



Contrapunctus 4

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,4

Typeset and fingered by Peter Billam

for Keyboard

© Peter J Billam, 2009

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Contrapunctus 4

First system of musical notation (measures 1-6). The treble clef staff contains a melodic line with various intervals and ornaments. The bass clef staff contains a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation (measures 7-12). Measure 10 is marked with a '10' above the staff. The music continues with complex rhythmic patterns and fingerings.

Third system of musical notation (measures 13-18). The notation includes various rhythmic values and fingerings, with some notes marked with a '2' or '3' above them.

Fourth system of musical notation (measures 19-24). Measure 20 is marked with a '20' above the staff. The system shows intricate counterpoint between the two staves.

Fifth system of musical notation (measures 25-30). The final system on the page, showing the continuation of the contrapunctus with various rhythmic and melodic motifs.

The image displays a page of musical notation for Contrapunctus 4 by J.S. Bach. It consists of five systems of two staves each (treble and bass clef). The notation includes notes, rests, and various musical symbols such as slurs and accents. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 30, 40, and 50 are clearly marked. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece is in a complex contrapuntal style, characteristic of Bach's Notebook for Anna Bach.

50

60

70

The musical score for Contrapunctus 4 by J.S. Bach, page 5, is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The music is in G major and 3/4 time. The score includes various musical notations such as notes, rests, slurs, and ornaments, along with extensive fingering numbers (1-5) and articulation marks like accents and staccato. The tempo markings '80' and '90' are present. The piece concludes with a final cadence.

4 3 1 2 7 1 2 1 5 3 1 2 1 4 3 2 1 1 5 3 2 1 2 1 5 1 3 2

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

1 3 3 2 3 100 3

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

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

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

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

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

110 4 4 5 1 5 2 5 2 5

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

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, 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; *Keyboard Studies*, 2013.

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; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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