



Famous Beginnings

**by Bach, Mozart, Beethoven, Schubert,
Wagner, Brahms, Debussy, Schoenberg, Bartók,
Stravinsky, Holst, Berg and Strauss**

Arranged for piano

by Peter Billam

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This edition 24 March 2014.

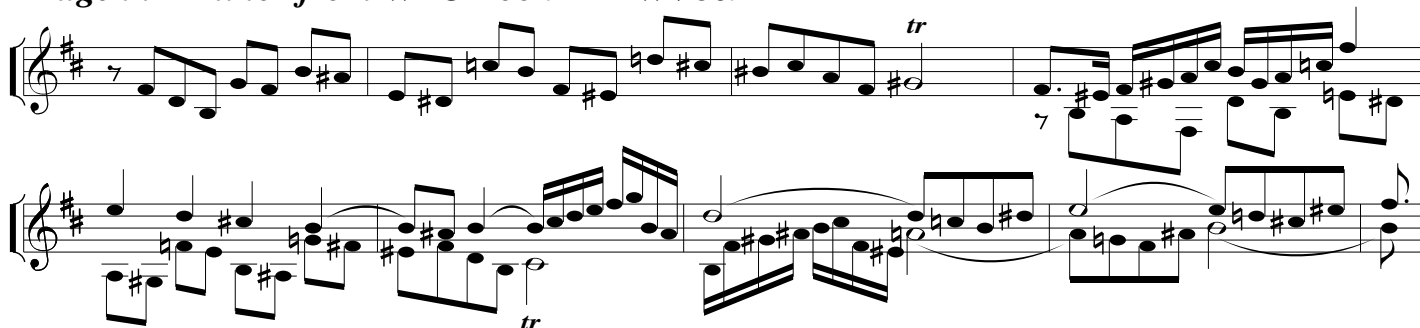
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Johann Sebastian Bach, famous fugue–themes

Fuge in C major from WTC Book 1 BWV846



Fuge in B minor from WTC Book 1 BWV869



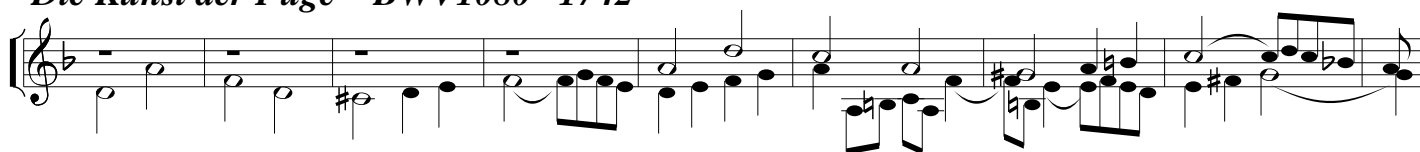
Fuge in D minor from Toccata and Fugue (Dorian) BWV538



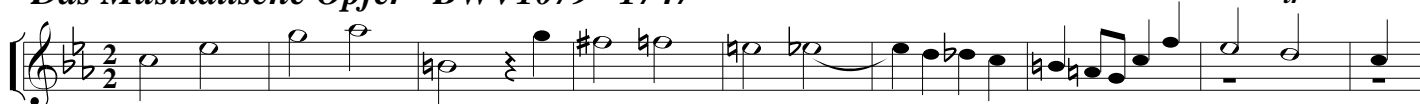
Fuge in G minor from Fantasia and Fugue for Organ BWV542



Die Kunst der Fuge BWV1080 1742



Das Musikalische Opfer BWV1079 1747



Wolfgang Mozart

Symphony in C K.V.551 1788

f Allegro vivace

p

Die Zauberflöte 1791

Adagio

Allegro

p *f*

Ludwig van Beethoven

Fifth Symphony Op.67 1807

(see also Op.2 no.2, Op.57 etc)

das Schicksalsmotiv!

Sixth Symphony Op.68 1808

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

p Allegro ma non troppo

cresc... *f* *f* *p*

cresc... *f* *dim...*

pp

Franz Schubert, String Quartet No.14 in D minor D810 1824

1st movement

Allegro

3rd movement (Der Tod und das Mädchen)

Andante con moto

Richard Wagner

Tristan and Isolde 1865

Langsam und schmachtend

pp

cresc... sf dim... p cresc...

dim... pp cresc... sf più f ff dim p

Die Meistersinger von Nürnberg 1868

Sehr mässig bewegt

f sehr kräftig und gehalten

Ped *

Ped *

Ped *

Johannes Brahms

Ein deutsches Requiem Op.45 1867

ziemlich langsam und mit ausdrück

Ped Ped Ped Ped Ped Ped Ped

Ped Ped Ped Ped Ped *

Detailed description: This block contains the first two systems of a piano arrangement for 'Ein deutsches Requiem Op.45 1867'. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'ziemlich langsam' and the mood 'und mit ausdrück'. The piano part includes several measures with 'Ped' (pedal) markings. The second system continues the piano accompaniment with more 'Ped' markings and an asterisk at the end of the system.

