



Sadhana

*for wind quintet, brass quintet,
piano and percussion*

by Peter Billam

© Peter J Billam, 1980

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Sadhana : Flute

$\text{♩} = 72$

14

five long notes ...

17

mf

tamtam

crotale

tr

tr

tremolando

28

tr

50

p

5

cresc

dim

55

3

9

9

9

9

26

a tempo

cor anglais

5

un poco piu mosso

tr^b

9

tr^b

9

tr^b

9

9

9

9

9

Sadhana : Oboe and Cor anglais

♩ = 72

16

five long notes ...

Oboe

sf *mp*

7

two long notes

30

Cor anglais

p *cresc* *f* *senza vib*

cresc *ff*

16

51

Oboe

mf *nervous*

55

a tempo

22

80

Cor anglais

p *cresc* *f* *senza vib.*

pp

85

un poco piu mosso

Sadhana : Trumpets (Bb)

$\text{♩} = 72$

14 *five long notes ...*

1 solo ... *con sordino ...*

17 *tamtam*

mp *crotale*

flutterzunge

20 *flutterz. nat.*

dim ... *p*

30

p *cresc* *ff* *dim* *p* *cresc* *dim*

p *gliss* *gliss cresc* *ff* *dim* *p* *gliss cresc* *ff* *dim*

p *cresc* *ff* *mp* *cresc* *ff* *p* *cresc* *ff* *dim* *p*

p *cresc* *ff* *p* *cresc* *ff* *p* *cresc* *ff* *dim* *p*

gliss *gliss* *gliss* *gliss*

15 **2 solo ...** *con sordino ...* **51**

tamtam *un poco piu mosso* *mp* *nervous*

flutterz. nat.

55 3

flutterz. *a tempo*

22 78 80

p cresc ff *p cresc dim*
sfp gliss cresc ff *p gliss cresc f dim*

p cresc . . . ff dim *p cresc fff dim mf cresc fff dim*
p gliss cresc . . . ff gliss *gliss gliss gliss* **TACET** *gliss*

I solo . . .

con sordino
un poco piu mosso 3

85

3

3 3

Sadhana : Trombone

$\text{♩} = 72$

16 5 7 cor anglais 30

5 long notes woodwind 2 long notes *mp* *cresc...* *f*

p *cresc...* *f* gliss down 1/4 tone

mf *cresc* *ff*

1/4 tone below the F# ... gliss ...

16 5 22 (8va basso) *p* *cresc...* *f* *dim...*

80 *f*

5

TACET

Sadhana : Bass Clarinet (Bb)

♩ = 72

16 5 7 30

5 long notes woodwind 2 long notes *cor anglais* *p* *cresc . . .* *f*

p *cresc . . .* *cresc . . .* *f*

gliss

mf *cresc . . .* *ff*

16 5 22

p *gliss* *cresc* *ff*

80

mf *cresc* *f* *cresc*

ff *f* *cresc* (')

TACET 5

fff > > > > >

Sadhana : Piano

♩ = 72

14

five long notes ...

mp

un poco piu mosso

18

ff

20

8va ...

loc.

5

6

7

5

Ped

mf *

22

51

3

7

7

tomtom

pp

un poco piu mosso

molto leggero, mezzostaccato

mf nervous

52

7 8va

8va

26

Cor anglais ...

83

tr^b tr^b tr^b tr^b tr^b tr^b

tr tr tr tr tr

dim al niente

Sadhana : Bassoon

♩ = 72

5
pp . cresc . mp senza vib dim (sempre) vibrato ... dim ...

