



Ricercare a 6

J. S. Bach

From the Musicial Offering

Arranged by Peter Billam

For Two Keyboards

© Peter J Billam, 1998

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This printing 10 April 2009.

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The Musical Offering

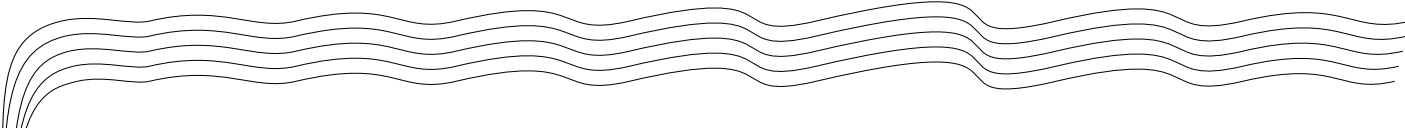
In May of 1747, after finishing the B minor Mass and the second book of the Well-Tempered Clavier, Johann Sebastian Bach travelled to Potsdam, accompanied by his son Wilhelm Friedeman, to visit his successful son Carl Philipp Emmanuel, who was personal harpsichordist to Frederick the Great of Prussia. Johann Sebastian was still a humble schoolteacher; he taught Latin and Music at St Thomas School in Leipzig.

Potsdam was a very musical court. Personal flute teacher to Frederick the Great was Johann Joachim Quantz, the finest flute player in the country, the author of the book "On Playing the Flute", and the only person allowed to find fault with the king's flute playing. Carl Philipp Emmanuel would have spent much time playing music with Quantz, and they must have sounded wonderful. Frederick himself was a fine flute player, and a composer whose works are still played by flute players today.

When Johann Sebastian arrived, the King immediately cancelled the evening's planned concert. He had an extensive collection of harpsichords, and Johann Sebastian, without being given time to change out of his travelling clothes, was ushered from room to room and asked to improvise on each one.

The King also had fifteen of the new fortepianos, which he correctly foresaw as the great new wave in music. They were loud modern inventions, where the strings were so thick that they could not even be plucked, but had to be hit with hammers. Silbermann, of Freyburg, had devised an elaborate mechanism to allow the hammer to rebound even as the key remained pressed. The fortepiano had some of the touch sensitivity of the clavichord, but was loud enough to be played in concert, even in public; however, it could not play vibrato, as the clavichord could. This was the only time that Johann Sebastian played on the new fortepiano, and every piano player since would love to know what he thought of the instrument, and how he played it. Certainly Silbermann was the organ-maker that Johann Sebastian most admired, so the new creation would have been accorded respect.

As is usual with visiting organists, Johann Sebastian was asked to improvise on a given theme. The King sat at the keyboard and played a fine Bach-like theme, rich and dramatic, and asked his guest to improvise a fugue upon it. The King admired the learned treatment of his subject, and asked Johann Sebastian to play it in four, then five, and finally six voices. Nobody knows what Johann Sebastian played in response, and I am sure that it sounded superb, but he probably failed to sustain a six-voice texture, and presumably the King pointed this out.



A six-voice fugue is an almost unheard-of technical challenge – there is none in the Well-Tempered Clavier, for example – and the King’s theme, which does not fit in stretto with itself, is particularly unfavourable to treatment in many voices. On the other hand, because of its great eloquence, it is a wonderful subject for a three-voice fugue, and presumably Johann Sebastian pointed this out.

Arnold Schoenberg even suggested that the royal theme had been devised by Carl Philipp Emmanuel as a practical joke, because he knew a six-voice treatment would be impossible. I do think it was written by Carl Philipp Emmanuel, because it shows a superb understanding of Johann Sebastian’s style, and is simply too good for the King to have invented. However, I do not think Carl Philipp Emmanuel, at the peak of a brilliant career, and well aware of his father’s extraordinary powers, would have felt any need to ridicule him.

The King also desired to hear Johann Sebastian perform on the organ, so the next day he was taken round all the organs in Potsdam. The following day he returned to Leipzig.

