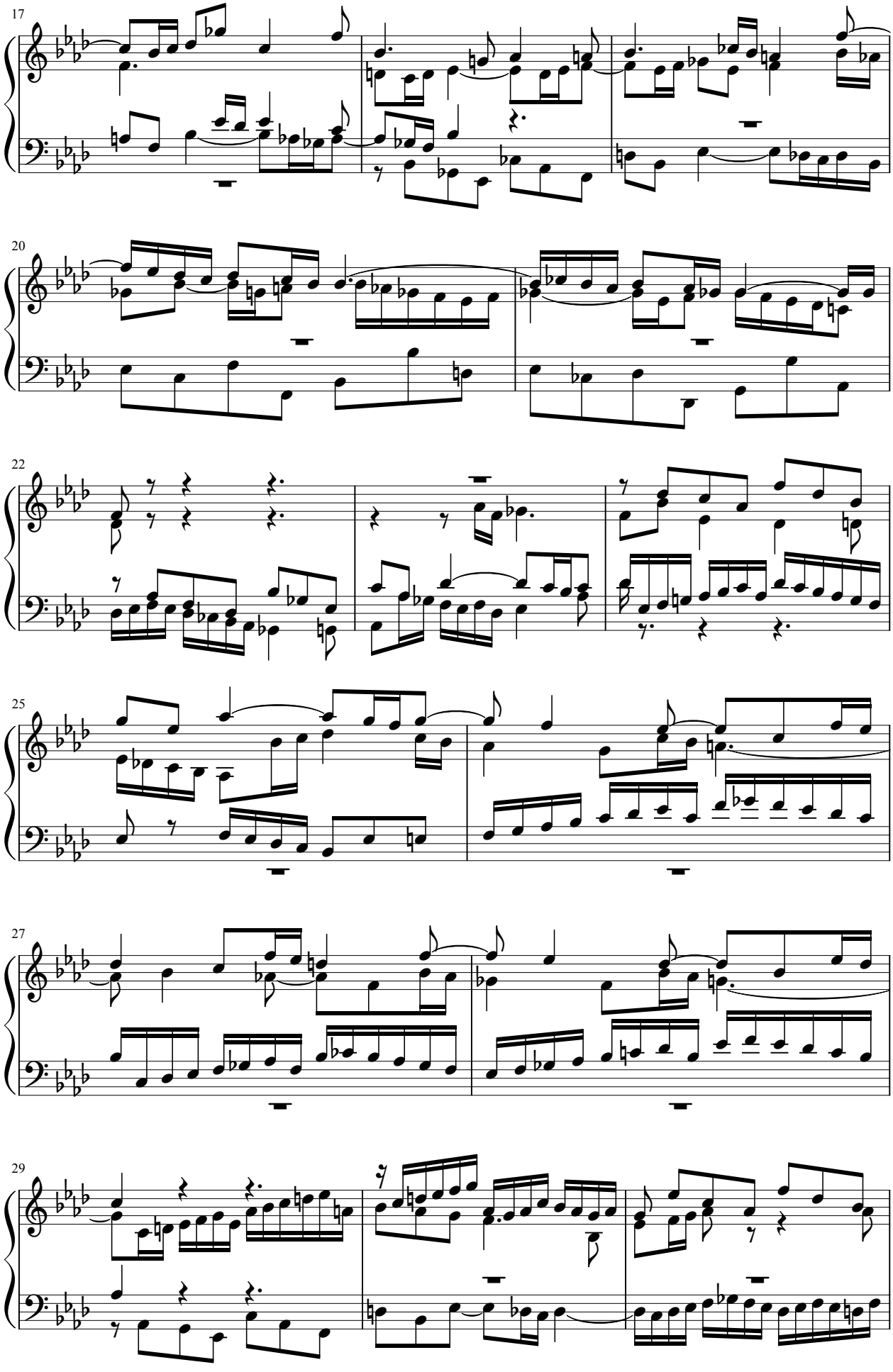
Fuga in As-Dur

a4

Aaron Andrew Hunt

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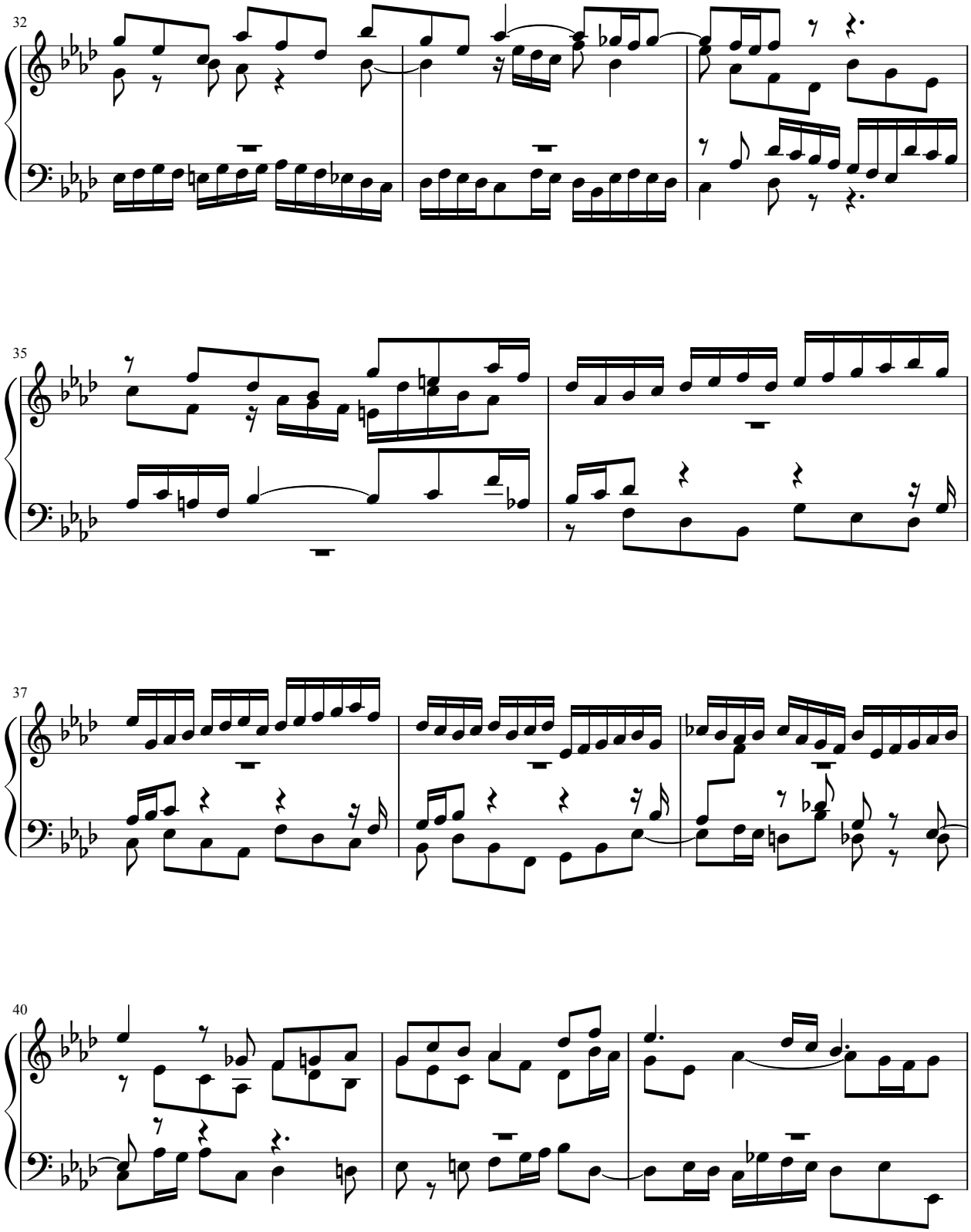
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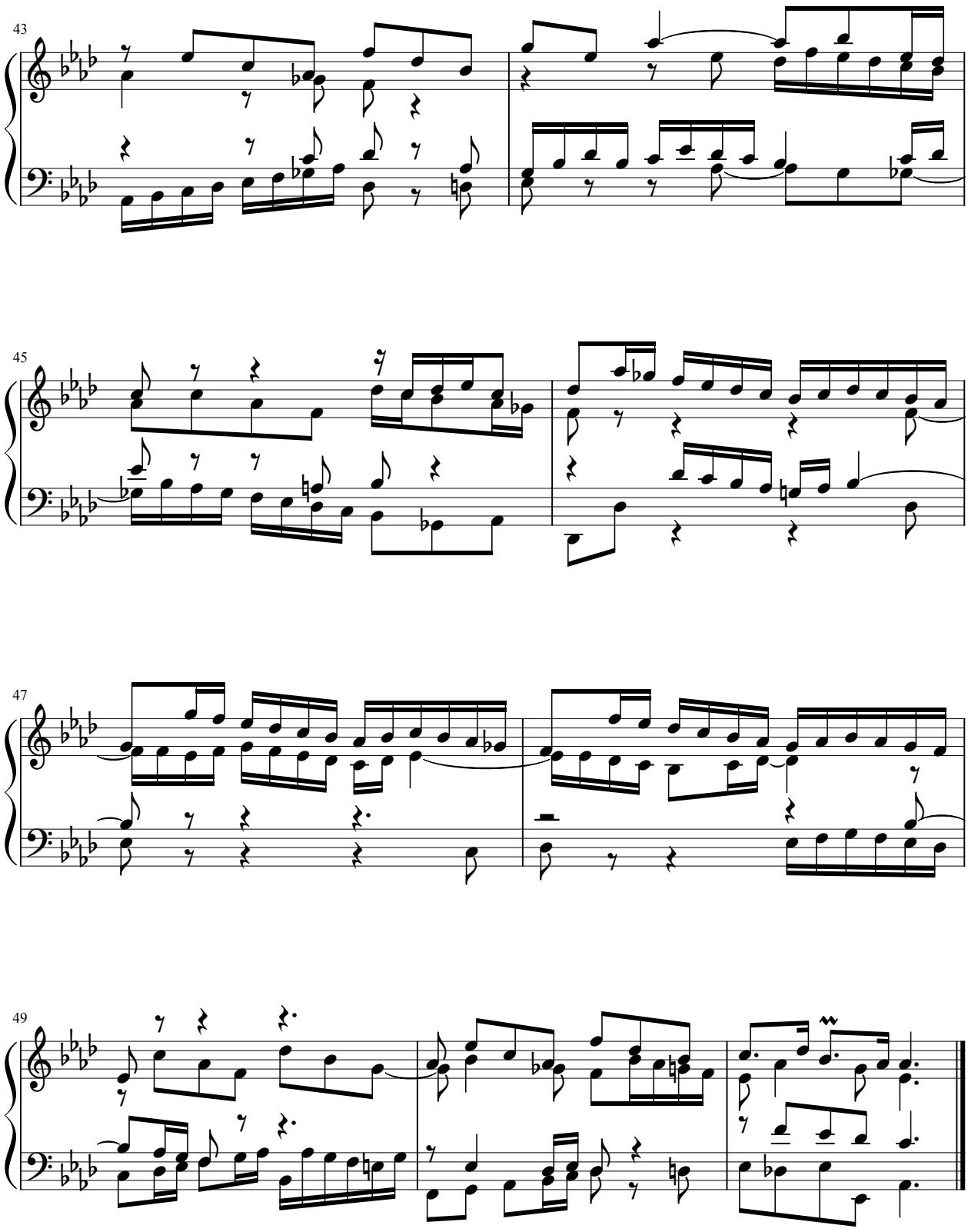
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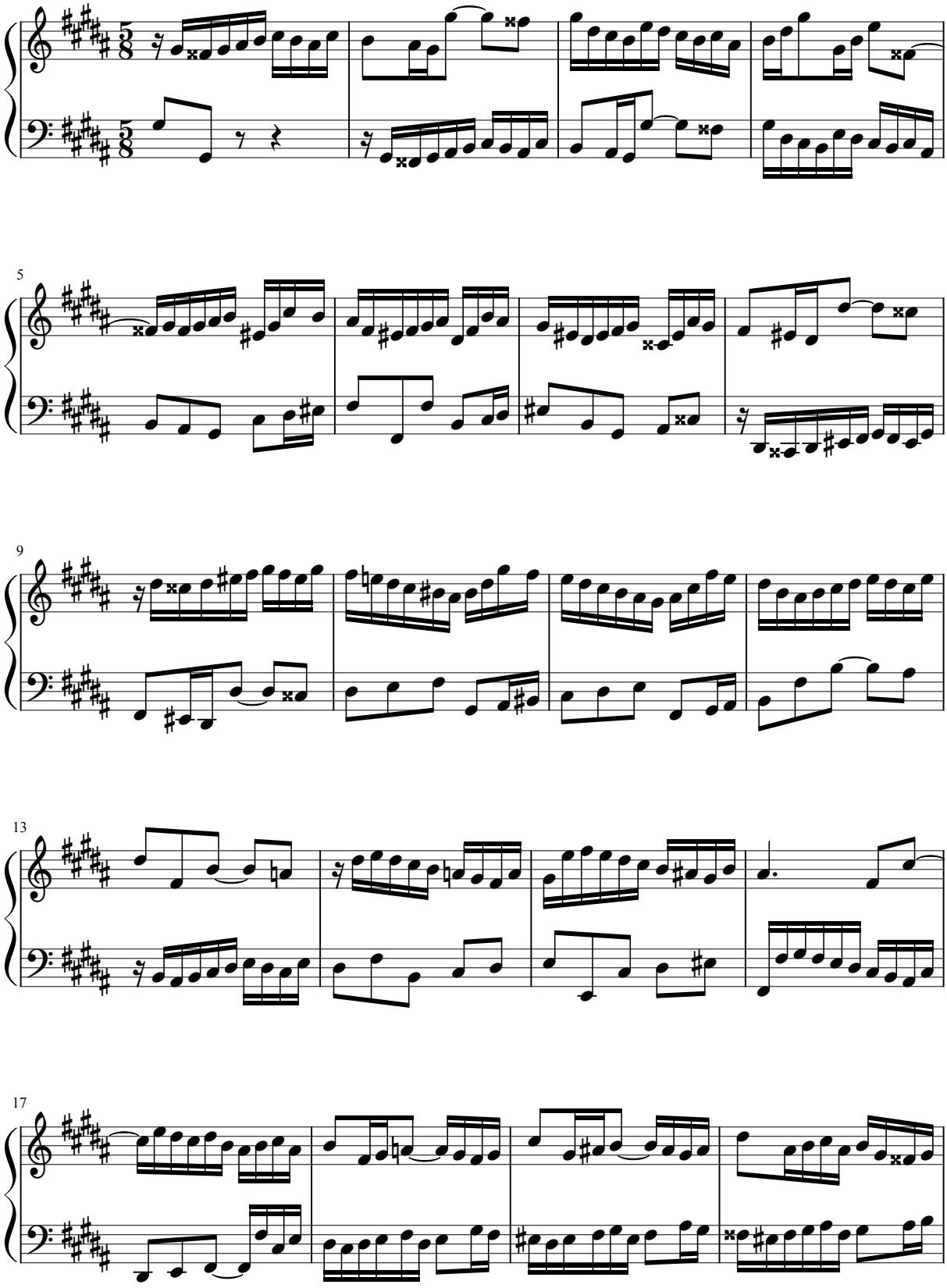
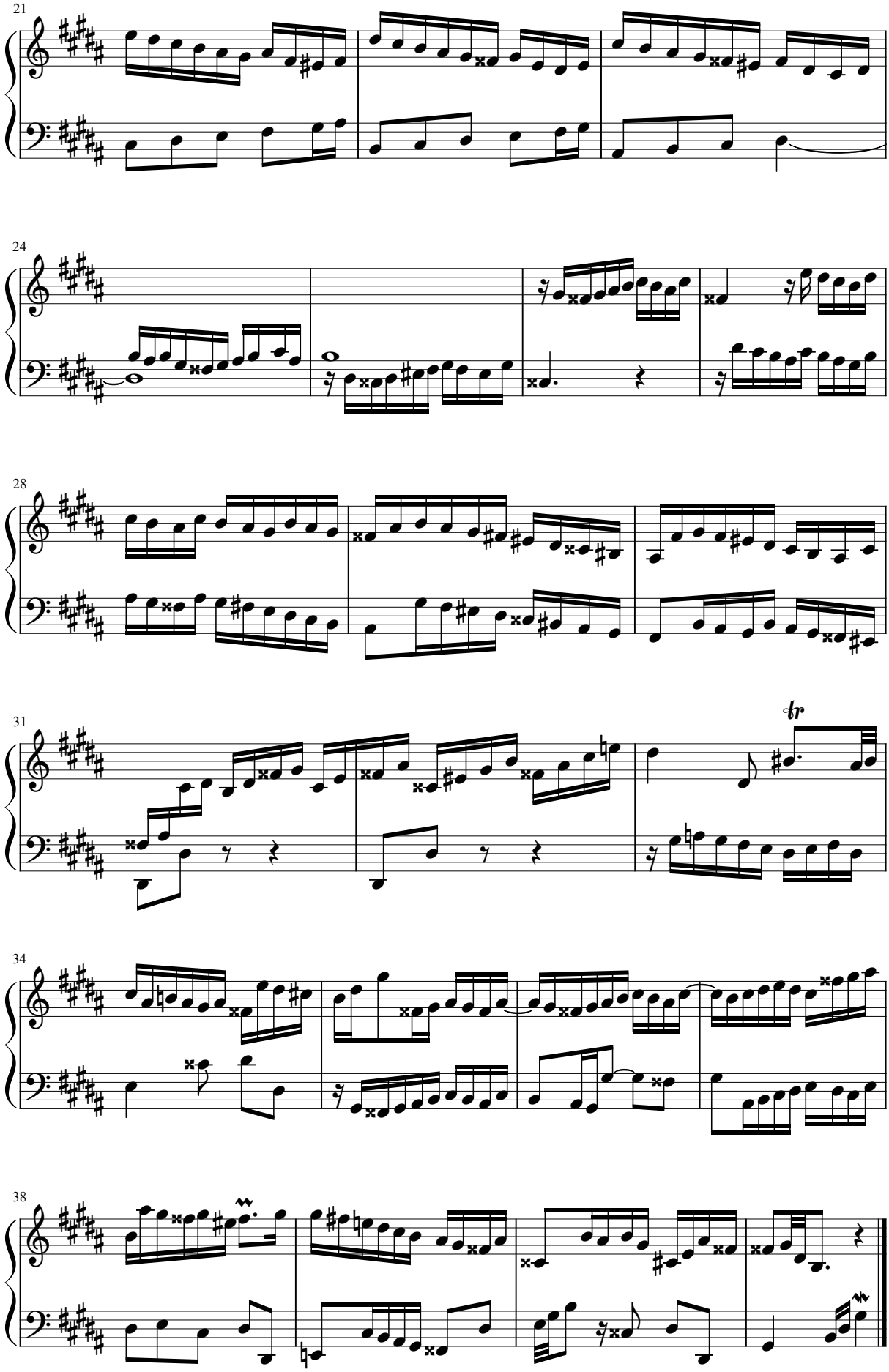
Präludium in gis-Moll

