Contrapunctus 14

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,19

completed by Donald Francis Tovey

Typeset by Peter Billam

For Keyboard

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Contrapunctus 14

This great final fugue of *Die Kunst Der Fuge* was the piece that Bach left unfinished when he died. Some editions number it as *Contrapunctus 19* or as *Contrapunctus 18*. It is not actually his last composition; that honour belongs to the chorale prelude on *Vor Deinen Thron Tret' Ich Hiermit* which he dictated to his pupil Altnikol before taking leave of his family.

As Bach left *Contrapunctus 14*, it is a triple fugue: the first exposition starts at bar 1, the second at bar 114, and the third, on the notes B-A-C-H, at bar 193. Bach had previously been very sparing in the use of the notes of his own name, probably not thinking it appropriate to sign his life's work before it was complete. The three subjects are combined at bar 234, just before Bach's manuscript breaks off in bar 239. Bach left bar 239 with all eight quavers of the tenor, the alto and bass with just their first note, and with the soprano blank.

None of the fugue's three subjects is the theme of *Die Kunst Der Fuge*, and the *Gesamtaufgabe* even suggested that this fugue should not be considered to be part of that work. In 1880, Gustav Nottebohm pointed out the solution: the theme of *Die Kunst Der Fuge*, with one small rhythmic adjustment, fits in counterpoint with the other three subjects. This combination can be seen at bar 306 in the current edition. Nottebohm's discovery made it clear that the fugue was intended by Bach as a quadruple fugue with the theme of *Die Kunst Der Fuge* as the fourth subject, and there have since been several attempts to complete the fugue on this basis.

The most spectacular completion is that of Ferruccio Busoni in his *Fantasia Contrappuntistica* of 1912, which is published by *Dover* together with the Elegies and Sonatinas. Stylistically it is sometimes pure Bach, sometimes pure Busoni, and Busoni moves freely and smoothly between these poles, demonstrating the unity of the tradition, and blurring the boundaries between composition, editing, and performance. After an introduction of 201 bars, followed by Bachs' fugue, Busoni adds 473 bars of his own, particularly favouring the eloquent second subject.

An important completion is that of the English composer and pianist Donald Francis Tovey, 1875-1940, which was published in 1931 on C-clefs in open score by Oxford University Press and is now out of print.

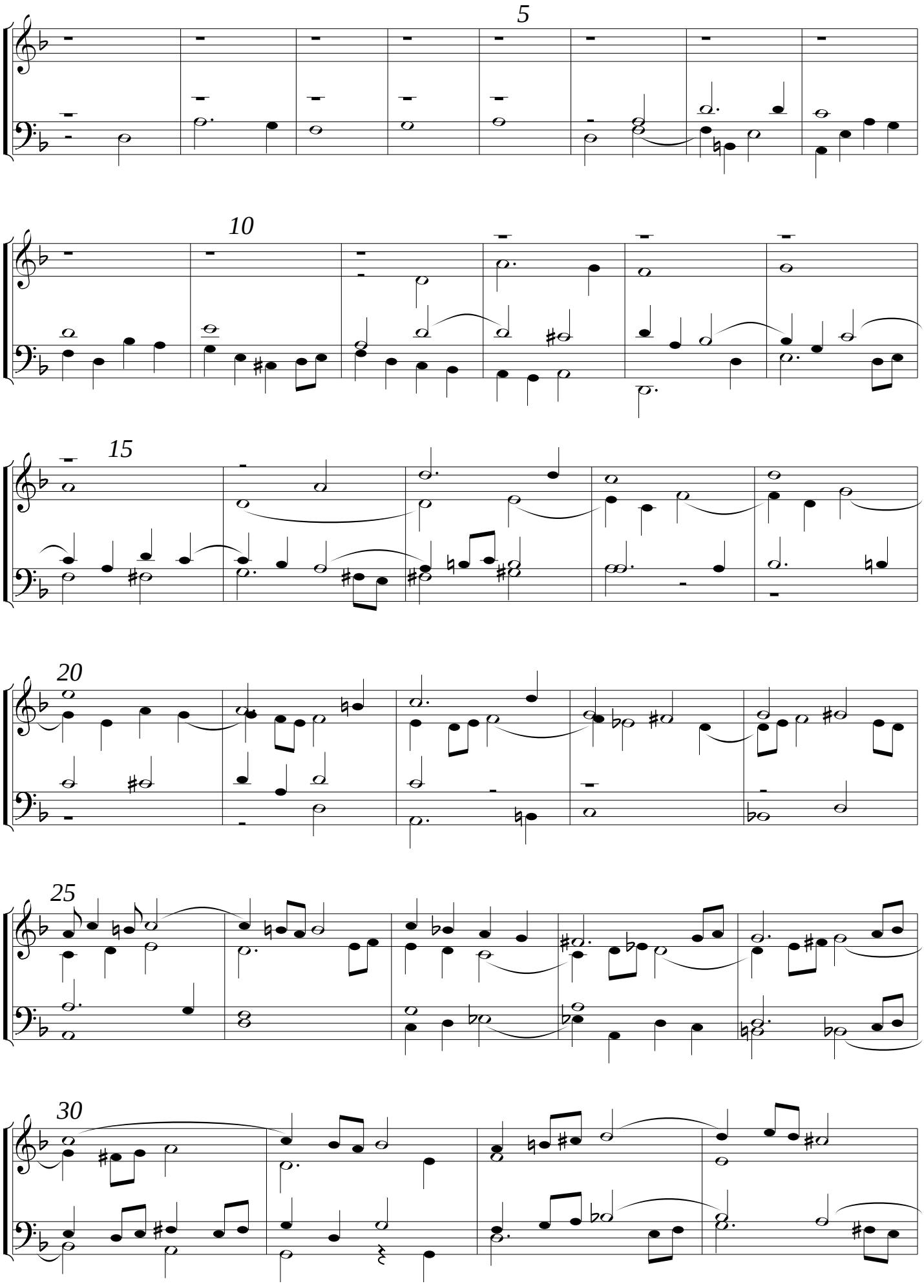
We should treat as inspiring Tovey's courage in measuring up to Bach himself on his home territory and at the height of his powers. Tovey's erudition and hard work almost achieve the stylistic authenticity that he was seeking. The set pieces, such as Nottebohm's passage at bar 306 and its inversions at bars 280 and 263, are very fine; but, especially in the free voices, one can still notice the join. In the Tovey there are longer runs of parallel thirds or sixths, more scalic passages, more voice-crossings, more extremes of register and of texture. And in the Bach there is a luminous, fluent, quaver-by-quaver, never-failing beauty that is not easily matched.

