



Contrapunctus 11

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,11

Typeset and fingered by Peter Billam

for Keyboard

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This edition 24 December 2018.

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Contrapunctus 11

5 1 4 1 2 1 5 1 2

2 1 3 5 4 2 4 1 3 5 2 4 1 5 1 4 1 10 4 2 1 5 2

4 5 3 1 4 2 4 2 3 1 1 5 2 4 2 5 1-3

15 4 1 5 2 4 1 3 2 4 5 2 4 1 4 1 2 5 1 5 4 5 4 1 2 3 2 1 2

5 1 4 2 1 5 3 1 4 1 20 4 5 2 4 1 3 2 4 2 1 5 3 2 4 2 1 5 4 5 1 1 2 3 4 1 5 3 3 5

Musical notation for measures 25-29. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 25 is marked with a '25' above the treble staff. Fingerings are indicated by numbers 1-5. The key signature has one flat (B-flat). The notation includes various note values, rests, and accidentals.

Musical notation for measures 30-34. Measure 30 is marked with a '30' above the treble staff. The notation continues with complex rhythmic patterns and fingerings. The bass staff shows a steady accompaniment.

Musical notation for measures 35-39. Measure 35 is marked with a '35' above the treble staff. The treble staff features intricate melodic lines with many sixteenth notes. The bass staff provides harmonic support.

Musical notation for measures 40-43. Measure 40 is marked with a '40' above the treble staff. The notation shows a continuation of the complex contrapuntal texture.

Musical notation for measures 44-47. Measure 44 is marked with a '40' above the treble staff. The system concludes with a final cadence in the treble staff.

45

50

55

60

65 70 75

70 75

75 80

80 85

85 90

85

90

95

100

Measures 1-4 of Contrapunctus 105. The score is in G major and 3/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. Some notes have circled numbers above them, such as (5) above the first measure's first note.

Measures 5-8 of Contrapunctus 105. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. Measure 7 is marked with the number 110. Fingerings and articulation marks are clearly visible.

Measures 9-12 of Contrapunctus 105. The right hand has a more active role with frequent sixteenth-note passages. The left hand accompaniment is more rhythmic. Measure 11 is marked with the number 115. The key signature changes to G minor in measure 12.

Measures 13-16 of Contrapunctus 105. The right hand continues with complex melodic lines. The left hand accompaniment features some syncopation. Measure 15 is marked with the number 120. The key signature returns to G major in measure 16.

Measures 17-20 of Contrapunctus 105. The right hand has a more active role with frequent sixteenth-note passages. The left hand accompaniment is more rhythmic. Measure 17 is marked with the number 120. The key signature returns to G major in measure 18.

125

4 2, 5 2, 4 1, 3 1, 4 2, 5 3, 4 2, 4 1, 2 2, 5 1, 3 2, 4 2, 5 2, 3 2, 5 1, 4 5, 2 2

1 2/5, 2/5, 4 1/3, 1 2/5, 2 1, 2 1/3, 2/4, 2/4, 4

130

1 5, 2 3, 4 2, 3 4, 5 4, 3 4, 3, 5 2, 4 1, 3 1, 4 1, 5 2, 4 1, 5 2, 4 1

(1) 4, 2/3, 5, 1/2, 5, 1 2, 1 1, 1 2, 1 1, 1 3, 2/4, 2/4, 1/4, 1/2, 2/4, 2/4

135

4 1, 5 3, 5 3, 4 1, 5 2, 5 1, 4 2, 5, 5, 2 2, 5 1, 5, 5 2, 2

3/5, 1, 2/3, 1, 3, 4/5, 3/5, 1, 5, 2/4, 2/5, 1/4

5 3, 5 1, 4 2, 4 2, 4 2, 4 2, 4 1, 3 2, 5 2, 4 1, 3 2, 5 3

1/5, 4 5, 3, 2/4, 1/3, 4/5, 1/3, 5, 2, (5), 3

140

3 1, 5 2, 4 1, 5 3, 4 2, 5 3, 3, 4, 2 1, 5 2, (5) 4, 4 2, 4 2

3 2, 2 1, 5, 3, 1 1, 1 2, 1 1, 1 1, 2 4, 1 4, 2 4, 2 4, 4, 1

145

Musical score for exercise 145, featuring two staves (treble and bass clef). The piece is in G major and 3/4 time. The notation includes various note values, rests, and fingerings. The treble staff begins with a dotted quarter note G4, followed by eighth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes. Fingerings are indicated by numbers 1-5 above or below notes.

150

Musical score for exercise 150, featuring two staves. The notation includes sixteenth and thirty-second notes, often beamed together. The bass staff has some notes with a wavy line underneath, possibly indicating a tremolo or a specific articulation. Fingerings are clearly marked throughout the piece.

155

Musical score for exercise 155, featuring two staves. The piece consists of eighth and sixteenth notes. The bass staff has some notes with a wavy line underneath. The treble staff has some notes with a wavy line underneath. Fingerings are indicated by numbers 1-5.

Musical score for exercise 160, featuring two staves. The notation includes eighth and sixteenth notes. The bass staff has some notes with a wavy line underneath. Fingerings are indicated by numbers 1-5.

160

Musical score for exercise 160, featuring two staves. The notation includes eighth and sixteenth notes. The bass staff has some notes with a wavy line underneath. Fingerings are indicated by numbers 1-5.

165 $\frac{4}{2}$

170

175

180

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015; *Eight Pieces for Guitar*, 2017.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Bartók: *Suite op.14* for piano. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. John Carr, *Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Recorder Sonata in Bb no 5*, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias* and *Six Duets*, recorder. Wilbye, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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