



# Contrapunctus 14

## Die Kunst Der Fuge

*by J. S. Bach*

*BWV 1008,19*

*completed by Donald Francis Tovey*

*Typeset by Peter Billam*

**For SATB Recordings**

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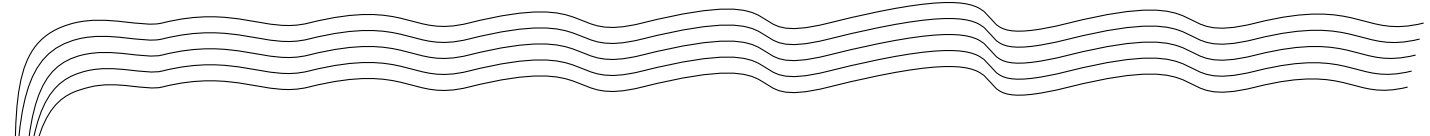
## Contrapunctus 14

This great final fugue of *Die Kunst Der Fuge* was the piece that Bach left unfinished when he died. Some editions number it as *Contrapunctus 19* or as *Contrapunctus 18*. It is not actually his last composition; that honour belongs to the chorale prelude on *Vor Deinen Thron Tret' Ich Hiermit* which he dictated to his pupil Altnikol before taking leave of his family.

As Bach left *Contrapunctus 14*, it is a triple fugue: the first exposition starts at bar 1, the second at bar 114, and the third, on the notes B-A-C-H, at bar 193. Bach had previously been very sparing in the use of the notes of his own name, probably not thinking it appropriate to sign his life's work before it was complete. The three subjects are combined at bar 234, just before Bach's manuscript breaks off in bar 239. Bach left bar 239 with all eight quavers of the tenor, the alto and bass with just their first note, and with the soprano blank.

None of the fugue's three subjects is the theme of *Die Kunst Der Fuge*, and the *Gesamtaufgabe* even suggested that this fugue should not be considered to be part of that work. In 1880, Gustav Nottebohm pointed out the solution: the theme of *Die Kunst Der Fuge*, with one small rhythmic adjustment, fits in counterpoint with the other three subjects. This combination can be seen at bar 306 in the current edition. Nottebohm's discovery made it clear that the fugue was intended by Bach as a quadruple fugue with the theme of *Die Kunst Der Fuge* as the fourth subject, and there have since been several attempts to complete the fugue on this basis.

The most spectacular completion is that of Ferruccio Busoni in his *Fantasia Contrappuntistica* of 1912, which is published by *Dover* together with the *Elegies and Sonatinas*. Stylistically it is sometimes pure Bach, sometimes pure Busoni, and Busoni moves freely and smoothly between these poles, demonstrating the unity of the tradition, and blurring the boundaries between composition, editing, and performance. After an introduction of 201 bars, followed by Bach's fugue, Busoni adds 473 bars of his own, particularly favouring the eloquent second subject.



An important completion is that of the English composer and pianist Donald Francis Tovey, 1875-1940, which was published in 1931 on C-clefs in open score by Oxford University Press and is now out of print.

We should treat as inspiring Tovey's courage in measuring up to Bach himself on his home territory and at the height of his powers. Tovey's erudition and hard work almost achieve the stylistic authenticity that he was seeking. The set pieces, such as Nottebohm's passage at bar 306 and its inversions at bars 280 and 263, are very fine; but, especially in the free voices, one can still notice the join. In the Tovey there are longer runs of parallel thirds or sixths, more scalic passages, more voice-crossings, more extremes of register and of texture. And in the Bach there is a luminous, fluent, quaver-by-quaver, never-failing beauty that is not easily matched.

While Tovey was at work, Busoni's *Fantasia Contrappuntistica* was published, but Tovey refrained from consulting it until his own work was finished in 1928. For organ, Michael Ferguson's 1990 completion could be considered; it is available from Holbrook, 2402 University Ave, Saint Paul, Minnesota 55114, USA. Extremely impressive, and by far the most plausibly Bachian, is the 1998 completion by Zoltán Göncz, available from Carus Verlag, number 18.018, ISMN: M-007-09051-7, see [www.carus-verlag.com](http://www.carus-verlag.com)

The current edition is the first to make Tovey's work available in practical formats. It is available for keyboard, and there are parts for SATB recorders, and for violin, viola and two 'cellos. In the recorder version, the Bass should preferably be doubled by a Great Bass. The Alto and Tenor lines divide in the penultimate bar. There is no separate score; the keyboard edition is recommended instead. All these are available from [www.pjb.com.au](http://www.pjb.com.au)

*Peter J Billam*

## Contrapunctus 14 – Soprano

J. S. Bach, completed by D. F. Tovey

5 10 15

Bass ... Tenor ... Alto ...

