



Contrapunctus 1

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,1

Typeset and fingered by Peter Billam

for Keyboard

© Peter J Billam, 2009

This score is offered under the
Creative Commons Attribution 4.0 International
licence; see *creativecommons.org*

This edition 15 February 2019.

www.pjb.com.au

Contrapunctus 1

J. S. Bach

The image displays the first 20 measures of Contrapunctus 1 from J.S. Bach's Notebook for Anna Bach. The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 2/2 time. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. Measure numbers 10 and 20 are indicated at the beginning of their respective systems. The score is characterized by its complex counterpoint, with both hands featuring intricate melodic lines and frequent use of ledger lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece is a single-voice setting, meaning it is composed for a single instrument, typically the harpsichord.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and fingerings, along with a tempo marking '30' and a measure number '40'. The first system begins with a treble staff starting on a whole note G4 and a bass staff starting on a whole note F#3. The second system continues the melody in the treble staff and adds a more active bass line. The third system, marked with a '30' tempo indication, shows a more complex bass line with sixteenth notes. The fourth system features a treble staff with a series of eighth notes and a bass staff with a simple accompaniment. The fifth system, marked with a '40' tempo indication, shows a more complex treble staff with sixteenth notes and a bass staff with a simple accompaniment. The notation is written in a standard musical style with a key signature of one flat (Bb) and a common time signature (C). Fingerings are indicated by numbers 1-5 above or below notes. Some notes are beamed together, and there are various rests throughout the piece. The overall structure is a single melodic line in the treble staff with a supporting bass line in the bass staff.

This musical score is for Contrapunctus 1 by J.S. Bach, measures 4 through 60. It is written for a single melodic line on a grand staff (treble and bass clefs) in the key of D major (one sharp). The time signature is 8/8. The score is divided into four systems, each containing two staves. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are present in measures 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, and 60. Measure numbers 4, 50, and 60 are placed at the beginning of their respective systems. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps and naturals).

Measures 1-4 of Contrapunctus 1. The treble staff features a complex melodic line with many accidentals and ornaments. The bass staff provides a harmonic foundation with sustained notes and some movement. Fingering numbers are indicated above and below notes.

Measures 5-8 of Contrapunctus 1. The melodic line continues with intricate patterns and ornaments. The bass staff shows more active movement, including triplets and sixteenth notes. Fingering is clearly marked throughout.

Measures 9-12 of Contrapunctus 1. Measure 9 is marked with the number 70. The texture becomes more complex with overlapping lines and sustained notes. Fingering numbers are present for both hands.

Measures 13-16 of Contrapunctus 1. The final measures of this system show the continuation of the intricate contrapuntal texture. The bass staff has some sustained notes with grace notes. Fingering is indicated for the final measures.

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*, 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; *Eight Pieces for Guitar*, 2017.

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* in 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 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; 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 Bartók: *Suite op.14* for piano. 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* and *Six Duets*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

These pieces are under the *Creative Commons Attribution 4.0* licence. Very briefly:

- You may copy and redistribute the material in any medium or format.
- You may transform and build upon the material for any purpose.
- You must give appropriate credit, and indicate if changes were made.



Feel free to visit . . . www.pjb.com.au