



# **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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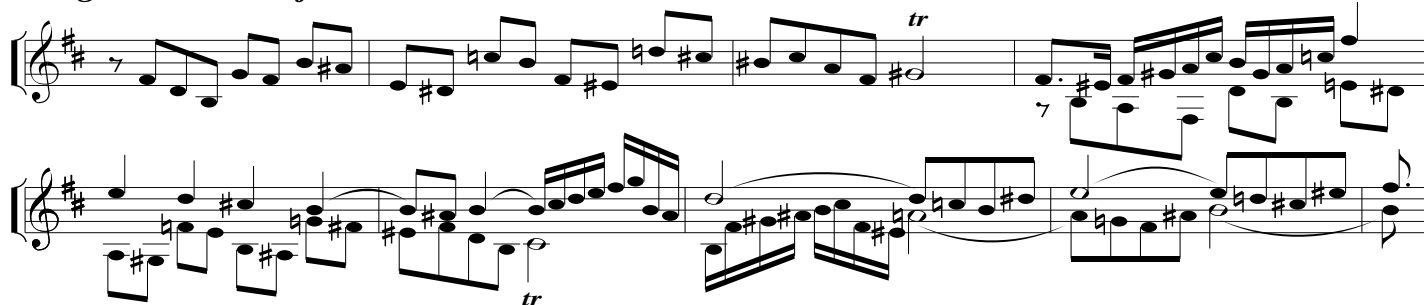
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## Johann Sebastian Bach, famous fugue–themes

### *Fuge in C major from WTC Book 1 BWV846*



### *Fuge in B minor from WTC Book 1 BWV869*



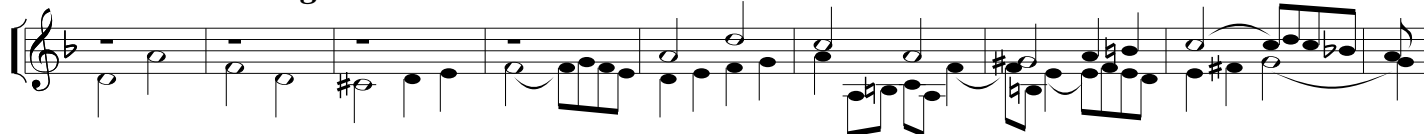
### *Fuge in D minor from Toccata and Fugue (Dorian) BWV538*



### *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*

## Die Zauberflöte 1791

*Adagio*

*Allegro*

# Ludwig van Beethoven

## Fifth Symphony Op.67 1807

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

*ff*

*p*

*das Schicksalsmotiv !*

*mf cresc...*

*ff*

## 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*

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

*Ist movement*

*Allegro*

*ff* *pp*

*3rd movement (Der Tod und das Mädchen)*

*Andante con moto*

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

# Richard Wagner

## Tristan and Isolde 1865

*Langsam und schmachtend*

## Die Meistersinger von Nürnberg 1868

*Sehr mässig bewegt*

*f sehr kräftig und gehalten*

# 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 Ped \*

Detailed description: This block contains the first two systems of a piano arrangement for Brahms's 'Ein deutsches Requiem'. The first system features a treble clef staff with a melodic line and a bass clef staff with a steady accompaniment. Performance markings include 'ziemlich langsam' and 'und mit ausdrück'. Pedal markings are placed below the bass staff. The second system continues the piece, with similar notation and a final asterisk marking the end of the system.

## Symphonie No.4 Op.98 1885

*p*

Ped<sup>2</sup> \* Ped<sup>2</sup> \* Ped<sup>1</sup> \* Ped<sup>1</sup> 2 \*

Ped<sup>2</sup> \* Ped<sup>3</sup> \* Ped<sup>3</sup> \* Ped<sup>2</sup> # Ped<sup>1</sup>

dim ...

cresc ...

*f* dim ... *p*

Ped<sup>1</sup> Ped<sup>3</sup> Ped<sup>2</sup> Ped<sup>2</sup> Ped<sup>2</sup> Ped \*

Detailed description: This block contains the piano arrangement for Brahms's 'Symphonie No.4'. It consists of four systems of music. The first system starts with a piano (*p*) dynamic and features a prominent bass line with ascending eighth-note patterns. Pedal markings are numbered (1, 2, 3) and accompanied by asterisks. The second system includes a 'cresc...' marking. The third system features a 'dim...' marking. The fourth system concludes with dynamics ranging from *f* to *p*. The arrangement is marked with various pedal instructions throughout.

# Claude Debussy, Prélude à l'après-midi d'un faune 1894

*p* 3 3

*Très modéré, doux et expressif*

This musical score is for the seventh page of the piano arrangement of Claude Debussy's 'Prélude à l'après-midi d'un faune'. It is written for the right and left hands on a grand staff. The key signature is three sharps (F#, C#, G#), and the time signature is 9/8. The tempo and mood are 'Très modéré, doux et expressif'. The score includes various dynamics such as piano (p), pianissimo (pp), and pianississimo (ppp), as well as performance instructions like 'Ped' (pedal), 'cresc...', and 'dim...'. There are also markings for 'oboe' and 'Ped' with an asterisk. The music features characteristic Debussy-style harmonies and textures, including triplets and complex chordal structures. The piece concludes with a final chord marked with an asterisk and a fermata.



# Arnold Schoenberg, Pierrot Lunaire Op.21 1910

## 1: Mondestrunken

pp  
Bewegt (cro = 66-70)

Musical score for '1: Mondestrunken' in 2/4 time, marked *pp* and *Bewegt* (crescendo = 66-70). The score consists of two systems of piano and bass staves. The first system shows a piano melody with eighth-note patterns and a bass accompaniment with chords and eighth notes. The second system continues the piece with a change in tempo to 3/4 and then back to 2/4, featuring more complex rhythmic patterns and chromatic movement.

