

A Kalmus Classic Edition

Johann Sebastian

BACH

THE ART OF THE FUGUE

Reduced for Piano by Carl Czerny

K 03051



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.)*

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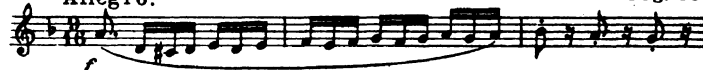
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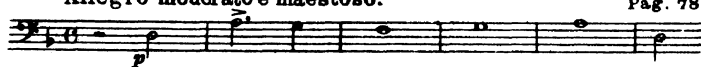
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Fugue I

for 4 Voices

J. S. Bach

Andante con moto
sempre legato

The first system of musical notation for Fugue I, starting with a piano (*p*) dynamic. It features a treble and bass clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

The second system of musical notation, featuring a crescendo (*cresc.*) dynamic. The treble clef continues the melodic line, while the bass clef provides harmonic support with sustained notes and moving lines.

The third system of musical notation, including dynamics like *dim.* (diminuendo) and *p* (piano). The treble clef shows a melodic phrase that tapers off, while the bass clef has a more active, rhythmic accompaniment.

The fourth system of musical notation, including dynamics like *dim.* and *p*. The treble clef continues with a melodic line, and the bass clef provides a steady accompaniment.

The fifth system of musical notation, showing complex rhythmic patterns in both the treble and bass clefs. The treble clef has a more active melodic line, while the bass clef has a consistent accompaniment.

The sixth system of musical notation, including dynamics like *dim.* and *p*. The treble clef has a melodic phrase that tapers off, while the bass clef has a more active accompaniment.

The seventh system of musical notation, featuring a crescendo (*cresc.*) dynamic. The treble clef continues the melodic line, and the bass clef provides a strong accompaniment.