
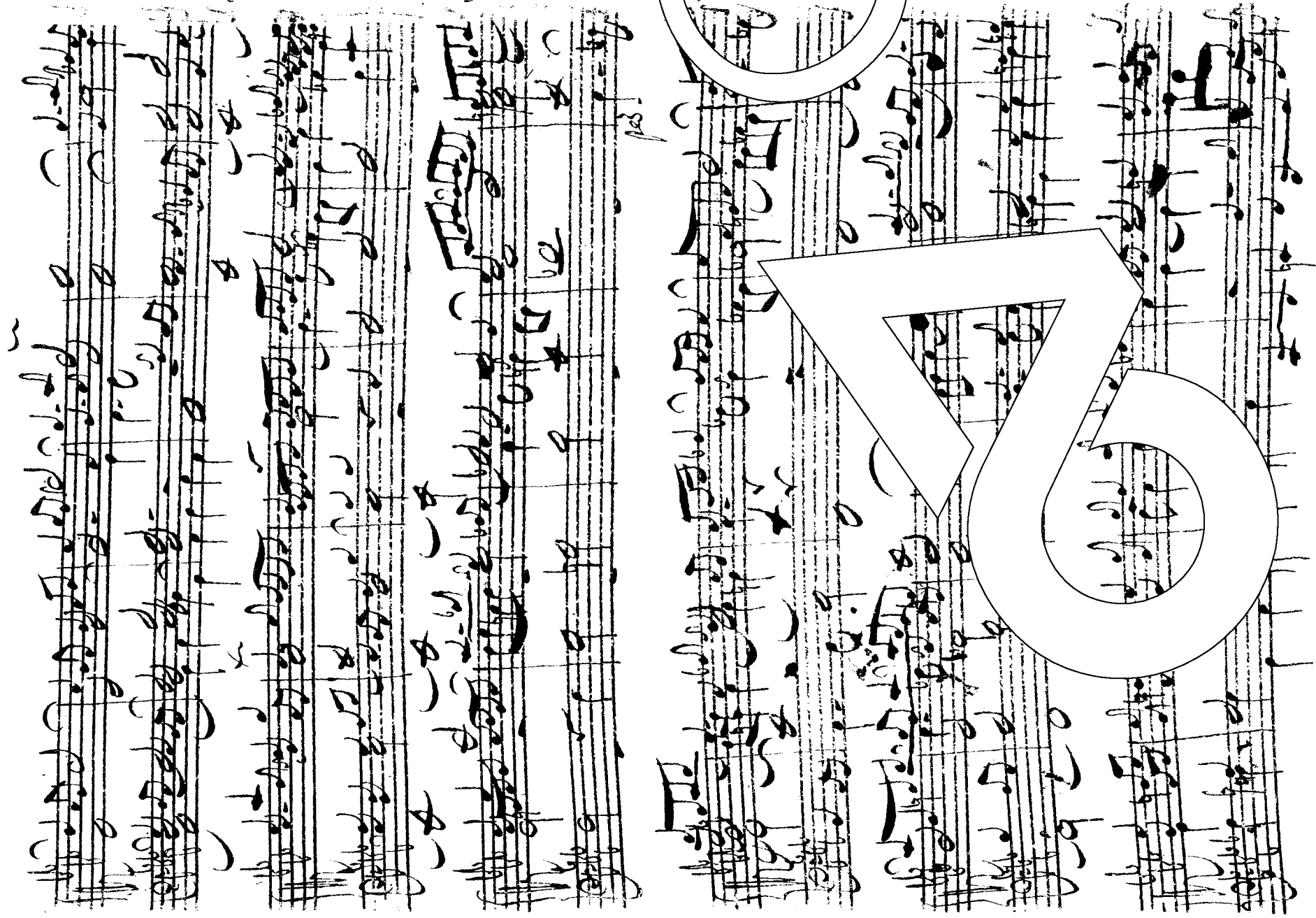


Joh. Seb. Bach

Fantasia et Fuga c-moll
BWV 562 (Fragment) für Orgel

Ergänzung des Fugenfragments
Mathias Siedel

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Johann Sebastian Bach, *Fantasia et Fuga in c* (BWV 562), Autograph im Besitz der Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz Berlin (D-brd-B), Signatur Mus. ms. Bach P 490, Blatt 1^v: Mittelteil der Fantasia (Takt 34 – 62 a).
Originalgröße: 32 x 20,5 cm.



