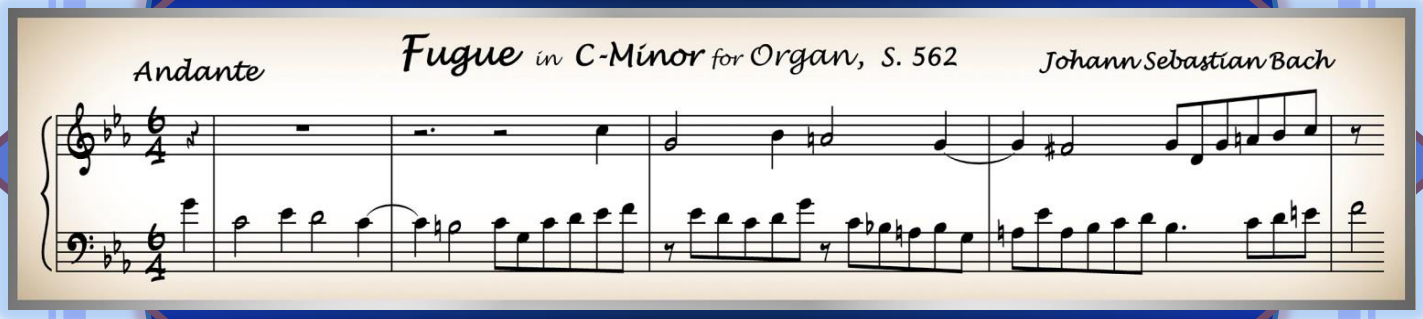
Johann Sebastian Bach

Fugue

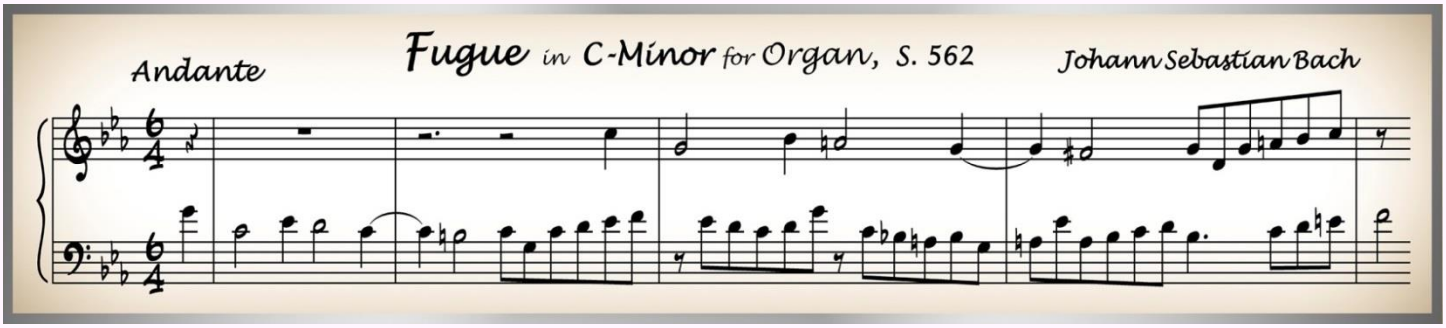
in C-Minor, S. 562



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 autograph score also 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's fragment is dated ca. 1747–48 by RISM (*Répertoire International des Sources Musicales*), and by 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.

Publication of the fantasia and fugue marks the 333rd anniversary of Bach's birthday, an impressive span of time, and perhaps a phenomenon of significance to scholars of numerology in the composer's life and musical output. Both scores offer theoretical interpretations of Bach's original intentions: the fantasia consistently notates each grace-note as an eighth-note; the fugue presents an entirely speculative realization of the fragment. Both compositions are 'flights of fancy', both are fugues and/or *ricercare*—each one in its own right—and both are intended for performance.

Sources: Widor, Charles-Marie, and Albert Schweitzer, ed. *Johann Sebastian Bach, Complete Organ Works, Vol. III*. New York: G. Schirmer, Inc., 1913, 1940, p. 32-33. 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.

