



Contrapunctus 11

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,11

Typeset and fingered by Peter Billam

for Keyboard

© Peter J Billam, 2009

This score is offered under the
Creative Commons Attribution 4.0 International
licence; see *creativecommons.org*

This edition 24 December 2018.

www.pjb.com.au

Contrapunctus 11

The first system of musical notation for Contrapunctus 11, measures 1-6. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a 2/2 time signature. Fingerings are indicated by numbers 1-5. Measure numbers 5, 1, 4, 1 2 1, 5, and 1 are placed above the notes in the treble staff. The bass staff contains rests for the first four measures and then begins with a wavy line indicating a repeat or continuation.

The second system of musical notation, measures 7-12. The treble staff continues with complex rhythmic patterns and fingerings. Measure numbers 2 1, 3 5, 4 2, 4 1 3, 5 2, 4 1, 5 1, 4 1, 10, 4 2, 1, and 5 2 are placed above the notes. The bass staff continues with rests and then begins with a wavy line.

The third system of musical notation, measures 13-18. The treble staff features intricate melodic lines with fingerings such as 4 (2), 5 1, 3 1, 3, 1, 4 2, 4 2, 3 1, 1, 5 2, 4 2, and 5 1-3. The bass staff continues with rests and then begins with a wavy line.

The fourth system of musical notation, measures 19-24. The treble staff includes measure numbers 15, 4 1, 5 2, 4 1, 3 2, 4, 5 2, 4 1, 4 1, 2, 5, 1, 5 4, 5, and 4 1. The bass staff continues with rests and then begins with a wavy line.

The fifth system of musical notation, measures 25-30. The treble staff includes measure numbers 5 1, 4 2 1, 5 3 1, 4 1, 20, (4) 1, 5 2, 4 1, 3 2, 4 2 1, 5 3 2, 4 2 1, 5, 4, and 5 1. The bass staff continues with rests and then begins with a wavy line.

Musical notation for measures 25-30. The system consists of two staves: a treble staff and a bass staff. Measure 25 is marked with a '25' above the treble staff. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#). The time signature is 3/4.

Musical notation for measures 30-35. The system consists of two staves: a treble staff and a bass staff. Measure 30 is marked with a '30' above the treble staff. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#). The time signature is 3/4.

Musical notation for measures 35-40. The system consists of two staves: a treble staff and a bass staff. Measure 35 is marked with a '35' above the treble staff. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#). The time signature is 3/4.

Musical notation for measures 40-45. The system consists of two staves: a treble staff and a bass staff. Measure 40 is marked with a '40' above the treble staff. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#). The time signature is 3/4.

Musical notation for measures 45-50. The system consists of two staves: a treble staff and a bass staff. Measure 45 is marked with a '40' above the treble staff. Fingerings are indicated by numbers 1-5. The key signature has one sharp (F#). The time signature is 3/4.

45

50

55

60

Measures 65-70. The system shows two staves with complex rhythmic patterns and fingering. Measure 65 includes a triplet of eighth notes (4) 5 2 and a quarter note 7. Measure 66 has a triplet of eighth notes 3 2 1 and a quarter note 3. Measure 67 has a quarter note 4 and a triplet of eighth notes 2-5. Measure 68 has a quarter note 1 and a triplet of eighth notes 4 2 5. Measure 69 has a quarter note 1 and a triplet of eighth notes 4 2 5. Measure 70 has a quarter note 1 and a triplet of eighth notes 5 2 1.

Measures 71-76. The system shows two staves with complex rhythmic patterns and fingering. Measure 71 has a quarter note 5 and a triplet of eighth notes 2 1 3. Measure 72 has a quarter note 4 and a triplet of eighth notes 1 3 4. Measure 73 has a quarter note 5 and a triplet of eighth notes 1 2 1. Measure 74 has a quarter note 4 and a triplet of eighth notes 1 4 1. Measure 75 has a quarter note 2 and a triplet of eighth notes 5 1 4. Measure 76 has a quarter note 2 and a triplet of eighth notes 5 1 4.

Measures 77-82. The system shows two staves with complex rhythmic patterns and fingering. Measure 77 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 78 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 79 has a quarter note 5 and a triplet of eighth notes 1 2 1. Measure 80 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 81 has a quarter note 3 and a triplet of eighth notes 1 2 1. Measure 82 has a quarter note 4 and a triplet of eighth notes 1 2 1.

Measures 83-88. The system shows two staves with complex rhythmic patterns and fingering. Measure 83 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 84 has a quarter note 5 and a triplet of eighth notes 1 2 1. Measure 85 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 86 has a quarter note 3 and a triplet of eighth notes 1 2 1. Measure 87 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 88 has a quarter note 3 and a triplet of eighth notes 1 2 1.

Measures 89-94. The system shows two staves with complex rhythmic patterns and fingering. Measure 89 has a quarter note 5 and a triplet of eighth notes 1 2 1. Measure 90 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 91 has a quarter note 5 and a triplet of eighth notes 1 2 1. Measure 92 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 93 has a quarter note 4 and a triplet of eighth notes 1 2 1. Measure 94 has a quarter note 3 and a triplet of eighth notes 1 2 1.

85

85 86 87

90

90 91 92

95

95 96 97

98 99 100

100

100 101 102

Measures 1-4 of Contrapunctus 105. The score is in G major (one sharp) and 3/4 time. The right hand features a complex melodic line with many accidentals and ornaments. The left hand provides a steady bass line with some grace notes. Fingering numbers are provided for both hands.

Measures 5-8 of Contrapunctus 105. The right hand continues its intricate melodic pattern. The left hand maintains its rhythmic accompaniment. Fingering numbers are clearly visible.

Measures 9-12 of Contrapunctus 105. The piece transitions to D major (two sharps). The right hand's melody becomes more active with sixteenth-note passages. The left hand continues with a similar rhythmic pattern.

Measures 13-16 of Contrapunctus 105. The right hand features a series of sixteenth-note runs. The left hand provides a consistent bass line. Fingering numbers are provided throughout.

Measures 17-20 of Contrapunctus 105. The right hand continues with its complex melodic and rhythmic patterns. The left hand provides a steady accompaniment. Fingering numbers are included.

8 125 *Contrapunctus 11, J. S. Bach*

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

130

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

135

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

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

140

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

145

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

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

150

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

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

155

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

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

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

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

160

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

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

165

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

170

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

175

3 4 2 4 1 5 1 5 5 1 4 5 2 5 2 5 5 1-2 3 1 4 2
 (2) 4 5 1 3 1 4 1 2 4 3 5 1 4 2-1 2 5 1 3 2 1 5 1 4 1 3

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

180

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

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. *Wwww.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*, SAATTB 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*, SSATTB 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.

These pieces are under the *Creative Commons Attribution 4.0* licence. Very briefly:

- You may copy and redistribute the material in any medium or format.
- You may transform and build upon the material for any purpose.
- You must give appropriate credit, and indicate if changes were made.



Feel free to visit . . . www.pjb.com.au