Johann Sebastian Bach, *Fantasia et Fuga in c* (BWV 562). Autograph im Besitz der Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz Berlin (D-brd-B), Signatur *Mus. ms. Bach P 490*, Blatt 2^r: Schluß der *Fantasia* (Takt 62 bff). Originalgröße: 32 x 20,5 cm.

Fuga. a 5

The image displays a page of handwritten musical notation for a five-part fugue. The notation is written in black ink on aged paper. It consists of five staves of music, each with a treble clef and a common time signature (C). The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The music is written in a dense, complex style characteristic of Baroque fugues. A large, white, stylized letter 'A' is superimposed over the right side of the page, partially obscuring the musical notation. The background of the page is filled with faint, repeating patterns of the letter 'A'.

Fantasia BWV 562

Johann Sebastian Bach
1685-1750

The image displays a page of musical notation for Johann Sebastian Bach's Fantasia in G major, BWV 562. The score is written for a grand piano, with a treble and bass clef on the left. The music is in 3/4 time and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 9. Large, stylized letters 'Q' and 'A' are overlaid on the notation, with the 'Q' appearing in the first system and the 'A' appearing in the second system. The letters are white with black outlines and are positioned over the musical staves. The 'Q' is particularly large and prominent, covering a significant portion of the first system. The 'A' is also large and covers a significant portion of the second system. The letters are positioned in a way that they appear to be part of the musical notation, as if they were being played on the piano. The overall layout is clean and professional, with a clear focus on the musical notation and the large letters.

17

Musical score for measures 17-23. The score is written for piano in a key signature of two flats (B-flat and E-flat). It features a complex texture with multiple voices in both the treble and bass staves. A large, stylized white graphic element, resembling a large letter 'C' or a similar shape, is overlaid on the right side of the page, partially obscuring the musical notation.

24

Musical score for measures 24-31. The score continues in the same key signature and style. It includes various musical notations such as slurs, ties, and dynamic markings. A large, stylized white graphic element, resembling a large letter 'D' or a similar shape, is overlaid on the right side of the page, partially obscuring the musical notation.

32

Musical score for measures 32-38. The score continues in the same key signature and style. It includes various musical notations such as slurs, ties, and dynamic markings. A large, stylized white graphic element, resembling a large letter 'E' or a similar shape, is overlaid on the right side of the page, partially obscuring the musical notation.

40

Musical score for measures 40-46. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 40 starts with a treble clef and a key signature change to two flats. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as $[f]$ and (z) .

47

Musical score for measures 47-53. The system consists of three staves: a grand staff and a separate bass clef staff. The music continues in the same key and time signature. Measure 47 begins with a treble clef. A large, stylized graphic element, resembling a large '9' or a similar shape, is overlaid on the score, partially obscuring the notation in measures 47-50. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as (z) and $[f]$.

54

Musical score for measures 54-60. The system consists of three staves: a grand staff and a separate bass clef staff. The music continues in the same key and time signature. Measure 54 begins with a treble clef. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as (z) and (w) . A large, stylized graphic element, resembling a large 'C' or a similar shape, is overlaid on the score, partially obscuring the notation in measures 54-57.

62

Musical score for measures 62-68. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 62 has a circled 'tr' above the first note. Measure 63 has a circled 'tr' below the first note. Measure 64 has a circled 'tr' below the first note. Measure 65 has a circled 'tr' above the first note. Measure 66 has a circled 'tr' above the first note. Measure 67 has a circled 'tr' above the first note. Measure 68 has a circled 'tr' above the first note. A large white graphic element, resembling a stylized '3' or a large bracket, is overlaid on the right side of the system, partially obscuring the notation.

69

Musical score for measures 69-75. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 69 has a circled 'tr' above the first note. Measure 70 has a circled 'tr' above the first note. Measure 71 has a circled 'tr' above the first note. Measure 72 has a circled 'tr' above the first note. Measure 73 has a circled 'tr' above the first note. Measure 74 has a circled 'tr' above the first note. Measure 75 has a circled 'tr' above the first note. A large white graphic element, resembling a stylized '3' or a large bracket, is overlaid on the right side of the system, partially obscuring the notation.

76

Musical score for measures 76-82. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 76 has a circled 'tr' above the first note. Measure 77 has a circled 'tr' above the first note. Measure 78 has a circled 'tr' above the first note. Measure 79 has a circled 'tr' above the first note. Measure 80 has a circled 'tr' above the first note. Measure 81 has a circled 'tr' above the first note. Measure 82 has a circled 'tr' above the first note. A large white graphic element, resembling a stylized '3' or a large bracket, is overlaid on the right side of the system, partially obscuring the notation.

