



Trombone Quintet

Peter Billam

for Trombone, Flute, Piano, Contrabass and Percussion

The percussionist plays Marimba, Tympani, and Crotales or Triangle

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Trombone Quintet – Flute part

5 10

15 Trombone ... 20

25 30

6

35

40 8va ...

.. 8va ... 45

. 8va

50 .. loc 55

18 bars rest

60 65 70

75 80

5 bars rest

16 bars rest

85 90

mf

95

100 105

110

9/16

8va ...

.. 8va ... 120

.. 8va ... 125 .. loc

130

mp

135 140 8va ...

f

.. 8va ... 145 .. loc

151

ff dim... p mp dim... ..p... ..pp

Trombone Quintet – Trombone part

5 10

15 *mf legato cresc...*

20

25 *f*

30 *mf cresc... f ff dim...*

35 40

45 50

55 *pp*

60 *... mp*

65 70

cresc... f

75

dim... ..pp

80

85

90

95

100

105

110

120

125

p

130

135

cresc...

139

mf

f

145

150

sfp cresc... ff dim... ..pp

Trombone Quintet – Piano Part

8va ...

f

5 8va ...

mp cresc ...

10 .. 8va ...

f

8va ... loc 15

8va loc

f
con Pedale

20

Musical score system 1, measures 1-3. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with grace notes (7) and a trill (*tr...*) in the final measure. The left hand provides a rhythmic accompaniment with eighth notes and a trill in the final measure.

Musical score system 2, measures 4-6. Measure 4 is marked with measure number 25. The right hand has a trill (*tr...*) in measure 4 and a forte (*ff*) dynamic in measure 6. The left hand includes a pedal point (*Ped.*) in measure 4 and continues with eighth notes and a trill in measure 6.

Musical score system 3, measures 7-9. Measure 7 is marked with measure number 30. The right hand features a trill (*tr...*) in measure 7 and a piano (*p*) dynamic in measure 9. The left hand has a mezzo-forte (*mf*) dynamic in measure 7 and a mezzo-piano (*mp*) dynamic in measure 9. The system concludes with a 3/4 time signature change.

Musical score system 4, measures 10-12. Measure 10 is marked with measure number 35. The right hand has a piano (*p*) dynamic in measure 10. The left hand has a piano (*p*) dynamic in measure 10. The system concludes with a 3/4 time signature change.

Musical score system 5, measures 13-15. The right hand has a piano (*p*) dynamic in measure 13. The left hand has a piano (*p*) dynamic in measure 13. The system concludes with a 3/4 time signature change.

Musical score system 6, measures 16-18. Measure 16 is marked with measure number 40. The right hand has a piano (*p*) dynamic in measure 16. The left hand has a piano (*p*) dynamic in measure 16. The system concludes with a 3/4 time signature change.

First system of the piano part, measures 1-4. The music is in 3/4 time, key of D major. The right hand features a sequence of chords, while the left hand plays a descending bass line.

Second system of the piano part, measures 5-8. The right hand continues with chords, and the left hand has a more active bass line with some slurs.

Third system of the piano part, measures 9-12. Measure 9 is marked with the number 45. The right hand has a descending bass line, and the left hand has a more active bass line.

Fourth system of the piano part, measures 13-16. The right hand has a descending bass line, and the left hand has a more active bass line.

Fifth system of the piano part, measures 17-20. Measure 17 is marked with the number 50. The right hand has a descending bass line, and the left hand has a more active bass line. A dynamic marking of *f* is present.

*P_

Sixth system of the piano part, measures 21-24. Measure 21 is marked with the number 55. The right hand has a descending bass line, and the left hand has a more active bass line.

tr#
cresc...
tr
f
mp

60
f

65
8vbab_ |

f...

70
cresc...
ff

f cresc...

75

tr

ff dim... pp mf

8va ...

80

... 8va ...

pp mf con Pedale ...

8va ...

85

8va ...

8va ...

loc 90

mf cresc ...

Solo ... 95

f pp cresc ...

*SosPed

mp p cresc ...

... mf mp cresc ...

... sempre con Pedale di sostenuto ...

, 105

f mf cresc ...

110

ff

115

cresc...

This system contains measures 115 through 119. It features a grand staff with a treble and bass clef. The music consists of sustained chords and melodic lines with long slurs. A dynamic marking of *cresc...* is present in the upper staff.

120

f

This system contains measures 120 through 124. It features a grand staff with a treble and bass clef. The music consists of sustained chords and melodic lines with long slurs. A dynamic marking of *f* is present in the lower staff.

125

mf *cresc...* *f*

*P_

This system contains measures 125 through 129. It features a grand staff with a treble and bass clef. The music consists of sustained chords and melodic lines with long slurs. Dynamic markings of *mf*, *cresc...*, and *f* are present. A performance instruction **P_* is located at the bottom right.

This system contains measures 130 through 134. It features a grand staff with a treble and bass clef. The music consists of sustained chords and melodic lines with long slurs.

130

This system contains measures 130 through 134. It features a grand staff with a treble and bass clef. The music consists of sustained chords and melodic lines with long slurs.

135

This system contains measures 135 through 139. It features a grand staff with a treble and bass clef. The music consists of sustained chords and melodic lines with long slurs.

Trombone Quintet – Contrabass part

pizz mf

10 *8valoc*

arco ... 20

30 *ff dimp*

35 *p* 40

50 *pizzicato ...*

60

arco ...

70

f ...

75

ff

ff dim ...

pizz ...

80

pp ...

dim ...

90

10/16

9/16

100

105

cresc... ..ff

110

dim..

120

130

arco...

8va...

135

8va... *loc*

150

pizz ff *arco mf* *dim...*

Trombone Quintet – Percussion Part

Marimba

f

10

15 16

tr... cresc...

20

f dim...

tr... cresc...

30

tr... dim...

f ff

tr... tr...

tr... *..tr...* 40

...tr...

Timpani 50 *pp*

60

70 *cresc...* *ff*

tr... *tr...*
dim... *..pp*

80

pp ...

tr ...

ppp

Crotales (or Triangle)

p

90

p

l.v. sempre

10/16

7/16

7/16

110

7/16

Marimba

p

9/16

12/16

120

9/16

sfp cresc... > >

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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