



# Sadhana

*for wind quintet, brass quintet,  
piano and percussion*

*by Peter Billam*

© Peter J Billam, 1980

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# Sadhana

## Performers

Flute, Oboe doubling Cor Anglais, Bassoon, Bass clarinet,  
2 Trumpets (Bb), Two horns (F), Trombone, Bass trombone,  
Piano, 2 percussionists.

Transposing instruments are notated at concert pitch in the score,  
and notated transposed in the parts.

Glissandi after a rest start at the indicated note, and move smoothly  
towards the next. Glissandi before a rest start at the previous note, and  
move smoothly towards the indicated note. Glissandi between two  
other notes are somewhat inconsistent, but in all cases the glissando-  
note is typeset as small. The original manuscript should clarify any  
unclear cases.

## Percussion

- 1) Floor Tom, tuned to c#, played with soft mallets.
- 2) Two Tibetan Bells, or Crotales, played with a triangle stick,  
Cymbal, played with a hard stick,  
Tam-Tam, small, played gently with a medium stick,  
Bass Drum, very large, tuned low, played with a soft mallet.

This piece was first performed on the 6th of March 1980, in the *Grand Auditorium d'ERA* in Geneva, conducted by Jacques Guyonnet, and played by an ensemble including the Dorian Wind Quintet (USA), the Edward H. Tarr Brass Quintet (USA, Switzerland, Sweden), and various soloists from the *Studio de Musique Contemporaine*.

This concert was the third in a mini-festival of three concerts. The programme was *Sadhana* by Peter Billam, *Dialogue du Mont Salève et du Jura* by Jacques Guyonnet, *Triptyque* by Louis Crelier, *Petite Suite Illogique* by J. L. Rebut, *Tel qu'en lui-même, l'éternité le change* by Michel Bichsel, and *Octandre* by Edgar Varèse.

The mini-festival was recorded, and later broadcast, by *Radio Suisse Romande*.

# Sadhana : Flute

$\text{♩} = 72$

14

five long notes ...

17

*mf* *tr*

tamtam

crotale

tremolando

28

*tr* 50

tomtom

*p* 5

cresc dim

55

3

*mf*

9

9

9

9

26

*a tempo*

cor anglais

5

9

*trb*

9

*trb*...

9

9

9

9

# Sadhana : Oboe and Cor anglais

Sadhana, Peter Billam, 1980

♩ = 72

16

five long notes ...

**Oboe**

7

two long notes

30

**Cor anglais**

... cresc ... ff

16

51

**Oboe**

*mf nervous*

55

*a tempo*

22

80

**Cor anglais**

*p cresc f senza vib.*

85

*pp*

*un poco più mosso*

3

# Sadhana : Trumpets (Bb)

♩ = 72

14 *I solo ...* 17 *mp*

five long notes ... con sordino ... tamtam crotale

3

flutterzunge

20

5 5 3

flutterz. nat. dim ... p

7 30

p cresc ff dim p cresc dim

p gliss cresc ff dim p gliss cresc ff dim

p cresc ff mp cresc ff p cresc ff dim p

p cresc ff p cresc ff p cresc ff dim p

gliss gliss gliss gliss

15 *2 solo ...* 51

con sordino ... un poco piu mosso mp nervous

tamtom

3 3 3 3

flutterz. nat.

55 3

*flutterz.* *a tempo*

22 78 80

*p cresc ff* *p cresc dim*  
*sfp gliss cresc ff* *p gliss cresc f dim*

*p cresc . . . ff dim* *p cresc fff dim mf cresc fff dim*  
*p gliss cresc . . . ff gliss* *gliss gliss gliss gliss* **TACET**

*1 solo . . .*

*con sordino un poco piu mosso* 3

85

3

3 3 3

# Sadhana : Trombone

♩ = 72

16                      5                      7                      cor anglais                      30

5 long notes                      woodwind                      2 long notes                      mp                      cresc ...                      f

p                      cresc ...                      f                      gliss down 1/4 tone

mf                      cresc                      ff

1/4 tone below the F#                      ...                      gliss                      ...

16                      5                      22

( 8va basso )                      p cresc ...                      f                      dim ...

80

f

5

TACET

# Sadhana : Bass Clarinet (Bb)

$\text{♩} = 72$

16 5 7 *cor anglais* 30

5 long notes woodwind 2 long notes *p* *cresc . . .* *f*

*p* *cresc . . . cresc . . . . . f*

*mf* *cresc . . . ff* *gliss*

16 5 22

*p* *cresc* *gliss* *ff*

80

*mf* *cresc* *f* *cresc*

*ff* *f* *cresc* (,)

TACET 5

*fff* > > > > > >



# Sadhana : Piano

♩ = 72

**14**

five long notes ...

*mp*

*un poco piu mosso*

**18**

*ff*

**3**

**20**

8va ...

loc.

**5**

**6**

**7**

**5**

*Ped*

*mf*

\*

**22**

**51**

*pp*

*mf*

*nervous*

**3**

**7**

**7**

*tomtom*

*un poco piu mosso*

*molto leggero, mezzostaccato*

52

8va

8va

26

Cor anglais . . .

