Johann Sebastian Bach

(1685-1750)

Chromatic Fantasia and Fugue

in D Minor, S. 903

Transcription *for* Organ

Fruhauf Music Publications

2017

Johann Sebastian Bach
Chromatic Fantasia and Fugue
in D Minor, S. 903

Notes

Johann Sebastian Bach's Chromatic Fantasia and Fugue in D Minor stands as a landmark among his compositions for clavier solo. Although it exists in numerous copied sources, the autograph is lost, giving rise to considerable variation from one version to another. While Bach himself might have been responsible for some of the changes and alterations, his composition has been reassembled from source scores once owned and/or copied by Johann Tobias Krebs (ca. 1717, without fugue), C. P. E. Bach, J. G. Müthel, J. C. Kittel, and others. The fugue was a subsequent addition, likely from his early Leipzig years (ca. 1730).

One of the unique challenges in performing the fantasia lies in its extended passages of half- and quarter-note chords – marked *arpeggiando* – and how they might best be realized at the keyboard. The present edition for organ offers a detailed reconstruction of all improvisatorial sections, as well as adding similar suggestions for other arpeggiated chords throughout the fantasia and at the conclusion of the fugue. The few ornaments that have been added can be identified as being variants of the predominant source symbol, '***tr***.'

A pedal part has been included, but it is applied sparingly to provide bass notes for certain chordal progressions, as well as throughout the intricate passagework of the fantasia. The fugue's pedal line is conservative, with the resulting effect that the inherently keyboard-oriented nature of the composition is retained, in contrast with Bach's frequent use of contrapuntally active pedaled bass lines when writing for organ.

Both fantasia and fugue alike display a remarkably chromatic harmonic language, not only in the modulatory passages of the fantasia, but in the actual pitches of the fugue subject as well. Also unusual is the section of the fantasia marked '*Recitativ*,' evocative as it is of some of the more somber and angst-laden portions of numerous of Bach's cantatas, masses and settings of the Passion. The fantasia stands out as one of his most extended and superlative diatribes for solo keyboard: it is a soul-wrenching declamatory statement, a tremendous coda serving as an introduction to the fugue. Artfully crafted in a linear manner, the fugue presents subject, counter-subject and episodic developments with an energized pulse and rhythm right up to the closing flourish of the codetta.

Recognitions and an Apologia

G. Henle Verlag München's 1978 urtext edition of S. 903 has served as one of three primary sources for this present publication for organ; an informative Preface (offered in German, English and French) details the multiple source copies, and a two-page variant of the fantasia (S. 903a) is included in the final pages. Also cross-referenced for this edition were the *Bach Gesellschaft* and *Neue Bach Ausgabe* presentations of S. 903.

Special thanks are due to The Diapason for guidance in the formation of this complimentary publication. Portions of the Notes and selected musical examples from the score itself are concurrently published in THE DIAPASON (June 2017, pp. 23). Copyright Scranton Gillette Communications, Arlington Heights, IL. Reprinted with permission.

The image featured on the cover is drawn from a Dover public domain Clip Art CD-ROM collection, provided as a reminder of the intensely expressive potential of a clavichord's direct-tangent action.

It will be noted that many extended passages of the fantasia have required broken measures to fit into a letter-sized layout. Also, out of necessity the margins of the fugue have been widened in order to provide a more workable layout for crowded pages.

Ennis Fruhauf ~ June 2017

Fruhauf Music Publications

Chromatic Fantasia & Fugue

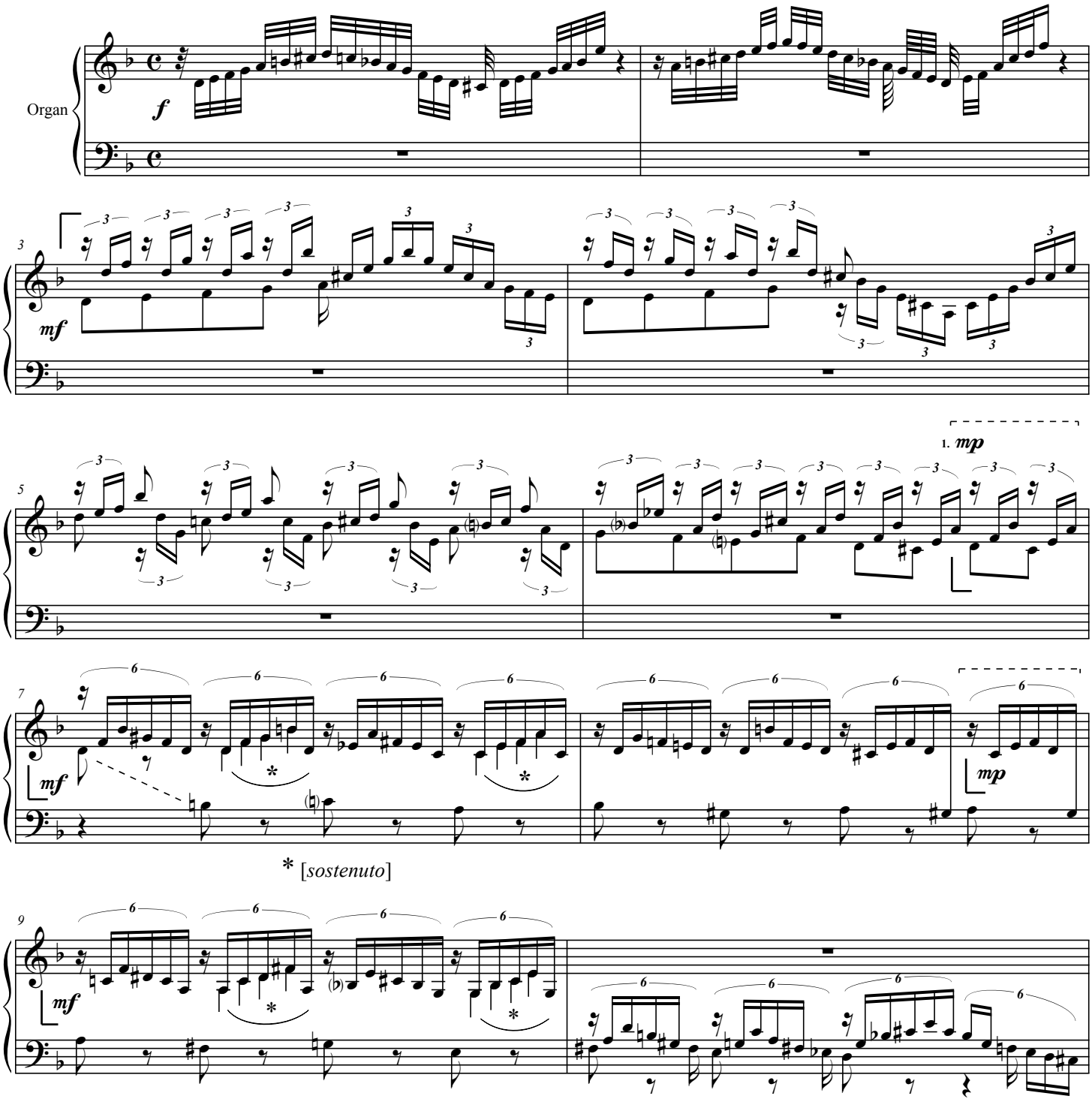
in **D Minor** **(S. 903)**

1. Fantasia

(Larghetto = ♩.)

