



# Fünf Bagatellen

*für Klavier*

*by Peter Billam*

© Peter J Billam, 1980

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# Fünf Bagatellen : 1

*Ziemlich langsam , mm 40, legato*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with various accidentals (flats, naturals, sharps). The lower staff is in bass clef and contains a sequence of eighth notes, some with accidentals, and a final measure with a treble clef and a few notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with various accidentals and rests. The lower staff is in bass clef and contains a sequence of eighth notes with various accidentals and rests.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with various accidentals and rests. The lower staff is in bass clef and contains a sequence of eighth notes with various accidentals and rests.

54 sek.

tonlos niederdrücken

*fff* *fff* *fff* 3

8va basso P P P

Detailed description: This system consists of two staves. The upper staff is a grand staff with a treble clef, containing a melodic line with a fermata at the end. The lower staff is a bass staff with a bass clef and an 8va basso marking. It contains three measures of music. The first measure has a forte (*fff*) dynamic and a piano (*P*) marking. The second measure has a forte (*fff*) dynamic and a piano (*P*) marking. The third measure has a forte (*fff*) dynamic, a piano (*P*) marking, and a triplet of eighth notes.

tonlos niederdrücken

*fff* 3 *fff*

P

40 sek.

Detailed description: This system also consists of two staves. The upper staff is a grand staff with a treble clef, containing a melodic line with a fermata at the end. The lower staff is a bass staff with a bass clef and an 8va basso marking. It contains three measures of music. The first measure has a forte (*fff*) dynamic and a piano (*P*) marking. The second measure has a forte (*fff*) dynamic and a piano (*P*) marking. The third measure has a forte (*fff*) dynamic and a piano (*P*) marking. The system concludes with a 40-second duration marking.

*Etwas grotesk 120 mm*

*f* *non legato*

*sempre senza Ped.*

*accelerando ma decrescendo* *sempre non legato* *sino al*

*pp*

*mm=168*

*sempre pp* *sempre in tempo mm=168*

*attaca ...*

37 sek.

Sehr regelmässig mm=56 ohne Akzente

pp

sempre con Ped . . . .

mp cantabile . . .

pp  
mp

mf >

dim . . .

40 sek.

*Fliessend, legato mm=120*

*mp* *cresc...*

*subito pp* *sempre in tempo viertel=90*

*p* *pp*

26 sek.

**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 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*, SAATB 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; *Keyboard Studies*, 2013.

**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; *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, 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 Johannes 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. 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. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. *John Wilbye*, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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