



Study number Thirteen

from

Twenty Studies

by Peter Billam

For piano

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13. The 1+n-1 Line

First system of musical notation. Treble clef, 6/4 time signature. Dynamics: *f* (forte) and *pp* (pianissimo). Pedal point is indicated. The piece begins with a 6/4 time signature and changes to 5/4 in the second measure.

Second system of musical notation. Treble clef, 6/4 time signature. Dynamics: *mf* (mezzo-forte) and *f* (forte). Pedal point is indicated. The system starts with a 5/4 time signature and changes to 6/4 in the second measure.

Third system of musical notation. Treble clef, 6/4 time signature. Dynamics: *f* (forte) and *pp* (pianissimo). Pedal point is indicated. The system starts with a 4/4 time signature and changes to 5/4 in the second measure.

Fourth system of musical notation. Treble clef, 5/4 time signature. Features triplet markings (3) over groups of notes. The system starts with a 5/4 time signature and changes to 4/4 in the second measure.

Fifth system of musical notation. Treble clef, 6/4 time signature. Features triplet markings (3) and a quintuplet (5). Dynamics: *cresc poco a poco . . .* (crescendo poco a poco). Pedal point is indicated. The system starts with a 6/4 time signature and changes to 4/4 in the second measure.

Musical notation for the first system, measures 1-19. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is 5/4. The key signature has one sharp (F#). The melody in the treble staff features a sequence of eighth notes with slurs and accents, including triplets and quintuplets. The bass staff provides a rhythmic accompaniment with slurs and accents.

Musical notation for the second system, measures 20-39. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature changes to 3/4. The key signature has one sharp (F#). The melody in the treble staff continues with eighth notes, slurs, and accents, including a quintuplet. The bass staff continues with eighth notes and slurs.

Musical notation for the third system, measures 40-49. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature changes to 4/4. The key signature has one sharp (F#). The melody in the treble staff features a sequence of eighth notes with slurs and accents, including a quintuplet. The bass staff continues with eighth notes and slurs.

Musical notation for the fourth system, measures 50-59. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature changes to 3/4. The key signature has one sharp (F#). The melody in the treble staff features a sequence of eighth notes with slurs and accents, including triplets and quintuplets. The bass staff continues with eighth notes and slurs.

Musical notation for the fifth system, measures 60-69. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature changes to 3/4. The key signature has one sharp (F#). The melody in the treble staff features a sequence of eighth notes with slurs and accents, including quintuplets. The bass staff continues with eighth notes and slurs.

Musical notation for the sixth system, measures 70-79. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature changes to 4/4. The key signature has one sharp (F#). The melody in the treble staff features a sequence of eighth notes with slurs and accents, including quintuplets. The bass staff continues with eighth notes and slurs.

5 5 5 5

p

3 3 30 3 3

f

5 5 5 5

p

35 3

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.

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