A Kalmus Classic Edition

Johann Sebastian

BACH

THE ART OF THE FUGUE

Reduced for Piano by Carl Czerny

K 03051

Kalmus

Preface.

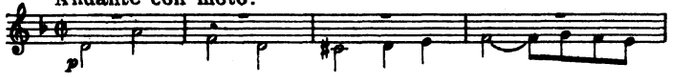
Johann Sebastian Bach's Art of Fugue, this hitherto unsurpassed, unique product of harmonic ingenuity – containing every kind of counterpoint and canon in one and the same theme – is the last work which the great master wrote down with his own hand. A serious eye-disease prevented him, however, from quite completing the work, and hastened his death. This accounts for the noncompletion of the last fugue (page 78) consisting of 3 themes, in the last of which the letters spelling his name are heard in b, a, c, h. Bach also conceived, but never carried out, the unexampled idea of concluding his great work with a fugue which was to contain no fewer than 4 themes, all 4 parts of which were to be inverted and thus, as the most eminent masterpiece to form the key-stone to the* **Art of Fugue** (cf. Forkel, Life of Bach, pp. 52-54).

The first edition of all, which appeared in the year 1752, i.e. two years after the author's death, contained, as a supplement, the four-part hymn-tune: „When we must suffer deepest woe" which is still to be found in some of the early manuscripts. This hymn-tune Bach dictated a few days before he died, when he was completely blind, into the pen of his son-in-law Altnikol, and it was afterwards added to the work as a sort of compensation for the incompleted last fugue. This may have given rise to the idea that said hymn-tune belongs to the **Art of Fugue,** *which is, however, highly improbable as it shows no relation to, or connection whatever with, the plan of the work, for which reason the hymn-tune does not appear in this edition, but in the Organ-book*

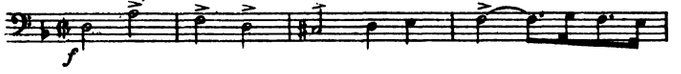
*(h: *is the German letter for our note b, Tr. Note the German b corresponding to our be.*)

CONTENTS

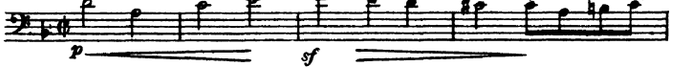
Fuga I a 4 voci.
Andante con moto. Pag. 4.



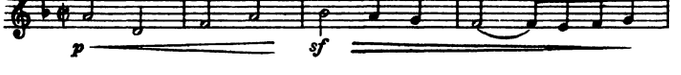
Fuga II a 4 voci.
Andante, ma molto mosso. Pag. 6.



Fuga III a 4 voci.
Andante. Pag. 8.



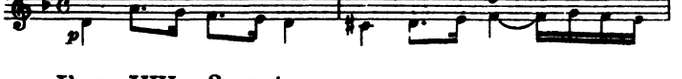
Fuga IV a 4 voci.
Andante con moto. Pag. 10.



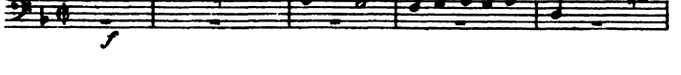
Fuga V a 4 voci.
Andante con moto. Pag. 14.

Fuga VI (in stile francese) a 4 voci.
Andante sostenuto. Pag. 16.

Fuga VII a 4 voci.
Andante sostenuto. Pag. 20.

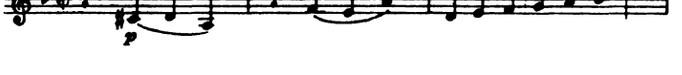


Fuga VIII a 3 voci.
Allegro moderato. Pag. 23.

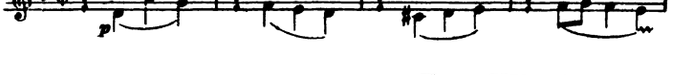


Fuga IX a 4 voci.
Allegro molto. Pag. 28.

Fuga X a 4 voci.
Allegro, ma molto moderato. Pag. 32.



Fuga XI a 4 voci.
Allegro moderato. Pag. 36.



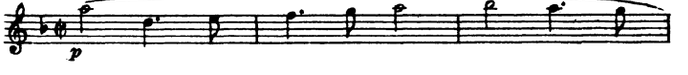
Fuga XII a 4 voci.
Un poco Allegro. Pag. 42.

Fuga XII (inversa). Pag. 44.

Fuga XIII a 3 voci.
Allegro. Pag. 46.

Fuga XIII (inversa). Pag. 49.

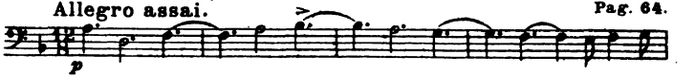
Fuga XIV a 4 voci (Variante zu Nº X).
Un poco Allegro. Pag. 52.



