

Johann Sebastian Bach

CONTRAPUNCTUS II

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^b Clarinets 1, 2 & 3

2 – B^b Bass Clarinet

4 – E^b Alto Saxophones 1 & 2

1 – B^b Tenor Saxophone

1 – E^b Baritone Saxophone

1 – B^b Flugelhorn

4 – B^b 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 : Medium & Large Suspended Cymbals

1 – Percussion 3 : Marimba

Approximate timing: 2¾ 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 II
from The Art of Fugue

43

45

Fl. 1

Ob.

Bb Cl. 1

Bb Flghrn.

Bb Tpt. 1

Hn. 3

1 player

pp

p

45

Fl. 2

Bb Cl. 2

Eb Alto Sax. 1

Bb Tpt. 2

Hn. 1

Tbn. 1

pp

p

45

Bb Cl. 3

Bsn. 1

Eb Alto Sax. 2

Bb Tenor Sax.

Hn. 2

Tbn. 2

pp

p

45

Bb Bs. Cl.

Bsn. 2

Eb Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

45

1

Perc. 2

3

Med. Susp. Cym.

pp

43 44 45 46 47 48 49

Contrapunctus II
from The Art of Fugue

50 **53**

Fl. 1 *mp poco a poco cresc.*
Ob. *Tutti mp poco a poco cresc.*
B♭ Cl. 1 *mp poco a poco cresc.*
B♭ Flghrn.
B♭ Tpt. 1 *p*
Hn. 3

53

Fl. 2 *mp poco a poco cresc.*
B♭ Cl. 2 *mp poco a poco cresc.*
E♭ Alto Sax. 1 *mp poco a poco cresc.*
B♭ Tpt. 2 *p*
Hn. 1
Tbn. 1

53

B♭ Cl. 3
Bsn. 1 *mp poco a poco cresc.*
E♭ Alto Sax. 2
B♭ Tenor Sax. *mp poco a poco cresc.*
Hn. 2 *mp poco a poco cresc.*
Tbn. 2

53

B♭ Bs. Cl. *p mp poco a poco cresc.*
Bsn. 2 *p mp poco a poco cresc.*
E♭ Bar. Sax. *p mp poco a poco cresc.*
Hn. 4
Bs. Tbn.
Euph. *p mp poco a poco cresc. sempre legatissimo*
Tuba

53

1
Perc. 2
3

50 51 52 53 54 55 56

Contrapunctus II
from The Art of Fugue

57

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

61

mf

mf

mf

mf sempre legatissimo

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

61

mf

mp sempre legatissimo

mp sempre legatissimo

mp sempre legatissimo

mf

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

61

mp poco a poco cresc.

mf

mf

mp

mf

mf

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

61

mf

mf

mf

mf

mf

1

Perc. 2

3

Lrg. Susp. Cym.

pp

mp

57 58 59 60 61 62 63

Contrapunctus II
from The Art of Fugue

This musical score is for Contrapunctus II 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 systems, with measures 64 through 70 shown. A large, diagonal watermark reading "PERUSAL" is overlaid across the center of the page. The instruments and their parts are as follows:

- Flute 1 (Fl. 1):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Oboe (Ob.):** Active throughout.
- B♭ Clarinet 1 (B♭ Cl. 1):** Active throughout, with a dynamic marking of *mf* at measure 69.
- B♭ Flute Harmonica (B♭ Flghrn.):** Active throughout.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Horn 3 (Hn. 3):** Active throughout.
- Flute 2 (Fl. 2):** Active throughout, with a dynamic marking of *mf* at measure 69.
- B♭ Clarinet 2 (B♭ Cl. 2):** Active throughout, with a dynamic marking of *mf* at measure 69.
- E♭ Alto Saxophone 1 (E♭ Alto Sax. 1):** Active throughout, with a dynamic marking of *mf* at measure 69.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Active throughout.
- Horn 1 (Hn. 1):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Trombone 1 (Tbn. 1):** Active throughout, with a dynamic marking of *mf* at measure 69.
- B♭ Clarinet 3 (B♭ Cl. 3):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Bassoon 1 (Bsn. 1):** Active throughout, with a dynamic marking of *mf* at measure 69.
- E♭ Alto Saxophone 2 (E♭ Alto Sax. 2):** Active throughout, with a dynamic marking of *mf* at measure 69.
- B♭ Tenor Saxophone (B♭ Tenor Sax.):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Horn 2 (Hn. 2):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Trombone 2 (Tbn. 2):** Active throughout, with a dynamic marking of *mf* at measure 69.
- B♭ Bass Clarinet (B♭ Bs. Cl.):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Bassoon 2 (Bsn. 2):** Active throughout, with a dynamic marking of *mf* at measure 69.
- E♭ Baritone Saxophone (E♭ Bar. Sax.):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Horn 4 (Hn. 4):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Bass Trombone (Bs. Tbn.):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Euphonium (Euph.):** Active throughout, with a dynamic marking of *mf* at measure 69.
- Tuba:** Active throughout, with a dynamic marking of *mf* at measure 69 and the instruction *sempre legatissimo*.
- Percussion 1 (Perc. 1):** Active throughout.
- Percussion 2 (Perc. 2):** Active throughout, with a dynamic marking of *p* at measure 69.
- Percussion 3 (Perc. 3):** Active throughout, with a dynamic marking of *mp* at measure 69.

The score includes measure numbers 64, 65, 66, 67, 68, 69, and 70. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The instruction *sempre legatissimo* is used for the tuba part.

Contrapunctus II
from The Art of Fugue

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

71

72

73

74

75

76

77

mf

p

Contrapunctus II
from The Art of Fugue

This page contains the musical score for measures 78 through 84 of Contrapunctus II from The Art of Fugue. The score is arranged in a multi-system format with the following parts:

- 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
- Perc. 2
- 3

Measure 78 begins with a *mf* dynamic. Measure 79 is marked with a box containing the number 79. Measure 82 features a *ritard.* marking. Measure 83 includes *pp* and *mp* dynamics. Measure 84 ends with a *mp* dynamic. A large 'Perusal' watermark is visible across the center of the page.