



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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Measures 1-5 of the musical score. The piece is in 12/8 time. The first system contains five measures. Fingerings are indicated by numbers 1-5 above or below notes. A trill (tr) is marked in measure 5. The bass line includes a 1312 fingering in measure 5.

Measures 6-10 of the musical score. Measure 6 is marked with a tempo of 30. The system contains five measures. Fingerings and articulation marks are present throughout.

Measures 11-15 of the musical score. The system contains five measures. The music features complex rhythmic patterns and fingerings.

Measures 16-20 of the musical score. Measure 16 is marked with a tempo of 40. The system contains five measures. The piece continues with intricate counterpoint.

Measures 21-25 of the musical score. The system contains five measures. The final measure (25) ends with a fermata. Fingerings and articulation are clearly marked.

The first system of the musical score contains five measures. The treble clef staff features a complex melodic line with numerous ornaments and slurs. Fingerings are indicated by numbers 1-5. The bass clef staff provides a simple accompaniment. A tempo marking of 50 and a 5/2 time signature are present at the beginning of the system.

The second system contains five measures. The treble clef staff continues the melodic development with various ornaments and slurs. The bass clef staff has a more active accompaniment. A tempo marking of 50 and a 5/2 time signature are present at the beginning of the system.

The third system contains five measures. The treble clef staff features a melodic line with ornaments and slurs. The bass clef staff has a more active accompaniment. A tempo marking of 50 and a 5/2 time signature are present at the beginning of the system.

The fourth system contains five measures. The treble clef staff features a melodic line with ornaments and slurs. The bass clef staff has a more active accompaniment. A tempo marking of 60 and a 5/2 time signature are present at the beginning of the system.

The fifth system contains five measures. The treble clef staff features a melodic line with ornaments and slurs. The bass clef staff has a more active accompaniment. A tempo marking of 60 and a 5/2 time signature are present at the beginning of the system.

The image displays a musical score for Contrapunctus 9 alla Duodecima by J. S. Bach, covering measures 70 through 80. The score is written for two staves, Treble and Bass clef, in a key signature of one sharp (F#). The tempo is marked '70' and the time signature is 12/8. The notation includes various rhythmic values, accidentals, and fingering numbers (1-5) for both hands. The score is divided into four systems, each with two staves. The first system (measures 70-73) shows the beginning of the piece with a treble staff starting on a whole note and a bass staff with a whole note. The second system (measures 74-77) continues the melodic development. The third system (measures 78-81) features more complex rhythmic patterns. The fourth system (measures 82-85) concludes the section with a final cadence. The score is annotated with numerous fingering numbers and slurs to guide the performer.

90

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

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

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

100

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

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

110

First system of musical notation (measures 1-4). The treble clef part features a melodic line with various intervals and ornaments. The bass clef part provides a harmonic accompaniment with a steady eighth-note pattern. Fingerings are indicated by numbers 1-5. A trill is present in the bass line in measure 3.

Second system of musical notation (measures 5-8). The treble clef part continues the melodic development with more complex intervals. The bass clef part maintains the accompaniment pattern. Fingerings and trills are clearly marked throughout the system.

Third system of musical notation (measures 9-12). The tempo marking '120' is placed above the treble clef. The melodic line in the treble clef shows a sequence of eighth notes with a trill in measure 12. The bass clef part continues with the accompaniment.

Fourth system of musical notation (measures 13-16). The treble clef part features a sequence of eighth notes with a trill in measure 14. The bass clef part continues with the accompaniment. Fingerings and trills are clearly marked throughout the system.

Fifth system of musical notation (measures 17-20). The treble clef part features a sequence of eighth notes with a trill in measure 18. The bass clef part continues with the accompaniment. Fingerings and trills are clearly marked 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. *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.

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