Aaron Andrew Hunt

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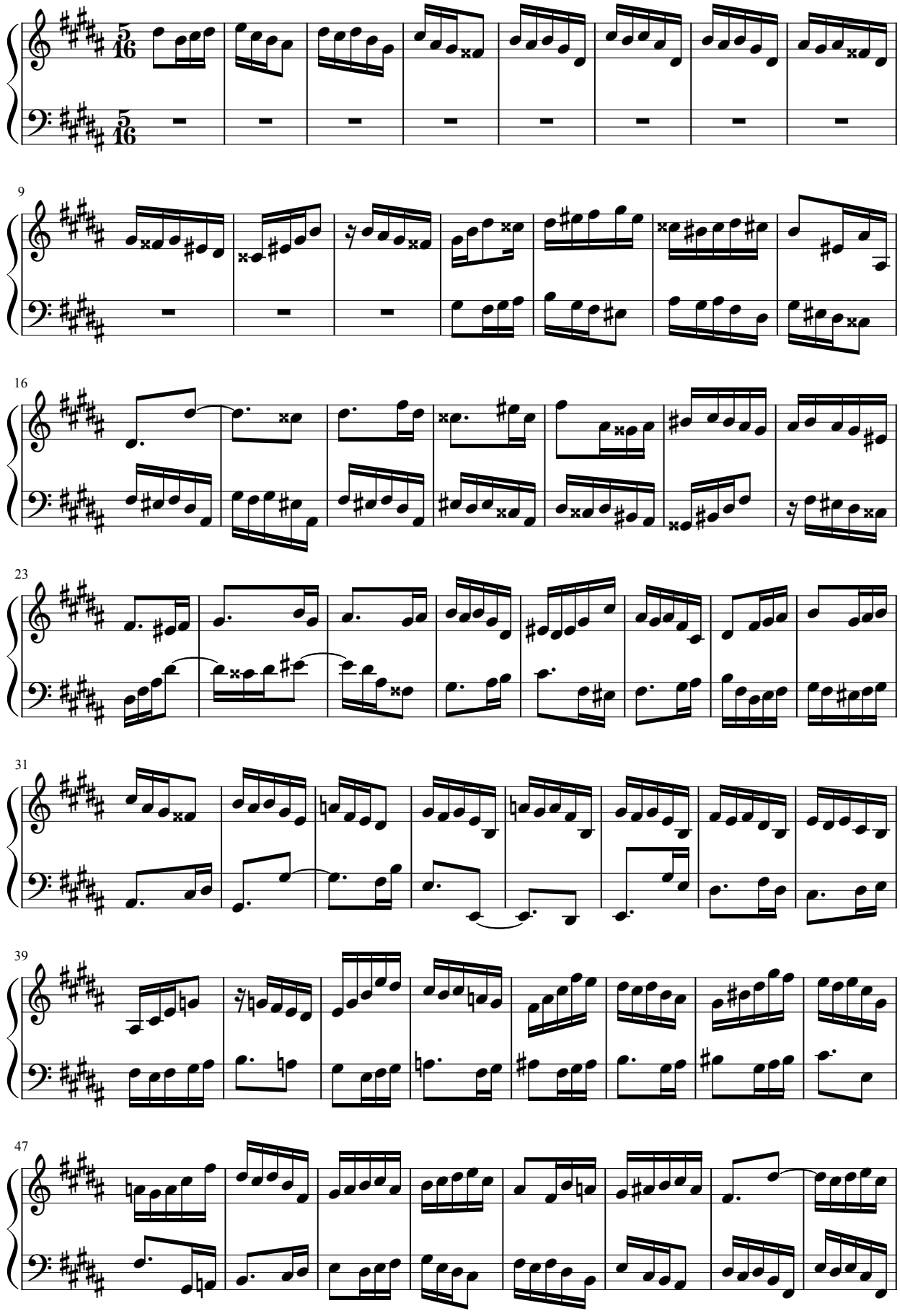
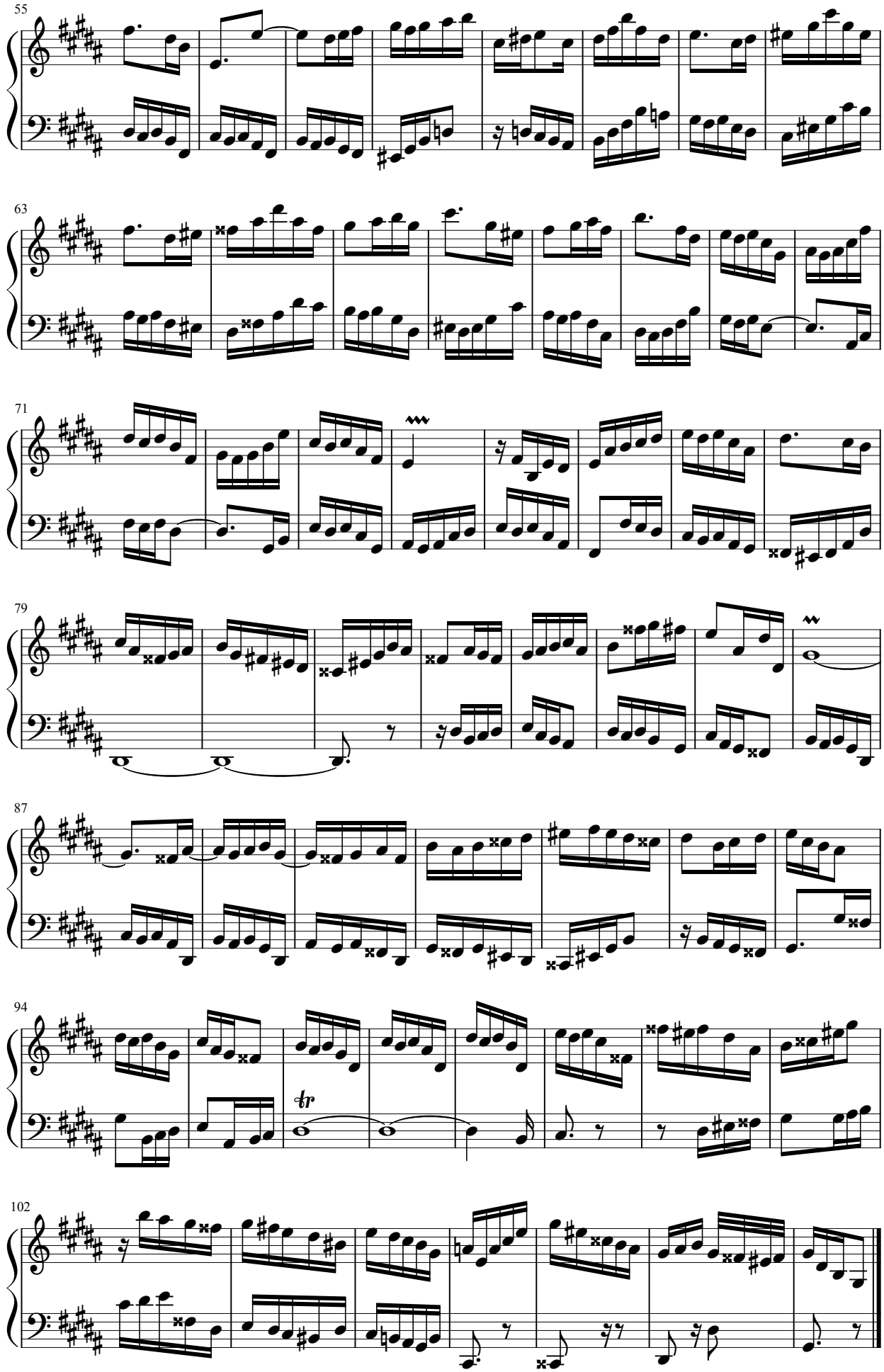
Fuga in gis-Moll

a2

Aaron Andrew Hunt

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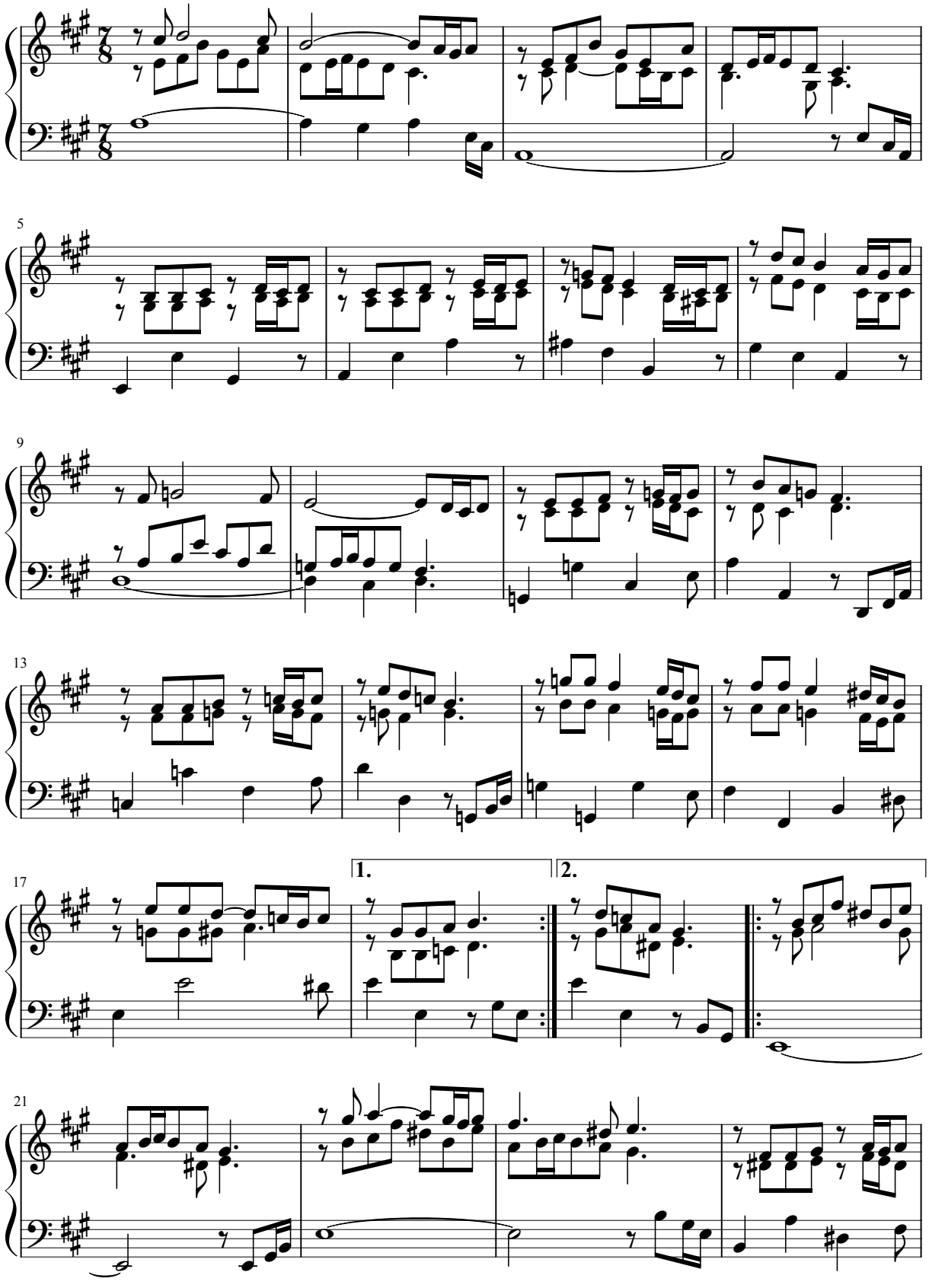
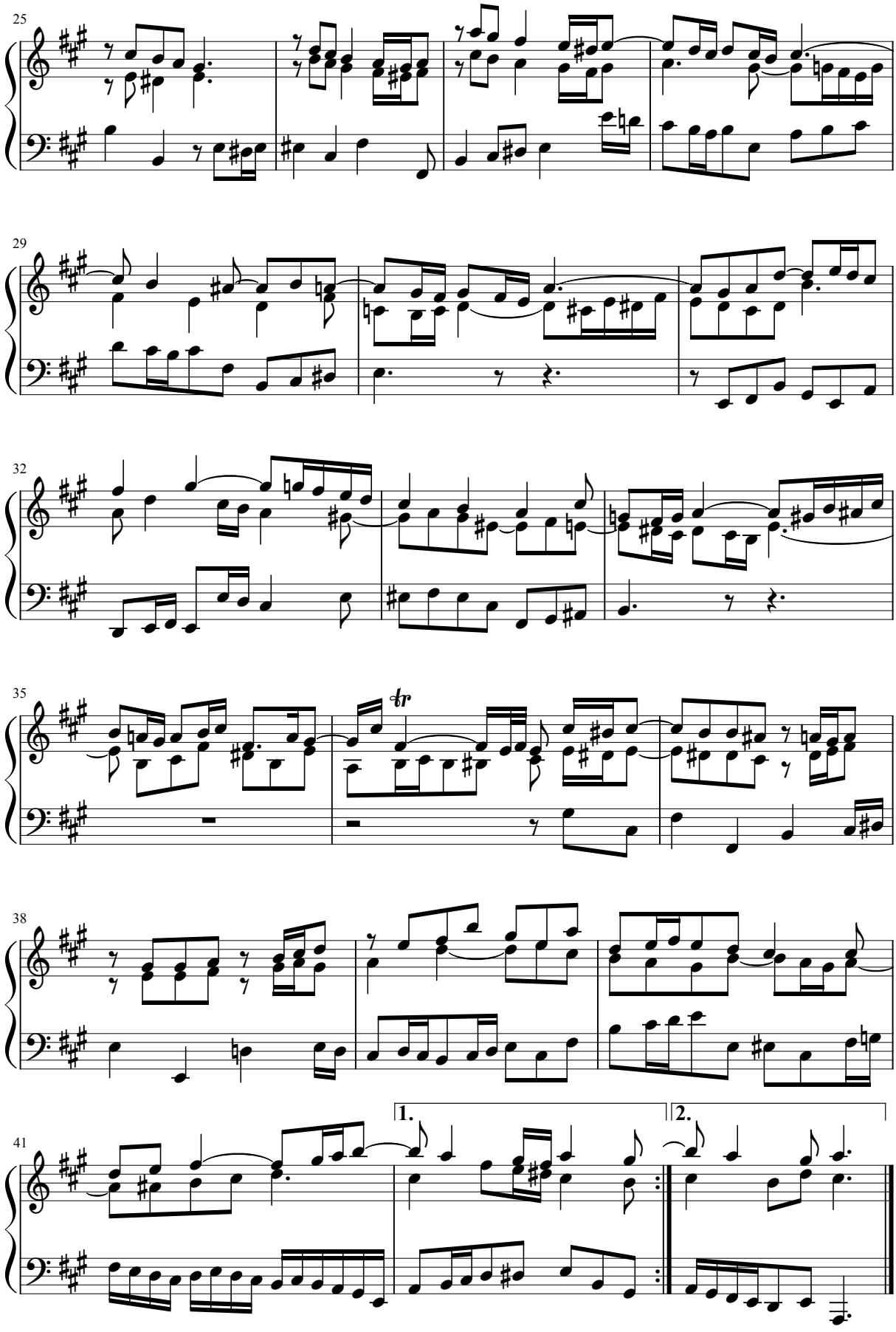
Präludium in A-Dur

