

Three Fugues by J.S. Bach  
*from The Well-Tempered Clavier*

*for 4- or 5-part flexible instrumentation + optional timpani*

No. 2, BWV 847

No. 16, BWV 861

No. 23, BWV 868

Grade 5

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# THREE FUGUES BY J.S. BACH

- I. Fugue No. 2, BWV 847 (2')
- II. Fugue No. 16, BWV 861 (2.25')
- III. Fugue No. 23, BWV 868 (2.25")

## What's Included

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

The following score and parts are provided (with common instrumental uses in parenthesis):

- C Conductor Score (also serves as percussion score)
- C treble clef (Flute, Oboe, Vibraphone, Marimba, Glockenspiel, Violin)
- C alto clef (Viola)
- C bass clef (Bassoon, Trombone, Euphonium, Tuba, Marimba, Cello)
- C bass clef (Contrabass transposition)
- Bb treble clef (Clarinet in Bb, Trumpet in Bb, Soprano sax, Tenor sax, Bass Clarinet)
- Eb treble clef (Alto sax, Baritone sax)
- F treble clef (Horn in F, English Horn)

*For additional transpositions, please email me at [steve@stevedanyew.com](mailto:steve@stevedanyew.com).*

Each part includes all 4 SATB lines so you can have any ensemble member play any of the 4 parts.

## Recommended Instrumentations

On the following pages, you'll find recommended instrumentations for each piece. As you'll see, there are numerous options – you just need to cover all 4 parts.

I recommend playing each line in the register notated in the conductor score. (You will notice that the parts for players have certain lines displaced by 1 or 2 octaves to fit within that part's clef).

In other words, **bass-clef lines should be played by bass-clef instruments.**

I understand there may be cases where you need to play a line up or down an octave, and that's fine. Obviously, if you have only cellos or only clarinets and trumpets, you will need to deviate from the recommendations provided. The lists on the following pages will be particularly useful if you have a group of instruments spanning a wide range (bass to treble).

# Fugue No. 2, BWV 847

## Recommended Instrumentation

Soprano (upper notes)	Flute Piccolo Violin
Soprano (lower notes)	Flute Oboe Clarinet Violin
Alto	English Horn Clarinet Alto sax Trumpet Violin Viola
Tenor	Bassoon Bass Clarinet Tenor sax Baritone sax Horn in F Trombone Euphonium Viola Cello
Bass	Bassoon Bass Clarinet Baritone Sax Tuba Cello Contrabass

### 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 2:09). Discuss as a group.



# Fugue No. 2

J.S. Bach  
arr. Steve Danyew

Moderato ♩ = ca. 68

Soprano

Alto

Tenor

Bass

Timpani

S

A

T

B

Timp.

7

S  
A  
T  
B  
Timp.

10

S  
A  
T  
B  
Timp.

13

Musical score for measures 13-16. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Timpani (Timp.). The key signature is B-flat major (two flats). The time signature is 4/4. The Soprano part features a melodic line with eighth and sixteenth notes, often beamed together. The Alto part has a similar rhythmic pattern. The Tenor and Bass parts provide a steady accompaniment with quarter notes. The Timpani part is mostly silent, indicated by rests.

17

Musical score for measures 17-20. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Timpani (Timp.). The key signature is B-flat major (two flats). The time signature is 4/4. The Soprano part continues with a melodic line, now including a sharp sign (F#) in measure 18. The Alto part has a more active role with sixteenth-note patterns. The Tenor and Bass parts continue with their accompaniment. The Timpani part has a few notes in measures 18 and 19. A double bar line is present at the end of measure 20.

# Fugue No. 16, BWV 861

## Recommended Instrumentation

Soprano (upper notes)	Flute Oboe (in spots when lower notes are too low) Violin
Soprano (lower notes)	Flute Oboe Clarinet Violin
Alto	English Horn Clarinet Alto Sax Trumpet Violin Viola
Tenor	Bassoon Bass Clarinet Tenor sax Baritone sax Horn in F Euphonium Trombone Viola Cello
Bass	Bassoon Bass Clarinet Baritone Sax Tuba Cello Contrabass

## 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 2:09). Discuss as a group.

C Conductor + Percussion Score

# Fugue No. 16 in G Minor

from the Well-Tempered Clavier, book 1

J.S. Bach  
arr. Steve Danyew

♩ = ca. 60

Soprano

Alto

Tenor

Bass

Timpani

5

S

A

T

B

Timp.



8

7

S

A

T

B

Timp.

12

10

S

A

T

B

Timp.

13

S  
A  
T  
B  
Timp.

16

S  
A  
T  
B  
Timp.

# Fugue No. 23, BWV 868

## Recommended Instrumentation

Soprano (upper notes)	Flute Oboe Clarinet Violin
Soprano (lower notes)	Oboe Flute Clarinet Violin
Alto	Clarinet Alto sax Trumpet English horn Violin Viola
Tenor	Bassoon Bass clarinet Tenor sax Baritone sax Horn in F Trombone Euphonium Viola Cello
Bass (upper notes)	Bassoon Tuba Cello Contrabass

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 did not indicate any articulations in this arrangement, as I don't hear many slurs or staccato articulations. But that's just one interpretation! Experiment with your students to see what articulations you all prefer.
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 starts at 1:03). Discuss as a group.

C Conductor + Percussion Score

# Fugue No. 23

from the Well-Tempered Clavier, book 1

J.S. Bach  
arr. Steve Danyew

♩ = ca. 60

Musical score for Soprano, Alto, Tenor, Bass, and Timpani. The score is in 4/4 time and B-flat major. The Soprano and Alto parts are mostly rests. The Tenor part has a melodic line with a trill (tr) in the second measure. The Bass and Timpani parts are mostly rests.

Musical score for Soprano, Alto, Tenor, Bass, and Timpani. The score is in 4/4 time and B-flat major. The Soprano part has a melodic line starting in measure 4. The Alto part has a melodic line with a trill (tr) in the second measure. The Tenor part has a melodic line with a trill (tr) in the second measure. The Bass and Timpani parts are mostly rests. A box with the number 5 is above the Soprano staff in measure 5. A double bar line is at the end of the score.

9

7

S

A

T

B

Timp.

12

10

S

A

T

B

Timp.



13

S

A

T

B

Timp.

16

18

S

A

T

B

Timp.