Fuga BWV 562^a

Fragment, ergänzt von Mathias Siedel (1981)

The image displays a musical score for a fugue, BWV 562^a, arranged for piano and organ. The score is presented in three systems, each consisting of a piano part (treble and bass clefs) and an organ part (bass clef). The key signature is B-flat major (two flats) and the time signature is 6/4. The score includes various musical notations such as notes, rests, slurs, and ornaments (marked with a tilde symbol ~). The organ part features a prominent pedal line. Large white graphic overlays, including a circle, a triangle, and a semi-circle, are placed over the musical notation. The first system includes a '(HW)' marking in the piano treble staff. The second system has a measure number '6' at the beginning. The third system has a measure number '11' at the beginning. The organ part in the third system has a '(~)' marking.

16

Musical score for measures 16-19. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a treble and bass clef. A large, stylized white graphic of the number '16' is overlaid on the right side of the page, partially obscuring the musical notation.

20

Musical score for measures 20-23. The score continues in 3/4 time with two flats. A large, stylized white graphic of the number '20' is overlaid on the right side of the page, partially obscuring the musical notation.

24

Musical score for measures 24-27. The score continues in 3/4 time with two flats. A large, stylized white graphic of the number '24' is overlaid on the right side of the page, partially obscuring the musical notation.

28

Musical score for measures 28-31. The score is in 3/4 time and B-flat major. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. A large white circle is drawn over the first two measures of this system.

32

Musical score for measures 32-35. The right hand continues with intricate rhythmic patterns. The left hand has some rests in measures 33 and 34. A large white circle is drawn over measures 32 and 33, and a large white triangle is drawn over measures 34 and 35.

36

Musical score for measures 36-39. The right hand has a more melodic line with some slurs. The left hand has a steady accompaniment. A large white circle is drawn over measures 37 and 38.

41 (HW)

45

49

53

Musical score for measures 53-56. The score is written for piano in three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats). Measure 53 starts with a treble clef and a key signature change to B-flat major. The music features a complex rhythmic pattern with many beamed notes and rests. There are several trills marked with a tilde symbol (~) in measures 53, 54, 55, and 56. The lower Bass staff contains a continuous eighth-note accompaniment.

57

Musical score for measures 57-60. The score continues in three staves. Measure 57 begins with a treble clef and a key signature change to B-flat major. The music is characterized by dense, beamed eighth-note passages in the upper staves. A large, stylized graphic element, consisting of a circle and a triangle, is overlaid on the score, partially obscuring the notation in measures 57 and 58. Trills are present in measures 57 and 59.

61

Musical score for measures 61-64. The score continues in three staves. Measure 61 starts with a treble clef and a key signature change to B-flat major. The music features intricate rhythmic patterns with many beamed notes. A large, stylized graphic element, consisting of a circle and a triangle, is overlaid on the score, partially obscuring the notation in measures 61 and 62. Trills are present in measures 61 and 63. The lower Bass staff has a few notes with a sharp sign (#).

64

Musical score for measures 64-71. The score is in 3/4 time with a key signature of two flats. It features a complex piano accompaniment with many sixteenth notes and a melodic line in the upper voice. A large white circle is drawn over the right side of the page, partially obscuring the music.

68

Musical score for measures 68-71. The score continues from the previous system. It features a complex piano accompaniment with many sixteenth notes and a melodic line in the upper voice. A large white circle is drawn over the right side of the page, partially obscuring the music.

72

Musical score for measures 72-75. The score continues from the previous system. It features a complex piano accompaniment with many sixteenth notes and a melodic line in the upper voice. A large white circle is drawn over the right side of the page, partially obscuring the music.

Nachwort

Diese Ausgabe mit ergänztem Fugenfragment folgt in ihren authentischen Teilen – mit geringfügigen Ergänzungen – Bach's Autograph augenscheinlich „letzter Hand“, welches aufbewahrt wird in der Staatsbibliothek Preußischer Kulturbesitz (Westberlin) unter dem Signum BB Mus. ms. Bach P 490. Der Bibliothek sei herzlich gedankt für die Erlaubnis, ein Facsimile dieser Handschrift hier veröffentlichen zu dürfen.

