

Johann Sebastian Bach

CONTRAPUNCTUS IX

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 & Bass Drum

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.

Contrapunctus IX

from *The Art of Fugue*

Johann Sebastian Bach
transcribed by Kenneth Amis

SCORE

Vivace e legato (♩ = c. 88 - 108)

8

Flute 1

Oboe

B♭ Clarinet 1

B♭ Flugelhorn

B♭ Trumpet 1

Horn in F 3

8

Flute 2

B♭ Clarinet 2

E♭ Alto Saxophone 1

B♭ Trumpet 2

Horn in F 1

Trombone 1

8

B♭ Clarinet 3

Bassoon 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

Horn in F 2

Trombone 2

8

B♭ Bass Clarinet

Bassoon 2

E♭ Baritone Saxophone

Horn in F 4

Bass Trombone

Euphonium

Tuba

8

Timpani

Percussion 1

Percussion 2

1 2 3 4 5 6 7 8 9

Contrapunctus IX
from The Art of Fugue

10 15

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

15

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

15

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

15

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

15

Timp.

1

Perc.

2

10 11 12 13 14 15 16 17 18

Contrapunctus IX
from The Art of Fugue

19 22

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

22

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

22

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

22

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

22

Timp.

Perc. 1

Perc. 2

19 20 21 22 23 24 25 26

Contrapunctus IX
from The Art of Fugue

35

27

Fl. 1

Ob.

B♭ Cl. 1

B♭ Flghrn.

B♭ Tpt. 1

Hn. 3

f sostenuto

f sostenuto

f sostenuto

f sostenuto

35

Fl. 2

B♭ Cl. 2

E♭ Alto Sax. 1

B♭ Tpt. 2

Hn. 1

Tbn. 1

f

f

f

35

B♭ Cl. 3

Bsn. 1

E♭ Alto Sax. 2

B♭ Tenor Sax.

Hn. 2

Tbn. 2

f

f

f

35

B♭ Bs. Cl.

Bsn. 2

E♭ Bar. Sax.

Hn. 4

Bs. Tbn.

Euph.

Tuba

f

35

Timp.

Perc. 1

Perc. 2

Bs. Dr.

pp

mp

Contrapunctus IX
from The Art of Fugue

This musical score is for Contrapunctus IX from J.S. Bach's The Art of Fugue. It is a full orchestral score for woodwinds and brass. 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.
- Perc. 1
- Perc. 2

The score spans measures 36 to 44. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamics. A large watermark 'Perusal' is visible across the middle of the page. The dynamics range from *pp* (pianissimo) to *p* (piano). The percussion part includes a suspended cymbal (Susp. Cym.) in measure 43.