

Johann Sebastian Bach

CONTRAPUNCTUS XIII

from The Art of Fugue

transcribed for wind band by
Kenneth Amis

Instrumentation:

6 – Flutes 1 & 2	1 – B ^b Flugelhorn
2 – Oboe	4 – B ^b Trumpets 1 & 2
2 – Bassoons 1 & 2	8 – French Horns in F 1, 2, 3 & 4
12 – B ^b Clarinets 1, 2 & 3	6 – Trombones 1, 2 & 3
2 – B ^b Bass Clarinet	2 – Euphonium
4 – 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 : Medium Suspended Cymbal
	1 – Percussion 3 : Marimba

Approximate timing: 5½ minutes

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.

CONTRAPUNCTUS XIII is a pair of 3-voice mirror fugues. It should be performed with the rhythmic feel of compound time (see Rhythm Key). Bach decided to arrange the CONTRAPUNCTUS XIII for performance on two claviers and, in the process, added a fourth voice in free counterpoint. Even though this clavier version is not part of The Art of Fugue collection, the fourth voice has been added into the tenor choir of this transcription and is notated in smaller notes with the indication "[C.V.]" This has been done for three main reasons. First, since it will be rare that the wind band transcription of The Art of Fugue will be performed in its entirety, inclusion of the fourth voice offers an ensemble an alternate performance opportunity. When the clavier version is performed and both small notes with the indication "[c.v.]" and normal size notes appear in the same part at the same time the "[C.V]" notes should be played. In addition, the parenthesized accidentals in measures 41 and 64 of the RECTUS should be played when doing the clavier version. Second, even if the clavier version is not performed, it will be easier for the musicians of the tenor choir to maintain their place in the music by reading notes where there would otherwise be blocks of rests. The titles for the clavier versions are *Alto modo Fuga a 2 Clav.*, for the rectus, and *Fuga a 2 Clav.*, for the inversus. There has been a long debate over which fugue is actually the rectus and which is the inversus (J.S. Bach did not clearly label them). The order in this transcription was based on the small pagination found on an autograph manuscript (c.1749) which continues the small foliation in the same hand in the main autograph manuscript (c.1745–48). With regards to programming, this debate is pointless. The important technical distinction of CONTRAPUNCTUS XIII is the mirror relationship between its fugues. Since either fugue is a reflection of the other, this relationship is preserved irrespective of the order in which they are performed.

The instruments used in this transcription have been assigned to one of the three or four voices that form Bach's counterpoint. The unorthodox layout of the score and what it suggests can have four major benefits. First, it immediately shows the conductor which instruments share the same voice (There are some key moments where the instruments of a single choir split into counterpoint). Second, if the players are physically grouped into these choirs, cueing players who are playing the same voice becomes much easier (and the look of the score will reflect the geographic grouping of the players). Also, with the musicians seated next to players of the same part, they will be better able to hear each other and therefore in a better position to blend and match their sounds, articulations and intonation. Finally, even though The Art of Fugue is not antiphonal music, arranging some physical separation between the choirs will allow the audience to more easily hear and enjoy the contrapuntal genius of Johann Sebastian Bach and to fully appreciate his art of fugue.

Contrapunctus XIII

from *The Art of Fugue*

Johann Sebastian Bach
transcribed by Kenneth Amis

SCORE

Rhythms Key

RECTUS

Allegro ed energico (♩ = c. 116 - 144)

* To be performed with the feeling of compound time

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6 9

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

1

Perc. 2

3

6 7 8 9 10

11

Fl. 1

Ob. *f* *sub. p*

B \flat Cl. 1 *sub. p*

B \flat Flghrn.

B \flat Tpt. 1

Hn. 3

Fl. 2

B \flat Cl. 2 *sub. p*

E \flat Alto Sax. 1

B \flat Tpt. 2

Hn. 1 *sub. p*

Tbn. 1

B \flat Cl. 3

Bsn. 1 *f* *sub. p* [e.v.]

E \flat Alto Sax. 2

B \flat Tenor Sax. *sub. p* [e.v.]

Hn. 2

Tbn. 2 *f* *sub. p* [e.v.]

B \flat Bs. Cl.

Bsn. 2 *p*

E \flat Bar. Sax. *sub. p*

Hn. 4 *sub. p*

Bs. Tbn. *sub. p*

Euph.

Tuba

1

Perc. 2 Med. Susp. Cym.
ym. mal. *pp* *mf*

3

11 *12* *13* *14* *15* *16*

17 20

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

1

Perc. 2

3

17 18 19 20 21