Zu den Ergänzungen ist folgendes zu sagen: der Vergleich von Bach's Spätschrift der Fantasia mit früheren (vielleicht auf autographen Vorformen des Stückes basierenden) Editionen zeigt zum einen im zahlreichen Zusatz vor allem der typischen port de voix eine noch deutlichere Wendung zum französischen Geschmack, andererseits aber auch eine spürbare Unvollständigkeit ornamentaler Zeichensetzung. Die in eckigen Klammern stehenden Zeichen wurden daher aus dem Frühbestand in den Spätzustand nachgetragen; alle in runden Klammern stehenden Herausgeber-Zusätze tragen der jeweiligen thematischen Integrität Rechnung. Der Spieler hat durch diese Kenntlichmachung die Wahl der Variante. Die Kenntnis der Ausführung ornamentaler Zeichen darf nach dem Stand heutigen Wissens vorausgesetzt werden.

Der btr. Quellenbericht der Neuen Bach-Gesamtausgabe nennt in wichtigen Belangen Wissenswertes u. a. zu Datierungsfragen des Werkes und zur Überlieferungsgeschichte der HS P 490, sodaß hier nur auf ihn zu verweisen ist. Aus dem hier mitveröffentlichten Facs. der HS des Fugenfragments ist ersichtlich, daß es genau mit Seitenabschluß (und Kustodensetzung!) endet, ein Umstand, der vom Verfasser des Quellenberichtes für so auffällig gehalten wird, daß er die Vermutung äußert: „Es ist nicht ausgeschlossen, daß Bach die Komposition der Fuge weitergeführt, wahrscheinlich sogar abgeschlossen hat; vielleicht ist ein Blatt mit der Fortsetzung und dem Schluß dieses Satzes verlorengegangen.“ Sollte es so sein, wäre ein Verlust kaum herber denkbar und ein nachträglicher Fund eine echte Sensation, an die zu glauben man wohl auch dann nicht wagen könnte, wenn der Wissensdurst auf's äußerste gespannt ist.

Immerhin kann man auch die Vermutung haben, daß die in der letzten Zeile sichtbare Engführung eine provisorische Notiz zu späterer Verwendung ist (Indizien einer gewissen Unfertigkeit sehe ich in der Fortspinnung der Manual-Baßstimme insbesondere dort, wo eine längere Note an einer kürzeren hängt,

was nicht gerade bach-typisch ist). Diese Engführung treibt allzufrüh dem Ende zu und tendiert zudem stark subdominantisch, ein Mittel, welches sich Bach oft zur Schlußtaktik aufspart. Sollte seine Fuge so unverhältnismäßig schnell geendet haben? Ich habe mich bei der Abtrennung und Ergänzung der Engführung zu späterer Verwendung von diesen Überlegungen leiten lassen.

Im übrigen kann des Ergänzers Kommentar nur ein sehr persönlicher sein: sieht er sich ohnehin so oder so den verschiedensten möglichen Vermutungen gegenüber zumal es keinerlei adäquates Vorbild gibt, nach dem hier verfahren werden könnte.

Ist nicht diese Fuge (um 1745 datiert) Bach's letztes Wort zur ohnehin raren Fünfstimmigkeit innerhalb seines Orgel-Werkes – wie mag er sie zu Ende gestaltet haben? Der Fall des Reprisen-Typus scheidet m. E. hier bei kontrapunktischem Summations- bzw. Steigerungsverfahren aus (die Dichte muß wachsen; den Kunstgriff einer Engführung kann man nicht ein zweites Mal gleich machen!).

Auch erscheint es ungenügend, einen einmal gefundenen Ablauf nach starrer Art lediglich zu wiederholen, indem man ihn kontrapunktisch unter Ausnutzung aller Möglichkeiten umkehrt. Bach's Fortspinnungstechniken sind nicht von solcher Statik, sie bedürfen nicht „aller Möglichkeiten“, da sie vielmehr die intervallische Konsistenz seiner thematischen Materiale immer neuen harmonischen Gängen konfrontieren, ohne daß deren eigentliche Identität beeinträchtigt wird (Fuga I WC II). Ein Wunder kreativer Flexibilität, auf die ein Ergänzter sich auch dann einlassen muß, wenn er vielleicht nur verwegen hoffen kann, wenigstens unter der Schar der begabteren Schüler seines Meisters knien zu dürfen.