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2018

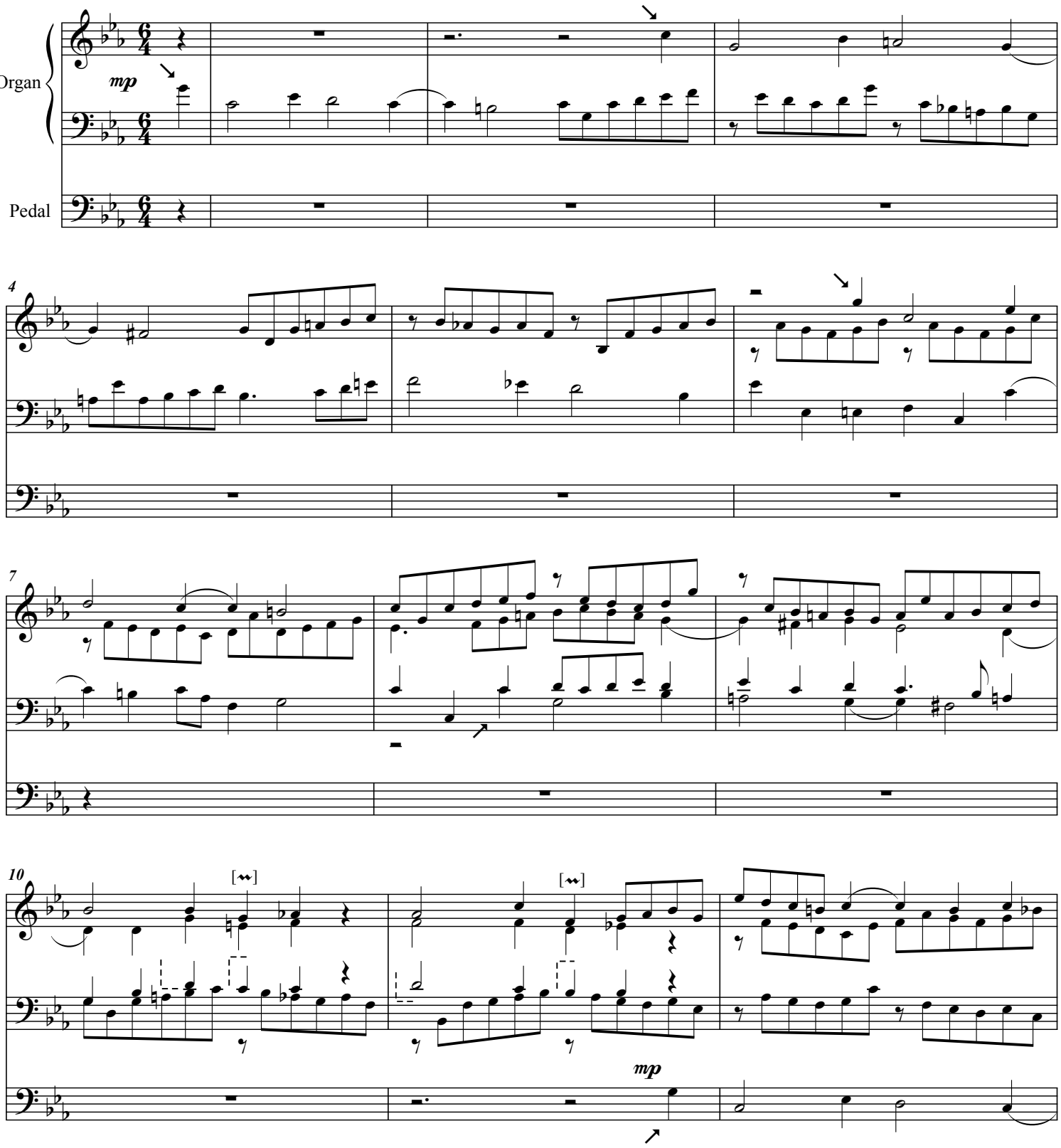
Fugue

in C-Minor, S. 562
Fragment for Organ

Johann Sebastian Bach
[1685-1750]

Realizaton by
Ennis Fruhauf

[**Andante** = ♩]