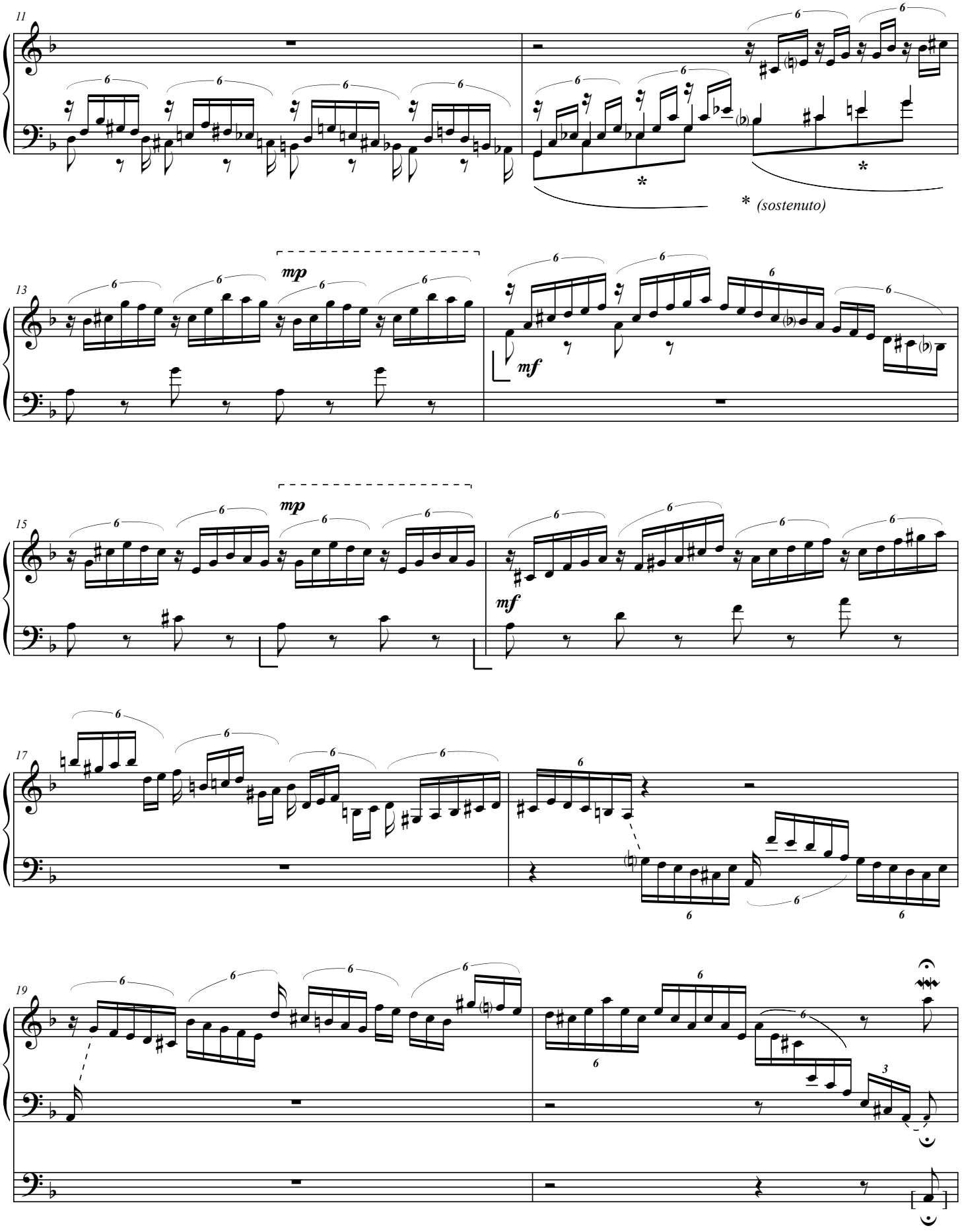
Johann Sebastian Bach (1685-1750)