While Tovey was at work, Busoni's *Fantasia Contrappuntistica* was published, but Tovey refrained from consulting it until his own work was finished in 1928. For organ, Michael Ferguson's 1990 completion could be considered; it is available from Holbrook, 2402 University Ave, Saint Paul, Minnesota 55114, USA. Extremely impressive, and by far the most plausibly Bachian, is the 1998 completion by Zoltán Göncz, available from Carus Verlag, number 18.018, ISMN: M-007-09051-7, see *www.carus-verlag.com*

The current edition is the first to make Tovey's work available in practical formats. It is available for keyboard, and there are parts for SATB recorders, and for violin, viola and two 'cellos. In the recorder version, the Bass should preferably be doubled by a Great Bass. The Alto and Tenor lines divide in the penultimate bar. There is no separate score; the keyboard edition is recommended instead. All these are available from *www.pjb.com.au*

Peter J Billam

Contrapunctus 14



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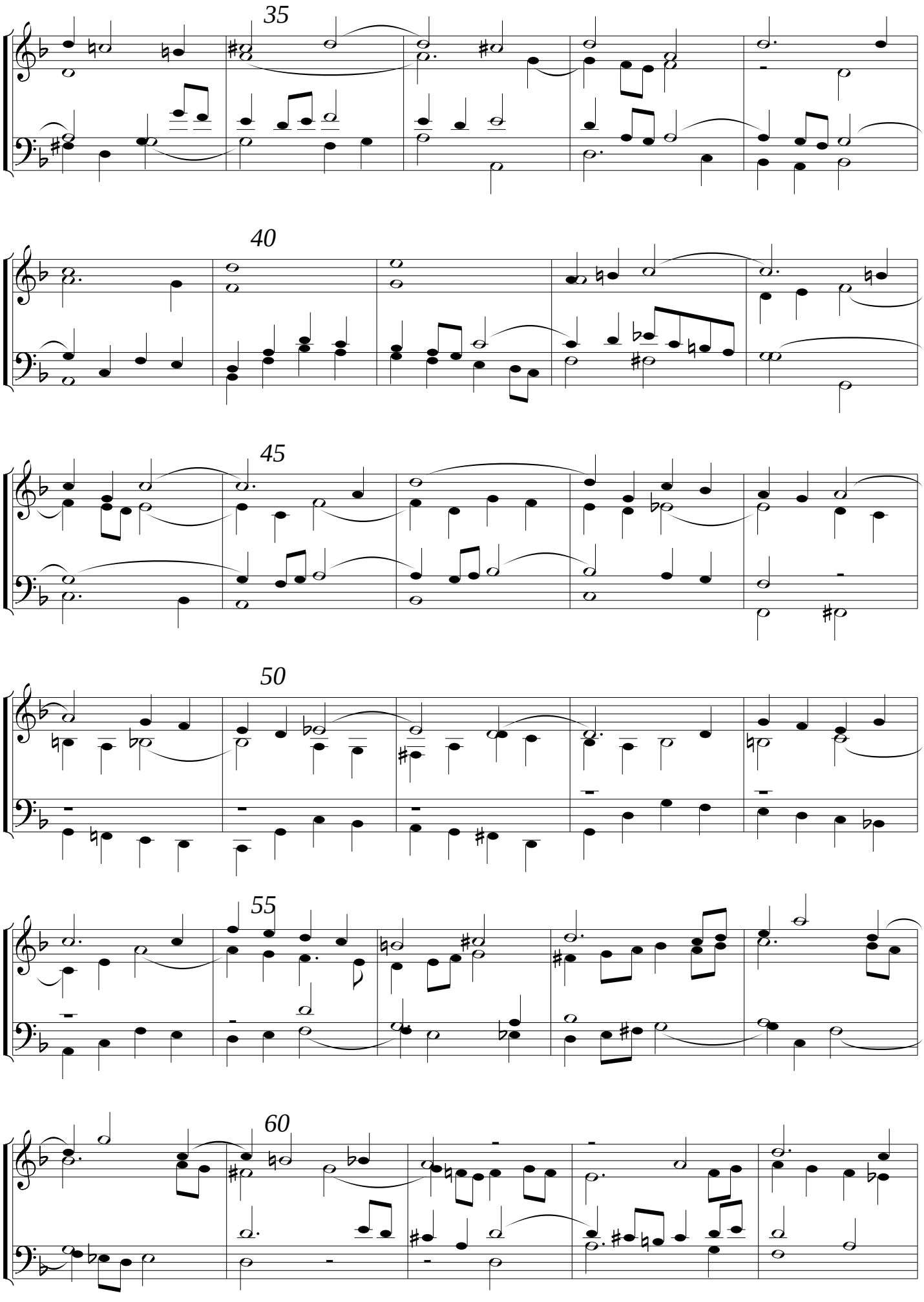

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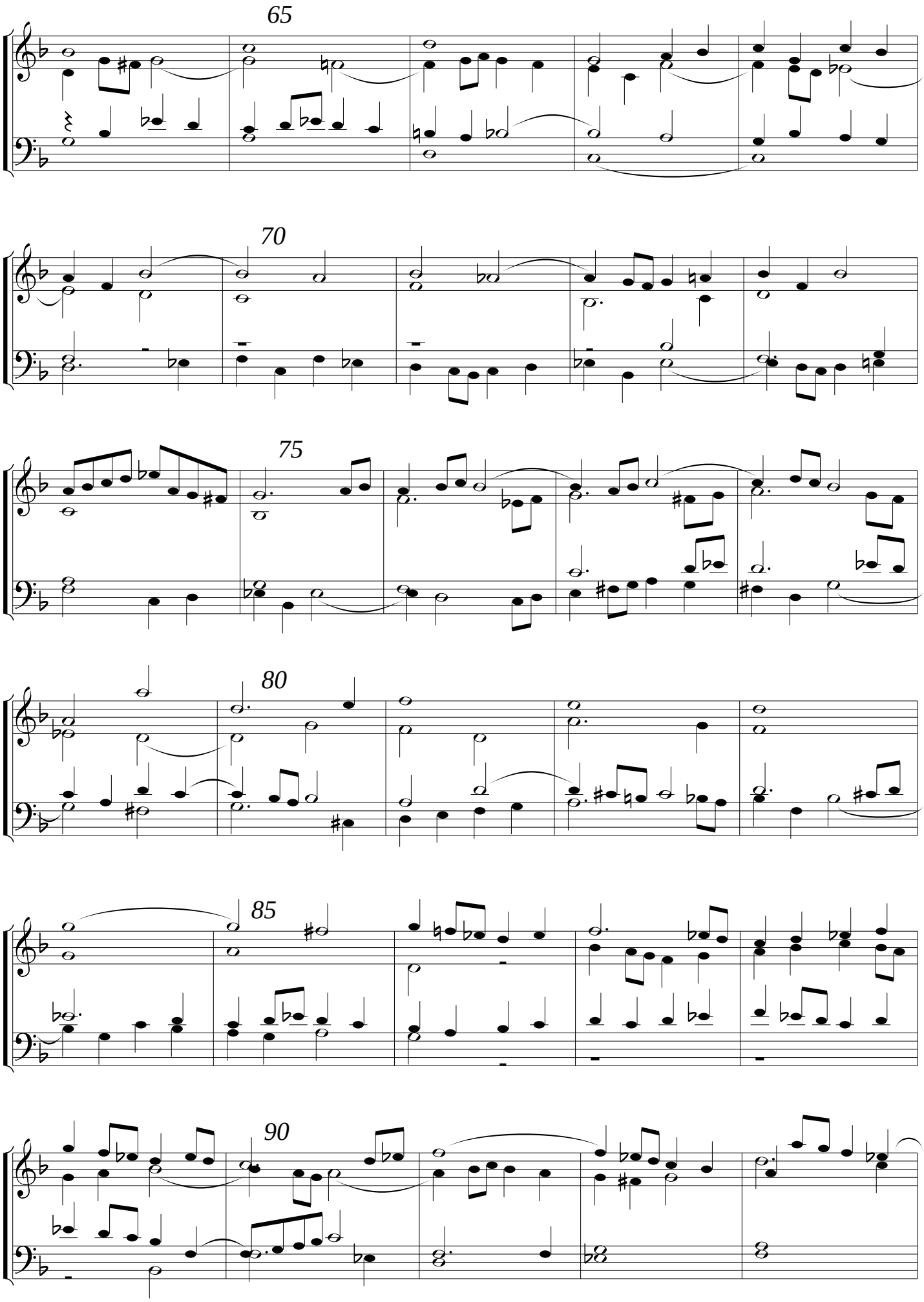

