

FULL CONDUCTOR SCORE

Catalog No: 026-4957-01

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for bands requiring flexible instrumentation

Fugue In C Minor

J. S. Bach

Arranged by

Ed Huckeby

C.L. BARNHOUSE COMPANY

Build-A-Band Series

FLEXIBLE MUSICAL WORKS
FOR CHALLENGING INSTRUMENTATIONS

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BARNHOUSE
COMPANY

Fugue In C Minor

J. S. Bach
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Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B \flat Instruments Part 1	B \flat Clarinet, B \flat Soprano Saxophone, B \flat Trumpet
2	E \flat Instruments Part 1	E \flat Clarinet, E \flat Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B \flat Instruments Part 2	B \flat Clarinet, B \flat Trumpet
2	E \flat Instruments Part 2	E \flat Alto Saxophone, E \flat Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B \flat Instruments Part 3	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Euphonium T.C.
2	E \flat Instruments Part 3	E \flat Alto Clarinet, E \flat Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Bassoon, Trombone, Euphonium, Cello
2	B \flat Instruments Part 4	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Euphonium T.C.
2	E \flat Instruments Part 4	E \flat Alto Clarinet, E \flat Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B \flat Bass Part 5 T.C.	B \flat Bass Clarinet, B \flat Contrabass Clarinet, B \flat Tuba
2	E \flat Bass Part 5 T.C.	E \flat Contra Alto Clarinet, E \flat Baritone Saxophone, E \flat Tuba
2	Tuba Part 5	Tuba
1	Timpani (optional)	Timpani
2	Mallet Percussion (optional)	Xylophone, Marimba
4	Percussion	Snare Drum, Bass Drum, Suspended Cymbal
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ

Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (**Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

Program Note

This classic Johann Sebastian Bach (1865-1750) fugue is a masterwork from the Baroque era which was originally written for organ. The technical complexity of Bach's music is what sets it apart from most of the other composers of his day. Each melodic line is independent yet weaved masterfully into a harmonic tapestry which becomes incredibly beautiful music. Bach is often referred to as one of the greatest composers of all time.

Rehearsal Suggestions

One of the most important elements for consideration when using flex scoring is correct assignment of parts, based on the instrumentation available. Keep the assigned instruments in their best and most effective ranges (i.e., a baritone saxophone should be assigned to Eb Instruments, Part 4 or 5, not Part 1). Since this fugue was written originally for organ, strive to imitate the connected style of the organ, making sure that uniform articulations are used across the ensemble. Work for good balance between the melodic voices to ensure that new themes, when introduced, are clearly heard. If instrumentation allows, experiment with combinations of different instruments to achieve the best balance possible. Overall, notes should be given full value, rather than spaced, to achieve the desired legato organ-like sound.



About the Arranger



Ed Huckeyby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huckeyby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of almost 200 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Huckeyby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huckeyby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.



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FUGUE IN C MINOR

Conductor Score
026-4957-00

J. S. Bach
arr. Ed Huckeby

Moderato (♩ = ca. 68-76)

5

C Instruments Part 1
B \flat Instruments Part 1
E \flat Instruments Part 1
C Instruments Part 2
B \flat Instruments Part 2
E \flat Instruments Part 2
F Horn Part 2
Viola Part 3
B \flat Instruments Part 3
E \flat Instruments Part 3
F Horn Part 3
Bass Clef Part 3
B \flat Instruments Part 4
E \flat Instruments Part 4
Bass Clef Part 4
Bass, Tuba Part 5
Timpani (optional) G, C
Mallet Percussion (optional) Xylophone
Marimba
Percussion (optional) Snare Drum Bass Drum
Suspended Cymbal
Keyboard (optional)

1 2 3 4 5 6 7

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C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Ins. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts. 1
Xylo.

Mlts. 2
Marimba

Perc. 1
S.D.
B.D.

Perc. 2
Sus. Cym.

Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Ins. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts. 1
Xylo.

Mlts. 2
Marimba

Perc. 1
S.D.
B.D.

Perc. 2
Sus. Cym.

Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Ins. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts. 1
Xylo.

Mlts. 2
Marimba

Perc. 1
S.D.
B.D.

Perc. 2
Sus. Cym.

Kybd.

Musical score for page 29, featuring multiple staves for various instruments including woodwinds, brass, percussion, and keyboard. The score includes dynamic markings such as 'mf' and a large diagonal watermark reading 'For reference only. Not valid for performance.'

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Ins. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts. 1
Xylo.

Mlts. 2
Marimba

Perc. 1
S.D.
B.D.

Perc. 2
Sus. Cym.

Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

F Hn. P2

Vla. P3

Bb Ins. P3

Eb Inst. P3

F Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Timp.

Mlts. 1
Xylo.

Mlts. 2
Marimba

Perc. 1
S.D.
B.D.

Perc. 2
Sus. Cym.

Kybd.

rit. e cresc.

C Inst. P1
Bb Inst. P1
Eb Inst. P1
C Inst. P2
Bb Inst. P2
Eb Inst. P2
F Hn. P2
Vla. P3
Bb Ins. P3
Eb Inst. P3
F Hn. P3
Bass Clef P3
Bb Inst. P4
Eb Inst. P4
Bass Clef P4
Bass, Tuba P5
Timp.
Mlts. 1 Xylo.
Mlts. 2 Marimba
Perc. 1 S.D. B.D.
Perc. 2 Sus. Cym.
Kybd.