Aaron Andrew Hunt

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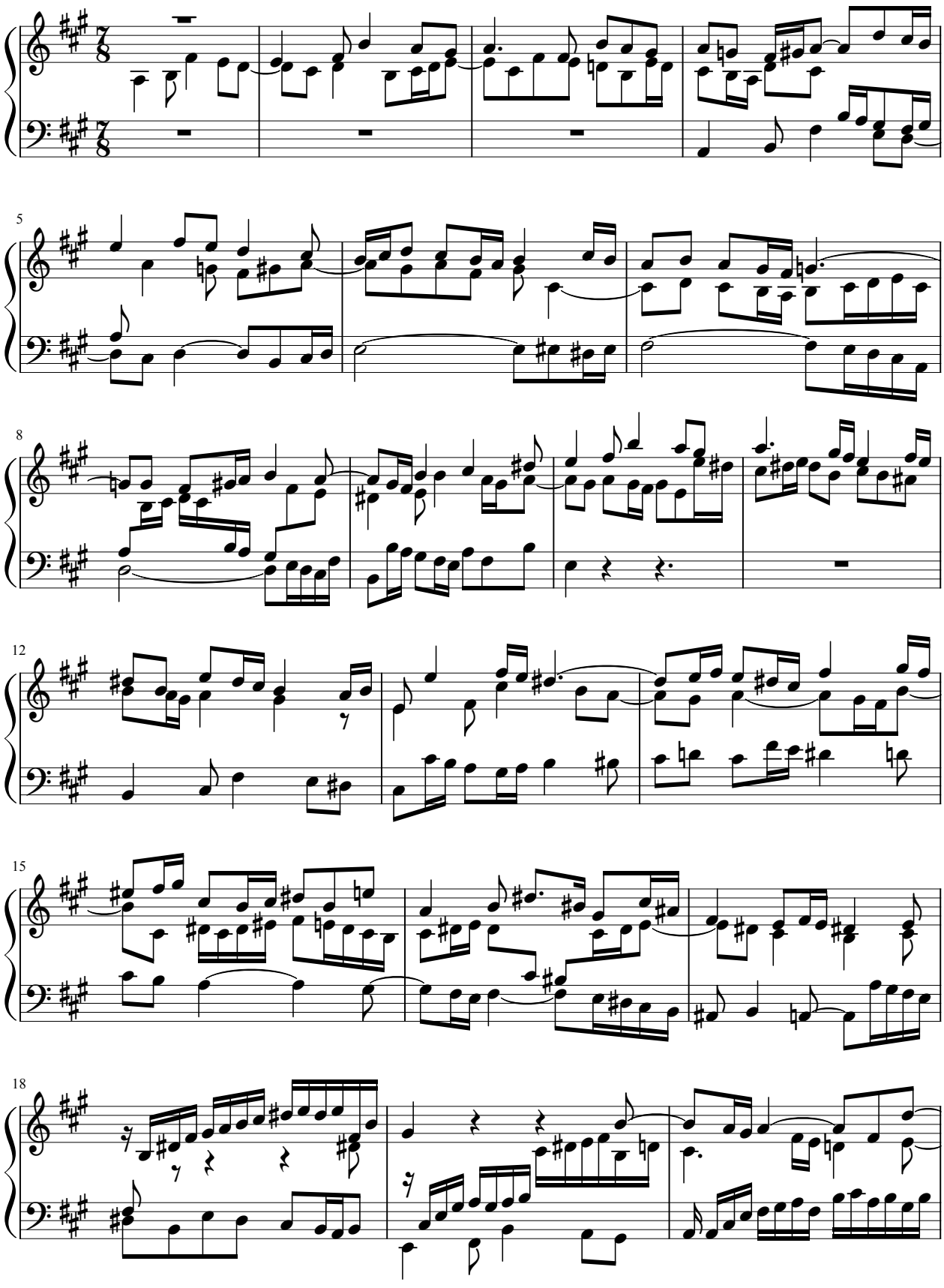
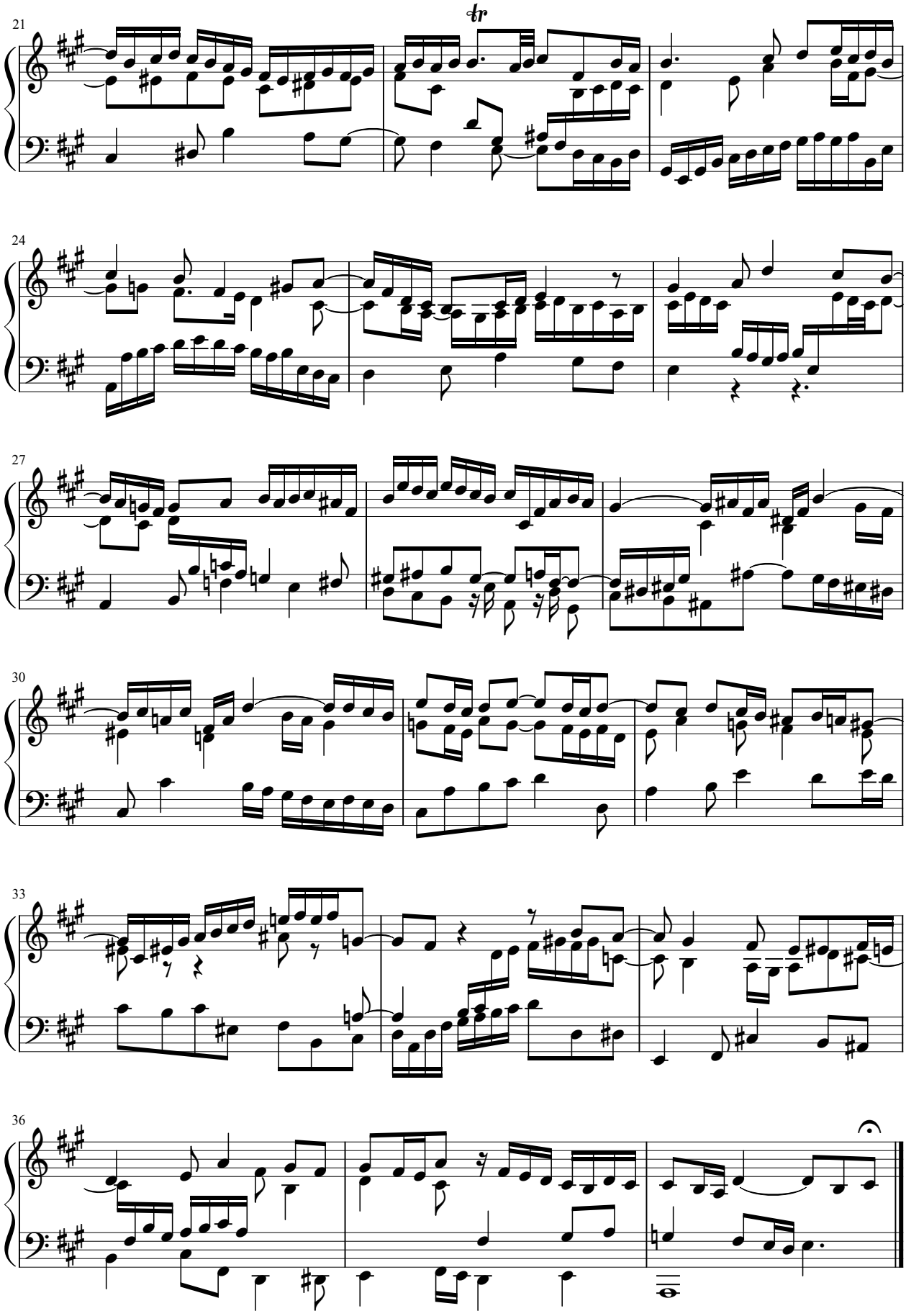
Fuga in A-Dur

a3

Aaron Andrew Hunt

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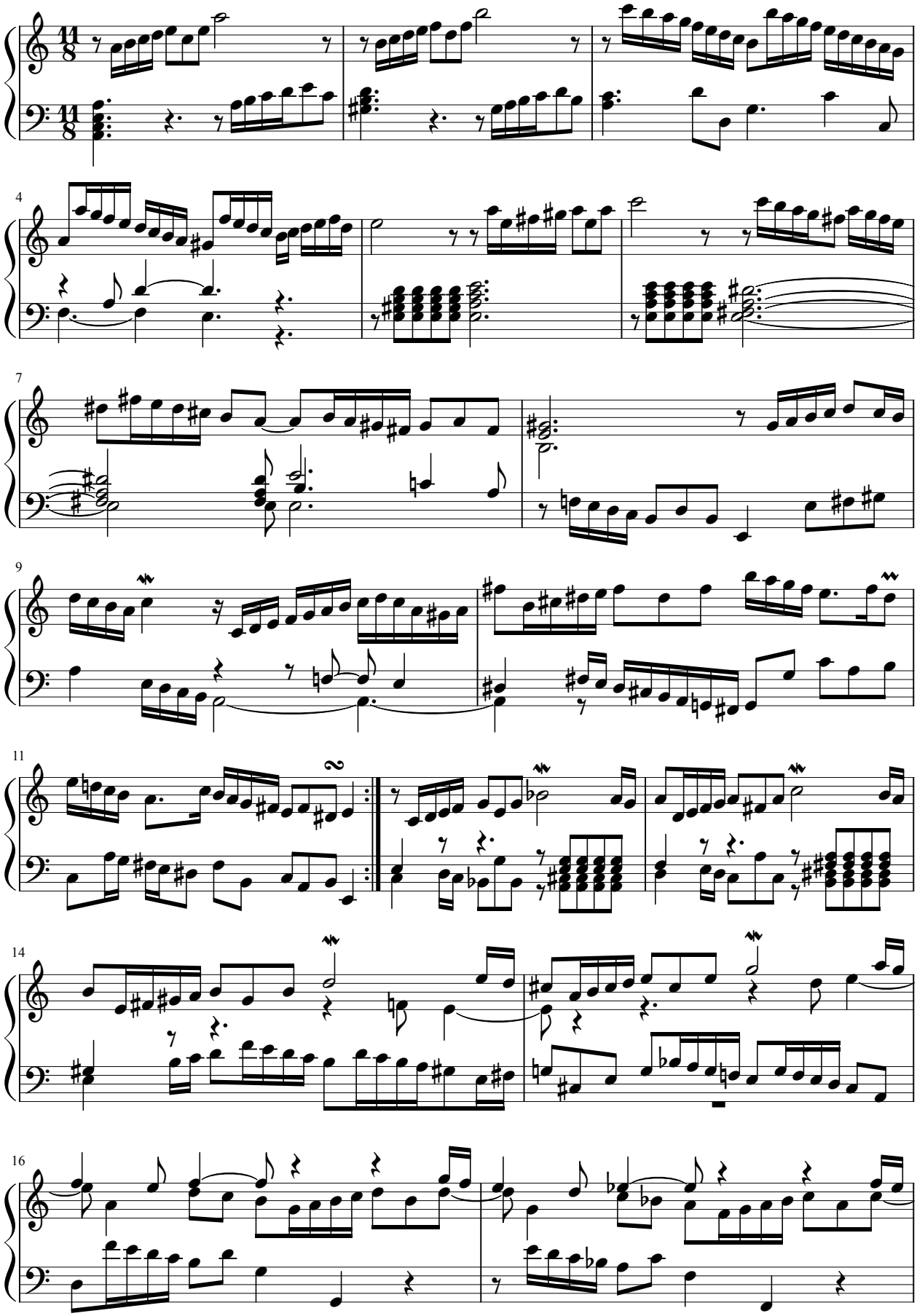
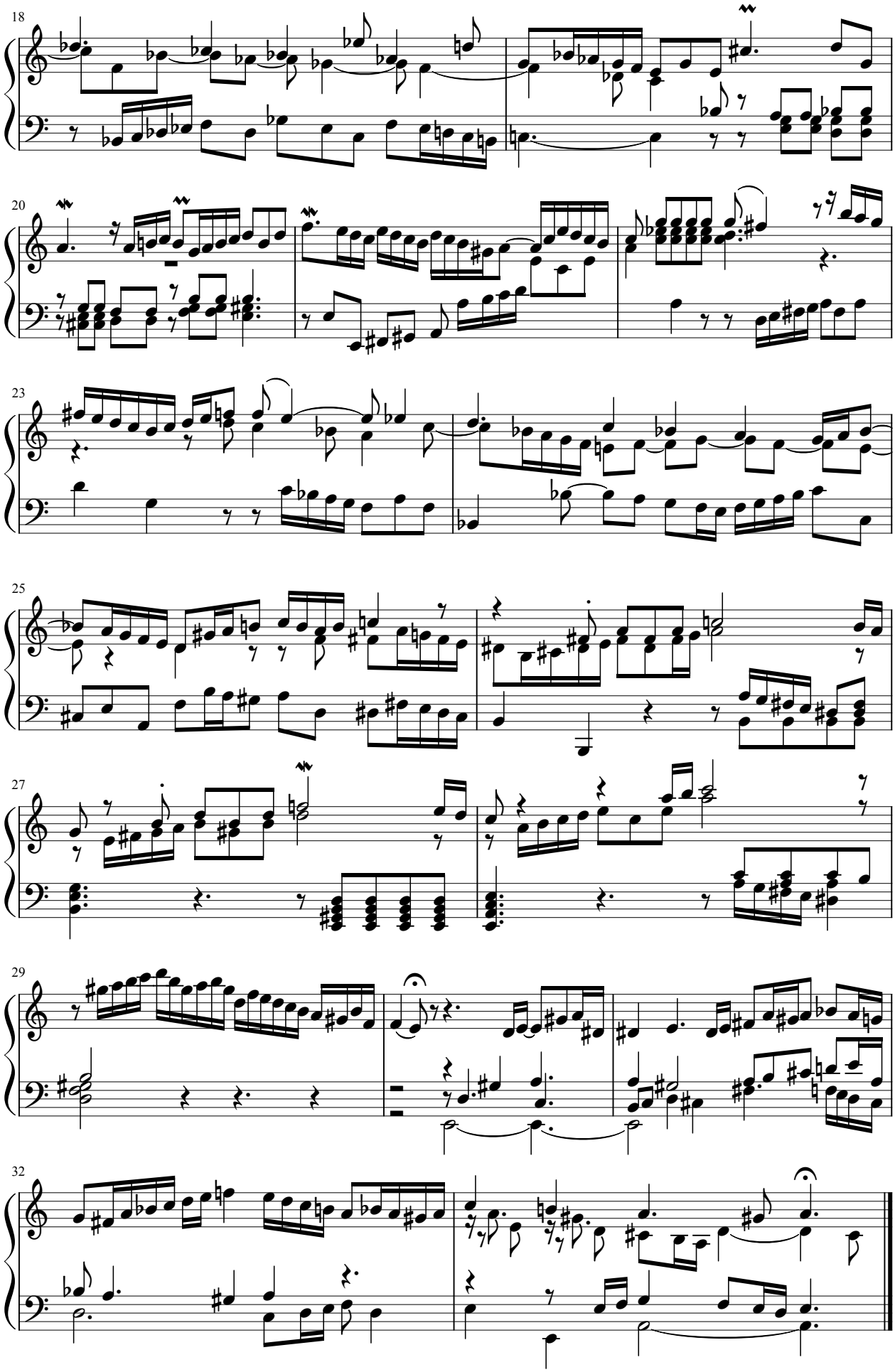
Präludium in a-Moll

