



Study number Eighteen

from

Twenty Studies

by Peter Billam

For piano

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18. Lines

pp cresc... mf dim... pp simile...
Ped Ped

5
Ped Ped *
ff

agitato
f

10

11 12

13 14 15

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes and rests.

The second system continues the piece with two staves. The upper staff features a more active melodic line with sixteenth notes and some triplets. The lower staff continues with a steady bass line.

20

The third system, starting at measure 20, shows two staves. The upper staff has a melodic line with many sixteenth notes, some beamed together. The lower staff has a bass line with eighth notes and rests.

The fourth system, measures 7-8, features two staves. The upper staff has a melodic line with some slurs and accidentals. The lower staff has a bass line with eighth notes and rests.

The fifth system, measures 9-10, consists of two staves. The upper staff begins with a treble clef and a dynamic marking of *mf*. It contains a melodic line with sixteenth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests.

25

The sixth system, measures 11-12, shows two staves. The upper staff has a melodic line with sixteenth notes and rests. The lower staff has a bass line with eighth notes and rests.

First system of musical notation, measures 1-4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. The key signature has one flat (B-flat).

Second system of musical notation, measures 5-8. It continues the grand staff notation from the first system, maintaining the same complex rhythmic and melodic patterns.

Third system of musical notation, measures 9-12. The upper staff is in 4/4 time and features a series of chords with a forte (*f*) dynamic marking. The lower staff continues with a melodic line in bass clef.

30

Fourth system of musical notation, measures 13-16. This system is written in bass clef and features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

Fifth system of musical notation, measures 17-20. It continues the bass clef notation with complex rhythmic patterns and slurs.

35

Sixth system of musical notation, measures 21-24. This system is written in bass clef and features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

mf

37
16

This system contains measures 37 through 40. It features two staves in bass clef. The upper staff has a tempo marking of 37 and a measure number of 16. The music consists of eighth-note patterns with various accidentals (sharps and naturals) and rests. The dynamic marking *mf* is present.

This system contains measures 41 through 44. It continues the eighth-note patterns from the previous system on two bass clef staves.

This system contains measures 45 through 48. It continues the eighth-note patterns on two bass clef staves.

This system contains measures 49 through 52. It continues the eighth-note patterns on two bass clef staves, ending with a treble clef on the upper staff.

40

This system contains measures 53 through 56. The upper staff is in treble clef and features dotted quarter notes. The lower staff is in bass clef and features eighth-note patterns. The system is divided into two measures.

ff *f*

2/4 4/4

This system contains measures 57 through 60. The upper staff is in treble clef with a 2/4 time signature and a dynamic marking of *ff*. The lower staff is in bass clef with a 4/4 time signature and a dynamic marking of *f*. The music features eighth-note patterns and rests.

45

50

55

ff *f dim...* *p* *cresc...* *mf* *dim...* *pp*

Ped *Ped* *Ped* *

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; *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*, 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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