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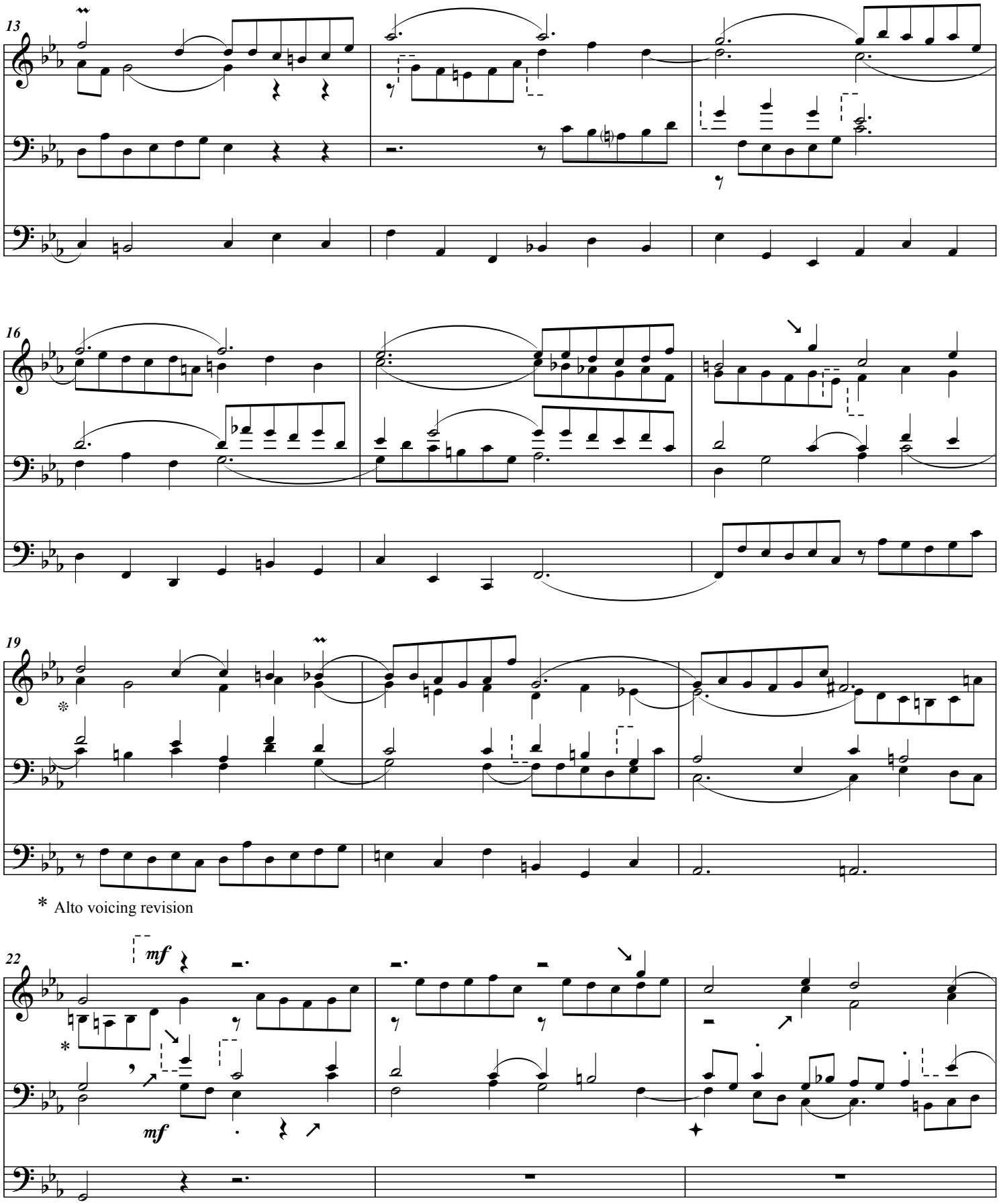

13
16
19
* Alto voicing revision
22
mf
mf
* Alto voicing revision, counter-subject added
✦ Tenor & bass voicing revision

