

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^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 & 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.

This musical score is for Contrapunctus VII from J.S. Bach's The Art of Fugue. It is arranged for a full orchestra and percussion. The score is divided into four systems, each containing five staves. The instruments are: Flute 1, Oboe, Clarinet in Bb 1, Bassoon in Bb, Horn in F 3, Flute 2, Clarinet in Bb 2, Alto Saxophone in Eb 1, Trombone in Bb 2, Horn in F 1, Trombone in Bb 1, Clarinet in Bb 3, Bassoon in Bb 1, Alto Saxophone in Eb 2, Tenor Saxophone in Bb, Horn in F 2, Trombone in Bb 2, Clarinet in Bb 4, Bassoon in Bb 2, Baritone Saxophone in Eb, Horn in F 4, Bass Trombone, Euphonium, Tuba, and Percussion (Tympani, Chimes, and other drums). The score begins at measure 32 and ends at measure 36. A large 'PERUSAHA' watermark is visible across the middle of the page. The key signature is Bb major (two flats). The time signature is common time (C). The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The number 35 is boxed in the top of each system. The percussion part includes a section for Chimes starting at measure 35.

Contrapunctus VII
from The Art of Fugue

This musical score is for Contrapunctus VII from J.S. Bach's The Art of Fugue. It is arranged for a large orchestra, including woodwinds, brass, and percussion. The score is written in G minor and 3/4 time. It begins at measure 37 and spans to measure 41. The instruments are arranged in systems: Flutes (Fl. 1, 2), Oboes (Ob.), Clarinets (B♭ Cl. 1, 2, 3), Bassoons (Bsn. 1, 2), Saxophones (E♭ Alto Sax. 1, 2, B♭ Tenor Sax.), Horns (Hn. 1, 2, 3, 4), Trumpets (B♭ Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), Baritone Saxophone (E♭ Bar. Sax.), Percussion (Timp., Perc. 1, 2), and Tuba. The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks. A large 'Perusal' watermark is visible across the center of the page. The page number '8' is in the top left, and the title 'Contrapunctus VII from The Art of Fugue' is at the top center. Measure numbers 37, 38, 39, 40, and 41 are printed at the bottom of the page.

Contrapunctus VII
from The Art of Fugue

This page contains the musical score for Contrapunctus VII from The Art of Fugue, starting at measure 42 and ending at measure 46. The score is arranged in a multi-staff format, with each staff representing a different instrument. The instruments listed on the left are: 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., and Perc. (1 and 2). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *mp*), and articulation marks. A large watermark 'PERUSAHAAN' is visible across the center of the page. Measure numbers 42, 43, 44, 45, and 46 are indicated at the bottom of the page.

Contrapunctus VII
from The Art of Fugue

47

50

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

mp poco a poco cresc.

50

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

mp cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp cresc.

mp poco a poco cresc.

50

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

50

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

mf

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

50

Timp.

1

Perc.

2

Vibes

mp cresc.

47 48 49 50 51

pp

Contrapunctus VII
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

Timp.

Perc. 1

Perc. 2

mf cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

mp poco a poco cresc.

mp poco a poco cresc.

f cresc.

f cresc.

mp cresc.

52

53

54

55

56

Contrapunctus VII
from The Art of Fugue

This musical score is for Contrapunctus VII from J.S. Bach's The Art of Fugue. It is arranged for a full orchestra and percussion. The score is written in G minor and 3/4 time. It begins at measure 57 and ends at measure 61. The instrumentation includes:

- Flutes: Fl. 1, Fl. 2
- Oboes: Ob.
- Clarinets: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3
- Bassoons: Bsn. 1, Bsn. 2
- Saxophones: E♭ Alto Sax. 1, E♭ Alto Sax. 2, B♭ Tenor Sax.
- Horns: Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets: B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3
- Trombones: Tbn. 1, Tbn. 2, B♭ Bs. Cl., Bs. Tbn.
- Euphonium: Euph.
- Tuba: Tuba
- Timpani: Timp.
- Percussion: Perc. 1, Perc. 2

The score features various dynamics such as *mf cresc.*, *ff*, *mp*, *f*, and *ritard.*. The percussion part includes chimes and is marked with *mp* and *f*. The score is divided into measures 57, 58, 59, 60, and 61, with a large watermark 'PERUSAI' overlaid across the center.