



Study number Seven

from

Twenty Studies

by Peter Billam

For piano

© Peter J Billam, 2013-14

This score is offered under the
Creative Commons Attribution 4.0 International
licence; see *creativecommons.org*

This edition 4 April 2014.

www.pjb.com.au

7. Three against One

The first system of music consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth and quarter notes, some beamed together, and rests. The bass clef staff begins with a bass clef and a key signature of one flat (Bb). It contains a sequence of quarter and eighth notes, some beamed together, and rests. The music is written in a 3/4 time signature, with the treble staff playing three notes per measure and the bass staff playing one note per measure.

5

The second system of music consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth and quarter notes, some beamed together, and rests. The bass clef staff begins with a bass clef and a key signature of one flat (Bb). It contains a sequence of quarter and eighth notes, some beamed together, and rests. The music is written in a 3/4 time signature, with the treble staff playing three notes per measure and the bass staff playing one note per measure.

The third system of music consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth and quarter notes, some beamed together, and rests. The bass clef staff begins with a bass clef and a key signature of one flat (Bb). It contains a sequence of quarter and eighth notes, some beamed together, and rests. The music is written in a 3/4 time signature, with the treble staff playing three notes per measure and the bass staff playing one note per measure.

10

The fourth system of music consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth and quarter notes, some beamed together, and rests. The bass clef staff begins with a bass clef and a key signature of one flat (Bb). It contains a sequence of quarter and eighth notes, some beamed together, and rests. The music is written in a 3/4 time signature, with the treble staff playing three notes per measure and the bass staff playing one note per measure.

The fifth system of music consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth and quarter notes, some beamed together, and rests. The bass clef staff begins with a bass clef and a key signature of one flat (Bb). It contains a sequence of quarter and eighth notes, some beamed together, and rests. The music is written in a 3/4 time signature, with the treble staff playing three notes per measure and the bass staff playing one note per measure.

The sixth system of music consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth and quarter notes, some beamed together, and rests. The bass clef staff begins with a bass clef and a key signature of one flat (Bb). It contains a sequence of quarter and eighth notes, some beamed together, and rests. The music is written in a 3/4 time signature, with the treble staff playing three notes per measure and the bass staff playing one note per measure.

15

Musical notation for measures 15-19. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including accidentals (sharps and flats). The bass staff contains a harmonic accompaniment with chords and moving lines, featuring some grace notes and slurs.

20

Musical notation for measures 20-24. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a rhythmic accompaniment with slurs and a 'Ped' (pedal) marking under the first measure. An asterisk (*) is placed under the second measure of the bass staff.

Musical notation for measures 25-29. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment with chords and moving lines, including slurs and grace notes.

25

Musical notation for measures 30-34. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a long slur across measures 32-34. The bass staff has a harmonic accompaniment with chords and moving lines, including a long slur across measures 32-34.

Musical notation for measures 35-39. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a fermata over the first measure. The bass staff has a harmonic accompaniment with chords and moving lines, including a 'Ped' (pedal) marking under the first measure and an asterisk (*) under the last measure.

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. *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 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.

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 Epi diapente* 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*, 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, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

These pieces are under the *Creative Commons Attribution 4.0* licence. Very briefly:

- You may copy and redistribute the material in any medium or format.
- You may transform and build upon the material for any purpose.
- You must give appropriate credit, and indicate if changes were made.



Feel free to visit . . . www.pjb.com.au