Johann Sebastian Bach

CONTRAPUNCTUS VII

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♭ Clarinets 1, 2 & 3

2 – B♭ Bass Clarinet

4 – E♭ Alto Saxophones 1 & 2

1 – B♭ Tenor Saxophone

1 – E♭ Baritone Saxophone

1 – B♭ Flugelhorn

4 – 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 & Chimes

2 – Percussion 2 : Medium Suspended Cymbal, Large Suspended Cymbal & Tam-Tam

Approximate timing: 3 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.

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Perusal

32 33 34 35 36

Contrapunctus VII
from The Art of Fugue

37

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

f

(ossia)

p

Perusal

37 38 39 40 41

42

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

45

f *mf* *mp*

Vibes
Lrg. Susp. Cym.
Tba.

Perusal

42 43 44 45 46

Contrapunctus VII
from The Art of Fugue

47

50

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

mp poco a poco cresc.
mp cresc.
mf
pp
Vibes

Perusal

47 48 49 50 51

52

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

mf cresc.
f cresc.
mp poco a poco cresc.
mp cresc.

Perusal

52 53 54 55 56

Contrapunctus VII
from The Art of Fugue

57

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

ff *mf* *mp* *f* *p* *cresc.* *ritard.* Chimes

Perusal

57 58 59 60 61