



Contrapunctus 14

Die Kunst Der Fuge

by J. S. Bach

BWV 1008, 19

completed by Donald Francis Tovey

Typeset by Peter Billam

For SATB Recorders

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This printing 25 May 2014.

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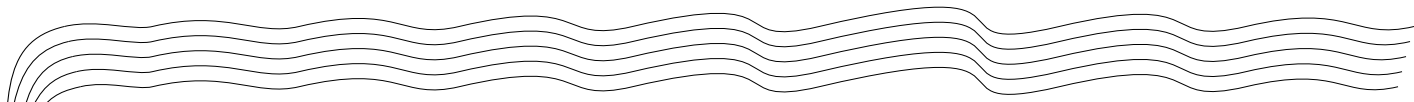
Contrapunctus 14

This great final fugue of *Die Kunst Der Fuge* was the piece that Bach left unfinished when he died. Some editions number it as *Contrapunctus 19* or as *Contrapunctus 18*. It is not actually his last composition; that honour belongs to the chorale prelude on *Vor Deinen Thron Tret' Ich Hiermit* which he dictated to his pupil Altnikol before taking leave of his family.

As Bach left *Contrapunctus 14*, it is a triple fugue: the first exposition starts at bar 1, the second at bar 114, and the third, on the notes B-A-C-H, at bar 193. Bach had previously been very sparing in the use of the notes of his own name, probably not thinking it appropriate to sign his life's work before it was complete. The three subjects are combined at bar 234, just before Bach's manuscript breaks off in bar 239. Bach left bar 239 with all eight quavers of the tenor, the alto and bass with just their first note, and with the soprano blank.

None of the fugue's three subjects is the theme of *Die Kunst Der Fuge*, and the *Gesamtaufgabe* even suggested that this fugue should not be considered to be part of that work. In 1880, Gustav Nottebohm pointed out the solution: the theme of *Die Kunst Der Fuge*, with one small rhythmic adjustment, fits in counterpoint with the other three subjects. This combination can be seen at bar 306 in the current edition. Nottebohm's discovery made it clear that the fugue was intended by Bach as a quadruple fugue with the theme of *Die Kunst Der Fuge* as the fourth subject, and there have since been several attempts to complete the fugue on this basis.

The most spectacular completion is that of Ferruccio Busoni in his *Fantasia Contrappuntistica* of 1912, which is published by *Dover* together with the *Elegies and Sonatinas*. Stylistically it is sometimes pure Bach, sometimes pure Busoni, and Busoni moves freely and smoothly between these poles, demonstrating the unity of the tradition, and blurring the boundaries between composition, editing, and performance. After an introduction of 201 bars, followed by Bach's fugue, Busoni adds 473 bars of his own, particularly favouring the eloquent second subject.



A most important completion is that of the English composer and pianist Donald Francis Tovey, 1875 - 1940, which was published in 1931 on C-clefs in open score by Oxford University Press and is now out of print.

We should treat as inspiring Tovey's courage in measuring up to Bach himself on his home territory and at the height of his powers. Tovey's erudition and hard work almost achieve the stylistic authenticity that he was seeking. The set pieces, such as Nottebohm's passage at bar 306 and its inversions at bars 280 and 263, are very fine; but, especially in the free voices, one can still notice the join. In the Tovey there are longer runs of parallel thirds or sixths, more scalic passages, more voice-crossings, more extremes of register and of texture. And in the Bach there is a luminous, fluent, quaver-by-quaver, never-failing beauty that is not easily matched.

