

FUGA

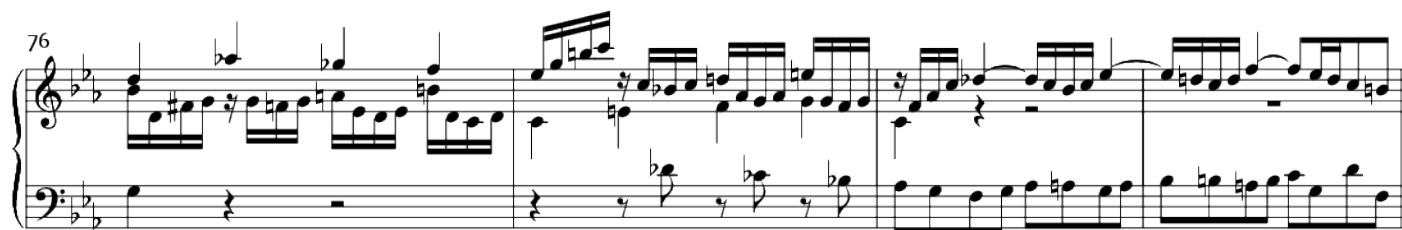
(unvollendeter 2. Satz aus J. S. Bach BWV 906)

Ab: ! Ergänzungsversuch: Jörn Tegtmeyer









Type: Sheet music

Title: [Supplementary Test of Bach's C Minor Fugue BWV 906.2](#)

Composer: [Jörn Tegtmeier](#)

Época: Barroco

Tema: .Misceláneas

Categoría: Fragmentary Traditional Music adapted for Keyboard Music

Dificultad: Mittel bis schwer

Arrangement group: Teclado solo

Arrangement: Cémbalo

Instrumentación: Cémbalo = Cem(1)

Only 47 measures are handed down to us by Bach himself and there have been few attempts to complete this formal unusual torso of a fugue. One of them sees the possible indication in the template document; it has to do with a da capo form that is already therefore favored because it resounds exclusively the note selection of Bach's composition. And usually the publishers also suggest this idea for the fact that the last remaining chords notate A flat, E flat 1, C2 in bass and soprano as a quarter and in alto as an eighth, making it seem logical that the alto should incorporate the coming beginning on the 2nd eighth of the 3rd measure here. Unfortunately it remains unspoken that Bach notated however these E flat 1 just like the rest of the sounds recorded as a quarter - as a note in the throat, in order to keep open all the possibilities of sixteenths, eighths or quarters.

Now a da capo form seems to me not at all far-fetched, but is - as above proposal provides - a solution though all too succinct. Such a heavy part, as the composition provides for it from measure 34 and which has great reference to the previous fantasy with an arcing technology, merely - as if by chance - to allow to be heard only once, m. E. would just be unBach-like and thus highly unlikely, as the idea, that in this way theme and comings must resound exactly one after the other in the same part (namely alto) - but the soprano would go out "empty"- as would be the case with an

immediate subsequent da capo.

Such was my intention, the last notated notes as an interface - as a symmetry axis - for another, through the comings - but now in soprano - incorporate introductory repetition of the large missection, which in this case resound in the dominant minor, in order to allow the da capo to connect. However - what simultaneously achieves an increasing vitalization after so much velocity - the now reinstating beginning part should offer one with the characteristic one, derived by diminution-"doubling" of the theme mordent motif of the figurative midsection; an augmented alternative ending.

The great advantage of this supplement version can be seen for the fact that basically only Bach-ish composition material is used and - you can take the audio sample for example - an interface is never heard in the compositional process.

Of course, everyone has to decide whether s/he wants to make this supplement attempt her/his own. The symmetrical shape appears thus to me by its simple but strict consequence as an appropriate extension.