20

25 30

35

40 45

50 55

60

65 70

75

80 85

90

95

The image shows a musical score for the Soprano part of Contrapunctus 14. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The score consists of ten staves of music, each containing measures 5 through 95. The measures are numbered at the beginning of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, and 95. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often grouped with beams and slurs. There are also some rests and accidentals (sharps and flats) throughout the piece. The overall texture is contrapuntal, with the Soprano part interacting with the other parts (Bass, Tenor, Alto) which are indicated by labels below the first staff.

100 105

110

115 120

125

130

135 140

140

145

150

155

160 165

165

170 175

180

185

190 195

200 205

210

215

220

225

230

235

239 The remainder is by D. F. Tovey 245

250

255

260

265

270

275

280

285

290

295

300

305

310

315

# Contrapunctus 14 – Alto Recorder

J. S. Bach, D. F. Tovey

The musical score is written on a single staff in G minor (one flat) and 2/2 time. It consists of ten systems of music, each containing one or two staves. The first staff of the first system is labeled 'Bass ...' and 'Tenor ...' with measure numbers 5, 10, and 15. The rest of the score is for the Alto Recorder. Measure numbers are placed above the notes at intervals of 5 measures: 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, and 100. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, often grouped with slurs. The key signature changes to G major (one sharp) at measure 50.



105

110

115

120

125

130

135

140

145

150

155

160

165

170

The image displays a musical score for the Alto Recorder part of J.S. Bach's Contrapunctus 14, completed by D.F. Tovey. The score is written in G minor (one flat) and 3/4 time. It consists of ten staves of music, each beginning with a measure number: 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, and 170. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Phrasing is indicated by slurs and ties. The key signature remains consistent throughout the shown section.

175

180

185

190

195

200

205

210

215

220

225

230

235

239 The remainder is by D. F. Tovey

245

Musical score for Alto Recorder, Contrapunctus 14, measures 250-315. The score is written in G minor (one flat) and 3/4 time. It consists of ten staves of music. The measures are numbered at the beginning of each staff: 250, 260, 270, 275, 280, 285, 290, 295, 300, 305, 310, and 315. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The key signature has one flat (Bb), and the time signature is 3/4. The piece concludes with a final cadence in measure 315.

## Contrapunctus 14 – Tenor

J. S. Bach, completed by D. F. Tovey

Bass ...

5 10

15 20

25 30

35

40

45 50

55 60

65

70 75

80

85

90 95

100

105 110

115  
Alto ...

120 125 130  
Soprano ... Bass ...

135

140

145

150

155 160

165

170

175

Detailed description: This page contains the musical score for the Tenor part of Contrapunctus 14, measures 100 through 175. The music is written on a single staff in G minor (one flat) and 3/4 time. The score is divided into measures of 5 bars each, with measure numbers 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, and 175 marked above the staff. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are several slurs and phrasing marks throughout the piece. The key signature has one flat (Bb), and the time signature is 3/4. The music is a single melodic line for the Tenor voice.

180

185

190

195

tr 200

205

210

215

220

225

230

235

239 The remainder is by D. F. Tovey

245

The musical score consists of ten staves of music in G minor, 3/4 time. The notation includes various rhythmic values, accidentals, and ornaments. A trill (tr) is marked above the first measure of the fourth staff. The piece concludes at measure 245 with a final cadence.

250

255

260

265 270

275

280

285

290

295

300 305

310

315

Detailed description: This image shows a page of musical notation for the Tenor part of Contrapunctus 14. The score consists of ten staves of music, each beginning with a measure number. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The music is written in a single melodic line on a treble clef staff. The page number '15' is located in the top right corner.