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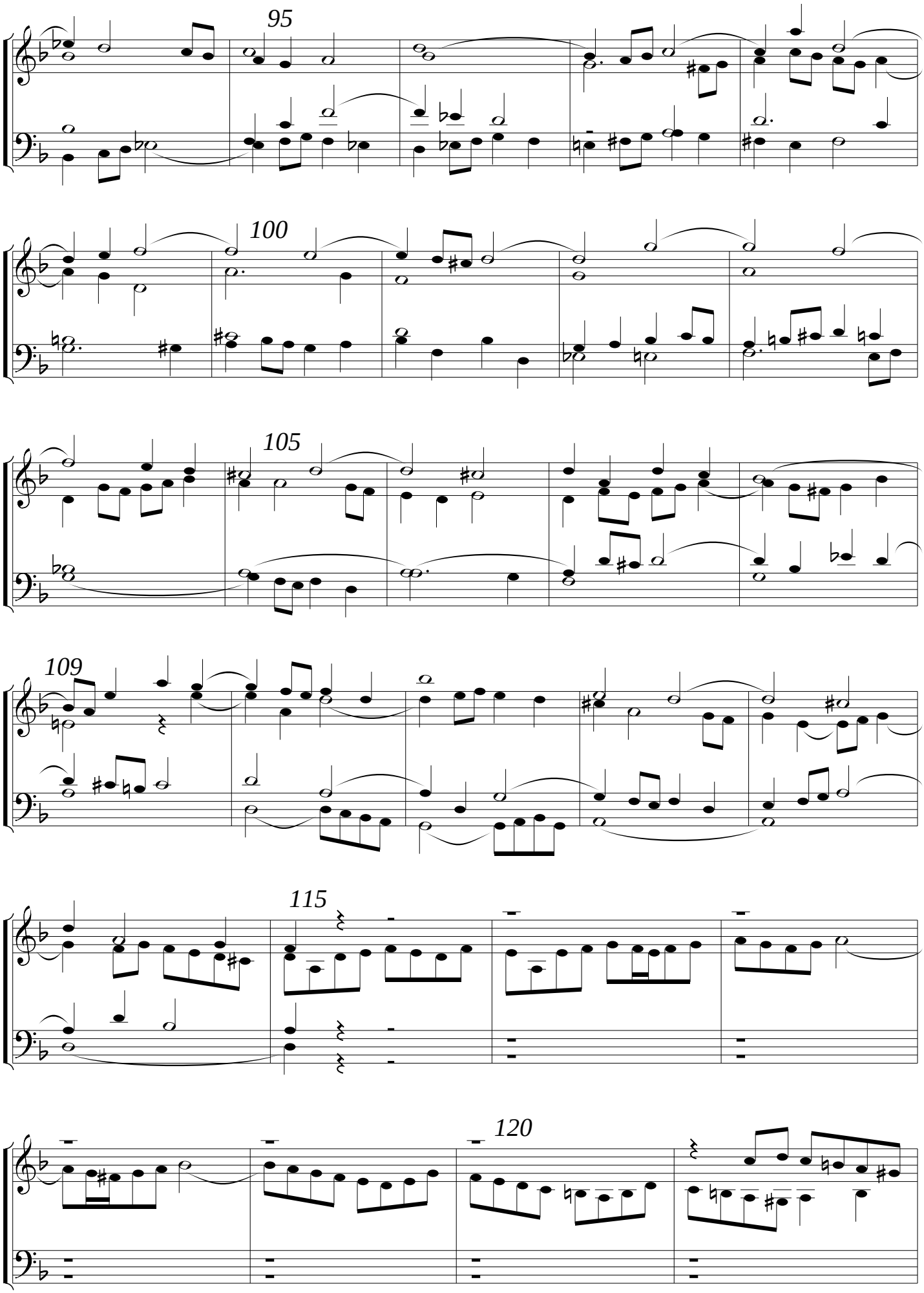