Aaron Andrew Hunt

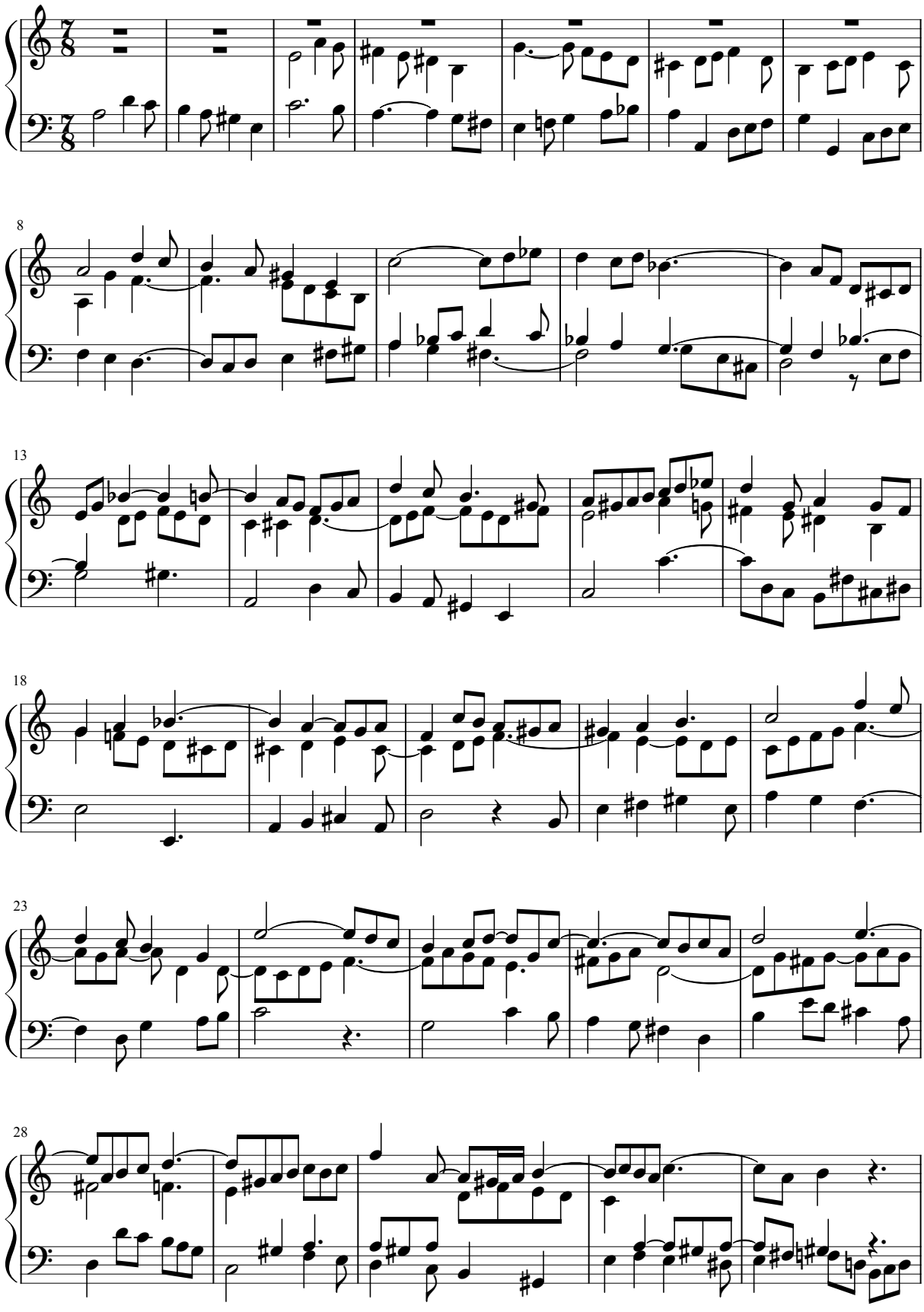


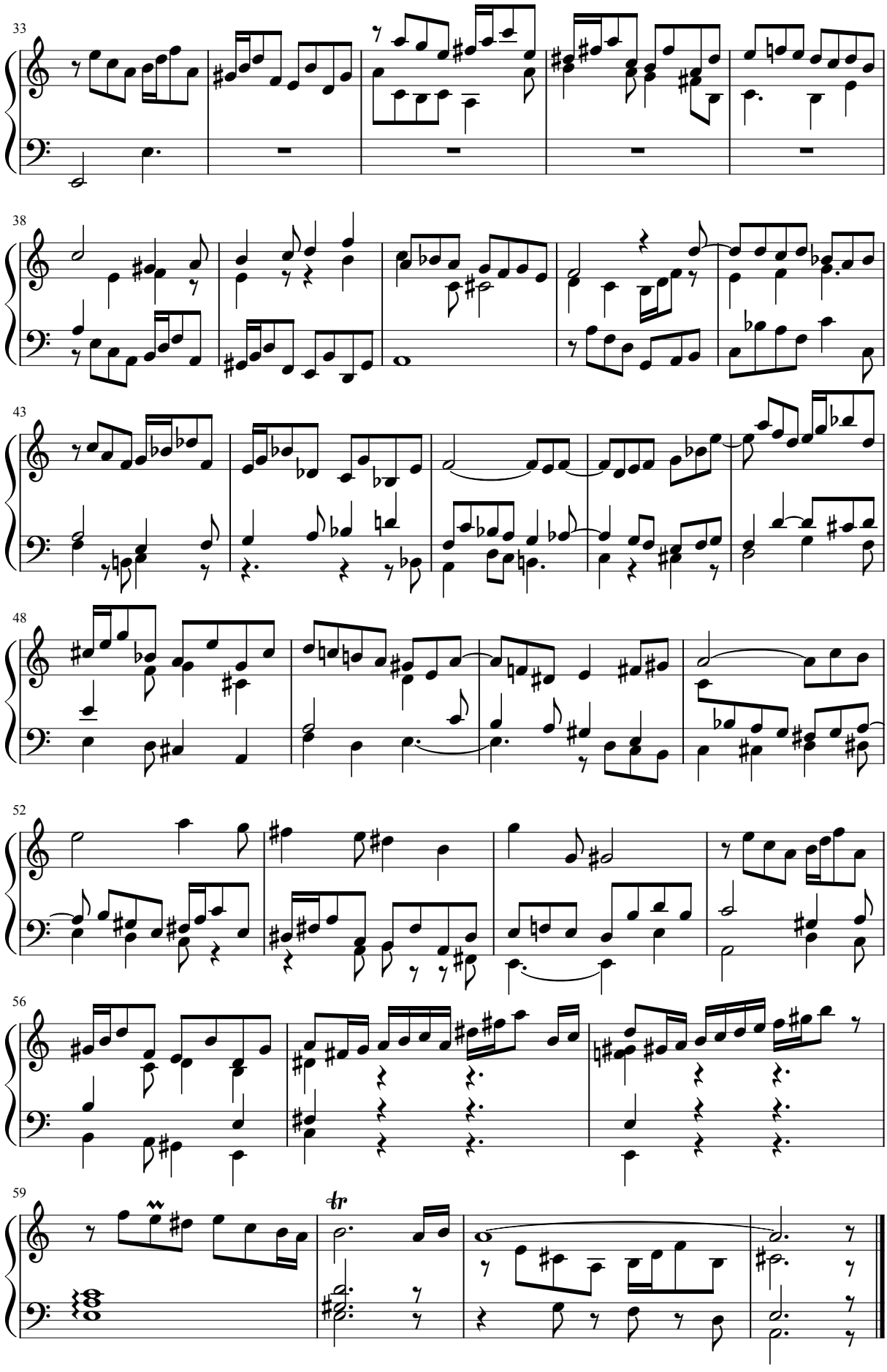


Fuga in a-Moll

a3

Aaron Andrew Hunt

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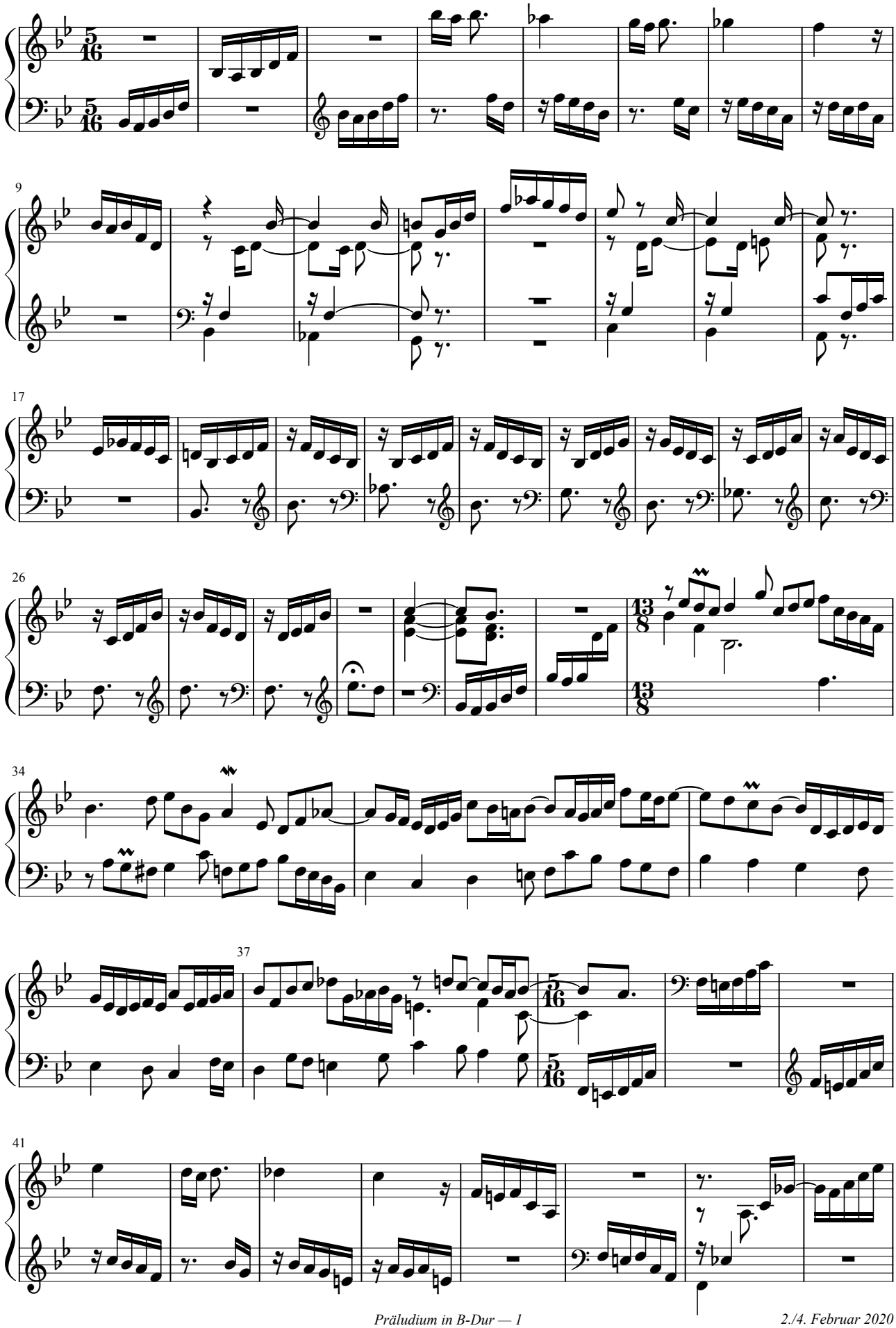
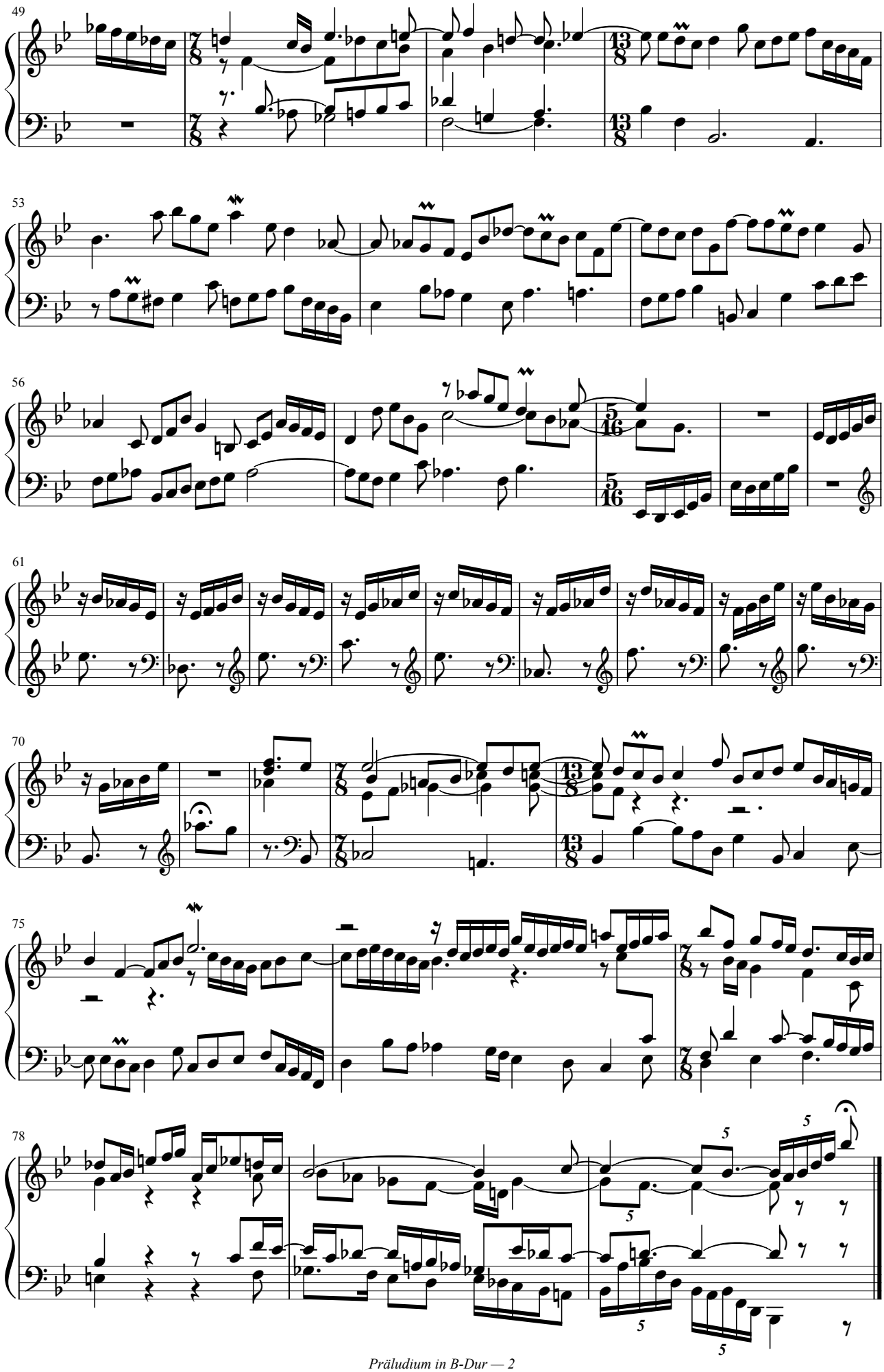
Präludium in B-Dur

