



# 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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# Contrapunctus 11

5 1 4 1 2 1 5 1 2

2 1 3 5 4 2 4 1 3 5 2 4 1 5 1 4 1 10 4 2 1 5 2

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

15 4 1 5 2 4 1 3 2 4 5 2 4 1 4 1 2 5 1 5 4 5 4 1 2 3 2 1 2

5 1 4 2 1 5 3 1 4 1 20 4 5 2 4 1 3 2 4 2 1 5 3 2 4 2 1 5 4 5 1 1 2 3 4 1 5 3 3 5

Measures 25-29 of Contrapunctus 11. The system shows two staves (treble and bass clef) with notes, rests, and fingerings. Measure numbers 25, 26, 27, 28, and 29 are indicated above the treble staff. Fingerings are shown as numbers 1-5 below the notes. Measure 25 starts with a treble staff rest and a bass staff note (G4). Measure 26 has a treble staff note (A4) and a bass staff note (F#4). Measure 27 has a treble staff note (B4) and a bass staff note (G4). Measure 28 has a treble staff note (C5) and a bass staff note (A4). Measure 29 has a treble staff note (D5) and a bass staff note (B4).

Measures 30-34 of Contrapunctus 11. The system shows two staves with notes, rests, and fingerings. Measure numbers 30, 31, 32, 33, and 34 are indicated above the treble staff. Measure 30 has a treble staff note (E5) and a bass staff note (C4). Measure 31 has a treble staff note (F5) and a bass staff note (D4). Measure 32 has a treble staff note (G5) and a bass staff note (E4). Measure 33 has a treble staff note (A5) and a bass staff note (F4). Measure 34 has a treble staff note (B5) and a bass staff note (G4).

Measures 35-39 of Contrapunctus 11. The system shows two staves with notes, rests, and fingerings. Measure numbers 35, 36, 37, 38, and 39 are indicated above the treble staff. Measure 35 has a treble staff note (C6) and a bass staff note (A4). Measure 36 has a treble staff note (D6) and a bass staff note (B4). Measure 37 has a treble staff note (E6) and a bass staff note (C5). Measure 38 has a treble staff note (F6) and a bass staff note (D5). Measure 39 has a treble staff note (G6) and a bass staff note (E5).

Measures 40-44 of Contrapunctus 11. The system shows two staves with notes, rests, and fingerings. Measure numbers 40, 41, 42, 43, and 44 are indicated above the treble staff. Measure 40 has a treble staff note (A6) and a bass staff note (F4). Measure 41 has a treble staff note (B6) and a bass staff note (G4). Measure 42 has a treble staff note (C7) and a bass staff note (A4). Measure 43 has a treble staff note (D7) and a bass staff note (B4). Measure 44 has a treble staff note (E7) and a bass staff note (C5).

Measures 45-49 of Contrapunctus 11. The system shows two staves with notes, rests, and fingerings. Measure numbers 45, 46, 47, 48, and 49 are indicated above the treble staff. Measure 45 has a treble staff note (F7) and a bass staff note (D4). Measure 46 has a treble staff note (G7) and a bass staff note (E4). Measure 47 has a treble staff note (A7) and a bass staff note (F4). Measure 48 has a treble staff note (B7) and a bass staff note (G4). Measure 49 has a treble staff note (C8) and a bass staff note (A4).

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

45

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

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

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

5 2 4 1 5 1 4 1 5 2 4 2 3 5 1 3 2 5 1 5 3 4 1 55 4 2 2 1 2

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

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

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

60 3 2 3 (3) 5 4 (5) 1 3 2 4 1 5 1 3 4 5 2 3 4 2 5 4 1 4 1 2

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

65 70 75

70 75

75 80

80 85

85 90

85

85 86 87 88

90

90 91 92 93

95

95 96 97 98

99 100 101 102

100

103 104 105 106

Exercise 105, measures 1-4. The score is in G major and 3/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. Some notes have circled numbers above them, such as (5) above the first measure's first note.

Exercise 110, measures 1-4. The score is in G major and 3/4 time. The right hand has a more active melodic line with slurs and ties. The left hand has a simpler accompaniment. Fingerings are indicated by numbers 1-5.

Exercise 115, measures 1-4. The score is in G major and 3/4 time. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Fingerings are indicated by numbers 1-5.

Exercise 120, measures 1-4. The score is in G major and 3/4 time. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Fingerings are indicated by numbers 1-5.

Exercise 120, measures 5-8. The score is in G major and 3/4 time. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Fingerings are indicated by numbers 1-5.

125

1 2 2 4 2 4 4

130

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

135

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

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

140

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



145

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

150

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

155

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

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

160

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

165  $\frac{4}{2}$

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

170

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

175

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

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

180

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. *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; *Choralsvorspiele 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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