25

mf

* End of page and fugue fragment

28

mp

mp

31

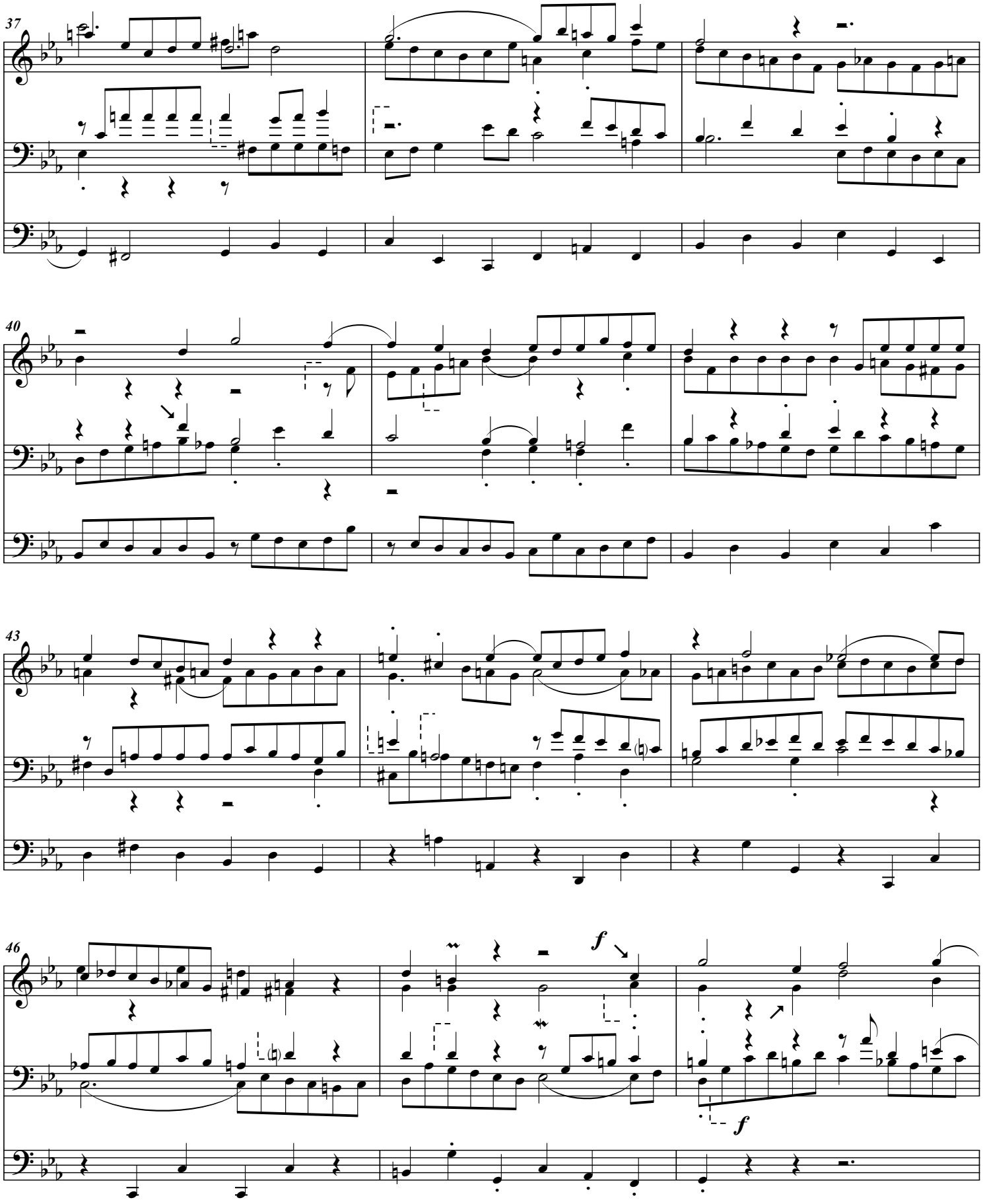
(sim.)