Aaron Andrew Hunt

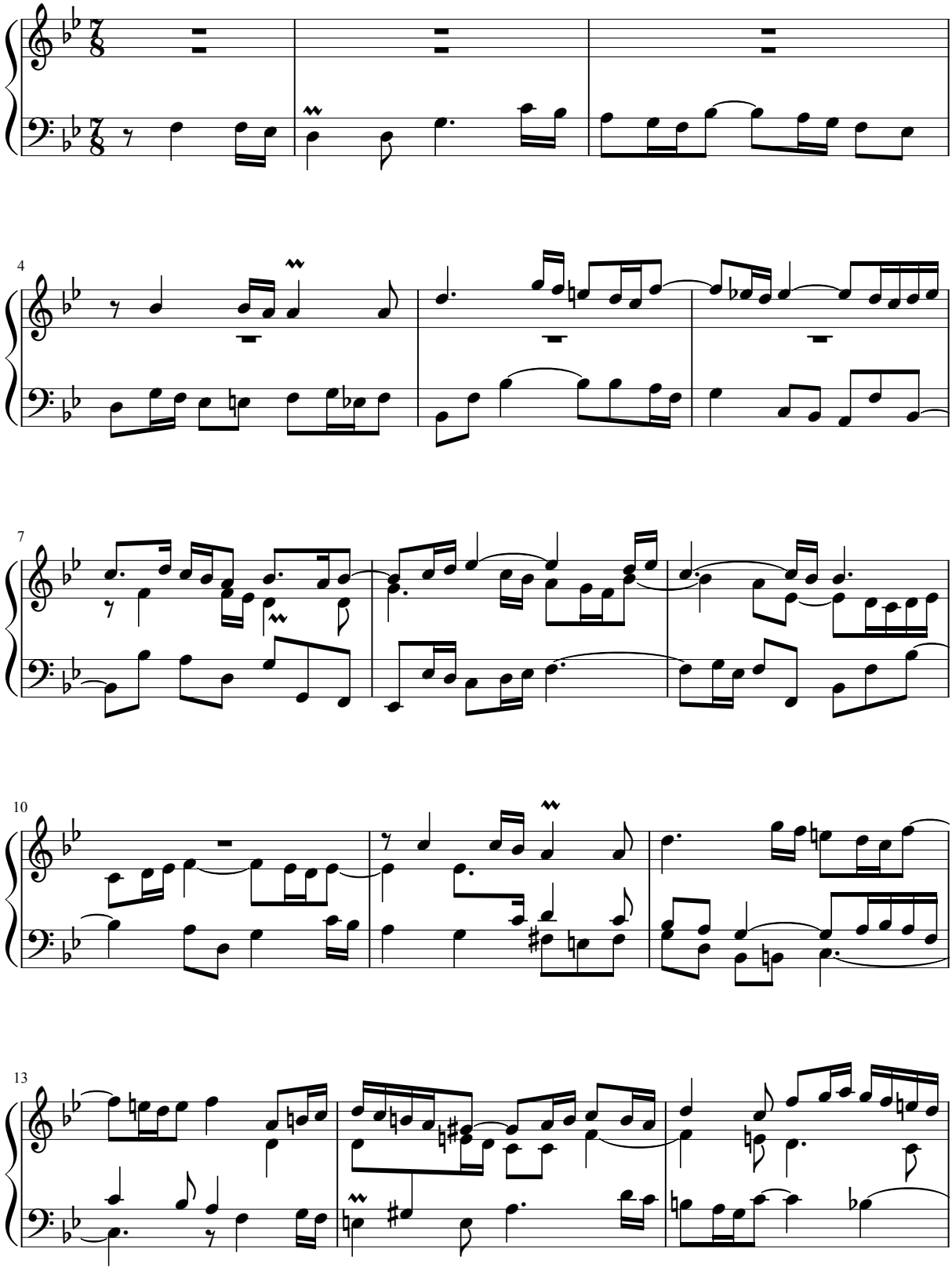


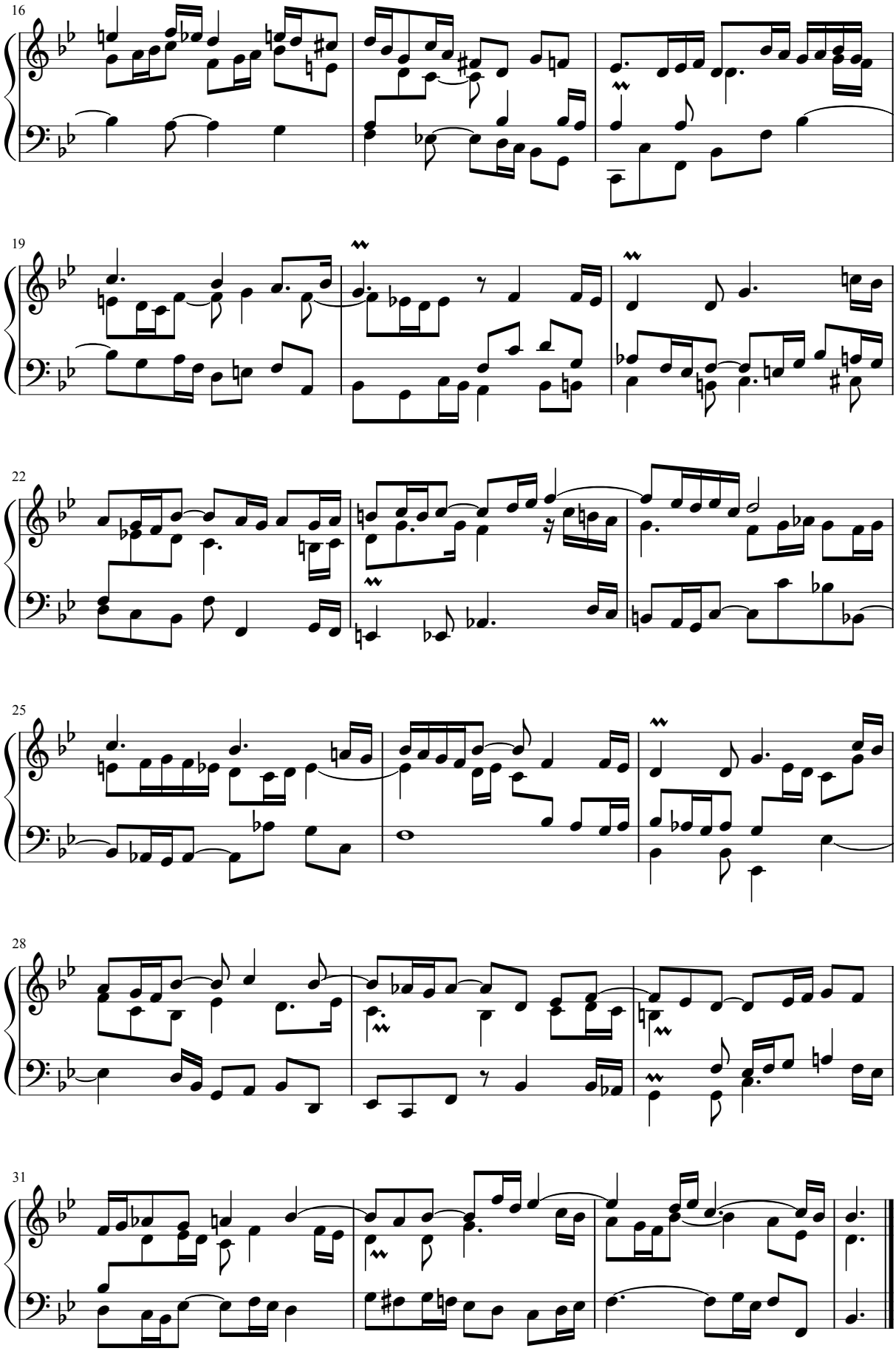


Fuga in B-Dur

a3

Aaron Andrew Hunt

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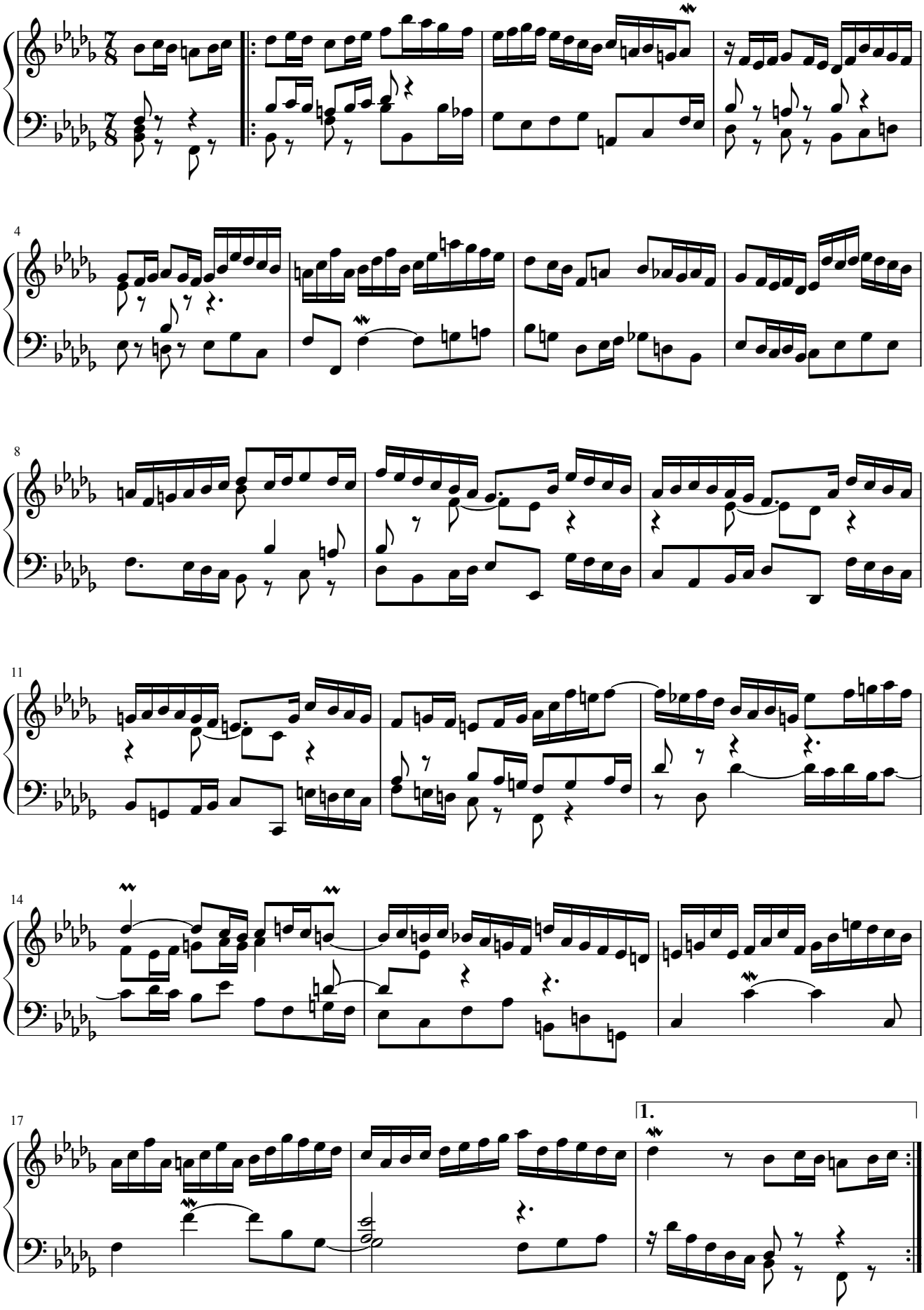
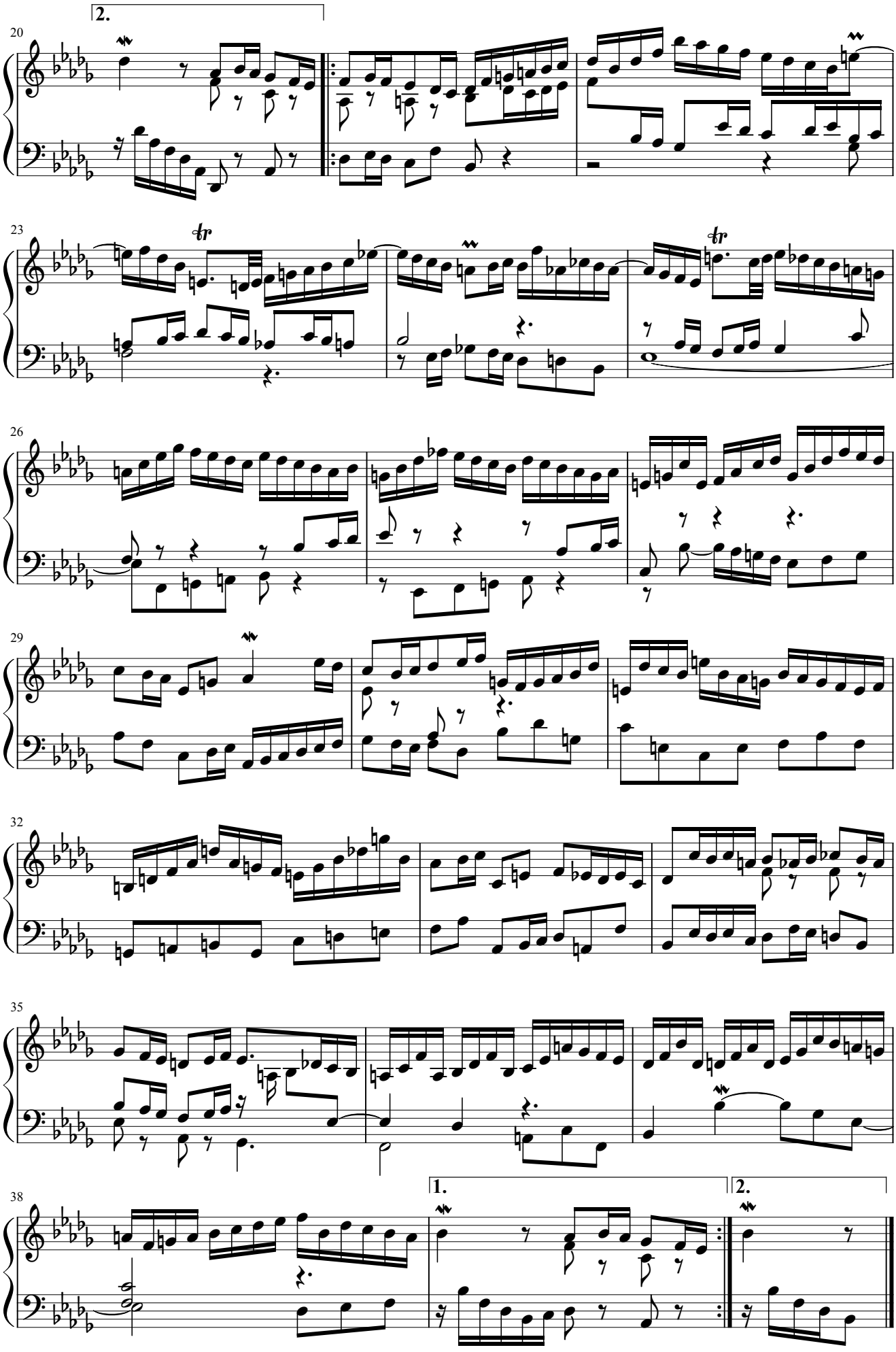
Präludium in b-Moll

