



# 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

First system of musical notation (measures 1-6). The treble clef staff contains a melodic line with various ornaments and fingerings (4, 4, 5 3, 2). The bass clef staff contains a supporting line with fingerings (2, 1, 2, 1).

Second system of musical notation (measures 7-12). Measure 10 is marked with a '10' above the staff. The treble clef staff features complex rhythmic patterns and ornaments with fingerings (3, 3, 4, 1 5 4, 2 1 2, 1 3). The bass clef staff has fingerings (4, 4, 3 2 1, 1 2 3, 3, 4, 5).

Third system of musical notation (measures 13-18). The treble clef staff continues with intricate melodic lines and ornaments, including a trill in measure 14. Fingerings include (4 3 2, 2, 1, 5, 3 2 1 2 1, 5 3, 5 1). The bass clef staff provides harmonic support with fingerings (1 4, 2 3, 5, 4, 1 3, 5, 1 1 2, 1 5-4, 4, 2 1 2).

Fourth system of musical notation (measures 19-24). Measure 20 is marked with a '20' above the staff. The treble clef staff shows a descending melodic line with ornaments and fingerings (3 1 2, 5 1 2 3, 2-4, 1 2 1, 4, 4). The bass clef staff has fingerings (1 5, 1, 2 4, 1 5, 3, 1 4, 2 4, 3 1 2, 1 5 3, 2 1 2, 3 5 4, 2 1 2, 3 5 4).

Fifth system of musical notation (measures 25-30). The treble clef staff features a melodic line with ornaments and fingerings (4 2, 1, 5 4 3, 5 1 2 3, 1, 5 4 5, 4, 2 1 2, 4 5 3). The bass clef staff has fingerings (1 2 2, 1 2, 3, 4, 5, 3 5 4, 1 2, 3, 4, 5).

The image displays a musical score for Contrapunctus 4 by J.S. Bach, consisting of two staves (treble and bass) with complex rhythmic patterns and fingering instructions. The score is divided into measures, with some measures containing specific markings such as '30' and '40'. The notation includes various note values, rests, and dynamic markings, along with detailed fingering numbers (1-5) and articulation symbols like accents and slurs. The piece is in G major and 3/4 time.

50

2/4

4/5

60

2/3

2/3

70

2/3

The image displays a musical score for Contrapunctus 4 by J.S. Bach, consisting of two systems of two staves each (treble and bass clef). The score is written in G major and 3/4 time. It features intricate counterpoint with various rhythmic patterns and ornaments. Fingering numbers (1-5) are provided for many notes. The first system includes a tempo marking of 80. The second system includes a tempo marking of 90. The score is densely notated with slurs, ties, and dynamic markings.



Measures 1-5 of the musical score. The piece is in G major and 3/4 time. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 6-10 of the musical score. The tempo marking *120* is present above the first measure. The right hand continues with its intricate melodic line, and the left hand maintains its accompaniment. The key signature changes to G minor in measure 7.

Measures 11-15 of the musical score. The right hand features a series of triplets and slurs, creating a flowing melodic line. The left hand continues with its accompaniment. The key signature remains G minor.

Measures 16-20 of the musical score. The tempo marking *130* is present above the first measure. The right hand has a more active melodic line with many sixteenth notes. The left hand continues with its accompaniment. The key signature changes to G major in measure 17.

Measures 21-25 of the musical score. The right hand continues with its complex melodic patterns. The left hand provides a steady accompaniment. The key signature remains G major.

**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](http://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. *Wwww.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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