The voyage to Potsdam is a defining event in the western musical tradition, because it is the only time Johann Sebastian was accorded public honour, the only time he played the fortepiano, and because it brings him, and all his contrapuntal powers, into contact with the best of the next generation, who were to develop the style which became that of Haydn and Mozart.

Six months later, Johann Sebastian sent to Potsdam a *Musical Offering* which he had had engraved at his own expense. The opening piece is a three voice fugue (*Ricercare a 3*) on the King’s theme; this I see as Johann saying to Frederick "When I mentioned that the best setting for this theme was in three voices, this is what I had in mind ..." . The centrepiece is a six voice fugue (*Ricercare a 6*) on the King’s theme; this I see as Johann saying to Carl Philipp "You see ? My art is adequate to your test ..." . The finale is a trio sonata, for flute, violin and continuo, largely based on the King’s theme, a delight to play, perhaps the greatest and certainly the grandest trio sonata ever written. Between these three pieces are eight smaller ones, all on the King’s theme. They include a number of puzzle canons, and the *Fuga Canonica in Epidiapente* for flute and keyboard.

Then Johann Sebastian Bach turned his attention to the *Art of Fugue*.

Peter Billam

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First keyboard part, Ricercare a 6

The first system of the Ricercare a 6, measures 1-3. The music is in G minor (three flats) and 4/2 time. The treble clef staff contains the melody, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff is mostly silent, with a few notes in the second measure.

The second system of the Ricercare a 6, measures 4-6. Measure 4 begins with a '5' above the treble clef, indicating a fifth finger. The melody continues with quarter notes D5, E5, and F5. The bass clef staff has rests.

The third system of the Ricercare a 6, measures 7-9. The treble clef staff features a more active melody with eighth and sixteenth notes. The bass clef staff has rests.

The fourth system of the Ricercare a 6, measures 10-12. Measure 10 is marked with a '10' above the treble clef. The melody continues with eighth and sixteenth notes. The bass clef staff has a few notes.

The fifth system of the Ricercare a 6, measures 13-15. Measure 15 is marked with a '15' above the treble clef. The melody continues with eighth and sixteenth notes. The bass clef staff has a few notes.

The sixth system of the Ricercare a 6, measures 16-18. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff has a few notes.

Musical notation for measures 18-20. Measure 18 starts with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). Measure 19 is marked with the number 20. The notation includes various note values, rests, and accidentals.

Musical notation for measures 21-23. The notation continues with complex rhythmic patterns and melodic lines in both hands.

Musical notation for measures 24-26. Measure 24 is marked with the number 25. The notation features wide intervals and sustained notes.

Musical notation for measures 27-29. Measure 27 is marked with the number 30. The notation includes a variety of note values and rests.

Musical notation for measures 30-32. The notation continues with intricate melodic and harmonic development.

Musical notation for measures 33-35. Measure 33 is marked with the number 35. The notation concludes with sustained chords and melodic fragments.

The first system of the musical score, measures 1-3. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff starts with a half note G3, followed by quarter notes F3, E3, and D3. Both staves feature a variety of note values and rests, with some notes beamed together.

The second system of the musical score, measures 4-6. Measure 4 is marked with the number 40. The treble clef staff continues with quarter notes D4, E4, and F4. The bass clef staff has a half rest in measure 4, followed by quarter notes G3, F3, and E3. The notation includes various rhythmic patterns and rests.

The third system of the musical score, measures 7-9. Measure 7 is marked with the number 45. The treble clef staff features quarter notes G4, A4, and B4. The bass clef staff has a half note G3, followed by quarter notes F3, E3, and D3. The system concludes with a half note G4 in the treble and a half note G3 in the bass.

The fourth system of the musical score, measures 10-12. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff starts with a half note G3, followed by quarter notes F3, E3, and D3. The notation includes various rhythmic patterns and rests.

The fifth system of the musical score, measures 13-15. Measure 13 is marked with the number 50. The treble clef staff features quarter notes D4, E4, and F4. The bass clef staff has a half rest in measure 13, followed by quarter notes G3, F3, and E3. The system concludes with a half note G4 in the treble and a half note G3 in the bass.

The sixth system of the musical score, measures 16-18. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff starts with a half note G3, followed by quarter notes F3, E3, and D3. The notation includes various rhythmic patterns and rests.

