



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

This score may be freely photocopied, and redistributed in paper form. It may be freely performed to live audiences; performing rights are waived. It may not be redistributed in electronic form, and all other rights, such as those of recording and broadcast, remain reserved by the composer, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

This edition 10 May 2010.

www.pjb.com.au

Contrapunctus 11

Measures 1-6 of Contrapunctus 11. The score is in G major and 2/2 time. The treble clef part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The bass clef part is mostly rests. Fingering numbers 5, 1, 4, 1 2 1, 5 1, and 2 1 2 are indicated above the notes in the treble staff.

Measures 7-12 of Contrapunctus 11. The treble clef part continues with a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The bass clef part has a whole note G3. Fingering numbers 2 1, 1, 3 5 4 2, 4 1 3 5 2 4 1, 5 1, 4 1 10 4 2 1, and 5 2 are indicated above the notes in the treble staff.

Measures 13-18 of Contrapunctus 11. The treble clef part has a quarter note F#5, followed by a quarter note G5, and then a quarter note A5. The bass clef part has a whole note G3. Fingering numbers 4 5 (2) 1 3 1, 3 1, 4 2, 4 2 3 1 1, 5 2 4 2, and 5 1-3 are indicated above the notes in the treble staff.

Measures 19-24 of Contrapunctus 11. The treble clef part has a quarter note B5, followed by a quarter note C6, and then a quarter note D6. The bass clef part has a whole note G3. Fingering numbers 4 1 5 4 1, 3 2 4 5 2 4 1 4 1, 2 5 1, 5 4 5 4 1, and 4 1 2 are indicated above the notes in the treble staff.

Measures 25-30 of Contrapunctus 11. The treble clef part has a quarter note E6, followed by a quarter note F#6, and then a quarter note G6. The bass clef part has a whole note G3. Fingering numbers 5 1 4 2 1, 5 3 1 4 1, 20 (4) 4 5 2 4 1 3 2, 4 2 1 5 3 2, 4 2 1 5, 4 5 1, and 5 4 1 2 3 4 1 5 3 3 4 5 are indicated above the notes in the treble staff.

This musical score consists of five systems of two staves each (treble and bass clef). The music is in G major and 3/4 time. Measure numbers 25, 30, 35, and 40 are clearly marked. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. Some measures contain complex rhythmic patterns, including triplets and sixteenth-note runs. The bass line is often more active than the treble line, providing a harmonic and rhythmic foundation.

45

50

55

60

Measures 65-70 of Contrapunctus 11. The system shows two staves (treble and bass clef) with complex rhythmic patterns and fingerings. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated. Fingerings are shown as numbers 1-5 above or below notes. Some notes have slurs or accents. The key signature has one sharp (F#).

Measures 71-75 of Contrapunctus 11. The system shows two staves with complex rhythmic patterns and fingerings. Measure numbers 71, 72, 73, 74, and 75 are indicated. Fingerings are shown as numbers 1-5 above or below notes. Some notes have slurs or accents. The key signature has one sharp (F#).

Measures 76-80 of Contrapunctus 11. The system shows two staves with complex rhythmic patterns and fingerings. Measure numbers 76, 77, 78, 79, and 80 are indicated. Fingerings are shown as numbers 1-5 above or below notes. Some notes have slurs or accents. The key signature has one sharp (F#).

Measures 81-85 of Contrapunctus 11. The system shows two staves with complex rhythmic patterns and fingerings. Measure numbers 81, 82, 83, 84, and 85 are indicated. Fingerings are shown as numbers 1-5 above or below notes. Some notes have slurs or accents. The key signature has one sharp (F#).

Measures 86-90 of Contrapunctus 11. The system shows two staves with complex rhythmic patterns and fingerings. Measure numbers 86, 87, 88, 89, and 90 are indicated. Fingerings are shown as numbers 1-5 above or below notes. Some notes have slurs or accents. The key signature has one sharp (F#).

85

85 86 87 88 89

90

90 91 92 93 94

95

95 96 97 98 99

100 101 102 103 104

100

105 106 107 108 109

145

150

155

160

165

Musical score for measures 165-170. Treble clef, bass clef, G major. Includes fingering numbers and dynamic markings.

170

Musical score for measures 170-175. Treble clef, bass clef, G major. Includes fingering numbers and dynamic markings.

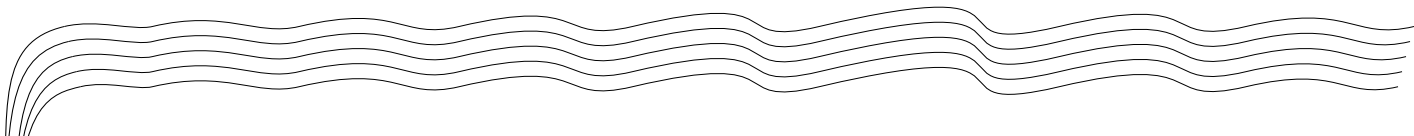
175

Musical score for measures 175-180. Treble clef, bass clef, G major. Includes fingering numbers and dynamic markings.

Musical score for measures 180-185. Treble clef, bass clef, G major. Includes fingering numbers and dynamic markings.

180

Musical score for measures 180-185. Treble clef, bass clef, G major. Includes fingering numbers and dynamic markings.



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 !**

Compositions at www.pjb.com.au include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 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.

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.

[Www.pjb.com.au](http://www.pjb.com.au) offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

www.pjb.com.au