

Johann Sebastian Bach

CONTRAPUNCTUS III

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 – Timpani
- 1 – Percussion 1 : Vibraphone
- 2 – Percussion 2 : Large Suspended Cymbal & Tam-Tam

Approximate timing: 3½ 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 III
from The Art of Fugue

38

43

43

43

43

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.

Perc. 1

Perc. 2

mp

Tutti

p

1 player

38 39 40 41 42 43 44

Contrapunctus III
from The Art of Fugue

This musical score is for Contrapunctus III from J.S. Bach's The Art of Fugue. It is arranged for a large orchestra, including woodwinds and brass. The score is divided into four systems, each containing multiple staves for different instruments. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark 'Rehearsal' is overlaid diagonally across the middle of the page. The page number '7' is in the top right corner. The score is numbered 45 at the beginning of the first system and 51 at the beginning of the fourth system. The bottom of the page shows measure numbers 45, 46, 47, 48, 49, 50, and 51, along with dynamic markings *pp* and *mp*.

45

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

51

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

51

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

51

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

51

Timp.

1

Perc.

2

45 46 47 48 49 50 51

pp *mp*

Contrapunctus III
from The Art of Fugue

52

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

58

mf poco a poco cresc.

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

58

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

poco a poco cresc.

poco a poco cresc.

mp poco a poco cresc.

poco a poco cresc.

Tutti

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

58

Timp.

1

Perc.

2

p

mf poco a poco cresc.

52 53 54 55 56 57 58

pp *p*

Contrapunctus III
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59

63

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

63

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

63

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

63

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

63

Timp.

1

Perc.

2

mp 59 *mf* 60 61 62 *f* 63 *f* 64 *poco a poco dim.* 65

Contrapunctus III
from The Art of Fugue

66

Fl. 1 *poco a poco dim.* *ritard.*

Ob. *poco a poco dim.*

B♭ Cl. 1 *poco a poco dim.* *p*

B♭ Flghrn. *poco a poco dim.*

B♭ Tpt. 1 *poco a poco dim.*

Hn. 3 *poco a poco dim.* *p*

Fl. 2 *poco a poco dim.* *ritard.*

B♭ Cl. 2 *poco a poco dim.* *p*

E♭ Alto Sax. 1 *poco a poco dim.*

B♭ Tpt. 2 *poco a poco dim.*

Hn. 1 *poco a poco dim.* *p*

Tbn. 1 *poco a poco dim.*

B♭ Cl. 3 *poco a poco dim.* *ritard.*

Bsn. 1 *poco a poco dim.*

E♭ Alto Sax. 2 *poco a poco dim.*

B♭ Tenor Sax. *poco a poco dim.* *p*

Hn. 2 *poco a poco dim.* *p*

Tbn. 2 *poco a poco dim.*

B♭ Bs. Cl. *poco a poco dim.* *ritard.* *p*

Bsn. 2 *poco a poco dim.*

E♭ Bar. Sax. *poco a poco dim.*

Hn. 4 *poco a poco dim.*

Bs. Tbn. *poco a poco dim.*

Euph. *poco a poco dim.*

Tuba *poco a poco dim.* *p*

Timp. *p* *ritard.*

Perc. 1 *poco a poco dim.*

Perc. 2

66 67 68 69 *ppp* 70 71 72