55

Musical notation for measures 55-56. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 55 features a treble staff with a half note G4, a quarter rest, and a half note F4. The bass staff has a half note G3, a quarter note F3, and a half note E3. Measure 56 continues with a treble staff containing a half note E4, a quarter note D4, and a half note C4. The bass staff has a half note D3, a quarter note C3, and a half note B2.

Musical notation for measures 57-59. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 57 has a treble staff with a half note B3, a quarter note A3, and a half note G3. The bass staff has a half note A2, a quarter note G2, and a half note F2. Measure 58 has a treble staff with a half note F3, a quarter note E3, and a half note D3. The bass staff has a half note E2, a quarter note D2, and a half note C2. Measure 59 has a treble staff with a half note C4, a quarter note B3, and a half note A3. The bass staff has a half note B1, a quarter note A1, and a half note G1.

60

Musical notation for measures 60-62. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 60 has a treble staff with a half note G4, a quarter note F4, and a half note E4. The bass staff has a half note G3, a quarter note F3, and a half note E3. Measure 61 has a treble staff with a half note D4, a quarter note C4, and a half note B3. The bass staff has a half note D3, a quarter note C3, and a half note B2. Measure 62 has a treble staff with a half note A3, a quarter note G3, and a half note F3. The bass staff has a half note A2, a quarter note G2, and a half note F2.

65

Musical notation for measures 63-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 63 has a treble staff with a half note E4, a quarter note D4, and a half note C4. The bass staff has a half note E3, a quarter note D3, and a half note C3. Measure 64 has a treble staff with a half note B3, a quarter note A3, and a half note G3. The bass staff has a half note B2, a quarter note A2, and a half note G2. Measure 65 has a treble staff with a half note F3, a quarter note E3, and a half note D3. The bass staff has a half note F2, a quarter note E2, and a half note D2.

Musical notation for measures 66-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 66 has a treble staff with a half note C4, a quarter note B3, and a half note A3. The bass staff has a half note C3, a quarter note B2, and a half note A2. Measure 67 has a treble staff with a half note G3, a quarter note F3, and a half note E3. The bass staff has a half note G2, a quarter note F2, and a half note E2. Measure 68 has a treble staff with a half note F3, a quarter note E3, and a half note D3. The bass staff has a half note F2, a quarter note E2, and a half note D2.

70

Musical notation for measures 69-71. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 69 has a treble staff with a half note E4, a quarter note D4, and a half note C4. The bass staff has a half note E3, a quarter note D3, and a half note C3. Measure 70 has a treble staff with a half note D4, a quarter note C4, and a half note B3. The bass staff has a half note D3, a quarter note C3, and a half note B2. Measure 71 has a treble staff with a half note A3, a quarter note G3, and a half note F3. The bass staff has a half note A2, a quarter note G2, and a half note F2.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a series of eighth and sixteenth notes in the right hand, while the left hand provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of the musical score starts at measure 75. It continues with the same melodic and harmonic patterns as the first system, featuring intricate right-hand passages and steady left-hand accompaniment.

The third system of the musical score shows further development of the piece. The right hand has more complex rhythmic figures, and the left hand maintains a consistent accompaniment.

The fourth system of the musical score starts at measure 80. The right hand features a prominent melodic line with grace notes, while the left hand continues with its accompaniment.

The fifth system of the musical score continues the piece, with the right hand playing a series of chords and moving lines, and the left hand providing a steady accompaniment.

The sixth system of the musical score starts at measure 85. It concludes the first part of the page with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

The first system of musical notation consists of two staves, treble and bass clef, in G minor. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment.

The second system starts at measure 90. The treble staff has a whole rest in the first measure, then continues with eighth and sixteenth notes. The bass staff continues with eighth notes, including some beamed pairs.

The third system continues the piece. The treble staff shows a more active melodic line with sixteenth-note runs. The bass staff maintains a consistent eighth-note accompaniment.

The fourth system starts at measure 95. The treble staff features a melodic line with many beamed sixteenth notes. The bass staff continues with eighth notes, some with ties.

