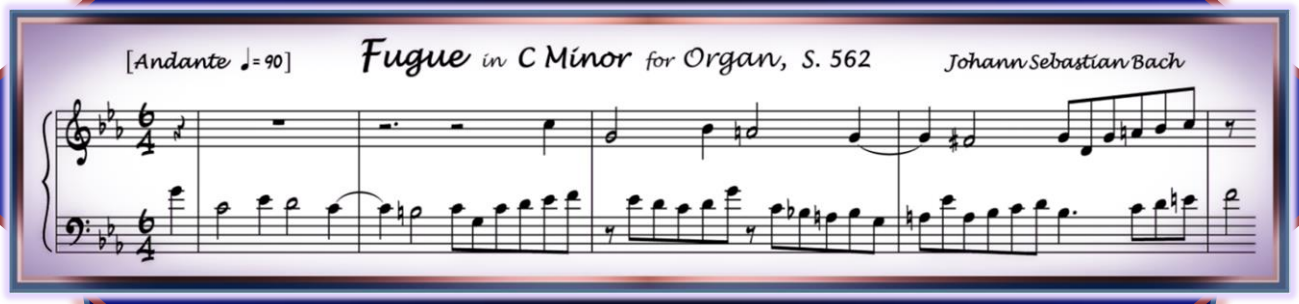
Johann Sebastian Bach

Fugue

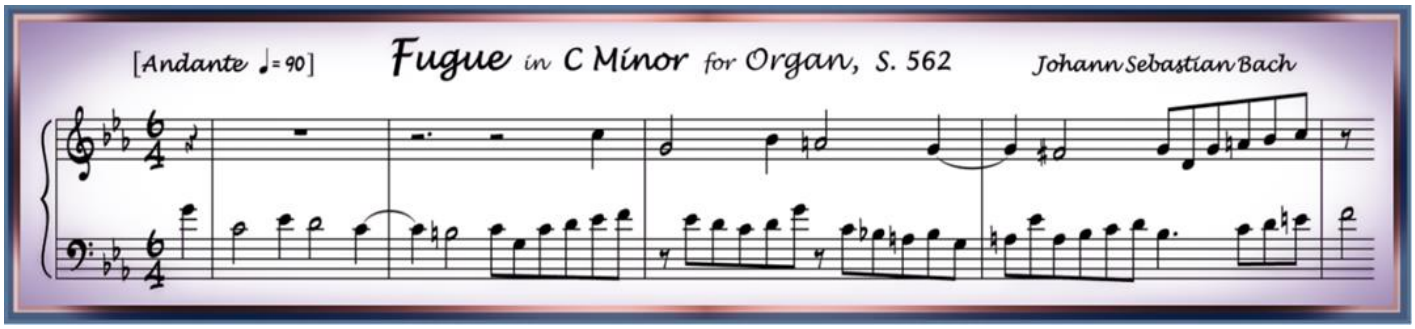
in C Minor, S. 562



Fragment for Organ
with Completion
A Performance Edition

Fruhauf Music Publications
2018

Johann Sebastian Bach
Fugue in C Minor, S. 562
Fragment for Organ with Completion



Notes

Johann Sebastian Bach's Fantasia with Fugue (fragment) in C-minor, S. 562, is drawn from an autograph manuscript dating from ca. 1747—8 and earlier. In this instance 'and earlier' applies to the fantasia, a work ascribed by some to his second Weimar term of employment or early years in Cöthen. The sublimely somber five-voice contrapuntal fantasia presents a motivic subject, one measure in length, that migrates imitatively from one voice to another as it weaves its way through extensive thematic and episodic excursions and modulatory peregrinations. The eventual return to C-minor is confirmed by an extended tonic pedalpoint underpinning the closing flourishes of upward-cascading chords, followed by an abbreviated *recitativo* and cadence. The manuscript displays recurring thematic grace-note *appoggiatura* figures—perhaps a reflection of international tastes garnered from the ducal library's music holdings—that hint at a French notational influence, when in fact their presence might instead be the result of ongoing *ad lib.* recraftings of the manuscript by the composer himself over a period of time, with numerous symbols inserted individually—and extemporaneously—from one reprise to another.

