

# Josef Friedrich Chmelíček

## Liber Fugarum

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# Josef Friedrich Chmelíček (23.03.1823 – 15.03.1891)

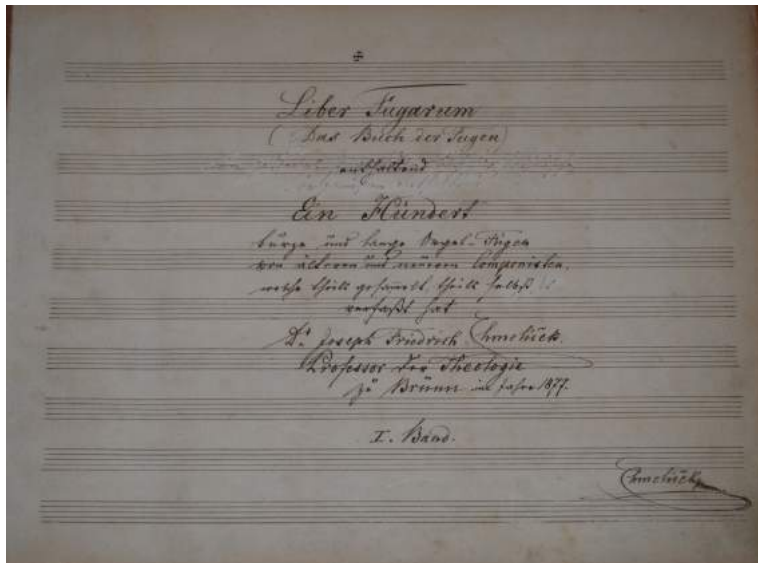
- ▶ musikalische Ausbildung
- ▶ 1847 – 1866 Kaplan
- ▶ 1866 Professor des Priesterseminars, Bischofsrat in Seckau, Konsistorialrat der Diözese Brno
- ▶ Mitglied verschiedener Vereine (70er und 80er Jahre des 19. Jhdts.)

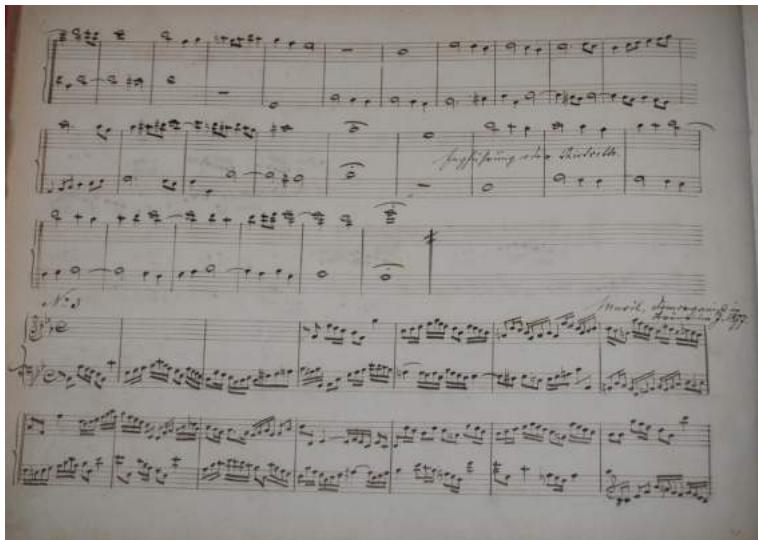
# Liber Fugarum

- ▶ Das Buch der Fugen
- ▶ 15/16
- ▶ 1473/1581
- ▶ 191/214
- ▶ 8 und 11 fehlt/11 fehlt
- ▶ 586/613