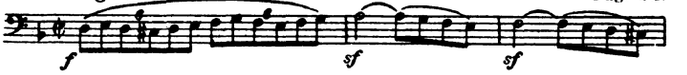
Canone I (per augmentationem in motu contrario).
Allegro con moto. Pag. 56.

Canone II (all' ottava).
Allegro. Pag. 60.

Canone III (alla decima).
Allegro assai. Pag. 64.

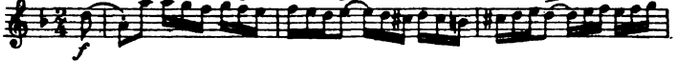


Canone IV (alla duodecima).
Allegro assai. Pag. 68.



Fuga I per due Pianoforti.
Allegro moderato. Pag. 70.

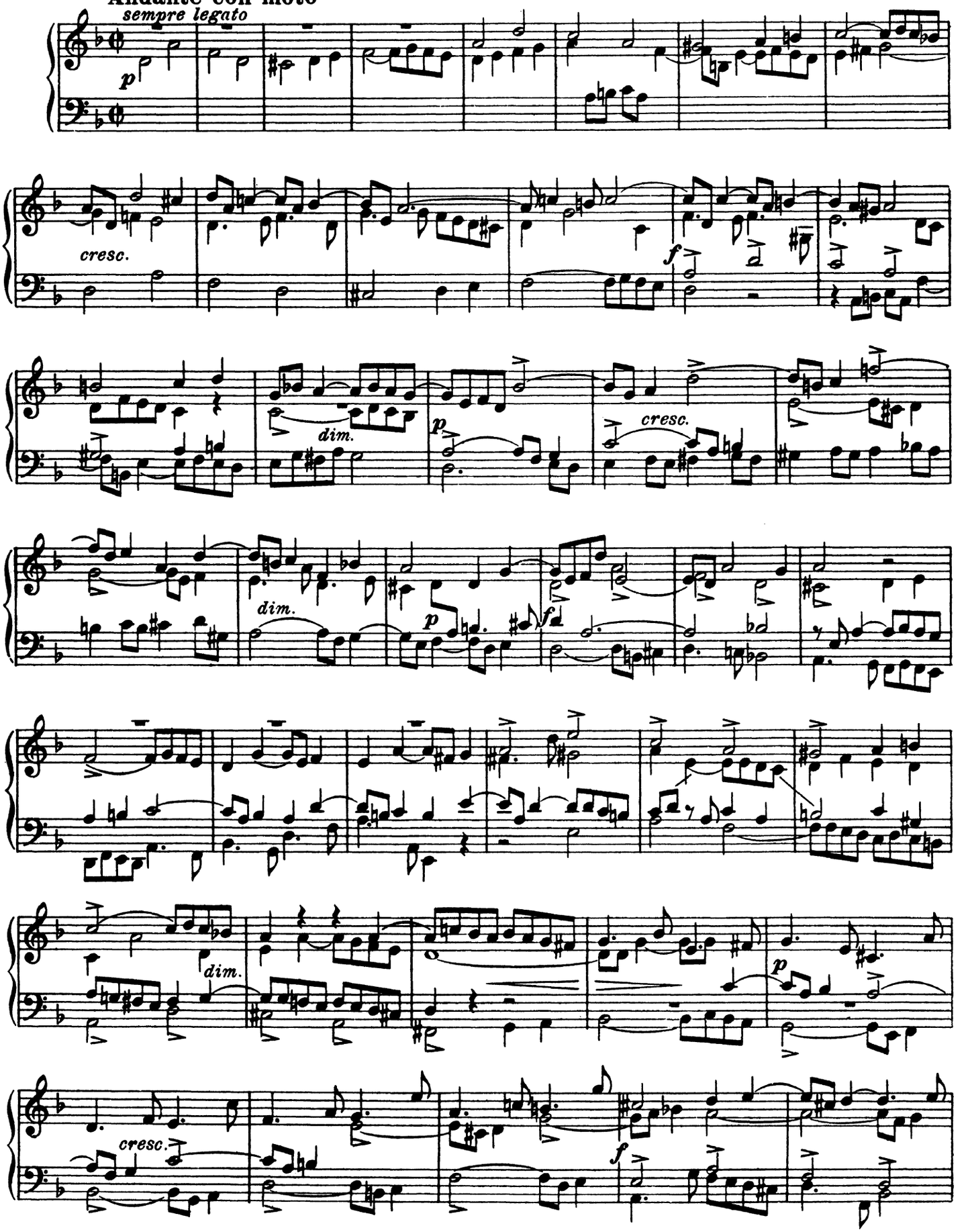
Fuga II per due Pianoforti (in altro modo).
Allegro moderato. Pag. 74.



Fuga XV a tre soggetti ed a 4 voci.
Allegro moderato e maestoso. Pag. 78.

Fugue I

for 4 Voices

J. S. Bach

Andante con moto