Aaron Andrew Hunt

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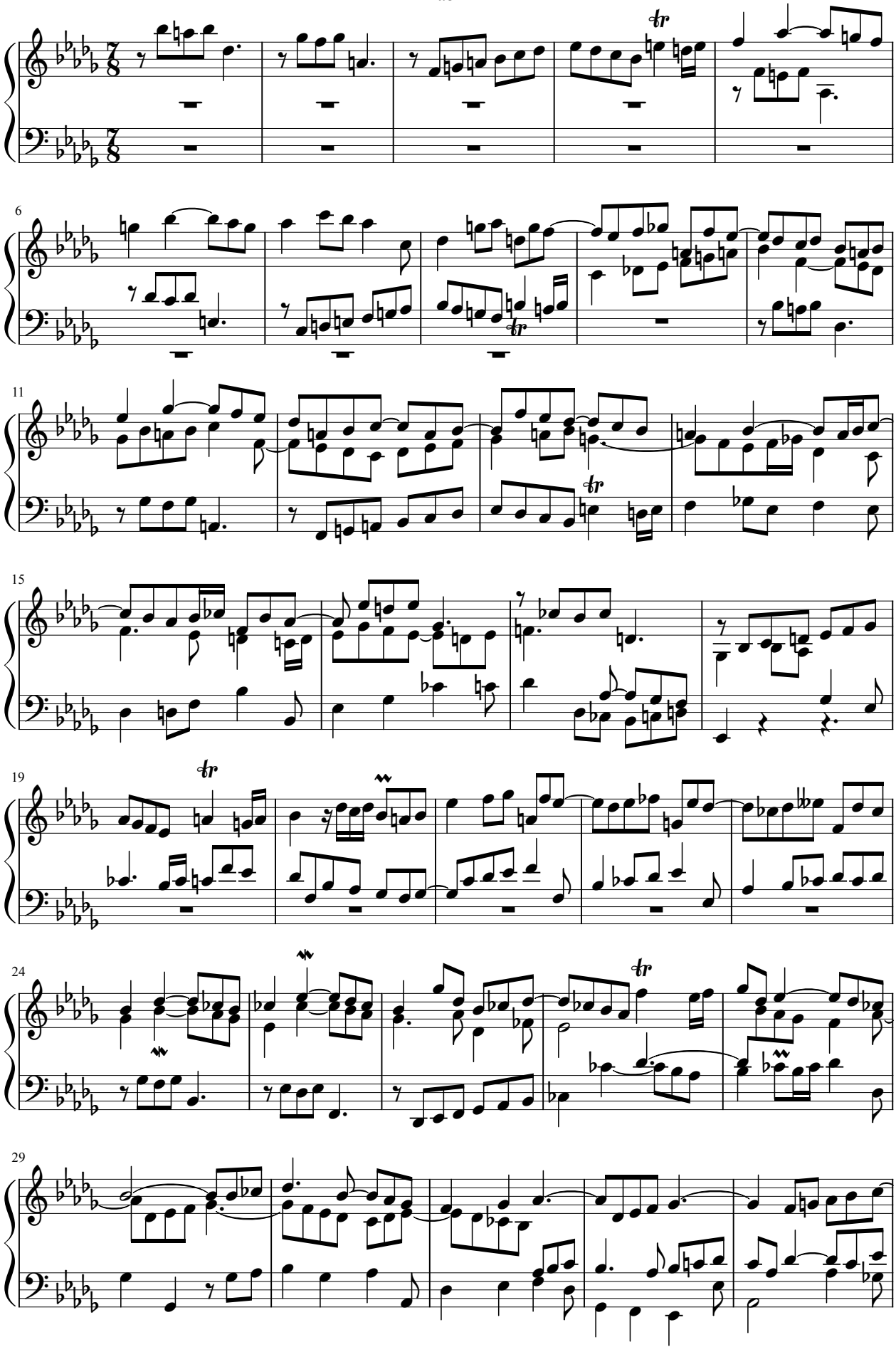
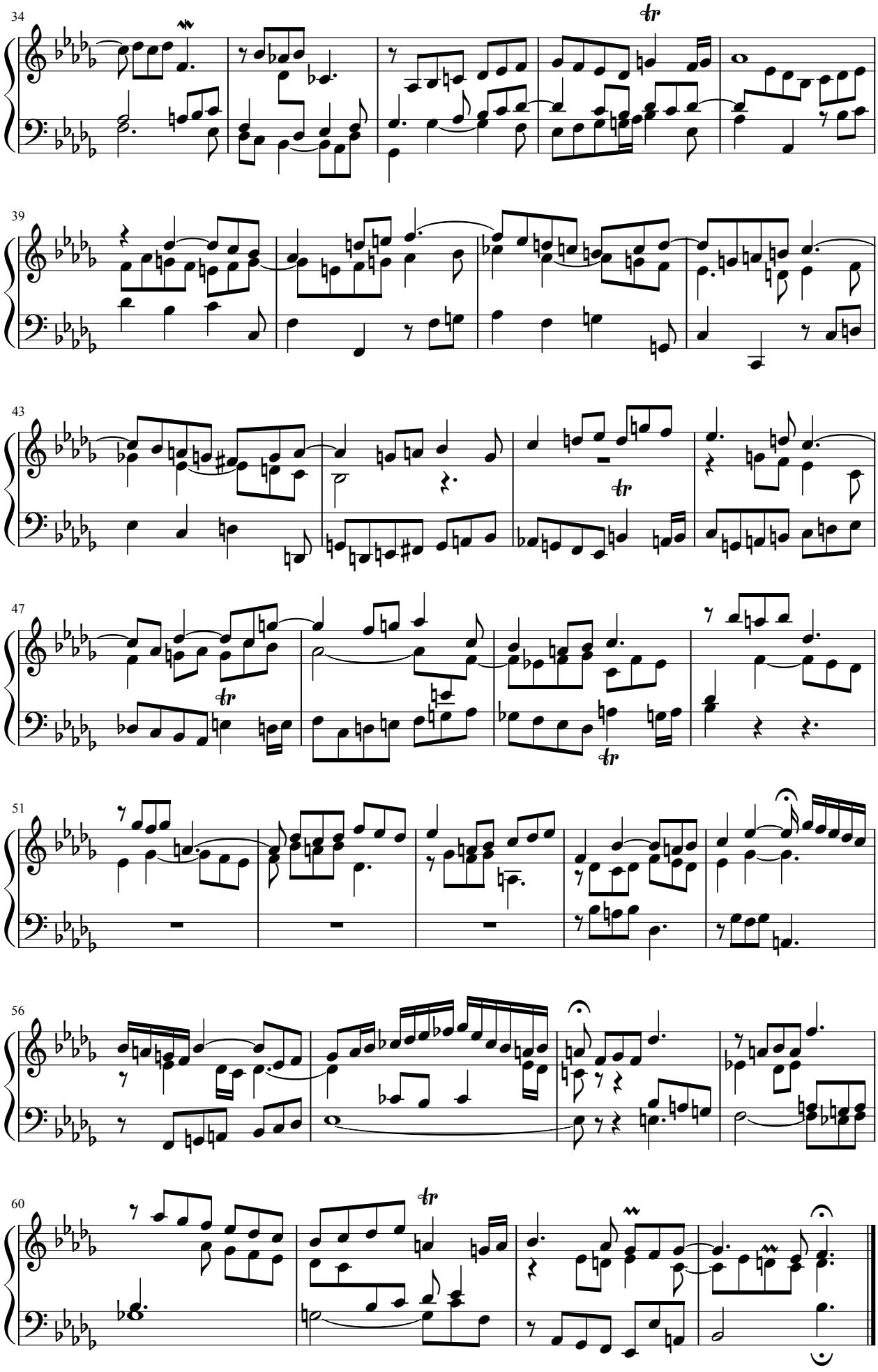
Fuga in b-Moll

Aaron Andrew Hunt

a3

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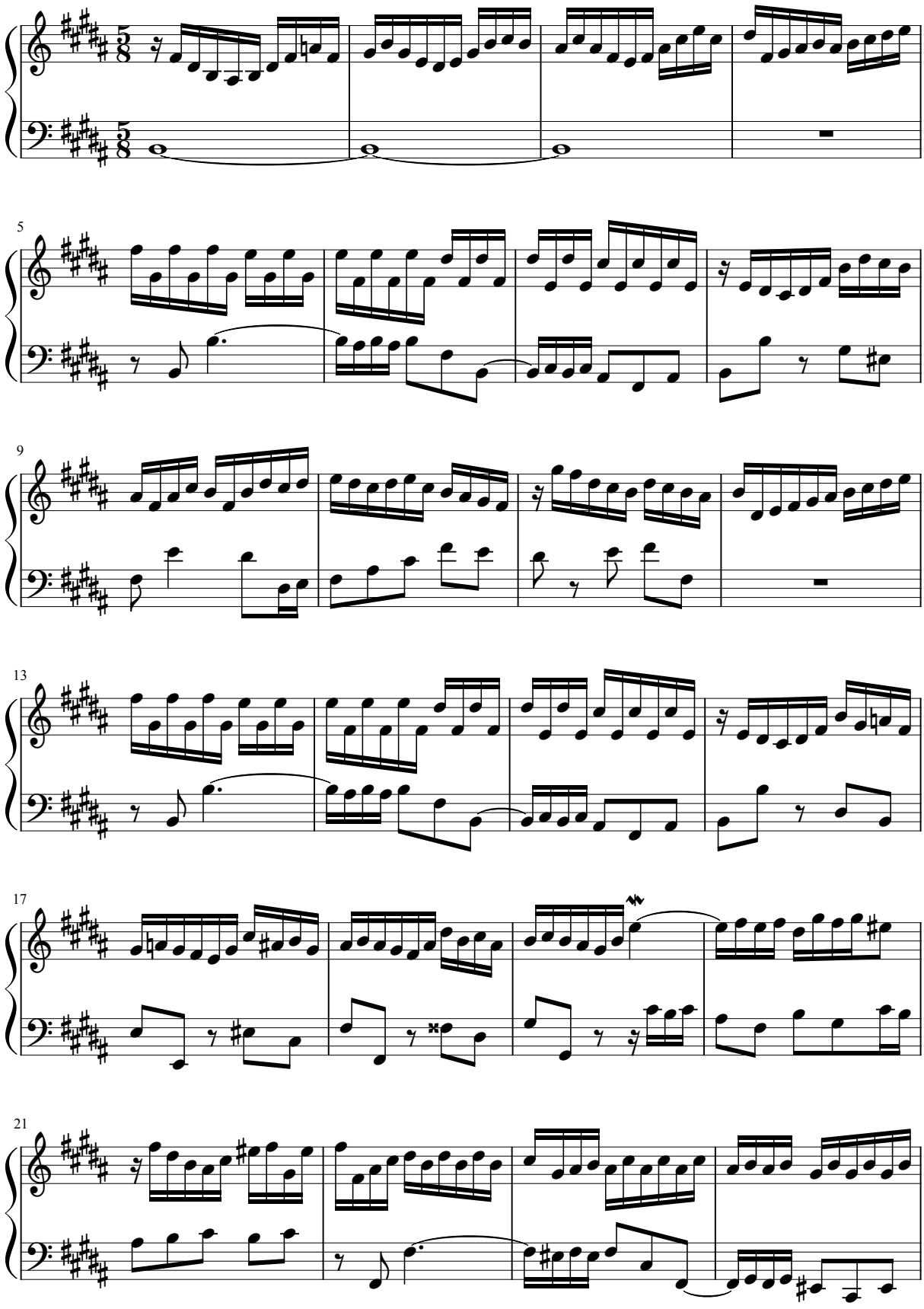
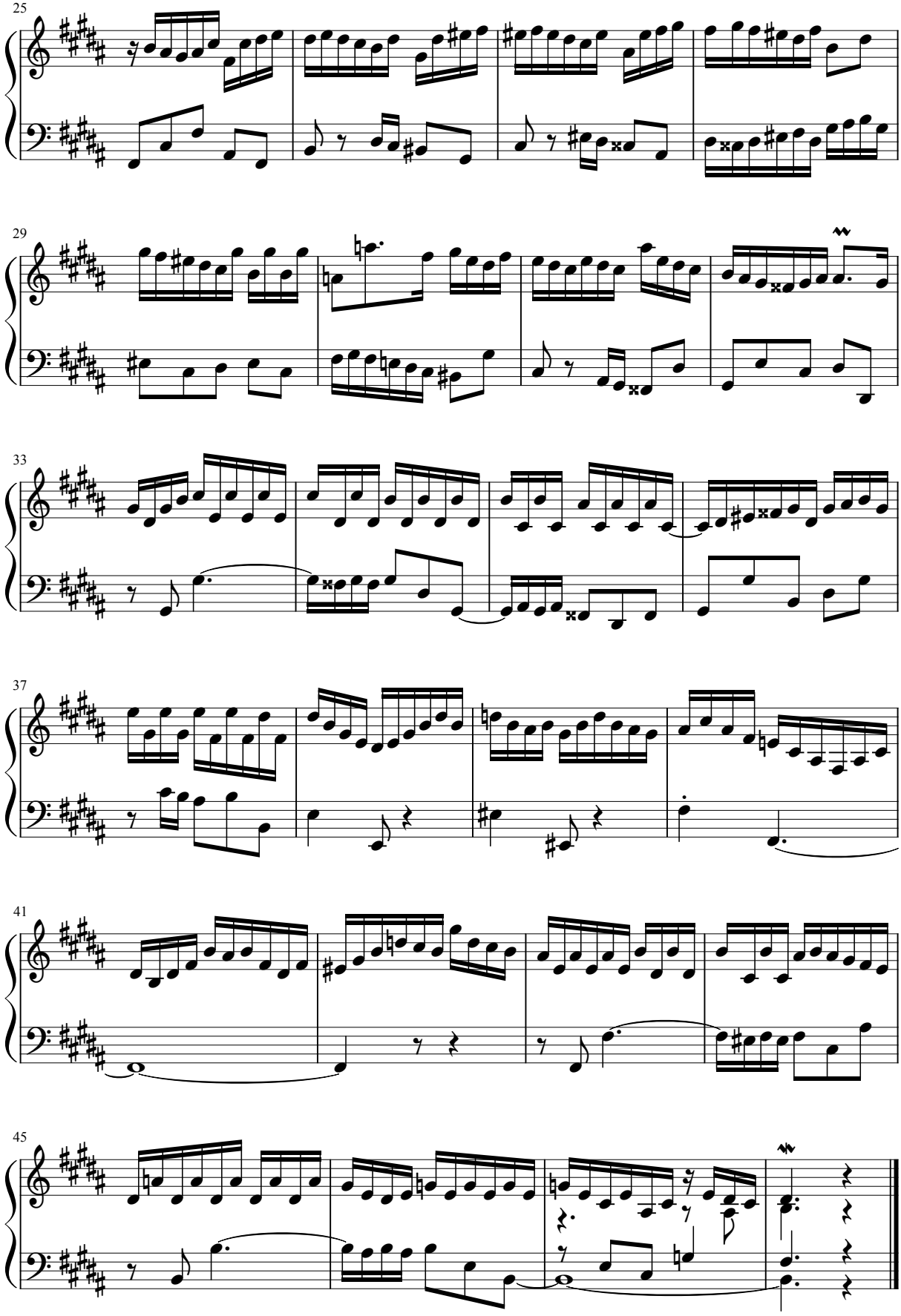
Präludium in H-Dur