## Contrapunctus 14 – Bass

*J. S. Bach, completed by D. F. Tovey*

5

10

15

20

25

30

35

40

45

50

55

60

65

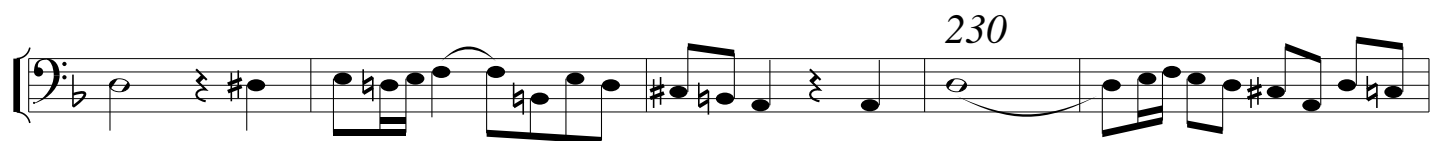
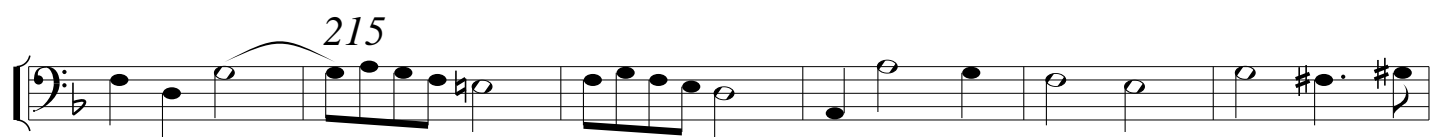
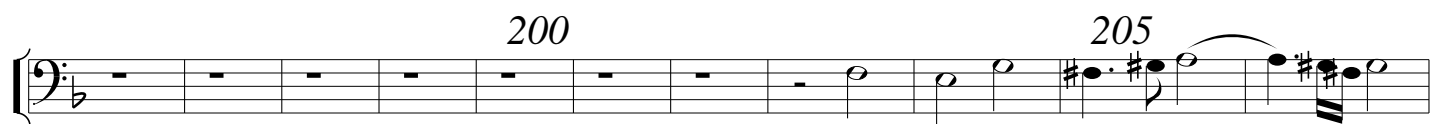
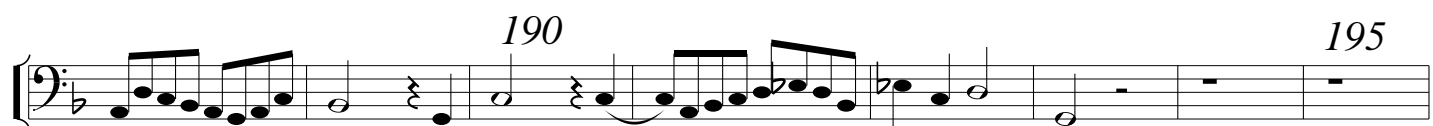
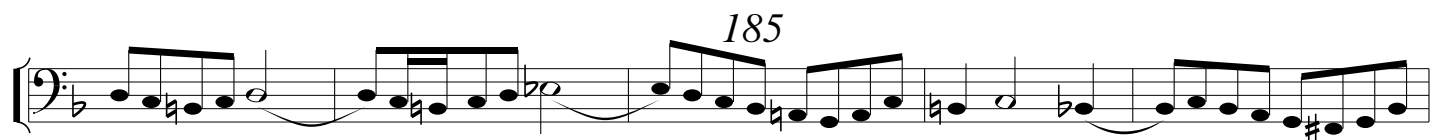
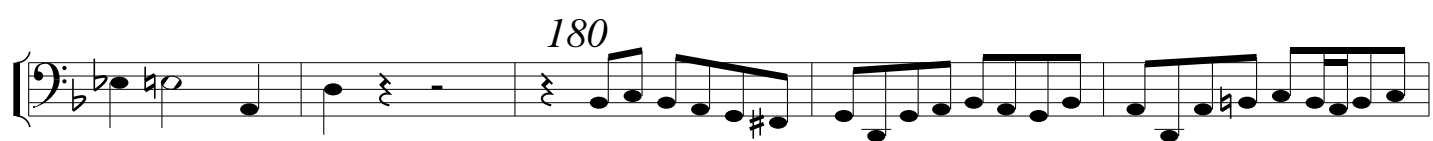
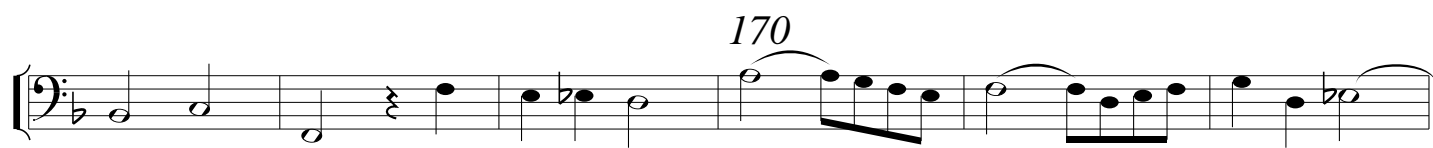
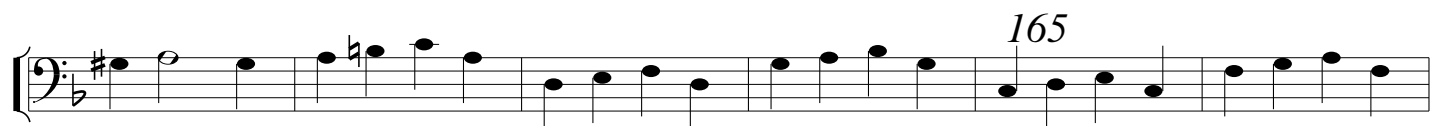
70

75

80







*Bach's manuscript ends*

240 *The remainder is by D. F. Tovey*

**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 !**

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**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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