While Tovey was at work, Busoni's *Fantasia Contrappuntistica* was published, but Tovey refrained from consulting it until his own work was finished in 1928. Tovey's completion measures 78 bars, and is more plausibly Bachian. For organ, Michael Ferguson's completion (1990) could be considered; it is available from Holbrook, 2402 University Ave, Saint Paul, Minnesota 55114, USA. More recent, and very interesting, is the completion by Zoltán Göncz, available from Carus Verlag, number 18.018, ISMN: M-007-09051-7, see www.carus-verlag.com

The current edition is the first to make Tovey's work available in practical formats. It is available for keyboard, and there are parts for SATB recorders, for violin, viola and two 'cellos, for saxophone quartet, and for oboe, cor anglais and two bassoons. In the recorder version, the Bass should preferably be doubled by a Great Bass. The Alto and Tenor lines divide in the penultimate bar. There is no separate score; the keyboard edition is recommended instead. All these are available from www.pjb.com.au

Peter J Billam

Contrapunctus 14 – Soprano

J. S. Bach, completed by D. F. Tovey

The musical score for Contrapunctus 14 – Soprano is presented in a single staff with a treble clef and a key signature of one flat (B-flat). The piece is in 4/4 time. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, and 95 marked above the staff. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The piece concludes with a final cadence in measure 100.

The image displays a musical score for Soprano, consisting of ten staves of music. The score is written in treble clef with a key signature of one flat (B-flat). The measures are numbered at the beginning of each staff: 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, and 165. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of rests, particularly in measures 115, 140, and 160-165. The notation includes slurs, ties, and accidentals (sharps and naturals). The piece concludes with a final measure (165) containing a whole rest.

170 175

180

185

190 195

200 205

210

215

220

225

230

235

239 The remainder is by D. F. Tovey 245

Musical score for Soprano, Contrapunctus 14, measures 250-315. The score is written in treble clef with a key signature of one flat (B-flat major). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. Measure numbers 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, and 315 are indicated above the staff lines. The piece concludes with a final cadence in measure 315.

Contrapunctus 14 – Alto Recorder

J. S. Bach, D. F. Tovey

Bass ... Tenor ...

5 10 15

20

25 30

35

40 45

50 55

60

65

70 75

80 85

90

95 100

105

110

115

120

125

130

135

140

145

150

155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

239 The remainder is by D. F. Tovey

245

250 255

260 265

270

275

280

285

290

295

300

305

310

315

Contrapunctus 14 – Tenor*J. S. Bach, completed by D. F. Tovey*

Bass . . .

5 10

15 20

25 30

35

40

45 50

55 60

65

70 75

80

85

90 95

100

105

110

115

Alto ...

120

125

130

Soprano ...

Bass ...

135

140

145

150

155

160

165

170

175

180

185

190 195

tr 200

205

210

215 220

225

230

235

239 *The remainder is by D. F. Tovey*

245

The musical score consists of ten staves of music in G minor, 3/4 time. The notation includes various rhythmic values, accidentals, and ornaments. A trill (tr) is marked above the first measure of the fourth staff. The piece concludes with a double bar line at measure 245.

250

255

260

265 270

275

280

285

290

295

300 305

310

315

The image displays a musical score for the Tenor part of Contrapunctus 14. It consists of 11 staves of music, each beginning with a measure number. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a final chord marked with a sharp sign and a bass clef.

Contrapunctus 14 – Bass

J. S. Bach, completed by D. F. Tovey

5

10

15 20

25 30

35

40

45

50 55

60

65

70

75 80

85

90

95

100

105

110

115

120

Soprano...

125

Alto...

130

135

140

145

150

155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

Bach's manuscript ends.

The image shows a page of musical notation for the bass clef of Contrapunctus 14. It consists of 11 staves of music, each starting with a measure number. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature is one flat (B-flat major or D minor). The piece concludes at measure 235 with a final cadence.

240 The remainder is by D. F. Tovey

The image displays a musical score for Contrapunctus 14 in G major, BWV 1004, by J.S. Bach, as completed by D.F. Tovey. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music, each containing measures 240 through 315. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests, slurs, and trills. Measure numbers are printed above the staves at regular intervals: 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, and 315. A trill (tr) is explicitly marked above the note in measure 250. The piece concludes with a final whole note in measure 315.

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 keyboard. 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. *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.

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; *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 Epi diapente* 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* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar. 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. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. *John 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, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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