



Contrapunctus 9

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,9

Typeset and fingered by Peter Billam

for Keyboard

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Contrapunctus 9, alla Duodecima

The first system of musical notation for Contrapunctus 9, measures 1-4. It features a treble and bass clef with a key signature of one flat. The music is in alla duodecima (12/12) time. Fingerings are indicated by numbers 1-5. A trill (tr) is marked in measure 4. Measure numbers 1312 are shown below the bass line.

The second system of musical notation, measures 5-8. Measure 8 is marked with the number 30. The notation includes various rhythmic patterns and fingerings.

The third system of musical notation, measures 9-12. This system contains complex rhythmic figures and fingerings, including a measure with a circled 5.

The fourth system of musical notation, measures 13-16. Measure 14 is marked with the number 40. The notation shows intricate rhythmic patterns and fingerings.

The fifth system of musical notation, measures 17-20. This system concludes with a final melodic phrase in measure 20, featuring a circled 4 and a circled 5.

The first system of the musical score contains measures 1 through 4. The treble clef staff features a complex melodic line with numerous slurs and ornaments. Fingerings are indicated by numbers 1-5 above the notes. The bass clef staff provides a simple harmonic accompaniment with whole notes. A large number '50' is positioned above the fourth measure, with a '5' and '2' as a subscript, indicating the measure number and possibly a tempo or performance instruction.

The second system of the musical score contains measures 5 through 8. The treble clef staff continues the melodic development with various slurs and ornaments. Fingerings are indicated by numbers 1-5. The bass clef staff continues with a steady accompaniment. A large number '50' is positioned above the eighth measure, with a '5' and '2' as a subscript.

The third system of the musical score contains measures 9 through 12. The treble clef staff shows further melodic complexity with slurs and ornaments. Fingerings are indicated by numbers 1-5. The bass clef staff continues with a steady accompaniment. A large number '50' is positioned above the twelfth measure, with a '5' and '2' as a subscript.

The fourth system of the musical score contains measures 13 through 16. The treble clef staff continues the melodic line with slurs and ornaments. Fingerings are indicated by numbers 1-5. The bass clef staff continues with a steady accompaniment. A large number '60' is positioned above the sixteenth measure, with a '4' and '1' as a subscript.

The fifth system of the musical score contains measures 17 through 20. The treble clef staff continues the melodic line with slurs and ornaments. Fingerings are indicated by numbers 1-5. The bass clef staff continues with a steady accompaniment. A large number '60' is positioned above the twentieth measure, with a '5' and '1' as a subscript.

70

80

90

100

110

The first system of musical notation for measures 1-4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 12/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. There are also some rests and accidentals.

The second system of musical notation for measures 5-8. It continues the complex rhythmic pattern from the first system. The treble staff has a melodic line with many slurs and ties. The bass staff provides a rhythmic accompaniment. Fingerings and articulation marks are clearly visible.

The third system of musical notation for measures 9-12. The tempo marking '120' is present at the beginning of this system. The music continues with intricate rhythmic patterns and fingerings. The bass staff shows some rests and ties.

The fourth system of musical notation for measures 13-16. This system features a lot of slurs and ties, particularly in the treble staff. The bass staff continues with its rhythmic accompaniment. Fingerings are indicated throughout.

The fifth system of musical notation for measures 17-20. The music concludes with a trill in the treble staff, marked 'tr'. The bass staff has some rests and ties. The system ends with a double bar line.

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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