10
senza vib gliss vibrato gliss gliss

15
senza vib gliss un poco piu mosso, senza vib gliss

20 gliss 25
vibrato a tempo gliss gliss vibrato

30 3 35
vibrato gliss gliss gliss vibrato

40
vibrato gliss senza vib gliss gliss

45 50
vibrato gliss gliss vibrato gliss gliss

55
poco piu mosso senza vib gliss gliss vibrato a tempo gliss

60
senza vib gliss gliss gliss gliss gliss

65
vibrato

70
vibrato gliss

75 11
gliss gliss gliss senza vib TACET

Sadhana : Horn 1

♩ = 72 The G#'s not perfectly in tune (+/- 1/8 tone?) – the A's rather more precise

pp . cresc . mp senza vib *gliss* **5** *dim (sempre)* *vibrato ...* *dim ...*

10 *senza vib* *vibrato* *gliss*

15 *senza vib* *gliss* *gliss* *un poco piu mosso, senza vib*

20 *vibrato* *a tempo* *gliss* **25** *vibrato* *gliss*

30 *vibrato* *gliss* **3** **35** *vibrato*

40 *vibrato* *gliss* *vibrato* *gliss* *gliss* *gliss*

45 *vibrato* *vibrato* *gliss* **50** *gliss*

55 *gliss* *gliss* *vibrato* *a tempo* *senza vib*

60 *gliss* *senza vib* *gliss* *gliss* **65** *vibrato*

70 *vibrato* *gliss* *senza vib* *gliss*

75 *senza vib* *gliss* **11** **TACET**

Sadhana : Horn 2

♩ = 72 The G#'s not perfectly in tune (+/- 1/8 tone?) – the A's rather more precise

5
pp . cresc . mp senza vib dim (sempre vibrato . . . dim . . .

10
senza vib senza vib gliss

15
gliss senza vib gliss un poco piu mosso, senza vib gliss

20 25
senza vib. a tempo gliss vibrato

30 35
gliss vibrato gliss vibrato

40
vibrato vibrato gliss gliss gliss

45 50
gliss vibrato vibrato gliss gliss

55
gliss gliss vibrato a tempo gliss senza vib

60 65
senza vib gliss gliss gliss vibrato

70
vibrato senza vib gliss gliss

75 TACET 11
senza vib

Sadhana : Bass Trombone

♩ = 72

The C#'s not perfectly in tune (+/- 1/8 tone?) – the D's rather more precise

gliss
pp . cresc . mp senza vib *dim (sempre)* *vibrato ...* *dim ...*

gliss *gliss* **10**
senza vib *gliss senza vib* *gliss* *gliss*

15 *un poco piu mosso*
vibrato *gliss* *gliss senza vib* *gliss*

20 **25**
gliss vibrato a tempo *gliss* *senza vib.*

30 **35**
vibrato *gliss* *gliss* *vibrato* *gliss*

40
vibrato *gliss* *gliss* *gliss*

45 **50**
vibrato *gliss vibrato* *gliss gliss* *gliss* *gliss*

un poco piu mosso **55** *a tempo*
gliss *gliss vibrato* *gliss* *senza vib*

60 **65**
gliss *gliss* *gliss gliss* *gliss senza vib* *gliss*

70
gliss vibrato *gliss* *gliss*

75 **TACET** **11**
gliss *vibrato*

Sadhana : Percussion 1

♩ = 72 Floor-Tom, tuned to C#, soft mallets

tr - - - - -
dim (sempre)

5
3 3 3 3 3 3 3

10
3 3 3 3 3 3 3 3 3 3 3 3

20
tr 3 3 3 3 3 3 3 3 3 3

25 30
tr - - - - -

3 3 40
tr - - - - - *tr* - - - - -

50
tr - - - - - *tr* - - - - -

55 60
tr - - - - - *tr* - - - - - *tr* - - - - -
a tempo

70 17
5 3 3 3 3 3 3 3 3 3 3 3 3 3

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
 Crotales, played with a triangle stick

♩ = 72

8 Crotales **10**

p *l. v. sempre*

Crotales **15**

Tam-Tam *p* *l. v. sempre*

20 **Cymbal** **7**

p

30 **3** **3** **5** **3**

p *cresc poco a poco*

6 **6** **6** **6** **3** **Crotales**

cresc . . . f dim . . .

2 **4** **3** **3** **4** **3**

l. v. sempre *p*

55 *a tempo* **Crotales** **3** **3** **3**

Tam-Tam *p*

60 **3** **3**

Cymbal **13** **80** **3** **3**

Bass Drum *p*

6 **6** **6** **6** **7** **5**

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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