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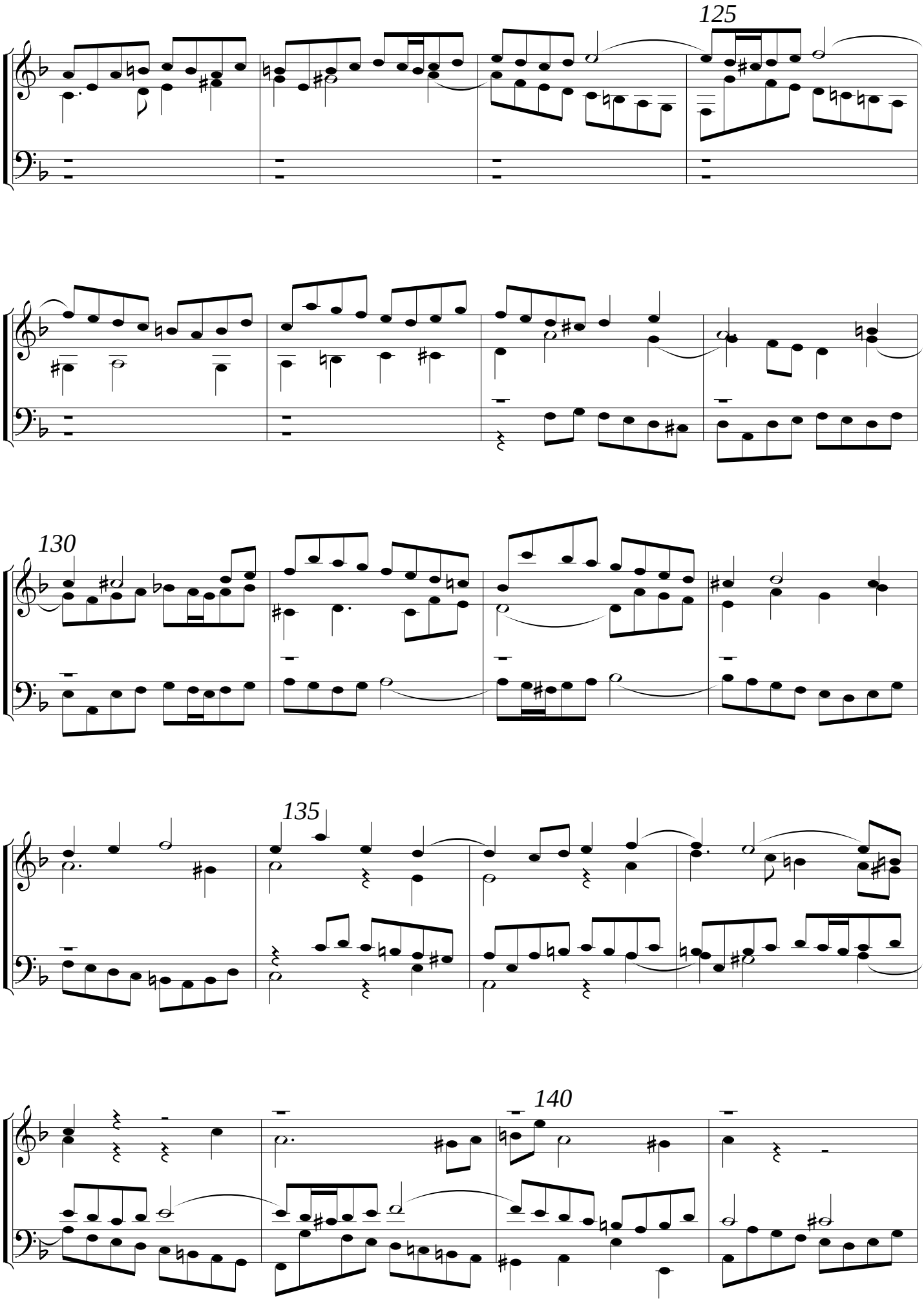

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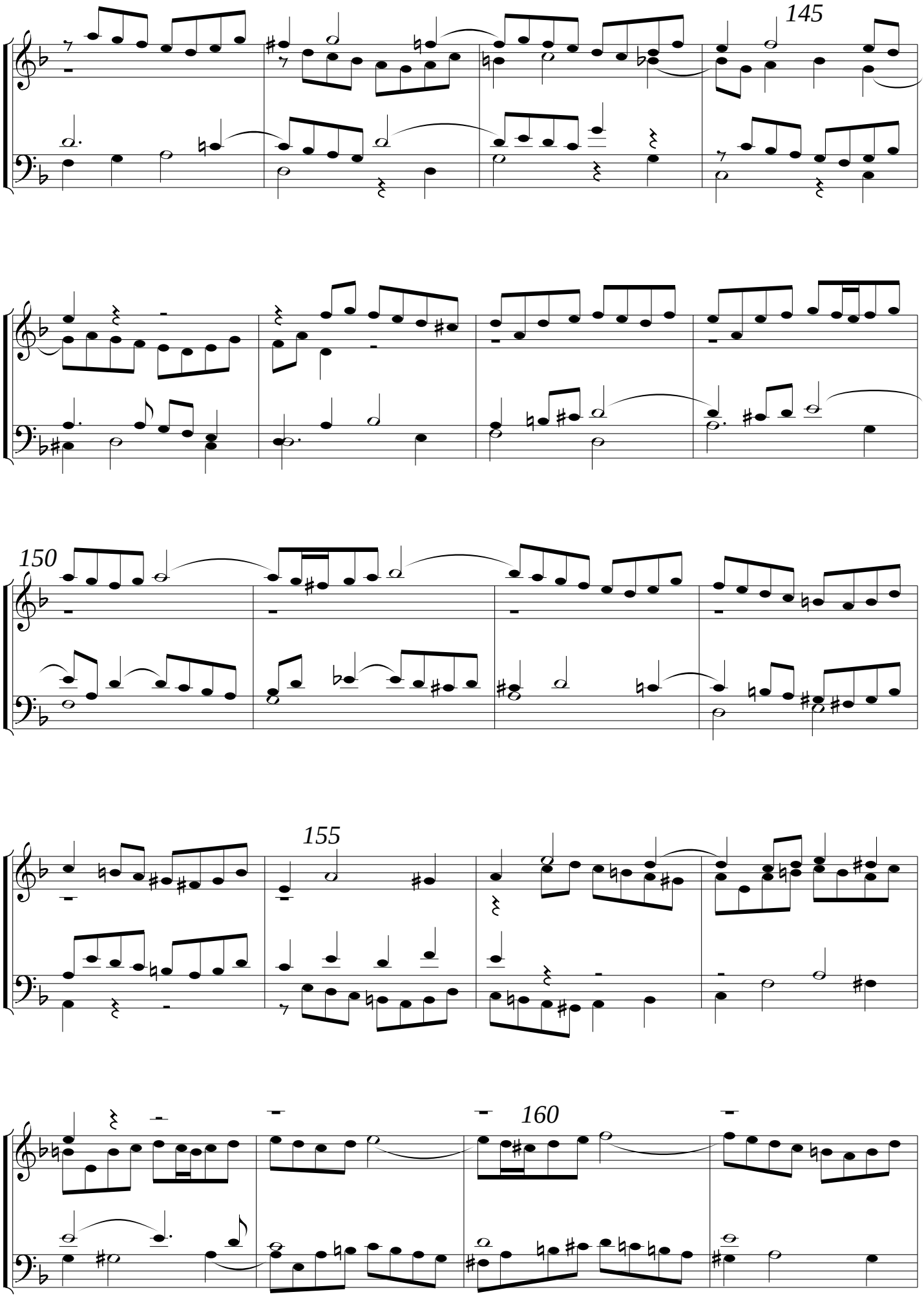

