



Study number Ten

from

Twenty Studies

by Peter Billam

For piano

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10. Passing Notes

3 *simile*

Measures 1-3: Treble and bass staves. Treble staff contains chords. Bass staff contains chords and a melodic line. Dynamics: *f*, *simile*.

5

Measures 4-5: Treble and bass staves. Treble staff contains chords. Bass staff contains chords and a melodic line.

7 *mp* *Ped* * *f*

Measures 6-7: Treble and bass staves. Treble staff contains chords. Bass staff contains chords and a melodic line. Dynamics: *mp*, *Ped*, * *f*.

10

Measures 8-10: Treble and bass staves. Treble staff contains chords. Bass staff contains chords and a melodic line.

12

Measures 11-12: Treble and bass staves. Treble staff contains chords. Bass staff contains chords and a melodic line with triplet markings.

15

Measures 13-15: Treble and bass staves. Treble staff contains chords. Bass staff contains chords and a melodic line with triplet markings.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains six measures of chords, with some notes beamed together. The lower staff is in bass clef and contains six measures of a melodic line with eighth and sixteenth notes, including some accidentals.

20

The second system of music consists of two staves. The upper staff continues the chordal accompaniment from the first system. The lower staff continues the melodic line, featuring a triplet of eighth notes in measure 10 and another triplet in measure 12.

The third system of music consists of two staves. The upper staff continues the chordal accompaniment. The lower staff continues the melodic line, featuring three triplet markings over eighth notes in measures 13, 14, and 16.

The fourth system of music consists of two staves. The upper staff continues the chordal accompaniment. The lower staff continues the melodic line, starting with a triplet in measure 19. Measure 21 is marked with a forte *f* dynamic and a measure rest. Measure 24 includes a *Ped* (pedal) marking and a *mp* (mezzo-piano) dynamic marking.

The fifth system of music consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the chordal accompaniment, with some notes beamed together.

The sixth system of music consists of two staves. The upper staff continues the melodic line, featuring triplet markings in measures 31, 33, 35, and 36. The lower staff continues the chordal accompaniment.

Measures 1-4. Treble clef: eighth-note runs with triplets. Bass clef: chords and a triplet of eighth notes.

Measures 5-6. Treble clef: quarter notes and eighth notes. Bass clef: chords.

Measures 7-8. Treble clef: eighth-note runs. Bass clef: chords.

Measures 9-12. Treble clef: eighth-note runs. Bass clef: chords.

Measures 13-16. Treble clef: eighth-note runs. Bass clef: chords.

Measures 17-20. Treble clef: chords. Bass clef: chords and a 'poco rit...' marking.

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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