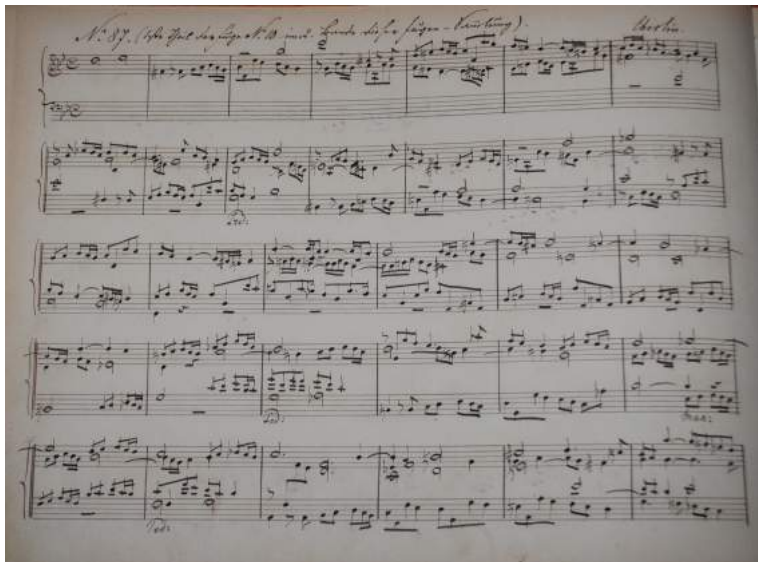
# Liber Fugarum

- ▶ 1877 Band 1, 2, 3
- ▶ 1878 Band 4, 5, 6
- ▶ 1879 Band 7, 8, 9
- ▶ 1880 Band 10
- ▶ 1881 Band 12, 13
- ▶ 1883 Band 14
- ▶ 1886 Band 15
- ▶ 1886–1887 Band 16
- ▶ 1888–1889 Band 17





Handwritten musical score for "Liber Fugarum" by Johann Sebastian Bach. The score is written on five systems of staves. The first system consists of two staves. The second system consists of two staves with the handwritten text "Fugafugung über Luteclle" written across the right side. The third system consists of two staves with a double bar line and repeat sign. The fourth system consists of two staves with the handwritten text "Musik, Harmonie in der Handlung" written across the right side. The fifth system consists of two staves. The notation includes various musical symbols such as clefs, time signatures, and note values.



Handwritten musical score for "Liber Fugarum" (No. 37), featuring five staves of complex polyphonic texture. The score is written in a historical style, likely from the 18th century. The title "Liber Fugarum" is written at the top left, and "No. 37" is written at the top right. The score is written in a historical style, likely from the 18th century. The notation includes various musical symbols, clefs, and dynamics, characteristic of Baroque or Classical era manuscripts. The handwriting is in a cursive script, and the paper shows signs of age and wear.

The rose, the queen of all flowers,  
delights with its odour the sense  
of smelling and the organ the king  
of all musical instruments enraptures  
with a beautiful fugue the ear  
and elevates the heart of man to God.  
Who does not know, that the fugue  
is the best of all musical compositions?

Chmetrich.

In der Nation der Franzosen Johannes Sebastian Bachs Fugel + 22. Februar 1783  
Bach's in aller Ehren zu bezeugen die ganze Welt in der Welt. Bach's Fugel  
Es ist nicht nur ein Fugel auf der Welt, sondern ein Fugel, das ist ein Fugel,  
Fugel, das ist ein Fugel, das ist ein Fugel.

Organa cui placet non ut hippocippa scrotat  
Atque in sacris se spectat abae dei  
Janis abscondit molulis nam musica vana  
Decoratam superis non decet illa domum,  
Sed gravio de suavisimodulis porae se forat artem  
Sic moderate placet musica vana dei.



H

The ideal of a Fugue is a specifically musical one, in so far as it merely brings in play the combinations of tones through the inventive fancy of the musician. This sort of ideal, if we take the term "ideal" strictly, as the realization of the highest and fairest in its kind conceivable, is so extraordinarily difficult to reach, that only J. Seb. Bach and Händel, both living at the same time, have reached it in rare instances. Of Bach one may say: the whole world lay in his art, and of Händel: His art was for the world. Händel's art was so high, that it was surpassed only by Bach.





*1. S. Le Sueur de Paris en 1810.*

*Finis Remonte 1822*

*Das in diesem Fuge von Le Sueur ist ein Beispiel für's Klassische Organist. Die ersten vier Takte sind gefachelt worden.*

