Sadhana

for wind quintet, brass quintet, piano and percussion

by Peter Billam

© Peter J Billam, 1980

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www.pjb.com.au

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 glissandonote is typeset as small. The original manuscript should clarify any unclear cases.

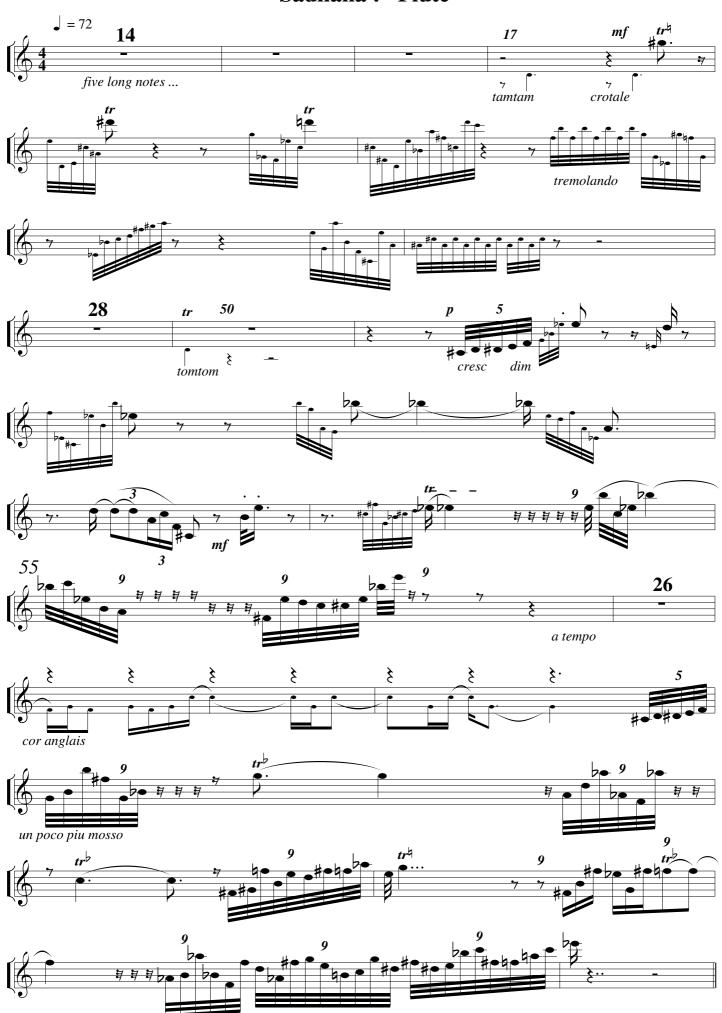
Percussion

- 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: Trumpets (Bb)



4 Sadhana: Trumpets (Bb)



Sadhana: Trombone



Sadhana: Bass Clarinet (Bb)