The fifth system continues the intricate texture. The treble staff has a melodic line with frequent sixteenth-note patterns. The bass staff provides a steady accompaniment of eighth notes.

The sixth system starts at measure 100. The treble staff has a melodic line with many beamed sixteenth notes. The bass staff continues with eighth notes, some with ties.

Second keyboard part, Ricercare a 6

The first system consists of two staves, both of which are empty, indicating rests for the first two measures.

The second system begins with a measure rest in the treble clef, labeled with the number '5'. The bass clef staff is empty. In the third measure, the treble clef staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, 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C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, 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G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C3

20

Musical notation for measures 20-22. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 20 starts with a quarter rest in the upper staff and a half note in the lower staff. Measure 21 features a complex melodic line in the upper staff with many accidentals and a half note in the lower staff. Measure 22 continues the melodic line in the upper staff and has a half note in the lower staff.

Musical notation for measures 23-24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 23 begins with a quarter rest in the upper staff and a half note in the lower staff. Measure 24 shows a melodic line in the upper staff and a half note in the lower staff.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 25 starts with a quarter rest in the upper staff and a half note in the lower staff. Measure 26 features a melodic line in the upper staff and a half note in the lower staff. Measure 27 continues the melodic line in the upper staff and has a half note in the lower staff.

30

Musical notation for measures 30-32. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 30 begins with a quarter rest in the upper staff and a half note in the lower staff. Measure 31 features a melodic line in the upper staff and a half note in the lower staff. Measure 32 continues the melodic line in the upper staff and has a half note in the lower staff.

Musical notation for measures 33-34. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 33 starts with a quarter rest in the upper staff and a half note in the lower staff. Measure 34 features a melodic line in the upper staff and a half note in the lower staff.

35

Musical notation for measures 35-37. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 35 begins with a quarter rest in the upper staff and a half note in the lower staff. Measure 36 features a melodic line in the upper staff and a half note in the lower staff. Measure 37 continues the melodic line in the upper staff and has a half note in the lower staff.

40

45

50

55

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a complex texture with various rhythmic values, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the upper staff towards the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. A measure number '60' is written above the upper staff. The music continues with intricate patterns and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music features a mix of rhythmic patterns and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. A measure number '65' is written above the upper staff. The music continues with complex textures and rests.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music features a mix of rhythmic patterns and rests.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music continues with complex textures and rests.

70

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 70 shows a melodic line in the treble and a rhythmic accompaniment in the bass. Measure 71 continues the melodic line with a fermata over the final note.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Measure 72 features a melodic line with a slur. Measure 73 has a melodic line with a slur and a fermata. Measure 74 shows a melodic line with a slur and a fermata.

75

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Measure 75 shows a melodic line with a slur. Measure 76 shows a melodic line with a slur.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Measure 77 shows a melodic line with a slur. Measure 78 shows a melodic line with a slur. Measure 79 shows a melodic line with a slur.

80

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Measure 80 shows a melodic line with a slur. Measure 81 shows a melodic line with a slur. Measure 82 shows a melodic line with a slur.

85

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Measure 83 shows a melodic line with a slur. Measure 84 shows a melodic line with a slur. Measure 85 shows a melodic line with a slur.

The first system of musical notation covers measures 85 to 88. It features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of eighth and sixteenth notes, with some rests and accidentals.

The second system of musical notation covers measures 89 to 92. It continues the melodic and harmonic development from the previous system, with measure 90 marked at the beginning of the system.

The third system of musical notation covers measures 93 to 96. The notation includes various rhythmic values and rests, maintaining the complex texture of the piece.

The fourth system of musical notation covers measures 97 to 100. Measure 95 is marked at the beginning of the system. The music shows intricate counterpoint between the two hands.

The fifth system of musical notation covers measures 101 to 104. It features a variety of note values and rests, contributing to the overall complexity of the piece.

The sixth system of musical notation covers measures 105 to 108. Measure 100 is marked at the beginning of the system. The system concludes with a final cadence.

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 !**

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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; *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 Epidiapente* for keyboard and melody instrument; from the *Art of Fugue: Contrapuncti 1* and *4* 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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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