

# Johann Sebastian Bach

# CONTRAPUNCTUS XI

*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 – Percussion 1 : Vibraphone  
1 – Percussion 2 : Large Suspended Cymbal  
1 – Percussion 3 : Marimba

Approximate timing: 5 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.

154

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

158

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

158

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

158

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

1

Perc. 2

3

154 155 156 157 158 159 160

*mp cresc.*

*f*

*p*

161

Fl. 1

Ob.

B $\flat$  Cl. 1

B $\flat$  Flghrn.

B $\flat$  Tpt. 1

Hn. 3

168

Fl. 2

B $\flat$  Cl. 2

E $\flat$  Alto Sax. 1

B $\flat$  Tpt. 2

Hn. 1

Tbn. 1

168

B $\flat$  Cl. 3

Bsn. 1

E $\flat$  Alto Sax. 2

B $\flat$  Tenor Sax.

Hn. 2

Tbn. 2

168

B $\flat$  Bs. Cl.

Bsn. 2

E $\flat$  Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

168

1

Perc. 2

3

161 162 163 164 165 166 167 168

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp poco a poco cresc.* *mp poco a poco cresc.* *mp poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.* *p*

This page contains the musical score for Contrapunctus XI from The Art of Fugue, measures 169 through 176. 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 4/4. The score is divided into four systems, each starting at measure 175. The instruments and their parts are as follows:

- System 1 (Measures 169-174):**
  - Fl. 1: Active melodic line, starting at measure 169.
  - Ob.: Rests.
  - B♭ Cl. 1: Active melodic line.
  - B♭ Flghrn.: Active melodic line, starting at measure 170.
  - B♭ Tpt. 1: Rests.
  - Hn. 3: Rests.
- System 2 (Measures 175-180):**
  - Fl. 2: Rests.
  - B♭ Cl. 2: Active melodic line.
  - E♭ Alto Sax. 1: Active melodic line.
  - B♭ Tpt. 2: Active melodic line.
  - Hn. 1: Active melodic line.
  - Tbn. 1: Active melodic line.
- System 3 (Measures 181-186):**
  - B♭ Cl. 3: Active melodic line.
  - Bsn. 1: Active melodic line.
  - E♭ Alto Sax. 2: Rests.
  - B♭ Tenor Sax.: Rests.
  - Hn. 2: Rests.
  - Tbn. 2: Active melodic line.
- System 4 (Measures 187-192):**
  - B♭ Bs. Cl.: Active melodic line.
  - Bsn. 2: Active melodic line.
  - E♭ Bar. Sax.: Active melodic line.
  - Hn. 4: Active melodic line.
  - Bs. Tbn.: Rests.
  - Euph.: Rests.
  - Tuba: Active melodic line.
- System 5 (Measures 193-198):**
  - 1: Active melodic line.
  - Perc. 2: Active melodic line.
  - 3: Rests.

Dynamic markings include *mp cresc.*, *mp poco a poco cresc.*, *f*, and *mf*. A large watermark "Perusal" is visible across the center of the page.

This page contains the musical score for Contrapunctus XI from The Art of Fugue, covering measures 177 to 184. The score is arranged for a large symphony orchestra and includes the following instruments:

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

The score features various musical notations including dynamics such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte), and performance instructions like *ritard.* (ritardando). The key signature is B-flat major, and the time signature is common time (C). A large watermark reading "Percussal" is overlaid diagonally across the score.