Symphonie No.4 Op.98 1885

p

Ped² * Ped² * Ped¹ * Ped¹ 2 *

Ped² * Ped³ * Ped³ * Ped¹ * *cresc...*

dim...

Ped¹ Ped³ Ped³ Ped² Ped² Ped² Ped

cresc... *f* *dim...* *p*

Ped Ped³ Ped Ped *

Detailed description: This block contains the piano accompaniment for the first system of the fourth movement of Brahms' Symphony No. 4. It is marked 'p' (piano). The score is divided into four systems. The first system shows a bass line with 'Ped²' markings and asterisks. The second system continues with 'Ped³' and 'Ped¹' markings, and includes the instruction 'cresc...'. The third system features 'dim...' and various 'Ped' markings. The fourth system concludes with 'cresc...', 'f' (forte), 'dim...', and 'p' (piano) markings, along with 'Ped' and an asterisk.

Arnold Schoenberg, Pierrot Lunaire Op.21 1910

1: Mondestrunken

pp

Bewegt (cro = 66-70)

The score for '1: Mondestrunken' consists of two systems of piano accompaniment. The first system is in 2/4 time, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The second system is in 3/4 time, with the right hand playing a more complex rhythmic pattern and the left hand playing a similar pattern. The score includes dynamic markings like *pp* and *Bewegt*, and a tempo indication *(cro = 66-70)*.

8: Nacht

Gehende (cro = 80)

pp

The score for '8: Nacht' is a piano accompaniment in 3/2 time. It features a slow, melodic line in the right hand and a more rhythmic line in the left hand. The score includes dynamic markings like *pp* and a tempo indication *(cro = 80)*.

9: Gebet an Pierrot

p

Mäßige (min = 60)

cresc...

pp
arpegg.

The score for '9: Gebet an Pierrot' is a piano accompaniment in 2/2 time. It features a slow, melodic line in the right hand and a more rhythmic line in the left hand. The score includes dynamic markings like *p*, *pp*, and *arpegg.*, and a tempo indication *(min = 60)*.

21: O alter Duft

Bewegt (min = 60)

p

cresc...

dim...

cresc...

pp

The score for '21: O alter Duft' is a piano accompaniment in 4/4 time. It features a slow, melodic line in the right hand and a more rhythmic line in the left hand. The score includes dynamic markings like *p*, *pp*, *cresc...*, and *dim...*, and a tempo indication *(min = 60)*.

Bela Bartók, Bluebeards Castle 1911

Andante (cro=92)

pp misterioso

The first system of music for the 'Andante' section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 92 beats. The dynamics are 'pp' (pianissimo) and the mood is 'misterioso'. The music features a series of half notes and quarter notes with fermatas, creating a slow, atmospheric texture.

The second system of music for the 'Andante' section, continuing the slow, atmospheric texture with half notes and quarter notes and fermatas.

meno mosso (cro=72)

mp

p

The third system of music for the 'meno mosso' section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'meno mosso' with a quarter note equal to 72 beats. The dynamics are 'mp' (mezzo-piano) and 'p' (piano). The music features a series of chords and melodic lines with accents and fermatas.

mf cresc...

p

The fourth system of music for the 'meno mosso' section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'meno mosso' with a quarter note equal to 72 beats. The dynamics are 'mf' (mezzo-forte) and 'p' (piano). The music features a series of chords and melodic lines with accents and fermatas.

molto cresc...

f cresc...

sf

The fifth system of music for the 'meno mosso' section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'meno mosso' with a quarter note equal to 72 beats. The dynamics are 'molto cresc...' (molto crescendo), 'f' (forte), and 'sf' (sforzando). The music features a series of chords and melodic lines with accents and fermatas.

p

dim...

pp

The sixth system of music for the 'meno mosso' section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'meno mosso' with a quarter note equal to 72 beats. The dynamics are 'p' (piano), 'dim...' (diminuendo), and 'pp' (pianissimo). The music features a series of chords and melodic lines with accents and fermatas.

