



Contrapunctus 14

Die Kunst Der Fuge

by J. S. Bach

completed by Donald Francis Tovey

Typeset by Peter Billam

For Violin, Viola, and two Cellos

© Peter J Billam, 1998

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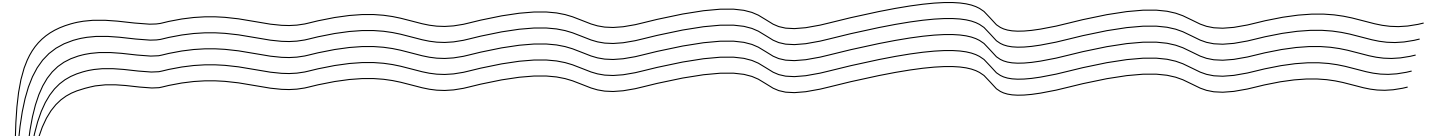
Contrapunctus 14

This great final fugue of *Die Kunst Der Fuge* was the piece that Bach left unfinished when he died. Some editions number it as *Contrapunctus 19* or as *Contrapunctus 18*. It is not actually his last composition; that honour belongs to the chorale prelude on *Vor Deinen Thron Tret' Ich Hiermit* which he dictated to his pupil Altnikol before taking leave of his family.

As Bach left *Contrapunctus 14*, it is a triple fugue: the first exposition starts at bar 1, the second at bar 114, and the third, on the notes B-A-C-H, at bar 193. Bach had previously been very sparing in the use of the notes of his own name, probably not thinking it appropriate to sign his life's work before it was complete. The three subjects are combined at bar 234, just before Bach's manuscript breaks off in bar 239. Bach left bar 239 with all eight quavers of the tenor, the alto and bass with just their first note, and with the soprano blank.

None of the fugue's three subjects is the theme of *Die Kunst Der Fuge*, and the *Gesamtaufgabe* even suggested that this fugue should not be considered to be part of that work. In 1880, Gustav Nottebohm pointed out the solution: the theme of *Die Kunst Der Fuge*, with one small rhythmic adjustment, fits in counterpoint with the other three subjects. This combination can be seen at bar 306 in the current edition. Nottebohm's discovery made it clear that the fugue was intended by Bach as a quadruple fugue with the theme of *Die Kunst Der Fuge* as the fourth subject, and there have since been several attempts to complete the fugue on this basis.

The most spectacular completion is that of Ferruccio Busoni in his *Fantasia Contrappuntistica* of 1912, which is published by *Dover* together with the *Elegies and Sonatinas*. Stylistically it is sometimes pure Bach, sometimes pure Busoni, and Busoni moves freely and smoothly between these poles, demonstrating the unity of the tradition, and blurring the boundaries between composition, editing, and performance. After an introduction of 201 bars, followed by Bach's fugue, Busoni adds 473 bars of his own, particularly favouring the eloquent second subject.



The most plausible completion is that of the English composer and pianist Donald Francis Tovey, 1875 - 1940, which was published in 1931 on C-clefs in open score by Oxford University Press and is now out of print.

We should treat as inspiring Tovey's courage in measuring up to Bach himself on his home territory and at the height of his powers. Tovey's erudition and hard work almost achieve the stylistic authenticity that he was seeking. The set pieces, such as Nottebohm's passage at bar 306 and its inversions at bars 280 and 263, are very fine; but, especially in the free voices, one can still notice the join. In the Tovey there are longer runs of parallel thirds or sixths, more scalic passages, more voice-crossings, more extremes of register and of texture. And in the Bach there is a luminous, fluent, quaver-by-quaver, never-failing beauty that is not easily matched.

While Tovey was at work, the *Fantasia Contrappuntistica* was published, but he refrained from consulting it until his own work was finished in 1928. His completion measures 78 bars, and remains the most plausibly Bachian. For organ, Michael Ferguson's completion (1990) should be considered; it is available from Holbrook, 2402 University Ave, Saint Paul, Minnesota 55114, USA.

