



Contrapunctus 4

Die Kunst Der Fuge

by J. S. Bach

BWV 1008,4

Typeset and fingered by Peter Billam

for Keyboard

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Contrapunctus 4

4 4 5 3 2

2 1 2 1

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

5 4 3 2 1 3 4 5

10

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

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

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

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

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

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

The image displays a musical score for Contrapunctus 4 by J.S. Bach, consisting of two staves (treble and bass clef) with complex rhythmic patterns and fingering. The score is divided into several systems, with measures 30 and 40 explicitly marked. The notation includes various note values, rests, and dynamic markings, along with detailed fingering instructions (numbers 1-5) and articulation marks (accents, slurs, and breath marks). The key signature is one flat (B-flat), and the time signature is 3/4. The score is presented in a clean, black-and-white format, typical of a printed musical score.

50

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

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

tr

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

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

60

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

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

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

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

70

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

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

The musical score for Contrapunctus 4, J.S. Bach, page 5, is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The score is heavily annotated with fingerings (numbers 1-5) and includes two tempo markings: '80' and '90'. The piece is characterized by its intricate counterpoint and use of mordents. The first system contains measures 1-4, and the second system contains measures 5-8. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line often features a steady eighth-note accompaniment, while the treble line has more complex rhythmic patterns.

Measures 1-4 of Contrapunctus 4. The score is in G major and 3/4 time. It features a complex texture with multiple voices in both hands. Fingerings are indicated by numbers 1-5 above or below notes. The first measure has a fingering of 3 1, 4 1, 5 2 above the treble clef. The second measure has a 5 above the treble clef and a 3 2 above the bass clef. The third measure has a 4 above the treble clef and a 2 1 5 3 1 3 above the bass clef. The fourth measure has a 3 above the treble clef and a 5 above the bass clef.

Measures 5-8 of Contrapunctus 4. Measure 5 is marked with a tempo of 120. The texture continues with intricate counterpoint. Fingerings include 1 3 2 above the treble clef and 3 2 3 2 above the bass clef in measure 5. Measure 6 has a 3 above the treble clef and a 2 above the bass clef. Measure 7 has a 5 4 2 above the treble clef and a 4 5 above the bass clef. Measure 8 has a 5 2 above the treble clef and a 1 3 above the bass clef.

Measures 9-12 of Contrapunctus 4. The texture remains dense with multiple voices. Fingerings include 3 1 1 2 4 1 5 above the treble clef and 5 5 4 5 2 5 4 above the bass clef in measure 9. Measure 10 has a 3 above the treble clef and a 1 above the bass clef. Measure 11 has a 3 above the treble clef and a 4 2 1 3 2 3 above the bass clef. Measure 12 has a 2 above the treble clef and a 1 4 5 5 above the bass clef.

Measures 13-16 of Contrapunctus 4. Measure 13 is marked with a tempo of 130. The texture continues with complex counterpoint. Fingerings include 4 5 5 above the treble clef and 1 5 4 5 above the bass clef in measure 13. Measure 14 has a 4 1 above the treble clef and a 5 1 above the bass clef. Measure 15 has a 4 3 1 above the treble clef and a 5 4 above the bass clef. Measure 16 has a 2-1 above the treble clef and a 5 4 2 1 2 above the bass clef.

Measures 17-20 of Contrapunctus 4. The texture continues with complex counterpoint. Fingerings include 1 5 4 3 2 4 2 above the treble clef and 1 2 3 2 5 4 above the bass clef in measure 17. Measure 18 has a 4 2 above the treble clef and a 4 1-2 above the bass clef. Measure 19 has a 4 1 above the treble clef and a 5 3 1 2 3 above the bass clef. Measure 20 has a 1 3 above the treble clef and a 1 2 2 1 above the bass clef.

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 !**

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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*, 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.

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