



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

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Contrapunctus 11

Measures 25-29 of Contrapunctus 11. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5. Measure numbers 25, 26, 27, 28, and 29 are placed above the treble staff. The key signature has one flat (B-flat).

Measures 30-34 of Contrapunctus 11. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5. Measure numbers 30, 31, 32, 33, and 34 are placed above the treble staff. The key signature has one flat (B-flat).

Measures 35-39 of Contrapunctus 11. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5. Measure numbers 35, 36, 37, 38, and 39 are placed above the treble staff. The key signature has one flat (B-flat).

Measures 40-43 of Contrapunctus 11. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5. Measure numbers 40, 41, 42, and 43 are placed above the treble staff. The key signature has one flat (B-flat).

Measures 44-47 of Contrapunctus 11. The system shows two staves with treble and bass clefs. Fingerings are indicated by numbers 1-5. Measure numbers 44, 45, 46, and 47 are placed above the treble staff. The key signature has one flat (B-flat).

45

50

55

60

65 66 67 68 69

70 71 72 73 74

75 76 77 78 79

80 81 82 83 84

85 86 87 88 89

85

85 86 87 88

90

90 91 92 93

95

95 96 97 98

99 100 101 102

100

100 101 102 103

Measures 1-4 of Contrapunctus 105. The treble staff features a complex melodic line with various intervals and ornaments. The bass staff provides a harmonic accompaniment. Fingering is indicated by numbers 1-5, and articulation marks like slurs and accents are present.

Measures 5-8 of Contrapunctus 105. The melodic and harmonic development continues. Measure 7 includes a fermata over a chord. Fingering and articulation are clearly marked throughout.

Measures 9-12 of Contrapunctus 105. The piece concludes with a final cadence. The bass line features a descending scale-like motion in the final measure.

Measures 1-4 of Contrapunctus 110. This section begins with a different melodic motif in the treble staff. The bass staff continues with a similar accompaniment style.

Measures 5-8 of Contrapunctus 110. The melodic line in the treble staff becomes more active with sixteenth-note patterns. The bass staff provides a steady accompaniment.

145

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

150

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

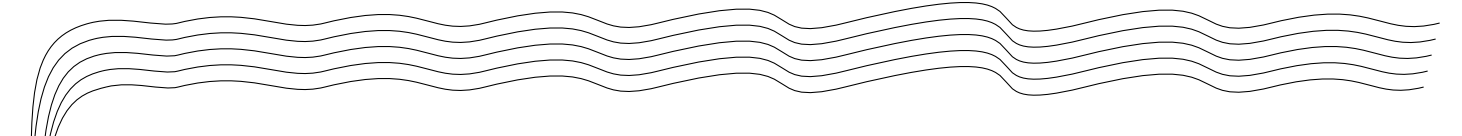
155

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

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

160

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



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, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, 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 !**

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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; *Flute Sonata BWV 1031* transposed into 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*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; 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 Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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