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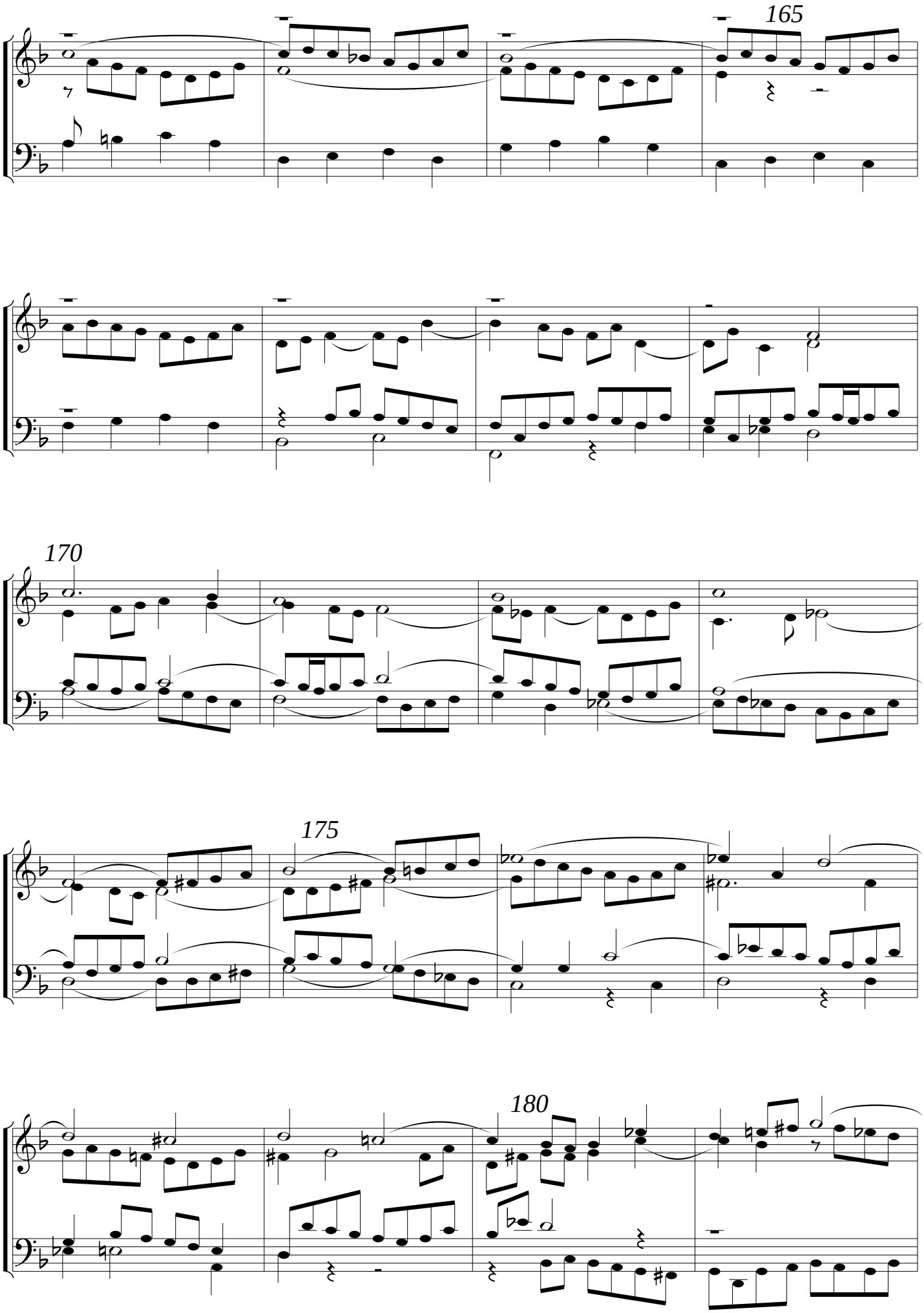

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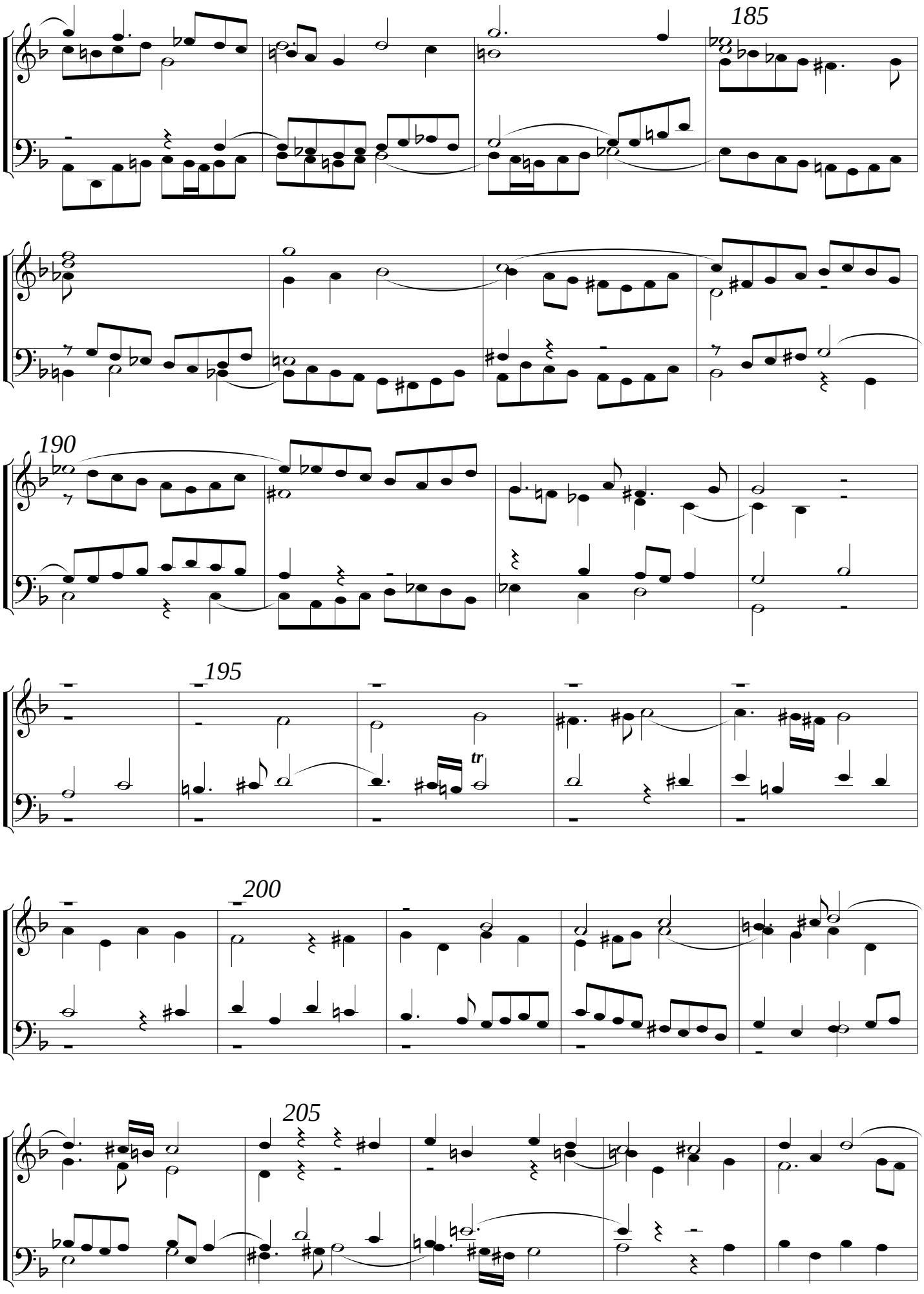