The current edition is the first to make Tovey's work available in practical formats. It is available for keyboard, and there are parts for SATB recorders, for violin, viola and two 'cellos, for saxophone quartet, and for oboe, cor anglais and two bassoons. In the recorder version, the Bass should preferably be doubled by a Great Bass. The Alto and Tenor lines divide in the penultimate bar. There is no separate score; the keyboard edition is recommended instead. All these are available from <http://www.pjb.com.au/mus>

Peter J Billam

Contrapunctus 14 – Violin

J. S. Bach, completed by D. F. Tovey

5 10 15

Bass ... Tenor ... Alto ...

20

25 30

35

40 45

50 55

60

65 70

75

80 85

90

95

100 105

110

115 120

125

130

135 140

145

150

155

160 165

170 175

180

185

190 195

200 205

210

215

220

225

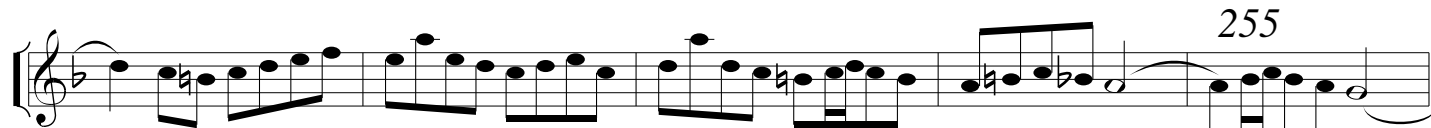
230

235

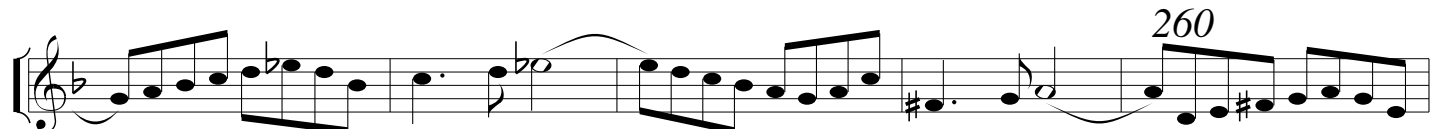
239 The remainder is by D. F. Tovey 245



Musical staff 1, measures 250-254. The staff contains a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).



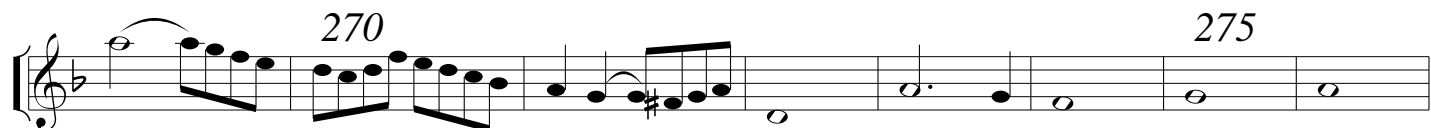
Musical staff 2, measures 255-259. The staff continues the melodic line with eighth and sixteenth notes.



Musical staff 3, measures 260-264. The staff features a mix of eighth and sixteenth notes.



Musical staff 4, measures 265-269. The staff shows a transition with some rests and longer note values.



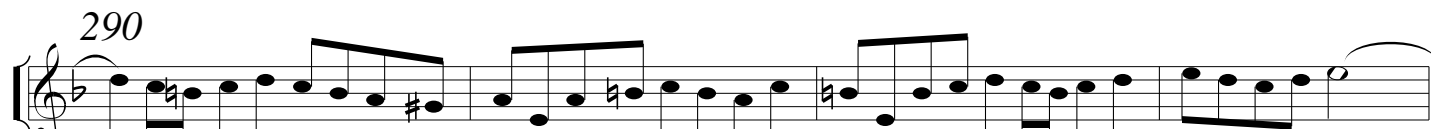
Musical staff 5, measures 270-274. The staff contains eighth and sixteenth notes.



Musical staff 6, measures 280-284. The staff includes eighth and sixteenth notes.



Musical staff 7, measures 285-289. The staff continues the melodic development.



Musical staff 8, measures 290-294. The staff features eighth and sixteenth notes.



