



Contrapunctus 1

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,1

Typeset and fingered by Peter Billam

for Keyboard

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Contrapunctus 1

First system of musical notation (measures 1-5). The treble clef staff contains a melodic line with a slur over measures 4 and 5. The bass clef staff contains a bass line with a slur over measures 4 and 5. Fingerings are indicated: 4 in the bass staff at measure 1, and 1 3 in the treble staff at measure 4. A '2' is written above the treble staff at the start of measure 5.

Second system of musical notation (measures 6-10). The treble clef staff contains a melodic line with a slur over measures 7 and 8. The bass clef staff contains a bass line with a slur over measures 7 and 8. Fingerings are indicated: 5 in the bass staff at measure 6, 4 1 2 3 3 in the treble staff at measures 7-8, and 5 2 in the bass staff at measure 10.

Third system of musical notation (measures 11-15). The treble clef staff contains a melodic line with a slur over measures 12 and 13. The bass clef staff contains a bass line with a slur over measures 12 and 13. Fingerings are indicated: 1 4 5 4 5 3 2 5 1 in the bass staff at measures 11-15, and 3 1 4 4 2 1 5 2 (5) 1 4 2 in the treble staff at measures 11-15.

Fourth system of musical notation (measures 16-20). The treble clef staff contains a melodic line with a slur over measures 17 and 18. The bass clef staff contains a bass line with a slur over measures 17 and 18. Fingerings are indicated: 1 3 5 3 2 (3) 5 3-4 2 (4) 3 1 4 5 4 5 2 4 1 5 3 in the bass staff at measures 16-20, and (5) 1 4 2 1 5 3 1 2 5 4 4 5 2 4 in the treble staff at measures 16-20.

Fifth system of musical notation (measures 21-25). The treble clef staff contains a melodic line with a slur over measures 22 and 23. The bass clef staff contains a bass line with a slur over measures 22 and 23. Fingerings are indicated: 1 4 3 5 4 3 2 4 1 4 4 2 1 3 4 3 2 1 3 2 4 5 2 in the bass staff at measures 21-25, and (5) 1 4 2 3 1 4 3 1 4 5 2 in the treble staff at measures 21-25. The number '20' is written above the treble staff at the start of measure 23.

Musical notation for the first system of Contrapunctus I, J.S. Bach. It consists of a treble and a bass staff. The treble staff contains a complex melodic line with many slurs and ornaments. The bass staff contains a simpler accompaniment. Fingering numbers are placed above and below notes throughout the system.

Musical notation for the second system of Contrapunctus I, J.S. Bach. It consists of a treble and a bass staff. The treble staff contains a complex melodic line with many slurs and ornaments. The bass staff contains a simpler accompaniment. Fingering numbers are placed above and below notes throughout the system.

70

Musical notation for the third system of Contrapunctus I, J.S. Bach, starting at measure 70. It consists of a treble and a bass staff. The treble staff contains a complex melodic line with many slurs and ornaments. The bass staff contains a simpler accompaniment. Fingering numbers are placed above and below notes throughout the system.

Musical notation for the fourth system of Contrapunctus I, J.S. Bach. It consists of a treble and a bass staff. The treble staff contains a complex melodic line with many slurs and ornaments. The bass staff contains a simpler accompaniment. Fingering numbers are placed above and below notes throughout the system.

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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