Igor Stravinsky, The Rite of Spring 1913

Igor Stravinsky

The Adoration of the Earth

Lento
cro=50 a piacere

3 3 5

7

poco accelerando

3 5 3 3

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

in tempo

3 5

10

3 3 3 5

acceler

3

piu mosso

15

3 3 3 3

cro=66

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

6 3 6

3 3 3 3 3 3

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

Gustav Holst, The Planets, Mars 1915

First system of the piano arrangement. It features a bass clef with a 5/4 time signature. The right hand has a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment of eighth notes, with a fingering sequence of 5 4 3 2 5 4 3 2 indicated below the first measure. Dynamics include *p* and *mf*.

Second system of the piano arrangement, continuing the melodic and rhythmic patterns from the first system.

Third system of the piano arrangement. It includes a *cresc...* marking and a *mf* dynamic. The right hand has a complex texture with multiple voices. Pedal markings (*Ped*) and an asterisk (*) are present below the left hand.

Fourth system of the piano arrangement, featuring a *p* dynamic and a melodic line in the right hand.

Fifth system of the piano arrangement. It includes a *cresc...* marking and a *mf* dynamic. Pedal markings (*Ped*) and an asterisk (*) are present below the left hand.

Sixth system of the piano arrangement. It includes a *mf cresc* marking and a *f* dynamic. Pedal markings (*Ped*) and an asterisk (*) are present below the left hand.

Seventh system of the piano arrangement. It includes a *f* dynamic and a melodic line in the right hand. A *Ped* marking is present below the left hand.

Alban Berg

Wozzeck 1922*(cro=60)*

p sehr mäßige Viertel *sf*
etwas zögernd

mf
a tempo *dim...* *p*

Violinkonzert 1935*Andante (cro=56)*

pp *p*
Ped *Ped* *Ped* *Ped* *

mp *mf*
Ped *Ped* *Ped*

poco rit... *molto rit...*
mf *mp* *dim...* *p*
Ped *> Ped*

Richard Strauss, Metamorphosen 1945

Adagio ma non troppo

Musical score for measures 1-5. The piece is in 3/4 time and begins with a piano (*p*) dynamic. The music features complex harmonic textures with frequent chromaticism and dissonance. Pedal markings are present: *Ped* *aufwärts streben* (measures 1-3), *Ped* (measures 4-5). There are also dynamic accents (*>*) and asterisks (***) indicating specific performance points.

Musical score for measures 6-10. The music continues with a somber and dramatic character. Pedal markings include *Ped* (measures 6-7) and *Ped* (measures 8-10). The text *Schicksal* (measures 6-7) and *Trauermarsch* (measures 8-10) is written above the staff. Dynamic accents (*>*) and asterisks (***) are used throughout.

Musical score for measures 11-15. The music features a melodic line in the upper register. Pedal markings include *Ped* (measures 11-12) and *Ped* (measures 13-15). The text *Gesang ...* (measures 14-15) is written above the staff. Dynamic accents (*>*) and asterisks (***) are present.

Musical score for measures 16-20. The music consists of rhythmic patterns and chords. Pedal markings include *Ped* (measures 16-17), *Ped* (measures 18-19), and *Ped* (measures 20-21). Triplet markings (*3*) are used in measures 16, 17, 19, and 20. Dynamic accents (*>*) and asterisks (***) are present.

Musical score for measures 21-30. The music features a crescendo leading to a fortissimo section. Pedal markings include *Ped* (measures 21-22) and *Ped* (measures 23-24). The text *cresc ...* (measures 23-24) and *f* (measures 29-30) is written above the staff. Dynamic accents (*>*) and asterisks (***) are present.

Musical score for measures 31-35. The music features a fortissimo section with a subsequent decrescendo. Pedal markings include *Ped* (measures 31-32), *Ped* (measures 33-34), and *Ped* (measures 35-36). The text *cresc ...* (measures 31-32), *mf* (measures 33-34), and *f* (measures 35-36) is written above the staff. Dynamic accents (*>*) and asterisks (***) are present.

Musical score for measures 36-40. The music features a decrescendo leading to a final section. Pedal markings include *Ped* (measures 36-37), *Ped* (measures 38-39), and *Ped* (measures 40-41). The text *dim ...* (measures 38-39) is written above the staff. Dynamic accents (*>*) and asterisks (***) are present.

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*, 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.

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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