

# Johann Sebastian Bach

# CONTRAPUNCTUS X

*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
- 2 – Percussion 2 : Medium Suspended Cymbal & Large Suspended Cymbal

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.



Contrapunctus X  
from The Art of Fugue

10

Fl. 1

Ob.

B $\flat$  Cl. 1

B $\flat$  Flghrn.

B $\flat$  Tpt. 1

Hn. 3

Fl. 2

B $\flat$  Cl. 2

E $\flat$  Alto Sax. 1

B $\flat$  Tpt. 2

Hn. 1

Tbn. 1

B $\flat$  Cl. 3

Bsn. 1

E $\flat$  Alto Sax. 2

B $\flat$  Tenor Sax.

Hn. 2

Tbn. 2

B $\flat$  Bs. Cl.

Bsn. 2

E $\flat$  Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

10 11 12 13 14 15 16 17

Contrapunctus X  
from The Art of Fugue

This page contains the musical score for Contrapunctus X from The Art of Fugue, covering measures 18 through 26. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are:

- Flute 1 (Fl. 1)
- Oboe (Ob.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Flute Harmonica (B♭ Flghrn.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- Horn 3 (Hn. 3)
- Flute 2 (Fl. 2)
- B♭ Clarinet 2 (B♭ Cl. 2)
- E♭ Alto Saxophone 1 (E♭ Alto Sax. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- Horn 1 (Hn. 1)
- Tuba 1 (Tbn. 1)
- B♭ Clarinet 3 (B♭ Cl. 3)
- Bassoon 1 (Bsn. 1)
- E♭ Alto Saxophone 2 (E♭ Alto Sax. 2)
- B♭ Tenor Saxophone (B♭ Tenor Sax.)
- Horn 2 (Hn. 2)
- Tuba 2 (Tbn. 2)
- B♭ Bass Clarinet (B♭ Bs. Cl.)
- Bassoon 2 (Bsn. 2)
- E♭ Baritone Saxophone (E♭ Bar. Sax.)
- Horn 4 (Hn. 4)
- Bass Trombone (Bs. Tbn.)
- Euphonium (Euph.)
- Tuba (Tuba)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score is in the key of B♭ major and 3/4 time. Measure numbers 18, 19, 20, 21, 22, 23, 24, 25, and 26 are indicated at the bottom of the page. A large, diagonal watermark reading "Perusal" is overlaid across the center of the page. The number "23" is enclosed in a box above measures 23, 24, and 25. Dynamic markings such as *mp* (mezzo-piano) are present throughout the score.

Contrapunctus X  
from The Art of Fugue

This musical score is for Contrapunctus X from J.S. Bach's The Art of Fugue. It is arranged for a large orchestra, including woodwinds, brass, and percussion. The score is divided into four systems, each starting at measure 27. The instruments are: Flute 1, Oboe, Bass Clarinet 1, Bass Flute, Bass Trumpet 1, Horn 3, Flute 2, Bass Clarinet 2, E-flat Alto Saxophone 1, Bass Trumpet 2, Horn 1, Trombone 1, Bass Clarinet 3, Bassoon 1, E-flat Alto Saxophone 2, Bass Tenor Saxophone, Horn 2, Trombone 2, Bass Bass Clarinet, Bassoon 2, E-flat Baritone Saxophone, Horn 4, Bass Trombone, Euphonium, Tuba, Timpani, and Percussion (1 and 2). The key signature is B-flat major (two flats). The score includes dynamic markings such as *mp* (mezzo-piano) and a large watermark reading 'Perusal'. Measure numbers 27, 28, 29, 30, 31, 32, 33, and 34 are indicated at the bottom of the page.

Contrapunctus X  
from The Art of Fugue

35

Fl. 1

Ob.

B $\flat$  Cl. 1

B $\flat$  Flghrn.

B $\flat$  Tpt. 1

Hn. 3

Fl. 2

B $\flat$  Cl. 2

E $\flat$  Alto Sax. 1

B $\flat$  Tpt. 2

Hn. 1

Tbn. 1

B $\flat$  Cl. 3

Bsn. 1

E $\flat$  Alto Sax. 2

B $\flat$  Tenor Sax.

Hn. 2

Tbn. 2

**Trillo**

B $\flat$  Bs. Cl.

Bsn. 2

E $\flat$  Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

Timp.

1

Perc.

2

35 36 37 38 39 40 41 42