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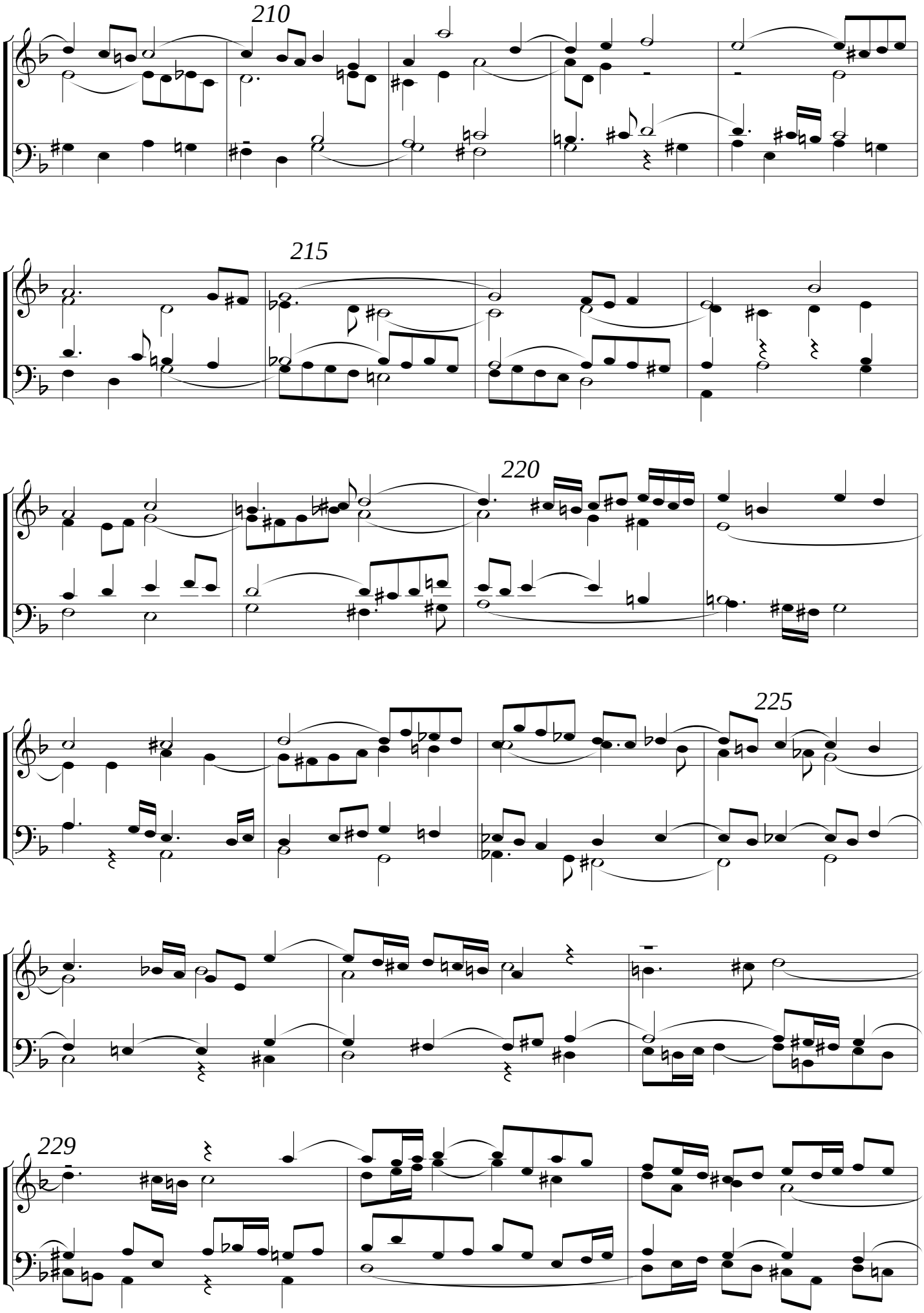