Die Rechtfertigung meiner Ergänzung sehe ich zum einen in dem Umstand, daß mich dies einzigartige Fragment nicht losließ, zum andern in der Trauer, die ich mit manchem Orgel-Kollegen gewiss teile: beim Vortrag des als Ganzes gedachten Werkes am Ende der Fantasia stets abbrechen und den Hörern die herrliche Eingebung des bach'schen Fugen-Anfangsteiles vorenthalten zu müssen. Und so mag das durch manche Beratung und Erprobung gegangene Resultat meiner Bemühung solange zum – bedingten – Ersatz dienen, bis vielleicht der große Fund doch noch gelingt.

Mathias Siedel
Im Frühjahr 1988

Postscript

This edition, apart from the completion of the fragmentary Fugue, follows – except for some slight emendations – the autograph which evidently represents Bach's final version of this work. It is preserved at the Staatsbibliothek Preussischer Kulturbesitz (West Berlin), Signum BB Mus. ms. Bach P 490. Our grateful thanks are due to that Library for granting permission for the publication of a facsimile of this manuscript.

As regards the emendations which have been made in this edition of the Fantasia, comparison between Bach's late manuscript of this piece and other editions of it (possibly based on earlier autograph versions) reveals on one hand more pronounced deference to the French taste, marked especially by prominent use of the port de voix, and on the other hand the fact that numerous ornaments were not included in the late manuscript. Consequently signs representing additional ornaments, which are here printed within square brackets, have been taken from earlier versions of the work; all editorial additions, in round brackets, are governed by the thematic integrity of the music. This system of identifying added ornaments will enable the performer to embellish the music in a manner which appears appropriate, in the light of current musicological knowledge. The Quellenbericht on this work published in the Neue Bach-Gesamtausgabe gives information concerning the date of its composition and the history of the manuscript P 490, so no details in this connection need be given here. The facsimile of the incomplete Fugue included in this publication can be seen to end at the conclusion of a page (and with an indication of something to follow overleaf!), a fact which the author of the Quellenbericht considered so noteworthy that he wrote: "It is not out of question that Bach continued the composition of the Fugue, and possibly even completed it; a page containing the continuation and completion of this piece may have been lost." If that is so, one can scarcely imagine a more grievous loss, and the possible re-discovery of the missing page, though this may well be too much to hope for, would be of immense value.

It may be supposed that the stretto in the last line is a provisional indication that this passage was to be introduced at a later point (I see signs of a certain incompleteness in the manner in which the manual bass line is fashioned, especially where a longer note is attached to a shorter note, which is not typical

of Bach). This stretto seems to lead the piece toward a premature end, and tends strongly in the direction of the subdominant, an effect which Bach often employed during a concluding passage. Was the Fugue intended to end so soon? Consideration of this stretto has led me to a belief in the possibility that it could be used later during the completion of the movement.

The decisions arrived at by a musician attempting to complete this piece must of necessity be highly personal, in view of the immense range of possibilities open to him, and in the absence of any comparable example on which his work could have been modelled.

This Fugue (which dates from about 1745) does not reveal Bach's last word in the sphere of five-part writing for organ – territory into which, incidentally, he seldom ventured – for how did he intend it to end? I believe that the technique of contrapuntal intensification employed here rules out a recapitulation (the density of texture must increase, and the device of a stretto cannot immediately be used a second time!). It would also appear inadequate merely to repeat a section in inversion, exploiting all its contrapuntal possibilities. Bach's technical means to evolve a musical structure are not static; they do not require the exploitation of all its scope for contrapuntal artistry, instead depending more on combination of the constant intervals of the thematic material with ever-changing harmonic colouring, while the individual identity of the theme is not prejudiced (Fuga I of the "48"!). This represents a miracle of creative flexibility, into whose secrets a musician attempting to complete such music must attempt to penetrate if he is to have any hope of being granted a place among the more gifted pupils kneeling at his master's feet.

I see justification of my completion of this piece firstly in the fact that this unique fragment has held me in thrall, and secondly in the grief, which I certainly share with many organist colleagues, that in performances of this work, which was conceived as a whole, it has always been necessary to break off at the end of the Fantasia, thus denying listeners the splendid inspiration of the opening section of Bach's Fugue. So may the result of my efforts, backed by advice and experimentation, be of service – even though limited – until, perhaps, the great discovery may yet be made.

Translation: John Coombs

Mathias Siedel

Spring 1988

Postface

La présente édition, où le fragment de fugue a été complété, suit dans ses parties authentiques – avec des adjonctions minimales – l'autographe de Bach, de «dernière main» selon toutes les apparences, conservé à la Staatsbibliothek Preußischer Kulturbesitz (Berlin-Ouest) sous la cote BB Mus. ms. Bach P 490. Nous remercions cordialement la Bibliothèque d'avoir autorisé la présente édition en fac-similé de ce manuscrit.