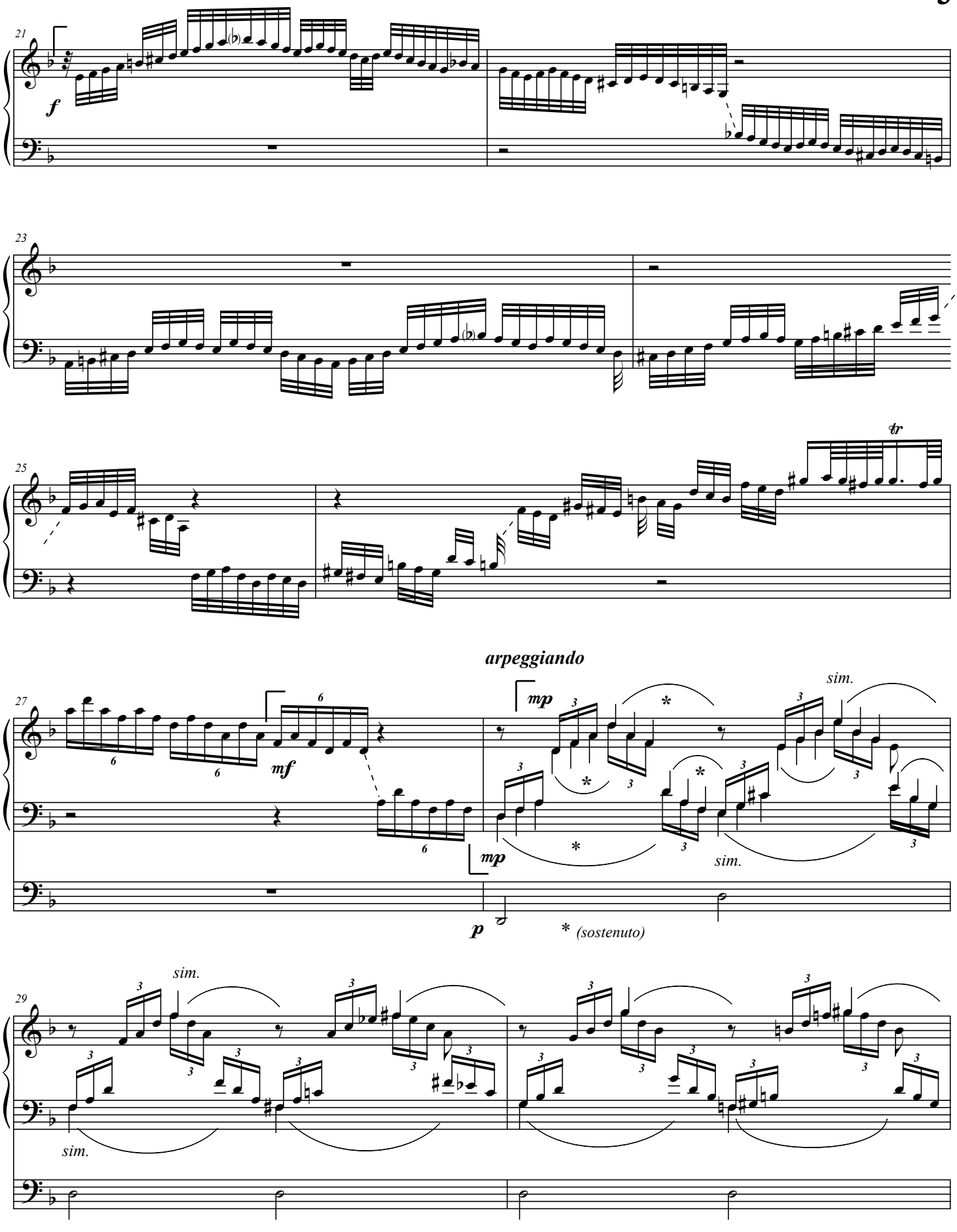
Edition for Organ: Ennis Fruhauf

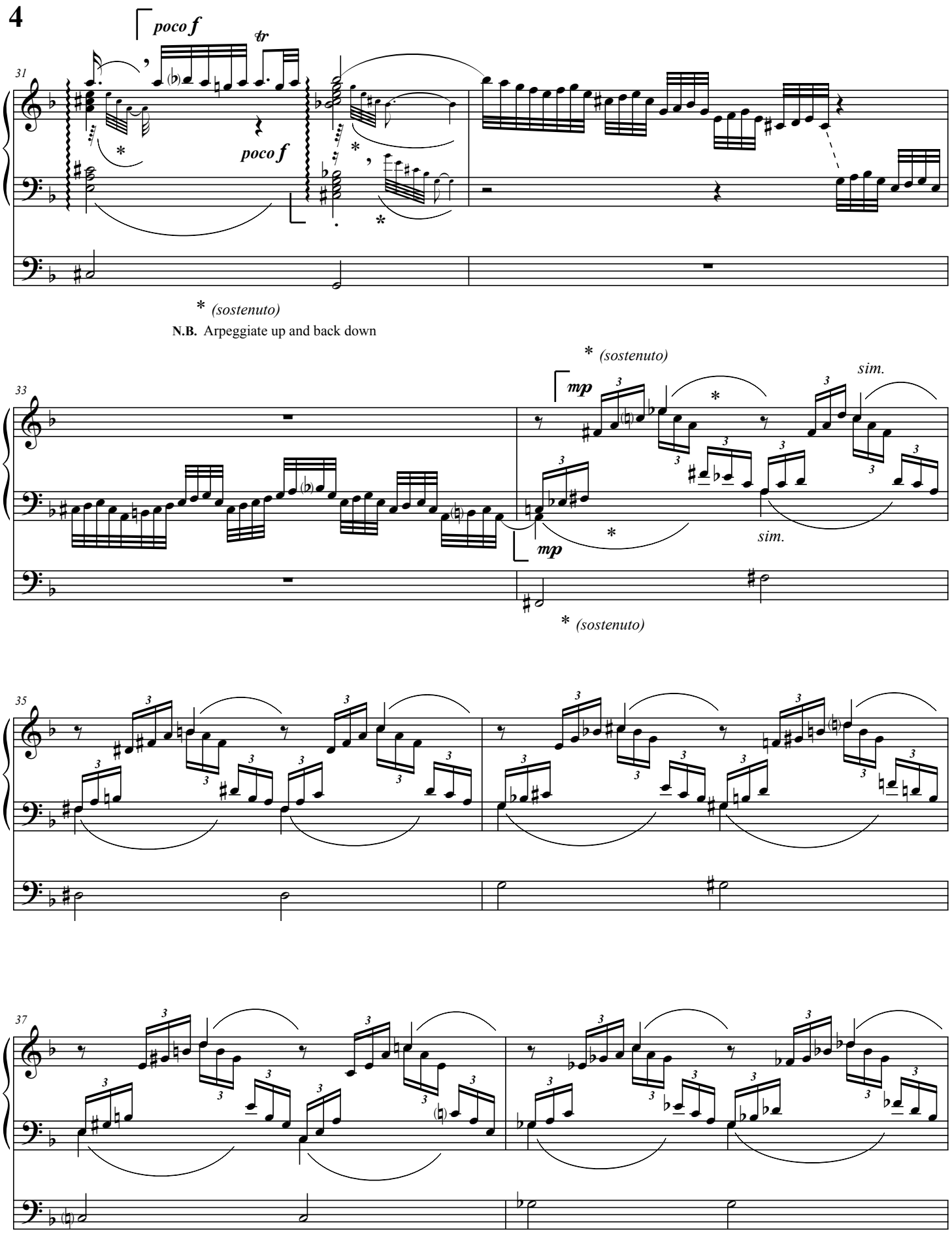


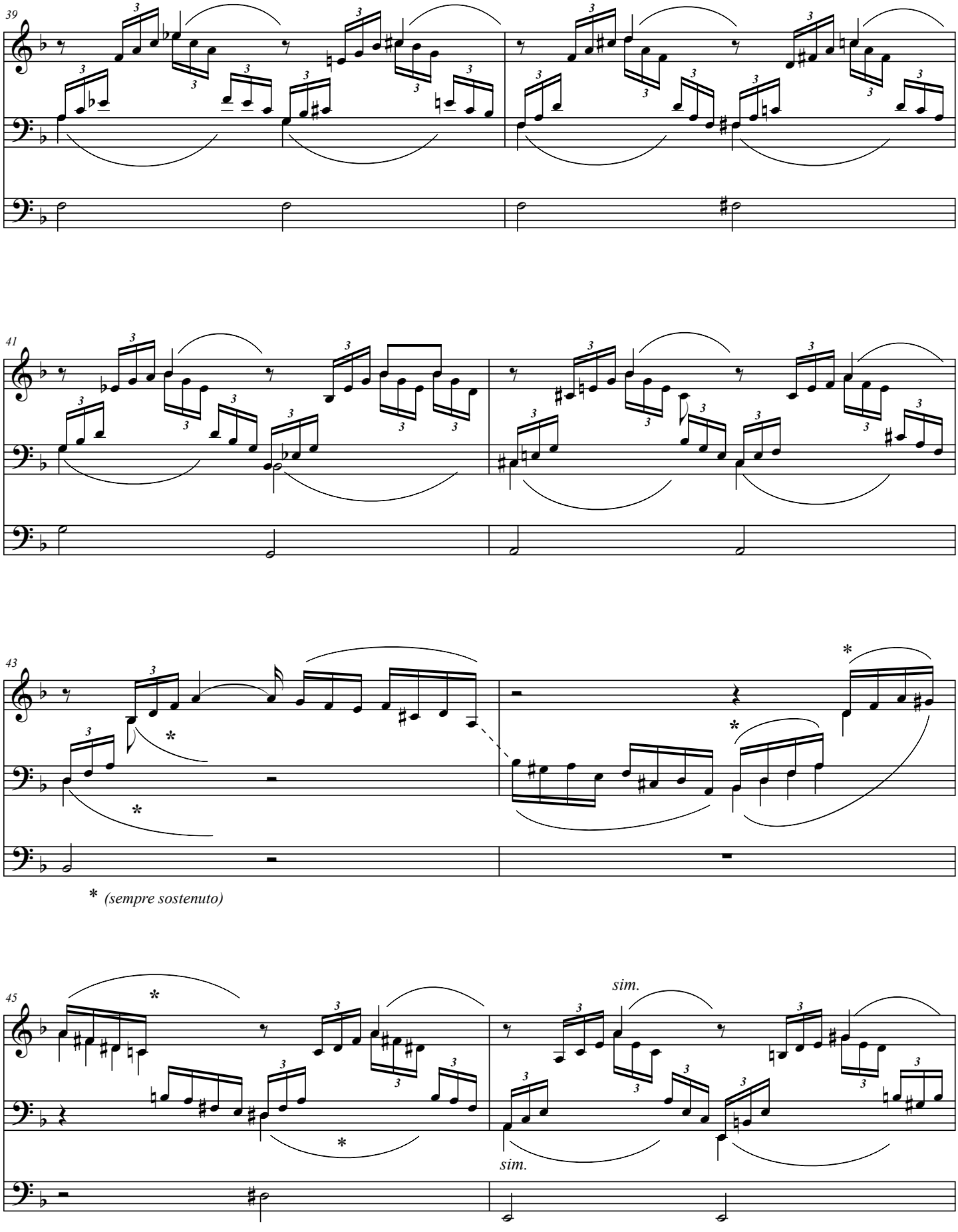
1. The echo effects suggested by the contrasting dynamic markings can be achieved by alternating between *leggiero* and *staccato* touches, particularly where an echo manual registration is not available, or where manual changes are awkward or inconvenient.

