



# Study number Eight

from

# Twenty Studies

*by Peter Billam*

*For piano*

© Peter J Billam, 2013-14

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# 8. Shimmer

5

ff

Ped

pp

10

15

20

25

30

First system of musical notation, measures 1-4. The music is written in two staves. The upper staff contains a sequence of eighth notes with triplets and accidentals (flats and sharps). The lower staff contains a sequence of eighth notes with triplets and accidentals.

Second system of musical notation, measures 5-8. The music continues with eighth notes and triplets in both staves.

Third system of musical notation, measures 9-12. Measure 9 is marked with a '35' above the first note. The notation includes eighth notes and triplets.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with a '40' above the first note. The notation includes eighth notes and triplets.

Fifth system of musical notation, measures 17-20. Measure 17 is marked with a '45' above the first note. The notation includes eighth notes and triplets.

Sixth system of musical notation, measures 21-24. Measure 21 is marked with a '50' above the first note. The notation includes eighth notes and triplets.

Seventh system of musical notation, measures 25-28. Measure 25 is marked with a '55' above the first note. The notation includes eighth notes and triplets. The lower staff features a long note with a 'Ped' (pedal) marking below it.

8. Shimmer

Musical notation for measures 57-60. The right hand features a sequence of triplet eighth notes. The left hand has a bass line with a fermata over a dotted quarter note in measure 58, followed by a half note in measure 59, and a quarter note in measure 60. A 'Ped' (pedal) marking is present under the bass line in measure 58.

Musical notation for measures 61-64. The right hand continues with triplet eighth notes. The left hand has a bass line with a fermata over a dotted quarter note in measure 61, followed by a half note in measure 62, a quarter note in measure 63, and a quarter note in measure 64. A 'Ped' (pedal) marking is present under the bass line in measure 61.

Musical notation for measures 65-69. The right hand continues with triplet eighth notes. The left hand has a bass line with a fermata over a dotted quarter note in measure 65, followed by a half note in measure 66, a quarter note in measure 67, and a quarter note in measure 69. A 'Ped' (pedal) marking is present under the bass line in measure 65.

Musical notation for measures 70-74. The right hand continues with triplet eighth notes. The left hand has a bass line with a fermata over a dotted quarter note in measure 70, followed by a half note in measure 71, a quarter note in measure 72, and a quarter note in measure 74.

Musical notation for measures 75-79. The right hand continues with triplet eighth notes. The left hand has a bass line with a fermata over a dotted quarter note in measure 75, followed by a half note in measure 76, a quarter note in measure 77, and a quarter note in measure 79.

Musical notation for measures 80-84. The right hand continues with triplet eighth notes. The left hand has a bass line with a fermata over a dotted quarter note in measure 80, followed by a half note in measure 81, a quarter note in measure 82, and a quarter note in measure 84. Trills (tr) are marked above the right hand in measures 81, 82, and 84. The text 'diminuendo al fine...' is written above the right hand in measure 84.

Musical notation for measures 85-89. The right hand features a sequence of trills (tr) over a dotted quarter note. The left hand has a bass line with a fermata over a dotted quarter note in measure 85, followed by a half note in measure 86, a quarter note in measure 87, and a quarter note in measure 89. The text 'e rallentando il trillo ...' is written above the right hand in measure 86. The text ',, niente' is written above the right hand in measure 89.

**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 keyboard. 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; *Twenty Studies* for piano, 2013-14.

**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; *Seven English 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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