

Johann Sebastian Bach

FOUR CANONS

from The Art of Fugue

Plus

Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus
(early version of Canon per Augmentationem in Contrario Motu)

transcribed for wind band by

Kenneth Amis

Instrumentation:

4 – Flutes 1 & 2	1 – B ^b Flugelhorn
1 – Oboe	2 – B ^b Trumpets 1 & 2
2 – Bassoons 1 & 2	4 – French Horns in F 1, 2, 3 & 4
6 – B ^b Clarinets 1, 2 & 3	3 – Trombones 1, 2 & 3
1 – B ^b Bass Clarinet	2 – Euphonium
2 – E ^b Alto Saxophones 1 & 2	2 – Tuba
1 – B ^b Tenor Saxophone	1 – Percussion 1 : Vibraphone
1 – E ^b Baritone Saxophone	1 – Percussion 2 : Orchestra Bells (Glockenspiel)
	1 – Percussion 3 : Marimba

Approximate timing: 27½ minutes (with repeats), 18¾ minutes (without repeats)

Canon per Augmentationem in Contrario Motu
(approx. 4 minutes)

Canon in Hypodiapason (Canon alla Ottava)
(approx. 4½ minutes with repeat, 2¾ minutes without repeats)

Canon alla Duodecima in Contrapunto alla Quinta
(approx. 5 minutes with repeat, 2¾ minutes without repeats)

Canon alla Decima. Contrapunto alla Terza
(approx. 4½ minutes)

BONUS

Canon in Hypodiatessaron al roversio e per augmentationem, perpetuus

[This is an early version of Canon per Augmentationem in Contrario Motu that was not included in The Art of Fugue.]
(approx. 9½ with repeat, 4¾ minutes without repeat)

Performance Note

Other than a few slur markings and the text "in Stylo Francese" at the beginning of Contrapunctus VI, Bach gave very little indication on how selections from The Art of Fugue were to be performed. He did not indicate tempi, dynamics or even the instrumentation. This score has been prepared with dynamics, articulation markings, tempo indications and text instructions. However, this music can work at many different tempi. Subsequently, a wide range has been indicated at the start of the score. This gives conductors a certain degree of flexibility when formulating their own interpretation and working with the resources they have at their disposal. However, tempi outside of the indicated range may prove incompatible with the instrumentation and other various markings of this particular transcription.

A widely accepted scheme for how the canons should be ordered for publication begins with Canon Hypodiapason, followed by Canon alla Decima, then Canon alla Duodecima and finally Canon per Augmentationem in Contrario Motu. This order is based on the faint, partial images of erased page numbers on the original engraving plates and the compositional complexity of each canon. However, these canons were not orchestrated and contain no dynamic marking and, like the fugues, Bach made no indication as to the order in which they should be performed. A conductor should feel free to order them using his or her best objective and subjective judgment, considering such factors as instrumentation, orchestration, length, position in the program, how the compositional techniques used in each canon relate to other works being performed and, of course, affect.

Four Canons
from The Art of Fugue

8

13

1

B♭ Cls. 2

Bass

E♭ Alto Sax. 2

Bsns. 1

Bsns. 2

Hn. 1

8 9 10 11 12 13

14

1

B♭ Cls. 2

Bass

E♭ Alto Sax. 2

Bsns. 1

Bsns. 2

Hn. 1

14 15 16 17 18 19 20

* Add tube into bell for low A.

21

1

B♭ Cls. 2

Bass

E♭ Alto Sax. 2

Bsns. 1

Bsns. 2

Hn. 1

21 22 23 24 25 26

Canon in Hypodiapason
(Canon alla Ottava)

Accent fallend



Accent und Trillo



Trillo



Trillo und Mordant



Trillo



(A) or (B)



Doppelt-Cadence



(A)

or

(B)



Trillo und Mordant



Doppelt-Cadence und Mordant (A)



or

(B)



(♩. = c. 84 - 138)

1 *mf*

Perc. 2

3

1 2 3 4 *mf* 5 6 7 8

1

Perc. 2

3

9 10 11 12 13 14 15

14

1

Perc. 2

3

16 17 18 19 20 21 22

1

Perc. 2

3

23 24 25 26 27 28 29 30

25

mp

1

Perc. 2

3

31 32 33 34 35 36 37 38

38

1

Perc. 2

3

39 40 41 42 43 44 45

45

p

1

Perc. 2

3

46 47 48 49 50 51 52

mp

Canon alla Duodecima in Contrapunto alla Quinta

(♩ = c. 52 - 63)

B♭ Flghrn.
1
B♭ Tpts.
2
2
Hns.
3
1
Tbns.
2
Bass
Euph.
Tuba

mp 1 6 2 3 4 5 6 7 8

9

B♭ Flghrn.
1
B♭ Tpts.
2
2
Hns.
3
1
Tbns.
2
Bass
Euph.
Tuba

mp 6 6 2nd time only 2nd time only 2nd time only 6 9 10 11 12 13 14 15

Canon alla Decima. Contrapunto alla Terza

(♩ = c. 66 - 76)

1
Fls.
2
Ob.
B♭ Cl. 3
Alto 1
Saxs. Ten.
Bar.
Hn. 4

1 2 3 4 5 6 7

8 **9**

1
Fls.
2
Ob.
B♭ Cl. 3
Alto 1
Saxs. Ten.
Bar.
Hn. 4

8 p 9 10 11 12

13 **17**

1
Fls.
2
Ob.
B♭ Cl. 3
Alto 1
Saxs. Ten.
Bar.
Hn. 4

13 p 14 15 16 17

BONUS

Canon in Hypodiatesaron al roversio e per augmentationem, perpetuus

[This is an early version of Canon per Augmentationem in Contrario Motu that was not included in the Art of Fugue.]

Trillo (A) or (B)

(♩ = c. 52 - 60) 7

13

Perusal