Aaron Andrew Hunt

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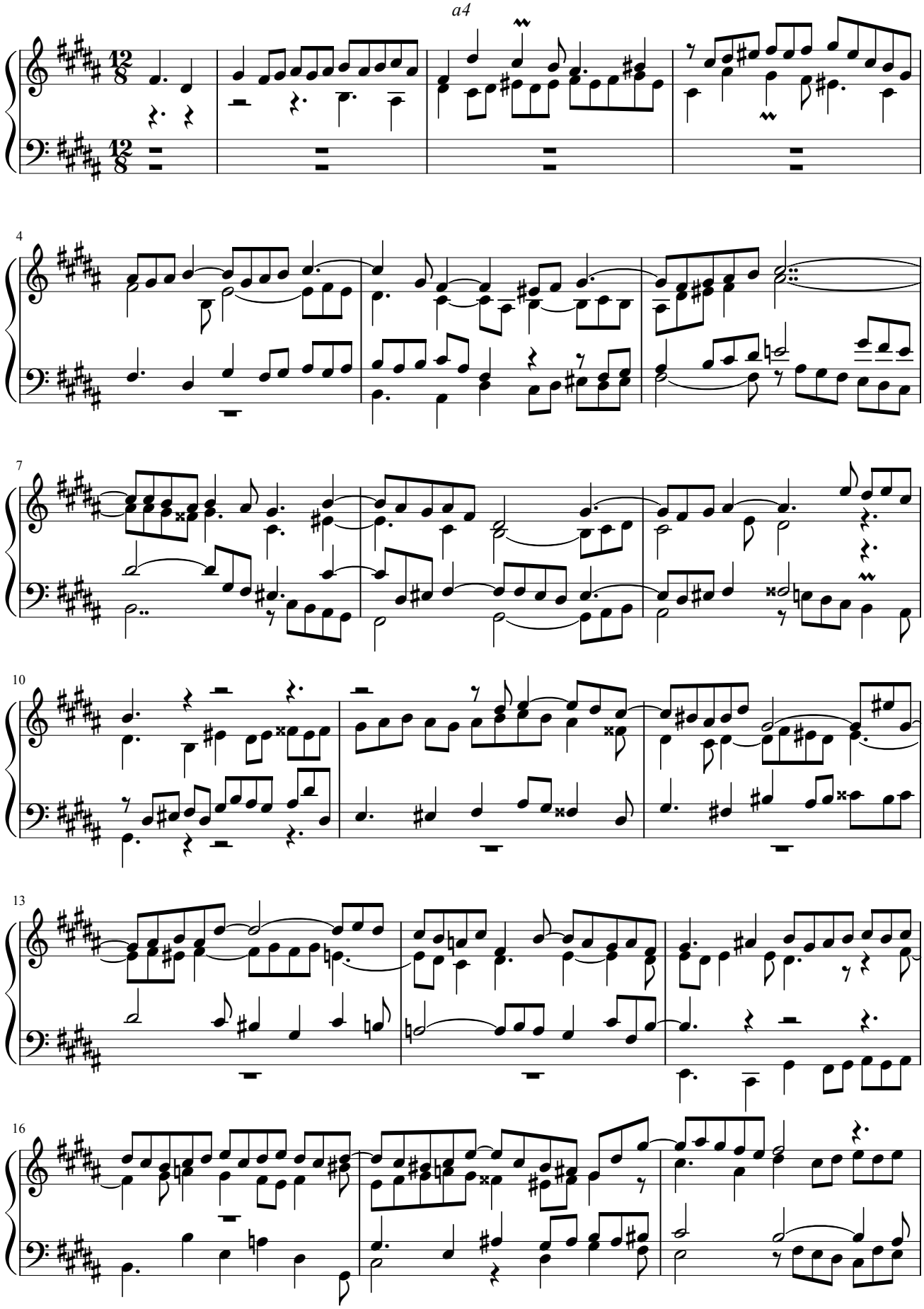
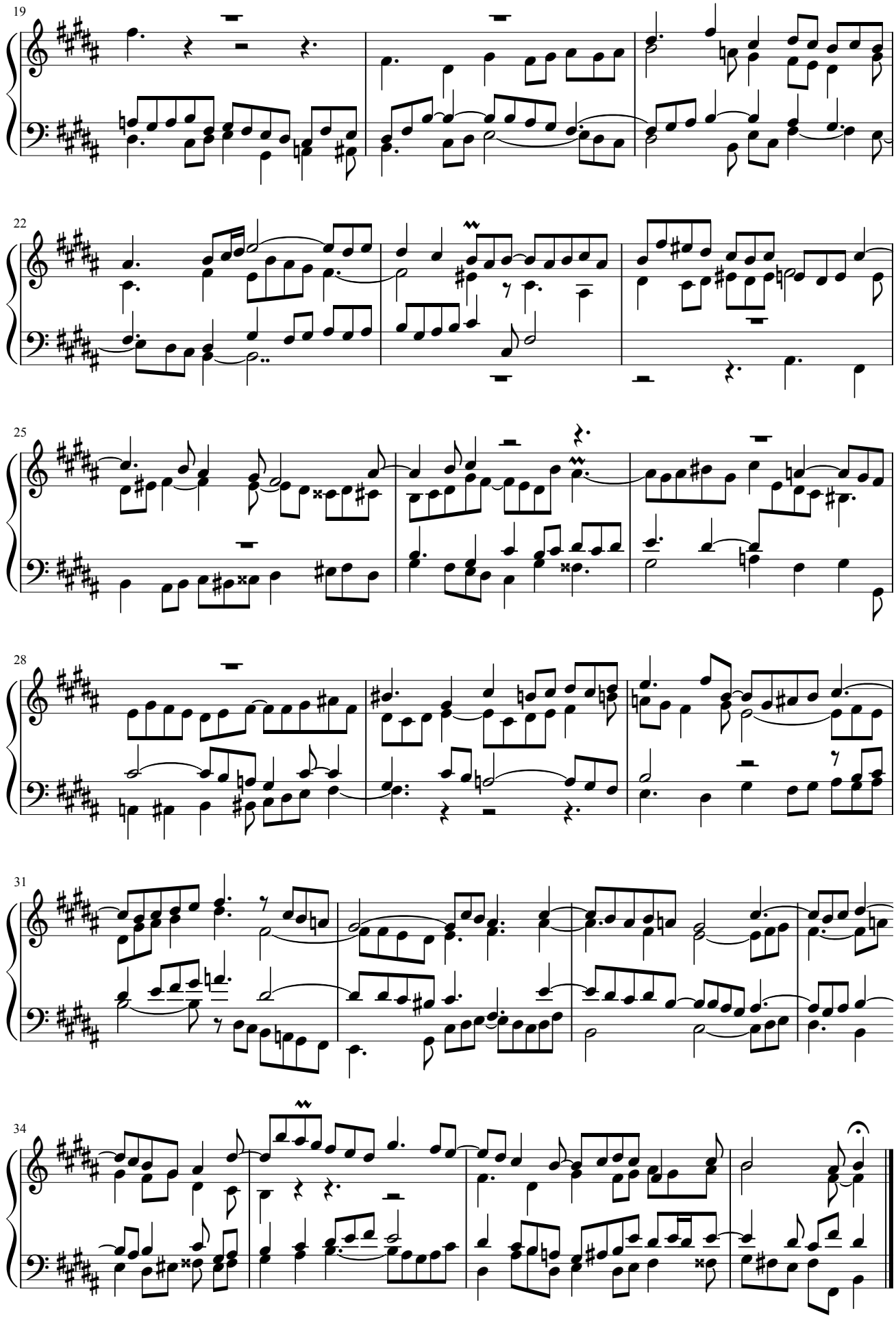
Fuga in H-Dur

Aaron Andrew Hunt

a4

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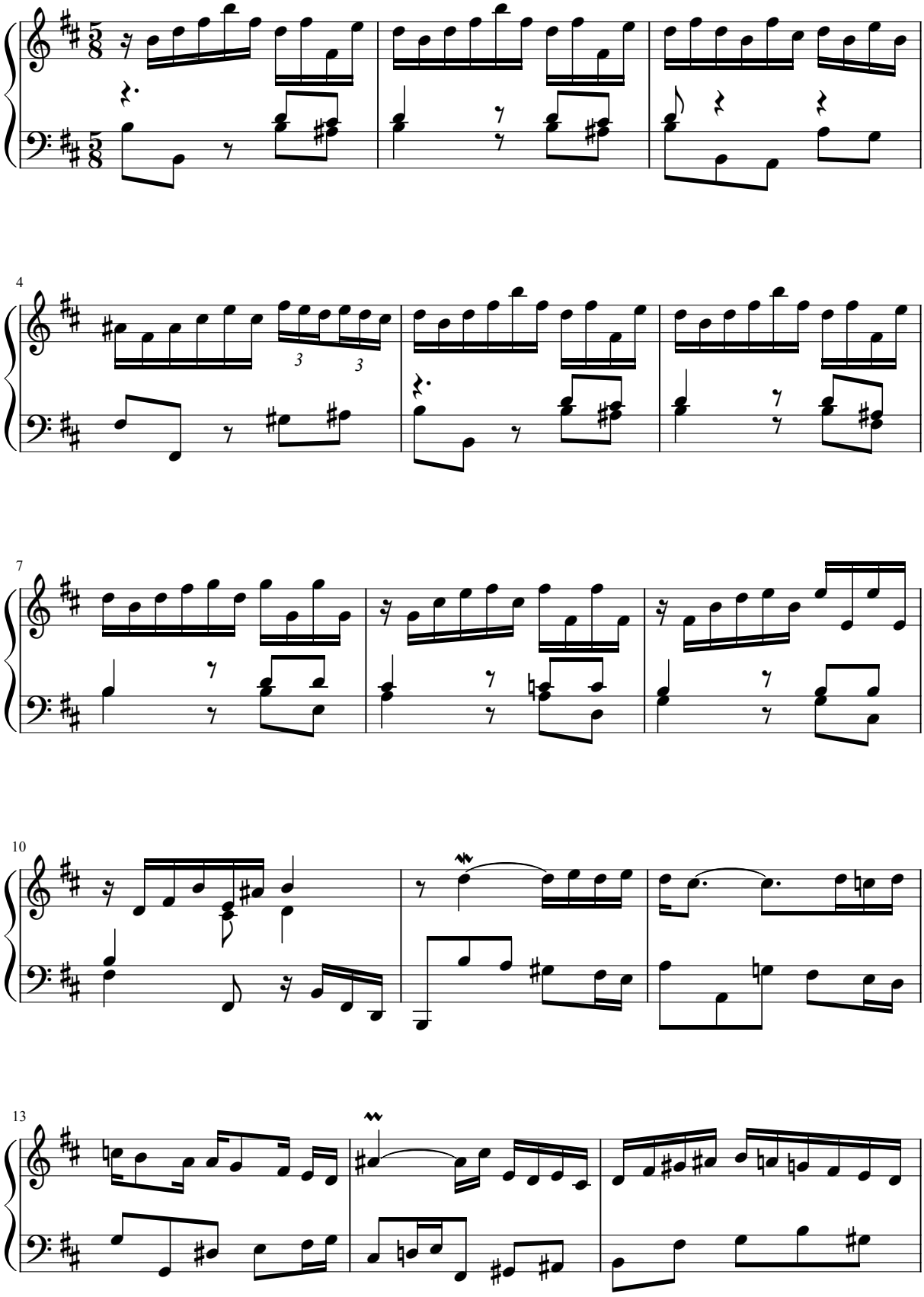
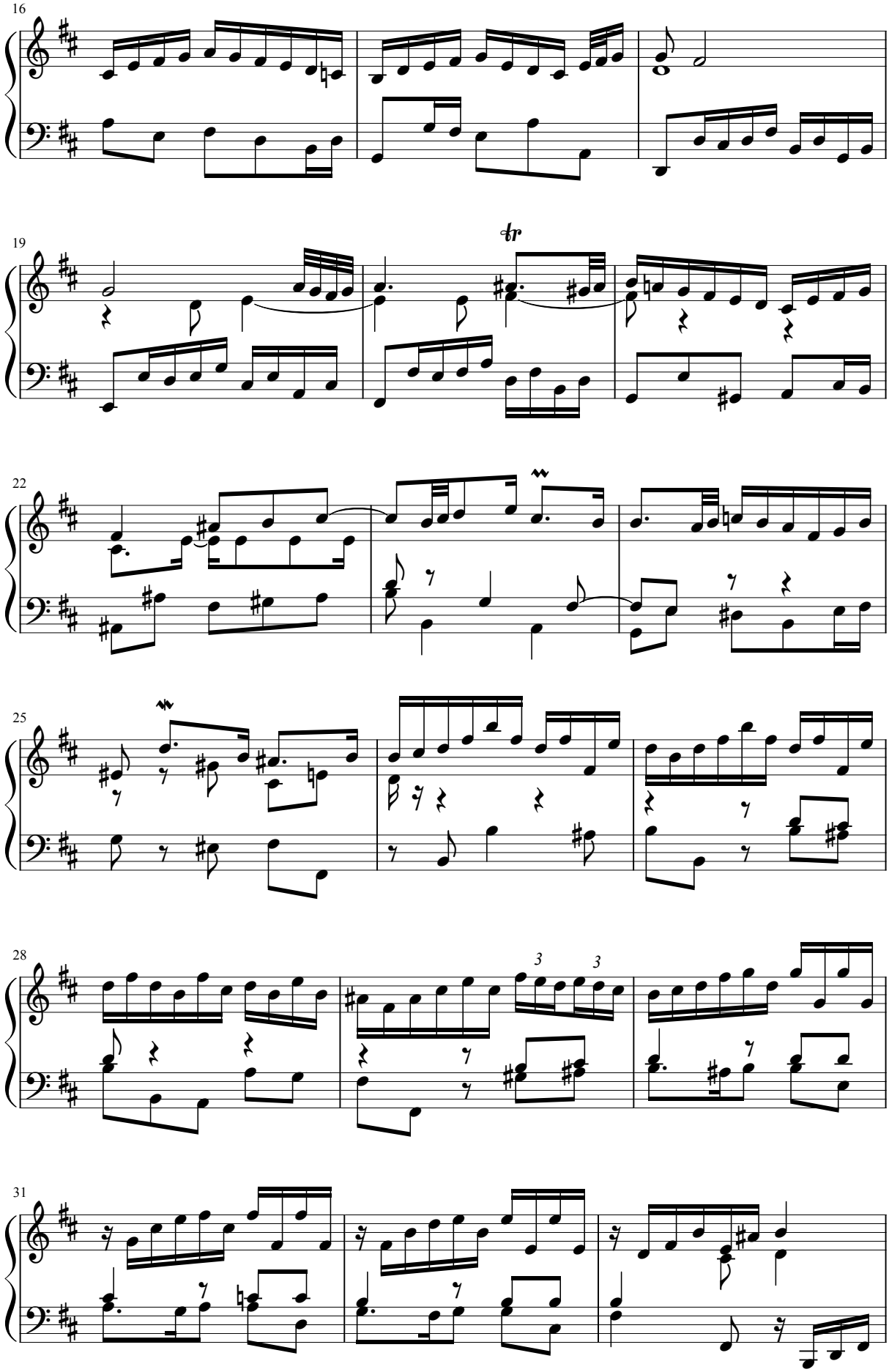
Präludium in h-Moll

