

# JOHANN SEB. BACH

## FANTASIE & FUGE A-MOLL BWV 904

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Fantasie und Fuge BWV 904 gehören zu den vielen Werken Bachs, die uns nicht in der Originalhandschrift, sondern ausschließlich in Manuskriptkopien überliefert sind. Wir wissen zwar, dass beide Sätze für ein Tasteninstrument geschrieben wurden, offen bleibt jedoch die Frage, ob die ursprüngliche Fassung einmal für Cembalo oder Orgel konzipiert war. Die in den meisten Quellen zu findende Angabe „manualliter“ weist lediglich auf eine Ausführung ohne Pedal hin.

Die vorliegende Transkription ist die Neufassung einer Bearbeitung, die ich 1977 mit 16 Jahren für meinen damaligen Duopartner Wulf Grossmann und mich anfertigte. Es war einer meiner ersten Versuche, mich als Bearbeiter an ein größeres Werk des Thomaskantors heranzuwagen. Beide Sätze haben wir oftmals zusammen in Konzerten zur Aufführung gebracht und 1979 als eine Art Klangprobe ohne Schnittbearbeitung im Studio produziert. 35 Jahre später hat diese alte Aufnahme auch ihren Weg auf CD gefunden (*“T. Hoppstock, Bach: Works for Guitar“*, Christophorus, CHR 77392, Note 1, Heidelberg). Die aktuelle Fassung hat gegenüber meiner frühen Bearbeitung einige wesentliche Modifikationen erfahren. Einige Töne wurden ergänzt, vor allem jedoch ist die Stimmenaufteilung in beiden Gitarrenparts neu geordnet und strukturell besser ausgearbeitet.

Es gibt begründete Zweifel, dass Bach beide Sätze als zusammengehöriges Paar komponierte. In jedem Fall dürfte die Fantasie einige Jahre vor der komplexen Doppelfuge entstanden sein, die in die späten zwanziger Jahre von Bachs Leipziger Zeit datiert wird.

Die ritonellartige Fantasie besticht sowohl durch das majestätische Thema, das viermal variierend auftritt (a-moll, e-moll, d-moll, a-moll) als auch mit der freien Gestaltung der Zwischenspiele. Der formale Aspekt des insgesamt 111-taktigen Satzes gewinnt dabei vor allem durch die asymmetrische Taktaufteilung jener Zwischenspiele (jeweils 19, 27 und 20 Takte) an Spannung. Die Doppelfuge mit ihrem charakteristischen ersten Thema und dem chromatischen stets enggeführten zweiten Sujet gilt als eine der besten - der Musikwissenschaftler Hermann Keller spricht in seinem Buch über die Klavierwerke Bachs gar von der bedeutendsten - Doppelfuge, die der Komponist je geschaffen hat.

Wenn ich jetzt - nach über 40 Jahren - Fantasie und Fuge zusammen mit meinem Kollegen Zoran Dukic erneut in Konzerten aufführe, bin ich von dieser Musik genauso fasziniert und emotional berührt wie damals mit 16 Jahren. Und wie schön ist es, dabei immer wieder viele neue Aspekte zu entdecken.

Tilman Hoppstock, im März 2020

*The Fantasy und Fugue BWV 904 is one of many works by Bach to have survived only in manuscript copies: the original has been lost. Although we are certain that both movements were intended for a keyboard instrument, the question remains whether the original version was conceived for harp-sichord or organ. The performance instruction ‘manualliter’ found in most sources merely refers to a performance without the use of pedals.*

*The current transcription is a new version of an arrangement which I first created for me and my duo partner Wulf Grossmann at the age of 16 in 1977, one of my very first attempts to arrange a larger-scale work by the Cantor of St Thomas. We performed both movements frequently in concerts together and made an unedited recording as a type of sound test in 1979. Thirty-five years later, this old recording found its way onto a CD (*“Tilman Hoppstock, Johann Seb. Bach: Works for Guitar“*, Christophorus, CHR 77392, Note 1, Heidelberg). The current version has undergone a number of major modifications in comparison to my earlier arrangement. A few individual notes have been added and, most importantly, the division of the two guitar parts has been reconfigured and further developed from a structural aspect.*

*Reasonable doubts exist as to whether Bach originally intended the two movements to form a single work. It is however fairly certain that the Fantasy was composed several years prior to the complex double fugue which has been dated to the late 1720s during the composer’s period in Leipzig.*

*The Fantasy displaying characteristics of a ritornello is captivating not only for its striking majestic theme in its four varied appearances (A minor, E minor, D minor and A minor), but also for its free design in the interludes. It is chiefly the asymmetrical dimensions of these interludes (19, 27 and 20 bars respectively) which create tension in the 111-bar movement. The double fugue with its characteristic first theme and chromatic second subject always appearing in stretto is considered as one of the best that Bach ever composed: in his book on Bach’s keyboard compositions, Hermann Keller even terms it as the composer’s most significant double fugue within his entire oeuvre.*

*Forty years on, whenever I perform the Fantasy und Fugue BWV 904 with my colleague Zoran Dukic in concert, I am still equally fascinated and emotionally moved as at the age of 16; it is so incredible that I am still discovering ever new aspects of this amazing work.*

Tilman Hoppstock, March 2020

transcribed for  
2 guitars by  
Tilman Hoppstock

# Fantasia & Fuge BWV 904

original für Cembalo

Bearbeitung für 2 Gitarren  
von Tilman Hoppstock

## *Fantasia & Fuge BWV 904*

*original for harpsichord*

Johann Seb. Bach  
(1685 - 1750)

### Fantasia

The image displays the musical score for the Fantasy section of BWV 904, transcribed for two guitars. The score is written in two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the beginning of each system. The notation includes various rhythmic values, accidentals, and phrasing slurs. A circled '6' with an equals sign and 'D' is located below the first staff, indicating a specific fingering or tuning. The score concludes with a final cadence in the lower staff.

# Fuga

⑥ = D

4 *tr*

7 *tr*

10 *tr*

13 *tr*

15 *tr*

16 *tr*

18 *tr*

65

Musical score for measures 65-67. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It begins with a half note G4, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and features a complex accompaniment of eighth and sixteenth notes, with some rests and dynamic markings.

68

Musical score for measures 68-70. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes, featuring some rests and dynamic markings.

71

Musical score for measures 71-73. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes, featuring some rests and dynamic markings.

74

Musical score for measures 74-76. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes, featuring some rests and dynamic markings.

77

Musical score for measures 77-79. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet and a trill (tr) in the final measure. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes, featuring some rests and dynamic markings. The system concludes with a double bar line and a key signature change to one sharp (F#).

# Fantasia & Fuge BWV 904

## Fantasy & Fugue BWV 904

Johann Seb. Bach

(1685 - 1750)

Bearbeitung für 2 Gitarren von T. Hoppstock  
transcription for 2 guitars by T. Hoppstock

### Fantasia

The image shows the first system of the Fantasy part of BWV 904, transcribed for guitar. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. A circled '6' with an equals sign and 'E' indicates the starting fret. The notation includes standard musical symbols such as notes, rests, and slurs, as well as guitar-specific elements like fret numbers (e.g., 0, 2, 3, 4) and circled numbers (e.g., 2, 3, 4) indicating fingerings. The music is written in a single melodic line. The system ends with a double bar line.