Sadhana: Piano



un poco piu mosso



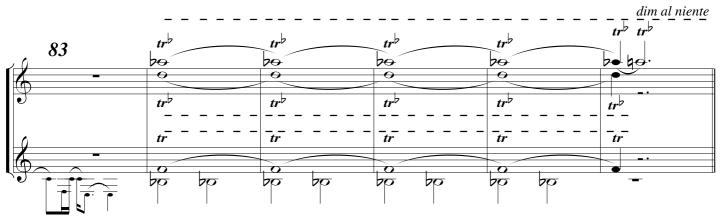










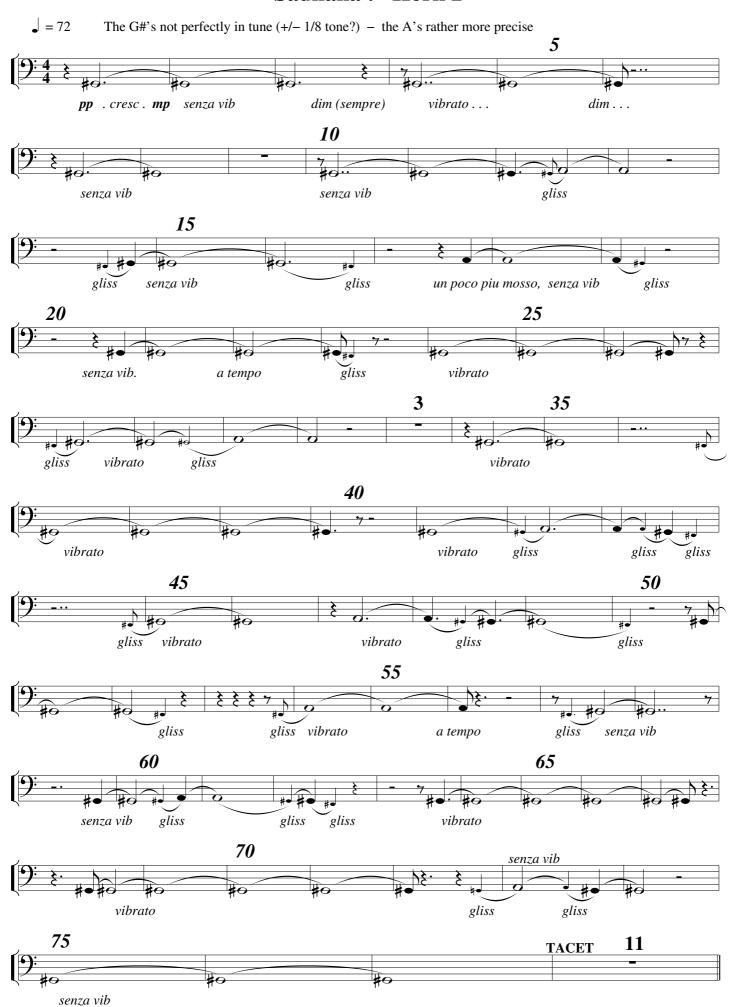


Sadhana: Bassoon

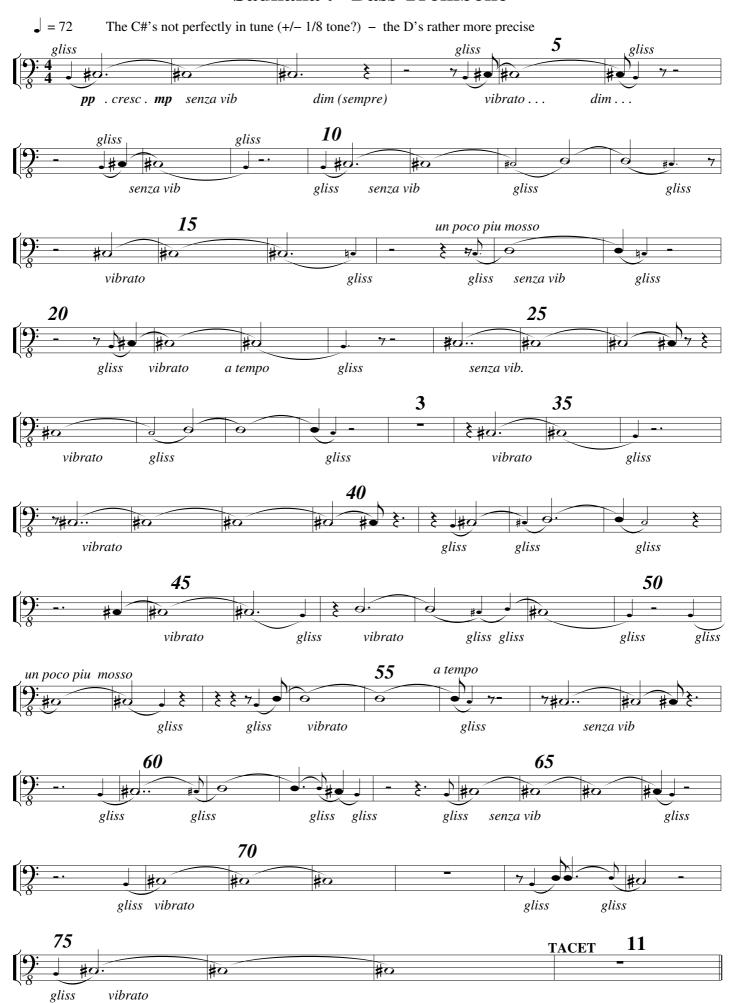




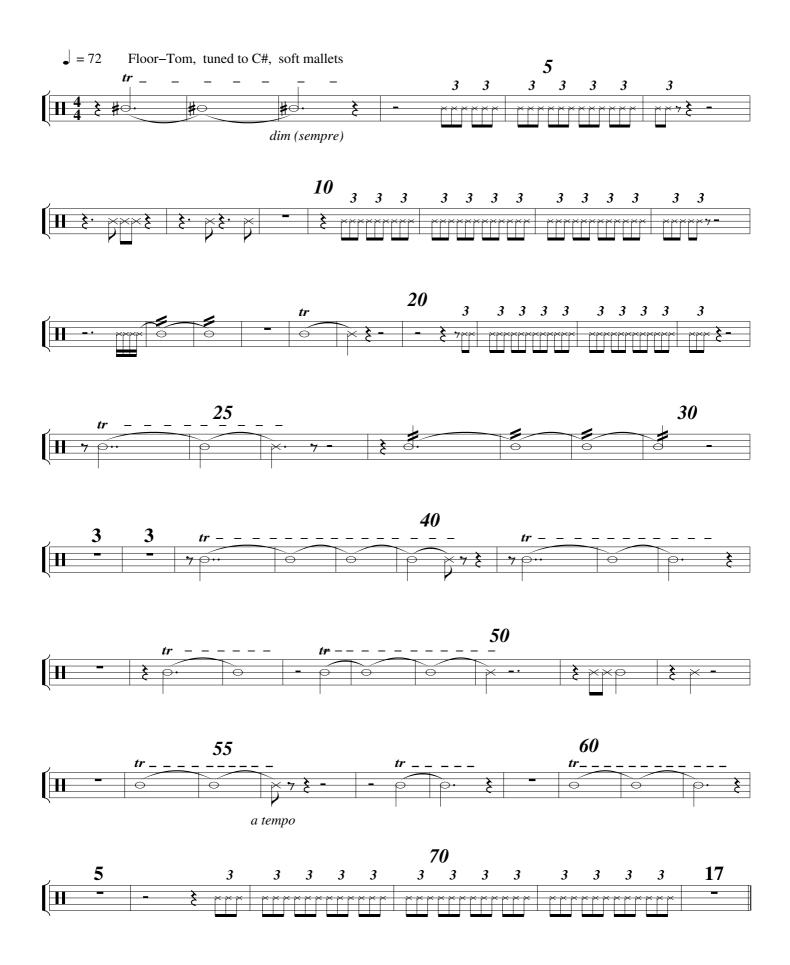
Sadhana: Horn 2



Sadhana: Bass Trombone

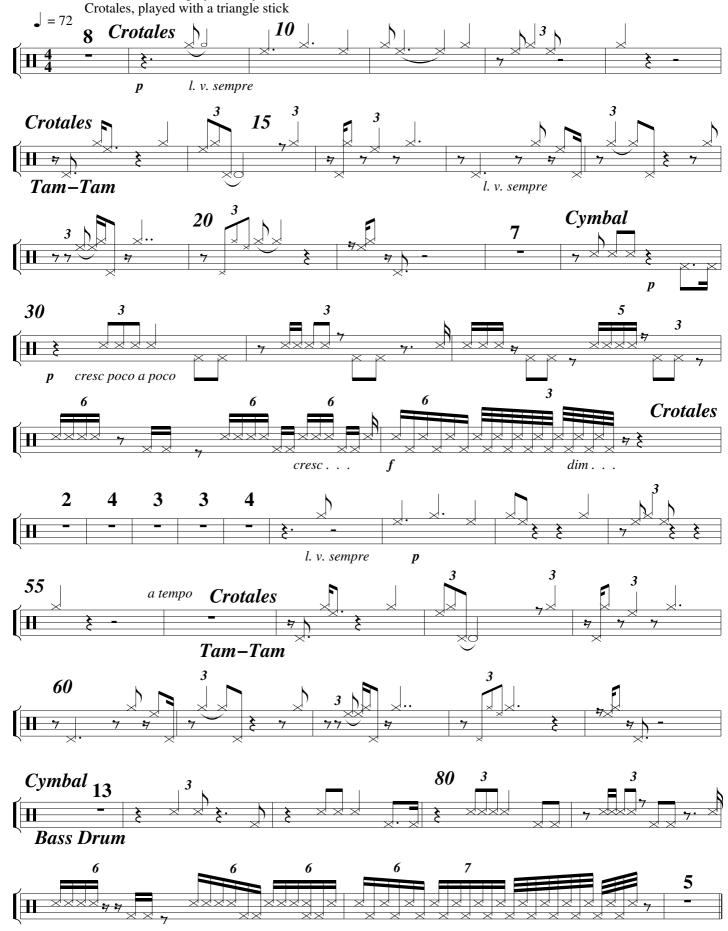


Sadhana: Percussion 1



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



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, 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; 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; Choralvorspiele 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, SSATTB 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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