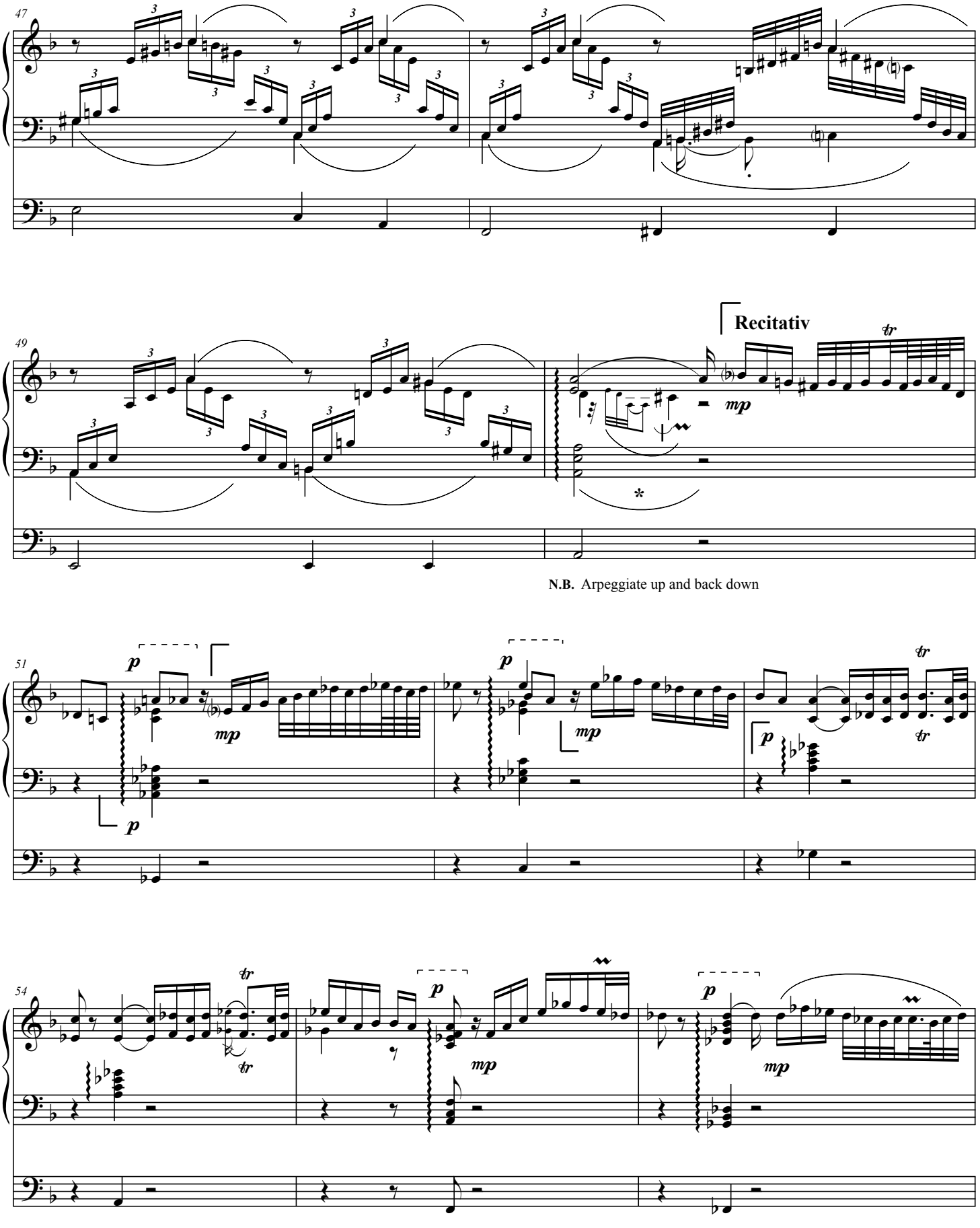
Copyright © 2005 Ennis Fruhauf

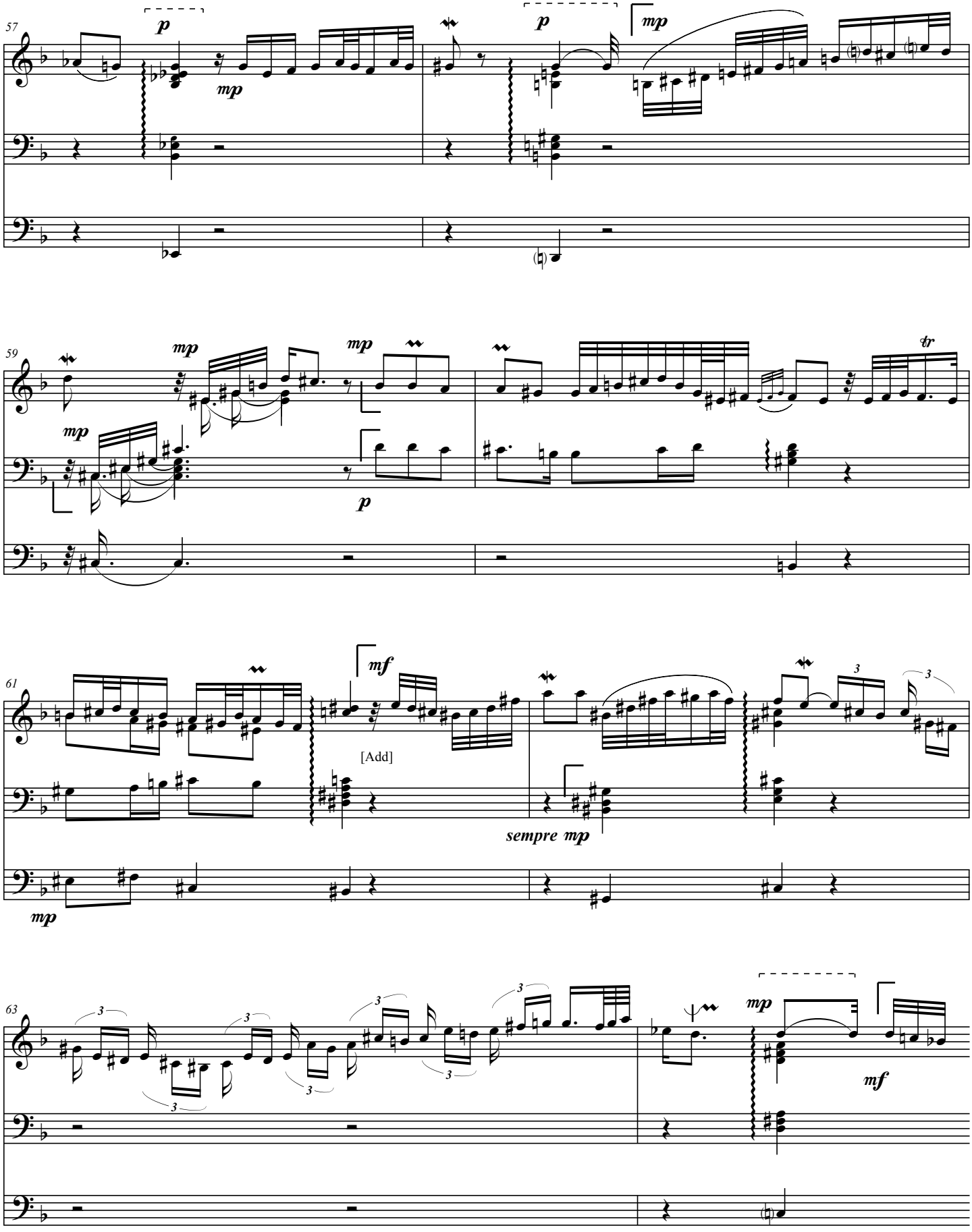

11
* (sostenuto)
13
mp
mf
15
mp
mf
17
19

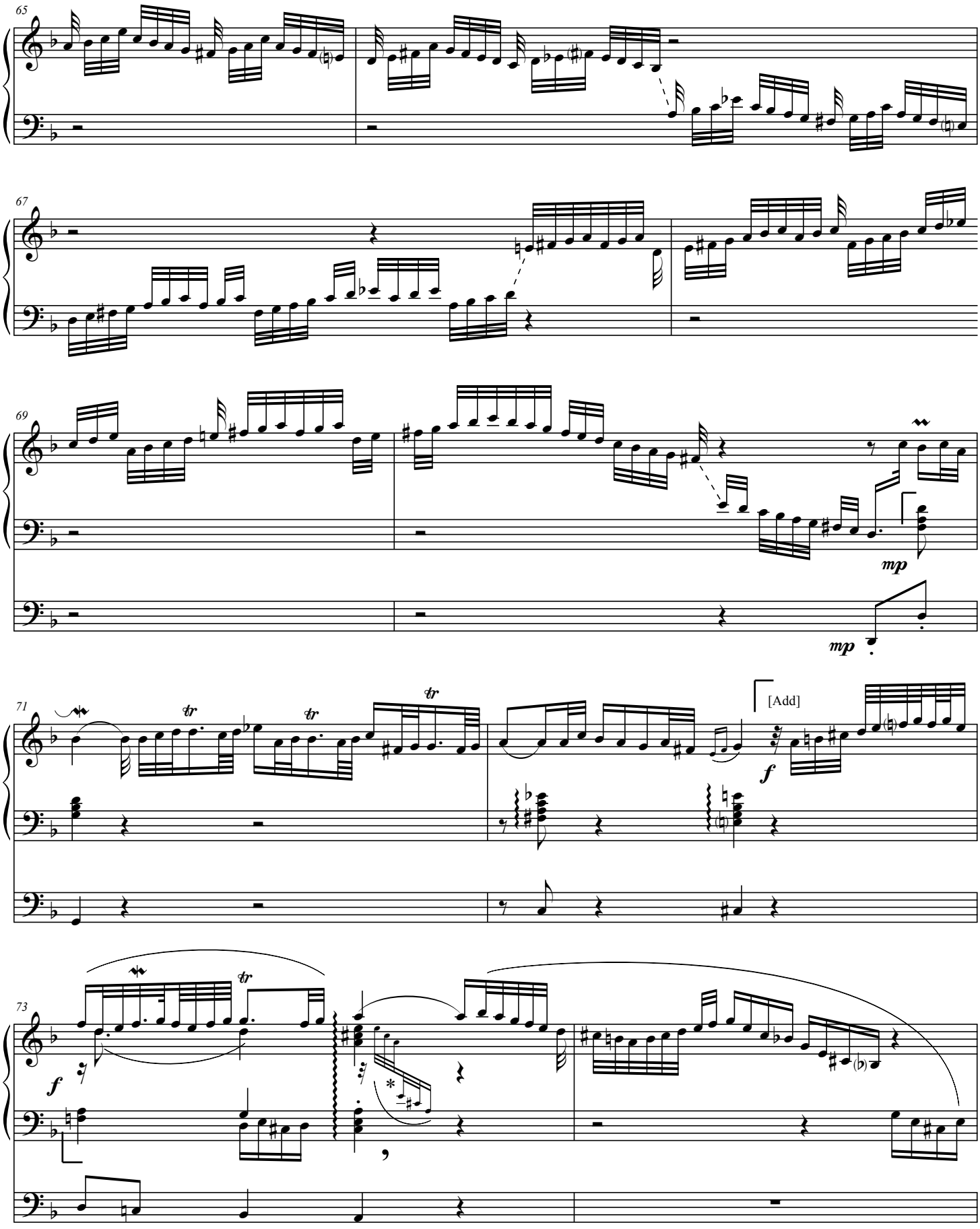

21
f
23
25
tr
arpeggiando
27
mf
mp
sim.
mp
sim.
p
* (sostenuto)
29
sim.
sim.


poco f
tr
poco f
31
* (sostenuto)
N.B. Arpeggiate up and back down
* (sostenuto)
33
mp
sim.
mp
sim.
* (sostenuto)
35
37

