



**Study number Six**

**from**

**Twenty Studies**

*by Peter Billam*

*For piano*

© Peter J Billam, 2013-14

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# 6. Contrary Motion

Measures 1-4 of the piece. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes. Dynamics include *mp*. Pedal markings are present: *Ped*, *\**, *Ped*, *Ped*, *\**, *Ped*, *Ped*. Time signatures are 5/8, 3/8, and 5/8.

Measures 5-8. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics range from *ff* to *p*. Pedal markings include *Ped*, *\**, *Ped*, and *Ped*. Time signatures are 5/4, 2/4, 3/4, and 2/4.

Measures 9-12. The right hand has a melodic line with quarter notes and eighth notes. Dynamics include *mp*. Pedal markings are *mp* and *Ped*. Time signatures are 5/8, 3/8, and 5/8.

Measures 13-16. The right hand plays a melodic line with quarter notes and eighth notes. Dynamics include *p* and *pp*. Pedal markings are *Ped* and *\**. Time signatures are 5/8, 5/4, 5/8, and 3/8.

Measures 17-20. The right hand has a melodic line with quarter notes and eighth notes. Dynamics include *p*, *pp*, and *mp*. Pedal markings are *Ped* and *\**. Time signatures are 5/8, 2/4, and 5/8.

Measures 21-24. The right hand plays a melodic line with quarter notes and eighth notes. Dynamics include *poco a poco cresc...*. Pedal markings are *Ped* and *\**. Time signatures are 5/8, 2/4, and 5/8.

Measures 25-28. The right hand has a melodic line with quarter notes and eighth notes. Dynamics include *p* and *pp*. Pedal markings are *Ped* and *\**. Time signatures are 5/8, 2/4, and 5/8.

... forte ...

30

poco a poco dim

This system contains the first two measures of the piece. The music is in G major and 3/8 time. The first measure features a descending eighth-note pattern in the right hand and a similar pattern in the left hand. The second measure continues this pattern with a slight change in dynamics. The tempo is marked '30' and the dynamic is 'poco a poco dim'.

This system contains the next two measures. The right hand continues with eighth-note patterns, while the left hand provides a steady accompaniment. The dynamics remain consistent with the previous system.

35

*p* *ff* *p* *pp* *mp*

*Ped* *Ped* *Ped* \*

This system contains measures 35-38. Measure 35 starts with a piano (*p*) dynamic. Measure 36 features a fortissimo (*ff*) dynamic. Measures 37 and 38 show a return to piano (*p*) and pianissimo (*pp*) dynamics, followed by a mezzo-piano (*mp*) dynamic. Pedal points are indicated with 'Ped' and an asterisk (\*) in the final measure.

40

*p* *mp*

*Ped* *Ped* *mp Ped*

This system contains measures 40-43. Measure 40 is marked piano (*p*). Measure 41 is mezzo-piano (*mp*). Measures 42 and 43 continue with mezzo-piano dynamics and include pedal markings.

45

*p* *pp* *mp*

*Ped* \*

This system contains measures 45-48. Measure 45 is piano (*p*). Measure 46 is pianissimo (*pp*). Measure 47 is mezzo-piano (*mp*). Measure 48 includes a pedal marking and an asterisk (\*).

*p* *pp*

*Ped* *Ped*

This system contains the final two measures, 49 and 50. Measure 49 is piano (*p*) and measure 50 is pianissimo (*pp*). Both measures include pedal markings.

**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](http://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](http://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.

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