

MUSIC FOR FLEXIBLE INSTRUMENTATION

Fugue No. 20 by J.S. Bach

from The Well-Tempered Clavier, BWV 865

for string quartet or string orchestra + optional timpani and chimes

Grade 5

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FUGUE NO. 20 IN A MINOR, BWV 865 BY J.S. BACH

What's Included

This fugue is arranged for 4 parts, SATB: soprano, alto, tenor, bass, plus optional timpani and chimes.

The instrumentation is somewhat flexible – I envision this being performed by a string quartet or a string ensemble. Other instrumentations are certainly possible, however the ranges of the parts are quite large, making this a challenging fit for many wind instruments.

The following score and parts are provided:

- C Conductor Score (also serves as percussion score)
- Soprano part in C treble clef (violin I)
- Alto part in C treble clef (violin II)
- Tenor part in C alto clef (viola)
- Bass part in C bass clef (cello and/or contrabass)

For additional transpositions, please email me at steve@stevedanyew.com.

Note on Trills: Several trills are notated in this arrangement. Typically in baroque music, trills are played by starting on the upper note.

Teaching Ideas:

1. Discuss dynamics. Dynamics are not provided, as I thought it would be valuable to have students make those decisions together. Are there places where the music feels like it could be a softer dynamic versus a louder one?
2. Experiment with articulation and ornamentation. I made some choices in terms of articulation, but also left some room for interpretation. Experiment with changing the articulations to see how that impacts the music and adding the occasional trill or other ornamentation.

3. Discuss key terminology of the fugue: subject, countersubject, exposition, episode, etc. Have students identify when the subject appears and where episodes occur.
4. If you have a relatively small group, try playing the piece without a conductor at some point. Encourage the students to listen closely to one another and move with each other.
5. If you have more than one percussionist, have them play one of the SATB parts on mallets (marimba, vibes).
6. Listen to an example of the [fugue played on the piano](#) (fugue begins at 0:54). Discuss as a group.

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C Conductor + Percussion Score

Fugue No. 20 in A minor

from *The Well-Tempered Clavier, Book 1*

J.S. Bach
arr. Steve Danyew

♩ = ca. 68

Soprano

Alto

Tenor

Bass

Timpani

Chimes

S

A

T

B

Timp.

Chm.

The image displays a musical score for the first system of Fugue No. 20 in A minor, covering measures 7 through 10. The score is arranged for a conductor and percussion ensemble. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The percussion section includes two staves: Tympani (Timp.) and Chimes (Chm.).

Measures 7-10 are shown. The vocal parts have the following characteristics:

- Soprano (S):** Starts at measure 7 with a melodic line in treble clef. It features a series of eighth notes and quarter notes, with some slurs and accents.
- Alto (A):** Enters at measure 8 with a melodic line in treble clef, primarily consisting of quarter and eighth notes.
- Tenor (T):** Enters at measure 7 with a melodic line in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.
- Bass (B):** Enters at measure 8 with a melodic line in bass clef, primarily consisting of quarter and eighth notes.

The percussion parts (Timp. and Chm.) are currently silent, indicated by rests on their respective staves.

A large, diagonal watermark reading "NOT FOR DISTRIBUTION OR PERFORMANCE" is overlaid across the entire score. A double bar line is present at the end of measure 10.

13

Soprano (S): Treble clef, melodic line with slurs and a fermata at the end.

Alto (A): Treble clef, melodic line with slurs and a fermata at the end.

Tenor (T): Bass clef, melodic line with slurs and a fermata at the end.

Bass (B): Bass clef, melodic line with slurs and a fermata at the end.

legato

legato

legato

Timp. (Tympani): Bass clef, rests in measures 13-15, then a rhythmic pattern in measure 16.

Chm. (Chimes): Treble clef, rests in measures 13-15, then a rhythmic pattern in measure 16.

16

Soprano (S): Treble clef, melodic line with slurs, a trill (tr.) in measure 16, and a fermata at the end.

Alto (A): Treble clef, melodic line with slurs and a fermata at the end.

Tenor (T): Bass clef, melodic line with slurs and a fermata at the end.

Bass (B): Bass clef, melodic line with slurs and a fermata at the end.

Timp. (Tympani): Bass clef, rests in measures 16-18.

Chm. (Chimes): Treble clef, rests in measures 16-18.

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19 *legato*

Soprano (S): Treble clef, melodic line with slurs and a trill (*tr*) at the end of the first measure.

Alto (A): Treble clef, melodic line with slurs.

Tenor (T): Bass clef, melodic line with slurs.

Bass (B): Bass clef, melodic line with slurs.

Timp. (Tympani): Bass clef, rests.

Chm. (Chimes): Treble clef, rests.

22 *legato*

Soprano (S): Treble clef, melodic line with a slur and a double bar line at the end.

Alto (A): Treble clef, melodic line with slurs and a *legato* marking.

Tenor (T): Bass clef, melodic line with slurs.

Bass (B): Bass clef, melodic line with slurs.

Timp. (Tympani): Bass clef, rests.

Chm. (Chimes): Treble clef, rests.

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25

S

A

T *legato*

B *legato*

Timp.

Chm.

28

S

A

T

B

Timp.

Chm.