The autograph score presents the first 27 measures of S. 562's fugue on one full page; it is paired with the three-page fantasia, but there is no indication of whether subsequent pages were intended and/or lost. The single page is dated as coming from 1747–48 by RISM (*Répertoire International des Sources Musicales* and Bach Archive Online). Whether by coincidence or the result of a retrospective view of past fugue subjects, in its melodic inversion, S. 562's subject presents the first six pitches of the theme of Bach's organ Passacaglia and Fugue in C minor, S. 582, a theme that was, in turn, drawn from the *Christe* movement of André Raison's Organ Mass in D minor. The subject's tail consists of an abbreviated chain of stepwise suspended half-note syncopations. The countersubject appears in the third measure, paired with the subject there and elsewhere; its motivic essence becomes integrated into the very episodic fabric of the fugue, providing a matrix for the overall structure.

The continuation offered here strives to maintain the structural trademarks and guidelines provided in the fragment. It includes *stretto* presentations of the subject, the introduction of a contrasting second countersubject, and the mirrored form of the first subject, by itself and in *stretto*, all linked together with imitative transitions and sections of episodic development. In the Baroque spirit of improvisation, a brief unison cadenza that spans the gamut of the organ keyboard has been added, followed by a concluding cadential statement of the subject and brief flourishing of the second countersubject.

Alterations and additions to the fugue fragment at the point of the subject's counter-exposition in *stretto* are the result of an editorial preference for a continuation of flowing rhythmic motion, unlike the hiatal pause in the fantasia (meas. 12). Reintroduction of the fugal countersubject (meas. 22) and subtle revoicings in the measures that follow can be compared with the unaltered version printed in the Appendix (p. 8).

To access an Internet link for download and viewing of a high-resolution PDF document copy of the original four-page Bach autograph, visit **Bach Archive** online at:

www.bach-digital.de/receive/BachDigitalSource_source_00001543.