83

*dim al niente*

# Sadhana : Bassoon

♩ = 72

5

*pp . cresc. mp senza vib dim (sempre) vibrato ... dim ...*

10

*senza vib gliss vibrato gliss gliss*

15

*senza vib gliss un poco piu mosso, senza vib gliss*

20

*gliss vibrato a tempo gliss gliss vibrato*

3

35

*vibrato gliss gliss gliss vibrato*

40

*vibrato gliss senza vib gliss gliss*

45

50

*vibrato gliss gliss vibrato gliss gliss*

55

*poco piu mosso senza vib gliss gliss vibrato a tempo gliss*

60

*senza vib gliss gliss gliss gliss gliss*

65

*vibrato*

70

*vibrato gliss*

75

11

*gliss gliss gliss senza vib TACET*

## Sadhana : Horn 1

♩ = 72 The G#'s not perfectly in tune (+/- 1/8 tone?) – the A's rather more precise

*gliss* **5**

*pp . cresc . mp senza vib dim (sempre vibrato ... dim ...*

**10**

*senza vib vibrato gliss*

**15**

*senza vib un poco piu mosso, senza vib gliss gliss*

**20** **25**

*vibrato a tempo gliss vibrato gliss*

**30** **3** **35**

*vibrato gliss vibrato*

**40**

*vibrato gliss vibrato gliss gliss gliss*

**45** **50**

*vibrato vibrato gliss gliss*

**55**

*gliss gliss vibrato a tempo senza vib*

**60** **65**

*gliss senza vib gliss gliss vibrato*

**70**

*vibrato gliss senza vib gliss*

**75** **11**

*senza vib gliss TACET*

## Sadhana : Horn 2

♩ = 72 The G#'s not perfectly in tune (+/- 1/8 tone?) – the A's rather more precise

5

*pp . cresc . mp senza vib dim (sempre vibrato . . . dim . . .*

10

*senza vib senza vib gliss*

15

*gliss senza vib gliss un poco piu mosso, senza vib gliss*

20 25

*senza vib. a tempo gliss vibrato*

3 35

*gliss vibrato gliss vibrato*

40

*vibrato vibrato gliss gliss gliss*

45 50

*gliss vibrato vibrato gliss gliss*

55

*gliss gliss vibrato a tempo gliss senza vib*

60 65

*senza vib gliss gliss gliss vibrato*

70

*vibrato senza vib gliss gliss*

75

*senza vib*

TACET 11

## Sadhana : Bass Trombone

♩ = 72 The C#'s not perfectly in tune (+/- 1/8 tone?) – the D's rather more precise

*gliss*  
*pp . cresc . mp senza vib* *dim (sempre)* *gliss* *vibrato ...* *dim ...*

*gliss* *senza vib* *gliss* *10* *gliss* *senza vib* *gliss* *gliss*

*15* *vibrato* *gliss* *gliss* *senza vib* *gliss* *un poco piu mosso*

*20* *gliss* *vibrato* *a tempo* *gliss* *senza vib.* *25*

*vibrato* *gliss* *gliss* *3* *vibrato* *35* *gliss*

*vibrato* *40* *gliss* *gliss* *gliss*

*45* *vibrato* *gliss* *vibrato* *gliss* *gliss* *50* *gliss* *gliss*

*un poco piu mosso* *55* *a tempo* *gliss* *gliss* *vibrato* *gliss* *senza vib*

*60* *gliss* *gliss* *gliss* *gliss* *65* *gliss* *senza vib* *gliss*

*70* *gliss* *vibrato* *gliss* *gliss*

*75* *gliss* *vibrato* **TACET** **11**

# Sadhana : Percussion 1

♩ = 72 Floor-Tom, tuned to C#, soft mallets

The score is written for a floor-tom in 4/4 time, tuned to C#. It consists of nine staves of music. The first staff begins with a trill (tr) and a dynamic marking of *dim (sempre)*. Above the staff, there are numerical groupings: 3 3, 3 3 3 3, and 3. The second staff starts at measure 10 and features a 5-measure trill. The third staff starts at measure 20 and includes a 3-measure trill. The fourth staff starts at measure 25 and contains a 30-measure trill. The fifth staff starts at measure 30 and has a 40-measure trill. The sixth staff starts at measure 40 and includes a 50-measure trill. The seventh staff starts at measure 50 and features a 55-measure trill and a 60-measure trill. The eighth staff starts at measure 60 and includes a 70-measure trill. The final staff starts at measure 70 and contains a 5-measure trill and a 17-measure trill. The piece concludes with the tempo marking *a tempo*.

# Sadhana : Percussion 2

Cymbals, one suspended, the other held 3cm away, playing by inclining it to touch the edges  
 Large Bass Drum, the skin tuned down, played with a soft mallet  
 Small Tam-Tam, played softly with a soft mallet  
 Crotales, played with a triangle stick

♩ = 72

**8 Crotales** *p l. v. sempre*

**10**

**Crotales** *l. v. sempre*

**Tam-Tam** *l. v. sempre*

**20** **Cymbal** *p*

**30** *p cresc poco a poco*

**Crotales** *cresc. . . f dim. . .*

**2 4 3 3 4** *l. v. sempre p*

**55** *a tempo* **Crotales**

**Tam-Tam**

**60**

**Cymbal** **13** **80**

**Bass Drum**

**6 6 6 6 7 5**



**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 **pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *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; *Sadhana*, wind and brass ensemble, 1980; *Concert Study*, piano four hands, 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; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015; *Eight Pieces for Guitar*, 2017.

**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* in 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 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; 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 Bartók: *Suite op.14* for piano. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralsvorspiele 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* and *Six Duets*, recorder. Wilbye, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *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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