Musical staff 9, measures 295-299. The staff contains eighth and sixteenth notes.



Musical staff 10, measures 300-304. The staff includes eighth and sixteenth notes.



Musical staff 11, measures 305-309. The staff features eighth and sixteenth notes.



Musical staff 12, measures 315-319. The staff concludes the page with eighth and sixteenth notes.

Contrapunctus 14 – Viola

J. S. Bach, completed by D. F. Tovey

5 10 15

Bass ... Tenor ...

20

25 30

35

40 45

50 55

60

65

70 75

80 85

90

95 100

105

110

115

120

125

130

135

140

150

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

239 *The remainder is by D. F. Tovey*

245

250

255

260

265

270

275

280

285

290

295

300

305

310

315

#3

The image shows a page of musical notation for the Viola part of J.S. Bach's Contrapunctus 14, completed by D.F. Tovey. The page contains ten staves of music, each starting with a measure number. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature is one flat (B-flat), and the time signature is 3/4. The measures are numbered from 250 to 315, with a final measure containing a sharp sign and the number 3.

Contrapunctus 14 – 1st Cello

J. S. Bach, completed by D. F. Tovey

Bass

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95

180

185

190

195

tr

200

205

210

215

220

225

230

235

239 The remainder is by D. F. Tovey

245

250

255

260

265 270

275

280

285

290

295

300 305

310

315

Contrapunctus 14 – 2nd Cello

J. S. Bach, completed by D. F. Tovey

The image displays a musical score for the 2nd Cello part of Contrapunctus 14. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music, each containing measures 5 through 80. The measures are numbered at the beginning of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80. The music features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the piece. The notation includes natural signs, sharps, and flats, indicating the specific notes and their alterations. The overall structure is a single melodic line for the cello.

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

Bach's manuscript ends here ...

240 The remainder is by D. F. Tovey

Musical staff 1: Measures 240-244. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and some notes with accidentals (sharps).

Musical staff 2: Measures 245-249. Continuation of the musical line from the previous staff, featuring similar rhythmic patterns and accidentals.

Musical staff 3: Measures 250-254. Measure 250 includes a trill (tr) over a note. The staff continues with eighth and sixteenth notes.

Musical staff 4: Measures 255-260. Measures 255 and 260 are marked with measure numbers. The staff shows a continuation of the melodic line.

Musical staff 5: Measures 265-269. Measure 265 is marked. The staff contains a series of sixteenth notes, some beamed together.

Musical staff 6: Measures 270-274. Measure 270 is marked. The staff shows a continuation of the melodic line with some rests.

Musical staff 7: Measures 275-279. Measure 275 is marked. The staff contains a series of eighth and sixteenth notes.

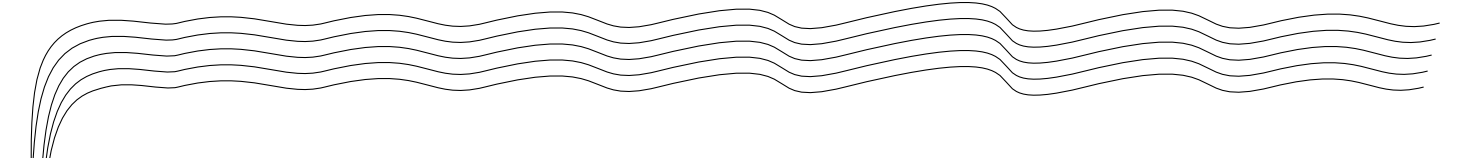
Musical staff 8: Measures 280-284. Measure 280 is marked and includes a trill (tr). The staff continues with eighth and sixteenth notes.

Musical staff 9: Measures 285-289. Measure 285 is marked. The staff shows a continuation of the melodic line.

Musical staff 10: Measures 290-294. Measure 290 is marked. The staff contains a series of sixteenth notes, some beamed together.

Musical staff 11: Measures 295-305. Measures 295, 300, and 305 are marked. The staff shows a continuation of the melodic line with some rests.

Musical staff 12: Measures 310-315. Measures 310 and 315 are marked. The staff shows a continuation of the melodic line with some rests.



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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