Fruhauf Music Publications
2018

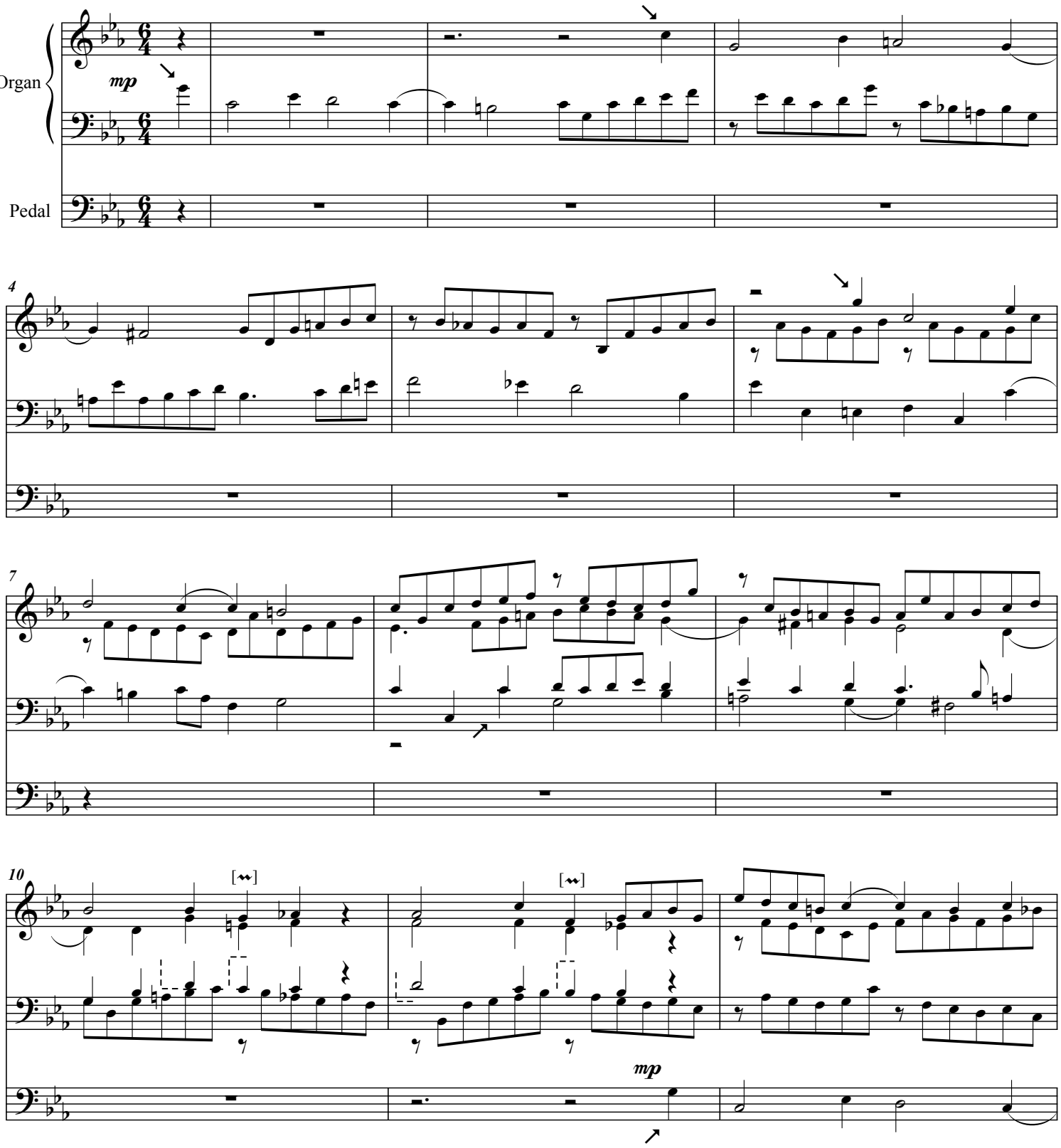
Fugue

in C-Minor, S. 562
Fragment for Organ

Johann Sebastian Bach
[1685-1750]

Realizaton by
Ennis Fruhauf

[**Andante** = ♩]



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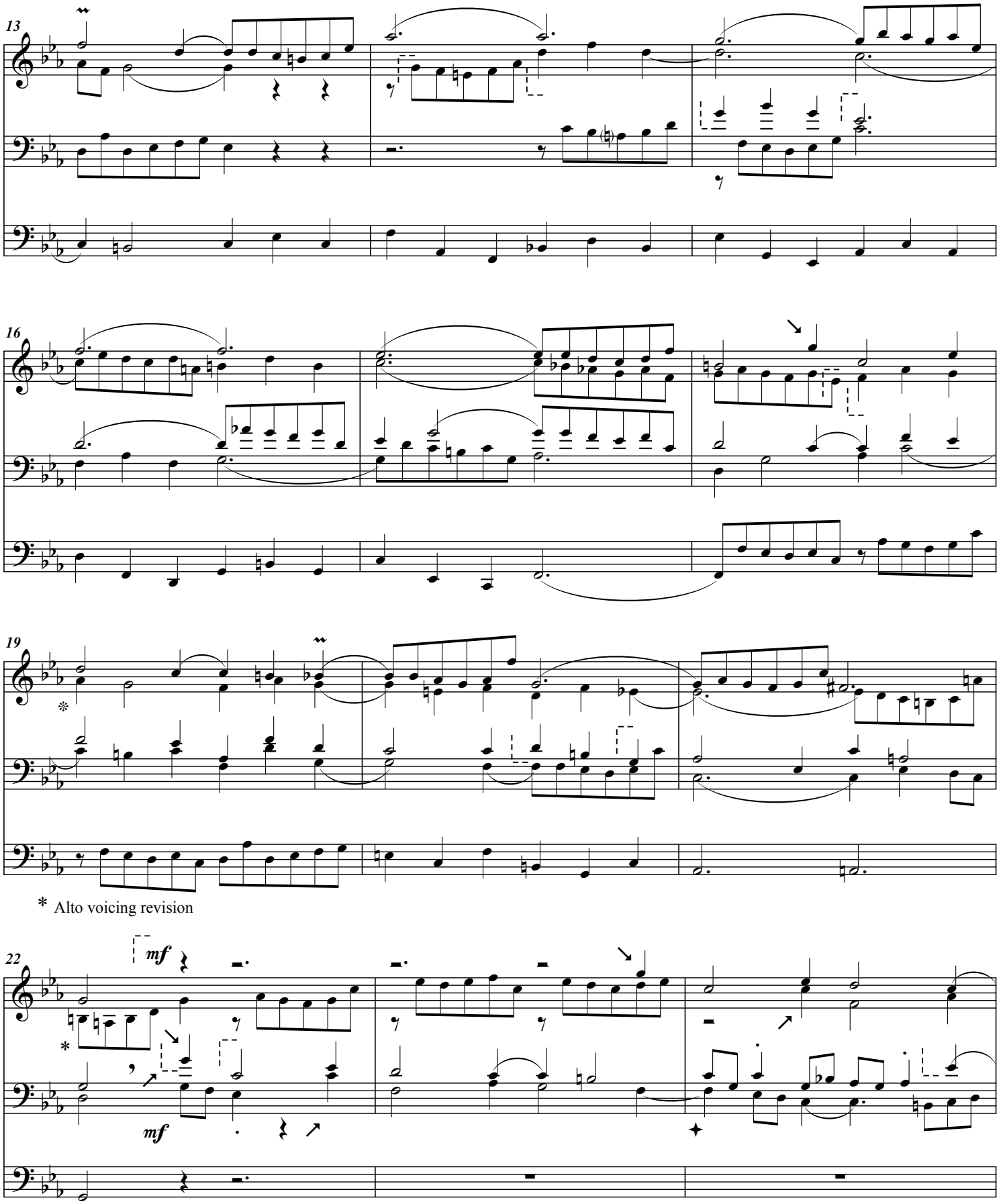

