



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 supporting line. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation (measures 7-12). Includes a tempo marking *10*. The treble clef staff features more complex rhythmic patterns and ornaments. The bass clef staff continues the supporting line. Fingerings are indicated by numbers 1-5.

Third system of musical notation (measures 13-18). The treble clef staff shows a sequence of notes with various ornaments. The bass clef staff has a steady accompaniment. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation (measures 19-24). Includes a tempo marking *20*. The treble clef staff has a more active melodic line. The bass clef staff features a complex rhythmic pattern. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation (measures 25-30). The treble clef staff continues the melodic development. The bass clef staff has a steady accompaniment. Fingerings are indicated by numbers 1-5.

The image displays a musical score for Contrapunctus 4 by J.S. Bach, consisting of two systems of treble and bass staves. The score includes various musical notations such as notes, rests, and ornaments, along with detailed fingerings and articulation marks. The first system is marked with a tempo of 30 and the second with 40. The notation includes complex rhythmic patterns and intervals, with fingerings indicated by numbers 1-5. The score is presented in a clear, professional layout, suitable for a printed edition.

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

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

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

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

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

70

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

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

The image displays the fifth page of the musical score for Contrapunctus 4 by J.S. Bach. The score is written for two staves, Treble and Bass, in G major and 3/4 time. It features various musical notations including notes, rests, slurs, and ornaments. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The score is divided into two systems, with the first system ending at measure 80 and the second system starting at measure 90. The page number '5' is located in the top right corner. The copyright information 'typesetting (c) 1998 Peter Billam' and the website 'www.pjb.com.au' are located at the bottom of the page.

The first system of musical notation for Contrapunctus 4, J.S. Bach. It consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. The Bass staff begins with a bass clef and a common time signature. It features a similar complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

The second system of musical notation for Contrapunctus 4, J.S. Bach, marked with a tempo of 120. It consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. The Bass staff begins with a bass clef and a common time signature. It features a similar complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

The third system of musical notation for Contrapunctus 4, J.S. Bach. It consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. The Bass staff begins with a bass clef and a common time signature. It features a similar complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

The fourth system of musical notation for Contrapunctus 4, J.S. Bach, marked with a tempo of 130. It consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. The Bass staff begins with a bass clef and a common time signature. It features a similar complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

The fifth system of musical notation for Contrapunctus 4, J.S. Bach. It consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. The Bass staff begins with a bass clef and a common time signature. It features a similar complex rhythmic pattern with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

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. *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; *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*, 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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