Les adjonctions appellent les observations suivantes: la comparaison de la copie tardive de la Fantaisie, de la main de Bach, avec les premières éditions (reposant peut-être sur des états autographes antérieurs) met en évidence d'une part de nombreuses adjonctions de ports de voix et une tendance encore plus nette vers le goût français, et, d'autre part, une notation très lacunaire des signes d'ornementation. Les signes placés entre crochets ont été empruntés à l'état primitif; toutes les additions de l'éditeur sont placées entre parenthèses et prennent en considération la totalité thématique du contexte. L'exécutant pourra ainsi opter ou non pour les variantes. Les principes d'exécution des signes d'ornementation sont supposés connus.

L'apparat critique de la Neue Bach-Gesamtausgabe donne d'amples informations relatives, entre autres, à la datation de l'œuvre et de l'histoire du manuscrit P 490. Un simple renvoi à ces explications suffira présentement. Le fac-similé du fragment de fugue que nous avons ajouté à la présente édition, montre que ce dernier s'interrompt précisément à la fin de la page (avec guidon!); l'auteur de l'apparat critique accorde à ce fait une importance considérable qui le conduit à l'hypothèse suivante: «Il n'est pas exclu que Bach a poursuivi la composition de la fugue, probablement l'a-t-il même terminée; le feuillet qui comportait la suite et la fin de ce mouvement a peut-être été perdu.» S'il en était ainsi, la lacune serait on ne peut plus irrémédiable, à moins d'une découverte matérielle, en l'occurrence proprement miraculeuse et que l'on n'ose à peine espérer, quelle que soit l'ardeur que l'on puisse mettre à son investigation.

On peut également supposer que la strette qui apparaît au dernier système, est une mention provisoire destinée à un usage ultérieur (le développement de la basse du clavier me paraît être un indice d'un certain inachèvement, précisément à l'endroit où une note plus longue est suspendue à une note plus courte, ce qui n'est pas précisément typique de l'écriture de Bach). Cette strette conduit à une

fin prématurée et porte en outre trop fortement l'accent de la sous-dominante, un moyen que Bach se réserve souvent pour ses stratégies de conclusion. Sa fugue devait-elle s'achever aussi rapidement? Je me suis laissé guider par ces considérations pour séparer cette strette et la conduire à l'achèvement à laquelle elle devait être promise.

Pour le reste, le commentaire du «réalisateur» ne peut être ici que fort subjectif: il se trouve en effet confronté, d'une manière ou d'une autre, aux suppositions les plus diverses, dans la mesure où il n'y a aucune image adéquate qui pourrait servir de référence.

Cette fugue (datée de 1745 environ) n'était-elle pas – quelle qu'en fut la fin – l'adieu de Bach à la polyphonie à cinq voix, déjà si rare dans son œuvre pour l'orgue? Le cas du type à reprise me paraît exclu compte tenu de la condensation et de l'amplification polyphonique (la densité doit être croissante; le tour d'adresse qu'est une strette ne peut être répété une seconde fois à l'identique!). Il semble également insatisfaisant de répéter servilement un parcours trouvé une première fois en le reversant de manière contrapuntique et en épuisant toutes les possibilités. Les techniques de développement utilisées par Bach ne sont pas aussi statiques, elles ne réclament pas «toutes les possibilités», dans la mesure où elles confrontent sans cesse la consistance intervallique de leur matériau thématique à de nouvelles progressions harmoniques, sans que leur identité effective ne s'en trouve diminuée (Fugue I WC II). Un miracle de flexibilité créatrice qu'un «réalisateur» doit prendre en compte, s'il veut espérer, non sans témérité, d'avoir le droit de s'agenouiller au sein de la cohorte des disciples de son maître. Pour justifier cet achèvement, j'invoquerai d'une part le fait que cet étrange fragment n'a cessé de me préoccuper, d'autre part la tristesse que je partage avec bien des collègues organistes: celle de devoir, en exécutant cette œuvre, qui fut pensée comme un tout, m'interrompre à la fin de la Fantaisie et priver ainsi l'auditeur de la magnifique irruption de la partie initiale de la fugue. Que ce fruit de mes efforts, longuement médité et mis à l'épreuve, serve de supplément – sous toutes réserves –, en attendant la grande découverte que quelqu'un fera, peut-être, un jour.

Mathias Siedel
Printemps 1988

Traduction: Christian Meyer