

# Johann Sebastian Bach

# CONTRAPUNCTUS IV

*from The Art of Fugue*

*transcribed for wind band by*  
**Kenneth Amis**

## Instrumentation:

6 – Flutes 1 & 2  
2 – Oboe  
2 – Bassoons 1 & 2  
12 – B<sup>b</sup> Clarinets 1, 2 & 3  
2 – B<sup>b</sup> Bass Clarinet  
4 – E<sup>b</sup> Alto Saxophones 1 & 2  
1 – B<sup>b</sup> Tenor Saxophone  
1 – E<sup>b</sup> Baritone Saxophone  
1 – B<sup>b</sup> Flugelhorn  
4 – B<sup>b</sup> Trumpets 1 & 2  
8 – French Horns in F 1, 2, 3 & 4  
6 – Trombones 1, 2 & 3  
2 – Euphonium  
2 – Tuba  
1 – Timpani  
1 – Percussion 1 : Vibraphone  
1 – Percussion 2 : Tam-Tam

Approximate timing: 4¼ 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.

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.

107

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

107

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

107

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

107

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

107

Timp.

1

Perc.

2

*mf* 107 108 109 110 111 112 113 114

115

119

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

119

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

119

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

119

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

119

Timp.

1

Perc.

2

115 116 117 118 119 120 121 122

This page contains the musical score for Contrapunctus IV from The Art of Fugue, measures 123 through 130. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, and percussion. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into four systems, each containing six staves. The instruments in each system are: System 1: Fl. 1, Ob., B♭ Cl. 1, B♭ Flghrn., B♭ Tpt. 1, Hn. 3; System 2: Fl. 2, B♭ Cl. 2, E♭ Alto Sax. 1, B♭ Tpt. 2, Hn. 1, Tbn. 1; System 3: B♭ Cl. 3, Bsn. 1, E♭ Alto Sax. 2, B♭ Tenor Sax., Hn. 2, Tbn. 2; System 4: B♭ Bs. Cl., Bsn. 2, E♭ Bar. Sax., Hn. 4, Bs. Tbn., Euph., Tuba. The percussion section (Timp. and Perc. 1 & 2) is shown at the bottom. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). A large watermark 'PERUSAI' is visible across the center of the page. Measure numbers 123, 124, 125, 126, 127, 128, 129, and 130 are printed at the bottom of the page.