## 8: Nacht

Gehende (cro = 80)

pp

Musical score for '8: Nacht' in 3/2 time, marked *pp* and *Gehende* (crescendo = 80). The score is written for piano and bass staves. It features a slow, atmospheric piece with long, sustained notes and a bass line with a similar slow, moving quality. The tempo is marked as *Gehende* with a crescendo of 80.

## 9: Gebet an Pierrot

p

Mäßige (min = 60)

cresc ...

pp  
arpegg.

Musical score for '9: Gebet an Pierrot' in 2/2 time, marked *p* and *Mäßige* (minimum = 60). The score is written for piano and bass staves. It features a slow, prayerful piece with a piano melody and a bass accompaniment. The tempo is marked as *Mäßige* with a minimum of 60. The score includes dynamic markings such as *cresc ...* and *pp arpegg.*

## 21: O alter Duft

Bewegt (min = 60)

p  
pp

Musical score for '21: O alter Duft' in 4/4 time, marked *p* and *Bewegt* (minimum = 60). The score is written for piano and bass staves. It features a piece with a piano melody and a bass accompaniment. The tempo is marked as *Bewegt* with a minimum of 60. The score includes dynamic markings such as *p*, *pp*, *cresc ...*, and *dim ...*. Fingerings are indicated with numbers 1-5.

# Bela Bartók, Bluebeards Castle 1911

*Andante (cro=92)*

pp misterioso

Musical notation for the first system of 'Andante', featuring a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Andante (cro=92)'. The dynamics are 'pp' and the mood is 'misterioso'. The notation consists of a series of half notes and dotted half notes.

Musical notation for the second system of 'Andante', continuing the melodic and harmonic lines from the first system.

*meno mosso (cro=72)*

mp

*p*

Musical notation for the third system of 'meno mosso', featuring a treble and bass clef with a key signature of one sharp. The tempo is marked 'meno mosso (cro=72)'. The dynamics are 'mp' and 'p'. The notation includes chords and a 7-measure rest.

*mf* *cresc...*

*p*

Musical notation for the fourth system of 'meno mosso', featuring a treble and bass clef with a key signature of one sharp. The dynamics are 'mf' and 'p'. The notation includes a 7-measure rest and a 'cresc...' marking.

*molto cresc...* *f cresc...* *sf*

Musical notation for the fifth system of 'meno mosso', featuring a treble and bass clef with a key signature of one sharp. The dynamics are 'molto cresc...', 'f cresc...', and 'sf'. The notation includes a 7-measure rest.

*p* *dim...* *pp*

Musical notation for the sixth system of 'meno mosso', featuring a treble and bass clef with a key signature of one sharp. The dynamics are 'p', 'dim...', and 'pp'. The notation includes a 7-measure rest.

# 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

$\frac{1}{3}$   $\frac{2}{3}$   $\frac{2}{3}$   $\frac{2}{4}$

*in tempo*

3 5

10

3 3 3 5

*acceler*

3 3

*piu mosso*

15

3 3 3 3

*cro=66*

$\frac{1}{5}$   $\frac{2}{4}$   $\frac{1}{3}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{1}{5}$

6 3 3 6

$\frac{2}{4}$   $\frac{2}{4}$   $\frac{1}{3}$   $\frac{2}{4}$   $\frac{1}{5}$

# Gustav Holst, The Planets, Mars 1915

First system of musical notation. It consists of two staves. The upper staff is in bass clef with a 5/4 time signature. It begins with a rest, followed by a series of notes with a slur and a '3' above it. The lower staff is in bass clef with a 4/8 time signature, featuring a continuous eighth-note accompaniment. Below the lower staff, the fingering sequence '5 4 3 2 5 4 3 2' is written.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the eighth-note accompaniment. Both staves feature triplets of eighth notes.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and contains chords and a melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include 'cresc...', 'mf', and 'dim...'. Pedal markings 'Ped' and an asterisk '\*' are present.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains chords and a melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include 'p' and 'mf'. Pedal markings 'Ped' and an asterisk '\*' are present.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains chords and a melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include 'cresc...' and 'mf'. Pedal markings 'Ped' and an asterisk '\*' are present.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains chords and a melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include 'mf cresc' and 'f'. Pedal markings 'Ped' and an asterisk '\*' are present.

Seventh system of musical notation. It consists of two staves. The upper staff has a treble clef and contains chords and a melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include 'f'. Pedal markings 'Ped' and an asterisk '\*' are present.

# Alban Berg

## Wozzeck 1922

(cro=60)

*p* sehr mäßige Viertel  
*etwas zögernd*  
*sf*

*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

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). It consists of eight systems of music, each with a measure number at the top. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Pedal markings ('Ped') are placed below the bass staff, often with an asterisk (\*) to indicate a specific pedal effect. The score is divided into sections with descriptive text: 'aufwärts streben' (measures 1-10), 'Schicksal' (measures 11-14), 'Trauermarsch' (measures 15-19), and 'Gesang ...' (measures 20-40). Dynamic markings include *p*, *cresc ...*, *mf*, *f*, and *dim ...*. Measure numbers 5, 10, 15, 20, 25, 30, 34, and 40 are clearly marked. The piece concludes with a final asterisk (\*) at the end of the eighth system.

**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](http://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](http://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; *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*, 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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