*Wenn also auf einem*

+

## Preface.

The fugal may with justice be said to have been invented expressly for the organ and the organ for the fugal. This peculiar style of music is, on account of its difficulty and intricate complexity, one of the highest objects of every Composer's ambition - in this he can display to the best advantage his learning and ingenuity and this gives him the most favourable opportunity for developing the powers of the mighty organ. The strict fugal is indeed far less celebrated and admired now than in former times and there are not wanting those who consider it an absolute and pedantic form, a mere dry skeleton without life and soul. None ever it may be, it cannot be denied that many of the old masters, who excelled in the fugal, have left us specimens of it that are still capable of producing the most sublime and sublime effects and every Organist should endeavor to conquer the difficulties it presents. There is an immense difference between a fugal which is the result of mere patient industry, calculation and learning and one into which a gifted Composer has breathed his own inspired and inspiring genius - the former will only interest the professed musician but never please the public whose hearts it does not touch and to whom it is an unmeaning rough imitation of notes, a mass of scribbled sounds signifying nothing, the latter elevates the very soul of the listener, gratifies both his understanding and his imagination and fills him with wonder and devotional feeling. Such fugues are indeed very rare and may almost be said to belong to a past age. Some of the modern composers of sacred music produce the same excellent effect by different means especially by a certain use of the Treble and Chorus which were unknown to the old Composers. But the fugal is and will always remain the favourite of the true Organ-player on account of the manifold and beautiful effects which it admits from the instrument and because the character of the fugal is essentially church-like and in accord with religious services.

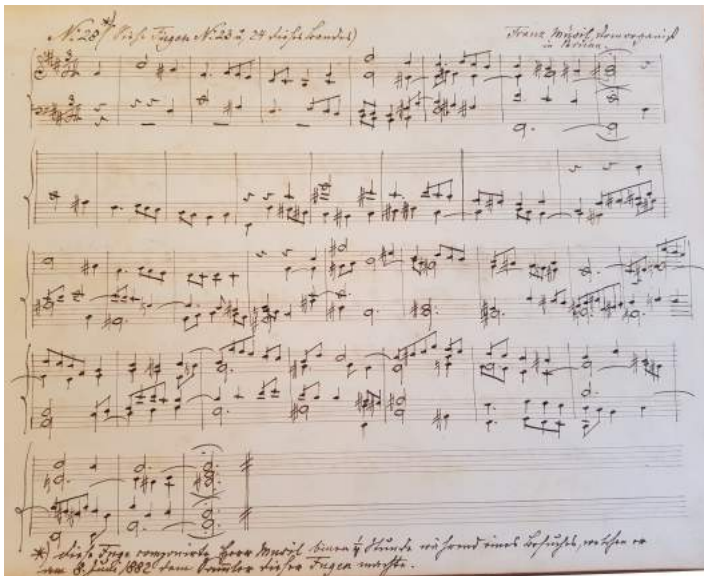


The image shows a page of handwritten musical notation for a fugue. It consists of five systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in black ink on aged paper. At the bottom right of the page, there is a handwritten note in German: "Diebe die Hand des Fugens - Handlung" and "dennoch beendet die 1. Hand 1988".



N. 20 (siehe Fugas N. 23 u. 24 siehe Band 1)

Fugue No. 20, BWV 822  
in A major



\* diese Fuge komponierte Bach 1708, bevor er 1709 nach Weimar kam. Die Fuge ist eine der schönsten Fugas überhaupt.

*Alleg. (Ricercata)\**

*No. 10.*

\*| die nachfolgenden 3 Fugaten gehören einem früheren Werke, das ich schon 1793 geschrieben - durch  
 unglückliche, wegen eines bösen Fugens verurtheilt ist, da ich nicht weiß, ob die Fugaten wirklich in die  
 handschriftl. in der handschriftl. von Cramer in nach Jahren durch ihn befinden sich gar nicht  
 erhalten.



N. 20\* (1. u. 2. Fugen v. N. 23 u. 24 tiefer bewandt)

Franz Moritz Hermanns  
in Berlin.



\* diese Fuge komponierte Herr Moritz Hermann's Bruder wie folgt: er schrieb sie im Jahr 1802. Sein Bruder hat sie in Fugen gesetzt.

*Handwritten musical score for a fugue. The score is written on several staves. The first system includes the title *St. Seb. (Haden Bach - Ade. Haren)* and the tempo marking *Andantissimo, Ad. Brunn*. The lyrics *Bach gade He re* are written below the notes. The second system includes the title *St. Seb. (Haden Terra - Ad. Juan [?])* and the tempo marking *Andantissimo, Ad. Brunn*. The lyrics *re traus Ansel Guepils 20. 18. 18* are written below the notes. The score is written in a cursive hand and includes various musical notations such as notes, rests, and bar lines.*

# Fragen?

## Danke für Ihre Aufmerksamkeit!