

Johann Sebastian Bach
Fugue

in C Minor, S. 562

[Andante ♩=90]

Fugue in C Minor for Organ, S. 562

Johann Sebastian Bach



*Fragment for Organ
with Completion
A Performance Edition*



Fruhauf Music Publications

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Fugue in C Minor, S. 562
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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.

Fugue

in C-Minor, S. 562
Fragment for Organ

Johann Sebastian Bach

[1685-1750]

Realization by
Ennis Fruhauf

[Andante = ♩]

Organ

Pedal

Pedal

Pedal

Pedal

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13

16

19

* Alto voicing revision

22

* Alto voicing revision, counter-subject added

✦ Tenor & bass voicing revision

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mf

* End of page and fugue fragment

mp

mp

(sim.)

mf

mf

sempre mf

Johann Sebastian Bach ~ Fugue in C-Minor, S. 562

37

40

43

46

Johann Sebastian Bach ~ Fugue in C-Minor, S. 562

49

Musical score for measures 49-51. The system shows a grand staff with treble and bass clefs. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a steady eighth-note accompaniment. A third staff at the bottom is empty.

52

Musical score for measures 52-54. The system shows a grand staff with treble and bass clefs. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. A third staff at the bottom is empty.

55

Musical score for measures 55-57. The system shows a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes some chords. A third staff at the bottom is empty. The instruction "(sim. ad lib.)" is written below the bass staff, and a dynamic marking "f" is at the end of the system.

58

Musical score for measures 58-60. The system shows a grand staff with treble and bass clefs. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords. A third staff at the bottom is empty.

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61

Musical score for measures 61-63. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is C minor (three flats). Measure 61 features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. Measure 62 continues the intricate counterpoint. Measure 63 shows a continuation of the rhythmic patterns with some rests in the right hand.

64

Musical score for measures 64-66. The system consists of three staves. Measure 64 has a more active right hand with sixteenth-note patterns. Measure 65 features a prominent melodic line in the right hand. Measure 66 shows a continuation of the complex texture with some rests in the right hand.

67

Musical score for measures 67-69. The system consists of three staves. Measure 67 has a more active right hand with sixteenth-note patterns. Measure 68 features a prominent melodic line in the right hand. Measure 69 shows a continuation of the complex texture with some rests in the right hand.

70

con fantasia

mf

Musical score for measures 70-72. The system consists of three staves. Measure 70 has a more active right hand with sixteenth-note patterns. Measure 71 features a prominent melodic line in the right hand. Measure 72 shows a continuation of the complex texture with some rests in the right hand. The tempo marking *con fantasia* and dynamic marking *mf* are present.

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Musical score for measures 73-75. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is C minor (three flats). Measure 73 begins with a treble clef staff containing a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. Measure 74 continues the treble staff with similar rhythmic patterns, while the bass clef staff has a whole rest. Measure 75 shows the treble staff with a sixteenth-note triplet and a sixteenth-note pair, and the bass clef staff with a whole rest.

Musical score for measures 76-77. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is C minor. Measure 76 features a treble clef staff with a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. Measure 77 continues the treble staff with similar rhythmic patterns, while the bass clef staff has a whole rest.

Musical score for measures 78-80. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is C minor. Measure 78 features a treble clef staff with a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. Measure 79 features a treble clef staff with a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. Measure 80 features a treble clef staff with a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. The system concludes with a double bar line.

Musical score for measures 81-83. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is C minor. Measure 81 features a treble clef staff with a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. Measure 82 features a treble clef staff with a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. Measure 83 features a treble clef staff with a sixteenth-note triplet (marked with a '6') and a sixteenth-note pair. The bass clef staff has a whole rest. The system concludes with a double bar line.

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.



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