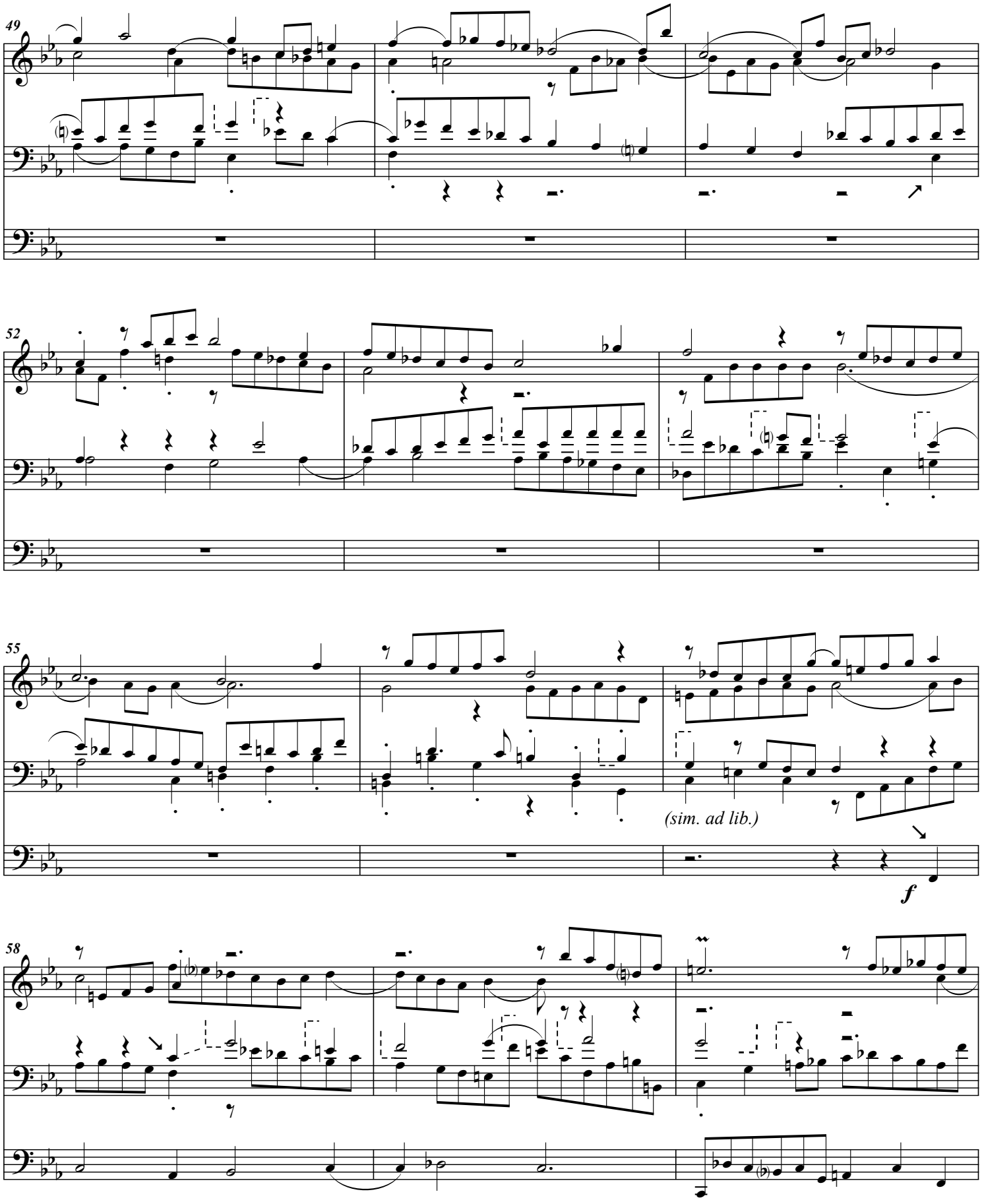
34

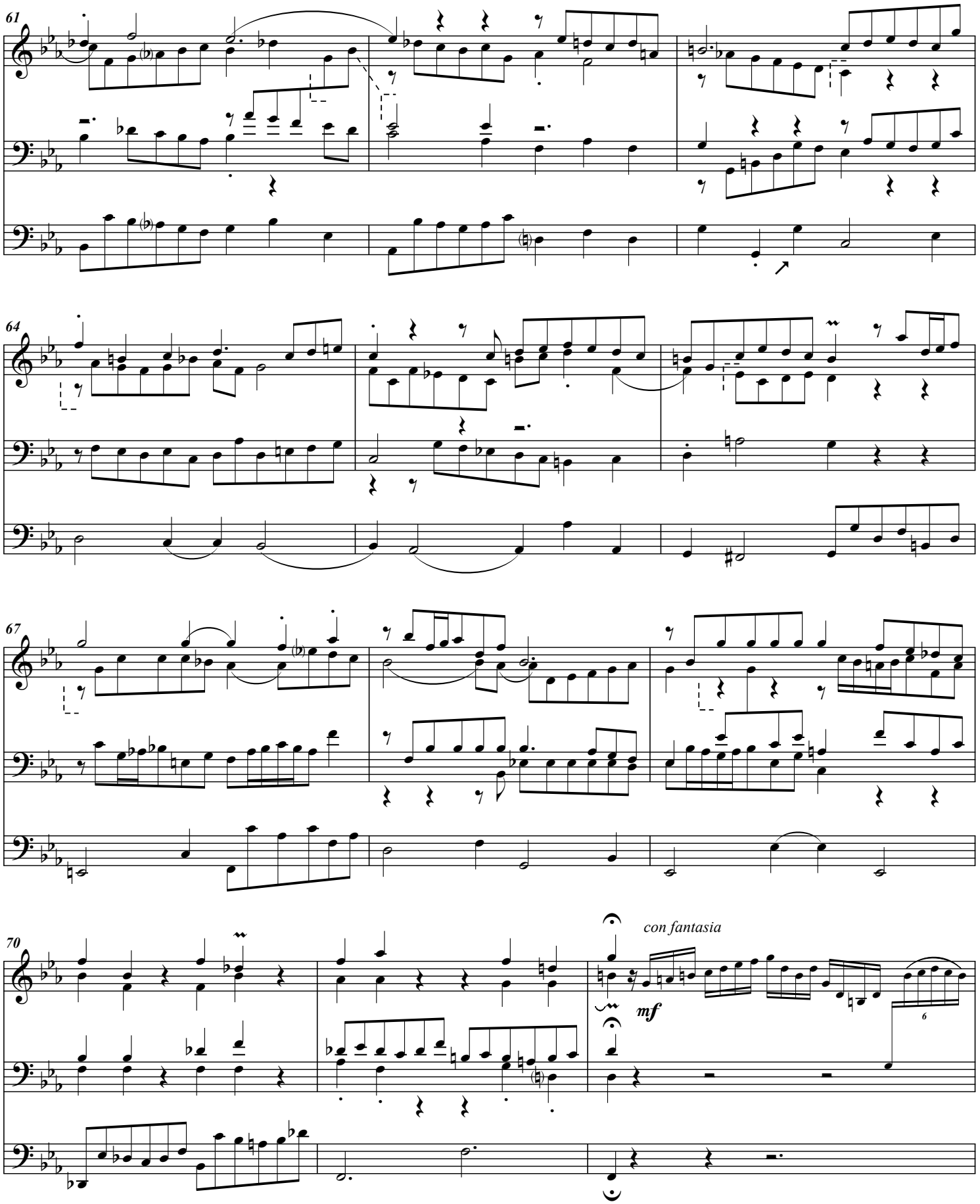
mf

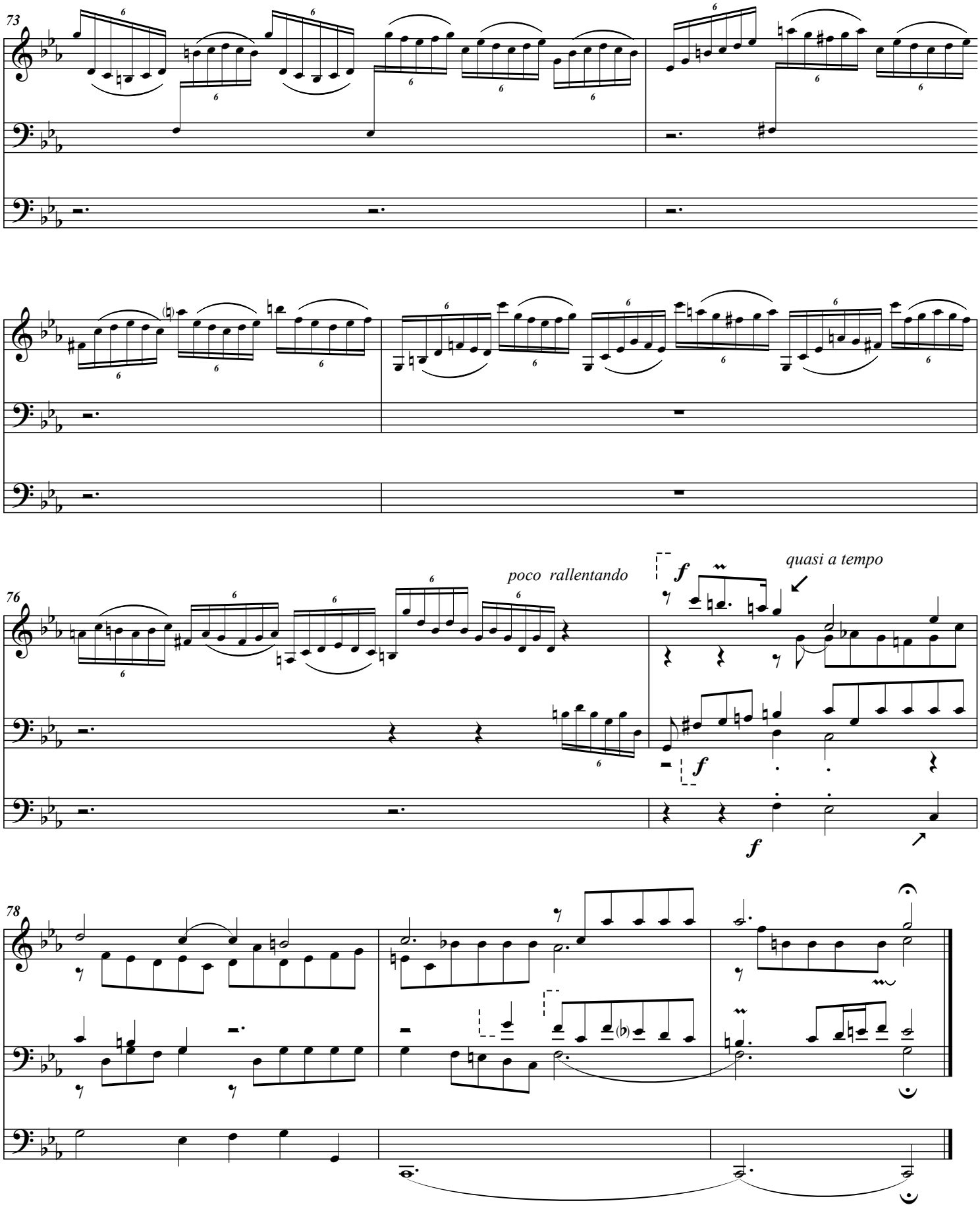
mf

sempre mf


37
40
43
46
f
f


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

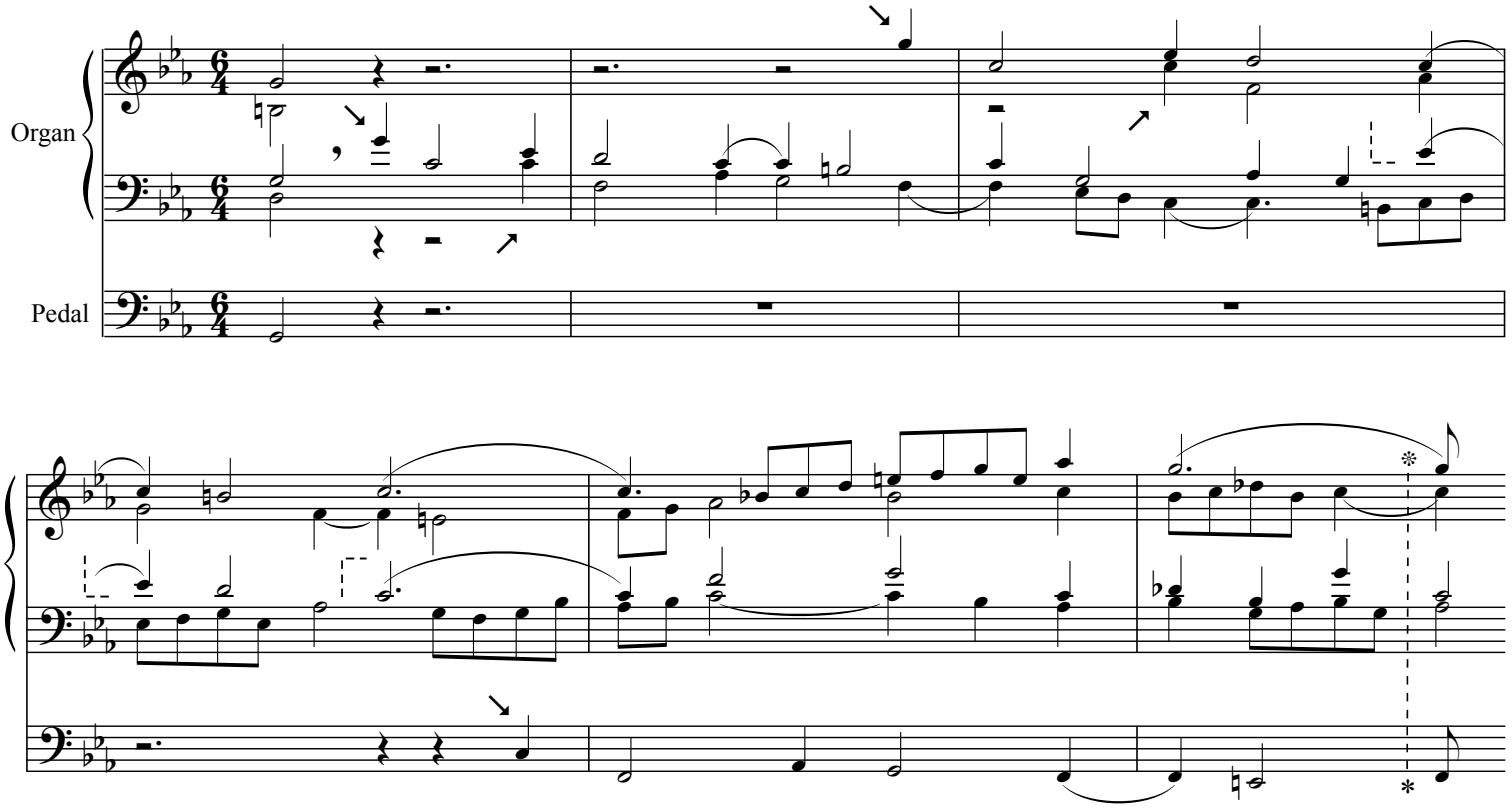

61
64
67
70
con fantasia
mf


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's counter-exposition in *stretto* (meas. 22) is displayed above in its unaltered form. Additions seen and identified in the performance edition are the result of an editorial preference for a continuously flowing rhythmic motion. Reintroduction of the fugal countersubject and subtle revoicings in the measures that follow can be compared with the those shown above. It is worth noting ─ in contrast ─ that the fantasia's counter-exposition (in G-minor, meas. 12) is indeed marked by a hiatal half-rest pause, perhaps a structural similarity intended by Bach to be repeated in the fugue.

The occasional application of interpretational *staccato* (or otherwise variably detached) markings on quarter- and half-notes will often facilitate contrapuntal clarity, while also minimizing silent finger substitutions and easing technical demands.

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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