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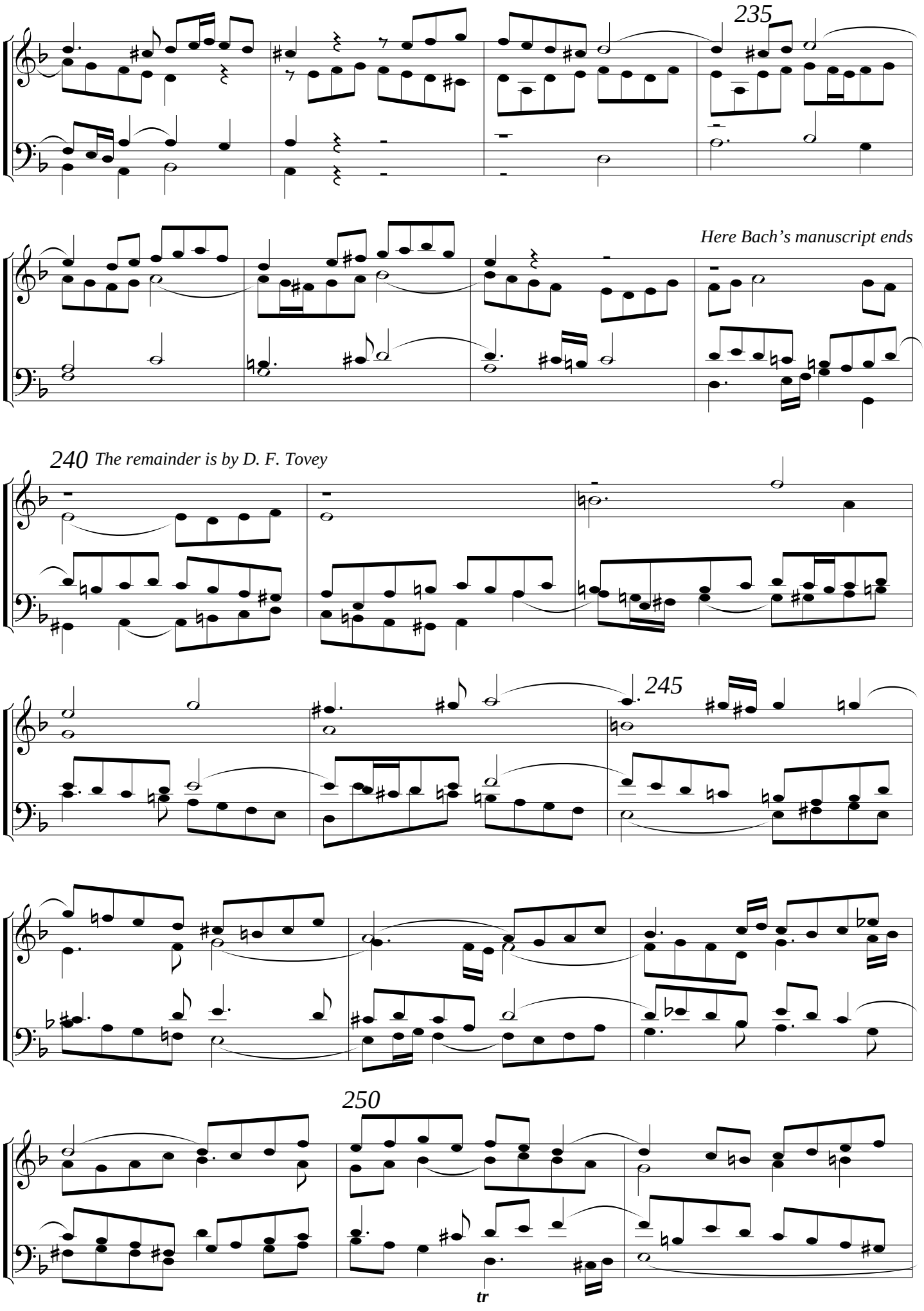
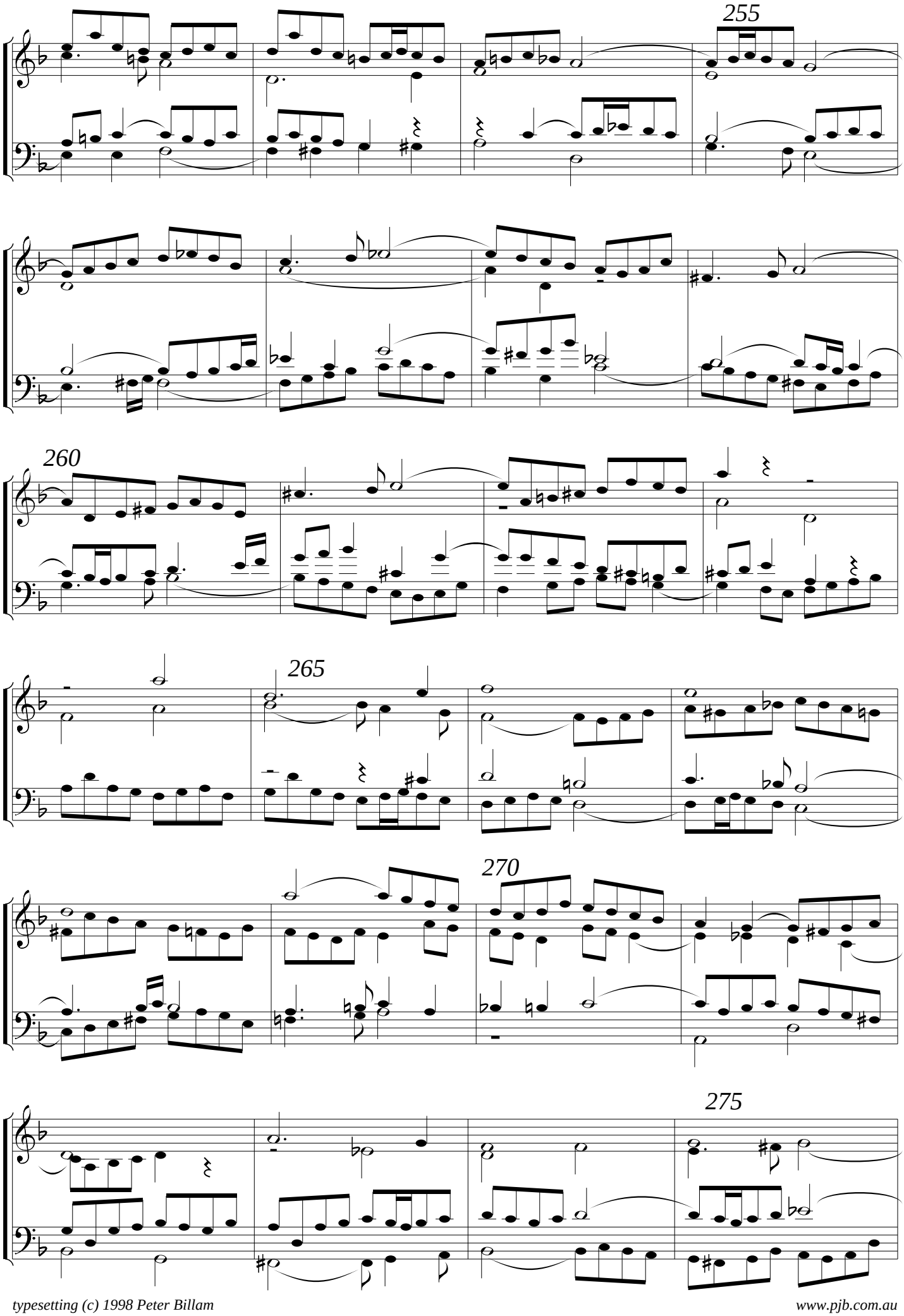