13
16
19
* Alto voicing revision
22
mf
mf
* Alto voicing revision, counter-subject added
✦ Tenor & bass voicing revision

25

mf

* End of page and fugue fragment

28

mp

mp

31

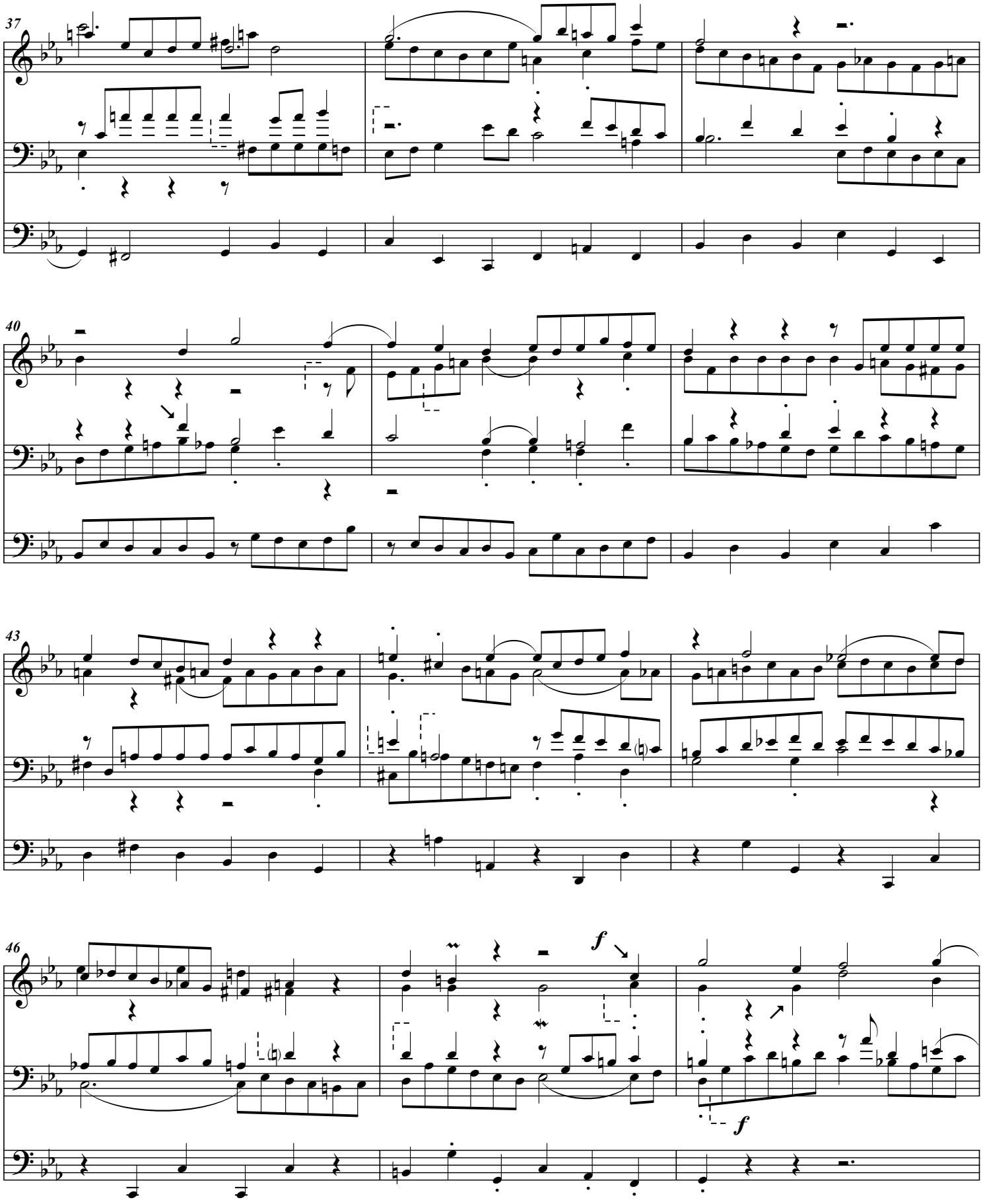
(sim.)