Aaron Andrew Hunt

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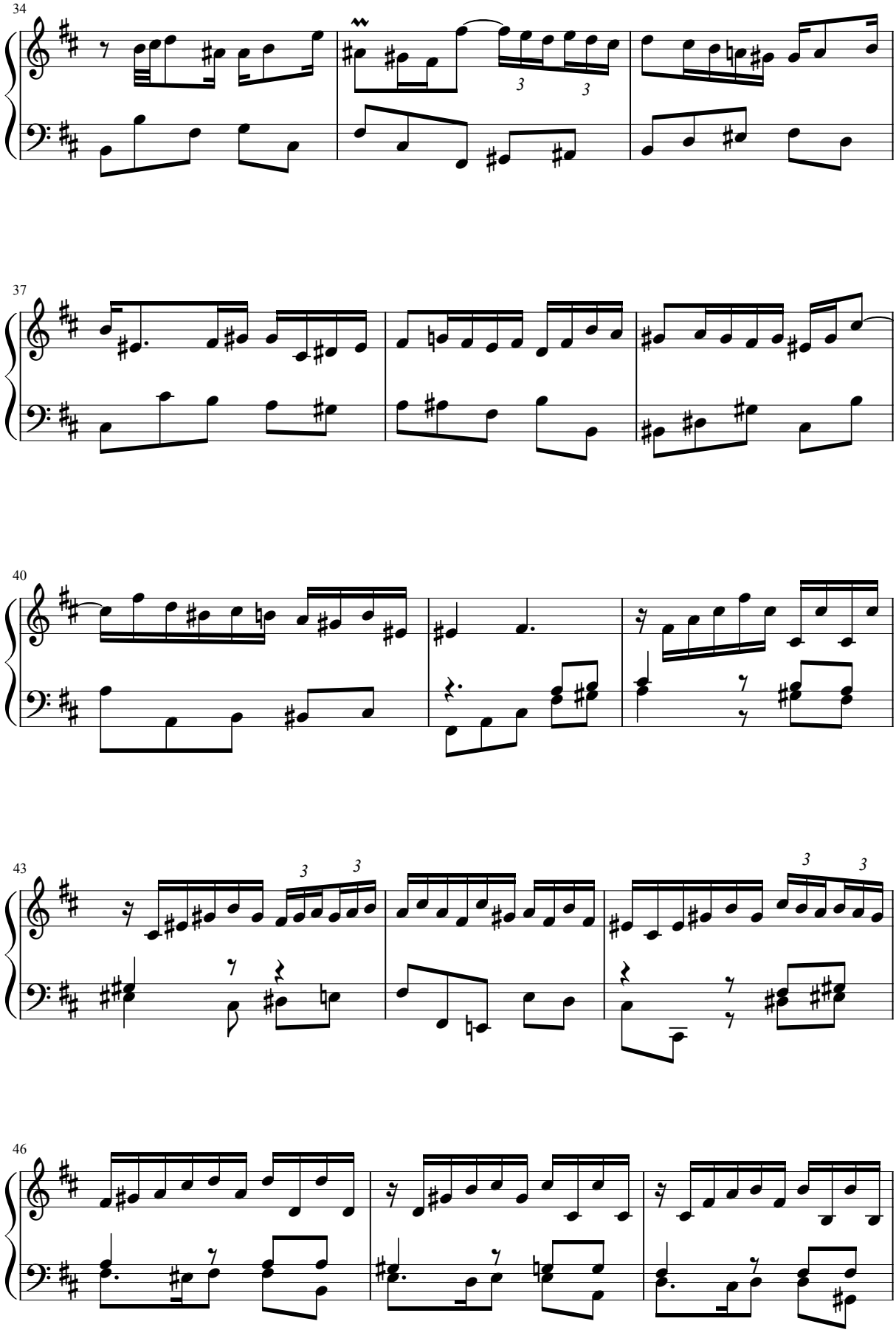
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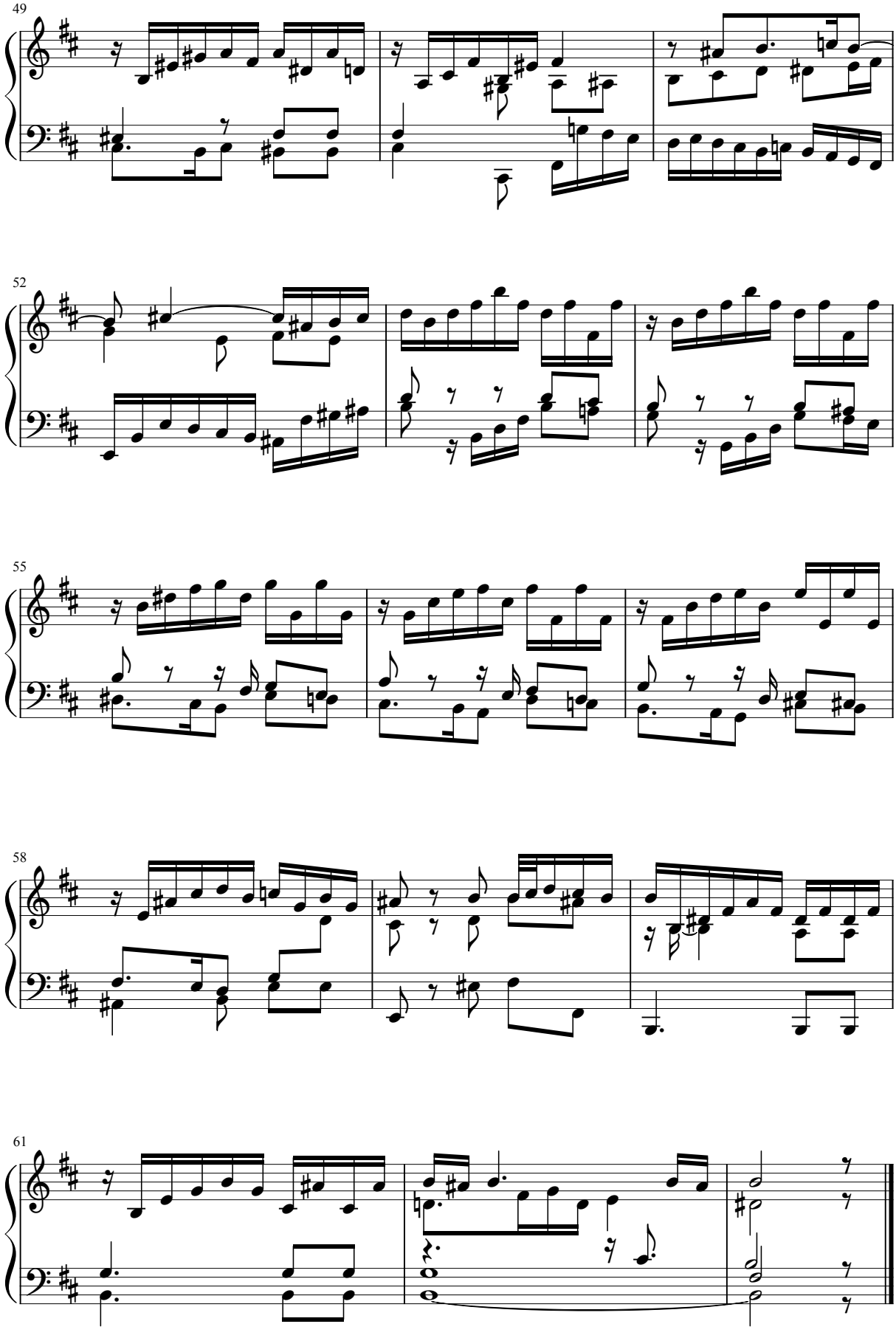
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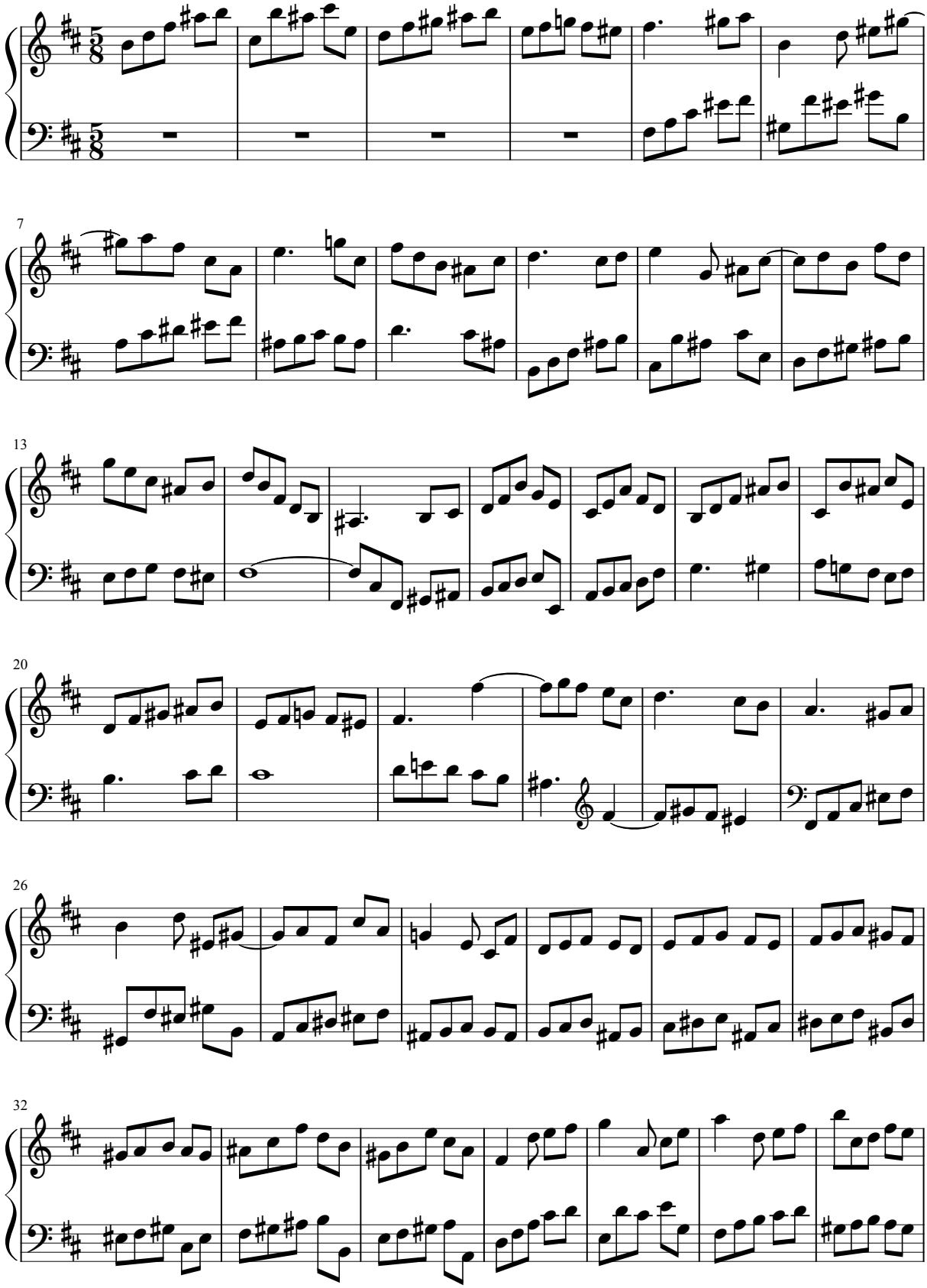
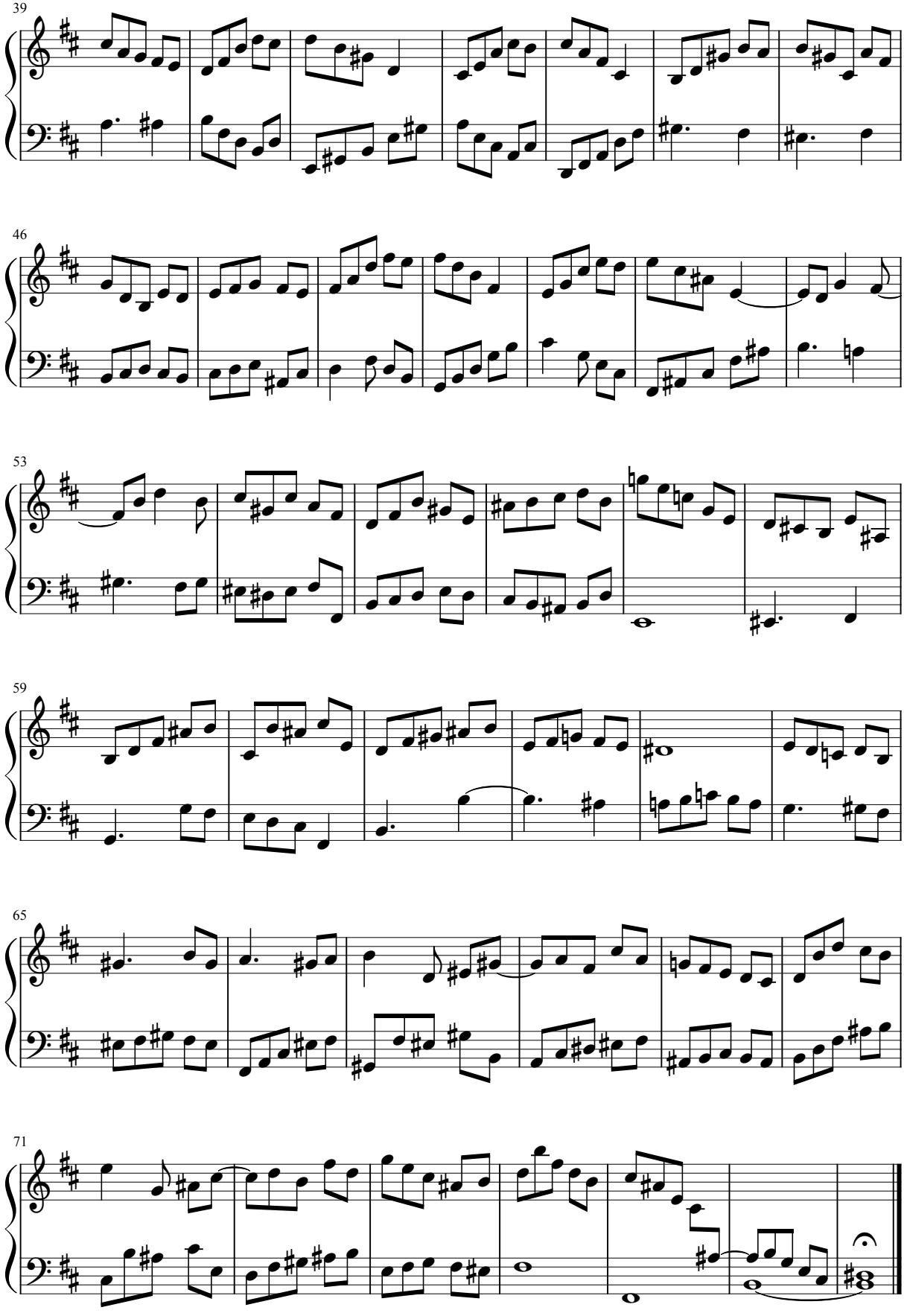
Fuga in h-Moll

a2

Aaron Andrew Hunt

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