



# Contrapunctus 4

## Die Kunst Der Fuge

*by J. S. Bach*

*BWV 1008,4*

*Typeset and fingered by Peter Billam*

**for Keyboard**

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# Contrapunctus 4

4 4 5 3 2

2 1 2 1

10 3 3 4 1 5 4 2 1 2 1 3

4 4 3 2 1 1 2 3

3 4 5

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

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

20 3 5 2 3 4 1 2 1 4 4

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

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

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

The image displays a musical score for Contrapunctus 4 by J.S. Bach, consisting of two staves (treble and bass clef) with complex rhythmic patterns and fingering. The score is divided into several systems, with measures 30 and 40 explicitly marked. The notation includes various note values, rests, and dynamic markings, along with extensive fingering instructions (numbers 1-5) and articulation marks (accents, slurs, and staccato). The key signature is one flat (B-flat), and the time signature is 3/4. The score is presented in a clean, black-and-white format, typical of a typeset edition.

50

2/4

2/4

60

2/4

2/3

70

2/3



First system of musical notation (measures 1-4). The treble clef staff contains a complex melodic line with various ornaments and slurs. The bass clef staff provides a harmonic accompaniment. Fingering numbers (1-5) are placed above and below notes. A '7' is written below the first measure of the bass staff.

Second system of musical notation (measures 5-8). The treble clef staff continues the melodic development. The bass clef staff features a more active accompaniment. A tempo marking '100' with a '3' below it is positioned above the fourth measure of the treble staff. Fingering numbers are present throughout.

Third system of musical notation (measures 9-12). The treble clef staff shows a melodic line with a trill (tr) in the second measure. The bass clef staff has a more rhythmic accompaniment. Fingering numbers are clearly visible.

Fourth system of musical notation (measures 13-16). The treble clef staff features a melodic line with a trill (tr) in the second measure. The bass clef staff continues with its accompaniment. Fingering numbers are present.

Fifth system of musical notation (measures 17-20). The treble clef staff has a melodic line with a trill (tr) in the second measure. The bass clef staff continues with its accompaniment. A tempo marking '110' is placed above the first measure of the treble staff. Fingering numbers are present.

Measures 1-5 of Contrapunctus 4. The score is in G major and 3/4 time. It features a complex interplay between the treble and bass staves. The treble staff contains a series of eighth-note patterns, while the bass staff provides a more rhythmic accompaniment. Fingering numbers (1-5) are indicated above and below notes to guide the performer.

Measures 6-10 of Contrapunctus 4. The tempo marking **120** is present above the first staff. The musical texture continues with intricate counterpoint. The treble staff shows a descending eighth-note line, and the bass staff features a more active eighth-note accompaniment. Fingering is clearly marked throughout.

Measures 11-15 of Contrapunctus 4. The piece continues with its characteristic contrapuntal style. The treble staff has a melodic line with some grace notes, while the bass staff maintains a steady eighth-note accompaniment. Fingering numbers are provided for both hands.

Measures 16-20 of Contrapunctus 4. The tempo marking **130** is present above the first staff. The musical complexity increases with more rapid eighth-note passages in both staves. The treble staff has a more active role, while the bass staff provides a solid accompaniment. Fingering is meticulously detailed.

Measures 21-25 of Contrapunctus 4. The final section of this page shows the continuation of the contrapuntal texture. The treble staff features a descending eighth-note line, and the bass staff has a more active accompaniment. Fingering numbers are clearly indicated for both hands.

**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* and *4* 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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