

Johann Sebastian Bach

CONTRAPUNCTUS V

Concert Band Arrangement
by Larry Daehn

INSTRUMENTATION

1 – Conductor	2 – B♭ Tenor Saxophone
3 – Flute 1	1 – E♭ Baritone Saxophone
3 – Flute 2	2 – B♭ Trumpet 1
1 – Piccolo	2 – B♭ Trumpet 2
1 – Oboe 1	2 – B♭ Trumpet 3
1 – Oboe 2	2 – F Horn 1
1 – Bassoon 1	2 – F Horn 2
1 – Bassoon 2	2 – Trombone 1
1 – E♭ Clarinet	2 – Trombone 2
3 – B♭ Clarinet 1	2 – Trombone 3
3 – B♭ Clarinet 2	1 – Euphonium TC
3 – B♭ Clarinet 3	2 – Euphonium BC
2 – B♭ Bass Clarinet	4 – Tuba
2 – E♭ Alto Saxophone 1	1 – Timpani
2 – E♭ Alto Saxophone 2	

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.50

Daehn
PUBLICATIONS

Die Kunst der Fuge (The Art of the Fugue) lay unfinished at Bach's death—the last fugue was not quite complete. This unsurpassed, unique product of ingenuity—fourteen fugues containing every kind of counterpoint and canon on one theme in D minor:



or its inversion:



Contrapunctus V begins with a modification of the inverted form of the theme:



which is answered by its inversion:



These two forms of the theme occur, in various keys, throughout the fugue:

Form 1 in measures 1, 10, 17, 23, 33, 41, 47, 53, 54, 69, 70 and 86.

Form 2 in measures 4, 7, 20, 26, 33, 57, 58, 65, 66, 77, 78 and 86.

Note that both forms appear in meas. 33 (Form 2 in first half, Form 1 in second half) and in meas. 86 (simultaneously).

Contrapunctus V is one of Bach's *stretto* fugues.

The Italian word *stretto* means “narrow,” “tight” or “close.” In a fugue, it means the close succession of statements of the subject. The subject is presented in one voice and then imitated in one or more other voices, with the imitation starting before the subject has finished. The subject is therefore superimposed upon itself contrapuntally.

Examples of the *stretto* are meas. 57-59, 69-70 and 77-78, with two- and three-count separations.

The most striking examples of the *stretto*, however, are the *a tempo* sections (53-54 and 65-66), where the theme's note values are halved, and the imitations occur rapidly, with only half-count separations. These places create the most excitement in the piece, and they will probably require the most rehearsal time.

Regarding the tempo changes and fermatas, I modeled this arrangement after a performance by the Pittsburgh Symphony Brass on their recording, *Bach: The Art of Fugue* (Four Winds Entertainment FW 3008).

When presenting *Contrapunctus V* to your players, at the first rehearsal, I suggest that you write the two forms of the theme on the board, and have your players find them in their parts. This will help them understand and appreciate the piece and their individual contributions to a successful performance of this famous Bach fugue.

Contrapunctus V

from *The Art of the Fugue*

Johann Sebastian Bach
arranged by Larry Daehn

Moderato $\text{♩} = 62$

The musical score is arranged in systems. The first system includes Flute 1 & 2, Piccolo, Oboe 1 & 2, Bassoon 1 & 2, E♭ Clarinet, B♭ Clarinet 1 & 2 & 3, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpet 1 & 2 & 3, F Horn 1 & 2, Trombone 1 & 2 & 3, Euphonium, Tuba, and Timpani. The score features various dynamics such as *mp* and *mf*, and includes performance markings like *a2*. The piece is in 3/4 time and begins with a *Moderato* tempo of 62 beats per minute.

8 9

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mf *a2* *mf* *mf*

8 9 10 11 12 13 14

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

mf *mf*

17

15

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

f

f

f

f

15 16 17 18 19 20 21

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

f

a2

f

f

f

f

f

mf

f

23

22

Fl. 1 2 *f*

Picc. *f*

Ob. 1 2 *a2* *f*

Bsn. 1 2 *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

2 3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

23

24 25 26 27 28

1 2 3

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp. *f*

29 33

Fl. 1 2 *mf*

Picc. *mf*

Ob. 1 2 *mf*

Bsn. 1 2 *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

29 30 31 32 33 34 35

Tpt. 1 *mf*

2 3 *mf*

Hn. 1 *mf*

2 *mf*

Tbn. 1 2 *mf*

3 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

36

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

36 37 38 39 40 41

36 37 38 39 40 41

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

42 44

Fl. 1 2

Picc. 1 2

Ob. 1 2

Bsn. 1 2

E♭ Cl. 1 2

B♭ Cl. 1 2 3

B. Cl. 1 2

A. Sax. 1 2

T. Sax. 1 2

Bar. Sax. 1 2

42 43 44 45 46 47 48

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph. 1 2

Tba. 1 2

Timp. 1 2

rit.

53 A Tempo

49

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

49 50 51 52 **53** 54 55

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

56

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

56 57 58 59 60 61 62

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

f *a2* *f* *f* *f* *f* *f* *f*

DP 200403

rit.

65 A Tempo

69

The musical score is written for a full orchestra. The instruments are arranged in the following order from top to bottom:

- Flute (Fl.)
- Piccolo (Picc.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- E♭ Clarinet (E♭ Cl.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 & 3 (B♭ Cl. 2/3)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 & 2 (A. Sax. 1/2)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpet 1 (Tpt. 1)
- Trumpet 2 & 3 (Tpt. 2/3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Trombone 1 & 2 (Tbn. 1/2)
- Trombone 3 (Tbn. 3)
- Euphonium (Euph.)
- Tuba (Tba.)
- Timpani (Timp.)

The score consists of 7 measures, numbered 63 to 69. Measure 65 is the start of a section marked "A Tempo". Dynamic markings include *f* (forte) and *a2* (second attack). Performance markings include *rit.* (ritardando) and *v* (accents). The key signature has two sharps (F# and C#), and the time signature is 2/2.

70

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

70 71 72 73 74 75 76

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

f

a2

77

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

77 78 79 80 81 82 83

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

f

84 *rit.* **86** Slower (in four) **Pesante**

Fl. 1 2 *ff*

Picc. *ff*

Ob. 1 2 *ff*

Bsn. 1 2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1 2 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

84 85 **86** 87 88 89 90

Tpt. 1 2 3 *ff*

Hn. 1 2 *ff*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *mf* *ff*