

Johann Sebastian Bach

CONTRAPUNCTUS VIII

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 : Orchestra Bells (Glockenspiel)
- 1 – Percussion 3 : Marimba

Approximate timing: 6 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 VIII

from *The Art of Fugue*

Johann Sebastian Bach
transcribed by Kenneth Amis

SCORE

Trillo und Mordant **Doppelt-Cadence** (A) or (B)

Trillo (A) or (B) **Trillo**

Andantino e leggero (♩ = c. 52 - 72)

Flute 1

Oboe

B♭ Clarinet 1

B♭ Flugelhorn

B♭ Trumpet 1

Horn in F 3

Flute 2

B♭ Clarinet 2

E♭ Alto Saxophone 1

B♭ Trumpet 2

Horn in F 1

Trombone 1

B♭ Clarinet 3

Bassoon 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

Horn in F 2

Trombone 2

B♭ Bass Clarinet

Bassoon 2

E♭ Baritone Saxophone

Horn in F 4

Bass Trombone

Euphonium

Tuba

1

Percussion 2

3

1 2 3 4 5 6 7 8 9

10 **12**

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

Orch. Bells *p*

12

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

12

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

12

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

12

1

Perc. 2

3

10 11 12 13 14 15 16

This musical score is for Contrapunctus VIII 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 17, 22, and 23 clearly marked. The instruments are listed on the left of each system. 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 dynamics like *p* (piano). A large watermark 'Perusal' is overlaid diagonally across the middle of the page.

System 1 (Measures 17-22):

- Fl. 1
- Ob.
- B♭ Cl. 1
- B♭ Flghrn.
- B♭ Tpt. 1
- Hn. 3

System 2 (Measures 22-23):

- Fl. 2
- B♭ Cl. 2
- E♭ Alto Sax. 1
- B♭ Tpt. 2
- Hn. 1
- Tbn. 1

System 3 (Measures 22-23):

- B♭ Cl. 3
- Bsn. 1
- E♭ Alto Sax. 2
- B♭ Tenor Sax.
- Hn. 2
- Tbn. 2

System 4 (Measures 22-23):

- B♭ Bs. Cl.
- Bsn. 2
- E♭ Bar. Sax.
- Hn. 4
- Bs. Tbn.
- Euph.
- Tuba

System 5 (Measures 22-23):

- 1
- Perc. 2
- 3

Measure numbers 17, 18, 19, 20, 21, 22, and 23 are indicated at the bottom of the page.

24 31

Fl. 1

Ob. *p* 1 player

B♭ Cl. 1 *p* 1 player *cresc.*

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

Fl. 2 31

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

B♭ Cl. 3 31

Bsn. 1 *cresc.*

E♭ Alto Sax. 2

B♭ Tenor Sax. *cresc.*

Hn. 2

Tbn. 2

B♭ Bs. Cl. 31

Bsn. 2 1 player *cresc.*

E♭ Bar. Sax. *cresc.*

Hn. 4

Bs. Tbn.

Euph.

Tuba

1 31 *cresc.*

Perc. 2 *cresc.*

3

24 25 26 27 28 29 30 31 32

33 40

Fl. 1

Ob. *mf* *Tutti* *p*

B♭ Cl. 1 *mf* *Tutti* *p*

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

Fl. 2 40

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

B♭ Cl. 3 40

Bsn. 1 *mf* *p*

E♭ Alto Sax. 2

B♭ Tenor Sax. *mf* *p*

Hn. 2

Tbn. 2

B♭ Bs. Cl. 40

Bsn. 2 *mf* *Tutti* *mf*

E♭ Bar. Sax. *mf*

Hn. 4

Bs. Tbn.

Euph.

Tuba

1 40

Perc. 2 *mf* *p*

3 *cresc.* *mf*

33 34 35 36 37 38 39 40 41