The Art of Fugue
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The scores are derived from *J. S. Bach: Werke*, the complete edition issued by the Bach-Gesellschaft (BG) from 1850 on, except for the numbers from *The Art of Fugue*, where we use the text of the edition by Davitt Moroney (Henle, 1989). The Gesellschaft edition was one of the great monuments of nineteenth-century musical philology, and in the 1880s Bach’s keyboard music was edited anew by Hans Bischoff, in a remarkable variorum edition, still in print (Warner Brothers Publications). More recent scholarly editions are the keyboard volumes of the *Neue Bach Ausgabe* (NBA), published in the 1990s, and the Associated Board’s *Well-Tempered Clavier*, edited by Richard Jones in 1994.

The new editions emend the traditional texts of any of the sixteen fugues in this book only slightly, and not always for the better. In the Fugue in C Major (score 2), for example, the single new reading given by the NBA and Jones is a detail noted, but not accepted, by Bischoff:

a. *Neue Bach Ausgabe*  

b. Bach-Gesellschaft edition

![Fugue in C Major](image)
This may have been approved by Bach to avoid the exposed fifth E–B but is no improvement; the variant of the subject is feckless and never followed up on, and the satisfying ninth chord on B, with its unprepared dissonance, is sacrificed.

In the Fugue in A Minor (score 21) the NBA gives an atrocious reading, A B∫ C A | D, for the answer in bar 74, on scant manuscript authority. But in most fugues, the BG and NBA texts are identical except for details of notation; this is true even of the Chromatic Fantasy and Fugue, a work preserved in many manuscript but no autograph or printed versions, except for just a few very minor variants, again not always improvements. The NBA does not validate plausible emendations to BG proposed by Schenker, notably the G♯s in bar 85 of the Chromatic Fugue (score 9).

Editors from Bischoff to Jones give a version of the Fugue in B-flat Major (score 11) with significant differences from the BG—notably in the counterpoint to the answer in the opening exposition. The NBA offers both of these texts as alternatives; again the BG text seems to me preferable here. But bars 86–90 are best of all in Tovey’s reading:


\[\text{Diagram a.}\]

b. Forty-Eight Preludes and Fugues by J. S. Bach, ed. Donald Francis Tovey

\[\text{Diagram b.}\]
The instruments played on the recordings are from the Instrument Collection of the Department of Music, University of California, Berkeley:


- Organ by Jurgen Ahrend (Leer-Loga), 1971, after late-seventeenth-century North German models. Two manuals, twelve speaking stops. Pitch A = 440, temperament modified Werckmeister III.

- Steinway piano, pitch A = 440, equal temperament.