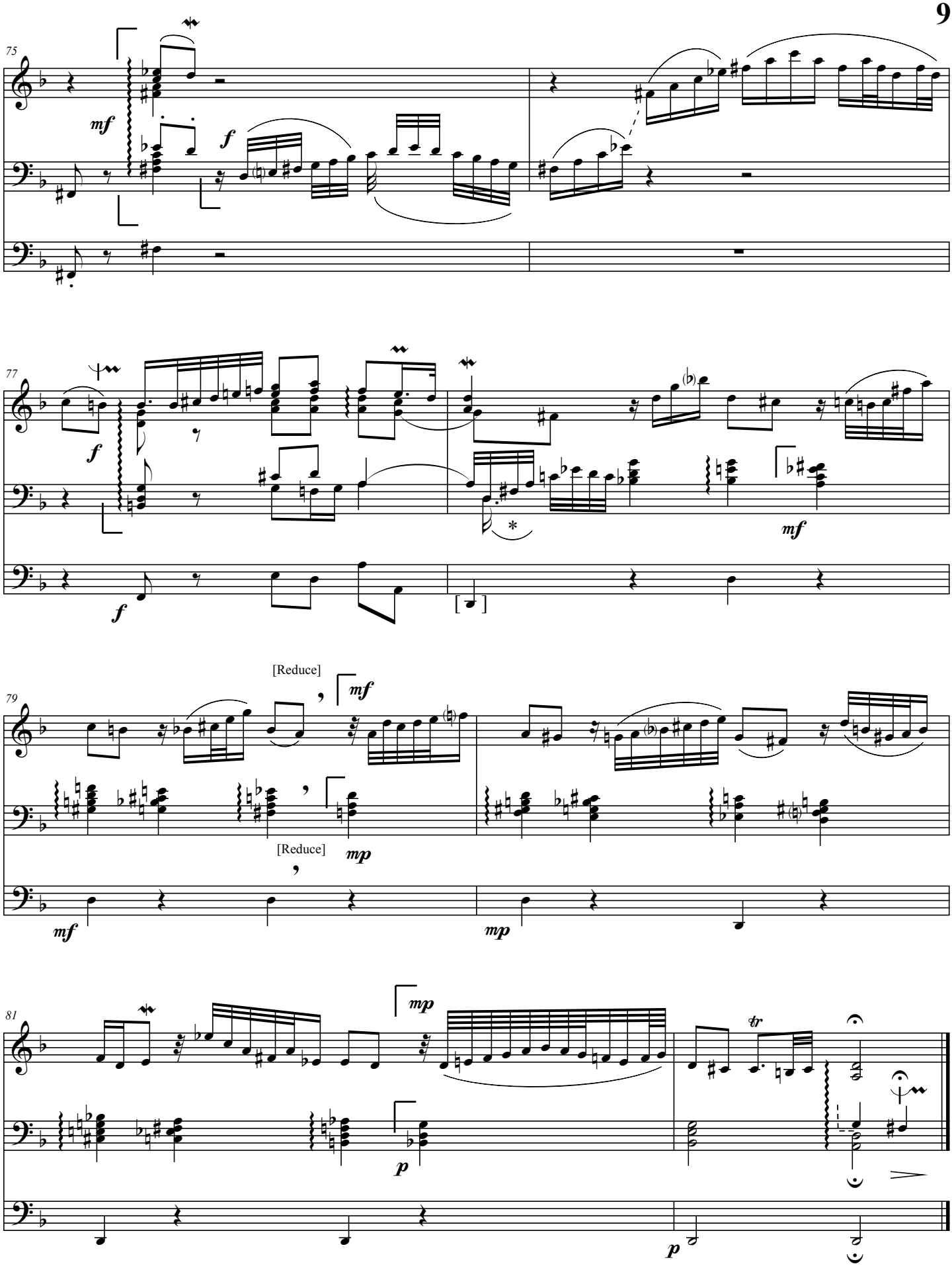

39
41
43
* (sempre sostenuto)
45
sim.
sim.


47
49
Recitativ
mp
tr
*
N.B. Arpeggiate up and back down
51
p
mp
54
tr
mp


57
p
mp
p
mp
59
mp
mp
mp
p
tr
61
mf
[Add]
sempre mp
mp
63
mp
mf



N.B. Arpeggiate up and back down


75
mf
f
77
f
mf
f
[ ]
79
[Reduce]
mf
[Reduce]
mp
mf
mp
81
mp
tr
p
p

Chromatic Fantasia & Fugue

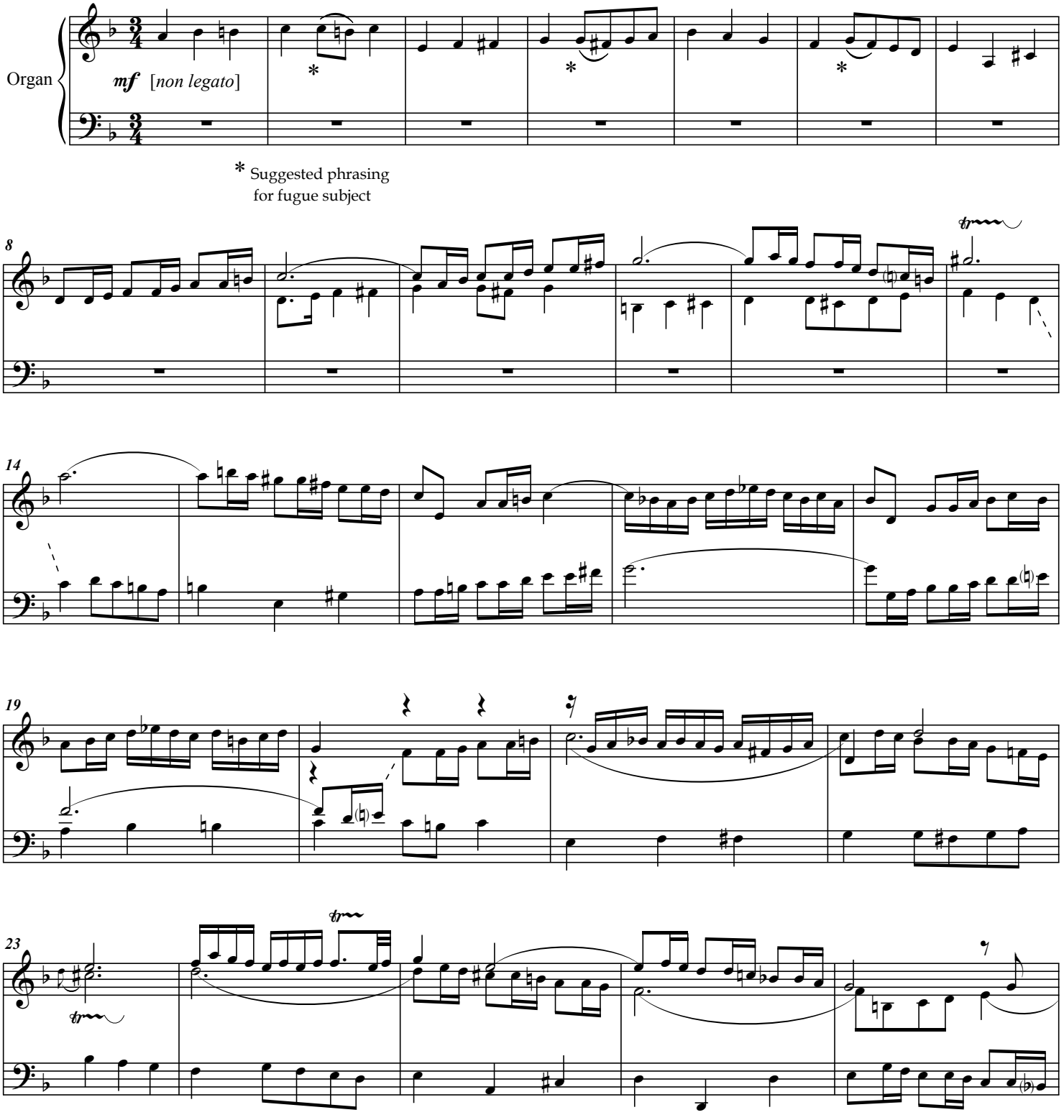
in **D Minor** **(S. 903)**

2. Fugue

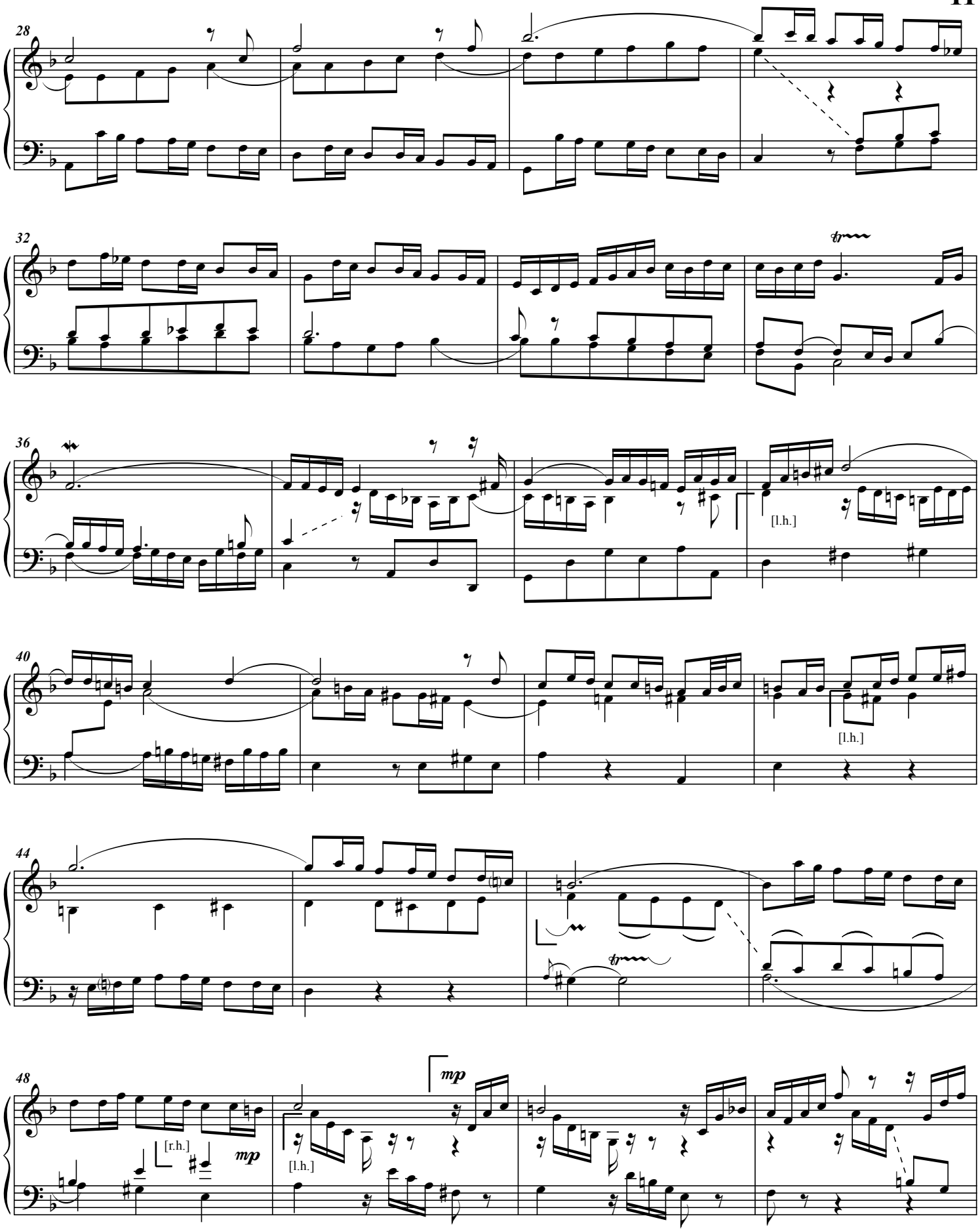
Johann Sebastian Bach (1685-1750)