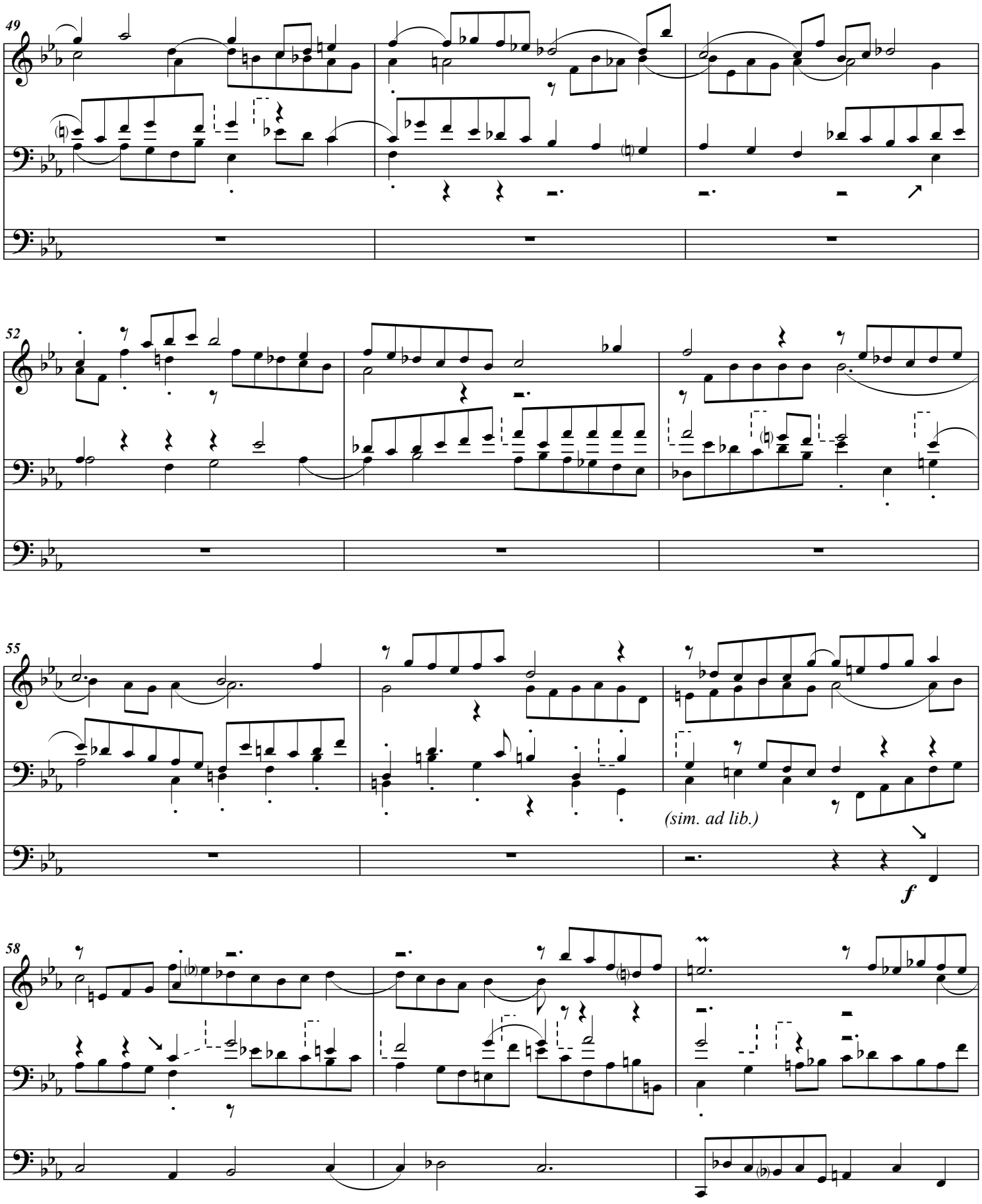
34

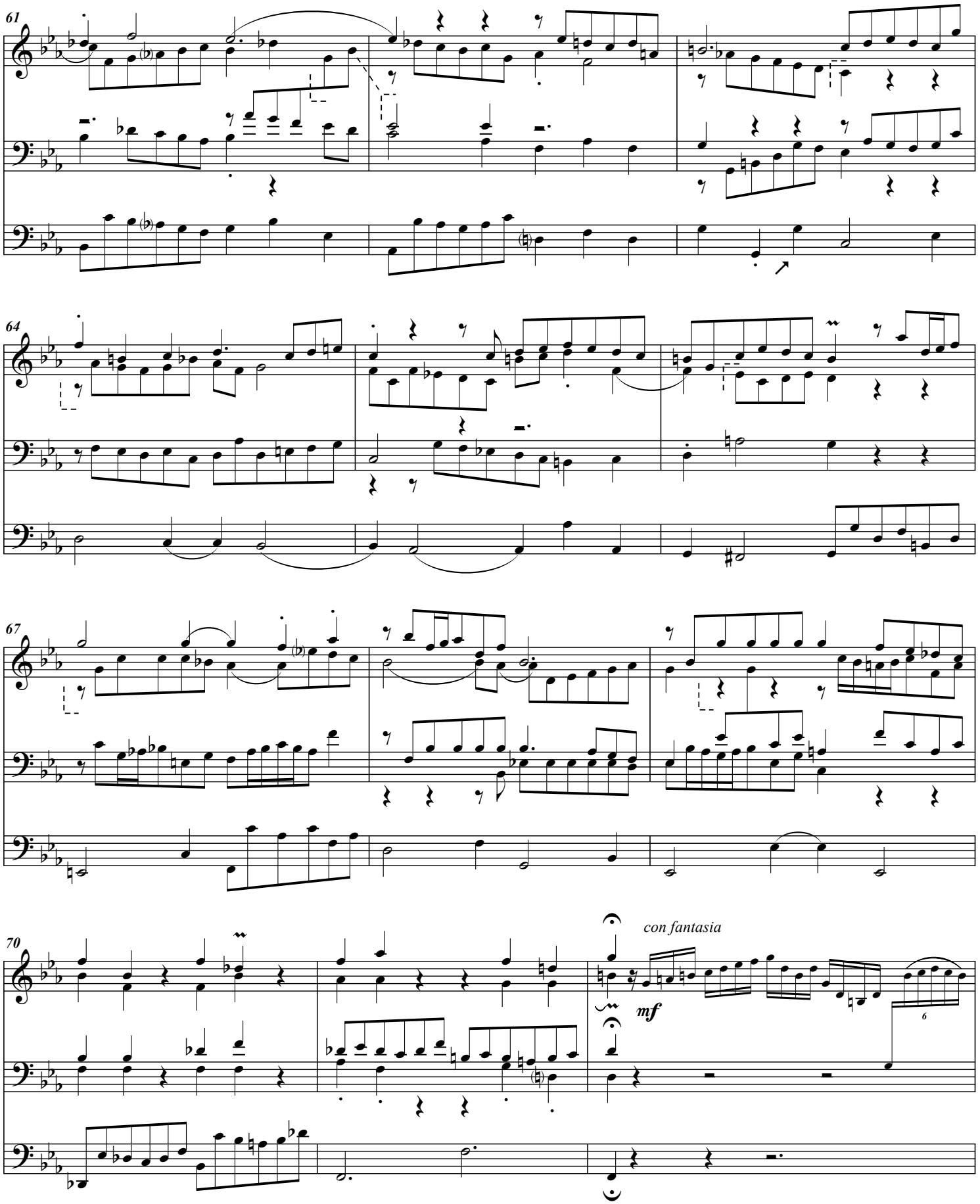
mf

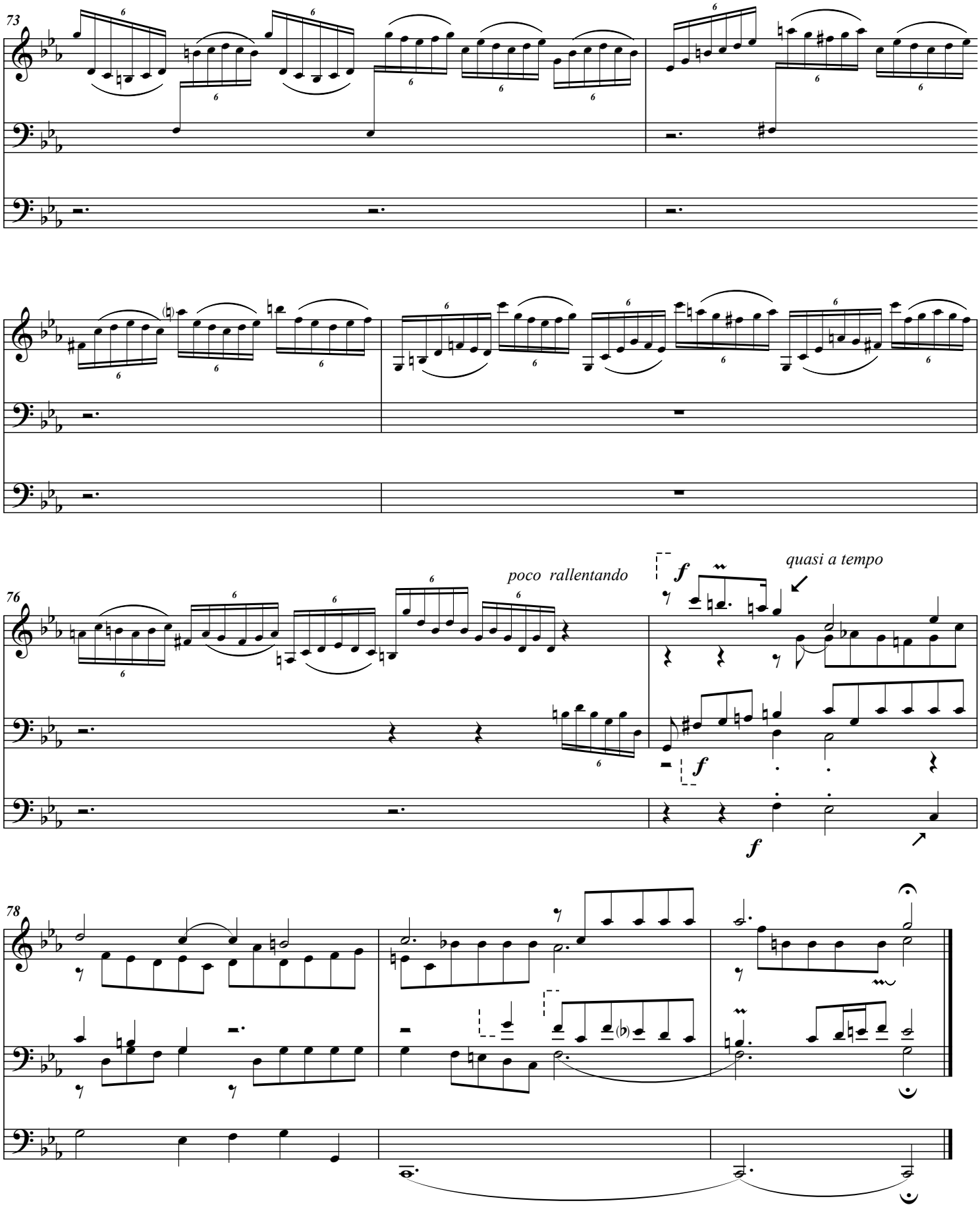
mf

sempre mf


37
40
43
46
f
f


49
52
55
(sim. ad lib.)
f
58

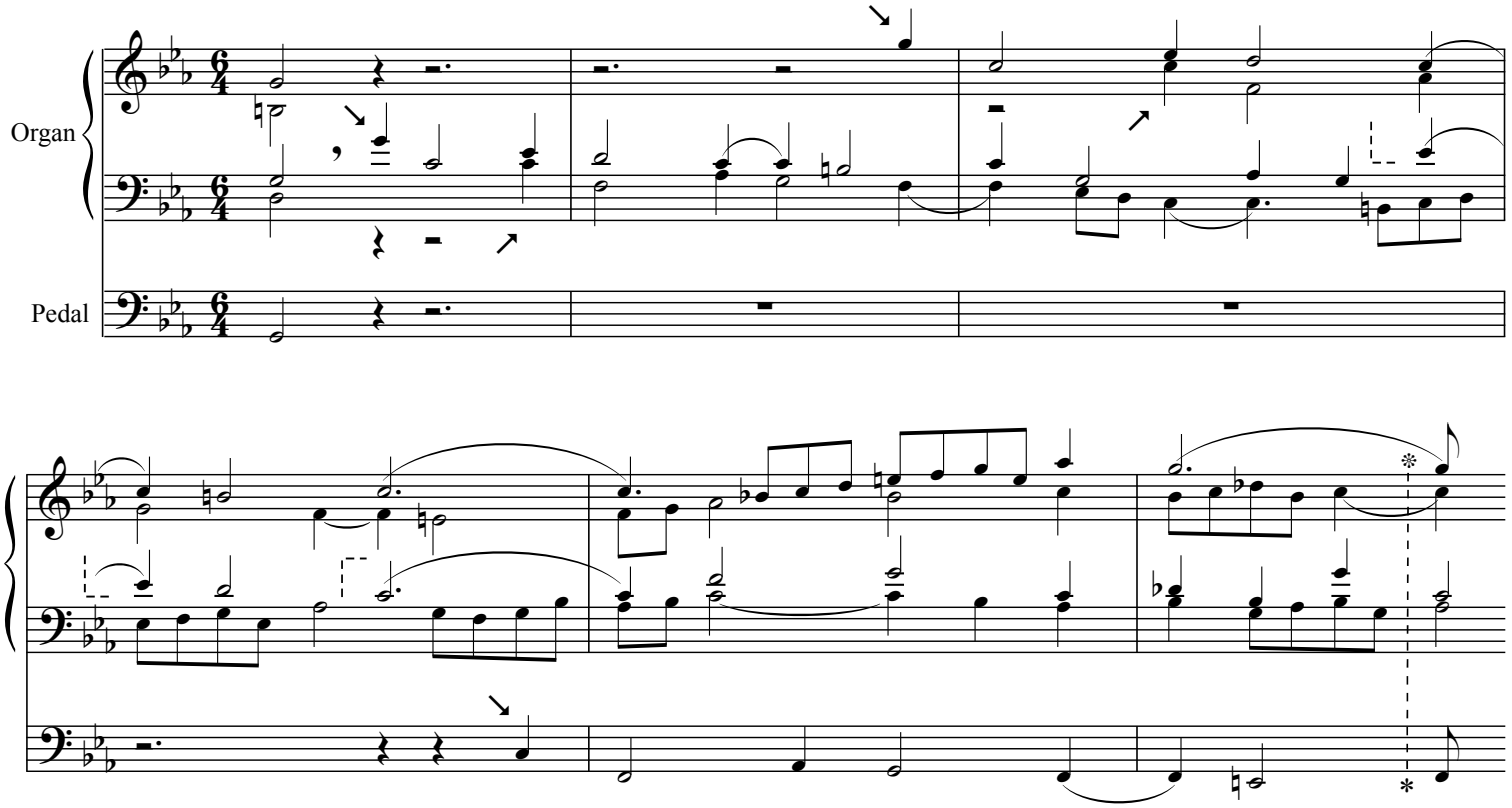

61
64
67
70
con fantasia
mf


73
76
poco rallentando
quasi a tempo
78

Appendix

Counter-Exposition *of the* Subject *in* ***Stretto***

Meas. 22 through 27 of autograph
without alterations or deviations



* End of page and fugue fragment

Closing Comments

A Few Words *about the* Performing Edition

The fugue fragment's realization is a composite creation, the product of numerous revisitations over a period of forty years. Originally scored for string quintet, the contrapuntal voicings have since been adjusted to allow performance on organ keyboards with pedal. There are notational refinements and additions throughout this performance edition: in addition to alterations of the measures displayed above, occasional ornamentation has been included, along with numerous *staccato* marks affecting quarter-notes. The note-shortening dots can provide helpful and timely interpretive reminders to assist in maintaining contrapuntal clarity within the five-voice texture, while also suggesting a practical solution to multiple technical challenges and avoiding countless intricate silent substitutions in fingering patterns. While they appear in conjunction with quarter-notes, similar foreshortened half-notes and syncopated tied notes will provide timely rhythmic vitality throughout the fugue. The suggested manual changes (i.e., ***mp***, ***mf***, and ***f***) will provide aural landmarks to delineate the several major expository building blocks of the overall structure, as well as adding contrasting timbral colorings and dynamics to a performance.

Ennis Fruhauf
2018

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