



Contrapunctus 11

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,11

Typeset and fingered by Peter Billam

for Keyboard

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First system of musical notation (measures 1-6). The treble clef staff contains the main melody with various ornaments and fingerings (5, 1, 4, 1 2 1, 5 1, 2 1 2). The bass clef staff contains a simple accompaniment.

Second system of musical notation (measures 7-12). The treble clef staff continues the melody with more complex ornaments and fingerings (2 1, 2 1, 3 5, 4 2, 4 1 3, 5 2, 4 1, 5 1, 4 1, 10, 4 2, 1, 5 2). The bass clef staff continues the accompaniment.

Third system of musical notation (measures 13-18). The treble clef staff features intricate ornaments and fingerings (4 (2), 5 1, 3 1, 3, 1, 4 2, 4 2, 3 1, 1, 5 2, 4 2, 5 1-3). The bass clef staff continues the accompaniment with fingerings (4, 5, 1 5, 4 2 5, 4, 5, 2, 1, 1 4, 1 4, 1 4, 2 3).

Fourth system of musical notation (measures 19-24). The treble clef staff continues with ornaments and fingerings (15, 4 1, 5 2, 4 1, 3 2, 4, 5 2, 4 1, 4 1, 2, 5, 1, 5 4, 5 4, 1). The bass clef staff continues the accompaniment with fingerings (5, 1 3, 1 3, 1 4, 1-2, 1 5, 2 4, 2 5, 1 4, 1 5, 2 3, 2, 1 2).

Fifth system of musical notation (measures 25-30). The treble clef staff concludes the piece with ornaments and fingerings (5 1, 4 2 1, 5 3 1, 4 1, 20, (4) 1, 5 2, 4 1, 3 2, 4 2 1, 5 3 1, 4 2 1, 5, 4, 5 1). The bass clef staff continues the accompaniment with fingerings (1, 5, 4, 5, 1, 2 3, 4, 1 5, 3, 3 4, 5).

Measures 25-30 of Contrapunctus 11. The score is in G major and 3/4 time. It features a complex texture with multiple voices in both hands. Measure 25 is marked with a '25' and includes a triplet of eighth notes in the right hand. Fingerings are indicated by numbers 1-5. The bass line consists of quarter notes and eighth notes.

Measures 30-35 of Contrapunctus 11. Measure 30 is marked with a '30'. The right hand continues with intricate patterns, including a triplet of eighth notes in measure 31. The left hand has rests in measures 30 and 31, then enters with a steady eighth-note accompaniment. Fingerings and articulation marks are present throughout.

Measures 35-40 of Contrapunctus 11. Measure 35 is marked with a '35'. The texture becomes more active as the left hand joins with a more complex rhythmic pattern. The right hand features a series of sixteenth-note runs. Measure 40 is marked with a '40' and includes a triplet of eighth notes. The piece concludes with a final cadence in measure 40.

Measures 40-45 of Contrapunctus 11. This section continues the intricate counterpoint, with both hands playing active parts. The right hand has a melodic line with many accidentals, while the left hand provides a harmonic and rhythmic foundation. Measure 45 is marked with a '45' and shows a triplet of eighth notes. The piece ends with a final chord in measure 45.

Measures 45-50 of Contrapunctus 11. This section continues the intricate counterpoint, with both hands playing active parts. The right hand has a melodic line with many accidentals, while the left hand provides a harmonic and rhythmic foundation. Measure 50 is marked with a '50' and shows a triplet of eighth notes. The piece ends with a final chord in measure 50.

45

50

55

60

Measures 65-70. This system contains the first two systems of notation. The top system (measures 65-70) features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. The bottom system (measures 65-70) features a bass clef with the same key signature and time signature, primarily consisting of quarter and eighth notes. Fingerings are indicated by numbers 1-5 below the notes.

Measures 71-76. This system contains the second and third systems of notation. The top system (measures 71-76) continues the treble clef part with similar rhythmic and fingering patterns. The bottom system (measures 71-76) continues the bass clef part. Measure 75 includes a fermata over a whole note.

Measures 77-82. This system contains the fourth and fifth systems of notation. The top system (measures 77-82) shows the treble clef part with some notes beamed together. The bottom system (measures 77-82) shows the bass clef part with some notes beamed together. Measure 81 includes a fermata over a whole note.

Measures 83-88. This system contains the sixth and seventh systems of notation. The top system (measures 83-88) shows the treble clef part with some notes beamed together. The bottom system (measures 83-88) shows the bass clef part with some notes beamed together. Measure 87 includes a fermata over a whole note.

Measures 89-94. This system contains the eighth and ninth systems of notation. The top system (measures 89-94) shows the treble clef part with some notes beamed together. The bottom system (measures 89-94) shows the bass clef part with some notes beamed together. Measure 93 includes a fermata over a whole note.

The image displays a musical score for Contrapunctus 11 by J.S. Bach, covering measures 85 through 100. The score is written for a grand staff (treble and bass clefs) and includes detailed fingering and articulation markings. Measure numbers 85, 90, 95, and 100 are clearly indicated. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. The key signature is one sharp (F#), and the time signature is 3/4. The score is annotated with numerous fingerings (e.g., 1, 2, 3, 4, 5, (5), (2), (1)) and articulation marks (e.g., accents, slurs, staccato). The piece concludes with a final cadence in measure 100.

Exercise 105, first system. Treble clef, bass clef. Includes fingering numbers (1-5) and slurs. The piece is in G major (one sharp).

Exercise 110, first system. Treble clef, bass clef. Includes fingering numbers (1-5) and slurs. The piece is in G major (one sharp).

Exercise 115, first system. Treble clef, bass clef. Includes fingering numbers (1-5) and slurs. The piece is in D major (two sharps).

Exercise 115, second system. Treble clef, bass clef. Includes fingering numbers (1-5) and slurs. The piece is in D major (two sharps).

Exercise 120, first system. Treble clef, bass clef. Includes fingering numbers (1-5) and slurs. The piece is in D major (two sharps).

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

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

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

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

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

145

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

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

150

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

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

155

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

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

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

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

160

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

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

165

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

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

170

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

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

175

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

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

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

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

180

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

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

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. *Wwww.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*, 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; *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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