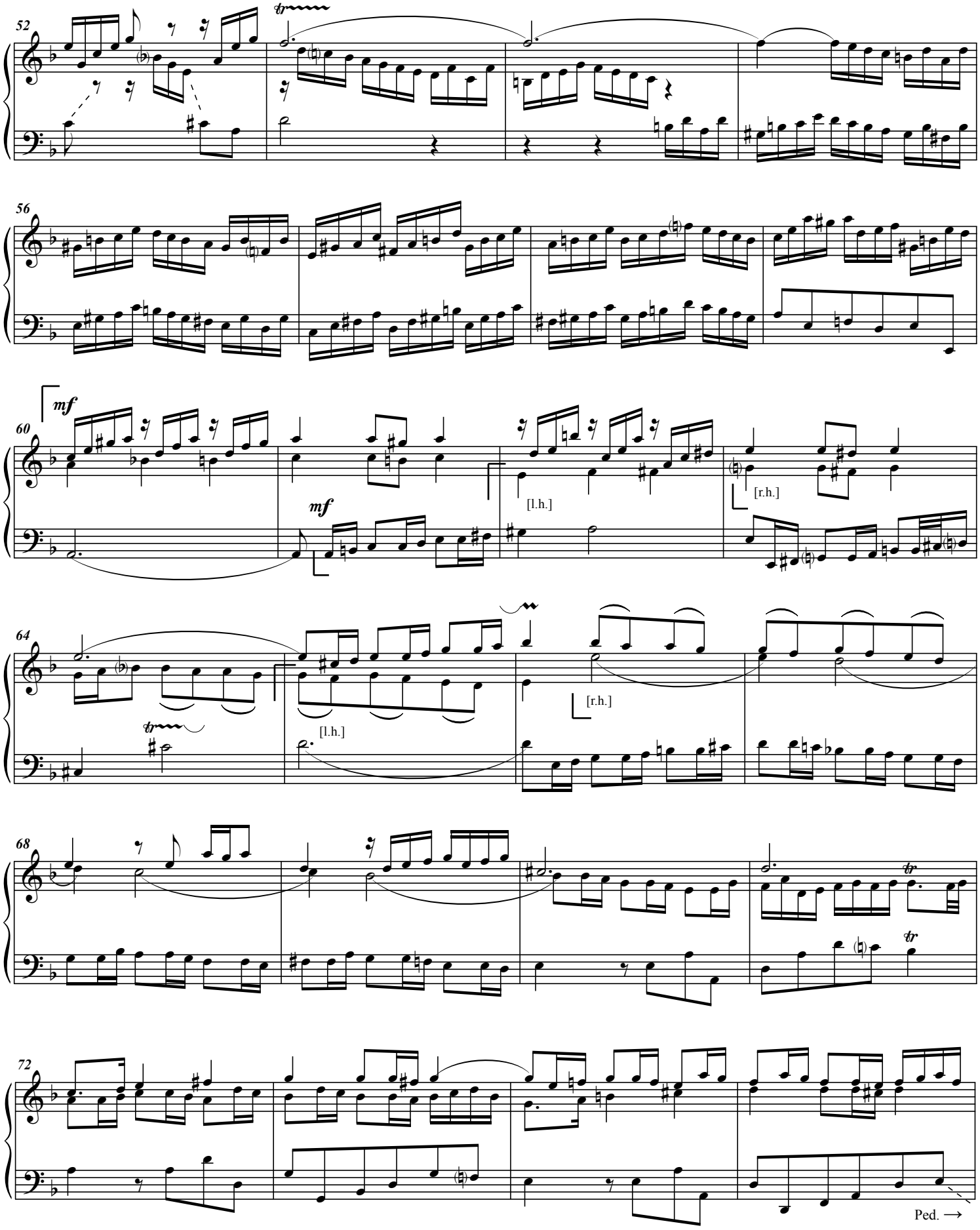
(Larghetto = ♩)

