

# Johann Sebastian Bach

# CONTRAPUNCTUS XIV

*from The Art of Fugue*

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

## Instrumentation:

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

Approximate timing: 10½ 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 XIV, a quadruple fugue with its subjects written in invertible counterpoint, remained incomplete at the time of Bach's death. In its unfinished state it is still only a triple fugue since the main Art of Fugue motto theme has not yet been introduced. Even so, it represents Bach's longest fugue. Bach's manuscript ends in measure 239 with no notes or rests in the soprano voice, a single quarter note 'F' in the alto, eight eighth notes ending on a 'D' in the tenor and a single quarter note 'D' in the bass. In the autograph manuscript, there is a note written by C.P.E. Bach stating, "N.B. While working on this fugue, where the name B.A.C.H. appears in the countersubject, the composer died." (In the original key of D minor, the third subject of the fugue spells the name 'BACH' in German musical nomenclature where 'B' indicates 'B-flat' and 'H' indicates 'B-natural'.) Whether Bach died before completing the work or the last section of music was somehow lost is not known for sure. Bach's family decided to include a chorale that he had written in the final days of his life, Wenn wir in höchsten Nöten sein, as sort of compensation for the incompleteness of the last fugue. Since the chorale has no place, technically or aesthetically, within The Art of Fugue, it is not included with this publication. However, a plausible completion to Contrapunctus XIV has been provided in this 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.

128

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

128

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

128

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

128

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax. *mp*

Hn. 4

Bs. Tbn. *mp*

Euph. *mp*

Tuba

128

Timp.

1

Perc.

2

128 129 130 131 132 133 134

135

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

135

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

135

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

135

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

135

Timp.

1

Perc.

2

135 136 137 138 139 140 141

This page contains the musical score for Contrapunctus XIV from The Art of Fugue, measures 142 through 148. 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 (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)
- B♭ Trombone (Bs. Tbn.)
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)
- 1st Percussion (Perc. 1) - Vibraphone (Vibes)
- 2nd Percussion (Perc. 2)

The score begins at measure 142 and ends at measure 148. The key signature is B-flat major (two flats). The tempo is marked *mp* (mezzo-piano). A large watermark "Perusal" is overlaid diagonally across the center of the page. Measure numbers 142, 143, 144, 145, 146, 147, and 148 are printed at the bottom of the page.

149

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

Timp.  
1  
Perc.  
2

149 150 151 152 153 154 155

156

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

156

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

156

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

156

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

156

Timp.

1

Perc.

2

156 157 158 159 160 161 162