235
Here Bach's manuscript ends
240
The remainder is by D. F. Tovey
245
250
tr



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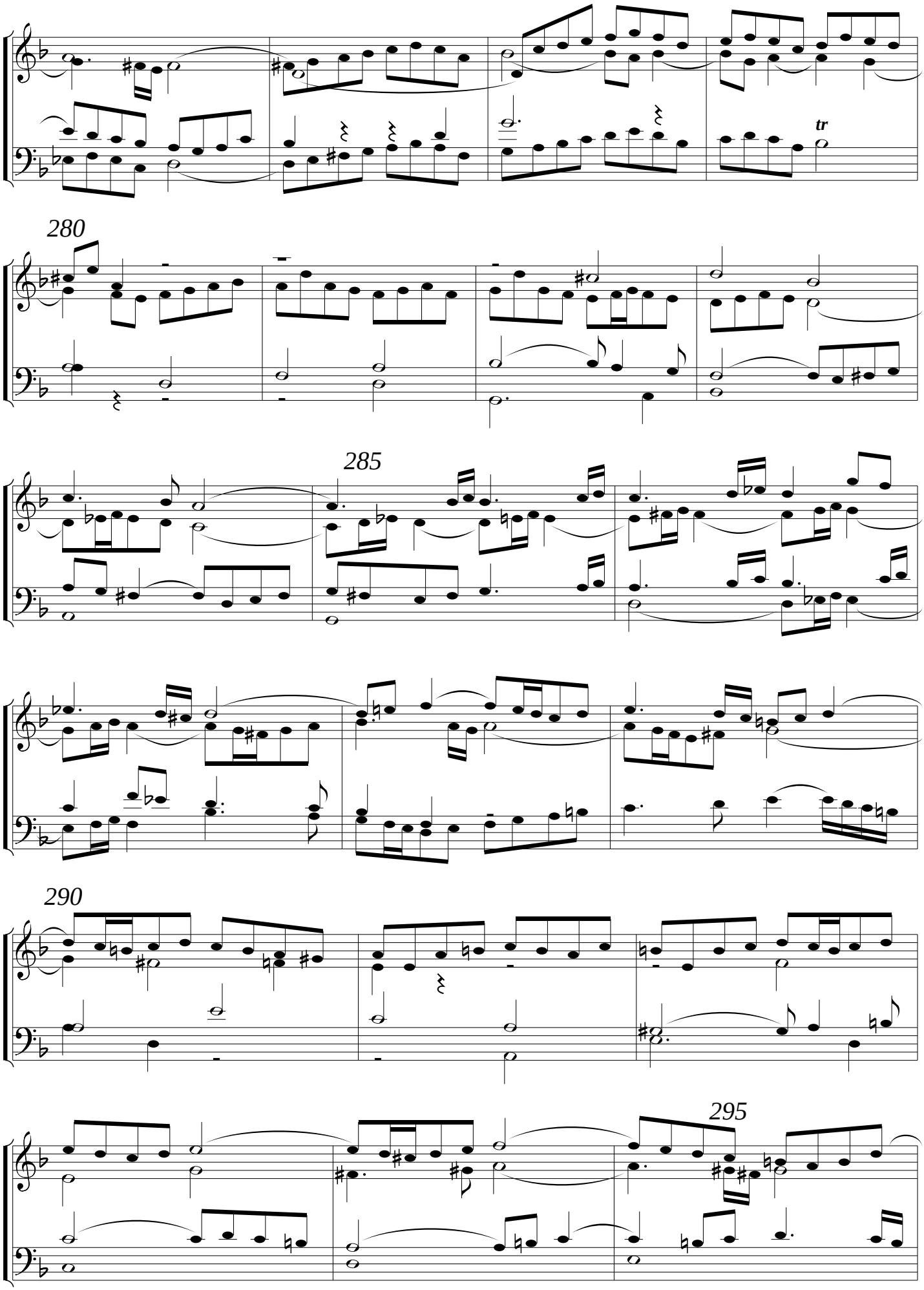

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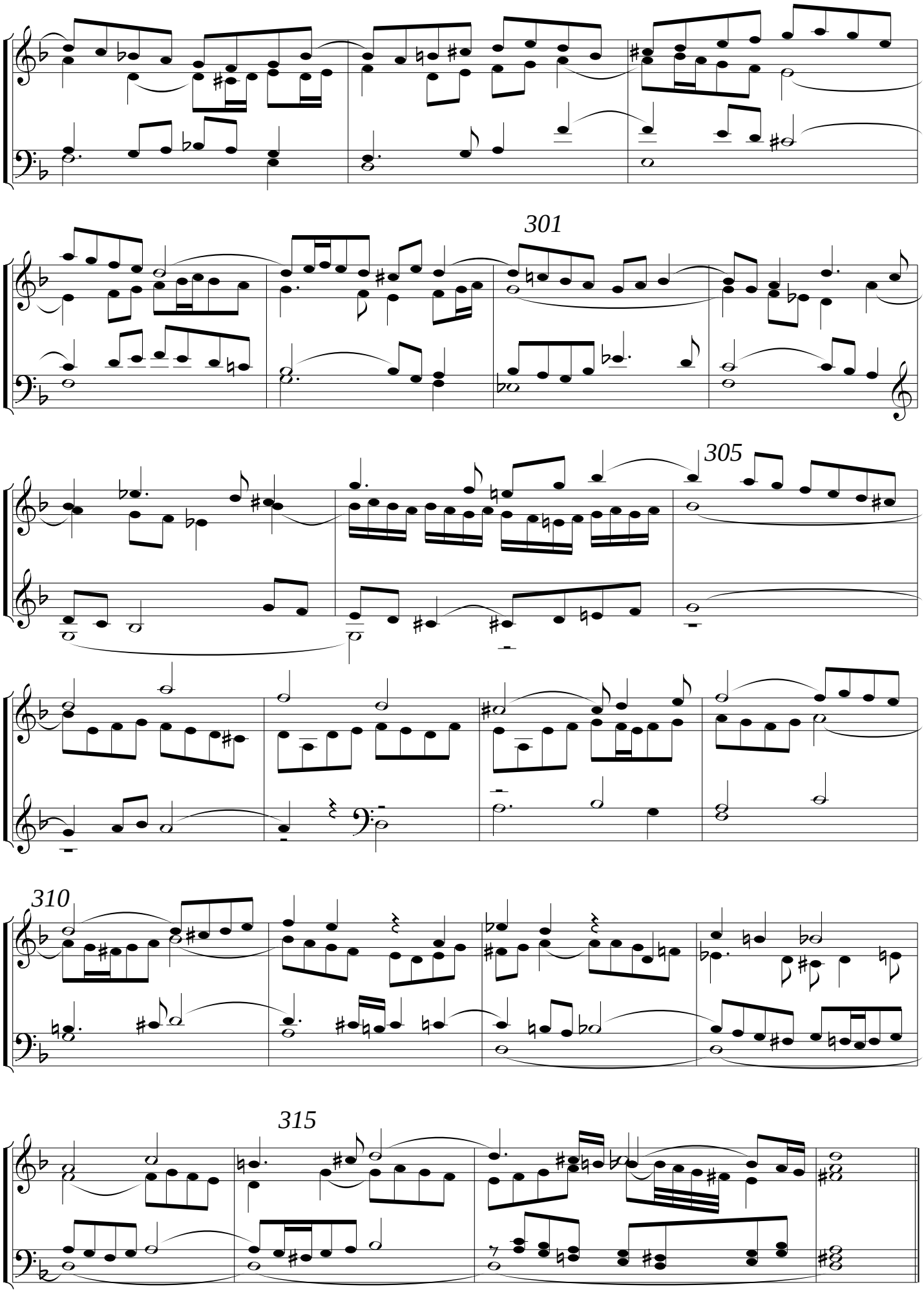

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Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue*: *Contrapuncti 1*, *4* and *9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I*, *II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67; Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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