

Johann Sebastian Bach
Fugue

in C-Minor, S. 562

Andante

Fugue in C-Minor for Organ, S. 562

Johann Sebastian Bach

*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.

Fugue

in C-Minor, S. 562
Fragment for Organ

Johann Sebastian Bach

[1685-1750]

Realization by
Ennis Fruhauf

[Andante = ♩]

Organ

Pedal

Pedal

Pedal

Pedal

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

13

16

19

* Alto voicing revision

22

* Alto voicing revision, counter-subject added

♦ Tenor & bass voicing revision

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

Musical score for measures 25-27. The system includes a grand staff (treble and bass clefs) and a separate bass line. Measure 25 starts with a treble clef and a bass clef. The key signature is C minor. The tempo is marked *mf*. A dashed line indicates a continuation from the previous page. A star symbol (*) is placed above the final measure of the system.

* End of page and fugue fragment

Musical score for measures 28-30. The system includes a grand staff and a separate bass line. Measure 28 starts with a treble clef and a bass clef. The key signature is C minor. The tempo is marked *mp*. A dashed line indicates a continuation from the previous page. A star symbol (*) is placed above the final measure of the system.

Musical score for measures 31-33. The system includes a grand staff and a separate bass line. Measure 31 starts with a treble clef and a bass clef. The key signature is C minor. The tempo is marked *mp*. A dashed line indicates a continuation from the previous page. A star symbol (*) is placed above the final measure of the system.

Musical score for measures 34-36. The system includes a grand staff and a separate bass line. Measure 34 starts with a treble clef and a bass clef. The key signature is C minor. The tempo is marked *mf*. A dashed line indicates a continuation from the previous page. A star symbol (*) is placed above the final measure of the system.

sempre mf

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

37

Musical score for measures 37-39. The system consists of three staves: Treble, Grand Staff (Right Hand), and Bass. Measure 37 shows the right hand starting with a sixteenth-note pattern. Measure 38 features a complex texture with multiple voices. Measure 39 continues the intricate counterpoint.

40

Musical score for measures 40-42. Measure 40 shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. Measure 41 and 42 show further development of the fugue's texture.

43

Musical score for measures 43-45. Measure 43 features a prominent sixteenth-note pattern in the right hand. Measure 44 and 45 show the continuation of the complex counterpoint.

46

Musical score for measures 46-48. Measure 46 includes a dynamic marking *f* (forte) in the right hand. Measure 47 and 48 show the final measures of this section, with a *f* marking in the left hand.

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

49

51

52

54

55

(sim. ad lib.)

f

58

f

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

61

64

67

70

con fantasia

mf

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

73

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 music is in C minor. Measures 73-75 feature a complex texture with sixteenth-note runs in the right hand, often marked with a '6' (sixteenth notes). The left hand provides a steady accompaniment with eighth notes.

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 music continues with sixteenth-note runs in the right hand and accompaniment in the left hand.

76

poco rallentando *f* *quasi a tempo*

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. Measure 78 begins with a *poco rallentando* marking. Measure 79 features a *f* (forte) dynamic and a *quasi a tempo* marking with an arrow pointing to a specific note. The music shows a change in texture with more sustained notes in the right hand.

78

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 music concludes with sustained notes in the right hand and a final cadence in the left hand.

Appendix

Counter-Exposition of the Subject in *Stretto*

Meas. 22 through 27 of autograph
without alterations or deviations

Organ

Pedal

* 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.



www.frumuspub.net
~ P.O. Box 22043 ~
Santa Barbara, California
93121-2043 USA ~ (805) 898-7976