



Piano Study

Peter Billam

Solo Piano

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System 1: Treble and bass staves. Treble clef, 13/8 time signature. Dynamics: *cresc...*, *mp*, *mf*, *cresc...*. Performance markings: *2*, *1*, **P*.

System 2: Treble and bass staves. Treble clef, 13/8 time signature. Dynamics: *f*, *f*, *dim...*. Performance markings: *5*, **P*, **P*, **P*, **P*, **P*, **P*.

System 3: Treble and bass staves. Treble clef, 8/8 time signature. Dynamics: *f*, *dim...*, *pp*, *cresc...*, *f*. Performance markings: **P*, **P*, **P*.

System 4: Treble and bass staves. Treble clef, 8/8 time signature. Dynamics: *dim...*, *pp*, *rit...*, *tempo*, *acc...*, *rit...*, *tempo*. Performance markings: *10*, **P*, **P*.

System 5: Treble and bass staves. Treble clef, 8/8 time signature. Dynamics: *cresc...*, *cresc...*, *f..*, *ff*, *rit...*, *dim...*. Performance markings: *2*, *2*, *8va ... / #*, **P*, **P*, **P*.

System 6: Treble and bass staves. Treble clef, 13/8 time signature. Dynamics: *tempo*, *dim...*, *cresc...*, *f*, *dim...*. Performance markings: *2*, *2*, **P*, **P*, **P*, **P*, **P*.

20

dim... ..mf cresc...

This system contains measures 13 through 20. It features a treble and bass clef with a 13/8 time signature. The music includes dynamic markings such as *dim...*, *mf*, and *cresc...*. Measure 19 includes a key signature change to one sharp (F#).

f dim... mf p cresc...

*P *P

This system contains measures 21 through 24. It features a treble and bass clef with a 13/8 time signature. The music includes dynamic markings such as *f*, *dim...*, *mf*, *p*, and *cresc...*. Measure 23 includes a key signature change to two sharps (F# and C#).

25

mf

This system contains measures 25 through 28. It features a treble and bass clef with a 13/8 time signature. The music includes a dynamic marking of *mf*. Measure 27 includes a key signature change to two flats (Bb and Eb).

30

f dim... mp

This system contains measures 29 through 32. It features a treble and bass clef with a 13/8 time signature. The music includes dynamic markings such as *f*, *dim...*, and *mp*. Measure 31 includes a key signature change to one flat (Bb).

mf dim...

This system contains measures 33 and 34. It features a treble and bass clef with a 13/8 time signature. The music includes a dynamic marking of *mf* and *dim...*. Measure 34 includes a key signature change to one sharp (F#).

35

p cresc... f cresc... ff poco accell...

This system contains measures 35 through 38. It features a treble and bass clef with a 13/8 time signature. The music includes dynamic markings such as *p*, *cresc...*, *f*, *cresc...*, and *ff poco accell...*. Measure 37 includes a key signature change to two flats (Bb and Eb).

Musical notation for measures 1-3. Treble clef, 13/8 time signature. Bass clef, 13/8 time signature. Dynamics: *f*, *dim...*, **P*.

Musical notation for measures 4-6. Treble clef, 13/8 time signature. Bass clef, 13/8 time signature. Dynamics: *f*, **P*, *f*.

Musical notation for measures 7-9. Treble clef, 13/8 time signature. Bass clef, 13/8 time signature. Dynamics: *f*, **P*, *f*, **P*, *dim...*, **P*.

Musical notation for measures 10-12. Treble clef, 13/8 time signature. Bass clef, 13/8 time signature. Dynamics: *mp*, *dim...*.

Musical notation for measures 13-15. Treble clef, 13/8 time signature. Bass clef, 13/8 time signature. Dynamics: *cresc..*, *50*, *f*, **P*.

Musical notation for measures 16-18. Treble clef, 13/8 time signature. Bass clef, 13/8 time signature. Dynamics: *dim e rit..*, *pp*, **P*, *dim...*, **P*, *dim e rit*, **P *P *P*.

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. *Www.pjb.com.au* offers new approaches to funding composers and 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; *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.

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 Epiadiapente* for keyboard and melody instrument; *Contrapunctus 14*, from the *Art of Fugue* 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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