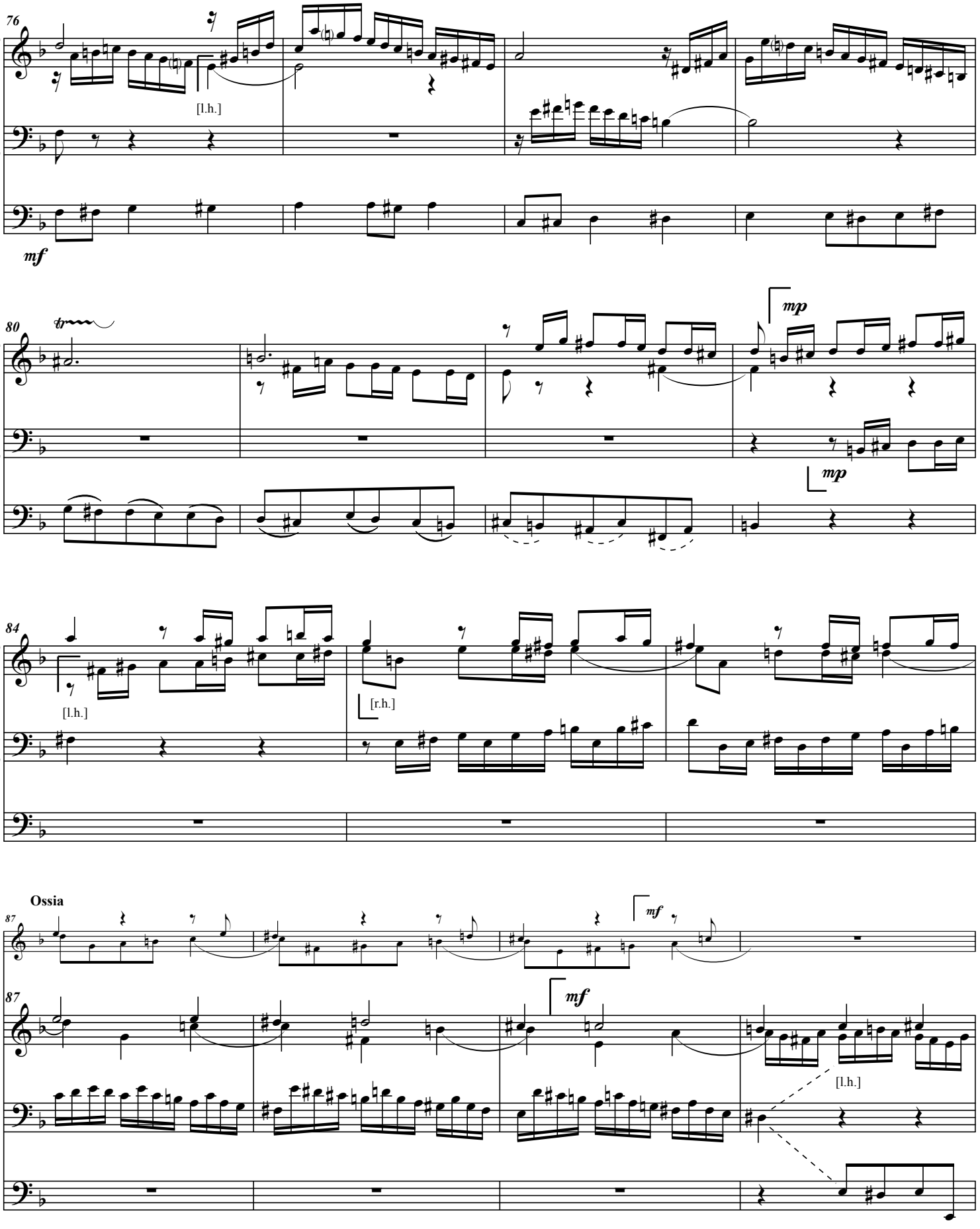
Edition for Organ: Ennis Fruhauf

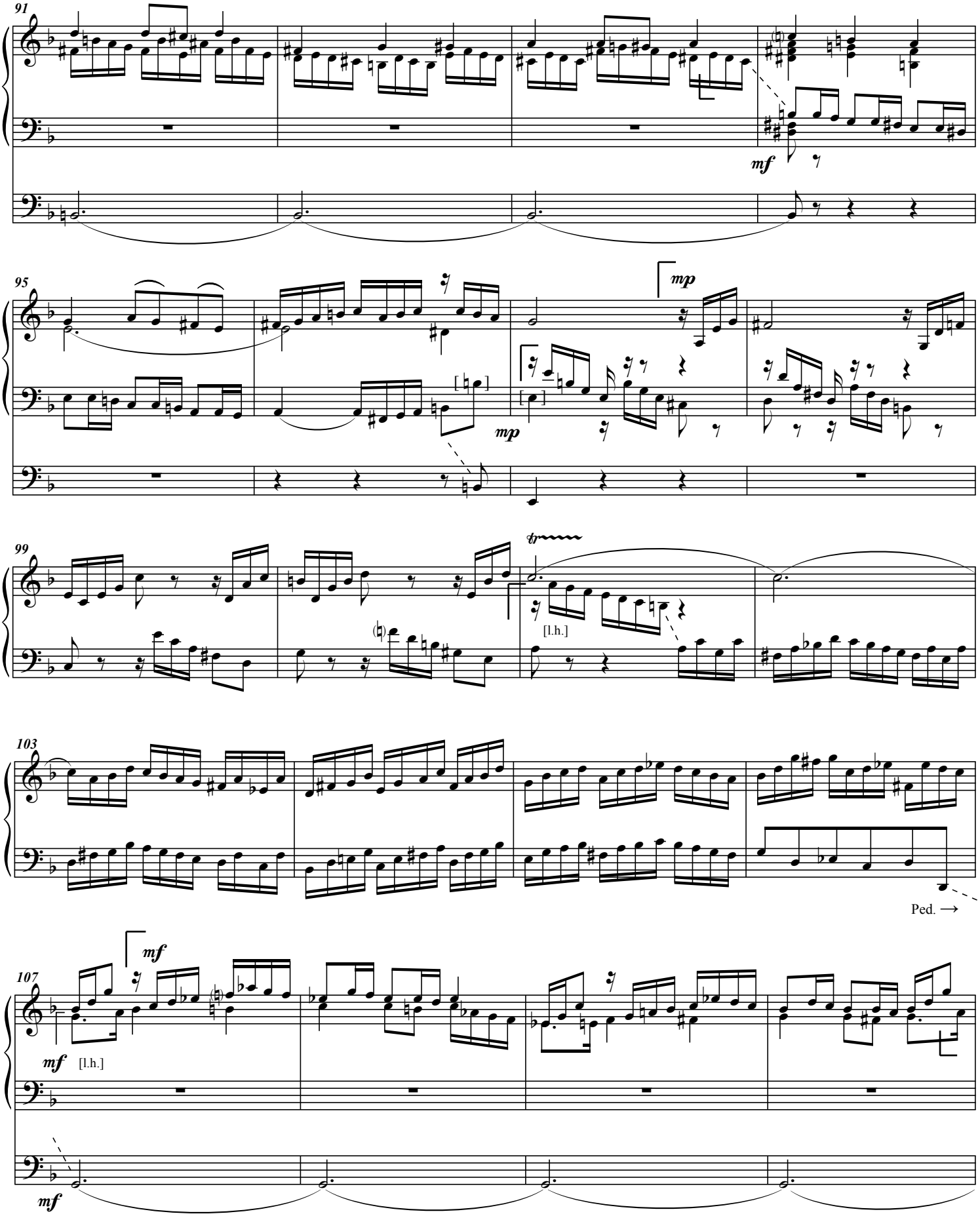


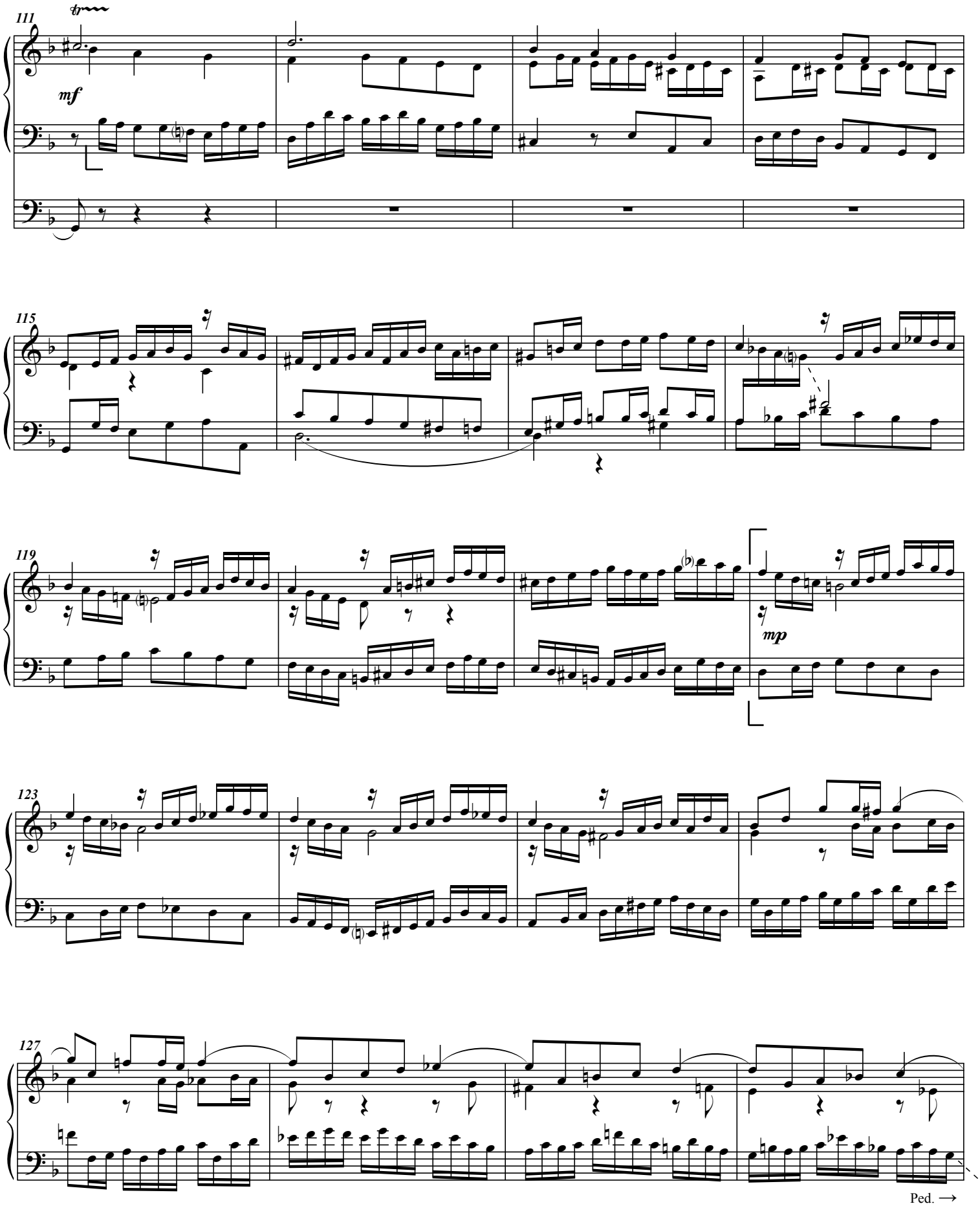
Copyright © 2005 Ennis Fruhauf

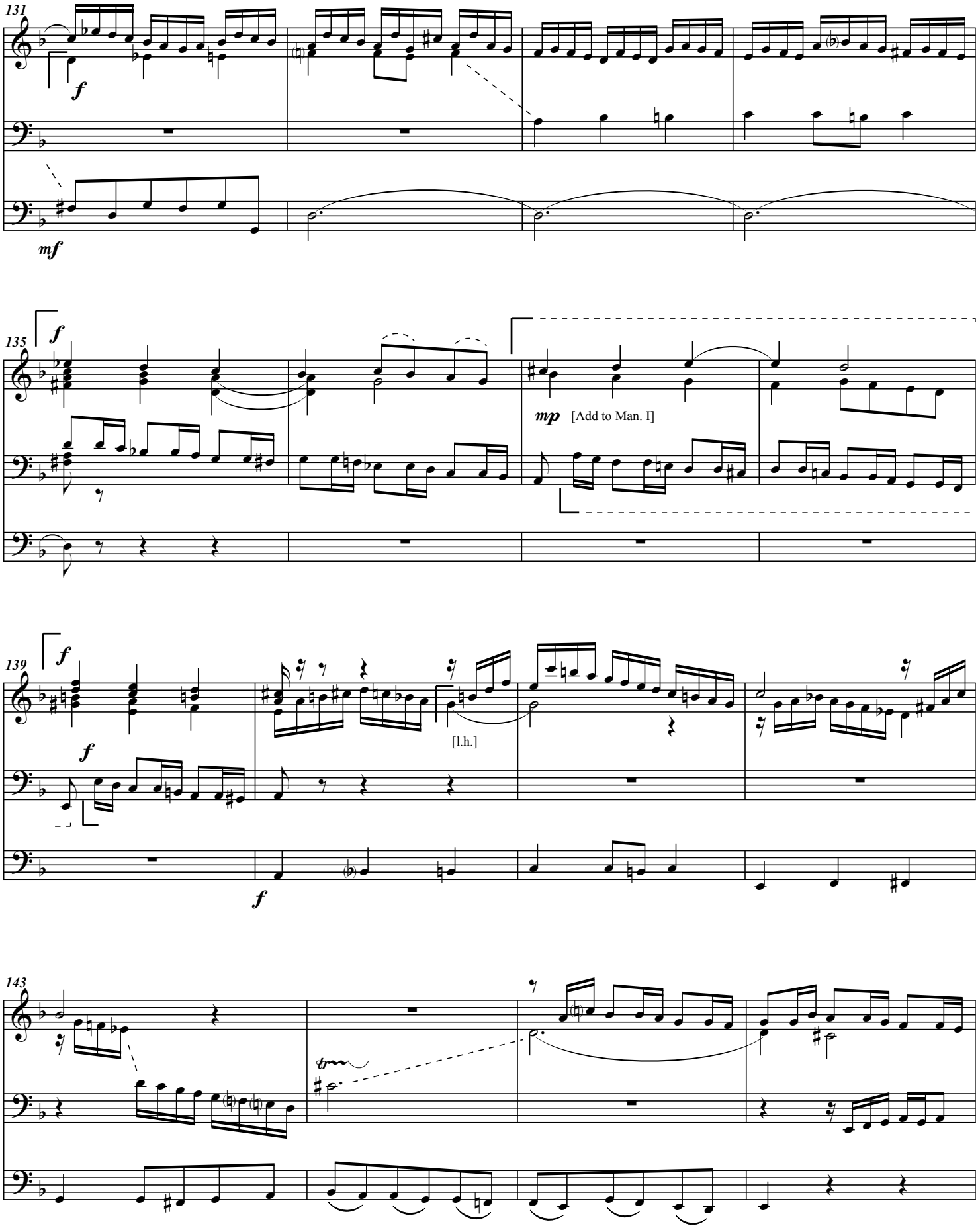

28
32
36
[l.h.]
40
[l.h.]
44
48
mp
[r.h.]
mp
[l.h.]

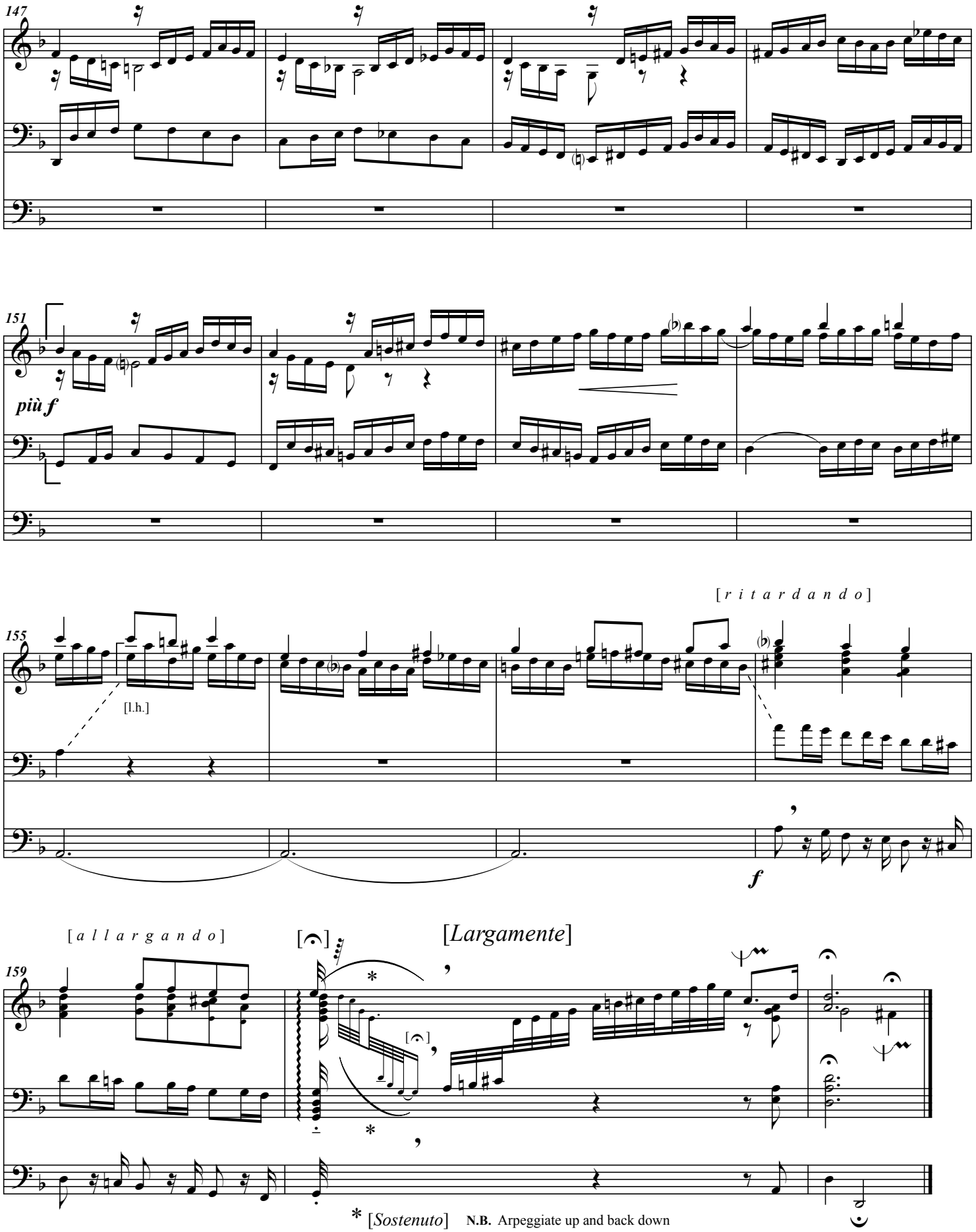

52
56
60
mf
mf
[l.h.]
[r.h.]
64
[l.h.]
[r.h.]
68
72
Ped. →

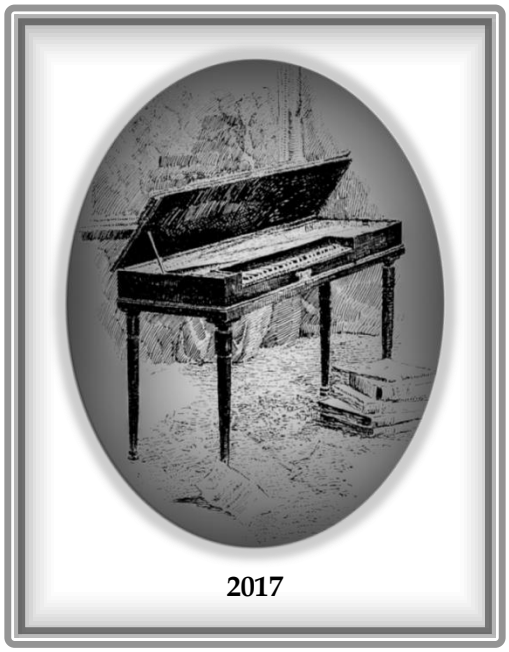

76
[l.h.]
mf
80
tr
mp
mp
84
[l.h.]
[r.h.]
Ossia
87
mf
87
mf
[l.h.]


91
mf
95
mp
mp
99
tr
[l.h.]
103
Ped. →
107
mf
mf
[l.h.]
mf


111
tr
mf
115
119
mp
123
127
Ped. →


131
f
mf
135
f
mp
[Add to Man. I]
139
f
f
[l.h.]
f
143
tr


147
151
più f
155
[l.h.]
[r i t a r d a n d o]
f
[a l l a r g a n d o]
[Largamente]
159
* [Sostenuto] N.B. Arpeggiate up and back down



2017

Fruhauf Music Publications

www.FruMusPub.net ~ P.O. Box 22043
Santa Barbara, California ~ USA ~ 93121 – 2043