



Contrapunctus 1

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,1

Typeset and fingered by Peter Billam

for Keyboard

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Contrapunctus 1

Musical notation for the first system of Contrapunctus 1, measures 1-5. The score is in G major and 2/2 time. The right hand (treble clef) begins with a whole note G4, followed by a half note A4, a half note B4, and a half note C5. The left hand (bass clef) has a whole rest in the first measure, followed by a whole note G2, a whole note A2, and a whole note B2. Fingerings are indicated: 4 in the left hand for the first measure, and 1 and 3 in the right hand for the fourth measure.

Musical notation for the second system of Contrapunctus 1, measures 6-10. The right hand continues with a half note D5, a half note E5, a half note F5, and a half note G5. The left hand has a whole rest in the second measure, followed by a whole note C3, a whole note D3, and a whole note E3. Fingerings include 2 in the left hand for the sixth measure, and 4, 1, 2, 3, 3 in the right hand for the seventh and eighth measures.

Musical notation for the third system of Contrapunctus 1, measures 11-15. The right hand has a half note A5, a half note B5, a half note C6, and a half note D6. The left hand has a whole rest in the third measure, followed by a whole note F3, a whole note G3, and a whole note A3. Fingerings include 3, 1, 4, 4, 2, 1, 5, 2 in the right hand, and 1/4, 5, 4, 5, 3, 2/5, 1 in the left hand.

Musical notation for the fourth system of Contrapunctus 1, measures 16-20. The right hand has a half note E6, a half note F6, a half note G6, and a half note A6. The left hand has a whole rest in the fourth measure, followed by a whole note B3, a whole note C4, and a whole note D4. Fingerings include (5) 1, 4, 2, 1, 5, 3, 1, 2, 5, 4 in the right hand, and 1/3, 5, 3, (3) 5, 3-4, (2) (4) 3, 1/4, 5 in the left hand.

Musical notation for the fifth system of Contrapunctus 1, measures 21-25. The right hand has a half note B6, a half note C7, a half note D7, and a half note E7. The left hand has a whole rest in the fifth measure, followed by a whole note E4, a whole note F4, and a whole note G4. Fingerings include (5) 1, 4, 2, 1, 5, 2 in the right hand, and 1/4, 3, 5, 4, 3, 2/4, 1/4, 4, 2, 1/3, 4, 3, 2, 1, 3, 2 in the left hand.

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

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

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

50 5 4 4 3 3 4 5 1 3 2 1 5 4 1 5 4 (1) 2 5 3 1

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

2 (2) 5 4 5 3 (5) 2-1 3 4 2

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

50 5 4 1 5 2 4 1 5 60 2 3 4 5 2 1

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

The first system of musical notation for Contrapunctus I, J.S. Bach. It consists of two staves: a treble staff and a bass staff. The treble staff contains a complex melodic line with many slurs and ties. The bass staff contains a simpler accompaniment. Fingering numbers are placed above and below notes. Above the treble staff, fingering includes (5) 1, 4 2, 3 2, 5 4, 3 1, 2, 1, 5 3, 5 3, 4, 1, (5) 2, 4, 2, 4, 3. Below the bass staff, fingering includes 5, 1, 2, 4-5, 5.

The second system of musical notation. The treble staff continues the melodic line with slurs and ties. The bass staff continues the accompaniment. Fingering numbers are placed above and below notes. Above the treble staff, fingering includes 5 3 1, 2 1, 4 5 3 1, 5, (4) 2, 5 2, 5 4, (5) 5 4 1 3 2, 5 2. Below the bass staff, fingering includes 2 4, 3, (3) 4 5, 3, 2 2, (3) 4 5, 3, 1 2, (3) 4 5, 3 2 1.

The third system of musical notation, starting with measure 70. The treble staff continues the melodic line. The bass staff continues the accompaniment. Fingering numbers are placed above and below notes. Above the treble staff, fingering includes 5 2, 5 3, 4, 1, 5 2, 1 2, 5 3. Below the bass staff, fingering includes (3) 2 5 4, 1, 5, 4, (1) 5, 1, 1-2, 3-5, 1.

The fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Fingering numbers are placed above and below notes. Above the treble staff, fingering includes 1 2 3 5, 2 3 4 5, (5) 2, 1 2 4, 5 3, 2 2. Below the bass staff, fingering includes (5) 2, 1, (5) 3, 2 4, 1 3, 1 2 3, (5) 1.

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, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, 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; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATB 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; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015.

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; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *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; and *Fuga Canonica in Epidiapente*; 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 Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. John Carr, *Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, 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. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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