



# Contrapunctus 1

## Die Kunst Der Fuge

*by J. S. Bach*

*BWV 1008,1*

*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 9 June 2019.*

*www.pjb.com.au*

# Contrapunctus 1

First system of musical notation (measures 1-5). The treble clef staff contains the main melody with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a simple accompaniment with notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated: 4 in the bass staff for the first measure, and 1, 3, 2 in the treble staff for the fifth measure.

Second system of musical notation (measures 6-9). The treble clef staff continues the melody with notes G5, F5, E5, D5, C5, B4, A4, G4. The bass clef staff continues the accompaniment with notes G2, F2, E2, D2, C2, B1, A1, G1. Fingerings include 5, 2 in the bass staff for measure 6, and 4, 1, 2, 3, 3 in the treble staff for measures 7-9.

Third system of musical notation (measures 10-13). The treble clef staff features more complex rhythmic patterns with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff continues the accompaniment with notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 10 is marked with a '10' above the staff. Fingerings include 3, 1, 4, 4, 2, 1, 5, 2 in the treble staff and 1/4, 5, 4, 5, 3, 2/5, 1 in the bass staff.

Fourth system of musical notation (measures 14-19). The treble clef staff continues with notes G5, F5, E5, D5, C5, B4, A4, G4. The bass clef staff continues the accompaniment with notes G2, F2, E2, D2, C2, B1, A1, G1. Fingerings are more complex, including (5) 1, 4, 2, 1, 5, 3, 1, 2, 5, 4 in the treble staff and 1/3, 5, 3, (3) 5, 3-4, (4) 3, 1/4, 5, 4, 5, 4, 1, 5, 3 in the bass staff.

Fifth system of musical notation (measures 20-25). The treble clef staff continues with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff continues the accompaniment with notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 20 is marked with a '20' above the staff. Fingerings include (5) 4, 2, 2, 3, 1, 4, 5, 2 in the treble staff and 1/4, 3, 5, 4, 3, 2/4, 1/4, 4, 2, 1/3, 4, 3, 2, 1, 3, 2 in the bass staff.



Musical notation for measures 4-12. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#) and the time signature is 3/8.

Musical notation for measures 13-21. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#) and the time signature is 3/8.

Musical notation for measures 22-30. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#) and the time signature is 3/8.

Musical notation for measures 31-39. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#) and the time signature is 3/8.

Musical notation for measures 40-48. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#) and the time signature is 3/8.

Measures 1-4 of the musical score. The treble clef staff contains a complex melodic line with many accidentals and slurs. The bass clef staff provides a harmonic accompaniment. Fingering numbers are placed above and below notes to indicate fingerings. Measure numbers 1, 2, 3, and 4 are indicated at the top of the staff.

Measures 5-8 of the musical score. The treble clef staff continues the melodic line with various slurs and accents. The bass clef staff continues the accompaniment. Fingering numbers are placed above and below notes. Measure numbers 5, 6, 7, and 8 are indicated at the top of the staff.

Measures 9-12 of the musical score. Measure 9 is marked with the number '70'. The treble clef staff shows a melodic line with slurs and accents. The bass clef staff continues the accompaniment. Fingering numbers are placed above and below notes. Measure numbers 9, 10, 11, and 12 are indicated at the top of the staff.

Measures 13-16 of the musical score. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the accompaniment. Fingering numbers are placed above and below notes. Measure numbers 13, 14, 15, and 16 are indicated at the top of the staff.

**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](http://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](http://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](http://www.pjb.com.au)